

FIRST OPEN

Hong Kong | 29 MARCH 2018

CHRISTIE'S 佳士得

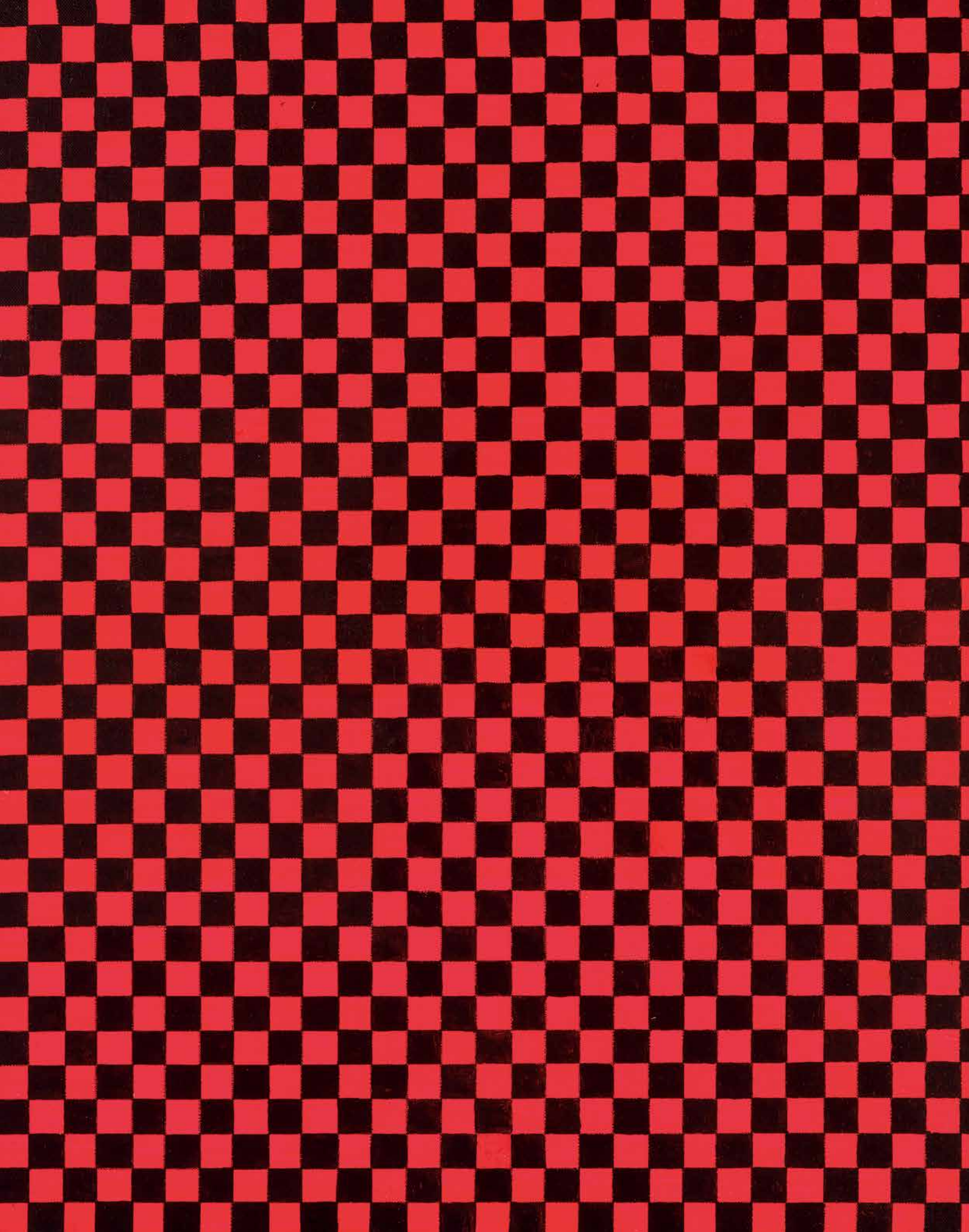




FIRST OPEN | Hong Kong

THURSDAY 29 MARCH 2018 · 2018年3月29日 (星期四)

CHRISTIE'S 佳士得



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AUCTION CODE AND NUMBER

拍賣名稱及編號

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

FOHK3 -15906

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Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request -please refer to the Important Notices at the back of the catalogue for further information.

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AUCTION · 拍賣

Thursday 29 March · 3月29日 (星期四)

11.00 am (Lots 1-102) · 上午11.00 (拍賣品編號 1-102)

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

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香港，佳士得藝廊

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CHRISTIE'S 佳士得



1990-7

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佳士得香港有限公司



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FRONT COVER1 封面1:

(Detail) (局部) Lot 29, Zao Wouki © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

FRONT COVER2 封面2:

(Detail) (局部) Lot 58, Zeng Fanzhi © 2018 Zeng Fanzhi

INSIDE SPREADPAGE 封面裡:

(Detail) (局部) Lot 25, Zao Wouki © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

FRONTISPIECE 封面裡:

(Detail) (局部) Lot 70 Yayoi Kusama © YAYOI KUSAMA

OPPOSITE PAGE 對頁:

(Detail) (局部) Lot 54 Zhang Xiaogang © Zhangxiaogang Art Studio

ABOVE 上圖:

Lot 56 Wang Keping, Untitled (Male); & Untitled (Female)

INSIDE BACK COVER 封底裡:

Lot 71 Yayoi Kusama © YAYOI KUSAMA

BACK COVER1 封底1:

Lot 5 Anthony Gormley © Anthony Gormley

BACK COVER2 封底2:

Lot 14 Key Hiraga, Fenêtre (Window)

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001

GEORGE CONDO

(USA, B. 1957)

Alone with a View

signed and inscribed 'Condo London' (on the overlap); titled 'Alone with a view' (on the stretcher)

oil on canvas

17.8 x 11 cm. (7 x 4 7/8 in.)

Painted in 2006

HK\$400,000-550,000

US\$52,000-72,000

PROVENANCE

Simon Lee Gallery

Rosenbaum Contemporary, USA

Acquired from the above by the present owner

喬治·康多

一個人的觀點

油彩 畫布

2006年作

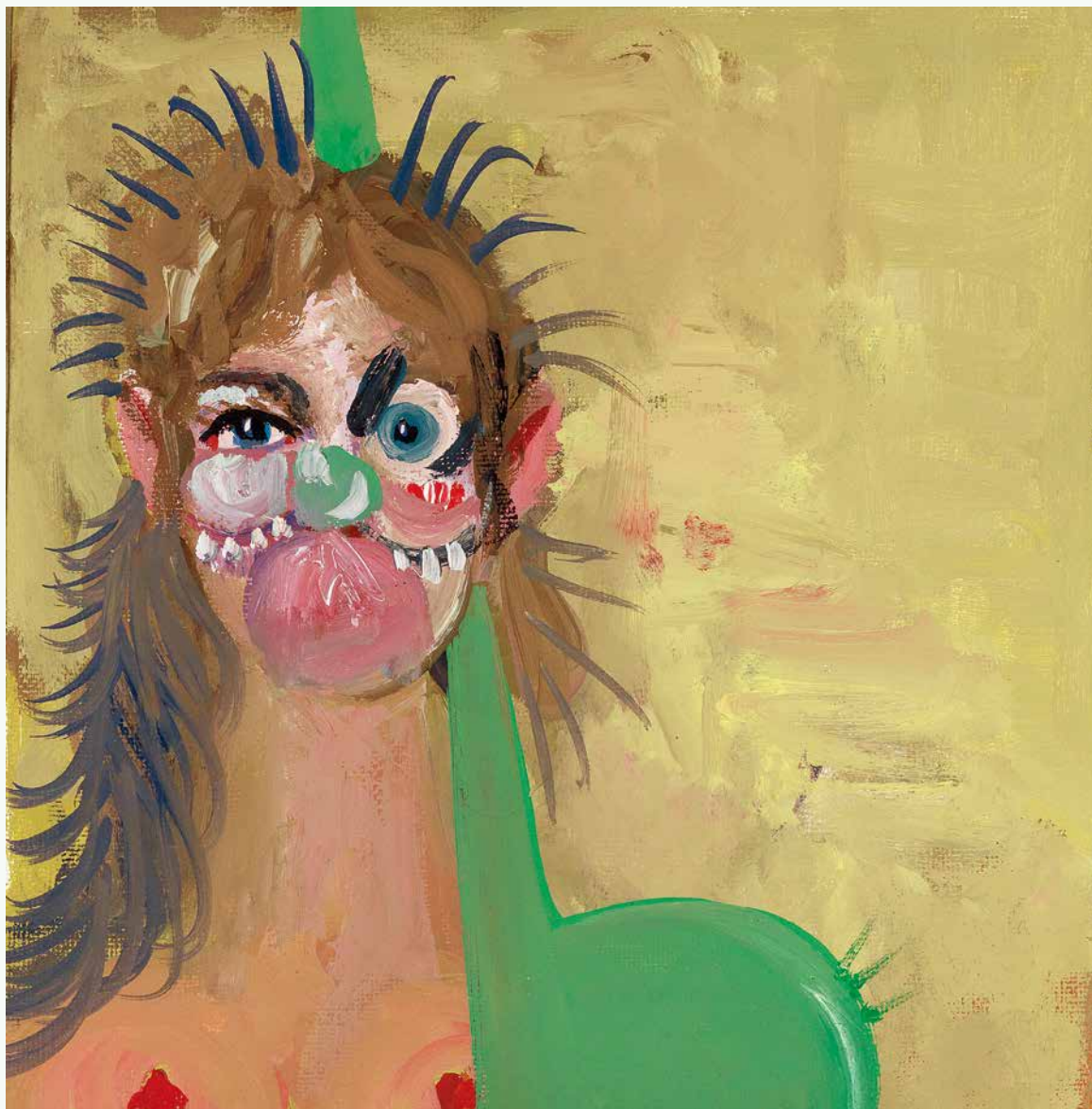
簽名：Condo London (背面); Alone with a view (畫布框架)

來源

Simon Lee 畫廊

美國 Rosenbaum Contemporary 畫廊

現藏者購自上述畫廊



002

GEORGE CONDO

(USA, B. 1957)

Housekeeper's Daughter

signed, titled, inscribed and dated 'Condo The Housekeeper's Daughter
London 06' (on the overlap)

oil on canvas

19.8 x 19.8 cm. (7¾ x 7¾ in.)

Painted in 2006

HK\$ 500,000-600,000

US\$64,000-77,000

PROVENANCE

Simon Lee Gallery

Acquired from the above by the present owner

喬治·康多

管家之女

油彩 畫布

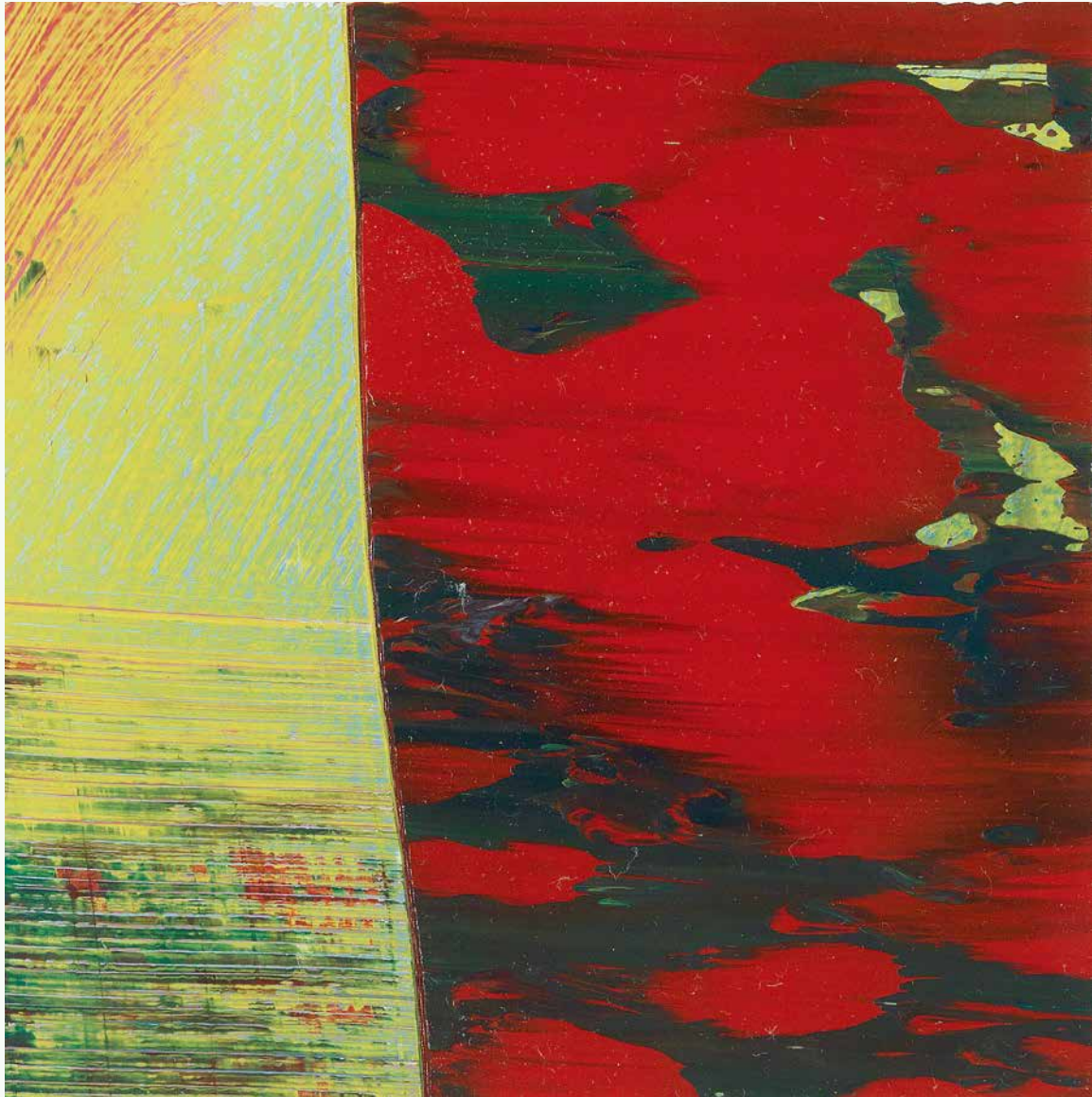
2006年作

簽名：Condo The Housekeeper's Daughter London 06 (背面)

來源

Simon Lee 畫廊

現藏者購自上述畫廊



003

GERHARD RICHTER

(GERMANY, B. 1932)

Miniaturen (Miniatures)

signed, numbered and dated 'Richter 838 1996' (on the backing board)
oil on canvas laid on cardboard
8 x 8 cm. (3 1/8 x 3 1/8 in.)
Painted in 1996

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Springer & Winckler Galerie, Berlin, Germany
Anon. Sale, Sotheby's London, 27 June 2013, Lot 105
Acquired from the above by the present owner

格哈德·李希特

微縮模型

油彩 畫布 裱於紙板
1996年作
簽名：Richter 838 1996 (背板)

來源

德國 柏林 Springer & Winckler 畫廊
2013年6月27日 蘇富比倫敦 編號105
現藏者購自上述拍賣



004

ANDY WARHOL

(USA, 1928-1987)

Red Grapes

four unique polaroid prints
each: 10.8 x 8.6 cm. (4¼ x 3⅜ in.) (4)
Executed in 1981

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Anon. Sale. Christie's online, 3 May 2013, Lot 34
Acquired from the above by the present owner

安迪·沃荷

紅葡萄

寶麗來 版畫 (共4件)
1981年作

來源

2013年5月3日 佳士得網拍 編號34
現藏者購自上述拍賣

005

ANDY WARHOL

(USA, 1928-1987)

Angels

two ink on paper
each: 27.7 x 21.5 cm. (10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.) (2)
Painted circa 1954

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Anon. Sale. Christie's online, 3 May 2013, Lot 16
Acquired from the above by the present owner

安迪·沃荷

天使

墨水 紙本 (共兩件)
約1954年作

來源

2013年5月3日 佳士得網拍 編號16
現藏者購自上述拍賣



006

WILLEM DE KOONING

(USA, 1904-1997)

Untitled

charcoal on paper
28 x 21.6 cm. (11 x 8 $\frac{1}{2}$ in.)
Painted circa 1960s

HK\$55,000-75,000

US\$7,200-9,700

PROVENANCE

Anon. Sale. Christie's online, 19 June 2013, Lot 24
Acquired from the above by the present owner

威廉·德·庫寧

無題

炭筆 紙本
約1960年代作

來源

2013年6月19日 佳士得網拍 編號24
現藏者購自上述拍賣



007

ANTONY GORMLEY

(UK, B. 1950)

MEME CCC

engraved 'AMDG 1716 2013' (on the bottom)

cast iron sculpture

8.6 x 16 x 8.6 cm. (3 $\frac{3}{8}$ x 6 $\frac{1}{4}$ x 3 $\frac{3}{8}$ in.)

Executed in 2013

HK\$500,000-700,000

US\$64,000-91,000

PROVENANCE

Galleria Continua

Acquired from the above by the present owner in 2013

安東尼·葛姆雷

MEME CCC

鑄鐵 雕塑

2013年作

簽名：AMDG 1716 2013 (刻於底部)

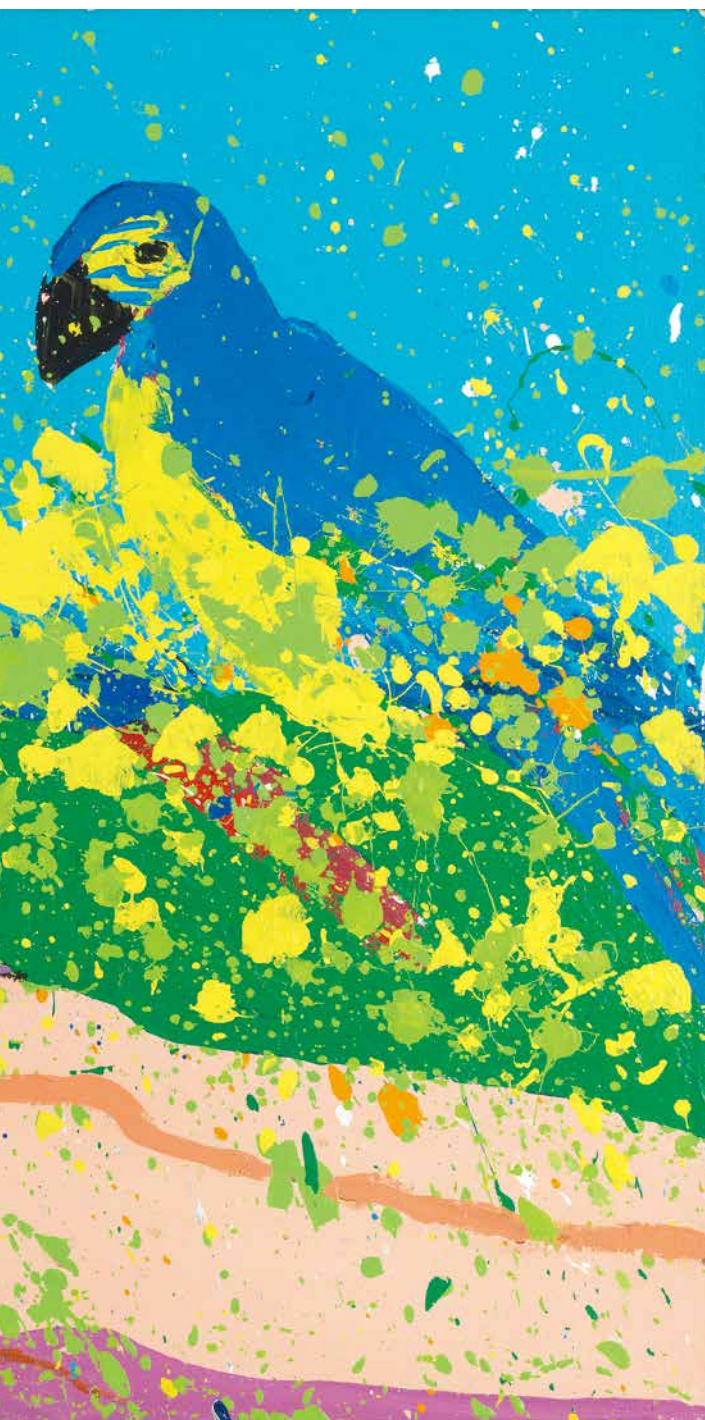
來源

常青畫廊

現藏者於2013年購自上述畫廊







008

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929-2010)

Where is Vincent van Gogh?

titled, signed and dated 'Where is Vincent van Gogh? ting 78' (on the reverse)

acrylic on canvas

100 x 154 cm. (39½ x 60¾ in.)

Painted in 1978

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Private Collection, Europe

丁雄泉

梵高在哪裡？

壓克力 畫布

1978年作

簽名：Where is Vincent van Gogh? ting 78 (畫背)

來源

歐洲 私人收藏

009

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929-2010)

A GREEN CAT

acrylic on paper
36 x 48.3 cm. (14 $\frac{1}{8}$ x 19 in.)
Painted in 1986
one seal of the artist

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

PROVENANCE

Private Collection, The Netherlands (acquired directly from the artist)

Anon. Sale. Christie's Amsterdam, 4 November 2015, lot 189

Anon. Sale. Sotheby's Hong Kong, 19 January 2017, Lot 116

EXHIBITED

The Hague, Galerie Nouvelles Images, Walasse Ting, 1986

丁雄泉
一隻綠色的貓

壓克力 紙本
1986年作
藝術家鈐印一枚

來源

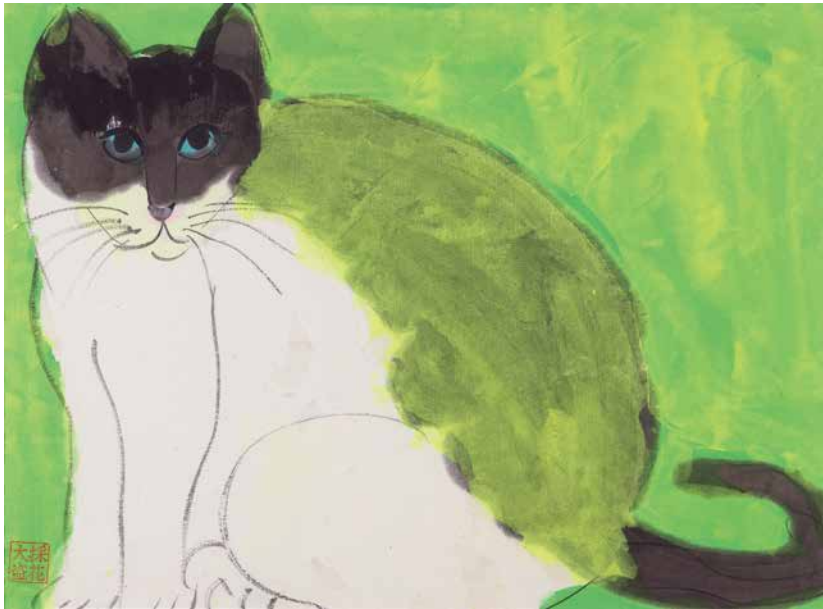
荷蘭 私人收藏 (直接得自藝術家本人)

2015年11月4日 佳士得阿姆斯特丹 編號189

2017年1月19日 蘇富比香港 編號116

展覽

1986年 丁雄泉 Galerie Nouvelles Images 海牙 荷蘭



010

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929-2010)

Eight Beauties

acrylic on paper
36 x 47.8 cm. (14 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in.)
two seals of the artist

HK\$50,000-80,000
US\$6,500-11,000

PROVENANCE

Galleri Flindt, Danmark

Private Collection, Asia

丁雄泉

八美圖

壓克力 紙本
藝術家鈐印兩枚

來源

丹麥 Galleri Flindt

亞洲 私人收藏





011

SANYU

(CHANG YU, FRANCE/CHINA, 1901-1966)

Standing Nude

signed in Chinese; signed and dated 'SANYU 1930' (lower left); inscribed 'mes hommages a chère Madame Grossman', signed in Chinese; signed and dated 'SANYU 1932' (upper left)
ink on paper

44.4 x 27.5 cm. (17½ x 10¾ in.)

Painted in 1930

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, USA

This work will be included in the forthcoming catalogue raisonné under preparation by Rita Wong and The Li Ching Cultural and Educational Foundation, with registration number D0653.

常玉

立姿裸女

水墨 紙本

1930年作

簽名：玉 SANYU 1930 (左下)；mes hommages a chère Madame Grossman；玉 SANYU 1932 (左上)

來源

美國 私人收藏

此作品將收錄於由財團法人立青文教基金會董事長衣淑凡女士正籌備編纂的《常玉素描與水彩全集》續編，登錄號碼為D0653。



012

SANYU

(CHANG YU, FRANCE/CHINA, 1901-1966)

Sitting Nude

signed in Chinese, signed 'SANYU' (lower left)

pencil and charcoal on paper
30 x 45.2 cm. (11¾ x 17¾ in.)

HK\$120,000-180,000

US\$16,000-24,000

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue
Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate D1032,
p. 91).

