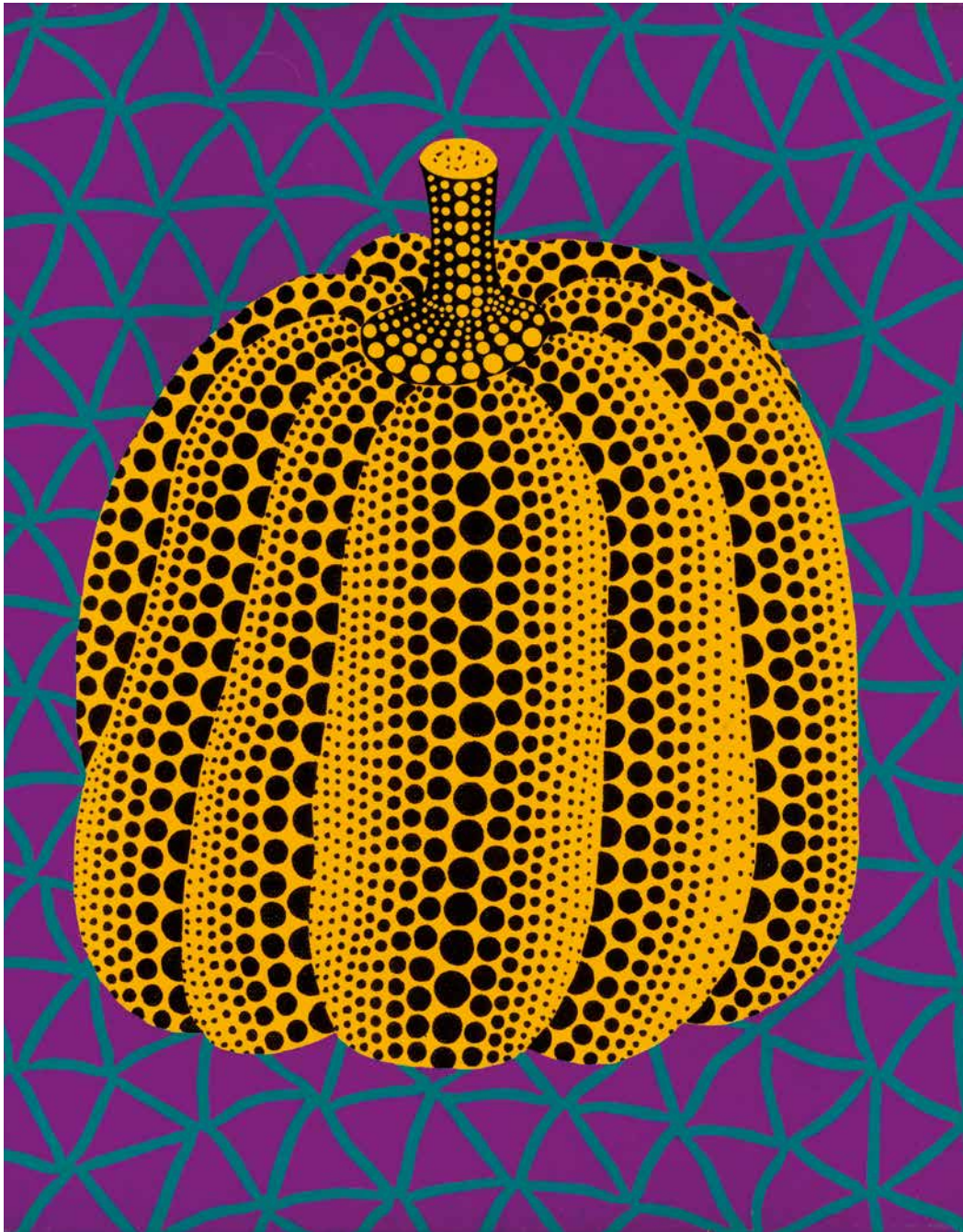


ASIAN CONTEMPORARY ART DAY SALE

亞洲當代藝術日間拍賣

Hong Kong | 27 May 2018 香港 | 2018年5月27日



CHRISTIE'S 佳士得





ASIAN CONTEMPORARY ART (DAY SALE)

SUNDAY 27 MAY 2018 · 2018 年 5 月 27 日 (星期日)

CHRISTIE'S 佳士得

ASIAN CONTEMPORARY ART (DAY SALE)

亞洲當代藝術 (日間拍賣)

SUNDAY 27 MAY 2018 · 2018年5月27日(星期日)

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

CONTEMPORARY S18 - 13277

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Saturday, 26 May · 5月26日 (星期六)

10.30am - 7.00pm

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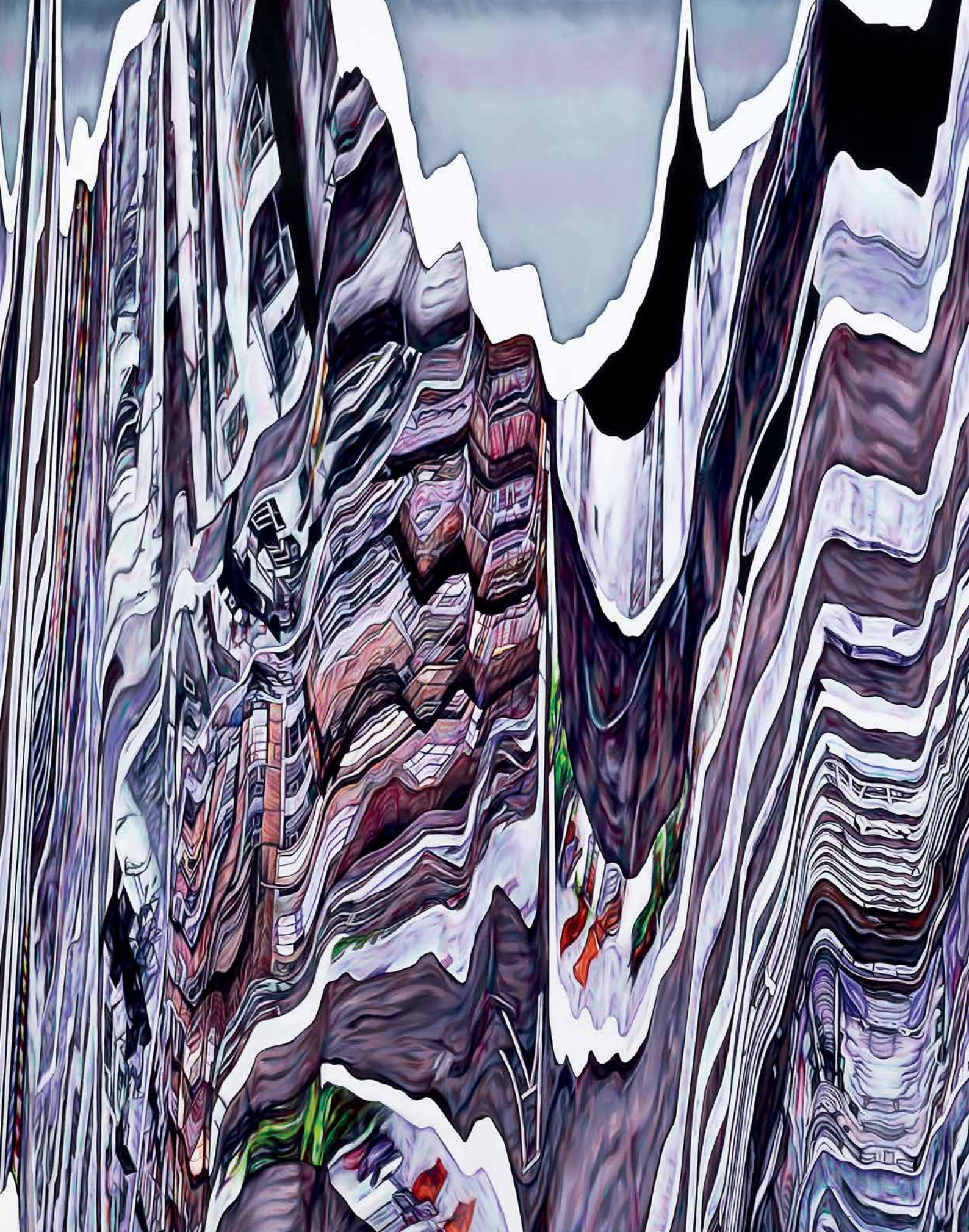
POLISI



POLDA

METRO JAYA







Contents · 內容

FRONT COVER 1 & 2:
 Lot 187 Yayoi Kusama, Midnight Pumpkin © YAYOI KUSAMA
 (Detail) Lot 156 Jane Lee, Purple Blues II © Jane Lee

INSIDE FRONT COVER:
 Lot 143 You Jin, Whisper © You Jin

FRONTISPIECE:
 Lot 118 I Nyoman Masriadi, Selfie Cop © I Nyoman Masriadi

OPPOSITE PAGE:
 (Detail) Lot 129 Jin Meyerson, Mountain © Jin Meyerson

ABOVE:
 Lot 200 Hisashi Tenmyouya, RX-78-2 Kabuki-mono 2005 Version
 © Hisashi Tenmyouya

INSIDE BACK COVER:
 (Detail) Lot 128 David Chan, All Animals Are Equal © David Chan

BACK COVER 1 & 2 :
 (Detail) Lot 171 Kim Kang-Yong, Reality + Image 1706-1596
 © Kim Kang-Yong
 (Detail) Lot 165 Annie Cabigting, Painting Photograph, Photograph
 Painted © Annie Cabigting

2	Auction Information 拍賣資訊
6	International Asian Art Department 國際亞洲藝術部
7	Specialists and Services for this Auction 是次拍賣的專家及服務
8	Property for Sale 出售物品
175	Conditions of Sale · Buying at Christie's 業務規定 · 買方須知
183	Symbols used in this Catalogue 本目錄中使用的各類標識
183	Important Notices and Explanation of Cataloguing Practice 重要通知及目錄編列方法之說明
185	Worldwide Salerooms and Offices and Services 全球拍賣中心，辦公室及服務
186	Storage and Collection 倉儲及提取
187	Written Bids Form 書面競投表格
189	Bidder Registration Form 投標者登記表格
191	Christie's Hong Kong Limited 佳士得香港有限公司

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YOSHITOMO NARA

In the early 1980s, Yoshitomo Nara, who was still attending university in Nagoya, lived alone in a prefabricated house surrounded by trees. Every day, he had music blasting from loud speakers as he scribbled and drew. He captured the fleeting inspirations on whatever pieces of paper that were lying about him, and wrote some wild manifestos or lyrics to the rock songs he was listening to beside his drawings. As he recalled, "In retrospect, it was like keeping a sketch diary. I drew everything that moved me on that day, as if I was writing in a diary. It made every day a meaningful experience." As for his graduation portfolio, Nara, who was a painting major, forsook oil on canvas for coloured pencil on paper, a medium he was well-familiar with. It was a rare move for students who majored in painting at the time.

To this day, drawing on paper remains an important medium for Yoshitomo Nara's spontaneous expression of genuine feelings, and it plays an essential role in his creative development. This season, we are pleased to showcase ten unique works on paper featuring different formats and themes, representing different periods of Nara's career. The selection reveals intimate moments and subtle emotions that have rippled in the artist's life. For instance, in *A Puppy with Green* (Lot 104), the carefree expression of the white dog surrounded by trees appears to be a reflection of Nara the artist who scribbles by himself. He also uses scraps of notebook paper and recycled envelopes for his spontaneous creations (Lots 101, 103, 107, 108), which resound with a destructive and rebellious intensity that echoes rock music. *Live for Moment* (Lot 106) is a drawing on brown paper. The trembling child holds her arms out horizontally, while she struggles to keep her balance standing on tip toe on one foot on the rope. It is an allusion to the world of adults, which is filled with uncertainty and the unknown.

Untitled (Lot 111) is an early painting on canvas by Nara, who created it when he was studying at the Kunstakademie Düsseldorf in Germany. It is the prototype of his later and recurrent paintings of the child. The work embodies perspectives of Neo-expressionism, while the composition is filled with daring pencil work and warm colours. In the drawing, the girl grasps a small knife in her hand and conveys a sense of caution. The flower beside her stands tall and reaches half of her body height, which highlights her petite figure. The girl and the flower stand inside the rippling water, as if they were lost in a solitary dream.

Nara's sculptures of sleep-walking figures first appeared in a 1999 solo exhibition. A fibreglass sculpture, *The Little Pilgrim (Night Walking)* (Lot 112) entices viewer with its smooth and translucent surface. The doll holds out her hands slightly, and keeps her eyes gently closed like a sleeping angel. The familiar white dog returns as the protagonist in *I Think, Therefore I Am... A Dog* (Lot 113) He once said, "The docile expression of the dog is an unfortunate reminder of childhood for me."

Be it the solitary girl, or the doll and the dog in the dreamland, these images of gentle souls exist in all our hearts. Nara does not shy away from exposing his delicate, sensitive interior world; he endows his characters with props like a quirky microphone or even a small and sharp knife, revealing an innocence and honesty that mark a distinct kind of courage. Nara has preserved the sincerity and passion that propelled him to pick up the pencil and draw what crossed his mind at the start of his creative voyage, when he depicted his feelings in a genuine expression that was as spontaneous as breathing. These deeply personal works are akin to extensions of the childhood, and they are the genesis of his artistic creation.



101

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

coloured pencil on paper
23 x 16.2 cm. (9 x 6 3/8 in.)
Executed in 2007

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2007-147, p. 269).

Untitled

顏色鉛筆 紙本
2007年作

文獻

2011年《奈良美智：作品全集第2卷 - 紙上作品》株式會社美術出版社
東京 日本 圖版，第D-2007-147圖，第269頁)

HK\$300,000-400,000

US\$39,000-52,000

奈良美智

1980年代初，還在名古屋念大學的奈良美智獨自住在被樹林包圍的組合屋裡，每天一邊將音響放得無比大聲一邊肆意塗鴉，用手邊可得的一切紙張紀錄下靈感浮現的瞬間，並時不時在一旁寫上任性的宣言或正在聽的搖滾樂的歌詞。他曾自述道：「回想起來，那就好像是繪畫日記般，將每天感動的事像寫日記一樣畫下來，這讓我每一天都過得很有意義。」以至於在最後的畢業作品上，油畫系的奈良仍然選擇了他熟悉的彩色鉛筆及和紙代替布面油畫，對於當時油畫專業的學生來說十分罕見。

直至現在，紙上繪畫仍是奈良美智即興表達真實情感的重要工具，在他的創作生涯中扮演不可缺少的角色。本次專題有幸呈現十件不同時期、形式與主題的紙上作品，重現了藝術家生活中有趣的瞬間和細膩的情緒，例如《A Puppy with Green》（拍品編號104）裡被樹木包圍的白色小狗悠然自得的神情像是奈良獨自塗鴉時的自我寫照。隨手撕下的紙張和舊信封都是他即興創作的工具（拍品編號101、102、103、107、108），充滿搖滾樂一般的破壞力和叛逆的情緒。《Live for Moment》（拍品編號106）畫於褐色紙張之上，裡面顛顛巍巍的小孩平舉著雙臂，一隻腳尖點在繩索上努力試圖保持平衡，暗喻充滿不穩定及重重未知的成人世界。

《無題》（拍品編號111）是奈良早期的一件布上作品，創作於其在德國杜塞多夫藝術學院留學期間，是後來反復出現的孩子畫像的前生。吸收新表現主義的觀點，大膽的繪畫性筆觸和暖色調佔據了作品，畫中女孩戒備地握著小刀，一旁與之作伴的花朵卻有半身之高，襯托出她的矮小，女孩與花陷入蕩起漣漪的水中，仿佛身處一場孤獨的夢境之中。奈良的夢游娃娃立體作品最早出現在其1999年的個展上，而由玻璃纖維所制的限量版雕塑《The Little Pilgrim (Night Walking)》（拍品編號112）表面更為平滑透亮，娃娃雙手微微向前，輕輕閉著雙眼，仿佛安睡的天使。《I Think, Therefore I Am... A Dog》（拍品編號113）中的主角仍是人們熟知的白色小狗，他曾說“小狗溫馴服從的樣子，不幸地讓我想起童年”。

不論是隻身一人的女孩，抑或是睡夢中的娃娃及小狗，在人們心中都有著溫順孱弱的形象，而奈良並不介意向世人展示他細膩而敏感的內心，反而賦予筆下人物搞怪的麥克風甚至鋒利的小刀作為道具，率真和坦白可謂另一種勇敢。奈良始終保持著當初隨手拿起一支筆就可以隨時隨地將所想的東西畫出來的真摯與熱情，將心中的情感如呼吸一樣真實而自然地記錄下來。這些非常個人的作品仿佛童年的延長線，是其藝術創作的原點。

102

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

artist's signature and dated '08' (on the reverse)
coloured pencil on paper, double-sided
22.7 x 11.5 cm. (8 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in.)
Painted in 2008

PROVENANCE

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

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The
Complete Works Volume 2 -Works on Paper, Tokyo,
Japan, 2011 (illustrated, plate D-2008-136, p. 285).

Untitled

藝術家簽名 (畫背)
彩色鉛筆 紙本 (雙面畫)
2008年作

來源

美國 洛杉磯 Blum & Poe 畫廊
日本 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式
會社美術出版社 東京 日本 (圖版，第D-2008-136圖，
第285頁)

HK\$480,000-600,000

US\$62,000-77,000



▲ Verso | 背面



▲ Recto | 正面



103

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Es ist egal ob Rock einige Power hat

artist's signature and dated '98' (lower left)
marker pen on paper / 22.5 x 15 cm. (8 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.) / Executed in 1998

PROVENANCE

Tomio Kayama Gallery, Tokyo, Japan
Private Collection, Japan

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2
-Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1998-215, p. 134).

Es ist egal ob Rock einige Power hat

藝術家簽名 (左下) / 麥克筆 紙本 / 1998年作

來源

日本 東京 小山登美夫畫廊
日本 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-1998-215圖，第134頁)

HK\$450,000-550,000

US\$58,000-70,000

104

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

A Puppy with Green

artist's signature and dated '96' (lower right)

signed and dated 'Nara '96' (lower right)

pencil and coloured pencil on paper

29 x 21 cm. (11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in.)

Executed in 1996

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1996-066, p. 97).

A Puppy with Green

藝術家簽名 (右下)

鉛筆 彩色鉛筆 紙本

1996年作

文獻

2011年《奈良美智：作品全集第2卷－紙上作品》株式會社美術出版社 東京 日本 (圖版，第D-1996-066圖，第97頁)

HK\$200,000-300,000

US\$26,000-38,000





105

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

artist's signature and dated '96' (lower right)
pencil and coloured pencil on paper
29.8 x 21.2 cm. (11¾ x 8¾ in.)
Painted in 1996

PROVENANCE

Private Collection, Japan

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

Untitled

藝術家簽名 (右下)
鉛筆 顏色鉛筆 紙本
1996年作

來源

日本 私人收藏

此作品附藝術家工作室所簽發之保證書。

HK\$350,000-550,000

US\$45,000-70,000

106

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Live for Moment

coloured pencil on paper
41.9 x 29.5 cm. (16½ x 11¾ in.)
Executed in 2006

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired from the above by the previous owner
Private Collection, Asia

LITERATURE

Yoshitomo Nara: The Complete Works, Volume 2: Works
on Paper, Bijutsu Shuppan Sha, Tokyo, Japan, 2011
(illustrated, plate D-2006-022, p. 242).

Live for Moment

彩色鉛筆 紙本
2006年作

來源

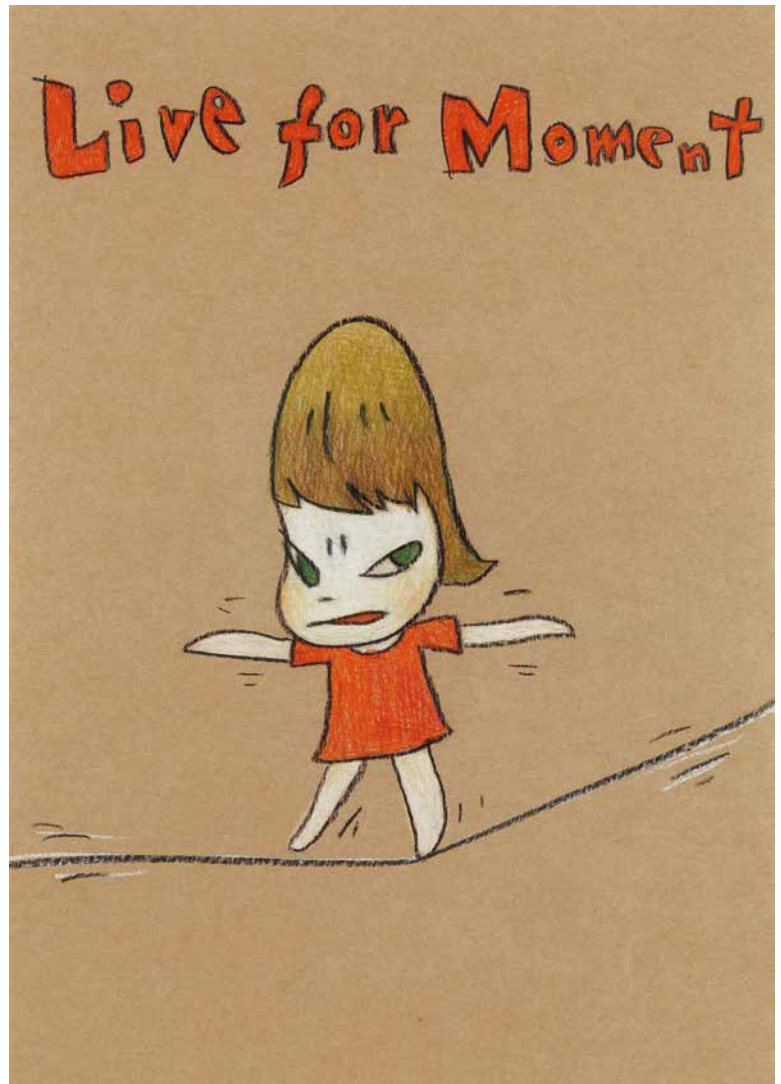
日本 東京 小山登美夫畫廊
前藏者購自上述畫廊
亞洲 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社
美術出版社 東京 日本 (圖版，第D-2006-022圖，第242頁)

HK\$600,000-800,000

US\$77,000-100,000





107

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Twins

artist's signature and dated '96' (lower right)
pencil and coloured pencil on paper
20.5 x 14.5 cm. (8 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in.)
Painted in 1996

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired directly from the above thence by descent to the present owner
Private Collection, Los Angeles, USA

Twins

藝術家簽名 (右下) / 鉛筆 彩色鉛筆 紙本 / 1996年作

來源

日本 東京 小山登美夫畫廊
現藏者家屬購自上述畫廊
美國 洛杉磯 私人收藏

HK\$240,000-320,000

US\$31,000-41,000



108

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

coloured pencil on paper
31.5 x 32 cm. (12 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in.)
Painted in 2005

PROVENANCE

Galerie Zink, Berlin, Germany
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2005-039, p. 230).

Untitled

彩色鉛筆 紙本 / 2005年作

來源

德國 柏林 Galerie Zink / 亞洲 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-2005-039圖，第230頁)

HK\$380,000-580,000

US\$49,000-74,000



109

YOSHITOMO NARA

奈良美智 【JAPAN, B. 1959 日本】

Hyper Enough

artist's signature and dated "97" (lower left)
pencil and coloured pencil on paper
30 x 21 cm. (11¼ x 8¼ in.)
Executed in 1997

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired directly from the above thence by descent to the present owner
Private Collection, Los Angeles, USA

LITERATURE

Bonitas-Bauer, Yoshitomo Nara: Lullaby Supermarket, Würzburg, Germany, 2002 (illustrated, p. 52).
Kadokawa Shoten Publishing Co., Ltd, In the Deepest Puddle, Tokyo, Japan, 2009 (illustrated).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1997-105, p. 110).

Hyper Enough

藝術家簽名 (左下) / 鉛筆 彩色鉛筆 紙本 / 1997年作

來源

日本 東京 小山登美夫畫廊 / 現藏者家屬購自上述畫廊 / 美國 洛杉磯 私人收藏

文獻

2002年《Yoshitomo Nara: Lullaby Supermarket》Bonitas-Bauer 維爾茨堡 德國 (圖版, 第52頁)
2009年《In the Deepest Puddle》角川書店 東京 日本 (圖版)
2011年《奈良美智: 作品全集第2卷 – 紙上作品》株式會社美術出版社 東京 日本 (圖版, 第D-1997-105圖, 第110頁)

HK\$300,000-400,000

US\$39,000-51,000



110

YOSHITOMO NARA

奈良美智 【JAPAN, B. 1959 日本】

Untitled

acrylic on paper
75 x 56 cm. (29½ x 22 in.)
Executed in 1990

PROVENANCE
Private Collection, Japan

EXHIBITED
Nagoya, Japan, Galerie Humanité Nagoya, Cogitationes Cordium, 1991.
Hirosaki, Aomori, Japan, Yoshii Brick Brewhouse, Yoshitomo Nara + graf : A to Z, 2006.

LITERATURE
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2
-Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1990-001, p. 43).

Untitled

壓克力 紙本 / 1990年作

來源
日本 私人收藏

展覽
1991年「心中的想法」Humanité Nagoya畫廊 名古屋 日本
2006年「Yoshitomo Nara + graf : A to Z」吉井磚釀造廠 弘前 青森 日本

文獻
2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社 東京
日本 (圖版，第D-1990-001圖，第43頁)

HK\$500,000-700,000

US\$64,000-90,000

111

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

dated and signed '90, JAN Yoshitomo Nara' (on the reverse)
acrylic on canvas
180 x 110 cm. (70 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in.)
Painted in 1990

PROVENANCE

Humanité Nagoya, Japan
Acquired from the above by the present owner

EXHIBITED

Nagoya, Japan, Galerie Humanité Nagoya, Cogitationes Cordium, 1991.
Amsterdam, The Netherlands, Galerie d'Eendt, Yoshitomo Nara: Paintings,
24 October -24 November 1991.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 -
Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated,
plate P-1991-015, p. 75).
Seigensha Art Publishing, Inc., Yoshitomo Nara: Self-Selected Works -
Paintings, Kyoto, Japan, 2015 (illustrated, p. 31).

Untitled

簽名：Yoshitomo Nara (畫背)
壓克力 畫布
1990年作

來源

日本Humanité Nagoya畫廊
現藏者購自上述畫廊

展覽

1991年「心中的想法」Humanite Nagoya畫廊 名古屋 日本
1991年10月24日—11月24日「奈良美智：繪畫作品」Galerie d'Eendt 阿姆斯特丹 荷蘭

文獻

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》株式會社美術出版社東京 日本 (圖版，第P-1991-015圖，第75頁)
2015年《奈良美智：Self-Selected Works - Paintings》株式會社青幻舎 京都 日本 (圖版，第31頁)

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

US\$200,000-320,000

*When I woke up in the morning
Only faces appear in my mind
You know they say, it's only insane
You see that nothing changes
I don't care, I don't care
'cause now, I'm just a case of insanity.*

(inscription on the reverse)



112

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

The Little Pilgrim (Night Walking)

artist's signature, dated '2002' and numbered '19/20' (on the underside)
fiberglass sculpture
26 x 18 x 16 cm. (10¼ x 7½ x 6¼ in.)
Executed in 2002
edition 19/20

PROVENANCE

Museum of Contemporary Art, Los Angeles, USA
Anon. Sale, Sotheby's London, 2 July 2015, Lot 420
Private Collection, Asia

The Little Pilgrim (Night Walking)

藝術家簽名 (底部)
玻璃纖維 雕塑
2002年作
版數：19/20

來源

美國 洛杉磯 洛杉磯當代藝術美術館
2015年7月2日 蘇富比倫敦 編號420
亞洲 私人收藏

HK\$650,000-950,000

US\$84,000-120,000

"I constantly moved back and forth between the small world that existed in my memories and my present-day self, finding inspiration there along the way."

-Yoshitomo Nara

「我總是在記憶中的小時候的世界與現在的自己之間自由來去，然後從中獲得靈感。」 - 奈良美智

Yoshitomo Nara has painted the subject of the sleepwalker on many occasions. For the 2002 exhibition Lullaby Supermarket in Germany, he covered two walls with colorful versions of *The Little Pilgrims (Night Walking)*. Following the success of this work, he executed more paintings and sculptures with sleep walking children as subjects. These works include *The Night Walker* and *Sleepless Night (Sitting)*. The peaceful devotee in *The Little Pilgrim (Night Walking)* (Lot 112) raises two arms out with his eyes closed as if he is slowly pacing forward. It is possible that he is wandering aimlessly into the night, while the gloomy colours perfectly capture the stillness after dark. Perhaps the place that Nara desires to pilgrimage to is the memories in his heart. That is why the work can convey such authentic emotions that resonate with the viewers.

奈良美智多次以「夢遊者」的造型創作，在2002年德國的「Lullaby Supermarket」展覽中更把展場兩面牆壁佈滿了彩色的《The Little Pilgrims (Night Walking)》。及後，藝術家以夢遊兒童作為主題，更創作了《The Night Walker》、《Sleepless Night (Sitting)》等畫作及雕塑。《The Little Pilgrim (Night Walking)》(拍品編號112)這位祥和的朝聖者輕閉雙目，雙臂輕柔地提起，似是緩步地趨向前方，又如漫無目的地在夜晚遊走，深邃的顏色正好表現黑夜中寧謐的氣氛。或許奈良美智想要朝聖的地方就是內心的回憶之鄉，因此作品所流露出的率真情感才能如此觸動人心。



113

YOSHITOMO NARA

奈良美智

【JAPAN, B. 1959 日本】

I Think, Therefore I Am... A Dog

acrylic and lacquer on FRP, wood and steel sculpture
overall dimension variable

dog: 52 x 38 x 64 cm. (20½ x 15 x 25¼ in.)

staircase platform: 38 x 131 x 93 cm. (15 x 51½ x 36¾ in.)

steel pole: 66 cm. depth (26 in.)

chain: 170 cm. length (66¾ in.)

bone: 5.5 x 17 x 8.5 cm. (2¼ x 6¾ x 3¾ in.)

Executed in 2003

edition of 6 + 2APs

PROVENANCE

Honor Fraser Gallery, Los Angeles, USA

Acquired from the above by the present owner

Private Collection, USA

EXHIBITED

Cleveland, Ohio, USA, Museum of Contemporary Art Cleveland, Yoshitomo Nara: Nothing Ever Happens, 12 September 2003 – 4 January 2004. (different edition exhibited)

Philadelphia, Pennsylvania, USA, Institute of Contemporary Art, University of Pennsylvania, Yoshitomo Nara: Nothing Ever Happens, 24 January – 6 April 2004. (different edition exhibited)

San Jose, California, USA, San Jose Museum of Art, Yoshitomo Nara: Nothing Ever Happens, 24 July – 24 October 2004. (different edition exhibited)

St. Louis, Missouri, USA, Contemporary Art Museum St. Louis, Yoshitomo Nara: Nothing Ever Happens, 3 December 2004 – 26 February 2005. (different edition exhibited)

Honolulu, Hawaii, USA, The Contemporary Museum, Yoshitomo Nara: Nothing Ever Happens, 25 March – 22 May 2005. (different edition exhibited)

LITERATURE

Museum of Contemporary Art Cleveland and Perceval Press, Yoshitomo Nara: Nothing Ever Happens, Los Angeles, California, USA, 2004 (illustrated, p. 56).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 – Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate S-2003-002, p. 276).

I Think, Therefore I Am... A Dog

壓克力 漆 玻璃纖維 木 鋼 雕塑 / 2003年作 / 版數：6 (2APs)

來源

美國 洛杉磯 Honor Fraser畫廊 / 現藏者購自上述畫廊 / 美國 私人收藏

展覽

2003年9月12日至2004年1月4日「奈良美智：Nothing Ever Happens」

克利夫蘭當代藝術館 克利夫蘭 俄亥俄州 美國 (展覽為另一版數)

2004年1月24日至4月6日「奈良美智：Nothing Ever Happens」賓夕凡尼亞

亞大學當代藝術學院 賓夕 法尼亞州 美國 (展覽為另一版數)

2004年7月24日至10月24日「奈良美智：Nothing Ever Happens」聖荷

西藝術博物館 聖荷西 加利福尼亞州 美國 (展覽為另一版數)

2004年12月3日至2005年2月26日「奈良美智：Nothing Ever Happens」

聖路易當代藝術博物館 聖路易 密蘇里州 美國 (展覽為另一版數)

2005年3月25日至5月22日「奈良美智：Nothing Ever Happens」當代博

物館 檀香山 夏威夷 美國 (展覽為另一版數)

文獻

2004年《奈良美智：Nothing Ever Happens》克利夫蘭當代藝術館 洛杉磯 加利福尼亞州 美國 (圖版，第56頁)

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S-2003-002圖，第276頁)

HK\$700,000-900,000

US\$90,000-120,000



114

BESTA BESTRIZAL

貝斯塔·貝斯特黎薩

【INDONESIA, B. 1973 印尼】

#COMETOGETHER

signed and dated 'Bestrizal 2018' (lower left); titled '#COMETOGETHER',
inscribed, signed twice and dated again (on the reverse)

charcoal on linen

200 x 150 cm. (78¾ x 59 in.)

Painted in 2018

#COMETOGETHER

簽名: Bestrizal 2018 (左下);

#COMETOGETHER (畫背)

炭筆 麻布

2018年作

HK\$70,000-90,000

US\$9,000-12,000

"To be together does not mean that we have to be the same. The difference is our strength, strength to win. Together in diversity is the victory in itself." -Besta Bestrizal

Renowned for his outstanding hyper-realism artistry, Besta Bestrizal's photorealist approach is grounded in photography where he constructs scenarios that are then processed as digital images, that are later manipulated and embellished with elements that enable the artist to further present his moral and oftentimes personal message. Originating from West Sumatra, Bestrizal decided to settle in the city of Yogyakarta where he continues to hone his craft in surrealism.

Through his recent works, Bestrizal explores and questions the value of what it means to be human in today's society. In *#COMETOGETHER* (Lot 114) Bestrizal presenting the animals in a different manner, away and out of their natural habitat. Different animal heads are gracefully portrayed according to their caste, highlighting their various roles in the animal kingdom - from the underwater creatures to the king of the jungle, topped with an eagle embarking on a flight on the top of the composition. Surrounding the main composition, Bestrizal adorns the animals with an array of greenery and flowers, albeit in monochromatic colour, but creating a sense of balance with the intense energy brought by the main characters.

Composed in a totem-like manner, Bestrizal emphasizes the presence of his subject with his minimalist but effective execution with charcoal. *#COMETOGETHER* can be read as Bestrizal's form of celebration of universal diversity in harmony, where different elements in the nature melt together into a beautiful composition. With this remarkable work, the artist is inviting us to gather together in diversity to achieve a higher meaning in life. *#COMETOGETHER* is a refined and bold pictorial symphony of the artist's firm personal belief in strength and unity in diversity.



115

SURAJI

蘇拉吉

【INDONESIA, B. 1970 印尼】

Mencari Tanah Hijau

signed and dated 'Suraji, 2008' (lower left); signed 'Suraji';
dated '2008'; and titled 'Mencari tanah hijau' (on the reverse)
oil and acrylic on canvas
150 x 250 cm. (59 x 98 3/4 in.)
Painted in 2008

PROVENANCE

Private Collection, Asia

EXHIBITED

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

LITERATURE

Visual Voice: The Wild & The Domestic, Gallery Canna,
Jakarta, 2014 (illustrated, p. 68).

尋找綠色的土地

簽名: Suraji 2008 (左下); 2008/Mencari tanah hijau (畫背)
油彩 壓克力 畫布
2008年作

來源

亞洲 私人收藏

展覽

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

文獻

2011年《Visual Voice: The Wild & The Domestic》Canna
畫廊 雅加達 印尼 (圖版, 第68頁)

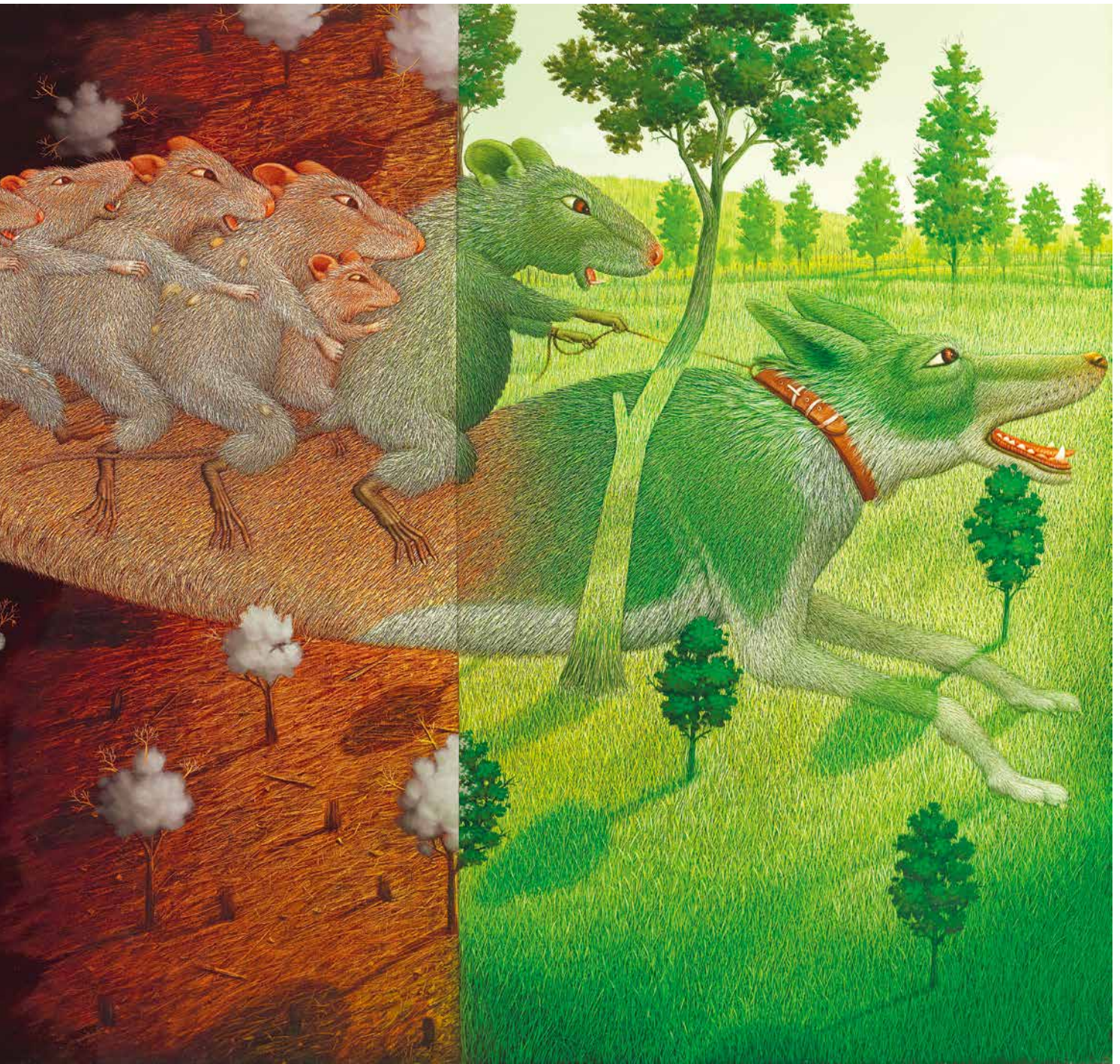
HK\$90,000-120,000

US\$12,000-15,000

*"Big cities are magnets to urbanist
that thrive for a better living. These
cities are extremely crowded where
they have no more space to plant
trees. Life becoming hot and tense."*

- Suraji







116

OKY REY MONTHA

歐其·瑞·蒙特哈

【INDONESIA, B. 1986 印尼】

Brigitta

signed with artist's monogram and signed again 'oky rey montha',
dated and inscribed '2013 yogyakarta' (lower left)
oil on canvas / 150 x 150 cm. (59 x 59 in.) / Painted in 2013

Brigitta

簽名: 藝術家花押/oky rey montha/2013 yogyakarta (左下)
油彩 畫布 / 2013年作

HK\$50,000-70,000

US\$6,400-9,000

Indonesian artist Oky Rey Montha is known for his eccentric surrealist style of paintings that combines pop culture with gothic elements, creating a macabre environ through his works. Most of his inspiration comes from personal experiences with friends and loved ones, including his girlfriend at the time.

Brigitta (Lot 116), the present lot, is an interesting interpretation of KyRe's (the artist's moniker) deep admiration of his closest companion. A voluptuous-looking female figure is portrayed to be the center of his composition. In this dreamlike work, KyRe immortalises Brigitta to be the centre of the canvas, sitting at her throne with an inviting demeanour, flashing her salem pink underwear beneath the regal general coat that she is wearing. Hiding her alluring facial features behind the tight-fitting mask, she is holding a freshly unloaded gun on her left hand and ruling sceptre, completed with the presence of an eagle on her tattooed right hand, giving a sense of full authority.

This mysterious charm of Brigitta is seen as tantalizing the artist, portrayed as standing at the background of the composition holding a drum as her sole devotee. Quietly relishing the exotic view that he is presented with he completes his utter devotion with a translucent comic balloon pronouncing her as his very own 'Brigitta Queen'. Without a doubt, the present lot is a personal testament of the artist's true expression of his love and passion towards his muse, the artist's whimsical idealization of the Queen of his universe.



