

離心力 ICONOCLAST

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ICONOCLAST *noun*

icon·o·clast | \ ɪ-ˈkɑ-nə-klast \

Definition of iconoclast:

a person who strongly opposes generally accepted beliefs and traditions

Cambridge Advanced Learner's Dictionary, Cambridge University Press

離心力

名詞

LÍ XĪN LÌ

離心力的釋義

[CENTRIFUGAL FORCE] : 物體沿曲線運動或作圓周運動時所產生的離開中心的力

《漢語大辭典》



離心力 ICONOCLAST

SATURDAY 25 MAY 2019 · 2019年5月25日(星期六)

AUCTION · 拍賣

Saturday 25 May · 5月25日 (星期六)

5.30pm (Lots 1-18) · 下午5.30 (拍賣品編號1-18)

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ICONOCLAST

“TIMES HAVE CHANGED. THE POST-GENERATION X GENERATION PREFERS A DISINTERESTED RELATIONSHIP WITH SOCIAL POLITICS, BUT THIS IS ALSO THE ERA OF THE ‘SELF’, AT LEAST OF SELF-INTEREST, OUT OF WHICH A NEW SOCIAL POSITION EMERGES FROM THE INDIVIDUAL PERSPECTIVES OF THESE ARTISTS.”

KAREN SMITH

We have a tendency to group artists and artworks according to categories defined by period, origin, style or ideological movement. Yet, the label "contemporary art" is becoming increasingly inadequate as a blanket-term for the diversity of art created after the end of the Second World War.

Since the 1990s, globalisation has become a dominating force that shapes every aspect of modern life. The proliferation of the Internet and expansion of international travel and trade has produced a generation of artists who grew up in a world entirely different from that of their forebears.

Born between 1969 and 1989, these artists spent their earliest years in various locales and cultural contexts, yet they have come of age in a society that is increasingly interconnected. Their horizons are broader than that of their predecessors', and through early exposure to the art market, many of these artists also have an innate sense of art world savvy and global trends. These artists skilfully take what they have been taught, and transform established practices into new approaches.

The title of this sale - ICONOCLAST - was chosen to highlight the tradition-defying tendencies that unite this diverse generation of artists. Iconoclasts challenge and critique widespread beliefs or institutions, and these artists have shattered familiar categorisations about stylistic ideologies; they force us to rethink what is possible, and to think outside of conventional labels. The limiting definitions of "Asian," "female," "Western" and "abstract" are no longer as useful as they used to be; the conventional dichotomies of abstraction versus realism, high-culture versus the lowbrow, are concepts that exist to be challenged in their work.

Nevertheless, being an iconoclast means more than being a contrarian - by challenging the canon, these artists help to define them. The free flow and sharing of information have connected these artists like never before, binding them in a tight-knit community within a shared context. Multiculturalism is an inalienable part of their identity, and their works also speak to a globalised audience. From Jia Aili to Ronald Ventura, many Asian artists influenced by Western Classicism are still able to morph and reform existing artistic symbols, upending the creative possibilities of representational art.

These transnational and multicultural artists tackle societal phenomena and cultural issues through an array of angles and mediums, but their expressiveness and identities are unbounded. Iconoclasts critique and question, they dissent and rebel, and as they persevere in their innovation and action, they create the images that define our era.

離心力

「時間改變著一切。後世代的人更喜歡和政治保持一定距離，也可以理解成是自我的一代，至少表現了這些藝術家對自身社會價值的認知。」

凱倫·史密斯

在藝術史中，所有藝術創作都被人根據時期、地域和形式分門別類，貼上標籤。然而，「當代藝術」這個標籤，越來越難以用來概括所有二戰後的藝術創作。

20世紀90年代以來，「全球化」已然成為最常被討論的一個詞。互聯網的普及、國際貿易的流通，使得在這一時代中成長起來的藝術家們認知世界的方式與前人完全不同。

出生於1970年至1989年之間的他們，童年根植於自己的本土文化，但同時，成長中的生活和學習經歷使他們有機會接觸到國際化的、非本土的世界。

他們的視野比起前輩更加寬廣，在創作生涯的初期，便進入了藝術市場的系統，懂得如何在全球資本系統的體制下競爭和生存，但又對任何建制的所謂風格和流派保持警惕。他們善於對現有的藝術符號加以扭轉，最終形成自己獨特的創作風格。

我們以「離心力」為題，試圖展現這一代藝術家的共性與差異。「離心力」是一股運動中的張力，物體在圍繞中心旋轉時，向外延伸的力量。

它首先是一股反作用力。這些藝術家打破對既定藝術概念的劃分，衝擊著本土當代藝術語彙的可能。東方與西方、亞洲與歐美這類以地域文化為軸的界定標籤已不再適用於定義他們。抽象與具象、高雅與通俗、藝術與非藝術，這些既成的分類也在他們的作品中被大膽挑戰。KAWS跨越藝術、時尚、設計，和街頭文化的「XX」玩偶形象便是這一反向力量的最佳作證。

然而「離心力」不僅僅是純粹的逆反，其圍繞的軸心亦是不可或缺的一環。資訊的流通與共享，讓這一批藝術家得以前所未有的聯繫在一起，緊密地共生在這個大環境中。多文化身份是他們的特徵之一，他們的作品因此也面向著國際化的觀眾。從賈譚力到羅納德·文圖拉，許多亞洲藝術家雖受西方古典繪畫的影響，但最終都能對既有的藝術符號進行扭曲或重組，顛覆了具象畫作的可能性。不同文化之間的所產生的碰撞和衝擊，以及隨之而來的思考和困惑，都在他們的創作中有著強烈的體現。

這些跨越國界壁壘、具備國際視野的藝術家，通過不同角度和媒材觸及社會現象與文化議題，但他們的表達和身份沒有界限。每一顆衛星都有著強大的離心力，它們圍繞地球旋轉，卻時刻有著掙脫地球引力的傾向。如果速度再高一點，就能夠衝破旋轉軌道，飛向更遠的宇宙。

1
KAWS
B. 1974

COMPANION (Brown)

left: stamped '©KAWS..07' (on the underside of the left foot); stamped 'MEDICOM TOY 2007 MADE IN CHINA' (on the underside of the right foot)

right: stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the left foot); stamped '©KAWS..09' (on the underside of the right foot)

a set of two fiber-reinforced plastic sculptures with the original box

each: 125 (H) x 50 x 33 cm. (49¼ x 19⅝ x 13 in.) (2)

Executed in 2007; & 2009

edition of 100; & 100

同伴 (棕色)

強化玻璃纖維塑料 雕塑 附原裝包裝盒 (共兩件)

2007年；及2009年作

版數：100；及100

款識 (左)：©KAWS..07 (左腳底部)；MEDICOM TOY 2007 MADE IN CHINA (右腳底部)

款識 (右)：MEDICOM TOY 2009 MADE IN CHINA (左腳底部)；©KAWS..09 (右腳底部)

HK\$700,000-900,000

US\$90,000-120,000

"GROWING UP, A LOT OF THE WAY I GOT TO SEE ART AND LEARN ABOUT THINGS HAPPENING OUTSIDE OF JERSEY CITY WAS THROUGH MAGAZINES AND STICKERS AND GRAPHICS AND STUFF. SO NOW, WHEN I'M MAKING WORK, I'M ALWAYS THINKING HOW CAN I COMMUNICATE WITHIN THESE AVENUES TO MAKE THOSE BRIDGES FOR KIDS AND PULL THEM OUT OF THEIR HOLES INTO OTHER WORLDS?"

「在我的成長過程中，很多時候都是透過雜誌、貼紙、圖像這類東西體驗到了藝術以及在紐澤西城外所發生的事情。所以現在當我在創作的時候，我總是想著到底要如何利用這些途徑，為孩子們建立橋樑，將他們從他們的洞穴中拉去其他的世界？」

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

PROVENANCE

MEDICOM TOY, Tokyo, Japan

Private Collection, Asia

Acquired from the above by the present owner

來源

日本 東京 MEDICOM TOY

亞洲 私人收藏

現藏者購自上述收藏







2

KAWS

B. 1974



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

COMPANION (Grey)

left: stamped '©KAWS..07' (on the underside of the left foot); stamped 'MEDICOM TOY 2007 MADE IN CHINA' (on the underside of the right foot)

right: stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the left foot); stamped '©KAWS..09' (on the underside of the right foot)

a set of two fiber-reinforced plastic sculptures with the original box
each: 125 (H) x 50 x 33 cm. (49¼ x 19½ x 13 in.) (2)
Executed in 2007; & 2009
edition of 100; & 100

同伴 (灰色)

強化玻璃纖維塑料 雕塑 附原裝包裝盒 (共兩件)
2007年; 及2009年作

版數: 100; 及100

款識(左): ©KAWS..07 (左腳底部); MEDICOM TOY 2007 MADE IN CHINA (右腳底部)

款識(右): MEDICOM TOY 2009 MADE IN CHINA (左腳底部); ©KAWS..09 (右腳底部)

HK\$700,000-900,000
US\$90,000-120,000

PROVENANCE

MEDICOM TOY, Tokyo, Japan

Private Collection, Asia

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來源

日本 東京 MEDICOM TOY

亞洲 私人收藏

現藏者購自上述收藏



KAWS: *HOLIDAY* in Hong Kong
《KAWS: HOLIDAY》香港

Artwork: © KAWS.
Photo: © KAWS Studio

KAWS has gained international notoriety as an enfant terrible of the contemporary art world. During Art Basel week in Hong Kong, he exhibited a giant inflatable sculpture in Victoria Harbour, while a solo exhibition of his work organized by the Hong Kong Contemporary Art Foundation drew in massive crowds and led to tickets selling out days in advance. His resume of brand collaborations is impressive, including names like Dior, Uniqlo, Nike, Supreme and A Bathing Ape among them. In May 2017, when the MoMA Design Store announced that it would release a limited supply of open-edition *COMPANION* figures, online traffic caused the store's website to crash for an entire day. KAWS is a name associated with mania, and mania on a global scale.

The artist behind KAWS is Brian Donnelly, a New Jersey-born, Brooklyn-based American artist who got his start working in animation and illustration by day and creating graffiti by night. Working under a pseudonym, KAWS taps into a global culture that is increasingly defined by its interconnectivity and saturation. The media that is consumed all over the world is increasingly similar, and cartoon characters are images instantly recognizable to almost everyone on the planet. Just as Andy Warhol took famous images of all-American icons Marilyn Monroe and Campbell Soup and elevated them into art, KAWS draws upon global icons to create his controversial artwork. "He doesn't understand the hierarchy of images set forth by the art world — why one thing is considered art and one thing is considered trash," says Andrea Karns, curator of

KAWS' solo show at the Modern Art Museum of Fort Worth. "What he's always tried to do, starting with graffiti, is question that hierarchy, or make us as viewers question it." *COMPANION*, widely considered KAWS's most recognizable figure, was also one of his earliest creations. The skull-and-crossbones head appears in some of Donnelly's earliest graffiti art, which consisted of skull-headed figures painted over advertisements on the streets of New York.

KAWS attributes his interest in editioned works to the Pop artists, Warhol, Lichtenstein and Oldenburg, and editioned works they would make with Gemini G.E.L., a famous artists workshop and publisher of limited-edition prints and sculptures based in LA. In 1997, when Donnelly first went to Japan, he was given an opportunity to make a limited-edition toy with the cult Japanese toy company Bounty Hunter. "Before that, my idea of a toy was, like, Kenner or Hasbro," Donnelly said in an interview, "But they were making small runs of 500 toys. As soon as I saw them, I thought, these are like those Gemini editions. It's just that people's perception of a toy is different."

In 1999, KAWS released the first *COMPANION* figures — his first toys — with Bounty Hunter. The figurines came in 3 different colourways, an edition of 500 in each colour. Those original colourways — brown, grey and black — are still the colours most closely associated with *COMPANION*. Donnelly has never spoken directly about the exact meanings or connotation behind *COMPANION*'s distinctive design, but he does comment on the

effect he hopes his work has. "He's approachable," KAWS said about his *COMPANION* figures. "When I created him, I wanted him to have human sensibility."

Toys and cartoons are associated with childhood innocence, but KAWS' work is tinged with a hint of something darker. The X-ed out eyes and skulls — while cute — traditionally signified death, while the dissected bodies of the flayed *COMPANION* are both gruesome yet playful in their bright hues. Reminiscent of anatomical models from a high school biology-classroom, they show us the detailed insides of a cartoon figure widely perceived as shallowly two-dimensional.

And perhaps that is exactly where the appeal of KAWS lies. His works appear appealingly simple with their bright colours and borrowed cartoon figures, but the plastic exterior hides a deeper, more nuanced complexity. KAWS uses beloved childhood mascots to probe our emotional associations with these made-up characters, and subverts them, adding a sheen of street-art cool and skate-culture branding to enhance their commercial appeal. Just as the flayed *COMPANION* shows us what might lie underneath a cartoon's cute exterior, KAWS reveals the obsessions that underlie the things we recognize and want. And whether you speak about his work with passion or derision, his work demands to be spoken about. Perhaps Andy Warhol — father of Pop Art — put it best, "I see art in everything. Your shoes. That car. This coffee cup. It's art if you see it as art."

3

KAWS

B. 1974



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

COMPANION (Black)

left: stamped '©KAWS..07' (on the underside of the left foot); stamped 'MEDICOM TOY 2007 MADE IN CHINA' (on the underside of the right foot)

right: stamped 'MEDICOM TOY 2009 MADE IN CHINA' (on the underside of the left foot); stamped '©KAWS..09' (on the underside of the right foot)

a set of two fiber-reinforced plastic sculptures with the original box

each: 125 (H) x 50 x 33 cm. (49¼ x 19½ x 13 in.) (2)

Executed in 2007; & 2009
edition of 100; & 100

同伴 (黑色)

強化玻璃纖維塑料 雕塑 附原裝包裝盒 (共兩件)
2007年; 及2009年作

版數: 100; 及100

款識(左): ©KAWS..07 (左腳底部); MEDICOM TOY

2007 MADE IN CHINA (右腳底部)

款識(右): MEDICOM TOY 2009 MADE IN CHINA

(左腳底部); ©KAWS..09 (右腳底部)

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

MEDICOM TOY, Tokyo, Japan

Private Collection, Asia

Acquired from the above by the present owner

來源

日本 東京 MEDICOM TOY

亞洲 私人收藏

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作為當代藝術界的一個頑童，KAWS在國際間已然聲名大噪。在香港巴塞爾藝術展期間，他在維多利亞港展出了一個巨型充氣雕塑。而由香港當代藝術基金會為他舉辦的個人作品展，也吸引了大批觀眾，致使門票在提前幾天就已售罄。他與品牌合作的經歷也令人印象深刻，其中包括Dior、優衣庫、Nike、Supreme和A Bathing Ape等知名品牌。在2017年5月，當MoMA Design Store宣布將發行限量供應的開放版《同伴》人物玩偶時，網路在線流量導致該商店網站當機了一整天。一說到KAWS就讓人想到狂熱癡迷，而這股狂熱風潮鋪天蓋地般的席捲全球。

KAWS背後的藝術家是布萊恩·唐納利。他是一位出生於紐澤西、居住在布魯克林的美國藝術家。在事業剛起步時，他白天從事動畫和插圖工作，夜晚則是創作塗鴉。以KAWS為筆名，KAWS充分利用了互聯性越來越高、以及日漸充斥於各地的全球文化。在全世界各地，被人們消化吸收的傳媒越來越相似，而卡通人物幾乎一出現就馬上就可以被地球上的每一個人所認出。就像安迪·沃荷（Andy Warhol）利用全美熟知的瑪麗蓮夢露（Marilyn Monroe）和金寶濃湯（Campbell Soup）等著名圖像，並將其提升為藝術品一樣，KAWS也充分運用了全球知名圖像來創作具有爭議性的藝術作品。「他不了解藝術界所提出的圖像階級結構——也就是說為什麼有的東西被認為是藝術，有的東西卻被認為是垃圾，」在沃斯堡現代美術館為KAWS舉辦個展的策展人安德烈·卡恩斯（Andrea Karns）說。「從塗鴉開始，他一直在嘗試的事情就是質疑這種階級結構，或是說讓作為觀眾的我們質疑它。」《同伴》廣泛的被認為是KAWS最知名的人物，也是他最早的創作之一。交叉骨骷髏頭出現在唐納利最早期的一些塗鴉藝術中，其中包括了在紐約街頭廣告上所繪製的骷髏頭人像。

KAWS將他對限量版作品的興趣歸功於波普藝術家如沃荷、李奇登斯坦（Lichtenstein）和歐登伯格（Oldenburg），以及他們與Gemini G.E.L.合作出版的限量版作品。Gemini G.E.L.是洛杉磯一間著名的藝術家工作室與出版限量版版畫和雕塑的出版商。當唐納利在1997年第一次去日本時，他有機會與日本潮牌玩具公司「賞金獵人」（Bounty Hunter）一起製作限量版玩具。「在那之前，我對玩具的認識就是肯納（Kenner）或者是孩之寶（Hasbro）的玩具，」唐納利在接受採訪時說，「但是他們只製作小量的500件玩具。我一見到它們心裡就想，這就像那些Gemini的限量版一樣，只是人們對玩具的看法不同而已。」

在1999年，KAWS與「賞金獵人」一起發行了第一件《同伴》人物，這是KAWS的第一個玩具作品。這些小塑像有三種不同的配色，每種顏色都限量500個。那些原本的配色——棕色、灰色和黑色——仍然是與《同伴》最密切的相關顏色。雖然唐納利從未直接表示在《同伴》獨特設計背後確切含義或意涵，但是他有談到他希望作品所具有的效果：「他很平易近人，當我創造他時，我希望他能具有人類的感性。」

玩具和卡通往往令人聯想到童年時期的天真爛漫，但是KAWS的作品卻暗喻著一絲陰暗。空洞無神的XX眼睛與頭骨雖然可愛，但在傳統上則意味著死亡。而被剝開的《同伴》，它被解剖的身體雖然可怕，但在明亮的色調下，卻展露出頑皮的一面。這不禁令人想到高中生物課堂上的解剖模型，它們向我們展示出被廣泛認為只是膚淺的二維卡通人物之詳細內部。

但也許這正是KAWS的吸引力所在。他的作品看起來簡單的令人愉悅，帶著鮮豔的色彩與假借而來的卡通形象，但其塑膠材料的外觀，卻隱藏著更深層、更細微的複雜性。KAWS利用討喜的童年吉祥物，來探索我們與這些虛構角色的情感連繫，並顛覆它們，在其中增添街頭藝術的酷炫以及滑板文化品牌的光環，以強化其商業吸引力。就像被剝開的《同伴》向我們展示在卡通人物可愛外表下可能存在的東西一樣，KAWS道破了我們對認知與欲求事物背後的深層痴迷。無論你是以熱情或是嘲諷的立場談論他的創作，他的作品都值得被提出討論。也許波普藝術之父安迪·沃荷說得最為貼切，「我在一切東西中都看到了藝術。你的鞋子、那輛車、這個咖啡杯。如果你將它視為藝術，它就是藝術。」



4

MADSAKI

B. 1974

American Gothic 2

signed and dated 'madsaki 2015' (on the reverse)
house paint and aerosol on canvas
75 x 63 cm. (29½ x 24¾ in.)
Executed in 2015

美國哥德式2

油漆顏料 噴漆 畫布
2015年作
款識：madsaki 2015 (畫背)

HK\$300,000-500,000

US\$39,000-64,000

**"IT'S A HISTORY OF MYSELF. EVERYTHING FROM WHERE I'VE TRAVELLED,
THE BOOKS I'VE READ AND THE MOVIES I'VE SEEN. STILL, I DON'T HAVE THE
ANSWER, AND I'M ALWAYS LOOKING FOR IT. 'WHO AM I? WHY AM I DOING THIS?'"**

**「這是我自己的歷史。由我遊歷過哪裏、讀過甚麼書，看過甚麼電影等所有事物。
然而我仍然沒有答案，而我一直在尋找它。『我是誰？我為甚麼做着這事情？』」**

PROVENANCE

Clear Gallery, Tokyo.
Acquired from the above by the present owner.

來源

東京 Clear 畫廊
現藏家購自上述畫廊







Jean-Michel Basquiat, *Mona Lisa*, 1983. Private collection.
 Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.
 Photo: © Banque d'Images, ADAGP / Art Resource, NY.

