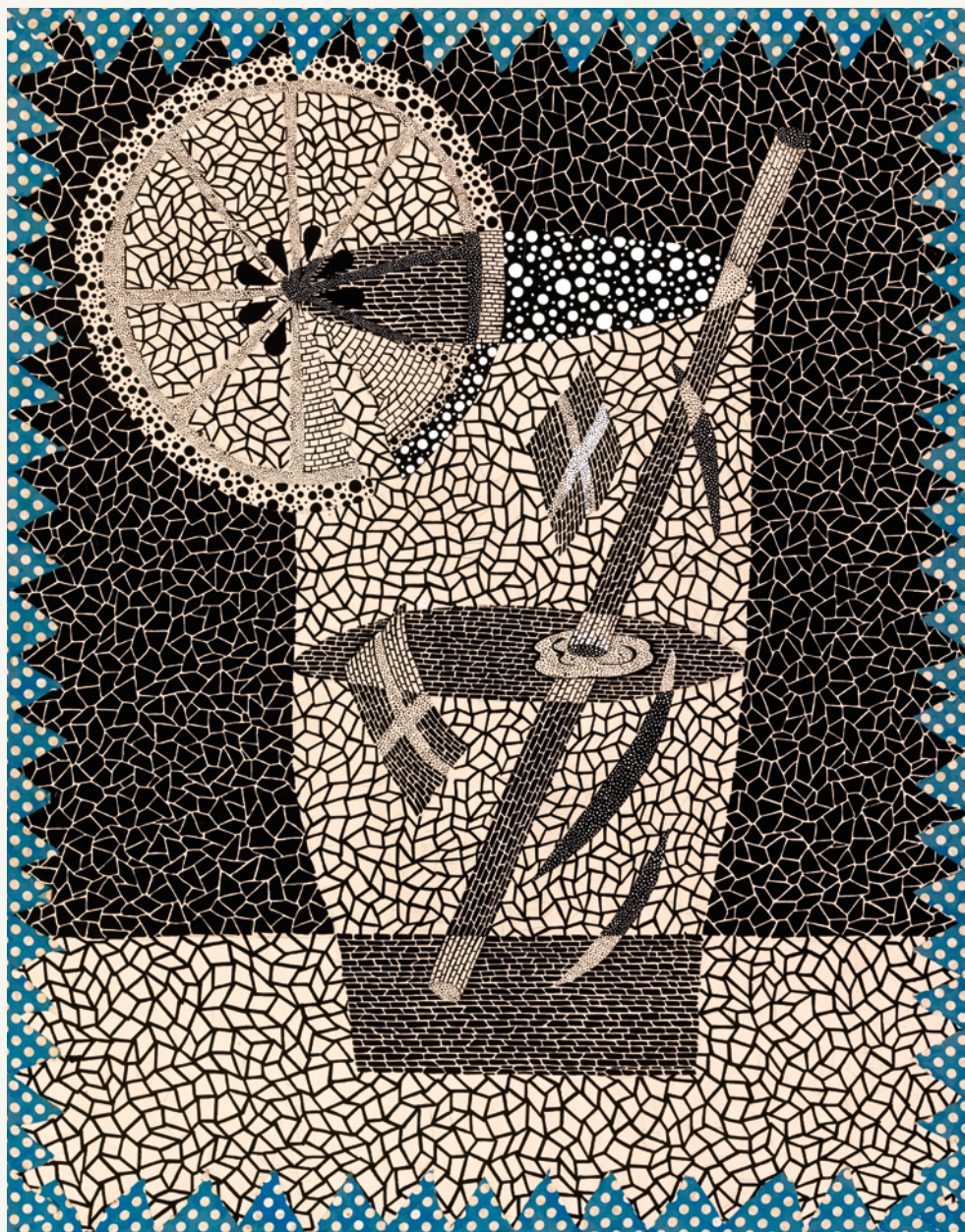


ASIAN CONTEMPORARY ART DAY SALE

亞洲當代藝術 日間拍賣

Hong Kong 28 May 2017 香港 2017年5月28日



CHRISTIE'S 佳士得









ASIAN CONTEMPORARY ART (DAY SALE)

亞洲當代藝術 (日間拍賣)

SUNDAY 28 May 2017 · 2017年5月28日 (星期日)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Sunday 28 May · 5月28日 (星期日)

10.30 am (Lots 101-238) · 上午10.30 (拍賣品編號101-238)

Location: Convention Hall, Hong Kong Convention and Exhibition Centre,
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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

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Friday, 26 May · 5月26日 (星期五)

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10.30am – 7.30pm

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Saturday-Sunday, 6-7 May · 5月6 至7日 (星期六至日) 11:00am – 6:00pm

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TAIPEI, FUBON INTERNATIONAL CONVENTION CENTER

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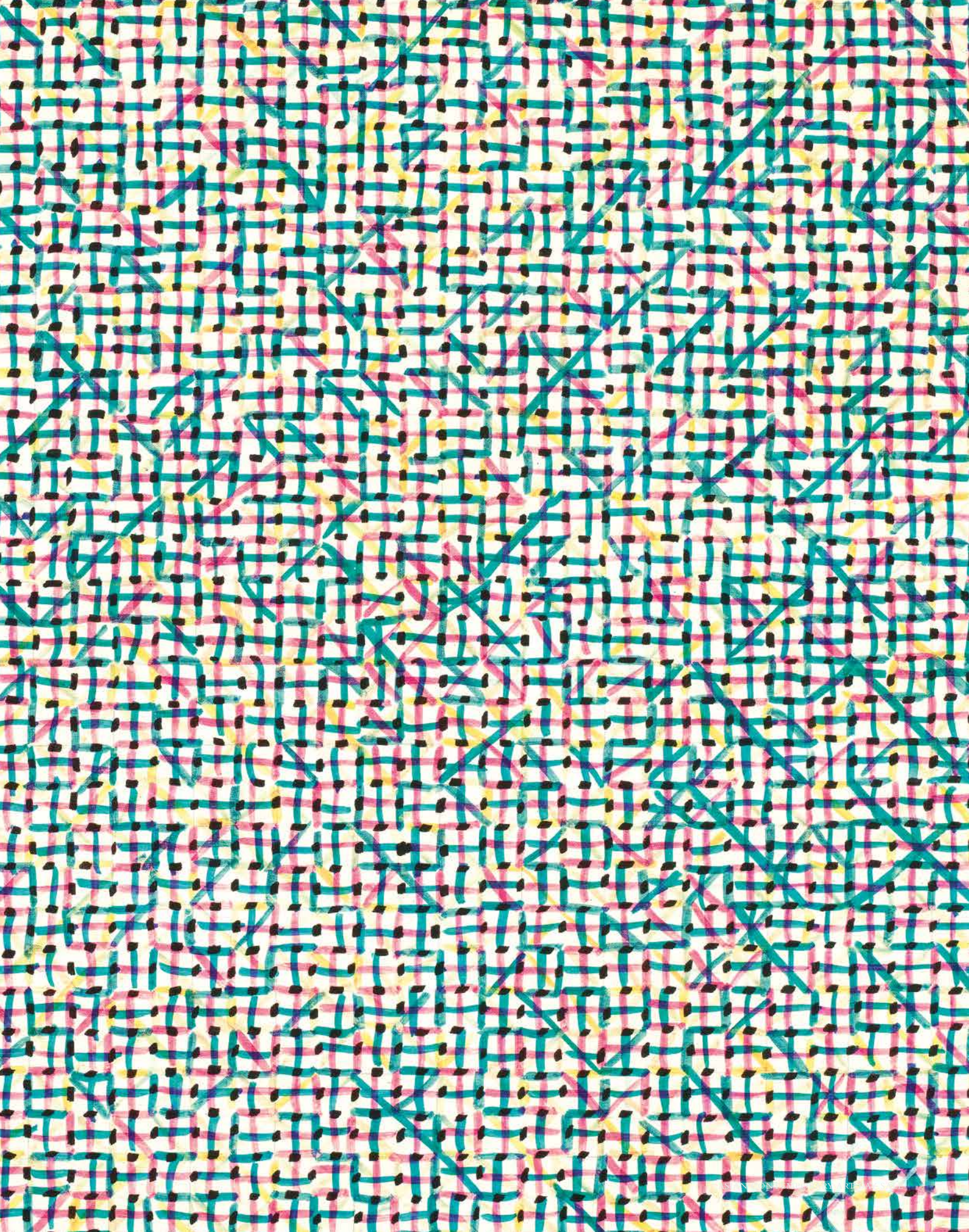
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(Detail) Lot 203, Christine Ay Tjoe © Christine Ay Tjoe
Lot 108, Yayoi Kusama © YAYOI KUSAMA

INSIDE FRONT COVER 1 & 2:
(Detail) Lot 142, Besta Bestrizal © Besta Bestrizal
(Detail) Lot 117, Tomoya Tsukamoto © Tomoya Tsukamoto

FRONTISPIECE:
(Detail) Lot 116, Ding Yi © Ding Yi Studio

OPPOSITE PAGE:
(Detail) Lot 127, Zeng Fanzhi © Zeng Fanzhi Studio

ABOVE: Lot 135, Key Hiraga, Courtesy to Fuma Gallery

INSIDE BACK COVER:
(Detail) Lot 125, Tomokazu Matzuyama © Tomokazu Matzuyama

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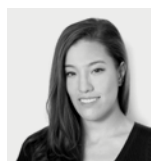
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YOSHITOMO NARA

(JAPAN, B. 1959)

PYROMANIAC

acrylic and coloured pencil on paper, diptych
Each: 36.2 x 25.8 cm. (14¼ x 10⅛ in.)
Painted in 1999

HK\$700,000-1,000,000

US\$91,000-130,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired from the above 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-1999-017, p. 140).

Yoshitomo Nara predominately worked with illustrations in the early stage of his career. He began to explore genres of fine art in the 80s after studying in the Kunstakademie Düsseldorf, Germany. Europe was in the midst of a rising wave of neo-expressionism that focused on treatments of heavy brushwork and contorted shapes; Nara thus began demonstrating similar aesthetics during this period, working with pronounced shapes and forms and vibrant colours. His brushwork gradually became more delicate and smooth in the 90s. With colours that are warmer and visually gentler, rich layers and subtle variations are perceived upon closer inspection, with his paintings on canvas showcasing exceptional notable features.

Pyromaniac (Lot 101) thoroughly demonstrates the virtuosic brushwork of this period. The lines are brisk and nimble, and the choice of colours is rich in layers. This is a rare sample of diptych by Yoshitomo Nara. Although it is a work on paper, the high degree of finish is comparable to his paintings. The modelling of the figure completely abandons the restraints of objective depiction. The artist also deliberately treated the face, facial features, body, and background in a simple manner, seeking to create the sense of playfulness found in Western modern art through the use of geometric shapes.

The word *Pyromaniac* is brightly featured on the right panel, and it refers to the arsonist on the left. Although the child on the other panel does not

奈良美智

(日本，1959年生)

PYROMANIAC

壓克力 顏色鉛筆 紙本 (雙聯作)
1999年作

來源

日本 東京 小山登美夫畫廊
現藏者購自上述畫廊
亞洲 私人收藏

文獻

2011年《奈良美智：作品全集 第2卷 - 紙上作品》株式會社
美術出版社 東京 日本 (圖版，第D-1999-017圖，第140頁)

display any violent behaviours, the look in his eyes are filled with hostility. Similar to many characters in Nara's paintings, they are defiant despite their demure stature. When an adorable figure is paired with such a violent word and the high contrast colours of orange and black, a dramatic effect is archived. Not only does it evoke sympathy towards the protagonist, it also provoke the viewer to reflect on the causal relationship between minorities and extremism.

奈良美智年青時主要創作插畫，在八十年代留學德國杜塞多夫美術學院，全面探索純藝術風格。當時歐洲掀起的新表現主義浪潮深深影響奈良美智的美學取向，造型主觀且色彩強烈。進入九十年代後，他的筆觸逐漸轉為細膩平伏，用色方面則傾向溫暖和悅目。

《Pyromaniac》(拍品編號101)全面地體現此時期精巧的筆法特色，線條纖美明快，色彩層次感豐富。此作是奈良美智少有的雙聯畫，雖然作於紙上，但完成度極高而足以媲美其油畫作品。人物造型完全擺脫客觀寫實的約束，小孩頭部呈葫蘆狀，眼睛、鼻孔和嘴巴都是由極度簡潔的線條完成，強調了東方繪畫依靠線條造型的傳統，亦見西方現代藝術利用幾何形狀互動所產生的趣味。

「Pyromaniac」一詞在其中一屏上鮮明突出，意指縱火狂。雖然另一屏上的小孩沒有做出任何激烈行為，不過他的眼神帶有敵意，就像不少奈良美智畫中人物一樣，無視自己軀體上的弱小而堅持一種對抗的姿態。一個本來形象可愛的人物配上了激烈的字眼，加上橙紅色與暗黑背景的高度反差，產生了強烈戲劇效果，既惹人對主角心生同情，又引人思考極端行為和弱勢群體的因果關係。

Pyro
maniac







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YOSHITOMO NARA

(JAPAN, B. 1959)

K

signed and titled in Japanese; dated '94' (on the reverse)
acrylic on cotton laid on canvas
55 x 59.5 cm. (21 5/8 x 23 3/8 in.)
Painted in 1994

HK\$700,000-1,000,000

US\$91,000-130,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 October 2014, Lot 877
Acquired from the above by the present owner
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume
1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011
(illustrated, plate P-1994-043, p. 109).

奈良美智

(日本，1959年生)

K

簽名：藝術家簽名 (畫背)
壓克力 綿布 裱於畫布
1994年作

來源

2014年10月6日 蘇富比香港 編號877
現藏者購自上述拍賣
亞洲 私人收藏

文獻

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，
版畫，攝影作品》株式會社美術出版社 東京 日本
(圖版，第P-1994-043圖，第109頁)



◀ Lot 102

Lonesomeness is a theme that permeates the oeuvre of Yoshitomo Nara. Perhaps this sentiment is linked to the artist's experience in Germany early in his career. Being in a foreign land, he was painfully sensitive to the issues of identity and other existential problems, and it inspired a profound sense of self-pity and melancholy within him. Such a realisation may not necessarily be a negative experience. It presents an opportunity for self-evaluation to reflect on the meaning of life. As demonstrated by the figure in an animal suit in *K* (Lot 102), he smiles with his eyes closed in front of a pale-white background. His expression of contentment tells the viewers that he has entered a realm of spiritual quietude. In terms of technique, it showcases Nara's care-free brushwork and high contrast palette that he employed in the early 1990s. The facial features painted in black are dynamically modelled to highlight the sense of movement. The net-like texture in the adjacent

area also directly contributes to the naturalism and improvised nature of the execution. Eyes, nostrils, and mouth are decisively completed with five strokes. Such minimal delineation demonstrates the essence of "showing more with less" in traditional Eastern art.

孤獨情調一直瀰漫著奈良美智在不同時期的繪畫，這種特色也許與藝術家早年在德國獨自生活創作的心情有關。人在異鄉特別會對自身的處境反應敏感，從而容易產生某種接近自憐的愁思。對人來說，這未必是一件負面的事情，也許更是一種自我檢視，並藉以思考人生意義的最好時機，正如《K》（拍品編號102）中的動物打扮人物，在一片虛空淡白的背景中閉目微笑，展現舒坦自足的神情，仿如進入一個最靜穆的精神世界。作品在技法上體現了奈良美智九十年代初的輕鬆筆法和對比鮮明的用色習慣，黑色的頭部輪廓略見起伏而富有動感，加上附近錯落不一的自然網狀痕跡，為簡約直接的構圖增添人為的偶然性。眼睛、鼻孔和嘴巴由簡單五筆完成，生動地交待了人物的造型和情緒，展示了東方藝術傳統中「以少見多」之精髓。



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3

YOSHITOMO NARA

(JAPAN, B. 1959)

UNTITLED 95-35

signed and dated 'Yoshitomo Nara 1995' (lower left)
pencil and marker pen on paper
14 x 17.4 cm. (5½ x 6¾ in.)
Painted in 1995

HK\$240,000-320,000

US\$32,000-41,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 7 October 2012, Lot 832
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1995-087, p. 82).

奈良美智

(日本，1959年生)

UNTITLED 95-35

簽名：Yoshitomo Nara (左下)
鉛筆 麥克筆 紙本
1995年作

來源

2012年10月7日 香港蘇富比 編號832
亞洲 私人收藏

文獻

2011年《奈良美智：作品全集 第2卷 - 紙上作品》
株式會社美術出版社 東京 日本 (圖版，第D-1995-
087圖，第82頁)

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YOSHITOMO NARA

(JAPAN, B. 1959)

QUIET, QUIET

fiberglass, resin, lacquer and urethane sculpture
243.8 x 94 x 94 cm. (96 x 37 x 37 in.)
Executed in 1999

HK\$3,000,000-5,000,000

US\$390,000-650,000

PROVENANCE

Blum & Poe, Santa Monica, USA
Eugenio Lopez, Mexico City, Mexico
La Colección Jumex, Mexico City, Mexico
Maloney Fine Art Gallery, Los Angeles, USA
Acquired from the above by the present owner in 2003
Private Collection, USA

EXHIBITED

Santa Monica, USA, Blum & Poe, Yoshitomo Nara,
March 16 – April 3, 1999.
Santa Monica, USA, Santa Monica Museum of Art, Lullaby
Supermarket, March 24 – May 20, 2000.
Mexico City, Mexico, Museo Ex Teresa Arte Actual, La Colección
Jumex, February 20 – March 15, 2001.
Mexico City, Mexico, La Colección Jumex, Leisure Theory, January
31 – October 15, 2002.

LITERATURE

Institute für moderne Kunst Nürnberg in collaboration with Michael
Zink Gallery, and Kodokawa Shoten Publishing Co. Ltd., Lullaby
Supermarket, Munich, Germany, and Tokyo, Japan, 2002 (second
Ed.) (illustrated, p. 187).

Children and dogs with closed eyes are two of the most remarkable subjects in Yoshitomo Nara's sculptural output. Tranquil in countenance, they look like they are deep in slumber, contemplation, or prayer. Standing two meters tall, *Quiet, Quiet* (Lot 104) is a sculptural work that is composed of four children heads stacked on top of each other in a surrealistic fashion. Visually, they look like they are on the brink of toppling. In reality, they are firmly held together. Psychologically, it produces an interesting contradiction in the viewer's mind. The teacup at the base looks like it is a ride from an amusement park. The person at the bottom placidly bath in the blue water. This depiction often appears in Yoshitomo Nara's painting where the lonely

奈良美智

(日本，1959年生)

QUIET, QUIET

玻璃纖維 樹脂 漆 聚氨酯 雕塑
1999年作

來源

美國 洛杉磯 Blum & Poe畫廊
墨西哥 墨西哥城 歐亨尼奧·洛佩斯舊藏
墨西哥 墨西哥城 Jumex舊藏
美國 洛杉磯 Maloney 畫廊
現藏者於2003年購自上述畫廊
美國 私人收藏

展覽

1999年3月16日-4月3日「奈良美智」Blum & Poe畫廊 聖莫妮卡 美國
2000年3月24日—5月20日「Lullaby Supermarket」聖莫妮卡美術館
聖莫妮卡 美國
2001年2月20日-3月15日「La Colección Jumex收藏」前特蕾莎 Arte
Actual 博物館 墨西哥城 墨西哥
2002年1月31日-10月15日「休閒理論」La Colección Jumex 博物館
墨西哥城 墨西哥

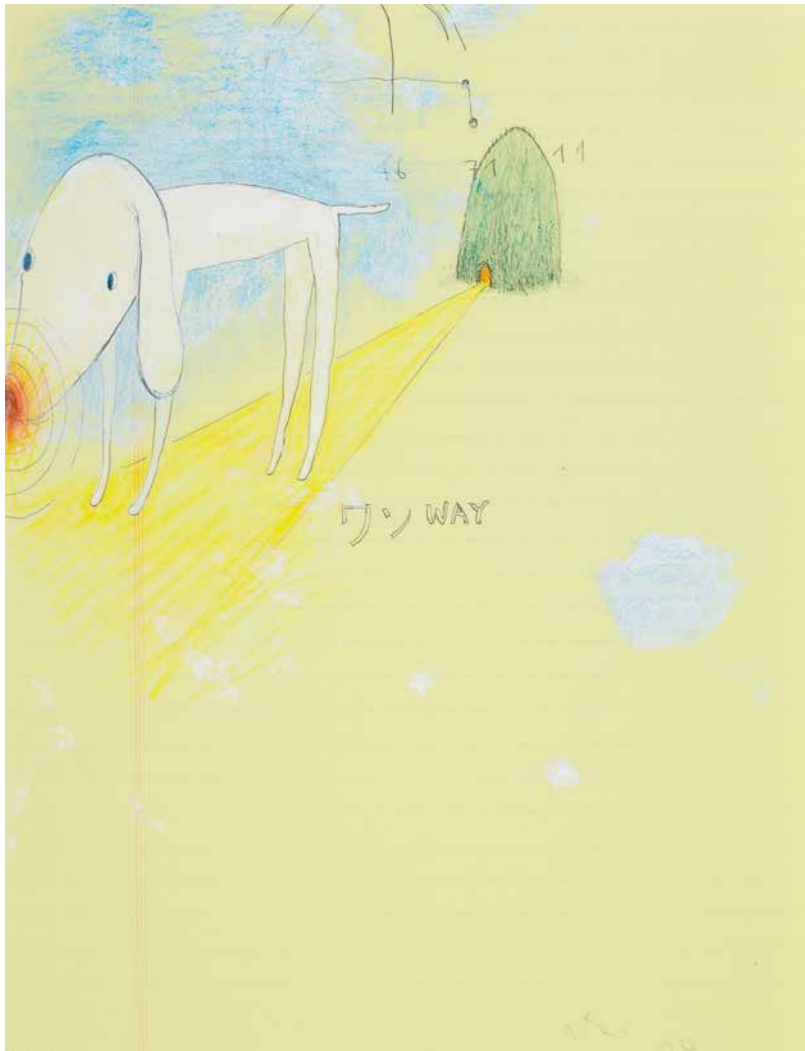
文獻

2002年《Lullaby Supermarket》紐倫堡現代美術中心與 Michael Zink
畫廊 慕尼黑 德國 及小川書店出版有限公司 東京 日本(圖版，第187頁)

protagonist feels safe being submerged in water. All four characters in *Quiet, Quiet* are about to enter a peaceful realm away from the chaotic reality.

閉起雙目的小孩或小狗都是奈良美智雕塑的特色，他們像是熟睡，又像沉思，又像禱告，氣氛平和。《Quiet Quiet》(拍品編號104)是一件高達兩米的雕塑，由四個相同的小孩頭部上下重疊成超現實的結構，視覺上他們彷彿會不堪一擊地倒下來，實際上卻非常穩定地互相依靠在一起，令觀眾在心理上產生有趣的矛盾。基座部分是一個仿如遊樂場內的迴轉大杯子，最下一人身體平靜地浸沈在其中的藍色的水內，這種安排經常出現在奈良美智的繪畫中，孤單的主角就像因為被水包圍而感到安心，《Quiet Quiet》的四個人物，似乎可以因而進入紛亂現實以外的寧靜國度。





105

YOSHITOMO NARA

(JAPAN, B. 1959)

WAY

signed with artist's signature; dated '00' (lower right)
coloured pencil and acrylic on paper
27 x 21 cm. (10 5/8 x 8 1/4 in.)
Painted in 2000

HK\$240,000-320,000

US\$32,000-41,000

PROVENANCE

Anon. sale; Sotheby's New York, 12 November 2015, Lot 478
Acquired from the above 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-1995-087, p. 166).

奈良美智

(日本，1959年生)

WAY

簽名：藝術家簽名（右下）
彩色鉛筆 壓克力 紙本
2000年作

來源

2015年11月12日 蘇富比紐約 編號478
現藏者購自上述拍賣
亞洲 私人收藏

文獻

2011年《奈良美智：作品全集 第2卷 - 紙上作品》
株式會社美術出版社 東京 日本 (圖版，第D-1995-
087圖，第166頁)



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6

YOSHITOMO NARA

(JAPAN, B. 1959)

U-KI-YO-E

signed and inscribed in Japanese, dated '99' (lower left)
oil on book page
34 x 25.5 cm. (13 3/8 x 10 in.)
Painted in 1999

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Blum & Poe, Los Angeles, USA
Acquired from the above by the present owner
Private Collection, USA

奈良美智

(日本，1959年生)

U-KI-YO-E

簽名：藝術家簽名（左下）
油彩 書頁
1999年作

來源

美國 洛杉磯 Blum & Poe畫廊
現藏者購自上述畫廊
美國 私人收藏



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YOSHITOMO NARA

(JAPAN, B. 1959)

SLEEPLESS NIGHT (SITTING)

mixed media sculpture
29 x 18 x 16 cm. (11 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in.)
Executed in 2007
edition 248/300

This work is accompanied by a certificate
signed by the artist and the original wooden box

HK\$240,000-320,000
US\$32,000-41,000

奈良美智

(日本，1959年生)

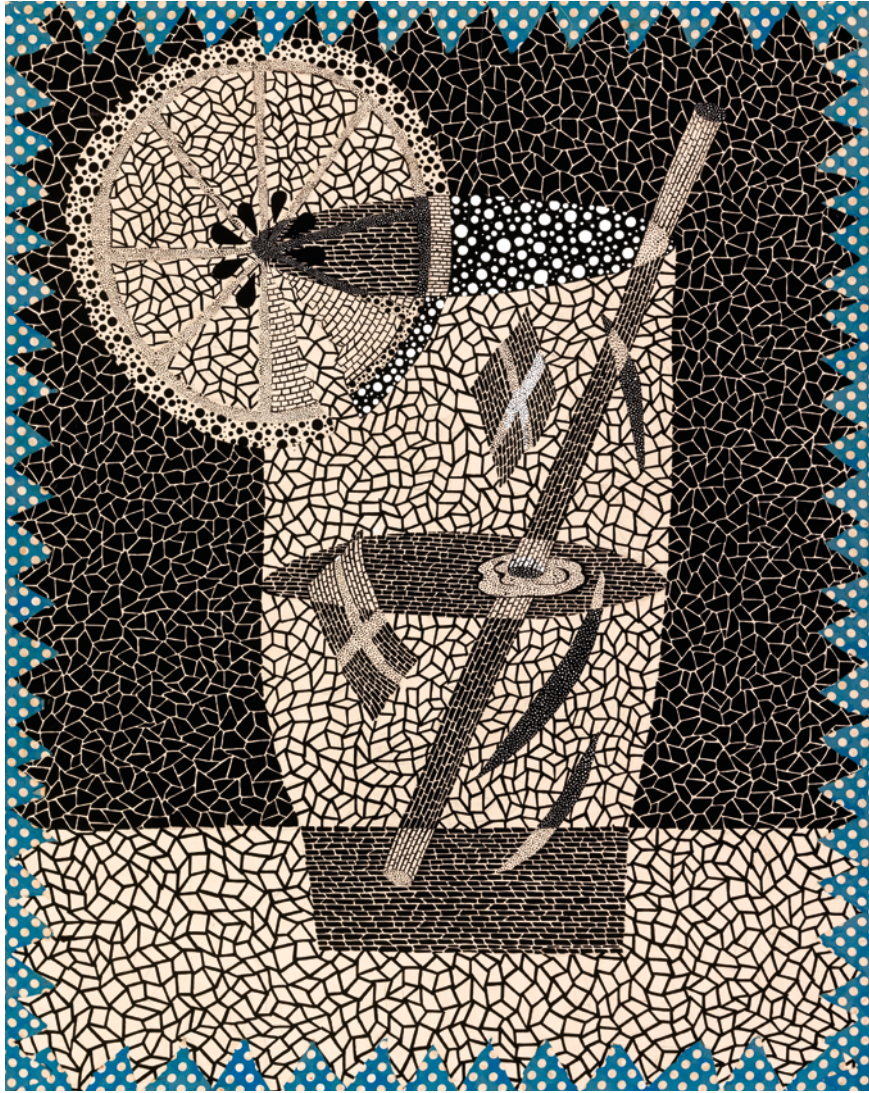
SLEEPLESS NIGHT (SITTING)

綜合媒材 雕塑
2007年作
版數：248/300

此作品附藝術家親簽之證書及原裝木盒



▲ Alternative view / 另一角度



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8

YAYOI KUSAMA

(JAPAN, B. 1929)

LEMON TEA

signed and dated 'Yayoi Kusama 1981'; signed and titled in Japanese
(on the reverse)

collage, acrylic on canvas

116.7 x 91 cm. (46 x 35 7/8 in.)

Painted in 1981

HK\$3,800,000-4,800,000

US\$500,000-620,000

PROVENANCE

Property from the Collection of Mr. & Mrs. Hamada
Anon. sale; Christie's Hong Kong, 24 November 2013, Lot 403
Acquired from the above by the present owner
Private Collection, Asia

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

草間彌生

(日本，1929年生)

檸檬茶

簽名：Yayoi Kusama；草間彌生（畫背）

拼貼 壓克力 畫布

1981年作

來源

濱田夫婦收藏

2013年11月24日 佳士得香港 編號403

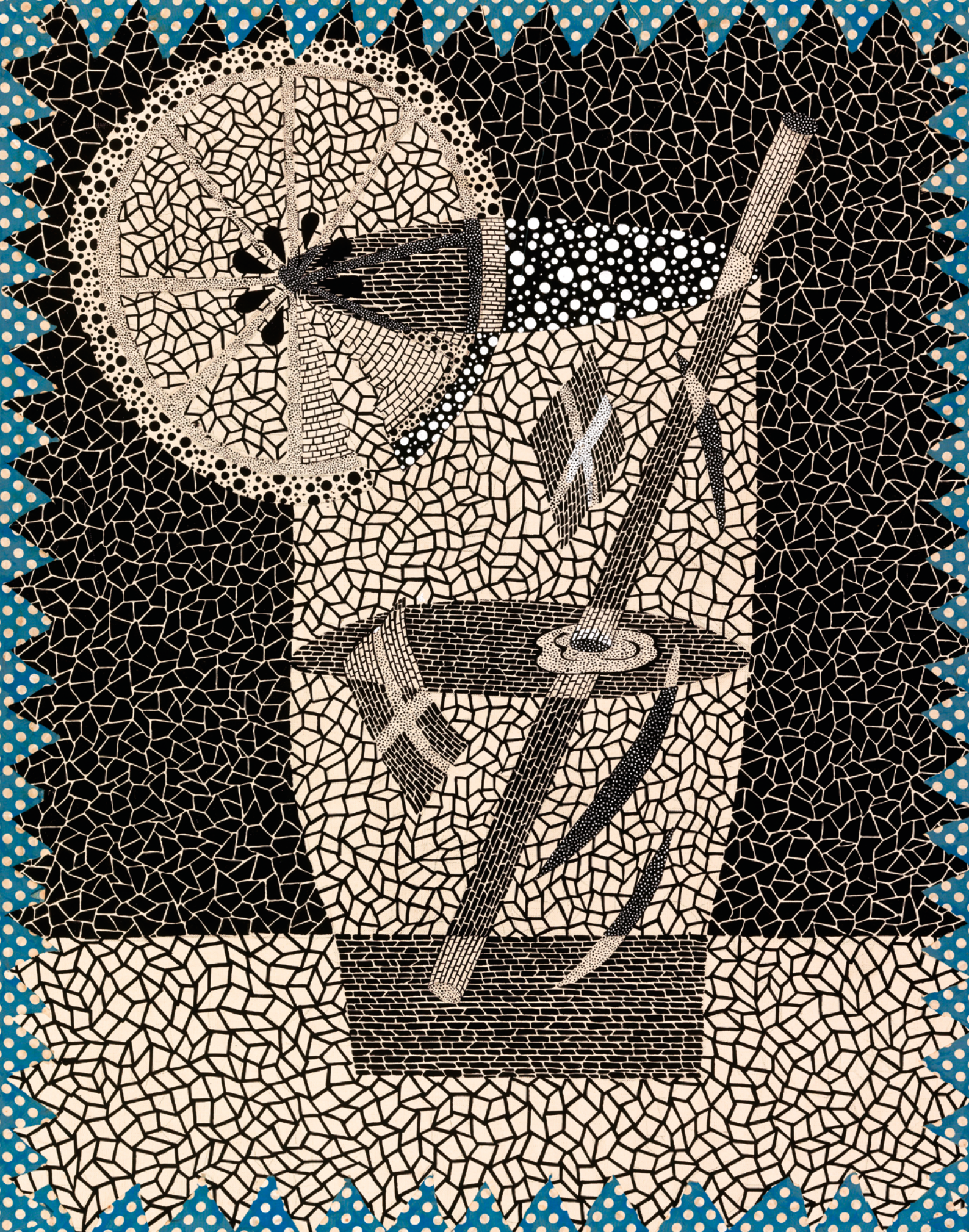
現藏者購自上述拍賣

亞洲 私人收藏

此作品附設藝術家工作室所簽發之藝術品註冊卡

The delicate brushwork and intricately connected pattern on *Lemon Tea* (Lot 108) by Yayoi Kusama transforms this glass of refreshing summer drink into an interlocking sensory space. Completed in 1981, *Lemon Tea* exudes a sense of space that is enigmatic and mesmerizing. The jagged border in sky blue with white polka dots guides the viewer's sight into the image to wander in the intricately intermeshing world composed with polka dots and webbed patterns. Although the tea glass adopts a planar form, however, a sense of dimensionality is neatly interlaced together with the geometric webbed-pattern on the surface of the glass, the brick-like pattern at the bottom, and the polka dots of various sizes on the upper inner surface of the glass. At the same time, this simple, figurative object is also transcended into an abstract visual space. Seven patterns often used by Kusama are applied here on the slice of lemon to illustrate the composition of the citrus fruit and how it is wedged on the rim of the glass. The section behind the transparent glass is vividly depicted to showcase the penetrative nature and visual reflection. The details created by Kusama with ingeniously interconnected and contorted net patterns and other shapes allow this artwork, *Lemon Tea*, to transform into a visual journey that ripples, penetrates, and glimmers.

草間彌生於《檸檬茶》（拍品編號 108）中以細膩筆觸及精密交錯的圖紋，將一杯夏日消暑飲品幻化為一個不可分割的感官空間。於1981年完成的《檸檬茶》空間感神秘眩目，蔚藍中帶白點的鋸齒邊緣導引觀者的視線進入畫面，並遊弋於極為細緻縝密、錯綜複雜的圓點及網紋世界。檸檬茶杯的造型平坦，而杯身的幾何網絡、杯底的磚瓦狀圖紋、以及上方杯內側的大小圓點，俐落地以圖案交織出茶杯的立體感，同時把簡單具象的物件造型變異為抽象的視覺空間。單就一塊檸檬片，草間彌生便以多達七種常用的圖紋來展現檸檬本身的構造、穿插於杯緣時的物理置放，穿過透明玻璃所見的部分，活靈活現地刻畫通透質感和視線的穿析。草間彌生巧妙地利用緊密交織和扭動的網絡和圖案，組織成《檸檬茶》感觀化的細節，營造出內外起伏、穿透而閃耀的視覺之旅。





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YAYOI KUSAMA

(JAPAN, B. 1929)

PUMPKIN

signed, dated and titled 'YAYOI KUSAMA 1991 PUMPKIN'

(on the bottom)

oil on unglazed ceramic sculpture

8 x 12 x 11 cm. (3½ x 4¾ x 4¾ in.)

Executed in 1991

HK\$150,000-220,000

US\$20,000-28,000

PROVENANCE

Gallery Halcyon, Osaka, Japan

Jasco Fine Arts, Laguna Niguel, California, USA

Anon. sale; Christie's Los Angeles, 6 June, 2001, Lot 50

Acquired from the above by the present owner

Private Collection, USA

草間彌生

(日本，1929年生)

南瓜

簽名：YAYOI KUSAMA（底部）

油彩 未上釉陶瓷雕塑

1991年作

來源

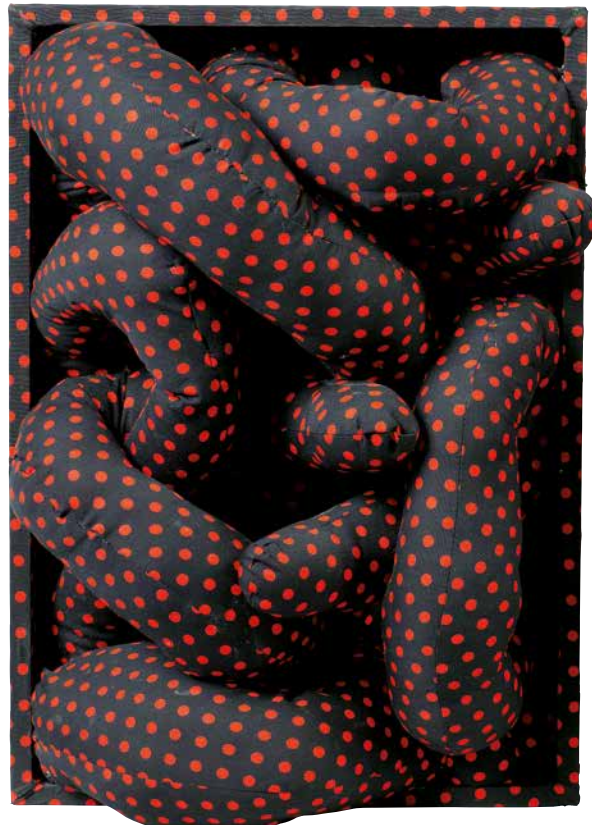
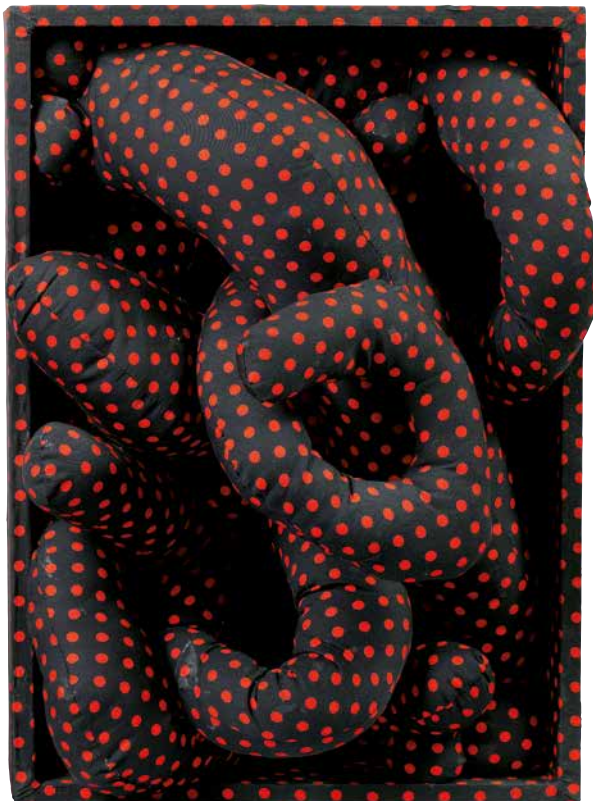
日本 大阪 Halcyon畫廊

美國 加州 拉古納尼古爾 Jasco Fine Arts畫廊

2001年6月6日 佳士得洛杉磯 編號50

現藏者購自上述拍賣

美國 私人收藏



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YAYOI KUSAMA

(JAPAN, B. 1929)

LIFE (A), (B)

titled in Japanese, signed, dated and titled 'YAYOI KUSAMA 1988 LIFE (A)' (on the bottom); & titled in Japanese, signed, dated and titled 'YAYOI KUSAMA 1988 LIFE (B)' (on the bottom)

two mixed media sculptures

45.5 x 24.5 x 32 cm. (17 $\frac{7}{8}$ x 9 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in.);

& 45.5 x 23 x 32.5 cm. (17 $\frac{7}{8}$ x 9 x 12 $\frac{3}{4}$ in.) (2)

Executed in 1988

HK\$1,000,000-1,500,000

US\$130,000-190,000

PROVENANCE

HAM Gallery, Nagoya, Japan

Acquired from the above by the present owner

Private Collection, Asia

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

EXHIBITED

New York, USA, The Center for International Contemporary Arts, Yayoi Kusama: A Retrospective, 27 September 1989 - 31 January 1990.

LITERATURE

The Center for International Contemporary Arts, Yayoi Kusama: A Retrospective (inaugural exh. cat.), New York, USA, 1989 (illustrated, plate 43, p. 62).

草間彌生

(日本，1929年生)

命 (A), (B)

簽名：YAYOI KUSAMA (底部)；及YAYOI KUSAMA (底部)

綜合媒材 雕塑 (共兩件)

1988年作

來源

日本 名古屋市 HAM Gallery

現藏者購自上述畫廊

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

展覽

1989年9月27日 - 1990年1月31日「草間彌生回顧展」

國際當代藝術中心 (CICA) 紐約 美國

文獻

1989年《草間彌生回顧展》國際當代藝術中心

(CICA) 紐約 美國 (圖版，第43圖，第62頁)

By the 1960s in New York, Yayoi Kusama went on to develop soft sculptures in which she covered everyday objects – sofas, ironing boards, high heels and rowboats – in wild stalactites resembling of tentacles. Her soft sculptures and installations, plagued with overwhelming seas of the oblong motifs and shapes, have demanded attention from the international art world.

