

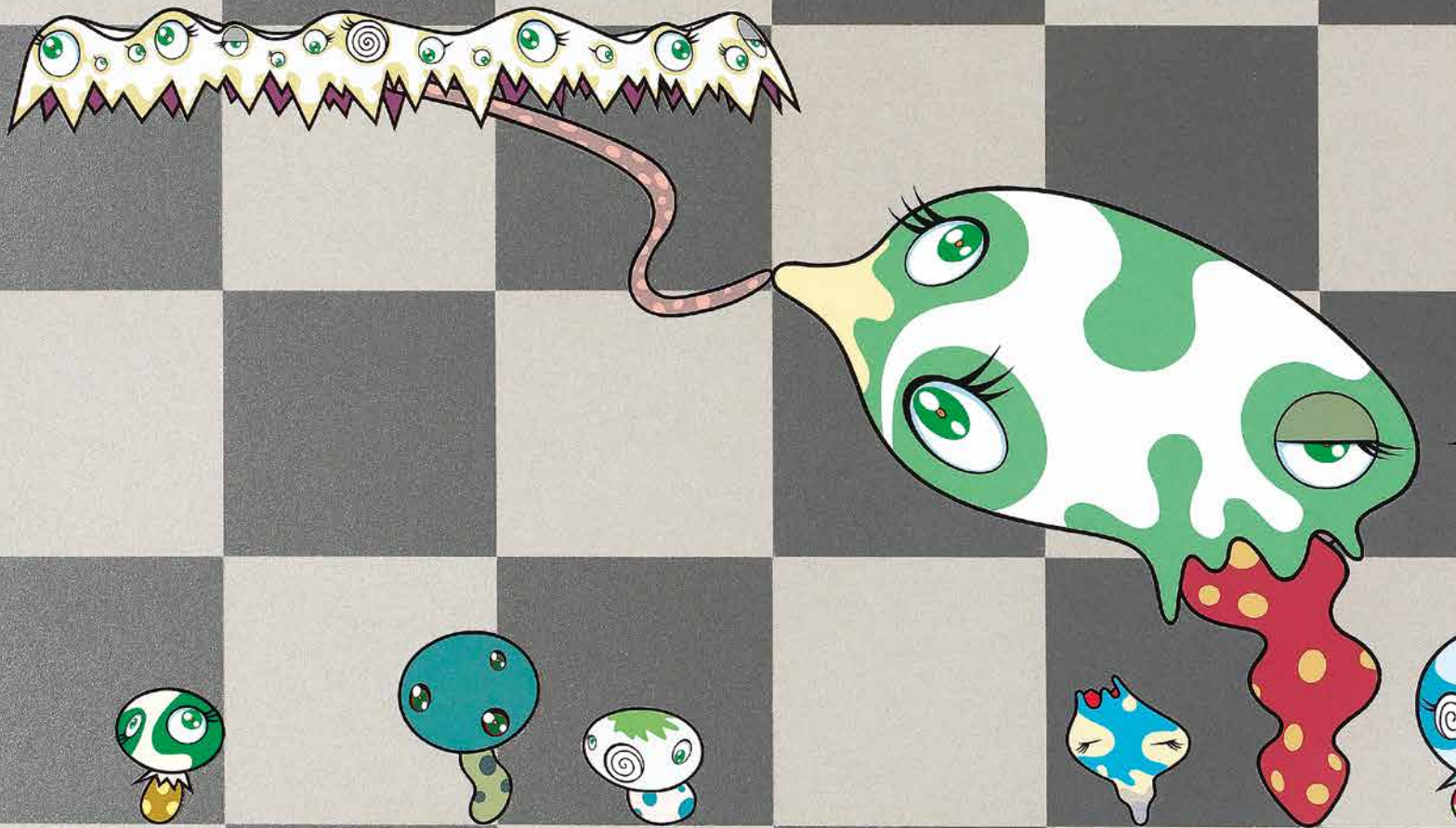
FIRST OPEN

Hong Kong | 25 MARCH 2016



CHRISTIE'S

佳士得亞洲三十週年





INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

16 MARCH

The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II
NEW YORK

16 MARCH

Fine Chinese Paintings
NEW YORK

17 MARCH

Dongxi Studio: Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection
NEW YORK

17 MARCH

The Ian and Susan Wilson Collection of Scholar's Objects
NEW YORK

17 & 18 MARCH

Fine Chinese Ceramics and Works of Art
NEW YORK

25 MARCH

First Open
HONG KONG

5 APRIL

The Pavilion Sale – Chinese Ceramics and Works of Art
HONG KONG

15 APRIL

Classical Japanese Art
NEW YORK

10 MAY

Chinese Ceramics and Works of Art
LONDON, KING STREET

11 MAY

Chinese Ceramics, Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

13 MAY

Chinese Ceramics, Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

28 MAY

Asian 20th Century and Contemporary Art (Evening Sale)
HONG KONG

29 MAY

Asian 20th Century Art (Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art (Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

Fine Chinese Modern Paintings
HONG KONG

1 JUNE

The Imperial Sale
HONG KONG

1 JUNE

Important Chinese Ceramics and Works of Art
HONG KONG

22 JUNE

Art d'Asie
PARIS

14 SEPTEMBER

Fine Chinese Paintings
NEW YORK

15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

5 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

The Pavilion Sale – Chinese Ceramics and Works of Art
HONG KONG

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics, Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics, Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

12 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

26 NOVEMBER

Asian 20th Century and Contemporary Art (Evening Sale)
HONG KONG

27 NOVEMBER

Asian 20th Century Art (Day Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art (Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

FIRST OPEN | Hong Kong

FRIDAY, 25 MARCH, 2016 · 2016年3月25日 (星期五)

AUCTION CODE AND NUMBER

拍賣名稱及編號

In sending written and telephone bids or making enquiries, this sale should be referred to as

FOHK1-12513

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為 **FOHK1-12513**

CONDITIONS OF SALE · BUYING AT CHRISTIE'S 業務規定 · 買方須知

This auction is subject to Important Notices, Conditions of Sale and to reserves. [200]
此次拍賣受重要通知，業務規定，買方須知及底價所管限。[200]

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information. 敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

AUCTION · 拍賣

Friday 25 March · 3月25日 (星期五)

3.00pm (Lots 1-87) · 下午三時正 (拍賣品編號1-87)

Location: The James Christie Room, 22nd Floor Alexandra House,
18 Chater Road, Central, Hong Kong

地點：香港中環遮打道18號歷山大廈22樓佳士得藝廊

Tel 電話：+852 2760 1766 Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, The James Christie Room

香港，佳士得藝廊

Monday, 21 March 3月21日 (星期一)

1.00pm – 6.00pm

Tuesday – Thursday, 22 – 24 March 3月22至24日 (星期二至四)

10.00am – 6.00pm

Friday, 25 March 3月25日 (星期五)

10.00am – 1.00pm

ENQUIRES · 查詢

HK 香港：+852 2760 1766

UK 英國：+44 (0)20 7627 2707

US 美國：+1 212 703 8080

AUCTIONEER · 拍賣官

Elaine Kwok

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide

christies.com

CHRISTIE'S 佳士得



CONTENTS · 目錄



- 3** Auction Information
拍賣資訊
- 6** International Asian Art Department
國際亞洲藝術部
- 7** Specialists and Services for this Auction
是次拍賣的專家及服務
- 8** Property for Sale
出售物品
- 78** Conditions of Sale · Buying at Christie's
業務規定 · 買方須知
- 86** Symbols used in this Catalogue
本目錄中使用的各類標識
- 87** Important Notices and Explanation of Cataloguing Practice
重要通知及目錄編列方法之說明
- 88** Worldwide Salerooms and Offices
全球展示場地及辦公室
- 89** Christie's Specialist Departments and Services
佳士得專家及服務
- 91** Written Bids Form
書面競投表格
- 93** Bidder Registration Form
投標者登記表格
- 95** Christie's Hong Kong Limited
佳士得香港有限公司



COVER1 封面1



COVER2 封面2

FRONT COVER1 封面1:
Lot 31 © 1981 YAYOI KUSAMA

FRONT COVER2 封面2:
Lot 24 © Adolph and Esther Gottlieb Foundation/
Licensed by VAGA, New York, NY

INSIDE FRONT COVER 封面裡:
Lot 27 © Takashi Murakami/Kaikai Kiki Co., Ltd. All
Rights Reserved

OPPOSITE PAGE 對頁:
Lot 19 detail (局部)
© Courtesy of Chu Teh-Chun estate

ABOVE 上圖:
Lot 6 © 2016 Estate of Walasse Ting / Artists Rights
Society (ARS), New York

PAGE NEXT TO INDEX PAGE: 藝術家索引頁旁:
Lot 50 detail (局部)

INSIDE BCK COVER 封底裡:
Lot 28,29 © Zeng Fanzhi Studio

BACK COVER1 封底1:
Lot 9 © 2016 Artists Rights Society (ARS), New York
/ ADAGP, Paris

BACK COVER2 封底2:
Lot 23 detail (局部)
© Courtesy of Chu Teh-Chun estate

INTERNATIONAL ASIAN ART DEPARTMENT

CHAIRMAN AND INTERNATIONAL HEAD

Jonathan Stone
Tel: +852 2978 9989

Asian 20th Century & Contemporary Art

Eric Chang, *Deputy Chairman, Asia
International Director & Specialist Head of Department*
Tel: +852 2760 1766

Chinese Ceramics & Works of Art

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Géraldine Lenain, *International Director
Chairman's Office, Paris*

Tel: +33 (0)1 40 76 84 22

Rosemary Scott, *International Academic Director*
Tel: +44 (0)20 7389 2579

Leila de Vos van Steenwijk, *European Head*
Tel: +44 (0)20 7389 2578

Athena Zonars, *Deputy Chairman, Americas*
Tel: +1 212 636 2177

Chinese Paintings

Ben Kong, *Deputy Chairman, Asia
International Specialist Head of Department*
Tel: +852 2760 1766

Japanese & Korean Art

Mark Hinton, *International Director &
Specialist Head of Department*
Tel: +44 (0)20 7389 2595

Katsura Yamaguchi, *International Director*
Tel: +1 212 636 2157

BUSINESS DIRECTORS & MANAGERS

AMERICAS

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Emma Winder
Tel: +1 212 636 2183

ASIA

Lillian Ng
Tel: +852 2978 9995

Nicole Wright
Tel: +852 2978 9952

Nelly Li
Tel: +852 2978 6797

Samantha Sham
Tel: +852 2978 9939

EUROPE

Virginie Barocas-Hagelauer
Tel: +33 (0)1 40 76 85 63

PRIVATE SALES

Leanne Jagtiani
Tel: +1 212 974 4552

WORLDWIDE

AMSTERDAM

Peter van der Graaf
Tel: +31 (0) 20 575 5274

BANGKOK

Yaovanee Nirandara
Punchalee Phenjati
Tel: +66 (0)2 652 1097

BEIJING

Jinqing Cai
Tel: +86 (0) 10 8572 7900

ASIAN 20TH CENTURY & CONTEMPORARY ART

Dina Zhang
Tel: +86 (0) 10 8572 7928

CHINESE CERAMICS & WORKS OF ART

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

CHINESE PAINTINGS

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

ASIAN 20TH CENTURY & CONTEMPORARY ART

Joyce Chan
Marcello Kwan
Aileen Tse
Angel Yip
Cindy Lim
Melanie Cheung
Yimin Wang
Tel: +852 2760 1766

CHINESE CERAMICS & WORKS OF ART

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Sherese Tong
Timothy Lai
Ling'ao Tong
Tel: +852 2760 1766

CHINESE PAINTINGS

Jessie Or
Carmen Shek Cerne
Sara Mao
Amy Cheng
Sophia Zhou
Yorkie Tam
Tel: +852 2760 1766

JAKARTA

Charmie Hamami
Vanessa Pranoto
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Lim Meng Hong
Tel: +60 3 6207 9230

LONDON

CHINESE CERAMICS & WORKS OF ART

Pedram Rasti
Marco Almeida
Jeremy Morgan
Ivy Chan
Cherrei Yuan Tian
Caroline Allen (Consultant)
Tel: +44 (0)20 7389 2577

LONDON (SOUTH KENSINGTON)

CHINESE CERAMICS & WORKS OF ART

Kate Hunt
Denise Li
Katie Lundie
Tel: +44 (0)20 7752 3235

JAPANESE ART

Anastasia von Seibold
Kuniko Matsui
Tel: +44 (0)20 7752 3127

NEW YORK

ASIAN 20TH CENTURY & CONTEMPORARY ART

Tianyue Jiang
Sarima Taylor
Tel: +1 212 468 7133

CHINESE CERAMICS & WORKS OF ART

Margaret Gristina
Michelle Cheng
Tristan Bruck
Jessica Chang
Vicki Paloympis
Tel: +1 212 636 2180

CHINESE PAINTINGS

Elizabeth Hammer
Jennie Tang
Tel: +1 212 636 2193

JAPANESE & KOREAN ART

Takaaki Murakami
Tel: +1 212 636 2160

PARIS

ASIAN ART

Tiphaine Nicoul
Zheng Ma
Tel: +33 (0)1 40 76 76 05

ASIAN 20TH CENTURY & CONTEMPORARY ART

Clara Rivollet
Tel: +33 (0)1 40 76 85 83

SAN FRANCISCO

CHINESE CERAMICS & WORKS OF ART

Andrew Lick
Tel: +1 415 982 0982

CHINESE PAINTINGS

Rodania Leong
Tel: +1 917 951 2498

SEOUL

Hye-Kyung Bae
Tel: +82 2 720 5266

ASIAN 20TH CENTURY & CONTEMPORARY ART

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Gwenn Delamaire
Tel: +86 (0) 21 6279 8773

ASIAN 20TH CENTURY & CONTEMPORARY ART

Grace Zhuang
Tel: +86 (0) 21 2226 1516

CHINESE CERAMICS & WORKS OF ART

Harriet Yu
Tel: +86 (0) 21 2226 1527

SINGAPORE

Wen Li Tang
Tel: +65 6235 3828

ASIAN 20TH CENTURY & CONTEMPORARY ART

Zineng Wang
Dexter How
Hui Min Teo
Tel: +65 6838 7202

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

ASIAN 20TH CENTURY & CONTEMPORARY ART

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

CHINESE PAINTINGS

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Gen Ogo
Masahiko Kuze
Tel: +81 (0)3 6267 1766

SPECIALISTS AND SERVICES FOR THIS AUCTION

ASIAN 20TH CENTURY AND CONTEMPORARY ART SPECIALISTS & LIAISONS



Eric Chang



Dina Zhang



Joyce Chan



Marcello Kwan



Lihua Tung



Zineng Wang



Grace Zhuang



Gen Ogo



Yunah Jung



Clara Rivollet



Dexter How



Yu-Shan Lu



Tianyue Jiang



Hui Min Teo



Aileen Tse



Angel Yip



Elise Chen



Melanie Cheung



Yimin Wang

POST-WAR & CONTEMPORARY ART SPECIALISTS & LIAISONS



Barrett White



Edmond Francey



Han-I Wang



Bianca Chu



Jennifer Yum



Danqing Li



Elaine Holt



Jason Carey



Tan Bo

IMPRESSIONIST & MODERN SPECIALISTS & LIAISONS

ASIAN 20TH CENTURY AND CONTEMPORARY ART

INTERNATIONAL DIRECTOR

Eric Chang

HONG KONG

Joyce Chan
Marcello Kwan
Aileen Tse
Angel Yip
Cindy Lim
Melanie Cheung
Yimin Wang
Tel: +852 2978 6728
Fax: +852 2525 1572

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7900
Fax: +86 (0) 10 8572 7901

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 6279 8773
Fax: +86 (0) 21 6279 8771

TAIPEI

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

SINGAPORE

Zineng Wang
Dexter How
Hui Min Teo
Tel: +65 6715 9355
Fax: +65 6235 8128

JAKARTA

Vanessa S Pranoto
Tel: +62 (0) 21 7278 6268
Fax: +62 (0) 21 7278 6282

SEOUL

Yunah Jung
Tel: +822 720 5266
Fax: +822 722 5444

TOKYO

Gen Ogo
Tel: +81 (0)3 6267 1766
Fax: +81 (0)3 6267 1767

NEW YORK

Tianyue Jiang
Tel: +1 212 468 7124

PARIS

Clara Rivollet
Tel: +33 1 40 76 84 14
Fax: +33 1 40 76 85 86
Jean-Francois Hubert (Senior
Consultant, Vietnamese Art)

BUSINESS DIRECTOR

Lillian Ng
Tel: +852 2978 9995

BUSINESS MANAGER

Samantha Sham
Tel: +852 2978 9939

BUSINESS COORDINATORS

Annie Lee
Tel: +852 2978 9994

Othniel Jai Prakash
Tel: +852 2978 6866

ASSISTANT EXHIBITION MANAGER

Kelvin Li
Tel: +852 2978 6717
Fax: +852 2525 1572

COORDINATORS & ADMINISTRATORS

Malina Ma, **Hong Kong**
Tel: +852 2978 6709

Kimmy Lau, **Hong Kong**
Tel: +852 2978 6743

Nellie Poon, **Hong Kong** (Copyright)
Tel: +852 2978 9973

Sarina Taylor, **New York**
Tel: +1 212 974 4540
Fax: +1 212 636 4932

Yiwen Huang, **Taipei**
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

Angel Chiang, **Taipei**
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

Salome Zelic, **Paris**
Tel: +33 1 40 76 85 83
Fax: +33 1 40 76 85 86

LOGISTIC COORDINATOR

Samson Po
Tel: +852 2978 6867
Fax: +852 2525 1572

POST WAR & CONTEMPORARY ART

INTERNATIONAL DIRECTOR

Barrett White
+1 212 636 2151

NEW YORK

Han-I Wang
Tel: +1 212 484 4835
Jennifer Yum
+1 212 468 7124

LONDON

Edmond Francey
+44 20 7389 2630
Bianca Chu
Tel: +44 20 7389 2502

SHANGHAI

Danqing Li
+86 (0) 21 6279 8773

IMPRESSIONIST & MODERN

Elaine Holt
+852 2978 6787
Jason Carey
+44 207 389 2833
Tan Bo
+86 147 1493 5690

SERVICES

WRITTEN AND TELEPHONE BIDS

Tel: +852 2978 9910
Fax: +852 2973 0136
Email: bidsasia@christies.com

AUCTION RESULTS

HK: +852 2760 1766
UK: +44 (0)20 7627 2707
US: +1 212 703 8080
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +852 2760 1766
Fax: +852 2973 0136

PAYMENT

Buyers
Tel: +852 2760 1766
Fax: +852 2973 0111

Consignors

Tel: +852 2978 6870
Fax: +852 2973 0111

ART TRANSPORT

Francis Tsang
Aaron Wong
Kyle Chau
Kelvin Lo
Keith Lam
Issac Lee
Tel: +852 2978 9914
Tel: +852 2978 9953
Fax: +852 2869 9325

www.christies.com

EMAIL

For general enquiries about this action, emails should be addressed to Auction Administrators(s) at acahk@christies.com.

1

YOSHITOMO NARA (JAPANESE, B. 1959)

Untitled

signed with artist's signature; dated '95' (on the reverse)
acrylic on canvas
31.8 x 40.9 cm. (12 1/2 x 16 1/8 in.)
Painted in 1995

HK\$600,000-800,000 (US\$78,000-100,000)

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, *Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs*, Tokyo, Japan, 2011 (illustrated, plate P-1995-063, p. 128).

奈良美智

無題

壓克力 畫布
1995年作
簽名：藝術家簽名（畫背）

來源

日本 東京 小山登美夫畫廊
亞洲 私人收藏

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》
Bijutsu Shuppan Sha 東京 日本 (圖版，第P-1995-063圖，第128頁)

"I wish it is not merely a work, or a topical subject confined on one occasion, I pursue works that are more fundamental, timeless, and able to sink into the subconscious mind."

- Yoshitomo Nara

「我希望它不僅僅是一件作品，或是僅僅局限在某個場合的話題，我所追求的，是更加根源性的、不隨時光流逝而變化的、彷彿滲入人類意識之中的作品。」

- 奈良美智



2

YAYOI KUSAMA (JAPANESE, B. 1929)

Yellow River

signed 'Yayoi Kusama' in English; titled in Japanese; dated '1988' (on the reverse)
acrylic on canvas
45.5 x 38 cm. (17 7/8 x 15 in.)
Painted in 1988

HK\$800,000-1,200,000 (US\$100,000-150,000)

PROVENANCE

Private Collection, Asia

The work is accompanied by a registration card issued by the artist's studio.

Yellow River (Lot 2) is a rare Chinese-themed work from Kusama's oeuvre. Painted in 1988, her works of this period are filled with all-over compositions in bright colours. Vivid yellow wavy shapes meander through a palette of verdant green, in line with the vocabulary of biomorphic and microscopic organic form, creating a harmonious symphony of shapes and colours.

The *Yellow River* or Huáng Hé is considered the mother river of China. The 5,464-kilometer river is Asia's second longest. Originating in the Bayan Har Mountains in Qinghai province of western China, it runs through nine provinces in its course to the Bo Hai sea near the city of Dongying in Shandong province.

Few waterways capture the soul of a nation more deeply than the *Yellow River*. Its basin was the center of Chinese politics, economy and culture for over 2,000 years. However, its unpredictable and devastating floods also earned it the

《黃河》(Lot 2) 創作於1988年，是草間彌生所有作品中罕見的中國題材畫作。這一時期，草間彌生的作品多為色彩明亮的滿佈繪畫。該幅作品中，鮮黃的波浪曲線在一片翠綠中蜿蜒遊走，如高原上九曲十八彎的黃河又如同生物和微生物形態，奏出形狀與色彩的和諧交響樂。

黃河是中國的母親河，總長5464公里，是亞洲第二長河。黃河發源於中國西部青海省境內的巴顏喀拉山脈，流經9個省份，最終在山東省東營市附近匯入渤海。

鮮少有河流能像黃河這樣如此深刻地體現一個國家的靈魂。兩千多年裡，黃河流域曾是中國的政治、經濟和文化中心。然而，

草間彌生

黃河

壓克力 畫布
1988年作
簽名: 黃河 1988 yayoi kusama (畫背)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡。

distinction as River of Sorrow or the Scourge of the Sons of Han. It is to China what the Nile is to Egypt – the cradle of Civilization, a symbol of lasting grandeur, a force of nature both admired and feared.

