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徐悲鸿六次来新，《飞鹰》于1939年绘于新加坡，是展品之一（秋斋珍藏）。

IN FOCUS 知遇

ART 艺术

# 艺术集邮 蔚为藏家 THREE DECADES OF PATIENCE

TEXT NG SIANG PING / 黄向京

缺乏身家背景的秋斋主人曾国和，30多年来以画养画，以“集邮”心态慢慢拼凑累积中国近当代书画作品。

秋斋珍藏将在佳士得250周年庆典上展出，多达百件的中国近代书画精品，是曾国和毕生收藏的总结。

Gallerist Chan Kok Hua, who has been following China's top artists for 30 years, will exhibit 100 works from his collections for Christie's 250th anniversary





秋斋主人曾国和藏酒过千瓶，对美酒与书画同样追求顶级 (Photo:龙国雄)。

十月初秋，新理益与天茂实业集团董事长、中国大藏家刘益谦（53岁）与王薇夫妇第一次来新，我国秋斋主人曾国和（60岁）在滨海湾金沙宴请，以名厨郭文秀的特别菜单，佐以日本威士忌“饗30年”，宾主相聚甚欢……

曾国和非常敬仰刘益谦，作为世纪藏家，觉得他比任何人都明白自己要什么。在他眼里，刘益谦不仅是亚洲重量级大藏家，拍卖场上往往用过亿元人民币举拍世界艺术精品（如明代成化鸡缸杯、莫迪利亚尼油画《斜躺的裸女》、张大千泼彩《桃花源记》），但并不仅仅满足于艺术品收藏，还在上海浦东和西岸、湖北武汉、四川重庆设立“龙美术馆”，将世界级艺术品分享给普罗大众。

曾国和一直不承认自己是藏家，因为古来大藏家非富则贵，出自书香世家，财力雄厚，像民国四公子张伯驹能够买到历代多件国宝级文物，根本在于他本身就是“北京四公子”，有钱的公子，当年为了买隋代展子虔的《游春图》，竟然卖掉15亩地，情操之大，令人赞叹……也因此，他认为，像刘益谦没有身家背景，1980年代当过德士司机，靠证券投资得第一桶金，进而收购艺术精品，与夫人王薇并肩作战，无限激情地设立美术馆的藏家，再过百年也找不到第二个。

饭局之后，刘益谦将与曾国和的合照发到微信朋友圈，写道：“国和先生是海内外著名的近现代书画收藏家也是大行家，几十年经手的近现代好画实在太多，更是我辈学习的榜样”。惺惺相惜，曾国和说：“刘总百亿身家，胸襟之大，人品之高，令人钦佩。”

#### 毕生收藏的完整呈现

同样缺乏身家背景，没有实业做财力支撑，好在曾国和赶上好年头。1980年代，中国许多优秀画家希望到海外展示作品，新加坡成为其中一站。从新闻从业员转业为驰各中外的中国老字号字画店“荣宝斋”在海外的艺术经纪，曾国和买卖之余，留了一些画在“后花园”，以画养画，30多年来以“集邮”心态慢慢拼凑累积中国近当代书画。

佳士得为庆祝创立250周年，将在香港秋季拍卖期间主办“春华秋实——新加坡秋斋藏中国近代书

曾国和回首“集邮生涯”，觉得“收藏”二字，谈何容易，间中的辛酸苦辣，冷暖自知。他有时得卖掉八张画换一张，有时不够财力而走宝，如徐悲鸿重要油画《放下你的鞭子》。

画百年”展览，展出曾国和多达百件藏品，可说是他毕生收藏的完整呈现，也是一次难得的丰收总结。

佳士得在所有亚洲藏家中，看中曾国和的秋斋珍藏，合作展出，是新加坡人的骄傲。佳士得亚洲区总裁魏蔚认为，秋斋主人具备独到的眼光，很有魄力，与吴冠中、李可染等大画家相识，在历史舞台上把握机遇，是1840年中国鸦片战争以来近现代书画收藏相对齐全的藏家，在佳士得250周年特殊时刻展出，意义深长。