Being a self-proclaimed asexual, Kusama has long been haunted by an inexplicable phobia in sex. The rationale for sewing endless inflatable phalluses on everyday objects, was her act to obliterate sexual anxieties.

Life (A), (B) (Lot 110) consists of two compartments, where vibrant soft-forms are brimming over a diminutive space in the manner of entangled, contorted limbs. Her trademark dotted patterning adorned every inch of the sculptural pieces, enriching the suggestion of an immersive spatiality. Hypnotic spirals manifested in a mass of tangled shapes, transcend into the mirage of a vast and relentless universe.

草間彌生於六十年代的紐約時期，開始在日常物如沙發、熨衣板、高跟鞋和船上佈滿數量誇張、狀如觸手的填充物。它們如雨後春筍般成為其攝人的軟雕塑及裝置，受到國際藝壇廣大的迴響。

自稱是無性戀者的草間彌生，對性抱持莫名的恐懼。她藉由將生活物品塞滿直立或攤軟的、隱喻陽具的填充物，強迫性地重複來緩解對性的恐懼，緩衝了性對其精神層面的壓迫感。

兩件為一組的《命(A), (B)》(拍品編號110) 尺寸玲瓏，卻充斥著超出容量的軟織物，它們如同肢體複雜地交纏扭動，彷彿隨時要從盒中滿溢出來。其簽名式的圓點花紋溫柔地覆蓋雕塑的每一處，為蜿蜒的軟雕塑增添另一層視覺效果。糾纏而充漲的形態，在漩渦中形成魅惑旋轉的視覺空間，達到無限繁殖的意象。



YAYOI KUSAMA

(JAPAN, B. 1929)

DOTS-OBSESSION (TOWE)

signed, dated and titled 'Yayoi Kusama 2005 DOTS-OBSESSION TOWE'; titled in Japanese (on the reverse)
acrylic on canvas
91 x 116.7 cm. (35 $\frac{7}{8}$ x 46 in.)
Painted in 2005

HK\$1,500,000-2,000,000

US\$200,000-260,000

PROVENANCE

Gallery Sekiryuu, Matsumoto-city, Japan
Acquired from the above circa. 2006 by the previous owner
Private Collection, Japan
The work is accompanied by a registration card issued by the
artist's studio

"I have been using polka dots since I was a very young child. (...) I have made the polka dot into a symbol of love and peace" - Yayoi Kusama

Polka dots are a recurring theme in Yayoi Kusama's prolific oeuvre, with the dots extending, pulsating, and seemingly organic. As one of the integral core elements in her art, the polka dot is also regarded by the artist as a symbol of "love and peace". Different from using the polka-dots pattern as a creative device, the dots are the central subject in *Dots Obsession (TOWE)* (Lot 111). Orange dots of varying opacities are sprawled on *Dots Obsession (TOWE)*, forming an undulating and vibrant ocean-like surface. The slightly darker dots seem to be slowly concaving backwards, with the brighter dots protruding forwards. The image takes on a peculiar sense of depth and organic appeal, forming a visual spectacle that is uniquely Kusama. The tightly gathered dots on the canvas seem to be rolling

草間彌生

(日本，1929年生)

圓點的痴迷 (TOWE)

簽名：Yayoi Kusama (畫背)
壓克力 畫布
2005年作

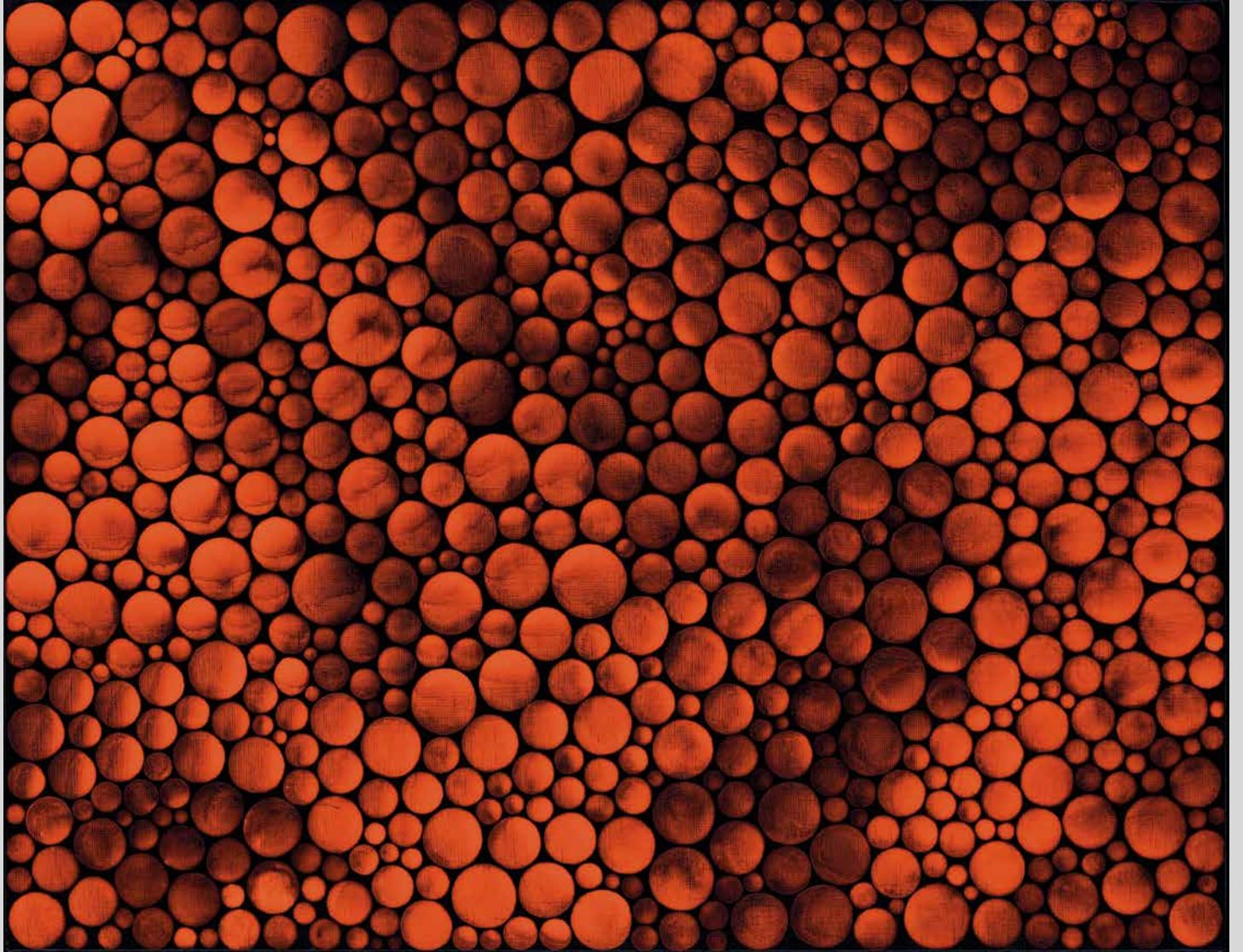
來源

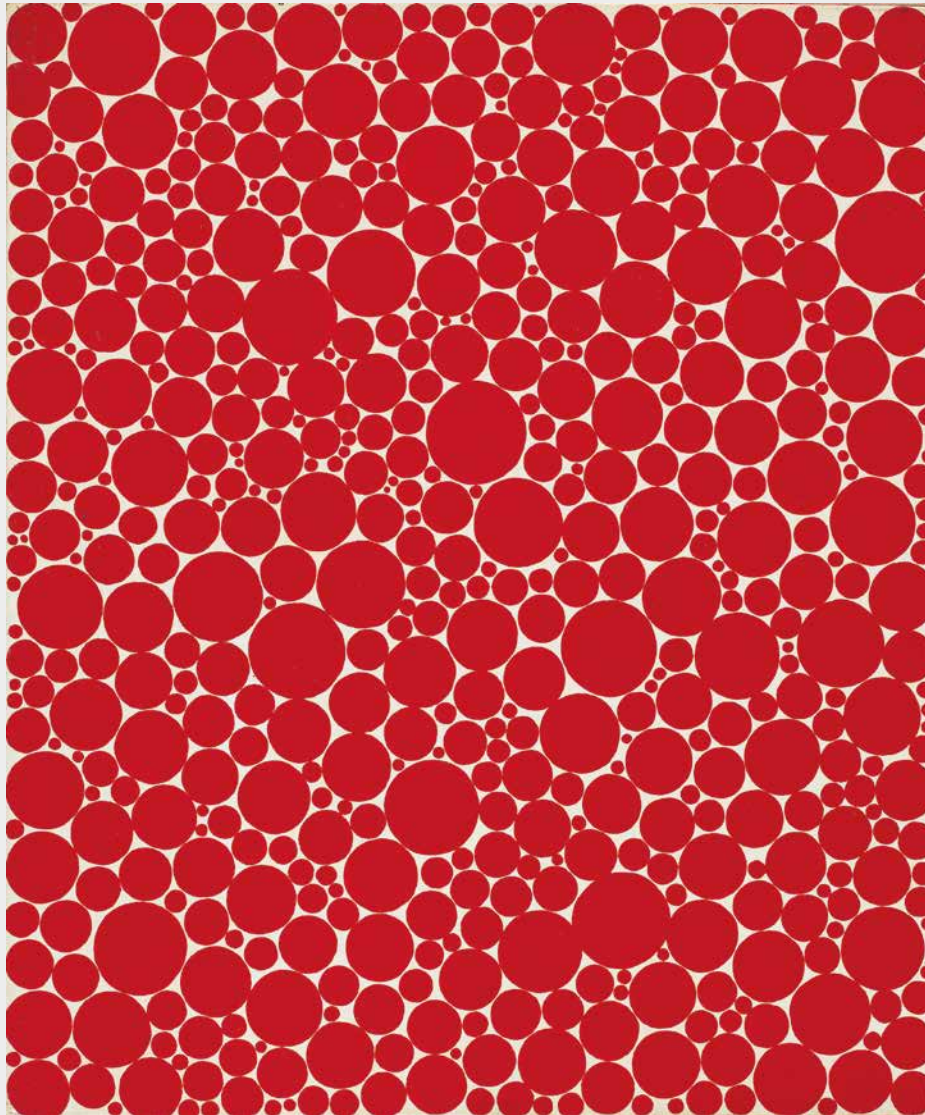
日本 松本市 石榴畫廊
前藏者約於2006年購自上述畫廊
日本 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡

up and down and slowly enveloping the world around. The sense of rhythm and envelopment projected by the dots draws the viewers in and also validates the artist's infatuation and passion for polka dots.

「我自小便用圓點來創作，(...) 我把圓點變成了愛與和平的象徵。」——草間彌生

在草間彌生眾多的藝術命題中，圓點不但多次重複出現於作品之中，而且彷彿有著生命般延展與脈動，是其中一個重要的創作核心，更是她表達「愛與和平」的象徵符號。與藝術家其他以圓點作繪製、創作手段的作品不同，圓點於《圓點的痴迷 (TOWE)》(拍品編號 111) 中就是主角。《圓點的痴迷(TOWE)》佈滿光暗度不一的橙色圓點，形成一片恣意起伏、燦爛奪目的汪洋。稍暗的圓點彷彿徐徐移至後方，附有高光的亮麗圓點則向前突出，構成畫面奇詭的深度與有機感，塑造出草間彌生的視覺幻象。眾多密集的圓點於畫布上前俯後臥，亦步亦趨地籠絡著世界，它們的律動與包覆感令人難以移開視線，足證藝術家對於圓點的執迷與愛。





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YAYOI KUSAMA

(JAPAN, B. 1929)

DOTS

signed and dated 'Yayoi Kusama 1990'; titled in Japanese
(on the reverse)

acrylic on canvas
45.5 x 38 cm. (17 $\frac{7}{8}$ x 15 in.)
Painted in 1990

HK\$700,000-1,000,000

US\$91,000-130,000

PROVENANCE

Private Collection, Asia

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

草間彌生

(日本，1929年生)

圓點

簽名：Yayoi Kusama (畫背)
壓克力 畫布
1990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藝術品註冊卡



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YAYOI KUSAMA

(JAPAN, B. 1929)

BEYOND THE NEBULAE

signed and dated 'YAYOI KUSAMA 1978' (lower left); titled and signed in Japanese, signed and dated 'yayoi Kusama 1978' (on the reverse)

enamel on paper

65.7 x 51.2 cm. (25 7/8 x 20 1/8 in.)

Executed in 1978

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Umi gallery, Tokyo, Japan

Acquired from above by present owner in 2006

Private Collection, Asia

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

草間彌生

(日本，1929年生)

星空的那方

簽名：YAYOI KUSAMA (左下)；yayoi Kusama (畫背)
瓷漆 紙本
1978年作

來源

日本 東京 Umi gallery

現藏者於2006年購自上述畫廊

亞洲 私人收藏

此作品附設藝術家工作室所簽發之藝術品註冊卡



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YAYOI KUSAMA

(JAPAN, B. 1929)

STRAWBERRY

dated and signed '74 Kusama' (engraved at lower edge);
numbered and dated '4/30 94' (engraved at the bottom)
one seal of the artist (engraved at the bottom)
bronze sculpture
24 x 23 x 20 cm. (9½ x 9 x 7¾ in.)
Original mould executed in 1974; Executed in 1994
edition 4/30

HK\$60,000-80,000

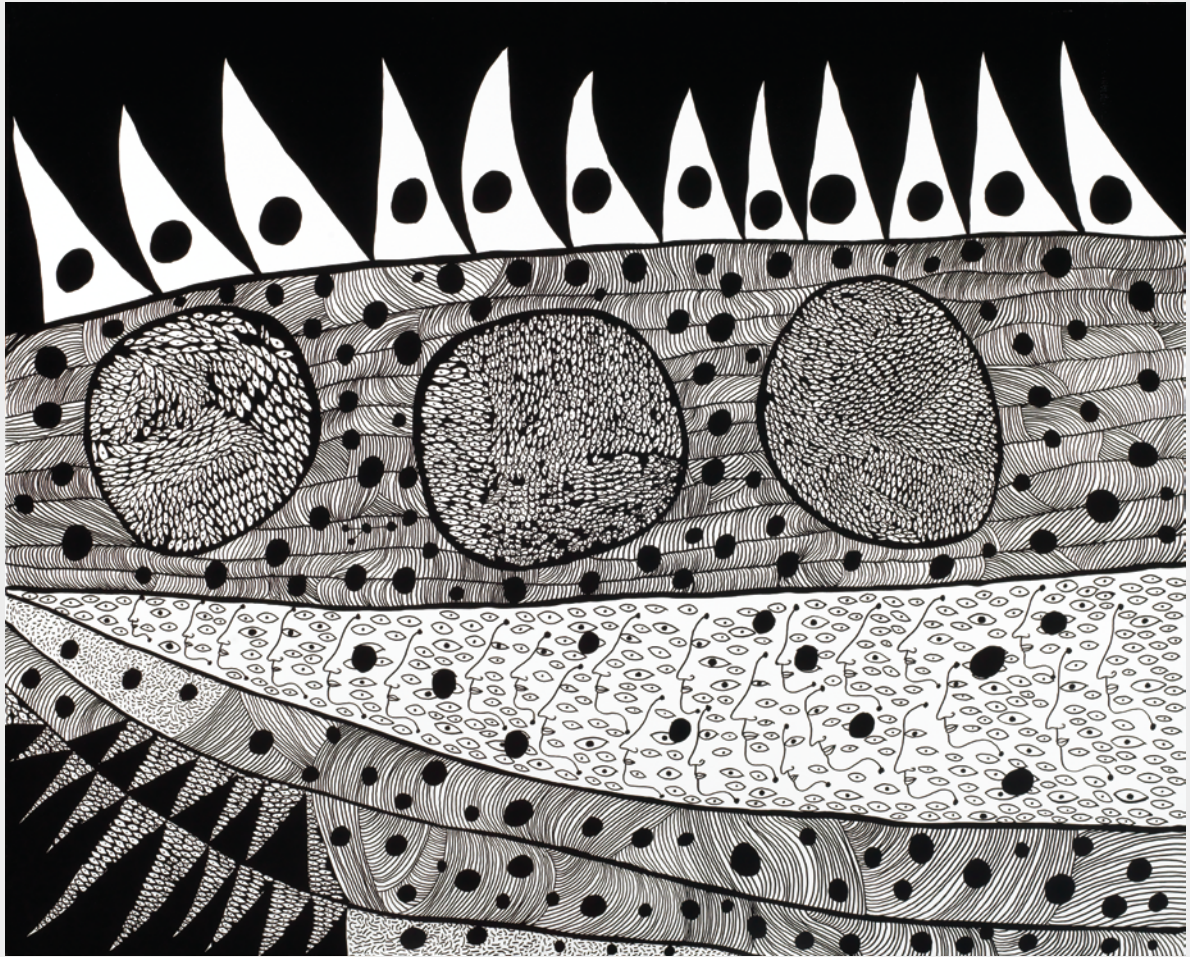
US\$7,800-10,000

草間彌生

(日本，1929年生)

草莓

簽名：Kusama (刻於下沿)
藝術家鈐印一枚 (刻於底部)
銅雕塑
原模於1974年作；1994年作
版數：4/30



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5

YAYOI KUSAMA

(JAPAN, B. 1929)

WAKING UP IN THE MORNING (TQSTW)

titled in Japanese, titled, dated, signed and numbered
'WAKING UP IN THE MORNING 2007 yayoi Kusama 4/5' (on
the reverse)

silkscreen on canvas

130 x 162 cm (51½ x 63¾ in.)

Executed in 2007

edition 4/5

HK\$200,000-350,000

US\$26,000-45,000

PROVENANCE

Ota Fine Arts, Tokyo, Japan

Acquired from the above by the present owner

Private Collection, Asia

草間彌生

(日本，1929年生)

早上醒來 (TQSTW)

簽名：yayoi Kusama (畫背)

絲網 版畫 畫布

2007年作

版數：4/5

來源

日本 東京 Ota Fine Arts

現藏者購自上述畫廊

亞洲 私人收藏

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DING YI

(CHINA, B. 1963)

APPEARANCE OF CROSSES 91-11

signed in Chinese, dated '1991' (lower right); titled twice in Chinese, inscribed, signed and dated '115 x 85 cm. ding yi 1991.11' (on the reverse)

mixed media on canvas
85 x 114 cm. (33½ x 44⅞ in.)
Executed in 1991

HK\$650,000-950,000

US\$85,000-120,000

PROVENANCE

ShanghART Gallery, Shanghai, China
Acquired from the above by the present owner
Private Collection, USA

In the 1980s, social and cultural criticisms were popular subject matters among Chinese artists, who also drew inspiration from traditional Chinese painting techniques or modern Western artworks. Finding these mainstream trends boring, Ding Yi said, "(I) believe I have to keep a distance from both traditional Chinese culture and early Western Modernism, so that I can return to the origin of art and truly start from zero." He gave up all narrative content and created his personal visual language by systematically creating, overlapping and repeating numerous "crosses" symbols, which have evolved continuously for three decades.

The "crosses" sign replicated in this work came from the reticulation used in the colour process of printing. The sign has no symbolic or associative meaning for the artist, which grants itself great power of pursuing a pure expression in terms of line, colour, and structure. From 1990s onwards, Ding Yi stopped using scale when he painted. Although the motif was inspired by printing technology, *Appearance Of Crosses 91-11* (Lot 116) showcases a hand-

丁乙

(中國，1963年生)

十示91-11

簽名：丁乙 (右下)；ding yi (畫背)
綜合媒材 畫布
1991年作

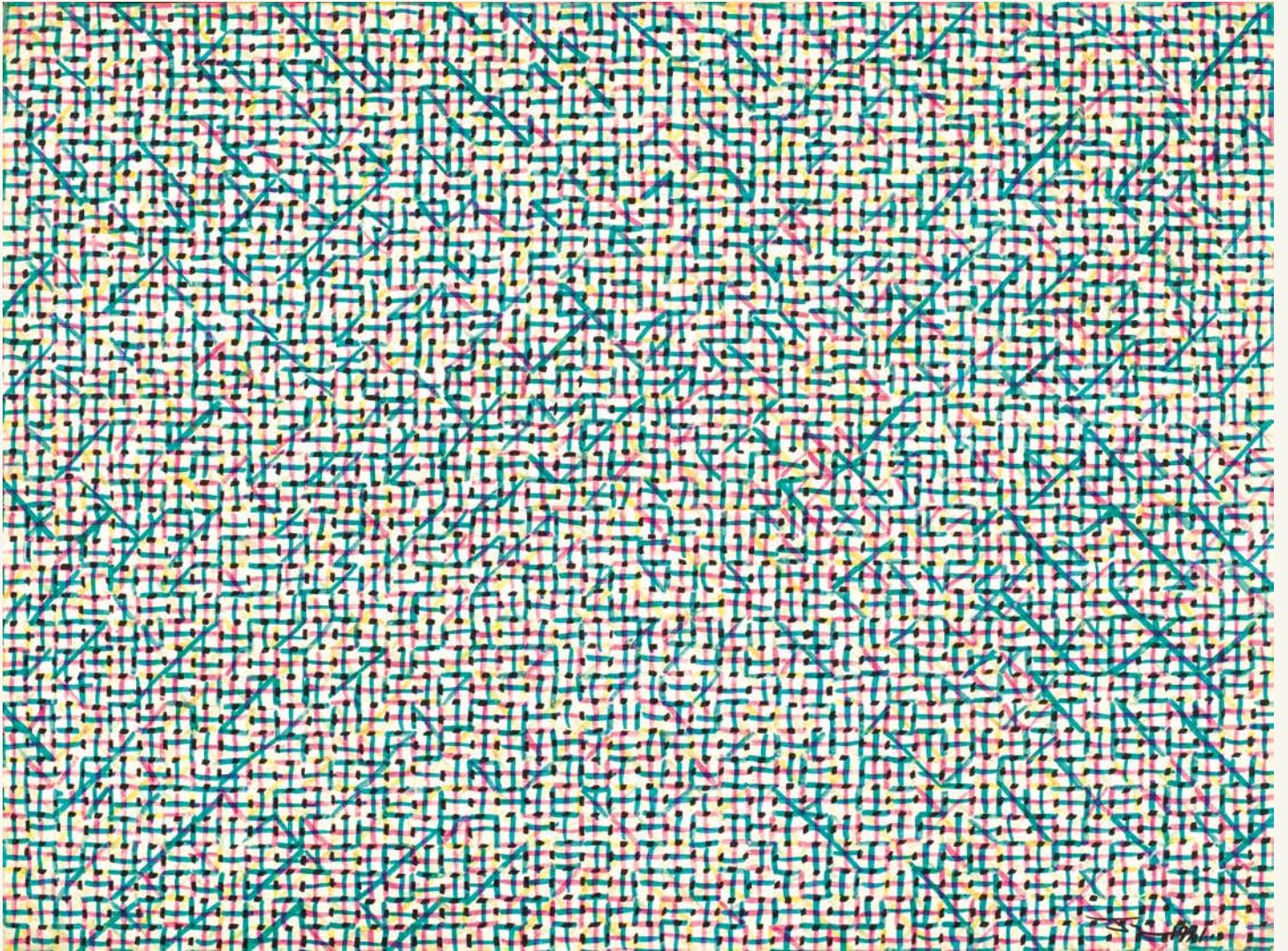
來源

中國 上海 香格納畫廊
現藏者購自上述畫廊
美國 私人收藏

drawn style, rather than lifeless repetition and mechanical precision. The crosses spread out on the canvas like a net and add some random variation to the well-ordered composition, reflecting the artist's idea of "precision in freedom".

中國藝術界於八十年代風行社會及文化批判的創作主題，或借鑒傳統文人畫技法，或從西方現代藝術作品中尋找靈感。丁乙認為這些主流趨勢沉悶，他說：「（我）覺得有必要讓自己跟傳統中國文化和早期西方現代主義都保持一定的距離，這是為了回到藝術的原點，真正做到從零開始。」。他摒棄一切敘事內容，在一筆一劃中系統性的層疊、交錯、重複出無數的「十」和「X」符號，開創了個人化的十字形視覺語言，並在三十年以來不斷演變。

「十示」符號的靈感來自印刷校稿中確認套色的十字線。對丁乙而言，這個符號不具任何象徵和聯想意義，正正適合展示線條、色彩、及結構的純粹表現力量。丁乙於九十年代起不再使用標尺，雖然他從印刷技術中獲得靈感，但《十示91-11》(拍品編號 116) 不是機械式的重複與呆板的精準，反而充滿手繪感，像織網一樣在畫布上展開，為井然有序的十示符號增添隨機變化，展現丁乙「自由中的精確」的創作理念。



"The major challenge for me is to explore a new language with which to express myself, not to simplify the technique." - Ding Yi

「最主要的挑戰是用一種新的藝術語言來表達自我，而不是去簡化工藝。」——丁乙

TOMOYA TSUKAMOTO

(JAPAN, B. 1982)

DOTS GIRL IN THE UNIVERSE

titled, dated and signed 'Dots girl in the universe 2017 Tomoya Tsukamoto', signed in Japanese (on the reverse); signed 'Tomoya Tsukamoto' (on the lower side of the canvas) acrylic on canvas mounted on board
130.3 x 162 cm. (51¼ x 63¾ in.)
Painted in 2017

HK\$350,000-550,000

US\$46,000-71,000

All along, Tomoya Tsukamoto has built upon two themes to endow a universal sense to his works. One is philosophical pondering of "what is Being?", the other "dot" that often appears spanning over art history.

In this light-scape full of bright glitters and rays, a back-lit female silhouette emerges. Her full length dress blends right into the background and becomes part of the abstract space. This is the first time Tomoya Tsukamoto ever depicts shadow with dots.

The floating female silhouette is depicted with white dots while the shadow on the ground with dark dots, this way the shadow appears to be more tangible than the female silhouette which actually exists, it totally reverses void and reality. Everywhere in this paint you can see three-dimensional strokes of colors, which is the texture comes with "drip painting". Tomoya Tsukamoto combines

塚本智也

(日本，1982年生)

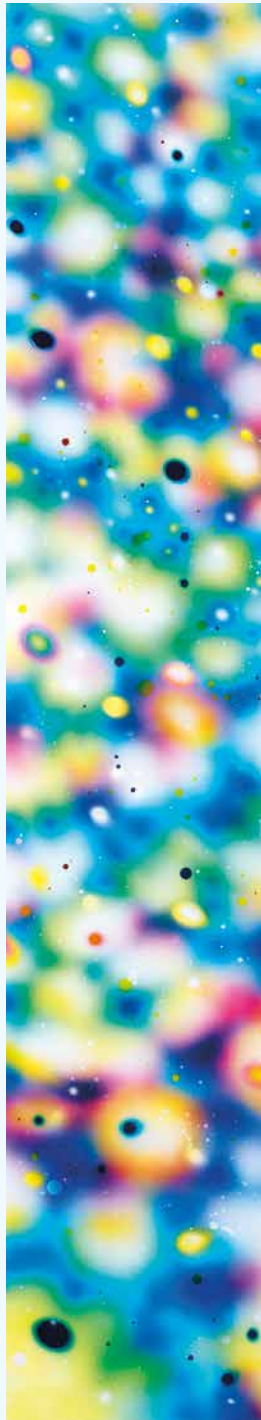
宇宙中的圓點女孩

簽名：Tomoya Tsukamoto；塚本智也 (畫背)；
Tomoya Tsukamoto (畫布下沿)
壓克力 畫布 裱於木板
2017年作

accidental drip painting together with 2-dimensional dots then compliments with the 3-dimensional effects by air brush, he subsequently produces a unique wonderful space full of floating sensations.

塚本智也一直以來都是從兩個主題中構築出作品的世界感，其一是探討「存在是什麼？」的哲學思考，另外則是美術史當中經常出現的主題——「圓點」。

在《宇宙中的圓點女孩》(拍品編號117)充滿著光點光芒的景象中，浮現出一個逆光的女性。她穿著的連身裙就這樣融入繪畫中的宇宙，與抽象的空間合為一體。這是塚本首次將人物的影子以圓點的型態來呈現。飄浮其上的女性是以白色圓點呈現，落於地上的影子則以暗色調的圓點構成，影子比起實際存在的女性更有存在感，表現出虛實反轉的現象。在這張作品的畫面中則是隨處可以看見顏料表現出立體的筆觸，這是顏料沾上畫筆後以「滴淋法」呈現出的質感。結合滴淋畫法的偶然性，以及二次元的圓點，加上噴槍製造出的三維立體效果，產生出一個充滿獨特浮游感的奇妙空間。





TATSUO MIYAJIMA

(JAPAN, B. 1957)

CHANGING TIME WITH CHANGING SELF NO. 22

light emitting diode, IC, electric wire, mirror, steel frame
54 x 54 x 4.5 cm. (21¼ x 21¼ x 1¾ in.)
Executed in 2001

HK\$50,000-70,000**US\$6,500-9,100**

PROVENANCE

Luhring Augustine, New York, USA
Acquired from the above by the present owner
Private Collection, USA
This work is accompanied by a certificate of authenticity issued by the artist's studio.

Japanese artist Tatsuo Miyajima fuses technology with a Buddhist's appreciation for time, existence and the mutability of experience. He uses advanced technology and mathematics to convey universal concerns over life, death, and the passage of time. In the lot featured here, *Changing Time with Changing Self No. 22* (Lot 118), Miyajima reduces his usual monumentally scaled sculptures to something more domestic in scale, heightening the intimacy of the relationship between the work and the viewer. A sheer, reflective surface is illuminated by a steady dance of numbers, cycling perpetually through 1 and 9. The number zero looms over the piece by its absence, and the viewer is drawn into the mesmerizing loop, marked by the light dramatic tension of that which never appears. Miyajima himself is a Buddhist, and "zero", or nothingness, or in the Buddhist idiom, "no thing", is not something that can be represented but something which must

宮島達男

(日本，1957年生)

轉變中的時間轉變中的我 第二十二號

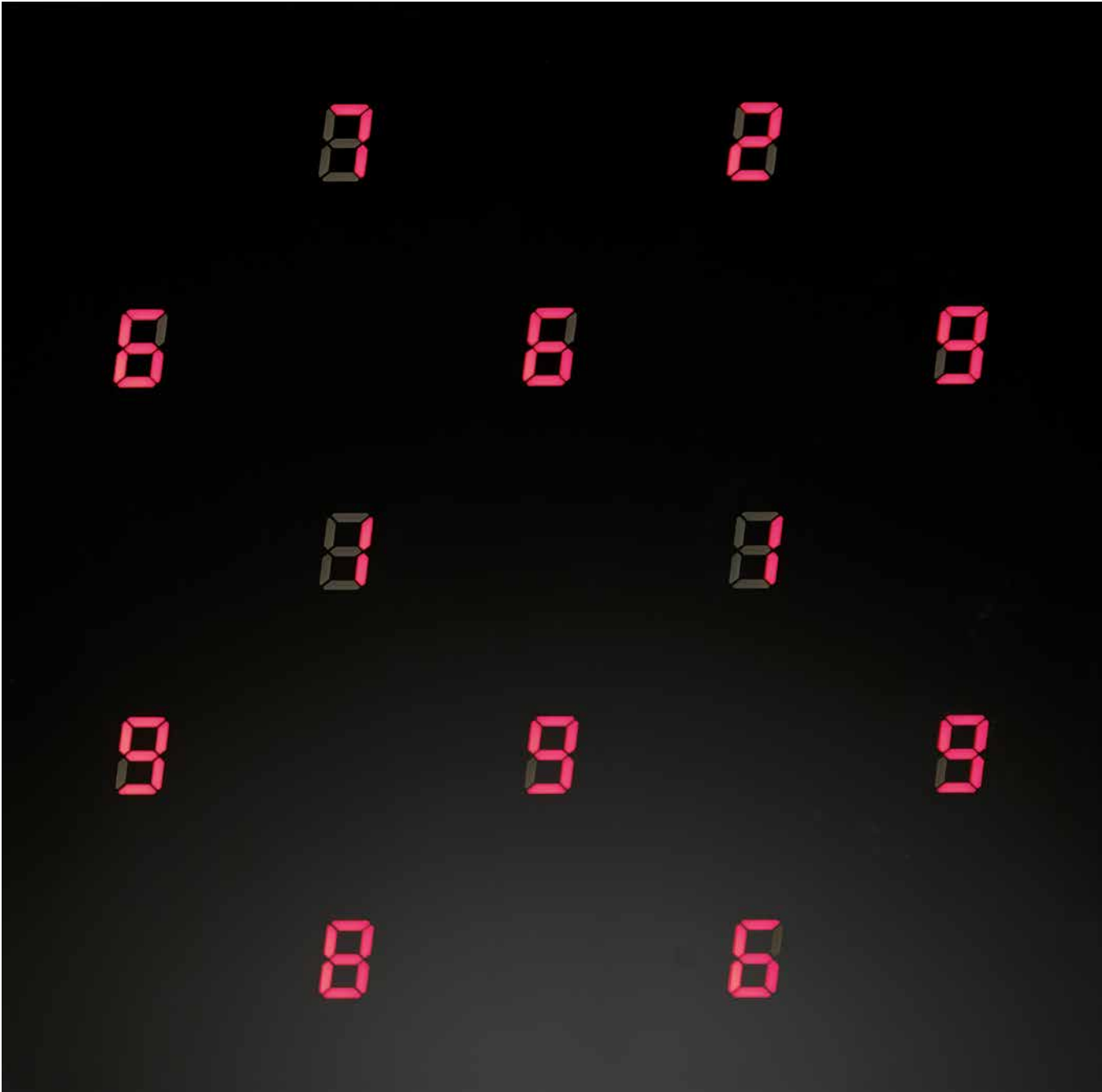
發光二極體 集成電路 金屬線 鏡子 鋼板
2001年作

來源

美國 紐約 Luhring Augustine畫廊
現藏者購自上述畫廊
美國 私人收藏
此作品附設藝術家工作室所簽發之保證書

be perceived. Miyajima's works then manage to embody the profound dualities of existence. He enacts both the uniqueness of a particular moment in time and its effervescence.

日本藝術家宮島達男以現代科技把佛教徒對時間、存在及經驗的可變性溶為一體。他採用先進的科技和數學來表達對生命、死亡和時間流逝的普世關懷。作品《轉變中的時間轉變中的我 第二十二號》(拍品編號 118)，宮島達男將他慣用的巨型雕塑縮減到更為日常的比例，加強了作品和觀者之間的親密關係。一張極薄的反光黑色鏡面被數字的持續穩定的舞動而點亮，從1到9，數字無窮循環。數字「0」則通過它的缺席，在作品上赫然隱現，而觀者則被引入記憶的循環。宮島達男自己是個佛教徒，而「0」，或者空無，抑或是佛教習語中的「無物」，不是可被呈現的，而是必須被感知的。宮島達男的作品因而著力體現關於「存在」的深刻的二元性。他既上演著時間之流中某個特定時刻的唯一性，也展現著這個特定時刻的昇華。



TAKASHI MURAKAMI

(JAPAN, B. 1962)

EYE LOVE SUPERFLAT

signed with artist's signature; dated '07' (on the reverse)
acrylic on canvas
99.5 x 99.5 cm. (39½ x 39½ in.)
Painted in 2007

HK\$1,000,000-1,500,000

US\$130,000-190,000

PROVENANCE

Umi gallery, Tokyo, Japan
Acquired from above by present owner in 2010
Private Collection, Asia

As Takashi Murakami acknowledges, the term "superflat" refers to the fluid interrelation prevalent in a flattened age, reflecting on the aspects of our art and culture, in trends and lifestyle. In 2003 Murakami has unveiled to the world with Louis Vuitton, the iconic collection of leather goods rendered in pop colors; deriving from which his "superflat" series - an international splash reaching beyond museums into the fashion world. The 2007 Museum of Contemporary Art exhibit in Los Angeles, following the entrepreneurial collaboration of the two giants, has marked a long sustaining legacy across the world of art and commerce.

EYE LOVE SUPERFLAT (Lot 119) obscures the distinction and connotation between commercial culture and high art; where the artist's trademark anime-eyes motif interspersed with the LV monogram and classic four-pointed flowers. Vivid colors of the luxurious logo pop on the black canvas, creating a psychedelic pattern that is dazzling to the eye. As a pop artist well versed in the commercial distribution and dissemination

村上隆

(日本，1962年生)

EYE LOVE SUPERFLAT

藝術家簽名 (畫背)
壓克力 畫布
2007年作

來源

日本 東京 Umi gallery
現藏者於2010年購自上述畫廊
亞洲 私人收藏

of his art, Murakami has activated a process of crossbreeding, through which he was able to infuse the fashion brand with his own artistic language, in order to recognize the ideal of "superflat" aesthetics in the context of contemporary Japanese art.

在不論藝術文化、日常生活以至時尚品味，都進入村上隆口中日益扁平化的「超扁平」時代，村上隆以亮麗光鮮的姿態在2003年與品牌路易·威登合作推出彩色圖案皮具，開創其以「超扁平」為題，融和高級時裝與高端藝術的系列創作。2007年是兩大巨頭合作的高峰，於洛杉磯當代藝術博物館等地舉辦的大型巡迴展覽至今仍是營繞藝術與商業的話題之作。

《EYE LOVE SUPERFLAT》(拍品編號 119) 玩味商業、藝術的關係及其象徵意義，村上隆選取其筆下人物特色的大眼睛，與品牌的經典標誌均整並置，頗有模糊藝術創作與時尚界限的意味。高級時裝品牌的字母與四葉花組合標記在黑色背景前顯得耀目多彩，豐富的色調呼應村上隆常用的清澈眼睛。村上隆以普普主義的手法挪用轉化品牌標誌的涵義，使兩種辨識度高甚高的標誌徹底融和並成為藝術家筆下的繪畫符號，實現「超扁平」的美學觀念與核心原理，擴展日本當代的藝術景觀。



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AI WEIWEI

(CHINA, B. 1957)

UNTITLED

huang hua li wood sculpture
158 x 158 x 146 cm. (62¼ x 62¼ x 57½ in.)
Executed in 2006

HK\$1,500,000-2,000,000

US\$200,000-260,000

PROVENANCE

Kogo Art Space, Hangzhou, China
Acquired from the above by the present owner
Private Collection, Asia
This work is accompanied by a certificate of authenticity signed
by the artist

艾未未

(中國，1957年生)

無題

黃花梨木 雕塑
2006年作

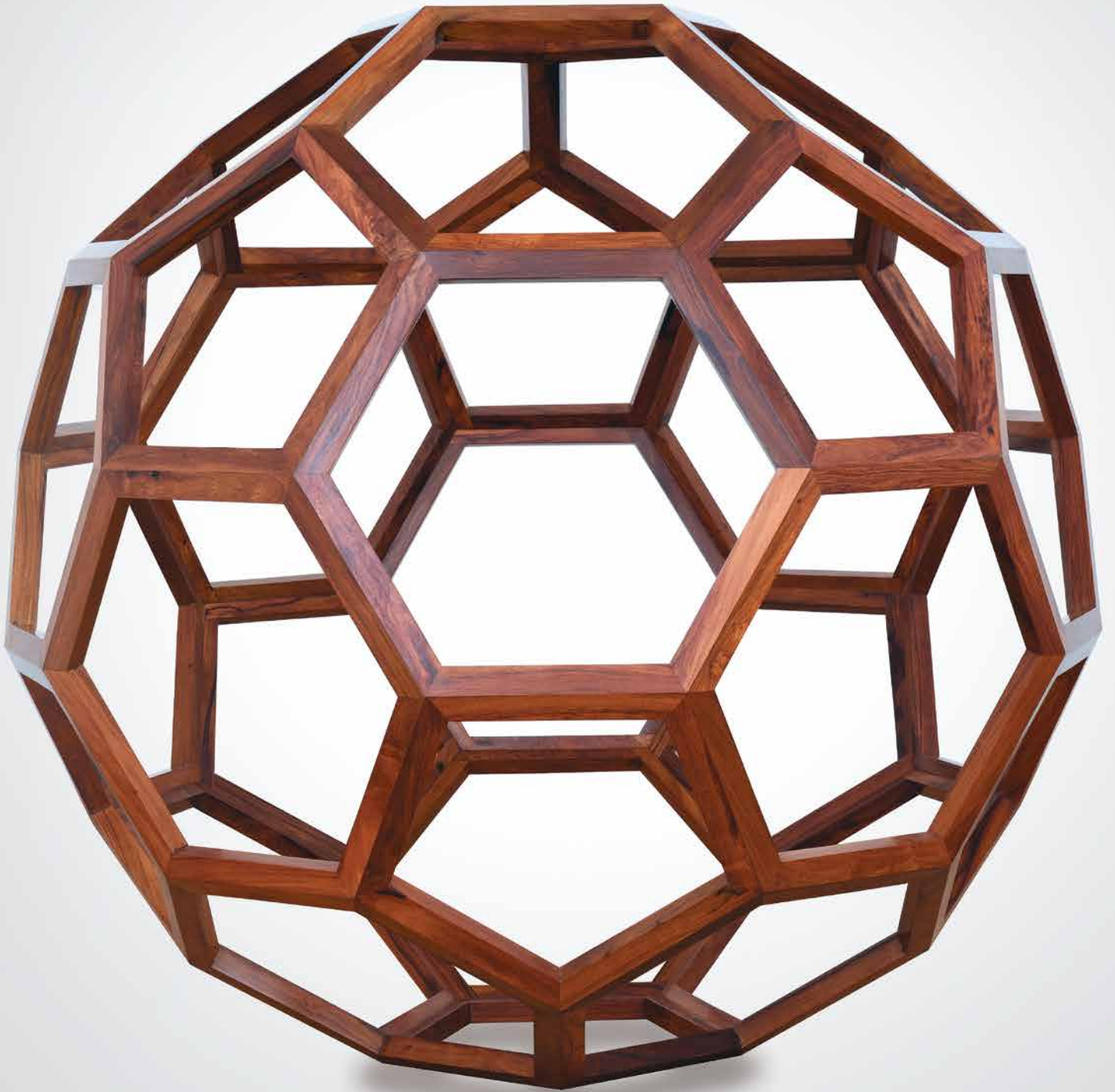
來源

中國 杭州 空谷藝術空間
現藏者購自上述畫廊
亞洲 私人收藏
此作品附設藝術家簽署之保證書

The artistic journey of Ai Wei Wei rooted in the avant-garde Chinese art group The Stars and began in the late 1970s. The vibrant art scene in New York has struck the artist during his stay from 1981 to 1993, and fuels his wheel-turning creative output in the realm of architecture, socially-engaged art, public art and photography upon his return to the Chinese contemporary art scene.

