

ASIAN CONTEMPORARY ART DAY SALE

亞洲當代藝術日間拍賣

Hong Kong | 25 November 2018 香港 | 2018年11月25日

CHRISTIE'S 佳士得





ASIAN CONTEMPORARY ART (DAY SALE)

亞洲當代藝術 (日間拍賣)

SUNDAY 25 NOVEMBER 2018 · 2018年11月25日(星期日)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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

CONTEMPORARY A18 -13280

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為 當代A18 -13280

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業務規定 · 買方須知

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

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

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AUCTION · 拍賣

Sunday 25 November · 11月25日 (星期日)

10.00am (Lots 101-267) · 上午10.00 (拍賣品編號101-267)

Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

地點：香港灣仔博覽道1號香港會議展覽中心大會堂

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday, 23 November · 11月23日 (星期五)

10.30am - 6.30pm

Saturday, 24 November · 11月24日 (星期六)

10.30am - 7.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展

TOKYO, CHRISTIE'S JAPAN

東京，佳士得日本辦事處

Tuesday, 23 October · 10月23日 (星期二) 11.00am - 5.00pm

Wednesday, 24 October · 10月24日 (星期三) 11.00am - 6.00pm

JAKARTA, GRAND HYATT JAKARTA

雅加達，雅加達君悅酒店

Thursday-Friday, 25-26 October · 10月25至26日 (星期四至五) 11.00am - 7.00pm

SINGAPORE, HILTON SINGAPORE

新加坡，新加坡希爾頓酒店

Thursday-Friday, 1-2 November · 11月1至2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, 2-3 November · 11月2至3日 (星期五至六) 10.00am - 6.00pm

GUANGZHOU, THE RITZ-CARLTON GUANGZHOU

廣州，廣州富力麗思卡爾頓酒店

Tuesday-Wednesday, 6-7 November · 11月6至7日 (星期二至三) 10.00am - 6.00pm

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海，佳士得上海藝術空間

Saturday-Sunday, 10-11 November · 11月10至11日 (星期六至日) 10.00am - 6.00pm

TAIPEI, TAIPEI MARRIOTT HOTEL

台北，台北萬豪酒店

Saturday-Sunday, 10-11 November · 11月10至11日 (星期六至日) 11.00am - 6.00pm

ENQUIRIES · 查詢

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US 美國：+1 212 703 8080

AUCTIONEERS · 拍賣官

Arne Everwijn

Elaine Kwok

Sara Mao

CHRISTIE'S 佳士得

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佳士得香港有限公司



FRONTCOVER 1 & 2:

(Detail) Lot 169 Tetsuya Ishida, Low-Rise © Courtesy of artist estate
(Detail) Lot 123 Annie Cabigting, Art Aint't All Paint (After Matthew Higgs) © Annie Cabigting

INSIDE FRONTCOVER:

(Detail) Lot 128 Leslie De Chavex, Malevolent Reality © Courtesy of artist

CURRENT PAGE:

Lot 176 Li Chen, Ephemeral Beauty © Li Chen

INSIDE BACK COVER:

(Detail) Lot 166 Qin Qi, Blue Raincoats © Qin Qi

BACKCOVER 1 & 2:

(Detail) Lot 113 Liu Ye, Reading Girl © Liu Ye
(Detail) Lot 157 Arin Dwihartanto Sunaryo, Sloe © Courtesy of artist

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101

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Island Girl

signed with artist's signature, dated and inscribed '2004 24 x 37' (on the reverse)
coloured pencil on envelope
24 x 37 cm. (9¼ x 14½ in.)
Painted in 2004

PROVENANCE

Private Collection, France

EXHIBITED

Galerie Johnen+Schottle, Yoshitomo Nara: Nowhere Land, Cologne, Germany,
28 October 2004 - 5 February 2005.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -Works
on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2003-058, p. 204).

Island Girl

簽名：藝術家簽名 (畫背) / 彩色鉛筆 信封 / 2004年作

來源

法國 私人收藏

展覽

2004年10月28日—2005年2月5日「奈良美智：Nowhere Land」
Johnen+Schottle畫廊 科隆 德國

文獻

2011年《奈良美智：作品全集第2卷·紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-2003-058圖，第204頁)

HK\$350,000-450,000

US\$45,000-58,000



102

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

signed with artist's signature and dated '08' (on the reverse)
pencil on paper
65 x 50 cm. (25½ x 19½ in.)
Painted in 2008

PROVENANCE

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

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2
-Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2008-009, p. 277).

Untitled

簽名：藝術家簽名（畫背） / 鉛筆 紙本 / 2008年作

來源

美國 洛杉磯 Blum & Poe畫廊
現藏者購自上述畫廊
法國 私人收藏

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社
東京 日本（圖版，第D-2008-009圖，第277頁）

HK\$600,000-800,000

US\$77,000-100,000



103

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Singing in the Deepest Puddle

titled 'singing in the deepest puddle', signed with artist's signature and dated '95' (lower edge)
marker pen on cotton
27 x 20 cm. (10 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)
Painted in 1995

PROVENANCE

SCAI the Bathhouse, Tokyo, Japan
Acquired directly from the above in 1995
Private Collection, Japan

EXHIBITED

SCAI the Bathhouse, Yoshitomo Nara: Singing in the Deepest Puddle,
Tokyo, Japan, 10 March - 8 April 1995.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2
-Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1995-056, p. 80).

Singing in the Deepest Puddle

簽名：藝術家簽名 (下沿) / 麥克筆 棉布 / 1995年作

來源

日本 東京 SCAI the Bathhouse 畫廊
現藏者於1995年購自上述畫廊 / 日本 私人收藏

展覽

1995年3月10日—4月8日 「Yoshitomo Nara: Singing in the Deepest Puddle」
SCAI the Bathhouse畫廊 東京 日本

文獻

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-1995-056圖，第80頁)

HK\$500,000-800,000

US\$65,000-100,000



104

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Space Tutankhamun

signed with artist's signature (lower left); titled in Japanese (upper right);
dated '93' (lower right)
acrylic on paper
33.8 x 47.8 cm. (13¼ x 18¾ in.)
Painted in 1993

PROVENANCE

Galerie Tokyo Humanité, Tokyo, Japan
Private Collection, Japan
This work is accompanied by the certificate issued by Tomio Koyama gallery.

Space Tutankhamun

簽名：藝術家簽名 (左下)
壓克力 紙本
1993年作

來源

日本 東京 Tokyo Humanité 畫廊
日本 私人收藏
此作品附小山登美夫畫廊所簽發之保證書

HK\$240,000-350,000

US\$31,000-45,000



105

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

signed with artist's signature and dated '03' (on the reverse)
coloured pencil on envelope
37 x 24 cm. (14½ x 9½ in.)
Painted in 2003

PROVENANCE

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

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Vol 2- Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2003-073, p. 205).

Untitled

簽名：藝術家簽名 (畫背) / 彩色鉛筆 信封 / 2003年作

來源

美國 加州 洛杉磯 Blum & Poe畫廊
現藏者購自上述畫廊
美國 私人收藏

文獻

2011年《奈良美智：作品全集 第2卷 - 紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-2003-073圖，第205頁)

HK\$780,000-900,000

US\$100,000-120,000



106

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Standing on the Drum

signed with artist's signature; dated '97' (lower right)
coloured pencil on paper
29.7 x 21 cm. (11¾ x 8¼ in.)
Painted in 1997

PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 November 2015, Lot 106
Acquired from the above by the present owner

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Vol 2- Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1997-122, p. 111).

Standing on the Drum

簽名：藝術家簽名 (右下)
彩色鉛筆 紙本 / 1997年作

來源

2015年11月29日 佳士得香港 編號106
現藏者購自上述拍賣

文獻

2011年《奈良美智：作品全集 第2卷·紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-1997-122圖，第111頁)

HK\$500,000-700,000

US\$65,000-90,000



107

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Performance with Garbage Bag

signed with artist's signature, dated "97" (upper right)

pencil and coloured pencil on paper

29.7 x 21 cm. (11¾ x 8¼ in.)

Painted in 1997

PROVENANCE

Private Collection, Asia

LITERATURE

Bonitas-Bauer, Yoshitomo Nara: Lullaby Supermarket, Würzburg, Germany, 2002 (illustrated, pp. 53 & 192).

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1997-121, p. 111).

Performance with Garbage Bag

簽名：藝術家簽名 (右上) / 鉛筆 彩色鉛筆 紙本 / 1997年作

來源

亞洲 私人收藏

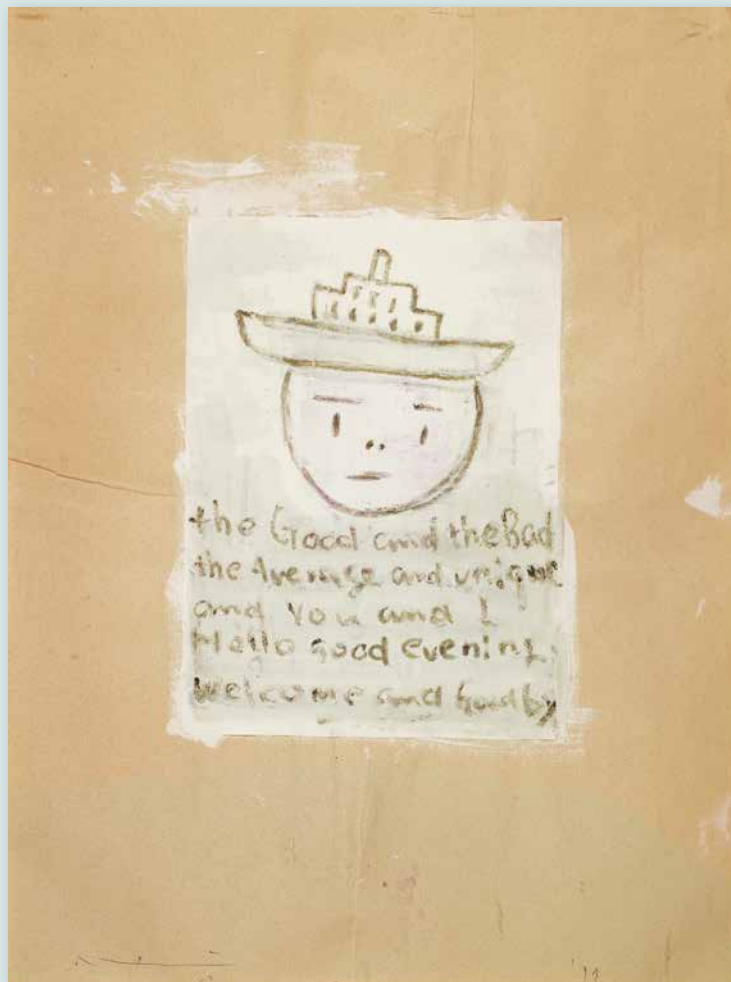
文獻

2002年《Yoshitomo Nara: Lullaby Supermarket》Bonitas-Bauer 維爾茨堡 德國 (圖版, 第53及192頁)

2011年《奈良美智：作品全集 第2卷 - 紙上作品》株式會社美術出版社 東京 日本 (圖版, 第D-1997-121圖, 第111頁)

HK\$200,000-400,000

US\$26,000-51,000



108

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Untitled

signed with artist's signature (lower left); dated '97' (lower right)

acrylic on paper

55.5 x 40.5 cm. (21 $\frac{7}{8}$ x 16 in.)

Painted in 1997

PROVENANCE

Galerie Humanité Nagoya, Nagoya, Japan

UMI Gallery, Tokyo, Japan

Roppongi Hills Art & Design Store, Tokyo, Japan

Acquired from the above by the present owner

Private Collection, Asia

Untitled

簽名：藝術家簽名 (左下)

壓克力 紙本 / 1997年作

來源

日本 名古屋 Humanité Nagoya 畫廊

日本 東京 海畫廊

日本 東京 六本木山美術及設計商店

現藏者購自上述博物館

亞洲 私人收藏

HK\$120,000-200,000

US\$16,000-26,000

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Cardboard Tank - 2

signed with artist's signature, titled in Japanese, titled 'Cardboard Tank - 2', dated '94' (on the reverse)

acrylic on canvas

62.5 x 67 cm. (24½ x 26½ in.)

Painted in 1994

PROVENANCE

Private Collection, Asia

Anon. Sale, Christie's Hong Kong, 23 November 2014, Lot 506

Acquired from the above sale by the present owner

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The complete Works (Volume 1: Paintings, Sculptures, Editions, Photographs), San Francisco, USA, 2011 (illustrated, plate P-1994-029, p. 106).

Childhood has always been a wellspring of inspiration for Yoshitomo Nara. The innocent and inquisitive child plays a key role in Yoshitomo Nara's work *Cardboard Tank - 2* (Lot 109). In Nara's heart, he longs for his childhood. He confesses in an interview, 'Childhood to me was a time that I was not influenced by the outside world. I was free, and I lived genuinely'. A work that can touch viewers regardless of time and space must be an expression of the most sincere emotion. Nara's principle of 'only painting things that I like' enables his art to resonate with every viewer.

The background of this work has been flatly painted by Nara. As a result, the child and the cardboard box are featured prominently. Nara only chooses to include elements that are important to him in the painting and discards anything that is not relevant. The expressions are direct, and the imageries are clear. This work was completed during Nara's time in Germany. After he graduated from University, he decided to stay in Germany and subsequently moved to Cologne where he was deeply influenced by Neo-Expressionism. One of the major characteristics of this style is the use of bold outlines to convey intense emotions. This type of hard-edge delineation is a feature that is often found on the characters in Nara's works from early 1990s. However, examples of large area of high contrast and high intensity red seen in this painting is rare. Nara's decision to use such bold and exaggerated red indicates the importance of the message behind this work.

The cardboard box symbolises an environment that protects children from outside pressure. At the same time, it also represents boundaries that are imposed upon them. This proposition also hints at the dual metaphor of the cardboard box: it is a child's favourite

Cardboard Tank - 2

簽名：藝術家簽名 (畫背)

壓克力 畫布 / 1994年作

來源

亞洲私人收藏 / 2014年11月23日 佳士得香港 編號506

現藏者購自上述拍賣

文獻

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》

株式會社美術出版社 東京 日本 (圖版，第 P-1994-029 圖，第106頁)

HK\$2,200,000-3,500,000

US\$290,000-450,000

toy, but it is also a military tank. While the child enjoys himself in the cardboard tank, the innocent expression on his face is brazenly eclipsed by this symbol of violence. It is apparent that the child does not know the destructive power of war. When Nara painted this work, he was situated in the nation that orchestrated the Second World War. This piece of history must have compelled him to remember the lessons from war and taught him to seek peaceful resolutions in art.

童年一向是啟發奈良美智創作的靈感泉源，單純稚拙的小孩也是在奈良美智《Cardboard Tank - 2》(拍品編號109) 作品中的關鍵角色。在奈良的內心世界，童年都是他最嚮往的時光。他在一次訪問中直言：「我心中的童年是那段我不受外界的事物影響，總是自由自在，至情至性地生活著。」無論於何時何地都能打動人心的作品必然擁有真摯的情感，而奈良「只畫我喜歡的事物」用最真誠的藝術走進每個人的內心。

作品的背景被奈良塗成平面，只有小孩及紙箱被突顯出來。奈良只選取對他重要的素材放進畫面中，並捨棄其餘一切的周邊事物，表達直觀、坦誠、簡單的畫面。奈良在德國期間繪成此作，畢業後的他決定繼續留德，並搬到科隆生活，並受到當時新表現主義藝術的影響。此風格的特徵，是以粗獷的線條傳達強烈情感，硬邊式黑色線條所勾勒的人物造型亦是奈良九十年代初期作品的表徵。高對比、高亮度的大片紅色調在奈良的作品中亦頗為罕有。奈良選擇用這種大膽、誇張的紅色，更表明了作品背後的訊息對他而言至為重要。

紙箱象徵著小孩子受保護、免受外界壓力的成長環境，同時也代表他們身上被附加的規限。此作的命題亦暗示紙箱的兩個隱喻：除了是兒時的最佳玩物之外，也寓意著軍事坦克車。小孩正坐中央獨自玩樂，天真的面孔完全被這直截了當的暴力象徵所掩蓋，想必對戰爭的真相與毀滅性一無所知。奈良繪製此作之時正身處二戰的核心國，這片歷史之地不禁讓他回溯戰爭的訓誨，訴說他如何在繪畫裡尋找世界和平的答案。



YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Upset Kitty

signed with artist's signature and dated "97" (on the reverse)
resin, lacquer, cotton on fiber-reinforced plastic and wood sculpture
48 x 50.8 x 29 cm. (18 $\frac{3}{8}$ x 20 x 11 $\frac{3}{8}$ in.)
Executed in 1997

PROVENANCE

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

EXHIBITED

Los Angeles, USA, The Museum of Contemporary Art, Superflat, 14 January
– 27 May 2001.
Cleveland, USA, Museum of Contemporary Art Cleveland; Philadelphia,
USA, Institute of Contemporary Art; California, USA, San Jose Museum of
Art; Missouri, USA, Contemporary Art Museum St. Louis; Hawaii, USA, The
Contemporary Museum, Yoshitomo Nara: Nothing Ever Happens (touring
exhibition), 12 September 2003– 22 May 2005.

LITERATURE

Museum of Contemporary Art Cleveland, Yoshitomo Nara:
Nothing Ever Happens, Cleveland, USA, 2004 (illustrated, pp. 64–65).
Foil Co. Ltd., Yoshitomo Nara - From the Depth of My Drawer, Tokyo, Japan,
2005 (another edition illustrated, unpagged).
Kadokawa Shoten Publishing Co. Ltd., In the Deepest Puddle –
Yoshitomo Nara, Tokyo, Japan, 2009 (illustrated, unpagged).
Asia Society Museum, Yoshitomo Nara: Nobody's Fool, New York, USA,
2010 (another edition illustrated, p. 51).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 -
Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011
(another edition illustrated, plate S-1997-001, p. 262).

Upset Kitty

簽名：藝術家簽名(背部)
樹脂 漆 棉布 強化玻璃纖維 木 雕塑
1997年作

來源

美國 洛杉磯 Blum & Poe 畫廊 / 現藏者購自上述畫廊 / 美國 私人收藏

展覽

2001年1月14日—5月27日「超扁平」洛杉磯當代藝術博物館 洛杉磯 美國
2003年9月12日—2005年5月22日「奈良美智：Nothing Ever Happens」
克利夫蘭當代藝術館 克利夫蘭 美國；當代藝術學院 費城 美國；聖何塞藝術博物館
加州 美國；聖路易斯當代藝術博物館 密蘇里州 美國；當代博物館 夏威夷 美國

文獻

2004年《奈良美智：Nothing Ever Happens》克利夫蘭當代藝術館 克利夫蘭 美國
(圖版，第64-65頁)
2005年《奈良美智—From the Depth of My Drawer》Foil Co. Ltd 出版 東京 日本
(圖版為另一版數，無頁數)
2009年《In the Deepest Puddle—奈良美智》角川書店 東京 日本 (圖版，無頁數)
2010年《Yoshitomo Nara: Nobody's Fool》亞洲協會 紐約 美國
(圖版為另一版數，第51頁)
2011年《奈良美智：作品全集第1卷—繪畫，雕塑，版畫，攝影作品》
株式會社美術出版社 東京 日本 (圖版為另一版數，第S-1997-001圖，第262頁)

HK\$700,000-1,000,000**US\$90,000-130,000**





111

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

The Little Pilgrim (Night Walking)

white: signed with artist's signature, numbered and dated '14/20 2002' (on the underside)

brown: signed with artist's signature, numbered and dated '5/20 2002' (on the underside)

a set of two fiberglass sculptures

each: 26 x 18 x 16 cm. (10¼ x 7¼ x 6¼ in.) (2)

Executed in 2002

edition 14/20; & 5/20

PROVENANCE

Museum of Contemporary Art, Los Angeles, USA

Acquired directly from the above by the present owner

Private Collection, USA

The Little Pilgrim (Night Walking)

簽名：藝術家簽名 (每件底部)

玻璃纖維 雕塑 (共兩件)

2002年作

版數：14/20；及5/20

來源

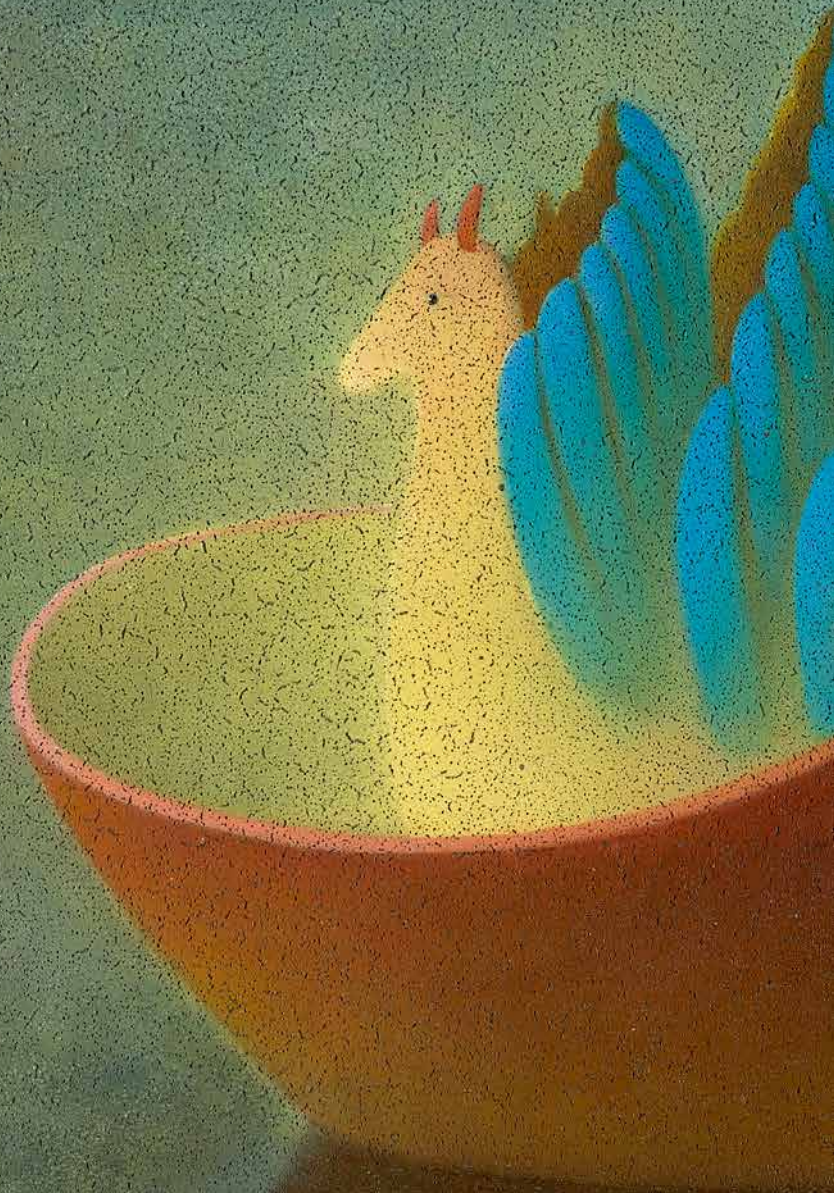
美國 洛杉磯 當代藝術博物館

現藏者購自上述博物館

美國 私人收藏

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

US\$110,000-150,000





112

CHEN KE

陳可

【CHINA, B. 1978 中國】

The Dragon Boat

titled, inscribed and signed in Chinese, inscribed, signed and dated '100 cm. oil on canvas Chen Ke 2010' (on the reverse)

oil on canvas

diameter: 100 cm. (39 3/8 in.)

Painted in 2010

PROVENANCE

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

龍舟

簽名：陳可；Chen Ke (畫背) / 油彩 畫布 / 2010年作

來源

現藏者直接得自藝術家

歐洲私人收藏

HK\$280,000-380,000

US\$36,000-49,000

Chen Ke's artworks are often autobiographical. She is concerned with introspection and reflecting on her feelings and internal processes. In this work, a lonely child stands in the middle of a body of water by himself. It looks as though he does not know where he is heading. At this moment, a dragon boat animated by a magical spirit gently approaches him. In 2010, Chen Ke hosted an exhibition entitled *Hard-Boiled Wonderland and the End of the World*. The title of the exhibition is a reference to Haruki Murakami's novel by the same name. The artist wishes to 'find a sense of salvation, and the only way to salvation is to believe that beyond the physical world, there is another world... This gives the subconscious a solution to face the terrible fact that life is finite and fragile. Art is a tool. It helps people to overcome spiritual crisis and obstacles'.

陳可一直以自傳體的方式敘述著她關注自我感受與內心的繪畫主題。作品中一個孩童站在空曠、孤寂的水面，就在他不知何去何從時，一艘富有靈性的龍舟緩緩駛來。2010年，陳可在北京舉辦了名為「世界盡頭與冷酷仙境」的展覽。展覽取名於日本作家村上春樹的同名小說。藝術家內心希望「尋找一種解脫，而解脫的唯一辦法就是相信在現實世界之外還有另外一個世界存在……在潛意識裡提供了一種解決面對現世短暫和脆弱所產生的恐懼的辦法。藝術也是一個工具，幫助人們度過精神的危機，擺脫精神上的阻礙。」



113

LIU YE 劉野

【 CHINA, B. 1964 中國 】

Reading Girl

signed and dated 'LY 08' (lower right)
acrylic on canvas
75 x 60 cm. (29½ x 23¾ in.)
Painted in 2008

PROVENANCE

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

EXHIBITED

New York, USA, Sperone Westwater Gallery, Liu Ye: Leave Me in the Dark,
7 November - 19 December 2009

LITERATURE

B. Pollack, Sperone Westwater Gallery, Liu Ye: Leave me in the Dark, New
York, USA, 2009 (illustrated, cover, pp. 27, 73).
Hatje Cantz Verlag, Liu Ye: Catalogue Raisonné 1991-2015, Ostfildern,
Germany, 2015 (illustrated, plate 08-03, pp. 206, 337).

讀書的女孩

簽名：LY (右下) / 壓克力 畫布 / 2008年作

來源

美國 紐約 Sperone Westwater畫廊
現藏者購自上述畫廊 / 美國 紐約 私人收藏

展覽

2009年11月7日-12月19日 「Liu Ye: Leave Me in the Dark」 Sperone
Westwater畫廊 美國 紐約

文獻

2009年《Liu Ye: Leave me in the Dark》波洛克著 Sperone Westwater畫廊
紐約 美國 (圖版, 封面, 第27, 73頁)
2015年《劉野編年集 1991-2015》Hatje Cantz Verlag 奧斯特菲爾登 德國
(圖版, 第08-03號, 第206, 337頁)

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

US\$450,000-580,000

“I believe that a work of art is a combination of two things - between the precision of poetry and the excitement of pure science.”

-Strong Opinions, Vladimir Nabokov (1899 - 1977)

「我認為一件藝術品存在著兩種事物的融合：詩的精確與純科學的激情。」

——弗拉基米爾·納博科夫 (1899-1977) 《獨抒己見》

The narrative power of Liu Ye's paintings is akin to literature. His meticulous compositions form a maze. Viewers are left with clues to solve the mysterious ending of the story. In *Reading Girl* (Lot 113), the character is holding a book that covers her face. By appropriating the language of surrealism, the artist is able to express his feelings through an internal monologue. Reminiscent of Rene Magritte's painting style, this work demonstrates the highest order of precision and restraint. Apathetic and even slightly cruel, the painting nonchalantly narrates the story with much gravity. 'By avoiding the awkward treatment of placing visual components side-by-side, which is often practiced by Surrealists, he is able to preserve the little dramatic atmosphere that is left in the narrative', *"Only One Gram"*, Zhu Zhu, Henan University Press. By obscuring the girl's face, the viewers have no way to discern the direction of this piece. Liu Yi attempts to guide the viewers to draw from their own experiences, particularly from their school years when they form relationships with images. The placement of the book has multitude of meanings. It chiefly interrupts the exchange of gazes between the viewers and the girl in the painting. It suggests a seemingly close distance that cannot be bridged.

After 2000, Liu Ye painted more young female characters as subjects. Compositions and treatments on the figures have become more simple and clean: soft spotlights are often shone on one or two figures, and their silhouettes are clearly delineated by the contrast. In *Reading Girl*, dark hues are used in large areas of the background. These unmodulated colours divide the background in thirds, and they precisely convey the texture of the space. Such execution has internalised Mondrian's abstract aesthetic in the

picture. The reduced rendering of the girl's body and details on her clothing is the artist's way of using his visual language to simplify the composition in order to eliminate any unsettling emotions. Behind this extremely rational painting, the young girl seems to be hiding some Balthus-esque erotic fantasies. Using his idiosyncratic childlike characterisation, a sense of maturity is instilled in the body this conservative and innocent girl. The entire picture is activated by this mixture of eroticism and naïveté.

劉野的繪畫帶有文本的敘事性，透過嚴謹的畫面展開迷宮式的線索，誘發觀者在圖像中探尋故事的結尾。《讀書的女孩》(拍品編號113)中，女孩手拿書籍遮擋了臉龐，呼應了藝術家以當代藝術的方式在繪畫的「挪用」，以超現實主義的語言自白著內心的真情。馬格利特式的繪畫精準與控制力，在畫面中展現淋漓，略帶無情、冷酷地講述著故事，卻又舉重若輕地娓娓道來。

「他弱化了超現實主義中突兀的物像並置手法，在畫面中僅僅保留更為有限的戲劇化敘事氛圍。」(《只有一克重》朱朱著 河南大學出版社)看不到女孩的面容，失去面孔具體的指向，劉野企圖使觀者找尋上學時自身的生活經驗並與圖像發生關係。而書籍的多重含義更在於，它阻斷了觀者與女孩視線的交流，暗示某種咫尺天涯的疏遠。

2000年後，劉野更多著筆於少女相關的主題，圖式趨漸單純、潔靜，微弱的光源聚焦在一兩個人物身上，外形線條愈加清晰。《讀書的女孩》中暗色調在背景裡大塊運用，以平塗的手法、平面化的方式，將空間一分为三，精準的劃分出空間的質感，將蒙德里安的抽象內在化。藝術家以刪減的心態處理著女孩的身軀及衣著的細節，簡化的構圖以視覺語言消除主題帶來的思潮起伏。極為理性繪畫的背後，似乎又帶入了巴爾蒂斯式的對少女的遐想。而劉野以稚像的個人語言，將女孩保守、童真般的體態中注入了一絲成熟的味道，給整個畫面增添了一種情欲與青澀的混合。





114

LIU YE 劉野

【CHINA, B. 1964 中國】

Matthias & Fleur

signed and dated 'ye. 2010' (lower right)
watercolour on paper
53 x 43 cm. (20 $\frac{1}{8}$ x 16 $\frac{7}{8}$ in.)
Painted in 2010

PROVENANCE

Anon. sale, Charity Auction, Stichting Maande Middle School, the Netherlands, 27 September 2010, Lot 68 (the work was donated by the artist)
Private Collection, the Netherlands

LITERATURE

Stichting Maande Middle School, Haruba: the Mystery of a Hidden Kingdom, Hilversum, the Netherlands, 2010 (illustrated, p. 77).

Matthias & Fleur

簽名：ye. (右下) / 水彩 紙本 / 2010年作

來源

2010年9月27日 Stichting Maande Middle School慈善拍賣荷蘭 編號68
(此作品由藝術家本人捐贈) / 荷蘭 私人收藏

文獻

2010年《Haruba：隱藏王國的奧秘》
Stichting Maande Middle School
希爾弗瑟姆 荷蘭 (圖版，第77頁)

HK\$160,000-240,000

US\$21,000-31,000

Matthias & Fleur (Lot 114) was offered at a charity auction, and the proceeds have benefited the pupils of the Maande Middle School in Yunnan, China. Dick Bruna (creator of the Miffy character), who Liu Ye greatly admires, invited him to participate in this project. Internationally renowned artists, such as Dick Bruna, Jeroen Krabbé, Wang Guangyi, Yin Kun and Liu Ye, have contributed to this auction. The inspiration of this work came from the main characters Matthias and Fleur in the story of Haruba.

115

YAYOI KUSAMA 草間彌生

【 JAPAN, B. 1929 日本 】

End of the Universe

signed and dated 'Yayoi Kusama 2005'; titled in Japanese (on the side)
mixed media sculpture / 26.7 x 23.4 x 9.5 cm. (10½ x 9½ x 3¾ in.)
Executed in 2005

PROVENANCE

Private Collection, Asia

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

宇宙的盡頭

簽名：Yayoi Kusama (側邊)
綜合媒材 雕塑 / 2005年作

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

HK\$260,000-340,000

US\$34,000-44,000



YAYOI KUSAMA 草間彌生

【 JAPAN, B. 1929 日本 】

Night of Stars (TWOSA)

signed, titled and dated "YAYOI KUSAMA NIGHT OF STARS (TWOSA) 2007" (on the stretcher)
urethane resin on canvas
194 x 194 cm. (76% x 76% in.)
Painted in 2007

PROVENANCE

Victoria Miro Gallery, London, UK
Ota Fine Arts, Tokyo, Japan
Anon. sale, Sotheby's London, 12 October 2012, Lot 53
Acquired from the above sale by the present owner
This work is accompanied by a registration card issued by the artist's studio

EXHIBITED

Victoria Miro Gallery, Yayoi Kusama, London, UK,
7 February – 5 April 2008.

LITERATURE

Victoria Miro Gallery, London, UK, Yayoi Kusama, 2008
(illustrated, unpagged).

星之夜 (TWOSA)

簽名：YAYOI KUSAMA (畫布框架)
聚氨酯樹脂 畫布 / 2007年作

來源

英國 倫敦 Victoria Miro畫廊 / 日本 東京 Ota Fine Arts
2012年10月12日 蘇富比倫敦 編號53 / 現藏者購自上述拍賣
此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

2008年2月7日 - 4月5日 「草間彌生」 Victoria Miro畫廊
倫敦 英國

文獻

2008年《草間彌生》Victoria Miro畫廊 倫敦 英國
(圖版，無頁數)

HK\$2,400,000-3,200,000**US\$310,000-410,000**

"Earth is just a dot among a million of stars in the cosmos. Dots lead to infinity. When dots obliterate nature and our body, they both melt into one with the environment."

-Yayoi Kusama

「地球只是宇宙中數百萬顆恆星中的一圓點，這些圓點組合起來可延伸致無限。當圓點掩蓋了大自然和我們的身體時，它們便與環境融為一體。」

- 草間彌生

Dots, nets and repetition constitute the basic elements in Yayoi Kusama's oeuvre. Her visual vocabulary consistently conveys the idea of expansion beyond conventional borders of art along with the obliteration of the artist's identity and sexuality from her environment. Kusama has particularly developed the application of dots in various ways on canvas, and has also expanded the application of dots across other media such as sculpture, installation and performance. This repetition and propagation of dots has allowed her to use them as symbols of everything in the world.

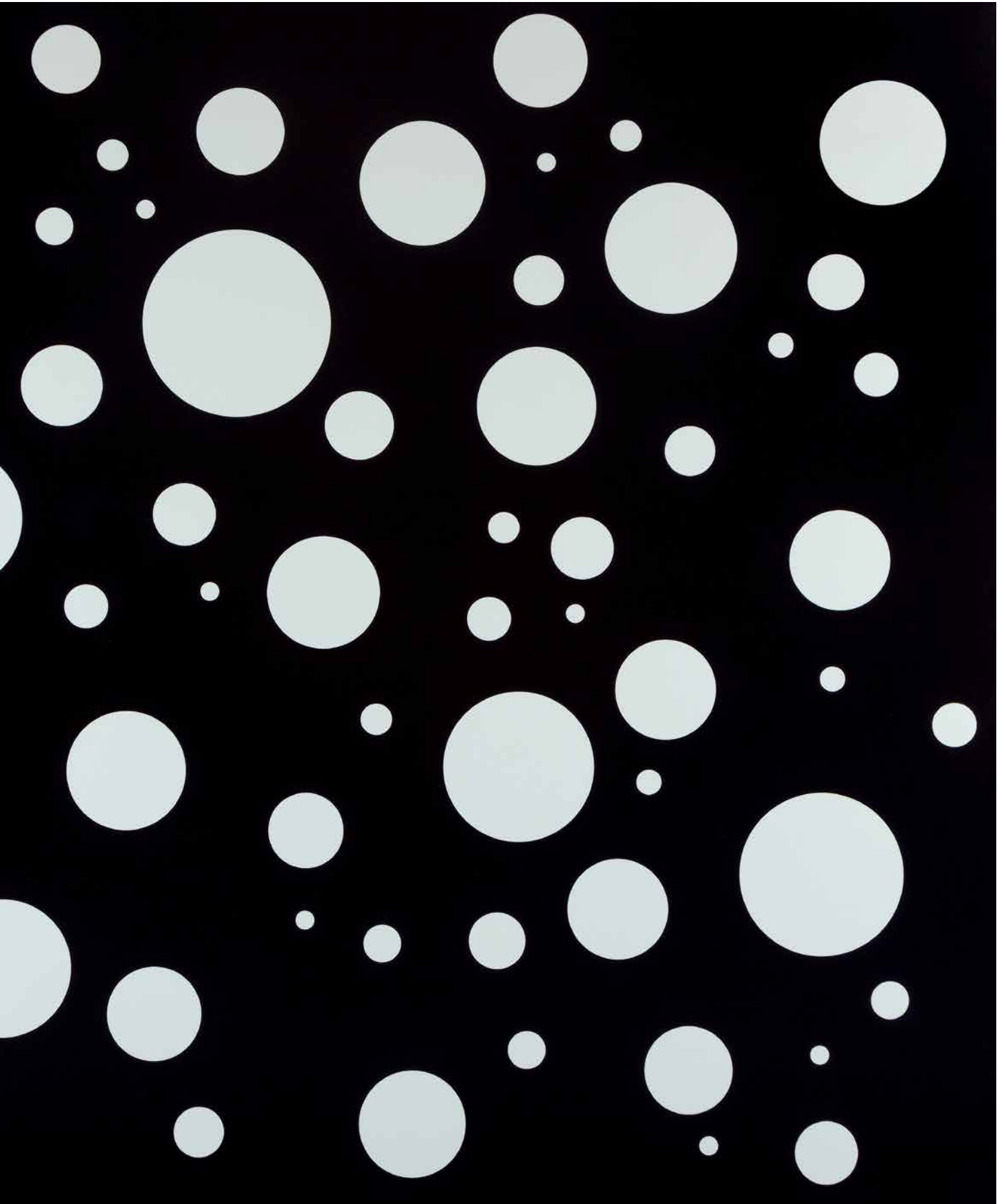
In *Night of Stars (TWOSA)* (Lot 116), Kusama has chosen to depict her view of the universe, where dots become stars. The obviously contrasted binary colour palette of black and white, the positive and negative spaces created by hard edged circles, the superflat effect resulting from a lack of brushstroke traces, all work together to create a minimalistic representation of the universe. The unusually large dots coexisting with microscopic dots create a sense of space and dimension. Unlike her usual highly patterned and brightly-coloured dot series, this work stands out in the way it conveys the illusion of depth.

Kusama masterfully challenges the conventions of three-dimensional depth via the use of pure form and colour. In doing so, she has emphasized the infinitesimal role of the individual in the limitless universe.

反復呈現的點、網是草間彌生作品中最基本的元素。她的視覺表現手法貫徹地表達了擴張的空間，超越了傳統藝術邊界，將藝術家的身份和性別從周邊環境中掩蓋。草間彌生特別在畫中以各種方式運用圓點來繪畫，並將之在其他媒體上應用，例如雕塑、藝術裝置和行為藝術。她將重複、擴散範圍極高的點象徵世界上一切的事物。

在《星之夜》(TWOSA) (拍品編號 116) 中，草間彌生藉此描繪她對宇宙的看法，而畫中的圓點就代表了星星。對比明顯的黑白雙色調、實框圓圈所形成的正負空間，以及由於細緻筆觸而帶來的超扁平效果，都把宇宙簡約地表現出來，大大小小的圓點共同創造了空間感和立體感。有別於她一貫以圖案化和色彩鮮艷的圓點系列，這幅作品的獨特之處在於展現一種空間的錯覺。草間彌生運用純形狀和顏色，巧妙地打破立體深度的傳統表達方法，從而強調出置身處宇宙當中，人類是何等渺小的感嘆。





TAKASHI MURAKAMI 村上隆

【 JAPAN, B. 1962 日本 】

Kōrin: Red River

signed and dated 'Takashi 2015', titled in Japanese (on the reverse)
acrylic and gold leaf on canvas mounted on wood panel
diameter: 150 cm. (59 $\frac{1}{16}$ in.) / Painted in 2015

PROVENANCE

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

EXHIBITED

Ibiza, Spain, Takashi Murakami, Art Projects Ibiza,
24 June - 26 September 2015.
Vancouver, Canada, Takashi Murakami: The Octopus Eats Its Own Leg,
Vancouver Art Gallery, 3 February - 6 May 2018.
Fort Worth, United States, Takashi Murakami: The Octopus Eats Its Own
Leg, Modern Art Museum of Fort Worth, 10 June - 16 September 2018.

Behind massive media attention and high-impact marketing visuals hides an artist who's earned a PhD in Nihonga art. His knowledge of traditional Japanese aesthetic culture combined with his exposure to international pop-culture makes him well equipped for extensive reflection on visual impact and mirroring of current society. At the origin of the Superflat movement, Takashi Murakami's signature style relies on the two-dimensionality and flatness of manga and anime to comment on contemporary Japanese subcultures.

As the title suggests, *Kōrin: Red River* (Lot 117) has a direct reference to Rinpa-school of Japanese painting led by the Edo painter Ogata Kōrin (Fig. 1). Emphasis on refined design and technique has become more pronounced as the Rinpa style developed. Here, Murakami composes the work with natural subjects such as plants and flowers, which are often seen in Rinpa works. The flowers against a rounded empty background emphasize the poetry of nature. The contrasted surface textures between artificially modulated black background



Ogata Korin (1658-1716), portion of *Red and White Plum Blossoms*, 18th Century. Collection of MOA Museum, Shizuoka, Japan.

尾形光琳 (1658-1716) 《紅白梅圖》18世紀日本靜岡 MOA美術館藏

光琳：紅河

簽名：Takashi (畫背) / 壓克力 金箔 畫布 裱於木板 / 2015年作

來源

美國加州 洛杉磯 Blum & Poe / 私人收藏

展覽

2015年6月24日 - 9月26日 「村上隆」伊維薩島藝術項目 伊維薩島 西班牙
2018年2月3日 - 5月6日 「村上隆：章魚吃掉自己的腿」溫哥華美術館 溫哥華
加拿大
2018年6月10日 - 9月16日 「村上隆：章魚吃掉自己的腿」沃斯堡現代藝術博物館
沃斯堡 美國

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

US\$390,000-510,000

and smooth computerised colour areas are prominent in evoking traditional Japanese woodblock printing method. The flat rendering of the river also reminds us of the traditional Japanese ukiyo-e prints, and Murakami transcends it to fit into his own pop-culture inspired vocabulary.

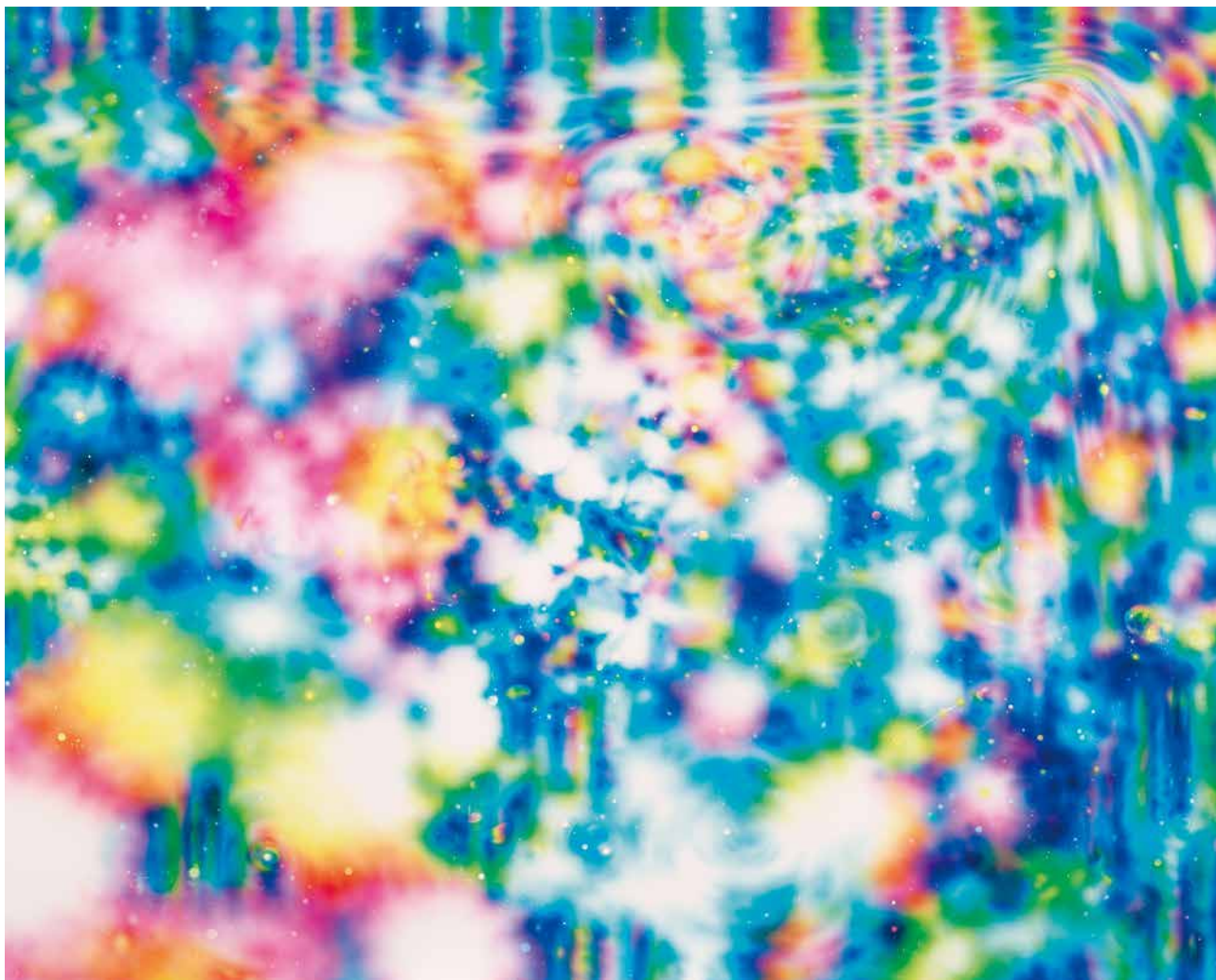
Just like American pop artists such as Lichtenstein and Warhol who used parody and techniques of advertising to bring the attention on thought-provoking visuals relevant to society, Murakami challenges the definition of "high" art in opposition to "hobby" art on all levels of Kōrin: Red River, from its title, to its content and form. Such bold vertical references (to traditional Japanese visual vocabulary) and lateral references (to transatlantic artistic counterparts) make Kōrin: Red River easily identifiable as an opus to both past and present Japanese cultural identification. This work propels Murakami's art far beyond the luxury business marketable world and into the realm of complex and thoughtful reflection on the role of art as conveyer of culture.

