

飛馳中

2012秋季國際藝術拍賣會

ARTEMPEROR AUTUMN AUCTION 2012


Salvador Dalí

2013.01.13

富邦人壽大樓國際會議中心

Fubon National Conference Center





飛馳中 2012 秋季國際藝術拍賣會

ARTEMPEROR AUTUMN AUCTION 2012

達利 / 台灣現代藝術 / 書畫

DALÍ / Modern Taiwan Art / Calligraphy and Painting

拍賣時間 / 地點

2013 / 1 / 13 (日) 14 : 30 - 18 : 00

富邦人壽大樓國際會議中心
(臺北市敦化南路一段108號B2)

AUCTION

Sunday, January 13, 2013, 2:30pm

Fubon National Conference Center
B2, No. 108, Section 1, Dunhua South Road, Taipei, Taiwan

預展時間 / 地點

1/11 (五) 10:00-19:00

1/12 (六) 10:00-18:00

富邦人壽大樓國際會議中心
(台北市敦化南路一段108號B2)

PREVIEWS

Friday, January 11-Saturday, January 12, 2013, 10:00am-07:00pm

Fubon National Conference Center
B2, No. 108, Section 1, Dunhua South Road, Taipei, Taiwan

圖錄索取 CATALOGUE DEMAND

台北 TAIPEI

首都藝術中心 (台北市大安區仁愛路四段343號2樓) Tel / +886 2-2775-5268

Capital Art Corporation

2F., No.343, Sec. 4, Ren'ai Rd., Da'an Dist., Taipei City 106, Taiwan

黎畫廊 (台北市大安路一段175巷10號1樓) Tel / +886 2-2325-6688

Lee Gallery

1F, NO.10, Lane 175, Sec. 1, Da An Road, Taipei City 106, Taiwan

台中 TAICHUNG

大象藝術空間館 (台中市博館路15號) Tel / +886 4-22084288

Da Xiang Art Space

No.15, Boguan Rd., North Dist., Taichung City 404, Taiwan

月臨畫廊 (403 台中市西區英才路589巷6號) Tel / +886 4-2371-1219

Moongallery

No.6, Lane 589., Yingcai Road., West Dist., Taichung City 403, Taiwan

高雄 KAOHSIUNG

琢璞藝術中心 (高雄市五福三路63號8樓) Tel / +886 7-2150010

J.P. Art Center 8F., No.63, Wufu 3rd Rd., Qianjin Dist., Kaohsiung City 801, Taiwan



張馨之 Lisa Chang

藝術總監
Art Director



Teit RITZAU

合作顧問
Cooperation Advisor



陳威霖 Wei Lin Chen

法律顧問
Legal Consultant



陳智明 Chi Ming Chen

會計顧問
Accounting Consultant

拍賣業務諮詢 AUCTION CONSULTANTS

王筱甄 Xiao Zhen Wang

Tel / +886 2 2658-1788 分機101

Mobile / 0973001920

e-mail / needle469@artemperor.tw

付款事宜 PAYMENT

曾瑞蓮 Raining Tseng

Tel / +886 2 2658-1788 分機100

Mobile / 0936998671

e-mail / raining148@artemperor.tw

服務據點 LOCATION

Tel / +886 2 2658-1788

Fax / +886 2 2658-5126

e-mail / art@artemperor.tw

114 台北市內湖區堤頂大道二段297號6樓

6F., No.297, Sec. 2, Tiding Blvd., Neihu

Dist., Taipei City 114, Taiwan

客戶服務 CONSUMER SERVICE

潘冠中 Ben Pen

Tel / +886 2 2658-1788 分機108

Mobile / 0986001697

e-mail / cece0920@artemperor.tw

廖建傑 Jack Liao

Tel / +886 2 2658-1788 分機106

Mobile / 0986379987

e-mail / jackliao@artemperor.tw

謝鎰年 Thomas Hsieh

Tel / +886 2 2658-1788 分機116

Mobile / 0973258129

e-mail / thomas @artemperor.tw



帝圖科技文化股份有限公司

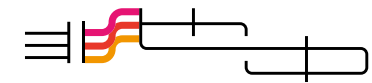
Art Emperor Technology & Culture Co., Ltd.

帝圖科技文化股份有限公司於民國98年2月成立，致力推動藝術生活化、美學在地化，積蓄台灣軟實力，深耕台灣，翱翔國際。旗下經營「飛馳中實體藝術拍賣會」以及「非池中藝術網」、「飛馳中藝術拍賣網」、「24小時線上畫廊藝博會」三大網站。透過網路影音媒體、資訊交流平台、藝術品及文創品展售平台之建立，完整建立藝術產業鏈，落實「藝術普及、產業創新、誠信服務、社會貢獻」理念。

帝圖科技文化在2011年跨足實體藝術拍賣會，至今已舉辦過2場拍賣會，第3場正積極籌畫中，將在明年1月13日於富邦大樓國際會議中心舉行。不同於其他拍賣公司，飛馳中藝術拍賣會是國內唯一以台灣本土畫作為主題專拍的拍賣公司，並與國際重量級藝術品收藏家合作，將台灣自陳澄波以來的畫作及渡海三家的畫作保存在台灣，並提供一個推廣及提升價值的平台，以提升國人及全世界對台灣藝術品的印象及了解。

Founded in February 2009, Art Emperor Technology & Culture Co., Ltd.(hereafter referred to as AETC) has been committed to incorporating art into life in order to enhance the soft power of Taiwan. The major operations of AETC include an auction of entity art and three art-related websites. Through the establishment of web-based media, information exchange platform as well as platforms for artwork sales, an art industry chain is therefore founded to achieve the purposes of both popularizing art and contributing to society.

In 2011, AETC began to engage in the auction of entity art and has so far organized 2 auctions with the third one, scheduled to be held in the Fubon National Conference Center on January 13, 2013, now in process of planning and preparing. Unlike the other auction companies, AETC Art Auction is the only auction company in Taiwan that features in the auction of local artworks of Taiwan, and cooperate with international essential art collectors. In particular, a collection of paintings by the early Taiwanese artists are still well preserved in Taiwan; besides, a platform of both publicizing and increasing the value of artworks is provided to enhance the impression of Taiwanese artworks on both local people in Taiwan and also people in the whole world.

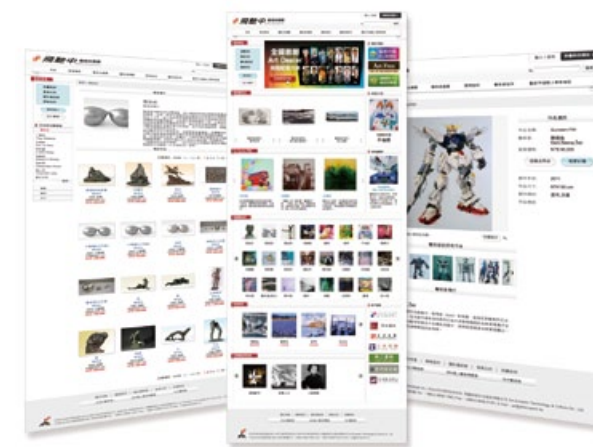


非池中藝術網

ART EMPEROR



▲ 非池中藝術網 <http://artemperor.tw/>



▲ 飛馳中藝術拍賣網 <http://auction.artemperor.tw/>



▲ 24小時線上畫廊藝博會 <http://24hr.artemperor.tw/>

史崔登文化藝術基金會

史崔登文化藝術基金會為長期致力於推廣藝術與文化的非營利性組織，藉由策畫令人驚豔的高層次展覽與收藏，讓民眾體會走進博物館參觀的樂趣。

史崔登文化藝術基金會建立令人讚嘆的世界級收藏，向薩爾瓦多·達利表達敬意。25年來，史崔登文化藝術基金會所策劃的系列達利特展，具備高藝術價值及高商業價值，已在全球超過80間美術館與其他藝文空間巡迴展出，累積超過千萬觀展人次。不僅使達利作品成功地觸及全球群眾，更廣受媒體一致好評，展覽的成功可歸納出三個原因：高質量的藝術展品、長期受到歡迎的達利創作、極具專業度的基金會組織。

史崔登文化藝術基金會作為推廣達利藝術品的發起者，盡責地發揮其重要的影響力，舉辦展覽共同與各國國際博物館和文化機構。史崔登文化藝術基金會主席---貝尼亞米諾列維，曾與薩爾瓦多·達利親身接觸，博物館和展覽的設立正是由達利本人所建議。

史崔登文化藝術基金會的展覽總能吸引大批遊客，一再打破國際博物館的展出記錄，史崔登文化藝術基金會的展覽開幕現場，總能聚集世界各國政要共襄盛舉，並收到超過40封的親筆感謝信，法國前總統雅克·希拉克更曾為展覽撰寫展覽圖錄。

史崔登文化藝術基金會持續不斷地接受主要政府機構、大使館、政府部門和大使的支持，是公認最具權威的世界藝術展覽策畫組織。

擁有25年歷史的史崔登文化藝術基金會，不同於其他基金會，並為獨立的組織，完全履行將達利作品推廣於大眾的任務。



The Stratton Foundation is a non-profit organization dedicated to promotion of culture and the arts. It contributes to the pleasure of the museum-visiting public by creating and circulating exhibitions and collections of exceptional quality.

The Stratton Foundation has created this exciting world-class collection, paying homage to the great Catalan Master, Salvador Dalí. The turnkey Dalí exhibit on offer by the Stratton Foundation, a specific selection of this expansive collection, has already been seen by more than ten million people around the world, and has toured over 80 prestigious museums and locations in the past twenty-five years. The shows have all met with great public and critical acclaim, and have enjoyed excellent press reviews. The success of these exhibits has been due to:

- The quality of the art on display
- Dalí's enduring popularity with the public
- The organizational expertise of the Foundation.

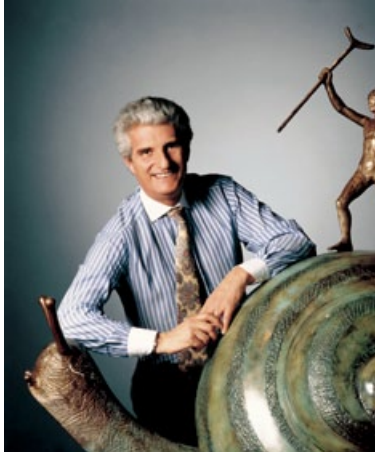
As the initiator of projects dedicated to the universal influence of Salvador Dalí, the Stratton Foundation has also played a major role in organising exhibitions jointly with various international museums and cultural institutions. The President of the Stratton Foundation, Beniamino Levi, personally knew Salvador Dalí. It was Dalí himself who suggested to Mr. Levi the setting up of museums and exhibitions around the world dedicated to his artistic genius.

Dalí exhibitions invariably attract large numbers of visitors. Dalí exhibitions have broken all attendance records at international museums time and time again

Many world famous dignitaries have attended the opening evenings of the various exhibitions presented by the Stratton Foundation, and over forty have personally written to the Stratton Foundation expressing their thanks. The former President of France, Jacques Chirac, has written the introduction to the Stratton Foundation's French exhibition catalogue.

The Stratton Foundation continues to enjoy the support of major governmental agencies, embassies, ministries, and ambassadors, and is recognized the world over as being a prestigious leader and organizer of exhibitions within the world of art.

Please be aware not to confuse the Stratton Foundation with any other Foundation dealing with Salvador Dali. The Stratton Foundation has been in existence for over twenty-five years. The Stratton Foundation has completely fulfilled its mandate and requirements in bringing Dali exhibitions to the greater public . It is a unique organization which has no link with any other foundation or cultural entity promoting Salvador Dali.



BENIAMINO LEVI

President of the Stratton Foundation

Beniamino Levi, President of the Stratton Foundation, is well known from his involvement with Salvador Dalí and Dalí museum exhibitions. To date, he has successfully organised over 80 critically and publically acclaimed exhibitions, which have had over 10 million entrances.

Mr Levi knew Dalí and his entire entourage. In the 1960's and 70's Mr Levi headed one of Italy's most prestigious galleries, the Galleria Levi on Via Montenapoleone in Milan, where he exhibited some of the world's most famous artists.

It was at this time that Mr Levi held a Surrealist exhibition at his gallery and was introduced to Dalí. He frequently travelled to see Dalí at his many residences in Paris, New York and his home in Spain. Mr Levi was fascinated by some early Dalí sculptures he had found and bought from a Paris gallery, and encouraged the Surrealist master to once more express his artistic vision in sculptural form, commissioning Dalí to create a series of bronzes based on the most famous Surrealist images of his illustrious career.



Teit RITZAU

Teit Ritzau, Born in Copenhagen Denmark. 12th of October 1956

Education: Medical Doctor from University of Copenhagen 1983

Director and Scriptwriter from the Danish Film School 1988

Directed and produced film in the 80ties including Award Winning:
"Paradise not for sale"

Started presenting major International Exhibitions in 1989.

Started the UEG organization in 1990. UEG have now offices worldwide. This year we will have produced nearly 400 International Exhibitions worldwide ever since many of these Major Art Exhibitions that are featured in leading Art Museums Worldwide.

"Salvador Dalí in Taiwan"

The STRATTON FOUNDATION, UNITED EXHIBITION GROUP and MEDIASPHERE COMMUNICATIONS are proud to present an exciting exhibition dedicated to the renowned artist and master of Surrealism, Salvador Dalí. The exhibition "Dalí, Mind of Genius" is a rare collection of artworks that will delight and surprise.

Curator of the collection and President of the Stratton Foundation, Mr Benjamin Levi is an avid collector and expert of Dalí's work. He has assembled the collection over the past forty years, carefully selecting each artwork in order to bring various aspects of Dalí's lifework to the public eye.

As an artist, Salvador Dalí needs no introduction. He will always arouse interest, speculation, discussion and most of all, pleasure. An exhibition of epic proportions, the visitor will take an unforgettable tour of over 350 artworks.

Visitors can admire a collection of artworks lesser known to the public which is the only one of its kind in the world, featuring the most important and largest grouping of bronze sculptures, such as the 'Space Elephant' and the 'Persistence of Memory'. The show also displays a staggering number of rare graphics illustrating the great themes of literature, such as 'Alice in Wonderland' and 'Carmen'. Beautiful shimmering glass sculptures, Dalí inspired furniture, original collages of the mystical 'Tarot' and the Mae West's Lips sofa remind us that Salvador Dalí was a multi-faceted artist who explored a wide range of themes and materials.

In "ArtEmperor Autumn Auction, 2012" we are honored to accept the designation of the Stratton Foundation for the cultural arts, selecting seven Dalí large-scaled sculptures from the Exhibition for collectors in Taiwan to bid in the auction. The art pieces include the Lady Godiva, Adam and Eve, the Triumphant Angel, the Snail and the Angel, the Woman of Time, the Man with Butterfly, and the Homage to Fashion. This is the first time for exhibits with world-wide reputation to enter into the auction market while traveling exhibition during the same time in Taiwan.



《瘋狂達利 · 超現實主義大師特展》

美術館國際級展品，首現台灣拍場！

由瑞士史崔登文化藝術基金會與UEG及時藝多媒體傳播股份有限公司聯合策劃的「瘋狂達利 · 超現實主義大師特展」，以令人驚奇的作品將知名藝術家、超現實主義大師薩爾瓦多·達利的想法呈現於世人面前，集結多數難得一見的藝術收藏品，帶給觀眾無限的喜悅和驚喜。

策展人傑明·列維，同時也是史崔登文化藝術基金會的主席，更是狂熱的達利收藏家及研究專家。在過去的40年裡，他仔細的重組每件作品的相關性，讓達利的一生可以完整的呈現於大眾面前。

超現實主義大師達利的藝術成就不在話下，他總能激起大眾猜測和討論的高度興趣，並從中獲得快樂。這次的展覽集結350件藝術品，帶給觀眾將難忘的藝術之旅。

在這次的展覽中，民眾可以欣賞到少見於世的傑作，例如規模最大也最重要的系列青銅雕塑作品，如《空間大象》和《持續的記憶》，同時現場也展出以文學為主軸的圖畫，像是《愛麗絲夢遊仙境》和《卡門》。而那些閃閃發光的玻璃雕塑、神秘的塔羅牌意象，以及帶有濃厚達利風格的家具、嘴唇沙發，更展現出達利的多面向創作，他以廣泛題材及拼貼手法，挖掘藝術的可能。

「飛馳中2012秋季國際藝術拍賣會」取得瑞士史崔登文化藝術基金會收藏者同意，精挑7件「瘋狂達利 · 超現實主義大師特展」大型雕塑展品，讓台灣收藏者在「飛馳中2012秋季國際藝術拍賣會」進行競標，包括戈蒂娃女神與蝴蝶(Lady Godiva)、亞當與夏娃(Adam and Eve)、勝利天使(Triumphant Angel)、蝸牛與天使(Snail and the Angel)、時間之女(Woman of Time)、男人與蝴蝶(Man with Butterfly)、向流行致敬(Homage to Fashion)。創下首度台灣美術館級的國際大師展品，在巡迴展期間同時進入台灣拍賣市場的案例。

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001

TZENG YONG-NING (b.1978)

Flowers, sceneries of all seasons 16

2007

Ballpen, Ink, Paper

55 x 77 cm

NT\$ 32,000-52,000

EU € 800-1,400

US\$ 1,100-1,800

RMB ¥6,900-11,100

曾雍甯

花四季風景16

2007

原子筆、筆墨、水紙

55 x 77 cm

附也趣畫廊保證書

曾雍甯，1978年出生於台灣彰化。曾雍甯的系列創作，自「未來風景」、「原生」、「野人花園」、「野火」，流露個人對自然環境的體察與情感。曾雍甯摹寫石蓮花後，繁衍成在畫面中反覆出現的圓形團塊，日後成為他慣用的創作語彙。

選擇用原子筆描繪每一條線的動作，如同等待植物的抽長，圓的循環猶如時序的運行。《花·四季風景16》這件作品中，展現豐富強烈的視覺風貌，一筆一畫規律的經營輪轉的結構，他在畫面上留下的痕跡，體現了內在的四季風采。

Tzeng Yong-Ning was born in 1978 in Changhua, Taiwan. Tzeng's creation, the "Future Landscape", "Native", "Wild Man Garden", and "Wildfire" series, reveal the individuals' observation and emotions of the natural environment. Stone Lotus, which multiply into the recurring circular clumps, become his usual creative vocabulary in the future.

He depicts moves of each line with a ballpoint pen, just like waiting for plants to pump, and the circles cycle as the operation of the time course. In "Flowers, Sceneries of all Seasons 16", it shows the rich and strong visual style, with every brushstroke regularly manages the rotation of structure. The traces he leaves on the scene, reflect the inherent elegance of the four seasons.



002

PANG JIUN (b.1936)

Bright

1999

Oil on canvas

43 x 52 cm

NT\$ 120,000-400,000

EU € 3,200-10,700

US\$ 4,100-13,800

RMB ¥25,700-85,700

龐均

鬥艷

1999

油畫、畫布

43 x 52 cm

簽名於右下 龐均1999

鈐印：均

來源：購自藝術家本人

龐均，1936年出生於上海文人世家，50年代畢業於北京中央藝術學院，18歲即以優異成績畢業，具備完整的學院繪畫訓練，師承徐悲鴻、林風眠與劉海粟等藝術大師，培養了堅實的造型能力，並認真鑽研西方古典藝術和現代藝術，吸收各自的長處，融合看似大相逕庭的油畫與水墨畫，以和諧的色調與鮮活的筆觸，獨創出帶有東方寫意趣味的油畫面貌，畫作呈現具有「東方人文表現主義」色彩。

龐均不拘泥於傳統油畫的束縛，其靜物畫有西方式的熱情和爆發力，又有東方文人畫與詩情相結合的特殊意境和畫品，成功地創造了東方式的表現主義。

Pang Jiun, born in 1936, came from a family of artists in Shanghai. In 1950s, he graduated from Central Academy of Fine Art in Beijing at the age of eighteen with an outstanding performance. He received complete and solid training at the academy. Under the guidance of several masters, including Hsu Bei-Hong, Lin Feng-Mian, and Liu Hai-Su, Pang developed a solid foundation of formation. He also earnestly studied the Western classical art as well as modern art, and absorbed the advantages of both. He uses harmonious tones and lively strokes to create unique oil paintings with the charm of eastern freehand paintings. His works show "Eastern humanistic expressionism."

Pang is not restricted by the limits of traditional oil paintings. His still life paintings possess western passion and vigor, as well as the unique atmosphere and features which integrate Eastern literati paintings with poems. Pang successfully creates an Eastern expressionism.

003

YEH TZE-CHI (b.1957)

Orange

1990

Egg tempera, Oil on canvas

23 x 36 cm

NT\$ 130,000-200,000

EU € 3,500-5,300

US\$ 4,500-6,900

RMB ¥27,900-42,900

葉子奇，1957年生於台灣花蓮縣玉里鎮。作品由靜物的「獨白」系列至「風景·台灣」系列，都是自身的心境寫照，寫實而帶有隱喻的象徵，是心靈情境的呈現。《橘子》是葉子奇「獨白」系列作品之一，1989年有感於父親驟逝，促使他正視生命的枯竭，因此他畫殘餘的果皮、落葉，每一個物象猶如舞台光暈下的獨白角色，如同生命的印記。

一瓣橘子佔據了《橘子》畫面大半部分，靜靜地躺於桌上，水果切面複雜的肌理被畫家細膩地表現了出來，鵝黃溫潤的色澤，製造出柔和雋永的時光凝結感。葉子奇用寫實的手法使靜物透著永恆的意味，表現出對生命的留戀。

葉子奇

橘子

1990

蛋彩、油彩、畫布

23 x 36 cm

簽名於右下

來源：購自藝術家本人

Yeh Tze-Chi was born in 1957 in the township of Yuli in Hualien County. His "Monologue" and "Taiwan Scenery" series of still life works are portrayals of his mind. The paintings in these two series are realistic and contain metaphorical symbols, showing the audience Yeh's inner soul. The work "Orange" is a work in the "Monologue" series. In 1989, Yeh's father suddenly passed away, and this caused Yeh to focus on how life withers away. Thus the fruit peels, fallen leaves and other object in this work are like actors performing a monologue under the lights of the stage, resembling the marks of life.

A piece of orange takes up a large part of "Orange". It lies quietly on the table, and complicated texture of the fruit's cross section has been exquisitely expressed by Yeh. The warm light yellow color tones create a soft and lasting feeling of condensed time. Yeh uses realistic methods to give still life a feeling of eternity, showing his attachment to life.





004

YANG JEN-MING (b.1962)
Unfolded dimensional works

2005
Oil on canvas
80 x 80 cm

NT\$ 90,000-200,000
EU□ 2,400-5,300
US\$ 3,100-6,900
RMB¥19,300-42,900

楊仁明
未摺疊立體作品
2005
壓克力、油彩

80 x 80 cm
印象當代 2008年1月
楊仁明 YANG JEN-MING
第159頁
附印象畫廊保證書

楊仁明，1962年生於台灣高雄，文化大學美術系西畫組畢業，曾獲選雄獅新人獎。1988年旅居法國研習，回台後相繼在台灣、韓國、芝加哥舉辦展覽。楊仁明作品不拘泥固定的形式，自由奔放中充滿理性的嘗試與轉變，自早期的「知識分子」系列、「從黑水長出來的新植物」、「光環」系列，到近期的創作「不安定的聯結」、「裝月光」等等。「思考」是楊仁明一以貫之的創作元素，他將豐富多元的作品呈現給觀者，透過不同風格的轉變，記錄當下最直接的內心感受。縱使生活並不優渥，仍堅持創作時的變與不變，從未因為外力因素而改變自己的初衷。

Yang Jen-Ming, born in Kaohsiung, Taiwan in 1962, graduated from Department of Fine Art oil paintings, Chinese Culture University, and once received the Hsiung Shih Best New Artist award. In 1988 he studied abroad in France, and held exhibitions in Taiwan, South Korea and Chicago in succession after returning to Taiwan. Not rigidly sticking to a fixed form, instead in Yang's works there are full of rational attempt and mutation among free-spirits, since early series of the "Intellectual", "New Plants Grown from Black Water", and "Rings", to the recent creation of "Unstable Ties" and "Pretending Moonlight" series. Contemplation is what Yang relies on as one of his creative elements. He presents rich and diverse pieces of works, and through the transition of different styles it recorded the most direct feelings of the artist presently. Even not leading a handsome life, Yang still adheres to the changed or unchanged when he creates, he never changed his aspiration because of external factors.



005

CHANG-LING (b.1975)
The Pig-Nose Tribe
Pushing a Floral Float

2007
Oil on canvas
130 x 130 cm

NT\$ 220,000-400,000
EU□ 5,900-10,700
US\$ 7,600-13,800
RMB¥47,100-85,700

常陵
五花肉系列-
肉都市豬鼻子推花車

2007
油彩、畫布
130 x 130 cm

簽名於背面 常陵 2007
附印象畫廊保證書

常陵，1975年生於台灣花蓮市，於1996年赴法求學，進入法國國立藝術學院就學，並開始接觸歐洲當代藝術，2000年轉入法國巴黎國立高等藝術學院，2005年常陵從法國回到了台灣，他開始從社會的角度濃縮到原點，以人的身體構成發展出一系列有關於故土的創作議題，其中血與肉、神經與觀念的聯結系列作品，在藝壇瞬間備受討論與矚目—以肉為出發點激發出五個議題，稱為「五花肉」系列。旅法這段時間，常陵思考了東西社會文化與思想的結構差異，以「肉」的意象衍伸出肉塊、骨架和血水，常陵將肉感掌握得恰如其分，少了西方肅殺戮的血腥味，多了東方從容的禪意。

《豬鼻子推花車》為常陵2007年肉都市系列之作品，有別於先前的肉山水、肉花鳥系列，肉都市系列傳達地球上智慧文明初現。常陵架構的肉世界中，並非本質及表面的慾望，期待觀者能夠進一步發現其中的批判與省思。

Chang Ling, born in Hualien City, Taiwan, in 1975, went to the Ecole Nationale Beaux-Art de Bourges in France to study in 1996, came into contact with the European contemporary art, and transferred to the Ecole National Superiur Beaux-Art de Paris in 2000. In 2005 Chang returned from France to Taiwan, he began concentrating on the origin from the society's point of view and developing creative series belonging to the homeland by means of human body composition, wherein coupling of flesh and blood, nerves and the concept in his series of works instantly came into notice in the art circles- flesh as the starting point to stimulate the five topics, is known as "Streaky pork series". During residence abroad, Chang immersed himself in structural differences in culture and ideas between the Eastern and Western, the imagery of "flesh" then developed into body, skeleton, and blood. The sensual of flesh is mastered appropriately by Chang, less Western austere smell of blood, but more of Oriental calm of Zen.

"The Pig-Nose Tribe Pushing a Floral Float" is work of Chang in 2007, which is one from "Streaky pork series: flesh urban". The flesh urban series express the early intelligent civilizations on Earth, different from the previous landscape, birds and flowers series, it performs what is happening in the current society, and in the flesh world Chang constructs, it's not only based on the desire of the essence and the surface, but in the hope of further critical and reflective awareness from viewers.



006

CHIU JYIAN- REN (b.1981) **NT\$ 200,000-400,000**
Loneliness loves to visit **EU口 5,300-10,700**

2007
 Oil on canvas
 112 x 194 cm

US\$ 6,900-13,800
RMB¥42,900-85,700

邱建仁
寂寞愛光臨

2007
 油彩、畫布

112 x 194 cm
 簽名於作品下方 邱建仁 ARTWO 2007.10
 附印象畫廊保證書

邱建仁，1981年出生於屏東，2000年就讀台北藝術大學，2004年旋即獲得台北美術獎首獎，為當代藝壇生猛有力的中堅份子。其創作風格冷靜充滿質感，彷彿黑白攝影般，大空間地使用白色油彩，猶如水墨留白的效果，他以畫布取代相紙，用油彩取代影像，但卻將一般攝影呈現事物的清晰樣貌加以模糊簡化後再現。作品裡大量的刷白與其他冷調色彩的運用配置，營造一種空間的疏離感，讓人更清楚的了解作者在畫面上呈現的情緒，如同每張照片都可能框住時間與回憶般。

《寂寞愛光臨》為邱建仁2007年作品，邱建仁擅長用油彩捕捉生活時光的片段，透過敏銳的表述能力，利用影像製造出曾經、當下及未來。他認為影像的虛實會造成不確定感，但畫面瞬間往往是人類共通的情感經驗。

Chiu Jyian Ren, born in Pingtung in 1981, studied at the Taipei National University of the Arts in 2000, and immediately won the first prize of the Taipei Arts Award in 2004, became a fierce and powerful backbone among the contemporary art. His calm creative style which is full of texture, as if the black and white photography, employs large space of white oil on canvas, just as left-blank effect on ink and wash painting, and replaces the photographic paper by canvas, replaces the images with oil painting, but still presents a fuzzy, simplified reproduction of things which used to be clear appearance in general photography. Configuration in his works of the use of considerable white-washed with other cold-toned colors creates a sense of alienation in space, therefore constructs a clearer understanding for viewers of emotions shown on the screen, similar to that each photo frames time and memories.

"Loneliness loves to visit" was Chiu's work in 2007. Chiu is good at capturing the fragments of a life time by means of oil painting, creating the once, present and future stage through his acute presentation and usage of images. He believes that what is true and what is false in the image will cause uncertainty, but any moment itself on the picture is often a common emotional experience of human.



007

CHEN CHIEN-JUNG (b.1972) **NT\$ 200,000-360,000**
Landscape 09 **EU口 5,300-9,600**

2007
 Oil on canvas
 130 x 162 cm

US\$ 6,900-12,400
RMB¥42,900-77,100

陳建榮
Landscape 09
 2007
 油彩、畫布

130 x 162 cm
 簽名於背面 陳建榮
 Landscape09 2007

陳建榮，1972年出生於台灣台北市，他以結構感的線條喚起觀者熟悉的視覺，如工業機器或城市建築的型態。陳建榮試圖描繪出理想中的建築空間，畫面使用曖昧不明的空間演示，形塑出似假還真的空間造景。其作品特色為正規的透視法則、不確定性的物理型態、強烈的線性動能，繪出冷調理性的空間，並藉由不斷建置又拆除，不斷繪製又消除的過程，產生了記憶痕跡，體現了一個進行中的反覆循環。陳建榮將空間創造出來，卻把想像的空間留給觀眾，將創作者闡述的權力釋出，留給觀者當導演。

陳建榮《Landscape 09》作品猶如一張未完成的建築設計圖，作品元素充滿著銳利線條、結構鋼架，以及厚重的水泥灰色塊，這些形象鮮明的結構在陳建榮的筆下充滿著不確定性，但同時也流露出一股微弱的溫度，由觀者自行想像。

Chen Chien-Jung was born in Taipei, Taiwan in 1972. He makes use of lines with a sense of structure to evoke familiar vision of the viewers, such as industrial machinery or type of urban architecture. Chen has been trying to depict the ideal building space, when ambiguous space exhibition in the scene demonstrates space landscaping to be almost lifelike in appearance. His work is characterized by formal rules of perspective, physical type of uncertainty, and strong linear kinetic energy, plotted cold-toned rational space, and via continually build-after-another-demolition and draw-after-another-eliminate process, the memory traces are being generated, reflecting an ongoing iterative cycle. Chen created space, yet leaves room for imagination to the audience, he gives in the power of elaboration as a creator, instead leaves the viewers to become directors.

Chen's "Landscape 09" appears just as an unfinished building blueprint, the work elements are full of sharp lines, structural steel rigid frame, as well as heavy gray cement blocks. Under Chen's pen brushes, the vivid structures are filled with uncertainty, but it also reveals a thread of temperature, to the viewers' own imagination.



台灣現代藝術：東方畫會 / 八大響馬

Modern Art in Taiwan: Ton Fon Art Group / Eight Great Outlaws

民國45年，師承李仲生之八位大陸來台藝術家成立了「東方畫會」，他們以傳達前衛觀念為理念，視現代抽象藝術為目標，創始成員包括蕭勤、霍剛、吳昊、夏陽、陳道明、蕭明賢、歐陽文苑、李元佳。他們試圖以更自由的創作態度與中國文化結合，開創屬於60年代的現代中國繪畫。這批志同道合的青年們在創會隔年召開了「第一屆東方畫展」，談論現代藝術與傳統的關係，當時知名專欄作家何凡撰文稱該畫會的八位創始會員為「八大響馬」，形容這八人以闖蕩的性格、叛逆姿態突起於畫壇，從此「八大響馬」稱號不脛而走。

爾後八大響馬引領台灣現代藝術發展，對台灣美術文化貢獻卓越，此次專區作品包含響馬之首—蕭勤，其作品結合中西方哲學思想，成為50年代推動中國當代藝術的急先鋒，獲頒第六屆國家文藝獎美術類殊榮。霍剛的作品條理卻感性，展現飽滿厚實的文化性靈，將超現實的意象化成內斂理性。而吳昊的繪畫始終堅持表現愉悅的風俗，具有東方的神秘艷麗，裝飾性的表面卻蘊藏著民間質樸優雅的元素。八大響馬前輩們引領藝術創作的先鋒，實為台灣美術西化寫下重要一頁。

In 1956, Ton Fon Art Group was established in Taiwan by Li Chung-Sheng's eight students, including Hsiao Chin, Huo Gang, Wu Hau, Hsia Yang, Chen Dao-Ming, Hsiao Ming-Siem, Oyan Wen-Yung and Li Yuan-Chia. The members in this group took it as their conviction to communicate avant-garde to the public and regarded modern abstract art as the goal they would pursue. With a more liberal attitude in art creation, they attempted to incorporate Chinese culture into their paintings, which inaugurated a new era in contemporary Chinese painting in the 1960s. One year after the art group was founded, the members organized the first Ton Fon Art Exhibition, in which the relationship between modern art and tradition served as the topic for discussion. Later the eight originators of the art group were even known as Eight Great Outlaws by the renowned columnist, Her Fan, to describe how the eight young artists stood out in the field of art with a somewhat froward attitude.

Later the eight artists played the major role in leading the development of modern art in Taiwan and made great contributions to the development of fine art in Taiwan. As regards the artworks exhibited in the special area this time, Hsiao Chin's works combined both Chinese and Western philosophies, and he was also considered to be the vanguard to urge the development of Chinese modern art in the 1950s. He was the winner of the 6th National Literature and Art Achievement Award. Concerning Huo Gang, his works featured a certain orderliness and displayed deep emotions, which turned the surrealist images into implicit intelligence, while Wu Hau's paintings had always insisted on displaying pleasant customs, which added the Oriental mystery to his works and provided the works with folk simplicity. Having foresight in art creations, the eight artists took the lead in the development of art and made a monumental achievement in the process of westernization of fine art in Taiwan.



蕭勤 Hsiao Chin

蕭勤曾言：「我不是一個創作家，我只是一個傳達者。」他認為作畫這件事的第一重要性，並非繪畫的過程，而是透過繪畫更深刻經驗自己的生命歷程。他生於上海，父親蕭友梅是著名的音樂家，在耳濡目染下對音樂藝術滿懷興趣，選擇繪畫為其畢生執著的目標，追隨李仲生習畫、為「東方畫會」創始會員、「八大響馬」成員之一，以抽象繪畫為主題探討，於當時台灣現代藝壇中，帶起一陣前衛風潮。蕭勤的創作中以西方色感闡述東方哲理，將中國書法、老莊、禪宗思想，匯集現代的各式科學理論，經營一個出自個人中心思維、對立又和諧的創作理路。

1955-1960年是蕭勤最早的抽象的時期，當1958年蕭勤在西班牙時，他受到歐洲表現主義影響，自1959年始，蕭勤開始解構中國書法，漸能以書法為基礎畫出心裡的感受。爾後到老莊的思想，他以黑色簡單思想呈現中國哲學的靜觀、空靈，《GB-157》、《無題》、《繪畫-CC》為此時期之作品。

《Tandra-2》系列之發展，則溯源自1978年他獲選為國家建設會第一位與會畫家，提出興建美術館及中外藝術交流多項倡議；持續以無窮的使命感帶動國際藝術觀念，如：「太陽」（Surya，梵文）、「氣」（Shakti，梵文）…等運動。

2000年《再生之始》、1995-2005年《La Parrione》從小內圓漸層環轉擴展至的大圓，周圍潑灑激浪般的斑點，發散出一種溫度及能量，猶如恆動恆靜漩渦，旋轉中發散宇宙光能量及氣場，形構成充滿生機的靈體。

Hsiao Chin was born in Shanghai. His father, Hiao You-Mei, was a famous musician. Growing up in such an environment, Hsiao Chin was deeply interested in music and art, and finally chose to become an artist as his career. He learned painting under the guidance of Li Chun-Shan. Hsiao was a co-founder member of Tong Fang Painting Association, and one of the members of "Eight Great Outlaws." His main exploration was on abstract paintings, and ushered in the avant-garde trend for Taiwanese modern art circle then. He received scholarship from Spanish government in 1959, and successively stayed in Spain, Italy, and France.

Hsiao once said, "I am not a creator, but a conveyer." He believed the top priority of painting was to deeply experience our life through painting, instead of focusing on the painting process. He applied western perception of colors to express eastern philosophy, integrating Chinese calligraphy, the philosophy of Laozi and Zhuangzi, and Zen with modern scientific theories to establish a conflicting yet harmonious creation world out of individual thinking.



008

HSIAO CHIN (b.1935)
Tandra-2

1978
Acrylic on canvas
60 x 80 cm

NT\$ 300,000-500,000
EU □ **8,000-13,300**
US\$ 10,300-17,200
RMB¥64,300-107,100

蕭勤
Tandra-2

1978
壓克力彩 畫布
60x80cm

簽名於背面 Hsiao勤
附藝術家親簽保證書
來源：購自藝術家本人



009

HSIAO CHIN (b.1935)
La Parrione

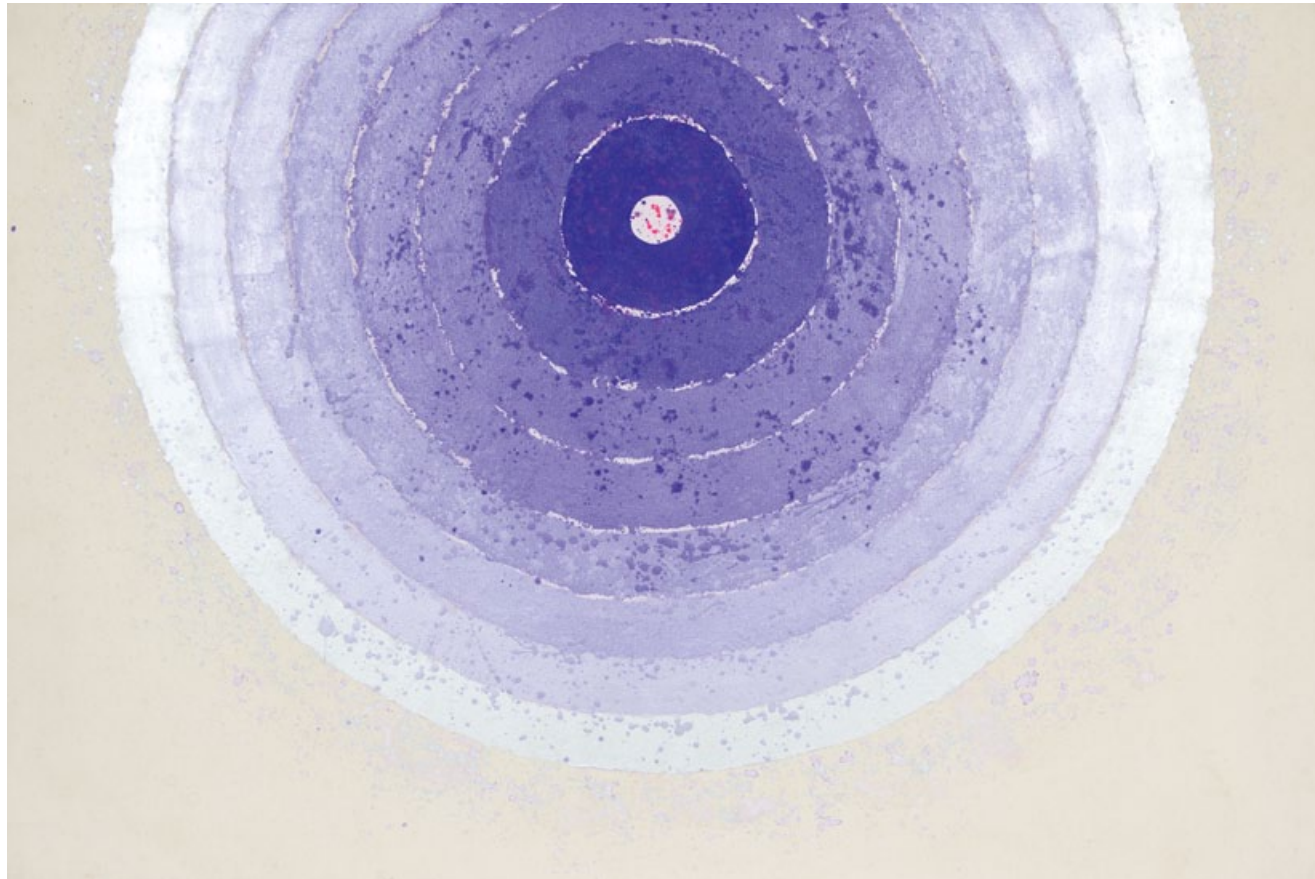
1995-2005
Acrylic on canvas
80 x 100 cm

NT\$ 420,000-800,000
EU □ **11,200-21,300**
US\$ 14,400-27,500
RMB¥90,000-171,400

蕭勤
La Parrione

1995-2005
壓克力彩 畫布
80 x 100 cm

簽名於背面 Hsiao勤 1995-2005
附藝術家親簽保證書
來源：購自藝術家本人



010

HIAO CHIN (b.1935)
Regeneration beginning

2000
Acrylic on canvas
100 x 150 cm

NT\$ 800,000-1,500,000
EU □ 21,000-40,000
US\$ 27,500-51,600
RMB¥171,400-321,400

蕭勤
再生之始

2000
壓克力彩 畫布
100 x 150 cm

簽名於背面 Hsiao勤 二千
附藝術家親簽保證書
來源：購自藝術家本人



011

HIAO CHIN (b.1935)
GB-157

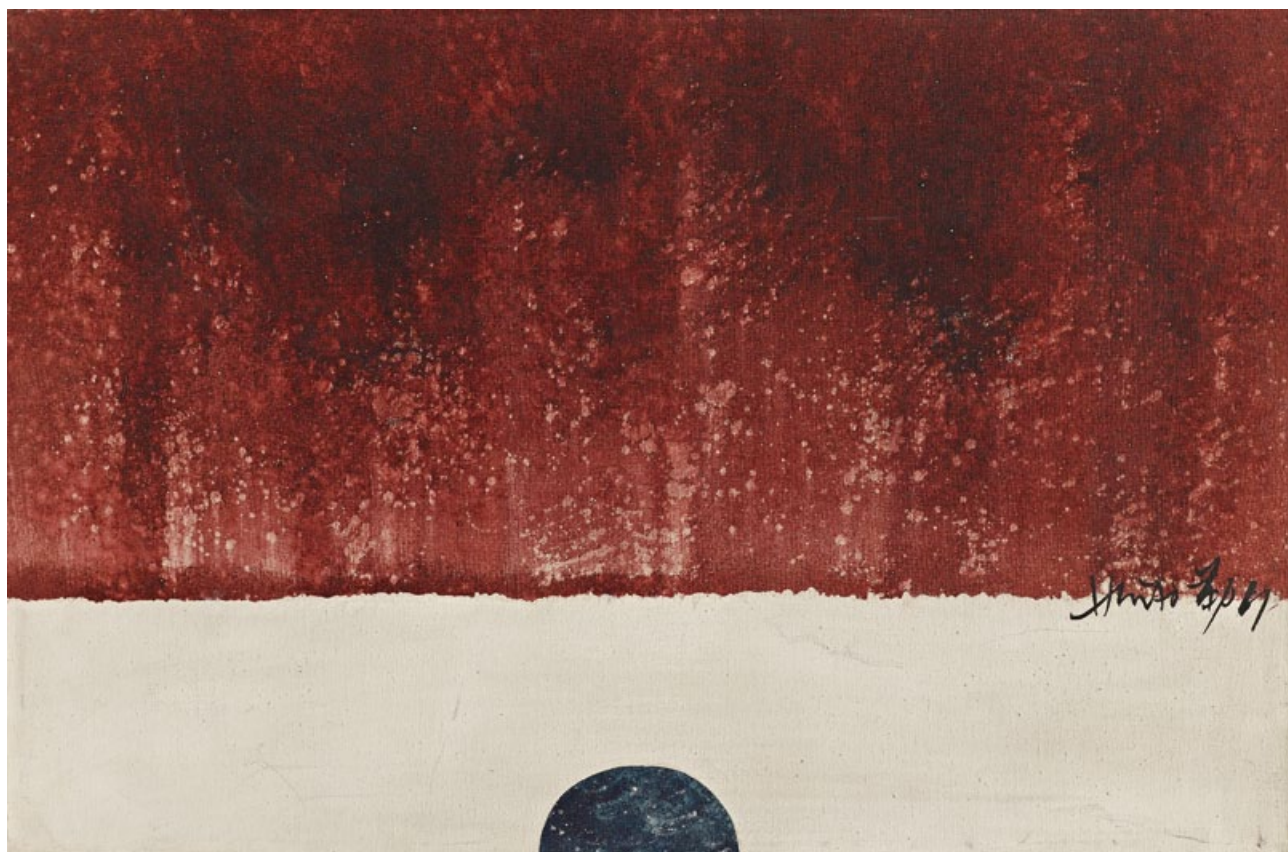
1959
Oil on canvas
50 x 70 cm

NT\$ 360,000-500,000
EU □ 9,600-13,300
US\$ 12,400-17,200
RMB¥77,100-107,100

蕭勤
GB-157

1959
油彩 畫布
50 x 70 cm

簽名於右下 Hsiao 勤 士、59
圖錄：藝拓荒原→東方八大響馬
Exploring the Wasteland - The
Eight Highwaymen of the East 2012
年6月第一版 第82、83頁
附大象藝術空間保證書