尚·米榭·巴斯奇亞《蒙娜麗莎》1983年作 私人收藏

Part of his celebrated Wannabies series, MADSAKI's *American Gothic 2*, 2015, is an unconventional and witty take on Grant Wood's iconic painting *American Gothic*, 1930, the highly detailed, Depression-era portrait of two farmers standing in front of a cottage. Wood was drawn to the white cottage's seemingly incongruous Gothic-style window while driving through Iowa. The detail rooted into his mind, and once home, he painted the house from a sketch he had made; the 'farmers' were the artist's dentist and his sister. Although derided for its supposed satire of provincial America, the painting was an instant hit, seen as a celebration of regional diversity and heartland strength. For his version of *American Gothic*, MADSAKI used an aerosol can and many of the painting's details have been simplified and

作為MADSAKI「Wannabies系列」作品之一，創作於2015年的《美國哥德式2》乃是MADSAKI對美國美國藝術家格蘭特·伍德於1930年創作的經典名作《美國哥德式》這幅精細描繪、表現大蕭條時代一對站在木屋前老農夫婦肖像畫反傳統而幽默的迴響。伍德在駕車駛過愛荷華州時，為木屋不協調的哥特式窗戶所吸引，這細節深深烙在他腦海之中，當他一回到家便根據畫稿繪畫木屋，農夫則是藝術家的牙醫及他的姊妹。雖然畫作對美國鄉下的藉藉嘲諷受到指責，然而該畫旋即成為經典之作，更被認為是地方特色與美國中部堅忍之象徵。

在MADSAKI的《美國哥德式2》之中，他以噴漆創作，而畫作中很多細節都被簡化或模糊。窗櫺的清晰線

blurred out. The window's identifiable tracery here is rendered as a rounded cruciform, while the farmers' faces are reduced to two flat orbs; from their eyes black tears fall, the artist's signature 'drips' (MADSAKI interviewed in *The Nation*, May 13, 2018). For the Wannabies, MADSAKI's trawls art history, reinterpreting past works 'as slang' to critique and question value systems inherent to the art market (MADSAKI interviewed in *The Nation*, May 13, 2018). The series grew out of an interest in universal communication, a theme he previously explored in his Text paintings: 'Ok, so I had to figure out what the painting version of the text pieces was. Say like the Holy Fucking Shit piece. That is an everyday phrase we use. It is a part of society and culture. So, what is the equal to that in painting? A phrase we all use is the same

條被簡化成一個圓形十字，而夫婦的臉龐則變成兩個平板的圓形，從他們的眼睛流出黑色的眼淚，這是藝術家著名的「水滴」（MADSAKI 刊於《國家》，2018年5月13日的訪問）。在「Wannabies系列」之中，MADSAKI上下求索美術史，把過去的作品作為言語來分析理解，去批評藝術市場的價值系統。（MADSAKI 刊於《國家》，2018年5月13日的訪問）。這系列的靈感來自他對與世界溝通的興趣，一個他在之前的「文字系列」繪畫中探索過的命題：「好吧，我要想一想『文字系列』的繪畫版本是什麼。好比「去你他媽的」（Holy Fucking Shit），這是一個日常使用的用語，社會文化的一部份，那麼在繪畫之中會是甚麼呢？一個我們天天使用的句子與一幅我們都知道的繪畫一樣。所以

as the painting that we all know. So "Fuck You" and Matisse is the same thing. Everybody knows Matisse and everybody knows "Fuck You"; it's on the same level. Then I figured out a way to paint the images with a similar attitude and humour that the text paintings had' (MADSAKI interviewed by J. Garfield, *Juztapoz*, November 7, 2016). For these works, MADSAKI has looked to an array of artists including Picasso, Delacroix and da Vinci, among others, but he only ever makes copies of well-known works, ensuring that his canvases remain exactly proportional to the original. Indeed, part of the uncanny comedy of *American Gothic 2* is its familiarity, a couple reimagined but still recognizable, a history brought into the present world.

「去你的」（Fuck You）與馬蒂斯是一樣的。所有人都只知道馬蒂斯，所有人也知道「去你的」（Fuck You），這是統一基準的。我找到一個與創作「文字系列」同樣的態度及幽默感去作畫。」（MADSAKI 與J·卡菲爾的訪問，《Juztapoz》，2016年11月7日）。為了創作這些作品，MADSAKI參照了許多不同的畫家，包括畢加索、德拉克洛瓦及達文西，然而他只模寫名畫，並確保他的畫作大小與原本一樣。誠然，《美國哥德式2》的幽默之處在於其熟識感，夫婦改頭換面但依然清晰可認，將這段歷史經典之作帶到現今的社會時空中。

◀ Grant Wood, *American Gothic*, 1930. Art Institute of Chicago, Chicago, USA
 格蘭特·伍德《美國哥德式》1930年作 芝加哥藝術博物館 芝加哥 美國



5

DAVID CHAN

陳建偉

B. 1979



The Saviour

signed and dated 'David 2015' (upper left edge of the left panel); signed, titled, dated and inscribed 'David The Saviour 120 x 320 cm oil on linen 2015' (on the reverse of each panel)
oil on linen, diptych
each: 120 x 160 cm. (47 ¼ x 63 in.) (2)
overall: 120 x 320 cm. (47 ¼ x 126 in.)
Painted in 2015

救世主

油彩 麻布 (二聯作)
2015年作
款識：David 2015 (左聯左上邊緣)；David The Saviour
120 x 320 cm oil on linen 2015 (每聯畫背)

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

EXHIBITED

Singapore, Parkview Museum, On Sharks and Humanity, March - September 2017.

展覽

2017年3月 - 9月 「關於鯊魚和人類」 園景博物館
新加坡





Eugène Delacroix, *Christ Calming the Storm*, 1853, The Metropolitan Museum of Art, New York.
歐仁·德拉克洛瓦《基督平定風浪》1853年 紐約大都會博物館

In recent years, there has been a steady increase in erratic weather conditions. This has resulted in massive flooding in some areas and abject drought in others. Since the early 1980s, environmental activists and scientists have warned of the dangers of global warming and pollution, yet little has been done to change the status quo. As time passes, it is becoming increasingly clear that the public is aware of our changing climate, yet is unable or unwilling to make the dramatic changes necessary to avoid the oncoming danger.

David Chan's *The Saviour* depicts a satirical and humorous look at environmental disaster. When technology has eroded and buildings have

藝術家陳建偉的《救世主》一作是對世界末日的一種超現實的表現。作品背景基於數十年來氣象學家對環境保護的振臂疾呼。近年來，氣候變化的問題日漸受到關注，但一直被官僚主義的行事風格放慢行動的腳步。《救世主》一作便透過藝術創作，講述了如何擺脫今日的樊籬來探討困境現狀。陳建偉以一個充滿諷刺意味的未來風景比喻當下無關痛癢的環保政策。整開畫面，佈局的主旨在於動物，而人類則被放置於畫面的角落。

作品中目光堅毅的動物與漠然的人類之間的反差充滿著寓意。藝術家以玩世現實主義的方式，調侃著人類；畫

crumbled, will humans be the ultimate destroyers or saviours?

In the painting, the animals seemed to be more proactive in the evacuation efforts than the humans. In the central row boat, a human is taking a nap, while the monkeys are scrambling to direct the group to safety. The painting illustrates a cynical and ironic scene between nature and human activity. As the animals travel in pairs towards safety, the humans can be seen cruising along. To the pessimist this would seem like a lost cause.

However, to an optimist this can also be interpreted from a positive perspective. According

作中的動物卻為冷暗的現實增添了一絲奇趣與希望。動物團結一致，向著同一方向前行，更顯時不我待。在畫作正中心，猴子正大顯神通地指揮著其他動物避難。相反，人類卻在一旁掩面易目，浮游昏睡，有些人更背向整個狀況。相比之下，陳建偉為涉水的動物平添了一番泰然氣度，牠們的面容都清晰可辨，目光堅毅地直面當下的困境。

畫中的小舟不僅是一個視覺表現，更是呼應了《對觀福音》書（為新約聖經前三卷書《馬太福音》、《馬可福音》和《路加福音》的合稱）中，基督平定風浪的

to the Gospel of Mark, Jesus crossing the Seas of Galilee. In the midst of a furious storm Jesus takes a nap while crossing the sea. While his disciples panic, he calms everyone down by insisting that they have faith in him. The storm eventually does dissipate, and everyone crosses safely.

Will this be the same here? Will everyone cross over safely? In the end we may never know, what is obvious though is that the saviour is not clear at this moment. Surely, if we could give nature a voice 'it' would have handled the situation quite differently. However, it's still not too late to wake-up and take on the active role as saviour, we merely have to work with nature and not just depend on it.

故事。在福音書中，基督與門徒橫渡加利利海時風波大作，當時耶穌正在休息，他的門徒呼救。看見驚惶的門徒，耶穌馬上平定風浪並訓示門徒欠缺信心。諸如林布蘭特、魯本斯及德拉克洛瓦等藝壇巨匠都曾描繪這個聖經場面。陳建偉的作品與德拉克洛瓦 1853年的《基督平定風浪》最富精神關連。他把這風浪之中小舟中的人物減至最少。然而在舟中休息的人物，儼然是希望的泉源，也是未來的伏筆。

6

NATEE UTARIT

納堤·尤塔瑞

B. 1970

Reconciliation

signed and dated 'natee utarit 12' and inscribed
'illustration of the crisis' (on the reverse)
oil on linen
160 x 140 cm. (63 x 55½ in.)
Painted in 2012

和解

油彩 麻布
2012年作
款識：natee utarit 12 illustration of the crisis (畫背)

HK\$700,000-900,000

US\$90,000-120,000

**"...IT'S MY INTENTION TO MAKE USE OF MY EXPERIENCES AND WHAT I KNOW
OF THE OUTSIDE WORLD TO ELUCIDATE THE VARIOUS ASPECTS OF MEANING
CONTAINED IN MY WORK."**

「...我意圖利用我的經驗和我對外界世界的認知來闡明我作品中的種種意義。」

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

PROVENANCE

Richard Koh Fine Art Gallery
Acquired directly from the above by the present
owner

來源

Richard Koh Fine Art 畫廊
現藏者購自上述畫廊

EXHIBITED

Art Stage, Singapore, January 2013.
Taichung, Taiwan, National Taiwan Museum
of Fine Arts, Asian Art Biennale 2013: Everyday
Life, October 2013- January 2014.

展覽

2013年1月Art Stage新加坡
2013年10月-2014年1月「亞洲藝術雙年展2013年：
日常生活」國立臺灣美術館 台中 台灣

LITERATURE

Richard Koh Fine Art, *Illustration of the Crisis*,
Kuala Lumpur, Malaysia, 2013 (illustrated, p. 212).

出版

2013年《危機的例證》Richard Koh Fine Art畫廊 吉隆
坡 馬來西亞 (圖版, 第212頁)





Metaphor and allegory underpin the works of Natee Utarit's series *Illustration of the Crisis* – a visual device heavily employed in these works to relay the ideas that surround changes in the socio-political landscape and re-distribution of power. Utarit does this by employing, from the Western canon of visual art, the genre of *nature morte*, otherwise known as still-life painting. Utarit carefully selects a motley of objects acquired from flea markets and antique shops, composes them in a specific arrangement, and then photographs them. In painting these dialogical set ups, Utarit deliberately creates distance and discord through his choice of colours and treatment of the way objects are represented; the smooth veneer disassociates them from reality and give the viewer the immediate sense that in their dream-like states, these objects are consciously constructed to reveal a hidden reality.

It must be said that although it is often believed the artistic movements of Thailand have generally managed to remain free of the influence of the West, due to the country's inherent ability to have avoided the polarizing effects of colonialism that affected many of the other regions within Southeast Asia, Utarit's appropriation of Classical Western visual devices reflects his personal struggle against Western influences. The impact of the Florentine School on Thai art education, and the degree of use of British common law in Thailand, shows that perspectives in Thailand are still heavily Westernised. For the artist, the language of classical painting has the ability to convey the recondite nature of modern world "truths" and as such, applies it to his paintings to enrich and expound on the particular narrative that exists in each work in a way that is simultaneously specific and universal, but also is a site of dilemma and conflict.

隱喻與寓言是納提·尤塔瑞《危機圖解》系列作品的基本元素——它們是這些作品中大量採用的視覺手法，用以傳達藝術家對於社會政治局勢變化、與權力重新分配的想法。尤塔瑞透過西方視覺藝術中經典的靜物作品、靜物畫，來闡釋他的創作目的。尤塔瑞精心挑選從跳蚤市場和古董商店中所購買的不同物品，以其特定的方式將它們建構於畫面，進行拍攝。在描繪這些建置的對話時，尤塔瑞透過色彩的選擇與處理物體呈現的方式，故意創造出疏離與違和感；平滑的表層將它們與現實分離，並使觀者立即意識到，在它們如夢似幻般的狀態中，這些物體是被有意架構，以揭露背後所隱藏的現實。

重要的是，雖然人們經常認為泰國的藝術運動，通常都可以避免受到西方文化的侵襲。因為泰國不像其他東南亞地區，它本來就有能力防止不被殖民主義的兩極化所影響。由此尤塔瑞對西方古典視覺手法的借用，反映出他個人與西方文化之間的掙扎。佛羅倫薩畫派對泰國藝術教育的影響、以及英國普通法在泰國的使用程度，表示在泰國仍然有許多觀點是嚴重西化的。對藝術家而言，古典繪畫語言能夠傳達現代世界「真理」的晦澀、深奧的本質，因此，他將其運用於繪畫中，以利加強闡述每件作品中所存在的特定敘事，這種敘事既明確又普遍，但同時也充滿兩難與衝突。

《和解》是以十六和十七世紀荷蘭式的次類型靜物畫法、也就是「虛空畫」的傳統所繪製的。這種畫作是

Reconciliation is executed in the tradition of 16th and 17th century Netherlandish sub-genre of still-life paintings known as vanitas, which are symbolic works of art depicting broad but important themes with a moralistic bent, such as the futility of pleasure or the transience of life. In such paintings, icons of death such as skulls, rotting fruit and empty goblets set atop surfaces were rendered in the most intricate and life-like details to present such ideas. Utarit's objects, in this same way, are "... meant to tell a story in the same direct manner that characterized paintings for centuries." It is thus no surprise that an often-cited influence on the artist's work is that of Hans Holbein's *The Ambassadors* (1533), is in turn heavily influenced by the still-lives of Early Netherlandish painters. However, rather than the pains that these Old Masters have taken to imitate life, Utarit deliberately shrouds his compositions in a characteristically eerie stillness, creating undercurrents of tension and anxiety, that culminate in a sense of the uncanny through the juxtaposition of the familiar with the unfamiliar.

Blocks of colour – a device that Utarit often uses in his works – are employed in *Reconciliation* and comprise largely of expanses of red, white and blue, which coincidentally symbolise the three pillars of Thai national identity: red represents the land and its people, white represents the religions, and blue stands for the monarchy. *Illustration of the Crisis* is Utarit's exploration of the Thai political crisis that began in 2009 and has had continued and lasting effects on the local socio-political landscape, but more broadly speaking the series reflects on the fundamental nature of the human condition regarding the anxiety that surrounds change and its unpredictable nature. The title itself, reconciliation, suggests a positive note; a bringing together of these three pillars that have since become disjointed by the struggle for power. An anatomical

具有像徵性的藝術作品，其主要描繪廣泛而且重要，並富含道德傾向，比如說逸樂的徒勞無功或者是生命的短暫。在這些繪畫中，例如觸體代表的死亡標誌、腐爛的水果、與放置在檯面上的空高腳杯，這些意象都以錯綜複雜與逼真的細節描繪，以呈現上述觀點。尤塔瑞的物體，也以同樣的方式「.....以幾世紀以來的畫作特性，想用相同的直白手法述說一個故事。」因此，經常出現小漢斯·霍爾拜因的《出訪英國宮廷的法國大使》（1533）對藝術家作品產生影響的評論並不令人訝異，但反過來說，霍爾拜因這幅畫又深受早期荷蘭畫家的靜物畫所影響。然而，尤塔瑞並不需要承受這些舊派大師創作寫實作品時所付出的辛勞，而是故意將構圖隱匿在其典型的怪誕靜謐之中，創造出張力與焦慮的暗流，並透過熟悉與陌生的並置，最終形成一種異常神秘之感。

色塊是尤塔瑞在作品中經常使用的技巧，這在《和解》中也可以見到，其中主要包括大片的紅、白、藍三色，正好巧妙地象徵泰國民族認同的三大中流砥柱：紅色代表土地及其人民，白色代表宗教，藍色則代表君主體制。《危機圖解》是尤塔瑞對2009年開始的泰國政治危機的探索，這次危機也對當地的社會政治局勢產生了持續與深遠的影響。廣義而言，該系列反映出人類心神不寧的基本天性——因為改變及其不可預測性所產生的焦慮。作品標題就是「和解」，這已闡釋了正向的一面；也就是將後來因權力鬥爭而崩離析的三大中流砥

柱匯聚一堂。骯骨和腰椎的解剖模型，這是人體骨骼系統的一部分，它們為上半身提供支撐以及髓骨的銜接是至關重要的。這兩部分精妙地聳立於其他物體上方，是整幅作品的焦點所在。加上狀如神經之黃色管子的突顯，整張構圖類似國王瓦樓拉兀（Vajiravudh）（拉瑪六世）設計的泰國國旗。瓦樓拉兀在其統治時期遇到了1912年發生的軍事政變。皇室設法鎮壓這些共謀者，並將他們逮捕、判處嚴厲的刑罰。然而國王卻表示憐憫，取消其懲處並釋放他們，將國家利益置於自身利益之上。骷髏的白色恰巧與過去舊旗中的白像一致，白象令人聯想到佛教信仰中的神聖動物，也許這是為了闡釋寬恕和憐憫的重要性，以達到和平與和諧的目的。繪畫中的紅色也強調了想回歸過去寧靜的願望，就像以前的泰國舊國旗一樣。

It is not uncommon for Utarit to interweave such allegories into the broader themes of human existence, which form the core of his visual narratives. From the same series, *Candle Light* features a triangular arrangement of bones, which both serve to unify the disparate elements symbolising ideas relating to the Thai monarchy and servitude, as well as to suggest the idea of surfaces being picked away to reveal truths. Coming back to the idea of Vanitas, we can perhaps see the beautiful smoothness of Utarit's banal objects in this series, as a larger picture on the dangers of the quotidian, and the need to act to prevent our lives from merely becoming subjects of a failed modernity.

尤塔瑞將這些寓言故事交織在更廣闊的人類存在主題中，這種做法並不罕見，而且這些主題也成為了他視覺敘事的核心。在同一系列中，《燭光》則以骨骼呈現三角形的排列為特色，兩者都是用來統一完全不同的元素，象徵著與泰國君主與奴役制度相關的思想，以及暗示表面清除後以揭露真相的哲學。回到「虛空畫」的觀點，或許我們可以在這個系列中看到尤塔瑞平庸物體的美麗流暢，儼然成為探討危險單調日常的宏觀視野，以及我們必須採取行動，防止讓生命僅僅成為一個失敗的現代所形成的議題。

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7

DUAN JIANYU

段建宇

B. 1970

The Mountains and Water Always Echo Our Love No. 1

signed and dated 'DJY 2010 5' (lower middle)

oil on canvas

179.5 x 249 cm. (70 $\frac{5}{8}$ x 98 in.)

Executed in 2010

萬水千山都是情 第1號

油彩 畫布

2010年作

款識：DJY 2010 5 (中下)

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

US\$160,000-260,000

“I PREFER RURAL FARCE TO DRAMA.”

「和正劇比起來，我更喜歡鄉間滑稽劇。」

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

PROVENANCE

Annelly Juda Fine Art, London, UK

Acquired from the above by the present owner

來源

英國 倫敦 Annelly Juda Fine Art

現藏者購自上述畫廊

EXHIBITED

Xi'an, China, OCAT Contemporary Art Terminal,

About Painting, March - July 2014.

展覽

2014年3月-7月「與繪畫有關」

OCAT當代藝術中心 西安 中國

LITERATURE

Blue Kingfisher Limited, Hong Kong, Duan Jianyu:

The Seduction of Village, 2011 (illustrated, unpagged).

OCAT Contemporary Art Terminal, About Painting, Xi'an, China, 2014 (illustrated, p. 76).

出版

2011年《段建宇：村莊的誘惑》Blue Kingfisher Limited 香港 (圖版，無頁數)

2014年《與繪畫有關》OCAT當代藝術中心 西安 中國 (圖版，第76頁)





Amidst the swirling sand and between the thorny bushes, several Bactrian camels pose calmly at attention. The camel at the centre stands tall and solemn, a man dressed in green seated on its back. At the first glance, the exotic sandy soil and camels suggest a depiction of scenery from the Middle East or Northern Africa. Upon closer examination, however, we realise that the work depicts a Chinese landscape. The man dressed in green is a Liberation Army soldier, and the human figures "camouflaged" in the yellow of the bushes are a group of civilians dressed in what appear to be matching yellow circus costumes. In a gymnastic formation, they hold a white porcelain cup in the air with one foot, nearby another foot proffering a bunch of bananas - extending a surreal welcome to the Chinese People's Liberation Army.