在大量媒體的關注和極具影響力的市場視野背後，乃是一位具日本畫藝術博士學位的藝術家。他精通日本傳統美學，對國際流行文化亦相當了解，使其作品充滿視覺衝擊，並能反映社會現狀。在超扁平藝術運動初期，村上隆主要透過二維平面的動畫和漫畫，以別樹一格的風格來評論當代日本的次文化。

正如標題所示，《光琳：紅河》(拍品編號117) 參照了江戶時代畫家尾形光琳的琳派日本畫(圖1)。隨著琳派的發展，繪畫更著重強調精緻的設計和技術。村上隆在這幅作品中運用自然景物如植物和花卉作構圖，而這些主題在琳派作品亦屢見不鮮。圓形木板背景下的鮮花彰顯出大自然的詩意，而壓花的黑色背景和流暢的電腦彩繪之間紋理顯著的對比，有如傳統日本版畫印刷。平面的河流讓人聯想起傳統的日本浮世繪版畫，而村上隆超越了傳統模式，將創作融入其流行文化的藝術語彙當中。

正如美國流行藝術家沃荷與李奇登斯坦，他們運用了廣告的幽默模仿和技巧，反映社會的畫面讓人發人深省。在《光琳：紅河》中，無論是標題、內容和形式，並相對於「手工」藝術，村上隆在各個層面上都挑戰了「高級」藝術的定義。這種大膽的縱向參考(對日本傳統的視覺描述)和橫向參考(對西方藝術的視覺描述)令《光琳：紅河》被視為結合古今日本文化象徵的作品。此作品引證了村上隆的藝術乃遠遠超越奢侈品商業市場的層面，並推進其走向傳播文化藝術家深思的領域。





118

TOMOYA TSUKAMOTO

塚本智也

【JAPAN, B. 1982 日本】

Encounter

signed in Japanese, signed, titled and dated 'Tomoya Tsukamoto "Encounter" 2018' (on the reverse); signed and dated 'Tomoya Tsukamoto 2018' (on the overlap) acrylic on canvas
130 x 162 cm. (51½ x 63¾ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

不期而遇

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

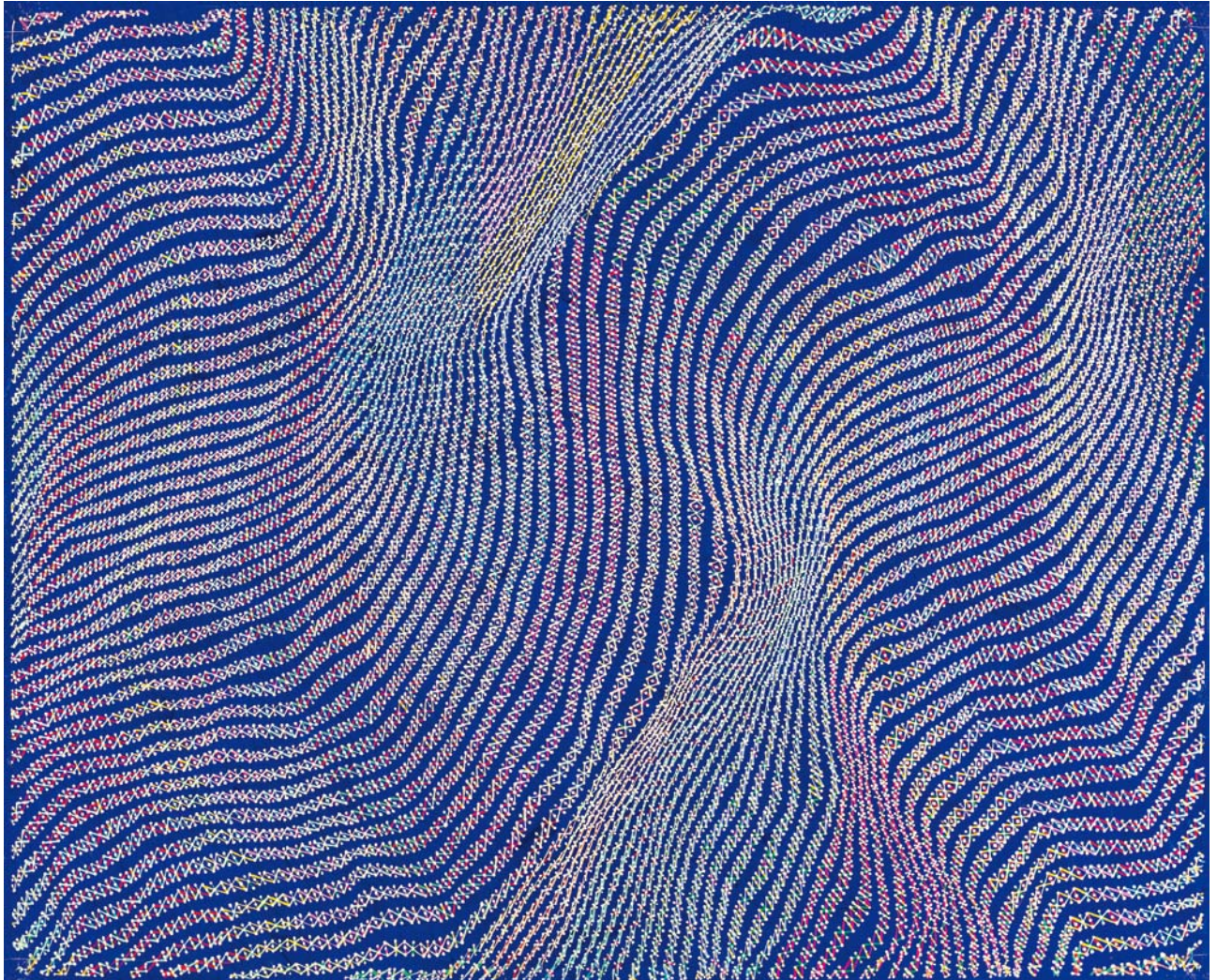
來源
亞洲 私人收藏

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

莫內·睡蓮之致敬

鯉魚在水中游動後產生的波紋看起來有點像是睡蓮。於此同時，我將莫內的睡蓮置換成葉隙流光與光點，在作品中挑戰了新的意象。在葉隙流光的周圍，倒影在看起來像是莫內作品的水面中加入縱向的光線後，產生出水面的縱深感。流動的樣貌混合了抽象化的風景，如同時時刻刻一直變化的雲朵形狀，不斷滲透溶化。

那就像鯉魚短短地夢見了莫內一般。藉由捕捉消逝之物來追求繪畫的本質。



119

YOHEI YAMA

山洋平

【 JAPAN, B. 1977 日本 】

Cosmic Ray #12

signed and dated in Japanese, signed, titled and dated 'Yohei Yama 2018',
signed with artist's signature (on the reverse)
acrylic on canvas
119.5 x 149.5 cm. (47 x 58 7/8 in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

宇宙光 #12

簽名：山洋平；Yohei Yama；藝術家簽名（畫背）
壓克力 畫布 / 2018年作

來源
亞洲 私人收藏

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

WOMEN & SELFHOOD

女性與自我

This season, Christie's is pleased to present a selection of works by some of Southeast Asia's noteworthy women artists who play a significant role in the artistic development of a regional visual artistic aesthetic, and are instrumental in creating a vibrancy within the Southeast Asian art scene. The following works are by no means an exhaustive list or an authority documenting all the practices by female artists in Southeast Asia, but a spotlight that celebrates their contributions.

Women have played a central role in Modern Southeast Asian art, often depicted in the form of Le Mayeur's seductive Balinese dancers or Hendra Gunawan's blue-skinned sirens, but they have frequently been the subject and not the author of their own representations. The following works by today's women artists from Southeast Asia are outstanding examples of the sense of personal identity and agency of each of their creators that manifest through the choice of material, subject-matter or approach taken. The simplest of gestures become complex thresholds of inner contemplation, rendering the works artefacts of the experiences of these women in the diaspora that is Southeast Asia.

Malaysian artist Nadiah Bamadhaj (Lot 122) appropriates the well-known form of Medusa – the Greek mythological monster who was punished by having her hair turned to snakes by Athena after she was raped by Zeus – in her own self-portrait. Constructed out of an overlay of hand-drawn paper cut-outs, this visual motif alludes to the injustice of a higher power, and her own experiences with the struggles faced by marginalised communities in Indonesia, where she is based. *No Really, I Am Fine* (Lot 122) reflects both Bamadhaj's inner world, and the cultural climate of Southeast Asia, much in the way

that Marina Cruz's painted dresses are inspired by the small dresses her grandmother made for her mother and aunt, but also reveal the regional cultural value of heritage and close family ties, as well as the desire to protect them in an increased globalised world. Cast from these personal family heirlooms accidentally uncovered by Cruz, *Laura in Absentia II* (Lot 124) embodies culture and history through its generational lineage, much like a that of a historical artefact.

本季佳士得誠意介紹數件精選作品，由幾位值得注目的東南亞女藝術家所創作，這幾位藝術家對地域視覺藝術美學的發展均扮演著重要的角色，令東南亞藝術界更添創造活力。以下的介紹未能盡錄所有優秀作品，也絕非權威機構的官方記錄，未有涵蓋所有東南亞女藝術家的藝術實踐，而是作為一盞聚光燈，以表揚她們的貢獻。

"One is not born, but rather becomes, a woman."

- Simone de Beauvoir, *The Second Sex*

「女人不是天生的，而是後天造就的。」

— 西蒙娜·德·波伏娃 (Simone de Beauvoir)，《第二性》

女性在現代東南亞藝術中甚為重要，經常被描繪成幾類形態，如勒邁耶 (Le Mayeur) 筆下艷媚的峇里舞者或古那彎 (Hendra Gunawan) 畫中的藍皮膚誘人美女，她們經常成為作品的主题，而非其藝術再現的創造者。以下幾位東南亞女藝術家的作品就是絕佳的例子，每位創作者就個人身份認同，並以不同的選材、題材或創作方式作為藝術媒介。最簡單的手法成為內在沉思的複雜界限，把這些散居東南亞的女性的個人經歷練成藝術佳作。

馬來西亞藝術家納迪亞·芭瑪德阿吉 (Nadiah Bamadhaj) 採用了為人所共識的形象，就是希臘神話中的怪物美杜莎，她被宙斯污辱後，更被雅典娜懲罰，把她的頭髮變成萬蛇亂舞，但人物的臉部卻是藝術家的自畫像。這個視覺主题是由手繪剪紙層層覆蓋而成，暗示更高權力的不公正，並刻劃了她的親身經歷，在印尼被邊緣化的社區面對種種掙扎。《不，我真的很好》(拍品編號 122) 反映了芭瑪達佳的內心世界和東南亞的文化氛圍，一如瑪莉娜·克魯斯 (Marina Cruz) 的彩繪連衣裙，靈感來自她的祖母為她的母親和阿姨製作的小裙子，也揭示了地域文化遺產和親密的家庭關係，表達了在日益全球化的世界中保護這些價值的願望。克魯斯憑這些意外發掘到的傳家之寶，鑄造出作品《勞拉缺席 II》(拍品編號 124)，以世代血統來體現文化和歷史，仿如出土的歷史文物。

Continued on p.36



120

CHRISTINE AY TJOE

克麗絲汀·嫺珠

【INDONESIA, B. 1973 印尼】

My Monologue 3

signed and dated 'Christine 08' (lower centre)
acrylic on canvas
135 x 135 cm. (53 $\frac{1}{8}$ x 53 $\frac{1}{8}$ in.)
Painted in 2008

PROVENANCE

Anon. Sale, Christie's Hong Kong 30 November 2008, Lot 330
Acquired from the above sale by the present owner

我的獨白 3

簽名：Christine 08 (中下)
壓克力 畫布 / 2008年作

來源

2008年11月30日 佳士得香港 編號330
現藏者購自上述拍賣

HK\$400,000-600,000

US\$52,000-77,000



121

JANE LEE

李綾瑄

【 SINGAPORE, B. 1963 新加坡 】

Belong Series 1 – Part A

acrylic installation
each: variable size
overall: 33 x 652 cm. (13 x 256 ¾ in.) (52)
Executed in 2011

PROVENANCE

Sundaram Tagore Gallery, Singapore
Acquired from the above by the present owner
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by
Sundaram Tagore Gallery

歸屬系列1 – A部分

壓克力 裝置 (共五十二件) / 2011年作

來源

聖德拉姆泰戈爾畫廊 新加坡
現藏者購自上述畫廊
亞洲 私人收藏
此作品附聖德拉姆泰戈爾畫廊開立之作品保證書

HK\$200,000-300,000

US\$26,000-38,000



" My choice of bold, strong, cheerful and vibrant colours is a reflection of my current prevailing emotional state. I'm at the stage of my life where I'm feeling particularly blessed.

For me now, there is an overriding feeling of abundance, a sense of celebration, and even courage... It all goes back to [the]... point about colour as reflection of my moods."

- Jane Lee

「我選擇大膽、強烈、歡樂和鮮艷的色彩，來反映我當下的情緒狀態。我正處於人生的舞台，感到非常幸福。此時此刻，我感到無比豐足、喜悅、甚至勇氣……這一切都可以追溯到……有關利用顏色來反映我各種情緒這個觀點」

— 李綾瑄



122

NADIAH BAMADHAJ

納迪婭·芭瑪德阿吉

【MALAYSIA, B. 1968 馬來西亞】

No Really, I Am Fine

charcoal on paper collage
138 x 138 x 7 cm. (54% x 54% x 2% in.)
Executed in 2014

PROVENANCE
Private Collection, Asia

不，我真的很好

炭筆 拼貼 紙本 / 2014年作

來源
亞洲私人收藏

HK\$100,000-180,000

US\$13,000-23,000

Continued from p.32

Even the fifty-two highly sculptural pieces of Jane Lee's *Belong Series 1 - Part A* (Lot 121), which may appear to come from a formalist trajectory, are steered by Lee's own personal identity, functioning as an index of her moods and whims. Her prolific use of the colour red early in her career, also has its own relations to her homeland of Singapore, where red is often associated with nationalism. Going one step further, Indonesian artist Christine Ay Tjoe's canvases function almost like Rorschach tests, shaped almost entirely by her subjective emotions and responses to the world around her, which are dictated by her personal and social experiences. In *My Monologue 3* (Lot 120), the human-like figures are depicted in her signature visual vernacular - rendered in a combination of intaglio drypoint and oilbar technique that give her work their instantly-recognisable quality - appear to either confront or perhaps acknowledge one another; nothing is entirely certain with her works, much like life itself.

On the other hand, *Art Ain't All Paint (After Matthew Higgs)* (Lot 123) by, arguably one of the most promising young female artists to emerge from the Philippines, Annie Cabigting, steps yet into another direction. Known for her hyper-realistic appropriations of works by other artists such as Peter Paul Rubens and Louie Cordero, she isolates these objects in her work in order to call into question our own preoccupation with the idea of its unique existence. Interestingly, as a female artist, she oftentimes chooses to re-present the works of Western male artists, which perhaps is in her own personal way of questioning: why have there been no great (Southeast Asian) women artists?

Despite all the various artistic trajectories in which these five artists work, they provide a matrix in which negotiation can happen between

them, creating an entirely new space to appreciate how their unique perspectives and practices permeate the various facets of our own understanding of the contemporary world, and provide invaluable contributions to the regional cultural fabric.

李綾瑄的《歸屬系列1 - A部分》(拍品編號121)中五十二件高度雕塑作品，或許看似帶有形式主義的軌跡，實則由李氏的個人身份主導，作為她的情緒和奇想的指標。李氏在其藝術生涯早期多次使用紅色，這與她的家鄉新加坡有關，因為在那裡紅色常令人聯想到民族主義。再者，印尼藝術家克麗絲汀·婁珠 (Christine Ay Tjoe) 手上的畫布，它的功能幾乎與羅夏克墨漬測驗一樣，就個人和社會經驗而產生的主觀情緒和對周遭環境的反應，幾乎完全塑造了她的畫作。在《我的獨白3》(拍品編號120)中，藝術家以其經典視覺方言描繪仿如人像般的圖形，結合凹版乾點和油畫技術，使她的作品具有即可識別的特質——看似互相對抗，或承認彼此；她的作品沒有任何東西是完全肯定的，就像人生一樣。

此外，堪稱其中一位最有前途的菲律賓年輕女藝術家安妮·卡比格丁 (Annie Cabigting)，她的作品《藝術不只是畫畫 (根據Matthew Higgs作品所作)》(拍品編號123)則邁向另一個方向。她以向其他藝術家致敬的超現實作品而聞名，如彼得·保羅·魯本斯 (Peter Paul Rubens) 和路易·科爾德羅 (Louie Cordero) 等等，她在作品中將這些客體隔離，藉此質疑我們獨一無二的存在的這種想法。有趣的是，作為女藝術家，她經常選擇重新呈現西方男藝術家的作品，這或許是她提出質疑的個人方式：為何從來沒有著名的(東南亞)女藝術家呢？

儘管這五位藝術家雖各有不同的藝術軌跡，但她們提供了可以互相交涉的場境，創造了全新的空間，來領會她們那套獨特的視角和藝術實踐如何滲透到我們對當代世界各個層面的理解，並為地域文化結構作出寶貴的貢獻。



" I am driven by ideas first and foremost, and the work is moulded around those ideas. My continued personal research on social issues has given me the structure to base my ideas upon."

- Nadiah Bamadhaj

「我首先受到各種意念的驅使，而作品就是圍繞這些想法而誕生。我不斷研究社會問題，如此讓我的意念有了基礎。」

— 納迪婭·芭瑪德阿吉

123

ANNIE CABIGTING

安妮·卡比格丁

【 PHILIPPINES, B. 1971 菲律賓 】

Art Ain't All Paint
(After Matthew Higgs)

oil on canvas
182 x 150 cm. (71 $\frac{5}{8}$ x 59 $\frac{1}{16}$ in.)
Painted in 2010

藝術不只是畫畫
(根據Matthew Higgs作品所作)

油彩 畫布 / 2010年作

HK\$320,000-420,000

US\$42,000-54,000

" Her way of reflecting on the traditions of both looking at and presenting works of art is linked to Western practices of institutional critique which developed in the 1970s in close proximity to feminist practices..."

- Cocoy Lumbao on Annie Cabigting, Wasak! Filipino Art Today

「她反思傳統觀賞和呈現藝術作品的方式，這與在1970年代興起批判制度的西方實踐有關，近乎是女權主義實踐…」

— 可可·倫寶 (Cocoy Lumbao) 評安妮·凱彬汀，《Wasak！菲律賓今日藝術》





124

MARINA CRUZ

瑪莉娜·克魯斯

【 PHILIPPINES, B. 1982 菲律賓 】

Laura in Absentia II

signed 'MC' and dated '07' (inside the left sleeve)

fibreglass sculpture

75 x 38 x 23 cm. (29½ x 15 x 9 in.)

Executed in 2007

PROVENANCE

Private Collection, Asia

勞拉缺席 II

簽名：MC 07 (左袖內)

玻璃纖維 雕塑 / 2007年作

來源

亞洲 私人收藏

HK\$80,000-120,000

US\$11,000-15,000



▲ Lot 124 Alternative View | 另一角度



125

RODEL TAPAYA

瑞鐸·塔帕亞

【 PHILIPPINES, B. 1980 菲律賓 】

The Girl Who Turned Into A Fish

signed 'Tapaya' and dated '2011' (lower left)

oil on canvas

192 x 152 cm. (75½ x 59½ in.)

Painted in 2011

PROVENANCE

Private Collection, Japan

變成魚的女孩

簽名：Tapaya 2011 (左下)

油彩 畫布 / 2011年作

來源

日本私人收藏

HK\$180,000-240,000

US\$24,000-31,000

126

ELMER BORLONGAN

艾瑪·博隆根

【 PHILIPPINES, B. 1967 菲律賓 】

Kadang Kadang

signed 'Borlongan', signed with artist monogram, dated '1995' (lower right); signed and dated again, titled 'KADANG KADANG', inscribed 'ACRYLIC ON CANVAS 76 X 61 cm.' (on the reverse)
oil on canvas / 76 x 61 cm. (29 7/8 x 24 in.)
Painted in 1995

PROVENANCE
Private Collection, Asia

Kadang Kadang

簽名：藝術家花押 Borlongan 1995 (右下) ELMER BORLONGAN KADANG KADANG ACRYLIC ON CANVAS 76 X 61 cm. 1995 (畫背)
油彩 畫布 / 1995年作

來源
亞洲私人收藏

HK\$100,000-160,000

US\$13,000-21,000



Kadang Kadang, (Lot 126) as the title suggests, pays homage to the traditional Filipino outdoor racing game on bamboo stilts, usually played in teams. Painted in 1995 by the prolific Filipino artist Elmer Borlongan, this present lot is a simple figurative depiction of a man maneuvering confidently on thin poles high above the ground.

Throughout the artist's career, his works are dominated by depictions of the human figure, often distorted in shape and portrayed in expressionistic shades and hues. The emphasised shadowed features of the figure on stilts against the lonely grey road converging into the distance and the ominous red sky, conveys a tense energy seen in many of his works.

A recurring subject, the bald figure portrayed in this lot draws another connection to Borlongan's creative sensibilities and stages of his artistic development as the fine art graduate took to the streets for inspiration. The artist was known to have moved to and fro the city and the countryside all through his life. Around the time *Kadang*

Kadang was painted, Borlongan was an Artist-in-Residence at CASA San Miguel, San Antonio, Zambales. The rural setting, sparseness of the background, seen in the painting likely takes its cue from the provincial area, deeply rooted in culture and tradition.

With the juxtaposition between the almost surrealist energy in Borlongan's painting and his known process of drawing from real life scenarios before finalizing them on canvas, it poses an intriguing thought to the way Borlongan interprets his experiences. Powerful and emotional, his expressionistic works go beyond the ordinary of everyday life to highlight an underlying unease of a society plagued by political instability.

Borlongan has won many awards throughout his 25-year-long career, most significantly the CCP 13 Artists Award in 1994, which helped propel his rise as an artist. With works in the collections of prominent museums throughout Asia, this visually spectacular work is a masterpiece not to be missed.



127

LOUIE CORDERO

【 PHILIPPINES, B. 1978 菲律賓 】

Crafty 13

signed 'Louie Cordero', dated '2013' and inscribed '1/1' (on the base)
acrylic paint on wood
33 x 36 x 7 cm. (13 x 14 $\frac{1}{8}$ x 2 $\frac{3}{4}$ in.)
Executed in 2013 / Edition 1/1

PROVENANCE
Private Collection, Asia

手巧 13

簽名：Louie Cordero 2013 (底部)
壓克力木 / 2013年作 / 版數：1/1

來源
亞洲私人收藏

HK\$20,000-30,000
US\$2,600-3,800

128

LESLIE DE CHAVEZ

【 PHILIPPINES, B. 1978 菲律賓 】

Malevolent Reality

oil on canvas
diameter: 195 cm. (76¾ in.)
Painted in 2006

PROVENANCE

Arario Gallery, Seoul, Korea
Private Collection, Europe

EXHIBITED

Beijing, China, Arario Gallery, Leslie de Chavez, April 2007 - Seoul, South Korea, Arario Gallery, Red Eyed Brother, July 2007 - August 2007.

LITERATURE

Arario Gallery, Leslie de Chavez, Seoul, Korea (illustrated, p. 35).

The distorted physical forms of the characters in Filipino artist Leslie de Chavez's visual narratives bring to mind the Social Realist works of his predecessor and National Artist of the Philippines, Benedicto Reyes Cabrera (BenCab). Much like BenCab, who was also a printmaker, de Chavez has a background in the graphic arts, which has clearly influenced the manner in which his human forms are represented: a focus on the distortion of proportions, exaggerated scales and a flatness that has its basis in the visual language of the post-photographic digital age.

Rendered in de Chavez's signature medium of a shaped canvas primed with black paint, *Malevolent Reality* (Lot 128) is a glimpse through the looking glass into a dark and sinister world. As the sun sets upon the lush tropical landscape, the otherwise paradisaical scene is belied by the three figures gathered around a table engaged in a what seems to be a high-stakes card game. Two figures clad in *Barongs* – an embroidered formal shirt considered the national dress of The Philippines and made popular as a formal dress by President Ramón Magsaysay – tower over a gray emaciated figure, their faces obscured by conical red masks similar to those worn by the Ku Klux Klan. There is a comical element to his work, with the clownish yellow bow ties worn by the two figures, that evokes parallels with the characters in Lewis Carroll's *Through the Looking Glass*.

惡意現實

油彩 畫布 / 2006年作

來源

Arario畫廊 漢城 韓國 / 歐洲私人收藏

展覽

2007年4月「Leslie de Chavez」Arario畫廊 北京 中國
2007年7月-8月「紅眼睛的兄弟」Arario畫廊 漢城 韓國

文獻

《Leslie de Chavez》Arario畫廊 漢城 韓國 (圖版·第35頁)

HK\$250,000-350,000

US\$33,000-45,000

There is clearly an imbalance of power between them and the emaciated figure, whose dire situation is further emphasised by his chair made of bones and protruding rib cage. There is a sense of oppression as one of the burly figures places his claw-like oversized hands – a stylistic device often used by de Chavez – on the shoulders of the seated man, pressing on him, as his morning star looms in the background.

Although to describe de Chavez's art as 'social realism' would not be entirely accurate, there is a humanist quality to his work. In the same way that BenCab used his art to reflect the turbulent times of 1970s Philippines, there is a message behind the de Chavez's works albeit in much less prescriptive form. *Malevolent Reality* is a work that seeks to expound on the issue of suppression by the powerful and controlling minority over those who are voiceless, through a fear-based rule. However, de Chavez's narrative is not one that is bleak: the clawed hands of the skeletal figure holds a burning Ace card – a reminder that one always has the power to overthrow the status quo.





129

WINNER JUMALON

【 PHILIPPINES, B. 1983 菲律賓 】

Dos Malditos (Two Rascals)

oil and encaustic on canvas
165 x 199 cm. (64¹⁵/₁₆ x 78³/₈ in.)
Painted in 2014

PROVENANCE

Yavuz Gallery, Hong Kong
Private Collection, Europe

EXHIBITED

Singapore, Yavuz Gallery, Juramento, 20 January- 1 March 2015

LITERATURE

Patrick D. Flores, Juramento, Singapore, Yavuz Gallery (illustrated).

兩個無賴

油彩 蠟 畫布 / 2014年作

來源

Yavuz畫廊 香港 / 歐洲 私人收藏

展覽

2015年3月1日-1月20日「誓言」Yavuz畫廊 新加坡

文獻

2015年《誓言》Patrick D Flores 新加坡 (圖版)

HK\$50,000-70,000

US\$6,500-9,000

130

TRUONG TAN

【VIETNAM, B. 1963 越南】

No. 7 (In the Past)

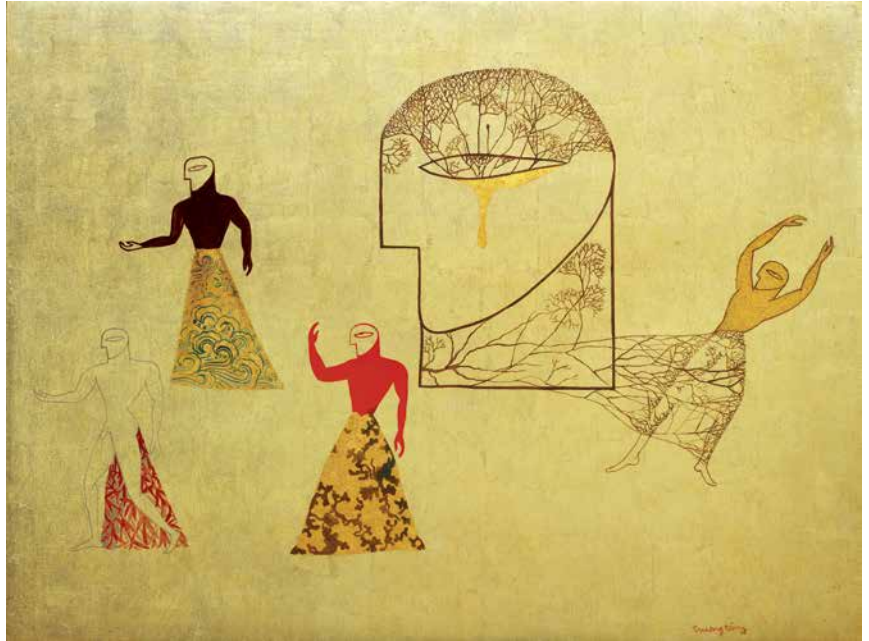
signed 'Truong Tan' (lower right)
lacquer, dyes and mixed media on board
80 x 60 cm. (31 x 24 in.)

七號(以往)

簽名：Truong Tan (右下)
漆染 綜合媒材 木板

HK\$50,000-70,000

US\$6,500-9,000



Truong Tan is an established and important artist, renowned both as a performance artist as well as a painter. Through the years, he has ventured into canvas paintings, lacquer paintings, drawings on paper, ceramics, installations and performances. He has participated in several biennales and triennales, and his works are found in the permanent collections of museums including the Guggenheim Museum in New York.

Truong Tan explores what is specific about himself in relationship to the world around him. By considering the moral and spiritual dimensions that are integral to the sacred understanding of life, the figures reflect people's understanding of their place in the world. Contemporary lacquer paintings are unique to Vietnam and an important contribution from the country to the global art scene.



131

ANDRES BARRIOQUINTO

【PHILIPPINES, B. 1975 菲律賓】

The Everlasting Gaze

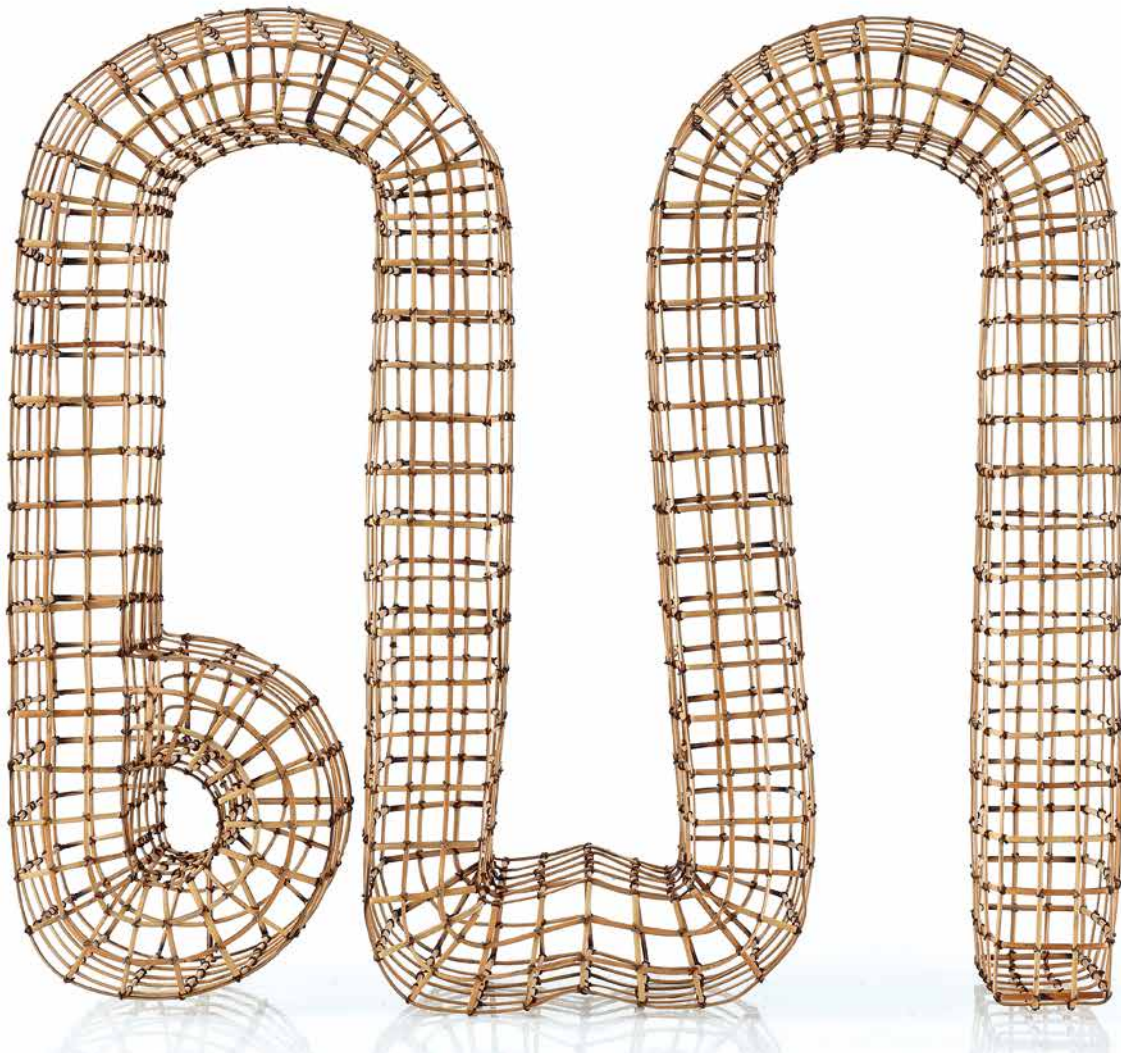
signed 'Barrioquinto' and dated '2014' (lower right)
mixed media on canvas
122 x 122 cm. (48 x 48 in.)
Executed in 2014

永恆的凝視

簽名：Barrioquinto 2014 (右下)
綜合媒材 畫布 / 2014年作

HK\$150,000-240,000

US\$20,000-31,000



132

SOPHEAP PICH 索菲普·皮奇

【CAMBODIA, B. 1971 柬埔寨】

Naw

titled 'NAW', signed 'S PICH' and dated '2010' (lower left)
rattan, wire and dye
54 x 61 x 14 cm. (21 ¼ x 24 x 5 ½ in.)
Executed in 2010

PROVENANCE
Private Collection, Asia

Sopheap Pich is one of Cambodia's leading contemporary artists, known for his organic geometric structures using the most utilitarian of materials – rattan, bamboo, metal wire – to transform the simple and mundane into sublime, moving pieces of art. His works are tactile and inviting with voluptuous forms, showcasing his ability to merge a rich past, a hopeful future and the vibrant culture of his country.

Pich's early sculptural works engaged with issues of time, memory and the human anatomy, often relating to Cambodia's history – particularly his own childhood experience of life during the Khmer Rouge – and the country's culture, both its ancient traditions and contemporary struggles. Having relocated to the U.S. from Battambang, Cambodia when he was teenager, memories of Pich's early youth, as well as his longing for home

Naw

簽名：NAW S PICH 2010 (左下)
藤線染 / 2010年作

來源
亞洲私人收藏

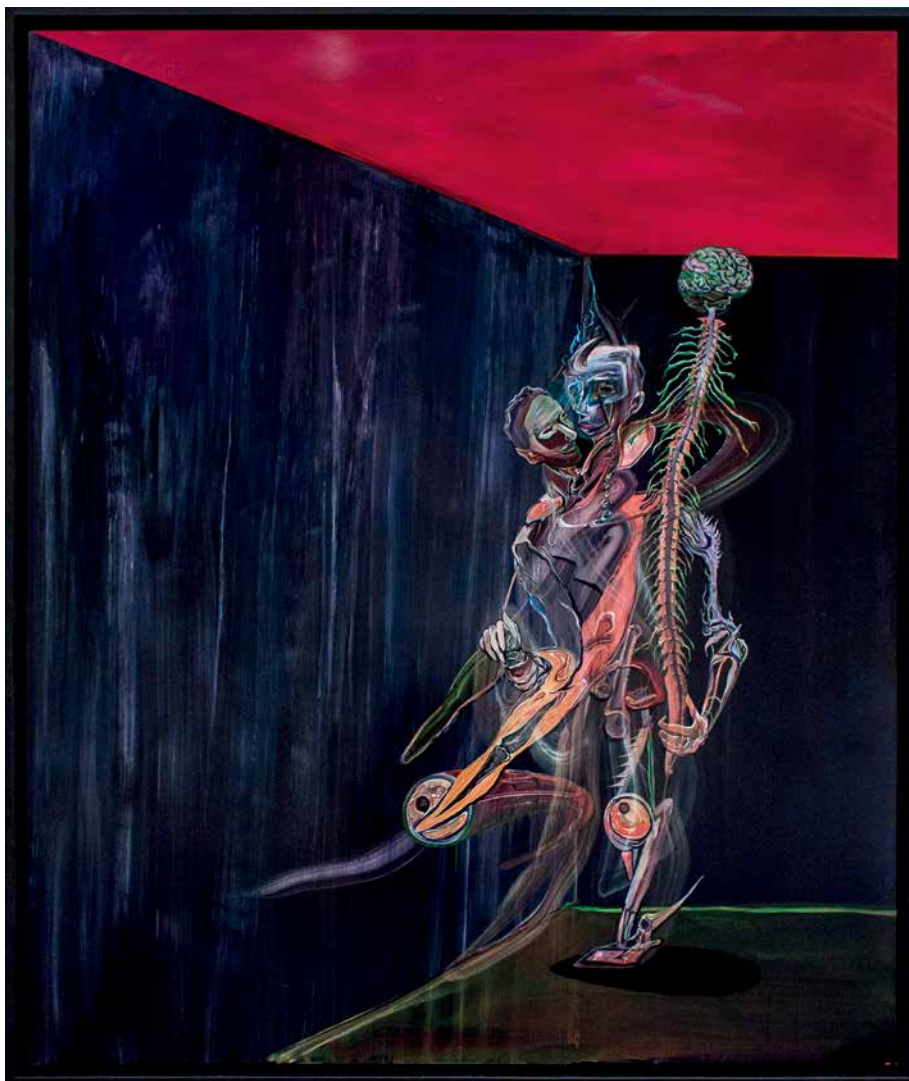
HK\$70,000-90,000
US\$9,000-12,000

as a member of a Cambodian diaspora, manifest themselves in his artistic choice of medium and subject. Rattan and bamboo, natural materials so common to Southeast Asia, conjure a lingering sense of nostalgia, bringing forth recollections of the artist as a boy, watching his relatives make fish traps, traditional weaving baskets and other utilitarian objects out of the same materials he now works with.

While Pich's mesmerising works have generated widespread acclaim with an accessible international visual art language – his sculptures are in the collections of the Metropolitan Museum of Art (where he was the first Southeast Asian artist to have a solo show), the Guggenheim Museum in New York, and the Centre Pompidou, to name a few – the artist still intends for them to resonate with the Cambodian public.

Naw (Lot 132) is a sculptural depiction of a consonant in the Khmer alphabet, part of a series executed by the artist in 2009. Paying homage to his culture, as well as to the permanence of language as a significant marker of identity untouched by war and violence, Pich provides a window into contemporary thought in Cambodia, reflecting the beauty and importance of local art as a means to consider the past, present and future of the country.

In *Naw*, the sculpted latticework of bamboo and rattan held together by wire offers a moment of contemplation to the observer. Though beautiful and aesthetically pleasing, working with both materials is a long and arduous process that Pich undertakes in order to create his pieces, a reflection perhaps, of his people's embattled path of suffering in the recent decades. Indeed, one can sense the detail and human hand in every aspect of his work, and it is through Pich's intricate practice that his art moves across artistic forms and cultures, touching both a local and global audience alike and carving out a poignant narrative of its journey and process of coming into being.



133

RUBEN PANG 彭靖能

【 SINGAPORE, B. 1990 新加坡 】

Auto Pilot

signed with artist monogram and dated '2014' (on the reverse)
acrylic and retouching varnish on aluminium composite panel
170 x 140 cm. (66 $\frac{7}{8}$ x 55 $\frac{1}{2}$ in.) / Painted in 2014

PROVENANCE

Primo Marella Gallery, Milan, Italy / Private Collection, Europe

機械狀態

簽名：藝術家花押 (畫背) / 壓克力 漆 鋁複合板 / 2014年作

來源

Primo Marella畫廊 米蘭 意大利 / 歐洲 私人收藏

HK\$120,000-180,000

US\$16,000-23,000

Ruben Pang evokes interesting and vibrant images that triggers the imagination of viewers. His canvas (aluminum panel in this instance), becomes a storytelling medium, applying fluid brushstrokes, vivid colours and amorphous lines with confidence and surety.

Auto Pilot (Lot 133) presented here weaves a story and study of composition with figures painted in a room. The walls of the room delineates a boundary created, which Pang uses as a tool to deal with painting large format paintings indoors. The central figure seems to be split into two, questioning the identity of self as shaped by the environment and world we live in.

In a previous interview with the artist on the work, he states:

"This is a portrait of a phantasmal advocate holding up a Stephen Hawkingesque figure - a man who has been taken apart and put back together and reconfigured so many times - and he holds his mind by the brain stem. The flesh and nerve looks weak... Having it separated from the body - and extended out to the tail bone - makes the brain easier to see as an object, someone else's design, God's design, evolutionary design. We think about the word "thought", "thinking", "philosophy" yet look at the house of these 'thoughts' and you will see [the] architecture is not pretty."

134

DAVID CHAN

陳建偉

【 SINGAPORE, B. 1979 新加坡 】

A Divine Comedy

signed 'David Chan', dated '2006', titled 'A Divine Comedy'
and inscribed '160 x 250 cm oil on canvas' (on the reverse)
oil on canvas / 160 x 250 cm. (63 x 98% in.) / Painted in 2006

PROVENANCE

Art Seasons Gallery, Singapore
Anon. Sale, Sotheby's Hong Kong, 6 April 2014, Lot 306
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Art Seasons Gallery, Singapore, A Divine Comedy: An Art Exhibition By
David Chan, 24 November – 31 December 2015

A Divine Comedy (Lot 134) by Singaporean artist David Chan takes its inspiration from Northern Irish orchestral pop band fronted by Neil Hannon; specifically, a series of highly narrative songs with humorous – bordering on cynical – attitude towards future generations.

The works from this series explores Chan's then preoccupations with the simultaneous existence of science, technology, and traditions, their inherently dissonant natures juxtaposed through his realistic representations of dogs. In his familiar tongue-in-cheek style, Chan deliberately selects to paint Man's best friend for its anagrammatic play on the word 'god'.

In *A Divine Comedy*, a confrontation between robot dogs and their living, breathing counterparts takes place. Between these two factions sits Man, his face obscured to deemphasise his individuality, for he is merely a representation of an ideology. There is a sense of tension and apprehension, and an unknowing in what the outcome of this moment could be. It is precisely in creating such works that Chan is able to encapsulate his own inquisition into the fundamental nature of tradition and Man's quest for knowledge through our advancements into science and technology.

A Divine Comedy is a natural trajectory that follows from Chan's earlier series *Genetic Wonderland*, in which he explored the kinds of negotiations that would happen as a result of genetic modification and engineering – the act of playing god. Chan's works are an opportunity for the viewer to confront one's own morals and beliefs, and in some ways act as a mirror to hold against ourselves.

Chan graduated from Royal Melbourne Institute of Technology with a BA in Fine Art in 2004. He was the recipient of the 23rd UOB

神曲

簽名：David Chan 2006 A Divine Comedy 160 x 250 cm oil on canvas (畫背)
油彩 畫布 / 2006年作

來源

季節畫廊 新加坡 / 2014年4月6日 蘇富比香港 編號306
現藏者購自上述拍賣 / 亞洲 私人收藏

展覽

2015年11月24日-12月31日「神曲：陳建偉的展覽」季節畫廊 新加坡

HK\$300,000-400,000

US\$39,000-51,000

Painting of the Year (Representational Medium Category Award) in 2004, which is one of the most prestigious awards given to young talents in the visual field in Singapore. He has since exhibited his works at the 54th Venice Biennale at the Fondazione Claudio Buziol and the Wereldmuseum Rotterdam in Netherlands, among various other international galleries and institutions.