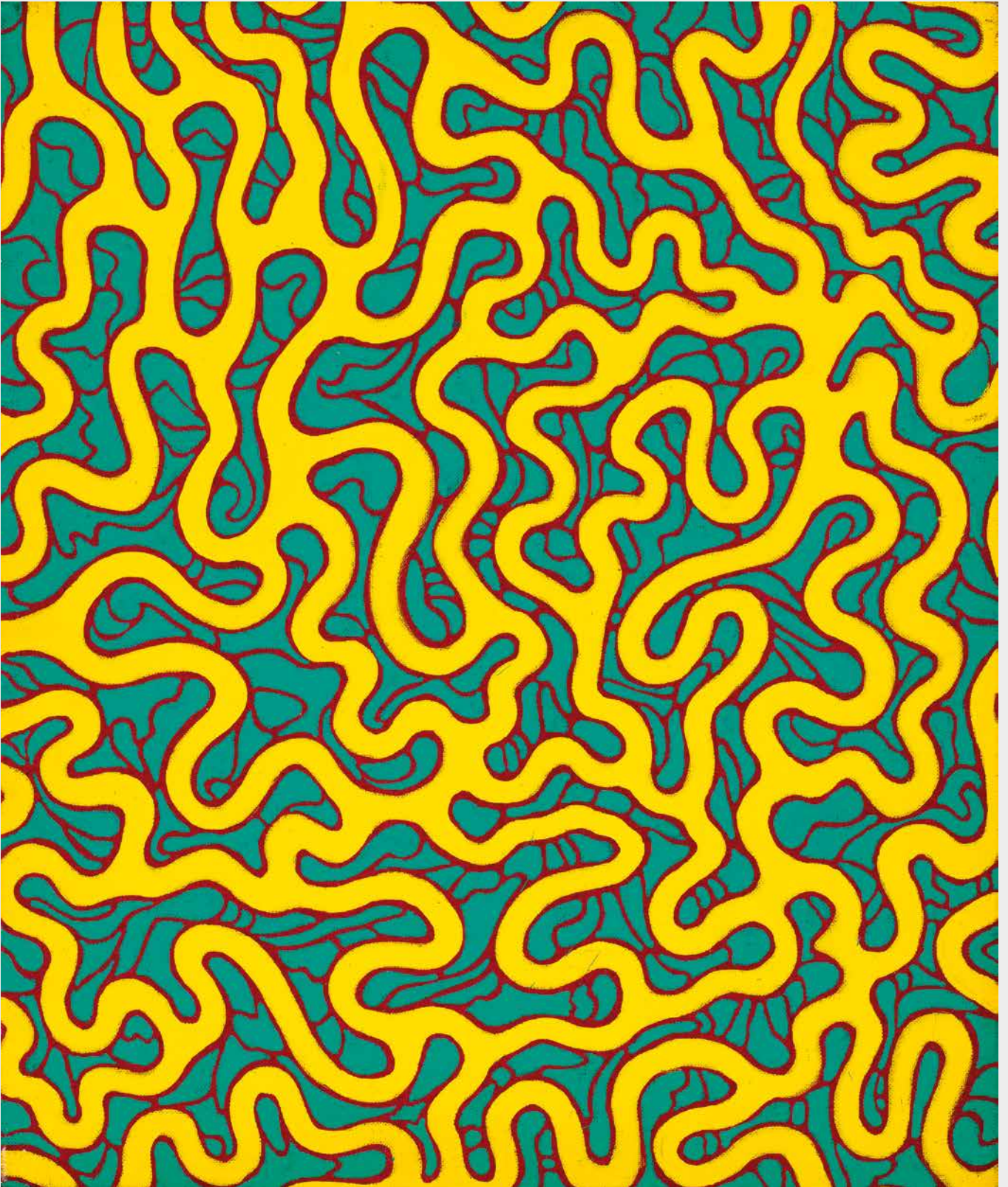
In *Yellow River*, the expressive and brilliantly hued river displays a strong sense of life and her love for nature. From a bird's-eye view, the main *yellow river* bends through the landscape of north west and central China, the rich soil it carries bring agricultural abundance and nourish lives as it passes. Tributaries recall the pumping blood vessels as part of the circulatory system. The background is reminiscent of the lush emerald green rice fields, forming a magical otherworldly landscape. It echoes the admiration and humility towards Mother Nature. In their purity, the canvas suggests a spiritualism that reflects the artist's interest in nature and Eastern philosophy.

由於黃河的洪澇災害破壞性大，難以預測，它又被稱作「悲傷之河」和「炎黃子孫的苦難之源」。黃河之於中國正如尼羅河之於埃及：它是文明的搖籃，是不朽輝煌的象徵，是令人敬畏的自然力量。

《黃河》中，極富表現力且色彩明豔的河流彰顯著強勁的生命力和藝術家對自然的熱愛。鳥瞰黃河，河流主幹蜿蜒穿過中國西北部和中部，所到之處，河水中肥沃的泥沙均使農業得以興盛，使萬物得到滋養。而支流則如同循環系統中輸送血液的血管。畫作背景彷彿鬱鬱蔥蔥的群山，構成超脫世俗的畫面。畫作體現著人類對大自然的讚美與敬畏。純淨的畫布上流露出一絲唯心主義色彩，體現了藝術家對大自然以及東方哲學思想的濃厚興趣。



Yellow River Meanders of Northwest China
中國西北部蜿蜒的黃河





3

RONALD VENTURA (FILIPINO, B. 1973)

Bedtime Stories

signed and dated 'Ventura 2010' (on the back of the TV)

mixed media sculpture in old TV
46 x 62 x 49 cm. (18 1/8 x 24 3/8 x 19 1/4 in.)
Executed in 2010

HK\$120,000-160,000 (US\$16,000-21,000)

EXHIBITED

Singapore, *Art Stage Singapore*, 12 January-16 January 2011.

羅納德·文圖拉

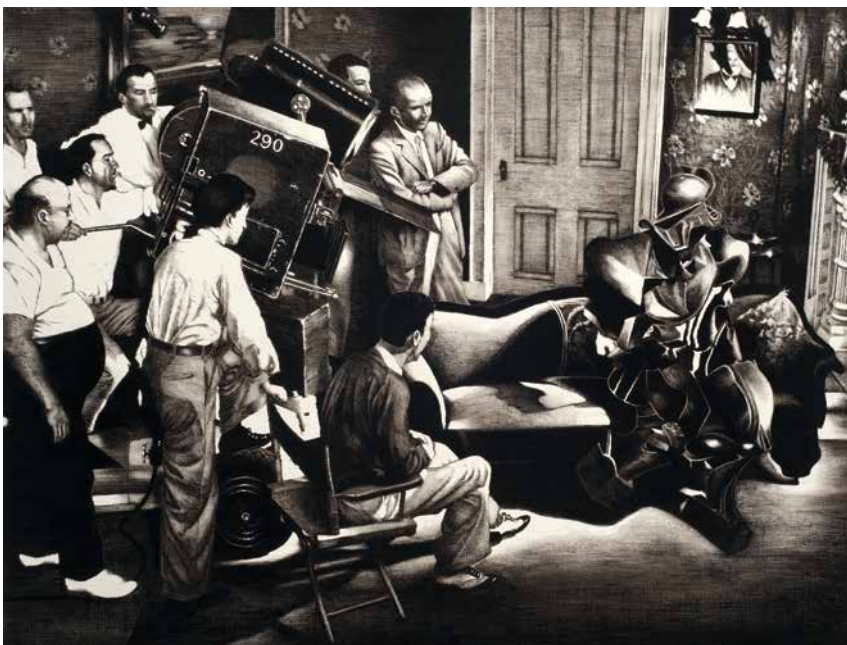
睡前故事

綜合媒材 雕塑 舊電視機
2010年作

簽名: Ventura 2010 (電視機背)

展覽

2011年1月12日-1月16日「新加坡Art Stage藝博會」
新加坡



4

VICTOR BALANON (FILIPINO, B. 1972)

Nameless Hundred XXXV

ink and acrylic on canvas
91 x 122 cm. (35 7/8 x 48 in.)
Painted in 2013

HK\$40,000-60,000 (US\$5,200-7,700)

PROVENANCE

Private Collection, Asia

VICTOR BALANON

無名百家 XXXV

水墨 壓克力 畫布
2013年作

5

WALASSE TING (DING XIONGQUAN, CHINESE,
1929-2010)

Untitled

acrylic on paper, mounted on canvas
180.2 x 97.5 cm. (70 15/16 x 38 3/8 in.)
one seal of the artist (upper left)

HK\$250,000-450,000 (US\$33,000-58,000)

PROVENANCE

Acquired directly from the artist by the present owner
Private collection, Europe

丁雄泉

無題

壓克力 紙本 裱於畫布
鈐印：採花大盜（左上）

來源

現藏者直接購自藝術家
歐洲 私人收藏





6

WALASSE TING (DING XIONGQUAN, CHINESE, 1929-2010)

Untitled; & Untitled

signed 'Ting'; dated '59' (back side of smaller sculpture)

two clay sculptures

18.5 x 12 x 15 cm. (7 1/4 x 4 3/4 x 5 7/8 in.); & 32 x 19 x 33 cm. (12 5/8 x 7 1/2 x 13 in.) (2)

Executed in 1959

HK\$20,000-40,000 (US\$2,600-5,200)

PROVENANCE

Private Collection, USA

丁雄泉

無題；及無題

陶土 雕塑（共兩件）

1959年作

簽名：Ting 59（小雕塑的後端）

來源

美國 私人收藏

7

WALASSE TING (DING XIONGQUAN, CHINESE, 1929-2010)

Still Life

acrylic on paper

37.8 x 74.5 cm. (14 7/8 x 29 3/8 in.)

Painted in the early 1990s

one seal of the artist (lower right)

HK\$60,000-120,000 (US\$7,800-15,000)

PROVENANCE

Private Collection, New York, USA

丁雄泉

靜物

壓克力 紙本

1990年代初作

鈐印：採花大盜禦(右下)

來源

美國 紐約 私人收藏





8

WALASSE TING (DING XIONGQUAN, CHINESE, 1929-2010)

Ruth and Rose

titled, signed, dated and inscribed 'Ruth and Rose Ting 1994-9-8
Amsterdam' (on the reverse)

acrylic on canvas

70 x 100 cm. (27 1/2 x 39 3/8 in.)

Painted in 1994

HK\$340,000-480,000 (US\$44,000-62,000)

PROVENANCE

Private Collection, New York, USA

丁雄泉

露絲和玫瑰

壓克力 畫布

簽名：Ting（畫背）

來源

美國 紐約 私人收藏

BERNARD BUFFET (1928-1999)*Le clown musicien*

signed and dated 'Bernard Buffet 1966' (center left); signed again 'Bernard Buffet' (lower left); numbered 'XVII / XV / 26' (upper left, upper right, lower right); respectively)
watercolour, coloured wax crayons, black ballpoint pen and pencil on paper laid down on canvas
25 1/4 x 19 1/4 in. (64 x 49 cm.)
Executed in 1966

HK\$600,000-900,000 (US\$78,000-120,000)**PROVENANCE**

Wally Findlay Galleries, Inc., New York.
Private collection, Florida, by whom acquired from the above on 12 April 1972; sale, Sotheby's, New York, 6 May 2015, lot 144.
Acquired at the above sale by the present owner.
This work is recorded in the Maurice Garnier Archive.

Le clown musicien was executed by French artist Bernard Buffet in 1966, a time during which the artist had achieved great artistic renown in Paris. In 1943 Buffet began his career in Paris, enrolling at the Ecole Nationale Supérieure des Beaux Arts. In 1947, at only nineteen-years-old, Buffet had his first solo exhibition. Buffet had begun to achieve national acclaim by the beginning of the 1950s, and in 1955 he was voted one of the greatest post-war artists in France by the art review *Connaissance des Arts*. A predominantly figurative artist, Buffet developed a distinctive and unmistakable style depicting highly stylized figures and objects with strong, expressive black lines and flattened, bold color. In 1971 the French State awarded him the Légion d'Honneur and in 1974 he was elected to join the Académie des Beaux-Arts.

Le clown musicien portrays a tragicomic clown: a musician in a clown costume stands facing the viewer, engaging us with a melancholic gaze that is at odds with the cheerful character of his attire; the exaggerated make-up on his face contrasts sharply with his forlorn expression. In its combination of music and theatre costumes, the present work evokes a tradition which had been central to much of the art of the avant-garde. In the first half of the 20th-century, clowns, acrobats, and musicians had become symbolic figures in the works of artists such as Pablo Picasso, Marc Chagall and Georges Rouault. In those years, the figure of the circus performer was often used as a representation



Bernard Buffet in his studio.

工作室中的貝爾納·布菲

© Photo by Maurice Jarnoux/Paris Match via Getty Images.

© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

貝爾納·布菲 (1928-1999)

小丑樂手

簽名、日期及編號：Bernard Buffet 1966 (左中)；Bernard Buffet (左下)；XVII/XV/26 (分別於左上、右上及右下)
水彩 顏色蠟筆 鉛筆 黑色鋼筆 紙本 裱於畫布
1966年作

來源

紐約沃利·芬德萊畫廊
佛羅里達州私人收藏 (1972年4月12日購自上述收藏)；2015年5月6日，
紐約蘇富比，拍品編號144
現藏家購自上述拍賣

此作品收錄於穆倫斯·葛尼資料庫

of the marginalized, story-teller figure of the artist himself, evoking the hardships of his vocation, but also the charm and magic of his art, as he conjures new imaginary worlds into existence, immersing the viewer in his narrative web. *Le clown musicien* presents the theme of the clown in the unmistakable style of Buffet: the figure is outlined with dramatic black lines, combined with flat areas of color, adding to the picture's charged atmosphere.

Buffet first turned to the subject of clowns and the circus in 1955. Though a seemingly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with a muted color palette and with the same solemn, melancholic expressions that can be seen in the present work. Instead of presenting a comedic extrovert, Buffet has portrayed a vulnerable, introverted image of the clown; his theatrical and cheerful mask is dropped, exposing a more human element to the portrait of the entertainer.

Buffet's art in general was understood to be akin to the Existentialist philosophy which compellingly voiced the feeling of disorientation which characterized the Post-War period. His figures reflected and expressed the angst and trauma of the period.

Much later in the century, contemporary Chinese artist Zeng Fanzhi also contemplated the concept of a figure's mask or external façade in his important Mask series, which he began in 1994. In these paintings, Fanzhi depicted portraits of figures whose facial features were distorted and concealed by white masks with blank and vacant expressions, a comment on the sense of alienation and isolation the artist felt in the rapidly changing society of China in the mid-1990s.

Accompanying *Le clown musicien* is an equally sized sheet of paper on which Buffet has written a note in crayon exclaiming, « "Le Clown Musicien" La "Grande" Musique c'est Lui, » which translates to "The Clown Musician, The 'Grand' Music is Him." *Le clown musicien* thus presents not only a key motif in the artist's career, but also encapsulates his unique style and distinctive mode of expression.





Bernard Buffet, *Deux clowns, saxophone*, 1989. Sold, Christie's, Shanghai, 26 April 2014, lot 18. Sold for 4,950,000 CNY (791,480 USD)
貝爾納·布菲《兩個小丑(薩克斯風)》，1989年作·2014年4月26日·上海佳士得·拍品編號18·成交價：人民幣4,950,000 (美元791,480)
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Bernard Buffet, *Le Clown Jojo*, 1966. Sold, Christie's, Shanghai, 25 April 2015, lot 109, Sold for 1,830,000 CNY (298,383 USD)
貝爾納·布菲《小丑喬喬》1966年作·佳士得上海2015年4月25日 編號109 成交價：人民幣1,830,000 (美元298,383)
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

《小丑樂手》由法國藝術家貝爾納·布菲於1966年創作，當時的布菲已經在巴黎取得非常傑出的藝術成就。布菲多產的職業生涯橫跨二十世紀重要時期。藝術家在1943年開始於巴黎學習，並在1947年以19歲之齡舉行首次個展。由1950年代初開始，布菲便得到法國上下一致的好評，並於1955年獲《藝術鑒賞雜誌》(Connaissance des Arts) 選為法國最偉大的戰後藝術家之一。其創作以具象作品為主，以與眾不同的鮮明風格描繪極具代表性的人與物；作品充滿極具張力的黑色線條以及平鋪的大膽用色。1971年他獲頒發法國榮譽軍團勳章，更在1974年被選入法蘭西藝術院。

《小丑樂手》中的主角亦悲亦喜。穿著小丑服飾的樂手以落寞的眼神凝視觀眾，與其鮮豔熱烈的服裝顯得格格不入，他臉上誇張的妝容亦與沮喪的表情形成對比。作品中樂手及戲劇服裝等元素，是二十世紀初一眾前衛藝術家共同關注的主題。小丑、雜技演員和樂手作為具有象徵意義的符號，頻頻出現在畢卡索、夏卡爾及魯奧等大師的作品中。布菲常以馬戲團演員代表另一個自我，細訴他被邊緣化的艱辛職業生涯。他的作品迷人又充滿引人入勝的魔力，往往把觀眾帶入他所建構的虛幻世界。在《小丑樂

手》中，布菲以其鮮明的個人風格表現「小丑」這個主題，粗黑的線條勾勒連同平面色塊更將畫中氣氛推向高潮。

畫家在1955年首次創作馬戲團系列作品。看似輕鬆有趣的題材，卻在勾畫小丑和雜技演員時運用了暗啞的色調，並輔以與本作品中的小丑相仿的憂鬱表情。對比起外向滑稽的外表，布菲描繪了小丑脆弱內斂的內心世界。歡快的戲劇面具掉落，露出的是人性的複雜與悲哀。

布菲的作品常被歸類於存在主義，表達歐洲戰後社會的迷失。他的小丑反映了當時社會的焦慮和創傷。

同世紀後期，中國當代藝術家曾梵志在其最具代表性的「面具」系列中也運用相似手法體現人物外形與內在的反差。曾氏自1994年開始創作此系列作品，畫中人物扭曲的面部被空洞且茫然的面具遮蔽，表達了藝術家面對九十年代中期中國社會巨變而倍感孤獨與疏離的心情。

《小丑樂手》的特別之處亦在於附在作品上的一張同樣尺寸的紙箋，上有藝術家以蠟筆書寫的題詞：「小丑樂手，『偉大』的音樂就是他。」由此可見，《小丑樂手》展示的不僅是藝術家職業生涯中一個極為關鍵的主題，亦是布菲獨特風格與形式的集中體現。

Pablo Picasso, *Arlequin assis (Le peintre Jacint Salvadó)*, 1923. Kunstmuseum Basel,
巴布羅·畢卡索《坐著的小丑》，1923年作·巴塞爾現代美術館
© akg-images.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Zeng Fanzhi, *Mask No. 3*, 1995. Sold, Christie's, London, 16 October 2014, lot 91. Sold for 1,022,500 GBP (1,642,306 USD)
曾梵志《面具No.3》，1995年作·2014年10月16日·倫敦佳士得·拍品編號91·成交價：英鎊1,022,500 (美元1,642,306)
© Zeng Fanzhi Studio



10

PABLO PICASSO (1881-1973)

Poisson bleu (A.R. 180)

stamped, marked and numbered 'Madoura Plein Feu/Empreinte Originale de Picasso/I 101/185/200' (underneath)
white earthenware ceramic plate, partially engraved and with coloured engobe and glaze
Length: 15 1/4 in. (38.6 cm.)
Conceived in 1953 and executed in a numbered edition of 200

HK\$48,000 - 65,000 (US\$6,000-8,000)

巴布羅·畢卡索 (1881-1973)

《藍色的魚》(A.R. 180)

印鑑、標記及編號：Madoura Plein Feu/Empreinte Originale de Picasso/I 101/185/200 (底部)
白陶瓷碟 局部雕刻 化妝土 釉面
1953年構思：共200版



11

PABLO PICASSO (1881-1973)

Colombe sur lit de paille (A.R. 79)

stamped and marked 'Madoura Plein Feu/D'Après Picasso/2^{ème} version/GR/Edition Picasso' (underneath)
white earthenware ceramic plate, partially engraved and with coloured engobe and glaze
Length: 15 in. (38 cm.)
Conceived in 1949 and executed in an edition of 300

HK\$48,000 - 65,000 (US\$6,000-8,000)

巴布羅·畢卡索 (1881-1973)

《稻草上的鴿子》(A.R. 79)

印鑑及標記：Madoura Plein Feu/D'Après Picasso/2^{ème} version/GR/Edition Picasso (底部)
白陶瓷碟 局部雕刻 化妝土 釉面
1949年構思：共300版



THE SOVEREIGN ART FOUNDATION

THIS PROPERTY IS GENEROUSLY DONATED BY THE ARTISTS AND SOLD TO BENEFIT THE SOVEREIGN ART FOUNDATION, HONG KONG

此拍品由藝術家慷慨捐贈，拍賣收益將捐贈SOVEREIGN 傑出藝術基金會作慈善用途

The Sovereign Art Foundation (SAF) is a charity that raises money to help disadvantaged children across Asia using the arts as rehabilitation, education and therapy. SAF was established in 2003 with a well-defined twin focus: to bring the proven benefits of art to underprivileged children in the region and to recognise the growing wealth of contemporary art talent in the Asia Pacific Region.

Sovereign 傑出藝術基金（SAF）是一個慈善機構，由藝術項目來籌集資金並透過用藝術幫助亞洲各地的弱勢兒童康復，教育和治療。SAF成立於2003年，有一個良好詮釋的雙重點：用藝術的方式支持和幫助貧困兒童，及確認到亞太地區當代藝術人才。

12

NAVIN RAWANCHAIKUL (THAI, B. 1971)

There Is No Voice #6

bottle, photograph, wood and glass sculpture
70 x 70 x 146 cm. (27 1/2 x 27 1/2 x 57 1/2 in.)
Executed in 2010

HK\$200,000-260,000 (US\$26,000-34,000)

NAVIN RAWANCHAIKUL

沒有聲音 第6號

瓶 照片 木材 玻璃 雕塑
2010年作





13

ANTONY GORMLEY (BRITISH, B. 1950)

Learning to Think IX

inscribed; titled; signed and dated 'for Sovereign Art Foundation Antony 7.10.15 Learning to Think IX artist's signature 2011' (on the reverse)
carbon and casein on paper
38 x 28 cm. (15 x 11 in.)
Executed in 2011

HK\$150,000-250,000 (US\$20,000-32,000)

安東尼·葛姆雷

學習思考IX

碳 酪蛋白 紙本
2011年作
簽名：藝術家簽名 2011（畫背）



14

YANG YONGLIANG (CHINESE, B. 1980)

Peach Blossom Colony-Appreciation of the Waterfall

titled in Chinese; numbered '2/7'; dated '2011'; signed in Chinese (lower right)
Epson Inkjet Print on fine art paper
35 x 140 cm. (13 3/4 x 55 1/8 in.)
edition 2/7
Executed in 2011

HK\$50,000-60,000 (US\$6,500-7,700)

This work is accompanied by a certificate issued by the artist's studio

楊詠梁

桃源記之觀瀑圖

愛普生藝術微噴 超光滑美術紙
版數：2/7
2011年作
簽名：楊詠梁（右下）
此作品附設藝術家工作室所簽發之證書



15

15

HIROYUKI MATSUURA (JAPANESE, B. 1964)

Windy Bunny Porcelain

stamped 'Hiroyuki Matsuura ©HIROYUKI MATSUURA 2008' (on the back); numbered '006/160' (at the bottom)
ceramic and fur sculpture
40 x 11 x 11 cm. (15 3/4 x 4 3/8 x 4 3/8 in.)
edition 6/160
Executed in 2008

HK\$25,000-40,000 (US\$3,300-5,200)

PROVENANCE

Tokyo Gallery, Tokyo, Japan
Acquired from the above by the present owner
The work is accompanied by a certificate issued by the gallery.

松浦浩之

Windy Bunny Porcelain

陶瓷 軟毛 雕塑
版數：6/160
2008年作
蓋印：Hiroyuki Matsuura ©HIROYUKI MATSUURA 2008（背後）；
編號006/160（底部）

來源

日本 東京 東京畫廊
現藏者購自上述畫廊
此作品附設藝術家所親簽之藝術品保證書。



16

16

YOSHITOMO NARA (JAPANESE, B. 1959)

Doggy Radio X Rimowa

polymer and fiberglass with FM radio, bluetooth, USB port, headphone jack and yamaha speaker system; rimowa suitcase
Doggy Radio: 33.5 x 23 x 33 cm. (13 1/4 x 9 x 13 in.)
Rimowa: 43 x 52 x 27.5 cm. (16 7/8 x 20 1/2 x 10 7/8 in.)
edition 7/200
Executed in 2011

HK\$30,000-40,000 (US\$3,900-5,200)

PROVENANCE

Private Collection, Asia
This work is accompanied by a certificate issued by the artist's studio.

奈良美智

Doggy Radio X Rimowa

塑料 玻璃纖維 音響 附FM 調頻 藍芽 USB插槽 音箱接頭;
Rimowa 旅行箱
版數：7/200
2011年作

來源

亞洲 私人收藏
此作品附設藝術家工作室所簽發之證書。



17

17

YOSHITOMO NARA (JAPANESE, B. 1959)

Mori Girl

mixed media sculpture
30 x 18 x 14.5 cm. (11 3/4 x 7 1/8 x 5 3/4 in.)
edition 53/200
Executed in 2012

HK\$55,000-85,000 (US\$7,100-11,000)

PROVENANCE

Private Collection, Asia
This work is accompanied by a certificate issued by the artist's studio.

奈良美智

Mori Girl

綜合媒材 雕塑
版數：53/200
2012年作

來源

亞洲 私人收藏
此作品附設藝術家工作室所簽發之證書。



18

18

YOSHITOMO NARA (JAPANESE, B. 1959)

Sleepless Night (Sitting)

flocked plaster, resin and wood with wooden box
30 x 16 x 15 cm. (11 3/4 x 6 1/4 x 5 7/8 in.)
edition 300
Executed in 2007

HK\$150,000-200,000 (US\$20,000-26,000)

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Yoshitomo Nara+graf: A to Z, exh. cat., Yoshii Brick Brew House, Tokyo, 2006, p. 194 (another example illustrated).

