



CHINESE CONTEMPORARY INK

中國當代水墨

Hong Kong, 28 May 2018

香港 2018 年 5 月 28 日

CHRISTIE'S 佳士得

身須紅菊繼 筭開 豐 君 更

得可字

眼無千日

西



留歌



成歡 盡一 生半 杯

看事兼



人間

比夢間

閒自酒 蘭 勤 蘭

CHINESE CONTEMPORARY INK 中國當代水墨

MONDAY 28 MAY 2018 • 2018年5月28日 (星期一)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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AUCTION • 拍賣

Monday 28 May • 5月28日 (星期一)
11.00am (Lots 801-884) • 上午11.00 (拍賣品編號801-884)
Location: Convention Hall, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
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VIEWING • 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday, 25 May • 5月25日 (星期五)
10.30am – 8.00pm
Saturday – Sunday, 26 – 27 May • 5月26至27日 (星期六至日)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW • 精選拍品預展

SINGAPORE, Hilton Singapore

新加坡，新加坡希爾頓酒店

Thursday – Friday, 3 – 4 May • 5月3至4日 (星期四至五)
11.00am – 7.00pm

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Friday – Saturday, 4 – 5 May • 5月4至5日 (星期五至六)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Tuesday – Wednesday, 8 – 9 May • 5月8至9日 (星期二至三)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 12 – 13 May • 5月12至13日 (星期六至日)
11.00am – 6.00pm

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Elaine Kwok

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801

HUNG HOI (XIONG HAI, B. 1957)

Clear Spring in Mount Huang

Hanging scroll

Ink on paper

110 x 89.5 cm. (43 ¼ x 35 ¼ in.)

Executed in 2012

HK\$100,000-150,000

US\$13,000-19,000

熊海 (1957年生)

黃山清泉圖

水墨 紙本 立軸

2012年作

題識

壬辰春月，熊海畫。

鈐印

熊、海、山水緣

802

FANG ZHAOLING (1914-2006)

Autumn Harvest (Terraced Fields)

Hanging scroll

Ink and colour on paper

73.5 x 63 cm. (28 7/8 x 24 3/4 in.)

Executed in 1980

Titleslip inscribed and signed by the artist

LITERATURE

Works by Fang Zhaoling, Hong Kong University Press, Hong Kong, 1992, p. 102

HK\$80,000-150,000

US\$10,000-19,000

方召麐 (1914-2006)

秋收 (梯田)

設色 紙本 立軸

1980年作

題識

方召麐。一九八〇年。

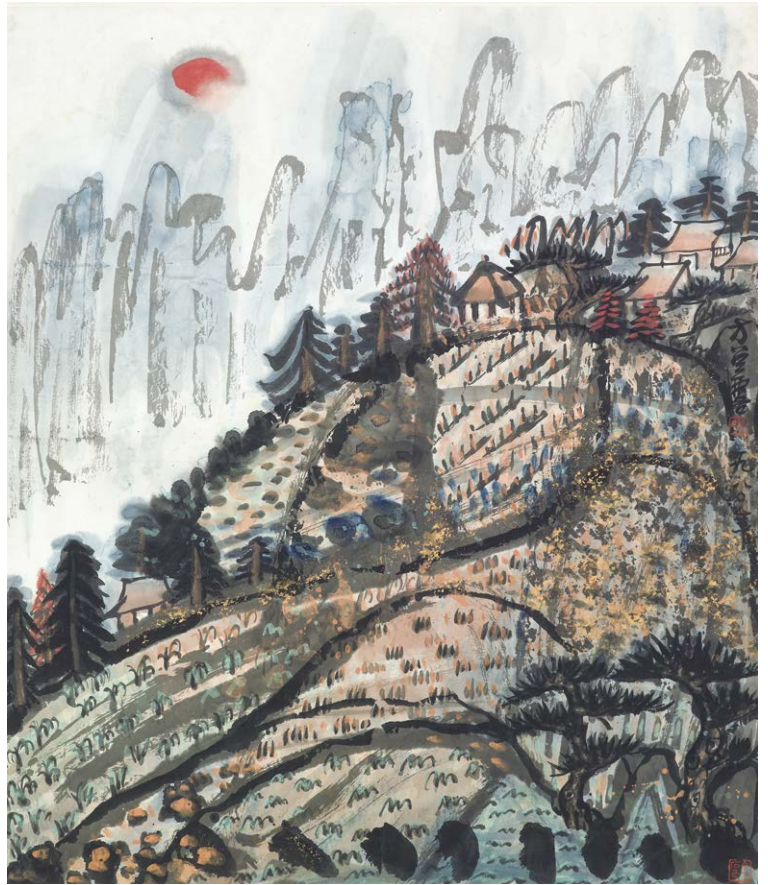
鈐印

方召麐鈐、金石友

畫家題簽條：秋收（梯田）。一九八〇，方召麐。

出版

《方召麐作品集》，香港大學出版社，香港，1992年，第102頁



802

803

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Earth Explosion

Scroll, mounted and framed

Ink on paper

73 x 69 cm. (28 3/4 x 27 1/8 in.)

Executed in 1975

EXHIBITED

Luxembourg, Galerie F. Hessler, *De la Chine, entre Tradition et Modernité*, 27 October - 22 December 2010

LITERATURE

De la Chine, entre Tradition et Modernité, Galerie F. Hessler, Luxembourg, 2010, p. 28

HK\$60,000-80,000

US\$7,700-10,000

周綠雲 (1924-2011)

爆破

水墨 紙本 鏡框

1975年作

鈐印

松江周綠雲作畫之印

展覽

盧森堡，Galerie F. Hessler，“中國：傳統與現代之間”，2010年10月27-12月22日

出版

《中國：傳統與現代之間》，Galerie F. Hessler，盧森堡，2010年，第28頁



803



804

804

NG YIU CHUNG (B. 1935)

Mountain Scenery

Scroll, mounted and framed
Ink and colour on paper
183 x 96 cm. (72 x 37 ¾ in.)
Executed in 1971

PROVENANCE

Lot 386, Sotheby's Melbourne, Avant Garde Art and Design, 10 November 1997
Private collection, Australia

NOTE

Born in 1935, Ng Yiu Chung studied painting with Lui Shou Kwan in the Department of Extramural Studies at the Chinese University of Hong Kong in 1968. He later became a member of the In Tao Association and One Art Group, both focusing on promoting the new ink movement in Hong Kong in the 1960s and 1970s. His works were exhibited in the contemporary ink exhibition held at the Quorum Gallery in 1976.

HK\$50,000-70,000

US\$6,400-9,000

吳耀忠 (1935年生)

山景

設色 紙本 鏡框
1971年作

來源

墨爾本蘇富比，前衛藝術與設計，1997年11月10日，編號386
澳洲私人收藏

註

吳耀忠，1935年生，1968年入讀香港中文大學校外進修部，隨呂壽琨習畫，為一畫會及元道畫會會員，致力於六十至七十年代的香港推廣新水墨運動。1976年曾參與於闍林畫廊舉辦的香港現代水墨畫展。

805

CHEN JIALING (B. 1937)

Clouds

Scroll, mounted and framed
Ink on paper
94.5 x 43.5 cm. (37 ¼ x 17 ½ in.)

PROVENANCE

Plum Blossoms Gallery,
Hong Kong
Private collection, Hong Kong

HK\$30,000-60,000

US\$5,200-7,700

陳家冷 (1937年生)

雲景

水墨 紙本 鏡框

款識
冷

鈐印

陳、家冷、肖形印、化

來源

香港萬玉堂

香港私人收藏



805

806

LI XUBAI (B. 1940)

Plum Blossoms in the Snow

Scroll, mounted and framed
Ink and colour on paper
133 x 60 cm. (52 3/4 x 23 5/8 in.)
Executed in 2017

HK\$80,000-120,000

US\$11,000-15,000

李虛白 (1940年生)

冰雪天涯

設色 紙本 鏡框

2017年作

題識

穹岫嵯峨，冰雪天涯。
望鄉關，道路幽遐。
龍荒寄跡，何處吾家。
更聞駝鈴，聽檐鐵，聆胡笳。
一陽來復，六管飛葭。
月明虛室，照影無瑕。
可煮泥爐，噉松果，飲清茶。
右詞行香子，丁酉冬日。
虛白並題於左海歸去來堂。
在六管飛葭句下漏一料春風，先到梅花句。
虛白補之。

鈐印

天涯海客、虛白居士、歸去來堂



"If the Impressionists had first helped Lui in moving away from the tradition, it was Turner, the great British painter of the early nineteenth century, who led Lui into the world of modern art. Turner actually preceded the Impressionists in the use of flickering light effects, but his concern was not in evanescent vision but in expressing the cosmic forces of nature. Turner portrayed nature in its most dynamic and dramatic moments when it became almost a pure rhythmic existence. This intrigued Lui greatly and, as a study, he copied Turner's Snow Storm in traditional Chinese media. Now Lui's work shifted in a new direction. In Turner, he found new form, new colour and new space which were unknown to him before."

- Wucius Wong in *Lui Shou Kwan*, published by Lui Mui Sin-ping, 1979

呂氏從傳統走出來，最先可能受印象派啟發，其後他闖入現代畫的世界，則是由端納帶領的。端納是英國十九世紀著名畫家，對光的變化運用，比印象派還早，不過他要表現的，是大自然無窮的威力，而非刹那的美景。端納關切的是大自然最為震撼心弦的時刻，而在畫面上，將之化為幾乎純粹的節奏與旋律。呂氏對此十分神往，遂將端納名作《大風雪》以傳統國畫媒介重寫出來。現在呂氏步入一個新的方向。他從端納作品中發現了新的形、新的色、新的空間，這些都是他前所未見的。

- 王無邪，《呂壽琨》，呂梅倩萍出版，1979年



807

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Waves

Scroll, mounted and framed

Ink and colour on paper

23.2 x 37.8 cm. (9 1/8 x 14 7/8 in.)

One collector's seal of Mui Sin Ping, the artist's wife, on the reverse

PROVENANCE

Acquired directly from the artist, thence by descent

From the collection of the artist's son, Nelson Lui Chin Mong

HK\$80,000-150,000

US\$11,000-19,000

呂壽琨 (1919-1975)

波濤

設色 紙本 鏡框

題識

波濤。呂壽琨寫。S. K. Lui HONG KONG.

鈐印

呂壽琨印

藝術家夫人鑑藏印：梅倩萍藏（畫背）

來源

直接得自藝術家，由家族傳承

藝術家兒子呂展望收藏

808

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Buddha

Scroll, mounted and framed

Ink and colour on paper

98 x 38.2 cm. (38 5/8 x 15 in.)

One collector's seal of Mui Sin Ping, the artist's wife

PROVENANCE

Acquired directly from the artist, thence by descent

From the collection of the artist's son, Nelson Lui Chin Mong

HK\$200,000-300,000

US\$26,000-38,000

呂壽琨 (1919-1975)

如來

設色 紙本 鏡框

題識

七四年三月香港大學建築系上課示範時，偶見同學之鐵蓋盒鐵蓋中五彩斑漬，銅光閃閃，其間若有一像，像若如來，信手拈來寫成此畫。所謂靈感觸發，表面看似從天而降，實基於平日之苦煉勤脩，乃能含道應物，觸物動情，杜甫所謂意匠慘澹經營中。佛家所主悟入惟識，亦非向壁虛構，故作怪異，更不可以守株待兔。畫之有意，意有所本；畫之有情，情動有因，諸生於此可以明矣。呂壽琨寫後識於香海瓊林。

鈐印

呂、壽琨、肖形印（虎）

藝術家夫人鑑藏印：梅倩萍藏

來源

直接得自藝術家，由家族傳承

藝術家兒子呂展望收藏





809

DING YANYONG (1902-1978)

Mandarin Ducks and Lotus

Scroll, mounted and framed
 Ink and colour on paper
 70 x 138 cm. (27 ½ x 54 ¾ in.)
 Executed in 1974
 Dedicated to Shoukun

PROVENANCE

From the collection of Nelson Lui Chin Mong

HK\$70,000-90,000

US\$9,000-12,000

丁衍庸 (1902-1978)

荷花鴛鴦

設色 紙本 鏡框
 1974年作

題識

壽琨吾兄法家正。甲寅一月丁衍庸。

鈐印

牛君

來源

呂展望收藏



810

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Landscape in Classical Style

Handscroll

Ink on paper

26.5 x 516 cm. (10 3/8 x 203 1/8 in.)

PROVENANCE

Acquired directly from the artist, thence by descent

From the collection of the artist's son, Nelson Lui Chin Mong

HK\$300,000-500,000

US\$39,000-64,000

呂壽琨 (1919-1975)

山水

水墨 紙本 手卷

鈐印

呂、壽琨之印、壽琨、天之所與

來源

直接得自藝術家，由家族傳承

藝術家兒子呂展望收藏



811

811
CHAN TIN BOO (CHEN TIANBAO, B. 1950)

Forest

Scroll, mounted and framed
 Ink and colour on paper
 60.2 x 135.5 cm. (23 ¾ x 53 ¾ in.)

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

陳天保 (1950年生)

樹影

設色 紙本 鏡框

款識

天保

鈐印

陳



812

812
CHEN JIALING (B. 1937)

Landscape

A pair of scrolls, mounted and framed
 Ink and colour on paper
 Each scroll measures 96 x 44 cm. (37 ¾ x 17 ¾ in.)
 Executed in 1990

PROVENANCE

Plum Blossoms Gallery, Hong Kong, July 2002
 Private collection, Hong Kong

HK\$40,000-80,000

US\$7,700-12,000

陳家泠 (1937年生)

山水

設色 紙本 鏡框兩幅 1990年作

題識

1. 一九九〇年夏，畫於上海楓林橋斜土草屋。陳家泠。
2. 一九九〇年寫。泠。

來源

香港萬玉堂，2002年7月
 香港私人收藏

813

RAYMOND FUNG (FENG YONGJI, B. 1952)

Beauty of Lands (4)

Scroll, mounted and framed
Ink and colour on paper
140 x 23 cm. (55 ½ x 9 in.)
Executed in 2016

EXHIBITED

Taipei, Mingshan Art, *Raymond Fung Ink Painting*, 14 October –
19 November 2017

LITERATURE

Raymond Fung, Mingshan Art Collection Co., Ltd., Taipei, 2017,
pp. 64-65

HK\$60,000-90,000

US\$9,000-12,000

馮永基 (1952年生)

俏江山系列 (四)

設色 紙本 鏡框
2016年作

展覽

台北，名山藝術，“馮永基－水風清·山色揚”，
2017年10月14-11月19日

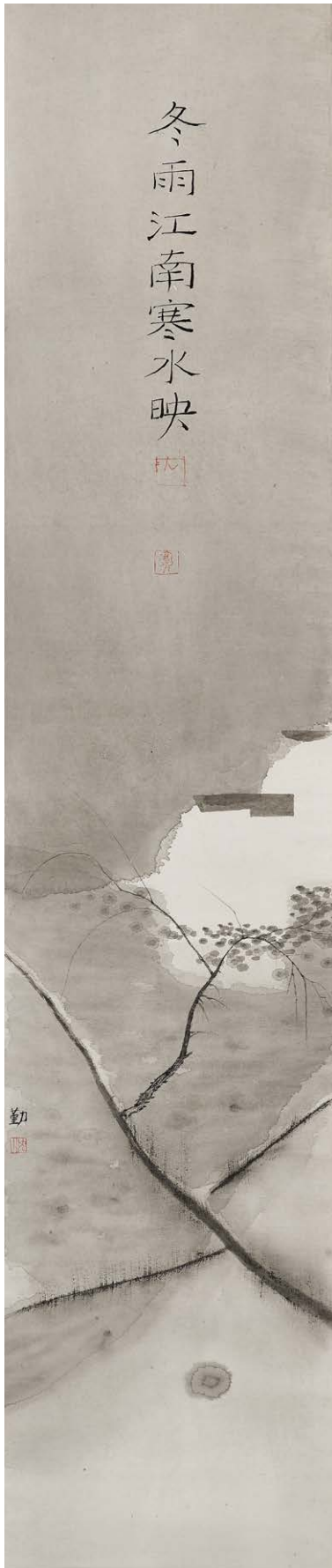
出版

《馮永基－水風清·山色揚》，名山藝術，台北，2017年，
第64-65頁

Architect and artist, Raymond Fung depicts the natural beauty of the landscape of Hong Kong devoid of buildings. In his practice as a contemporary ink artist, landscape is construed with abstract expressions and contrasting colours. Fung's lyrical and bold brushwork accentuates the picturesque hills and islands of Hong Kong – which in the artist's mind are ethereal, between heaven and earth.

馮永基是香港著名建築師，亦是水墨畫家。馮氏的水墨創作以抽象手法寫山水，強調虛實對比與色彩互動。畫面的筆觸豪邁超越局限之外，並與空間相互呼應。香港之美對他來說在於秀麗的山巒島嶼，乃藝術家心中的天地凡間。





814

SHEN QIN (B. 1958)

Winter Rain

Scroll, mounted and framed
Ink on paper
131.5 x 27.5 cm. (51 ¾ x 10 7/8 in.)

HK\$100,000-150,000

US\$13,000-19,000

沈勤 (1958年生)

冬雨江南

水墨 紙本 鏡框

題識

冬雨江南寒水映。勤。

鈐印

沈、寒水

815

LI XUBAI (B. 1940)

Moon Over Mountain Abode

Scroll, mounted and framed
Ink and colour on paper
76 x 65.5 cm. (29 7/8 x 25 ¾ in.)
Executed in 2017

HK\$60,000-80,000

US\$7,700-10,000

李虛白 (1940年生)

霽雪山居

設色 紙本 鏡框

2017年作

題識

霽雪山居，抱膝寬餘。又東風，吹暖吾廬。
梅花夜月，照影扶疎。漸感韶華，觀與替，證虛無。
百年似寄，爾汝悲乎。算平生，福禍乘除。
洛陽親友，心在冰壺。正結趺跏，調呼吸，覓真如。
右詞《行香子》，丁酉冬日虛白並題於左海歸去來堂。

鈐印

天涯海客、虛白居士、歸去來堂

816

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

Landscape

Hanging scroll
Ink and colour on paper
47 x 61 cm. (18 ½ x 24 in.)
Executed in 1991

PROVENANCE

Mr. Walter Hahn (1927-2017), USA

NOTE

Walter Hahn (1927-2017) was an innovative and renowned artist, who was awarded the Prix de Rome in 1955 for his oil paintings. In the 1950s, he became deeply interested in and inspired by Asian art, studying traditional calligraphy and painting, and exhibiting internationally as a maker of tea scoops for the Japanese Tea Ceremony (Chashaku). Mr. Hahn travelled extensively throughout Asia and was among the first Americans to travel to China as a member of a U.S. artistic delegation. He befriended many artists, visited art institutions, and built an extensive collection of Chinese classical and contemporary paintings. In New York, he was a student of C.C. Wang and friends with Wang Fangyu, among others.

HK\$100,000-150,000

US\$13,000-19,000

王己千 (1907-2003)

山水

設色 紙本 立軸
1991年作

題識

辛未三月十四日，王己千。

鈐印

王己千鈐

來源

美國 Walter Hahn 先生 (1927-2017)

註

Walter Hahn (1927-2017) 是一位獨具創新力的先驅藝術家，油畫作品於1955年獲得了羅馬大獎。1950年代，他對亞洲藝術產生了濃厚的興趣，並從中汲取諸多靈感。他學習傳統書法繪畫，並且參與國際日本茶道器具展覽。他足跡遍佈亞洲各地，也是最早一批以藝術代表身份拜訪中國的美國人。在紐約時，他曾為王己千的學生，也是王方宇的朋友。



815



816

817

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

Lantern Festival

Scroll, mounted and framed
Ink and colour on paper
56 x 71 cm. (22 x 28 in.)
Executed in 1973

PROVENANCE

Acquired directly from the artist
Water, Pine and Stone Retreat Collection
The Franz Collection, August 2001

EXHIBITED

San Francisco, Chinese Cultural Center, October 1976
London, Hugh Moss Gallery, September 1982

LITERATURE

Mountains of the Mind: the Landscapes of C. C. Wang, Arthur M. Sackler
Foundation, 1977, pl. 51
Hugh Moss, *The Experience of Art: Twentieth Century Chinese Paintings from
the Shuisongshi Shanfang Collection*, Hong Kong, 1983, pp. 86-87

HK\$150,000-200,000

US\$20,000-26,000

王己千 (1907-2003)

元宵

設色 紙本 鏡框
1973年作

來源

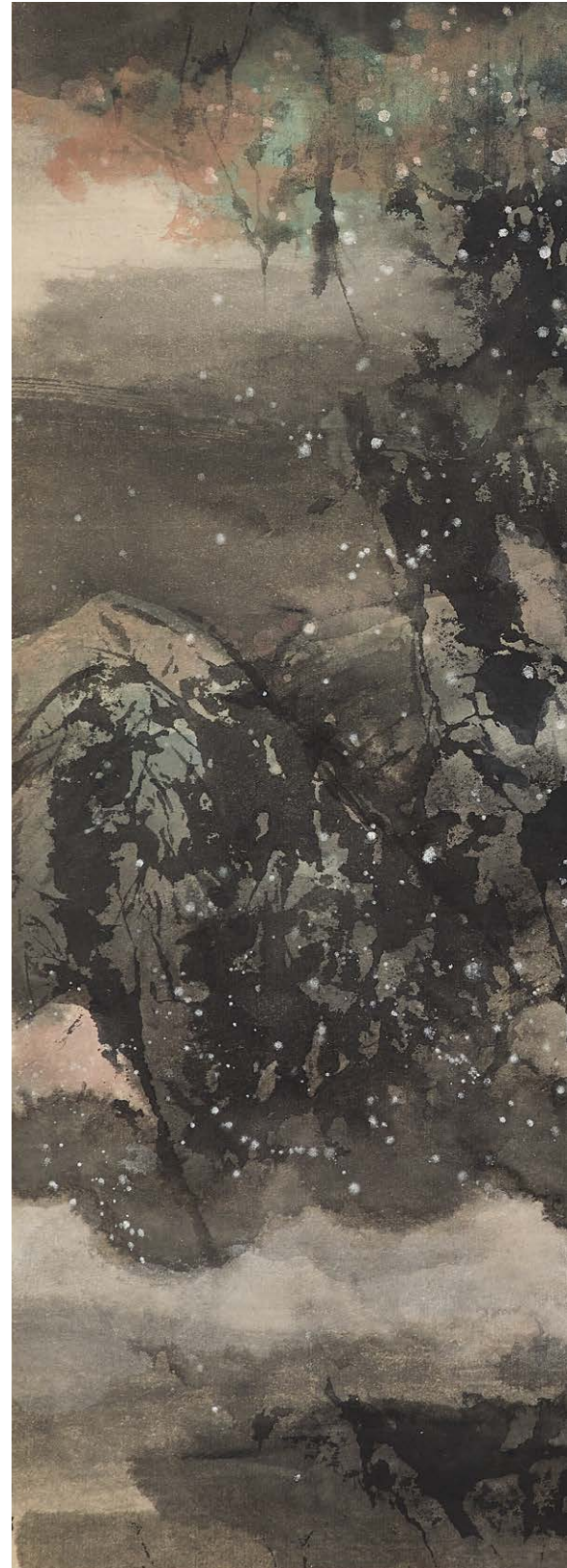
直接得自藝術家
水松石山房收藏
Franz收藏

展覽

舊金山，中華文化中心，1976年10月
倫敦，莫士搗畫廊，1982年9月

出版

《胸中丘壑：王己千》，賽克勒基金會，1977年，圖版51
《水松石山房藏》，香港，1983年，第86-87頁





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818

ZHAO XUCHENG (B. 1943)

City Lights / Calligraphy

Four scrolls, mounted and framed as a pair of frames

Ink and colour / ink on paper

Calligraphy each measures 38.5 x 47 cm.

