

FIRST OPEN

Hong Kong | 29 MARCH 2019



CHRISTIE'S 佳士得



FIRST OPEN | Hong Kong

FRIDAY 29 MARCH 2019 · 2019年3月29日 (星期五)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Friday 29 March · 3月29日 (星期五)

11.00 am (Lots 1-85) · 上午11.00 (拍賣品編號 1-85)

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

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CHRISTIE'S 佳士得





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Lot 009 Banksy © Banksy

FRONTISPIECE 封面裡：
Lot 011 Yayoi Kusama © YAYOI KUSAMA

OPPOSITE PAGE 對頁：
(Detail) (局部) Lot 042 Chu Teh-Chun © 2019
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ADAGP, Paris

ABOVE 上圖：
Lot 006 KAWS © KAWS

INSIDE BACK COVER 封底裡：
(Detail) (局部) Lot 075 Liu Wei © Liu Wei

BACK COVER 封底：
(Detail) (局部) Lot 078 Wang Xingwei
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001

KAWS (USA, B. 1974)

Piranhas When You're Sleeping

numbered, signed and dated 'AP 11/20 KAWS.. 17' (lower left)
screenprint
152.4 x 116.8 cm. (60 x 46 in.)
Executed in 2016, signed in 2017
edition AP 11/20

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

PROVENANCE

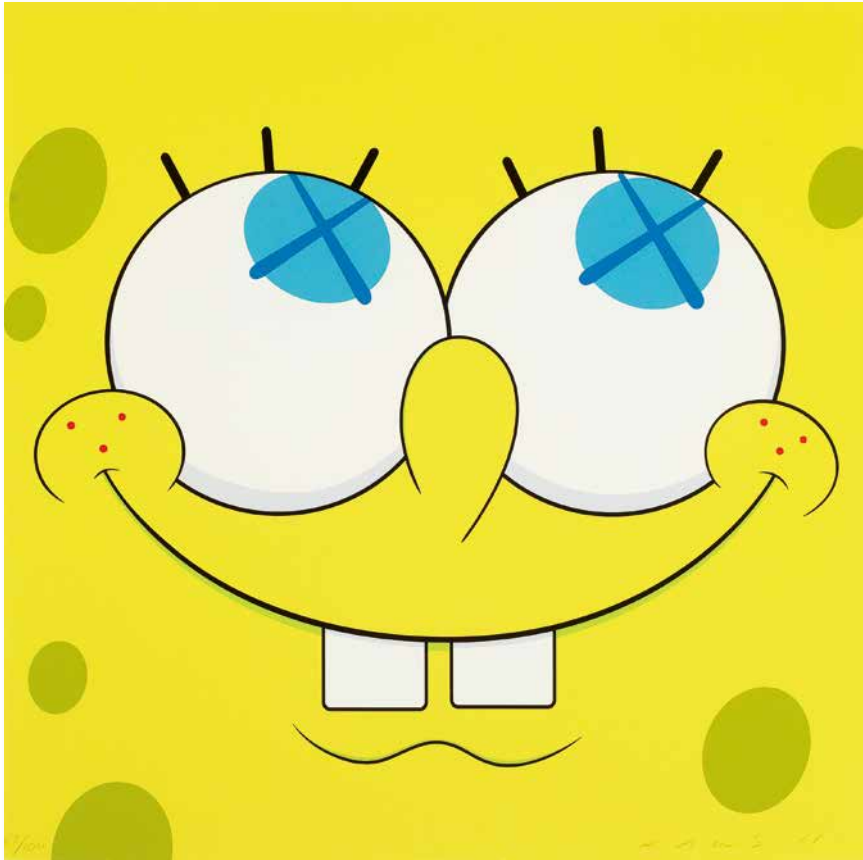
Private Collection, Asia

KAWS (美國·1974年生)

Piranhas When You're Sleeping

絲網 版畫
2016年作, 2017年簽名
版數: AP 11/20
簽名: AP 11/20 KAWS.. 17 (左下)

來源
亞洲私人收藏



002

KAWS (USA, B. 1974)

KAWSBOB: For the Aldrich

numbered, signed and dated '87/100 KAWS.. 11' (lower edge)
screenprint
50.5 x 50.5 cm. (20 x 20 in.)
edition 87/100
Executed in 2011

HK\$50,000-80,000
US\$6,500-10,000

PROVENANCE
Private Collection, Asia

KAWS (美國·1974年生)

KAWSBOB: For the Aldrich

絲網 版畫
2011年作
版數：87/100
簽名：87/100 KAWS.. 11 (下沿)

來源
亞洲 私人收藏

003

KAWS (USA, B. 1974)

Ups and Downs

numbered '17/100' (lower left of each); signed and dated 'KAWS ., 13' (lower right of each)
a set of ten screenprints in colors on Saunders Waterford High White paper
each: 89 x 58.3 cm. (35 x 23 in.) (10)
Executed in 2013
edition 17/100

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Asia

KAWS (美國·1974年生)

Ups and Downs

絲網 彩色版畫 Saunders Waterford高白紙 (一組10件)

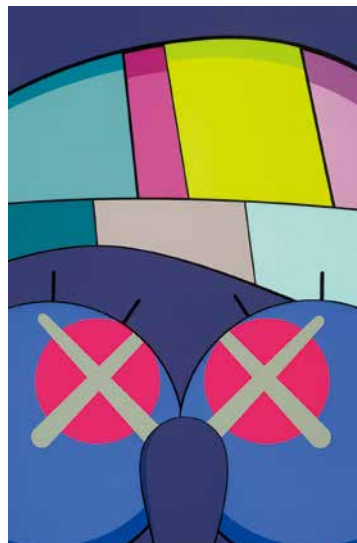
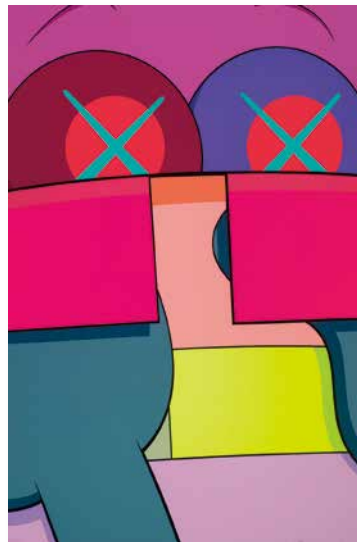
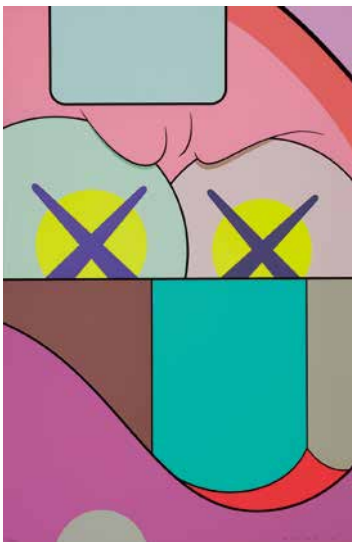
2013年作

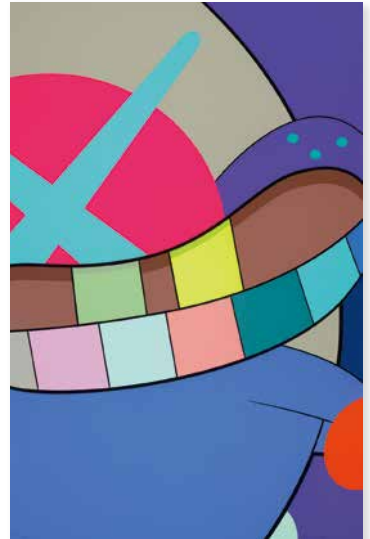
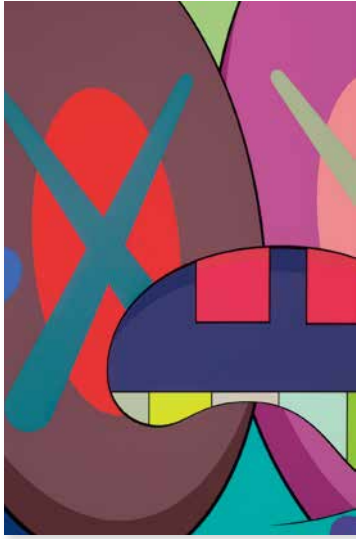
版數：17/100

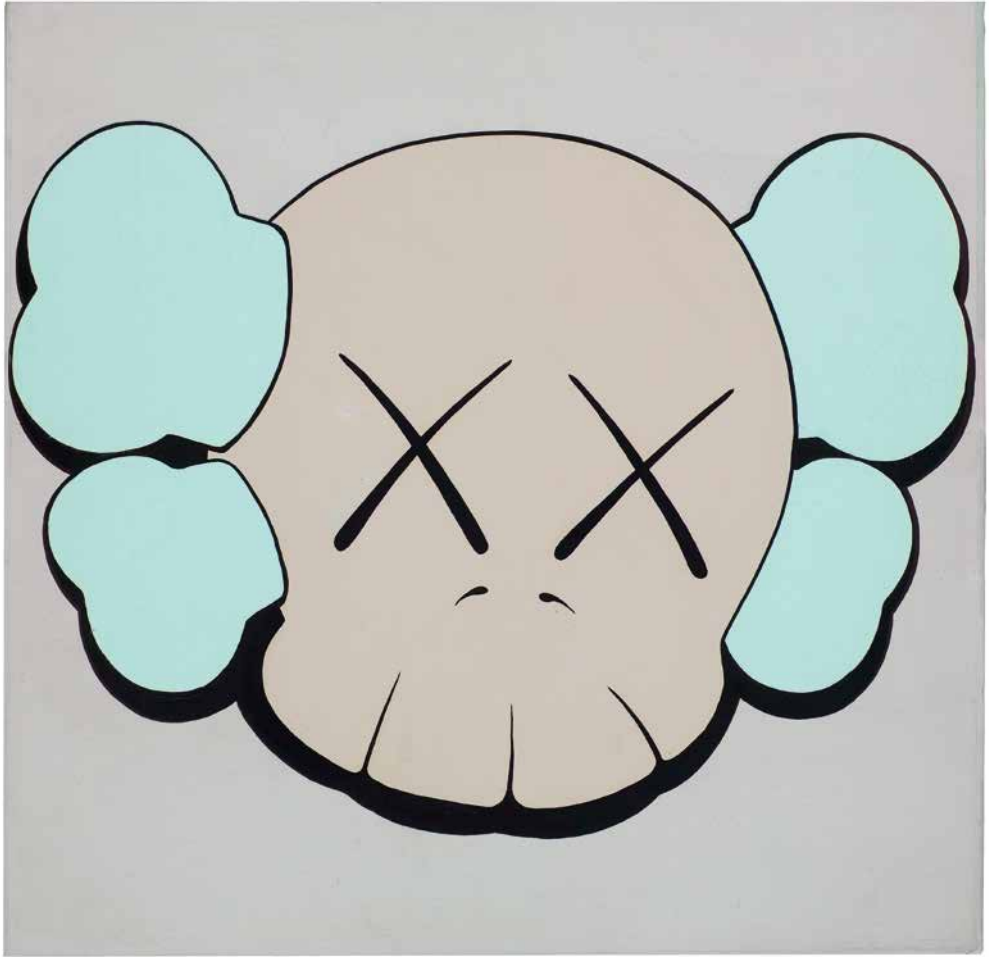
簽名：17/100 (每件左下); KAWS ., 13 (每件右下)

來源

亞洲 私人收藏







004

KAWS (USA, B. 1974)

Untitled

signed, inscribed and dated 'KAWS'99 ⑤' (on the reverse)
acrylic on canvas
41 x 41 cm. (16½ x 16½ in.)
Painted in 1999

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

PROVENANCE
Private Collection, Asia

KAWS (美國·1974年生)

無題

壓克力 畫布
1999年作
簽名、題識及日期：KAWS' 99 ⑤ (畫背)

來源
亞洲 私人收藏



005

KAWS (USA, B. 1974)

Untitled

signed, inscribed and dated 'KAWS '99 ④' (on the reverse)
acrylic on canvas
40 x 40 cm. (15 ¾ x 15 ¾ in.)
Painted in 1999

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Asia

KAWS (美國·1974年生)

無題

壓克力 畫布
1999年作
簽名、題識及日期：KAWS '99 ④ (畫背)

來源
亞洲 私人收藏



△ 006

KAWS (USA, B. 1974)

Companions

stamped '©KAWS..07' (on the underside of the left foot), stamped 'MEDICOM TOY 2007 MADE IN CHINA' (on the underside of the right foot); & stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the left foot), stamped '©KAWS..09' (on the underside of the right foot)
 fiber-reinforced plastic sculpture, a set of two works
 each: 125 x 50 x 33 cm. (49¼ x 19% x 13 in.) (2)
 Executed in 2007; & 2009
 each from an edition of 100

HK\$500,000-700,000
US\$65,000-90,000

PROVENANCE

Acquired directly from the artist by the previous owner
 NIGO® Only Lives Twice Sale, Sotheby's Hong Kong, 7 October 2014, Lot 2
 Anon. Sale, Christie's Shanghai, 24 September 2017, Lot 107

KAWS (美國·1974年生)

同伴

鑄於底部：©KAWS..07'（左腳底部）；'MEDICOM TOY 2007 MADE IN CHINA'（右腳底部）及'MEDICOM TOY 2009 MADE IN CHINA'（左腳底部）；
 '©KAWS..09'（右腳底部）
 強化玻璃纖維塑料 雕塑（共兩件）
 2007年；及2009年作
 版數：100；及100

來源

前藏者直接購自藝術家
 「NIGO®：一生二命」蘇富比香港 2014年10月7日 編號2
 2017年9月24日 佳士得上海 編號107



alternative view
另一角度



007

GEORGE CONDO (USA, B. 1957)

Untitled

signed and dated 'Condo 2000' (upper right)
oil on clayboard
17.6 x 12.6 cm. (6 $\frac{7}{8}$ x 5 in.)
Painted in 2000

HK\$300,000-450,000
US\$39,000-58,000

PROVENANCE

Private Collection (acquired directly from the artist)
Anon. Sale, Sotheby's London, 15 March 2016, Lot 2
Private Collection, Asia (acquired from the above by the present owner)

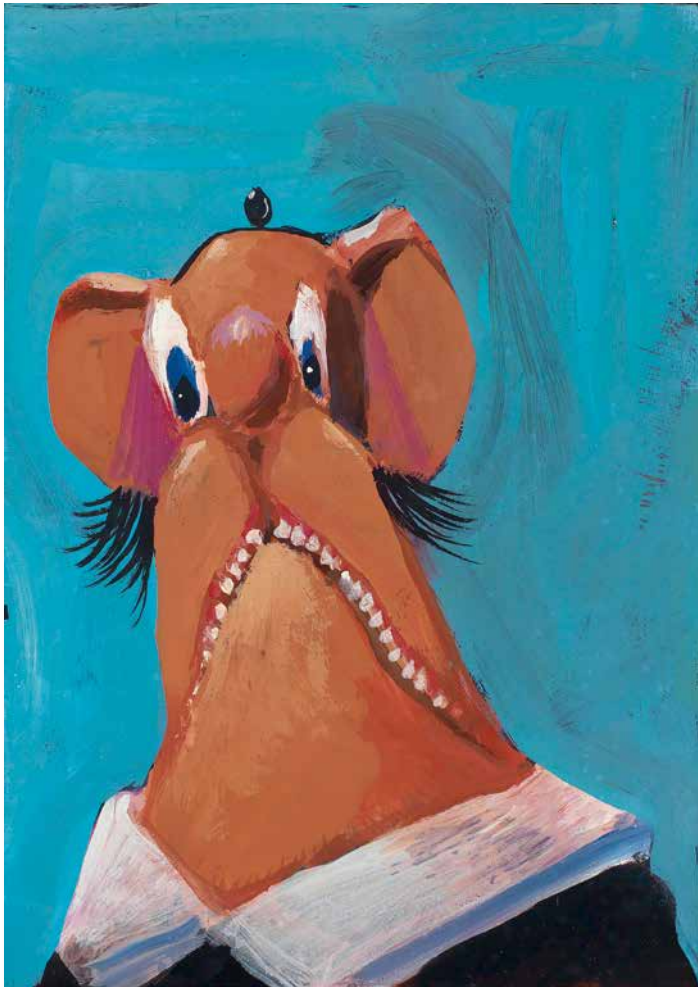
喬治·康多 (美國·1957年生)

無題

油彩 粘土板
2000年作
簽名及日期：Condo 2000 (右上)

來源

私人收藏 (直接購自藝術家本人)
2016年3月15日 蘇富比倫敦 編號2
亞洲私人收藏 (現藏家購自上述拍賣)



008

GEORGE CONDO (USA, B. 1957)

Untitled

signed and dated 'Condo Oct. 2000' (upper left)
oil on clayboard
17.7 x 12.6 cm. (7 x 5 in.)
Painted in October, 2000

HK\$300,000-450,000
US\$39,000-58,000

PROVENANCE

Private Collection (acquired directly from the artist)
Anon. Sale, Sotheby's London, 15 March 2016, Lot 1
Private Collection, Asia (acquired from the above by the present owner)

喬治·康多 (美國·1957年生)

無題

油彩 粘土板
2000年10月作
簽名及日期：Condo Oct. 2000 (左上)

來源

私人收藏 (直接購自藝術家本人)
2016年3月15日 蘇富比倫敦 編號1
亞洲私人收藏 (現藏家購自上述拍賣)

009

BANKSY (UK, B. 1974)

This is a Pipe

signed and dated 'Banksy 2011' (on the reverse)
paint, vintage frame and reclaimed metal
artwork: 69 x 80 x 29 cm. (27½ x 34¼ x 11½ in.)
framed: 87.6 x 99 cm. (34½ x 39 in.)
Executed in 2011

HK\$2,800,000-3,800,000

US\$360,000-490,000

PROVENANCE

Acquired from the artist by the previous owner
Anon. Sale, Sotheby's London, 9 March 2017, Lot 154
Acquired from the above sale by the present owner
This work is accompanied by a certificate of authenticity issued by Pest Control Office.

EXHIBITED

Los Angeles, USA, Museum of Contemporary Art, Art in the Streets,
17 April - 8 August 2011

BANKSY (英國·1974年生)

This is a Pipe

顏料 古董框 再生金屬
2011年作
簽名：Banksy 2011 (背面)

來源

前藏者直接得自藝術家
2017年3月9日 蘇富比倫敦 編號154
現藏者購自上述拍賣

此作品附Pest Control Office開立之作品保證書。

展覽

2011年4月17日 - 8月8日「Art in the Streets」洛杉磯當代藝術博物館
洛杉磯 美國

'Art should comfort the disturbed and disturb the comfortable.'

「藝術應當使困擾的人感到安逸、使安逸的人感到困擾。」
— Banksy



Installation image of the present work. *Art in the Streets*, Museum of Contemporary Art, Los Angeles, April-August 2011
2011年4-8月「Art in the Streets」洛杉磯當代藝術博物館 洛杉磯 美國
(作品展覽現場圖)

Photo: © Brian Forrest



This is a pipe.

"Banksy paints over the line between aesthetics and language, then stealthily repaints it in the unlikeliest of places. His works, whether he stencils them on the streets, sells them in exhibitions or hangs them in museums on the sly, are filled with wit and metaphors that transcend language barriers."

– Shepard Fairey in Time magazine,
on Banksy's entry in the Time 100 list, April 2010

Renegade street artist Banksy is infamous for his striking, satirical artworks, which often poke fun at social issues and the mainstream art establishment. The present lot, entitled *This is a Pipe* (Lot 009), draws inspiration from an iconic work by Magritte. Yet instead of painting a tobacco pipe, Banksy has framed a metal spigot in a gilt frame, with the words "This is a pipe" scrawled underneath. The work, previously exhibited at the Museum of Contemporary Art Los Angeles, is a humorous example of Banksy's artistic wit and penchant for using art historical references and found objects in his work.

In 1929, René Magritte created a work that he entitled *The Treachery of Images*. The painting depicted a tobacco pipe, under which was written the words "Ceci n'est pas une pipe.", French for "This is not a pipe." Challenging the presumed relationship between visual representation, language, and objecthood, the iconic painting posed a conceptual challenge, reminding the viewer that there is in fact no pipe present despite our instinctual response otherwise.



René Magritte, *La trahison des images* (*The Treachery of Images*), 1928-29. Los Angeles County Museum of Art, Los Angeles

雷內·馬格利特《形象的叛逆》1928-29年 洛杉磯當代藝術博物館 洛杉磯 美國

Artwork: © 2019 C. Herscovici / Artists Rights Society (ARS), New York.