The clean yet complicated icosahedrons offers a glimpse into Ai's strong interest in architecture. With the muse from Leonardo Da Vinci's *De Divina Proportione* (*The Golden Proportion*), *Untitled* (Lot 120) asserted the

form of truncated icosahedrons without a single use of nail. The meticulous and ingenious joinery stems from the traditional Tenon craft which first appeared in 2500 years ago in China. Whilst the geometric forms and mathematical regularity of polyhedra has mesmerized the artist, Ai dedicated the contemporary sculpture to one of the ancient Chinese craftsmanship. The calculations and craftsmanship of realizing the perfect 3-dimensional work has transcended the imagination of the passionate artist, however, *Untitled* has nobly projected the wisdom of both East and West, human execution and theory, history and contemporary.



JIN MEYERSON

(KOREA, B. 1972)

ME VS YOU

signed with artist's signature, dated and titled
'2000 ME VS YOU' (on the reverse)
oil on canvas
211.5 x 183 cm. (83¼ x 72 in.)
Painted in 2000

HK\$200,000-300,000

US\$26,000-39,000

Born in Korea and grew up in the United States, Jin Meyerson creates his art in New York, Paris, Hong Kong, and Seoul. His trans-national experience gives him an unique understanding of different cultures, and this insight is reflected in his artworks.

When he was completing his graduation work for his master's degree in Pennsylvania Academy of Fine Arts, Jin Meyerson was already determined to invent a visual style that is non-traditional and non-academic. He discovered the early versions of Photoshop and began to experiment with the possibility of combining graphic technology with painting. *Me vs You* (Lot 121) belongs to the American Football series — this popular sports grew up with Jin Meyerson. To him, nothing can more appropriately symbolise the extravagance in American culture than the American football. The football field becomes a battlefield of fortune and fame. Audiences seem to enjoy watching colossal players colliding violently into each other for the sensory stimulation more than the gameplay itself or the talents of the players. This inquiry into the nature of the game becomes the basis of

金·麥爾遜

(韓國，1972年生)

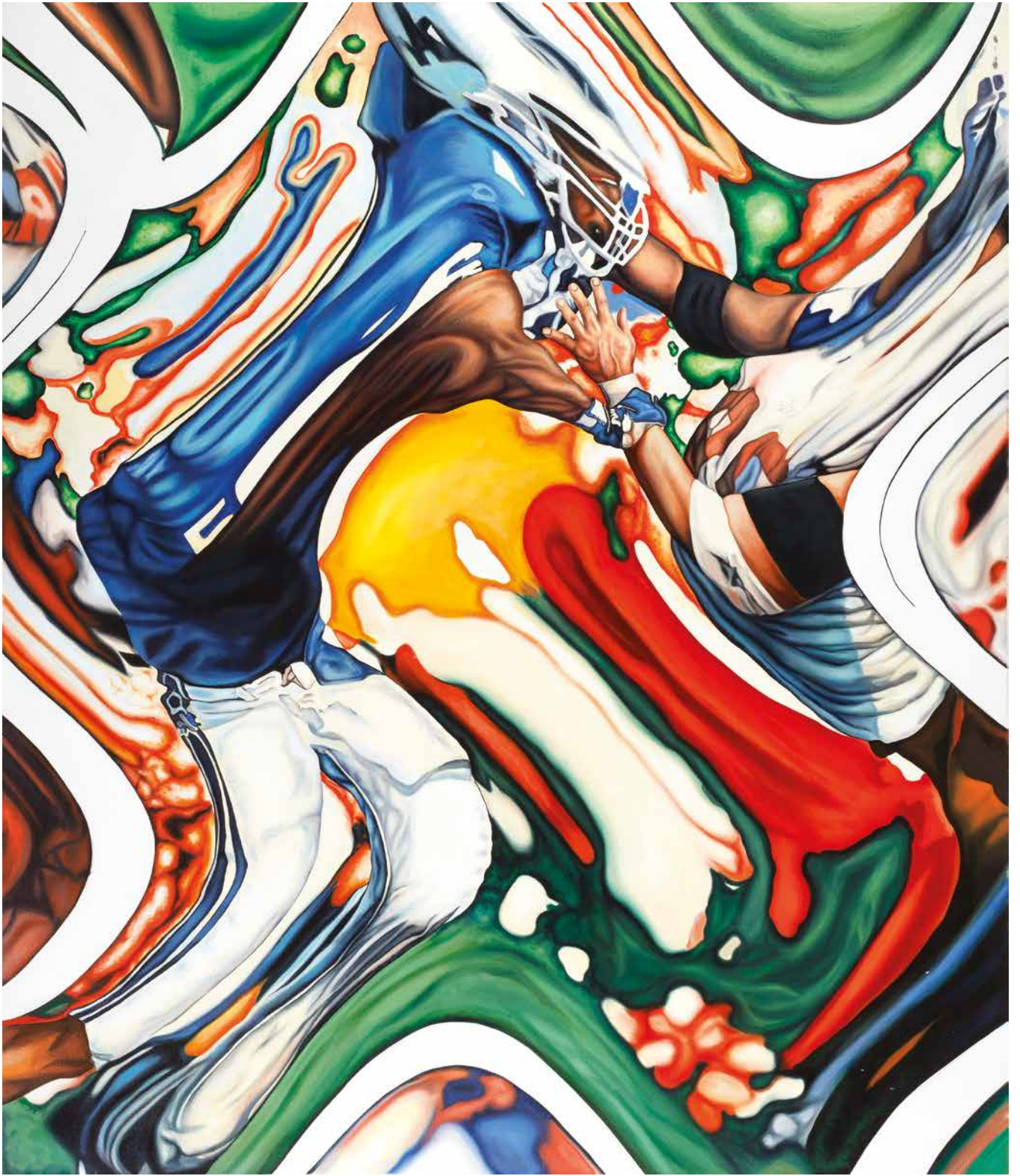
我 VS 你

藝術家簽名 (畫背)
油彩 畫布
2000年作

the dynamic and vibrant imagery in *Me vs You*. The artist distorts and stretches these figures into what appears to be an abstract painting. Jin Meyerson created this innovative visual language through comprehending reality and deconstructing cultures.

金·麥爾遜生於韓國，在美國長大，創作基地遍及於紐約、巴黎、香港和首爾。跨越地域的生活經歷讓他對不同文化有獨到的見解，並反映於他的藝術創作。

當他於賓夕凡尼亞創作碩士畢業作品時，金·麥爾遜已立志開創非傳統學院派的藝術表現形式。他開始接觸到最初版本的Photoshop，亦積極實驗將這種圖象技術與繪畫結合的可能性。《我VS你》(拍品編號 121)來自藝術家的「美式足球」系列，這項風靡全國的運動也伴隨著金·麥爾遜成長。對他而言，沒有什麼比美式足球更能象徵美國文化浮華奢侈的一面。綠茵場成為名利場，觀眾享受於觀看高大健碩的球員們激烈碰撞，似乎講究官能層面的刺激多於技巧或天份。這種形象化為《我VS你》中充滿動感與色彩豐富的圖象，藝術家把畫面扭曲、拉伸，乍看之下這些具象人物好比一幅抽象繪畫。金·麥爾遜消解了現實，也消解文化，從而再造出嶄新的藝術語言。



LEE YONG-DEOK

(KOREA, B. 1956)

RIDE A BICYCLE 0554

titled, numbered and signed 'ride a bicycle 0554
AP Lee Yong Deok' (on the reverse)
205 x 95 x 30 cm. (80 ¾ x 37 ⅞ x 11 ¾ in.)
mixed media negative sculpture
edition artist's proof
Executed in 2005

HK\$220,000-320,000**US\$29,000-41,000**

PROVENANCE

PYO Gallery, Seoul, Korea
Acquired at the above by the present owner in 2007

LITERATURE

National Art Museum of China; & PYO Gallery,
Depth of Shadow: Lee Yong Deok, Beijing, China;
& Seoul, Korea, 2005 (different edition illustrated, pp. 50-51).

Shanghai Duolun Museum of Art; & PYO Gallery,
Depth of Shadow: Lee Yong Deok Solo Exhibition, exh. cat.,
Shanghai, China; & Seoul, Korea, 2006
(different edition illustrated, p. 13).

Museu de Arts de Macau, Depth of Shadow: Sculptures by
Korean Artist Lee Yong Deok, Macau, 2006 (different edition
illustrated, pp. 78-79).

李容德

(韓國，1956年生)

踏單車 0554

簽名：Lee Yong Deok (背面)
綜合媒材 虛體雕塑
版數：藝術家試版
2005年作

來源

韓國 首爾 PYO Gallery
現藏者於2007年購自上述畫廊

文獻

2005年 《影子的深度：李容德》中國美術館 北京 中國；
及 PYO Gallery 首爾 韓國 (圖版為不同版數，第50-51頁)

2006年 《影子的深度：李容德個展》上海多倫現代美術館
上海 中國；及 PYO Gallery 首爾 韓國 (圖版為不同版數，第13頁)

2006年 《影子的深度：韓國藝術家李容德雕塑展》
澳門藝術博物館 澳門 (圖版為不同版數，第78-79頁)



AYA TAKANO

(JAPAN, B. 1976)

***CHILD OF KONPIRA:
PAVILION IN LANDSCAPE***

color LED neon, cable, transformer,
painted metal frame, acrylic panel installation
171 x 89 x 21 cm. (67 ¾ x 35 x 8 ¼ in.)
Executed in 2010

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Galerie Perrotin, Hong Kong
Acquired from the above by the present owner
Private Collection, Asia

高野綾

(日本，1976年生)

金刀比羅宮之子：風景中的亭閣

彩色LED氙燈 電線 變壓器 金屬支架 壓克力板 裝置
2010年作

來源

香港 貝浩登畫廊
現藏者購自上述畫廊
亞洲 私人收藏



AYA TAKANO

(JAPAN, B. 1976)

THE FISH IN BEIJING REALLY DELICIOUS GLUB GLUB

signed and dated '2008 TAKANO AYA' (on the stretcher)
acrylic on canvas
116.8 x 90.8 cm. (46 x 35¾ in.)
Painted in 2008

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Galerie Perrotin, Paris, France
Acquired from the above by the present owner
Private Collection, Europe

Aya Takano's works are based on Takashi Murakami's Superflat movement. Drawing inspirations from manga and anime, she references the Otaku subculture. Characteristics from traditional Japanese art Ukiyo-E and Shunga are also preserved in Takano's art, as evident in the use of fine lines that are comparable to those in woodblock printing. She successfully invented a painting language of her own — the kawaii imageries in Aya Takano's paintings have an unparalleled allure.

The three slender and doe-eyed young women in *The Fish in Beijing Really Delicious Glub Glub* (Lot 124) revel in the streets. These figures boldly show their nude bodies. Free spirit is one of the main traits in Takano's depiction of women. Progressive and confident, they exude the independent attitude of contemporary women. The flowing arms and legs of the three young women form a network structure. It is accompanied by the rows of lanterns floating in the background. The rich palette of these lanterns complement the tender of shade of pink

高野綾

(日本，1976年生)

北京的魚真美味

簽名：TAKANO AYA (畫架)
壓克力 畫布
2008年作

來源

法國 巴黎 貝浩登畫廊
現藏者購自上述畫廊
歐洲 私人收藏

on the figures' skin. The composition and the choice of colours work in concert to emphasise the abstract relationship between lines and planes. This intricate visual orchestration by Aya Takano releases the viewers from their mundane lives into her surrealistic wonderland.

高野綾的作品以村上隆所提倡的「超扁平藝術」運動為基礎，同時取材自「御宅族」漫畫和動畫次文化，又保留日本傳統浮世繪和春宮圖的藝術特色，如版畫中的扁平線條。她成功開創了屬於自己的繪畫語言，「卡哇伊」式圖像在高野綾的畫布綻放不一樣的魅力。

《北京的魚真美味》(拍品編號124) 中三個體型修長、眼睛圓渾的女孩在熱鬧的大街上歡愉地舞動。她們毫無顧忌地展露身體，這種無拘無束的自由精神是高野綾筆下女性的一大特質，既前衛大膽，又流露新時代女性獨立自主的生活態度。三個女孩們的手腳組成一個流動的結構，配合背景上飄浮空中的大小燈籠，而且女孩們的粉嫩膚色與紅燈籠的豐富色調互相呼應，由構圖至用色皆突顯線與面的抽象關係。如此視覺安排構成高野綾超現實的歡樂世界，把觀者從單調的日常生活中解放出來。



TOMOKAZU MATSUYAMA

(JAPAN, B. 1976)

SAVE ME AND GET YOURS

titled, dated and inscribed 'SAVE ME and GET YOURS 3. 2015. NYC', signed with artist's signature, signed in Japanese (on the reverse)
acrylic and mixed media on canvas
137.2 x 172.7 cm. (54 x 68 in.)
Painted in 2015

HK\$190,000-240,000

US\$25,000-31,000

PROVENANCE

Private Collection, Asia

Save Me and Get Yours (Lot 125) was influenced by a painting by a court painter Kanō Sanraku (1559-1635) titled *Dog Chasing* from the first decades of the Edo Period. Sanraku was adopted into the famed Kanō School family after working for Toyotomi Hideyoshi, the unifier of Japan, and soon became leader of the movement.

Matsuyama gives the work a unique spin by taking the riders from the gilt ground of the original, and places them against expressive floral patterns appropriated by Peonies and Canary and Cuckoo and Azaleas by an ukiyo-e painter Hokusai in the late decades of the Edo Period, with a heavenly snow-filled night sky beyond.

Matsuyama has quite literally taken his inspiration from the important paintings of Japan's past, from Ukiyo-e, and from a wide variety of Western sources, such as Abstract Expressionist painters of the New York School to create an effect that mimics a gestural approach, with a painstakingly precise technique of

松山智一

(日本，1976年生)

SAVE ME AND GET YOURS

簽名：藝術家簽名；松山智一（畫背）
壓克力 綜合媒材 畫布
2015年作

來源

亞洲私人收藏

layering paint in a very controlled manner. Matsuyama has blended all of them into a most contemporary amalgamation that very actively erases the boundaries between nations, mindsets, art histories and aesthetic tropes.

《Save Me and Get Yours》(拍品編號125)的靈感來自著名日本宮廷畫家狩野山樂於江戶時代初期創作的《獵犬追逐圖》(1559-1635)。狩野山樂為統一日本的豐臣秀吉的御用畫師，其後被著名的狩野派家族收為養子，並迅即成為該派的先導人物。

松山智一以獨特的手法重新呈現原作中的騎馬武士，將他們從鍍金的背景轉移到姹紫嫣紅的花花世界，畫中的景象取材自浮世繪畫家葛飾北齋於江戶時代後期的作品《牡丹和金絲雀》與《子規和杜鵑花》，然後加上漫天飄雪的夜空。

松山智一善於從日本歷史名畫、浮世繪，以及西方的不同流派汲取創作靈感，以一絲不苟的精細分層著色技巧作畫，曾參照紐約畫派的抽象表現主義製造出仿行動繪畫的筆觸。他巧妙地融合所有不同的文化元素，創作出最具當代性的混合體，積極消除不同國家、思維方式、藝術史與美學修辭之間的界限。





LIU YE

(CHINA, B. 1964)

GIRL WITH FLOWERS

signed and dated '99 Liu Ye', signed again in Chinese (lower right)

acrylic on canvas

38 x 38 cm. (15 x 15 in.)

Painted in 1999

HK\$2,000,000-3,000,000**US\$260,000-390,000**

PROVENANCE

Anon. sale; Christie's Hong Kong, 24 November 2013, Lot 404
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Replica, Hanmo Art Gallery, Beijing, China, 2001

LITERATURE

Hanmo Art Gallery, Relica. (Exh. Cat) , Beijing, China, 2001 (illustrated, p.5)
Hatje Cantz, Liu Ye Catalogue Raisonne 1991-2015, Hatje Cantz, Berlin, Germany, 2015 (illustrated, p.288)

In 1990, Liu Ye returned to China from Beijing, his creative urges nourished by fantasies and images of childhood and the elements he had studied in Berlin: industrial design, realism, hyperrealism, and structuralism.

The central character in *Girl With Flowers* (Lot 126) is an original creation of Liu Ye, evolved from images of self-portraits he painted when in Germany and still bearing traces of the artist's own self-image. Wearing sunglasses and fitted with angel wings, she sticks out her tongue in naughty playfulness with an expression both mysterious and comical. In the most basic and easily understood fashion, this cute, round, childish figure communicates strongly an inner peace and calmness, while at the same time representing a sublimation of the artist's own childhood experiences, a distant echo of the children's books written by his father. In Liu Ye's mind, while a person's body will age and grow old, the only thing that changes is their appearance. Childhood innocence is still the reality of our true inner selves, a lasting,

劉野

(中國, 1964年生)

女孩與花

簽名：Liu Ye；野（右下）

壓克力 畫布

1999年作

來源

2013年11月24日 佳士得香港 編號404

現藏者購自上述拍賣

亞洲 私人收藏

展覽

2001年「複製品」世紀翰墨畫廊 北京 中國

文獻

2001年《複製品》(展覽圖錄) 世紀翰墨畫廊 北京 中國

(圖版, 第5頁)

2015年《劉野：全集1991-2015》Hatje Cantz 柏林 德國

(圖版, 第288頁)

permanent psychological condition.

This circle-within-a-square composition frequently appears in other Liu Ye works. In part deriving from the circular fade-outs at the conclusions of the silent films he loves, it also highlights the way the entire stage is bathed in an extreme and brilliant red light, while displaying the influence of Mondrian, a painter he admires, and his use of geometric and primary-color compositions. The red curtains of the stage allude to the childhood memories of Liu Ye's generation, the political associations of the Cultural Revolution and the use of red in the propaganda images of the authorities. The little girl stands alone in the middle of the stage, holding a large bouquet of flowers indicating approval and praise, or as if she is about to present the flowers. The artist's own experience of stage plays and children's stories, along with timeless and classic aesthetic elements from the history of art, combine to create the tension and theatrical effect of *Girl With Flowers*.



劉野於1990年代中期自德國回流北京，孩提時代的幻想與圖像、在柏林修習的工業設計、寫實主義、超寫實主義與結構主義等美學元素均滋養著藝術家的創作。

《女孩與花》(拍品編號126)的人物造型為劉野所獨創，由德國時期的自畫形象演化而來，仍然保留著藝術家自我形象的痕跡。畫中人物戴著墨鏡，配上天使的羽翼，吐舌的調皮表情顯得神秘而幽默。渾圓可愛的童稚人物作為基本而通俗易懂的方式，有力地傳達內心的平靜寧和，同時亦是藝術家成長經驗的昇華，遙相呼應兒童文學家父親的童話書。在劉野的意識中，認為即使人的肉身成長衰老，但改變的只是外貌，童真才是真實的

本相，一種相對永恆的心理狀態。

方中有圓的構圖散見於劉野的其他作品之中，除了得力他所喜愛的默片結束時的聚焦手法外，更突顯整個舞台沐浴於極端的紅色光輝中，展現旅德時期受心儀畫家蒙特里安運用原色以及幾何構圖的影響。紅色帷幔的舞台指涉劉野那一代中國人心中的童年，源自於革命年代的政治指涉與紅色當道的宣傳圖像。小女孩獨自站在舞台中央，彷彿受到嘉許而捧著滿懷鮮花，又或下一秒便要將手中花束獻上。藝術家兒時對戲劇與童話的體驗，藝術史上超越時間的經典美學元素，最終提煉成《女孩與花》的張力與舞台感。

ZENG FANZHI

(CHINA, B. 1964)

MASK SERIES (BLUE)

signed and dated 'Zeng Fanzhi 98' (lower left)
oil on canvas
59 x 49.5 cm. (23¼ x 19½ in.)
Painted in 1998

HK\$3,500,000-5,000,000**US\$460,000-650,000**

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 October 2014, Lot 769
Acquired from the above by the present owner
Private Collection, Asia

Every stage of life, every piece of experience—they ceaselessly shape how we perceive and value the world we live in. Be that as it may, we are socially obligated to respond to all sorts of probing gaze and expectations from the outside world as we gain experience with age. Zeng Fanzhi's masked figures are prime allegorical illustrations of this social convention.

Mask Series (Blue) (Lot 127) sees a man donning a mature appearance, with his slick combed-back hair meticulously finished to a glossy shine; however, he is wearing a red scarf of the Young Pioneers of China. Clothing is often the most direct representation of identity in portraits, and this man's childhood experience doesn't seem to fade over time—collectivist ideology has been deeply imprinted in his psyche. The one-bar armband signifies the position of a young captain, alluding to the omnipresence of ranks even in an environment that advocates group's interests ahead of individual's.

Created in 1998, this painting features bright tones throughout, opposed to traditional Western portraiture that exploits light-shadow variations to convey a sense of drama or highlight shapes and forms. The vivid colours of the flesh inherit the artistic essence from Zeng's seminal Meat series that visualizes the struggles of survival in surroundings beyond our control. The figures in his early Mask series

曾梵志

(中國，1964年生)

面具系列 (藍色)

簽名：Zeng Fanzhi (左下)
油彩 畫布
1998年作

來源

2014年10月6日 蘇富比香港 編號769
現藏者購自上述拍賣
亞洲 私人收藏

appear to wear stylized theatrical masks, whereas the piece of alien object in this present work becomes plastered to the skin, as if the mask has always been a part of the body from birth. Zeng Fanzhi's masterly symbolic language of artistic expressions offers a reflective witness of the mercurial and complex social landscapes in China in the 1990s.

每一個人生階段，每一個經歷，無時無刻都在塑造我們對世界的認知與價值觀。隨著閱歷與年齡的增長，我們亦要回應種種來自外界的目光與期望。曾梵志筆下戴著面具的人物是這種生存狀態的最佳寫照。

《面具系列 (藍色)》(拍品編號 127)中的男性外表成熟，往後梳的頭髮彷彿經過精心打理，烏黑發亮，然而，他卻戴著少年先鋒隊的紅領巾。服裝往往是肖像畫裡表達個人身份最直接的道具，這段童年的經歷看來沒有隨時間的流逝而褪色，集體主義的意識形態已經深深烙印於他的生命當中。「一道杠」臂章為小隊長所有，即使在提倡團體先於個人的環境裡，階級亦無處不在。

這張繪畫於1998年的作品整體色調明亮，沒有像傳統西方肖像畫般以明暗與光影變化來增加戲劇感與表現形體。顏色鮮艷的肌肉承襲早期「肉」系列的藝術特徵，形象化處於身不由己的環境中的掙扎。早期「面具」系列人物彷彿戴著戲劇面具，而這張《面具系列 (藍色)》的面具即緊貼皮肉，好比已經成為與生俱來的一部份。曾梵志以極具象徵性的藝術手法，成就他身處九十年代中國多變與複雜社會環境的圖像見證。



ZHANG XIAOGANG

(CHINA, B. 1958)

NIGHT NO.4

signed in Chinese, dated '1990.7' (lower left)
oil and collage on paper
53.5 x 38 cm. (21½ x 15 in.)
Painted in 1990

HK\$800,000-1,200,000**US\$110,000-160,000**

PROVENANCE

Hanart TZ Gallery, Hong Kong
Acquired from the above by the present owner
Private Collection, Asia

Suffering in life comes from the two sides of being — physical and mental. Mental suffering has always been hard to grasp. It is difficult to explain what is helplessness, disappointment, anger, mournful, ennui, hopelessness or such psychological states. Christianity was one of the ways to seek solace in Western culture. However, Nietzsche declared that "God is dead" to suggest that Christianity could no longer offer the ultimate spiritual comfort. After Zhang Xiaogang graduated from the university in the 1980s, he fell on hard times. While he was recovering from an illness in the hospital, he had the opportunity to contemplate the profound questions in life. Subsequently, he painted numerous oil on paper works dealing with the subject of religion later in his career. Based on the artist's personal worldview, these works attempt to create an image of a deity that will heal the soul. By the late 1980s, he had discarded all notions on religion and shifted his focus on professing his loneliness — *Night No. 4* (Lot 128) is one of the exceptional works from this period.

Night No. 4 depicts two heads coexisting in an ambiguous space, as if they have grown listless being confined in the room. The modelling of these characters possesses the iconic exaggerated and irrational depiction of Zhang Xiaogang's expressionistic period. The eyes on

張曉剛

(中國，1958年生)

夜 第四號

簽名：張曉剛 (左下)
油彩 拼貼 紙本
1990年作

來源

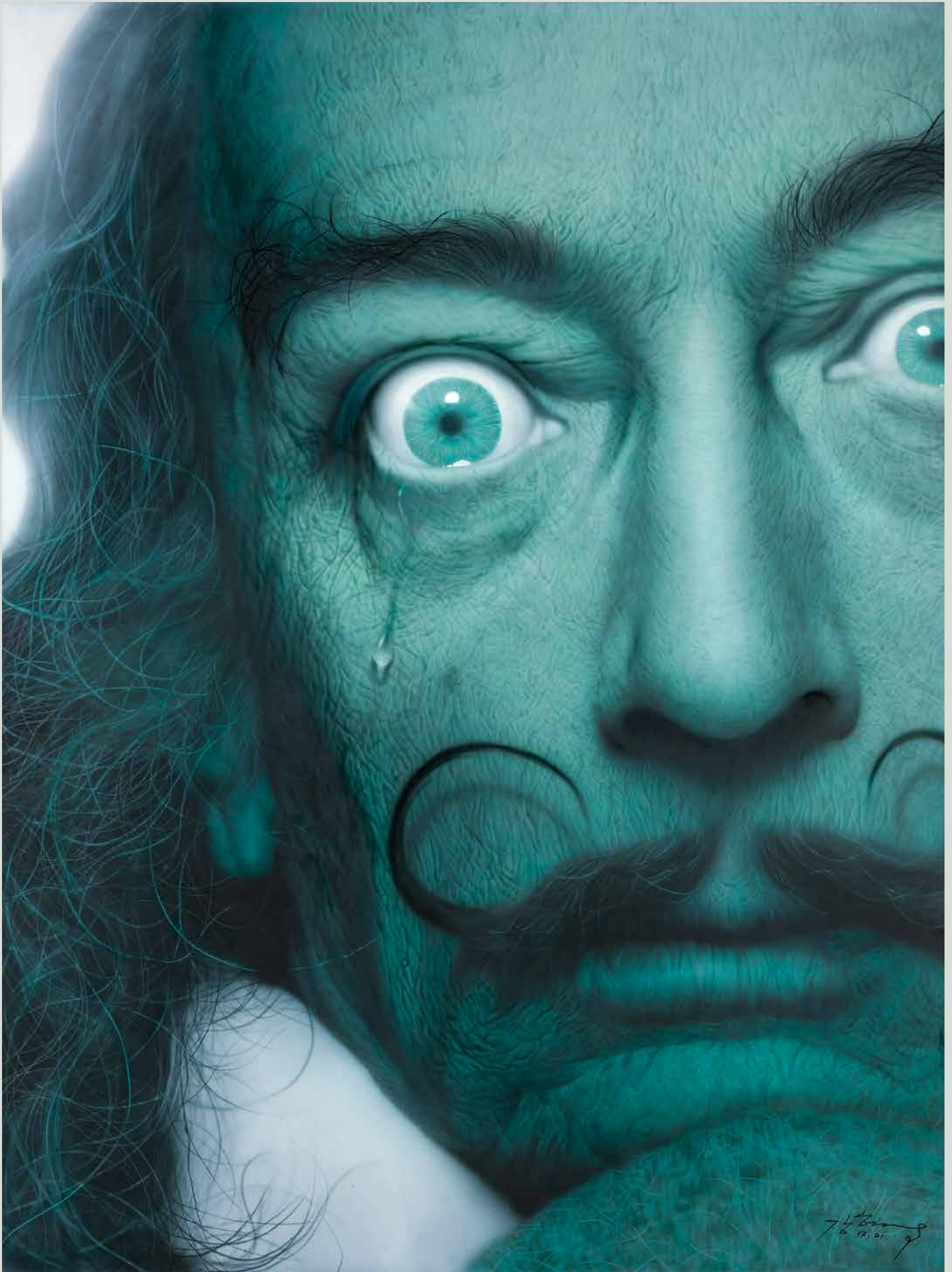
香港 漢雅軒
現藏者購自上述畫廊
亞洲 私人收藏

the yellow head lose focus and gaze upward, as if they are expecting the arrival of something that is long overdue. Zhang Xiaogang uses a rough and pastiche treatment to construct the negative space around the figures. Not only is it a visually powerful expression, it also prompts the viewers to associate this work with the ideas of imperfection and reconstruction. This sense of poignancy heightens the lyricism in the work.

人生的痛苦，不外來自肉身和心靈兩方面。心靈一向難以捉摸，很難解釋什麼是無奈、失望、憤怒、哀傷、空虛、絕望等心理反應。西方文化一直以基督教作為安撫心靈的方法，但哲學家尼采提出「上帝已死」，指基督教不再成為人的終極心靈依歸。張曉剛在八十年代初大學畢業後際遇並不順利，更曾大病入院留醫，逼使他深入心靈深處思考生命的問題，後來他因此而繪畫過不少宗教題材的紙上油畫，期望以個人世界觀去創造治療自我心靈的神明形象。到八十年代末，他則徹底擺脫對信仰的幻想，轉向個人孤獨內心的自我剖白，《夜 第四號》（拍品編號128）正是作於此期的出色作品。

《夜 第四號》描繪兩個處於曖昧空間中的頭像，他們彷彿被幽閉在房間而顯得神情呆滯。造型上具有張曉剛表現主義時期的典型風格，形態扭曲誇張不合常理。黃色頭像圓渾的眼珠失去焦距地仰望上方，似乎在漫長地等待某事發生。張曉剛以粗糙質感和拼貼的方式去處理人物以外的空白地方，在視覺上展示了豐富的表現力，亦在心理上刺激了觀眾對現實中「不完美」和「修補」的聯想，令作品添上如詩般的淒美。





KANG HYUNG-KOO

(KOREA, B. 1954)

DALI

signed with artist's signature, dated '17.01'
(lower right)
oil on canvas
258.5 x 193.5 cm. (101¼ x 76½ in.)
Painted in 2017

HK\$600,000-800,000**US\$78,000-100,000**

PROVENANCE

Private Collection, Asia

Dali (Lot 129) is a signature painting from the Korean artist Kang Hyung-Koo, who has built a reputation for his mesmerizing hyper realistic portraits. Kang's portraits serve to extract mutual dialogues with the viewer and also himself through his subject's profound gaze. His eyes are so full of emotion that they become the core expressionism in extracting the great artist's profoundly introverted soul. Kang Hyung-Koo reincarnates Salvador Dali within the grand scale of his canvas, most definitely making the presence known, hence bestowing a sense of existence of life again to the character, intimidating and captivating viewers in a spell of his majestic presence.

Be they artists or celebrities from the past or the present, Kang Hyung-Koo always reveal an obscure side of the subjects. He preserves the recognizable facial features of these characters. However, during the course of painting, the artist transplants his own spirit onto the figure. The painting becomes a medium in which the artist communicates with these famed individuals from the past. The result is a work that appears to be both familiar and uncanny at the same time.

姜亨九

(韓國，1954年生)

達利

藝術家簽名 (右下)
油彩 畫布
2017年作

來源

亞洲 私人收藏

Painted in mysterious green colour, Dali's face is flaunted against the pure white background. His skin is profusely creased as his long life of experiences is woven into the reverberating texture of the echoing space of his face. The meticulous record of his withered skin stem a sense of swaying magnetism of awe and repel.

姜亨九以超寫實人物肖像聞名藝壇，《達利》(拍品編號129) 就是其中一例。畫中人的凝視建立起藝術家與觀眾對話的橋樑。飽含情感的雙眼，述說著這位超現實大師淵博而內斂的靈魂。巨大的畫幅再度賦予他絕對的存在感與璀璨的生命，就像一道震攝和迷住觀者的魔咒。

古今的藝術大師與名人往往在姜亨九的筆下都皆現不為人熟知的另一種觀感。他保留這些人物的外貌特徵，卻在描繪的同時，將自己的神態移植其中。繪畫成為藝術家與這些已故名人交流的手段，創造了如幻似真的作品。這幅畫作中達利的面部浸淫在奇幻的青綠色中，於純白背景的襯托下尤為突出。他的臉頰上滿佈皺紋，呼應著藝術家一生漫長的歲月痕跡。畫面上對衰老肌膚的細緻刻畫，既令人望而生畏，又不禁令人駐目細看，尤如磁石一體兩面的排斥與吸引。藝術家以誘人的意象召喚觀者的感官，強烈而迷幻的畫面游走在超現實主義與超寫實主義的邊緣。

YAN PEI-MING

(CHINA, B. 1960)

BRUCE LEE

titled, dated and signed 'BRUCE LEE 09.01.2004 Yan Pei-Ming', signed in Chinese (on the reverse)
oil on canvas
200 x 200 cm. (78 ¾ x 78 ¾ in.)
Painted in 2004

HK\$1,200,000-1,600,000

US\$160,000-210,000

PROVENANCE

Galerie Anne de Villepoix, Paris, France
Acquired from the above by the present owner

Born in Shanghai but based in France since the early 1980s, Yan Pei-Ming has developed a creative practice built around a near-obsessive commitment to the portraiture genre. By intentionally limiting his subject matter, technique, and palette, Yan has built an extraordinary body of work which gains in depth through the use of repetition and variation. Yan paints self-portraits, family members, anonymous strangers, anonymous victims of crimes or disasters, or more iconic figures, like Chairman Mao or Bruce Lee. These images are drawn from memory, sometimes abetted by newspaper photos or other mementos. Within his chosen vocabulary, the creation of these images serves as a process of externalization, one that allows Yan an extended meditation on the persons in his life, the meaning of their existence, and the subjective quality of the artist's relationship to his subject.

Bruce Lee (Lot 130) shows another side of the renowned martial artist, one that without the charm and halo of the superstar on the big screen or magazines. The head dominating the composition confronts viewers with his determined gaze and serious expression, reminding viewers that the star was also a philosopher. Bruce Lee founded Jeet Kune Do, a martial arts philosophy that combines the essences of both Chinese and Western martial art schools, and adapts Taoism as major

嚴培明

(中國，1960年生)

李小龍

簽名：Yan Pei-Ming；嚴培明 (畫背)
油彩 畫布
2004年作

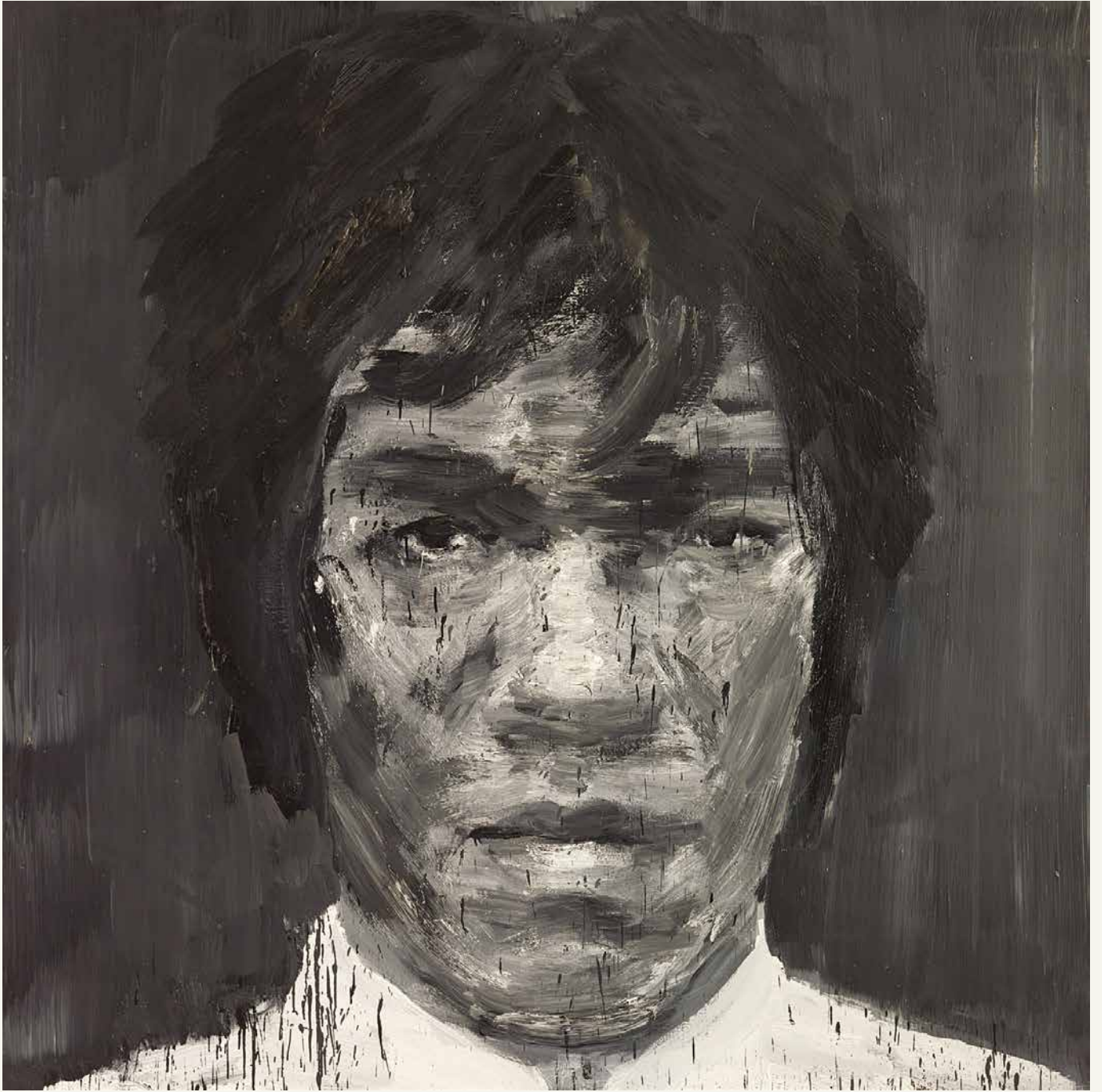
來源

法國 巴黎 Galerie Anne de Villepoix
現藏者購自上述畫廊

philosophical frame work. A master of monumental paintings, Yan once said, "(Bruce Lee) has to be painted as a monumental work. As he was a movie star, I wanted to create a huge painting that reminds people of the scale of a cinema." The powerful and bold strokes vividly capture the spirit of Bruce Lee, impressing viewers of the timeless spirit and legend of the martial arts master.

嚴培明生於上海，八十年代初移居法國。他對肖像畫近乎迷戀，並刻意在題材、技法及用色上設限，透過重複而具變化的筆觸深刻描劃人物，風格與眾不同。自畫像、家人、陌生人、罪案或災害中無名的受害者、或著名人物例如毛主席和李小龍等都是嚴培明鍾愛的描繪對象。這些圖像有時來自腦海裡的記憶，有時源於新聞圖片的渲染，有些則是紀念品留下的印象。在他的藝術語彙當中，這些人像最能具體地表達記憶中的人物，藉此沉思他們的存在意義及藝術家與人物關係。

《李小龍》(拍品編號130) 表現了這位享譽國際的武術家的另一面，有別於大銀幕和報章雜誌上的明星風采與光環。人物的頭部佔據整個畫面，令人無法忽視他堅毅的眼神、嚴肅的表情，提醒觀者這位巨星同時也是一名哲學家。截拳道是李小龍創立的一套武術哲學，融合中外各家的武術精華，並以道家哲學為主要思想。嚴培明擅長駕馭巨型畫幅，並曾說：「(李小龍) 一定要畫成巨幅作品。他是電影明星，所以我要畫一幅令人想起電影院的規模的油畫。」他以雄渾豪邁的筆觸讓李小龍的精神面貌躍然於畫布上，使人深深地感受這位武學大師的不朽和傳奇。



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YAN PEI-MING

(CHINA, B. 1960)

RED BUDDHA

watercolor on paper
248 x 154 cm. (97% x 60% in.)
Painted in 2008

HK\$800,000-1,200,000

US\$110,000-160,000

PROVENANCE

Massimo De Carlo, Milan, Italy
Acquired from the above by the present owner
Private Collection, Europe

Through visual art, religious paintings visualize the invisible sacred power and lead the viewers into a divine spiritual realm. Yan Pei-Ming's *Red Buddha* (Lot 131) associates with this power by creating irregular ripples of vermilion-like red pigment. While the resulted texture is different from the dripping effect found in *Bruce Lee* (Lot 130), the two paintings, however, demonstrate a similar atmosphere that places the subject matter in an ambiguous space, allowing viewers to wander in a boundless world of time. Meanwhile, the artists' skilful application of different materials can also be seen.

