



CHINESE CONTEMPORARY INK  
中國當代水墨

Hong Kong, 27 May 2019 香港 2019 年 5 月 27 日

CHRISTIE'S 佳士得



# CHINESE CONTEMPORARY INK 中國當代水墨

MONDAY 27 MAY 2019 • 2019年5月27日 (星期一)

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Monday 27 May · 5月27日 (星期一)  
11.00am (Lots 801-869) · 上午11.00 (拍賣品編號801-869)  
Location: Convention Hall, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong  
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### HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday, 24 May · 5月24日 (星期五)

10.30am - 8.00pm

Saturday - Sunday, 25 - 26 May · 5月25至26日 (星期六至日)

10.30am - 6.30pm

## HIGHLIGHTS PREVIEW · 精選拍品預展

### SINGAPORE, Hilton Singapore

新加坡，新加坡希爾頓酒店

Friday - Saturday, 3 - 4 May · 5月3至4日 (星期五至六)

11.00am - 7.00pm

### BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Friday - Saturday, 3 - 4 May · 5月3至4日 (星期五至六)

10.00am - 6.00pm

### SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Tuesday - Wednesday, 7 - 8 May · 5月7至8日 (星期二至三)

10.00am - 6.00pm

### TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday - Sunday, 11 - 12 May · 5月11至12日 (星期六至日)

11.00am - 6.00pm

## AUCTIONEER · 拍賣官

Sara Mao

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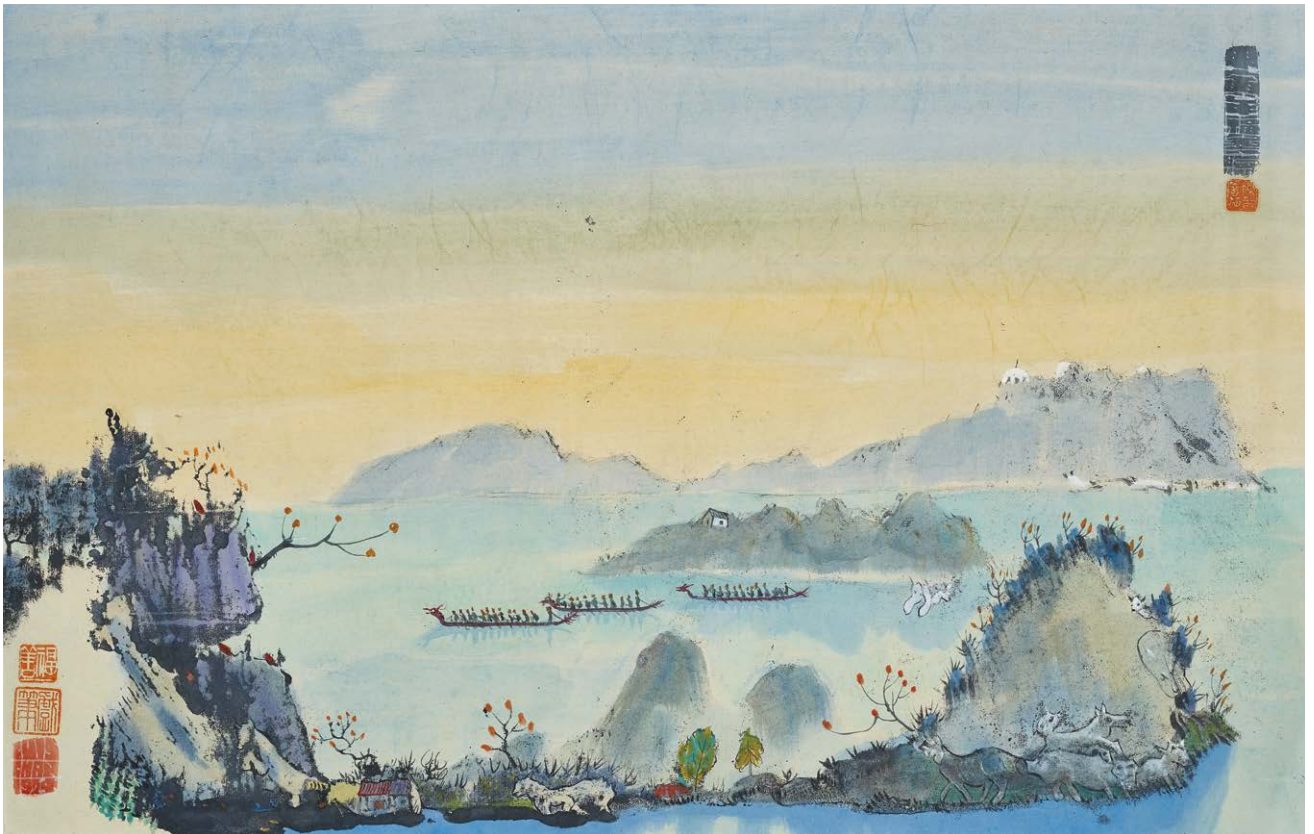
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香  
海  
墨  
語