012

HSIAO CHIN (b.1935)

Untitled

1961

Acrylic on canvas

40 x 60 cm

NT\$ 200,000-300,000

EU□ 5,300-8,000

US\$ 6,900-10,300

RMB¥42,900-64,300

蕭勤

無題

1961

壓克力彩 畫布

40 x 60 cm

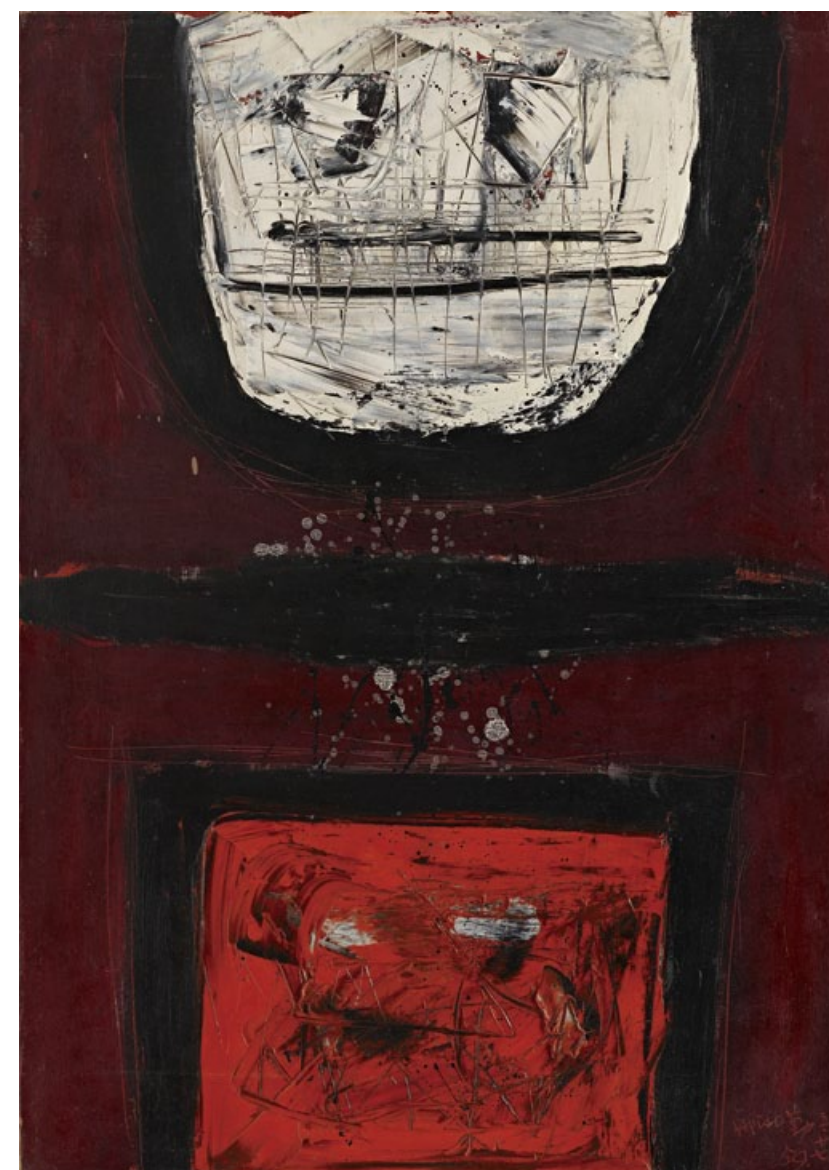
簽名於右方 Hsiao 勤 61

圖錄：藝拓荒原→東方八大響馬

Exploring the Wasteland - The Eight Highway-

men of the East 2012年6月第一版 第86、87頁

附大象藝術空間保證書



013

HSIAO CHIN (b.1935)

PITTURA-CC

1959

Oil on canvas

70 x 50 cm

NT\$ 360,000-500,000

EU□ 9,600-13,300

US\$ 12,400-17,200

RMB¥77,100-107,100

蕭勤

繪畫-CC

1959

油彩 畫布

70 x 50 cm

簽名於右下 Hsiao 勤 五、廿七、59

圖錄：藝拓荒原→東方八大響馬

Exploring the Wasteland - The Eight Highwaymen of

the East 2012年6月第一版 第80、81頁

附大象藝術空間保證書



霍剛 HO KAN

霍剛生於南京，本名霍學剛，於1949年隨國民政府來台，1950年進入台北師範學校藝術科就讀，師於李仲生門下，確立日後致力於幾何抽象的探索，1964年赴義大利米蘭定居迄今。霍剛因家學淵源，受中國書法有極深刻的影響，他抽離中國文字的形、音、義，還原基礎符號造型，賦予其意義。移居義大利後受到硬邊藝術與空間派的影響，作品轉為明朗簡潔。

1970年台灣的現代藝術家在現代繪畫的理路下，一方面接受西方藝術流派的啟發，一方面使用西方幾何抽象符號，融合東方文化內涵，霍剛則是後者之代表人物，如作品《無題》，以極簡的色塊呈現貌似東方建築的形式。

《源起》系列為霍剛2006年作品。畫面的結構至中心延伸後再從外發展，彷彿元素本身可以自行組合，藉由色塊拼貼再造，創造生命可延伸可變化的有機關連。

《開展》系列為霍剛2009年作品。採用對稱構圖，幾何、物理式的思維模式，理性的分布色塊配置，蘊含東方虛、實空間的觀照，充滿定靜禪意的特質，及交重合鳴的韻律。

Ho Kan was born in Nanjing. Originally, his name was Ho Xue-Kan. In 1949, he came to Taiwan along with the government of the Republic of China. In 1950, he entered the Department of Arts, Taiwan Provincial Normal School. His teacher was Mr. Li Chun-Shan, who led him to explore geometry and abstract figures. He moved to Milan, Italy in 1964 and has been living there until now. Thanks to the teaching and influences of his family, his works have been influenced by Chinese calligraphy. He jumps out from the frame, pronunciation, and meaning of Chinese words. Instead, he goes back to basic symbols and gives them meanings. After moving to Italy, his works became simple and clear because of the influence of hard-edge arts and Spacism. His works after the 1980s were inspired by the bell, vessel, wine vessel, and bronze objects from Shang Dynasty and Zhou Dynasty, as well as the brick, tiles, and patterns from Han Dynasty.

The "Origin" series was created in 2006. The composition was to start from the center and then to the outer space. In the paintings, it was like all the elements in the works can assemble with each other by themselves. By attaching different color blocks, he had created the sense that life can be expanded and changed.

The "Development" series was created in 2009. He used symmetrical composition in the paintings. Geometry, rational thinking and rational color block arrangement were all involved. In the works, viewers can see the eastern way of management to the abstract or solid space. There is a sense of the quiet "Zen" and the harmonious symphony.



014

HO KAN (b.1932)
Abstract

1993
Ink on paper
21 x 30 cm

NT\$ 30,000-60,000

EU € 800-1,600

US\$ 1,000-2,100

RMB ¥6,400-12,900

霍剛
抽象

1993
水墨紙本、鏡框
21 x 30 cm

簽名下方 剛HO 93

附M畫廊保證書

來源：購自藝術家本人



015

HO KAN (b.1932)
Origin-4

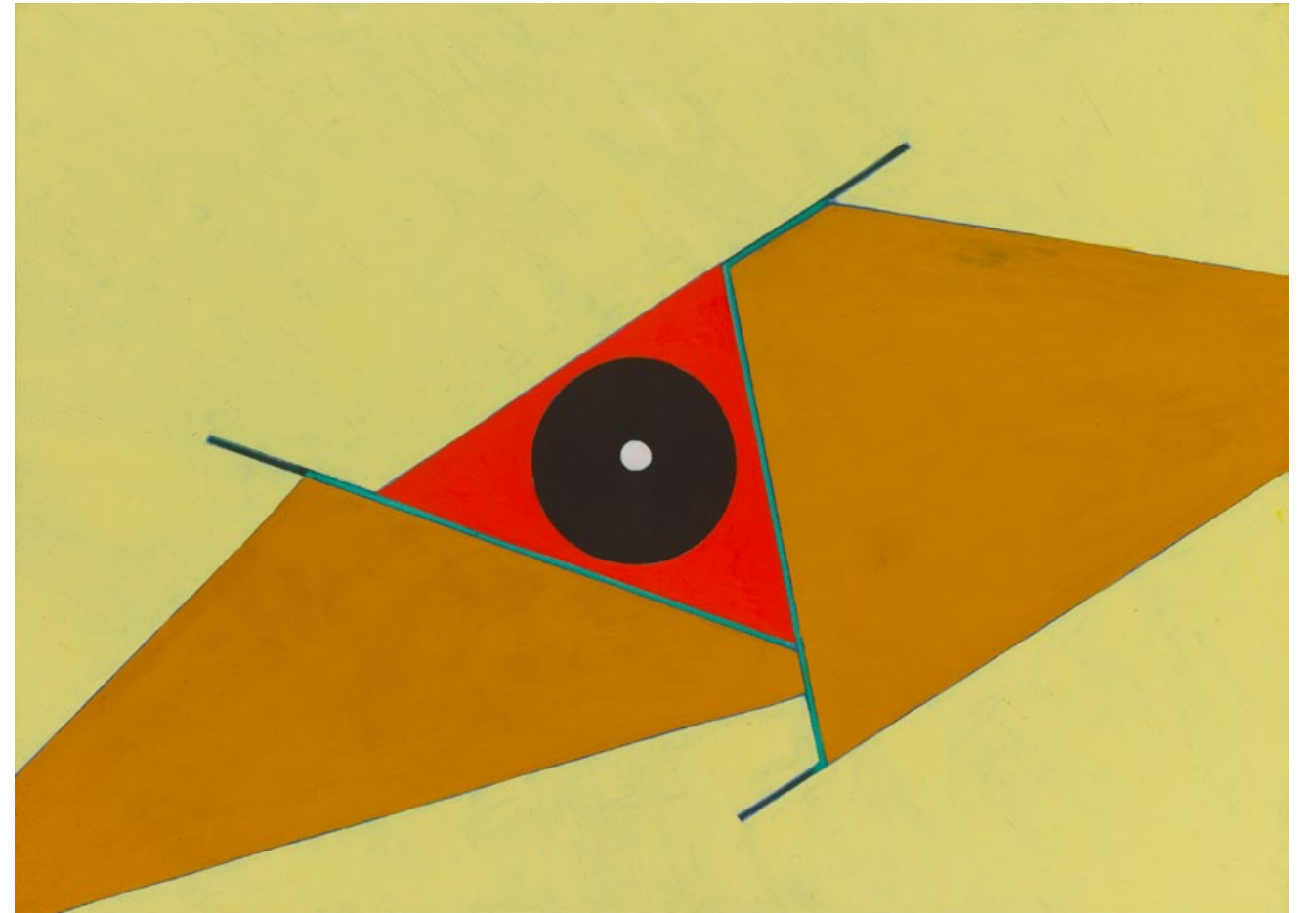
2006
Oil on canvas
60 x 72 cm

NT\$ 240,000-400,000
EU□ 6,400-10,700
US\$ 8,300-13,800
RMB¥51,400-85,700

霍剛
源起之4

2006
油彩、畫布
60 x 72 cm

簽名於背面 HO-KAN 2006 霍剛
藝載乾坤—霍剛校園巡迴展
Universal Eternity - Ho Kan Solo Exhibition
2011年4月第一版
附大象藝術空間保證書



016

HO KAN (b.1932)
Origin-8

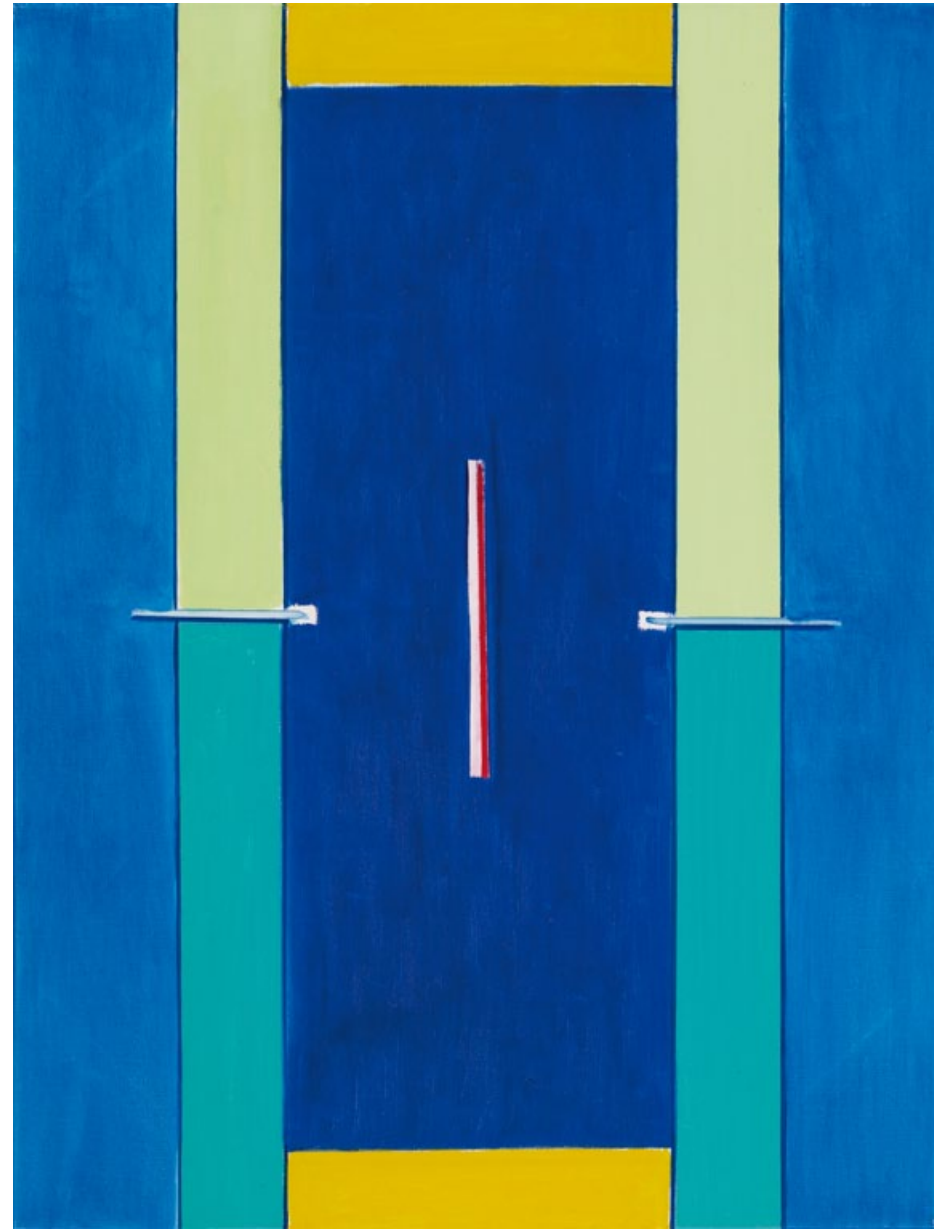
2006
Oil on canvas
65 x 91 cm

NT\$ 340,000-500,000
EU□ 9,100-13,300
US\$ 11,700-17,200
RMB¥72,800-107,100

霍剛
源起之8

2006
油彩、畫布
65 x 91 cm

簽名於背面 HO-KAN 霍剛 2006
藝載乾坤—霍剛校園巡迴展
Universal Eternity - Ho Kan Solo Exhibition
2011年4月第一版
附大象藝術空間保證書



017

HO KAN (b.1932)
Development-3

2009
Oil on canvas
130 x 98 cm

NT\$ 680,000-900,000
EU □ **18,100-24,000**
US\$ 23,400-30,900
RMB¥145,700-192,800

霍剛
開展之3

2009
油彩、畫布
130 x 98 cm

簽名於背面 HO-KAN 霍剛 2009
霍剛個展 Ho Kan Solo Exhibiton
2009年12月第一版
附大象藝術空間保證書



018

HO KAN (b.1932)
Untitled

1970
Oil on canvas
100 x 100 cm

NT\$ 460,000-750,000
EU □ **12,300-20,000**
US\$ 15,800-25,800
RMB¥98,600-160,700

霍剛
無題

1970
油彩、畫布
100 x 100 cm

簽名於背面 HO-KAN 1970
藝拓荒原→東方八大響馬
Exploring the Wasteland -
The Eight Highwaymen of the East
2012年6月第一版 第66、67頁
附大象藝術空間保證書



吳昊 WU HAO

吳昊，1913年出生於南京，隨親戚到上海渡船至台灣，在軍中服務到1971年退伍。當年擔任空軍上尉，軍旅生活期間，與同樣喜好繪畫的夏陽結成好友，常相約出外寫生，1954年跟隨在安東街開立畫室的李仲生習畫數年。師法李仲生的他，技法受藤田嗣治影響，也自行改造畫筆，創造鐵絲般的細線。70年代開始版畫創作，將童年記憶中的民間鄉土藝術轉化為畫面裡的造型元素。80年代後，吳昊投入油畫的斑斕色彩中，他用獨特的暈染技巧，做成多彩而透明的背景，並將主題人物壓扁在同一空間，營造出多角度的視覺效果。

《玫瑰和水果》為吳昊2005年作品，承襲他版畫鮮豔的顏色基調，花果各有姿態，以擅長的細線勾勒描寫輪廓，呈現吳昊獨有的甜美裝飾性格。

《閒倚》為吳昊2003年作品。裸女一直是幾世紀以來，西方藝術家最喜愛的題材，畫面中的女人，黝黑的眼眸直視觀者，猶如莫迪里亞尼名作《瘦長的大裸女》，襯以華麗多彩的背景，將女人甜美的柔軟形象呈現。

Wu Hao was born in Nanjing in 1913 and came to Taiwan from Shanghai with his relatives on a boat. He served in the Air Force until he retired in 1971, having attained the rank of captain. When he was serving in the Air Force, he became good friends with Hsia Yang, and they often went out together to sketch. In 1954, Wu became a student of Li Chun-Shan, who had just opened an art studio on Andong Street, and studied painting under him for several years. On the eve of the Chinese New Year in 1955, Wu Hao, Hsia Yang, Ouyang Wen-Yuan, Li Yuan-Chia, Huo Kang, Hsiao Chin, Chen Dao-Ming and Hsiao Ming-Hsian established the Ton Fon Art Group to promote modern art. The group held its first joint exhibition in 1957, and in the same year the group officially announced its declaration, which was drafted by Hsia Yang. From that point forward, these eight young artists were known as the "Eight Great Outlaws". In 1975, Wu gave up on prints and started to paint oil paintings again. His recent oil paintings have inherited the bright colors of his prints and contain many gorgeous and resplendent colors, showing that his art style and beautiful yearning for art creation have remained consistent throughout his life.



019

WU HAO (b.1932)
Roses and fruit

2005
Oil on canvas
66 x 66 cm

NT\$ 240,000-420,000

EU€ 6,400-11,200

US\$ 8,300-14,400

RMB¥51,400-90,000

吳昊
玫瑰和水果

2005
油彩、畫布
66 x 66 cm

簽名於左上 吳昊2005

月臨畫廊，2009.1

《吳昊作品集》

第43頁

附月臨畫廊保證書



020

WU HAO (b.1932)
Carefree lean-on

2003
Oil on canvas
53 x 100 cm

NT\$ 390,000-580,000

EU€ 10,400-15,500

US\$ 13,400-19,900

RMB¥83,600-124,300

吳昊
閒倚

2003
油彩、畫布
53 x 100 cm

簽名於左上 吳昊2003

形而上畫廊出版，2006.3

《吳昊-花開了》第20頁

附形而上畫廊保證書



夏陽 HSIA YAN

夏陽1932年，生於湖南湘鄉，原名夏祖湘，1949年隨軍進駐台灣之後，跟隨李仲生學畫，其畫風隨著生命經驗的輪轉產生許多面向的轉變。他初嘗試油畫創作時，畫風接近新古典主義，而後受立體主義影響，嘗試分解人物造型後再重新排序組合。1956年夏陽與蕭勤、吳昊等人組成了東方畫會，創作脈絡走向抽象表現主義，隨即在1959年，作品入選巴西聖保羅雙年展。1986年時，夏陽赴紐約成立工作室，開始了長達數十年的照相寫實風格，2000年榮獲臺灣省舉辦的第四屆文藝獎美術類獎。

夏陽1992年返台後的作品《五行八卦》，探討將中西文化兼容並蓄的可能，以中國古代具有象徵意義的符號，用順性的方式繪於畫布上。而他致力將中國文化觸角伸展到西方的宏觀思惟表露無疑，然創作的主體卻依然緊緊依附於本土內。

Born in Hunan, China in 1932, Hsia Yang was originally named as Hsia Zu-Hsiang. After he followed the KMT (Nationalist Party) Government to Taiwan in 1949, he learned from the master Li Chung-Sheng for art creation. His styles in painting changed with accumulation of experiences in life with time. While he had first contact with oil paintings, his style in art creations was quite close to Neoclassicism. Later, being influenced by the Age of Machinery, he attempted to first deconstruct the characters he created and then reassembled them. During this period of time, his style in art creation featured Abstract Expressionism. Then in 1959, his artworks were selected for the Sao Paulo Art Biennial. In 1986, he left for New York for the establishment of his studio and therefore began the style featuring Photographic Realism. In 2000, he was the winner of the 4th National Literature and Art Achievement Award in the category of fine arts. He was greatly interested in the exploration of the possibility of integration of both Western and Chinese cultures. Though he was devoted to promoting Chinese culture overseas, the keynote contained in his artworks still involved the concern over his own country.



021

HSIA YAN (b.1932)

Theory of Five Elements and trigram

1992

Mix media on canvas

65 x 65 cm

NT\$ 280,000-500,000

EU€ 7,500-13,300

US\$ 9,600-17,200

RMB¥60,000-107,100

夏陽

五行八卦

1992

複合媒材

65 x 65 cm

簽名於右下 HY92

附月臨畫廊保證書

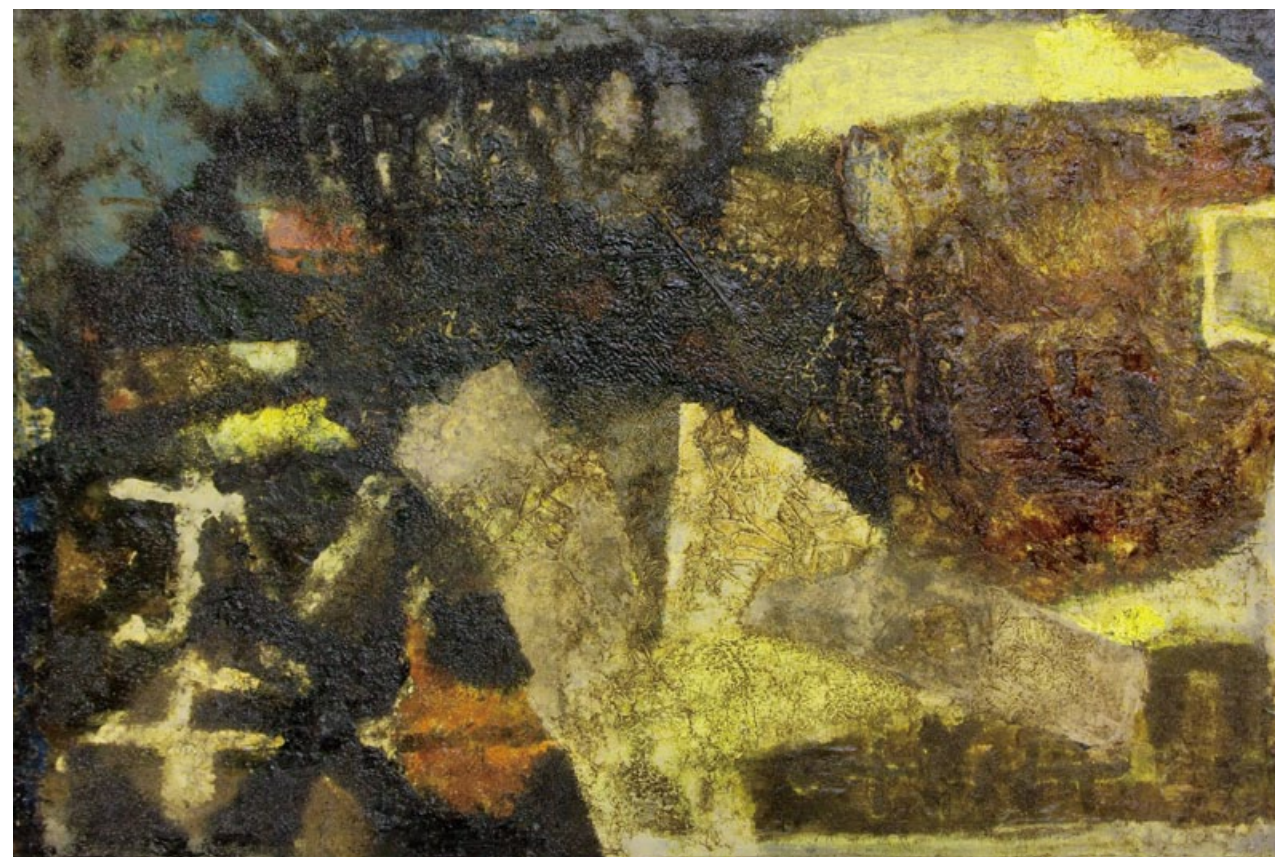


陳道明 Chen Dao-Ming

陳道明，1931年出生於山東濟南，就讀於台北師範學院，為李仲生的旗下子弟。1956年與蕭勤、霍剛、夏陽等人創辦東方畫會，積極推動台灣現代繪畫運動。《探險者》為陳道明早期1959年的作品，塗鴉實驗性精神濃厚。

陳道明創作風格主要分為三個階段，從早期塗鴉性強的速寫創作，至中期開始嘗試多媒材的實驗，試圖表達戰後荒涼掙扎的情境，70年代陳道明在台灣藝壇非常活躍，他獲國內教育部之甄選參加巴西聖保羅雙年展、國際巴黎青年畫展及香港亞洲國際美展等，獲得極高的榮譽獎賞。90年代後畫風轉變為流暢性強的多彩技法，追求氣韻生動的時間感，大器開闊中卻透露一股濃厚鄉愁。

Born in Jinan, Shandong, China in 1931, Chen Dao-Ming began his art lessons with the master Li Chung-Sheng and later studied fine arts at National Taipei University of Education. The style of art creations of Chen Dao-Ming can be distributed into three major stages. In the early stage he focused on the creation in sketch form, while for the intermediate stage, he began trying the use of various materials in creation to depict the scene of desolation caused by war. In the 1970s, Chen Dao-Ming was very active in the field of art in Taiwan. Through being selected by Ministry of Education, he attended several international art events and was then awarded prizes; the events included the Sao Paulo Art Biennial in Brazil, the Young Artists Exhibition of Paris in France, and Asian International Art Exhibition in Hong Kong. After the 1990s, his style of painting underwent some changes into the use of techniques to display fluency and a profusion of colors in artworks, the so-called third stage. The sense of extensiveness and broadness displayed in his works in this stage could be found to be interwoven with a strong sense of nostalgia for the past.



022

CHEN DAO-MING (b.1931)
Adventurer

1959
Oil on canvas
61 x 90 cm

NT\$ 1,600,000-2,500,000
EU€ 42,600-53,300
US\$ 55,000-68,800
RMB¥342,800-428,500

陳道明
探險者

1959
油彩、畫布
61 x 90 cm

簽名於左上 chen 道明 1959
藝拓荒原→東方八大響馬
Exploring the Wasteland -
The Eight Highwaymen of the East
2012年6月第一版
第44、45頁
來源：購自藝術家本人



蕭明賢 Hsiao Min-Hsien

蕭明賢，1936年出生於台灣南投，台北師範學校藝術科畢業，曾於巴黎高等美術學校進修，師事李仲生，為東方畫會「八大響馬」之一，當年的最年輕也是唯一的台籍青年。他曾經代表臺灣參加第四屆巴西聖保羅雙年展，是臺灣現代藝術進軍國際得獎的第一人。蕭明賢的作品以抽象水墨表現其瑰麗詩情，他用線條在不同的媒材上產生律動變化的視覺符號，至今其作品延續早期抽象語彙的面貌。

Born in Nantou, Taiwan in 1936, Hsiao Ming-Siem was graduated from the Dept. of Fine Arts of National Taipei University of Education and even engaged in the advanced study in art at Ecole Nationale Supérieure des Beaux-Arts de Paris. Hsiao began his art lessons with the master Li Chung-Sheng and was known as the youngest and the only Taiwanese among the "Eight Great Outlaws". On behalf of Taiwan, he had attended the 4th Sao Paulo Art Biennial previously and been awarded the prize. Hsiao is therefore considered to be the first artist in modern art to receive the international honor. His works feature the presentation of beautiful and poetic characteristics through the creation of abstract ink painting. In particular, he is well versed in the manipulation of lines in a variety of materials to produce vivid visual images.



023
HSIAO MIN-HSIEN (b.1936)
Untitled #0160
1960
Ink on paper
39 x 13.2 cm
NT\$ 200,000-300,000
EU € 5,300-8,000
US\$ 6,900-10,300
RMB¥42,900-64,300

蕭明賢
無題 #0160
1960
水墨 毛邊紙
39 x 13.2 cm
簽名於下方 Hsiao 明賢 60 II
附大象藝術空間保證書



024
HSIAO MIN-HSIEN (b.1936)
Untitled #0760
1960
Ink on paper
39 x 13.2 cm
NT\$ 200,000-300,000
EU € 5,300-8,000
US\$ 6,900-10,300
RMB¥42,900-64,300

蕭明賢
無題 #0760
1960
水墨 毛邊紙
39 x 13.2 cm
簽名於左上方 Hsiao 明賢 60 II
附大象藝術空間保證書



025

HSIAO MIN-HSIEN (b.1936)
Untitled #5360

1960
 Ink on paper
 39 x 15.5 cm

NT\$ 200,000-300,000
EU€ 5,300-8,000
US\$ 6,900-10,300
RMB¥42,900-64,300

蕭明賢
 無題 #5360

1960
 水墨 毛邊紙
 39 x 15.5 cm
 簽名於左上方 Hsiao 明賢 60 五
 附大象藝術空間保證書



026

HSIAO MIN-HSIEN (b.1936)
Untitled #2660

1960
 Ink on paper
 26.5 x 39 cm

NT\$ 220,000-320,000
EU€ 5,900-8,500
US\$ 7,600-11,000
RMB¥47,100-68,600

蕭明賢
 無題 #2660

1960
 水墨 毛邊紙
 26.5 x 39 cm
 簽名於右下方 Hsiao 明賢 60 五
 附大象藝術空間保證書



歐陽文苑 OYAN WEN-YUNG

歐陽文苑在八大響馬中，最早拜李仲生為師，作品具有沉鬱蒼茫的意境，擅長描寫悲劇性主題，並因其對漢代石刻的研究，形成粗野樸實蒼勁淒涼的畫風。歐陽文苑早期創作以水墨開始探求，繼而以油畫表現近乎理性的構成繪畫。他一方面致力於研究事物的抽象性，一方面對人體結構又有細微深入的了解，作品中透露人性和音樂性的探索過程。

《作品D》以意識流的隨性筆法粗獷地分割畫面，紅、黃、藍、黑、白等基本色塊看似完整卻又分裂，構成一種主觀序列的型態。

《作品A》中方型與矩形造成封閉的空間，線與線的輪廓，恣意而不假修飾的筆觸，彷彿重返生之初始，等待觀者挖掘及探索。

Among the "Eight Great Outlaws", Oyan Wenyung is the first learner from the master, Li Chung-Sheng. He is very well versed in depicting tragic themes with a feeling of sullenness and melancholy. His individualistic style of boldness and roughness shown in his art creations is formed due to his earlier studies in the stone inscriptions of the Han Dynasty. His earliest art creations started with the use of ink as the major material, then followed by the use of oil paints to present the kind of works that were of the quality to be nearly rational in style. Besides exploring the abstract quality residing in objects and subjects, he also engaged in the realization of the human constitution. His works therefore involve the process of mundane and musical explorations.

In the painting, "ARTWORK A", closed space is constructed only by rectangles with the strokes showing randomness and simpleness, which readily strikes the audience as a natural wonder waiting for the explorations by viewers.



027

OYAN WEN-YUNG (1928-2007)

Work D

1986
Oil on canvas
50 x 65.5 cm

NT\$ 200,000-300,000

EU□ 5,300-8,000

US\$ 6,900-10,300

RMB¥42,900-64,300

歐陽文苑

作品D

1986
油彩 畫布
50 x 65.5 cm

簽名於右下 文苑

藝拓荒原→東方八大響馬

Exploring the Wasteland - The

Eight Highwaymen of the East

2012年6月第一版

第52、53頁

附大象藝術空間保證書



028

OYAN WEN-YUNG (1928-2007)

Work A

1986
Oil on canvas
53 x 73 cm

NT\$ 280,000-400,000

EU□ 7,500-10,700

US\$ 9,600-13,800

RMB¥60,000-85,700

歐陽文苑

作品A

1986
油彩 畫布
53 x 73 cm

簽名於右下 文苑 86

藝拓荒原→東方八大響馬

Exploring the Wasteland - The

Eight Highwaymen of the East

2012年6月第一版

第46、47頁

附大象藝術空間保證書

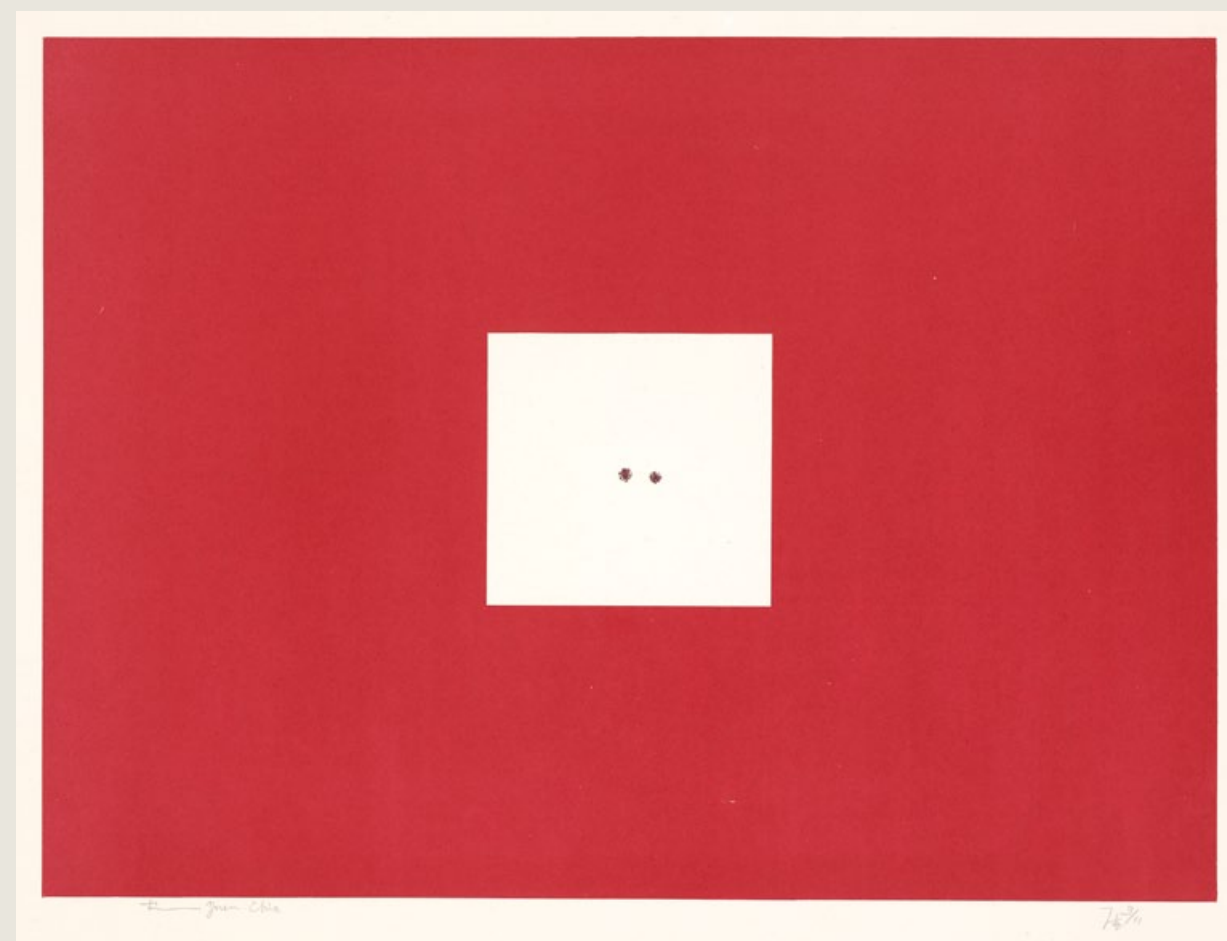


李元佳 LI YUAN-CHIA

李元佳，1929年生於廣西，1949年隨國民黨政府來台。從李仲生習畫，與蕭勤、陳道明等成為台北師範藝術科同學，並於1956年創設東方畫會。李元佳經由蕭勤參加義大利米蘭的「點」現代藝術運動，在1966年決定轉赴英國發展，一待即四十多年至1994年終老。

李元佳在媒材實驗、美學實踐上的前衛獨特，被尊稱為國內最早的「觀念藝術家」。60年代的作品屬極簡構成，並嘗試將攝影、詩與美術結合，70年代後期，放棄繪畫藝術形式。他在1971年於英國北部設立了「李元佳美術館及畫廊」，美術館標舉「藝術=空間=時間」，並提倡「玩具藝術」的理念，這就是他堅持藝術與生活鑄為一的實踐。

Born in Guang-Xi, China in 1929, Li Yuan-Chia followed the KMT (Nationalist Party) government to Taiwan in 1949. He began his art lessons with the master Li Chung-Sheng and studied fine arts at the Dept. of Fine Arts of National Taipei University of Education, being the classmate of Hsiao Chin and Chen Dao-Ming. In 1966, he decided to pursue a somewhat different career path in art in Great Britain and even settled there for the rest of his life. He is commonly known as the earliest Conceptual Artist in Taiwan for his being the vanguard in trying a variety of materials in art creations. In the 1970s, his artworks were mainly created in an approach to simplicity; he even experimented with the possibility of incorporating photography, poetry with fine art. In 1971, he founded LYC Museum and Art Gallery to realize his ideal to merge together art and life. Besides advocating the idea about Art of Toy, meanwhile, the concept that art equals both space and time was put forward by the museum.



029

LI YUAN-CHIA (1929-1994)

Untitled

print (9/11)

34.5 x 47 cm

NT\$ 30,000-60,000

EU € 800-1,600

US\$ 1,000-2,100

RMB ¥6,400-12,900

李元佳

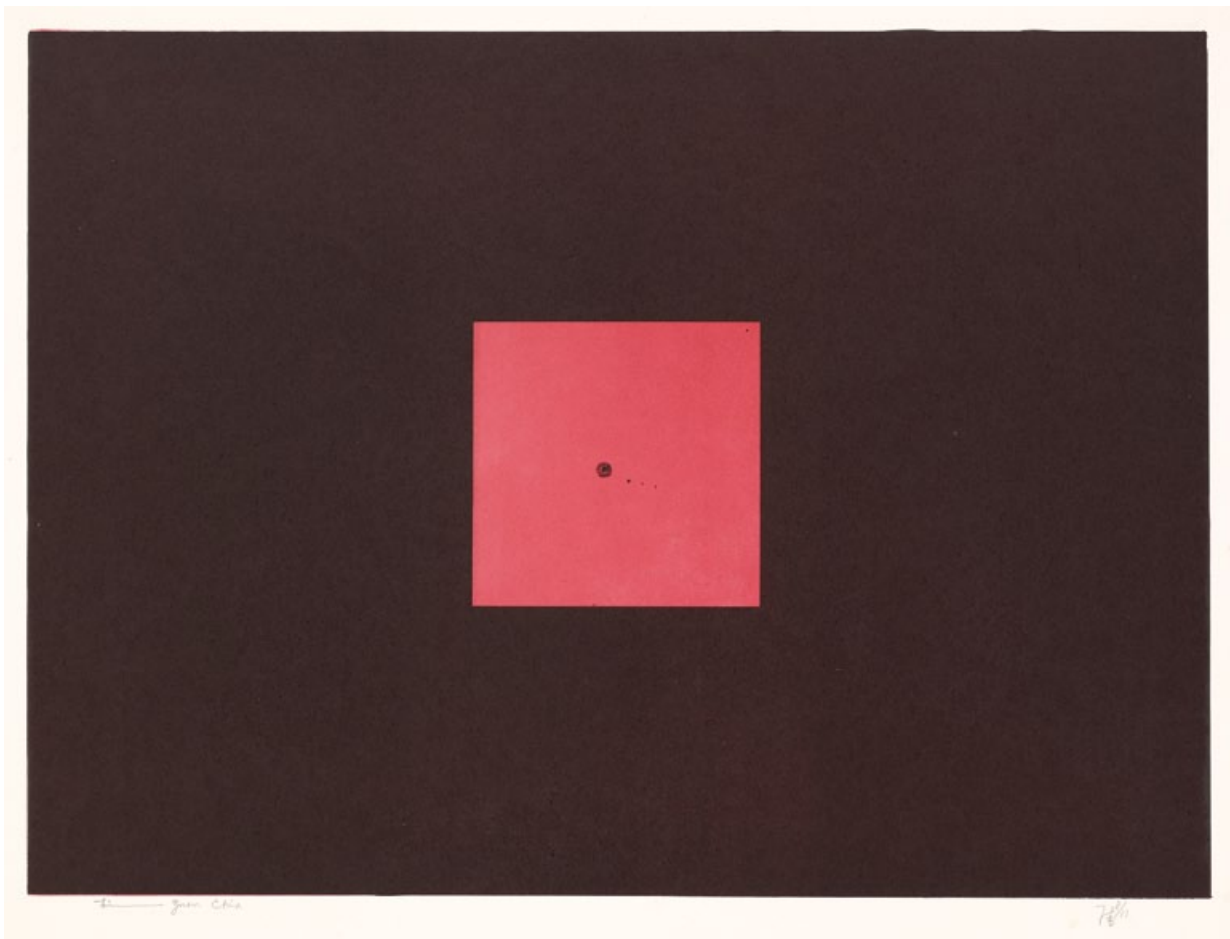
無題

版畫

34.5 x 47 cm

簽名於下方 Li yuan Chia 佳 9/11

附大象藝術空間保證書



030

LI YUAN-CHIA (1929-1994)

Untitled

print (8 / 11)
34.5 x 47 cm

NT\$ 30,000-60,000

EU € 800-1,600

US\$ 1,000-2,100

RMB ¥6,400-12,900

李元佳

無題

版畫

34.5 x 47 cm

簽名於下方 Li yuan Chia 佳 8 / 11

附大象藝術空間保證書



031

CHU WEIBOR (b.1929)

Untitled

1995
Mix media on canvas
58 x 49 cm

NT\$ 80,000-150,000

EU € 2,100-4,000

US\$ 2,800-5,200

RMB ¥17,100-32,100

朱為白

無題

1995
複合媒材

58 x 49 cm

簽名於左下 為白 1995

來源：購自藝術家本人

朱為白，1929年生於南京市，本名朱武順，畫名為白，他自1948年隨軍隊至台灣後，便開始為台灣現代美術運動而努力。他師從廖繼春，並受現代藝術先驅李仲生之啟蒙，為東方畫會、現代版畫會成員。他曾獲中華民國畫學會版畫「金爵獎」，並曾與李錫奇組「版畫家畫廊」。朱為白的創作靈感多來自於生活，他廣泛涉獵西方現代藝術思想，探求富含東方精神內涵的創作，堅持走出自己的風格。

朱為白《無題》的拼貼作品中，以紅底、白線為基礎，但嚴守東方精神的他，作品用黑、白對比，在極簡中表現線造形的空間及韻律感，追求「大象無形」的境界。

Born in Nanjing in 1929, Chu Wei-Pai was originally named as Chu Wu-Shun, with Wei Pai being the pseudonym in art creation. He learned from Liao Ji-Chun and was also inspired and enlightened by Li Chung-Sheng. He was the member of Ton Fon Art Group and also of Modern Print Association. He was awarded Golden Cup Prize by the Printmaking Society of R.O.C. and later, together with Li Xi Chi, he established Print Gallery. Chu Wei-Pai was greatly inspired by the living environment around him while creating artworks. Through Western styles, he sought to create the works to connote Oriental spirits. As for him, love and peace had always been the themes that he would like to interpret by art creation. While he extensively had contact with the Western trend of thought in art, he insisted on the Oriental spirit displayed in his artworks. By masterly use of contrast in art creation, he presented boundless space and the sense of rhythm with simplicity.