117

UJI HANDOKO

尤吉·韓多科

【INDONESIA, B. 1983 印尼】

Untitled

signed and dated 'XHAHAN2016X' (lower right)
acrylic on canvas with artist's frame
110 x 260 cm. (43¼ x 102¼ in.)
Painted in 2016

無題

簽名：XHAHAN2016X (右下)
壓克力 畫布 藝術家原裝框架
2016年作

HK\$45,000-65,000

US\$5,800-8,300

118

I NYOMAN MASRIADI

米斯尼亞迪

【INDONESIA, B. 1973 印尼】

Selfie Cop

signed and dated 'MASRIADI 3 NOV 2014' (lower middle); signed and dated again, titled 'selfie cop', inscribed '200 CM x 150 CM/ACY ON CANVAS' (on the reverse)

acrylic on canvas

200 x 140 cm. (78¾ x 55½ in.)

Painted in 2014

Known as one of Indonesia's leading contemporary artists, I Nyoman Masriadi paintings portray social and political phenomenons, especially with his parody and portrayal of satirical figures. His characters are exaggerated as super human muscular figures, who are most of the time black skinned – resembling Fernando Botero's sculptures. Another charm that Masriadi exhibits in his paintings is the rebelliousness of his subject matters - the urge of going against the norms, disagreeing to hierarchies and rules, shown in comical characters.

Selfie Cop (Lot 118) depicts what is literally a policeman taking a "selfie" with his mobile phone. The policeman is identified through the classic Indonesian policeman uniform being worn by the figure. This instantaneously addresses the issues related to the Indonesian police taskforce. Indonesian police and the government are stereotypically known to be extremely corrupt, status driven and deceitful, hence it is crucial for them to keep up their reputable and prestigious image in the eye of society.

The facial expression and visage of the policeman is fearless, stern, and sturdy, contrasting with the somewhat frivolous action he is in the act of doing. A strong sense of bodily awareness is manifested as his bulging biceps are exaggerated where the painterly details of the veins pop out. Masriadi is known to be very meticulous and painstakingly detailed throughout the execution of his artistic skills. *Selfie Cop* is also portrayed to have an overly large head, playing the fact that Indonesian cops are "big headed," meaning arrogant

Selfie Cop

簽名: MASRIADI 3 NOV 2014 (中下); selfie cop/200 CM x 150 CM/ACY ON CANVAS (畫背)

壓克力 畫布

2014年作

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

US\$200,000-2,600,000

and full of oneself. This overflowing power is rooted from wearing the police uniform, channelled into an alpha male dominance. The uniform is a façade for their over eagerness to succeed in the police hierarchy in the world. True to Masriadi's signature style of insertion, there is a small inscription under his chin which says "top cop," We can see that the cop has three stars which is the highest rank in the task force which signifies him to be the head of the Indonesian national police force known as KAPOLRI (Kelapa Polisi Republik Indonesia).

Selfie Cop by his actions, seems to be orchestrating his own egocentric story through his action of capturing the perfect image which is carefully crafted for public perception. This narcissistic act feeds into the notion that Indonesian cops are individualistic beings and strive for their own achievements without sharing the credit. This satirical irony is obvious as cops are supposed to be symbolized as heroic figures who uphold power, authority and serve justice when in most cases, cops are perceived stereotypically to be power hungry and want to be feared.

Amidst all the controversy and negative stereotypes, *Selfie Cop* is ironically situated in a serene and peaceful scenery. The tranquil, serene blue sky filled with clouds and empty road disappearing into the distance in the background gives an oddly sense of peace to the viewers. They can control the filtered content shown to the public through social media, television and news reporters. This artificial and pretentious portrayal of what should be a pure, patriotic hero is merely an tragic illusion that Indonesians have become desensitized to.



119

M. IRFAN

伊凡

【INDONESIA, B. 1972 印尼】

So Far So Good

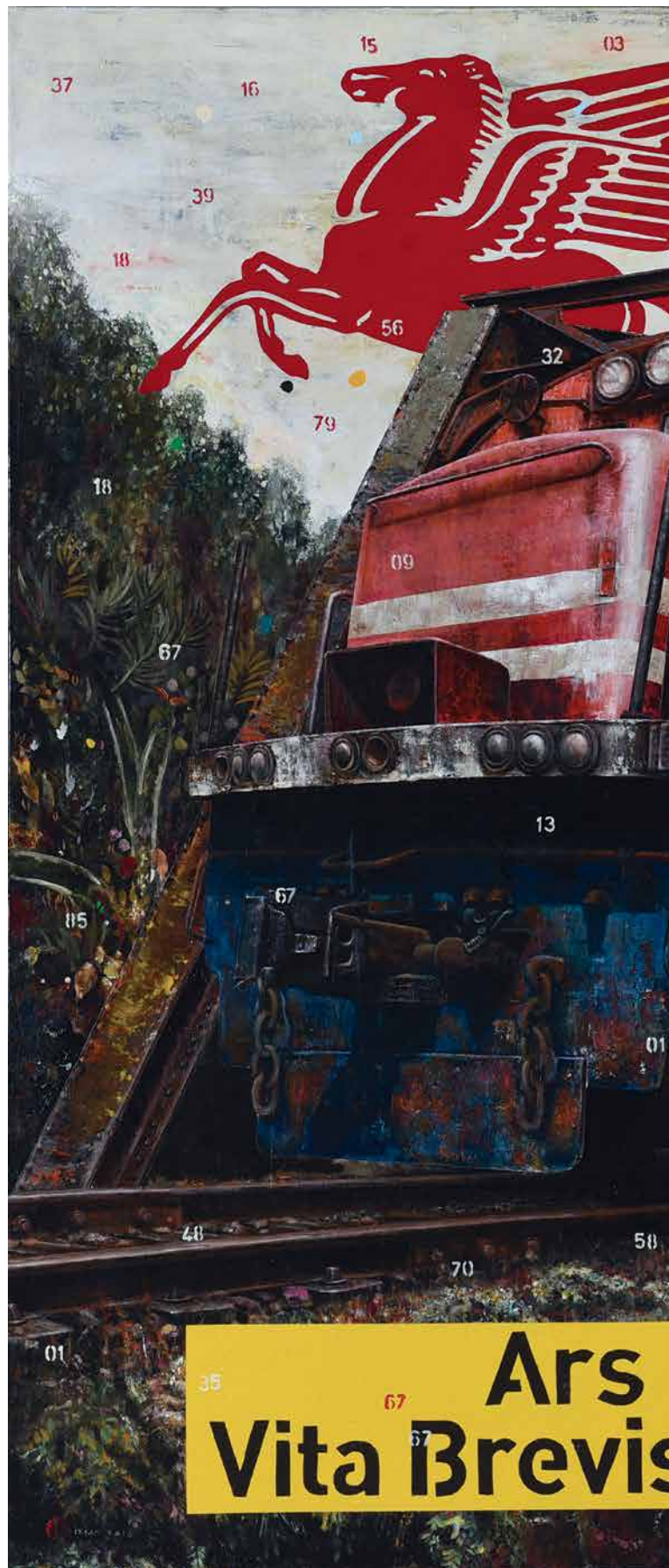
signed and dated 'M. Irfan 2016' (lower left); titled 'So Far So Good',
inscribed, signed and dated again (on the reverse)
acrylic on canvas
200 x 250 cm. (78¾ x 98% in.)
Painted in 2016

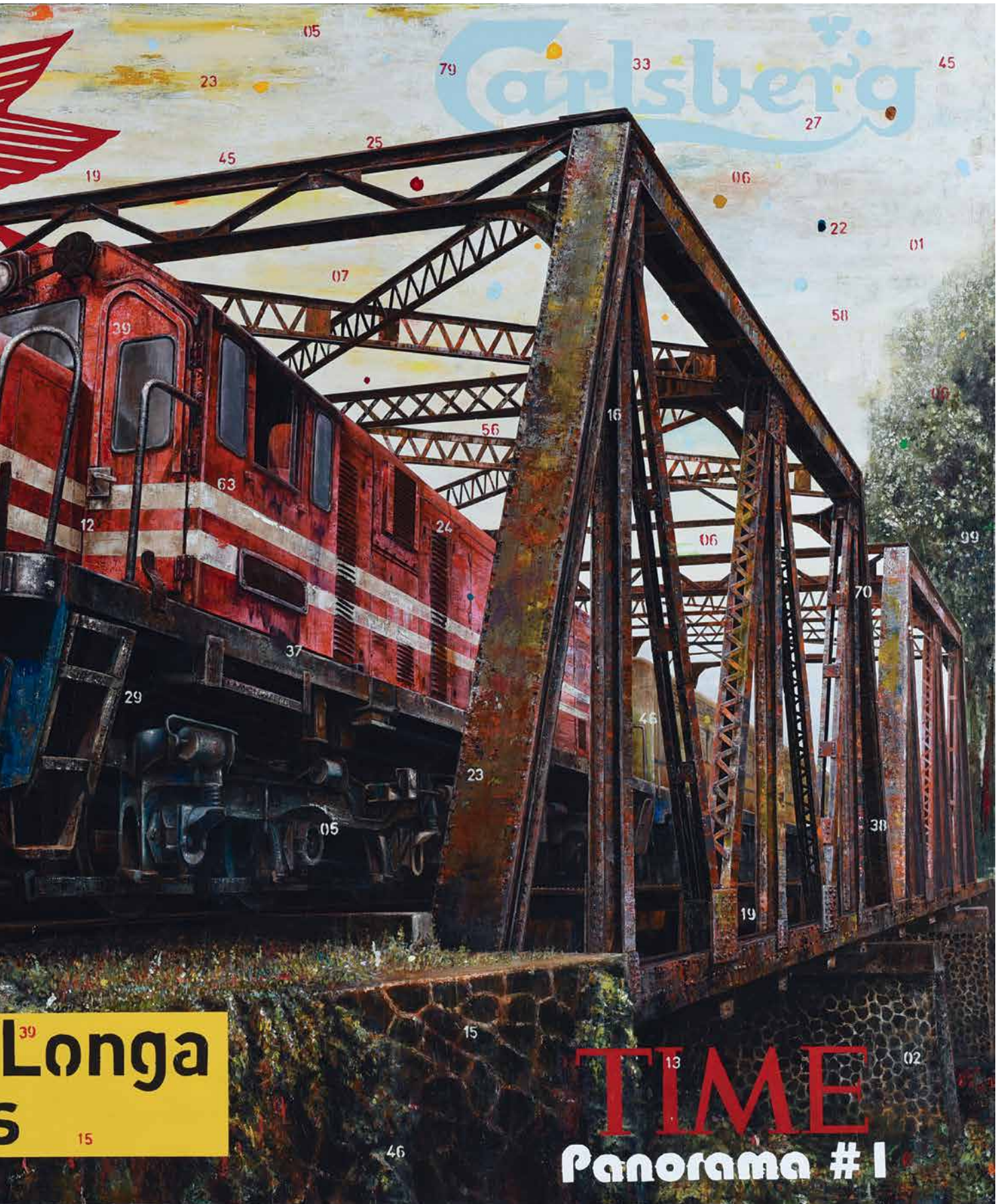
到現在為止還挺好

簽名: M. Irfan 2016 (左下); So Far So Good (畫背)
壓克力 畫布
2016年作

HK\$150,000-200,000

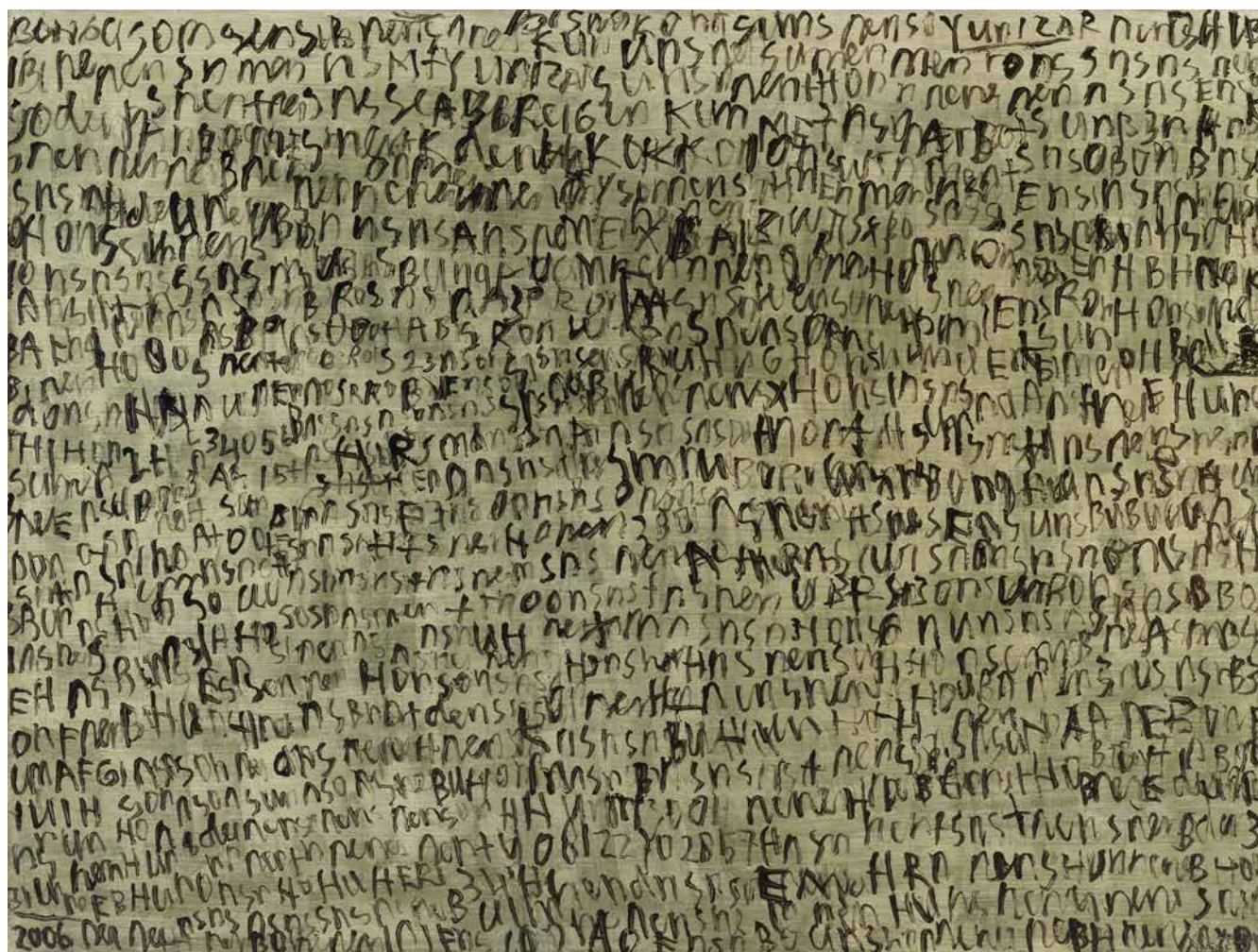
US\$20,000-26,000





³⁹
Longa
S
¹⁵

¹³
TIME
⁰²
Panorama #1



120

YUNIZAR

尤尼扎

【INDONESIA, B. 1971 印尼】

Aksara (Letter of the alphabet)

signed and dated 'Yunizar 2006' (lower right); signed, titled 'AKSARA',
signed and dated twice, inscribed acrylic on canvas' (on the reverse)
acrylic on canvas
150 x 200 cm. (59 x 78 3/4 in.)
Painted in 2006

字母表

簽名: Yunizar 2006 (右下); AKSARA (Letter of the alphabet) (畫背)
壓克力
2006年作

HK\$80,000-100,000

US\$11,000-13,000



121

JUMALDI ALFI

阿爾菲

【INDONESIA, B. 1973 印尼】

SERIE PENANDA / TANDA #006 /
MANDALA / CROSS

signed 'ALFI' (lower left), titled 'SERIE PENANDA/TANDA #006/MANDALA/
CROSS' (lower middle), dated '1/2006' (lower right); signed, inscribed, titled
and dated again (on the reverse)
charcoal and acrylic on canvas
155 x 145 cm. (61 x 57 1/8 in.)
Executed in 2006

SERIE PENANDA / TANDA #006 /
MANDALA / CROSS

簽名：ALFI (左下)；SERIE PENANDA/TANDA #006/MANDALA/CROSS
(中下)；1/2006 (右下)；(畫背)
炭筆 壓克力 畫布 / 2006年作

HK\$60,000-80,000

US\$7,700-10,000

122

CHRISTINE AY TJOE

克麗絲汀·嫺珠

【INDONESIA, B. 1973 印尼】

Symmetrical Sanctuary Part #6

signed and dated 'christine 09'; titled 'symmetrical sanctuary part #6' (lower left)
mixed media on canvas
72 x 140 cm. (28 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in.)
Executed in 2009

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2008, Lot 613
Acquired from the above sale by the present owner

對稱的避難所#6

簽名：christine 09, symmetrical sanctuary part #6 (左下)
綜合媒材 畫布
2009年作

來源

2008年4月8日 蘇富比香港 編號613
現藏者購自上述拍賣

HK\$200,000-300,000

US\$26,000-38,000



Christine Ay Tjoe is one of Indonesia's most prominent contemporary artists to date, garnering international acclaim for her extensive body of work. Her paintings and drawings are immediately recognisable, reflecting her unique creative spirit through the emotional intensity and mature lyricism of her works. Undeniably beautiful regardless of the forms they take, her paintings may be viewed as an existential analysis of the subconscious, a pairing of ego and mind to unveil the inner workings of her psyche.

Symmetrical Sanctuary Part #6 (Lot 122) puts emphasis on Ay Tjoe's sophisticated line work that highlights her fondness for drawing. Like a heap of formless lines from afar, Ay Tjoe's line work appears artistic and expressive, though they are never truly as impulsive as they might seem. Great consideration is taken wherever lines are placed as they bring meaning to an otherwise blank canvas. Unlike her later works that explode with the intensity of her chosen colour palette, the present lot is very minimalist in that respect, staying within the spectrum of black



and white, with the occasional washes of sienna and vermillion as accents across the canvas.

A man with a greying face and a bulbous nose points two scrawny fingers towards the left, while the central figure drips crimson paint, enhancing his pain and discomfort in a bent position. In the background, another man has his arms outstretched and pointed in either direction while a figure kneels in fear before him. It is curious

to see these people recoil at the sight of figures of authority, and perhaps this is Ay Tjoe's commentary on the structures that form our society. Just as a poet employs language to create meaning, Ay Tjoe's lines, forms, and colours help to ground her thoughts and emotions in two-dimensional reality. Regardless, she asserts no limits on one's interpretation and allows her work and its many layers of meaning to bear the significance we place upon it.



123

AGUS SUWAGE

阿古·蘇瓦吉

【INDONESIA, B. 1959 印尼】

Air, Api and Awan (Water, Fire, and Cloud)

signed and dated 'AGUS SUWAGE '2000' (middle right) (3)
three oil on canvas
78.5 x 54 cm. (30 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in.) (3)
Painted in 2000

LITERATURE

Enin Supriyanto (Ed), Agus Suwage, Still Crazy After All These Years, Indonesia, 2010 (illustrated p. 152-153)

水, 火, 雲

簽名：AGUS SUWAGE '2000 (中右) (3)
油彩畫布 (共三件)
2000年作

文獻

2010年《Agus Suwage, Still Crazy After All These Years》Enin Supriyanto
編 印尼 (圖版, 152 - 153頁)

HK\$70,000-90,000

US\$9,000-12,000



124

UGO UNTORO

【INDONESIA, B. 1970 印尼】

Untitled

signed and dated 'ugo 007' and titled 'untitled' (lower left)
acrylic on canvas
100 x 120 cm. (39 $\frac{3}{8}$ x 47 $\frac{1}{4}$ in.)
Painted in 2007

無題

簽名: ugo 007/ untitled (左下)
壓克力 畫布
2007年作

HK\$50,000-70,000

US\$6,400-9,000



125

I MADE DJIRNA

【INDONESIA, B. 1957 印尼】

Ilusi Kehidupan (Life Illusion)

signed and dated 'Djirna 96' (lower right); signed and dated again, and titled 'Ilusi Kehidupan' (on the reverse)

oil on canvas

99 x 210 cm. (39 x 82¾ in.)

Painted in 1996

PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 126

Acquired from the above sale by the present owner

Private Collection, Asia

生活的幻想

簽名: Djirna 96 (右下); Ilusi Kehidupan (畫背)

油彩 畫布

1996年作

來源

2008年5月24日 佳士得香港 編號126

現藏者購自上述拍賣

亞洲 私人收藏

HK\$50,000-70,000

US\$6,400-9,000

126

YUNIZAR

尤尼扎

【INDONESIA, B. 1971 印尼】

Genit (Gاون Merah)

signed and dated 'Yunizar 2000' (lower right); titled 'Genit (Gاون Merah)', inscribed 'Th. 2000/acrylic on canvas/150 x 130 cm.', signed and dated again (on the reverse)
acrylic on canvas / 130 x 150 cm. (51½ x 59 in.) / Painted in 2000

PROVENANCE

Private Collection, Asia

Genit (Gاون Merah)

簽名: Yunizar 2000 (右下); Genit (Gاون Merah)/ Th. 2000/acrylic on canvas/150 x 130 cm. (畫背)
壓克力 畫布 / 2000年作

來源

亞洲 私人收藏

HK\$50,000-70,000

US\$6,400-9,000



127

ERICA HESTU WAHYUNI

艾瑞卡·海斯圖·瓦尤尼

【INDONESIA, B. 1971 印尼】

Happy Traveling in Famous Garden

signed and dated 'Erica 2010' and inscribed (lower middle); signed with artist's monogram (lower left); signed again in Chinese (lower right); titled 'Happy Traveling in famous Garden', signed and dated 'Erica 2010', signed in Chinese and inscribed (on the reverse)
acrylic on canvas in the artist's wooden frame
110 x 140 cm. (43¼ x 55½ in.)
Painted in 2010

在著名的花園裡快樂地遊覽

簽名: Erica 2010 (中下); 藝術家花押(左下); Happy Traveling in famous Garden/Erica 2010 (畫背)
壓克力 畫布 藝術家原裝框架 / 2010年作

HK\$60,000-80,000

US\$7,700-10,000



128

DAVID CHAN

陳建偉

【 SINGAPORE, B. 1979 新加坡 】

All Animals Are Equal

signed 'David', titled 'All animals are equal',
inscribed '320 x 180 cm/oil on canvas linen',
and dated '2011' (on the reverse)
oil on canvas and linen
180 x 320 cm. (70% x 126 in.)
Painted in 2011

LITERATURE

Art Seasons Gallery, Every Trick Only Needs One
Truth, 2013 (illustrated, pp.50-53).

所有動物都是平等的

簽名: David, All animals are equal,
320 x 180 cm/oil on canvas linen, 2011 (畫背)
油彩 畫布 麻布
2011年作

文獻

2013年《陳建偉: 每個把戲只需要一個真相》
季節畫廊 新加坡 (圖版·第50-53頁)

HK\$200,000-300,000

US\$26,000-38,000



All Animals Are Equal (Lot 128) is a monumental work by Singaporean artist David Chan, not merely for its sheer size, but for the significance of its allusions to an art historical treasure and a literary masterpiece.

Often populating his works with animals or animal-headed-figures, the animals in his works parody the tropes they serve in popular culture. In *All Animals Are Equal*, not only does David Chan borrow

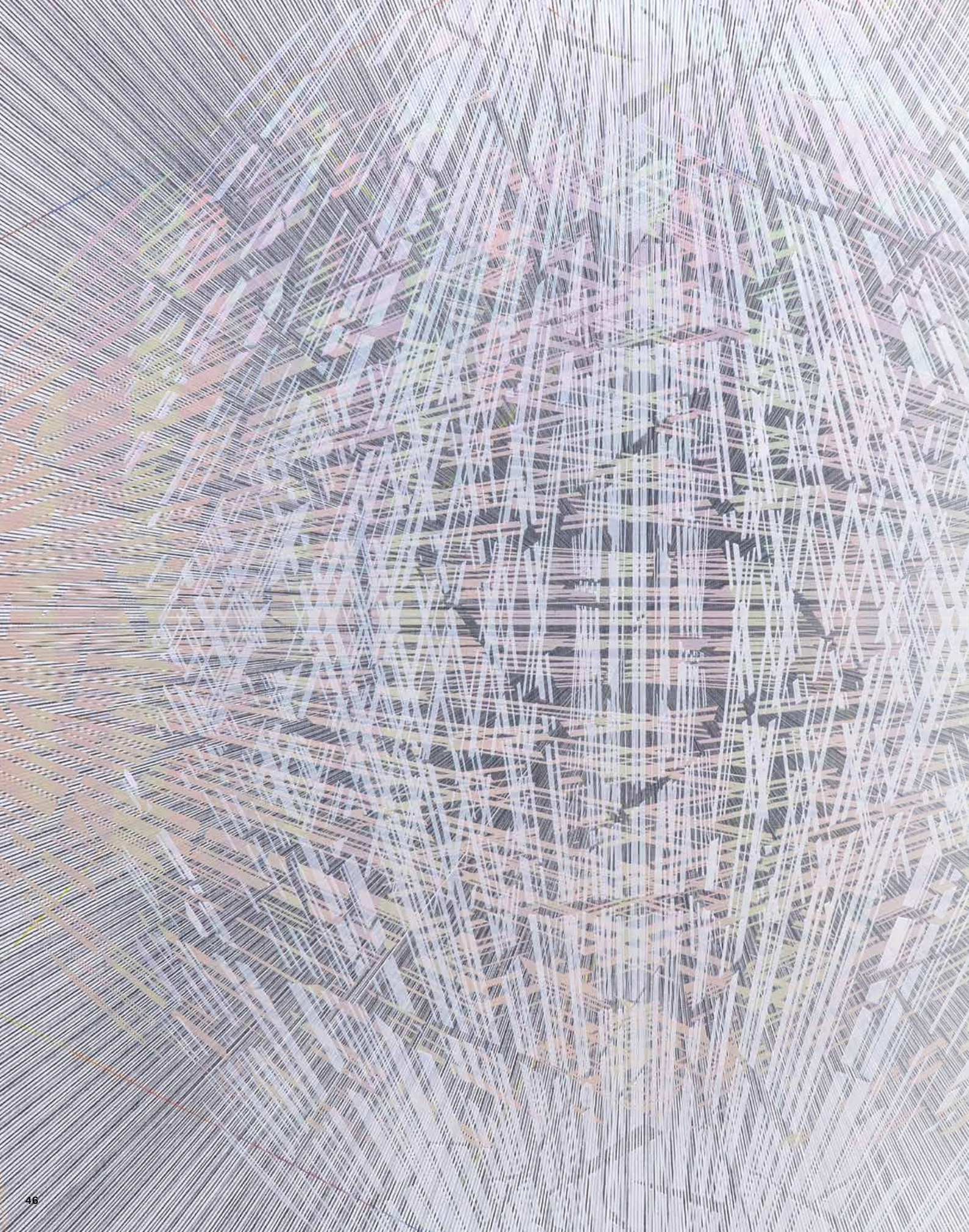
the title from a famous quote in the Orwellian classic *Animal Farm*, but he also works with a composition that is a little more than familiar. A mélange of animals gather around a white dining table, à la Da Vinci's *The Last Supper*, placed in the middle of a vast landscape. The swirling gold and amber sky coupled with the fluorescent orange blades of grass set the scene in a world unlike the one we know. Chan has the table cropped from the right, obscuring the occupant at the end of the table.



After all, he has claimed all the food on the table for himself, leaving the animals with dumbfounded, blank stares. A human arm emerges from the right edge of the painting, and our fears become a reality - after all are we not animals, too?

Just as Da Vinci's *The Last Supper* illustrates the apostles' shock at the revelation of a traitor amongst them, so does *All Animals Are Equal* reflect the animals' perplexed expressions in the final hour,

appalled at the human's lack of generosity. It is true then, as the saying goes, that "All animals are equal, but some are more equal than others". After drawing them in and lowering their guards with the humorous composition in his trademark brand of cynical social realism, Chan leaves the viewer to ponder on their final place in this powerful and evocative image.



VERNACULAR GLANCE

A Curated Section of Korean Contemporary Art

方言略影

韓國當代藝術專題

We live in a time where we are constantly saturated and bombarded by input and information. No more so than in the most wired city in the world, Seoul Korea. The New York art critic, Brian O'Doherty, first coined the term "vernacular glance" in 1973 in critical response to the work of Robert Rauschenberg, and to a larger degree to the transitory period, which his work represented. Fast-forward almost half a decade later and the art world has globalised. No longer confined to an undisputed art capital and thru the invention of imagistic search engines like google image, everything is available everywhere to everyone.

What has happened and is happening in Korea can be taken as a specific sample of a globalised whole. Here artists practice personal forms of expression, which while local in their origins, intend to speak to a far greater audience. A recent generation of primarily female artists has carved out a new school of abstraction, influenced as much by screens, virtual spaces, and left over remnants of culture, as they are by poetry and the performative actions of their own bodies. While their male counterparts practice equally innovative strains of abstract painting, inspired by politics, science, and the history of art itself.

Of course, the moment has also inspired representational artists who use the effects of ever shifting ideas and forms literally and figuratively, incorporating cutting edge, hybridised aesthetic strategies that either condense thousands of moments into a singular glance or a singular glance into multiple moments. What is clear is that the cultural and artistic avant-garde is no longer located anywhere but rather everywhere, and while the idea of the vernacular glance was intended to suggest an impersonal and generalised sense of vision, in this age it has become something else entirely.

As a follow up to the first very successful curated auction sale of Korean Contemporary Art, NATURAL SELECTION in 26 November 2017, we are pleased to present the sequel.

- Curated by Choi Dusu and Jin Meyerson

我們正活於一個不斷被資訊充斥與轟炸的時代，而在網絡發達的城市如韓國首爾，就更不用說了。紐約藝評家Brian O'Doherty在1973年發表對羅伯特·勞森伯格作品的評論中，曾創出「方言略影」一詞，這個詞更大程度上是用來形容他在轉型期的作品。試想像大約五年後，藝術世界已變得全球化，從此藝術領域不再崇拜權威，我們也無需再透過意像式的搜尋引擎例如谷歌圖片來搜索，因為一切都觸手可及。

韓國目前的狀態發展，正好是個反映全球一體化的具體實例。在這裡，藝術家以個人手法來表達情感，但同時亦希望讓自己的本土文化能推及更遠更廣的群眾。電影、虛擬空間及文化遺風所帶來的影響，讓這世代的主流女藝術家刻劃出新派的抽象風格，並以詩詞及形體的行為藝術來展示。另一邊廂，韓國的男藝術家則同樣以創新風格的抽象繪畫，涉獵政治、科學及藝術歷史的題材。

當然，這個時代同樣啟發具象派藝術家。他們確實及象徵性地運用變化多端的意念，配合前衛及混種美學策略，將數千個時刻凝聚成一個略影，或一個略影轉化成多重的片段。前衛的文化及藝術明顯已不再是遠在天邊，而是近在眼前。方言略影的概念刻意營造客觀及概括的想像，但在這個年代裡，這個概念已截然不同。

在2017年11月26日舉行的佳士得秋季拍賣中，首度登場的韓國當代藝術專場「NATURAL SELECTION」非常成功。我們將緊接氣勢再下一城，再度展出韓國當代藝術的作品。

129

JIN MEYERSON

金·麥爾遜

【KOREA, B. 1972 韓國】

Mountain

signed with artist's signature, titled and dated
'MOUNTAIN 2018' (on the reverse)
oil on canvas
204 x 150 cm. (80% x 59 in.)
Painted in 2018

山丘

藝術家簽名 (畫背) / 油彩 畫布 / 2018年作

HK\$350,000-450,000

US\$45,000-58,000



Li Tang, Wind in Pines Among a Myriad of Valleys, ca. 1050-1130, Song Dynasty. Collection of the National Palace Museum, Taipei
李唐《萬壑松風》宋朝 (ca. 1050-1130) 國立故宮博物院 台北

Having come from an artistic heritage that encompasses both the east and west, Jin Meyerson has always looked simultaneously to the great traditions of Asian and Western painting for points of inspiration. What has become clear is that we are all living in the most complex and layered time in history. Essential to Meyerson's process is that within the endless cycles of contemporary media input; there are universal forms and images that touch all of us. In an era where everything is available to everyone via search engines and digitalism, one of the greatest challenges continues to be where and how we find our place in the world. For the artist this has always been within the fluid structure of our ever-expanding global contemporary art history.

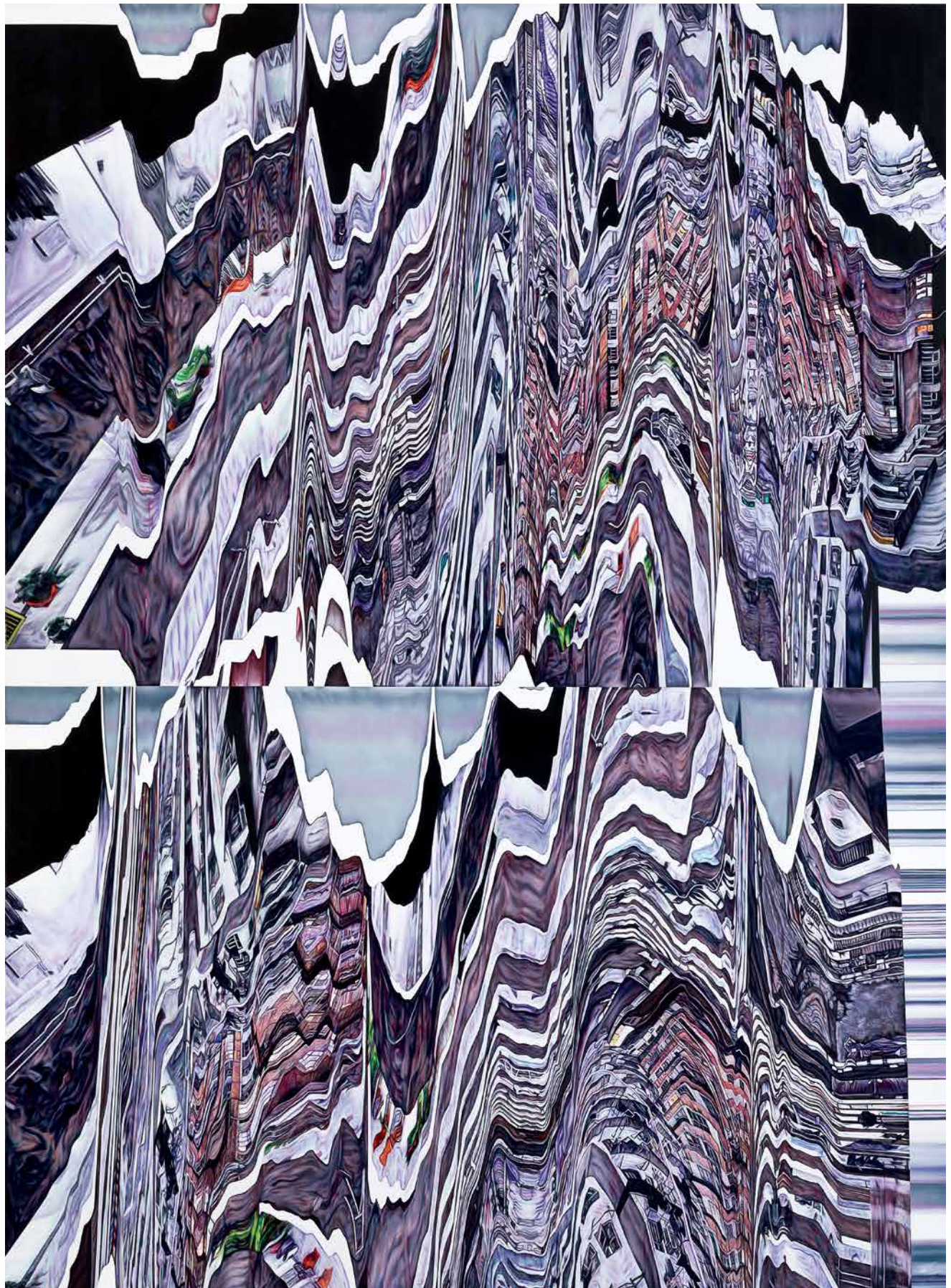
Mountain is the culmination of a series of paintings, which the artist started when he was living and working in Hong Kong. Images and experiences, which were taken from his visits to the first generation of local Hong Kong public housing estates, based on designs by Le Corbusier; were folded into the artists personal process of multifarious perspectives and contextualized meanings and eventually formed into a monumental whole.

Part of a on going series of architectural reference points and their residual social connotations, Meyerson continues to present his distinctive vision of hybridized fiction which is ever increasingly becoming fact.

金·麥爾遜受東西方文化的藝術所薰陶，一直以亞洲及西方繪畫中偉大的傳統來擷取靈感。我們現正活於有史以來最複雜及具備多層次資訊的年代，現代媒體資訊無窮無盡地流轉，讓我們接觸到各種各類形式的資訊及圖像，這一點正是麥爾遜重要的創作元素。在搜索引擎及數碼主義盛行的年代，一切資訊皆垂手可得，而我們所面對最大的困難，便是在世界上尋找屬於自己的地方。對藝術家來說，全球的當代藝術歷史不斷擴展，這些問題就在於其流動性的本質。

藝術家曾於香港生活及工作，《山丘》是當時的巔峰之作。他曾走訪香港第一代由Le Corbusier設計的公共房屋，把所得到的影像及體驗融入創作之中，以多角度層面及符合語境的意思呈現出來，最後構成壯觀的畫面。

麥爾遜仍然持續創作以建築物及周邊居住社群為主題的系列，此作品正是其中之一。他那結合科幻的獨特視野和想像，逐漸變成活生生的事實，並繼續呈現於他的作品中。





130

KOO BOHN-CHANG

具本昌

【KOREA, B. 1953 韓國】

Wave 02

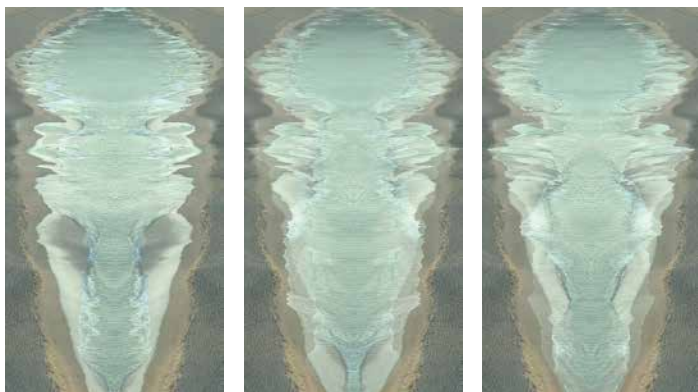
HD single-channel video
duration: 10 minutes
Executed in 2017
edition of 10

波浪 02

高清單頻錄像
時長：10分鐘
2017年作
版數：10

HK\$60,000-80,000

US\$7,700-10,000



▲ video screenshots | 錄像截圖



131

CHO YOO-JIN

曹有眞

【KOREA, B. 1990 韓國】

Dancing in the Shadow

titled, inscribed and dated 'Dancing in the shadow oil on canvas 2018',
signed with artist's signature (on the reverse)

oil on canvas

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

Painted in 2018

影子裡起舞

藝術家簽名(畫背) / 油彩 畫布 / 2018年作

HK\$15,000-25,000

US\$2,000-3,200

132

KIM KEUN-TAE

金根泰

【 KOREA, B. 1953 韓國 】

Discussion - Purity of Trace

signed, titled, dated and inscribed ' KIM KEUN-TAE DISCUSSION - PURITY OF TRACE 2016 OIL ON CANVAS 117 x 72.7 CM (5017)' (on the reverse)

oil on canvas

117 x 72.7 cm. (46 $\frac{1}{8}$ x 28 $\frac{5}{8}$ in.)

