

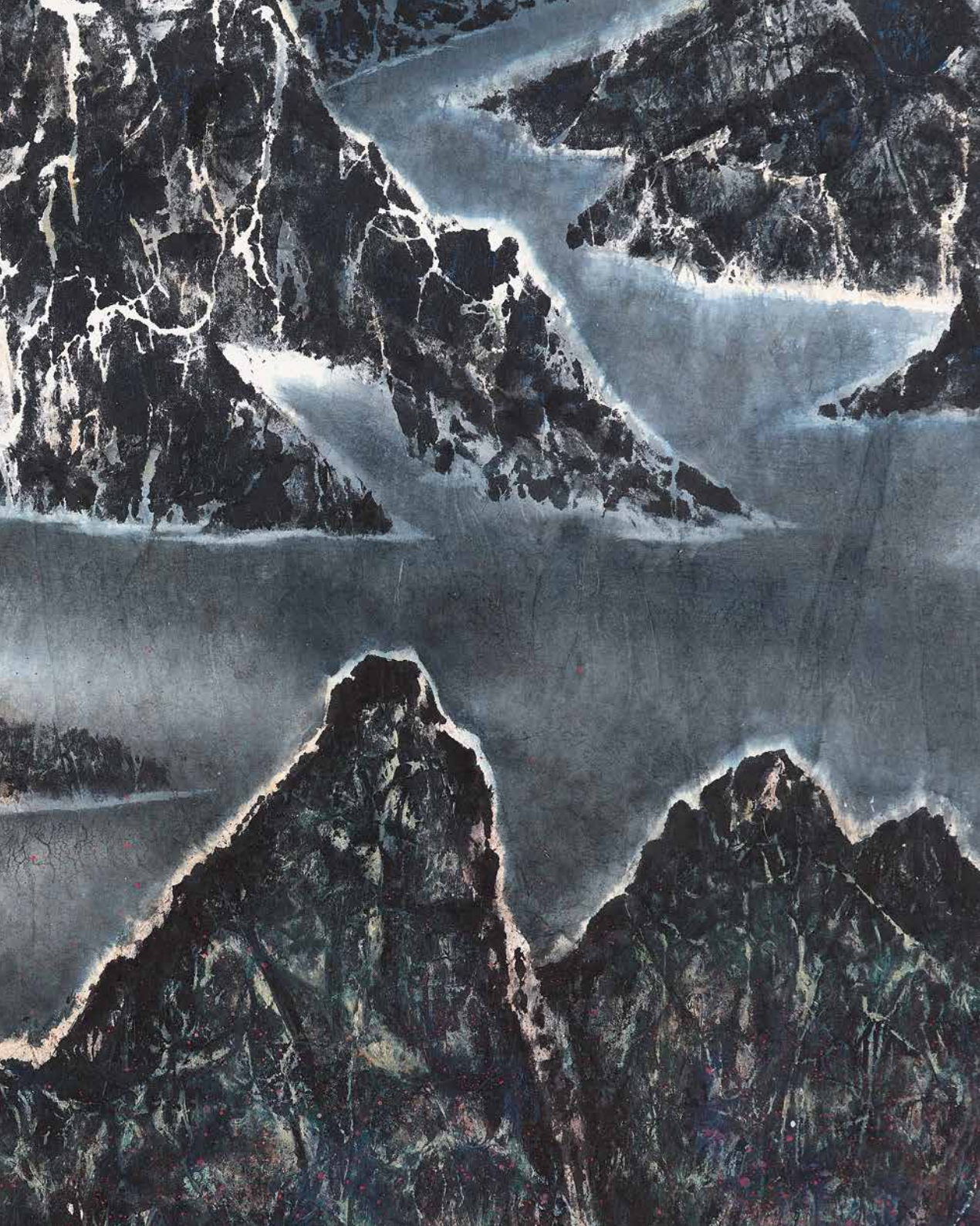


CHINESE CONTEMPORARY INK
中國當代水墨

Hong Kong, 29 May 2017 | 香港 2017年 5月 29日

CHRISTIE'S 佳士得







CHINESE CONTEMPORARY INK 中國當代水墨

MONDAY 29 MAY 2017 • 2017年5月29日 (星期一)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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POPPY-14336

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Monday 29 May · 5月29日 (星期一)

11.00am (Lots 801-873) · 上午11.00 (拍賣品編號801-873)

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

地點：香港灣仔港灣道1號香港會議展覽中心會議廳

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HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday, 26 May · 5月26日 (星期五)

10.30am – 8.00pm

Saturday – Sunday, 27 – 28 May · 5月27至28日 (星期六至日)

10.30am – 6.30pm

SELECTED VIEWING · 精選拍品預展

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Wednesday – Thursday, 3 – 4 May · 5月3至4日 (星期三至四)

10.00am – 6.00pm

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Sunday – Monday, 7 – 8 May · 5月7至8日 (星期日至一)

10.00am – 6.00pm

TAIPEI, Fubon International Convention Center

台北，富邦國際會議中心

Saturday – Sunday, 13 – 14 May · 5月13至14日 (星期六至日)

11.00am – 6.00pm

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

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Jennie Tang

HONG KONG

Ben Kong, International Specialist Head

Tel: +852 2978 9930

Jessie Or

Tel: +852 2978 9934

Carmen Shek Cerne

Tel: +852 2978 9981

Sara Mao

Tel: +852 2978 9935

Amy Cheng

Tel: +852 2978 9974

Sophia Zhou

Tel: +852 2978 9937

Yorkie Tam

Tel: +852 2978 6886

Frank Yang

Tel: +852 2978 9938

Fax: +852 2973 0087

BEIJING

Michael Xie

Vicky Liu

Tel: +86 (0) 10 8583 1766

Fax: +86 (0) 10 8572 7901

NEW YORK

Elizabeth Hammer

Jennie Tang

Tel: +1 212 636 2193

Fax: +1 212 636 4922

SAN FRANCISCO

Rodania Leong

Tel: +1 415 982 0982

Fax: +1 415 982 8982

TAIWAN

Kim Yu

Tel: +886 2 2736 3356

Fax: +886 2 2736 4856

SALE CO-ORDINATORS

Sandy Yom

Tel: +852 2978 9933

syom@christies.com

Sibley Ngai

Tel: +852 2978 9955

sngai@christies.com

Fax: +852 2973 0087

REGIONAL MANAGING DIRECTOR

Nicole Wright

Tel: +852 2978 9952

Fax: +852 2525 8157

HEAD OF SALE MANAGEMENT

Yanie Choi

Tel: +852 2978 9936

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LOTS 801-805
FORMERLY THE PROPERTY OF THE DR. K. S. LO COLLECTION
羅桂祥博士舊藏中國書畫

801
LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)
Sketch of Hong Kong - Old Shatin

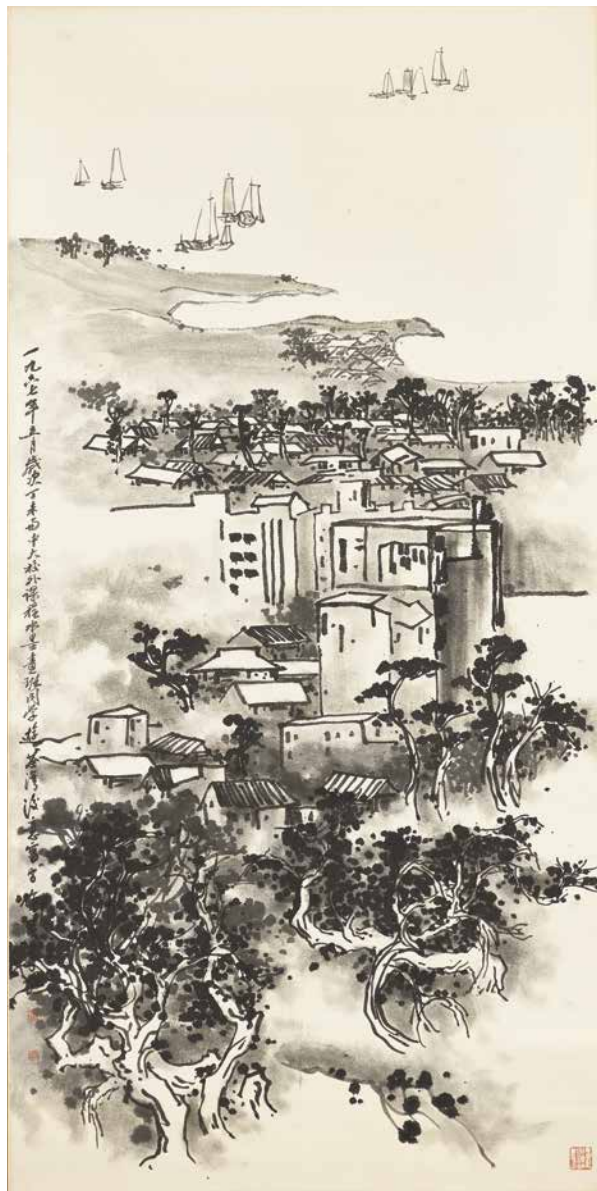
Scroll, mounted and framed
Ink and colour on paper
58 x 84 cm. (22 7/8 x 33 1/8 in.)

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

呂壽琨 (1919-1975)
香港寫生 - 沙田牛眠沙
設色 紙本 鏡框



802



803

802

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Hong Kong Observatory

Scroll, mounted and framed
Ink and colour on paper
83.5 x 29.5 cm. (32 7/8 x 11 5/8 in.)
Executed in 1954

HK\$40,000-60,000

US\$5,200-7,800

呂壽琨 (1919-1975)

九龍天文臺

設色 紙本 鏡框

1954年作

803

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Sketch of Hong Kong - Tsuen Wan

Scroll, mounted and framed
Ink on paper
120.1 x 60.2 cm. (47 1/4 x 23 3/4 in.)
Executed in 1967

HK\$70,000-90,000

US\$9,100-12,000

呂壽琨 (1919-1975)

香港寫生 - 荃灣

水墨 紙本 鏡框

1967年作

804

WUCIUS WONG
(WANG WUXIE, B. 1936)

Reposeful Thoughts 2

Scroll, mounted and framed
Ink and colour on paper
84.2 x 55 cm. (33 1/8 x 21 5/8 in.)
Executed in 1987

HK\$100,000-150,000

US\$13,000-19,000

王無邪 (1936年生)

抒懷之二

設色 紙本 鏡框

1987年作



804



805

LUIS CHAN (CHEN FUSHAN, 1905-1995)

In the Park

Scroll, mounted and framed
Ink and colour on paper
75 x 115 cm. (29 ½ x 45 ¼ in.)
Executed in 1976

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

陳福善 (1905-1995)

公園

設色 紙本 鏡框
1976年作

806

WONG HAU KWEI
(HUANG XIAOKUI, B. 1946)

Building After Building

Scroll, mounted and framed
Ink and colour on paper
138 x 69 cm. (54 3/8 x 27 1/8 in.)
Executed in 2017

HK\$80,000-120,000

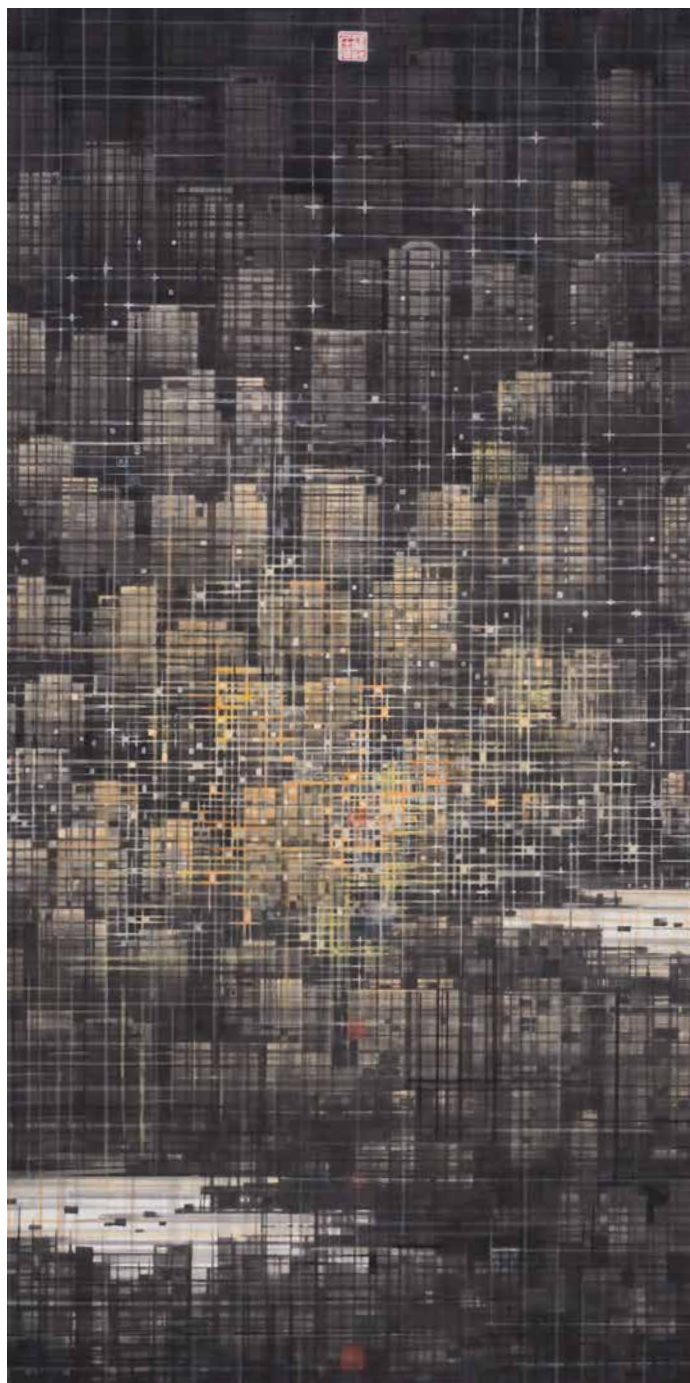
US\$11,000-16,000

黃孝達 (1946年生)

樓外樓

設色 紙本 鏡框

2017年作





807

HUNG HOI (XIONG HAI, B.1957)

Ancient Temple in the Mountains

Hanging scroll

Ink and colour on paper

179 x 96.5 cm. (70 ½ x 38 in.)

Executed in 1992

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

From the collection of Ying Po Chong

熊海 (1957 年生)

深山古寺

設色 紙本 立軸

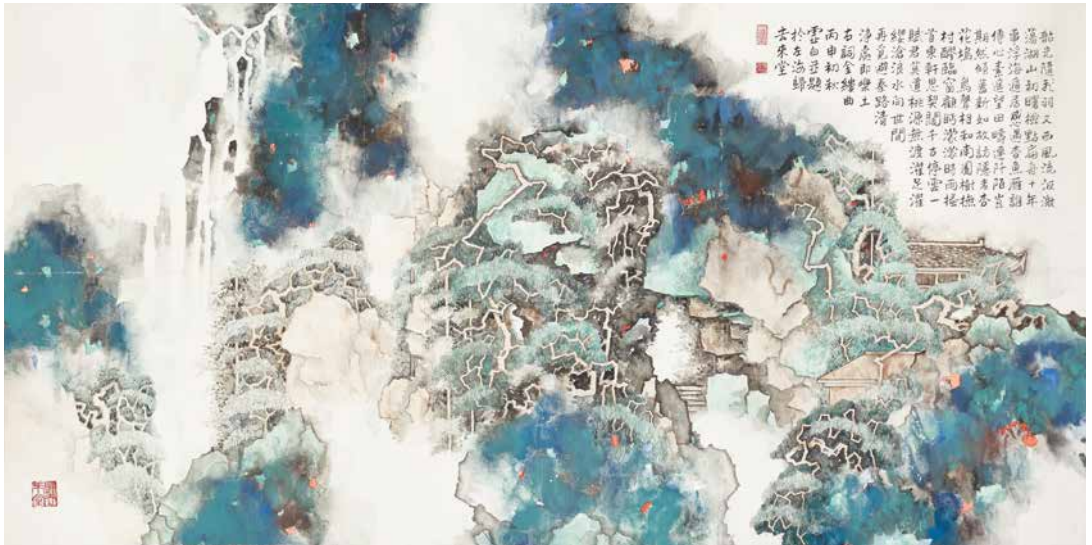
1992年作

來源

邢寶莊珍藏



808



809

808
C. C. WANG
(WANG JIQIAN, 1907-2003)

Verdant Mountains

Handscroll
 Ink and colour on paper
 29 x 123 cm. (11 1/4 x 48 3/8 in.)
 Executed in 1988

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

PROVENANCE
 From the collection of Ying Po Chong

NOTE
 Frontispiece inscribed by Zhao Shao'ang
 (1905-1998)

王己千 (1907-2003)
層巒疊翠

設色 紙本 手卷
 1988年作

來源
 邢寶莊珍藏

註
 趙少昂 (1905-1998) 題引首

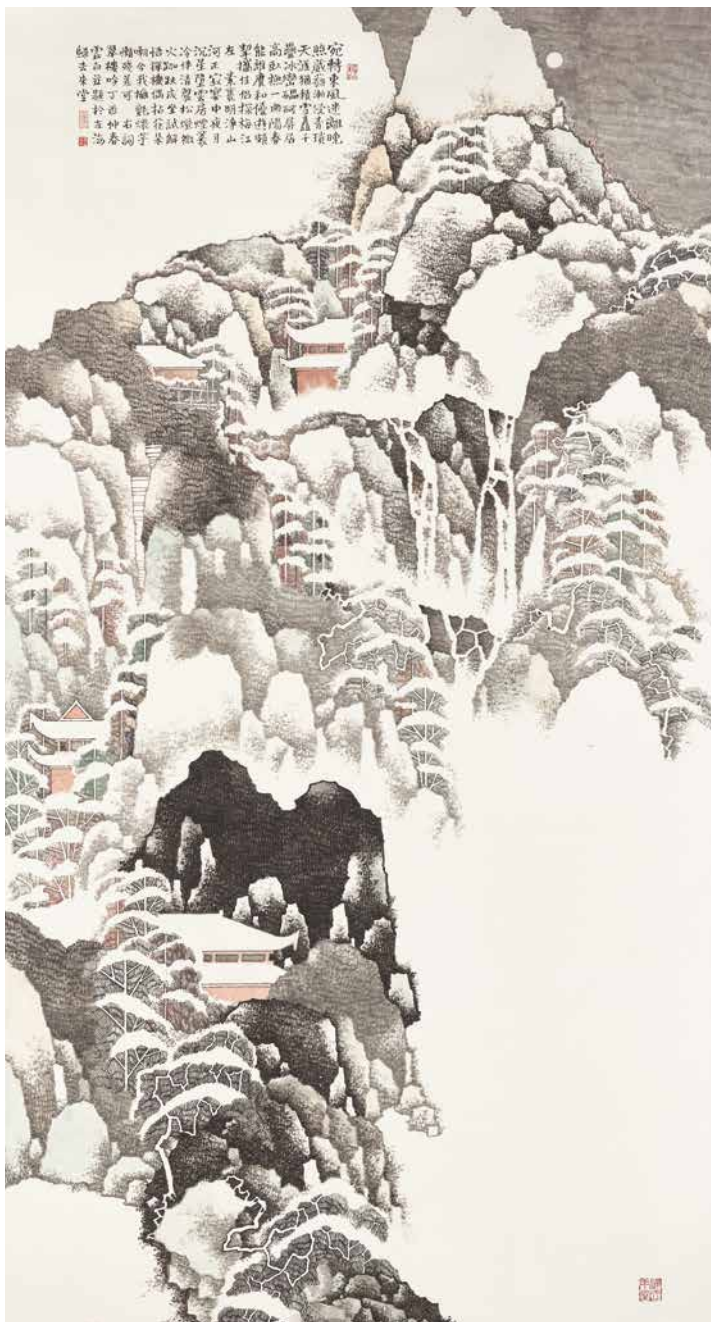
809
LI XUBAI (B. 1940)
Dawn on Mountain

Scroll, mounted and framed
 Ink and colour on paper
 66 x 132.5 cm. (26 x 52 1/8 in.)
 Executed in 2016

HK\$70,000-90,000
 US\$9,100-12,000

李虛白 (1940年生)
湖山初曙

設色 紙本 鏡框
 2016年作



810

LI XUBAI (B. 1940)

Snowy Night

Scroll, mounted and framed
Ink and colour on paper
181 x 97 cm. (71 ¼ x 38 ¼ in.)
Executed in 2017

HK\$120,000-180,000

US\$16,000-24,000

李虛白 (1940年生)

雪夜松燈

設色 紙本 鏡框

2017年作

Li Xubai is a rare example of a contemporary painter and a poet. He uses negative space to convey snow, streams, rivers, clouds, and mists, radiating a glowing light that contrasts sharply with the darker tones of mountains and vegetation. In the style of classical landscape painting, Li does not employ perspective; the mountain flows in mid-air without revealing its peak or its bottom. Li's landscapes are built by unconventional shapes, formed by jagged lines that twist and turn at abrupt angles. This exotic, geometric perception has provided a strange, almost digital sense of modernity in his work. Li's works have been exhibited widely, including at the University Museum and Art Gallery at the University of Hong Kong, Saatchi Gallery in London, and the He Xiangning Art Museum in Shenzhen.

李虛白身兼畫家、詩人，當代罕見。他在畫作中運用圖像和文字向觀者傳意。通過對比山脈和植被的光暗，觀者可注意到畫家如何於山水布局中留虛留白。這些空白處是皓雪、溪河、雲霧，神秘而超現實。李氏布局不以是否合符透視為首要考慮，其山水形狀新異，山勢突兀，多浮於半空，少見頭尾。近年李氏在作品中加入潑墨與潑彩，加強了山水所表達的情感和精力。李虛白作品曾於香港大學美術博物館、英國倫敦薩奇畫廊和深圳何香凝美術館等美術館展出。

811

FANG ZHAOLIN (1914-2006)

Prosperity

Hanging scroll

Ink and colour on paper
180 x 96 cm. (70 $\frac{7}{8}$ x 37 $\frac{3}{4}$ in.)