(15 1/8 x 18 1/2 in.)

Painting each measures 44 x 48 cm.

(17 3/8 x 18 7/8 in.)

HK\$80,000-120,000

US\$10,000-16,000

趙緒成 (1943年生)

城市之光 / 書法

設色 紙本 雙挖鏡框一對





819

JIA YOUFU (B. 1942)

Sunset

Scroll, mounted and framed
Ink and colour on paper
45 x 32 cm. (17 ¾ x 12 ⅝ in.)
Executed in 1995

PROVENANCE

Acquired directly from the artist

HK\$70,000-90,000

US\$9,000-12,000

賈又福 (1942年生)

夕照圖

設色 紙本 鏡框
1995年作

題識

夕照圖。瓢者。

鈐印

福

來源

直接得自藝術家



820

JIA YOUFU (B. 1942)

Winds on the Plain / Herding

A set of two scrolls, mounted and framed
Ink and colour on paper
31.5 x 31.5 cm. (12 3/8 x 12 3/8 in.)
33.5 x 34 cm. (13 1/4 x 13 3/8 in.)

PROVENANCE

Acquired directly from the artist

HK\$100,000-150,000

US\$13,000-19,000

賈又福 (1942年生)

高原大風 / 牧歸

設色 紙本 鏡框兩幅

題識

1. 高原大風。又福。
2. 牧歸。又福

鈐印

福 (二次)

來源

直接得自藝術家



821

JIA YOUFU (B. 1942)

The Peak

Scroll, mounted and framed
Ink and colour on paper
67.3 x 39 cm. (26 ½ x 15 ½ in.)

PROVENANCE

The De Yi Xuan Collection
Christie's Hong Kong, Fine Chinese
Modern Paintings, 29 November
2011, Lot 2283

HK\$100,000-150,000

US\$13,000-19,000

賈又福 (1942年生)

太行之巔

設色 紙本 鏡框

題識

白雲萬頃入胸來。
吾曾十五次登上太行絕頂，
寫此抒懷。又福。

鈐印

賈

來源

德意軒主人舊藏
香港佳士得，中國近現代畫，
2011年11月29日，編號2283



821

822

WONG HAU KWEI

(HUANG XIAOKUI, B. 1946)

Gorges

Scroll, mounted and framed
Ink and colour on paper
34 x 104 cm. (13 ¾ x 41 in.)
Executed in 2015

HK\$40,000-60,000

US\$5,100-7,700

黃孝達 (1946年生)

峽

設色 紙本 鏡框

2015年作



822



823



824

823

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Home

Scroll, mounted and framed
Ink on paper
20 x 68.5 cm. (7 7/8 x 27 in.)

LITERATURE

The Pleasure of Small Things: Early Ink Paintings by Chen Chi-Kwan,
Ping Art Space, Taipei, 2013, pp. 50-51, pl. 22
Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space,
Taipei, 2017, p. 15

HK\$60,000-80,000
US\$7,700-10,000

陳其寬 (1921-2007)

家

水墨 紙本 鏡框

題識

家。其寬塗。

出版

《微觀之趣：陳其寬早期水墨作品》，台北，藏新藝術有限公司，
2013年，第50-51頁，圖版22
《新墨色：中國當代水墨選集》，藏新聞，台北，2017年，第15頁



825

824

CHUANG CHE (B. 1934)

Untitled

Scroll, mounted and framed
Ink and acrylic on paper
92 x 105 cm. (36 ¼ x 41 ¾ in.)
Executed in 1992

PROVENANCE

Previously in the collection of Kander's Art, Taipei, in the 1990s

LITERATURE

Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space, Taipei, 2017, p.27

HK\$100,000-200,000

US\$13,000-26,000

莊喆 (1934年生)

無題

水墨 丙烯 紙本 鏡框
1992年作

來源

台北勝大莊於1990年代收藏

出版

《新墨色：中國當代水墨選集》，藏新閣，台北，2017年，第27頁

825

PENG KANG-LONG (B. 1962)

Beyond the Hedge No. 3 & 4

A pair of scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 75 x 35 cm. (29 ½ x 13 ¾ in.)
Executed in 2015

HK\$120,000-180,000

US\$16,000-23,000

彭康隆 (1962年生)

籬外之三、籬外之四

設色 紙本 鏡框兩幅
2015年作

Born in Hualien, Taiwan in 1962, Peng Kang-long graduated from the Taipei National University of the Arts in 1988. His delicately composed images of intertwining flowers and plants delight the viewer with their self-contained micro-universe comprised of organic forms.

彭康隆，1962年出生於台灣花蓮，1988年畢業於台北藝術大學美術系，常以細小的花木草卉細節入畫，細膩地繪出遍佈畫面的有機形態，讓觀者一窺畫中的微觀宇宙。



"Painting is an expression of the heart and soul. Its value lies in the ability to move and resonate with the viewer. That is why I believe painting can reflect the thoughts and emotions of the contemporary society."

「繪畫是一種心靈活動的展現，應能觸動觀者的心靈，使之與作者產生共鳴，才算有生命、有價值。所以我認為畫作應能反映當代人的思想與感情。」

826

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Fishermen

Hanging scroll

Ink and colour on paper

92.5 x 22.5 cm. (36 ¾ x 8 ⅞ in.)

Executed in 1966

PROVENANCE

Acquired directly from the artist

Lo Shan Tang, Hong Kong, May 1989

The Franz Collection

HK\$260,000-360,000

US\$34,000-46,000

陳其寬 (1921-2007)

漁家

設色 紙本 立軸

1966年作

題識

漁家

鈐印

陳其寬印

來源

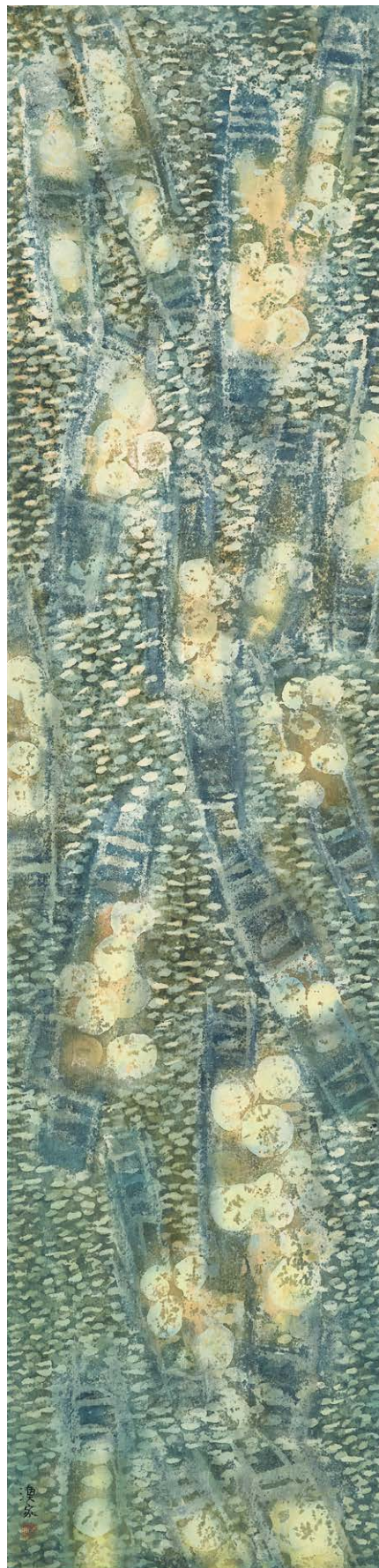
直接得自藝術家

香港樂山堂，1989年5月

Franz收藏

In 1944, when Chen Qikuan was travelling to India, the aircraft encountered sudden turbulence which forced it to fly upside-down through the mountains. The view of the swirling earth beneath was a moment the artist was not able to forget. A professional architect, Chen Qikuan creates a strong sense of multi-dimensional space and perspective with flowing, moving lines. *Fishermen* adopts a birds-eye view inspired by architectural blueprints: against the background of rippling waves and flickering light, a dozen fishing boats can be seen, as if mid-flight, constructed with sketch-like, minimal brushwork that achieves a uniquely lyrical scene.

1944年，陳其寬乘飛機前往印度途中，飛機因受氣流影響而突然翻轉穿越羣山，瞬間天旋地轉的山水景色令他難忘。陳其寬身為建築師，善於運用多元立體的空間、游移轉動的線條，賦予作品水墨畫中前人未達的空間感與時間感。《漁家》一作採用特殊的鳥瞰俯視角度，靈感源自建築平面設計圖。畫面上水波蕩漾，光影斑駁，十幾艘漁船隱約可見，描繪的或許是漁家撒網之景。陳其寬以簡潔的點、線、面去造境，所得畫面清雅脫俗，亦是純淨意境的升華。



827

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

Metamorphosis of the Sun 42

Scroll, mounted and framed
Ink and colour on paper
78.5 x 67.5 cm. (30 7/8 x 26 5/8 in.)
Executed in 1969

PROVENANCE

Private collection, Taiwan

LITERATURE

Liu Kuo-sung: A Universe of His Own, Chan Liu Art Gallery, Taipei, 2004, p.55

HK\$500,000-700,000

US\$64,000-90,000

劉國松 (1932年生)

日之蛻變之四十二

設色 紙本 鏡框
1969年作

題識

劉國松。一九六九。

鈐印

一個東西南北人

來源

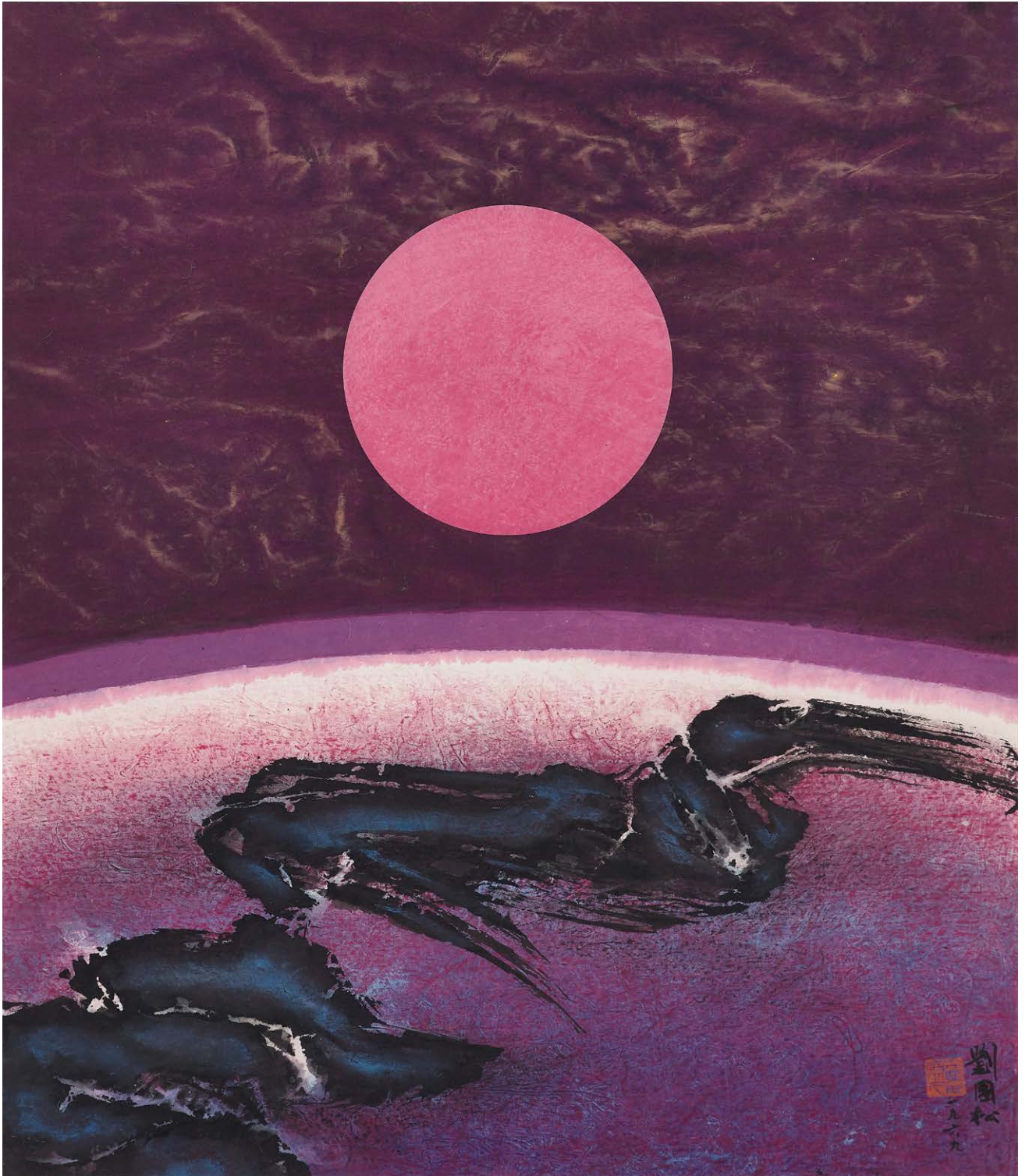
台灣私人收藏

出版

《劉國松的宇宙》，長流美術館，台北，2004年，第55頁

In 1966, Liu Kuo-sung left Taiwan to tour the United States and other countries for two years. During his time in the United States, he encountered new modes of expression in the international artistic arena such as Pop Art, Abstract Expressionism, Hard Edge and Colour Field painting – experiences which propelled Liu Kuo-sung's art into new directions. Deeply moved by the photographs of Earth in space taken by astronauts on the Apollo 8 space mission, Liu began his *Space* series in 1968. It was a time when minimalistic geometric forms suggestive of celestial bodies had started to emerge in Liu's art, as well as bold techniques such as collage, which is perhaps influenced by hard-edge abstraction. Executed in 1969, *Metamorphosis of the Sun 42* depicts the solar sphere spray-painted in metallic purple, with the landmasses and oceans of Earth represented by broad, calligraphic brushstrokes in the lower register; layers of soft, colour gradients suggest the atmosphere connecting Earth and the universe. Between colours hard and soft, surfaces smooth and textured, Liu Kuo-sung creates a cosmic view that is serene and yet full of mystery.

1966年，劉國松獲獎學金赴美進修，旋即展開為期兩年的遊學之旅。在美國期間，他接觸到波普、抽象表現、硬邊藝術及色域繪畫等當時藝壇各種新銳藝術表現形式及視覺語言。這些新的體驗令劉國松的水墨創作逐漸發展出全新的面貌。1968年，劉國松受阿波羅八號太空人拍攝於太空、從宇宙中看地球的照片深深感動，從而開始創作太空畫系列作品。此時劉國松作品中已可見極簡而俐落的幾何形狀，以及拼貼式構圖的新技法，也許是受硬邊抽象畫的啟發。《日之蛻變之四十二》作於阿波羅八號載人月球任務的次年，作品上部分以炫目的深紫色為創作基調，在渾茫的背景上結合以噴槍上色的太陽，達到柔和而鮮明的強烈視覺效果。畫面下方的抽象山水，則以大筆揮灑表現出地球上陸地與海洋，墨韻律動。上下兩部分之間，劉國松以層層渲染的柔和色彩交待出大氣層，營造出水墨畫中前人未及的神秘靜謐的宇宙面貌。



"Every tool and medium has its own idiosyncrasies. The artist should play to their strengths, and use them to the highest possible potential."

「每一種不同的工具或材料，都有它自己的特性，藝術家應該利用其個別的特性，並盡量將其發揮到最高的限度。」

Liu Kuo-sung first visited Tibet in the 1980s. During the summer of 2000, after lecturing in Tibet, he embarked on journey to reach Everest Base Camp that brought about the breakthrough in his depiction of snow-capped mountains of the Himalayas. After several days' journey, Liu arrived at where the spectacular magic of the mountains revealed itself: as sunlight shone through the peaks shrouded by clouds, majestic mountains shifted in and out of visibility that greatly enraptured the artist.

Upon his return, Liu Kuo-sung began to create the Tibetan Suite series of which *Play of Mountain and Cloud*, executed in 2002, is an early important work. Here, Liu combines technical mastery and an experimental use of materials. The creative process involves the peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Through repeated painting, creasing and peeling of both sides of the paper, Liu creates atmospheric 'portraits' of snowy mountains, their topography shown through criss-crossing white lines set against the dark, expansive backdrop of a Tibetan sky.

劉國松首次前往西藏早在八〇年代，但他對西藏雪山的描繪，則在 2000 年登上珠穆朗瑪峰後更有突破性的進展。2000 年夏，劉國松受邀前往西藏大學講學。課程結束後，他攜家人啟程前往珠穆朗瑪峰基地營，經歷數天的行旅，終於得以一睹壯麗雄奇的美景：雲海氣象萬千，在陽光的照耀下瞬間光影流動。雪峰若隱若現，迂迴閃爍，令藝術家如癡如醉。西藏歸來後，劉國松開始創作西藏組曲系列。

《雲與山的遊戲》作於 2002 年，畫面上白、藍兩色交互穿插浮動，紙與墨的紋路肌理營造出雪網山痕的迷人景象。劉氏早年開創抽筋剥皮的斬新皴法，在特製粗厚的紙上撕下紙筋，以白線勾勒雪山的山脈。通過畫家在紙的兩面反覆繪畫、弄縷和剥皮，製造出雪山在廣闊無垠環境下的氛圍。劉國松所描畫的雪山在一片交織的白線下展現，與背後風起雲湧的雲海形成強烈的對比，對傳統水墨化的意境進行全新的詮釋。





"Ink painting overlooks aspects of realism, forgoes the sense of volume, surface, and the play of light and shadow. Instead, it is deeply invested in the relationship between every dot and line. Hence, the abstract nature of the dot and line is the very foundation of ink painting."

「東方的水墨畫，因為不寫實，也不須要追求立體感，當然也不重視面的表現和光影，而著重在點與線的關係與結合的特殊效果上。因此，點與線的抽象性才是水墨畫的傳統基礎。」

828

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

Play of Mountain and Cloud

Scroll, mounted and framed
Ink and colour on paper
120 x 150 cm. (47 ¼ x 59 in.)
Executed in 2002

PROVENANCE

Hanart Gallery, Taipei
Private collection, Taiwan

EXHIBITED

Singapore, the STPI Singapore Tyler Print Institute, *Liu Kuo-sung: A Retrospective View*, May 2005
Beijing, the Palace Museum, *Universe in the Mind: 60 Years of Painting by Liu Guosong*, 26 April-26 May 2007
Taoyuan, Taoyuan Cultural Affairs Bureau, *The Universe in the Mind: A Retrospective of Liu Kuo-sung*, July 2007
New Taipei City, Government Art Gallery, *Liu Kuo-sung: New Works in the 21st Century*, 21 August - 12 September 2010

LITERATURE

Liu Kuo-sung: A Retrospective View, Hanart TZ Gallery, Hong Kong, 2005, p. 92
New Works by Liu Kuo-sung in the 21st Century, Chung Hua University Arts Centre, Hsinchu, 2006, p. 30
The Palace Museum (ed.), *Universe in the Mind: 60 Years of Painting by Liu Guosong*, Forbidden City Publishing House, Beijing, 2007, p. 120
The Universe in the Mind: A Retrospective of Liu Kuo-sung, Taoyuan Cultural Affairs Bureau, Taoyuan, 2007, p. 35
Liu Kuo-sung: New Works in the 21st Century, Taipei County Cultural Affairs Bureau, Taipei County, 2010, p. 70

HK\$3,200,000-4,200,000

US\$410,000-540,000

劉國松 (1932年生)

雲與山的遊戲

設色 紙本 鏡框
2002年作

題識

劉國松。二〇〇二。

鈐印

劉國松、天人合一

來源

台灣漢雅軒
台灣私人收藏

展覽

新加坡，新加坡泰勒版畫院，“劉國松：創作回顧”，2005年5月
北京，故宮博物院，“宇宙心印：劉國松繪畫一甲子”，2007年4月26日-5月26日
桃園，桃園縣政府文化局，“宇宙心印：劉國松回顧展”，2007年7月
新北市，政府行政大樓藝廊，“劉國松：21世紀新作展”，2010年8月21-9月12日

出版

《劉國松：創作回顧》，漢雅軒，香港，2005年，第92頁
《21世紀劉國松新作集》，中華大學藝文中心，新竹，2006年，第30頁
故宮博物院（編），《宇宙心印：劉國松繪畫一甲子》，紫禁城出版社，北京，2007年，第120頁
《宇宙心印：劉國松回顧展》，桃園縣政府文化局，桃園，2007年，第35頁
《劉國松：21世紀新作展》，台北縣政府文化局，台北縣，2010年，第70頁