Y. Nara, Yoshitomo Nara: The Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010, Tokyo, 2011, pp. 314 and 402, no. E-2007-001 (another example illustrated).

EXHIBITED

Centro de Arte Contemporáneo de Málaga, *Yoshitomo Nara+graf: Torre de Málaga*, September 2007-January 2008, p. 45 and 59 (another example exhibited and illustrated).

This work is accompanied by a certificate issued by the artist's studio.

奈良美智

Sleepless Night (Sitting)

綜合媒材 雕塑
版數：300
2007年作

來源

現藏者直接購自藝術家

出版

2006年《奈良美智+graf：A to Z》Foil有限會社出版 東京 日本 (圖版為另一版數，第194頁)

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》Bijutsu Shuppan Sha 東京 日本 ((圖版為另一版數，第E-2007-001圖，第314頁)

展覽

2007年9月-2008年1月「奈良美智 + Graf：Torre de Málaga」馬加拉市立當代美術中心 馬加拉 西班牙 (展品及圖版為另一版數，第45及59頁)

此作品附設藝術家工作室所簽發之證書。



19

CHU TEH-CHUN (ZHU DEQUN, FRENCH/CHINESE, B. 1920)

No. 134

signed in Chinese; signed, titled and dated 'CHU TEH-CHUN No. 134 1962' (on the reverse)
gouache on paper
35.5 x 52.5 cm. (13 7/8 x 20 1/2 in.)
Painted in 1962

HK\$500,000-800,000 (65,000-100,000)

PROVENANCE

Private Collection, France
Anon. Sale, Christie's Hong Kong, 25 Nov, 2012, Lot 141
Acquired from the above by the present owner

The work is accompanied by a certificate of authenticity signed by the Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

While constructing the landscape composition, Chu Teh-Chun applied fiercely red colours filled with poetry and romance at the tip of his brush in *No. 134* (Lot 19) in 1962. Chu's spontaneous brushworks seems engender a dream-like experience that glides through the painting. At the same time,

作品《第一三四號》(Lot 19)創作於1962年，朱德群在這幅作品推置山水構圖的過程中，加入了宇宙基本元素的協調力量，並以充滿如火焰的閃耀光彩。藝術家的流暢的筆觸縱橫遊走如行雲流

朱德群

第一三四號

水粉 紙本
1962年作
簽名：朱德群 CHU TEH-CHUN No. 134 1962 (畫背)

來源

法國 私人收藏
2012年11月25日 佳士得香港 編號141
現藏者購自上述拍賣
此作品附朱德群工作室及朱董景昭女士簽發之保證書。
此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》。

he forgoes the singular vision of achieving variations in ink-wash. In his expedition for abstract inspired by Western art, Chu simultaneously succeeded to allude the structure of the soaring peaks and waterfalls poetic in the grandeur Chinese landscapes.

水，以抒情詩意的構圖描摹。朱德群用傳統文人化的留白技法，他也同時成功地在西方抽象繪畫的探索中，築構出中國式山水畫裡中飛流滂沱的空間營造。



20

ZAO WOU-KI (ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

Composition 1954

signed in Chinese; signed and dated 'ZAO 54' (lower right)
watercolour on paper
22 x 27 cm. (8 5/8 x 10 5/8 in.)
Painted in 1954

HK\$260,000-350,000 (US\$34,000-45,000)

PROVENANCE

Alisan Fine Art, Hong Kong, China
Acquired from the above by the present owner

LITERATURE

Alisan Fine Arts, *Zao Wou-Ki*, Hong Kong, China, 2003 (illustrated, p. 11).

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

趙無極

構圖 1954

水彩 紙本
1954年作
簽名：無極ZAO 54 (右下)

來源

中國 香港 藝倡畫廊
現藏者購自上述畫廊

出版

2003年《趙無極》藝倡畫廊 香港 中國
(圖版，第11頁)

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及樣·亨德根正籌備編纂的《趙無極作品編年集》（資料由趙無極基金會提供）。



“Modern painting does not excel on the range of subjects and techniques, but on its individuality and quality. The more original the technique, the higher it may soar. This is what I mean by: ‘first individuality, then quality’.”

- Liu Kuo Sung

「現代畫家不在於能畫的種類和方法多，而在於你畫得與別人不同，而後把它畫好來，你的技巧愈獨創、愈新，將來建得愈高，愈出人頭地。這就是『先求異，再求好』的真義所在。」

- 劉國松

21

LIU KUO-SUNG (LIU GUOSONG, CHINESE, B. 1932)

Fortune

signed in Chinese; dated '1986' (lower right)
ink and colour on paper
55.5 x 94 cm. (21 7/8 x 37 in.)
Painted in 1986
one seal of the artist (lower right)

HK\$650,000-900,000 (US\$85,000-120,000)

PROVENANCE

Private Collection, Asia

劉國松

際遇

水墨 設色 紙本
1986年作
簽名：劉國松一九八六（右下）
鈐印：劉（右下）

來源

亞洲 私人收藏



22

CHU TEH-CHUN (ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

Untitled

signed in Chinese; signed and dated 'CHU TEH-CHUN, 97' (lower right)
ink on paper
45.9 x 33.1 cm. (18 x 13 in.)
Painted in 1997

HK\$150,000-200,000 (US\$20,000-26,000)

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity signed by Chu Teh-Chun on 15th September 2005.

朱德群

無題

水墨 紙本
1997年作
簽名：朱德群 CHU TEH-CHUN 97 (右下)

來源

歐洲 私人收藏

此作品附朱德群2005年9月15日所簽發之保證書。

CHU TEH-CHUN (ZHU DEQUN, FRENCH/CHINESE, B. 1920)

Composition No. 288

signed and dated 'CHU TEH-CHUN 68' (lower right); signed in Chinese; signed, dated and titled 'CHU TEH-CHUN 1968 No.288' (on the reverse)

oil on canvas

62 x 65 cm. (24 3/8 x 25 5/8 in.)

Painted in 1968

HK\$2,200,000-3,200,000 (US\$290,000-410,000)

PROVENANCE

Private Collection, Asia

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

Chu Teh-Chun began his "abstract composition" series in 1956, in which he gave direct expression, through points, lines, planes, and colours, to the elements of form hidden within nature. The year 1960 marked a high point in the artist's career, when he was invited to participate in the prestigious Paris School Exhibition. His work *Composition No.288* (Lot 23) commissioned in 1968 demonstrates Chu Teh-Chun's vigorous creativity in the mid and late 1960s. Upon his mature and skillful control over points, lines, planes and colours, Chu smoothly combined eastern and western paintings. With his iconic pitch black, pale black, burnt umber and light brown of this period, the work reveals as overlapping mountains sitting in the cloud and mist. In the lower right corner, a bold contrast of emerald green and bright red not only enhanced a visual conflict also located a harmonious balance point beyond the colour-contrast and brought western colours of great expression into the context of Chinese paintings.

Seeing the dark cloud gathering, I truly experience the abstrusity and beauty of the "five colors of the ink" (referred by) Zhang Yanyuan was referring to.

- Chu Teh-Chun

朱德群從1956年開始了抽象的構圖系列，直接的表達潛藏在風景裡的點、線、面、色彩等形式元素。在1960年，獲選參加了當時享負盛名的「巴黎派畫展」，是朱德群創作歷程的第一個高峰。作品《構圖 No. 288》(Lot 23) 創作於1968年，見證了朱德群在1960年代中後期旺盛的創造力。藝術家憑藉對點、線、面、色彩的成熟駕馭，將東西方繪畫相融合。作品中運用了這一時期標誌性的瀝黑、淡黑、熟褐、淺褐構成畫面，仿如重巒迭嶂的群山、雲霧繚繞。畫面的右下方，翠綠、大紅的大膽對比，不僅增加了視覺的衝突感，更在色彩對立之上找到了和諧的平衡點，並將極富表現性的西畫色彩，帶入中國畫的語言中。



朱德群

構圖 No. 288

油彩 畫布

1968年作

簽名：CHU TEH-CHUN 68 (右下)；CHU TEH-CHUN 朱德群 1968 No. 288 (畫背)

來源

亞洲 私人收藏

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》。

The virtual-real comparison created by the haze in Pashien Mountain intrigued Chu Teh-Chun's interest in abstract painting, which was reflected in his work *Composition No. 288* commissioned in 1966: the diluted paint appears in ample layers to present a transparent feeling of rising cloud and mist in Chinese painting.

Chu Teh-Chun's *Composition No. 288* commissioned in 1968 can not only rival the aesthetic expression achieved in *Contemplating upon an Autumn Landscape* (Fig. 3) by Zhang Daqian, which shared the same lineage with the majestic and sumptuous Gold-blue landscape painting of Li Ssu-hsün in the Early Tang Dynasty in modern perspective, but also acquires a more impressive quality of outlining and blending effect of water and ink which gives the painting a restrained grace beneath its richness and magnificence.

在烏雲瀰漫時，我真正體會到張彥遠所論水墨畫「墨分五色」的玄妙。

- 朱德群

探訪八仙山時，身臨其境的雲霧空間的虛實對比，為朱德群邁向抽象繪畫找到了表達環境。作品《構圖 第288號》中稀釋的油彩交織出豐富的層次，表現中國山水中雲霧蒸騰的通透感。

若說張大千在《紅樹青山》所成就的美感，是以現代觀點傳承自唐初李思訓奇偉富麗的「金碧山水」，朱德群1968年的《構圖第288號》在意境表現上不僅能與之媲美，所展現水墨勾勒量染的表現可說是更勝一籌，在雍容外表下隱現著雅逸內斂。

Zhang Daqian, *Contemplating upon an Autumn Landscape*, 1967

Christie's Hong Kong, 31 May 2011, Lot 2728, Sold for:

HK\$51,060,000 (US\$6,583,523)

張大千《紅樹青山》1967年作佳士得香港 2011年5月31日編號2728 成交價：港幣 51,060,000 (美元6,583,523)



ADOLPH GOTTLIEB (1903-1974)*Summer #2*

signed, stamped with the Adolph and Esther Gottlieb Foundation Inc. stamp, titled, numbered and dated 'Adolph Gottlieb "SUMMER #2" 1964 6408' (on the reverse)
oil on linen
61 x 50.8 cm. (24 x 20 in.)
Painted in 1964.

HK\$1,500,000-2,500,000 (US\$200,000-320,000)**PROVENANCE**

Adolph and Esther Gottlieb Foundation, New York, USA
Manny Silverman Gallery, Los Angeles, USA
Acquired from the above by the present owner

EXHIBITED

Mexico City, Universidad Nacional Autónoma de México, *Actitudes plásticas: Selección de artistas contemporáneos de Estados Unidos y México, May-July 1965*.
Miami, Lowe Art Museum; Chicago, Terra Museum of American Art; New Brunswick, Rutgers University, Jane Voorhees Zimmerli Art Museum and New York, The Whitney Museum of American Art, *Abstract Expressionism: Other Dimensions*, October 1989–December 1990, pp. 42 and 98, no. 36 (illustrated).
Los Angeles, Manny Silverman Gallery, *Adolph Gottlieb: Small Images Spanning Four Decades 1938-1973*, April-June 1995, p. 17 (illustrated).

Radiating with power and vibrancy, Gottlieb's *Summer #2* (Lot 24) is an essential painting by the Abstract expressionist painter, Adolph Gottlieb.

In the 1964 work, the artist suspends his signature orb above an inky and gestural paint. Reducing his painted marks to their formal essence, Gottlieb creates an evocatively elemental composition with graphic and chromatic punch. *Summer #2* recalls the words of art critic Lawrence Alloway, who said, "Gottlieb's balance of surface and mark, field and gesture, has no parallel among his contemporaries" (L. Alloway, "Adolph Gottlieb and Abstract Painting," *Adolph Gottlieb: A Retrospective*, exh. cat., Corcoran Gallery of Art, Washington D.C., p. 54).



Mushroom cloud over United Nations Building, New York, 1960
©Armstrong Roberts/Corbis
聯合國大廈上方的蘑菇雲·紐約·1960年



Adolph Gottlieb in his Chelsea studio, New York, February 16, 1962.
Photo by Freb W. McDarrah/Getty Images. Artwork: © Adolph and Esther Gottlieb Foundation/Licensed by VAGA, New York, NY.
1962年2月16日 紐約 阿道夫·戈特利布在他切爾西的工作室

阿道夫·戈特利布*夏天 #2*

油彩 麻布
1964年作
簽名：Adolph Gottlieb（畫背）

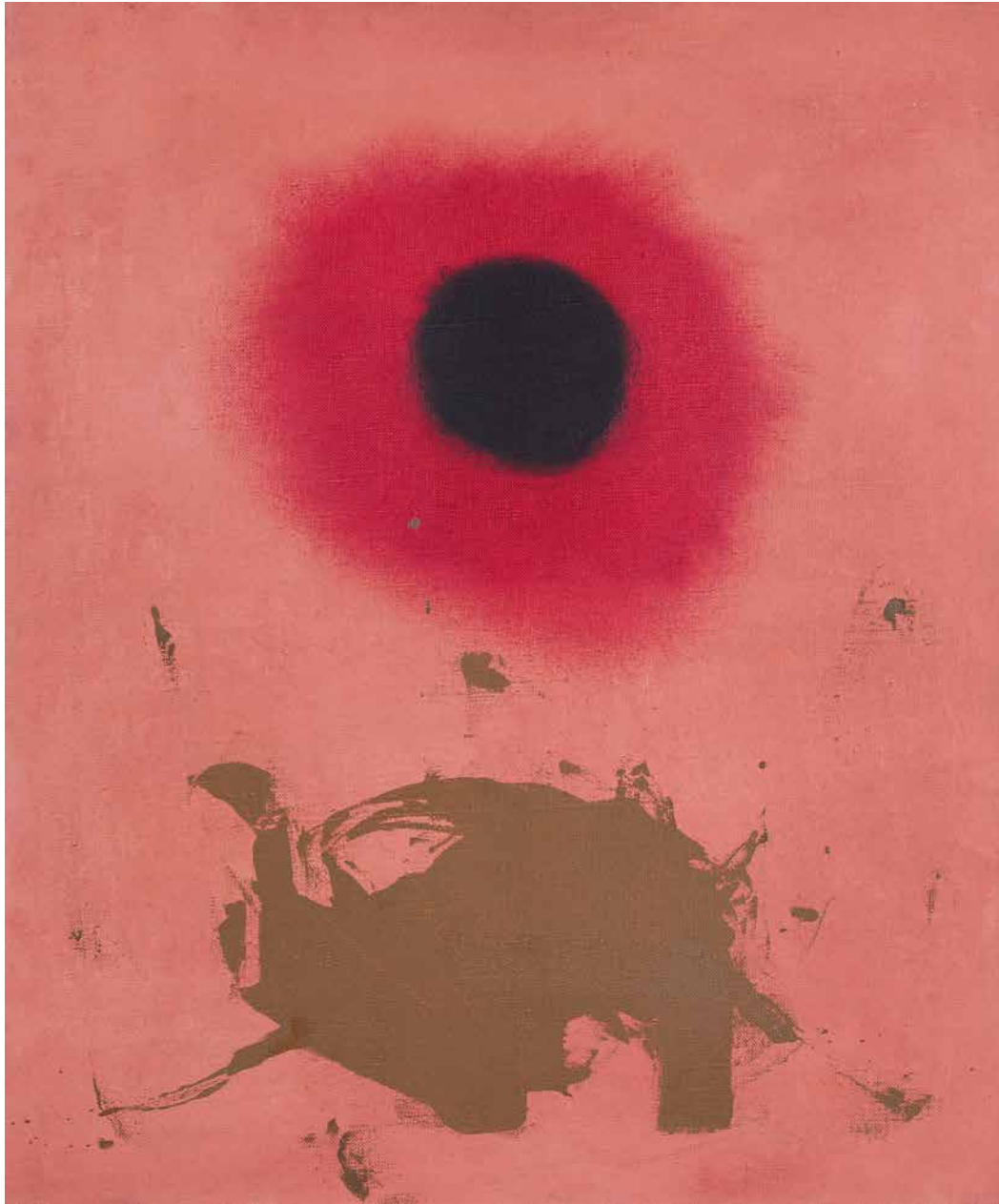
來源

美國 紐約 阿道夫和以斯帖·戈特利布基金會
美國 洛杉磯 曼尼·西爾弗曼畫廊
現藏者購自上述畫廊

展覽

1965年5月-7月「Actitudes plastic: Selección de artistas contemporáneos de Estados Unidos y México」墨西哥國立自治大學墨西哥城 墨西哥
1989年10月-12月「Abstract Expressionism: Other Dimensions」羅偉藝術博物館 邁阿密；Terra美國藝術博物館 芝加哥；簡·沃利斯·齊默裡藝術博物館 羅格斯大學 新布朗斯維克；惠特尼美國藝術博物館 紐約 美國（圖版·第42及第98頁36圖）
1995年4月-6月「Adolph Gottlieb: Small Images Spanning Four Decades」曼尼·西爾弗曼畫廊 洛杉磯 美國（圖版·第17頁）

In *Summer #2*, both compositional elements radiate with an intensity that seems to exceed their physical boundaries: while the upper disc pulses with energy, the calligraphic surge of paint below exhibits a sense of power and spontaneity. Observing his frequent use of red and black tones, Gottlieb remarked, "I feel that I use color in terms of an emotional quality... a vehicle for the expression of feeling. Now what this feeling is, is something I probably can't define, but since I eliminated almost everything from my painting except a few colors and perhaps two or three shapes, I feel a necessity for making the particular colors that I use, or the particular shapes, carry the burden of everything that I want to express, and all has to be concentrated within these few elements. Therefore, the color has to carry the burden of this effort" (A. Gottlieb, "Selected Writings," The Adolph & Esther Gottlieb Foundation, Inc., www.gottliebfoundation.org). The work's abstract forms reverberate with the tension of the Atomic Age with its glowing blood-red orb radiating above a massive force field, at the same time setting against an apocalyptic hue. As it captures the intense zeitgeist of the time, *Summer #2* also generates universal associations through its binary form, bringing to mind the mythological clash of Apollonian and Dionysian forces or the eternal cycle of creation and destruction. In *Summer #2*, Gottlieb generates an elemental tension between them that is virtually electric.



《夏天#2》(Lot 24)充滿著衝擊與震撼，是抽象表現主義畫家阿道夫·戈特利布的一幅力作。

作品創作于1946年，藝術家將他標誌性的圓形懸置於水墨般的姿態繪畫圖形之上。他排除繪畫的筆觸痕跡，力求表達圖形的本質特徵，利用圖形和色彩的力量創作引人共鳴的純粹繪畫。作品令人想起藝術評論家勞倫斯·阿洛韋對戈特利布的评价：「戈特利布對平面與符號、色域與姿態的平衡把握，在同時期的藝術家中無人能敵。」（「阿道夫·戈特利布與抽象繪畫」，勞倫斯·阿洛韋著，《阿道夫·戈特利布回顧展》，展覽目錄，科科倫藝術館，華盛頓，第54頁）。

在《夏天#2》中，圖形與色彩這兩種構圖元素均釋放著無窮的張力，似乎要超越自身的界限：上方的圓形搏動著，能量充沛；而下方如書法般起伏的圖形既力量強勁，又隨心所欲。至於對紅

黑色調的頻繁運用，戈特利布如此說道：「我使用顏色注重的是它們所代表的情感特質，顏色是表達情感的載體，至於是什麼樣的情感，可能我自己也無法界定。但是，由於我在畫作中排除了其他元素，只留下少量色彩和兩種圖形，因此我必須要使這些顏色或圖形承載我所要表達的一切，一切均須集中在這些有限的元素之上。這樣一來，顏色就必須承擔情感的重載。」（阿道夫·戈特利布語，《阿道夫·戈特利布選集》，阿道夫·戈特利布與艾斯特·戈特利布基金會，www.gottliebfoundation.org）

《夏天#2》的抽象圖形釋放著原子時代的緊張感，煥發著血紅色光芒的圓在強大的力場上方釋放能量，與背景的災難色調形成鮮明對比。畫作不僅精準地捕捉了時代精神，還通過二元形式建立了普遍聯繫，使觀者聯想善與惡的衝突，以及生與滅的永恆輪回。在《夏天#2》中，戈特利布在善與惡、生與滅之間營造了巨大張力，令人震撼。

25

TETSUYA ISHIDA (JAPANESE, 1973-2005)

Untitled

signed in Japanese; dated '2004' (on the reserve)

acrylic and oil on canvas

45.5 x 53 cm. (17 7/8 x 20 7/8 in.)

Painted in 2004

HK\$1,800,000-2,500,000 (US\$240,000-320,000)

LITERATURE

Kyuryudo Art Publishing Co., *Tetsuya Ishida Posthumous Works*, Tokyo, Japan, 2006 (illustrated, p. 67).

Nerima Art Museum, *Tetsuya Ishida-Our Self Portraits*, Tokyo, Japan, 2008 (illustrated, p. 39).

Kyuryudo, *Tetsuya Ishida-Complete*, Tokyo, Japan, 2013 (illustrated, p. 175).

石田徹也

無題

壓克力 油彩 畫布

2004年作

簽名：石田徹也 2004（畫背）

出版

2006年《石田徹也遺作集》求龍堂 東京 日本（圖版，第67頁）

2008年《石田徹也-我們的自畫像》練馬區立美術館 東京 日本（圖版，第39頁）

2013年《石田徹也全作品集》求龍堂 東京 日本（圖版，第175頁）

After its post-WWII economic boom, Japan once ranked as the world's 2nd most powerful economic powerhouse. In the 90's the country's economic bubble burst, and from 2000 onwards it has endured an extended economic downturn. These turbulent ages served as the backdrop for the youth and further life of artist Tetsuya Ishida, born in the Shizuoka Prefecture, Japan in 1973 and tragically died in a train accident in 2005.

The distinct stratification, tenacious organizational systems and teeming social pressures in Japanese society have encumbered the paltry individual with physical and spiritual fatigue, which he is unable to shake off. The young Tetsuya Ishida used his razor-sharp sensibilities, exquisite brushwork, surrealistic world-view, and an empathetic heart to reveal the truth about the conditions of the contemporary Japanese people.

二戰後日本經歷，經濟騰飛，曾經一度列為世界第二大經濟體，到90年代的經濟泡沫破滅，以及2000年之後的持續的經濟低迷。石田徹也1973年生於日本靜岡縣，遺憾地於2005年逝世於火車事故。藝術家就成長、生活經歷了這樣的動盪的大時代。

日本社會階層分明、制度的頑固、社會方面的壓力，都給予渺小的個體與身體及精神的疲憊，無法擺脫。年輕的藝術家以其敏銳的觸覺、細膩寫實的筆觸、超現實的世界觀，還有感同身受的心態，揭示了當代日本人的真實生活狀態。

In the work *Untitled* (Lot 25), the artist willingly transforms himself into the mundane washbasin of daily life, enfolding his friend with his warmth. His painting reveals his tender love and the distress of compassion, as well as the artist's boldly applied feelings of care, appreciation and yearning. Because of the obstacles of language and the division of each other's species, they can only face each other, and nothing more. Tetsuya Ishida once said, "I overwhelmingly feel pain, misery, grief, distress and solitude, among other plights of humans. I wish to digest and represent these things anew in my own way."

Having undergone specialized visual training, and possessing of an innate talent and diligence, the artist utilized every single brushstroke in his paintings to reveal various issues underlying modern society, thus hoping to attain salvation.

作品《無題》（Lot 25）中，藝術家甘心化身為日常生活中極為平常的洗手台，溫暖的環抱著他的「朋友」。畫面中流露著疼愛和憐憫的憂傷，但更能看到藝術家的勇敢的付出呵護、珍視與渴望之情。是語言的障礙，也是彼此族群的分割，他們之間也是能使「相望」而已。他曾說：「人的痛、苦、悲、不安、孤獨等，都是我能強烈感受的東西。我想以自己的方法，把這些東西消化、再表現。」

藝術家經過專業的視覺學習，以及與生俱來才華與勤奮，透過一筆一筆的繪畫，揭露現代社會潛藏的種種問題，期盼以這樣的方式地得到救贖。



26

YU YOUHAN (CHINESE, B. 1943)

Abstract 1994-12

signed in Chinese; dated '1994' (lower right)

oil on canvas

86.2 x 76.2 cm. (34 x 30 in.)