This painting, entitled *The Mountains and Water Always Echo Our Love No. 1*, was created in 2010. Born in Henan Province in 1970, Duan graduated from the Department of Oil Painting of Guangzhou Academy of Fine Arts in 1995. Since 1999, her work has been featured in various major exhibitions domestically and overseas, including the 50th Venice Biennale (2003), "China Welcomes You... Desires, Struggles, Identities" (2007) at Kunsthau Graz, "A Potent Force: Duan Jianyu and Hu Xiaoyuan" (2013) at Rockbund Art Museum, and "Absolute Collection Guideline" (2015) at Sifang Art Museum. In 2017, Duan was selected for The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Solomon R. Guggenheim Museum, and she participated in the exhibition "One Hand Clapping" (2018) at the museum the following year. Her work was later added to the museum's permanent collection.

As an artist who both writes and paints, Duan's paintings possess a strong narrative drive and textuality. Her paintings feature an array of narrative

themes, while she deliberately employs contrasting, dramatic colours and down-to-earth brushwork. One may consider Duan one of the most influential female artists among contemporary artists from China at present. However, what sets Duan apart from other female artists of her generation is that there is no trace of female vulnerability in her work. One may even say that there are no distinct traces of gender in her work, and it is difficult to discern the artist's gender from the composition and theme.

The title of the work, *The Mountains and Water Always Echo Our Love*, suggests the theme of civilian affection for the People's Liberation Army. However, the artist not only turns away from the conventional realist approach, but also presents the Chinese rural landscape in a comical, even slightly absurd manner. The artist uses "plain" brushwork that evokes amateur paintings to create an artistic language that is literary, imaginative and uniquely hers. The People's Liberation Army, rural villagers, animals and villages are traditional elements in contemporary Chinese painting, and they frequently appear in Duan's work. Rendered in intentionally imperfect lines, they create a lively, unsophisticated scene that resounds with the artist's humanistic concern, bringing the viewer into a dreamscape woven by the artist.

In one interview, Duan elaborated on her intentionally "naïve" approach: "I'm interested in the works of community painters, amateur painters and non-professional painters. There is something raw, natural, and untrained to them that is particularly moving (I'm partial to naïveté after all). I hope to instill some of that energy into my work."

Duan is a representative figure among contemporary Chinese artists who consciously revolt against the semiotic-laden and sociological narratives that have dominated much of contemporary



Duan Jianyu, *Good Morning No. 10*, 2007. Sale 15617 Lot 429
段建宇《早安 第10號》2007年作 拍賣編號15617 拍品編號429

Chinese painting since the 1990s. While the artist has impeccable technique, she employs naïve brushwork that resembles amateur paintings as well as bright colours, which are accentuated with distorted perspective and proportions. From the painting, the viewer grasps a profound absurdity and a deceptively light yet weighty humour. Conflicts and discordance give way to the most intense yet subtle lyric expression, which embodies the artist's exceptional imagination.

黃土揚沙中，荊棘灌木間，幾隻雙峰駱駝遠近參差地悠閒散落著。畫面中心的那頭駱駝側身站立，背上馱著一位身著綠衣的人，場面很是莊嚴。乍一看，沙土、駱駝的異域風情元素往往讓人聯想起中東或者北非的日常景觀，或者法國藝術家安德烈·包尚（André Bauchant）質感拙樸的畫作。但若觀者仔細察看，則會意識到這是一幅純正的中國風景。綠衣人是解放軍，而“隱藏”在黃色植被保護色當中的，則是一群身著雜技服的老百姓，他們疊著羅漢、腳頂著白瓷杯子或者一捧香蕉，用這種極富中國鄉土特色又有些滑稽的方式歡迎中國解放軍的到來。

這幅作品是藝術家段建宇創作於2010年的油畫《萬水千山都是情 第1號》。段建宇1970年出生於河南省，1995年畢業於廣州美術學院油畫系。自1999年以來，她的作品反復出現在各種海內外的重要展覽中，包括第50屆威尼斯雙年展（2003）、奧地利格拉茨藝術館「中國歡迎你——慾望，鬥爭，新身份」（2007）、上海外灘美術館個展「醍醐：段建宇、胡曉媛雙個展」（2013）、四方當代美術館「絕對收藏指南」（2015）等等。2017年，段建宇入選羅門·R·古根海姆美術館「何鴻毅家族基金中國藝術計劃」，並於次年參展該館展覽「單手拍掌」（2018），其作品隨後被列入美術館館藏。

作為一位同時進行文字和繪畫創作的藝術家，段建宇畫作中的敘事性和文本性顯得尤為突出。她的繪畫作品中出現了大量的題材，並刻意運用對比誇張的色彩和平實的筆觸進行繪畫，將現實題材與超現實場景相結合，用風趣的、遊蕩似的方式轉喻社會與人性相關的普世話題。可以說，段建宇是目前中國本土當代藝術家中最富影響力的女性藝術家之一，然而，不同於其他許多同時代女藝術家的是，段建宇的作品並不攜帶任何女性化的「弱勢」痕跡，甚至可以說，其作品的性別特徵是不強的，你很難從畫面和題材上判斷藝術家的性別。

實際上，從作品名稱《萬水千山都是情 第1號》便可看出，這是一幅常見的以老百姓向解放軍送溫暖為題材的作品。然而，藝術家不僅一反所謂現實主義的常見藝術處理方式，而且在其油畫中將中國鄉土形象用詼諧甚至略帶荒誕的方式表現出來，好似素人繪畫一般，用「質樸」的筆觸建立起獨屬於她本人的、充滿文學性和想像力的藝術語言。解放軍、鄉民、動物、村莊等中國當代畫作中的傳統元素頻繁地出現在段建宇的畫作中，但經由她刻意不太完美的線條處理，造就了一個充滿生活氣息和藝術家關懷的古拙場景，而觀者亦隨即陷入藝術家編織的浪漫夢境。

在一次訪談中，段建宇對自己刻意為之的「天真」畫法做出了解釋：「我對民間和業餘畫家、門外漢畫家的作品感興趣，他們身上有一種原始的、天然的、沒經過訓練的特別能打動人的東西（我始終對天真有偏好）。我也希望作品能吸取到他們的一些能量。」這很容易讓人聯想到法國畫家亨利·盧梭，他也正是所謂「素樸藝術」（Naïve art）的代表。盧梭常被認為是缺乏繪畫技巧的藝術家，事實是，他於1880年起先後師從菲利克斯·奧古斯特·克萊門特和著名的古典派歷史畫家讓-里奧·傑洛姆，而其日後的「天真」（naïveté）畫風是盧梭經過頑強的不斷練習得來的獨特風格，儘管他從未承認，但盧梭被認為是20世紀一眾歐洲畫家對學院派繪畫作出反叛的這一潮流的縮影。

相類似地，段建宇亦是中國當代藝術家，對1990年代以來中國當代繪畫中符號化的社會學敘事方式作出有意識地反叛的代表人物。她的技巧精湛，卻選擇用素人般古樸天真的筆觸及鮮亮的用色，配合以扭曲的透視和比例關係，成功地讓人體味到一種意味深長的荒誕和舉重若輕的詼諧。各種矛盾與不協調皆讓路給最強烈亦微妙的抒情，也體現出藝術家非凡的想像力。

8

JIA AILI

賈藹力

B. 1979

The Wasteland

signed and dated 'JAL 2007.2.11' (lower right)
oil on canvas
267 x 200 cm. (105½ x 78¾ in.)
Painted in 2007

瘋景

油彩 畫布
2007 年作
款識：JAL 2007.2.11 (右下)

HK\$8,000,000-10,000,000

US\$1,100,000-1,300,000

「我出生於20世紀末，人類社會中的大多數種族群體都已經開始踏出那個
包容萬物的宗教框架下的世界。隨著信息爆炸時代的到來，
隨處可得的信息讓我們的感知變得扁平而豐富。」

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

PROVENANCE

Platform China, Beijing, China
Private Collection, Asia
Acquired from the above by the present owner

來源

中國 北京 站台中國
亞洲 私人收藏
現藏者購自上述收藏

EXHIBITED

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Saatchi Gallery, London, UK, Simon Franks and
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展覽

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2009年「Simon Franks與Rob Suss收藏展」
薩奇畫廊 倫敦 英國
2017年「賈藹力」馬拉加當代藝術中心 馬拉加 西班牙

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(圖版，第33頁)





“I WAS BORN AT THE END OF THE 20TH CENTURY, WHERE MOST ETHNIC GROUPS IN HUMAN SOCIETY BEGAN TO STEP OUT OF THE WORLD OF ALL-INCLUSIVE RELIGIOUS FRAMEWORKS... WITH THE EXPLOSION OF INFORMATION THAT IS NOW AVAILABLE TO US, OUR PERCEPTION HAS BECOME BOTH FLAT AND RICH.”

Jia Aili's paintings are suffused with a profound and immense sense of isolation, as if seeking to capture a psychological state rather than a physical location. As one of the leading figures of a generation of post-80s Chinese artists, Jia Aili has made a name for himself in the international contemporary art world by creating paintings that defy expectations and definitions. His work is hard to place – it is at once figurative yet abstract, drawing upon imagery that feels intimately familiar yet is difficult to identify, images that are haunting in their non-specificity. In doing so, he represents a generation of Chinese artists who are no longer as interested in creating work that examines politics or society in a direct way – he instead seeks to express a mood defined by existential ennui, speaking to a generation that so often feels lost and displaced in the modern age.

The Wasteland depicts a nude figure wearing a Soviet-era gas mask, carrying a large oblong object. He walks amidst a fractured landscape of jagged lines and spiraling shards – shadows and planes suggest a sense of distance, yet we are given no recognizable markers or points of reference to cling to. This work was painted the year after Jia graduated from the oil painting department of Lu Xun Academy of Fine Art in Shenyang in 2006, and it was included in Jia's first solo exhibition of the same name, curated by Karen Smith and held at the Platform China Contemporary Art Institute in Beijing. It is an important early example of Jia's masked figure – who has become a recurring presence in his work – and it is also an exceptional example of Jia's expressive painterly abilities.

Jia Aili frequently speaks about the significance of individual versus global context in his work. His hometown of Dandong is located in the heartland of Northeast Asia, beside the Yalu river and on the main land route connecting mainland China, Europe and Asia, an area that links Northeast China with the Korean Peninsula and the ports for Japan's sea lanes. Because of this key geographical situation, the city witnessed several artillery bombardments during the 1894 Sino-Japanese War and the Korean War, before experiencing a subsequent postwar economic rebirth. Born the year the one-child policy was introduced and a member of China's post-Mao generation, Jia

witnessed perhaps one of the most profound and rapid periods of change ever experienced in China. He has described himself as "too innocent to nurture the navigational skills required to ride out the storm of change". He recalled in an interview, "On TV I watched the tanks driving onto the Red Square in 1990. It was shown on only one channel. The soldiers were behind the tank. I remember it clearly. I watched it as a spectator at the time. Many years later we came to realize what a big event it was something enormous collapsed. We were too young to take it seriously but this did affect us a lot."

In a recent interview with Artnet, Jia has responded to the idea of universal themes in his work that transcend cultural, geographical, or ideological differences. He states, "I was born at the end of the 20th century, where most ethnic groups in human society began to step out of the world of all-inclusive religious frameworks. In the modern world, for an individual, the physical body became highly compatible with society, but the spirit gradually lost its sense of belonging. With the explosion of information that is now available to us, our perception has become both flat and rich." Jia Aili makes the point that the richness in information variety is balanced by the flatness of access to the same images and content – the entire world now has more in common than it ever has had in the history of humankind. As a result, a painting has the ability to move people of all cultural backgrounds in a similar manner, speaking to a global audience rather than a regionally specific one.

To most people all over the world, an image of a naked figure wearing a gas mask will draw strong emotional reactions, regardless of culture or ideology. The image of the gas mask is at once protective yet ominous – a symbol of safety but also of threatening violence and cruelty. The mask eternally hides the figure's face and transforms him into a mute 'everyman', an ambiguous figure that could represent either the artist or ourselves. Jagged painted lines likewise communicate the emotions of the painter in an abstract manner. There is a sense of rawness in this work – erratic drips and splashes indicate that Jia painted with an intense energy and allowed chance to play

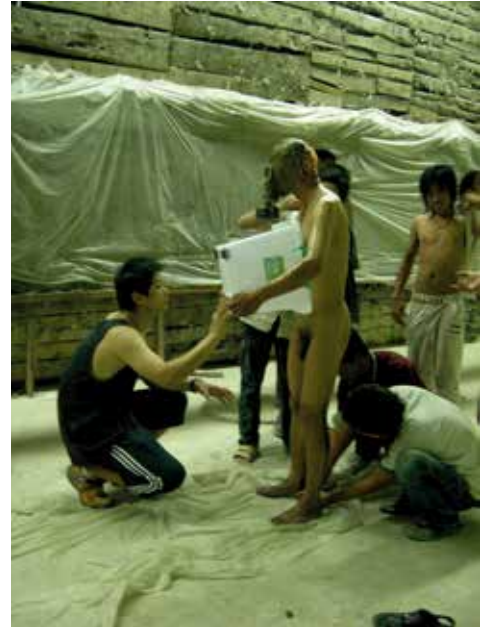
a role in the appearance of the final work. As such, Jia Aili chooses to avoid many of the overtly political or cultural themes addressed by his predecessors – Chinese contemporary artists who specialized in portraying the social reality of the individual. Instead, Jia Aili focuses his attention on exploring the reality of the modern mental state, accessed via dream-like imagery that is surreal and non-specific, yet conjures up strong emotional associations. In this regard, Jia's work references Surrealist artist such as Dali, Magritte and De Chirico, who painted dreamlike scenes designed to trigger subconscious associations in the viewer.

In Chinese, the title of the work combines the words for landscape "風景" with the homonym "瘋", meaning insane, crazy, or mad. The title of the work is therefore a pun that translates into "Mad Scene", suggesting that the painting represents an internal, psychological landscape rather than a physical locale. As Karen Smith writes, "The "locations" he arrives in are frequently undefined and pervaded by an eerie, unsettling atmosphere. But, vague though they are, they speak in a direct manner that compels us to listen because they speak of life's eternal dilemmas and fears." Jia Aili's use of imaginary landscapes to visualize a state of madness presents us with a visual image of the artist's own mind, but it also expresses a state of being in a way that each viewer can internalize for themselves.

Deeply existential, Jia's works express his internal moods and perspective on modern society, drawing us deep into his personal psyche and imagination. Jia's paintings are more concerned with the human condition than they are with China, or even any one specific era – his paintings exist in a separate space that taps into the most vulnerable aspects of our shared consciousness. Jia Aili's paintings are rooted in reality, containing recognizable figures or objects often painted from life or using found images, but the settings themselves are opaque and untraceable. In *Wasteland*, a mysterious figure leads viewers into the abstract space that he inhabits, offering more questions than answers but nevertheless guiding us inexorably towards a state of greater awareness and self-understanding.



The artist working in his studio. 藝術家在工作室創作
Photo / Artist: © Jia Aili's studio



賈誦力的作品總是瀟灑著深刻蝕骨而又無邊無際的孤獨，彷彿意在捕捉當代人的心理狀態而非某個切實的場景。在八、九十年代中引領中國當代藝術創新的年輕藝術家當中，賈誦力透過其畫作中對既有邏輯與概念的藐視與挑釁而蜚聲國際當代藝壇。他的作品很難被定義：風格化的表達在具象與抽象間游走，畫中截取的意象似乎如此熟悉而又難以言喻，它們身份模糊，縈繞心頭而揮之不去。以此方式，賈誦力正代表了新一代中國當代藝術家不再以直接審視政治或社會議題為創作出發點——而是尋求表達一種存在倦怠的情緒，反映當代人在現代社會中的迷惘與錯位。

《瘋景》描繪了一個渾身赤裸頭戴蘇式防毒面具的遊魂，手持一個巨大的長方形物體，如幽靈般穿行於斷裂破碎的枯線條與螺旋狀四散飛濺的碎片構成的背景之中——陰影與平面的刻畫增強了距離感，然而畫面中卻沒有明確的透視焦點或參照物。該幅作品創作於賈誦力於二零零六年從瀋陽魯迅美術學院油畫系研究所畢業後的次年，曾在其首次同名個展中展出（由凱倫·史密斯策展；北京站台中國當代藝術機構承辦）。畫中戴面具的人正是賈誦力早期重要的視覺隱喻之一，隨後即成為其反覆描摹的標誌性象。整幅作品也堪稱反映其繪畫表現能力的超卓典範。

賈誦力透過其作品反覆探討個人存在意義與全球語境的對抗。他的家鄉丹東位於東北亞中心地帶，沿鴨綠江畔，貫穿連接中國大陸、歐洲與亞洲鄰國的重要陸上幹道。該地區將中國東北與朝鮮半島及日本海上航道主要港口相串聯。鑒於其重要的地理位置，這座小城於一八九四年中日甲午戰爭及朝鮮戰爭期間歷經數次炮火洗禮，隨後才慢慢步入戰後經濟復甦。作為後毛澤東時期誕生的一代，賈誦力出生那年恰好中國開始實施「獨生子女」政策，因此他見證了或許是中國歷史上最為深

遠而劇烈的變革時期。他曾形容自己「想要從變革的暴風驟雨裡找到自己的方向並不是件容易事」。在一次採訪中他說道，「當時看到電視上播出一九九零年坦克編隊駛過莫斯科紅場的畫面。只有一個台轉播。士兵們跟在坦克後面。我清楚地記得當時自己是以旁觀者的身份看待這件事。多年後，我們終於意識到這個重大的歷史事件標誌著一個龐大帝國的倒塌。而我們當年太年輕，並未想過它將對自己產生如此深遠的影響。」

在最近一次與藝術網（Artnet）的對談中，賈誦力對其作品中跨越文化、地域及意識形態差異的普世主題的思考給予了響應，「我出生於20世紀末，人類社會中的大多數種族群體都已經開始踏出那個包容萬物的宗教框架下的世界。現代社會中，對於個體而言，他們的身體變得與社會高度相容，但精神卻逐漸喪失了歸屬感。隨著信息爆炸時代的到來，隨處可得的信息讓我們感知變得扁平而豐富。」賈誦力談到信息多樣性的極大豐富將會被讀取同樣畫面與內容的扁平化模式所消解——當今整個世界已達到人類文明以來空前絕後的高度信息共享。據此，一幅畫可以以類似的方式觸動不同文化背景的觀者，創作要面向全球而非固於某一特殊地域。

對於世界多數人來說，無論身處何種文化或意識形態，一個頭戴防毒面具赤身裸體的人物形象必然會引發強烈的情感反應。防毒面具的意象最初代表防護性措施而非恐懼與不安——如今這個安全標識還暗示迫近的危險、暴力與殘酷虐殺。面具永遠地遮住了人物的臉孔，將他變為沈默的「大多數」。這個面目模糊的游離者既可以代表藝術家也可以代表觀者。鋸齒狀的線條以抽象形式呈現藝術家的情緒。作品帶有一種原始的粗糲感——四散而開的液滴與大筆觸的潑灑顯示出賈誦力創作時的激情與能量爆發，讓即興的發揮同時參與到畫面中來。像這樣，賈誦力刻意迴避許多其藝術前輩所偏愛的明顯直

白的政治或文化主題（擅長描繪個體的社會現實的中國當代藝術家）。相反，他專注於觀察探索現代人的精神狀態，以超現實且不甚明確的夢境般意象為敘述方式，傳達強烈的情感聯繫。就此而言，賈誦力的作品借鑒了超現實主義藝術家如達利、馬格利特與德·基里科的風格。他們都試圖構建如夢般的場景以觸發觀者潛在意識中的情感聯繫。

該作標題將中文詞「風景」中的「風」字替換為同音字「瘋」，寓意瘋狂，精神疾病或極端情緒。因此一語雙關翻譯為「瘋景」，暗示作品表達的是一種內在心理層面的景色而非切實具體的地理場景。正如凱倫·史密斯曾寫道「他到達的「地點」非常不明確，並有一種怪異不安的氣氛。但是，儘管看上去很模糊，它們以直白的方式訴說著生命永恆的困境與恐懼，而我們卻因此不得不傾聽。」賈誦力透過意象的風景將精神層面的瘋狂視覺化，也為我們直觀呈現了藝術家本人的心緒與情感，同時為每一位觀者提供了一個內化自省的空間。

賈誦力的作品以強烈的存在主義風格釋放內心的情緒且傳達出對現代社會的思考，引導觀者逐步深入其個人的精神世界與想象空間。他的繪畫更多關注人類的普遍狀態而非僅限於中國，或任何時代的具體個人——他的作品存在於另一個單獨的空間，不斷汲取我們共同感知意識中最脆弱的部分。賈誦力的繪畫植根於現實，其中可辨別的人物或物體大多為瑣碎生活中常見的意象，但畫面的場景卻是模糊而難以辨識的。在這幅《瘋景》中，一個神秘的人物將觀者引入藝術家棲居的抽象空間，提出了更多的疑問而沒有解答，但最終仍指引我們抵達更高層次的精神頓悟與自我認知。



RONALD VENTURA

羅納德·文圖拉

B. 1973

Voids and Cages (Untitled)

signed 'Ventura 13' (lower right)
oil on canvas
213.5 x 152 cm. (84 x 59 7/8 in.)
Painted in 2013

虛空與牢籠 (無題)

油彩 畫布
2013年作
款識：Ventura 13 (右下)

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

US\$110,000-150,000

**"YOU CAN SAY THAT MY WORKS REPRESENT A GLOBALISED FRAME OF MIND
AS I FREELY APPROPRIATE AND MIX ELEMENTS ACROSS DIFFERENT CULTURES
AND SOURCES... I BELIEVE AN ARTIST SHOULD BE ABLE TO TRANSCEND
NATIONAL BOUNDARIES AND BECOME CITIZENS OF THE WORLD."**

**「你可以說我的作品代表了一種全球化的思維框架，因為我自由地糅合
不同文化的元素...我相信藝術家應該能夠超越國界，成為世界公民。」**

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PROVENANCE

Perrotin Gallery
Acquired directly from the above by the present
owner

來源
貝浩登畫廊
現藏者購自上述畫廊

EXHIBITED

Hong Kong, Perrotin Gallery, *Voids and Cages*,
April-May 2013.