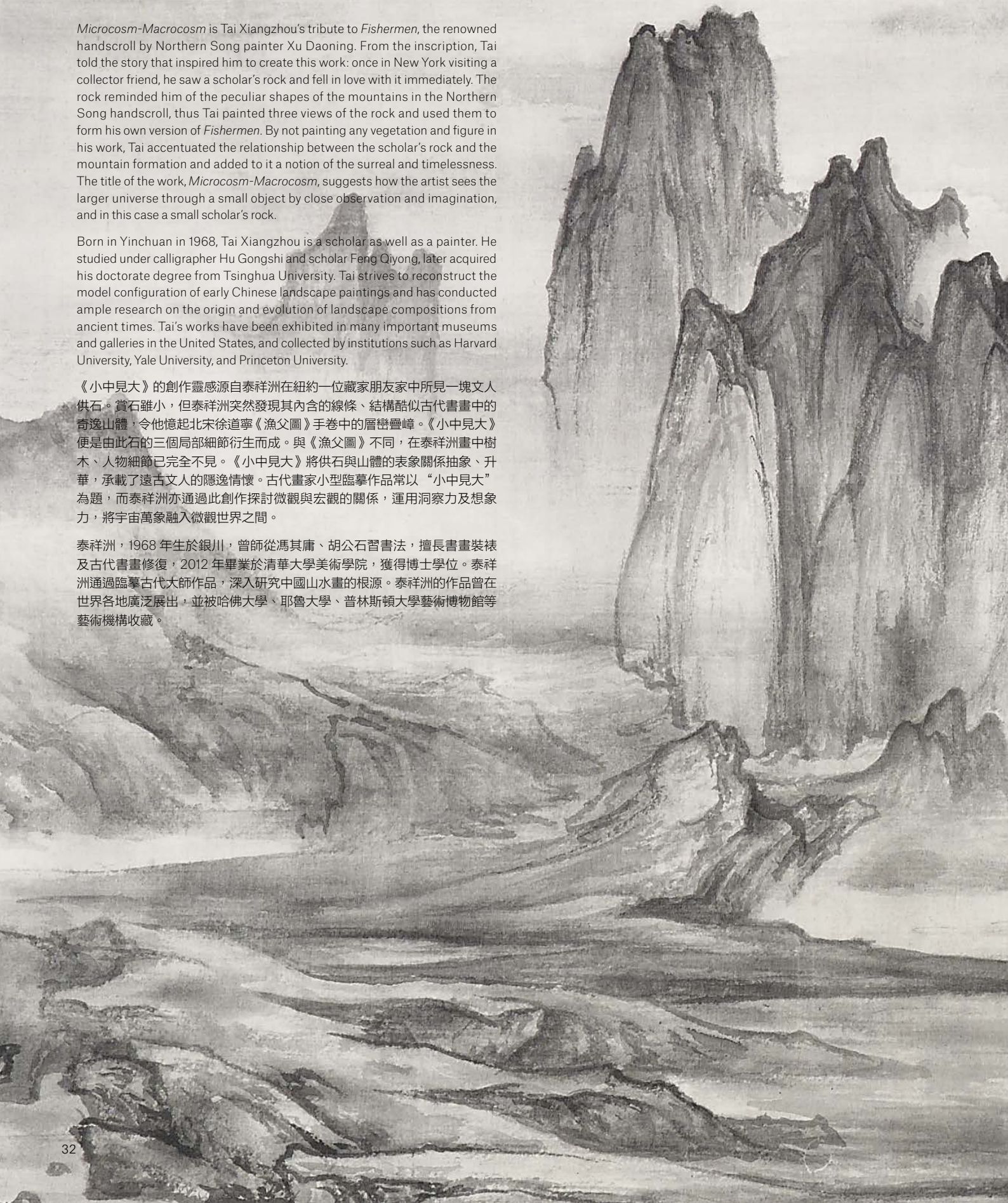


Microcosm-Macrocosm is Tai Xiangzhou's tribute to *Fishermen*, the renowned handscroll by Northern Song painter Xu Daoning. From the inscription, Tai told the story that inspired him to create this work: once in New York visiting a collector friend, he saw a scholar's rock and fell in love with it immediately. The rock reminded him of the peculiar shapes of the mountains in the Northern Song handscroll, thus Tai painted three views of the rock and used them to form his own version of *Fishermen*. By not painting any vegetation and figure in his work, Tai accentuated the relationship between the scholar's rock and the mountain formation and added to it a notion of the surreal and timelessness. The title of the work, *Microcosm-Macrocosm*, suggests how the artist sees the larger universe through a small object by close observation and imagination, and in this case a small scholar's rock.

Born in Yinchuan in 1968, Tai Xiangzhou is a scholar as well as a painter. He studied under calligrapher Hu Gongshi and scholar Feng Qiyong, later acquired his doctorate degree from Tsinghua University. Tai strives to reconstruct the model configuration of early Chinese landscape paintings and has conducted ample research on the origin and evolution of landscape compositions from ancient times. Tai's works have been exhibited in many important museums and galleries in the United States, and collected by institutions such as Harvard University, Yale University, and Princeton University.

《小中見大》的創作靈感源自泰祥洲在紐約一位藏家朋友家中所見一塊文人供石。賞石雖小，但泰祥洲突然發現其內含的線條、結構酷似古代書畫中的奇逸山體，令他憶起北宋徐道寧《漁父圖》手卷中的層巒疊嶂。《小中見大》便是由此石的三個局部細節衍生而成。與《漁父圖》不同，在泰祥洲畫中樹木、人物細節已完全不見。《小中見大》將供石與山體的表象關係抽象、升華，承載了遠古文人的隱逸情懷。古代畫家小型臨摹作品常以“小中見大”為題，而泰祥洲亦通過此創作探討微觀與宏觀的關係，運用洞察力及想象力，將宇宙萬象融入微觀世界之間。

泰祥洲，1968年生於銀川，曾師從馮其庸、胡公石習書法，擅長書畫裝裱及古代書畫修復，2012年畢業於清華大學美術學院，獲得博士學位。泰祥洲通過臨摹古代大師作品，深入研究中國山水畫的根源。泰祥洲的作品曾在世界各地廣泛展出，並被哈佛大學、耶魯大學、普林斯頓大學藝術博物館等藝術機構收藏。





829
TAI XIANGZHOU (B. 1968)
Microcosm-Macrocosm
 Scroll, mounted and framed
 Ink on silk
 35 x 249 cm. (13 3/4 x 98 in.)
 Executed in 2012

NOTE
 This work was on loan to and exhibited at the Nelson-Atkins Museum in Kansas City between 2013 and 2015.

HK\$400,000-500,000
US\$52,000-64,000

泰祥洲 (1968年生)
小中見大
 水墨 絹本 鏡框
 2012年作

題識
 (文不錄) 唐張彥遠《歷代名畫記》卷一敘畫之源流。(文不錄) 東晉宗炳《畫山水敘》。王辰初春，余適紐約於馬克斯處見靈石一枚，眼前山氣雲蒸由然而生。予愛之不可移步，旋以畫易之。返京師，三易其稿乃成是卷焉。王微所謂：本乎形者融靈，而變動者心也。於是乎以一管之筆，擬太虛之體，以判軀之狀，盡寸眸之明，誠畫之機也。錄文以明畫之理也。祥洲。

鈐印
 祥洲

註
 此作品2013至2015年間曾借予美國納爾遜-阿特金斯藝術博物館展出。



830

H. H. LIM (B. 1954)

Fighter Jet

Scroll, mounted and framed
Ink on paper
96.5 x 143 cm. (38 x 56 ¼ in.)
Executed in 2011

HK\$80,000-120,000

US\$11,000-15,000

林輝華 (1954年生)

戰鬥機

水墨 紙本 鏡框
2011年作

Born in Malaysia, H. H. Lim graduated from the Accademia di Belle Arti di Roma and has worked between Rome and Penang since 1976. He founded the artist space Edicola Notte in 1990. A neo-conceptual artist, Lim is known to incorporate elements of everyday life in his work, which have consisted of painting, installation as well as performance art, to reveal the hyper-consumerism of contemporary society.

林輝華，生於馬來西亞，畢業於羅馬藝術學院。自1976年起生活在檳城與羅馬。他於1990年在羅馬創立了夜間亭藝術空間。他的創作以觀念藝術為主，包括繪畫、裝置及行為表演，藝術表達往往關注及批判現今社會的消費主義。



831

LI JIN (B. 1958)

Cultivating Interest

A set of two scrolls, mounted and framed
Ink and colour on paper
40.5 x 45 cm. (16 x 17 ¾ in.)
37.5 x 43 cm. (14 ¾ x 16 ⅞ in.)

PROVENANCE

Acquired from Ray Hughes Gallery, Sydney
Private collection, Australia

HK\$90,000-120,000

US\$12,000-15,000

李津 (1958年生)

養趣圖

設色 紙本 鏡框兩幅

題識

養趣圖。李製。

鈐印

李津之印、一支筆、李小哥、無蹤有影

來源

購自澳洲悉尼Ray Hughes畫廊

澳洲私人收藏



"I need humour in my paintings: they have to be fun.
If something isn't fun, I don't want to do it either."

「我的畫中一定要有幽默感，要好玩。如果一個東西不好玩，我也不想去做它。」

832

LI JIN (B.1958)

Ode to Life

Scroll, mounted and framed
Ink and colour on paper
48 x 51.5 cm. (18 7/8 x 20 1/4 in.)
Executed in 2017

HK\$150,000-200,000

US\$20,000-26,000

李津 (1958年生)

贏得浮生半日閑

設色 紙本 鏡框

2017年作

題識

欲把長繩系日難。紛紛從（此）見花殘。
休將世事兼身事，須將人間比夢間。
紅燭繼，艷歌闌。等閒留客卻成歡。
勸君更盡一杯酒，贏得浮生半日閑。
恨無千日酒。李津製。

鈐印

金陵李津、真人癡畫、對酒當歌、日日新

Li Jin is an artist and a gourmet. He takes great pleasure in depicting bountiful feasts: the juicy red-braised pork belly, plump green radish, freshly made dumplings, braised fish heads, whole garlic gloves and grilled fish make up the banquet present in *Ode to Life*. Gone in his art are the lofty ideals of the literati tradition of Chinese painting; instead, his lush and colourful depictions of food come from the everyday. A true bon vivant, Li Jin inscribes the painting with a well-known verse by the Tang dynasty poet Wang Wei, urging the viewer to finish one more glass of wine. On the wine bottle, there is a man wearing a tiger hat from the artist's childhood, a clown-like, recurrent figure in Li Jin's art. He explains that art 'should not deify human beings. Instead, it should have animalistic rawness.' Here, the pig on the wine glass looks at the braised pork belly dish with a fearful expression – perhaps a comment on the transient nature of physical pleasure.

李津好美食，更擅長以美食入畫。無論是鮮嫩多汁的紅燒肉，飽滿的蘿蔔，還是餃子、魚頭、大蒜、烤魚等美食佳餚，都能紛紛納入畫中。李津的作品取材於生活，與文人畫追求的清雅意境大相徑庭，極具現代生活氣息，更彰顯藝術家對生活的熱愛。《贏得浮生半日閑》中書法所錄“勸君更盡一杯酒”一句，正如畫面上的饕餮大餐，暗示了當代都市中物質過剩的現象下盛行的享樂主義。酒瓶上，一個帶著老虎帽的形象來源於李津小時候最喜歡的一件衣服。藝術家曾言，他的藝術理念“不是想把人神化，而是有一種動物感”。畫面下方，帶有新年問候的酒杯上豬的形象，似乎面對著紅燒肉思考著自己的命運而瞠目結舌 – 盛宴熱鬧之餘，藝術家恰表達了一種忐忑與不安。



833

AI XUAN (B. 1947)

Silent Plains

Scroll, mounted and framed
Ink and colour on paper
96 x 90 cm. (37 ¾ x 35 ⅝ in.)
Executed in 2015

PROVENANCE

Acquired directly from the artist

HK\$450,000-650,000

US\$58,000-83,000

艾軒 (1947年生)

靜靜的原野

設色 紙本 鏡框
2015年作

題識

艾軒。貳零壹伍年。

鈐印

艾軒之印、圭圭

來源

直接得自藝術家

Considered a leading figure in Chinese realist oil painting, Ai Xuan only began to explore working in the ink and brush medium in 2008. Although Ai learned traditional painting while he was a student at the Central Academy of Art in Beijing, it was in 1987 in New York that he became inspired by the magnificence of classical Chinese paintings exhibited in the city's public collections. In *Silent Plains*, the meticulously-detailed face of the protagonist radiates a sense of lonesome and fragile beauty against an expansive Tibetan landscape. The expressive quality of ink and brush lends to Ai's ink painting a sense of freedom and openness not often seen in his oil works, leaving much room for the viewer to wonder and contemplate.

艾軒為中國寫實油畫派的代表人物，自 2008 年開始水墨創作的探索。雖然他早年在北京中央美術學院時接觸過傳統書畫，但直至 1987 年在紐約，看到當地美術館宏大的中國古代書畫收藏時，他才深受啟發，開始從水墨中獲取創作靈感。在《靜靜的原野》中，女孩的臉孔經過畫家精心描繪，在寂靜廣闊的西藏風景下散發著寂寞和脆弱的美。寫意的水墨筆觸，為艾軒的畫作增添一股在其油畫作品中不常見的自由與開闊感，給觀者帶來無限徘徊與思考的空間。



艾軒
戴來畫伍年



"Painting exists not for merely replicating everything that is visible in the world.
The purpose of painting is to turn what we cannot see but should be visible
into tangible things in the physical world."

「繪畫之所以存在，並非為了把可見的東西重複一遍，
而是為了把看不見卻又應該看見的東西變成現實中的可見物。」

834

LU FUSHENG (B. 1949)

Impressions of the Orient · Look

Scroll, mounted and framed
Ink and colour on paper
105 x 65 cm. (41 3/8 x 25 5/8 in.)
Executed in 2015

HK\$450,000-650,000

US\$58,000-83,000

盧甫聖 (1949年生)

東方圖像志·看

設色 紙本 鏡框

2015年作

題識

歲在乙未，甫聖製。

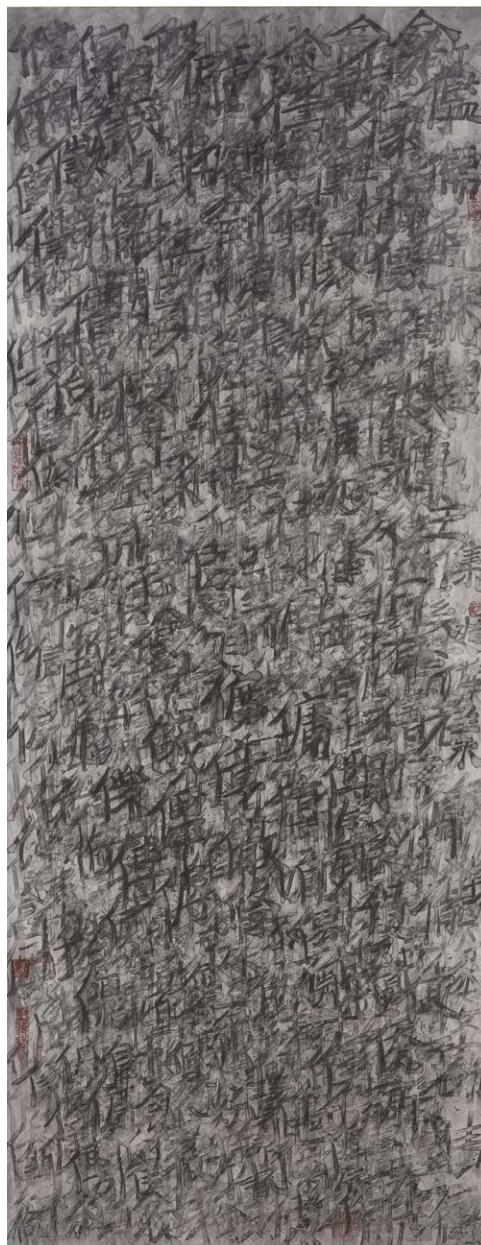
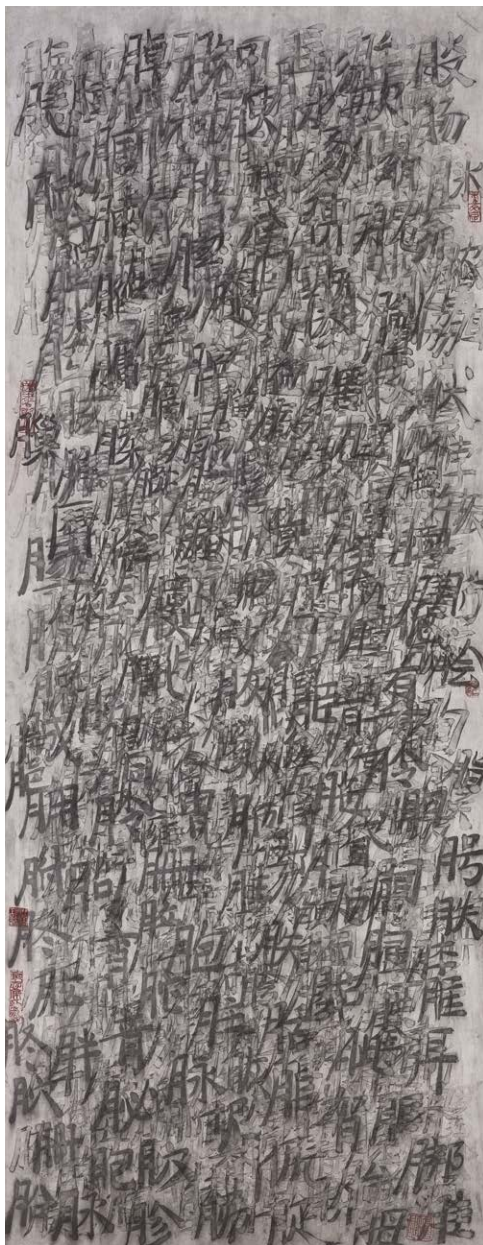
鈐印

甫聖之鈇

As an accomplished artist, art historian and erudite scholar, Lu Fusheng constructs his visual image with utmost sophistication and care. A graduate of the China Academy of Art specialising in Chinese painting, he is an esteemed calligrapher and poet, often referencing and reworking classical literature in his figure painting. *Impressions of the Orient* series takes a postmodern approach in deconstructing symbols from the antiquity: from totems, mountains, rocks, flowers to figures, the artist depicts his subjects with ink washes with varying degrees of intensity. The resulting imageries emerge with an elegant simplicity and charm. Here, the spiritual figures occupy almost the entirety of the pictorial space, opening up a vast universe of endless possibilities.

盧甫聖作為藝術家、史論研究者與文化學者，藝術創作與史學理論方面有著深厚的造詣。他畢業於中國美術學院中國畫系，擅書畫，工詩詞。早期作品源於傳統文人畫，喜以古詩意境、文學經典入畫。《東方圖像志》系列將具有歷史意味的元素通過現代觀念去重構。無論是具有高古氣息的圖騰，到高山、奇石、花卉、人物，藝術家賦以濃淡設色，無勾無皴，造型高度簡約，人的胴體又仿佛與山水等大。在中西古今交錯的時代語境中，盧甫聖筆下充滿哲理禪思的精神境界，為視覺語言的日益豐富帶來了無盡可能。





836

QIU ZHIJIE (B. 1969)

Dictionary Series – Moon, Person

A pair of hanging scrolls

Ink on paper

Each measures 234 x 91.5 cm. (92 1/8 x 36 in.)

Executed in 2001

PROVENANCE

Acquired directly from the artist by the present owner

Private collection, Beijing, China

HK\$100,000-200,000

US\$13,000-26,000

邱志傑 (1969年生)

說文解字系列-月字部、人字部

水墨 紙本 立軸兩幅

2001年作

鈐印

不立文字、金石斐壽、提神、邱志傑監製、

北京日常藝術工作室、冊書新用

來源

直接得自藝術家

北京私人收藏

837

WEI LIGANG (B. 1964)

Gold-Ink Cursive

Scroll, mounted and framed
Ink and acrylic on paper
114 x 114 cm. (44 7/8 x 44 7/8 in.)
Executed in 2018

TRANSLITERATION

Sandalwood incense burner / River boat / Mist cloud village

HK\$200,000-250,000

US\$26,000-32,000

魏立剛 (1964年生)

檀香鑪 澗舫 煙霞邨

水墨 丙烯 紙本 鏡框
2018年作

釋文

檀香鑪／澗舫／煙霞邨

Wei Ligang's gold-ink cursive series is deeply rooted in the cursive calligraphy of the renowned late Ming calligrapher Fu Shan, and various types of scripts such as the Oracle bones script, the clerical script, and the regular script which were developed in China over the past three millennia. His work encapsulates both writing (*shu*) and image (*xiang*); and the image component of his work is inspired by randomised elements in life such as a tree branch, a phoenix or a primitive symbol such as an arrow. As Wei pays tribute to the thousand-year-old Chinese calligraphic tradition, his clever and bold composition and brushstrokes give his writing-image a distinct contemporary outlook.