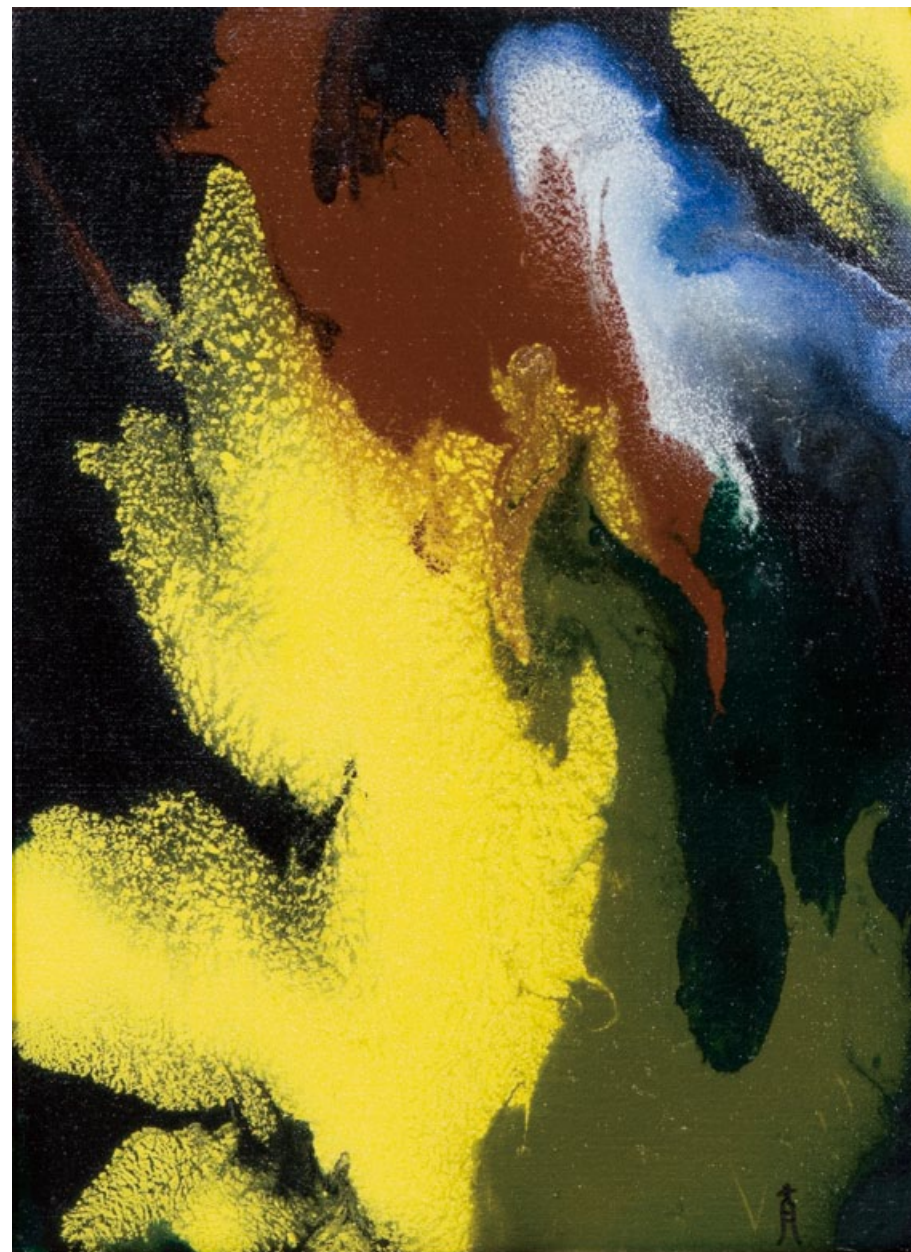
嚴雋泰 YAN JUN-TAI

嚴雋泰出生於1936年的上海，現任中華工程公司的榮譽董事長。其父嚴家淦先生雖貴為總統，替政治界貢獻一己之力，但對攝影的熱愛、收藏字畫的興趣不知不覺中影響嚴雋泰對藝術的愛好。藝文風氣鼎盛的嚴氏家族，與藝術界大師素有相交來往。從小觀賞黃君璧、張大千、趙無極、朱德群等諸位大師作畫的過程，對繪畫的熟悉度不言而喻。2007年的黑白系列將中西文化交融的意念擴展壯大。

《來天地》作品中，嚴雋泰以飽和濃豔的色彩、暈染流動的筆法呈現出無邊的景象。《半入江風半入雲-自在遊藝78》為嚴雋泰2008年作品，出自杜甫七言絕句《贈花卿》，畫面猶如悠揚動聽的樂曲，隨風蕩漾在錦江上，冉冉飄入藍天白雲間。

Yan Jun-Tai was born in Shanghai in 1936. He is the current honorary chairman of BES Engineering Corporation. His father was the former President Yan Jia-Gan. As a president, Mr. Yan had devoted himself in politics. However, his passion in photography and painting and calligraphy collection has unwittingly led Yan Jun-Tai to the enthusiasm in arts. The Yan family, which is a family of culture and arts, has always interacted with masters in the field of arts. Since he was child, Yan Jun-Tai had watched the masters, including Huang Jun-Bi, Zhang Da-Qian, Zhao Wu-Ji, Zhu De-Qun, when they were painting. Needless to say, Yan Jun-Tai is very familiar with painting. The "Black & White" series, created by him in 2007, has expand the meaning of eastern and western interaction.

Yan Jun-Tai used saturated and bright colors and free painting techniques to depict the great view in spring time. Other than presenting the seasonal view, his works also reflect the surges of emotion when painting.



032

YAN JUN-TAI (b.1936)

To heaven

2010

Oil on canvas

35 x 26 cm

NT\$ 90,000-150,000

EU□ 2,400-4,000

US\$ 3,100-5,200

RMB¥19,300-32,100

嚴雋泰

來天地

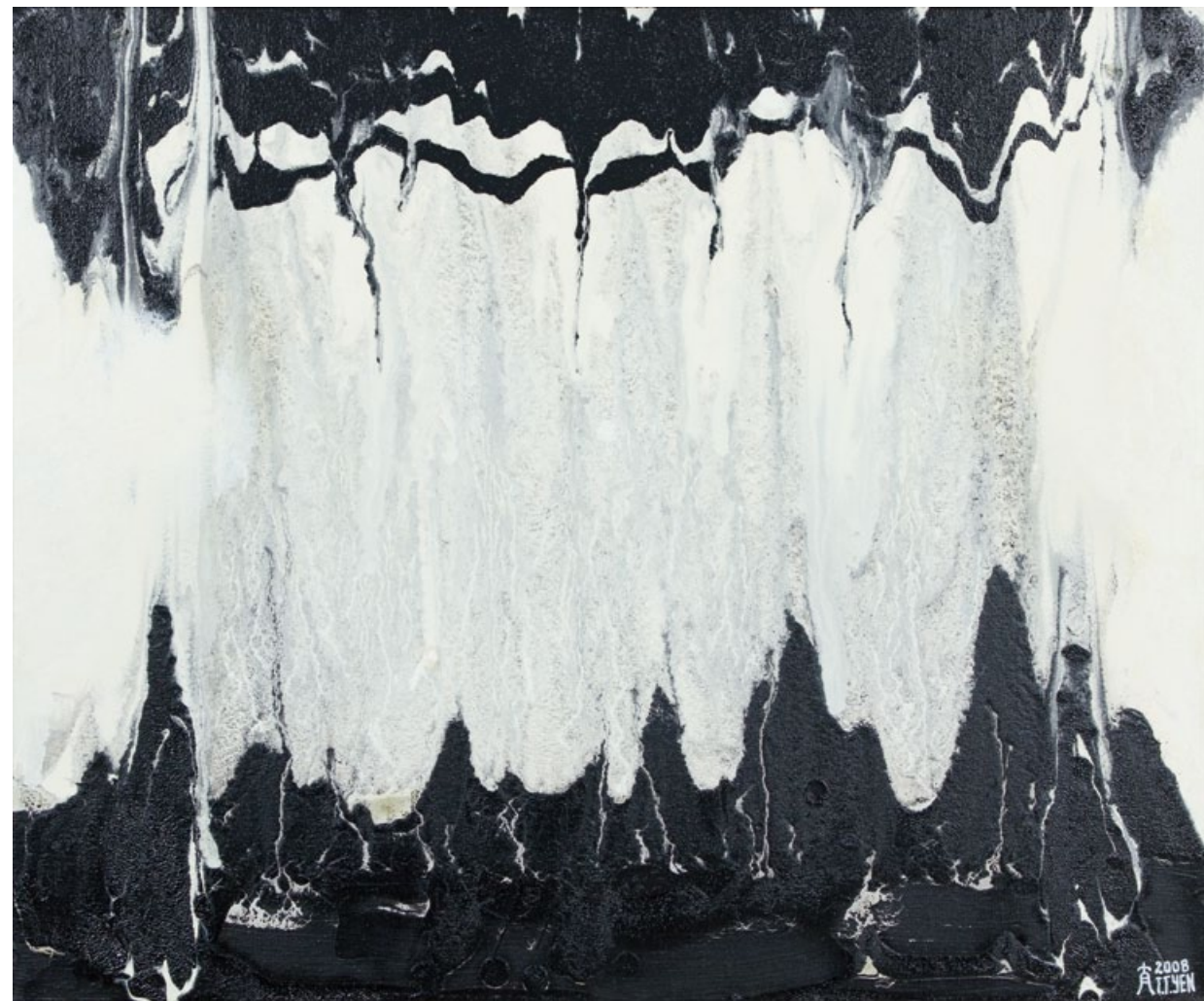
2010

油彩、畫布

35 x 26 cm

簽名於右下 泰

附藝術家親簽保證書



033

YAN JUN-TAI (b.1936)

**Half river into the clouds-
Comfortable entertainment78**

2008

Oil on canvas

60.6 x 72.7 cm

NT\$ 420,000-650,000

EU□ 11,200-17,300

US\$ 14,400-22,300

RMB¥90,000-139,300

嚴雋泰

半入江風半入雲-自在遊藝78

2008

油彩、畫布

60.6 x 72.7 cm

簽於右下 泰2008 TTYEN

附藝術家親簽保證書



呂榮琛 LU RONG-CHEN

呂榮琛出生於台灣屏東。呂榮琛在九〇年前往法國深造，飽覽不同形式的藝術創作、各類藝術活動及藝術工作者，後成為法國政府認可的專職藝術家。旅法20年的他，於2011年返台定居。許多藝術家藉由簡化具象物線條來創作抽象畫，呂榮琛則轉化內心感受，並用特殊光影呈現大自然的變化，讓畫面顯現出直覺性的表達，再透過顏色和筆觸展示戲劇張力。當年旅法在外的他，用抒情抽象的筆觸訴說思鄉情懷，細看畫作中不難發現他的古典技法養成。

呂榮琛善於掌握光影的變化，此《森林》作品利用對比色調，以蠕曲的線條與深鬱的色彩，反應出藝術家本身的浪漫與懷舊，實為充滿出世精神的經典之作。

Born in Pingtung, Taiwan in 1963, Lu Rong-Chen went to France in 1990 for a more advanced course of study in art creations. During the 20 years of stay in France, the experiences that Lu Rong-Chen underwent, including feasting his eyes on a variety of art creations in diverse forms, attending all kinds of art-related events, and coming into contact with a lot of artists, contributed to his later being officially recognized as a full-time artist by the Government of the French Republic. Unlike the way abstract paintings are created by most artists in which the subject is normally simplified or reduced to its essential forms, techniques used by Lu Rong-Chen help him achieve the unique result to display his inner feelings first by the use of presenting special light and shadow and then the use of colors and special strokes of brush to display the changes occurring in nature. While he stayed in France, creating of abstract paintings with his individualistic brush strokes served as the way he dealt with homesickness.

As one of his classic art creations that demonstrate heavenly spirits, the abstract painting, Forest, is created using color contrasts, together with curvy lines and dark strong colors, to display the artist's romantic temperament and nostalgia for the past.



034

LU RONG-CHEN (b.1963)
Forest

2011
Oil on canvas
130 x 162 cm

NT\$ 520,000-900,000
EU€ 13,900-24,000
US\$ 17,900-30,900
RMB¥111,400-192,800

呂榮琛
森林

2011
油彩、畫布
130 x 162 cm

簽名於畫背 呂榮琛 森林 2011
附藝術家親簽保證書



丁雄泉 WALASSE TING

丁雄泉，1928年生於中國江蘇無錫，成長於上海，青年時期曾進入上海美專就讀。1946年丁雄泉離開大陸移居香港，隨後於1952年前往法國巴黎闖蕩，啟開寬廣的藝術視野。當時與眼鏡蛇畫派藝術家交往，並在巴黎與布魯塞爾的畫廊舉辦展覽。1958年，丁雄泉轉赴美國紐約藝壇發展，受到抽象表現主義的影響，繪畫表現手法顯著的衝擊與改變，繼而以其膽識才華逐漸形成燦爛獨特的繪畫藝術。

繪畫作品充滿了繽紛多彩的花草與美女，視覺語言強烈而鮮明。丁雄泉下筆如揮刀，繪畫展現飛揚且意外的衝擊力，豐沛的情感隱含東方精神且極富爆發力，以墨線勾勒人物伴隨豔光四射的花草，素有「採花大盜」之稱號。

Walasse Ting was born in 1928 in Wuxi, Jiangsu Province and grew up in Shanghai. During his teenage years, he studied at the Shanghai Training School of Fine Arts. In 1946, Walasse Ting moved to Hong Kong, and in 1952 he moved to Paris in order to expand his artistic vision. In Paris, he got acquainted with CoBrA artists and exhibited his works in the art galleries of Paris and Brussels. In 1958, Ting moved to New York to develop his art career there. While he was in New York, abstract expressionism had a profound impact on the methods of expression in Ting's paintings, and this, coupled with Ting's boldness and talent, allowed Ting to gradually develop his own vivid and unique painting style.

Ting's works are filled with colorful flowers, plants and beautiful women, giving his works a strong and vivid visual language. Walasse Ting wields the paintbrush like a sword, giving his works a flying and sudden impact, and the rich emotions in his works are highly explosive and imply Eastern ideals. The people in his works are drawn using ink lines, and they are accompanied by gorgeous and gaudy flowers, which is why Walasse Ting nickname is "The Flower Thief".



035

WALASSE TING (1929-2010)

Nude

Oil on canvas

121 x 170 cm

NT\$ 2,600,000-3,600,000

EU€ 69,300-95,900

US\$ 89,400-123,800

RMB¥557,100-771,300

丁雄泉
如花綻放

綜合媒材紙本裱於畫布

121 x 170 cm

鈐印：採花大盜

附協民國際藝術保證書

來源：2005 SOTHEBY'S SINGAPORE



SALVADOR DALÍ

薩爾瓦多·達利

薩爾瓦多·達利，西班牙藝術家，1904年出生於西班牙加泰隆尼亞自治區的費格拉斯，與畢加索、米羅齊名，人稱西班牙近代藝術三大家。達利是二十世紀最富變化的藝術家，濃厚天份展現在他通才的藝術創作上，繪畫、雕塑、建築、文學、編劇、導演皆有精彩演出，以遠遠超越人們理解框架的奇想，挖掘淺意識，描繪出不可思議的超現實世界。深受佛洛伊德精神分析學派影響，以所謂「偏執狂批判法」創作出一件件猶如警世之鐘的作品，夢境與現實交織，深刻影響當代藝術。

雕塑是達利作品中最主要的藝術創作，他運用卓越的天份與想像，以立體藝術呈現，勾勒出最著名的超現實主義創作理念。本此達利專區經由瑞士史崔登基金會獨家授權，於「瘋狂達利超現實主義大師特展」中的7件巨型雕塑、3件原創繪本展品，於本次拍賣會上進行專拍。創下首度美術館國際級展品，進入台灣拍賣市場之先例！

Born in Figueres, Spain in 1904, Dalí was a prominent Spanish surrealist painter. He enjoyed equal popularity with Pablo Picasso and Juan Miró, and the three of them were even described as the three Spanish Contemporary Artists. Salvador Dalí was regarded as an artist with the most striking changes in the twentieth century. His prodigious talent was completely shown in his wide range of art creations, including film, sculpture, architecture, literature, screen-writing and directing. Heavily influenced by Sigmund Freud's psychoanalytic theory, Salvador Dalí created a lot of thought-provoking artworks with his so-called paranoiac-critical method; these works exerted strong influence on contemporary art.

036

SALVADOR DALÍ

Adam and Eve

Material : bronze

Technique : lost wax process

Year : conceived in 1968 and first cast in 1984

NT\$ 17,569,400-21,752,600

this cast at a later date

EU€ 462,000-572,000

Height : 200 cm / 78.7 in

US\$ 604,800-748,700

Edition size : 8 plus 4 EA, 2 EF

RMB¥ 3,783,500-4,684,400

Inscribed : Dalí

In one exquisite artwork, Dalí deftly portrays the Garden of Eden: Adam, Eve, and the serpent, as well as the intricate tension between the three. The artist captures the very moment Eve offers Adam the forbidden fruit. Astonished, Adam raises his hand in indecision, unsure of their fate should he relinquish himself to the enticing temptation. In an attempt to comfort the doomed couple, aware of the heartache that lies ahead, the serpent coils himself in the shape of a heart, reminding Adam and Eve that love creates a whole, which is greater than the sum of its individual parts.

《亞當與夏娃》的題材是達利創作中經常使用的。它描繪不僅只神話裡的伊甸園情節，而是表現亞當、夏娃和蛇三者之間複雜的張力。藝術家精確地捕捉到夏娃將禁果給予亞當的那一刻。亞當在驚訝中舉起猶豫不決的手，他難以預期與夏娃未來的命運將會如何，他不確定是否應該接受這迷人的誘惑。感受到即將到來的心痛，蛇試圖給命運已註定的亞當及夏娃一些安慰，它將自己盤繞成心型，提醒這對情侶，相愛可以讓生命變得完整，比分別的愛擁有更大的能量。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
Cannes, Galeries Bartoux, 2010
Courchevel, Open Air Exhibition, Confrontation au Sommet, 2010-2011
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Venice, Museo di Sant'Apollonia, The Dalí Universe, opened May 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 254, ref. 654
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp.154 – 155
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 30 – 33
Galeries Bartoux, Confrontation au Sommet, Courchevel, 2010, illustration of another cast, pp. 4 – 5
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, pp. 22 – 23



037

SALVADOR DALÍ

Homage to Fashion

Material : bronze

Technique : lost wax process

Year : conceived in 1971 and first cast in 1984

NT\$ 11,180,500-13,842,600

this cast at a later date

EU□ 294,000-364,000

Height : 179 cm / 70.5 in

US\$ 384,800-476,500

Edition size : 8 plus 4 EA, 2 EF

RMB¥ 2,407,700-2,981,000

Inscribed : Dalí

Dalí's relationship with the world of haute couture began in the 1930s through his work with Coco Chanel, Elsa Schiaparelli and Vogue magazine and lasted throughout his lifetime. This remarkable Venus, posing in the stance of a 'supermodel', has been created with a head of roses, the most exquisite of flowers. Her face lacks definition, allowing the admirer to imagine any face he desires. A dignified gentleman kneels, a 'dandy' paying homage to this twentieth-century muse.

達利不僅是一位藝術家，同時與時尚圈的關係淵源匪淺。自1930年開始，他便在高級時裝界的翹楚，如Coco Chanel、Elsa Schiaparelli和Vogue magazine等公司工作，因此流行時尚貫徹他的創作生涯。

《向流行致敬》裡的主人翁—維納斯，姣好的身軀、精美的玫瑰花頭飾，宛如超級名模的姿態現身。達利並沒有賦予維納斯面容，讓觀者猶如隔層面紗，恣意地想像心目中的完美女性的樣貌。而跪地仰望維納斯的花花紳士，象徵達利對二十世紀的繆斯女神致敬。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Shanghai, Zenda MOMA Museum, 2009
Courchevel, Open Air Exhibition, Dalí au Sommet, 2009 – 2010
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 246, ref 634
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp. 132 – 133
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 70 – 71
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 10



038

SALVADOR DALÍ

Lady Godiva with Butterflies

Material : bronze

Technique : lost wax process

Year : conceived in 1976 and first cast in 1984
this cast at a later date

Height : 167 cm / 65.7 in

Edition size : 8 plus 4 EA, 2 EF

Inscribed : Dalí

NT\$ 14,375,000-17,797,600

EU□ 378,000-468,000

US\$ 494,800-612,600

RMB¥ 3,095,600-3,832,700

Dalí, the great Surrealist master, selected the image of Lady Godiva as one of his favourites and pays homage to her sensuous and shapely female form through the conception of this sculpture. Announcing her arrival, butterflies not only hover around her and her noble steed, but also adorn her body as she plays her trumpet. Lady Godiva embodies earthly beauty, whereas the butterflies depict the ethereal otherworld.

《戈蒂娃女神與蝴蝶》這件作品中，超現實主義大師達利，選擇戈蒂娃夫人的形象，藉著型塑她的美麗與勻稱的身材向女性致敬。傳說戈蒂娃夫人是麥西亞伯爵利奧夫里克美麗的妻子，戈蒂娃夫人為了向頑固的伯爵求情，盼望能減輕百姓沉重的賦稅，答應了丈夫的難題，赤身裸體，只披著一頭長髮騎馬繞行街道，才讓伯爵赦免了繁重的稅賦。女神飄逸的秀髮、馬匹的鬃毛柔順的流暢美感，以及馬蹄上棲息著蝴蝶，引動觀眾對神話浪漫的聯想。戈蒂娃夫人體現了塵世的美麗，而蝴蝶則猶如縹緲的來世。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Chateau de Pommard, Open Air Exhibition, 2009
Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
London, Modern Masters Gallery, 2010
Cannes, Galeries Bartoux, 2010
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of a Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 248 – 249, ref. 640
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp. 130 – 131
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 84 – 87
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 25



039

SALVADOR DALÍ

Man with Butterfly

Material : bronze

Technique : lost wax process

Year : conceived in 1968 and first cast in 1984

NT\$ 11,180,500-13,842,600

this cast at a later date

EU□ 294,000-364,000

Height : 179 cm / 70.5 in

US\$ 384,800-476,500

Edition size : 8 plus 4 EA, 2 EF

RMB¥ 2,407,700-2,981,000

Inscribed : Dalí

This image of this elegant sculpture was originally designed as part of Dalí's famous Tarot series, which was created specifically for his wife and muse, Gala. The figure of Man with Butterfly leaves the banality of the everyday grounded world for that of the butterfly, which, being lighter will give the man wings and help him soar to a different physical plane - one where he can shed daily worries and habitual restraint.

《男人與蝴蝶》的意象源自達利在70年代設計的塔羅牌。受妻子Gala的啟發，他開始對塔羅牌的奧秘及潛意識的探索感到好奇。除了沿襲傳統的牌面圖像，也融合自創的寓意符號與意義。《男人與蝴蝶》中，達利欲以飛揚的彩蝶奉獻出它的雙翅，替男人分勞解憂，用以借喻一個人渴望捨棄生活中的不如意。男人輕盈的步調、舒心的微笑，象徵他可以擺脫日常的煩惱和約束，悠閒自在地翱翔。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
London, County Hall Gallery, The Dalí Universe, 2000-2010
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Paris, Espace Dalí, 2004
Uppsala, Mollbrinks, 2008
Singapore, Open Air Exhibition, Dalí in Singapore, Opera Gallery, 2006
Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
London, Modern Masters Gallery, 2010
New York, Time Warner Center, The Vision of a Genius, 2010 – 2011
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 252, ref. 648
Opera Gallery, Dalí in Singapore, Singapore, 2006, illustration of another cast, pp. 22 – 23
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp. 150 – 151
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 96 – 97
Galeries Bartoux, Dalí, The Vision of a Genius, Time Warner Center, New York, 2010, illustration of another cast, p. 55
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 24



Snail and the Angel

Material : bronze

Technique : lost wax process

Year : conceived in 1977 and first cast in 1984

NT\$ 12,777,700-15,820,000

this cast at a later date

EU□ 336,000-416,000

Height : 151 cm / 59.4 in

US\$ 439,800-544,500

Edition size : 7 plus 3 EA, 2 HC, 2 EF

RMB¥ 2,751,700-3,406,800

Inscribed : Dalí

This sculpture occupies an important place in the Dalinian universe, as it is intimately connected with the artist's encounter with Sigmund Freud, who Dalí came to regard as his spiritual father. As part of the early Surrealist movement, Dalí was surrounded by psychoanalytical influences and these ideas were strongly incorporated into his artwork. Dalí was captivated upon seeing a snail on a bicycle outside Freud's house, and connected the snail with the image of a human head; the head of Freud. He was also fascinated by the natural geometry of the snail's shell, and like the egg, the contrast of its soft interior with its hard exterior. Paradoxically then, the snail, the universal symbol of the idle passing of time, has been given wings and is riding fluidly moving waves. A winged messenger of the gods, capable of limitless speed, bestows the snail with the gift of motion by touching down on its back for the briefest of moments.

《蝸牛與天使》在達利的雕塑系列作品占有一席之地，因為這件作品意味著達利與佛洛伊德的相遇。對他而言，佛洛伊德是重要的精神支柱，也是開啟超現實主義大門的推動者；不僅深深影響達利的創作，也使他的生活觀有所改變。

《蝸牛與天使》的靈感，來自達利無意間在佛洛伊德家門外，看到一隻蝸牛無聲的棲息在腳踏車上。在達利的幻想世界，休憩的蝸牛成了人類的腦袋---佛洛伊德的大腦。達利醉心研究蝸牛殼的幾何圖案，而蝸牛的特殊構造如同雞蛋---外硬內軟。蝸牛通常象徵著緩慢閒適的速度，然而達利將原本緩慢行進的蝸牛添上了雙翅，快速的行進在水面上而激起了漣漪。站在蝸牛殼上、手持權杖的小天使，正是賦予它無限速度的使者。《蝸牛與天使》同時也象徵著達利不受約束、不受制度網綁、嚮往自由生活的狂熱。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
 Ferrara, Galleria Civica d'Arte Moderna, Dalí, 1989
 Rome, Accademia Spagnola di Belle Arti, Dalí Scultore Dalí Illustratore, 1989
 Genoa, Museo d'Arte Contemporanea, Dalí, 1991
 Tokyo, Mitsukoshi Museum Of Art, Dalí Exhibition, 1991
 Toulouse, Musée d'Art Moderne, Dalí Retrospectif, 1994
 Berlin, Grosse Orangerie des Schlosses - Charlottenburg, Dalí 500 Meisterwerks, 1996
 Heidelberg, Schloss Heidelberg, Dalí, 1997.
 Palermo, Palazzo dei Normanni, Dalí, 1999
 Copenhagen, Arken Museum of Modern Art, Dalí, 1999
 London, County Hall Gallery, The Dalí Universe, 2000-2010
 Guangzhou, Guangdong Museum of Art, Dalí: A Journey into Fantasy, 2002
 Beijing, China Millennium Monument, Dalí: A Journey into Fantasy, 2002
 Wuhan, Wuhan International Urban Planning Center, Dalí: A Journey into Fantasy, 2003
 Seoul, Seoul Arts Center, Dalí, 2004
 Mexico City, Soumaya Museum, 2008
 Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
 Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
 Venice, Museo di Sant'Apollonia, The Dalí Universe, opened May 2011
 Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Franco Passoni, Dalí nella terza dimensione, Milan, 1987, illustration of another cast, p. 43
 Castello Svevo, Dalí nella terza dimensione, Bari, 1988, illustration of another cast, p. 32
 Galerie Patrice Trigano, Dalí, Paris, 1989, illustration of another cast, p. 25
 Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, Naples, 1989, illustration of another cast, p. 32
 Fukuoka Prefectural Museum of Art, Dalí Exhibition, Tokyo, 1991, illustration of another cast, p. 75
 Stratton Foundation, Dalí, Milan, 1999, illustration of another cast, p. 62
 Arken Museum of Modern Art, Salvador Dalí, Copenhagen, 1999, illustration of another cast, p. 36
 The Dalí Universe, 2000, illustration of another cast, pp. 120 – 121
 China Millennium Monument, Dalí: A Journey into Fantasy, 2002, illustration of another cast
 Seoul Arts Center, Seoul, Dalí, 2004, illustration of another cast, pp. 110 – 111
 Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, pp. 241, ref. 621
 Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp. 144 – 145
 The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 130 – 133
 ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 34



041

SALVADOR DALÍ

Triumphant Angel

Material : bronze

Technique : lost wax process

Year : conceived in 1976 and first cast 1984
this cast at a later date

NT\$ 12,777,700-15,820,000

EU□ 336,000-416,000

Height : 225 cm / 88.6 in

US\$ 439,800-544,500

Edition size : 8 plus 4 EA, 2 EF

RMB¥ 2,751,700-3,406,800

Inscribed : Dalí

So light as to transcend the earth's gravity, angels are a lyrical expression of Dalí's world of dreams and fantasy - in fact, Dalí once said: "Nothing is more stimulating than the idea of an angel!" From the end of the 1940s, when the artist began weaving strong religious themes into his artworks, angels appear frequently in his oeuvre. In this beautiful sculpture, the Dalinian angel trumpets his divine music, wings spread, head thrown back, sending his jubilant message to all who will listen.

達利對光芒劃過天際、神創造天地的故事深深著迷。而象徵崇高品德、守護天堂與凡世的「天使」，成為達利幻想世界中的常客。達利曾言：「沒有什麼創作題材比天使更迷人的。」自1940年末，達利開始大量創作宗教題材後，可以不斷看見天使的身影翱翔作品四周。在《勝利天使》這件作品中，可以看見天使將豐沛的羽翼展開、昂首展望天地、身軀向後彎曲成極致的形態，好似一股做氣的將神曲弘揚於人間，將福音傳遞給每一個世人。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Mexico City, Soumaya Museum, 2008.
Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 254, ref. 652
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, pp. 152 – 153
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 150 – 153
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 35



042

SALVADOR DALÍ

Woman of Time

Material : bronze

Technique : lost wax process

Year : conceived in 1973 and first cast in 1984

NT\$ 12,777,700-15,820,000

this cast at a later date

EU□ 336,000-416,000

Height : 242 cm / 95.3 in

US\$ 439,800-544,500

Edition size : 8 plus 4 EA, 2 EF

RMB¥ 2,751,700-3,406,800

Inscribed : Dalí

Holding a perfectly formed flower and dressed in gently flowing robes, this radiant young woman bears Dalí's most famous symbol...the melting watch, which hints at the human construction of the nature of time. The artist allows the watch to pose the question - is beauty dependent on time, or is it eternal? The watch alludes to the woman's awareness that beauty can be independent of time, whether it is corporeal grace or an ethereal rose.

《時間之女》濃纖合度的體態，手持綻放艷麗的玫瑰花，身著柔軟貼身長洋裝的年輕女子，是達利最著名的經典作品。女子左手垂掛的時鐘，意味人類面對天地運行，仍須依循它的時間規則行走。但藝術家拋給觀眾思考：「美」是否被時間牽制住了呢？是瞬息消逝亦或是永恆長存呢？達利以時鐘的元素象徵著女性的美是跳脫時間框架之外，也提出藝術的「美」是凌駕歷史的洪流，超脫大自然的運轉。

Exhibited

Naples, Museo di Palazzo Reale, Dalí Scultore Dalí Illustratore, 1989
Genoa, Museo d'Arte Contemporanea, Dalí, 1991
Berlin, Grosse Orangerie des Schlosses – Charlottenburg, Dalí 500 Meisterwerks, 1996
Palermo, Palazzo dei Normanni, Dalí, 1999
London, County Hall Gallery, The Dalí Universe, 2000-2010
Lavardens, Chateau Lavardens, L'Univers de Dalí, 2004
Paris, Espace Dalí, 2004
Venice, Galleria San Marco, 2004
Hong Kong, Masterpieces and Beyond, Sites Unseen, 2006
Shanghai, The Shanghai Art Museum, Salvador Dalí in Shanghai, 2009
Courchevel, Open Air Exhibition, Dalí au Sommet, 2009 – 2010
New York, Time Warner Center, The Vision of a Genius, 2010 – 2011
Bahrain, Opera Gallery at the Bahrain Financial Harbour, 2011
Dubai, Opera Gallery at Dubai Mall, 2011
Singapore, ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, 2011
Venice, Museo di Sant'Apollonia, The Dalí Universe, opened May 2011
Taipei, The National Chiang Kai-shek Memorial Hall, Dalí, Mind of Genius, 2012

Literature

Robert and Nicolas Descharnes, Dalí: The Hard and the Soft, Sculptures & Objects, (Catalogue Raisonné of Dalí Sculpture), Paris, 2004, illustration of another cast, p. 250, ref. 644
Masterpieces and Beyond, Sites Unseen, Hong Kong, 2006, illustration of another cast, pp. 16 – 17
Beniamino Levi, Salvador Dalí in Shanghai, The Shanghai Art Museum, 2009, illustration of another cast, p. 128
The Stratton Foundation Collection, Dalí in the Third Dimension, Umberto Allemandi & C., Torino, 2010, illustration of another cast, pp. 172 – 173
Galleries Bartoux, Dalí, The Vision of a Genius, Time Warner Center, New York, 2010, illustration of another cast, p. 61
Opera Gallery, Awaken your imagination in Bahrain, Dubai, 2011, illustration of another cast, p. 14
ArtScience Museum at Marina Bay Sands, Dalí: Mind of a Genius, Singapore, 2011, illustration of another cast, p. 65



043

SALVADOR DALÍ

LE BESTIAIRE DE LA FONTAINE

Date :	1974	NT\$	1,597,200-1,977,500
Technique :	Original engravings, color added by pochoir	EU	42,000-52,000
Paper Size :	76 x 58 cm	US\$	55,000-68,100
Number of Graphics :	12 of which 12 displayed here	RMB¥	344,000-425,900

This series of stories by La Fontaine is a 17th century reworking of the classic fables by Aesop, who depicted human nature using a cast of animals to escape the censors. Virtues and vices are explored in the different stories which all conclude with a moral observation. Dalí adapted his style to the moral and edifying tone of La Fontaine, and allowed his art to become limpid, transparent and crisp. The delicate colouring of the illustrations charges the world of dreams and fantasy with new life through the workings of Dalí's surrealistic imagination.

這一系列拉封丹的故事，改編自17世紀經典的伊索寓言，以動物作為主角描繪人性以避免引發事端。善與惡被彰顯在各個不同的故事裡，但最終歸因於人的道德良知。達利適應了拉封丹的道德和有啟發性的語氣，這使他的藝術變得澄靜、透明和清晰。透過達利的超現實主義的想像力，細膩多彩的繪本引領者觀者進入夢幻的世界。

Prestigious Past Exhibitions

Kaohsiung Museum of Fine Arts, *Dali: Mind of Genius*, Kaohsiung, Taiwan

October 2012 – February 2013

With the participation of:

Mr. Bill LIN, General Manager, Media Sphere Communications Ltd.

Ms. Hsien-huei LIU, Deputy Director General, Tourism Bureau, Kaohsiung City Government

Mr. Jost FEER, Director, Trade Office of Swiss Industries

Mr. Che SHIH, Director General, Bureau of Cultural Affairs, Kaohsiung City Government

Ms. Pei-ni Beatrice HSIEH, Director, Kaohsiung Museum of Fine Arts

Mr. Sheng-fen LIN, President, China Television Co.

Mr. Yung-te LI, Deputy Mayor, Kaohsiung City

Ms. Li-chiung SU, Deputy Secretary-General, Kaohsiung City Government

Mr. Mark AZUA, Branch Public Affairs Officer, American Institute in Taiwan Kaohsiung Branch Office

National Chiang Kai-shek Memorial Hall, *Dali: Mind of Genius*, Taipei, Taiwan

June 2012 - September 2012

With the participation of:

Director General of the Spanish Embassy, Borja Rengifo

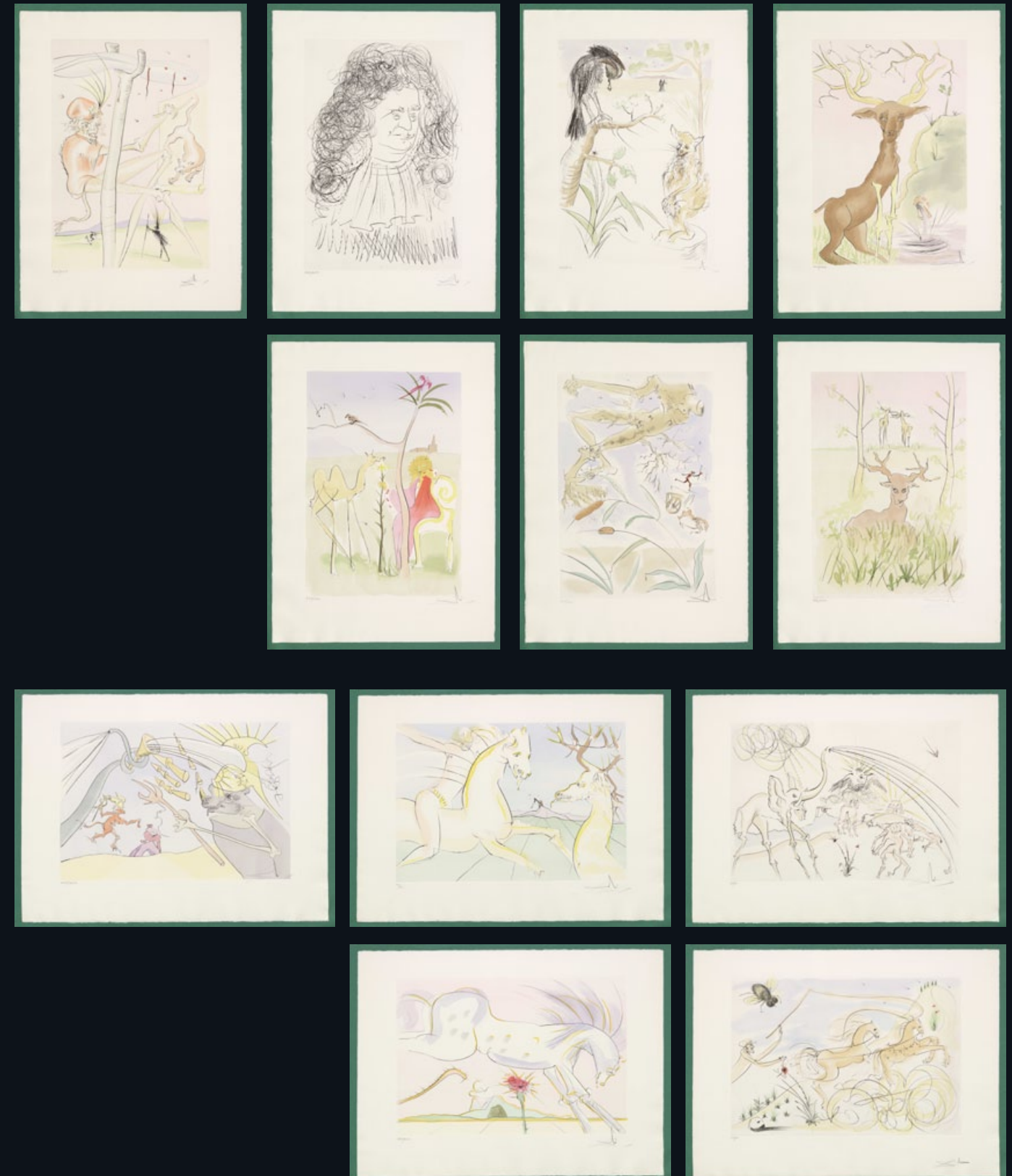
Secretario General Andrés Rodes

CEO of Chinatrust Commercial Bank of China, Gao, Ren-Jie

Executive Vice President of Want Want China Times Group, Xiang, Xiao-Dong

Leader of Chiang Kai-shek Memorial Hall and Exhibition Planning Group, Jian, Hui-Wen

Representative of Spanish Chamber of Commerce, Jose Luis Lamas



SALVADOR DALÍ

MOISE ET MONOTHEISME

Date :	1975	NT\$	2,595,500-2,975,800
Technique :	lithographs from original gouaches and drawings	EU□	68,250-78,250
Paper Size :	64.5 x 50 cm	US\$	89,300-102,400
Number of Graphics :	10 of which 10 displayed here	RMB¥	558,900-640,800

These beautiful prints, based on one of Freud's later works, were engraved on gold plates and printed on sheepskin. Dalí deeply admired Freud and was highly influenced by his ideas on psychoanalysis, and often featured Freud and his works in his art. In this text, Freud examines the nature of religion, its relationship to his theory of the Oedipus complex, and the similarity between paternal figures and divine ones. In order to illustrate this text, Dalí intertwined erotic forms with other primitive symbolism, embracing many diverse religious creeds, and created bold images depicting Freud's hypothetical non-Jewish Moses freeing the Hebrew people from slavery.

這些美麗的畫面，源自弗洛伊德的後期作品之一，被刻在黃金和印在羊皮上。達利非常崇拜弗洛伊德，受到他的心理分析論影響很大，並且經常描述弗洛伊德和他的藝術作品。在文本中，弗洛伊德研究宗教的本質，與他提出的戀母情結理論相關。為了說明這個文本，達利融合情色與原始的象徵主義，接受許多不同的宗教信條，並創造了大膽的圖像，描繪弗洛伊德的假設：非猶太人摩西使希伯來人從奴役中解放出來。

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Ms. Pei-ni Beatrice HSIEH, Director, Kaohsiung Museum of Fine Arts

Mr. Sheng-fen LIN, President, China Television Co.

Mr. Yung-te LI, Deputy Mayor, Kaohsiung City

Ms. Li-chiung SU, Deputy Secretary-General, Kaohsiung City Government

Mr. Mark AZUA, Branch Public Affairs Officer, American Institute in Taiwan Kaohsiung Branch Office

National Chiang Kai-shek Memorial Hall, *Dali: Mind of Genius*, Taipei, Taiwan

June 2012 - September 2012

With the participation of:

Director General of the Spanish Embassy, Borja Rengifo

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Executive Vice President of Want Want China Times Group, Xiang, Xiao-Dong

Leader of Chiang Kai-shek Memorial Hall and Exhibition Planning Group, Jian, Hui-Wen

Representative of Spanish Chamber of Commerce, Jose Luis Lamas

The Art Science Museum at Marina Bay Sands, *Dali: Mind of a Genius*, Singapore

May 2011 – October 2011

The Shanghai Art Museum, *Salvador Dali' in Shanghai*, Shanghai, P.R. China

July 2009 – August 2009

With the participation of:

Director, The Shanghai Art Fair Culture & Art development Co.Ltd, Mr Gu Zhi Hua

Secretary-General, Shanghai Artists Association, Mr Chenqi

President Eastern Shanghai International Cultural Television Group, Mr Fangjun

Vice Chairman Shanghai Artists Association, Mr Zhou Chang Jiang



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045

SALVADOR DALÍ

AFTER 50 YEARS OF SURREALISM

Date :	1974	NT\$	1,597,200-1,977,500
Technique :	original etchings, hand colored	EU□	42,000-52,000
Paper Size :	66 x 50 cm	US\$	55,000-68,100
Number of Graphics :	12 of which 12 displayed here	RMB¥	344,000-425,900

These etchings depict twelve pictorial and historic moments of particular significance in the life of the artist. "The laurels of happiness" is set in Dalí's birthplace, where he is shown with his favourite recurring symbols: the crutch, the Spanish beans and the melted watch. In another etching, entitled "Flung out like a fag-end by the big-wigs" Dalí recalls his estrangement from the Surrealist movement in 1936. Another autobiographical event is portrayed in "A shattering entrance to the USA" where the young Dalí, soon after his arrival in New York, broke the store windows at the Bonwit Teller department store and hit the headlines by being arrested.