Lot 009

Banksy's version flips Magritte's work on its head, as he has chosen to use an actual, physical pipe as his subject, writing underneath "This is a pipe" in English while emulating the schoolboy cursive of the original. The gilt frame around the protruding pipe and text completes the work, elevating the corroded metal and completing the visual reference to Magritte's painting. Yet Banksy's decision to leave the raw edges of the metal protruding outside the frame is a reminder of the appropriated nature of his work, and his origins as a street artist painting on existing surfaces. The act also subtly references the work of Marcel Duchamp and his practice of coopting found objects as ready-made art pieces.

The present work was exhibited at the Museum of Contemporary Art Los Angeles in 2011, as part of *Art in the Streets*, the first major museum survey of graffiti and street art held in the USA. Banksy's prominent inclusion in this exhibition highlighted his status as one of the most well-recognized street artists in the world, infamous for his secret identity and frequent public stunts.

This is a Pipe, though simple in its conception and execution, exemplifies one of the best qualities of Banksy's art: his ability to introduce shock, surprise, and humor into everyday life. With a simple act and a few objects, Banksy not only subverts a famous work of art but challenges our own expectations surrounding art and originality. This challenge – the question of what deserves to be lauded as art, definitions of ownership, and what is or is not permitted – is central to Banksy's work, contributing to Banksy's international appeal as artist, activist, and rebel.

「BANKSY的作品在美學與語言的界線之間遊走，然後偷偷的畫在最不可能的地方之上。無論是以碳筆在街頭繪畫、在畫展中銷售、還是偷偷在博物館中掛上，他的作品都充滿着機趣與超越語言界限的比喻。」

— 夏柏特·費利寫於BANKSY入選《時代》百大人物時，
2010年4月。

不羈的街頭藝術家Banksy以他叫人驚奇又充滿諷刺意味的作品聞名，這些作品經常嘲弄社會議題和主流藝術機構。此作《This is a Pipe》(Lot 009)，受馬格利特的名作啟發。然而Banksy沒有畫上一個煙斗(pipe)，而是以一個鍍金的畫框鑲起一個水龍頭(pipe)，在下面草草寫著「這是一個水管」。這個曾經在洛杉磯當代藝術館展出的作品，叫人會心微笑，是Banksy的藝術機趣和順手拈來藝術史典故與日常物件創作的好例子。

在1929年雷內·馬格利特創作了一幅名為《形象的叛逆》的作品。作品畫了一個煙斗，在下面用法語寫上「這不是一個煙斗」。作品挑戰圖像表現、語言與物象的既定關係。縱然我們的本能反應會否定，但這幅經典卻提醒觀眾這裏根本就沒有煙斗。

Banksy的版本把馬格利特的作品再度反轉，他選擇使用

真實的水管作為對象，在下方如孩童般草草不工以英語寫上「這是一個煙斗」。鑲起煙斗的鍍金畫框完滿了畫作，把這把生鏽的金屬變成了對馬格利特作品的回潮致敬。然而Banksy決定把金屬粗糙的邊緣突出畫框外，讓人在意作品的挪用，以及他作為一個到處作畫的街頭藝術家的身份。這行為亦隱晦地向馬塞爾·杜象的作品和他把日常物件轉化成現成作品的創作手法致敬。

此作在2011年於洛杉磯當代藝術館，作為美國主要美術館首個探討塗鴉及街頭藝術的展覽「街頭藝術」展的其中一個展品出展。Banksy在展覽的高度表現，呈現了他作為其中一個最世上最有名的街頭藝術家的身份，以其神秘的身份及經常富話題性的表演而聞名世界。

雖然概念及技巧簡單，《This is a Pipe》表現了Banksy藝術的其中一個長處：為尋常生活帶來震撼、刺激及幽默的能力。透過簡單的表現與幾件物件，Banksy不單顛覆了著名的藝術經典，同時亦挑戰了我們對藝術與原創性的期望。反詰甚麼才值得稱為藝術、擁有者的身份、以及甚麼可做、甚麼不可以做等等，這都是Banksy作品的中心主題，使得他以藝術家、社會運動家及叛逆分子而蜚聲國際。



Installation image of the present work. *Art in the Streets*, Museum of Contemporary Art, Los Angeles, April-August 2011

2011年4-8月「Art in the Streets」洛杉磯當代藝術博物館 洛杉磯 美國 (作品展覽現場圖)

Photo: © Brian Forrest



010

YAYOI KUSAMA (JAPAN, B. 1929)

Pumpkin

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

acrylic on canvas
18 x 14 cm. (7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.)
Painted in 1991

HK\$800,000-1,000,000
US\$110,000-130,000

PROVENANCE

Private Collection, Japan
This work is accompanied by the registration card issued by the artist's studio.

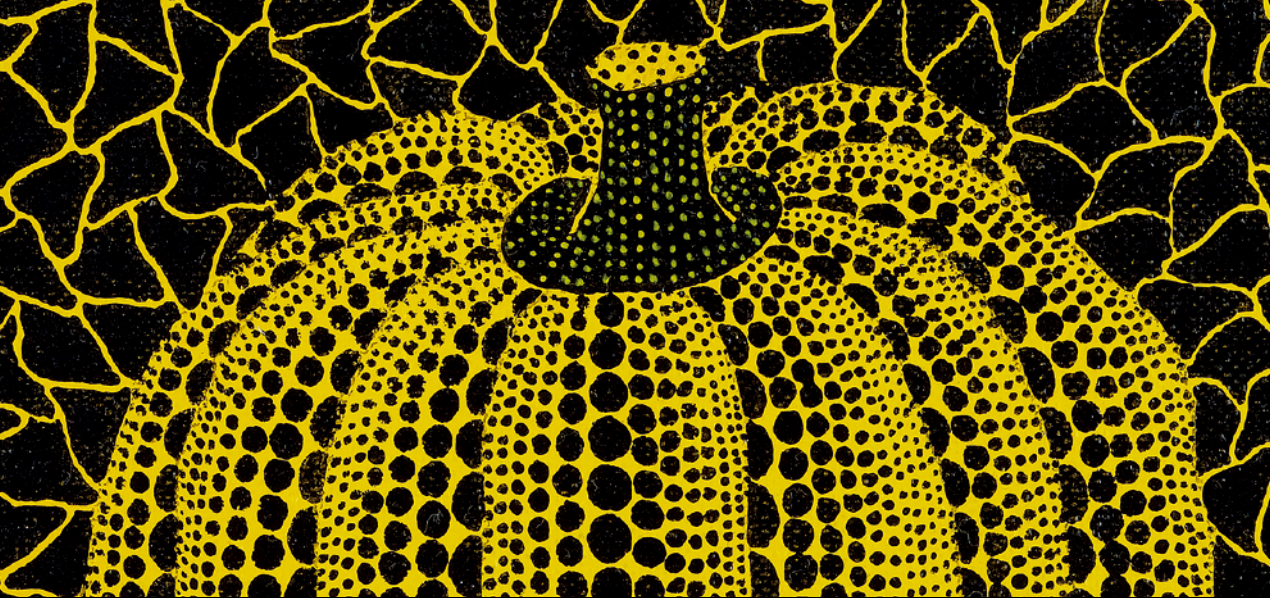
草間彌生 (日本·1929年生)

南瓜

壓克力 畫布
1991年作
簽名：YAYOI KUSAMA 1991 含日文題識 (畫背)

來源

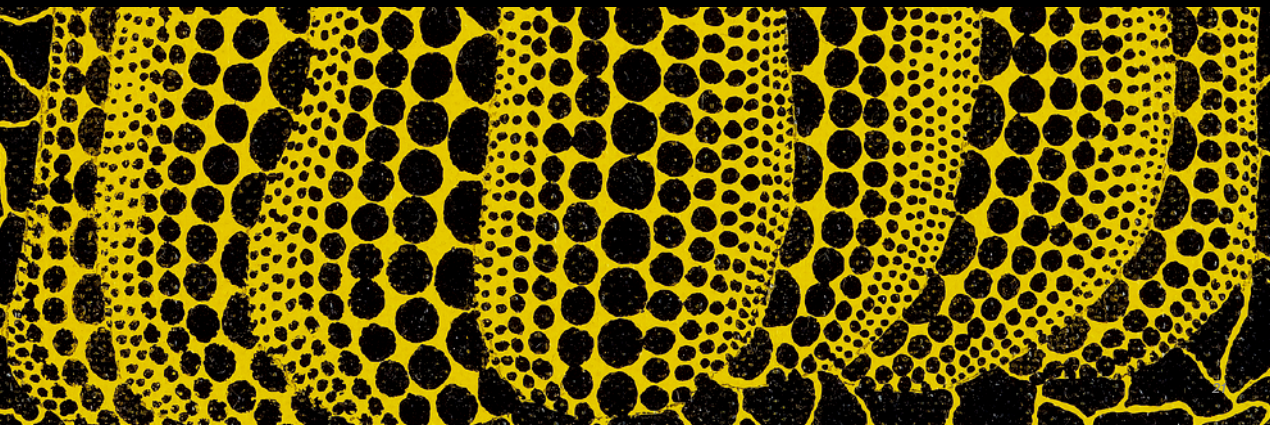
日本 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡。



Yayoi Kusama uses her refined brushwork, and unique yellow and black blocks and patterns to delineate the body of the pumpkin, which is surrounded by delicate infinite geometric patterns of the same colors. Echoing one another, they morph into new guises in the cosmic transformation created by the artist. After the end of WWII, pumpkins were at one point an essential food for the survival of the Japanese people. From a young age, Kusama has had a deep fondness for the pumpkin—"an extraordinary hero in the ordinary life". "The appearance of the pumpkin is too adorable... What attracts me to her is that she doesn't wear any cover up, unashamed of her plump belly, and she has a tenacious spiritual power." This resilience and love of life is

illuminated in the recurring portrayals of the motif by the artist. It is an ode to life that moves beyond the pumpkin and the canvas, extending itself infinitely into the real world.

草間彌生以細膩的筆觸與特色的黃黑色塊、花紋分割出南瓜的體態，置其於同色調精細的無限幾何圖形中相互呼應，在藝術家的宇宙萬象更新中變幻出不同的模樣。二戰結束後，南瓜曾一度成為日本國民得以生存的重要食物。而草間彌生也是自幼便對南瓜——這位「平凡中見偉大的英雄」——產生好感。「南瓜外形實在太可愛了…吸引我的是她脂粉未施的大肚子，還有強大的精神安定感」。對生活的堅韌與珍愛，仿佛透過藝術家一遍又一遍對主題的描述，讚許生活，從南瓜、從畫布無窮無盡地延展出來至現實世界。



011

YAYOI KUSAMA (JAPAN, B. 1929)

Hat

signed, dated and inscribed 'Yayoi Kusama 1981 F10'; titled in Japanese (on the reverse)
acrylic on canvas
45.5 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 1981

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

US\$210,000-280,000

PROVENANCE

Private Collection, Asia
The work is accompanied by a registration card issued by the artist's studio.

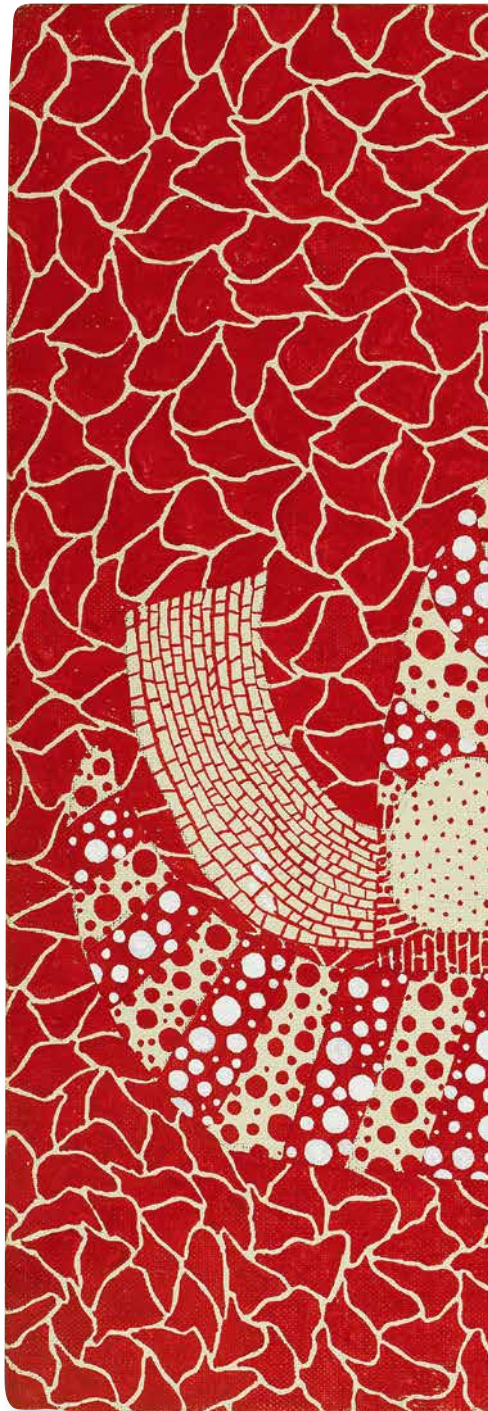
草間彌生 (日本·1929年生)

帽子

壓克力 畫布
1981年作
簽名：Yayoi Kusama 1981 F10 含日文題識 (畫背)

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。





In the 17th century, hats were a symbol of social class and status in the West. Since the British royals wore hats as an essential item of their attire, it sparked off a fashion craze for hats during the era. After Meiji Restoration in Japan, Western trends began to take hold in the country. The Japanese people developed a love for accessorizing with hats as an expression of one's personality and taste.

Having grown up amidst such influences in Japan, Yayoi Kusama also came to embrace hats as one of her favorite motifs. The artist often appears wearing bright-colored wigs or polka dot hats that are part of her distinctive style. In *Hat* (Lot 011) by Kusama, the summer hat with a bow is painted in Kusama's signature polka dots. Dense and varied in styles, the polka dots come into sharp contrast with the tiles and grids, while the interweaving of condensed patterns conveys a sense of the object's texture. The delicate composition and light-hearted theme evoke a delightful, summer-like sensory experience.

西方社會十七世紀時曾用帽子的顏色來區分身分，是階級與地位的代表。後因英國皇室長期配戴帽子，帶起了一股流行時尚風潮。日本自明治維新後，受到西方國家影響，國民也漸漸喜愛用帽子搭配自己的服飾，展現個人的性格與品味。

草間彌生便成長在這樣的日本社會，帽子也成為了她喜愛的主題之一。藝術家經常以亮色假髮和波點帽子的裝扮出現在人們的視野之中，成為了她的形象特色。在草間彌生的《帽子》(Lot 011)一作中，一頂帶蝴蝶結的夏日草帽以草間式的波點躍然紙上。密集又不同形式的波點、磚瓦紋、和網格為對比，以扁平的方式交織出物體的質感。細膩的畫面與輕鬆的主題，營造出一種令人愉悅的輕盈夏日般的感官體驗。

'When you understand the beauty of fashion, and the beauty of small planets, you realise that fashion is a marvelous form of expression.'

「當你明白時尚的美，和小星球的美，你就會發現，時尚是一個非常好的傳達方式。」

— Yayoi Kusama 草間彌生



Yayoi Kusama at the performance of *Self-Obliteration* by Dots, New York, 1968
© YAYOI KUSAMA
草間彌生1968年於紐約表演「圓點的自我消融」行為藝術



012

YAYOI KUSAMA (JAPAN, B. 1929)

Coffee Cup

signed and dated 'Y. KUSAMA 1991', titled in Japanese
(on the reverse)
acrylic on canvas
22.5 x 15.7 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in.)
Painted in 1991

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

PROVENANCE

Private Collection, Japan
This work is accompanied by the registration card issued by the artist's studio.

草間彌生 (日本·1929年生)

咖啡杯

壓克力 畫布
1991年作
簽名：Y. KUSAMA 1991 含日文題識 (畫背)

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。



013

YAYOI KUSAMA (JAPAN, B. 1929)

Genesis

signed, dated and titled 'Yayoi Kusama 1992 GENESIS';
titled in Hanji (on the lower side)
mixed media sculpture
30 x 21 x 11 cm. (11¼ x 8¼ x 4¾ in.)
Executed in 1992

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Asia

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

草間彌生 (日本·1929年生)

創世記

綜合媒材 雕塑

1992年作

簽名：Yayoi Kusama 1992 創世記 GENESIS (下方側邊)

來源

亞洲 私人收藏

此作品附藝術家工作室簽發之藝術品註冊卡。

014

YAYOI KUSAMA (JAPAN, B. 1929)

Hat

dated and incised '1988 YAYOI KUSAMA'; stamped, numbered and dated '11/30 '93' (engraved on the underside)

bronze sculpture

12.4 x 26 x 24 cm. (4 $\frac{7}{8}$ x 10 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in.)

Executed in 1988, casted in 1993

edition 11/30

HK\$120,000-200,000

US\$16,000-26,000

草間彌生 (日本·1929年生)

帽子

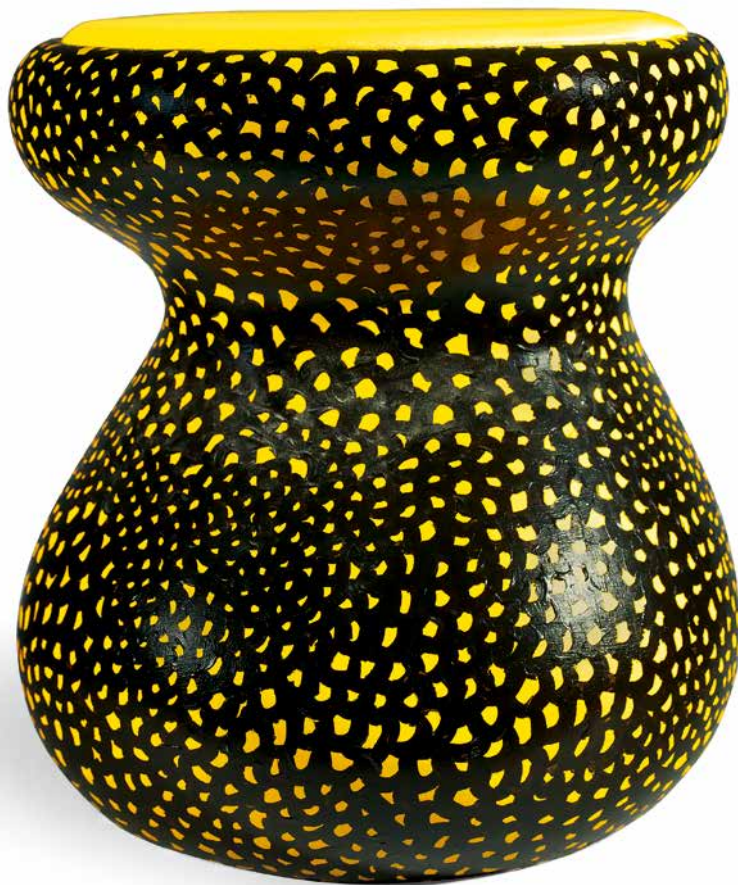
銅雕 雕塑

原模於1988年作；1993年作

版數：11/30

簽名：1988 YAYOI KUSAMA 11/30 '93 (刻於底部)





015

YAYOI KUSAMA (JAPAN, B. 1929)

LOVE - FOREVER

signed, titled, dated and numbered 'Yayoi Kusama
LOVE-FOREVER 2005 14/15' (on a label affixed to the
inside of the sculpture)

acrylic on fiberglass, fabric cushion

44 x 38 x 38 cm. (17 $\frac{3}{8}$ x 15 x 15 in.)

Executed in 2005

Edition 14/15

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Anon. Sale, Sotheby's London, 1 July 2014, Lot 404

Private collection, Asia

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

草間彌生 (日本·1929年生)

LOVE - FOREVER

壓克力 玻璃纖維 布墊

2005年作

版數 14/15

簽名、標題、日期及編號：Yayoi Kusama LOVE-
FOREVER 2005 14/15 (標籤貼於作品裡面)

來源

2014年7月1日 蘇富比倫敦 編號404

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。



Lot 016

016

YAYOI KUSAMA (JAPAN, B. 1929)

New York

numbered, signed and dated '91/100 yayoi Kusama 1982'; titled in Japanese (lower edge)
 lithograph with collage
 image: 15.5 x 22.5 cm. (6 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in.)
 sheet: 27.8 x 34.8 cm. (11 x 13 $\frac{3}{4}$ in.)
 Executed in 1982
 edition 91/100

HK\$80,000-100,000

US\$11,000-13,000

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Print Works, Tokyo, Japan, 1992 (different edition illustrated, plate 5, p. 36).