HONG  
KONG  
INK ART

Pioneers from Hong Kong developing  
the new ink movement since the 1950s,  
endowing the city with a distinct  
tradition and identity



801

## LUIS CHAN

(CHEN FUSHAN, 1905-1995)

### *Dragon Boating*

Scroll, mounted and framed  
Ink and colour on paper  
44.5 x 69.5 cm. (17 ½ x 27 ¾ in.)  
Executed in 1974

#### PROVENANCE

Private collection, USA

**HK\$50,000-70,000**

US\$6,500-9,000

## 陳福善 (1905-1995)

### 龍舟

設色 紙本 鏡框  
1974 年作

鈐印

甲寅年福善繪、陳福善繪、福善、戲筆、LUIS CHAN 1974

來源

美國私人收藏

Luis Chan was born in Panama and moved to Hong Kong in 1910. He spent his early days working as a typist in a law firm and designing fonts for a ferry boat company. A self-taught artist who painted in his spare time, Chan learned through a correspondence course from the Press Art School in London. Luis Chan's art does not concern so much with being western or eastern, but rather he focused on the imagination brought to his works. The features come from Chan's wild imagination and use of a kaleidoscopic range of fantastical colours, and are teeming with childlike whimsy.

陳福善，生於巴拿馬，1910年移居香港。早年從事律師事務所打字員和船務公司設計工作，業餘時間通過倫敦一所藝術學校的函授課程自修繪畫。陳福善的藝術語言並不刻意關注和區分西方或東方藝術，而是強調作品中所表現出的想像力。他的風格完全轉變為實驗超現實主義風格，作品營造出如萬花筒般夢幻的色彩與場景。陳福善喜歡將日常生活的事物轉化為畫中形象。他將電視作為他的寫生對象，晚上常常會看電視至凌晨，因而畫面也出現了充滿奇思異想的人物及奇怪的生物。



802

802

**LUIS CHAN** (CHEN FUSHAN, 1905-1995)

*Landscape with Figures*

Scroll, mounted and framed  
Ink and colour on paper  
134 x 71 cm. (52 ¾ x 28 in.)  
Executed in 1978

**HK\$150,000-200,000**  
**US\$19,000-26,000**

**陳福善** (1905-1995)

*山水*

設色 紙本 鏡框  
1978 年作

鈐印  
七八年福善、陳、  
LUIS CHAN 1978、  
善氣迎人、戲筆

LOTS 803-804  
PROPERTY FROM A BELGIAN COLLECTION  
比利時私人收藏

The original owner of these two Fang Zhaoling paintings came from Belgium and lived in Hong Kong in the late 1970s. He became acquainted with Fang Zhaoling's family and subsequently purchased a collection of works from one of the family members during 1979 to 1982.

原藏家乃比利時人，七〇年代末曾居香港。因結識方召慶家人，他於 1979 至 1982 年間購藏數張方氏作品，均得自方召慶家屬。

803

**FANG ZHAOLING** (1914-2006)

*Impression of Hangzhou*

Scroll, mounted and framed  
Ink and colour on paper  
46 x 68 cm. (18 ½ x 26 ¾ in.)  
Executed in 1972

PROVENANCE

Acquired from the artist's family in Hong Kong in the 1970s  
Private collection, Belgium

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

**方召慶** (1914-2006)

*杭遊印象*

設色 紙本 鏡框  
1972 年作

題識：一九七二年遊杭州返港後寫。召慶。

鈐印：放眼世界胸懷祖國

來源：原藏家 1970 年代從方召慶家屬購入  
比利時私人收藏

804

**FANG ZHAOLING** (1914-2006)

*Guilin Landscape*

Scroll, mounted and framed  
Ink and colour on paper  
69.5 x 139 cm. (27 ¾ x 54 ¾ in.)