這些銅版畫描繪十二個在藝術家人生當中具有歷史性且別具意義的時刻。”The laurels of happiness”這件作品的場景在達利的出生地，畫面上出現了他最喜愛的符號，如拐杖、西班牙豆和融化的手錶。而另外一件作品，命名為“Flung out like a fag-end by the big-wigs”是達利回憶在1936年超現實主義運動時的孤立感。還有一件自傳型的作品“A shattering entrance to the USA”，是描述達利年輕時後抵達紐約不久，打破百貨櫥窗而被逮捕後登上頭條新聞。

Prestigious Past Exhibitions

Kaohsiung Museum of Fine Arts, *Dali: Mind of Genius*, Kaohsiung, Taiwan

October 2012 – February 2013

With the participation of:

Mr. Bill LIN, General Manager, Media Sphere Communications Ltd.

Ms. Hsien-huei LIU, Deputy Director General, Tourism Bureau, Kaohsiung City Government

Mr. Jost FEER, Director, Trade Office of Swiss Industries

Mr. Che SHIH, Director General, Bureau of Cultural Affairs, Kaohsiung City Government

Ms. Pei-ni Beatrice HSIEH, Director, Kaohsiung Museum of Fine Arts

Mr. Sheng-fen LIN, President, China Television Co.

Mr. Yung-te LI, Deputy Mayor, Kaohsiung City

Ms. Li-chiung SU, Deputy Secretary-General, Kaohsiung City Government

Mr. Mark AZUA, Branch Public Affairs Officer, American Institute in Taiwan Kaohsiung Branch Office

National Chiang Kai-shek Memorial Hall, *Dali: Mind of Genius*, Taipei, Taiwan

June 2012 - September 2012

With the participation of:

Director General of the Spanish Embassy, Borja Rengifo

Secretario General Andrés Rodes

CEO of Chinatrust Commercial Bank of China, Gao, Ren-Jie

Executive Vice President of Want Want China Times Group, Xiang, Xiao-Dong

Leader of Chiang Kai-shek Memorial Hall and Exhibition Planning Group, Jian, Hui-Wen

Representative of Spanish Chamber of Commerce, Jose Luis Lamas

The Art Science Museum at Marina Bay Sands, *Dali: Mind of a Genius*, Singapore

May 2011 – October 2011

The Shanghai Art Museum, *Salvador Dali' in Shanghai*, Shanghai, P.R. China

July 2009 – August 2009

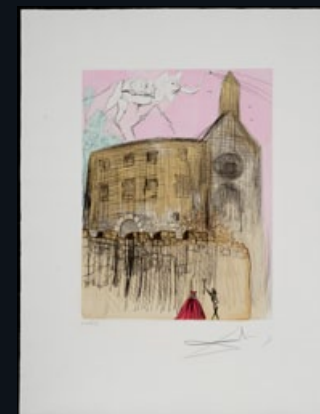
With the participation of:

Director, The Shanghai Art Fair Culture & Art development Co.Ltd, Mr Gu Zhi Hua

Secretary-General, Shanghai Artists Association, Mr Chenqi

President Eastern Shanghai International Cultural Television Group, Mr Fangjun

Vice Chairman Shanghai Artists Association, Mr Zhou Chang Jiang

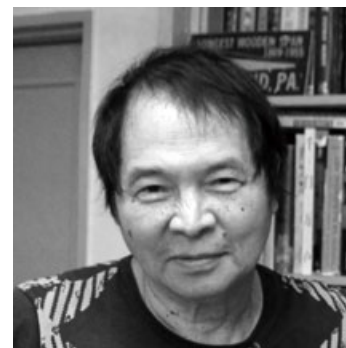






Salvador Dalí

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黃志超 HUANG CHIH-CHAO

黃志超1941年出生於福建廈門，後移居於台灣，曾師於李仲生，受李式教學極大影響。1971年應美國國務院邀請參與文化藝術交流展，旅居紐約至今，甫於2011年回台定居。他赴美後對西方現代藝術思潮進行一連串的試驗，遂回歸東方思維哲理。打破西方繪畫結構、形式、色彩、線條…的原理原則，以西方的創作媒材，融合東方水墨、書法的寫意氣質，在畫布上玩出別有意境的山水、駿馬、裸女、花鳥，加上高彩度的色感，形成強烈的個人風格。

黃志超說：「眼睛一閉地時候，只剩下作品會說話。」黃志超真實的面對自己的情感及畫面，讓畫面成為訴說的出口，如實的呈現充滿陽光性格的他。近年來，黃志超的作品由狂放率性的線條，轉為內斂細膩的童趣描寫。《隨Following》為黃志超早年作品，狂放瀟灑的筆觸誠如藝術家本人性格，豪邁不羈的線條中泛出如釉瓷般的美麗色彩，畫作中的女人、馬匹為黃志超經典的繪畫語言。

自2011年回到生長地台灣，多年不見台灣的黃志超，驚覺台灣土地之美，於是重新汲取土地的蘊含，包括台北101、植物園、基隆外木山、太魯閣等知名觀光景點成為入畫題材。畫面中充滿著特殊造型的人臉、花鳥樹木和五彩山石，大量螢光顏料宛如「童畫」令人心生歡愉。黃志超想在畫中傳介個人記憶，為台灣人文自然留下歷史的痕跡，《太魯閣峽谷》即為2011年的代表作之一。

Born in Xiamen, Fu-Jian in 1941 and later emigrated to Taiwan, Huang Chih-Chao began his painting lessons with Lee Chung-Sheng and therefore was greatly influenced by Lee's style. In 1971, he was invited to attend the Art Exchange Exhibition organized in the US and then settled in New York until 2011. During the period of time he spent in the US, the Western trend of thought in art and literature was a major influence in his works; later on, after a series of tests on the Western trend of thought in art, he resumed the Oriental philosophy and started to incorporate the Western media of artistic creation with the qualities found in the Oriental ink painting and calligraphy to create a unique, individualistic landscape on the canvas. Huang has always been trying to make paintings an outlet to release the true feelings. These years, Huang Chih-Chao's works have undergone some major changes in which the bold and rough lines were gradually replaced by even more implicit and finer lines that show naiveness. The "Following" was earlier pieces by Huang Chih-Chao, in which the bold and rough strokes truly display the personality of the artist.



046
HUANG CHIH-CHAO (b.1941)
Taroko Gorge
 2011
 Mix media on canvas
 99.5 x 60 cm
NT\$ 250,000-400,000
EU□ 6,700-10,700
US\$ 8,600-13,800
RMB¥53,600-85,700

黃志超
 太魯閣峽谷
 2011
 複合媒材
 99.5 x 60 cm
 簽名於左上 Huang 2011
 圖錄：橘園國際藝術策展股份有限公司 2012年 2月
 山水絮語 2012黃志超個展第19頁
 附藝術家親簽保證書



047
HUANG CHIH-CHAO (b.1941)
Following
 1990
 Mix media on canvas
 97 x 94 cm
NT\$ 320,000-450,000
EU□ 8,500-12,000
US\$ 11,000-15,500
RMB¥68,600-96,400

黃志超
 隨
 1990
 複合媒材
 97 x 94 cm
 簽名於右下 志超Huang 90
 圖錄：伊夫·赫為耶出版公司 巴黎
 紅黃藍綠畫乾坤 志超畫集
 第66頁
 附藝術家親簽保證書



048

QIN SONG (1932-2007)

Universe

1994

Oil on canvas

57 x 77 cm

NT\$ 160,000-200,000

EU € 4,300-5,300

US\$ 5,500-6,900

RMB¥34,300-42,900

秦松

宇宙

1994

油彩、畫布

57 x 77 cm

簽名於右下 Qin Song '94

來源：購自藝術家本人

秦松，1932年出生於安徽，來台就讀北師美術科，開始學習版畫。後師李仲生習畫，加入東方畫會、中國現代版畫會。1960年以版畫作品「太陽節」獲得巴西聖保羅雙年展榮譽獎，1969年赴紐約定居創作，1993年國立歷史博物館為之舉辦「秦松六十回顧展」。秦松的畫慣用極簡的線條，以幾何圖形、線段等單純的符號，輔以平塗、層疊的交錯技法，如《宇宙》一作，秦松透過深入的靈思哲意，「圓」暗示著時間生生不息的滾動，「方」形則定靜了整個宇宙空間。

Qin Song was born in Anhui Province in 1932. He majored in art at Taipei Junior Teachers College and started practicing printmaking techniques. Afterwards, he was under the guidance of Li Chung-Shan, and became a member of Tong Fang Painting Association and Chinese Modern Printmaking Association. In 1960, he received the Honorary Award of Sao Paulo Art Biennial for his work "Sun Festival". Chin was investigated by intelligence agencies. As a result, the "Chinese Modern Art Center", which had been under establishment, was embroiled in the matter and thus suspended. Afterwards, Chin moved to New York and continued his art career there. In 1993, National Museum of History held a "Retrospective Exhibition of Qin Song's Works Over The Past 60 Years." Chin's paintings were of minimalism and were classified abstract for his use of geometric figures and lines." In the work "Universe", Chin expressed deep spiritual and philosophic thinking, which circles implied the ongoing movement of time and squares made the whole universe steady and calm.



049

KUO JEN CHANG (b.1949)

Buddha's Hand

1991

Mix media on canvas

63 x 51 cm

NT\$ 100,000-150,000

EU € 2,700-4,000

US\$ 3,400-5,200

RMB¥21,400-32,100

郭振昌

佛手

1991

複合媒材

63 x 51 cm

簽名於下方 郭振昌 1991 KUO JEN-

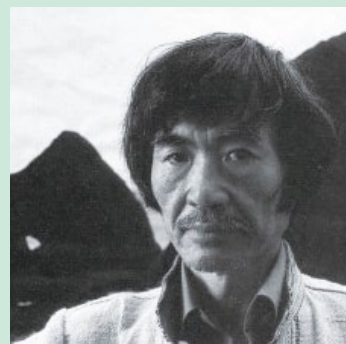
CHANG

來源：購自藝術家本人

郭振昌，1949年出生於鹿港，是最早呼應後現代美學理論的台灣畫家之一。他的作品大膽地拼貼了豐富的圖像內容，呈現糾結的視覺效果，創作形式大膽明快且富含傳統民俗素材和現代流行的圖像語言。畫面中經常探討情境慾望與理想世界，以強悍的線條姿態，揭露現世生活的紛擾與亂象。

從《佛手》這件作品可以發現，郭振昌擅於在畫面裡面運用傳統圖像配置鮮豔色塊的處理方式，使其呈現華麗詭譎的矛盾觀感，拋給觀者畫面之外的問題。

Kuo Jen-Chang was born in Lukang, Changhua. He is one of the earliest Taiwanese artists who respond to post-modern aesthetics. He boldly collages traditional and folk materials as well as modern and fashion symbols, and uses rich images and strong visual effect to reflect the atmosphere and essence of the contemporary multi-cultural society in Taiwan. In the Taiwanese art circle where new artists and movement come out in succession, Kuo persists in easel paintings and sticks to the uniqueness of styles and completeness of paintings. He opens up a new and vigorous direction. In the work "Buddha's Hand", we can see that Kuo is adept in using traditional figures for disposal of vivid color blocks to present a magnificent yet strange atmosphere, forming a conflicting impression and asks audience questions beyond the frame.



席德進 SHIY DE-JINN

席德進，1923年出生於中國四川，在成都技藝專科學校就讀時，受到留法畫家龐薰琴的啟發，接觸馬蒂斯、畢卡索等畫家風格。1943年轉至重慶沙坪壩國立藝術專科學校，受教於畫家林風眠、吳大羽，並與趙無極、朱德群、李仲生相識往來，更堅定追求藝術的心志。歷經戰亂，於1948年隨軍來台，任嘉義中學教職。席德進早期繪畫風格，主要來自馬蒂斯的強烈對比色調和林風眠的影響，發展出粗黑線條、剛勁有力的畫風。1962年至1966年間曾赴歐美考察，受普普藝術、歐普藝術、硬邊藝術的影響，但並未在歐美現代思潮的洪流中迷失，反而省思中國藝術的精神與台灣鄉土的課題。1960年代後期，轉而探索民間藝術和傳統建築，結合水彩、水墨與油畫，兼融東、西方繪畫的特長，開闢了臺灣風景畫的另一種表現。

經過各種水墨作畫方法的創新嘗試，席德進最終選擇全心投入「水彩創作」，《雙鴿》為1979年水彩作品，有別於常見的風景畫，他以簡筆勾畫出鴿子的體態，饒富東方藝術趣味。此外，他的水彩畫極具水墨的渲染效果，他尤其強調「現場寫生」，《霧裡扁舟》以精準的觀察力和深厚的書法功力由遠而近渲染出色調的變化，用大筆橫掃畫紙，清爽飄逸的青色在畫面中營造出微妙氛圍。

Shiy De-Jinn was born in Sichuan Province in 1923. Inspired by Pang Xun-Qin, a famous painter who had studied painting in France, during the period in Chengdu Polytechnic College, he started to know about Henri Matisse, Pablo Picasso, etc. In 1943, he was admitted to National College of Art in Chongqing, Sichuan, and was under guidance of Lin Feng-Miam and Wu Da -Yu. In the meanwhile, he also associated with Zao Wou-Ki, Chu Teh-Chun, and Li Chung-Shan. Hence, he was more determined to become an artist. Shiy went through wars and followed the R. O. C. to retreat to Taiwan. Afterwards, he taught at Chiayi Senior High School. In the early period, being mainly influenced by Matisse and Lin Feng-Miam, he developed a powerful style whose feature was bold and black lines. From 1962 to 1966, he went to the U. S. and Europe for further exploration of art, and was influenced by pop art, optical art, and hard-edge art. However, he was not lost in the modern art trend of the West. Instead, he reflected on the essence of Chinese art and Taiwanese folk art. In the late 1960s, he began exploring folk art and traditional architecture. His works were themed on Taiwanese scenery, integrating tradition with folk culture, combining the techniques of watercolor, ink, and oil paintings, and including the advantages of eastern and western paintings. His unique style opened up a new dimension of Taiwanese landscape paintings.



050

SHIY DE-JINN (1923-1981)
Two birds of peace

1979
Watercolor on paper
45 x 59 cm

NT\$ 600,000-900,000

EU□ 16,000-24,000

US\$ 20,600-30,900

RMB¥128,600-192,800

席德進
雙鴿

1979

水彩

45 x 59 cm

簽名於左方 席德進 1979

來源：購自藝術家本人



051

SHIY DE-JINN (1923-1981)
Boat among the clouds

1970
Watercolor on paper
36 x 44 cm

NT\$ 250,000-400,000

EU□ 6,700-10,700

US\$ 8,600-13,800

RMB¥53,600-85,700

席德進
霧裡扁舟

1970

水彩

36 x 44 cm

簽名於左方 席德進 1970



052

PEN TZU-CHIANG (b.1960) **NT\$ 60,000-100,000**
Baikal (a set of 2) **EU□ 1,600-2,700**
 2006 2010 **US\$ 2,100-3,400**
 Watercolor on paper **RMB¥12,900-21,400**
 39 x 29 cm x2

彭自強 39 x 29 cm x2
凝神(2件一組) (左圖) 簽名於左下 自強2006
 (右圖) 簽名於右下 自強2010
 2006 2010 鈐印：彭
 水彩

彭自強，1960年出生於台北新店，祖籍為湖南湘鄉人，是國內極少數專一從事水彩創作的藝術家。彭自強瀟灑不羈的個性，用筆堅定而蒼勁渾厚，畫風具有強烈的個人色彩，包含了感性與知性共存的美。作品掌握光影的流動，富含詩意，淋漓酣暢。彭自強畫作自發的感染魅力，往往能緊緊牽繫觀眾的情緒。彭自強享受悠遊在具象與意境間的自在灑脫，馳騁在真實與虛幻間的快意。自風景、音樂、舞蹈、賽馬、京劇臉譜、人像、宗教，快速掌握人物感情的素描功力更是一絕，以光與影的交錯鋪陳，粗中帶細的靈活筆觸，勾勒出一幅幅的驚嘆，《凝神》為彭自強京劇臉譜的代表作。

Born in Hsin-Dian, New Taipei City in 1960, Peng Tzu-Chiang is one of the very few artists in Taiwan that dedicate greatly to watercolors paintings. His distinctive style of painting displays beauty of both intelligence and emotion. Not only does his painting suggest poetry to the audience by showing deep feeling, but his painting also enables the audience to enter his inner world and thought with its infectious charm. Through the diversity of the themes in paintings, Peng Tzu-Chiang shows his flexibility in painting by oscillating between reality and illusion. Sketching is also one of his fortes to display his talent for art; by rapidly executed drawing, he demonstrates graphically an idea or an image by deft strokes.



053

CHEN YANG-CHUN (b.1946) **NT\$ 130,000-180,000** **陳陽春** 水彩
Ximendin **EU□ 3,500-4,800** **西門町** 55 x 68 cm
 Watercolor on paper **US\$ 4,500-6,200** 簽名於右下
 55 x 68 cm **RMB¥27,900-38,600** 鈐印：春

陳陽春，1946年出生於雲林縣，畢業於國立藝專。曾擔任台北市美展評審委員、全省學生美展評審委員；曾任教於美國、新加坡、香港、菲律賓、台灣，各地之知名大學。沉浸水彩藝術創作40多年，他融合古今中西的繪畫理論及技巧，將傳統東方氣韻融入山光水影，淡雅悠遠、情韻綿綿、輕盈曼妙。陳陽春筆下的早期的《西門町》，畫面留白獨到，尤其藉著水份的流動，掌握光影的瞬間，清麗的設色，讓觀者心閒氣定而回味無窮。

Chen Yang-Chun, born in 1946, graduated from the National Academy of Arts. He was a member of the review committee for Taipei Annual Arts Competition and Provincial Student Art Exhibition. He used to teach in famous universities in USA, Singapore, Hong Kong, and Taiwan. He has been devoted to the creation of watercolor painting for more than 40 years. The foundations of his painting are the theories and techniques from past to the present, and from east to the west. He tends to have traditional eastern expressive atmosphere mixed in the paintings of landscapes. His paintings are expressive pieces of works with an effect as light as a perfume dispersing into the thin air and as graceful as a fairy dancing. In the piece of early period "Ximendin", he made ingenious arrangement of the blank. In addition, the painting is vivid thanks to the use of the paint's moisture. The light color scheme of the piece is impressive and it creates a peaceful atmosphere for the admirers.



054

XU LE-QIN (b.1934)
Water's Brink
 Watercolor on paper
 66 x 104 cm

NT\$ 160,000-200,000
EU € 4,300-5,300
US\$ 5,500-6,900
RMB¥34,300-42,900

徐樂芹
在水之湄
 水彩紙本
 66 x 104 cm
 簽名於右下
 鈐印：芹

徐樂芹1934年出生於山東諸誠，自幼家學淵博，酷愛書畫藝術，建立深厚國畫基礎。稍長來台，有感於台灣的山高水麗，物產豐盈，影響其畫風，並轉換以水彩為媒材，師法自然，自成一格。1981年旅居美國加州，優美的海岸線以及宜人的氣候，啟發了對「海」的創作靈感。曾獲中華民國總統獎及中華民國畫學會水彩畫「金爵獎」，對現代中國水彩畫的推廣卓然有功。

徐樂芹彩筆畫朝曦的大地，也畫傍晚時分的安詳。《在水之湄》描繪大自然的奧妙，季節變化的推移，洋溢雋永丰采，同時也運用水墨畫的渲染，讓色彩在紙筆上營造自然的效果，並從東方繪畫的神韻中找到憑藉。

Xu Le-Qin, was born in Zhu Cheng in 1934, Shandong. Since childhood he received extensive and profound family education of painting and calligraphy art, laid foundation of traditional Chinese painting. Growing older he came to Taiwan, captivated by the high mountains, beautiful rivers, abundance of property, he then changed his style radically, meanwhile he started to learn watercolor, respected for nature as his teacher, sui generis. He resided abroad in California in 1981, the beautiful coastline and pleasant climate, aroused him the inspiration of "sea". He won the President's Award of the Republic of China and the "Jin Jue Award" of Chinese Watercolor Painting Society, possessed outstanding contribution to the promotion of modern Chinese watercolor.

Xu Le-Qin used color strokes to portray the morning sunlight of the land, and the serenity of the evening. He's adept at depicting the wonders of nature and the consistently changing season, permeated with timeless attractions. He as well applies the brush rendering to his painting, the colors of the pen have a natural effect upon paper, by virtue of charm of Chinese ink painting.



055

LIN SHUN HSIUNG (b.1948)
Untitled
 Watercolor on paper
 51 x 74 cm

NT\$ 100,000-150,000
EU € 2,700-4,000
US\$ 3,400-5,200
RMB¥21,400-32,100

林順雄
無題
 水彩紙本
 51 x 74 cm
 簽名於左下

林順雄，1948年生於台灣屏東，1972年復興崗學院藝術系畢業，在1975-76年連獲頒國軍文藝金像獎兩次。林順雄以水彩為主要創作媒介，其原因在於媒材取得容易且攜帶方便，這樣的媒材特性不僅符合經濟上的貧乏，也讓寫生或是靈感湧動時能隨時創作、隨處寫生。他創作的主题總不離自然萬物之本，無論是小巧玲瓏的花蟲鳥草，或波瀾壯闊的山水美景皆是藝術家描繪的對象。

林順雄潛心於水彩創作近四十年，對於「水性」的表現技法駕馭自如，《無題》描繪氣韻萬千或巨細靡遺的大地風貌，整體創作風格以西洋繪畫的材質技巧融合東方水墨的禪意，如同一首首清新、溫雅和沉靜的詩境。

Lin Shun-Hsiung was born in Pingtung, Taiwan in 1948. He graduated from the Art Department of Fu Hsing Kang Collage in 1972. In 1975-76, he was awarded the National Army Literature and Art Golden Award twice. His entire artworks combine the texture and techniques of western painting and the profound Zen of oriental ink painting, forming a uniquely solid and concise artistic style. He depicts his feeling about and profound observation of the vicissitudes of life and the passage of time with earth scenes and creatures that are rich in artistic charm or detail. The flows of emotions through these paintings are sincere, like a brisk, elegant and quiet poem, which help calm the mind of the readers and reveal the deep hidden artistic concepts and emotions of the artist.

Lin has been concentrated on watercolor creation nearly for four decades, harnessing freely the techniques to perform "nature of water". "Untitled" portrays the artistic and tremendous land view, while the overall creative style blends Zen spirit of Chinese ink, with material and techniques of Western painting, just as one after another the fresh, genteel and serene poems.



056

CHANG YI-HSIUNG (b.1914)

Flower

1992

Oil on canvas

35 x 24 cm

NT\$ 300,000-400,000

EU□ 8,000-10,700

US\$ 10,300-13,800

RMB¥64,300-85,700

張義雄

花

1992

油彩、畫布

35 x 24 cm

簽名右下 .92.CHANG.Y

附藝術家親簽保證書與合照



057

CHANG YI-HSIUNG (b.1914)

Scenery of Southern Taiwan

1990

Oil on canvas

19 x 26 cm

NT\$ 180,000-240,000

EU□ 4,800-6,400

US\$ 6,200-8,300

RMB¥38,600-51,400

張義雄

南台灣風景

1990

油彩、畫布

19 x 26 cm

簽名右下 CHANG.Y.90

附藝術家親簽保證書與合照

張義雄，1914年生於嘉義，一生浪跡天涯，是台灣前輩藝術家，最富傳奇性又充滿悲劇性的畫家。他曾說：「我喜歡依自己的個性來取捨，改變形色。」下筆有力、構圖嚴謹的張義雄，畫作中的每個靜物、風景和小人物，都是他真實活過的足跡。早期作品大多為偏暗的色調，以黑而粗厚的線條描繪，被日本畫壇稱為「東方的野獸派」、「黑線條」畫家，反映他為實現畫家夢而與貧窮作戰大半輩子的心境。直到76歲如願到巴黎後，張義雄陰鬱的黑色線條轉變為明朗的白色色塊，以強韌的粗線勾出物體輪廓。

《花》一作為張義雄晚期作品，明亮的色塊堆疊，製造春日豐盈的喜悅。《南台灣風景》同為張義雄台灣時期經典的風景之作，明亮有序的塊面分佈，使鄉村風景於畫面活靈活現，生意盎然。

Chang Yi-Hsiung was born in Chiayi in 1914. He led a vagrant life and was one of the most legendary artists. His brush strokes were strong and his composition was rigorous. In his paintings, every still object, scenery, and figure was a piece of evidence of his existence. His early works were of darker tones with black and bold lines. Hence, he was called an artist of "Oriental Fauvism" by the Japanese painting circle. The paintings reflected his struggle against poverty for realizing the dream as an artist. As he finally settled in Paris at the age of seventy-six, he used white blocks to replace gloomy black lines and outlined objects with strong bold lines. Chang said, "I love to follow my individuality to make choices, and change forms and colors." The brush strokes in his recent landscape paintings showed his experiences of vicissitudes yet revealed his sharp observation. The coloring was natural and powerful, seeming unorganized yet effectively orderly. The painting "Flowers" is his recent work. The bright color blocks expressed the joy of spring. Another painting "Scenery of Southern Taiwan" was his classic landscape painting during the period in Taiwan. The orderly bright color blocks make the rural scenery vivid and lively.



058

CHEN YIN-HUI (b.1931)
Taipei Confucius Temple

1977
Oil on canvas
31 x 40 cm

NT\$ 120,000-200,000
EU € 3,200-5,300
US\$ 4,100-6,900
RMB¥25,700-42,900

陳銀輝
台北孔廟
1977
油彩、畫布

31 x 40 cm
簽名於左下 Y.CHEN 77

陳銀輝，1931年生於嘉義，自幼即表現出繪畫天分的他，高中受到吳學讓老師啟蒙，畢業後選擇進入師範學院就讀藝術系，求學期間深受前輩藝術家陳慧坤、廖繼春、趙春翔、孫多慈等多位老師薰陶。1957年返校任教，從此在藝術教育崗位奉獻近40年，並戮力創作，他曾言：「繪畫是我的全部。」陳銀輝的作品介於抽象與具象、感性與理性之間，並且帶有豐富的詩意。

《台北孔廟》為陳銀輝1977年作品，巧妙的以紅、綠兩色鋪陳於畫布上，堅實厚重的筆調，將建築物穩固於畫面核心，加以近中遠景的構圖方式，呈現平實、溫靜的祥和感。

"Taipei Confucius Temple", work of Chen in 1977, cleverly laying red, green colors on the canvas, with solid and profound style, secures the building at the core of the picture, meanwhile to the composition of near, middle and distant vision, presents us harmonious feelings of the unadorned and tranquility.



059

CHEN YIN-HUI (b.1931)
The monkey

1991
Oil on canvas
50 x 60.6 cm

NT\$ 320,000-460,000
EU € 8,500-12,300
US\$ 11,000-15,800
RMB¥68,600-98,600

陳銀輝
嬉猴
1991
油彩、畫布

50 x 60.6 cm
簽名於右下 銀CHEN 91
圖錄：高格美術雜誌社
陳銀輝畫集 第廿三次個展專輯第40頁
附悠閒藝術中心保證書

Chen Yin-Hui, born in 1931 in Chiayi. Chen loves sketching since his childhood. Enlightened by Mr. Wu Xue-Rang during high school, Chen used to practice water color painting, sketching, and traditional Chinese painting after class. He graduated from the Department of Arts, National Taiwan Normal University. As a student, he was edified by many senior artists, including Chen Hui-Kun, Liao Chi-Chun, Chao Chung-Hsiang, Sun To-Tzu, etc. In 1957, he started his life as an arts educator. He has devoted himself in arts education for more than 40 years and created many pieces. In Chen's pieces, art is not only what people see on the small canvas. Instead, it is about romance and rationale; it is a crazy and careful journey. In his works, he also applies the dimensional concept of Cubism, the imaginative space of Surrealism, and the composition and musicality of abstract art.



060

LIU CHI-WEI (1912-2002)

Peep

Mix media on canvas
49 x 37 cm

NT\$ 220,000-300,000

EU□ 5,900-8,000

US\$ 7,600-10,300

RMB¥47,100-64,300

劉其偉
窺視

複合媒材

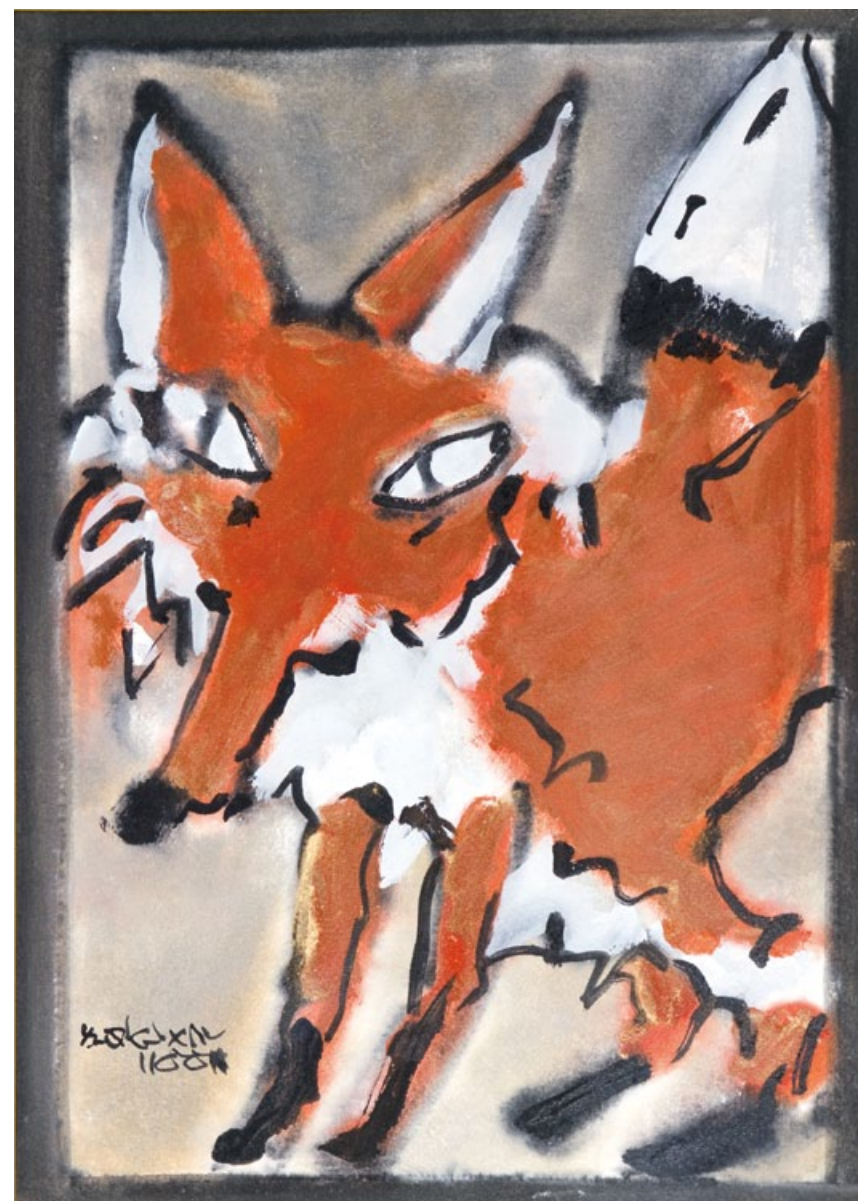
49 x 37 cm

簽名於左下 カーヌ / くー / ×ㄥ

| ㄨㄨ | ○

附首都藝術中心保證書

來源：88年購自首都藝術中心



061

LIU CHI-WEI (1912-2002)

Red fox

2002
Mix media on canvas
48 x 34 cm

NT\$ 260,000-320,000

EU□ 6,900-8,500

US\$ 8,900-11,000

RMB¥55,700-68,600

劉其偉
紅狐

2002

複合媒材

48 x 34 cm

簽名於左下 カーヌ / くー / ×ㄥ

▽ | ㄨㄨ | |

圖錄：首都藝術中心出版 2007年

劉其偉畫集 226、227頁

附首都藝術中心保證書

劉其偉生於福建，同時是藝術家、原始探險家、人類文化研究者等多重角色。其作品多人物、動植物，他運用想像力將現實世界簡化、變形，半抽象的世界裡帶有原始純真，因此素有「畫壇老頑童」之稱。越戰時期，劉其偉開始了他的探險生涯，為了探討現代藝術的本源而深入台灣、越南、菲律賓、婆羅洲、新幾內亞、索羅門群島等地的原住民部落，並且將記錄所得成果貢獻給國家研究單位。中南半島的古文明因而注入劉其偉的原始藝術創作中，體現文化保存、生態保護的意念，被尊稱為台灣現代繪畫之父。

劉老在完成一件複合媒材的作品時，除了動筆前的醞釀之外，都會先以速寫來試作，將動物的神韻及動態更精準的掌握，《紅狐》即是以快速的筆調勾勒出狐狸形態。《窺視》則是細膩地刻畫狼的體態，將狼凝視的眼色如實的呈現。

Liu Chi-Wei is an artist, an adventurer, and a cultural study scholar. For the purpose of studying the original of modern arts, he had travelled deep into the aboriginal tribes in many places including Taiwan, Vietnam, Philippines, Borneo, New Guinea, and Solomon Islands, etc. He contributes his research results to national research institutes. He deserves the name of the father of modern painting in Taiwan. People in Taiwan admire Liu's works and Liu is respected by them as an old urchin in the field of arts. Through his semi-abstract art pieces, he uses his imagination to simplify and change the real world into wonderlands of originality and innocence. In his paintings, he often includes the idea of preservation of culture and ecosystem and the figures of human, animals, and plants. His paintings are decorative, blended, harmonious, and humorous. He believes in "philosophy of wild," which indicates his born-again life experience after tough, poor life and that he remains to be optimistic and innocent like a child.



062

PAN CHAO-SEN (b.1938) **NT\$ 480,000-600,000**
The smell of coffee **EU□ 12,800-16,000**
 1995 **US\$ 16,500-20,600**
 Oil on canvas **RMB¥102,800-128,600**
 80 x 116.5 cm

潘朝森 80 x 116.5 cm
咖啡香 簽名於右下 CHAUR-SEN1995
 1995 圖錄：東之畫廊出版，2000年12月
 油彩、畫布 世紀末的心靈-潘朝森油畫集 2000
 第17頁
 附黎畫廊保證書

潘朝森，1938年出生於新竹縣尖石鄉，受美術老師蕭如松影響走上藝術道路，成為台灣中堅輩畫家，屢獲國內各項藝術榮譽，1992年獲得法國貝茲耶國際沙龍藝術成就獎章。擅長將生活體驗轉換成帶有詩意的色彩與造型。閉眼、無嘴、身形豐滿的女人，籠罩陰鬱的色彩氛圍，成為畫家潘朝森畫作的經典印象。許多人以為潘朝森畫筆下的女性形象來自青澀年少時一段無緣的愛情，畫中沒有嘴巴的女人反而帶給觀者餘韻不絕的強烈感受。《咖啡香》描繪無語沉思時的少女，羞澀動人譜出細膩的柔情，配襯藍色陰鬱背景，像是一曲清麗的樂章，深沉而悠揚。

Pan Chao-Sen was born in Jianshi, Xinchu, in 1938. Inspired by his art teacher, Xiao Ru-Song, Pan entered the field of arts. He is a painter from the middle-age generation of artists in Taiwan and he has received many honors related to arts. In 1992, Pan received Best Achievement Medal, Salon des artist Francais. He is good at transforming life experience into poetic color and shape on canvas. Pan Chao-Sen typically impressed people by his paintings of women. The women in his works may close their eyes, have no mouth, or have fleshy figures. He uses strong, thick, dark colors, mixed poetic sense into the color and shape of the figures. Many people believe that the women's images in Pan's paintings were inspired by a relationship, which happened in his adolescence and didn't get to continue. Women with no mouth bring strong impact and, at the same time, leave space for the viewers to have more imagination about them. These are Pan's representative works. "The Smell of Coffee" is a classic work of woman without mouth from Pan. In the paintings, young ladies immerse themselves in their own thoughts. Their shyness creates a gentle atmosphere. He used dark blue for background, making the artwork as deep and melodious as a delicate and beautiful symphony.



063

DONG SHAW HWEI (b.1962) **NT\$ 90,000-120,000**
White Rose **EU□ 2,400-3,200**
 1995 **US\$ 3,100-4,100**
 Oil on canvas **RMB¥19,300-25,700**
 45 x 52 cm

董小蕙 45 x 52 cm
白瓶玫瑰 簽名：S.Hwei 1995
 1995 附首都藝術中心保證書
 油彩、畫布

董小蕙，生於1962年，自幼對繪畫有著濃厚的興趣，自台北一女中畢業後進入台灣師範大學美術系就讀，1984年以學、術科皆第一名的成績畢業；其後於中學任美術教職數年，並多次赴歐美遊歷。早年特別喜愛印象派畫家的作品，曾多次赴歐洲實地研究他們對於色彩、光影、筆觸、線條等交織形成的創作特質，並能精確掌握這些內涵與技法。1989年返回師大美術研究所進修，研習藝術理論，專注於莊子思想與美學藝術關係的探討，對莊子思維中的美學意義有深入的領悟。

瓶花為董小蕙熟稔的題材，《白瓶玫瑰》以秀麗、柔美的鵝黃色調，將玫瑰花的姿態托襯出來，多了一份溫潤與沉靜。

Dong Shaw-Hwei was born in 1962. She was very interested in painting from a young age, and after she graduated from Taipei First Girls High School, she enrolled in the Department of Fine Art at National Taiwan Normal University and graduated in 1984 at the top of her class in all subjects. After graduation, she taught middle school art for several years and traveled to Europe and the U.S many times. In the early stages of her artistic life, she was especially fond of the works of impressionist artists. She traveled to Europe many times to study how impressionist artists combined color, lights, shadows, brushstrokes and lines into their works, allowing her to fully understand the content and techniques of these works. In 1989, Dong enrolled in the Graduate School of Fine Arts at National Taiwan Normal University to study art theory. While there, she focused on exploring the relationship between the philosophy of Chuang Tzu and the aesthetics of art, giving her a deep understanding of the aesthetic meanings in the thoughts of Chuang Tzu.



064

LIN YI-YU (b.1947)

Travel

1991

Oil on canvas

80 x 65.5 cm

NT\$ 50,000-80,000

EU□ 1,300-2,100

US\$ 1,700-2,800

RMB¥10,700-17,100

林一瑜

旅

1991

油彩、畫布

80 x 65.5 cm

簽名於左下 林一瑜 一九

九一 十二

附形而上畫廊保證書

林一瑜1947年生於台灣台中霧峰。林一瑜的《旅》，讓人聯想到挪威畫家愛德華·孟克1893年《吶喊》這件以表現主義繪畫風格著名的作品，深刻流露人生的悲苦與險境。林一瑜以天生感性敏銳的視點一語道破生命旅程偶有的痛苦及無奈，情緒及戲劇性張力在畫布上展露無遺。然而林一瑜沒有孟克如此悲絕，她使用流動的線條引領觀者的視覺動態，暗喻人生即便經過苦難，終將走向光明與希望，也留給觀者無限的遐思。

Lin Yi-Yu was born in Taichung, Taiwan in 1947. Her "trip" is reminiscent of "The Scream" by the 1893 Norwegian painter Edvard Munch- which is famous for its expressionist painting style, profoundly reveals hardship and danger of life. Lin gave away the occasional pain and helplessness during life journey with her innately sensible and keen viewpoint, while emotional and dramatic tension undoubtedly expose on the canvas. However Lin is not so absolutely sad as Munch, her use of flow lines leads the viewers' visual dynamic, with metaphor that even if life experienced suffering, it eventually would turn to brightness and hope, is also left for unlimited reveries.



065

CHIEN CHANG-TA (b.1962)

Landscape

Oil on canvas

53 x 65 cm

NT\$ 90,000-120,000

EU□ 2,400-3,200

US\$ 3,100-4,100

RMB¥19,300-25,700

簡昌達

海景

油彩、畫布

53 x 65 cm

簽名於右下 CHANG.TA

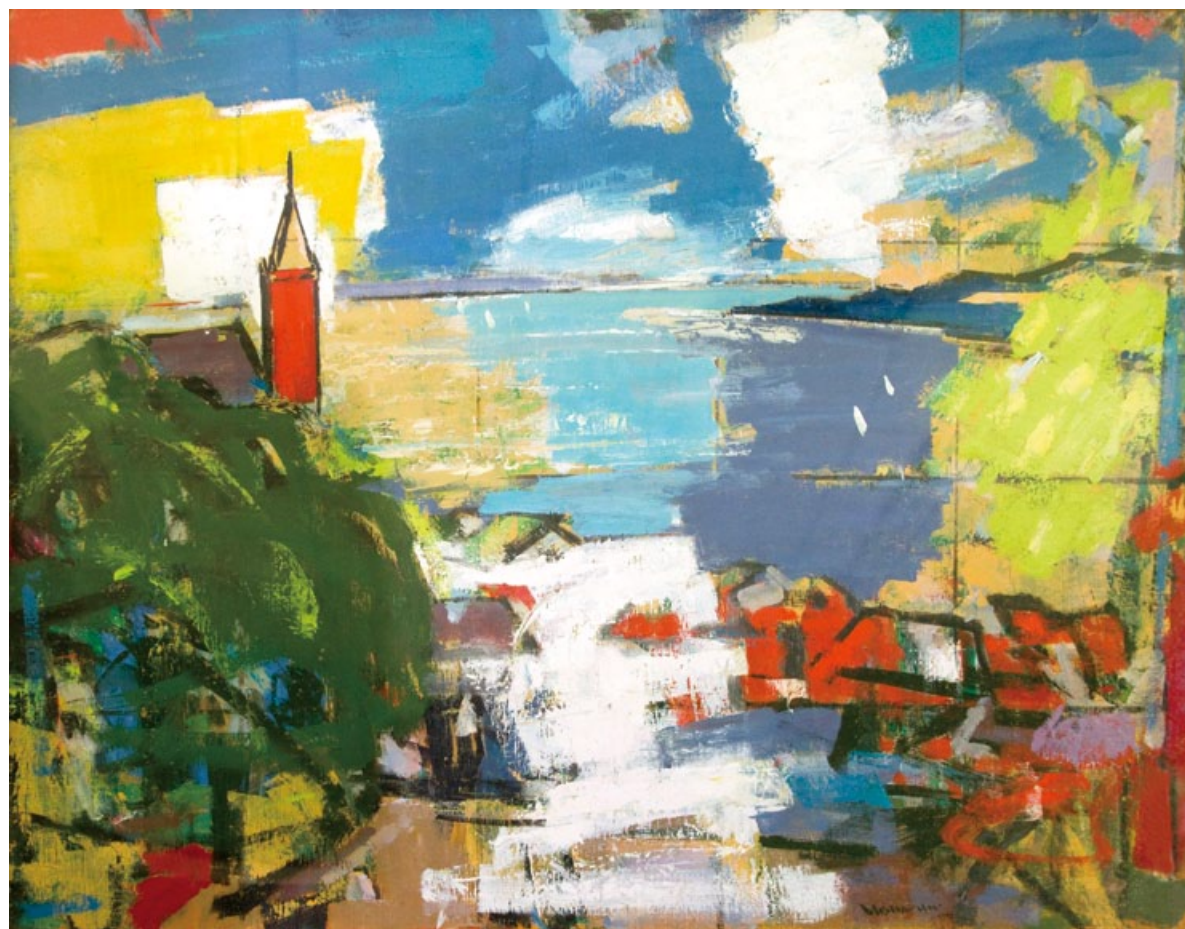
附布查國際當代空間保

證書

簡昌達，1962年生於台灣屏東縣。簡昌達擅長以印象派的視野來詮釋光色之間的變化，慣用畫、堆、甩、疊的方式創作，藉此達到顏料隨機融合的效果。他的風景作品從表象的景物題材出發，堆疊出心靈上的探索，賦予對自然的感情世界。他將自然景色轉換成點、線、面的繪圖要素，透過觀察、研究和感觸後，並思考如何將這些繪畫要素透過結構、造形、色彩、層次、明暗等表現於畫布上，因此他畫的是內化生命能量的實景創造。

簡昌達在《海景》這件作品運用厚重的顏料堆疊出許多內心色，天空營造出一種溫暖的意象，海浪拍打著岩壁激起的浪花，在無限美好的夕陽中一派和諧。

Chien Chang-Ta was born in Pingtung County, Taiwan, in 1962. He expresses the changes of lights and colors as an Impressionist. He likes the stroke of brush and the piling, tossing, and stamping of paints. By doing so, he blends the paints randomly and creates thick and varied texture. His works look confident and open. Landscape as the subject, Chien would then pile up his inner exploration and his affection to the nature. He uses the essential dot, line, and plane to depict landscape. Also, he would think about how to express his idea on the canvas through composition, shape, color, level, light and shade, and space. Therefore, his paintings are the production of observation, study, and feeling.