Yan Pei-Ming has drawn inspiration from a wide range of sources for his portraits, often depicting iconic religious and political figures like Pope John Paul II, Barack Obama and Chairman Mao. With these recurring subjects, Yan Pei-Ming's works are far beyond ordinary portraits. During the creative process, he reflects on the meaning of their existence and the relationships between them. *Red Buddha* does not aim at recreating a religious painting for worship. Instead, in

嚴培明

(中國，1960年生)

赤色如來

水彩 紙本
2008年作

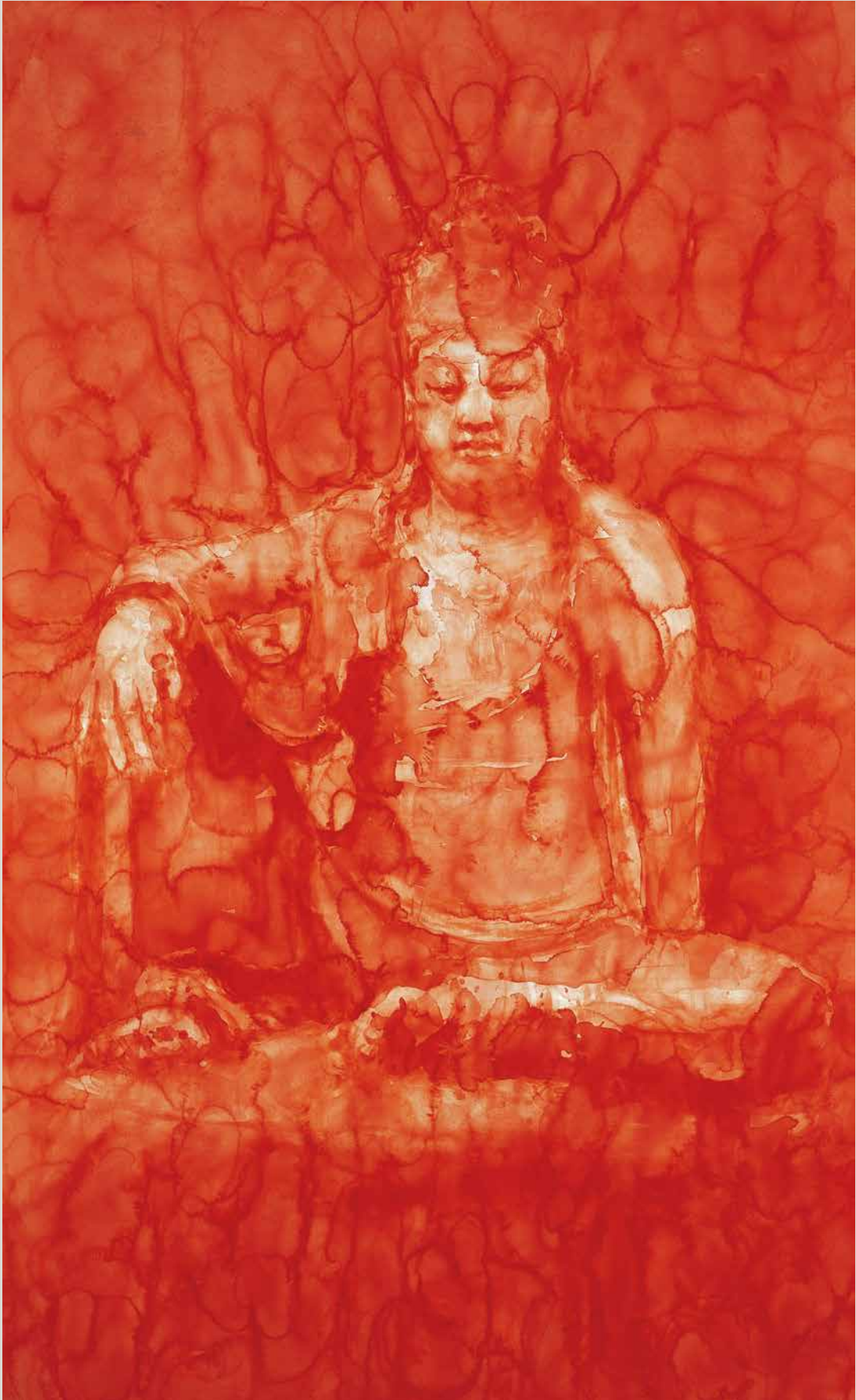
來源

意大利 米蘭 Massimo De Carlo
現藏者購自上述畫廊
歐洲 私人收藏

the artist's view, the Buddha represents the profound Asian culture, and carries the thoughts of the France-based artist on the Chinese and Western cultures, experiences and histories.

宗教繪畫藉視覺藝術的形式，將本來肉眼不可見的神聖力量形象化，引領觀者進入超凡入聖的精神領域。嚴培明筆下的佛祖與這種渲染力連結，《赤色如來》(拍品編號 131) 用硃砂般的紅色為主調，一圈一圈的水彩不規則地在紙上暈開。畫面質感雖然與《李小龍》(拍品編號130) 的油彩滴流效果相異，卻散發類似氛圍，將所繪對象置於曖昧不明的空間，讓觀者的思緒自由遊走於茫茫的時空中，同時展現藝術家對不同繪畫物料的靈活運用。

嚴培明的肖像畫題材廣泛，當中不乏宗教或政治人物，如教宗若望保祿二世、奧巴馬及毛澤東。他把這些重要人物重複繪畫，展示的絕非一般的人像畫，藝術家於創造過程中思考這些人物的存在意義及與他們的關係。《赤色如來》的出發點並非再造供人膜拜的佛教畫，在嚴培明的視角下，如來佛象徵源遠流長的東方文化，承載這位留法藝術家對中西方文化、經驗及歷史的沉思。



LI CHEN

(TAIWAN, B. 1963)

GOLDEN PALM

signed in Chinese, dated, signed and numbered '2010
Li Chen 4/8' (engraved at the lower back)
bronze sculpture
63 x 29 x 79 cm. (24¾ x 11½ x 31⅛ in.)
Executed in 2010
edition 4/8

HK\$650,000-950,000**US\$85,000-120,000**

LITERATURE

Asia Art Center, "The Beacon" Series : When Night Light
Glimmers, Taipei, Taiwan, 2010 (pp. 56-61).

Golden Palm (Lot 132) is the flamboyant deity with an illuminated palm who journeys freely in the heavenly realm while caressing the moon in the waters. Spreading his arms like the wings of a jet plane, its horizontally positioned body conjures the illusion of speed, evoking a sense of movement in an otherwise inanimate piece of sculpture. There is a sense of liberation, as the will is freely unleashed to ram as it pleases. The glowing light from his golden palm further enhances the resplendent charm of the work.

李真

(台灣，1963年生)

大羅金掌

簽名：李真；Li Chen (刻於背面下方)
銅雕 雕塑
2010年作
版數：4/8

文獻

2010年《夜光盈昃—【天籟】系列 李真》亞洲藝術中心
台北 台灣 (圖版，第56-61頁)

《大羅金掌》(拍品編號132)是個無需視覺之神靈，祂自由自在地遨遊天際，撫水中月，鼎金掌，放蕩不羈。猶如噴射機的外型，呈現速度感，讓靜態雕塑，產生動態視覺效果。這我行我素彷彿如意念行空，是解脫的智慧，其掌中藏火，更顯雕塑品之神采。

作品象徵奮力追求理想的精神，振奮人心。大羅金掌的頭髮想像來自於中國傳統神話，以龍鬚來表現神力。這代表一種力量，中國特有圖騰的力量。而大羅金掌表現的就是一個法力無邊來去自有著神力的神靈。



IKKI MIYAKE

(JAPAN, B. 1973)

YOGA - AXIS

signed, titled and dated 'Ikki Miyake YOGA-AXIS 2016'
(incised on the bottom)

torreya wood sculpture

figure: 140 x 43 x 40 cm. (55 1/8 x 16 7/8 x 15 3/4 in.)

overall: 242 x 43 x 40 cm. (95 1/4 x 16 7/8 x 15 3/4 in.)

Executed in 2016

HK\$300,000-500,000

US\$39,000-65,000

三宅一樹

(日本 · 1973年生)

瑜珈系列 - 軸芯

簽名：Ikki Miyake (刻於底部)

香榧木 雕塑

2016年作





Yoga was revered in the ancient India as a holistic practice that unites the spirit, body, and mind. Sculpture creation requires the artist to exert incredible amount of physical and mental energy. Through the aesthetic practice, its goal is parallel to the personal cultivation in Yoga. *Yoga-Axis* (Lot 133), from Ikki Miyake's significant series, reveals an ultimate yearning for the equilibrium of mind and body. The sculpture is made of rare and invaluable torrey wood, also known as Chinese torrey wood with an intrinsic natural aroma which has been used as precious material for sculptures before Heian period. As Ikki Miyake recalled, while in search of an appropriate sculpture material, he was inspired by torrey wood's texture on revealing the elegance of feminine body. For him, torrey wood gives out an attraction of delicateness, softness and seduction. With skilful technique, the artist sculpted a slender silky feminine body out of "one block of wood". Michelangelo once referred sculpture as setting free the soul out of the marble; while Ikki Miyake concentrates on exploring the beauty of human body from natural materials and echoing ancient oriental philosophy of "the bonding of heaven and human beings" through the theme of Yoga, a sport in pursuit of spiritual equilibrium.

瑜珈被古印度人視為達至心靈、肉體與精神和諧合一的修煉。創作雕塑要求藝術家大量的體力及心力投入，何嘗不是通往至美的修行？《瑜珈系列-軸芯》(拍品編號133) 來自三宅一樹的重要系列，表達對身心內外均衡的終極嚮往。這件作品是以珍貴而罕有的榿木雕刻而成。榿木又稱香榿，本身散發天然香味，早於日本平安時代已是雕塑珍貴佛像的材料。三宅一樹憶述尋找雕刻木材時，從榿木中獲得展現女性優雅體態的靈感。對他而言，榿木散發纖細、柔媚、誘人的感覺。藝術家運用精湛的「一木雕」技巧將榿木雕刻成女性修長、柔滑的身體。米開朗基羅把雕刻形容為將靈魂從大理石中釋放出來，而三宅一樹則從自然素材中發掘人類的體態之美，並以瑜珈這種追求心靈平衡的運動為題，呼應東方「天人合一」的哲學思想。

YUE MINJUN

(CHINA, B. 1962)

FREE AT LEISURE NO. 11

tilted, dated and signed in Chinese (on the reverse)
oil on canvas
218 x 299 cm. (85% x 117% in.)
Painted in 2004

HK\$4,000,000-5,000,000

US\$520,000-650,000

PROVENANCE

Arario Gallery, Beijing, China
Acquired from the above by the present owner
Private Collection, USA

岳敏君

(中國，1962年生)

閑雲野鶴之十一

簽名：岳敏君 (畫背)
油彩 畫布
2004年作

來源

中國 北京 阿拉里奧畫廊
現藏者購自上述畫廊
美國 私人收藏







135

KEY HIRAGA

(JAPAN, 1936-2000)

EIGHT VIEW OF OISO, NO.2 TERUGASAKI BEACH

signed and dated 'key Hiraga '81' (lower right)

acrylic on canvas

130.5 x 162 cm. (51 3/4 x 63 3/4 in.)

Painted in 1981

HK\$200,000-300,000

US\$26,000-39,000

EXHIBITED

Kanagawa, Japan, The Hiratsuka Museum of Art, The Modern Painter: Avant-garde Paintings by Key Hiraga, 2 September-8 October 2000.

LITERATURE

The Hiratsuka Museum of Art, The Modern Painter: Avant-garde Paintings by Key Hiraga, Kanagawa, Japan, 2000 (illustrated, plate 69, p. 46).

平賀敬

(日本, 1936-2000)

大磯八景之二 - 照崎海岸

簽名：key Hiraga (右下)

壓克力 畫布
1981年作

展覽

2000年9月2日-10月8日「現代畫家：平賀敬的前衛繪畫」
平塚市美術館 神奈川 日本

文獻

2000年《現代畫家：平賀敬的前衛繪畫》平塚市美術館
神奈川 日本 (圖版, 第69圖, 第46頁)



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KEY HIRAGA

(JAPAN, 1936-2000)

TEA CEREMONY IN THE YESTERDAY HERMITAGE

signed and dated 'Key Hiraga '84' (lower right); titled and signed in Japanese (on the reverse)

two seals of the artist

acrylic, watercolor, gold paint on paper mounted on board

45.8 x 32.8 cm. (18 x 12 $\frac{7}{8}$ in.)

Painted in 1984

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, United Kingdom

平賀敬

(日本, 1936-2000)

昨日的茶會

簽名：Key Hiraga (右下)；平賀敬 (畫背)

藝術家鈐印兩枚

壓克力 水彩 金色顏料 紙本 裱於木板

1984年作

來源

英國 私人收藏



岳敏君 97

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7

YUE MINJUN

(CHINA, B. 1962)

THE FARMER

signed in Chinese and dated '97' (lower right)
oil on canvas
144.2 x 170 cm. (56¾ x 66⅞ in.)
Painted in 1997

HK\$1,000,000-1,500,000

US\$130,000-190,000

PROVENANCE

Ludovic Bois, London, UK
Acquired from the above by the present owner
Private Collection, Aspen, USA

EXHIBITED

London, UK, Chinese Contemporary Gallery, Red Ocean-Yue Minjun,
May-June 2000.

LITERATURE

Chinese Contemporary Gallery, Red Ocean-Yue Minjun, London, UK,
2000 (illustrated, p. 28 & 29).
Hebei Education Press, Yue Minjun-The Lost Self, Hebei Education
Press, Hebei, China, 2005 (illustrated, p. 143).

岳敏君

(中國，1962年生)

農夫

簽名：岳敏君（右下）
油彩 畫布
1997年作

來源

英國 倫敦 Ludovic Bois
現藏者購自上述畫廊
美國 阿斯本 私人收藏

展覽

2000年 5-6月「紅色的海洋-岳敏君作品展」中國
當代藝術畫廊 倫敦 英國

文獻

2000年《紅色的海洋：岳敏君》中國當代藝術畫
廊 倫敦 英國 (圖版，第28及29頁)
2005年《岳敏君：迷失的自我》河北教育出版社
河北 中國 (圖版，第143頁)



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8

IZUMI KATO

(JAPAN, B. 1969)

UNTITLED

dated and inscribed '2008 oil on canvas 145.9 x 99 cm (80P)',
signed with artist's signature (on the reverse)
oil on canvas
145.8 x 97 cm. (57 7/8 x 38 1/4 in.)
Painted in 2008

HK\$180,000-220,000

US\$24,000-28,000

PROVENANCE

ARATANIURANO, Tokyo, Japan
Acquired from the above by the present owner
Private Collection, United Kingdom

加藤泉

(日本，1969年生)

無題

藝術家簽名 (畫背)
油彩 畫布
2008年作

來源

ARATANIURANO畫廊 東京 日本
現藏者購自上述畫廊
英國 私人收藏

MAO YAN

(CHINA, B. 1968)

UNTITLED (JELMER VAN SIJK SERIES)

signed and dated 'maoyan 1999 9' (lower left)
oil on canvas
90.5 x 79 cm. (35 5/8 x 31 1/8 in.)
Painted in 1999

HK\$1,000,000-2,000,000

US\$130,000-260,000

PROVENANCE

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

EXHIBITED

London, United Kingdom, Chinese Contemporary Gallery,
Mao Yan and Liu Ye, 2000.

Mao Yan has spent years on studying portraits. He has only chosen his friends as subjects as they are part of his life. However, Mao does not stop at with imitating or sketching. Instead, he uses rich colours and expressive strokes to reflect the figures' spirit and inner thoughts.

Untitled (Jelmer Van Sijk Series) (Lot 139) reveals a calm and mild atmosphere with emotions looming beneath the brushstrokes. The man closes his eyes and leans back his head painted in detail. But his body is partially visible, blending into the ambiguous background from his neck down, as if he is a vague image in the subconsciousness of the artist. The contrast between void and concreteness is associated with the "empty space" in traditional Chinese paintings, where "emptiness" and "existence" complement each other, and the emphasis on spiritual, rather than physical, likeness.

Mao believes that portraits exist everywhere in our daily life, such as the reflections in mirrors,

毛焰

(中國，1968年生)

無題 (JELMER VAN SIJK系列)

簽名：maoyan (左下)
油彩 畫布
1999年作

來源

現藏者直接購自藝術家
歐洲私人收藏

展覽

2000年「毛焰與劉野」Chinese Contemporary Gallery 倫敦 英國

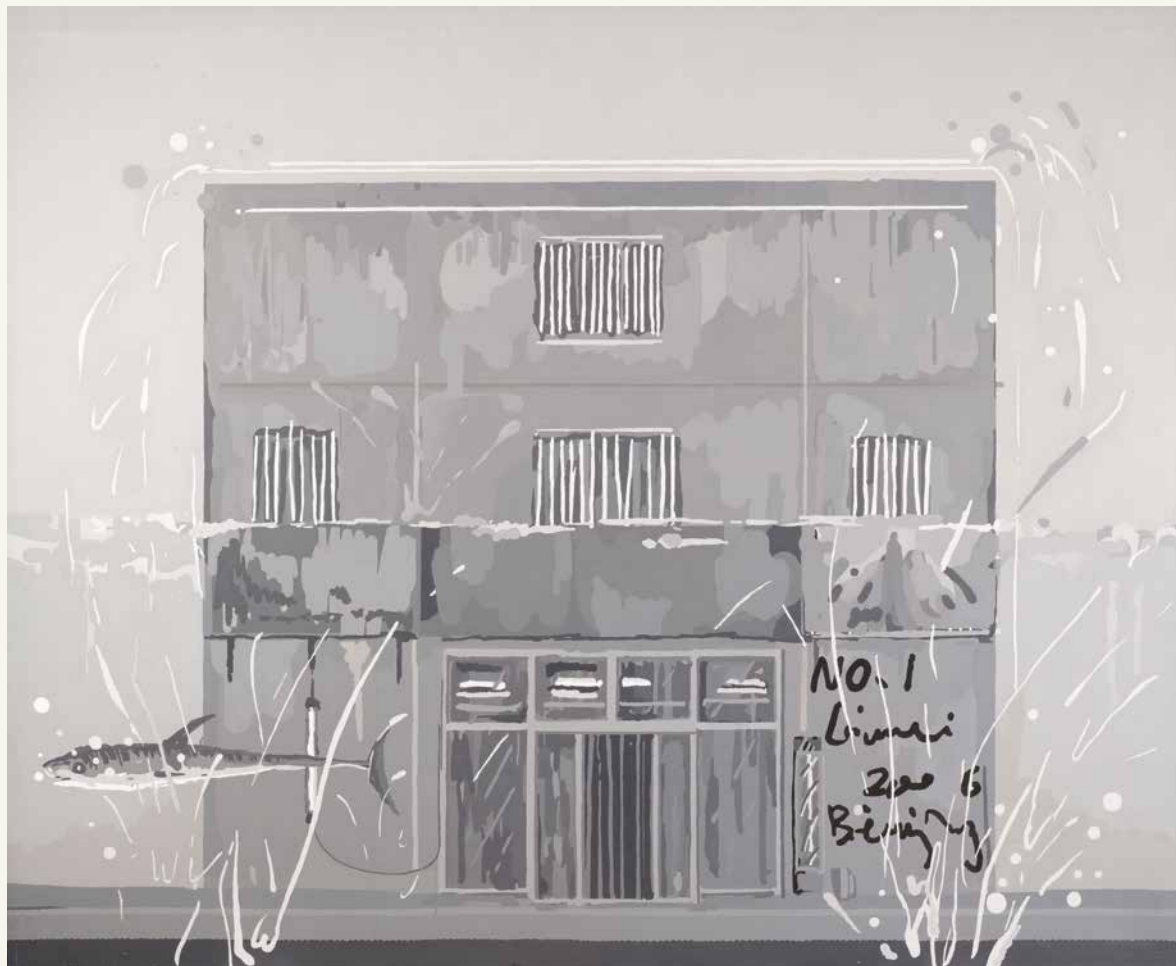
shopwindows or water. Therefore, instead of pursuing "likeness", he tries to explore the subtle spiritual world of human beings through his brush.

肖像是毛焰多年反復雕琢的創作題材，他堅持只畫身邊的朋友，因為他們是自己的生活的一部份。雖然如此，但毛焰絕不滿足於臨摹或寫生形式的繪畫，而是使用豐富的色調層次與飽含情感的筆觸，以反映人物的精神與內涵。

《無題 (Jelmer Van Sijk系列)》(拍品編號 139) 的氣氛溫和平靜，筆觸之間卻埋藏著湧動的情緒。男子雙目緊閉而頭往後仰，頭部刻劃細膩，但軀幹若隱若現，由頸項開始漸漸消融在虛化的背景中，彷彿他是來自藝術家潛意識中的模糊印象。這種虛與實的對比令人聯想起傳統中國繪畫的「留白」，「無」與「有」相輔相成，互為表裡，以及重神似多於形似的藝術主張。

鏡子的映照、櫥窗的反射、水面的倒影，毛焰認為肖像在生活中隨處可見，「畫得像」並非他的藝術追求，他用畫筆孜孜不倦地探討人類微妙的精神世界。





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LIU WEI

(CHINA, B. 1972)

PURPLE AIR 1-15

oil on canvas
181 x 222 cm. (71¼ x 87¾ in.)
Painted in 2006

HK\$400,000-600,000

US\$50,000-78,000

PROVENANCE

Universal Studios, Beijing, China
Acquired from the above by the present owner
Private Collection, USA

劉韋

(中國，1972年生)

紫氣 1-15

油彩 畫布
2006年作

來源

中國 北京 環球工作室
現藏者購自上述畫廊
美國 私人收藏



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TANG ZHIGANG

(CHINA, B. 1959)

CHORUS

signed and dated 'Tang. 03' (lower right)

oil on canvas

250 x 300 cm. (98 3/8 x 118 1/8 in.)

Painted in 2003

HK\$400,000-800,000

US\$52,000-100,000

PROVENANCE

Private Collection, Europe

EXHIBITED

Moscow, Russia, The State Tretyakov Gallery,
Chinese Contemporary Socart, 2007.

唐志岡

(中國，1959年生)

大合唱

簽名：Tang (右下)

油彩 畫布

2003年作

來源

歐洲 私人收藏

展覽

2007年「socart/當代中國社會藝術展」

特裡耶克夫國家美術館 莫斯科 俄羅斯

BESTA BESTRIZAL

(INDONESIA, B. 1973)

I BELIEVE - THE BEST IS YET TO COME

signed and dated 'Besta 2016' (lower left); signed again, titled, inscribed and dated 'I BELIEVE - THE BEST IS YET TO COME/Charcoal acrylic on canvas/Tahun 2016' (on the reverse)
charcoal and acrylic on canvas
200 x 300 cm. (78¾ x 118⅞ in.)
Painted in 2016

HK\$80,000-100,000

US\$11,000-13,000

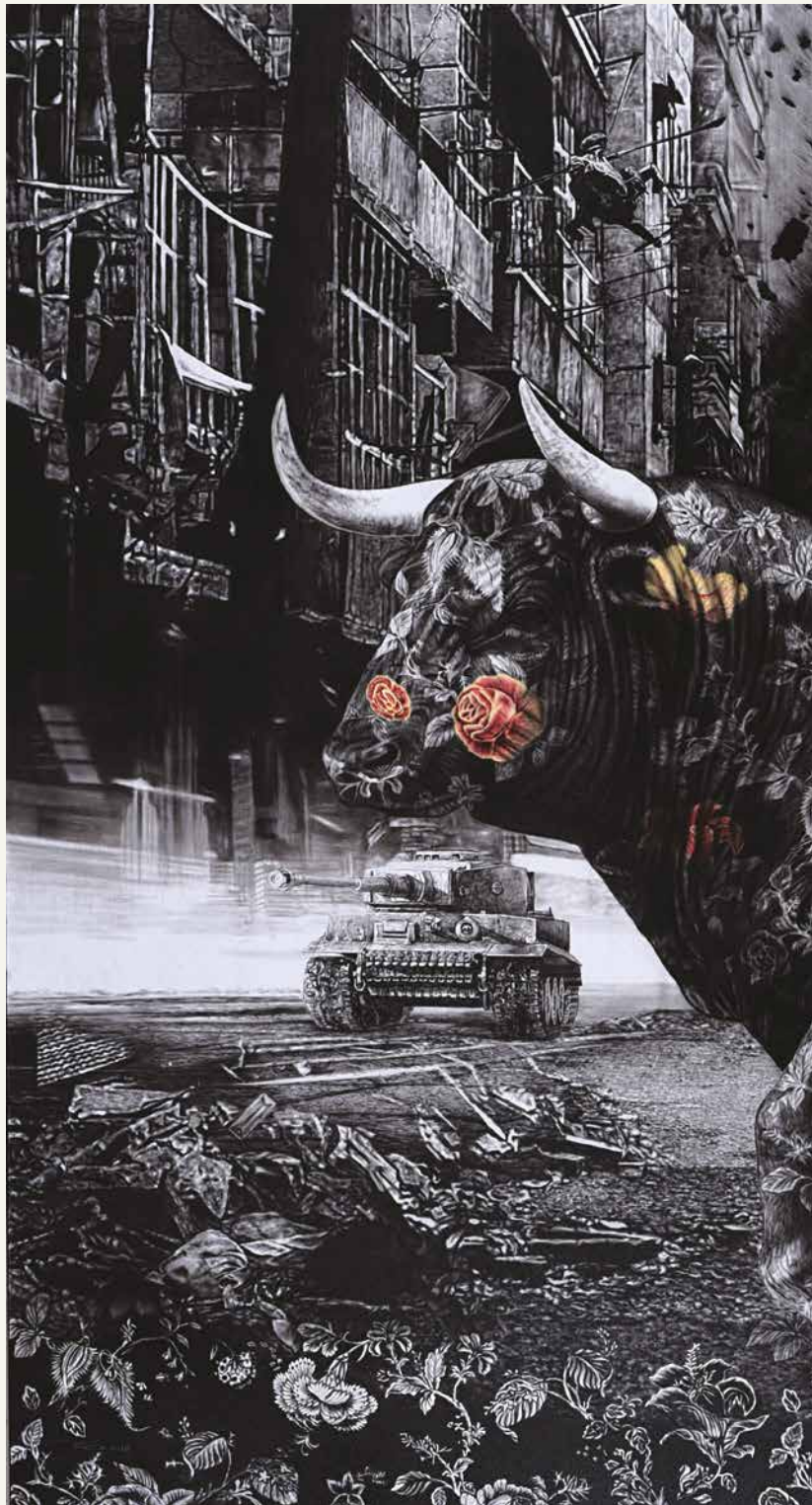
貝斯塔·貝斯特黎薩

(印尼，1973年生)

我相信 - 最美好的時刻尚未來臨

簽名：Besta (左下)
炭筆 壓克力 畫布
2016年作

I Believe - The Best Is Yet To Come is another remarkable work by Besta Bestrizal. Through his works, Bestrizal presents a fantastical external manifestations of an introspective mental landscape. Dominating the painting's composition in its monumental rendering, the bull is symbolic of the global economic situation. Rendered in a highly photorealist style, the figure of the bull is highlighted by the ornamental flower motif across its build. With this work, the artist invites us to stand firm in every and any challenging situation in our lives. Despite the uncertain paths ahead of us, the artist believes that life is full of positivity, stating that "*Tetaplah tekun berbuat kebaikan, pasti kebaikan menghampirimu (Keep spreading positivity in life and you will get the same thing in return)*".





SURAJI

(INDONESIA, B. 1970)

BERI KAMI KEHIDUPAN (GIVE ME A SPIRIT)

signed and dated 'SURAJI 2012' (lower left); titled and inscribed 'BERI KAMI KEHIDUPAN/230 x 345 CM/cat minyak + acrylic', signed and dated again (on the reverse)
acrylic on canvas
235 x 345 cm. (92½ x 135⅞ in.)
Painted in 2012

HK\$160,000-220,000

US\$21,000-28,000

EXHIBITION

Indonesia, Jakarta, Gallery Canna, Visual Voice: The Wild & The Domestic, 1-22 March 2014.

LITERATURE

Visual Voice: The Wild & The Domestic, Gallery Canna, Jakarta, 2014 (illustrated, p. 45).

蘇拉吉

(印尼，1970年生)

給予精神

簽名：SURAJI（左下）
壓克力 畫布
2012年作

展覽

2014年3月1日- 22日 「Visual Voice: The Wild & The Domestic」
Canna畫廊 印尼 雅加達

文獻

2014年《Visual Voice: The Wild & The Domestic》Canna畫廊 印尼 雅加達（圖版，第45頁）

The recipient of the Indonesian Arts Award in 2008, Suraji's art voices his commentary on social issues, especially concerned with the relation between Man and nature. Coming from an agrarian family, nature has been a great influence to his life principle and works. For the artist, appreciation of nature is central to all aspects of life – Suraji believes that a harmonious society is achieved through the act



of nurturing of the environment. His latest works explore the context of modernization of human civilization.

Painted in 2012, *Beri Kami Kehidupan (Give Me A Spirit)* investigate our relationship with the natural environment - a lion represents nature, while the staggering buildings in the background represent



Man. A thirsty lion is seen entering civilization in despair with a crippled leg as a result of the destruction of his natural habitat. The lion longs for his ideal abode when being offered a small plot of fertile land. An arrangement of trees are rooted in the body of the lion, questioning the act of illegal logging. Suraji's animals are metaphors for his many subjects of interest, representing nature itself,

and even the human capitalist. Suraji's animals are always the vocal point of his painting, presented in unusual compositions and intricate details for the viewer to decode in order to arrive at the artist's true meaning. *Beri Kami Kehidupan (Give Me A Spirit)* is an exemplary work by the artist, delivering strong social commentary and questioning the role of humans within the ecosystem.

M. IRFAN

(INDONESIA, B. 1972)

TO ME YOU ARE A WORK OF ART

signed with artist's monogram and dated 'IRFAN 2016'
(lower left); titled 'TO ME YOU ARE A WORK OF ART';
inscribed '245 x 200 cm/acrylic on canvas', signed and
dated again (on the reverse)
acrylic on canvas
200 x 250 cm. (78 ¾ x 98 ¾ in.)
Painted in 2016

HK\$150,000-250,000**US\$20,000-32,000****伊凡**

(印尼，1972年生)

如花似玉

簽名：藝術家花押 IRFAN (左下)
壓克力 畫布
2016年作







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I MADE WIGUNA VALASARA

(INDONESIA, B. 1983)

KONSTRUKSI SEMESTA #2

signed, titled, inscribed and dated 'MADE W.
VALASARA/"KONSTRUKSI SEMESTRA #2"/113 x 113/STUFFED
CANVAS, YARN, HAN STICHD/2015' (on the reverse)
stuffed canvas
113 x 113 cm. (44½ x 44½ in.)
Executed in 2015

HK\$35,000-50,000

US\$4,500-6,400

EXHIBITION

Yogyakarta, Jogja National Museum, Artjog 9: Universal Influence,
27 May - 27 June 2016

I MADE WIGUNA VALASARA

(印尼·1983年生)

創世紀 二號

簽名：MADE W. VALASARA (畫背)
充塞畫布
2015年作

展覽

2016年5月27日 - 6月27日 「第九屆日惹藝術博覽會：普遍
影響」日惹國立美術館 印尼 日惹



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HERI DONO

(INDONESIA, B. 1960)

KUDA BINAL (WILD HORSE)

signed with artist's monogram and dated 'heri dono 2002' (lower left);
titled 'Kuda Binal', signed and dated again (on the reverse)

acrylic and collage on canvas

150 x 200 cm. (59 x 78 3/4 in.)

Painted in 2002

HK\$150,000-240,000

US\$20,000-31,000

LITERATURE

Hendro Wiyanto, Heri Dono, Nadi Gallery, Indonesia, 2004 (illustrated, p. 206).
The Grass Looks Greener Where You Water It - Indonesian Contemporary Art
Showcase, Art Paris+Guests, Indonesia, 2010 (illustrated, p. 59).

赫利·多諾

(印尼, 1960年生)

野馬

簽名：藝術家花押 heri dono (左下)
壓克力 剪貼 畫布
2002年作

文獻

2004年《赫利·多諾》Hendro Wiyanto著 Nadi畫廊
印尼 雅加達 (圖版, 第206頁)

2010年《The Grass Looks Greener Where You
Water It - 印尼當代藝術展覽》Art Paris+Guests 印尼
(圖版, 第59頁)



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7

ERICA HESTU WAHYUNI

(INDONESIA, B. 1971)

HAPPY FAMILY

signed with artist's monogram and dated '2016' (lower right);

inscribed, titled, signed and dated again '145 x 195/Happy

Family/Erica 2016' (on the reverse)

acrylic on canvas

145 x 195 cm. (57 1/8 x 76 3/4 in.)

Painted in 2016

HK\$60,000-80,000

US\$7,800-10,000

艾瑞卡·海斯圖·瓦尤尼

(印尼，1971年生)

幸福家庭

簽名：藝術家花押（右下）；Erica（畫背）

壓克力 畫布

2016年作



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RODEL TAPAYA

(PHILIPPINES, B. 1980)

THE YOUNG GENERAL

signed and dated 'Tapaya 03/08' (lower right)
acrylic on canvas
122 x 90 cm. (48 x 35 3/8 in.)
Painted in 2008

HK\$70,000-90,000

US\$9,100-12,000

瑞鐸·塔帕亞

(菲律賓，1980年生)

年輕的將軍

簽名：Tapaya (右下)
壓克力 畫布
2008年作

RONALD VENTURA

(PHILIPPINES, B. 1973)

RESURRECTION

signed and dated 'Ventura 2001' (lower middle)
oil on wooden door panel
217 x 111 cm. (85 3/4 x 43 3/4 in.)
Painted in 2001

HK\$1,000,000-1,600,000

US\$130,000-210,000

One of the most highly acclaimed contemporary artists from the Philippines, Ventura has garnered enormous international attention in recent years and now ranks among the leading artists of his generation in Southeast Asia. Employing a dynamic mix of imagery and styles ranging from pop cultural motifs to street graffiti, classical works of art and religious iconography, Ventura reflects on the way identities are constructed, with particular reference to the cultural hybridity of the Philippines.

Painted on a weathered, wooden door panel, *Resurrection* (Lot 149) depicts the hallowed body of the male figure with smooth, ivory skin. Gentle shadows coax the body from the flat panel, imbuing it with an intense luminosity that makes it appear as though light is emanating from the body. While he appears to float above the surface, the wooden panel binds the protagonist to its sturdy frame, stretching over his eyes and groin, effectively censoring him while securing him to the surface. The wooden door panel is surprisingly versatile as an image in itself – it is a bed, a coffin, a framed image, all at once. It is the style of the work that adds to its elegiac effect, feeding on the assumed perfection of the classical but subverting its values to reveal its tragic betrayal – notions of ideal beauty tainted by commodification and the widespread plague of vice, injustice and war that has eroded human existence.

To the artist, doors represent temporary gateways between the past and the present. Choosing to paint on one, the wood lends its natural sepia tones to give a sense of nostalgia and memory, also providing a strong contrast to the bloodless, cool tones of the marbled body. The weathered surface of the wooden door adds to the aged memory it represents, while the repeated collaging of divine

羅納德·文圖拉

(菲律賓，1973年生)

復活

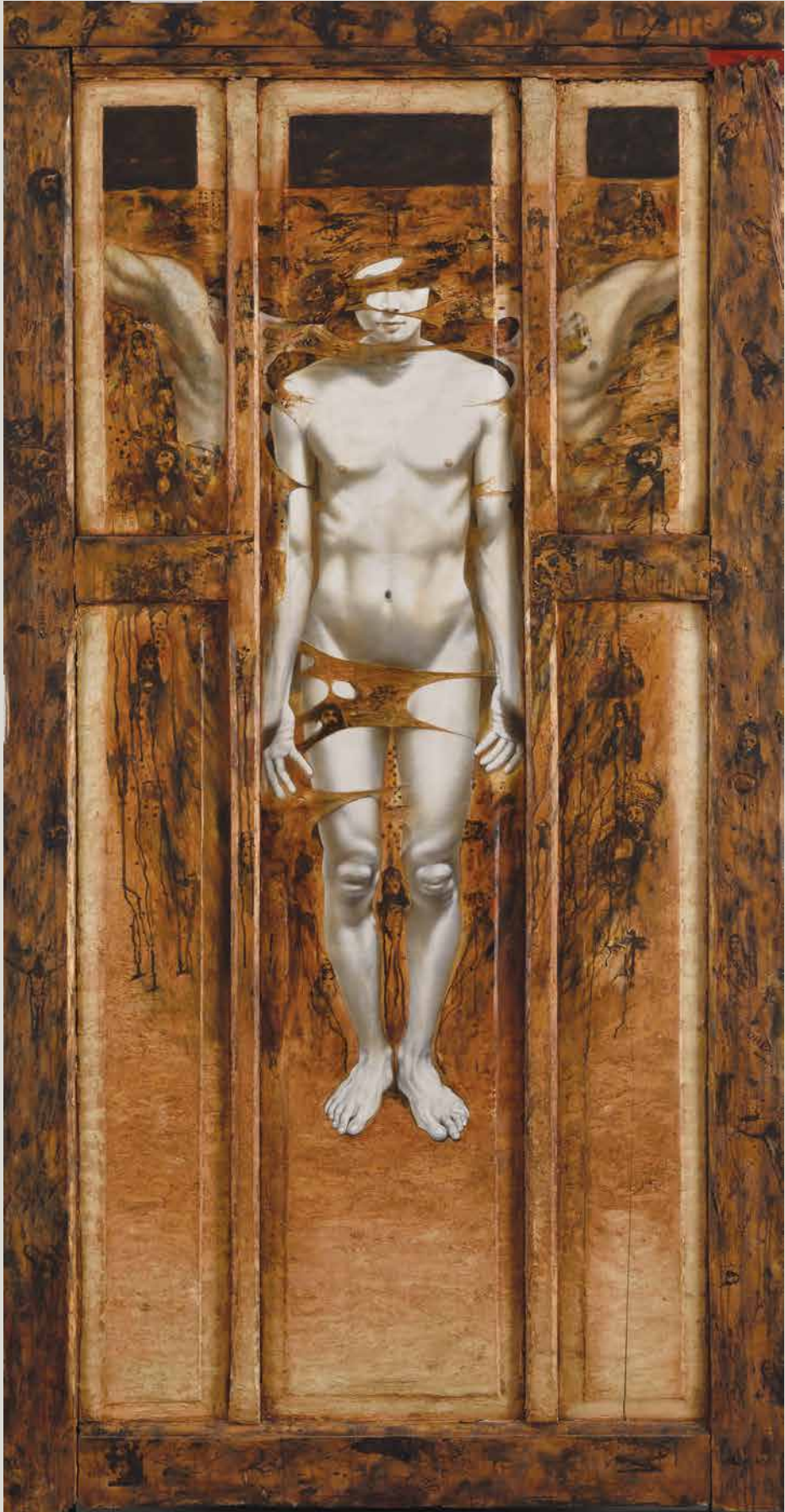
簽名：Ventura（中下）
油彩 木門板
2001年作

representations are inquiries into the (religious) image-making process itself. The onus is on the human sinner to mediate these sacred images, revealing Ventura's tensions with a religion that has both educated and persecuted his countrymen for more than three centuries. By dismantling the image and exposing its barest form, he measures the worth of such iconography, challenging the credibility of the system that implements it.