Executed in 1998

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Lot 754, 7 October 2006, Fine Chinese
Paintings, Sotheby's Hong Kong

方召麐 (1914-2006)

太平樂業

設色 紙本 立軸

1998年作

來源

香港蘇富比，中國書畫拍賣，2006
年10月7日，編號754



812

WESLEY TONGSON (1957-2012)

Landscape

Scroll, mounted and framed
Ink and colour on paper
96 x 179.5 cm. (37 ¾ x 70 ⅝ in.)

HK\$60,000-80,000

US\$7,800-10,000

唐家偉 (1957-2012)

山水

設色 紙本 鏡框

題識

時三十一，唐家偉。

鈐印

唐家偉

An artist mostly withdrawn from the world, Wesley Tongson found consolation and joy in the pure act of painting. *Landscape*, created when the artist was thirty-one years old (late 1980s), witnesses Tongson's exploration of the splashed ink technique, which he began to paint as early as the late 1970s while studying in Canada. With great admiration for 20th century renowned Chinese painter Zhang Daqian, Tongson's splashed ink paintings echo the loftiness of the master's work. One can easily see Tongson's skilful application of bright mineral colours and his manipulation of the semi-autonomous method to create atmospheric mountain landscape. "I believe that artistic creation requires purity, passion, and integrity," he once said, "without which no good work of art can ever be produced."

唐家偉一生醉心水墨，全心專注於創作，以藝術面對生活的種種困擾。繪畫正是他快樂的源泉，因此唐氏作品中往往散發出一股無窮的活力與生命力。《山水》落款為“時三十一”，可推斷作品作於八〇年代末期，恰為他探索潑彩潑墨技巧的重要時期。自七〇年代末起，於加拿大學畫的唐家偉便十分仰慕張大千筆下清高之氣。礦物顏料的色彩在畫面上自由地流動，極具靈性的筆勢與墨觸可見一斑。他曾說：“創作是極需要有一個純真的性格，真誠也是十分重要的。作品流露出來自心靈的啟發，那是感情和創作混為一體。”









Irene Chou was a graduate of the legendary, now closed, St. John's University in Shanghai. Her paintings made a breakthrough in the early 1980s from a traditional style to one that was modern in its bold, expressive dynamism and colours, and yet was firmly based in ancient Chinese practice of Taoism and Buddhist beliefs.

Her style changed in the early 1980s after becoming a student, together with the collector, of a Chinese qigong master Hsu I-fan, initially with the sole intention of improving her less than ideal health. After about a year of meditative practice, Chou began to feel moved by an energy she had not known but could not verbalise. She started to paint to express the energy she was feeling. Within the seemingly chaotic abstraction was a coherent reference to an energy that in many of her later paintings resembled a spinning galactic force field. One could "see" what is within the mysterious spaces in her canvas that resembled a black hole in space that was in fact packed with tremendous energy, like the well-known saying in *Tao De Jing* by Lao Tsu, the founder of Taoism: "What can be named is not the truth...By not seeking, one perceives clarity."

Chou's practice also brought her closer to a fundamental Buddhist tenet: compassion. She often talked about a spontaneous feeling for other's pains after her daily qigong practice. Previously compassion for others was an abstract idea she held dear. Now, she felt its strength that also helped her overcome her depression from the death of her husband, a depression from which she did not believe she could escape. Pain she realised was common among people. Her pain in losing her husband was not more painful than many others had experienced. The compassion and the unleashed energy gave her an artistic freedom she had not had before. Her strokes became stronger, "wilder" and bolder; the colours more brilliant. The paintings show that clearly.

In the language of Chinese calligraphy, she moved from correct penmanship to the "running" style of writing that resembled abstract painting. She had mastered the rules and then she knew how to go beyond the rules. Her paintings became not just a stylistic statement but an expression of an inner personal energy she could not name. These paintings project a force that would hit the viewer like a cosmic hurricane. Irene Chou was more than an abstract expressionist painter. Her paintings project some of the most cherished ancient Chinese wisdoms.

周綠雲，生於上海，畢業於知名學府聖約翰大學。從八〇年代早期起，作品風格上取得了極具突破性的轉變，創作出極賦現代感的作品，生機勃勃，用色鮮艷大膽，得益於對中國古代道教與佛教信仰的實踐。

八〇年代初期，周綠雲開始跟隨道家大師許一帆修煉氣功以改善健康，同為上海人的藏家，亦因跟隨許一帆大師學習氣功，而與周綠雲結為知己。經過一年的修煉與冥想，她感受到一股前所未見又不能解釋的能量。其後，藝術家開始在畫作中表達這種非比尋常的感受。在看似毫無章法的抽象元素中，藝術家對這種能量的表達氣吐虹霓，令觀者可以從畫中感受到浩瀚無際的宇宙，以及微妙玄通、如黑洞一般的能量。這份極具爆炸性的表達，正如老子《道德經》“道可道，非常道”和“濁以靜之徐清”的哲理。

藝術家修煉內省沉思的經歷，令她從偏見中解脫出來，佛教慈悲為懷的思想，亦啟發藝術家去追尋心靈的平衡。每天練習氣功後，周綠雲常談道她對他人的痛苦的感同身受，同情心的概念在她心中亦逐漸從抽象變得實在。這份感受逐漸走出因丈夫離世而引發的憂鬱情緒與陰影。她明白到痛苦在人生中是常見的，而丈夫離世的痛苦跟他人感受的痛苦相比，亦是相約的。這種同情心及釋放的玄妙能量賦予藝術家前所未有的創作自由：她的筆觸變得更加自由和大膽，顏色更豐富鮮豔，在這系列的作品（編號 813 和 814）中表現得淋漓盡致。

在中國書法的藝術語彙中，周綠雲從循規蹈矩的筆法轉化成抽象畫般的行書。她勇於超越繪畫的規則，作品不僅是個人風格的表現，更完全表達她無法陳述的內在個人能量，悠然自在地表達自己的靈魂。周綠雲不僅是抽象表現主義的藝術家，觀者更能從她作品中禪悟出一些中國古代歷久彌新的智慧。



LOTS 813-814
PROPERTY FROM AN AMERICAN
COLLECTION
美國私人收藏

813
IRENE CHOU
(ZHOU LÜYUN, 1924-2011)

Untitled

Hanging scroll
Ink and colour on paper
179 x 97 cm. (70 ½ x 38 ¼ in.)
Executed in 1990

HK\$300,000-400,000
US\$39,000-52,000

周綠雲 (1924-2011)
無題

設色 紙本 立軸
1990年作



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814

IRENE CHOU

(ZHOU LÜYUN, 1924-2011)

Abstract

Album of seven leaves

Ink and colour on paper

Five leaves measure approx. 18.5 x 21.2 cm.

(7 ¼ x 8 ¾ in.)

Two leaves measure 16 x 19 cm. (6 ¼ x 7 ½ in.)

Executed in 1992

HK\$150,000-200,000

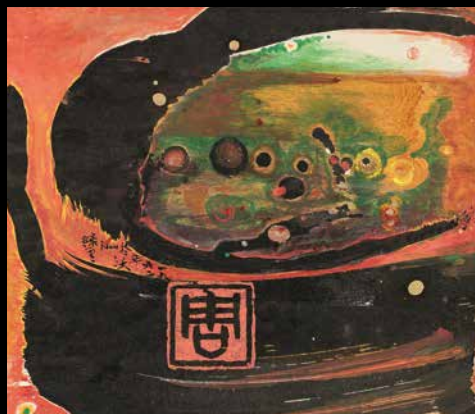
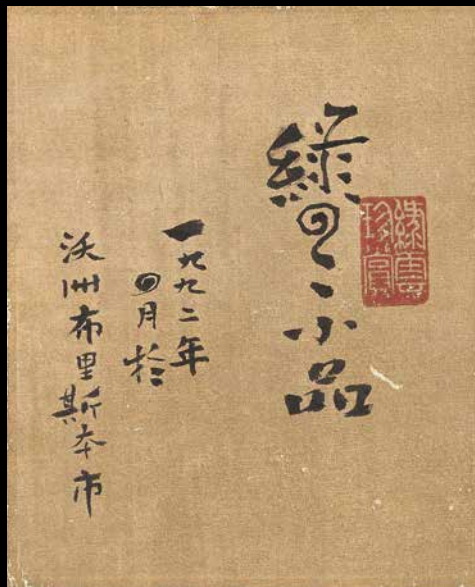
US\$20,000-26,000

周線雲 (1924-2011)

抽象

設色 紙本 冊頁七開

1992年作





815

LUI SHOU KWAN (LŪ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed
Ink and colour on paper
148 x 86.5 cm. (58 ¼ x 34 in.)
Executed in 1970

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from the artist, thence by descent
From the collection of the artist's daughter,
the Lui Chin Ling Collection

呂壽琨 (1919-1975)

禪

設色 紙本 鏡框
1970年作

題識

七〇年初畫禪，呂壽琨。

鈐印

呂、壽琨之印、自誠明

藏印

梅倩萍藏、呂展靈印

來源

直接得自藝術家，由家族傳承
藝術家女兒呂展靈收藏

Executed in 1970, *Zen* was created in the last decade of the artist's life, when his abstract style was continuing to evolve. *Zen* is an exemplary example of Lui's wet style, where he sprinkled water drops and diluted ink and colour on the surface of the painting in an unrestrained manner. Lui's abstract Zen paintings always represent a universal theme – the lotus, which symbolises eternity, purity and Buddhahood. His wet style painting is complex, transparent and fervently energetic; it expresses the artist's emotion at its most complex. With diluted ink applied in various types of brushstrokes, the red lotus petals and their reflection scattered in the horizon and unite the lotus, its leaves, and the lotus pond into one expression, which welcomes viewers to meditate upon Lui's lifelong pursuit of Zen.

《禪》作於一九七〇年，當時呂壽琨的抽象風格處於不斷演變的階段。在呂氏生命最後十年創作的禪畫系列中，此幅尤其為濕筆作品的代表作。畫面上筆墨流動、透明、極具活力，皆因畫家自由地將水灑於紙上，以稀釋墨汁、顏色，展現獨特的質感。雖然禪畫有不同的面目，但總是以蓮花為主題，象征佛家永恆、純潔與佛性。呂壽琨的濕筆作品筆觸雄渾有力，具有極強的表現力，將藝術家的內心世界表現得淋漓盡致。畫筆蘸水、墨後，以不同的筆觸落於紙上，紅色的蓮花花瓣、水中的倒影與荷塘在墨氣的融合下貫通為一體，讓觀者深思呂壽琨終身追求的禪意。



816

HE BAILI (PAKLEE HO, B. 1945)

Dawning of Hope No. 23

Scroll, mounted and framed

Ink and colour on paper

69.5 x 71 cm. (27 $\frac{3}{8}$ x 28 in.)

HK\$350,000-450,000

US\$46,000-58,000

何百里 (1945年生)

曦望23

設色 紙本 鏡框

In *Dawning of Hope* series, He Baili depicts landscape cast with rays of morning light captured in broad, lyrical brushstrokes. For the artist, the emerging sunrise symbolises renewal and hope. Born in Guangzhou, He Baili became a student of the Lingnan School of Painting. After immigrating to Canada in 1984, he became inspired by painting in the romantic and impressionist modes, which he blended with that of the Song and Yuan dynasty landscape painting. Refining the splashed ink and the broken ink techniques, he has arrived at a unique style of landscape painting that breaks with the constraints of time and conventions of applying ink and colour.

何百里的《曦望》系列描繪雄渾壯闊日出之景。曦望，既代表日出晨曦之景；對藝術家而言，亦有希望之意，意境深遠。何氏生於廣州，旋即遷居香港，其後學習嶺南畫派。一九八四年移居北美洲後，受浪漫主義及印象派繪畫啟發，融匯宋元山水傳統技法，揉合潑墨、破墨、潑彩等技法，營造出墨彩靈動的獨特寫意山水風格。

The harbour is calm and tranquil, reflecting the first ray of sunlight.
Morning is the best time of the day, as it signals the dawning of hope.
- He Baili



風平浪靜，映照曦望曙光，
一日之計始於晨，又是一天新希望。
- 何百里

817

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

Bluish Moon Rising from Five Flower Pond

Scroll, mounted and framed

Ink and colour on paper

86.3 x 73.8 cm. (34 x 29 in.)

Executed in 2013

HK\$400,000-800,000

US\$52,000-100,000

PROVENANCE

Private Collection, Hong Kong

劉國松 (1932年生)

翠綠的月亮升自五花海

設色 紙本 鏡框

2013年作

來源

香港私人收藏



818

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

New Scenery of Kuimen

Hanging scroll

Ink and colour on paper

75 x 118.5 cm. (29 ½ x 46 ¾ in.)

Executed in 2005

HK\$800,000-1,500,000

US\$110,000-190,000

PROVENANCE

Private Collection, Taiwan

劉國松 (1932年生)

夔門新貌

設色 紙本 立軸

2005年作

來源

台灣私人收藏

Combining Liu Kuo-sung's innovative technique and imagination, *New Scenery of Kuimen* is the artist's novel interpretation of this natural wonder in China. Located in Chongqing, Kuimen is the entrance to Qutang Gorge, with narrow canyons nestled among ridges of high mountains. Qutang is the first and the shortest of the three Yangtze gorges and is often considered the most spectacular of the three. Kuimen is also known for a white washed cliff, the Chalk Wall, which hangs on the southern bank of the Yangtze River.

Liu combines his technical mastery and an experimental use of materials to conjure the landscape of Qutang Gorge. The creative process, pioneered by Liu, involves the artist peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Through repeated painting, creasing and peeling of both sides of the paper, Liu creates atmospheric mountainscapes, their topography shown through webs of white lines set against a dark, expansive backdrop of the horizon.

Although this series of work primarily features the artist's impressions of the Tibetan snowy mountains, Liu Kuo-sung has used the same technique to portray the scene at Kuimen, particularly applying his signature "white line" to accentuate the white-washed Chalk Wall. The use of green colour and small bright red spots that Liu uses to portray the mountains opposite manifest fully the richness of colour and liveliness of the Three Gorges.



劉國松喜用饒富創意的筆法及無窮想象展現神奇瑰麗的自然景色。《夔門新貌》中描繪的夔門位於重慶，為瞿塘峽的西端入口。瞿塘峽是長江三峽中最短的一段峽谷，但因河道狹窄，兩岸山峰似拔地而起，懸崖峭壁如刀削而成，景觀最為雄偉壯麗；南岸亦有如白洗的山崖，名為分壁牆。



通過結合熟練的技法及帶實驗性的材料，劉國松畫中展現了宏偉的瞿塘峽風光。劉氏早在八〇年代開創嶄新的“抽筋剝皮皴”技法，在特製粗厚的紙上撕下紙筋，以白線勾勒山峽的脈絡與肌理。通過畫家在紙的兩面反覆繪畫、弄縐和剝皮，劉氏營造環境中廣闊無垠的氛圍。劉國松所描畫的峽谷在一片交織的白線下展現，與背後

廣闊而低沉的天空形成強烈的對比。西藏雪山風景是劉國松情有獨鍾的題材，而在《夔門新貌》中他亦駕馭同樣別具匠心的技法，用抽筋剝皮法所得的白線將夔門南岸分壁牆的氣勢表現得淋漓盡致。畫面中山脈以碧綠的顏色，佐以鮮艷的點點紅花點綴，去表現芳草碧連天的景色，美不勝收。



The background of the image is a highly detailed, abstract black and white pattern. It features a complex, organic texture that resembles marbled paper or a microscopic view of a material. The pattern is composed of various shades of gray, from deep blacks to bright whites, creating a sense of depth and movement. There are numerous small, circular motifs scattered throughout, some of which appear to be cross-sections of cells or small, rounded structures. The overall effect is one of intricate, naturalistic complexity.

黑白之間
BETWEEN BLACK
AND WHITE



819

LAMPO LEONG (LIANG LANBO, B. 1961)

Emanation XIX

Scroll, mounted and framed
Ink on paper
152 x 84 cm. (59 7/8 x 33 1/8 in.)
Executed in 2016

HK\$40,000-60,000

US\$5,200-7,800

LITERATURE

Lampo Leong: Inkscape, Artists in Taiwan,
2016, p. 15

梁藍波 (1961年生)

圓融 XIX

水墨 紙本 鏡框
2016年作

出版

《梁藍波：墨象》，台灣藝術家，2016年，
第15頁

Lampo Leong's *Emanation* series incorporates geometric structure with the classical ink brushwork to attain a postmodern sensibility. With water and ink colliding and intertwining, an array of ink splashes marches in directional movements, forming a central element that is both like a planet orbiting in space, and a surge of light emanating from within. These familiar yet abstract images reveal the vitality in nature and the enigmatic process of creation in the universe. Reflecting a reverence for both the spirit of Daoism and the sublime, as well as a wonder at a universe exposed through science, Leong's painting celebrates the dynamic energies that give birth to new life, new planets, and new stars.

梁藍波的《圓融》系列借助西方現代藝術的抽象幾何構架去強化作品的視覺衝擊力，延展傳統水墨的詞彙，推進水墨藝術向抽象性和後現代性的演化。畫面的中心結構形若運行於太空的星雲，又如同噴薄而出的光能；透過水和墨的不斷穿梭揮灑、碰撞交織，充滿爆發力的筆觸營造出強盛的生命張力以及氤氳渾沌、博大輝煌的宇宙氛圍。畫面深邃神秘，讓觀者感受到大自然驚心動魄的力量，體味到宇宙生命的躁動，並在解讀這些迷幻空間的同時獲取一種顧念永恆、跨越時空的人生體驗。老、莊哲學渾博、磅礴昂揚的精神氣概，以及剛柔相濟、主客交融的浩瀚境界躍然紙上。

820

TAI XIANGZHOU (B. 1968)

Mountains and Streams

Scroll, mounted and framed

Ink on silk

84.5 x 44.5 cm. (33 ¼ x 17 ½ in.)

Executed in 2012

HK\$150,000-250,000

US\$20,000-32,000

泰祥洲 (1968年生)

溪山圖

水墨 絹本 鏡框

2012年作

Travellers among Mountains and Streams by Northern Song painter Fan Kuan is one of the most influential works in the history of Chinese painting. Tai Xiangzhou's *Mountains and Streams* is not a strict imitation of the historical piece but his direct observation from the mountains in Zhaojin, Shaanxi province, the landscape which the monumental work by Fan Kuan depicts. Born in Yinchuan in 1968, Tai Xiangzhou is a scholar as well as a painter. He studied under calligrapher Hu Gongshi and scholar Feng Qiyong, later acquired his doctorate degree from Tsinghua University. Tai strives to reconstruct the model configuration of early Chinese landscape paintings and has conducted ample research on the origin and evolution of landscape compositions from ancient times. Tai's works have been exhibited in many important museums and galleries in the United States, and collected by institutions such as Harvard University, Yale University, and Princeton University.

范寬《溪山行旅圖》為中國美術史上影響至深的偉大作品，歷代藝術家臨習致敬，綿延不斷。范寬逝後不到百年，北宋人即以其為“百代標程”之里程碑。泰祥洲的《溪山圖》，並非臨摹仿撫，因襲舊圖，而是身臨銅川照金，對秦隴峰巒的實景體驗，他在材料與技法上移身於古，於生絹上層層積染出堅凝山體，老樹挺生，筆拙墨重，畫幅雖小卻仍顯得雄強渾厚。泰祥洲，學者、書畫家，一九六八年生於銀川。幼隨胡公石學書，後問學於馮其庸門下，其後獲清華大學博士學位。他長期致力於重構中國早期山水的理想範式，對山水圖像源起與演變的研究得到學界關注。泰氏作品曾於美國多個重要博物館展出，作品被哈佛、耶魯、普林斯頓等學府收藏。





821

LIGENG (B. 1950)

Symphony by Mahler

A set of two scrolls, mounted and framed

Ink on paper

Each scroll measures 34 x 33 cm.
(13 3/8 x 13 in.)

HK\$40,000-60,000

US\$5,200-7,800

李庚 (1950年生)

馬勒大地之歌系列

水墨 紙本 鏡框兩幅





822

GAO XINGJIAN (B. 1940)

Enlightenment

Scroll, mounted and framed

Ink on paper

99.5 x 124 cm. (39 1/8 x 48 7/8 in.)