展覽
2013年4月-5月「虛空與牢籠」貝浩登畫廊 香港





Filipino Artist Ronald Ventura's artistic manifesto is driven by the paradoxical synthesis of visual imagery into individual montages, to create an interconnection between various entities that reflects the globalized postmodern condition that we live in today. Each work combines disparate elements of both iconography from popular culture and rich historical signifiers in an elaborate layering of both images and styles, ranging from video game characters to art historical references.

This present lot is an excellent example of Ventura's ability to execute highly complex compositions in his distinct hyperrealistic style. A monolithic birdcage teems with writhing bodies, limbs, torsos and a serpent-like appendage, contorted and twisted through one another, as if fused into one entity and it is almost impossible to see where one ends and the other begins. The figures may have human-like bodies, but many of their faces appear inhuman, or are obfuscated by gas masks. For Ventura, the body is a subject of fascination and often a way in which he expresses the visual manifestation of our own psychological struggles. In this work, the bodies become a liminal space of negotiation between identifiable social conventions and the effects of the mutable landscape of the contemporary.

VOIDS AND CAGES (UNTITLED) bears very similar characteristics to Flemish Baroque painter Peter Paul Rubens's *Der Engelsturz (Fall of the Rebel Angels)*, which depicts an apocalyptic war in heaven, as described in the biblical book of Revelations, between the angels led by Archangel

菲律賓藝術家羅納德·文圖拉的藝術以充滿悖論的形式，蒙太奇般綜合視覺表像，在各種實體之間建立聯繫，反映如今後現代的全球生存環境。從電子遊戲角色到藝術史概念的引用，每件作品均以細緻分層的意象與風格，融合流行文化的圖像學與富有歷史意涵的不同元素。

本次拍品是文圖拉以其獨特的超現實主義風格完成高度複雜構圖的卓絕典範。一個巨大的鳥籠中擠滿了扭動翻騰的身體、四肢、軀幹和蛇形附肢，彼此盤繞糾結，彷彿融合為一個整體，幾乎無法分辨開端與結尾。這些個體或許有類似人類的身體，但其中許多面孔都是非人的，或是罩著防毒面具無法辨識。於文圖拉而言，身體充滿了魔力，透過它藝術家得以用視覺語彙表達人類精神世界的掙扎。該作品中，身體化為一個溝通載體，以表現社會規範與當代異變景觀的影響。

《虛空與牢籠（無題）》與佛蘭芒巴羅克古典大師彼得·保羅·魯本斯的《叛逆天使的墮落》類似。魯本斯描繪了天堂中的一場天啟之戰。如聖經《啟示錄》中所述，大天使米迦勒率領眾天使迎戰化身龍形的撒旦及其所率大軍。與其「虛空與牢籠」系列中的其他作品相比，

Michael and those led by Satan, who takes the form of a dragon. The references to the Old Masters in *VOIDS AND CAGES (UNTITLED)* are much less literal than some of the other works in his *VOIDS AND CAGES* series, but Ventura still articulates the same dramatic Rubens-esque opulence. Much like in Rubens's painting, Archangel Michael is suited in his classical armor, his flaming sword raised above his head, ready to cast Satan to earth. However, in Ventura's version, this biblical character is bestowed with the pate of a two-headed dog. Such paradoxical combinations of pagan and Christian imagery are one of the larger hallmarks of Ventura's paintings, referencing the complex history of Filipino culture pre-colonisation when locals worshiped a pantheon of deities and spirits which could inhabit and transform the human body, speaking to the cultural shifts in history and time.

The largely monotonous shade of sepia with reddish undertones deployed in *VOIDS AND CAGES (UNTITLED)* further evoke the ideas of memory and the passage of time, but also suggests a deliberate method that the artist uses to highlight certain elements within the work. What immediately stands out within the writhing mass are two creatures that resemble Red and Chuck from the popular mobile game *Angry Birds*. Including them in such religious imagery, perhaps makes parallels between our contemporary ideologies of religion and that of the past, or on the other hand, enhances the fantastical nature of both video games and religious ideas – one can never always be certain with Ventura.

《虛空與牢籠（無題）》中對古典大師作品的隱喻更為隱晦，但文圖拉依然清晰展現出魯本斯一般同樣極具戲劇張力的豐厚意涵。魯本斯畫中的大天使米迦勒身披古典式鎧甲，手持燃燒的利劍，高舉過頭頂，仿佛隨時要將撒旦斬落人間。然而，在文圖拉這幅畫中，這個聖經角色變為擁有雙頭狗頭顱的天使。如此極端矛盾的異教與基督教意象的組合，是文圖拉畫作中鮮明的標誌之一，以暗示菲律賓前殖民文化中當地人的多神崇拜信仰，他們相信神靈能棲居在人體內且能轉化人類的身體，同時展現歷史與時代中的文化變遷。

《虛空與牢籠（無題）》中大面積使用的、透出微紅的單一深褐色主色調，進一步喚起過去的回憶與流逝的時間，但也暗示了藝術家用來強化作品中某些元素的既定方式。在這些交纏扭動的生物體當中，頗引人注目是兩個神似風靡全球的手機遊戲《憤怒的小鳥》中的紅色和黃色小鳥角色的生物。將其納入極具宗教性的意象組合中，或許旨在把當代與傳統的宗教意識形態並置一處，抑或是強化電子遊戲與宗教概念所共通的虛幻本質——我們也許永遠無法猜到文圖拉的真正意圖。

這一點，以及文圖拉對碎片與視覺模仿重組的運用，讓

This, as well as Ventura's use of fragmentation and visual pastiche, brings to mind the work of Chinese artist Jia Aili, who is known for his paintings that assemble pieces of images he has seen in the real world with that of subjective perception to fabricate surrealist landscapes that delve into Jia's own private world of hidden meanings and narratives. In *Towards the Chaotic Reality – A Conversation with Zhu Zhu*, Jia explains "...no matter how objective history seems to be, volumes of secrets must be buried beneath the surface. It will always be worthwhile to unearth the hidden meanings. The hidden narratives are what I am after." However, unlike Jia, Ventura investigates the idea of identity, by juxtaposing images that interact with one another and create new and relational meanings that expose truths about our lived realities.

A cage is usually used to contain things, but in Ventura's instance, the cage bars are not continuous, drifting in and out of visibility. The cage acts as a visual device to render it discordant and surreal: white voids have been painted into and between the bars, while some seem to pierce through the figures and forms. Rather than an enclosure, the cage acts as a form of erasure, perhaps functioning as a metaphor of how easily the memories of the past can be displaced by ideologies of the present. Ventura's exceptional painterly technique and profound complexity of *VOIDS AND CAGES (UNTITLED)* is a testament to why the artist is acknowledged as a conceptual and technical master.

人聯想起中國藝術家賈誦力的作品。他的繪畫整合了藝術家主觀認知下的現實世界中的多重意象，以重塑超現實場景，繼而深度剖析賈誦力內心世界的隱匿意涵與敘事。在其作品《面對混沌現實——與珠珠的一次對話》中，賈誦力解釋道「.....無論歷史看似多麼客觀，必定有大量秘密被掩埋在表象之下。而揭露這些隱藏意義的嘗試總是值得肯定的。這部分隱沒的敘事就是我想表達的。」然而，與賈誦力不同，文圖拉透過並置相互作用的意象組合，創造全新的揭示我們現實生活中真理的關係意涵，以研究探討身份概念。

籠子通常用於限制束縛某物，但在文圖拉的作品中，鳥籠的鐵杆卻斷斷續續，時隱時現。籠子作為一個視覺裝置，賦予該畫面一種不和諧的超現實感：欄杆之間的空隙被施以白色顏料，某些部分似乎穿透了籠內扭曲的生物體，而非封閉的圍欄。鳥籠仿佛隨時會消失或是被擦除，或許作為一個隱喻，以表達過去的記憶可以輕易被當下的意識形態所取代。文圖拉超群的繪畫技巧與其作品《虛空與牢籠（無題）》中蘊藏的深刻複雜意涵，無疑是他作為一名藝術概念與技法大師的最佳佐證。

10

HE XIANGYU

何翔宇

B. 1986

Tank Project

leather and waxed thread installation
150 (H) x 890 x 450 cm. (59 x 350 $\frac{3}{8}$ x 177 $\frac{1}{8}$ in.)
Executed in 2011-2013
edition 1/3 + 1 AP

坦克計劃

皮 蠟線 裝置
2011-2013年作
版數：1/3 + 1 AP

HK\$4,000,000-5,000,000

US\$520,000-640,000

「製作這部坦克的所有努力都非常、非常的重要，因為這是該項計劃中不可或缺的一部分。當我們完成這個計劃時，我以為我們只是創造出一部坦克的外形或是外觀。但是實際上，以投入計劃中所有的努力和作業而言，我們有可能可以打造出一台真正的坦克。」

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PROVENANCE

White Cube, Hong Kong
Acquired from the above by the present owner

來源

香港 白立方畫廊
現藏者購自上述畫廊

LITERATURE

Ullens Centre for Contemporary Art, ON | OFF: China's Young Artists in Concept and Practice, exh. cat., Beijing, China, 2013 (another edition illustrated, p.85).

DISTANZ, He Xiangyu, Berlin, Germany, 2016. (another edition illustrated, pp. 166-167, 236-244, 248-253).

出版

2013年《ON | OFF：中國年輕藝術家的觀念與實踐》展覽圖錄 尤倫斯當代藝術中心 北京 中國 (圖版為另一版數，第85頁)

2016年《何翔宇》DISTANZ出版社 柏林 德國 (圖版為另一版數，第166-167, 236-244, 248-253頁)

EXHIBITED

Beijing, China, Ullens Center for Contemporary Art, ON | OFF: China's Young Artists in Concept and Practice, January - April 2013 (another edition exhibited).

Beijing, China, CAFA Art Museum, The 2nd "CAFAM-Future" Exhibition: Observer-Creator, May - July 2015 (another edition exhibited).

Berlin, Germany, KW Institute for Contemporary Art, Fire and Forget: On Violence, June - August 2015 (another edition exhibited).

Chippendale, Australia, White Rabbit Gallery, Heavy Artillery, March - August 2016 (another edition exhibited).

Bern, Switzerland, Kunstmuseum Bern and Paul Klee Zentrum, Chinese Whispers, February - June 2016 (another edition exhibited).

Den Bosch, Netherlands, Noordbrabants Museum, A Chinese Journey: The Sigg Collection, March - July 2018 (another edition exhibited).

Dunedin, New Zealand, Dunedin Public Art Gallery, New Networks: Contemporary Chinese Art, December 2018 - April 2019 (another edition exhibited).

展覽

2013年1月-4月「ON | OFF: 中國年輕藝術家的觀念與實踐」尤倫斯當代藝術中心 北京 中國 (展覽為另一版數)

2015年5月-7月「第二屆CAFAM未來展：創客創客」中央美術學院美術館 北京 中國 (展覽為另一版數)

2015年6月-8月「戰火與遺忘：非暴力」KW當代藝術中心 Fire 柏林 德國 (展覽為另一版數)

2016年3月-8月「Heavy Artillery」白兔美術館 齊本德爾 澳大利亞 (展覽為另一版數)

2016年2月-6月「中國私語」保羅克利中心與伯爾尼美術館 伯爾尼 瑞士 (展覽為另一版數)

2018年3月-7月「中國藝術之旅」北布拉班特美術館 斯海爾托亨博斯 荷蘭 (展覽為另一版數)

2018年12月-2019年4月「新網絡：中國當代藝術」但尼丁公立美術館 但尼丁 新西蘭 (展覽為另一版數)



▲ Lot 10 Detail 局部



The artist working in his studio. 藝術家在工作室創作

“ALL THE EFFORT THAT WENT INTO MAKING THIS TANK IS VERY, VERY IMPORTANT BECAUSE IT IS AN INTEGRAL PART OF THE PROJECT. WHEN WE FINISHED THE PROJECT, I THOUGHT WE HAD ONLY MADE THE OUTER FORM OR APPEARANCE OF A TANK, BUT IN FACT, WITH THE EFFORT AND WORK THAT WENT INTO THIS PROJECT, AN ACTUAL TANK COULD HAVE BEEN BUILT”

At the forefront of conceptual art stands He Xiangyu - an artist who continues to make his mark in the Chinese contemporary art scene. Known for his experimental practices, his artistic methodology revolves around two key elements - choice of materials and the creation process. In an interview with Li Zhenhua, the artist spoke of seeking to adjust and guide people's perception through the material changes within the object. A recurring theme among the artist's oeuvre, He's hands-on approach articulates his philosophical ideas, social commentary as well as his disapproval of the commercialization of contemporary art.

As the market value of Chinese contemporary art boomed since 2005, the twenty-two year old artist decided to move to Beijing in 2008 with a goal to create and be inspired. Reflecting on his observations over the increasing materialism and obsolescence of our society, He turned to art for expression. The artist is perhaps best known for his *Cola Project* that began in 2009, a project which he started and never saw completion. At the beginning, the artist started with making initial sketches, experimenting with the drink in his studio in Beijing before executing this vast production in his hometown of Kuandian. He proceeded by employing ten factory workers to forge iron vessels and they were further instructed to boil up 127 tons of Coca Cola throughout the course of the year. By boiling down the liquid mass, a residue that took the form of a bitumen-like substance was formed.

An icon of its own right, Coca Cola was distinctly chosen by the artist. This commodity is not only a symbol of capitalism and Americanization; it also tells the story of early consumerism in China with its existence dating before 1949. The amount of Cola used in this project equates to the annual consumption in Kuandian in the past three years. The artist's unique practice of material metamorphosis is evident as he successfully turned Coca Cola from a mutable liquid into a syrupy black sludge. Not only was this his way to address the complex relationship between mass consumption, culture and globalization. It was also a sign of self-authorization by the artist. The *Cola Project* became his first notable work, and his artistic bold experimentations made him a household name among the Chinese contemporary art scene.

"All the effort that went into making this tank is very, very important because it is an integral part of the project. When we finished the project, I thought we had only made the outer form or appearance of a tank, but in fact, with the effort and work that went into this project, an actual tank could have been built"

With reference to the artist's *Cola Project*, his modus operandi carried on and is illustrated again through the execution of the *Tank project* - an enthralling and audacious installation that comes with a story of risk. The artist embarked on an adventurous journey in late 2011, mobilizing a large team to bring his vision to life with the project spanning over two years to complete. The whole process was time consuming and labor intensive, but the degree of precision was immaculate. According to the artist, appropriate measuring tools were unavailable to him, so every detail was measured by hand. Fueled with determination, the artist even personally coordinated a team to sneak into a nearby army base in the middle of the night just to measure portions of the tank. Omitting the adverse risk ahead of his team, this process lasted for almost four months until they were ready to build the tank. Equipped with detailed design sketches, he employed thirty female workers skilled in needlework to build his vessel. Hand-stitched pieces by pieces, from model making, cutting to sculpting, the measurements were near perfection, so accurate and meticulously made that it could reproduce an actual tank - in this case, it was a tank made of leather. The outer coat was constructed with imported high-grade Italian leather and held together with 50,000 meter of wax strings. Eventually, this life-size tank weighs over two tons in total. In contrast to its primary function created for defense, the artist molded it to look almost toy-like and approachable.

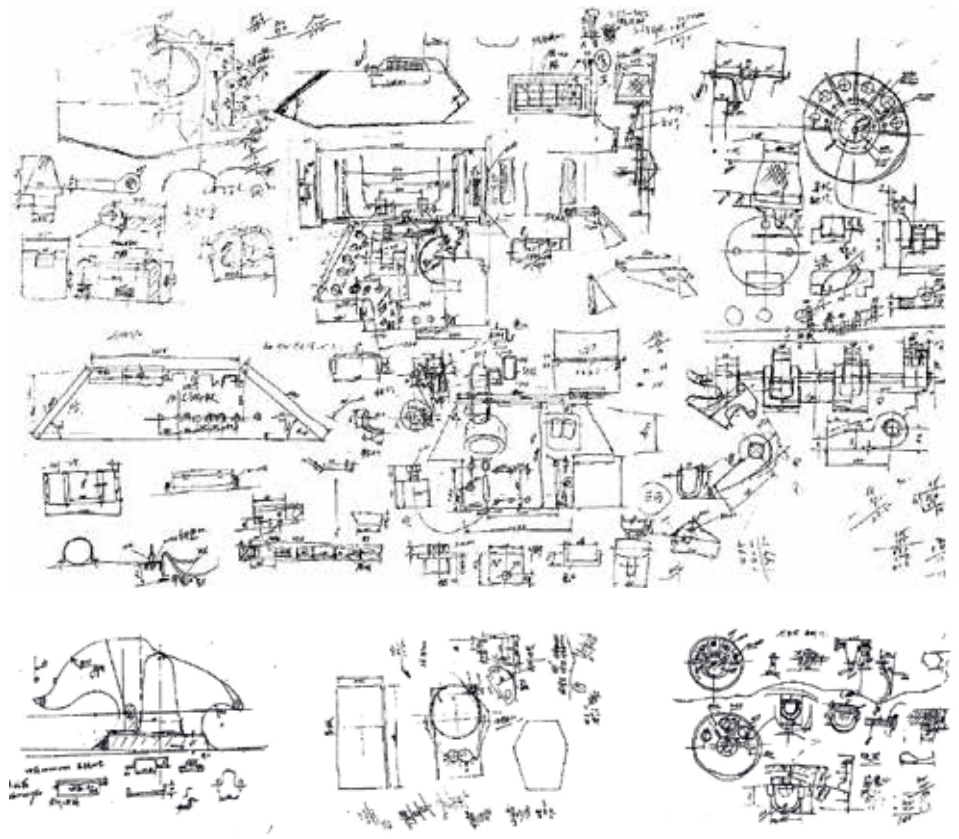
Being part of a generation who grew up during a period of rapid urbanization, his work does not shy away from illustrating China's economic and political rise since 1989 and his *Tank Project* is an embodiment of this. The exterior is a literal citation of a T34 tank - a tank model that was commonly found near the artist's hometown of Dandong, a city next to the North Korean border. He Xiangyu's tank is also the same model used as the primary tank within China's armed forces today, which acts as a symbolic manifestation of the ultimate political

aspiration - the military superpower. Needless to say, the image of the tank has become one of the most ubiquitous images in contemporary Chinese history. Despite possessing a stagnant and deflated appearance, its life-size presence cannot seem to eradicate the iconography that associates with the Tiananmen Incident of 1989 that many dubbed as political taboo.

Ironically, it was the aftermath of this incident that brought about prosperity and unprecedented growth in China, rising to the top as one of the world's biggest spending markets. With the Chinese economy continuing to reach for new heights, the exuberance of the market is further encouraged by the population's desire and indulgence in Western branded items, of which this tank bears an uncanny resemblance of. The leather exterior of the Tank reminds viewers of high fashion couture that requires expertise, craftsmanship and countless hours of labor work poured into fabricating this luxurious object. In a similar way, the artist mimicked this painstaking process in re-creating his impressive installation as part of his commentary on the effects of western consumer culture and the conspicuous consumption happening in contemporary China.

He Xiangyu's *Tank Project*, is one of the three editions being offered at Christie's ICONOCLAST Evening Sale. Exhibited extensively at various prestigious institutions, the *Tank Project* was notably part of a group exhibition at Beijing's Ullens Center of Contemporary Art - titled "ON/OFF" that led the artist to wider recognition. With the concept of the show focusing on presenting the views and practices of emerging Chinese artist after the international financial crisis of 2008, His *Tank Project* stood out among others. The *Tank Project* aims to disrupt the functionality of a tank, challenge our perceptions and unsettle our thoughts. Standing in front of it, viewers can almost feel the energy that exudes from this imploded form. Thus, by subjecting its products to a profound process of material transformation, the artist puts a twist on this modern-day monster of military might. This deflated military symbol suggests both the desire of power as well as the inter-dependency of political and economic strength, consequently endorsing the artist's beliefs that politics and capital are indispensable factors in contemporary art.