新加坡藝術家陳建偉的《神曲》(拍品編號 134) 一作的靈感，來自自由尼爾·哈隆領軍的北愛爾蘭交響流行樂團，特別是其中一系列對未來世代富幽默感，跡近諷刺意味，富故事性的歌曲。

這系列的作品表現了陳氏對科技及傳統的並存的反思，它們之間內在的不協調，在此作中以他寫實表現的狗隻呈現。以他蘊藉嘲諷的手法，故意選擇描繪描繪作為人類摯友的狗隻 (DOG) 以作為對神 (GOD) 的顛倒戲言。

在《神曲》一作中，機械狗與他們有血肉之軀的同類的對立清楚可見。在這兩派之中坐着的是人類，他的臉孔被抹去，以排除了他的個人身份，因為他只是一個意識形態的象徵。其中有緊張與不安的張力，以及對未知後果的不安。陳氏在創作如此的作品之中，精煉的表現了他對傳統的基礎與人類透過科技發展而追求知識的詰問。

《神曲》一作是陳氏早期系列《基因樂園》的理所當然後續，他在該系列中探討了基因改造所必然引致的反思，亦是人要做神的代價。陳氏的作品為觀者提供良好契機，去直面自身的道德及信念，亦是一面反省自己的鏡子。

陳氏於2004年畢業於皇家墨爾本理工大學，獲藝術學士學位。他亦是第二十四屆大華銀行年度繪畫(表現媒介)大獎的得獎者，這是新加坡年輕視覺藝術家的最高殊榮之一。其作品在不同的國際畫廊及機構展出，其中包括在克勞地奧·布澤爾基金會展出第54屆威尼斯雙年展，並曾於荷蘭鹿特丹世界美術館展出作品。





135

YEOH CHOO KUAN

【MALAYSIA, B. 1988 馬來西亞】

Actually, I Hate Violence

signed 'Yeoh Choo Kuan', dated '2014' and inscribed
'actually, I hate violence' (on the reverse)
oil and lacquer on canvas / 90 x 75 cm. (35% X 29½ in.) / Painted in 2014

EXHIBITED

Kuala Lumpur, Malaysia, Muzium dan galeri Seni Bank Negara Malaysia,
The Unreal Deal: Six Decades of Malaysian Abstract Art, August 2017 -
January 2018
Kuala Lumpur, Malaysia, Richard Koh Fine Art, Yeoh Choo Kuan -
Live Leak, 5 - 21 January 2017

LITERATURE

Muzium dan Galeri Seni Bank Negara Malaysia, The Unreal Deal:
Six Decades of Malaysian Abstract Art, Kuala Lumpur, Malaysia, 2017
(illustrated, p. 207)

實際上我討厭暴力

簽名：Yeoh Choo Kuan 2014 (畫背) / 油彩 漆 畫布 / 2014年作

展覽

2017年8月-2018年1月「虛幻交易：六十年的馬來西亞抽象藝術」馬來西亞國家
銀行博物館和美術館 吉隆坡 馬來西亞
2015年1月5日-1月21日「當場滲漏」Richard Koh Fine Art畫廊吉隆坡 馬來西亞

文獻

2017年《虛幻交易：六十年的馬來西亞抽象藝術》馬來西亞國家銀行博物館和
美術館 吉隆坡 馬來西亞 (圖版，第207頁)

HK\$60,000-80,000

US\$7,700-10,000

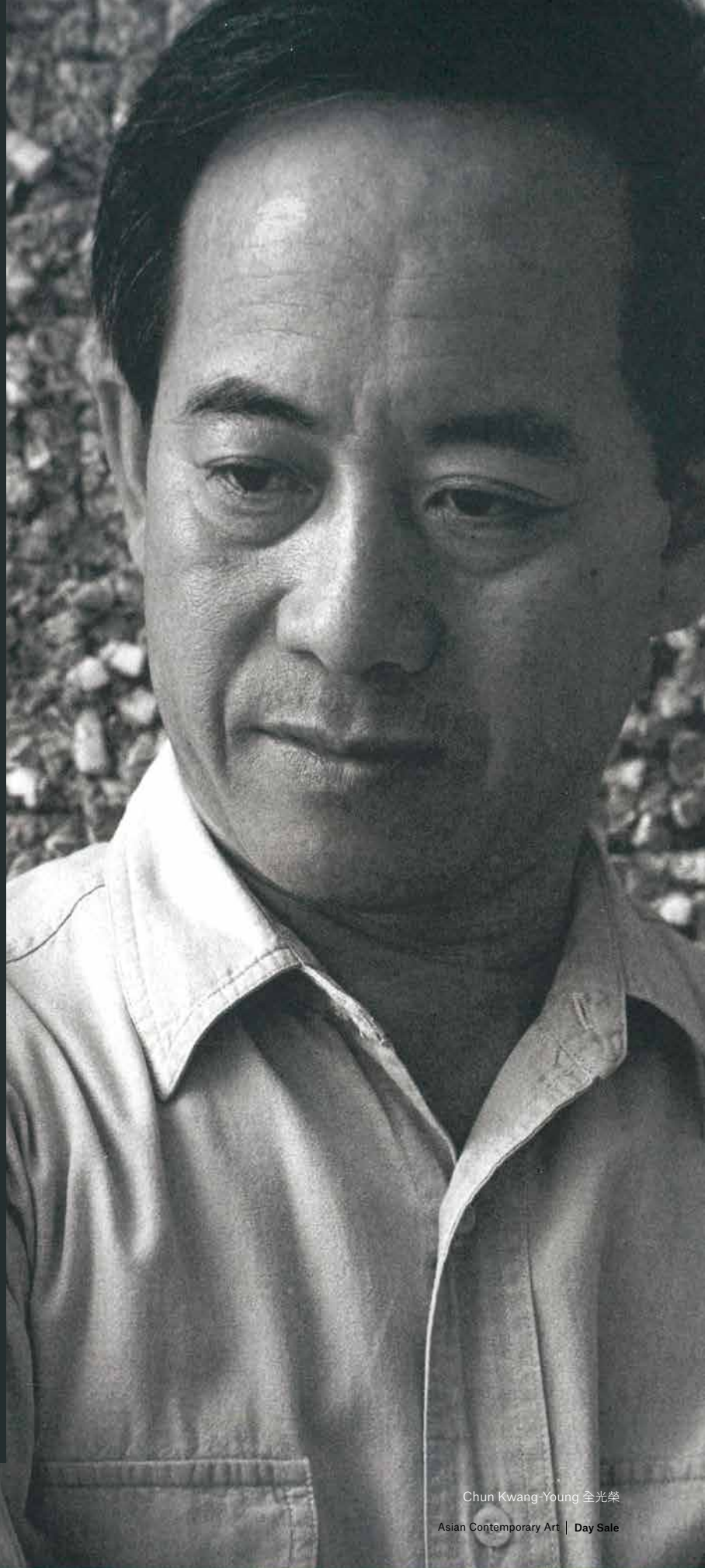
CHUN KWANG- YOUNG

全光榮

The career of Chun Kwang-Young can be divided into several phases. From 1969 to 1977 during his study in the United States, Chun took up with aspects of American-style Abstract Expressionism. Almost a decade of struggle and experiment in the US produced in the artist the confounding realization that his Korean values might be fundamentally at odds with the predicates of American society. He came to realize that by embracing a visually compelling and formally dynamic pictorial approach he had, in effect, largely ignored or discarded the Korean traditions and visual languages to which he was deeply, if subconsciously, attached.

Returning to Korea in 1977, Chun undertook an exploration into alternative methods in visual senses on social conflicts he experienced in the Korean cultural landscape. He embarked on a systematic search for appropriately innovative forms and techniques with which he could align his interest in abstraction, light and colour with a wider set of interests that it took almost two decades to articulate. Not surprisingly, the artist's work maintained a strong sense of formal continuity from the late 1970s to the early 1990s, punctuated by an important formal shift ushered in during the later 1980s, when he turned to a mode of visual consolidation based on aggregation.

Building on the contoured topography and cratered "landscapes" conjured from the shaded gradations of his recent wall works, in 2003 Chun went to work on a sequence of suspended spheres covered, ubiquitously, with his trademark triangular packets in obvious emulation of globes or planets. Even if somewhat indirectly, these works make good on a career-long commitment to ethically far-reaching allegorical narratives couched in the languages of death, catastrophe, and oblivion. One point of issuance correlates with Chun's creation of surrogate spaces—and eventually substitute worlds—marked by the impact of violent marking, and addressing, as he put it, the "scars of our bodies, conflicts between society members, wars between nations."





▲ Lot 138 Detail 局部

One of the several Korean traditions from which Chun draws is bojagi: the wrapping of objects for safekeeping or protection during transport. Yet this allusion is accompanied by a deviation through late industrial culture, as Chun's hand-folded parcels are "stuffed" with wedges of Styrofoam (a "foamed" plastic derived from polystyrene). This light material serves the practical purpose of giving shape and mass to the wrapped paper fragments and also acts as both barricade and bridge between very different material cultures.

In addition to bojagi, Chun's work after 1995 has been informed by the tradition of Korean origami, a long-practiced craft of creating small folded figures in paper as devotional reminders. Folding and forming the mulberry paper into packets is a reiterative physical practice that accords with Chun's desire to address both the sociocultural rifts that beset his homeland and the wider conditions of human trauma and suffering: "I have wrapped and tied tens of thousands of triangles made from Korean mulberry paper to embrace my deep longing."

Conflict is still a central motivation, but it is no longer a force that compels his work to engage in exaggerated forms of pictorial expression and coloristic overlay, becoming instead a kind of antithesis in a new material dialectic—something to be cured or resolved. The past is not simply kept alive through references to, say, Korean landscape painting but is retrieved from forgotten texts unearthed in rural towns and villages and then reconfigured by the artist into other dimensions of possibility, including the provision of new temporal and spatial experiences and a startling and seductive topography that assembles, complicates, and even effaces a vast reservoir of visual and textual significations.

An excerpt edit from John C. Welchman, "Kwang Young Chun: The Metaphysics of Aggregation"

藝術家全光榮之事業可以被分為幾個階段，自1969至1977年，他留學美國並吸收了抽象表現主義風格。接近十年在美國的奮鬥與嘗試令他意識到，自己骨子裡的韓國價值觀可能與美國社會的某些設定不符。他開始醒覺，當自己接納這種視覺搶眼、形態多變的繪畫態度時，其實很大程度忽視並拋棄了自己潛意識里根深蒂固的韓國傳統與視覺語言。

全光榮於1977年返回韓國，他隨即對自己在韓國文化景致中感受到的社會衝突進行了視覺感官的另類探索。他開始系統地尋找合適的創新形態和技法，希望可以配合自己對抽象、光和色彩的偏愛，而這經歷了將近二十年。故此，藝術家自1970年代末到1990年代初的作品在造形上保持了顯著

的連貫性，當中包括1980年代後期的一次重要形式改變，當時他轉向了以聚集為基礎的視覺建構形式。

以其近年牆上作品的漸變色調為基礎，在輪廓地形和凹形「風景」上更進一步，藝術家在2003年創作了一系列懸掛的球形作品，佈滿其標誌性三角形小包，似乎仿效著地球和行星。這些作品也婉轉道出其一向對死亡、災難和遺忘所創造的象徵性敘述語言。這又聯繫到全光榮營造的空間替身，最終替代整個世界，就如猛烈印記的痕跡，並提起，如他所言，「我們身體的傷痕、社會成員間的矛盾、國家間的戰爭。」

全光榮借鑒的韓國傳統之一是「襪」包裹布，但也隨著後期工業文化而分道揚鑣，他手包的包裹裡「塞」滿了一塊塊塑料泡沫。這種輕盈的物料給予包裹紙片形狀和體積，既是迥異媒材文化間的隔閡，也是其橋樑。

除了「襪」，全光榮自1995年以後的作品也以韓國折紙藝術傳統為靈感，這種以紙折成的小像經常被視為虔誠的象徵，是一門久遠的手藝。藝術家把桑紙折疊成小包，是一種重複性動作，表達全光榮所感受的家國面對的社會文化裂縫，以及人類的創傷和苦難：「我用韓國桑紙折疊成千上萬個三角形，以此面對我內心深處的盼望。」

矛盾仍然是其中心思想，但它已經不是驅動其作品進入誇張形式畫面表達和覆蓋色彩的因素，轉而成為新材料的對立面，一種即將被治癒或解決的矛盾。過去不僅因為借鑒而被流傳，更有來自鄉郊村莊已被遺忘的文字，經藝術家重整，成為全新層面的可能性，包括新的時空體驗，以及引人驚訝注目的地貌，相聚集、相交織，甚至抹去一大片有關視覺和觸覺的意義象徵。

摘錄並編輯自 John C. Welchman 《全光榮：集合的形而上學》



Mulberry paper in Chun Kwang-Young's studio
全光榮工作室中的韓國桑紙

Photo: Image courtesy of artist



136

CHUN KWANG-YOUNG

全光榮

【 KOREA, B. 1944 韓國 】

ONT-075

signed in Korean, dated and signed '69 kychun' (on the reverse)

oil on canvas

162 x 130 cm. (63¾ x 51⅝ in.)

Painted in 1969

PROVENANCE

Private Collection, Asia

ONT-075

簽名：全光榮；kychun (畫背)

油彩 畫布 / 1969年作

來源

亞洲 私人收藏

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

US\$160,000-190,000



137

CHUN KWANG-YOUNG
全光榮

【 KOREA, B. 1944 韓國 】

Aggregation 11-FE010

signed and titled in Korean, signed, dated, titled and inscribed 'Chun, Kwang-Young kychun 11 Aggregation 11-FE010 163 cm x 131 cm, Mixed Media with Korean Mulberry Paper' (on the reverse)
mixed media with Korean mulberry paper
163 x 131 cm. (64 $\frac{1}{8}$ x 51 $\frac{5}{8}$ in.)
Executed in 2011

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Hyundai Gangnam Space, Chun Kwang Young: Aggregation 2007-2011, 1 June - 30 June 2011.

LITERATURE

Skira Rizzoli, New York, USA, Kwang Young Chun: Mulberry Mindscapes, 2014 (illustrated, pp. 142 and 176).

集合 11-FE010

簽名：全光榮；Chun, Kwang-Young；Kychun (畫背)
綜合媒材 韓國桑紙 / 2011年作

來源

亞洲私人收藏

展覽

2011年6月1日-30日 「全光榮：集合 2007-2011」
現代畫廊江南藝術空間 首爾 韓國

文獻

2014年《全光榮：Mulberry Mindscapes》
Skira Rizzoli出版社 紐約 美國 (圖版，第142及176頁)

HK\$450,000-650,000

US\$58,000-83,000



138

CHUN KWANG-YOUNG

全光榮

【 KOREA, B. 1944 韓國 】

NT031

mixed media with Korean mulberry paper
95 x 133 cm. (37 $\frac{3}{8}$ x 52 $\frac{3}{8}$ in.)
Executed in the 1990s

PROVENANCE
Private Collection, Asia

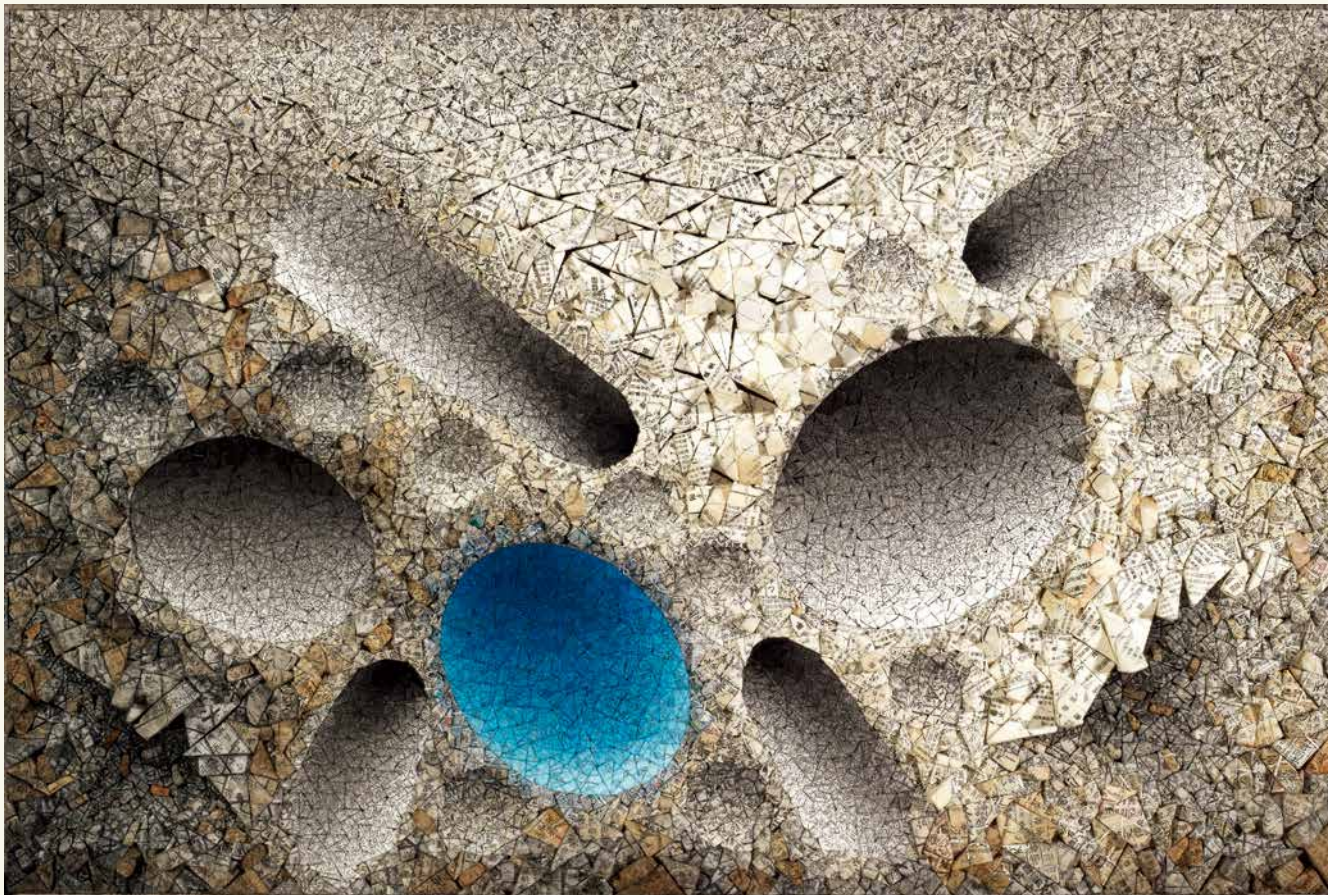
NT031

綜合媒材 韓國桑紙 / 1990年代作

來源
亞洲 私人收藏

HK\$480,000-680,000

US\$62,000-87,000



139

CHUN KWANG-YOUNG

全光榮

【KOREA, B. 1944 韓國】

Aggregation 09-JU031 Blue

signed and titled in Korean, signed, dated, titled and inscribed 'Chun, Kwang-Young kychun 09 Aggregation 09-JU031 98 cm x 146 cm, Mixed Media with Korean Mulberry Paper' (on the reverse)

mixed media with Korean mulberry paper

98 x 146 cm. (38 $\frac{5}{8}$ x 57 $\frac{1}{2}$ in.)

Executed in 2009

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Hyundai Gangnam Space, Chun Kwang Young: Aggregation 2007-2011, 1 June - 30 June 2011.

集合 09-JU031 藍

簽名：全光榮；Chun, Kwang-Young；Kychun (畫背)

綜合媒材 韓國桑紙 / 2009年作

來源

亞洲 私人收藏

展覽

2011年6月1日-30日 「全光榮：集合 2007-2011」

現代畫廊江南藝術空間 首爾 韓國

HK\$400,000-600,000

US\$52,000-77,000

140

YOO SEUNG-HO

劉承鎬

【 KOREA, B. 1973 韓國 】

Dada

signed, dated and titled 'yoo seung-ho 2005 Dada', titled in Korean (on the reverse)
ink on paper laid on board
244 x 164 cm. (96 $\frac{1}{8}$ x 64 $\frac{3}{8}$ in.)
Painted in 2005

PROVENANCE

Anon. sale, Christie's Hong Kong, 27
November 2005, Lot 340
Acquired from the above by the present owner

EXHIBITED

Tokyo, Japan, Mori Art Museum, The Elegance
of Silence: Contemporary Art from East Asia,
March 29 - June 19, 2005.

LITERATURE

Mori Art Museum, The Elegance of Silence:
Contemporary Art from East Asia, Tokyo,
Japan, March 2005.

多多

簽名：yoo seung-ho (畫背)
水墨 紙本 裱於木板 / 2005年作

來源

2005年11月27日 佳士得香港 編號340
現藏家購自上述拍賣

展覽

2005年3月29日-6月19日 「沉默的優雅 -
東亞近代美術」 森美術館 東京 日本

文獻

2005年3月《沉默的優雅 - 東亞近代美術》
森美術館 東京 日本

HK\$500,000-600,000

US\$65,000-77,000





141

CHOI SO-YOUNG

崔素榮

【 KOREA, B. 1980 韓國 】

City

signed in Korean (lower left)
denim collage
150 x 300 cm. (59 x 118 in.)
Executed in 2002

PROVENANCE

CAIS Gallery, Korea
Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 182
Acquired from the above by the present owner

EXHIBITED

CAIS Gallery, Hong Kong, 2007.

城市

簽名：藝術家簽名 (左下) / 牛仔布 拼貼 / 2002年作

來源

韓國 CAIS畫廊
2008年5月24日 佳士得香港 編號182
現藏者購自上述拍賣

展覽

2007年 CAIS 畫廊 香港

HK\$700,000-900,000

US\$90,000-120,000





142

CHOI YEONG-GEOL

崔令杰

【 KOREA, B. 1968 韓國 】

The Waterfall in the Moonlight; &
The Waterfall in the Sunset

each with one seal of the artist
two ink and watercolour on Korean paper
each: 180 x 85 cm. (70 $\frac{7}{8}$ x 33 $\frac{1}{2}$ in.) (2)
Painted in 2017; & Painted in 2017

PROVENANCE
Private Collection, Asia

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

LITERATURE
Lee Hwaik Gallery, Choi Yeong-Geol: Faithful Pilgrimage, Seoul, Korea, 2017 (illustrated pp. 26-27).

月下聽瀑；及夕陽觀瀑

藝術家鈐印一枚 (每件)
水墨 水彩 韓國紙 (共兩件)
2017年作；及2017年作

來源
亞洲 私人收藏

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

文獻
2017年《崔令杰：Faithful Pilgrimage》Lee Hwaik Gallery
首爾 韓國 (圖版，第26-27頁)

HK\$400,000-600,000
US\$52,000-77,000



143

YUAN YUAN

袁遠

【CHINA, B. 1973 中國】

Untitled (Colosseum)

signed 'yuanyuan' (on the right side); titled and signed in Chinese, dated '2009' (on the reverse)

oil on canvas

185 x 175 cm. (72 $\frac{7}{8}$ x 68 $\frac{7}{8}$ in.)

Painted in 2009

PROVENANCE

Acquired from the artist by the present owner

Private Collection, Asia

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

Untitled (Colosseum) (Lot 143) was painted in 2009. At the time, Yuan Yuan was concerned with how the exterior of architectures can point to the cultural characteristics of a society. The structure in the painting refers to an iconic architecture in Italy — the largest colosseum that the ancient Romans built. However, its structural support is made up of broken elements taken from the traditional Chinese architecture of siheyuan — a set of four houses arranged in a rectangle surrounding a shared courtyard. Two different types of architectures are absurdly assembled together. In the 1990s, many traditional architectures such as siheyuan were demolished in a massive scale to make way for rapid urbanisation. They were replaced with high-rises that are supposedly to be more suitable for modern living. As the modes of living have changed, many customs, cultures, and lifestyles vanished. This painting not only investigates into the intricate relationship between human civilisation and the cost of progress, it also demonstrates the artist's sense of responsibility and accountability for the society.

無題 (鬥獸場)

簽名：yuanyuan (右側)；袁遠 (畫背)

油彩 畫布 / 2009年作

來源

現藏者購自藝術家本人

亞洲私人收藏

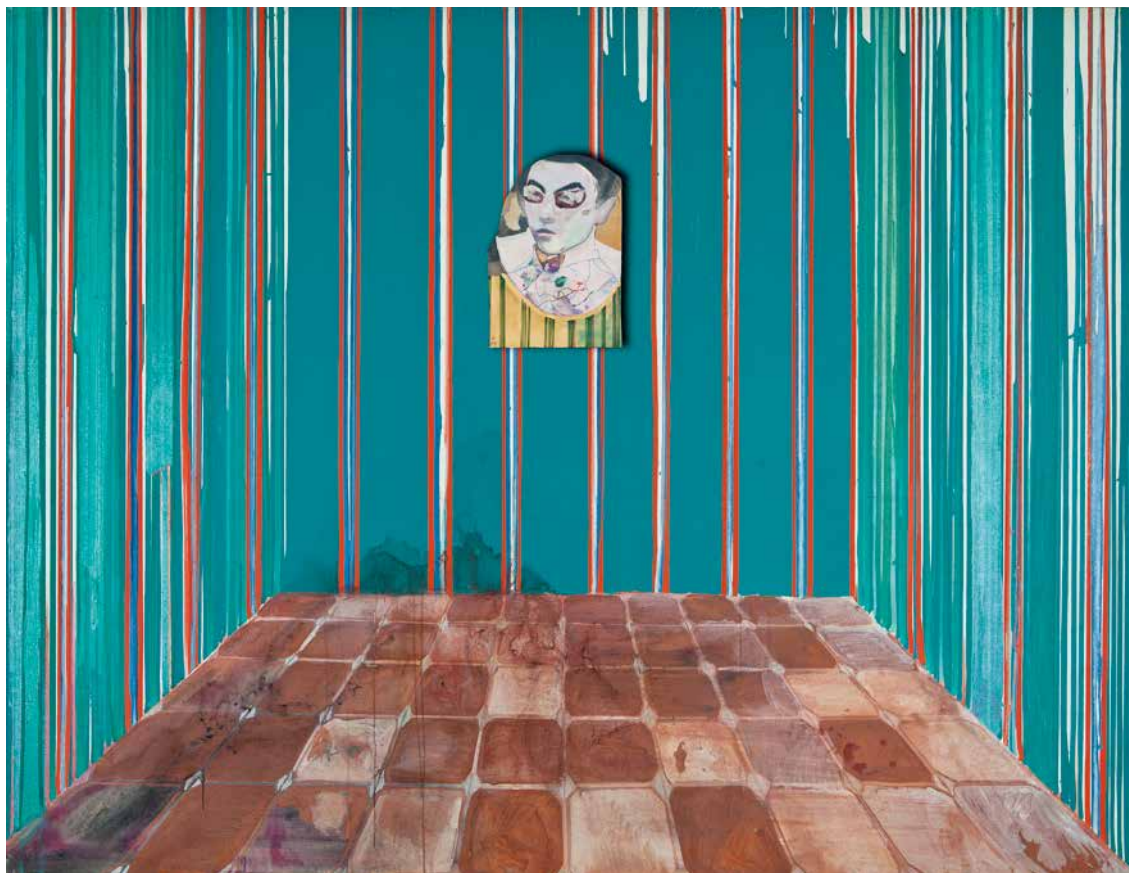
此作品附藝術家親簽之保證書

HK\$500,000-700,000

US\$65,000-90,000

《無題 (鬥獸場)》(拍品編號 143) 創作於2009年，此時的袁遠更關注室外建築體指向的社會文化特質。畫面中的建築外形取自義大利標誌性的建築——古羅馬時期最大的圓形鬥獸場，而支撐外形構造的卻是由中國傳統建築中四合院中的零碎元素組成，兩個建築荒誕地結合在同一時空。上世紀九十年代，隨著快速的城市化進程，四合院被大面積地拆除，取而代之的是「更適宜」人類生活的摩天大廈。因為居住方式的變化，許多民俗、生活文化也漸漸消失。這件繪畫作品不僅探討了人類文明中進程與代價的微妙關係，更展現了藝術家的社會責任感和使命感。





144

CHEN YUJUN 陳彧君

【CHINA B. 1976 中國】

Asian Circumscription – 5.2 Square Meter No. 16

titled, inscribed and signed in Chinese,
inscribed and dated '200 x 260 cm. 2009'
(on the reverse)
acrylic on canvas
200 x 260 cm. (78¾ x 102⅝ in.)
Painted in 2009

PROVENANCE
Private Collection, Asia

EXHIBITED
Kuandu Museum of Fine Arts, Visible or Invisible
Forms: Chen Yujun, Qin Qi, and Xu Xiaoguo,
Taipei, Taiwan, 1 March – 29 April 2018.

LITERATURE
China Academy of Art Publishing, Mulan River –
Chen Yufan Chen Yujun 2007-2012, Hangzhou,
China, 2012 (illustrated, pp.132-133).

亞洲地境5.2平方米NO.16

簽名：陳彧君 (畫背)
壓克力 畫布 / 2009年作

來源
亞洲 私人收藏

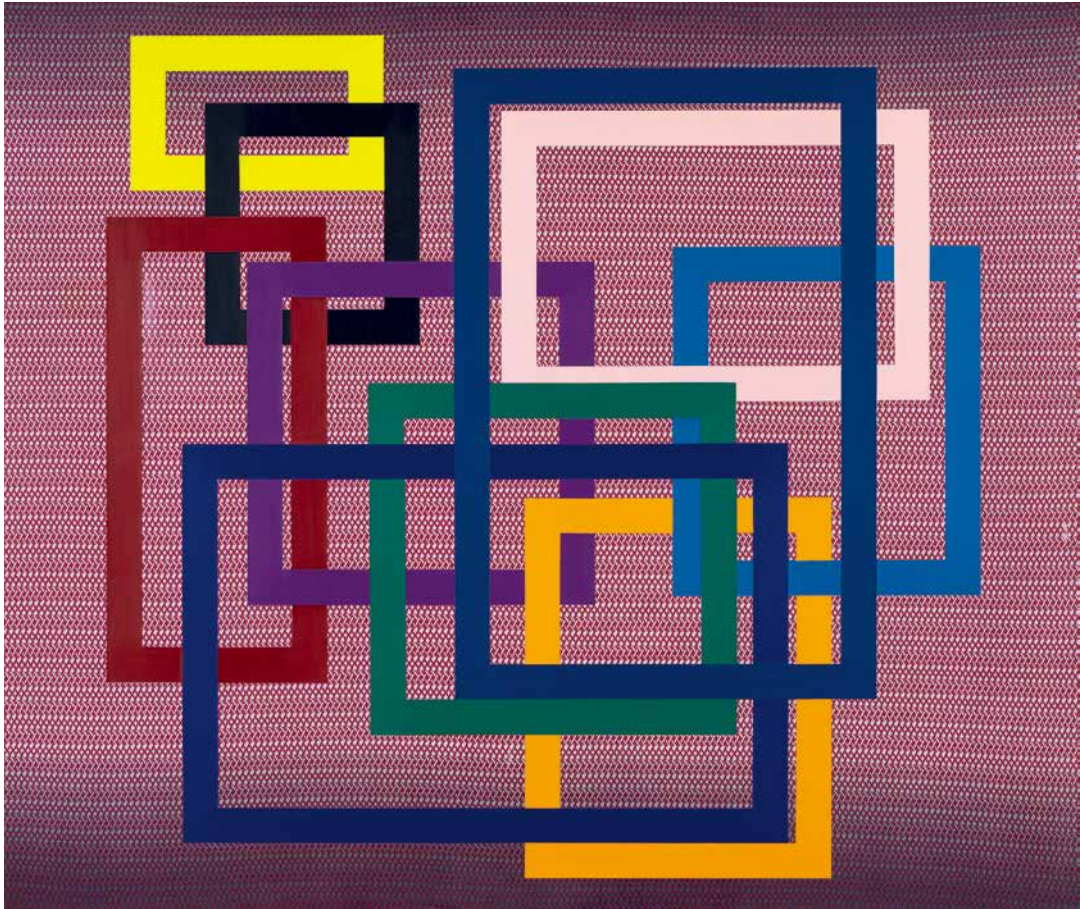
展覽
2018年3月1日—4月29日「可見或不可見的
形狀——陳彧君、秦琦、徐小國三人展」
關渡美術館 台北 台灣

文獻
2012年《木蘭溪——陳彧凡 陳彧君2007-
2012》中國美術學院出版社 杭州 中國
(圖版，第132-133頁)

HK\$250,000-450,000
US\$33,000-58,000

On a canvas that is precisely 5.2 square meters in size, Chen Yujun constructed a space that the artist considered to be filled with cultural substance. Within the 5.2 square meter space, it is a visually open and spacious three-dimensional room. The picture on the wall reminds the viewers that someone can occupy this interior. The colours and lines on the walls as well as the pattern on the floor indicate that faint but unforgettable memories about a certain family permeate the room. The artist uses a rational approach to paint a picture that connects reality with illusions.

陳彧君在作品中以準確的5.2平方米的畫布構建了一個藝術家心中包含文化內涵的空間。真實的5.2平方米中是一個視覺上的放開、空曠的立體空間。牆面上照片的提示，讓觀者聯想起這是一個人存在的室內。牆壁的色彩、線條，地面的斑駁，這裡瀰漫著家族稀薄而難以忘卻的記憶。藝術家以理性的繪畫將真實與虛幻連接。



145

ZHAO YAO

趙要

【CHINA, B. 1981 中國】

A Painting of Thought III-250

signed in Chinese, titled and dated 'III-250 2012' (on the reverse)
acrylic on fabric laid on canvas
135 x 160 cm. (53 $\frac{1}{8}$ x 63 in.)
Executed in 2012

PROVENANCE

Beijing Commune, Beijing, China
Acquired by the previous owner from the above
Anon. Sale, Sotheby's Hong Kong, 1 Oct 2017, Lot 627
Acquired by the present owner from the above

很有想法的繪畫III-250

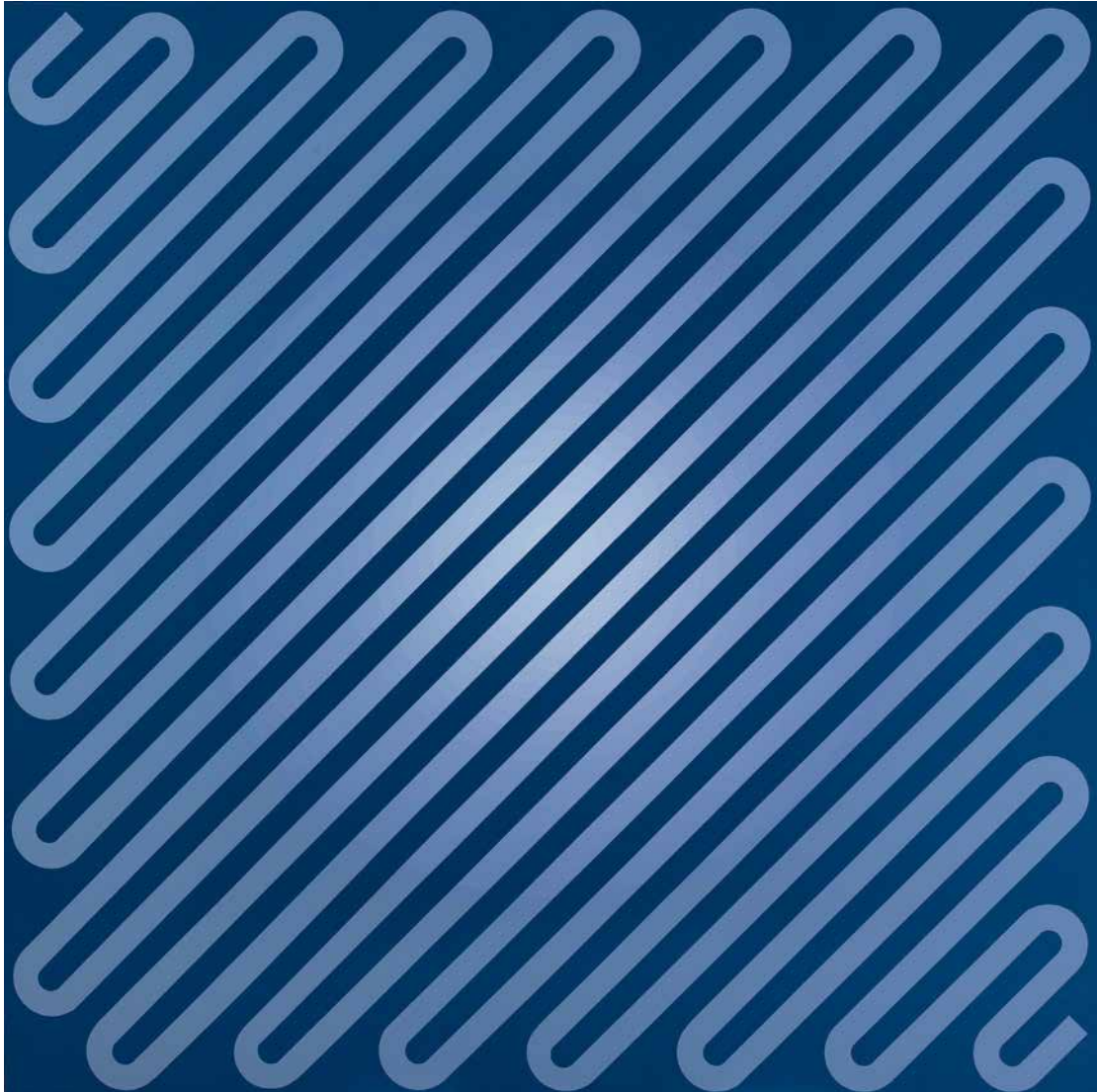
簽名：趙要(畫背) / 壓克力 織物裱於畫布 / 2012年作

來源

中國 北京 北京公社 / 前藏者購自上述來源
2017年10月1日 蘇富比香港 編號627 / 現藏者購自上述來源

HK\$200,000-250,000

US\$26,000-32,000



146

XU QU

徐渠

【CHINA, B. 1978 中國】

Curve-Gray

titled in Chinese, inscribed, dated and signed '146 x 146 cm 2013
Xu Qu', signed with artist's signature (on the reverse)
acrylic on canvas
146 x 146 cm. (57½ x 57½ in.)
Painted in 2013

PROVENANCE

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

曲線-培恩灰

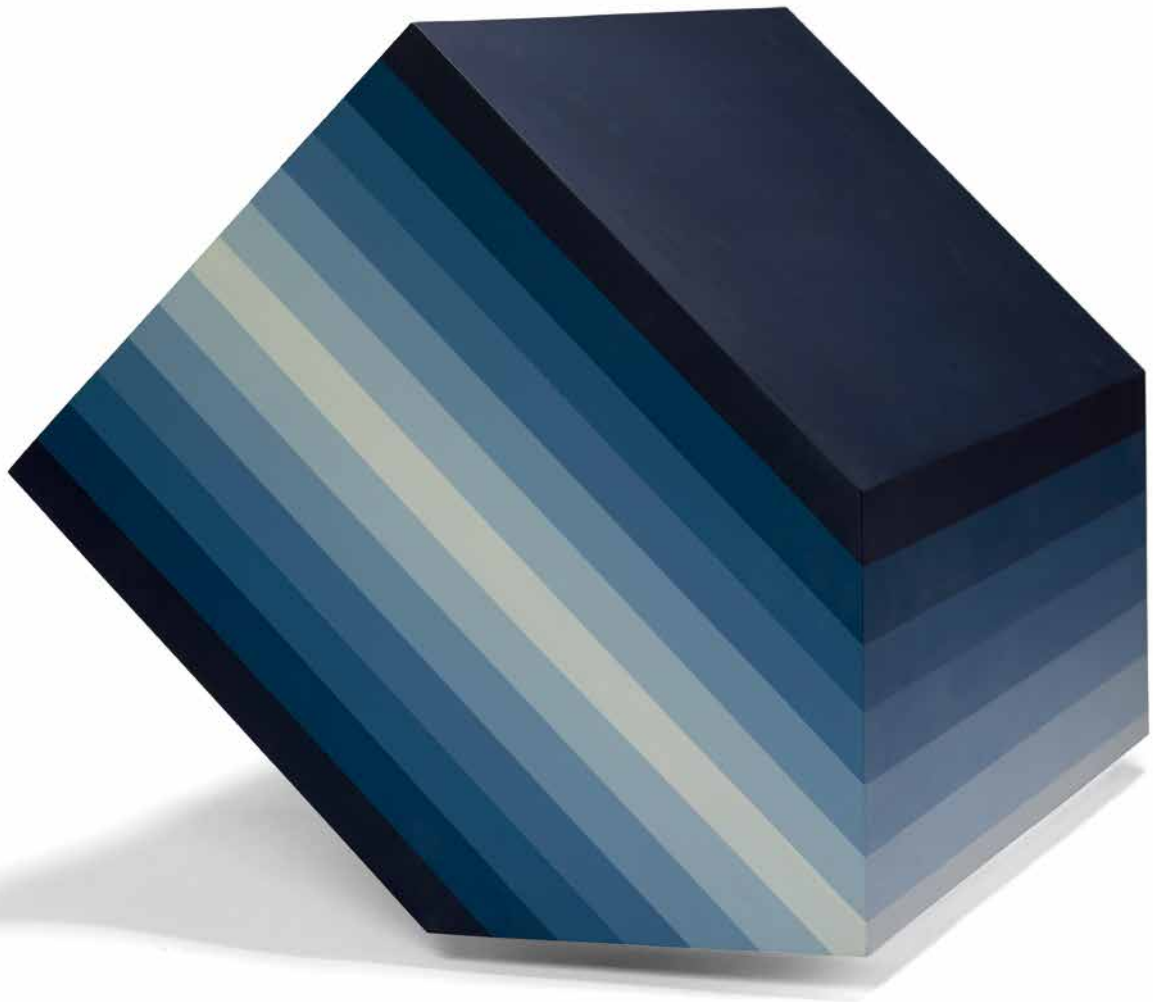
簽名：Xu Qu；藝術家簽名（畫背）
壓克力 畫布 / 2013年作

來源

現藏者直接得自藝術家 / 亞洲 私人收藏

HK\$80,000-120,000

US\$11,000-15,000



147

XU QU

徐渠

【CHINA, B. 1978 中國】

Sea Level - Building

carved board and acrylic sculpture
57 x 57 x 80 cm. (22½ x 22½ x 31½ in.)
Executed in 2012

PROVENANCE
Collection of Guy & Myriam Ullens

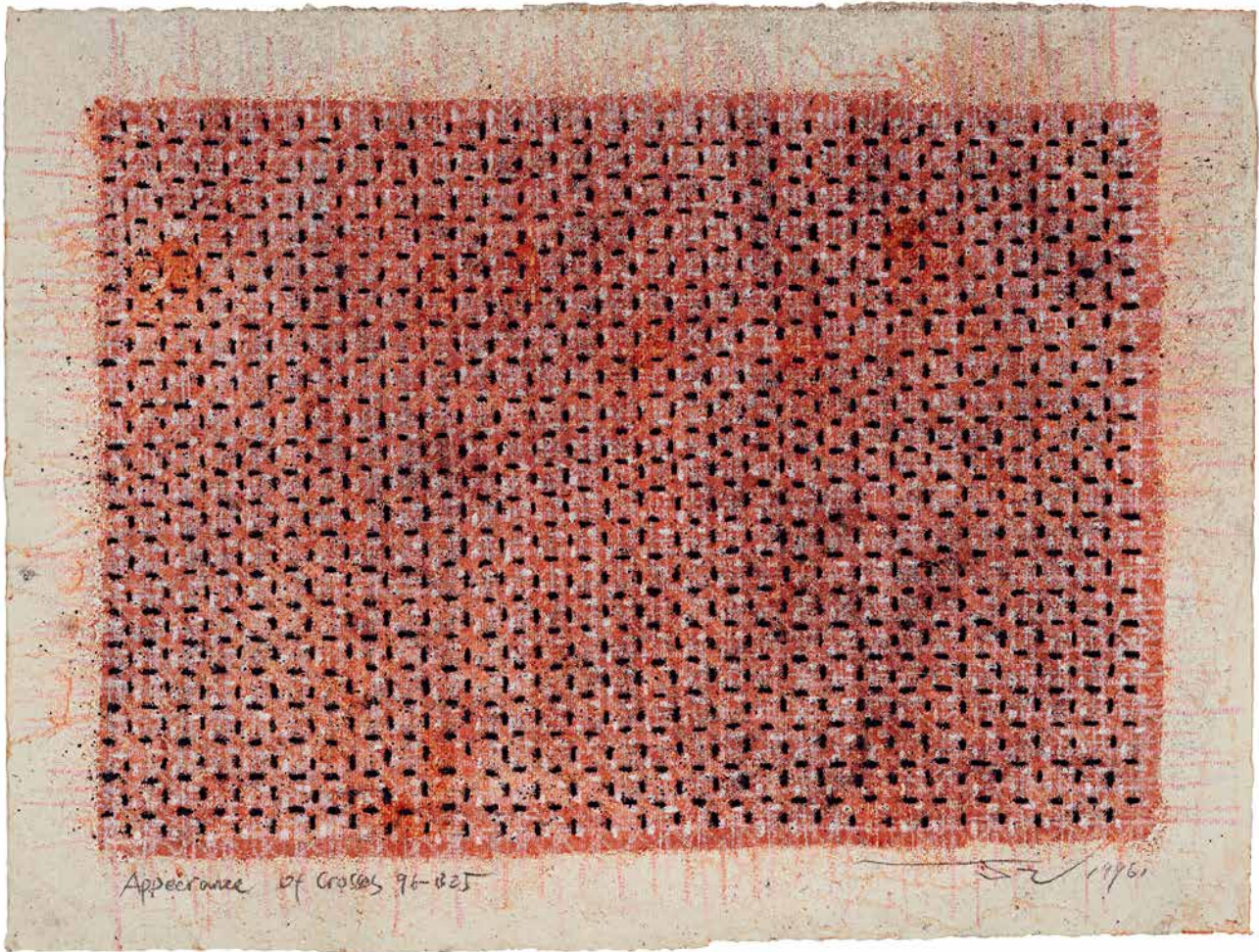
海平面 - 建築

雕花板 壓克力 雕塑 / 2012年作

來源
尤倫斯夫婦收藏

HK\$60,000-80,000

US\$7,700-10,000



148

DING YI

丁乙

【CHINA, B. 1962 中國】

Appearance of Crosses 96-B25

titled 'Appearance of Crosses 96-B25' (lower left);
signed in Chinese and dated '1996' (lower right)
pastel, chalk, charcoal on paper
51.5 x 68.7 cm. (20¼ x 27 in.)
Painted in 1996

PROVENANCE

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

十示 96-B25

簽名：丁乙(右下)
粉彩 粉筆 炭筆 紙本 / 1996年作

來源

現藏者直接得自藝術家 / 美國 私人收藏

HK\$120,000-160,000

US\$16,000-21,000



149

YANG XINGUANG 楊心廣

【CHINA, B. 1980 中國】

Abstract Painting C - No. 4

signed in Chinese, dated '2015' (on the reverse)

acrylic on canvas

230 x 200 cm. (90½ x 78¾ in.)