Painted in 1994

HK\$1,000,000-1,600,000 (US\$130,000-210,000)

PROVENANCE

Private Collection, New York, USA (acquired directly from the artist)

余友涵

抽象 1994-12

油彩 畫布

1994年作

簽名：余友涵（右下）

來源

美國 紐約 私人收藏 (此作品直接購自藝術家)

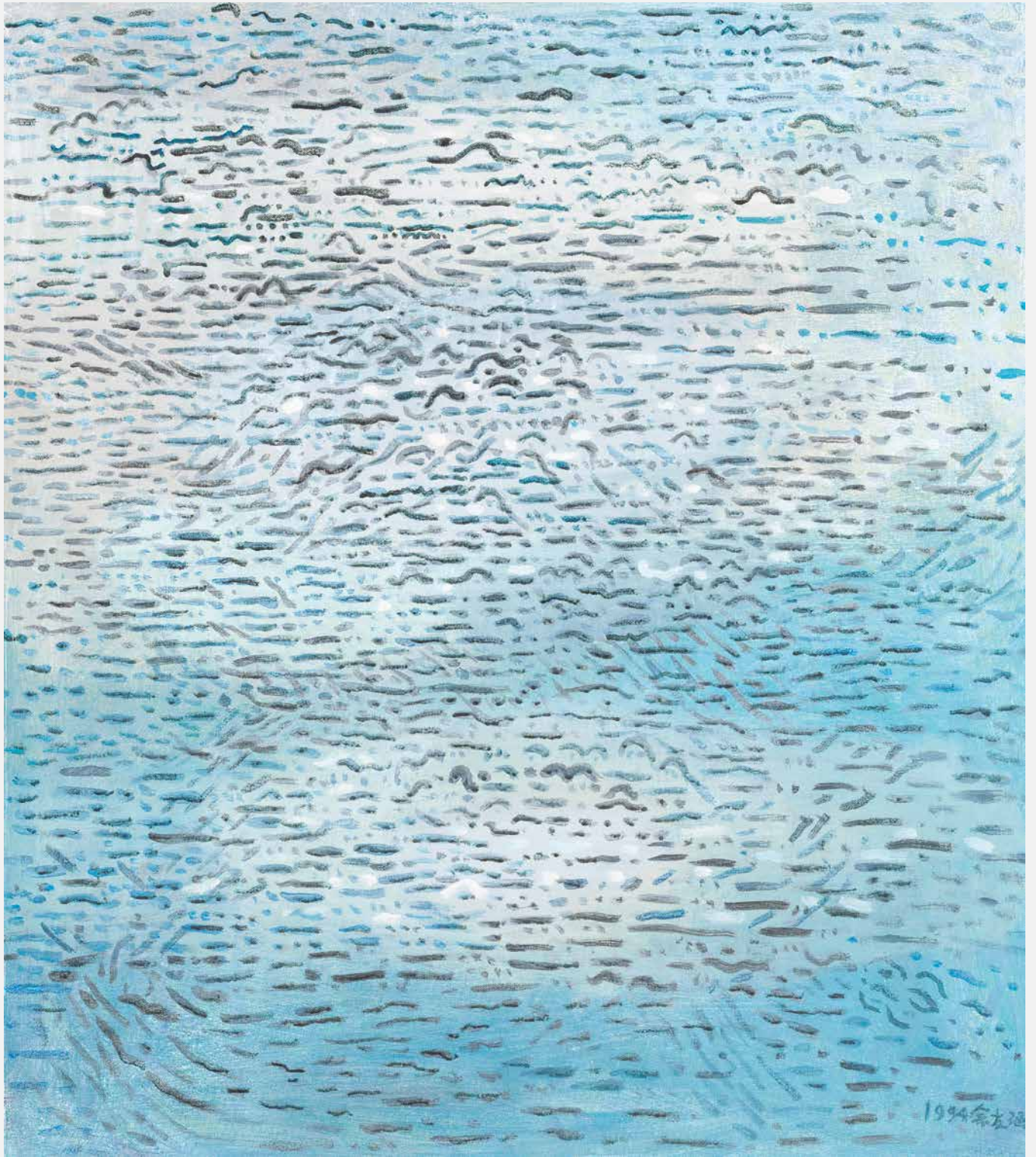
Abstract 1994-12 (Lot 26) represents one of Yu Youhan's earlier works that implemented the use of colour in the artist's abstract paintings, distinguishing itself from other paintings in the Circle series. The artist said "the circle's power of representation can achieve a kind of communion with the spirituality of the universe. The surface events on the painting realize the value of oneself. Through the picture plane, one can be enlightened by both the immaterial realm (Tao) and formal elements of the painting (the material)." Here, the translucent blue and white color that covers the canvas provides the formless black strokes a landscape and sanctuary. Taoist's classic note, "Tao begets One, One begets Two, Two begets Three, Three begets all things." Resonating with the artist's trajectory towards Taoism, the painting depicts the infinite

《抽象1994-12》(Lot 26) 是藝術家在《圓》系列黑白繪畫之後引入色彩的抽象繪畫。藝術家說：「《圓》所表現的境界，是一個與宇宙精神有神教的個體，在畫面行為中顯示了自我價值，並且由此穿透畫面，在妙悟之下所提到的無象之空界（到）和畫面本身（質）。」作品《抽象1994-12》中藍色、白色的底部之上，使得形態各異的黑色的線有了場景、有了歸屬。《道德經》曰：「道生一，一生二，二生三，三生萬物。」彷彿也印證了藝術家身體力行的在繪畫這條道路中，由起點從而演變而生萬物的過程。

possibilities that all things born can adopt and acquire new potential.

Abstract 1994-12 features values of Eastern philosophy on Yu Youhan's art practice. Yu Youhan strives to incorporate Chinese motifs with Western modes of artistic expression in his practice. He absorbs elements from American Abstract Expressionism, notably through his subconscious yet fluid painting methodology that renders the surface of the paintings lively and fresh, as if ceaselessly in motion. The circular shape formed by the black strokes covering the entirety of the canvas expresses the interaction between all active forces of nature, whether they are visible or not to the naked eye: the energy of light, heat, water, force and gravity.

《抽象1994-12》中，展現了藝術家對東方哲學的思考，他將中國的視覺符號和西方藝術表達方式相融合。他汲取了美國抽象表現主義的元素，將行動、隨機、簡化等原則巧妙融入點與線這一繪畫的基本元素中，使得畫面靈動、鮮活、生生不息的永動。自由的黑色點塊撐滿了畫，彷彿呈現了大自然中的光能、熱能、風能、水能、地心吸力，是肉眼可見與不可見的能量的表現。



TAKASHI MURAKAMI (JAPANESE, B. 1962)

Tightrope Walker

signed 'TAKASHI' (on the reverse)
acrylic on canvas
70 x 100 cm. (27 1/2 x 39 1/2 in.)
Painted in 2002

HK\$1,500,000-2,000,000 (US\$200,000-260,000)

PROVENANCE

Galerie Emmanuel Perrotin, Paris, France
Marianne Boesky Gallery, New York, USA
Christie's New York, Post-War and Contemporary Art Afternoon Sale, Nov 13, 2008, Lot 397
Acquired from the above by the present owner

EXHIBITED

New York, Michelle Rosenfeld Gallery, *Murakami/Warhol Legends of the Twentieth Century*, April-May 2008
Paris, Fondation Cartier pour l'art contemporain; London, Serpentine Gallery, *Takashi Murakami, Kaikai Kiki*, November 2002-January 2003

村上隆

Tightrope Walker

壓克力 畫布
2002年作
簽名：TAKASHI (畫背)

來源

法國 巴黎 貝浩登畫廊
美國 紐約 瑪麗安伯斯基畫廊
2008年11月13日 佳士得紐約 編號397
現藏者購自上述拍賣

展覽

2008年4月-5月 「二十世紀村上隆/安迪沃荷傳奇」 米歇爾·羅森菲爾德畫廊 紐約 美國
2002年11月-2003年1月 「Takashi Murakami, Kaikai Kiki」 卡地亞當代藝術基金會 巴黎 法國；蛇形畫廊 倫敦 英國

Post-war Japanese culture historically underwent an actual flattening. Japan has also been invaded by the force of Western politics and culture, turning the flattening of democratic system and culture into a notorious and ineludibly prevalent grievance. This was the basic origins of the 'Superflat' leitmotif in Takashi Murakami's oeuvre: A flat world and a flat world view.

Influenced by Andy Warhol and Jeff Koons, Murakami's 'Superflat' aesthetic combines historical, commercial and popular imagery, with a purpose of investigating the relation between global consumerism and art. Furthermore, extreme consumerism is his means to explore the causes underpinning the phenomena of Japanese society. The work *Tightrope Walker* (Lot27) depicts a band of super cute figures

日本的戰後文化中，不僅在歷史中親身體驗扁平化的實際展現，更是西方政治和文化的力量在戰後時期襲捲日本，使得民主制度與文化的扁平化成為眾所周知卻無力回天的無奈。村上隆的作品中「超扁平」概念的基本由來：扁平的世界，與扁平的世界觀。

受到安迪·沃荷與傑夫·昆斯的影響，村上隆將歷史、商業與流行意象融入其「超扁平」美學，藉此探討這個全球化消費主義與藝術的關係，更加以極端消費主義的手段探尋日本社會的現象緣由。作品《Tightrope Walker》(Lot 27)的畫面中，一隊走

walking a tightrope. As they advance with calculated steps, they seem to be treading on thin ice, akin to the predicament of people in modern society. No matter how the arduous undertaking of tightrope walking is overcome, in the artist's rendering we all just remain pawns on a chessboard in the greater scheme of things. The charming imagery of extreme commercialization and the powerlessness of human nature underpin Murakami's exploration of the ultimate questions prevalent in contemporary Japanese society. Seemingly superficial commercial lexicon actually possesses profound expressive potential. Murakami's flawless, scientifically precise and painstaking workmanship eventually renders his works into Superflat tableaus that take on the qualities of commercial pattern design.

鋼絲的超級可愛形象，正呈現出步步為營但如履薄冰的狀態。宛如每個現代社會人的狀態。走鋼絲本就艱辛，但在藝術家的圖像中，無論如何走出這段驚險，在更大的格局中還是一群被困在棋局中的玩偶。極度商業化的喜人形象與無力回天的人性的無奈，是村上隆將日本社會的終極問題在當代語境中的探討。原來看似膚淺的商業語言，也是有深刻表達的可能。村上隆透過完美無暇且近乎科學般精準的細緻手工，使作品最後呈現為富商業圖案味道的扁平畫面。





28

ZENG FANZHI (CHINESE, B. 1964)

Spring; & Summer

Spring: signed in Chinese; dated '2004'; signed 'Zeng Fanzhi' in Pinyin (lower right)
Summer: signed in Chinese; dated '2004'; signed 'Zeng Fanzhi' in Pinyin (lower right)
oil on canvas
160 x 50 cm. (63 x 19 5/8 in.); &
160 x 49.8 cm. (63 x 19 5/8 in.) (2)
Painted in 2004; & 2004 (2)

**HK\$1,500,000-2,000,000
(US\$200,000-260,000)**

PROVENANCE

Private Collection, Asia

EXHIBITED

Wuhan, China, Fine Arts Literature Art Center, Sky, 2005.

LITERATURE

Fine Arts Literature Art Center, Sky, Wuhan, China, 2005 (*Spring*, illustrated, unpagged)

曾梵志

春；及夏

油彩畫布（共兩件）

2004年作；及2004年作

簽名：春；曾梵志（右下）；夏；曾梵志（右下）(2)

來源

亞洲私人收藏

展覽

2005年「天空」美術出版藝術中心 武漢 中國

出版

2005年《天空》美術出版藝術中心 武漢 中國
（「春」圖版，無頁數）

29

ZENG FANZHI (CHINESE, B. 1964)

Autumn; & Winter

Autumn: signed in Chinese; dated '2004';
signed 'Zeng Fanzhi' in Pinyin (lower right)

Winter: signed in Chinese; dated '2004';
signed 'Zeng Fanzhi' in Pinyin (lower right)

oil on canvas

150.2 x 50 cm. (59 1/8 x 19 5/8 in.); &

150 x 50 cm. (59 x 19 5/8 in.) (2)

Painted in 2004; & 2004 (2)

HK\$1,400,000-1,900,000
(US\$190,000-250,000)

PROVENANCE

Private Collection, Asia

EXHIBITED

Wuhan, China, Fine Arts Literature Art
Center, *Sky*, 2005.

LITERATURE

Fine Arts Literature Art Center, *Sky*, Wuhan,
China, 2005 (*Winter*, illustrated, unpagd).

曾梵志

秋；及冬

油彩 畫布（共兩件）

2004年作；及2004年作

簽名：秋：曾梵志（右下）；

冬：曾梵志（右下）(2)

來源

亞洲私人收藏

展覽

2005年「天空」美術出版藝術中心
武漢 中國

出版

2005年《天空》美術出版藝術中心
武漢 中國（「冬」圖版，無頁數）



The treatment and use of lines is the important characteristic of Zeng Fanzhi's chaotic strokes. "In these paintings, the darting lines have detached from the simple function of delineation. They have become the subject of the painting expression itself." (Wu Hong, 2010 Zeng Fanzhi, 2010) In Chinese ink painting, not only are lines the fundamental element in the picture, they are traces of emotional expression. His use of line has integrated the cadence of the Chinese cursive script. It also possesses the formal logic of action painting and Abstract Expressionism. His lines are full of exquisitely wild agility, but they also embody an air of haughty rationality.

The tension in the lines makes the two-dimensional plane appears to be multi-layered. The depth and expanse of the picture are stretched to infinity. In *Spring; & Summer* (Lot 28) and *Autumn; & Winter* (Lot 29), Zeng Fanzhi invented (applied) the chaotic strokes technique by using two brushes simultaneously: while one brush is constructing (to construct) images, the other brush is changing (to change) what is being painted. As a result, destruction is an integral part of creation. Yet amongst the chaotic changes, the original delineation and brushstrokes are still preserved. Through the counteraction between the deliberate and the improvise (improvisatory) brushworks, order is created out of disorder, gain is obtained through loss, diffusion occurs during coalescence. Zeng Fanzhi calls this contradictory yet harmonious creative process "the subconscious' response to inspiration".

His works *Spring; & Summer* and *Autumn; & Winter* echo and pair with each other in a presentation of vertical screen in Chinese traditional painting. While the blank space in the sky leaves room for artist's emotional expression and darting lines in foreground generate high tension, this seeming contradiction fills up a well-balanced composition. Whether in the early spring, mid-summer, late autumn or chilly early winter, Zeng Fanzhi wields his brushes so incisively and vividly on the long and narrow canvases that the viewer shall apprehend the passing of the Sun and the Moon in the wilderness and the change of four seasons.

The landscape of Zeng Fanzhi (in Zeng Fanzhi's works) is filled with the poetic feeling of solitude, yet it always contains a strong sense of life force. The painting incorporates both the concepts of "ancient tree in a frigid forest" in Chinese aesthetic and philosophical symbolism in the western Romanticism. Not restrained by any rules or ideology, he has constructed a new visual language and completed a transformation for contemporary painting.

線條的運用與處理是曾梵志「亂筆」系列作品的重要特質。「在這些畫作中，急速的線條已經脫離了單純造型手段的功能，開始成為繪畫表現的主體」。(巫鴻《2010曾梵志》，2010) 中國水墨畫中，線條是情感宣洩的軌跡。曾梵志對線條的運用即融入了中國草書的寫意韻律，也有行動繪畫以及抽象表現主義的形式邏輯。在他筆下，線條有著狂放靈活的美感，也有著高傲不羈的理性。

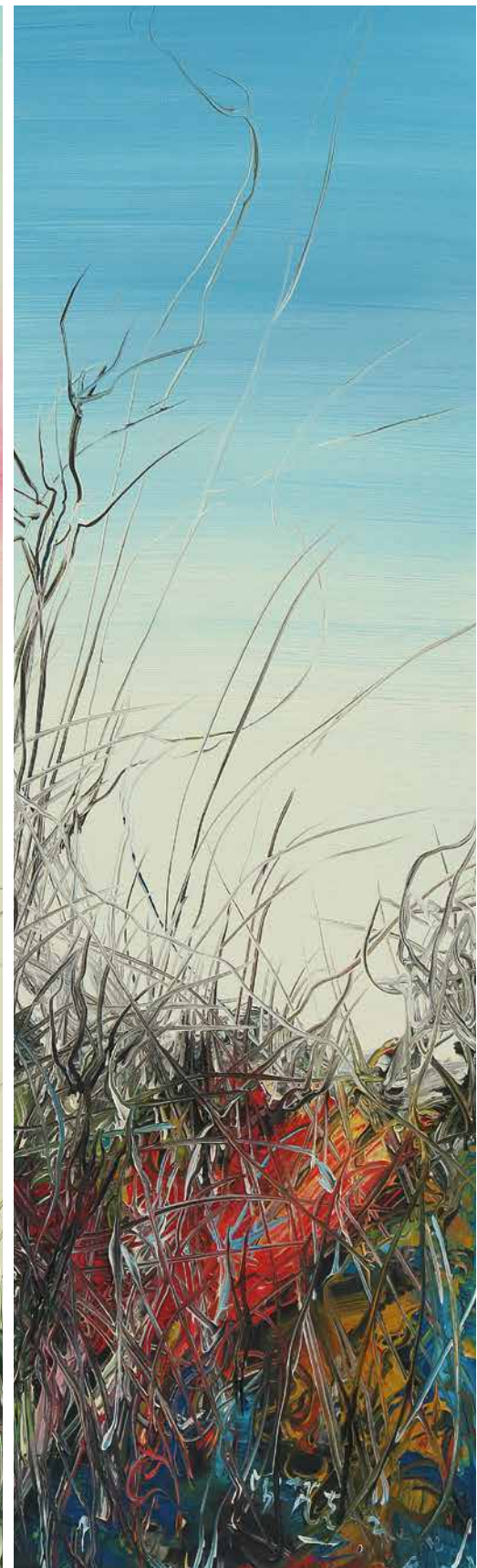
藝術家他通過傳統藝術氣質的接續，將中國傳統書畫中的筆觸和意境，藉以油彩材質賦予質感的表現力，陳述自然和內心之間的交融和感觸。作品《春；及夏》(Lot 28) 和《秋；及冬》(Lot 29) 中，曾梵志運用獨特的「亂筆」技法：以雙持筆的技法創作：一隻畫筆所建立的東西同時又被另一隻畫筆所改變，形成了在創造中破壞，但在改變之中仍保留了原有的輪廓和筆觸。借助畫筆的隨意性和控制性兩方面的相互抵制，產生了在有序中的無序，獲得中的丟失，凝聚中的散發的矛盾但又和諧的功效。曾梵志將這種創作歷程稱為「對靈感的潛意識回應」。

作品《春；及夏》和《秋；及冬》中，藝術家分別以類似中國傳統繪畫條屏的形式呈現，兩兩呼應、成雙成對。藝術家以情感寄予天空的「留白」和近景中富有張力的急促線條，充斥著畫面，有張有弛。無論是早春、盛夏、晚秋、還是略帶寒意的初冬，藝術家在狹長的畫布空間中表現得淋漓盡致。觀者足以體會到曠野中日月的更替以及四季的變換。

曾梵志筆下的風景充滿了孤寂的詩意，卻又蘊含了一種生命的存在。中國高古美學中的「古木寒林」的美學概念；以及西方浪漫主義繪畫中像徵意義的哲學含義，在這副作品中都有被融合。他並不拘泥於任何已有的規矩或概念，而是建構了一種新的藝術語言，完成一種具有當代性的繪畫轉型。



Detail of Lot 28, Lot 29 (局部)



GEORGES MATHIEU (FRANCE, 1921-2012)

Magnes

signed and dated 'Mathieu 67' (lower right); titled "MAGNES" (on the stretcher bar)
oil on canvas 89 x 146 cm. (35 x 57 1/2 in.)
Painted in 1967

HK\$950,000-1,400,000 (US\$130,000-180,000)

PROVENANCE

Gimpel & Hanover Galerie, Zurich
Gimpel Fils Gallery, London
Acquired from the above by the present owner, 1973.

EXHIBITED

Zurich, Gimpel & Hanover Gallery, *Georges Mathieu*, 1968, No. 11.

喬治·馬蒂厄

Magnes

油彩 畫布
1967年作
簽名：Mathieu 67（右下）

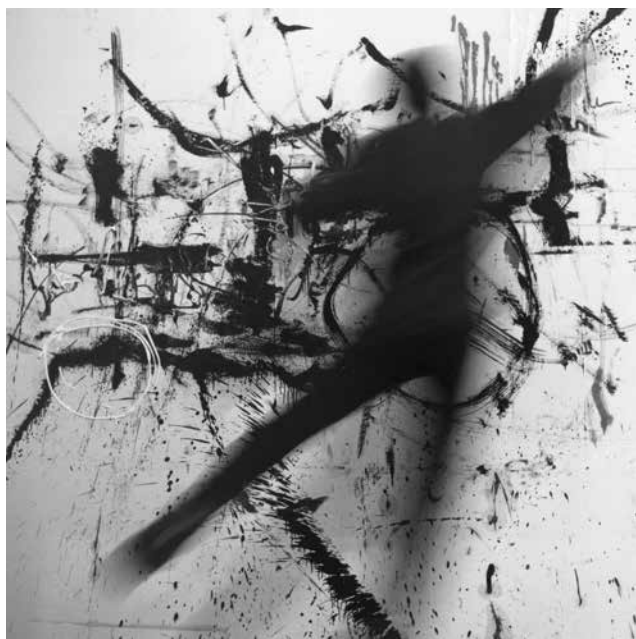
來源

瑞士 蘇黎世 金貝兒·漢諾威畫廊
英國 倫敦 金培爾畫廊
現藏者於1973年購自上述畫廊

展覽

1968年「喬治·馬蒂厄」金貝兒·漢諾威畫廊 蘇黎世 瑞士

French art theorist and abstract painter Georges Mathieu is most commonly known for his large scale, performative, chaotic paintings. As the founder of Lyrical Abstraction, Mathieu published multiple manifestos to define the



French abstract impressionist painter Georges Mathieu at work, 1956
正在創作的法國抽象藝術家喬治·馬蒂厄 1956
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

movement he was the spearhead of. As a part of the Art Informel movement, the French post World War II abstract painting movement, Georges Mathieu has commonly been linked to abstract expressionism and the drip paintings of the iconic American abstract expressionist painter Jackson Pollock. His gestural, charismatic, quick movements became iconic and Georges Mathieu became extremely well-known for something the French named Tachisme, or stain making, in Paris after World War II. Sometimes the artist would stage performances in which he would gather audiences to watch him paint, and sometimes he would use paint straight from the paint tube on his large canvases. His performances were categorized as both action painting as well as happenings, and his similarity to abstract expressionism allowed him to introduce Jackson Pollock and other abstract expressionist painters to Europe. His gestural large-scale performance works have become the most iconic of his pieces.

法國藝術理論家、抽象派畫家喬治·馬蒂厄以其大尺幅的無秩序行動繪畫享譽畫壇。作為“抒情抽象藝術”的創立者，馬蒂厄曾發表多篇宣言以界定其所倡導的藝術流派。因彼時身處無定形藝術運動及法國戰後抽象藝術運動，喬治·馬蒂厄的名字每每與抽象表現主義及標誌性的美國抽象表現藝術家傑克遜·波洛克的滴畫法聯繫在一起。其示意性且獨具魅力的迅捷筆觸已成為其標誌，同時喬治·馬蒂厄也在戰後因塔希主義（滴色派）著稱巴黎。藝術家間或會召集觀眾，將繪畫過程以現場表演的形式呈現；有時亦會將顏料直接從軟管擠出，在大尺幅的帆布上作畫。這種展示既被歸類為行動繪畫又屬於偶發藝術。而馬蒂厄與抽象表現主義的殊途同歸，很快將傑克遜·波洛克及其他同類型畫家引入歐洲。其大尺幅示意性行動繪畫亦成為他最具標誌性的代表作。





31

YAYOI KUSAMA (JAPANESE, B. 1929)

Watermelon

titled in Japanese; dated '1981'; signed 'Yayoi Kusama' in English (on the stretcher)
cloth, acrylic on canvas
72.7 x 91 cm. (28 5/8 x 35 7/8 in.)
Painted in 1981

HK\$2,600,000-3,500,000 (US\$340,000-450,000)

PROVENANCE

Private Collection, Asia

The work is accompanied by a registration card issued by the artist's studio.