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 11, p. 18).

草間彌生 (日本·1929年生)

紐約

拼貼 石版 版畫

1982年作

版數：91/100

簽名：91/100 含日文題識 yayoi Kusama 1982 (下沿)

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5圖，第36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11圖，第18頁)

017

YAYOI KUSAMA (JAPAN, B. 1929)

Pumpkin (GT)

numbered, dated and signed '41/120 1996 yayoi Kusama',
 titled in Japanese (lower edge)
 screenprint
 image: 29.8 x 22.8 cm. (11 $\frac{3}{4}$ x 9 in.)
 sheet: 40 x 32.5 cm. (15 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in.)
 Executed in 1996
 edition 41/120

HK\$100,000-200,000

US\$13,000-26,000

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 229, p. 138).

草間彌生 (日本·1929年生)

南瓜 (GT)

絲網 版畫

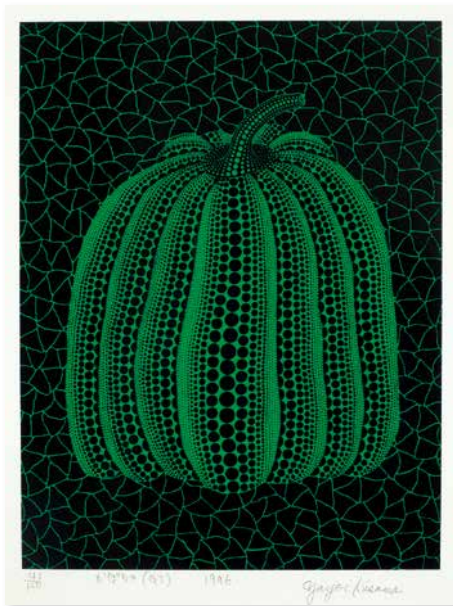
1996年作

版數：41/120

簽名：41/120 含日文題識 1996 yayoi Kusama (下沿)

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229圖，第138頁)



Lot 017



018

YAYOI KUSAMA (JAPAN, B. 1929)

Hat

numbered, dated and signed '9/100 1983 yayoi Kusama';
 titled in Japanese (lower edge)
 screenprint
 image: 45 x 52.5 cm. (17¼ x 20¾ in.)
 sheet: 55.5 x 64.3 cm. (21¾ x 25¾ in.)
 Executed in 1983
 edition 9/100

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Print Works, Tokyo, Japan, 1992
 (different edition illustrated, plate 22, p. 44).
 ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan,
 2017 (different edition illustrated, plate 21, p. 23).

草間彌生 (日本·1929年生)

帽子

絲網版畫
 1983年作
 版數：9/100
 簽名：9/100 含日文題識 1983 yayoi Kusama (下方)

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22圖，第44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21圖，第23頁)

019

YAYOI KUSAMA (JAPAN, B. 1929)

Dancing Pumpkin (YBL)

signed 'Yayoi Kusama'; numbered '81/120'; dated '2004'; and titled in Japanese (lower edge)
screenprint
image: 39.5 x 56.3 cm. (15½ x 22¼ in.)
sheet: 50 x 60.5 cm. (19¾ x 23¾ in.)
Executed in 2004
edition 81/120

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 320, p. 185).

草間彌生 (日本・1929年生)

跳舞南瓜 (YBL)

絲網 版畫

2004年作

版數：81/120

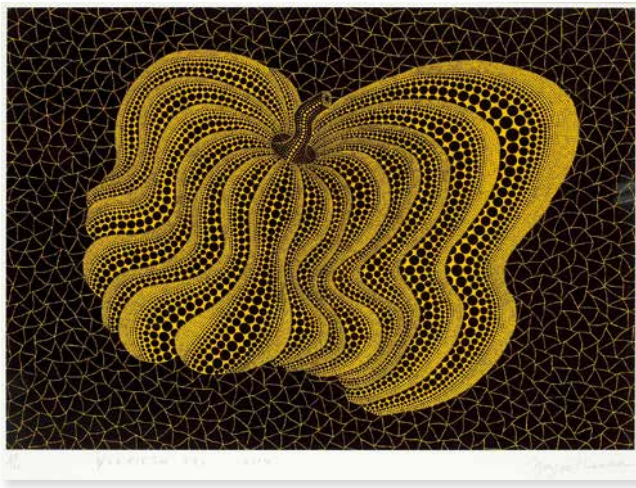
簽名：81/120 含日文題識 2004 Yayoi Kusama (下沿)

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320圖，第185頁)



Lot 019



Lot 020

020

YAYOI KUSAMA (JAPAN, B. 1929)

Women

signed and dated 'YAYOI KUSAMA 2006'; numbered and titled '31/120 WOMEN' (lower left)
screenprint
image: 76 x 56 cm. (29¾ x 22 in.)
sheet: 82 x 62 cm. (32¼ x 24¾ in.)
Executed in 2006
edition 31/120

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 320, p. 185).

草間彌生 (日本・1929年生)

女人

絲網 版畫

2006年作

版數：31/120

簽名：YAYOI KUSAMA 2006 31/120 WOMEN (左下)

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320圖，第185頁)



021

YOSHITOMO NARA

(JAPAN, B. 1959)

The Little Pilgrim (Night Walking)

signed with artist's signature, numbered and dated '8/20 2002' (on the underside)
fiberglass sculpture
26 x 18 x 16 cm. (10¼ x 7½ x 6¼ in.)
Executed in 2002
edition 8/20

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Museum of Contemporary Art, Los Angeles, USA
Private Collection, USA (acquired directly from the above by the present owner)

奈良美智 (日本·1959年生)

The Little Pilgrim (Night Walking)

玻璃纖維 雕塑
2002年作
版數：8/20
簽名：藝術家簽名 8/20 2002 (底部)

來源

美國 洛杉磯 洛杉磯當代藝術博物館
美國私人收藏 (現藏者購自上述博物館)



022

YOSHITOMO NARA (JAPAN, B. 1959)

In the Barber

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

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

PROVENANCE
Private Collection, Asia

奈良美智 (日本·1959年生)

In the Barber

蠟筆 鉛筆 紙本
1997年作
簽名：藝術家簽名 97 (右下)

來源
亞洲 私人收藏



023

YOSHITOMO NARA
(JAPAN, B. 1959)

Balance Girl

numbered, signed and dated '7/25
artist's signature 2014' (lower edge)
woodcut print
76.2 x 52 cm. (30 x 20½ in.)
Executed in 2014
edition 7/25

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

PROVENANCE

Pace Prints, New York, USA
Private Collection, Asia (acquired from the
above by the present owner)

奈良美智 (日本·1959年生)

Balance Girl

木刻 版畫
2014年作
版數：7/25
簽名：7/25 藝術家日文簽名 2014 (下沿)

來源

美國 紐約 Pace Prints
亞洲 私人收藏 (現藏者購自上述畫廊)



024

AYAKO ROKKAKU (JAPAN, B. 1982)

AR-06-29

stamped (lower right)
mixed media on cardboard
53 x 39 cm. (20% x 15% in.)
Executed in 2006

HK\$40,000-60,000

US\$5,200-7,700

六角彩子 (日本, 1982年生)

AR-06-29

綜合媒材 紙板
2006年作
藝術家印章 (右下)



025

LIU YE (CHINA, B. 1964)

Little Girl with Balloons

numbered, signed and dated '47/50 Liu Ye 2001', signed in Chinese
(lower edge)
lithograph
80 x 62 cm. (31½ x 24% in.)
Executed in 2001
edition 47/50

HK\$30,000-50,000

US\$3,900-6,400

劉野 (中國, 1964年生)

女孩與氣球

石版 版畫
2001年作
版數：47/50
簽名：47/50 Liu ye 野 2001 (下沿)

026

HERNAN BAS (USA, B. 1978)

A Flaming Creature (or, the sound of music)

signed and dated 'HB 11' (lower right); signed, dated and titled 'HB 2011 A Flaming Creature (or, the sound of music)' (on the reverse)
acrylic and silkscreen on linen
183 x 152.5 cm. (72 x 60 in.)
Painted in 2011

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Galerie Perrotin
Private Collection, Asia

赫楠·巴斯 (美國·1978年生)

A Flaming Creature (or, the sound of music)

壓克力 絲網版畫 麻布
2011年作
簽名：HB 11 (右下); HB 2011 A Flaming Creature (or, the sound of music)
(畫背)

來源

貝浩登畫廊
亞洲私人收藏

'I've always just love story-telling, and for me the works are basically the stories that I fall in love with, could be my own or someone else's.'

「說故事一直是我的最愛；對我而言，藝術作品即反映了我心瀾所繫的故事：這些故事可能是我的，也可能是他人的。」

— Hernan Bas 赫楠·巴斯

Fascinated by literature, TV and movies, myths, and nihilism, Hernan Bas typically mixes fragments of real-world Miami with other, more surreal scenes. In *A Flaming Creature (or, the sound of music)*, Bas begins with a lush, verdant background, embellished with flat, decorative figurations in the style of the French Les Nabis. Against this background, Bas places a protector of life, like a phoenix bathed in flames, a young man dressed in brilliant attire at the riverbank. The result is a

醉心於文學、電影電視、神話與虛無主義的赫楠·巴斯，常在畫中交織現實中的邁阿密生活與超現實的場境。在大片鬱鬱蔥蔥、具有法國那比派平面裝飾風格的背景中，一隻如同浴火鳳凰的生物守護著在河畔穿著華麗的年輕男子，塑造了畫面綺麗詭秘的氛圍。他

weirdly enchanting and uncanny scene. The young man of his depiction seems materially well off, like many of the dandies on the streets of Miami, but the image of his lean figure appearing in that forest, and his far-off gaze, seem to lay bare the fragile and vacant character. Bas's works embody both romantic imagination and delicate feeling while portraying a young person in the process of growing up.

筆下的年輕男子雖看似物質豐饒，就像佛羅裡達州街上隨處可見的花花公子，但他那藏身於叢林中的精瘦身段、遠眺的視線，使其脆弱茫然的氣質表露無遺。巴斯的作品蘊含著浪漫的想像和柔情，亦是成長中的年輕人的寫照。





027

TOMOO GOKITA

(JAPAN, B. 1969)

The Second Period of Rebelliousness

signed and dated 'Tomoo Gokita 2016' (on the backing board)
acrylic and gouache on paper
50.5 x 39 cm. (19 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in.)
Painted in 2016

HK\$95,000-150,000

US\$13,000-19,000

PROVENANCE

Bill Brady Gallery, Miami, USA
Private Collection, USA
Private Collection, Asia

五木田智央 (日本·1969年生)

第二段叛逆期

壓克力 水粉 紙本
2016年作

簽名：Tomoo Gokita 2016 (背板)

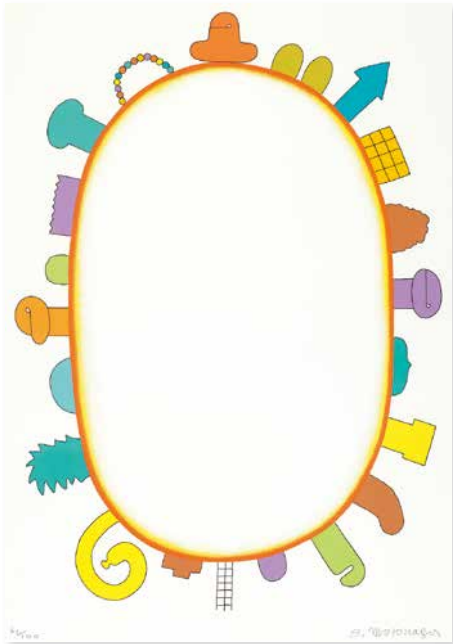
來源

美國 邁阿密 Bill Brady畫廊
美國 私人收藏
亞洲 私人收藏

'I have a tendency to be strongly attracted by photographs and images of women appearing in those books and magazines that were printed in the days when the printing techniques were still poor. Those images stimulate my motivation for creation.'

「在印刷技術不甚發達時期所出版之書籍和雜誌，其中的女子相片和形象，讓我著迷神往。這些圖像對我有深刻啟發，讓我想揮灑創作。」

— Tomoo Gokita 五木田智央



Lot 028: Work

028

SADAMASA MOTONAGA

(JAPAN, 1922-2011)

Work; & Untitled

numbered and signed '61/100 s. motonaga' (lower edge of the print) & numbered and signed '7/15 s. motonaga' (on the underside of the sculpture)

screenprint & painted ceramic

print: image: 103 x 72 cm. (40½ x 28¾ in.)

sheet: 106.5 x 75 cm. (41¾ x 29½ in.); &

sculpture: 42 x 14 x 10.5 cm. (16½ x 5½ x 4¼ in.)

Executed in 1993

edition 61/100; & 7/15

HK\$15,000-20,000

US\$2,000-2,600



Lot 028: Untitled

元 永 定 正 (日本·1922-2011)

作品 及 無 題

絲網 版畫；及彩繪 陶瓷

1993年作

版數：61/100；及7/15

簽名：61/100 s. motonaga (版畫下沿)；及 7/15 s. motonaga (陶瓷底部)

029

NOBUYOSHI ARAK (JAPAN, B. 1940)

Shiki-in (Color Eros)

signed 'Nobuyoshi ARAKI' (on the reverse)

acrylic and gelatin silver print

35.5 x 43.1 cm. (14 x 17 in.)

Executed in 2005

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Jablonka Maruani Mercier Gallery, Brussels, Belgium

Private Collection, France

This work is accompanied by a certificate issued by Jablonka Maruani Mercier Gallery.

荒 木 經 惟 (日本·1940年生)

色 淫

壓克力 銀鹽相片

2005年作

簽名：Nobuyoshi ARAKI (背面)

來源

比利時 布魯塞爾 Jablonka Maruani Mercier 畫廊

法國 私人收藏 (現藏者購自上述畫廊)

此作品附Jablonka Maruani Mercier 畫廊開立之保證書。



Lot 029



030

TAKASHI MURAKAMI (JAPAN, B. 1962)

Cherry

signed, numbered and dated "Takashi 05 29/50" in pencil
(lower right edge)

silk screen print
60 x 60 cm. (23½ x 23½ in.)
Executed in 2005
edition 29/50

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Kaikai Kiki Gallery, Taipei, Taiwan
Private Collection, France

村上隆 (日本・1962年生)

櫻桃

絲網 版畫
2005年作
版數：29/50
簽名：Takashi 05 29/50 (右下沿)

來源

臺灣 臺北 Kaikai Kiki Gallery
法國 私人收藏

031

TAKASHI MURAKAMI (JAPAN, B. 1962)

Sphere (White)

signed, numbered and dated 'Takashi 03 33/50' in pencil
silkscreen print
70 x 70 cm. (27½ x 27½ in.)
Executed in 2003
edition 33/50

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

PROVENANCE

Kaikai Kiki Gallery, Taipei, Taiwan
Private Collection, France

村上隆 (日本・1962年生)

球面 (白)

絲網 版畫
2003年作
版數：33/50
簽名：Takashi 03 33/50 (右下沿)

來源

臺灣 臺北 Kaiikai Kiki Gallery
法國 私人收藏



Lot 031

032

TAKASHI MURAKAMI (JAPAN, B. 1962)

Sphere (Black)

signed, numbered and dated 'Takashi 03 22/50' in pencil
(lower right edge)
silkscreen print
70 x 70 cm. (27½ x 27½ in.)
Executed in 2003
edition 22/50

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

PROVENANCE

Kaikai Kiki Gallery, Taipei, Taiwan
Private Collection, France

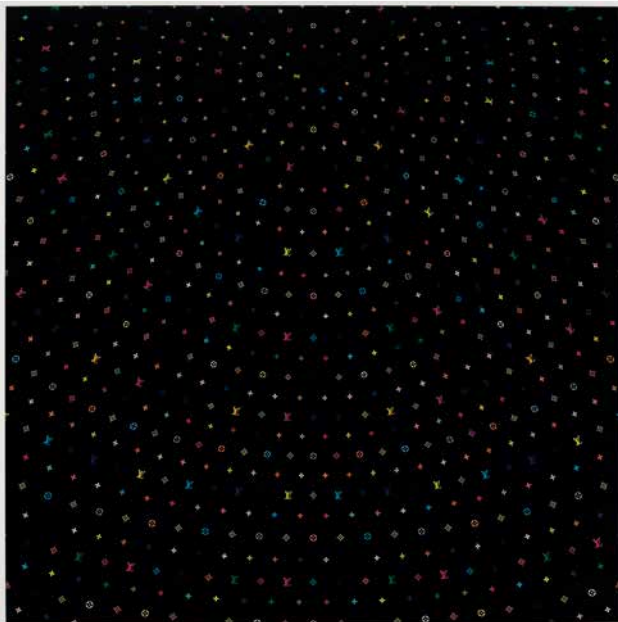
村上隆 (日本・1962年生)

球面 (黑)

絲網 版畫
2003年作
版數：22/50
簽名：Takashi 03 22/50 (右下沿)

來源

臺灣 臺北 Kaiikai Kiki Gallery
法國 私人收藏



Lot 032



033

DAMIEN HIRST (BRITAIN, B. 1965)

Coeli Enarrant, from Psalm Print

signed in pencil and numbered '9/25 Dhirst', published by Other Criteria, London, embossed with the publisher and artist's blindstamps (recto) silkscreen print in colours, on Somerset Tub Sized paper
 image: 60.6 x 60.6 cm. (23¾ x 23¾ in.)
 sheet: 74 x 71.5 cm. (29¼ x 28¼ in.)
 Executed in 2010
 edition 9/25

HK\$45,000-65,000
US\$5,800-8,300

PROVENANCE

White Cube Gallery
 Acquired from the above by the present owner

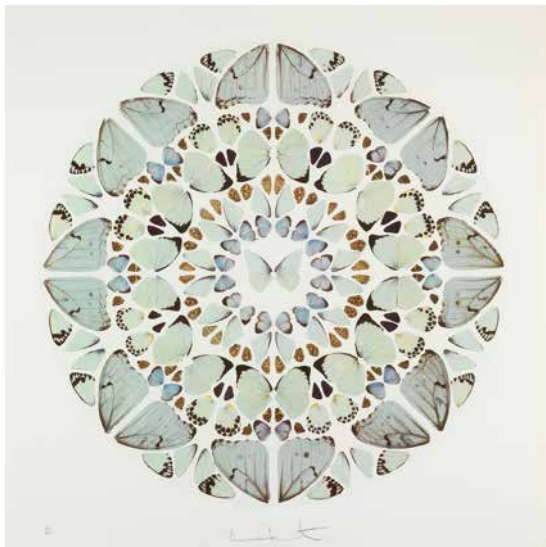
達米恩·赫斯特 (英國, 1965年生)

詩篇：諸天述說

絲網 彩色版畫 薩默塞特Tub紙張
 2010年作
 版數：9/25
 出版標記、簽名、編號及簽印：Other Criteria 9/25 Dhirst 藝術家印 (前面)

來源

白立方畫廊
 現藏者購自上述畫廊



034

DAMIEN HIRST (BRITAIN, B. 1965)

Exaudi Domine, from Psalm Prints

signed in pencil and numbered '35/50 Damien Hirst', published by Other Criteria, London, embossed with the publisher and artist's blindstamps (recto) silkscreen print in colours, on Somerset Tub Sized paper
 image: 92.5 x 92.5 cm. (36¾ x 36¾ in.)
 sheet: 108.3 x 107 cm. (42¾ x 42¼ in.)
 Executed in 2009
 edition 35/50

HK\$45,000-65,000
US\$5,800-8,300

PROVENANCE

White Cube Gallery
 Acquired from the above by the present owner

達米恩·赫斯特 (英國, 1965年生)

詩篇：大衛的祈禱

絲網 彩色版畫 薩默塞特Tub紙張
 2009年作
 版數：35/50
 出版標記、簽名、編號及簽印：Other Criteria 35/50 Damien Hirst 藝術家印 (前面)

來源

白立方畫廊
 現藏者購自上述畫廊



035

TOMOYA TSUKAMOTO (JAPAN, B. 1982)