Painted in 2015

PROVENANCE

Collection of Guy & Myriam Ullens

抽象繪畫C - 第4號

簽名：楊心廣(畫背) / 壓克力 畫布 / 2015年作

來源

尤倫斯夫婦收藏

HK\$50,000-70,000

US\$6,500-9,000



151

BESTA BESTRIZAL

貝斯塔·貝斯特黎薩

【INDONESIA, B. 1973 印尼】

Unstoppable Blessing

signed 'Bestrizal Besta' and dated '2017' (lower left); titled 'UNSTOPPABLE BLESSING', inscribed '200 x 200 cm.', signed and dated again (on the reverse)
charcoal and oil on canvas
200 x 200 cm. (78¾ x 78¾ in.)
Painted in 2017

無法遏制的福祉

簽名：Bestrizal Besta 2017 (左下)；UNSTOPPABLE BLESSING
200 x 200 cm. Bestrizal Besta 2017 (畫背)
炭筆 油彩 畫布
2017年作

HK\$90,000-120,000

US\$12,000-15,000

For Indonesian artist Besta Bestrizal, colour is a visual device to emphasise and accentuate the subject of his works. born in Padang, West Sumatra, and was domiciled in Pekanbaru, Riau, before settling in the city of Yogyakarta. Painstakingly rendered in charcoal, his dominantly monochromatic works, take on a life-like appearance through his undeniable skill in creating hyper-realistic compositions. Filled with details, Bestizal's works are mental landscapes that come from his own inner worlds, and his background in creating photo collages show through in his visual vernacular of surreal visualscapes.

In *Unstoppable Blessing* (Lot 151), the canvas is dominated by a large buffalo that stares steely at the viewer, with one hoof suspended in mid-stomp. Surrounding it are many other creatures, both of the land, sky and even sea. There is a sense of harmony among the creatures, but also an alertness, as if anticipating an event or the commencement of something. Represented in these group of animals, is a lion and a tiger, often regarded in folklore as the king of the forest and the king of jungle, respectively. It is interesting that the buffalo visually dominates these creatures that would be its predators in the animal kingdom.

Unstoppable Blessing appears to be a utopia created by Bestrizal, perhaps a hope that all creatures great and small will one day be able to live in unification and harmony, the painted horns of the buffalo appear to protrude out of the canvas, emphasising that the only way is forward. Blessings come with hardwork, and the buffalo is no greater symbol of this. This certainly reverberates with his own belief to:

'Tetaplah berusaha dengan tekun dan benar, karena hidup kita adalah kebaikan. Kebaikan bagi kita dan kebaikan bagi orang lain disekitar kita. (Do not give up as our life is full of goodness which we can share with others.)'







152

LUGAS SYLLABUS

盧加斯·西拉布斯

【INDONESIA, B. 1987 印尼】

Betta Dance Series

signed 'Lugas' and dated '2018' (lower right)
mixed media on canvas
120 x 90 cm. (47¼ x 35¾ in.)
Painted in 2018

泰國鬥魚舞

簽名：Lugas 2018 (右下)
綜合媒材 畫布 / 2018年作

HK\$50,000-70,000

US\$6,500-9,000

Sumatra-born artist Lugas Syllabus playfully fuses the heritage, myths and personal anecdotes into a surrealistic narrative of the modern-day Southeast Asia. Inspired by the beauty and hard lives of Betta, the artist features a hybridised blossoming flower with petals akin to Siamese fighting fish in *Betta Dance Series* (Lot 152). Staged in a golden landscape that represents the flourishing fruits resulting from daytime work, Syllabus pays tribute to the diligence of the working class and the lush, natural scenery through the mystical, dreamy forest. The fluorescent tubes suggest a whimsical and contemporary interpretation of Betta more than a mere flora and fauna. The reconstructed, seemingly eclectic fighting fish/flower is a mix of organisms from various origins. The artist metaphorically shares his personal introspections of a domestic migrant from Sumatra to Java. To foster the dialogues of migrants and share the psyche of the worldly citizens, he also created a character called 'Brother G.ge', which is a clan of eggs that would never leave their shells. They carry along their home during their lives and signifies the importance of heritage and roots to the artist. The fantastical visual intensity, the abundant symbols, together with the organized and meticulous details of *Betta Dance Series* weave into a glamorous narrative. Whilst reminiscent of a sci-fi fiction, *Betta Dance Series* has a humanistic approach to the humble love of the artist towards his home, memories and cultures.



153

SURAJI 蘇拉吉

【INDONESIA, B. 1970 印尼】

Competition of Life

signed 'suraji' and dated '02' (lower left)
oil on canvas / 145 x 200 cm. (57½ x 78¾ in.) / Painted in 2002

EXHIBITED

France, Paris, Grand Palais, The Grass Looks Greener Where You Water It: Indonesian Contemporary Art Showcase, 18-22 March 2010
Indonesia, Jakarta, Galeri Nasional Indonesia, Indofood Art Award: Pancawarsa Reformasi Indonesia, 3-17 November 2003

LITERATURE

Visual Voice: The Wild & The Domestic, Gallery Canna, Jakarta, 2014 (illustrated, p. 97).
The Grass Looks Greener Where You Water It, Indonesia, 2010 (illustrated, p. 112)
Indofood Art Award, PT. Indofood, Jakarta, 2003 (illustrated, p. 22)

Distinctively different from Suraji's iconic works that are highly influenced by nature, *Competition of Life* (Lot 153) is instead a narrative that celebrates the revolutionary period of Indonesia in 1998. Highly influenced by the positive changes that happened during this significant socio-political climate change, Suraji depicts – in this award-winning piece – a combusted scene with sea of people from different backgrounds moving towards one direction with excitement. Figures are seen presented as being piled on top of one another, racing in the same direction and togetherness, to achieve a better life and build a better country. Suraji balances the dense composition with a subtle choice of colour dominated by the tone of yellow used to depict his

生活的競爭

簽名：suraji 02 (左下) / 油彩 畫布 / 2002年作

展覽

2010年3月18日-3月22日「你在哪裡 給它澆水，草看起來更綠：印尼當代藝術展」
巴黎大皇宮 巴黎法國
2003年11月3日-11月17日「Indofood藝術獎：印尼改革基金會」雅加達 印尼

文獻

2014年《視覺的意見：狂野與國內》Canna畫廊 雅加達 印尼 (圖版，第97頁)
2010年《你在哪裡 給它澆水，草看起來更綠：印尼當代藝術展》印尼 (圖版，第112頁)
2003年《Indofood藝術獎》PT. Indofood 雅加達 印尼 (圖版，第22頁)

HK\$140,000-180,000

US\$18,000-23,000

figures, reflecting his artist's vision of unity in diversity in this dramatic piece. Exploration and development of Suraji's signature artistry in rendering his chosen subject-matter can be seen in this painting: he uses a sharp tool to delicately scrape the wet acrylic paint, introducing tactile quality and a sense of depth to his work. Considered as one of the most important early works from Suraji's pivotal period in artistic progression, *Competition of Life* is Suraji's most ambitious work in this pivotal period, showcasing an intricate weaving of elements that result in an inextricable harmony. Through this monumental ground-breaking piece, Suraji showcases his remarkable artistry in the start to his journey of artistic development.



154

EDDIE HARA

【INDONESIA, B. 1957 印尼】

The Heart Breaker and Some Like It Hot

signed 'EddiE haRa 9_16 XII' and dated '2009' (lower right)
acrylic on canvas
150 x 300 cm. (40 1/8 x 54 3/8 in.)
Painted in 2009

負心者和熱情如火

簽名：EddiE haRa 9_16 XII 2009 (右下)
壓克力 畫布
2009年作

HK\$60,000-80,000

US\$7,700-10,000



155

RONALD MANULLANG

羅納德·馬努朗

【INDONESIA, B. 1934 印尼】

Transpose Last Supper

signed 'Ronald Manullang' and dated 'Maret 2009'
(lower right), signed again (on the reverse)
acrylic on canvas / 125 x 240 cm. (49¼ x 94½ in.)
Painted in 2009

顛倒最後的晚餐

簽名：Ronald Manullang Maret 2009 (右下)
Ronald Manullang (畫背) / 壓克力 畫布 / 2009年作

HK\$50,000-70,000

US\$6,500-9,000

156

I MADE DJIRNA

【INDONESIA, B. 1957 印尼】

Dialogue

signed 'DJIRNA' and dated '1999' (lower left);
signed and dated again (on the reverse)
acrylic and oil on canvas
130 x 100 cm. (51¼ x 39¾ in.) / Painted in 1999

PROVENANCE
Private Collection, Asia

對話

簽名：DJIRNA 1999 (左下) DJIRNA 1999 (畫背)
壓克力 油彩 畫布 / 1999年作

來源
亞洲 私人收藏

HK\$30,000-40,000

US\$3,900-5,100



157

ARIN DWIHARTANTO SUNARYO

艾林·迪維哈坦托

【INDONESIA, B. 1978 印尼】

Sloe

signed 'Arin Dwihartanto Sunaryo' and dated '2015' twice (on the reverse);
gallery label affixed on the reverse
pigmented resin and volcanic ash on plexiglass panel
179 x 154 cm. (70½ x 60% in.)
Painted in 2015

EXHIBITED

Berlin, Germany, ARDNT Berlin, Arin Dwihartanto Sunaryo:
Silent Salvo, 8 September - 17 October 2015

Indonesian artist Arin Dwihartanto Sunaryo's resin paintings are liminal spaces: the ultra flat quality of the seamless glossy surfaces are entry points into the mysteriously dimensional quality of the work, while the endlessly gathering and dispersing planes are held in a constant state of stasis.

The origins of Sunaryo's enigmatic abstract works can be traced back to his experiments with oil on canvas during his time at Central Saint Martins College of Art and Design, directly pouring the paint on to the canvas and using the natural force of gravity to manipulate and shift the liquids. A later encounter with resin would lead him to experiment with new and innovative painting techniques that challenge the vocabulary of the medium by integrating resin with pigment, and other organic materials such as flecks of elemental metals and even volcanic ash, and fossilising them between indexical splashes, splatters and drips of his action painting.

黑刺李

簽名：Arin Dwihartanto Sunaryo 2015 (畫背)；畫布貼有畫廊標籤
顏料樹脂 火山灰 玻璃面板 / 2015年作

展覽

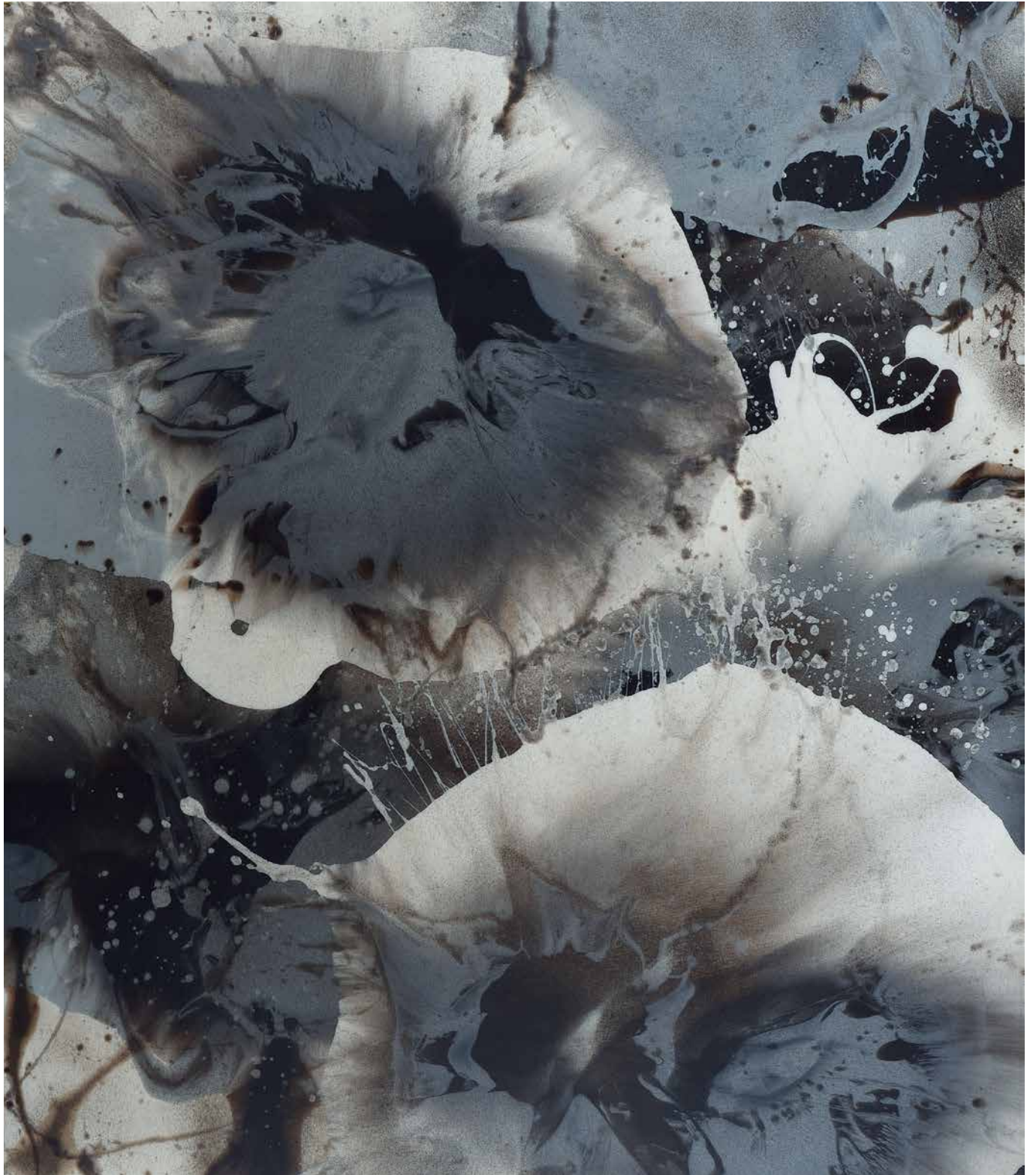
2015年9月8日-10月17日「艾林·迪維哈坦托：Silent Salvo」ARDNT 柏林 德國

HK\$200,000-300,000

US\$26,000-38,000

Sloe (Lot 157) is part of Sunaryo's Volcanic Ash series inspired by the 2010 eruption of Mount Merapi; the artist incorporates volcanic ash – a material undoubtedly familiar to him, as he grew up in Bandung, which lies on a river basin surrounded by volcanic mountains – in his work. For the artist, the focus of the series is not to reflect on the tragedy of the moment, but rather, to encapsulate the moment and trap it within layers of monochromatic resin. The dynamism and flow of his works exudes an energy filled with vigour and vivacity – a reminder that with destruction, comes new life. Often, the land around volcanos are made of andisols, soil from volcanic ash rich in minerals that are beneficial to plants due to their high concentration of minerals.

For Sunaryo, his chosen material is a door to endless possibilities, and accidents for him are an opportunity to expand the potential of his works, and despite his lack of engagement with overt political overtures in his work, Sunaryo's paintings in their own way capture his personal relationship with his homeland.





158

ALBERT YONATHAN SETYAWAN

【INDONESIA, B. 1983 印尼】

Nature's Assembly

middle fired ceramic
diameter: 126 cm. (49½ in.) (68)
Executed in 2008

EXHIBITED

Indonesia, Bandung, Bandung New Emergence vol. 2, Selasar Sunaryo Art Space, 1-2 June 2008

大自然的集會

中燒陶瓷 (共六十八件) / 2008年作

展覽

2008年6月2日- 6月1日「萬隆新興vol. 2」 Selasar Sunaryo Art Space (SSAS) 萬隆 印尼

HK\$30,000-40,000

US\$3,900-5,100

Nature's Assembly (Lot 158) is one of the earliest work created by Indonesia's most promising and exciting ceramic artist, Albert Yonathan Setyawan. Currently in his second-year Ph.D. programme at Kyoto Seika University, Setyawan's continuous exploration of materials and concepts make his works engaging and favoured by private collectors, as well as major museums in Asia. Setyawan's recent major exhibitions include his participation in the 2013 edition of the Venice Biennale for the Indonesia Pavilion, and the recent *SUNSHOWER* exhibition at Mori Art Museum, Tokyo in 2017. Setyawan's distinct style of work exudes a spiritual awareness that deals with cosmological ideas of human interconnection between nature and the universe.

The present lot is focused on the form of birds arranged in a perfect circle shape, resembling a gathering of birds. These ceramic birds become atomic units of a coherent whole in this modest presentation. The method of repetition chosen in conjunction with the configurations of geometrical forms, introduces a sense of contemplation and spirituality, structure and silence, loneliness and togetherness, all of which are taken from symbolic meanings of universal signs.

Through his work, Setyawan chooses to depict his subject in a simplified manner without any application of colour. The powerful modesty of Setyawan's work not only manifests his artistic ambition, but also emphasises the natural quality of his primary material and object. Setyawan's *Nature's Assembly* celebrates the purest form of nature in a contemporary way.



159

AHMAD OSNI PEII
阿默德·歐斯尼·佩儀
【INDONESIA, B. 1930 印尼】

Lacey ball

titled 'Lacey Ball', inscribed 'CT USA',
signed 'Peii' and dated '1996' (on the base)
bronze sculpture
43.5 x 41 x 37.5 cm. (17 $\frac{1}{8}$ x 16 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in.)
Executed in 1996 / Edition 2/7

蕾絲球

簽名：Lacey Ball CT USA Peii 1996 (底部)
青銅 雕塑 / 1996年作
版數：2/7

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

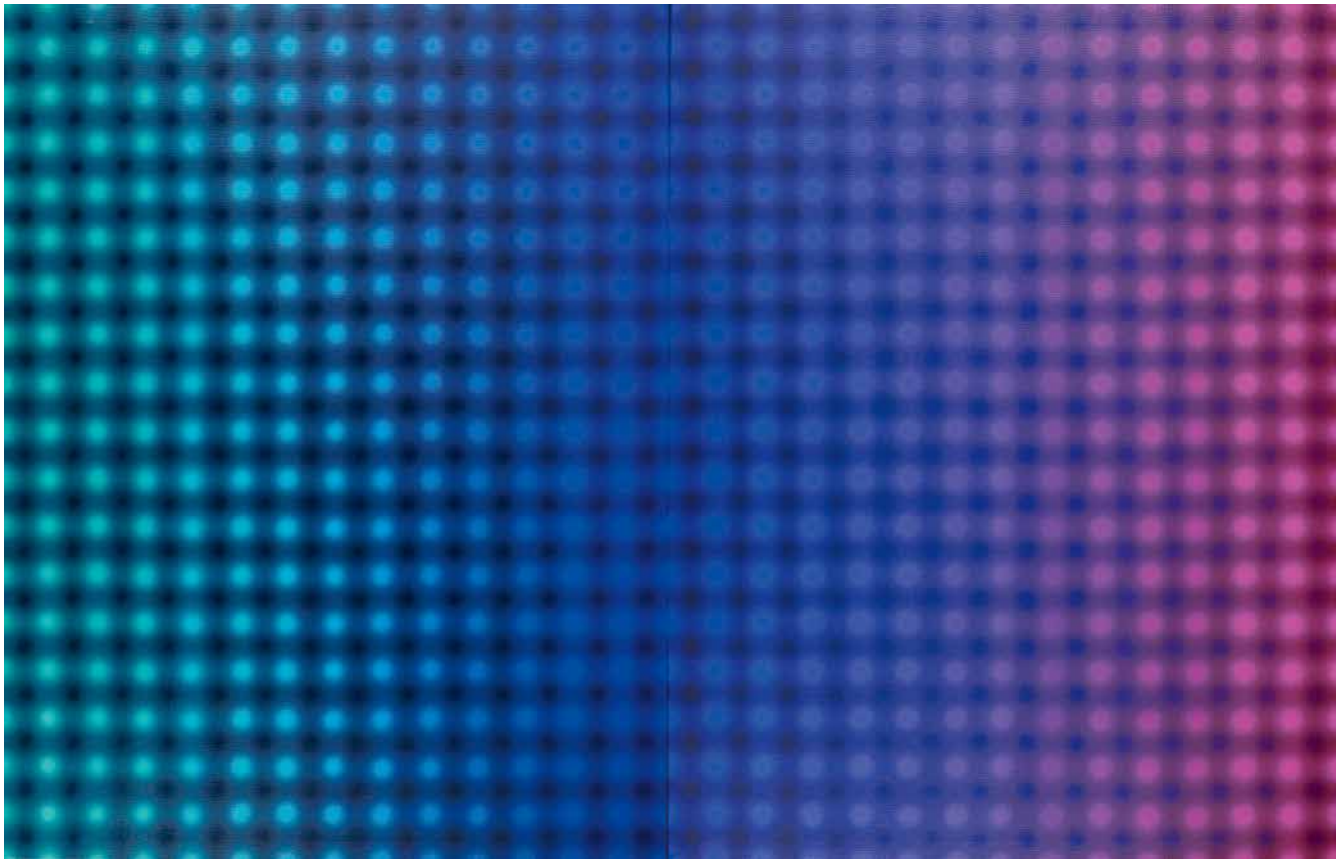
The ancient connection between art, Nature and mathematical form is perhaps best represented through the sleek topographical sculptures by celebrated Indonesian sculptor Ahmad Osni Peii. Born in Palembang and educated at the Taman Siswa Jogjakarta, the artist spent 40 years in the United States studying art, where the pull toward the principles and aesthetics of Constructivism became one of his strongest influences. Inspired by this early 20th century artistic movement, Peii pursued non-representational, three-dimensional, often geometric or organic objects, a trajectory that has evolved from cubical to spherical, to modular and trihedral forms.

It is this fascination with form that instructs Peii's sculptural creations, a practice that began in 1966. In particular, the artist works on his materials to achieve an aesthetic in the composition of visual elements such as space, mass, void, line, circle, light and dark to name a few, all bound in unity, order, rhythm, symmetry, asymmetry, balance and proportion, and ultimately defined in a space that could take on different shapes.

Lacey Ball (Lot 159) depicts this well with its highly distinct voids and strong curvaceous lines, a contrast to the robustness of the bronze medium in which it has been cast. Its spherical three-dimensional form embodies numerous visual displays observed from multiple perspectives as one moves around it— energetic and sinuous, kinetic and even kaleidoscopic, as if under homeomorphic continuity. Resembling chambered fossils and organic fractals, the work is imbued with elegance and dynamism, a force both masculine and feminine in nature.

There is often a palpable sense of excitement seen in a viewer's eyes as they trace the fluid curves of *Lacey Ball*, weaving through different planes and peering into various angles as images and perspectives take shape in an instinctive manner, varying from viewer to viewer. As such, meaning derived from his works, according to Peii, should be 'visually gestalt' – three-dimensional in its ever-shifting appearance, and generating multiple interpretations.

Highly lauded in America as one of the most progressive sculptors of his era, Peii's creations have been featured in prestigious exhibitions both in the States and in Southeast Asia, his prolific oeuvre extending to numerous public and private collections around the world. With works that intrigue and engage the senses, *Lacey Ball*, and indeed Peii's body of sculptural delights, guarantees an exciting and fulfilling explorative journey for those who behold it, reinforcing the artist's belief in finding purpose and meaning through the dynamism of his art.



160

LI SHURUI

李姝睿

【CHINA, B. 1981 中國】

Summer Gone

dated '18 Sep 2014 Summer gone', signed in Chinese, signed and dated 'Li Shu Rui 2014' (on the reverse of both panels)
acrylic on canvas, diptych
each: 90 x 70 cm. (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.) (2)
overall: 90 x 140 cm. (35 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in.)
Painted in 2014

PROVENANCE

Aike-Dellarco Gallery, Shanghai, China
Private Collection, Asia

夏逝

簽名：李姝睿；Li Shu Rui (每聯畫背)
壓克力 畫布 (雙聯作)
2014年作

來源

中國上海 艾可畫廊
亞洲私人收藏

HK\$70,000-100,000

US\$9,000-13,000



161

GAO WEIGANG

高偉剛

【 CHINA, B. 1976 中國 】

Vice

titled and signed in Chinese, dated '2012-12-12' (on the reverse)
mirror and acrylic on canvas
150 x 220 cm. (59 x 86 $\frac{3}{4}$ in.)
Executed in 2012

PROVENANCE
Private Collection, Asia

惡習

簽名：高偉剛 (畫背)
鏡片 壓克力 畫布 / 2012作

來源
亞洲 私人收藏

HK\$60,000-100,000
US\$7,700-13,000

162

ZHAO BO

趙博

【CHINA, B. 1984 中國】

Wilderness -
the Strong and the Weak

signed and titled in Chinese, dated '2013'
(on the reverse)
oil on canvas
140 x 190 cm. (55½ x 74¾ in.)
Painted in 2013

PROVENANCE

Private Collection, Asia

EXHIBITED

Beijing, China, Soka Art Beijing, Ideological
Image, 11 July - 30 August, 2015.

LITERATURE

Soka Contemporary Art Ltd, Ideological
Image, Beijing, China, 2015 (illustrated, p. 60).

荒原——強者與弱者

簽名：趙博 (畫背)
油彩 畫布 / 2013年作

來源

亞洲 私人收藏

展覽

2015年7月11日-8月30日
「意識圖景」索卡藝術 北京 中國

文獻

2015年《意識圖景》索卡當代藝術
有限公司 北京 中國 (圖版·第60頁)

HK\$110,000-220,000

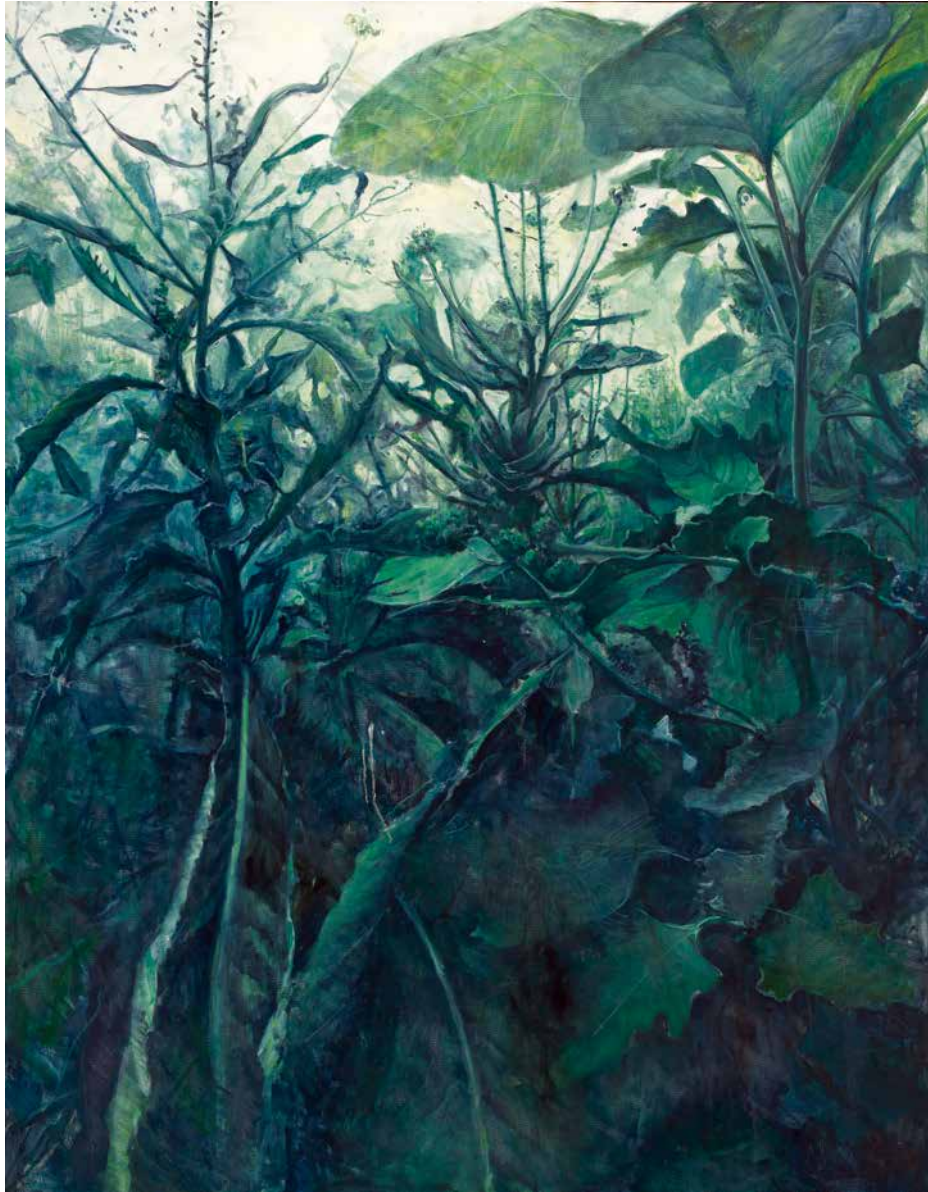
US\$15,000-28,000

The detrimental effects on the environment from the development of the materialistic world compels Zhao Bo to take a closer look at nature. In the painting *Wilderness - the Strong and the Weak* (Lot 162), Zhao Bo uses improvisational and rhythmic brushstrokes to confidently depict massive trees and unruly vegetations that brazenly grow. His unbridled use of brush conveys a strong sense of speed — the primitive and tenacious life-force of the wilderness is expressed here. The appearance of a leopard and other primates reminds the viewers of the law of the jungle where only the fittest shall survive. In the process of conquering nature, humans should understand that it is vitally important to retain a sense of humbleness and awe in order to control one's destiny.

物質世界的發展對環境的負面影響，讓趙博開始關注自然。作品《荒原——強者與弱者》(拍品編號162)中趙博以自由而富有律動感的筆觸、遊刃有餘地描繪著叢林裡大樹以及肆意生長的野草。奔放的用筆帶有極強的速度感，更展現了荒原中原始、頑強的生命力。豹子與靈長類動物的出現，不僅讓人聯想到弱肉強食的叢林法則。強者才能生存？在征服自然的人類進化過程中，手捧敬畏之心才是駕馭命運的生機。







163

ZHU XINYU

朱新宇

【CHINA, B. 1980 中國】

Untitled

signed in Chinese and dated '2012' (on the reverse)

oil on canvas

180 x 140 cm. (70 $\frac{7}{8}$ x 55 $\frac{1}{8}$ in.)

Painted in 2012

PROVENANCE

Art Seasons Gallery, Beijing, China
Private Collection, Asia

無題

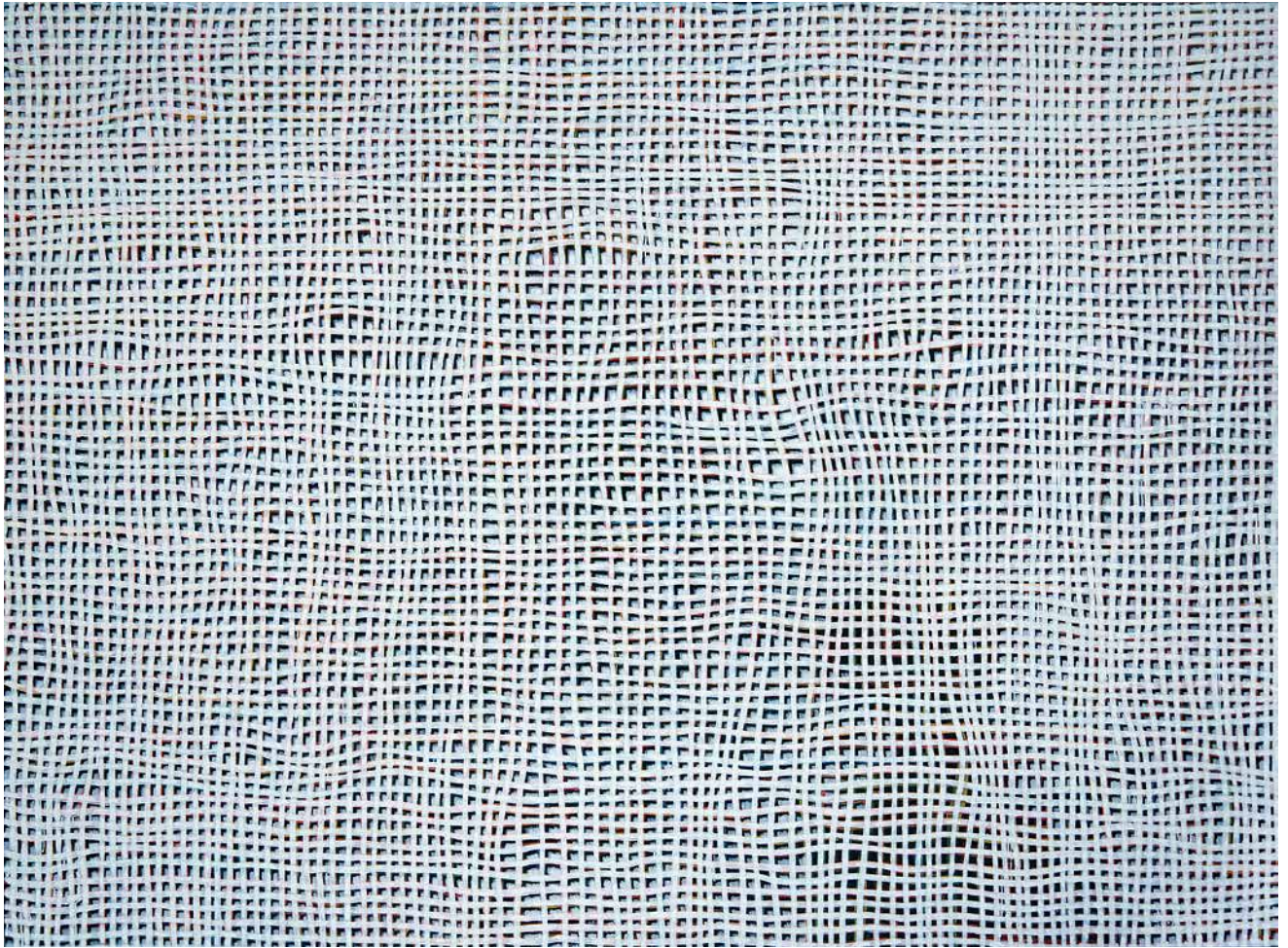
簽名：朱新宇 (畫背) / 油彩 畫布 / 2012年作

來源

中國北京 季節畫廊 / 亞洲私人收藏

HK\$70,000-100,000

US\$9,000-13,000



164

ZHANG HUI 張慧

【CHINA, B. 1967 中國】

Neon (Untitled No.2)

signed in Chinese,
dated '2012' (on the reverse)
acrylic on canvas
191 x 259.5 cm. (75¼ x 102⅝ in.)
Painted in 2012

PROVENANCE
Private Collection, Asia

LITERATURE
Long March Space, Zhang Hui,
Beijing, China, 2012
(illustrated, pp. 82-83).

霓虹燈(無題2)

簽名：張慧(畫背)
壓克力 畫布 / 2012年作

來源
亞洲 私人收藏

文獻
2012年《張慧》長征空間 北京 中國
(圖版，第82, 83頁)

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

Coming from a theatre background, Zhang Hui has a heightened and nuanced sense of space, scene, and three-dimensional modelling. Neon series is the artist's criticism on artificial constructs in the world. In an orderly composition, a neon light is found misaligned — this is what the artist is questioning after examining numerous manmade structures. Similar to how Wayne Thiebaud brilliant uses primary colours to outline images, Zhang Hui uses muted red, ochre, indigo, and other colours to complement big swathe of neon lights in pastel purple. Not only does it highlight the three-dimensionality of the neon lights, these colours also form a psychedelic abstract painting. It is a work that has a unique painterly logic.

學舞台藝術出身的張慧對多維度空間感、場景及立體造型均具細膩演繹，「霓虹燈」系列是他對現實世界中的人造結構的批判。具秩序性的畫面中偶有霓虹燈的錯移，正是藝術家審視眾多的人為建立後的質疑。類若偉恩·第伯善用原色邊線的手法，張慧以暗紅、土黃、靛藍等色調點綴於大片粉紫色的霓虹光管，既交待霓虹的立體感，同時亦是一幅迷離的網型抽象畫，具有獨特的繪畫邏輯。



165

LIU WEI 劉韜

【CHINA, B. 1972 中國】

Groundswell

signed in Chinese, signed and dated 'Liu Wei 2009' (on the reverse)
oil on canvas / 120.6 x 360 cm. (47½ x 141¼ in.) / Painted in 2009

PROVENANCE

Galerie Hussenot, Paris, France / Acquired from the above by the late owner

風潮

簽名：Liu Wei 劉韜 (畫背) / 油彩 畫布 / 2009年作

來源

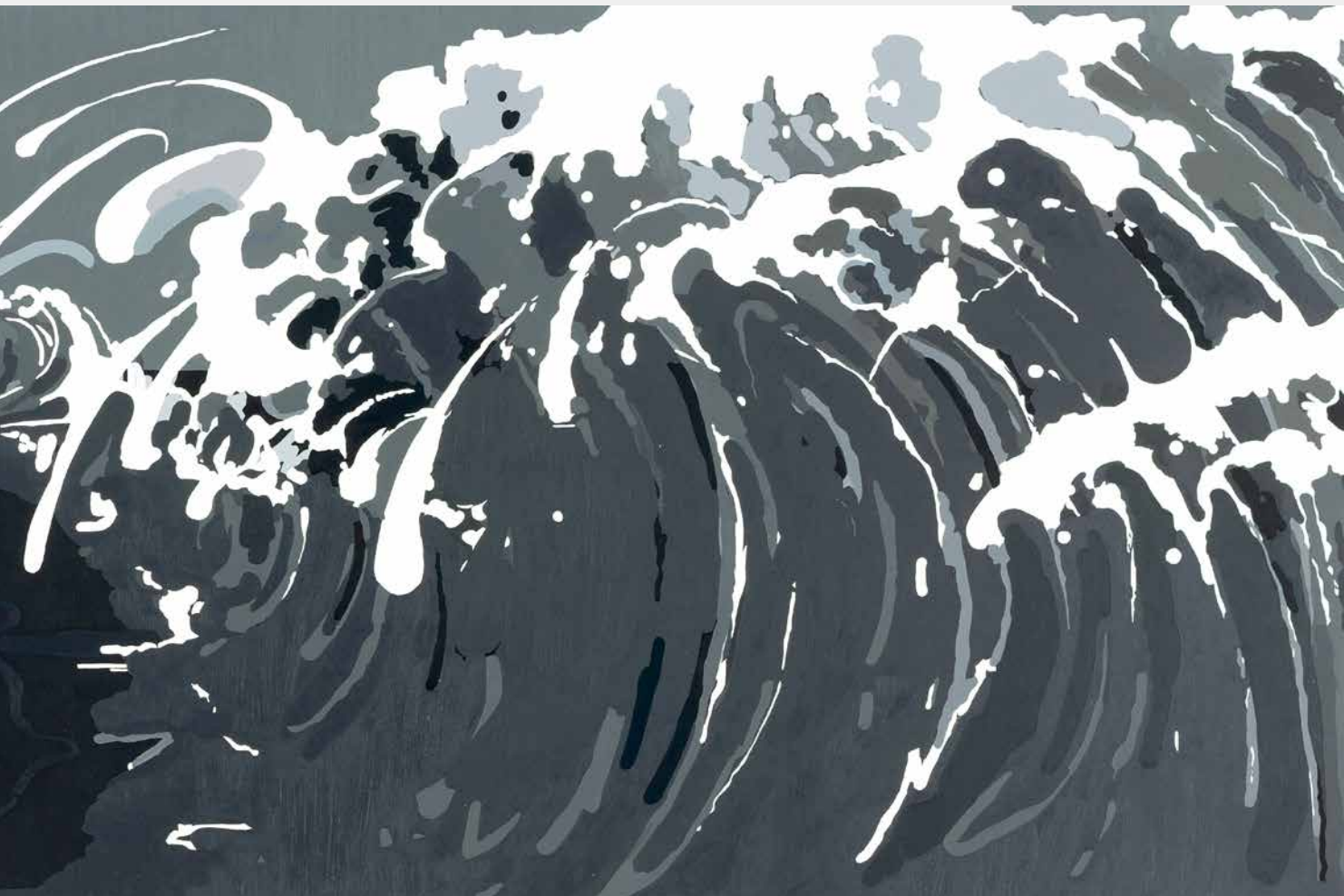
法國 巴黎 Hussenot畫廊 / 現藏者家屬於2009年購自上述畫廊

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

US\$160,000-230,000

Born in 1972 in Beijing, Liu Wei graduated from the oil painting department of China Academy of Art in 1996. His works are concerned with the visual and cognitive disturbance caused by anxieties from the uncertainties in life. By crystallising these imageries of confusion into paintings, moving images, and installations, he is able to formulate a unique artistic language.

In the work *Groundswell* (Lot 165), the artist completely rationalised the composition. Through computer imaging techniques, he was able to analyse and reorganise the palette and reconstituted the result on the canvas. The work opens a visual monologue on the topic of spatiality with a broad landscape format and a symmetrical composition. Since the 1990s, Liu Wei had been investigating issues concerning the human body in his works. Later in his career, he stopped directly showing the effects of anxiety on the physical body. Instead, he demonstrates the body in the act of gazing as a means to convey a sense of existentialism in an empty space. The magnificent street lamps hua deng on the left side of the painting suggest a locale that is loaded with symbolic



meaning - Chang'an Avenue in the capital, Beijing. Magnificent street lamps, or lanterns, hua deng is a direct allusion to Verses of Chu, an anthology of Chinese poetry from the Warring State period. Specifically, it references the poem *The Summoning of Souls*, 'Orchid-scented candles burn brilliantly, Magificent lanterns are hung in a staggered fashion.' These street lamps have been in service since the 10th anniversary of the establishment of the People's Republic of China in 1959. Enormous waves crashes towards the street from the right side of the painting. A sense of incongruity is created by the juxtaposition between this imminent threat and the quotidian scene on the left. The hint of danger leads the viewers to follow the artist's train of thought: over the years, this street was confronted with numerous trials and tribulations. After the storm had subsided, calm returns and this street remains. Liu Wei explains, 'I don't consider art a creative process, because you can't really create anything. Everything already exists. It is more a matter of treatment.'

劉韜於1972年出生於北京，1996年畢業於中國美術學院油畫系。他將隱憂重重的無數改變所導致的視覺和智識層面的混亂，透過圖式凝聚成為繪畫、影像、裝置——一種多變且獨特的藝術語言。

作品《風潮》(拍品編號 165) 中，藝術家將構圖完全理性化，他以電腦製圖的形式將色彩關係、邏輯結構重新梳理並還原於畫布中。作品以寬景、對稱方式平衡展開關於空間的講述。自上世紀90年代末，劉韜的創作充斥著對人身體的關注。之後，他不再直接展示處於焦慮心理之中的各異身體，而是為身體(觀看) 留出存在主義式的空間。左側的街道上標誌性的華燈暗示著觀者正聚焦於一條極具象徵意義的街道，首都北京的長安街。華燈，亦作「華鐙」，源於《楚辭·招魂》中「蘭膏明燭，華鐙錯些。」1959年，中國十週年國慶華燈便開始服務於此。右側驚濤駭浪呼嘯而來，與左側的實景形成了觀看情感的排斥，似乎危機重重。因暗示而帶來的思緒便開始延續：面對時代的變遷，時光荏苒，即便經歷了風雲巨變，風浪退卻後，這裡依然還是安靜祥和。劉韜說：「我不認為藝術是創作的問題，因為你其實不可能真正創造些什麼。一切都已經存在；只關乎你如何去看待它。」

166

QIN QI

秦琦

【CHINA, B. 1975 中國】

Blue Raincoats

signed and dated 'qin qi 2008' (lower right of right panel)
oil on canvas, diptych
each: 300 x 190 cm. (118½ x 74¾ in.) (2)
overall: 300 x 380 cm. (118½ x 149½ in.)
Painted in 2008

PROVENANCE

Private Collection, Asia

EXHIBITED

Iberia Center for Contemporary Art, Work in Spreading: Images of Circulation and Retranslation, Beijing, China, 18 September – 12 October 2010.
Shanghai Minsheng Art Museum, Chairs Can Save Lives – Qin Qi Solo Exhibition, Shanghai, China, 21 October – 19 December 2010.
São Paulo Museum of Modern Art, Community of Tastes – Chinese Contemporary Art Since 2000, São Paulo, Brazil, 27 January – 27 March 2011.

LITERATURE

Shanghai Minsheng Art Museum, Chairs Can Save Lives – Qin Qi Solo Exhibition, Shanghai, China, 2010 (illustrated, p. 75).