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

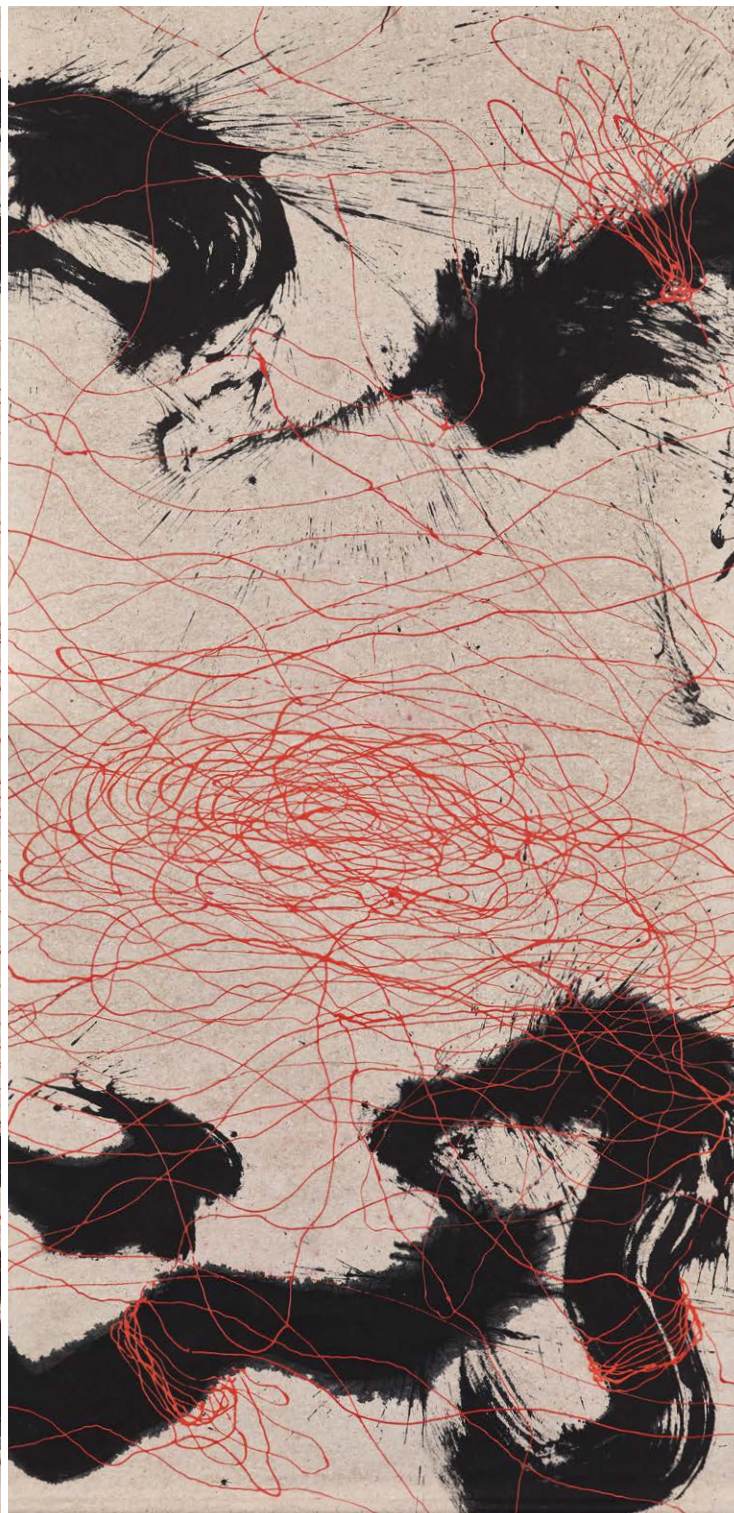
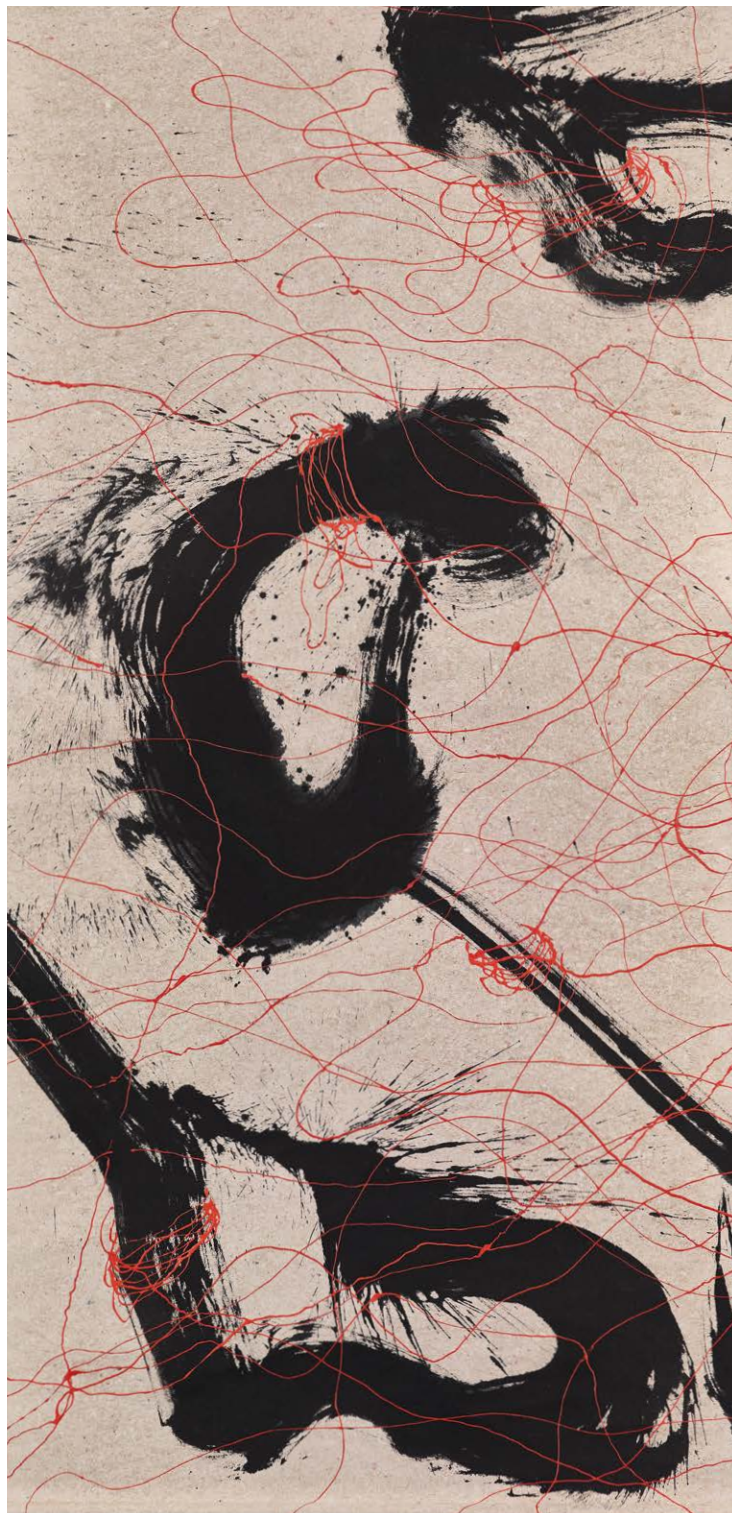
魏立剛的《金墨大草》系列深受晚明書法家傅山的草書啟發，糅合甲骨文、隸書、楷書等各種字體，賦予中國三千多年的書法傳統嶄新的演繹。魏立剛的作品不僅為“書”亦為“象”，對漢字進行解構又融入圖象元素，譬如樹枝、鳳凰或箭頭，往往回溯象形文字本源。在《檀香鑪 澗舫 煙霞邨》中，明亮而流暢的金色線條在翠綠的色塊上蜿蜒遊走。通過匠心獨具的視覺語言以及大膽而創新的筆觸，魏立剛向中國源遠流長的書法傳統致敬，新銳的構圖給他的書象帶來了極具現代感的新表達。

魏立剛，1964年生於山西，畢業於天津南開大學數學系，1995年定居北京。自1985年至今，魏立剛曾多次在全球各地舉辦個展及聯展，包括中國美術館及上海美術館等。



"I remember when I was little I would live in fantasies every day. Living in the starting edge of the Taklimakan Desert in which the skies were vast, the steppes were wild, and when the wind blew the tall grasses would bend down to reveal grazing sheep and cattle. Those fragmented and broken memories pack my current harsh, contradictory and heavily burdened existence and life experiences."

「記得小時候每天都活在幻覺之中。天蒼蒼、野茫茫、風吹草低見牛羊的塔克拉瑪干源頭。支離破碎的記憶塞滿今天沉重而又矛盾的殘酷現實生活歷程。」



838

QIN FENG (B. 1961)

Series Desire Scenery No. 5141

A set of three hanging scrolls
Ink and acrylic on linen paper
Each scroll measures 330 x 160 cm.
(129 7/8 x 63 in.)
Executed in 2014

EXHIBITED

Beijing, Inside-Out Museum, *In Riotous Profusion · The New Possibilities of Ink Art*, 24 May – 21 June 2015

LITERATURE

Michael Suh (ed.), *Qin Feng*, Hebei Fine Arts Publishing House, Hebei, 2015, p. 88, 90-91
Waiting for Qin Feng, Modern Integrated Art Organization, Hong Kong, 2016, p. 193

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

US\$240,000-360,000

秦風 (1961年生)

慾望風景系列5141

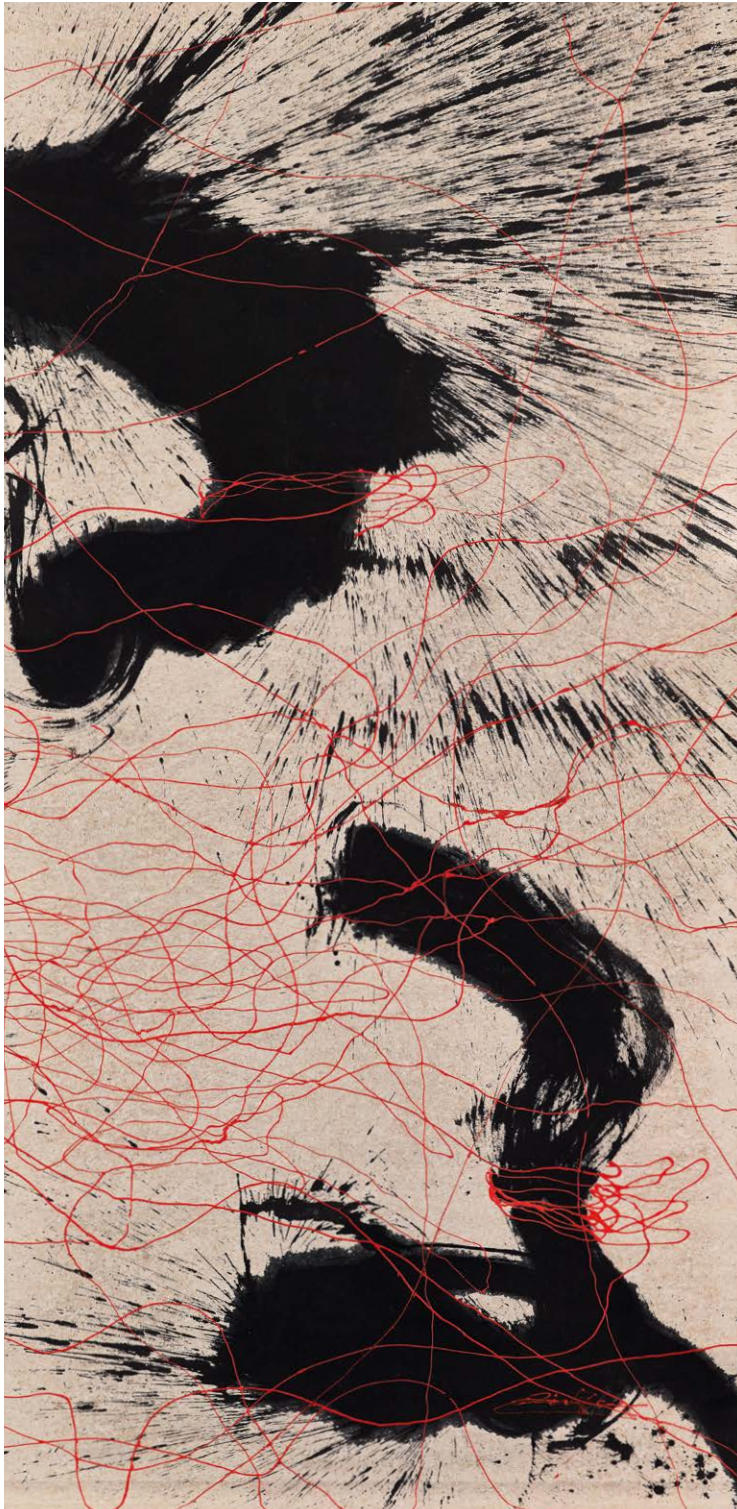
水墨 丙烯 亞麻紙 立軸三幅
2014年作

展覽

北京，中間美術館，“水墨演義—抽象中的感性和理性”，2015年5月4日至6月21日

出版

粟多壯(編)，《秦風》，河北美術出版社，河北，2015年，第88, 90-91頁
《迎風》，妙當代藝術組織，香港，2016年，第193頁

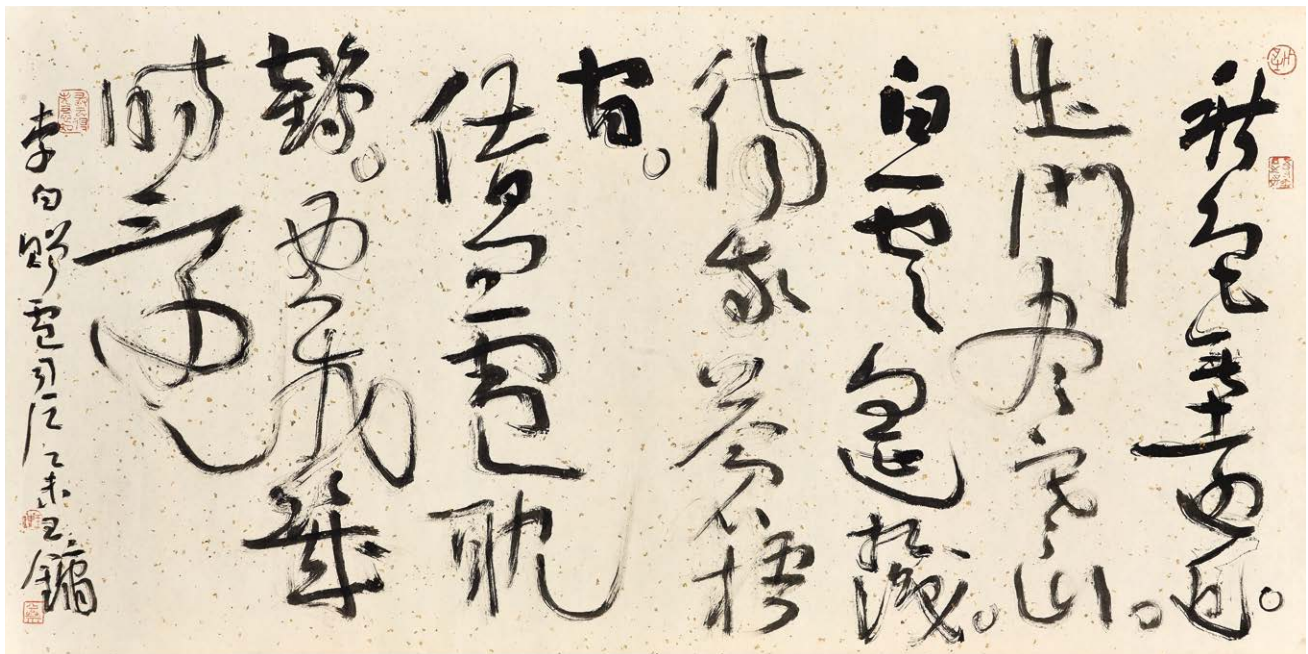


The *Desire Scenery* in Qin Feng's mind reflects his childhood memory. In the vast landscape of Xinjiang where he was born and grew up, Qin Feng remembers the sky and the land, the climate, and the creatures that thrive under this unique place that is endowed with beautiful natural wonders and an amalgamation of cultures and ethnicities. His "scenery" does not reproduce a real scene or landscape, but is a realm of imagination. Character-like symbols are the most recurrent theme in Qin's works. Through adjusting and reinventing calligraphy, the symbols become his tools for intense self-expression. His calligraphic lines evoke notions of desire, longing, touch, and sometimes brute power that enables him to create works in enormous scale.

Series Desire Scenery No. 5141 is unique among his works as Qin's written symbols are not at the centre of his creation. Quite the opposite, they cluster at the periphery, and are only connected by a complex web formed by a single red line traversing throughout the three panels, centring in the middle. The red line seemingly joins together ideas, people or events, expressing a longing for unity or an unconscious connection that underlies the fundamental human relationship. In the early 1980s Qin Feng worked on a project where he suspended a red line across the road leading to a pilgrimage site to see how visitors reacted. This project has touched him deeply and from then on, he often portrayed the red line figuratively in his work. This red line connects Qin Feng's past and the present, the East and the West, memory and history, so that it inherits and preserves what is most genuine in culture.

秦風生長在新疆遼闊蒼茫的草原大漠，風光廣闊無垠，其獨特的西域語言、文化遊走於東西方之間。在一草一木的潛移默化下，對西域的回憶構成了秦風藝術創作的根基。慾望風景或許正重現了秦風兒時的記憶，其筆下的“風景”並非實景，而是通過意象的景觀去探索文明、慾望以及兩者間的關係。秦風以解構、重建文字與符號見長，有力的線條呈現出書法藝術的生命力，內含慾望、嚮往的表達，大型作品的磅礴氣勢散發出剛健之氣。

在秦風的創作中，慾望風景系列常以筆觸如行雲流水的書法符號作為表現主體。《慾望風景系列5141》別具一格之處正是畫面中心千絲萬縷的紅線，似蛛網般蹣跚彎曲，伸展蔓延，而淋漓盡致的筆墨則退居邊緣位置，僅由紅線鏈接構成三聯屏畫面，一氣呵成。紅色的線條在中國古代文化語境中有著深遠的寓意，在潛意識中聯繫了人與物，含百川歸海、萬物歸一之意。早在1980年代，秦風曾用一條紅線掛在通往聖山的路上，引起經過的人不同的反應。自此，紅線的形象時時在秦風的作品中出現，皆因他認為紅線能“貫穿古與今，東與西，連接記憶與歷史，以承傳本真的文明資訊”。



839

WANG YONG (B. 1948)

Calligraphy in Cursive Script

Scroll, mounted and framed
Ink on paper
66.5 x 132.5 cm. (26 1/8 x 52 1/8 in.)
Executed in 2015

LITERATURE

Paintings, Calligraphy and Seals of Wang Yong,
China Bookstore, April 2016, pp. 68-69

HK\$150,000-200,000

US\$19,000-26,000

王鏞 (1948年生)

草書《李白贈盧司戶》

水墨 紙本 鏡框
2015年作

題識

秋色無遠近，出門盡寒山。
白雲遙相識，待我蒼梧間。
借問盧耽鶴，西飛幾時還。
李白《贈盧司戶》。

乙未（2015年），王鏞。

鈐印

戊子生、吾有金石之好、敢云得失寸心知、
王鏞、凸齋

出版

《藝圃寸耕：王鏞書畫印作品集》，中國書
店，2016年4月，第68-69頁

Born in 1948 in Beijing, Wang Yong entered Central Academy of Fine Arts in 1979 under the tutelage of Li Keran and Liang Shulian. A consummate painter, calligrapher and seal carver, Wang, in dialogue with the antiquity, reinvigorates the calligraphy of ancient China with renewed mastery and vitality.

王鏞，別署凸齋、鼎樓主人，1948年生於北京，1979年進入中央美術學院中國畫系，師從李可染、梁樹年。王鏞精於畫、書、印，書法尤其研習上古文字，從而進入與古對話的境地，獲得嶄新的美學境界。



840

LOU ZHENGANG (B. 1966)

Calligraphy - Dao

Scroll, mounted and framed
Ink on paper
140 x 70 cm. (55 1/8 x 27 1/2 in.)

HK\$260,000-400,000
US\$34,000-52,000

婁正綱 (1966年生)

書法—道

水墨 紙本 鏡框

Under the tutelage of her calligrapher father, Lou Zhenggang began practising calligraphy at a young age. As a youth, she entered the Central Academy of Fine Arts under exceptional circumstances and in 1986, furthered her studies in Japan. She has remained in Japan since. Her abstract calligraphic work is imbued with a strong sense of modernity, following expressions from the heart. Her works have been widely exhibited in China, Japan, and the USA.

婁正綱從小隨父習書畫，進入中央美術學院學習書畫。1986年東渡日本，曾在中國、日本、美國等地舉辦多次展覽。她的創作以水墨為媒介，得益於深厚的書畫功底，賦予作品強烈的抽象性與現代感。婁正綱認為水墨畫的創新不僅要師古人，更要師心。

升陽湯

甲午冬讀本草繪
古方千金燕紫

Creatively interpreting ancient wisdom while fusing art and medicine, *Elevating Yang Remedy* is a comprehensive medical manual in the format of a twelve-leaf, traditionally bound album of painting and calligraphy. Zhang Yanzi elegantly illustrates the herbal ingredients in their floral forms over ten leaves. The album then ends with the recipe for preparing the medicine and the dosage. The album leaves are delicately stained with the resultant recipe, and perforated in an echo of traditional analgesic patches commonly used in China. Leafing through the album offers a multi-sensory experience for the contemporary viewer.

Since Zhang Yanzi's *Remedy* series came into being in 2013, her art and medicine have been closely intertwined: western medical pills, syringes, Chinese herbal medicine, and gauze bandages are all muses and inspirations. Medicine often conjures images of rigid adherence to age-old prescriptions. However, within this thousand-year old scientific framework, Zhang's flowers and herbs are fresh, colourful, and in bloom – something perhaps unexpected in a contemporary conception of Chinese herbal medicine. The stark contrast between the beautifully painted flowers and the dark and sombre pills that we use today provides a point of reflection: in an industrialised world removed from nature, the plants that make up the medicine have become unrecognisable to us. Through her fine brushwork, Zhang reinvigorates life through nature and its healing power.

Born in 1967 in Zhenjiang, Jiangsu province, Zhang Yanzi studied at the Central Academy of Fine Arts in Beijing and received a Master of Fine Art in traditional ink painting in 2007. Her fascination with medicine and the medical sciences began at an early age. Influenced by her veterinarian father, Zhang was exposed to medical paraphernalia and the notion of healing at an early age. Later, medical tools became a theme in her work. Zhang currently lives and works in Beijing.

中藥古方向來承載了古人的智慧。受此啟發，《升陽湯》以十二開冊頁的形式描繪這源遠流長的名藥處方，作品書畫合璧，充滿詩意，以富現代性的理解去重新演繹古人對生命的種種態度及歷久彌新的古典理論。章燕紫以優雅細膩的筆觸去描繪青皮、槐子、地黃、黃柏等草藥植物開花結果的形態，最後以書法寫完整處方結尾。冊頁中，每一頁的背景都經由章燕紫用藥方熬製的中藥渲染著色；紙張上整齊的小孔，又令人聯想起傳統中藥的止痛貼。於是對觀者而言，欣賞《升陽湯》成為了一個多感官的嶄新體驗。

章燕紫從 2013 年開始創作《止痛貼》系列作品，醫藥與藝術亦在她的創作中愈來愈緊密相連，以膠囊、注射器、中草藥、紗布繃帶等形象出現。醫藥，往往令人有守舊嚴謹的印象。在中藥的科學框架下，患者更需要嚴格遵循千年古老的藥方。然而章燕紫筆下婀娜多姿的花草，則與現代人意識中的中藥大相逕庭，形成了強烈的對比：如今工業化的社會中，中成藥丸均為批量生產，往往以膠囊形式出現，令現代人無法想象或還原藥方中的不同草藥的面貌。章燕紫恰是借這一切入點，通過創作去展示藝術治愈心靈的深層意義，引人深思。

章燕紫，生於 1967 年，江蘇鎮江人，2007 年獲中央美術學院碩士學位。幼時受當獸醫的父親影響，在成長過程中經常接觸到不同的醫療用具以及治療、治愈的主題，並開始把醫療工具和藥品帶入創作。章燕紫現居北京。

甘草



槐
子

"Medicine is a risky mix. The relationship between the toxicity and the medicinal qualities is sometimes contradictory, sometimes collective. They exert mutual promotion and restraint on each other, nothing collapses."