Preparatory sketches. 藝術家草圖
Photo / Artist: © He Xiangyu's Studio

作為著名的觀念藝術家，何翔宇持續對中國當代藝術產生著重大的影響。以其實驗藝術而聞名，他的藝術語言圍繞著兩個關鍵要素——材料及過程。在接受李振華的訪問時，藝術家談到了如何透過事物內在的物質變化，以引導人們的感受。作為藝術家作品中一再出現的主題，何翔宇親力親為地表達了他的哲學思想、社會意見、以及他對當代藝術商業化的不滿。

自從2005年以來，隨著中國當代藝術的市場價值一再攀高，這位當時二十二歲的藝術家在2008年決定搬到北京，他的目的就是進行創作以及尋求啟發。經過審慎思考、觀察社會上與日俱增的唯物主義與現象之後，他轉向藝術尋求表達。這位藝術家最著名的可能是他在2009年開始的《可樂計劃》，這是他開始後但卻從來不見完成的計劃。最初，藝術家開始進行初步的草稿，在自己北京的工作室做這款飲料的實驗，接著在他的家鄉寬甸執行製作這大型作品。在製作過程中，他僱用了十名工廠工人打造鐵製容器，接著藝術家還要求他們整整用一年的時間煮沸127噸的可口可樂。經過熬煮之後，這些液體形成了類似像瀝青的殘渣。

可口可樂本身就可被視為一個具有代表性的圖像，所以藝術家特別選擇了它。這項商品不僅僅是資本主義和美國文化的象徵，它還講述了中國早期消費主義的故事，其歷史還可追溯到1949年之前。在該項計劃中使用的可樂量，相當於過去三年寬甸的每年飲用量。藝術家在使材料變身方面的獨特做法非常突出，因為他成功地將可口可樂從容易變化的液體轉變成如糖漿般的黑色泥渣。這不僅是他表達自己對大量消費、文化、與全球化之間複雜關係的看法，也是藝術家自我授權的展現。可樂計劃成為他第一個值得關注的作品，而他對藝術的大膽嘗試，更使何翔宇成為中國當代藝術中人盡皆知的名字。

「製作這部坦克的所有努力都非常、非常的重要，因為這是該項計劃中不可或缺的一部分。當我們完成這個計劃時，我以為我們只是創造出一部坦克的外形或是外觀。但是實際上，以投入計劃中所有的努力和作業而言，我們有可能可以打造出一台真正的坦克。」

可以發現在《坦克計劃》的執行過程中，《可樂計劃》中獨有的創作手法得到了延續與重現——它是一項引人入勝、大膽冒險的工程，仿佛一場冒險的旅程。藝術家於2011年底開始這次旅途，動員一支龐大的隊伍，用超過兩年的時間，將他的願景變成現實。整個過程耗費了大量的時間與精力，其精確的程度堪稱完美。根據藝術家的說法，當時他們沒有適當的測量工具，因此所有細節都是由手工測量。秉持著無比的決心，藝術家甚至親自組織一個隊伍在半夜潛入附近的軍事基地，以測量坦克的每一部分。將團隊所需面臨的所有阻礙及風險置諸腦後，這個過程持續了將近四個月，直到他們準備好、可以打造一部坦克為止。接著他準備了詳細的設計草圖，聘請了三十名精通女紅的女工來打造他的器具。她們以手工一片一片的縫製，從模型製作、切割、到塑型，所測量的尺寸幾近完美。透過如此精確與精心的製作，一部真正的坦克幾乎得以重現——但在這個計劃中，它卻是一部皮革製成的坦克。坦克外衣採用進口高級意大利皮革製成，並使用了合計五萬公尺的蠟線縫製在一起。最後完成時，這部與實際坦克大小一樣的坦克總重量超過兩噸。與坦克本為防禦而創造的主要功能相較，藝術家將其塑造成平易近人的玩具一般。

作為成長於中國快速城市化時期的一代，他的作品並不刻意迴避1989年以來中國經濟和政治崛起的主题，《坦克計劃》即是這種主题的呈現。《坦克計劃》中的坦克外觀完全直接引用T34坦克——這種型號的坦克在藝術家的家鄉丹東附近很常見。丹東是中國一個毗鄰北韓邊境的城市。除此之外，何翔宇的坦克也是現今中國

坦克大軍中主要使用的坦克型號，它可說是超級軍事大國終極政治願景的象徵性體現。毋庸置疑的是，坦克的形體已經成為當代中國歷史上最常見的形象之一。儘管作品的外表看似滯留不前及垮塌，但它與真實坦克大小相同的存在，似乎無法消除在1989年天安門事件中、被許多人視為政治禁忌的著名畫面。

但諷刺的是，隨著天安門事件的後續發展，中國反而出現前所未有的經濟繁榮與增長，並且成為世界上最大的消費市場之一。隨著中國經濟持續達到空前的高度，人們對西方品牌的青睞，進一步促進了市場的蓬勃發展，在這其中，這部坦克呈現出超乎尋常的相似之處。坦克的皮革外衣，讓觀者聯想到需要專業知識、精巧工藝、以及投入無數工時、勞力所製作而成的奢華高級時裝。運用相似的手法，藝術家仿效了這個艱辛的製作過程，重新塑造出令人印象深刻的裝置，以作為他對西方消費文化的影響、以及當代中國炫富消費的批判。

何翔宇的《坦克計劃》是佳士得ICONOCLAST晚間拍賣會上提供的三個版本之一。《坦克計劃》曾在各個著名機構展出，其中值得一提的是在北京尤倫斯當代藝術中心舉辦的、名為「ON | OFF」的群展。這場展覽使得藝術家得到更廣泛的認可。該展覽的概念著重於呈現在2008年國際金融危機之後、中國藝術界後起之秀的觀點及創作手法，何翔宇的《坦克計劃》即在此脫穎而出。《坦克計劃》旨在顛覆坦克的原有功能、挑戰我們的認知。站在它前面，觀者幾乎可以感受到在其崩塌外表下所散發出來的能量。利用物質轉換的過程，藝術家扭曲了在現代軍事力量中的這隻怪獸。這個凸起的軍事象徵，既暗喻了權力的慾望，也意味了政治和經濟力量的相互依賴，進而彰顯了藝術家的信念——即政治與資本是當代藝術中不可或缺的一環。

HAROLD ANCART

哈洛德·安卡特

B. 1980

Untitled

signed 'Ancart'
(on a paper label affixed to the backing board)
oil stick and pencil on paper laid down on panel
129.7 x 103 cm. (51½ x 40½ in.)
Executed in 2017

無題

油畫棒 鉛筆 紙本 裱於板上
2017年作
款識：Ancart (背板標籤)

HK\$950,000-1,200,000

US\$120,000-150,000

**“PEOPLE TRY TO BRING MEANING INTO WHAT THEY DO. THE PROBLEM IS THAT
WE’RE SURROUNDED BY MEANING, MAYBE EVEN OVERWHELMED BY MEANING.
I THINK IT’S MORE INTERESTING TO REMOVE MEANING, BECAUSE NOT
EVERYTHING NEEDS A REASON.”**

**「人們嘗試為他們所做的事情注入意義。問題是我們被意義包圍，
甚至被意義弄得吃不消。我覺得除去意義後會更有趣，
因為不是所有事情都需要原因。」**

PROVENANCE

Xavier Hufkens, Brussels.
Acquired directly from the above by the present
owner.

來源

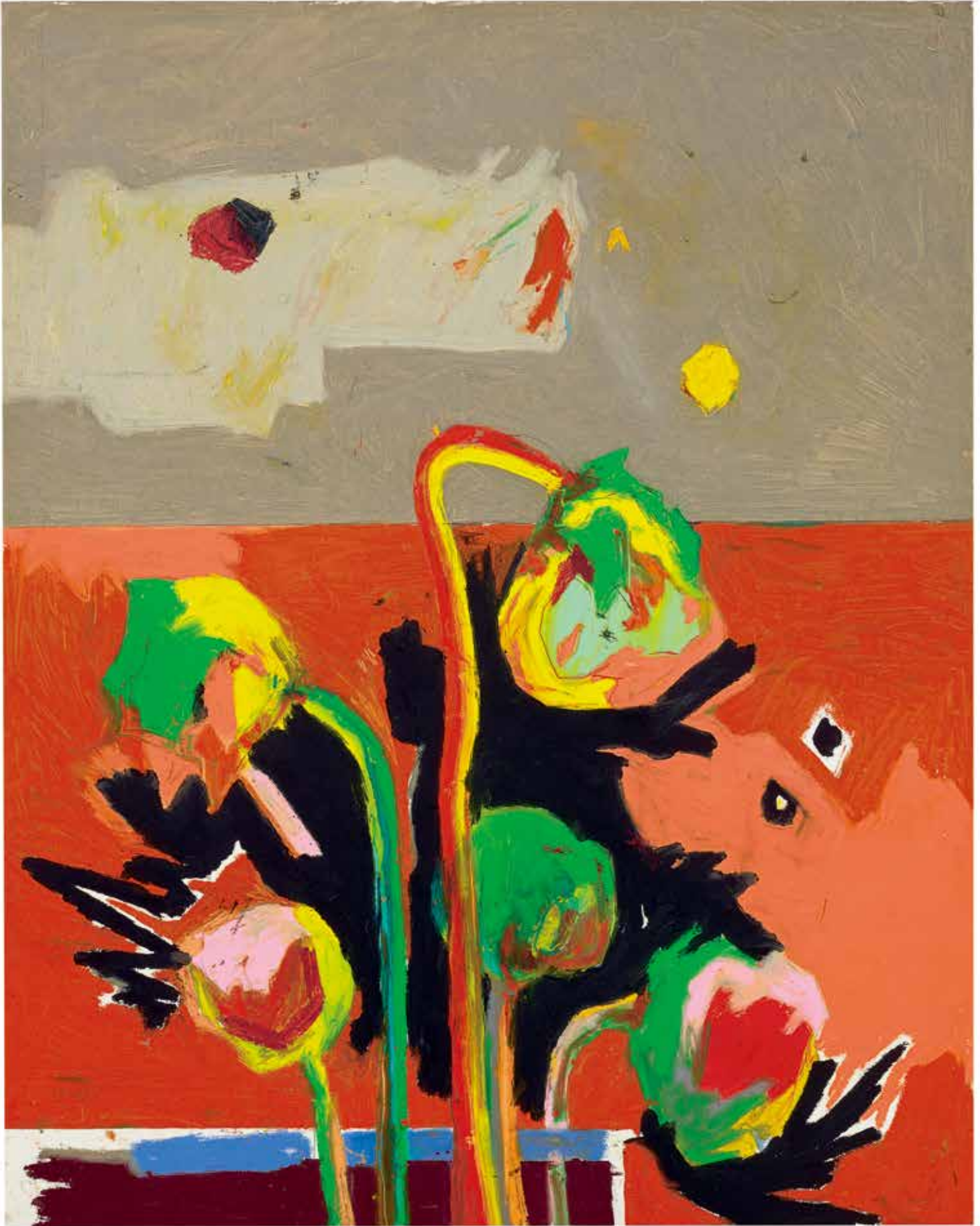
布魯塞爾 胡夫肯斯畫廊
現藏者購自上述畫廊

EXHIBITED

Brussels, Belgium, Xavier Hufkens, *Harold
Ancart: The Charm...*, April - May 2017.

展覽

2017年4-5月《Harold Ancart: The Charm...》
胡夫肯斯畫廊 布魯塞爾 比利時





Harold Ancart 哈洛德·安卡特

Photo: © Anton Corbijn.

Artwork: © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels.



Nicolas de Staël, *Deux Vases de Fleurs (Two Vases of Flowers)*, 1953. Private collection.
 Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.
 Photo: © 2016 Christie's Images Limited.
 尼古拉·德·斯塔埃爾《兩瓶鮮花》1953年作 私人收藏

“ANCART’S WORKS CAN SEEM BARELY ABLE TO CONTAIN THEIR ENERGIES. IN THE BEST SPIRIT OF ILLUSTRATION, THEY CONJURE A VISUAL WORLD THAT IS BOTH IRRESISTIBLE AND CONTINUOUS.”

(I. Whittaker, *Frieze*, no. 175, November-December 2015)

「安卡特的作品乍看不能壓抑其蘊含的力量。在描繪之最精妙處，它們勾勒出一個令人難以抗拒而連綿不絕的視覺世界。」

(I. Whittaker 《*弗里茲*》第175號 2015年11-12月)

Harold Ancart's *Untitled*, 2017, is richly pigmented in generous, textural oil stick, the young artist's signature medium. For *Untitled*, Ancart has drawn an exuberant bouquet of flowers growing in front of an orange and dove grey ground. Flecks and feathers of crimson and black flicker and float confetti-like. Each rounded bud is electric and the green, red pink and yellow swirl together to form a vibrating blossom of glowing colour. They bloom sublimely and wonderfully, set against a starburst of black. The bouquet defies the painting's horizontal division, a formal device favoured by the

哈洛德·安卡特於2017年的作品《無題》，以豐厚的油畫棒上色，這亦是安卡特富代表性的作畫媒介。在《無題》一作中，藝術家在橙灰色的背景上畫上一束錦簇的花球，紅色與黑色的斑點和羽毛像彩帶般閃爍浮游。每一個渾圓的花蕾都閃爍生光，綠色、粉紅色及黃色旋動形成燦爛色彩，在四射的黑色背景之上華美地綻放。花束打破畫作中安卡特鍾愛的水平間隔，他曾解釋道：「沒有水平線，我們會感到迷失並最終枯萎」。 (哈洛德·安卡特，引自N·利亞，〈自謙的比利時畫

young artist, explaining that 'without a horizon line, one gets lost and eventually dies' (H. Ancart quoted in N. Rea, 'How the Self-Deprecating Belgian Painter Harold Ancart Charmed the Art World', *Artnet*, September 10, 2018).

Ancart has regularly been compared to the Abstract Expressionist Clyfford Still, who applied his vivid paint with a palette knife to produce jagged, lightning bolt shapes. In many ways, Ancart's colour blocking resembles that of Still, and both artists present form as contingent upon the chromatic. But unlike his predecessor, however,

家哈洛德·安卡特如何瘋魔藝術世界》，《Artnet》，2018年9月10日）。

安卡特經常被人與抽象表現主義畫家，以畫刀營造出參差不齊、閃電形狀鮮明色彩的克里福特·斯蒂爾相比較。安卡特的色塊在多方面與斯蒂爾相似，兩人都以色彩界定形狀。然而安卡特與前人不同之處，他的圖像是以抽象及具象的調和去營造出一個新穎刺激的藝術語彙。他的作品同時讓人有熟悉的親切感又富有新鮮感，

Ancart's imagery relies upon a fusion of abstract and figurative to create a new and thrilling visual vocabulary. His work feels at once familiar and wholly revelatory, an exhilarating glimpse into uncharted territory. In this land, half-tones and shadows do not exist, and form is constantly overwhelmed by luminescent colour. *Untitled* swells and transforms, a flourishing of lush tones and graphic line. Ancart's deft use of oil stick elegantly balances this a torrent of expression, and in *Untitled*, flowers bloom into ecstatic, radiant colour.

令人耳目一新。在他嶄新的藝術國度中，半調色彩與陰影並不存在，畫中形體充滿著明亮斑斕的色彩。《無題》一作昇華變幻成鮮明色彩與線條的綻放，安卡特對油畫棒的靈巧運用，優雅地平衡了這種表現方式，在《無題》一作中，花卉綻放出狂歡耀目的色彩。



12

HUANG YUXING

黃宇興

B. 1975



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

Ebb and Flow

signed and dated 'Huang Yuxing 2015-2016'
(lower middle)
acrylic on canvas, diptych
each: 208 x 258 cm. (81 $\frac{1}{8}$ x 101 $\frac{5}{8}$ in.) (2)
overall: 208 x 516 cm. (81 $\frac{1}{8}$ x 203 $\frac{3}{8}$ in.)
Painted in 2015-2016

沉浮

壓克力 畫布 (雙聯作)
2015-2016年作
款識：Huang Yuxing 2015-2016 (中下)

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE

Acquired directly from the artist by the present owner

來源

現藏家直接購自藝術家本人



Huang Yuxing 黃宇興
Photo: Courtesy of the artist.



Thomas Ruff, *Substrat 15 I*, 2003, Christie's New York, 11 November 2009, Lot 349., sold for 86,500 USD
托瑪斯·魯夫《基質15 I》2003年作 紐約佳士得 2009年11月11日 編號349 成交價：86,500 美金

Rendered in smooth contours and imbued with a striking sense of structure, Huang Yuxing's geometric orbs look like fetuses or unknown creatures enveloped in sheer film, like some kind of highly evolved machinery of the future, like clusters of celestial objects in the dark cosmos, or like gemstones that were formed throughout the ages. The science-fictionesque aura of *Ebb and Flow* alludes to traces of some form of alien life in another time and space, and emanates the joy of the unknown. The fluorescent colours and dark royal purple hues weave together kaleidoscopic patterns, revealing colours that resemble those of an enhanced digital image. This brings to mind Thomas Ruff's *Substrat series*. While they differ distinctly in expression, both are centred around the contemporary visual experience, as they radically challenge the established systems and essence of the medium.

The relationship between colour and form creates sensory illusions such as light and shade, dimension and depth, and the sense of motion, warmth, fragility and hardness. While the viewer cannot pinpoint the form of the object or its direct relationship with physical reality, the painting inspires a sense of familiarity that resonates with

黃宇興筆下線條圓滑而結構感強烈的幾何結晶體，既像被薄膜包覆的原始胚胎、不明生物，也可能是某種高度進化的未來機器、黑暗宇宙中的擁擠星體，抑或漫長光陰所孕育的寶石；《沉浮》的科幻氛圍隱約指向另一個時空與某種異質的生命痕跡，散發未知的愉悅氣息。螢光色彩與暗調藍紫構成萬花筒般的閃爍圖式，透出像是經過增強處理的數位影像色澤，令人聯想到托瑪斯·魯夫（Thomas Ruff）的「基質（Substrat）」系列作品，儘管表現形式相異，但兩者皆從當代視覺經驗著眼，激進地挑戰媒介的舊有體系與本質。

色彩與造型之間的關係，製造出光影、立體深度、動態感、溫度、脆弱與堅硬等感官錯覺；雖無法明確指出物體型態，及其與物理現實的直接關聯，卻能在其中發現與人體有所共鳴的熟悉感。我們甚至可以將《沉浮》想成人體內部的血管、骨骼與細胞，因為它似乎以微觀

the human body. We may even envisage *Ebb and Flow* as the veins, bones and cells of the human body, as it seems to re-create from a microscopic perspective an experience of living that is beyond what can be seen. The only concealed entity is the bright yellow, oval-shaped object at the centre of the composition; it shimmers with vitality, which anchors the biological dimension in the viewer's imagination of the work.

This mode of viewing or "experiencing" painting possesses both purity and corporeality. As the viewer looks for recognisable imagery, narrative and emotional resonance amidst the overwhelming colours, they also feel as if they were enveloped and engulfed in the work. It embodies a bewitching psychological reality and an intricate network, and what is illuminated are encoded messages. There exists the creation, happening, interchange or transformation of all kinds of relationships. Yet painting is, in the end, a static surface. It is detached from life, and that represents the limit of the artist's oscillation and the end of the creative process. When unspeakable emotions and feelings are turned into visible objects, there lurks a strange language that awaits exploration by the viewer.

角度重現了原本在視覺以外的生命經驗。畫面中央唯一隱蔽的存在，即是以鮮亮黃色描繪的卵形物體，微微發光、生命勃發的意象定錨了想像中的生物學層次。

這種觀看或「體驗」繪畫的方式同時具有純粹性與身體性，因為當觀者在壓倒性的色彩景觀中尋找可辨認的想像、敘事與情感共鳴時，也宛如被全面包圍，捲入其中浮沉。它自成一種迷人的心理現實、一個緊密交織的網路，所呈現的是經過編碼的訊息，各種關係不斷地構建、發生、交換或產生流變。但繪畫最終是一個靜止的平面，與生活疏離，而那也是藝術家能夠浮沉的極限與創作過程的終點：當無法言說的情緒感受化身為可見事物，便有一種異樣的語言在其中潛伏，需要觀者的發掘。

《沉浮》狂野紛陳又自有秩序的巨大尺幅畫布，是否可視為關於當代生活的未來史詩，其中充滿了關於科技、

Can *Ebb and Flow*, which reveals a subtle order amidst a wild and vigorous composition, be seen as a futuristic epic about contemporary life, one that is full of metaphors about technology, capital and the media? Or, perhaps Huang Yuxing sought to create a new state of painting from a macroscopic perspective that is closer to archetype in literature? Here, the figurative and the abstract are no longer the subject of discussion. The focal point is how the external, real-life experience enters into the inner experience; how the elaborate and creative expression or symbols come together to create images of universal meaning.