066

HO CHAO-CHU (b.1931)	NT\$ 300,000-500,000	何肇衢	90 x 130 cm
Sea Waves	EU□ 8,000-13,300	海浪	簽名於右下
1992	US\$ 10,300-17,100	1992	Ho.ChauChu 1992
Oil on canvas	RMB¥64,300-107,100	油彩、畫布	
90 x 130 cm			

何肇衢，1931年生於台灣新竹縣，為國畫壇中生代的代表人物之一，1952年省立台北師範學校藝術科畢業，作品曾獲台陽美展、全省美展、金爵獎、中山文藝獎、法國坎城國際美展及東京亞細亞現代美展等大獎，何肇衢的作品並不特別執著形式上的轉變，他用個人敏銳的觀察審視自然社會。他的作品以描繪自然景色為主，具有強烈的個人風格，早期的畫風為深藍沉鬱的具象景物，中期色彩轉為明亮瑰麗，晚期又回歸寫實的樸實畫風，正好反映了台灣畫壇三十年的繪畫脈絡。

何肇衢《海浪》作品中，運用畫刀刮、措、抹、填等技法，將鮮麗明亮的色彩敷於畫布上，加以慣用的粗黑線條勾勒景緻輪廓，呈現淡水美景的心象寫意之作。

Ho Chao-Chu, born in Hsinchu County, Taiwan in 1931, graduated from Department of Fine Art, National Taipei University of Education in 1952, is one of the representatives of the middle-aged in domestic painting world. His works have won the Tai-Yang Art Exhibition, Taiwan Provincial Fine Arts Exhibition, Golden Goblet Award, Chung-Shan Literature and Arts Award, French Cannes International Exhibition, and Exhibition of Modern Asian Art in Tokyo and so on. Ho's works are not attached to form of transition, instead using keen observation to examine the natural community. His works mainly depict natural scenery, with strong sense of personal style, however his style is continuously changing and evolving, as dark blue melancholy figurative scenes of the early stage, turning into bright and magnificent color in the middle stage, and then returning to realistic and simple style of later stage, just exactly reflecting the context of the art paintings of the three decades in Taiwan.

In Ho's "Sea Waves", the techniques of scraping, arranging, wiping and filling by painting knife spread vivid and brighter colors on the canvas, to be added with his usual thick black lines outlining the views contours, freehand-heartedly show the beauty of freshwater.



067

MI LI TSUN NSN (b.1960)	NT\$ 190,000-240,000	瀾力村男	78 x 98 cm
Heart Domain 11	EU□ 5,100-6,400	心域系列11	圖錄：高雄市立美術館出版 神秘痕跡 瀾力村男個展 第20頁
2001	US\$ 6,500-8,300	2001	附藝術家親簽保證書
Mix media on paper	RMB¥40,700-51,400	複合媒材	來源：購自藝術家本人
78 x 98 cm			

瀾力村男，本名王家農，1960年出生於屏東瀾力村，故以「瀾力村男」名之。在設計領域，他有另一個響亮的名字叫做「王維」。曾於1994年獲得中國中原書畫研究院聘為高級書畫師、1996年獲得世界華人美術名家等榮譽，並在2005年「美國藝術奧運展」獲國際特選藝術家。2007年在高美館舉辦「神秘痕跡」個展，展出了1989年至今的水墨複合媒材創作，從最早的「印象系列」、「心域系列」到近期的「黑與白系列」，呈現出極為鮮明的轉折。瀾力村男不斷創新再現山水技法以表現所身處的時代性，開放作品的文本，讓觀者自由詮釋現代山水。瀾力村男於2000年遷居高雄後，時常與藝友切磋探究創作技巧、媒材運用以及藝術觀念，2001年《心域系列11》作品中，可見到噴、灑、潑、染與皴擦筆觸技法

Mi-Li-Tsun Nan was born in Mi-Li Village, Pingtung County, in 1960. His original name was Wang Jia-Nong, however, he named himself as Mi-Li Tsun Nan from the name of his birthplace. In the field of design, he is also well-known in the name of Wang Wei. In 1994, he was hired as senior calligraphy and painting practitioner in Mainland Calligraphy and Painting Institute in China. In 1996, he was honored a World Famous Chinese Artist. In 2005, he was chosen as an international special painter in the American Arts Olympics Exhibition. In 2007, he held the individual exhibition, Traces of Misery, in Kaohsiung Museum of Fine Arts. In the exhibition, there were his works created from the year of 1989, which applied complex materials. From the early "Series of Impression" and "Series of Color Gamut" to the recent "Series of Black and White", there are evident differences between them. Mi-Li-Tsun Nan keeps creating new techniques for landscape painting that meet modern generation. His pieces are open for the views to interpret modern landscape paintings in their own viewpoints. After moving to Kaohsiung in 2000, he often interacts with other artists to study painting techniques, use of material, and the viewpoint about arts. He is a passionate, ambitious middle-aged generation artists who strives to promote modern landscape paintings.



068

HUANG JYI (b.1953)
Artist Who is Creating

1995-1999
Oil on canvas
130 x 97 cm

NT\$ 450,000-580,000
EU□ 12,000-15,500
US\$ 15,500-19,900
RMB¥94,400-124,300

黃楫
創作中的藝術家

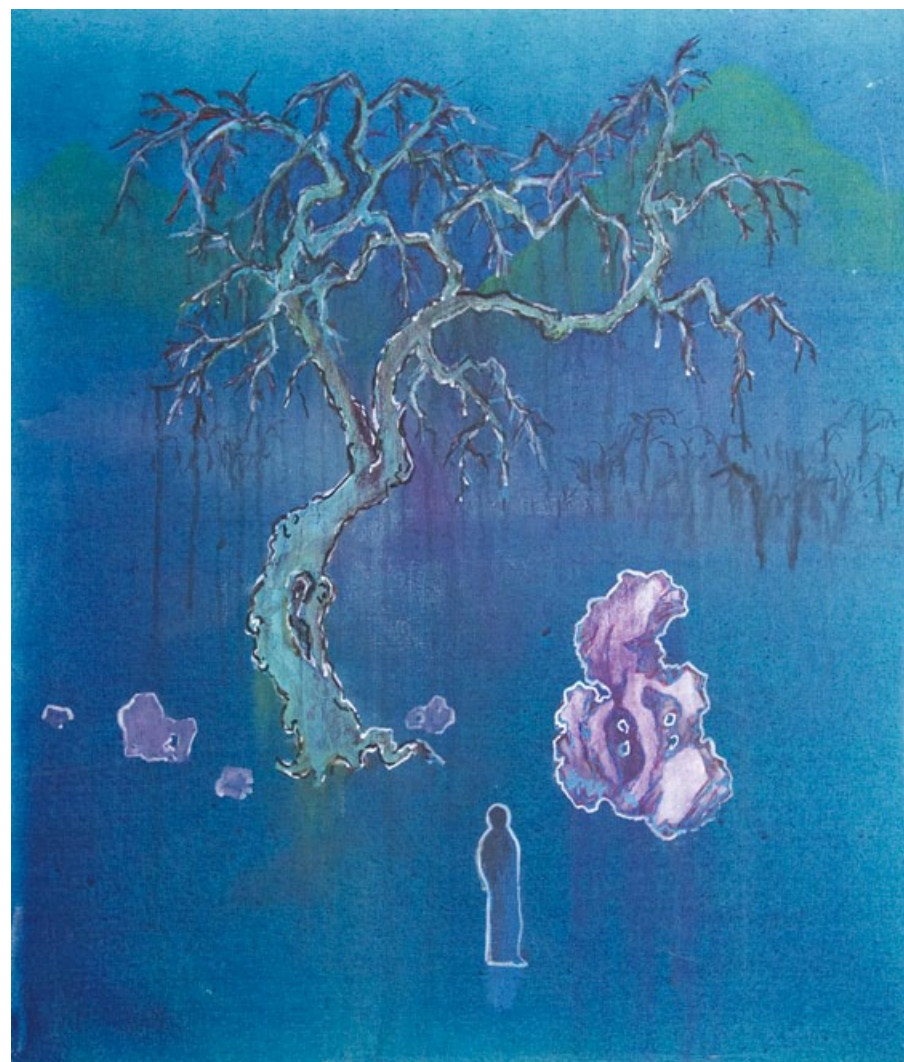
1995-1999
油彩、畫布
130 x 97 cm
簽名於右上 楫1995-99
附形而上畫廊保證書

黃楫1953年生於雲林，1974年畢業於國立藝專美術科。在黃楫的畫中，人是最常見的主題，然而他的風格詭譎多變，不拘泥於固有的表現語言。他筆下的人物往往蒼茫、扭曲、變形，呈現一種疏離不安的游離狀態。

黃楫經營《創作中的藝術家》這件作品，前後歷時五年。在層疊的油彩肌理中，可以感受到藝術家反覆的斟酌，反射出藝術家創作當下的個人狀態。黃楫悄悄地將自己置於畫中，表現創作時而深思熟慮，時而揶揄諷刺，時而沉默無奈…的思緒；畫面中的紅色線條，猶如藝術家的草圖，以隨筆勾畫出藝術家的恣意奔放性格。若《創作中的藝術家》稱之為黃楫的自畫像，一點也不為過。

Huang Jyi, born in Yunlin in 1953, graduated from Fine Arts Division, National Taiwan University of Arts in 1974. Human being is the most common theme in Huang's paintings, yet his style is fickle in nature and does not adhere to the inherent performance language. His characters are often vast, distorted, deformed, showing a free state of disturbing alienation.

It took five years for Huang to complete this piece of "Artist Who is Creating". The layered texture of oil paint tells the artist's repeated discretion, reflecting the present personal status of him. Huang quietly placed himself in the painting, performing when creating, sometimes it's thoughtful, sometimes it's irreverent satire, and sometimes it's silently helpless; red lines in the picture, as if the artist's sketch, delineate the wantonly unrestrained personality of himself. There is no exaggeration to call "Artist Who is Creating" Huang's self-portrait.



069

CHENG TSAI-TUNG (b.1953)
Landscape 1

2006
Oil on canvas
89 x 78 cm

NT\$ 200,000-300,000
EU□ 5,300-8,000
US\$ 6,900-10,300
RMB¥42,900-64,300

鄭在東
風景一

2006
油彩、畫布
89 x 78 cm
來源：購自羅芙奧
2007年秋季拍賣會

鄭在東，1953年生於台灣台北，台北世界新聞專科學校畢業，1980年多次在海內外舉辦個展以及聯展，包括美國文化中心、台北市立美術館、歷史博物館等，活躍於二十世紀的台灣藝壇，自1989年起工作和生活於上海。鄭在東過去以惆悵的傷感與懷舊的文人油畫，創作一系列膾炙人口的作品。早年曾旅居紐約，受西洋畫超現實主義影響，熱衷於探討物與物之間的關係。《風景一》是鄭在東2006年作品，以插圖式的手法表現老樹、假山、點景人物，用筆頗具中國傳統文人畫的味道，充滿清冷和孤寂情調。

Cheng Tsai-Tung, born in Taipei, Taiwan in 1953, graduated from Shih Hsin University, held many solo as well as group exhibitions at home and abroad during 1980s, including exhibitions at American Institute in Taiwan, Taipei Fine Arts Museum and National Museum of History and so on, was active among Taiwan's art circles in the 20th century, and since 1989 he has been working and living in Shanghai. Cheng has depended on despondent sadness and nostalgia of literati painting, creating a series of popular works. During his early years living in New York, he was influenced by Western surrealism painting, and keen to explore the relationships between things. "Landscape one", Cheng's work in 2006, where in it the illustration performance of the old trees, rockery, landscape and figures, the style quite possesses the flavor of traditional Chinese literati painting, full of desolate and lonely mood.



070

SHAO FEI (b.1954) **NT\$ 380,000-500,000**
Immortals **EU□ 10,100-13,300**
 2007 **US\$ 13,100-17,200**
 Oil on canvas **RMB¥81,400-107,100**
 101 x 126 cm

邵飛 101 x 126 cm
羽人 簽名於右方 Shao Fei
 2007 圖錄：琢璞藝術中心出版之“
 天真之眼”畫冊中第40頁
 油彩、畫布 附琢璞藝術中心保證書

邵飛生於北京，現為北京畫院一級美術師。邵飛喜歡借鑑中國傳統故事，但以西方手法繪製，將夢中的圖像、畫面、故事等因素巧妙地揉合，並自然地融進她的主觀視界。看似怪誕神秘，卻是她最內心的生命體驗。

邵飛描繪的《羽人》，人物臉面和身體都由碎片和色塊組成，一些碎片用黑色的輪廓線勾勒出身體的某些部位，其大膽的設色和人物造型形成了獨特的繪畫語言。畫中的一切構成了一個夢幻般的世界，觀者可以通過顏色與線條結構，找到進入她心靈秘境的線索，解析邵飛式的夢境創作。

Shao Fei was born in Beijing. She is now a 1st class artist at Beijing Art Academy. She likes to paint Chinese traditional stories with western techniques, cleverly blending dream images, scenes, and stories with her thinking. Though mysterious and grotesque, her artworks reveal her innermost life experience. In "Immortals", the faces and bodies of the immortals are consist of fragments and color blocks and some body parts are outlined with black contours. The bold color application and the styles of figures show her unique painting style. All the painting elements constitute a visionary world. We can find the clue to Shao's mysterious thinking and decipher her dreamy works through the colors and line structures on the extremely flat painting appearance.



071

LU CHUN-TAO (b.1965) **NT\$ 130,000-200,000**
Lotus Pond Series thirty-one **EU□ 3,500-5,300**
 2011 **US\$ 4,500-6,900**
 ink and color painting **RMB¥27,900-42,900**
 50 x 50 cm

陸春濤 50 x 50 cm
荷塘系列之三十一 簽名於右方 2011.5 辛卯 春濤
 2011 鈴印：春濤 入化 一弓貴之
 彩墨 圖錄：2011年 琢璞藝術中心出版
 荷塘 陸春濤新作展 第60頁
 附琢璞藝術中心保證書

陸春濤，1965年生於上海崇明島，畢業於上海外國語學院美術專業班。陸春濤的水墨藝術交融東西方技法，他透過簡單的景物佈局，將自身的生活感受和現代的造型語言顯示在畫面中。抽象化的意象配上濃淡自若的墨色筆觸，呈現出一種清幽寧靜的感受，並孕生出明快愉悅的生命力。

其近兩年致力於創作《荷塘》系列作品，〈荷塘系列之三十一〉為陸春濤2011年作品，呈現心象的荷塘。陸春濤掌握波光粼粼的時刻，以清亮明快的用色詮釋縱橫交錯的荷葉，巧妙點綴以無數的粉嫩荷花，生意盎然。

Lu Chun-Tao was born Chongming Island, Shanghai, in 1965. From 1984 to 1986, he studied in professional fine art class at Shanghai International Studies University. He is currently the Vice Principal of Shanghai Painting and Calligraphy Academy, member of Chinese Artist Association and trustee of Shanghai Artist Association. Based on traditions, his creates ink wash paintings with modern elements. After the recreating in the artist's mind, natural objects have become depicted as subjects on the paper in a very different way. Lu has been focusing on the "Lotus Pond" series in these couple of years. He mixes the feeling he gains from life, western aesthetic standards, and the modern shape language all together in his works. His pieces have an obscured mystique. He implants vital energy into every leaf and flower. Lu is a free spirit when creating ink wash painting, which gives his works a peculiar sense of modern culture. In addition, he tends to create abstract works, which allows the viewer to sense those minor emotional surges through the change of ink blends.



072

RAO SONG-QING (b.1970) **NT\$ 1,000,000-1,500,000**
Dawn **EU□ 29,300-40,000**
 2012 **US\$ 37,800-51,600**
 Oil on canvas **RMB¥235,700-321,400**
 105 x 145 cm

饒松青
消失的森林系列-曙光
 2012
 油彩、畫布

105 x 145 cm
 簽名於左下 RSQ 2012.3
 圖錄：韋瑞畫廊出版圖錄 第7頁
 附韋瑞畫廊保證書

饒松青，1970年出生，湖北潛江人。1988年畢業於廣州中國民族藝術專業學校美術系；1990年畢業於北京解放軍藝術學院美術系。是全國最早的北漂畫家之一，90年就在北京圓明園藝術村駐村。饒松青的構圖筆法富有韻律能量，他使用輕簡顏料，層層疊疊、偶然成趣，作品富有力度又精妙，在山水主題中表達最細致微妙的感受。

饒松青《消失的森林系列-曙光》中，意在用一種冷色調來表現北京的冬季，而畫中的他用灰色調出北京深冬的森林，在他最近的系列作品裡，畫家通過雪景表達出他與季節的獨特和諧，在豪放畫筆下的風景極具表現力。

Rao Song-Qing was born in Qianjiang, Hubei, in 1970. In 1988, he graduated from the Department of Arts in Guanzhou Chinese Arts School. In 1990, he graduated from the Department of Arts in Art College of the Chinese People's Liberation Army. He was one of the first few painters moving to the north. In the 90s, he was a resident painter in the Yuan Ming Yuan Village of Arts in Beijing. He likes to use cold colors when displaying the winter view in Beijing, for the forest view in midwinter, he used grey colors. In his recent paintings, the winter view somehow shows the peculiar harmony between the painting and the season. He has become bold and unrestrained, which makes scenery in the paintings very expressive. Rao's composition and technique are full of rhythmic power. He uses simple colors and makes them overlap to create interesting details. Viewers can sense the power and delicacy from the most detailed strokes of his landscape paintings.



073

MAO TONGQIANG (b.1960)
Wigs NO.39

2005
 Oil on canvas
 120 x 100 cm

NT\$ 320,000-480,000
EU□ 8,500-12,800
US\$ 11,000-16,500
RMB¥68,600-102,800

毛同強
假髮系列NO.39

2005
 油彩、畫布
 120 x 100 cm

簽名於右下 毛同強MAO.T.Q 2005.7.5
 圖錄：新加坡斯民藝苑、成都紅與灰
 藝術當代2005年聯合出版
 毛同強·花開花落·假髮
 第33頁

毛同強1960生於大陸銀川，畢業於寧夏大學美術系，結業於中國美術學院油畫系進修班，現居寧夏。他的藝術表現由早期繪畫衍生出大型裝置及概念的發表，雖改變創作的媒介，卻有思想脈落的延續性。繪畫前期作品是「死亡檔案」與「時尚假髮」兩個系列相對應的思維，勇於呈現傳統被掩蓋的痛苦、不安和現世殘酷，將生活中的磨難，經歷、痛苦和無常，以輕鬆的畫面呈現背後深刻的悲劇。

「物極必反」這個中國傳統中反覆出現的哲理，在毛同強的2005年《假髮系列》作品中恰好得到對應的體現。今日的時尚不過是明日消逝的前戲，真實的悲劇才是虛假喜劇的正反辯證。毛同強將眼光停留在現實厚重的脂粉和搶眼的假髮上，越美艷越虛偽，越華麗越欺騙，越繁華越悲涼。

Mao Tong-Qiang was born in 1960 in the city of Yinchuan. He graduated from the School of Fine Arts at Ningxia University and completed the courses in the advanced studies class at the Department of Oil Painting in the China Academy of Art. He currently resides in Ningxia. Mao has held personal exhibitions in France, Singapore, Beijing and Shanghai. The "Death Files" series of works represent Mao's early artistic style, and the ideas presented in this series correspond with the thoughts expressed in the "Fashion Wigs" series of works. Mao's works has always broken traditional standards to show hidden pain, unease and cruelty. Mao has had too much hardship in his life and has seen too much pain and upheaval, which is why he is destined to create tragic and not comedic artwork. He likes to try out new artistic styles, and the international art market and art collectors are very fond of his works, making Mao Tong-Qiang an internationally-recognized artist with great potential.



074

PENG KUANG CHUN (b.1961)

Elegant

2002

Bronze 6/6

70 x 55 x 70 cm

NT\$ 290,000-500,000

EU € 7,700-13,300

US\$ 10,000-17,200

RMB¥62,100-107,100

彭光均
典

2002

銅雕

70 x 55 x 70 cm

雕刻簽名 2002 光均 6/6

附威廉當代藝術空間畫廊保證書

彭光均，1961年生於新竹縣竹東，1990年畢業於國立藝術學院，1992年獲「第四屆台北縣美展」雕塑類第一名、「第十三屆全國美展雕塑類」第一名，1994年獲「台北市美展雕塑類」首獎，為活躍的台灣中生代雕塑家。彭光均近期的人物塑像，以寫實的人體作為抒發，優雅的體態和內斂的表情，展露出少女動人的神韻，她們有的自信驕傲，有的沉靜穩重；有的裸身、有的穿著摩登、有的飄逸、有的動感。不同的形貌都有其靈動之處，各有其動人的風情。



075

PENG KUANG CHUN (b.1961)

Taste

2007

Bronze 4/6

40 x 40 x 120 cm

NT\$ 350,000-600,000

EU € 9,300-16,000

US\$ 12,000-20,600

RMB¥75,500-128,600

彭光均
品

2007

銅雕

40 x 40 x 120 cm

雕刻簽名 2007 光均 4/6

圖錄：敦煌畫廊 2008年 8月

春在枝頭 彭光均2008雕塑展

第13、14頁

附威廉當代藝術空間畫廊保證書

Born in Hsinchu in 1961 and graduated from National Academy of Arts in 1990, Peng Kuang-Chun is a sculptor of the middle generation currently active in Taiwan. He was the first prize winner in the sculpture category in some art exhibitions, including the 4th Art Exhibition of Taipei County in 1992, the 13th National Art Exhibition of the Republic of China in 1992, and also the Taipei Fine Art Exhibition. His recent sculptures feature the depiction of the human body; in particular, marked by shapely figures and implicit countenances, his sculptures of young girls display diverse charms and beauty found in women.



076

PENG KUANG CHUN (b.1961)

eyebrow fly

2006

Bronze AP1

23 x 23 x 76 cm

NT\$ 160,000-260,000

EU□ 4,300-6,900

US\$ 5,500-8,900

RMB¥34,300-55,700

彭光均

眉飛

2006

銅雕

23 x 23 x 76 cm

雕刻簽名 2006 光均 AP1

圖錄：敦煌畫廊 2008年 8月

春在枝頭 彭光均2008雕塑展

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附敦煌畫廊保證書



077

PENG KUANG CHUN (b.1961)

Guard

2002

Bronze 5/6

60 x 55 x 75 cm

NT\$ 280,000-450,000

EU□ 7,500-12,000

US\$ 9,600-15,500

RMB¥60,000-96,400

彭光均

守

2002

銅雕

60 x 55 x 75 cm

雕刻簽名 2002 光均 5/6

附敦煌畫廊保證書



078

CHEN ZHAO HONG (b.1970)

Satisfactorily

2007

Bronze 3 / 36

24 x 19 x 53 cm

NT\$ 70,000-100,000

EU□ 1,900-2,700

US\$ 2,400-3,400

RMB¥15,000-21,400

陳昭宏

法喜圓滿

2007

銅雕

24 x 19 x 53 cm

雕刻簽名 宏 07 3/36

圖錄：韋瑞畫廊出版圖錄
第14頁

陳昭宏，1970年出生於台灣彰化，曾獲第43屆中部美展雕塑第三名，1997年以南投縣集集火車站圓環景觀工程規劃製作，獲第二屆牛耳雕塑創作展優選，1999年第46屆中部美展優選，第57屆全省美展第一名。擅以銅雕表現佛像及童年生活記趣，其作品對於形體的掌握與神韻的表現皆能刻劃入微。

Chen Zhao-Hong was born in Changhua, Taiwan in 1970. He won the third place in the 43rd Central Art Exhibition Sculpture, awarded the champion in the second session of local acknowledged Sculpture Exhibition with his production of landscape design and planning for Nantou County Chi-Chi railway station traffic circle in 1997, was awarded the champion in the 46th Central Art Exhibition in 1999, and was awarded the first prize for the 57th Provincial Art Exhibition in 1999. He excels at performing Buddhist image in bronze statues and entertaining anecdote from childhood. The mastery of form and structure and performance of charm and grace of his works have characterized nuance.



079

YANG YING-FEN (1926-1997)

Dragon ode

1989

Stainless steel

26 x 12 x 56 cm

NT\$ 520,000-700,000

EU□13,300-18,600

US\$ 17,200-24,100

RMB¥107,100-150,000

楊英風

龍賦

1989

不鏽鋼

26 x 12 x 56 cm

圖錄：藝術家出版社 2005年12月

楊英風全集 第一卷

第308頁

雄獅圖書股份有限公司出版

景觀·自在·楊英風 第162頁

紀錄龍賦原始大小版本

附楊英風藝術教育基金會鑑定書

楊英風出生於台灣宜蘭縣，為知名台灣雕塑家。曾就讀於東京美術學校建築系、北京輔仁大學美術系與台灣師範大學美術系。早期作品反應現實生活，富有人文關懷氣息，在《豐年雜誌》擔任美術編輯11年中，留下了大量的台灣農村社會鄉土版畫和漫畫。而後轉向現代抽象造型、不銹鋼材質和東方藝術思維聞名。

楊英風晚期的不銹鋼雕塑，不只探討現代媒材上的形式，同時關懷環境、尊重自然生態。《龍賦》為1989年楊英風所做，表現書法的抽象結構及靈動韻律，有如「龍」凌雲奔邁之氣勢，展現精銳的時代風貌，獲交大選為13座楊英風校園公共藝術作品之一，現座落於科學二館前。

Born in I-Lan, Taiwan, Yang Ying-Fen is a well known and highly regarded Taiwanese sculptor. He used to study at Tokyo Fine Arts School majoring in architecture, and then went to The Beijing Fu Jen Catholic University and National Taiwan Normal University majoring in fine arts. By displaying the realities of life, his earlier works communicate humanistic concern to society. After that, he made some changes in style and was known in particular for his modern abstract sculptures and also his Oriental trend of thoughts in art. In 1951, he worked as the art editor for Harvest magazine. During the 11 years at the magazine company, Yang Ying-Fen was still devoted to art creations and therefore a large number of block prints and comics depicting the rural society in Taiwan were made. In his later artworks, mainly stainless steel sculptures, some significant concepts were presented and incorporated, including the investigation of the form of media in modern art creations, issues on environmental concerns, eco-consciousness, etc.



080

YANG MAO-LIN (b.1953)
Black bullbodhisattva

2006
Bronze with gold foil AP1
68 x 44 x 132.5 cm

NT\$ 600,000-750,000
EU□ 16,000-20,000
US\$ 20,600-25,800
RMB¥128,600-160,700

楊茂林

《摩訶極樂世界的黑牛菩薩》

2006
銅雕 金箔
68 x 44 x 132.5 cm
簽名雕刻 AP1 2006 楊茂林
圖錄：《封神演義·摩訶·極樂世界》，
大未來畫廊，台北，2006，
彩色圖版，第34-35頁
附布查國際當代空間保證書

楊茂林，1953年生於台灣彰化。1979年畢業於台北文化大學美術系，1985年為台北畫派創始成員並推選為第一任會長。1991年榮獲第一屆雄獅美術創作新人獎。楊茂林善於處理台灣歷史的片斷及多元時空的交錯，其作品以批判、顛覆的手法對台灣歷史事件作一另類省思。1999年楊茂林開始思考平面繪畫以外其它的表達形式，作品型態跨平面繪畫、電腦製作、裝置與雕塑等多種形式，本身也是一位極具創作力與生命力的藝術家。

《摩訶極樂世界的黑牛菩薩》為楊茂林2006年雕塑作品，他自覺日本漫畫文化、中國傳統宗教觀念都潛伏在他的記憶中，於是他把所有元素結合起來，創造出既像日本漫畫，又像宗教中普渡眾生的人物形象，獨特又具創意，也反映了當下社會現況。

Born in Chang-Hua, Taiwan in 1953, Yang Mao-Lin was graduated from Fine Arts Dept. of Chinese Culture University in 1979. He was elected as the first president of Taipei Art Group in 1985. In 1991, he was awarded Prize of Lion Art New Artist in the first Lion Art Award. His artworks mainly feature the presentation of Taiwan history and historical events with incisive critique of the events. As a very creative artist, Yang Mao-Lin shows his great versatility in art creations by a variety of art forms, including graphic painting, computer art, installation art, sculptures, etc. In 1999, Yang Mao-Lin began to consider the possibility of art creations using forms except graphic paintings. To display his creativity and also reflect the current society, he therefore combined various elements to create characters featuring the mixture of Japanese comic characters and the common people appearing in local folk religion.



081

REN ZHE (b.1983)
Drawn Swords and Stretched Bows

2007
Bronze 4/8
60 x 50 x 70 cm

NT\$ 320,000-380,000
EU□ 8,500-10,100
US\$ 11,000-13,100
RMB¥68,600-81,400

任哲
劍拔弩張

2007
銅雕
60 x 50 x 70 cm
雕刻簽名 任哲 Renzhe 4/8
圖錄：藏新畫廊，《盛唐戰士-任哲》
，2007 第15頁

任哲出生於北京，畢業於清華大學美術學院雕塑系獲學士學位，曾獲得日本「平山郁夫」三等獎。任哲為了表現對比和矛盾的力與美，選用銅和不銹鋼做為創作媒材，表現人物剛毅性質的同時，他的中國文化根基也反映在作品上，形塑出浪漫而詩意的美學內涵，創造「新古典雕塑」風格。

任哲雕塑時挖掘深刻人文內涵，使作品具有史詩般的崇高美感，並顯現人物的神采與氣度。《劍拔弩張》是任哲2007年的青銅作品，以瞬間動態感突顯強而有力的戲劇性效果，人物驍勇善戰卻帶有沉靜內斂的神態。

Ren Zhe was born in Beijing and graduated from the Department of Sculpture at Tsinghua University. He once received the Ikuo Hirayama third-class award. In order to express the power and beauty of contrast and contradiction, Ren Zhe uses copper and stainless steel as his creative materials to express the resoluteness of the people in his works. Ren's Chinese cultural roots are also reflected in his works, forming a romantic and poetic aesthetic and creating a "new classic sculpture" style. Ren Zhe likes to incorporate deep humanistic meanings in his sculptures, giving his works an epic and noble aesthetic and also showcases the countenance and manner of the people in his works. The work "Drawn Swords and Stretched Bows" is a bronze sculpture made in 2007. This work uses exaggeration and changing shapes to escape the limits of realism, strengthen the tension of the meanings within itself and expands the scope of its interpretations.



082

CHU TEH-CHUN (b.1920)
Surge

2003
Painted ceramic 9/40
50 x 50 x 5 cm

NT\$ 460,000-540,000
EU € 11,700-14,400
US\$ 15,100-18,600
RMB¥94,300-115,700

朱德群
泉湧
2003
彩繪瓷盤
50 x 50 x 5 cm

簽名於下方 朱德群 Chu Teh-Chun
03
背面 ENRICO NAVARRA
LA TUILERIE - 89250 TREIGNY
F15 9/40
附京桂藝術基金會保證書

《泉湧》為朱德群瓷盤作品，由前法國畫廊協會理事長及法國當代藝術博覽會-飛雅克(FIAC)的主席 Enrico Navarra 發行，全世界僅限量發行40件。朱德群創作當時逸筆寥寥，明快、感性的筆法猶如泉湧，以高低明度形成強烈視覺感，精美呈現於瓷盤上。

Chu Teh-Chun was born in the city of Xuzhou in Jiangsu Province. He is a Chinese-French artist and the first Chinese member in the Académie des Beaux-Arts. After he traveled to France, Chu obtained a new understanding of the value of color and the relationship between form and color. Thus, his works gradually lost their structure and started to reveal musicality via mental imagery and expression of shapes. After he adopted an abstract art style, Chu combined colors, lights and shadows in his works, and the rich musicality within the lyric rhythm in his works have been accepted by Western art critics. Strong calligraphy-like lines flow around in his works, condensing into mysterious landscapes. In 1997, Chu Teh-Chun became a member of the Académie des Beaux-Arts, making him the first Chinese person to receive such an esteemed title in France in 250 years.



083

WANG XIU-GONG (b.1930)
Multi-colored glaze

2005
Ceramics
52 x 52 x 5 cm

NT\$ 1,800,000-2,800,000
EU € 48,000-74,600
US\$ 61,900-96,300
RMB¥385,700-599,900

王修功
多彩釉
2005
瓷盤

52 x 52 x 5 cm
簽於背面 王修功 2005 紀念作
附陶藝後援會保證書

王修功生於甘肅省正寧縣，杭州藝專畢業，1949年來台，師李紹白學習陶瓷釉藥的技藝。台灣當時的陶瓷尚在拓荒階段，加上陶瓷器皿被認為是日常工藝品，還無藝術價值可言，然王修功卻獨具慧眼，拓展了「高溫多彩釉」之技法，開啟中式水墨韻意的裝飾陶瓷繪畫，時而抽象、時而具象，變化豐富。

王修功曾言：「我最大的心願，就是以陶瓷這種一向被視為工藝的媒材，通過火的試煉，以釉料富於變化的熔流特性，擴大提升它的運用層面，以多樣的表現手法，廣泛地體現我對繪畫藝術的理念。」此件作品在熊熊火焰的催生中，產生細微的釉料變化，「多彩釉」的熔流特性呈現淋漓盡致。

Wang Xiu-Gong was born in Zhengning County, Gansu Province. Wang graduated from the Hangzhou Arts School, came to Taiwan in 1949 and learned the art of pottery and glaze coating from Li Shao-Bai. At that time, pottery art in Taiwan was in its early developmental stages, and because pottery was viewed as ordinary crafted objects, it had no artistic value. However, Wang Xiu-Gong saw an opportunity and created the "High-Temperature Multi-Colored Glaze" technique, opening the door for decorative pottery paintings in the style of Chinese ink paintings. These paintings are sometimes figural and sometimes abstract.

Wang once said that "Pottery has always been viewed as an ordinary crafting material. My biggest wish is to take pottery, forge it with fire and then use the ever-changing flow characteristic of molten glaze to expand the ways that pottery can be used. I will also use various types of expression to showcase my artistic ideals in my paintings". This work was forged in a great fire, producing minute changes in its glaze and fully showcasing the flow characteristics of multi-colored glaze.



A



B

084

TAKASHI MURAKAMI (b.1962)

(a set of 2)

Flower ball Margaret 3D (A)

2011

Offset. Oleograph 45 / 300

70cm (diameter)

The smiling faces of the flower (B)

2011

Offset. Oleograph 29 / 300

50 x 50 cm

NT\$ 50,000-80,000

EU□ 1,300-2,100

US\$ 1,700-2,800

RMB¥10,700-17,100

村上隆 (兩件一組)

馬格利特花球 (A)

2011

膠版印刷

70cm (直徑)

簽名於右下 M 45/300

花的笑臉 (B)

2011

膠版印刷

50 x 50 cm

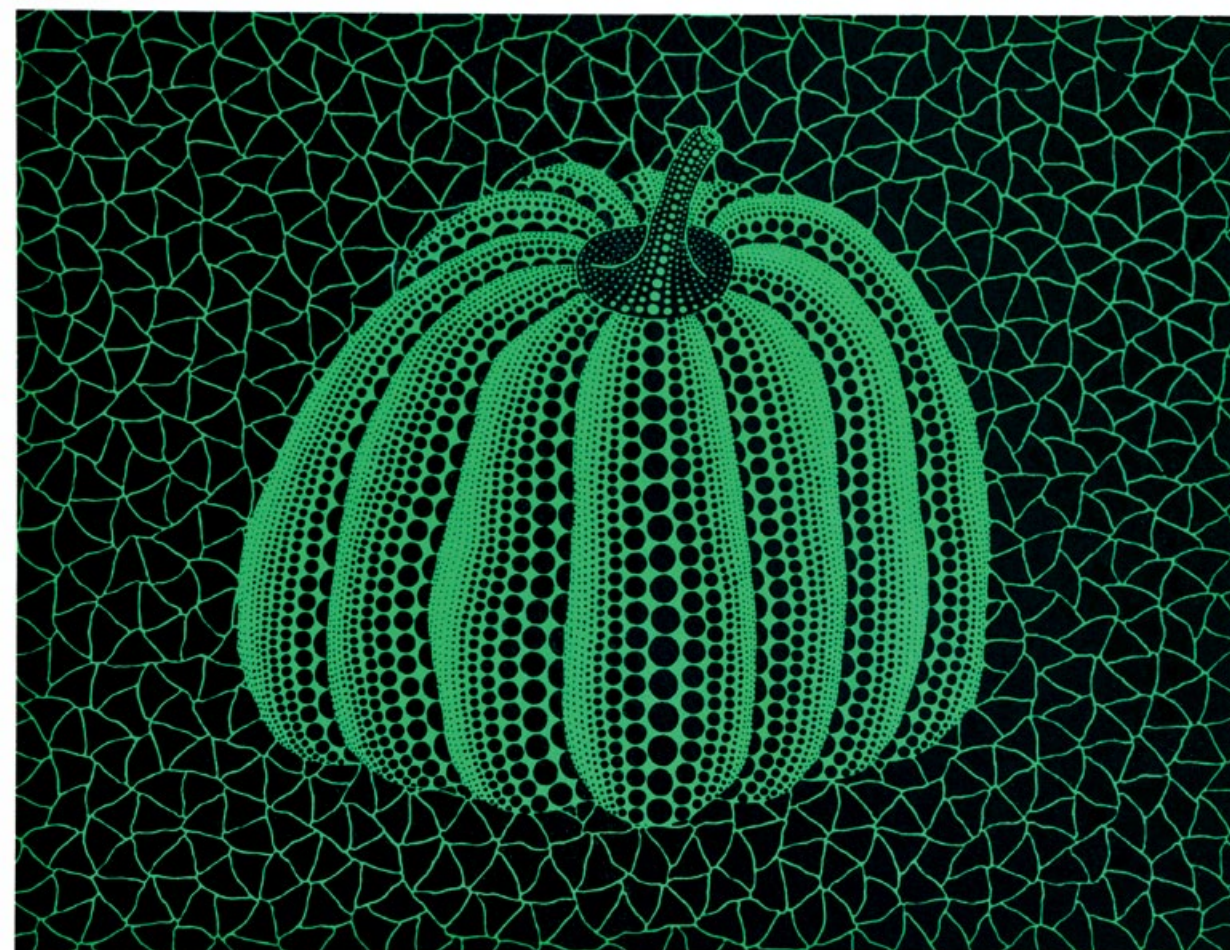
簽名於右下 M 92/300

村上隆，1962年生於東京，東京藝術大學畢業，1993年拿到東京藝術大學美術研究所博士，接受了長達11年的日本傳統美術教育。是目前在日本現代美術的領域中受到最高評價的藝術家，他能宏觀地審視日本美術的全貌，從浮世繪到卡通的創作藝術找出了共通性，並與現代藝術連結。除了創作，他還策劃展覽、投入藝術品交易買賣。在他的策劃下帶入非藝術領域的創作者，將日本流行文化和次文化放進所謂高級藝術的範疇中，不只重視這股力量，也在探討大眾藝術與純藝術間的界線，試圖在藝術及商業間尋求新的融合。

村上隆的作品以豐富飽和的色彩、扁平的圖式著稱，大眼睛、微笑的表情、花朵皆是藝術家的代表符號。此幅笑臉花朵帶給觀眾另一種「療傷的功能」，看著這些不斷張開嘴巴微笑的花朵，心情就會不可思議轉沮喪為喜悅。

Takashi Murakami was born in Tokyo in 1962. He graduated from Tokyo University of the Arts, and got his Arts PHD from Tokyo University of the Arts in 1993. Having accepted traditional Japanese art education for 11 years, he is able to appreciate Japanese arts with a macro view. Being the highest appreciated artist in modern art field, he has found common points between ukiyo-e and cartoon, and linked these elements to modern arts. In addition to art creation, he does planning for art exhibition, and engages in artwork trading. Inspired by him, creators outside of the art field start to put Japanese pop culture and sub-culture in the context of high art. They not only put emphasis on this effort, but also discuss the boundaries between popular art and pure art, seeking fusion of art and commerce.

Takashi Murakami's works feature rich and saturated colors as well as flat images. Big eyes, smiling faces, and flowers are all his representative symbols. This smiling flower offers viewers a "healing function." The constantly opening mouths of these smiling flowers will turn frustration into joy like magic.



78/120

カミヤ 1996

Yayoi Kusama

085

YAYOI KUSAMA (b.1929)

Green pumpkin

1996

print 78 / 120

22.5 x 29.5 cm

NT\$ 160,000-200,000

EU□ 4,300-5,300

US\$ 5,500-6,900

RMB¥34,300-42,900

草間彌生

綠南瓜

1996

版畫

22.5 x 29.5 cm

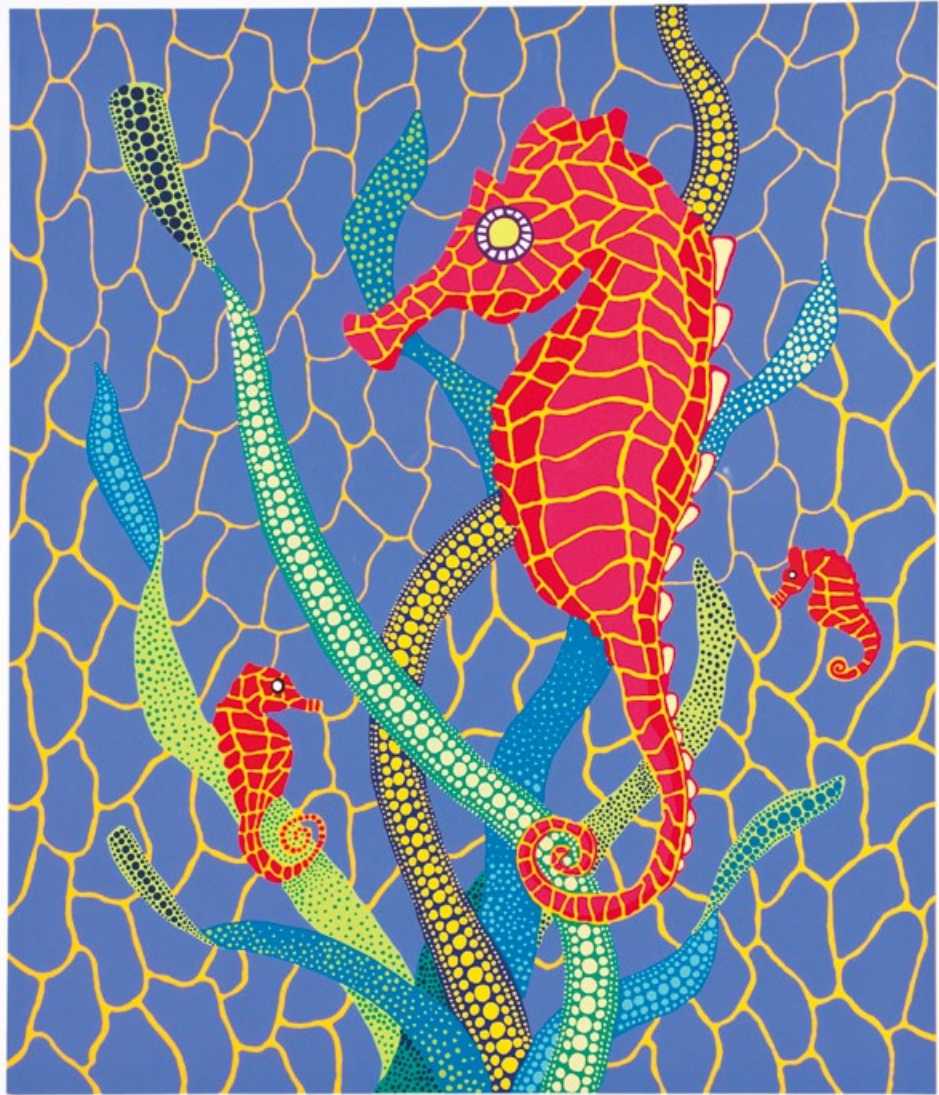
簽名於右下：78 / 120

1996 yayoi kusama

附琢璞藝術中心保證書

草間彌生約10歲時開始被大量幻覺困擾，當時的鉛筆畫就已充滿了小圓點，後來發展出高彩度對比的圓點花紋，大量包覆物體表面。草間彌生作品中常見的紅色、綠色及黃色圓點，代表地球、太陽和月亮，這些點組成了一面無限大的捕捉網，也代表她的生命。草間彌生曾經歷二次世界大戰期間物資匱乏年代，南瓜是日本人當時每天的主要食物，因而鍾情於南瓜，成為她創作的主體。

Yayoi Kusama, one of the most important Japanese living artists, was born in Matsumoto of Nagano, Japan. In 1956, she moved to the U. S. and settled down in New York, where she became an important voice of avant-garde art creation. She ever had her works exhibited alongside the works of Andy Warhol, Claes Oldenburg, and Jasper Johns. Now, she lives in Tokyo, Japan. She had suffered from hallucination since she was ten. Her pencil paintings then were full of small dots. Afterwards, she develops brightly painted polka dots which cover surfaces of her works. Red, green, and yellow polka dots, which are often seen in her works, stand for the Earth, sun, and moon. The dots form an infinite net and represent her life.