Drawing 001; 002; 003; 004; 006; 007; 008; & 011

001: signed and dated 'Tomoya Tsukamoto, 2015' (lower right); titled, dated and signed "'Drawing-001" 2015 Tomoya Tsukamoto' (on the backing board)
 002: signed 'Tomoya Tsukamoto' (lower right); titled, dated and signed "'Drawing-002" 2015 Tomoya Tsukamoto' (on the backing board)
 003: signed 'Tomoya Tsukamoto' (lower right); titled, dated and signed "'Drawing-003" 2015 Tomoya Tsukamoto' (on the backing board)
 004: signed 'Tomoya Tsukamoto' (lower right); titled, dated and signed "'Drawing-004" 2015 Tomoya Tsukamoto' (on the backing board)
 006: dated in Japanese, signed 'Tomoya Tsukamoto' (lower left); titled, dated and signed "'Drawing-006" 2015 Tomoya Tsukamoto' (on the backing board)
 007: signed 'Tomoya Tsukamoto' (lower left); titled, dated and signed "'Drawing-007" 2015 Tomoya Tsukamoto' (on the backing board)
 008: signed 'Tomoya Tsukamoto' (lower left); titled, dated and signed "'Drawing-008" 2015 Tomoya Tsukamoto' (on the backing board)
 011: dated and signed '2016 Tomoya Tsukamoto' (lower right); titled, dated and signed "'Drawing-011" 2016 Tomoya Tsukamoto' (on the backing board)
 eight acrylic on paper
 001: image: 18 x 14.7 cm. (7½ x 5¾ in.) / sheet: 30.7 x 21.6 cm. (12¼ x 8½ in.)
 002: image: 27.8 x 23 cm. (11 x 9 in.) / sheet: 21.5 x 30.7 cm. (8½ x 12¼ in.)
 003: image: 23.2 x 18 cm. (9¼ x 7¼ in.) / sheet: 31 x 21.9 cm. (12¼ x 8½ in.)
 004: image: 22.2 x 17.7 cm. (8¾ x 7 in.) / sheet: 30.5 x 21.7 cm. (12 x 8½ in.)
 006: image: 17.8 x 22.3 cm. (7 x 8¾ in.) / sheet: 21.9 x 31 cm. (8½ x 12¼ in.)
 007: image: 17.7 x 22.4 cm. (7 x 8¾ in.) / sheet: 21.7 x 30.8 cm. 8½ x 12¼ in.)
 008: image: 13.2 x 27 cm. (5¼ x 10¾ in.) / sheet: 21.8 x 31 cm. (8½ x 12¼ in.)
 011: image: 23.2 x 17.6 cm. (9¼ x 6¾ in.) / sheet: 30.9 x 21.8 cm. (12¼ x 8½ in.) (8)
 001-004, 006-008: Painted in 2015
 011: Painted in 2016

塚本智也 (日本, 1982年生)

作品 001; 002; 003; 004; 006; 007; 008; 及 011

壓克力 紙本 (共八件)
 2015年作; 及2016年作
 簽名:
 001: Tomoya Tsukamoto, 2015 (右下); "Drawing-001" 2015 Tomoya Tsukamoto (背板)
 002: Tomoya Tsukamoto (右下); "Drawing-002" 2015 Tomoya Tsukamoto (背板)
 003: Tomoya Tsukamoto (右下); "Drawing-003" 2015 Tomoya Tsukamoto (背板)
 004: Tomoya Tsukamoto (右下); "Drawing-004" 2015 Tomoya Tsukamoto (背板)
 006: 2015年5月1日Tomoya Tsukamoto (左下); "Drawing-006" 2015 Tomoya Tsukamoto (背板)
 007: Tomoya Tsukamoto (左下); "Drawing-007" 2015 Tomoya Tsukamoto (背板)
 008: Tomoya Tsukamoto (左下); "Drawing-008" 2015 Tomoya Tsukamoto (背板)
 011: 2016 Tomoya Tsukamoto (右下); "Drawing-011" 2016 Tomoya Tsukamoto (背板)

HK\$50,000-80,000
US\$6,500-10,000

036

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

Fille

signed in Japanese, signed and dated 'Foujita 1925' (lower left); inscribed and signed in Japanese, dated and signed '1925 Foujita' (on the stretcher)
oil on canvas
33.5 x 24.5 cm. (13¼ x 9½ in.)
Painted in 1925

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private Collection, France
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by Sylvie Buisson.

藤田 嗣治 (法國/日本·1886-1968)

女孩

油彩 畫布
1925年作
簽名：嗣治 Foujita 1925 (左下)；巴里 嗣治作
1925 Foujita (畫背框架)

來源

法國 私人收藏
亞洲 私人收藏
此作品附希薇·布伊森女士開立之作品保證書。

The enchanting contour of the young girl is delineated against a milky white backdrop with greyish tones, as the ink shading accentuates the colors in the composition. She lowers her head slightly, with half of her shoulder exposed. While her eyes gleam with innocence, she purses her lips into a gentle pout. The painting resounds with the oriental aesthetics. Both *Fille* (Lot 036) and *Nu à l'escarpin jaune* (*Nude with yellow shoe*) (Lot 037) are classic works of Tsuguharu Foujita. This "milky-white skin" captivated Paris, the world's capital of the arts, in the 1920s.

One of the few Asian painters from the School of Paris, Foujita was someone who had strong beliefs and ideas from a young age. From his rejection of his art teachers' views in his youth to his flamboyant Roman-styled outfits in his early days in Paris, one could see that beyond the influences of Japanese culture, he also had a rebellious streak in his character. As the viewer glimpses into the

artwork, what they see in between the artist's madness and rebellion is his delicate, tender brushwork and an exquisitely profound realm. Encapsulated in the format of Western oil painting, this sense of conflicts becomes the focal point in Foujita's work.

This sense of conflicts becomes even more distinct in his works from the late 1940s. After experiencing a series of entanglements in his hometown, Foujita returned to Paris, and he turned to very young girls and children as the main subjects of his paintings. Nevertheless, they emanate a solemn countenance and feelings of solitude that are at odds with their age, and which evoke a sense of alienation in the viewer. In *Portrait of a Young Lady* (Lot 038), the fluttering hair and the darkly radiant glance may be hints to the loneliness that the artist contained in himself, as he strode forward on his own in his self-discovery and self-reflection.



037

FOUJITA

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

Nu à l'escarpin jaune (Nude with yellow shoe)

signed in Japanese, signed and dated 'Foujita 1928' (lower left)
ink, watercolour and gouache on paper
45 x 63.5 cm. (17¾ x 25 in.)
Painted in 1928

HK\$550,000-850,000

US\$71,000-110,000

PROVENANCE

Private Collection, France

EXHIBITED

Paris, France, Musée Maillol, Foujita - Peindre dans les Années Folles, 7 March - 15 July 2018

LITERATURE

Sylvie Buisson, Léonard-Tsuguharu Foujita Volume 2: Sa vie, son oeuvre, Paris, France, 2001 (illustrated in black and white, plate 28.156, p. 266).
Musée Maillol, Foujita - Peindre dans les Années Folles, (exh. cat.) Fonds Mercator, Brussels, Belgium (illustrated, plate 86, p. 128).

藤田 嗣治 (法國/日本·1886-1968)

黃鞋裸女

水墨 水彩 水粉 紙本
1928年作
簽名：嗣治 Foujita 1928 (左下)

來源

法國 私人收藏

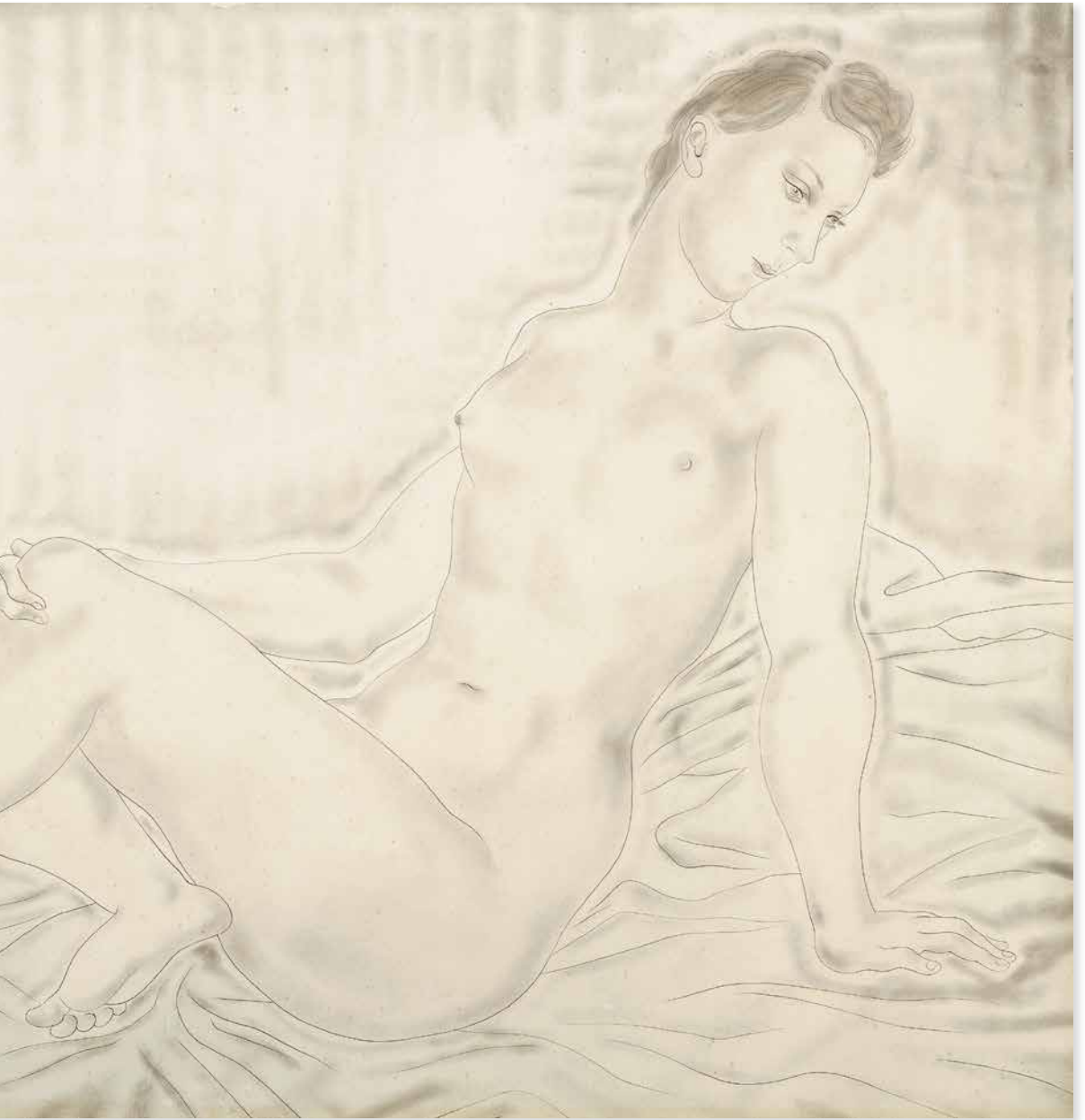
展覽

2018年3月7日-7月15日「藤田嗣治·狂年」瑪佑爾博物館 巴黎 法國

文獻

2001年《藤田嗣治作品集(二)》希薇·布伊森著 巴黎 法國 (黑白圖版，第28.156圖，第266頁)
2018年《藤田嗣治·狂年》(展覽圖錄) 瑪佑爾博物館 巴黎 法國 (圖版，第86圖，第128頁)







'The more eccentric I am in my action, the more insane I am in how I live, the closer I am to being my true self.'

「我越是行事乖張，活得越是瘋狂，就越接近真實的自己。」

— Tsuguharu Foujita 藤田嗣治



038

FOUJITA

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

Portrait of a Young Lady

dated and signed '5.11.49 Foujita' (lower right)
pencil on paper
29.5 x 23.7 cm. (11 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in.)
Painted in 1949

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Collection of Kimiyo Foujita
Private Collection, Asia
Sylvie Buisson has confirmed the authenticity of this work.

藤田 嗣治 (法國/日本, 1886-1968)

少女的肖像

鉛筆 紙本
1949年作
簽名：5.11.49 Foujita (右下)

來源

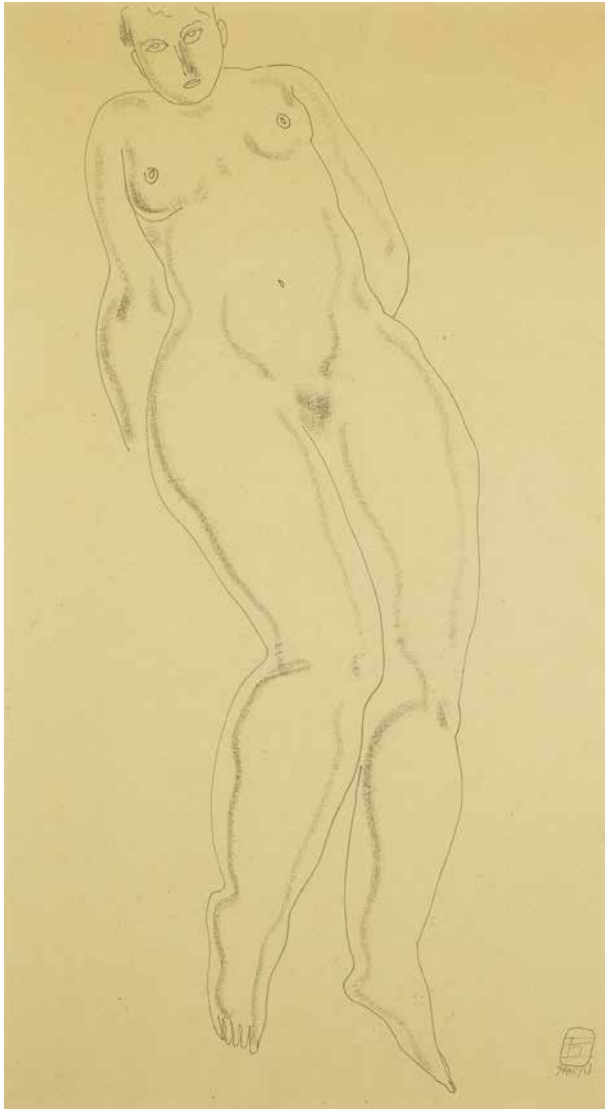
藤田君代舊藏
亞洲私人收藏
此作品經希薇·布伊森女士鑑定。

乳白色帶灰調的背景，細膩勾勒出少女那妙曼的線條，以墨去暈染出陰影，為畫面增色，她微微低頭，稍露半肩，靈動的眼珠透著純真，卻微抿著雙唇，畫面中瀰漫著東洋式的意氣美學。《女孩》(Lot 036)及《黃鞋裸女》(Lot 037)皆是經典的藤田嗣治的作品。正是這「絕妙的乳白色肌膚」在1920年代征服了世界藝術之都巴黎。

作為巴黎畫派中為數不多的亞洲面孔，藤田嗣治從小就有著他自己的偏執與主張，從他青年時期對於美術老師的觀點的不肯定以及初到巴黎時不顧大眾眼光的羅馬穿著便可以看出，他在受著日本文化薰陶的同時又具有著自己的反

叛性。而觀眾透著藝術品偷窺到的，卻是藝術家在瘋狂與叛逆之間那細膩如柔水的筆觸與雅致的幽玄意境。這種矛盾感以西方油畫的形式為媒介在藤田嗣治的作品中成了最引人注目的焦點。

這種矛盾感在1940年後期更為明顯，經歷了家鄉的一系列糾葛後，藤田嗣治回到了巴黎，以描繪年齡較小的少女，孩童為主，然而那與年齡所不相符的神態與孤寂感，讓人看著有些生冷。《少女的肖像》(Lot 038)中，那風中凌亂的頭髮與充滿陰翳美的眼神，也許傳遞出的就是藝術家在自我尋覓與自省中，只能獨自前行的孤獨。



039

SANYU
(CHANG YU, FRANCE /CHINA, 1895-1966)

Standing Nude

signed in Chinese, signed 'SANYU' (lower right)
pencil and charcoal on paper
46 x 25 cm. (18¼ x 9¾ in.)

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

PROVENANCE

Former Collection Jean-Claude Riedel, Paris, France
Private Collection, France
Private Collection, Asia

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu
Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic
version retrieved from <http://www.artofsanyu.org/> illustrated, plate
D1126).

常玉 (法國/中國·1895-1966)

站姿裸女

鉛筆 炭筆 紙本
簽名：玉 SANYU (右下)

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏
法國私人收藏
亞洲私人收藏

文獻

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北
台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版, 編號D1126)

040

SANYU

(CHANG YU, FRANCE /CHINA, 1895-1966)

Seated Lady

signed in Chinese, signed 'SANYU' (lower right)
ink on paper
43 x 27 cm. (16% x 10% in.)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Former Collection Jean-Claude Riedel, Paris, France
Private Collection, France
Private Collection, Asia

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation,
Sanyu Catalogue Raisonné: Drawings and Watercolours, 2015
(Electronic version retrieved from <http://www.artofsanyu.org/>
illustrated, plate D2092).

常玉 (法國/中國·1895-1966)

坐姿仕女

水墨 紙本
簽名：玉 SANYU (右下)

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏
法國私人收藏
亞洲私人收藏

文獻

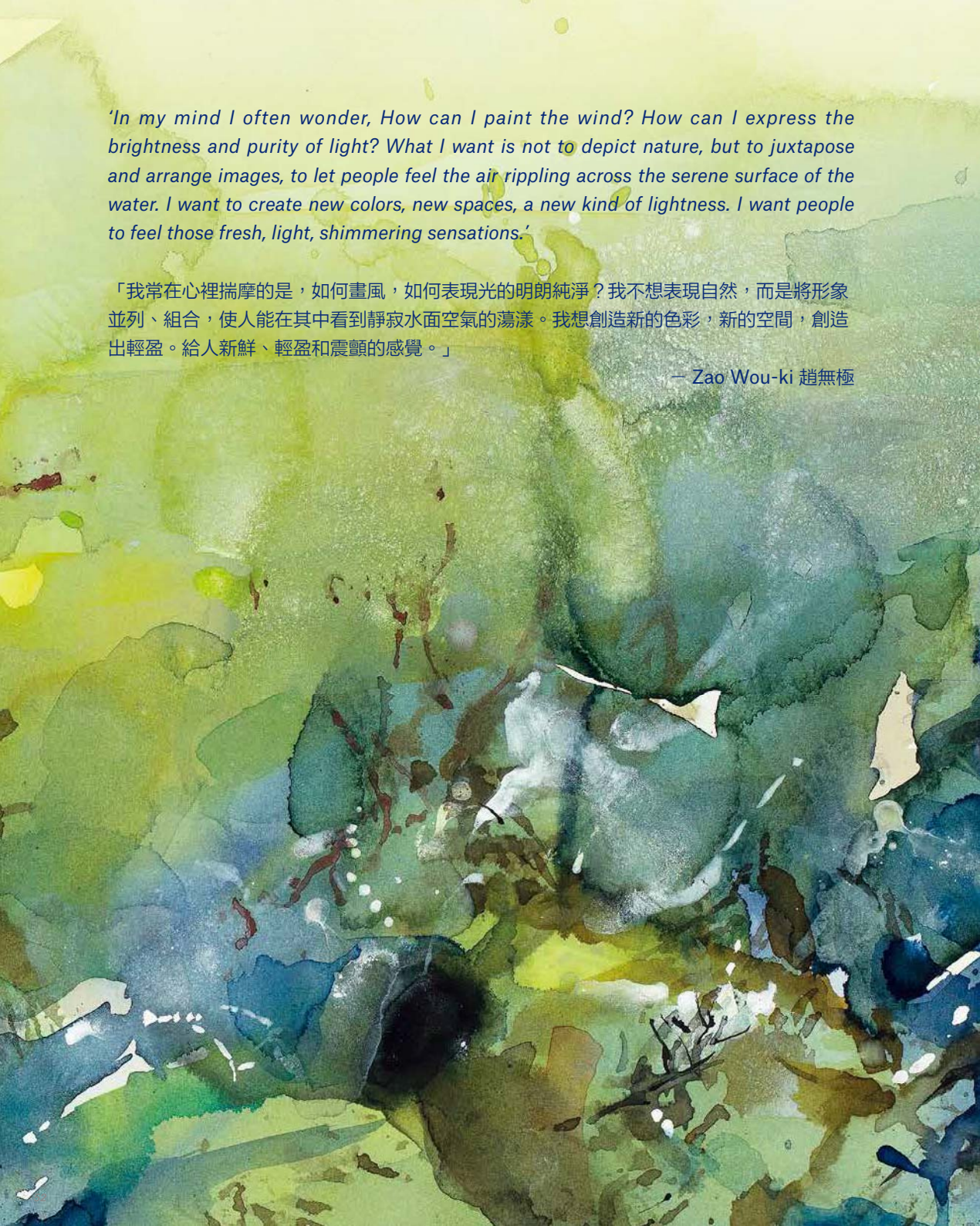
2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版, 編號 D2092)



'In my mind I often wonder, How can I paint the wind? How can I express the brightness and purity of light? What I want is not to depict nature, but to juxtapose and arrange images, to let people feel the air rippling across the serene surface of the water. I want to create new colors, new spaces, a new kind of lightness. I want people to feel those fresh, light, shimmering sensations.'