It takes persistent effort to build an autonomous system outside of existing models. "Light", "river", "bubble", "meteorite" and "treasure" are recurring motifs in his works from 2005 to 2015, and they converge in *Ebb and Flow* created in 2015-2016. It reflects the artist's nurturing of and quest for archetype, which revolves around the transience and eternity of time—the most fundamental yet elusive proof of human existence. And whether they bring sorrow or joy, all matters that are born, vanish and change in an endless cycle are the gifts of time.

資本、媒體的隱喻？又或者黃宇興試圖從宏觀角度來創造一種新的繪畫狀態，可能更接近文學領域中的原型概念（archetype）？在這裡具象與抽象不再是需要討論的議題，重點是外在現實之經歷如何進入內在體驗，如何鋪陳而成創造性的表達或象徵，構成具有普世意義的圖式。

在既有類型之外建立一個獨立體系，必須是抽絲剝繭的工程；「光芒」、「河流」、「氣泡」、「隕石」、「寶藏」等創作元素從2005年至2015年之間反覆出現，並在2015-2016所作之《沉浮》中集大成，可看出他對原型的孕育與追尋，所攸關者為時間之刹那與永恆—那是人類存在最基本卻也最無法捉摸的證明。而那些不斷生滅與更迭的物質，無論哀喜，皆是時間所帶來的禮物。

CHRISTINE AY TJOE

克麗絲汀·嫺珠

B. 1973

Layers of Transcendence

titled 'Layers of Transcendence', inscribed,
signed and dated 'Christine Ay Tjoe 2012' (on
the reverse)

oil on canvas

70 x 110 cm. (27½ x 43¼ in.)

Painted in 2012

多層超卓

油彩畫布

2012年作

款識：Layers of Transcendence Christine Ay Tjoe

2012 (畫背)

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

US\$240,000-360,000

"I BELIEVE MY WORK NEEDS TO BE ABLE TO REACH EVERY KIND OF SOCIETY. ESPECIALLY THE GROUP OF PEOPLE WHO HAVE THE POWER OVER OTHERS IN A HUGE SCALE. IN THIS URBAN LIFE, WE STILL WANT TO PRIORITISE THE IDEAL QUALITY OF HUMAN AND THE BETTER QUALITY OF HUMAN, NOT WORSEN IT."

「我認為我的作品必須觸及各種社會群體，尤其是那些對其他人有巨大影響力的人群。在現今的城市生活中，我們仍然希望要強調人類的理想品質，以及人性中更好的特質，而不是使其惡化。」

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



PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 5 October 2015, lot 218

Acquired from the above sale by the present owner

來源

香港蘇富比 2015年10月5日 編號218

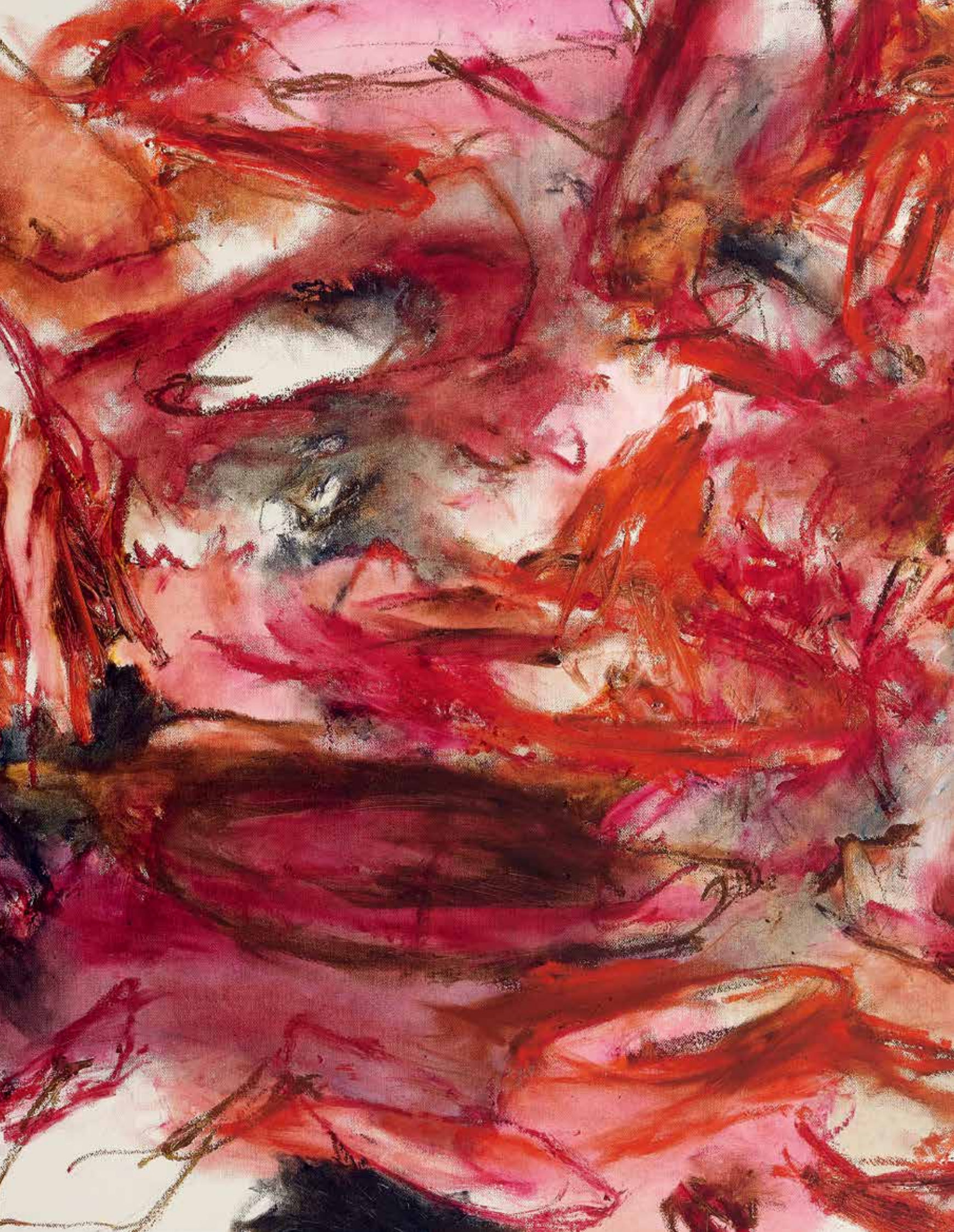
現藏者購自上述拍賣

Cy Twombly, *Untitled*, 2005. Private Collection.

賽·托姆布雷《無題》2005年作 私人收藏

Artwork: © Cy Twombly Foundation





Violent in expression and delicate in execution, Ay Tjoe's paintings harness abstraction as a means of expressing the most intense aspects of human experience. *Layers of Transcendence* features an exuberant mass of red pigment that fills the canvas, counterbalanced by hints of black and gauzy layers of diluted crimson. As a raw expression of energy and fervour, the piece demonstrates Ay Tjoe's ability to manipulate the elements of colour and texture within her work to capture and elicit powerful emotion, capturing an expression of her internal psyche as well as the greater human condition.

Born in Bandung, Indonesia, Ay Tjoe was trained in printmaking and the graphic arts at the Bandung Institute of Technology. With a background in drypoint and pencil drawing, the artist has spoken about the importance of these techniques to her approach when painting, stating, "It doesn't matter what the medium is, as long as the process is drawing. I will always treat every medium as paper and pencil." Her primary technique involves layering soft washes of paint, combined with hard lines and texture left by bars of oil paint scribbled across the canvas. This results in delicate layers of gesture that vary from light scrawls to intensely energetic scribbles, as she manipulates oil paint as if it were pencil or ink. Though her work sometimes incorporates the outlines of figures and objects, *Layers of Transcendence* is pure in its abstraction, allowing meaning to be conveyed entirely through

嫫珠的繪畫表現異常強烈，但處理手法非常細膩。其作品駕馭了抽象，並利用抽象作為表達人類經驗中最激烈層面的手段。《多層超卓》以生氣盎然的大量紅色揮灑於畫布上，但暗中卻以黑色以及稀釋過、淡薄不一的豔紅色澤與其相互抵消、以達平衡。作為能量與熱情的原始表現，該作品展現出嫫珠在其作品中隨心掌控色彩以及紋理元素的高超技巧，並用以捕捉及引發強大的情感，忠實呈現出她內在心靈的表達以及更加深刻的人性狀態。

嫫珠出生於印尼的萬隆，曾在萬隆技術學院接受版畫和平面藝術的教育。在擁有直刻版畫和鉛筆畫的藝術背景下，藝術家談到了這些技巧在她繪畫時所採取方法的重要性，她指出：「只要創作過程是在繪畫，媒介是什麼並不重要。我永遠都會把每種媒介當作是紙和筆。」

她的主要技巧包括將顏料輕巧濃淡的堆疊，並與用油畫棒恣意畫在畫布上所留下的粗硬線條與紋理相結合。就像使用鉛筆或水墨一樣，藝術家巧妙的利用油畫顏料，從輕盈潦草到活潑猛烈的塗鴉，運用上述手法造就出多層次的精妙形態。雖然她的作品有時會出現人與物的輪廓，但是《多層超卓》是純粹的抽象。透過在她工作室短暫、激烈的創作爆發期間所產生的色彩和形態，畫中的意境與涵義可以得到完整的表達。

colour and gesture produced during short, intense bursts in her studio.

Belief is a powerful element in Ay Tjoe's life, and the title of this work, *Layers of Transcendence*, hints at the spiritual meanings that underlie Christine's work. In a biblical context, red was the colour of the robe that Jesus wore as they tormented him and placed the crown of thorns upon his head, associated with the colour of blood, sacramental wine, and Christ's sacrifice upon the cross. But red is also more widely associated with passion, energy, and vital life-force, and it appears frequently in Ay Tjoe's work. "By using minimal colours," she states, "I can be more intimate with the object I am trying to highlight." The simplest colours – red, black and white – are also the most powerful, and convey a meaning that extends beyond religion, tapping into the human subconscious and basic emotion. Happiness, anger, fear, love, lust and hate – all of these primal human emotions have been associated with the colours that Ay Tjoe uses, and she also channels them in the intense ferocity of the lines and shapes created on her canvas.

Ay Tjoe's subtle references to religion, highly graphic style of working, and love for the symbolic power connoted by the colour red make it easy to compare her work to that of Cy Twombly, who similarly created vigorously expressive works filled with rich allusions to violence and history. Yet Ay Tjoe's work is more intimate in its focus, exploring

信仰是嫫珠生活中的一個強大元素。這幅作品的標題——《多層超卓》，暗喻了克利絲汀作品背後的靈性涵義。在聖經的背景框架下，紅色代表耶穌所穿長袍的顏色，因為他們折磨他、並將荊棘做成的冠冕放在他的頭上。這使人聯想到血的顏色、聖餐酒、和基督在十字架上的犧牲。但是紅色也被更廣泛地讓人與激情、能量、與重要生命力相連結，並且經常在嫫珠的作品中出現。「透過使用最少量的顏色，」她說，「我跟我想要強調的物體可以變得更加親密。」紅色，黑色和白色是最簡單的顏色，但同時它們也最為強大、可以傳達超越宗教的意義、並深入人類潛意識與基本情感的層面。幸福、憤怒、恐懼、愛情、渴望與仇恨——這些所有原始的人類情感，都與嫫珠使用的顏色有關。除此之外，她還將它們導入畫布上所創造出的強烈狂亂線條與形狀之中。

嫫珠對宗教的微妙參照、高度圖形化的作品風格、以及對紅色所暗喻象徵性力量的熱愛，使得人們很容易將她的作品與賽·托姆布雷 (Cy Twombly) 的作品進行比較。賽·托姆布雷同樣創造出氣勢磅礴的表現作品，其中充滿了對暴力與歷史的強烈暗示。然而嫫珠的作品則更加貼切人心，在寓意與信仰的崇高主題中探索個人情感和私人經歷。她把作品的重心放在諸如善惡、失敗、

individual emotion and personal experience within grander themes of allegory and belief. She anchors her work in concepts such as good and evil, failure and transcendence – ideas that are just as personal as they are grand. Last year, the artist held her first solo exhibition in Japan at the 21st Century Museum of Contemporary Art in Kanazawa. Describing her work in that context, she states, "So there are the darker layers, which sometimes overlap, and are sometimes hidden. You can see in the depth of the work there are these layers which are seen and unseen. It's how I see people merge in society; you see people and they look lovely but there are layers hidden underneath."

This past March, Ay Tjoe was awarded the Asia Arts Game Changer Award by the Asia Society. As described in the public announcement, "[Ay Tjoe's] psychologically-charged abstractions address philosophical themes relating to spirituality and the human condition filtered through the artist's personal experiences." Standing before one of Christine Ay Tjoe's works is like glimpsing the tumultuous mess of the human condition – chaotic and frenzied, yet coherent and also beautiful in its imperfection. By seeking to express spiritual and universal motivations in her paintings, the resulting work is meditative, spontaneous, and transcendental in its abstract depiction of love, anger, passion, violence, and all the other countless aspects of the human experience.

與超驗等概念上。這些想法既崇高卻又極其個人化。這位藝術家去年在日本金澤21世紀當代美術館舉辦了她的首次個展，她描述了自己在這種背景下的作品，說道：「所以裡面有較暗的層次，它們有時會重疊，有時會隱藏。你可以在作品的深層看到這些看得見與看不見的層次。這就是我看到人們融入社會的方式；你看到人們，他們看起來很可愛，但是在他們背後有隱藏的層面。」

今年3月，亞洲協會頒發給嫫珠「亞洲藝術創變者大獎 (Asia Arts Game Changer Award)」，正如公告中所描述的，「[嫫珠]充滿心靈上的抽象概念，闡述了與靈性相關的哲學主題以及透過藝術家的個人經歷所擷選出的人性狀態。」站在克利絲汀·嫫珠的作品之前，就像是瞥見喧囂混亂的人性情狀一樣——既混亂又瘋狂，但在其不完美中，還是別具條理以及美麗的。藉由在她繪畫中尋求表達靈性與普世動機而產生的作品，在其對愛、憤怒、激情、暴力、以及人類經驗中其他無數面向的抽象描繪，這些作品展現出深具冥思、自發、與超然的特質。

14

TOMOO GOKITA

五木田智央

B. 1969

Sinister Exaggerator

titled and dated '“Sinister Exaggerator” '08',
signed with artist's signature (on the reverse)
acrylic and gouache on canvas
194 x 259 cm. (76 $\frac{3}{8}$ x 102 in.)
Painted in 2008

不吉誇張人

壓克力 水粉 畫布
2008年作
款識：“Sinister Exaggerator” 藝術家簽名 '08 (畫背)

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

US\$130,000-260,000

**“YOUR LIFE IS LEANING DOWNHILL, SLOPING OFF THE OUTER EDGE
YOUR UNDETERMINED OYSTER BEDS WERE FOUND TO BE A HEDGE
YOU CAUSE THE KIDS OF ELMER FUDD TO FEED THE FARMER WHOSE
CADAVER’S FILLED WITH ONION RINGS AND FEET ARE FILLED WITH GLUE
NOW SINISTER EXAGGERATOR, WHAT’S YOUR CLAIM TO FAME?
IS STILL YOUR FAVOURITE FERLINGHETTI FOUND IN AUNTIE MAIM?
YOUR ALTER LIFE IS SUPERSEDED ONLY FROM ABOVE
YOUR HEART IS LIKE A SILKEN SPONGE THAT CALLS SALIVA LOVE”**

Lyrics to *Sinister Exaggerator*, by The Residents, from the album *Duck Stab* (1978)

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

PROVENANCE

Taka Ishii Gallery, Tokyo, Japan
Private Collection, Japan
Acquired from the above by the present owner

來源

日本東京 Taka Ishii 畫廊
日本私人收藏
現藏者購自上述收藏

EXHIBITED

The Kawamura Memorial DIC Museum of Art,
Chiba, Japan, Tomoo Gokita - The Great Circus,
August – December 2014.

展覽

2014年8月-12月「五木田智央：The Great Circus」
川村記念美術館 千葉縣 日本

LITERATURE

The Kawamura Memorial DIC Museum of Art,
Tomoo Gokita - The Great Circus, exh. cat.,
Chiba, Japan, 2014 (illustrated, plate cat. 20).

出版

2014年《五木田智央：The Great Circus》展覽圖錄
川村記念美術館 千葉縣 日本 (圖版，第cat. 20圖)







Album cover of "Duck Stab", released by The Residents in 1978.
居民樂團在1978年所發表的專輯封面，《鴨刺》



Fernand Leger, *La partie de cartes (Soldiers Playing Cards)*, 1917. Kroller Muller Museum, Otterlo, Netherlands.
法國雕塑家費爾南·雷捷《玩牌戲的士兵》1917年 荷蘭 奧特羅村 庫勒穆勒美術館
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

Born and raised in Tokyo, Tomoo Gokita began his career working in illustration and graphic design. His earliest jobs varied from designing nightclub flyers to ad work for lifestyle magazines. Growing up he recalls that his father, who designed ad pages for Playboy, would leave copies of the erotic magazine lying around the house, leading to an interest in printed matter and magazines. After producing a zine in 2000 that made its way to the bookstore of the New Museum in New York, Gokita was invited to participate in a group exhibition in New York. The show, held in 2005 at Dinter Fine Art in Chelsea, was reviewed by New York Times art critic Roberta Smith, who praised his work: "One of the show's high points is the stunning wall devoted to drawings in charcoal, ink or pencil by Tomoo Gokita . . . Mr. Gokita's vocabulary barrels across illustration, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes black-and-white feel like living colour."

Gokita has stated, "I think that a dramatic change for me happened in 2006, when my focus on creation was suddenly transformed from drawings to paintings, as well as from paper to canvas. The

五木田智央是土生土長的東京人，起初以插圖和平面設計為生。他最早期的工作都與此有關，像是設計夜店傳單、生活雜誌的廣告夾頁等。五木田回想他成長期間，父親為《花花公子》雜誌設計廣告插頁；這些色情雜誌就四散在家中各處，讓五木田開始對印刷品和雜誌產生興趣。他在2000年的一個雜誌設計作品，出現在紐約新當代藝術博物館的書店之後，隨即受邀參加紐約的一個群展。那場展覽在2005年於雀兒喜區的丁特藝術中心舉辦，而紐約時報藝評家羅伯塔·史密斯 (Roberta Smith) 為該展寫了一篇報導，盛讚五木田的作品：「這場展覽的亮點之一，是五木田用炭筆、水墨或鉛筆所畫的那面藝術牆…五木田先生的藝術語彙多元，涵蓋了插圖、色情雜誌、抽象畫、兒童塗鴉、書法和標識。他展現了絕佳的控制技巧，呈現了絲絨般的平滑表面和色調幅員，手法之精湛，為黑白賦予了彩色的活力。」

五木田曾經說過：「我應該是在2006年那經歷了一次戲劇性的轉變：我的創作焦點突然從筆繪轉到繪畫、媒介從紙本換成畫布。整個狀況自那時起就完全改變了，

whole situation has completely changed since then, and now here I am." He now produces paintings on a regular basis, working in a studio not far from his home. Yet his work remains highly graphic in style, sometimes appearing like a collage in which crisp black and white forms are layered on top of each other. His paintings are cool and crisp, and possess a distinctly machine-like quality that is reminiscent of both old photography and modernist works by 20th century painters such as Fernand Leger and Marcel Duchamp.

Music is an important part of Gokita's interests, and often it serves as a source of direct inspiration for his paintings. Gokita declares that he will often "prefer to buy music records rather than art catalogues," and that his "creative sensibility is somehow much more stimulated by viewing the cover jackets in record shops than by viewing works of art in museums and galleries." As a result, many of his works are given titles borrowed from songs or albums. In an interview, Gokita recalled that "the other day, I was so excited that the title of the music I was listening to, while painting, coincidentally and perfectly suited that particular painting. On the other hand, when I have trouble trying to decide the title of one of my paintings, I

也帶我來到今天這裡。」五木田現在定時在離家不遠處的工作室創作繪畫。儘管作品媒介改變了，他的作品依然帶有鮮明的寫實風格，有時看起來宛若是一幅美術拼貼，其中的黑白形象互相錯置交疊。五木田的繪畫作品酷炫、線條俐落，且帶著一種極為酷似機械的特質，令人想起懷舊相片，以及費爾南·雷捷和馬歇爾·杜尚等20世紀藝術家的現代主義作品。

音樂是五木田的嗜好之一，而且經常在他作畫時，帶來源源不絕的靈感。五木田常常「寧願掏錢買唱片、而不是藝術圖錄。」另外，他的「創作識別感，不知怎地，對唱片行裡五花八門的專輯封套，比對博物館和藝廊的作品來得敏銳許多。」也正因這個緣故，五木田的許多作品名稱經常是取自歌曲或是專輯。在某次面談中，他提到「有一天我在作畫時聽音樂，結果那音樂的曲名跟我當下的創作非常契合，實在很偶然但也非常完美。另一方面，當我對命名作品感到左右為難時，我就常會在唱片封套的背面找個合適的歌名，這對我而言是一個十分愉快的過程。」

often look for some suitable titles that would go well by looking at the backsides of record sleeves. This is also a pleasant time."