Painted in 2016

討論 - 痕跡的純粹

簽名：KIM KEUN-TAE (畫背)

油彩 畫布

2016年作

HK\$65,000-95,000

US\$8,400-12,000



133

SUH DONG-WOOK

徐東旭

【 KOREA, B. 1974 韓國 】

JE

signed with artist's signature, dated '2017'
(on the reverse)
oil on canvas
145.5 x 97 cm. (57¼ x 38¼ in.)
Painted in 2017

JE

藝術家簽名 (畫背)
油彩 畫布
2017年作

HK\$80,000-150,000

US\$11,000-19,000





134

SON SOL-NIP

【 KOREA, B. 1983 韓國 】

Bird Study

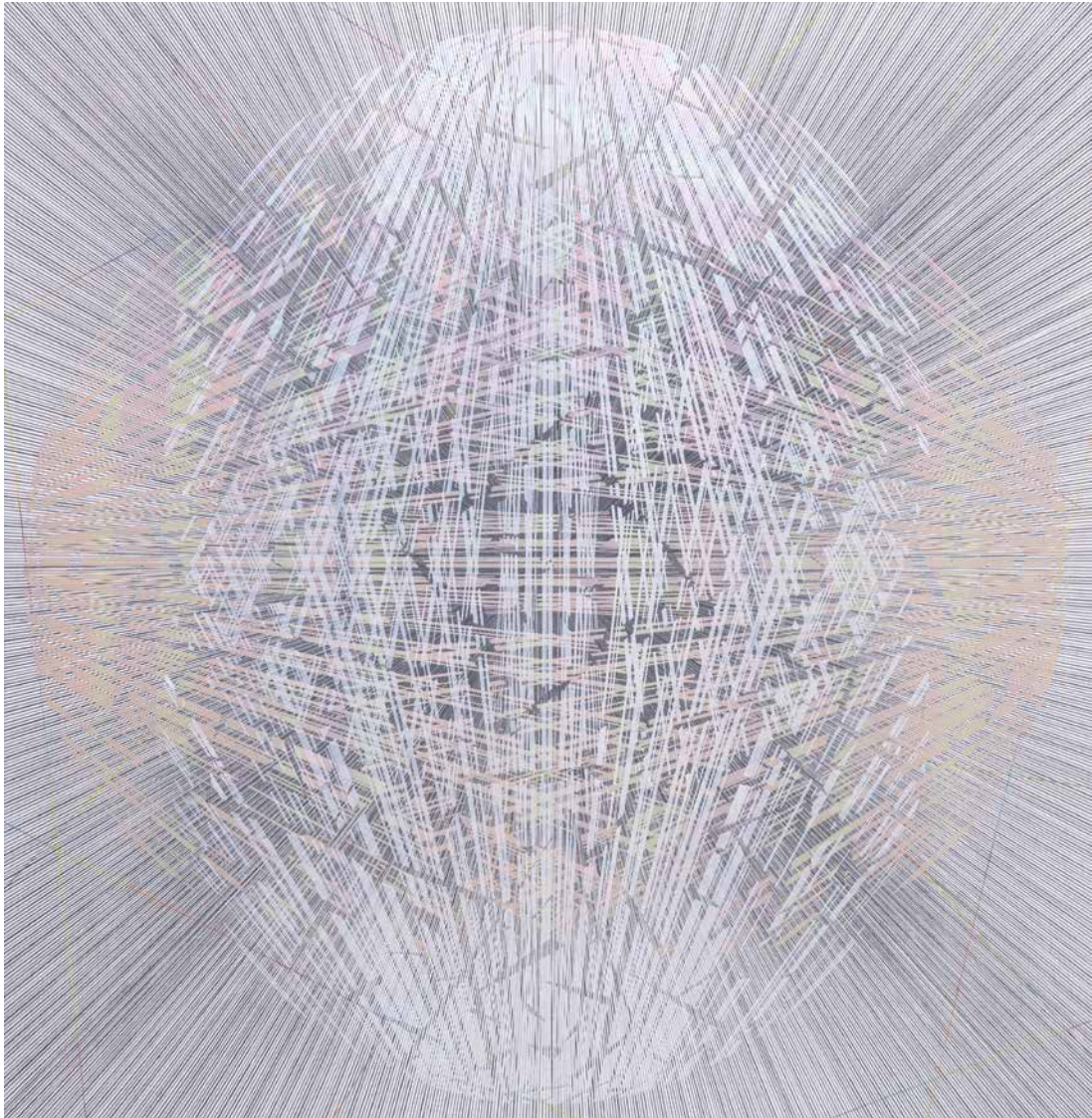
dated and signed '2018 SON SOLNIP' (on the reverse)
mixed media on Korean paper
210 x 139 cm. (82 $\frac{5}{8}$ x 54 $\frac{3}{4}$ in.)
Executed in 2018

鳥類研究

簽名：SON SOLNIP (畫背) / 綜合媒材 韓國紙 / 2018年作

HK\$60,000-80,000

US\$7,700-10,000



135

JI KEUN-WOOK

池根旭

【 KOREA, B. 1985 韓國 】

Cohesive Sphere - 0013

titled, inscribed, dated, signed 'Cohesive Sphere - 0013 90 x 90 cm Acrylic and Colour Pencil on Canvas 2018 JikeunWook 2018.' (on the reverse)
acrylic and coloured pencil on canvas
90 x 90 cm. (35 $\frac{1}{8}$ x 35 $\frac{3}{8}$ in.) / Painted in 2018

凝聚領域 - 0013

簽名：JikeunWook (畫背) / 壓克力 彩色鉛筆 畫布 / 2018年作

HK\$35,000-55,000

US\$4,500-7,000



136

PARK KYUNG-RYUL

朴經律

【KOREA, B. 1979 韓國】

In His World

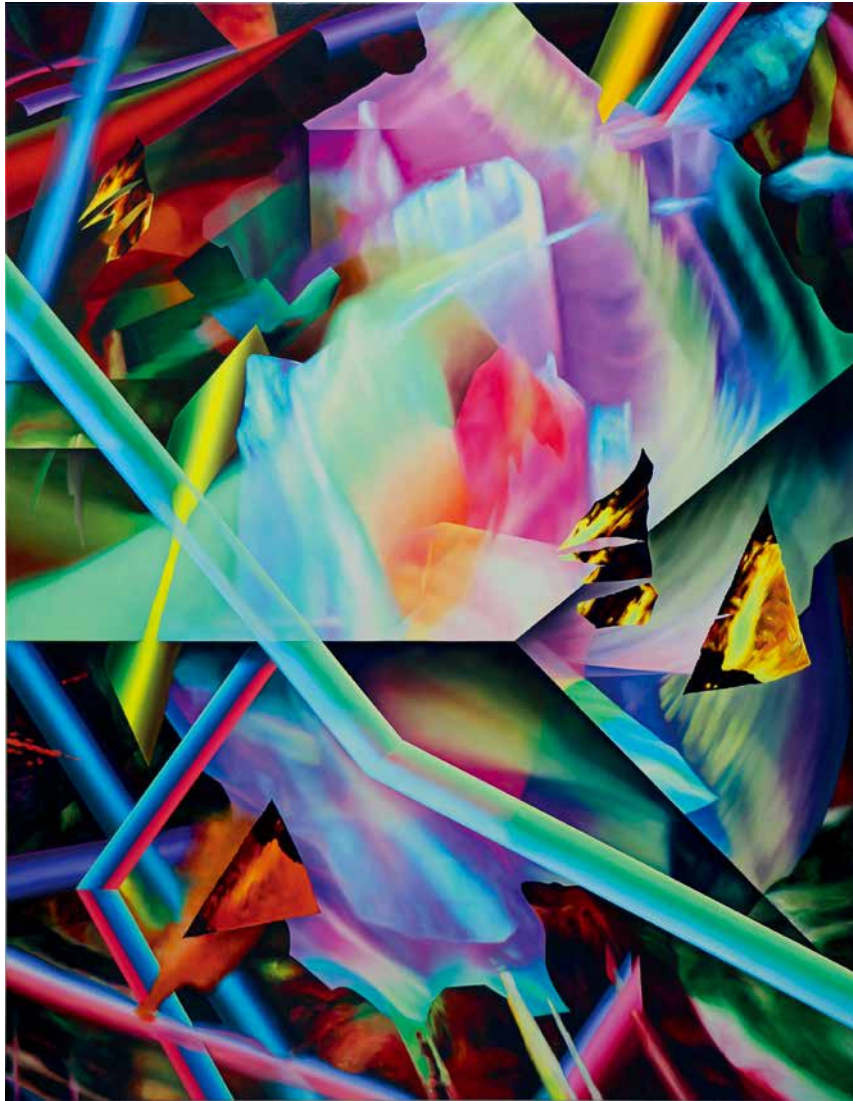
titled, inscribed, and signed in Korean, titled, inscribed, dated and signed 'In his world Acrylic on canvas 145 x 145 cm 2011, Park, KyungRyul' (on the reverse)
acrylic on canvas / 145 x 145 cm. (57 1/8 x 57 1/8 in.) / Painted in 2011

他的世界裡

簽名：藝術家簽名；Park, KyungRyul (畫背)
壓克力 畫布 / 2011年作

HK\$70,000-100,000

US\$9,000-13,000



137

KIM NA-YUL

金奈律

【 KOREA, B. 1982 韓國 】

Berg

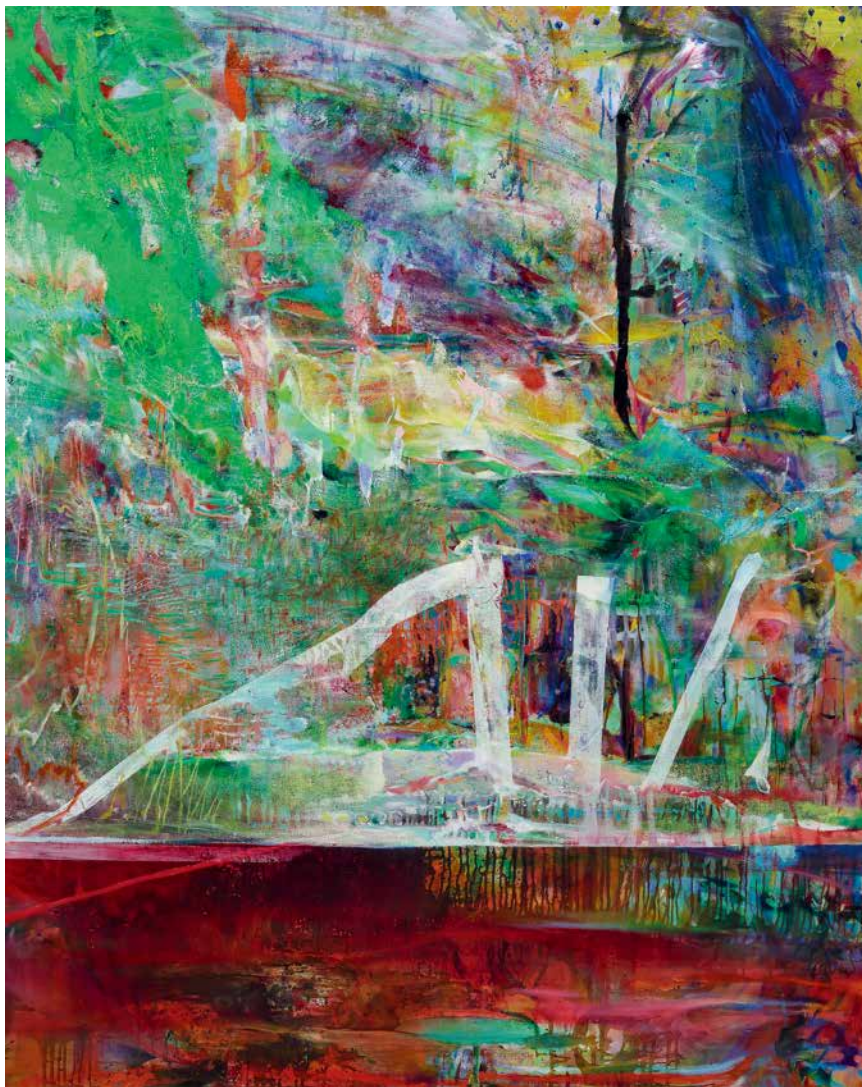
signed 'Nayul', dated '2018' (on the reverse)
oil on canvas
145.5 x 112 cm. (57¼ x 44⅞ in.)
Painted in 2018

山

簽名：Nayul (畫背) / 油彩畫布 / 2018年作

HK\$30,000-50,000

US\$3,900-6,400



138

CHOI YOUNG-BIN

崔永牝

【 KOREA, B. 1984 韓國 】

This Time

titled and signed in Korean, titled, dated and inscribed 'This Time 2017 161.9 x 130.2 cm', signed with artist's signature (on the reverse)

oil on canvas

161.9 x 130.2 cm. (63¾ x 51¼ in.)

Painted in 2017

此刻

簽名：藝術家簽名；藝術家簽名（畫背）

油彩 畫布

2017年作

HK\$40,000-60,000

US\$5,200-7,700



139

IM JEONG-EUN

林貞恩

【 KOREA, B. 1984 韓國 】

Firecrackers 6

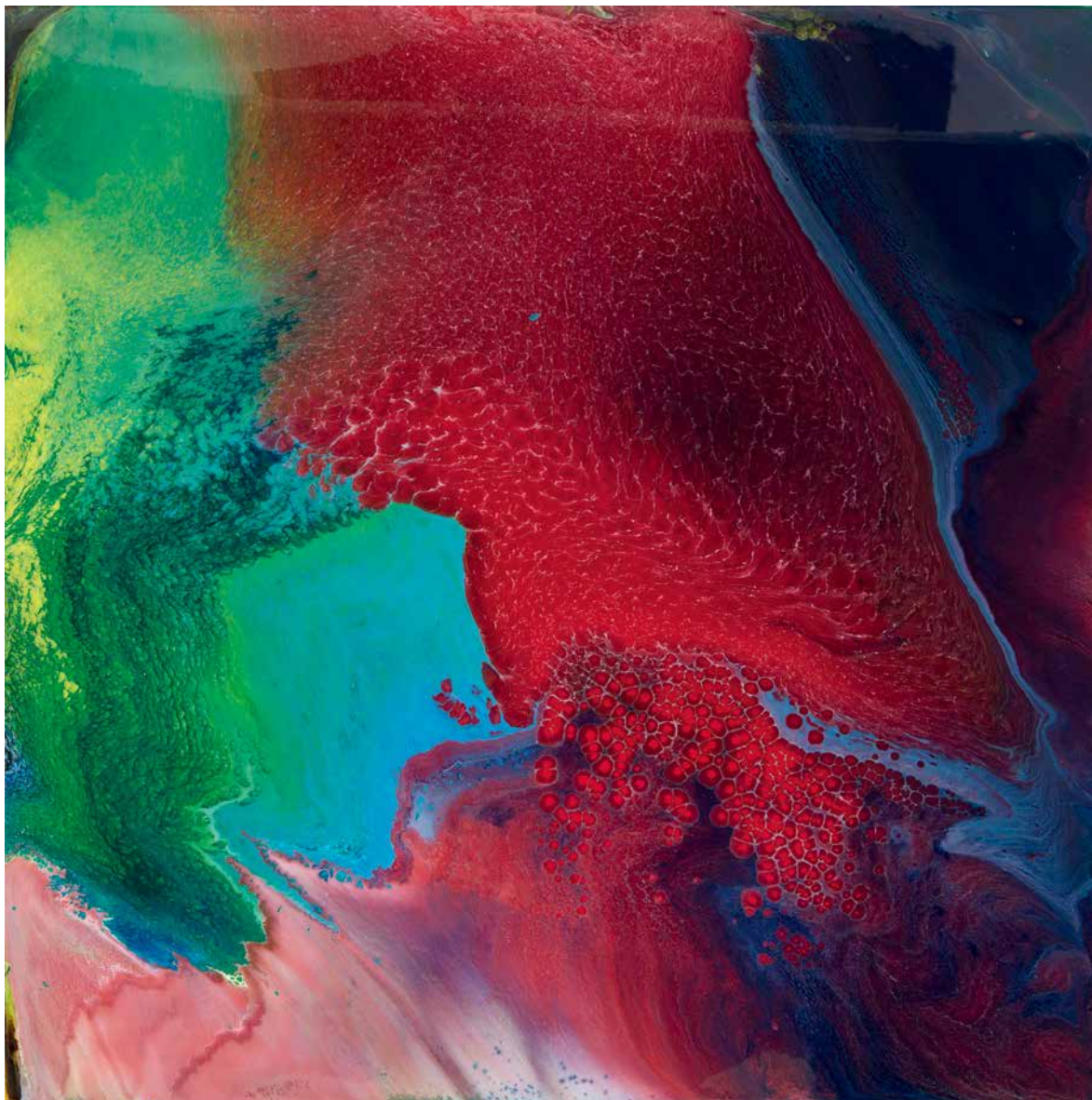
signed 'imjeongeun', dated '2014' (on the reverse)
oil on canvas / 116.7 x 91 cm. (46 x 35 $\frac{7}{8}$ in.) / Painted in 2014

鞭炮 6

簽名：imjeongeun (畫背) / 油彩 畫布 / 2014年作

HK\$15,000-25,000

US\$2,000-3,200



140

KWON HYUN-JIN

權賢珍

【 KOREA, B. 1980 韓國 】

Visual Poetry

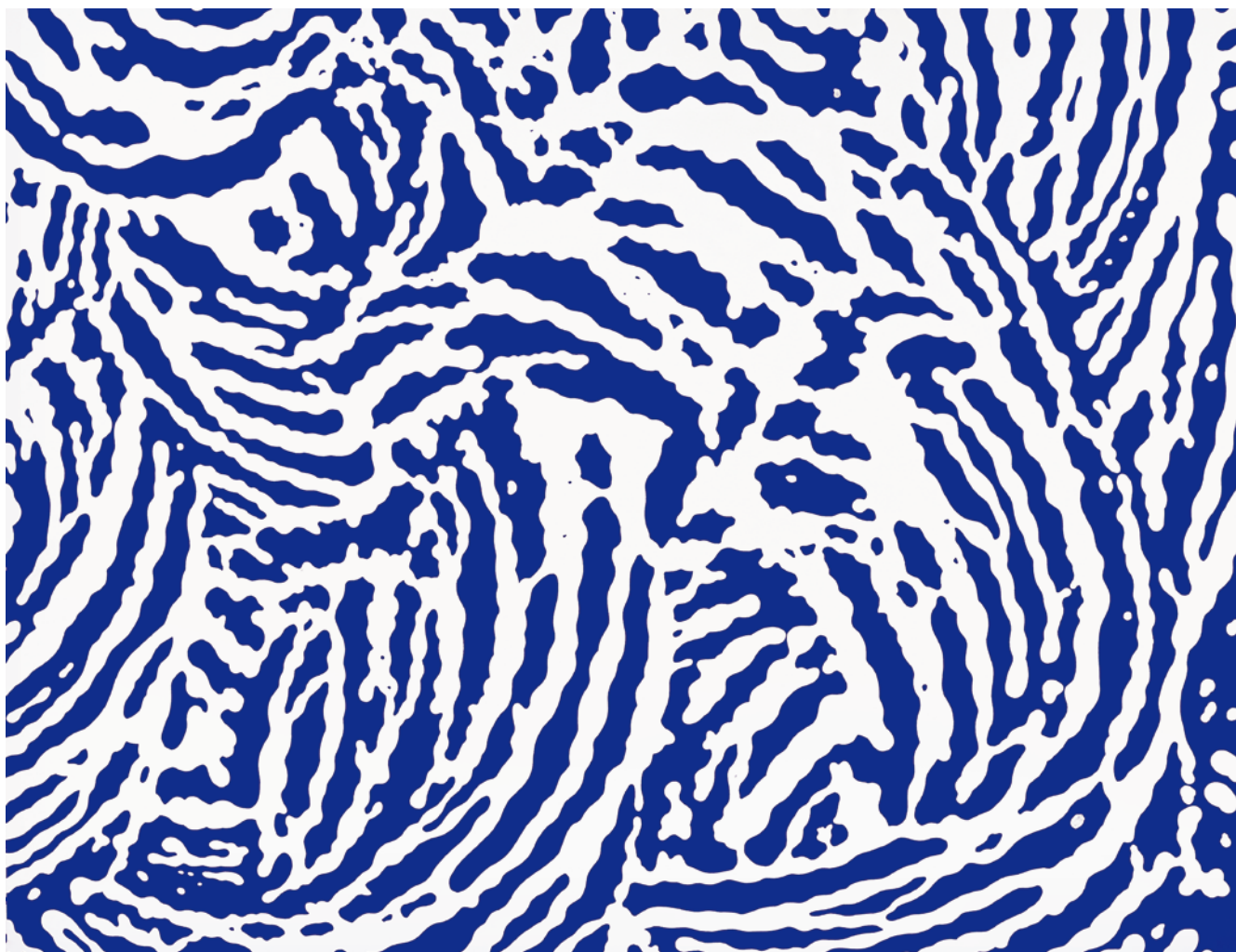
dated and signed '2018 Kwon, Hyun Jin' (on the reverse)
mixed media on canvas / 100 x 100 cm. (39% x 39% in.)
Executed in 2018

視覺之詩

簽名：Kwon, Hyun Jin (畫背) / 綜合媒材 畫布 / 2018年作

HK\$35,000-55,000

US\$4,500-7,000



141

CHOI SUN

崔羨

【KOREA, B. 1973 韓國】

Wastewater Painting

titled, dated and signed 'Wastewater Painting 2018 Sun Choi',
signed with artist's signature (on the reverse)
acrylic on canvas
150 x 194 cm. (59 x 76 3/4 in.)
Painted in 2018

污水繪畫

簽名：Sun Choi；藝術家簽名（畫背）
壓克力 畫布
2018年作

HK\$40,000-60,000

US\$5,200-7,700

142

ZENG FANZHI

曾梵志

【CHINA, B. 1964 中國】

Untitled No. 2

signed in Chinese, dated and signed '2002 Zeng Fanzhi' (lower right)
oil on canvas / 280 x 215 cm. (110¼ x 84¼ in.) / Painted in 2002

PROVENANCE

Private Collection, Asia

EXHIBITED

Shenzhen, China, Scapes: The Paintings of Zeng Fanzhi 1989-2004,
He Xiangning Art Museum, 2004.
Paris, France, Zeng Fanzhi, Musee D'art Modern de la Ville de Paris, 18
October 2013 - 16 February 2014.

LITERATURE

Hubei Fine Arts Publishing House, I/We: The Painting of Zeng Fanzhi -
1991-2003, Wuhan, China, 2003 (illustrated, p. 217).
Beijing Sun Rainbow Graphic & Printing Technology Co., Ltd., Scapes: The
Paintings of Zeng Fanzhi 1989-2004, Beijing, China, 2004 (illustrated, p. 5).
ArtMia, The Embroidered Dreams, Beijing, China, 2008 (illustrated, p. 81).
Hatje Cantz Verlag, Zeng Fanzhi: Every Mask Its Mask, Germany, 2010
(illustrated, p. 116).
Musee D'art Modern de la Ville de Paris, Zeng Fanzhi, Paris, France, 2013
(illustrated, plate 38, p. 48).

Zeng Fanzhi's notable artistic career has always been tied to his personal experiences within China's contemporary society: his *Meat* and *Hospital* series from his time in Wuhan in the early years of 1990s, his *Mask series* after his move to Beijing in the mid-1990s... Now, his more recent works mark a significant shift in his artistic practices and visionary outlook. Instead of focusing on the formal representations of the existential discomfort experienced in contemporary society as the *Mask Series* compositions did, in 2000s, Zeng turned towards an exploration of the abstract and the unexplored.

One of the earliest works in Zeng Fanzhi's experiment in abstraction, *Untitled No. 2* (Lot 142) delivers a despotism impression more complete in detail than other similar works in this period. The tones of pink quickly remind viewers of the color that Zeng used in depictions of skinned flesh and raw meat within his *Meat series*. For Zeng, amongst the swirling, chaotic but rhythmic strokes is this idea of vulnerability and insecurity, like that of his subject's exposed raw skin. These abstract works, unlike the Western expressionism

無題 第二號

簽名：曾梵志 Zeng Fanzhi (右下) / 油彩 畫布 / 2002年作

來源

亞洲 私人收藏

展覽

2004年「看景：曾梵志的繪畫1989-2004」何香凝美術館 深圳 中國
2013年10月18日 - 2014年2月16日「Zeng Fanzhi」 Musee D'art Modern de la
Ville de Paris 巴黎 法國

文獻

2003年《我·我們：曾梵志的繪畫-1991-2003》
湖北美術文獻社 武漢 中國 (圖版，第217頁)
2004年《看景：曾梵志的繪畫1989-2004》
北京聖彩虹製版印刷技術有限公司 北京 中國 (圖版，第5頁)
2008年《十段錦》藝美基金 北京 中國 (圖版，第81頁)
2010年《Zeng Fanzhi: Every Mask Its Mask》Hatje Cantz Verlag
奧斯特菲爾德爾恩 德國 (圖版，第116頁)
2013年《Zeng Fanzhi》Musee D'art Modern de la Ville de Paris 巴黎 法國
(圖版，第38圖，第48頁)

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

US\$260,000-380,000

artworks they are often compared to, reveal Zeng's internal state and sentiments of mind through the rhythm and spirit of his composition. They are constantly evolving and creating new impressions to the audience.

曾梵志為人熟悉的藝術創作一直與他的個人經歷與中國的社會環境有著緊密關係——在九十年代早期，當藝術家仍居於武漢時的「肉」系列與「醫院」系列，到九十年代中期藝術家遷至北京的「面具」系列，直到現在仍在發展中的「亂草」系列，都展現了曾梵志具野心的藝術創作與回應時代發展的里程。藝術家在2000年代的創作不再像「面具」系列般集中於以面具的象徵隱喻當代社會的生存之道，轉而探討更為抽象的表達。

《無題 第二號》(拍品編號142) 是藝術家探索抽象風景時的早期作品，相對其他同期同系列的作品，粉紅、白、灰及黑的用色更為獨特。曾梵志以交纏錯亂筆觸描繪了一片有待發掘的無人荒野，視覺效果深刻強烈。粉紅色的運用令人聯想到曾梵志在創作「肉」系列時用來畫肉體和生肉的色調。如同當年畫面上裸露的身體，曾梵志利用交纏錯亂的筆觸安排突顯了脆弱和不安。對比西方表現主義的作品，藝術家透過充滿律動的線條展現了他的精神世界與內心豐沛的情感。



143

YOU JIN

由金

【CHINA, B. 1979 中國】

Whisper

dated and signed '2015 Youjin' (lower left); titled, inscribed, signed and dated 'Whisper 150 x 200 cm oil on canvas Youjin 2015' (on the reverse) oil on canvas

150 x 200 cm. (59 x 78 ¾ in.)

Painted in 2015

LITERATURE

Parkview Green Art, You Jin, Taipei, Taiwan, 2016 (illustrated, p.68-69)

悄悄話

簽名：Youjin (左下)；Youjin 由金 (畫背)

油彩 畫布

2015年作

文獻

2016年《由金》芳草地畫廊 台北 台灣 (圖版, 第68-69頁)

HK\$280,000-480,000

US\$36,000-61,000

You Jin creates kaleidoscopic and fascinating worlds on canvas with his vibrant use of colour and layering of space. Scenes appear chaotic at first glance, but are in fact cunningly constructed from fragmented images, in which multiple angles are used to produce layered dimensions, depths, and perspectives on a flat canvas, drawing the viewer's gaze outwards and constructing an infinite extension of space. Several originally one-dimensional images are placed within the same scene, revealing the artist's interest in depicting the complexities of contemporary society. This piece, entitled *Whisper*, features a man and a woman sitting on a crossbeam with just one another for company, as if disregarding the chaotic world around them and completely engrossed in one another.

由金通過充滿激情的用色方式和層層遞進的空間打造出畫布上千變萬化的精彩世界，乍看之下雜亂無章的畫面，實則經過藝術家巧妙的佈局，將現有的圖像打碎，以多角度的方向將多重空間、景深和視角在平面的畫布上重新組合，引領觀者的視線向更遠處延伸，構建出無限的空間深度。多種原本單一視角的景象被置放在同一畫面之中，展現藝術家對當前社會多元化環境複雜性的關注。作品以《悄悄話》命名，畫中男女懸坐在橫樑之上相互依偎，彷彿視周圍複雜錯亂的世界如無物，唯有彼此。







144

ZHAO BO

趙博

【CHINA, B. 1984 中國】

Untitled

titled and signed in Chinese, dated '2017' (on the reverse)
oil on canvas / 90 x 120 cm. (35 $\frac{3}{4}$ x 47 $\frac{1}{4}$ in.) / Painted in 2017

無題

簽名：趙博（畫背）/ 油彩 畫布 / 2017年作

HK\$50,000-90,000

US\$6,400-12,000

Zhao Bo, born in 1984 in Shenyang, Liaoning, received a Master's degree from Lu Xun Academy of Fine Arts in 2011. In the work, *Untitled* (Lot 144), Zhao has proficiently showed his artistic skills and capabilities in logical description. Zhao Bo has applied fast moving lines and intricate colours to portray a confined place. A splash of light is intensely illuminating onto the center, where suddenly a flock of personified flamingos appear in the horizon. Disorganized lines, sharp contrasted colours, irrational logics, all that seem to be contradicted are in fact potentially rational. With such a way of illustrating, viewers are spontaneously brought into the scene Zhao has deliberately planned.

趙博，1984年出生于遼寧瀋陽，2011年畢業於魯迅美術學院並獲得碩士學位。作品《無題》（拍品編號144）中，藝術家遊刃有餘的展現著他的繪畫能力和邏輯描述能力。此處，趙博運用了標誌性的快速移動的線條、紛飛複雜的色彩來描繪一個密閉空間。強烈的光源照亮在畫面的中心，擬人化的火烈鳥離奇出現在這個不恰當的地方。凌亂的線條、對立的色彩、不合理的邏輯，一切的矛盾衝突中似乎有著潛在的合理聯繫。開放式的繪畫敘事方式讓觀者不由自主地進入藝術家刻意安排的場景。

145

CHEN YUJUN

陳彧君

【CHINA B. 1976 中國】

Temporary Home
No.131216

titled, inscribed and signed in Chinese
and dated '2013' (on the reverse)
acrylic on canvas
180 x 120 cm. (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)
Painted in 2013

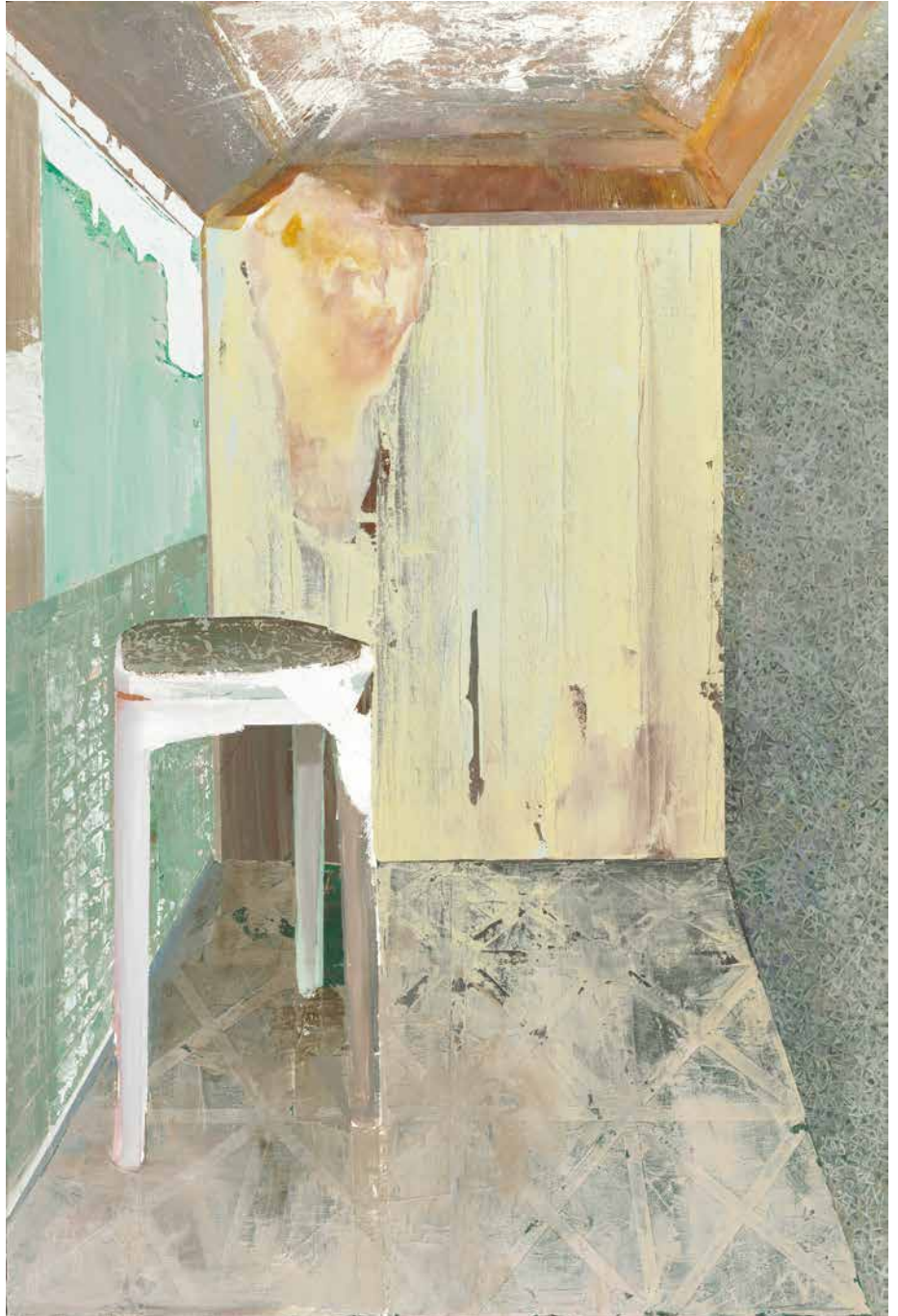
PROVENANCE
Private Collection, Asia

臨時家庭 No.131216

簽名：陳彧君（畫背）
壓克力 畫布 / 2013年作

來源
亞洲 私人收藏

HK\$80,000-150,000
US\$11,000-19,000



Temporary Home No.131216 expresses Chen Yuyun's feelings for his hometown, his sense of kinship for his clan, and his insights into the diasporic experience. Chen was born in Putian, China - also known as "the city of displacement". He witnessed how his neighbors and relatives migrated to another cities and struggled with cultural differences. These unusual migration encounters inspired the artist to create scenes that are hauntingly familiar yet profoundly strange. The complicated cultural identity of the migrant is transplanted to a psychological space labelled as "home". The bare furnishing in the painting indicates

the transient quality of the resident, and the mottled walls and floor are textured with history. The painting whispers haunting memories and exudes a sense of pervasive loss.

《臨時家庭 No.131216》代表著陳彧君對家鄉與宗族的情懷，以及對僑鄉文化的感悟。生於「流散之鄉」莆田的陳彧君，自小見證鄉親移民後如何適應當地文化和自身傳統習俗間的衝突。漂泊回流之後，僑民帶著混雜的新身份又要再度適應原鄉文化，這種特殊境遇引發藝術家創作陌生但又似曾相識的領域，將僑民複雜的文化身分寄居到名為「家」的心理空間。畫中簡單的陳設突顯隨時離去的暫時性，斑駁而充滿歷史感的肌理使作品流露恬淡的回憶與情懷。



146

ZHAO ZHAO

趙趙

【CHINA, B. 1982 中國】

Constellations

signed in Chinese and dated '2015'
(on the reverse)
oil on canvas
179.3 x 149.6 cm. (70 $\frac{1}{8}$ x 58 $\frac{7}{8}$ in.)
Painted in 2015

PROVENANCE

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

星空

簽名：趙趙 (畫背)
油彩 畫布
2015年作

來源

現藏者直接得自藝術家
亞洲 私人收藏

HK\$150,000-200,000

US\$20,000-26,000

Zhao Zhao excels at creating artworks that push the boundaries of traditional artistic expression. He employs a wide variety of media in his work including painting, photography, and performance art, once placing a refrigerator in a desert as a mode of expression. The idea of the Constellations series originated from one of Zhao Zhao's previous work where panes of glass were shot full of bullet holes. As light passed through it, layers of refraction projected the textures of celestial objects. Although in this work, the medium and format are changed, he captured the textural quality of broken glass while preserving elements unique to the painted medium. Zhao Zhao is an avid collector of blue and white porcelain. As an artist, he considers blue to be the median colour between black and white. The hand-drawn lines in blue and white appear to be masculine and aggressive

at times, while at other times they are feminine and gentle. The effect is akin to the visual experience of seeing an after-image. Despite being a static image, the explosive power of the bullets is still keenly felt.

趙趙擅長意識形態新穎、挑戰傳統界限的作品，創作媒介創新多元，繪畫、攝影、行為表演、甚至遠在沙漠的冰箱裝置都是他的表達渠道。其自由奔放的藝術實踐，使他成為國際關注的新銳中國當代藝術家。「星空」系列源自趙趙排列滿佈彈孔的玻璃，在重疊折射中瞥見仿似星宿的紋理。在形式轉換中，他保留繪畫獨有的線條感與肌理。本身收藏不少青花瓷的趙趙，認為黑與白之間的是藍色，畫面上手繪的藍白線條，時而剛烈，時而溫柔，造成尤如殘影般的視覺效果。即使在平靜的畫面上，仍感受到子彈炸裂瞬間的衝擊力。



147

LIU SHIH-TUNG

劉時棟

【TAIWAN, B. 1970 台灣】

Breeze in Summer

titled and signed in Chinese and dated '2011' (on overlap and on reverse)
mixed media on canvas
112 x 145 cm. (44 $\frac{1}{8}$ x 57 $\frac{1}{8}$ in.)
Executed in 2011

PROVENANCE

Lin & Lin Gallery, Taipei, Taiwan
Acquired from the above by the present owner
Private Collection, UK

LITERATURE

Lin & Lin Gallery, Breeze: The Landscapes of Liu Shih-Tung, Taipei, Taiwan, 2011 (illustrated, p. 59).

夏天的風

簽名：劉時棟（背面與背版）／綜合媒材 畫布／2011年作

來源

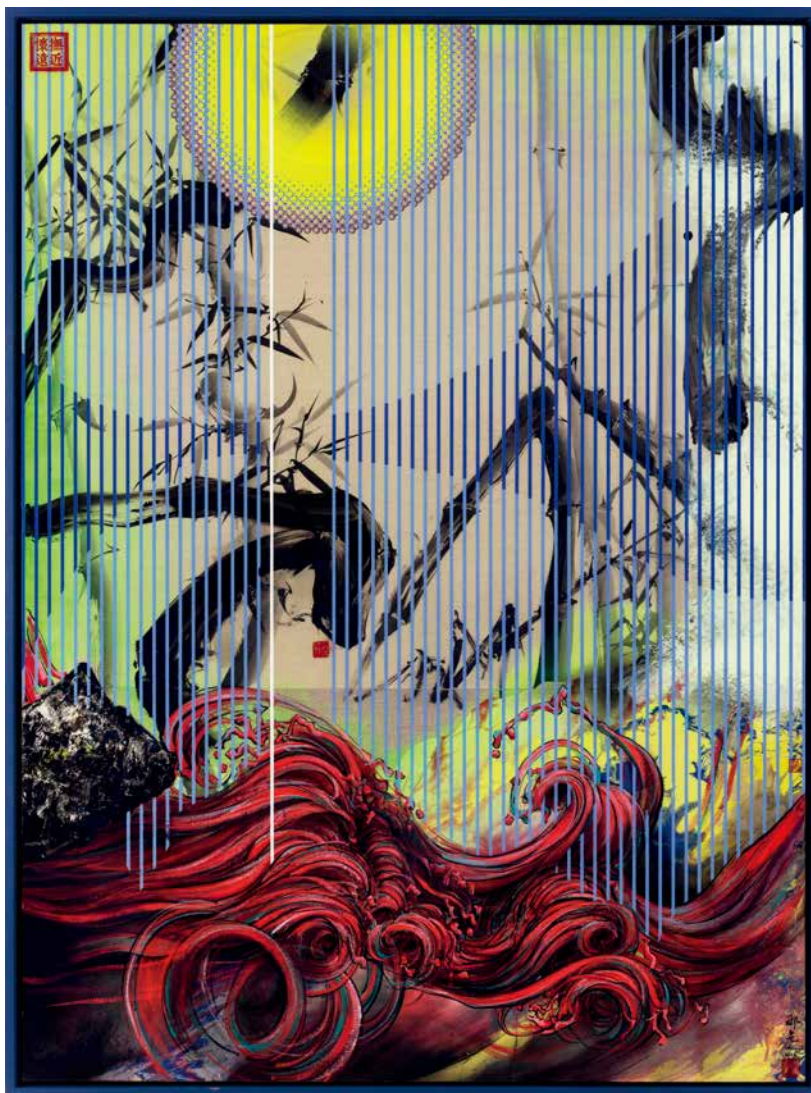
台灣 台北 大未來林舍畫廊／現藏者購自上述畫廊／英國 私人收藏

文獻

2011年《風微微：劉時棟風景畫》大未來林舍畫廊藝術有限公司 台北 台灣
(圖版，第59頁)

HK\$80,000-120,000

US\$11,000-15,000



148

NA WEI

那危【CHINA, B. 1982 中國】

Bamboo and Tide
(Jiang Shan)
Landscape 2016 No. 2

signed in Chinese, signed and dated 'Nawei 2016' (lower right)
three seals of the artist
oil, ink, silkscreen, silk collage on canvas
162 x 120 cm. (63¾ x 47¼ in.)
Painted in 2016

PROVENANCE
Private Collection, Asia

竹潮江山圖 2016 第二號

簽名：那危Nawei (右下)
藝術家鈐印三枚
油彩 水墨 絲網 絹本拼貼 畫布
2016年作

來源
亞洲 私人收藏

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

Bamboo and Rock (Jiang Shan) Landscape No.2 is a painting that belongs to Na Wei's Unity series, representing an amalgamation of traditional and modern visual elements. Every square inch of the work is meticulously composed - the layered images create a distinct sense of depth, and the different visual elements are coherent under a unifying aesthetics. This work evokes the complex interactions that exist within contemporary Chinese society, where the revival of traditional ideologies collides with modern civilization in this diverse cultural environment - a phenomenon that is both confrontational and harmonious.

《竹潮江山圖 2016 NO.2》是那危「合和美學」系列的作品，運用傳統與現代視覺元素混合而成，不僅有方寸間的佈局，也有著疊合後的層次，各種元素與語言方式的契合達到了一種和諧的美學，充分暗示了中國當下社會文化環境的多層次並存，及傳統復興思潮與現代文明間既衝突又融合的繁雜景觀。



149

OUYANG CHUN

歐陽春

【CHINA, B. 1974 中國】

Open-Air Cinema No. 4

signed and titled in Chinese; signed 'OYX', dated '2001. 7.' (on the reverse)
oil on canvas
130 x 110 cm. (51 $\frac{1}{8}$ x 43 $\frac{3}{8}$ in.)
Painted in 2001

PROVENANCE
Private Collection, Asia

EXHIBITED
Taipei, Taiwan, Gallery J. Chen, A Productive Painter – Ouyang Chun's Solo Exhibition, 15 June – 8 July 2007.