Executed in 2007

PROVENANCE

Asia Art Center, Taipei

LITERATURE

Light & Shadow: Gao Xingjian, Asia Art Center, Taipei, 2010, p. 108

HK\$240,000-320,000

US\$31,000-41,000

高行健 (1940年生)

悟

水墨 紙本 鏡框

2007年作

來源

亞洲藝術中心，台北

出版

《光與影：高行健》，亞洲藝術中心，台北，2010年，第108頁

823

ZHENG CHONGBIN (B. 1961)

Three Zones

Scroll, mounted and framed
Ink and acrylic on paper
140 x 114.5 cm. (55 ½ x 45 ½ in.)
Executed in 2013

HK\$240,000-360,000

US\$32,000-47,000

鄭重賓 (1961年生)

三重空間

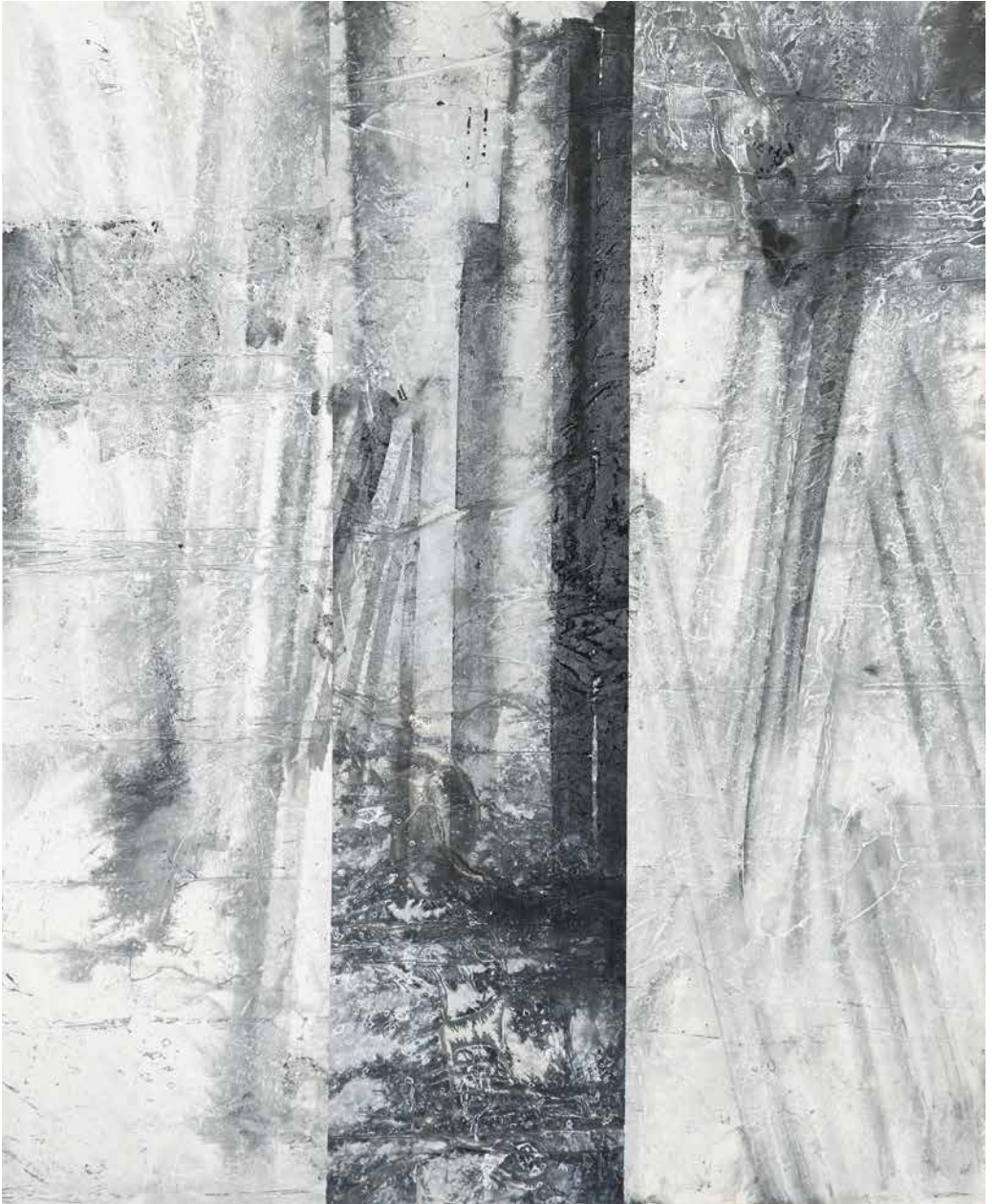
水墨 丙烯 紙本 鏡框
2013年作

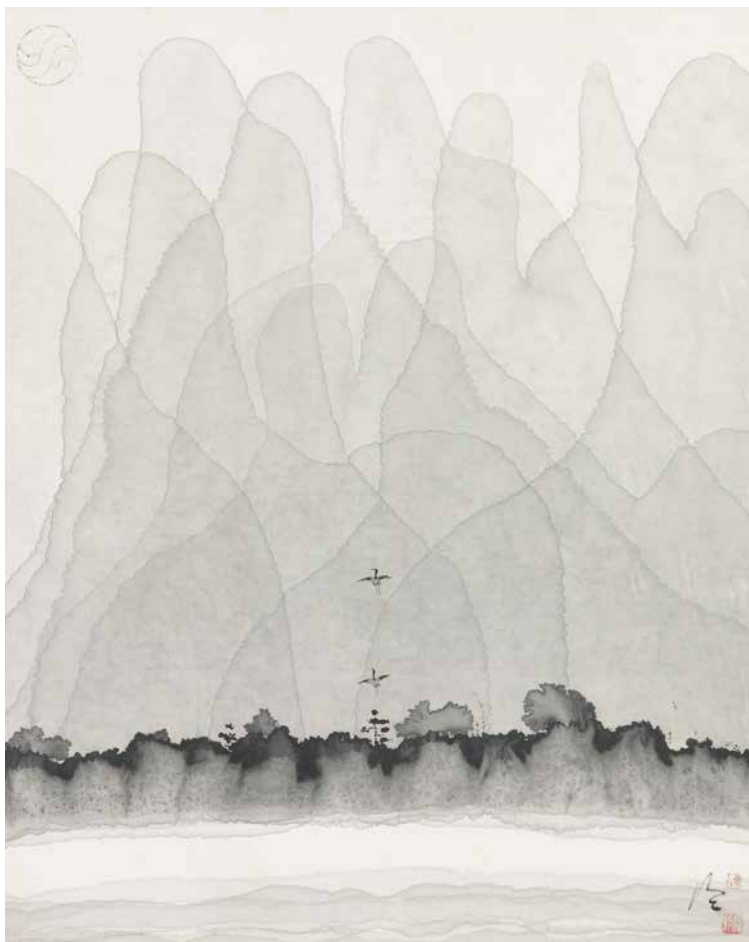
The complex composition and the experimental use of materials in Zheng Chongbin's works never fail to amaze viewers at the boundless possibilities of the practice of Chinese contemporary ink paintings. With an interest in materials, Zheng did not follow the footsteps of his predecessors to paint figure, landscape and flower. Instead he allows ink itself to take centre-stage in his work and constantly explores and exposes its materiality. In a bold manifestation of black, white and grey, Zheng's work exudes a powerful presence and has the ability to become part of the environment one inhabits.

In breaking through the two-dimensionality of ink painting, Zheng works with white acrylic to "enrich ink painting by adding abstract plastic elements, so as to create a multi-dimensional environment and increase the tangibility and tactility of the medium and compensate for the limited means that ink painting relies on. I found that by incorporating acrylic into ink painting, I cleared away barriers to expression: it completed my visual language." By cutting, dividing and overlapping layers of paper, Zheng actively creates a tangible pictorial space that allows viewers to wander within.

鄭重賓的水墨作品富有強烈的實驗性，致力思考物質、材料的運用，考慮如何挑戰、打破當代水墨藝術媒介的界限。他的作品跳出水墨畫人物、山水或花鳥對題材的桎梏，對水墨語言系統進行梳理、實驗與解構，以純粹的水墨作為視覺的中心，將墨的物質性本身視為藝術創作的重點。在視覺語彙上，鄭重賓的黑、白、灰等各色表現出強烈的存在性，令觀者能夠置身於畫中。

通過打破水墨畫二維空間的視域，鄭重賓的白墨因有抽象立體的元素，“令水墨畫更豐富，創造出一個多元的環境，從而使水墨的材質更加可觸、可見，彌補畫中一些缺少的或不能達到的部分。因引入丙烯這種外來媒材，清除了水墨語系中表達的障礙，擴充了繪畫的視覺語彙。”通過剪裁，分割與重疊的紙張，鄭重賓營造出充滿張力的視覺空間，令觀者能靜觀箇中哲理。





824

824

CHEN JIALING (B. 1937)

Bird in Guilin

Scroll, mounted and framed

Ink on paper

59.5 x 48 cm. (23 3/8 x 18 7/8 in.)

HK\$24,000-30,000

US\$3,200-3,900

陳家泠 (1937年生)

翔-桂林

水墨 紙本 鏡框

825

ERIC HO KAY-NAM

(HE JILAN, B. 1974)

Journey of Rocks 12

Scroll, mounted and framed

Ink on paper

79.2 x 79.5 cm. (31 1/8 x 31 1/4 in.)

Executed in 2016

HK\$50,000-70,000

US\$6,500-9,100

EXHIBITED

Hong Kong, *Gallery by the Harbour, He Baili | He Jilan Two Generations Devoted to Ink*, 22 February-5 March 2017

LITERATURE

He Baili | He Jilan Two Generations Devoted to Ink, exhibition catalogue, OHOCONCEPT, Hong Kong, 2017



825

何紀嵐 (1974年生)
絲路行中12

水墨 紙本 鏡框
2016年作

展覽

香港，海港城美術館，“意、韻、剛、柔 - 何百里、何紀嵐兩代水墨”，2017年2月22日-3月5日

出版

《意、韻、剛、柔 - 何百里、何紀嵐兩代水墨》，思無為軒，香港，2017年

Eric Ho has taken an interest in Chinese painting since his youth, having been inspired by his father He Baili. Ho studied fine art at York University, Canada and later received training in design at Seneca College and Hong Kong Polytechnic University. As an artist and designer, Ho has explored art in different media and his creative work reflects the varied cultural influence he received. By using traditional Chinese painting skills to represent Yin and Yang – the two opposing principles in nature – he draws on his understanding of the Chinese philosophy and reflects it in his latest paintings, notably in his *Journey of Rocks* series.

何紀嵐深受父親何百里薰陶，自幼喜愛中國書畫，於加拿大約克大學學習藝術，其後於辛力加學院及香港理工大學進修設計。作為藝術家及設計師，何紀嵐在藝術中敢於試驗不同媒介的表現力，作品中可見不同文化的影響。何紀嵐作品中的筆墨演繹虛與實、有與無之陰陽雙對而雙生的存在關係，尤其在《絲路行中》系列中，反映了這一亙古的中國哲理。

826

MI-LI-TSUN NAN (WANG CHIA-NUNG, B. 1960)

Backyard – Old Tree of Hometown 9

Scroll, mounted and framed
Ink and acrylic on canvas
150 x 150 cm. (59 x 59 in.)
Executed in 2008

LITERATURE

Mi-li-tsun Nan Paintings: Memory in the Backyard, Kaohsiung, 2015,
pp. 32-33

HK\$120,000-180,000

US\$15,000-23,000

瀾力村男 (王家農, 1960年生)

後院系列 – 故居老樹09

水墨 丙烯 布本 鏡框
2008年作

出版

《瀾力村男繪畫作品：後院憶迴》，高雄，2015年，
第32-33頁

The *Old Tree of Hometown* series is a body of works created by Kaohsiung-based artist Wang Chia-nung (also known as Mi-li-tsun Nan) from 2008. The series explores the artist's nostalgia towards his old home, in particular the scenery he enjoyed from the courtyard. His work is characterised by the humbleness of the subject shown through its intricate form, the creation of an expansive spatial dimension, and a subtle nuance of ink tones that reflect the infiltration of light. Using an emulsifier to thicken the ink and acrylic on canvas, Wang adds a layer of depth and mystique to his painting which resonates a solemn sense of longing and beauty.

Wang has held solo and group exhibitions at established institutions in Taiwan such as the Kaohsiung Museum of Fine Arts and the National Museum of History. He is one of the participating artists in the exhibition series *Tension of White Line* which toured to Taiwan, China, and Hong Kong in 2013-2014.

瀾力村男本名王家農，出生於台灣屏東縣瀾力村，為紀念出生地而以瀾力村男之名創作當代水墨。他自二〇〇八年起開始描繪故居的老樹及後院，集結了對故鄉的情誼、思懷與感念。現居高雄的瀾力村男用創新的筆墨去表現熟悉的故居後院及老樹，層層渲染，在大型的畫布上繪出點、線、面的層次及光影的變化。他筆下的樹影與鄉間的風景雖然貌似平凡無奇，畫面呈現了極富深度的靈動空間感，並用增厚劑營造層層肌理，在簡潔中加以細緻綿密的線條，表達了思鄉的點點情懷。

瀾力村男曾在台灣高雄市立美術館、國立歷史博物館等多地舉行展覽，作品亦曾參與“白線的張力”展覽，於二〇一三至二〇一四年巡迴於台灣、中國大陸及香港展出。





827

SHEN QIN (B. 1958)

Mountains

Scroll, mounted and framed

Ink on paper

35 x 175 cm. (13 ¾ x 68 ⅞ in.)

HK\$150,000-200,000

US\$20,000-26,000

沈勤 (1958 年生)

山

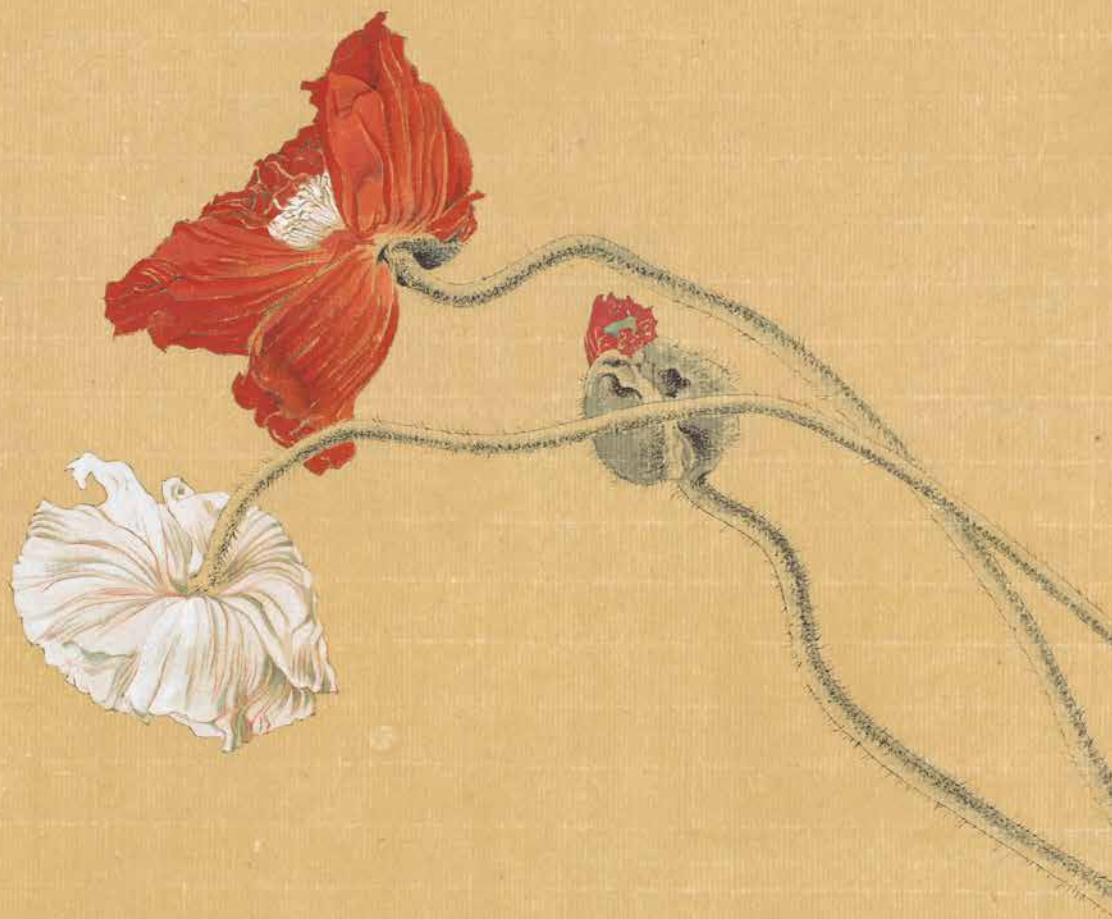
水墨 紙本 鏡框

For Shen Qin, the practice of ink painting is a state of mind. The use of muted, monochromatic palette is one of the most striking features of his work, depicting mountains, flowers, plants and still-life against the background of ponds, pavilions or imaginary spaces. Shen's portrayal of broadly contoured landscape with pared-down and minimalistic lines depicts scenes that recall the ethereal gardens and mountains described in classical Chinese poetry. By incorporating elements of design, Shen creates images imbued with a sense of quietness that resemble black-and-white film stills: light and airiness permeate his paintings and evoke reverie.

沈勤的水墨創作重意境，喜用輕、薄、透的淡墨描繪山水、花草、靜物，而背景常配以池塘、亭閣、庭園等建築，並以纖細的綫條勾勒其輪廓。墨色朦朧深淺，與簡約的綫條虛實相應，形成對比，營造出帶有濃濃詩意的水墨空間。沈勤得益於設計方面的經歷，其畫作亦如黑白電影劇照般，渲染光影之變化，富有沉靜空靈的意境，引人深思。



沈勤
印



群芳譜稱罌粟一名米囊花山堂肆考謂之舞草又有一名曰望仙花
昔楊婕妤作百花圖有詩咏曰珍叢移種自蓬萊細瑣繁英滿意
開注目霓旌翻畫水尚疑星鶴領春來金陵劉丹畫并題



Few flowers encompass such a wide array of uses and symbolic meanings across different cultures and traditions as poppy. From representing beauty, to remembrance, to modern medicine, poppy possesses robust visual and practical qualities which ironically contrast with the humble presence of this small, elegant yet resilient flower.

The versatility of the poppy flower could precisely be the reason why it intrigued Liu Dan in the very first place. The artist is attracted to daily life objects, such as rocks, dictionaries, and flowers because he sees in them mystery and uncertainty. Although it appears that Liu portrays a faithful representation of his subject matter, the scrupulous details he depicts are deceiving to the observer. With an ultimate fascination in the structural properties of things around him, Liu Dan actively removes his subjects from their original context. By decontextualising his subject matter, he abandons the narrative and distills his paintings to become a pure visual experience. Liu's firm belief to not "tell a story" allows viewers to pay attention only to what appears in front of their eyes, that is, the aesthetic harmony born out of Liu Dan's mind, body and paint brush.

In many ways, Liu Dan's paintings offer a fantastical refuge to its viewers. As his subject matter often appears to be more beautiful than in reality, one would never see the objects he paints the same way again, but wonder at the complexity of everything and the emotions it can unleash. This visual delight fulfils Liu Dan's intention to create art, as he insists that "your one responsibility as an artist is changing the visual experience of people, the way they look at things. Your one purpose is to encourage an openness of mind that allows them to look beyond everyday concerns and think freely." Although undated, Liu Dan painted most of his poppy paintings in similar style in the early 2000s, when the artist was living in New York.

罌粟花綻放時鮮艷奪目，在不同的文化與傳統中亦有著不同的寓意：它或象徵美，或承載著對逝者的懷念，或為現代醫學的象徵。罌粟花花型雖嬌小，優雅而不懼風雨，背後蘊含了無限深意。

恰因如此，罌粟花成為了劉丹最喜愛的題材之一。無論是文人供石，細膩花卉，或是精微小字典，日常事物內含的神秘感與不確定性深深地吸引著劉丹。劉丹的作品貌似精準清晰地表現事物的形象，但歸根到底精緻的筆法往往詮釋了其藝術中的悖論，體現了對現象背後真理的追求。世間萬物的結構性對劉丹來說有無窮魅力，使他在畫中主動地將物件從他們的環境中脫離。通過解構物質形體，他捨棄了繪畫的敘事性，而將作品提煉成純粹的視覺體驗。通過不去“講故事”，劉丹使觀者能夠關注眼前和諧之美，直達內在的精神國度，去欣賞畫家心手合一的境界。

劉丹的作品往往邀請觀者與畫交流，因其筆下展現的事物時常比肉眼所見更美，從而令觀者不能再用同樣的眼光去看待此物，而對日常生活中的細小物件刮目相看，將有形的物體轉化為空靈幻象，神遊其中。劉丹曾言，“藝術家的責任之一就是改變人們的視覺體驗、看待事物的方式。藝術家的目標之一就是鼓勵人們解放思想，超越身邊的日常事物，去自由地思考。”這亦是劉丹喜於描繪視覺之美及愉悅的原因之一。此幅《罌粟》落款雖未註明日期，風格與劉丹二〇〇〇年左右居紐約時所繪罌粟風格相似。

828

LIU DAN (B. 1953)

Poppies

Scroll, mounted and framed
Ink and colour on paper
39.4 x 43.5 cm. (15 ½ x 17 ¼ in.)

HK\$500,000-700,000

US\$65,000-91,000

劉丹 (1953年生)

罌粟

設色 紙本 鏡框

題識

群芳譜稱罌粟，一名米囊花，
山堂肆考謂之舞草，又有一名曰望仙花。
昔楊婕妤作百花圖，有詩咏曰：
珍叢移種自蓬萊，細瑣繁英滿意開。
注目霓旌翻畫永，尚疑星鶴領春來。
金陵劉丹畫并題。

鈐印

劉丹畫印

群芳譜稱罌粟一名米囊花山堂肆考謂之舞草又有一名曰望仙花
昔楊婕妤作百花圖有詩咏曰珍菓移種自蓬萊細瑣繁英滿意
開注目霓旌翻畫水尚疑星鶴領春未金陵劉丹書并題





829

LOTS 829-830
PROPERTY FROM AN AMERICAN
COLLECTOR
美國私人收藏

829

LIU DAN (B. 1953)

Dunhuang Figures

Scroll, mounted and framed

Ink and colour on paper
67 x 43 cm. (26 3/4 x 16 7/8 in.)

HK\$70,000-90,000

US\$9,100-12,000

劉丹 (1953年生)

敦煌人物

設色 紙本 鏡框

鈐印

劉丹之印

830

LIU DAN (B. 1953)

Scholar's Rocks

A pair of fan leaves, mounted and framed

Ink on paper

Each leaf measures 19 x 52.5 cm.

(7 1/2 x 20 3/4 in.)

Executed in 1998

HK\$200,000-300,000

US\$26,000-39,000

劉丹 (1953年生)

靈璧

水墨 紙本 扇面鏡框兩幅

1998年作





831

LI ZHANG (B. 1960)

Countenance of Flowers

Scroll, mounted and framed
Ink and colour on paper
167 x 40 cm. (65 ¾ x 15 ¾ in.)
Executed in 2016

HK\$70,000-100,000

US\$9,100-13,000

李璋 (1960年生)

花顏

設色 紙本 鏡框

2016年作

Born in 1960, Li Zhang graduated from Nanjing University of the Arts and lived in Nanjing until she moved to Canada in 1995. Following the footsteps of her grandfather Chen Zhifo, Li dedicates her art practice to fine brush ink painting. The majority of Li's works are still-life drawing of pots of flowers. With the fusing of modern design and contemporary aesthetics, the artist carefully choreographs her works to manifest purity and elegance that echo the pursuit of the modern literati. One of the most notable details in Li's painting is the scrupulous depiction of the blue-and-white vase, which Li began to paint after moving to Canada. Li remembers the various blue-and-white ceramics that she grew up with. For her they symbolise the passing of time and emotions. This newfound interest expresses not only the artist's passion for the ceramic but also a sense of longing and nostalgia for her life in her hometown Nanjing.