常玉

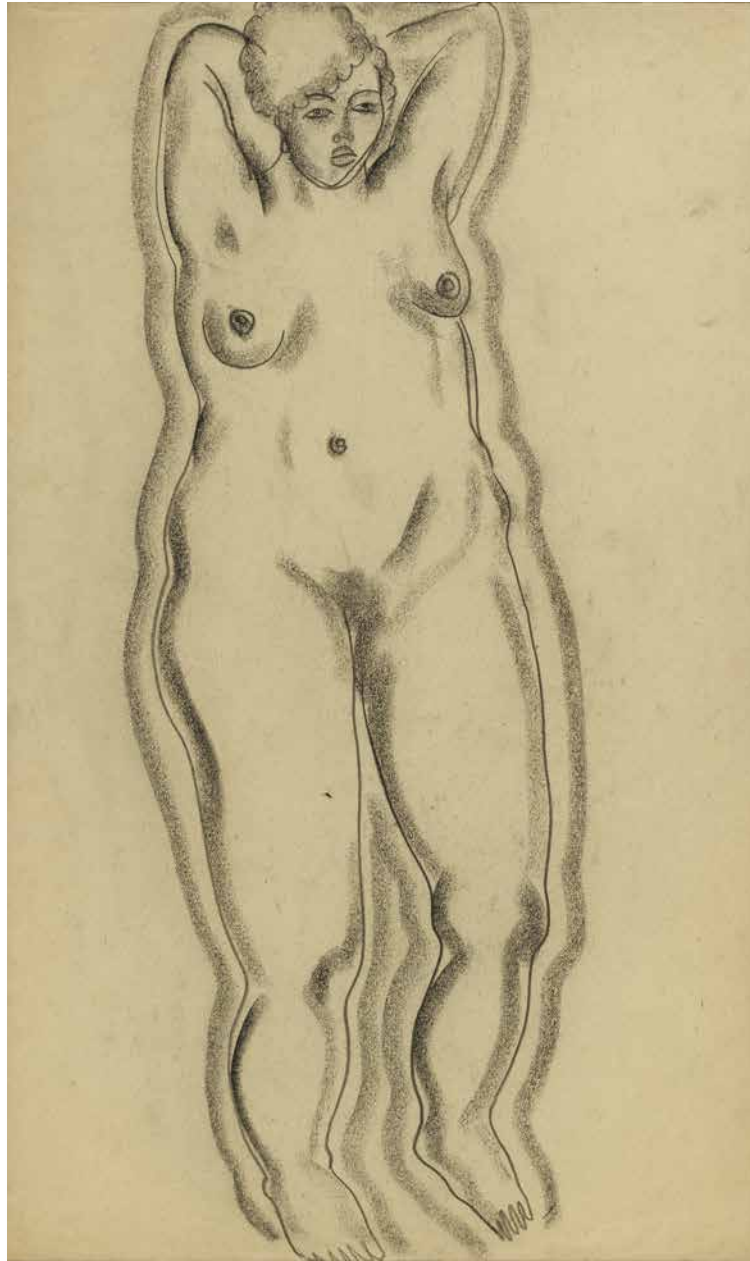
坐姿裸女

鉛筆 炭筆 紙本

簽名：玉 SANYU (左下)

出版

2014年《常玉素描與水彩全集》衣淑凡著 立青文教基金會 台北
台灣 (彩色圖版，編號D1032，第91頁)



013

SANYU

(CHANG YU, FRANCE/CHINA, 1901-1966)

Standing Nude

pencil and charcoal on paper
47 x 28.3 cm. (18½ x 11¼ in.)

HK\$150,000-250,000

US\$20,000-33,000

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue
Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate D1107,
p. 102).

常玉

立姿裸女

鉛筆 炭筆 紙本

出版

2014年《常玉素描與水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (彩色圖版，
編號D1107，第102頁)

KEY HIRAGA

(JAPAN, 1936-2000)

Fenêtre (Window)

dated and signed '65 Key Hiraga' (lower right); signed 'KEY HIRAGA'; signed in Japanese, titled 'fenêtre' (on the reverse)

oil on canvas

129.7 x 96.5 cm. (51½ x 38 in.)

Painted in 1965

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Jean-Marie Drot Collection, France

Private Collection, Asia

隨著對西方藝術理論實踐的認知與加深，沈浸於二戰後社會動蕩中的日本先鋒藝術家們都不約而同踏上了反正統的革命道路。至此，對社會及傳統藝術的反思、顛覆與重塑勾勒出他們對藝術創作的原始慾望。歐洲非形式藝術運動及同時期的美國的抽象表現主義都為日本新藝術改革發展提供了培育溫床與養分。受到杜布菲原生藝術與非形式主義的影響，平賀敬早期作品摒棄了媒介與形式的偽裝，赤裸直通地呈現內心世界，往往，最純粹最直接的即是最憾動人的。

線是藝術家60年代最主要的創作元素。點、線、面在萬維空間自由移動和錯綜繁複的組合與交織令平賀敬從同時代日本抽象藝術家中脫穎而出。1965年，29歲的平賀敬榮獲國家青年藝術家大獎並受邀駐訪巴黎。同年，現代藝術博物館首席策展人William Lieberman到訪平賀敬工作室，當下即決定為美術館永久館藏購置一幅作品（《窗》系列）並邀請他參展次年紐約現代藝術博物館最大規模的《新日本繪畫及雕塑》全國巡展。

《窗》中，藝術家記錄下筆尖的痕跡動態，多形態多維度地將東方線條的魅力發揮到極致。在東方素雅的不同度灰白背景映襯下，東方式草書般狂亂糾纏著的線條自由肆意地呼吸著，起伏蒸騰著並且無意識地跳脫出人為預想的造型，而正是對線條的隨機放置與重組使作品本身更加精神化，純粹化，徹底打通了視覺與意識之間的結界，並成為與同樣崇尚非意識與線條性創作的杜布菲與賽·托姆佈雷匹敵的亞洲藝術家。此外，《窗》系列中線條與正負空間的巧妙結合也曾受畢加索《格爾尼卡》靈感啟發，使本該隱匿在空間中的物品神秘般地閃爍著忽明忽暗的光，畫中畫式的構圖又將觀者引入未知空間的夢境——



Installation shot of The New Japanese Painting and Sculpture, MoMA, 1966-1967 (Key Hiraga's Window series works on the right) 1966-1967年「新日本繪畫雕塑」現代藝術博物館 紐約 美國 展覽現場照 (平賀敬之《窗》系列) 作品於右方)

平賀敬

窗

油彩 畫布

1965年作

簽名：65 Key Hiraga (右下); KEY HIRAGA 平賀敬 fenêtre (畫背)

來源

法國 Jean-Marie Drot舊藏

亞洲 私人收藏

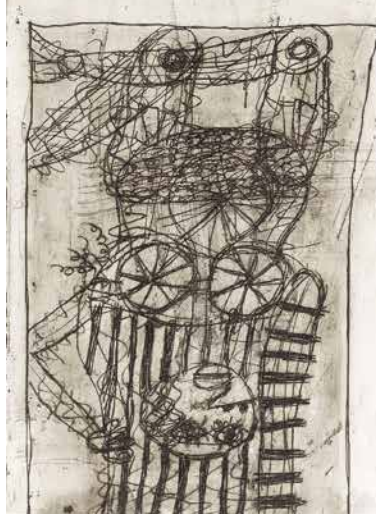
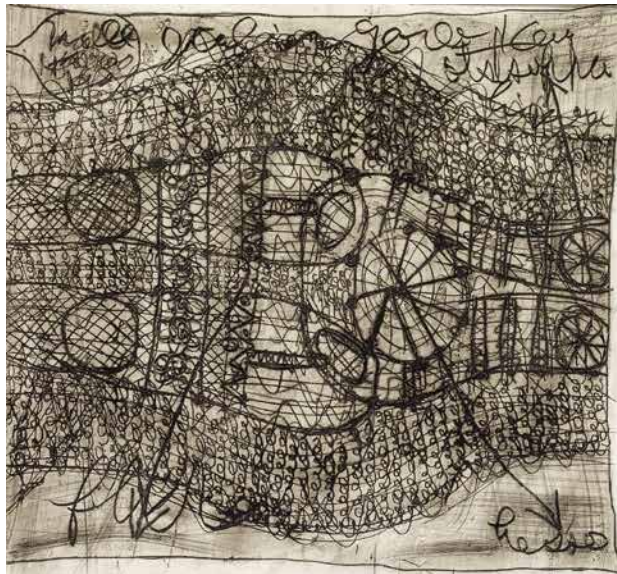
似在「偷窺」一扇扇漂浮在半空中的不盡相同的隱秘窗口。畫面的用色精煉，不同程度的線條疊加而形成的陰影與漸變藍黃色塊也同時對應了東方濃淡水墨的精髓傳承。

在駐訪法國期間，平賀敬血液裡流動著的東洋氣息與法國文化的碰撞造就了他獨特的社會現代版浮世繪。他從無形式藝術加入法國敘事具象派（1960-1972）的陣營並對具象形式本身進行反思——不僅分流美國「霸權」的抽象表現類繪畫，也間接在國際化語境下對波普藝術進行個性化實驗。在光怪陸離的巴黎夜生活的催化下，兩性情慾的談諧暗諷成為平賀敬中後期的創作主題。如拍品編號 15、16、17。隨著風格逐漸偏向現實與具象，他由以往的單一淺度色調轉為極賦表現力的高飽合濃度色調，如同時期討論兩性的新具象派的波普藝術家湯姆·韋塞爾曼 (Tom Wesselmann) 用大量撞色與拼接暗示了兩性的矛盾與赤裸。平賀敬則更進一步，將錯位的身體器官與部件以碎片插畫式解構再進行談諧關聯的合併重組，將私密碰觸的瞬間定格並放大，看似極度喧囂混亂的場景卻處處彰顯平賀敬對空間處理的掌控力——充斥著整個畫面的膨脹感與不安感又巧妙地將赤裸的肉慾中和。敘事具象派的創始人批評家吉拉爾德·佳西歐-塔拉波 (Gérald Gassiot-Talabot) 曾幽默地評價平賀敬的繪畫元素為「那些興奮歡快的夜間生物在畫面中漂浮翻飛彷彿已忘記了自有的引力定律，這至少說明平賀敬是一位雙腳不著地的畫家。」平賀敬呈現的烏托邦式性衝動景象似乎令觀者有如攝入致幻劑般瞬間產生時空幻覺與錯位。然而，在麻醉癡狂狀態盡失的清醒過後才能更深刻地反思藝術家對人性原始慾望與社會現實的犀利剖析。



Key Hiraga, *Fenetre (Window)*; *Window (2 works)*. Christie's Hong Kong, 22 November 2014, Lot 72, Sold for HKD 2,440,000.

平賀敬《窗》；《窗》佳士得香港2014年11月22日 編號72 成交價：2,440,000港元





015

KEY HIRAGA

(JAPAN, 1936-2000)

Untitled
(Window Series)

signed and dated 'Key HiRaga 68' (lower middle)
mixed media on paper
57.7 x 49 cm. (22 ¾ x 19 ¼ in.)
Executed in 1968

HK\$70,000-100,000
US\$9,100-13,000

PROVENANCE

Private Collection, Europe
Private Collection, Asia

平賀敬

無題 (窗系列)

綜合媒材 紙本
1968年作
簽名：Key HiRaga 68 (中下)

來源

歐洲 私人收藏
亞洲 私人收藏



016

KEY HIRAGA

(JAPAN, 1936-2000)

Winter Fireworks II

signed and dated 'Key HiRaga '85' (lower right)
mixed media on paper
38 x 44.4 cm. (15 x 17½ in.)
Executed in 1985
three seals of artist

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

PROVENANCE

Toho Gallery, Tokyo, Japan
Private collection, Asia

EXHIBITION

Tokyo, Japan, Hiraga Key: New works, Toho Gallery,
May 11-30, 1987

LITERATURE

Toho Gallery, Hiraga Key: New works, Tokyo, Japan,
1987 (illustrated, cover page)

平賀敬

冬天的煙花 II

綜合媒材 紙本
1985年作
簽名：Key HiRaga '85 (右下)
藝術家鈐印三枚

來源

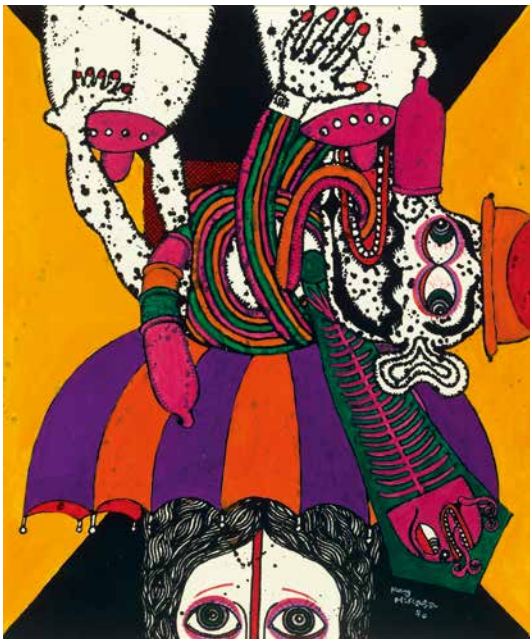
日本 東京 Toho畫廊
亞洲 私人收藏

展覽

1987年5月11-30日「Hiraga Key: New
works」Toho畫廊 東京 日本

出版

1987年「Hiraga Key: New works」
Toho畫廊 東京 日本 (圖版, 封面)



017

KEY HIRAGA

(JAPAN, 1936-2000)

The Elegant Life of Mr. H

signed and dated 'Key HiRaga 70' (lower right)
acrylic on paper
31.5 x 26 cm. (12 ¾ x 10¼ in.)
Painted in 1970

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

LITERATURE

Bokushin Gallery & Tokyo Inshokan Printing,
Collected Paintings of Key Hiraga, Tokyo, Japan,
1987 (illustrated, p.97)

平賀敬

H先生的優雅生活

壓克力 紙本
1970年作
簽名：Key HiRaga 70 (右下)

出版

1987年「Collected Paintings of Key
Hiraga」Bokushin Gallery & Tokyo
Inshokan Printing 東京 日本 (圖版,
第97頁)

平賀敬 KEY HIRAGA

The points, lines, and planes of Hiraga's work, moving freely in a multidimensional space in complex, interwoven organizations, distinguished his work from that of other Japanese contemporaries who were also working in abstract styles. In 1965, the 29-year-old artist won Japan's prestigious National Young Artist Award and was invited for a residency in Paris. That same year, William Lieberman, head curator at the Museum of Modern Art (MoMA), visited Hiraga's studio and decided on the spot that the museum should buy a work from Hiraga's *Window series* for its permanent collection. Lieberman also invited Hiraga to participate in MoMA's The New Japanese Painting and Sculpture, the large-scale traveling exhibition planned for the following year.



Jean Dubuffet, *Banlieue (Suburb)*. Christie's London, 6 October 2017, Lot 27, Sold for GBP 1,028,750. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris 讓·杜布菲《郊區》佳士得倫敦2017年10月6日編號27 成交價：1,028,750英鎊

In *Fenêtre (Window)* (Lot14), Hiraga's assemblage of shapes, forms, and dimensions puts on full display the appeal of Eastern linear art as it documents the traces of his brush tip in dynamic motion. Set off against a background of elegant Eastern simplicity in various shades of grey and white, a welter of lines spreads in a crazy tangle, writing and breathing in total freedom. Floating up or sinking down, their shapes seem to involuntarily slip away from our manufactured expectations. This seemingly random placement and rearrangement of lines pushes the work towards a more purified and emotionalised state. It breaks through the dividing line between our visual

perception and consciousness, positioning Hiraga as an Asian artist on an equal footing with artists such as Dubuffet and Cy Twombly who also admired the idea of creativity based on the non-conscious and calligraphic use of line. Further, Picasso's *Guernica* served as inspiration at one point for the ingenious use of line and of positive and negative space seen in the *Window series*, causing objects which might have been hidden in space to give off a mysterious light pulsing between darkness and brightness. The 'painting within a painting' compositional style leads the viewer into an unknown, dreamlike space—as if we are 'peeping' through different kinds of hidden windows floating in midair.

During Hiraga's residency in France, the



Pablo Picasso, *Guernica*, 1937, Centro De Arte Reina Sofia, Madrid, Spain © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York 畢卡索《格爾尼卡》1937年作 西班牙馬德里 蘇菲亞王妃藝術中心藏

essential Japanese spirit that still coursed in his veins collided head-on with French culture, the artistic result being a kind of social-modernist version of Japan's Ukiyo-e paintings. Turning away from Art Informel, he joined with the French Narrative Figuration (1960-1972) school of artists, and further, reflected on the nature of figuration itself. He both bypassed the 'hegemony' of the American Abstract Expressionists, and indirectly, within an international context, experimented with making Pop Art more personalised. Exposure to the garish night life of Paris catalysed Hiraga's zany and sometimes darkly satirical views of relations between the sexes, the subject that would become

his mainstay during the middle and later parts of his career, as seen in Lots 15, 16, and 17. As his style gradually moved toward more realism and figuration, he also shifted away from his earlier use of colour in a single shade of brightness and toward intensely expressive and highly saturated colours, like those of pop artist Tom Wesselman, who employed montages with large amounts of clashing colour to highlight the contradictions and the nakedness of the sexes. Key Hiraga, taking it a step further, draws on malpositioned organs and body parts as if deconstructed from fragmented illustrations, which he then recombines in humorous arrangements, freeze-framing and magnifying moments of intimate physical contact. Gérald Gassiot-Talabot, founder of the Narrative Figuration school,

once jokingly commented on the elements of Hiraga's painting, describing "cheerful night owls who seem to have forgotten the laws of gravity; the least we can say is that Hiraga is a painter who doesn't have his feet on the ground." Viewing Hiraga's utopian scenes of impulsive sexuality, viewers may feel as if they've ingested some kind of hallucinogen and can suddenly experience temporal and spatial illusions and displacements. But once this temporary drug-induced derangement has passed, we find we can more deeply appreciate the artist's trenchant depictions of the primitive human desires and social realities.

018

FOUJITA

(LÉONARD TSUGUHARU,
FRANCE/JAPAN, 1886-1968)

Portrait of a Woman

signed in Chinese; signed 'Foujita' and
dated '1933' (lower right)
ink on paper
9.7 x 18 cm. (7¾ x 7⅛ in.)
Painted in 1933

HK\$40,000-80,000
US\$5,200-11,000

PROVENANCE

Harcourts Gallery, San Francisco, USA
Private Collection, Asia

LITERATURE

S. & D. Buisson, Leonard Tsuguharu Foujita
Vol. I, ACR Edition Internationale, Paris,
France, 2001 (illustrated in black & white,
plate 33.13, p. 431)

藤田嗣治 女子頭像

水墨 紙本
1933年作
簽名：嗣治Foujita 1933 (右下)

來源

美國 三藩市 Harcourts 畫廊
亞洲 私人收藏

出版

2001年《藤田嗣治全集 第一冊》
S. & D. Buisson編 ACR Edition
Internationale 巴黎 法國 (黑白圖版，
第33.13圖，第431頁)



019

FOUJITA

(LÉONARD TSUGUHARU,
FRANCE/JAPAN, 1886-1968)

Cat

signed 'Foujita'; inscribed 'Kermesse aux
☆'; dated '1953' (lower middle)
ink on paper / 18.2 x 24.5 cm. (7⅛ x 9⅞ in.)
Painted in 1953

HK\$40,000-80,000
US\$5,200-11,000

PROVENANCE

This work is accompanied by a certificate of
authenticity issued by Sylvie Buisson.

藤田嗣治

貓

水墨 紙本 / 1953年作
簽名：Foujita Kermesse aux
☆；1953 (中下)

來源

此作品附設希薇·布伊森女士
開立之作品保證書。

020

FOUJITA

(LÉONARD TSUGUHARU, FRANCE/
JAPAN, 1886-1968)

Le Rêve (The Dream)

signed 'Foujita' (lower right); numbered 'EA'
(lower left)
lithograph
image: 49 x 65 cm. (19¼ x 25⅝ in.)
paper: 55 x 74 cm. (21⅝ x 29⅞ in.)
edition EA
Executed in 1947

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

LITERATURE

S. & D. Buisson, La vie et l'oeuvre de Leonard-
Tsuguharu Foujita, Paris, France, 1987 (different
edition illustrated in black & white, plate 47.19, p. 454).

藤田嗣治

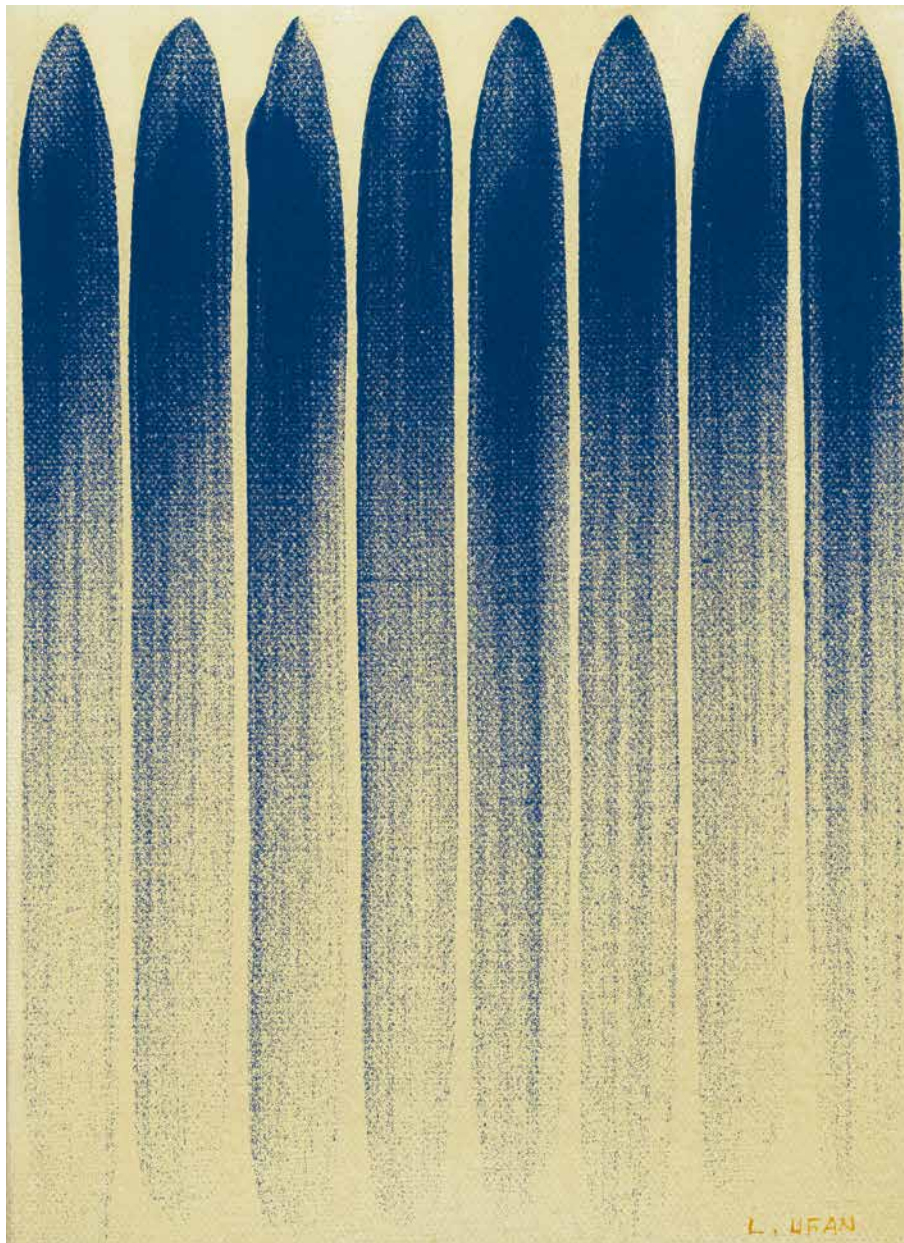
夢

石板 版畫
1947年作
版數：EA
簽名：Foujita (右下); EA (左下)

出版

1987年《藤田嗣治畫集》S. &
D. Buisson編 巴黎 法國 (黑白
圖版為另一版數, 第47.19圖,
第454頁)





021

LEE UFAN

(KOREA, B. 1936)

From Line

signed 'L.UFAN' (lower right); titled, dated and signed 'From Line 800114,

Lee ufan' (on the reverse)

oil and mineral pigment on canvas

33.2 x 24 cm. (13 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.)

Painted in 1980

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, France (acquired directly from the artist by the present owner)

李禹煥

始於線

油彩 礦物顏料 畫布

1980年作

簽名: L.UFAN (右下); From Line 800114, Lee ufan (畫背)

來源

法國 私人收藏 (現藏者直接購自藝術家)



022

YUN HYONG-KEUN

(KOREA, 1928-2007)

Umber Blue

signed in Korean, dated '1991' (on the reverse)

oil on linen

60.5 x 91 cm. (23 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Painted in 1991

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, Asia

尹亨根

棕色藍色

油彩 麻布

1991年作

簽名：尹亨根 1991 (畫背)

來源

亞洲 私人收藏

023

MASAAKI YAMADA

(JAPAN, 1930-2010)

Work B-140

signed and dated 'masaaki yamada 1957'
(lower left); signed and dated in Japanese,
signed and dated 'M.YAMADA' (on the
reverse)

oil on canvas
117 x 91 cm. (46¼ x 35¾ in.)
Painted in 1957

HK\$140,000-200,000

US\$19,000-26,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Late 1950s Paintings, Part II,
Gallery Yonetsu, 1986.

LITERATURE

Bijutsu Shuppan-sha, Ltd., WORKS YAMADA
MASAAKI, Tokyo, Japan, 1990 (illustrated, p37).
Fuchu Art Museum, The Paintings of Masaaki
Yamada - from 'Still Life' to 'Work' to 'Color',
Tokyo, Japan, 2005 (illustrated, p.85).

山田正亮

作品B-140

油彩 畫布
1957年作
簽名：masaaki yamada 1957 (左下)
山田正亮一九五七年 M.YAMADA 1957 (畫背)

來源

亞洲 私人收藏

展覽

1986年「山田正亮1950年代後期之繪畫」
米津畫廊 日本 東京

出版

1990年《山田正亮作品集》株式會社美術
出版社 東京 日本(圖版，第37頁)
2005年《山田正亮之繪畫—從〈靜物〉到
〈作品〉到〈顏色〉》府中市美術館 東京
日本(圖版，第87頁)



024

SUH SE-OK

(KOREA, B. 1929)

Untitled

ink on Korean paper
50 x 44 cm. (19¾ x 17¾ in.)
Painted circa. 1980s

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Asia

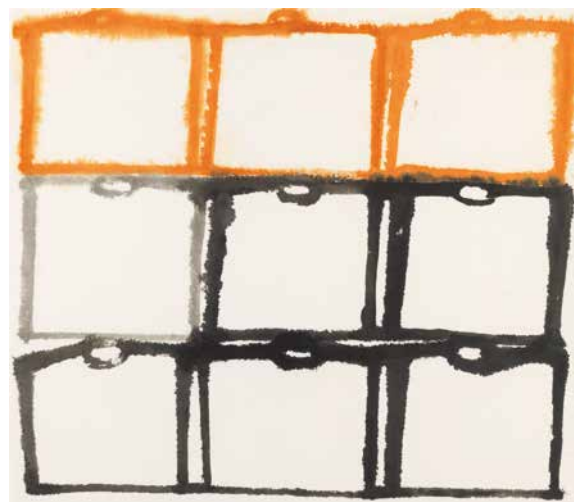
徐世鈺

無題

水墨 紙本
約1980年代作

來源

亞洲 私人收藏



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
歐洲重要收藏



025

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Untitled

signed in Chinese; signed and dated 'ZAO 62' (lower right)
watercolour and ink on paper
40.5 x 57 cm. (16 x 22½ in.)
Painted in 1962

HK\$650,000-850,000

US\$84,000-110,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist by the present owner).