草間彌生

水瓜

布 壓克力 畫布
1981年作

簽名: 水瓜 1981 Yayoi Kusama (畫架內框)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡。

Yayoi Kusama is known for her *Infinity Nets* and dots, two interchangeable motifs that she adopted as her alter ego, her franchise, and her weapon of incursion into the world. Growing up in a mountainous region of Matsumoto in Japan, where her family owned a large seed nursery, Kusama spent much time drawing at the seed-harvesting ground when she was a child. She has always had an affinity with the natural world since her earliest formative years, particularly vegetal and floral life.

Kusama traces the roots of her celebrated style back to her childhood. Her autobiographical, surreal, and psychedelic works are re-creations of her overwhelming hallucinations since the age of ten, providing a glimpse into her eccentric and profound world vision. As Kusama recalled, "when I was a child, one day I was walking in the field, then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets which I was painting multiply to cover the doors, windows and even my body....I immediately transferred the idea onto a canvas. It was hallucination only the mentally ill can experience" (Y. Kusama, quoted in "Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998," Kusama: Now, exh. cat., Robert Miller Gallery, New York, 1998, p. 15).

Returning to Japan in 1977, Kusama's paintings in 1980s pay tribute to her hometown. *Watermelon* (Lot 31) is a piece that perfectly captures Yayoi Kusama's uncompromising optical illusion aesthetic, for which the artist is celebrated. It

comprises of a myriad of dots and nets in vivid red and white hues to depict a *watermelon* and utensils on the table, that are repeated almost ad infinitum across the surface of the canvas. Juxtaposed with the jarring effect of rhizomatic structure, the modest deviations in shape hint at organic form, the work approaches a near hallucinatory eminence as we are pulled into the folds of the composition. The bichromatic colour palette gives emphasis to the two-dimensional shaped subjects in contrasting simplicity.

The net appears to be ceaselessly expanding, repeating and creating. It reaches beyond the canvas with an almost remarkable sense of energy, reflecting the Eastern philosophy of infinity. 'My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the center of the obsession, over the passionate accretion and repetition inside of me' (Y. Kusama, quoted in L. Hoptman and U. Kultermann, *Yayoi Kusama*, New York 2000, p. 103). Its pictorial depth and hypnotic poeticism evokes an unfathomable and transcendent space, inviting the viewer to the vastness of the cosmos, the infinitesimal forms of cells or atoms. The resulting work is playful yet mesmerising in its rhythmic patterns. Kusama beautifully crafts an integrated dialect extracted from geometric, decorative, and organic motifs, abridged and distilled into powerful visual and chromatic patterns that broaden the possibilities of abstract painting.

草間彌生以其《無限的網》和圓點聞名於世。網格與圓點紛繁交錯，既是藝術家的摯愛和專屬圖案，也是她驚艷全球的利器。草間彌生出生於日本松本市的山陵地區，其家族在當地擁有大片種子苗圃，年幼時她常常在採種場寫生作畫。藝術家自童稚之年起便與大自然有著親近之感，尤愛花草植物。

草間彌生認為其著名的藝術風格源於她童年的經歷。十歲開始，她便被幻覺淹沒，一幅幅超現實且迷幻的自傳式作品正是這些幻覺的再現，讓世人得以一窺其離奇又不可捉摸的幻覺體驗。草間彌生曾回憶道：「小時候有一天我正在田野間散步，突然，山頂的天空明亮起來，我清楚地看到我將要畫下的畫面。還有我正在畫的紫羅蘭，覆蓋在房門、窗戶甚至是我的身上，層出不窮...我立刻將幻像畫在畫布上。這種幻覺唯有精神病患者才能體驗。」(Y. Kusama, quoted in "Damien Hirst Questions Yayoi Kusama, Across the Water, May, 1998," Kusama: Now, exh. cat., Robert Miller Gallery, New York, 1998, p. 15)

草間彌生於1977年回到日本，1980年代，她的作品表達了對故鄉的熱愛。《水瓜》(Lot 31) 這一作品完美詮釋了藝術家那毫不

妥協的錯視美學觀，正是這樣的美學觀讓草間彌生家喻戶曉。作品由無數個鮮紅和白色的波點及網格組成，波點和網格似乎是在畫布上無限重複著，描繪了桌上的西瓜和盛瓜器皿。根莖結構的晃動感與有機形狀在形態上的微妙變化使觀者完全沉浸在畫中時彷彿置身於幻境深處。紅白色調使形狀極簡的平面物體在畫面中赫然顯現。

網格似乎在不斷延伸，重複和再生，它以充盈的能量向畫布之外伸展，體現了東方哲學思想中的無限概念。「我的網超越我自身，超越了它們所在的畫布，遍布於牆上、天花板上，最終覆蓋整個宇宙。我一直沉醉於自身對累加和重複的痴迷當中。」(Y. Kusama, quoted in L. Hoptman and U. Kultermann, *Yayoi Kusama*, New York 2000, p. 103)。《水瓜》的畫面深度和令人迷醉的詩意創造了一個深不可測的超然空間，引觀者感受宇宙的浩瀚以及細胞和原子的渺小。整幅作品妙趣橫生，然而其富含節奏感的圖案卻極具催眠效果。畫家巧妙地從幾何、裝飾及有機圖形中提取出和諧語彙，將其加以刪減凝練，創造出視覺感強、色彩鮮豔的圖案，拓展了抽象繪畫的可能性。



32

32

LIU WEI (CHINESE, B. 1972)

Frequency No.3

signed in Chinese; signed 'Liuwei' in Pinyin; dated '2011' (on the reverse)

oil on canvas

79.5 x 79.5 cm. (31 5/16 x 31 5/16 in.)

Painted in 2011

HK\$450,000-650,000 (US\$59,000-84,000)

PROVENANCE

Almine Rech Gallery, Paris, France

Private Collection, France (Acquired from the above by the present owner)

劉韡

頻率 第三號

油彩 畫布

2011年作

簽名: 劉韡 Liu Wei (畫背)

來源

法國 巴黎 Almine Rech Gallery

法國 私人收藏 (現藏者購自上述畫廊)



33

33

RON ARAD (ISRAELI, B. 1951)

Tango

signed and numbered 'R.Arada 16/20' (underside the base of the larger sculpture)
four nylon sculptures
37.5 x 23 cm. (14 3/4 x 9 in.) (1);
24 x 15 cm. (9 1/2 x 5 7/8 in.) (2);
16 x 10 cm. (6 1/4 x 3 7/8 in.) (3);
11 x 6 cm. (4 3/8 x 2 3/8 in.) (4)
Edition 16/20
Executed in 2012

HK\$30,000-50,000 (US\$3,900-6,500)

PROVENANCE

Private Collection, Europe

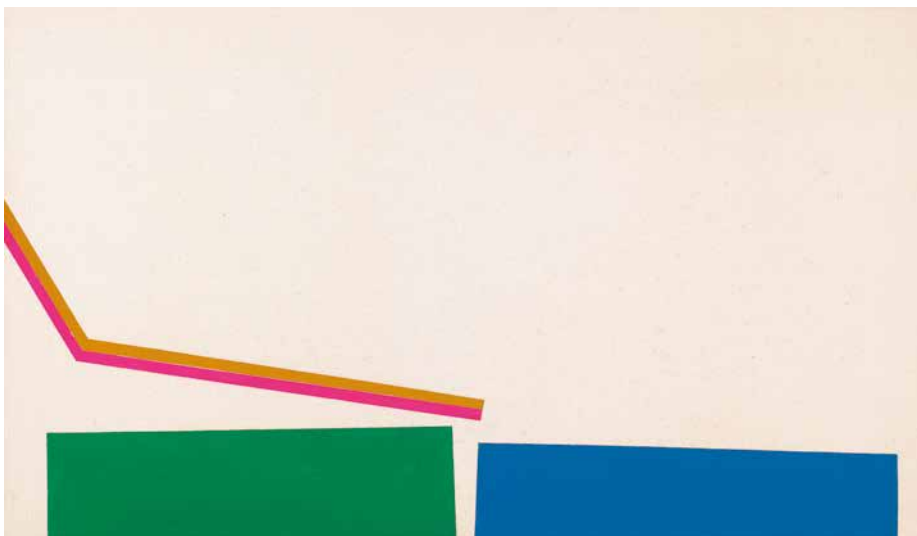
朗·阿拉德

探戈

尼龍 雕塑 (共四件)
版數：16/20
2012年作
簽名：R.Arada (大瓶底部)

來源

歐洲 私人收藏



34

34

HSIAO CHIN (CHINESE, B. 1935)

L'orizzonte di Samantha

signed in Chinese; signed and dated 'Hsiao 69';
titled 'L'orizzonte di Samantha' (on the reverse)
acrylic on canvas
48.7 x 84 cm. (19 1/8 x 33 1/8 in.)
Painted in 1969

HK\$80,000-120,000 (US\$11,000-16,000)

PROVENANCE

Private Collection, Asia

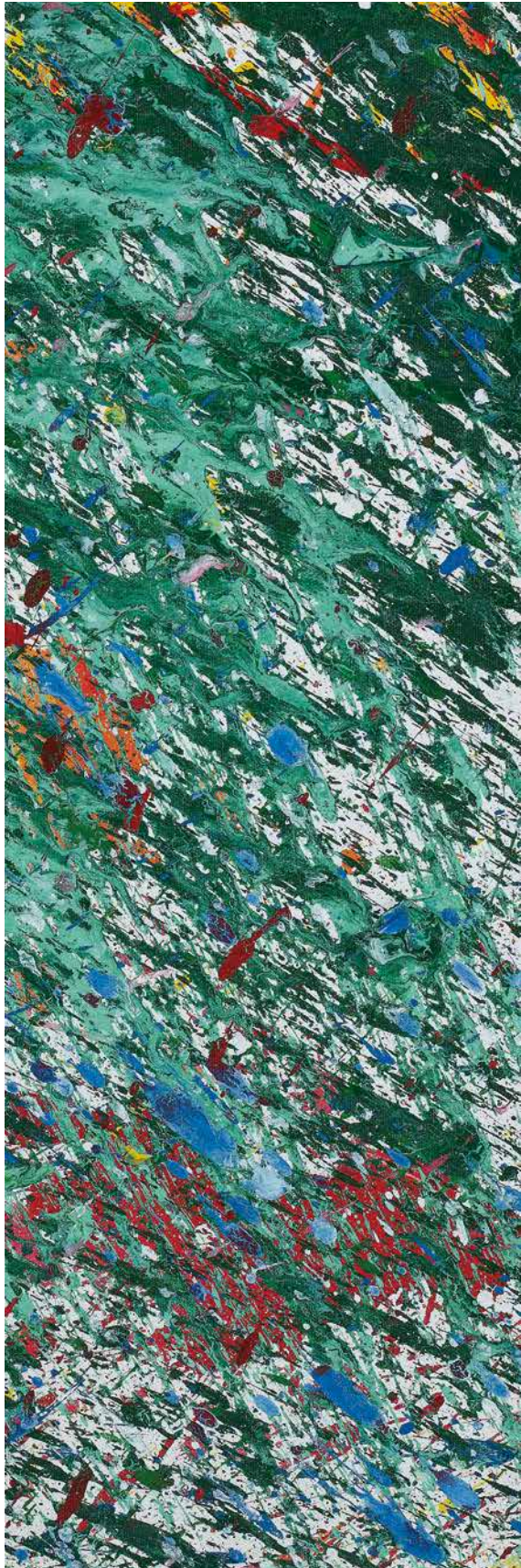
蕭勤

薩曼莎的地平線

壓克力 畫布
1969年作
簽名：Hsiao勤 69 (畫背)

來源

亞洲 私人收藏



36

YU YASUDA (JAPANESE, B. 1982)

Untitled

titled in English; dated '2015'; inscribed 'oil on canvas'; signed 'Yu Yasuda' in English (on the reverse)
oil on canvas
60.6 x 72.7 cm. (23 7/8 x 28 5/8 in.)
Painted in 2015

HK\$18,000 - 22,000 (\$US 2,300-2,800)

PROVENANCE

Private Collection, Asia

安田悠

無題

油彩 畫布

2015年作

簽名：Yu Yasuda (畫背)

來源

亞洲 私人收藏

35

SHOZO SHIMAMOTO (JAPANESE, 1928-2013)

Untitled

signed 'S.Shimamoto' (bottom side of the canvas)
acrylic and broken glasses on canvas (bottle crash)
60 x 20 cm. (23 5/8 x 7 7/8 in.)
Executed in 2009

HK\$80,000-100,000 (US\$11,000-13,000)

PROVENANCE

Private Collection, Japan

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto.

嶋本昭三

無題

壓克力 玻璃碎片 畫布 (撞擊玻璃瓶)

2009年作

簽名：S.Shimamoto (畫框底部)

來源

日本 私人收藏

此作品附嶋本昭三協會所發之保證書。

35



36

37

YAYOI KUSAMA (JAPANESE, B. 1929)

Papillion

signed and dated 'Yayoi Kusama 1980' (upper left); signed, titled in Japanese and dated '1980 Yayoi Kusama' (on the reverse)
watercolour on paper
24 x 27 cm. (9 1/2 x 10 5/8 in.)
Painted in 1980
one seal of the artist (upper right)

HK\$70,000-120,000 (US\$9,100-16,000)

草間彌生

蝶

水彩 紙本
1980年作
簽名：Yayoi Kusama（左上）；Yayoi Kusama（畫背）
鈐印：藝術家鈐印一枚（右上）



37

38

SHOZO SHIMAMOTO (JAPANESE, 1928-2013)

Untitled

signed 'S.Shimamoto' (bottom side of the canvas)
acrylic and broken glasses on canvas (bottle crash)
20 x 20 cm. (7 7/8 x 7 7/8 in.)
Executed in 2009

HK\$40,000-60,000 (US\$5,200-7,800)

PROVENANCE

Private Collection, Japan

EXHIBITED

Osaka, Japan, Tachibana Gallery, *SHOZO SHIMAMOTO*, 4-23 July, 2011.
Tokyo, Japan, Whitestone Gallery, *SHOZO SHIMAMOTO*, 30 October - 24 November, 2014.

This work is accompanied with a certificate of authenticity issued by .

嶋本昭三

無題

壓克力 玻璃碎片 畫布 (撞擊玻璃瓶)
2009年作
簽名：S.Shimamoto (畫框底部)

來源

日本 私人收藏

展覽

2011年7月4-23日「嶋本昭三展」Tachibana Gallery 日本 大阪
2014年10月30-11月24日「嶋本昭三」Whitestone Gallery 日本 東京
此作品附嶋本昭三協會所發之保證書



38

A GLIMPSE OF SINGAPORE CONTEMPORARY

Often overshadowed by the contemporary scenes in larger Asian neighbours, the Singapore contemporary art scene is in fact extremely diverse and is fast catching the attention of collectors in the region. The following selection brings together artists grappling with changing internal and the external landscapes through their art.

Hong Sek Chern's layered ink works explore notions of space and architecture. In *Shopping Mall* (Lot 39), tremulous lines of ink sprawl across the composition delineating and creating space. Divisions between interior and exterior are displaced by a stripping down of traditional representations of architecture and landscape to their structural essence.

David Chan's whimsical and technically accomplished works reflect on the relationship between man and animal to explore our inner psychological states and desires. *New Age Metrosexual Bear* (Lot 41) depicts an animal associated with strength and physicality clothed in a restrictive three-piece-suit while daintily drinking a cup of tea against a bright pink background – a sly commentary on the changing means through which masculinity is performed and perceived.

Donna Ong's *Gift #9* (Lot 40) is a diorama depicting the splendid and exotic flora and fauna the artist imagines colonial travellers would have come across in their sojourns in the tropics. Precious and fine in its execution, it is only the second work of the hugely talented young female artist to come to market.

Artist collective Vertical Submarine (an extension of vert-sub, itself an inversion of subvert) comprises the trio Justin Loke, Fiona Koh and Joshua Yang. An acquired and often dark sense of humour underlines their work. *Domesticated Violence: Chair* (Lot 42) transposes the violence from historical events and mass media onto a functional object associated with homely comfort. The work questions the nature of our ability inflict violence on others, and also our reaction as witnesses to violence, even if it is on an inanimate object.

The fluid and seductive forms that typify the works from young artist Ruben Pang bring to the fore the internal psychological mire of contemporary existence. *Hypervigilance* (Lot 43) sees the artist's iconic swirls of paint and colour bring into existence a transient figure against a bold background of red hues. The work's title suggests a constant need for awareness against the external forces that shape our internal landscape.



39

39

HONG SEK CHERN (SINGAPOREAN, B. 1967)

Shopping Mall

ink and colour on paper
111 x 61.5 cm. (43 3/4 x 24 3/8 in.)

HK\$35,000-45,000 (US\$4,600-5,800)

洪雪珍

購物中心

水墨 設色 紙本



40

40

DONNA ONG (SINGAPOREAN, B. 1978)

Gift #19

Chinese antique reproduction jewelry box, paper cutouts, acrylic, lightbox
30 x 30.5 x 33.5 cm. (11 3/4 x 12 1/4 x 13 3/8 in.)
Executed in 2014

HK\$60,000-80,000 (US\$7,800-10,000)

EXHIBITED

Singapore, *Art Stage Singapore*, 15 January-19 January 2014.

王美清

禮品 #19

中國古董珠寶盒複製品 剪紙 壓克力 燈箱
2014年作

展覽

2014年1月15日-1月19日「新加坡Art Stage藝博會」新加坡



41

41

DAVID CHAN (SINGAPOREAN, B. 1979)

New Age Metrosexual Bear

signed, titled, inscribed and dated 'David Chan/New Age Metrosexual Bear/160 x 120 cm/oil on linen/2009' (on the reverse)
oil on linen
160 x 120 cm. (78 3/8 x 62 5/8 in.)
Painted in 2009

HK\$140,000-180,000 (US\$19,000-23,000)

EXHIBITED

Singapore, Art Seasons Gallery, *Hybrid Society: Schizophrenia*, 2009.

LITERATURE

Art Seasons Gallery, *Hybrid Society: Schizophrenia*, Singapore, 2009 (illustrated, pp. 34-35).

陳建偉

新時代潮熊

油彩 麻布
2009年作
簽名：David Chan (畫背)

展覽

2009年「混合型社會：精神分裂症」季節畫廊 新加坡

出版

2009年「混合型社會：精神分裂症」季節畫廊 新加坡 (圖版·第34-35頁)



42

42

VERTICAL SUBMARINE (JOSHUA YANG, JUSTIN LOKE, FIONA KOH, SINGAPOREAN, B. 1974, 1979, 1983)

Domesticated Violence: Chair

signed 'submarine' and inscribed '...but Bianco did not have the slightest doubt that reality, like a sheet of paper, was merely waiting for him to come to fold it in four and put it in the pocket of his waist coat' (on one of the knives)

mixed media sculpture

110 x 90 x 105 cm. (43 1/4 x 35 3/8 x 41 3/8 in.)

Executed in 2016

HK\$35,000-50,000 (US\$4,600-6,500)

垂直潛水艇 (JOSHUA YANG, JUSTIN LOKE, FIONA KOH)

家庭暴力：椅子

綜合媒材 雕塑

2016年作

簽名：submarine (在一把刀上)



43

43

RUBEN PANG (SINGAPOREAN, B.1990)

Hypervigilance

signed with artist's monogram and dated '2014' (on the reverse)

acrylic and retouching varnish on aluminium composite panel

75 x 60 cm. (29 1/2 x 23 5/8 in.)

Painted in 2014

HK\$50,000-70,000 (US\$6,500-9,000)

彭靖能

高度警覺

壓克力 潤飾漆 鋁塑板

2014年作

簽名：Ruben 2014 (畫背)



44

LIU JIUTONG (CHINESE, B. 1977)

Crystal Streams Flowing Down the Mountain

signed in Chinese; dated '2009' (lower left); signed in Chinese; dated '2009' (on the reverse)

oil on canvas

120 x 100 cm. (47 1/4 x 39 3/8 in.)

Painted in 2009

HK\$180,000-240,000 (US\$24,000-31,000)

PROVENANCE

Private Collection, Asia

劉玖通

清溪流過碧山頭

油彩 畫布

2009年作

簽名：劉玖通 2009 (左下)；劉玖通 2009 (畫背)

來源

亞洲 私人收藏

用一種獨有運用顏色的方法，使靜態的山壑，增添生動、活潑、氳氳的氣象。沒所謂東方、西方的繪畫形式。言之曰：「我之為我，自有我在」。以此描繪春天.....新的啟迪。



45

45

FUNG YAT FUNG (CHINESE, B. 1960)

Spring Showers

signed with artist's signature (lower right)

ink and colour on paper

33.5 x 83 cm. (13 1/4 x 32 5/8 in.)

Painted in 2016

HK\$40,000-60,000 (US\$5,200-7,800)

馮一峰

潤涵春雨

水墨設色紙本

2016年作

簽名：藝術家簽名(右下)



46

46

WAI PONG YU (CHINESE, B. 1982)

A Moment of Truth 42

ball pen on paper

24 x 34 cm. (9 1/2 x 13 3/8 in.)

Painted in 2016

HK\$50,000-70,000 (US\$6,500-9,000)

韋邦雨

見道一瞬 42

原子筆紙本

2016年作

Disparate and diverse matters form a whole without contrariety. Coherence formed among feelings, thoughts, and images restores a temporary reconciliation. In one glance, could this moment engage with a truth, which is lost or not possessed before?

「相片與繪畫彷彿鏡子互相反射，眼睛在兩個空間跳躍，但妄想還是企圖僭越、包圍、吞噬現實，讓人沉浸在內，過著自以為是的日子」。

- 梁嘉賢



47

47

JOEY LEUNG KA-YIN (CHINESE, B. 1976)

Oh Dear, Don't be Hooked

signed 'Ka' in English (lower left)

ball pen, gouache, Chinese ink, acrylic, coloured pencil, drawing pen, colour

photograph on paper

59 x 122 cm. (23 1/4 x 48 in.)