李璋一九六〇年生於南京，一九八二年畢業於南京藝術學院，一九九五年移居加拿大。李璋是二十世紀著名畫家陳之佛的外孫女，深受家庭藝術氣氛的影響。她善用工筆技法細細描繪花草枝葉，再搭配以青花瓷器，傳統和現代達成了有機的結合，帶有一股濃濃的文人氣息。她的繪畫洋溢著現代氣息，生活中的“尋常之物”往往是畫面的主角。由此，一種精緻但輕鬆的情調可供觀者細細品味。李璋在移居加拿大後開始在畫中描繪青花瓷器，皆因她青花勾起童年千絲萬縷的回憶，亦表達了無限對故鄉南京的思念。





832

LIAN LIANG (B. 1958)

Bamboo and Bird

Scroll, mounted and framed

Ink and colour on paper

101 x 50 cm. (39 ¾ x 19 ⅝ in.)

Executed in 2017

HK\$80,000-120,000

US\$10,000-16,000

廉亮 (1974年生)

竹鳥

設色 紙本 鏡框

2017年作

833

JIANG HONGWEI (B. 1957)

Begonia and Camellia

Scroll, mounted and framed
Ink and colour on paper
66 x 66 cm. (26 x 26 in.)
Executed in 1990

HK\$120,000-180,000

US\$16,000-23,000

LITERATURE

The Paintings of Jiang Hongwei, Tai Yip
Company, Hong Kong, 1991, p. 116

江宏偉 (1957年生)

海棠山茶

設色 紙本 鏡框
1990年作

出版

《江宏偉花鳥畫集》，大業公司，
香港，1991年，第116頁



833

834

JIANG HONGWEI (B. 1957)

The Sound of Autumn

Scroll, mounted and framed
Ink and colour on paper
39 x 39 cm. (15 5/8 x 15 3/8 in.)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Japan

江宏偉 (1957年生)

聲聲秋色

設色 紙本 鏡框

來源

日本私人收藏



834



835

LU CHUNTAO (B. 1965)

Lotus Pond 2015 No. 109

Scroll, mounted and framed
Ink and colour on paper
46 x 46 cm. (18 1/8 x 18 1/8 in.)
Executed in 2015

HK\$50,000-80,000

US\$6,500-10,000

陸春濤 (1965年生)

荷塘 · 2015 No. 109

設色 紙本 鏡框

2015年作

Lu Chuntao expresses his mood and feelings through his semi-abstract paintings of lotus pond. For him, memories of his childhood and hometown and his inner reflections on life are indescribable. They can only be evoked by abstracting them into tangible scenes such as moonlight, sunrise, evening mist, and wilting lotus. Born in Shanghai, Lu Chuntao studied at the Shanghai International Studies University and currently serves as vice principal of the Shanghai Calligraphy and Painting Institute, visiting painter at Shanghai Chinese Painting Academy, member of the China Artists Association and the board of directors of the Shanghai Artists Association.

陸春濤在其半抽象的荷塘作品中表達個人的情感和心緒。對於畫家來說，他對家鄉、童年的記憶和對生活的感悟是難以形容的。陸氏以抽象的手法，借用月色、晨曦、暮靄、殘荷等元素營造出荷塘景色，希望通過作品讓觀者用眼和心遨遊山水，分享畫家最深的情感。陸春濤生於上海，就讀於上海外國語學院美術專業班。現為上海美術家協會會員，上海市崇明畫院常務副院長和上海書畫院兼職副院長。

LOTS 836-838
PROPERTY FROM A KOREAN
COLLECTION
韓國收藏

836

JIA YOUFU (B. 1942)

Herding / Shadows of Clouds

A set of two scrolls, mounted and framed

Ink and colour on paper

One scroll measures

27.8 x 31.7 cm. (11 x 12 ½ in.)

One scroll measures

30.8 x 31.4 cm. (12 ¼ x 12 ⅜ in.)

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Private Collection, Asia

賈又福 (1942年生)

雲山放牧 / 雲影

設色 紙本 鏡框兩幅

1. 題識 雲影。瓢者。

鈴印 福

2. 題識 雲山放牧。又福。

鈴印 福

來源

亞洲私人收藏





837

JIA YOUFU (B. 1942)

Taihang Mountains

Scroll, mounted and framed

Ink and colour on paper
96 x 42 cm. (37 ¾ x 16 ½ in.)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

賈又福 (1942年生)

太行山

設色 紙本 鏡框

題識

我家太行山，山高多彩雲，
第廿一次赴太行山寫生歸來，
鏡真樓主人大傻瓢者又福記之。

鈐印

福

來源

亞洲私人收藏



838

JIA YOUFU (B. 1942)

Tranquil Landscape

Scroll, mounted and framed
Ink on paper

45 x 66.5 cm. (17 ¾ x 26 ½ in.)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

賈又福 (1942年生)

清淨世界

水墨 紙本 鏡框

題識

清淨世界自得忘憂。

吾畫山水，乃得一隅之情會神合，
非某地某實景觀耳。又福。

鈐印

賈

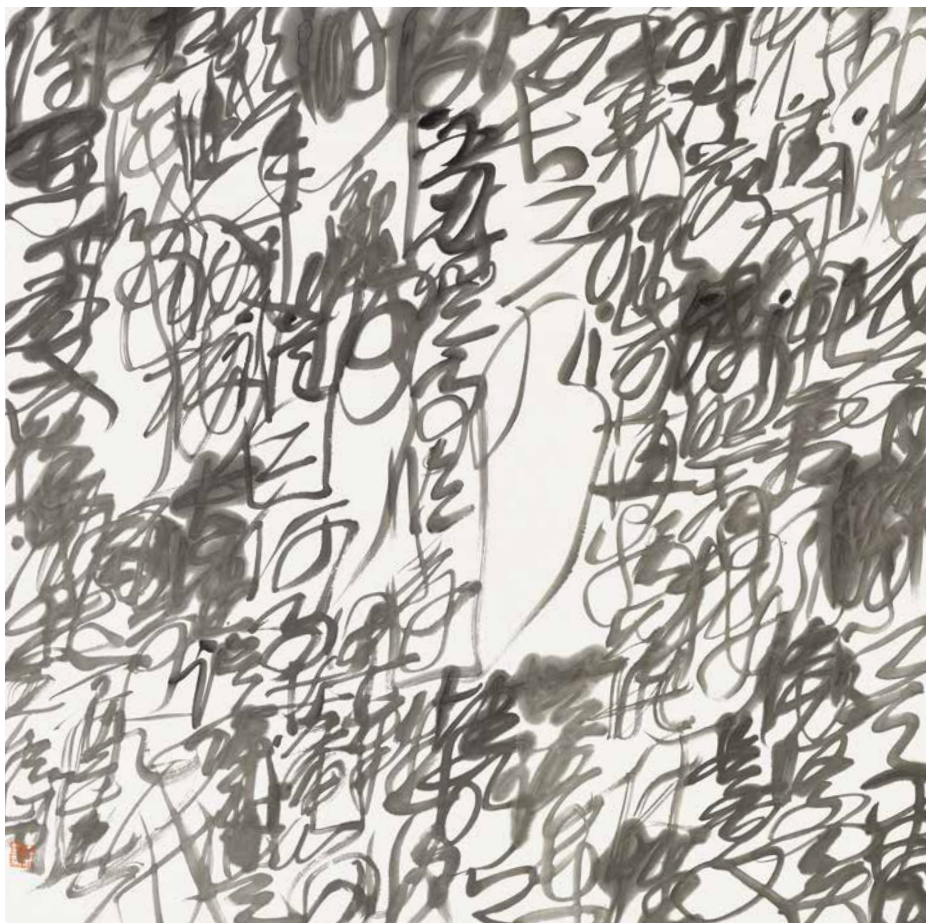
來源

亞洲私人收藏





藝術文字
WORDS OF ART



839

839
WANG DONGLING (B. 1945)

Poem by Liu Yong

Scroll, mounted for framing
Ink on paper
69 x 69 cm. (27 1/8 x 27 1/8 in.)
Executed in 2017

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

王冬齡 (1945年生)
亂書一對瀟瀟暮雨灑江天

水墨 紙本 鏡框
2017年作

題識

對瀟瀟、暮雨灑江天，一番洗清秋。
漸霜風淒慘，關河冷落，殘照當樓。
是處紅衰翠減，苒苒物華休。惟有長
江水，無語東流。不忍登高臨遠，望
故鄉渺邈，歸思難收。歎年來蹤跡，
何事苦淹留。想佳人、妝樓顫望，誤
幾回、天際識歸舟。爭知我、倚闌干
處，正恁凝愁。丁酉年春，王冬齡。

鈐印

王冬齡印

840
WANG TIANDE (B. 1960)

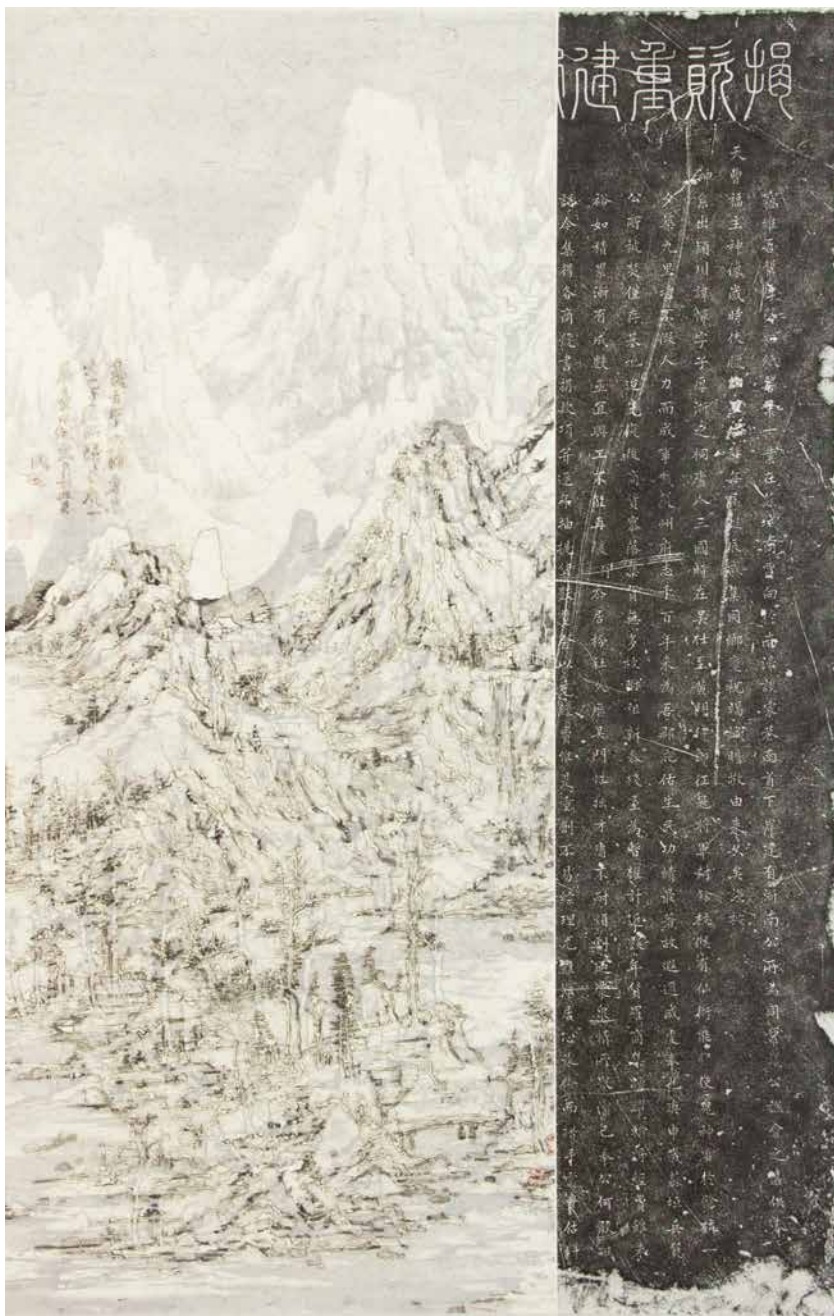
Houshan No15-MHST0417

Scroll, mounted and framed
Ink on paper
149 x 96 cm. (58 5/8 x 37 3/8 in.)
Executed in 2015

HK\$260,000-350,000
US\$34,000-46,000

王天德 (1960年生)
後山圖No15-MHST04179

水墨 紙本 鏡框
2015年作





841

GU WENDA (B. 1955)

*Wind Series a-10:
feng gao*

Hanging scroll
Ink on paper
200 x 178 cm.
(78 ¾ x 70 ¼ in.)
Executed in 2003

HK\$280,000-380,000
US\$37,000-49,000

PROVENANCE

Lot 633, 25 May 2014,
Asian Contemporary Art,
Christie's Hong Kong

谷文達 (1955年生)

風系列a-10：風高

水墨 紙本 立軸
2003年作

來源

香港佳士得，亞洲當
代藝術，2014年5月
25日，編號633

The imposing, yet illegible characters of Gu Wenda marks one of the most representative and revolutionary creations in the history of contemporary ink paintings, with inspiration from the big, miswritten characters on propaganda posters used during the Cultural Revolution. Executed in 2003 in his New York studio, Gu Wenda's "Wind series a-10: feng gao" is the beginning of his journey to create simplified phrases. In this particular work, Gu incorporates the Chinese characters of "feng" (wind) and "gao" (high) to communicate a meaningful message through a constructed symbol that is familiar to viewers yet not entirely recognisable. While the artist experiments with the limitations and possibilities of the Chinese language, he also transforms the role of calligraphy in traditional landscape compositions, putting his signature character as a visual riddle in the centre-stage.

谷文達大型且難以解讀的虛構文字是當代水墨藝術中最具代表性的創作之一，帶有新銳視野，靈感來源於文革期間的大字報書法裡面的錯別字。《風系列a-10：風高》作於二〇〇三年，當時谷文達居紐約，剛剛開始創作谷氏簡詞系列作品。本作中，“風”與“高”兩個文字被肢解、重組，構成一個觀者貌似熟悉的漢字，雖試圖去理解又不可名狀，以挑戰觀者對文字及語言的感官極限。這一視覺悖論與在打破漢字的局限的同時，又不斷探索了書法在傳統中國書畫中的位置，令他的視覺謎題更具深意。



842

QIN FENG (B. 1961)

Desire Scenery Series: the Joy of Life

Scroll, mounted and framed
Ink and acrylic on canvas
161 x 130.5 cm. (63 7/8 x 51 3/8 in.)
Executed in 2015

HK\$320,000-420,000

US\$42,000-54,000

秦風 (1961年生)

慾望風景系列：生命之悅

水墨 丙烯 布本 鏡框
2015年作

IN CONVERSATION WITH QIN FENG

C: Christie's Q: Qin Feng (interview conducted in Chinese)

C: The work is titled *West Wind and East Water*. What is the meaning of it?

Q: There is a colloquial saying that “feng shui (wind and water) always turns around”, which refers to the reversal of the wheel of fortune. Centuries ago with the development of maritime trade, the arrival of eastern civilisation in Europe accelerated the advent of the Renaissance. Centuries later came the influx of western culture, religion and nationalism into Asia. Before and after the First and Second World Wars, Asia was fragmented, in a state of turmoil. An internal clash of cultures incidentally revitalised the development of ancient societies on the continent. Daoist philosophy believes in the reversal of the wheel of fortune. The laws of nature also suggests certain social morals: everything is relative. Historically eastern and western civilisations have experienced centuries of amalgamation, division and reversal. In the grand scheme of things, both have steered towards a progressive, humanist society where nature is conserved. This is the metaphor of my work. When modern civilisation becomes relatively rational, society would naturally be rid of war, hunger, and conflict.

C: The influence of symbols and languages is palpable in your work, notably Arabic.

Q: The Arabic script in my work can be attributed to the environment I grew up in. I was raised in Xinjiang where the ancient language is still alive and well. With the culture of the Western Regions of China in my blood, I find it closer to my heart than the Han culture. The region is an important cultural conduit between East Asia, the Muslim world and Europe, particularly in terms of religion. Islamic culture has played an important role in history, which is somehow consciously being revised and separated from the mainstream narrative. An example is the Washington Monument on the National Mall, an obelisk – originating from Egypt. I am critical of rewriting the history of religion because of contemporary conflicts, and of exploiting religion as an excuse for starting wars which is why I use language in my work. My work has a strong sense of geographical grounding, as I am an artist with a clear sense of identity. This is what I am proud of.

C: You paint on both paper and canvas. How are they similar or different?

Q: The art of making brush, ink, paper and inkstone has reached its apex already in ancient times. Because of the Industrial Revolution and other historical events, the craft of papermaking has long been lost and the quality of paper declined as a result. That's why I want to revolutionise – I want to use materials of our times to express my art. The medium in which one paints manifests the spirit and character of our generation, hence I use ink, acrylic, linen and other materials to combine the wisdoms of various cultures. This conscious act also implies that different cultures can always find a compatible and shared view to harness and share resources for an ideal outcome.

C: This work was executed about 10 years ago. How has your art evolved since then?

Q: It was a time when I was working on the Civilisation Landscape series. I was concerned with the differences between various cultural landscapes to express my discontent towards war and other social phenomena. I was living in the U.S. at that time. As I was trying to deal with themes such as globalisation and conflict, I had a sentiment that information was chaotic and desire was boundless. In the early 1980s I worked on a project where I suspended a red line across the road leading to a pilgrimage site to see how visitors reacted. This project has touched me deeply. I often portray the red line figuratively in my work now, because I feel that this line connects the past and the present, the East and the West, memory and history, so that it inherits and preserves what is most genuine in culture. This gives me plenty of space to rethink my art and direction for future development.





對話秦風

問：佳士得 秦：秦風

問：作品題目《西風東水》，背後有何涵義？

秦：俗話說“風水輪流轉”，數百年前東方文明傳入西方，為其注入了全新的活力而促進了文藝復興；數百年後西方文明中的宗教與國家意識來到了亞洲大陸。第一、二次世界大戰前後亞洲亦處於動蕩與撕裂的狀態，文化的衝擊亦激活了古老亞洲社會的發展。道家有風水輪流轉的哲理，自然的定律也包含社會寓意：凡事物都是相對的。東西方的文明中有數百年融匯、糾葛、輪迴的歷史，在統合的價值觀下，朝著以人為本的社會、原生態的自然的方向，令全球文化邁步向前。這是我作品主題的隱喻。現代文明進入了相對理性的階段，人們也應該避免戰爭、飢餓或衝突。

問：你的作品中明顯可見語言及符號的影響，尤其是阿拉伯語，箇中有什麼意義？

秦：阿拉伯文字與我的生長環境有關係。我生長在新疆，那裡有古老的文字和語言。潛移默化下，西域的文化在血液中流淌，比漢文化更加熟悉和親切。我深刻地體會到西域文化的符號亦牽連在其他文明系統中，乃東亞、穆斯林世界與歐洲文明之間的通道，尤其是宗教的融合。阿拉伯文化在人類文明發展中的地位舉足輕重，當今主流的文化或許有意識地去改寫歷史，將其從主流中割裂開來。最明顯的例子是華盛頓國家廣場上的紀念碑，它也是法老的一把劍，是最典型的宗教符號，可以追溯到遠古中東、非洲文明。但是當今社會因矛盾而去不斷重寫宗教的歷史，包括很多戰爭也以信仰的名義去切入、發起，我對這持懷疑與批判的態度，於是我用文字去暗示信仰與宗教意識不應該被切斷的觀點。我的作品傳遞了地域性比較強的文化特徵信息，我是一個文化特徵身份比較明確的藝術創作者，我也對這點十分自豪。

問：用紙本及布本兩種不同媒介創作有何異同？

秦：創作材質方面古人在筆墨紙硯上已經登峰造極，因為種種包括工業革命的歷史因素，如今造紙工藝已部分失傳，而品質亦不復從前。所以我要變革，用這個時代的材料去表達當下。媒介能體現時代的精神品格，所以我用水墨、丙烯、亞麻布等，兼合不同的文化信息之後，順理成章地去書寫和呈現。與此同時，這也寓意不同文化可以找到兼容、共同的景觀，駕馭、共享資源信息以及成果。

問：《西風東水》作於約十年前。您的藝術創作又發生了怎樣的轉變？

秦：創作這件作品時，我在創作文明景觀系列，關注不同文化區域板塊的異同，這種景觀包含了當時對戰爭等社會現象的不滿。我當時生活在美國，對全球性的問題和戰爭的行為進行解讀、闡釋，持批判態度，有種信息上的混亂，慾望無處不在的感覺與情緒。我在八〇年代初我曾做過一個計劃，用一條紅線橫掛在通往聖山的路上，引起經過的人不同的反應。這在生活、生命的歷程中對我的觸動很大。今天在我的作品中，我用形象、直觀的形式將這條紅線呈現出來，是因為我覺得這個線條能貫穿古與今，東與西，連接記憶和歷史，以承傳本真的文明信息。這帶給我很多空間去再思考未來發展的方向、脈絡和線路。



843

QIN FENG (B. 1961)

West Wind and East Water

A set of three scrolls, mounted and framed

Ink, coffee and tea on canvas

Each scroll measures 320 x 220 cm. (126 x 86 5/8 in.)