PROVENANCE

Acquired from the artist's family in Hong Kong in the 1970s  
Private collection, Belgium

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

**方召慶** (1914-2006)

*桂林印象*

設色 紙本 鏡框

題識：桂林印象紀。

抗戰時居桂林，當時小孩眾多，  
家務煩雜，迄未畫寫生以留念。  
此幀迺記憶中之桂林印象耳。召慶。

鈐印：召慶

來源：原藏家 1970 年代從方召慶家屬購入  
比利時私人收藏





803



804



805

805

**WUCIUS WONG** (WANG WUXIE, B. 1936)

*River Dream #12*

Scroll, mounted and framed  
Ink and colour on paper  
83.5 x 57.9 cm. (32 7/8 x 22 3/4 in.)  
Executed in 1991

PROVENANCE

Private collection

**HK\$120,000-180,000**

**US\$16,000-23,000**

**王無邪** (1936 年生)

**河夢十二**

設色 紙本 鏡框

1991 年作

題識

河夢十二，王無邪，一九九一年。

鈐印

王、無邪

來源

私人收藏

806

**NINA PRYDE** (B. 1945)

*Living in the City*

Scroll, mounted and framed  
Ink and mixed media collage on paper  
86 x 86 cm. (33 7/8 x 33 7/8 in.)  
Executed in 2016

**HK\$50,000-70,000**

**US\$6,500-9,000**

**派瑞芬** (1945 年生)

**生活在城中**

水墨 混合媒介拼貼 紙本 鏡框

2016 年作

題識

派瑞芬，二〇一六年。

鈐印

瑞芬之印

Born in Hong Kong, Nina Pryde received a master's degree in fine arts from the Royal Melbourne Institute of Technology in 2007. Her landscape painting is semi-abstract, characterised by broad, vigorous splashes of ink and colour. *Living in the City* seamlessly incorporates collage of photographs taken by Pryde, resulting in humorous imageries that waver between two- and three-dimensionality, appearing at once real and illusory. Often presented in a large multi-panel format, Pryde's works offer a strong visual impact.

派瑞芬生於香港，2007 年獲澳洲皇家墨爾本理工大學頒發藝術碩士學位。她擅長營構半抽象山水造景，並結合其卓越的拼貼技巧，將親自拍攝的照片圖像局部置於畫面上，創作出平面與立體交織，人、物與景渾然天成的水墨作品，真幻莫辨。其畫作筆觸豪邁、水墨淋漓、視野開闊、氣勢恢弘，常以大型聯屏的方式展示，予人極強的視覺震撼力。



806

807

**LUI SHOU KWAN** (LÜ SHOUKUN, 1919-1975)

*Dwelling*

Scroll, mounted and framed  
Ink and colour on paper  
93.5 x 37 cm. (36 ¾ x 14 ⅝ in.)  
Executed in 1963

PROVENANCE

Acquired directly from the artist, thence by descent  
From the collection of the artist's daughter, the Lui Chin Ling  
Collection

EXHIBITED

Hong Kong, Hong Kong Exhibition and Convention Centre,  
Christie's, *Chinese Contemporary Ink*, 21-26 November 2013

LITERATURE

*Lui Shou Kwan*, Hong Kong, Lui Mui Sin-Ping, 1979  
*Chinese Contemporary Ink*, Christie's, Hong Kong, 2013, pp. 28-29

**HK\$240,000-320,000**

**US\$31,000-41,000**

**呂壽琨 (1919-1975)**

**居**

設色 紙本 鏡框  
1963 年作

題識：癸（辛）卯，呂壽琨。

鈐印：壽琨

鑑藏印：梅倩萍藏、呂展靈藏

來源：直接得自藝術家，由家族傳承  
藝術家女兒呂展靈收藏

展覽：香港，香港會議展覽中心，佳士得，“中國當代水墨”，  
2013年11月21-26日

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第28-29頁

From the late 1950s, Lui Shou Kwan's sketches of Hong Kong became the inspirational catalyst for his move towards abstraction. A pivotal, semi-abstract work dated 1963, *Dwelling* is a superb example of Lui's painting from this transitional period. Vigorously executed with broad swaths of ink that recall mountains and rock forms, this iconic work demonstrates the artist's masterful control of the brush, which, when complemented with imageries of a small boat and houses, leads to an expressive composition that straddles the figurative and the abstract.