Painted in 2016

HK\$60,000-80,000 (US\$7,800-10,000)

梁嘉賢

親愛的，別被釣啊

原子筆 水粉 中國水墨 壓克力 顏色鉛筆 繪圖筆
彩色照片 紙本

2016年作

簽名：Ka（左下）



48

48

LUCIA N.Y. CHEUNG (CHINESE, B. 1950)

Reflection On Cosmos

signed and inscribed in Chinese (middle left of left panel); dated in Chinese (middle right of right panel)

pigment ink on colour photograph, diptych

image: diameter 44 cm. (7 7/8 in.) (each)

paper: 65 x 65 cm. (25 5/8 x 25 5/8 in.) (each)

Painted in 2016

one hand-painted seal of the artist

HK\$60,000-80,000 (US\$7,800-10,000)

張雅燕

宇宙的沈思

墨水 彩色照片 (二聯作)

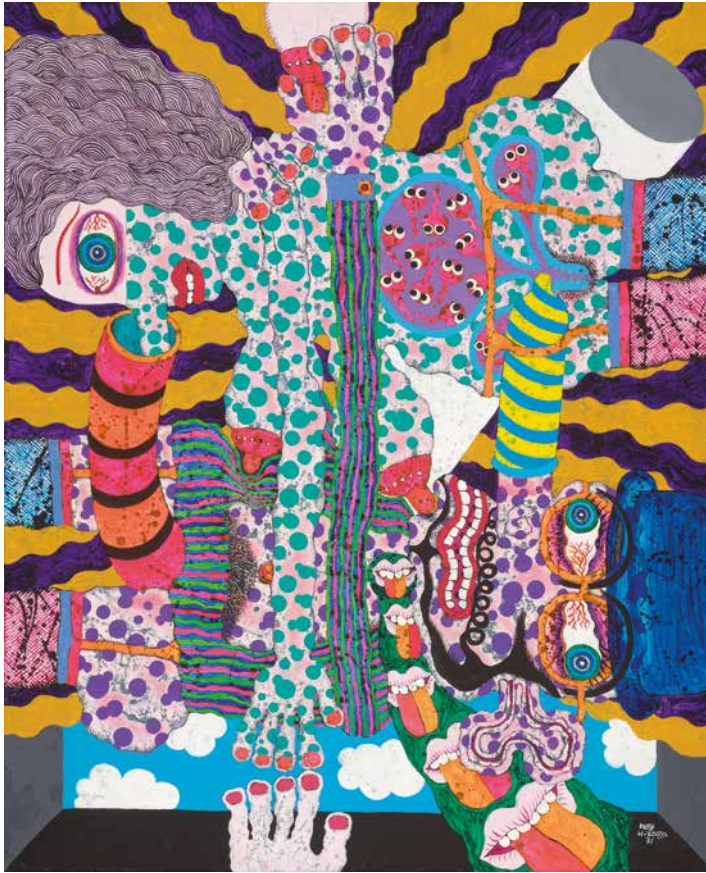
2016年作

簽名：左：雅 香港(左中)；右：二〇一六 (右中)

藝術家手繪鈐印

我嘗試從另一層面去觀察和探索一幅已「完成」的水墨畫，在原以為已沒有半點空間可容下筆墨的畫面，不單仍能找到可供創作的空間，而因着這發現和領悟，作品也更豐富和完滿。

- 張雅燕



49

49

KEY HIRAGA (JAPANESE, B. 1936-2000)

The Elegant Life of Mr H

signed 'Key Hiraga' in English; dated '71' (lower right)
acrylic on canvas
73.1 x 59.5 cm. (28¾ x 23¾ in.)
Painted in 1971

HK\$100,000-200,000 (US\$13,000-26,000)

PROVENANCE

The Mayor Gallery, London, UK
Acquired from the above by the present owner

平賀敬

H氏的優雅生活

壓克力 畫布
1971年作
簽名：Key Hiraga（右下）

來源

英國 倫敦 The Mayor Gallery
現藏者購自上述畫廊

50

CHOI SO-YOUNG (KOREAN, B. 1980)

Hong Kong Soho Street

signed and titled in Korean; dated '2013'; inscribed
'45.5cm x 53cm' (on the reverse)
denim on canvas
45.5 x 53 cm. (17 7/8 x 20 7/8 in.)
Executed in 2013

HK\$140,000-240,000 (US\$19,000-31,000)

PROVENANCE

Private Collection, Asia

崔素榮

香港蘇豪街

牛仔布 畫布
2013年作
簽名：藝術家簽名（畫背）

來源

亞洲 私人收藏



50



51

51

KAWS (AMERICAN, B. 1974)

Four-Foot Dissected Companion

stamped '© KAWS..09' (on the underside of the left foot); stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the right foot)
 painted cast vinyl
 128 x 54 x 31 cm. (50 3/8 x 21 1/4 x 12 1/4 in.)
 edition of 100
 Executed in 2009

HK\$100,000-150,000 (US\$13,000-19,000)

PROVENANCE

Colette Concept Store, Paris, France
 Private Collection, France (Acquired from the above by the present owner)

KAWS

同伴

乙烯基塑料 雕塑

版數：100

2009年作

鑄於底部：KAWS.09 (左腳底部)；MEDICOM TOY 2009 MADE IN CHINA (右腳底部)

來源

法國 巴黎 柯萊特時尚店

法國 私人收藏



52



52

KAWS (AMERICAN, B. 1974)

Four-Foot Dissected Companion (two works)

Brown Companion : stamped '© KAWS..09' (on the underside of the left foot); stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the right foot)
 Grey Companion : stamped '© KAWS..09' (on the underside of the left foot); stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the right foot)
 painted cast vinyl
 each: 128 x 57 x 31 cm. (50 3/8 x 22 1/2 x 12 1/4 in.) (2)
 each from an edition of 100
 Executed in 2009; & 2009

HK\$200,000-300,000 (US\$26,000-39,000)

PROVENANCE

Colette Concept Store, Paris, France
 Private Collection, France (Acquired from the above by the present owner)

KAWS

同伴 (兩件作品)

乙烯基塑料 雕塑 (共兩件)

版數：100；及100

2009；及2009年作

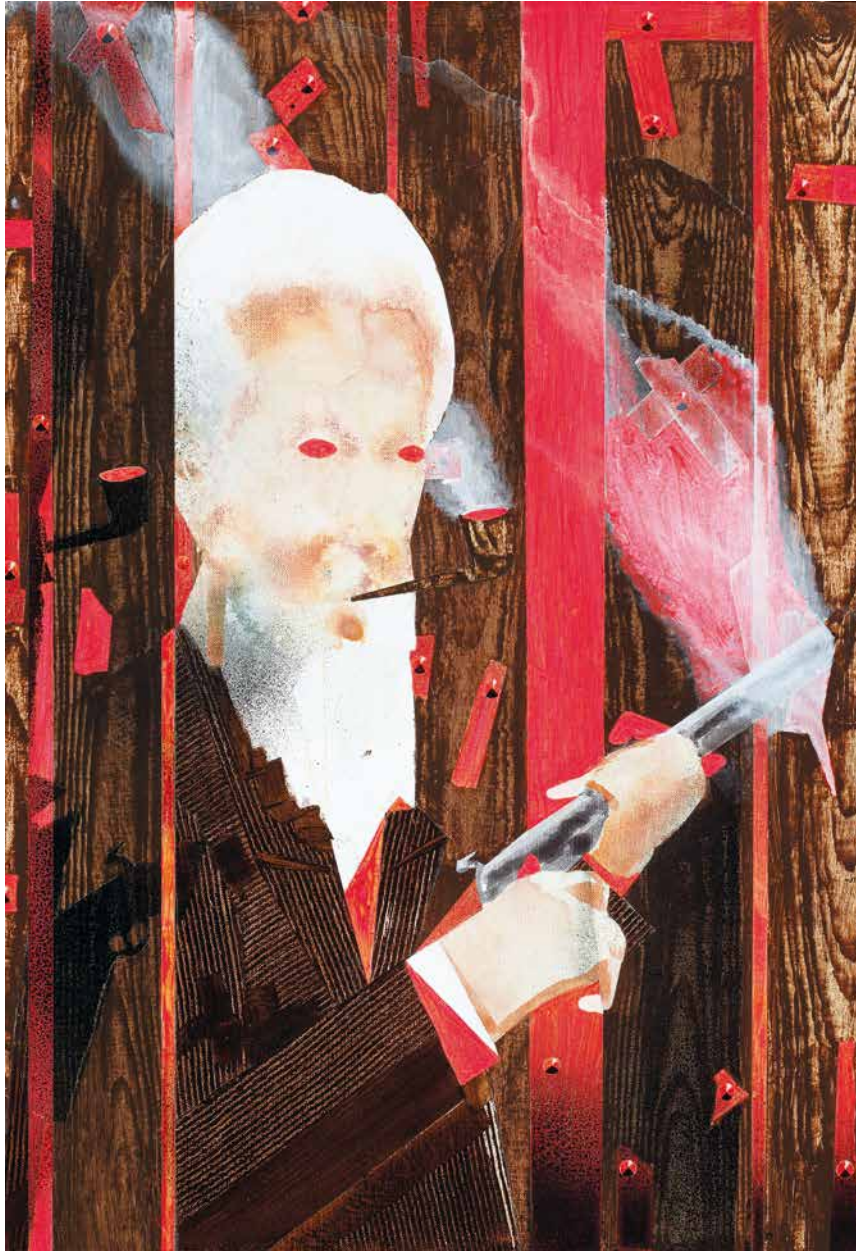
咖啡色：鑄於底部：KAWS..09 (左腳底部)；MEDICOM TOY 2009 MADE IN CHINA (右腳底部)

灰色：鑄於底部：KAWS..09 (左腳底部)；MEDICOM TOY 2009 MADE IN CHINA (右腳底部)

來源

法國 巴黎 柯萊特時尚店

法國 私人收藏



53

BARNABY FURNAS (AMERICAN, B. 1973)

John Brown (The Wood Shed)

signed 'Barnaby Furnas'; titled 'John Brown (The Wood Shed)'(on the reverse)
acrylic and colored pencil on linen
66 x 45.7 cm. (26 x 18 in.)
Painted in 2011

HK\$80,000-120,000 (US\$11,000-16,000)

PROVENANCE

Marianne Boesky Gallery, New York, USA
Private Collection, Asia

巴納比·弗納斯

約翰·布朗(木棚)

壓克力 顏色鉛筆 麻布
2011年作
簽名：Barnaby Furnas (畫背)

來源

美國 紐約 Marianne Boesky Gallery
亞洲 私人收藏”



54

「KXX擅長對熟悉的消費主義圖像進行變異或翻轉；《資本主義表象下的誘騙原型 - 米奇》展現出對經典商品圖像的入侵甚至「篡位」企圖，質問千篇一律的文化複製，既是對消費行為的反抗，亦以想像與欲望賦予其骨肉。《反抗的意念介於街頭與靈魂之間》延續著同樣邏輯，質疑藝術、商品及反叛精神，是否已取代了宗教，成為當代群眾所信仰的對象。」

54

KXX (KEA TSAI, CHINESE, B. 1980)

The Decoy Prototype of Capitalism – Mickey

signed 'KXX'; dated '2014'; number 7/8' (engraved at the lower back)

bronze sculpture

87 x 60 x 71 cm. (34 1/4 x 23 5/8 x 28 in.)

edition 7/8

Executed in 2014

HK\$140,000-200,000 (US\$19,000-26,000)

EXHIBITION

Taipei, Taiwan, Huashan 1914 Creative Park, *Urban Hunting*, 9-12 October 2014 (different edition exhibited)

Taipei, Taiwan, Ping Art Space, *Crime Generator*, 1-23 November 2014 (different edition exhibited)

KXX (KEA)

資本主義表象下的誘騙原型 - 米奇

銅雕 雕塑

版數：7/8

2014年作

簽名：KXX 2014（刻於底部）

展覽

2014年10月9日-12日「Urban Hunting-街頭狩獵」華山文創園區 台北 台灣（展覽作品為另一版數）

2014年11月1日-23日「無惡不作- KXX創作個展」平藝術空間 台北 台灣（展覽作品為另一版數）



55

55

KXX (KEA TSAI, CHINESE, B. 1980)

Recalcitrant Mind Between the Street and the Soul

signed 'KXX'; dated '2015' (on the back)

mixed media sculpture

183 x 137 cm. (72 x 53 7/8 in.)

Executed in 2015

HK\$120,000-180,000 (US\$16,000-23,000)

KXX (KEA)

反抗的意念介於街頭與靈魂之間

綜合媒材 雕塑

2015年作

簽名：KXX 2015（畫背）



56

56

KAWS (AMERICAN, B. 1974)

Companion Karimoku Version

signed 'KAWS'; numbered '21/100' (on the bottom)
stamped 'OriginalFake'
wood sculpture
27 x 12.4 x 6.5 cm. (10 5/8 x 4 7/8 x 2 1/2 in.)
edition 21/100
Executed in 2001

HK\$60,000-80,000
(US\$7,800-10,000)

PROVENANCE
Private Collection, Asia

KAWS

Companion Karimoku 版本

木雕 雕塑
版數：21/100
2001年
簽名：KAWS (底部)
印於底部：OriginalFake

來源
亞洲 私人收藏



57

57

KAWS (AMERICAN, B. 1974)

No Future Companion
(Hajime Sorayama version)

Stamped 'OriginalFake© EDITION,
KAWS, 361/500, MEDICOM TOY
2008, MADE IN CHINA'.
numbered '361/500' (bottom),
metal sculpture
32 x 12 x 9 cm. (12 5/8 x 4 3/4 x 3 1/2 in.)
edition 361/500
Executed in 2008

HK\$30,000-50,000
(US\$3,900-6,500)

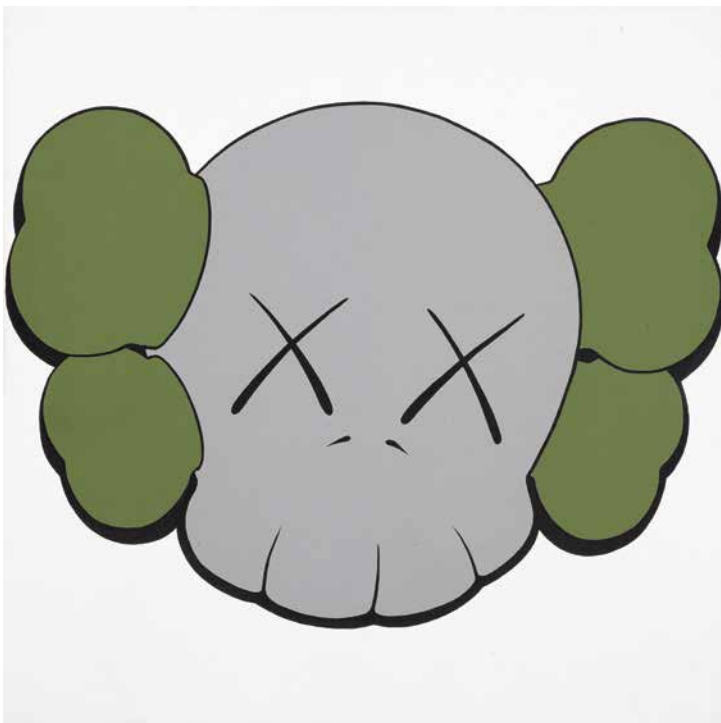
PROVENANCE
Private Collection, Asia

KAWS

No Future Companion -
Hajime Sorayama 版本

金屬 雕塑
版數：361/500
2008年作
鑄於底部：OriginalFake©
EDITION, KAWS, 361/500,
MEDICOM TOY 2008,
MADE IN CHINA

來源
亞洲 私人收藏



58

58

KAWS (AMERICAN, B. 1974)

Untitled

signed 'KAWS'; dated '2000' (on the reverse)
acrylic on canvas
41 x 41 cm. (16 1/8 x 16 1/8 in.)
Painted in 2000

HK\$220,000-280,000 (US\$29,000-36,000)

PROVENANCE
Acquired directly from the artist
Anon. Sale, Phillips London, June 28, 2013, Lot 147
Acquired from the above by the present owner

KAWS

無題

壓克力 畫布
2000年作
簽名：KAWS (畫背)

來源
直接購自藝術家
2013年6月28日 菲利普斯倫敦 編號147
現藏者購自上述拍賣

59

YOSHITOMO NARA (JAPANESE, B. 1959)

Dog

signed with the artist's signature; dated "94" (inside of the right ear)

mixed media sculpture

18 x 23 x 86 cm. (7 1/8 x 9 x 33 7/8 in.)

Executed in 1994

HK\$200,000-300,000 (US\$26,000-39,000)

PROVENANCE

Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, *Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs*, Tokyo, Japan, 2011 (illustrated, plate S-1994-018, p. 256).

奈良美智

犬

綜合媒材 雕塑

1994年作

簽名：藝術家簽名 (右耳內側)

來源

亞洲 私人收藏

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫·雕塑·版畫·攝影作品》Bijutsu Shuppan Sha 東京 日本 (圖版·第S-1994-018圖·第256頁)



59

60

YOSHITOMO NARA (JAPANESE, B. 1959)

On the Beach

pen and coloured pencil on paper

29.5 x 21 cm. (11 5/8 x 8 1/4 in.)

Painted in 1995

HK\$180,000-280,000 (US\$24,000-36,000)

PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, *Yoshitomo Nara: The complete Works Volume 2- Works on Paper*, Tokyo, Japan, 2011 (illustrated, plate D-1995-053, p. 80).

奈良美智

On the Beach

原子筆 顏色鉛筆 紙本

1995年作

來源

現藏者直接購自藝術家

亞洲 私人收藏

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫·雕塑·版畫·攝影作品》Bijutsu Shuppan Sha 東京 日本 (圖版·第D-1995-053圖·第80頁)



60

61

LU SHOUKUN (CHINESE, 1919-1975)

*Mountains, Rivers and Earth are all within the
Wonderful Bright Mind*

titled in Chinese; dated '1965'; signed 'LUI SHOU KWAN' in
Pinyin. (on the reverse)
ink and colour on paper
93 x 44.5 cm. (36 5/8 x 17 1/2 in.)
Painted in 1965
two seals of the artist

HK\$120,000-150,000 (US\$16,000-19,000)

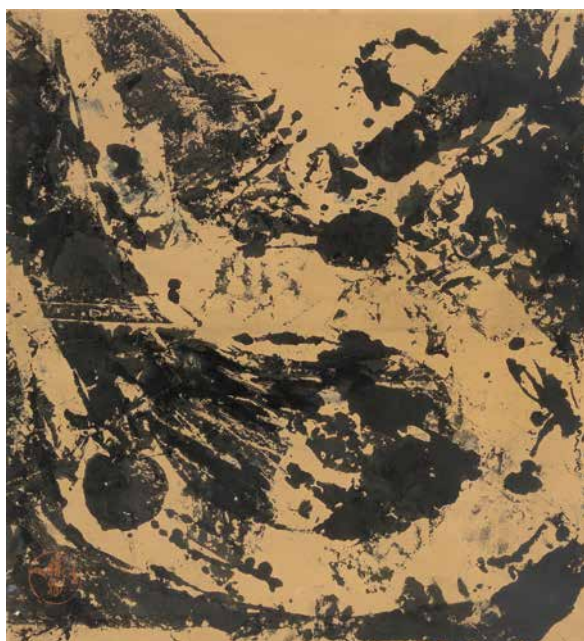
呂壽琨

山河大地皆妙明真心

水墨 設色 紙本
1965年作
簽名：LUI SHOU KWAN 1965 (畫背)
鈐印：藝術家鈐印兩枚



61



62

62

WALASSE TING (DING XIONGQUAN,
CHINESE, 1929-2010)

Untitled

ink on paper
83.5 x 90.5 cm. (32 7/8 x 35 3/8 in.)
Painted in 1956
one seal of the artist (lower left)

HK\$50,000-100,000 (US\$6,500-13,000)

PROVENANCE

Acquired from the artist directly, and thence by
descent to the present owner

丁雄泉

無題

水墨 紙本
1956年作
鈐印：藝術家鈐印一枚（左下）

來源

現藏者之家屬直接購自藝術家本人

63

ZHOU MINGDE (CHINESE, B. 1986)

In the Mountains

ink on Xuan paper
66.3 x 137 cm. (26 1/8 x 53 7/8 in.)
Painted in 2015
one seal of the artist (upper left)

HK\$20,000-40,000 (US\$2,600-5,200)

周名德

此山中

水墨 宣紙
2015年作
鈐印：藝術家鈐印一枚（左上）



63

64

YANG JIECHANG (CHINESE, B. 1956)

Hundred Layers of Ink

signed 'Yang Jiechang' in Pinyin;
signed in Chinese; dated '95';
inscribed '92 x 73' (on the reverse)
mixed media on paper, mounted on gauze
92.2 x 73.5 cm. (36 1/4 x 28 7/8 in.)
Painted in 1995

HK\$90,000-150,000 (US\$12,000-19,000)

PROVENANCE

Private Collection, Asia

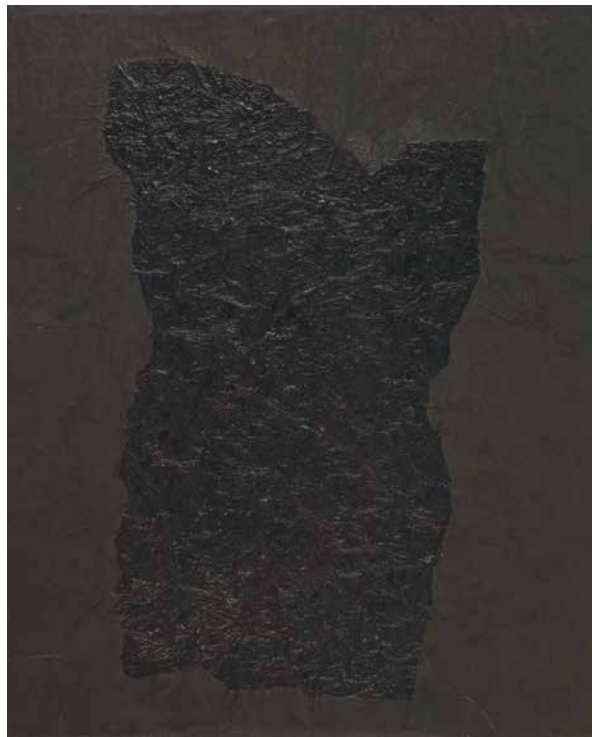
楊詰蒼

千層墨

綜合媒材 紙本 裱於紗布
1995年作
簽名：楊詰蒼（畫背）

來源

亞洲 私人收藏



64

65

TOSHIYUKI ENOKI (JAPANESE, B. 1961)

Figure of Comfortable Monkey

acrylic, silver leaf and ink on canvas
53 x 33.3 cm. (20 7/8 x 13 1/8 in.)
Painted in 2014
one seal of the artist (middle right)

**HK\$35,000-55,000
(US\$4,600-7,100)**

PROVENANCE

Private Collection, Asia

榎俊幸

猴之逍遙圖

壓克力 銀箔 水墨 畫布
2014年作
鈐印：藝術家鈐印一枚（中右）

來源

亞洲 私人收藏



65



66

66

WANG KEPING (CHINESE, B. 1949)

Untitled

signed and dated in Chinese; signed 'WK' in Pinyin (on the reverse)

wood sculpture

80 x 23 x 18 cm. (31 1/2 x 9 1/2 x 7 1/8 in.)

Executed in 1992

HK \$150,000-200,000 (US\$ 19,200-25,600)

PROVENANCE

Private Collection, New York, USA

王克平

無題

木雕 雕塑

1992年作

簽名：王 WK（背部）

來源

美國 紐約 私人收藏



67

67

HUANG YONG PING (CHINESE, B. 1954)

Best before 1 July 1997 (Waitrose Whole Orange Drink)

signed in Chinese; dated in pencil '1997' (lower right)

gelatin silver print, wax seal, string and glue

99.5 x 87 cm. (39 1/8 x 34 1/4 in.)

Executed in 1997

HK\$40,000-70,000 (US\$5,200-9,000)

PROVENANCE

Art & Public Gallery, Geneva, Switzerland

Private Collection, Europe (acquired from the above by the present owner)

黃永砵

最佳食用日期一九九七年七月一日
（維特羅斯橙汁）

彩色相紙 蠟 繩子 膠水

1997年作

簽名：黃永砵（右下）

來源

瑞士 日內瓦 Art & Public Gallery

歐洲 私人收藏（現藏者購自上述畫廊）



68

68

WANG QINGSONG (CHINESE, B. 1966)

Follow Me

numbered '6/10'; signed in Chinese; dated '2003'; signed 'Wang Qingsong' in Pinyin; dated '2003.' (lower right)
 colour photograph
 120 x 300 cm. (47 1/4 x 118 x 1/8 in.)
 edition 6/10
 Executed in 2003

HK\$400,000-500,000 (US\$52,000-65,000)

PROVENANCE

Private Collection, Asia

LITERATURE:

The CourtYard Gallery, *Romantique: Wang Qingsong*, Beijing, China, 2004 (different sized version illustrated, pp. 5 & 16-17).
 Kerry Roach (ed), Albion Gallery and Michael Hue-Williams Fine Art Ltd., *Wang Qingsong*, London, UK, 2006 (illustrated, pp. 96-97 & 132).
 Madhouse Art Limited, *Unparalleled Madness: Wang Qingsong*, Hong Kong, 2008 (different edition illustrated, unpagged).