文圖拉是菲律賓最享負盛名的當代藝術家之一，近年更備受國際廣泛關注，成為同一世代的東南亞藝術家中之佼佼者。文圖拉天馬行空地將不同的影像與風格，包括流行文化圖案以至街頭塗鴉、古典藝術作品和宗教聖像融為一體，從而反思身份構建的方式，尤其是在文化混雜的菲律賓社會。

《復活》（拍品編號149）繪於一扇斑駁殘舊的木門之上，畫中神聖的男性肉身，一身象牙色皮膚，光滑細膩，在柔和的陰影襯托底下，彷彿散發著聖潔的光芒。驟眼看來他像是凌空漂浮，但事實上卻是被木板捆綁著，在堅固的木框之內動彈不得。木板延伸跨越他的眼睛和腹股溝，將他緊扣在門板上，並同時對他進行審查。木門板本身作為一個圖像出奇地具有多樣功能——一下子既是一張床，也是一副棺木，更是一個框著的圖像。作品風格帶有輓歌色彩，藝術家雖然將作品建基於假設的完美經典之上，但卻顛覆了它的價值，揭示了悲劇性的背叛——商品化、道德淪亡、遍佈的不公義和戰亂已經侵蝕了人類的存在，令至美的概念蒙上污點。

對藝術家來說，門代表了通往過去和現在的臨時入口。門板的自然棕褐色調予人懷舊和記憶的感覺，與毫無半點血色的冰冷大理石身體形成強烈的對比。木門斑駁的表面代表陳年的記憶，而重複拼貼的聖像是對（宗教）造像過程的詰問。調解這些聖像的責任落在罪人身上，反映文圖拉與這個教育和迫害他的同胞超過三個世紀的宗教的緊張關係。通過卸掉神像的形象和揭露其最赤裸的一面，文圖拉重新衡量聖像的價值，並挑戰推行這些聖像的體制的可信度。



LESLIE DE CHAVEZ

(PHILIPPINES, B. 1978)

*GOD IS ON OUR SIDE*oil on canvas
190 x 240 cm. (74¾ x 94½ in.)**HK\$220,000-280,000****US\$29,000-36,000**

PROVENANCE

Silverlens Gallery, Singapore

LESLIE DE CHAVEZ

(菲律賓，1978年生)

天主在我們身邊

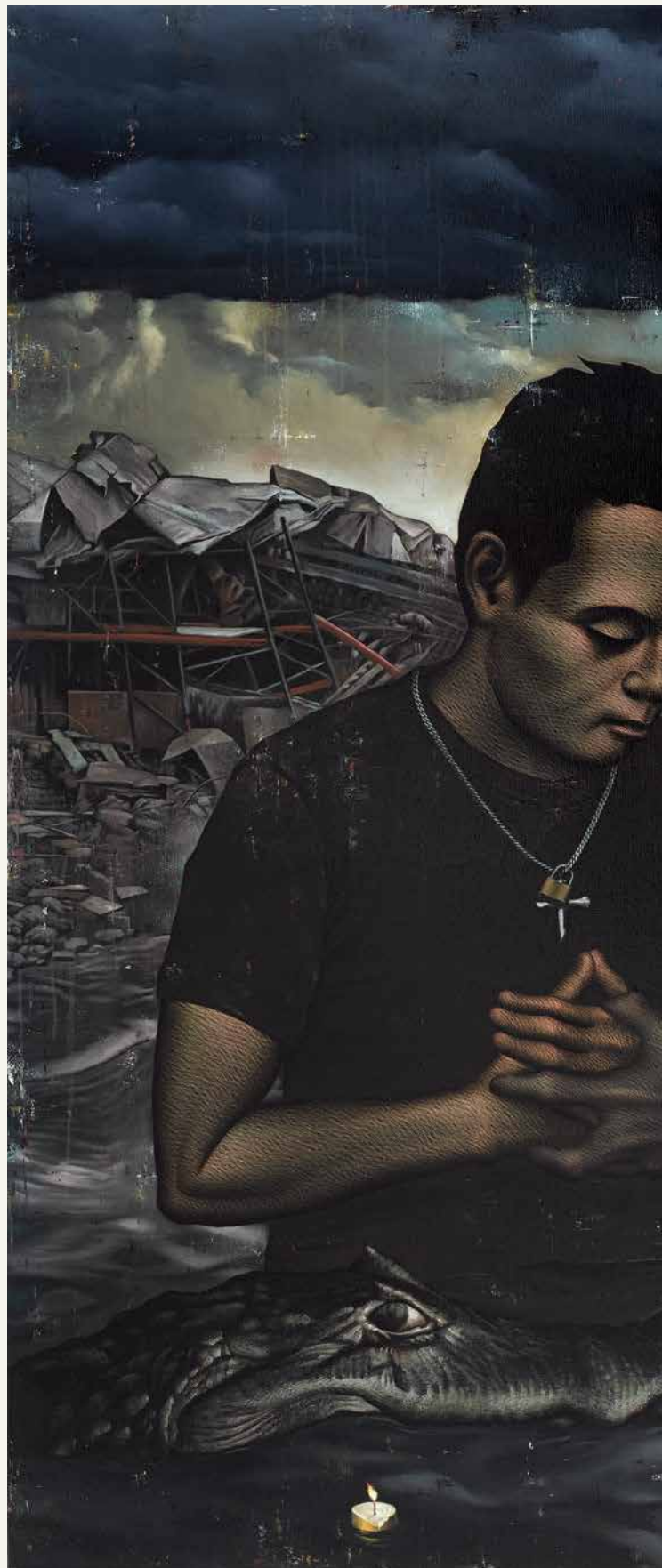
油彩 畫布

來源

新加坡 Silverlens畫廊

" To me, it's important, particularly in the Philippines, that you respond to your surroundings as an artist. When the price of gasoline goes up, when there's traffic or a political scandal or an economic crisis, you aren't exempted from these as an artist. When my work is shown outside the Philippines, I see myself as a messenger, as a storyteller. "

- Leslie De Chavez







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JIGGER CRUZ

(PHILIPPINES, B. 1984)

UNTITLED

signed 'JIGGER II' (lower right)

oil on canvas

121.5 x 92 cm. (47 $\frac{7}{8}$ x 36 $\frac{1}{4}$ in.)

Painted in 2011

HK\$150,000-200,000

US\$20,000-26,000

吉格·克魯斯

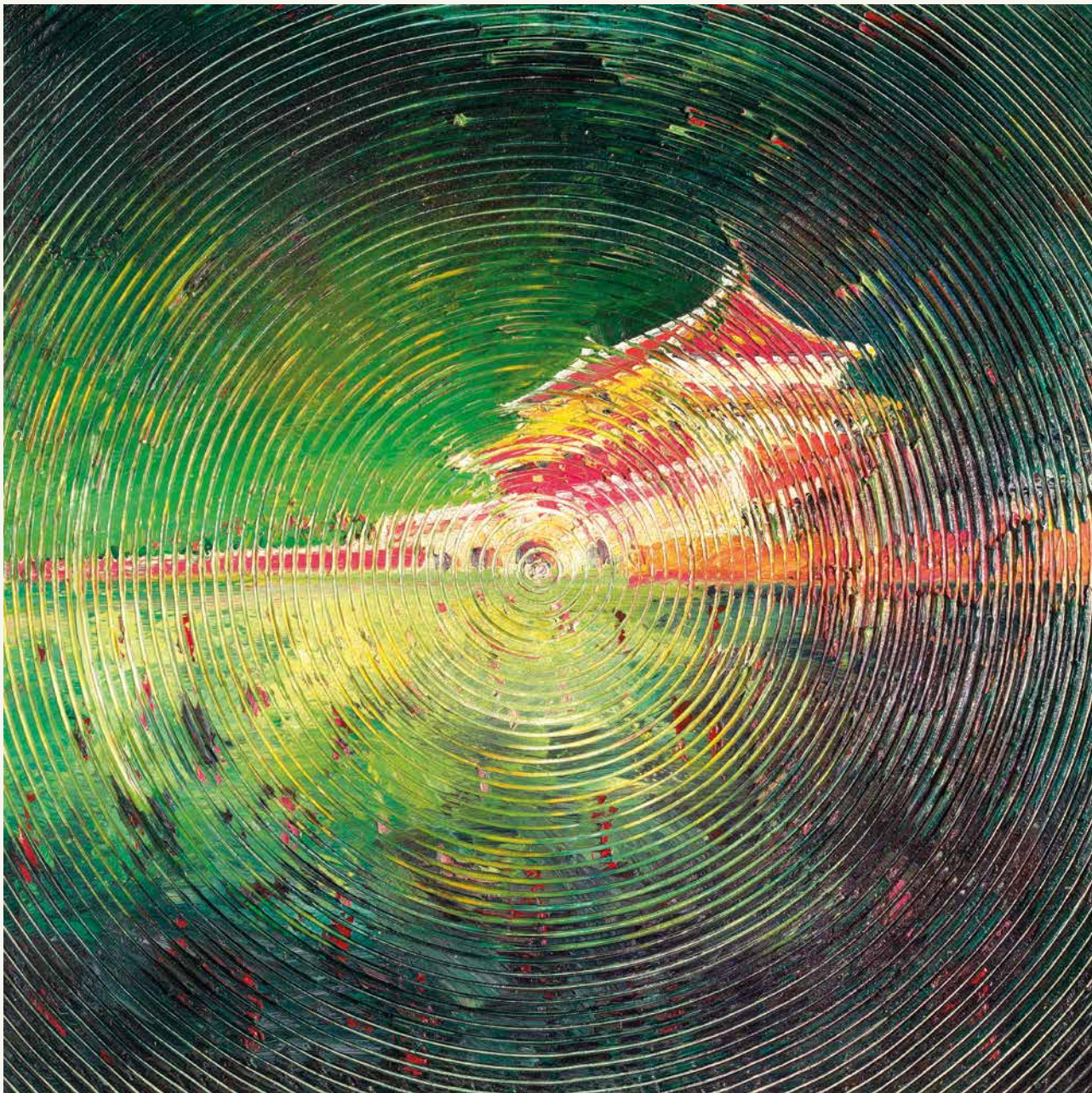
(菲律賓，1984年生)

無題

簽名：JIGGER（右下）

油彩 畫布

2011年作



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YIN ZHAOYANG

(CHINA, B. 1970)

TIANANMEN SQUARE - DIZZY

signed and dated in Chinese (on the reverse)
oil and glitter on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2007

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

尹朝陽

(中國，1970年生)

天安門廣場一眩

簽名：朝陽 (畫背)
油彩 閃粉 畫布
2007年作



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NA WEI

(CHINA, B. 1982)

SCENE OF BAMBOO AND STONE

signed in Chinese; signed and dated 'Na Wei 2013' (lower right)
oil, ink and mixed media on canvas
162 x 120 cm. (63¾ x 47¼ in.)
Painted in 2013

HK\$160,000-240,000

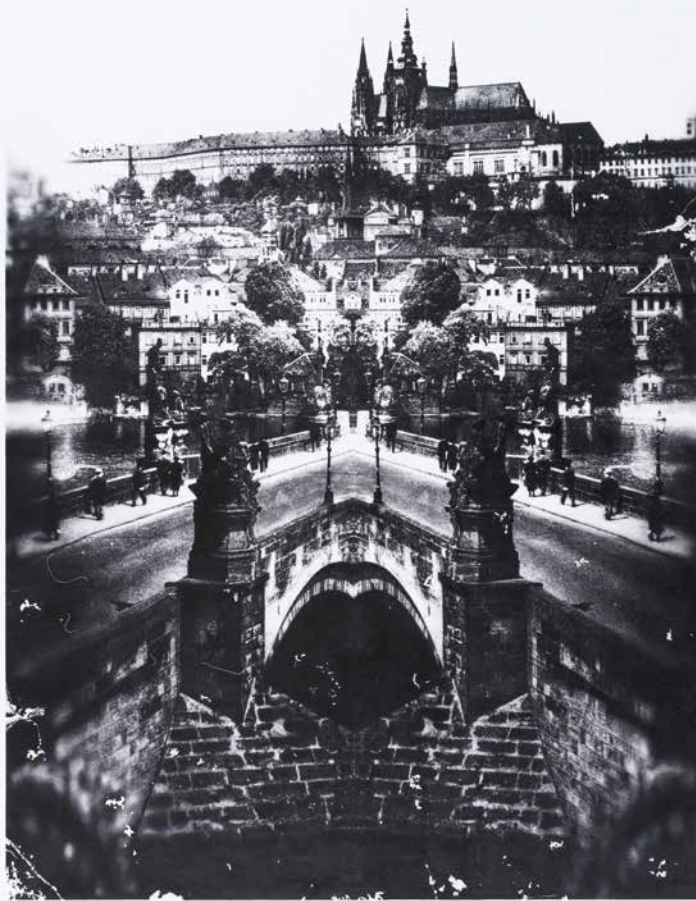
US\$21,000-31,000

那危

(中國，1982年生)

竹石圖

簽名：那危；Na Wei (右下)
油彩 水墨 綜合媒材 畫布
2013年作



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SHINJI OGAWA

(JAPAN, B. 1959)

PRAGUE 2 (*SYMMETRY / ASYMMETRY SERIES*)

signed and dated 'S.O. 2015', titled in Japanese (on the reverse)
pencil on paper
paper size: 150 × 110 cm. (59 x 43¼ in.)
Painted in 2015

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

EXHIBITED

Chiba, Japan, Chiba City Museum, The Whole World Without You – Shinji Ogawa, 7 September – 30 October, 2016.

小川信治

(日本，1959年生)

布拉格 2 (對稱性/非對稱性系列)

簽名：S.O. (畫背)
鉛筆 紙本
2015年作

展覽

2016年9月7日—10月30日「小川信治—所有其他的世界」千葉市美術館 千葉市 日本



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CHOI YEONG-GEOL

(KOREA, B. 1968)

SPRING PICNIC

one seal of the artist
watercolour on Korean paper
91.5 x 142 cm. (36 x 55 7/8 in.)
Painted in 2008

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Private Collection, Asia

崔令杰

(韓國，1968年生)

春日野餐

藝術家鈐印一枚
水彩 韓國紙
2008年作

來源

亞洲 私人收藏

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RYOZO KATO

(JAPAN, B. 1964)

DOUTENSANSUI

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

signed with artist's signature (on the reverse)

stone pigment and ink on paper mounted on board

130 x 227 cm. (51½ x 89¾ in.)

Painted in 2017

HK\$200,000-300,000

US\$26,000-39,000

加藤良造

(日本，1964年生)

洞天山水

簽名：加藤良造 (背部標籤)；藝術家簽名 (畫背)

礦石顏料 水墨 紙本 裱於木板

2017年作





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KIM CHONG-HAK

(KOREA, B. 1937)

MT. SEORAK IN WINTER

signed in Korean (lower right); signed in Korean (on the reverse)
oil on canvas
91 × 116.5 cm. (35% x 45% in.)
Painted in 2001

HK\$450,000-550,000

US\$59,000-71,000

EXHIBITED

Busan, Korea, Johyun Gallery, Vital Resonance, 2 August - 2 October 2016.

LITERATURE

National Museum of Modern and Contemporary Art, Kim Chong-Hak Retrospective, Seoul, Korea, 2011 (illustrated, p. 211).

金宗學

(韓國，1937年生)

冬日雪嶽山

簽名：金 (右下)；金宗學 (畫背)
油彩 畫布
2001年作

展覽

2016年8月2日-10月2日「生動」Johyun Gallery
釜山 韓國

文獻

2011年《金宗學回顧展》國立現代美術館 首爾 韓國 (圖版，第211頁)



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JO JONG-SUNG

(KOREA, B. 1977)

LANDSCAPE SEEN FROM A MOVING PERSPECTIVE

titled, inscribed and signed 'Landscape seen from a moving perspective Ink on Korean paper 203 x 139 cm 2017 Jo Jong Sung', titled, inscribed and signed in Korean (on the reverse)

one seal of the artist

ink on Korean paper

139 x 203 cm. (54% x 79% in.)

Painted in 2017

HK\$80,000-150,000

US\$11,000-19,000

曹宗成

(韓國，1977年生)

移動視角下的景觀

簽名：Jo Jong Sung；藝術家簽名(畫背)

藝術家鈐印一枚

水墨 韓紙

2017年作



159

XU BING

(CHINA, B. 1955)

ART FOR THE PEOPLE

signed 'Xu Bing' (middle right)
ink on paper
55 x 167.5 cm. (21% x 66 in.)

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Anon. Sale; Sotheby's Beijing, 30 November 2014, Lot 16
Acquired from the above by the present owner
Private Collection, Asia

徐冰

(中國，1955年生)

為人民服務

簽名：Xu Bing (右中)
水墨 紙本

來源

2014年11月30日 蘇富比北京 編號16
現藏者購自上述拍賣
亞洲 私人收藏

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ISLAND6

(LIU DAO, CHINA, EST. 2006)

BIOMIMESIS

RGB LED display, stainless steel sculpture
112 x 157 x 34 cm. (44 1/8 x 61 3/4 x 13 3/8 in.)
Executed in 2011

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Red Gate Gallery, Beijing, China
Acquired from the above by the present owner
Private Collection, Europe

LITERATURE

FoldPress, Island 6, 2011 (illustrated, unpagged).

六島

(中國，2006年成立)

生物擬態

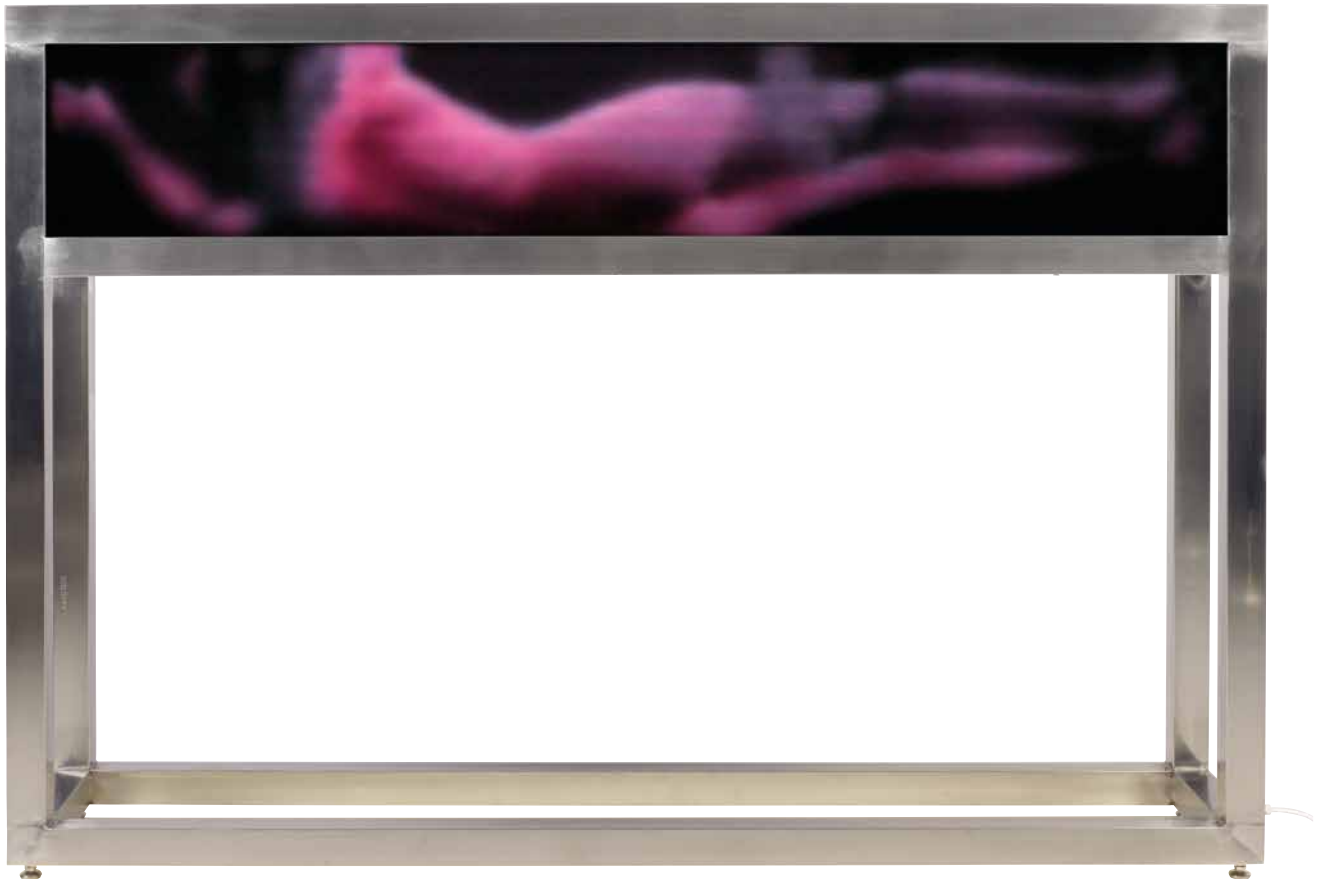
RGB LED顯示屏 不鏽鋼 雕塑
2011年作

來源

中國 北京 紅門畫廊
現藏者購自上述畫廊
歐洲 私人收藏

文獻

2011年《六島》FoldPress (圖版，無頁數)



FUMIO YAMAZAKI

(JAPAN, B. 1974)

SILENT NEIGHBORS

signed and dated 'F.Y. 2016' (on the bottom)
watercolour and camphor sculpture
122 x 60 x 30 cm. (48 x 23 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)
Executed in 2016

HK\$200,000-300,000

US\$26,000-39,000

山崎史生

(日本，1974年生)

沉默的鄰居

簽名：F.Y. (底部)
水彩 樟木 雕塑
2016年作

"Something strange gazes back at someone who stares deeply and quietly. I want the 'Silent Neighbor' to be innocent bystander."

- Fumiyo Yamazaki

「奇怪的某物回眸凝視著某人深邃而靜默的盯視，我希望《沉默的鄰居》是一個無辜的旁觀者。」

——山崎史生





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ZHU WEI

(CHINA, B. 1966)

CHINA CHINA

signed in Chinese (left foot of figure 1); signed in Chinese, numbered and dated 'HC 2/2 2008' (left foot of figure 2)

lacquer paint, sand and aluminium sculpture

figure 1: 122 x 53 x 43 cm. (48 x 20⁷/₈ x 16⁷/₈ in.)

figure 2: 122 x 65 x 44 cm. (48 x 25⁵/₈ x 17³/₈ in.)

base: 2.5 x 112 x 81.5 cm. (1 x 44¹/₈ x 32¹/₈ in.)

Executed in 2008

edition HC 2/2

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from artist by the present owner
Private Collection, Asia

朱偉

(中國，1966年生)

中國 中國

簽名：朱偉（人像一左腳）；朱偉（人像二左腳）

漆 沙 鋁雕 雕塑

2008年作

版數：HC 2/2

來源

現藏者直接購自藝術家

亞洲 私人收藏



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TOMOHIRO INABA

(JAPAN, B. 1984)

THE MEMORY OF COMET - 05

signed and dated 'tomo 2017.3.10' (on the bottom)
iron and urethane paint sculpture
106.5 x 88 x 111 cm. (41 $\frac{1}{8}$ x 34 $\frac{5}{8}$ x 43 $\frac{3}{4}$ in.)
Executed in 2017

HK\$60,000-120,000

US\$7,800-16,000

稻葉友宏

(日本，1984年生)

彗星的記憶 - 05

簽名：tomo (底部)
鐵 聚氨酯漆 雕塑
2017年作



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YOSHIMASA TSUCHIYA

(JAPAN, B. 1977)

PHOENIX

signed and dated 'Yoshimasa Tsuchiya 2016' (incised on the reverse of the base)

crystal, polychrome, wood sculpture
62 x 52 x 72 cm. (24 $\frac{3}{8}$ x 20 $\frac{1}{2}$ x 28 $\frac{3}{8}$ in.)

Executed in 2016

HK\$180,000-280,000

US\$24,000-36,000

土屋仁応

(日本，1977年生)

鳳凰

簽名：Yoshimasa Tsuchiya (刻於底部背面)
水晶 彩繪 木雕 雕塑
2016年作



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NOZOMU UCHIDA

(JAPAN, B. 1987)

SURVEY SHARK

signed 'NOZOMU UCHIDA 2017' (on the base)
iron, brass, glass, wood and aluminium sculpture
133.5 x 49 x 70 cm. (52½ x 19¼ x 27½ in.)
Executed in 2017

HK\$80,000-120,000

US\$11,000-16,000

內田望

(日本，1987年生)

鯊魚

簽名：NOZOMU UCHIDA
(刻於底座)
鐵 黃銅 玻璃 木 鋁雕 雕塑
2017年作



▲ Alternative view / 另一角度



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SEONG TAE-JIN

(KOREA, B. 1974)

MARS ATTACK

signed and titled in Korean, signed, inscribed and dated 'Seong Tae jin acrylic and ink on embossed wood 122cm x 81.8 cm 2016', signed with artist's signature (on the reverse)
ink and acrylic on embossed wooden panel
122 x 81.8 cm. (48 x 32¼ in.)
Executed in 2016

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Private Collection, Asia

成太鎮

(韓國，1974年生)

火星突襲

簽名：藝術家簽名；Seong Tae jin；藝術家簽名（畫背）
水墨 壓克力 木板 浮雕
2016年

來源

亞洲 私人收藏



Strikingly colourful, *Exercising My Telekinetic Powers* (Lot 167) by MR. draws on the glamorous fantasy of the anime-like surrealistic scene. The typical manga female pubic student, with her confident smile, flawless blushed skin, and a pair of enormous and watery eyes, poses with a sense of control on the sparkingly virtual space of floating candies, stars and junk food. Through the figure of a commonly-found and apparently optimistic teenage student, the work reflects a generation of adults who finds comfort in escaping reality and ultimate empowerment through bringing out their alter-ego. It also exemplifies how MR. blends adolescent fancy with the innocent manga world, incarnating the intricate reflection on the private fantasy world. The luscious work is not only visually pleasing but also offers a glimpse into the collective psychology of the contemporary Japanese folks.

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MR.

(JAPAN, B. 1969)

EXERCISING MY TELEKINETIC POWERS

signed 'MR. 2012' (lower left side of the canvas)
acrylic on canvas
130.5 x 97 cm. (51¼ x 38¼ in.)
Painted in 2012

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Lehmann Maupin Gallery, New York, USA
Acquired directly from the above by the present owner
Private Collection, USA

MR.

(日本 · 1969年生)

EXERCISING MY TELEKINETIC POWERS

簽名：MR. (左下側)
壓克力 畫布
2012年作

來源

美國 紐約 立木畫廊
現藏者購自上述畫廊
美國 私人收藏



1
6
8

MITSURU WATANABE

(JAPAN, B. 1953)

NAOKO IS PLAYING IN KAKITSUBATAZU-BYOUBU

signed and titled in Japanese (on the reverse)

one seal of the artist

oil on canvas

87 x 162 cm. (34¼ x 63¾ in.)

Painted in 2015

HK\$180,000-280,000

US\$24,000-36,000

渡部滿

(日本，1953年生)

奈緒子遊玩於燕子花園屏風

簽名：渡部滿 (畫背)

藝術家鈐印一枚

油彩 畫布

2015年作



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9

MITSURU WATANABE

(JAPAN, B. 1953)

NAOKO IS VISITING THE SLEEPING GYPSY BY ROUSSEAU

signed and titled in Japanese (on the reverse)
one seal of the artist
oil on canvas
162 x 162 cm. (63 ¾ x 63 ¾ in.)
Painted in 2015

HK\$240,000-320,000

US\$32,000-41,000

渡部滿

(日本·1953年生)

探訪波希米亞人的奈緒子

簽名：渡部滿 (畫背)
藝術家鈐印一枚
油彩 畫布
2015年作



▲ opened / 打開

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TOKUHIRO KAWAI

(JAPAN, B. 1971)

PRAISE OF HOBBY

oil on board, triptych

closed: 53.3 x 53.3 cm. (21 x 21 in.)

opened: 53.3 x 107 cm. (21 x 42½ in.)

Executed in 2017

HK\$40,000-80,000

US\$5,200-10,000

川井德寬

(日本，1971年生)

業餘愛好的禮讚

油彩 木板 (三聯作)
2017年作



▲ closed / 關上



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NATSUKI URUSHIHARA

(JAPAN, B. 1977)

HER SCENERY

ink, Japanese pigment, gold leaf and powder on paper
194 x 130 cm. (76 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 2017

HK\$70,000-140,000

US\$9,100-18,000

漆原夏樹

(日本·1977年生)

她的風景

水墨 日本顏料 金箔 金粉 紙本
2017年作



PROPERTY FROM AN EUROPEAN PRIVATE COLLECTION OF JAPANESE ART

歐洲私人收藏日本藝術

▲
Lot 172 Detail 局部

Politically pressured by Western powers in the 19th century, Japan could no longer keep its long-standing closed country policy. As it opened up to the world, Japanese culture was exported to Western society. One of the best examples in art is the Ukiyo-e images printed on the packages of tea. The works of artists such as Katsushika Hokusai emphasise flatness in modelling, vibrant colours, and Eastern compositions. These elements deeply influenced many Impressionist artists. Van Gogh is known to insert elements of Ukiyo-e into his work. The emergence of the Japonisme movement indicates the degree of popularity of Japanese art in Europe at the time.

In the 20th century, Japanese artists began to be considered as international masters: works by Gutai artists, Yayoi Kusama, Takashi Murakami, and Yoshitomo Nara are widely collected by connoisseurs from different countries. As seen in the Day Sale Property from an European Private Collection of Japanese Art, the diversity in creative expressions in Japanese art is celebrated by contemporary Western collectors. Three works by Yoshitomo Nara from the early 1990s are the testaments to the collector's keen eye for talent. *Devil Calling* (Lot 174), *Untitled* (Lot 175), and *A Girl* (Lot 176) all demonstrate the sense of freedom in execution in early Nara's works. The distortion in figure-modelling and emphasis on adorableness are features that consistently appear throughout Nara's career. *Human Paradise II-32* (Lot

172) by Tetsutaro Kamatani invokes the mesmerising colours of divinity to seduce the gaze of the viewers and compel them to forget the mundane world. Atsushi Suwa breathes a sense of life into the figures with this incredibly delicate naturalistic depictions. In *Déjà Vu* (Lot 173), the artist delves deeply into the background of the sitter and represents a reality that is truthful both inside and outside.

日本在十九世紀受到西方強大的政治沖擊，無法繼續長期的鎖國政策而必須面向世界，不少文化產物隨之傳入西方社會，美術上最佳例子就是從日本出口的茶葉包裝紙上常印有浮世繪圖畫，葛飾北齋等畫師創作中的平面感、鮮明色彩和東方構圖影響了一些印象派畫家，而梵谷甚至把浮世繪元素放入自己的作品，「日本主義」一詞的出現，說明了當時日本藝術在歐洲社會風行的程度。

進入二十世紀日本藝術家陸續被視為國際的經典人物，「具體派」畫家、草間彌生、村上隆和奈良美智等的收藏者早已不分國界，從日拍「歐洲私人收藏日本藝術」中可看到當代西方藏家對日本藝術多元創新表現的認同。三件九十年年代初的奈良美智繪畫，證明了收藏家對奈良的才華早已獨具慧眼，《Devil Calling》（拍品編號174）、《Untitled》（拍品編號175）和《A Girl》（拍品編號176）均表現出奈良早年在處理線條上的輕鬆自由，簡約、可愛和變形的造型更是貫徹他創作的特徵。鎌谷徹太郎的《人間樂園II-32》（拍品編號172）以萬紫千紅的極樂畫面迷惑觀眾的眼睛，令人忘卻了現實的一切平凡。諏訪敦則以細膩寫實手法繪畫仿如懂得呼吸的肖像，他在《既視感》一作（拍品編號173）深入研究模特兒背景，然後用畫筆表達了真實的外與內。

Lot 172 Detail 局部
▼



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2

TETSUTARO KAMATANI

(JAPAN, B. 1979)

HUMAN PARADISE II-32

titled and dated 'Human Paradise II 2009 HP11-32',
signed with artist's signature (on the reverse)

oil and mixed media on canvas
145.5 x 145.5 cm. (57¼ x 57¼ in.)
Painted in 2009

HK\$70,000-120,000

US\$9,100-16,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 5 April 2010, Lot 380
Acquired from the above by the present owner
Private Collection, Europe

鎌谷徹太郎

(日本，1979年生)

人間樂園 II-32

藝術家簽名(畫背)
油彩 綜合媒材 畫布
2009年作

來源

2010年4月5日 蘇富比香港 編號380
現藏者購自上述拍賣
歐洲 私人收藏



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ATSUSHI SUWA

(JAPAN, B. 1967)

DÉJÀ-VU

signed with artist's signature (lower right)
oil, pencil and silver point on canvas
64 x 52 cm. (25¼ x 20½ in.)
Painted in 1998

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 27 November 2011, Lot 1463
Acquired from the above by the present owner
Private Collection, Europe

諏訪敦

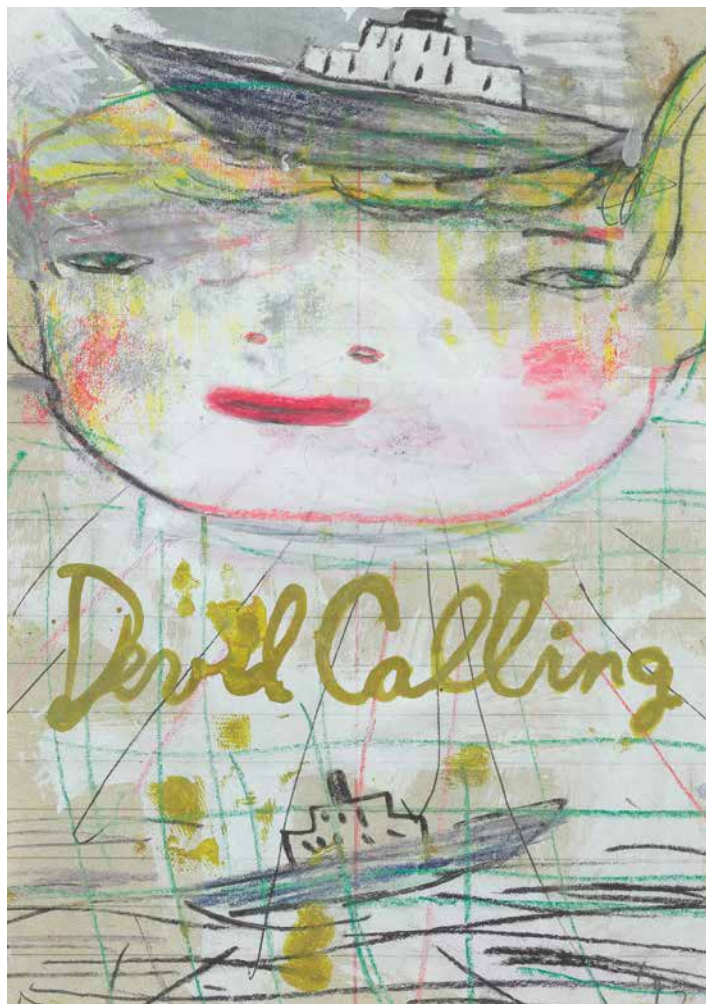
(日本，1967年生)

既視感

藝術家簽名 (右下)
油彩 鉛筆 銀尖筆 畫布
1998年作

來源

2011年11月27日 佳士得香港 編號1463
現藏者購自上述拍賣
歐洲 私人收藏



1
7
4

YOSHIMOTO NARA

(JAPAN, B. 1959)

DEVIL CALLING

signed with artist's signature (lower left); dated '92' (lower right)
pen, colored pencil and acrylic on paper
20.8 x 14.5 cm. (8 1/8 x 5 7/8 in.)
Executed in 1992

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Holly Solomon Gallery, New York, USA
Acquired from the above in 1994 by the previous owner
Private Collection, Europe
This work is accompanied by a certificate of authenticity by Tomio
Koyama Gallery.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1992-038, p. 62).

奈良美智

(日本，1959年生)

DEVIL CALLING

簽名: YOSHIMOTO NARA (左下)
原子筆 顏色鉛筆 壓克力 紙本
1992年作

來源

美國 紐約Holly Solomon畫廊
前藏者於1994年購自上述畫廊
歐洲 私人收藏
此作品附小山登美夫畫廊所發之保證書

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術
出版社 東京 日本 (圖版，第D-1992-038圖，第62頁)



▲ Recto / 正面



▲ Verso / 背面

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7
5

YOSHIMOTO NARA

(JAPAN, B. 1959)

UNTITLED

signed and dated "Yoshimoto Nara 1990" (lower left)
acrylic and colored pencil on paper, double-sided painting
40 x 30 cm. (15 3/4 x 11 3/4 in.)
Executed in 1990

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Private Collection, Germany
Private Collection, Europe

LITERATURE

Bijutsu Shuppan Sha, Yoshimoto Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1990-007, p. 43)

奈良美智

(日本，1959年生)

UNTITLED

簽名：Yoshimoto Nara (左下)
壓克力 顏色鉛筆 紙本 (雙面畫)
1990年作

來源

德國 私人收藏
歐洲 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》
株式會社美術出版社 東京 日本 (圖版，第D-1990-
007圖，第43頁)

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6

YOSHIMOTO NARA

(JAPAN, B. 1959)

A GIRL

dated, signed and titled '91 Yoshitomo Nara a girl' (on the reverse)

oil, chalk and watercolour on canvas

80 x 43.5 cm. (31½ x 17⅞ in.)

Painted in 1991

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Galerie Ferdinand van Dieten, d'Eendt, Amsterdam, The Netherlands
Private Collection, The Netherlands

Anon. sale; Christie's Amsterdam, 5 June 2008, Lot 202

Acquired from the above by the present owner
Private Collection, Europe

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume
1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011
(illustrated, plate P-1991-037, p. 79).

奈良美智

(日本，1959年生)

A GIRL

簽名：Yoshitomo Nara (畫背)

油彩 粉筆 水彩 畫布

1991年作

來源

荷蘭 阿姆斯特丹 Galerie Ferdinand van Dieten d'Eendt

荷蘭 私人收藏

2008年6月5日 佳士得阿姆斯特丹 編號 202

現藏者購自上述拍賣

歐洲 私人收藏

文獻

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》
株式會社美術出版社 東京 日本 (圖版，第P-1991-037圖，第79頁)





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7

YOSHIMOTO NARA

(JAPAN, B. 1959)

HOPE SO

numbered '21/25' (lower left); dated '2014' (lower middle);
signed with artist's signature (lower right)
woodcut print
41.5 x 29 cm. (16 1/8 x 11 3/8 in.)
Executed in 2014
edition 21/25

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Blum & Poe Gallery, Los Angeles, USA
Acquired directly from the above by the present owner
Private Collection, Asia

奈良美智

(日本，1959年生)

HOPE SO

藝術家簽名 (右下)
木板 版畫
2014年作
版數：21/25

來源

美國 洛杉磯 Blum & Poe畫廊
現藏者購自上述畫廊
亞洲 私人收藏



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LI QING

(CHINA, B. 1981)

BEAUTY'S GONE (THERE ARE 4 DIFFERENCES IN THE TWO PAINTINGS)

numbered, signed and dated 'II. Lee. 2006. 11' (lower right); titled and inscribed in Chinese. Titled and inscribed 'Beauty's Gone (There are 4 differences in the two paintings) (left)' (on the reverse); & numbered, signed and dated 'I. Lee. 2006. 11' (lower left); titled and inscribed in Chinese. Titled and inscribed 'Beauty's Gone (There are 4 differences in the two paintings) (right)' (on the reverse)

oil on canvas, diptych

each: 150 x 150 cm. (59 x 59 in.) (2)

Painted in 2006

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Europe

李青

(中國，1981年生)

美人去 (兩圖有四處不同)

簽名：Lee；李青 (右下)；及 Lee；李青 (左下)
油彩 畫布 (雙聯作)
2006年作

來源

歐洲 私人收藏



"In the perspective of my foundation in painting, form and structure is most important in painting. Almost every of my work focuses on object, imagery, the interdisciplinary of space and time, and the refrainment on semantics. This is a special form and structure." - Li Qing

「也許跟我是繪畫出身有關，形式和結構是繪畫本身最重要的東西。而我幾乎所有的作品都在關注物像、圖像、時空之間的交互性，以及語義上的迴環，這是一種特殊的形式和結構。」——李青

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
歐洲重要收藏



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ZHAO ZHAO

(CHINA, B. 1982)

GIRL WITH SNAKE

oil on canvas
300 x 250 cm. (118 1/8 x 98 3/8 in.)
Painted in 2010

HK\$260,000-380,000

US\$34,000-49,000

PROVENANCE

Alexander Ochs Gallery, Berlin, Germany
Acquired from the above by the present owner
Private Collection, Europe

趙趙

(中國·1982年生)

女孩與蛇

油彩 畫布
2010年作

來源

德國 柏林 Alexander Ochs Gallery
現藏者購自上述畫廊
歐洲 私人收藏



180

MASARU SHICHINOHE

(JAPAN, B. 1959)

INVITATION

signed 'Shichinohe' (lower right)
acrylic on canvas
112 x 145.5 cm. (44 1/8 x 57 1/4 in.)
Painted in 2009

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 4 October 2010, Lot 733
Acquired from the above by the present owner
Private Collection, Asia

LITERATURE

Ping Art Space, Black Angel: Masaru Shichinohe, Taipei, Taiwan,
2010 (illustrated, pp. 28-29).

七戶優

(日本，1959年生)

邀請

簽名：Shichinohe (右下)
壓克力 畫布
2009年作

來源

2010年10月4日 蘇富比香港 編號 733
現藏者購自上述拍賣
亞洲 私人收藏

文獻

2010年《七戶優：月下紫羅蘭》藏新藝術 台北 台灣
(圖版，第28-29頁)



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KAYOKO KIMURA

(JAPAN, B. 1971)

BIRTH

mixed media on hemp paper laid on panel
162 x 130.3 cm. (63¾ x 51¼ in.)
Executed in 2014

HK\$50,000-100,000

US\$6,500-13,000

EXHIBITED

Tokyo, Japan, Seiji Togo Memorial Sompo Japan Nipponkoa
Museum of Art, Quintet III, 14 January – 19 February, 2017.

木村佳代子

(日本 · 1971年生)

BIRTH

綜合媒材 麻紙 裱於木板
2014年作

展覽

2017年1月14日—2月19日「五重奏之三」東鄉青兒
紀念日商佳朋美術館 東京 日本



1
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2

QIU YACAI

(CH'IU YA-TS'AI, TAIWAN, 1949-2013)

A FINE YOUNG MAN

signed in Chinese (lower left); signed in Chinese (lower right)
oil on canvas
91 x 72.5 cm. (35 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in.)