HK\$1,600,000-2,200,000

US\$210,000-280,000

EXHIBITED

Connecticut, New Britain Museum of American Art,
Contemporary Combustion: Chinese Artists in America, 18 July-
14 October, 2007

LITERATURE

Qin Feng: To Bada Shanren, Beijing Museum of Contemporary
Art, Beijing, 2008, pp. 173-174



秦風 (1961年生)
西風東水
水墨 咖啡 茶 布本 三連屏

展覽
康乃狄格州，新不列顛美國藝術博物館，“當代燃燒：
在美中國藝術家”，2007年7月18日-10月14日

出版
《秦風：致八大山人》，北京當代藝術館，北京，
2008年，第173-174頁

844

YANG JIECHANG (B. 1965)

Oh My God / Oh Diu

A pair of scrolls, mounted and framed
Ink and acrylic on canvas
Each scroll measures 81 x 80 cm. (31 7/8 x 31 1/2 in.)
Video transferred to 2 DVDs, total running time 3:58
Executed in 2004

HK\$380,000-480,000

US\$50,000-62,000

楊詰蒼 (1965年生)

Oh My God / Oh Diu

水墨 丙烯 畫布 鏡框兩幅

錄像 3分58秒

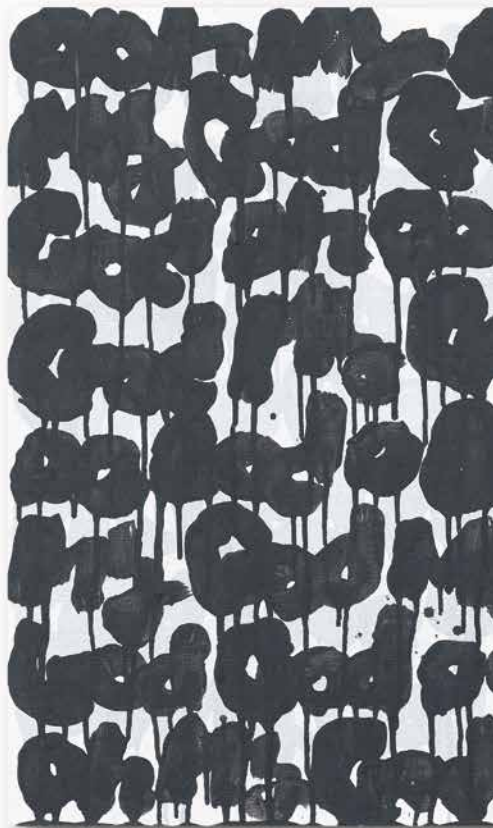
2004年作

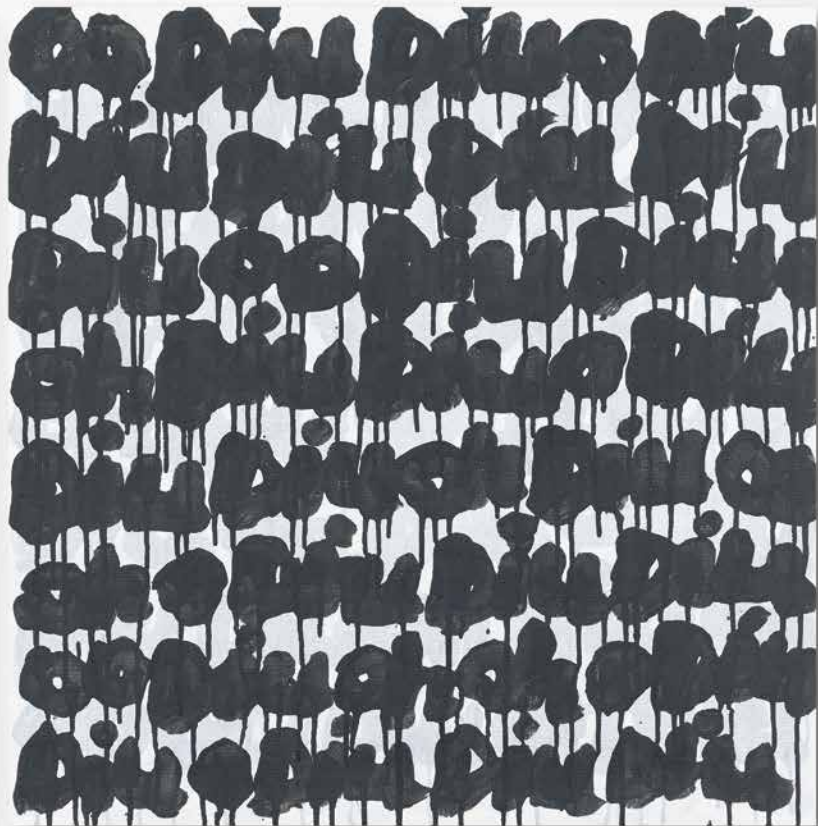
Born in Foshan, Guangdong in 1956, Yang Jiechang began to learn Chinese calligraphy at the age of three. Since then, Chinese calligraphy has been an integral part of his artistic endeavour. Yang studied traditional Chinese painting at the Guangzhou Academy of Fine Arts in the late 1970s and the early 1980s and came to fame with his participation in the group exhibition *Magiciens de la Terre*, held at the Centre Pompidou in Paris in 1989. Yang currently resides in Paris.

Yang Jiechang strives to push the boundaries of the perception of ink, calligraphy and painting, creating a new art which is unrestricted by traditions, cultures or forms. *Oh My God / Oh Diu* is a combination of painting, calligraphy, performance and installation in response to the September 11 attacks on the World Trade Centre. In the diptych, the two phrases “Oh, My God” and “Oh Diu” are written repeatedly on each canvas respectively, accompanied by two videos showing the artist writing and saying the phrases simultaneously. The word “Diu” can refer to “dieu”, the French word for god, and also be associated with a curse word in Cantonese, the artist’s mother tongue. When executing the work, Yang wrote the phrases in an upside-down manner. In raw and bold brushstrokes, the artist hints at the shock and disbelief of the witnesses of this incident.

楊詰蒼，1956年生於廣東佛山，三歲起練習書法，自此書法便成為他創作藝術的重要元素。楊氏七十年代末至八十年代初於廣州美術學院接受傳統書畫訓練，並於一九八九年參加巴黎龐比度中心的“大地魔術師”展覽後成名。楊氏現居於巴黎。

楊詰蒼致力超越現今水墨、書法、繪畫的界限，創造出不受傳統，文化和形式限制的新藝術語言。《Oh My God / Oh Diu》綜合繪畫、書法、表演和裝置藝術，是藝術家對美國紐約世界貿易中心九一一襲擊事件的回應。在雙聯屏上，楊氏把“Oh, My God”和“Oh Diu”的文字分別重複寫在畫布上，而隨同作品的錄像中則可看到他在寫字的同時不斷重複地去說這兩句話。“Diu”跟法語字“dieu”讀音相似，後者指的是神（God），前者則是廣東話的污言穢語。創作過程中，楊詰蒼以以上反轉的方式寫出這兩句話，其粗獷、大膽的筆觸表達當時全球見證著這場襲擊的人所感受的震驚和懷疑。





I am a student of mathematics. I've always had a fantastical side, and I've always been interested in exploring complex and mysterious things. A painter can make a complex magic square, but my forms are recognisably calligraphic and are not purely visual. They are like new characters.
- Wei Ligang

845

WEI LIGANG (B. 1964)

Gold-Ink Cursive: Songs of the Phoenix

Scroll, mounted and framed
Ink and acrylic on paper
97 x 90.5 cm. (38 ¼ x 35 ½ in.)

HK\$120,000-180,000

US\$16,000-23,000

TRANSLITERATION

west / lake / boat / dragon / mountain / phoenix / flute / song

Wei Ligang, born in 1964 in Shanxi, was originally trained in Mathematics at Nankai University in Tianjin. Since 1985, he has held solo and group exhibitions in China and overseas, including institutions such as the National Art Museum of China and the Shanghai Museum of Art. He lives and works in Beijing since 1995.

The creation of the gold-ink cursive series is inspired by the cursive calligraphy of late Ming renowned calligrapher Fu Shan and various types of scripts such as the Oracle bones script, the clerical script, and the regular script which were developed in China over the past three millennia. Wei's work encapsulates both writing (*shu*) and image (*xiang*); and the image component of his work is inspired by randomised elements in life such as a tree branch, a phoenix or a primitive symbol such as an arrow. In *Gold-Ink Cursive: Songs of the Phoenix*, one can trace the tree branch extended from the character of phoenix (*feng*) and the spikes at the back of the character of dragon (*long*). As Wei pays tribute to the thousand year old Chinese calligraphic tradition, his clever and bold composition and brushstrokes give his "writing-image" a distinct contemporary outlook.

魏立剛 (1964年生)

金墨大草·西湖艸 龍山 鳳簫曲

水墨 丙烯 紙本 鏡框

譯文

西湖艸 龍山 鳳簫曲

魏立剛，一九六四年生於山西，畢業於天津南開大學數學系，一九九五年定居北京。自一九八五年至今，魏立剛曾多次在全球各地舉辦個展及聯展，包括中國美術館及上海美術館等。

魏立剛的《金墨大草》系列深受晚明書法家傅山的草書啟發，糅合甲骨文、隸書、楷書等各種文字，賦予中國三千多年的書法傳統嶄新的演繹。魏立剛的作品不僅為“書”亦為“象”，對漢字進行解構又融入圖象元素，譬如樹枝、鳳凰或箭頭，往往回溯象形文字本源。此幅《西湖艸 龍山 鳳簫曲》中可見一根樹枝從“鳳”字延伸向上，亦可見到“龍”字中的箭頭，正正仿如龍的鱗甲。通過匠心獨具的視覺語言以及大膽而創新的筆觸，魏立剛向中國源遠流長的書法傳統致敬，新銳的構圖又給他的“書象”帶來了極具現代感的新表達。



我學數學，從小也有一些異想天開的地方，一直想探究複雜的、神秘莫測的東西。有意思的是，畫家也可以把一個方塊做得非常複雜，但是我的結構，你看上去還真是一種書法上的結構，而不是圖像上的結構，就像造字術。

- 魏立剛



846

846

MA JUN (B. 1975)

Figures

A set of two scrolls, mounted and framed
Ink and colour on paper
One measures 53 x 59 cm. (20 7/8 x 23 1/4 in.)
One measures 60 x 59 cm. (23 5/8 x 23 1/4 in.)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Asia

馬駿 (1975年生)

人物

設色 紙本 鏡框兩幅

來源

亞洲私人收藏

847

ZHU WEI (B. 1966)

Vernal Equinox No. 14

Scroll, mounted and framed
Ink and colour on paper
160 x 120 cm. (63 x 47 1/4 in.)
Executed in 2006

HK\$120,000-180,000

US\$16,000-23,000

朱偉 (1966年生)

開春圖十四號

設色 紙本 鏡框

2006年作



848

LI JIN (B. 1958)

Glamour Dream

Scroll, mounted and framed
Ink and colour on paper
70 x 138 cm. (27 ½ x 54 ¾ in.)
Executed in 2014

HK\$650,000-850,000

US\$85,000-110,000

EXHIBITED

Taipei, Gallery 100, *Li Jin: Merrymaking*, 29 March-27 April 2014

LITERATURE

Li Jin: Merrymaking, Gallery 100, Taipei, March 2014, pl. 7

李津 (1958年生)

繁華如夢

設色 紙本 鏡框

2014年作

展覽

台北，百藝畫廊，“李津：集食行樂”，2014年3月29日-4月27日

出版

《李津：集食行樂》，百藝畫廊，台北，2014年3月，圖版7



In a genre where the portrayal of elegance and serenity dictates aesthetics, Li Jin's paintings exude a crude sense of reality rarely seen in Chinese ink paintings. It would be all too easy to discount Li Jin as merely another vulgar genre artist – yet upon repeated inspection, the viewer is rewarded with greater depth. Born in a traditional Chinese family in 1958, Li's background reflects quite a different upbringing: he received formal training in painting at the Tianjin Academy of Fine Arts, as well as from his aunt, the renowned portrait painter Zhou Sicong, who influenced his early artistic directions. Li's journeys to the Dunhuang caves in 1981 and Tibet in 1984 opened his eyes to Tibetan culture. Tibet, its sun, colours and people, has had a lifelong influence on Li's art, empowering it with optimism and richness.

Li's typical compositions are packed with semi-naked figures and food, symbolising sex and nourishment, the two primal indulgences of life. The "excess" of things implies a sense of vanity, hedonism and conspicuous consumption displayed in contemporary China. This busy, colourful style relates to Li's spacious home where he hosts large banquets among friends. Amid the laughter and folly, Li suggests that physical enjoyment may be transient – a concern for mortality hinted at in the lack of facial expression in his figures. In portraying this unembellished reality with humour, Li's paintings resonate with the spirit of a daily life that is filled with contrasting emotions.



中國水墨畫大都追求理想、優雅的審美境界，而李津筆下簡單平凡的日常場景則鮮有所見。李氏帶有濃濃生活氣息的作品貌似難登大雅之堂，但他的經歷則講述了不同的故事。李津一九五八年生於一個傳統的中國家庭，後在天津美術學院接受傳統中國書畫訓練，他早期的藝術方向受其表姨、著名人物畫家周思聰影響。李津一九八一年到敦煌石窟臨描壁畫，一九八四年前往西藏，開始對西藏文化產生濃厚的興趣。西藏的陽光、色彩和人，對李津的藝術有著持續的影響力，賦予他的作品一股樂觀和豐富的氣息。

李津作品典型的構圖擠滿半裸體人物和食物，象徵了性與營養，兩者為生命最基本的享受。物質過剩意味著當今中國社會常見的虛榮與享樂主義。李氏色彩繽紛與豐富的構圖，和他所居住的寬敞空間有關，全因李氏喜愛邀請朋友在家舉行大宴會。在笑聲與荒唐中，李津明白物質的享受是短暫的。他筆下的人物臉上往往木無表情，那份轉瞬間的恐懼透露著畫家對死亡的憂慮。在不去裝飾美化現實的同時，李津以輕鬆和幽默的手法於作品中注入積極性，使作品與觀者充滿喜怒哀樂的日常生活產生共鳴。



849

849

LI JIN (B. 1958)

*Echoes of Rustling Leaves /
I Need to Fly Higher*

A set of two scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 37 x 43 cm.
(14 5/8 x 16 7/8 in.)

Executed in 2012

HK\$100,000-200,000

US\$13,000-26,000

EXHIBITED

Taipei, Gallery 100, *Subtle Ink - An
Associated Exhibition of Contemporary
Ink Painting by Li Jin and Li Huayi*,
22 September-21 October 2012

PROVENANCE

Private Collection, Asia

李津 (1958年生)

萬葉千聲 / 心存高遠

設色 紙本 鏡框兩幅

2012年作

展覽

台北，百藝畫廊，“墨妙無前 -
李津、李華弋當代水墨聯展”，
2012年9月22日-10月21日

來源

亞洲私人收藏

850

FANG ZHAOLIN (1914-2006)

Sketch of Birds

Hanging scroll
Ink and colour on paper
95 x 61 cm. (37 3/8 x 24 in.)
Executed in 1995

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Acquired directly from the artist

方召麐 (1914-2006)

雀鳥速寫

設色 紙本 立軸

1995年作

來源

直接得自畫家

851

FANG ZHAOLIN (1914-2006)

Calligraphy - View of the Blue Sea

Scroll, mounted and framed

Ink on paper

69 x 137.5 cm.

(27 1/8 x 54 1/8 in.)

Executed in 1997

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Acquired directly from the artist

方召麐 (1914-2006)

書法《觀滄海》

水墨 紙本 鏡框

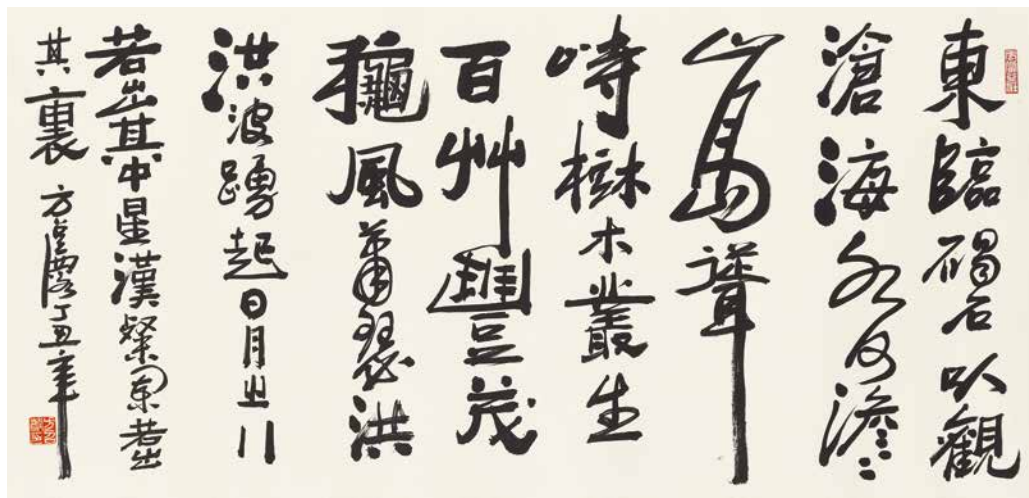
1997年作

來源

直接得自畫家



850



851

852

FANG ZHAOLIN (1914-2006)

Landscape, February 1997

Hanging scroll
Ink and colour on paper
179 x 96.5 cm. (70 ½ x 38 in.)
Executed in 1997

HK\$380,000-480,000

US\$50,000-62,000

EXHIBITED

Hong Kong, Alisan Fine Arts, *Fang Zhaoling: Vigorous and Fresh Chinese Ink Painting*, 9 October – 10 November 2012

LITERATURE

Fang Zhaoling: Vigorous and Fresh Chinese Ink Painting, Alisan Fine Arts, Hong Kong, 2012, p. 43

方召麐 (1914-2006)

山水1997年2月

設色 紙本 立軸
1997年作

展覽

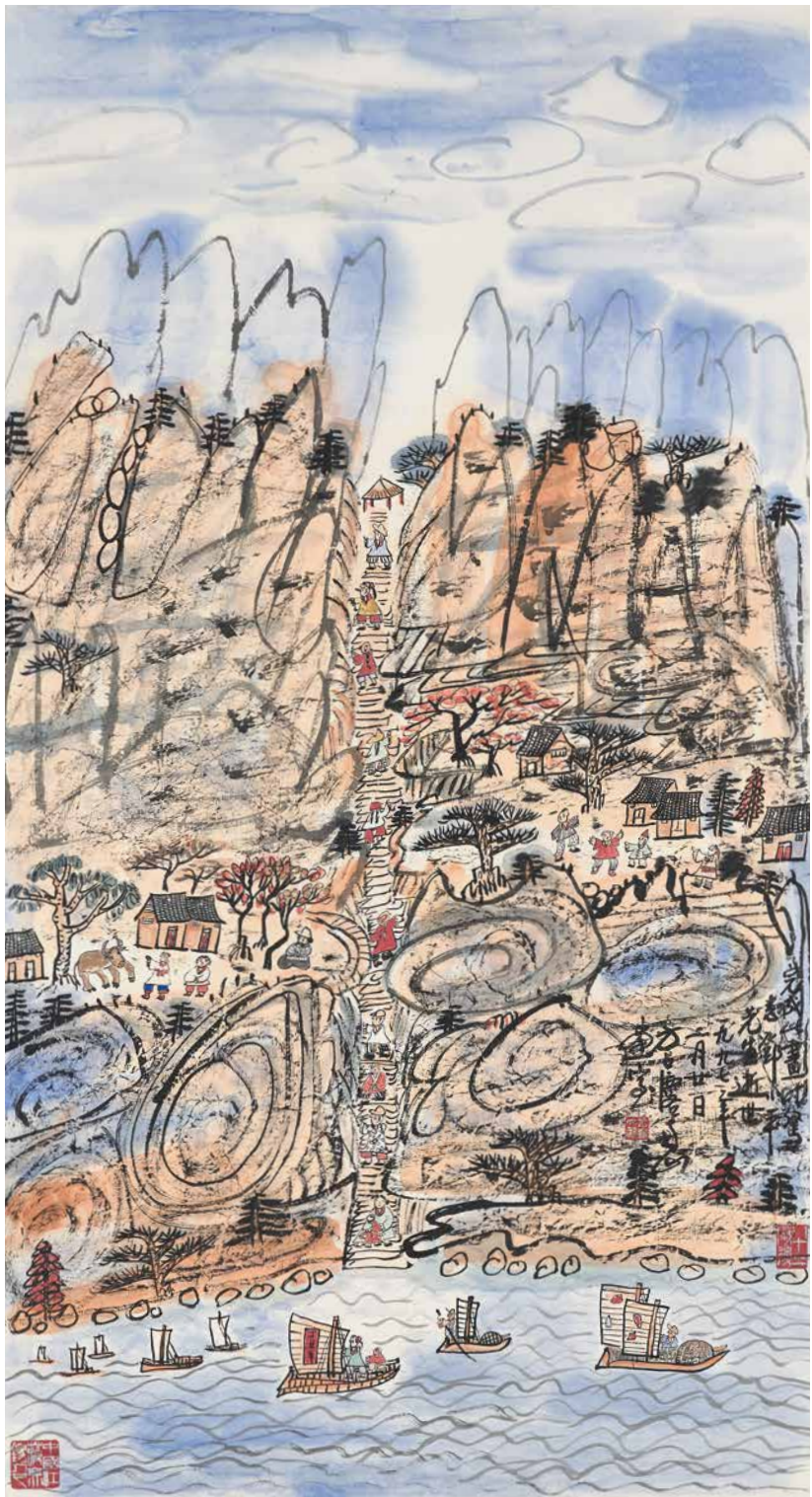
香港，藝倡畫廊，“雄渾勁健：方召麐作品展”，
2012年10月9日-11月10日