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

— Zao Wou-ki 趙無極





041

ZAO WOU-KI

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

Untitled

signed in Chinese, signed and dated 'ZAO 94' (lower right)

watercolour on paper

35 x 56.5 cm. (13¾ x 22¼ in.)

Painted in 1994

PROVENANCE

Private Collection, Asia

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

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki.

HK\$450,000-650,000

US\$58,000-83,000

趙無極 (法國/中國, 1920-2013)

無題

水彩 紙本

1994年作

簽名：無極 ZAO 94 (右下)

來源

亞洲 私人收藏

此作品已經趙無極基金會鑑定。

此作品附趙無極基金會簽發之保證書。

042

CHU TEH-CHUN

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

Composition-1965

signed in Chinese, signed 'CHU TEH-CHU 65' (lower right)
gouache on paper
48.8 x 64 cm. (19¼ x 25¼ in.)
Painted in 1965

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Private Collection, Asia
The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva.

朱德群 (法國/中國·1920-2014)

構圖-1965

水粉 紙本
1965年作
簽名：朱德群 CHU TEH-CHU 65 (右下)

來源

亞洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定。







043

CHU TEH-CHUN

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

Composition

gouache on paper
74.5 x 55 cm. (29 1/4 x 21 3/8 in.)
Painted in 1990

HK\$600,000-900,000
US\$77,000-120,000

PROVENANCE

Private Collection, France
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by the
Chu Teh-Chun Fondation.

朱德群 (法國/中國, 1920-2014)

構圖

水粉 紙本
1990年作

來源

法國私人收藏
亞洲私人收藏
此作品附朱德群基金會所開立之保證書。



...[I] don't have a religion. My paintings are the light of my heart, and the light of my soul. The sense of motion in the painting may come from the rhythm that is created by the combination of lines, the spatial structure, or the transformation of colours. Yet I seek to instil harmony into motion and subtlety into rawness, and preserve the sense of serenity in the composition. I mostly paint oil paintings, but I have never stopped creating in watercolour and ink.'

「…（我）沒有宗教信仰，我畫的是我內心的光，也就是我的靈魂之光。至於畫面的運動感，可能來自線條的組合、空間的結構和色彩的變化所造成的韻律，但我力求運動中不失和諧，粗狂中不失細膩，保持整體的寧靜感。我以畫油畫為主，但也始終未曾中斷水彩和水墨的創作。」

— Chu Teh-Chun 朱德群

044

JU MING (ZHU MING, TAIWAN, B. 1938)

Fly to Strike

incised in Chinese, dated and numbered '86 11/20' (on the base)
bronze sculpture
129 x 62 x 82 cm. (50¾ x 24¾ x 32¼ in.)
Executed in 1986
edition 11/20

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

US\$160,000-230,000

PROVENANCE

Hanart Gallery, Taipei
Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 6 April 2014, Lot 605
Acquired from the above by the present owner
This work is accompanied by a certificate issued by Hanart (Taipei) gallery.

朱銘 (台灣·1938年生)

飛天

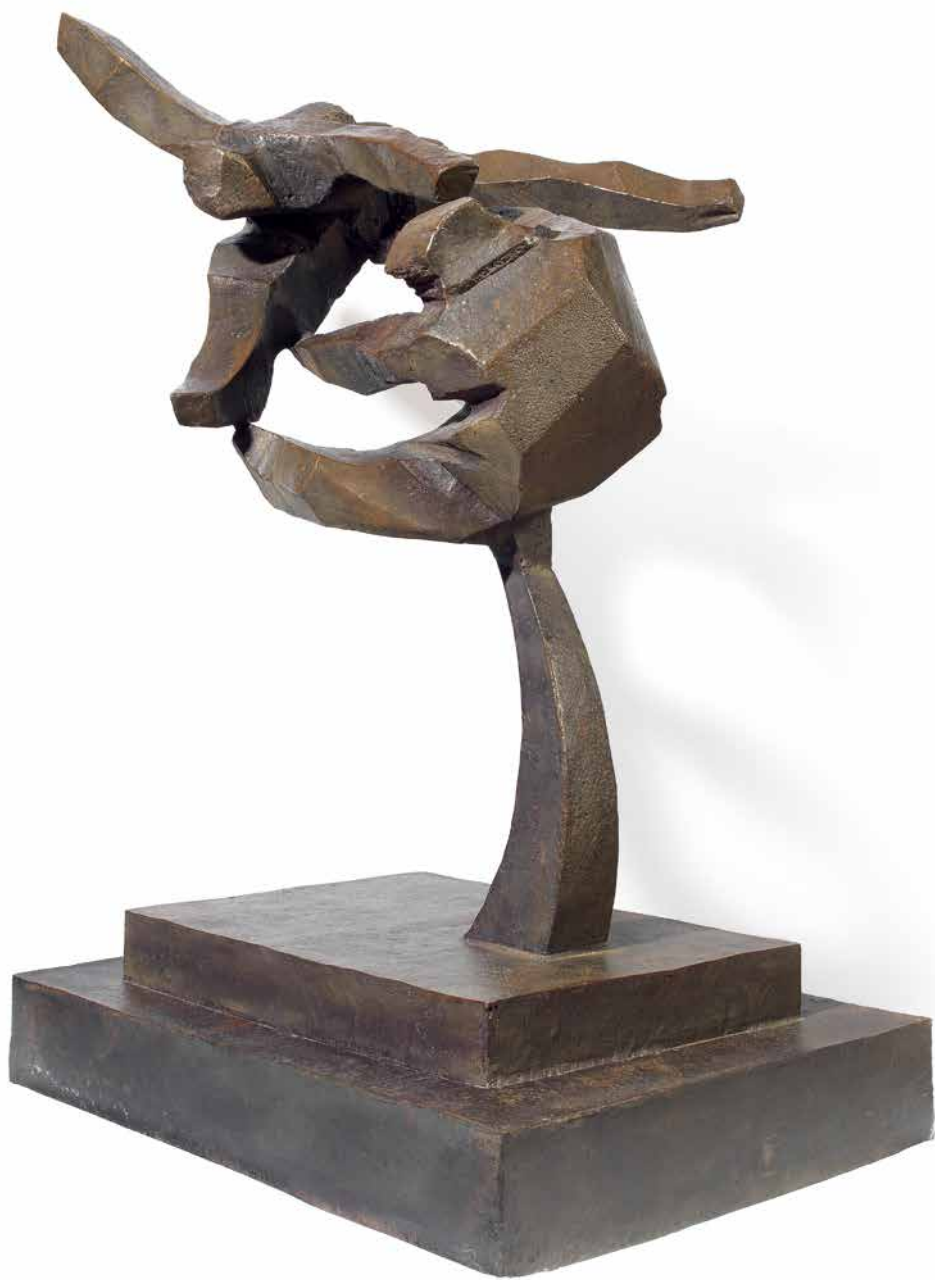
銅雕 雕塑
1986年作
版數：11/20
簽名：朱銘86 11/20 (刻於底部)

來源

台北 漢雅軒
亞洲私人收藏
2014年4月6日 蘇富比香港 編號605
現藏者購自上述拍賣
此作品附漢雅軒(台北) 開立之作品保證書。



Fly to Strike at Taiwan Ju Ming Museum
於台灣朱銘美術館中的飛天





At the very core of Fabienne Verdier's painting is the relentless search for inner freedom as emptiness transpires through the fullness of the brushstroke. She moved to China in 1983 to study at the Sichuan Academy of Fine Arts, embarking on a ten-year apprenticeship with Master Huang Yuan, and patiently overcame the difficulties tied to a different culture, environment, language, and philosophy of life to embrace her inner-self and communicate her energy through the brush.

Verdier's practice of meditation and control of the breath effectively transpire in her painting *Peinture du 12 novembre 2008* (Lot 045). Five panels constitute the painting, each canvas is carefully prepared with multiple thin layers of pigment applied using a screenprint method. This technique invented by the artist allows the canvas to capture light and colour in continuous movement. After careful study and deconstruction of the character '清 qing', which embodies the concept of purity, the artist translates its movement onto the canvas to provide a powerful interpretation of the character.



045

FABIENNE VERDIER (FRANCE, B. 1962)

Peinture du 12 novembre 2008

titled, inscribed and signed 'Peinture du 12 novembre 2008 L'Atelier Fabienne VERDIER' (on the reverse)
ink, pigment and varnish on canvas mounted on board (polyptych)
137 x 212.7 cm. (53 $\frac{3}{8}$ x 83 $\frac{3}{4}$ in.)
Painted in 2008

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Private Collection, France

法比恩·維迪爾 (法國·1962年生)

2008年11月12日

水墨 色素 漆 畫布裱於木板 (五聯作)

2008年作

簽名：Peinture du 12 novembre 2008 L'Atelier Fabienne VERDIER (畫背)

來源

法國私人收藏



Artist at work in her studio

藝術家於工作室作畫中

Source: artist's studio

Photo Credit: Studio Dieleman

以豐富禪意而著稱的法國藝術家法比恩·維迪爾，其作品精神在於她能利用飽滿筆法所散發的空無作畫，將其昇華為一種對內在自由的孜孜追求。1983年，法比恩展開藝術長征，負笈至中國四川美術學院就讀，拜師於書法大家黃源的門下。西方女性學習中國書法並非易事；然而，她耐心地克服了陌生文化、環境、語言和生活哲學所帶來的種種挑戰，擁抱內在自我並透過畫筆傳達她的藝術能量。法比恩一旦掌握了傳統書法的精神，即獨立勇闖自己的旅程，開創獨特的藝術語彙。

維爾迪平時練習冥想、深諳呼吸吐納的節奏，而這也展現在她的《2008年11月12日》(Lot 045)：畫中精準的筆法反映出她充沛的創作能量。此作以五張畫布構成，每張均以網版印刷法仔細地塗上多層薄顏料，為後續的畫作而預備。這是法比恩所發明的獨特技巧，能讓畫布以持續不斷的姿態捕捉光暗和顏色。在仔細研究、並解構「清」這個帶有「純」意涵的字之後，法比恩將此字的形姿傳達於畫布上，為「清」做了最動人的詮釋。



046

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

Snow in the Forest

signed and dated in Chinese (lower right)
ink and colour on paper
60 x 92 cm. (23 $\frac{3}{8}$ x 36 $\frac{1}{4}$ in.)
Painted in 1965
one seal of the artist

HK\$450,000-650,000
US\$58,000-83,000

劉國松 (台灣·1932年生)

寒林雪霽

水墨 設色 紙本
1965年作
簽名：劉國松 一九六五(右下)
藝術家鈐印一枚

RICHARD LIN

Richard Lin was active in the art world during the 1950s and 1960s. In 1964, he represented the UK at the 3rd Kassel Documenta, and in 1967 he participated in the 44th Carnegie International art exhibition, where he was honoured with an award.

From 1954 to 1958, Lin studied architecture at the Regent Street Polytechnic in London, where he was influenced by Mies van der Rohe and le Corbusier. He began to stress elimination of all unnecessary ornamentation, employing simple, clear structures and visual presentations to convey complex meanings. In 1958, his first solo show was held in Gimpel Fils Gallery in London.

Crimson Lake with Black Summer (Lot 047), *Composition, Blue & Black* (Lot 048), and *Untitled* (Lot 049) all date from 1958, documenting Lin's artistic direction in his experiments with cool abstraction during this important transitional

林壽宇早在1950年代和60年代便活躍在國際藝壇。1964年他代表英國參加了第三屆卡塞爾文獻展，1967年參加美國第44屆卡內基國際藝術展並獲獎。

1954-1958年，林壽宇在英國倫敦綜合工藝學院學習建築，受到現代建築大師密斯（Mies van der Rohe）以及柯布西耶（Le Corbusier）的薰陶，他關注去除多餘裝飾，以簡明的結構和外觀傳達豐富的內涵。1958年，倫敦Gimpel Fils畫廊更為他舉辦了首次個展。

《深紅湖水與黑色夏日》(Lot 047)，《構圖，藍與黑》(Lot 048) 和《無題》(Lot 049)均創作於1958年，作品不僅記錄林壽宇在重要轉型時期的藝術軌跡——冷抽象的

period. Simple, clean geometric compositions with level, parallel structures and rational, balanced brushstrokes display the artist's pursuit of purity, rationality, and simplicity. Colour palettes during this period often feature blue-green, reddish-purple, and yellow-green. *Crimson Lake with Black Summer* employs a rarely seen contrast between red and black tones, like a scorching lake of fire, and is reminiscent of a 1958 Mark Rothko's work, *Four Darks in Red*. Lin's *Composition, Blue & Black* employs large blocks of black and vivid blue, while *Untitled* stresses thick applications of dark reddish-purple. Lin often named works after natural scenes or certain times, attempting to build a connection between nature and his geometric abstraction, and to convey, through their deep sense of time and space, a feeling for the Eastern conception of the universe. These factors presaged the further progression of Lin's geometric abstraction toward minimalism.

嘗試和表達，更以簡潔的幾何構圖、水準式的平行結構以及理性的平衡筆觸，展現了藝術家對純粹、理性和簡約的追求。這一時期的作品大多以藍綠色、醬紫色、黃褐色等顏色為主色調。《深紅湖水與黑色夏日》則採用了罕見的紅色與黑色對比，如炙熱的火湖，令人聯想到羅斯科（Mark Rothko）的作品《四個黑暗的紅色》（*Four Darks in Red*, 1958）。《構圖，藍與黑》使用大面積的黑色與明亮的藍色色塊，《無題》(Lot 049)則關注厚重的醬紫色。他常以自然、時間來為作品命名，試圖搭建幾何抽象與自然之間的關係，在深邃的時間感、空間感中表達東方宇宙觀的內涵。這一切也預示了林壽宇幾何抽象創作中走向極致。



047

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

Crimson Lake with Black Summer

gouache on paper
63 x 47.5 cm. (24¾ x 18¾ in.)
Painted in 1958

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

PROVENANCE

Gimpel Fils Gallery, London, UK
Private Collection, Europe

林壽宇 (英國/台灣·1933-2011)

深紅湖水與黑色夏日

水粉 紙本
1958年作

來源

英國 倫敦 Gimpel Fils畫廊
歐洲 私人收藏



048

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

Composition, Blue & Black

gouache on paper
63 x 47 cm. (24¾ x 18½ in.)
Painted in 1958

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

PROVENANCE

Gimpel Fils Gallery, London, UK
Private Collection, Europe

林壽宇 (英國/台灣, 1933-2011)

構圖，藍與黑

水粉 紙本
1958年作

來源

英國 倫敦 Gimpel Fils畫廊
歐洲 私人收藏

049

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

Untitled

oil on paper
76 x 56 cm. (29 $\frac{7}{8}$ x 22 in.)
Painted in 1958

HK\$250,000-400,000

US\$33,000-51,000

PROVENANCE

Anon. Sale, Sotheby's Olympia, 7 September 2006, Lot 188
Anon. Sale, Sotheby's London, 28 September 2016, Lot 156
Private Collection, Europe

林壽宇 (英國/台灣·1933-2011)

無題

油彩 紙本
1958年作

來源

2006年9月7日 蘇富比奧林匹亞 編號188
2016年9月28日 蘇富比倫敦 編號156
歐洲私人收藏







050

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

May Series (May 1; May 2; May 3; & May 4)

signed 'Lin', numbered '46/70'; signed 'Lin', numbered '55/70'; signed 'Lin', numbered '48/70'; & signed 'Lin', numbered '21/70' (lower edge of each four screenprints on paper and acetate each 50.8 x 50.8 cm. (20 x 20 in.) (4) Executed in 1971 edition 46/70; 55/70; 48/70; & 21/70

HK\$100,000-200,000

US\$13,000-26,000

林壽宇 (英國/台灣·1933-2011)

5月系列 (5月1日; 5月2日; 5月3日; 及5月4日)

拼貼 絲網版畫 紙本 PVC透明塑膠片 (共四件) 1971年作

版數: 46/70; 55/70; 48/70; 及21/70

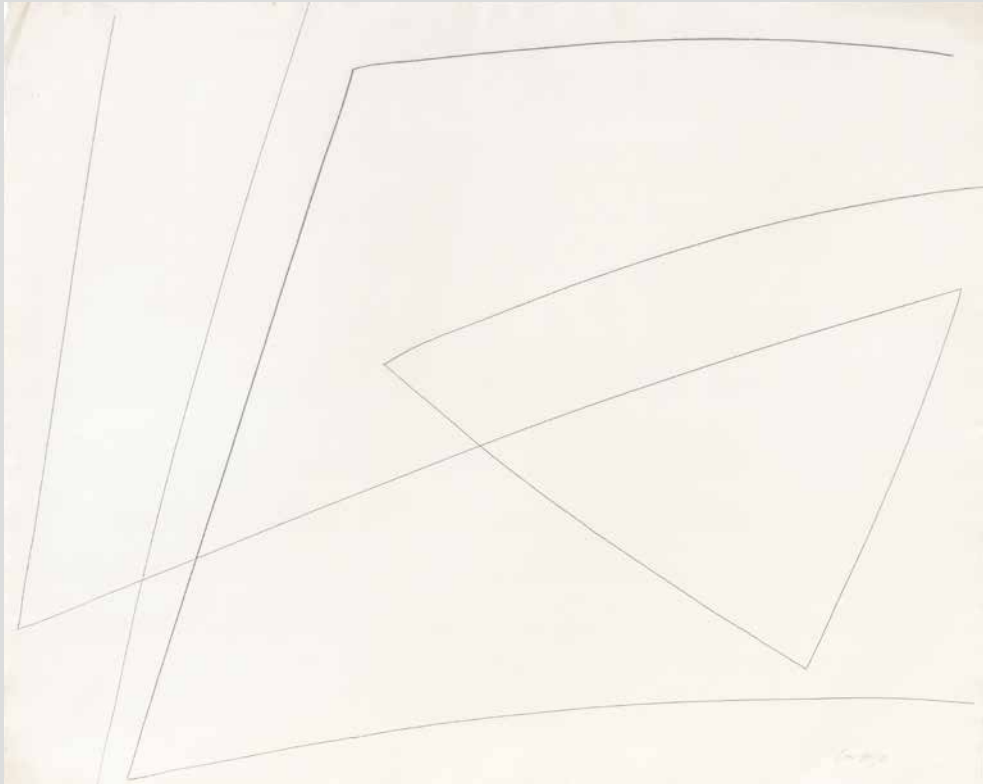
簽名: Lin 46/70; Lin 55/70; Lin 48/70; 及Lin 21/70 (每幅下沿)



Joan Miró declared, 'Lin is unmatched in the world of white colour.'