五十年代末，呂壽琨從自然界萬物景象中萃取提煉抽象意境，其獨樹一格的新水墨漸見雛形。《居》作於1963年，此時正為其半抽象山水創作的成熟時期，見證了呂壽琨向抽象美學發展的藝術歷程。畫作中，藝術家用筆豪邁奔放，線條化作淋漓的水墨造型，其中深淺、濃淡、虛實之變化可見而豐富。在大寫意的筆墨下，呂壽琨綴以香江特有的小船、屋宇等形象，遊弋於抽象與具象之間。



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“ 從 一張畫中如何表現圓滿光明，以達至無邊色相？  
從 就是禪畫的觸發。”

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808

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed  
Ink and colour on paper  
121 x 60.5 cm. (47 7/8 x 23 7/8 in.)  
Executed in 1970

PROVENANCE

Acquired directly from the artist, thence by descent  
From the collection of the artist's daughter, the Lui Chin Ling Collection

**HK\$400,000-500,000**

US\$52,000-64,000

呂壽琨 (1919-1975)

禪

設色 紙本 鏡框  
1970 年作

題識

七〇年呂壽琨畫。

鈐印

呂、壽琨、肖形印（虎）

繼藏印

梅倩萍藏、呂展靈藏

來源

直接得自藝術家，由家族傳承  
藝術家女兒呂展靈收藏

Executed in 1970, *Zen* sits at the pinnacle of Lui Shou Kwan's most revered period, the last decade of his life when a deep fascination with Buddhism profoundly transformed his artistic output. In his iconic Zen paintings, the artist established a powerful visual idiom to represent the lotus, a symbol for eternity, purity, and Buddhahood. With dense ink applied with bursting energy and spontaneity, the lotus leaves are heightened by the red paint, hinting at the moment of epiphany, inviting viewers to meditate upon the artist's lifelong pursuit of Zen.

在其生命的最後十年，呂壽琨的藝術再創巔峰。此時他正研究佛家思想，抽象風格不斷演變，一系列以蓮為主題的禪畫是他創造力登峰造極的代表。蓮出淤泥而不染的形象也與佛家禪宗相關，往往象徵永恆、純潔，有出塵之意。《禪》正是其乾筆作品的代表作：雄渾有力的大筆揮刷出荷塘上的荷葉，畫面中間極具爆發力的幾筆帶出蓮梗；黑白之間，丹紅的面與點則勾畫出花瓣、蓮蕊，仿佛體現了頓悟的一刻，讓觀者深思呂壽琨終身追求的禪意。



七〇年呂壽琨畫





809

**WESLEY TONGSON** (1957-2012)

*Spiritual Mountains*

Scroll, mounted and framed

Ink on paper

179.2 x 96.8 cm. (70 ½ x 38 ¼ in.)

Executed in 2010

**HK\$100,000-150,000**

**US\$13,000-19,000**

**唐家偉** (1957-2012)

**靈山**

水墨 紙本 鏡框

2010 年作

題識：山斗道人。時年五十三。

鈐印：唐家偉

*Spiritual Mountains* is a mesmerising example of Wesley Tongson's finger painting. He found consolation and joy in the pure act of painting after he was diagnosed with schizophrenia at the age of 15. Fervently devoted to art throughout his life, he created paintings overflowing with energy which reflected his mind. He studied Chinese painting with artist Gu Qingyao when he moved to Canada in 1977. After returning to Hong Kong in 1981, inspired by Liu Kuo-sung who was then teaching at the Chinese University, Tongson began exploring experimental techniques to paint instead of the brush. Working with fingers and nails, he creates powerful and deeply spiritual images such as *Spiritual Mountains*.