HK\$180,000-300,000

US\$24,000-39,000

PROVENANCE

Private Collection, Asia

邱亞才

(台灣，1949-2013)

美男子

簽名：邱亞才(左下)；邱亞才(右下)
油彩 畫布

來源

亞洲 私人收藏



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3

HUANG MING-CHE

(TAIWAN, B. 1948)

FLYING TAIPEI WOMAN

signed in Chinese, signed and dated
'Huang Ming-Che 2000-2004' (on the
reverse)

oil on canvas

240 x 100 cm. (94½ x 39¾ in.)

Painted in 2000-2004

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Private collection, Asia

黃銘哲

(台灣，1948年生)

台北會飛的女人

簽名：黃銘哲；Huang Ming-Che (畫背)

油彩 畫布

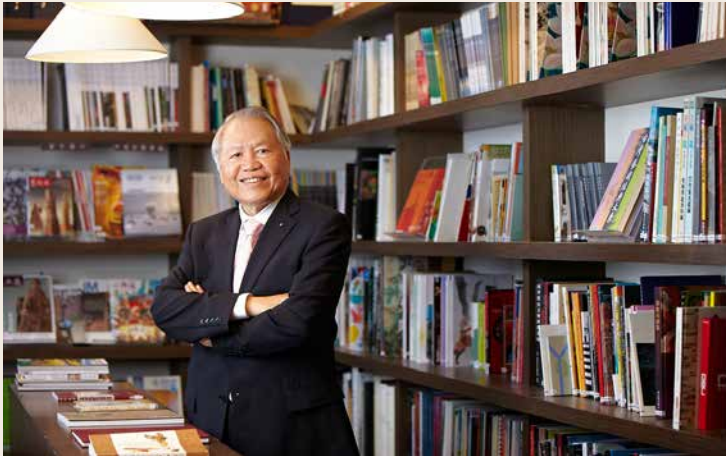
2000-2004年作

來源

亞洲 私人收藏

IMPORTANT PAINTINGS FROM DR. ANDREW CHEW, FOUNDER OF THE HONG-GAH MUSEUM

鳳甲美術館創辦人邱再興水墨油畫珍藏



Dr. Andrew Chew, founder of the Hong-Gah Museum / 鳳甲美術館創辦人邱再興先生

The Hong-Gah Museum, a well-known private art museum in northern Taiwan, enjoys similar stature as the stunning Chimei Museum in southern Taiwan. Museum founder Mr. Andrew Chew is the co-founder of the first local semiconductor company in Taiwan, UNITRON, which unquestionably laid a strong foundation for Taiwan's semiconductor industry, befitting his name as the spearheading pioneer in Taiwan's electronics sector. Chew began to turn to arts in the 1980s as a way to escape from his hectic business life in East Europe. At the beginning he mainly collected Chinese paintings and calligraphy. It was until the 1990s he gained interest in Taiwanese contemporary art through a friend in the business. Chew then started his own art gallery as well as a system for managing artists and acquiring their best works. Chew's Culture Foundation was founded in 1990, committed to promoting Taiwanese arts and deepening cultural roots. Later on, it gave birth to the Hong-Gah Museum, named after Chew's father. The museum regularly holds exhibitions and forums, continuously spreading the seeds of art.

The lots from the Andrew Chew's collection form a brilliant representation of the diversity of Taiwan's art scene in 1990s, including works by seven middle generation Taiwanese artists. *Air-raid Shelter* (Lot 184) by Su Wong-shen depicts the stories of stray dogs with faint colour gradation, as a reflection of the ambiguity of existence between imagination and reality. There are also works by the leading artists of Hantoo Art Group, such as Wu Tien-chang (Lot 185), who explores the themes of ethnicity and subjectivity; as well as Lien Chien-hsing and Lu Hsien-ming (Lot 186 and 187), whose works raise questions on the excessive expansion of the cities. The sensual and surrealistic visions of Chiu Tze-yan and Alixe Fu (Lot 188 and 190) reflect the artists' deep exploration of inner space. Zheng Zaidong's *Resting*; & *Cement Bridge* (Lot 191) respectively depict his mother and the Taipei City familiar to the artist, and both bring out a psychological tension through concise composition, while his *Vase On Blue Ground* (Lot 192) shows linear simplicity and a unique literati character.

鳳甲美術館在台灣私人美術館中十分知名，有「北鳳甲、南奇美」之稱。創辦人邱再興先生於1969年創立環宇電子，奠定了台灣半導體產業地位，被譽為台灣電子業的先驅。由於1980年在東歐生意忙碌，偶有休閒，親近藝術藉以抒懷。其收藏初期以中國書畫為主，90年代初則在畫廊友人引薦下開始研究台灣當代藝術，投資畫廊並創立藝術家經紀制度，直接向藝術家收購精品。1990年成立「財團法人邱再興文教基金會」，致力推動台灣藝術活動，為文化紮根；深耕多年後，邱先生以紀念父親鳳甲之名的「鳳甲美術館」誕生，以展示、座談、導讀的方式，繼續散播藝術種子。

此次拍品精彩呈現出90年代台灣美術多元面貌，共包括七位中生代藝術家：蘇旺伸以流浪狗為主角的《防空洞》（拍品編號 184），以幽微色彩層次、想像與現實交錯的場景透露出生存的曖昧性。悍圖社三位指標藝術家，吳天章作品（拍品編號 185）探討族群與主體性命題；連建興與陸先銘之作品（拍品編號 186、187）皆對城市的過度建設提出質問。邱紫媛與傅慶豐富於感官性與超現實意味的視覺表現（拍品編號 188、190），反映出藝術家對內在空間之深掘。鄭在東兩件油彩紙本《小憩》、《水泥橋》（拍品編號 191）以母親及貼近自身的台北城為描繪主題，以簡潔空間構成傳達心理張力；《藍底的花瓶》極簡的線條描寫亦帶有其獨特文人性（拍品編號 192）。



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4

SU WONG-SHEN

(TAIWAN, B. 1956)

AIR-RAID SHELTER

signed and titled in Chinese; dated '1995' (on the reverse)
oil on canvas
79.5 x 89.7 cm. (31½ x 35¾ in.)
Painted in 1995

HK\$160,000-280,000

US\$21,000-36,000

EXHIBITED

Taipei, Taiwan, Taipei Fine Arts Museum, Animal Farm: The Paintings of Su Wong-Shen, 24 October 2015 – 14 February 2016.

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 145).

蘇旺伸

(台灣，1956年生)

防空洞

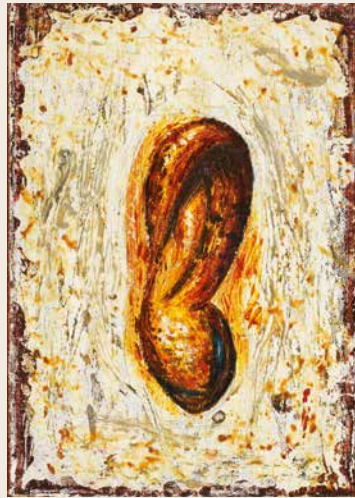
簽名：蘇旺伸（畫背）
油彩 畫布
1995年作

展覽

2015年10月24日-2016年02月14日 「動物莊園：蘇旺伸四十年繪畫展」 台北市立美術館 台北 台灣

文獻

2009年《藝有所思—鳳甲美術館線當代藝術藏品選集》
邱再興文教基金會 台北 台灣（圖版，第145頁）



105

WU TIAN-CHANG

(TAIWAN, B. 1956)

A HEAD WITH ITS NOSE AND EAR; & TAIWAN FAMILY - TAYAL TRIBE

signed and titled in Chinese; dated '1992' (lower right)
three oil on canvas; & charcoal on paper
41.3 x 33.5 cm. (16¼ x 13¼ in.), 41.4 x 33.5 cm. (16¼ x 13¼ in.),
41.3 x 33.5 cm. (16¼ x 13¼ in.); 38.8 x 37.5 cm. (15¼ x 14¼ in.) (4)
Painted in 1992

HK\$35,000-55,000

US\$4,600-7,100

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 143).

吳天章

(台灣，1956年生)

一個有鼻子耳朵的人頭； 及台灣家族篇—泰雅族

簽名：吳天章 (右下)
三件油彩 畫布；及炭筆 紙本 (共四件)
1992年作

文獻

2009年《藝有所思—鳳甲美術館線當代藝術藏品選集》
邱再興文教基金會 台北 台灣 (圖版，第143頁)



連建興

(台灣，1962年生)

遠足地圖事件；及台北怨男

簽名：連建興 (左下)；
 及連建興 (左下)；連建興(右下)
 水墨筆 紙本；及水墨設色 紙本 (共二件)
 1992年作；及1991年作

文獻

2009年《藝有所思——鳳甲美術館線當代
 藝術藏品選集》邱再興文教基金會 台北 台灣
 (圖版，第196-197頁)

1
8
6

LIEN CHIEN-HSING

(TAIWAN, B. 1962)

FIELD TRIP MAP; & MR. RESENTMENT

signed and titled in Chinese; dated '1992' (lower left);
 & signed in Chinese, dated '1991. 1.12' (lower right);
 signed and titled in Chinese; dated '1991. 1.12' (lower left)
 ink pen on paper; & ink and colour on paper
 27.3 x 37.5 cm. (10 ¾ x 14 ¾ in.);
 & 35.3 x 27.1 cm. (13 ⅞ x 10 ⅞ in.) (2)
 Painted in 1992; & 1991

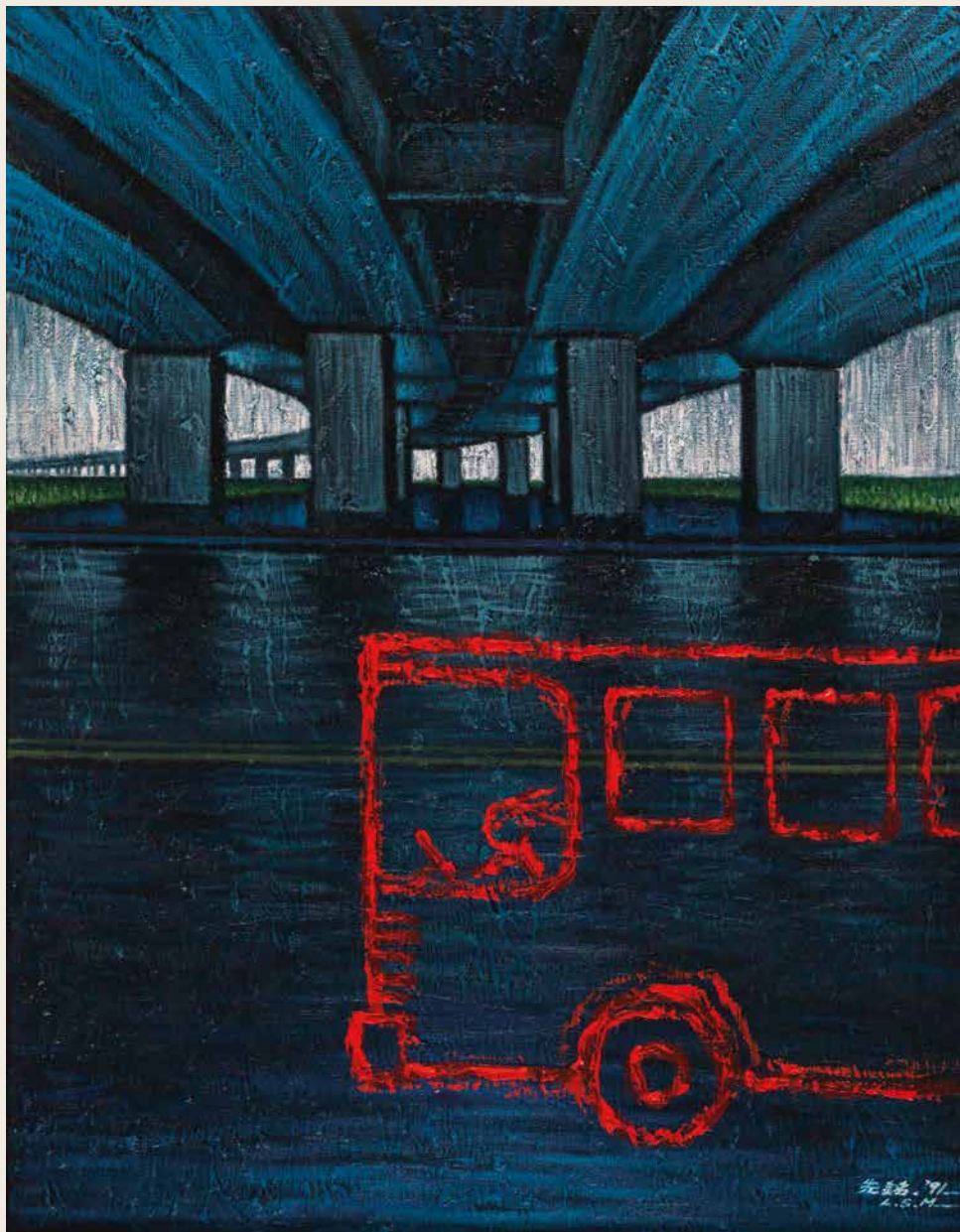
HK\$40,000-60,000

US\$5,200-7,800

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and
 Contemporary Art from the Hong-Gah Museum Collection, Taipei,
 Taiwan, 2009 (illustrated, p. 196-197).





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7

LU HSIEN-MING

(TAIWAN, B. 1959)

BUS UNDER THE BRIDGE

signed and dated 'L. S. M. '91'; signed in Chinese (lower right)
oil on canvas
52.5 x 40 cm. (20 5/8 x 15 3/4 in.)
Painted in 1991

HK\$26,000-46,000

US\$3,400-5,900

陸先銘

(台灣，1959年生)

橋下公車

簽名：L. S. M.；先銘(右下)
油彩 畫布
1991年作



188

CHIU TZE-YAN

(TAIWAN, 1961- 1999)

FLOWER PEARL

signed and titled in Chinese; dated '94' (on the reverse)

oil on canvas

66 x 60 cm. (26 x 23 3/4 in.)

Painted in 1994

HK\$20,000-30,000

US\$2,600-3,900

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary from the Hang-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 179).

邱紫媛

(台灣, 1961-1999)

花球

簽名：邱紫媛(畫背)

油彩 畫布

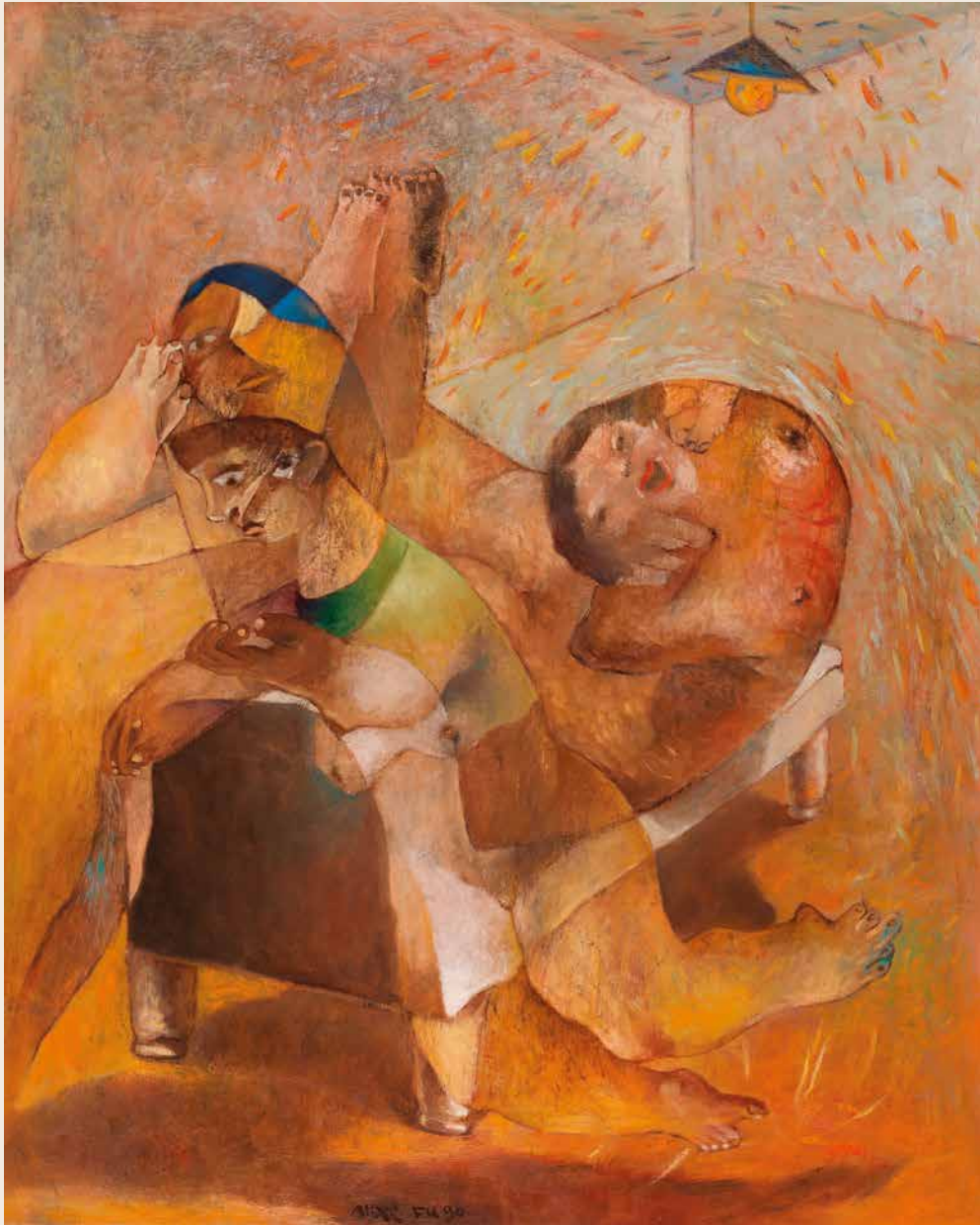
1994年作

文獻

2009年《藝有所思—鳳甲美術館線當代藝術藏品選集》

邱再興文教基金會 台北 台灣(圖版, 第179頁)

NO LOT 189



190

ALIXE FU

(FU QINGLI, TAIWAN, B. 1961)

BENCH AT THE CLINIC

signed 'Alixe Fu' and dated '90' (lower middle)
oil on canvas
100 x 79.8 cm. (39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ cm.)
Painted in 1990

HK\$60,000-100,000

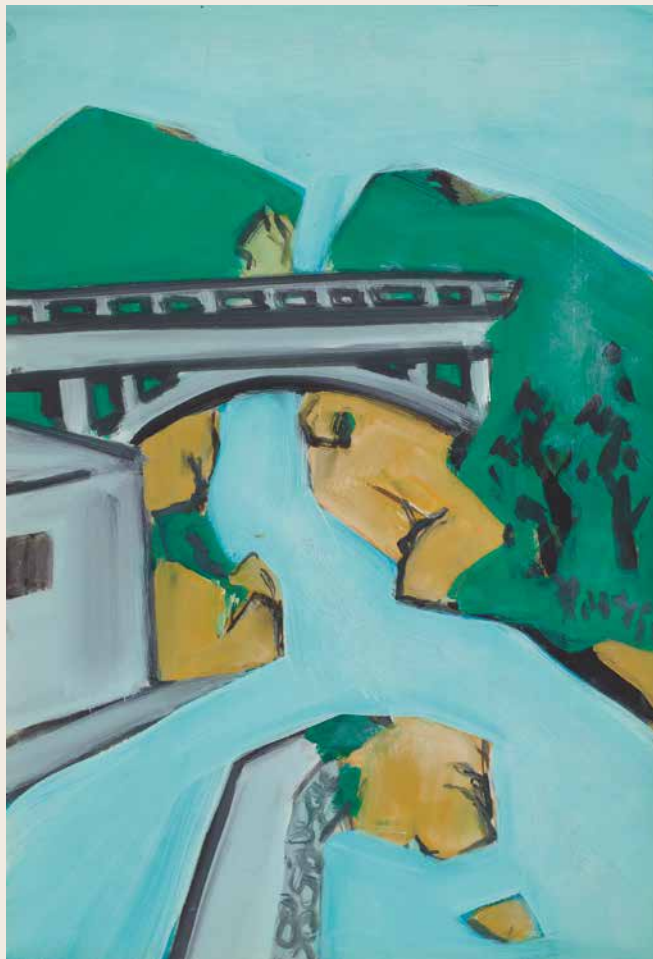
US\$7,800-13,000

傅慶豐

(台灣，1961年生)

診所內的長椅

簽名：Alixe Fu (中下)
油彩 畫布
1990年作



191

ZHENG ZAIDONG

(CHENG TSAI-TUNG, TAIWAN, B. 1953)

RESTING; & CEMENT BRIDGE

signed in Chinese (middle right); & signed in Chinese; dated "92" (middle right)
oil on paper board; & oil on paper
78 x 54 cm. (30 3/4 x 21 1/4 in.); & 45 x 30.5 cm. (17 3/4 x 12 in.) (2)
Painted in 1992; & 1992

HK\$50,000-70,000

US\$6,500-9,100

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 129 & p. 131).

鄭在東

(台灣，1953年生)

小憩；及水泥橋

簽名：鄭在東(右中)；及 鄭在東(右中)
油彩 紙板；及 油彩 紙本 (共兩件)
1992年作；及1992年作

文獻

2009年《藝有所思—鳳甲美術館線當代藝術藏品選集》邱再興文教基金會 台北 台灣(圖版：第129及131頁)



1
209
2

ZHENG ZAIDONG

(CHENG TSAI-TUNG, TAIWAN, B. 1953)

VASE ON BLUE GROUND

signed in Chinese (middle right)
oil on canvas
80.5 x 65.3 cm. (31 3/4 x 25 3/4 in.)

HK\$40,000-60,000

US\$5,200-7,800

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 130).

鄭在東

(台灣，1953年生)

藍底的花瓶

簽名：鄭在東（右中）
油彩 畫布

文獻

2009年《藝有所思－鳳甲美術館線當代藝術藏品選集》
邱再興文教基金會 台北 台灣（圖版，第130頁）



1
9
3

JOUNG YOUNG-JU

(KOREA, B. 1970)

CITY-DISAPPEARING LANDSCAPE 1220

titled in Korean, inscribed and dated '162 x 112 2016', signed with artist's signature (on the reverse)
acrylic on Korean paper mounted on canvas
112 x 162 cm. (44 1/8 x 63 3/4 in.)
Painted in 2016

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Mark, Keep the Memories, 9 February - 4 March 2017.

鄭英胄

(韓國，1970年生)

高山鄉村 1220

藝術家簽名 (畫背)
壓克力 韓國紙 裱於畫布
2016年作

來源

亞洲 私人收藏

展覽

2017年2月9日-3月4日 「保留回憶」 Gallery Mark
首爾 韓國



1
9
4

TOMONA MATSUKAWA

(JAPAN, B. 1987)

I DIDN'T EVEN THINK I WAS WRONG

oil on panel
89.4 x 130.3 cm. (35¼ x 51¼ in.)
Painted in 2017

HK\$45,000-55,000

US\$5,900-7,100

松川朋奈

(日本，1987年生)

那個時候我從未想過我錯了

油彩 板
2017年作



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9
5

HIDEO TANAKA

(JAPAN, B. 1959)

REST

signed in Japanese (lower right); titled and signed in Japanese (on the stretcher)

acrylic on canvas

130.2 x 193.9 cm. (51¼ x 76¾ in.)

Painted in 2011

HK\$60,000-80,000

US\$7,800-10,000

EXHIBITED

Tokyo, Japan, Shunyo-kai Awards Winner – 88th Shunyo-kai Exhibition, The National Art Center Tokyo, 13 April – 25 April 2011.

田中英生

(日本·1959年生)

安息

簽名：英 (右下)；田中英生 (畫架)

壓克力 畫布

2011年作

展覽

2011年4月13日—4月25日「春陽會賞—第88屆春陽展」國立新美術館 東京 日本



1
9
6

CHO WON-KANG

(KOREA, B. 1959)

'SNICE CAFE

dated and signed '2017 cho won kang' (lower right); signed with artist's signature (on the stretcher); titled, signed, inscribed and dated 's'Nice Cafe CHO, WON KANG, Oil on canvas, 162.2 x 97 cm 2017' (on the reverse)

oil on canvas
97 x 162 cm. (38¼ x 63¾ in.)
Painted in 2017

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Mark, Keep the Memories, 9 February – 4 March 2017.

趙元強

(韓國，1959年生)

'SNICE 咖啡廳

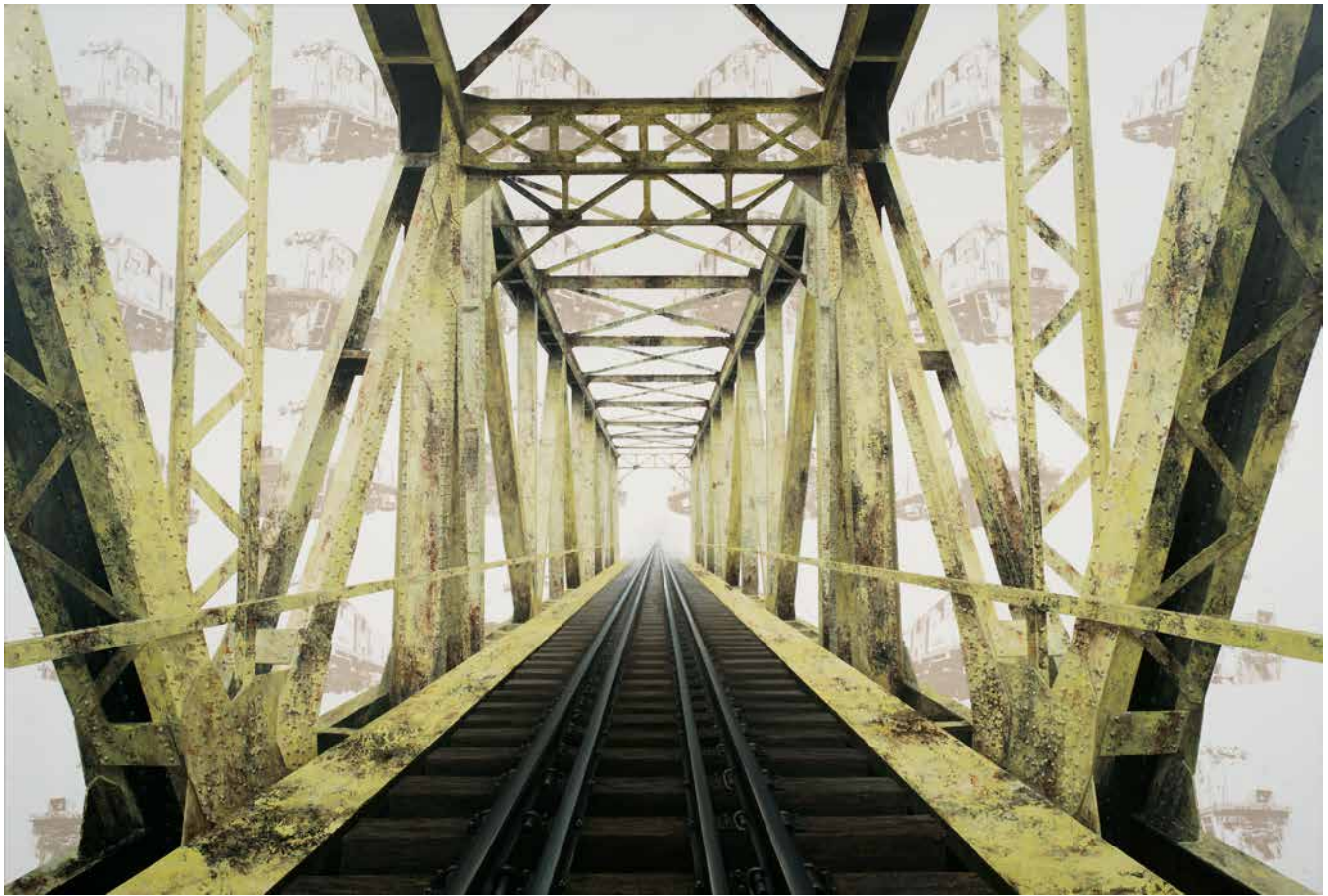
簽名：cho won kang (右下)；藝術家簽名 (畫架)；
CHO, WON KANG (畫背)
油彩 畫布
2017年作

來源

亞洲 私人收藏

展覽

2017年2月9日-3月4日 「保留回憶」 Gallery Mark 首爾
韓國



1
9
7

M. IRFAN

(INDONESIA, B. 1972)

THE BEAUTIFUL DAY SINCE YESTERDAY

signed with artist's monogram and dated 'IRFAN 2012' (lower right)

acrylic on canvas

170 x 250 cm. (66 $\frac{7}{8}$ x 98 $\frac{3}{8}$ in.)

Painted in 2012

HK\$80,000-120,000

US\$11,000-16,000

伊凡

(印尼，1972年生)

美好的一整天

簽名：藝術家花押 IRFAN (右下)

壓克力 畫布

2012年作

YUNIZAR

(INDONESIA, B. 1971)

UN FINISHED

signed and dated 'YUNIZAR 2007' (upper left);
signed again (lower middle); dated again
(upper middle)
acrylic on canvas
200 x 100 cm. (78¾ x 39¾ in.)
Painted in 2007

HK\$120,000-180,000**US\$16,000-23,000**

PROVENANCE

Anon. sale; Christie's Hong Kong, 24 May 2009, Lot 35
Acquired from the above sale by the present owner
Private Collection, Asia

EXHIBITED

Singapore, NUS Museum, Coretan: Recent Works
by Yunizar, 16 November - 9 December 2007.

LITERATURE

Coretan: Recent Works by Yunizar, NUS Museum,
Singapore, 2017 (illustrated, exhibition catalogue).

尤尼扎

(印尼，1971年生)

未完成

簽名：YUNIZAR（左上）；YUNIZAR（中下）
壓克力 畫布
2007年作

來源

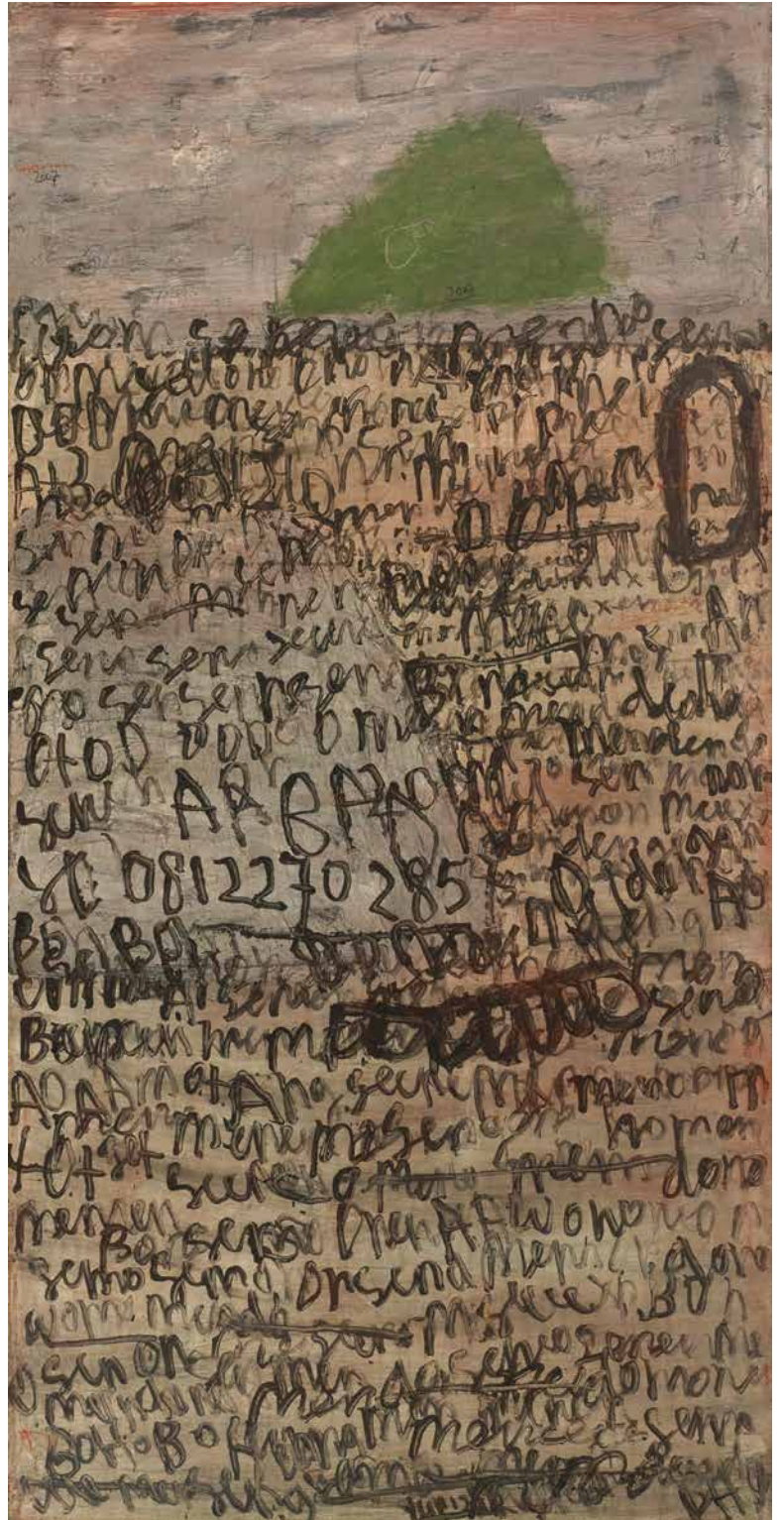
2009年5月24日 佳士得 香港 編號35
現藏者購自上述拍賣
亞洲 私人收藏

展覽

2007年11月16日 - 12月19日 「塗鴉：未完成近期作品」
NUS Museum 新加坡

文獻

2007年《塗鴉：未完成近期作品》NUS Museum 新加坡
(圖版，展覽圖錄)





1
9
9

MARIAM SOFRINA

(INDONESIA, B. 1983)

03.06 PM

signed and dated 'MARIAM SOFRINA '13' (lower right)
oil on canvas
200 x 120 cm. (78¾ x 47¼ in.)
Painted in 2013

HK\$45,000-65,000

US\$5,900-8,400

蘇非里納

(印尼，1983年生)

03.06 PM

簽名：MARIAM SOFRINA (右下)
油彩 畫布
2013年作

OKY REY MONTHA

(INDONESIA, B. 1986)

IN FRAME WE TRUST 3

signed, titled, inscribed and dated 'OKY REY MONTHA/
IN FRAME WE TRUST 3/AOC/YOGYA/2017' (lower left);
signed, titled, inscribed and dated 'OKY REY MONTHA/
IN FRAME WE TRUST 3/AOC/YOGYA/2017/II' (lower right)
acrylic on canvas
Each: 150 x 100 cm. (59 x 39 3/8 in.) (2)
Painted in 2017

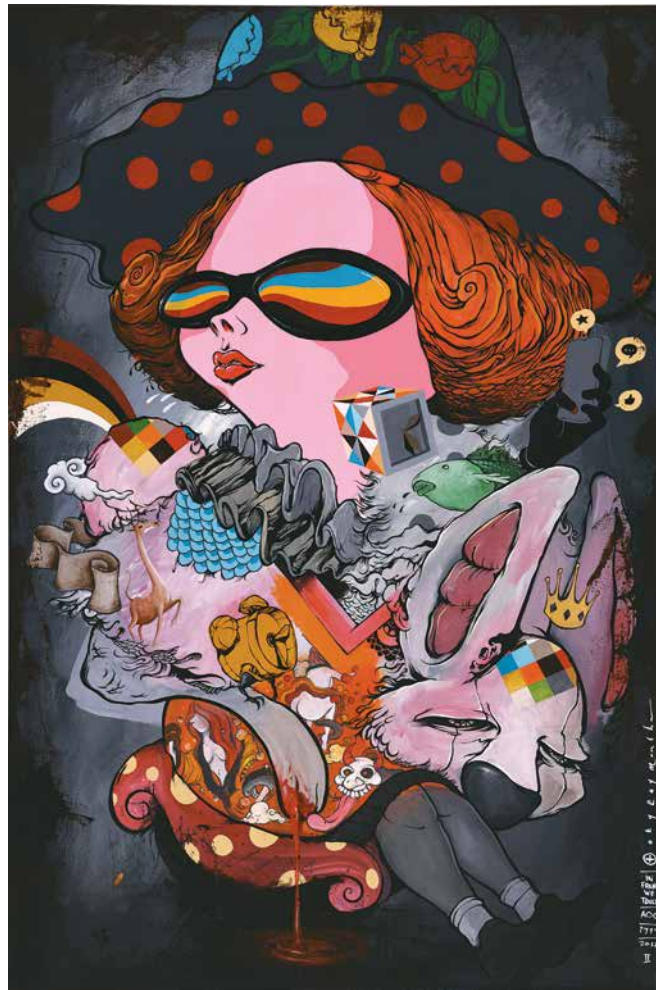
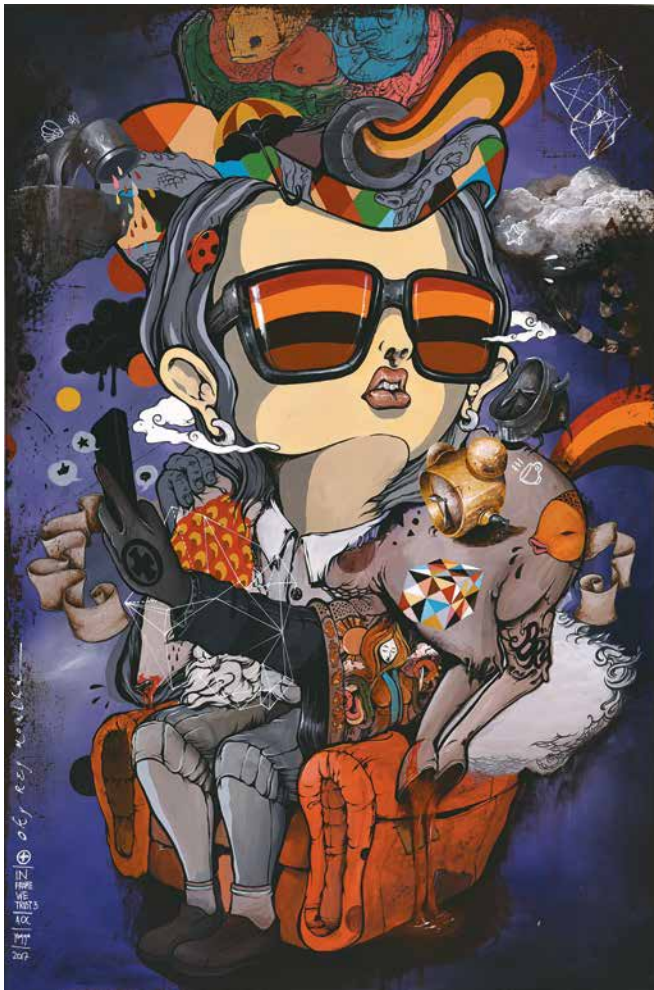
HK\$50,000-70,000**US\$6,500-9,100**

歐其·瑞·蒙特哈

(印尼·1986年生)

IN FRAME WE TRUST 3

簽名：OKY REY MONTHA (左下)；
OKY REY MONTHA (右下)
壓克力畫布
2017年作





2
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1

WEDHAR RIYADI

(INDONESIA, B. 1980)

UNTITLED

signed and dated 'Wedhar. R 2009' (lower right)
acrylic on canvas
190 x 170 cm. (74¾ x 66⅞ in.)
Painted in 2009

HK\$50,000-70,000

US\$6,500-9,100

韋德哈爾·瑞阿迪

(印尼，1980年生)

無題

簽名：Wedhar. R (右下)
壓克力 畫布
2009年作



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2

JIRAPAT TATSANASOMBOON

(THAILAND, B. 1971)

PEACE (AFTER K. HARING)

signed and dated 'Jirapat Tatsanasomboon 2013' (lower right)
acrylic on canvas
129 x 99.5 cm. (50¾ x 39½ in.)
Painted in 2013

HK\$60,000-90,000

US\$7,800-12,000

吉拉帕

(泰國，1971年生)

和平 (K. HARING 之後)

簽名：Jirapat Tatsanasomboon 2013 (右下)
壓克力 畫布
2013年作

CHRISTINE AY TJOE

(INDONESIA, B. 1973)

THE DARK CLOUD EXISTED ONLY TWO SECOND

signed and dated 'Christine 12' (lower right); signed again, inscribed and dated 'ay tjoe Christine/'...the dark cloud existed only two second.'/170 x 170 cm/oil on canvas/2012' (on the reverse)
oil on canvas
170 x 170 cm. (66⅞ x 66⅞ in.)
Painted in 2012

HK\$450,000-650,000**US\$59,000-84,000**

PROVENANCE

Arario Gallery, Seoul, Korea
Acquired from the above by the present owner

Christine Ay Tjoe is one of Indonesia's most prominent female artist, known for her emotionally-charged abstract works that seek to express an internal world of thoughts, emotions, struggles, and pain, inadvertently exposing the dark underbelly of the artist's psyche. Her works have been described as being delicate to the point of fragility yet aggressively distorted and disorderly. While visually seductive, her works engage with abject subject matter, attempting to connect with our most powerful emotions and deep-seated psychological fears.