「是藥三分毒，毒性和藥性之間，有時是對立的，有時是統一的，此消彼長，生生不息。」

841

ZHANG YANZI (B. 1967)

Elevating Yang Remedy

Album of twelve leaves

Ink, colour and Chinese herbal medicine on paper

Each leaf measures 31 x 21 cm. (12 ¼ x 8 ¼ in.)

Executed in 2014

HK\$200,000-300,000

US\$26,000-38,000

章燕紫 (1967年生)

升陽湯

設色 中藥 紙本 冊頁十二開

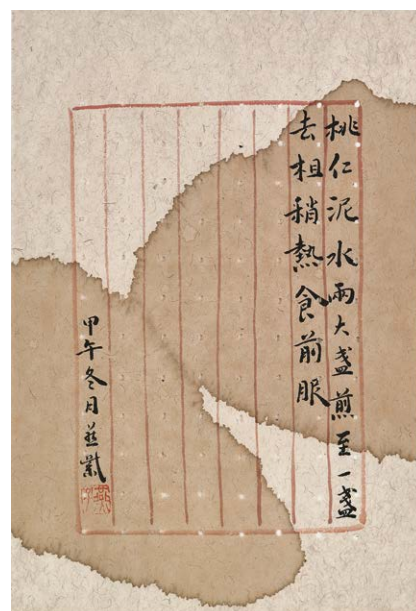
2014年作

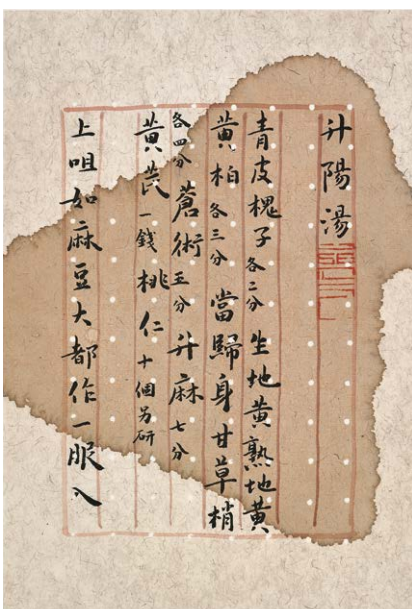
題識

1. 青皮。
2. 槐子。
3. 地黃。
4. 黃柏。
5. 當歸。
6. 甘草。
7. 蒼術。
8. 升麻。
9. 黃芪。
10. 桃仁。
- 11-12. 升陽湯。
青皮、槐子各二分。
生地黃、熟地黃、黃柏各三分。
當歸身、甘草梢各四分。
蒼術五分。升麻七分。
黃芪一錢。桃仁十個另研。
上咀，如麻豆大都作一服入。
桃仁泥水兩大盞，煎之一盞，去粗，稍熱食前服。
甲午冬日，燕紫。

鈐印

章（十二次）、燕子





A NEW GENERATION

Artists of the following works are often considered as the emerging power of the category: born after 1970, they offer new ways of thinking about Chinese ink painting as a dynamic form of visual expression rife with possibilities.

Beijing, the historical capital, has attracted talented artists from around the country. Peng Wei (Lot 850) moved to Beijing in 2000 after graduating from Nankai University, and quickly found her own artistic vocabulary and established herself as one of the most significant ink artists of her generation. The Central Academy of Fine Arts, one of the most prestigious in China, also produces distinguished young ink artists such as Guo Hui (Lot 844), Tan Jun (Lot 847), and Zhao Na (Lot 842).

Qin Ai (Lot 842) and Zhou Xue (Lot 845) are part of the new fine brush (*xin gong bi*) movement active in the Nanjing area. Qin stages theatrical scenes with mastery of the fine brush technique, often combining surrealist motifs. Zhu Xiaoqing (Lot 851), from Suzhou, offers a refined reworking of the landscape tradition.

Pan Wenxun (Lot 848) and Peng Jian (Lot 852) both graduated from the ink painting department at the China Academy of Art in Hangzhou. Pan Wenxun's use of mineral pigments recalls the palette of the ancient mural paintings, colours faded with the passing of time. Peng is fascinated by the grids and lines as an abstract division of space. Zeng Guoqing (Lot 846), on the other hand, studied printmaking and incorporated this visual language in his ink painting of cityscapes.

Experiments with media also come to the fore. Chu Chu (Lot 854), from Hangzhou, is trained in multimedia, oil painting and calligraphy. A student of Wang Dongling, Chu combines cursive calligraphy and her black and white photography.

New ink art movements have been born in Hong Kong independent of that in Mainland China since the 1960s, continued by artists such as Wilson Shieh (Lot 849), Koon Wai Bong (Lot 856), Eric Ho Kay-nam (Lot 855) and Hung Fai (Lot 853).

水墨新一代

以下作品題材與風格迥異，藝術家均出生於1970年後，年輕而充滿活力，在創作中融入新的觀念與現代的審美，通過傳統水墨媒介去探索演繹當代藝術。

首都北京歷來在藝術發展中舉足輕重。彭薇（編號850）2000年在南開大學畢業後移居北京，作品結合傳統文人畫的經典審美。中國美術家最高學府之一中央美術學院位亦培養出郭輝（編號844）、譚軍（編號847）、趙娜（編號842）等優秀年輕水墨畫家。

秦艾（編號842）與周雪（編號845）活躍於江蘇南京，精謹細膩的新工筆水墨作品散發著清雅悠遠的意境。朱曉清（編號851），江蘇蘇州人，山水作品古意洵洵，清新雅逸。

潘汶汛（編號848）與彭劍（編號852）畢業於杭州中國美術學院國畫系。潘汶汛注重礦物顏料及著色，在古代雕塑與佛教繪畫中吸收所長，渲染出極具古典氣息的畫面。曾國慶（編號846）畢業於四川美術學院版畫系，筆下的城市風景帶有強烈的版畫意味。

當代水墨藝術亦探索除筆、墨以外的媒介。儲楚（編號854）擅長水墨畫、書法、攝影及油畫，師從書法家王冬齡。儲楚嘗試將行書書法與黑白攝影結合，運用多種媒體來表達新穎的創作意念。

香港，孕育了自成一格的新水墨運動，自1960年代起對水墨藝術的發展帶來了深遠的影響，新一代藝術家包括石家豪（編號849）、管偉邦（編號856）、何紀嵐（編號855）及熊輝（編號853），各具個性特色。



842
ZHAO NA (B. 1990)

Waking

Scroll, mounted and framed
Ink and acrylic on canvas
120 x 90 cm. (47 ¼ x 35 ¾ in.)
Executed in 2012

HK\$40,000-60,000

US\$5,200-7,700

趙娜 (1990年生)

驚蟄

水墨 丙烯 布本 鏡框
2012年作

843
QIN AI (B. 1973)

A Very Rare Visit

Scroll, mounted and framed
Ink and colour on paper
88 x 67 cm. (34 ¾ x 26 ¾ in.)
Executed in 2016

LITERATURE

Novel Ink: Collection of Chinese Contemporary Ink Art,
Ping Art Space, Taipei, 2017,
pp. 92-93

HK\$160,000-200,000

US\$21,000-26,000

秦艾 (1973年生)

空谷足音

設色 紙本 鏡框
2016年作

題識

丙申秋秦艾製。

鈐印

秦

出版

《新墨色：中國當代水墨選集》，藏新聞，台北，2017年，第92-93頁





844

844

GUO HUI (B. 1986)

Strolling with Cane

Scroll, mounted and framed
Ink and colour on paper
136 x 64 cm. (53 ½ x 25 ¼ in.)
Executed in 2015

LITERATURE

*Novel Ink: Collection of
Chinese Contemporary Ink
Art*, Ping Art Space, Taipei,
2017, pp. 116-117

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

郭輝 (1986年生)

策杖行

設色 紙本 鏡框
2015年作

款識
郭輝

鈐印
守正

出版

《新墨色：中國當代水墨選
集》，藏新聞，台北，2017年，
第116-117頁

845

ZHOU XUE (B. 1980)

Magic

Scroll, mounted and framed
Ink and colour on silk
66.2 x 36.5 cm. (26 ½ x 14 ¾ in.)

HK\$50,000-80,000
US\$6,400-10,000

周雪 (1980年生)

夢遊系列-幻術

設色 絹本 鏡框



845

846

ZENG GUOQING (B. 1984)

Everyone Is Happy

Scroll, mounted and framed
Ink on paper
114 x 76 cm. (44 7/8 x 29 7/8 in.)
Executed in 2008

HK\$40,000-60,000

US\$5,200-7,700

曾國慶 (1984年生)

人人都幸福

水墨 紙本 鏡框
2008年作



846

847

TAN JUN (B. 1973)

Hereafter 21

Scroll, mounted and framed
Ink and colour on linen
100 x 70 cm. (39 3/8 x 27 1/2 in.)
Executed in 2014-2015

HK\$60,000-80,000

US\$5,200-10,000

譚軍 (1973年生)

別處21

設色 布本 鏡框
2014-2015年作



847



"As a child, I used to play around construction sites, going through the gravel pit and picking out the colourful, shiny, jewel-like 'gems'. Now I have on the desk in my studio different pigments. There are two types of traditional pigments: one is colour ground to different sizes from natural minerals, and the other is natural dye from plants. To paint is to concoct an impression of the world, diffused with light, construed with colours that accumulate and dissolve onto the very fibre of paper."

「小時候在建築工地裡的雜石頭堆裡翻撿，裡面有各種顏色的“透明寶石”在隱隱閃光。現在的工作臺上放著繪畫顏料。這些傳統的顏料分兩種，一種由礦物碾磨成不同的粗細分出不同的顏色…還有一類是植物色。畫畫好似調配世間的印象，顏色是光，在紙張的纖維裡累積沉澱。」



848
PAN WENXUN (B. 1976)

Matching

A pair of scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 60 x 51 cm. (23 ¾ x 20 ¼ in.)
Executed in 2016

EXHIBITED
Beijing, Today Art Museum, *Annual Review Exhibition of China Contemporary Ink Painting 2015-2016*, 11-18 June 2016

LITERATURE
Annual Review Exhibition of China Contemporary Ink Painting 2015-2016, Beijing, 2016, unpaginated

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

潘汶汛 (1976年生)

對蔭

設色 紙本 鏡框兩幅
2016年作

展覽
北京，今日美術館，“中國當代水墨年鑒展2015-2016”，
2016年6月11-18日

出版
《中國當代水墨年鑒展2015-2016》，北京，2016年



849

WILSON SHIEH (B. 1970)

A Woman

Hanging scroll
Ink and colour on paper
141 x 71 cm. (55 ½ x 28 in.)
Executed in 2009

PROVENANCE

Grotto Fine Art, Hong Kong, July 2009
Private collection, Hong Kong

HK\$90,000-150,000

US\$12,000-19,000

石家豪 (1970年生)

女人

設色 紙本 立軸
2009年作

題識

Wilson Shieh 石家豪 2009

來源

香港嘉圖現代藝術，2009年7月
香港私人收藏



850

850

PENG WEI (B. 1974)

Taihu Rock

Scroll, mounted and framed
Ink and colour on paper
138 x 69.5 cm. (54 3/8 x 27 3/8 in.)

HK\$160,000-220,000

US\$21,000-28,000

彭薇 (1974年生)

太湖石

設色 紙本 鏡框

851

ZHU XIAOQING (B. 1986)

Landscape

Scroll, mounted and framed
Ink on paper
22.5 x 123.5 cm. (8 7/8 x 48 5/8 in.)

HK\$60,000-80,000

US\$7,700-10,000

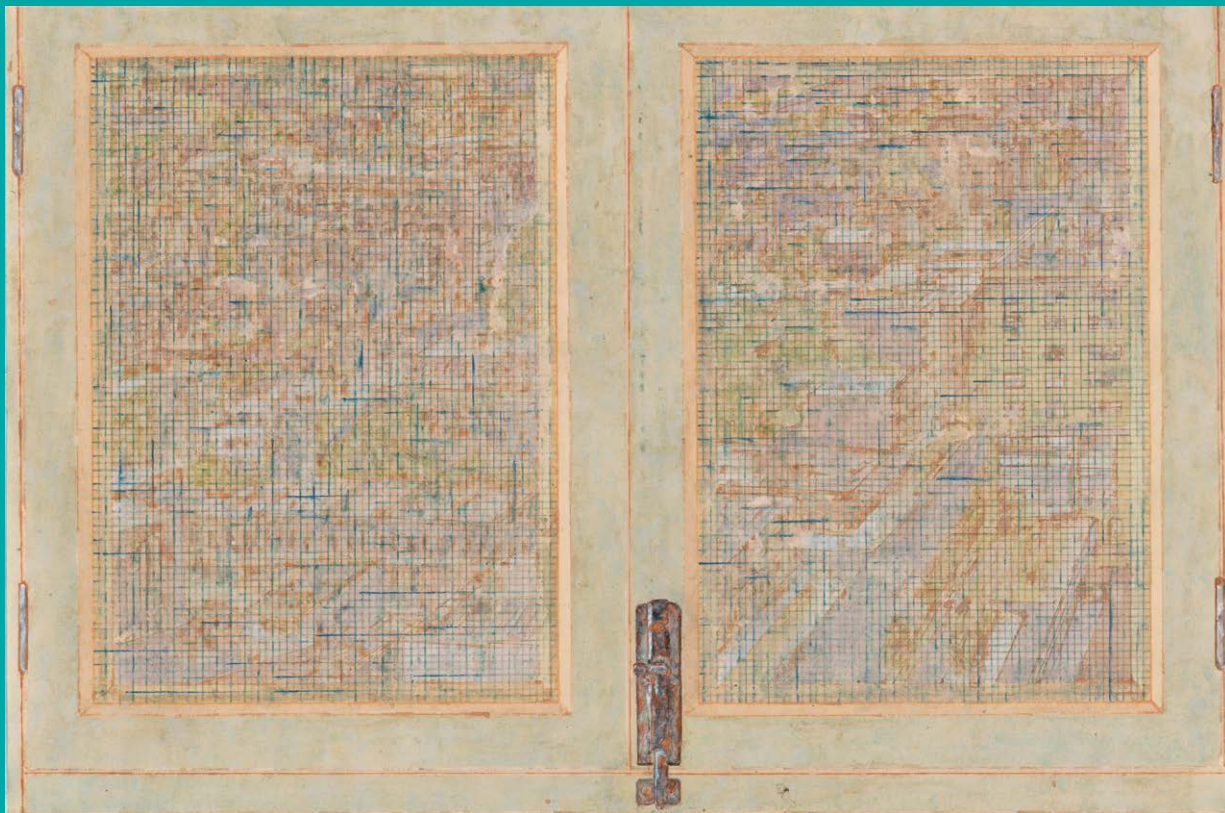
朱曉清 (1986年生)

山水

水墨 紙本 鏡框



851



852

852

PENG JIAN (B. 1982)

Filtering Scenery

Scroll, mounted and framed
Ink and colour on paper
59 x 89 cm. (23 ¼ x 35 in.)
Executed in 2010

LITERATURE

Ten Miles Away, Ora-Ora International Limited, Hong Kong, 2017,
pp. 76-77

HK\$50,000-80,000

US\$6,400-10,000

彭劍 (1982 年生)

被過濾的風景

設色 紙本 鏡框
2010年作

出版

《十里遠》，Ora-Ora International Limited，
香港，2017年，第76-77頁



853

HUNG FAI (B. 1988)

Splash VI

A set of three scrolls, mounted and framed
Ink on paper
Each scroll measures 179.5 x 95.5 cm. (70 5/8 x 37 5/8 in.)
Executed in 2013

PROVENANCE

Grotto Fine Art, Hong Kong
Private collection, Hong Kong

EXHIBITED

Hong Kong, Grotto Fine Art, *Movement – Hung Fai*, 24 April – 10 May 2014

LITERATURE

Movement – Hung Fai, Grotto Fine Art, Hong Kong, 2014, pp. 26-27

HK\$180,000-220,000

US\$24,000-28,000

熊輝 (1988年生)

淋漓之六

水墨 紙本 鏡框三幅
2013年作

來源

香港嘉圖現代藝術
香港私人收藏

展覽

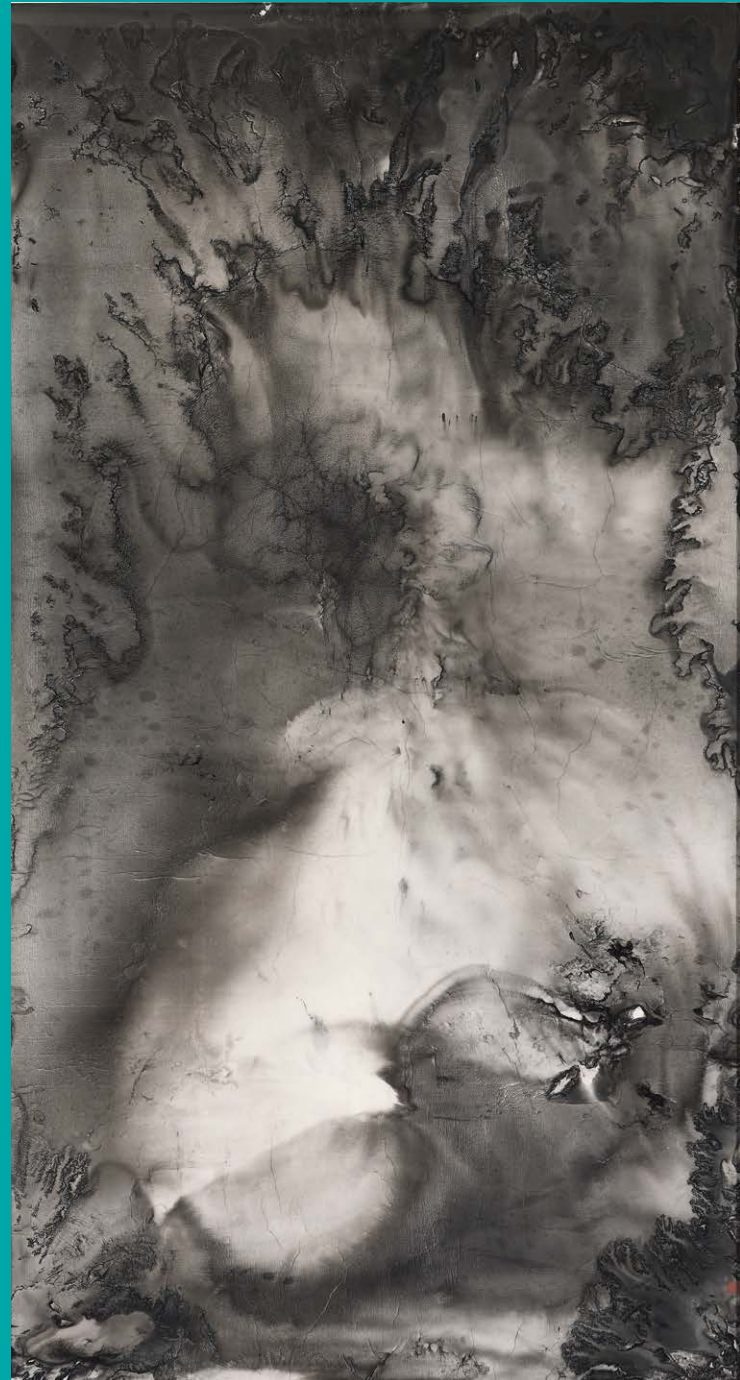
香港，嘉圖現代藝術，「變法-熊輝」，2014年4月24日-5月10日

出版

《變法-熊輝》，嘉圖現代藝術，香港，2014年，第26-27頁

The ink art of Hung Fai revolutionises the techniques of the millennia-old practice. Through experimental deconstruction of the medium, Hung abandons the brush and created liminal imageries with the interaction between ink, water and paper: each composition in the *Splash* series materialised from the spontaneous flowing and diffusion of ink into strangely symmetrical images – an effect achieved by the folding of the *xuan* paper. Hung Fai was born in Hong Kong in 1988, and graduated from the Chinese University of Hong Kong in 2013. His conceptual experiments with the ink create unique expression in his work, continuously exploring the limitations and extended possibilities of the genre.

熊輝的藝術植根於水墨傳統，卻不囿於傳統技法。《淋漓》系列通過實驗水墨構成更概念化的畫面。他放棄以毛筆掌控墨跡去向，而透過水、墨、紙三者的互動來描繪成形。濕透的宣紙經摺疊形成多層的空間，墨跡穿越各層時消逝、轉化和重逢。熊輝，1988年生於香港，2013年畢業於香港中文大學。熊輝嘗試解構水墨的基本原素，並以嶄新的手法探索水墨媒介的可能性，在材料、技法及概念層面均帶來突破。







854

854

CHU CHU (B. 1975)

City - Astrolabe

Scroll, mounted and framed
Ink calligraphy on black and white photograph
80 x 98 cm. (31 ½ x 38 ¾ in.)
Executed between 2011-2017

EXHIBITED

Qingdao, Langyi Art Gallery, *Reproduce Soliloquize*, 4-14 November 2017

HK\$45,000-65,000

US\$5,800-8,400

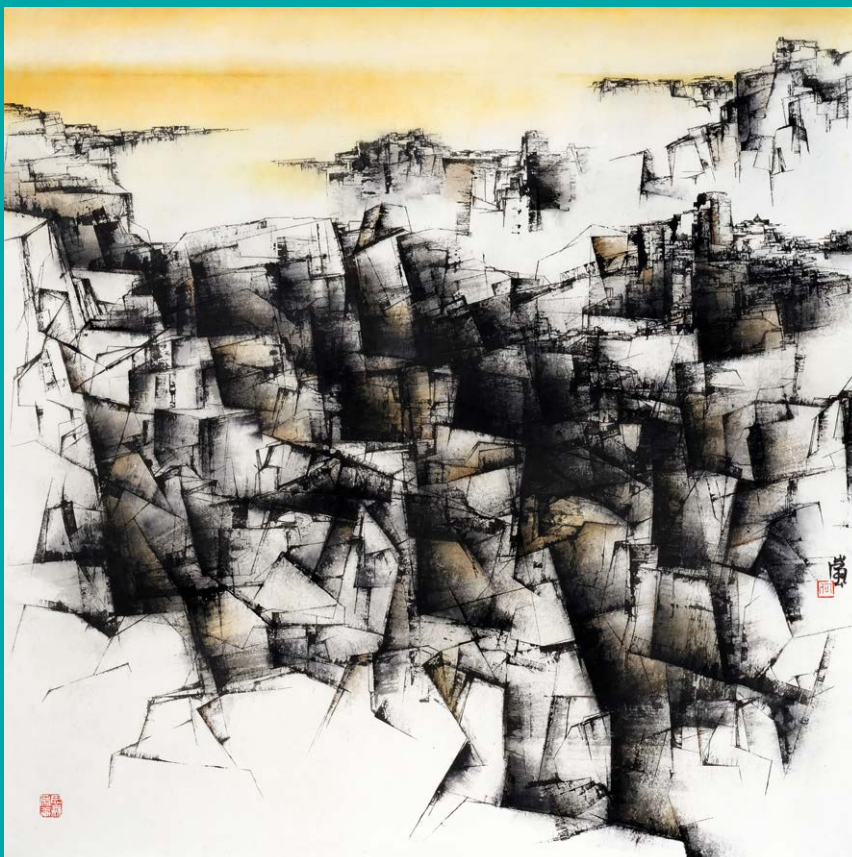
儲楚 (1975年生)

城市-星盤

水墨 黑白相片 鏡框
2011-2017年作

展覽

青島，朗藝美術館，“繁衍·自語 - 女性藝術家邀請展”，2017年11月4-14日



855

855

ERIC HO KAY-NAM

(HE JILAN, B. 1974)

Journey of Rocks

Scroll, mounted and framed
Ink and colour on paper
87 x 87 cm. (34 ¼ x 34 ¼ in.)