The song from which this work derives its name, *Sinister Exaggerator*, was released by avant-garde art collective and music group The Residents in 1978. Conceptual and highly repetitive, the song can almost be considered abstract in that it consists of ceaseless variations around a single theme, played forwards and backwards. The surreal lyrics are nonsensical and chanted with distorted voices, contributing to the mood of discomfort and unease. Comparing the song to Gokita's painting, it's easy to see how the two are related – Gokita's painting, while entirely abstract, utilizes similar themes of repetition and dissonance. The work is unsettling in a way that is difficult to describe, possessing a wordless power that has become a trademark of Gokita's creative output.

With no obvious subject or meaning, *Sinister Exaggerator* allows the viewer's mind to come to its own conclusions, bringing our subconscious to the fore. Our minds grasp for meaning, and in doing so we become more aware of the associations that already exist in our heads.

本畫作的名稱來自名為《不吉誇張人》的歌曲，是美國前衛藝術音樂團體「居民樂團」在1978年所發表的作品。歌曲本身帶著強烈的概念和重複性；也由於它繞著單一主題不斷變奏、前後彈唱幾乎可被視為一首抽象之作。超現實的歌詞既荒謬又無厘頭，任由歌手以變形失真的聲音不斷吟誦著，更加強了整個氛圍的不安和攪擾感。將這首歌與五木田的畫作相比，我們不難看得出來兩者的關聯——五木田的作品確實全然的抽象，且也使用了類似的重複和失調主題。它之所以讓觀者坐立難安，帶著一股難以言狀的力量；這種力量已成為五木田創作的標誌。

《不吉誇張人》並無特別的主題或意義，因此可讓觀者自主下結論，任由潛意識來主宰我們的決定。我們的心在賞畫時尋找意義，在此過程中，更能清晰地感受我們腦中已經存在的聯想。儘管作品缺乏清楚的主題，但是由於它獨特的顏彩配置、以及貫穿五木田作品集的那種暗潮湧湧的不安感，讓人一眼就辨明它是出於五木田之手，而且它也在極為私人的感受界域，挑戰著觀者的判斷和神經。

15

LIANG YUANWEI

梁遠葦

B. 1977

Untitled 2013.17

oil on canvas
250 x 200 cm. (98% x 78% in.)
Painted in 2013

無題 2013.17

油彩 畫布
2013 年作

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

US\$390,000-510,000

"I SEE MY PAINTING AS A RECORD OF MY ACTIVITY. EVERY PAINTING WAS STARTED FROM THE TOP AND DRAWN TO THE BOTTOM, WHICH MEANS WHEN I WAS PAINTING ON THE TOP PART, THE REST OF THE CANVAS WAS STILL EMPTY. ONLY AFTER I FINISHED THE WHOLE PAINTING, I COULD FINALLY SEE THE COMPLETE PICTURE OF IT."

「我自己把它當成是一個行為的紀錄，每一張畫都是從頂畫到底，當我畫上面這一截的時候，下面所有的地方是空白的，當整個畫完成的時候我才能看見畫的全貌。」

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

PROVENANCE

Pace Gallery, London, UK
Acquired from the above by the present owner

來源

英國 倫敦 佩斯畫廊
現藏者購自上述收藏

EXHIBITED

London, UK, Pace Gallery, The Tension between
a Bow and an Elephant, March – April 2014.

展覽

2014年3月—4月「弓象之間」佩斯畫廊 倫敦 英國







Liang Yuanwei, *Piece of Life*, 2007. Sale 15617 Lot 428
梁遠韋《生活的片斷》2007年作 拍賣編號15617 拍品編號428



Vincent van Gogh, *Almond Blossom*, 1890. Van Gogh Museum, Amsterdam, Netherlands.
文森特·梵谷《盛開的杏花》1890年作 荷蘭 阿姆斯特丹 梵谷博物館

Liang Yuanwei is known for recreating the delicate designs of household fabric onto canvas, employing subtle tonal shifts to give the painting a shimmering finish akin to that of hand-woven brocade. Her artistic practice possesses a dual character: on the one hand, it directly translates the concept of material experience into the language of painting; on the other, it makes the process of execution the centre of the creative act, where such a structurally intricate artwork can only be realised with prolonged stillness and focus from within the artist.

The viewer can sense the creator's emotional state in the imagery and during the creative process, one that skirts between attachment and a desire to break away. As the viewer looks at the work from varying distances, one sees the pure traces of brushwork waning in intensity in between elegant and familiar floral patterns, as if the artist was interrogating time while also being tortured by it.

In order to emphasise the process of painting, Liang works from top to bottom on the canvas and constructs the painting section by section. Each section must be finished before the background paint has dried, and there is no room for error throughout the time-consuming process. As she said, "I see my painting as a record of my activity.

梁遠韋擅長於畫布上重現家居布料的細膩花紋圖樣，以微妙色調變化營造手工織錦般光澤閃爍的視覺效果。她的創作具有雙重性格，一方面將物質經驗的觀念直接地轉譯為繪畫語言，另一方面則將實踐過程置於其創作的中心，因為整體結構如此嚴謹而縝密的作品需要長時間沉靜與專注才能完成。觀者可以隱約感受到創作者在圖像本身與生產過程之間既渴望突破又互相依存的情緒狀態；隨著觀看距離不同，在優雅而熟悉的繁花式樣中發現一筆筆刻劃的純粹痕跡，不斷地由強至弱，彷彿藝術家在拷問著時間，亦被時間所刑訊。

為了強調繪畫過程，梁遠韋的作畫方式是從上而下分段進行，每一段必須在底色尚未乾透前完成，十分耗時，且不容出錯。如她所言：「我自己把它當成是一個行為的紀錄，每一張畫都是從頂畫到底，當我畫上面這一截

Every painting was started from the top and drawn to the bottom, which means when I was painting on the top part, the rest of the canvas was still empty. Only after I finished the whole painting, I could finally see the complete picture of it."

Liang's process-based approach is often likened to fresco painting. The ancient technique required prior, meticulous planning and extremely precise execution, since no alteration might be made once the pigment had dried. However, the coincidence is only superficial. Fresco painting emphasises the outline of the imagery, and the decorative and stylistic aspect. Liang's work features an intense expression of brushwork and oil paint texture; it depicts the artist's imagination and her quest for the unknown, and it bears stronger echoes of Van Gogh's distinctive interpretation of Japanese ukiyo-e.

In *Untitled 2013.17*, the simulated texture of delicately woven fabric and the interwoven petals are instilled with the gesture of life and the force of nature. In between the resplendent visual variations with dark overtones, one can see the artist's restraint in her expression of the theme, one that is focused on the graphic and the essential.

The floral patterns often seen on fabric are derived from the natural world, and they are

的時候，下面所有的地方是空白的，當整個畫完成的時候我才能看見畫的全貌。」其重視過程性的作畫方式常被拿來和濕壁畫（fresco）相比。這種古代技法需要事前詳細規劃及高度精準的現場執行，因為顏料乾了之後便不能修改；但這種巧合只是表面上的。濕壁畫以線條勾勒騰稿，重視裝飾造型，梁的作品則有著強烈筆觸表達與油彩質地，所描繪的是內心的想像與未知的追尋，事實上更使人聯想到梵谷對日本浮世繪充滿個性的詮釋。

在《無題2013.17》這件作品中，無論是模仿織品的細線質感或層疊交錯的花瓣，都被賦予了生命姿態與自然能量（force of nature），同時在那華美深沉的視覺變奏之中，她又非常理性自制的緊依著主題，忠實於平面，而不做多餘的表達。

a representation of feminine beauty. Yet they have vastly departed from their raw and original state, and are tied to a seemingly mechanical manufacturing process in a contradictory and inseparable relationship. What is also apparent in this painting, however, is the artist's gradual discovery of a certain kind of balance.

Untitled 2013.17 is one of the works exhibited in the "The Tension between a Bow and an Elephant" at London's Pace Gallery in 2014. The exhibition title came from a dream that Liang had during the time when she was working on this series of paintings. It symbolises the inner tension she must sustain during the creative process, since it is the grounding force of her existence.

Compared to her earlier works, one can see in this painting Liang's shift towards the use of gentler, more subdued colours as inspired by Song dynasty paintings. The colours better encapsulate the refinement through time that transpires between imagination and completion, and between observation and comprehension. The shift not only reflects the building up of the painting process and the deepening of a formal language; it also reveals the artist's gaze upon herself, one that embodies her reflection on nature and her calm faith in life.

花朵圖樣與布料雖然取之於自然世界，並是一種女性化柔美與情感的表徵，卻距離自然的原始狀態已非常遠，和看似機械化的製作程序構成矛盾又無法分割的關係，但她顯然漸漸地找到了一種平衡。《無題2013.17》是2014年在倫敦佩斯畫廊展覽「弓象之間（The Tension between a Bow and an Elephant）」所展出的其中一件作品，展覽名稱來自梁遠韋在創作此系列畫作期間做的一個夢，象徵在工作過程中始終必須堅持的這種內在張力，她的生存便維繫於此。相較於更早期作品，梁在此作中逐漸轉向受古代宋畫所啟發的溫潤內斂色彩，更能貼切反映出由想像到完成、由觀看到體會所經歷之時間淬煉，不僅是關於繪畫過程的積累與形式語言的深化，也指涉了創作者對自我的凝視，其中蘊藏著對自然的回望與對生命的篤定信念。

16

WANG GUANGLE

王光樂

B. 1976

Terrazzo 201207

signed, titled and inscribed in Chinese,
dated '2012' and inscribed '180 x 150 cm'
(on the reverse)

oil on canvas

180 x 150 cm. (70 $\frac{7}{8}$ x 59 in.)

Painted in 2012

水磨石 201207

油彩 畫布

2012年作

款識：王光樂“水磨石 201207” 180 x 150 cm

布上油畫 2012 (畫背)

HK\$2,800,000-3,500,000

US\$360,000-450,000

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



PROVENANCE

Pace Gallery, Beijing, China

Acquired from the above by the present owner

來源

中國 北京 佩斯畫廊

現藏者購自上述畫廊

LITERATURE

Hatje Cantz Verlag, Wang Guangle, Ostfildern,
Germany, 2014 (illustrated, p. 51).

出版

2014年《王光樂》Hatje Cantz Verlag出版社 奧斯特
菲爾登 德國 (圖版, 第51頁)

草間彌生《無限之網》2005年作 佳士得紐約 2018年5月18日
編號647 成交價：1,812,500美金

Yayoi Kusama, *Infinity Net*, 2005, Christie's New York, 18
May 2018, lot 647, sold for USD 1,812,500

Artwork: © YAYOI KUSAMA





Terrazzo 201207 was completed a full ten years after Wang Guangle first began working on the series. Early *Terrazzo* pieces utilise large areas of monochromatic colour to meticulously depict a tranquil space from the artist's memory. Between 2012 and 2014, Wang Guangle only painted around four to five *Terrazzo* works that uniquely employ geometric compositions. This treatment draws a veil over the main themes of memory and time by using surrealistic colours that blur the line between the real and the fantastic. This is a significant work that concludes a decade-long chapter in the artist's creative career.

The *Terrazzo* series originated from the artist's personal memories surrounding the material and its associated beauty. Terrazzo tile is a construction material that is made by blending marble chips with cement and finishing it off with a high polish. Because of its relative low cost, terrazzo was commonly installed in schools, hospitals, and other public buildings in China over the past several decades. Despite its humble origins and associations, Wang Guangle is drawn to this distinct material. When he was young, Wang would watch his uncle, who worked in construction, finish off a piece of terrazzo by polishing it repeatedly. The meditative pattern and process required to make terrazzo left a lasting impression on Wang, leaving him with an appreciation for simple formalistic aesthetics.

For this very reason, the artist's meditation on his personal memories and the passage of time is

deeply imbued into his creative process. As Wang devotes his undivided attention to painting the chips of stone set into the cement, the repeated gesture of painting also embeds his own life and time into each painted pebble. Remembering the first time he painted terrazzo, Wang Guangle said, "I thought I could finish it in an afternoon, but I discovered that painting terrazzo is very difficult. I could not get it done in almost a month. This gave me the time to think about a lot of things. I discovered two different directions. I could emphasise the process of painting or highlight the way in which light illuminated the room and the subject. I decided to introduce a new expression. I eliminated the expression of time. Only the terrazzo itself remains."

Traditionally, the relationship between abstraction and representation is mutually exclusive. However, Wang Guangle achieves a delicate balance between the two approaches in his work. On one hand, *Terrazzo 201207* possesses a formalistic beauty that is akin to Agnes Martin's minimalist works. On the other hand, *Terrazzo 201207* also depicts a hyper realistic surface, capturing a little piece of the social history that lives in the artist's memory. The painting even depicts the unevenness in the grout with great fidelity. Creating this work took a process that required great patience and determination — the artist an ascetic who is trying to experience the nature of time. With its hyper realistic details, this work succinctly expounds on abstract concepts that influence everyone's lives — time, history, and the beauty of memory.

Early Terrazzo works are similar to Yayoi Kusama's Infinity Net series in that the audience is seduced by its hallucinatory experience — the repetitive brush strokes create the spatial effect of an all engulfing net that opens a window to a bygone era. *Terrazzo 201207*, in comparison, is a colourful mosaic of memory fragments that is both grounded in reality and fantasy. *Terrazzo 201207* is not a slavish depiction of a piece of actual masonry. Each tile has a dominant hue of either pastel, green or black. Upon close inspection, one will discover that tiles of the same hue have slightly different tints, and the textures reveal themselves differently according to the intensity of the light. This work is a perfect distillation of Wang Guangle's decade-long study of colour and light that he accumulated from the Terrazzo series.

As China's economy has developed, numerous construction materials have become readily available and terrazzo has been relegated to a position associated with the memories of a specific era. In 2005, Wang Guangle spent three months in a house scheduled to be torn down to paint terrazzo patterns onto an entire wall. As the bulldozer demolished the house, the artwork was destroyed, along with the time it took to create the work, the experience of which now only existed in the mind of the artist. Perhaps *Terrazzo 201207* is a fond recollection of that piece of history, its vibrant colours constructing a virtual space for meditation and contemplation.

在創作《水磨石201207》時，距王光樂一開始畫「水磨石」系列已有十個年頭。早期的水磨石以大面積的單一色彩，細緻入微地刻畫出回憶中一方寧謐的空間。而在2012至2014年間，王光樂創作了僅僅四五幅極為獨特的幾何拼接式《水磨石》，畫作在以「回憶」與「時間」為主軸的基礎上，更蒙上了一層亦真亦幻的超現實色彩，更是對十年創作的一次重要小結。

《水磨石》系列的創作起源藝術家純粹關於「美」的回憶。水磨石是將花崗岩石子與水泥混合后再拋光打磨出的建築材料，因為造價低廉，在上世紀後期中國的學校、醫院等公共建築內幾乎隨處可見。王光樂却被這一平凡而具有辨識度的材料所吸引。他的叔叔是一名水泥匠，兒時看着叔叔打磨水磨石的重複狀態讓他深深著迷。水磨石的紋理，也讓童年時期的王光樂感受到了一種簡單純粹的「形式美」。

所以繪製《水磨石》的時間過程，亦包含了藝術家個人對記憶與時光流逝的冥想禪思。他全神貫注地描繪水磨石表面的每一顆造型不一小石子，在往復不斷地描

繪中，也將自己的時間與生命嵌入了成千上萬顆小石子中。回憶起第一次繪製水磨石，王光樂回憶道：「我本以為可以在一個下午完成，但發現原來水磨石很難畫，我畫了差不多一個月也還未畫妥。這使我想了不少東西。我發現了兩個不同的方向，我可以強調繪畫的過程或是諸如光線照進房間的獨特場景等等。我決定帶出新的形象。我省去了時間的表現，只留下水磨石本身。」

傳統意義上寫實與抽象之間的對立關係，在王光樂的作品中取得了微妙的平衡。《水磨石201207》一方面有著如艾格尼絲·馬丁式極簡主義的形式美，簡潔的色塊整齊而規律的分佈於畫面之上，幽幽的光暈由畫面中央向四周散開。另一方面又是以超寫實的手法對一小片社會歷史記憶的再現，忠實地再現間隙中水泥不均勻的顏色，如此考驗耐性與毅力的過程好比一次又一次的體悟時間的修行。可以說，他的作品以極度寫實的細節，言簡意賅地闡述了圍繞所有人一生的抽象概念——時間、歷史與美的記憶。

如果說早期的《水磨石》有著如草間彌生《無限之網》

一般引人入勝的幻覺經驗，以重複性的筆觸展現出包羅一切的空間效果，從而打開一扇回溯時光的窗口；那《水磨石201207》則將繽紛各色的記憶碎片拼貼成一幅奇幻而又真切圖景。《水磨石201207》已不再是描繪現實中的一方水磨石，而加入了粉、綠、黑為主色調的磚塊結構，近處細看，還能發現即使同色系的磚塊，每一塊色澤都略有不同，紋理也會隨著光暈的明暗而呈現明晰或模糊的輪廓。本作品將王光樂創作《水磨石》十年的色彩與光影技法集結於同一畫面，化作對無數次創作回憶的完美提煉。

隨著經濟的發展，更為豐富的建築材料逐漸取代了水磨石，那標誌性紋理遂化為了一代人的記憶。2005年，王光樂花了三個月的時間在一幢即將拆除的大房子內畫了一整個牆面的水磨石，隨著推土機推倒牆壁，藝術家的時間與創作也隨之泯滅，僅僅在藝術家與觀眾腦海中留下記憶。也許《水磨石201207》正是對這一歷史痕跡的緬懷，繽紛的色彩，建構出一方誘人多姿的虛構空間，也為充滿靜謐禪思的《水磨石》系列，增添了浪漫的一筆。

XIE NANXING

謝南星

B. 1970

Untitled (Wall)

signed in Chinese, dated '00.4' (lower right)
oil on canvas
220 x 380 cm. (86 $\frac{5}{8}$ x 149 $\frac{5}{8}$ in.)
Painted in 2000

無題 (牆)

油彩 畫布
2000年作
款識：謝南星00.4 (右下)

HK\$2,800,000-3,500,000

US\$360,000-450,000

"IN THE END, MY WORK IS ABOUT THE FIGURATIVE, SPACE, AND THE SPACE IN PAINTING, OR IT EXPRESSES SOMETHING ELSE THROUGH PAINTING, LIKE CREATING A KIND OF SOUND THROUGH PAINTING. THERE IS MULTIPLICITY IN PAINTING, OR PAINTING ALWAYS EXTENDS BEYOND ITSELF. I WANT TO EXPAND VISION AND FEELINGS IN PAINTING."

「我的創作還是始終和具象有關，和空間以及繪畫的空間有關，或者用繪畫傳達出一些別的東西，比如用繪畫產生一種聲音。繪畫可以有多樣性，繪畫總會有延伸。我想在繪畫裡延展視覺和感覺。」

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PROVENANCE

Galerie Urs Meile, Beijing, China
Acquired from the above by the present owner

來源

中國 北京 麥勒畫廊
現藏者購自上述來源

EXHIBITED

Manchester Art Gallery, Manchester, UK,
Xie Nanxing Paintings 1999-2002, 2003.

展覽

2003年「謝南星作品1999-2002」曼徹斯特美術館
曼徹斯特 英國

LITERATURE

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出版

2004年《謝南星作品：1992-2004》東八時區 麥勒畫廊 北京 中國 (圖版，第92-93頁)
2008年《謝南星作品：1992-2006》東八時區 上海 中國 (圖版，第106-107, 127頁)





Xie Nanxing, *Untitled Series*, 2000.
謝南星2000年創作之「無題」系列。
Artwork: © Courtesy to the artist

Xie Nanxing created *Untitled (Wall)* in 2000, a year after he rose to fame at the Venice Biennale in 1999. In the same year, the painter left his hometown of Chongqing, and moved to Beijing in search of new inspiration. The documentary approach and human figures that frequently appear in Xie's works from the preceding years are no longer present in this work. With the *Untitled Series*, Xie shifted his focus to creating a series of 2-metre-tall and 3-metre-wide paintings. The images in the series, ranging from a section of corridor, a wall corner, the blue flame on a gas stove, or an oil stain, all evoke a mysterious aura that are evocative of transitions in a film. After deciding on the theme and setting of a painting, Xie would use an automatic camera to photograph the compositions and angles that came closest to the imagery he had in mind. The repetitive experiment allowed him to capture images that echoed those that otherwise only existed in the depths of his memory. Afterwards, he would spend a few months working on the painting, as he transposed and enlarged the grains, impressions and objects in the photos onto the canvas with meticulous detail.