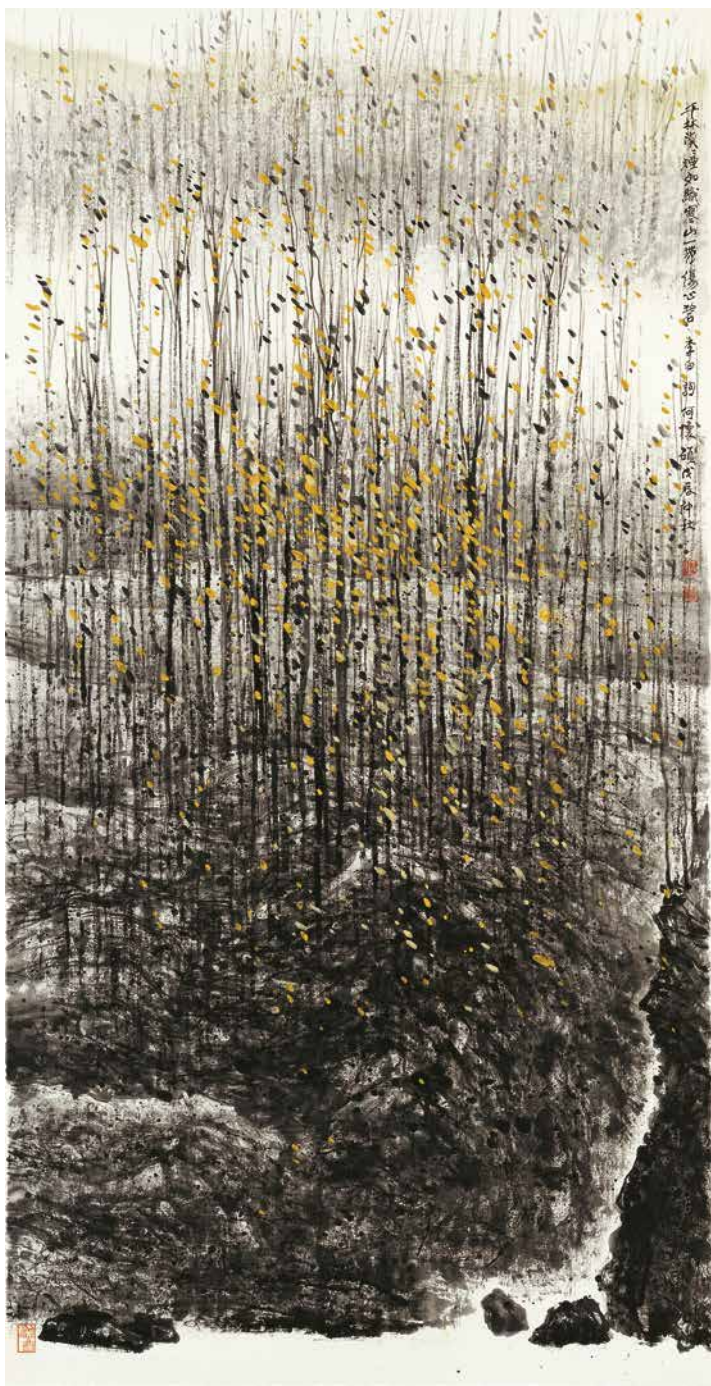
出版

《雄渾勁健：方召麐作品展》，藝倡畫廊，
香港，2012年，第43頁

Fang Zhaolin's journey as an artist was inspired by many prominent painters of the 20th century. She first received training from Chen Jiucun and Qian Songyan in Shanghai; while in Hong Kong, she studied under Lu Xinnong and Zhao Shao'ang who opened the doors to the Lingnan School. She became a student of Zhang Daqian in 1953, an experience that had profound influence on her art. Fang's mature works after the 1960s accentuate her superb skill in using confident, calligraphic brushworks to depict mountains. Throughout the 1980s and 1990s, she dedicated most of her time to painting landscape: the highlands of north-western China, the cave dwellings, and the Yellow River are recurrent subjects. A distinctive landscape composition representative of her oeuvre, *Landscape, February 1997* depicts tall and steep mountains occupying both sides of the painting, leaving a gap in the middle where a walking path or a stream is often added. At the bottom of the painting, a lake bustling with life such as boats sailing and children playing can be seen. With a unique underlying humour, Fang's works resemble genre painting and often express a social ideology shared by the viewer.

方召麐早期的藝術生涯受諸多中國二十世紀藝術大家的影響和啟發。她早期在上海陳舊村和錢松壺門下接受藝術訓練，之後前往香港，拜陸辛農和趙少昂為師，自此便叩開嶺南派大門。一九五三年，她入張大千門下，藝術風格受到巨大影響。方氏一九六〇年代後的成熟期作品中著重使用書法中的筆墨技巧刻畫遠山和風景。八十至九十年代期間，方氏主力創作山水畫，西北黃土高原、窯洞、黃河等皆是畫家喜愛的題材。《山水 1997 年 2 月》表現了方氏典型的山水構圖：左右山崖峭壁為屏障，而中間留有一線空間，描畫山徑或江面。畫面下方充滿著各式各樣的人物活動，如江上的帆船，或兒童在江邊玩耍。透過她所描繪的景色，方氏的作品以近乎西方風俗畫的風格傳達出潛在的幽默感，並時常表達社會意識形態或共同信念，或寄以美好願景。





IMPORTANT PAINTINGS FROM
THE COLLECTION OF
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

853

HE HUAISHUO (B. 1941)

Misty Woods

Hanging scroll
Ink and colour on paper
130 x 65 cm. (51 1/8 x 25 5/8 in.)
Executed in 1988

HK\$70,000-90,000

US\$9,000-12,000

LITERATURE

*A Fine Collection of 100 Paintings of
Hong-Gah Museum, Chew's Culture
Foundation, Taipei, 2006, pp. 218-219*

何懷碩 (1941年生)

平林漠漠

設色 紙本 立軸

1988年作

出版

《欣於所遇 - 鳳甲美術館館藏水墨
百選集》，財團法人邱再興文教基
金會，台北，2006年，第218-219頁

854

KOON WAI BONG (GUAN WEIBANG, B. 1974)

Glistening as Stars

A set of four scrolls, mounted and framed as one
Ink and colour on gold cardboard
Each scroll measures 35 x 50 cm. (13 ¾ x 19 ⅝ in.)
Executed in 2014

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Hong Kong

管偉邦 (1974年生)

會弁如星

設色 金箋卡板 鏡框

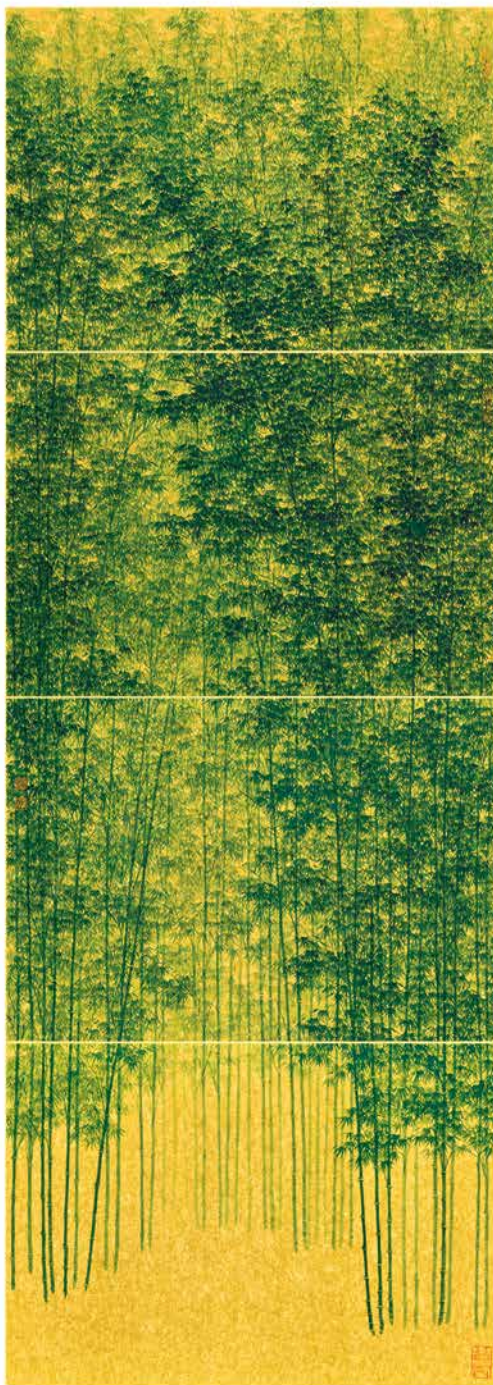
2014年作

來源

香港私人收藏

Koon Wai Bong strives to preserve the technique and aesthetic in the traditional ink and brush genre, his artistic style having been influenced by the Suzhou and Zhejiang school of literati painting. He "reworks the classics" by instilling elements such as innovative spatial arrangement and novel presentation, firmly establishing himself as a contemporary artist with a wealth of inheritance from the ink painting tradition. His works often portray narrow or collaged view of landscape, which offer a restricted vision of a world that is shared by many in our metropolis. Koon also experiments in various media such as traditional Chinese dress and installation assembled by multiple fans, showing the infinite possibilities of presenting ink art to a contemporary audience. Koon's works have been acquired by numerous corporations and institutions worldwide including the Asian Art Museum of San Francisco and the Hong Kong Museum of Art.

管偉邦受蘇州和浙江派文人繪畫的影響，致力於繼承和保存傳統筆墨風格中的技巧和審美。他漸次引入當代藝術元素，比如全新的空間佈置和新奇的展現方式，奠定了他當代藝術家的身份。與此同時他又繼承水墨藝術傳統中的養分，以此實現“經典再造”的目的。他的作品常以狹長或拼合的視角表現風景，反映了當代大都市中受限的視野。管偉邦亦嘗試其他各種不同的創作媒介，如傳統中式服飾和多重扇面組成的裝置藝術，顯示了其向當代觀眾展示水墨藝術的無限可能形式。管偉邦的作品被世界各地眾多的藝術機構收藏，包括舊金山亞洲藝術博物館及香港藝術館。





LOTS 855-856
PROPERTY OF A HONG KONG COLLECTOR
香港私人收藏

855

YU PENG (1955-2014)

Bric-à-brac

A set of two scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 76 x 76 cm.
(29 7/8 x 29 7/8 in.)
Executed in 1989

PROVENANCE

Hanart, Taipei

NOTE

Inscribed by Ding Jinquan (B. 1952)

HK\$90,000-150,000

US\$12,000-19,000

于彭 (1955-2014)

室內

設色 紙本 鏡框兩幅
1989年作

來源

台北漢雅軒

註

丁錦泉 (1952年生) 題詩





856

YU PENG (1955-2014)

Dreams of Hong Kong

Scroll, mounted and framed
Ink and colour on paper
65.5 x 66 cm. (25 ¾ x 26 in.)
Executed in 1993

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Hanart, Hong Kong

于彭 (1955-2014)

香江醉夢

設色 紙本 鏡框
1993年作

來源

香港漢雅軒



857

857

IRENE CHOU
(ZHOU LÜYUN, 1924-2011)

Infinity Landscape

Hanging scroll
Ink and colour on paper
138 x 67.8 cm. (54 ¾ x 26 ¾ in.)

HK\$70,000-90,000
US\$9,100-12,000

PROVENANCE

Lot 107, 2 May 1991, Fine Modern Chinese
Paintings, Sotheby's Hong Kong

周綠雲 (1924-2011)

無垠的時空

設色 紙本 立軸

來源

香港蘇富比，中國近現代畫，1991年5月2
日，編號107

858

WUCIUS WONG
(WANG WUXIE, B. 1936)

City Melody #1

Scroll, mounted and framed
Ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Executed in 2009

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

EXHIBITED

Zhongshan, Zhongshan Art Gallery; Dongguan,
Wan Fung Art Gallery, *Shui Mo Hong Kong*
Exhibition of Hong Kong Ink Paintings, November-
December 2012

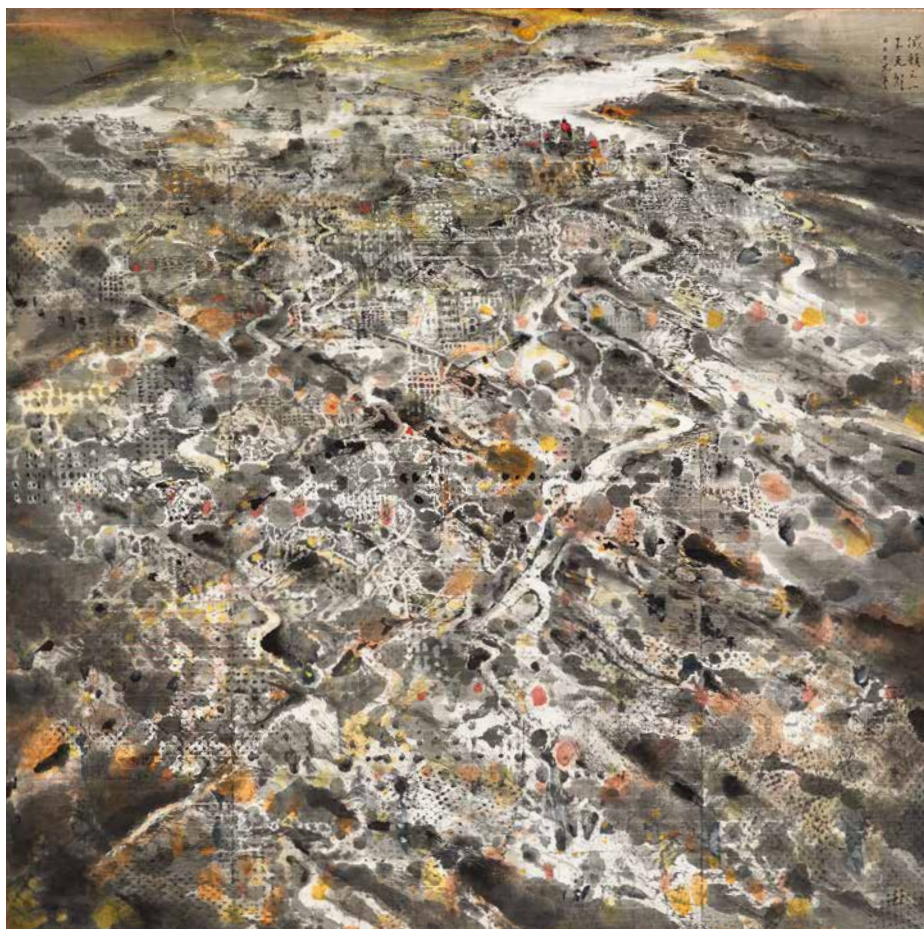
王無邪 (1936年生)

城韻之一

設色 紙本 鏡框
2009年作

展覽

中山，中山美術館；東莞，雲峰畫苑，
“港水港墨-香港水墨作品展”，2012年
11-12月



858

Wucius Wong integrates elements of Chinese classical painting, Chinese and western literature, and graphic design in his art. He excels in painting landscapes from a bird's eye view, a perspective unknown to classical painters. He incorporates in his composition geometric shapes and lines that disrupt the traditional rules of scale and distance. With the theme "heaven, earth and man", Wong hopes to express the interdependence of the various elements of the world and the idea of continuity in nature. Wucius Wong was born in Guangdong and moved to Hong Kong in 1946. Fond of literature and art, he started learning western painting on his own in 1956 and later became a student of Lui Shou Kwan. In the 1960s Wong studied in Columbus College of Art and Design in Ohio and Maryland Institute College of Art. In 2017 Wong received the Hong Kong Arts Development Council's Life Achievement Award, one of the highest accolade given to artists in Hong Kong.

王無邪的作品揉合傳統中國書畫、中西文學、西方平面設計的元素。他的畫作展現從高空下瞰所見的自然風光，是古代書畫前所未見的視覺觀感。雖用水墨創作，構圖中卻常見幾何圖案和線條，衝破距離和比例的傳統關係。王氏作畫以中國儒家思想為根本，以「天、地、人」為核心，展現天地萬物環環相扣的微妙關係，求表達自然間生生不息的永恒律動。王無邪生於廣東，一九四六年定居香港。自幼鍾好文學、藝術的他一九五六年開始自學西畫，隨後師從呂壽琨。一九六〇年代赴美留學，先後於俄亥俄州哥倫布藝術與設計學院及馬利蘭藝術學院深造設計與繪畫。二〇一七年香港藝術發展局頒發其最高榮譽的終身成就獎予王無邪，見證藝術家的成就和貢獻。



859



859

CHAN TIN BOO
(CHEN TIANBAO, B. 1950)

Sketch of Taiwan

Scroll, mounted and framed
Ink and colour on paper
36.5 x 138 cm. (14 1/4 x 54 3/8 in.)

HK\$30,000-50,000

US\$3,900-6,500

陳天保 (1950年生)

台灣寫生

設色 紙本 鏡框



860

860
ZHU XIAOQING (B. 1986)

Rain in the Quiet Valley

Scroll, mounted and framed
Ink on paper
27.5 x 136 cm. (10 7/8 x 53 1/2 in.)
Executed in 2017

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

朱曉清 (1986年生)
幽谷宿雨

水墨 紙本 鏡框
2017年作

一場場... 人似... 在... 也... 有...

此... 種... 人... 地... 亦... 且... 自... 當...

種... 浙... 之... 之... 之... 之... 之...

和... 之... 之... 之... 之... 之...

彼... 我... 之... 之... 之... 之... 之...

地... 之... 之... 之... 之... 之...

進... 之... 之... 之... 之... 之...

所... 之... 之... 之... 之... 之...

此... 之... 之... 之... 之... 之...

也... 之... 之... 之... 之... 之...

件... 之... 之... 之... 之... 之...

此... 之... 之... 之... 之... 之...



DESIRE TOY UNTIL AVENUE
 OFF TAKE IT GLOBE LAME City

861

LEE CHUN-YI (LI JUNYI, B. 1965)

Wan Sui

Hanging scroll

Ink on paper

187 x 107 cm. (73 5/8 x 42 1/8 in.)

Executed in 2014

HK\$280,000-380,000

US\$37,000-49,000

LITERATURE

Lee Chun-yi, *An Artistic Exploration of Postcolonialism: the Creative Concept of Lee Chun-yi's Modern Ink Painting*, Yuan Liu, Taipei, 2015, p. 137

李君毅 (1965年生)

萬碎圖

水墨 紙本 立軸

2014年作

出版

李君毅，《後殖民的藝術探討：李君毅的現代水墨畫創作》，源流，台北，2015年，第137頁



"In 2008, when the Beijing Olympics took place it showcased a strong, prosperous China to the world after thirty years of the economic reform. While the global Chinese community rejoiced in the success of the country, I recalled the fear of the future before the Handover of Hong Kong in 1997. Inspired by these contrasting attitudes I created works based on the theme of Mao Zedong, in order to reflect on the tumultuous development of recent history. The paintings are comprised of the characters 'mao', 'ze' and 'dong' in different orientations – or even upside-down – to symbolise the uncertainty underneath a seemingly stable society. These symbolic imageries are employed to express reflections on social political issues, infusing the traditional Chinese painting medium with a sense of the contemporary.

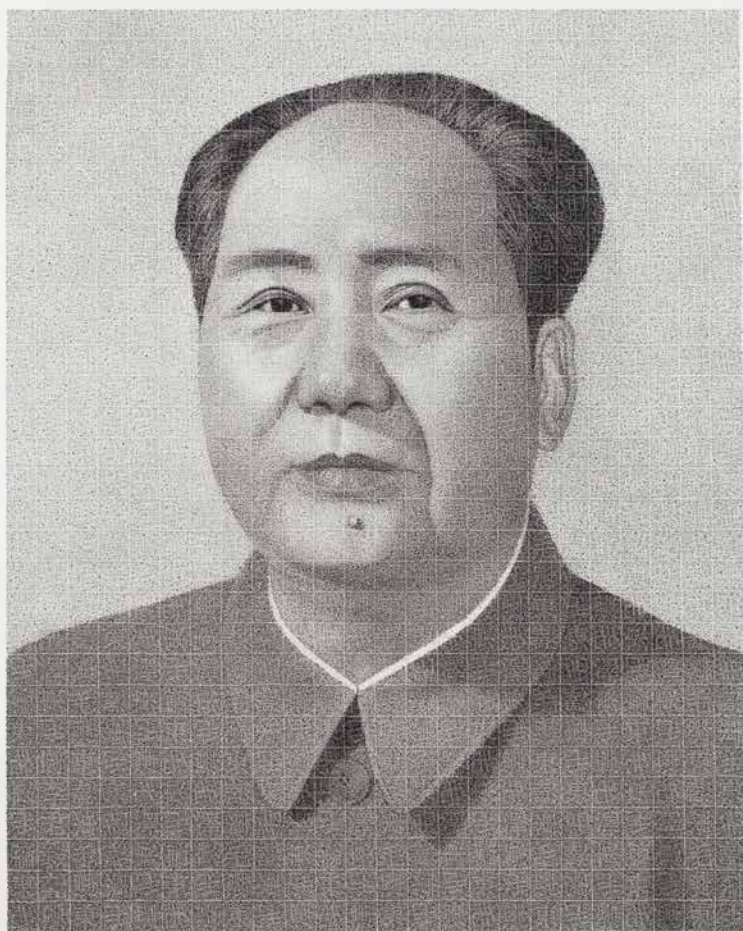
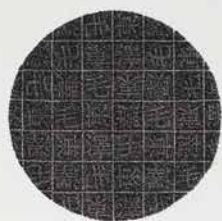
I use a soft wood that absorbs ink easily, cut into small cubes, and stamp with them on the paper – so that stamping, rather than brushwork, form the composition of my paintings. As there are rich textures and lines on the wood itself, the process can achieve a visual effect similar to rubbings of stone steles. Hence, I carefully carve characters and images onto thick cardboard before using soft wood cubes to create the images. This innovative technique departs from the traditional transferral of characters of stone stele rubbings; instead, showing the original markings of the characters, my work also aims to fully, precisely represent figurative images in the painting."