佳士得专家团队从秋斋珍藏中精选250件书画出版两本图录。展览将展出80位书画家总共100件代表作，包含中国近现代五大画派（京津、金陵、西安、海上与岭南），得以展现19至20世纪中国绘画的发展面貌。

清朝末年，西方列强渗入中国后，对中国的经济、文化、社会起了很大的影响，有识之士产生了去西方留学取经的念头，像林风眠、徐悲鸿、刘海粟、吴作人、吴冠中等艺术家赴艺术之都巴黎学艺，将西方艺术养分、特点技巧与表达形式带回中国；有些画家则选择到日本取经，如傅抱石、高奇峰、关良、朱屺瞻，艺坛上百花齐放，形成前所未有的新景象。

曾国和指出，像林风眠的仕女图虽有西洋构图，但内容就是汉代壁画中的人物，含蕴东方内涵。吴冠中留法学的是油画，借西画技巧发展水墨画，常说自己是“中西绘画的混血儿”。还有一批没出国门，留在本土发展出一己风格的画家，如吴昌硕、齐白石、黄宾虹、吴湖帆、潘天寿等等。曾国和说：“李可染告诉我，大师级艺术家的造就比科学家还难。”

曾国和回首“集邮生涯”，觉得“收藏”二字，谈何容易，间中的辛酸苦辣，冷暖自知。他有时得卖掉八张画换一张，有时不够财力而走宝，如徐悲鸿重要油画《放下你的鞭子》。

除了要求专业上“有所作为”，曾国和的爱好不仅是书画，自古中国文人追求的琴、棋、书、画、诗、酒、花、茶的雅好，他都希望弄懂其中一二。

曾国和认同中国的喝酒文化，也不喝白酒，但喜欢西方葡萄酒与近年很火热的日本威士忌。他也将对书画的要求用于酒的收藏，追求顶级，美酒佳酿得分得在90以上才能入窖，藏酒20年，已有过千瓶。佳酿世界与书画世界一样，任其遨游。



曾国和（中）认为刘益谦（左）和王薇夫妇是中国当前最重要的收藏家。(Photo: 曾国和)