EXHIBITED

La Hulpe, Belgium, Fondation Folon, Zao Wou-Ki - Entre ciel et terre. Aquarelles et encres de Chine, 2009-2010

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

趙無極

無題

水彩 水墨 紙本
1962年作
簽名：無極 ZAO 62 (右下)

來源

歐洲 私人收藏 (現藏家直接購自藝術家)

展覽

2009-2010年「趙無極-天地之間。水彩和印度墨」Folon基金會 拉許爾普 比利時

此作品已經趙無極基金會鑑定。

趙 ZAO 無極 WOU-KI

In this auction, there are four works on paper by Zao Wou-Ki from different periods, showcasing the artist's diverse expressions created with lines, and each line is leading to a world of bountiful possibilities.

Created in the early 1950s, *Untitled* (Lot 26) was inspired by Zao's numerous visits to European churches and cathedrals. Speckled but relaxed and playful brushwork is used to depict the human figure and landscape with meticulous strokes and lines. The human figure on the left appears to be gazing casually towards the far off mountains. A three-layered spatial structure is neatly created by the artist with the human figure, forest, and far off mountains, forming a foreground, middleground, and background, turning the script-like lines into pictorial symbols, with the lines' aesthetic autonomy enhanced. The human figure is blended into the painting's microcosm, fully reflecting the view in Eastern philosophy of being one with nature.

Zao thought of space as something that is unstill, and in order to use "feeling to convey representation", in contrast, bold touch of solid colours, and expanded area of colour application need to be meticulously considered when creating a space in a painting. *Untitled* (Lot 27) is an ink painting from Zao's Oracle Bone Period. The intricate bone oracle symbols in the painting express Zao's solid calligraphy background, with intertwined,

這次拍賣呈獻的四張趙無極紙本作品來自不同年代，鋪陳藝術家運用線條的豐富表現力，一線起始卻包羅萬象。

《無題》(拍品編號26)屬五十年代早期之作，在趙無極歷遍歐洲教堂建築之時創作而成，下筆斑駁而輕鬆趣緻，儼然便是一筆一劃線描勾勒而成的人物風景。左方人物顧盼自若，像是遠眺群山遠景。藝術家既以人物、樹林、遠山俐落地營造前、中、後景三層空間結構，把書寫性線條轉換為形象符號的表現，突顯線條自身的獨立美感。人物同時融入畫中一片小天地，充分反映東方哲學思想中天人合一的自然觀。

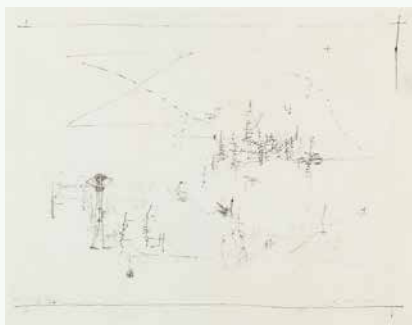
趙無極心目中認為空間並非靜止不動，當繪畫空間時要仔細研究對比，大膽使用純色，擴大用色的範圍，方能「以意表象」。《無題》(拍品編號 27) 為甲骨文時期的水墨作品，畫面中間密集的甲骨文符

fragmented, adjoined, leaping lines accompanied by well-balanced ink of various depths of shade. Spurring movements in the surrounding horizontally arranged lines, a persistently changing dynamic fills the entire composition. Horizontal strokes of bright blue form the watercolour backdrop of *Untitled* (Lot 25), with Zao's pursuit for movements of light and shadow with the use of simple colours and multi-layered variations showcased by the freely dispersed washes. The intricately layered ink lines in the middle project a radiating dynamic energy with a complex and overlap sense of constructed space. Both of these artworks present the artist's exceptional ability to use lines fluently, with lively and diverse textures expressed.

Created in 2007, *Untitled* (Lot 28) depicts a lakeside view with gentle zephyrs and willow trees. The main colour scheme consisting of green, blue, yellow, and brown is bright but natural. Light green in the same colour group is used by the artist in slanted strokes with crinkling effects to depict gently swaying leaves and the breeze swept by the water, with the depth of field arranged in a hearty and brisk manner. The painting reflects the figures of winds and clouds in Chinese landscape paintings while using Western watercolour's translucent luminosity. It also presents beauty by using an East-meets-West connoisseurship.

號表現趙無極的書法底蘊，線條的交錯、斷裂、拼合、躍動，配合墨色濃淡有致，帶動周遭橫排平行的排線，使整個畫面充滿恆在變化的動勢。一道道亮藍橫筆組構成《無題》(拍品編號 25)的水彩背景，暈染化散，揮灑自如，表現了趙無極對單純色系的光影變動和多層次變化的追求。中間迸發的水墨線條層次微妙，既帶來放射式的動感力量，亦建構了重重疊置的複雜空間感。兩件作品均見藝術家活用線條的功力，表現靈活多變的肌理。

成於2007年的《無題》(拍品編號 28)表現清風輕拂楊柳岸的湖光景色。綠藍黃褐的主色調明亮而不失自然，藝術家以同調的青綠如皺般撇筆，即能表現岸邊的綠葉搖曳婆娑、微風掠岸的空氣感，酣暢明快地調度空間景深，釋放出中國山水中的風雲氣韻，以西方光感清透的水彩渾發東方藝術蘊涵，匯合中西方的審美情趣。



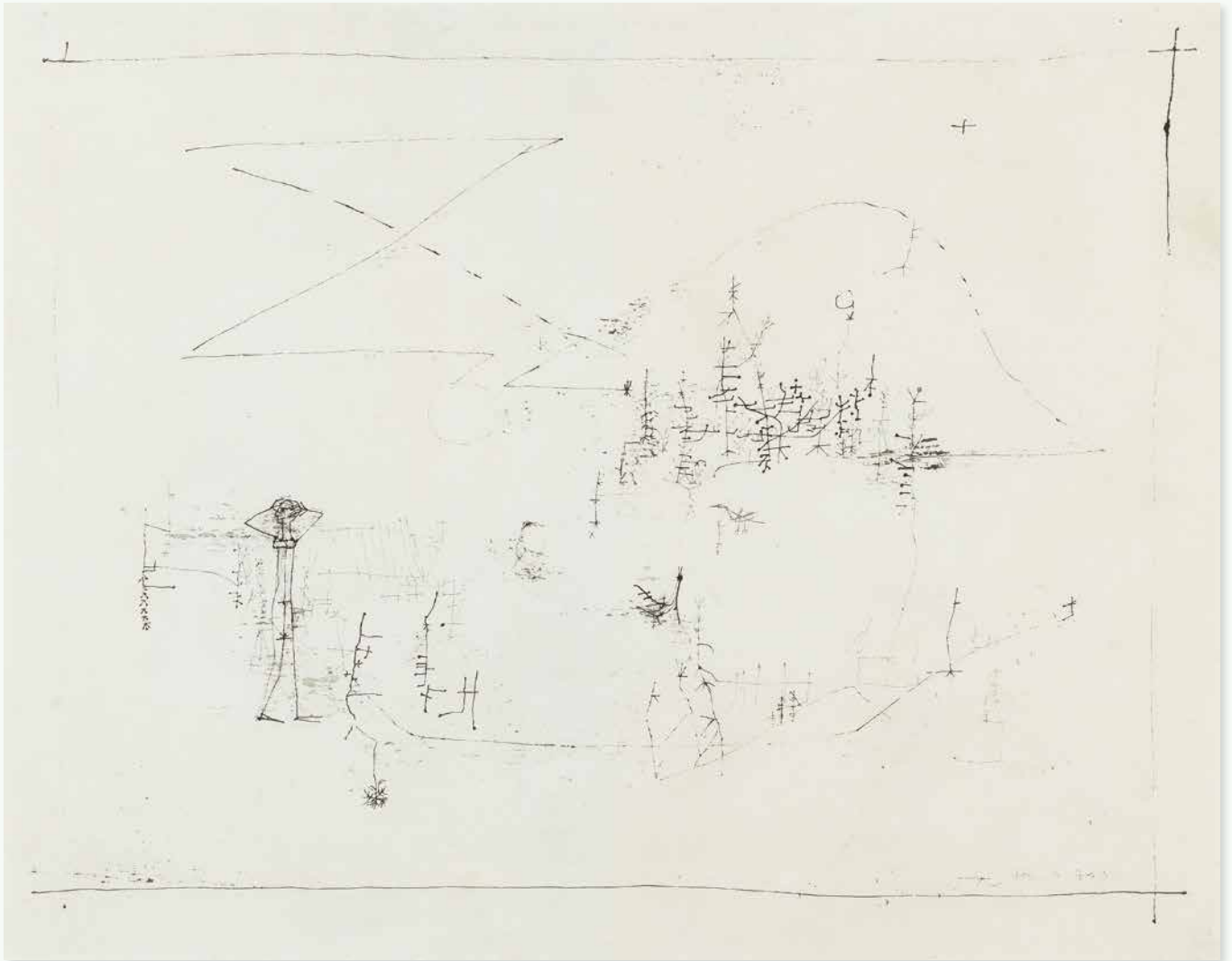
LOT 26



LOT 27



LOT 28



026

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Untitled

signed in Chinese; signed and dated 'ZAO 51' (lower right)

ink on paper

32 x 40.5 cm. (12½ x 16 in.)

Painted in 1951

HK\$380,000-480,000

US\$49,000-63,000

PROVENANCE

Private Collection, France

Private Collection, Asia

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

趙無極

無題

水墨 紙本

1951年作

簽名：無極 ZAO 51 (右下)

來源

法國 私人收藏

亞洲 私人收藏

此作品已經趙無極基金會鑑定。



027

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Untitled

signed in Chinese; signed and dated 'ZAO 54' (lower right)

watercolour on paper

38 x 46 cm. (15 x 18½ in.)

Painted in 1954

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

趙無極

無題

水彩 紙本

1954年作

簽名：無極 ZAO 54 (右下)

來源

歐洲 私人收藏 (現藏家直接購自藝術家)

此作品已經趙無極基金會鑑定。



028

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Untitled

signed in Chinese; signed 'ZAO' (lower right)

watercolour on paper

66 x 101.5 cm. (26 x 40 in.)

Painted in 2007

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

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

EXHIBITED

La Hulpe, Belgium, Fondation Folon, Zao Wou-Ki - Entre ciel et terre. Aquarelles et encres de Chine, 2009-2010

LITERATURE

Françoise Marquet, Sylvain Amic, Yin Fu & Isabelle Klinka-Ballesteros, Zao Wou-Ki dans l'ultime bonheur de peindre, 2000-2010, Editions Albin Michel, Paris, France, 2012 (illustrated, p. 94)

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

趙無極

無題

水彩 紙本

2007年作

簽名：無極 ZAO (右下)

來源

歐洲 私人收藏 (現藏家直接購自藝術家)

展覽

2009-2010年「趙無極-天地之間。水彩和印度墨」Folon基金會 拉許爾普 比利時

出版

2012年「趙無極—繪畫的終極喜悅 2000-2010」Françoise Marquet, Sylvain Amic, Yin Fu & Isabelle Klinka-Ballesteros著 Editions Albin Michel 巴黎 法國 (圖版, 第94頁)

此作品已經趙無極基金會鑑定。



Caspar David Friedrich (1774-1840), *Monk by the Sea*, 1808-1810, collection of Alte Nationalgalerie, Berlin
 卡斯帕·大卫·弗里德里希 (1774-1840) 《海邊修士》1808-1810年作 德國柏林國立美術館藏



Claude Monet, *Waterloo Bridge*, 1901. Christie's New York, 16 May 2017, Lot 163, Sold for USD511,500.
 克勞德·莫奈《滑鐵盧橋》1901年作 佳士得紐約2017年5月16日 編號163 成交價：511,500美元

The source of Zao Wou-ki's inspiration begins with rippling waves, floating mists, and all the beauty of nature. In the blue that he derives from, he further sublimates the pictorial space of the canvas. Zao once said, "Every day I would linger by the side of the lake (West Lake in Hangzhou), and never tired of it. I was fascinated by the endless changes I saw in nature along with the changes of the hours or the seasons. The tossing of the waves, the quick shifts in light, the mists between the waters and the sky all left me enchanted. Often I'd sit at the lakeside for hours, watching the light breezes rippling the surface of the water and rustling the birch and maple leaves. What I saw was not the ornately carved bridges or pavilions beside the lake, or the reflections of bamboo leaves in the water. What I was looking for was space: its extensions and foldings, and

the endless varieties of blue that can occur in the reflection of one tiny leaf on the water."

By 2006, when Zao was in his eighties, the feeling of surging and intense waves of energy in his paintings. Instead, with a sense of inner calm and composure, and with greater ease and confidence in his technique, he displayed all the colour harmonies that could be embraced within a single tonality. In *30.03.2006* (Lot 29), light, wispy lines in brown or black are very lightly brushed against the blue background of the work. Within its sense of penetrating light, the lines stretch across the canvas like wisps of smoke, ink, or wind. As it is seen from a distance, like the folds of a mountain range, their rhythmical movements instantly produce the sense of a vast panorama. Imperceptible shifts occur within the vast expanse of pastel blue,

projecting a subtle, graceful, and lofty atmosphere. The German Romanticism artist Caspar David Friedrich, in painting his grand and tranquil vistas of nature, excelled at the use of complex colour relationships and regions layered in darker and lighter tones. Zao Wou-ki, likewise, brings a subtle sense of colour to his work, while his pictorial space conveys a more soft and gentle lightness, communicating his intent to create a new kind of abstract space.

Like Monet, an artist whom he greatly admired, Zao Wou-ki also returned near the end of a long artistic career to the basic sources of painting and the fundamental spirit of his culture. Through its pure colours, basic lines, and its exploration of atmosphere, what *30.03.2006* conveys most is the sheer joy in which the artist was always immersed when painting.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

歐洲重要收藏

029

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

30.03.2006

signed in Chinese; signed and dated 'ZAO 2006' (lower right);

signed in Chinese; signed 'ZAO' (on the stretcher)

oil on canvas

97 x 130 cm. (38¼ x 51½ in.)

Painted in 2006

HK\$3,800,000-5,800,000

US\$490,000-750,000

PROVENANCE

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

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

趙無極

30.03.2006

油彩 畫布

2006年作

簽名：無極 ZAO 2006 (右下)；無極 ZAO (畫布框架)

來源

歐洲私人收藏 (現藏家直接購自藝術家)

此作品已登記在趙無極基金會之出版庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)。

"I OFTEN FIND MYSELF THINKING OVER QUESTIONS SUCH AS HOW TO PAINT THE WIND, OR HOW TO CAPTURE THE BRIGHT PURITY OF LIGHT. I DON'T WANT TO EXPRESS NATURE, BUT RATHER TO JUXTAPOSE IMAGES AND COMBINE THEM IN SUCH A WAY THAT PEOPLE CAN SEE IN THEM HOW THE AIR FORMS RIPPLES ON THE STILL SURFACE OF WATER. I WANT TO CREATE NEW COLOURS, NEW SPACES, TO CREATE A FEELING OF LIGHTNESS AND GRACEFULNESS. I WANT TO GIVE PEOPLE SOMETHING NOVEL, SOMETHING GRACEFUL THAT TOUCHES THEIR FEELINGS."

-ZAO WOU-KI

「我常在心裡揣摩的是，如何畫風，如何表現光的明朗純淨？我不想表現自然，而是將形象並列、組合，使人能在其中看到靜寂水面空氣的蕩漾。我想創造新的色彩，新的空間，創造出輕盈。給人新鮮、輕盈和震顫的感覺。」

——趙無極



Claude Monet, Nymphéas, 1907
克勞德·莫奈《睡蓮》1907年作

水波氤氳、霧氣升騰，大自然的美是趙無極創作的靈感開端，延展而出的「藍」則是畫面空間的昇華。趙無極曾道：「我每天都在湖邊（杭州西湖邊）流連，從不厭倦。大自然隨著時辰的推行、季節的嬗遞而變化無窮，水波的激盪、光的靈動、水天之間的煙嵐都使我出神入迷。我常在湖邊，一坐數小時，守候空氣漾過平靜的湖面，風輕搖樺樹和槭樹葉、我眼中所見不是精雕細琢的水橋亭台、水面映照的竹葉，我要看的是空間：空間的伸展、扭轉，和一片樹葉在水中倒影幻化出的無窮的藍。」在2006年，年屆古稀的趙無極不再追逐畫面風起雲湧、澎湃激烈的力量感，抱持悠然澄明的內心境界，以更瀟灑的運筆動作，呈現同調色彩所表現的調和包容。《30.03.2006》(拍品編號29)中一

縷縷黑褐色的擦筆線條輕描淡寫，在光感透亮的背景中如煙、如墨、如風，遠觀如山巒層疊般延伸，一派豁然開朗的律動感。大片透薄的粉藍色調隱約轉換，流露婉約微妙的逸氣。德國浪漫主義藝術家弗里德里希擅以複雜的色彩與明暗層次、廣角地描繪大自然的莊嚴寧謐；趙無極同樣以微妙的色感入畫，但畫面卻予人柔和輕盈之感，締結新的抽象空間的藝術旨趣。

與趙無極十分欣賞的印象派大師莫奈一樣，趙無極在漫長職業生涯中的後期同樣回溯繪畫的本源，文化精神的根本。純粹的色彩、基本的線條、畫面氣氛的探索，《30.03.2006》所訴說的就是藝術家一直沉浸在創作中的喜悅。





030

CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

Untitled

signed in Chinese; signed and dated 'CHU TEH-CHUN 80'
(lower right)

gouache on paper

53.3 x 37.5 cm. (21 x 14¾ in.)

Painted in 1980

HK\$450,000-650,000

US\$58,000-84,000

PROVENANCE

Private Collection, London

Anon. Sale, Christie's Hong Kong, 31 May 2015, Lot 418

Acquired from the above by the present owner

The work is accompanied by a certificate of authentication issued by
The Chu Teh-Chun Foundation, Geneva.

朱德群

無題

水粉 紙本

1980年作

簽名：朱德群 CHU TEH-CHUN 80 (右下)

來源

倫敦 私人收藏

2015年5月31日 佳士得香港 編號418

現藏者購自上述拍賣

此作品附日內瓦朱德群基金會所發之保證書。

031

CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

No. 147

signed in Chinese, signed 'CHU TEH CHUN' (lower left); signed in Chinese, signed 'CHU TEH CHUN 1963 No. 147' (on the reverse)
gouache on paper
54.5 x 41.2 cm. (21½ x 16¼ in.)
Painted in 1963

HK\$300,000-500,000
US\$39,000-64,000

The authenticity of the artwork has been confirmed by
The Chu Teh-Chun Foundation, Geneva.

朱德群

第147號

水粉 紙本
1963年作
簽名：朱德群 CHU TEH CHUN (左下); CHU TEH CHUN 朱德群 1963 No. 147 (畫背)

此作品已經日內瓦朱德群基金會鑑定。



032

CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

Untitled

signed 'Chu Teh-Chun'; signed in Chinese (lower left)
gouache on paper
38 x 28 cm. (15 x 11 in.)
Executed in the 1960s

HK\$180,000-280,000
US\$24,000-37,000

PROVENANCE

Private Collection, France

The authenticity of the artwork has been confirmed by
The Chu Teh-Chun Foundation, Geneva.

朱德群

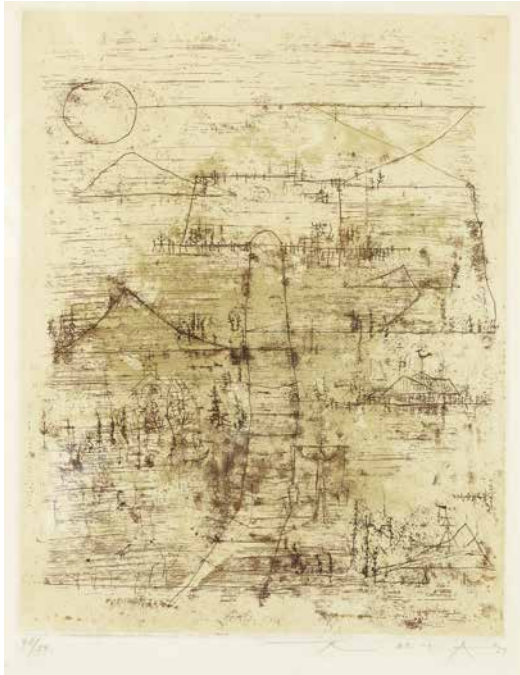
無題

水粉 紙本
1960年代作
簽名：朱德群 CHU TEH-CHUN (左下)

來源

法國 私人收藏

此作品已經日內瓦朱德群基金會鑑定。



033

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

L'escalier (The Stairs)

numbered 43/50 (lower left); signed in Chinese, signed and dated 'Zao 51' (lower right)
etching

image: 31.5 x 24.5 cm. (12 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in.)

paper: 41 x 28 cm. (16 $\frac{1}{8}$ x 11 in.)

Executed in 1951

edition 43/50

HK\$30,000-60,000

US\$3,900-7,800

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki, The Graphic Work -A Catalogue Raisonne 1937 - 1995, Skorpning, Denmark (illustrated, plate 66, p.50)

趙無極

樓梯

蝕刻 版畫

1951年作

版數：43/50

簽名：43/50 (左下)；無極 Zao 51 (右下)

出版

1994年《趙無極 版畫集 1937-1995》

Edition Heede & Moestrup 斯克平

丹麥 (圖版，第66圖，第50頁)



034

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Untitled

signed in Chinese and dated '68' (lower right)

lithograph

image: 55 x 43.3 cm. (21 $\frac{1}{8}$ x 17 in.)

paper: 58 x 46.1 cm. (22 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in.)

Executed in 1968

HK\$30,000-60,000

US\$3,900-7,800

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki, The Graphic Work -A Catalogue Raisonne 1937 - 1995, France. (illustrated, plate 184, p.109)

趙無極

無題

石板 版畫

1968年作

簽名：無極ZAO 68 (右下)

出版

1994年《趙無極 版畫集 1937-1995》

Edition Heede & Moestrup

哥本哈根 丹麥 (圖版，第184圖，第109頁)



035

ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Stèle N°2

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

PROVENANCE

Private Collection, Europe

趙無極

石碑 第二號

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

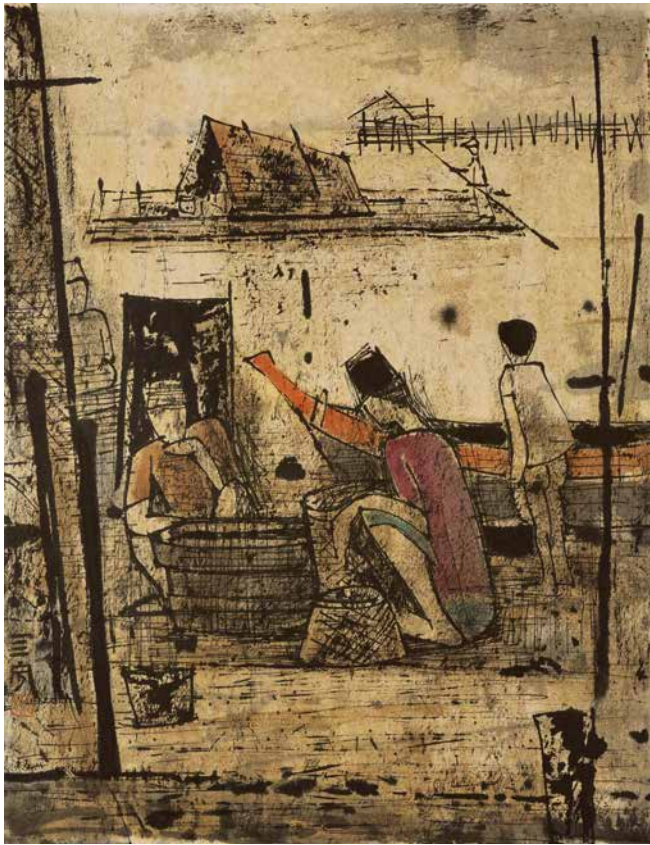
signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

signed in Chinese, signed 'ZAO' (lower right); signed in Chinese, signed 'ZAO', numbered 'HC II/II', stamped 'LA TUILERIE 89250 TREIGNY -2007 -02' (on the reverse)

來源

Private Collection, Europe



036

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Fishermen

signed in Chinese (lower left)
ink and colour on paper
45 x 35 cm. (17¾ x 13¾ in.)
one seal of the artist

HK\$120,000-180,000

US\$16,000-24,000

鍾泗賓

漁民

水墨 設色 紙本
簽名：泗賓 (左下)
藝術家鈐印一枚

A first-generation Singaporean artist, Cheong Soo Pieng is known for driving the 'Nanyang' style of Singapore art, an art form concerning the integration of traditional Chinese and Western artistic paradigms within a vivid Southeast Asian context. Though widely acclaimed for his skilful works in oil, his ink paintings are an equally important aspect of his *oeuvre*. Not to be mistaken for preparatory sketches, Cheong continued to hone his techniques in traditional Chinese ink painting throughout his artistic career, even while being revered for his ingenious handling of the Western oil medium.

In *Fishermen* and *Still Life*, the freedom and fluidity of the ink wash allows for a softer and more expressive rendering, creating intricate layers and textures within the works. Cheong paints his masterful scenes of local life simply and directly, accentuating focal points in the paintings with bursts of colour; in the clothes of the fishermen, the curved contour of their fishing *sampan* and the roofs of their humble dwellings — all aspects of their livelihood — as well as the warm tropical blush in the bowl of fruit in his *Still Life* composition. With *Fishermen* and *Still Life*, every stroke and line bespeaks purpose, strength and fluidity, attesting to not only his talent and creative vision in experimenting with line, shape, form and colour, but also his skilful discipline as an artist.

037

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Still Life

signed in Chinese (lower left)
ink and colour on paper
34.5 x 45.5 cm. (13¾ x 17¾ in.)
one seal of the artist

HK\$100,000-150,000

US\$13,000-20,000

鍾泗賓

靜物

水墨 設色 紙本
簽名：泗賓 (左下)
藝術家鈐印一枚





038

LE PHO

(VIETNAM, 1907-2001)

Les Roses Star

signed in Chinese and signed 'Le Pho' (lower right);

titled '8M Les Roses Star' (on the reverse)

oil on silk laid on board

45.5 x 27 cm. (18 x 10 in.)