- Lee Chun-yi

"2008年時，北京舉辦盛大的奧運會，顯示了中國經過30年的改革開放政策，在國際上已晉升大國地位。正當全球華人視之為民族榮耀而歡欣鼓舞之際，我卻想起年青時在香港面對九七回歸，當時港人普遍存在恐中懼共的心態，正好形成了諷刺性的對比。因此有感而發創作以毛澤東為主題的畫作，藉以反思近代歷史發展的動盪與波折。中間毛澤東畫像的結構乃取材自漢碑的形制，表現出一種莊嚴肅穆的祭悼意味。畫面為方格構成，每一個方塊裡有「毛」、「澤」或「東」三字，而排列方式有正向的，也有側左側右的，或是顛倒的，藉此象徵中國社會表面規整安穩，內在卻隱含不穩定的因素，來表達對當前國家社會相關問題的所思所感，從而為這些中國傳統繪畫題材注入時代性的新意義。

我的藝術創作深受中國傳統印章與拓本藝術的啟發。我選用易於吸墨的軟木片，將之切割成小方塊後，黏貼於木質印材上而成繪畫工具。然後通過軟木印具反覆地蘸墨壓印，取代了國畫用筆用墨的技法，在操作上跟鈐印的方式雷同，只是以軟木代印以墨為泥。由於軟木表面帶有豐富的肌理紋路，在壓印的過程中可以達到如碑刻拓本的效果，因此我把文字或圖案規整地刻在厚紙板上，覆上畫紙後再用類似拓碑的方式以軟木拓印。這種自創的新技法，不像傳統的拓碑只著眼於文字的轉搨，而是要在顯現文字痕跡的基礎上，完成畫面具體圖像的精確呈現。"

- 李君毅





862

A native of Hangzhou, Chu Chu grew up in an artistic environment and studied at the China Academy of Art in her hometown, her father having graduated from the same academy. Since childhood, Chu received training in traditional Chinese painting, graphic design, oil painting, photography and film, and for her doctoral degree she studied calligraphy under Wang Dongling. Chu explores the relationship between traditional and new media and integrates them in her artwork.

In the *City* series, Chu Chu combines photography, calligraphy, and gold and silver colour to produce stunning cityscapes. The artist photographed panoramas of many cities in 2011, then in 2017 she re-worked her black and white photographs by writing cursive calligraphy in diluted ink and silver colour in the sky above the city. Inscribing extracts from *Invisible Cities* by Italian writer Italo Calvino, Chu enriches her work with Chinese calligraphy, literature, and the imagination of both her and Calvino in constructing the ideal city.

儲楚，杭州人，出生於藝術之家，與其父同為中國美術學院畢業生。她曾學習傳統書畫、設計、油畫、電影與攝影，攻讀博士學位時隨王冬齡專攻書法。她的作品探索傳統媒介與新媒體的關係，並嘗試融合兩者，使其道通為一。《城市》系列是攝影佐以書法及金銀顏料的作品。藝術家在二〇一一年，拍攝了不同城市的全景照片，而二〇一七年進行二次創作，在黑白照片中城市的上空用淡墨加銀色的草書書寫書法，下面是英文銀字，內容是意大利作家卡爾維諾小說《看不見的城市》中的語錄。儲楚以書法、西方文學和她跟作家卡爾維諾的想象力去構建其心目中的理想城市。

862

CHU CHU (B. 1975)

*Thing is not a thing · City 02 ·
City of Crystal*

Scroll, mounted and framed
Ink calligraphy on black and white
photograph

78 x 98 cm. (30 ¾ x 38 ⅝ in.)

Executed in 2017

HK\$35,000-55,000

US\$4,600-7,000

儲楚 (1975 年生)

物非物 · 城市02 · 水晶

水墨 黑白相片 鏡框

2017年作



863

XU BING (B. 1955)

*Series of Repetitions:
A Big River / Moving Cloud*

A pair of scrolls, mounted and
framed

Woodblock print

One measures 53 x 73 cm.

(20 ⅞ x 28 ¾ in.)

One measures 51.5 x 71 cm.

(20 ¼ x 28 in.)

Edition 11/50

Executed in 1987

HK\$80,000-100,000

US\$11,000-13,000

徐冰 (1955年生)

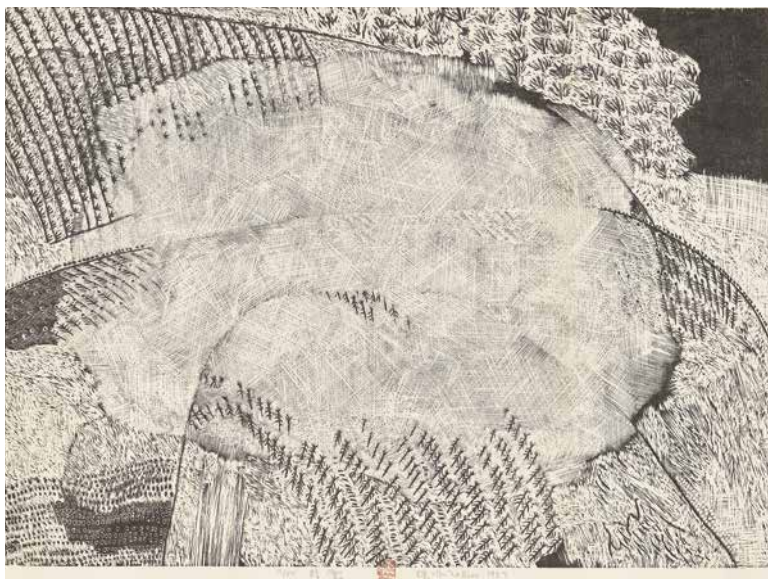
五個複數系列：

《一條大河》/《移雲》

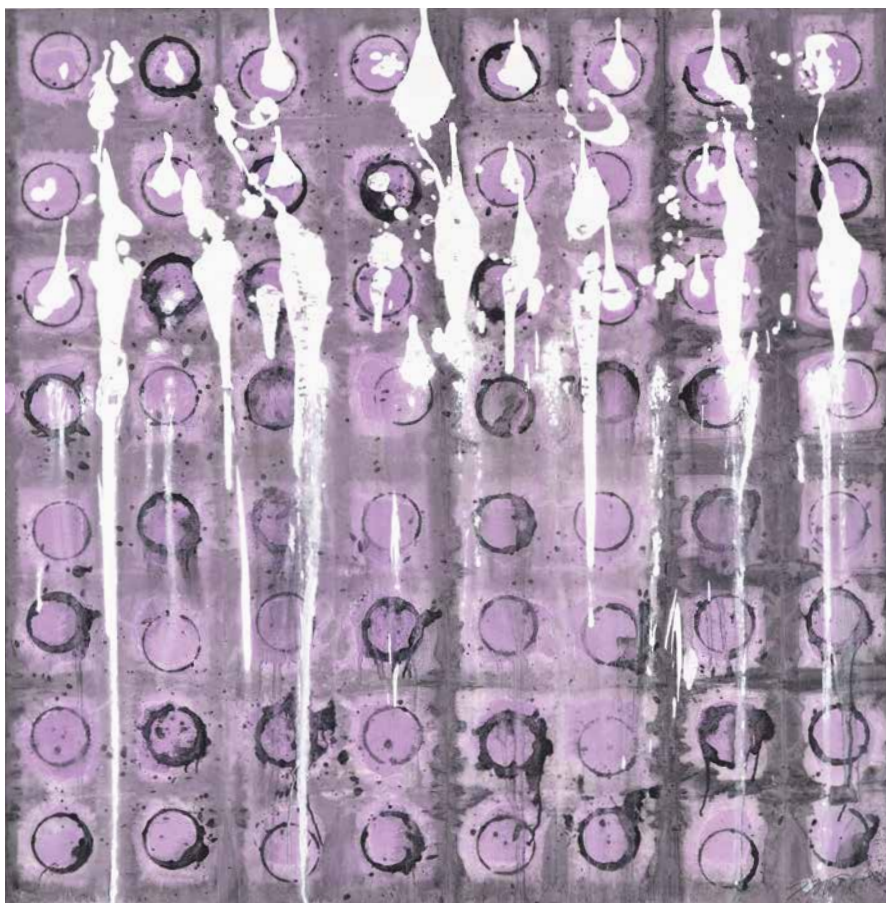
木板水印 鏡框兩幅

版數11/50

1987年作



863



864

LI GANG (B. 1962)

Elements of Ink No. 20140320

Scroll, mounted and framed
Ink, colour and acrylic on paper
120 x 120 cm. (47 ¼ x 47 ¼ in.)
Executed in 2014

HK\$200,000-300,000

US\$26,000-39,000

李綱 (1962年生)

水墨元素 No. 20140320

設色 丙烯 紙本 鏡框
2014年作

Known for his unique and innovative techniques, Li Gang uses methods such as folding, rubbing and printing to turn his paintings into a concrete distillation and preservation of messages from the external world. These messages are in turn purified through repetition, to cultivate a visual vocabulary that is rational. Li was born in 1962 in Puning, Guangdong province and currently lives and works in Beijing. Li's works have been exhibited widely, including solo exhibitions at the Today Art Museum in Beijing and the Guangdong Art Museum; group exhibitions in countries including the United States, Singapore, Italy, and France.

李綱以其獨特的水墨創作技法聞名。他以折疊，拓印和轉印的技法，在保留外界的信息之餘也作過濾，通過並列重複將情緒化的東西去掉，向觀者呈現一種理性的視覺觀感。李綱一九六二年生於廣東省普寧，現居北京。李氏的作品曾於眾多美術館展出，個展包括北京今日藝術博物館和廣東美術館，而且在世界多國包括美國，新加坡，意大利，法國等地參與群展。

865

LIANG QUAN (B. 1948)

Untitled

Scroll, mounted and framed
Ink and colour on paper
89.5 x 60 cm. (35 ¼ x 23 ⅝ in.)
Executed in 2013

HK\$120,000-180,000

US\$16,000-23,000

梁銓 (1948年生)

無題

設色 紙本 鏡框

2013年作

Born in Shanghai in 1948, Liang Quan graduated from the Zhejiang Academy of Fine Art and furthered his studies at the San Francisco Art Institute. Liang is a pioneer in exploring abstraction among his contemporaries. With a delicate colour palette and distinct composition of stacked, interwoven roughly cut paper strips, the collage painting by Liang becomes a response to the notions of being and nothingness through both the act of creation and its visual outcome.

Untitled features the collage of hundreds of horizontal and slanted paper strips. Except for a few larger colour fields of pink and black with neon bright green corner, various tonalities of grey dominates the work. Liang's working process involves cutting paper strips, dyeing paper with tea or ink, and repeatedly adjusting the position of each of the fragment on his composition. Marked by an abundance of patience, calmness and alertness, all the repetitive steps Liang takes are part of his journey to realise a state of empty tranquility. Through deconstructing and reconstructing sheets of paper in his collage work, Liang composes a new genre of landscape painting that originates from his Zen thoughts, expressed through his bare hands with the absence of an ink brush.



梁銓一九四八年出生於上海，畢業於浙江美術學院，後赴美國三藩市藝術學院進修。在中國當代藝術的發展中，梁銓被公認為探索抽象理念的先鋒，作品研討當代水墨中的抽象性。他擅長用水墨宣紙構成線與面，利用拼貼條狀的紙構成抽象畫面，以清雅色調的淡彩淡墨為主。通過作品的創作過程與結果去探究存在與虛無的議題。

《無題》的畫面由眾多細長的宣紙組成，除屈指可數的粉紅色、黑色及鮮綠色的大面積色塊之外，畫面由深淺不一的灰色調主宰。梁銓的創作過程獨特，他首先用刀將宣紙裁成條狀，之後再以茶水或水墨染色，將紙條一層一層地黏貼、調整構圖而成。梁銓作品中不斷重複的步驟和過程充滿著無限的決心與耐力，靜謐又富有詩意，將中國傳統美學中的寧靜致遠的境界以抽象的手法表現出來。通過不斷解構與重構拼貼作品中的紙條，梁銓用當代的視野去闡釋中國傳統山水畫，出自藝術家的雙手而不沾筆墨，表達了他藝術感悟的禪意。



The work highlights the layering of space. In front, the multifaceted rocks form figurative images, hidden in the mist; in the back, broken brushwork builds an interwoven sense of airiness to accentuate the space in the front of the image. The ambiguous, parallel space is thus created within the same space-time, removing the viewer from reality in search of a boundless vision.
- Yau Wing Fung

作品著重空間層次。畫心的正面，以多面塊的山石湊合有形的物象，離潛藏於煙島之中；畫心的背面，以皴破的筆墨交織無形的氳氳，襯托正面的空間表現。在同一時空下營造平行空間的曖昧關係，盼觀者從此視覺經驗中抽離現實的狀態，進入無盡的領域。
- 邱榮豐

866
YAU WING FUNG (B. 1990)
The Airy Mountain X

Scroll, mounted and framed
Ink and color on paper
138 x 69 cm. (54 3/8 x 27 1/8 in.)
Executed in 2017

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

邱榮豐 (1990年生)
藏山10

設色 紙本 鏡框
2017年作

867

LIN YUSI (B. 1978)

Four Auspicious Birds

Scroll, mounted and framed
Ink and colour on paper
70 x 91 cm. (27 ½ x 35 ⅞ in.)
Executed in 2017

HK\$60,000-80,000

US\$7,800-10,000

林于思 (1978年生)

大四喜

設色 紙本 鏡框

2017年作

註

畫家自題裱邊：東方大四喜，日出小團圓。丁酉年二月，于思。



867

868

FENG BIN (B. 1967)

*2010 Black & White
Tango XVI*

Scroll, mounted and framed
Ink and acrylic on or canvas
70 x 85 cm. (27 ½ x 33 ½ in.)
Executed in 2010

HK\$120,000-180,000

US\$16,000-23,000

馮斌 (1962年生)

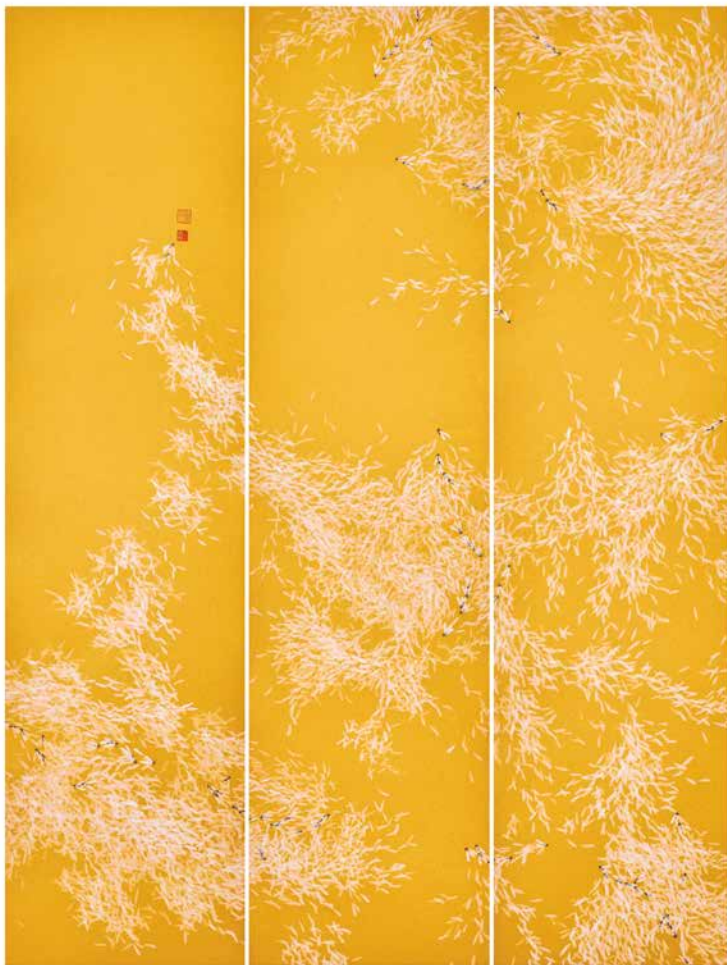
2010黑白探戈之十六

水墨 丙烯 布本 鏡框

2010年作



868



869

On a hot day, the army of ants swamp out, in thousands,
Flying in unison towards the light,
Scrambling, in panic, chaos.
Wings falling off, they struggle, and die,
Leaving a sky covered in snow.
- Chui Pui Chee

在悶熱的日子，飛蟻洶湧而出，成千上萬。
它們撲向燈火，目標一致，
再看又似慌慌亂亂，爭先恐後。
然後，雙翼脫落，柔弱的飛蟻爭扎、死去，
遺下漫天飄雪。
- 徐沛之

869

CHUI PUI CHEE (B. 1980)

There's the Snow Again VI

A set of three scrolls, mounted and framed as one frame
Ink and colour on golden paper
Each scroll measures 138 x 34.5 cm.
(54 ¾ x 13 ¾ in.)
Executed in 2017

HK\$30,000-60,000

US\$3,900-7,800

徐沛之 (1980年生)

又見雪飄過之六

設色 金箋紙本 鏡框

2017年作

870

**MAI LUOWU
(LOUIS MAK, B. 1946)**

Prosperity

Scroll, mounted and framed
Ink and colour on paper
70.5 x 73.5 cm. (27 ¾ x 28 ¾ in.)

HK\$40,000-60,000

US\$5,200-7,800

麥羅武 (1946年生)

欣欣向陽

設色 紙本 鏡框

871

SHEN NING (B. 1976)

Dreaming of Butterfly

Scroll, mounted and framed
Ink and colour on silk
51 x 81 cm. (20 ¼ x 31 ¾ in.)
Executed in 2015

HK\$70,000-90,000

US\$9,100-12,000

沈寧 (1976年生)

夢蝶

設色 絹本 鏡框

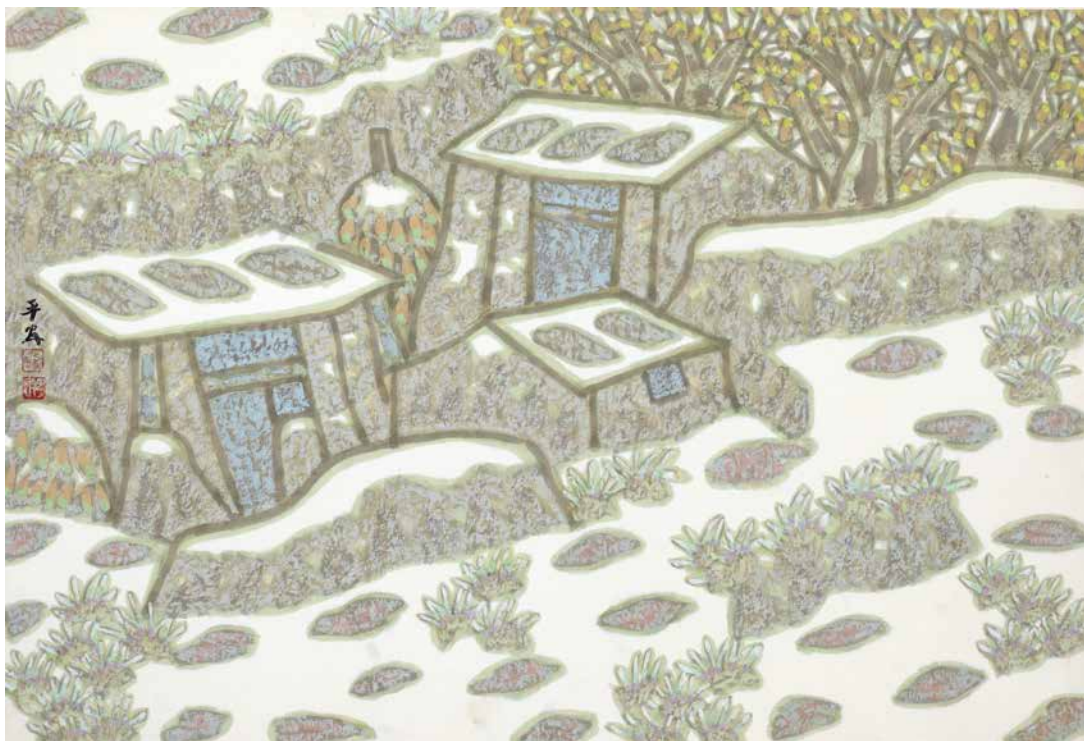
2015年作



870



871



872

LUO PING'AN (B. 1945)

Village in Snow

Scroll, mounted and framed
Ink and colour on paper
68 x 100 cm. (26 3/4 x 39 3/8 in.)

HK\$200,000-300,000

US\$26,000-39,000

羅平安 (1945年生)

田園雪景

設色 紙本 鏡框



873

WENG ZUQING (B. 1947)

Spring Harmony

Scroll, mounted and framed
Ink and colour on paper
65 x 100 cm. (25 5/8 x 39 3/8 in.)

HK\$180,000-220,000

US\$24,000-28,000

翁祖清 (1947年生)

陽春暢和圖

設色 紙本 鏡框



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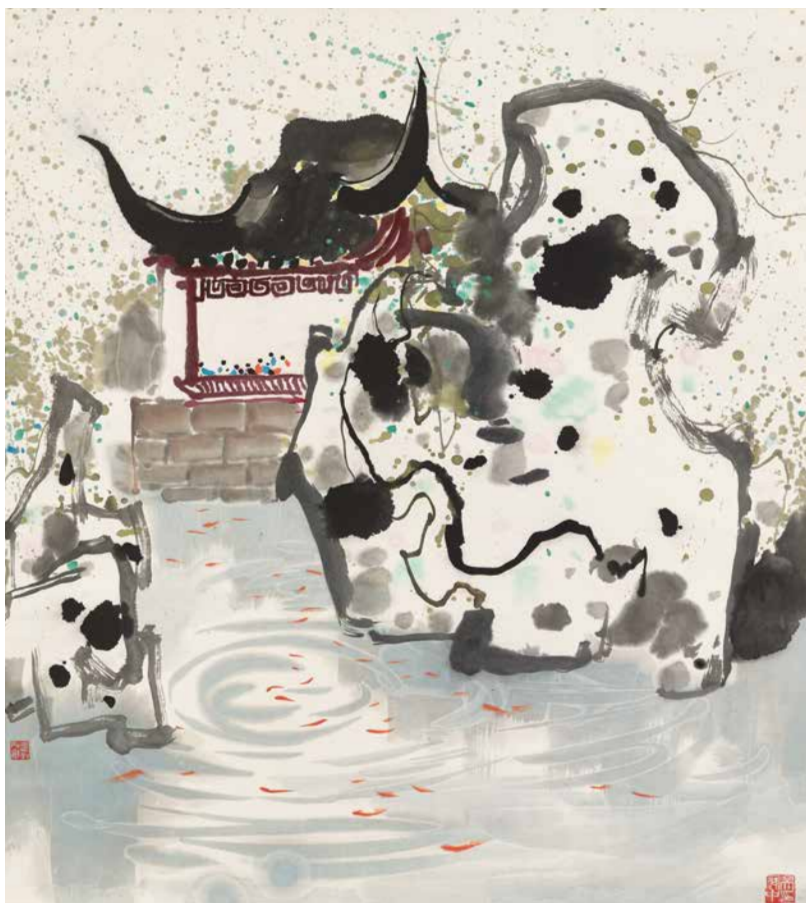
26 - 27 May | English
28 - 29 May | Mandarin

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5月26 - 27日 | 英語
5月28 - 29日 | 普通話

CHRISTIE'S
EDUCATION 佳士得美術學院

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WU GUANZHONG (1919-2010)

Viewing Fish

Scroll, mounted and framed, ink and colour on paper

74 x 66.5 cm. (29 1/8 x 26 1/8 in.)