LITERATURE
Gallery J. Chen, A Productive Painter – Ouyang Chun's Solo Exhibition, Taipei, Taiwan, 2007 (illustrated).

露天電影 第四號

簽名: 歐陽春 (畫背) / 油彩 畫布 / 2001年作

來源
亞洲 私人收藏

展覽
2007年6月15日至7月8日「A Productive Painter – 歐陽春個人展」
Gallery J. Chen 台北 台灣

文獻
2007年《A Productive Painter – 歐陽春個人展》Gallery J. Chen 台北 台灣 (圖版)

HK\$80,000-120,000
US\$11,000-15,000



150

TOMOYA TSUKAMOTO

塚本智也

【 JAPAN, B. 1982 日本 】

Colours of Spring

dated and signed '2018 Tomoya Tsukamoto', titled and signed in Japanese (on the reverse); signed 'Tomoya Tsukamoto' (on the overlap)
acrylic on canvas
162 x 130.3 cm. (63¾ x 51¼ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

春之色

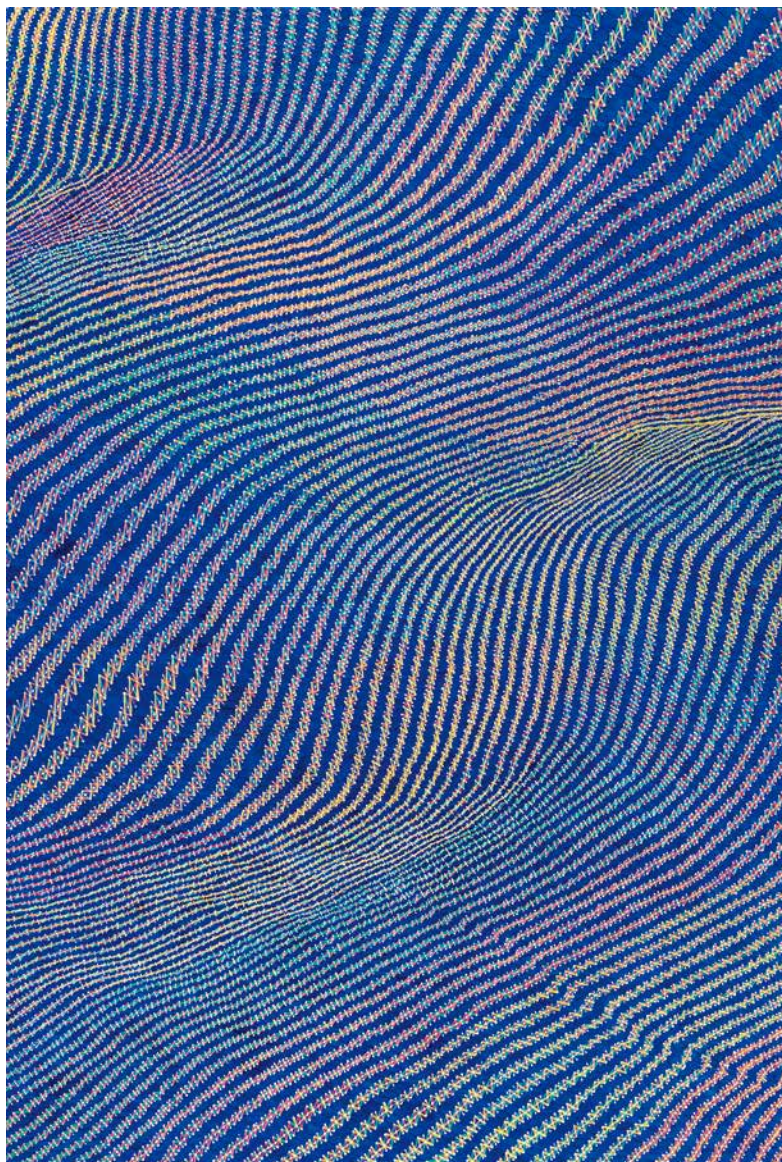
簽名：Tomoya Tsukamoto；
塚本智也 (畫背)；
Tomoya Tsukamoto (背面)
壓克力 畫布 / 2018年作

來源
亞洲私人收藏

HK\$350,000-550,000
US\$45,000-70,000

Sakura - the Soul of Japan. Dying immediately after blossoming, such is the fate of the cherry blossom. Also known as "flower in the dream" the cherry blossom shares a dream's illusory, ephemeral qualities. This is further emphasised when reflected in a delicately quivering water surface. Combining the two is Tomoya Tsukamoto's latest artistic breakthrough. In these works, the blossoms are randomly overlapping, which together with the 'depth of field' effect and Tarashikomi technique, create abundant layers and a sense of distance. The Tarashikomi technique is random and dots are drifting all over the abstract paint, like petals in an immense starry sky. However, contrasting sense of distance in different scenes makes the paint rich in variety and versatility. By repeatedly stacking the three primary colours in the process of creating different colours, it will ultimately become colourless like a shadow. If this is how we see "colour", it can be perceived like the constantly changing alternative reality of a dream.

櫻花是日本人的心，綻放之後馬上散落則是櫻花的宿命。櫻花有著「夢見草」的別名，如夢似幻地擁有著無常之美。作品中，櫻花花瓣輕薄地重疊出了深度、與櫻花攏遠近景交疊產生的深淺景深及使用滴流技法製造出顏料的圓點，這些元素構成了豐富的層次，與各式各樣的遠近感。滴流技法充滿著偶然性，就像是滿天飛舞的花瓣與浩瀚的星空一般。藉由不斷堆疊的三原色後，在掌控變化成不同色彩的歷程中，最後會成為像是影子一般的無彩色。若以這種看法來解釋所謂的「色彩」，就如夢一般，不斷更迭交替著所謂的存在。



151

YOHEI YAMA

山洋平

【 JAPANESE, B. 1977 日本 】

Cosmic Ray #2

signed 'Yohei Yama'; dated '2016' (on the reverse)
acrylic on canvas
185 x 125 cm. (72¾ x 49¼ in.)
Painted in 2016

PROVENANCE
Private Collection, Asia

宇宙光#2

簽名: Yohei Yama (畫背)
壓克力 畫布
2016年作

來源
亞洲 私人收藏

HK\$80,000-120,000
US\$11,000-15,000



152

KOHEI NAWA

名和晃平

【 JAPAN, B. 1975 日本 】

Direction #30

paint on canvas
250 x 200 cm. (98 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in.)
Painted in 2012

PROVENANCE
Private Collection, Asia

方向 第30號

漆油 畫布 / 2012年作

來源
亞洲 私人收藏

HK\$160,000-200,000

US\$21,000-26,000

名和晃平在創作「方向」系列時先把畫布15度旋轉傾斜擺放，然後從上方擠出液態顏料，隨着地心吸力自然地流下，形成一條條垂直的線條。有些軌道中途斷開形成留白的空間，另一些自合併成寬窄不同的面塊，創造出名和晃平「方向」獨特的風格。

Kohei Nawa created the Direction series through an innovative process. First, the canvas is hung at a 15-degree angle, then paint with low viscosity is poured from the top. Vertical lines are formed as gravity pulls the paint towards the ground. Some of the lines are interrupted in their tracks, and negative space is created. Other lines merge together as they made their way down the canvas, resulting in various shapes. This unique approach to painting gives Kohei Nawa's Direction pieces a distinctive style.



153

NOZOMU UCHIDA

內田望

【 JAPAN, B. 1987 日本 】

Howling Dog

iron, brass, wood, aluminum sculpture

113 x 22 x 89 cm. (44½ x 8¾ x 35 in.)

Executed in 2018

嗥叫之犬

鐵 黃銅 木 鋁 雕塑

2018年作

HK\$60,000-100,000

US\$7,700-13,000

154

YASUYUKI NISHIO

西尾康之

【 JAPAN, B. 1967 日本 】

Minsk

negative cast, fiber plaster, polyurethane, model train
175 x 125 x 586 cm. (68¾ x 49¼ x 230¾ in.)
Executed in 2004

PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 168
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Tokyo & Osaka, Japan, Kirin Plaza Osaka & Tamada Project
Art Space, Hi-Energy Field, 2004.
Aomori, Japan, Aomori Museum of Art, Art and Object:
Affinity of the Jomon and the Contemporary, 2006.

LITERATURE

KPO Kirin Plaza Osaka, Hi-Energy Field, Tokyo, Japan, 2004
(illustrated, unpagged).
Aomori Museum of art, Art and Object: Affinity of the Jomon
and the Contemporary, Aomori, Japan, 2006 (illustrated, pp.
34 & 43).

明斯克號

陰模 石膏 聚亞安酯 火車模型 雕塑
2004年作

來源

2008年5月24日 佳士得香港 編號168
現藏者購自上述拍賣
亞洲 私人收藏

展覽

2004年「Hi-energy field」 大阪KPO麒麟廣場 東京 日本
2006年「繩文與現代」 青森縣立美術館 青森 日本

文獻

2004年《Hi-energy field》大阪KPO麒麟廣場 東京 日本
(圖版, 無頁數)
2006年《繩文與現代》青森縣立美術館 青森 日本 (圖版,
第34及43頁)

HK\$500,000-800,000

US\$64,000-100,000



Yasuyuki Nishio is an award-winning sculptor who completed his sculpture degree from Musashino Art University in 1990. Regressing back to Nishio's trajectory, the artist was thrilled to hear about a rumour that the *Minsk*, a Soviet Union warship, was stopping by the North Sea of Japan. With this wistful memory, Nishio created the phantom of *Minsk* (Lot 154), mummifying it in exquisite details, preserving his supernatural fantasy of *Minsk* from the past. Nishio skilfully moulds waves of exquisite forms in ardent diligence with precision and regularity. Indicating *Minsk* as an archaic commodity, the organic configuration of the sculpture impersonates a form of algae biologically invading surfaces of deserted industrial materials, signifying the lengthy measure of time.

Exploiting the procedure of negative casting, Nishio works from the inside out, in superimposed composition or as quoted by the artist 'a foetus insisting on its existence to the world outside the womb'; echoing his working concept with its outcome in producing

an entralling visual honesty of Nishio's inner nature. *Minsk* shifts identification as both sculpture and installation, visceral and intellectual, object and image and life and death. Layered with hybrid intricacy of negative and the positive, *Minsk* with its majestic posture and meticulous embellishment not only visually stimulate with mystical enchantment but also internally stimulate the psyche into finely tuned consciousness of what it means to be alive within the larger ecology of living things.

獲獎無數的西野康之在1990年畢業於武藏野美術大學完成雕刻系。在西野康之的成長過程中，曾經謠傳一艘蘇聯戰艦就停泊在日本北海。帶著記憶中的熱望，他創造了《明斯克號》(拍品編號 154) 的化身，在乾枯的船身刻劃出精細的圖樣，宛如海藻般不斷蔓生，侵佔廢棄工業物的表面，象徵漫長時間的流逝。在創作時，西野康之不但保留黏土原色，保存物質的原始面向；亦採用由內至外重疊覆蓋的負模模雕塑方式，塑造出《明斯克號》複雜的層次。如他所言象徵「胎兒主張自身在母親子宮之外的存在」，忠實呈現他內在世界的視覺美景；進而豐富了《明斯克號》的神話意涵與幻想空間。



155

LI CHEN

李真

【TAIWAN, B. 1963 台灣】

Riding the Wind

signed in Chinese, signed 'Li Chen', dated '2007', and numbered '2/8'
(engraved on the lower back)

bronze sculpture

90 x 120 x 70 cm. (35 $\frac{3}{4}$ x 44 $\frac{1}{4}$ x 27 $\frac{1}{2}$ in.)

Executed in 2007

edition 2/8

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Asia Art Center, Chiang Kai-Shek Memorial Hall,
Greatness of Spirit: Li Chen Premier Sculpture Exhibition in Taiwan,
6 November – 4 December 2011.

LITERATURE

National Art Museum of China, Li Chen: In Search of Spiritual Space,
Beijing, China, 2008 (different edition illustrated, p. 181).

Asia Art Center, Greatness of Spirit: Li Chen Premier Sculpture Exhibition
in Taiwan, Taipei, Taiwan, 2012 (different edition illustrated, p. 161).

Riding the Wind is taken from the "Spiritual Journey through the Great Ether" series. The use of silver foil or silver paint is one of the distinctive techniques featured in this series. Inspired by the Daoist concepts of 'Qi' (energy) and 'You' (wandering), Li Chen also takes inspiration from the formless cloud in envisaging the design of his sculpture. While 'Qi' is an abstract concept, Li Chen renders it in a tangible expression that evokes the state of the wandering soul. Silver symbolizes the ethereal soul which, floating as a mass of formless cloud, leads humans to enter nirvana. Through the texture of silver, Li Chen turns the weighty bronze sculpture into a delicate mass of cloud. This intricate transformation of "the lightness of weight" is what distinguishes Li Chen from other artists. He once mentioned that the use of silver as the medium is intended to create contrast between the real and the illusory. Drawing on this experimentation, Li Chen took the concept further in his art; with Riding the Wind as the basis, he created the "Ethereal Cloud" series in 2011. In addition, a closer look at the lively facial expression on Riding the Wind reflects the way in which Li Chen instills comical, humorous elements into the design of his sculpture to close the distance between the artwork and the viewer. Speaking of this artistic treatment, Li once said, "*I hope my work will be delightful and interesting, and that it will bring a genuine smile to people's faces when they see it.*" Li Chen hopes

御風遊

簽名：李真 Li Chen (背面下方)

銅雕 雕塑

2007年作

版數：2/8

來源

亞洲 私人收藏

展覽

2011年11月6日至12月4日「大氣- 李真台灣大型雕塑首展」

中正紀念堂 台北 台灣

文獻

中國美術館 北京 中國 (圖版為另一版數，第181頁)

2012年《大氣- 李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣
(圖版為另一版數，第161頁)

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

US\$110,000-130,000

to enrich people's lives with philosophical reflections that embody both the material and the spiritual. In merging solemn tradition with innovative and contemporary technique, Li Chen always takes a surprising approach to his art, bringing forth a wisdom and vitality that are humorous and carefree.

此件《御風遊》屬於「大氣神遊」系列，使用銀箔或銀漆是這一系列的技法特徵之一。李真受道家「氣」與「遊」的概念所啟發，而無形的雲霧則為李真發想雕塑造型提供了靈感。本來「氣」屬於一種抽象概念，李真賦予臉孔，暗喻了一種靈魂神遊的狀態；而銀則象徵虛無的靈魂能如雲霧般帶領凡人進入涅槃的世界。透過銀的材質，李真將原本令人感覺沉重的銅雕轉化為輕盈的雲，在「既重又輕」之間做巧妙的轉換，是李真相較其他雕塑家的獨到之處。他曾經談到，以銀作為媒介是為了要創造一種虛實的對比，同時也因為有了這樣的嘗試，李真持續發展相同概念，以《御風遊》為基礎在2011年創作出「青煙系列」持續延伸。此外，《御風遊》生動的表情，可發現李真在造型設計上加入了許多詼諧及幽默的元素，也拉近了作品與觀賞者之間的距離。李真談到這樣的做法時曾說：「我希望我的作品能夠愉悅而有趣，人們看到我的作品時臉上能露出會心的微笑。」李真希望藉由精神與物質所融合而成的哲理來豐富人們的生活；當嚴肅的傳統與前衛的當代技法結合在一起時，李真總能以出人意料的方式，延伸出幽默且無拘無束的智慧與生命力。



156

JANE LEE

李綾瑄【SINGAPORE, B. 1963 新加坡】

Purple Blues II

acrylic on canvas
146 x 135 x 5 cm. (57½ x 53¼ x 2 in.)
Painted in 2010

PROVENANCE
Osage Gallery, Hong Kong

EXHIBITED
Hong Kong, The Burden of Representation: Abstraction in Asia Today,
Osage Gallery, 1 May – 27 June 2010

The works of Singaporean artist Jane Lee demand to be acknowledged; looking at *Purple Blues II* (Lot 156), one is forced to confront the work in a way that is simultaneously visual as well as physical, requiring one to approach the work from various angles and perspectives. Having graduated with a BA in Fine Arts, as well as a Diploma in Fashion from LASALLE Collage of the Arts in Singapore, Lee's multisensory objects defy any clear-cut definition of sculpture or painting, instead, vacillating between the two mediums in a highly fluid manner. *Purple Blues II* is no different in this respect, the canvas metamorphosed beyond recognition, rid of any formal relations to traditional painting.

As opposed to focusing on the materiality of the surface of a work of art, Lee draws attention to the tripartite relationship between artwork, viewer and space through the ability of her highly textured sensations to appeal to our own instinctive sensual desires. In some ways Lee's objects elicit comparisons with the Minimalists of the 1960s, such as Donald Judd, Carl Andre and Robert Morris, who similarly eschewed conventional distinctions between sculpture and painting, preferring the viewer to address the context that the work existed in. However, her works employ a visual vernacular that is entirely of her own construction, refusing to abandon entirely the medium of painting and instead, giving her works their own agency through the manipulation of materials to achieve an effect very much like that of painting.

There is a very visceral and sensual quality to the forms that Lee creates with her innovative 'painting' methods – luscious layers of paint are decadently slathered on to each other and strips of canvas are piled into a landscape of tactile textures – signaling an unbridled excess. In *Purple Blues II*, the densely alternating bands of purples and blues, interspersed with dashes of pinks and reds, are endlessly looped to brilliant effect. Lee's works constantly point to the very physical act of construction, serving as an index of her creative gestures in the production process. However, at the same time there is an unsettling undertone of destruction within her works, and the single tug of an errant strip of fabric will send a meticulously wound spool of canvas unraveling. This dichotomy unwittingly imbues her works with a sense of fragility, pointing to its ability to make connections with our own human condition.

紫色憂鬱 II

壓克力 畫布
2010年作

來源
香港 奧沙畫廊

展覽
2010年5月1日-6月27日 「表徵的重負：當今亞洲抽象派」 奧沙畫廊 香港

HK\$250,000-350,000

US\$32,000-45,000

In her rejection of traditional forms of art making, Lee exposes the systems and structures of painting by deconstructing and subverting its conventional roles, and the support becomes the structure, with the canvas no longer becoming a 'window to the world'. *Purple Blues II* is demonstrative of this formalistic preoccupation, with the often-ignored canvas edges forming the main surface of the work, questioning the institution of painting itself. Nevertheless, aesthetics are never overlooked and the sense of spectacle in all of Lee's works always result in the most stunning of artistic confections.

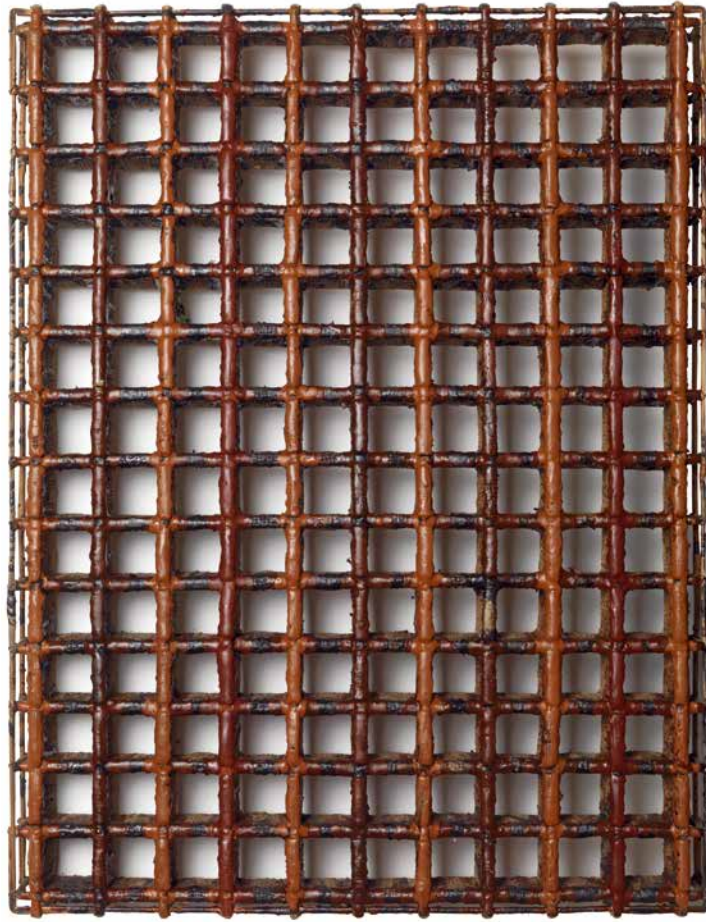
新加坡藝術家李綾瑄的作品應有更多的認同。觀乎《紫色憂鬱 II》（拍品編號156），觀者必須直面它，它同時帶來視覺和物理效果，觀者需從不同角度和視角接近作品。李綾瑄在新加坡拉薩爾藝術學院畢業，取得美術學士學位及時裝設計文憑。她的多重感官作品脫離了雕塑或油畫的清晰界限，自如遊走在兩者之間。《紫色憂鬱 II》亦同出一理，畫面的蛻變令人無法辨認，而且與傳統繪畫並無形式上的關係。

李綾瑄的重點不是作品表面的物料性質，而是透過充滿質感的畫面引起我們本能的感官慾望，從而令人注意到藝術品、觀者和空間的三重關係。她的創作宗旨令人想起1960年代的極簡主義，例如唐納德·賈德、卡爾·安德亞、羅伯特·莫里斯，他們也曾類似地打破雕塑和繪畫之間的傳統分界，邀請觀眾自行分析作品所在的語境。不過，她運用一種完全自創的視覺語言，並無徹底放棄繪畫，而是透過操縱物料，達到非常近似繪畫的效果，由此而自成一格。

李綾瑄用獨創的「繪畫」方法所塑造出來的形態充滿源自本能的感官性質——濃稠的顏料被大筆灑潑、互疊累積，一條條畫布被堆砌成一幅觸感豐滿的風景畫——暗示一種無約束的過剩狀態。在《紫色憂鬱 II》，濃密相間的紫色和藍色布帶之間，斑駁灑落著粉紅色和紅色，它們無限重複，效果鮮豔奪目。李綾瑄的作品一直強調築構的物理行為，作為她在生產過程中的創作行為指標。同時，她的作品裡有一種令人不安的破壞意味，只要隨意拉動任何一條布，這組被精心堆砌起來的畫布就會解體散開。這種分歧不知不覺地在她的作品注入一種脆弱感，透露與人類生存狀態一語雙關的意味。

李綾瑄拒用傳統藝術形式去創作，透過解構並顛覆繪畫的固有角色，揭露其理論體系和結構，將原本的配角改為結構主角，畫布不再是「通向世界的窗口」。《紫色憂鬱 II》展現了這個形式主義的理念，將以往一貫被忽略的畫布邊緣變成作品的主要畫面，質問繪畫固有的慣例。雖然如此，李綾瑄從未忽略美感的重要性，她的所有作品都是一幅幅令人目不暇給、驚嘆不已的美術盛筵。





157

SOPHEAP PICH

索菲普·皮奇【CAMBODIA, B. 1971 柬埔寨】

Untitled (Floor and Walk)

signed and dated 'S. PICH 2011', titled 'UNTITLED (Floor and walk)' (on the reverse)
bamboo, rattan, burlap, wire, beeswax, damar
82 x 61.5 x 7 cm. (32¼ x 24¼ x 2¾ in.) / Executed in 2011

PROVENANCE

10 Chancery Lane Gallery, Hong Kong
Acquired from the above by the present owner / Private Collection, UK

無題 (地面與行走)

簽名：S. PICH 2011 / Untitled (Floor and Walk) (畫背)
竹 藤 麻布 金屬線 蜂蠟 樹脂 / 2011年作

來源

香港 10號贊善里畫廊 / 現藏者購自上述畫廊 / 英國 私人收藏

HK\$90,000-120,000

US\$12,000-15,000

Untitled (Floor and Walk) (Lot 157) is an intimate work consisting of Sopheap Pich's archetypal grid pattern woven from filaments of bamboo and rattan. The formalism in his works of this repetitive nature, points visually to the Minimalist movement of the 1960s, evoking Sol LeWitt's modular structures of skeletal cubes. However, unlike the Minimalists who actively sought to remove all traces of the artist from their works, Pich maintains a connection to his heritage and cultural history stating that "[a]s a Cambodian-born artist, having lived through the Khmer Rouge and as a refugee afterwards, I think it is obvious to me that those experiences would find their way into my work."

Looking at *Untitled (Floor and Walk)*, the gestural quality with which the work is executed, points to the physical act of manipulating the materials in the process of creation and craftsmanship. Indeed, a great influence for Pich was mingei, a Japanese folk art movement and philosophy based on the teachings of Yanagi Sōetsu; everyday utilitarian objects and practices were attributed a spiritual dimension. Humble constituent elements in Pich's works are elevated to the wondrous, subverting traditional notions of the preciousness that usually characterises a work of art. The spiritual undercurrent of his works is further accentuated through the meditative act of weaving one unit after another to produce his lattice-like sculptures.

158

CHANG YOONG CHIA

章永佳

【MALAYSIA, B. 1975 馬來西亞】

Queen E's Solo Performance

signed 'Chang Yoong Chia', titled 'Queen E's solo performance', dated '10' and signed with artist's monogram (on the reverse)

postage stamps collage

30 x 21.5 cm. (11¼ x 8½ in.) / Executed in 2010

EXHIBITED

Singapore, Richard Koh Fine Art, Chang Yoong Chia:
The World is Flat, 12 August - 2 September 2011

伊麗莎白女王的獨奏表演

簽名: 藝術家花押, Chang Yoong Chia/ Queen E's solo performance/10 (畫背)

郵票 拼貼 / 2010年作

展覽

2011年8月12日- 9月2日「章永佳: 世界是平坦的」
Richard Koh美術館 新加坡

HK\$35,000-50,000

US\$4,500-6,400



NATEE UTARIT

納堤 · 尤塔瑞

Widely acknowledged and respected as one of the most visually striking and compelling contemporary Southeast Asian artists in recent years, the popularity of Natee Utarit's works across Europe and Asia can be traced to the distinctive visual impact and complexity of his art, which references Western art history and Classicism, commentaries on contemporary society, as well as explorations of truth, beauty and culture.

Produced as part of the artist's 2006 Fragment and the Sublime series, *The Peel and Emptiness/ David* (Lot 159) showcases a fragmented rendition of Michaelangelo's David, configured as a hollow and shredded work of bronze. Perhaps the antithesis of its marbled Renaissance ancestor, Natee's deconstruction of classical imagery weighs in on the value of historical aesthetics and its influence in the modern world. Through the fragmentation of archaic ideals toward form and beauty, the artist expounds a critique on the complexity of contemporary society, where truth and reality are often muddled by illusions of perfection, fantasy and idealism.

He explains, *'What interests me about illusion is that it has no inherent reality yet under its influence, certain things can take on a concrete form. Things that exist in reality and things that are true are transformed into layers of overlapping shadows that cannot be distinguished one from the other.'* (Natee Utarit, *The Fragment and the Sublime*, exhibition pamphlet, Valentine Willie Fine Art, July 2006.)

Yet, there is a sublimity to be found in the artist's revisionist approach towards classical imagery, an inimitable quality in a new world order where tension between antiquity and the contemporary creates a unique work of art that is so very compelling. Recalling an earlier work in 2003, *Tulip/The Shape of Venus* (Lot 160) similarly reflects the artist's experimentation with the deconstruction of classic works of Western art. A diptych featuring on one panel, a still life of a tulip extracted from an unnamed classical painting, and on the other, a stained bust of Venus, Natee subverts the power of the image that fools and mesmerises the viewer with an illusion of reality.

Blurring the clarity of Venus' beauteous profile with heavy applications of enamel, the staining technique distorts and edits the image of the original masterpiece, creating as it conceals, a work of heightened originality that retains an Old World likeness along with added contemporary artistry. In a similar vein, the red tulip, a symbol of nobility, harks back to a popular genre in Dutch painting during the 16th century, though it serves as a vision of elegance that is aesthetically driven despite the tainted veneer of its sister Venus.

In *The Peel and Emptiness/David* and *Tulip/The Shape of Venus*, the viewer is made to come to terms with the artist's stance on the limitations of perceiving the value of art through archaic ideals of beauty. By revisiting and re-configuring icons of the classical world through a striking visual language, Natee's impressive works ultimately call for the eschewing of surface illusions in favour of the appreciation and understanding of art as an integrated whole.



Natee Utarit working in his studio.
藝術家於工作室

159

NATEE UTARIT

納堤·尤塔瑞

【 THAILAND, B. 1970 泰國 】

The Peel and Emptiness (David)

signed 'Natee Utarit' and inscribed '4/5' (engraved on the lower back)
bronze sculpture
56 x 61.5 x 50.5 cm. (22 x 24 ¼ x 19 7/8 in.)
Executed in 2006
edition 4/5

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Soka Art Center, Soka's View- Southeast Asian Contemporary Art 2007.

LITERATURE

Soka Art Center, Soka's View- Southeast Asian Contemporary Art, 2007 (illustrated, p. 173)

外皮和空虛 (大衛)

簽名：Natee Utarit (背面下方) / 青銅 雕塑 / 2006年作 / 版數：4/5

來源

亞洲 私人收藏

展覽

2007年「索卡新觀點—東南亞當代藝術展」索卡藝術中心 台北 台灣

文獻

2007年《索卡新觀點—東南亞當代藝術展》索卡藝術中心 台北 台灣；
及 北京 中國

HK\$120,000-180,000

US\$16,000-23,000



▲ Lot 159 Alternative View | 另一角度



160

NATEE UTARIT

納堤·尤塔瑞

【 THAILAND, B. 1970 泰國 】

Tulip / The Shape Of Venus

signed, titled 'Tulip/The Shape of Venus'
and dated '03 (on the reverse) (2)
oil, wood stain on enamel on canvas, diptych
each: 140 x 100 cm/ 55½ x 39¾ in. (2)
overall: 140 x 200 cm/ 55½ x 78¾ in.
Painted in 2003

PROVENANCE

Private Collection, Asia

鬱金香/金星的形狀

簽名：Tulip/The Shape of Venus '03 (畫背)
油彩 木材染色 搪瓷 畫布 (雙聯作)
2003年作

來源

亞洲 私人收藏

HK\$260,000-360,000

US\$34,000-46,000







161

AHMAD OSNI PEII

阿默德·歐斯尼·佩儀

【INDONESIA, B. 1930 印尼】

Cordova

signed 'Peii' (upper part of the sculpture)
bronze sculpture
50 x 50 x 40 cm. (19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)
Executed in 2005
edition 2/7

Cordova

簽名：Peii (雕塑上) / 青銅 雕塑 / 2005年作
版數：2/7

HK\$60,000-80,000

US\$7,700-10,000

"I believe all forms created knowingly or unknowingly are not absent of judiciously purposeful plan unless unconsciously or deliberately done, in other words unaccountably playful, cynical or whimsical. This is not so with my work. It is a medium discovered, precise and fit, I think, for the theme of 'formal allegory', a visual suggestion on harmonious relationship, a Gestalt, between 'things' as a whole in unity, rhythm, order, contrast, balance, proportion, to name a few, just as one would reflect on or appreciate the unarbitrary composition of all immeasurably diverse living things interactively created in nature..." -Ahmad Osni Peii

An unsung hero to Indonesia, Ahmad Osni Peii was lauded in America as a progressive sculptor in his era. Peii's decision to stay in the States for over four decades from the mid 1950s had shaped the way Peii sees the world by manifesting his ideas through three-dimensional works. The minimalistic approach to his works has made his sculptures, deeply rooted in the religious values, universal. As a result, his works were featured in some prestigious locations in New York as well as museums in the west.

With his works, Peii explores the concept of unknown, a visualization of the unseen, echoing the aesthetic of the early twentieth-century European Modernists, who celebrated art's formal qualities.

Cordova (Lot 161) offers fluidity and continuity in its spherical form, and dynamism in stillness. With this piece, Peii is introducing a different quality, juxtaposing robustness of the bronze which has been cast, with the curvaceous lines and shape of the sculpture. *Cordova* is a timeless piece that showcases the undisputable artistry of Ahmad Osni Peii.



162

TRUONG TAN

【VIETNAM, B. 1963 越南】

Quiet Time

signed 'Truong Tan' (lower left) /
lacquers, dyes and mixed media on canvas
120 x 90 cm. (47¼ x 35¾ in.) / Painted in 2010

安靜的時光

簽名: Truong Tan (左下) / 漆 染料 綜合媒材 畫布 / 2010年作

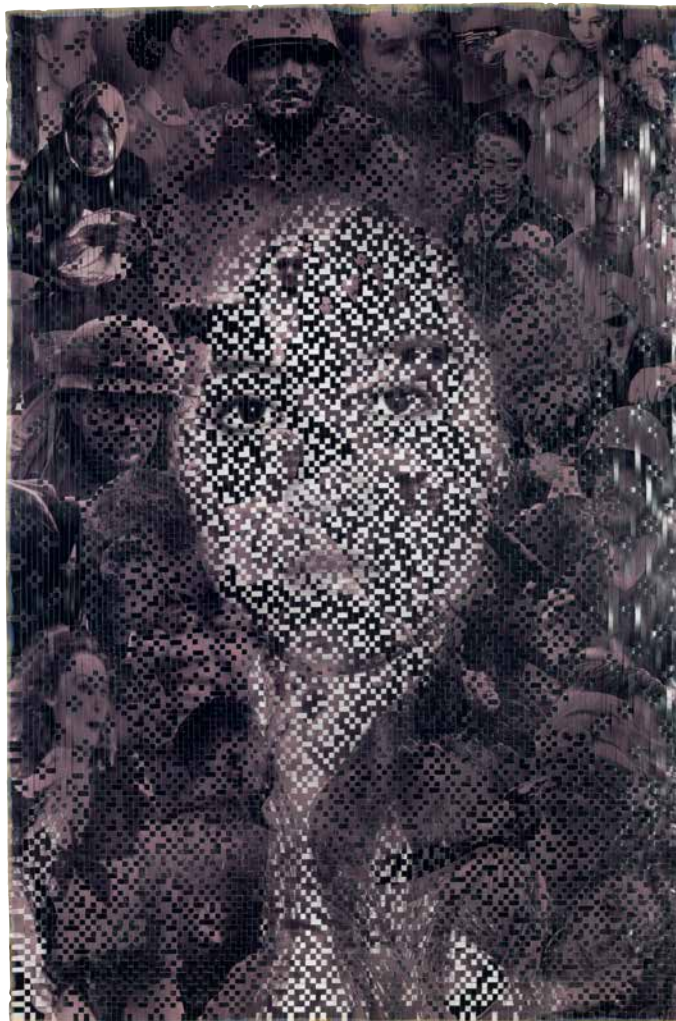
HK\$60,000-80,000

US\$7,700-10,000

Renowned both as a performance artist as well as a painter, Truong Tan is an established and important contemporary artist from Vietnam. Through the years, he has ventured with different medium such as canvas paintings, lacquer paintings, drawings on paper, ceramics, installations and performances. He has participated in several biennales and triennials, and his works are found in the permanent collections of prestigious museums including the Guggenheim Museum in New York.

Truong Tan's series of lacquer paintings not only trumpet his reconciliation with his cultural history, it also pronounces a mature and sophisticated voice that continues to remain true to his convictions and moral principles.

Contemporary lacquer paintings are unique to Vietnam and an important contribution from the country to the global art scene.



163

DINH Q. LE

黎光定

【VIETNAM B. 1968 越南】

Untitled (Black and White Film Poster)

chromogenic print and linen tape
166.5 x 115.5 cm. (65½ x 45½ in.)
Executed in 2002

PROVENANCE

P.P.O.W Gallery, New York, USA
Acquired from the above by the present owner
Private Collection, New York, USA

無題 (黑白電影海報)

彩色相片 亞麻膠帶
2002年作

來源

美國 紐約 P.P.O.W畫廊
現藏者購自上述畫廊
美國 紐約 私人收藏

HK\$90,000-150,000

US\$12,000-19,000



164

HONG VIET DUNG

洪越勇

【 VIETNAM B. 1962 越南 】

Landscape

signed and dated '11' (lower right)
oil on canvas
134 x 153 cm. (52 ¾ x 60 ¼ in.)
Painted in 2003

LITERATURE

Shireen Naziree and Phan Cam Thuong,
Thavibu Gallery Co. Ltd, Impressions and
Expressions - Vietnamese Contemporary
Painting, Thailand, 2006 (illustrated p. 45)

景觀

簽名: 11 (右下) / 油彩 畫布 / 2003年作

文獻

2006年《印象和表達: 越南當代繪畫》Shireen
Naziree及Phan Cam Thuong Thavibu畫廊 泰
國(圖版, 第45頁)

HK\$60,000-80,000

US\$7,700-10,000

Hong Viet Dung was one of the members of the Gang of Five who emerged from Vietnam in the early 1990s; and who gained recognition through their high-profile exhibitions and innovative art that resulted after Doi Moi.

He is renowned for his zen-like landscapes, heavily brushed fields of muted colour that demonstrates the intense emotion of the artist, and seem to quietly pulse and shift. There is always a representation of gentle motion. His translation of colour and space is smooth and unobtrusive. It appears that colour is the purest form of expression for Hong Viet Dung. Landscape is the artist's autobiography.

165

ANNIE CABIGTING

【 PHILIPPINES, B. 1971 菲律賓 】

Painting Photograph, Photograph Painted

oil on canvas
183 x 122 cm. (72 x 48 in.)
Painted in 2008

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2008, Lot 586
Acquired from the above sale by the present owner
Private Collection, Asia

繪畫攝影，攝影繪畫

油彩畫布
2008年作

來源

2008年4月8日 蘇富比香港 編號586
現藏者購自上述拍賣
亞洲私人收藏

HK\$500,000-700,000

US\$64,000-90,000

Annie Cabigting's photorealist paintings are exclusively based on documentation of iconic works by other visionary artist that inspire her, such as Francis Bacon, Lucien Freud, Ad Reinhardt, Yves Klein, Barnett Newman and Mark Rothko. Cabigting researches her artworks extensively and possesses a profound understanding of art history. Combined with her immaculate painterly technique, she has developed a keen ability to intelligently subvert the existing works of other artists. However, she does not engage these works in their known or realized forms, but explores their intrinsic potential: what they could have been or could possibly be.

Annie Cabigting examines the visual culture of art practice through the gaze, power, and semiotics of a viewing body. Our visual language habitually considers a white gallery, a frame, or canvas with paint, as a structure in processing a work of art. As the viewing body encountering the work, do we at all recognize our own contribution within the completion of a particular experience of an exhibition? The level of engagement between artist, artwork, and viewer is put into focus.

Not one to make grand pronouncements and belabored gestures, Cabigting quietly settles in the gulf that seems to divide artworks from its audience and artworks from each other, charging it with the ever-renewing power of imagination. In the process, she disrupts the skin of the usual and tilts the frame with which we view art, offering us an unhinged world constantly burnished by compelling wit and deceptively ordinary wisdom.



166

ELMER BORLONGAN

艾瑪·博隆根

【 PHILIPPINES, B. 1967 菲律賓 】

Emergency

signed with artist's monogram and dated '1995' (lower left);
original gallery label affixed to the reverse

acrylic on paper

74 x 49 cm. (31½ x 19¼ in.)

Painted in 1995

PROVENANCE

Hiraya Gallery, Manila

Acquired from the above by the present owner

Private Collection, Asia

LITERATURE

Galeri Petronas, *Imagining The Contemporary Body: Selected Works of Art from the Philippines, Singapore and Malaysia*, Kuala Lumpur, Malaysia, 1996 (illustrated, plate 9).

EXHIBITION

Kuala Lumpur, Malaysia, Galeri Petronas, *Imagining The Contemporary Body: Selected Works of Art from the Philippines, Singapore and Malaysia*, 11 September - 6 October 1996.