Qin Qi is one of the outstanding figures from the new generation of Chinese painting. In 2010, the large-scale solo exhibition *Chairs Can Save Lives* that he held at the Shanghai Minsheng Art Museum received raving reviews. *Blue Raincoats* (Lot 166) is one of the participating works from that exhibition. Qin Qi's painting style is diverse. By repeatedly employing the same subject matter and imageries, he demonstrates the many possibilities of painting vocabularies. The dark palette in this painting conjures up the gloomy atmosphere of an ongoing thunderstorm. The conjoined raincoat introduces ambiguity in the relationship as well as the direction of the two riders. Leaving such room for interpretation gives viewers the opportunity to freely associate ideas according to the context of the exhibition. Qin Qi's robust painting skills is combined with absurd imageries. This pioneering work is an amalgamation of reality, imagination, and fictional elements that is built on the frameworks of art history and contemporary art.

藍色雨衣

簽名：qin qi (右聯右下) / 油彩 畫布 (雙聯作) / 2008 年作

來源

亞洲私人收藏

展覽

2010年9月18日-10月12日「工作坊：傳播的圖與轉譯的像」伊比利亞當代藝術中心 北京 中國

2010年10月21日-12月19日「椅子也可以救人- 秦琦繪畫作品展」民生現代美術館 上海 中國

2011年1月27日-3月27日「趣味的共同體——2000年以來的中國當代藝術」聖保羅當代美術館 聖保羅 巴西

文獻

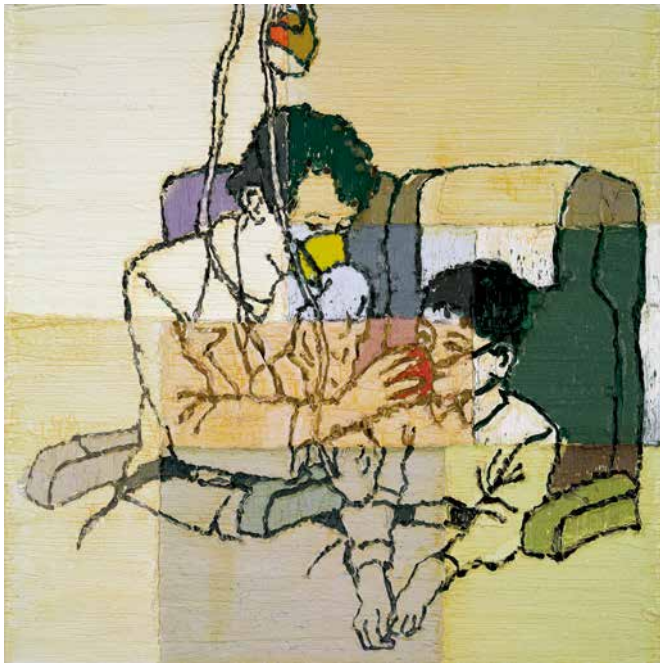
2010年《椅子也可以救人- 秦琦繪畫作品展 (展覽圖錄)》民生現代美術館 上海 中國 (圖版, 第75頁)

HK\$500,000-800,000

US\$65,000-100,000

秦琦作為中國新繪畫的其中一名代表人物，2010 年於上海民生現代美術館舉辦的大型個展「椅子也可以救人」備受矚目，《藍色雨衣》(拍品編號166) 便是當中的作品。秦琦的風格多變，卻常藉由重複的主題、圖像展示著繪畫語彙的多重可能性。畫面闇黑的色調表現山雨欲來的凝定氛圍，曖昧的一件兩帽連身雨衣令人猜度二人的去向和關係，留有詮釋空間讓觀者隨場景配置浮想聯翩。紮實的繪畫功底、畫面隱含的荒誕意味，使他的作品融合現實、想像及虛構的視覺表現，銜接著藝術史與當代架上繪畫的未來。





•167

LI SONGSONG

李松松

【CHINA, B. 1973 中國】

Oxygen Mask

signed in Chinese, signed and dated 'Li Songsong 2009'
(on the reverse of both panels)
oil on canvas, diptych
each: 210 x 210 cm. (82% x 82% in.)
overall: 210 x 420 cm. (82% x 165% in.)
Painted in 2009

PROVENANCE

Pace Beijing, Beijing, China
Private Collection, Asia

EXHIBITED

Beijing, China, Pace Beijing, Li Songsong: Abstract, 25
November 2009 - 30 January 2010.
2011 Martell Artists of the Year Tour Exhibition, Today Art
Museum, Beijing, China, 4-16 June 2011; Shanghai Art
Museum, Shanghai, China, 16-27 July 2011; Guangzhou
Art Museum, Guangzhou, China, 6-31 August 2011.
Bergen, Norway, Bergen Art Museum, RealLifeStories,
10 April 2012 - 2 March 2013.

氧氣面罩

簽名：李松松 Li Songsong (雙聯畫背)
油彩 畫布 (雙聯作) / 2009年作

來源

中國 北京 佩斯畫廊 / 亞洲 私人收藏

展覽

2009年11月25日—2010年1月30日
「李松松：抽象」佩斯畫廊 北京 中國
2011年6月4 - 16日 今日美術館 北京 中國；
2011年7月16 - 27日 上海美術館 上海 中國；
及2011年8月6 - 31日 廣州美術館 廣州 中國
「2011年馬爹利年度獎巡迴展」
2012年4月10日 - 2013年3月2日「真人故事」
卑爾根藝術博物館 卑爾根 挪威

HK\$450,000-750,000

US\$58,000-96,000

Li Songsong is a weaver of images. From images of historical events, portraits of celebrities in magazines, to news footages, they are all elements from which he appropriates. The artist's stylisation strips the source image of its original meaning. *Oxygen Mask* (Lot 167) is the first work from the Instruction Manual series. He said, 'The very first one I painted was an airline safety manual. In it, a woman is putting an oxygen mask on a child. It is supposed to be purely instructional. But to me, the scene was full of tenderness'. The washes of pastel colours on top of the figures nullified any sense of danger in the picture, resulting in a warm scene of familial love.

李松松是圖像的編織者，從歷史事件的圖像、雜誌中的人像、時事圖片都是他挪用為畫面的素材。藝術家風格化處理令圖像本身的意義被剝離為畫面感。《氧氣面罩》(拍品編號167) 是說明書系列的起源，他曾表示「最開始我畫過一個航空公司的安全說明，一個婦女在給小孩戴氧氣面罩，儘管它就是為了把這個事說清楚，但在我看來是溫情脈脈的。」流淌搖曳的粉色調油彩波浪淡化了畫面中的對危機的指涉，反而表現為一幕溫馨的天倫之情。



168

KANG HYUNG-KOO 姜亨九

【KOREA, B. 1954 韓國】

Abe

oil on canvas
194 x 259 cm. (76 $\frac{1}{8}$ in x 102 in.)
Painted in 2007

PROVENANCE
Private Collection, Asia

EXHIBITED
Cheonan, Korea, Arario Gallery, Hyung Koo Kang, 5 June - 19 August 2007.

LITERATURE
Arario Gallery, Hyung Koo Kang, Cheonan, Korea, 2007 (illustrated, pp. 34-35 and 136).

林肯

油彩 畫布 / 2007年作

來源
亞洲 私人收藏

展覽
2007年6月5日 - 8月19日 「姜亨九」阿拉里奧畫廊 天安 韓國

文獻
2007年《姜亨九》阿拉里奧畫廊 天安 韓國 (圖版, 第34-35及136頁)

HK\$500,000-700,000

US\$65,000-90,000

TETSUYA ISHIDA

石田徹也

Tetsuya Ishida is a legend in Japanese contemporary art. He produced approximately 200 works before he passed away at age 31. Every single one of them demonstrates unmatched painterly details. Wildly imaginative scenes are comparable to science fiction movies. Ishida grew up during the Lost Decade in the 1990s when Japan's economic bubble burst. Characters from his early works often take cues from the white-collar workers. Through his paintings, he wanted to express the toil and sense of helplessness that the workers experienced. In his later works, he shifted to depicting quotidian scenes that are more mundane in nature. *Low Rise* (Lot 169), the work being offered in this sale, is similar to works that were produced in the same period, such as *A Remote Place* (fig. 1). Using an expansion pasture as a composition element, it infuses a dash of hopeful colours in his typically anguished aesthetic.

Wearing casual sports attire and runners, it implies that the main character is a projection of Ishida himself. He leisurely pushes his bicycle. Compared to the characters in his early works who have lost the sense of autonomy, he seems more at ease. The figure and the bicycle form a very stable composition. It takes the vantage point of looking up from below. This imparts a sense of architectural majesty to the viewers. The sunny skies in the background also happen to encircle the main figure's head. It signals that he is given a sacred purpose. These elements combine to offer viewers a spiritual doorway where they can feel psychologically released.

Gone are the front and rear wheels of the bicycle. Upon close examination, one will discover that wheels that were originally made with industrial materials are now replaced with ones that are woven with fine leaves. These wreath-wheels look incredibly fragile — it is impossible for them to carry any weight. Yet, they seem to have an astonishing gentleness and vitality. It is as though the power of mother nature is guiding the main character forward. A dozen of flat concentric circles are painted beneath the bicycle. They echo the shape of the bicycle wheels. However, they seem to point at different directions like an assembly of interlinked cogs in an enormous machine. At the same time, they resemble whirlpools of different sizes in a frantic competition to pull the cyclist into unknown destinations. The basket in front of the bicycle carries a small boombox. It gives this journey of exploration a sense of light-heartedness. Yet, on the back of the bicycle, the character is carrying a box of household appliances. It suggests that he has strengthened his resolve to leave home. Confronted with uncertainties in the future yet still courageously proceeding without reservations, this work shows how deeply Ishida felt the struggles and confusions through the journey of his short life.

Ishida hoped that he could travel from his native country Japan to the United States to develop his artistic career. He might have sent his wishes on one of the wheels of fortune underneath the main character of this painting in hope that it will carry him away from the

low rise into a new chapter in his artistic life. Museo Nacional Centro de Arte Reina Sofia in Spain will be hosting a retrospective for Tetsuya Ishida next year. Afterwards, the exhibition will travel to Chicago in the United States. His paintings may finally travel to the destination of his dream. Tetsuya Ishida painted these works as a way to seek redemption in life. As they continue to travel, Ishida may continue to positively influence the lives of others with his life's work.

石田徹也是日本當代藝術的一個傳奇，在其三十一年的人生中留下只有約二百件作品，無不表現出精細無比的畫功，天馬行空的情節有如科幻電影的畫面。石田成長於日本經濟泡沫爆破的九十年代，他前期創作中的人物造型不少都是參考職場上班族，表達他們的刻苦和無奈命運。而後期作品中卻常見一種平淡的日常生活景觀，《低層》(拍品編號169)和同期作品《僻地》(圖1)相似，以大片的青綠戶外背景作為元素，在其一貫的苦澀美學中混入點滴的希望色彩。

身穿悠閒運動套裝和球鞋的主角，不期然地影射著石田本人。他從容地推著單車，比較很多早期作品中那些失去自主權的人物顯得解放。人物和單車的組合形成了非常平穩的構圖，觀眾的視線從下而上，突出了一種宏大的建築感，加上主角的頭部剛好落在光明的天空上，暗示了人物擁有一種崇高的使命，令觀眾在心理上感受到一道精神的出口。

單車的前後輪都不見了，細看之下才發現本來由工業物料造成的車輪，都變為纖細的葉子所編織而成。植物車輪看上去脆弱無比，根本無法盛載車架，可是它卻有著一種無比的溫柔 and 生命氣息，彷彿是大自然的力量帶領著角色前行。單車的下方畫面有十多個圓形平面，在形狀上呼應了車輪的形態，可是它們各自朝不同方向放置著，好像一個巨大機器內相互扣合運行的齒輪，同時又似一個個大小不一的漩渦，爭先地要把主角駕駛的單車引領向一個未知的目的地。單車上的載物籃中有一台小型播放機，為這趟探索之旅添上一種少有的輕鬆感。然而主角身後同時負載著日常家庭電器，亦暗示了一種毅然離開原居地的意味。面對前路的不確定卻又義無反顧，深切地反映出石田短暫人生中經歷過的陣陣迷惘和掙扎。

石田曾期望有天可以飛出日本到美國發展，也許他曾寄情畫中人腳下的某個命運魔輪，可以帶他離開低層而投入到藝術生命的新一頁。西班牙蘇菲亞國立當代藝術中心將於明年為石田徹也在馬德里舉辦回顧展，隨後並將巡迴至美國芝加哥。石田徹也為了救贖生命的畫作，終於可以聚首在他生前的夢想之地，繼續以生命影響生命。



Fig.1 Tetsuya Ishida, *A Remote Place*, 2004
圖1 石田徹也《僻地》2004年作





169

TETSUYA ISHIDA

石田徹也

【 JAPAN, 1973-2005 日本 】

Low-Rise

signed and titled in Japanese (on the reverse)
acrylic and oil on canvas / 45.5 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in.)
Painted in 2004

PROVENANCE
Private Collection, Asia

LITERATURE
Kyuryudo Art Publishing Co., Ltd, TETSUYA ISHIDA
Posthumous work, Tokyo, Japan, 2006 (illustrated, p. 78).
Kyuryudo Art Publishing Co., Ltd, TETSUYA ISHIDA COMPLETE,
Tokyo, Japan, 2013 (illustrated, plate 159, p. 168).
Kyuryudo Art Publishing Co., Ltd, TETSUYA ISHIDA NOTE, Tokyo,
Japan, 2013 (illustrated, plate 139, pp.216-217).

低層

簽名：石田徹也 (畫背) / 壓克力 油彩 畫布 / 2004 年作

來源
亞洲 私人收藏

文獻
2006年《石田徹也遺作集》求龍堂 東京 日本 (圖版，第78頁)
2013年《石田徹也》求龍堂 東京 日本 (圖版，第159圖，第168頁)
2013年《石田徹也筆記》求龍堂 東京 日本 (圖版，第139圖，第216-217頁)

HK\$1,600,000-2,600,000
US\$210,000-330,000



170

KAORU UEDA

上田薰

【 JAPAN, B. 1928 日本 】

Raw Egg H

signed 'K ueda' (lower right); titled in Japanese, inscribed,
dated and signed 'No. 152 1987 K ueda' (on the reverse)
oil on canvas / 45.5 x 33.6 cm. (17 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.) / Painted in 1987

PROVENANCE
Private Collection, Japan

LITERATURE
NAGOYA GALLERY (ed.), Kaoru Ueda, Kyuryudo Art Publishing Co., Ltd.,
Kaoru Ueda, Tokyo, Japan, 2018 (illustrated, plate S-56, p.134).

雞蛋H

簽名：K ueda (右下)；K ueda (畫背) / 油彩 畫布 / 1987年作

來源
日本 私人收藏

文獻
2018年《上田薰》求龍堂 名古屋画廊主編 東京 日本 (圖版，第S-56圖，第134頁)

HK\$60,000-100,000
US\$7,700-13,000

KAORU UEDA

上田薰

Kaoru Ueda graduated from the fine arts department of University of Tokyo in 1954. He first received recognition when he won an award at an international poster design competition. After spending over a decade in the commercial design business, he carved a new path to develop his artistic career at age 40. Ueda primarily painted in the style of photorealism. However, his subject matters and compositions are often bizarre. They diverge wildly from classical still life oil paintings. In addition, Ueda excels in highlighting the fleeting nature of his subjects. His works thoroughly demonstrate the richness of contemporary visual art language. Beloved by private collectors and public institutions alike, his works are widely collected by museums such as Museum of Contemporary Art Tokyo and Fukuoka Art Museum (fig. 1). His oil painting *Raw Egg H* is published in Japanese textbooks, and they are extensively circulated in secondary schools. Ueda's imageries have truly entered the collective consciousness of Japanese society.

The concept of the *Raw Egg* series originated from an advertisement design for audio equipment. Ueda confessed that he personally does not like loud noises. For this reason, he wanted to turn his focus to exploring the possibilities in soft sounds. He eventually found an every day object to manifest this concept — an egg. Through the painting medium, he attempted to capture the moment when an egg shell cracks to evoke the presence of a sound. In *Raw Egg H* (Lot 170), the work offered in this sale, an egg is positioned in the middle of a black background as if it is suspended in the darkness of the outer space. As the egg cracks on its own accord, egg yolk and egg white drip out of the shell, and the painting preserves this perfect moment. Like a silent movie without a beginning or an end, this scene is filled with suspense and mystery of a science fiction.

Similar to *Raw Egg H*, Ueda's approach to *Soapsuds D* (Lot 171) is also to magnify the subject matter and then render the fine details. This mode of expression is comparable to observing a specimen under a microscope in a scientific experiment. It guides the viewers to observe an ordinary object under the artist's prescribed conditions so that they can discover beauty that is often overlooked. In *Soapsuds D*, a cloud of soap bubbles is suspended in midair in front of a blue backdrop painted in an otherworldly blue. Constructed with simple geometric shapes, this composition is suggestive of abstract aesthetics. Bubbles are closely associated with qualities such as instability and impermanence. However, Ueda painted them in such a way that the hemispheres are tightly assembled together. Reinforced by the fact that these bubbles have been enlarged, surprisingly, they give viewers the feeling that they are incredibly solid like a lone island in the ocean. Ueda's silhouette is captured on the glossy surfaces of the bubbles — this work can be considered as a multiple self-portrait of the artist as well.

上田薰1954年畢業於東京大學美術部，因獲得一次國際性海報設計比賽獎項而開始備受關注。他曾在商業設計界發展有十年之久，而在四十歲時選擇重新藝術創作之路。上田一向以照相寫實的風格為路線，不過其主題和構圖安排奇特，跟古典靜物油畫大相逕庭，加上特別地強調畫面的瞬間性，充分表現出當代藝術語言的豐富。上田的作品廣受日本藏家喜愛，更是多家美術館的收藏對象，包括東京都現代美術館和福岡市美術館等（圖1）。他的「雞蛋」油畫更被印刷在日本的中學課本中，成為一個家傳戶曉的藝術圖像。

「雞蛋」系列概念的出現源自一個有關音響設備的宣傳設計。上田表示他本人並不喜歡過大的音量，因此他在主題的發掘上轉向非常微弱的聲音，終於他找到了雞蛋這個每天都會親身接觸的東西。他嘗試通過描繪蛋殼裂開那一剎那，去表達有關聲音的存在。從《雞蛋H》（拍品編號170）可見，這顆雞蛋在一個暗黑的背景中懸浮著，仿佛是自動地裂開而流下蛋白和蛋黃，一切就完好地停留在那一秒間，像一場沒有前因和後果的默劇，充滿了懸疑和科幻的味道。

「泡沫」系列跟「雞蛋」系列同樣都是對主體先作放大而後進行細緻的描繪，這個表達方式呈現了一種科學實驗式的微觀景象，令觀眾對某些平凡無奇的事物，得以用另一個條件去發現其中往往被忽略的美感。拍品172《泡沫D》（拍品編號171）中的一團泡沫停留在一有點超離現實的藍色之上，單純的幾何構圖令作品帶有淡淡的抽象之美。泡沫給人的印象從來都是不穩定，而且轉瞬即逝，不過在上田的筆下，這幾個半球狀緊密的結合，加上比實物要大得多的比例，卻又令人意外地感到它們像一個海上孤島般堅實無比。反光的泡沫表面上可以看到拍攝時的上田身影，這又未嘗不可視為一幅藝術家的多重自畫像。



Fig. 1 *Raw Egg B*, 1976. Collection of Museum of Contemporary Art Tokyo, Japan
圖1 《雞蛋B》1976年作 日本 東京都現代美術館館藏



171

KAORU UEDA

上田薰

【 JAPAN, B. 1928 日本 】

Soapsuds D

dated and signed '1979/KAORU UEDA' (upper right);
inscribed and titled 'No. 82 Soapsuds D' (on the reverse)
oil on canvas
91.1 x 116.8 cm. (35 $\frac{7}{8}$ x 46 in.)
Painted in 1979

PROVENANCE
Private Collection, Japan

LITERATURE
NAGOYA GALLERY (ed.), Kaoru Ueda, Kyuryudo Art Publishing Co., Ltd.,
Kaoru Ueda, Tokyo, Japan, 2018 (illustrated, plate 51, p.43).

泡沫D

簽名：KAORU UEDA (右上)
油彩 畫布 / 1979年作

來源
日本 私人收藏

文獻
2018年《上田薰》求龍堂 名古屋画廊主編 東京 日本 (圖版，第51圖，第43頁)

HK\$120,000-220,000
US\$16,000-28,000



172

KOHEI NAWA 名和晃平

【 JAPAN, B. 1975 日本 】

PixCell-Tabasco #5

mixed media sculpture / 15.4 x 5 x 5.2 cm. (6 $\frac{1}{8}$ x 2 x 2 in.) / Executed in 2014

PROVENANCE

Private Collection, Japan

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

PixCell-Tabasco 第5號

綜合媒材 雕塑 / 2014年作

來源

日本 私人收藏 / 此作品附藝術家親簽之保證書

HK\$70,000-90,000

US\$9,000-12,000

173

KOHEI NAWA

名和晃平

【 JAPAN, B. 1975 日本 】



PixCell: Toy Machine Gun

mixed media sculpture / 31.3 x 86.3 x 10.6 cm. (12 $\frac{3}{8}$ x 34 x 4 $\frac{1}{8}$ in.)
Executed in 2007

PROVENANCE

SCAI the Bathhouse, Tokyo, Japan

Acquired from the above by the present owner

Private Collection, Switzerland

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

PixCell : 玩具機關槍

綜合媒材 雕塑 / 2007年作

來源

日本 東京 SCAI the Bathhouse 畫廊 / 現藏家購自上述畫廊 / 瑞士 私人收藏

此作品附藝術家親簽之作品保證書

HK\$80,000-120,000

US\$11,000-15,000

174

KOHEI NAWA

名和晃平

【 JAPAN, B. 1975 日本 】

Trans-Yujin (Dent)

urethane, FRP and stainless steel frame sculpture
figure: 170 x 58.5 x 38 cm. (66 $\frac{7}{8}$ x 23 x 15 in.)
base: 20 x 75 x 55 cm. (7 $\frac{7}{8}$ x 29 $\frac{1}{2}$ x 21 $\frac{5}{8}$ in.)
overall: 190 x 75 x 55 cm. (74 $\frac{3}{4}$ x 29 $\frac{1}{2}$ x 21 $\frac{5}{8}$ in.)
Executed in 2012

PROVENANCE

Private Collection, Asia

Trans-Yujin (Dent)

聚氨酯 強化玻璃纖維 不銹鋼架 雕塑
2012年作

來源

亞洲 私人收藏

HK\$600,000-800,000

US\$77,000-100,000



175

LI CHEN

李真

【TAIWAN, B. 1963 台灣】

Peony

signed in Chinese; signed 'Li Chen', numbered '3/8' (engraved on the back)
bronze sculpture
44.5 x 40 x 46 cm. (17½ x 15¾ x 18⅝ in.)
Executed in 2013
edition 3/8

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Asia Art Center (Taipei II), Chinese – A Documentary Exhibition on Li Chen, 28 December 2013 – 28 February 2014 (same size and different edition exhibited).
Taipei, Taiwan, Museum of Contemporary Art, Being : In/Voluntary Drift – Li Chen Solo Exhibition, 1 July 2017 – 27 August 2017 (different size and edition exhibited).

LITERATURE

Asia Art Center, Monumental Levity of Li Chen: Premiere Sculpture Exhibition Place Vendome Paris, Taipei, Taiwan, 2014 (same size and different edition illustrated, p.156).

牡丹

簽名：李真；Li Chen (刻於背面)
銅雕 雕塑
2013年作
版數：3/8

來源

亞洲 私人收藏

展覽

2013年12月28日-2014年2月28日「華人藝術紀-李真文獻展」
亞洲藝術中心台北二館 台北 台灣 (展覽為同尺寸另一版數)
2017年7月1日-8月27日「世：一場自願非遠的遊浮-李真個展」
台北當代藝術館 台北 台灣 (展覽為不同尺寸另一版數)

文獻

2014年《李真 既重又輕：2013巴黎凡登廣場大型雕塑個展》
亞洲藝術中心 台北 台灣 (圖版為同尺寸另一版數，第156頁)

HK\$350,000-750,000

US\$45,000-96,000

"There is a clear sense of a childlike innocence and a curious timeless wisdom to be found in Li Chen's art. If sculpture reinforces our own humanity, then Li's work certainly does this in full, with a sense of humor, a limitless energy, and a generosity of spirit that Western-influenced, hard-edged metal sculpture work does not possess. Li's vigorous embrace of the best qualities of Buddhism allows us to smile at ourselves and to see the wisdom of seeking peace in a turbulent and malevolent world."

-Ian Findlay-Brown, Li Chen : In Search of Spiritual Space Solo Exhibition at National Art Museum of China.

Li Chen's first bold experiment with scarlet was in his *Peony* (Lot 175) of the "Godly Nomad" series, in which he used peonies as a symbol of the beginning of life's journey. With the image of Sakyamuni and the lotus seat, he captures the moment in which the innocent infant leaves its womb: "Peony, every single being must walk away from their mother's beautiful flower, this is a pain that comes of love". The artist's use of a scarlet flower symbolises an extravagant entrance into life; while the crumpled petals are a metaphor for the natural artifices of both femininity and flowers, and the nurturing of the purity of life's beginning.

And in *Ephemeral Beauty* (Lot 176), Li Chen captured the short-lived glory of exploding fireworks, for as the smoke and fire dies down, fireworks fade into memory and can only be enjoyed with one's own

eyes at the present moment. It further suggests that to live life to its fullest and most spectacular is to fulfil the lesson of life itself and then set free: "Fireworks, beauty is temporary like fireworks, and like flowers from seed to extravagant bloom, is destined to fade away. Beauty is fated to be a fleeting journey." In Li Chen's work, the simplistic lines, the contrast between the gloss and the unevenness, and the ink-black and gold that complement each other lends freshness to the image; Li Chen captures with precision the nuances of human expression, moulding faint traces of both pleasure and regret in the figure's expression. The layered structure of the entire creation, from the braid of falling flowers, to the human figure, to its stand, is certainly unique among the "Godly Nomad" series.



176

LI CHEN

李真

【TAIWAN, B. 1963 台灣】

Ephemeral Beauty

signed in Chinese; signed 'Li Chen'; numbered '2/8';
dated '2013' (engraved on the lower back)
bronze sculpture
82.5 x 31 x 25 cm. (32½ x 12¼ x 9¾ in.)
Executed in 2013
edition 2/8

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Asia Art Center (Taipei II), Chinese – A Documentary
Exhibition on Li Chen, 28 December 2013 – 28 February 2014 (same size
and different edition exhibited).
Taipei, Taiwan, Museum of Contemporary Art, Being : In/Voluntary Drift
– Li Chen Solo Exhibition, 1 July 2017 – 27 August 2017 (different size and
edition exhibited).

LITERATURE

Asia Art Center, Monumental Levity of Li Chen: Premiere Sculpture
Exhibition Place Vendome Paris, Taipei, Taiwan, 2014 (same size and
different edition illustrated, p.165).

烟花

簽名：李真；Li Chen (刻於背面下方)
銅雕 雕塑 / 2013年作
版數：2/8

來源

亞洲 私人收藏

展覽

2013年12月28日-2014年2月28日「華人藝術紀-李真文獻展」亞洲藝術中心
台北二館 台北 台灣 (展覽為同尺寸另一版數)
2017年7月1日-8月27日「世：一場自願非遠的遊浮-李真個展」台北當代藝術館
台北 台灣 (展品為不同尺寸另一版數)

文獻

2014年《李真 既重又輕：2013巴黎凡登廣場大型雕塑個展》亞洲藝術中心 台北
台灣 (圖版為同尺寸另一版數，第165頁)

HK\$450,000-650,000

US\$58,000-83,000

「在李真的藝術裡，有孩子般的天真與難以形容的永恆智慧，如果雕塑能昇華我們的人性，那麼李真的作品確實有這樣的力量，毫不保留呈現不同的精神內涵，這與西方雕塑的冰冷、僵硬幾何金屬雕塑完全不同。」

——Ian Findlay-Brown 《李真中國美術館個展：尋找精神的空間》

李真於「大氣神遊」系列的《牡丹》(拍品編號175)中首次大膽嘗試朱紅色，利用牡丹描繪生命旅程的首站。他以釋迦牟尼與蓮座的形象，捕捉天真幼童正要脫離母體的瞬間：「牡丹，每一個存在的個體都必須先走過母親美麗的花朵，這是一種愛的傷痛。」藝術家以顏色正紅的花朵之意象，象徵生命的華麗登場；並以滿佈的皺褶隱喻花朵和女性都是自然的造化，指向生命原始的純淨乃是如此孕育。

而在《烟花》(拍品編號176)中，李真捕捉煙花熱烈綻放的短暫榮華，每當煙火盡落，徒留回憶，唯有闔眼享受當下，更進一步暗喻若人生能活得精彩、把握當下，完成來到人世間的學習和課題，便可無執地放下：「煙花，短暫的美麗如煙火，如花，從出生到開花的絢爛，但註定要歸於平淡，美注定只是短暫的旅行。」李真以簡約的線條、光滑與凹凸的對比、墨與金的互相陪襯，讓形象顯得十分鮮活；李真亦精準拿捏人物表情的特徵，揉合著享受與遺憾的淡淡情緒。整件作品從長串的落花到人物、底座之三層結構，在眾多「大氣神遊」系列作品中顯得相當獨特。



ZHAN WANG

展望

【CHINA, B. 1962 中國】

Artificial Rock No. 75

signed in Chinese, numbered and dated '3/4 2006' (incised on the lower right side)

stainless steel sculpture with wooden base

sculpture: 60.5 x 55.5 x 25 cm. (23 $\frac{3}{8}$ x 21 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)

base: 17 x 43 x 33.5 cm. (6 $\frac{3}{4}$ x 16 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in.)

overall: 72 x 55.5 x 33.5 cm. (28 $\frac{3}{8}$ x 21 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in.)

Executed in 2006

edition 3/4

PROVENANCE

Haines Gallery, San Francisco, USA

Acquired from the above by the present owner

Private Collection, USA

Zhan Wang's first inspiration for his Artificial Rock series came from Beijing's changing urban environment. As China's economy blossomed, vast number of modern buildings appeared in the city. However, elements of traditional Chinese constructions, such as tiled roofs and aged facades still ironically exist. Zhan Wang plays on this idea of the ancient complementary and divergent contemporary elements in his sculptures, commenting on the relevance and irrelevance of 'cultural' symbols in today's world through his Artificial Rock series. Traditionally placed in gardens amongst small streams and pavilions since the Song dynasty, Scholar's rocks provided a focus for meditation and contemplation and were guarded by a set of five principal aesthetic criteria - thinness (shou), openness (tou), perforations (lou), wrinkling (zhou) and uniqueness (chou) - which have long been identified for judging scholar's rocks and elements equally embodied in *Artificial Rock No. 75* (Lot 177).

The artist hammers sheets of stainless steel over a carefully selected limestone in order to replicate its shape. These stainless steel sections are then welded together and polished to a mirror-like finish. Not only is the production technique sophisticated, the visual presentation of the work is also stunningly innovative. While other artists such as Jeff Koons similarly use stainless steel as the sculptural medium, his work acts as a playful ornament in its

假山石 第75號

簽名：展望（刻於右下側）

不銹鋼 雕塑 木底座 / 2006 年作 / 版數：3/4

來源

美國 三藩市 Haines 畫廊

現藏者購自上述畫廊

美國 私人收藏

HK\$320,000-450,000

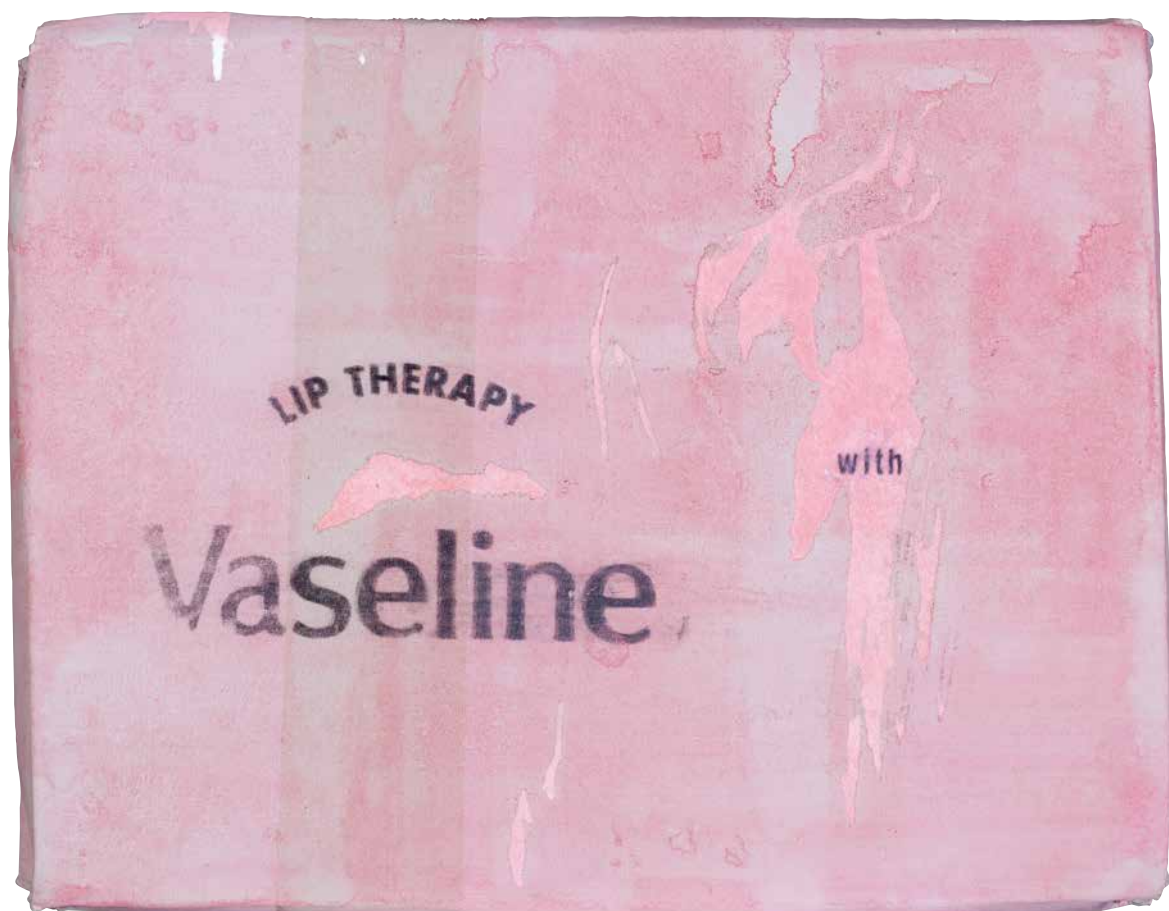
US\$42,000-58,000

environment while Zhan Wang's sculptures aim to become one its surrounding environment, refracting the colours and light as though trying to camouflage itself as part of nature itself. The objective of reproducing a scholar rock was never to imitate the genuine article; by forming an inseparable connection between the subject matter (the real) and the work (the reproduction), the artist attempts to re-establish a new aesthetic order that is characteristically Chinese.

展望假山石系列的創作靈感，來自北京市容的改變。隨著中國經濟起飛，現代高樓如雨後春筍湧現；不過諷刺的是，許多富含中國元素的傳統建築依舊存在，到處仍見紅磚屋簷、老舊房舍。展望用雕塑作品玩弄互相對立的概念，同時並現老舊與當代的意象，把假山石系列視為一種文化符號，探討它與當代的關聯與疏離。傳統的文人石出現於宋代的庭園造景，和小溪、涼亭作陪襯，有助於文人雅士冥想、禪坐；「瘦、透、漏、皺、醜」是自古以來文人賞石的標準，這些元素以不同的方式體現於《假山石 第75號》（拍品編號177）之中。

作品以不銹鋼片覆蓋於精心挑選的原石上，加以鎚打塑形，焊接後打磨而成，不僅技法複雜，造形上亦達到了嶄新的觀賞性及裝飾性表現。傑夫·昆斯等藝術家也使用過同樣的不銹鋼材質創作，戲謔的雕塑帶出令人玩味的氛圍，展望的作品卻企圖融入環境，映照出四周的光影色彩，讓藝術品隱匿於自然中。重製山石的目的從來不在於以假亂真，而是為了在主題(真)與作品(假)之間製造不可分割的連結，藉此重建一種以「中國」為主軸的美學秩序。





178

LEE KIT

李傑

【 HONG KONG, B. 1978 香港 】

Lip Therapy with Vaseline

acrylic, emulsion paint and inkjet ink on acid-free board
24 x 30 x 4 cm. (9½ x 11¾ x 1½ in.)
Executed in 2012

PROVENANCE

Aike-Dellarco Gallery, Shanghai, China
Acquired from the above by the present owner

Lip Therapy with Vaseline

壓克力 乳膠漆 噴墨打印 無酸性紙板 / 2012年作

來源

中國 上海 艾可畫廊 / 現藏者購自上述畫廊

HK\$80,000-100,000

US\$11,000-13,000



179

KEY HIRAGA

平賀敬

【 JAPAN, 1936-2000 日本 】

Untitled

signed and dated 'key HiRaga 71' (lower right)
oil on canvas / 64.5 x 54 cm. (25½ x 21¼ in.) / Painted in 1971

PROVENANCE
Private Collection, Europe

無題

簽名：Key HiRaga (右下)
油彩 畫布 / 1971年作

來源
歐洲 私人收藏

HK\$60,000-90,000

US\$7,700-12,000

KEY HIRAGA

平賀敬

Key Hiraga's electrifying eroticism undoubtedly transpires in these three works, all representative of a specific pictorial language of the artist's career. Sexual tension and explorations of its visual representation revolving around the human figure has been Hiraga's main focus throughout his work, which has become increasingly figurative and intricately detailed to reinforce its surrealist aspect.

Untitled (Lot 180) was painted shortly after Hiraga's stay in Paris. Here, the painting maintains the characteristics of his earlier works, with the use of black lines on a white background to delineate a context, while bright yellow, red, pink and blue punctuate specific parts of the male and female figures to catch the viewer's attention on gender identification but also the suggestion of elements of attraction.

Evolving to even more provocative, yet absurd, depictions of sexuality, *Untitled* (Lot 179) provides a colourful display of deconstructed, superimposed, and intertwined extravagant body parts used as symbols of eroticism. Its congested composition is a powerful illustration of the artist's technical and imaginative abilities to render the complexities of human natural desire.

As Hiraga's paintings gain in realism, erotic tension is exacerbated with the juxtaposition of overly sexualised figures placed in specific pragmatic three-dimensional context. Such is the case in *Tea Ceremony in the Yesterday Hermitage-with Mr Semimaru* (Lot 181), where the scene of a couple seemingly engaging in a traditional Japanese tea ceremony is entirely disrupted by the exaggerated female organs of the half-dressed woman in contrast with the man's

fully attired and straight seated position.

Key Hiraga's body of work was recognised very early on by art institutions, and is rightfully included in important collections throughout Japan and internationally, including the Museum of Modern Art in New York, the National Museum of Art in Osaka, and the Victoria and Albert Museum in London.

平賀敬在這幅作品中活靈活現地呈現了震撼人心的色情主義，在藝術家的藝術生涯中，這是最具代表性的特定圖像語言。在整幅作品中，他的主要焦點是性別之間的張力，以及探索人體形態的視覺描述。他的作品造型性突出，而錯綜複雜的細節更加强了畫中超現實主義的觀感。

平賀敬於定居巴黎後不久便創作了《無題》(拍品編號180)。這幅畫保留了他早期作品的特點，白色背景上以黑色線條勾勒出人物的輪廓，而明亮的黃色、紅色、粉紅色和藍色則點綴在男性和女性人物的特定部位，以吸引觀者對性別認同，與提出異性之間互為吸引的話題。

《無題》(拍品編號179) 是一幅具挑逗性，同時又帶點荒唐地描述兩性的作品。畫中人物誇張的身軀透過豐富色彩，以解構、重疊和交織的姿態出現，擁擠的構圖展現了藝術家的技巧和想像力，強烈地表達人類對自然慾望的複雜思維。

隨著平賀敬的繪畫趨向現實主義，突顯兩性的人物以更完整的立體形象呈現，進一步深化畫中色情的張力，在《昨日庵·茶會—與蟬丸氏》(拍品編號181) 亦可見一斑。畫中的一對男女正在舉行日本傳統茶道儀式，女人寬衣解帶，其外露的性徵干擾了整個畫面，與旁邊正襟危坐的男士形色強烈對比。平賀敬的早期作品已獲不同的藝術機構賞識，並在日本及國際機構納收入收藏之中，當中更包括紐約現代藝術博物館、大阪國立國際美術館和倫敦維多利亞及阿伯特博物館。

180

KEY HIRAGA

平賀敬

【 JAPAN, 1936-2000 日本 】

Untitled

signed and dated 'Key HiRaga 67' (lower right);
signed and dated 'Key HiRaga 67' (on the reverse)
oil on canvas / 55 x 46 cm. (21½ x 18½ in.)
Painted in 1967

PROVENANCE
Private Collection, Europe

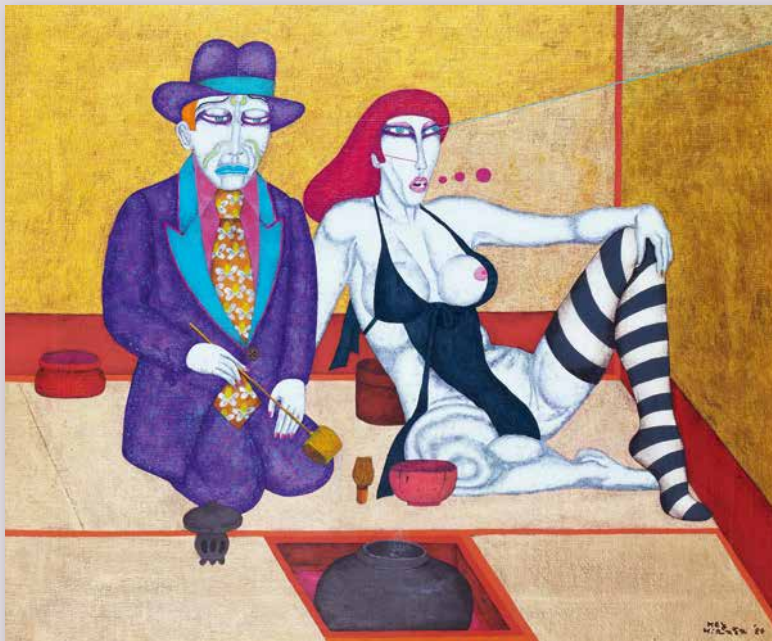
無題

簽名：Key HiRaga (右下)；Key HiRaga (畫背)
油彩 畫布 / 1967年作

來源
歐洲 私人收藏

HK\$60,000-90,000

US\$7,700-12,000



181

KEY HIRAGA 平賀敬

【 JAPAN, 1936-2000 日本 】

Tea Ceremony in the
Yesterday Hermitage -
with Mr. Semimaru

signed and dated 'Key HiRaga '84' (lower right); titled and
signed in Japanese (on the backing board)
oil on canvas / 38 x 45.5cm. (15 x 17½ in.) / Painted in 1984

PROVENANCE
Private Collection, Japan

昨日庵・茶會－與蟬丸氏

簽名：Key HiRaga (右下)；平賀敬 (背部)
油彩 畫布 / 1984年作

來源
日本 私人收藏

HK\$50,000-80,000

US\$6,500-10,000

182

KEIICHI TANAAMI

田名網敬一

【 JAPAN, B. 1936 日本 】

Spiral Pines

signed and dated 'Keiichi Tanaami 2009'
(lower left of the left panel)

acrylic on canvas, diptych

each: 145.5 x 97 cm. (57¼ x 38¼ in.) (2)

overall: 145.5 x 194 cm. (57¼ x 76½ in.)

Painted in 2009

PROVENANCE

Nanzuka Underground, Tokyo, Japan

Acquired from the above by the present owner in 2009

Private Collection, Asia

EXHIBITED

Nanzuka Underground, KANNOOON, Tokyo, Japan,

24 January -22 February 2009.

螺旋松樹

簽名：Keiichi Tanaami (左聯左下)

壓克力 畫布 (雙聯作) / 2009年作

來源

日本 東京 Nanzuka Underground

現藏者於2009年購自上述畫廊

亞洲 私人收藏

展覽

2009年1月24日 - 2月22日 「KANNOOON」

Nanzuka Underground 東京 日本

HK\$240,000-320,000

US\$31,000-41,000

"I was rushed away from my childhood, a time that should be filled with eating and playing, by the enigmatic monstrosity of war; my dreams were a vortex of fear and anxiety, anger and resignation. On the night of the air raid, I remember watching swarms of people flee from bald mountaintops. But then something occurs to me: was that moment real? Dream and reality are all mixed up in my memories, recorded permanently in this ambiguous way."
- Keiichi Tanaami

Underneath the vibrant colours and bizarre imageries, Keiichi Tanaami has always been using his artworks to respond to life, culture, dreams, and childhood memories from the Second World War that he cannot forget. His influences are diverse: he was an anime movie director, music album cover designer, and the chief editor of the Japanese edition of *Playboy* magazine. In 1975, he met Andy Warhol, and this experience inspired him to integrate symbolism from different cultures with personal memories into his visual language. Flame-covered characters and radiating lines in his paintings are references to an episode of US air force dropping bombs on Tokyo when he was nine years old. The crashing waves of the Sea of Japan, pine trees, magical cranes, and elephants are arranged according to a spiral structure — these imageries are drawn from the middle aged artist's hallucinations when he fell ill. Using the visual vocabulary of American graphic novels, the artist depicts his life story as a fascinating and exaggerated contemporary Ukiyo-e painting. As one of the most important counterculture and pop art artists from the post-war period, Keiichi Tanaami's art works are widely collected by world-class museums including the Museum of Modern Art, Tate Modern, Berlinische Galerie, and M+ Museum of Visual Culture in Hong Kong.