HK\$2,800,000-3,800,000 (US\$360,000-490,000)

吳冠中 觀魚圖 設色紙本 鏡框

FINE CHINESE MODERN PAINTINGS

中國近現代畫

Hong Kong, 30 May 2017

香港·2017年5月30日

VIEWING 預展

26-29 May

Hong Kong Convention and
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CONTACT 查詢

Ben Kong 江炳強

chinesepaintings@christies.com

+852 2978 6723

CHRISTIE'S

The background of the entire page is a traditional Chinese ink and wash painting. It depicts a landscape scene with a large, dark, craggy rock formation on the left. In the center, a boat with a white hull and a reddish-brown interior is shown. Several figures are visible on the boat and in the water below. The style is characteristic of classical Chinese ink painting, with expressive brushwork and a focus on naturalistic detail.

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ONLINE

丹青薈萃 一
中國書畫網上拍賣

22-29 May 2017
2017年5月22-29日

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LUI SHOU KWAN
(Lǚ SHOUKUN, 1919-1975)

The Way of Nature

59 x 84.5 cm.

呂壽琨 自然而然 立軸

HK\$40,000-50,000



LUI SHOU KWAN
(Lǚ SHOUKUN, 1919-1975)

Sketch of Hong Kong

25.7 x 59.5 cm.

呂壽琨 香港寫生 鏡框

HK\$20,000-30,000



LUI SHOU KWAN
(Lǚ SHOUKUN, 1919-1975)

Gourds

94 x 30.3 cm.

呂壽琨 葫蘆瓜 鏡框

HK\$20,000-30,000



WUCIUS WONG
(WANG WUXIE, BORN 1936)

Lake Scenery #3

34.3 x 68.5 cm.

王無邪 湖光之三 立軸

HK\$30,000-40,000



IRENE CHOU
(ZHOU LǚYUN, 1924-2011)

Loquats

121.5 x 55 cm. (47 7/8 x 21 5/8 in.)

周綠雲 瑞果延年 立軸

HK\$20,000-30,000



IRENE CHOU
(ZHOU LǚYUN, 1924-2011)

The Universe is My Mind

Each measures 63.5 cm. in diameter

周綠雲 宇宙便是吾心 鏡框兩幅

HK\$60,000-80,000





HE HUAISHOU (BORN 1941)

Fallen Leaves

31.5 x 40 cm.

何懷碩 搖落 鏡框

HK\$18,000-28,000



CHEN JIALING (BORN 1937)

Bird on a Branch

95 x 59 cm.

陳家冷 枝上小鳥 鏡框

HK\$20,000-30,000



MA JUN (BORN 1975)

Monks

Each scroll measures 144.5 x 25 cm.

馬駿 僧侶 鏡框兩幅

HK\$20,000-30,000



HUNG HOI (XIONG HAI, B.1957)

Landscape

16.5 x 103 cm. (6 ½ x 40 ½ in.)

熊海 水墨山水 橫批

HK\$20,000-40,000



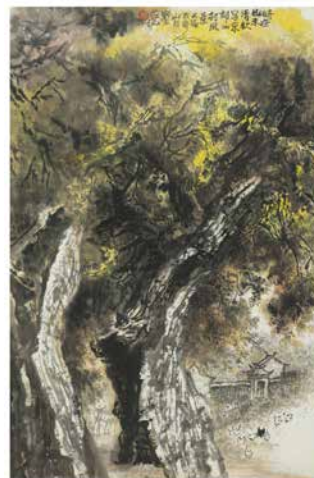
JIA YOUFU (B. 1942)

Herding

64 x 43.7 cm.

賈又福 放牧 鏡框

HK\$60,000-80,000



JIA YOUFU (B. 1942)

Mountain Village of the Capital Suburbs

70 x 46.5 cm.

賈又福 京郊山村 鏡框

HK\$50,000-70,000



LI HUASHENG (BORN 1944)

Simple Village

68 x 138 cm.

李華生 簡樸農家 鏡框

HK\$10,000-15,000



ZHAO SHAO'ANG (1905-1998)

Peony and Bees

68.5 x 35.5 cm.

趙少昂 蜜蜂牡丹 鏡框

HK\$30,000-50,000



RONG SHUSHI (1903-1996)

Lychee

34.5 x 94 cm.

容漱石 年年有利 鏡框

HK\$8,000-12,000



LI HONGZHANG (1823-1901)

Running Script Calligraphic Couplet

124.5 x 30 cm.

清 李鴻章 行書對聯 立軸兩幅

HK\$20,000-40,000



YAO HUA (1876-1930)

Landscapes

Each leaf measures 28.5 x 16.7 cm.

姚華 山水冊 冊頁八開冊

HK\$40,000-60,000



WITH SIGNATURE OF WANG SHIMIN AND YUN SHOUPING (19TH-20TH CENTURY)

Landscape and Fruit

Various sizes

清 王時敏及惲壽平(款) 山水蔬果冊 冊頁八開

HK\$50,000 -70,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **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**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- 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 F(1) 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:

- 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**.
- 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**.
- 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.
- 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 our collection 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)(i) 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: HSBCHKHHHKH

(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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

(vii) we can reject at any future auction any bids made by 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 Department on +852 2760 1766 or email to postsalesia@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 postsalesia@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 ♻ 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之**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。下列粗體字體詞語的解釋在尾部詞彙表列明。

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

(a) 目錄描述部分使用的某些詞彙有特殊意義。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”。

(b) 本公司在本目錄中對**何種拍賣品**的描述，**拍賣品狀況報告**及其它陳述（不管是以口頭還是書面），包括**拍賣品**性質或狀況、藝術名、時期、材料、風格尺寸或來源均屬我們意見之表達，而不應作為事實之陳述。我們不像專家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

(a) 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、修飾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其賣方之任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況報告**中提及**狀況**不等於對**狀況**的完整描述。圖片可能不會清晰展示**拍賣品**、**拍賣品**的色彩和暗度或在印刷品或屏幕上看起來可能會與實際檢查時的情況不同。**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，但是可能無法指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況報告**。

4. 拍賣之前檢查**拍賣品**

(a) 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來檢查，以確保您接受**拍賣品**描述之**狀況**。我們建議您從專業檢查人員或其它專業顧問那裏索取意見。

(b) 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，我們的專家可在現場回答問題。

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，您或任何其他人或在任何情況下都不可能依賴**估價**。將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方佣金或任何適用的稅費。**估價**可能以拍賣場地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最近目錄印時的兌換率設定，所以可能與拍賣當日兌換率有差異。

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

(a) 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/或在日後需要特別的保養。

(b) 所有類型的寶石均可經過某些改良處理。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。

(c) 我們不會為每件**拍賣品**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包括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及技術的差異，對某寶石是否屬處理、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。

(d) 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

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零件都是原裝。被陳述為“開關”字樣的錶帶不是原裝錶帶的部分，可能不是**真品**。拍賣的鐘可能跟鐘沒有鐘錶、鐘錶或鐘錶出售。

(b) 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。

(c) 大多數的錶都被打開查看機芯的型號及設置。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查。

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

(a) 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地競投過任何東西，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：

(i) 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：當前的公共事業賬單或銀行對賬單）。

(ii) 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。

(iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 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) 段所述的現時身份證明、財務證明及/或押金作為許可您競投的條件。如果您過去兩年中有從我們的拍賣會成功投得**拍賣品**，或者您本年提出金額高於過往，請聯繫我們的投標部：+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，包括但不限於您未滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，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

(a) **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。

(b) **作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（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：

(i) 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，並且，您將在不少於 5 年的期間要保存證明盡職調查的文件和記錄。

(ii) 您在收到我們要求後應立即將證明盡職調查的文件和記錄立即提供給我們並應要求以適當會計人員即時回傳。我們不會向任何第三方披露上述文件和記錄。除非 (i) 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。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑關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款項，競投人同意繳付**購買款項**和所有其他應付款項上個人法律責任。

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。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語以外的其他語言進行競投，須儘早於拍賣之前先安排。電話競投可被錄音，以電話競投即代表您同意其語音被錄音。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™ 使用條款之管限，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 小時提交已經填寫的書面競投表格。表格必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**估價**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**估價**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便宜，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格相同的書面標，而在拍賣時此等競投價乃該**拍賣品**之最高叫價，則該**拍賣品**售給最先達其書面競投書給本公司之其他買人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，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**，在拍賣會號碼旁運用標記。**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：
(a) 以拒絕接受任何競投；
(b) 以任意方式將競投提前或推後，或改變**拍賣品**的順序；
(c) 撤回任何**拍賣品**；
(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
(e) 重開或繼續競投，即使已經下槌；
(f) 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。在拍賣之時或競投後沒有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：
(a) 拍賣會場參與競投的競投人；
(b) 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；
(c) 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. 代表買方競投

拍賣官可選擇代表買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買方的競投。拍賣官不會代表買方作出相等於或高於**底價**之出價。就不認**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，拍賣官可以自行調低開始價格下降繼續拍賣，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場地幣幣外的主要貨幣來展示競投。任何佳士得使用的交換率僅作指引，佳士得並不受其約束。對於在這些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，拍賣官下標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。拍賣後我們可以郵寄及/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**拍賣品成交價**首港幣 120,000 元之 25%；加逾港幣 120,000 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、銷售或補償使用稅或所有有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任明並支付所有應付稅費。在任的情況下香港法律先適用。佳士得建議您諮詢獨立稅務意見。

有關佳士得運送美國的**拍賣品**，不論買方國籍或公民身份，均可須預付基於**成交價**、**買方酬金**和運費而產生的州銷售稅或銷售稅。佳士得現時須將其運送至紐約的**拍賣品**收取銷售稅。適用銷售稅由成功競投者運送到州分、縣、地點而決定。要求預繳銷售稅的**拍賣品**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顧問。

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**的共有之人並獲得其共有人的許可；或，如果賣方不是**拍賣品**的所有人或共有之一人，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。買方不會就關于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。買方不就任何**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，您或我們滿意您的**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**原銀退還給您。

業務規定的詞匯表裏有“**真品**”一詞做解釋。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**第一行（“**標題**”）以**大寫字體**註明的資料作出**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**以外的大寫字體註明）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**標語**。有保留是指受限於**拍賣品目錄**內的解釋，或者**標語**中有“重要通告”及目錄**標題**中之說明。內有**保留標語**的某些字樣。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“**保留標題**”列表及**拍賣品目錄**條目。

- 真品保證**適用於被**拍賣官**修訂後的**標語**。
 - 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，**標語**乎合被普遍接受的學者或專家的意見，或**標語**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，該科學方法尚未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
 - 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與專人之持續擁有該**拍賣品**才適用。保證中的利益可以轉讓。
- (h) 要索**真品保證**下的權利，您必須：
- 在拍賣日後 5 年內，向我們提供書面的索索通知並提供詳情，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
 - 自賣方交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書信**：如果**拍賣品**為書信，我們提供額外自拍賣日起為 14 天的**保證**，如經校對後，**拍賣品**的文本或圖樣存有瑕疵，在以下條款的限下，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、及書籍籍透的破損、污漬、邊緣磨損或其它不影響文本及圖樣完整性的瑕疵；
 - 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。
 - 要根據本條規定索賠時，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**給當值時在拍賣的佳士得拍賣員。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**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鑿之說明，但佳士得同意取消被證實為偽品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為偽品並能按 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為偽品，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) 適用於此類別之索賠。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以**購買款項**：
 - 成交價**；和
 - 買方酬金**；和
 - 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**”）。
- 我們只接受登記競投人付款。發票一開具，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**出口且需帶出口許可證，您也必須立即支付以上款項。
- 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按以下列方式支付：
 - 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。
 - 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
姓名：Christie's Hong Kong Limited
收款銀行代號：HSBKHKHHKHK

(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，詳請列於以下 (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兌現並以港幣支付。

- 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：香港中環皇后大道 18 號聖大廈 22 樓）。

- 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）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”責由第三方倉庫保管之日起；除非另行協議。

4. 不付款的补救辦法

- 如未到期付款日，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可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額）：
 - 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；
 - 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蒙受支付的**購買款項**與再次轉售收益之差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
 - 代不履行責任的買方支付賣方的拍賣淨賣價額。您承認佳士得有賣方的所有權利向您提出追討；
 - 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；
 - 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；

- 我們可選擇將您的身份及聯繫方式披露給賣方；
- 在將來任何時候，不允許您或您的代表作出競投，或在接受您競投之前向收取保證金；
- 在**拍賣品**所處地方之法律許可下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以押押品持有身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已接受與本公司該等抵押及本公司可保留或售賣此物品作為賣方對本公司及賣方的附屬抵押責任；及
- 採取我們認為必要或適當的任何行動。

- 將您已付的款項，包括保證金及其他部分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。
- 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，我們以自拍賣後第 31 日起根據 G(d)(i) 及 (j) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以何種方式使用或處置您欠我們或我們佳士得集團公司的**拍賣品**。只有在您全數支付下我們或相關佳士得集團公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠我們的任何

款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 我們要求在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所剩款項之前，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地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之前提取您購買的**拍賣品**，除非另有書面約定：

- 我們將自拍賣後第 31 日起向您收取倉儲費用。
- 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。
- 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**。
- 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，但您須支付所有收費。我們建議您在競投前首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人，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。許多國家都**拍賣品**出境要求出口聲明及/或**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。如果您被拒絕安排許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的標款。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，請聯繫佳士得後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物標的**拍賣品**

由瀕臨絕種及其他受保護野生動物標製造或組成（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**拍賣品**之前了解有關海關法律和規定。有些國家完全禁止含有這類物料的**拍賣品**進口；而其他國家則規定向出口及進口國家的有關管理機構取得許可證。在某些情況下，**拍賣品**必須附有獨立的物種科學證明和/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物料（例如猛犸象牙、海象象牙和犀牛角象牙）且計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果沒有無法出口，進口該**拍賣品**或任何原因**拍賣品**被政府部門查收，我們沒有義務因此取回您的交款並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物（例如猛犸象牙、海象象牙和犀牛角象牙），其必須通過美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認有關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口到美國，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（不論身在何處）購買以上物品。有些國家，例如加拿大則允許在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（波蘭）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

本目錄內有些鐘錶的照片顯示該手錶配有潮危及受保護動物（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 Ψ 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所用但含有潮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，均不作任何保證。在法律容許的最大限度下，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、文獻或歷史、稀有程度、重要性、媒介、來源、展覽歷史、文獻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）、遺漏或延誤或障礙、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，我們僅對賣方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人員上法律責任或損壞我們的名譽，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，您可通過電話或書面競投或寄回 Christe's LIVE™ 競投。除非另有書面約定，您不能於拍賣現場錄像或錄影。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作一切圖片、插圖和書面資料（除有明確註釋外，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。我們沒有保證您對取得的**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因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，否則您不得將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和信息，並將其交給其他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的目錄。

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權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，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，以討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. 詞彙表

以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在標題被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的著作；
- 拍賣品**在標題被描述為是某時期或流派創作的作品，則該時期或流派的著作；
- 拍賣品**在標題被描述為某來源，則為該來源的著作；
- 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 段所述為對**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目標陳述作出的任何更改）。

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

狀況：**拍賣品**的物料狀況。

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。**低價估價**指該範圍的最低值，**高價估價**：指該範圍的最高值。**中間估價**為兩者中間的點。

成交價：拍賣官接受的**拍賣品**最高競投價格。

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多件的物件）。

其他標記：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。

有保留：**拍賣品**的所有權歷史。

來源：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**不會低於此保密密底價出售。

拍賣場通告：張貼於拍賣場內的**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**拍賣品**前拍賣官宣布的公告。

大號字體：指包含所有的大字字母。

保證：陳述人或賣人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

ψ **Lot** 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，只用作展示用途，並不作銷售。

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

重要通告

佳士得在受委託拍賣品中的權益

A: 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 A 符號以資識別。

● 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 ● 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將該**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、書法及手繪密碼

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份是藝術家之創作。
*「...之創作室」及「...之工作室」
指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。
*「...時期」
指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。
*「跟隨...風格」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。
*「具有...創作手法」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。
*「...複製品」
指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。
*「簽名...」、「日期...」、「題寫...」
指以佳士得有保留之意見認為，某作品由某藝術家簽名/寫上日期/題詞。
*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「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〔或大抵日期〕而不一定是作品印刷或出版之日期。

* 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之**拍賣品**。

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Bailleu

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA
BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL
RIO DE JANEIRO
+5521 2225 6553
Candida Sodre

SÃO PAULO
+5511 3061 2576
Nathalie Lenci

CANADA
TORONTO
+1 416 960 2063
Brett Sherlock

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingsø
(Consultant)
+ 45 2612 0092
Rikke Juel Brandt
(Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

-PARIS
+33 (0)1 40 76 85 85

**POITOU-CHARENTE
AQUITAINE**
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

**PROVENCE-
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG
+49 (0)40 27 94 073
Christiane Grafín
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Grafín
Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA
-MUMBAI
+91 (22) 2280 7905
Sonal Singh

DELHI
+91 (011) 6609 1170
Sanjay Sharma

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
-MILAN
+39 02 303 2831

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi
(Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOVA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Nicole Tee

MEXICO
MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
+31 (0)20 57 55 255

NORWAY
OSLO
+47 975 800 78
Katinka Traaseth
(Consultant)

**PEOPLES REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766

-HONG KONG
+852 2760 1766

-SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE
SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlen
(Consultant)

SWITZERLAND
-GENEVA
+41 (0)22 319 1766
Eveline de Proyart

-ZURICH
+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Satima Tanabe

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

**UNITED ARAB
EMIRATES**
-DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
**-LONDON,
KING STREET**
+44 (0)20 7839 9060

**-LONDON,
SOUTH KENSINGTON**
+44 (0)20 7930 6074

**NORTH AND
NORTHEAST**
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall
(Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Lisa Cavanaugh

DALLAS
+1 214 599 0735
Caperia Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600

MIAMI
+1 305 445 1487
Jessica Katz

NEWPORT
+1 401 849 9222
Betsy D. Ray

-NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION AND OTHER SERVICES

PRIVATE SALES

HK: +852 2978 6871
Fax: +852 2760 1767

Email: privatesaleservicecentre@christies.com

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London

Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London

Nel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

Singapore

Tel: +65 6543 5252
Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office
For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com

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 2.00pm 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

所有未在 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。
所有在其它倉庫之提取，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。

CHINESE CONTEMPORARY INK

**MONDAY 29 MAY 2017
AT 11.00 AM**

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

**CODE NAME: POPPY
SALE NUMBER: 14336
LOT NUMBER: 801-873**

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.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- 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.
- 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)



CHRISTIE'S 佳士得

中國當代水墨

二〇一七年 五月二十九日
星期一 上午十一時正

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**墨粟**
拍賣編號：**14336**
拍賣品編號：**801-873**

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，通常每次減價之遞增幅度（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，將被調低至下一個減價金額：

競投價	每次減價之遞增金額
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。名酒之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；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 bridsasia@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：bridsasia@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 registrationasia@christies.com.

A Bidder's Detail

Personal Account: Account Holder Authorised Agent (Name)

Authorisation Letter and ID (if applicable): Attached In System/previously provided

Company Account: I am (name and position)

Authorisation Letter and ID (if applicable): Attached In System/previously provided

Account No.

Account Name

Business Registration No.

Invoice Address Room/Flat Floor Block

Building/Estate

Street Address

City/District Post/Zip Code

County/Province/State Country

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code Phone No. Email

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have also made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,500,000 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 | <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 |
| <input type="checkbox"/> 13269 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 15657 Proudly from the Mei Yun Tang Collection |
| <input type="checkbox"/> 13269 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 14557 Adorning the Kings - A Private Collection of Archaic Jade Pendants |
| <input type="checkbox"/> 13268 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 14557 Handbags & Accessories |
| <input type="checkbox"/> 14336 Chinese Contemporary Ink | <input type="checkbox"/> 15658 The Perfect Countenance - Fine Buddhist Works of Art |
| <input type="checkbox"/> 14715 Important Watches | <input type="checkbox"/> 14809 Yongzheng Emperor's Double-Dragon Amphora |
| <input type="checkbox"/> 14337 Fine Chinese Classical Paintings and Calligraphy | <input type="checkbox"/> 14612 The Imperial Sale |
| | <input type="checkbox"/> 14612 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

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：政府發出附有相片的身份證明文件 (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的身份證明文件，由公司董事或法人按公司規定簽署及 (若有) 蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及 / 或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：
閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 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值總額之 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 | <input type="checkbox"/> 14338 中國近現代畫 |
| <input type="checkbox"/> 14718 佳士得名釀 | <input type="checkbox"/> 14716 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 13267 醜態 | <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 佳士以璣 - 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 妙相圖明：佛教藝術精品 |
| <input type="checkbox"/> 14336 中國當代水墨 | <input type="checkbox"/> 14809 雍正粉青釉雙龍尊 |
| <input type="checkbox"/> 14715 精緻名錶 | <input type="checkbox"/> 中國宮廷御製藝術精品 |
| <input type="checkbox"/> 14337 中國古代書畫 | <input type="checkbox"/> 14612 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及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品預先登記，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。

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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

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 29 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: 26-28 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
11.50 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

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CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 216 WATER ROAD CENTRAL HONG KONG
香港中環遮打道216號 歷山大廈22樓