瓊·米羅曾說：「（林壽宇）在白色的世界中，無人能及。」

Artist at the first solo exhibition, Gimpel Fils Gallery, London, 1959
林壽宇舉行首次個展 倫敦Gimpel Fils畫廊 1959年



051

RICHARD LIN

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

Drawing 111

signed, dated and titled 'Lin 1960/111' (lower right)
pencil on paper
45 x 57 cm. (17¾ x 22½ in.)
Executed in 1960

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Wenlock Fine Art, Shropshire, UK
Private Collection, Europe

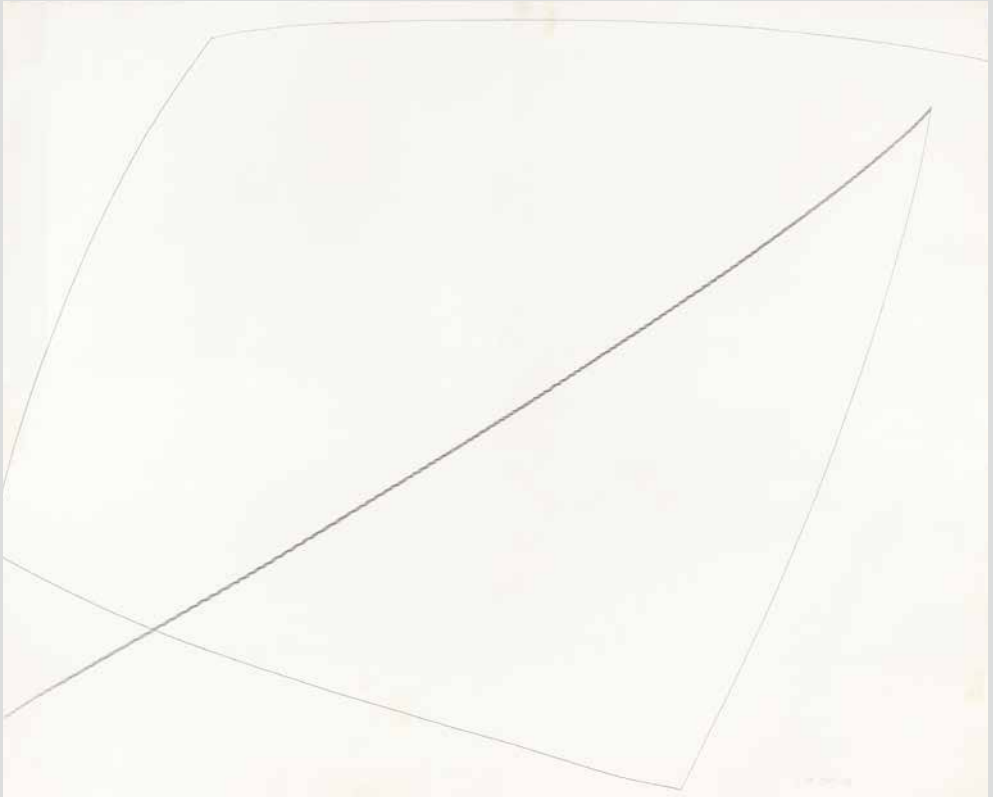
林壽宇 (英國/台灣·1933-2011)

繪畫 111

鉛筆 紙本
1960年作
簽名：Lin 1960/111 (右下)

來源

英國 什羅普 Wenlock Fine Art
歐洲 私人收藏



052

RICHARD LIN

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

Drawing 108

signed, dated and titled 'Lin 1960/108' (lower right)
pencil on paper
45 x 56.5 cm. (17¾ x 22¼ in.)
Executed in 1960

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Wenlock Fine Art, Shropshire, UK
Private Collection, Europe

林壽宇 (英國/台灣·1933-2011)

繪畫 108

鉛筆 紙本
1960年作
簽名：Lin 1960/108 (右下)

來源

英國 什羅普 Wenlock Fine Art
歐洲 私人收藏



Lot 053

053

ZAO WOU-KI

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

Untitled

numbered, signed and dated '12/75 ZAO 67', signed in Chinese (lower edge)
 etching with aquatint
 image: 37.8 x 53 cm. (14% x 20% in.)
 sheet: 40 x 55 cm. (15% x 21% in.)
 Executed in 1967
 edition 12/75

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

LITERATURE

Edition Yves Riviere, Zao Wou-Ki Les Estampes 1937-1974, Arts et Metiers Graphiques, Paris, 1975, (another edition illustrated in black and white, plate 173, p. 97).
 Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonne 1937-1995, Copenhagen, Denmark, 1994 (another edition illustrated, plate 172, p.104).

趙無極 (法國/中國, 1920-2013)

無題

凹版蝕刻 版畫
 1967年作
 版數：12/75
 簽名：12/75 無極 ZAO 67 (下沿)

文獻

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數, 第173圖, 第97頁)
 1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數, 第172圖, 第104頁)

054

ZAO WOU-KI

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

Olympic Games, Séoul

numbered and signed '131/300 ZAO', signed in Chinese (lower right)
 lithograph
 76.5 x 57 cm. (30% x 22½ in.)
 Executed in 1988
 edition 131/300

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

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonne 1937-1995, Copenhagen, Denmark, 1994 (another edition illustrated, plate 335, p.186).

趙無極 (法國/中國, 1920-2013)

首爾奧運會

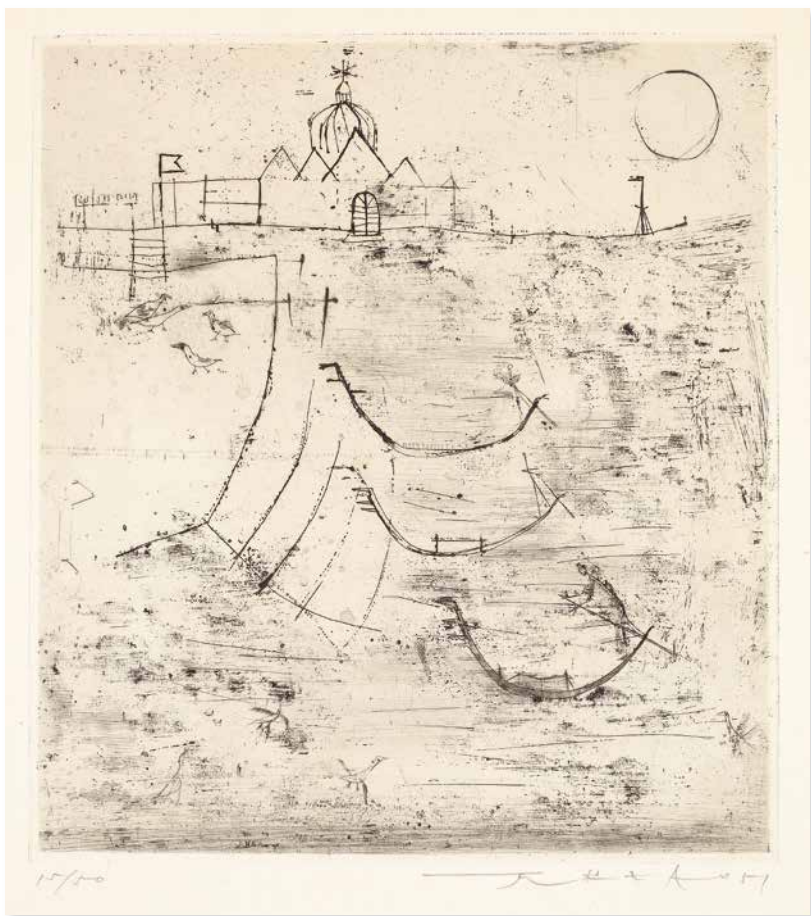
石版 版畫
 1988年作
 版數：131/300
 簽名：131/300 無極 ZAO (右下)

文獻

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數, 第335圖, 第186頁)



Lot 054



055

ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Venice

numbered, signed and dated '15/50 ZAO 51', signed in Chinese (lower edge)
etching
image: 26 x 23.3 cm. (10¼ x 9½ in.)
sheet: 37.6 x 34.2 cm. (14¾ x 13½ in.)
Executed in 1951
edition 15/50

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

LITERATURE

Edition Yves Riviere, Zao Wou-Ki Les Estampes 1937-1974, Arts et Metiers Graphiques, Paris, 1975, (another edition illustrated in black and white, plate 63, p. 40)
Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonne 1937-1995, Copenhagen, Denmark, 1994 (another edition illustrated, plate 61, p.46).

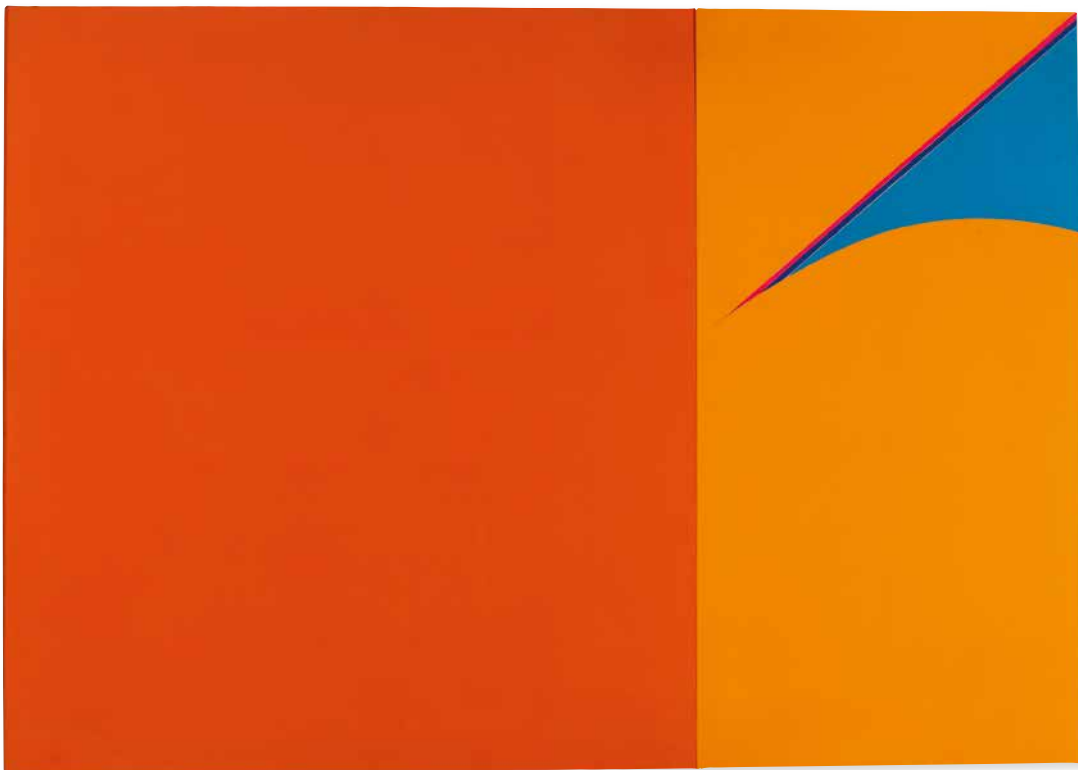
趙無極 (法國/中國, 1920-2013)

威尼斯

蝕刻 版畫
1951年作
版數：15/50
簽名：15/50 無極 ZAO 51 (下沿)

文獻

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數，第63圖，第40頁)
1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數，第61圖，第46頁)



056

HSIAO CHIN (XIAO QIN, TAIWAN, B.1935)

Peace + Glory

signed 'Hsiao', signed in Chinese, titled and dated 'Peace + glory 1975', inscribed '88 x 125 cm' (on the reverse of the left panel); titled and inscribed 'Peace + glory 88 x 125 cm' (on the reverse of the right panel)

acrylic on canvas, diptych
88 x 125 cm. (34 $\frac{3}{4}$ x 49 $\frac{1}{4}$ in.)
Painted in 1975

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Acquired directly from the artist by the previous owner
Anon. Sale, Sotheby's Hong Kong, 23 June 2016, Lot 569
Private Collection, Asia (acquired from the above sale by the present owner)

蕭勤 (台灣, 1935年生)

和平 + 榮耀

壓克力 畫布 (雙聯作)

1975年作

簽名：Hsiao 勤 1975 "Peace + glory" 88 x 125 cm (左聯畫背);
"Peace + glory" 88 x 125 cm (右聯畫背)

來源

前藏家直接購自藝術家

2016年6月23日 蘇富比香港 編號569

亞洲私人收藏 (現藏家購自上述拍賣)



Lot 057

057

HSIAO CHIN (XIAO QIN, TAIWAN, B. 1935)

Chi - 339

titled in Chinese (lower left); signed 'Hsiao', signed and dated in Chinese (upper right)
 acrylic on paper
 48 x 94 cm. (18 $\frac{7}{8}$ x 37 in.)
 Painted in 1997

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

PROVENANCE

Private Collection, Asia

蕭勤 (台灣, 1935年生)

炏之339

壓克力 紙本
 1997年作
 簽名：炏之三三九(左下)；Hsiao 勤 九七(右上)

來源

亞洲私人收藏



Lot 058

058

FONG CHUNG-RAY (USA/CHINA, B. 1934)

99-37

signed and titled in Chinese (middle right); signed and titled and Chinese (on the reverse)
 acrylic on canvas
 90 x 72 cm. (35 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in.)
 Painted in 1999

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

PROVENANCE

Private Collection, Asia

馮鍾睿 (美國/中國, 1934年生)

99-37

壓克力 畫布
 1999年作
 簽名：馮鍾睿 九九之三七(中右)；馮鍾睿 九九之三七(畫背)

來源

亞洲私人收藏

059

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Very Hot Day

titled, signed, dated and inscribed 'Very hot day ting 67.86.
Amsterdam' (on the reverse)
acrylic on canvas
60 x 80 cm. (23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)
Painted in 1986

HK\$350,000-550,000

US\$45,000-70,000

丁雄泉 (美國/中國·1928-2010)

很熱的一天

壓克力 畫布

1986年作

簽名：Very hot day ting 67.86. Amsterdam (畫背)







060

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Colourful Cats

watercolour on paper
68 x 107.5 cm. (26¾ x 42¾ in.)
one seal of the artist

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Alison Fine Arts, Hong Kong
Acquired from the above by the present owner

丁雄泉 (美國/中國·1928-2010)

多彩的貓

水彩 紙本
藝術家鈐印一枚

來源
香港 藝倡畫廊
現藏者購自上述畫廊



061

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Untitled

ink and acrylic on paper laid on canvas
63.5 x 96.5 cm. (25 x 38 in.)
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, France
Anon. Sale, Sotheby's Paris, 28 February 2018, Lot 198
Private Collection, Asia (acquired from the above by the present owner)

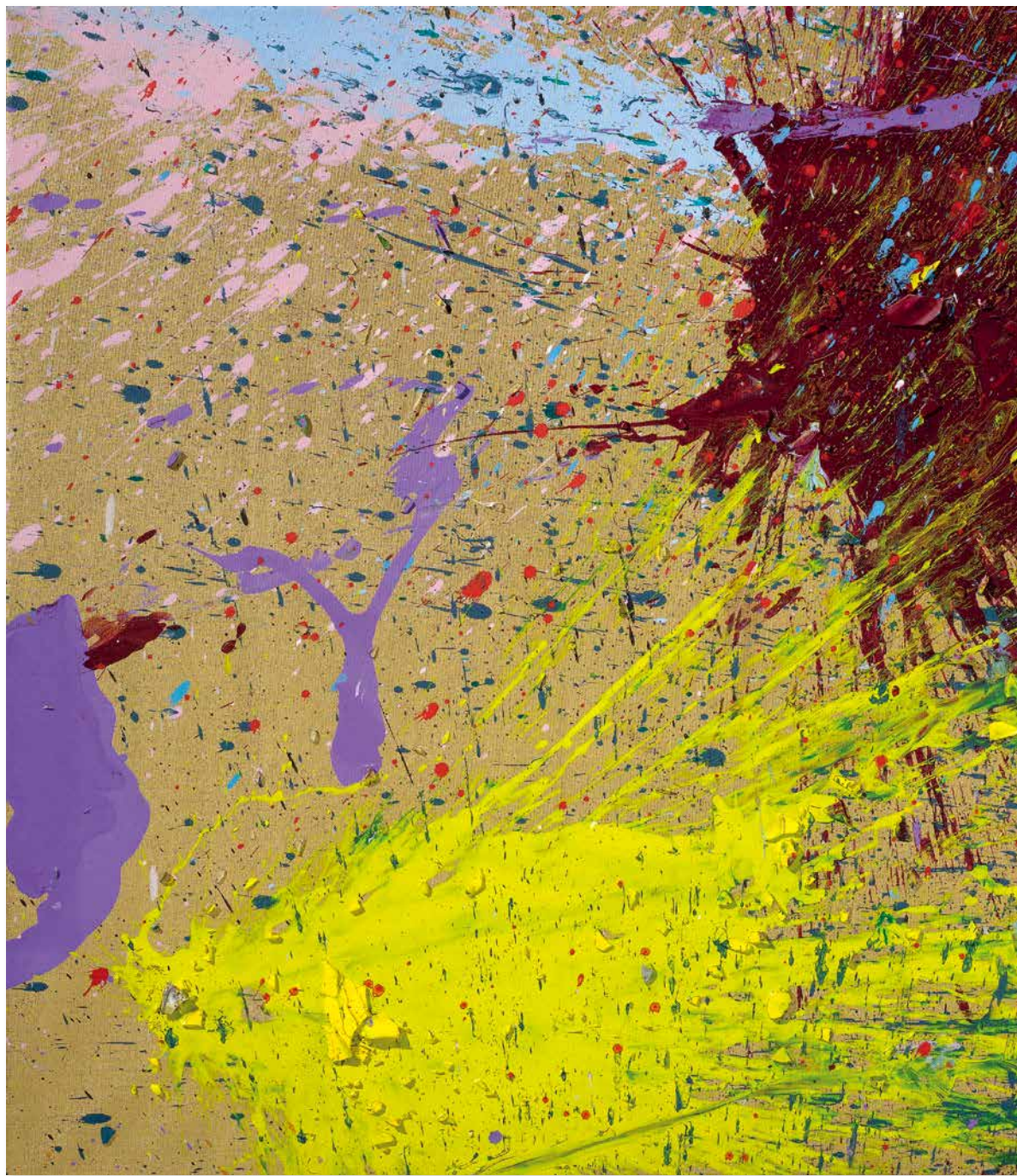
丁雄泉 (美國/中國·1928-2010)

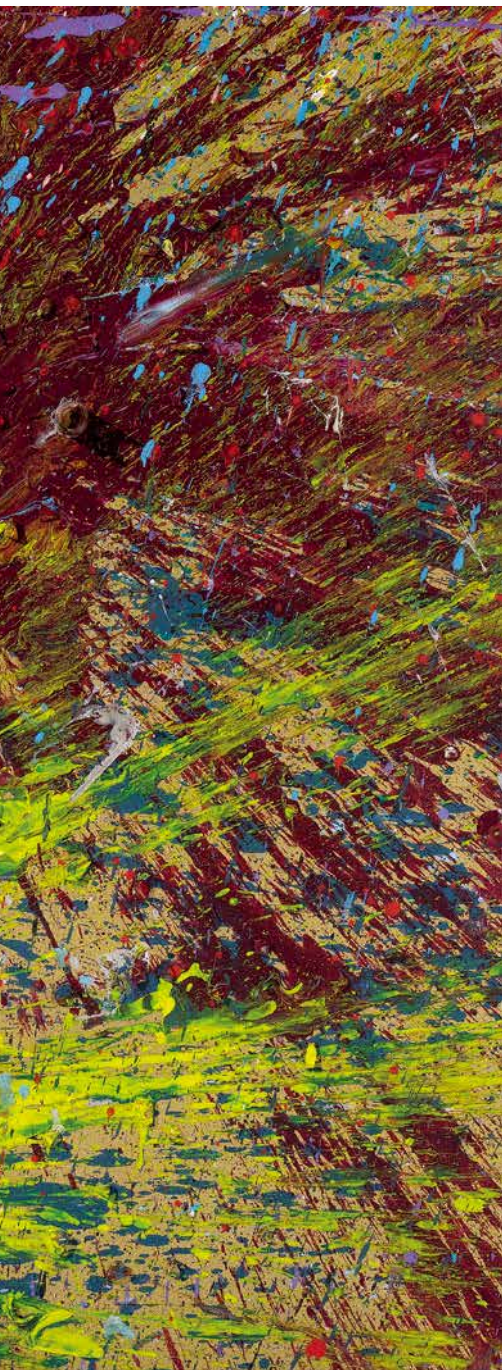
無題

水墨 壓克力 紙本裱於畫布
藝術家鈐印一枚

來源

法國 私人收藏
2018年2月28日 蘇富比巴黎 編號198
亞洲 私人收藏 (現藏者購自上述拍賣)





062

SHOZO SHIMAMOTO (JAPAN, 1928-2013)

Magi 905

acrylic and bottle crash on canvas
130 x 160 cm. (51¼ x 63 in.)
Executed in 2008

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Europe
This work is accompanied by a certificate of authenticity issued by
Associazione Shozo Shimamoto (Archive ID 686).

LITERATURE

Museo Magi '900, I Colori della Pace: Shozo SHIMAMOTO e Yasuo SUMI
performance, Pieve Di Cento, Italy, 2008 (illustrated, p27).

EXHIBITED

Pieve Di Cento, Italy, Museo MAGI '900, I Colori della Pace: Shozo Shimamoto
e Yasuo Sumi, Performance on 11 November 2008, Exhibited from 22
November - 22 December 2008.