HK\$60,000-80,000

US\$7,800-11,000

PROVENANCE

Private Collection, USA

黎譜

星星玫瑰

油彩 絹布 裱於木板

簽名：黎譜 Le Pho (右下); 8M Les Roses Star (畫背)

來源

美國 私人收藏

039

LE PHO

(VIETNAM, 1907 -2001)

Mère et son enfant

signed 'Le Pho'; signed in Chinese (lower left)

oil on masonite board

46 x 26.8 cm. (18½ x 10½ in.)

HK\$120,000-180,000

US\$16,000-24,000

PROVENANCE

Private Collection, Asia

黎譜

母與子

油彩 纖維板

簽名：Le Pho 黎譜 (左下)

來源

亞洲 私人收藏



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III
JAMES E. BREECE, III 私人收藏



040

VU CAO DAM

(VIETNAM, 1908-2000)

Divinité

signed and dated 'vu cao dam 64' (lower left); titled 'Divinité', signed in Chinese, signed and dated again 'vu cao dam 1964' (on the reverse)

oil on canvas

65.4 x 54.5 cm. (25¾ x 21½ in.)

Painted in 1964

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, USA

武高談 神性

油彩 畫布

1964年作

簽名：vu cao dam 64 (左下); Divinité; 武高談 vu cao dam 1964(畫背)

來源

美國 私人收藏



041

NGUYEN TRUNG

(VIETNAM, B. 1940)

Lady with Mango

signed and dated 'NG Trung 015' (upper left)

oil on canvas

99.5 x 99.5 cm. (39½ x 39½ in.)

Painted in 2015

HK\$50,000-80,000

US\$6,500-11,000

阮忠 夫人與芒果

油彩 畫布

2015年作

簽名：NG Trung 015 (左上)



042

PACITA ABAD

(PHILIPPINES, 1946-2004)

Deep Purple II

signed 'Pacita 90' (lower right)
oil on canvas mounted on painted wood
83.5 x 63.5 cm. (32 $\frac{3}{8}$ x 25 in.)
Executed in 1990

HK\$80,000-120,000

US\$11,000-16,000

帕斯塔

深紫II

油彩 畫布 裱於木板
1990年作
簽名：Pacita 90 (右下)

"COLOUR LIVES IN MY MIND. VERY EARLY ON, I LIKED TO WORK WITH COLOURS BECAUSE IT MADE ME HAPPY. INTERESTINGLY, BACK HOME WE NEVER WORE BLACK. COLOUR IS A WAY OF LIFE FOR ME. IT IS NOT ONLY IN MY WORK BUT IN EVERYTHING I DO. COLOUR HAS TO DO WITH MY PERSONALITY - BOLD, STRONG AND CRUDE. WHEN I FIX MY HOUSE, IT IS BY DESIGN, BUT WHEN I PAINT THE COLOURS JUST SPONTANEOUSLY FLOW FROM MY PALETTE."

-PACITA ABAD

「色彩活躍在我的腦海中。從早期開始我便熱愛使用色彩創作，因為那使我感到非常快樂。有趣的是，在我的家鄉我們從不穿著黑衣。顏色對我來說是生命的一部分，不僅存在於我的作品裡，更是存在於我所做的一切之中。顏色也與我的個性相關聯，大膽、強烈與粗曠。我會依照設計來進行房子的裝修，但是作畫時，色彩則是很即興的從調色盤中竄流而出。」

-帕斯塔

043

JOLENE LAI

(SINGAPORE, B. 1980)

Hello Fish

signed 'Jolene' (middle right)
oil on canvas
76.5 x 101.5 cm. (30 $\frac{1}{8}$ x 40 in.)
Painted in 2011

HK\$50,000-70,000

US\$6,500-9,100

黎蓉慧
你好魚

油彩 畫布
2011年作
簽名：Jolene (中右)



"BEING AN ONLY CHILD COMES WITH A CERTAIN DEGREE OF LONELINESS THAT I HAVE GROWN ACCUSTOMED TO. PLAYTIME OFTEN MEANT HAVING TO PLAY SEVERAL ROLES AT ONCE. I THINK THIS NOSTALGIA CONTINUES TO RESONATE IN MY PAINTINGS."

-JOLENE LAI

「伴隨著獨生女的身分是我已經習以為常的某種程度的寂寞。遊戲時間總意味著我需要一人分飾多角。而這樣的懷舊回憶一直持續的在我的畫作中產生共鳴。」

-黎蓉慧

'EMPTINESS CAN BE EXPRESSED BY FULLNESS IF THE RIGHT METHOD IS USED.'
「處理得當的話，恰到好處的『實』同樣能夠表現『空』的境界。」



044

LIANG QUAN

(CHINA, B.1948)

Untitled

signed in Chinese; signed and dated 'Liang

Quan 1988' (lower right)

mixed media

49 x 51 cm. (20 x 20 1/8 in.)

Executed in 1988

HK\$50,000-80,000

US\$6,500-11,000

PROVENANCE

Private Collection, Asia

梁銓

無題

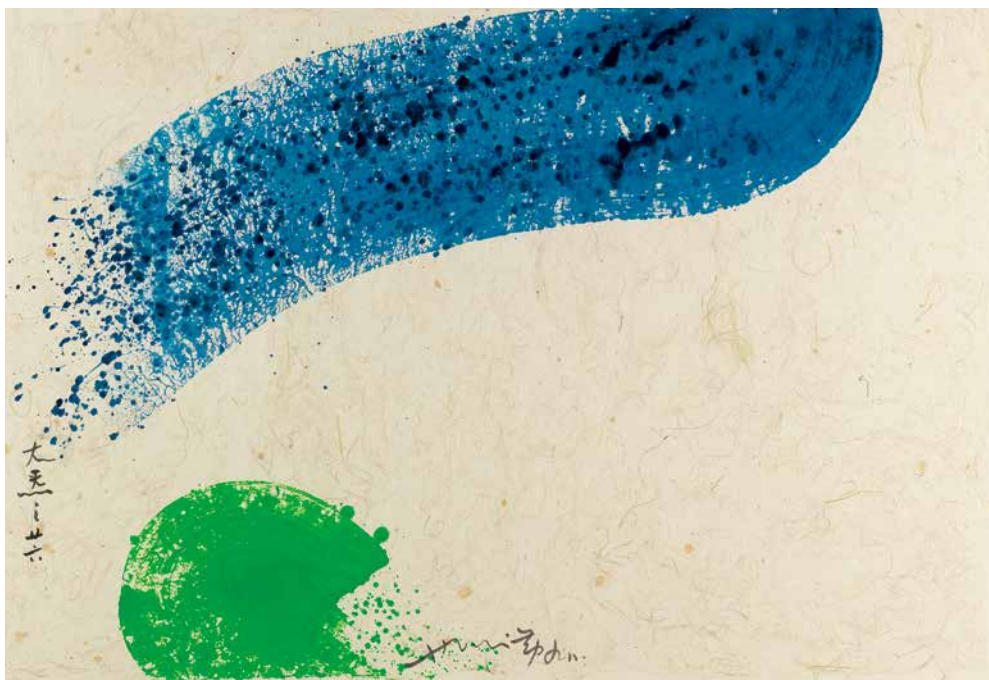
綜合媒材

1988年作

簽名：梁銓 Liang Quan 1988 (右下)

來源

亞洲 私人收藏



045

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

The Great Chi -26

signed 'Hsiao'; signed, dated and titled in Chinese (lower left)
acrylic on paper
65 x 97 cm. (25 7/8 x 38 1/4 in.)
Painted in 1998

HK\$50,000-80,000
US\$6,500-11,000

PROVENANCE

Private Collection, Asia

蕭勤

大炆之廿六

壓克力 紙本
1998年作
簽名：Hsiao勤九八；大炆之廿六（左下）

來源

亞洲 私人收藏

046

T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN,
ZENG HAIWEN, CHINA, 1927-1991)

Untitled (Fish)

signed in Chinese; signed 'TANG' (lower left)
ink and watercolour on Japan paper
31 x 46.5 cm. (12 1/4 x 18 1/4 in.)
Painted in 1954-1955

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

PROVENANCE

Artist Collection
Private Collection, Swiss
Private Collection, Asia

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: MMCS-54/55

曾海文

無題(魚)

水墨 設色 紙本
1954-1955年作
簽名：TANG海文（左下）

來源

藝術家收藏
瑞士 私人收藏
亞洲 私人收藏

此作品將收錄於由曾海文檔案庫及古獨奇先生正在編輯的《曾海文作品全集》當中，編號為MMCS-54/55。





048

GU WENDA

(CHINA, B. 1955)

The Mythos of Lost Dynasties H31

titled and signed in Chinese (lower left)

ink on paper

96 x 55 cm. (37¾ x 21½ in.)

Painted in 2005

two seals of the artist

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, New York, USA

谷文達

神話：遺失的王朝H31

水墨 紙本

2005年作

簽名：遺失的王朝H31文達 (左下)

藝術家鈐印兩枚

來源

現藏者直接得自藝術家本人

美國 紐約 私人收藏



049

HUANG RUI

(CHINA, B. 1952)

Untitled

ink and colour on paper

93 x 48 cm. (36¾ x 18¾ in.)

one seal of the artist

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Private Collection, Japan

黃銳

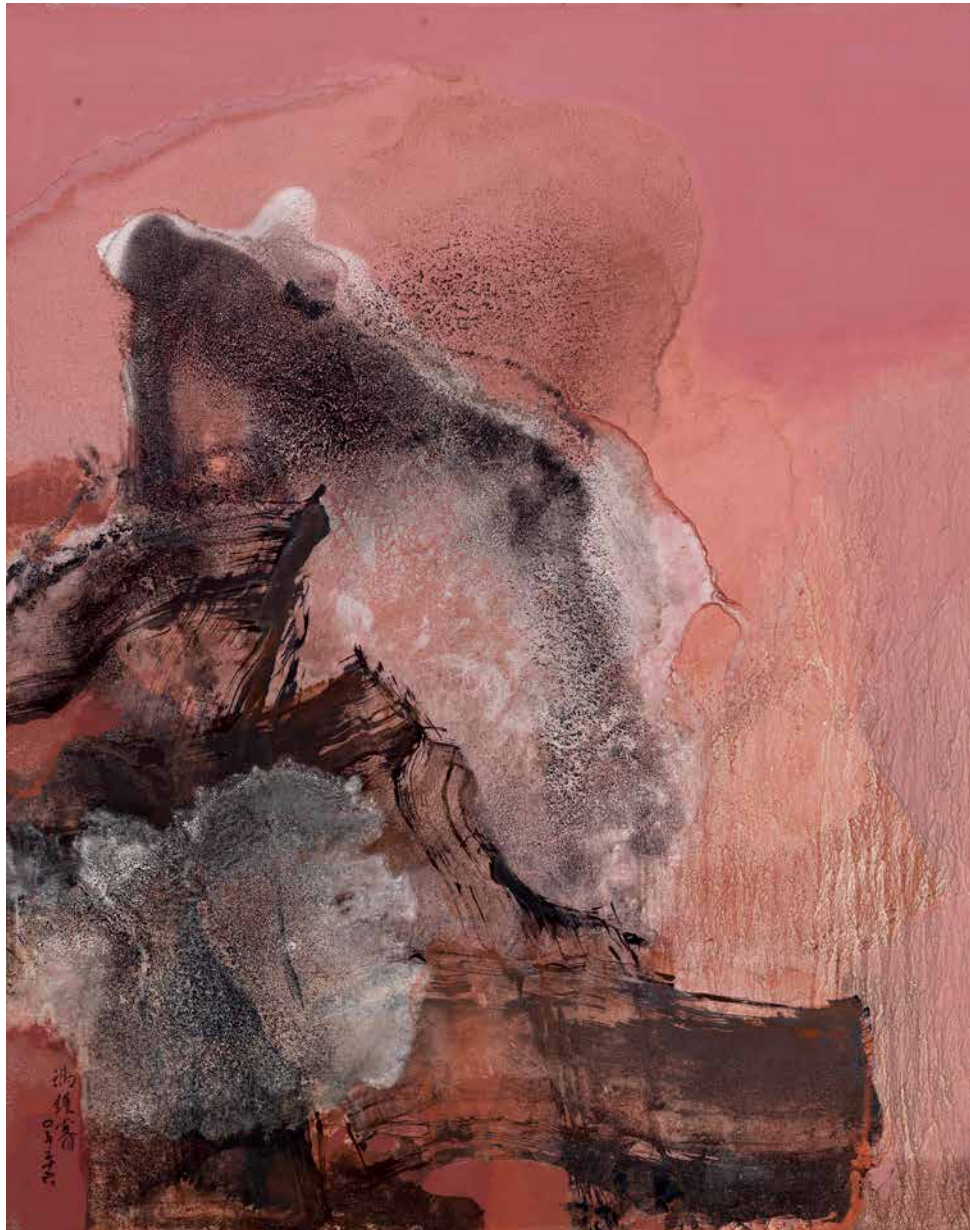
無題

水墨 設色 紙本

藝術家鈐印一枚

來源

日本 私人收藏



050

FONG CHUNG-RAY

(CHINA, B. 1934)

00-16

signed, titled and dated in Chinese (lower left); signed, titled and dated in Chinese (on the reverse)

mixed media on canvas

91 x 72.5 cm. (35 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in.)

Executed in 2000

HK\$140,000-240,000

US\$19,000-31,000

PROVENANCE

Private Collection, France

馮鍾睿

00-16

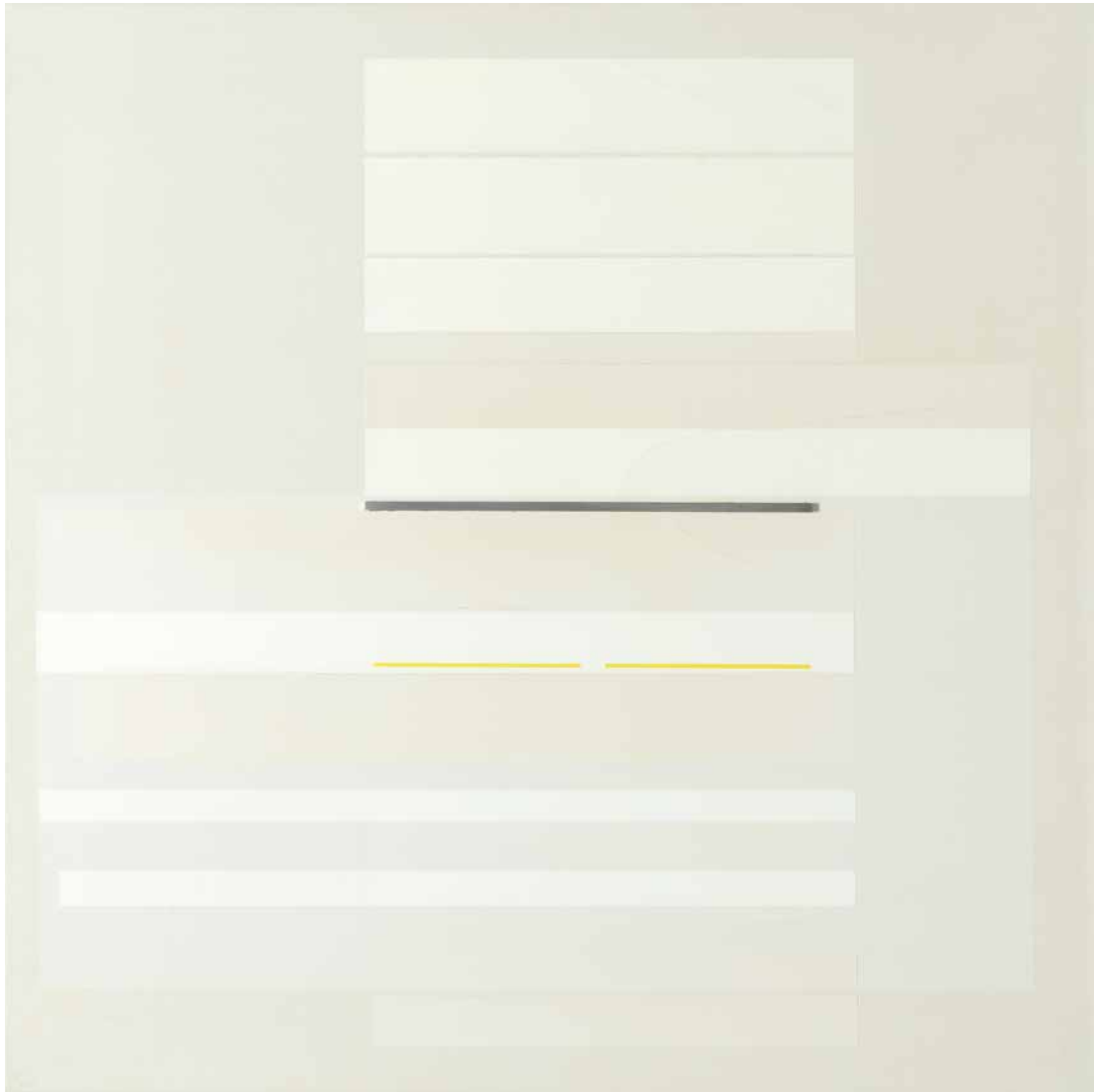
綜合媒材 畫布

2000年作

簽名：馮鍾睿0年之十六 (左下); 馮鍾睿0年之十六 (畫背)

來源

法國 私人收藏



051

RICHARD LIN

(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

Painting Relief

signed, titled, dated and inscribed 'RICHARD LIN PAINTING RELIEF 1966-1967-1968 alum/on/canvas 22" x 22" (56 cm x 56 cm)' (on the reverse of the frame)

oil, collage, and aluminum on canvas

56 x 56 cm. (22 x 22 in.)

Executed in 1966-1968

HK\$240,000-420,000

US\$31,000-54,000

PROVENANCE

Private Collection, Europe

林壽宇

浮雕繪畫

油彩 拼貼 鋁 畫布

1966-1968年作

簽名：RICHARD LIN PAINTING RELIEF 1966-1967-1968 alum/on/canvas 22" x 22" (56 cm x 56 cm) (畫框背上)

來源

歐洲 私人收藏

052

YANG JIECHANG

(CHINA, B. 1956)

Untitled (No. 0451994)

signed 'Yang Jiechang' (lower right); titled, signed and dated 'No. 0451994 Yang Jiechang 5. 1994', signed in Chinese (on the reverse)
ink on paper mounted on cotton
130.8 x 188.3 cm. (51½ x 74⅞ in.)
Executed in 1994

HK\$150,000-250,000

US\$20,000-33,000

PROVENANCE

Private Collection, Canada (acquired directly from the artist)
Private Collection, Asia

楊詰蒼

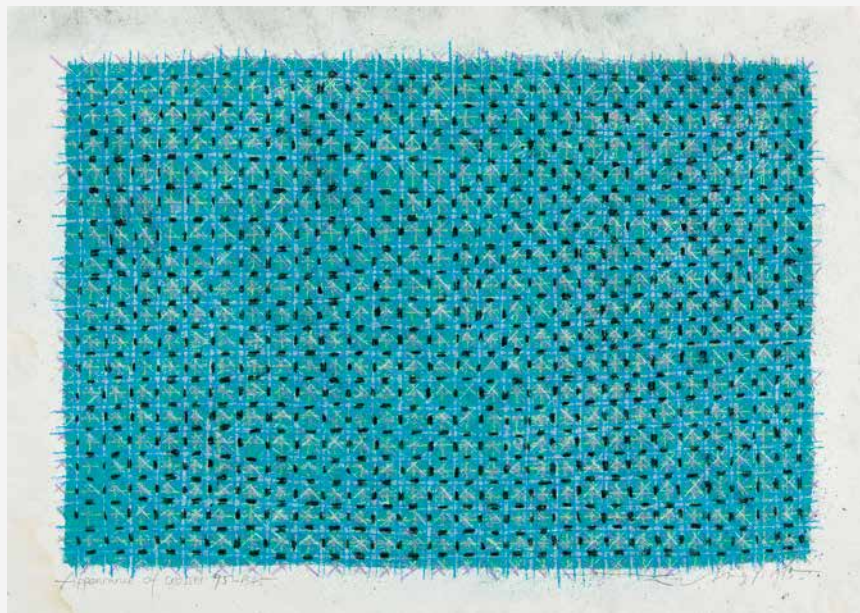
無題 (NO. 0451994)

水墨 紙本 裱於棉布
1994年作

簽名：Yang Jiechang (右下); No. 0451994 Yang Jiechang 5.1994 詰蒼 (畫背)

來源

加拿大 私人收藏 (前藏者直接得自藝術家)
亞洲 私人收藏



053

DING YI

(CHINA, B. 1963)

Appearance of Crosses 95-B45

signed in Chinese, signed and dated 'Ding yi 1995' (lower right); titled 'Appearance of crosses 95-B45 (lower left)
chalk and charcoal on paper
48.5 x 68.5 cm. (19⅞ x 27 in.)
Painted in 1995

HK\$90,000-150,000

US\$12,000-20,000

PROVENANCE

ShanghART Gallery, Shanghai, China
Private Collection, France (acquired from the above by the present owner)

丁乙

十示 95-B45

粉筆 炭筆 紙本
1995年作

簽名：丁乙 Ding yi 1995 (右下); Appearance of crosses 95-B45 (左下)

來源

中國 上海 香格納畫廊
法國 私人收藏 (現藏者購自上述畫廊)

054

ZHANG XIAOGANG

(CHINA, B. 1958)

Duplicated Space No. 10

signed in Chinese, dated '1990.7' (middle right)

oil and collage on paper

54.5 x 39.5 cm. (21½ x 15½ in.)

Executed in 1990

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

US\$100,000-160,000

PROVENANCE

Hanart TZ Gallery, Hong Kong

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

LITERATURE

Sichuan Meishu Chubanshe, Zhang Xiaogang Zuopin Wenxian Yu Yanjiu 1981-2014, vol. 1, Chengdu, China, 2016 (illustrated, plate 110), pg. 189.

"I STILL CLING TO THIS BELIEF THAT WE HAVE BEEN GIVEN THE MISSION AND RESPONSIBILITY TO BRING ABOUT A DIALOGUE ON EQUAL TERMS BETWEEN CHINESE MODERN ART AND WORLD CULTURE."
(QUOTED FROM A LETTER WRITTEN BY ZHANG XIAOGANG TO ARTIST MAO XUHUI, DATED 17 MARCH, 1989)

「我仍抱著這樣的信念，我們已經被賦予了責任和義務去促成中國現代藝術與世界文化的同等對話。」

(節錄自1989年3月17日張曉剛致毛旭輝書信)

Zhang Xiaogang's intrepid experimentations with mixed media in the early 1990s enabled him to create visual effects that befitted his vision. In the work *Duplicated Space No. 10*, the different textures of the undulating collage and coarse brushstrokes echo the tumultuous times as well as the sense of optimism that the artist had for the future. Zhang Xiaogang contemplates on the the meaning of life, "What lies between consciousness and death is a dream of truth, and art is a symbol of this dream." With his personal worldview, he created art works that are therapeutic. With images that are akin to prophecies, his innermost monologues are conveyed through his expressionistic philosophy.

A black line divides the interior space into two sections in the simplest fashion. The table placed at the centre of the picture heightens the sense of ceremony. Though obscured by the collage, a face that is in deep meditation is revealed through a torn piece of paper. Two oblong pieces of collages in red and

九十年代初，張曉剛大膽嘗試運用綜合媒材以達到理想的視覺效果。作品《重複的空間10號》中，不平整的拼貼，粗糙的筆觸和肌理感，呼應了大時代的動盪以及藝術家期盼已久的對未來嚮往與渴望。張曉剛沉思著生命的意義，「正如人醒著與死亡之間是一個真理的夢一樣，藝術就是這個夢的符號。」他以個人的世界觀，創造療愈心靈，類似先知的形象，以表現主義的方式哲學的詮釋內心的獨白。一條黑色線條簡單的將室內空間一分为二，畫面中央的方桌的擺放增加了畫面的儀式感。透過封閉的，被撕破的紙張，一位冥想者映入畫面。人物兩邊紅色，白色的布條拼貼，似紀念碑，又似重重圍牆，他惦念著為理想奮不顧身的殉道者，他沉思著個體命運的何去何從。是

張曉剛

重複的空間10號

油彩 拼貼 紙本

1990年作

簽名：張曉剛 1990.7 (中右)

來源

香港 漢雅軒

私人收藏 (現藏者購自上述畫廊)

出版

2016年《張曉剛 作品、文獻與研究 1981-2014》，第一冊，

四川美術出版社 成都 中國 (圖版，第110圖，第189頁)

white flank the face — they resemble memorial plaques or fortress walls that pay tribute to the martyr who contemplates on the fate of the individual. Should one choose the soothing white, or the unsettling red that is rife with tension, danger, and violence? The cruel choices that confront the figure now mark a pivotal moment in his life. The tone of *Duplicated Space No. 10* is grave, ambiguous, and anxious. After a long restless night waiting for the break of dawn, on the brink of giving up, we see a hand on the table pointing at a dimly lit candle. The rectangular table is an altar where the artist offers severed limbs and a white candle to the Gods while he takes an oath to make sacrifice for his ideal. This sentiment is expressed in a letter from the artist to Peng Lu, "Through art, I am attempting to express my concern for the conditions of humanity in contemporary times. (Simply put, I am expressing the fear of death and other authentic feelings that are hidden underneath the surface of things and events). In addition, I want to express how the experiences of life and death resonate with the spirit."

選擇舒緩平坦的白色，還是給人危險，緊張，甚至血腥暴力的不安感的紅色？此時的選擇，是痛至心底的現實，是人生巨變的轉折。作品《重複的空間10號》的畫面凝重，模糊，焦灼。就在苦苦等待黎明何來能夠來臨的時候，就在快要放棄的邊緣，順著桌面上手指方向，我們看到了蠟燭的幽幽微光。此時方桌宛如祭壇，藝術家神聖的奉上分割的肢體，雪白的蠟燭，向上蒼宣告誓為理想而活的決絕，憑弔即將為理想而做的犧牲。一如藝術家當時在寄給呂澎的書信中提及：「我所試圖通過藝術來表達的是一種我對當代人的存在狀態的關注 (簡而言之，表達某種對死亡的恐懼和對事物表面之下的內部真實的體驗)，以及對生命與死亡的心靈體驗和感應。」



055

ZHANG XIAOGANG

(CHINA, B. 1958)

Bloodline Series No.20

signed and dated '1997' (on the reverse); numbered '20' (on the overlap)
oil on canvas / 39 x 30 cm. (15½ x 11¾ in.) / Painted in 1996

HK\$1,000,000-1,500,000
US\$130,000-200,000

PROVENANCE

Schoeni Gallery, Hong Kong
Anon. Sale, Sotheby's New York, 20 September 2006, Lot 155
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Schoeni Art Gallery, 8+8-1 Selected Paintings by 15 Contemporary Artists,
20 June-12 July 1997.