藝術是唐家偉一生快樂的源泉。他從十五歲時受思覺失調症困擾，全心專注於創作，用藝術去積極面對生活的種種束縛，因此作品往往表達了藝術家豐富充沛的內在心態。在加拿大求學期間，唐家偉隨顧青瑤習傳統水墨畫；1981年返港後，受當時在中文大學任教的劉國松啟發，開始探索以創新技法代替畫筆的可能性。2001年起，唐家偉開始實驗指畫，直至2009年完全停止使用畫筆，而使用指甲、手指與手直接創作。《靈山》是唐家偉指畫山水的巨幅代表作，畫中千變萬化的流動形態勾勒出山體，氣勢磅礴，而線條渾厚而俐落，創作的力量令人歎為觀止。

810

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

*Untitled*

Hanging scroll

Ink and colour on paper

179 x 96.2 cm. (70 ½ x 37 ¾ in.)

HK\$240,000-360,000

US\$31,000-46,000

周綠雲 (1924-2011)

無題

設色 紙本 立軸

鈐印

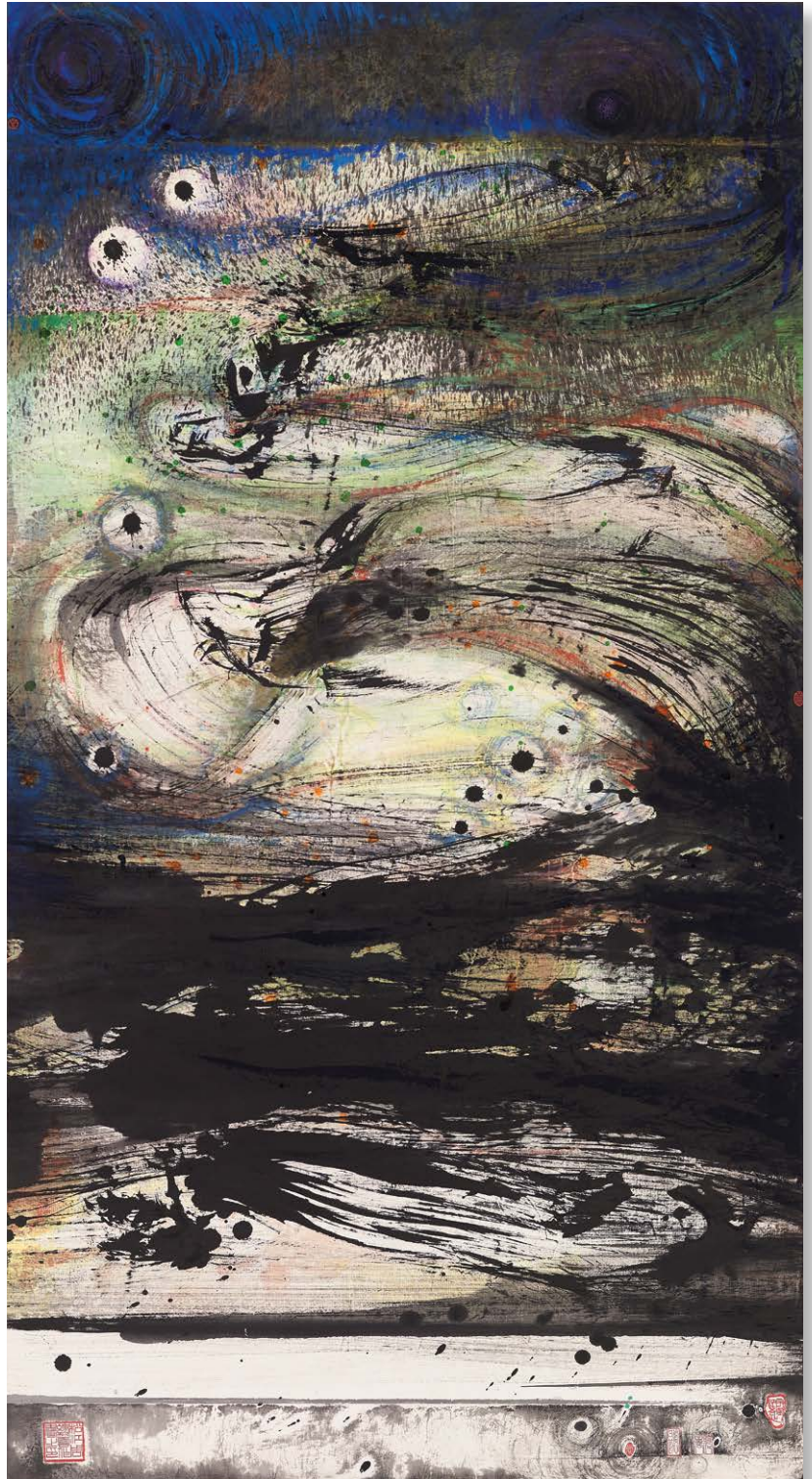
松江周綠雲作畫之印、楊周氏、賞心丹管、長壽、宇宙即吾心、不負人、雲（二次）、綠雲