HK\$60,000-90,000

US\$7,700-12,000

何紀嵐 (1974年生)

絲路行中

設色 紙本 鏡框

款識

嵐

鈐印

何、思無為軒

The artist travelled along the Silk Road after he graduated from university in Canada almost twenty years ago. The vastness of the deserts, rocks and mountains along the Silk Road greatly impressed him – here, Eric Ho eloquently employs what he calls the silky lines slashing ink technique to depict with poetic lyricism the picturesque nature which has little human presence.

畫家在大學藝術系畢業那年，由加拿大遠赴中國參加了絲路之旅，彈指一算已是 20 年前往事。年來，一帶一路的氛圍下，乘興重拾絲路遊的美好印象，嘗試以其所創之「遊絲破墨皴」寫憶遊所見，靈感匯集了一望無際的沙漠、泥堆，山石意景的組合，遠方人煙隱現，有別名山大川，饒有畫意。

"It is a risk to put a stalk of lush bamboo into such a long, narrow strap of gold paper, and yet the inner vitality of the vegetation can remain. However, I relish the challenge."

「未曾試過這樣冒險，就是把一株幽竹挪置於這麼狹長的金箋之上，又不失內裡生命的本質；然而，我就是喜歡冒險。」

856

KOON WAI BONG (GUAN WEIBANG, B. 1974)

Gentlemen

A set of six scrolls, mounted and framed

Ink and colour on gold cardboard

Each scroll measures 200 x 12 cm. (78 ¾ x 4 ¾ in.)

Executed in 2017

HK\$150,000-200,000

US\$19,000-26,000

管偉邦 (1974年生)

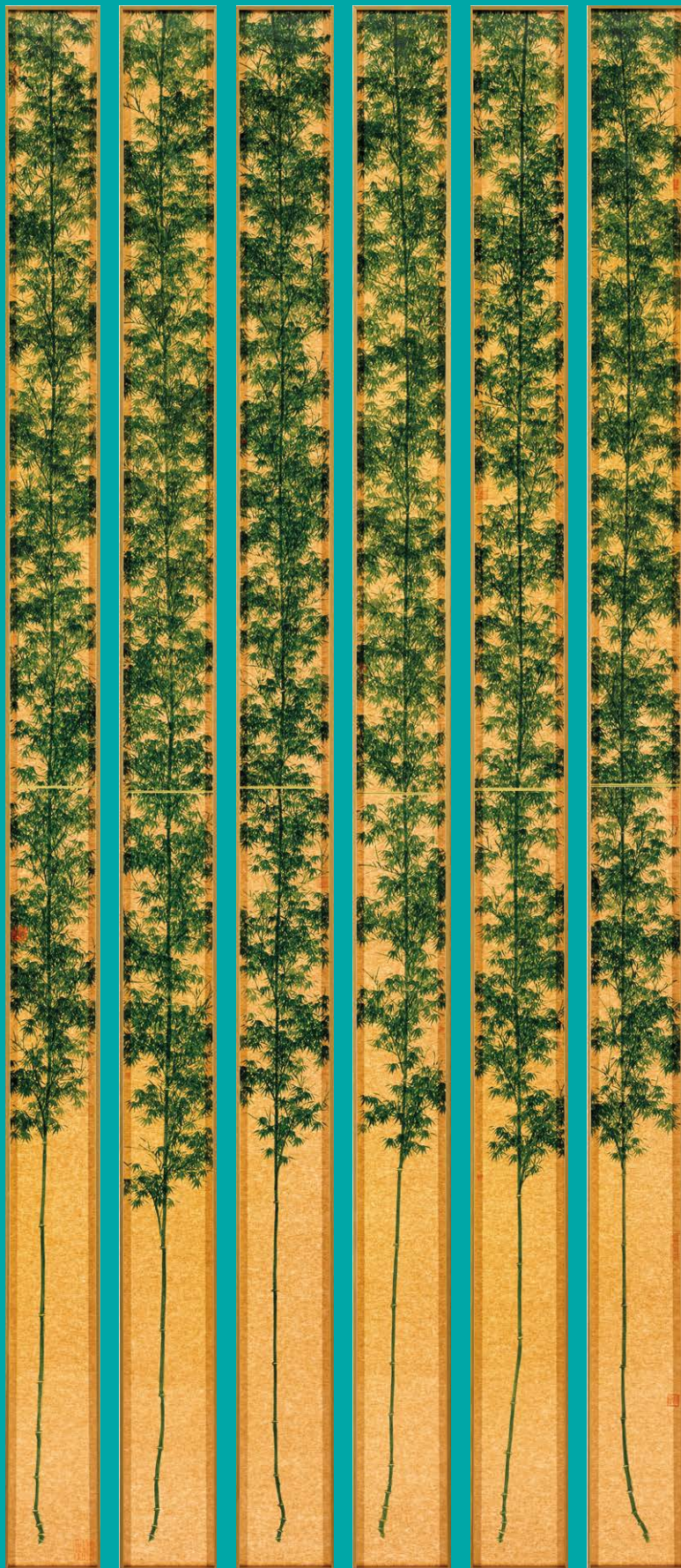
君子

設色 金箋卡板 鏡框六幅

2017年作

With an education influenced by the Suzhou and Zhejiang school of literati painting, Koon Wai Bong strives to preserve the aesthetics of the traditional ink and brush genre. He reworks the classics by instilling elements such as innovative spatial arrangement and novel presentation. His works often portray narrow or collaged view of landscape, which offer a restricted vision of a world that is shared by many in our metropolis. Koon Wai Bong received his training in Chinese painting at the Chinese University of Hong Kong and RMIT University in Australia. He is an artist as well as Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University.

受蘇州和浙江派文人繪畫的影響，管偉邦致力於繼承和保存傳統筆墨風格中的技巧和審美。他漸次引入當代藝術元素，比如全新的空間佈置和新奇的展現方式，與此同時又繼承水墨藝術傳統中的養分，以此實現經典再造的目的。他的作品常常以狹長或拼合的視角表現風景，反映了當代大都市中普遍受限的視野。管偉邦曾於香港中文大學和澳洲皇家墨爾本理工大學接受中國畫訓練，亦是香港浸會大學視覺藝術院助理教授。



857

LUO JIANWU (B. 1944)

18 Luohans Facing Nanhai

Scroll, mounted and framed
Ink on paper
70 x 137 cm. (27 ½ x 53 ¾ in.)
Executed in 2013

EXHIBITED

Hong Kong, Plum Blossoms Gallery,
Luo Jianwu: Crazy for Painting, Crazy for Tea,
11-29 January 2014

LITERATURE

Luo Jianwu: Crazy for Painting, Crazy for Tea,
Plum Blossoms International Limited,
Hong Kong, 2013, p. 19
*Novel Ink: Collection of Chinese Contemporary Ink
Art*, Ping Art Space, Taipei, 2017, p. 74

HK\$220,000-320,000

US\$29,000-41,000

羅建武 (1944年生)

十八羅漢朝南海

水墨 紙本 鏡框
2013年作

題識

十八羅漢朝南海。
二十餘載數登黃山，朝夕憶之。
七十叟羅建武。

鈐印

羅氏、建武、澄懷、茶癡

展覽

香港，萬玉堂，“羅建武：畫·癡·茶”，
2014年1月11-29日

出版

《羅建武：畫·癡·茶》，香港，萬玉堂，
2013年，第19頁
《新墨色：中國當代水墨選集》，藏新聞，
台北，2017年，第74頁





Born in 1944 in Wusheng, Sichuan, Luo Jianwu grew up in Taichung and graduated from the National Art Institute of Taipei in 1966. In 1987 Luo moved to New York for over a decade and eventually relocated to China. Luo's paintings of mountains and old trees evoke a deep connection between himself and nature. Luo is a self-taught artist in the ink and brush genre. He mastered his skills through meticulous observation and ceaseless practice, having spent many hours at the National Palace Museum studying classical Chinese paintings. Although Luo's works suggest a strong influence by Song, Yuan and Ming painterly styles, his compositions and his realistic approach in depicting rocks and tree branches show his earlier training in Western art and his will to instil new elements to traditional ink paintings.

羅建武，1944年生於四川，於台中長大，1966年畢業於台北國立藝術學院。1987年，羅建武搬到紐約居住十多年，最終遷回中國。羅建武山水和古樹的作品表現出畫家與大自然之間深切的關係。羅建武從小就在台中的郊區被群山和古樹包圍，後期在紐約中央公園又被當地的松樹吸引。跟大部分工筆風格畫家不同，他水墨的功底為自學成才，並沒有拜師學藝。通過細緻的觀察和不斷的實踐，他掌握了自己的技能，並長時間在故宮博物院學習古代中國書畫，尤以宋代山水最能啟發他的創作。雖然羅建武的作品明顯有著宋、元、明的繪畫風格，但他的構圖和他描繪岩石和樹枝的寫實手法表現出他早年的西方藝術訓練和他對傳統水墨畫灌輸的新元素。





A consummate connoisseur and artist, Zeng Xiaojun collects antique furniture, scholar's rocks and grotesque roots which the Chinese literati have long held the tradition of depicting. In turn, these esoteric objects become the subjects of his ink paintings. With careful, meticulous brushstroke, Zeng Xiaojun portrays the labyrinthine roots and twisted branches of old trees that reverberate with this scholarly tradition. The structures and organisms of nature are thus transformed into objects of abstract beauty.

Wild Spirit Screen presides over the artist's Beijing studio: the colossal, ancient camphor tree, possibly over 1500 years old, has a monumental presence that cannot be missed. Zeng Xiaojun has a superb eye for texture, shape and detail. From prolonged observation and sketching, he painstakingly outlines the intricate branches, and applies light colour to bring forth the mesmerising beauty of the decaying wood, appreciated from different angles like a scholar's rock.

For the artist, the gnarled branches carry notions of decay and death, yet they also manifest the most elemental vigour of life: the ability to regenerate. Weathered trees carry traces left by the movement of the sun, and are merely waiting for a new beginning in the cycle of life. Zeng paints with this spirit in mind and depicts all the intricate lines and structures that he can see and touch.

Born in Beijing in 1954, Zeng Xiaojun graduated from the Central Academy of Arts and Design in Beijing, specialising in mural painting. He moved to the United States in 1983 and lived in Boston for over a decade. In 1997 the artist moved back to Beijing, his hometown. His fascination with scholar's rocks, scholar's objects, trees, and Chinese antique furniture brings inspiration to his art; this affiliation is evident in his early landscape paintings and his more recent portraits of trees. His pursuit in ink paintings returns to the ancient literary and artistic practice that he longs for.

曾小俊獨具慧眼，身兼收藏家與藝術家。他精鑒古代家具，又對奇石、根雕與其他文房清玩極深研幾，繼承了歷代高士喜畫樹根古木的傳統。因此，他的水墨作品往往瀰漫著這種對自然萬物的鍾情與文人情懷。曾小俊常以細緻入微的筆觸將他所珍藏的虬曲枯木繪於紙上，將自然的神奇結構呈現於蟠曲的枝幹之中，獨具當代雅士的清逸之氣。

野逸天屏的創作靈感來源於一棵樹齡或逾一千五百年的香樟樹，珍藏在藝術家位於北京的畫室中。藝術家曾言“石枯則美，樹槁則秀”，正如靈秀奇石移步異景，古樹盤根錯節，從不同角度觀賞亦有不同的姿態值得細細玩味。收藏經驗豐富的曾小俊觀察入微，用古厚純樸的細膩筆法勾勒出老樹的根枝。在淺絳設色的渲染下，古木的蒼茫沉鬱躍然紙上。

枝杈看似盤錯纏繞，線路和結構錯綜複雜，但對曾小俊而言，其中隱藏著秩序以及一個完整的微觀世界。枯木承載了風與雨在它身上留下的痕跡，蘊含了古人審美與美學的品味，枯淡之美也體現了生命的循環往復、永無止境。

曾小俊，1954年生於北京，1981年畢業於中央工藝美術學院。1983年移居美國，於波士頓居住超過十年，1997年返回北京定居。文人供石、文玩、樹木、中國古董家具等器物都為他帶來靈感，從他早期的山水到近期的樹木畫作皆顯而易見。他對傳統水墨的回應是回到其向往的古代審美的實踐。

"Each ancient tree and scholar's rock holds a microcosm of the universe brimming with life. When you look at an old tree or a rock intently, focusing all your attention – the myriad different lines filled with inherent tension and energy begin to reveal themselves. The intertwined, serpentine branches have much vitality and beauty within."

「從微觀角度，枯木頑石是一個縮小的宇宙，充滿生機。長時間心無旁騖地凝視一件枯木或石頭，會發現其中千變萬化的線條，蘊含的張力與能量。蟠結虬曲的外形蒼老古拙，具有豐富的內在美，充滿生命力。」

858

ZENG XIAOJUN (B. 1954)

Wild Spirit Screen No. 2

Scroll, mounted for framing
Ink and colour on paper
216 x 318 cm. (85 x 125 ¼ in.)
Executed in 2013

EXHIBITED

Hong Kong, Sotheby's Hong Kong Gallery, *Labyrinths – Contemporary Ink Paintings by Zeng Xiaojun*, 8-24 November 2013

LITERATURE

Labyrinths – Contemporary Ink Paintings by Zeng Xiaojun, Sotheby's Hong Kong, 2013, pp. 30-31

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

US\$210,000-280,000

曾小俊 (1954年生)

野逸天屏二號

設色 紙本 鏡片
2013年作

款識

曾小俊畫

鈐印

曾小俊書畫

展覽

香港，蘇富比藝術空間，「絲緒-曾小俊當代水墨」，
2013年11月8-24日

出版

《絲緒-曾小俊當代水墨》，蘇富比，香港，2013年，
第30-31頁







859

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Ruins

Scroll, mounted and framed
Ink and colour on paper
39.4 x 93 cm. (15 ½ x 36 ¾ in.)
Executed in 1957

PROVENANCE

Formerly the property from Portuguese Consul in Hong Kong, acquired directly from the artist
Private collection, Russia
Christie's Hong Kong, Asian 20th Century Art, 29 November 2015, Lot 573

HK\$280,000-380,000
US\$35,000-48,000

呂壽琨 (1919-1975)
劫餘

設色 紙本 鏡框
1957年作

題識

劫餘。此香港戰後太平山頂之遺跡也。別發書局柯路拔氏時邀余赴山頂別墅寫生，相與論及國畫外師造化，中得心源之妙理。此幀特為此，冀得寫生造形與立體變色之混合表現，寄予新意而一反荒涼情緒之作。呂壽琨於新藝畫苑。

鈐印

譽虎、呂壽琨印、肖形印（虎）、自誠明

來源

直接得自藝術家
葡萄牙駐港領事舊藏
俄羅斯私人珍藏
香港佳士得，亞洲二十世紀藝術，2015年11月29日，編號573

860

WESLEY TONGSON (1957-2012)
Mount Huang 3

Scroll, mounted and framed
Ink and colour on paper
135 x 66.5 cm. (53 ¼ x 26 ½ in.)
Executed in 1984

EXHIBITED

Hong Kong, City Hall, Exhibition Hall, *Chinese Painting, Inside Painting and Finger Painting*, 17-22 May 1988

LITERATURE

Chinese Paintings by Wesley Tongson, Hong Kong, pl. 10

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



唐家偉 (1957-2012)

黃山之三

設色 紙本 鏡框

1984年作

題識

霧入禿峯一景。甲子冬日唐家偉畫。

此畫作乃潑墨意趣，作於香江，時年二十七也。

鈐印

唐家偉、如意吉祥、龍的傳人、蒼雅秀峰堂

展覽

香港，大會堂展覽廳，“中國國畫內畫鼻煙壺及指畫展覽”，1988年5月17-22日

出版

《唐家偉國畫選集》，香港，圖版10



861

WUCIUS WONG (WANG WUXIE, B. 1936)

Sky-Land Expression #18

Scroll, mounted and framed

Ink and colour on paper

97 x 96.5 cm. (38 ¼ x 38 in.)

Executed in 2011

HK\$300,000-350,000

US\$39,000-45,000

王無邪 (1936年生)

天地情十八

設色 紙本 鏡框

2011年作

題識

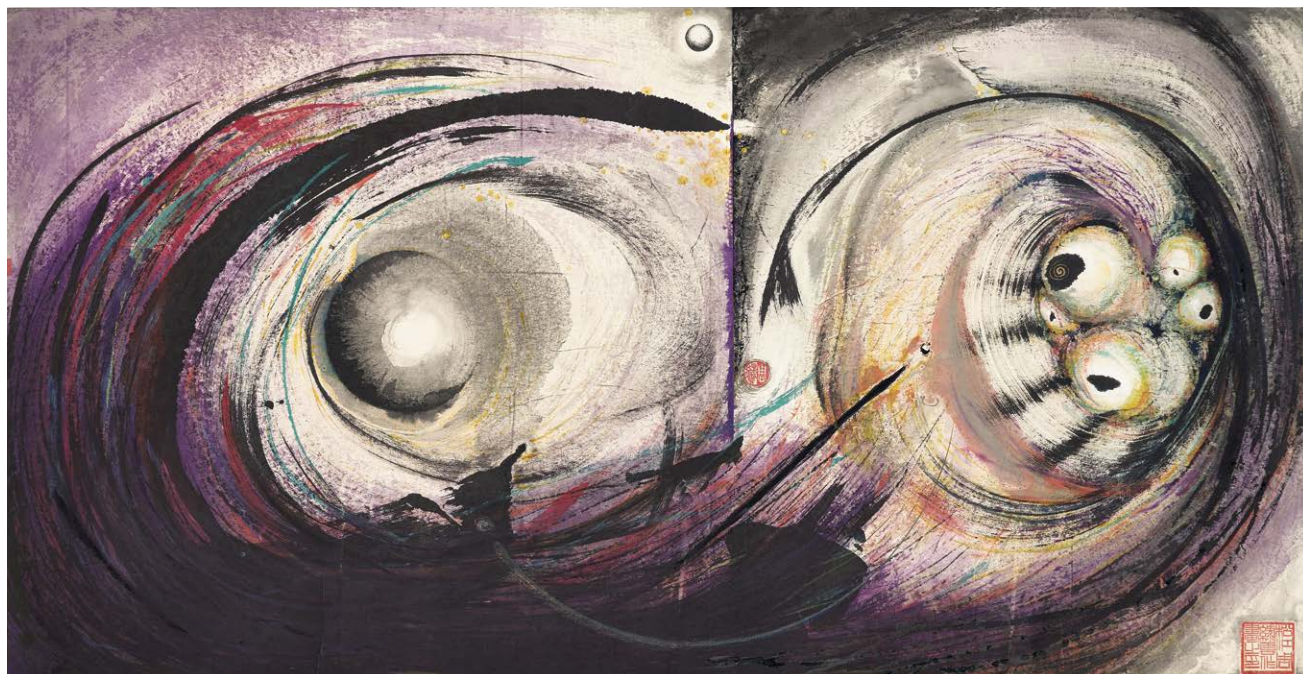
天地情十八。王無邪二〇一一。

"Sky - heavens, nature. Land - earth, where man lives, and urban environs.

Expression - feelings, what one feels bound between the sky and the land. Man and land follow the laws of the heavens. The heavens follow the laws of Tao. Tao follows the laws of nature. Man is at one with sky and land - for the brush paints what bodes within the mind. Seeing the land from the sky one gains a boundless vision encompassing every majestic sight. The dots and lines, every single pulse and beat, are the eternal song of nature."

「天代表天然，就是大自然；地代表居地，也即當代城市環境；情代表情懷，個人處身天地之間的感受……人法天、地法天、天法道、道法自然。天地人合一，天地在眼中，更在心中，胸中丘壑，生於筆下。從天觀地，有無邊無際的視野、氣象萬千；畫面上一點一線，大小長短疏密輕重的節奏，都是自然的永恆旋律。」





862
IRENE CHOU
(ZHOU LÜYUN, 1924-2011)

Untitled

Scroll, mounted and framed
Ink and colour on paper
96.5 x 187 cm. (38 x 73 7/8 in.)
Executed in 1992

HK\$260,000-360,000
US\$34,000-46,000

周綠雲 (1924-2011)
無題

設色 紙本 鏡框
1992年作

題識
綠雲，一九九二。

鈐印
周綠雲畫、周綠雲、松江周綠雲作畫之印

Irene Chou, born in Shanghai, was a graduate of the legendary St. John's University which closed in 1952. She left China in 1949 and settled in Hong Kong. She studied painting initially under Lui Shou Kwan but her work made a breakthrough after she began qigong practice from a Taoist master Hsu I-fan in the early 1980s. Her intention was to improve her poor health but meditative practice produced unexpected consequences.

The collector, also from Shanghai, was a fellow student with Master Hsu with the painter, Zhao Hai Tien, another Shanghai diaspora soulmate. The three met frequently to discuss Buddhism, qigong and art, until Irene moved to Australia in her last years to be with her son.