緊急

簽名：藝術家花押/1995 (左下) 背部原裝畫廊標籤

壓克力 紙本

1995年作

來源

馬尼拉 Hiraya畫廊

現藏者購自上述畫廊

亞洲 私人收藏

文獻

1996年《想像當代的身體：來自菲律賓，新加坡和馬來西亞的藝術品》Galeri Petronas 吉隆坡 馬來西亞 (圖版，第9圖)

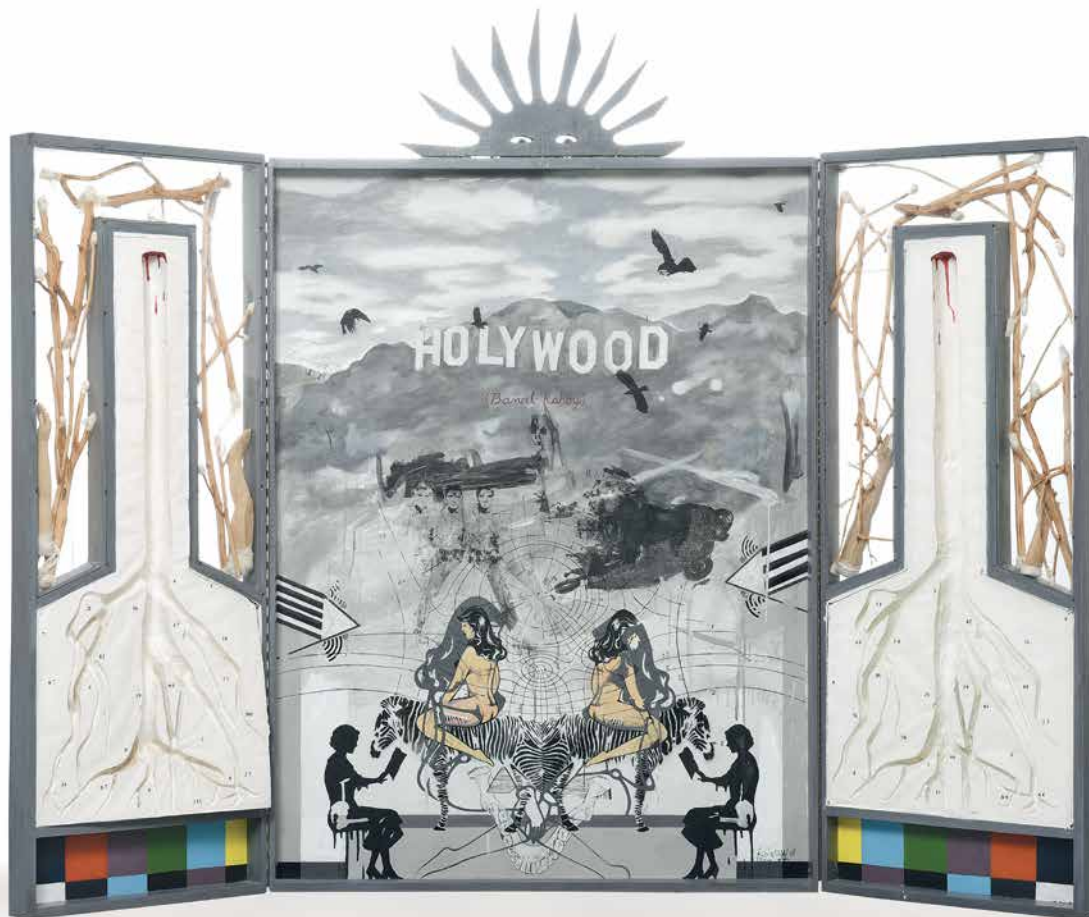
展覽

1996年9月11日-10月6日「想像當代的身體：來自菲律賓，新加坡和馬來西亞的藝術品」Galeri Petronas 吉隆坡 馬來西亞



HK\$50,000-70,000

US\$6,400-9,000



167

KAWAYAN DE GUIA

【 PHILIPPINES, B. 1979 菲律賓 】

Banal Kahoy

signed and dated 'Kawayan 08', inscribed 'Baguio City' (lower right)
mixed media on canvas
122 x 180 cm. (48 x 70 7/8 in.)
Executed in 2008

聖木

簽名：Kawayan 08/Baguio City (右下)
綜合媒材 畫布
2008年作

HK\$40,000-60,000

US\$5,200-7,700

168

CHOI SO-YOUNG

崔素榮

【 KOREA, B. 1980 韓國 】

Crossing

signed and titled in Korean, dated '2012' (on the reverse)
denim on canvas
91 x 91 cm. (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)
Executed in 2012

PROVENANCE

Anon. sale; Christie's Hong Kong, 27 May 2012, Lot 2431
Acquired from the above sale by the present owner

橫道

藝術家簽名(畫背) / 牛仔布 畫布 / 2012年作

來源

2012年5月27日 佳士得香港 編號2431
現藏者購自上述拍賣

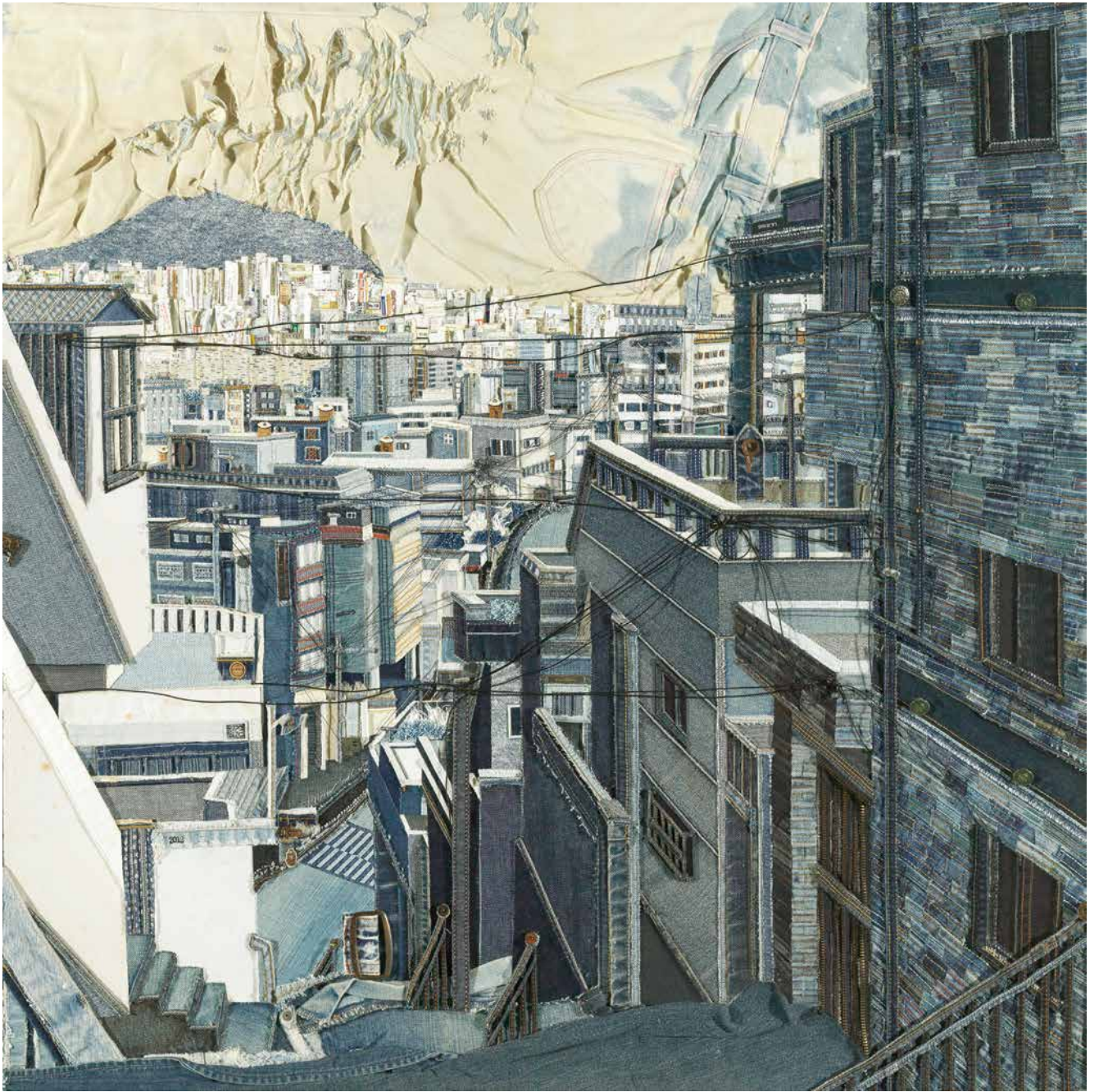
HK\$450,000-650,000

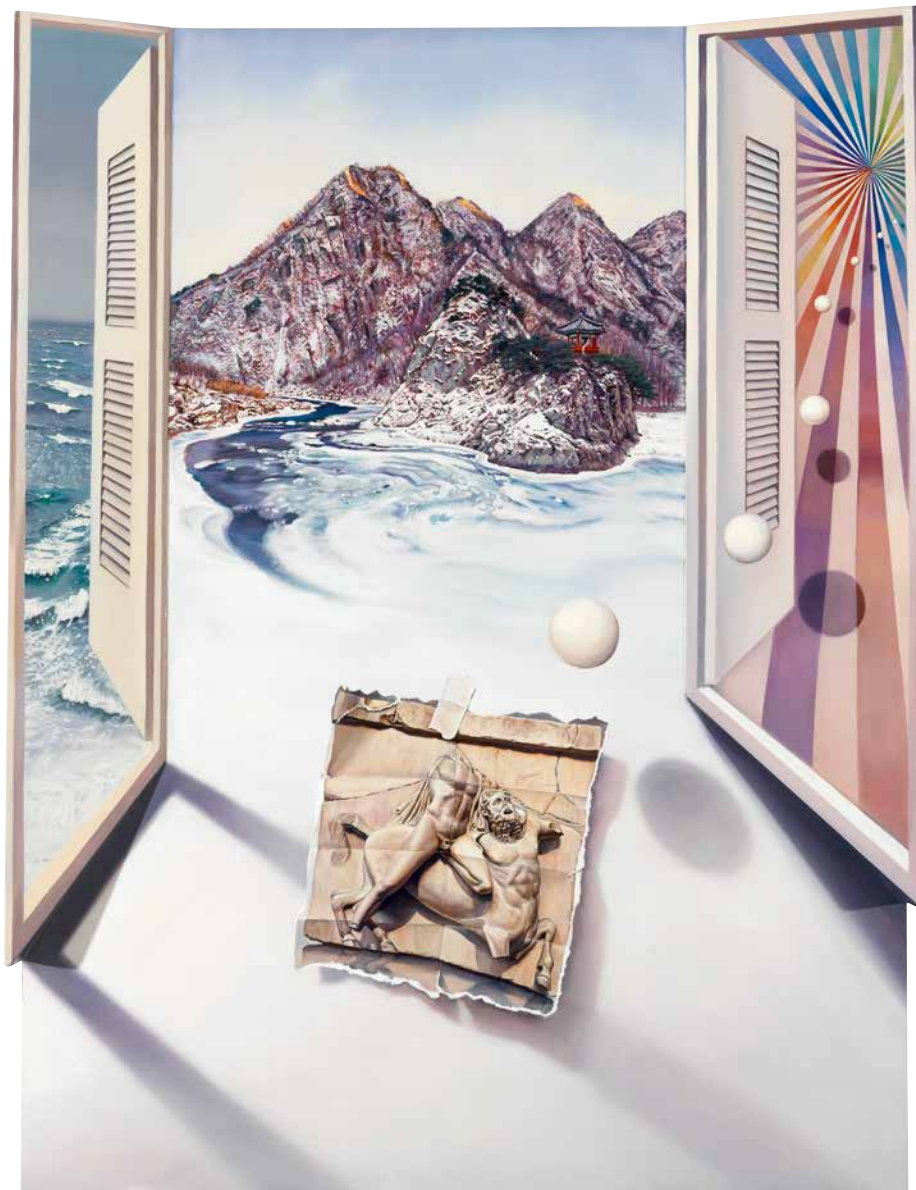
US\$58,000-83,000

Choi So-Young manipulates recycled denim to give perspectival texture and form to create intricate cityscape. Multi-textured *Crossing* (Lot 168) featured here, is a lively homage to her hometown in Busan, Korea. The work well demonstrates Choi's fascinating use of different coloured denim and play of texture. Amassed precisely in combining the diverse components of material, she skillfully composes them to bring memories of her hometown to life. In *Crossing*, Choi's tuneful control of the composition and surprisingly eloquent colouring of the sky with fluffy white clouds unwinds the rigid characteristic of denim to a softer, expressive and metaphoric layer. In sync with the confined structure of the building walls in the middle of the work, Choi skillfully locks the border of the picture from expanding to a larger vista, distinctively cornering the audience's vision into a narrowed distance of the town. In both works, the city's charm is accentuated by the graceful subtleties of blue summoning a dream like atmosphere, dazing the audience's thoughts to paint scenarios to bond a personal dialogue to the city. Choi exquisitely liberates the audience out of the hectic noise of the city into a hushed distance to overlook the metropolis, tranquilly meditating the audience to

build a fondness to the city, in which the utilization of denim furthers the appeal as universally recognized comfortable attire. Her clever and quirky use of this non-traditional medium establishes her innovative aesthetic ability to create beyond the ordinary.

法蘭克福學派哲學家班雅明曾就著社會的革新進步與資本主義對城市景觀的改變提出「漫遊者」一詞，他認為那些可以在新舊交錯的都市文明中隨心而行，觀察、思考、體驗都市生活的人就是「漫遊者」。韓國當代藝術家崔素榮在她的牛仔布拼貼作品中，便引導了觀眾成為一名「漫遊者」。《橫道》（拍品編號168）的視角為踏下樓梯前的一刻，沿著扶手走下階梯後，便漸漸步入了這座迎著陽光的城市。這片風景介乎新與舊之間，既有現代化的建築物，同時懸垂的電纜隱約透露著城市的年齡。在密密麻麻的牛仔布碎之間，洗水藍洗腿的並不只有顏色，而是被時間洗盡鉛華後，城市的真正面貌。她在優雅多層的丹寧藍調中創造出視覺上的錯覺，使得以牛仔布呈現的城市倍增魅力。畫中城市異於現實的面貌卻又具備寫實的輪廓，引人重新審視那些早已淹沒於平淡中的都市邊緣風景。她巧妙地讓人們自城市喧囂中解放，引導他們遙瞰城市的全貌，在靜思中重新建立人們與城市的私密對話，使觀眾重新審視日常被忽略的景致。





169

LEE KYOUNG-MI

李慶美

【KOREA, B. 1977 韓國】

Solitude – Staying with the Moon in Winter

signed and dated 'Kyong Mi Lee 2018' (on the reverse)

oil on constructed birch panel

79.5 x 60 x 7 cm. (31¼ x 23½ x 2¾ in.)

Painted in 2018

孤獨 – 於冬天與月亮一起

簽名：Kyong Mi Lee (畫背) / 油彩 樺木 / 2018年作

HK\$40,000-60,000

US\$5,200-7,700



170

HONG KYOUNG-TAEK

洪京澤【KOREA, B. 1968 韓國】

Pens – The Two Celestial Bodies

signed 'Kyoung Taek Hong', signed again in Korean, signed again in Korean; titled 'Pens - The two celestial bodies', titled again in Korean; inscribed '200 x 200 cm./oil on linen/2014'; signed again in Korean (on the reverse)
oil on linen / 200 x 200 cm. (78¾ x 78¾ in.) / Painted in 2014

PROVENANCE

James Christie's Room, Hong Kong
Acquired from the above by the present owner in 2014
Private Collection, Asia

EXHIBITED

Hong Kong, James Christie's Room, Constructive Units: Korean Modern and Contemporary Art, 29 October – 18 December 2014.

筆：兩個天體

簽名：Kyoung Taek Hong 藝術家簽名 洪京澤 藝術家簽名(畫背)
油彩 麻布 / 2014年作

來源

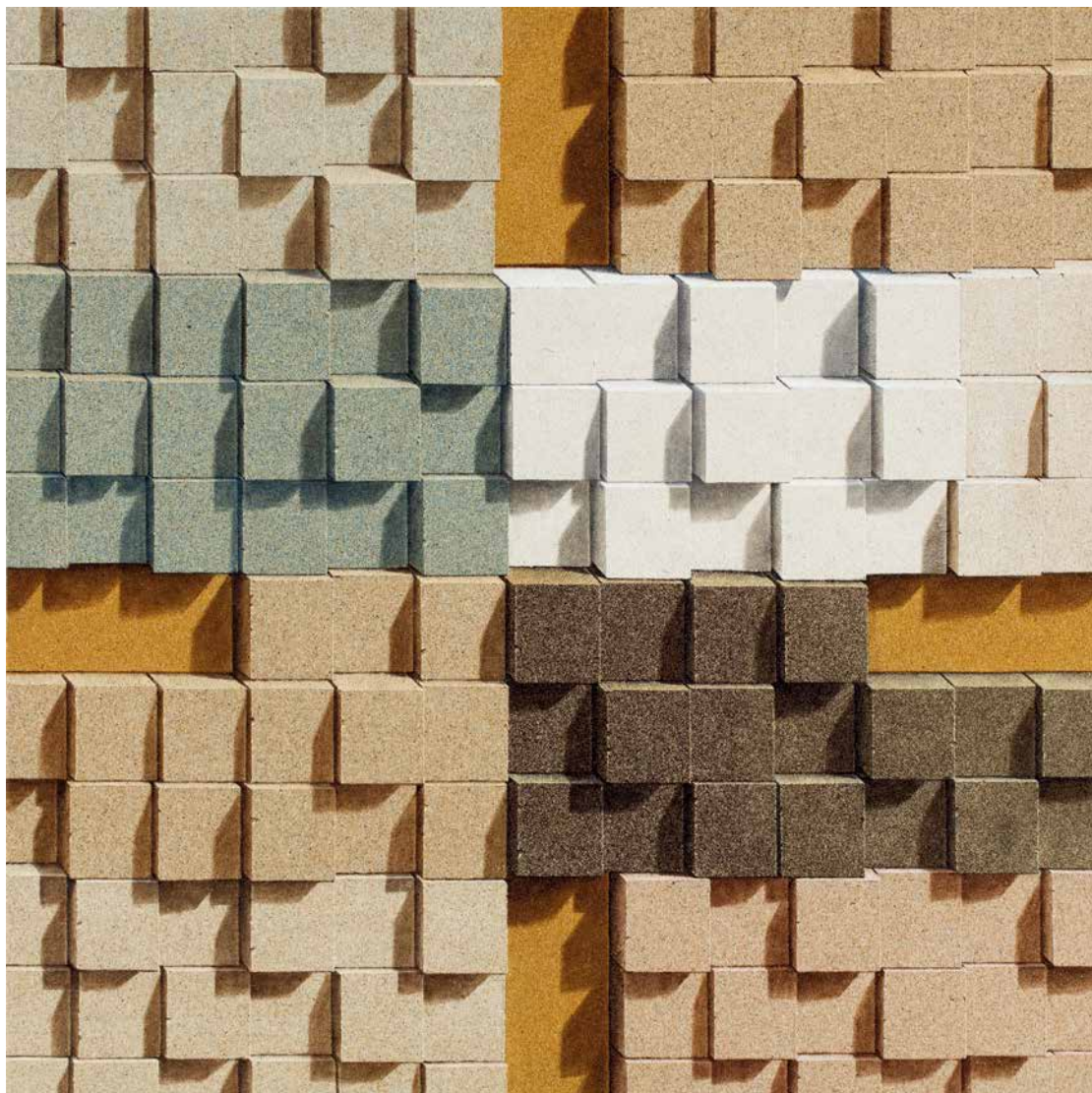
佳士得藝廊 香港 / 現藏者於2014年購自上述來源 / 亞洲 私人收藏

展覽

2014年10月29日-12月18日 「建構性繪畫：現代及當代韓國藝術」
佳士得藝廊 香港

HK\$500,000-700,000

US\$64,000-90,000



171

KIM KANG-YONG

金康容

【 KOREA, B. 1950 韓國 】

Reality + Image 1706-1596

signed in Korean (on the reverse)
mixed media on canvas
120 x 120 cm. (47¼ x 47¼ in.)
Executed in 2017

PROVENANCE

Private Collection, Asia

現實+圖像 1706-1596

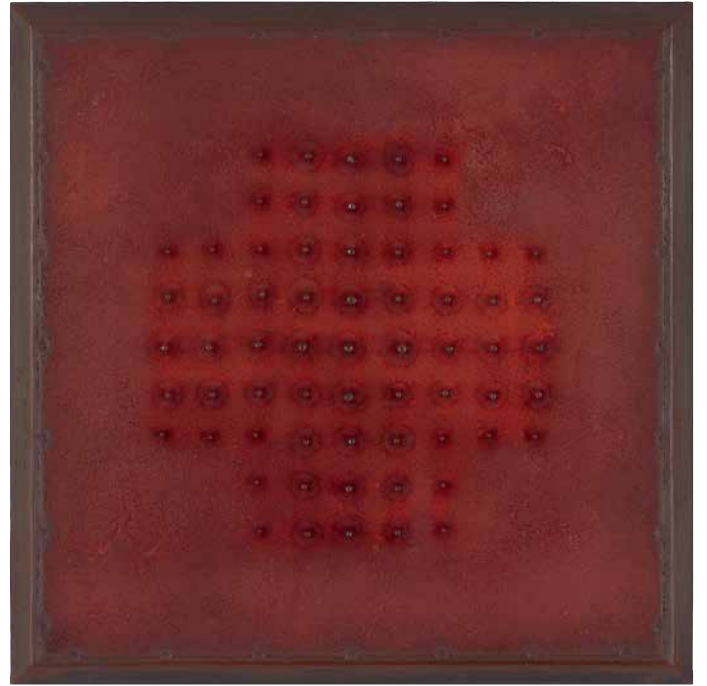
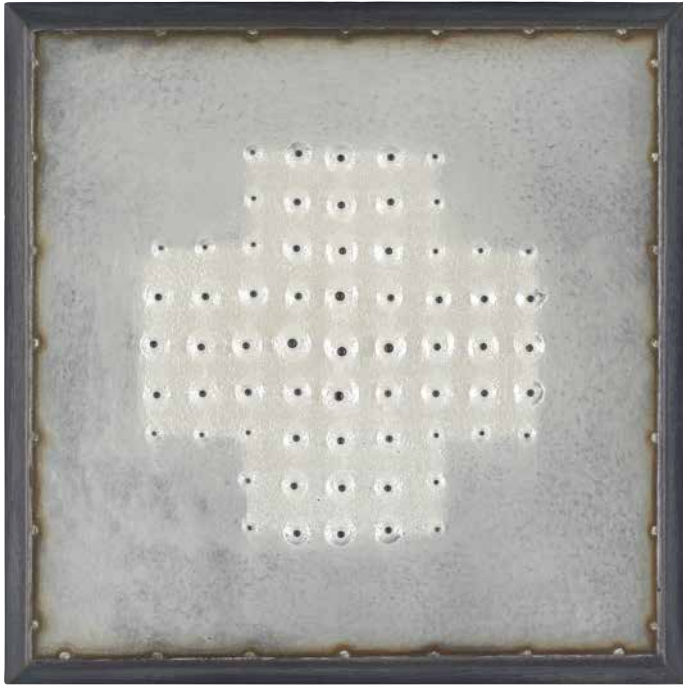
藝術家簽名 (畫背) / 綜合媒材 畫布 / 2017年作

來源

亞洲 私人收藏

HK\$200,000-400,000

US\$26,000-51,000



172

KIM CHAN-IL

金燦一

【KOREA, B. 1961 韓國】

Dots; & Dots

signed, titled, inscribed and dated 'KIM, CHAN-IL DOTS 30 x 30 cm Kimchanil 2006' (on the reverse); & signed, titled, dated and inscribed 'KIM, CHAN-IL DOTS 2006 30 x 30 cm OIL, PIGMENT ON CANVAS Kimchanil' (on the reverse)

two oil and pigment on canvas
29.8 x 30.3 cm. (11 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in.) (2)
Executed in 2006

PROVENANCE
Private Collection, Asia

點；及點

簽名：KIM CHAN-IL；Kimchanil (畫背)；
及KIM CHAN-IL；Kimchanil (畫背)
油彩 顏料 畫布 (共兩件)
2006年作

來源
亞洲 私人收藏

HK\$45,000-65,000

US\$5,800-8,300



173

CHUNG DOO-HWA

鄭斗和

【 KOREA, B. 1968 韓國 】

Thinking of Forest

signed and titled in Korean, signed, titled, dated and inscribed 'chung, doo-hwa, Thinking of forest 2017 book on wood diameter 60 cm', signed with artist's signature (on a label on the reverse)
book on wood
diameter 61.2 cm. (24 $\frac{1}{2}$ in.)
Executed in 2017

PROVENANCE
Private Collection, Asia

關於森林的思考

簽名：藝術家簽名；鄭斗和；chung, doo-hwa；藝術家簽名（畫背標籤）
書本 木 / 2017年作

來源
亞洲 私人收藏

HK\$30,000-50,000
US\$3,900-6,400



174

CHOI YEONG-GEOL

崔令杰

【KOREA, B. 1968 韓國】

Bridge Band

dated '2017' (lower right)
one seal of the artist
ink on paper
68 x 98 cm. (26 $\frac{3}{4}$ x 38 $\frac{3}{8}$ in.)
Painted in 2017

PROVENANCE
Private Collection, Asia

EXHIBITED
Seoul, Korea, Lee Hwaik Gallery, Choi Yeong Geol: Faithful Pilgrimage,
17 November – 7 December 2017.

LITERATURE
Lee Hwaik Gallery, Choi Yeong Geol: Faithful Pilgrimage, Seoul, Korea,
2017 (illustrated, pp. 18-19).

橋上樂隊

藝術家手繪鈐印一枚 / 水墨 紙本 / 2017年作

來源
亞洲 私人收藏

展覽
2017年11月17日 - 12月7日 「Choi Yeong Geol: Faithful Pilgrimage」
Lee Hwaik Gallery 首爾 韓國

文獻
2017年《Choi Yeong Geol: Faithful Pilgrimage》Lee Hwaik Gallery
首爾 韓國 (圖版, 第18-19頁)

HK\$120,000-180,000

US\$16,000-23,000

175

CHOI YEONG-GEOL

崔令杰

【 KOREA, B. 1968 韓國 】

The Brilliant Moment

one seal of the artist
ink and watercolour on Korean paper
117 x 219 cm. (46 $\frac{1}{8}$ x 86 $\frac{1}{4}$ in.)
Painted in 2017

PROVENANCE
Private Collection, Asia

EXHIBITED
Seoul, Korea, Lee Hwaik Gallery, Choi Yeong Geol:
Faithful Pilgrimage, 17 November – 7 December 2017.

LITERATURE
Lee Hwaik Gallery, Choi Yeong Geol: Faithful
Pilgrimage, Seoul, Korea, 2017 (illustrated, pp. 24-25).

花樣年華

藝術家鈐印一枚
水墨 水彩 韓國紙
2017年作

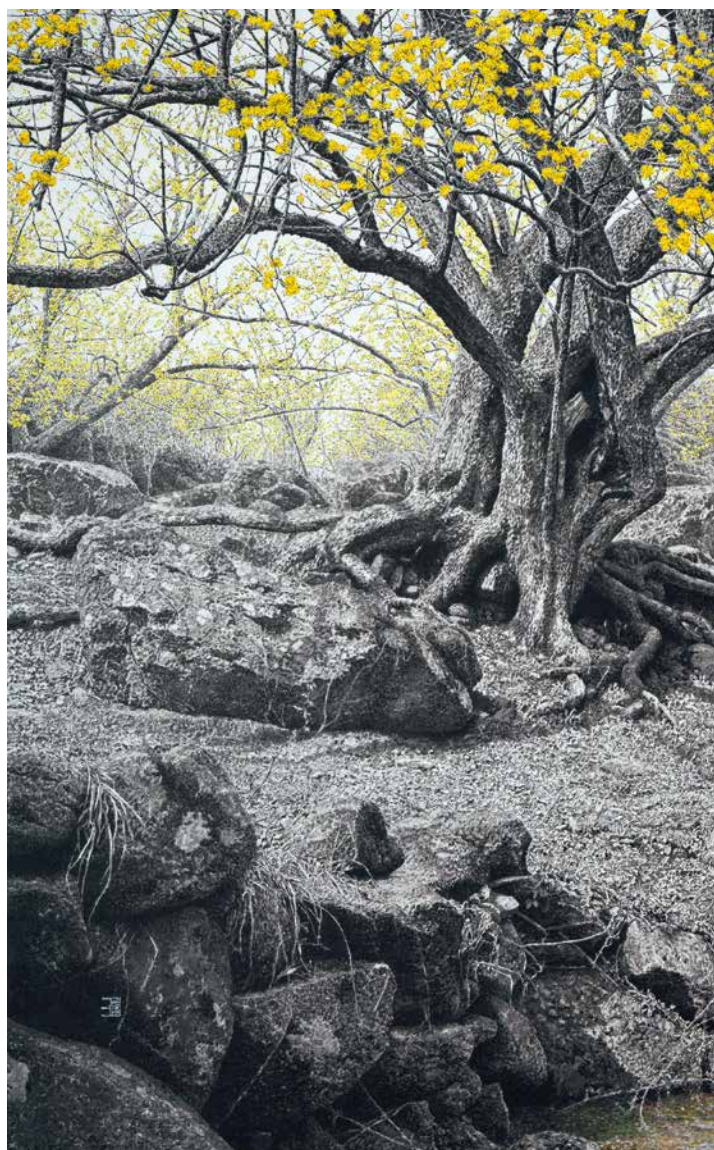
來源
亞洲 私人收藏

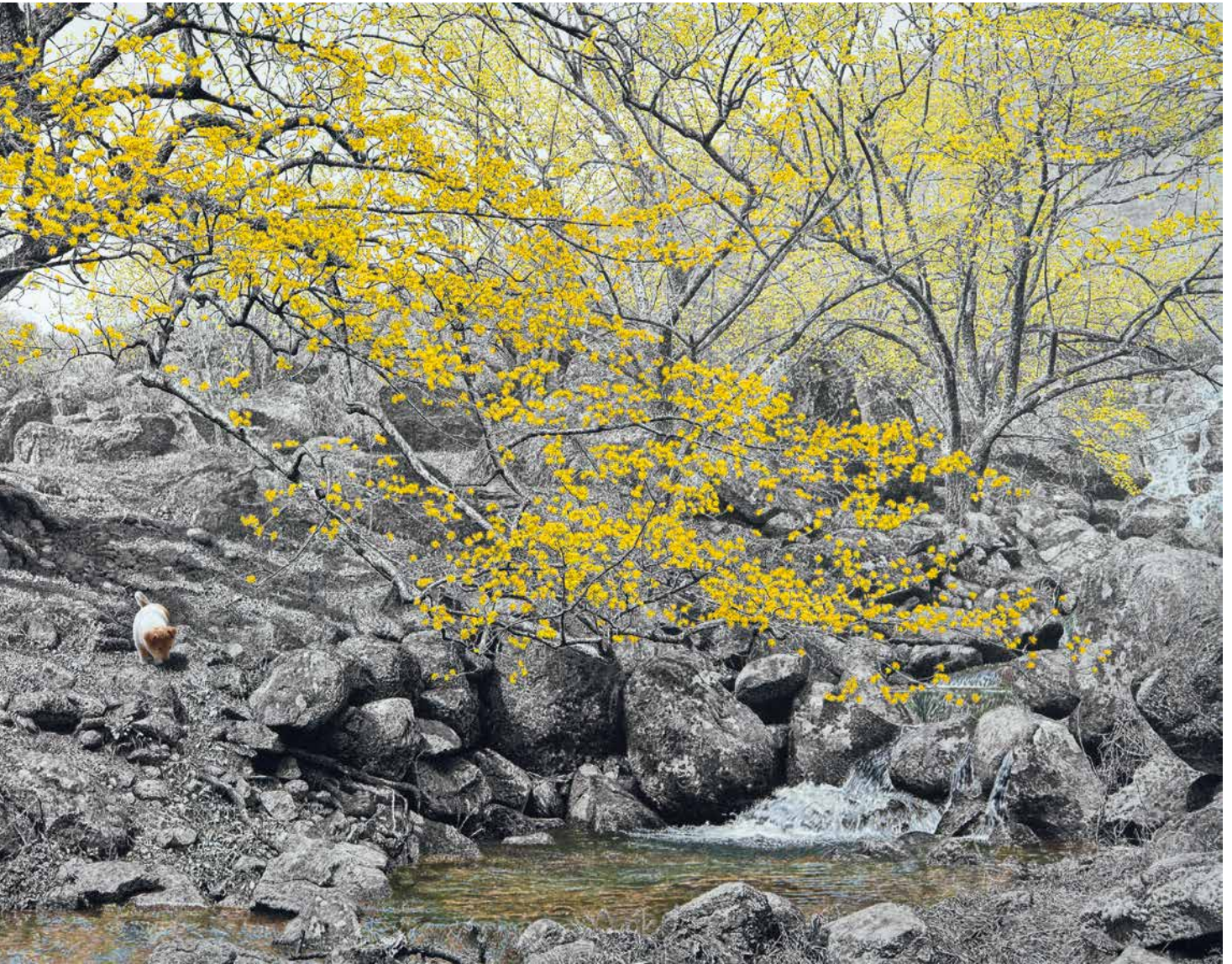
展覽
2017年11月17日 - 12月7日 「Choi Yeong Geol:
Faithful Pilgrimage」 Lee Hwaik Gallery 首爾 韓國

文獻
2017年《Choi Yeong Geol: Faithful Pilgrimage》
Lee Hwaik Gallery 首爾 韓國 (圖版, 第24-25頁)

HK\$250,000-350,000

US\$32,000-45,000







176

KIM KEE-TAE

金岐泰

【 KOREA, B. 1970 韓國 】

Unknown Artist - AUG 19TH 17

signed in Korean, signed, titled, inscribed and dated 'KIM, KEE TAE
UNKNOWN ARTIST - AUG 19TH 17 MIXED MEDIA ON CANVAS 162.2 X
130.3 cm 2017', signed with artist's signature (on the reverse)
mixed media on canvas
130.3 x 162.2 cm. (51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in.)
Painted in 2017

PROVENANCE
Private Collection, Asia

不知名的藝術家 - 17年8月19日

簽名：藝術家簽名；KIM, KEE TAE；藝術家簽名（畫背）
綜合媒材 畫布 / 2017年作

來源
亞洲私人收藏

HK\$60,000-90,000
US\$7,700-12,000



177

JOUNG YOUNG-JU

鄭英胄

【 KOREA, B. 1970 韓國 】

City-Disappearing Landscape 305

inscribed '162.2 x 130.3', titled in Korean, signed with artist's signature,
dated '2018' (on the reverse)
acrylic on Korean paper mounted on canvas
130.3 x 162 cm. (51¼ x 63¾ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

消失的風景 305

藝術家簽名 (畫背)
壓克力 韓國紙 裱於畫布
2018年作

來源
亞洲 私人收藏

HK\$60,000-100,000

US\$7,700-13,000

LIU YE

劉野

【CHINA, B. 1964 中國】

Untitled

dated '94; signed in Chinese; signed 'YE' (lower right)
oil and acrylic on canvas / 199 x 171 cm. (78½ x 67¼ in.)
Painted in 1994

PROVENANCE

Galerie Taube, Berlin
Private Collection, Berlin
Private Collection, China
Anon. sale, Christie's Hong Kong, 26 November 2006, Lot 384
Anon. sale, Christie's Hong Kong, 26 November 2011, Lot 1031
Acquired from the above by the present owner

EXHIBITED

Berlin, Germany, Galerie Taube, Liu Ye: Bilder 1993-1995,
7 April – 10 June 1995.

LITERATURE

Taube Gallery, Liu Ye: Bilder 1993-1995, Berlin, Germany, 1995
(illustrated, plate 16).
Hatje Cantz, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern,
Germany, 2015 (illustrated, plate 94-07, p. 261).

At one end of an empty white room, a man stands in profile and points a gun towards a target beyond the painted plane. Cornered, his only choice is whether to pull the trigger. This suspended moment of climax atmospherically fills the composition with an enigmatic aura, the shadowy vacant room leaving limited clues about time or location. The mysterious setting provokes the viewer's curiosity, leading us to ponder the scene's myriad possibilities. Is the man in the painting a violent aggressor, or merely reacting towards a threat? Is he going to shoot, and if so, at who or what? At the isolated 'edge' of survival, the solitary man confronts the unknown as he launches into a fight for liberation.

Painted in 1994 when Liu Ye was studying at the Berlin University of the Arts, *Untitled* (Lot 178) showcases Liu's advanced painting skills at an early stage of his artistic career. The stage-like composition in *Untitled* is a trademark of Liu's artistic oeuvre, and many of his paintings are filled with cryptic allusions and visual riddles for the viewer to solve. For the artist, "(politics) is not of the utmost importance; my interest resides in painterly language and art per se." Liu pays close attention to the treatment of paint and surface, and layers underneath white paint to create an effect of texture and depth.

無題

簽名：野YE (右下) / 油彩 壓克力 畫布 / 1994年作

來源

德國 柏林 Taube畫廊
柏林 私人收藏
中國 私人收藏
2006年11月26日 香港佳士得 編號384
2011年11月26日 香港佳士得 編號1031
現藏者購自上述拍賣

展覽

1995年4月7日至6月10日「劉野：繪畫1993-1995」
Taube畫廊 柏林 德國

文獻

1995年《劉野：繪畫1993-1995》Taube畫廊 柏林 德國
(圖版，第16圖)
2015年《Liu Ye: Catalogue Raisonne 1991-2015》Hatje Cantz 奧斯特菲爾德
爾恩 德國 (圖版，第94-07圖，第261頁)

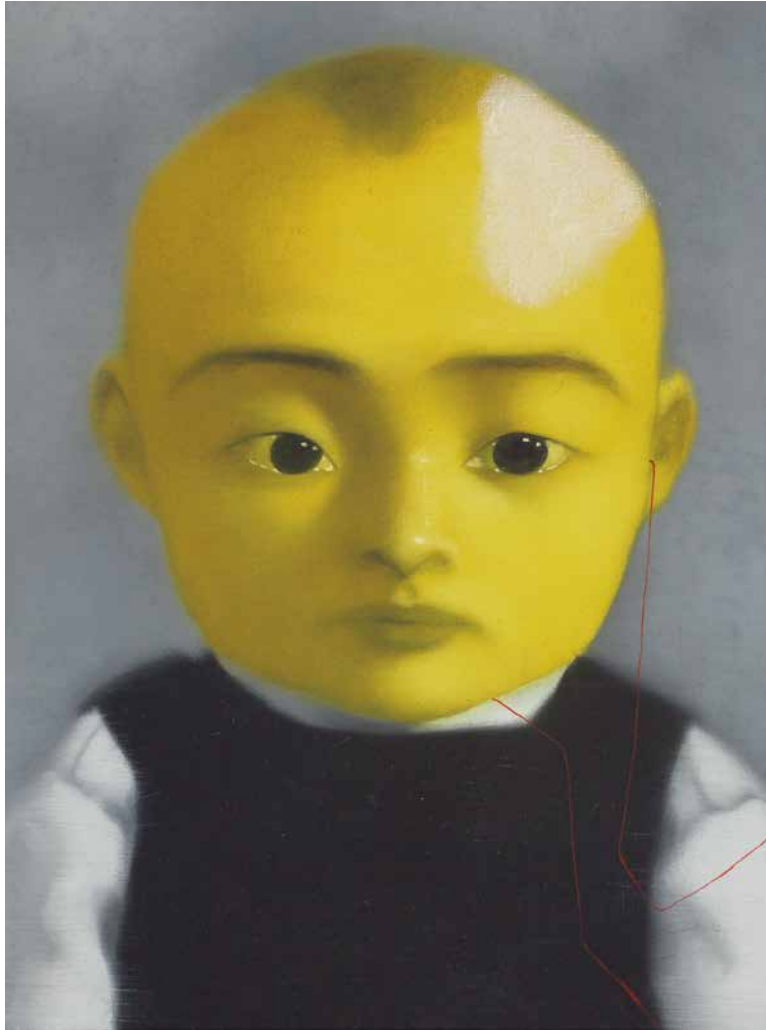
HK\$3,000,000-5,000,000

US\$390,000-640,000

His compositional devices include simple yet powerful horizontal and vertical lines, and expressionistic drips on the lower portion of the canvas. The clear divisions of space recall the geometry of Mondrian's paintings – one of Liu Ye's favourite artists – and add a subtle element of abstraction into an otherwise figurative piece. The man occupies the lower-left of the composition and leaves three-quarters of the canvas relatively empty, magnifying the intensity of the depicted moment. The translucent white wall with cold shades of pale yellow, grey and blue, juxtaposes against the celadon cement floor and the dark shadow on the right; this stark tonal contrast establishes the dimensionality of real space.

The strange source of bright light that casts the man's deep shadow illogically seems to shine from the shadows on the right. Liu's playful deconstruction on the natural laws of light and shadow further alienates the scene from rational logic and imbues *Untitled* with an aura of stillness and mystery. Maybe the threat is real, or imaginary; with both legs firmly grounded, the determined man in the painting holds his fate in his own hands, forever frozen in the moment with his finger on the trigger.





179

ZHANG XIAOGANG

張曉剛【CHINA, B. 1958 中國】

Bloodline Series No. 28

signed in Chinese and dated '1997' (on the reverse); numbered '28' (on the overlap) / oil on canvas / 40.5 x 30.1 cm. (16 x 11 $\frac{7}{8}$ in.) / Painted in 1997

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).

血緣系列 第28號

簽名：張曉剛 (畫背) / 油彩 畫布 / 1997年作

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

文獻

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)

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

US\$130,000-190,000



180

ZHANG XIAOGANG

張曉剛【CHINA, B. 1958 中國】

Bloodline Series No. 5

signed in Chinese and dated and numbered '1997 5' (on the overlap)
oil on canvas / 39.8 x 29.7 cm. (15½ x 11 in.) / Painted in 1997

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).