In *The Dark Cloud Only Exist Two Second* (Lot 203), Ay Tjoe scratches layer after layer of sharp angular lines that express a physical urgency and agitation. Strong, visible brushstrokes reenact her chaotic energy, morphing beauty into despondence and equilibrium tips into disharmony. Conscious of a balance between positive and negative space, the bare canvas is deliberately left untouched in areas, almost as space for contemplation and moments of repose around the 'accidental' dark figure that dominates the centre of the work, looming ominously over us like the dark cloud suggested in the title.

The canvas records Ay Tjoe's angry attack, as her battle with the surface reads as haphazard patches of black, red and blue. The title seems to suggest the presence of hope amidst apparent futility – the gloomy central figure is surrounded and contained

克麗絲汀·嫪珠

(印尼, 1973年生)

烏雲只存在兩秒

簽名: Christine (右下); ay tjoe Christine (畫背)
油彩 畫布
2012年作

來源

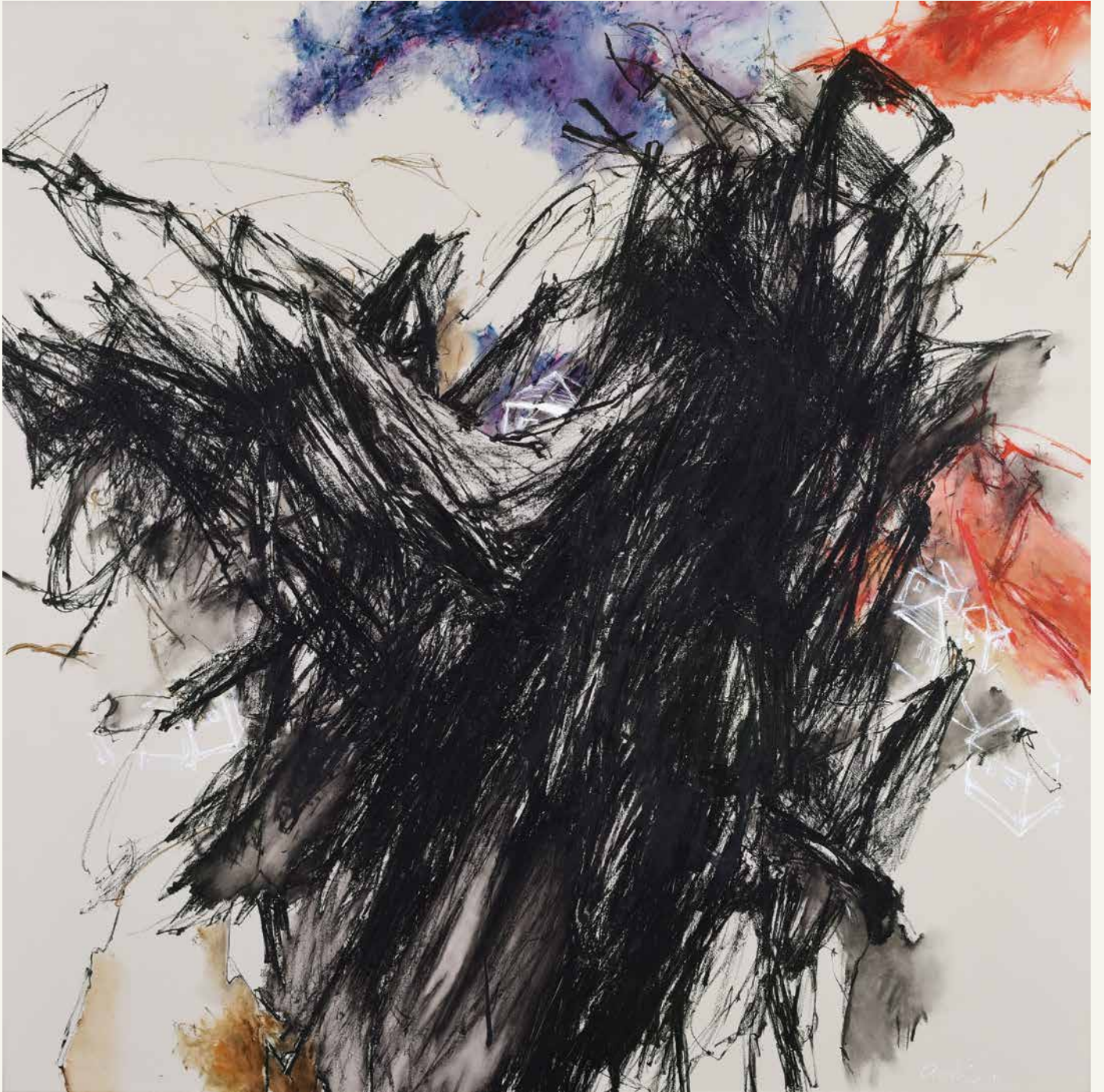
韓國 首爾 阿拉里奧畫廊
現藏者購自上述畫廊

by the white of the bare canvas and the small but intense washes of colour in the upper right corner, spreading in defiance of the authority assumed by the aggressively blacken area. If it is universal human experience that Ay Tjoe is concerned with articulating in her works, it is in her passionate embodiment of those personal sentiments that she is able record and respond in depth.

克麗絲汀·嫪珠是印尼最重要的女性藝術家之一，以情感豐富的抽象作品見稱，表達內心世界交織的思想、情感、掙扎和痛苦，但卻無意中暴露了靈魂的陰暗面。其作品微妙而脆弱，卻又充滿暴烈的扭曲和混亂。雖然作品深具視覺魅力，但主題卻非常沈重，召喚我們最強烈的情感與埋藏在心底的恐懼。

在作品《烏雲只存在兩秒》(拍品編號203)，嫪珠在畫面上刮出重重疊疊充滿稜角的尖銳線條，表現出物理性的迫切感和焦慮。強而有力的明顯筆觸重現她的混亂能量，將美麗演變成沮喪，讓平衡滑向不和諧。雄踞畫中央的「意外」黑影，不詳地向我們迫近，就如標題上所指的烏雲籠罩著我們。藝術家刻意在黑影的四周留白，保留畫布的原來面目，彷彿留下冥想的空間，讓人尋找片刻的安寧，令畫面的正負空間得以平衡。

畫布記錄了嫪珠憤怒的攻擊，畫面上雜亂無章的黑色、紅色和藍色色塊是交戰的痕跡。作品的標題似乎暗示在徒勞無功之中還有一絲希望 — 畫中央陰沉的黑影被畫布留白的空間包圍抑制著，而右上角數抹細小而強烈的色彩亦正向外蔓延，意圖抗衡黑色區域的勢力。如果嫪珠所要表達的是普世的人類經驗，那麼便是體現於她以激昂的手法抒發的個人情感，畫布乘載著她的感受和深刻的回應。



GERALDINE JAVIER

(PHILIPPINES, B. 1970)

FROG SPLASH

oil on canvas (1) ; mixed media on canvas (3)
 Painting: 175 x 152 cm. (68 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in.);
 Mixed media box 1: 46 x 40.5 x 9.5 cm. (18 $\frac{1}{8}$ x 25 $\frac{3}{8}$ x 3 $\frac{3}{4}$ in.);
 Mixed media box 2: 45.5 x 40.5 x 14 cm. (17 $\frac{7}{8}$ x 25 $\frac{3}{8}$ x 5 $\frac{1}{2}$ in.);
 Mixed media box 3: 43 x 43 x 9 cm. (16 $\frac{7}{8}$ x 16 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in.)
 Painted in 2008

HK\$400,000-500,000

US\$52,000-65,000

EXHIBITED

Philippines, Finale Art Gallery, Sampaloc Cave Paintings, 2008.

First exhibited in her solo exhibition *Sampaloc Cave Paintings*, Geraldine Javier's *Frog Splash* (Lot 204) extends her exploration of the parallelisms between taxidermy and painting in a surrealistic composition of butchered, paraffin-stuffed animals, anchored by a photorealistic painting.

A stuffed rabbit is bludgeoned to a field of flowers, staining it with its blood. A frog is plastered to a picnic mat. The chubby arms of an unknown creature reaches forth helplessly. Central to wall-hung installation is a realistically rendered oil painting sporting the artist's usual off-kilter humour. A squirrel projects itself through the air, arms outstretch for optimum airtime. Captured in that split second, one ponders on its trajectory. Just below, an armed man kneels with his forehead to the ground, while the people in the foreground charge about at random. On closer inspection, these little people are miniature figurines, but this give no true indication of the reality of the man in the background. In fact, what appears to be far within the painting may not be so at all. The thin frame around the flying beast and the crouching human suggests a mirror. From the height we gaze at the silent ruckus below, it is almost possible that we are the leaping squirrel, about to land our attack on the helpless rubber men.

傑拉丁·哈維爾

(菲律賓，1970年生)

青蛙飛濺

油彩 畫布 (共一件) ;
 綜合媒材 畫布 (共三件)
 2008年作

展覽

2008年「Sampaloc 洞穴畫」Finale Art 畫廊 菲律賓



Her visual idioms are rooted in the aesthetics of film noir, imbuing her scenes with a melancholic tone. They depict bodies that are not necessarily dead but are often weighed down by a stillness that approximates death, or a foreboding of such. Javier studies her subjects through photographs in the earlier stages of her work, capturing their essence, a vestige trapped in a film. Likewise, taxidermy is the act of preserving the dead in a superficial attempt to retain its physical appearance. Skin is stuffed, treated, and posed as it did while alive, sharing the superficial aims of photorealism – to replicate what can be gleaned on the surface through a passing glance. Taxidermy draws upon the superficial aims of photorealism, to copy what is on the surface – a cursory look at the apparent difference between a copy and a reproduction.



MARINA CRUZ

(PHILIPPINES, B. 1982)

LAURA

embroidery and paint on printed canvas
177 x 176.5cm. (69⁵/₈ x 69¹/₂ in.)
Painted in 2008

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Beijing, China, Soka Art Center, Sentimental Value – Philippine Contemporary Art, 14 June – 6 July 2008.

LITERATURE

Soka Art Center, Sentimental Value – Philippine Contemporary Art, Taipei, Taiwan, 2008 (illustrated, p. 61-62).

瑪莉娜·克魯斯

(菲律賓，1982年生)

蘿拉

刺繡 顏料 數位輸出 畫布
2008年作

來源

亞洲 私人收藏

展覽

2008年6月14日 – 7月6日「感傷的價值 – 菲律賓當代藝術群展」索卡藝術中心 北京 中國

文獻

2008年《感傷的價值 – 菲律賓當代藝術群展》
索卡藝術中心 台北 台灣 (圖版，第61-62頁)

"My hope is for viewers to meditate and look more closely under these garments. Hopefully people reflect on the 'life' of things, viewing fabric not just as dresses, but also documents. I encourage audiences to accept and see beauty in the imperfect qualities of the garments, in the tears, the mended areas, stains and colouration changes"

- Marina Cruz, 2016

「我希望觀者可以更靠近的凝視這些服裝，並進而思考；期許人們得以反思這些物件代表的意義，觀看布料時並不只是將其視為衣服，同時也是代表了記憶的文件。我也鼓勵觀者去接受和欣賞這些服裝中不完美中的美，包括裂紋、修補痕跡、污漬和褪色。」

——瑪莉娜·克魯斯，2016





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PATRICIA EUSTAQUIO

(PHILIPPINES, B. 1977)

PULO III

signed and dated 'P. Eustaquio 2009' (on the reverse)

oil on canvas

122 x 153 cm. (48 x 60¼ in.)

Painted in 2009

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Silverlens Gallery, Philippines

Painted after her landmark solo show *Death to the Major, Viva Minor*, *Pulo III* is the third and last piece from her shadow series, inspired by her regular visits to the similarly named island in the Philippines, off the Pacific coast.

Pulo III is a work that focuses on the beauty within the mundane; the way in which the

伊斯塔柯

(菲律賓，1977年生)

小島 三

簽名：P. Eustaquio (畫背)

油彩 畫布

2009年作

來源

菲律賓 Silverlens畫廊

light falls over portion of foliage, throwing an abstraction of dispersed patterns across the ground. Eustaquio draws upon the art history traditions of majestic landscape painting in *Pulo III*, but in a way that never visually presents nature to the viewer, merely suggesting its presence through the index of a shadow.



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7

CHRISTINE AY TJOE

(INDONESIA, B. 1973)

SISI JATI II

signed 'Christine' (lower right); signed again, titled and dated
'Ay Tjoe Christine/ "Sisi Jati II"/ 2001' (on the stretcher)
mixed media on canvas
100 x 80 cm. (39³/₈ x 31¹/₂ in.)
Executed in 2001

HK\$240,000-350,000

US\$32,000-45,000

克麗絲汀·嫵珠

(印尼，1973年生)

JATI的另一面

款識：Christine（右下）；Ay Tjoe Christine（畫背）
綜合媒材 畫布
2001年作



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8

JOSE LEGASPI

(PHILIPPINES, B. 1959)

THELMA; THE MORGUE

signed 'LEGASPI' (lower right of each)
graphite and pastel on paper
Each: 100 x 70 cm. (39¾ x 27½ in.) (2)
Painted in 2006 & 2007

HK\$100,000-150,000

US\$13,000-19,000

EXHIBITION

Singapore, National Museum, Singapore Biennale 2006: Belief, 4 September - 12 November 2006.

勒給思比

(菲律賓，1959年生)

THELMA；太平間

簽名：LEGASPI（右下）；LEGASPI（右下）
石墨 粉彩 紙本
2006和2007年作

展覽

2006年9月4日- 11月12日 「新加坡雙年展：信念」
國家博物館 新加坡

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9

DANG XUAN HOA

(VIETNAM, B. 1959)

SELF-PORTRAIT WITH CIGARETTE

signed and dated 'HOA 8/2003' (middle right)
oil on canvas
70 x 50 cm. (27½ x 19¾ in.)
Painted in 2003

HK\$40,000-60,000

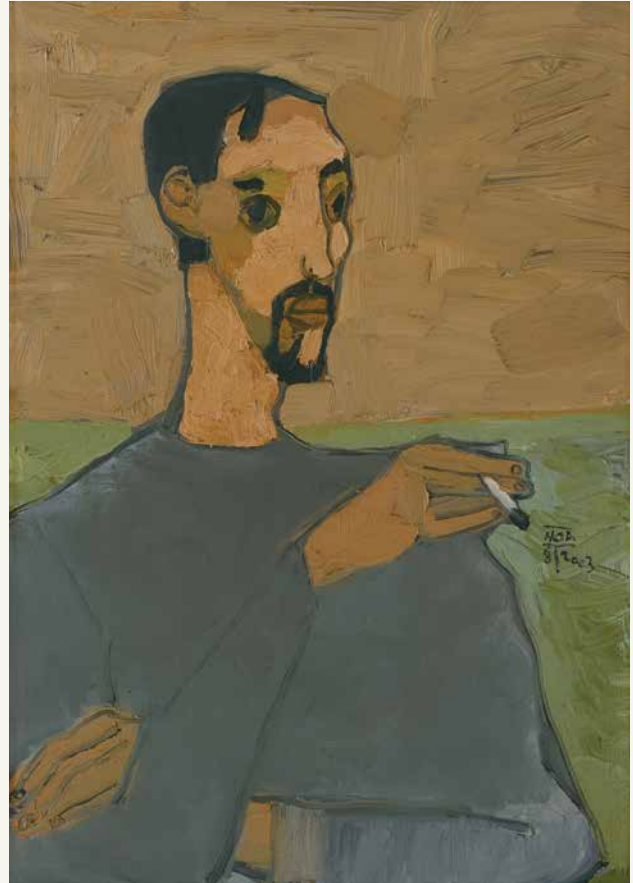
US\$5,200-7,800

鄧春和

(越南，1959年生)

香煙自畫像

簽名：HOA (中右)
油彩 畫布
2003年作



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DANG XUAN HOA

(VIETNAM, B. 1959)

ARTIST AND HIS WIFE

signed and dated 'HOA 8/2008' (lower right)
oil on canvas
63.5 x 47.5 cm. (25 x 18¾ in.)
Painted in 2008

HK\$30,000-50,000

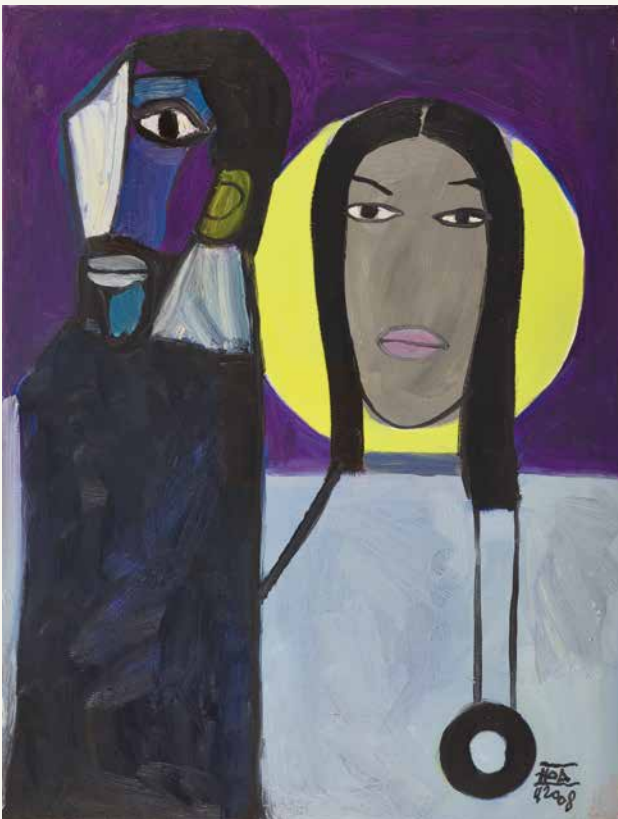
US\$3,900-6,500

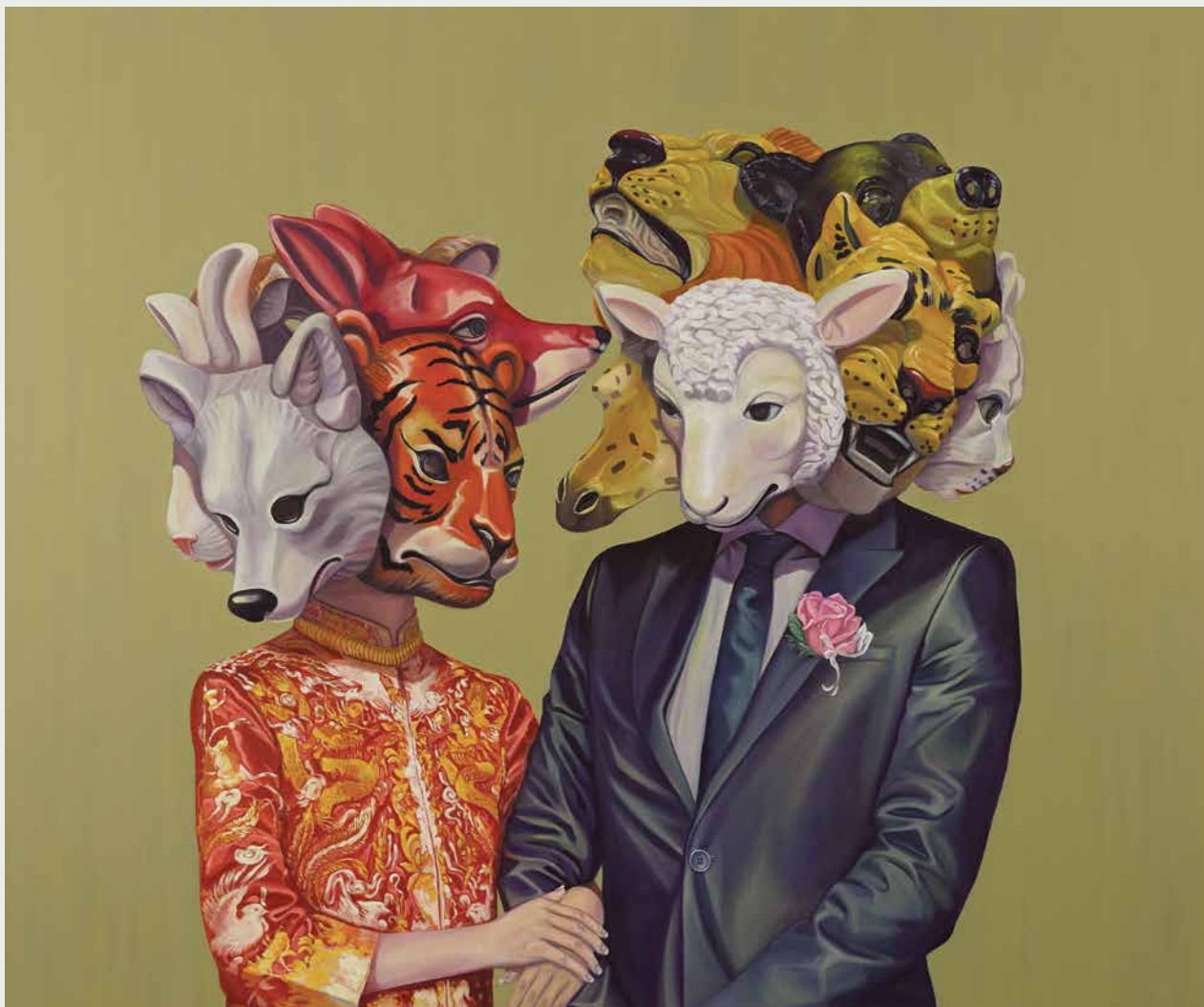
鄧春和

(越南，1959年生)

藝術家與妻子

簽名：HOA (右下)
油彩 畫布
2008年作





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DAVID CHAN

(SINGAPORE, B. 1979)

RITES OF MARRIAGE

oil on linen
150 x 180 cm. (59 x 70 7/8 in.)
Painted in 2011

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

EXHIBITION

Singapore, Art Seasons Gallery, David Chan: Every Trick Only Needs One Truth, 16 May - 15 June 2013.

LITERATURE

Art Seasons Gallery, David Chan: Every Trick Only Needs One Truth, Singapore, 2013 (illustrated, pp. 66-67).

陳建偉

(新加坡，1979年生)

婚姻的儀式

油彩 麻布
2011年作

展覽

2013年5月16日-6月15日「陳建偉：
每個把戲只需要一個真相」季節畫廊 新加坡

文獻

2013年《陳建偉：每個把戲只需要一個真相》
季節畫廊 新加坡 (圖版，第66-67頁)

" Consider this: we are genetically different from apes by a meagre 5%. Apart from some fancy gadgets we behave instinctively like animals, [feeling] the need to mate, to gain power and to socialise. I guess I like to remind everyone, including myself, to deflate our hubris once in a while. "

- David Chan, 2015



The narrative depth and striking visual language of Natee Utarit's paintings have made him one of the most compelling artists working out of Southeast Asia in recent years. The works that comprise the *Illustration of the Crisis* series (2010-2012) have been regarded one of his most artistic and conceptually developed in his oeuvre, and present an exceptional balance of painterly technique, distinctive style, and originality.

Drawing on the classical practice of still life painting, Utarit brings together disparate objects from his collection of curios to stage the surreal scenes which are then reflected in his paintings. Like a cabinet of curiosities, Utarit's paintings reveal an accumulation of found objects from model toys to anatomical models of skeletons and teeth. For Utarit, objects hold the power of symbolism and reference. By modifying and combining different objects, he works with the rules of language to produce variations of meaning in the pictorial language of his paintings.

The present lot *Saying The Truth is a Suicide* (Lot 212) was painted as one of the final group of paintings in the *Illustration of the Crisis* series. While Utarit shies away from direct and overt political commentary, the work is rife with a metaphorical process laden with a commentary of the times in which it was painted. The title itself alludes to the idea of censorship, and the events following the coup d'état in 2006 in Thailand, with widespread censorship of the masses which has persisted till the present day when critical questions were asked about the establishment. The painting is a veiled commentary of these social and political issues and marks the fateful event and subtly explores the social realities of modern Thai society.



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NATEE UTARIT

(THAILAND, B. 1970)

SAYING THE TRUTH IS A SUICIDE

signed, dated and inscribed 'natee utarit 12/illustration of the crisis' (on the reverse)
oil on linen
90 x 100 cm. (35 3/8 x 39 3/8 in.)
Painted in 2012

HK\$320,000-450,000

US\$42,000-58,000

EXHIBITED

Berlin, Germany, Arndt, Illustration of the Crisis, 11 September - 17 October 2012
Bangkok, Thailand, Bangkok University Gallery, Illustration of the Crisis, 18 July - 31 August 2013

LITERATURE

Richard Koh Fine Art, Illustration of the Crisis, Malaysia, 2013 (illustrated, p. 197)

納堤·尤塔瑞

(泰國·1970年生)

說實話不比自殺好

簽名：natee utarit 12/illustration of the crisis
(畫背)
油彩 麻布
2012年作

展覽

2012年9月11日-10月17日 「Illustration of the Crisis」 Arndt 德國 柏林
2013年7月18日- 8月31日 「Illustration of the Crisis」 曼谷大學美術館 泰國 曼谷

文獻

2013年《Illustration of the Crisis》Richard Koh Fine Art 馬來西亞 (圖版, 第197頁)



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OH SE-YEOL

(KOREA, B. 1945)

UNTITLED; & UNTITLED

signed and titled inscribed in Korean, inscribed, dated and signed '194 x 130 2012 OH SE YEOL' (on the reverse of each)
two oil and collage on canvas
each: 193.5 x 130 cm. (76 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.) (2)
Executed in 2012; & 2012

HK\$600,000-700,000

US\$78,000-91,000

PROVENANCE

Private Collection, Asia

吳世烈

(韓國，1945年生)

無題；及 無題

簽名：藝術家簽名；OH SE YEOL (每件畫背)
油彩 拼貼 畫布 (共兩件)
2012；及 2012年作

來源

亞洲 私人收藏

910



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99



910



71





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OH SE-YEOL

(KOREA, B. 1945)

UNTITLED

signed in Korean, dated '91' (lower middle)
mixed media on canvas
80 x 130 cm. (31 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 1991

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Gallery YEH, Seoul, Korea
Acquired from the above by the present owner in 1991
Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery YEH, Oh Se-Yeol, 13-22 June 1991.

LITERATURE

Golfzon Culture Foundation, Daejeon, Korea, Oh Se-Yeol: The Layers of Memory, 2015 (illustrated, p. 128).

吳世烈

(韓國，1945年生)

無題

簽名：烈 (中下)
綜合媒材 畫布
1991年作

來源

韓國 首爾 Gallery YEH
現藏者於1991年購自上述畫廊
亞洲 私人收藏

展覽

1991年「吳世烈」 Gallery YEH 首爾 韓國

文獻

2015年《吳世烈：記憶的層次》Golfzon Culture Foundation 大田 韓國 (圖版，第128頁)



▲ Lot 219 Detail 局部

IN AND OUT OF FOCUS — JAPANESE CONTEMPORARY PHOTOGRAPHIC ART

From the post-war documentary of the 1960s to the contemporary expression of the quotidian living, the transition of Japanese photography is a journey that characterises the balance of strength and tenderness as well as the coexistence of the tangible and the intangible in the cultural aesthetic of Japan. The indescribable emotions, audacious imageries, and the artist's concern for humanity are shown in every photograph. Lot 215 - 219 showcase the sensibility to light and shadow, as well as time and memory of Japanese contemporary photographic artists.

Mika Ninagawa and Nobuyoshi Araki both focus on the beauty of the ephemeral and the impermanence of being. Mika Ninagawa's *Noir* (Lot 215) uses high saturation colours and cinematic settings to express the fleeting nature of life. The city, flowers, and women in kimono are all classic propositions in Nobuyoshi

Araki's works. His work *Suicide in Tokyo* (Lot 216) confronts the viewers with imageries of sex and death. Naoki Honjō employs the 4:5 large format camera to evoke a sense of nostalgia and three-dimensionality in *Tokyo-Station, Japan* (Lot 217). Like a diorama, it shows the throbbing pulse of the city in a concentrated dosage. Risaku Suzuki and Yosuke Takeda are both adept in capturing the splendour in nature. In Risaku Suzuki's *07,4-69* (Lot 218), Yoshino cherry in front of the wistful skies reveals the guileless beauty of the ancient city of Kumano. Rays of sunlight shower through the tree branches in Yosuke Takeda's *074418* (Lot 219). The interplay between light and shadow presents the ethereal quality of the universe. Akin to an abstract painting, the artist explores the possibility in photography through his imaginative sense of colours and expressive execution.

焦點的前與後——日本當代攝影藝術

日本攝影從六十年代的戰後歷史記錄，過渡至當代個人日常的風格展現，延展了一種剛柔並濟、虛實共存的民族審美觀。虛無的情緒、張狂的影像、當代藝術家的人文關懷在一幀幀照片上顯影，拍品編號215-219展現日本當代攝影藝術家對光影、時間與記憶的敏銳觸覺。

蜷川實花與荒木經惟均聚焦於生命的無常與曇花一現的美感，蜷川實花的《黑》(拍品編號215)以高飽和的彩度及具電影感的取景表現生命的瞬間即逝；城市、花與身穿傳統和服

的日本女性都是荒木經惟的經典命題，《於東京自殺》(拍品編號216)展現性與死亡的意象。本城直季運用4:5格式底片鏡頭，於《東京-車站 日本》(拍品編號217)呈現立體景觀效果與懷舊感，彷彿迷你模型般濃縮城市脈搏。鈴木理策與武田陽介都擅於擷取自然美景，鈴木理策的《07,4-69》(拍品編號218)仰望吉野櫻與熊野市天空，樸實地反映千年古都的美；武田陽介則在《074418》(拍品編號219)表現枝樹間斑駁的光影及宇宙的空靈感，色感與表現手法尤似抽象畫，探索攝影的可能性。



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MIKA NINAGAWA

(JAPAN, B. 1972)

NOIR

signed, dated and numbered 'Mika Ninagawa
2015 3/6' (on the label on the reverse)
C-print mounted on Plexiglas
68.6 x 103 cm. (27 x 40½ in.)
Executed in 2015
edition 3/6

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Private Collection, Asia

EXHIBITED

Hong Kong, Sotheby's Hong Kong Gallery,
Shashin! Japanese Photography Then/Now,
26 June - 10 July 2015.

蜷川實花

(日本，1972年生)

黑

簽名：Mika Ninagawa (背部標籤)
彩色照片 有機玻璃
2015年作
版數：3/6

來源

亞洲 私人收藏

展覽

2015年6月26日-7月10日「寫真！日本攝影的歷史與當下」
蘇富比藝術空間 香港



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NOBUYOSHI ARAKI

(JAPAN, B. 1940)

SUICIDE IN TOKYO

RP Direct print mounted on aluminum
126 x 100 cm. (49% x 39% in.)
Photo shot in 2002; Printing executed in 2008

HK\$65,000-85,000

US\$8,500-11,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Venice, Italy, Giardini di Castello, Suicide in Tokyo,
7 February - 10 March, 2002.
London, United Kingdom, Barbican Art Gallery, Nobuyoshi Araki: Self, Life,
Death, 6 October 2005 - 22 January 2006

LITERATURE

Phaidon Press Ltd, Nobuyoshi Araki: Self, Life, Death, Nobuyoshi Araki: Self,
Life, Death, London, United Kingdom, 2005 (another copy illustrated, p. 338)
Phaidon Press Ltd, Barbican Art Gallery, Nobuyoshi Araki: Self, Life, Death,
London, United Kingdom, 2011 (another copy illustrated, cover)
Baldini & Castoldi, Araki - Suicide in Tokyo, Venice, Italy, 2002 (another copy
illustrated, unpagged)

荒木經惟

(日本，1940年生)

於東京自殺

彩色照片 裱於鋁板
攝於2002年；印製於2008年

來源

亞洲 私人收藏

展覽

2002年2月7日—3月10日《於東京自殺》城堡花園 威尼斯 意大利
2005年10月6日—2006年1月22日《荒木經惟：自我、生與死》
Barbican畫廊 倫敦 英國

文獻

2005年《荒木經惟：自我、生與死》菲登出版社
Barbican Art 畫廊 倫敦 英國 (另一版本，圖版，第338頁)
2011年《荒木經惟：自我、生與死》菲登出版社
Barbican Art 畫廊 倫敦 英國 (另一版本，圖版，封面)
2002年《荒木經惟：於東京自殺》(展覽圖錄)
Baldini & Castoldi 威尼斯 意大利 (另一版本，圖版，無頁數)



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NAOKI HONJO

(JAPAN, B. 1978)

TOKYO-STATION JAPAN

chromogenic colour print
 image: 85.8 x 108 cm. (33¾ x 42½ in.)
 paper: 120 x 144 cm. (47¼ x 56¾ in.)
 Executed in 2004
 edition 3/5

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Aki Gallery, Taipei, Taiwan
 Acquired from the above by the present owner in 2008
 Private Collection, Asia

LITERATURE

Little More, *Small Planet: Photographs by Naoki Honjo, Tokyo, Japan, 2007* (different edition illustrated, unpagged).
 Hiroshima City Museum of Contemporary Art, *Hiroshima Trilogy: The 70th Anniversary of the Atomic Bombing Part 2 A Bird's-eye View of the World*, Hiroshima City, Japan, 2015 (different edition illustrated, p.74).

本城直季

(日本，1978年生)

東京-車站 日本

彩色 相紙
 2004年作
 版數：3/5

來源

台灣 台北 也趣畫廊
 現藏者於2008年購自上述畫廊
 亞洲 私人收藏

文獻

2007年《Small Planet: 本城直季寫真集》
 Little More 東京 日本 (圖版為不同版數，無頁數)
 2015年《廣島三部曲：原子彈核爆70周年 第2部
 世界之俯瞰圖》廣島市現代美術館 廣島市 日本
 (圖版為不同版數，第74頁)



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8

RISAKU SUZUKI

(JAPAN, B. 1963)

07,4-69

chromogenic print mounted on aluminium
120 x 155 cm. (47¼ x 61 in.)
Executed in 2007
edition 2/5

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Kumano, Japan, Kumanoshimbun, Risaku Suzuki – SAKURA, 2016

LITERATURE

Tokyo: Tokyo Metropolitan Museum of Photography and Tankosha Publishing Co., Risaku Suzuki: Kumano, Yuki, Sakura, Tokyo, Japan, 2007 (illustrated, p.87)

鈴木理策

(日本，1963年生)

07,4-69

彩色照片 裱於鋁板
2007年作
版數：2/5

來源

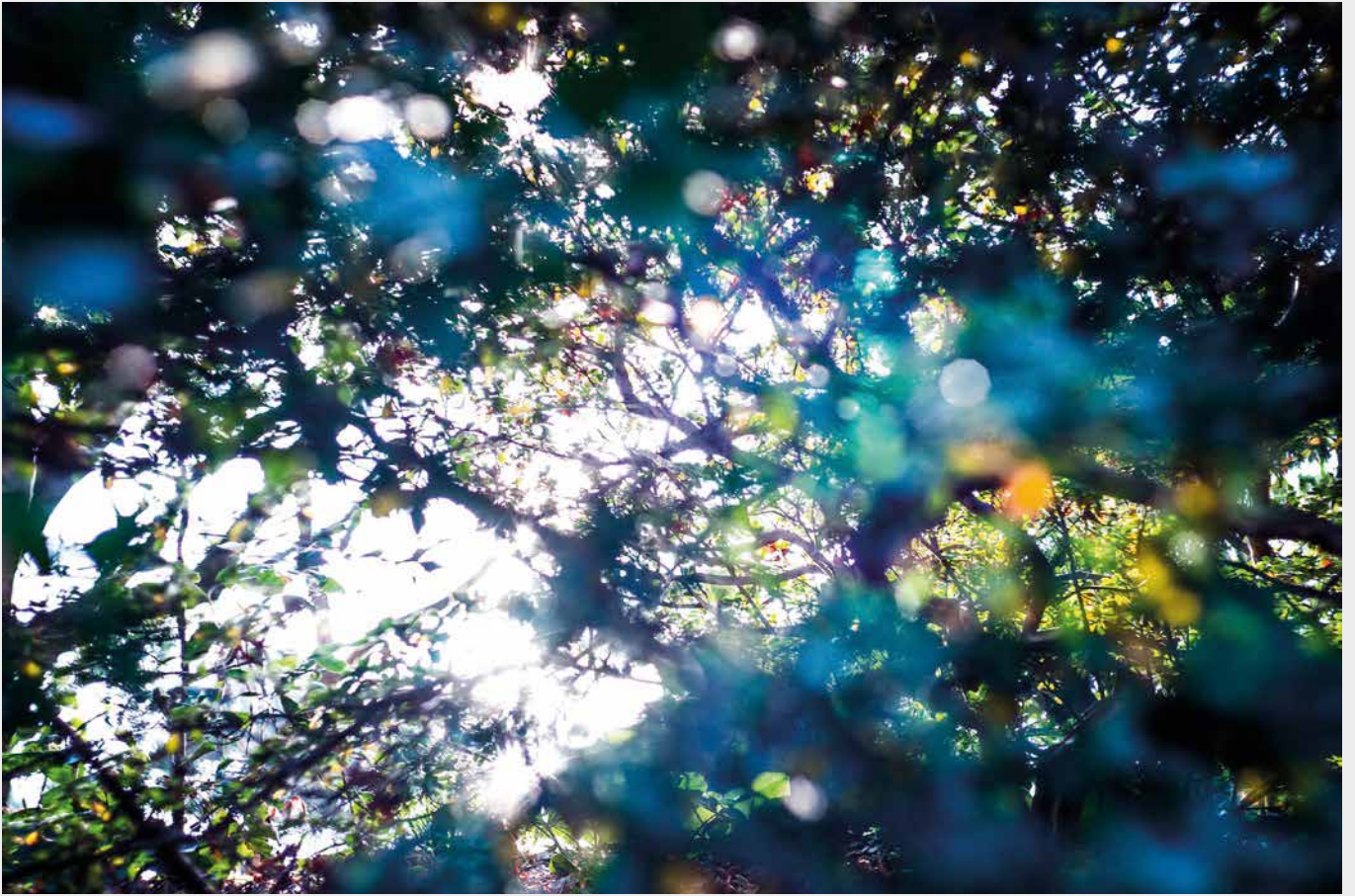
亞洲 私人收藏

展覽

2016年「鈴木理策寫真展 櫻」
熊野新聞社 熊野市 日本

文獻

2007年《鈴木理策：熊野雪櫻》淡交社 東京 日本
(圖版，第87頁)



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9

YOSUKE TAKEDA

(JAPAN, B. 1982)

074418

LightJet print
image: 100 x 150 cm. (39 $\frac{3}{8}$ x 59 in.)
paper: 120 x 170 cm. (47 $\frac{1}{4}$ x 66 $\frac{7}{8}$ in.)
Executed in 2012
edition 1/3

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Private Collection, Asia

LITERATURE

Omplata, Taka Ishii Gallery, Stay Gold – Yosuke Takeda, Japan, 2014 (illustrated, unpagged)

武田陽介

(日本，1982年生)

074418

彩色 照片
2012年作
版數：1/3

來源
亞洲 私人收藏

文獻

2014年《Stay Gold》Omplata, Taka Ishii 畫廊 日本
(圖版，無頁數)



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HAM MYUNG SU

(KOREA, B. 1966)

CITYSCAPE - AN ALLEY

signed and dated 'Ham Myung Su 10' (lower right); titled, inscribed,
signed and dated 'City Scape Oil on Canvas 145.5 cm X 112.1 cm
Ham Myung Su 01.10', titled and dated in Korean (on the reverse)
oil on canvas
145.5 x 112 cm. (57¼ x 44⅞ in.)
Painted in 2010

HK\$60,000-90,000

US\$7,800-12,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 28 November 2010, Lot 1392
Acquired from the above by the present owner
Private Collection, Asia

咸明洙

(韓國，1966年生)

市內小巷

簽名：Ham Myung Su；Ham Myung Su (畫背)
油彩 畫布
2010年作

來源

2010年11月28日 佳士得香港 編號 1392
現藏者購自上述拍賣
亞洲 私人收藏



2
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KOZO MIO

(JAPAN, 1923 - 2000)

FICTION SPACE (N)

acrylic on panel, triptych
each: 180 x 120 cm. (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.) (3)
overall: 180 x 360 cm. (70 $\frac{7}{8}$ x 141 $\frac{3}{4}$ in.)
Painted in 1972

HK\$180,000-240,000

US\$24,000-31,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Tokyo Central Museum, Mio Kozo, 1972.

LITERATURE

Kodansha, Mio Kozo: Fiction Space, Tokyo, Japan, 1981 (illustrated, plate 26, p. 67).