Irene Chou was born in Shanghai in 1924 and worked as a journalist after graduating from St. John's University in 1945. Arriving in Hong Kong in 1949, Chou began to study Chinese painting under Lingnan master Zhao Shao'ang. Her career as an artist reached a breakthrough in the early 1960s when she met Lui Shou Kwan, leader and pioneer of the New Ink Painting Movement. It was under Lui's influence that Chou began to paint in an expressive and personal manner. Chou's later works are especially known for her bold use of colour, line and sphere to convey her powerful, explosive expressions and emotions of the human life and the universe.

Although *Untitled* is undated, it was likely painted in the early 1990s after Chou suffered from a stroke in late 1991. Chou moved to Australia a year later and having recovered with the help of physiotherapy and qigong, she started to paint again soon. Her new works display a new-found freedom, as she commented "I am freer because my world has become bigger and more spacious. I am no longer restrained in the 'me' world but have come into the 'universe' world. Maybe I am more brave or courageous. One needs freedom to be courageous. No, it should be the other way around. One needs to have courage first before one can feel free."

周綠雲，1924年生於上海，1945年在知名學府聖約翰大學畢業後曾任新聞記者。1949年她遷居香港，隨即拜嶺南畫派大家趙少昂門下習畫。六十年代後，因亦師亦友的新水墨運動先驅呂壽琨鼓勵她積極創新，周綠雲的創作風格取得了極具突破性的轉變。她晚期作品構圖大膽，用色揮灑自如，洋溢著旺盛的生命力而令觀者可以從畫中感受到浩瀚無際的宇宙。

此幅《無題》雖未註明創作日期，但觀全畫筆法靈動，氣勢磅礴，應為九十年代初期所作。1991年中風後，周綠雲移居澳大利亞，康復後更堅持不懈努力創作，作品更為自在。她曾說：“前人陸象山的思想，令我領悟宇宙的偉大、自己的渺小。我對自己說：‘張開眼睛來關照宇宙之大，閉起眼睛來瞭解自己之小。’這實在是需要很大的勇氣，正如創作要付出大勇氣，心靈才得到大自由。”





811

**HE BAILI** (PAKLEE HO, B. 1945)

*Sunrise Over Yuen Long*

Scroll, mounted and framed  
Ink and colour on paper  
46.5 x 133 cm. (18 ¼ x 52 ¾ in.)  
Executed in 2018

**HK\$400,000-600,000**

US\$52,000-77,000

**何百里** (1945 年生)

元朗南生圍日出

設色 紙本 鏡框  
2018 年作

題識

戊戌仲夏寫元朗南生圍日出幽美景色。自在軒燈下，百里。

鈐印

何、百里、曦望、自在軒





Located in Yuen Long, Nam Sang Wai is a scenic spot and stopping place for many migratory birds known for its ecological diversity. He Baili rarely names specific sites or locations in his works; *Sunrise Over Yuen Long* offers a glimpse of the emotions he shares with his home city. With his early training from the Lingnan School and his brilliant application of colour wash, He creates the sunrise in Nam Sang Wai at its most brilliant hour of the day, almost like a romanticised version of the world. Since childhood He was struck by the beauty of nature and its relationship to man as it opens his mind and heart. Before He paints, he first meditates and places himself within nature. This feeling is thus expressed with his hand and brush. He believes that beauty is found in things and people one loves, and that with emotions even ordinary objects can be dazzling and beautiful.