在作品色彩豔麗、圖象奇詭的表面下，田名網敬一以創作來回應生命、文化、夢境與二戰時期難以磨滅的童年回憶。涉獵甚廣的他曾是動畫電影導演、唱片封套設計師、日本版《花花公子》月刊的主編，1975年與安迪·沃荷的交會更使田名網敬一將多種文化象徵、個人回憶融合在細緻而豐富的圖象中。如烈焰燃燒的造型、探射燈般的放射線條，源自他九歲時美軍於東京投放炸彈的景象；日本海的浪濤與松柏、仙鶴與象依附於螺旋紋結構，則來自中年時病榻中的幻覺。藝術家以美式漫畫的視覺語彙，表現一生傳奇的經歷，塑造出奇幻誇張的當代浮世繪。作為戰後重要的反文化運動與當代波普藝術家，田名網敬一的作品廣為世界級博物館收藏，包括現代藝術博物館 (MoMA)、倫敦泰特現代博物館 (Tate Modern)、柏林當代博物館及香港 M+ 視覺文化館。







183

AYA TAKANO

高野綾

【 JAPAN, B. 1976 日本 】

Rising, Floating Energy
and Flowers

oil on canvas
90.8 x 60.6 cm. (35¾ x 23¾ in.)
Painted in 2013

PROVENANCE

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

LITERATURE

Hong Kong Contemporary Art Editions, La
Maison d'Aya, Hong Kong, 2014
(illustrated, p. 35).

上升，浮動能量和鮮花

油彩 畫布
2013年作

來源

香港 貝浩登畫廊
現藏者購自上述畫廊
亞洲 私人收藏

文獻

2014年《高野綾之家》香港當代藝術出版社
香港 (圖版，第35頁)

HK\$300,000-350,000
US\$39,000-45,000



184

AYA TAKANO

高野綾

【 JAPAN, B. 1976 日本 】

Present

dated and signed '2011-2012 Aya Takano' (on the stretcher)
acrylic on canvas
150 x 259 cm. (59 x 102 in.)
Painted in 2011-2012

PROVENANCE

Galerie Emmanuel Perrotin, Paris, France
Private Collection, Europe

LITERATURE

Perrotin, Kaikai Kiki Co. Ltd., Aya Takano - After the Tohoku Earthquake,
Paris, Hong Kong, Tokyo, New York (illustrated, cover, unpagged).

現在

簽名：Aya Takano (畫布框架)
壓克力 畫布 / 2011-2012年作

來源

法國 巴黎 貝浩登畫廊
歐洲 私人收藏

文獻

2012年《高野綾—日本東北地區地震以後》貝浩登畫廊Kaikai Kiki Corporation
巴黎 香港 東京 紐約 (圖版, 封面, 無頁數)

HK\$400,000-500,000

US\$52,000-64,000



185

HIROYUKI MATSUURA

松浦浩之

【 JAPAN, B. 1964 日本 】

Orange Toothache

signed and dated Hiroyuki Matsuura 2009.5.3' (on the reverse)
acrylic and lame on canvas
162 x 162 cm. (63¾ x 63¾ in.)
Painted in 2009

PROVENANCE

EsLite Gallery, Taipei, Taiwan
Acquired from the above by the present owner in 2009
Private Collection, Asia

橙色牙痛

簽名：Hiroyuki Matsuura (畫背)
壓克力 金屬亮粉 畫布 / 2009年作

來源

台灣 台北 誠品畫廊
現藏者於2009年購自上述畫廊
亞洲 私人收藏

HK\$200,000-300,000

US\$26,000-38,000

A CURATED SECTION OF
KOREAN CONTEMPORARY ART

RANDOM ACCESS MEMORY

韓國當代藝術專題

隨機存取記憶體

In today's post-internet world where the ubiquitous use of everything digital has accelerated and evolved at a pace and to a degree where the points of origin seem non-relevant and are constantly outdated and updated, it is easy to forget the invention of the Williams Tube in 1947, the first practical form of random access memory, which revolutionized our abilities to house and share information.

Fatefully, 1947 also saw the division of the Korean peninsula by the major ideological powers of the day. For the third installment of the introduction of Korean contemporary art we look at both occurrences as points of origin and the legacies, which define the present. Parallel in its development to the globalized whole, Korean art has its roots in the defining moments of its post war aesthetics. Through generations of renewal, Korean Contemporary art has evolved into its own distinctive, yet hyper connected ecosystem.

Specifically, in painting, Korean artists position themselves in sensitive and unique ways, in an age where overt identity politics are the celebrated norm, Korean artists operate in a situation where the potential catastrophic dynamics of the context is a given. Surrounded and saturated with the ever-expanding developments of technology and global politics on a daily base, the artists presented here have found deeply personal ways to remain connected and carried on the legacies of figuration and abstraction, leaving room to discover wonderful new avenues of expression and creativity that are not limited to any singularity.

As a follow-up to the first two very successful curated selling exhibitions of Korean Contemporary Art, we are pleased to present the third in the series and invite the viewers to become active participants in the living evolution of these Korean artists, who through their daily practices remain local and yet provide universal gestures of expression that touch us all.

- Curated by Choi Du-Su

在現今的後互聯網世界，一切數碼化的事物之普及、加速和演變，所有事物的根源變得無關宏旨，並不斷的過時及更新。我們很易忘記1947年發明的威廉姆斯管，是第一個真正意義的隨機存取記憶體，為我們儲存及分享資訊的方法帶來革命性的改革。

同一時間在1947年，朝鮮半島亦因兩大意識形態陣營而分裂。作為引介韓國當代藝術的第三部曲，我們聚焦兩者作為原點與其對現在的影響。韓國藝術與寰球的發展並行，一樣扎根於戰後的國際重要藝術思潮。透過幾代人的更新，韓國當代藝術已經進化出一個其獨特而同一時間高度聯繫的生態。

特別在於繪畫一門之中，韓國藝術家以一個敏感及獨特的方式去自我定位，在一個公開表現身份政治是常態的年代，韓國藝術家在這語境之中，以一個表現出潛藏毀滅性的動態的方式創作。這次展出的藝術家在被現在日益膨脹的科技發展及環球政治包圍及沈浸之下，找到一個非常個人的方式，去保持聯繫及繼續演進對具象與抽象的傳承。同時保留了發展並表達創意的空間，而不為任何單一方式所制肘。

作為之前兩個非常成功的韓國現代藝術銷售展覽策劃的後續，我們很榮幸在此呈獻系列的第三部曲，並邀請觀者參與，成為這些韓國藝術家不斷演進過程中的一分子。他們透過日常生活與本地文化脈絡相連，而同時亦以國際藝術表現的方式去感動我們。

— 策展人 崔斗壽

186

JIN MEYERSON

金·麥爾遜

【KOREA, B. 1972 韓國】

Evolution of Perception

signed with artist's signature, titled and dated
'EVOLUTION OF PERCEPTION 2018' (on the reverse)

oil on canvas

90 x 120 cm. (35¾ x 47¼ in.)

Painted in 2018

PROVENANCE

Private Collection, Asia

Born in Incheon, Korea in 1972, Jin Meyerson was soon adopted into a Jewish-Swedish family from rural Minnesota. He spent his early, formative years in the American Midwest before pursuing his education in fine arts, receiving his BFA from the Minneapolis College of Art and Design in 1995, and his MFA from the Pennsylvania Academy of Fine Arts in 1997.

With the speed and pace of today's world of images and stories, our experiences are increasingly temporary, fleeting and almost entirely indiscernible. Meyerson states, "And yet, through the cacophony, universal forms and stories persist. Like singular pure notes that ring true; despite the symphonic blunderbuss of noise, when we listen, look closely and endure a mono-myth emerges. Compounding, any sense of comprehension is the accumulation of history.

Every minute in the present is the oldest in the record of humanity. We live in a time where the reorganization of our perceptions of history is constantly being updated by jostling, competing cultures, opinions and agendas. To this degree, the evolution of our perceptions and the ability to digest simultaneous multiple images and meanings have now evolved to where we can view several distinctive sources without losing sight of the conceptual whole."

Featured here, *Evolution of Perception* (Lot 186) is essentially an exercise and celebration of this newly evolved ability of global human perception.

Jin Meyerson started his career in the late 90's in NYC with his first solo in 2003 with LFL Gallery in New York City. He moved to Paris in 2006, where he lived and worked for the next four years, until he was invited by the National Museum of Contemporary Art Korea to attend their residency in Changdong, Seoul, and has lived in various cities in Asia since 2010.

感知進化

簽名：藝術家簽名 (畫背) / 油彩 畫布 / 2018年作

來源

亞洲私人收藏

HK\$180,000-240,000

US\$24,000-31,000

Jin Meyerson's work can be found in numerous public and private collections, including the Solomon R. Guggenheim Museum, New York; The Saatchi Collection, London and the Museum of Modern and Contemporary Art (MMCA) Seoul.

1978年生於韓國仁川的金·麥爾遜早年為明尼蘇達鄉郊一個猶太瑞典裔家庭領養，在習藝之前，他一直在美國中西部成長。他於1995年於明尼亞波斯美術及設計學院畢業，並在1997年於賓夕法尼亞洲美術學院畢業，獲藝術碩士學位。

現今光影世界的瞬息萬變，使得我們的經驗變得日益短暫、稍瞬即逝，甚至不可卒讀。對此金·麥爾遜有如此感悟：「然而在如此的混雜之中，一些普世的形態及故事仍得以流傳。就像一道純音一樣，即使背後雜訊噪音如何混亂，但當我們細心聆聽，仔細觀察，單一神話即由此而生。複合的成長，所有的認知都是歷史的積累。

現今的每一分鐘都是人類記錄之中亙古已有。我們生存於一個對歷史的認知之重組不斷被喧鬧的、互相競爭的文化、意見及計算所影響的時代。亦因如此，我們感官的進化和同時消化多重影像及意義的能力，已經演進至使我們可以同時觀察不同的來源，而不至於忘卻概念的整體。」

《感知進化》(拍品編號 186) 此作便是對寰球人類感官的嶄新進化的描繪及歌頌。

金·麥爾遜的藝術生涯開始於九十年代末的紐約。他的首個個展則於2003年在紐約市的LFL 畫廊舉行。他在2006年遷居巴黎，並在之後四年一直在該處生活及工作，直至他獲韓國國家當代藝術館邀請，於首爾倉洞當駐館藝術家。他自2010年起在亞洲不同城市居住。

金·麥爾遜的作品可見於很多公共及私人收藏，包括紐約所羅門·R·古根漢美術館、倫敦薩奇美術館及首爾現代及當代藝術館。







187

KIM YOUNG-HUN

金永憲

【KOREA, B. 1964 韓國】

p1822 - Electronic Nostalgia

titled 'p1822 - Electronic Nostalgia' signed 'Kim YoungHun',
signed with artist's monogram, dated '2018' (on the reverse)
oil on canvas / 150.2 x 150.1 cm (59½ x 59½ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

p1822 - 電子鄉愁

簽名：Kim Younghun；藝術家花押（畫背）
油彩 畫布 / 2018年作

來源
亞洲私人收藏

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



188

IM JEONG-EUN

林貞恩

【KOREA, B. 1984 韓國】

Firecracker 11

signed 'Imjeongeun', dated '2018' (on the reverse)

oil on canvas / 97 x 145.6 cm. (38¼ x 57½ in.)

Painted in 2018

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Tom, Firecrackers, 2 May - 2 July 2018.

鞭炮 11

簽名：imjeongeun (畫背) / 油彩 畫布 / 2018年作

來源

亞洲私人收藏

展覽

2018年5月2日-7月2日「鞭炮」 Gallery Tom 首爾 韓國

HK\$25,000-35,000

US\$3,300-4,500



189

PARK KYUNG-RYUL

朴經律

【KOREA, B. 1979 韓國】

A Wolf Wearing an Apple Pendant

signed, titled and inscribed in Korean, signed, titled, inscribed and dated 'Park Kyung Ryul A wolf with an apple pendant acrylic on canvas, 170 x 250 cm 2012' (on the reverse)
acrylic on canvas
170 x 250 cm. (66⅞ x 98⅜ in.)
Painted in 2012

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Hyundai, Do windows, 20 July - 12 August 2012.
Seoul, Korea, Hangaram Museum of Art, Korea tomorrow 2013: Image installation, 16 - 27 October 2013.
Daegu, Korea, Space K, Use Your Illusion, 5 June - 22 July 2014.

戴著蘋果吊墜的狼

簽名：藝術家韓文簽名；Park Kyung Ryul (畫背)
壓克力 畫布 / 2012年作

來源

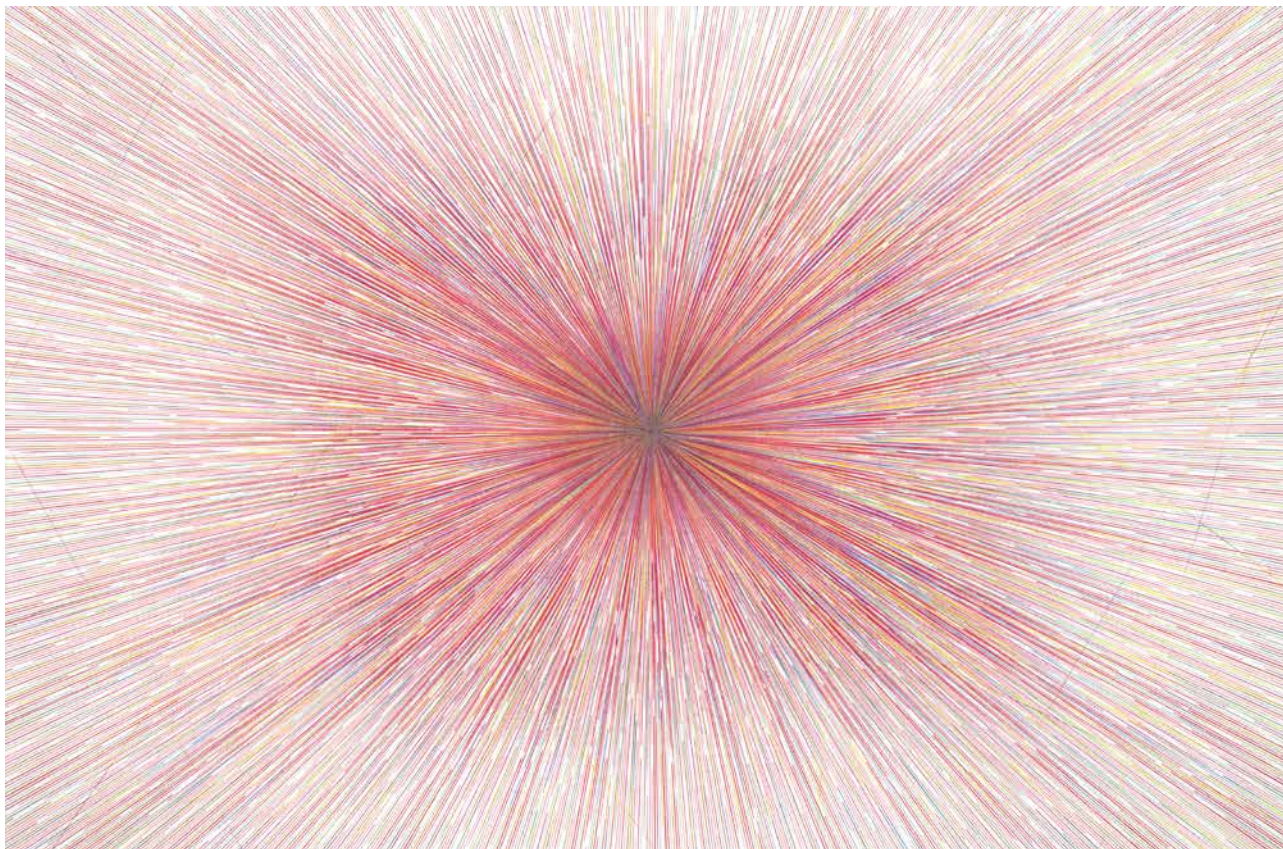
亞洲 私人收藏

展覽

2012年7月20日-8月12日 「Do Windows」 現代畫廊 首爾 韓國
2013年10月16日-27日 「Korea Tomorrow 2013: Image Installation」
Hangaram 美術館 首爾 韓國
2014年6月5日-7月22日 「Use Your Illusion」 Space K 大邱 韓國

HK\$250,000-450,000

US\$33,000-58,000



190

JI KEUN-WOOK

池根旭

【KOREA, B. 1985 韓國】

Actual Dynamics - 2400

titled 'Actual Dynamics - 2400', inscribed '120 x 184 cm, acrylic and colour pencil on canvas', dated '2018', signed 'Ji Keunwook' (on the reverse)
acrylic and coloured pencil on canvas
120.1 x 184.3 cm. (47¼ x 72½ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

真實動力 - 2400

簽名：Ji Keunwook (畫背)
壓克力 彩色鉛筆 畫布
2018年作

來源
亞洲 私人收藏

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



191

OH SUN-YOUNG

吳仙影

【KOREA, B. 1987 韓國】

Run Away!

signed in Korean, signed 'SUNYOUNG OH', dated '2018'; inscribed '162x130cm Oil on canvas', titled 'Run away!' (on the overlap)
oil on canvas
162.4 x 130.2 cm. (63 $\frac{7}{8}$ x 51 $\frac{1}{4}$ in.)
Painted in 2018

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, OCI Museum, Rainbow Forest, 19 July - 18 August 2018.

逃跑！

簽名：藝術家韓文簽名；SUNYOUNG OH (背面)
油彩 畫布 / 2018年作

來源

亞洲 私人收藏

展覽

2018年7月19日-8月18日 「彩虹森林」 OCI美術館 首爾 韓國

HK\$30,000-50,000

US\$3,900-6,400



192

SON SOL-NIP

【KOREA, B. 1983 韓國】

The Moments of the Truth

dated '2018', signed 'SONSOLNIP' (on the reverse)
mixed media on Korean paper
130 x 80 cm. (51½ x 31½ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

剎那真理

簽名：SONSOLNIP (畫背) / 綜合媒材 韓國紙 / 2018年作

來源
亞洲私人收藏

HK\$60,000-80,000

US\$7,700-10,000



193

SUH DONG-WOOK 徐東旭

【 KOREA, B. 1974 韓國 】

Afternoon-Living room-J.E.

signed in Korean, dated '2015' (on the reverse)
oil on canvas
130.2 x 97.1 cm. (51¼ x 38¾ in.)
Painted in 2015

PROVENANCE

Private Collection, Asia

EXHIBITED

Heyri, Korea, Gallery SoSo, Night Ride,
7 November - 6 December 2015.

下午 - 起居室 - J.E.

簽名：藝術家韓文簽名 (畫背) / 油彩 畫布 / 2015年作

來源

亞洲 私人收藏

展覽

2015年11月7日-12月6日 「夜行」 SoSo 畫廊 坡州市 韓國

HK\$80,000-150,000

US\$11,000-19,000



194

RHAOMI 羅五美

【KOREA, B. 1982 韓國】

The Portrait of Liger and Tigon

signed with artist's signature, dated '2017' (on the reverse of each panel)
pigment on Korean paper with gold leaf, diptych
each: 180 x 90 cm. (70% x 35% in.); & 180 x 90.4 cm. (70% x 35% in.)
overall: 180 x 180.4 cm. (70% x 71 in.)
Painted in 2017

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Seongbuk Museum of Art, Rhaomi solo exhibition: Dream longer than Night, 20 July - 27 August 2018.

LITERATURE

Seongbuk Museum of Art, Rhaomi solo exhibition: Dream longer than Night, Seoul, Korea, 2018 (illustrated p. 25).

Liger和Tigon肖像

簽名：藝術家簽名（每聯畫背）／顏料 韓國紙 金箔（雙聯作）／2017年作

來源

亞洲私人收藏

展覽

2018年7月20日-8月27日「羅五美個展：夢想比夜晚更長」Seongbuk Museum of Art 首爾 韓國

文獻

2018年《羅五美個展：夢想比夜晚更長》Seongbuk Museum of Art 首爾 韓國（圖版，第25頁）

HK\$50,000-100,000

US\$6,500-13,000

195

KIM NA-YUL

金奈律

【KOREA, B. 1982 韓國】

Cave Con

titled 'CAVE CON', dated '2018',
signed 'Kim Nayul' (on the reverse)
oil on linen
131.4 x 131.3 cm. (51¼ x 51¼ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

EXHIBITED
Seoul, Korea, Space xx, Broken
Space, 17 August - 31 August 2018.

Cave Con

簽名：Kim Nayul (畫背)
油彩 麻布 / 2018年作

來源
亞洲私人收藏

展覽
2018年8月17日-31日「Broken
Space」Space xx 首爾 韓國

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



196

HONG SEONG-JOON

洪性準

【KOREA, B. 1987 韓國】

7029.7596.6202.

titled '7029.7596.6202.', inscribed
'size-100 x 100 x 4.1 cm, oil & acrylic
on canvas', dated '2018', signed with
artist's signature (on the reverse)
oil and acrylic on canvas
100.1 x 100 cm. (39% x 39% in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

EXHIBITED
Seoul, Korea, 50, 63 Art, IMG Drive,
20 July - 2 September 2018.

7029.7596.6202.

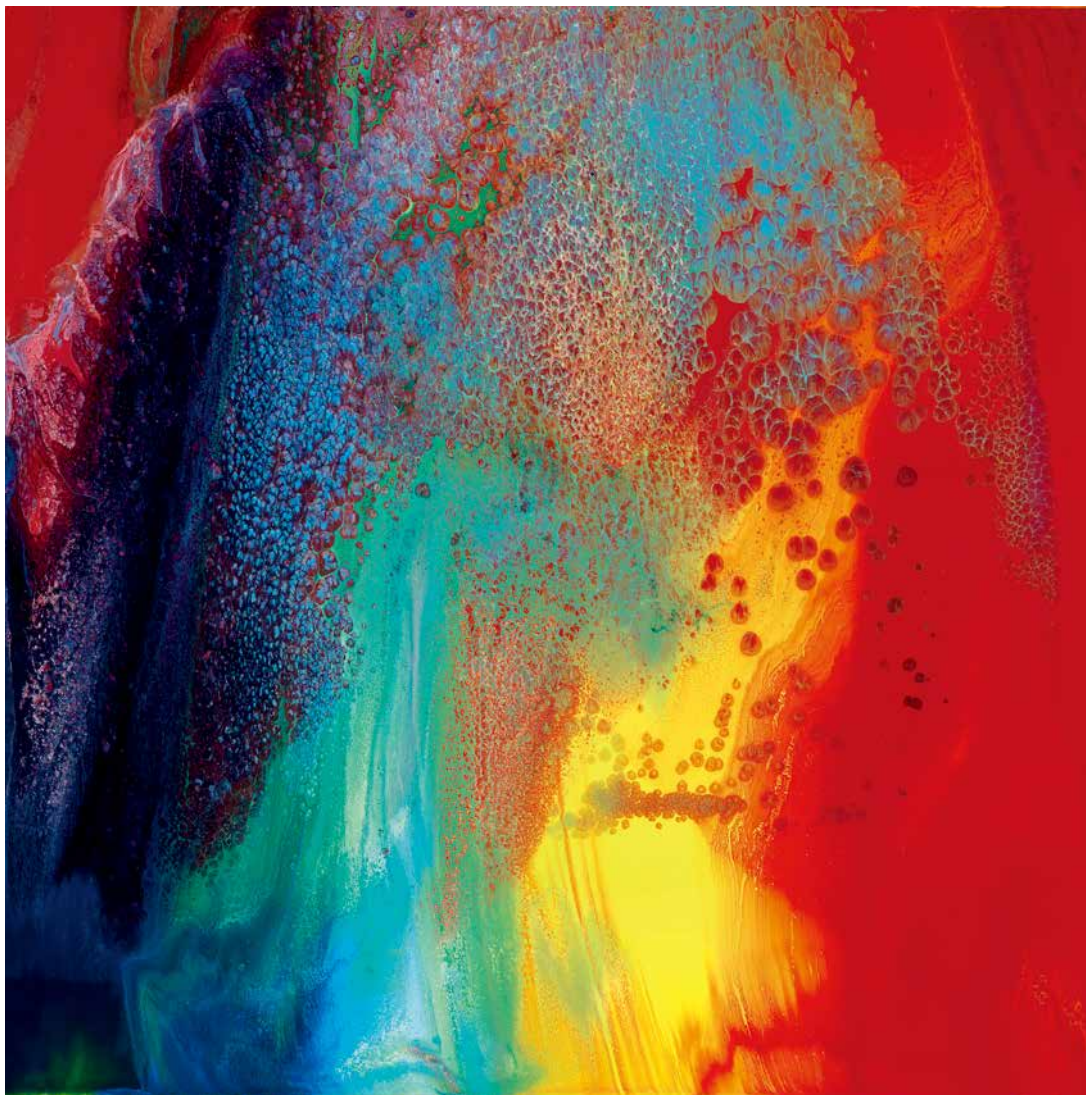
簽名：藝術家簽名 (畫背)
油彩 壓克力 畫布 / 2018年作

來源
亞洲私人收藏

展覽
2018年7月20日-9月2日「IMG
Drive」50, 63 Art 首爾 韓國

HK\$20,000-40,000
US\$2,600-5,100





197

KWON HYUN-JIN

權賢珍

【 KOREA, B. 1980 韓國 】

Visual Poetry

signed, dated and titled 'KWON, HYUN JIN 2018 Visual Poetry' (on the reverse)
mixed media on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

視覺之詩

簽名：KWON, HYUN JIN (畫背) / 綜合媒材 畫布 / 2018年作

來源
亞洲 私人收藏

HK\$35,000-55,000
US\$4,500-7,000



198

CHOI SUN

崔羨

【 KOREA, B. 1973 韓國 】

Wastewater Painting

titled 'Wastewater Painting', dated '2018', signed 'Sun Choi' and with artist's monogram, inscribed 'Myoungryun-dong' (on the reverse)
acrylic on canvas
194.1 x 130.3 cm. (76¾ x 51¼ in.)
Painted in 2018

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, P21, Wastewater Painting, 28 August - 7 October 2018.

污水繪畫

簽名：Sun Choi；藝術家花押（畫背）
壓克力 畫布 / 2018年作

來源

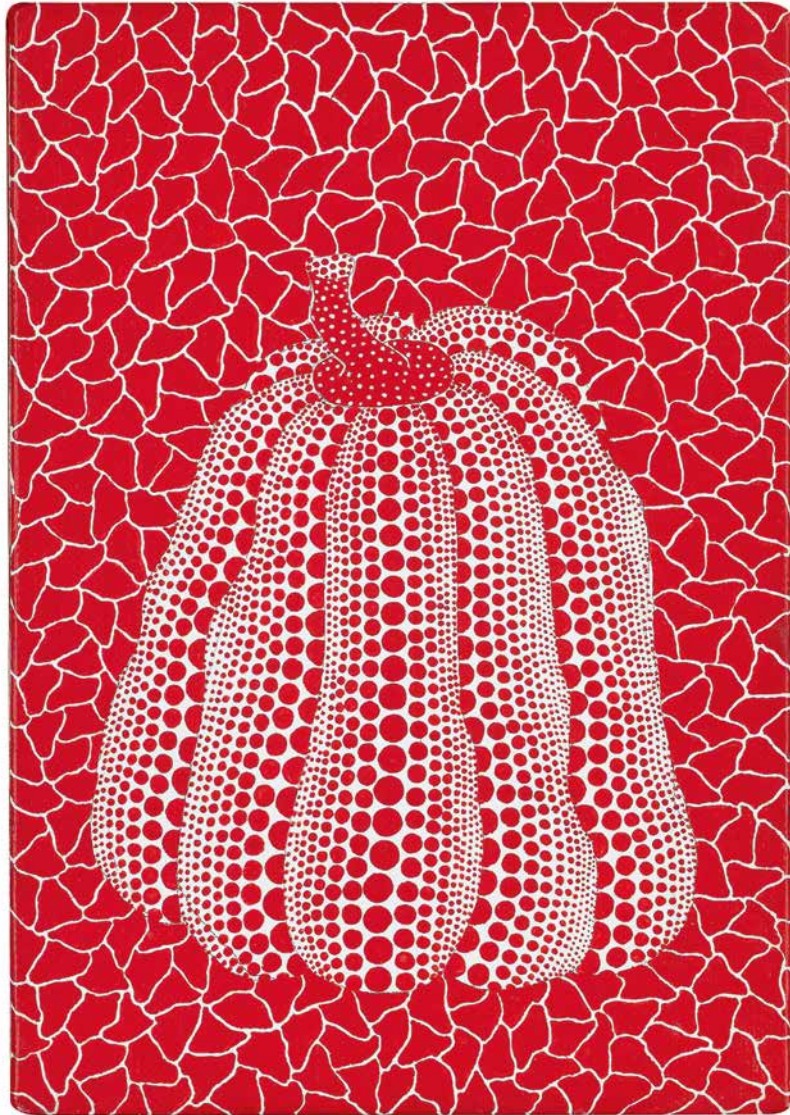
亞洲私人收藏

展覽

2018年8月28日 - 10月7日 「污水繪畫」 P21 首爾 韓國

HK\$40,000-60,000

US\$5,200-7,700



199

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin

signed and dated 'yayoi Kusama 1990', titled in Japanese (on the reverse)
acrylic on canvas / 22.7 x 15.8 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.) / Painted in 1990

PROVENANCE

Private Collection, Japan

This work is registered at the artist studio under the registration
number No. 0415.

南瓜

簽名：yayoi Kusama (畫背)
壓克力 畫布 / 1990年作

來源

日本 私人收藏

此作品已登錄於藝術家工作室之文檔 (登錄號碼0415)

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

US\$110,000-150,000





200

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin

signed, dated and inscribed 'YAYOI KUSAMA 1998 13/15' (on the side)
painted resin sculpture
28 x 27 x 28 cm. (11 x 10 $\frac{5}{8}$ x 11 in.)
Executed in 1998
edition 13/15

PROVENANCE
Private Collection, Asia

南瓜

簽名：YAYOI KUSAMA (側面)
手繪 樹脂 雕塑 / 1998年作
版數：13/15

來源
亞洲 私人收藏

HK\$300,000-400,000
US\$39,000-51,000



201

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin

signed 'YAYOI KUSAMA 1984' (on the underside)

mixed media sculpture

8 x 9.5 x 8.7 cm. (3 1/8 x 3 3/4 x 3 3/8 in.)

Executed in 1984

PROVENANCE

Whitestone Gallery, Hong Kong

Acquired from the above by the previous owner

Private Collection, Asia

This work is registered at the artist studio under the registration No.0693.

This work is accompanied by a certificate issued by Whitestone Gallery, Hong Kong.

南瓜

簽名：YAYOI KUSAMA (底部) / 綜合媒材 雕塑 / 1984年作

來源

香港 白石畫廊

前藏者購自上述畫廊

亞洲 私人收藏

此作品已登錄於藝術家工作室之文檔 (登錄號碼0693)

此作品附白石畫廊開立之作品保證書

HK\$200,000-300,000

US\$26,000-38,000

202

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Butterfly

signed and dated 'YAYOI KUSAMA 1979'
(lower right); titled in Japanese, dated
and signed '1979 yayoi Kusama' (on the
reverse)

one seal of the artist

watercolour on paper
27.2 x 24.1 cm. (10¾ x 9½ in.)
Painted in 1979

PROVENANCE

OTA Fine Arts, Tokyo, Japan
Acquired directly from the above
Private Collection, Japan

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

蝶

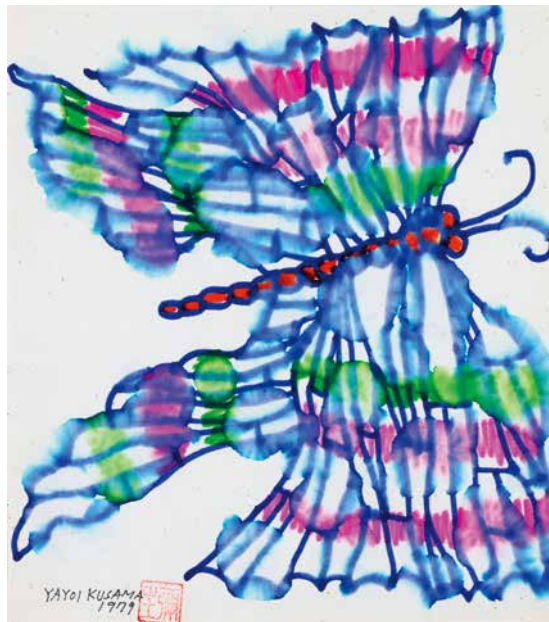
簽名：YAYOI KUSAMA (右下)；
yayoi Kusama (畫背)
藝術家鈐印一枚 / 水彩 紙本
1979年作

來源

日本 東京 Ota Fine Arts
現藏者購自上述畫廊 / 日本 私人收藏
此作品附藝術家工作室所簽發之藝術品
註冊卡

HK\$120,000-180,000

US\$16,000-23,000



203

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Bird

signed and dated 'yayoi Kusama 1980'
(lower right)

collage, pastel, gouache, ink on paper
65.7 x 51.1 cm. (25¾ x 20¼ in.)

Executed in 1980

PROVENANCE

Private Collection, Japan

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

鳥

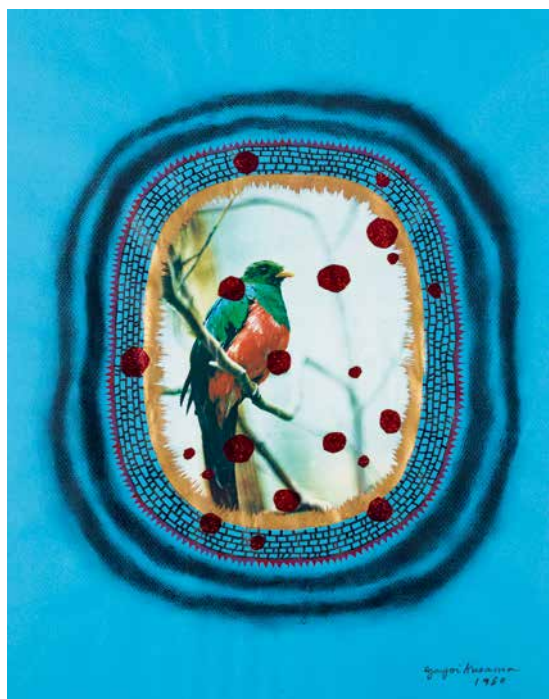
簽名：yayoi Kusama (右下)
拼貼 粉彩 水粉 墨水 紙本
1980年作

來源

日本 私人收藏
此作品附藝術家工作室所簽發之藝術品
註冊卡

HK\$200,000-300,000

US\$26,000-38,000



204

JUN HASEGAWA

長谷川純

【 JAPAN, B. 1969 日本 】

Untitled

exterior paint on aluminium panel
205.5 x 146 cm. (80¾ x 57½ in.)
Executed in 2007

PROVENANCE

Taro Nasu Gallery, Tokyo, Japan
Acquired from the above by the present owner

無題

外牆漆 鋁板
2007年作

來源

日本 東京 Taro Nasu畫廊
現藏者購自上述畫廊

HK\$100,000-200,000

US\$13,000-26,000





205

QIU YACAI 邱亞才

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

Fashionable Designer

signed in Chinese (lower right)
oil on canvas / 130 x 97 cm. (51 $\frac{1}{8}$ x 38 $\frac{1}{4}$ in.) / Painted in 1999

PROVENANCE

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

EXHIBITED

Hong Kong, Hanart TZ Gallery, Chiu Ya-tsai, July 2000.

LITERATURE

Hanart TZ Gallery, Chiu Ya-tsai, Hong Kong, 2000 (illustrated, p. 7).

時髦的女設計師

簽名：邱亞才 (右下) / 油彩 畫布 / 1999年作

來源

香港 漢雅軒 / 現藏家購自上述畫廊 / 亞洲 私人收藏

展覽

2010年7月「邱亞才」漢雅軒 香港

文獻

2000年《邱亞才》漢雅軒 香港 (圖版：第7頁)

HK\$600,000-800,000

US\$77,000-100,000

206

ZHOU CHUNYA

周春芽

【CHINA, B. 1955 中國】

TT Looking Back

signed in Chinese, signed and dated 'Zhou Chunya 2007' (lower right)
oil on canvas
248 x 198.5 cm. (97 $\frac{5}{8}$ x 78 $\frac{1}{8}$ in.)
Painted in 2007

PROVENANCE

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

EXHIBITED

Indonesia National Gallery, Zhou Chunya, Green Dog, Jakarta, Jakarta,
Indonesia, 23 January – 1 February 2008.
ChinaToday Gallery, Flora and Fauna, ARCO 2010, Madrid, Spain, 2010.

LITERATURE

CP Foundation, Zhou Chunya, Green Dog, Jakarta, Indonesia, 2008 (illustrated,
unpaged).
ChinaToday Gallery, Zhou Chunya – Flora and Fauna, Brussels, Belgium, 2010
(illustrated, p. 43).
Timezone 8 Limited, Zhou Chunya, Shanghai, China, 2010 (illustrated, p. 391).

回過頭的TT

簽名：周春芽 Zhou Chunya (右下)
油彩 畫布
2007年作

來源

現藏者直接得自藝術家
亞洲 私人收藏

展覽

2008年1月23日 - 2月1日「周春芽·綠狗·雅加達」 印尼國家美術館 雅加達 印尼
2010年「植物和動物」中國今日畫廊 ARCO2010 馬德里 西班牙

文獻

2008年《周春芽·綠狗·雅加達》CP Foundation 雅加達 印尼 (圖版, 無頁數)
2010年《周春芽：植物和動物》中國今日畫廊 布魯塞爾 比利時 (圖版, 第43頁)
2010年《周春芽》東八時區 上海 中國 (圖版, 第391頁)

HK\$3,500,000-5,000,000

US\$450,000-640,000

"The way to happiness is to live as authentically as possible. I try to express my feelings truthfully, to both myself and my artworks. Of course, there are boundaries to this truthfulness. I have to be considerate of others' feelings. However, including these complexities in my work is what gives them power. It is what makes them interesting. This is the allure of art."

— Zhou Chunya

Differing from the early Green Dog series that emphasises the shape of the dogs by modelling them after rock mountains, this 2007 work *TT Looking Back* (Lot 206) puts a new focus on realism. Although the colour green does remove the work from reality to a certain degree, the rendering of the dog's demeanour, motion, and texture of its fur are all very realistic. Zhou Chunya works rapidly with gestural brushstrokes. This treatment fills the canvas with dynamic textures and rhythmic forms. By positioning the dog in the middle of a white backdrop, the artist highlights the expressive power of the colours as well as the sculptural quality of the modelling. Similar to minimalist sculptures, a single hue is used as the background to heighten the clarity of a particular experience. Using his seasoned painting techniques, decisive brushstrokes, and bold use of colours, Zhou Chunya painted a green dog that truthfully represents the primal force of the animal and its powerful physique.

讓我快樂的方式，就是在生活中儘量「真實」，不管是對人或對作品，我都儘量真實表達我的情感。當然在「真實」裡，也得有顧忌，像是得考慮他人的感受，但把這些複雜的因素放進藝術，就很有力量、也很有趣，這也是藝術的魅力。

——周春芽

不同於早期「綠狗」系列以山石造型強調狗的外形，2007年創作的《回過頭的TT》(拍品編號 206) 更加強調真實感。雖然綠色本身使現實與創作脫離，但藝術家對TT瞬間的神態、動作的刻畫，甚至剛毛質地的細節毛髮的處理，極具現場感。筆觸飛快的扭動緊密，令畫面充滿起伏跌宕的形體節奏。藝術家將綠狗放置於白色的背景中，色彩的表現力賦予了畫面雕塑般的量感，如同極簡主義雕塑中所常利用單色調背景去深化觀賞作品時的純粹感受。他採用煉淨的繪畫手段，以簡潔筆觸和衝突式的色彩來刻畫綠狗，體現出動物的本能力和體態健壯的真實。



2007 周春芽 Zhou Chunya



207

ZHOU CHUNYA

周春芽

【CHINA, B. 1955 中國】

Green Dog

signed in Chinese, signed, numbered and dated 'Zhou Chunya 8/8 2008'
(incised on the side of the right leg)
painted stainless steel sculpture
116 x 46 x 95 cm. (45 $\frac{5}{8}$ x 18 $\frac{1}{8}$ x 37 $\frac{3}{8}$ in.)
Executed in 2008
edition 8/8

PROVENANCE

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

綠狗

簽名：周春芽 Zhou Chunya (刻於右腳側)
彩繪 不銹鋼 雕塑 / 2008年作 / 版數：8/8

來源

現藏者直接得自藝術家
亞洲私人收藏

HK\$300,000-400,000

US\$39,000-51,000

208

ZHANG XIAOGANG

張曉剛

【CHINA, B. 1958 中國】

Bloodline Series No. 8

signed in Chinese, and dated '2001' (lower right)
oil on canvas
59 x 48.5 cm. (23¼ x 19½ in.)
Painted in 2001

PROVENANCE

Anon. Sale Sotheby's London, 14 October 2006, Lot 39
Private Collection, USA

血緣系列 第8號

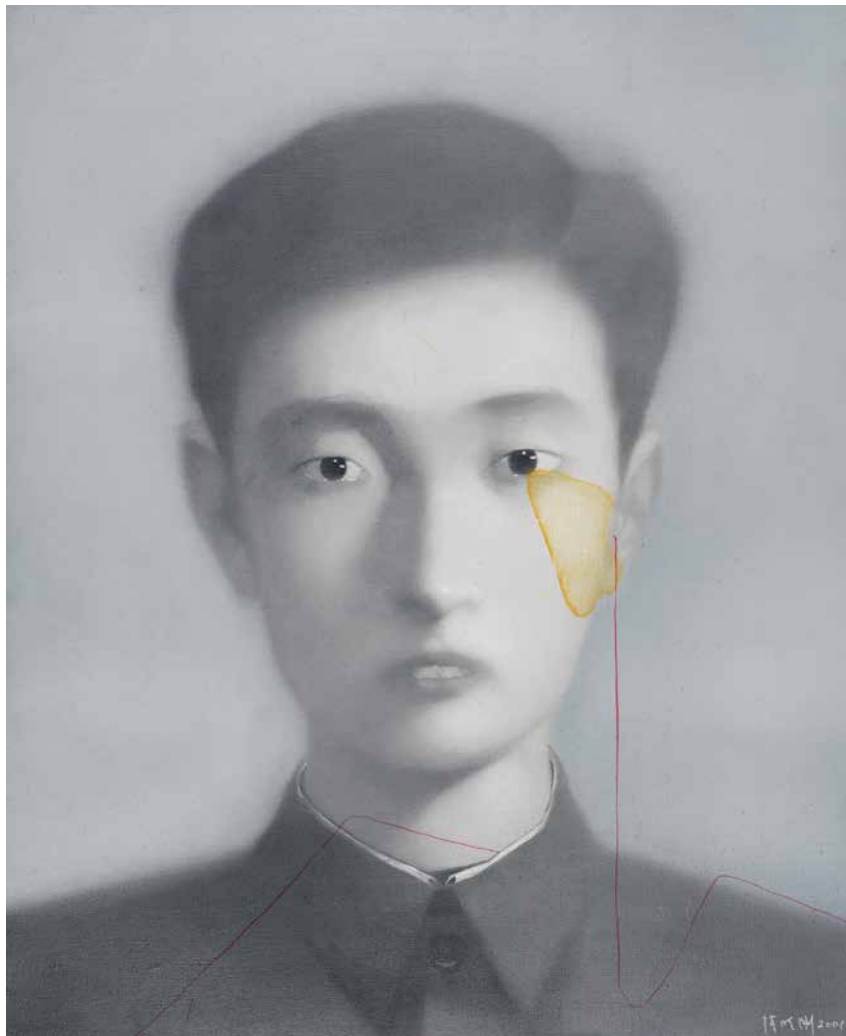
簽名：張曉剛 (右下)
油彩 畫布 / 2001年作

來源

2006年10月14日 蘇富比倫敦 編號 39
美國 私人收藏

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

US\$110,000-130,000



The composition of this painting is based on the format of a passport photograph. Zhang Xiaogang's brushwork demonstrates nuanced sensibilities that capture the subject's solemn and formal expression. On one hand, the use of white, light grey, and dark grey dilutes the individuality and personal characteristics of the figure. On the other hand, this treatment renders the painting visually closer to the original black-and-white photographs seen in real life — the style of this photograph belongs to a specific period in Chinese history. Zhang Xiaogang's works are based in real life. His artistic treatment introduces the sensibility of a particular era into the painting. He tirelessly focuses on the depiction of the individual family unit as well as the individual person. In turn, the sum of his paintings becomes a portrait of the collective consciousness and the current situation of Chinese society. Zhang Xiaogang once said, "Art's purpose is not for predicting the future. It is a moment in the journey of life. Art should directly report the truth of life". With his paintings, Zhang Xiaogang courageously paints the truth of an era.