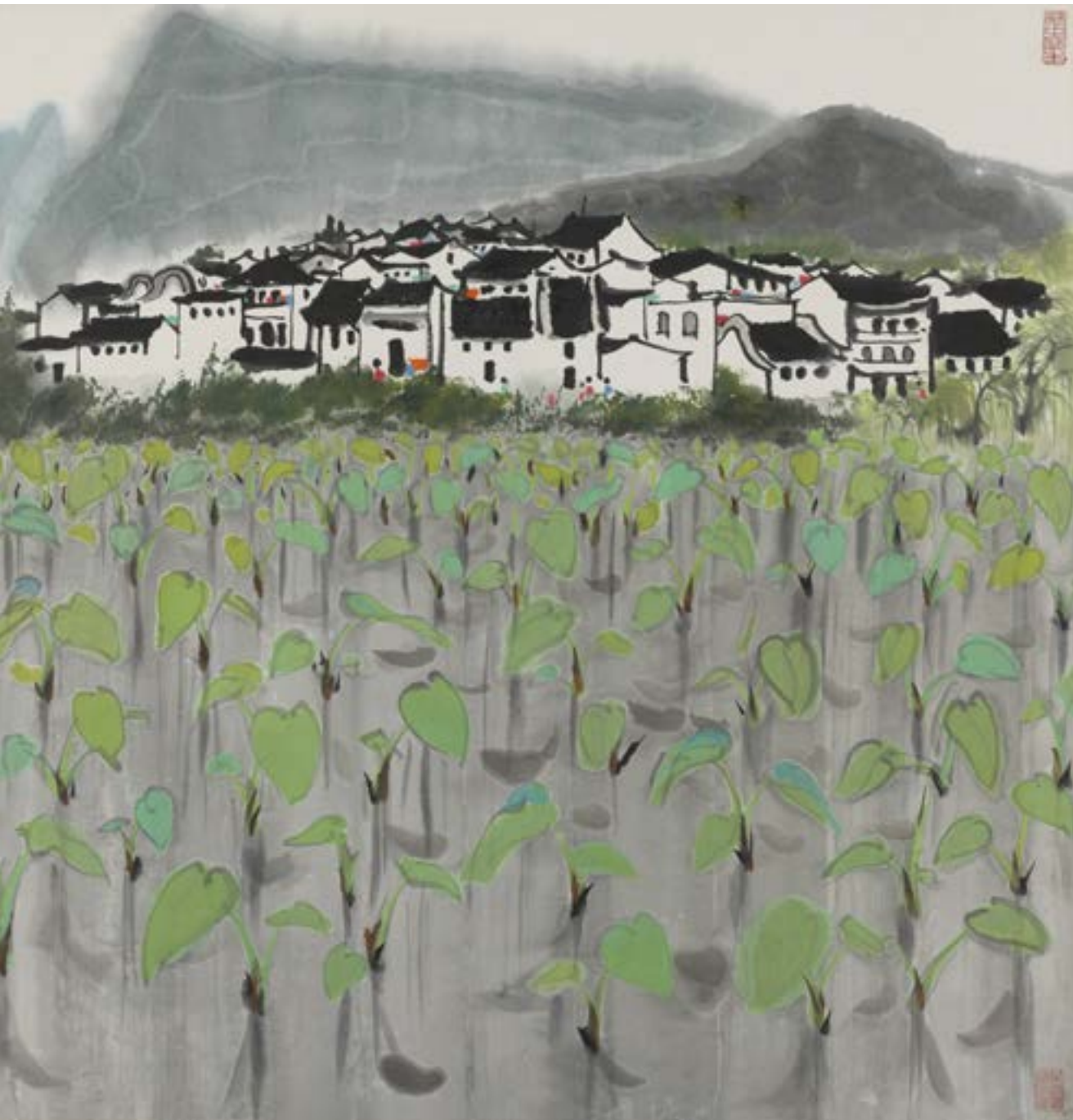
#### “春华秋实——新加坡秋斋藏中国近代书画百年”展览

- 📅 11月24日至28日  
香港会议展览中心大会堂（香港湾仔博览道1号）
- 📅 12月5日至16日  
香港历山大厦22楼佳士得艺廊（中环遮打道18号）

李可染称陆俨少是19、20世纪中国山水画有突破、敢创新的领军人物。《巫峡高秋》是陆的代表作之一（秋斋珍藏）。







“Chan Kok Hua is a famous collector of contemporary and modern calligraphy and paintings based overseas, and also a key industry player. Too many outstanding pieces have passed through his hands in the last few decades and he is a shining example for our generation.” —Liu Yiqian

**Titan Wu Guanzhong integrates Western oil painting techniques and composition into his colour ink piece Spring Buds. (Photo: Qiu Zhai Collection)**

When Chinese art collectors Liu Yiqian and his wife Wang Wei visited Singapore for the first time in early October, they were hosted to dinner by Chan Kok Hua, owner of Singapore’s Sin Hua Gallery.

At the table were two men who had risen above their humble stations in life, and devoted much of their time and millions to art collecting ever since. Chan, 60, however, places himself in a different league from Liu, 53, who is considered by industry insiders as a collector extraordinaire. Liu, who was once a taxi driver and made his fortunes in the stock market, has spent hundreds of millions of yuan at auctions all over the world on items from the important Amedeo Modigliani painting called Nu Couche (“Reclining Nude”) to Zhang Daqian’s Peach Blossom Spring. Furthermore, says Chan, Liu is generous, by sharing his world-class collection with the public through his Long Museums located in Shanghai, Wuhan and Chongqing. “Chairman Liu is worth billions, and the nobility of his character and his magnanimity invite respect,” he adds.

But listen to what Liu has to say about Chan in a WeChat post when the night was over: “Chan Kok Hua is a famous collector of contemporary and modern calligraphy and paintings based overseas, and also a key industry player. Too many outstanding pieces have passed through his hands in the last few decades and he is a shining example for our

generation.”

Auction house Christie’s obviously agrees. It will showcase about 100 modern Chinese calligraphy pieces and paintings from the Singaporean’s Qiu Zhai Collection for exhibition as part of its 250th anniversary celebrations. This makes it a near-complete representation of the collection that spans the 100 years after the 1840 Opium War in Beijing. The works will not be auctioned.