Through the cropping of the photographic angles, and the pondering and re-creation that underlie the transposition of imagery onto the canvas, existent scenes and objects become images that are

interwoven with the artist's memories and feelings. The blend of the figurative into transposition of imagery is akin to American female painter Ellen Altfest's highly realistic depiction of the texture of flannel. What is portrayed is the process of the artist's observation and the representation of painting. The theme of the wall carries particular intrigue; when the painting is hung against the wall, the composition becomes an extension of a space, creating an atmosphere of ambiguity and displacement.

As a small photo is enlarged into a painting that is about the actual size of the object depicted, the object is preserved and turned into eternity. This approach to painting from photos, which captures the spirit of the object, bears resemblance to Richter's classic painting *Candle*. In Richter's brushwork, the candle is awash in gentle light, while the candle flame shimmers between hints of serenity and romance. The way in which the light sources complement each other reveals Richter's nuanced pursuit of atmosphere in painting. In a similar vein, Xie preserves in *Untitled (Wall)* the faint light from the fluorescent tube at the wall corner, and accentuates it with the large area of exposure of the wall. It shows a firm grasp on the interweaving of light and shadow and the sense of imagery in the composition, which captivates the viewer's attention in unexpected ways. "My

work is a hoax. Doesn't everyone have some kind of bias towards painting? People say, "Look, it's always the same thing. Every artist only repeats themselves." So you see, every work from this series of mine does the same thing: imitation, imitation and imitation. I've consciously adopted this approach to defy this kind of bias, before it becomes a widely popular notion and makes people forget what painting is. The reason I borrow from Monet's method is that I want to see if the audience can still appreciate painting in the age of photography today, even if this painting will make the viewer think of the photographic process." By "Monet's method", Xie is referring to the use of stylised painting and the impressionist methods to present the grains, the smooth texture of lime, and the figurative imagery in the photo, while leaving the outlines blurry and out-of-focus. In the artist's rendering, the commonplace image feels familiar, yet it rings with a sense of coldness and distance. The wall in the painting appears faraway and out of reach, what he reveals in the painting is his memory and his feelings of space. Amidst the sentiments that proclaim "painting is dead", Xie quietly shows in his art his profound understanding of the nature of painting.



Installation shot of Xie Nanxing Paintings: 1999-2002 in United Kingdom, Manchester, Manchester Art Gallery. (Lot 17 second left)
英國 曼徹斯特美術館《謝南星作品：1999-2002》展覽現場照（拍品編號 17 於左二）



Gerhard Richter, *Kerze (Candle)*, 1982. Christie's London, 14 October 2011, Lot 10, sold for GBP 10,457,250

格哈德·里希特《蠟燭》1982年作 佳士得倫敦 2011年10月14日 編號10 成交價：10,457,250 英鎊

Artwork: © Gerhard Richter

《無題（牆）》創作於2000年，是謝南星於1999年參與威尼斯雙年展成名翌年之作。同年畫家離開家鄉重慶，遷往北京尋求新的創作思維。過往幾年持續出現在畫面上的紀錄片形式、人物形象不復存在，謝南星轉而創作一系列2米高3米寬的大尺幅《無題》畫作。系列中的一段走廊、一片牆角、瓦斯爐上的藍色火焰、一灘油漬呈現出神秘莫測的氛圍，尤如電影中的過場。實際上謝南星在選擇好要畫的命題和場景後，以傻瓜機反覆拍下最符合意境的構圖與角度，透過重複實驗，抓住吻合記憶深處的影像。然後，畫家花上數個月的時間，仔細地將照片上的顆粒、印象、景物，轉移放大到畫布上。

實際存在的場景物象，透過攝影角度的裁切與翻畫到畫布期間的沉澱及再度創作，成為一片疊加藝術家記憶與情緒的圖象。這種滲雜具象的圖象轉換形式，與美國女畫家艾倫·艾爾菲斯特高度寫實地描繪織布質感的手法相似，呈現的是藝術家觀察的過程，繪畫的表現。牆面這個命題別具巧思，當畫被懸掛起來後，背後擋住的正是一面牆，畫面因此成為一個空間的嫁接，造成曖昧錯位的氣氛。

從一小幀照片放大為幾近實物尺寸的畫作，實物得以保存成為永恆，這種翻畫照片擷取原物精神與里希特

的經典《蠟燭》畫作相似。蠟燭在里希特的筆下受柔和的光源洗禮，燭光則寧謐而浪漫地閃爍，兩種光源的互補突顯里希特對畫面氣氛的複雜追求。同樣，謝南星在《無題（牆）》中保留牆角光管的微弱光源，再輔以牆身大範圍的曝光，嚴密地控制畫面中交錯的光暗與影像感，出奇不意地攫取了觀者的視線。「我的作品是個惡作劇。不是人人都對繪畫有某種偏見嗎？人們說：『看，總是一樣的東西，每個藝術家只是不斷重複自己。』所以你看，我這一系列的作品都是一樣的：模仿，模仿，還是模仿。我有意識地採用這種方式，目的是要打破這種偏見，在它變為非常流行化的說法並讓人忘掉繪畫之前。我採用莫奈的方式也是因為我想看看在這個攝影當道的時代，觀眾是否還能欣賞繪畫，即便這幅畫會讓人想起一個攝影過程。」謝南星所指的「莫奈的方式」是以藝術家風格化的繪畫，呈現照片中的顆粒、石灰的光滑肌理、以及整體具象，邊緣卻模糊失焦的印象派處理手法。熟悉的形象在藝術家的描繪下，既似曾相識又隱約透露冷冽的距離感，畫中的牆變得遙不可及，他揭示的實為心中的記憶與對空間的感受。在一片「繪畫已死」之聲中，謝南星安靜地以創作展示他對繪畫本質的深刻理解。

18

YUAN YUAN

袁遠

B. 1973

Thermae

signed in Chinese, titled, dated and signed
'《Thermae》2010.12 Y. yuan' (on the reverse)
oil on canvas
213 x 180 cm. (83 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in.)
Painted in 2010

公共浴池

油彩 畫布
2010年作
款識：《Thermae》袁遠 2010.12 Y.yuan (畫背)

HK\$900,000-1,200,000

US\$120,000-150,000

**"THE WAY I TREAT THE CANVAS IS AKIN TO AN INSTALLATION ARTIST.
I CAN ADD, SUBTRACT, TRANSFORM OR CREATE A SCENE. WHAT I WANT TO
CONFRONT IS THE INEVITABILITY OF EXTINGUISHMENT AND ANNIHILATION."**

**「我面對畫布時的心態，猶如一個裝置藝術家。
或加、或減，或改變，或創造場景，我想直面的是不可改變的寂滅與消亡。」**

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

PROVENANCE

HdM Gallery, London, UK
Acquired from the above by the present owner

來源

英國 倫敦 HdM Gallery
現藏者購自上述畫廊

EXHIBITED

Paris, France, Edouard Malingue Gallery,
Yuan Yuan: There is No There There, October-
December 2015.

展覽

2015年10月-12月「袁遠：There is No There There」
馬凌畫廊 巴黎 法國

LITERATURE

Edouard Malingue Gallery, Yuan Yuan, exh. cat,
Hong Kong, 2016 (illustrated, p. 77).

出版

2016年《袁遠》展覽圖錄 馬凌畫廊 香港 (圖版，第77頁)







Giorgio de Chirico, *Piazza d'Italia con Arianna*, 1940, Christie's Milan, 11 April 2018, Lot 36, sold for EUR 247,500.

喬治·德·奇里柯《義大利廣場與雅麗安娜》1940年作 佳士得米蘭 2018年4月11日 編號36 成交價：247,500 歐元

At first glance, Yuan Yuan's works appear to be primarily concerned with the precise depiction of sophisticated scenes. We are mesmerised by the artist's selection of extravagant venues as his subject, and are impressed by his painterly prowess. Yet, the majesty of his work is always shrouded in an atmosphere of desolation, compelling closer investigation.

In *Thermae*, the familiar linear perspective creates a reassuringly realistic scene. As the viewer's gaze follows the baroque staircase inwards, we descend into the pool and continue to wander in front of the lavishly built bookcases and marvel at the gold dome above. Yet we cannot help but be suspicious of this eerily beautiful space — a composite image created by the artist's imagination.

Yuan Yuan constructs a mysterious atmosphere with these architectural and interior elements. He also scored the wet painting surface horizontally with a palette knife to create the effect of static or interference that is commonly seen in video recordings when the signal is poor. The outcome is a surreal realm where the internal elements

袁遠的作品看似是對複雜場景的精準描繪，觀者首先將著迷於他富麗堂皇的場景選擇，以及其炫目迷人的油彩技巧；但這樣宏大的畫面總帶有一股蒼涼的氣息，無人的空間以一種超脫塵世的永恆存在，使人屏氣凝神而又想一探究竟。

在描繪這些佈局穩定、線條優美的古典建築時，袁遠常以一種抽離的姿態刻意保持距離，呈現它們被遺忘與廢棄的樣子。與18世紀于貝·霍貝(Hubert Robert)著名的廢墟風景畫不同，霍貝嘗試把張力延展至無限的遠方，以歌頌歷史與自然的悠遠偉大，而袁遠則選擇描繪一個人去樓空的場景，透過精密劃分與切割的細節，在有限空間內重新釋放張力。在《公共浴池》中，熟練的焦點透視使觀者幾乎能踏入畫中。當我們的視線走下巴洛克式階梯、穿越水面、遊走於兩側的華麗書櫃與金碧輝煌的穹頂後，不由得對這真實卻詭異的空間生疑，似乎穹頂、書櫃與浴池是來自藝術家想像中的組合。袁遠藉此營造一種神祕的氛圍，除了這些細微線索，他更在未乾透的顏料表面用小刀橫向刮擦，故意干擾並模糊如

are dissonant with one another. The perpetual absence of figures is an important feature in Yuan Yuan's work. Along with this absence, the dramatic presentation of the traces that they have left behind also contributed to the construction of a parallel universe that is devoid of people. This type of objective yet strange image has a certain allure — be it motivated by voyeuristic tendencies or curiosity for the unknown, we inevitably have an intense desire to enter the realm behind the picture or the dream that is depicted.

As one of the top students at the China Academy of Art, Yuan Yuan acquired his art education during the era of Socialist Realism. His talent for realist painting is undeniable, yet he does not belong to the school of realism. When he renders each individual piece of stone in a mosaic, viewers can undoubtedly feel the artist's ascetic-like determination and obsession with performing repetitive gestures. His stubbornness in capturing detail serves the purpose of building a foundation of surrealistic story-telling. The extremely delicate depiction of mosaic tiles and interior architectural features in an orderly fashion engulfs the viewers

攝影般真實的畫面，模仿訊號不良的閃爍效果，營造不協調的超現實世界。保羅·德爾沃(Paul Delvaux)也常在作品中描繪那種神秘晦澀的場面，他筆下表情木然的女子似乎總隱藏著不安與悲傷，然而袁遠畫中人物的常態性「缺席」卻是其一貫特色，在去除人物的同時以戲劇性的方式突顯他們所留下的痕跡，成功塑造了一個空無一人的平行世界。或許這種具體又陌生的畫面帶有某種魅力，無論是由偷窺的慾望所驅動，還是為了探索未知的空間，觀者總會有強烈的渴望想進入畫中(夢中的)世界。

作為中國美術學院油畫系的高材生，袁遠在一個以社會主義寫實主義(Socialist realism)體系為背景的時代中成長，培養出了毋庸置疑的描繪功力，但他並不屬於寫實派。當他描繪每塊細小馬賽克，觀者絕對可以感受到藝術家有著修行者的堅定和對複製單元的迷戀。他偏執地捕捉細節，是為了超現實敘事的基礎。人類的夢境從來都不是抽象的，因此藝術家嘗試的是回應而不是否認現實，以喚醒人們夢中的殘影。畫中整齊排列的馬賽

克磁磚以及極度細膩的建築裝飾細節，逼使觀者陷入真實的幻境中，層層交織卻如曇花一現。這種似真非真的手法不同於以描繪荒涼的潛意識場景聞名的奇里柯(Giorgio de Chirico)，雖然兩者同樣呈現了有機的結構秩序，但由於奇里柯創造了一個有著不合理的比例、非自然的光影和天空的非現實世界，使我們只能依賴「窺視」而難以進入。

Yuan Yuan's works never intend to represent reality. What they are concerned with is not the nature of space but the sense of vacancy that transcends physical reality. With his beautifully rendered pictures, he responds to the psychological state of humans and the contemporary society at large. In an interview, Yuan Yuan said, "The way I treat the canvas is akin to an installation artist. I can add, subtract, transform or create a scene. What I want to confront is the inevitability of extinguishment and annihilation." The result is that when viewers look at Yuan Yuan's work, they can connect wholeheartedly with the entire scene and its history without any interference.

袁遠的作品從不代表「真實」，反而是對時間流逝的一種探索；關注的不是空間本身，而是超越物理現場的「虛無」。他以荒誕卻華美的畫面，冷靜地回應著當下世界與人類內心的現狀。在一個訪問之中，袁遠曾這樣說過：「我面對畫布時的心態，猶如一個裝置藝術家。或加、或減，或改變，或創造場景，我想直面的是不可改變的寂滅與消亡。」這種虛空、寂靜、頹敗，正是貫徹其畫風的主要旋律。不論是人的體溫、呼吸帶來的濕氣、交頭接耳的聲音，均一一被建築物吸收進去，讓觀看袁遠作品時，好像可以不受干擾，用最直觀的心態去把個人、現場、當下和歷史環境相扣。

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH CENTURY & CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣品低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(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\$30,000,000, and 13.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/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:

- is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- 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**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- 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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

(viii) to exercise all the rights and remedies of a

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences

if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

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

4. 拍賣之前檢查**拍賣品**

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

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**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付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

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

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

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

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能保證任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

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

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

B. 登記競投

1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

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

4. 代表他人競投

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

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會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被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

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

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

C. 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**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有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。如果您相信**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**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，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托競投)。

5. 代表賣方競投

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 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. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 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”)。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“真品”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何**保證**。
- 真品保證**不適用**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳

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

- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵；在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已售**拍賣品**；
 - 目錄中表明售後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。
真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(iii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

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

所有款項須於拍賣後 7 個日曆天內悉數付清 (“**到期付款**”

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您(以較早者為準)：

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

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項(及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法)：
- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

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

5. 押押拍賣品

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

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**(但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**)。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話+852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第31日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動物材料的**拍賣品**

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

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料(例如猛犸象牙，海象象牙和犀鳥象牙)，其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

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

(e) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些

錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有滌色及受保護動物物料的錶帶給買方。

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

I. 佳士得之法律責任

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

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

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此**底價**出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

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

本目錄中使用的各類標識

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

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

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

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通

知及目錄編列方法之說明。

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

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

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

◦ Minimum Price Guarantees:

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

◦◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third

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

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

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

has a financial interest in relation to the lot.

Other Arrangements

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

Bidding by parties with an interest

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

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

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

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

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

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

Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

**Signed ..."/ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**With signature ..."/ "With date ..."/ "With inscription ..."

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

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

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

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△：部分或全部歸佳士得擁有的拍賣品

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

◦ 保證最低出售價

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

◦◆ 第三方保證 / 不可撤銷的競投

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

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

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

您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

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

利益方的競投

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

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

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

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

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

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



HONG KONG SHORT COURSE 香港短期課程

Art Business Essentials 藝術行業入門

This multi-term intensive programme provides an in-depth understanding of the ecosystem of the international art world for career beginners, career changers and art enthusiasts in the region. It combines the study of art history and theories, art markets and business practices, together with a critical examination of the legal and regulatory issues of the global art trade, offering essential insights to navigate and stay informed about the industry.

佳士得美術學院隆重推出《藝術行業入門》系列課程，為藝術愛好者及有意或已投身藝術行業人士提供認識全球藝術生態系統的機會。本課程以英語講授，編排融合藝術史、行業實務及法律框架、藝術品投資等主題，是探索藝術市場並獲得行業洞見的絕佳學習平台。

Module I : The Business Explained | 31 Oct - 2 Nov 2019

模塊一：行業實務 | 2019年10月31日至11月2日

Module II : The Legal Framework | Spring 2020

模塊二：法律框架 | 2020年春季

Module III : The Creative Asset Class | Autumn 2020

模塊三：藝術金融 | 2020年秋季

Location 地點

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CHRISTIE'S
EDUCATION 佳士得美術學院

ICON|OCLAST

**SATURDAY 25 MAY 2019
5.30PM**

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

**CODE NAME: ICONOCLAST
SALE NUMBER: 18614
LOT NUMBER: 1 - 18**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the **hammer price** of each **lot** sold.
- I confirm I have read the Conditions of Sale - Buying at Christie's printed in the catalogue which covers the **Lot(s)** I register to bid in this form and agree to be bound by the said Condition of Sale.
- I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

Written Bids Form

Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) _____

Client Name (please print) _____

Address _____

Contact Number (Mobile) _____

Please verify email address for post-sale communication:

Shipping Quote Required

Shipping address (Same as the above address):

Please tick if you prefer not to receive information about our upcoming sales by e-mail
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature _____ Date _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

離心力

二〇一九年五月二十五日
星期六 下午五時三十分

香港灣仔港灣道1號
香港會議展覽中心會議廳

編號名稱：**離心力**
拍賣編號：**18164**
拍賣品編號：**1-18**

佳士得不接受包括代理人在內之第三方支付；付款資料於拍賣會結束後將不能更改。

參與網絡競投可登入佳士得網站www.christies.com

競投價遞增幅度

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

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

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定之買方須知）**。買方酬金費率按每件拍賣品成交價首港幣 2,500,000 元之 25%，加逾港幣 2,500,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。名酒的買方酬金是按每件拍賣品成交價之 25%。
- 本人確認已閱讀本目錄中所列適用於我通過此表格登記競投**拍賣品**之業務規定，並同意接受該業務規定的管限。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件**"沒有底價"的拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

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

拍賣結果查詢：**+852 2760 1766**。

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

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

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）_____

客戶名稱（請用正楷填寫）_____

地址 _____

聯絡電話（手提電話）_____

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址（ 同上述地址相同）：

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

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 _____ 日期 _____

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

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

請用正楷填寫清楚

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



BIDDER REGISTRATION FORM

Paddle No. _____

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

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

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):
.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 17620 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy
Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17479 Important Watches | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17740 Glories of Buddhist Art * |
| <input type="checkbox"/> 17472 Handbags & Accessories | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware * |
| <input type="checkbox"/> 18164 ICONOCLAST * | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics * |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 18336 Leisurly Delights * |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session) | |

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

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

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

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

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

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16697 中國當代水墨 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 * |
| <input type="checkbox"/> 17479 精緻名錶 | <input type="checkbox"/> 16699 中國近現代畫 * |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 17740 梵華古韻 * |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配件 | <input type="checkbox"/> 18454 禹火紫霞 * |
| <input type="checkbox"/> 18164 離心力 * | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 * |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 18336 浮生閑趣 * |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣） | |

* 如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
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09/04/19

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17620
**FRIDAY 24 MAY
3.00 PM & 5.30 PM**

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17621
**SATURDAY 25 MAY
10.00 AM**

ICONOCLAST

Sale number: 18164
**SATURDAY 25 MAY
5.30 PM**
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15615
**SATURDAY 25 MAY
5.30 PM**
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15616
**SUNDAY 26 MAY
10.00 AM**
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15617
**SUNDAY 26 MAY
1.30 PM**
Viewing: 24-25 May

CHINESE CONTEMPORARY INK

Sale number: 16697
**MONDAY 27 MAY
11.00 AM**
Viewing: 24-26 May

IMPORTANT WATCHES

Sale number: 17479
**MONDAY 27 MAY
1.00 PM**
Viewing: 24-26 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

Sale number: 16698
**MONDAY 27 MAY
2.30 PM**
Viewing: 24-27 May

FINE CHINESE MODERN PAINTINGS

Sale number: 16699
**TUESDAY 28 MAY
10.00 AM & 2.30 PM**
Viewing: 24-27 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 17476
**TUESDAY 28 MAY
1.00 PM**
Viewing: 24-28 May

GLORIES OF BUDDHIST ART

Sale number: 17740
**WEDNESDAY 29 MAY
10.30 AM**
Viewing: 24-28 May

FOUR MASTERPIECES OF JUN WARE

Sale number: 18454
**WEDNESDAY 29 MAY
10.45 AM**
Viewing: 24-28 May

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

Sale number: 17739
**WEDNESDAY 29 MAY
10.50 AM**
Viewing: 24-28 May

LEISURELY DELIGHTS

Sale number: 18336
**WEDNESDAY 29 MAY
11.00 AM & 2.30 PM**
Viewing: 24-28 May

HANDBAGS & ACCESSORIES

Sale number: 17472
**WEDNESDAY 29 MAY
11.00 AM**
Viewing: 24-28 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16694
**WEDNESDAY 29 MAY
3.30 PM**
Viewing: 24-28 May



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離心力
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