作品以單人證件照的構圖展開。張曉剛借細膩的用筆呈現了人物表情的正式而嚴肅。白色、淺灰、深灰色的運用，一方面淡化了人物個體的特徵和性格；另一方面讓畫面更加貼近現實生活中的黑白照片——中國社會特定時期極為常見的照片模式。張曉剛取材於生活，藝術性地將肖像繪畫的時代感帶入作品。他孜孜不倦地專注於對個體家庭、個體人物面貌的描繪，在不斷地累積中展現中國社會的群體意識和現狀。張曉剛說：「藝術不是用於預測未來：它是生命的過程中的一個時刻，藝術必須直擊生活的真相。」張曉剛以繪畫的方式勇敢地描繪著一個時代的真相。

209

ZHANG XIAOGANG

張曉剛

【CHINA, B. 1958 中國】

Amnesia and Memory: Diary

signed in Chinese and dated '2003' (lower right)
oil on canvas / 120 x 150 cm. (47¼ x 59 in.)
Painted in 2003

PROVENANCE

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

LITERATURE

Hanart TZ Gallery, Umbilical Cord of History: Paintings by Zhang Xiaogang, Hong Kong, 2004 (illustrated, p. 156).
Sara Hilden Art Museum, Zhang Xiaogang, Tampere, Finland, 2007 (illustrated, p. 224).

Zhang Xiaogang's paintings compel us to question the relics of our past.

The abundant cultural references and ancient myths has inspired Zhang Xiaogang in the early years. Zhang's early readings of Hegel and Plato has given him hope for the independence of the human spirit. Embracing civilization and personal history, *Amnesia and Memory: Diary* (Lot 209) highlights a lyrical intimate space that portrays the emotions and memories of the artist. Similar to *Night No. 4 (1990)* (Fig. 1) where the collaged text, faces with doomed expressions and a structurally-tilted chair hint a personal interior, the first-person perspective of a human writing diary is a literati presentation of a moment of a dialogue with the self.



Fig. 1
Zhang Xiaogang, *Night No. 4 (1990)*, Christie's Hong Kong, 28 May 2017, Lot 128, Sold for HKD 1,740,000

圖1
張曉剛《夜 第四號》
1990年作 佳士得香港
2017年5月28日 編號128
成交價：1,740,000 港元

失憶與記憶：日記

簽名：張曉剛(右下)/ 油彩 畫布 / 2003年作

來源

香港 漢雅軒畫廊 / 現藏者購自上述畫廊
美國 私人收藏

文獻

2004年《時代的臍帶：張曉剛繪畫》
漢雅軒 香港 (圖版, 第156頁)
2007年《張曉剛》薩拉·希爾頓藝術博物館 坦佩雷 芬蘭
(圖版, 第224頁)

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

US\$260,000-330,000

Part of a larger series of work, *Amnesia and Memory: Diary* explores the antagonistic dual process of remembering and forgetting. This intimate and signature motif appears here in a similarly dualistic role. While the light bulb is seemingly unplugged, a patch of yellow light appears below it. This light itself then gains a paradoxical nature—both supernaturally uncreated yet intimately related to the existence of the bulb. The paradoxes of the painting give it a dual identity, being simultaneously a picture representing the physical act of journaling and also a meta-critique on the very nature of confronting, negotiating and ultimately creating the memories that define who we are.

張曉剛的畫作總是能夠開啟人們對於過往的反思。藝術家在早期受到各種豐富的文化與古老傳說所影響，尤其從閱讀黑格爾與柏拉圖的文本而燃起對於精神自由的希望。《失憶與記憶：日記》(拍品編號 209) 正是一件擁抱文明與個人歷史的創作，當中呈現出一個抒情的私密空間，描繪著藝術家的個人情感與記憶。其創作於1990年的《夜 第四號》(圖1) 以拼貼的文字、無奈的臉龐、歪斜的椅子暗示著內心空間，而在此作品則透過第一身的視角呈現撰寫日記的文人表現，也呈現出與自我對話的片刻。

「失憶與記憶」此一系列探討紀錄回憶與忘卻記憶的二元過程，這種細膩、私密的母題也透過類似的對立手法呈現在畫作中。畫面中的那隻燈泡看似沒有插電，不過在其底部有著一團黃光。這道超自然之光，雖非來自燈泡，卻同時與燈泡的存在密切相關。作品本身既描繪了書寫日記這種實際行為，當中弔詭的元素也批判了人為地創造和定義自我記憶。





Park Youngsoo 2003

210

WANG GUANGYI

王廣義

【CHINA, B. 1957 中國】

Great Criticism Series – Pepsi

dated and signed '2005 Wang Guang Yi',
and signed in Chinese (on the reverse)
acrylic on canvas
150 x 120 cm. (59 x 47¼ in.)
Painted in 2005

PROVENANCE

Anon. sale; Christie's Hong Kong, 25 May 2008, Lot 379
Acquired from the above by the present owner
Private Collection, USA

LITERATURE

Demetrio Paparoni, Skira, Wang Guangyi: Words and Thoughts 1985-2012,
Milan, Italy, 2013 (illustrated, p. 134)

Wang Guangyi's appropriation of images and visual stimulus will most immediately remind viewers of the pop imagery of Andy Warhol. However, it is worthwhile to control the impulse to paint Wang's works in such a light. Beyond Pop's decadent ironies, Wang's works create a visually salient social critique of the identity and ideological crisis that the Chinese society-in-flux underwent after economic liberalization.

In *Great Criticism Series—Pepsi* (Lot 210), Wang appropriates the logo of soft drinks brand "Pepsi" juxtaposed against an image with what appears to be a young socialist study group where each figure has a copy of the Little Red Book in hand. The figures are painted in a propaganda style that is commonly seen in local newspapers or large public murals. Even though the capitalist marketing and branding behind the Pepsi logo are ideologically at odds with social realism, Wang shows that they are essentially both promotional strategies—whether in the form of highway billboards or government propaganda.

By associating a scene that is supposedly emotionally stirring with a ubiquitous and banal logo, Wang's painting acts like social commentary that is both witty and highly sophisticated. By coalescing two oppositional motifs, Wang's painting, like the market reforms that were sweeping China at the time, has finally blurred the idea of socialism into comedic self-negation. In fact, in a moment of self-consciousness, Wang even pokes fun at his own painting by repeatedly stamping the same numbers across the canvas to acknowledge that the same all-encompassing power of commodification has extended even to paintings critical of it. As his works show, Wang is more than just an artist, but also an incisive social critic.

大批判系列：百事可樂

簽名：Wang Guang Yi 王廣義 (畫背)
壓克力 畫布 / 2005年作

來源

2008年5月25日 佳士得香港 編號379
現藏者購自上述拍賣 / 美國 私人收藏

文獻

2013年《王廣義：1985年至2012年的作品以及思想》
Demetrio Paparoni編著 Skira出版社 米蘭 意大利 (圖版, 第134頁)

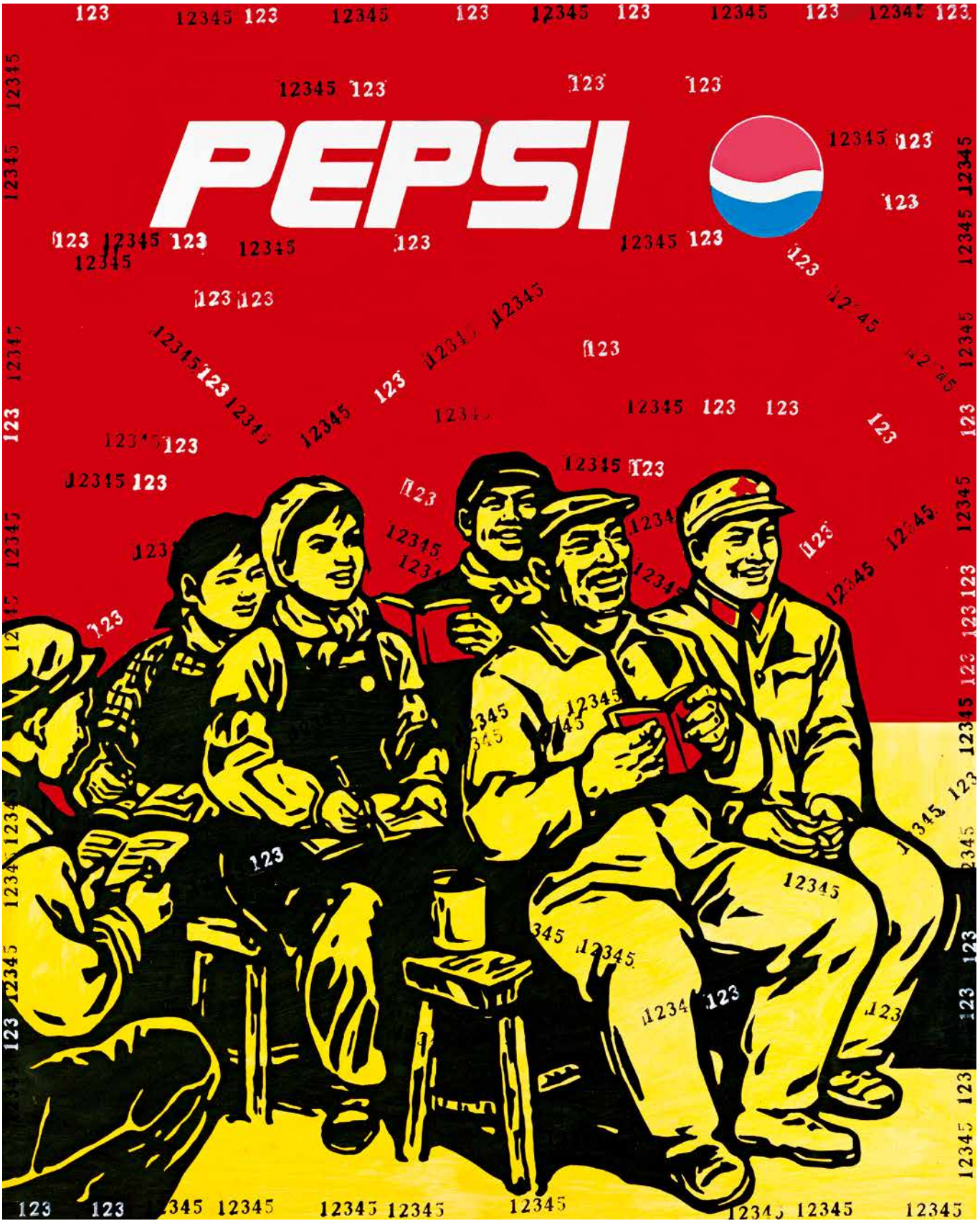
HK\$600,000-800,000

US\$77,000-100,000

王廣義對於影像與視覺刺激元素的挪用幾乎令人立刻聯想到安迪·華荷的普普藝術。不過，我們也許可以試著不透過那樣的直覺聯想來思考王廣義的作品。超越普普藝術的頹廢諷刺，王廣義透過其作品對經濟開放後而不斷改變的中國社會所歷經的認知和意識形態危機提出了顯著的視覺性社會批判。

在《大批判系列：百事可樂》(拍品編號210)中，王廣義挪用了百事可樂的商標，與一群各自握著一本「紅寶書」的社會主義研究會的青年並列在畫作裡。藝術家採用中國報紙或是大型壁畫中常出現的政治宣傳風格來描繪畫中的人物，而象徵著資本主義與品牌行銷的百事可樂商標與這樣的社會寫實主義風格形成了強烈對比。而王廣義所傳達的便是，不論是出現在路旁的大型廣告看板或是政府所推出的政治宣傳，這兩者基本上都是一種宣傳推廣策略。

將原本意在勾起某種情緒的場景與一個無所不在的普通商標放置一起，王廣義的畫作形成了既幽默又深遠的社會評論。代表著資本主義與社會主義的兩種對立的母題在他的作品得到結合，並以鮮明而具喜劇感的風格呈現出矛盾與自我否定。王廣義甚至嘲諷了自己的作品，在畫中重複的印製上相同的數字，表現出商品化無遠弗屆的勢力也已蔓延到原本應該是要提出批判的藝術世界裡。透過他的藝術作品，王廣義表現出不只是其藝術家的身份，更說明了他同時也是一位一針見血的社會評論家。



211

YUE MINJUN

岳敏君

【CHINA, B. 1962 中國】

Free and at Leisure - 8

signed and dated 'yueminjun 2003' (lower right); signed, dated and titled in Chinese (on the reverse)

oil on canvas

140 x 140 cm. (55 x 55 in.)

Painted in 2003

PROVENANCE

Private Collection, Europe

Anon. Sale, Sotheby's London, 12 October 2007, Lot 66

Acquired from the above sale by the present owner

EXHIBITED

Shenzhen, China, He Xiangning Art Museum, Reproduction Icons, Yue Minjun Works, 2004 - 2006.

LITERATURE

Hebei Education Press, Yue Minjun - The Lost Self, Hebei, China, 2005 (illustrated, p. 186).

He Xiangning Art Museum, Reproduction Icons - Yue Minjun Works 2004 - 2006,

Shenzhen, China, 2006 (illustrated, p. 112).

Sichuan Arts Publishing House, Collected Edition of Chinese Oil Painter Volume of Yue Minjun, Chengdu, China, 2006 (illustrated, p. 114).

閑雲野鶴 - 8

簽名：yueminjun (右下)；岳敏君 (畫背)

油彩 畫布

2003年作

來源

歐洲私人收藏

2007年10月12日 蘇富比倫敦 編號66

現藏者購自上述拍賣

展覽

2006年「複製的偶像：岳敏君作品 2004 -2006」何香凝美術館 深圳 中國

文獻

2005年《岳敏君：迷失的自我》河北教育出版社 河北 中國 (圖版，第186頁)

2006年《複製的偶像：岳敏君作品2004 -2006》何香凝美術館 深圳 中國 (圖版，第112頁)

2006年《中國油畫家全集：岳敏君》四川美術出版社 成都 中國 (圖版，第114頁)

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

US\$200,000-320,000







212

LIU XIAODONG 劉小東

【CHINA, B. 1963 中國】

A Transsexual Getting Down Stairs

signed in Chinese, dated '01' (lower right); signed, inscribed and dated 'LIU XIAODONG 152 x 137 cm 2001' (on the reverse) oil on canvas / 152 x 137 cm. (59 $\frac{7}{8}$ x 53 $\frac{7}{8}$ in.) / Painted in 2001

PROVENANCE

Gallery Loft, Paris, France and Hong Kong
Collection of Guy & Myriam Ullens

EXHIBITED

London, UK, The Hayward; & Turin, Italy, Castello di Rivoli Museum of Contemporary Art, The Painting of Modern Life, 4 October-30 December 2007; & 6 February-4 May 2008.

LITERATURE

Map Book Publishers, Red Flag Collection: Liu Xiaodong, Hong Kong, 2006 (illustrated, p. 75).
Hayward Publishing, The Painting of Modern Life - 1960s To Now, London, UK, 2007 (illustrated, p. 141).

下樓梯的變性者

簽名：小東(右下)；LIU XIAODONG(畫背) / 油彩 畫布 / 2001年作

來源

法國 巴黎 香港 Galerie Loft畫廊 / 尤倫斯夫婦收藏

展覽

2007年10月4日-12月30日；及2008年2月6日-5月4日「現代生活的繪畫」海沃德美術館 倫敦 英國；及利沃利城堡當代藝術博物館 都靈 意大利

文獻

2006年《紅旗收藏：劉小東》Map Book 出版社 香港(圖版，第75頁)
2007年《現代生活的繪畫：1960年代至今》海沃德出版社 倫敦 英國(圖版，第141頁)

HK\$300,000-500,000

US\$39,000-64,000



213

LIU XIAODONG

劉小東

【CHINA, B. 1963 中國】

Sleeping and Insomnia Series No. 18

titled and signed in Chinese, dated '1996' (on the reverse)
oil on canvas
33 x 38 cm. (13 x 15 in.)
Painted in 1996

PROVENANCE

Schoeni Art Gallery, Hong Kong
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

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

LITERATURE

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

睡眠與失眠系列 第18號

簽名：劉小東 (畫背)
油彩 畫布 / 1996年作

來源

香港 少勵畫廊 / 現藏者購自上述畫廊 / 亞洲 私人收藏

展覽

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

文獻

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

HK\$130,000-180,000

US\$17,000-23,000



214

LI SHAN

李山

【CHINA, B. 1942 中國】

Rouge Series No. 7

signed in Chinese, signed 'Li Shan', inscribed in Chinese,
dated '1995' (lower right)
oil and collage on canvas
116 x 176.5 cm. (45¾ x 69½ in.)
Painted in 1994-1995

PROVENANCE

Schoeni Art Gallery, Hong Kong
Acquired from the above by the present owner
Private Collection, Europe

胭脂系列第7號

簽名：李山Li Shan (右下)
油彩 拼貼 畫布 / 1994-1995年作

來源

少勵畫廊 香港 / 現藏者購自上述畫廊 / 歐洲 私人收藏

HK\$350,000-550,000

US\$45,000-70,000



215

LI SHAN

李山

【CHINA, B. 1942 中國】

Goose

signed and inscribed in Chinese,
signed and dated 'Li Shan 1994.8' (lower right)
oil and silkscreen collage on canvas
38 x 50 cm. (15 x 19 7/8 in.)
Executed in 1994

PROVENANCE

Private Collection, Asia

鵝

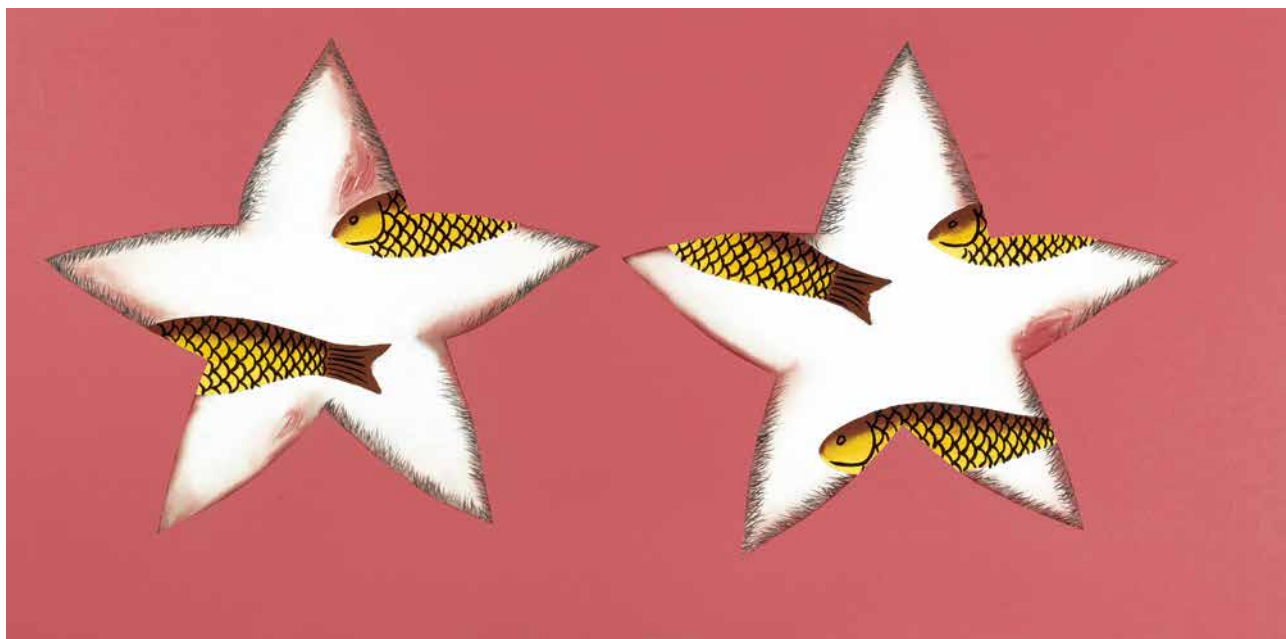
簽名：李山 Li Shan (右下)
油彩 絲網拼貼 畫布 / 1994年作

來源

亞洲 私人收藏

HK\$120,000-160,000

US\$16,000-21,000



216

LI SHAN

李山

【CHINA, B. 1942 中國】

Untitled

signed in Chinese, signed and dated 'Li Shan 1998.'
and inscribed in Chinese (on the reverse)
oil on canvas
83 x 167 cm. (32 $\frac{5}{8}$ x 65 $\frac{3}{4}$ in.)
Painted in 1998

PROVENANCE

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

無題

簽名：李山 Li Shan (畫背)
油彩 畫布
1998年作

來源

現藏者直接得自藝術家
美國 私人收藏

HK\$120,000-220,000

US\$16,000-28,000

217

KEISUKE TANAKA

田中圭介

【 JAPAN, B. 1976 日本 】

Tento

acrylic, wax, maidenhair tree wood sculpture
291 x 62 x 53 cm. (114 $\frac{1}{2}$ x 24 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)
Executed in 2007

PROVENANCE

Yamamoto Gendai, Tokyo, Japan
Anon. Sale, Christie's Hong Kong, 31 May 2015, Lot 137
Acquired from the above sale by the present owner

EXHIBITED

Tokyo, Japan, Tokyo National University of Fine Arts & Music,
Sculpture From Stories, 16 November-2 December 2007.
Tokyo, Japan, Yamamoto Gendai, DREAM of the SKULL, 19 January-1
March 2008.

LITERATURE

Awata Daisuke, Tokyo National University of Fine Arts & Music,
Sculpture From Stories, Tokyo, Japan, 2007 (illustrated, pp. 28-29).
'Nouvelle Japan: The pioneer of modern art Vol .2' in Health Insurance,
Tokyo, Japan, May 2012 (illustrated, p. 7).

天道

壓克力 蠟 銀杏木 雕塑
2007年作

來源

日本 東京 山本現代
2015年5月31日 佳士得香港 編號137
現藏者購自上述拍賣

展覽

2007年11月16日-12月2日 「物語の彫刻」 東京藝術大學 東京 日本
2008年1月19日-3月1日 「DREAM of the SKULL」 山本現代 東京 日本

文獻

2007年 《物語の彫刻》 栗田大輔著 東京藝術大學 東京 日本
(圖版, 第28-29頁)
2012年5月 「新潮日本: 現代美術の先行者 第二期」 《健康保險》
東京 日本 (圖版, 第7頁)

HK\$120,000-160,000

US\$16,000-21,000



218

TEPPEI KANEUJI

金氏徹平

【 JAPAN, B. 1978 日本 】

White Discharge
(Built-up Objects No. 20)

signed with artist's signature and dated '2012' (at the back of the table)

found objects, resin and glue sculpture

198 x 60 x 44.5 cm. (78 x 23 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in.)

Executed in 2012

PROVENANCE

Collection of Guy & Myriam Ullens

白色解放 (堆積物 第20號)

簽名：藝術家簽名 (桌子背後)

現成物 樹脂 膠水 雕塑

2012年作

來源

尤倫斯夫婦收藏

HK\$40,000-60,000

US\$5,200-7,700





219

YIN XIUZHEN

尹秀珍

【CHINA, 1963 中國】

Portable City: Turfan

suitcase, map, used clothes and light bulbs
50 x 87 x 149 cm. (19 $\frac{3}{8}$ x 34 $\frac{1}{4}$ x 58 $\frac{5}{8}$ in.,)
Executed in 2008

PROVENANCE
Collection of Guy & Myriam Ullens

便攜城市系列：吐魯番市

旅行箱 地圖 舊衣服 燈
2008年作

來源
尤倫斯夫婦收藏

HK\$30,000-50,000

US\$3,900-6,400



220

RYOTA NISHIOKA

西岡良太

【 JAPAN, B. 1980 日本 】

The Highest Prosperity or Extremity of Rage? II

signed and dated 'Ryota nishioka 2017' (lower right); signed and dated 'Ryota nishioka 2017',
signed and titled in Japanese (on the reverse)

acrylic on paper mounted on panel

103 x 145.5 cm. (40½ x 57¼ in.) / Painted in 2017

最高的繁榮或極端的憤怒？ II

簽名：Ryota nishioka (右下)；Ryota nishioka 西岡良太(畫背)

壓克力 紙本 裱於板上 / 2017年作

HK\$70,000-90,000

US\$9,000-12,000



221

JOUNG YOUNG-JU

鄭英胄

【KOREA, B. 1970 韓國】

Disappearing Landscape (Blue) 718

titled in Korean, inscribed '194 x 130.3', signed with artist's signature, dated '2018' (on the reverse)
acrylic on Korean paper mounted on canvas
130.3 x 194 cm. (51¼ x 76¾ in.)
Painted in 2018

PROVENANCE
Private Collection, Asia

消失的風景 (藍) 718

簽名：藝術家簽名 (畫背)
壓克力 韓國紙 裱於畫布
2018年作

來源
亞洲 私人收藏

HK\$200,000-400,000

US\$26,000-51,000



222

KIM KEE-TAE

金岐泰

【 KOREA, B. 1970 韓國 】

Unknown Artist – May 16th 18

signed in Korean, signed, titled, inscribed and dated 'KIM. KEE TAE
Unknown Artist – May 16th 18 Mixed media on canvas, 162. 2 x 97 cm 2018',
signed with artist's signature (on the reverse)
mixed media on canvas
97 x 162.2 cm. (38¼ x 63⅞ in.)
Executed in 2018

PROVENANCE

Private Collection, Asia

不知名的藝術家 - 18年5月16日

簽名：藝術家韓文簽名；KIM, KEE TAE；藝術家簽名（畫背）
綜合媒材 畫布
2018年作

來源

亞洲私人收藏

HK\$60,000-90,000

US\$7,700-12,000



223

LEE KYOUNG-MI

李慶美

【KOREA, B. 1977 韓國】

Shanghai Street in Hong Kong on the Table

signed 'Kyong Mi Lee' (on the reverse of each panel)

oil on constructed birch panel, diptych

each: 89 x 89 x 7 cm. (35 x 35 x 2¾ in.) (2)

overall: 89 x 178 x 7 cm. (35 x 70¾ x 2¾ in.)

Painted in 2018

PROVENANCE

Private Collection, Asia

桌上的香港上海街

簽名：Kyong Mi Lee (每屏畫背)

油彩 樺木板 (雙聯作)

2018年作

來源

亞洲 私人收藏

HK\$100,000-150,000

US\$13,000-19,000



224

KIM NAM-PYO

金南杓

【 KOREA, B. 1970 韓國 】

Instant Landscape

thread, fur and acrylic on canvas
194 x 130 cm. (76 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in.)
Executed in 2008

PROVENANCE

Anon. sale, Christie's Hong Kong, 25 May 2014, Lot 645
Acquired from the above by the present owner

EXHIBITED

Seoul, Korea, Gallery IHN, Instant Landscape:
Kim Nam-Pyo, 3 - 17 September 2008.

即時風景

線毛 壓克力 畫布 / 2008年作

來源

2014年5月25日 佳士得香港 編號645
現藏者購自上述拍賣

展覽

2008年9月3 - 17日 「即時風景：金南杓」 IHN 畫廊 首爾 韓國

HK\$100,000-200,000

US\$13,000-26,000



225

KIM DONG-YOO

金東園

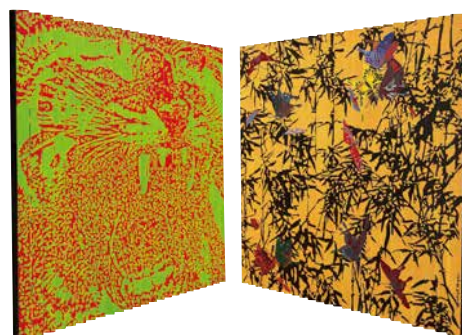
【 KOREA, B. 1965 韓國 】

Double Image

signed in Korean and dated '1998' (lower right)
acrylic on canvas laid on board
112 x 145 x 6 cm. (44½ x 57½ x 2¾ in.)
Painted in 1998

PROVENANCE

Anon. sale, Christie's Hong Kong, 26 November 2006, Lot 397
Acquired from the above by the present owner



▲ Lot 225 Alternative View | 另一角度

雙面圖

簽名：藝術家簽名 (右下) / 壓克力 畫布 裱於木板 / 1998年作

來源

2006年11月26日 佳士得香港 編號397
現藏者購自上述拍賣

HK\$90,000-150,000

US\$12,000-19,000



226

ZHOU MINGDE

周名德

【CHINA, B. 1986 中國】

Empyrean Heaven II

two seals of the artist / ink and mineral colour on golden paper
99 x 140.5 cm. (39 x 55½ in.) / Painted in 2018

PROVENANCE

Private Collection, Asia

九天·二

藝術家鈐印兩枚 / 水墨 礦物質顏料設色 金箋紙 / 2018年作

來源

亞洲 私人收藏

HK\$80,000-120,000

US\$11,000-15,000

The title of Zhou Mingde's painting *Empyrean Heaven II* (Lot 226) is a reference to the multiplicity of dimensions as expounded in ancient metaphysics. The artist uses nine different colours to demarcate the different realms of heaven. They are organised scientifically from cool tones to warm tones. It is apparent that in this work, the artist is inspired by Kandinsky's use of colours — he uses a particular kind of mineral paint to depict the same material from which the pigment was made. By using a multitude of colours and crafting delicate details of the rocks, the artist attempts to evoke feelings that are hidden within — Painted on golden paper, the joyous emotions of this colourful composition resonate deeply with the viewers.

周名德的《九天·二》(拍品編號 226)，取名於天之極，借喻地表現境界的多重性。藝術家以九色分界九重天，科學的將色彩冷暖層層漸變。在此，藝術家啟迪於康丁斯基對色彩的使用，以礦物質顏料理性地描繪著同一物質、以不同的色彩和山石細節的繪畫企圖激起觀者的內心感受——繽紛的色彩搭配金箋紙的光澤，觀賞的情緒似乎愉悅地被釋放出來。



227

HUANG DAN

黃丹

【CHINA, B. 1979 中國】

Pureness

two seals of the artist / watercolour on rice paper
46 x 135 cm. (18 $\frac{1}{8}$ x 53 $\frac{1}{8}$ in.) / Painted in 2014

PROVENANCE

Private Collection, Asia

情形

藝術家鈐印兩枚 / 水彩 宣紙 / 2014年作

來源

亞洲 私人收藏

HK\$60,000-120,000

US\$7,700-15,000

By gently layering thin washes of translucent watercolours on top of each other, Huang Dan gracefully depicts the converging forces in the universe by employing the accumulated ink technique. Layers of unmodulated colours form a weighty shade of blue that occupies a substantial area on the canvas. The mountain ranges in the distance can still be faintly deciphered. Situated amongst an enormous body of water and towering mountains, the lonesome boat and drinking horses look even more insignificant. By examining the details in the painting, one can see that the artist is completely at peace with nature.

稀薄的水彩顏料，輕柔地層層疊加，黃丹以積墨法的方式輕柔地揮灑出天地的氳氳。色彩疊加之後那厚重、沉穩的藍，經營了大塊的畫面，背後的山峰若隱若現。或是駕一葉輕舟、亦或是駿馬飲水，在大山大水前都愈加渺小。細節之間可以探知藝術家對於自然的敬重和坦然。



228

GU WENDA

谷文達

【CHINA, B. 1955 中國】

Silk Road (Form A:a-2)

one seal of the artist
hair and ink on paper
273.7 x 172.8 cm. (107¾ x 68 in.)
Executed in 2000

PROVENANCE

Anon. sale, Christie's Shanghai, 26 April 2014, Lot 46
Acquired from the above by the present owner

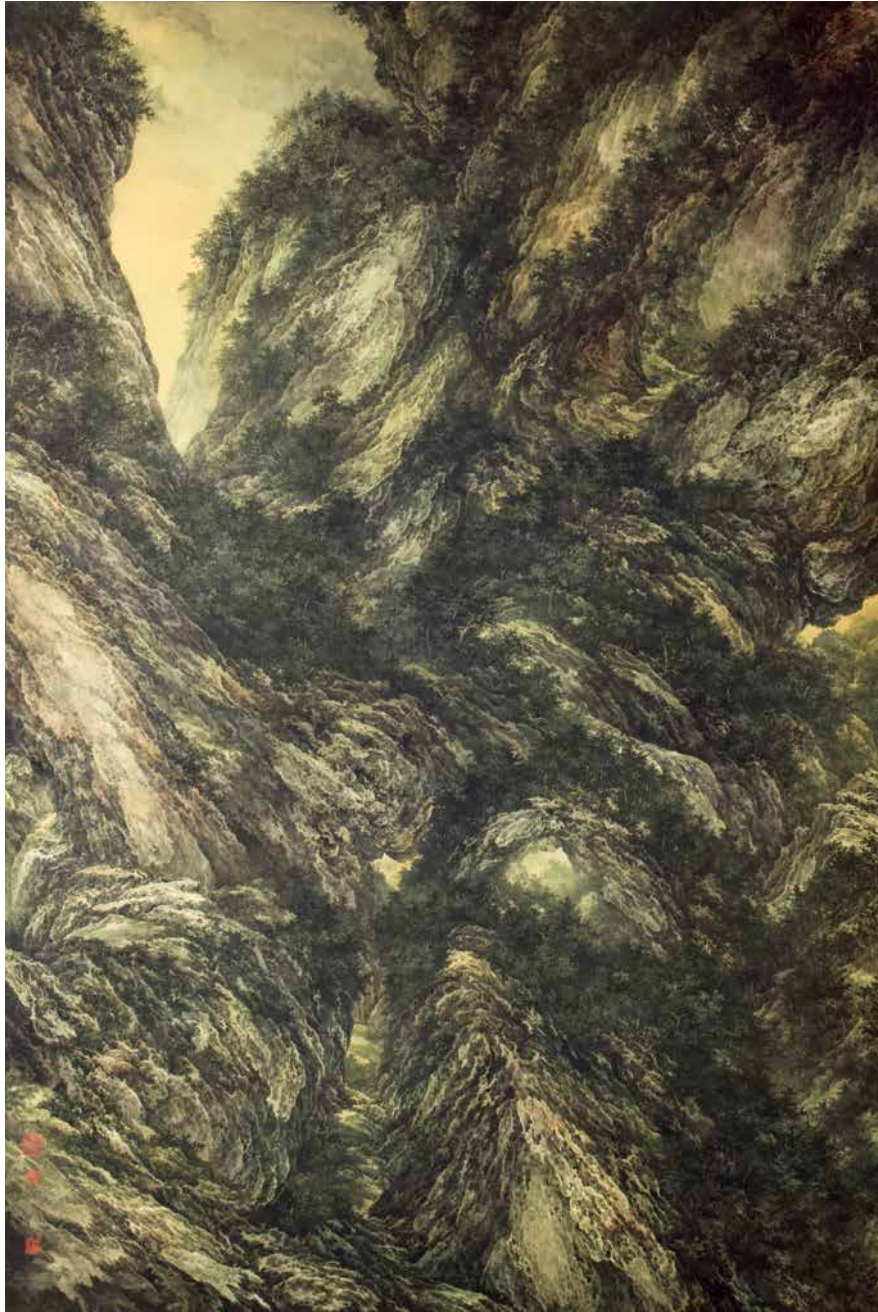
絲綢之路 (形式 A:a-2)

藝術家鈐印一枚
頭髮 水墨 紙本
2000年作

來源

2014年4月26日 佳士得上海 編號46
現藏者購自上述拍賣

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



229

RYOZO KATO 加藤良造

【 JAPAN, B. 1964 日本 】

San Sui Kyo
(The Scenery of the Landscape)

signed in Japanese (on the backing board);
signed and titled in Japanese (on the label on the reverse)
three seals of the artist
stone pigment and ink on paper mounted on board
194 x 130.3 cm. (76 $\frac{3}{4}$ x 51 $\frac{1}{4}$ in.)
Painted in 2018

山水境

簽名：良 (背板)；加藤良造 (背板標籤) / 藝術家鈐印三枚
礦石顏料 水墨 紙本 裱於木板 / 2018年作

HK\$180,000-280,000

US\$24,000-36,000



230

NATSUKI URUSHIHARA

漆原夏樹

【 JAPAN, B. 1977 日本 】

Her Landscape

signed in Japanese (on the label affixed on the reverse); titled, dated,
inscribed and signed in Japanese (on the label affixed on the reverse)
one seal of the artist

ink, Japanese pigment, gold leaf and powder on paper
91 x 60.6 cm. (35 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)

Painted in 2018

她的風景

簽名：藝術家簽名 (背板標籤)

藝術家鈐印一枚 / 水墨 日本顏料 金箔 金粉 紙本 / 2018年作

HK\$35,000-55,000

US\$4,500-7,000

231

TOMOMI NITTA

新田友美

【 JAPAN, B. 1978 日本 】

Infinite Set 1

oil on canvas
194 x 130.3 cm. (76¾ x 51¼ in.)
Painted in 2009

PROVENANCE
Private Collection, Japan

Infinite Set 1

油彩 畫布 / 2009年作

來源
日本 私人收藏

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



232

ZHU WEI

朱偉

【CHINA, B. 1966 中國】

Festival No. 31

signed and inscribed in Chinese (middle right)
seven seals of the artist
ink and colour on paper
197 x 192 cm. (77½ x 75¾ in.)
Painted in 2003

PROVENANCE

Plum Blossoms Gallery, Hong Kong
Red Rock Studio Collection

節日 第31號

簽名：朱偉製 (中右) / 藝術家鈐印七枚
水墨 設色 紙本 / 2003年作

來源

香港 萬玉堂 / 石紅齋收藏

HK\$200,000-300,000

US\$26,000-38,000

Zhu Wei believes that Chinese contemporary art is built upon the foundation of ink art. Since the 1990s, he has been heavily involved in developing meticulous brush craftsmanship *gongbi* into a discipline in Chinese contemporary art. Using *gongbi* techniques such as outlining and ink washes, he captured a wide variety the everyday human activities with this paintings. At the same time, he used the exaggerated modelling technique of manga to represent absurdities in life. *Festival No. 31* (Lot 232) was painted in 2003. The main figure wearing a surgical mask and the character at the back covering his mouth with his hands reflect an era of widespread paranoia in the society. Compared to *Woodblock No. 10* (Fig. 1), which was produced in the same year as *Festival No. 31*, its use of colour can better showcase the nuanced aesthetic of *gongbi*. To Zhu Wei, contemporary ink is a continuation of traditional ink painting. He endeavours to combine traditional creative techniques with characteristics of the contemporary society so that ink art can have a much broader artistic meaning.

Zhu Wei's paintings are collected by various museums and institutions, including Guangdong Art Museum (China), M+ (Hong Kong), Ashmolean Museum of Art and Archaeology (UK) and Ferragamo Art Foundation (Italy), etc.

朱偉認為中國的當代藝術建立在水墨的基礎上。從九十年代開始，他便投入到水墨創作當中，將工筆畫帶進中國當代藝術的畫家。他利用勾勒和渲染等工筆畫技法描繪世間百態，用漫畫式的大頭人物表達生活的荒謬性。《節日第31號》(拍品編號 232) 創作於2003年，圖中戴口罩的人物和遠方用手帕遮掩的路人，反映了當時草木皆兵的社會狀況。相較於同年創作的《木版畫十號》(圖1)，《節日 第31號》中的色彩運用更突顯工筆畫的細膩美感。對於朱偉而言，當代水墨是傳統水墨的延伸，他致力於結合傳統創作方法和當下時代特徵進行創作，讓水墨創作有了更廣闊的藝術意義。

朱偉的作品被多家美術館及機構收藏，包括廣東美術館 (中國)、M+(香港)、阿什莫林藝術與考古博物館 (英國)、菲拉格慕藝術基金會 (意大利) 等。

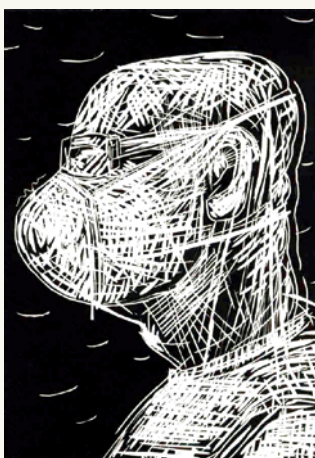


Fig.1 Zhu Wei, *Woodblock No.10*, 2003
圖1 朱偉 《木版畫十號》 2003年作





△ 233

ZHU WEI

朱偉

【 CHINA, B. 1966 中國 】

CHINA CHINA

signed in Chinese; numbered '1/12' (side of the right shoe of each figure)
fiberglass sculpture
62 x 35.5 x 68.3 cm. (24 3/8 x 14 x 26 7/8 in.)
edition 1/12

PROVENANCE

Plum Blossom Gallery, Hong Kong
Private Collection, Asia
Acquired from the above by the present owner

中國 中國

簽名：朱偉 (每件右鞋側)
玻璃纖維 雕塑 / 版數：1/12

來源

萬玉堂 香港 / 亞洲 私人收藏 / 現藏者購自上述來源

HK\$240,000-320,000

US\$31,000-41,000



234

CHUNG DOO-HWA

鄭斗和

【 KOREA, B. 1968 韓國 】

Reverberation; Sound; & Thinking of Forest

signed and titled in Korean; signed, dated and inscribed 'Chung, Doo-Hwa Book on wood 51cm 2012' (on the reverse); signed and titled in Korean; signed, dated and inscribed 'Chung, Doo-Hwa 2013 42 x 42 cm book on wood' (on the reverse); signed and titled in Korean; signed, dated and inscribed 'Chung, Doo-Hwa 2015-4 Thinking of forest diameter 51cm Book on wood' (on the reverse)
book collage on board
Reverberation & Thinking of Forest: diameter: 51 cm. (20 $\frac{1}{8}$ in.);
Sound: 42 x 42 cm. (16 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in.) / Executed in 2012; 2013; &2015

PROVENANCE

Private Collection, Asia
Anon. sale, Christie's Hong Kong, 15 March 2015, Lot 54
Acquired from the above sale by the present owner

回響；聲音；及森林的思考

簽名：藝術家簽名；Chung, Doo-Hwa (每件畫背標籤)
書本 拼貼 木板
2012年作；2013年作；及2015年作

來源

亞洲 私人收藏
2015年03月15日 佳士得香港 編號54
現藏者購自上述拍賣

HK\$65,000-85,000

US\$8,400-11,000



235

KIM KANG-YONG

金康容

【KOREA, B. 1950 韓國】

Reality + Image 1612-1616

signed in Korean (on the reverse)
mixed media on canvas
150 x 150 cm. (59 x 59 in.)
Executed in 2016

PROVENANCE
Private Collection, Asia

現實+圖像 1612-1616

簽名：藝術家簽名 (畫背)
綜合媒材 畫布 / 2016年作

來源
亞洲 私人收藏

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



236

YU YASUDA

安田悠

【 JAPAN, B. 1982 日本 】

Floating with Tide

oil on canvas
162 x 194 cm. (63¾ x 76¾ in.)
Painted in 2012

PROVENANCE
Private Collection, Japan

順流

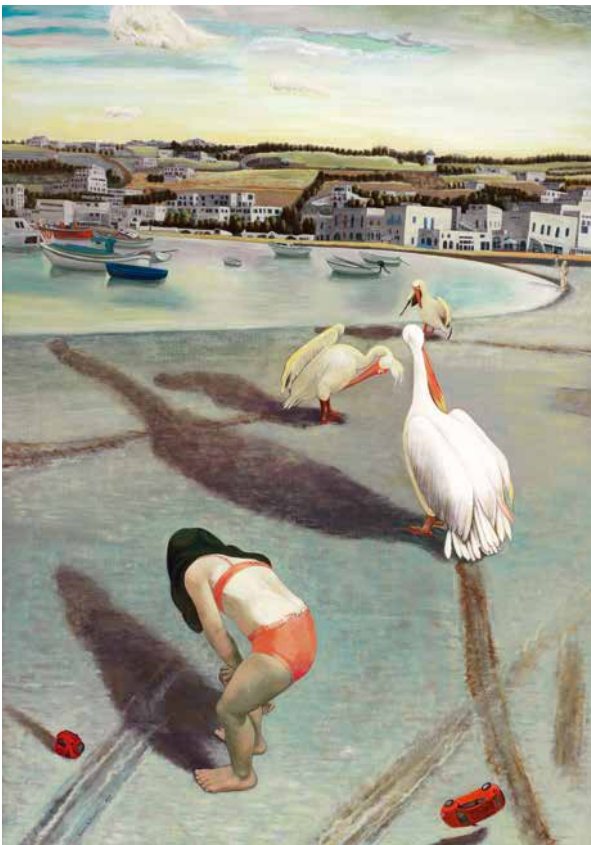
油彩 畫布 / 2012年作

來源

日本 私人收藏

HK\$60,000-90,000

US\$7,700-12,000



PROPERTY OF AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

237

KAORI WATANABE

渡邊佳織

【 JAPAN, B. 1984 日本 】

Landscape of Old
Port-Mykonos Island

signed and dated 'Kaori Watanabe
2009' (lower left)
oil on canvas
162 x 114 cm. (63¾ x 44¾ in.)
Painted in 2009

PROVENANCE
Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the
present owner

米克諾斯島老港口的風景

簽名：Kaori Watanabe (左下)
油彩 畫布
2009年作

來源

日本 東京 Galleria Grafica Tokio 畫廊
現藏者購自上述畫廊

HK\$70,000-100,000

US\$9,000-13,000



Lot 238



Lot 239

238

LIU XIAODONG 劉小東

【CHINA, B. 1963 中國】

Sleeping and
Insomnia
Series No. 11

titled and signed in Chinese, dated
'1996' (on the reverse)
oil on canvas
33 x 38 cm. (13 x 15 in.)
Painted in 1996

PROVENANCE

Schoeni Art Gallery, Hong Kong
Acquired from the above by the present
owner
Private Collection, Asia

EXHIBITED

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

LITERATURE

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

睡眠與失眠系列
第11號

簽名：劉小東 (畫背)
油彩 畫布 / 1996年作

來源

香港 少勵畫廊 / 現藏者購自上述畫
廊 / 亞洲 私人收藏

展覽

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

文獻

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

HK\$130,000-180,000
US\$17,000-23,000

239

LIU XIAODONG 劉小東

【CHINA, B. 1963 中國】

Sleeping and
Insomnia
Series No. 28

titled and signed in Chinese,
dated '1996' (on the reverse)
oil on canvas
33 x 38 cm. (13 x 15 in.)
Painted in 1996

PROVENANCE

Schoeni Art Gallery, Hong Kong
Acquired from the above
by the present owner
Private Collection, Asia

EXHIBITED

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

LITERATURE

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

睡眠與失眠系列
第28號

簽名：劉小東 (畫背)
油彩 畫布 / 1996年作

來源

香港 少勵畫廊
現藏者購自上述畫廊
亞洲 私人收藏

展覽

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

文獻

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

HK\$130,000-180,000
US\$17,000-23,000

240

YU HONG

喻紅

【CHINA, B. 1966 中國】

Liu Wa 7 Years Old

signed and dated 'H. Yu 2002'
(lower right)
watercolour and pastel on paper
86 x 68 cm. (33 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.)
Painted in 2002

PROVENANCE

Goedhuis Contemporary,
New York, USA
Acquired from the above
by the present owner
Private Collection, Toronto, Canada

劉娃七歲

簽名：H. Yu (右下)
水彩 粉彩 紙本 / 2002年作

來源

美國 紐約 Goedhuis
Contemporary 畫廊
現藏者購自上述畫廊
加拿大 多倫多 私人收藏

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





241

KOREHIKO HINO

日野之彦

【 JAPAN, B.1976 日本 】

Blue Cloth

titled and signed in Japanese, dated '2008'
(on the reverse)
oil on canvas
130.3 x 97 cm. (51¼ x 38¼ in.)
Painted in 2008

PROVENANCE

Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the present owner

藍色織布

簽名：日野之彦（畫背）
油彩 畫布 / 2008年作

來源

日本 東京 Galleria Grafica Tokio畫廊
現藏者購自上述畫廊

HK\$200,000-300,000

US\$26,000-38,000

242

KOREHIKO HINO

日野之彦

【 JAPAN, B.1976 日本 】

Lying on the Face

titled and signed in Japanese, dated '2008' (on the reverse)
pencil on paper / 70.3 x 103.4 cm. (27½ x 40¼ in.)
Painted in 2008

PROVENANCE

Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the present owner

躺在臉上

簽名：日野之彦 (畫背) / 鉛筆 紙本 / 2008年作

來源

日本 東京 Grafica Tokio畫廊 / 現藏者購自上述畫廊

HK\$40,000-60,000

US\$5,200-7,700



243

KIM SUNGSOO

金成洙

【 KOREA, B. 1969 韓國 】

Melancholy

signed and dated 'Sungsoo Kim 2008' (on the reverse)
oil on canvas / 130.5 x 194 cm. (51¼ x 76¼ in.)
Painted in 2008

PROVENANCE

SKAPE Gallery, Seoul, Korea
Acquired from the above by the present owner
Private Collection, Europe

愁緒

簽名：Sungsoo Kim (畫背)
油彩 畫布 / 2008年作

來源

韓國 首爾 SKAPE 畫廊 / 現藏者購自上述畫廊
歐洲 私人收藏

HK\$30,000-50,000

US\$3,900-6,400





244

SHEN JINGDONG

沈敬東

【CHINA, B. 1965 中國】

Soldier Family

titled in Chinese (lower left); signed in Chinese, signed and dated 'SHEN JINGDONG 2007' (lower right) / oil on canvas / 150 x 200 cm. (59 x 78¾ in.) / Painted in 2007

PROVENANCE

Private Collection, Asia

軍人家庭

簽名：沈敬東 SHEN JINGDONG (右下)
油彩 畫布 / 2007年作

來源

亞洲 私人收藏

HK\$80,000-120,000

US\$11,000-15,000



245

LIN TIANMIAO

林天苗

【CHINA, B. 1961 中國】

Hand Signal No. 21

signed in Chinese; signed 'L.'; inscribed '21#' (lower left)
c-print on felt, synthetic hairs
117.5 x 147 cm. (46¼ x 57¾ in.)