That Christie’s has decided to partner Chan out of so many collectors in Asia is something Singaporeans can be proud of.

In the opinion of Rebecca Wei, president of Christie’s Asia, Chan has sharp judgment and tremendous energy, who has been able to make his acquaintance with painter greats like Wu Guanzhong and Li Keran and seized various astute business opportunities in the art world. Wei believes that Chan as a collector has the most complete collection of modern and contemporary Chinese calligraphy and art since 1840.

For the exhibition, From Blossom To Harvest – A Century of Modern Chinese Paintings from Singapore’s Qiu Zhai Collection, Christie’s team has chosen 250 works in total from Chan’s collections to be included in two catalogues. Among them, 100 representative works from 80 artists will be on exhibition, including works from all five schools of modern



**Painting Of Baishi’s Old House In The Old Days is a key Qi Baishi landscape work that was gifted to his benefactor Hu Peiheng. (Photo: Qiu Zhai Collection)**

and contemporary Chinese art (the Beijing-Tianjin, Jinling, Xi’an, Shanghai and Lingnan schools) that will sketch out the developments in Chinese painting in the 19th and 20th centuries.

During the late Qing Dynasty, many intellectuals in the art world such as Lin Fengmian, Xu Beihong, Liu Haisu, Wu Zuoren and Wu Guanzhong travelled to Paris to study art and returned to China with new-found knowledge, techniques and modes of expression. Other artists such as Fu Baoshi, Gao Qifeng, Guan Liang and Zhu Jizhan studied in Japan. Those overseas exposure led to a blossoming of new ideas on the art scene.

Chan observes, for instance, that although Lin’s painting of ladies bore Western-style compositions, the content had been drawn from Han Dynasty wall paintings. Wu, who studied oil painting in France and has used Western techniques to develop his own brand of ink painting, often describes himself as a “child of both Chinese and Western painting”.

There are another group of painters had also developed their own “modern” styles of painting without leaving China’s shores, such as Wu Changshuo, Qi Baishi, Huang Binhong, Wu Hufan and Pan Tianshou. His respect for these artists grew with time. Says Chan: “Li Keran once told me that it is far more difficult to be an accomplished master of art than to be a scientist.”

Eventually, Chan managed to persuade China’s art gallery Rong Bao Zhai to accept him as an art agent in Singapore. Since 1980s he quitted journalism and pursue his passion for Chinese paintings. Many outstanding Chinese painters also travelled overseas in the 1980s hoping to show off their works and Singapore was one of their stops. From there, he built up his collection patiently by holding on to the pieces he favoured and selling the rest. Along the way, he cultivated friendships among many Chinese artists. He was also the first to shine a spotlight on Wu Guanzhong, bringing his works to Singapore at a time when he was unrecognised in China.

Looking back on his career, Chan feels that the difficulties of his trade are difficult to put into words. There were times when he had to make the painful decision of selling multiple works just to raise funds to buy a single work or, worse, of having to pass up on a purchase. He will never forget the moment he had to let the chance to own Xu Beihong’s famed oil painting Put Down Your Whip slip through his fingers.

In spite of having collected for over 30 years, Chan is reluctant to call himself a collector, firstly because he makes a living from the buying and selling of art. Secondly, in Chinese tradition, collectors were of rich and noble birth. The famous collector Zhang Boju, for example, was the son of Zhang Zhenfang, a key Republican-era official, and owned innumerable pieces of important to China’s cultural heritage.

However, it must be said that in today’s context, Chan – who also happens to appreciate the zither, chess, poetry, wine and tea – is very much a part of the Chinese literati, if only because of his eye for good art.

From Blossom To Harvest– A Century of Modern Chinese Paintings from Singapore’s Qiu Zhai Collection

- ➔ Hong Kong Convention and Exhibition Center  
1 Expo Drive, Wan Chai, Hong Kong  
Nov 24 to 28
- ➔ Christie’s Gallery James Christie Room  
22/F Alexandra House, 18 Chater Rd, Central, Hong Kong  
Dec 5 to 16