LITERATURE

Schoeni Art Gallery Ltd., 8+8-1 Selected Paintings by 15 Contemporary
Artists, Hong Kong, 1997 (illustrated, unpagged).

"WHAT IS MOST IMPORTANT IS THE PRESENT...WHAT INTERESTS ME IS WHERE HISTORY AND THE PRESENT
CROSS, THE RELATIONSHIP BETWEEN THE INDIVIDUAL AND SOCIETY. I HAVE NEVER PAINTED ABOUT
CONTEMPORARY SOCIETY, HOWEVER, I EXPRESS WHAT LIES AT THE HEART OF MY CONTEMPORARIES. I AM
INTERESTED IN SOCIETY'S CONTRADICTIONARY RELATIONSHIP WITH ITS PAST...ART IS NOT MADE TO PREDICT
THE FUTURE: IT IS A MOMENT IN THE PROCESS OF LIFE. ART MUST TELL THE TRUTH ABOUT LIFE."

-ZHANG XIAOGANG

「對我來說最重要的是現在.....我所感興趣的是歷史與當下的交界處，個體與社會的關係我從來沒有畫過當代社會；然而，我所表達的是同時代人心底深處的想法我認為當下社會與其過去形態的矛盾關係非常有意思.....藝術不是用於預測未來：它是生命的過程中的一個時刻，藝術必須直擊生活的真相」。

Departing from the traditional definition of classical portraits, Zhang Xiaogang's *Bloodline: The Big Family* series is a riveting portrayal of the characteristics of socialism in China. These portraits reflect more than the experience and identity of individuals, as Zhang is not concerned about one person at a particular time and space, but rather spotlighting the nation and an era as a whole.

Bloodline Series No.20 (Lot 55) is presented in Zhang's signature photography-like portrait style. In black and white, it tells the story of China during a particular period. From children joining the army to celebrating a parent's birthday, from welcoming a new arrival to donning new clothes, going to a studio for a family photo shoot to capture a specific life moment is like a traditional ritual. However, a photography carries many stories unique to each family. In a sense, Zhang is capturing the social symbolism in China over a specific stretch of time by way of painting.

不同於古典主義肖像繪畫的傳統定義，張曉剛的《血緣：大家庭》系列作品是極具中國社會時代特徵的肖像作品肖像畫的功能不再是反映單一個體的經歷和身份，張曉剛關心的並非某年某月某日某時某地的某人，他把目光投向民族與時代。

作品《血緣系列 第20號》以張曉剛經典的「血緣」系列人物照片的方式呈現。黑白照片，也曾是中國特定時期的經典記錄。無論是子女參軍，父母生日，新生命的降臨，一家人整理衣衫，去照相館記錄某個特定時刻。照相，是極具儀式感的事情。然而，一張張照片背後，也承載了一個個家庭的獨一無二的故事。張曉剛以繪畫的方式記錄著中國社會標誌性的特定時期。

張曉剛

血緣系列 第20號

油彩 畫布
1996年作
簽名：張曉剛 1997(畫背); 20(背面)

來源

香港 少勵畫廊
2006年9月20日 蘇富比紐約 編號155
現藏者購自上述拍賣

展覽

1997年6月20日-7月12日「8+8-1：15 當代藝術家油畫選」少勵畫廊 香港

出版

1997年《8+8-1：15當代藝術家油畫選集》少勵畫廊 香港 (圖版，無頁數)

Simplicity sums up the essence of *Bloodline Series No.20*—a simple facial demeanour against a simple background. Simplicity, the socio-economic backdrop of every family at that particular time in Chinese society, reflects the state of mind of the people. *Bloodline Series No.20* mirrors the depiction of social reality through the language of a personal portrait. "What I want to paint is non-representational and un-individualistic portraits. I want to paint a kind of archetypal and symbolic people," said Zhang. The figure's face is calm, expression stiff, clothes humble, and the background unembellished. The artist seems to have no intention in delivering any desire in this visual imagery. Meanwhile, the suppressed emotions of the figure seem to be trapped inside the one-size-fits-all uniform. Only the eyes are dripping with desire—a thirst for life breaks through the pale sky, piercing the suffocating calmness. Zhang borrows from surrealism and presents a historiographic portrait of the times via his unique artistic expression.

簡單，似乎是作品《血緣系列 第20號》傳達的意思。簡單的人物妝容，簡單的畫面背景。簡單，也是那個時代中國社會每個家庭的經濟背景，更反映了人的精神狀態。作品《血緣系列 第20號》便是透過對個人肖像的描述，看社會群像的精神寫實。「我真正想畫的不是具體的個人化的肖像畫，而是畫一種類型化，符號化的人」。作品中人物的面容平靜，表情木訥，衣著簡單，作品背景也沒有修飾。藝術家似乎不希望通過視覺傳遞任何慾望。而作品人物抑制的情感似乎也被封鎖在千篇一律的制服之內。只有人物的眼睛，卻是充滿渴望的。這種渴望的生機衝破了漫天的灰色，衝破了讓人窒息的平靜。藝術家借用超現實主義的手法，藝術化呈現了一張時代的肖像。



056

WANG KEPING

(CHINA, B. 1949)

Untitled (Male); & Untitled (Female)

signed in Chinese (on the left leg) and signed 'K' (on the right leg); & signed in Chinese and signed 'K' (on the underside)

two wood sculptures

76 x 43.7 x 25 cm. (29 $\frac{1}{8}$ x 17 $\frac{1}{4}$ x 9 $\frac{7}{8}$ in.); &

71 x 25.4 x 31 cm. (28 x 10 x 12 $\frac{1}{4}$ in.)

HK\$350,000-550,000

US\$45,000-71,000

PROVENANCE

Private Collection, New York, USA

王克平

無題（男）；及無題（女）

木雕 雕塑 (共兩件)

簽名：王 (左腿內側), K (右腿內側); & 王 K (底部)

來源

美國 紐約 私人收藏

Wang Keping is one of the founders and most outspoken artists of The Stars group formed in China in 1979. Along with like-minded artists such as Huang Rui, Ma Desheng and Ai Weiwei, Wang Keping advocated and initiated some of the first free art expressions in the Post-Mao era. His sculptures from this period reflect the deep sense of rebellion he felt towards the oppressive regime.

Once Wang moved to France in 1984, in pursuit of the artistic freedom that he realised was unobtainable at that time in China, his works began to focus more on self-reflection and the materiality of the wood itself. Wang was deeply influenced by practices of French sculptors while seeking a way to embody traditional Chinese aesthetic ideals in his works. Heavily dictated by the natural conditions of wood, Wang's sculptures deliver glimpses into Chinese classical culture, often referencing works by Qi Baishi, sculptures from the Han Dynasty, or even attempting to illustrate the Zen concept of emptiness. *Untitled & Untitled* bear witness to Wang's explorations of the human form: guided by the natural characteristics of the wood, Wang uses the knots and cracks on the surfaces to coax out the form of the male and female figures. The final works recall European modernist sculptures while the polished surfaces accentuate the patterning and materiality of wood, calling to mind the practice of Chinese

imperial sculptors who would draw from the natural shape, colour, and grain of their material to inspire their final forms. By embracing the materiality of wood, Wang successfully modernises a traditional philosophical aesthetic, inviting viewers to reconsider their place in the natural world.

王克平是中國知名前衛藝術團體「星星畫會」（1979年成立）的創辦人之一。他與黃銳、馬德升以及艾未未等志同道合的藝術家倡導了後毛澤東時代的藝術自由表達。王克平於這一時期的雕塑作品反映了他對於政權壓迫的深切叛逆。

當王克平意識到在中國無法得到的藝術上的自由時，他於1984年移居法國。此後，他



的作品開始著重於自我反思和將木作為材料的本質。王克平深受法國雕塑家的影響，但與此同時，他力求一種方式將中國傳統美學理念融合於作品中。在木材天然狀態的充分引導下，王克平的雕塑中能隱約可見中國古典文化之掠影，如齊白石的作品和中國漢代的雕塑，或甚至可見他嘗試去呈現虛無的禪意。作品《無題（男）；及無題（女）》見證了王克平對人體形態的一場探索。在木材原有特征的指引下，王克平利用表皮上的節疤和裂紋勾勒出了男人和女人的身型。這件作品令人回想起歐洲現代主義雕塑，然而經過打磨的平滑表面使木紋與木質更加突出，這卻使人聯想到中國古代御用雕塑家的特色，即以自然的形狀、顏色和材料的紋理為靈感而創作。王克平將木材的本質融合於作品中，使傳統的哲學審美現代化，讓觀者重新審視人在大自然的位置。



057

LIU WEI

(CHINA, B. 1972)

Viewing Fish

titled in Chinese (upper middle); signed and dated in Chinese (lower middle)

ink and colour on paper

47 x 41.5 cm. (18½ x 16½ in.)

Painted in 1991

six seals of the artist

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

劉煒

觀魚圖

水墨 設色 紙本

1991年作

簽名：觀魚圖（中上）；流尾一九九一年（中下）

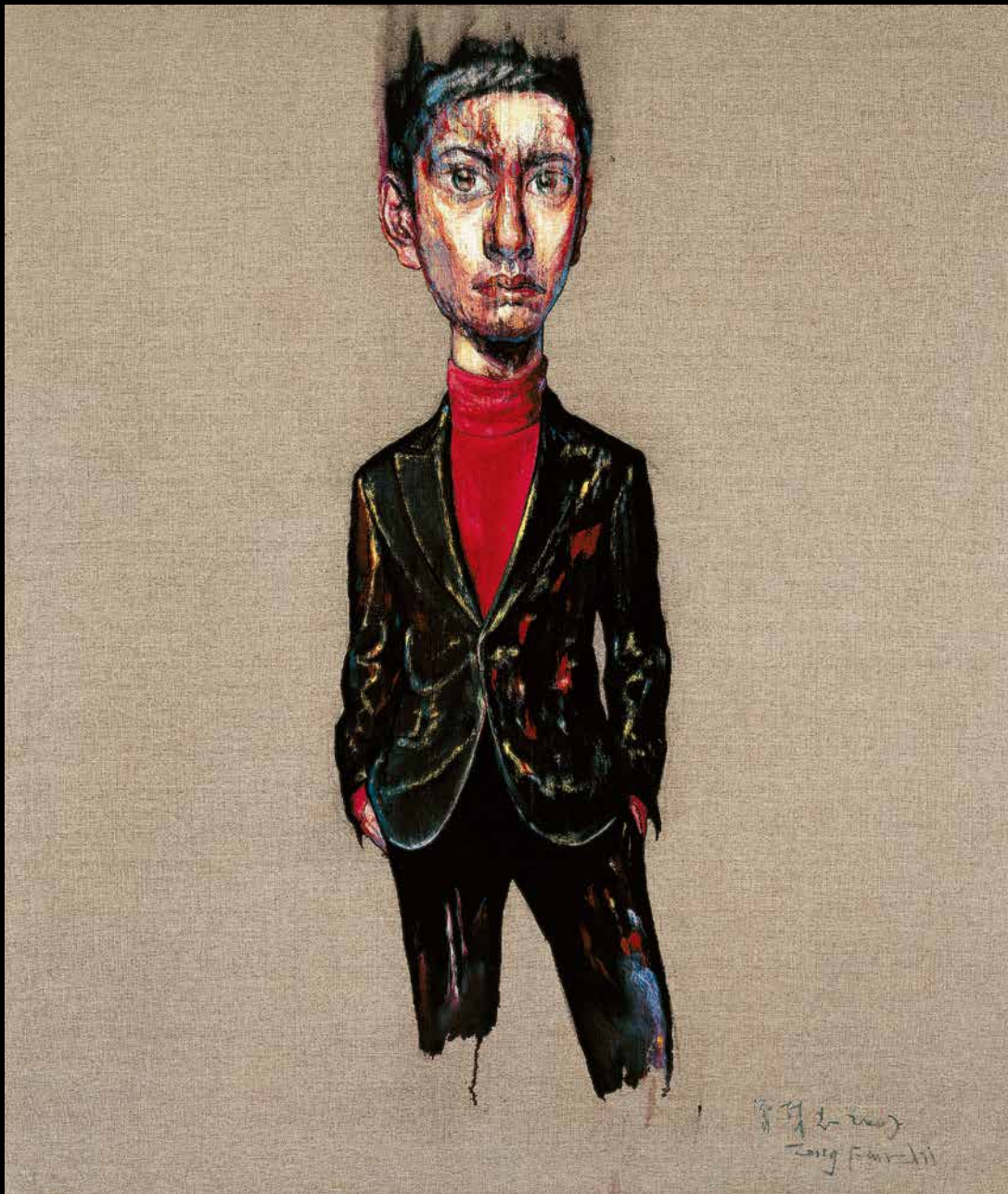
藝術家鈐印六枚

來源

亞洲 私人收藏

題識：

杏子三爺自魚販手中得此魚後便每日圍此魚四目對視之，玩於此悅中無顧之流尾一九九一年十二月無事在家製造圖畫



058

ZENG FANZHI

(CHINA, B. 1964)

Portrait 07-8-1

signed in Chinese, dated and signed '2007 Zeng Fanzhi' (lower right)

oil on canvas

130 x 110 cm. (51¼ x 43¼ in.)

Painted in 2007

HK\$2,500,000-3,500,000

US\$330,000-460,000

PROVENANCE

Private Collection, Asia

曾梵志

肖像07-8-1

油彩 畫布

2007年作

簽名：曾梵志 2007 Zeng Fanzhi (右下)

來源

亞洲 私人收藏

Zeng Fanzhi's portraits capture the zeitgeist of China in an age of transition. Figures wear masks that freeze their faces into grimacing smiles, standing against indeterminate backgrounds. There is a pervading sense of isolation and emotional distance, reflecting the artist's feeling that people in the modern age are increasingly unable to connect with one another.

Portrait 07-8-1 depicts the modern Chinese urbanite, confident and sophisticated in his stylish western suit. His demeanour is calm and almost defiant with its direct gaze, hands tucked into pockets as he stands in a classic contrapposto pose. Yet cool as he may be, the figure lacks the character that distinguishes Zeng's portraits of real sitters. This man is an archetype and a symbol, closer to a model from a magazine than a true individual.

With large eyes and exaggerated features, the figure's face echoes the masks that appear in so many of the artist's other works from the 90s to 2000s. Zeng derived inspiration from expressionist artists such as Max Beckmann and Egon Schiele, who were more interested in the possibilities offered by exaggeration than in realistic depictions of life. Here, the large eyes and head give the figure cartoonish proportions, enhancing his facial expression and drawing the viewer's focus.

To further emphasise the feeling of alienation, Zeng Fanzhi uses a blurring technique over the figure's face, achieved by scraping a palette knife upward over still-wet oil paint. According to Zeng, "On one hand, I use the palette knife to differentiate these works from past styles, while on the other hand I want to eliminate the things that are strongly expressive. Using the knife I scrape away the brushstrokes that excite me, removing them so that calm is maintained, and that those things are hidden inside." The smeared paint intentionally obscures the face of the figure via distortion and disfiguration, acting as a subtle mask through which we can only glimpse the expressive intentions of the artist.

By situating the figure in *Portrait 07-8-1* against an unpainted background, Zeng references modern and classical European painting traditions that used a similar technique to focus attention on portrait subjects. In paintings by Diego Velasquez and Edouard Manet, figures isolated in space gain greater clarity and focus, allowing the viewer to focus on the solidity of the subject and the painterly qualities of the work.

Here, Zeng has picked out the details of the black suit using primary colours, which echo the red and blue tones that highlight the figure's face. From the neck down, the torso – cut off at the knees like an unfinished sketch or a fragment of a Greco-Roman sculpture – feels solid against the raw canvas, in contrast to the face which dissolves upward like streams of smoke or a barely-present afterimage.

In his own words, Zeng has described his own feelings of internal disassociation as a motivating force driving his creation. "Before coming to Beijing I had been living in an alley since I was born, where people were stricken by different diseases, and there were various deformities. I can never forget the feelings for them. However, I dress up now wearing suits and ties. I have something deep in my heart. It moves me and can never be wiped out. I will surely express and release it. It is in fact an uncontrollable feeling, and it is this feeling that gives birth to these paintings."

Rather than trying to capture a specific person or likeness, Zeng depicts the increasing isolation and detachment between people's outer appearance and internal feelings – a portrait of the mood and spirit of the times.

在中國急速變革的年代中，曾梵志筆的肖像作品巧妙地捕捉到其獨有的時代精神。帶著面具的人物不苟言笑，表情僵硬，站立在時代的交叉口。模稜兩可的背景前。畫中瀰漫著一種孤立和疏遠的情感。這種情感源於現代社會人與人之間的溝通隔閡。

《肖像 07-8-1》描繪了一個現代中國的都會男性形象。他身著西裝，自信成熟。他看似沉著，凝視的眼目光略帶空洞，雙手插兜，體態上呈現出視覺藝術中的對立式平衡姿態。此時藝術家並不想專注於人物性格的刻畫。畫中人僅僅是一個類別的象徵、一個符號，似乎是雜誌中的模特，而非是真實的個體。

畫中人物眼睛碩大，五官誇張，似乎接近曾梵志經典系列的面具作品中人物表情。頭重腳輕的人物站在畫面中心，背景簡介，更顯身材比例誇張，吸引著觀者的注意。藝術家如同馬克斯·貝克曼和埃貢·席勒等表現主義藝術家，他們致力探索誇張表達的可能性。

為了強調畫中的另類感，曾梵志在人物臉龐運用了一種模糊畫法，透過在油彩未幹時用刮刀向上刮起而達成。曾梵志解釋道：「使用刮刀一方面也是想和過去有一點點區別，另一方面我想把一些強烈要表達的東西消除掉。用刀就是把過去使我特別興奮的用筆消除掉，整個刮掉，讓它保持一種平靜，讓那些東西藏在裡面。」塗蹭的油彩刻意模糊了人物的臉龐，讓它變形而扭曲，好似隱約的一層面具。這種神秘的視覺效果更加誘惑觀者努力領略藝術家的表現意圖。

《肖像 07-8-1》的背景大面積留白，曾梵志借鑒古典及現代歐洲繪畫傳統中相類的技法，將觀者的注意力集中在畫中人身上。在藝術家迪亞哥·維拉斯蓋茲和愛德華·馬奈的作品中，都有異曲同工之妙。人物孤立放置於留白式的背景中，讓觀者專注於藝術家嚴謹的人物刻畫以及作品的精湛技巧。

作品中，曾梵志勾勒出色西裝中的褶皺細節，呼應人物臉龐的紅色與藍色光影。從人物頸部以下至身軀到膝蓋，既像一幅未完成的速寫，又似古希臘羅馬雕塑的片段，在不經處理的畫布背景中顯得格外立體，與如煙般向上溶解的臉龐殘像也形成對比。

曾梵志曾描述激發其創作的內心分離感。「來北京前，我住在自己所出生的胡同裡，那裡的人們經常被不同的疾病所折磨，那裡有著各種殘疾人。我永遠忘不了自己對他們的感情。雖然我現在衣著光鮮，穿西裝打領帶，但是我內心深處卻有著一些東西仍在感動著我，並永不磨滅。我當然要表達和發洩。事實上這已非我自己能控制，這些情感賦予我的畫作以生命力。」

曾梵志並不著意刻畫某個特定人物，而是在畫中描繪出人們外表和內心之間孤立和脫離的情感，反映出一個時代的風貌與精神。



Diego Velazquez, *Portrait of Pablo de Valladolid*, c. 1635. Collection of the Museo del Prado, Madrid
迪亞哥·維拉斯蓋茲，《巴布洛德·瓦亞多利肖像》，約1635年，普拉多博物館收藏，馬德里



Egon Schiele, *Portrait of Max Oppenheimer*, 1910. Collection of the Albertina, Vienna.
埃貢·席勒，《馬克斯·奧本海默肖像》，1910年，阿爾貝蒂娜博物館收藏，維也納



059

SONG YIGE

(CHINA, B. 1980)

Untitled

oil on canvas

94.5 x 155 cm. (37¼ x 61 in.)

Painted in 2009

HK\$120,000-160,000

US\$16,000-21,000

PROVENANCE

Hyundai Gallery, Seoul, Korea

Acquired from the above by the present owner

宋易格

無題

油彩 畫布

2009年作

來源

韓國 首爾 現代畫廊

現藏者購自上述畫廊



060

XU ZHEN

(CHINA, B. 1977)

Under Heaven -2802 CF3312

signed in Chinese (on the reverse); artwork label 'Produced by Madeln Company' (affixed to the reverse)

oil and canvas on dibond

60 x 80 x 11 cm. (23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ x 4 $\frac{3}{8}$ in.)

Executed in 2013

HK\$150,000-250,000

US\$20,000-33,000

PROVENANCE

Acquired directly from the artist

Private Collection, Germany

徐震

天下一2802 CF3312

油彩 畫布 鋁塑板

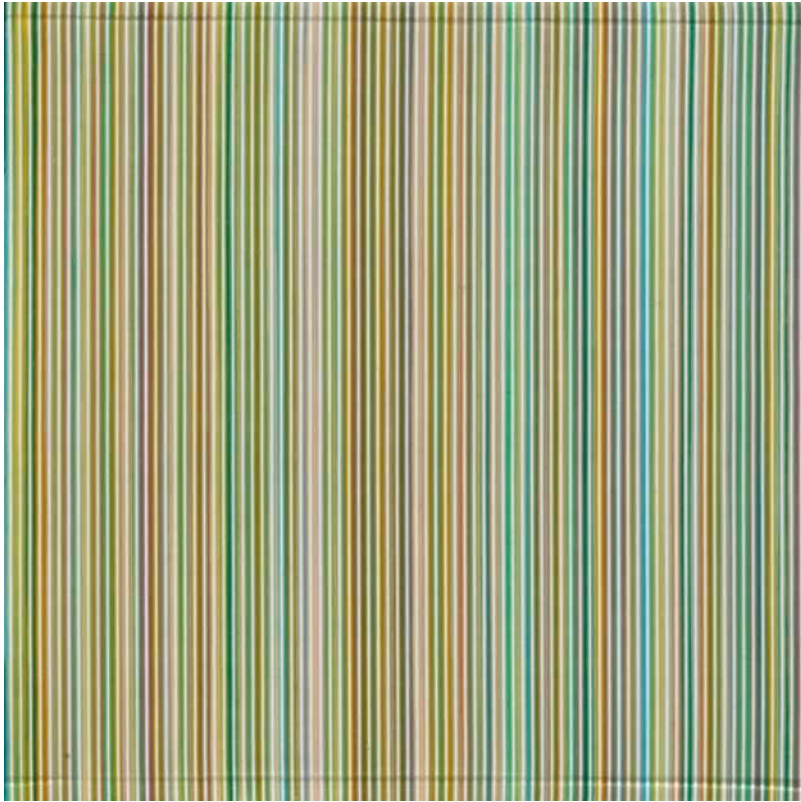
2013年作

簽名：徐震，貼有「沒頂公司」金屬
標牌（畫背）

來源

直接購自藝術家

德國 私人收藏



061

XIE MOLIN

(CHINA, B. 1979)

Untitled (Paints)

titled, inscribed and signed in Chinese and dated '2013.3' (on the reverse)

acrylic on canvas
50 x 50 cm. (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)
Executed in 2013

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

PAGE Gallery, Seoul, Korea
Private Collection, Asia (acquired from the above by the present owner)

謝墨凜

彩條練習2

壓克力 畫布

2013年作

簽名：《彩條練習2》布面丙烯、媒介劑；50 x 50 cm；
2013.3謝墨凜（畫背）

來源

韓國 首爾 PAGE 畫廊
亞洲 私人收藏（現藏者購自上述畫廊）



062

ZHAO ZHAO

(CHINA, B. 1982)

Sky No.12

signed in Chinese and dated '2013' (lower right)

oil on canvas
120 x 120 cm. (47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in.)
Painted in 2013

HK\$150,000-250,000

US\$20,000-33,000

PROVENANCE

Chambers Fine Art
Acquired from the above by the present owner

趙趙

天空 第12號

油彩 畫布

2013年作

簽名：趙趙 2013（右下）

來源

前波畫廊
現藏者購自上述畫廊



~ 063

JI QING TANG

SHE SERIES-THE SWAN II; THE WALL; & THE SWAN I

engraved ' D421 SN1836 01/18 JQT Design 2017', engraved in Chinese; ' D213 SN1728-2 2017', engraved in Chinese; & ' D292 SN1779 01/18 JQT Design 2017', engraved in Chinese (on the bottom)
three huali wood chairs

50 x 42 x 95 cm. (19 $\frac{1}{8}$ x 16 $\frac{1}{2}$ x 37 $\frac{3}{8}$ in.);
63.5 x 42.5 x 84.5 cm. (25 x 16 $\frac{3}{4}$ x 33 $\frac{1}{4}$ in.); &
54 x 41.5 x 84.5 cm. (21 $\frac{1}{4}$ x 16 $\frac{3}{8}$ x 33 $\frac{1}{4}$ in.) (3)

Executed in 2017
edition 1/18; open edition; & 1/18

HK\$350,000-450,000

US\$45,000-58,000

EXHIBITION

Revelations International Fine Craft and Creation Biennial, Grand Palais Paris, France, 2017 (only partial work is exhibited)

積慶堂

她系列-天鵝 II；高牆；及天鵝I

緬甸花梨 扶手椅 (共三件)
2017年作

版數 1/18；非限量；及1/18

刻於底部 ' D421 SN1836 01/18 積慶堂 JQT Design 2017'; ' D213 SN1728-2 積慶堂 2017'; & ' D292 SN1779 01/18 積慶堂 JQT Design 2017'

展覽

2017年 國際工藝創新雙年展 巴黎 法國 (僅展出部分作品)



064

HUANG GANG

(CHINA, B. 1961)

Red Star

signed 'Huang Gang', signed again in Chinese, dated '2009' (lower right)
mixed media on board
122 x 122 cm. (48 x 48 in.)
Executed in 2009

HK\$40,000-80,000
US\$5,200-11,000

黃鋼

紅星

綜合媒材 木板
2009年作
簽名：Huang Gang 黃鋼
2009 (右下)



065

TU HONGTAO

(CHINA, B. 1976)

The Alien

titled and signed in Chinese, dated '2008.7'
(on the reverse)
oil on canvas
150 x 120 cm. (59 x 47¼ in.)
Painted in 2008

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

EXHIBITED

Madrid, Spain, Phantasmic Paradise – Tu Hongtao's Solo Exhibition, Magee Art Gallery, 27 November 2008 – 10 January 2009.