086

YAYOI KUSAMA (b.1929)
SEAHORSE

1989
print 7/100
61 x 53.5 cm

NT\$ 190,000-260,000
EU€ 5,100-6,900
US\$ 6,500-8,900
RMB¥40,700-55,700

草間彌生
SEAHORSE

1989
版畫7/100
61 x 53.5 cm

簽名於右下：7/100 1989 yayoi kusama



087

BERNARD BUFFET (1928-1999)
Le Sacré Coeur

1985
print 165 / 275
65 x 48 cm

NT\$ 90,000-160,000
EU€ 2,400-4,300
US\$ 3,100-5,500
RMB¥19,300-34,300

貝爾納·畢費
聖心大教堂

1985
版畫
65 x 48 cm

簽名於下方 165 / 275 Bernard Buffet

貝爾納·畢費，1928年出生於巴黎，1943年進入巴黎國立藝術學院，1948年獲第一次格雷特獎，於此年開始製作石版畫。1955年僅27歲的畢費，被當時的《藝術知識》選為戰後最傑出的十大藝術家之首。

畢費以瘦長、粗獷有力黑輪廓線為其風格。早期作品多以單色呈現社會寫實題材，深刻描寫戰後的哀愁、苦悶；爾後逐漸出現少許色彩，慣用白灰底色襯托強烈黑、黃、紅等色，畫面張力十足。

Bernard Buffet was born in Paris in 1928. In 1943, he entered the National School of the Fine Arts in Paris. In 1947 he held the first personal exhibition in "Galerie Beaux-Arts", and later exhibited continually in Paris Geneva, New York and Copenhagen. He won his first Gelert Award in 1948, and since this year he began making lithographs. In 1955 when Buffet was only 27 years old, he was awarded the first prize by the magazine *Connaissance Des Arts*, which named the 10 best post-war artists.

As a representative of the anti-abstractism painters, Buffet's lanky, rough strong black contour unfolds his style. The early works of Buffet, mostly monochromatic, rely mainly on social realist appealing profound description of the post-war sorrow and anguish. Afterwards he began to turn to colors, with lime background accentuating intense black, yellow and red, to full tension, wherein lay his broad brush distinguishing features.



088

CHEN TING-SHIH (1915-2002) **NT\$ 110,000-200,000**
Untitled-Geocentric operation **EURO 2,900-5,300**
 1967 **US\$ 3,800-6,900**
 Woodblock 2/8 **RMB¥23,600-42,900**
 60 x 60 cm

陳庭詩 60 x 60 cm
無題-地心之運轉 簽名於右下2/8 ChenTing-Shih 67
 1967 鈐印：陳
 蔗版

陳庭詩生於福建長樂，他是台灣50、60年代抽象繪畫興起的重要成員，深深影響台灣現代藝術「抽象化」的發展。作者的創作早期為寫實木刻版畫和水墨畫，後期轉為蔗板版畫和壓克力創作。中年以後，改以大量的廢鐵為創作媒材。

畫家鍾俊雄曾評論：「黑，不只代表一種顏色，而是血和肉的存在，在精神的感動與知性的喜悅之餘，『黑』還使眼睛飽嘗無比堅固的調和。」陳庭詩用加倍的寧靜去撞擊生理的寂靜，他的作品畫面大多為黑色或雙色套色，帶給觀者凝實的感受。

Chen Ting-Shih, born in Changle, Fujian Province, played a major role in the emergence of the abstract expressionist movement during the 1950s and 1960s in Taiwan, leaving a lasting influence on the development of abstract art in Taiwan. Chen devoted his early efforts to wood lithographs and Chinese ink paintings, demonstrating a style of realism, switched to acrylic paintings and bagasse lithographs and in later days, concentrated on creating art with old scrap iron.

Chen lost his hearing at an early age and yet he brought more silence to his physically soundless world by essentially painting with the color black. Chung Jun-Xiong, a modern painter and sculptor, once commented on Chen's artworks, "Black is not just a color. It contains 'flesh and blood.' In addition to delivering the experience of spiritual joy and intellectual rigor, 'black' also balances and creates solid harmony to your eye." Starting from a dynamic outer world, Chen Ting-Shih had pursued inner peace and harmony through his works.



089

WU HAO (b.1932) **NT\$ 30,000-60,000**
Wood engraving 2/20 **EURO 800-1,600**
 1965 **US\$ 1,000-2,100**
 63 x 50 cm **RMB¥6,400-12,900**

吳昊 63 x 50 cm
木刻版畫 簽名於下方 吳昊 Wu Hau
 1965 1965 2/20

此為吳昊1965年的單色版畫，鐵絲般的細線，將童年記憶中的民間鄉土藝術轉化為畫面裡的造型元素，抽象幾何線條，在細節處融入微小變化，使得單色的版畫別具風格。

This is the monochrome prints of Wu Hao in 1965, wire-like thin lines, turn the native folk art from childhood memories into modeling elements in the picture, with abstract geometric lines blending with small changes in detail, making his monochrome prints have a unique style.



090

CHU WEIBOR (b.1929)
Peace tower in Bamboo town

1978
Wood engraving 50/60
58 x 93 cm

NT\$ 40,000-60,000
EU□ 1,100-1,600
US\$ 1,400-2,100
RMB¥8,600-12,900

朱為白
竹鎮平安樓
1978
版畫

58 x 93 cm
簽名於下方 竹鎮平安樓 50/60
WEIBOR CHU 為白 1978
圖錄：月臨畫廊出版，2012.6
《朱為白·黑與白》第44頁
附月臨畫廊保證書

《竹鎮平安樓》這件作品是朱為白1978年的代表作，作品取材自農村景象的人物記憶，記錄朱為白從南京隨軍來到台灣生命的轉變及痕跡。

"Peace tower in Bamboo town" is a representative work of Chu in 1978, this painting obtained materials from the memories of rural characters, recording Chu's life changes and traces after coming from Nanjing to Taiwan with the army.



A



B

091

WALASSE TING (1929-2010)
(a set of 2)

Flower Fan Girl (A)
1985
Lithograph 32/200
72 x 101 cm

Peace Flower (B)
1988
Lithograph AP
72x101cm

NT\$ 95,000-180,000
EU□ 2,500-4,800
US\$ 3,300-6,200
RMB¥20,400-38,600

丁雄泉 (兩件一組)
花扇 (A)
1985
版畫 32/200
72 x 101 cm
簽名於下方 32/200 Ting 85

和平之花 (B)
1988
版畫 AP
72 x 101 cm
簽名於下方 Artist Proof Ting 88



092
WALASSE TING (1929-2010)

(a set of 2)
Yellow Sucks (A)
 1985
 Lithograph 70/200
 72 x 101 cm

Yellow Fan (B)
 1987
 Lithograph 167/250
 72x101cm

A **NT\$ 95,000-180,000**
EU□ 2,500-4,800
US\$ 3,300-6,200
RMB¥20,400-38,600



丁雄泉 (兩件一組)
黃襪 (A)
 1985
 版畫
 72 x 101 cm
 簽名於下方 70/200 Ting 85

黃扇 (B)
 1987
 版畫
 72 x 101 cm
 簽名於下方 167/250 Ting 87



093
ZAO WOU-KI (b.1921)
lithograph 64 / 99

1998
 70 x 50.5 cm

NT\$ 90,000-180,000
EU□ 2,400-4,800
US\$ 3,100-6,200
RMB¥19,300-38,600

趙無極
石版畫

1998
 70 x 50.5 cm
 簽名於下方 64 / 99
 趙無極 98

趙無極的油彩和水墨，或是大氣磅薄、富有律動和氣韻的顏彩堆塑與流淌，或是恣意縱橫的水墨線條與筆觸渲染，都各自展現了畫家材質的多用，淋漓盡致地抒發藝術才情的天賦異稟。

此為趙無極的石版畫，畫幅雖小了卻不失優雅與精緻，讓人體會新的美感與意境。石版上透過畫筆與色彩的自由揮灑，使作品保持了較強的繪畫性，為收藏入門的佳作。

Zao Wou-ki's oil paint and ink, from colors which are superbly atmospheric, full of rhythm artistic conception sculpturing and flowing, to ink lines and strokes wantonly rendering, each shows the versatile material and vividly expressed artistic talent of the talented painter.

This is a lithograph of Zao's, the frame is small, yet it's elegant and refined, makes viewers aware of the beauty and artistic mood. In the piece through freely swaying of the brush and color, the work maintains strong painting nature, will definitely be an entry of masterpiece collection.



094
ZAO WOU-KI (b.1921)
lithograph 65 / 99
 1998
 70 x 50.5 cm
NT\$ 90,000-180,000
EU€ 2,400-4,800
US\$ 3,100-6,200
RMB¥19,300-38,600

趙無極
 石版畫
 1998
 70 x 50.5 cm
 簽名於下方 65 / 99
 趙無極 98



095
ZAO WOU-KI (b.1921)
lithograph 64 / 99
 1998
 50.5 x 70cm
NT\$ 90,000-180,000
EU€ 2,400-4,800
US\$ 3,100-6,200
RMB¥19,300-38,600

趙無極
 石版畫
 1998
 50.5 x 70 cm
 簽名於下方 64 / 99
 趙無極 98



書畫專區

Calligraphy and Painting

書畫，做為東方獨樹一幟的藝術，從以書寫文字、揮灑彩墨抒發自身內心情感的自娛之作，到近年成為藝術品投資的風向指標，無論在創作精神或表現形式上，唯一不變是作品皆與時代脈絡緊密相連。

在史學觀點上常以時間劃分遠近，「近代」是離我們較遠的一段時間，包含這次專區內的傅抱石、黃賓虹、黃君璧、溥心畬、于右任、臺靜農、傅狷夫等名家，除傅抱石、黃賓虹外，多數名家在二戰後渡海來台，對台灣的水墨發展注入新活力。

「現代」則開始於清代金石學、古文字考據，在學術備受重視的環境下，對過去傳統的文字、造型重新了解後，藉由不同的書寫方式詮釋，因而產生現代書畫。以林玉山、郭雪湖、鄭善禧、何懷碩等名家為首，承先啟後開啟現代水墨走出戶外、提筆寫生的風氣。此次拍品集合近現代書畫家，讓藏家知悉台灣書畫的時代動脈、飽覽名家精髓。

Calligraphy and painting, being the distinctively unique art forms to the Orientals, whether they are matters of self-amusement or business investment, have always been keeping pace with the time both in spirit of creation and in forms of presentation.

Historically modern times can also be referred to as the period of time that is much farther than the present. As for the area, the artists involved, including Fu Bao-Shi, Huang Bin-Hong, Huang Jun-Bi, Pu Hsin-Yu, Yu You-Ren, Tai Jing-Nong, etc., are mostly those who came from mainland China to Taiwan after World War II except Fu Bao-Shi, Huang Bin-Hong. Their involvements in art have infused new life to the development of ink painting and calligraphy in Taiwan.

Contemporarily, through close investigations into epigraphy and ancient scripts starting in Qing Dynasty, ancient scripts and characters therefore have undergone a process of being interpreted and realized in a new way, hence the emergence of contemporary calligraphy and ink painting. The present auction items primarily contain works by both modern and contemporary calligraphers and ink painters in order to provide the collectors with the chance to feast their eyes on the essence and beauty shown in their works.



林玉山 LIN YU-SHAN

林玉山生於台灣嘉義市，圖中常落款「桃城散人」。本名林英貴、畫號玉山，別號雲樵子。1926年負笈東京川端畫學校習畫，受岡村葵園、結城素明、平福百穗等四條派寫生觀念影響。1927年發表「水牛」、「南大門」，與陳進、郭雪湖並稱「台展三少年」。而後返台於嘉義結合許多喜愛繪畫的人士，積極推動藝術創作風氣，並以「寫生」為創作的信念。1986年歷史博物館為林玉山舉行「八旬回顧展」。

「平生最愛雀，黃雀如摯友」道出林玉山對麻雀的熱愛，以寫意的筆法、精準的設色，表現出自在優遊之感。

Lin Yu-Shan was born in Chiayi, Taiwan. His original name was Lin Ying-Gui, painting name was Yu-Shan, and alias was Yun Ciao-Zih. He often affixed "Peach Town Hermit" in his paintings. In 1926, he went to Kawabata Art Academy to learn painting, and was influenced by the realistic Shi-jo style concept of Okamura Kien, Yuuki Somei, and Hirafuku Hyakusui. In 1927, he published "Water Buffalo" and "South Gate". Lin, Chen Jin and Kou Hsueh-Hu were called the "Three Youths of Taiwan Fine Arts Exhibition." Afterwards, he went back to Chiayi and promoted art creation with several devotees of painting. "Painting from nature" was his belief of art creation. In 1986, National Museum of History held the "80-Year Retrospective Exhibition" for Lin.

"I love sparrows; the little yellow birds are like a close friend of mine." This quote from Lin shows his love for sparrows. The free strokes and accurate color application express a carefree and unrestrained feeling.



096

LIN YU-SHAN (1907-2004)

Staring

1959

Ink and color on paper. Frame
30 x 34 cm

NT\$ 40,000-150,000

EU□ 1,100-4,000

US\$ 1,400-5,200

RMB¥8,600-32,100

林玉山

紅梅凝睇

1959

水墨紙本、鏡框

30 x 34 cm

款譯：歲次己亥清和古桃城玉山寫

鈐印：玉山

來源：藝術家親贈



097

LIN YU-SHAN (1907~2004)

Sika Deer

Ink and color on paper. Frame

32.5 x 101 cm

NT\$ 160,000-300,000

EU□ 4,300-8,000

US\$ 5,500-10,300

RMB¥34,300-64,300

林玉山

秋山悠鹿

水墨紙本、鏡框

32.5 x 101 cm

款譯：山色蒼蒼樹色秋，白雲深處鹿閒遊。

仿清湘道人作意。玉山。

鈐印：【清貞】【靜觀自得】

來源：藝術家親贈

林玉山以筆法俐落，水墨和石青相融，展現梅花鹿動則身子敏捷，靜則悠閒之態。其畫面顏色虛實對照，更見鮮明而清新柔和，意境高雅。

熟悉唐宋畫傳統和具深厚漢文底子的林玉山，善於將萬物寫生融入詩書畫意境。畫中的貓，其神情彷彿聽聞鳥兒的鳴叫、享受花朵的清香，呈現揮別喧囂，帶有幽靜、閒適之意境。

Familiar with the painting tradition of the Tang and Han dynasties and Chinese literature, Lin Yu-Shan was good at incorporating life-based painting into poetry and calligraphy. The cat in the painting looks as if it is hearing birds chirping and enjoying flower fragrance, showing an artistic conception of quietness, leisure, and bidding farewell to hustle and bustle.



098

LIN YU-SHAN (1907~2004)

Cat and Butterfly

Ink and color on paper. Hanging scroll

84 x 119 cm

NT\$ 320,000-500,000

EU□ 8,500-13,300

US\$ 11,000-17,200

RMB¥68,600-107,100

林玉山

貓戲花蝶

水墨紙本、立軸

84 x 119 cm

簽名：林玉山、蔡雪溪、日本藝術家

款譯：蝶-天橋方

玉山作

雪溪寫

鈐印：【好古】【玉山】【雪谿】

來源：藝術家親贈

099

LIN YU-SHAN (1907~2004)

Roaring Tiger

Ink and color on paper. Hanging
scroll

115 x 40 cm

NT\$ 520,000-750,000

EU€ 13,900-20,000

US\$ 17,900-25,800

RMB¥111,400-160,700

畫虎步行石岩之間，其神情威風凜凜蓄勢將發。林玉山累積豐厚的觀察閱歷，表現出猛虎的威武與震懾之氣勢。

林玉山

虎嘯

水墨紙本、立軸

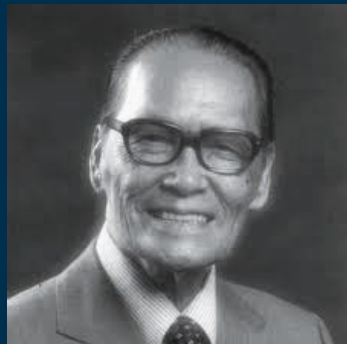
115 x 40 cm

款譯：桃城玉山人作

鈐印：玉山

來源：藝術家親贈





黃君璧 HUANG JUN-BI

黃君璧生於廣東，原名韞之，號君璧。與溥心畬、張大千是合稱「渡海三家」，對台灣的國畫具有深度影響力。黃君璧擅長畫山水，傳統功底深厚，學習中國水墨畫的同時，也兼學西畫，並經歷現代中國畫的演變與革新，成為兼通西畫的「中國新古典派」畫家。

「竹」在中國文化象徵堅忍不拔、百折不撓之意，《歲寒彌堅》作品中，黃君璧以蒼勁有力的筆觸，表現出翠竹在風霜凌厲中、蒼翠儼然的品格。

黃君璧以自創的「倒人字」之技法描繪《雲巖觀瀑》，表現湍急飛瀉之瀑布，如萬馬奔騰，氣勢凌人之感。

「白雲」和「飛瀑」是黃君璧筆下運用最多的題材。《雲山過雨》為黃君璧早期1952年作品，溫潤飽滿的皴法表現近景岩石之體感，用濕潤的筆觸點綴樹叢，堅實的構圖呈現雨後雲煙飄渺的景緻。

Born in Guangdong, China, Huang Jun-Bi was known as one of the Three Masters Crossing the Sea (with the other two: Zhang Da-Qian and Pu Hsin-Yu). His notable achievement in ink painting has significantly influenced Chinese painting in Taiwan. Being greatly lauded for his Chinese landscape painting, Huang Jun-Bi was also devoted to the learning of Western painting while he steeped himself in Chinese ink painting and was therefore also known in particular as a Chinese Neo-classical painter for his being well versed in both traditional and Western-style paintings.

Symbolizing perseverance in Chinese culture, bamboos are taken as the theme in painting by Huang to display the elegant and dignified quality through his bold strokes of the brush.

In his painting entitled Watching Falls, Huang Jun-Bi presents the rushing currents of waterfalls with a special stroke of the brush showing great originality in the technique conceived by him.



100

HUANG JUN-BI (1898-1991)

Bamboo

1984

Ink on paper. Hanging scroll

64 x 43.5 cm

NT\$ 250,000-400,000

EU€ 6,700-10,700

US\$ 8,600-13,800

RMB¥53,600-85,700

黃君璧

歲寒彌堅

1984

水墨紙本、立軸

64 x 43.5 cm

款譯：歲寒彌堅 甲子冬日戲墨於白雲堂

八十七老人黃君璧

鈐印：黃君璧印 君翁 白雲堂



101

HUANG JUN-BI (1898-1991)
See the waterfall in the peak

1983
 Ink and color on paper. Frame
 40.5 x 60 cm

NT\$ 820,000-1,200,000
EU € 21,800-32,000
US\$ 28,200-41,300
RMB¥175,700-257,100

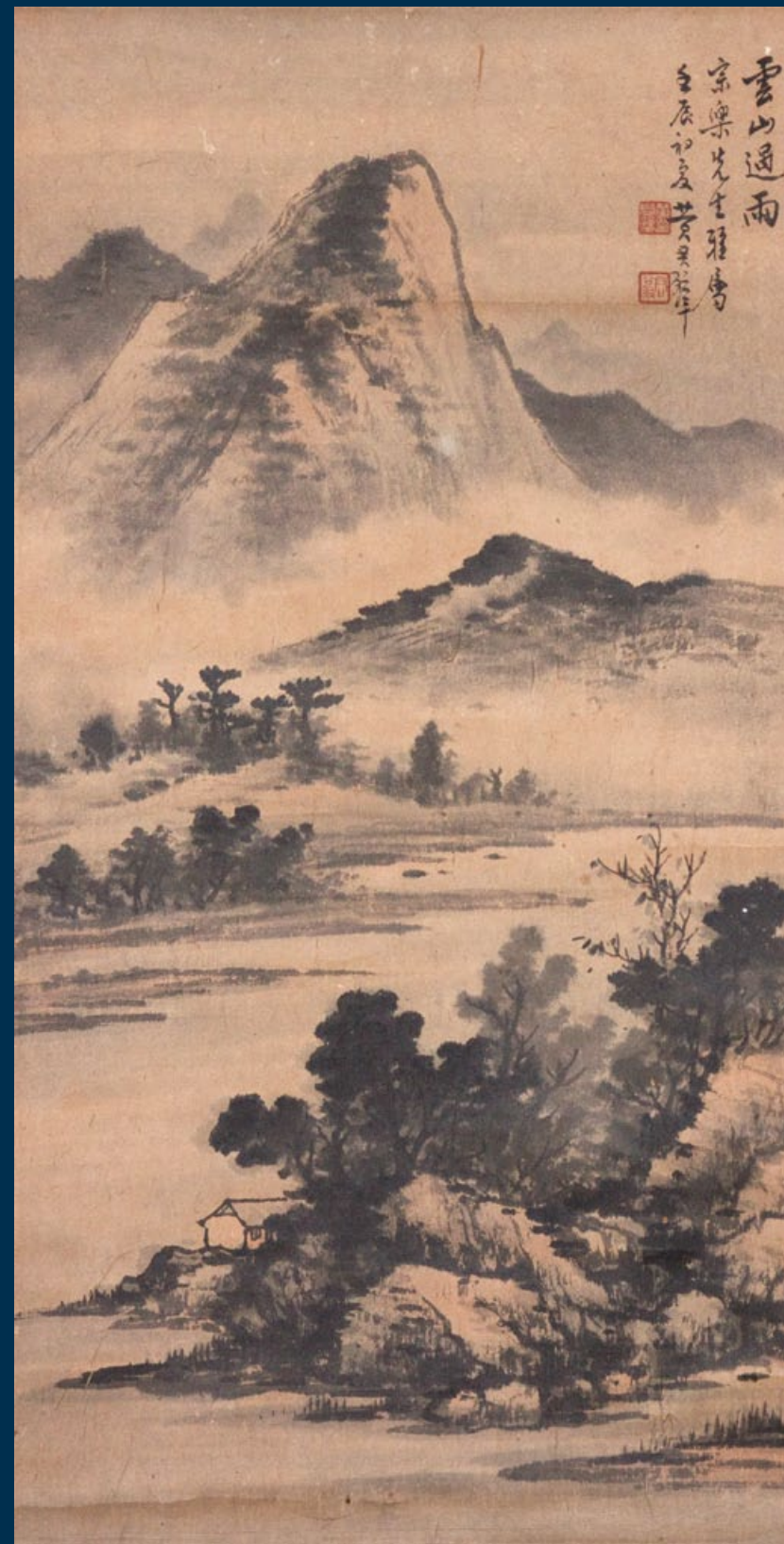
黃君璧以自創的「倒人字」之技法描繪《雲巖觀瀑》，表現湍急飛瀉之瀑布，如萬馬奔騰，氣勢凌人之感。

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黃君璧
雲巖觀瀑

1983
 水墨紙本、鏡框
 40.5 x 60 cm

款譯：雲巖觀瀑 癸亥二月八日黃君璧
 鈐印：黃君璧印 君翁 白雲堂



102

HUANG JUN-BI (1898-1991)
The rain of yun-shan

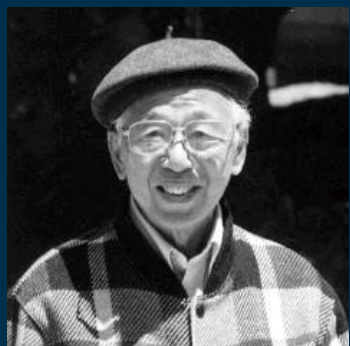
1952
 Ink and color on paper. Hanging
 scroll
 56 x 29 cm

NT\$ 680,000-1,000,000
EU € 18,100-26,600
US\$ 23,400-34,400
RMB¥145,700-214,300

黃君璧
雲山過雨

1952
 水墨紙本、立軸
 56 x 29 cm

款譯：雲山過雨，宗樂先生雅屬
 壬辰初夏 黃君璧
 鈐印：黃君璧印 君翁



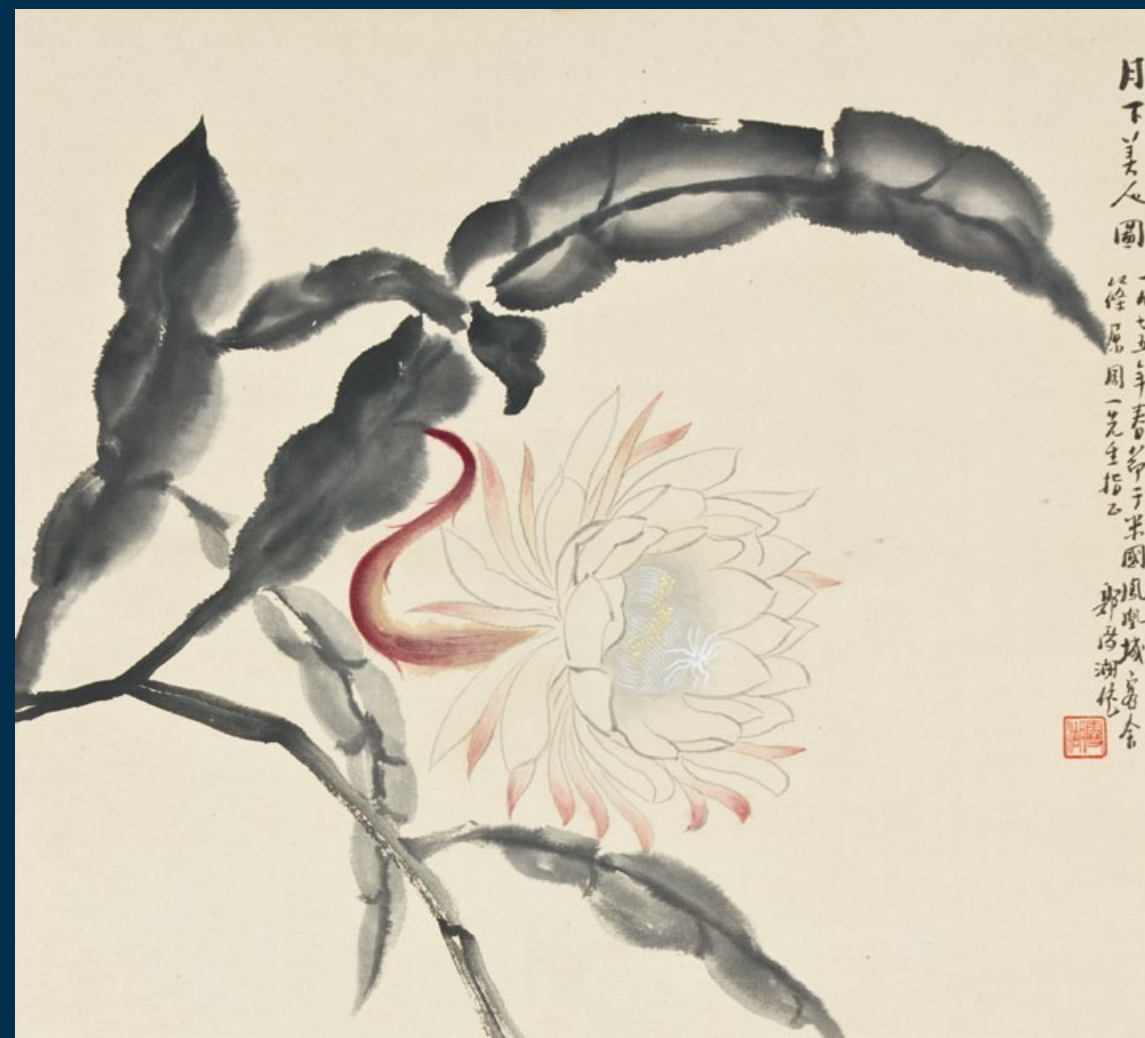
郭雪湖 KUO HSUEH-HU

郭雪湖出生於台北市大稻埕，原名郭金火，後由師傅蔡雪溪改名為「雪湖」。1923年台北日新公學校畢業後，至台北州立工業學校就讀土木科。後發現與志趣不合便在家自修繪畫。1925年，至蔡雪溪之「雪溪畫館」門下學畫習藝。1927年，因參與第一屆台灣美術展覽會與陳進、林玉山並稱「台展三少年」。2007年郭雪湖以99歲高齡獲得第27屆行政院文化獎，同年在國美館展出「郭雪湖百歲回顧展」，記錄了台灣社會百年來變遷的樣貌。

郭雪湖融合中國傳統水墨與東洋畫的理念，獨創重彩、淡墨勾勒的技法。《月下美人》為曇花的別稱，象徵曇花一現的稍縱即逝。

Kuo Hsueh-Hu was born in Tataocheng, Taipei City, formerly known as Guo Chin-Huo, was renamed to "Hsueh-Hu" by his mentor Tsai Hsueh-Hsi. After graduating from Taipei Nisshin public school in 1923, he attended Civil Engineering Division of National Taipei University of Technology. He later found no inclination in it therefore he self-studied painting at home. In 1925, Kuo started painting apprenticeship under Tsai Hsueh-Hsi in the "Hsueh-His art house". In 1927, for their participation in the first session of the Taiwan Fine Art Exhibition Kuo was jointly named with Chen Chin and Lin Yu Shan as "Three Youngsters of Taiwan". Kuo won the 27th session of Nation Cultural Award of R.O.C. (Taiwan) in his 99 years old in 2007, in the same year he held the "Centennial Exhibition of Kuo Hsueh-Hu" in National Taiwan Museum of Fine Arts, to record the appearance of Taiwan social change over this century.

Kuo combines philosophy of traditional Chinese ink and Oriental painting, originated techniques of heavy color with light ink outline. The piece "Beauty in the Moonlight" actually cites the nickname of night-blooming cereus, which presents a symbol of a short-lived fleeting.



103

KUO HSUEH-HU (1980-2012)
Beauty in the Moonlight

1975
Ink and color on paper. Hanging
scroll
50.5 x 45 cm

NT\$ 700,000-900,000

EU € 18,600-24,000

US\$ 24,100-30,900

RMB¥150,000-192,800

郭雪湖

月下美人圖

1975

水墨紙本、立軸

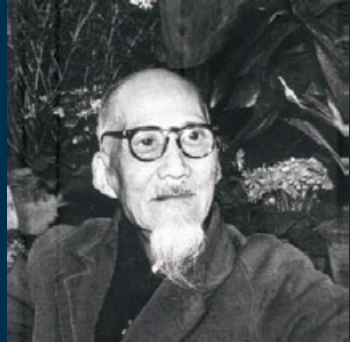
50.5 x 45 cm

款譯：月下美人圖 一九七五年春

節於米國鳳凰城客舍 竹條

原周一先生指正 / 郭雪湖作

鈐印：雪湖



黃賓虹 HUANG BIN-HONG

黃賓虹，生於1865年，祖籍安徽歙縣，生於浙江金華，早年為貢生，任小官吏，後棄官參加反清活動。1907年逃亡上海，後任編輯、記者，並在昌明藝專、新華藝專、上海美專任教授。1937年赴北平，任北平藝專教授。1948年赴杭州，任國立藝專教授。除了山水畫創作，他在金石學、美術史學、詩學、文字學、古籍整理出版等領域均有卓越的貢獻。1955年黃賓虹逝世於杭州，所藏金石書畫文物二千餘件及生前書畫作品五千餘件，全部捐獻國家，中國政府於杭州棲霞嶺建「畫家黃賓虹紀念館」。

芙蓉花冠淡紅色、姿態豔麗，每逢九月之際，芙蓉盛開，遠望則如錦如繡。黃賓虹《戲遊芙蓉》作品中，以筆為骨，諸墨蒼翠，呈現「渾厚華滋」之戲遊芙蓉的閒適情趣。此作為辛卯年(1891年)黃賓虹26歲所畫，推論為黃賓虹存世最早的一件作品，價值非凡。

Born in Zhejiang in 1865, Huang Bin-Hong had wide experience in engaging in different jobs. He had the experience to work as an editor, reporter and later professor in Tsang-Ming College of Fine Arts, Xin-Hua College of Fine Arts and Shanghai College of Fine Arts. In 1937, he served as the professor in Pei-Ping College of Fine Arts. Later on, he was engaged as the professor at National College of Fine Arts in Hang-Chou. Besides devoting to the paintings of landscape, he also made prominent contribution to the studies in several fields, including studies of bronze and stone, history of fine arts, poetry, study of Chinese Characters, and publishing of ancient books. After Huang Bin-Hong passed away in 1955, the diverse artworks he left, including inscriptions on ancient bronzes and stone tablets, calligraphy and paintings, were all donated to the country. Later Huang Bin-Hong Memorial Hall was dedicated to his memory by the government in Hang-Chou.



104

HUANG BIN-HONG (1865-1955)
Cottonrose hibiscus

1891

Ink and color on paper. Hanging
scroll

95 x 44 cm

NT\$ 1,600,000-2,500,000

EU € 42,600-66,600

US\$ 55,000-85,900

RMB ¥342,800-535,700

黃賓虹
戲遊芙蓉

1891

水墨紙本、立軸

95 x 44 cm

款譯：曉寒初試雁南飛 楓落首江翠已稀
為有柅雙開烏錦 東牆芙蓉得相依

辛卯秋日賓虹

鈐印：黃賓虹



傅抱石 FU BAO-SHI

傅抱石生於1904年，南昌市人。是現代著名的國畫家、美術史研究和繪畫理論家。他十分熱愛中國傳統書畫、篆刻藝術，但他少年時代飽受艱辛，刻苦自學，尤崇清代山水畫革新家石濤，1921年考入江西第一師範學校，號「抱石齋主人傅抱石」。1933年傅抱石進入東京日本帝國美術學校研究部，以畫、文、書、印「四絕」全才嶄露頭角，尤以山水畫見長，張大千更稱他開創了中國人物畫千年未有之新畫風。

1963年傅抱石陪伴妻女滯留杭州休養，特繪此作品贈與為妻女悉心診治的醫生，以表滿懷謝意。傅抱石表現《泛舟尋詩》中的遊子，心切於身體微恙的妻女，呈現憂愁面容，為個人心境的寫照。其扇面篇幅雖有限，勾勒自然景物筆法仍舊蒼茫有勁，細筆描繪人物抑鬱的神情，實為難得佳作。

Fu Bao-Shi was born in Nanchang in 1904. He is currently a famous master in traditional Chinese painting, art history studies, and painting theories. He loves traditional painting and calligraphy, as well as seal cutting art. He had overcome difficulties to learn by himself. He admires the most a revolutionary traditional Chinese painter in Qing Dynasty, Shi Tao. In 1921, he passed the exam to enter Jiangxi First Normal University. His pseudonym is "Fu Bao-Shi, the Master of Bao-Shih House." In 1933, the graduate school at Imperial Art College, Tokyo accepted Fu. He showcased his talents in the fields in painting, writing, calligraphy, and seal cutting. Among all, traditional Chinese painting is his specialty. According to Xu Bei-Hong, Fu's new style of traditional Chinese painting makes prominent the smallness of traditional landscape painting, which has been too careful and small-scale in the past 300 years. In "Sailing for a Poem", he describes a traveler's eagerness of visiting his sick wife and daughter. The figure's sadness is a reflection of his own feelings.

Fu wishes to travel and read as much as he can. All his life, he has been studying the tradition theories and techniques of traditional Chinese painting. He is particularly good at combining poems and paintings together, which is how he expresses Chinese scholars' characteristics.



105

FU BAO-SHI (1904-1965)
Sailing for a Poem

1963
Fan.Frame
28 x 56 cm

NT\$ 4,000,000-6,000,000
EU□ 106,600-159,900
US\$ 137,500-206,300
RMB¥857,000-1,285,600

傅抱石
泛舟尋詩

1963
扇面，鏡框
28 x 56 cm

款譯：余於去冬滯留杭州 內人與長女俱來
休養 數月來厚承維孫先生 不斷費心診治 銘
成無量 率奉拙作 求正 一九六三年二月 傅
抱石

鈐印：傅 抱石之印 癸卯



106
YING YE-PING (1910-1990)
Mist and Clouds in Huangshan

1987
 Ink and color on paper. Frame
 167 x 86 cm

NT\$ 620,000-900,000
EU□ 16,500-24,000
US\$ 21,300-30,900
RMB¥132,800-192,800

應野平
 黃山烟雲

1987
 水墨紙本、鏡框
 167 x 86 cm
 款譯：一九八七年春申江上 應野平 寫 黃山
 烟雲於愚樓并記
 鈐印：野平 愚樓

應野平，生於1910年，原名端俊，又名野萍、野蘋，寧海縣城人。幼承家學，喜書畫。1923年赴滬，入上海模範工廠電刻部當學徒，畫銀盾圖案。滿師後為富華公司畫工，臨摹任伯年、錢慧安等名家人物畫。後入吳昌碩的海上題襟館及黃賓虹的蜜蜂畫社，轉攻山水畫。1933年任法租界法院錄事。抗日戰爭爆發後，以賣畫為生，畫藝漸精。1942年於上海大新公司四樓首次舉辦個人畫展，1947年於西藏路寧波同鄉會舉辦第二次畫展，出版《應野萍畫集》。

《黃山烟雲》中，應野平將黃山的密樹叢林、奇峰怪石、煙雲霧靄藉由石膏、墨色表現出他隱隱在雲海看到山巒間來回滾動、叢樹若隱若現的美景。

Ying Ye-Ping was born in Ninghai County in 1910. His original given name was Duan-Jun, and his pseudonyms are Ye Ping (Ping, apple) and Ye Ping (Ping, duckweed). Thanks to the influence of his family, he has loved calligraphy and painting since he was a child. In 1923, he went to Shanghai to be an apprentice in the department of electronic engraving in Shanghai Model Factory, in charge of drawing the pattern of silver shield. After serving his time in Shanghai Model Factory, he went to Fu Wah Group to work as a painter, imitating the works of famous figure painters, including Ren Bo-Nian and Qian Hui-An, etc. Later, he started learning landscape painting after joining the painting school, founded by Wu Chang-Shou, and the Bee Painting Society, founded by Huang Bin-Hong. In 1933, he became an office clerk in Shanghai French Concession. During the Sino-Japanese War, Ying sold his paintings for living and thus his painting skill had improved. In 1942, he held his first individual exhibition at the 4F of The SUN Co. Ltd. In 1947, he held his second exhibition jointly with Ninpo Association of Shanghai at Tibet Road. In addition, he published the "Ying Ye-Ping Painting Album".

In "Mist and Clouds in Huangshan", Ying depicts the thick woods, peculiar peaks and rock, and the mist and clouds. He uses azurite and sepia to imitate the beautiful scenery of mist floating in the mountains and the partly hidden and partly visible woods.



107
LI YI-HONG (b.1941)
Boiling Tea in the Pines

1991
 Ink and color on paper. Frame
 47 x 126 cm

NT\$ 250,000-380,000
EU□ 6,700-10,100
US\$ 8,600-13,100
RMB¥53,600-81,400

李義弘
 松間煮茶圖

1991
 水墨紙本、鏡框

47 x 126 cm
 款譯：松間煮茶圖。辛未初春，予笛音凝室明窗，在川李義弘。鈐印：義弘柒翰、義弘小記、飲之千歲、且坐吃茶

李義弘，字在川，台南西港人。師承江兆申，作品深具文人氣息，技巧卓妙，對於紙材相當講究，甚至將紙材的特性直接轉用在創作中。1980年獲中山文藝創作獎，且1983年獲吳三連文藝創作獎。因為熱愛旅行，創作出精彩的攝影及台灣意象書畫；展現出對自然景物的細膩觀察，以及在風景構圖上的特殊視點。

畫中松枝傲骨崢嶸，時逢冬末初春展演萬物生機，隱士圍坐松柏之間、品茶賞景，真是一派山青水秀，煮泉品茶的幽閒情景。

Li Yi-Hong (Epithet: Zai Chuan) was born in Xi-Gang, Tainan. Studying under Jiang Zhao-Shen, he has adopted his outstanding and wonderful skills in his art works, which are filled with literary atmosphere. He puts much emphasis on paper materials, and incorporates the features of paper materials into his works. He was awarded the Sun Yat-Sen Literature and Arts Award in 1980, and Wu San-Lien Literature and Arts Award in 1983. His love in traveling has helped him in creating brilliant photos as well as imagery calligraphy and paintings depicting Taiwan, which show his delicate observation of nature and his special perspective in landscape composition.

The painting depicts the carefree hermits boiling spring for tea and watching scenery in the mountains surrounded by lofty pines. The bony pine branches are towering into the sky. It is around late winter or early spring, when creatures start to awake from hibernation.



108

JIANG ZHAO-SHEN (1925-1996)
Boat singing

1983
Ink and color on paper. Frame
59 x 97 cm

NT\$ 700,000-900,000
EU 18,600-24,000
US\$ 24,100-30,900
RMB¥150,000-192,800

江兆申
行歌語樵

1983
水墨紙本、鏡框
59 x 97 cm

款譯：野水蘆花窟，茅盞得小橋。霜鐘怡獨往，曉梵肅朝秋。檢句誰參佛，行歌更語樵。幽尋多勝獲，妙悟證詩瓢。涵遠先生雅鑒，癸亥冬日用李翎庵詩題幅。原江兆申畫。
鈐印：江兆申印、略無丘壑、欹枕時驚落蠹魚

江兆申出生於中國安徽歙(丁一)縣的書香世家，由雙親啟蒙讀書習字，並由舅父指導作畫，孕育日後藝術創作基礎。1949年渡海來台後，跟隨溥心畬學習詩文畫藝，1965年進入台北國立故宮博物院任職；藝壇多以文人畫家稱之，藝評家並予以「中國傳統文人的新典型」與「中國現代藝術史上的奇才」之美譽。

在江兆申的寫意風景裡，窺見他嚮往野逸自然的生活、崇尚詩畫交融的意趣。深厚的傳統功夫，表現出風雪蒼茫、蕭瑟之意。

Jiang Zhao-Shen was born into a family of scholars in Xi County, Anhui Province. His parents taught him to read and write, and his uncle taught him how to paint, establishing the foundation for his future art creation. In 1949, Jiang came to Taiwan and learned poetry and painting from Pu Hsin-Yu. In 1965, Jiang received a position in the National Palace Museum. Artists refer to Jiang as a scholarly artist, and art critics praise him as "A new type of traditional Chinese scholar" and "A rare talent in modern Chinese art history".

Within the scenery of Jiang Zhao-Shen's freehand paintings, we can see that he loves living a free life in the natural wilderness, and we also see the charm that comes from combining poetry and painting. His profound traditional artistic skills allow him to express a feel of haziness and bleakness within his works.



109

CHOU CHENG (b.1941)
Homesickness

2000
Ink and color on paper. Frame
36.5 x 98.5 cm

NT\$ 160,000-260,000
EU 4,300-6,900
US\$ 5,500-8,900
RMB¥34,300-55,700

周澄
千里鄉夢

2000
水墨紙本、鏡框
36.5 x 98.5 cm

款譯：古秦郡邑，盛唐浮圖，閱盡繁華。三豐曾移，溪影仍留，常駐遊車。歸來半世天涯，無處弔，銅駝舊家。千里鄉夢，此心念念，何處棲鴉。正群兄有〈柳梢青〉詞如是。寫此以奉。庚辰冬日，蕙波弟周澄。
鈐印：周澄/蕙波

周澄，字蕙波，生於宜蘭。1961年入國立臺灣師範大學藝術系，師承江兆申，研習書畫篆刻並讀文史詩詞，畫藝詩心交相融會，陶冶出文人畫深邃高遠的意境。山水是周澄的最愛，曾刻「不負山靈」一印，以銘記與山水之性靈相通，心意相感。以此真性情，與山水神交，不斷追求技法與性靈的超越提昇。

山水於周澄的眼前、胸中、腕底，山水盛境唯有自身感知才能體會其中奧妙。山勢綿互，平原蒼茫，獨立塵囂之外的茅屋，體現藝術家思鄉、欲脫離繁華都市之意。

Chou Cheng (Epithet: Chun Bo) was born in Ilan. In 1961, he entered the Department of Fine Arts of National Taiwan Normal University. Studying calligraphy, painting, seal carving, and poeties under Jiang Zhao-Shen, he has cultivated a profound style of literati painting. He likes to incorporate poetic elements in his artworks. Landscape is Chou's favorite, thus once carved a seal "Do Keep Landscape Spirituality in Mind" to remind himself of the spiritual link with landscape. The seal shows his genuine affection for landscape. To be spiritually linked with landscape, he continued to improve skills and seeks spiritual elevation.

Landscape is in Chou Cheng's eyes, chest, and wrists. The wonder and magnificence of landscape can only be perceived on your own. The stretches of mountains, remote plains, and isolated hut show the artist's homesickness and desire to get away from it all.