Irene Chou confided to the collector how her meditation practice had liberated her from preconceptions to enable her to express more freely her "soul". Her new style was full of energy and dynamism absent from her earlier work. One could feel a force within the swirling spaces resembling a spinning galaxy. Her practice also brought her closer to a Buddhist tenet: compassion. In overcoming her depression from the death of her husband she found the strength to better understand the nature of suffering.

Irene Chou was more than an abstract expressionist painter. Her works were an expression of China's profound philosophical ageless wisdom: the nature of namelessness and compassion.

周綠雲，生於上海，畢業於知名學府聖約翰大學，後於1949年移居香港。藝術上，她曾拜呂壽琨為師，而八〇年代初期因跟隨道家大師許一帆修煉氣功，作品風格上取得了極具突破性的轉變。周綠雲原寄望學習氣功可以改善健康，但修煉與冥想亦對她的藝術產生了意想不到的影響。

同為上海人的藏家，亦因跟隨許一帆大師學習氣功，而與畫家趙海天結為知己。兩人以及周綠雲時常見面促膝長談，話題自佛教思想、氣功到藝術，直至周綠雲晚年遷往澳大利亞與兒子團聚。

周綠雲曾向藏家坦誠，修煉內省沉思的經歷令她從偏見中解脫出來，可以更悠然自在地表達自己的靈魂。她銳意求新，新的藝術風格洋溢著旺盛的生命力，令觀者可以從畫中感受到浩瀚無際的宇宙；佛教慈悲為懷的思想，亦啟發藝術家去追尋心靈的平衡，逐漸走出因丈夫離世而引發的憂鬱情緒與陰影。

周綠雲的藝術創作超越了抽象表達，可貴之處，在其呈現了中國傳統哲學思想中無名天地之始及慈悲心的深遠智慧。

863

LUIS CHAN (CHEN FUSHAN, 1905-1995)

The Wizard of Oz

Hanging scroll
Ink and colour on paper
134 x 69 cm. (52 ¾ x 27 ⅞ in.)
Executed in 1980

HK\$160,000-260,000

US\$21,000-33,000

陳福善 (1905-1995)

綠野仙蹤

設色 紙本 立軸
1980年作

題識

綠野仙蹤。庚申年，福善。

鈐印

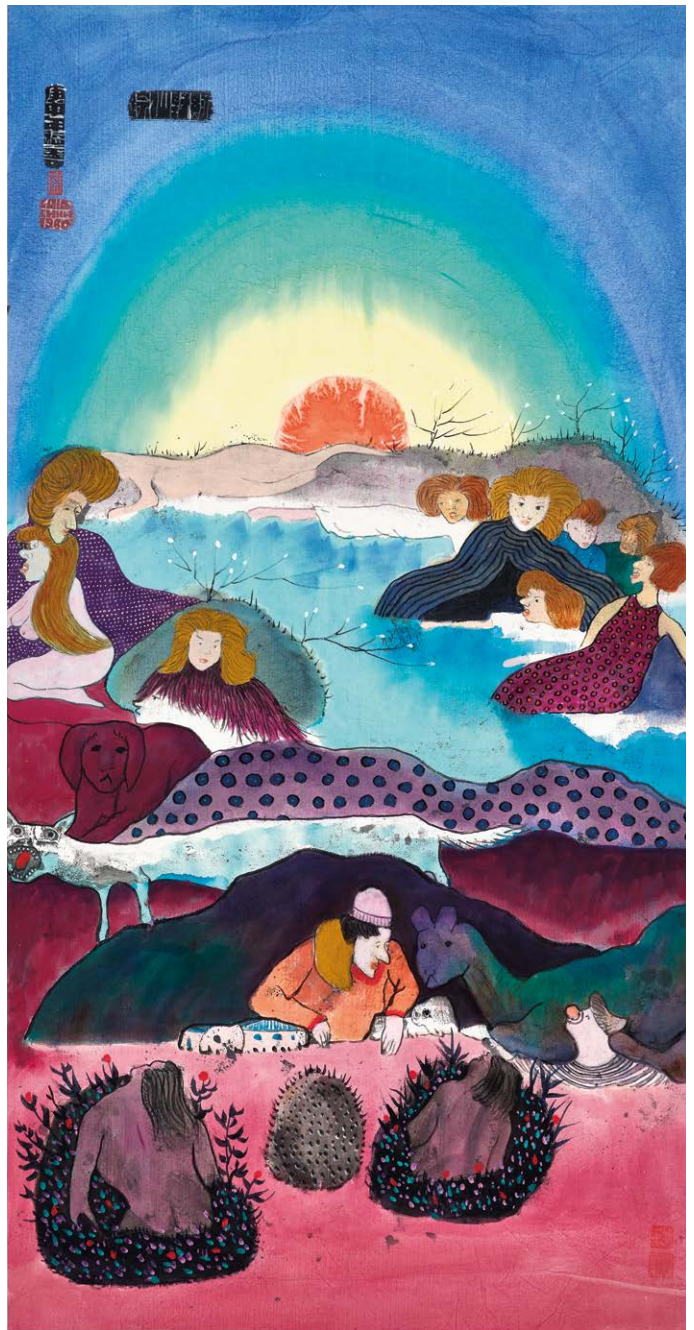
陳、LUIS CHAN 1980、福善之印、戲筆

Luis Chan's art did not concern so much with being western or eastern, but rather he focused on the imagination brought to his works. In *The Wizard of Oz*, one can find subtle features associated with scenes from the classic movie made in 1939 that bears the same name. Most of the features however came from Chan's wild imagination and use of a kaleidoscopic range of fantastical colours, and are teeming with childlike whimsy. Originally more of a landscape painter, Chan became fascinated with the television and thus it became a source of his new subject matter. Given that *Wizard of Oz* is known for its pioneering use of technicolor, fantasy storytelling, music and bizarre characters, it is no surprise that Chan got the inspiration to paint this work having seen the movie on television.

Luis Chan was born in Panama and moved to Hong Kong in 1910. He spent his early days working as a typist in a law firm and designing fonts for a ferry boat company. A self-taught artist who painted in his spare time, Chan's passion eventually led him to learn western painting techniques through a correspondence course from the Press Art School in London.

陳福善的藝術語言並不刻意關注和區分西方或東方藝術，而是強調作品中所表現出的想像力。陳福善早期作品大多受英國當代山水畫影響，技法嫻熟；60年代中期，他的風格完全轉變為實驗超現實主義風格，作品營造出如萬花筒般夢幻的色彩與場景。陳福善喜歡將日常生活的事物轉化為畫中形象。他將電視作為他的寫生對象，晚上常常會看電視至凌晨，因而畫面也出現了充滿奇思異想的人物及奇怪的生物。《綠野仙蹤》的構圖與1939年同名歌舞電影的海報有異曲同工之妙，而其中桃樂絲、托托、鐵皮人、膽小獅、魔女等人物的形象也隱約可見。或許陳福善也曾在電視上看過這一經典電影，從而創作出充滿童趣的畫面。

陳福善，生於巴拿馬，1910年移居香港。早年從事律師事務所打字員和船務公司設計工作，業餘時間通過倫敦一所藝術學校的函授課程自修繪畫。同時，陳福善亦為多產的知名作家，作品常被刊登在各種雜誌和報紙上。





864

HE BAILI (PAKLEE HO, B. 1945)

Dawning of Hope

Scroll, mounted and framed
Ink and colour on paper
72 x 72 cm. (28 3/4 x 28 3/4 in.)

HK\$350,000-450,000

US\$45,000-58,000

何百里 (1945年生)

曦望

設色 紙本 鏡框

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

何百里的《曦望》系列描繪雄渾壯闊日出之景。曦望，既代表日出晨曦之景；對藝術家而言，亦有希望之意，意境深遠。何氏生於廣州，旋即遷居香港，其後學習嶺南畫派。1984年移居北美洲後，受浪漫主義及印象派繪畫啟發，融匯宋元山水傳統技法，揉合潑墨、破墨、潑彩等技法，營造出墨彩靈動的獨特寫意山水風格。



865

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

*Jiuzhaigou Valley Series:
the Richness of Autumn at
Mirror Lake*

Scroll, mounted and framed
Ink and colour on paper
80.5 x 147.7 cm. (31 ¾ x 58 ½ in.)
Executed in 2013

PROVENANCE

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

HK\$600,000-800,000

US\$77,000-100,000

劉國松 (1932年生)

九寨溝系列：鏡海秋意濃

水墨 設色 紙本 鏡框
2013年作

題識

劉國松，二〇一三。

鈐印

劉國松

來源

香港漢雅軒

現藏家購自上述畫廊



Liu Kuo-sung's fascination with water led him to work on a special technique to capture the ever-changing and ethereal nature of water over the course of two decades. In the *Steeped Ink* series, he renders the surface of a body of water at different times of the year. Liu first applies ink and watercolour to moist tracing paper, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from

one another. Through variations of colour, paper thickness, and pressure of application, Liu's *Jiuzhaigou Valley Series: the Richness of Autumn at Mirror Lake* portrays the soothing grace of an early autumn water, with subtle reflection of the foliage. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre.



劉國松用了超過二十年的時間來研究表現水的動態的新技法，捕捉水面在不同環境和氣候的效果。他的瀆墨系列展現着水面在四季中不同的形態。畫家先在濕潤的描圖紙上塗上墨和水彩，然後將另一張描圖紙鋪在畫上，用排筆在紙上掃刷後把兩張紙分開，形成出乎意料的橫向線條和紋理，有如水面亦動亦靜的生態，栩栩如生。隨著顏色、紙張厚度和掃

刷力度的不同，劉氏描繪了初秋平靜、優雅的水面，上面帶著紅葉輕輕的倒影。通過運用水和水面反射的環境作為畫的中心，劉國松把這個常常被忽視的元素帶到中國山水畫的核心，改變了傳統山水畫中“山”與“水”的關係。



866

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

Unexpected Concourse

Scroll, mounted and framed
Ink and color on paper
48 x 88.5 cm. (18 7/8 x 37 1/8 in.)
Executed in 1968

PROVENANCE

Acquired directly from the artist, and thence by descent
Private collection, USA

HK\$280,000-380,000

US\$35,000-48,000

劉國松 (1932年生)

意外的聚流

設色 紙本 鏡框
1968年作

題識

劉國松，一九六八。

鈐印

鐫國松

來源

直接得自藝術家，由家族傳承
美國私人收藏



867

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

Windswept

Scroll, mounted and framed
Ink and color on paper
90 x 60 cm. (35 3/8 x 23 5/8 in.)
Executed in 1968

PROVENANCE

Acquired directly from the artist, and thence by descent
Private collection, USA

HK\$320,000-420,000

US\$41,000-54,000

劉國松 (1932年生)

風掃過

設色 紙本 鏡框
1968年作

題識

劉國松，一九六八。

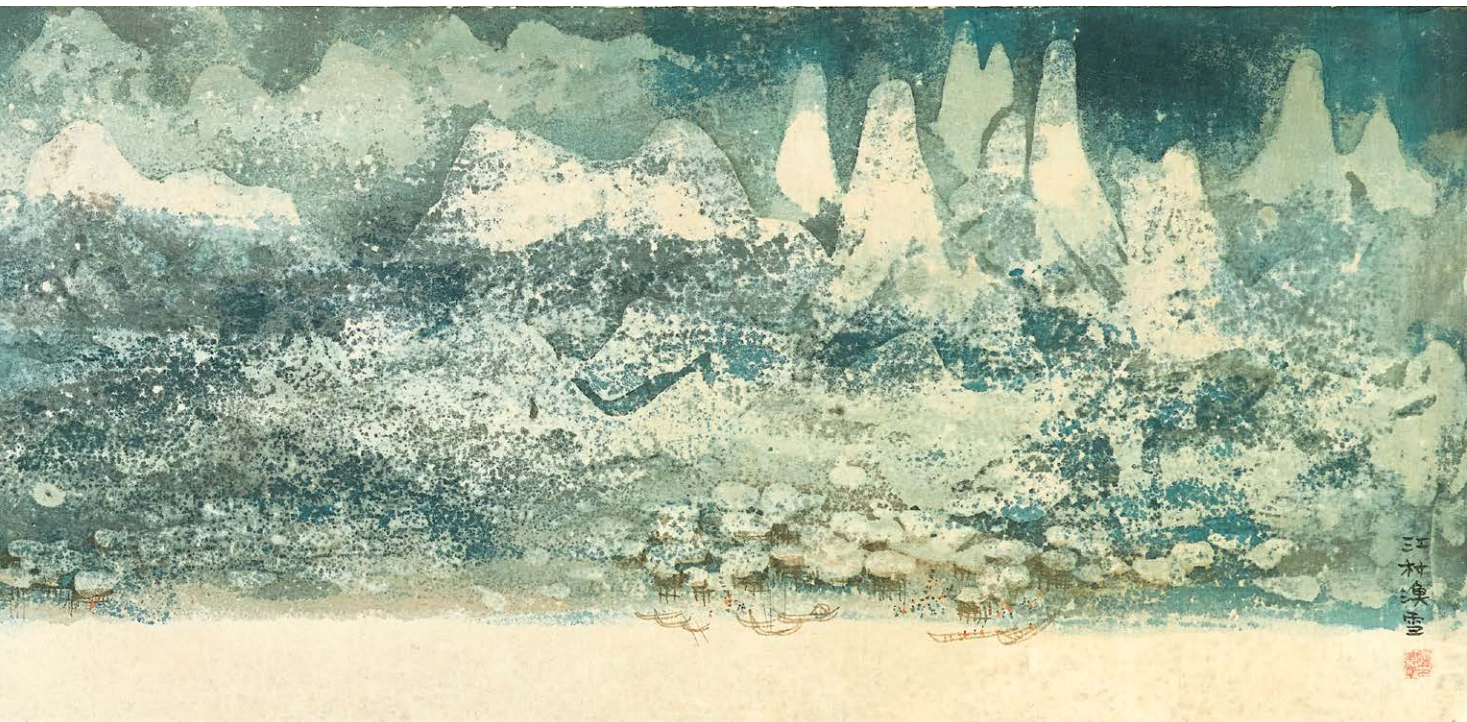
鈐印

鐳國松

來源

直接得自藝術家，由家族傳承
美國私人收藏





868

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Fishing Village Under Snow

Scroll, mounted and framed

Ink and colour on paper

23 x 92.5 cm. (9 x 36 3/8 in.)

Executed in 1961

PROVENANCE

Estate of Thea Petschek Iervolino, USA

HK\$320,000-420,000

US\$41,000-54,000

陳其寬 (1921-2007)

江村漁雪

設色 紙本 鏡框

1961年作

題識

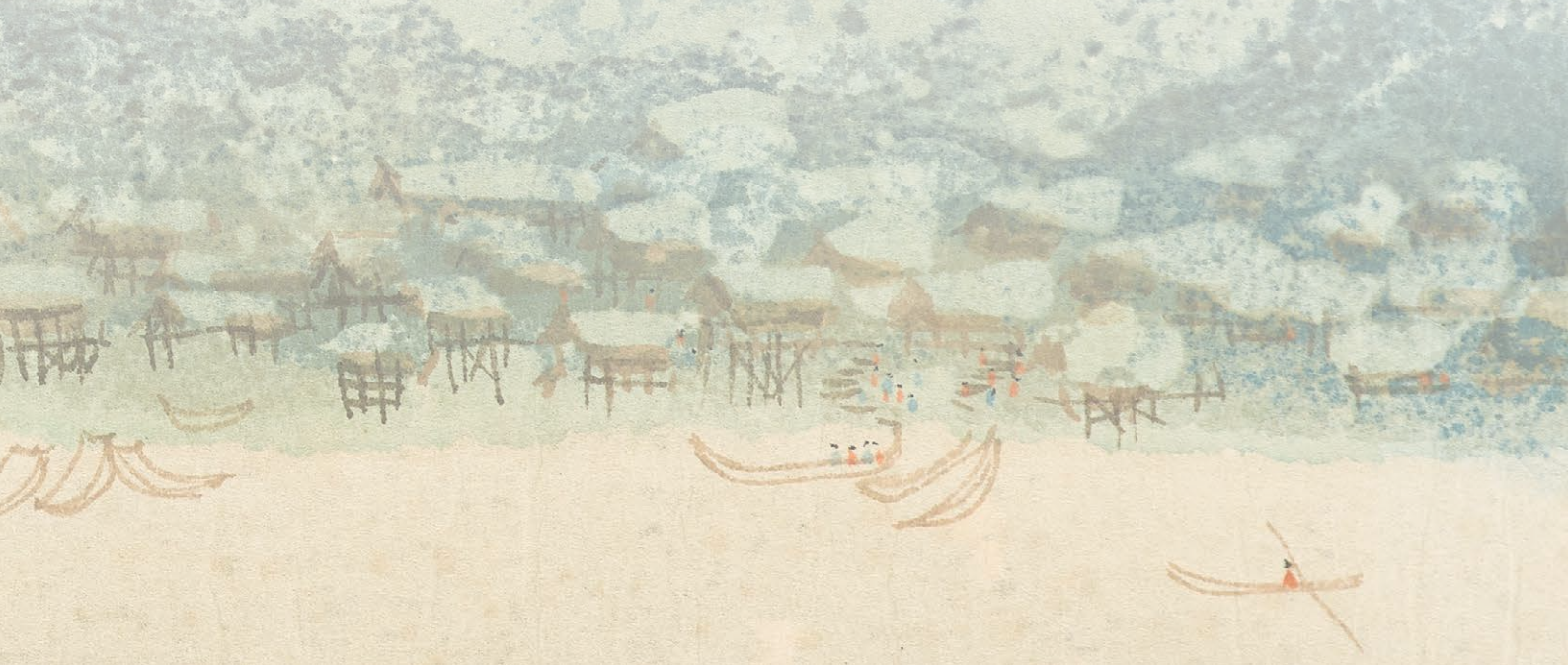
江村漁雪。

鈐印

陳其寬印

來源

美國Thea Petschek Iervolino舊藏



869

HE HUAISHUO (B. 1941)

My Country My People No. 7

Hanging scroll

Ink and colour on paper

66.5 x 108.5 cm. (26 1/8 x 42 3/4 in.)

Executed in 1989

Titleslip inscribed by the artist

PROVENANCE

Acquired directly from the artist

Umbrella, Hong Kong, 1990

Collection of Mary and George Bloch

HK\$150,000-200,000

US\$20,000-26,000

何懷碩 (1941年生)

吾土吾民之七

設色 紙本 立軸

1989年作

題識

一九八九年歲云暮矣。澀齋何懷碩。

鈐印

何、懷、碩、澀齋、未聞

畫家題簽條：吾土吾民（之七）。何懷碩。

來源

直接得自藝術家

香港傘畫廊，1990年

瑪麗及莊智博珍藏







870

870

SU CHUNG-MING (B. 1965)

Landscapes of the Four Seasons

A set of four scrolls, mounted and framed

Ink and colour on paper

Each scroll measures 55 x 40 cm. (21 5/8 x 15 3/4 in.)

Executed in 2016

HK\$50,000-70,000

US\$6,400-9,000

蘇崇銘 (1965年生)

四景之春夏秋冬

設色 紙本 鏡框四幅

2016年作

Born in 1965 in Kaohsiung, Su Chung-ming graduated from Tunghai University. Learning from both the traditional masters and nature, Su refines his painterly skills and sought his own artistic identity in the form of his New Elegant Program which emphasises subjective emotional expression. His landscapes are odes to nature, and for the artist, inspiration in art is derived from the awareness of nature and life. He believes that artists ought to rely on the observation and understanding of life to discover living sensory entities before internally transforming them into subjective emotions, which are expressed as unique forms and substance.

蘇崇銘 1965 年生於高雄，畢業於東海大學。蘇氏從傳統水墨大師的範本 and 大自然中學習，從此鑽研他的繪畫技法，並創作出注重主觀情感表達的個人藝術語言程式新韻。蘇氏的山水讚美大自然，對於藝術家而言，藝術的靈感來源於自然和生活的意識。他認為，藝術家要以觀察和對生命的理解去發掘不同的感官體驗，這樣才能把後者轉化成主觀情感，並表達成畫中的一草一木。



871

MI-LI-TSUN NAN

(WANG CHIA-NUNG, B. 1960)

Moon over Laonung River

Scroll, mounted and framed
Ink and acrylic on canvas
97 x 130 cm. (38 ¼ x 51 ½ in.)
Executed in 2016

HK\$100,000-150,000

US\$13,000-19,000

瀾力村男 (王家農, 1960年生)

月明荖濃

水墨 丙烯 布本 鏡框
2016年作

款識

瀾力村男

The Kaohsiung-based artist Wang Chia-nung uses the name Mi-li-tsun Nan to remember his hometown in Pingtung County. *Moon over Laonung River* explores the artist's nostalgia towards his old home through the portrayal of a quiet, moonlit night. Using an emulsifier to thicken the ink and acrylic on canvas, he builds an almost sculptural pictorial space with subtle nuances of tone that reflect the infiltration of light. A layer of depth and mystique is added to his painting, which resonates a solemn sense of longing. Wang has exhibited in institutions such as the Kaohsiung Museum of Fine Arts, the National Museum of History in Taipei, the Taipei Fine Arts Museum, and the Shandong Provincial Museum.