王慶松

跟我學

彩色照片
 版數：6/10
 2003年作
 簽名：王慶松；Wang Qingsong (右下)

來源

亞洲 私人收藏

出版

2004年《王慶松羅曼蒂克》四合苑 北京 中國 (圖版為不同版本，第5及16-17頁)
 2006年《王慶松》Kerry Roach編 Albion Gallery 及Michael Hue-Williams美術有限公司 倫敦 英國 (圖版為不同版本，第96-97及132頁)
 2008年《瘋華絕代：王慶松》Madhouses美術有限公司 香港 (圖版為不同版本，無頁數)



69

•69

TAKASHI MURAKAMI (JAPANESE, B. 1962)

Kaikai Kiki News; Flower Superflat; Field of Smiling Flowers; Open Your Hands Wide; Kaikai Kiki and Me – The Shocking Truth; & Flowers, Flowers, Flowers

signed with artist's signature (lower right of each); numbered '99/300'; numbered '108/700'; numbered '189/700'; numbered '123/700'; numbered '185/700'; & numbered '253/700' (lower right of each)

a set of six prints

each: 49 × 49 cm. (19 1/4 × 19 1/4 in.); 67 × 67 (26 3/6 × 26 3/8 in.); 75 × 91 cm. (29 1/2 × 35 7/8 in.); 49 × 49 cm. (19 1/4 × 19 1/4 in.); 67 × 67 (26 3/6 × 26 3/8 in.); & 67 × 67 (26 3/6 × 26 3/8 in.) (6)

edition: 99/300; 108/700; 189/700; 123/700; 185/700; & 253/700

Executed in 2001; 2004; 2010; 2010; 2010; & 2012

HK\$50,000-80,000 (US\$6,500-10,000)

PROVENANCE

Private Collection, Asia

村上隆

Kaikai Kiki News; Flower Superflat; Field of Smiling Flowers; Open Your Hands Wide; Kaikai Kiki and Me – The Shocking Truth; & Flowers, Flowers, Flowers

版畫 (一組共六件)

版數 : 99/300; 108/700; 189/700; 123/700; 185/700; 及 253/700

2001 ; 2004 ; 2010 ; 2010 ; 2010 ; 及 2012 年作
藝術家簽名 (每件 右下)

來源

亞洲 私人收藏



70

•70

TAKASHI MURAKAMI (JAPANESE, B. 1962)

Flower Ball (3D) – Turn Red!; Flower Ball (3D) – Papyrus; Flower Ball (3D) – Red Ball; Flower Ball (3D) – Red, Pink, Blue; Flower Ball (3D) – Blue, Red; Flower Ball (3D) – Comprehending the 51st Dimension; Flower Ball (3D) – Hey! Do You Feel What I Feel?; Flower Ball (3D) – Groping for the Truth; Flower Ball (3D) – There is Nothing Eternal in this World. That is Why You Are Beautiful; Flower Ball (3D) – Letter to Picasso

signed with artist's signature (lower right of each); numbered '73/700'; numbered '172/700'; numbered '179/700'; numbered '163/700'; numbered '172/700'; numbered '185/700'; numbered '172/700'; numbered '173/700'; numbered '180/700'; numbered '161/700' (lower right of each)

a set of ten prints

each: 71 cm. (28 in.) (10)

edition 73/700; 172/700; 179/700; 163/700; 172/700; 185/700; 172/700; 173/700; 180/700; & 161/700

Executed in 2013

HK\$60,000-100,000 (US\$7,800-13,000)

PROVENANCE

Private Collection, Asia

村上隆

Flower Ball (3D) – Turn Red!; Flower Ball (3D) – Papyrus; Flower Ball (3D) – Red Ball; Flower Ball (3D) – Red, Pink, Blue; Flower Ball (3D) – Blue, Red; Flower Ball (3D) – Comprehending the 51st Dimension; Flower Ball (3D) – Hey! Do You Feel What I Feel?; Flower Ball (3D) – Groping for the Truth; Flower Ball (3D) – There is Nothing Eternal in this World. That is Why You Are Beautiful; Flower Ball (3D) – Letter to Picasso

版畫 (一組共十件)

版數 : 73/700; 172/700; 179/700; 163/700; 172/700; 185/700; 172/700; 173/700; 180/700; & 161/700

2013 年作

來源

亞洲 私人收藏

71

TAKASHI MURAKAMI (JAPANESE, B.1962)

Inochi Doll Version: Bob, Yamamoto, David, Zhang, Victor

ABS, NP-PVC, iron, cotton, polyester, nylon, vinyl, artificial leather, metal, and magnet

each: 15 x 10 x 41 cm. (5 7/8 x 4 x 16 1/8 in.) (5)

Bob: 95/200; Yamamoto: 112/200; David: 116/200; Zhang: 87/200; & Victor: 80/200

Executed in 2009 (5)

The work is accompanied by a certificate issued by Kaikai KiKi Co., Ltd.

HK\$60,000-100,000 (US\$7,800-13,000)

村上隆

Inochi Doll Version: Bob, Yamamoto, David, Zhang, Victor

樹脂 環保膠料 鐵 棉 聚酯纖維 尼龍 乙烯 人造皮革 金屬 磁石 (一組共五件)

版數 : Bob : 95/200 ; Yamamoto: 112/200 ; David:116/200

; Zhang : 87/200 ; Victor : 80/200

2009年作 (5)

此作品附Kaikai KiKi Co., Ltd.簽發之保證書。



71



72

72

GARY BASEMAN (AMERICAN, B. 1960)

Hide and Seek

signed 'BASEMAN' (lower right) ; titled 'hide & seek' (on the reverse)

acrylic on wood panel, diptych

50 x 100 cm. (20 x 40 in.)

Painted in 2007

HK\$50,000-80,000 (US\$6,500-10,000)

PROVENANCE

Metaphysical Art Gallery, Taipei, Taiwan

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Dr. Sun Yat-Sen Memorial Hall, *3L4D New Century Animamix*, 20

October – 8 November 2007.

LITERATURE

Metaphysical Art Gallery, *3L4D New Century Animamix*, Taipei, Taiwan, 2007

(illustrated, p. 42).

GARY BASEMAN

捉迷藏

壓克力 木板 (二聯作)

2007年作

簽名 : BASEMAN (右下)

來源

台灣 台北 形而上畫廊

亞洲 私人收藏

展覽

2007年10月20日 - 11月8日 「3L4D動漫美學新世紀」

國父紀念館中山畫廊 台北 台灣

出版

2007年 《3L4D動漫美學新世紀》形而上畫廊 台北

台灣 (圖版·第42頁)



73

•73

AYA TAKANO (JAPANESE, B. 1976)

Rolling Candy Bar

dated '2004'; signed 'TAKANOAYA' in English
(on the stretcher)
acrylic on canvas
23 x 16 cm. (9 x 6 1/4 in.)
Painted in 2004

HK\$30,000-50,000 (US\$3,900-6,500)

PROVENANCE

Private Collection, USA

高野綾

旋轉的糖果

壓克力 畫布
2004年作
簽名：TAKANOAYA（畫架內框）

來源

美國 私人收藏



74

74

AYA TAKANO (JAPANESE, B. 1976)

Dream

acrylic on canvas
50 x 64.8 cm. (19 5/8 x 25 1/2 in.)
Painted in 2001

HK\$60,000-80,000 (US\$7,800-10,000)

PROVENANCE

Blum & Poe Gallery, Los Angeles, USA
Private Collection, USA

高野綾

夢

壓克力 畫布
2001年作

來源

美國 洛杉磯 Blum & Poe畫廊
美國 私人收藏



75

75

REI SATO (JAPANESE, B. 1984)

Untitled

dated '2002.11.12'; inscribed in Japanese (on the reverse)
acrylic on canvas
130 x 161.8 cm. (51 1/8 x 63 3/4 in.)
Painted in 2002

HK\$60,000-80,000 (US\$7,800-10,000)

佐藤 玲

無題

壓克力 畫布
2002年作
簽名：藝術家簽名（畫背）



76

76

VANESSA FRANKLIN (FRENCH, B. 1976)

Miho

signed; inscribed and dated 'V Franklin Tokyo 2013'
(on the reverse)
chromogenic print
61 x 61 cm. (24 x 24 in.)
edition 1/3
Executed in 2013

HK\$15,000-20,000 (US\$2,000-2,600)

VANESSA FRANKLIN

Miho

彩色 照片
版數：1/3
2013年作
簽名：V Franklin Tokyo 2013（畫背）



77

77

CHARLES-JOSEPH DE LIGNE (BELGIAN, B. 1980)

Taxi

signed 'C de Ligne'; numbered '1/3' (lower left)

chromogenic print

120 x 180 cm. (47 1/4 x 70 7/8 in.)

edition 1/3

Executed in 2013

HK\$15,000-25,000 (US\$2,000-3,200)

CHARLES-JOSEPH DE LIGNE

的士

彩色 照片

版數：1/3

2013年作

簽名：C de Ligne (左下)



78

78

GERSENDE DE FOUCAUD (FRENCH, B. 1975)

Skynight Hong Kong 21th Century

signed 'Gersende de Foucaud'; dated '2015' (lower middle)

pastel on velvet cardboard

93 x 75 cm. (36 5/8 x 29 1/2 in.)

Painted in 2015

HK\$20,000-30,000 (US\$2,600-3,900)

GERSENDE DE FOUCAUD

21世紀的香港夜景

粉彩 絲絨紙板

2015年作

簽名：Gersende de Foucaud (中下)



79

79

KAWS (AMERICAN, B. 1974)

Bond to Bend (Bendy and Gumby)

signed, dated, and numbered 'KAWS..13 10/10' (on the underside)

painted vinyl sculpture

41.5 x 23 x 10.2 cm. (16 3/8 x 9 x 4 in.)

edition of 10/10

Executed in 2013

HK\$300,000-500,000 (US\$39,000-65,000)

PROVENANCE

Private Collection, New York, USA

KAWS

Bond to Bend (Bendy and Gumby)

乙烯基塑料 雕塑

版數：10/10

2013年作

簽名與日期：'KAWS..13' (底部)

來源

美國 紐約 私人收藏

80

MICHIHIRO MATSUOKA (JAPANESE, B. 1969)

Polluted Air Purification Vessel in Whale Form

signed 'Michihiro Matsuoka' in English

mixed media sculpture

51 x 17 x 16 cm. (20 1/8 x 6 3/4 x 6 1/4 in.)

Executed in 2011

HK\$20,000-40,000 (US\$2,600-5,200)

PROVENANCE

Private Collection, Asia

松岡道弘

淨化污染空氣的鯨型大船

綜合媒材 雕塑

2011年作

簽名：Michihiro Matsuoka (底座底部)

來源

亞洲 私人收藏



80



81

81

QIU XIAO FEI (CHINESE, B.1977)

Serene Indigo

signed and titled in Chinese; dated '2009' (on the reverse)
oil on canvas
119.4 x 97.8 cm. (47 x 38 1/2 in.)
Painted in 2009

HK\$250,000-350,000
(US\$33,000-45,000)

PROVENANCE

Private Collection, New Jersey, USA

仇曉飛

靜靛

油彩 畫布
2009年作
簽名：仇曉飛（畫背）

來源

美國 新澤西州 私人收藏

82



82

KWON KI-SOO (KOREAN, B.1972)

Playing Flowers in the Silver Forest

signed in Korean and Chinese; signed and dated 'Kwon Ki Soo; 2008' in English (on the reverse and side of canvas)
acrylic on canvas
130 x 130 cm. (51 1/8 x 51 1/8 in.)
Painted in 2008

HK\$80,000-140,000 (US\$11,000-18,000)

PROVENANCE

Metaphysical Art Gallery, Taipei, Taiwan
Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Metaphysical Art Gallery, *Kwon Ki-Soo. Who's Dongguri?*, 13 July - 5 August 2008.

權奇秀

嬉戲銀色森林

壓克力 畫布
2008年作
簽名：權奇秀 Kwon Ki-Soo (畫背)

來源

台灣 台北 形而上畫廊
亞洲 私人收藏

展覽

2008年7月13日 - 8月5日 「權奇秀 誰是 Dongguri?」
形而上畫廊 台北 台灣



83

83

JEFF KOONS (AMERICAN, B. 1955)

Dom Pérignon Balloon Venus

lacquered polyurethane resin, Dom Pérignon Rosé Vintage 2003, maintenance kit, original custom flight case

58 x 33 x 35 cm. (22 7/8 x 13 x 13 3/4 in.)

edition of 650

Executed in 2013

HK\$200,000-300,000 (US\$26,000-39,000)

PROVENANCE

Private Collection, Asia

This work is accompanied by a product brochure, maintenance kit and custom trunk.

傑夫·昆斯

Dom Pérignon Balloon Venus

彩繪樹脂及唐培裡德香檳王一瓶

版數：650

2013年作

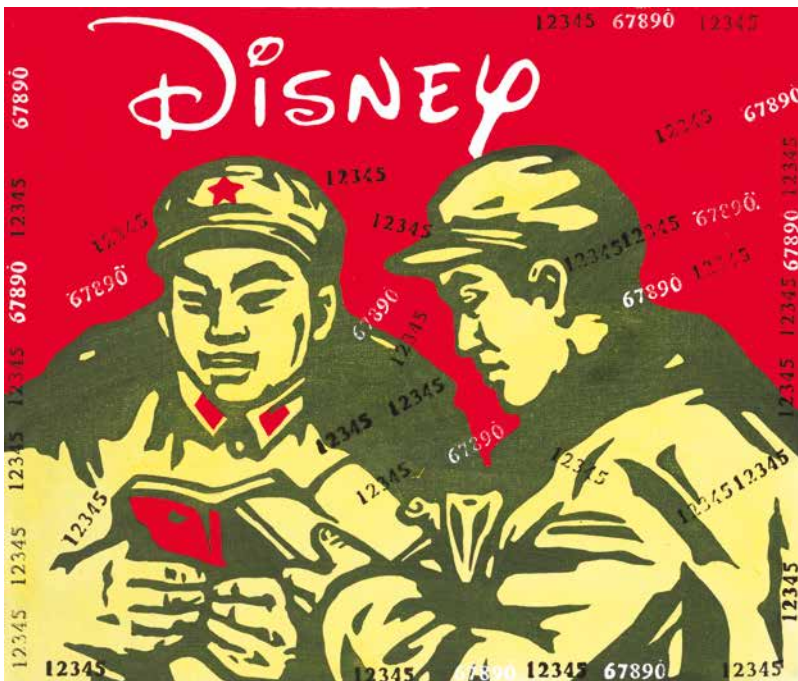
香檳王年份為2003年

共650版

來源

亞洲私人收藏

作品附產品說明書、維護工具及特質箱子



84

84

WANG GUANGYU (CHINESE, B. 1957)

Great Criticism Series: Disney

signed 'Wang Guangyi' in English; signed in Chinese; dated '2005' (on the reverse)

oil on canvas

60 x 70 cm. (23 5/8 x 27 1/2 in.)

Painted in 2005

PROVENANCE

Acquired directly from the artist
Private Collection, New York, USA

HK\$150,000-200,000 (US\$20,000-26,000)

王廣義

大批判系列：迪士尼

油彩 畫布

2005年作

簽名：Wang Guangyi；王廣義 2005 (畫背)

來源

直接購自藝術家

美國 紐約 私人收藏



85

MITSURU WATANABE (JAPANESE, B. 1953)

Secret of the Forest

signed in Japanese; titled in Japanese (on the reverse)

oil on canvas

130.5 x 162.2 cm. (51 3/8 x 63 7/8 in.)

Painted in 2011

one hand-painted seal by the artist (lower right)

HK\$200,000-300,000 (US\$26,000-39,000)

EXHIBITED

Seoul, Korea, Gallery Hyundai, *Mitsuru Watanabe Solo Exhibition*,
21 December 2011-15 January 2012.

渡部滿

森林的秘密

油彩 畫布

2011年作

簽名：渡部滿（畫背）

鈐印：藝術家手繪鈐印（右下）

展覽

2011年12月21日-2012年1月15日「渡部滿個展」
現代畫廊 首爾 韓國



86

86

GONKAR GYATSO (TIBETAN, B. 1961)

Elation

signed, inscribed, titled and dated 'Elation one hundred eight Gonkar Gyatso 2011' (lower edge)
ink, graphite, stickers, silkscreen, paper collage and gold leaf on paper
37 x 34 cm. (14 1/2 x 13 1/2 in.)
Executed in 2011

HK\$60,000-100,000 (US\$7,800-13,000)

PROVENANCE

Conceptio Art, Hong Kong, China
Acquired from the above by the present owner

貢嘎嘉措

興高采烈

水墨 石墨 貼紙 絲網印刷 紙本拼貼 金箔 紙本
2011年作
簽名：Gonkar Gyatso (下方)

來源

中國 香港 Conceptio Art
現藏者購自上述畫廊

87

LIU YE (CHINESE, B. 1964)

Crying Over Mondrian

signed 'Liu Ye' in Pinyin; signed in Chinese; dated '2000' (lower right);
inscribed 'For George' (lower left)
watercolour on paper
32 x 24 cm. (12 5/8 x 9 1/2 in.)
Painted in 2000

HK\$100,000-150,000 (US\$13,000-19,000)

PROVENANCE

Private Collection, Europe

劉野

為蒙特里安哭泣

水彩 紙本
2000年作
簽名：Liu Ye 野 (右下)

來源

歐洲 私人收藏



87



Index

A

Arad, Ron 朗·阿拉德 33

B

Balanon, Victor 4
Baseman, Gary 72
Buffet, Bernard 貝爾納·布菲 9

C

Chan, David 陳建偉 41
Cheung, Lucia 張雅燕 48
Choi, So Young 崔素榮 50
Chu, Teh-Chun 朱德群 19, 22, 23

D

De Foucaud, Gersende 78
De Ligne, Charles Joseph 77

E

Enoki, Toshiyuki 榎俊幸 65

F

Fung, Yat Fung 馮一峰 45
Furnas, Barnaby 巴納比·弗納斯 53
Franklin, Vanessa 76

G

Gormley, Anthony 安東尼·葛姆雷 13
Gottlieb, Adolf 阿道夫·戈特利布 24
Gyatso, Gonkar 貢嘎嘉措 86

H

Hiraga, Key 平賀敬 49
Hong, Sek Chern 洪雪珍 39
Hsiao, Chin 蕭勤 34
Huan, Yong Ping 黃永砦 67

I

Ishida, Tetsuya 石田徹也 25

K

Kaws 51, 52, 56, 57, 58, 79
Koons, Jeff 傑夫·昆斯 83
Kusama, Yayoi 草間彌生 2, 31, 37
Kwon, Ki-Soo 權奇秀 82
Kxx (KEA) 54, 55

L

Leung, Joey 梁嘉賢 47
Liu, Kuosung 劉國松 21
Liu, Wei 劉韡 32
Liu, Jiutong 劉玖通 44
Liu, Ye 劉野 87
Lu, Shoukun 呂壽琨 61

M

Mathieu, Georges 喬治·馬蒂厄 30
Matsuoka, Michihiro 松岡道弘 80
Matsuura, Hiroyuki 松浦浩之 15
Murakami, Takashi 村上隆 27, 69, 70, 71

N

Nara, Yoshitomo 奈良美智 1, 16, 17, 18, 59, 60

O

Ong, Donna 王美清 40

P

Pang, Ruben 彭靖能 43
Picasso, Pablo 巴布羅·畢卡索 10, 11

Q

Qiu, Xiaofei 仇曉飛 81

R

Rawanchaikul, Navin 12

S

Sato, Rei 佐藤玲 75
Shimamoto, Shozo 嶋本昭三 35, 38
Submarine, Vertical 垂直潛水艇 42

T

Takano, Aya 高野綾 73, 74
Ting, Walasse 丁雄泉 5, 6, 7, 8, 62

V

Ventura, Ronald 羅納德·文圖拉 3

W

Wai, Pongyu 韋邦雨 46
Wang, Keping 王克平 66
Wang, Qingsong 王慶松 68
Wang, Guangyi 王廣義 84
Watanabe, Mitsuru 渡部滿 85

Y

Yang, Yongliang 楊泳梁 14
Yang, Jiechang 楊詰蒼 64
Yasuda, Yu 安田悠 36
Yu, Youhan 余友涵 26

Z

Zao, Wou-Ki 趙無極 20
Zeng, Fanzhi 曾梵志 28, 29
Zhou, Mingde 周名德 63

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do

not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and

other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +852 2978 6870 or fax +852 2760 1767.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive

written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as

possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including HK\$800,000, 20% on that part of the hammer price over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the hammer price above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the sale or

drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

- (a) This additional warranty does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

- (i) the hammer price; and
- (ii) the buyer's premium; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the lot by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the due date at a rate of 7% a year above the HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand

that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 35 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

2 STORAGE

(a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs, including but not limited to the storage charge in (iii) below;

(iii) If purchases are not collected within thirty-five days after the sale, a monthly storage charge will be imposed as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK \$800 per lot

Others (except Wine*): HK\$1500 per lot

*Please refer to Wine Catalogue for details.

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK\$850 administration fee (minimum charge).

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund

the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol \sim in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or

E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the hammer price.

catalogue description : the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical condition of a lot.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a lot.

qualified : has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a lot.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中拍賣品的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有拍賣品所有權（以 Δ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何拍賣品的描述，拍賣品狀況報告及其它陳述（不管是口頭還是書面），包括拍賣品性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對拍賣品的性質提供任何保證，除了下述第 E2 段的真品保證以及第 I 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的拍賣品狀況可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的狀況。拍賣品是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於狀況的任何形式的責任承擔。
- 在本目錄條目或狀況報告中提及狀況不同於對狀況的完整描述，圖片可能不會清晰展示出拍賣品。拍賣品的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。狀況報告可協助您評估拍賣品的狀況。為方便買方，狀況報告為免費提供，僅作為指引。狀況報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查拍賣品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何狀況報告。

4. 拍賣之前檢查拍賣品

- 如果您計劃競投一件拍賣品，應親自或通過具有專業知識之代表檢視，以確保您接受拍賣品描述及狀況。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情況下都不可能依賴估價，將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在拍賣品拍賣過程中或拍賣之前的任何時間將拍賣品撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件拍賣品沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，估價是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是真品。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
 - 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
 - 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您

曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

- 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得拍賣品，或者您本次擬出價金額高於過往，請聯繫我們的信用部：+852 2978 6870 或傳真為 +852 2760 1767。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得拍賣品，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之拍賣品將不接受電話競投。若需要

以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投
在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投
您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低端估價的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有拍賣品均有底價。不定有底價的拍賣品，在拍賣品號碼旁邊用·標記。底價不會高於拍賣品的低端估價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變拍賣品的順序；
- 撤回任何拍賣品；
- 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消拍賣品的拍賣或將拍賣品重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's LIVE™ (如 B6 部分所示) 透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投 (也稱為不在場競投或委託競投)。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等或於

高於底價之出價。就不設底價的拍賣品，拍賣官通常會以低端估價的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於低端估計開始，然後逐步增加 (競投價遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板 (Christie's LIVE™) 可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付成交價外，亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣 800,000 元之 25%；加逾港幣 800,000 元以上至港幣 15,000,000 元部分之 20%；加逾港幣 15,000,000 元以上之 12% 計算。

2. 稅費

成功競投者將負責所有適用拍賣品稅費，包括增值稅，銷售或補償使用稅費或者所有基於成交價和買方酬金而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件拍賣品，賣方保證其：

- 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其法律上有權這麼做；
- 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項 (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤上或經

營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品 (我們的“真品保證”)。如果在拍賣日後的五年內，您使我們滿意您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- 我們在拍賣日後的 5 年內提供真品保證。此期限過後，我們不再提供真品保證。
- 我們只會對本目錄描述第一行 (“標題”) 以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料 (包括標題以外的大階字體注明) 作出任何保證。
- 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- 真品保證適用於被拍賣會通告修訂後的標題。
- 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題合乎被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。
- 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。
- 要申索真品保證下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預

期存款或利息、成本、賠償金或其他賠償或支出承擔責任。

- (j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款規限下，我們將退回已付的購買款項：
- (a) 此額外保證不適用於：
- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明估價的已售拍賣品；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) 狀況報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。

- (k) 東南亞現代及當代藝術以及中國書畫。
真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關拍賣品為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下購買款項：
- (i) 成交價；和
 - (ii) 買方酬金；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“到期付款日”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將拍賣品出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的拍賣品，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
 - (ii) 信用卡
在乎合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以

- “持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格，該表格可向我們索取。請將已填妥之 CNP 授權表格以傳真（+852 2973 0111）或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取，詳情列於以下 (d) 段：
- (iii) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (iv) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - (v) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
 - (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
 - (e) 如要瞭解更多信息，請聯繫客戶服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起計 7 日後，即使買方在此日期前仍未提取拍賣品。

4. 不付款之補救辦法

- (a) 如果到期付款日，您未能全數支付購買款項，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) 自到期付款日起，按照尚欠款項，收取高於香港金融管理局不時公布的銀行同業拆息 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對拍賣品公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的購買款項與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之購買款項，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金

或部分付款）用以抵銷您未付之款項；

- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在拍賣品所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為賣方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

1. 提取

您在全數付清所有款項後，必須在拍賣日後 7 天內提取拍賣品。

- (a) 在未全數付清所有款項之前，您不可以提取拍賣品。
- (b) 如果您已全數付清拍賣品的款項，但並未在拍賣後的 35 個日曆日之內提取拍賣品，除非另有書面約定，我們可以將拍賣品出售並在扣除欠我們的倉儲費用及任何欠下我們及佳士得集團公司的其它費用後，將拍賣品銷售所得支付給您。