110

LI JI-MAO (b.1925)
Speeding Horse

1983
Ink and color on paper. Frame
33.7 x 122 cm

NT\$ 40,000-100,000
EU □ 1,100-2,700
US\$ 1,400-3,400
RMB¥8,600-21,400

李奇茂
天馬縱橫
1983
水墨紙本、鏡框

33.7 x 122 cm
款譯：開張天岸馬，奇逸人中龍。志苗先生雅教，癸亥小寒之吉。采風堂主人奇茂。
鈐印：李奇茂印、采風堂

李奇茂，出生於安徽省渦陽縣，曾與陸化石習畫，來台後，入政工幹校美術系，師事梁鼎銘。創作思想受齊白石「萬物過眼，皆為我有」影響甚鉅，不斷汲取日常生活、大自然，乃至歷代名家的養分，擴展畫作的題材；並以紮實的素描技巧為基礎，揮灑卓越獨特的才情，筆飛墨舞，強勁粗獷，融合東西繪畫之精髓。且能順應環境變化，以其精到之畫筆，描摹台灣鄉土民情與地方特色；影響藝壇深遠。美國聖荷西大學設立「李奇茂教授藝術基金會」，並於1987年，獲美國舊金山市訂定11月29日為「李奇茂日」。

李奇茂善於在連續不停的頻繁動作瞬間抓住人物、動物重心的平衡，筆下的動物神態各異，惟妙惟肖，韻味十足。此幅雙馬表現出雄偉奔騰之貌，感受到滾滾煙塵撲面而來，空氣的流動彷彿就在眼前。

Li Ji-Mao was born in Woyang County, Anhui Province. Li once learned painting under Lu Hua-Shih, and after he came to Taiwan, Li enrolled in the Department of Art at Fu Hsing Kang College and studied under Liang Ding-Ming. Li's art style was greatly impacted by this quote from Chi Bai-Shih: "Everything that I see becomes mine". That is why Li is always learning from life, nature and past artists in order to expand the number of subject matter in his paintings. Li also uses his solid sketching skills as a foundation to bring out his brilliant and unique talent. Li's works integrate the essences of Eastern and Western art styles, thus his brushstrokes and ink seem to fly and dance, cursive script is a part of his works, and the works have a strong and rugged style. Li can also adapt to changes in the environment, as evidenced by his exquisite paintings of the Taiwan countryside and the local customs and culture. Li's works had a long and profound impact on art in Taiwan. San José State University has established the "Prof. Li Ji-Mao Art Foundation" and in 1987 the city of San Francisco announced that November 29th of each year would be "Li Ji-Mao Day".

Li Ji-Mao is adept at using continuous frequent movements to capture the balance in the center of gravity for the people and animals in his work. The animals that Li paints are very lifelike, and they all have different expressions, giving them great charm. The two horses in this work are galloping majestically, allowing the audience to feel the clouds of dust flying in their faces, making it seem as if the swirling air is right in front of them.



111

HO HUAI-SHUO (b.1941)
Longevity

2000
Ink and color on paper. Frame
60 x 30 cm

NT\$ 60,000-100,000
EU □ 1,600-2,700
US\$ 2,100-3,400
RMB¥12,900-21,400

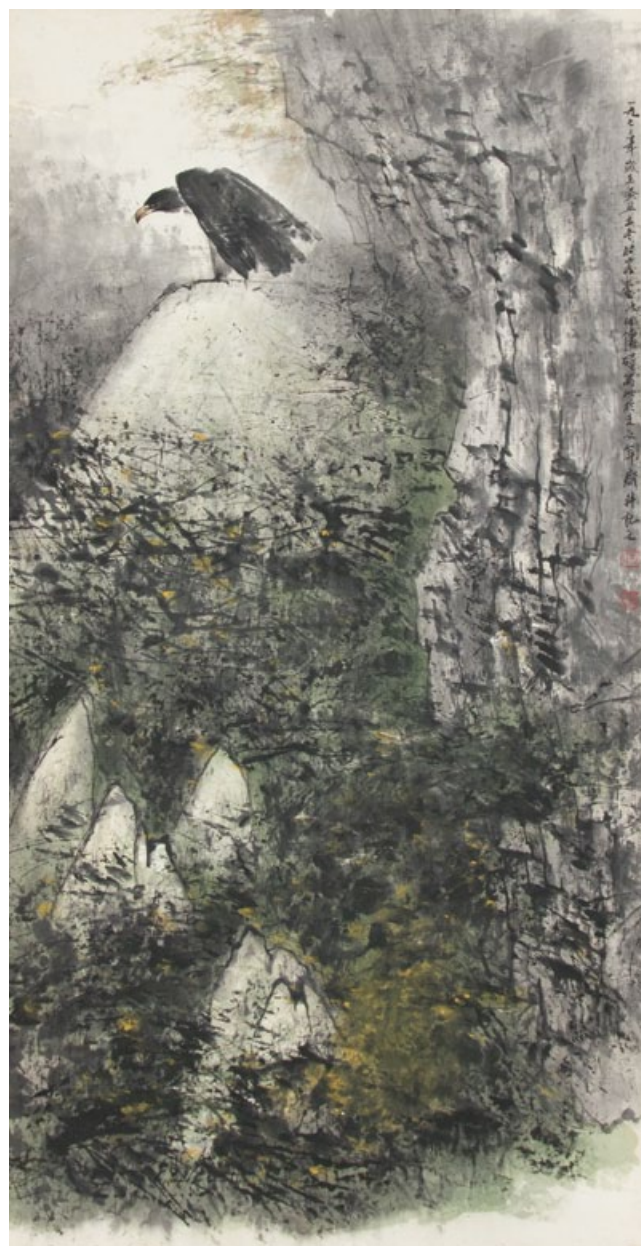
何懷碩
壽比南山

2000
水墨紙本、鏡框
60 x 30 cm
款譯：墨之先生 壽 何懷碩
鈐印：何 懷碩

何懷碩1941年生於廣東潮安，曾任台灣師範大學美術系及研究所教授。何懷碩熱愛台灣的鄉土環境與文化，他曾說，如果生活在戒嚴時期的台灣，學書畫卻畫黃山而不畫台灣山水，就是不具時代精神。何懷碩強調藝術的改革，他的主要作品大多用水墨渲染的方式，試著在每一幅畫中創造一個詩的境界，並藉由放大傳統文人畫的林木來創造幻境。

《壽比南山》為何懷碩向友人墨之先生祝壽之畫。畫面中黑墨乾筆皴擦，宏偉的山頭矗立畫心，近、中、遠景層疊鋪陳，祝福之意深遠。

Ho Huai-Shuo was born in Chaoan County, Guangdong Province in 1941. He used to be a professor at the Department and Graduate School of Fine Arts at National Taiwan Normal University. Ho stresses reform in art, and most of his works use water and ink rendering to try and create a poetic realm in every painting. He also magnifies the woods and trees in traditional literati paintings to create a fantasy setting. Ho loves the countryside and culture in Taiwan, and he once said that if he lived during the time of martial law in Taiwan and drew paintings of Huangshan instead of the landscapes of Taiwan, he would not be abiding by the spirit of the times. Ho has published many art catalogues, and the books he has written include "Huai-Shuo Words", "A Bitter Aesthetic", "The Painting Monologues", "Writings of Ho Huai-Shuo", etc.



112

HO HUAI-SHUO (b.1941)

Eagle

1973

Ink and color on paper. Hanging scroll

134 x 68.5 cm

NT\$ 320,000-500,000

EU□ 8,500-13,300

US\$ 11,000-17,200

RMB¥68,600-107,100

何懷碩

蒼鷹獨踞

1973

水墨紙本、立軸

134 x 68.5 cm

款譯：一九七三年歲在癸丑立冬時客臺北何懷碩寫此於未之聞齋並記之。

鈐印：何、懷碩

《蒼鷹獨踞》為何懷碩1973年作品，他摒棄一般的皴法紋理表現方式，而是用大面的染刷反虛為實，將孤傲蒼鷹盤踞山頭、冷峻冬韻的自然景物超越現實，凝結在特定時空中。何懷碩曾在多年後偶見這件作品，甚至有意出高價收回，可見此作品對其創作脈絡之重要性。

Ho Huai-Shuo has abandoned the usual methods used to express texture in traditional Chinese paintings and instead uses smudge brushstrokes that cover large surfaces to transform the abstract into the figural, allowing the proud and aloof eagle occupying the mountaintop and the natural scenery of the cold winter in his work to transcend reality and suspend themselves within a certain space-time.



A



B

113

YANG SHAN-SHEN (1913-2004)

(a set of 2)

Rose (A)

1983

Ink and color on paper. Frame

35 x 35 cm

Chickling (B)

1983

Ink and color on paper. Frame

25 x 34 cm

楊善深 (兩件一組)

玫瑰 (A)

1983

水墨紙本、鏡框

35 x 35 cm

款譯：癸亥端午前二日

善深 戲墨

鈐印：楊

NT\$ 550,000-800,000

EU□ 14,700-21,300

雛雞 (B)

1986

水墨紙本、鏡框

25 x 34 cm

款譯：他日作雄鳴 一聲天下白 善深

鈐印：楊氏

來源：80年購自甄雅堂

附甄雅堂書畫記錄卡

US\$ 18,900-27,500

RMB¥117,800-171,400

楊善深，出生於1913年，字柳齋，是著名的香港畫家，與趙少昂、關山月、黎雄才齊名，被譽為「嶺南畫派最後一位大師」。拜「嶺南三傑」之一的高劍父為師，並與師父、馮康侯等成立「協社畫會」。身為嶺南派的代表人物，其畫風呈現顯著的寫生精神，並採用西方的明暗畫法，楊善深的畫作不僅帶有中國傳統的筆墨趣味，也兼容科學式的結構。

動物、花鳥、人物、山水均是他筆下的題材，善於捕捉動物剎那間的神態，分為工筆和寫意兩種風格。寫意的《玫瑰》在畫面中，呈現徐徐綻放、飽滿形態，亦感受到閒適之意。

五隻雛雞的排序與筆墨濃淡，看似悠哉自適，卻不禁讓觀者聯想到杜象的《下樓梯的裸女》，連續性的動態表現下樓的行進動作，而此幅《雛雞》表現的則是雛雞日漸成長的過程，提字「他日作雄鳴，一聲天下白」，作為藝術家自我之期許。

Yang Shan-Shen (Epithet:Liu-Chai), born in 1913, is a famous Hong Kong painter, known as the "the last master from Lingnan School of Painting", and named altogether with Chao Shao-Ang, Kuan Shan-Yueh and Li Hsiung-Tsai. Yang worshipped Kao Chien-Fu as his mentor, who is one of Three of Ling-Nan School of Painting, and founded Hsieh She School of Painting with his mentor Kao and Feng Kang-Hou. As one representative of the Lingnan School of Painting, his painting style presents a remarkable spirit of sketching, adopting Western painting style of shading, leading to Yang's paintings not only taking on the soul of traditional Chinese ink, and is also compatible with the scientific structure.

Sort of the five chicks with ink shades, seemingly adaptively carefree, makes the viewers indeed cannot help but think of Duchamp's "Nude Descending a Staircase". The dynamic performance displays the continuity of movement descending the downstairs, and to the "chicks" it exhibits the steady growth process, with inscription of "as rooster hoots, I heard a white world", as his self-expectations of being an artist.



114

HAN MEI-LIN (b.1936)
Donkey Cried and Tiger Shocked

Ink and on paper. Frame
68 x 68 cm

NT\$ 130,000-200,000
EU□ 3,500-5,300
US\$ 4,500-6,900
RMB¥27,900-42,900

韓美林
驢一鳴虎大驚
水墨紙本、鏡框
68 x 68 cm

款譯：驢一鳴虎大驚齊魯海右韓美林
鈐印：韓美林印
附智信藝術品鑑定中心鑑定書

韓美林，1936年出生於山東省濟南市，畢業於中央工藝美術學院。他是一位孜孜不倦的藝術實踐者和開拓者，其創作涉獵廣泛，包括繪畫、書法、雕塑、染織、剪紙乃至寫作等。他致力於從中國兩漢以前文化和民間藝術中汲取精髓，轉化為現代審美理念的藝術作品。在美國期間曾獲聖地亞哥市頒發榮譽市民金鑰匙，而1989年至今，已在世界二十多個國家舉辦個展。

韓美林的繪畫和雕塑作品多以動物和人物為主，並開創出將寫實、誇張、抽象、寫意、工筆、印象等手法，使東方、西方藝術巧妙地融為一體。此幅《驢一鳴虎大驚》即是表現藝術家風格的代表作，用筆墨的意趣使筆下的虎呈現憨厚可愛的神情，讓人感到會心一笑。

Han Mei-Lin, born in Jinan City of Shandong Province in 1936, graduated from the Central Academy of Fine Arts. He is a tireless artist in practicing and pioneering, with versatile creation including painting, calligraphy, sculpture, ceramics, dyeing, paper-cut, logo design and writing and so on. Its unique artistic style, commitment to essence of the pre-Han dynasty culture and folk art, transforms into works of art that embodies the modern aesthetic philosophy. Won in the United States the "honorary citizen" golden key of San Diego City, and since 1989 Han has been in more than 20 countries holding personal exhibitions.

Han's painting and sculpture works focus mainly on animals and people, and create realistic, exaggerated, abstract, freehand, meticulous, impression techniques, in all skillfully integrated the Oriental and Western art. This masterpiece of "Donkey Cried and Tiger Shocked" represents exactly the artist's style, with pen in the ink, the charm the tiger presents an honest and lovely look, makes us joyful with tacit understanding.



115

LIU SONG-YAN (b.1955)
Faith Grows Amid Storms

1995
Ink on paper. Hanging scroll
70 x 47 cm

NT\$ 70,000-120,000
EU□ 1,900-3,200
US\$ 2,400-4,100
RMB¥15,000-25,700

劉松炎
風雨生信心

1995
水墨紙本、立軸
70 x 47 cm
圖錄：劉松炎書畫集 (1996)第一輯
第10頁
款譯：款書 松炎
鈐印：劉

新竹縣書畫名家劉松炎，字「竹林山人」，拜安徽桐城王愷和、浙江寧波董開章為師。因從小住在住芎林文林閣旁，受當地重視文風影響，擅以毛筆寫趣，鍾愛草書，以此表露性格。因而對水墨、繪畫產生興趣。他擅長畫竹、畫花鳥和大塊山水，畫風清爽飄逸。獲獎經歷無數，近獲聘寧波天一閣博物館書畫藝術特約研究員，書法作品獲博物館典藏。

劉松炎擅長「以書入畫」，《風雨生信心》這件作品，既表現出山河壯闊、河川突湧而至之波瀾之景；且畫面中的黑與白分佈彷彿就像「山」字，表現出風雨交加、狂風怒號仍筆直聳立的山頭，並以點景的孤鳥自比。

The artist Lau Chung-Yim was from Hsinchu, Taiwan. He learned from Wang Kai-Her and Don Kai-Chang from Zhejiang for art creation. Based on his early childhood experience to live in the neighborhood of Wen-Lin Temple, he is very versed in Chinese calligraphy and even takes interest in ink painting. Works involve the themes of bamboos, flower birds and landscape are all his fortes in art creation. His style in art creation is characterized by elegance and freshness. He is also interested in the cursive style of calligraphy for he takes this style as the one that can best express a person's personality. Over the years, he has received numerous awards and honors. For instance, he was appointed to serve as the contracted researcher in art of calligraphy and ink painting at Ningbo Tianyi Pavilion Museum. His artworks in calligraphy have been collected by Ningbo Tianyi Pavilion Museum as well.

Lau Chung-Yim is well versed in the integration of techniques in both calligraphy and painting to display his artworks. The present artwork involved, Faith Grows Amid Storms, presents the magnificent landscape in a dark and stormy night; the way the distribution of black and white in the painting is seemingly like the shape of the Chinese character meaning "mountain." This painting displays the idea in which the mountain stands straight amid raging storms.



116

YE SHI-QIANG (1926-2012)

Year of the Pig

2007

Ink on paper. Frame

70 x 135 cm

NT\$ 120,000-200,000

EU€ 3,200-5,300

US\$ 4,100-6,900

RMB¥25,700-42,900

葉世強

豬年好

2007

水墨紙本、鏡框

70 x 135 cm

款譯：豬年好 葉世強

附M畫廊保證書

來源：96年購自藝術家本人

葉世強，1926年出生廣東省韶關，甫於2012年7月逝世，享年86歲。1948年至台灣，進入台灣省立師範學院藝術系。1969年他逐漸確立自己的風格，利用簡潔的色彩和現代感的構圖傳達禪意。他對藝術執著，生活得相當瀟灑。他不慕名利，離群索居，曾在新店和花蓮獨居數十年，過著粗茶淡飯的生活，與外界切斷聯繫，要拜訪他甚至得渡船過河。即使如此也不輕易賣出作品，以教書和製作古琴謀生，生活得圓滿自得。葉世強曾說：「一個藝術家要禁得起很嚴格的考驗，我堅持我藝術的崗位，一步都不放鬆。」

此件作品《豬年好》，為丁亥豬年時所畫，寥寥幾筆將豬的動感呈現，揮灑的字跡，呈現藝術家瀟灑自在的處事觀。

Ye Shi-Qiang was born in Shaoguan, Guangdong Province in 1926, and passed away in July 2012, at the age of 86. He moved to Taiwan in 1948, entering the Fine Arts Department of National Taiwan Normal University. In 1969, he gradually established his own style, using simple colors and contemporary composition to convey Zen spirit. He was dedicated to the art, living quite natural and unrestrained life. He did not believe in fame and wealth, instead he isolated himself from all society, once living alone in Xindiang and Hualien for decades, led a life of bread and water, and obstructed contact with the outside world, it's said that to visit him took a ferry across the river. Even so he didn't sell the works easily, to make a living he taught and made guqin, he had a satisfactorily contented life. Ye once said: "An artist should withstand strict trials, and I adhere to the post of art, never slack off."

In this piece "Year of the Pig" painted in the Ding-Hai Chinese New Year of the Pig, a few brush stroke render dynamic of the pig, and the shedding handwriting shows the principle of free and at ease of the artist.



117

FU CHUANG-FU (1910-2007)

Landscape

1969

Ink and color on paper. Hanging

scroll

37 x 71 cm

NT\$ 100,000-180,000

EU€ 2,700-4,800

US\$ 3,400-6,200

RMB¥21,400-38,600

傅狷夫

野渡無人舟自橫

1969

水墨紙本、立軸

37 x 71 cm

款譯：己酉初冬，寫奉川老補壁，並乞教正。狷夫時客臺灣廿載。

鈐印：傅狷夫印

傅狷夫，本名抱青，又名唯一。字「野客」，晚年稱「覺翁」，號心香室主，出生於浙江杭州西湖畔。自幼接受父親調教，文學根柢深厚，古文、書法、篆刻無不精通。17歲時，進入西泠書畫社，拜王潛樓社長為師，下定決心專攻山水。1934年後，接觸徐悲鴻、陳之佛等人，融通中西思想，筆墨漸趨奔放，但因國家動盪不安奔走各地，見名山大川深受啟發。

傅狷夫1949年渡海來台數十年，目睹台灣海峽之遼闊壯偉，阿里山之雲嵐幻化，情有獨鍾，數十年精心觀察、寫生取材，以「裂罅皴」畫山石、「點漬法」寫海浪、「染漬法」染雲海，將傳統筆墨活用在台灣自然山水中。此件《野渡無人舟自橫》畫中的雲濤、綠野採用「洗墨法」表現雲霧的輕靈，構圖雖簡練，卻顯現不凡的氣勢。

Fu Chuang-Fu was born at West Lake, Hangzhou, Zhejiang. Thanks to his teaching since childhood, he has great basis and thorough understanding in literature. He masters classical Chinese writing, calligraphy, and seal cutting. When he was 17 years old, he decided to focus on landscape painting and entered Xiling Painting and Calligraphy Society to from Wang Qian-Lou, the chairperson. After 1934, he got to know Xu Bei-Hong and Chen Zhi-Fo, who led him to well understand Chinese and western painting theories. He has become a free spirit when painting. Due to the instability of the nation, he never stops traveling. The great mountains and rivers he'd seen are great inspiration for him.

In 1949, he came to Taiwan by water. He loves the greatness of Taiwan Strait and the magical change of the clouds at Alishan. After many years observing and sketching from the natural scenery, he has created "Lie-Xia-Cun," a technique to paint mountain and rock, "Dian-Zi method," a dotting-blotting technique to depict waves, and "Ran-Zi method," a dye-blotting technique to draw the sea of clouds. Fu has been living in Taiwan for many decades and he perceives and observes the landscape in Taiwan thoroughly and differently. In his paintings, he uses "ink wash method" to depict clouds and fields and to describe the lightness of clouds and mist. The composition of his paintings is simple but extraordinary.



118
CHEN TING SHAN (1897-1987)
Bamboo and Lotus
 1964
 Ink and color on paper. Hanging scroll
 78 x 30.5 cm

陳定山，出生於浙江杭州，原名蘊(くL)，字小蝶，號定山居士。家學淵源，為文學家陳栩園長子，畫家陳小翠之兄。雅好詩文、詞曲、書畫。擅山水、花卉、筆調輕盈，有文人氣。早期以清初四王為宗，遵循古法；四十而後轉而師法自然，汲取石濤、石谿、八大山人筆意，奠定自我風格。除山水外，花卉、蘭竹亦能各盡其妙。早年書法灑脫道麗，線條勁健，晚年則古拙樸茂、蒼勁老練。

《竹荷》畫中微風徐徐、竹影搖曳，荷葉青綠柔人。昂首振臂的荷花，恬淡的清香揭開初春的序幕。

Chen Ting-Shan, born in Hangzhou, Zhejiang Province, was also known by the pseudonym (hao), Ting-Shan Jushi. He is the eldest child of the Classical Chinese Literature scholar, Chen Xu-Yuan. His younger sister, Chen Xiao-Cui (1902-1968) was a modern painter. Chen Ting-Shan had shown a great interest in poetry, literature, painting and Chinese calligraphy. He specialized in landscape and flower paintings, usually with light and rapid brush strokes, demonstrating a scholastic style. In his early works, Chen strictly adhered to the style of the Four Wangs of the early Qing Dynasty. After the age of forty, he began to take nature as his main subject matter, inspired by a trip to Huang Mountain, where he was fascinated by splendid natural scenes. Meanwhile, he managed to combine the features of Shi Tao, Shih Chi, and Bada Shanren, three of the four great monk painters in the early Ching Dynasty, to create his unique style. In addition to landscapes and flowers, Chen also excelled in painting orchids and bamboos. Meanwhile, he had exerted tremendous efforts in studying the calligraphic styles of Chu Sui-Liang and Yu Shi-Nan, two of the four greatest calligraphers in early Tang Dynasty, as well as Wang Xi-Zhi and his son Wang Xian-Zhi, notable masters of cursive scripts in the Jin Dynasty. Chen's early calligraphy works are written in spontaneous and solid strokes while his later works shows great force and vigor.

Bamboo and Lotus
 Description: A quiet breeze blow softly through the bamboo leaves, which sway and leave a refreshing kiss of serenity. Lush green lotus leaves and pink flowers on the pond herald the spring with their quite fragrance.

NT\$ 120,000-180,000
EU□ 3,200-4,800
US\$ 4,100-6,200
RMB¥25,700-38,600

陳定山
竹荷
 1964
 水墨紙本、立軸
 78 x 30.5 cm
 款譯：竹清蓮月上，荷淨納涼多。甲辰春為
 濬澤、美年梁孟雙榮 /定山居士
 鈐印：定山/陳蘊



119
CHENG SHAN-HIS (b.1932)
Fanzhi Wears Socks Reversely
 1986
 Ink and color on paper. Hanging scroll
 61.5 x 30 cm

鄭善禧，出生於福建省，1950年來台就讀台南師範美術科業，1960年畢業於國立台灣師範大學美術系。以創作水墨書畫為主；詩、書、畫三者兼修，擅長書體種類繁多，不受限於傳統章法；在字體大小、行氣、筆法表現上非常自由。因擅長水墨畫，走筆如畫，讓人有揮灑自如、趣味橫生之感。1982年積極投入畫瓷創作迄今，其熱誠與堅持令人感佩。

《梵志翻著襪》是初唐時代王梵志的一首白話詩。詩中談到：王梵志把襪子翻著穿，讓粗糙一面朝外，世人批評說穿錯了。王梵志卻認為，儘管大家看著刺眼，也不能讓自己的腳受苦。所謂是非皆人所言，「人皆道是錯」未必就是錯。鄭善禧甚愛這首詩的意境，想像詩人的樣貌，懶洋洋的斜身倚坐在地，半新不舊的寬袍大袖披掛身上，形塑一種清明可喜與世無爭的氛圍。

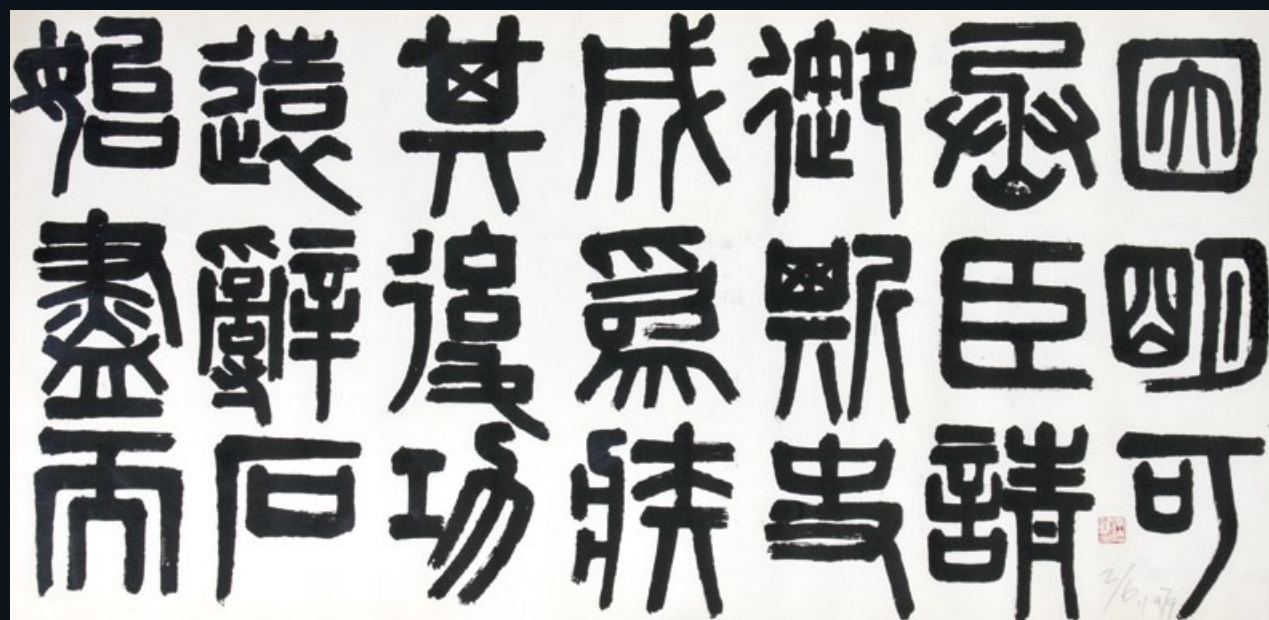
Cheng Shan-Hsi was born in Fujian. In 1950, he came to Taiwan and studied in the Department of Fine Arts in Tainan Normal University. In 1960, he graduated from the Department of Fine Arts, National Taiwan Normal University. Creating mainly ink wash paintings, he is talented in poem, calligraphy, and painting. Being good at many fonts, he is not limited to the traditions. In his calligraphy, you can see him being free in terms of the size of words, style, and techniques. Therefore, he is good at ink wash painting. He writes like he paints, creating works that have a sense of free spirit and fun. In 1982, he started his devotion in porcelain painting. He has been persistent on his passion to porcelain painting, which is worth admiring.

Look into Cheng's creation, you can see clearness, gratification, and peacefulness. Inspired by an old poem, "Fanzhi Wears Socks Reversely," Cheng depicts the scene of the figure lazily slanting on the floor, wearing a half out-of-date loose cuff robe. In this piece, there is a relaxed and easy spirit.

NT\$ 130,000-200,000
EU□ 3,500-5,300
US\$ 4,500-6,900
RMB¥27,900-42,900

鄭善禧
梵志翻著襪
 1986
 水墨紙本、立軸

款譯：如此為人才爽快 鈍在又隸 / 梵志翻
 著襪，人皆道是錯，乍可刺你眼，不可隱我
 腳。善禧甚愛王梵志這首詩因抄錄之，並為
 造像，古人去今也遠矣，讀其詩想見其意態
 如此，丙寅冬日在臺北。
 鈐印：吉羊 鄭 自在 鄭 善禧



120
SHIY DE-JINN (1923-1981)
Seal script
 1979
 Ink on paper. Frame
 59 x 120 cm

NT\$ 70,000-120,000
EU € 1,900-3,200
US\$ 2,400-4,100
RMB ¥15,000-25,700

席德進
 篆體字
 1979
 水墨紙本、鏡框

59 x 120 cm
 簽名於右下 2/6，1979
 鈐印：席德進印
 來源：購自藝術家本人

席德進熱愛繪畫之餘，也鍾情墨寶，特喜愛寫字怡情養性。此為1979年2月6日所完成之篆體書法之作，筆法圓潤、行氣穩健，可見其書法之功力。

Shiy De-Jinn, while he loves ardently painting, he also adores calligraphy, specially favorites writing as a way to build character. This piece was the seal script calligraphy completed at 6 February, 1979, with brushwork rounded and robust, visibly expressing his calligraphy skill.



121
LANG JING-SHAN (1892-1995)
Seven-character Couplet
 1991
 Ink on paper. Hanging scroll
 85 x 12.5 cm x2

NT\$ 70,000-120,000
EU € 1,900-3,200
US\$ 2,400-4,100
RMB ¥15,000-25,700

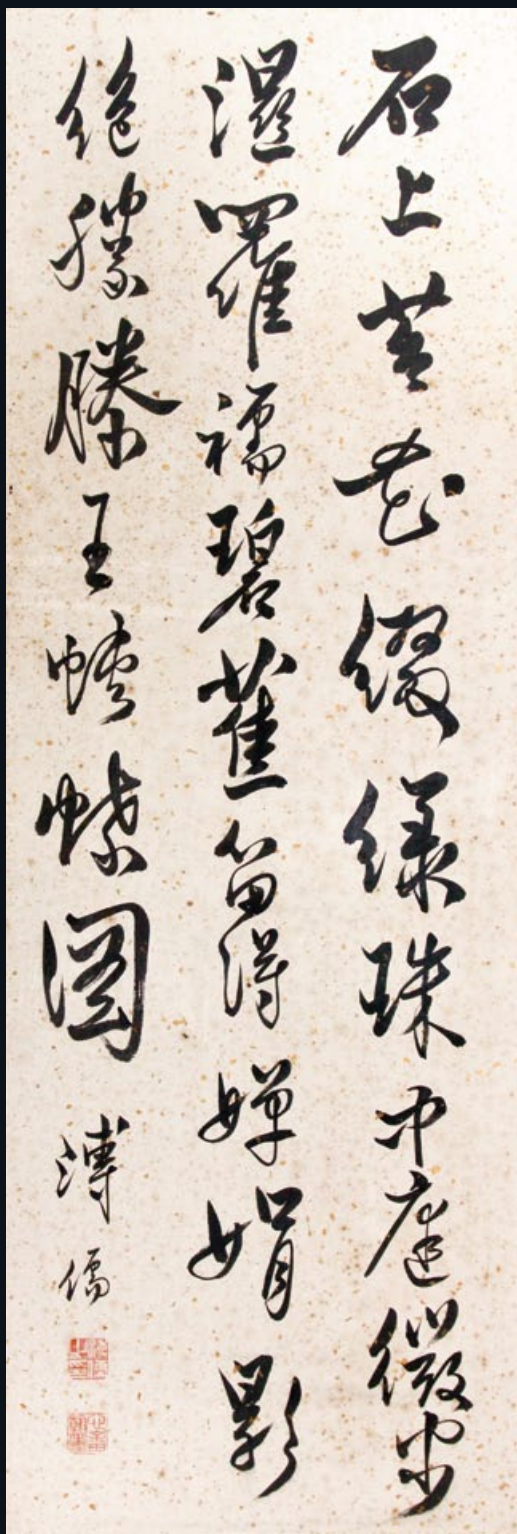
郎靜山
 七言對聯
 1991
 水墨紙本、立軸
 85 x 12.5 cm x2
 款譯：願將佛手雙垂下，摩得人心一樣平。
 辛未頤叟郎靜山
 鈐印：期頤子 費伯城郎

郎靜山出生於江蘇淮陰，1995年病逝台北，享年104歲。受父親錦堂公愛好藝術之影響，郎靜山擅長書畫，畢生投入藝術的探尋，鍾愛書法及攝影技術研究，直至百歲高齡，仍然耳聰目明，筆力穩健。

宗教信仰使郎靜山「靜心」，不胡思亂想，不發脾氣，且做事不疾不徐。此幅對聯「願將佛手雙垂下，摩得人心一樣平」即是表現凡事聽奇自然、無所爭、不強求的處事之道。

Lang Jing-Shan, born in Zhejiang Province, was devoted to promoting photography activities and education. From 1928 to 1937, he worked for Shanghai Times and became the first photojournalist in China. Afterwards, he established various photography groups. In 1930, he was a pioneer of modern photography education in China and taught photography at Shanghai Songjiang Girls High School. Later on, he also taught in Taiepi First Girls High School, National Taiwan College of Arts (now known as National Taiwan University of Arts), and Chinese Culture University. Lan was a master of photography, integrating the ideas of Chinese paintings and traditional aesthetics with modern photography. Hence, he started a new era of photography. He was awarded National Cultural Award of the R. O. C. (Taiwan) in 1987, and The First-Class Education-Culture Medal, Ministry of Education in 1990.

Faith kept Lan calm and peace-loving. He neither indulged in wild fancy nor lost his temper. In addition, he acted with an unhurried attitude. He upheld the following principle: "Wish My Hands Could Serve As Many People As Possible, And Treat People Equally." That is, he took the world as he found it. He neither fought nor forced others for anything.



122

PU HSIN-YU (1896-1963)

Five-Quatrains

Ink on paper. Frame

99 x 34.5 cm

NT\$ 160,000-200,000

EU € 4,300-5,300

US\$ 5,500-6,900

RMB ¥34,300-42,900

溥心畬

五言絕句

水墨紙本、鏡框

99 x 34.5 cm

款譯：石上苔華綴綠珠 空庭微步濕羅襦

碧蕉留得嬋娟影 絕勝滕王蝶蝶圖

溥儒

鈐印：溥儒 心畬翰墨

溥儒字心畬，生於1896年，號西山逸士。生於北京恭王府，是清道光六子恭親王奕訢之子載瀝的次子。其詩、書、畫與張大千齊名，兩人並稱為「南張北溥」。溥心畬的畫風並無師承，全由擬悟古人法書名畫以及書香詩文孕育而成，加以他出身皇室，因此大內許多珍藏，自然多有觀摹體悟的機會。溥氏的筆法遠追宋人劉李馬夏，近則取法明四家的唐寅，用筆挺健勁秀，真所謂鐵畫銀鉤，將北宗這一路剛勁的筆法一斧劈皴的表現特質闡發無餘，並兼有一種秀麗典雅的風格，再現了古人的畫意精神。

溥心畬善山水、人物、花鳥、走獸，風格寫實，注重線條鈎摹，與黃君璧、張大千是傳統水墨國畫的代表人物，合稱「渡海三家」，對台灣的國畫畫具有深度影響力。他的書法習柳公權，他主張書小字必先習大字，字體剛健不失秀逸。



123

PU HSIN-YU (1896-1963)

Seven-character Couplet

Ink on paper. Hanging scroll

99 x 16 cm x2

NT\$ 300,000-500,000

EU € 8,000-13,300

US\$ 10,300-17,200

RMB ¥64,300-107,100

溥心畬

七言對聯

水墨紙本、立軸

99 x 16 cm x2

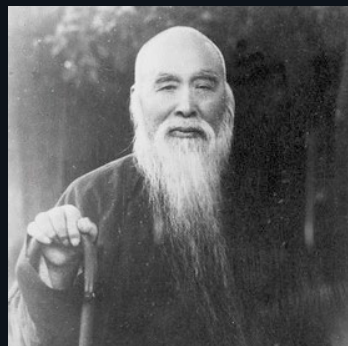
款譯：小邑鶯花宜弄管，閒庭雲樹欲驂鸞。

宗樂先生正

心畬

鈐印：【舊王孫】【溥儒】

Pu Ru, also known as Pu Hsin-Yu, was born in 1896, and his pseudonym is "Hermit of West Mountain". Pu was raised in an environment with strict traditional Chinese ethnics and etiquette from a young age, and since he was an introverted and studious person, this helped him establish a solid and deep foundation of learning and knowledge. This meant that he had to shoulder the pressure and mission of passing on traditional Chinese culture and identity to future generations. Pu did not copy the art style of any artist. Instead, he developed his own style from studying poetry and literary works as well as the calligraphy and paintings of historical figures. And since Pu was a member of the royal family, he had many opportunities to study the various artworks in the royal collection. Pu's brushstrokes are strong, sharp and beautiful, resembling iron knives and silver daggers, and it also fully elucidates the axe-cut texture stroke in Northern School paintings. Pu's works also have a beautiful and classic style, recreating the artistic spirit of our ancestors.



于右任 YU YOU-REN

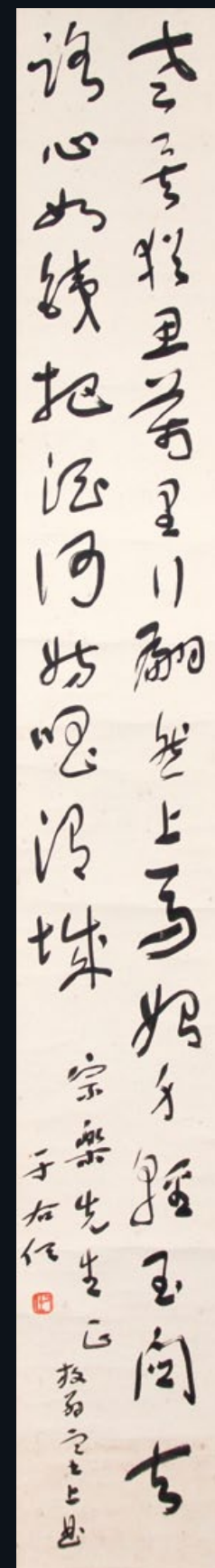
于右任，生於陝西，原名于伯循，字誘人，後取諧音「右任」為名；別署騷心、髯翁，晚年自號太平老人，被譽為「當代草聖」、「近代書聖」。書法創作豐富，以墨跡卷軸為主，性情親和大方，也經常為公私單位、廟宇、好友題字。最大創舉在於整理「標準草書」，他認為草書省時，符合現代時間觀，於是提出「識讀用楷，書寫用草」的方向。且集字編成《標準草書千字文》（1936年由上海文正楷印書局初版），影響深遠，至今仍在重印。著作《右任詩存》、《右任文存》、《右任墨存》、《標準草書》等。

于右任筆韻行如流水，贈與友人宗樂先生兩首陸放翁《塞上曲》；另所寫之「泉石從所好，文章如有神」，佚名集漢代《曹全碑》字聯，贈與家梓先生，一表從心所欲，下筆揮毫自如之感。

Yu You-Ren was born in Shaanxi Province. His original name was Yu Bo-Xun, and his other name You-Ren, thus later on he changed his name to Yu You-Ren. He likes to sign his works with the names "Sao-Xin" and "Ran-Weng", and in his late years he referred to himself as "The Peaceful Old Man". Yu You-Ren was known as "The Modern Sage of Cursive Script" and "The Contemporary Calligraphy Master". Yu has created various styles of calligraphy works and mainly focuses on writing calligraphy on scrolls using ink. Yu's has a warm and generous personality, and he often wrote inscriptions for public and private organizations, temples and his good friends. His biggest innovation was compiling "Standardized Cursive Script". Yu believed that cursive script saves time and thus meets the requirements of the modern age.

Yu You-Ren borrowed the strokes from clerical script and softened the squared and strong edges of the Wei monumental style regular script to create his own style of regular script.

Yu You-Ren once said "I like to write calligraphy. I feel an unexplainable fun when I do that. I feel that every Chinese character has their own intricacies, but these intricacies only manifest themselves when I write in cursive script". The bold and unrestrained nature of cursive script is what made Yu so enamored with it. Yu's cursive style integrates model calligraphy and tablet calligraphy and also combines the boundaries of Old and Modern Cursive script. Yu's brushstrokes have the solid and solemn feel of tablet calligraphy, and his characters have an extremely open structure and also an air of magnificence and grandeur because Yu omitted large amounts of dots in his calligraphy.