嶋本昭三 (日本, 1928-2013)

Magi 905

壓克力 玻璃 畫布
2008年作

來源

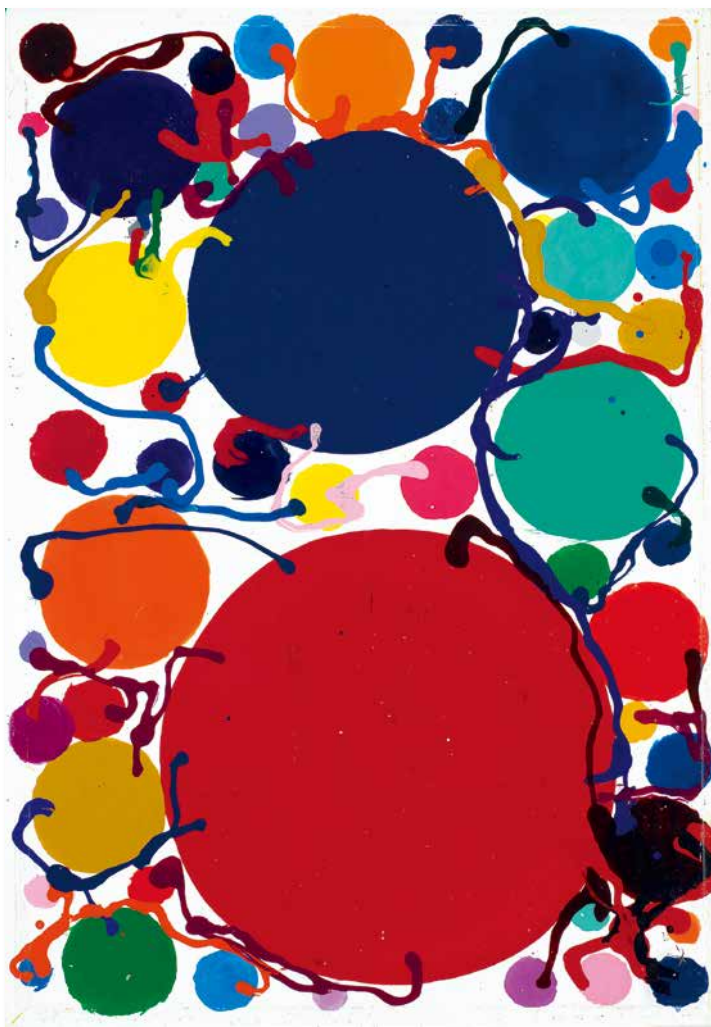
歐洲私人收藏
此作品附嶋本昭三協會所發之保證書 (登錄號碼686)。

文獻

2008年《和平之色：嶋本昭三與鷺見康夫》MAGI '900博物館
皮耶韋迪琴托 義大利 (圖版, 第27頁)

展覽

表演：2008年11月11日；展覽：2008年11月22日 - 12月22日「和平之色：
嶋本昭三與鷺見康夫」MAGI '900博物館 皮耶韋迪琴托 義大利



063

ATSUKO TANAKA (JAPAN, 1932-2005)

Work

dated and signed '1999 Atsuko Tanaka', titled in Japanese (on the reverse)

acrylic and lacquer on canvas mounted on board
22.7 x 15.9 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)

Painted in 1999

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate issued by Kanayama Akira and Tanaka Atsuko Association.

田中敦子 (日本·1932-2005)

作品

壓克力 漆 畫布 裱於木板

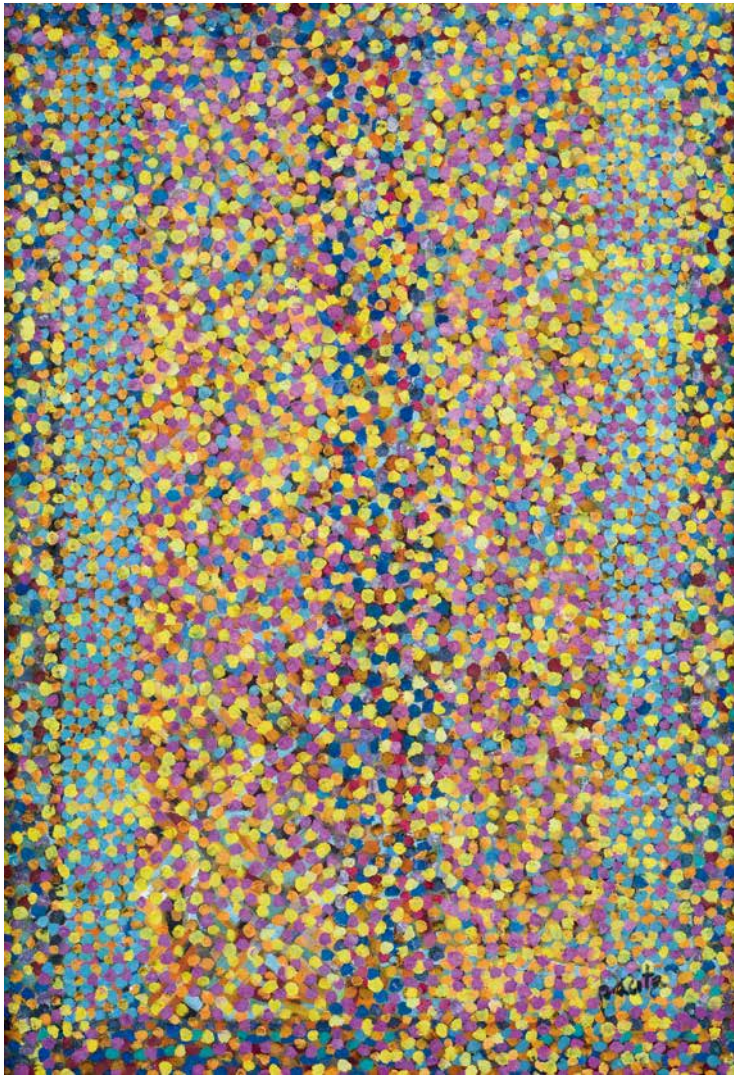
1999年作

簽名：1999年作品 Atsuko Tanaka (畫背)

來源

亞洲私人收藏

此作品附金山明及田中敦子協會所開立之保證書。



064

PACITA ABAD (PHILIPPINES, 1946-2004)

It's Not As Hard As It Seems

signed 'pacita' (lower right)
oil on canvas
126.5 x 86 cm. (49¾ x 33¾ in.)
Painted in 1998

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

帕斯塔 (菲律賓, 1946-2004)

It's Not As Hard As It Seems

油彩 畫布
1998年作
簽名：pacita (右下)



065

CHEONG SOO PIENG (SINGAPORE, 1917-1983)

Mother and Children

signed in Chinese (middle right); signed and dated 'Soo Pieng 77' (on the reverse)
oil on ceramic tile
29.5 x 29.5 cm. (11% x 11% in.)
Painted in 1977

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

PROVENANCE
Private Collection, Asia

鍾泗濱 (新加坡·1917-1983)

母與子

油彩 瓷板
1977年作
簽名：泗濱(中右); Soo Pieng 77 (畫背)

來源
亞洲私人收藏



066

CHEONG SOO PIENG (SINGAPORE, 1917-1983)

Nature

signed in Chinese (lower right); signed, titled and dated 'Soo Pieng 1968 Nature' (on the reverse)
oil and gouache on paper laid on canvas
56 x 77 cm. (22 x 30% in.)
Painted in 1968

HKD 160,000 - 240,000

US\$21,000 - 31,000

PROVENANCE

Private Collection, Asia

In *Nature* (1968), we see the clearest manifestation yet of Cheong Soo Pieng's sharpened approach to abstraction. The work manages to evoke atmospheric movement of J.M.W. Turner (1775-1851) with its washes on colour on paper collage. Gone are the overt displays of multiple perspectives, and its translation on canvas. Instead Cheong combines the simplified forms of nature, and with sublime washes of green, and black. Not satisfied by merely playing with forms, Cheong includes a three-dimensional element with subtle protrusions at various points of the canvas. These incursions lifts the work from flatness, and is reminiscent of his relief works. What truly sets

在1968年的《自然界》一作中，我們可以看出鍾泗濱日益精進的抽象風格之最佳表現。作品以淡彩與紙的拼湊呼應著特納 (1775-1851) 的大氣躍動感。多重透視的直白表現與其在畫布上的演繹均不復再見，鍾氏回歸自然，以簡單的形狀組合，配以沉穩的青黑二色淡彩入畫。不滿足於單單探索形狀，鍾氏在畫布各處以微隆加入三維元素，使得作品從平面之中昇華，與他的浮雕作品呼應。此作

鍾泗濱 (新加坡, 1917-1983)

自然界

油彩 水粉 紙本 裱於畫布
1968年作

簽名：泗濱 (右下); Soo Pieng 1968 Nature' (畫背)

來源

亞洲私人收藏

this work apart is its detailed attention to composition. The restraint displayed by Cheong in carefully selecting organic rounded forms, is mirrored in the complimentary colour palate used. The circular forms marked by negative space unifies the artwork by using a technique characteristic to Cheong which he termed as "hidden through-lines". This technique employs vertical and horizontal lines to cut across a painting. Ultimately the effect serves as an anchor to balance the canvas. In its marriage of various techniques coupled with a classicist-trained eye for landscape composition, *Nature* epitomizes Cheong's maturing approach to abstraction.

真正鶴立雞群之處，在於其構圖的嚴謹。鍾氏仔細選擇渾然天成的形狀所表現的內斂，與互補色調的使用相輔相承。留白之中的圖形以鍾氏稱為「隱藏線」的代表手法串連起來。這手法以縱線及橫線分割畫面，營造出穩定畫面的效果。《自然界》一作中多重技巧的妙用與表現傳統功力的山水構圖，誠為鍾氏抽象作品的成熟表現。



067

LE PHO (VIETNAM, 1907-2001)

Fleurs

signed in Chinese, signed 'Le Pho' (lower right)
mixed media on silk laid on board
59.5 x 27 cm. (23 3/8 x 10 5/8 in.)
Painted circa. 1955

HK\$90,000-120,000
US\$12,000-15,000

黎譜 (越南·1907-2001)

花

綜合媒材 絹本 裱於木板
約1955年作
簽名：黎譜 Le Pho (右下)



068

LE PHO (VIETNAM, 1907-2001)

Femme aux Fleurs Jaune (Woman with Yellow Flowers)

signed in Chinese, signed 'Le Pho' (lower right)
oil on canvas
60 x 73 cm. (23 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in.)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 November 2008, Lot 398
Private Collection, Asia (acquired from the above by the present owner)

黎譜 (越南, 1907-2001)

園中女子

油彩 畫布
簽名：黎譜 Le pho (右下)

來源

2008年11月30日 佳士得香港 編號398
亞洲 私人收藏 (現藏者購自上述拍賣)



069

MAI TRUNG THU (VIETNAM, 1906-1980)

Two Schoolgirls

signed 'MAI THU' and dated in Chinese (upper left)
ink and gouache on silk
17.1 x 17.1 cm. (6¾ x 6¾ in.)
Painted in 1973
one seal of the artist

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

PROVENANCE

Private Collection, USA (acquired from the previous owner,
thence by descent to the present owner)

梅忠恕 (越南·1906 - 1980)

兩位女學生

水墨 水粉 絹本
1973年作
簽名：MAI THU 七十三年 (左上)
藝術家鈐印一枚

來源

美國私人收藏 (現由原藏家家屬收藏)



070

SURAJI (INDONESIA, B. 1970)

Padat dan Sesak (Teeming Crowd)

signed with artist's monogram; dated '2006' (lower right)
 mixed media on canvas
 150 x 145 cm. (59 x 57 1/8 in.)
 Painted in 2006

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

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2012, Lot 639
 Acquired from the above by the present owner

蘇拉吉 (印尼, 1970年生)

擠擁

綜合媒材 畫布
 2006年作
 簽名：SuRo ① 2006 (右下)

來源

2012年11月25日 佳士得香港 編號639
 現藏者購自上述拍賣



071

KEY HIRAGA (JAPAN, 1936-2000)

Window

signed and dated 'Key Hiraga '98' (middle right)
 acrylic on canvas
 162 x 130.3 cm. (63¾ x 51¼ in.)
 Painted in 1998

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

PROVENANCE
 Private Collection, France

平賀敬 (日本·1936-2000)

窗

壓克力 畫布
 1998年作
 簽名：Key Hiraga' 98 (右中)

來源
 法國 私人收藏



072

KEY HIRAGA (JAPAN, 1936-2000)

Untitled

signed and dated 'Key HiRaga 70' (lower right)
acrylic, watercolour and ink on paperboard
37.5 x 27.2 cm. (14 ¾ x 10 ¾ in.)
Painted in 1970

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

PROVENANCE
Private Collection, Japan
Private Collection, Asia

平賀敬 (日本, 1936-2000)

無題

壓克力 水彩 墨水 紙板
1970年作
簽名：Key HiRaga 70 (右下)

來源
日本 私人收藏
亞洲 私人收藏



073

KEY HIRAGA (JAPAN, 1936-2000)

Tea Ceremony in the Yesterday's Hermitage - Tale at Night

signed and dated 'key HiRaga '84' (lower right); titled,
signed in Japanese (on the backing board)
oil on canvas
41 x 31.8 cm. (16 ½ x 12 ½ in.)
Painted in 1984

HK\$45,000-75,000
US\$5,800-9,600

PROVENANCE
Private Collection, Japan

平賀敬 (日本, 1936-2000)

「昨日庵・茶會」一夜咄

油彩 畫布
1984年作
簽名：key HiRaga '84 (右下)；昨日庵・茶會 平賀敬 (背板)

來源
日本 私人收藏

074

LI CHEN (TAIWAN, B. 1963)

Causal

signed in Chinese, signed, numbered and dated 'Li Chen 4/8 2008'
(engraved on the lower back)

bronze sculpture

68 x 45 x 37 cm. (26¾ x 17¾ x 14¾ in.)

Executed in 2008

edition 4/8

HK\$550,000-750,000

US\$71,000-96,000

PROVENANCE

Private Collection, France

LITERATURE

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition
in Taiwan, Taipei, Taiwan, 2012 (different size and edition, illustrated, p.163).

李真 (台灣, 1963年生)

菩提

銅雕 雕塑

2008年作

版數: 4/8

簽名: 李真 Li Chen (刻於背面下方)

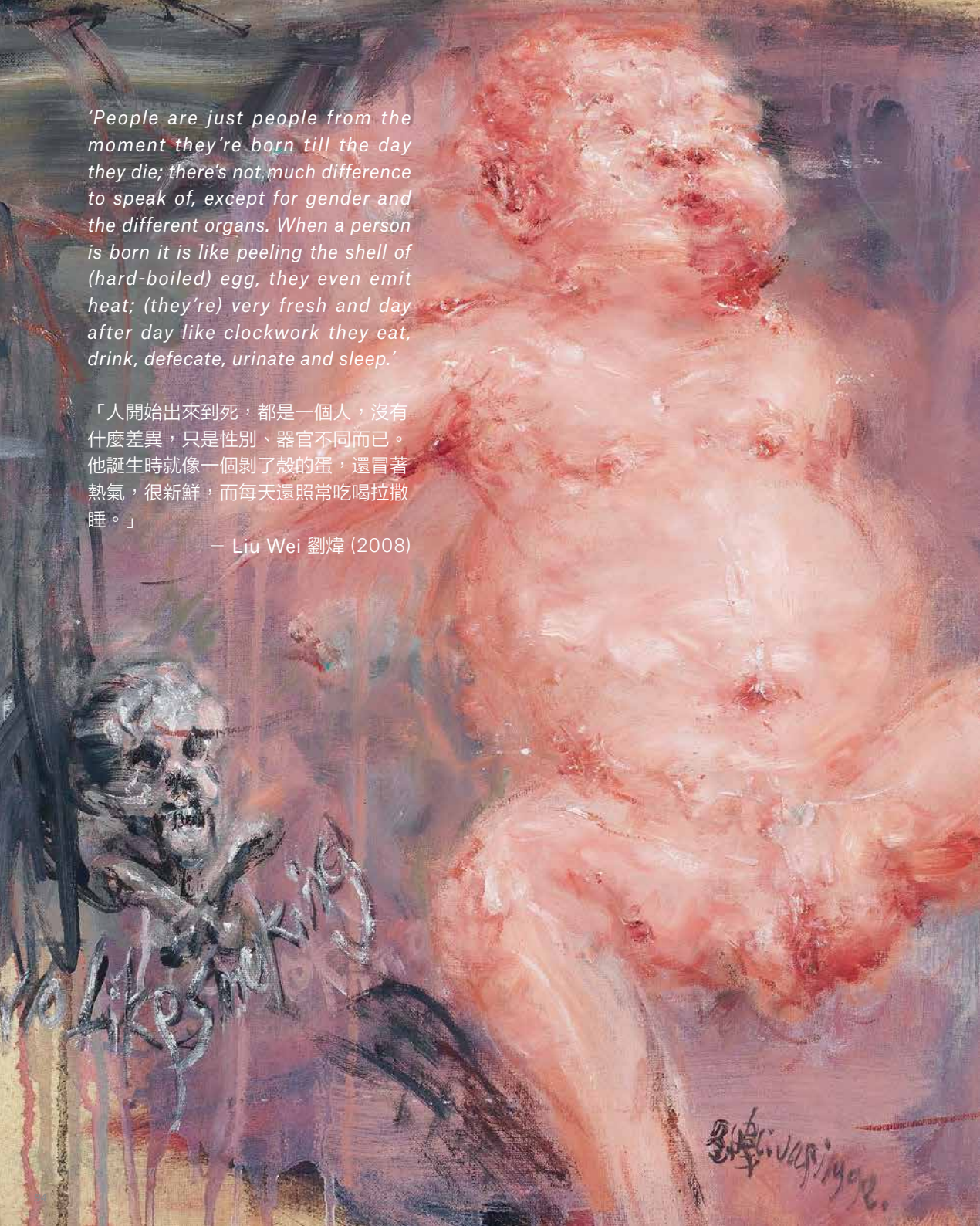
來源

法國私人收藏

文獻

2012年《大氣－李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣
(圖版為不同尺寸及版數, 第163頁)





'People are just people from the moment they're born till the day they die; there's not much difference to speak of, except for gender and the different organs. When a person is born it is like peeling the shell of (hard-boiled) egg, they even emit heat; (they're) very fresh and day after day like clockwork they eat, drink, defecate, urinate and sleep.'

「人開始出來到死，都是一個人，沒有什麼差異，只是性別、器官不同而已。他誕生時就像一個剝了殼的蛋，還冒著熱氣，很新鮮，而每天還照常吃喝拉撒睡。」

— Liu Wei 劉煒 (2008)

劉煒 2008



075

LIU WEI (CHINA, B. 1965)

Baby

signed in Chinese, signed and dated 'Liu Wei 1998' (lower right)
oil on canvas
49.7 x 49.7 cm. (19 7/8 x 19 7/8 in.)
Painted in 1998

HK\$900,000-1,200,000
US\$120,000-150,000

PROVENANCE

Private Collection, USA
Anon. Sale, Sotheby's Hong Kong, 7 October 2007, Lot 707
Anon. Sale, Sotheby's Hong Kong, 6 October 2013, Lot 1039

劉煒 (中國, 1965年生)

嬰兒

油彩 畫布
1998年作
簽名：劉煒 Liu Wei 1998 (右下)

來源

美國私人收藏
2007年10月7日 蘇富比香港 編號707
2013年10月6日 蘇富比香港 編號1039



076

LIU XIAODONG (CHINA, B. 1963)

Sleeping and Insomnia Series No. 1

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

HK\$140,000-220,000
US\$18,000-28,000

PROVENANCE

Schoeni Art Gallery, Hong Kong
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

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

LITERATURE

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

劉小東 (中國·1963年生)

睡眠與失眠系列 第1號

油彩 畫布
1996年作
簽名：睡1 劉小東 1996 (畫背)

來源

香港 少勵畫廊
亞洲私人收藏 (現藏者購自上述畫廊)

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)



077

LIU XIAODONG (CHINA, B. 1963)

Sleeping and Insomnia Series No. 14

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

HK\$140,000-220,000
US\$18,000-28,000

PROVENANCE

Schoeni Art Gallery, Hong Kong
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

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

LITERATURE

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

劉小東 (中國·1963年生)

睡眠與失眠系列 第14號

油彩 畫布
1996年作
簽名：睡14 劉小東 1996 (畫背)

來源

香港 少勵畫廊
亞洲私人收藏 (現藏者購自上述畫廊)

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)

078

WANG XINGWEI (CHINA, B. 1969)

Untitled (Intravenous Bottle)

signed and dated 'WXW 2007' (on the reverse)

oil on canvas

135 x 135 cm. (53½ x 53½ in.)

Painted in 2007

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

US\$130,000-190,000

PROVENANCE

Galerie Urs Meile, Lucerne, Switzerland

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

EXHIBITED

Shanghai, China, Red Bridge Gallery, New Interface IV - Here Comes Spring, 2008.