2. 倉儲

- (a) 如果您在拍賣後的 7 日之內仍未提取拍賣品，我們或我們委任的代理人可以：
 - (i) 若拍賣品仍在我們的拍賣室，我們將收取倉儲費用。
 - (ii) 選擇將拍賣品移送到倉庫並向您收取所有有關運輸和倉儲費用，包括並不限於以下第 (iii) 段的倉儲費。
 - (iii) 買方若於拍賣後 35 天內仍未提取拍賣品，佳士得將向買方收取倉儲費，每月之倉儲費將按每件拍賣品收取，並須提前支付。儲存期不足一個月者，亦需繳付整月倉儲費。
珠寶 / 鐘錶：每月每件港幣 800 元
其他（不包括洋酒*）：每月每件港幣 1500 元

* 有關洋酒之倉儲費及提取事宜，詳情請參閱洋酒目錄目錄冊。

倉儲費並不包括其他額外費用，如保險和運輸費，其他額外費將會另行收取。

對於買方於拍賣品移送倉庫後，欲安排於本公司辦事處提取其拍賣品之要求，本公司享有酌情權，允許在有限情況下在本公司辦事處提取拍賣品，但需收取每件拍賣品港幣 850 元行政費（最低收費）。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得藝術品運輸部，電話：+852 2978 9914；請見 www.christies.com/shipping 網站或發郵件至 arttransporthongkong@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及 / 或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得藝術品運輸部，電話：+852 2978 9914。請見 www.christies.com/shipping 網站或發郵件到：arttransporthongkong@christies.com。
- (b) 含有受保護動植物材料的拍賣品
這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛瑪象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含

有上述物料拍賣品進出口的法律和規例要求。

- (c) 美國關於非洲象象牙的進口禁令
美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛瑪象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試，我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。
- (d) 含有緬甸寶石的拍賣品
含有源於緬甸的紅寶石或翡翠的拍賣品，可能被禁止進口美國；為方便美國準買方，該類拍賣品註有 Ψ 標記以供識別。若物件含有源於緬甸的其他類型寶石（例如藍寶石等），如是在緬甸以外地區鑲嵌或組裝成的珠寶，並能證實乃非暫時性的（暫時性指例如是僅以繩子束縛等），則有可能獲准進口美國。
- (e) 源自伊朗的拍賣品
一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。
- (f) 黃金
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。
- (g) 鐘錶
(i) 本目錄內有某些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 \sim 符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度下，所有由法律附加的保證及

其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。

- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議、購買拍賣品或與競投相關的任何其它事項）；或 (ii) 賣方、本公司、本公司之僱員或代理人均無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品在標題被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品在標題被描述為某來源，則為該來源的作品；
- 以寶石為例，如拍賣品在標題被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為拍賣品提供的保證。

買方酬金：除了成交價，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。低端估價指該範圍的最低價；高端估價：指該範圍的最高價。中間估價為兩者的中間點。

成交價：拍賣官接受的拍賣品最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件拍賣品（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

有保留：如 E2 段中的意思；有保留標題則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：拍賣品不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的拍賣品旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某拍賣品前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

● Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

○ 佳士得對該拍賣品擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他佳士得集團公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該拍賣品擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

● 不設底價的拍賣品，不論其在本目錄中的售前估價，該拍賣品將售賣給出價最高的競投人。

~ 拍賣品含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ 拍賣品含有來自緬甸或者不確定地區的翡翠和紅寶石。請參閱業務規定·買方須知第 H2(d) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◊: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◊♦: Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊♦.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through

an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。

◊: 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 符號以資識別。

◊♦: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣

品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 ◊♦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問

意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權

利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「認為是 … 之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「… 之創作室」及「… 之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「… 時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨 … 風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有 … 創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「… 複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名 …」、「日期 …」、「題寫 …」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

* 「附有 … 簽名」、「附有 … 之日期」、「附有 … 之題詞」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期（或大概日期）而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

WORLDWIDE SALEROOMS AND ASIAN OFFICES

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422

Ronan Sulich

FRANCE

• PARIS

+33 (0)1 40 76 85 85

INDIA

• MUMBAI

+91 (22) 2280 7905

Sonal Singh

DELHI

+91 (011) 6609 1170

Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268

Charmie Hamami

ITALY

• MILAN

+39 02 303 2831

JAPAN

TOKYO

+81 (0)3 6267 1766

Chie Banta

• DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office **EMAIL** — info@christies.com

For a complete salerooms & offices listing go to christies.com

MALAYSIA

KUALA LUMPUR

+60 3 6207 9230

Lim Meng Hong

THE NETHERLANDS

• AMSTERDAM

+31 (0)20 57 55 255

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0)10 8572 7900

Jinqing Cai

• HONG KONG

+852 2760 1766

• SHANGHAI

+86 (0)21 6355 1766

Gwenn Delamaire

SINGAPORE

SINGAPORE

+65 6235 3828

Wen Li Tang

SOUTH KOREA

SEOUL

+82 2 720 5266

Hye-Kyung Bae

SWITZERLAND

• GENEVA

+41 (0)22 319 1766

Eveline de Proyart

• ZURICH

+41 (0)44 268 1010

Dr. Bertold Mueller

TAIWAN

TAIPEI

+886 2 2736 3356

Ada Ong

THAILAND

BANGKOK

+66 (0)2 652 1097

Yaovanee Nirandara

Punchalee Phenjati

UNITED ARAB EMIRATES

• DUBAI

+971 (0)4 425 5647

Michael Jeha

UNITED KINGDOM

• LONDON, KING STREET

+44 (0)20 7839 9060

• LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

UNITED STATES

• NEW YORK

+1 212 636 2000

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART
PAR: +33 (0)140 768 386

AMERICAN FURNITURE
NY: +1 212 636 2230

AMERICAN INDIAN ART
NY: +1 212 606 0536

AMERICAN PICTURES
NY: +1 212 636 2140

ANGLO-INDIAN ART
KS: +44 (0)20 7389 2570

ANTIQUITIES
SK: +44 (0)20 7752 3219

ARMS AND ARMOUR
SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART
NY: +1 212 468 7133

AUSTRALIAN PICTURES
KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS
KS: +44 (0)20 7389 2674
SK: +44 (0)20 7752 3203

BRITISH & IRISH ART
KS: +44 (0)20 7389 2682
NY: +1 212 636 2084
SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
KS: +44 (0)20 7389 2278
SK: +44 (0)20 7752 3293
NY: +1 212 636 2085

BRITISH PICTURES 1500-1850
KS: +44 (0)20 7389 2945

CARPETS
KS: +44 (0)20 7389 2035
SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART
KS: +44 (0)20 7389 2577
SK: +44 (0)20 7752 3239

CLOCKS
KS: +44 (0)20 7389 2357

CONTEMPORARY ART
KS: +44 (0)20 7389 2446
SK: +44 (0)20 7752 2502

COSTUME, TEXTILES AND FANS
SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND GLASS
SK: +44 (0)20 7752 3026

FURNITURE
KS: +44 (0)20 7389 2482
SK: +44 (0)20 7389 2791

HANDBAGS & ACCESSORIES
PAR: +33 (0)1 40 76 7249

IMPRESSIONIST PICTURES
KS: +44 (0)20 7389 2638
SK: +44 (0)20 7752 3218

INDIAN CONTEMPORARY ART
KS: +44 (0)20 7389 2700
NY: +1 212 636 2189

INTERIORS
SK: +44 (0)20 7389 2236
NY: +1 212 636 2032

ISLAMIC WORKS OF ART
KS: +44 (0)20 7389 2372
SK: +44 (0)20 7752 3239

JAPANESE WORKS OF ART
KS: +44 (0)20 7389 2591
SK: +44 (0)20 7752 3239

JEWELLERY
KS: +44 (0)20 7389 2383
SK: +44 (0)20 7752 3265

LATIN AMERICAN ART
NY: +1 212 636 2150

MARITIME PICTURES
SK: +44 (0)20 7752 3284
NY: +1 212 707 5949

MINIATURES
KS: +44 (0)20 7389 2650

MODERN DESIGN
SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS
SK: +44 (0)20 7752 3365

NINETEENTH CENTURY FURNITURE AND SCULPTURE
KS: +44 (0)20 7389 2699

NINETEENTH CENTURY EUROPEAN PICTURES
KS: +44 (0)20 7389 2443
SK: +44 (0)20 7752 3309

OBJECTS OF VERTU
KS: +44 (0)20 7389 2347
SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS
KS: +44 (0)20 7389 2251

OLD MASTER PICTURES
KS: +44 (0)20 7389 2531
SK: +44 (0)20 7752 3250

ORIENTAL CERAMICS AND WORKS OF ART
SK: +44 (0)20 7752 3235

PHOTOGRAPHS
KS: +44 (0)20 7752 3083

POPULAR CULTURE AND ENTERTAINMENT
SK: +44 (0)20 7752 3275

POST-WAR ART
KS: +44 (0)20 7389 2446
SK: +44 (0)20 7752 2502

POSTERS
SK: +44 (0)20 7752 3208

PRINTS
KS: +44 (0)20 7389 2328
SK: +44 (0)20 7752 3109

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
KS: +44 (0)20 7389 2343
RUSSIAN WORKS OF ART
KS: +44 (0)20 7389 2057

TRAVEL, SCIENCE AND NATURAL HISTORY
SK: +44 (0)20 7752 3291

SCULPTURE
KS: +44 (0)20 7389 2331
SK: +44 (0)20 7389 2794

SILVER
KS: +44 (0)20 7389 2666
SK: +44 (0)20 7752 3262

SWISS ART
ZUR: +41 (0) 44 268 1012

TOPOGRAPHICAL PICTURES
KS: +44 (0)20 7389 2040
SK: +44 (0)20 7752 3291

TWENTIETH CENTURY BRITISH ART
KS: +44 (0)20 7389 2684
SK: +44 (0)20 7752 3311

TWENTIETH CENTURY DECORATIVE ART & DESIGN
KS: +44 (0)20 7389 2140
SK: +44 (0)20 7752 3236

TWENTIETH CENTURY PICTURES
SK: +44 (0)20 7752 3218

VICTORIAN PICTURES
KS: +44 (0)20 7389 2468
SK: +44 (0)20 7752 3257

WATERCOLOURS AND DRAWINGS
KS: +44 (0)20 7389 2257
SK: +44 (0)20 7752 3293

WINE
KS: +44 (0)20 7752 3366

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

PRIVATE SALES
US: +1 212 636 2034
Fax: +1 212 636 2035

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES NEW YORK
Tel: +1 212 974 4570
Email: newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

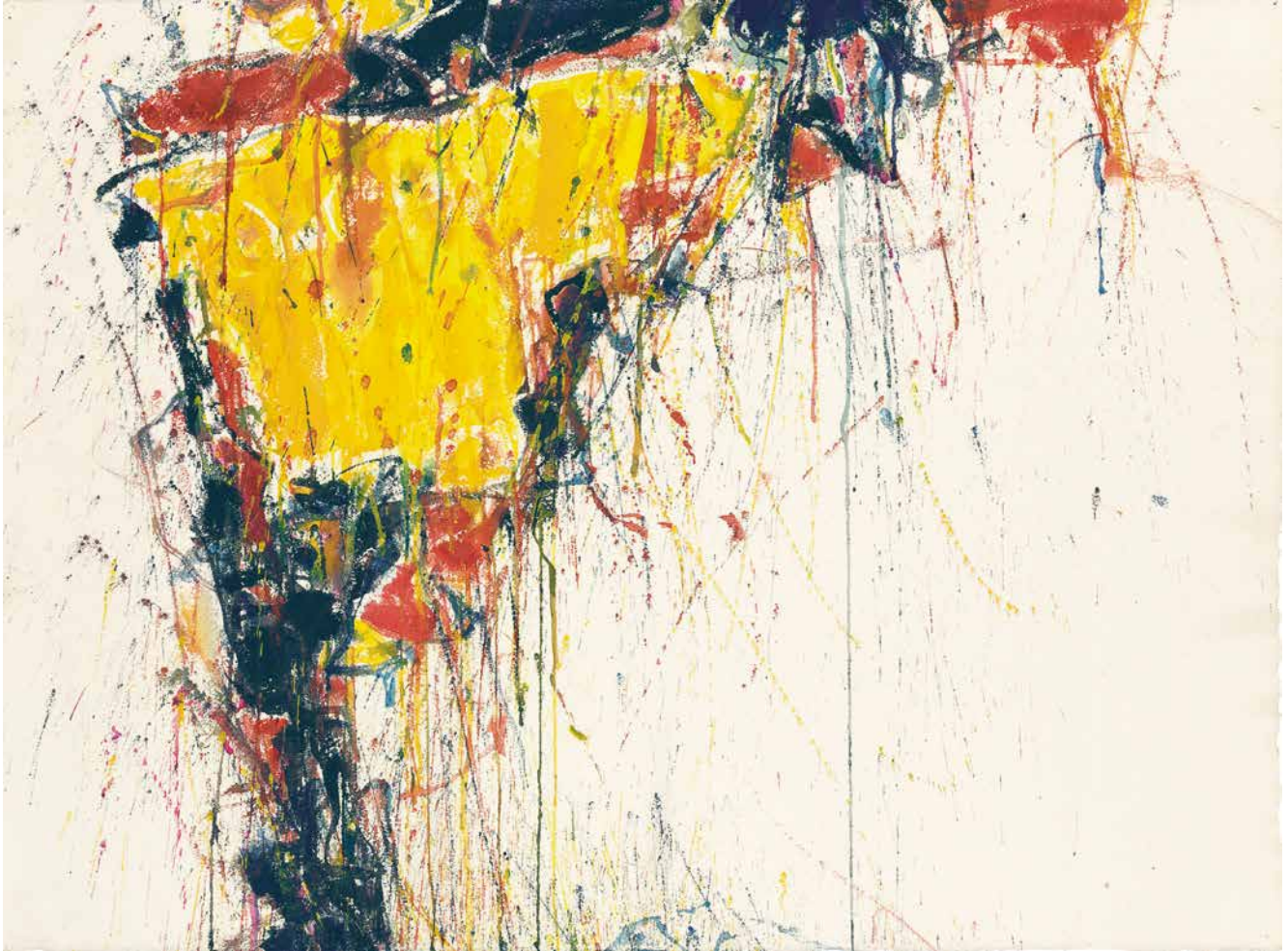
CHRISTIE'S INTERNATIONAL REAL ESTATE NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
info@christiesrealestate.com

LONDON
Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
info@christiesrealestate.com

HONG KONG
Tel: +852 2978 6788
Fax: +852 2973 0799
info@christiesrealestate.com

KEY TO ABBREVIATIONS

KS: London, King Street
NY: New York, Rockefeller Plaza
PAR: Paris
SK: London, South Kensington



© 2016 SAM FRANCIS FOUNDATION, CALIFORNIA / ARTISTS RIGHTS SOCIETY (ARSI), NEW YORK

Property from the Collection of Guy and Marie-Hélène Weill
Sam Francis (1923-1994)
Untitled
watercolor and gouache on paper
22 3/8 x 30 in. (56.8 x 76.2 cm.)
Painted in 1957.
Estimate: \$300,000-400,000

POST-WAR AND CONTEMPORARY ART, MORNING SESSION
New York, 11 May, 2016

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Saara Pritchard
sritchard@christies.com
+1 212 636 2100

CHRISTIE'S
THE ART PEOPLE

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

Personal Account: Account Holder Authorised Agent (Name)
Authorisation Letter and ID (if applicable): Attached In System/previously provided

Company Account: I am (name and position)
Authorisation Letter and ID (if applicable): Attached In System/previously provided

Account No.

Account Name

Business Registration No.

Invoice Address Room/Flat Floor Block

Building/Estate

Street Address

City/District Post/Zip Code

County/Province/State Country

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code Phone No. Email

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
 HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 +

C Sale Registration

Please register me for the following sessions:

- 12569 Fine and Rare Wines Featuring an Esteemed Connoisseur's Private Collection Part III
- 12513 First Open | Hong Kong
- 12548 The Pavilion Sale - Chinese Ceramics and Works of Art
- _____

D Collection and Shipment

Please select one of the following options:

- I will collect my purchased lot(s).
- Please provide a shipping quotation to my account address/the below address:
.....
.....

E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766 Fax: +852 2973 0136
www.christies.com

投標者登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com.

A 投標者資料

個人名義競投： 本人 代理人（姓名）.....
授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

公司名義競投： 本人是（姓名和職位）.....
授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區 郵區編號

縣 / 省 / 州 國家

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 電話號碼 電郵地址

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
- 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

- 12569 佳士得名釀：顯赫私人窖藏系列（第三部分）
- 12513 First Open | Hong Kong
- 12548 古今 | 佳士得
- _____

D 提貨及運送安排

請選擇下列提貨及運送安排：

- 本人將親自提取已繳付之拍賣品。
- 請按本人之客戶地址 / 以下地址提供貨運報價。
-

E 聲明

• 本人已細閱載於目錄內之末的業務規定、買方須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「ü」號。閣下可隨時選擇拒收此訊息。
- 如閣下選擇不以電郵方式收取發票，請於方格內劃上「ü」號。

姓名 簽署 日期

佳士得香港有限公司

香港中環遮打道 18 號匯豐大廈 22 樓 電話：+852 2760 1766 傳真：+852 2973 0136

www.christies.com



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman, Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

François Curiel, Chairman
Xin Li, Deputy Chairwoman

CHRISTIE'S CHINA

Jinqing Cai, President
Gwenn Delamaire, General Manager

CHRISTIE'S ASIA

Rebecca Wei, President
Jonathan Stone, Chairman, Asian Art
Paul Dickinson, Chief Operating Officer

CHAIRMAN'S OFFICE

Eric Chang, Deputy Chairman
Ben Kong, Deputy Chairman
Vickie Sek, Deputy Chairwoman

SENIOR VICE PRESIDENTS

Pola Antebi, Salene Chan, YF Cheung,
Kitty Mak, Julien Pradels, Matthew Rubinger,
Grace Shen, Audrey Shum, Chi Fan Tsang

VICE PRESIDENTS

Karen Au Yeung, Hye-Kyung Bae, Helen Baker,
Chie Banta, Joyce Chan, Lavina Chan,
Blanca Cheng, Cristiano De Lorenzo,
Charmie Hamami, Gloria Ho, Elaine Holt,
Julia Hu, Pansy Ku, Marcello Kwan,
Elaine Kwok, Mary Lee, Stephenie Leung,
Ruben Lien, Lillian Ng, Jasmin Ngai,
Patricia Nobel, Gen Ogo, Ada Ong,
Jessie Or, Terence Poon, Simon Tam,
Bo Tan, Wen Li Tang, Francis Tsang,
Tim Triptree, Zineng Wang, Frédéric Watrelot,
Nicole Wright, Alan Yip, Kim Yu

ASSOCIATE VICE PRESIDENTS

Hami Bianchi, Carmen Shek Cerne, Jess Chang,
Lesley Chen, Liang-Lin Chen, Amy Cheng,
Shiu Fung Chiang, Terry Choi, Nicolette Chou,
Dai Dai, Aubrey Daval, Yuko Fukagawa,
Vanessa Guo, Yunah Jung, Patrick King,
Bigol Lam, Lucia Lau, Nelly Li,
Rachel Li, May Lim, Meng Hong Lim,
Georgina Liu, Gabrielle Mak, Sara Mao,
Mami Nagase, Yaovaneer Nirandara, Felix Pei,
Punchalee Phenjati, Alexandra Reid, Kaye Shu,
Lihua Tung, Mandy Wang, Stella Wang, Michael Xie,
Jessica Wu, Wendy Xu, Austin Zhang, Dina Zhang,
Michelle Zhang, Grace Zhuang

CHRISTIE'S ASIA ADVISORY COUNCIL

Rebecca Wei, Chairwoman
Raymond Ch'ien, Pierre Chen, The Baroness Dunn,
William Fung, Joyce Kan, Anthony Lin,
Dee Poon, Mimi Tang, Robert Tsao,
Douglas Woo

CHRISTIE'S CHINA ADVISORY COUNCIL

Jinqing Cai, Chairwoman
Qionger Jiang, Pan Gong Kai, Handel Lee,
Mary Ma, Patrick Thomas, Wang Wei

25/02/16

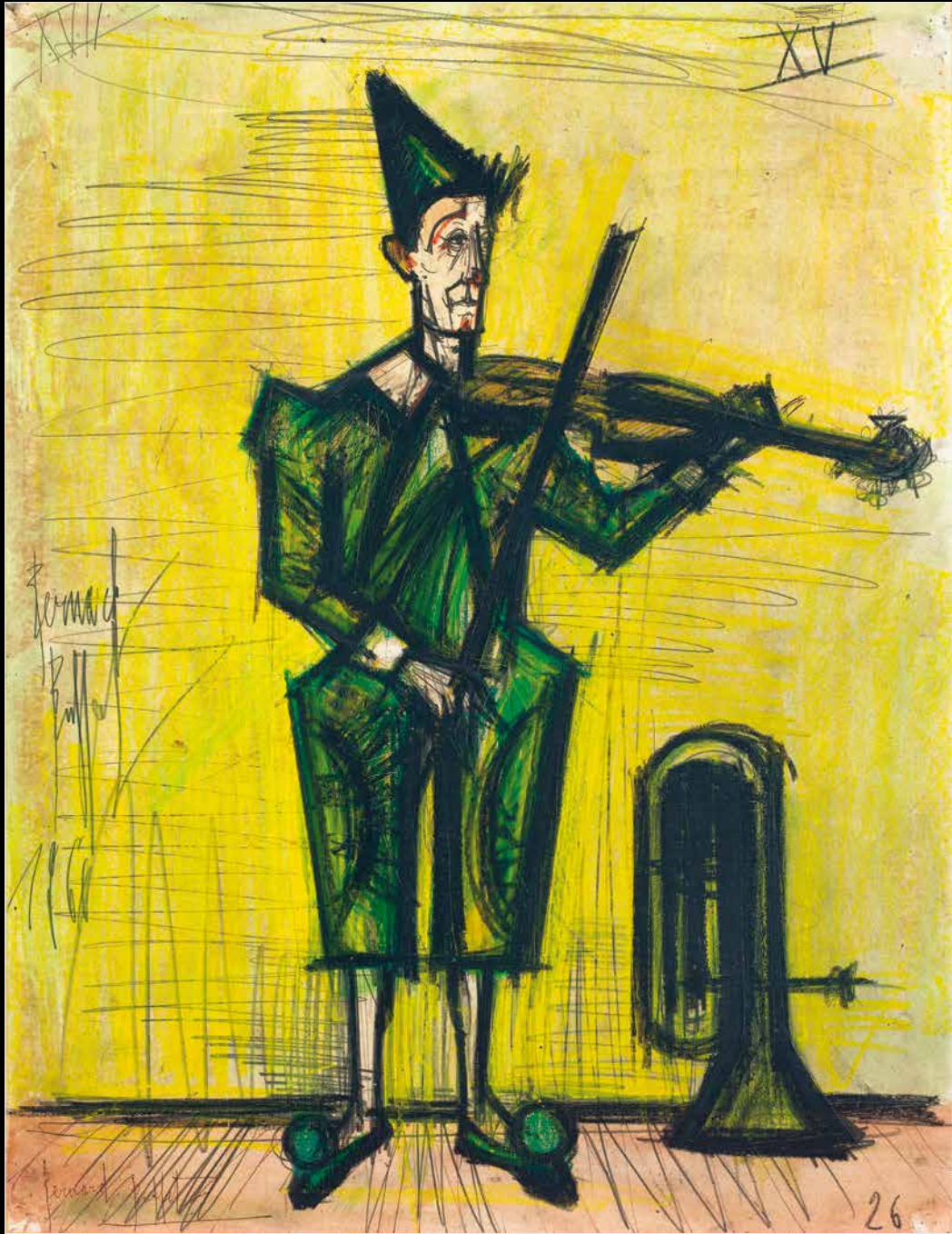
All dates are subject to change, please phone +852 2760 1766 for confirmation

Printed by Dah Chen Design and Printing Company









CHRISTIE'S 佳士得
THE ART PEOPLE

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