124

YU YOU-REN (1879-1964)
Song of the Frontier

Ink on paper. Hanging scroll
132 x 20 cm

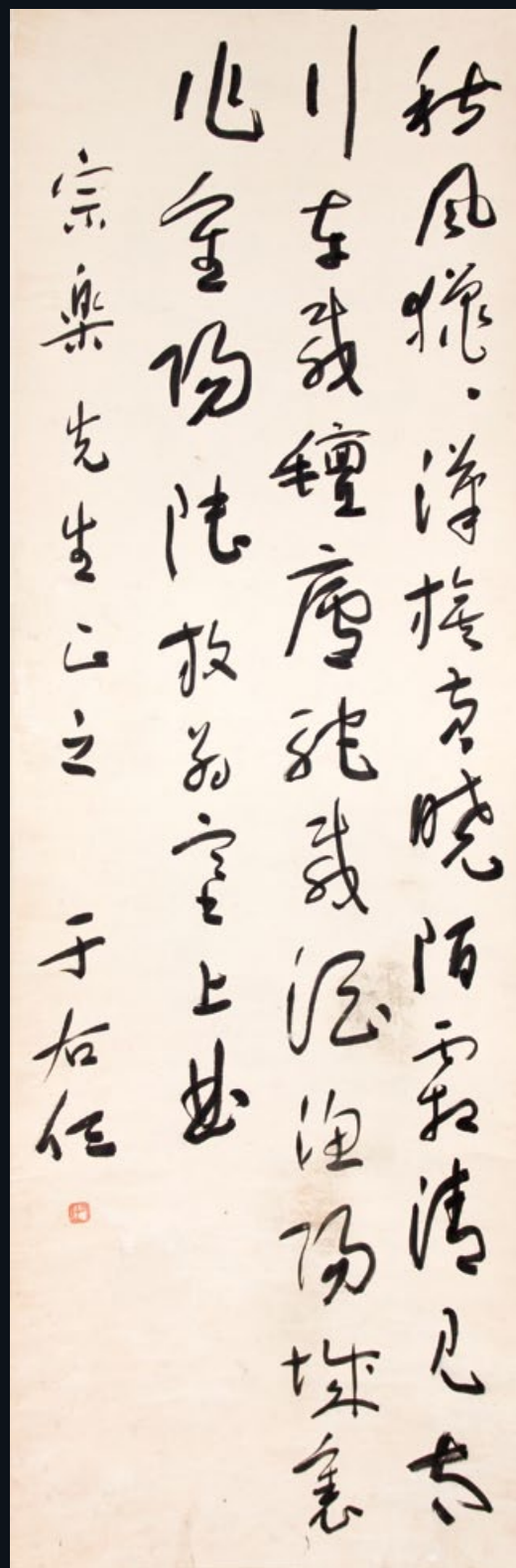
NT\$ 320,000-500,000
EU € 8,300-13,300
US\$ 10,700-17,200
RMB ¥66,400-107,100

于右任
放翁塞上曲

水墨紙本、立軸
132 x 20 cm

款譯：老矣猶思萬里行，翩然上馬始身輕，
玉關去路心如鐵，把酒何妨聽渭城。

放翁塞上曲
宗樂先生正 于右任



125

YU YOU-REN (1879-1964)

Cursive

Ink on paper. Hanging scroll
132 x 45 cm

NT\$ 580,000-700,000

EU € 15,500-18,600

US\$ 19,900-24,100

RMB¥124,300-150,000

于右任

草書

水墨紙本、立軸

132 x 45 cm

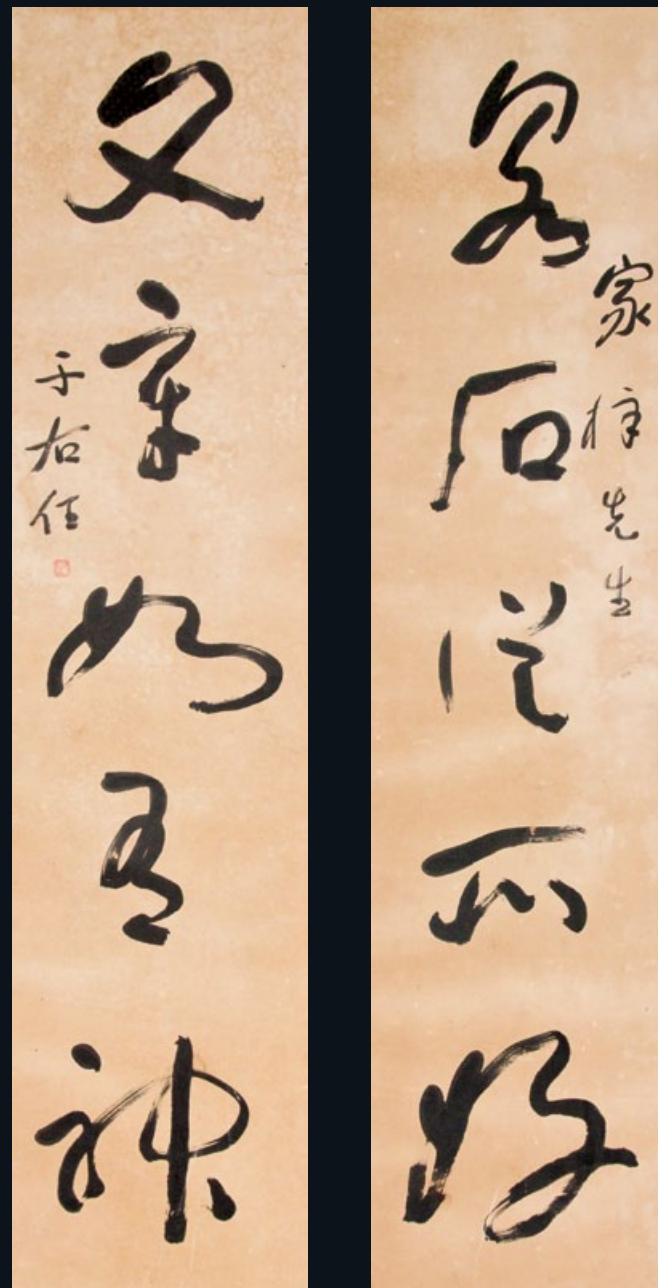
款譯：秋風獵獵漢旗黃，曉陌霜清見太行。

車載氈廬駝載酒，漁陽城裏作重陽。

陸放翁塞上曲

宗樂先生正之 于右任

鈐印：【右任】



126

YU YOU-REN (1879-1964)

Five-character Couplet

Ink on paper. Frame
132 x 33 cm x2

NT\$ 620,000-800,000

EU € 16,500-21,300

US\$ 21,300-27,500

RMB¥132,800-171,400

于右任

五言對聯

水墨紙本、鏡框

132 x 33 cm x2

款譯：家梓先生 于右任。

鈐印：【右任】

127

YU YOU-REN (1879-1964)

Calligraphy

Ink on paper. Hanging scroll
94 x 40 cm

HUANG JIE (1903-1996)

Calligraphy

Ink on paper. Hanging scroll
66.5 x 36.5 cm

LIANG HAN-CAO (1902-1975)

Calligraphy

Ink on paper. Hanging scroll
132 x 30 cm

NT\$ 400,000-600,000

EU□ 10,700-16,000

US\$ 13,800-20,600

RMB¥85,700-128,600

于右任

字畫三屏 (一)

水墨紙本、立軸

94 x 40 cm

款譯：玉壺買春，賞雨
茆屋。坐中佳士，左右修
竹。《詩品》，載之先
生，右任
鈐印：右任

黃杰

字畫三屏 (二)

水墨紙本、鏡框

66.5 x 36.5 cm

款譯：兵無常法，勝敵為法。戰無定形，因敵為形。有古人
用之而勝，今人用之而敗者。有為敵所用而勝，我襲用之而
敗者。兵固不可無法，然若處處師古人成法，則反拘於法，
試問古人所用以勝之前，又所師何法乎？是故用兵貴詭變，
詭者因敵以為詐，變者因敵以為勝也。
容庵學長教正
黃杰
鈐印：達雲 黃杰

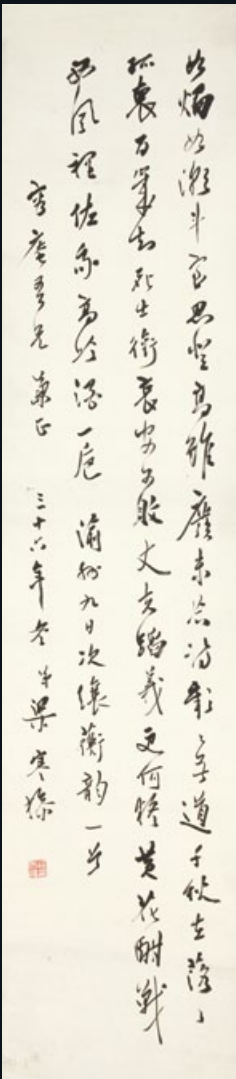
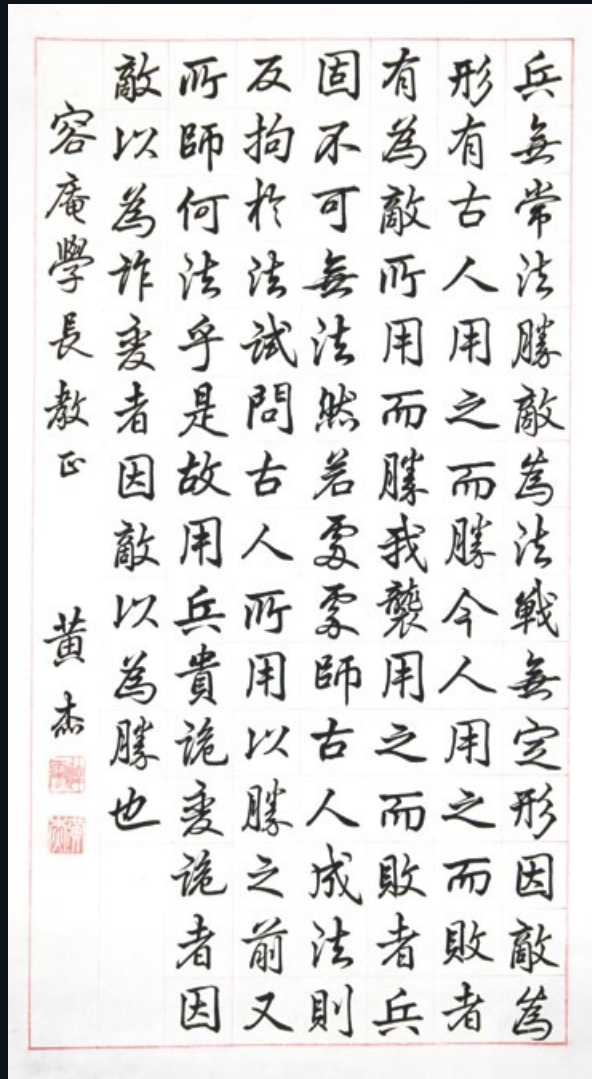
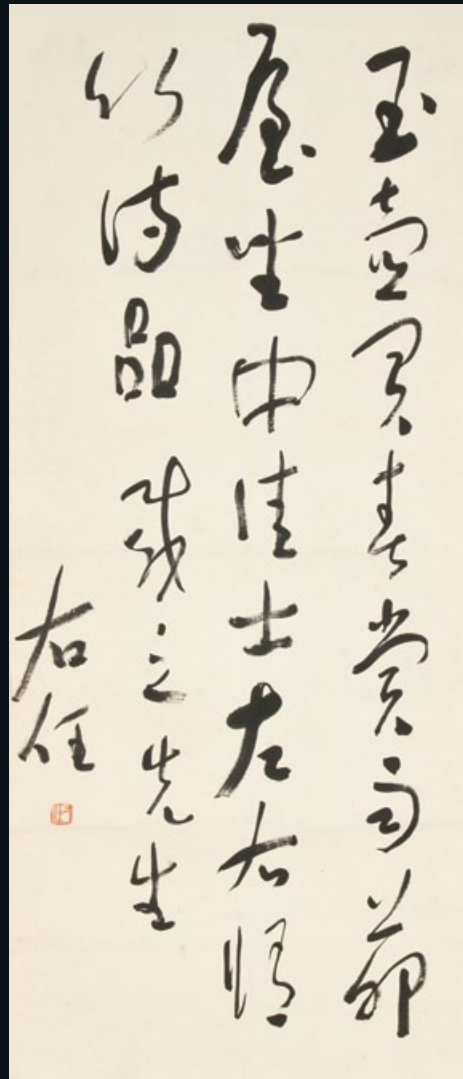
梁寒操

字畫三屏 (三)

水墨紙本、立軸

132 x 30 cm

款譯：如焰如潮斗室思，登高雖廢未
忘詩。彰彰吾道千秋在，落落孤衷百歲
知。死士銜哀安可敗，丈夫蹈義更何疑？
黃花酣戰西風裡，佐我高吟酒一卮。
渝州九日次纘衡韻一首
容庵吾兄兼正 三十六年冬 弟 梁寒操 鈐
印：梁寒操印



于右任以唐代司空圖的《二十四詩品·典雅篇》，表達在春雨霏霏、夏雨如注之際，與屋中一群才華洋溢的佳士一邊喝酒行令、吟詩作文，一邊欣賞著外頭煙雨的悠閒氣氛。

黃杰生於1902年，字達雲，湖南長沙人。為國軍一級上將，獲頒青天白日，雲麾等勳章。黃杰身為國軍上將，平日除閱讀兵法外，也常與前輩互相交換、討論戰術的應用，此為黃杰予同為黃埔軍校畢業之學長冷欣之書，談論兵法之活用。

梁寒操，1899年生，於1954年秋到台灣，出任國府官員，就中國廣播公司董事長職。梁寒操以一首七言律詩，說明自身雖為官職，確未曾遺忘時時進修的必要性，以及對為國家身先士卒的勇士致敬。
註: 冷欣，字容庵，世人尊稱容公。

Huang Jie (Epithet:Ta-Yun), born in Hunan Province in 1902, was the General of the Army, awarded the Order of Blue Sky and White Sun with Grand Cordon and the Order of the Cloud and Banner. As a national army, in addition to comprehending the art of war, Huang often discussed and shared the application of tactics with the seniors on weekdays. This is Military Strategy Huang sent to Leng Hsin, who is his Whampoa Military Academy graduate seniors, talking about the application of warcraft.

Liang Han-Cao, born in 1899, moved to Taiwan in the fall of 1954 as national government officials, and assumed the post of the chairman of the Broadcasting Corporation of China. Liang got himself a verse form consisting of 8 lines of 7 syllables, illustrating that although serving the post of an official, he indeed never forgot the need for further studies from time to time, and must give tribute to all those warriors who took the lead for the country.
Footnote: Leng Hsin (Epithet: Rong An), was addressed respectfully as Rong Gong.

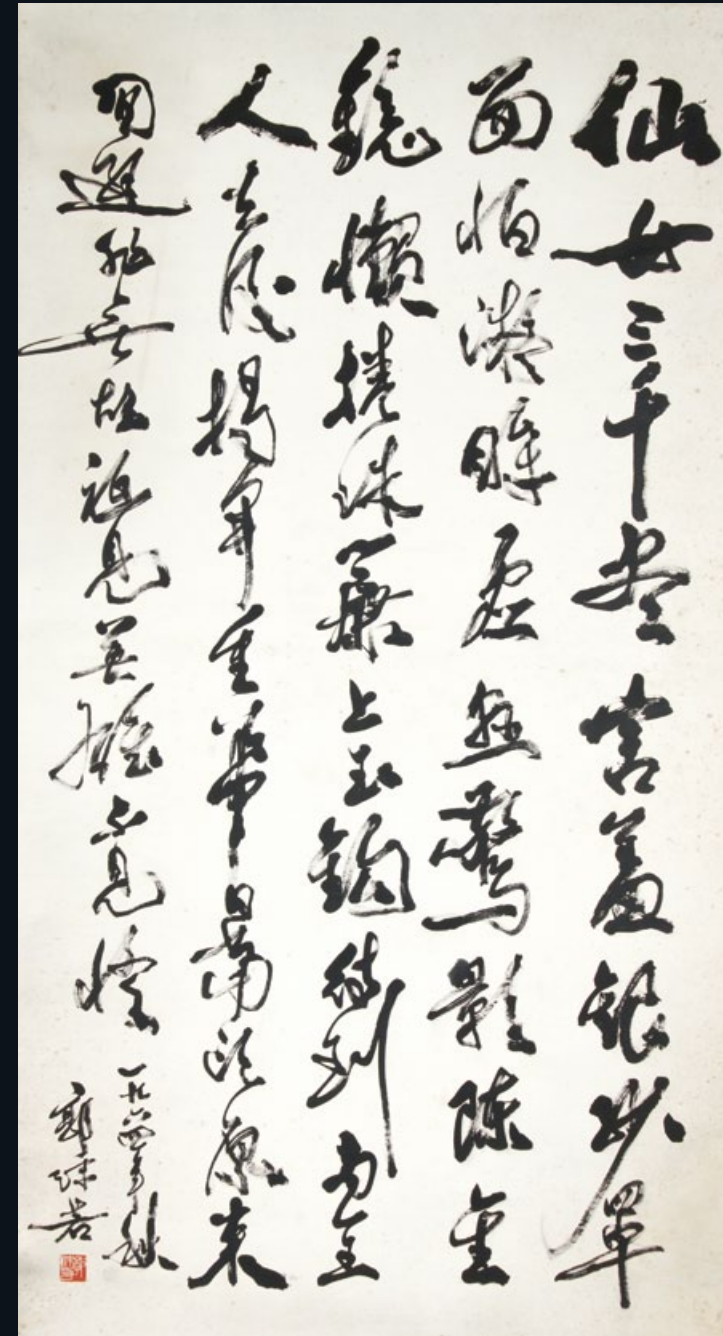


郭沫若 GUO MO-RUO

郭沫若，生於四川省樂山市。中國現代著名詩人、學者、文學家、歷史學家、古文字學家、劇作家。早年赴日留學，後接受斯賓諾沙、惠特曼等人思想，決心棄醫從文。組織「創造社」，積極從事新文學運動，是繼魯迅之後公認的文化界領袖。文學上的成就彰顯他浪漫的性格與深刻的文化思想，展現大膽的創造精神和鮮活的時代特色。

20世紀60年代，是郭書法成熟、創作旺盛的時期。郭書以行草見長，筆力爽勁灑脫，運轉變通，韻味無窮。此詩為郭沫若在下龍灣所作七言律詩八首之一，為1964年7月22日所寫，描寫雨中島嶼全被蒙在霧裡，接連兩日雨，原覺雨中無味，欲匆匆離去，而午後天氣忽放晴。此件書法尺幅巨大，在郭書中亦屬僅有，尤其珍貴。

Guo Mo-Ruo was born in Leshan, Sichuan. He was a famous modern poet, scholar, writer, historian, paleographer, and dramatist in China. In early years, he studied in Japan. Later, he received the ideas of Benedictus Spinoza, Walt Whitman, etc., and was determined to become a literatus, instead of a doctor. He co-founded "Creation Society" and actively engaged in promoting modern and vernacular literature. Therefore, he was regarded as the cultural leader, following Lu Xun. His literary achievement manifested his romantic character and profound cultural thinking, and showed his bold creativity and the distinct features of time. Guo was good at semi-cursive script. His strokes were vigorous and free, showing endless implicit charm.



128

GUO MO-RUO (1892-1978)
Seven-Character Poem

1964

Ink on paper. Hanging scroll

174 x 94 cm

NT\$ 1,400,000-2,000,000

EURO 37,300-53,300

US\$ 48,100-68,800

RMB¥300,000-428,500

郭沫若

七言律詩

1964

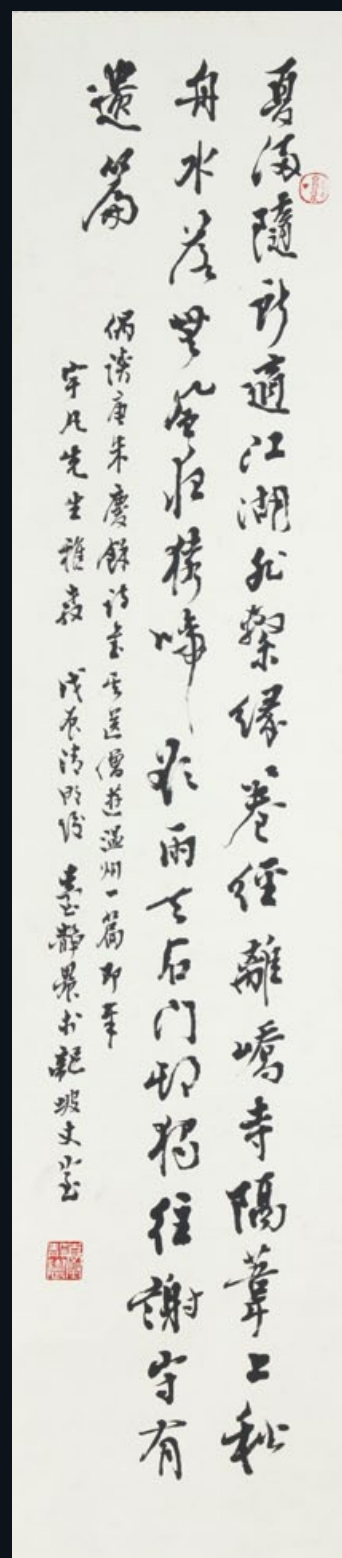
水墨紙本、立軸

174 x 94 cm

款譯：仙女三千盡害羞 銀紗罩面怕凝眸 虛
懸鸞影陳金鏡 懶卷珠簾上玉鉤 待至兩全人
去後 揭開重幕日當頭 原來迴避非無故 祇見
英雄不見修

一九六四年秋 郭沫若

鈐印：郭沫若



129

TAI JING-NONG (1902-1990)
Zhu Qingyu's poetry

1988
Ink and color on paper. Hanging
scroll
97 x 22 cm

NT\$ 220,000-400,000

EU € 5,900-10,700

US\$ 7,600-13,800

RMB¥47,100-85,700

臺靜農
朱慶餘詩

1988
水墨紙本、立軸
97 x 22 cm

款譯：夏滿隨所逝 江湖非繫緣 卷輕離嶠寺
隔葦上秋舟 水若無風夜 猿啼欲雨天 石門邨
獨往 謝守有遺篇
偶讀唐朱慶餘詩 書其送僧遊溫州一篇即奉
宇凡先生雅教 戊辰清明後 臺靜農於龍坡
丈室
鈐印：臺靜農 老復丁

臺靜農出生於1902年，本姓澹臺，字伯簡，原名傳嚴，改名靜農，安徽霍邱縣葉家集鎮人，為當地世家。他命運多舛，目睹舊中國變遷，經歷了革命、五四學運、抗日戰爭，最後落腳於台灣。其書法啟蒙自家庭環境，父親除了喜收藏法書碑帖外，本人也善書法，進入北大之後，他結識了董作賓、常惠、莊尚嚴等書法名家，開啟了臺靜農漫長書畫生涯。臺靜農書法藝術數量多且成就高，其草書多與行書混用，並參考了北碑方折的筆勢，氣勢凌人而沉穩，他摹寫的特點是用自己熟悉的筆姿與體勢，變化傳統書法的線條與結構，產生了一套屬於臺靜農式的書法新意。

臺靜農取唐朝詩人朱慶餘的《朱慶餘詩》，表達溫州風景如畫，離島登舟，江風夾著雨絲迎面撲來，潮濕而又清涼，略帶早秋的清寒。

Tai Jing-Nong was born in 1902. His original last name was Dan-Tai with a style name of Bo-Jian. His original first name was Chuan-Yan, and later on changed his name to Jing-Nong. Tai comes from the town of Yeh Chi in Huoqiu County, Anhui Province, and his family is an old and renowned family in that town. Tai has had a lot of misfortune in his life. He witnessed old China go through great changes and experienced revolutions, the May Fourth Movement and the Second Sino-Japanese War. In the end, he wound up in Taiwan. Tai's home environment helped him learn calligraphy because his father liked to collect various calligraphy works and was also a good calligrapher himself. After Tai enrolled in Peking University, he got acquainted with Dong Zuo-Bin, Chang Hui, Chuang Shang-Yen and other famous calligraphers, and this marked the beginning of Tai's long calligraphy career. His calligraphy style is a mix of cursive and semi-cursive script, and he referenced the squared and bent brushstrokes in Wei Monumental Style script to give his own brushstrokes a powerful and stable feel. When Tai writes a copy of other works in calligraphy, he uses brushstrokes and styles that are familiar to him to change the lines and structure of traditional calligraphy, producing a new Tai Jing-Nong-styled calligraphy.

This calligraphy work is a copy of the poem "Zhu Qingyu's poetry" by Chu Ching-Yu. This poem depicts the beautiful and picturesque scenery of Wenzhou, and after the people in the poem left an island and went on a boat, the river wind brought rain sprinkles upon their faces. That rain was moist and refreshing with a touch of the early autumn cold.



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拍賣規則

下列賣家規則係賣家參與本次拍賣之條件與規則，並作為帝圖科技文化股份有限公司與賣家為訂立賣方合約之一部分；而下列買家規則係買家參與本次拍賣之條件與規則，並作為帝圖科技文化股份有限公司以賣家受託人之身分與買家訂立買方合約之一部分。買家及賣家務必詳讀各項規則，於參與本次拍賣時即同意下列相關條款與規定。

I. 買家規則

一、受託人

帝圖科技文化股份有限公司（以下稱本公司）作為賣家受託人，除另有協定外，拍賣品於拍定時（指拍賣品於拍賣終止時出價最高之價格等於或高於拍賣品之底價，即為拍定）即為賣家委託本公司與買家達成買賣協議。本公司可另行與拍定之買家簽署一份買方合約述明拍定標之物之相關資訊（包含拍定金額及其他應付費用）。

二、拍賣前

1. 拍賣品狀況之注意事項

請買家注意，本公司之圖錄及網站目錄中對於拍賣品之描述僅供參考。本公司已盡可能提及拍賣品之顯著損壞，但不保證拍賣品不包括其他缺陷與瑕疵。是以拍賣品僅以「現狀」（即包含所有缺陷、瑕疵與不完整）拍賣，本公司對於任何拍賣品不負擔任何保證或瑕疵擔保責任，買家應於參與拍賣前詳細審閱拍賣品之相關資訊。

2. 拍賣品之說明

(1) 本公司於圖錄對任何拍賣品之作者、來歷、日期、年代、尺寸、材質、歸屬、真實性、出處、保存狀況或估計售價之陳述，或另行對此等方面之口頭或書面陳述，均僅屬參考意見之陳述，買家不應依據為確實事實之陳述或作為任何拍賣項目之依據。網站目錄圖示亦僅作為指引參考，不應作為任何拍賣項目之依據，或藉此決定拍賣項目之顏色或色調，或揭示其缺陷。本公司對拍賣項目之價格估計，不應為拍賣品會成功拍賣價格之依據或拍賣品作其他用途之價值依據。

(2) 許多拍賣品基於其年代或性質，使其未能有完美之狀況，圖錄內有些說明或提述拍賣品之損壞及 / 或修整資料。此等資料僅作為指引參考，如未有提述此等資料，亦不表示拍賣品並無缺陷或修整，如已提述特定缺陷，亦不表示並無其他缺陷。

三、拍賣時

1. 拒絕入場

拍賣於本公司之場地或具有控制權之場地進行，本公司具有完全之決定權，並可拒絕任何人進入拍賣場地或參與拍賣。

2. 競投之前做出登記

每一買家在作出競投之前，必須填妥及簽署登記表格，並提供身分證明。買家應注意，本公司通常會要求對買家提出相關財務資料進行信用核查。

3. 競投標者為買家

除非登記時已書面協定競投者將為代第三人行事之代理人，且該書面協定為本公司所同意接受者外，否則競投者將被視為買家而需承擔個人法律責任。

4. 委託競投

如買家使用印於目錄說明之後之委託競標單指示本公司代其競投，本公司將盡適當努力（或指示第三人）代其競投，但代為競投指示須於拍賣日前送抵本公司。如本公司就某一拍賣品而收到多個委託競投之相等競投價，而在拍賣時此等競投價乃該拍賣品之拍定最高競投價，則該拍賣品會歸其委託競標單最先送抵本公司之人。因拍賣進行之情況可能使本公司無法（或無法指示第三人）代為競投，由於此項委託競標乃本公司為買家按所述條款提供之免費服務，如未能按委託作出競投，本公司將不負任何法律責任。買家如希望確保競投成功，應親自出席競投。

5. 電話競投

買家如於拍賣前與本公司已作好電話安排，則本公司將盡適當努力聯絡買家，以便買家得適時以電話參與競投。但在任何情況下如未能聯絡上買家，本公司對於該買家均不負任何責任。

6. 影像與多媒體資訊

在拍賣中本公司可能會展示有關拍賣品之影像或多媒體資訊，然展示過程中可能出現錯誤，或者展示之影像或多媒體資訊與拍賣品可能有所差異。不論展示之影像或多媒體資訊是否與拍定之拍賣品相配合，本公司對買家均不負任何責任。

7. 拍賣官之決定權

拍賣官具有絕對決定權，有權拒絕任何競投、以其決定之方式推動出價、將任何拍賣品撤回或分批、將任何兩件或多件拍賣品合併，以及如遇有誤差或爭議，將拍賣品重新拍賣。

8. 成功競投

在拍賣官之決定權下，下槌即顯示對最高競投價之接受，亦即為賣家委託本公司與拍定之買家達成買賣協議。

四、拍定後

1. 鑑定物品

本公司鄭重建議，買家應於拍品得標拍定前，親至現場鑑定該得標作品。本公司除就贗品（詳本買家規則第六條所定義者）依據本買家規則負擔相關責任外，本公司不對買家負擔其他任何義務或任何保證責任。

本公司有權與拍定之買家簽署一份買方合約書述明拍定標之物之相關資訊（包含拍定金額及其他應付費用），惟本公司有權不揭露拍定標之物之賣家相關資訊。

2. 拍定之買家支付本公司每件拍賣品之服務費率

(1) 拍定價低於或等於新台幣貳仟萬元時，服務費率為拍定價之 18%;

(2) 拍定價高於新台幣貳仟萬元時，貳仟萬元以內的部分為 18%，超過貳仟萬元的部分為 12%;

(3) 支付拍賣品的運送費用，若買家自行取件或自行運送則不需支付運送費用。

3. 稅項

拍定之買家支付本公司之所有款項均不包括任何貨物稅、服務稅或其他增值稅。如有任何相關稅項產生，拍定之買家需負責按有關法律所規定之稅率及時間繳付稅款。

4. 付款

(1) 拍定之買家應立即提供姓名、地址及往來銀行等相關資料予本公司。

(2) 拍定之買家需於拍定後七天內以現金或即期支票悉數支付所有交易款項（包含但不限於拍定價、服務費、運送費用，以及任何適用之稅賦）。

(3) 拍定之買家如未準時向本公司支付所應付之全部款項，則不能取得拍賣品之所有權與其他任何權利，即使本公司已將拍賣品交付予買家亦然。如支付予本公司款項為新台幣以外之貨幣，本公司將向拍定之買家收取所產生之匯差及規費。

5. 若拍定之買家未在拍定後七天內付清款項，或拍定之買家在付清所有交易款項後賣家無願出賣或拒絕將拍賣品之所有權移轉於拍定之買家，或拍賣過程中產生任何紛爭，本公司對拍定之買家與賣家無需負擔任何責任（包含無責代買家 / 賣家採取

任何法律行動）。但本公司有權行使下述一項或多項權利：

(1) 對違約之該買家提起訴訟，要求該買家賠償因其違約而使本公司與賣家所遭受的一切損失及提出訴訟之所有費用，並另外賠償本公司該次拍定物之拍定價百分之三十當成懲罰性違約金；

(2) 對違約之該買家解除其於本次或它次拍賣之交易或合約；

(3) 如該買家未在拍定後七天內付清款項，本公司將沒收該買家已付之款項，並可對原拍定物於公開或非公開之拍賣中再予出售。再次出售之拍定價，若比前次之「應付總款項」（包含原拍定金額與其他依據本規則應付之費用）於扣除已付款部分加上再出售費用後之金額還低，其差額應由違約之該買家負擔；若再出售之拍定價額較高，則超出部分歸於賣家所有。再次出售前拍定物之搬運、儲存及保險，需依本公司選擇之方式處理，其有關費用應由違約之該買家負擔；

(4) 對於該買家尚未付清之「應付總款項」，本公司可自拍定日七天屆滿時起至支付日止按 **每月 1.6%** 之利率計息；

(5) 如該買家未在拍定後七天內付清款項，本公司可留置該買家於本次或它次拍賣之拍定物，至「應付總款項」付清後才由該買家領回；

(6) 違約之該買家若在本公司有任何已到期或未到期之應收拍賣所得，本公司有權抵償其「應付總款項」，不足部分可對其交由本公司保管之任何物品設定質權或其他權利。

6. 交付拍賣品

(1) 拍定之買家依據本買家規則在付清款項後七天內，如該買家同意本公司安排拍賣品運送並給付相關運費，拍賣品將交付本公司委託之承攬運送廠商以便運送至買家指定之地點。但該買家亦可（或要求其指定之承攬運送廠商）至本公司指定地點親取。惟本公司對於拍賣品之任何運送不承擔任何法律責任，如因運送產生任何糾紛本公司可協助該買家與承攬運送廠商進行協商。

(2) 如拍定之買家未能依據本買家規則在付清款項後七天內領回拍賣品，則本公司可自行安排儲存事宜，搬運費用及管理費用由買家承擔，拍賣品風險及保險費用全由買家承擔，本公司不負任何法律責任。

7. 出口許可證

(1) 除本公司另有書面同意外，拍定之買家意欲或提出申請出口許可證並不影響該買家依據本規則付款之責任，亦不影響本公司對該買家之延遲付款收取利息之權利。

(2) 如拍定之買家要求本公司代為申請出口許可證，本公司有權收取額外服務費、增值稅與其他相關費用。

(3) 無論拍定之買家是否因意欲或提出申請出口許可證之事實而做出付款，本公司並無責任退還買家因此產生之利息與其他已產生之費用。

8. 買方轉賣

如拍定之買家於拍定後十四天內將之拍賣品轉賣於第三人時，該買家就該拍賣品對於本公司或賣家所可主張之所有權利亦同時宣告終止，但該買家之義務仍繼續存在。

五、本公司之法律責任

除本買家規則第六條所列之情況外，不論賣家或本公司，或本公司任何僱員或代理人，對任何拍賣品之作者、來歷、日期、年代、歸屬、真實性或出處之陳述，或任何其他說明之誤差，或對於拍賣品之任何瑕疵或缺陷，本公司均不需對任何買家或第三人負擔任何責任或義務。除本規則已明示外，本公司、本公司之僱員或代理人，均不能就任何拍賣品作出任何其他保證或擔保，且其他未明示之擔保或保證均不包含在本規則之內。

六、贗品處理

1. 買家如認定拍賣品係為贗品，需於拍定後十四個工作天內，以書面通知本公司，且須符合下列條件，始得退回拍賣品。所謂贗品，係指拍賣品所檢附之：

(1) 畫廊保證書；

(2) 藝術家出具的原作保證書；

(3) 創作藝術家、代理畫廊或展覽單位所出版之畫冊；

(4) 藝術家配偶或直系親屬出具的證明文件；

經中華民國畫廊協會或本公司認可之鑑定單位出具之鑑定報告書鑑定上述證明文件為偽造者。

2. 鑑定報告書應由中華民國畫廊協會或本公司認可之鑑定單位提出書面說明，並經本公司認可。

3. 買家應於拍定後二十一個工作天內，將購得屬於贗品之拍賣品退回本公司，且本公司收到該拍賣品時，該拍賣品之狀況需與本公司現場展示時相同，否則本公司可拒絕買家要求退貨還款。

4. 買家需保證可移轉該退回拍賣品之完整所有權，且未在該退回拍賣品上設定任何權利或負擔（包含但不限於質權）。

5. 買家於符合贗品鑑定條件並於規定期限內將購得之拍賣品退回本公司，並經本公司確認無誤後，始得要求將支付款項無息退還。除無息退還支付款項，買家並不得向本公司或賣家請求其他權利或賠償。

II. 賣家規則

一、受託人

帝圖科技文化股份有限公司（以下稱本公司）作為賣家受託人，除另有約定外，拍賣品於拍定時（指拍賣品於拍賣終止日時出價最高之價格等於或高於拍賣品之底價，即為拍定）即為賣家委託本公司與買家達成買賣協議。本公司可與賣家簽署另一賣方合約述明拍定標之物之相關資訊（包含拍定金額與其他應付費用）。

二、拍賣方式

1. 賣家所提供的拍賣品須附有下列其中一種證明文件，且拍賣底價合理，本公司才會接受為拍賣品：

- 畫廊保證書
- 藝術家出具的原作保證書
- 藝術家配偶或直系親屬出具的證明文件
- 中華民國畫廊協會或本公司認可之鑑定單位出具鑑定報告書
- 創作藝術家、代理畫廊或展覽單位所出版之畫冊

2. 作品簽約後，賣方必須將拍賣品實體送至本公司供展示之用。賣家有義務提供拍賣品實體至本公司指定地點供買家觀賞，而不得以任何理由拒絕。

3. 拍賣官之決定權

拍賣官具有絕對決定權，有權拒絕任何競投、以其決定之方式推動出價、將任何拍賣品撤回或分批、將任何兩件或多件拍賣品合併，以及如遇有誤差或爭議，將拍賣品重新拍賣。在拍賣官之決定權下，下槌即顯示對最高競投價之接受，亦即為賣家委託本公司與拍定之買家達成買賣協議。

4. 委託競投與電話競投

賣家同意本公司可接受買家之書面或電話指示由本公司代其競投。因拍賣進行之情況可能使本公司無法（或無法指示第三人）代買家競投，如未能作出競投，本公司對賣家不負任何法律責任。

三、費用

賣家需支付本公司下列費用：

- 若拍賣物拍定，每件拍賣品成交拍定價的 5% 予本公司當作服務費；
- 若拍賣物未拍定，支付未拍定拍賣品的圖錄費用；
- 經賣家要求處理拍賣品相關費用，包括包裝、儲存、裝框裱褙、鑑定、整修與關稅等。

四、保險

1. 除賣家特別指示本公司毋須為拍賣品購買保險外，本公司將代賣家針對拍賣品進行投保，保險金額依本公司對拍賣物之估價訂之，但估價之金額非本公司保證之拍定價。

(1) 若拍賣物拍定，則本公司將向賣家收取拍定價的 1% 作為保險費；

(2) 若拍賣物未拍定，則本公司將向賣家收取賣家委託底價的 1% 作為保險費；

(3) 於本公司指定期限內，如賣家未依據前述第 (1) 或 (2) 款支付本公司相關金額時，本公司有權留置拍賣品，於指定期限過後拍賣品有任何滅失或損害概由賣家自行負擔。

2. 本公司代賣家針對拍賣品進行投保之保險期間，自賣方將拍賣品送達至本公司時起：

(1) 若成交，至 (i) 拍賣品運送至買家指定之地點（如買家同意本公司進行拍賣品運送），或 (ii) 拍賣品移轉給買家本身或其指定之運輸業者（如買家未同意本公司進行拍賣品運送）；

(2) 若未成交，於 (i) 賣家領回拍賣品之日或 (ii) 通知賣家領回後七天止，以先到者為主。

3. 如由本公司安排拍賣品運送事宜，本公司將向賣家收取額外運送費用。惟本公司對於拍賣品之任何運送不承擔任何法律責任，如因運送產生任何糾紛本公司可協助賣家與承攬運送廠商進行協商。在賣家的要求下，本公司可提供承攬運送廠商資訊予賣家。

4. 拍賣品之任何滅失或毀損（包含蛀蟲、空氣或氣候轉變對拍賣品造成之毀損），本公司概不承擔任何法律責任。如拍賣品之滅失或損害係於保險承保理賠之範圍時，本公司將協助賣家對保險公司進行出險與要求理賠。

五、賣家不購買保險之風險

如賣家特別指示本公司毋須為拍賣品購買保險，拍賣品之所有風險（包含但不限於任何滅失或毀損）全由賣家承擔，且賣家保證本公司、本公司之僱員與代理人，以及買家（如適用）免因拍賣品之任何滅失或毀損而須負擔任何賠償責任。

六、賣家就拍賣品所做之承諾

1. 賣家保證其為拍賣品之唯一所有權人，具備將完整且無瑕疵之拍賣品所有權轉讓予買家，並保證無任何第三人得對於拍賣品主張任何權利或要求任何損害賠償（包括但不限於著作權侵害之損害賠償）。

2. 賣家保證已遵守一切與拍賣品進出口有關之法律或其他規定，並已將過去任何第三人未能遵守此等法律或規定以書面通知本公司。

3. 賣家保證已將其所知之有關拍賣品之任何修改以及第三人就拍賣品之所有權、狀況或歸屬以書面通知本公司。

4. 如上述 1-3 項賣家之保證或提供之資訊有任何不實，賣家應賠償本公司及買家因之而引起之所有損失與費用（包含但不限於第三人對本公司或買家索賠之金額），不論該損失與費用是因拍賣品本身還是因拍賣過程而引起。

七、撤銷、解除或終止委託

賣方委託拍賣後，如有下列原因，本公司得撤銷、解除或終止委託：

- 本公司對拍賣物之歸屬或真實性有懷疑時；
- 本公司對賣家所做說明或保證之內容有懷疑時；
- 賣家有違反本拍賣規則內容時。

八、拍賣守則

1. 本公司對網站或圖錄內拍賣品之描述與圖示方式、拍賣時間與方式、拍賣品真實之證明文件，是否應尋求專家意見等均有完全之決定權，且本公司在未徵得賣家同意下有權撤回拍賣品之拍賣而無須負擔任何義務。

2. 如賣家在委託合約或賣方合約尚未到期時欲撤回拍賣品之拍賣，賣家須：

(1) 賠償本公司委託底價之 30% 當成懲罰性違約金；

(2) 支付本公司相等於拍賣品依照委託底價成功拍賣時本公司應得之服務費款項；以及

(3) 支付任何適用之增值稅與保險費和其他開支。

九、拍定後

1. 結算

(1) 除本公司收到通知該拍賣品為贗品（如下所定義者）外，在買家依據相關規定付清所有款項前提下本公司會於買方簽訂買方合約二十一天後，將相等於拍定價扣除賣家應支付本公司所有費用之剩餘款項支付予賣家。如遇買家延遲付款，則本公司將在買家付清所有款項後十四天內支付予賣家。如因任何理由而使本公司在買家未付清款項前即付款予賣家，則本公司即取得拍賣品之完整之所有權與其他權利。

(2) 除賣家另有書面指示外，本公司以新台幣付款。如賣家要求以新台幣以外之貨幣付款，本公司將向賣家收取所產生之任何外匯匯差或規費。

2. 買家不付款

(1) 賣家認知買家在拍定後或簽訂買方合約書後可能拒絕購買或拒絕付款，此時本公司對賣家並無須負擔任何責任（包含但不限於：無責任支付賣家款項，無責任代賣家向買家採取任何法律行動等）。

(2) 如買家在拍定後未依據相關規定支付全部款項或延遲付款，本公司有權代賣家與買家就付清款項、貯存與保險拍賣品而協商特別條款，並得採取本公司認為需要的方式向買家收取其應付之款項，但本公司對賣家無須負擔任何責任（包含但不限於：無責任支付賣家款項，無責任代賣家向買家採取任何法律行動等）

3. 贗品

如在買方付清所有款項後十四日內，經買家提出相關證明並經本公司認可該拍賣品為贗品（如下所定義者）時，本公司有權解除或撤銷該拍賣品之所有相關合約並對該拍賣品行使留置權，有權留置屬於賣家之任何物品以作為賣家應退還款項與負擔賠償責任之擔保。所謂贗品，係指拍賣品所檢附之 (1) 畫廊保證書、(2) 藝術家出具的原作保證書、(3) 創作藝術家、代理畫廊或展覽單位所出版之畫冊、或 (4) 藝術家配偶或直系親屬出具的證明文件，經中華民國畫廊協會或本公司認可之鑑定單位出具之鑑定報告書鑑定上述證明文件為偽造者。如拍賣品為贗品，賣家方須將已收取之拍賣款項退還予本公司。

4. 未拍定之拍賣品

任何在本公司展示的拍賣品如未能拍定或出售，或不包括在本次拍賣範圍之內，或因任何理由而撤回拍賣，在本公司發出通知要求賣家領回拍賣品七天內，賣家必須領回拍賣品。該拍賣品如在通知賣家七天後仍未領回，每天每件本公司將徵收新台幣壹仟元之貯存費，並加收貯存期間產生之保險費用。該拍賣品如在上述通知賣家後三十天內未被領回，本公司可決定是否將該拍賣品進行處置，包含將該拍賣品移往第三人之貨倉，相關風險與費用概由賣家承擔。

5. 賣方拒絕交貨

如拍賣品為贗品，或在買家拍定後或買家簽署買方合約書後賣家拒絕出賣或拒絕將拍賣品之所有權移轉於買家，賣家對於買家與本公司應負擔相關法律責任並賠償買家與本公司之所有損失，且本公司有權行使下述一項或多項權利：

(1) 對違約賣家提起訴訟，要求賣家賠償因其違約而使本公司與買家所遭受的一切損失及提出訴訟之所有費用，並另外賠償本公司該次拍定物之拍定價百分之三十當成懲罰性違約金；

(2) 對違約賣家撤回、解除或撤銷其於本次或它次拍賣之交易或合約；

(3) 留置賣家於本次或它次拍賣之其他物品，直到賣家將拍賣品之所有權移轉於買家為止；

(4) 違約賣家若在本公司有任何已到期或未到期之應收拍賣所得，本公司有權拒絕支付直到賣家將拍賣品之所有權移轉於買家為止。

十、圖片與重製品

賣家同意本公司進行重製、編輯、改作、散布、發行、展示、播送、傳輸、上映、或發表該拍賣品本身、其重製品、多媒體重製品及其他版本之重製品。本公司針對該拍賣品進行重製、改作、編輯、攝影等而衍生之攝影著作、編輯著作或其他著作等，賣家知悉該攝影著作、編輯著作或其他著作之所有著作權屬於本公司所有。於委託合約或賣方合約終止或解除後，賣家同意本公司仍得無償不限地域將包含有該拍賣品著作財產權之該攝影著作、編輯著作或其他著作再進行重製、編輯、改作、散布、發行、展示、播送、傳輸、上映、或發表。

十一、其他稅項

賣家支付予本公司之所有款項不包括貨物稅、服務稅或其他增值稅，如有任何相關之稅項產生，賣家須依據有關法律規定之稅率及時間繳付稅項。

飛馳中委託競標單

投標牌編號：

書面委託 電話委託

委託競標單須於拍賣24小時前送抵客戶服務部。
委託競標單可傳真至本公司：
電話：(02) 2658-1788#101、107 傳真：(02) 2658-5126
E-mail：art@artemperor.tw

拍賣名稱：飛馳中2012秋季國際藝術拍賣會
日期：2013年1月13日（星期日）14：30-18：00
拍賣地點：富邦人壽大樓國際會議中心
地址：臺北市敦化南路一段108號B2

競標者資料

姓名：	身分證字號：	日期：
電話（住宅）：	（手機）：	傳真：
地址：		
E-mail：	簽名：	

茲請求帝圖科技就下列拍賣品於下列競投價範圍內投標。

本人亦明白，帝圖科技乃為方便顧客而提供代為競標的服務，帝圖科技不因怠於投標而負任何責任。帝圖科技就同一項拍賣品收到相同競價之委託，以最先收到者優先辦理。

本人知悉投標成功，本人應付之購買價款為最後之落槌價加上服務費，（連同該最後落槌價及服務費之營業稅）服務費依最後落槌價乘以服務費率得之詳見買家拍賣規則第四-2條之規定：

(1) 拍定價低於或等於新台幣貳仟萬元時，服務費率為拍定價之18%。

(2) 拍定價高於新台幣貳仟萬元時，貳仟萬元以內的部分為18%，超過貳仟萬元的部分為12%。

為確保所有投標均得以接受及拍賣品之送交不延誤，有意買家應向帝圖科技提供往來銀行或其他適當之參考資料，並予以授權帝圖科技得向銀行查證。該等資料應即時提供，以便在拍賣前著手處理。

請用正楷填寫清楚

拍賣品編號（按數字順序）	名稱	最高競標價（新台幣、不含服務費） （電話競標無需填寫）

銀行證明

銀行名稱：_____

銀行戶名：_____

銀行帳號：_____

投標牌登記表

投標牌編號：

競標者資料

姓名：	身分證字號：	日期：
電話（住宅）：	（手機）：	傳真：
地址：		
E-mail：	簽名：	

銀行證明

銀行名稱：_____

銀行戶名：_____

銀行帳號：_____

委託申請人必讀事項

- 本人知悉若競標成功，本人應支付之購買價款為最後落槌價加上服務費。
- 本人知悉所有應繳款項須於2013年1月20日前悉數付清。
- 所有作品皆以「現狀」拍賣，【帝圖科技文化－飛馳中2012秋季國際藝術拍賣會】對作品的任何損傷及缺陷不承擔任何責任。
- 本人授權【帝圖科技文化－飛馳中2012秋季國際藝術拍賣會】索取本人之財務資料。
- 本人明瞭拍賣規則修訂版之條款，因應不同拍賣公司而有所不同，並同意遵循拍賣規則修訂版之條款。
- 自落槌之時起，【帝圖科技文化－飛馳中2012秋季國際藝術拍賣會】不接受任何取消要求。

簽名：_____ 日期：_____ / _____ / _____

（本公司須取得閣下之簽名，方可接受競標）

月 / 日 / 年





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Art Emperor Technology & Culture Co., Ltd.

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114台北市內湖區堤頂大道二段297號6樓 Tel : 02-2658-1788 | Fax : 02-2658-5126