三尾公三

(日本，1923 -2000)

小說空間 (N)

壓克力 木板 (三聯作)
1972年作

來源

亞洲 私人收藏

展覽

1972年「三尾公三展」東京中央美術館 東京 日本

文獻

1981年《三尾公三畫集 幻想空間》講談社 東京 日本
(圖版，第26圖，第67頁)



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2

WANG LUYAN

(CHINA, B. 1956)

W GLOBAL WATCH

titled and signed in Chinese, signed and dated 'Wang Luyan 2007'
(on the reverse)

acrylic on canvas
120 x 120 cm. (47¼ x 47¼ in.)
Painted in 2007

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, Asia

王魯炎

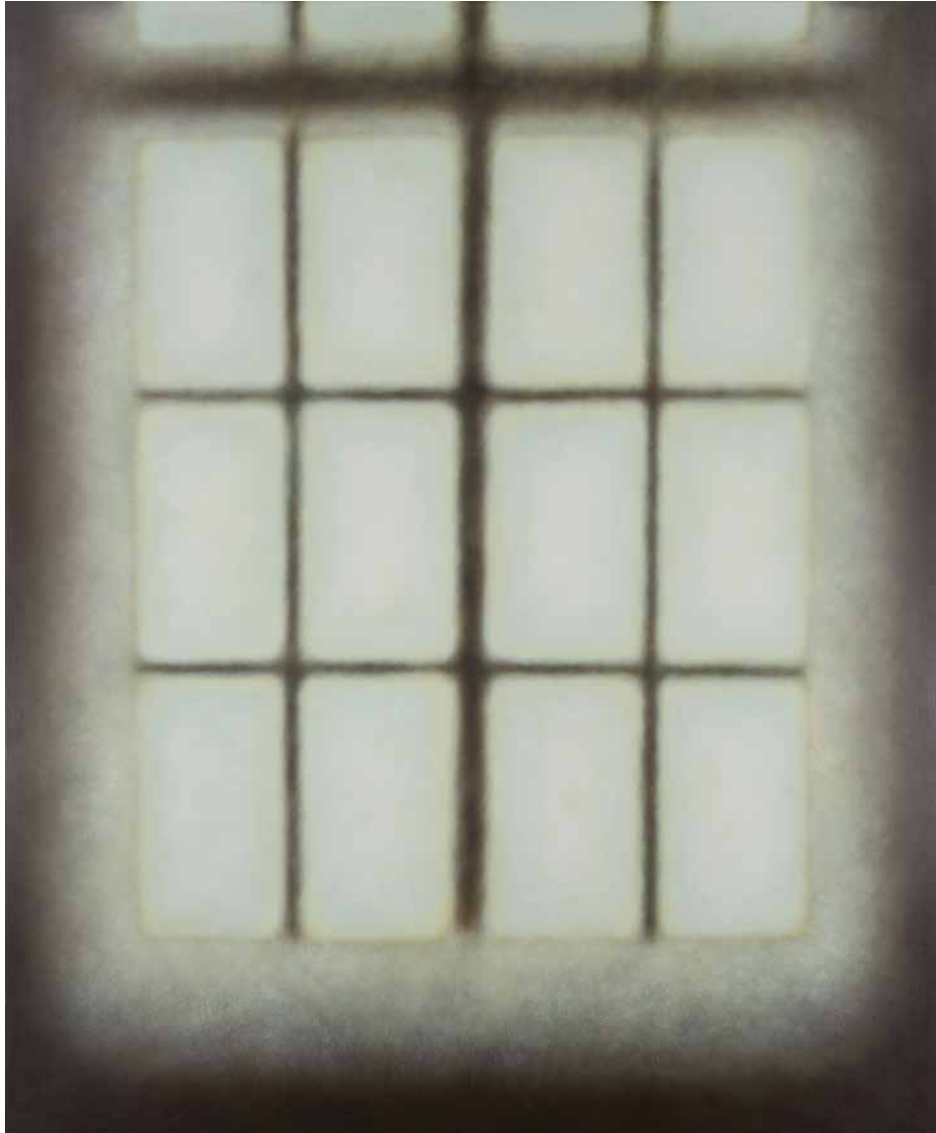
(中國，1956年生)

W國際腕錶

簽名：王魯炎；Wang Luyan (畫背)
壓克力 畫布
2007年作

來源

現藏者直接購自藝術家
亞洲 私人收藏



2
2
3

FUJIYO MATSUO

(JAPAN, B. 1968)

TOTAL LOSS ROOM

titled, dated and signed 'Total Loss Room
1997 Fujiyo Matsuo' (on the reverse)

oil on canvas

231 x 190 cm. (91 x 74 3/4 in.)

Painted in 1997

HK\$120,000-160,000

US\$16,000-21,000

PROVENANCE

Private Collection, Asia

松尾藤代

(日本，1968年生)

迷失的房間

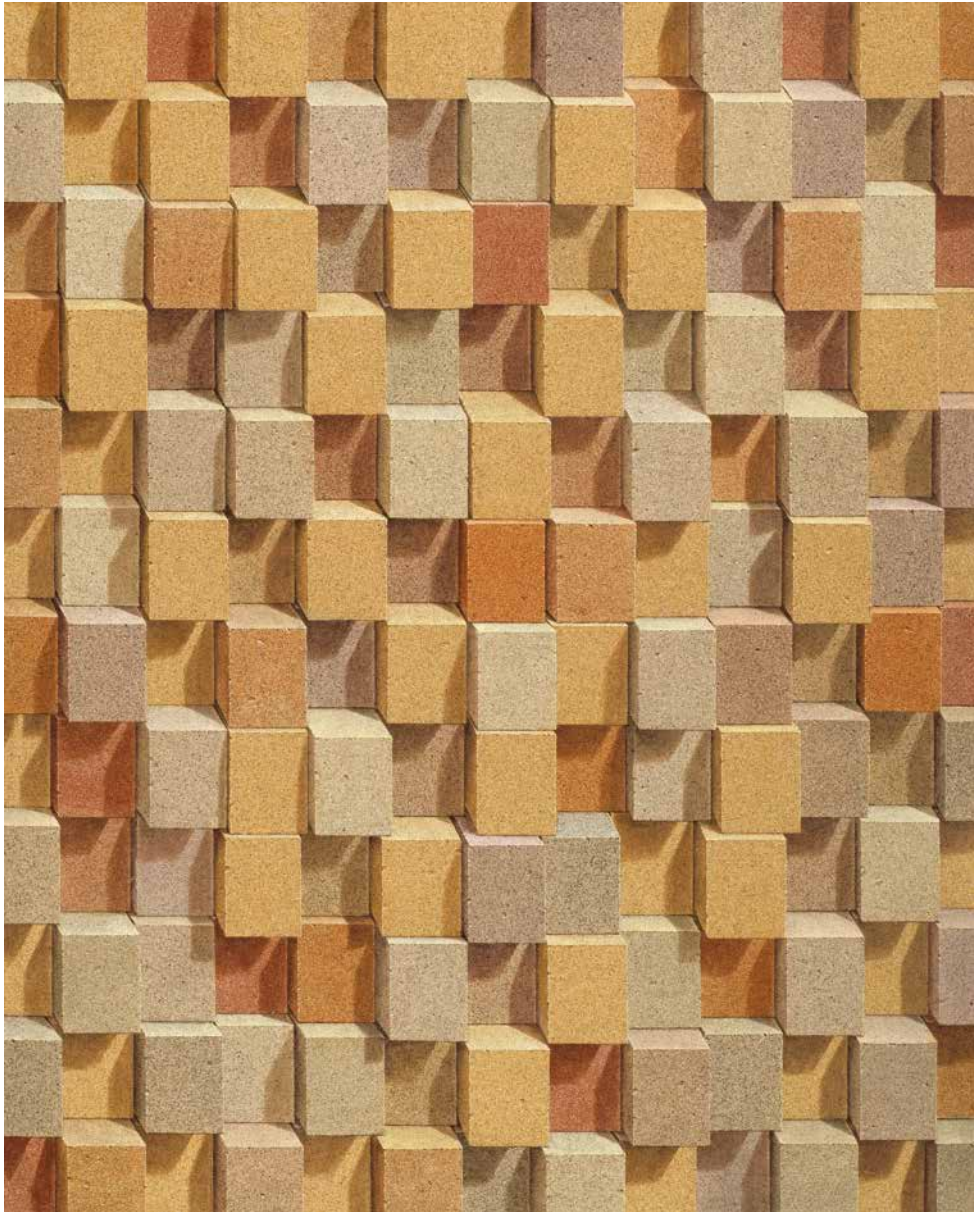
簽名：Fujiyo Matsuo (畫背)

油彩 畫布

1997年作

來源

亞洲 私人收藏



2
2
4

KIM KANG-YONG

(KOREA, B. 1950)

REALITY + IMAGE 1406-1461

signed in Korean (on the reverse)
mixed media on canvas
162 x 130 cm. (63¾ x 51⅞ in.)
Painted in 2014

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Private Collection, Asia

金康容

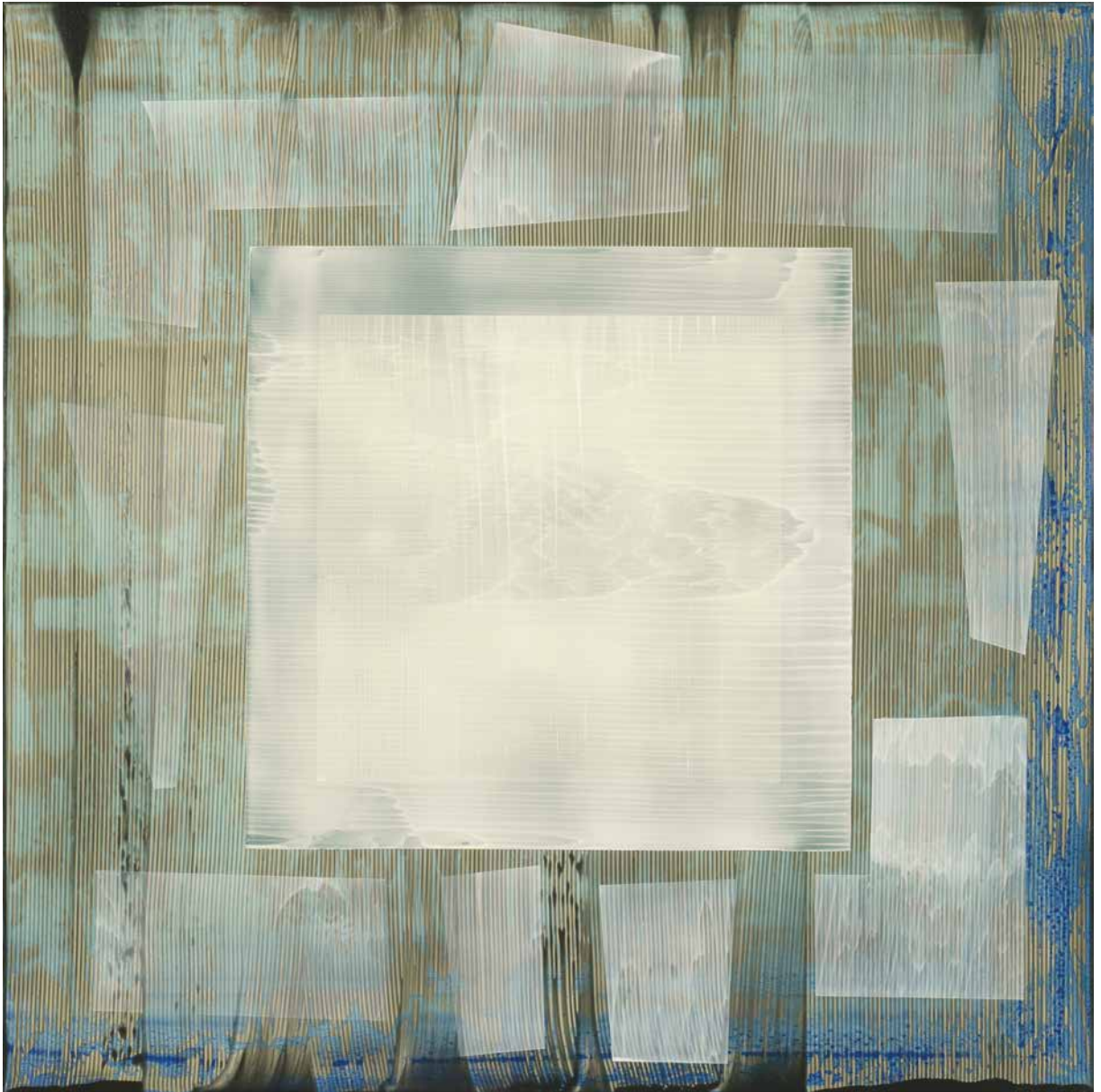
(韓國，1950年生)

現實+圖像 1460-1461

藝術家簽名 (畫背)
綜合媒材 畫布
2014年作

來源

亞洲 私人收藏



2
2
5

HIDEKI KIMURA

(JAPAN, B. 1948)

GINGER SUGAR

acrylic on canvas
80 x 80 cm. (31½ x 31½ in.)
Painted in 2000

HK\$50,000-70,000
US\$6,500-9,100

木村秀樹

(日本，1948年生)

薑糖

壓克力 畫布
2000年作

*"This series I had been exploring
the existence of flat translucent
surface into the core concept."*

- Hideki Kimura

「我一直在這個系列探索平面而半透
明表面的存在，而成為核心概念。」

——木村秀樹



2
2
6

CHUNG DOO-HWA

(KOREA, B. 1968)

SOUND

signed twice and titled in Korean, signed, titled, inscribed and dated 'chung, Doo-hwa (sound) Book on wood 70 x 70 cm 2016' (on the reverse)

book on wood
70 x 70 cm. (27½ x 27½ in.)
Executed in 2016

HK\$45,000-60,000

US\$5,900-7,800

PROVENANCE

Private Collection, Asia

鄭斗和

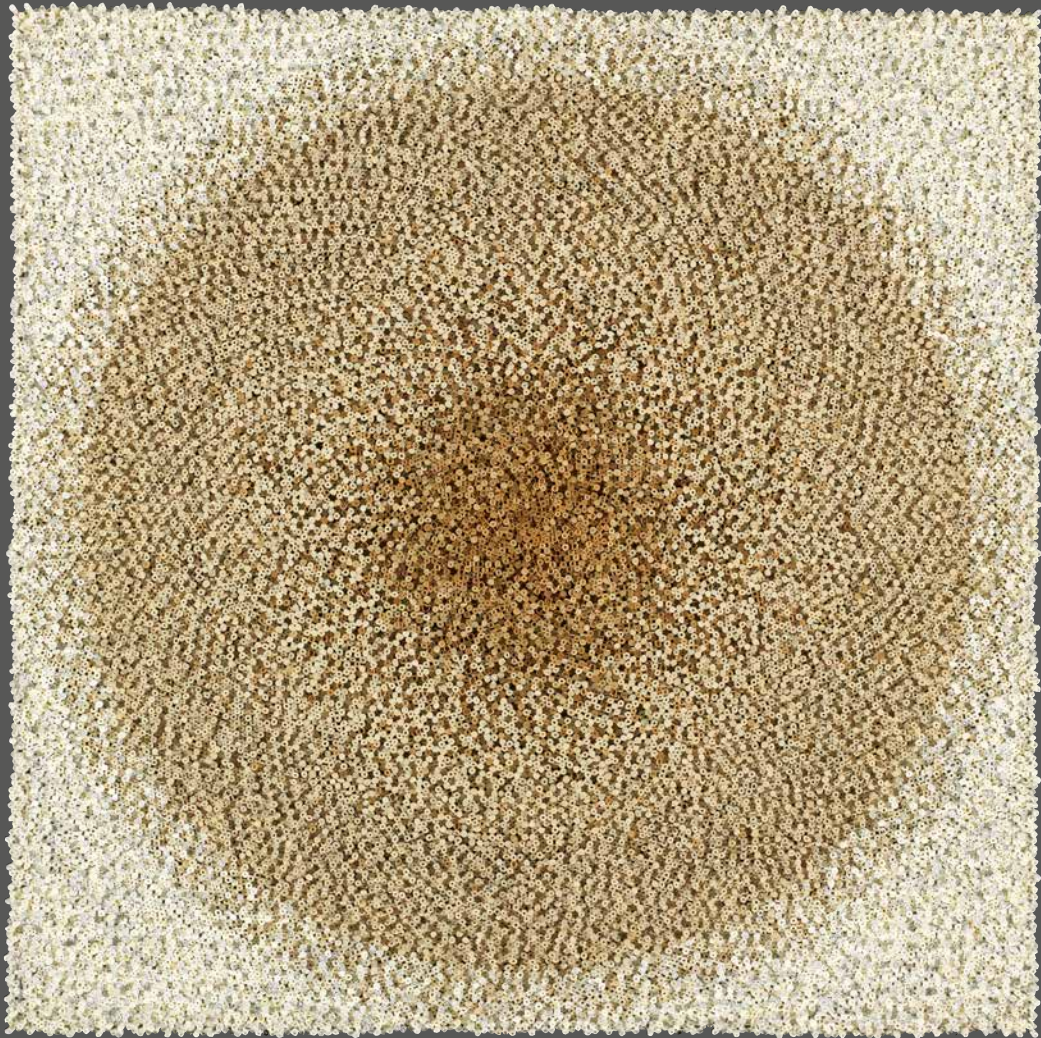
(韓國，1968年生)

聲音

簽名：藝術家簽名；chung, Doo-hwa；藝術家
簽名（畫背）
書本 木
2016年作

來源

亞洲 私人收藏



2
2
7

CHUNG DOO-HWA

(KOREA, B. 1968)

SOUND

signed twice and titled in Korean, signed, titled, inscribed and dated 'chung, Doo-hwa (sound) Book on wood 70 x 70 cm 2016' (on the reverse)
book on wood
70 x 70 cm. (27½ x 27½ in.)
Executed in 2016

HK\$45,000-60,000

US\$5,900-7,800

PROVENANCE

Private Collection, Asia

鄭斗和

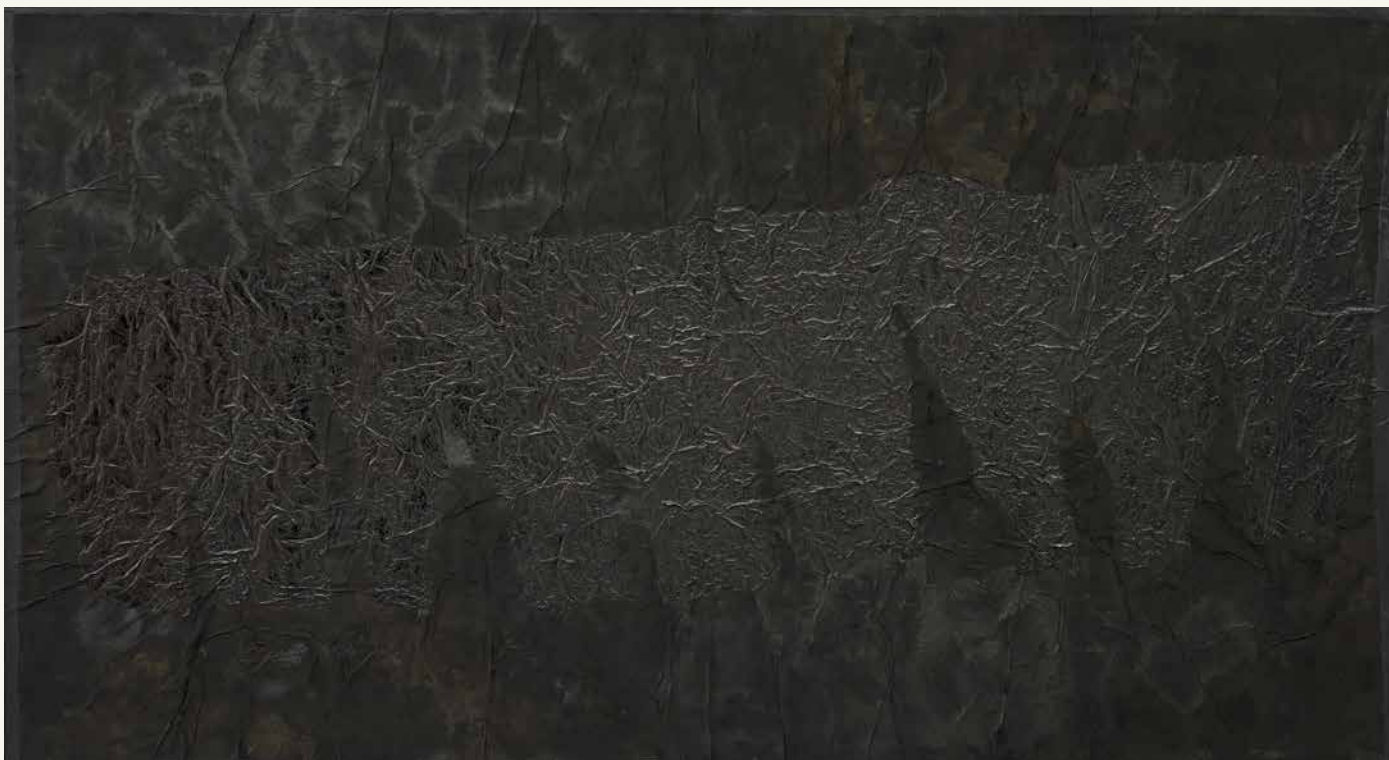
(韓國，1968年生)

聲音

簽名：藝術家簽名；chung, Doo-hwa；藝術家
簽名（畫背）
書本 木
2016年作

來源

亞洲 私人收藏



2
2
8

YANG JIECHANG

(CHINA, B. 1956)

UNTITLED (NO. 01951994)

signed and dated 'Yang Jiechang 5.1994' (lower right); signed in Chinese, signed, titled and dated 'Yang JieChang No. 01951994 5.1994' (on the reverse)
ink on paper mounted on cotton
96 x 174 cm. (37¾ x 68½ in.)
Executed in 1994

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, Canada

楊詰蒼

(中國，1956年生)

無題 (NO. 01951994)

簽名：Yang Jiechang (右下)；Yang JieChang
詰蒼 (畫背)
水墨 紙本 裱於棉布
1994年作

來源

現藏者直接購自藝術家
加拿大 私人收藏



2
2
9

CHEN LIU

(CHINA, B. 1973)

LEGEND IN BAMBOO FOREST

signed in Chinese and dated '2011' (lower right)
oil on canvas
158.5 x 109 cm. (62 $\frac{3}{8}$ x 42 $\frac{7}{8}$ in.)
Painted in 2011

HK\$80,000-120,000

US\$11,000-16,000

陳流

(中國，1973年生)

竹林傳說

簽名：陳流 (右下)
油彩 畫布
2011年作



2
3
0

CHEN LIU

(CHINA, B. 1973)

ARHATS ACROSS THE OCEAN

signed in Chinese and dated '2012' (lower right)

oil on canvas

150 x 199.5 cm. (59 x 78½ in.)

Painted in 2012

HK\$120,000-160,000

US\$16,000-21,000

陳流

(中國·1973年生)

羅漢渡海

簽名：陳流 (右下)

油彩 畫布

2012年作



2
3
1

SUN XUN

(CHINA, B. 1980)

SHOCK OF TIME

twenty-five ink on newspaper
each: 18 x 26 cm. (7 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in.) (25)
Executed in 2006

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

ShanghART Gallery, Shanghai, China
Acquired from the above by the present owner
Private Collection, USA

孫遜

(中國，1980年生)

休克時光

水墨 報紙 (共二十五件)
2006年作

來源

中國 上海 香格納畫廊
現藏者購自上述畫廊
美國 私人收藏



2
3
2

FUNG YAT-FUNG

(HONG KONG, B. 1960)

PROSPEROUS MOUNTAINS AND RUNNING RIVERS

one seal of the artist
ink and colour on golden leaf
103 x 63.5 cm. (40½ x 25 in.)
Painted in 2016

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, Asia

馮一峰

(香港，1960年生)

山豐水長

藝術家鈐印一枚
水墨設色 金箋
2016年作

來源

亞洲 私人收藏

「仁者見仁，智者見智。」

——馮一峰

FUNG YAT-FUNG

(HONG KONG, B. 1960)

SPARKLING PLUM BLOSSOMS

signed with artist's signature (lower right)

one seal of the artist

ink and colour on golden leaf

98 x 56 cm. (38 7/8 x 22 in.)

Painted in 2016

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Asia

馮一峰

(香港，1960年生)

灼爍其花

簽名：藝術家簽名 (右下)

藝術家鈐印一枚

水墨設色 紙本

2016年作

來源

亞洲私人收藏

「傲漫漫於山兮，攸介攸止，爍爍其花。
在漫山遍野之中，祇有生長於斯的祂，
芳發出冰魂玉骨般的彩華。」

——馮一峰



CHAN KWAN LOK

(HONG KONG, B. 1992)

BIBU

three seals of the artist
ink on paper
79 x 41 cm. (31½ x 16½ in.)
Painted in 2017

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Asia

陳鈞樂

(香港，1992年生)

比布

藝術家鈐印三枚
水墨 紙本
2017年作

來源

亞洲 私人收藏

"Our little dog Bibu is a member of our family. He has the simple, direct nature of a child, full of curiosity about everything, and I have attempted to explore the most mundane and ordinary things through his vision. This work began with the idea of a water bowl. It expands upward from its base until it finally becomes a vast sea in which Bibu and I travel together in our small boat. We enter his fantasy world, where mists and clouds take us into different details and scenes from life. Our boat takes us higher and higher, through fantastic scenes, until Bibu gradually turns into a naive child in an imaginative world that mingles illusion and reality."

- Chan Kwan-Lok



「小狗比布是我家的一份子，他如孩子般直接而簡單的天性，對所有事物都充滿好奇心，我試着以他的視覺來發掘平凡不過的事物。作品以飲水兜作為引子，由下而上延伸，飲水兜漸漸放大，變成一片汪洋，比布與我共同乘載着小船遊歷，進入他的幻想國度，並以雲煙貫穿不同的細節和生活片段。小船慢慢向上遊走，幻象間比布漸漸變成一個稚氣的小孩，形成一個虛實相生的想像國度。」——陳鈞樂



235

CHEUNG WAI MAN

(HONG KONG, B. 1986)

SEAFOOD CHOWDER SOUP

ink and color on paper
75 x 58 cm. (29½ x 22¾ in.)
Painted in 2017

HK\$28,000-40,000

US\$3,700-5,200

PROVENANCE

Private Collection, Asia

"Sea breeze is singing high and low, the sea otter family is sleeping in the sea of warm soup. Amid the breeze, they are supporting and leaning against each other with holding hands. Sincere blessings and satisfaction are here in the love of us." - Eunice CHEUNG Wai Man

張惠文

(香港，1986年生)

周打海鮮湯

水墨設色 紙本
2017年作

來源

亞洲私人收藏

「海風陣強陣弱，這一家三口的海獺把湯當作海洋，在海的中心睡著了。儘管外面有風，三口互相依靠，緊握對方的手，濃濃的祝福就像足料的湯，讓海獺一家得到飽足。」

——張惠文



2
3
6

CHINATSU BAN

(JAPAN, B. 1973)

UNTITLED (ORANGE WITH BUTTERFLIES)

signed in Japanese, dated '2005' (on the bottom);
& signed and dated 'Chinatsu Ban 2005' (on the bottom)
two acrylic on fiberglass and steel armature sculptures
125 x 68 x 77 cm. (49¼ x 26¾ x 30¾ in.);
& 38 x 38 x 36 cm. (15 x 15 x 14⅞ in.) (2)
Executed in 2005

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above by the present owner
Private Collection, Asia

坂千夏

(日本，1973年生)

無題（橙與蝴蝶）

簽名：藝術家簽名（底部）；
及Chinatsu Ban（底部）
壓克力 玻璃纖維 鋼枝 雕塑（共兩件）
2005年作

來源

美國 紐約 Marianne Boesky Gallery
現藏者購自上述畫廊
亞洲 私人收藏



2
3
7

TAKASHI MURAKAMI

(JAPAN, B. 1962)

*THOUGHTS ON MATISSE; FLOWERBALL: OPEN YOUR HANDS WIDE;
AWAKENING; FLOWERBALL: WANT TO HOLD YOU;
FLOWERBALL MULTICOLOR; & THE FLOWERBALL'S PAINTERLY CHALLENGE*

signed with artist's signature (lower right of each);

numbered "145/300"; numbered "69/300"; numbered "69/300"; numbered "143/300"; numbered "90/300"; & numbered "71/300"
(lower right of each)

six lithographs

each diameter: 71 cm. (28 in.) (6)

Executed in 2015; 2015; 2014; 2015; 2014; & 2014

edition 145/300; 69/300; 69/300; 143/300; 90/300; & 71/300

HK\$40,000-60,000

US\$5,200-7,800

村上隆

(日本，1962年生)

THOUGHTS ON MATISSE ; FLOWERBALL: OPEN YOUR HANDS WIDE ;
AWAKENING ; FLOWERBALL: WANT TO HOLD YOU ;
FLOWERBALL MULTICOLOR ; 及 THE FLOWERBALL' S PAINTERLY CHALLENGE

藝術家簽名 (每件 右下)

石板 版畫 (共六件)

2015 ; 2015 ; 2014 ; 2015 ; 2014 ; 及 2014年作

版數 : 145/300 ; 69/300 ; 69/300 ; 143/300 ; 90/300 ; 及 71/300



2
3
8

ZENG FANZHI

(CHINA, B. 1964)

UNTITLED (RECLINING FIGURE)

number '25/61' (lower left);
signed in Chinese, signed 'Zeng Fanzhi' (lower right)
lithograph
98 x 116.5 cm. (38 $\frac{5}{8}$ x 45 $\frac{7}{8}$ in.)
Executed in 1998
edition 25/61

HK\$20,000-50,000

US\$2,600-6,500

曾梵志

(中國，1964年生)

無題 (躺臥)

簽名：Zeng Fanzhi；曾梵志 (右下)
石板 版畫
1998年作
版數：25/61



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基辛格评球:

悲

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集

【美联社北京6月1日电】美国国务卿基辛格在访问中国期间，曾于6月1日在北京会见了中国总理周恩来。基辛格在会见的最后阶段，曾向周恩来提出了一项建议，即中美两国应就建立贸易关系的问题进行谈判。基辛格说，他相信中美两国在贸易方面的合作，将有助于两国关系的正常化。基辛格在会见的最后阶段，曾向周恩来提出了一项建议，即中美两国应就建立贸易关系的问题进行谈判。基辛格说，他相信中美两国在贸易方面的合作，将有助于两国关系的正常化。

【美联社北京6月1日电】美国国务卿基辛格在访问中国期间，曾于6月1日在北京会见了中国总理周恩来。基辛格在会见的最后阶段，曾向周恩来提出了一项建议，即中美两国应就建立贸易关系的问题进行谈判。基辛格说，他相信中美两国在贸易方面的合作，将有助于两国关系的正常化。

【美联社北京6月1日电】美国国务卿基辛格在访问中国期间，曾于6月1日在北京会见了中国总理周恩来。基辛格在会见的最后阶段，曾向周恩来提出了一项建议，即中美两国应就建立贸易关系的问题进行谈判。基辛格说，他相信中美两国在贸易方面的合作，将有助于两国关系的正常化。

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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. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues

is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

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

(a) **As authorised bidder:** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes; (iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - (ii) 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: HSBCHKHKKH

- (iii) 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. 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 Post-Sale Services Department, whose details are set out in paragraph (d) below.
- (iv) Cash
 We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
 You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

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 3-MONTH 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, publically 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 you or on your behalf or to obtain a deposit from you 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.

- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at www.christies.com/storage shall apply.
 - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 Post-Sale Services on +852 2760 1766 or email to postsaleasia@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 Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@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 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 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.

(e) Gold

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

(f) Watches

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 Ψ 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; and

(ii) We do not 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 ▲ 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 1 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等同於對**狀況**的完整描述，圖片可能不會清晰展示**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、悉悉及考慮了任何**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賣決定。**估價**可能會改變。您或任何其他人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。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

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鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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。寶石鑑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**是以寶石鑑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件。我們不能**保證**任何鐘錶的任何個別零件都是原裝。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。
- 收藏家等級的鐘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**每一隻鐘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，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。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：顯示名稱及注册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，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

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

- 作為授權競投人**：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。
- 作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。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 元的**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**低價估價**的 50% 進行競投；或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**號碼旁選用 **·** 標記。**底價**不會高於**拍賣品**的**低價估價**。

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™ (如第 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高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低價估價**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**低價估計**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™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，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 1,200,000 元之 25%；加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之 20%；加逾港幣 20,000,000 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**而產生的該等稅費。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。佳士得建議您諮詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**、**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須將其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您諮詢獨立稅務意見。

E. 保證

1. 買方保證

對於每件**拍賣品**，買方保證其：

- 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，如果買方不是**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**或其任法律上有權這麼做；
- 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人之索賠權。如果以上任何**保證**不確實，買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。業務規定的詞彙表裏有對“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**不適用於**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**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**符合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**只有通過科學鑑定方法才能鑑定出不是**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賣方，且僅在原本賣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**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。
- 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，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 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；
 - 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；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 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。
- 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**的條款退還予原本賣方，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) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 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
 - (iii) 信用卡
在符合我們的規定下，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。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售後服務部獲取，詳情列於以下 (d) 段：
 - (iv) 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）；
 - (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
抬頭請註明「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) 支付時請註明拍賣號碼、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，售後服務部（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，請聯繫售後服務部。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 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

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三個月銀行同業拆息加 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、法律費用及任何買方酬金的差額；
 - (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，不論是以前典當方式、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買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。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

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值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@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，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動植物物的**拍賣品**

由類羣總種及其他受保護野生動物物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。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（例如猛犸象牙，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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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（例如猛犸象牙，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。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口到美國，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非非洲象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 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。

(e) 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。

(f) 鐘錶

本目錄內有些錶帶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 ♡ 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,佳士得恕不承擔任何責任。

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);和
- (ii) 本公司無就任何**拍賣品**的可售品質、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買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利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佣金,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 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:

- a) **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;
- b) **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;
- c) **拍賣品**在**標題**被描述為某來源,則為該來源的作品;
- d) 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。

買方佣金: 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**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 in 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 **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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 ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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註以符號 ◊ 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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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，第三方必須全額支付成交價及買方酬金。

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，我們不會在目錄中註以符號。

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

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概

全部或部分係藝術家之創作。

*「...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」、「款」

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。

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For a complete salerooms & offices listing go to christies.com

01/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 31 May 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00 pm on 1 June 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com.

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com.

To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

倉儲與提取

提取地點與條款

所有在 2017 年 5 月 31 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2017 年 6 月 1 日下午 2 時起可以開始提取。所有在其他倉庫之提取，將只能通過提前預約方式。請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用

按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後1-30天內	免費	免費
自第31天起：管理費 每天倉儲費用	港幣700元 港幣80元	港幣350元 港幣40元
損失和損壞責任	按購買 拍賣品 的成交價的0.5%或全部倉儲費用收費（以較低者為準）	
如果在拍賣後30天內提取 拍賣品 ，無須支付上述費用。物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。

ASIAN CONTEMPORARY ART
DAY SALE

**SUNDAY 28 MAY 2017
AT 10.30AM**

Convention Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

**CODE NAME: CONTEMPORARY S17
SALE NUMBER: 13269
LOT NUMBER: 101-238**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding- interval.

HK\$1,000 to HK\$2,000 by HK\$100s
HK\$2,000 to HK\$3,000 by HK\$200s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800
(ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000 by HK\$500s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
(ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000 by HK\$5,000s
HK\$100,000 to HK\$200,000 by HK\$10,000s
HK\$200,000 to HK\$300,000 by HK\$20,000s
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
(ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 1,200,000, 20% on any amount over HK\$ 1,200,000 up to and including HK\$ 20,000,000 and 12% of the amount above HK\$ 20,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale 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 in the High Value Lot Deposit Forms.

Written Bids Form
Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile)

(Fax)

Email

Please tick if you do not want to receive your invoice by email.

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature

Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, 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:** 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 party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

亞洲當代藝術 日間拍賣

二〇一七年五月二十八日
星期日 上午十時三十分

香港灣仔港灣道1號
香港會議展覽中心會議廳
編號名稱：**當代 S17**
拍賣編號：**13269**
拍賣品編號：**101-238**

佳士得不接受包括代理人在內之第三方支付；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定買方須知）**。買方酬金費率按每件拍賣品成交價首港幣 1,200,000 元之 25%，加逾港幣 1,200,000 元以上至 20,000,000 元部份之 20%；加逾港幣 20,000,000 元以上之 12% 計算。名酒的買方酬金是按每件拍賣品成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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。
- 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**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：**+852 2760 1766**。

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高價拍賣預先登記，本人將不獲准競投高價拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，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。

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：**+852 2978 9910** 電郵：bidsasia@christies.com

客戶編號（若適用）

客戶名稱（請用正楷填寫）

地址

郵編

聯絡電話（手提電話）

傳真

電郵

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

如閣下不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「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分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的身分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，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獲得拍賣品，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。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



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 registrationsia@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\$ 150,000 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:

- | | | | |
|--------------------------------|---|--------------------------------|--|
| <input type="checkbox"/> 14714 | Finest & Rarest Wines from An Exceptional Private Collection Direct from Octavian Vaults | <input type="checkbox"/> 14338 | Fine Chinese Modern Paintings |
| <input type="checkbox"/> 14718 | Fine and Rare Wines Featuring An Outstanding Collection of A Wine Lover & A Single Owner Collection | <input type="checkbox"/> 14716 | Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 13267 | Contemporaries: Voices from East and West | <input type="checkbox"/> 15710 | Resplendent and Glorious - Ancient Temples Amidst Clouds previously from the Mei Yun Tang Collection |
| <input type="checkbox"/> 13269 | Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 15657 | Adorning the Kings - A Private Collection of Archaic Jade Ornaments |
| <input type="checkbox"/> 13268 | Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 14557 | Handbags & Accessories |
| <input type="checkbox"/> 14336 | Chinese Contemporary Art (Day Sale) | <input type="checkbox"/> 15658 | The Perfect Countenance - Fine Buddhist Works of Art |
| <input type="checkbox"/> 14337 | Chinese Contemporary Ink | <input type="checkbox"/> 14809 | The Yongzheng Emperor's Double-Dragon Amphora |
| <input type="checkbox"/> 14715 | Important Watches | <input type="checkbox"/> 14612 | The Imperial Sale |
| <input type="checkbox"/> 14337 | Fine Chinese Classical Paintings and Calligraphy | | Important 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

www.christies.com

ASIAN CONTEMPORARY ART DAY SALE

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 1,500,000 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：

<input type="checkbox"/> 14714 佳士得名釀：Octavian Vaults 直遞顯赫私人珍藏	<input type="checkbox"/> 14338 中國近現代畫
<input type="checkbox"/> 14718 佳士得名釀：呈獻名家顯赫窖藏及私人珍藏系列	<input type="checkbox"/> 14716 瑰麗珠寶及翡翠首飾
<input type="checkbox"/> 13267 融藝	<input type="checkbox"/> 15710 山嵐霧色 氣韻淋漓
<input type="checkbox"/> 亞洲二十世紀及當代藝術 (晚間拍賣)	<input type="checkbox"/> 15657 佳王以珮 - 私人收藏古玉佩飾
<input type="checkbox"/> 13269 亞洲當代藝術 (日間拍賣)	<input type="checkbox"/> 14557 典雅傳承：手袋及配飾
<input type="checkbox"/> 13268 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 15658 妙相圓明 - 佛教藝術精品
<input type="checkbox"/> 14336 中國當代水墨	<input type="checkbox"/> 14809 雍正粉青袖雙龍尊
<input type="checkbox"/> 14715 精緻名錶	<input type="checkbox"/> 14612 中國宮廷御製藝術精品
<input type="checkbox"/> 14337 中國古代畫	<input type="checkbox"/> 重要中國瓷器及工藝精品

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、買家須知、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「✓」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「✓」號。

姓名 簽署 日期



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13/04/17

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES FROM AN EXCEPTIONAL PRIVATE COLLECTION DIRECT FROM OCTAVIAN VAULTS

Sale number: 14714
FRIDAY 26 MAY
5.00 PM

FINE AND RARE WINES FEATURING AN OUTSTANDING COLLECTION OF A WINE LOVER & A SINGLE OWNER COLLECTION

Sale number: 14718
SATURDAY 27 MAY
10.00 AM

CONTEMPORARIES: VOICES FROM EAST AND WEST ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13267
SATURDAY 27 MAY
6.30 PM
Viewing: 26-27 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13269
SUNDAY 28 MAY
10.30 AM
Viewing: 26-27 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13268
SUNDAY 28 MAY
1.30 PM
Viewing: 26-27 May

CHINESE CONTEMPORARY INK

Sale number: 14336
MONDAY 29 MAY
11.00 AM
Viewing: 26-28 May

IMPORTANT WATCHES

Sale number: 14715
MONDAY 29 MAY
2.00 PM
Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14337
MONDAY 29 MAY
2.30 PM
Viewing: 26-29 May

FINE CHINESE MODERN PAINTINGS

Sale number: 14338
TUESDAY 30 MAY
10.00 AM, 2.00 PM & 4.20 PM
Viewing: 26-29 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 14716
TUESDAY 30 MAY
1.00 PM
Viewing: 26-30 May

RESPLENDENT AND GLORIOUS - ANCIENT TEMPLES AMIDST CLOUDS PREVIOUSLY FROM THE MEI YUN TANG COLLECTION

Sale number: 15710
TUESDAY 30 MAY
4.15 PM
Viewing: 26-29 May

ADORNING THE KINGS - A PRIVATE COLLECTION OF ARCHAIC JADE PENDANTS

Sale number: 15657
WEDNESDAY 31 MAY
10.30 AM
Viewing: 26-30 May

HANDBAGS & ACCESSORIES

Sale number: 14557
WEDNESDAY 31 MAY
11.00 AM
Viewing: 26-30 May

THE PERFECT COUNTENANCE - FINE BUDDHIST WORKS OF ART

Sale number: 15658
WEDNESDAY 31 MAY
11.15 AM
Viewing: 26-30 May

THE YONGZHENG EMPEROR'S DOUBLE-DRAGON AMPHORA

Sale number: 14809
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

THE IMPERIAL SALE

Sale number: 14612
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14612
WEDNESDAY 31 MAY
2.30 PM
Viewing: 26-30 May

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

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