血緣系列 第5號

簽名：張曉剛 (背面) / 油彩 畫布 / 1997年作

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

文獻

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)

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

US\$130,000-190,000



181

LIU WEI

劉煒

【CHINA, B. 1965 中國】

You Like Me, Why Not Series No. 15

signed in Chinese, signed and dated 'liuWei 1996' (lower left)
oil on canvas / 30 x 40 cm. (11¼ x 15¾ in.) / Painted in 1996

PROVENANCE

Private Collection, Asia

EXHIBITED

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

LITERATURE

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

你喜歡我嗎 系列 第15號

簽名：劉煒liuWei (左下) / 油彩 畫布 / 1996年作

來源

亞洲 私人收藏

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

文獻

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)

HK\$700,000-900,000

US\$90,000-120,000



182

FENG MENGBO

馮夢波

【CHINA, B. 1966 中國】

Q4U_200201.TGA

acrylic on canvas
149 x 199 cm. (58 $\frac{1}{2}$ x 78 $\frac{3}{8}$ in.)
Painted in 2002

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

Q4U_200201.TGA

壓克力 畫布 / 2002年作

來源

現藏著直接得自藝術家 / 美國 紐約 私人收藏

HK\$100,000-200,000

US\$13,000-26,000

183

YU YOUHAN

余友涵

【CHINA, B. 1943 中國】

Untitled

signed in Chinese and dated '06' (lower right)
acrylic on canvas
129.5 x 108.8 cm. (51 x 42 $\frac{7}{8}$ in.)
Painted in 2006

PROVENANCE

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

無題

簽名：余友涵 (右下)
壓克力 畫布
2006年作

來源

現藏者直接得自藝術家
美國 私人收藏

HK\$600,000-900,000

US\$77,000-120,000

Within China's avant-garde movement in the 1990s, Yu Youhan is widely known and celebrated as the father of abstract painting and Political Pop. As an art teacher in Shanghai, he quickly dismissed the pursuit of interdisciplinary and international practices that many artists were adopting at that time and inspired experimentation in the appropriation of conventional communist imagery with Western and domestic "pop" forms.

In 1989, Yu Youhan began his most notable *Mao Series* which would later establish and solidify his artistic career. This work, *Untitled* (Lot 183), appropriates a standard image of Mao that had been widely disseminated as political propaganda while demonstrating Yu's characteristic inclination towards the kind of color field experimentation that western Pop artists, such as Andy Warhol, notably adopted. By flattening the color field, the artist internalizes the imagery he continuously witnessed during the Cultural Revolution and passionately revives the visual experience with an altogether different purpose. Through the combination of seemingly contradictory visual traditions, Yu brings together the diverse histories within these two different cultures, investigating the idea of cultural identity and memory. Interestingly, Yu chooses to use abstraction as a tool to merge these two visual traditions together. According to him, he sees abstraction as an aesthetic language that is a shared commonality between traditional Chinese art and Western modern art movements that emerged from Post-Impressionism. For Yu, artists from both groups exercise the same artistic practice in which the artist subjectively internalizes an objective object in the real world and projects the end result of this internalization onto the canvas. Indeed, Yu's works have claimed an individual voice and place for him as one of the first Chinese artists to perceive and utilize this common ground between the East and the West.



184

LI SHAN

李山

【CHINA, B. 1942 中國】

Pre-rouge Empire 1

signed in Chinese; dated '1989' (four edges); signed in Chinese;
signed 'Li Shan'; dated '1989' (on the reverse)

acrylic on canvas

147.3 x 109 cm. (58¾ x 43¾ in.)

Painted in 1989

PROVENANCE

Alisan Fine Arts, Hong Kong

Anon. Sale, Sotheby's New York, 20 September, 2007, Lot 71

Acquired from the above sale by the present owner

EXHIBITED

Hong Kong, Alisan Fine Arts, Hong Kong Arts Centre, Li Shan:
Building The "Rouge Empire" Paintings From 1976 to 1992, 13-21
October 1994.

LITERATURE

Pressroom Printer & Designer, Li Shan: Building The "Rouge
Empire" Paintings From 1976 to 1992, Hong Kong, 1994
(illustrated, plate no. 25, p. 42).

前胭脂帝國(一)

簽名：李山（四邊）；李山 Li Shan（畫背）

壓克力 畫布

1989年作

來源

香港 藝倡畫廊

2007年9月20日 蘇富比紐約 編號71

現藏者購自上述拍賣

展覽

1994年10月13-21日「李山：通往“胭脂帝國”之路 1976-1992作

品」藝倡畫廊 香港藝術中心 香港

文獻

1994年《李山：通往“胭脂帝國”之路 1976-1992作品》Pressroom

Printer & Designer 香港（圖版：第25圖，第42頁）

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

US\$130,000-190,000

Throughout the 1990s, Chinese artists were engaged in a relentless pursuit of new techniques and vocabularies to critically re-define the representation of their own existence. For Li Shan, one of the most prominent artists in Shanghai during this period, his notable Rouge Series is an exploration of the cultural gray zone that is a constant state of affairs in the Chinese society. His surrealist embodiments of images of Chairman Mao, along with his incorporation of his iconic pink floral motif, prompt the viewers to rediscover this grey area that is so often lost in the extremist character of this age.

Pre-rouge Empire I (Lot 184), *Rouge Series – Goose* (Lot 185) and *Rouge Series* (Lot 186) each represent a critical period of Li Shan's artistic development. The earliest of the three, *Pre-rouge Empire I* (Lot 184), demonstrates the significant artistic language that Li has continued to use throughout his career. The identical heads of young figures are arranged to encircle the core of a pink lotus. The lack of depth and surface quality of the work recalls the graphic effect of posters, while the bright and contrasting colors as well as the collage-like composition arrangement bring an element of kitsch to the work. In *Rouge Series – Goose* (Lot 185), viewers can observe the origins of Li Shan's later *Reading Series* which marked an important aesthetic transition from his depictions of political figures to animals. The goose becomes a figural representation that stands in opposition to the lotus petal and brings the viewers into a trance of surrealism. Lastly, *Rouge Series* (Lot 186) embodies Li's iconic exploration into the cultural memory of Mao's propaganda. As he places a collaged image of Mao against an ambiguous blue background, Li also decorates Mao's clothes with repeating patterns, continuing his tacky and kitsch design aesthetics. By incorporating Mao's image into his works, Li ultimately opens up a discursive discourse on China's historical past and the country's contemporary take on this turbulent history.





185

LI SHAN

李山

【CHINA, B. 1942 中國】

Rouge Series - Goose

signed in Chinese, signed and dated 'Li Shan 2000' and inscribed in Chinese (middle right)
oil on canvas / 163 x 132 cm. (64½ x 52 in.) / Painted in 2000

PROVENANCE

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

胭脂系列 - 鵝

簽名：李山 Li Shan (左中)
油彩 畫布 / 2000年作

來源

現藏者直接得自藝術家 / 美國 私人收藏

HK\$350,000-550,000

US\$45,000-70,000



186

LI SHAN

李山

【CHINA, B. 1942 中國】

Rouge Series

signed in Chinese, signed 'Li Shan', and dated '2005' (on the reverse)
acrylic and paper collage on canvas / 54.5 x 44.2 cm. (21½ x 17¾ in.)
Painted in 2005

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

胭脂系列

簽名：李山 Li Shan (畫背)
壓克力 紙本 拼貼 畫布 / 2005年作

來源

現藏著直接得自藝術家 / 美國 紐約 私人收藏

HK\$120,000-180,000

US\$16,000-23,000

187

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Midnight Pumpkin

signed and dated 'Yayoi Kusama 1989', titled in Japanese
acrylic on canvas
45.5 x 38 cm. (17 7/8 x 15 in.)
Painted in 1989

PROVENANCE

Private Collection, Asia

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

Cute, rotund, and always covered in dots, the polka-dotted pumpkin has become the international logo and personal trademark of Japanese artist Yayoi Kusama. Whether painted in shades of red, yellow or green, executed as a giant stainless steel sculpture or an ornament that fits in the palm of your hand, Kusama's pumpkins are universally sought after and recognized for their humorous appearance and kitschy appeal. But why is the image of the pumpkin so pervasive?

In selecting the humble pumpkin as her personal symbol, Kusama has intentionally chosen an object that is so banal and everyday it gets overlooked. Yet, by placing pumpkins in whimsical settings and rendering them in fantastical colors, Kusama breathes life into these inanimate objects. Even at her advanced age, Kusama is an accomplished technical painter, and through her precise forms and geometry, a gourd is rendered with personality and individual identity. Some sit up squat and at-attention, while others slouch in a distinctly human manner. Irregularities become a part of personality. Pumpkins become a stand-in for the human form.

Among all the squashes and gourds that Kusama has painted, *Midnight Pumpkin* is an exceptional work and a rare example of a multi-hued pumpkin painting. A black-and-yellow spotted pumpkin is juxtaposed against an electric purple and teal backdrop. The bold, clean geometry of the gourd's bulges contrasts nicely against the geometric ground. The title is also suggestive of one possible reason for Kusama's fascination with pumpkins: in traditional folklore, midnight is a transitional time when magic becomes possible and reality is uncertain. Most famously, midnight marked the moment when Cinderella's gilded carriage transformed back into its original pumpkin form.

午夜南瓜

簽名：Yayoi Kusama (畫背) / 壓克力 畫布 / 1989年作

來源

亞洲私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

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

US\$390,000-640,000

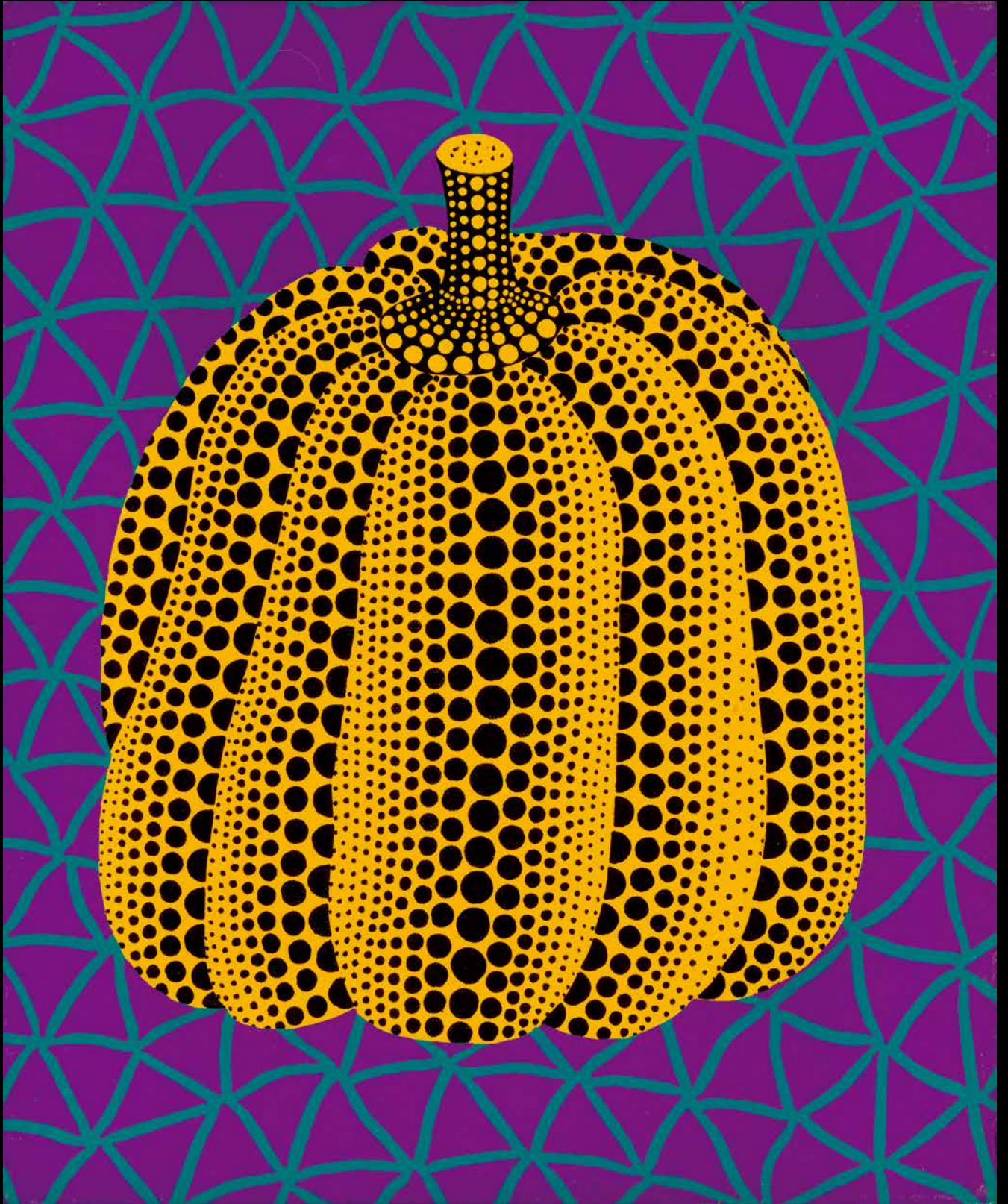
Whether this work depicts a pumpkin on the verge of metamorphosing into something spectacular, or a glamorous object now returned to its true state of being, *Midnight Pumpkin* can be viewed as a reminder of the beauty and transformative potential of everyday objects. From Kusama's perspective, the latent potential of a pumpkin is magical in its own way, having transformed from a simple vegetable into an icon symbolizing her artistic superstardom. Or perhaps the pumpkins embody a simpler meaning: a reminder to be humble and to face life with a sense of humor.

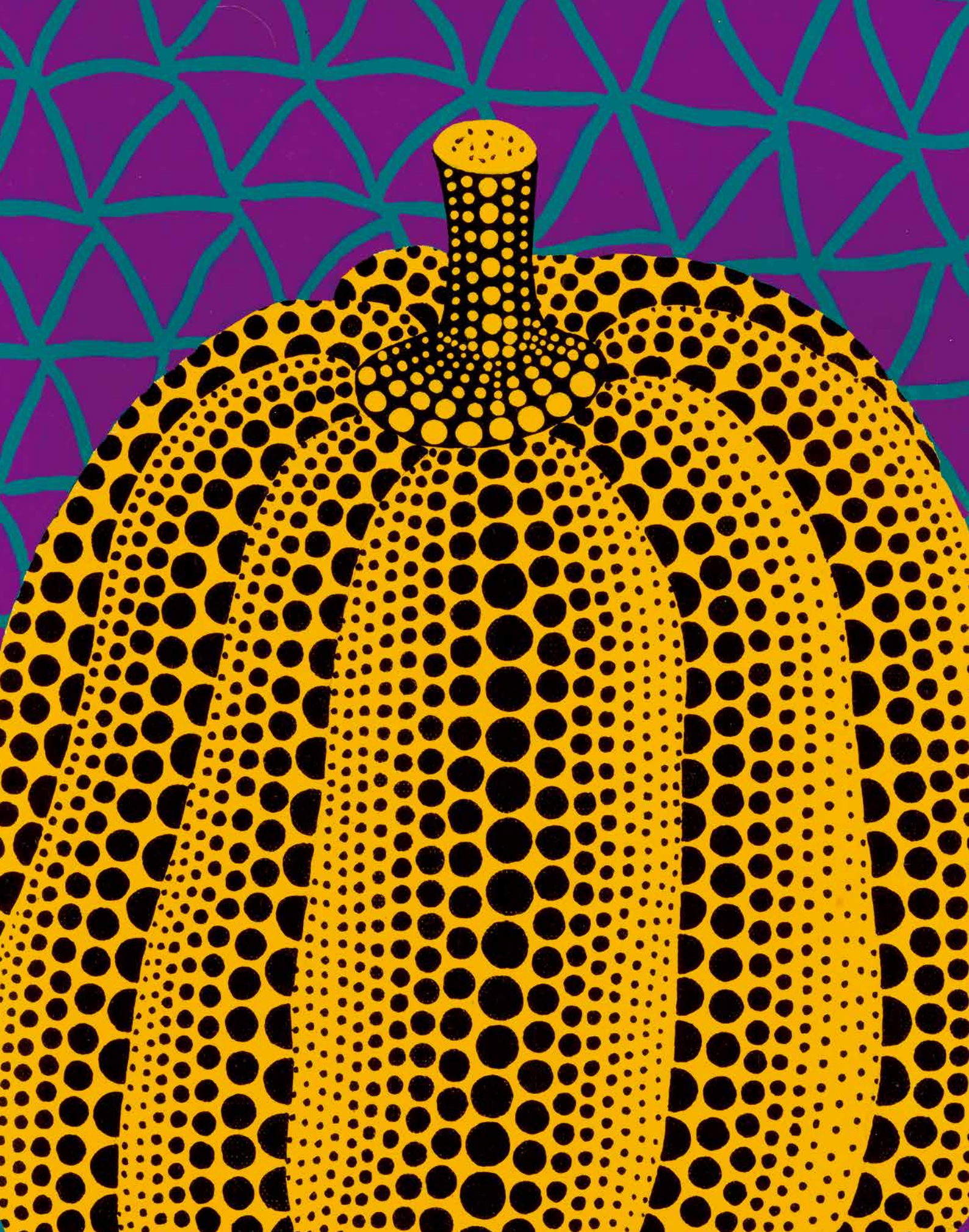
可愛、圓渾，並總是鋪滿圓點的南瓜，已是日本藝術家草間彌生在國際藝壇上的個人標誌。無論是紅色、黃色或綠色，巨型的不鏽雕塑或是手掌上的細小裝飾，她筆下的南瓜以灰諧有趣的造型及多彩的魅力見稱，早已成為全球熱捧之作。但為何這個南瓜會如此受歡迎呢？

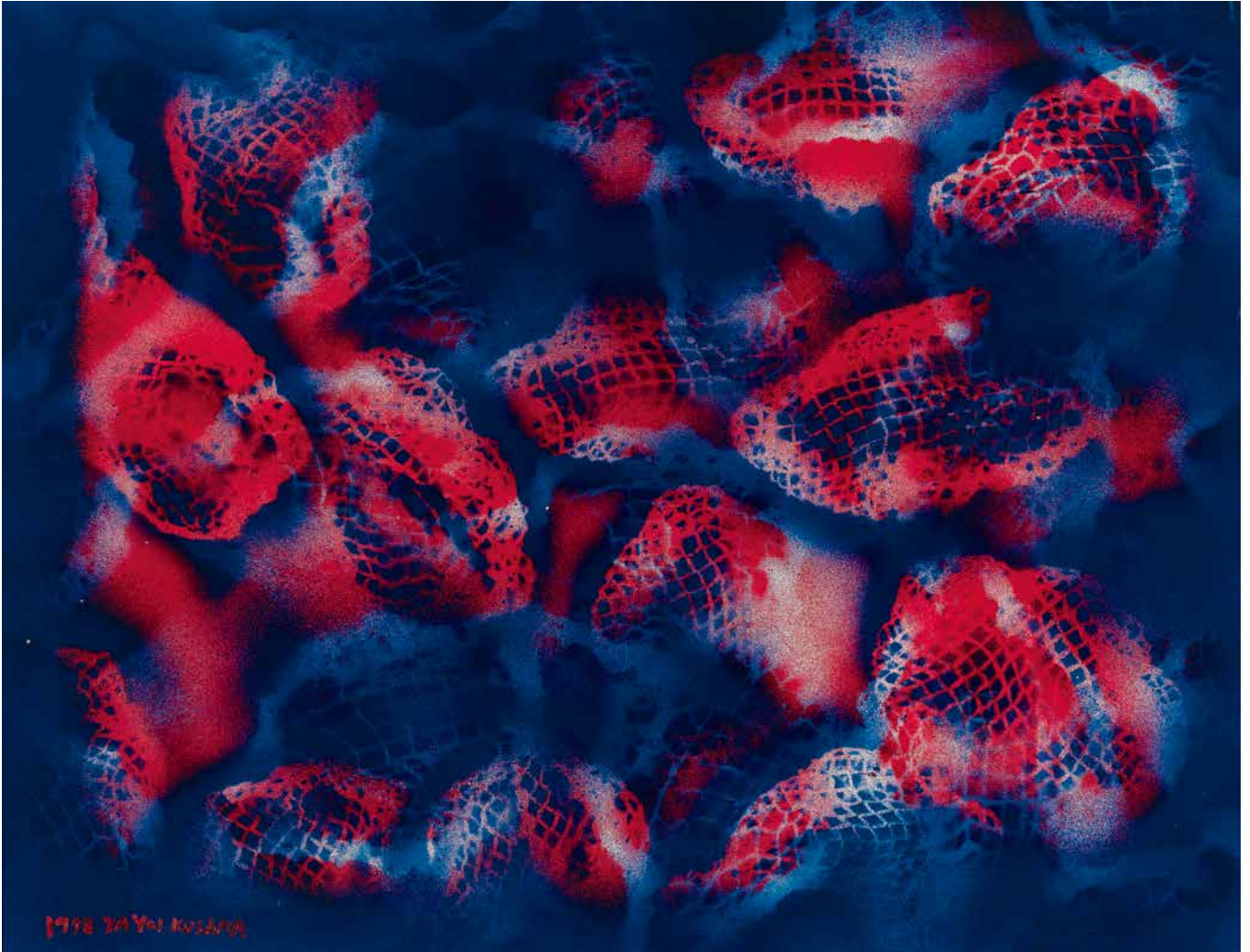
草間彌生刻意選擇日常生活中毫不起眼的平庸事物，將平凡的南瓜作為她的個人標誌。她以離奇古怪的形式及繽紛色彩來繪畫南瓜，卻為之注入了生氣。她是一位造詣非凡的專業畫家，即使漸入高齡，仍然透過細微的形狀及幾何圖案，創作別具個性與特質的南瓜。它們有時胖胖的引人注目地坐著，有時則像個懶慵慵的人。不規則的形狀成為作品的獨特之處，而南瓜代表著人的形態。

在草間彌生眾多以果汁飲料及南瓜作品當中，以彩色南瓜為主題的《午夜南瓜》出色而罕見。黑與黃的圓點花紋南瓜置於深紫及藍綠色的背景，南瓜飽滿的造型以鮮明簡潔的幾何形狀呈現，與幾何圖形的背景相映成趣。作品標題透露出藝術家對南瓜的熱愛：在傳說故事裡，午夜是個能夠實現魔法的轉變時期，現實變得難以預料。此外，午夜亦是灰姑娘的南瓜馬車打回原形的時刻。

不論此作品是描繪一個即將變身的南瓜，或是一個被打回原形的心愛之物，《午夜南瓜》讓我們留意到日常事物的美態及可變程度。對草間彌生來說，南瓜本身彷彿隱藏著魔法，由普通的蔬果搖身一變成為其藝術傑作的代表性標記。或許南瓜只蘊含一個簡單的意義：我們要謙卑，以幽默的態度面對人生。







◦ 188

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Mackerel Sky At The Sunset

signed and dated '1978 YAYOI KUSAMA' (lower left); signed and dated 'Yayoi Kusama 1978'; signed and titled in Japanese (on the reverse)
Enamel paint on paperboard / 50 x 65 cm. (19½ x 25½ in.) / Painted in 1978

PROVENANCE

Anon. Sale, Christie's Hong Kong, 23 November 2014, Lot 0502
Acquired from the above sale by the present owner
This work is registered at the artist studio under the registration No. 0381

在日落的鯖魚天空

簽名：YAYOI KUSAMA (左下)；YAYOI KUSAMA (畫背) / 瓷漆 紙板 / 1978年作

來源

2014年11月23日 佳士得香港 編號502 / 現藏者購自上述拍賣
此作品登錄於草間彌生工作室 編號第0381號

HK\$600,000-800,000

US\$77,000-100,000

189

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Flower

gouache on paper
32.4 x 29.2 cm. (12¾ x 11½ in.)
Painted in 1952

PROVENANCE

Robert Miller Gallery, New York, USA
Peter Blum Gallery, New York, USA
Regen Projects, Los Angeles, USA
Private Collection, Japan

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

EXHIBITED

New York, USA, Peter Blum Gallery, Drawing the Line and Crossing It, 4 January – 4 March 1997.

花

水粉 紙本
1952年作

來源

美國 紐約 Robert Miller 畫廊

美國 紐約 Peter Blum 畫廊

美國 洛杉磯 Regen Projects

日本 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

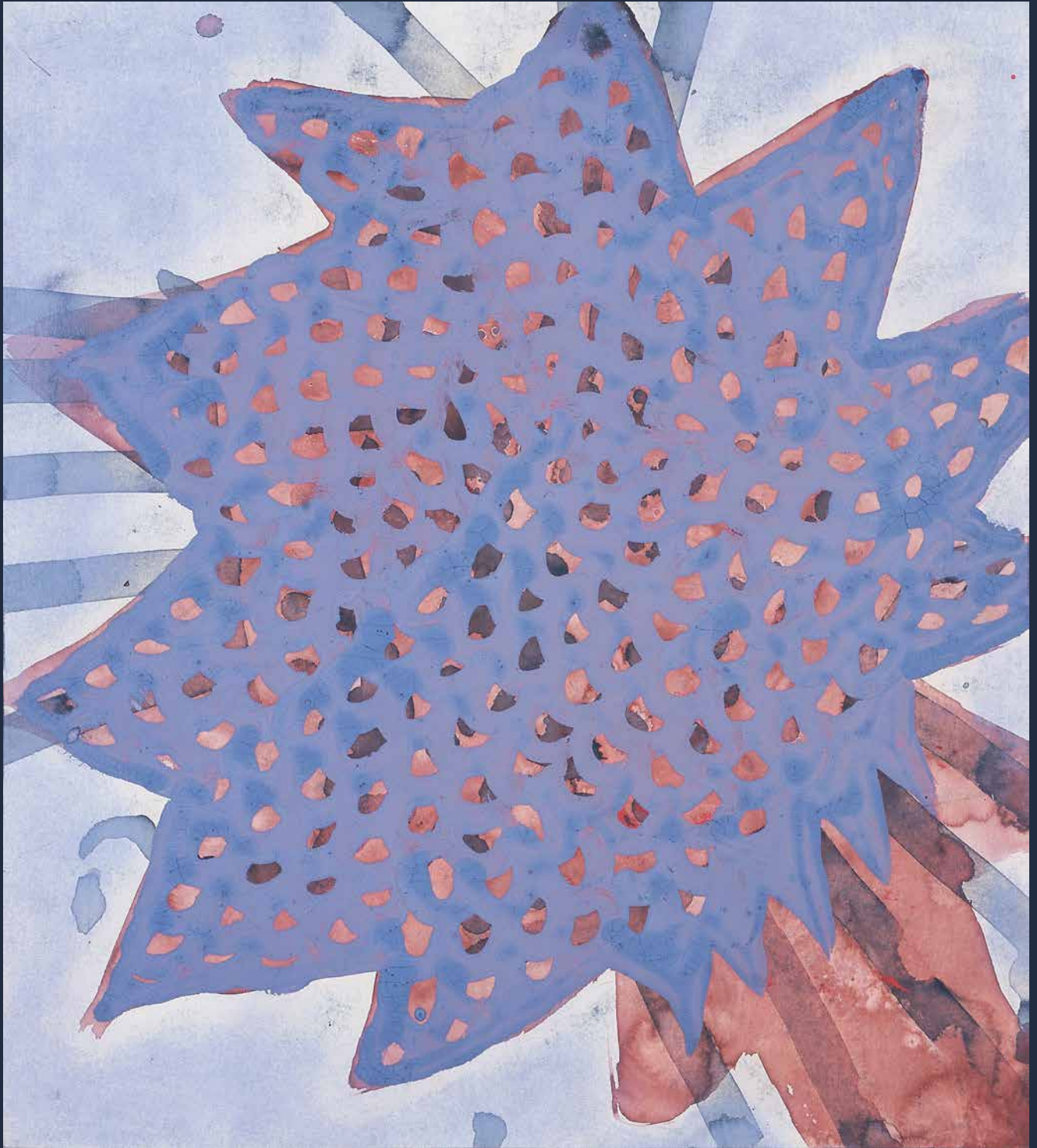
1997年1月4日—3月4日「Drawing the Line and Crossing It」 Peter Blum 畫廊
紐約 美國

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

US\$130,000-260,000

It was in the early 1950s that Kusama began her artistic journey in the United States, and *Flower* (Lot 189) was executed during this creative period. Full of vitality, a flower blossoms from the lower right corner towards the upper left, and is complemented by a network that seems to extend infinitely outwards. Kusama created this work by first delineating the blooming petals in maroon and purple. A light purple net was then painted on top, so that the colours underneath peek through the net holes. This treatment gives the flower a sense of layered three-dimensionality, and viewers are unconsciously drawn into the web of visual effects that the artist has so intricately weaved. Still Life and Infinity Net are both classic subject matters by the artist, and this work on paper from Kusama's early period combines these two elements that are so essential to her oeuvre. The flower in full bloom conveys the artist's zeal for life, yet it is being engulfed by a net. The gracefully demure *Flower* thoroughly expresses the state of self-obliteration that Kusama sought and achieved in her creative endeavors.

五十年代初期，草間彌生剛在美國開展燦爛的藝術旅程，《花》（拍品編號189）便是在這段時間創作的作品。充滿生命力的花卉主體伴隨如同無限延伸的網絡，自右下方向上生長。藝術家首先以褐紅與深紫勾勒盛開的花朵輪廓，並在其上覆蓋一層淺紫色的網絡，網眼之中交替透露出底層的顏色，層層疊疊的處理使花朵整體尤如兩、三張網絡互為交疊，充滿有機的層次變化與立體感，使觀者不自覺投入藝術家所編織的視覺效果中。「靜物」與「無限之網」皆為藝術家的經典題材，這件早期紙本作品中集合兩種命題的精粹，盛放的花卉傳達了她對生命的熱愛讚頌，花朵的外型則被網絡包圍覆蓋，淡雅的《花》透徹地表現了草間彌生透過藝術創作而達致自我消融的精神境界。



190

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Shinano Road

titled, signed and dated in Japanese (on the stretcher)

acrylic on canvas

53.4 x 65.2 cm. (21 x 25 7/8 in.)

Painted in 1983

PROVENANCE

Anon. Sale, Christie's London, 17 October 2009, Lot 152

Acquired from the above by the present owner

Private Collection, Europe

The work is registered at the artist studio under registration No.0652

信濃路

簽名：草間彌生(畫布框架)

壓克力 畫布

1983年作

來源

2009年10月17日 倫敦佳士得 編號152

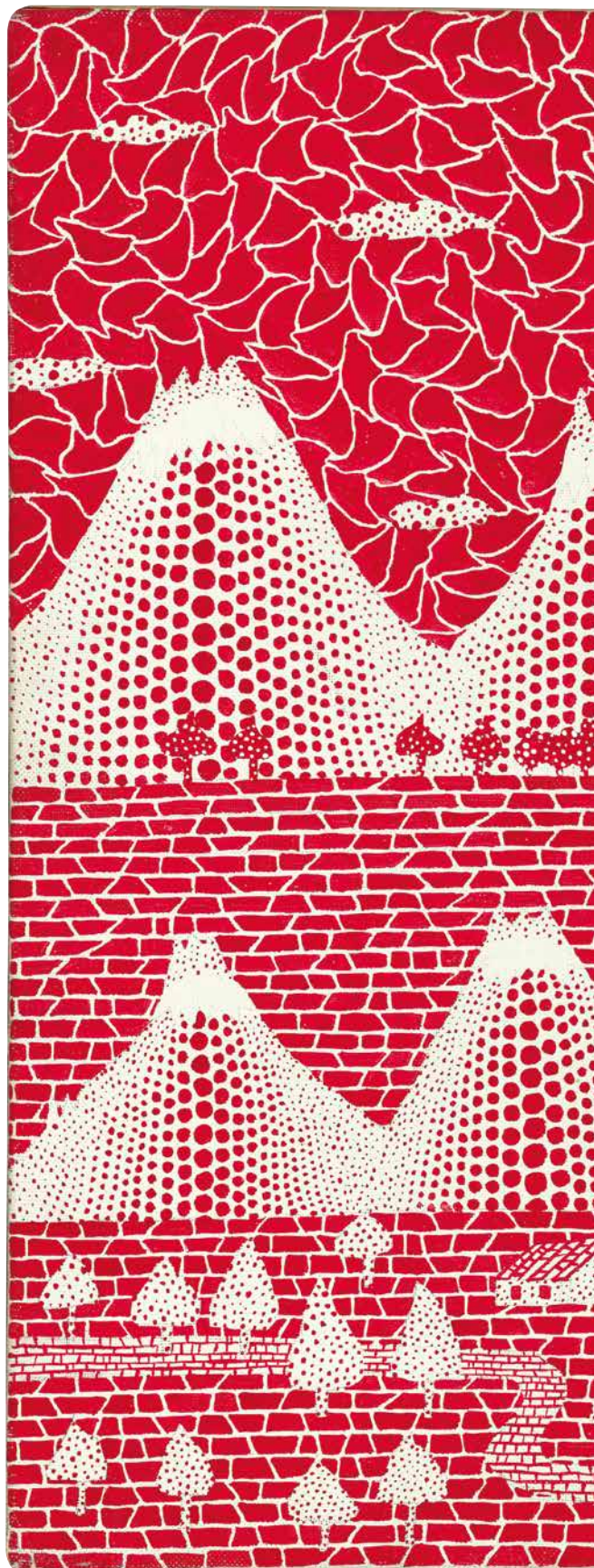
現藏者購自上述拍賣

歐洲 私人收藏

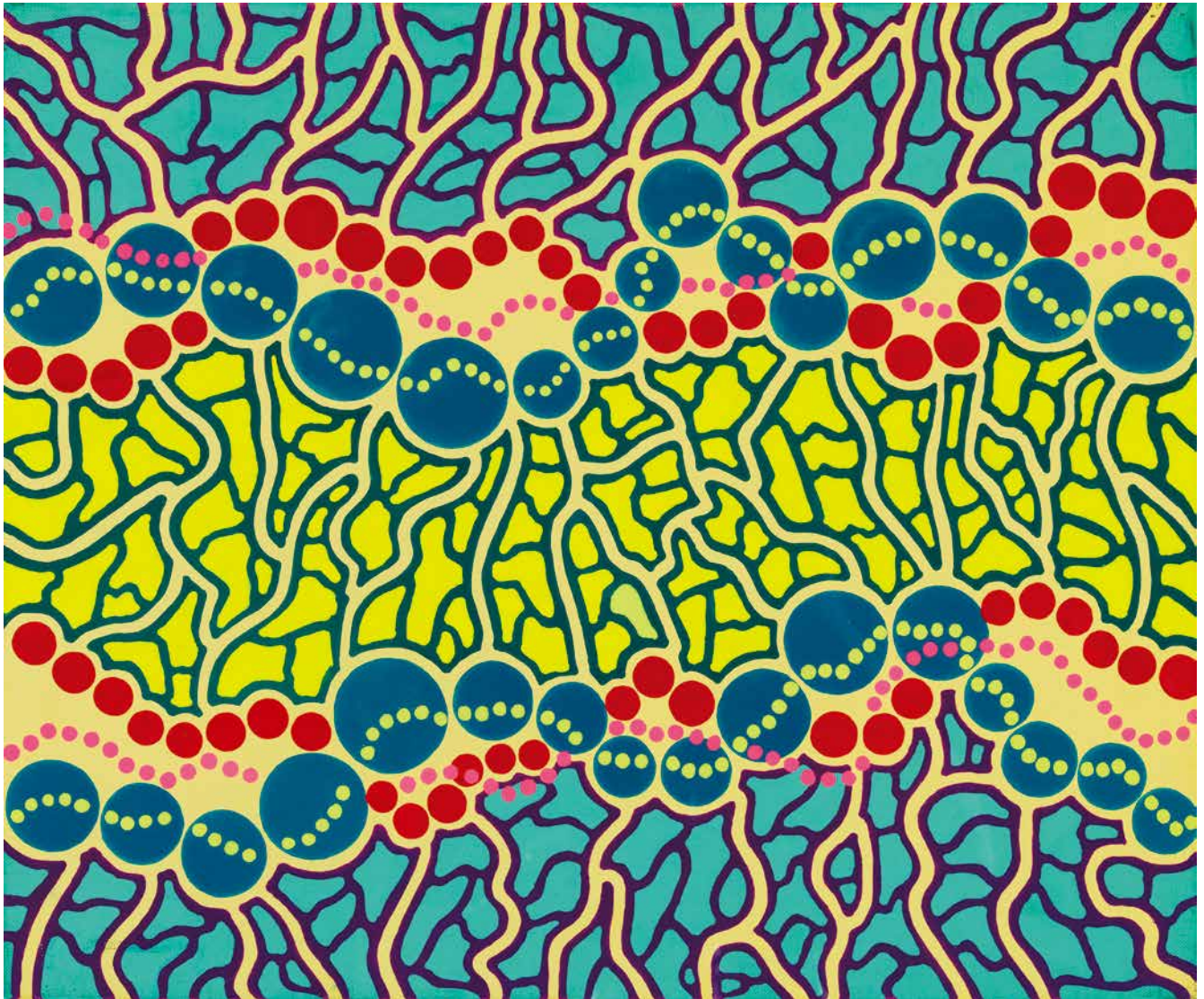
此作品已登錄於藝術家工作室之文檔 (登錄號碼0652)

HK\$3,500,000-4,500,000

US\$450,000-580,000







191

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

A Canal in Amsterdam

signed 'yayoi Kusama', titled in Japanese, dated '1987' (on the reverse)
acrylic on canvas / 38 x 45.5 cm. (15 x 17 7/8 in.) / Painted in 1987

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

阿姆斯特丹的運河

簽名：yayoi Kusama (畫背) / 壓克力 畫布 / 1987年作

此作品附藝術家工作室所簽發之藝術品註冊卡

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

US\$200,000-260,000

192

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Bud

signed 'Yayoi Kusama 1988'; titled in Japanese (on the side)
mixed media sculpture
39.5 x 27.5 x 12.3 cm. (15½ x 10¾ x 4¾ in.)
Executed in 1988

PROVENANCE
Private Collection, Asia

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

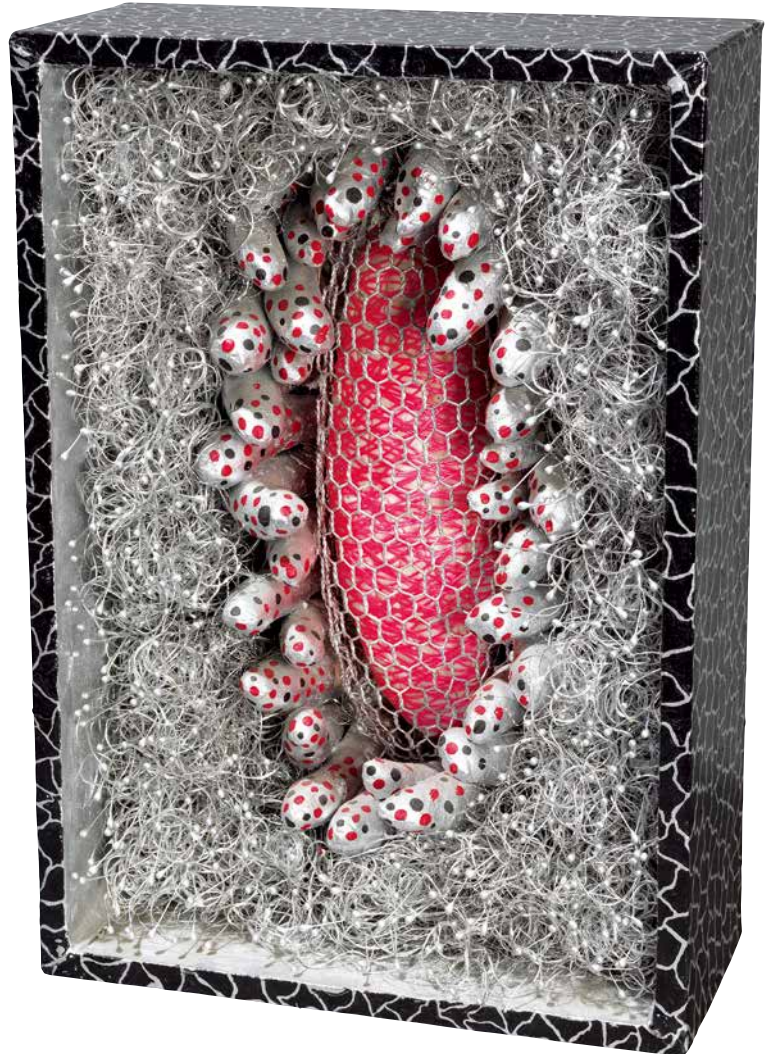
蕾

簽名：Yayoi Kusama (側邊) / 綜合媒材 雕塑 / 1988年作

來源
亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

HK\$600,000-800,000
US\$77,000-100,000



「我們的地球只是宇宙裡數百萬顆星星之中的一個圓點。圓點是通往無限之路，當我們以圓點淹沒大自然和自我的身軀，我們便與環境融為一體。我成為永恆中的一部份，而我們埋沒在愛裡。」 - 草間彌生

草間彌生的《蕾》（拍品編號192）展示了藝術家長久之來對無限、性別及宇宙的著迷，同時也迷幻地代表著她在創作中所探索各種形狀、模式及媒體。在沉沒於一張以銀髮般物料錯綜複雜地織成的網之時，畫面冒出一個龐大的粉紅色卵形物體，被四周突出的圓點陰莖狀東西所包圍。所有物件置於一個綴有銀色幼線的黑色框架之中，令人聯想起她「無限之網」系列。

圓點及網標誌了草間彌生自1950年後期創作的視覺作品，同時也奠定她對美学的追求，猶如為了追求無限而不斷奮鬥。畫布上重複性的筆觸線條及圓點，彰顯了她對宇宙的迷戀，並認定宇宙是數百萬細微粒子匯聚及連接而成。當畫布已不能滿足她，她會將創作媒介推及到鞋履、椅子、梳化、她的身體以致整個房間。《蕾》可說是草間彌生一個畫布以外的破格之作。

透過生殖及性別的主題探索宇宙萬物的根本，進一步彰顯她對這方面的著迷。花蕾是花開盛放的重要一環，它象徵著生命的源頭與成長。與此同時，淹沒於髮絲般的網中的陰莖狀突起織物，以及花蕾本身的輪廓與色調，令人聯想起男女性的生殖器。《蕾》除了是草間彌生一個極度錯綜複雜的迷幻藝術之作，同時也見證了藝術家著迷於宇宙、無盡及性別之間的關係，以及如何透過藝術的力量探索這些國度。



"Our earth is only one polka dot among the million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment, I become part of the eternal, and we obliterate ourselves in love."
— Yayoi Kusama

Yayoi Kusama's *Bud* (Lot 192) encapsulates the core of the artist's lifelong obsession with infinity, sexuality, and the cosmos, while simultaneously providing a hypnotic embodiment of the various shapes, forms, and media she explores in her practice. Immersed in an intricately woven and crowded net of spun silver hair-like material, emerges a large, pink ovoid shape surrounded by the artist's signature phallic, polka-dotted protrusions — all of which sits inside a black frame that is painted with thin silver lines recalling her iconic "infinity net" series.