LITERATURE

Wooden Horse Press, Magee Art Gallery, Phantasmic Paradise – Tu Hongtao's Solo Exhibition (exhibition catalogue), Madrid, Spain, 2008 (illustrated, unpagged).

屠宏濤

局外人

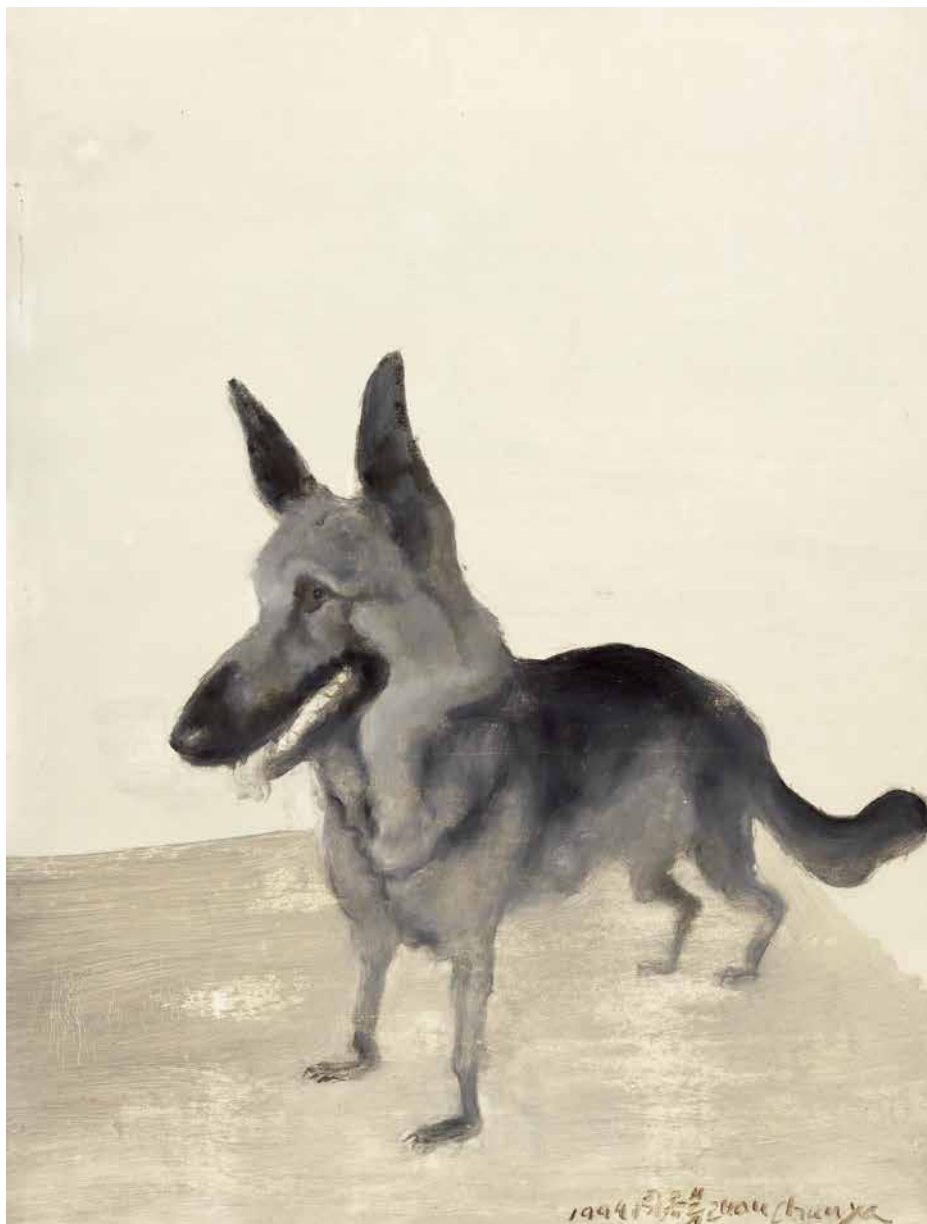
油彩 畫布
2008年作
簽名：〈局外人〉屠宏濤
2008.7 (畫背)

展覽

2008年11月27日—2009年1月10日「幻覺樂園—屠宏濤個展」瑪吉畫廊 馬德里 西班牙

出版

2008年《幻覺樂園—屠宏濤個展》(展覽圖錄) Wooden Horse 出版社及瑪吉畫廊 馬德里 西班牙 (圖版，無頁數)



066

ZHOU CHUNYA

(CHINA, B. 1955)

Dog

dated '1994', signed in Chinese and signed 'Zhou Chunya' (lower right)

oil on canvas

111 x 85.5 cm. (43 $\frac{3}{4}$ x 33 $\frac{5}{8}$ in.)

Painted in 1994

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, USA (acquired directly from the artist by the present owner)

周春芽

狗

油彩 畫布

1994年作

簽名：1994 周春芽 Zhou Chunya (右下)

來源

美國 私人收藏（現藏者直接得自藝術家本人）



067

LIU YE

(CHINA, B. 1964)

Untitled (A Boy and A Girl)

signed and dated 'liu ye 2001' (lower right)

watercolour on paper

30 x 22.5 cm. (11¼ x 8⅞ in.)

Painted in 2001

HK\$140,000-240,000

US\$19,000-31,000

PROVENANCE

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

劉野

無題 (男孩與女孩)

水彩 紙本

2001年作

簽名：liu ye 2001 (右下)

來源

歐洲 私人收藏 (現藏者直接購自藝術家)

068

DAVID DIAO

(DIAO DEQIAN, USA/CHINA, B.1943)

Little Suprematist Prison
#24

acrylic on canvas
46 x 71.5 cm. (18 x 28½ in.)
Painted in 1986

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

PROVENANCE

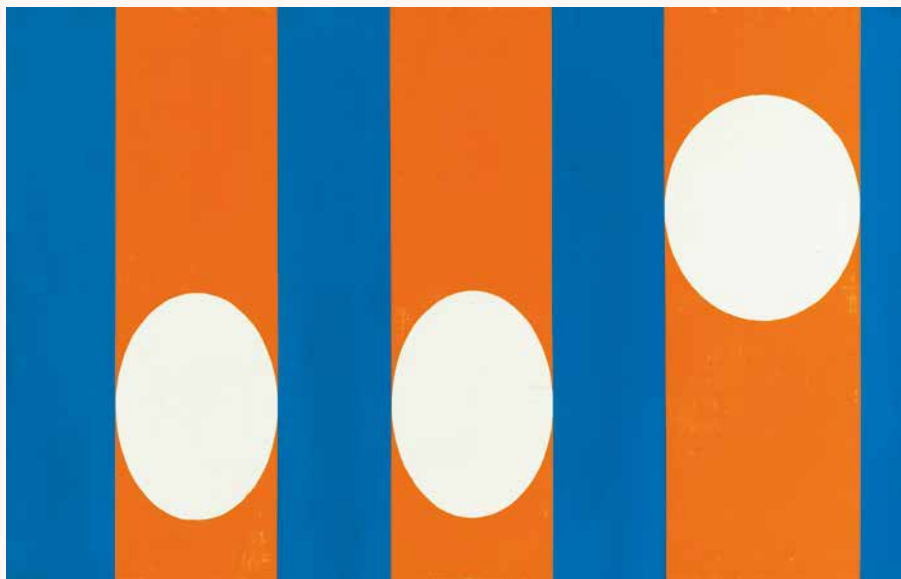
Anon. Sale, Christie's Taipei, 25 October 1998, Lot 67
Acquired from the above by the present owner

刁德謙
枷鎖 #24

壓克力 畫布
1986年作

來源

1998年10月25日 佳士得台北 編號67
現藏者購自上述拍賣



With reference to the 1915 suprematism manifesto by Kazimir Malevich (1878-1935), David Diao focuses on the use of colours and puts emphasis on geometric shapes such as circles, rectangular shapes and lines. Diao also plays with the title while transforming art history into a generic visual experience, and giving narrative meaning to vacant abstractness.

藝術家引用了1915年馬列維奇發表的藝術宣言，從至上主義出發，注重使用集中色彩以及強調基本的幾何圖形（如圓、方、線條等）。藝術家又在標題上玩笑式的將藝術史轉化為普遍的視覺經驗，將無意義的抽象語言找到敘述的實際意義。

069

LIU YE

(CHINA, B. 1964)

Oh...

titled and numbered 'Oh... 46/84' (lower left);
signed in Chinese, dated '04' (lower right)
silkscreen print
56.7 x 73.5 cm. (22¾ x 28¾ in.)
Executed in 2004
edition 46/84

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

劉野
OH...

絲網 版畫
2004年作
版數：46/84
簽名：Oh... 46/84 (左下); 04 野 (右下)



YAYOI KUSAMA

(JAPAN, B. 1929)

(Hymn of Life) (1) Infinity Nets

signed, dated and titled 'YAYOI KUSAMA 1988 HYMN OF LIFE (1) INFINITY NETS', titled in Japanese (on the reverse); signed 'yayoi Kusama'

(on the stretcher)

acrylic on canvas

72.7 x 60.6 cm. (28 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in.)

Painted in 1988

HK\$900,000-1,100,000**US\$120,000-150,000****PROVENANCE**

Gallery Sekiryu, Matsumoto, Japan

Acquired from the above by the previous owner circa 1988

Private Collection, Japan (acquired from the above by the present owner circa 2008)

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

草間彌生**生命的贊歌**

壓克力 畫布

1988年作

簽名：YAYOI KUSAMA 1988命への贊歌(1) (HYMN OF LIFE) INFINITY NETS (畫背); yayoi Kusama (背面框架)

來源

日本 松本市 石榴畫廊

前藏者約於1988年購自上述畫廊

日本 私人收藏 (現藏者約於2008年購自上述收藏)

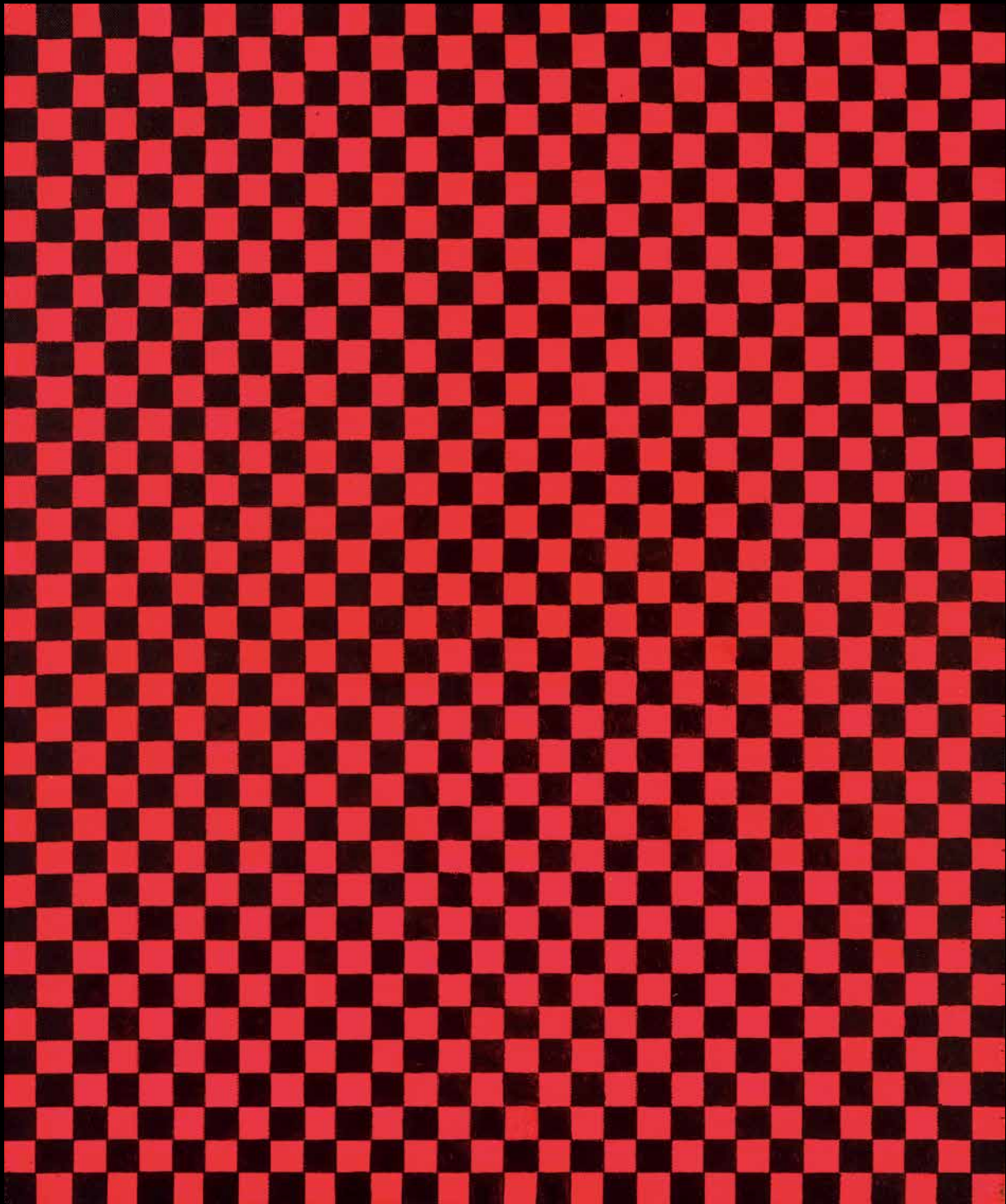
此作品附藝術家工作室所簽發之藝術品註冊卡。

"THE MACHINERY OF THE SKY THAT CONFOUNDS US ON EARTH WITH ENDLESS TRANSFORMATIONS OF CLOUDS IN THE LIGHT OF DAWN DOES NOT COMPARE TO THE EXTRAORDINARY TENACITY OF HUMAN BEINGS, THE WAY OF HUMAN LIFE, THE PRESENTIMENT OF APPROACHING DEATH, THE EXISTENCE OF LOVE, THE BRILLIANT CORUSCATIONS OF LIGHT AND THE DARK SCARS OF OUR LIVES, TO SAY NOTHING OF THE INCOMPREHENSIBLE FORM OF THE COSMOS AND THE OVERWHELMING MYSTERIES OF SPACE, TIME, DISTANCE."

-EXCERPT FROM *INFINITY NET: THE AUTOBIOGRAPHY OF YAYOI KUSAMA*

雲朵在黎明的曙光中千變萬化，天空展現的精巧圖像，讓地上的我們為之咋舌，可是這個世界上還有比這更強烈的事物，那就是人生百態、死亡逼近的氣息、愛、生命的光輝與傷痕、宇宙奧妙的姿態，以及神秘感漫漶的空間、時間、距離。

(摘自《無限的網：草間彌生自傳》)



071

YAYOI KUSAMA

(JAPAN, B. 1929)

Flowers

signed and dated 'YAYOI KUSAMA 1991'; titled in Japanese (on the reverse)

acrylic on canvas

22.7 x 15.8 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)

Painted in 1991

HK\$600,000-900,000

US\$77,000-120,000

PROVENANCE

Whitestone Gallery, Taipei

Acquired from the above by the present owner

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

草間彌生

花

壓克力 畫布

1991年作

簽名：YAYOI KUSAMA 1991 花（畫背）

來源

台北 白石畫廊

現藏者購自上述畫廊

此作品附藝術家工作室所簽發之藝術品註冊卡。

"DOTS REPRESENT MY FEELINGS FOR THE INFINITE VITALITY OF LIFE, WHILE FLOWERS COVERED BY DOTS SIGNIFY THE GLORY OF EVERLASTING LOVE."

— YAYOI KUSAMA

「圓點代表對永無止境的生命力的感動，被圓點所覆蓋的花朵意味着永不熄滅的愛的光輝。」

—草間彌生





072

KAWS

(USA, B.1974)

BORN TO BEND (BENDY AND GUMMY)

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

painted bronze

41.3 x 27.3 x 15.2 cm. (16¼ x 10¾ x 6 in.)

Executed in 2013

edition 10/10 (+2APs)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, New York, USA

KAWS

天生彎曲 (BENDY與GUMMY)

彩繪 銅雕

2013年作

版數：10/10 (+2APs)

簽名：KAWS "13 10/10 (底部)

來源

美國 紐約 私人收藏

073

YOSHITOMO NARA

(JAPAN, B.1959)

Just a Little Bit

signed with artist's signature (upper right);
numbered '15/25' (upper left)
woodcut print
41 x 28.5 cm. (16½ x 11¼ in.)
Executed in 2012
edition 15/25

HK\$100,000-200,000

US\$13,000-26,000

奈良美智

JUST A LITTLE BIT

木板 版畫
2012年作
版數：15/25
簽名：藝術家簽名 (右上); 15/25 (左上)



074

YOSHITOMO NARA

(JAPAN, B.1959)

Dream Time

numbered '13/25' (lower left); dated '2015',
signed with artist's signature (lower right)
woodcut print
41.5 x 29 cm. (16½ x 11½ in.)
Executed in 2015
edition 13/25

HK\$100,000-150,000

US\$13,000-20,000

PROVENANCE

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

奈良美智

DREAM TIME

木板 版畫
2015年作
版數：13/25
簽名：13/25 (左下); 2015藝術家簽名 (右下)

來源

美國 洛杉磯 Blum & Poe畫廊
亞洲 私人收藏



075

YOSHITOMO NARA

(JAPAN, B.1959)

On the F-word

numbered '35/35' (lower left); dated '2002',
signed with artist's signature (lower right)
intaglio in colours
image: 49 x 38.5 cm. (19¼ x 15½ in.)
paper: 72 x 56 cm. (28¾ x 22 in.)
Executed in 2002
edition 35/35

HK\$100,000-150,000

US\$13,000-20,000

PROVENANCE

Sims Reed Gallery, London, UK
Private Collection, Asia

奈良美智

ON THE F-WORD

彩色凹版 版畫
2002年作
版數：35/35
簽名：35/35 (lower left);
2002藝術家簽名 (中下)

來源

英國 倫敦 Sims Reed畫廊
亞洲 私人收藏



076

YOSHITOMO NARA

(JAPAN, B. 1959)

Cat

signed with artist's signature, titled and dated 'Cat '93'
(on the reverse)
acrylic on canvas
40 x 40 cm. (15¾ x 15¾ in.)
Painted in 1993

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Anon. Sale, Sotheby's Amsterdam, 23 May 2007, Lot 201
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume
1 -Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011
(illustrated, plate P-1993-032, p.89)

Yoshitomo Nara grew up in a northern Japanese village. His association with cats dates back to his childhood, where he listened to English songs on the radio at home alone, and doodled while talking to his cat. His cat Chako became the protagonist of his first book *Story of a Penguin* – in this fantasy world, Nara and Chako take on an adventure all the way from the South Pole to the North.

Nara's childhood drawings were once considered by a teacher as "not childish, like drawn by an adult." However, his post-adulthood works depict both a child's innocence and the complexity of the adult world in one. In 1988,

在日本北部小鎮上長大的奈良美智，與貓之間的羈絆可以追溯至童年時期，由於家人忙於工作，他總是獨自一人在家聽著收音機裡的英文歌曲，邊和小貓說話邊塗鴉。家中的小貓「小不點」便成為了六歲時的奈良美智創作的第一本畫集《企鵝物語》的主角，在幻想中的世界裡，畫中的自己與「小不點」一起從南極到北極一路旅行，一起冒險。

儘管兒時的繪畫曾被老師評價為「沒有孩子氣，像大人畫的畫」，長大後的奈良美智卻將兒童的天真與大人的複雜完美刻畫在了

奈良美智

CAT

壓克力 畫布
1993年作
簽名：Cat '93 藝術家簽名 (畫背)

來源

2007年5月23日 蘇富比阿姆斯特丹 編號201
亞洲 私人收藏

出版

2011年《奈良美智：作品全集 第1卷-繪畫，雕塑，版畫，攝影作品》株式會社美術出版社 東京 日本(圖版，第P-1993-032圖，第89頁)

Nara began on six years of study in Düsseldorf with 2 boxes of cassette tapes and painting tools. At the beginning, he could not speak a word in German. so he only talked to himself. "I recalled myself as a child who was talking to the cat, and rediscovered that sensitivity." *Cat* was conceived during this period, in which solitude and uncertainty of living in a foreign country brought change to Nara's work. "I no longer cared about being watched. I could no longer paint something that is not important to me. I paint all the backgrounds flat, making the children or animal most prominent – they became my self-portrait." Emerging

同一畫面上。1988年，幾經輾轉的他終於背著兩箱音樂卡帶和畫材開始了在杜塞爾多夫長達六年的學習，一開始由於不諳德語，他常常只能跟自己對話，「我回想起小時候跟貓談話的自己，找回了當年的感性。」《CAT》便是創作於這一時期，獨處的空間以及不安的異國生活讓他的作品起了變化。他說：「我已經不再管是被誰觀看一事，我無法再畫對自己不重要的東西，畫裡的背景全被我塗成平面，只有小孩或動物被突顯出來，那些小孩或動物變成自己的自畫像。」對背景的捨棄，對自己的釋放，童年時期

from Nara's work are his abandoning of backgrounds, self-emancipation, childhood memories and loneliness. He uses bold, childlike lines to outline the image of the orange cat – its eyes closed, its mouth pouted, it is insouciant and peaceful. However, this tranquillity and cat's natural playfulness are disturbed by its unsteady feet stepping on poles on the ground or in water, creating ripples around them.

Through nostalgia, this work takes the viewer back to the most direct and frank expression of childhood, perhaps awaking the long-forgotten pure emotions in the heart.

的記憶與孤獨感在作品中湧現。畫面中藝術家家用著孩童般大膽的粗線條勾勒出橘色貓咪的形象，它閉著雙眼，微翹著嘴唇，無憂無慮一般神態安然可愛。然而貓咪的四肢卻顫顫巍巍踩在高蹺之上，這些高蹺仿佛在地上或是水面上蕩起了漣漪，充顯了不穩定的感覺，與貓咪天真調皮的形象激起張力。

作品將觀者隨著回憶帶回了兒童時期最直觀而坦誠的表達，或許可以再度喚起人們心中已被遺忘多時的純真情感。





077

YOSHITOMO NARA

(JAPAN, B. 1959)

Sleepless Night (Sitting)

flocked and painted polystone, wood
29.5 x 15.5 x 15.5 cm. (11 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in.)

Executed in 2007
edition 220/300

HK\$120,000-180,000

US\$16,000-24,000

PROVENANCE

Private Collection, New York, USA

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

奈良美智

SLEEPLESS NIGHT

(SITTING)

植絨 顏料 聚苯乙烯 木
2007年作

版數：220/300

來源

美國 紐約 私人收藏

此作品附藝術家親簽之證書及原裝木盒。



078

YOSHITOMO NARA

(JAPAN, B.1959)

Mori Girl

mixed media sculpture
28.5 x 19 x 15 cm. (11 $\frac{3}{8}$ x 7 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in.)

Executed in 2012
edition 36/200

HK\$80,000-150,000

US\$11,000-20,000

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

奈良美智

MORI GIRL

綜合媒材 雕塑
2012年作

版數：36/200

此作品附藝術家工作室所簽發之保證書。



079

CEET FOUAD

(FRANCE, B. 1971)

Baby Chicanos-Pink

fibreglass on a marble base
93 x 57 x 69 cm. (36 $\frac{3}{8}$ x 22 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in.)
Executed in 2017

HK\$40,000-80,000
US\$5,200-11,000

This work is accompanied by a certificate signed by the artist.

CEET FOUAD

迷你小雞-粉紅色

玻璃纖維 石座 雕塑
2017年作

此作品附藝術家親簽之保證書。

"IF YOU'RE SCARED, YOU'RE 'CHICKEN,' OR IF YOU'RE BAD, YOU'RE A 'BLACK SHEEP.' IF A PERSON BEHAVES BADLY, SOMEBODY WOULD TELL THAT PERSON, 'HAYOP KA (YOU'RE AN ANIMAL)!' WHY IS THAT? WHAT I DID IN ZOOMANITIES WAS TO FIDDLE WITH THOSE IMAGES HANDED DOWN FROM GENERATION TO GENERATION."

-RONALD VENTURA

「如果你感到害怕，那麼你膽小如『雞』，如果你很壞，那麼你就是頭『黑羊』。如果有人行為惡劣，人們會用加祿語說『HAYOP KA』，也就是『你是隻禽獸』的意思來斥責那個人。到底為什麼呢？在《動物人性》(ZOOMANITIES)中，我嘗試著翻玩這些世世代代流傳下來的意象。」

-羅納德·文圖拉

080

RONALD VENTURA

(PHILIPPINES, B. 1973)

Zoomanities Gathering V

polyurethane paint on fibreglass and resin
137 x 61 x 41 cm. (53 $\frac{3}{8}$ x 24 x 61 $\frac{1}{8}$ in.)

HK\$100,000-150,000
US\$13,000-20,000

EXHIBITED

Manila, Philippines, The Art Center Megamall, Zoomanities, 2008.

羅納德·文圖拉

ZOOMANITIES GATHERING V

聚氨酯油漆 玻璃纖維 樹脂 雕塑

展覽

2008年「Zoomanities」藝術中心Megamall 菲律賓 馬尼拉





081

ZHOU CHUNYA + JAMIE HAYON

(CHINA, B. 1955 ; SPAIN, B. 1974)

Alive and Kicking

incised in Chinese, numbered '10/88' (at the bottom of each sculpture)
signed and numbered 'Jaime Hayon 10/88' (at the bottom of the cabinet)

sculpture: epoxy resins, lacquer

cabinet: lacquered wood

each: 14 x 5 x 8 cm. (5½ x 2 x 3¼ in.) (30)

cabinet: 130 x 55 x 81.5 cm. (51¼ x 21¾ x 32½ in.)

Executed in 2012

edition 10/88

HK\$60,000-100,000

US\$7,800-13,000

EXHIBITED

different edition exhibited:

Taipei, Taiwan, MOT/ARTS, Alive & Kicking, 2012.

London, UK, Hua Gallery, Art for the Masses, June 2012.

Beijing, China, Red Star Gallery, Art for the Masses, July 2012.

Chengdu, China, Chengdu Contemporary Art Museum, Alive & Kicking, October 2012.

LITERATURE

MOT/ARTS, Alive & Kicking, Taipei, Taiwan, 2012 (illustrated, pp. 18-45).

This work is accompanied by a certificate signed by both artists.