瀾力村男本名王家農，出生於台灣屏東縣瀾力村，為紀念出生地而以瀾力村男之名創作當代水墨。《明月荖濃》藉以荖濃溪上的明月歌頌故鄉寂靜的夜晚，唯有月光映照天際，幽靜的河面透映著作者對故鄉情懷。《明月荖濃》是墨韻微彩系列作品之一，創作以肌理代替水墨皴法，注入雕刻的去除法，減去傳統水墨畫濃墨重彩的基本形式，讓畫面游刃於虛實之間，並提升墨的韻味，將濃彩降至微彩，成就出墨韻微彩。瀾力村男曾受邀展覽於台灣高雄美術館、歷史博物館、台北市立美術館、中國山東省立博物館等。



872



873

872

HE HUAISHUO (B. 1941)

Village

Hanging scroll
Ink and colour on paper
68 x 117 cm. (26 ¾ x 46 ½ in.)
Titleslip inscribed by the Master of the Water,
Pine and Stone Retreat
Executed in 1974

LITERATURE

Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space, Taipei, 2017, pp. 42-43

HK\$100,000-150,000
US\$16,000-23,000

何懷碩 (1941年生)

小城印象

設色 紙本 立軸
1974年作

題識

一九七四年三月，何懷碩造境。

鈐印

何、懷碩

水松石山房主人題簽條

出版

《新墨色：中國當代水墨選集》，藏新閣，台北，2017年，第42-43頁

873

HE HUAISHUO (B. 1941)

Cold Mountain

Hanging scroll
Ink and colour on paper
68.5 x 109 cm. (27 x 42 ⅞ in.)
Executed in 1971

PROVENANCE

Christie's Hong Kong, The Feng Wen Tang
Collection of Chinese Paintings,
2 June 2015, Lot 1270

HK\$60,000-80,000
US\$7,700-10,000



874

何懷碩 (1941年生)

寒山

設色 紙本 立軸
1971年作

題識

寒山。何懷碩，一九七一年三月。

鈐印

何、懷碩、多生餘

來源

香港佳士得，奉文堂藏書畫，2015年6月2日，編號1270

874

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

Landscape

Hanging scroll
Ink and colour on paper
86.5 x 60 cm. (34 x 23 3/4 in.)
Executed in 1998
Titleslip inscribed by the artist

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

王己千 (1907-2003)

山水

設色 紙本 立軸
1998年作

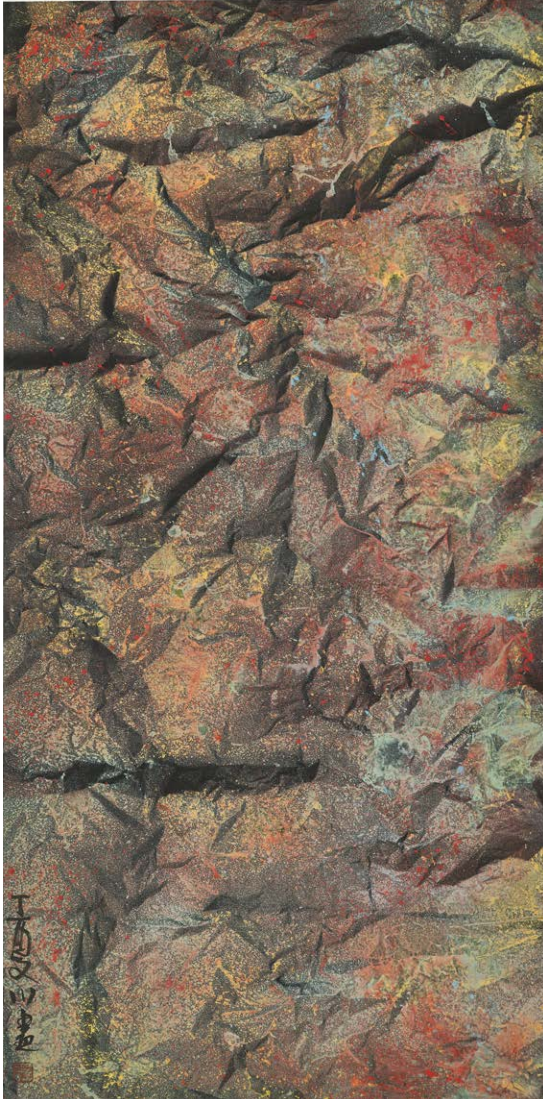
題識

戊寅十月，為寶榮補完五年前舊作。
王己千。

鈐印

王羊

畫家題簽條



875

875
CHEN FAN (B. 1944)

Cherry Valley

Scroll, mounted and framed
Ink and colour on paper
138 x 69 cm. (54 ¾ x 27 ½ in.)
Executed in 2017

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

陳帆 (1944年生)
櫻桃谷

設色 紙本 鏡框
2017年作

876

LAMPO LEONG
(LIANG LANBO, B. 1961)

Homage to Rothko II

Scroll, mounted and framed
Ink on paper
179 x 95 cm. (70 x 37 in.)
Executed in 2017

EXHIBITED

Guangzhou, University City Art Museum of the Guangzhou Academy of Fine Art, *Guangzhou Academy of Fine Arts North America Alumni Exhibition*, 16-30 November 2017

LITERATURE

Guangzhou Academy of Fine Arts North America Alumni Exhibition, Yuandong Cultural and Art Exchange Centre, Hong Kong, 2017, p. 182
Inkscape: A Collection of Works by Sun Endao, Liang Lanbo, and Tao Xinglin, Wuhan Publishing House, Hubei, China, 2017, p. 71

HK\$50,000-70,000
US\$6,400-9,000

梁藍波 (1961年生)
向羅斯科致敬 II

水墨 紙本 鏡框
2017年作

展覽

廣州，廣州美術學院大學城美術館，“廣美·北美：廣州美術學院北美校友作品展”，第182頁，2017年11月16-30日

出版

《廣美·北美：廣州美術學院北美校友作品展》，香港遠東文化藝術交流中心，2017年，第182頁

《墨象：孫恩道、梁藍波、陶興琳作品集》，湖北武漢出版社，2017年，第71頁



876

877

LI GANG (B. 1962)

Ink Element No. 20160512

Scroll, mounted and framed
Ink on paper
65 x 70 cm. (25 5/8 x 27 1/2 in.)
Executed in 2016

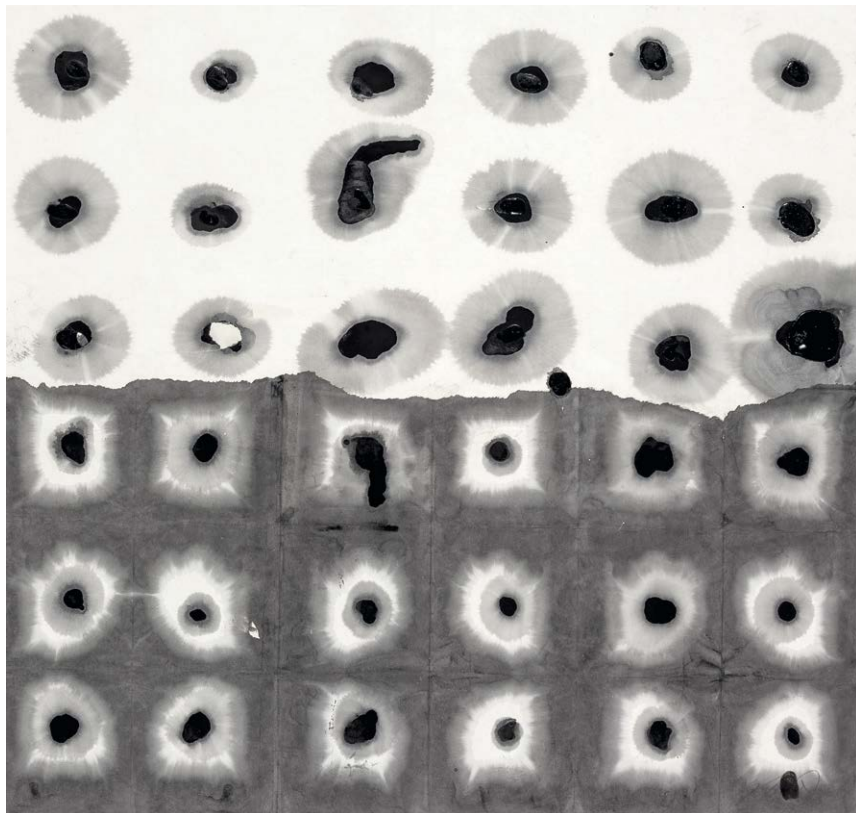
HK\$80,000-120,000

US\$11,000-15,000

李綱 (1962年生)

水墨元素No. 20160512

水墨 紙本 鏡框
2016年作



877

878

QIU DESHU (B. 1948)

Rifts

Scroll, mounted and framed
Ink and colour on paper
70 x 74 cm. (27 1/2 x 29 1/2 in.)
Executed in 1988

PROVENANCE

Plum Blossoms, Hong Kong, 1989
Private collection, Hong Kong

HK\$60,000-80,000

US\$7,700-10,000

仇德樹 (1948年生)

裂痕

設色 紙本 鏡框
1988年作

款識

QIU DESHU 仇德樹。

來源

香港萬玉堂，1989年
香港私人收藏



878



879



880

879

FAN ZHIBIN (B. 1972)

Sketch of Zhangjiajie

Scroll, mounted and framed
Ink and colour on paper
39 x 65 cm. (15 ½ x 25 ½ in.)
Executed in 2014

LITERATURE

Works by Fan Zhibin - Sketches, Shandong Arts Publishing House, 2014, pp. 244-245

HK\$60,000-80,000

US\$7,700-10,000

范治斌 (1972年生)

張家界寫生

設色 紙本 鏡框
2014年作

出版

《范治斌作品集-風景寫生》，山東美術出版社，2014年，第244-245頁

880

MAI LUOWU (LOUIS MAK, B. 1946)

Sunflower

Scroll, mounted and framed
Ink and colour on paper
66.5 x 67.5 cm. (26 ½ x 26 ½ in.)
Executed in 2017

HK\$50,000-70,000

US\$6,400-9,000

麥羅武 (1946年生)

向日葵

設色 紙本 鏡框
2017年作

881

WENG ZUQING (B. 1947)

Mist Over Taihang

Scroll, mounted and framed
Ink and colour on paper
81 x 49.5 cm. (31 7/8 x 19 ½ in.)

HK\$100,000-150,000

US\$16,000-23,000

翁祖清 (1947年生)

春雲出太行

設色 紙本 鏡框

款識

曲翁

鈐印

翁祖清印



881



882

882

RU YI (B.1966)

Landscape

Scroll, mounted and framed
Ink on paper
74 x 126 cm. (29 1/8 x 49 5/8 in.)

HK\$50,000-70,000

US\$6,400-9,000

如一 (1966年生)

山水

水墨 紙本 鏡框

鈐印

如一 (二次)

883

CHEN FU (B.1965)

Poem by Li Bai

Fan leaf, mounted and framed
Ink and colour on paper
21.2 x 62.5 cm. (8 3/8 x 24 5/8 in.)
Executed in 2014

LITERATURE

Fan Leaves, Calligraphy and Paintings by Chen Fu,
Jiangsu Phoenix Art Publishing, Nanjing, 2016,
pp. 9-10

HK\$30,000-50,000

US\$3,900-6,400

沉浮 (1965年生)

漢字系列-李白詩

設色紙本 扇面鏡框
2014年作

題識

甲午仲冬，沉浮。

鈐印

沉、浮

出版

《沉浮扇面書畫作品集》，江蘇鳳凰美術出版社，南京，2016年，第9-10頁

884

LI FUYUAN (B.1942)

Two Tigers

Scroll, mounted and framed
Ink and colour on paper
76.5 x 143.5 cm. (30 1/8 x 56 1/2 in.)
Executed in 2004

HK\$80,000-100,000

US\$11,000-13,000

李付元 (1942年生)

兩隻老虎

設色紙本 鏡框

2004年作

題識

李付元04

鈐印

李傅元



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HUNG HOI	熊海	801	WANG YONG	王鏞	839
JIA YOUFU	賈又福	819, 820, 821	WEI LIGANG	魏立剛	837
KOON WAI BONG	管偉邦	856	WENG ZUQING	翁祖清	881
LEONG, LAMPO	梁藍波	876	WONG HAU KWEI	黃孝達	822
LI FUYUAN	李付元	884	WONG, WUCIUS	王無邪	861
LI GANG	李綱	877	XU BING	徐冰	835
LI JIN	李津	831, 832	ZENG GUOQING	曾國慶	846
LI XUBAI	李虛白	806, 815	ZENG XIAOJUN	曾小俊	858
LIM, H. H.	林輝華	830	ZHANG YANZI	章燕紫	841
LIU KUO-SUNG	劉國松	827, 828, 865, 866, 867	ZHAO NA	趙娜	842
LOU ZHENGANG	婁正綱	840	ZHAO XUCHENG	趙緒成	818
LU FUSHENG	盧甫聖	834	ZHOU XUE	周雪	845
LUI SHOU KWAN	呂壽琨	807, 808, 810, 859	ZHU XIAOQING	朱曉清	851
LUO JIANWU	羅建武	857			

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1618
LI FUYUAN (B. 1942)
Birds
29 x 39.5 cm. (11 ½ x 15 ½ in.)
李付元 彩鳥 設色紙本 鏡框
HK\$15,000-25,000



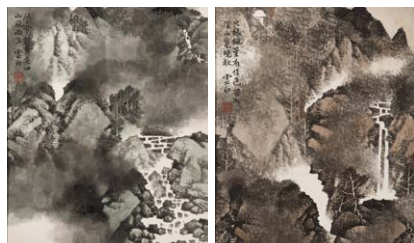
1601
IRENE CHOU (ZHOU LÜYUN, 1924-2011)
Lotus
53 x 83.5 cm. (20 7/8 x 32 7/8 in.)
周綠雲 粉荷 設色紙本 鏡框
HK\$30,000-40,000



1602
**WUCIUS WONG (WANG WUXIE, B. 1936)
& PAT HUI (XU XUEBI, B. 1943)**
Splashed-Colour Calligraphy: Poem by Liu Yong
68 x 138 cm. (26 ¾ x 54 ¾ in.)
王無邪、許雪碧 潑彩書法合璧—柳永
《傾懷》詞摘句 設色紙本 鏡框
HK\$65,000-85,000



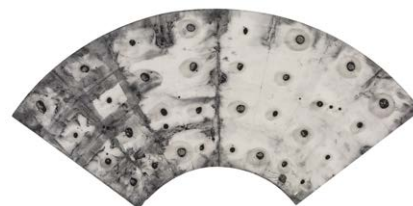
1617
YANG YANWEN (B. 1939)
Tropical Scenery
47 x 43 cm. (18 ½ x 16 7/8 in.)
楊延文 南國風光 設色紙本 立軸
HK\$30,000-50,000



1604
LI XUBAI (B. 1940)
Album of Four Seasons
Each leaf measures approximately 29 x 24 cm.
(11 ½ x 9 ½ in.)
李虛白 四季冊 設色紙本 冊頁八開
鏡框兩幅
HK\$60,000-80,000



1613
HE BAILI (B. 1945)
Mountain Clouds
23.8 x 71 cm. (9 ¾ x 28 in.)
何百里 山嵐雲煙 設色紙本 鏡框
HK\$80,000-100,000



1606
LI GANG (B. 1962)
Ink Element 201510(J)
27 x 70.5 cm. (10 ¾ x 27 ¾ in.)
李綱 水墨元素201510(J) 水墨紙本
扇面鏡框
HK\$35,000-45,000



1607
LI HUASHENG (1944-2018)
Peach Blossom Spring
 94 x 50.4 cm. (37 x 19 3/4 in.)
 李華生 桃源圖 設色紙本 立軸
 HK\$30,000-50,000



1608
LU FUSHENG (B. 1949)
Autumn Evening
 78.5 x 30.2 cm. (30 7/8 x 11 7/8 in.)
 盧甫聖 秋夕 設色紙本 鏡框
 HK\$30,000-40,000



1610
NIE OU (B. 1948)
Farm Life
 68.5 x 137 cm. (27 x 53 7/8 in.)
 聶鷗 有鳥唱處人自樂 設色紙本 鏡框
 HK\$70,000-90,000



1611
XU XI (1940-2015)
Water Country in Jiangnan
 46 x 69 cm. (18 1/2 x 27 1/8 in.)
 徐希 江南水鄉 設色紙本 鏡框
 HK\$30,000-50,000



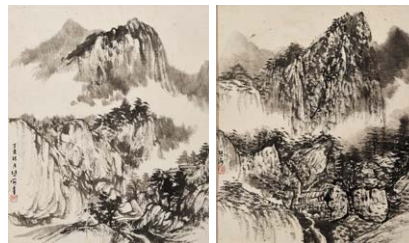
1605
LE ZHENWEN (B. 1956)
Trees in the Wind
 83 x 69 cm. (32 5/8 x 27 1/8 in.)
 樂震文 老樹寒煙 水墨紙本 鏡框
 HK\$10,000-20,000



1614
HUANG YONGYU (B. 1924)
Five Owls
 41 x 76 cm. (16 1/2 x 29 7/8 in.)
 黃永玉 人各有志 水墨紙本 鏡框
 HK\$50,000-80,000



1616
HUANG YONGYU (B. 1924)
Narcissus
 60.5 x 60 cm. (23 7/8 x 23 5/8 in.)
 黃永玉 水仙 設色紙本 鏡框
 HK\$60,000-90,000



1603
HUNG HOI (XIONG HAI, B.1957)
Landscape
 Eight leaves measure 33 x 27.3 cm. (13 x 10 3/4 in.)
 Two leaves measure 29.5 x 26.3 cm. (11 5/8 x 10 3/8 in.)
 熊海 山水冊 水墨紙本 冊頁十開
 鏡框兩幅
 HK\$50,000-70,000



1612
HU NIANZU (B. 1927)
Abstract Landscape
 76 x 38 cm. (29 7/8 x 15 in.)
 胡念祖 抽象山水 設色紙本 鏡框
 HK\$60,000-80,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the

actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, 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:

(i) 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;

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any

circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP

payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department 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 **W** 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 **W** 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, exceeded savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall

constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**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**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

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

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

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。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。

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

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

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

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

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

C. 拍賣之時

1. 進入拍賣現場
我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不**定**有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用•標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；

(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；

(c) 撤回任何**拍賣品**；

(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或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：

(a) 拍賣會場參與競投的競投人；

(b) 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；

(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

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

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板，Christie's LIVE™ 和佳士得網站可能會以拍賣會當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：

(a) 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；

(b) 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：

(a) 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**。

- (b) 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。
- (c) **真品保證**不適用於有保留標頭或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標頭”列表及拍賣品的目錄描述。
- (d) **真品保證**適用於被拍賣會通告修訂後的標頭。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則**真品保證**不適用。
- (g) **真品保證**僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在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。
- (h) 要申索**真品保證**下的權利，您必須：
- 在拍賣日後 5 年內，向我們提供書面的申索通知。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場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已出售拍賣品；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。

- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**將根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- 成交價；和
 - 買方酬金；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“到期付款日”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- 佳士得通過“[MyChristie's](http://www.christies.com/MyChristies)”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- 電匯至：香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001

賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

- 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：

- 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）；
- 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，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）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”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）：

- 自到期付款日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**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；
- 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；
- 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；
- 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 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；
- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- 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，您不可以提取拍賣品）。
- (b) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 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 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [-] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

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

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 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下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在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**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您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：

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品**，則為該藝術家、作者或製造者的作品；
- 拍賣品在標題被描述為某時期或流派創作的作品**，則為該時期或流派的作品；
- 拍賣品在標題被描述為某來源**，則為該來源的作品；

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 及其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

Ψ **Lot** 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，只會作展示用途，並不作銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

○: Minimum Price Guarantees:

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

◆: Third Party Guarantees/ Irrevocable bids

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

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are

advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

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

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

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

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

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

○: 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ○ 符號以資識別。

◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前將該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◆ 以資識別。

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

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，

我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

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

利益方的競投

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

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

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

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標頭

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，可能在他人監督下完成。
* 「...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限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

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All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm 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.

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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.

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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.		

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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。請在提货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。

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所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

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

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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
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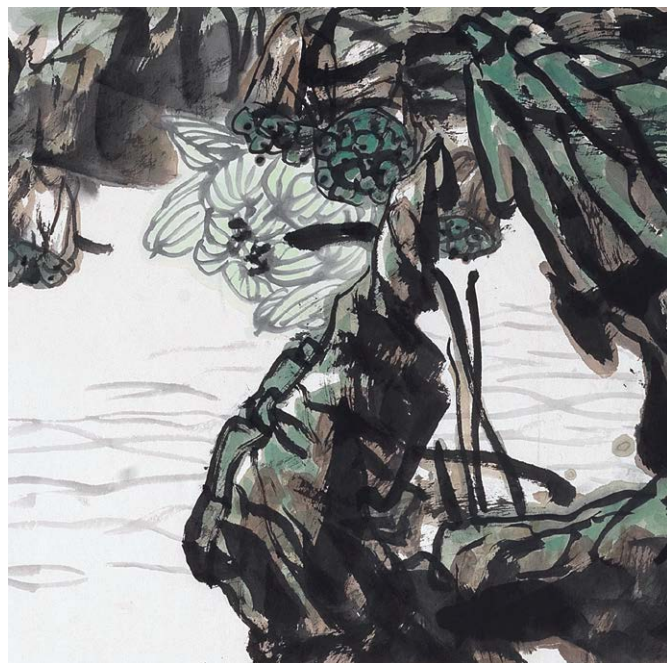
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舞
夕

GESTURES

PAN GONGKAI 潘公凱

WANG DONGLING 王冬齡

WU YI 吳毅



(clockwise)

WANG DONGLING, *Dancing in Dreams* 王冬齡 夢之舞

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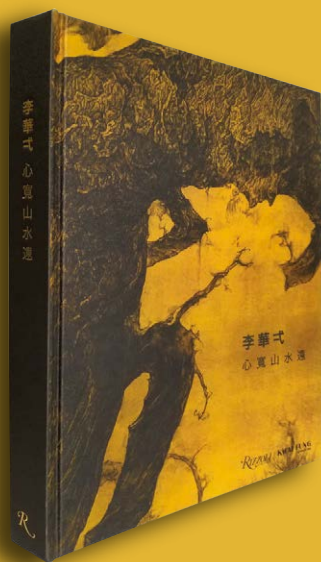
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.....

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

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

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍賣的保證金——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，閣下仍需為高額拍賣品按高額拍賣登記程序進行登記。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

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

- 16123 佳士得名釀：武戈伯爵酒莊直遞珍釀
 16124 佳士得名釀：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

- 16130 瑰麗珠寶及翡翠首飾 *
 16128 精緻名錶及私人珍藏
 16132 典雅傳承：手袋及配飾

- 13275 亞洲二十世紀及當代藝術（晚間拍賣） *
 融藝（晚間拍賣） *
 13277 亞洲當代藝術（日間拍賣）
 13276 亞洲二十世紀藝術（日間拍賣）

- 15953 中國當代水墨
 15954 中國古代書畫
 15955 中國近現代畫 *

- 16911 天中八仙——費布克美術館珍藏乾隆天球瓶 *
 16956 乾隆三希——重要私人珍藏清代官窯精品 *
 16966 新田舊藏鎏金銅彌勒佛 *
 16265 正觀自在——佛教藝術精品 *
 16759 浮生閑趣 *
 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，即高額拍賣品，請於以下方格劃上「✓」號。

本人有意登記高額拍賣品競投牌

請提供閣下之競投總額：

- 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

D 聲明

• 本人已細閱載於目錄內之未之業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 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賣品之競投。

• 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，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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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: VOICE 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

THREE QIANLONG RARITIES - IMPERIAL 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

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