Both polka dots and nets have characterised Kusama's visual production since the late 1950s and define her aesthetic pursuit as a continuous struggle to reach infinity. The repetitive motion of drawing lines and dots on canvases informs her fascination with the cosmos which she defines as the aggregation and connection of millions of miniscule particles. When canvases do not suffice, she spreads her production to any surface available—shoes, chairs, sofas, her body, and even entire rooms. *Bud* is one such example of Kusama's ventures beyond the boundaries of her canvases.

To further reference this fascination is the clearly present theme of fertility and sexuality, foundational aspects of the cosmos itself. The bud, *tsubomi* in Japanese, constitutes an essential stage of the blooming process and therefore pinpoints the origin of life and growth. Simultaneously, the phallic shapes of the fabric protrusions, the contours and colour of the bud itself, and the hair-like net in which they are submerged, allude to both female and male genitalia. *Bud* is therefore not only a mesmerising example Kusama's profoundly intricate artistic production, but is also a testament to the artist's enchantment with the relationship between cosmos, infinity, and sexuality and how art upholds the power to explore these realms.

193

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkins

titled in Japanese; signed, dated and titled 'Yayoi Kusama 1982 PUMPKINS' (on the underside of the box)

acrylic on wood and mixed media sculpture

54.5 x 27.7 x 25.4 cm. (21½ x 10¾ x 10 in.)

Executed in 1982

PROVENANCE

Private Collection, Japan

Anon. Sale, Sotheby's New York, 12 November 2014, Lot 285

Acquired from the above by the present owner

Private Collection, Asia

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

南瓜

簽名：Yayoi Kusama（外盒底部）

壓克力 木 綜合媒材 雕塑

1982年作

來源

日本 私人收藏

2014年11月12日 蘇富比紐約 編號285

現藏者購自上述拍賣

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

HK\$1,800,000-2,400,000

US\$240,000-310,000





In the 1993 Venice Biennale, Yayoi Kusama exhibited an installation work that could best demonstrate her creative concept. The piece was entitled *Mirror Room (Pumpkin)*. Black polka dots filled every corner of the room, and the mirror room in the middle of the space reflected every polka surrounding it. The vision of the viewers were lost between what is real and what is virtual - a state of complete obliteration of personal existence and the environment was achieved. Inside the mirror room, the interior space was eternally extended through the use of parallel mirrors, and the pumpkin that was placed in the room was also infinitely reproduced. The space became an expanse of virtual world. Kusama later developed this installation format into a sculpture. The pumpkin in the work *Pumpkin* (Lot 193) occupies the space in the box which has the same patterns and colours on the inside. It echoes the proposition put forward in *Mirror Room (Pumpkin)* in which the intangible relationship between objects and space is being questioned. In addition, this work is a continuation of a unique period in her career in the 1980s when she used boxes as frameworks for her sculptures.

1993年的威尼斯雙年展上，草間彌生展出了一件最能代表其創作觀念的裝置作品，名為《鏡房(南瓜)》。黑色圓點出現在房間的每一個角落，也影射在中央的鏡房上，讓觀眾的視線迷失在真實與虛幻之間，達到把個人存在與環境徹底消融；而鏡房內以無限的鏡像延伸，把放置其中的南瓜雕塑無限地複製，成為一個沒有始終的虛幻世界。這個裝置模式被草間發展為雕塑形態，正如《南瓜》(拍品編號193)中的南瓜雕塑安靜地佔據著有相同顏色和圖案的盒子中，呼應了《鏡房(南瓜)》對實物和空間彼此的虛實關係作出思考，亦延續了她在80年代起常用盒子作為容器的獨特風格。



194

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkins

each stamp signed, dated, numbered and annotated 'Yayoi Kusama 2002 91/130 LIMOGES FRANCE' on the underside; signed and dated 'Yayoi Kusama 2002' (inside of each box lid)

five glazed ceramics

10 x 9.5 x 8.5 cm. (3 $\frac{7}{8}$ x 3 $\frac{3}{4}$ x 3 $\frac{3}{8}$ in.) (5)

Executed in 2002

edition 91/130

PROVENANCE

Private collection, Asia

EXHIBITED

Hong Kong, Opera Gallery, Infinity in the Universe of Yayoi Kusama, 12 April - 23 June 2012. (different edition exhibited)

LITERATURE

Opera Gallery, Infinity in the Universe of Yayoi Kusama, Hong Kong, 2012 (different edition illustrated, p. 29).

南瓜

簽名：Yayoi Kusama（每件底部）；Yayoi Kusama（盒蓋內側）
釉彩 陶瓷（共五件）/ 2002年作 / 版數：91/130

來源

亞洲私人收藏

展覽

2012年4月12日至6月23日 「Infinity in the Universe of Yayoi Kusama」
Opera畫廊 香港 (展覽為另一版數)

文獻

2012年《Infinity in the Universe of Yayoi Kusama》Opera畫廊 香港
(圖版為另一版數，第29頁)

HK\$120,000-180,000

US\$16,000-23,000



195

QIU YACAI

邱亞才

【CH'IU YA-TS'AI, TAIWAN, 1949-2013 台灣】

A Man in a Blue Background

signed in Chinese (lower right)

oil on canvas

131.5 x 98 cm. (51 $\frac{3}{4}$ x 38 $\frac{5}{8}$ in.)

Painted in 1997

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 May 2010, Lot 1772

Acquired from the above by the present owner

藍色背景前的男子

簽名：邱亞才（右下）／油彩 畫布／1997年作

來源

2010年5月30日 佳士得香港 編號1772

現藏者購自上述拍賣

HK\$480,000-700,000

US\$62,000-90,000

196

IZUMI KATO

加藤泉

【 JAPAN, B. 1969 日本 】

Moku

signed with artist's signature, dated '2001'
and titled in Japanese (on the reverse)
oil on canvas
145.5 x 89.4 cm. (57 ¼ x 35 ¼ in.)
Painted in 2001

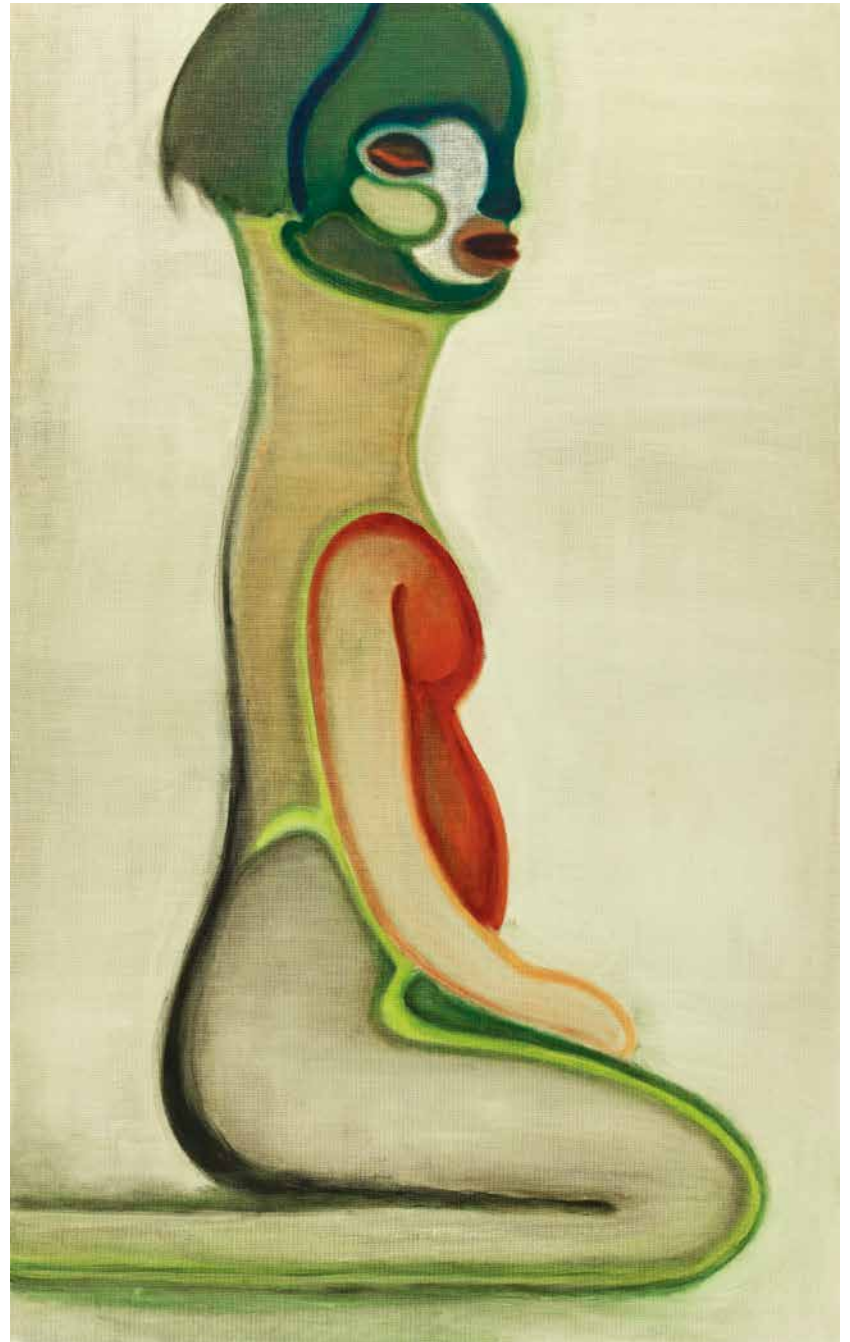
PROVENANCE
Private Collection, Asia

Moku

簽名：藝術家簽名（畫背）
油彩 畫布
2001年作

來源
亞洲 私人收藏

HK\$200,000-300,000
US\$26,000-38,000



197

KEY HIRAGA

平賀敬

【 JAPAN, 1936-2000 日本 】

Fenêtres (Windows)

signed and dated 'key HiRaga 67' (lower left);
signed and dated 'Key Hiraga 66' (on the reverse)
oil on canvas / 116 x 89 cm. (45 7/8 x 35 in.) / Painted in 1966-1967

PROVENANCE

Private Collection, Haarlem, The Netherlands
Thence by descent to the present owner

With his remarkable use of bright colours and provocative shapes, Japanese artist Key Hiraga constructs surrealist worlds in each of his canvases and explores the complexities of representing the body. Often deeply sexual, Hiraga's obsession with the human form persists through the continuous evolution of his expression. The artist's style shifts from line-based semi-abstract compositions, as seen in *Fenêtres*, toward figuration and ultimately realism. Similarly, his earlier use of dark lines, shadows, and forms, with only limited use of colour, evolves into an expressive montage of saturated tones in his later works. Throughout this transformation, the fragmentation and deformation of human figures remain a staple of Hiraga's opus, tying his work both to his Japanese heritage, and to that of later Japanese contemporary artists such as Takashi Murakami.

In *Fenêtres (Windows)* (Lot 197), Hiraga paints contorted bodies realised through calligraphic black lines, dark backgrounds, and occasional spurts of bright colour. He delineates organs, genitals, and other body parts as if deconstructing fragmented illustrations, which are then recombined into humorous arrangements, freeze-framing these fleeting moments of intimate physical contact. An homage to Japanese ukiyo-e, this work displays the artist's fascination with the



multiform manifestations of the body in a profoundly sarcastic and highly sexualised vein. Even more tantalising is *Untitled* (Lot 198), which declares Hiraga's fervent obsession with bodies to the point of absurdity. In this work,

窗

簽名：key HiRaga (左下)；及 Key Hiraga (畫背)
油彩 畫布 / 1966-1967年作

來源

荷蘭 哈勒姆 私人收藏 / 現藏者繼承自家族收藏

HK\$350,000-550,000

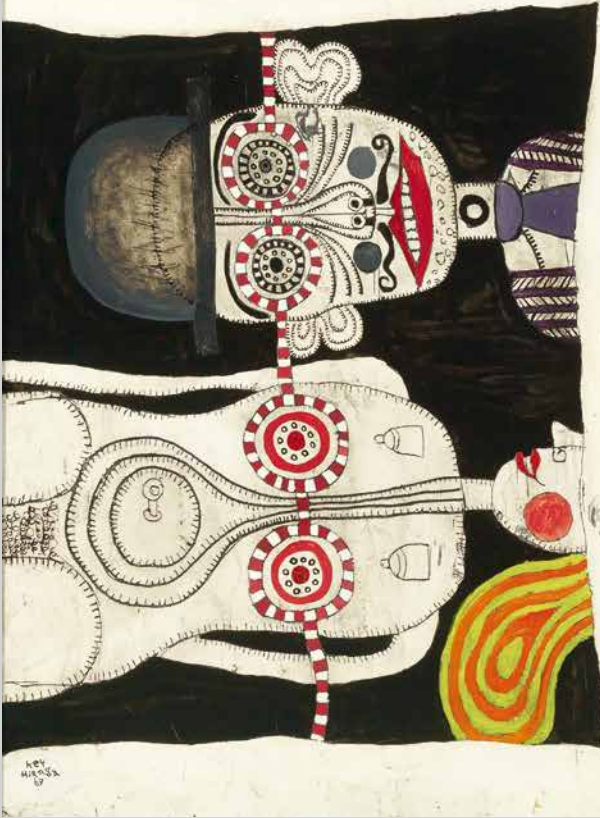
US\$45,000-70,000

Hiraga constructs distorted bodies through bulbous and allusive shapes, the superimposition and interpenetration of body parts, and the extravagance of the compositional elements including purple snakes and reddened eye bulbs. Similar monster-like figures appear in Takashi Murakami's work, showing the continued strength of this intergenerational aesthetic inheritance. To further the magical quality of this work, the palette is composed of bright colours; set against an electric light blue background, the fleshy human shapes are rendered in glowing technicolour that creates a mesmerising effect on the viewer. Hiraga's fascination with contorted bodies and saturated colour persists into the later stage of his artistic production, even when he moves toward a more realistic form of expression as seen in *Endless Evening* (Lot 199), in which women's faces and thighs protrude beyond their natural shape.



above: Jean Dubuffet, *La Métafisix*, 1950
上：讓·杜布菲《La Métafisix》1950年作

left: Hokusai, *The Dream of the Fisherman's Wife*, 1814
左：葛飾北齋《章魚與海女》1814年作





198

KEY HIRAGA

平賀敬

【 JAPAN, 1936-2000 日本 】

Untitled

signed and dated 'Key HiRaga '72' (lower left)
oil on canvas
53 x 45.5 cm. (20 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)
Painted in 1972

PROVENANCE

Private Collection, Japan

無題

簽名：Key HiRaga (左下) / 油彩 畫布 / 1972年作

來源

日本 私人收藏

HK\$100,000-150,000

US\$13,000-19,000



199

KEY HIRAGA

平賀敬【JAPAN, 1936-2000 日本】

Endless Evening

signed 'Key Hiraga'; dated '90' (lower right)
acrylic on canvas
130.3 x 162.2 cm. (51 3/8 x 63 7/8 in.)
Painted in 1990

PROVENANCE

Anon. sale; Christie's Hong Kong, 30 May 2010, Lot 1516
Acquired from the above sale by the present owner

EXHIBITED

Tokyo, Japan, Bunkyo Art, Human Image, 29 June-11 July 2009.

LITERATURE

Gallery Toho, Kei Hiraga New Works Exhibition - Endless Night, exh. cat., Tokyo, Japan, 8-27 October 1990 (illustrated, unpagged).
Bokushin Gallery, Collected Paintings of Key Hiraga, Tokyo, Japan, 2000 (illustrated, p. 161).
'2009 Traveling in Art Taipei' in dpi magazine, Taipei, Taiwan, November 2009 (illustrated, pp. 21 & 27).

徹夜狂歡

簽名：Key Hiraga (右下) / 壓克力 畫布 / 1990年作

來源

2010年5月30日 佳士得香港 編號1516 / 現藏者購自上述拍賣

展覽

2009年6月29日-7月11日「人間像」文京藝術 東京 日本

文獻

1990年10月8-27日《平賀敬新作展集-連夜的街》東邦畫廊 東京 日本 (圖版, 無頁數)
2000年《平賀敬畫集》巴里吳賴 牧神畫廊 東京 日本 (圖版, 第161頁)
2009年11月「藝遊未境 台北國際藝術博覽會」《dpi 設計流行創意雜誌》台北 台灣 (圖版, 第21及27頁)

HK\$350,000-450,000

US\$45,000-58,000

200

HISASHI TENMYOUYA

天明屋尚

【 JAPAN, B. 1966 日本 】

RX-78-2 Kabuki-mono 2005 Version

signed 'Hisashi Tenmyouya' in Japanese (lower left)
one seal of the artist
acrylic and gold leaf on wood, diptych
each: 200 x 100 cm. (78¾ x 39¾ in.)
overall: 200 x 200 cm. (78¾ x 78¾ in.)
Painted in 2005

PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 177
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Osaka, Japan, Suntory Museum, Gundam - Generating Futures, 15 July - 31 August, 2005.
Tokyo, Japan, The Ueno Royal Museum, Gundam - Generating Futures, 6 November - 25 December, 2005.
Kyoto, Japan, Kyoto International Manga Museum, Gundam - Generating Futures, 10 February - 25 March, 2007.

LITERATURE

Art it, Issue 8, Japan, 2005 (illustrated, unpagged).
Suntory Museum, Gundam Generating Futures, Osaka, Japan, 2005 (illustrated, pp. 58-61).
Kawade Shobo Shinsha Publishers, Tenmyouya Hisashi, Tokyo, Japan, 2006 (illustrated, p. 10).
Sapporo Artwork, LURE Vol 18, Sapporo, Japan, 18 July 2006 (illustrated, p. 13).
Chronicle Books LLC., See/Saw : Connections Between Japanese Art Then And Now, San Francisco, USA, 2011 (illustrated, plate no. 42, p. 75).

Hisashi Tenmyouya is a self-taught artist, who invented a new genre of 'neo-nihonga.' This movement revives the deflated nostalgia of 'Japan-ness,' which is lost in the global socio-political and economic dynamics of modernity. Consistently rebelling on the politics of modernity that create exigencies for unique individualism, Tenmyouya reinvents Gundam into *RX078-2 Kabuki-mono 2005 Version* (Lot 200). Kabuki-mono was known as masterless samurais, notorious for their odd clothing, distinctive hair style and their long swords. They rebelled against local authorities and terrorised their surroundings. The gold leaf as a base backdrop illuminates the honourable and divine existence of *RX078-2 Kabuki-mono 2005 Version* with light glistening off the surface in majestic scale, standing as a shrine for glorification and worship. The quiet compelling aura of this painting speaks multivalent volumes of Tenmyouya's societal and political concerns for contemporary Japan.

RX-78-2 傾奇者 2005版本

簽名：天明屋尚 (左下) / 藝術家鈐印 (一枚) /
壓克力 金箔 木板 (二聯作) / 2005年作

來源

2008年5月24日 佳士得香港 編號177 / 現藏者購自上述拍賣 / 亞洲 私人收藏

展覽

2005年7月15日-8月31日 「Guadam - Generating Futures」
Suntory Museum 大阪 日本
2005年11月6日-12月25日 「Guadam - Generating Futures」
上野之森美術館 東京 日本
2007年2月10日-3月25日 「Guadam - Generating Futures」
京都國際漫畫博物館 京都 日本

文獻

2005年《Art it》第8號 日本 (圖版, 無頁數)
2005年《Gundam Generating Futures》Suntory Museum
大阪 日本 (圖版, 第58-61頁)
2006年《天明屋尚》株式會社河出書房新社 東京 日本 (圖版, 第10頁)
2006年7月18日《LURE》Vol 18 札幌 日本 (圖版, 第13頁)
2011年《See/Saw : Connections Between Japanese Art Then And Now》
Chronicle Books LLC. 三藩市 美國 (圖版, 第42圖, 第75頁)

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

US\$64,000-130,000

沒有受過正統藝術訓練的天明屋尚，在工作實踐逐步摸索及發明了獨特的「新日本繪」風格。他期望能透過畫作，喚醒那早已在現代國際社經與政治活動中衰微，令人緬懷的「日本性」。針對現代政治對個人獨特性的荼毒，天明屋尚創造了《RX-78-2 傾奇者 2005版本》(拍賣編號 200)。傾奇者是古日本武藝遜於武士的武者，以長髮長刀、奇裝異服而聞名；他們反抗地方威權，令週遭之人恐懼。金箔底色讓精心架構的《RX-78-2 傾奇者 2005版本》成為令人崇敬的神聖存在。天明屋尚精於掌握畫作結構上主動與被動的平衡，創造介於靜止畫面與動畫之間的細微視覺還原效果。金光映照展現一派莊嚴，灑落在傲然聳立的鋼彈身上，尤如一座萬人敬拜的聖祠，強烈地傳達出天明屋尚對當代日本社會與政治的擔憂。





201

NATSUKI URUSHIHARA

漆原夏樹

【 JAPAN, B. 1977 日本 】

A Portrait of the Landscape

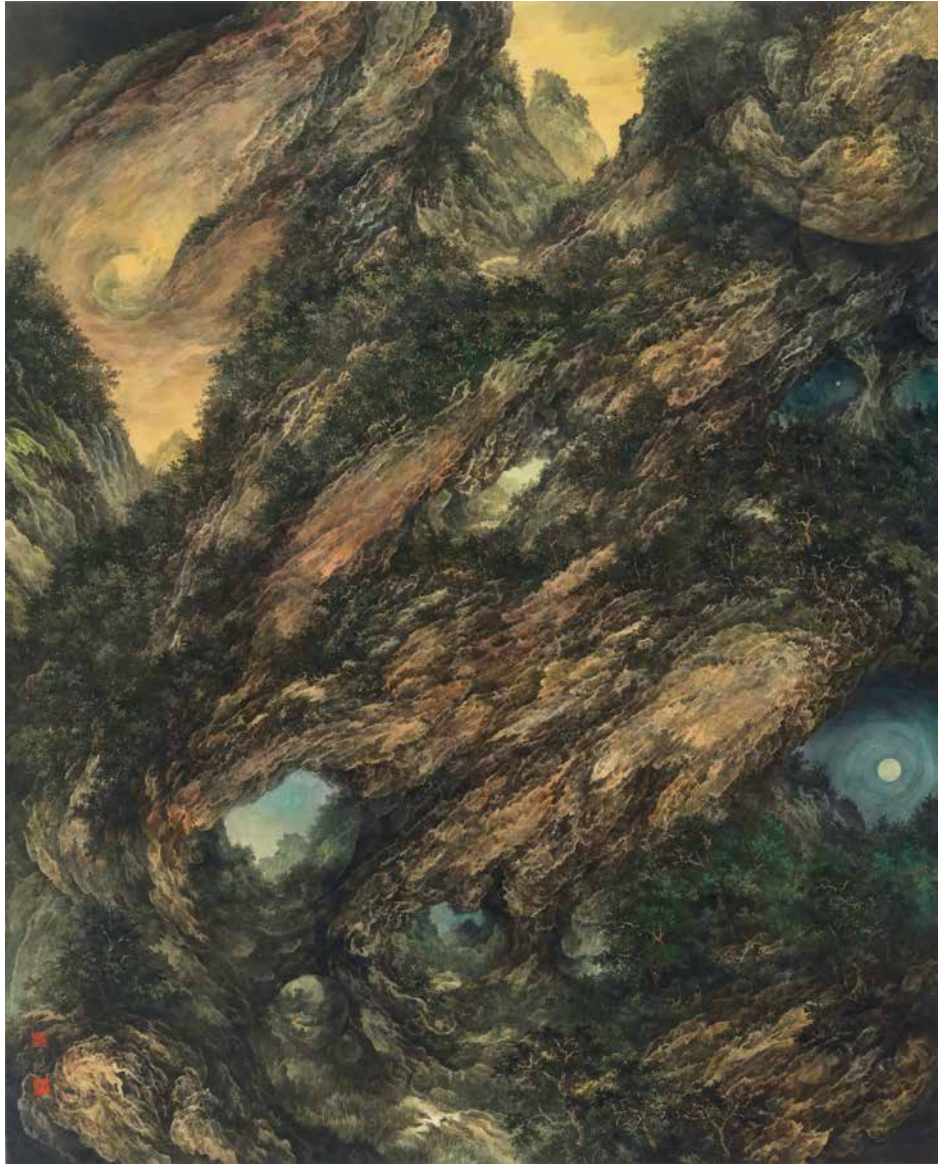
titled, dated, inscribed and signed in Japanese
(on label affixed to the reverse)
ink, Japanese pigment, gold leaf and powder on paper
130 x 194 cm. (51 $\frac{1}{8}$ x 76 $\frac{3}{8}$ in.)
Painted in 2017

風景的肖像

藝術家簽名（背板標籤）
水墨 日本顏料 金箔 金粉 紙本
2017年作

HK\$70,000-140,000

US\$9,000-18,000



202

RYOZO KATO

加藤良造

【 JAPAN, B. 1964 日本 】

San Sui Kyo (The Scenery of the Landscape)

signed in Japanese (on the reverse); signed and titled in Japanese
(on the label on the reverse)
two seals of the artist / stone pigment and ink on paper mounted on board /
162 x 130.3 cm. (63¾ x 51 1 in.) / Painted in 2018

山水境

簽名：良 (畫背); 加藤良造 (背板標籤) / 藝術家鈐印兩枚
礦石顏料 水墨 紙本 裱於木板 / 2018年作

HK\$160,000-260,000

US\$21,000-33,000



203

YU YASUDA

安田悠

【 JAPAN B. 1982 日本 】

Wall of Light

titled, dated, inscribed and signed "Wall of light" 2017 oil on canvas yu yasuda' (on the reverse)

oil on canvas

97 x 130.5 cm. (38¼ x 51⅝ in.)

Painted in 2017

光之牆

簽名：yu yasuda (畫背)

油彩 畫布

2017年作

HK\$40,000-50,000

US\$5,200-6,400



204

MITSURU WATANABE

渡部滿

【 JAPAN, B. 1953 日本 】

In the Forest – with Deposition of Christ

signed and titled in Japanese (on the reverse)

one painted seal of the artist

oil on canvas laid on panel

130 x 194 cm. (51½ x 76¾ in.)

Painted in 2018

森林中：哀悼基督

簽名：渡部滿 (畫背)

藝術家手繪鈐印一枚

油彩 畫布 裱於木板

2018年作

HK\$200,000-300,000

US\$26,000-38,000



▲ opened | 開啟



▲ closed | 關閉

205

TOKUHIRO KAWAI

川井德寬

【 JAPAN, B. 1971 日本 】

Target Shooter

signed 'Tokuhiro' (lower right of the middle panel)
oil and tempera on panel, triptych in artist's
original frame
opened: 151 x 47 cm. (59½ x 18½ in.)
closed: 75 x 47 cm. (29½ x 18½ in.)
Executed in 2018

目標射擊手

簽名：Tokuhiro (中屏右下)
油彩 蛋彩 木板 (三聯作 原裝框架)
2018年作

HK\$50,000-70,000

US\$6,400-9,000

This work is produced in a Flanders triptych style consisting three panels which shows a monochrome picture when closed. In the middle are shooters in various equipments and on the left and right panels are their targets. Saint Sebastianus on the right is a Christian martyr-typically painted like this with arrows in his body-who is said to protect people from black plague and therefore has been a positive motif for Christian art over centuries. Only him and the soldiers are painted in black and white here to imply the passage of time. Each motions are a simple relationship between the shooter and the target, but plenty of them are collected in a single space to give a sense of peculiar beauty.



206

MAKI HOSOKAWA

細川真希

【 JAPAN, B. 1980 日本 】

Sukerock

acrylic on canvas
80.3 x 116.7 cm. (31½ x 46 in.)
Painted in 2011

PROVENANCE
Private Collection, Japan

Sukerock

壓克力 畫布
2011年作

來源
日本 私人收藏

HK\$40,000-60,000

US\$5,200-7,700



207

NATSUKO TANIGUCHI

谷口奈津子

【 JAPAN, B. 1968 】

Playing Children

titled and signed in Japanese, dated '2002' (on the reverse of each)

acrylic on panel, triptych

left & right panel: 145.5 x 103 cm. (57¼ x 40½ in.)

middle panel: 156.6 x 103 cm. (61¾ x 40½ in.)

overall: 156.6 x 309 cm. (61¾ x 121¾ in.)

Painted in 2002

PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 589

Acquired from the above by the present owner

Private Collection, Asia

玩耍

藝術家簽名 (每件畫背)

壓克力 木板 (三聯作)

2002年作

來源

2008年5月24日 佳士得香港 編號589

現藏者購自上述拍賣

亞洲私人收藏

HK\$80,000-100,000

US\$11,000-13,000



1978/KAORU UEDA

208

KAORU UEDA

上田薰

【 JAPAN, B. 1928 日本 】

Spoon and Cherry B

dated and signed '1978/KAORU UEDA' (lower right); numbered, titled, dated and signed 'No. 64 Spoon and Cherry B 1978 K Ueda' (on the reverse) oil on canvas / 116.7 x 91 cm. (46 x 35 $\frac{7}{8}$ in.) / Painted in 1978

PROVENANCE

Private Collection, Japan

This work will be included in the forthcoming Kaoru Ueda catalogue raisonné, now in preparation by NAGOYA GALLERY to be published by Kyuryudo in June, 2018.

湯匙和櫻桃B

簽名：KAORU UEDA (右下); K Ueda (畫背)
油彩 畫布 / 1978年作

來源

日本 私人收藏

此作品將收錄於由NAGOYA GALLERY編輯，求龍堂於2018年6月出版之《上田薰作品全集》中

HK\$100,000-120,000

US\$13,000-15,000



209

ALIXE FU

傅慶豐

【TAIWAN, B. 1961 台灣】

Blue Coral

signed 'Alixe Fu'; dated '93-94' (lower left)
oil on canvas / 130.8 x 130.8 cm. (51½ x 51½ in.) / Painted in 1993-1994

PROVENANCE

Hong-Gah Museum Collection, Taipei, Taiwan

藍珊瑚

簽名：Alixe Fu (左下) / 油彩 畫布 / 1993-1994年作

來源

鳳甲美術館 台北 台灣

HK\$120,000-180,000

US\$16,000-23,000



210

SONG KUN

宋琨

【CHINA, B. 1977 中國】

Tower of Babel; & Shanghai

titled, inscribed, dated and signed 'Tower of Babel 60 x 45 cm oil on canvas 2009 Songk China Beijing' (on reverse); & titled, inscribed, dated and signed 'ShangHai 60 x 45 cm oil on canvas 2008 Sonk China Beijing' (on reverse) two oil on canvas

45 x 60 cm. (17 ¾ x 23 ⅝ in.) (2)

Painted in 2009; Painted in 2008

PROVENANCE

Private Collection, Europe
Private Collection, UK

巴別塔；上海灘

簽名：宋琨 Songk (畫背)；及宋琨 Sonk (畫背)

油彩 畫布 (共兩件)

2009年作；2008年作

來源

歐洲 私人收藏

英國 私人收藏

HK\$80,000-150,000

US\$11,000-19,000

211

ZHOU CHUNYA

周春芽

【CHINA, B. 1955 中國】

Green Dog

signed, dated and numbered 'Zhou Chunya 2006 6/8'

(on the underside)

painted stainless steel sculpture

117.5 x 47.5 x 66.5 cm. (46 ¼ x 18 ¾ x 26 ½ in.)

Executed in 2006

edition 6/8

PROVENANCE

Private Collection, Asia

綠狗

簽名：Zhou Chunya (刻於底部)

彩繪 不銹鋼 雕塑

2006年作

版數：6/8

來源

亞洲私人收藏

HK\$260,000-360,000

US\$34,000-46,000





212

DING YI

丁乙

【CHINA, B. 1962 中國】

Untitled

signed in Chinese and dated '1998' (lower right)
acrylic on tartan fabric / 51 x 73.5 cm. (20 $\frac{1}{8}$ x 28 $\frac{7}{8}$ in.)
Painted in 1998

PROVENANCE

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

無題

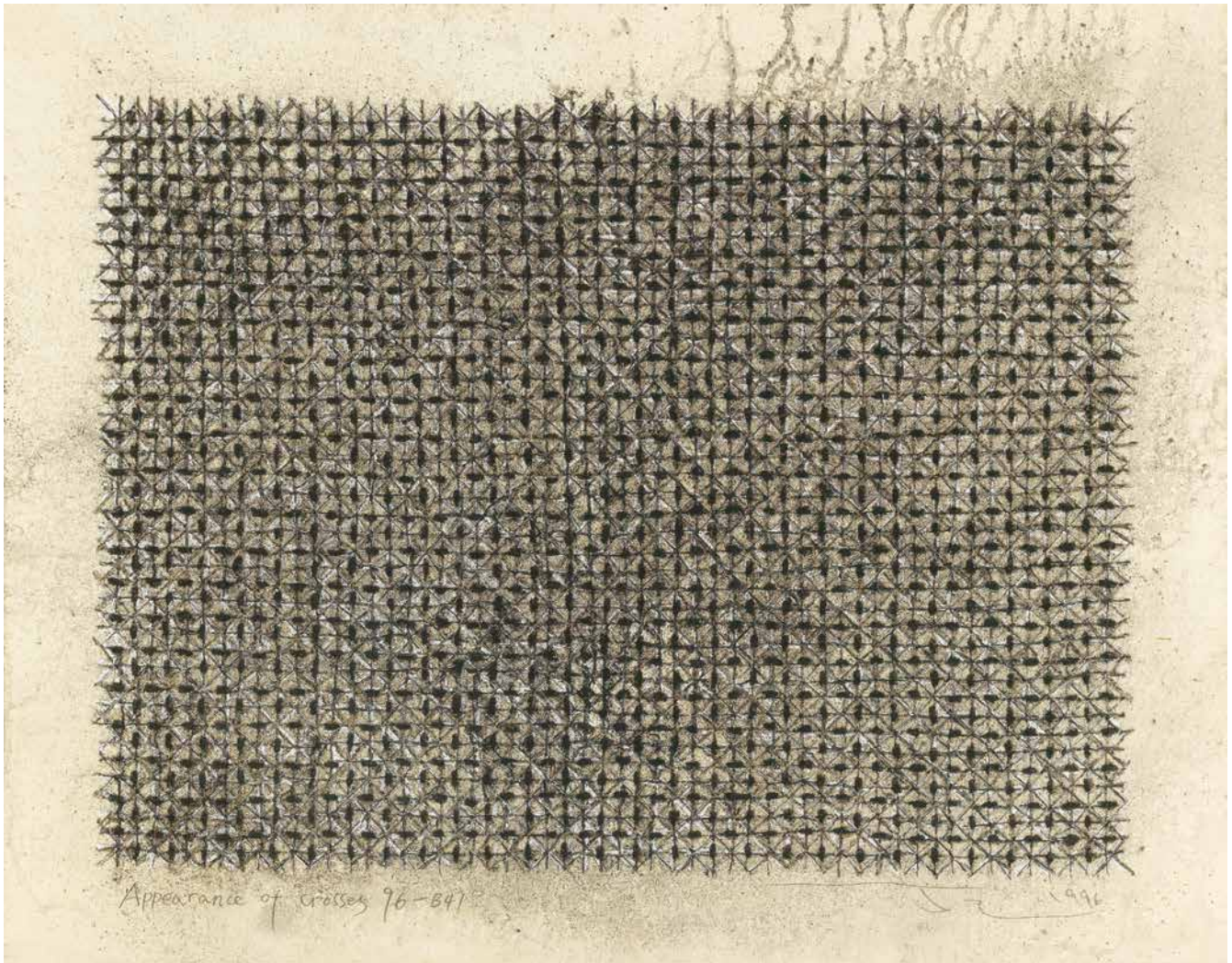
簽名：丁乙（右下）／壓克力 格子布／1998年作

來源

現藏者直接得自藝術家／美國私人收藏

HK\$320,000-520,000

US\$41,000-67,000



213

DING YI

丁乙

【CHINA, B. 1962 中國】

Appearance of Crosses 96-B41

signed in Chinese, dated '1996' (lower right); titled 'Appearance of crosses 96-B41 (lower left); titled in Chinese; titled, signed, dated '96-B41 Ding Yi 1996' (on the reverse)
chalk and charcoal on paper
51 x 66 cm. (20 $\frac{1}{8}$ x 26 in.)
Painted in 1996

PROVENANCE

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

十示 96-B41

簽名：丁乙 (右下) / 粉筆 炭筆 紙本 / 1996年作

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)

HK\$70,000-120,000

US\$9,000-15,000



214

XU HUALING

徐華翎

【CHINA, B. 1975 中國】

Between No. 7

signed and titled in Chinese, dated '2011' (on the reverse)
ink and colour on silk, photograph inkjet on rice paper
42 x 52 cm. (16½ x 20½ in.)
Painted in 2011

LITERATURE

Anhui Fine Arts Publishing House, 2012 Chinese Contemporary
Emerging Artist Portfolio, Hefei, Anhui, China (illustrated, p. 142)

之·間 7

簽名：華翎 (畫背) / 水墨 設色 絹本 噴墨照片 紙本 / 2011年作

文獻

2012年《盛氣青年——2012年中國當代青年藝術家作品集》安徽美術出版社
合肥 安徽 中國 (圖版, 第142頁)

HK\$60,000-100,000

US\$7,700-13,000



215

ZHOU MINGDE

周名德

【CHINA, B. 1986 中國】

Red Stone Flower

one seal by the artist
ink and colour on Japanese golden paper
99 x 92.8 cm. (39 x 36½ in.)
Executed in 2017

紅花石

藝術家鈐印一枚
水墨 設色 日本金箋紙
2017年作

HK\$55,000-100,000

US\$7,100-13,000

From my perspective, everything is variable yet convertible. Images contain notional function that words cannot replace, thus I long for utilizing images to help viewers to break through barriers of representation, and free them from restraints of traditional definition of aesthetics.

— Zhou Mingde

每樣東西在我眼裡都是無常且可以互相轉化的。圖像擁有文字無法取代的表意作用，我想通過圖像儘可能輔助觀看的人突破表像障礙，解脫定義的約束。

——周名德

Red Snow Flower (Lot 215) is the continuation of *In the Mountains* series. The painting sets out from a microcosmic perspective, where the shade of red is applied throughout the paper. The textures of stones and flowers are either enlarged or compressed in juxtaposition. Red is the colour of passionate adventure, desire, and fire. It is a very emotionally intense colour that it covers our desire in this perplexed world. Through the application of juxtaposition, colour changes and portrayal, the material differences between bloomy flowers, withered flowers and rocks are deprived to accentuate generality. Correspondingly, viewers start to wonder what is the real world? What is the discrepancy of the world in our minds? Is it possible to perceive the minds of each other? The reassembled new form may seem erratic, nonetheless the microscopic

details are reminding viewers to consent to its existence. Once viewers cannot apply traditional aesthetic view to appreciate this work of art, it will lead viewers to break through traditional barriers of representation and to see objects from a completely disparate aspect.

《紅花石》(拍品編號215)的繪畫語言是「此山中」系列作品的延續。作品以微觀視角出發，將山石與花朵的肌理通過放大或縮小後並置，並一同賦予它們特殊的紅色。紅色是濃烈純粹，更是火色——它正是不安分的塵世外表下覆蓋的欲望。通過並置、換色、刻畫等方式抽離了鮮花、枯萎的花以及山石之間的物質區別，強調了共性。借此，給人們拋以思考：何為真實的世界？你我眼中的世界差異在何處？果真無法互相窺探麼？重新組合的新體可能看起來像個怪物，而細節的深入精微讓你不得不去承認這個怪物的存在。在無法用習慣性的眼光去欣賞時，便引導你打破現象看到事物之間可聚亦可散的因緣。

216

WU SHANZHUAN

吳山專

【CHINA, B. 1960 中國】

Today No Water
(Rebuild the Sky)

acrylic and ink on paper
180 x 97 cm. (70 3/8 x 38 1/4 in.)
Painted in 2004

PROVENANCE
Hanart TZ Gallery, Hong Kong
Acquired from the above by the present owner

今天下午停水 (重建天空)

壓克力 水墨 紙本
2004年作

來源
香港 漢雅軒
現藏者購自上述畫廊

HK\$50,000-90,000
US\$6,400-12,000



217

QIU ZHIJIE

邱志傑

【CHINA, B. 1969 中國】

Dictionary Series: Mountain & Water

Mountain: four seals of the artist

Water: eight seals of the artist

two ink on paper

182 x 26 cm. (71¾ x 10¼ in.) (2)

PROVENANCE

Galerie Loft, Paris, France

Acquired from the above by the present owner

Private Collection, Asia

辭典系列：山部及水部

山部：藝術家鈐印四枚

水部：藝術家鈐印八枚

水墨 紙本 (兩件)

來源

法國 巴黎 Galerie Loft

現藏者購自上述來源

亞洲 私人收藏

HK\$120,000-160,000

US\$16,000-20,000



218

WANG TIANDE

王天德

【CHINA, B. 1960 中國】

No. 12 LBST005005

signed in Chinese, signed and dated 'Wang Tiande
2012' (lower right)

six seals of the artist

ink and burn marks on layered rice paper, stele rubbing
92 x 82 cm. (36 ¼ x 32 ¼ in.)