周春芽+ JAMIE HAYON

ALIVE AND KICKING

雕塑：環氣樹脂 亮面漆

外櫃：亮面漆木

2012年作

版數：10/88

簽名：周春芽10/88 (刻於每件雕塑底部) ; Jaime Hayon 10/88 (外櫃底部)

展覽

展品為另一版數：

2012年「ALIVE & KICKING」MOT/ARTS 台北 台灣

2012年6月「為大眾的藝術」HUA畫廊 倫敦 英國

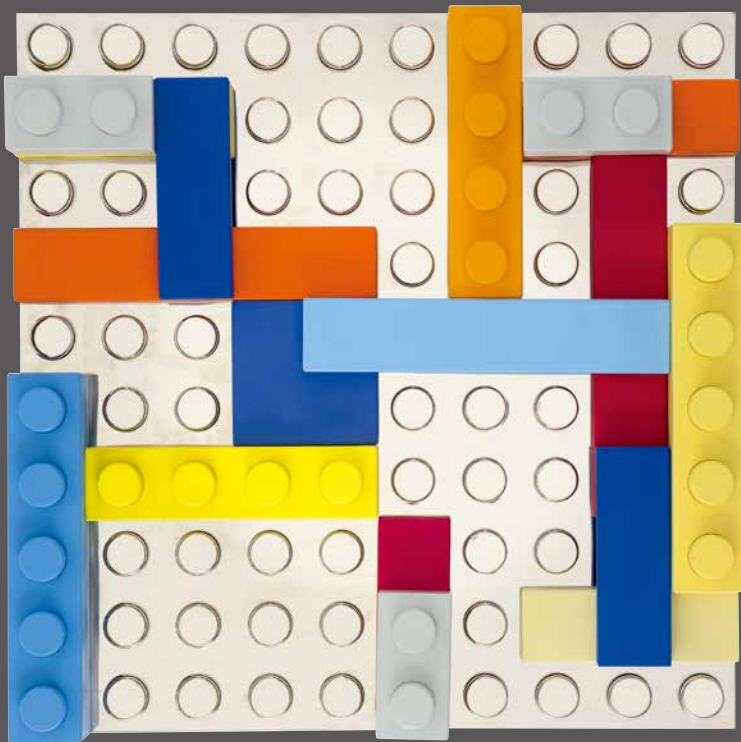
2012年7月「為大眾的藝術」紅星畫廊 北京 中國

2012年10月「ALIVE & KICKING」成都當代美術館 成都 中國

出版

2012年《ALIVE & KICKING》MOT/ARTS 台北 台灣 (圖版，第18-45頁)

此作品附兩位藝術家親簽之保證書。



082

MATTEO NEGRI

(ITALY, B.1982)

*L'Ego Mondrian – Dawn over
Kowloon Bay*

signed 'Negri' (on the reverse)
chromed and laquered iron
75 x 75 x 15 cm. (29½ x 29½ x 5¾ in.)
Executed in 2016

HK\$40,000-80,000

US\$5,200-11,000

PROVENANCE

Private Collection, London

This work is registered in Matteo Negri Archive.

馬修·內格聖

**L'EGO MONDRIAN – DAWN OVER
KOWLOON BAY**

電鍍 漆銘 鑄鐵

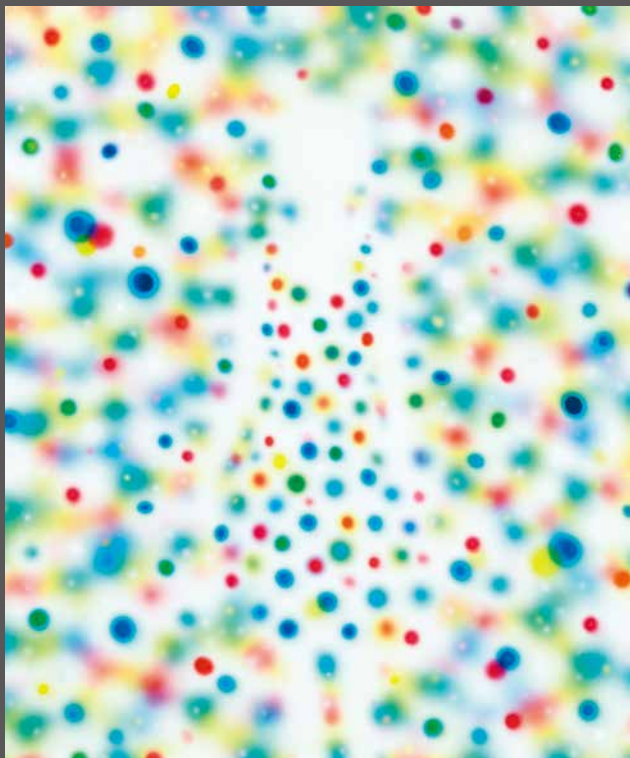
2016年作

簽名：Negri (背部)

來源

倫敦 私人收藏

此作品已登記在馬修·內格里文獻庫。



083

TOMOYA TSUKAMOTO

(JAPAN, B. 1982)

Red Yellow Blue (Dot Girl)

titled 'Red Yellow Blue (Dot Girl)', dated '2013', signed 'Tomoya
Tsukamoto', inscribed '130714' (on the reverse)

acrylic on canvas

45.7 x 38.2 cm. (18 x 15 in.)

Painted in 2013

HK\$60,000-100,000

US\$7,800-13,000

塚本智也

紅黃藍 (斑點女孩)

壓克力 畫布

2013年作

簽名：Red Yellow Blue (Dot Girl) 2013 Tomoya Tsukamoto
130714 (畫背)



084

KWON KI-SOO

(KOREA, B. 1972)

White Forest

signed in Korean and artist's signature;
signed in English 'Kisoo Kwon'; dated
'2006' (on the reverse)

oil on canvas
130 x 130 cm. (51½ x 51½ in.)
Painted in 2006

HK\$90,000-140,000

US\$12,000-19,000

PROVENANCE

Private Collection, Asia

**權奇秀
白色森林**

油彩 畫布
2006年作
簽名：藝術家簽名 Kwon Ki Soo 2006 (畫背)

來源

亞洲 私人收藏

085

LEE KYOUNGMI

(KOREA, B.1977)

Waning Splendor

titled, inscribed, signed and dated 'Waning
Splendor Oil on constructed birch panel Kyoung
Mi Lee 2017 OCT' (on the reverse)

oil on constructed birch panel
55 x 55 x 6 cm. (21½ x 21½ x 2½ in.)
Painted in 2017

HK\$30,000-50,000

US\$3,900-6,500

**李慶美
闌珊的輝煌**

油彩 樺木板
2017年作
簽名：Waning Splendor Oil on constructed birch
panel Kyoung Mi Lee 2017 OCT (背部)



086

LEE KYOUNG-MI

(KOREA, B. 1977)

Deflated Love

titled, inscribed, signed and dated 'Deflated Love
Oil on constructed birch panel Kyoung Mi Lee 2017
DEC' (on the reverse)
oil on constructed birch panel
55 x 55 x 6 cm. (21 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 2 $\frac{3}{8}$ in.)
Painted in 2017

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

李慶美
放氣的愛

油彩 樺木板
2017年作
簽名：Deflated Love Oil on constructed birch panel
Kyoung Mi Lee 2017 DEC (背部)



087

HWANG YONG-YOP

(KOREA, B. 1931)

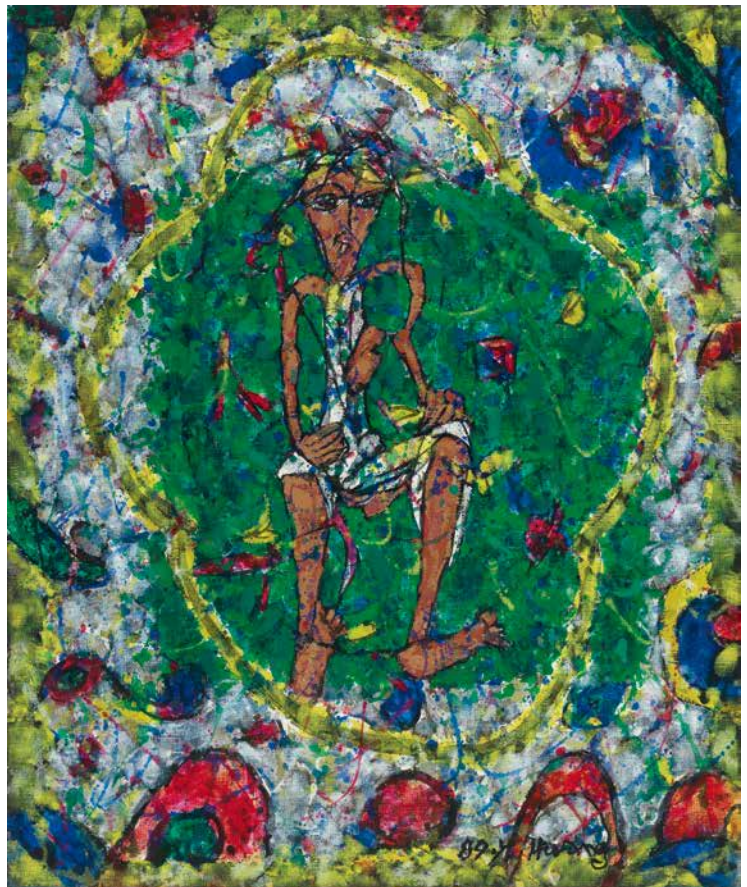
Untitled

dated and signed '89. Y. Hwang' (lower right)
oil on canvas
45.5 x 37.9 cm. (17 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.)
Painted in 1989

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

黃用燁
無題

油彩 畫布
1989年作
簽名：89. Y. Hwang (右下)



GRACEFUL HONG KONG 曼妙香港

Hong Kong as a cosmopolitan has long been a muse to various artists. Embracing both tradition and innovation, the generous and inclusive culture of Hong Kong has captivated the essence from both the Orient and the West. First Open Hong Kong presents the curated session 'Graceful Hong Kong' as a tribute to our home with unique charisma.

這裡是陳福善筆下曼妙人生的奇幻舞臺。這裡是劉國松專注水墨創新、生活二十多載的舊土。這裡是龐均畫中生機勃勃的棲身家園。這裡也是李傑、龐鈞、何紀嵐成長的都會城市。這裡便是香港，一座寬厚包容的國際都會。她傳承了東方文明的文化底蘊，又汲取了當代西方前衛的思想理念，她相容東西、結合傳統與創新，形成了獨一無二的香港文化。香港為孕育在這裡的一方兒女提供了豐富的素材靈感及創作源泉。本次拍賣特別策劃「曼妙香港」專題，希望藉作品讓觀者靜心聆聽香港的聲音、細心尋找香港的美景，鑑賞這座城市獨有的別樣魅力。



088

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Magician

signed and dated 'LUIS CHAN 1987' (upper left);
titled 'MAGICIAN' (centre left)
pen, pencil, watercolour and acrylic on paper
68.5 x 135 cm. (27 x 53½ in.)
Painted in 1987
two seals of the artist

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Hanart TZ Gallery, Hong Kong
Private Collection, USA (acquired from the above by the present owner)

陳福善

魔術師

水筆 鉛筆 水彩 壓克力 紙本
1987年作
簽名：LUIS CHAN 1987 (左上)；MAGICIAN (左中)
藝術家鈐印兩枚

來源

香港 漢雅軒
美國 私人收藏 (現藏者購自上述畫廊)



089

LEE KIT

(HONG KONG SAR, B. 1978)

'you.'

acrylic, emulsion paint, lazer-jet ink on cardboard; lights; acrylic, emulsion paint, heat-melt glue and inkjet ink on cardboard; plastic container
 Dimensions variable, painting: (left) 59 x 46 cm. (23 ¼ x 18 ½ in.), (right) 67.5 x 48.5 cm. (26 ¾ x 19 ½ in.)

Executed in 2012

HK\$150,000-250,000**US\$20,000-33,000****PROVENANCE**

Vitamin Creative Space, Guangzhou, China
 Private Collection, USA

EXHIBITED

Guangzou, China, Vitamin Creative Space, Sensory Training, 25 Mar – 31 May 2012.
 (only partial work is exhibited)

LITERATURE

M+, West Kowloon Cultural District - 'You (you).' - Lee Kit, 55th International Art Exhibition - La Biennale di Venezia | Hong Kong Pavilion, Venice Biennale 2013, Hong Kong, 2013 (illustrated, p. 22, 164).

The work is accompanied by a certificate signed by the artist.

李傑

「你。」

壓克力 乳膠漆 彩色噴墨 紙板; 壓克力 乳膠漆 熱熔膠 彩色噴墨 紙板;
 燈(共兩盞); 塑料容器 裝置
 2012年作

來源

中國 廣州 維他命藝術空間
 美國 私人收藏

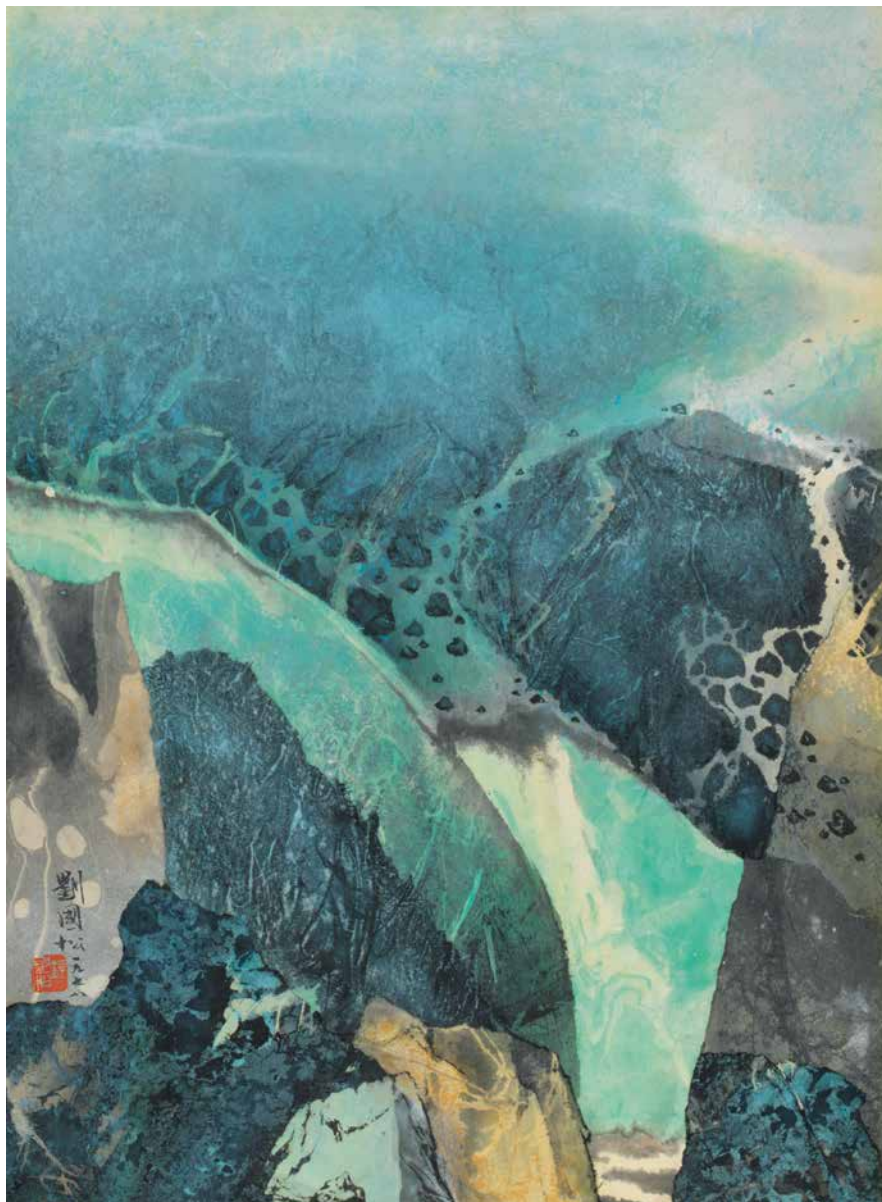
展覽

2012年3月25日 - 5月31日「感知的訓練」維他命空間 廣州 中國
 (僅展出部分作品)

出版

2013年《「你(你)。」—李傑, 第55屆國際藝術大展—威尼斯雙年
 展|香港展館; 威尼斯雙年展 2013》西九文化區M+視覺文化博物館
 香港(圖版, 第22及164頁)

此作品附藝術家親簽之證書。



090

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Rainy Thoughts

signed and dated in Chinese (lower left); signed again and titled in Chinese, inscribed, titled, dated and signed '23 1/2 x 17 1/4" Rainy Thoughts 1978, by LIU, Kuo-sung' (on the scroll label)

collage, ink and colour on paper
59.2 x 43.5 cm. (23 1/4 x 17 1/8 in.)

Painted in 1978

one seal of the artist

HK\$150,000-250,000

US\$20,000-33,000

PROVENANCE

Private Collection, USA

劉國松

雨意圖

拼貼 水墨 設色 紙本

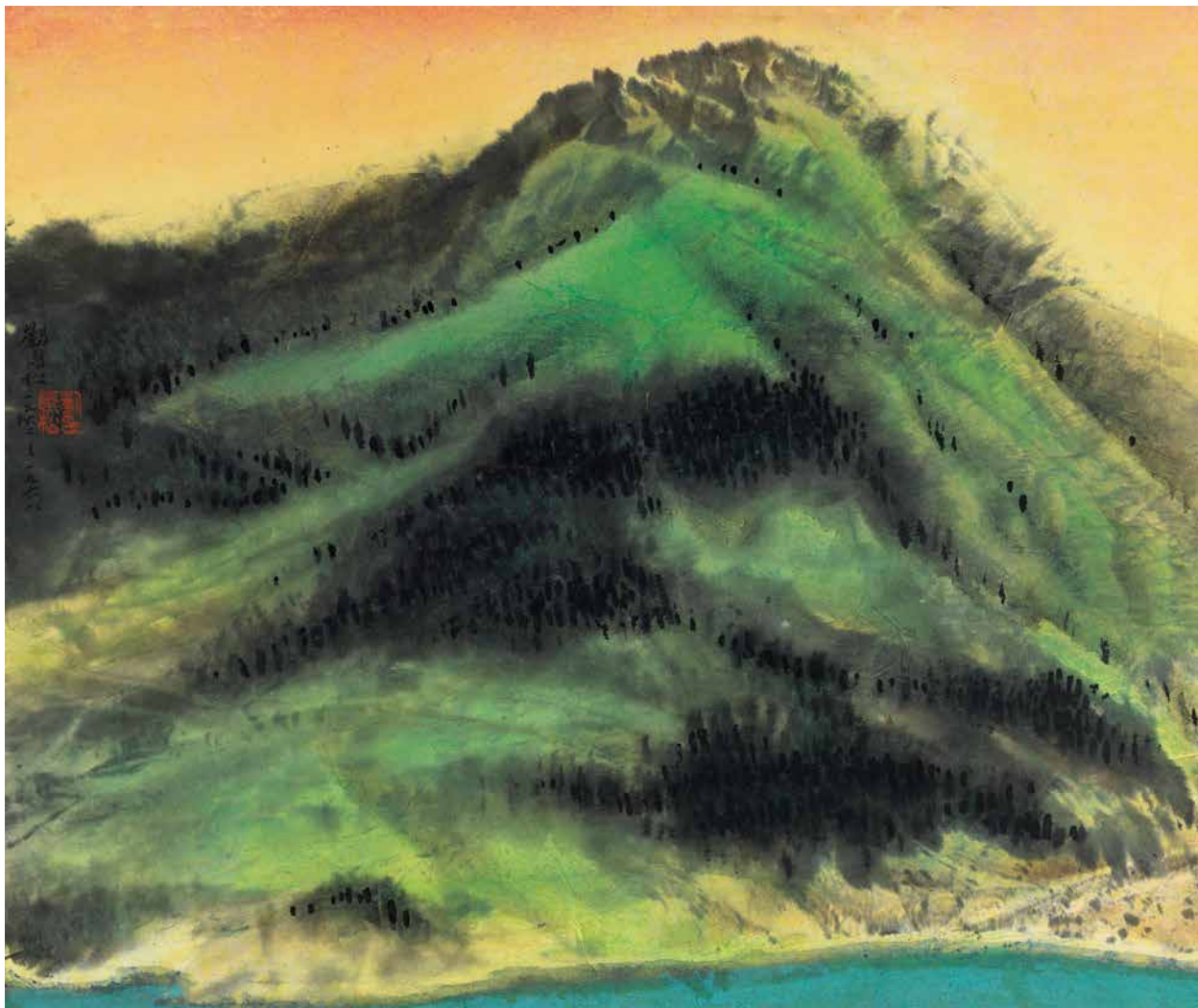
1978年作

簽名：劉國松 一九七八 (左下)；劉國松作「雨意圖」23 1/2 x 17 1/4"
Rainy Thoughts 1978, by LIU, Kuo-sung (包首題簽)

藝術家鈐印一枚

來源

美國 私人收藏



091

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Spring Mountains

signed and dated in Chinese (middle left)
 mixed media on paper
 45.5 x 54.3cm. (17 $\frac{7}{8}$ x 21 $\frac{3}{8}$ in.)
 Painted in 1962-1968
 one seal of the artist

HK\$140,000-240,000**US\$19,000-31,000****PROVENANCE**

Chang Liu Art Gallery, Taoyuan, Taiwan
 Private Collection, Asia

LITERATURE

Chang Liu Art Museum, Liu Kuo-sung 60 Years of Painting, Taoyuan, Taiwan, 2007
 (illustrated, p. 76.)

劉國松**春山**

綜合媒材 紙本
 1962-1968年作
 簽名：劉國松 一九六二～一九六八 (左中)
 藝術家鈐印一枚

來源

台灣 桃園 長流畫廊
 亞洲 私人收藏

出版

2007年《劉國松繪畫一甲子》長流美術館 桃園 台灣 (圖版·第76頁)



092

CHI HONG

(CHINA, B. 1942)

Lyndhurst Terrace (Hong Kong)

signed in Chinese, dated '2010' (lower right); titled, signed and inscribed in Chinese, dated '2010' (on the reverse)

oil on canvas

89 x 54.3 cm. (35 x 21½ in.)

Painted in 2010

HK\$90,000-200,000

US\$12,000-26,000

籍虹
擺花街 (香港)

油彩 畫布

2010年作

簽名：籍虹 2010 (右下); 香港擺花街 籍虹 油畫 2010年 (畫背)



093

YOLANDA PONG

(CHINA, B. 1973)

Rocks

signed 'Yolanda Pong', signed in Chinese, dated '2015' (lower side of the canvas)

mixed media on canvas

74.8 x 54 x 8 cm. (29½ x 21¼ x 3⅓ in.)

Executed in 2015

HK\$65,000-100,000

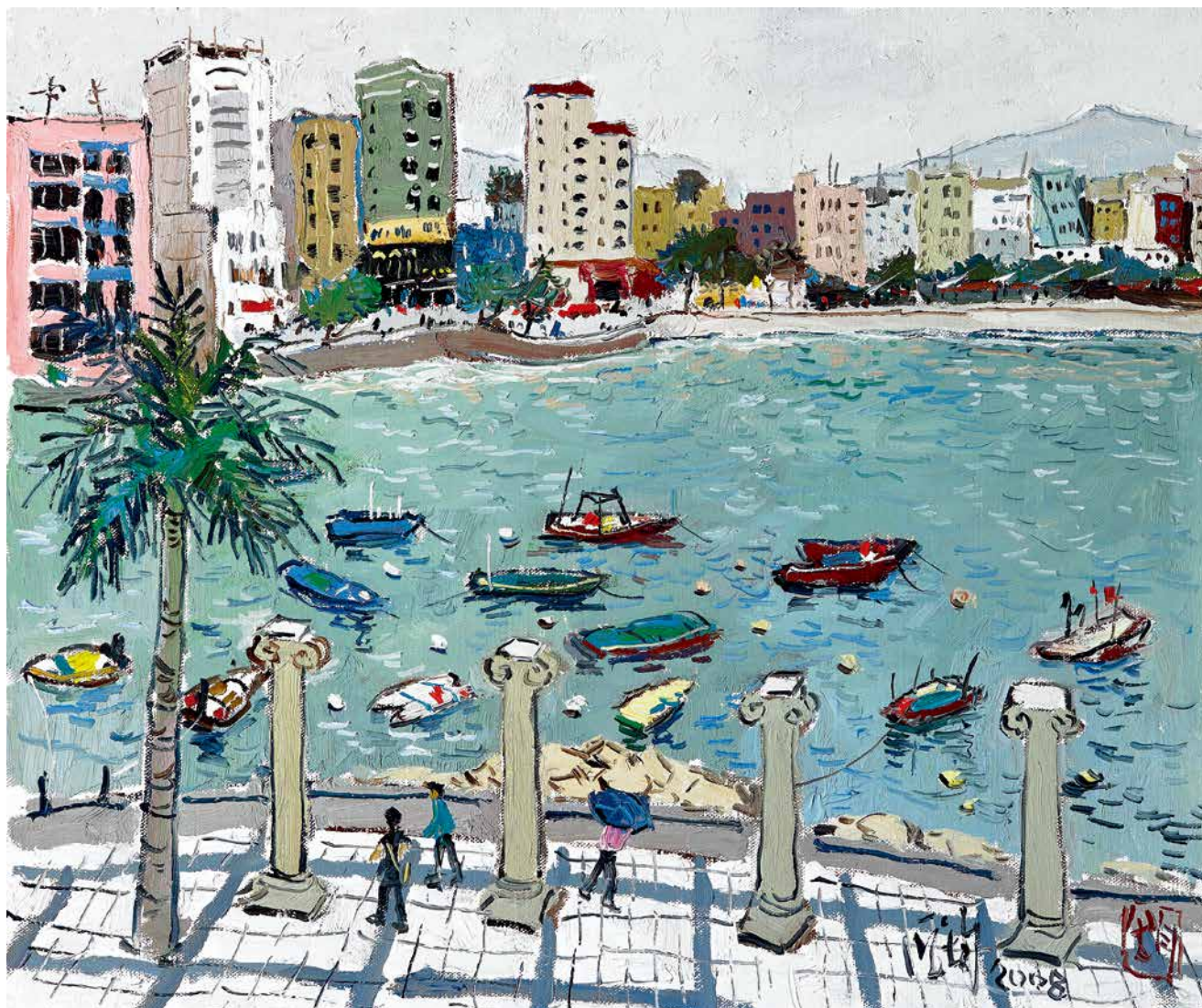
US\$8,400-13,000

龐鈞
山石

綜合媒材 畫布

2015年作

簽名：Yolanda Pong 龐鈞 2015 (左下側)



094

PANG JIUN

(PANG JUN, CHINA, B.1936)

Landscape of Stanley (Hong Kong)

signed in Chinese and dated '2008' (lower right)

oil on canvas

60.6 x 72.2cm. (23 $\frac{7}{8}$ x 28 $\frac{3}{8}$ in.)