PROVENANCE

Acquired directly from the artist by the previous owner
Anon. Sale, Christie's Hong Kong, 25 November 2007, Lot 636
Acquired from the above by the present owner

手語- 21

簽名：L. 林天苗 (左下)
數位照片 毛氈 人工毛髮

來源

原藏者直接購自藝術家

2007年11月25日 佳士得香港 編號636

現藏者購自上述拍賣

HK\$140,000-200,000

US\$18,000-26,000



246

GUAN YONG

管勇

【CHINA, B. 1975 中國】

Once Upon a Time

signed, titled and inscribed in Chinese, signed, dated and inscribed
'Guan Yong 2006 oil on canvas 160 x 130 cm' (on the reverse)
oil on canvas
130 x 160 cm. (51½ x 63 in.)
Painted in 2006

PROVENANCE
Private Collection, Asia

LITERATURE
New Age Gallery, Guan Yong, Beijing, China, 2007 (illustrated, p. 65).

往事如雲

簽名：Guan Yong；管勇（畫背）
油彩畫布 / 2006年作

來源
亞洲私人收藏

文獻
2007年《管勇》新時代畫廊北京中國（圖版，第65頁）

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

247

ZHOU TIEHAI

周鐵海

【CHINA, B. 1966 中國】

Mrs Henry White

signed and dated 'zhou tiehai 2006'
(on the reverse)

oil on canvas

150 x 100 cm. (59 x 39½ in.)

Painted in 2006

PROVENANCE

Galerie Frank Schlag & Cie., Essen,
Germany

Acquired from the above by the
present owner

Private Collection, Europe

亨利·懷特夫人

簽名：zhou tiehai (畫背)
油彩 畫布 / 2006年作

來源

德國 埃森 Frank Schlag & Cie 畫廊

現藏者購自上述畫廊

歐洲 私人收藏

HK\$40,000-80,000

US\$5,200-10,000



248

FENG ZHENGJIE

俸正杰

【CHINA, B. 1968 中國】

Untitled

signed and dated 'FENG ZHENGJIE 2005' (lower right)

oil on canvas / 150 x 150 cm. (59 x 59 in.) / Painted in 2005

PROVENANCE

Willem Kerseboom Modern and Contemporary Art, Bergen,
Holland

Acquired from the above by the present owner

Private Collection, Europe

無題

簽名：FENG ZHENGJIE (右下)

油彩 畫布 / 2005年作

來源

荷蘭 卑爾根 Willem Kerseboom Modern and Contemporary

Art 畫廊 / 現藏者購自上述畫廊 / 歐洲 私人收藏

HK\$70,000-100,000

US\$9,000-13,000



249

KOH CHAN-GYU

高燦圭

【 KOREA, B. 1963 韓國 】

Wind

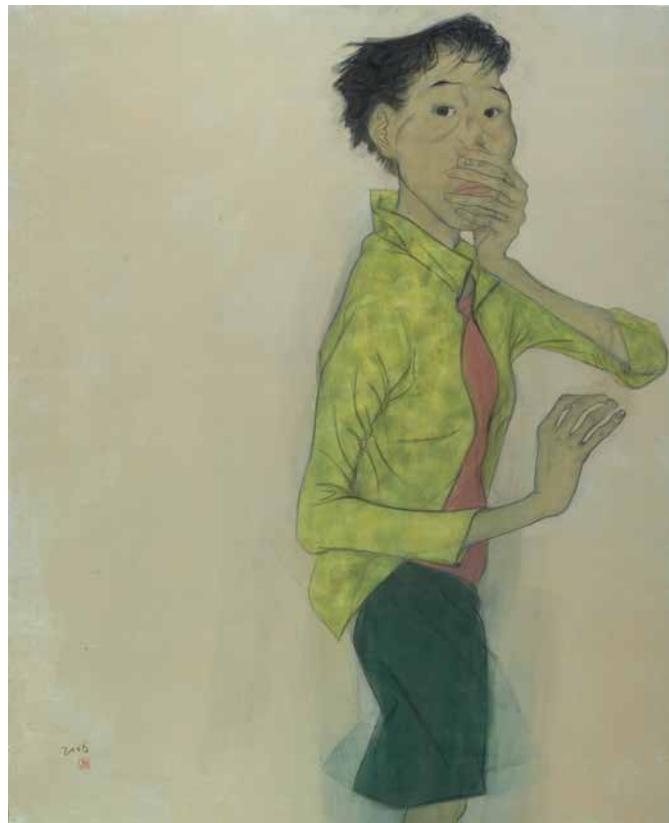
dated '2006' (lower left) / one seal of the artist
ink and watercolour on paper
162 x 131 cm. (63¾ x 51¾ in.)
Painted in 2006

風

藝術家鈐印一枚 / 墨水 水彩 紙本 / 2006年作

HK\$20,000-40,000

US\$2,600-5,100



250

KOH CHAN-GYU

高燦圭

【 KOREA, B. 1963 韓國 】

Life is the Other Side

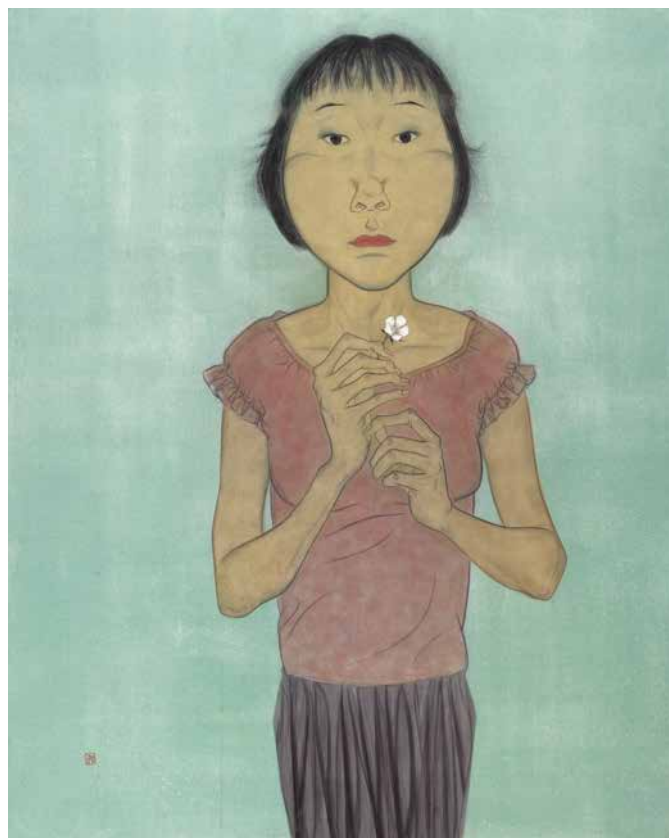
one seal of the artist
ink and watercolour on paper
161 x 129 cm. (63¾ x 50¾ in.)
Painted in 2006

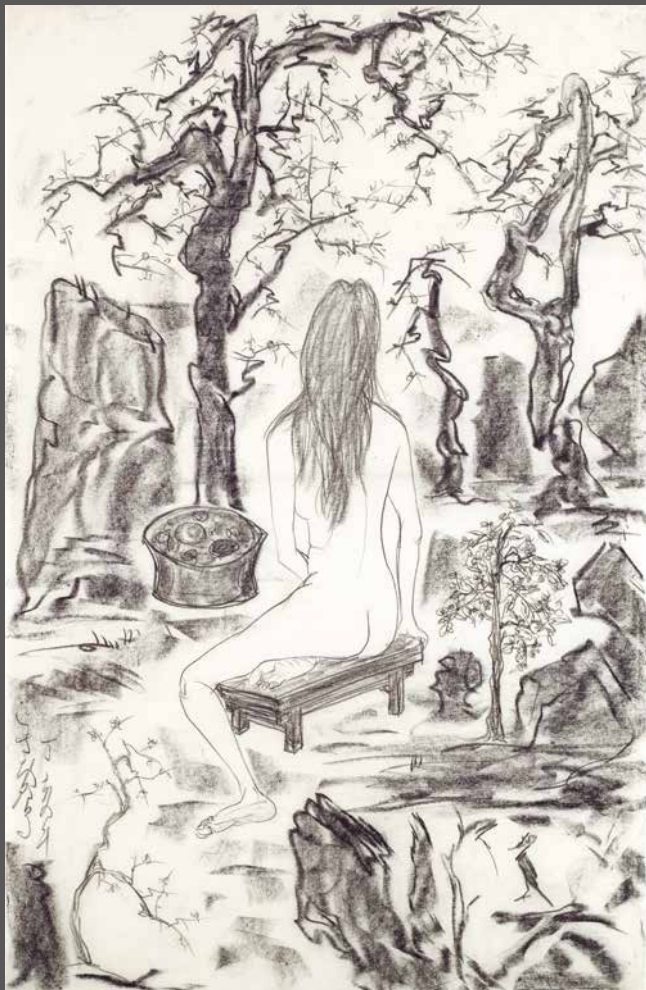
生活的另一面

藝術家鈐印一枚 / 墨水 水彩 紙本 / 2006年作

HK\$20,000-40,000

US\$2,600-5,100





251

YU PENG

于彭

【TAIWAN, 1955-2014 台灣】

Landscape

signed and dated in Chinese (lower left); &
signed and dated in Chinese (upper right)
two charcoal on paper
each: 97 x 63 cm. (38¼ x 24¼ in.) (2)
Painted in 2007; & 2007

PROVENANCE

Donation from the artist's family to The Li Ching Cultural and Educational Foundation. The proceeds of sale will be donated to the Yu Peng Archives at The Li Ching Cultural and Education Foundation.

風景畫

簽名：于彭寫（左下）；及于彭寫（右上）
炭筆 紙本（共兩件） / 2007年；及2007年作

來源

由藝術家家屬贈予立青文教基金會
拍賣品銷售所得將撥捐立青文教基金會之于彭文獻庫

HK\$60,000-100,000
US\$7,700-13,000

252

YU PENG

于彭

【TAIWAN, 1955-2014 台灣】

Untitled

pastel and charcoal on paper
109.5 x 79 cm. (43¼ x 31½ in.)

PROVENANCE

Donation from the artist's family to The Li Ching Cultural and Educational Foundation. The proceeds of sale will be donated to the Yu Peng Archives at The Li Ching Cultural and Education Foundation.

無題

粉彩 炭筆 紙本

來源

由藝術家家屬贈予立青文教基金會
拍賣品銷售所得將撥捐立青文教基金會之于彭文獻庫

HK\$50,000-70,000

US\$6,500-9,000



•253

ZHENG ZAIDONG 鄭在東

【CHENG TSAI-TUNG, TAIWAN, B. 1953 台灣】

Man and Horse

signed in Chinese and dated '85' (lower left)
oil on paperboard mounted on board
59.5 x 73 cm. (23¾ x 28¾ in.) / Painted in 1985

PROVENANCE

Private Collection, Asia

我與小馬

簽名：鄭在東 (左下) / 油彩 紙板 裱於木板 / 1985年作

來源

亞洲 私人收藏

HK\$30,000-50,000

US\$3,900-6,400





△ 254

LIU WEI

劉韡

【CHINA, B. 1972 中國】

Landscape Series

signed in Chinese; signed, numbered,
and dated 'Liuwei 5/8 2004' (lower right)
digital chromogenic print
158 x 308 cm. (62¼ x 121¼ in.)
Executed in 2004
edition 5/8

PROVENANCE

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

山水系列

簽名：劉韡 Liuwei (右下)
數碼彩色相片
2004年作
版數：5/8

來源

前藏者直接得自藝術家
美國 紐約 私人收藏
現藏者購自上述收藏

HK\$150,000-250,000

US\$20,000-32,000



255

ZHANG PEILI

張培力

【CHINA, B. 1957 中國】

Continuous Reproduction

signed in Chinese, dated and numbered
 '2004.10.16 10/20' (on the reverse of each)
 a set of twenty-five gelatin silver prints
 each: 30.3 x 25.2 cm. (11 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.) (25)
 Executed in 2004 / edition 10/20

PROVENANCE

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

EXHIBITED

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

LITERATURE

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

連續翻拍25次

簽名：張培力 (每件背部) / 銀鹽黑白相片 (共25件)
 2004年作 / 版數：10/20

來源

現藏者直接得自藝術家 / 中國 北京 私人收藏

展覽

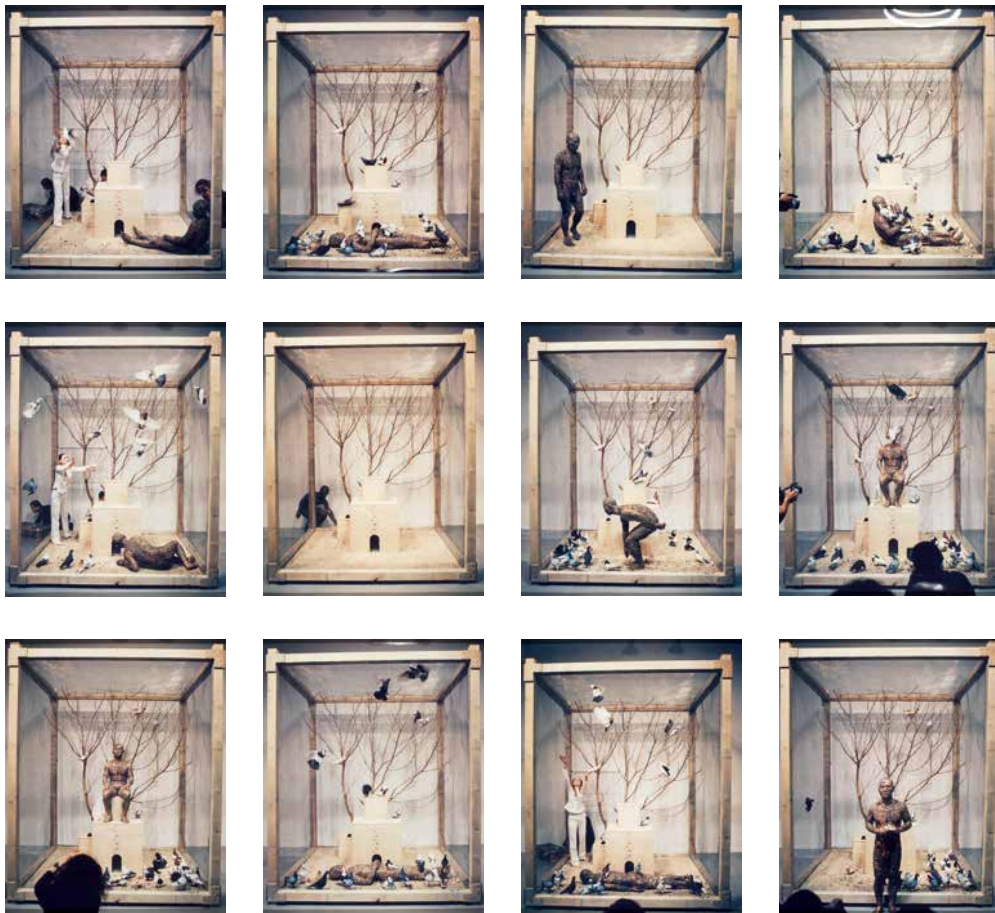
1993年「張培力個人展」Rond Point畫廊 巴黎 法國 (展覽為另一版數)
 2011年7月16日至8月14日「張培力：確切的快感」上海民生現代美術館 上海 中國 (展覽為另一版數)
 2017年3月31日至7月9日「張培力：記錄。重複。」芝加哥藝術學院 芝加哥 美國 (展覽為另一版數)

文獻

(以下圖版皆為另一版數)
 2008年《張培力藝術工作手冊》嶺南美術出版社 嶺南 中國 (第170-171頁)
 2011年《張培力：確切的快感》Blue Kingfisher Limited 香港 (第122-123頁)
 2017年《張培力：記錄。重複。》耶魯大學出版社 紐黑文 美國 (第7圖，第18頁及第8頁中文附錄)

HK\$80,000-100,000

US\$11,000-13,000



256

ZHANG HUAN

張洄

【 CHINA, B. 1965 中國 】

Seeds of Hamburg

signed with artist's signature, titled and inscribed in Chinese,
dated and numbered '2002 5/25' (on the reverse of each)
a set of twelve chromogenic prints
each: 50.5 x 40.5 cm. (19 7/8 x 16 in.) (12)
Executed in 2002
edition 5/25

PROVENANCE

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

漢堡種子

簽名：藝術家簽名 (每件背面)
彩色照片 (共12件)
2002年作
版數：5/25

來源

美國 紐約 前波畫廊
現藏者購自上述畫廊
美國 私人收藏

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



257

ZHANG HUAN 張洄

【CHINA, B. 1965 中國】

Foam Series

signed and titled in Chinese, dated '1998';
numbered '14/15' (on the reverse of each)
fifteen chromogenic prints
each: 101.5 x 68.5 cm. (40 x 27 in.) (15)
Executed in 1998
edition 14/15

PROVENANCE

Galerie Volker Diehl, Berlin, Germany
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 25 November 2007, Lot 499
Acquired from the above by the present owner

LITERATURE

Cotthem Gallery, ZHANG HUAN, Spain, 2001 (different edition illustrated, pp.133-147).
Hubei Fine Arts Publishing House, The Portrait of 100 Most Influential Artists in Contemporary Chinese Art, Hubei, China, 2005 (different edition illustrated, p. 114).
Asia society, Zhang Huan: Altered States, New York, USA, 2007 (different edition illustrated, p. 72).

泡沫系列

簽名：張洄(每件背面) / 彩色照片(共15件) / 1998年作 / 版數：14/15

來源

德國 柏林 Galerie Volker Diehl / 前藏者購自上述畫廊
2007年11月25日 佳士得香港 編號499 / 現藏者購自上述拍賣

文獻

2001年《張洄》Cotthem Gallery 西班牙(圖版為另一版數, 第133-147頁)
2005年《中國當代藝術最具影響的100位藝術家肖像》湖北美術出版社 湖北中國(圖版為另一版數, 第114頁)
2007年《張洄：被改變的狀態》亞洲協會 紐約 美國(圖版為另一版數, 第72頁)

HK\$300,000-500,000

US\$39,000-64,000



258

WANG QINSONG

王勁松

【 CHINA, B. 1966 中國 】

Past, Present and Future

numbered 9/10, signed and dated in Chinese,
signed and dated 'Wang Qin Song 2001'
(lower right of each)

two seals of the artist (lower right of each)

a set of three chromogenic prints

118.5 x 197.5 cm. (46½ x 77¾ in.);

118.5 x 197.5 cm. (46½ x 77¾ in.); &

118.5 x 143.5 cm. (46½ x 56½ in.)

Executed in 2001

edition 9/10

PROVENANCE

Private Collection, USA

過去 現在 未來

簽名：王慶松 Wang Qin Song (每件右下)

藝術家鈐印兩枚 (每件右下)

彩色照片 (共3件)

2001 年作

版數：9/10

來源

美國私人收藏

HK\$150,000-250,000

US\$20,000-32,000





259

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Sleepless Night (Sitting)

mixed media sculpture

28 x 17 x 15 cm. (11 x 6¾ x 5⅞ in.)

Executed in 2007

edition 32/300

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

PROVENANCE

Anon. sale, Sotheby's Hong Kong, 6 April 2014, Lot 1025

Acquired from the above by the present owner

Sleepless Night (Sitting)

綜合媒材 雕塑 / 2007年作 / 版數：32/300

此作品附藝術家親簽之證書及原裝木盒

來源

2014年4月6日 蘇富比香港 編號1025

現藏者購自上述拍賣

HK\$240,000-350,000

US\$31,000-45,000



260

YOSHITOMO NARA

奈良美智

【 JAPAN, B. 1959 日本 】

Beh!

numbered '28/72', signed with artist's signature, dated '2003' (lower edge)
lithograph on Tosa Torinoko paper
49.8 x 40 cm. (19 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.)
Executed in 2003
edition 28/72

PROVENANCE
Private Collection, Asia

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

Beh!

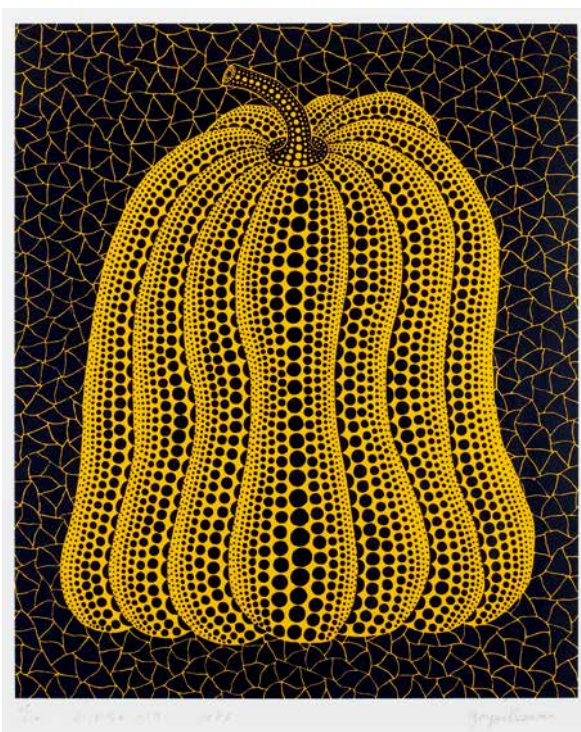
簽名：藝術家簽名(下沿)
石版 版畫 日本手作紙
2003年作
版數：28/72

來源
亞洲私人收藏

文獻
2011年《奈良美智：作品全集第1卷-繪畫，雕塑，版畫，攝影作品》株式會社美術出版社 東京 日本 (圖版為另一版數，第E-2003-001圖，第312頁)

HK\$80,000-120,000

US\$11,000-15,000



261

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin MT

numbered '25/110', titled in Japanese, dated and signed '1999 yayoi Kusama' (lower edge)
screenprint
image: 44.3 x 36.6 cm. (17 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in.)
paper: 59 x 50 cm. (23 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in.)
Executed in 1999
edition 25/110

LITERATURE
ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 257, p. 153).

南瓜 MT

簽名：yayoi Kusama (下沿)
絲網版畫 / 1999年作
版數：25/110

文獻
2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第257圖，第153頁)

HK\$100,000-200,000

US\$13,000-26,000



262

YAYOI KUSAMA

草間彌生

【JAPAN, B. 1929 日本】

Black Lizards

signed and dated 'Yayoi Kusama 1989';
numbered '33/100';
titled in Japanese (lower edge)
screenprint
image: 45.5 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
paper: 53.5 x 61 cm. (21 $\frac{1}{2}$ x 24 in.)
Executed in 1989
edition 33/100

PROVENANCE
Private Collection, Asia

LITERATURE
ABE Publishing Ltd., Yayoi Kusama:
Print Works, Tokyo, Japan, 1992 (different
edition illustrated, plate 131, p. 110).
ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated,
plate 132, p. 87).

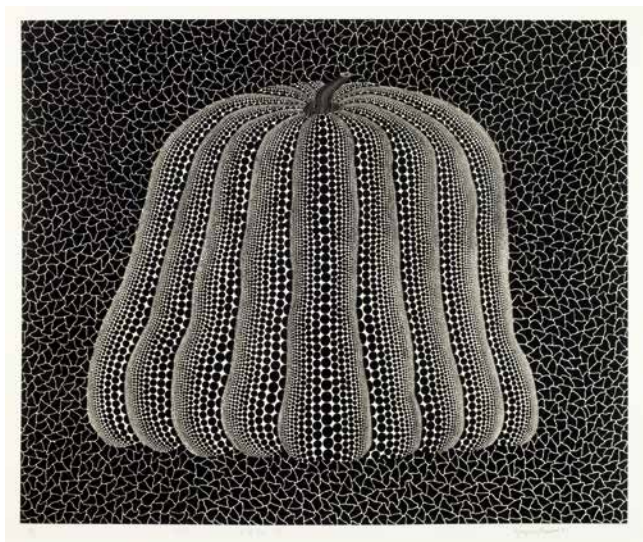
黑色蜥蜴

簽名：Yayoi Kusama (下沿)
絲網版畫 / 1989年作
版數：33/100

來源
亞洲 私人收藏

文獻
1992年《草間彌生版畫集》阿部出
版株式會社 東京 日本 (圖版為另一版
數，第131圖，第110頁)
2017年《草間彌生：全版圖1979-
2017》阿部出版株式會社 東京 日本
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HK\$80,000-120,000
US\$11,000-15,000



263

YAYOI KUSAMA

草間彌生

【JAPAN, B. 1929 日本】

Pumpkin (White Y)

numbered and dated '89/120 1992', titled
in Japanese and signed 'yayoi Kusama'
(lower edge)
screenprint
image: 60.4 x 72.3 cm. (23 $\frac{3}{4}$ x 28 $\frac{1}{2}$ in.)
paper: 70.8 x 84 cm. (27 $\frac{7}{8}$ x 33 $\frac{1}{8}$ in.)
Executed in 1992
edition 89/120

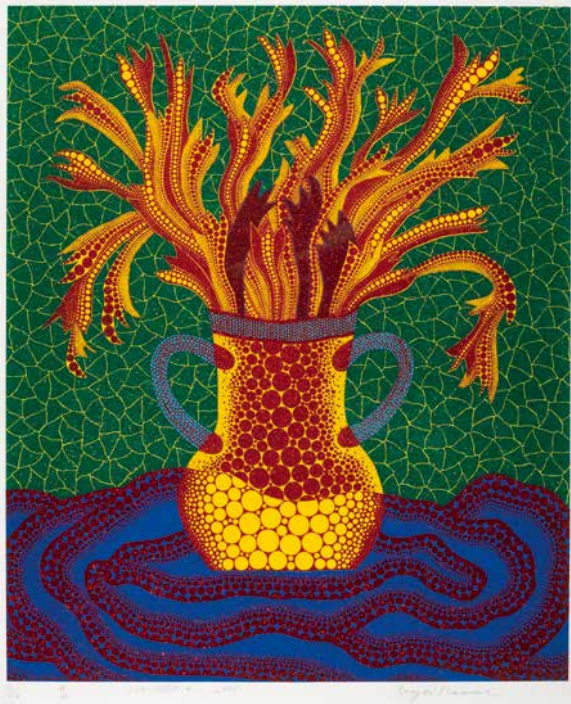
LITERATURE
ABE Publishing Ltd., Yayoi Kusama: Print
Works, Tokyo, Japan, 1992 (different
edition illustrated, plate 147, p. 117).
ABE Publishing Ltd., Yayoi Kusama: Prints
1979-2017, Tokyo, Japan, 2017 (different
edition illustrated, plate 150, p. 98).

南瓜 (白Y)

簽名：yayoi Kusama (下沿)
絲網版畫 / 1992年作
版數：89/120

文獻
1992年《草間彌生版畫集》阿部出
版株式會社 東京 日本 (圖版為另一版
數，第147圖，第117頁)
2017年《草間彌生：全版圖1979-
2017》阿部出版株式會社 東京 日本
(圖版為另一版數，第150圖，第98頁)

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



264

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Flowers C

titled in Japanese, signed, titled,
numbered and dated 'Yayoi Kusama
FLOWERS C 29/50 2005' (lower edge)
screenprint
image: 61.2 x 51 cm. (24 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.)
paper: 71.5 x 60.3 cm. (28 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in.)
Executed in 2005
edition 29/50

PROVENANCE
Private Collection, Asia

LITERATURE
ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate 348,
p. 198).

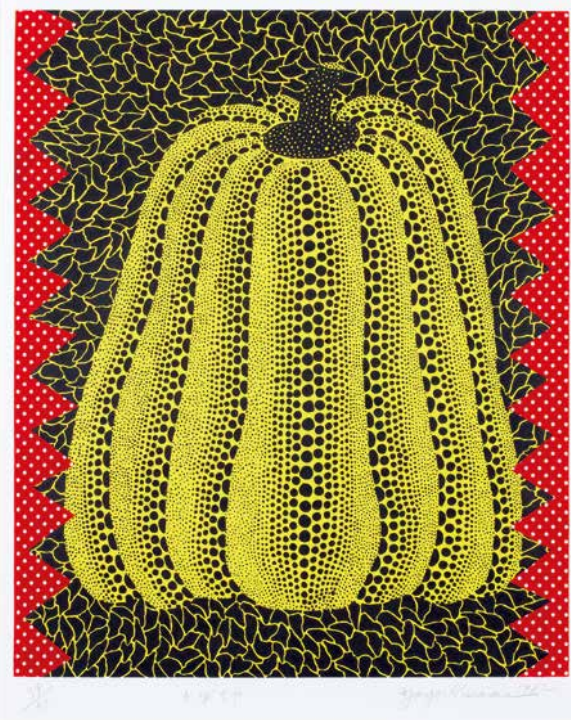
花 C

簽名：Yayoi Kusama (下沿)
絲網版畫 / 2005年作
版數：29/50

來源
亞洲私人收藏

文獻
2017年《草間彌生：全版圖1979-2017》
阿部出版株式會社 東京 日本 (圖版為另
一版數，第348圖，第198頁)

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



265

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin

numbered 34/75, titled in Japanese,
signed and dated 'yayoi Kusama
1982' (lower edge)
collage on lithograph
image: 57.7 x 47.7 cm. (22 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in.)
paper: 65.5 x 51 cm. (25 $\frac{3}{4}$ x 20 $\frac{1}{8}$ in.)
Executed in 1982
edition 34/75

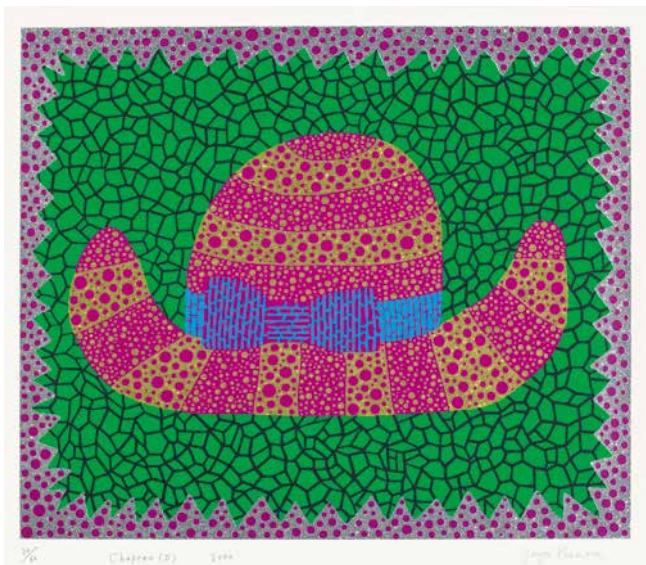
LITERATURE
ABE Publishing Ltd., Yayoi Kusama:
Print Works, Tokyo, Japan, 1992
(different edition illustrated, plate no.
12, p. 40).
ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate
no. 4, p. 14).

南瓜

簽名：Yayoi Kusama (下沿)
拼貼 石版 版畫 / 1982年作
版數：34/75

文獻
1992年《草間彌生版畫集》阿部出版
株式會社 東京 日本 (圖版為另一版數，
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版為另一版數，第4圖，第14頁)

HK\$120,000-220,000
US\$16,000-28,000



266

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Hat (II)

numbered, titled, dated and signed
'22/60 Chapeau (II) 2000 yayoi
Kusama' (lower edge)
screenprint
image: 38 x 45.5 cm. (15 x 17 $\frac{7}{8}$ in.)
paper: 50 x 65 cm. (19 $\frac{1}{4}$ x 25 $\frac{3}{4}$ in.)
Executed in 2000
edition 22/60

LITERATURE

ABE Publishing Ltd., Yayoi
Kusama: Prints 1979-2017, Tokyo,
Japan, 2017 (different edition
illustrated, plate no. 285, p. 169).

帽子(II)

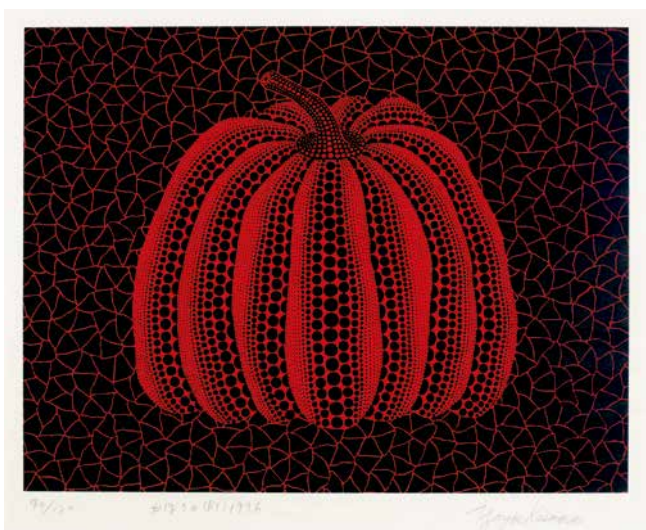
簽名：yayoi Kusama (下沿)
絲網版畫 / 2000年作
版數：22/60

文獻

2017年《草間彌生：全版圖1979-
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HK\$80,000-120,000

US\$11,000-15,000



267

YAYOI KUSAMA

草間彌生

【 JAPAN, B. 1929 日本 】

Pumpkin (RY)

titled in Japanese, signed, numbered
and dated 'Yayoi Kusama 40/120
1996' (lower edge)
screenprint
image: 22.8 x 29.8 cm. (9 x 11 $\frac{1}{4}$ in.)
paper: 32.5 x 40 cm. (12 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)
Executed in 1996
edition 40/120

PROVENANCE

J.P. Art Center, Kaohsiung, Taiwan
Acquired from the above by the
present owner

LITERATURE

ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate
233, p. 139).

南瓜 (RY)

簽名：Yayoi Kusama (下沿)
絲網版畫 / 1996年作
版數：40/120

來源

台灣 高雄 琢璞藝術中心
現藏者購自上述畫廊

文獻

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US\$13,000-26,000



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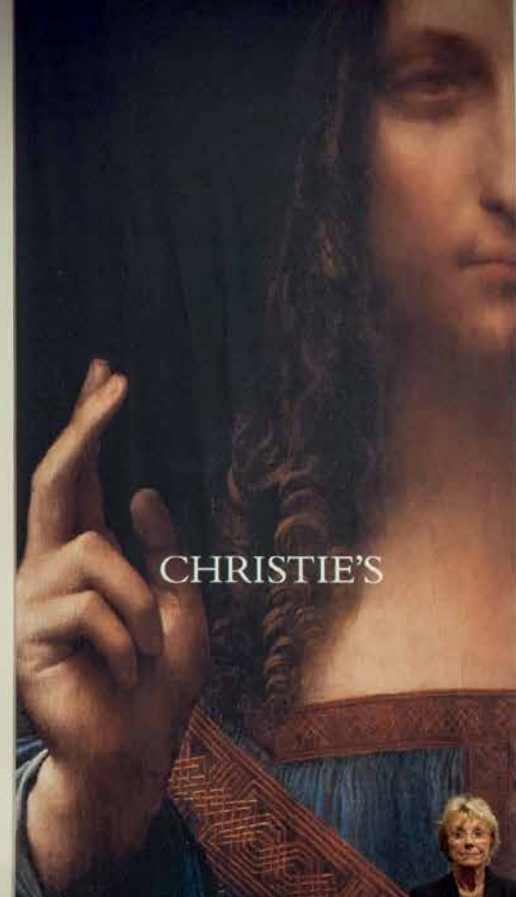
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HONG KONG SHORT COURSE 香港短期課程

The Economics of the Art Market 藝術市場經濟學

18-20 March 2019 | 10am - 5pm

2019年3月18至20日 | 上午10時至下午5時

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《藝術市場經濟學》將研究在當前的環球經濟下，藝術與金融的關係。本課程由前銀行家、紐約佳士得美術學院藝術、法律及商業課程總監 Noah Kupferman 以英語主講，將探討藝術市場獨特的供求體系、其風險與回報特性，以及其如何持續地受全球化、金融化、數碼化等外在環境影響。

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CHRISTIE'S
EDUCATION 佳士得美術學院

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** (▲ 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.

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

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(f).

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:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or

announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHKKK

(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 unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852

2760 1766 / Email: postsaleasia@christies.com

(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 administrative fees for doing so.

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African

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


(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 Δ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

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

5. 估價

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

6. 撤回

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

7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

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

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

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

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

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，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：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**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場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

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

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

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

2. 稅費

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

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

2. 真品保證

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

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

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

- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學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告普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 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。
- 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、及書籍環邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的書籍；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和

- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHKHK
- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

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

- (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動植物材料的**拍賣品**

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

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關條例和規定。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

本目錄內有某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 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

I. 佳士得之法律責任

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com 的報告

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

K. 詞匯表

真品: 以下所述的真實作品,而不是複製品或贗品:

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

真品保證: 我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金: 除了**成交價**,買方支付給我們的費用。

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

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

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

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

成交價: 拍賣官接受的**拍賣品**最高競投價。

標題: 如 E2 段所列出的意思。

拍賣品: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

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

購買款項: 如第 F1(a) 段的意思。

來源: 拍賣品的所有權歷史。

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

底價: **拍賣品**不會以低於此保密密底價出售。

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.

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

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

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

本目錄中使用的各類標識

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

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

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

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

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

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

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

◦ Minimum Price Guarantees:

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

◦◆ Third Party Guarantees/Irrevocable bids

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

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

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

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

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

*"With signature ..."/"With date ..."/"With inscription ..."

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

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

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

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

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

◦ 保證最低出售價

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

◦◆ 第三方保證 / 不可撤銷的競投

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

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

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

其他安排

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

利益方的競投

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

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

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

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概

全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

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

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TAKASHI MURAKAMI (B. 1962)
Melting DOB D
acrylic on canvas laid down on panel
39 ½ x 39 ½ in. (100.3 x 100.3 cm.)
Painted in 2001.
US \$450,000-650,000

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

New York, 16 November 2018

VIEWING

4-16 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S

亞洲當代藝術 (日間拍賣)

二〇一八年十一月二十五日

星期日 上午十時

香港灣仔博覽道1號
香港會議展覽中心大會堂

編號名稱：**當代 A18**
拍賣編號：**13280**
拍賣品編號：**101-267**

佳士得不接受包括代理人在內之第三方支付；付款資料於拍賣會結束後將不能更改。

參與網絡競投可登入佳士得網站www.christies.com

競投價遞增幅度

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

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

在拍賣時拍賣官可酌情更改每次增加之額度。

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

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

拍賣結果查詢：**+852 2760 1766**。

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

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

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

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

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客戶編號 (若適用) _____

客戶名稱 (請用正楷填寫) _____

地址 _____

聯絡電話 (手提電話) _____

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址 (同上地址相同) _____

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

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 _____ 日期 _____

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

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

請用正楷填寫清楚

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

CHRISTIE'S 佳士得



BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 16127 Fine and Rare Wines | <input type="checkbox"/> 15956 Chinese Contemporary Ink |
| <input type="checkbox"/> 16129 Featuring an Incredible Collection of Century Old Madeira | <input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy * |
| <input type="checkbox"/> 16131 Important Watches | <input type="checkbox"/> 15958 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 16133 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) * |
| <input type="checkbox"/> 16133 Handbags & Accessories | |
| <input type="checkbox"/> 13278 Asian 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 17418 The Meiji Aesthetic: |
| <input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale) | Selected Masterpieces from a Private Asian Collection |
| <input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II |
| Including a Selection of Japanese Woodblock Prints from Private Collections | <input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces * |
| | <input type="checkbox"/> 15961 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 17441 Gold Boxes | |

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

I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

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

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :
.....

B 身份證明文件及財務證明

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

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

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。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。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品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍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登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏

16129 精緻名錶

16131 瑰麗珠寶及翡翠首飾*

16133 典雅傳承：手袋及配件

15956 中國當代水墨

15957 中國古代書畫*

15958 中國近現代畫*

13278 亞洲二十世紀及當代藝術（晚間拍賣）*

13280 亞洲當代藝術（日間拍賣）

13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

17441 金盒

17461 不凡——宋代美學一千年（晚間拍賣）*

17418 明心匠治：亞洲私人收藏明治時代精品

16264 養德堂珍藏中國古玉器（二）

16266 繁華似錦——乾隆彩瓷三絕*

15961 重要中國瓷器及工藝精品*

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

本人有意登記高額拍品競投牌。

如閣下有意競投蘇軾之《木石圖》，請於以下方格劃上「✓」號。

本人有意登記有關《木石圖》的高額拍品競投牌。

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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05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127
**SATURDAY 24 NOVEMBER
10.30 AM**

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278
**SATURDAY 24 NOVEMBER
6.00 PM**
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280
**SUNDAY 25 NOVEMBER
10.00 AM**
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279
**SUNDAY 25 NOVEMBER
1.00 PM**
Viewing: 23-24 November

GOLD BOXES

Sale number: 17441
**SUNDAY 25 NOVEMBER
4.00 PM**
Viewing: 23-25 November

CHINESE CONTEMPORARY INK

Sale number: 15956
**MONDAY 26 NOVEMBER
11.00 AM**
Viewing: 23-25 November

IMPORTANT WATCHES

Sale number: 16129
**MONDAY 26 NOVEMBER
12.00 PM**
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 15958
**MONDAY 26 NOVEMBER
2.30 PM**
**TUESDAY 27 NOVEMBER
2.30 PM**
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461
**MONDAY 26 NOVEMBER
7.00 PM**
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418
**TUESDAY 27 NOVEMBER
10.00 AM**
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957
**TUESDAY 27 NOVEMBER
10.30 AM**
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 16131
**TUESDAY 27 NOVEMBER
1.00 PM**
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264
**WEDNESDAY 28 NOVEMBER
10.30 AM**
Viewing: 23-27 November

HANDBAGS & ACCESSORIES

Sale number: 16133
**WEDNESDAY 28 NOVEMBER
11.00 AM**
Viewing: 23-27 November

MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November



All dates are subject to change, please phone +852 2760 1766 for confirmation

Printed by Dah Chen Design and Printing Company







CHRISTIE'S 佳士得

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