Executed in 2012

No.12 LBST005005

簽名：天德（右下）

藝術家鈐印六枚

水墨 宣紙 火燒痕跡 石碑拓片

2012年作

HK\$200,000-300,000

US\$26,000-38,000





219

YANG FUDONG

楊福東【CHINA, B. 1971 中國】

Seven Intellectuals in Bamboo Forest, Part V

black and white photograph
120 x 180 cm. (47¼ x 70¾ in.)
Executed in 2007
edition of 10

PROVENANCE

Marian Goodman Gallery, New York, USA
Acquired from the above by the present owner
Private Collection, Europe

EXHIBITED

Stockholm, Sweden, Jarla Partilager Gallery, Yang Fudong: The 7 Intellectuals in the Bamboo Forest I-V, 16 September – 14 November 2008. (different edition exhibited)

LITERATURE

Jarla Partilager, Yang Fudong: Seven Intellectuals in Bamboo Forest, Stockholm, Sweden, 2008 (different edition illustrated, p. 195).

竹林七賢 第五部分

黑白照片 / 2007年作 / 版數：10

來源

美國 紐約 Marian Goodman 畫廊 / 現藏者購自上述畫廊 / 歐洲 私人收藏

展覽

2008年9月16日至11月14日「楊福東：The 7 Intellectuals in the Bamboo Forest I-V」Jarla Partilager 畫廊 斯德哥爾摩 瑞典 (展覽為另一版數)

文獻

2008年《楊福東：Seven Intellectuals in Bamboo Forest》
Jarla Partilager 畫廊 斯德哥爾摩 瑞典 (圖版為另一版數，第195頁)

HK\$120,000-180,000

US\$16,000-23,000



220

ZHANG PEILI

張培力【CHINA, B. 1957 中國】

Continuous Reproduction

signed in Chinese, dated and numbered '1993 4/20' (on the reverse of each)
a set of twenty-five gelatin silver prints
each: 30.3 x 25.2 cm. (11 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.) (25)
Executed in 1993 / edition 4/20 (25)

LITERATURE

Acquired directly from the artist by the present owner
Private Collection, Beijing, China

EXHIBITED

Paris, France, Rond Point Gallery, Solo Exhibition: Zhang Peili, 1993.
(different edition exhibited)
Shanghai, China, Shanghai Minsheng Art Museum, Zhang Peili: Certain Pleasures, 16 July - 14 August 2011. (different edition exhibited)
Chicago, United States, Art Institute of Chicago, Zhang Peili: Record. Repeat., 31 March - 9 July 2017. (different edition exhibited)

LITERATURE

Lingnan Art Publishing House, Artistic Working Manual of Zhang Peili, Lingnan, China, 2008 (different edition illustrated, p. 170-171).
Blue Kingfisher Limited, Zhang Peili: Certain Pleasures, Hong Kong, 2011 (different edition illustrated, p. 122-123).
Yale University Press, Zhang Peili: Record. Repeat., New Haven, United States, 2017 (different edition illustrated, plate 7, p. 18 & p. 8 in Chinese supplement).

連續翻拍25次

簽名：張培力（每件背部）／一組二十五件 銀鹽黑白相片
1993年作 / 版數：4/20 (25)

來源

現藏者直接得自藝術家 / 中國 北京 私人收藏

展覽

1993年「張培力個人展」Rond Point畫廊 巴黎 法國 (展覽為另一版數)
2011年7月16日至8月14日「張培力：確切的快感」上海民生現代美術館 上海 中國 (展覽為另一版數)
2017年3月31日至7月9日「張培力：記錄。重複。」芝加哥藝術學院 芝加哥 美國 (展覽為另一版數)

文獻

(以下圖版皆為另一版數)

2008年《張培力藝術工作手冊》嶺南美術出版社 嶺南 中國 (第170-171頁)
2011年《張培力：確切的快感》Blue Kingfisher Limited 香港 (第122-123頁)
2017年《張培力：記錄。重複。》耶魯大學出版社 紐黑文 美國 (第7圖，第18頁及第8頁中文附錄)

HK\$100,000-150,000

US\$13,000-19,000



221

CANG XIN

蒼鑫

【CHINA B. 1967 中國】

To Add One Meter to an Anonymous Mountain

signed in Chinese, numbered and signed '11/15 Cang Xin' (lower right)

chromogenic print

image: 99.5 x 151.8 cm. (39 $\frac{1}{8}$ x 59 $\frac{3}{4}$ in.)

paper: 104.6 x 156.8 cm. (41 $\frac{1}{8}$ x 61 $\frac{3}{4}$ in.)

edition 11/15

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

為無名山增高一米

簽名：蒼鑫（右下）

彩色相片

版數：11/15

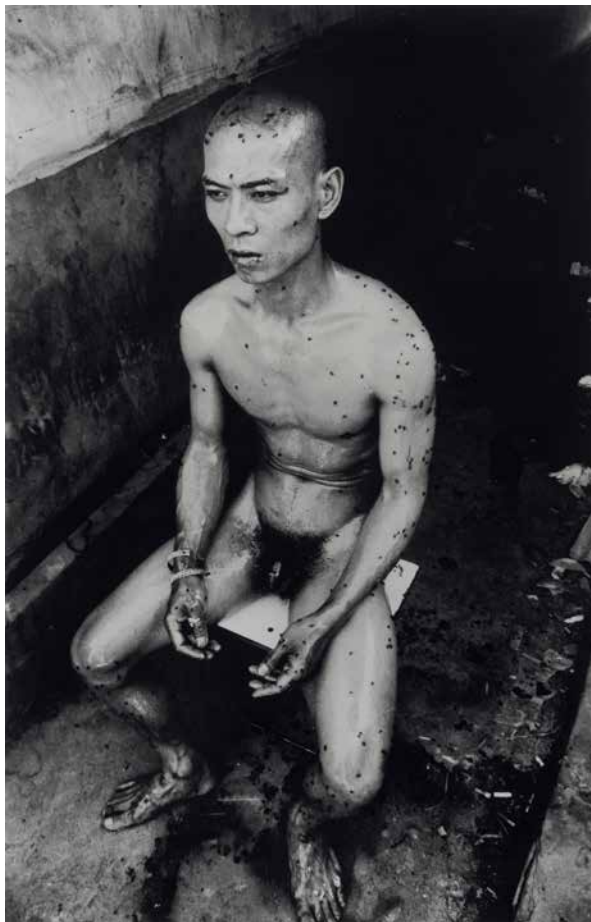
來源

現藏者直接得自藝術家

美國 紐約 私人收藏

HK\$80,000-100,000

US\$11,000-13,000



222

ZHANG HUAN

張洄【CHINA, B. 1965 中國】

12 Square Meters

titled and signed in Chinese, dated '1994', inscribed in Chinese, and numbered '8/15' (on the reverse)
gelatin silver print / image: 102 x 66 cm. (40 $\frac{1}{8}$ x 26 in.)
paper: 127.7 x 96.7 cm. (50 $\frac{1}{4}$ x 38 $\frac{1}{8}$ in.)
Executed in 1994 / edition 8/15

PROVENANCE

Barry Friedman Gallery, New York, USA
Acquired from the above by the present owner
Private Collection, New York, USA

EXHIBITED

Hamburg, Germany, Kunstverein in Hamburg, Zhang Huan, 30 November 2002 - 9 February 2003. (different edition exhibited)
Bochum, Germany, Museum Bochum, Zhang Huan, 5 April - 15 June 2003. (different edition exhibited)
New York, United States, Asia Society and Museum, Zhang Huan: Altered States, 6 September 2007 - 20 January 2008. (different edition exhibited)

LITERATURE

Hatje Cantz, Zhang Huan, Ostfildern-Ruit, Germany, 2003 (different edition illustrated, p. 51).
Edizioni Charta, Zhang Huan: Altered States, Milan, Italy, 2007 (different edition illustrated, p. 101).

十二平方米

簽名：張洄（畫背）
明膠銀版照片 / 1994年作 / 版數：8/15

來源

美國 紐約 Barry Friedman畫廊 / 現藏者購自上述畫廊 / 美國 紐約 私人收藏

展覽

2002年11月30日至2003年2月9日「張洄」漢堡Kunstverein 漢堡 德國 (展覽為另一版數)
2003年4月5日至6月15日「張洄」波琴博物館 波琴 德國 (展覽為另一版數)
2007年9月6日至2008年1月20日「張洄：Altered States」亞洲協會博物館 紐約 美國 (展覽為另一版數)

文獻

2003年《張洄》Hatje Cantz 奧斯特菲爾德爾恩 德國 (圖版為另一版數，第51頁)
2007年《張洄：Altered States》Edizioni Charta 米蘭 意大利 (圖版為另一版數，第101頁)

HK\$80,000-100,000

US\$11,000-13,000

223

ZHANG XIAOGANG

張曉剛

【CHINA, B. 1958 中國】

Bloodline Series – Girl

numbered '48/58' (lower left); dated '2006',
and signed in Chinese (lower right)

lithograph

137 x 104.5 cm. (53 $\frac{7}{8}$ x 41 $\frac{1}{8}$ in.)

Executed in 2006

edition 48/58

PROVENANCE:

Pace Editions Gallery, New York, USA

Acquired from the above by the present owner
Private Collection, New York, USA

血緣系列 - 女孩

簽名：張曉剛（右下）

石版 版畫 / 2006年作

版數：48/58

來源

美國 紐約 Pace Editions畫廊

現藏者購自上述畫廊

美國 紐約 私人收藏

HK\$40,000-60,000

US\$5,200-7,700



224

YAYOI KUSAMA

草間彌生

【JAPAN. B. 1929 日本】

Flowers FW

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

Executed in 1993 / edition 85/90

PROVENANCE

Whitestone Gallery, Japan

Acquired from the above by the present owner

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints
1979-2017, Tokyo, Japan, 2017 (different
edition illustrated, plate no. 177, p. 110).

花 FW

絲網版畫 / 1993年作

版數：85/90

來源

日本 白石畫廊

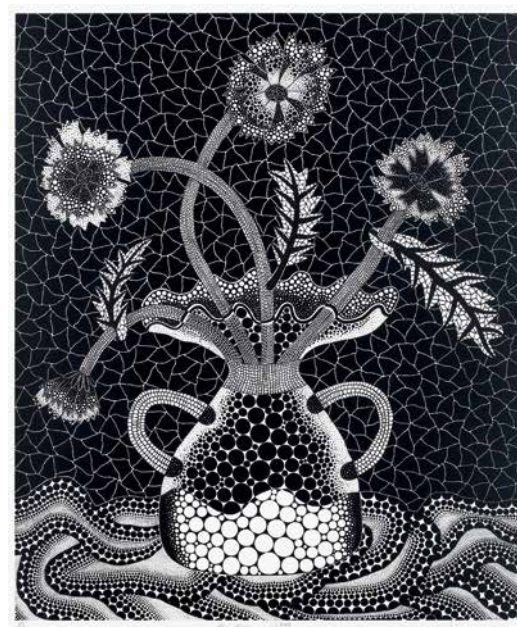
現藏者購自上述畫廊

文獻

2017年《草間彌生：全版圖1979-
2017》阿部出版株式會社 東京 日本
(圖版為另一版數：第177圖：第110頁)

HK\$100,000-200,000

US\$13,000-26,000



225

YAYOI KUSAMA

草間彌生【JAPAN. B. 1929 日本】

Tulipe (II)

screenprint / 45.5 x 38 cm. (17 $\frac{7}{8}$ x 15 in.)
Executed in 2000 / edition 10/60

PROVENANCE

Whitestone Gallery, Japan
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Opera Gallery, Infinity in the Universe of Yayoi Kusama, 12 April - 23 June 2012. (different edition exhibited)

LITERATURE

Opera Gallery, Infinity in the Universe of Yayoi Kusama, Hong Kong, 2012 (different edition illustrated, p. 35).
ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 291, p. 172).

鬱金香 (II)

絲網版畫 / 2000年作 / 版數：10/60

來源

日本 白石畫廊 / 現藏者購自上述畫廊

展覽

2012年4月12日至6月23日「Infinity in the Universe of Yayoi Kusama」
Opera畫廊 香港 (展覽為另一版數)

文獻

2012年《Infinity in the Universe of Yayoi Kusama》Opera畫廊 香港 (圖版為另一版數，第35頁)
2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第291圖，第172頁)

HK\$100,000-200,000

US\$13,000-26,000



226

YAYOI KUSAMA

草間彌生【JAPAN. B. 1929 日本】

Pumpkin

screenprint / 53.5 x 45 cm. (21 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in.)
Executed in 1990 / edition AP

PROVENANCE

Whitestone Gallery, Japan
Acquired from the above by the present owner

EXHIBITED

Bangkok, Thailand, 100 Tonson Gallery, Yayoi Kusama Ka!, 15 October - 31 December 2005. (different edition exhibited)

LITERATURE

100 Tonson Gallery, Yayoi Kusama Ka!, Bangkok, Thailand, 2005 (different edition illustrated).
ABE Publishing Ltd., Yayoi Kusama: Print Works, Tokyo, Japan, 1992 (different edition illustrated, plate no. 139, p. 114).
ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 142, p. 93).

南瓜

絲網版畫 / 1990年作 / 版數：AP

來源

日本 白石畫廊 / 現藏者購自上述畫廊

展覽

2005年10月15日至12月31日「Yayoi Kusama Ka!」100 Tonson畫廊 曼谷 泰國 (展覽為另一版數)

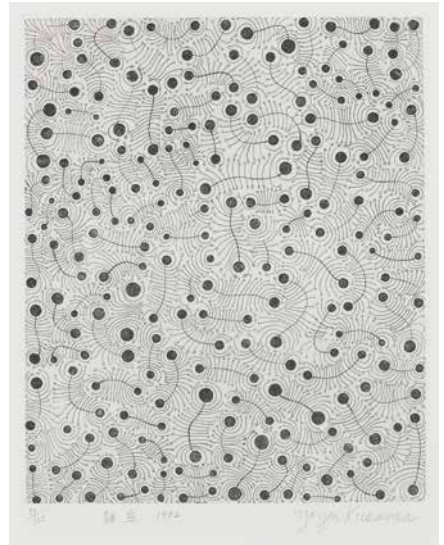
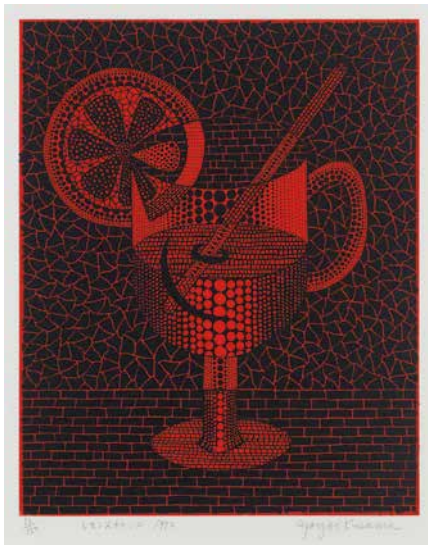
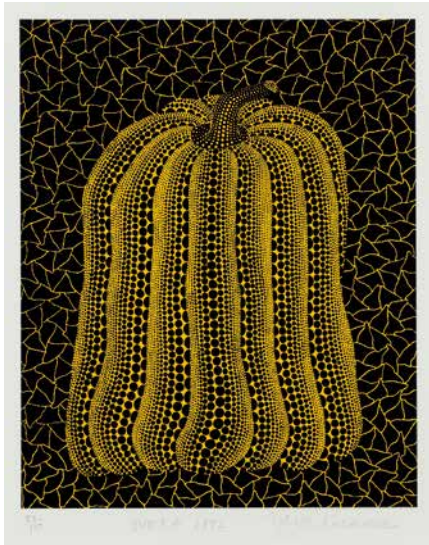
文獻

2005年《Yayoi Kusama Ka!》100 Tonson畫廊 曼谷 泰國 (圖版為另一版數)
1992年《草間彌生版畫集》阿部出版株式會社 東京 日本 (圖版為另一版數，第139圖，第114頁)
2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第142圖，第93頁)

HK\$100,000-200,000

US\$13,000-26,000





227

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin; Lemon Squash; & Weeds

numbered '33/150', titled in Japanese, dated and signed '1992 yayoi Kusama' (on each of the bottom edge)

screenprint; lithograph; & etching

image: 28 x 22.7cm. (11 x 8 $\frac{7}{8}$ in.); 28.5 x 23 cm. (11 $\frac{1}{4}$ x 9 in.); & 27 x 22.1 cm. (10 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in.)

paper: 37.5 x 29.3 cm. (14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.); 37.5 x 29.1 cm. (14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.); & 37.5 x 29 cm. (14 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in.)

Executed in 1992 / edition 33/150

This work is accompanied by an original box signed by the artist.

PROVENANCE

Private Collection, Japan

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Print Works, Tokyo, Japan, 1992 (different edition illustrated in black and white, plate no. 155, 156, 157, p. 121).

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 157-159, p. 102).

南瓜；檸檬汁；及 雜草

絲網版畫；石版 版畫；蝕刻版畫

1992年作 / 版數：33/150

此作品附藝術家親簽之原裝盒子

來源

日本 白石畫廊

文獻

1992年《草間彌生版畫集》阿部出版株式會社 東京 日本 (圖版為另一版數，第155, 156, 157圖，第121頁)

2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第157-159圖，第102頁)

HK\$240,000-280,000

US\$31,000-36,000



228

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Mori Girl

mixed media sculpture / 30 x 18 x 14.5 cm. (11¾ x 7⅞ x 5¾ in.)
Executed in 2012 / edition 147/200

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

Mori Girl

綜合材料 雕塑 / 2012年作 / 版數：147/200

此作品附藝術家工作室所簽發之保證書

HK\$80,000-100,000

US\$11,000-13,000

229

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

The Head

artist's signature and dated "98"
(on the reverse)
acrylic, lacquer, and cotton on FRP
10 x 12 x 7 cm. (3⅞ x 4¾ x 2¾ in.)
Executed in 1998

PROVENANCE

Kohn Gallery, Los Angeles, USA
Acquired from the above by the present
owner
Private Collection, Los Angeles, USA

LITERATURE

Bonitas-Bauer, Yoshitomo Nara: Lullaby
Supermarket, Würzburg, Germany, 2002
(illustrated, p. 64).
Bijutsu Shuppan Sha, Yoshitomo
Nara: The Complete Works Volume
1 - Paintings, Sculptures, Editions,
Photographs, Tokyo, Japan, 2011
(illustrated, plate S-1998-002, p. 267).

The Head

藝術家簽名 (背部) / 壓克力 漆 棉布
強化玻璃纖維 / 1998年作

來源

美國 洛杉磯 Kohn 畫廊 / 現藏者購自上
述畫廊 / 美國 洛杉磯 私人收藏

文獻

2002年《Yoshitomo Nara: Lullaby
Supermarket》Bonitas-Bauer
維爾茨堡 德國 (圖版, 第64頁)
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S-1998-002圖, 第267頁)

HK\$120,000-180,000

US\$16,000-23,000



230

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Mushroom House

numbered '15/25', signed with artist's signature, dated '14' (lower edge)
woodcut print / 371 x 26 cm. (14 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in.) / Executed in 2014
edition 15/25

Mushroom House

藝術家簽名 (下沿) / 木版 版畫 / 2014年作 / 版數 : 15/25

HK\$100,000-200,000

US\$13,000-26,000



231

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Words Mean Nothing at All

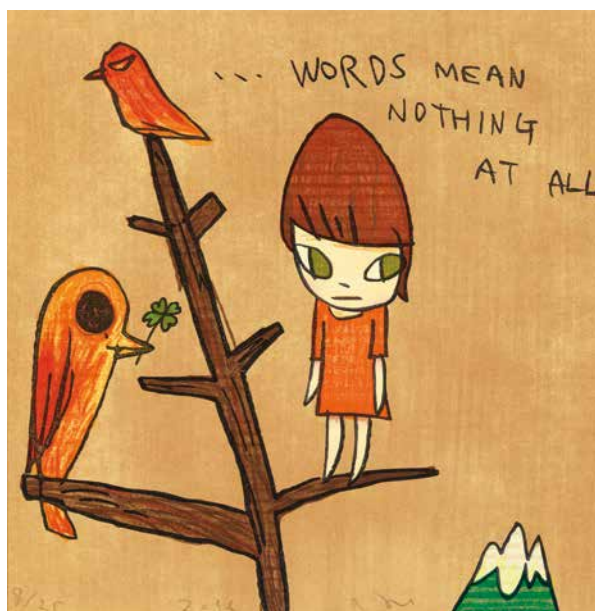
numbered '8/25', signed with artist's signature, dated '2016' (lower edge)
woodcut print / 35.5 x 35.5 cm. (14 x 14 in.)
Executed in 2016 / edition 8/25

Words Mean Nothing at All

藝術家簽名 (下沿) / 木版 版畫 / 2016年作 / 版數 : 8/25

HK\$100,000-200,000

US\$13,000-26,000





232

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Tell Me

numbered '15/25', dated '2014', signed with artist's signature (lower edge)
woodcut print / 37.1 x 26 cm. (14% x 10% in.) / Executed in 2014
Edition 15/25

Tell Me

藝術家簽名 (下沿) / 木版 版畫 / 2014年作 / 版數 : 15/25

HK\$100,000-200,000

US\$13,000-26,000

233

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

In the Cloud

numbered '27/150', signed, and dated '2003'
(lower edge)
lithograph / 42 x 32 cm. (16¼ x 13 in.)
Executed in 2003 / edition 27/150

PROVENANCE

ICA Benefit Print Edition of Institute of
Contemporary Art at University of Pennsylvania,
Philadelphia, USA
Acquired from the above benefit program by the
present owner
Private Collection, Los Angeles, USA

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara:
The Complete Works Volume 1 - Paintings,
Sculptures, Editions, Photographs, Tokyo, Japan,
2011 (different edition illustrated, plate E-2003-
007, p. 312).

In the Cloud

藝術家簽名 (下沿) / 石版 版畫
2003年作 / 版數 : 27/150

來源

美國 費城 賓夕法尼亞大學當代藝術
學院ICA Benefit Print Edition
現藏者購自上述福利項目
美國 洛杉磯 私人收藏

文獻

2011年《奈良美智：作品全集第1卷
- 繪畫，雕塑，版畫，攝影作品》株
式會社美術出版社 東京 日本 (圖版
為另一版數，第E-2003-007圖，
第312頁)

HK\$80,000-120,000

US\$11,000-15,000



234

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Beh!

numbered '49/72', signed, and dated '2003'
(lower edge)
lithograph on Tosa Torinoko paper
49.8 x 40 cm. (19¾ x 15¾ in.)
Executed in 2003 / edition 49/72

PROVENANCE

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

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara:
The Complete Works Volume 1 - Paintings,
Sculptures, Editions, Photographs, Tokyo, Japan,
2011 (illustrated, plate E-2003-001, p. 312).

Beh!

藝術家簽名 (下沿)
石版 版畫 日本手作紙
2003年作 / 版數 : 49/72

來源

美國 紐約 Marianne Boesky畫廊
現藏者直接購自上述畫廊
美國 紐約 私人收藏

文獻

2011年《奈良美智：作品全集第1卷-
繪畫，雕塑，版畫，攝影作品》株
式會社美術出版社 東京 日本 (圖版為另
一版數，第E-2003-001圖，第312頁)

HK\$80,000-120,000

US\$11,000-15,000



A

AHMAD OSNI PEII 阿默德·歐斯尼·佩儀 161
 ALFI, JUMALDI 阿爾菲 121
 AY TJOE, CHRISTINE 克麗絲汀·嫺珠 122

B

BESTRIZAL, BESTA 貝斯塔·貝斯特黎薩 114
 BORLONGAN, ELMER 艾瑪·博隆根 166

C

CABIGTING, ANNIE 165
 CANG XIN 蒼鑫 221
 CHAN, DAVID 陳建偉 128
 CHANG YOONG CHIA 章永佳 158
 CHEN YUJUN 陳或君 145
 CHO, YOO-JIN 曹有真 131
 CHOI, SO-YOUNG 崔素榮 168
 CHOI, SUN 崔羨 141
 CHOI, YEONG-GEOL 崔令杰 174, 175
 CHOI, YOUNG-BIN 崔永牝 138
 CHUNG, DOO-HWA 鄭斗和 173

D

DE GUIA, KAWAYAN 167
 DING YI 丁乙 212, 213
 DJIRNA, I MADE 125

F

FENG MENGBO 馮夢波 182
 FU, ALIXE 傅慶豐 209

H

HANDOKO, UJI 尤吉·韓多科 117
 HIRAGA, KEY 平賀敬 197, 198, 199
 HONG, KYOUNG-TAEK 洪京澤 170
 HONG VIET DUNG 洪越勇 164
 HOSOKAWA, MAKI 細川真希 206

I

IM, JEONG EUN 林貞恩 139
 IRFAN, M. 伊凡 119

J

JI, KEUN-WOOK 池根旭 135
 JOUNG, YOUNG-JU 鄭英胄 177

K

KATO, IZUMI 加藤泉 196
 KATO, RYOZO 加藤良造 202
 KAWAI, TOKUHIRO 川井德寬 205
 KIM, CHAN-IL 金燦一 172

KIM, KANG-YONG 金康容 171
 KIM, KEE-TAE 金岐泰 176
 KIM, KEUN-TAE 金根泰 132
 KIM, NA-YUL 金奈律 137
 KOO, BOHN-CHANG 具本昌 130
 KUSAMA, YAYOI 草間彌生 187, 188, 189,
 190, 191, 192, 193, 194, 224, 225, 226, 227
 KWON, HYUN-JIN 權賢珍 140

L

LE, DINH Q. 黎光定 163
 LEE, JANE 李綾瑄 156
 LEE, KYOUNG-MI 李慶美 169
 LI CHEN 李真 155
 LI SHAN 李山 184, 185, 186
 LIU SHIH-TUNG 劉時棟 147
 LIU WEI 劉煒 181
 LIU YE 劉野 178

M

MASRIADI, I NYOMAN 米斯尼亞迪 118
 MEYERSON, JIN 金·麥爾遜 129
 MONTHA, OKY REY 歐其·瑞·蒙特哈 116

N

NA WEI 那危 148
 NARA, YOSHITOMO 奈良美智 101, 102,
 103, 104, 105, 106, 107, 108, 109, 110, 111,
 112, 113, 228, 229, 230, 231, 232, 233, 234
 NAWA, KOHEI 名和晃平 152
 NISHIO, YASUYUKI 西尾康之 154

O

OUYANG CHUN 歐陽春 149

P

PARK, KYUNG-RYUL 朴經律 136
 PICH, SOPHEAP 索菲普·皮奇 157

Q

QIU YACAI 邱亞才 195
 QIU ZHIJIE 邱志傑 217

S

SON, SOL-NIP 134
 SONG KUN 宋琨 210
 SUH, DONG-WOOK 徐東旭 133
 SURAJI 蘇拉吉 115
 SUWAGE, AGUS 阿古·蘇瓦吉 123

T

TANIGUCHI, NATSUKO 谷口奈津子 207
 TENMYOUYA, HISASHI 天明屋尚 200
 TRUONG, TAN 162
 TSUKAMOTO, TOMOYA 塚本智也 150

U

UCHIDA, NOZOMU 內田望 153
 UEDA, KAORU 上田薰 208
 UNTORO, UGO 124
 URUSHIHARA, NATSUKI 漆原夏樹 201
 UTARIT, NATEE 納堤·尤塔瑞 159, 160

W

WAHYUNI, ERICA HESTU
 艾瑞卡·海斯圖·瓦尤尼 127
 WANG TIANDE 王天德 218
 WATANABE, MITSURU 渡部滿 204
 WU SHANZHUAN 吳山專 216

X

XU HUALING 徐華翎 214

Y

YAMA, YOHEI 山洋平 151
 YANG FUDONG 楊福東 219
 YASUDA, YU 安田悠 203
 YOU JIN 由金 143
 YU YOUHAN 余友涵 183
 YUNIZAR 尤尼扎 120, 126

Z

ZENG FANZHI 曾梵志 142
 ZHANG HUAN 張洵 222
 ZHANG PEILI 張培力 220
 ZHANG XIAOGANG 張曉剛 179, 180, 223
 ZHAO BO 趙博 144
 ZHAO ZHAO 趙趙 146
 ZHOU CHUNYA 周春芽 211
 ZHOU MINGDE 周名德 215





JONAS WOOD (B. 1977)
Maritime Hotel Pot with Aloe
oil and acrylic on canvas
120 x 76 in. (304.8 x 193 cm.)
Painted in 2014.
US\$550,000-750,000

© 2018 Jonas Wood

**POST-WAR AND CONTEMPORARY ART
AFTERNOON SESSION**

New York, 18 May 2018

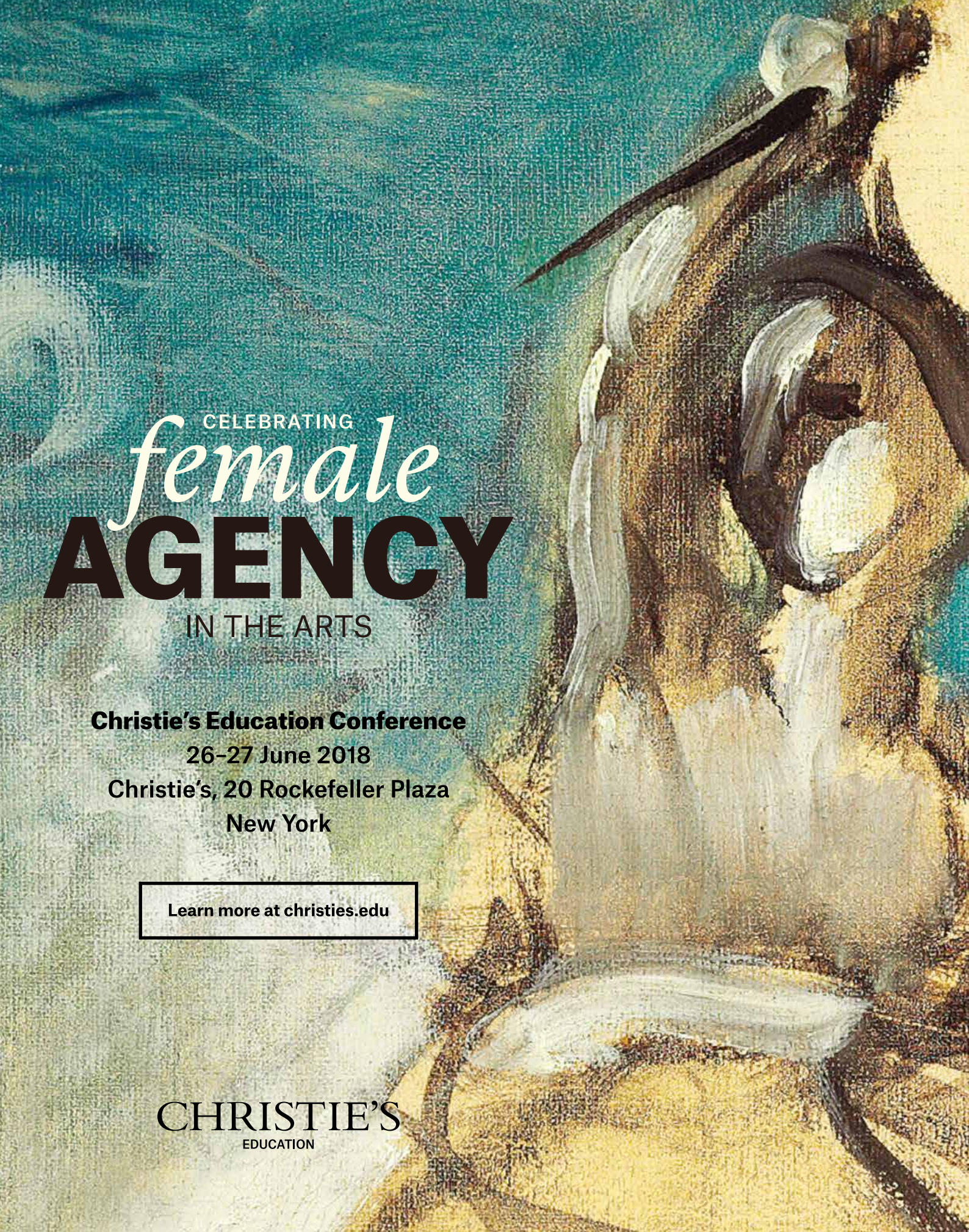
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CONDITIONS OF SALE

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

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

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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.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

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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.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

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: (a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - 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 **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**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**可能以拍賣場地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日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

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑑定報告。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。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

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

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）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。
 - 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。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年

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

3. 如果您未能提供正確的文件

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

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 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。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會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**低價估價**的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價的拍賣品**，在**拍賣品**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低價估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

6. 競投價遞增幅度

競投通常從低於**低價估價**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，均可能須支付**基於成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**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，您通知我們您的**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：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。
- 真品保證**不適用於**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**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，請閱讀“**有保留標題**”列表及**拍賣品**的**目錄描述**。

- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**予合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未普遍被接納，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。
- 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，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 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。
- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此**額外保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的書籍；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之購買款項則根據佳士得**真品保證**的條款退還予原本買方，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

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和

- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“到期付款日”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：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銷，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，您不能提取**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。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動植物種的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成（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) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，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象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無

定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

(d) 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Ψ符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。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加密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權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**不會以低於此保密**底價**出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

Ψ **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分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◊ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

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

其他安排

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

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益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。

有保留的標頭

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。

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at Hong Kong Convention and Exhibition Centre by 4.00pm on 30 May 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 2.00pm on 31 May 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.

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 5 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2018 年 5 月 31 日下午 2 時起可以開始提取。所有在其他倉庫之提取，將只能通過提前預約方式。請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

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

應付費用的支付

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

裝運和運送

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

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括賣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。		

ASIAN CONTEMPORARY ART (DAY SALE)

**SUNDAY 27 MAY 2018
10.30AM**

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

**CODE NAME: CONTEMPORARY S18
SALE NUMBER: 13277
LOT NUMBER: 101 - 234**

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)

亞洲當代藝術 日間拍賣

二〇一八年五月二十七日
星期日 上午十時三十分

香港灣仔港灣道1號
香港會議展覽中心會議廳

編號名稱：**當代 S18**
拍賣編號：**13277**
拍賣品編號：**101 - 234**

佳士得不接受包括代理人在內之第三方支付；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

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

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

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定買方須知）**。買方酬金費率按每件拍賣品成交價首港幣2,000,000元之25%；加逾港幣2,000,000元以上至30,000,000元部份之20%；加逾港幣30,000,000元以上之12.5%計算。名酒的買方酬金是按每件拍賣品成交價之22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件**"沒有底價"**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的50%進行競投；如果您的投標價低於**低價估價**的50%，則以您的投標價進行競投。

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

拍賣結果查詢：+852 2760 1766.

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

若閣下未能成功競投任何**拍賣品**，對佳士得或佳士得集團其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。
佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。
電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用） _____

客戶名稱（請用正楷填寫） _____

地址 _____

聯絡電話（手提電話） _____

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）：

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 _____ 日期 _____

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，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。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

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

BIDDER REGISTRATION FORM

Paddle No. _____	
------------------	--

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationsia@christies.com.

A Bidder's Detail

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 Identity Documents and Financial References

If you are a new client, 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.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

You can pay any deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents.

C Sale Registration

<input type="checkbox"/> 16123 Fine & Rare Wines: Direct from the Cellars of the Historic Domaine Comte Georges de Vogüé <input type="checkbox"/> 16124 Fine & Rare Wines Featuring Wines Direct from Masseto and a Collection of Château Lafleur and other Guinaudeau Family Estate Wines <input type="checkbox"/> 16130 Hong Kong Magnificent Jewels* <input type="checkbox"/> 16128 Important Watches and Private Collections <input type="checkbox"/> 16132 Handbags & Accessories <input type="checkbox"/> 13275 Asian 20th Century & Contemporary Art (Evening Sale)* Contemporaries: Voices from East and West (Evening Sale)* <input type="checkbox"/> 13277 Asian Contemporary Art (Day Sale) <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 15953 Chinese Contemporary Ink <input type="checkbox"/> 15954 Fine Chinese Classical Paintings and Calligraphy <input type="checkbox"/> 15955 Fine Chinese Modern Paintings* <input type="checkbox"/> 16911 Celestial Immortals - The Taber Family <i>Tianqiuping</i> from Philbrook Museum of Art* <input type="checkbox"/> 16956 Three Qianlong Rarities - Imperial Ceramics From An Important Private Collection* <input type="checkbox"/> 16966 The Nitta Maitreya* <input type="checkbox"/> 16265 Contemplating The Divine - Fine Buddhist Art* <input type="checkbox"/> 16759 Leisurely Delights of a Transient Life* <input type="checkbox"/> 15959 Important Chinese Ceramics and Works of Art*
--	--

* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle

Please indicate the bidding level you require:

<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000
<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> 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.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.
You can opt-out of receiving this information at any time.

Name Signature Date

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 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，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。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。

C 拍賣項目登記

- | | |
|--|---|
| <input type="checkbox"/> 16123 佳士得名釀：武戈伯爵酒莊直遞珍藏 | <input type="checkbox"/> 15953 中國當代水墨 |
| <input type="checkbox"/> 16124 呈獻馬賽多直遞窖藏、花堡酒莊非凡醇釀及格維諾德家族珍藏佳釀 | <input type="checkbox"/> 15954 中國古代書畫 |
| <input type="checkbox"/> 16130 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 15955 中國近現代畫* |
| <input type="checkbox"/> 16128 精緻名錶及私人珍藏 | <input type="checkbox"/> 16911 天中八仙——費布克美術館珍藏乾隆天球瓶* |
| <input type="checkbox"/> 16132 典雅傳承：手袋及配件 | <input type="checkbox"/> 16956 乾隆二希——重要私人珍藏清代官窯精品* |
| <input type="checkbox"/> 13275 亞洲二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 16966 新田舊藏鑲金銅彌勒佛* |
| <input type="checkbox"/> 融藝（晚間拍賣）* | <input type="checkbox"/> 16265 正觀自在——佛教藝術精品* |
| <input type="checkbox"/> 13277 亞洲當代藝術（日間拍賣） | <input type="checkbox"/> 16759 浮生閑趣* |
| <input type="checkbox"/> 13276 亞洲二十世紀藝術（日間拍賣） | <input type="checkbox"/> 15959 重要中國瓷器及工藝精品* |

* 如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下表格劃上「✓」號。

本人有意登記高額拍品競投牌

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。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於表格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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01/04/18

HONG KONG AUCTION CALENDAR

FINE & RARE WINES: DIRECT FROM THE CELLARS OF THE HISTORIC DOMAINE COMTE GEORGES DE VOGÜÉ

Sale number: 16123
FRIDAY 25 MAY
5.30 PM

FINE & RARE WINES FEATURING WINES DIRECT FROM MASSETO AND A COLLECTION OF CHÂTEAU LAFLEUR AND OTHER GUINAUDEAU FAMILY ESTATE WINES

Sale number: 16124
SATURDAY 26 MAY
10.30 AM

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

Sale number: 13275
SATURDAY 26 MAY
6.00 PM
Viewing: 25-26 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13277
SUNDAY 27 MAY
10.30 AM
Viewing: 25-26 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13276
SUNDAY 27 MAY
1.30 PM
Viewing: 25-26 May

CHINESE CONTEMPORARY INK

Sale number: 15953
MONDAY 28 MAY
11.00 AM
Viewing: 25-27 May

IMPORTANT WATCHES AND PRIVATE COLLECTIONS

Sale number: 16128
MONDAY 28 MAY
12.00 PM
Viewing: 25-27 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15954
MONDAY 28 MAY
2.30 PM
Viewing: 25-28 May

FINE CHINESE MODERN PAINTINGS

Sale number: 15955
TUESDAY 29 MAY
10.30 AM & 2.30 PM
Viewing: 25-28 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 16130
TUESDAY 29 MAY
1.00 PM
Viewing: 25-29 May

CELESTIAL IMMORTALS - THE TABER FAMILY TIANQIUPING FROM PHILBROOK MUSEUM OF ART

Sale number: 16911
WEDNESDAY 30 MAY
10.30 AM
Viewing: 25-29 May

THE THREE RARITIES - IMPERIAL QIANLONG CERAMICS FROM AN IMPORTANT PRIVATE COLLECTION

Sale number: 16956
WEDNESDAY 30 MAY
10.45 AM
Viewing: 25-29 May

THE NITTA MAITREYA

Sale number: 16966
WEDNESDAY 30 MAY
11.00 AM
Viewing: 25-29 May

HANDBAGS & ACCESSORIES

Sale number: 16132
WEDNESDAY 30 MAY
11.00 AM
Viewing: 25-29 May

CONTEMPLATING THE DIVINE - FINE BUDDHIST ART

Sale number: 16265
WEDNESDAY 30 MAY
11.15 AM
Viewing: 25-29 May

LEISURELY DELIGHTS OF A TRANSIENT LIFE

Sale number: 16759
WEDNESDAY 30 MAY
11.45 AM
Viewing: 25-29 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15959
WEDNESDAY 30 MAY
2.30 PM
Viewing: 25-29 May









CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港·中環·遮打道18號·歷山大廈22樓