王興偉 (中國·1969年生)

無題(吊瓶)

油彩 畫布

2007年作

簽名：WXW 2007 (畫背)

來源

瑞士 盧塞恩 麥勒畫廊

美國私人收藏 (現藏者購自上述畫廊)

展覽

2008年「新界面IV—春天來了」紅橋畫廊 上海 中國



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

079

ZHOU CHUNYA (CHINA, B. 1955)

Tibet

dated '1986.9' and signed in Chinese (lower right)
oil on canvas
63.5 x 77 cm. (25 x 30% in.)
Painted in 1986

HK\$550,000-750,000

US\$71,000-96,000

PROVENANCE

Acquired directly from the artist during his fellowship in Kassel, Germany by the previous owner
Anon. Sale, Christie's Hong Kong, 24 November 2013, Lot 7170
Private Collection, Asia (acquired from the above sale by the present owner)

周春芽 (中國, 1955年生)

西藏

油彩 畫布
1986年作
簽名：1986.9 周春芽 (右下)

來源

前藏者直接購自留學卡塞爾時期的藝術家
2013年11月24日 佳士得香港 編號 7170
亞洲私人收藏 (現藏者購自上述拍賣)

'The feelings occasionally by constantly leafing through painting folios and drawing inspiration from nature rapidly brought about a profound change in his painting, and by about 1985 his painting underwent another change-one that suggested the work of Modigliani to some people, while his Tibetan scenery seemed to have been conjured up using de Chirico's sense of mystery and light.'

「不斷的翻閱畫冊與從自然來的涓涓感受，很快改變了春芽的畫風，到了一九八五年左右的時間，畫面出現了新的變化，人物讓人聯想到莫迪格尼阿尼，而藏區的風景似乎有契裡柯的那種神秘感和光線的影響。」

— Zhou Chunya's Yesterdays by Lv Peng
《關於周春芽的昨天》呂澎







080

XU BING (CHINA, B. 1955)

Book From The Sky

signed in Chinese, numbered and signed '17/100 Xu Bing' (on the second page of the first book)
 woodblock print in a set 4 books, with original box
 each book: 45.5 x 40 cm. (17 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in.) (4)
 box: 49 x 33.6 x 9.5 cm. (19 $\frac{1}{4}$ x 13 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in.)
 Executed circa. 1987-1991

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Japan

EXHIBITED

Beijing, China, Ullens Center for Contemporary Art, 85' New Wave: The Birth of Chinese Contemporary Art Movement, 5 November 2007-17 February 2008. (alternative edition exhibited).

徐冰 (中國, 1955年生)

天書

木版 版畫書冊(一套共四本) 原裝木盒
 版數: 17/100
 簽名: 17/100 徐冰 Xu Bing (第一本書第二頁)
 約1987-1991年作

來源

日本 私人收藏

展覽

2007年11月5日—2008年2月17日「85 新潮: 中國第一次當代藝術運動」尤倫斯當代藝術中心 北京 中國

081

GU WENDA (CHINA, B. 1955)

Lost Dynasties Series D #3

signed, titled, and inscribed in Chinese; dated
2006 in Chinese (left side)
ink on paper
95.3 x 59.1 cm. (37½ x 23¼ in.)
Painted in 2006
two seals of the artist

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

谷文達 (中國, 1955年生)

遺失的王朝系列D # 3

水墨 紙本
2006年作
簽名：遺失的王朝丁系列之三 二〇〇六年 文達畫於
上海莫干山路室(左側)
藝術家鈐印兩枚





082

WANG KEPING (CHINA, B. 1949)

Untitled

signed in Chinese, signed 'K' (bottom)
maple wood sculpture
36.8 x 36.2 x 15.2 cm. (14½ x 14¼ x 6 in.)

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

Provenance

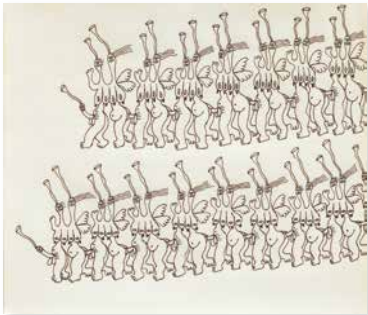
Private Collection, Hong Kong, China
Private Collection, New York, USA

王克平 (中國, 1949年生)

無題

楓木 雕塑
簽名：王K (底部)

來源
中國 香港 私人收藏
美國 紐約 私人收藏



083

GU DEXIN (CHINA, B. 1962)

Sans Titre (Untitled)

ink on paper; ink on paper; watercolour on paper; watercolour on paper
 19.3 x 22.7 cm. (7 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in.); 19.6 x 23 cm. (7 $\frac{7}{8}$ x 9 in.);
 24 x 24.7 cm. (9 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in.); & 21.5 x 28.5 cm. (8 $\frac{1}{2}$ x 11 $\frac{1}{4}$ in.) (4)
 Painted in 1995

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Galerie de France, Paris, France
 Private Collection, France

顧德新 (中國, 1962年生)

無題

水墨 紙本; 水墨 紙本; 水彩 紙本; 及水彩 紙本 (共4件)
 1995年作

來源

法國 巴黎 法蘭西畫廊
 法國 私人收藏



084

HANG CHUNHUI (CHINA, B. 1976)

Past Memories - The Afternoon

ink and colour on paper
86 x 57.5 cm. (33 x 22½ in.)
two seals of the artist

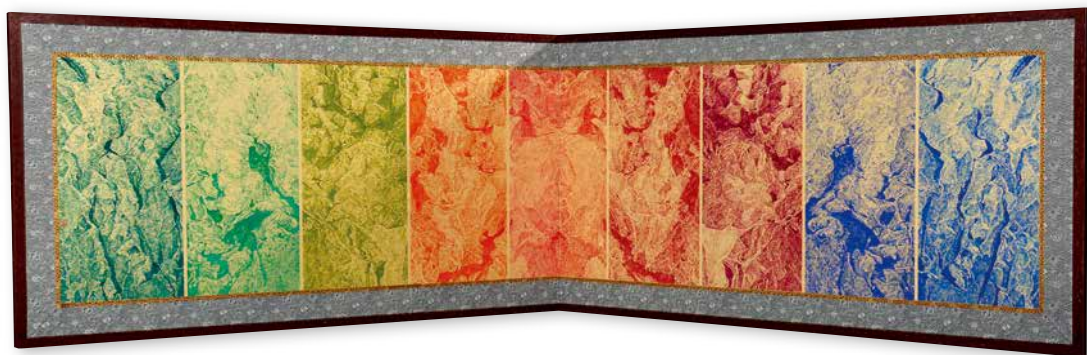
HK\$80,000-150,000

US\$11,000-19,000

杭春暉 (中國·1976年生)

往事一午後

水墨 設色 紙本
藝術家鈐印兩枚



'The original intention of Empyrean Heaven V is to represent the limit of the sky. Viewing a screen is a very different experience from looking at a painting, as the former involves spatial relationship, which, in this case, represents more of a mirroring effect. The colours gradate from warm to cold from the centre outwards, mimicking a living entity, which gets warmer as you approach closer to its core.'

《九天·伍》原意既有天之極。屏風的觀看與完全的平面繪畫不同，它是一種空間關係，也許是鏡面關係。顏色則是從軸心的暖色漸漸向外變為冷色調，似乎更像是一個生命體，越接近內核越溫暖。

— Zhou Mingde 周名德

085

ZHOU MINGDE (CHINA, B.1986)

Empyrean Heaven V

signed in Chinese (lower right)
ink and mineral colour on Japanese screen
image: 34.5 x 169 cm. (13½ x 66½ in.)
overall: 47 x 182 x 1.5 cm. (18½ x 71½ x ⅝ in.)
Executed in 2018
one seal of the artist

HK\$70,000-150,000

US\$9,000-19,000

周名德 (中國·1986年生)

九天·伍

水墨 礦物質顏料 日本屏風
2018年作
簽名：名德製 (右下)
藝術家鈐印一枚

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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** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$3,000,000, and 13.5% of that part of the **hammer price** above HK\$3,000,000.

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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(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:

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2h(ii)(ii) above and the **lot** must be returned to us in accordance with E2h(ii) 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: 001
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCCHKHHKHK

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

2 EXPORT AND IMPORT

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

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 postsalesia@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation.

In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect

of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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節詞匯表列明。

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

4. 拍賣之前檢查**拍賣品**

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場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打印時的兌換率設定，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。佳士得無須將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可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以於在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 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**。拍賣的鐘可能跟錶沒有鐘錶、鐘錶或鑰匙出售。
- 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先檢查。手錶及錶帶的拍賣及運送方面的信息，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 小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明(駕照執照、國民身份證或護照)及(如果身份證文件上沒有顯示現時住址資料)現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章(若有)的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信託、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 B(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**，或者您本次競出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidasia@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/或反恐主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

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

(b) **作為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，競投人同意繳付**購買款項**和所有其他應付款項個人法律責任。

5. 親自出席競投

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

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

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

以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低碼估價**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**售給最先達達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁選用「標記」。底價不會高於**拍賣品**的**低碼估價**。

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；

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本着真誠考慮該訴求。如果**拍賣官**在根據本段行使的酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4)、及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低碼估價**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**低碼估計**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上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

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

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**按港幣 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。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. 買方保證

對於每件**拍賣品**，賣方**保證**：

- 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**或其任法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他他人之索賠權。

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 F(1)(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 5 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。業務規定的詞彙表裏有對“**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**。此期過後，我們不再提供**真品保證**。
- 我們只會對**目錄描述**第一行 (“**標題**”) 以**大號字體**註明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何標題以外的資料 (包括**標題**以外的**太陽字體**註明) 作出任何保證。
- 真品保證**不適用於**有保留標題**或**有保留**的部分**標題**。**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“重要通告及目錄編號方法之說明”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，請閱覽“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**予合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 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契約的限制。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；
 - 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**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**的文本或圖樣存有瑕疵，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、及書籍緣邊的破損、污漬、邊緣磨損或其它不影響文本及圖樣完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，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**拍賣品**。目前學術界不容許對此

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

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- 成交價**；和
 - 買方佣金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清（**「到期付款日」**）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以以下列方式支付：

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

- 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，但有關係款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 "持卡人不在場" (CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
 - 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行兌現並以港幣支付。
- (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：香港中環道打道 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償**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**交给您。

3. 風險轉移

拍賣品的風險和責任自以下日期起轉移给您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**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

- 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
 - 自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何買方酬金的差額；
 - 代不履行責任的買方支付賣方應付的拍賣淨值金額。您承認佳士得所有賣方之所有權利向您提出追討；
 - 您必須承擔尚欠之**購買款項**，我們可就收回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法；不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - 採取我們認為必要或適當的任何行動。
- 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。
- 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該款項，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

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不能提取拍賣品**）。
- 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
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們將有權

將**拍賣品**移送到其他佳士得所在地或其關聯公司或第三方倉庫。

- 如果您未在拍賣後第三十日曆日之前提取您購買的**拍賣品**，除非另有書面約定：
 - 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**或有關專家。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送给您。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。

- 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。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。
- 含有受保護動植物的**拍賣品**
由類固醇經及其他受保護野生動物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。
這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年證明，方能裝運，而您須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，海象象牙和犀牛角牙）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**。您應負責確認並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙、海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物非非洲象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試，我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。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。有關測試並無鑑定或確定物料乃非洲象牙，不被視為取消消費和退回購買款的依據。

(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（波斯）的拍賣品下方特別注明。如您受到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，違反有關通例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有腕處及受保護動物（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但含有腕處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

- 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作任何**保證**。在法律容許的最大程度上，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。
- (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何**拍賣品**的可售品質、是否適合特定用途、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。
- 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。
- 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- 如果儘管有 (a) 至 (d) 或 E2) 段的規定，我們因某些原

因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商標喪失或價值、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在 Christe's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的書面許可不得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為無效、不合法或無法執行，則該部份應被視為刪除，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、遺產及任何承繼人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的任何問題以及爭議。

7. 個人信息

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

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權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。我們不能按要將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。**買方酬金**：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**，或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保底價出售。

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

大寫字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

本目錄中使用的各類標識

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

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

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

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

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

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

⚠ **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 ..."

*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的拍賣品。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有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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17026 First Open | Hong Kong

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

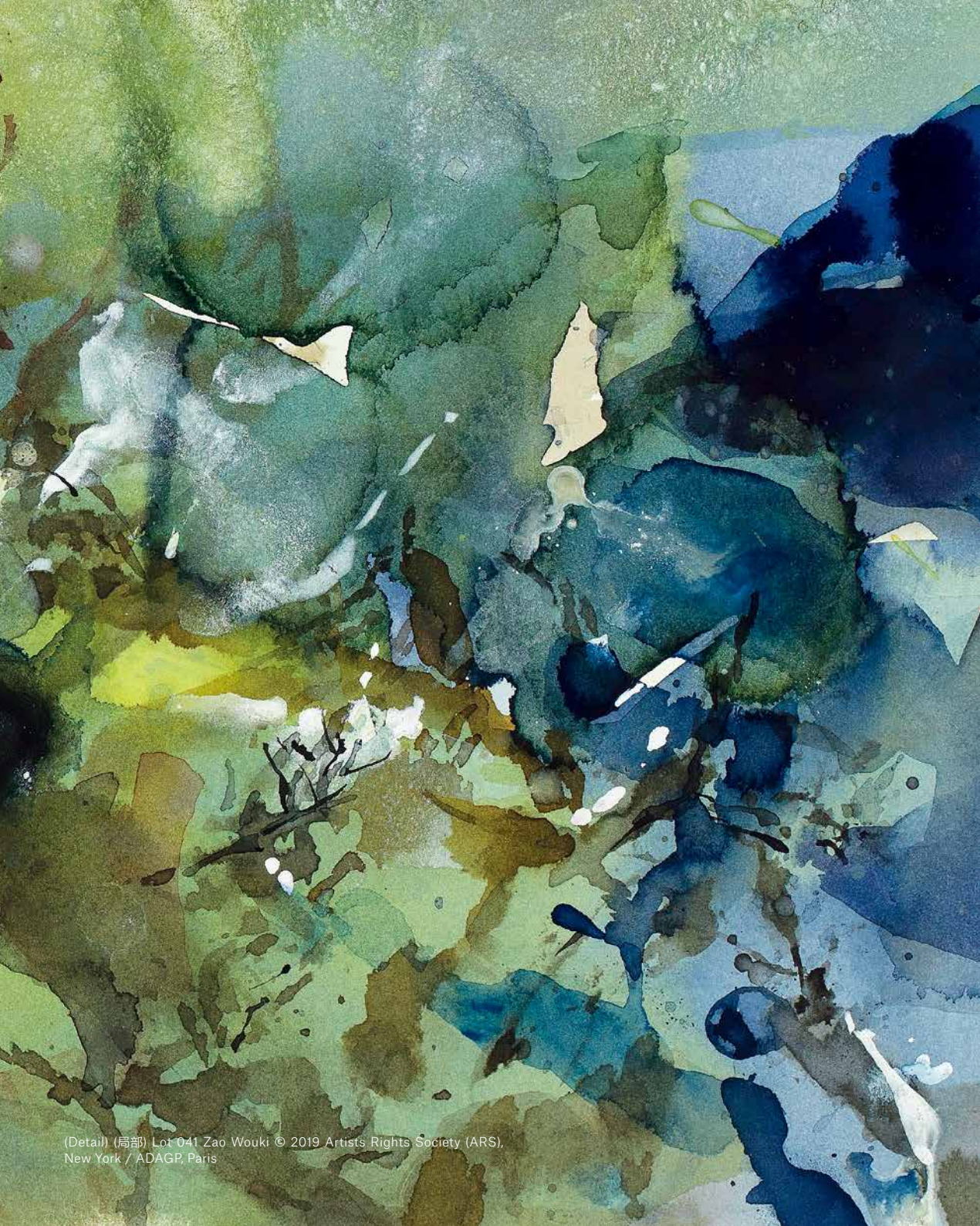
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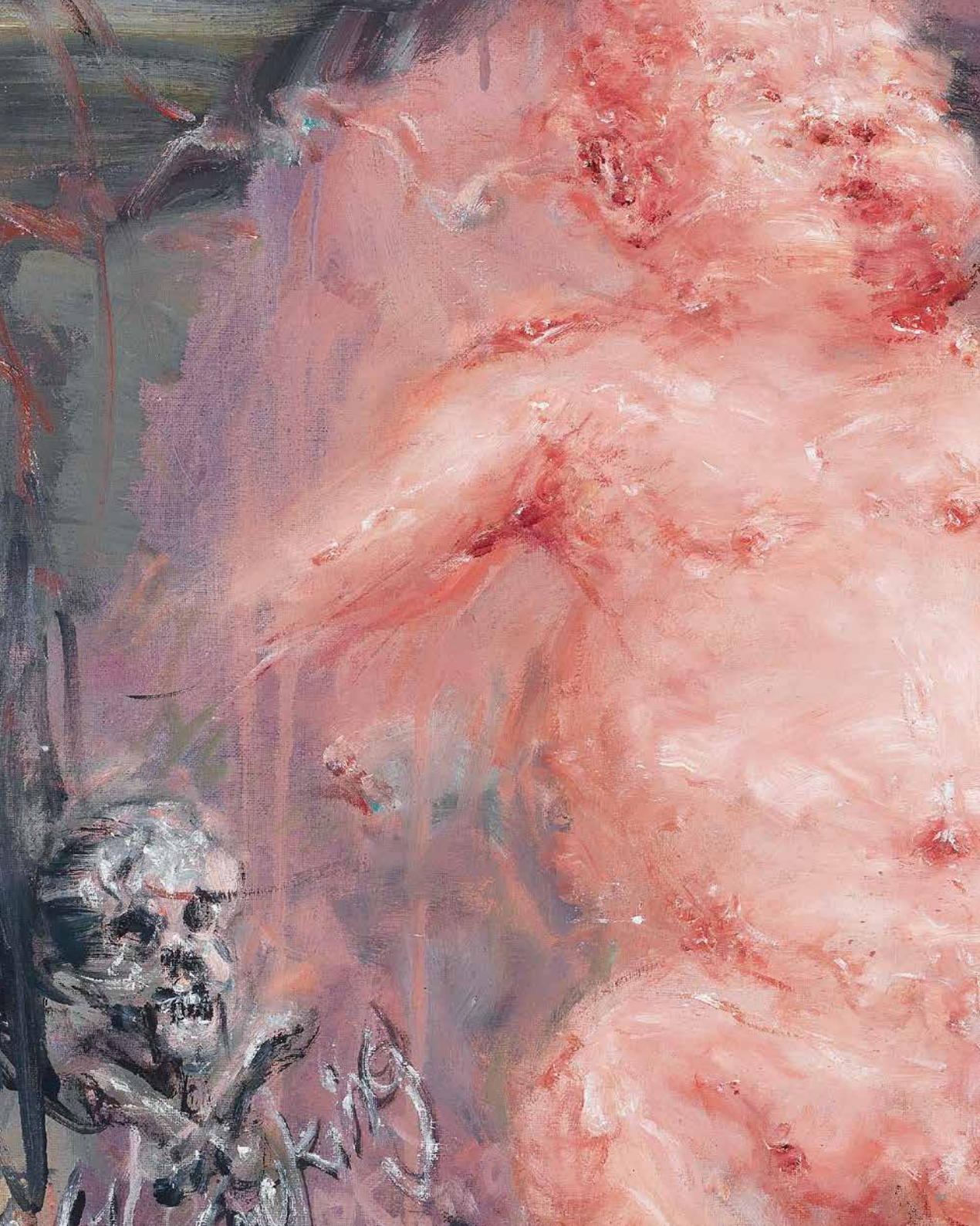
Carmen Shek Cerne, Joyce Chan, Janet Chang,
Liang-Lin Chen, Blanca Cheng, Fung Chiang,
Jennie Chu, Isabel Coutier, Charmie Hamami,
Dexter How, Julia Hu, Marcello Kwan,
Elaine Kwok, Stephenie Leung, Ruben Lien,
Gabrielle Mak, Sara Mao, Lillian Ng,
Jasmin Ngai, Gen Ogo, Jessie Or,
Terence Poon, Bo Tan, Francis Tsang,
Lihua Tung, Nicole Wright, Alan Yip,
Kim Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, Jeff Chan, Selina Chan,
Winifred Chan, Kelly Chang, Lesley Chen,
Amy Cheng, Joanne Cheng, Isaac Choi,
Terry Choi, Yanie Choi, Betsy Chow,
Dai Dai, Helen Fung, Georgina Hilton,
Phybie Ho, Yunah Jung, Joyce Lee,
Keyvyn Leung, Nelly Li, Rachel Li,
Georgina Liu, Vicky Liu, Yu-Shan Lu,
Benson Or, Felix Pei, Zhongwei Qin,
Shereese Tong, Mandy Wang, Michael Xie,
Maxwell Yao, Harriet Yu, Michelle Zhang

23/01/19







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