Painted in 2008

HK\$280,000-460,000**US\$37,000-59,000**

龐均

赤柱風情（香港）

油彩畫布

2008年作

簽名：龐均 2008 均（右下）

095

YICK HANG

(ANNE TSUI, HONG KONG SAR, B. 1942)

Purple Nimbus from the East

titled, dated and signed in Chinese (lower right)

ink and colour on paper

139.7 x 72 cm. (55 x 28 $\frac{3}{8}$ in.)

Painted in 2016

one seal of the artist

HK\$80,000-150,000

US\$11,000-20,000

益行

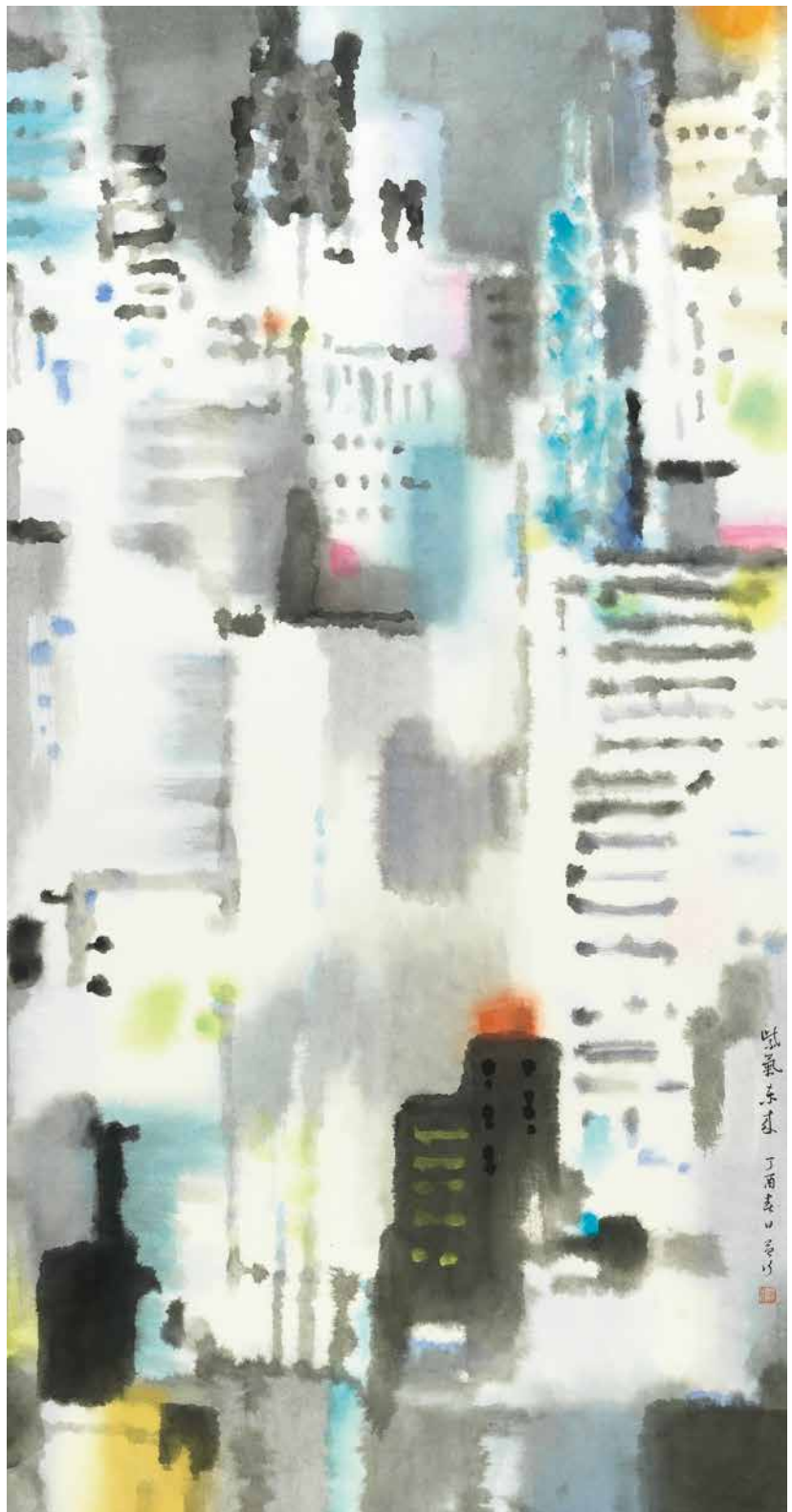
紫氣東來

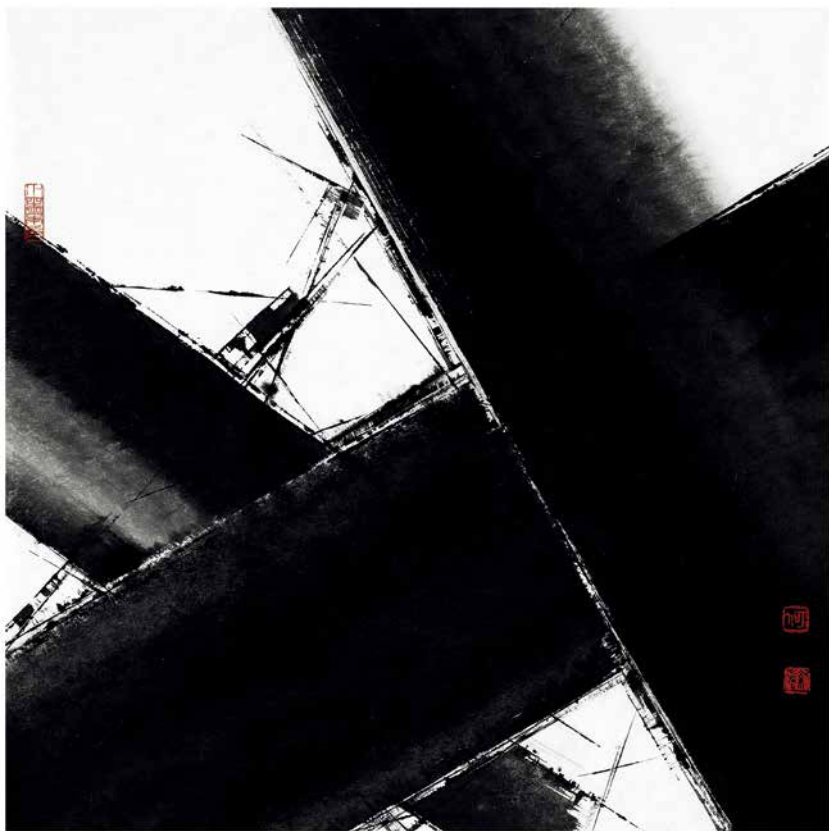
水墨 設色 紙本

2016年作

簽名：益行（右下）紫氣東來 丁酉春日

藝術家鈐印一枚





096

ERIC HO KAY-NAM

(HONG KONG SAR, HE JILAN, B. 1974)

Ink Tectonic

ink on paper
47 x 47 cm. (18½ x 18½ in.)
three seals of the artist

HK\$30,000-40,000**US\$3,900-7,800**

何紀嵐

板塊

水墨 紙本
藝術家鈐印三枚

097

CHUI PUI-CHEE

(HONG KONG SAR, B. 1980)

There's Snow Again VI

titled, dated and signed in Chinese
(on the reverse)

ink and colour on paper (album)
26 x 44.1 cm. (10¼ x 17¾ in.)
Painted in 2015

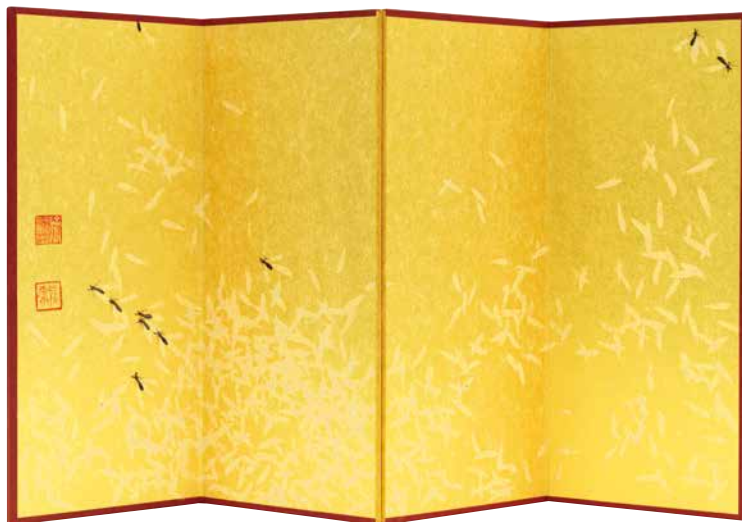
two seals of the artist

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

徐沛之

又見雪飄過 VI

水墨設色 紙本
2015年作
簽名：又見雪飄過 乙未 沛之 (畫背)
藝術家鈐印兩枚





098

ANNYSA NG

(HONG KONG/USA, B. 1963)

Moving and Not Moving

ink, acrylic, and fiber paste on linen

101.4 x 75.9 cm. (40 x 29 $\frac{7}{8}$ in.)

Painted in 2017

one seal of the artist

HK\$30,000-50,000

US\$3,900-6,500

吳欣慈

動即不動

水墨 壓克力 纖維漿料 麻布

2017年作

藝術家鈐印一枚



099

SAM CHENG

(CHENG TAN SHAN, HONG KONG SAR, B. 1989)

The Lingering of Ink

ink and colour on paper

80 x 60 cm. (31 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in.)

Painted in 2015

one seal of the artist

HK\$25,000-40,000

US\$3,300-5,200

鄭丹珊

墨然縈迴

水墨 設色 紙本

2015年作

藝術家鈐印一枚

100

SAMANTHA LI

(HONG KONG SAR, B. 1990)

Present Continuous

signed 'Samantha' (lower right)

mixed media

100.3 x 100.3 x 4 cm. (39½ x 39½ x 1½ in.)

Executed in 2017

HK\$65,000-85,000**US\$8,400-11,000**李楚洳
中英街

綜合媒材

2017年作

簽名：Samantha（右下）



101

BENNY SY LI

(HONG KONG SAR, B. 1957)

An Auspicious Snow to Hong Kong I

dated, titled and signed in Chinese (lower left)

ink and colour on paper

70.2 x 79 cm. (27¾ x 31½ in.)

Painted in 2015

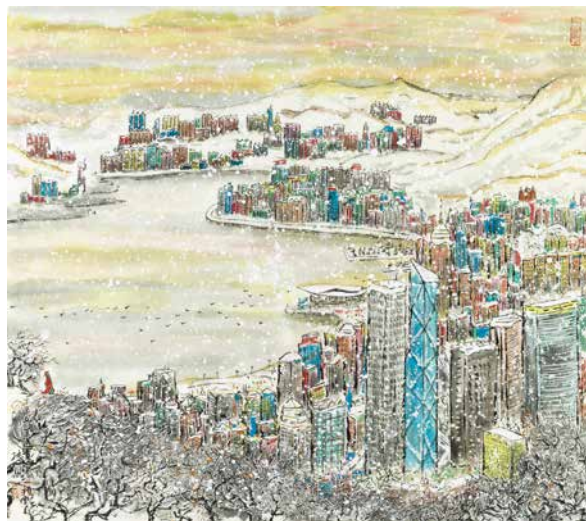
two seals of the artist

HK\$40,000-60,000**US\$5,200-7,800**李純恩
送香港一場瑞雪（一）

水墨 設色 紙本 / 2015年作

簽名：丁酉冬至送香港一場瑞雪 純恩(左下)

藝術家鈐印兩枚



102

LOUISE SOLOWAY CHAN

(BRITAIN, B. 1962)

Yum Cha at Hong Kong City Hall

signed 'Louise Chan', dated '2016' (lower center)

ink and colour on paper

41 x 45 cm. (16¼ x 17¾ in.)

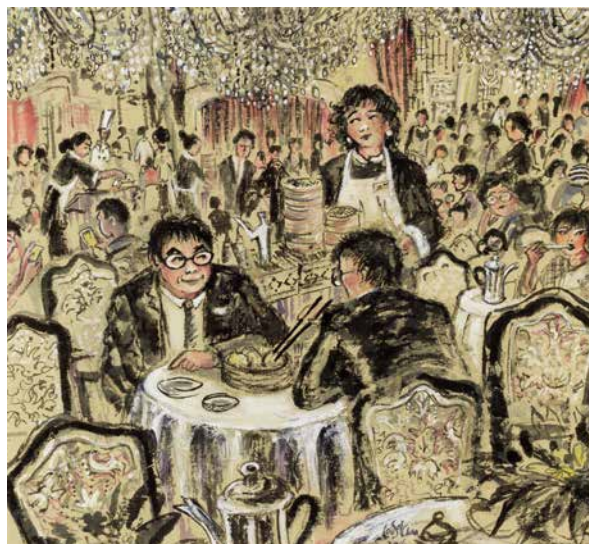
Painted in 2016

HK\$15,000-25,000**US\$2,000-3,300**LOUISE SOLOWAY CHAN
香港大會堂飲茶

水墨 設色 紙本

2016年作

簽名：Louise Chan 2016（中下）



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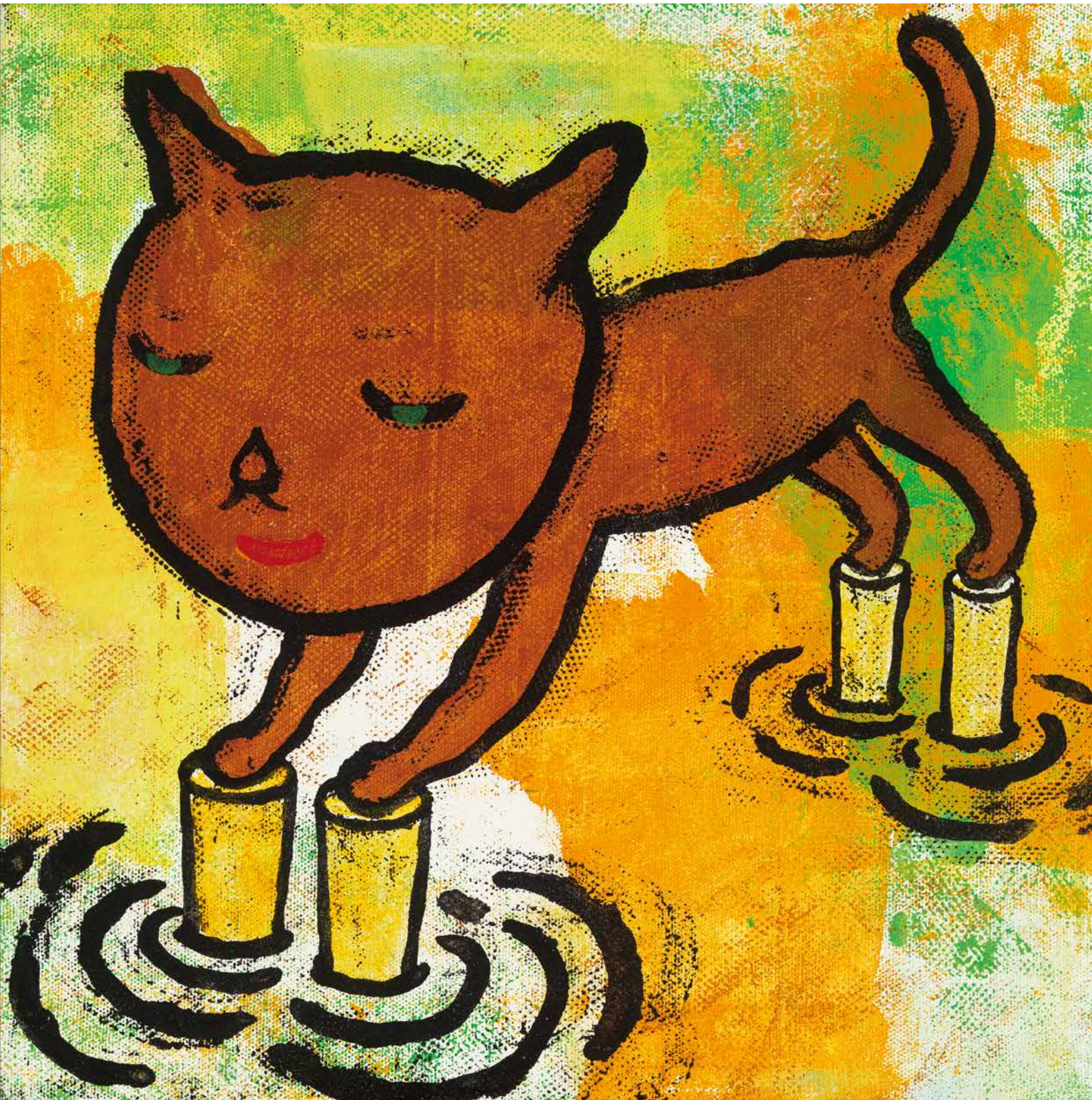
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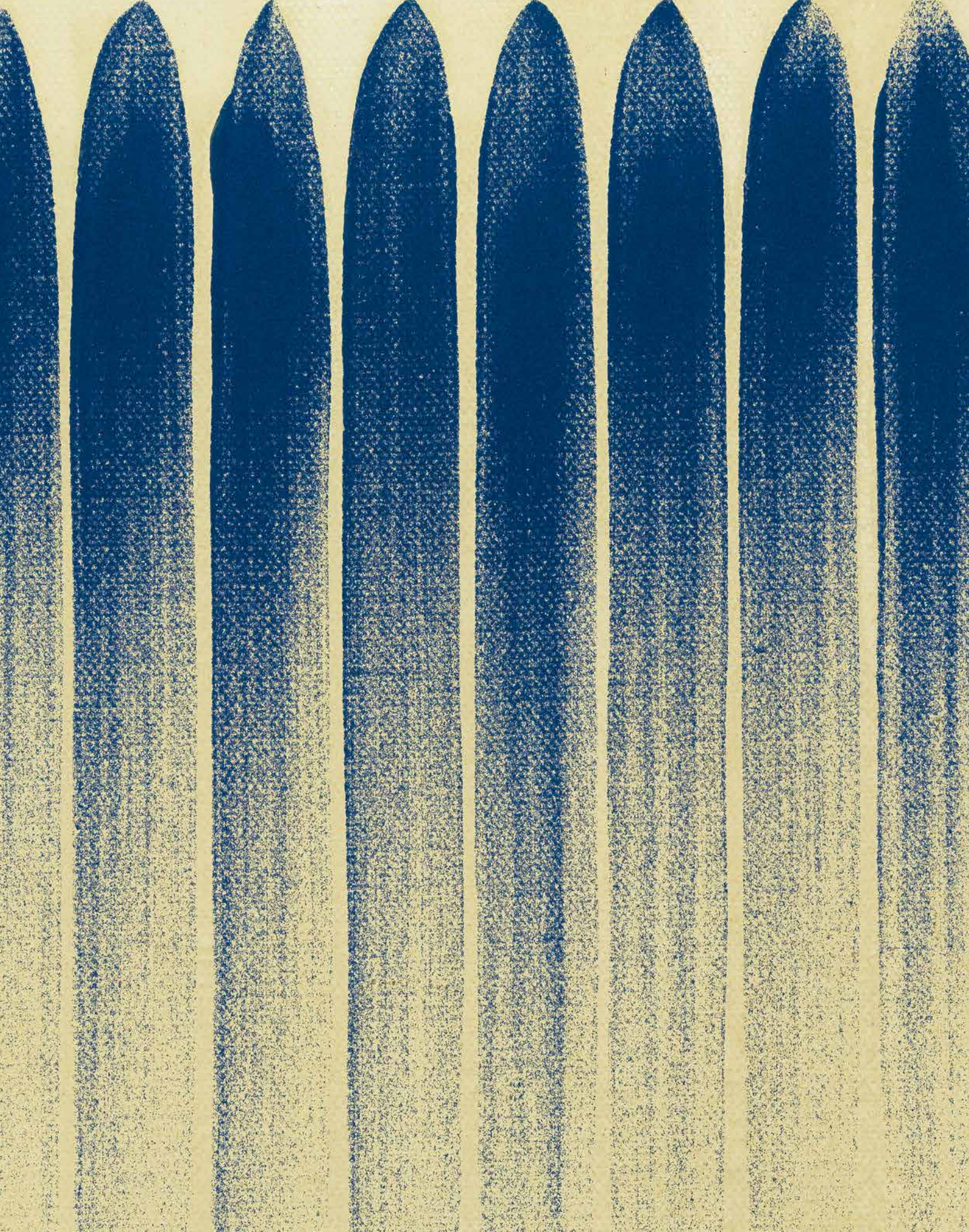
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(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols 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.

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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.

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

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(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.

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(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).

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(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, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary

proof of directors and beneficial owners;
(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.

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4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;
(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;
(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.
A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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

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

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid

increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

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:

- 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
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

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

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot**

to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: 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\$3,000,000 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\$3,000,000 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 email to postsaleasia@christies.com.

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 on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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 any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African

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


(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus

buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

condition : the physical **condition** of a **lot**.

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

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

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

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

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

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

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

provenance : the ownership history of a **lot**.

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

(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、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同向於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(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檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(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，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方**酬金**或任何適用的稅費。**估價**可能以拍賣場當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貼近日目錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

(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/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(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件。我們不能**保證**任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

(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成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(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）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有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) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年

中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

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) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（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 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(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用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(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。佳士得只會能在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投

標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁選用 **無底價** 標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為**流拍拍賣品**。

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。

拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可須預先支付**基於成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須將其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
 - 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
- 如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就此任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

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

- 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一行 (“**標題**”) 以**大階字體**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**以外的大階字體註明) 作出任何保證。
- 真品保證**不適用有**保留標題**或有**保留**的部分**標題**。**保留**是指受限於**拍賣品目錄**描述內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳

士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄**描述。

(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。

(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。

(f) 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未普遍被接納，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。

(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該**拍賣品**才適用。保證中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

- 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (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) **書籍**。如果**拍賣品**為**書籍**，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及**書籍**鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的**書籍**；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明出售後不可退貨的**書籍**；
 - 狀況報告**中或拍賣時公告的瑕疵。
- 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

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

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- 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**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
- 香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHKHK
- (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 3,000,000 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 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金

融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為、遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

- (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。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。
- (b) **含有受保護動植物物的拍賣品**
由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
- (c) **美國關於非洲象牙的進口禁令**
美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象牙。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙，不被視為取消拍賣和退回**購買款項**的依據。
- (d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及/或功能性作品。例如:地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關**拍賣品**,違反有關適用條例。

(e) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度上,所有由法律附加的保證及其他條款,均被排除在本協議外。在E1段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和
- (ii) 本公司無就任何**拍賣品**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何保證,均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就拍賣品購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的

服務。若您不想被錄影,您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何繼承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,我們將使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com的報告

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

K. 詞匯表

真品:以下所述的真實作品,而不是複製品或贗品:

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製作者的作品;
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) **拍賣品**在**標題**被描述為某**來源**,則為該**來源**的作品;
- d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,則該作品是由該材料製成。

真品保證:我們在本協議E段所詳述為**拍賣品**提供的保證。

買方酬金:除了**成交價**,買方支付給我們的費用。

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

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

狀況:**拍賣品**的物理狀況。

到期付款日:如第F1(a)段所列出的意思。

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

成交價:拍賣官接受的**拍賣品**最高競投價。

標題:如E2段所列出的意思。

拍賣品:供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

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

購買款項:如第F1(a)段的意思。

來源:拍賣品的所有權歷史。

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

底價:**拍賣品**不會以低於此**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某**拍賣品**前拍賣官宣布的公告。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the

help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

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

Ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定·買方須知" 一章的最後一頁。

○ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

○ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be

significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the

avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.
* "Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
* "Studio of ..."/ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
* "Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
* "Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
* "Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
* "After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
* "Signed ..."/ "Dated ..."/ "Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
* "With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

* This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。

◦ 保證最低出售價

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擔保風險。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。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概

全部或部份是藝術家之創作。

* 「...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 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's Hong Kong office by 6.00pm on 29 March 2018 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 12.30pm on 29 March 2018.

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 2018 年 3 月 29 日下午 6 時從香港佳士得辦公室提取的**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 2018 年 3 月 29 日下午 12 時 30 分起可以開始提取。

所有在其他倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望我們在辦公室提取，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量決定。		
長期倉儲服務方案可按客戶要求提供。		

FIRST OPEN | Hong Kong

**THURSDAY 29 MARCH 2018
11.00AM**

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

**CODE NAME: FOHK3
SALE NUMBER: 15906
LOT NUMBER: 1-102**

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\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. 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 _____

Contact Number (Mobile) _____

Please verify email address for post-sale communication:

Shipping Quote Required

Shipping address (Same as the above address): _____

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, it may be made by calling at +852 2978 5371. 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)

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

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.

Account No.

Account Name

Address

City/District Post/Zip Code

County/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

.....

B Sale Registration

Please register me for the following sessions:

- 16122 Fine & Rare Wines Featuring an Esteemed Collection from Mr. Neil Liu and an Immaculate Single Owner Collection
 15906 First Open I Hong Kong

C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

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 +

D 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.
- 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.

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

現場競拍登記表格

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

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

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

.....

B 拍賣項目登記

本人有意競投下列拍賣項目：

- 16122 佳士得名釀：呈現 Mr. Neil Liu 顯赫窖藏及單一藏家無暇珍藏
- 15906 First Open I Hong Kong

C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 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。

請提供閣下之競投總額：

- | | | |
|--|---|--|
| <input type="checkbox"/> 港幣 0 -500,000 | <input type="checkbox"/> 港幣 500,001 -2,000,000 | <input type="checkbox"/> 港幣 2,000,001 -4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 -8,000,000 | <input type="checkbox"/> 港幣 8,000,001 -20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 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支付款通告，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。
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- 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。

姓名 簽署 日期









Photo: Patrick Cho © Christie's

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Spring 2018

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12 April - 24 May | English

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In collaboration with
Faculty of Arts, the University of Hong Kong
14 - 18 May | English

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2018 年春季

**西方藝術簡史
歐洲現代主義：從野獸派到超現實主義**

4月12日至5月24日 | 英語授課

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**西方藝術簡史
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