元朗南生圍景色迷人，不僅有充滿田園氣息的農田、魚塘及濕地，亦是香港少有的候鳥棲息地之一。何百里的山水作品常以心中丘壑入畫，多為夢化，極少明說筆下景觀原型真實所在之地。而《元朗南生圍日出》道出實景，洋溢著香港情懷，在藝術家創作中的特殊地位可見一斑。得其早年習嶺南畫派寫實和設色風格的經歷，何百里在作品中揉合潑墨、破墨、潑彩等技巧，墨彩靈動地寫出南生圍日出幽美景色，將其獨特的寫意山水發揮得淋漓盡致。人與自然的關係、大自然的美深深觸動了何百里。他認為，意境的表達需要過濾感情，需要用心造境才能寫出畫家的濃濃情意。



812

812

**KOO MEI** (GU MEI, B. 1929)

*Landscape*

Scroll, mounted and framed  
Ink and colour on paper  
66.2 x 131.2 cm. (26 1/8 x 51 5/8 in.)  
Executed in 2018

**HK\$60,000-80,000**

US\$7,700-10,000

顧媚 (1929 年生)

山水

設色 紙本 鏡框

2018 年作

題識

顧媚戊戌。

鈐印

嘉瀾、顧媚、巖壑煙霞腕底生



813

813

**CHEN FAN** (B. 1944)

*Moon Beyond Hills*

Scroll, mounted and framed  
Ink on paper  
96 x 179 cm. (37 ¾ x 70 ½ in.)  
Executed in 2017

EXHIBITED

Hong Kong, Central Library,  
*The Panorama of Hong Kong  
Contemporary Ink Painting 2018*,  
13-20 September 2018

LITERATURE

*The Panorama of Hong Kong  
Contemporary Ink Painting 2018*, Hong  
Kong Modern Ink Painting Society,  
Hong Kong, 2018, p. 34

**HK\$50,000-70,000**

**US\$6,500-9,000**

Born in Chengdu and raised in Beijing, the painter and photographer Chen Fan is a member of the experimental Stars group and the April Photo Society. His ink works are bold and abstract compositions with a strong sense of movement.

**陳帆** (1944 年生)

*關山千里外*

水墨 紙本 鏡框  
2017 年作

題識

丁酉，關山千里外。

鈐印

陳凡

展覽

香港，中央圖書館，“香港當代  
水墨大展 2018”，2018 年 9 月  
13-20 日

出版

《香港當代水墨大展 2018》，  
香港現代水墨畫會，香港，  
2018 年，第 34 頁

陳帆，號又川，武漢人，生於成都，長於北京，星星畫會、四月影會成員。陳帆身兼畫家及攝影家，畫作中抽象的線點與色調中黑白墨趣無窮，而他對色彩的運用既大膽又新穎，兼備強烈的形式美感。

814

**HUNG HOI**

(XIONG HAI, B. 1957)

*Contemplation of Rain*

Hanging scroll  
Ink and colour on paper  
132.5 x 41.8 cm. (52 ½ x 16 ½ in.)  
Titleslip inscribed by the Master of the  
Water, Pine and Stone Retreat

PROVENANCE

Acquired directly from the artist  
Water, Pine and Stone Retreat  
Collection

**HK\$50,000-70,000**

**US\$6,500-9,000**

**熊海** (1957 年生)

*雨意圖*

設色 紙本 立軸

款識

熊海

鈐印

熊、海、金豐山人  
水松石山房主人題簽條

來源

直接得自藝術家  
水松石山房藏





815

**HUNG HOI** (XIONG HAI, B. 1957)

*Green Spring in Summer Hills*

Hanging scroll

Ink and colour on paper

178 x 96.2 cm. (70 1/8 x 37 7/8 in.)

Executed in 1991

Titleslip inscribed by the artist

**PROVENANCE**

Lo Shan Tang Collection

Water, Pine and Stone Retreat Collection

**HK\$120,000-180,000**

*US\$16,000-23,000*

**熊海** (1957 年生)

**夏山清泉圖**

設色 紙本 立軸

1991 年作

題識

辛未熊海畫。

鈐印

熊、海、山水緣

藝術家題簽條

來源

樂山堂

水松石山房藏

816

LI XUBAI (B. 1940)

*Journey in the Green Mountains*

Scroll, mounted and framed  
Ink and colour on paper  
178 x 95.5 cm. (70 1/8 x 37 5/8 in.)  
Executed in 2014

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

李虛白 (1940 年生)

清遊山水

設色 紙本 鏡框  
2014 年作

題識

清遊秉燭。慨邯鄲一枕，黍米方熟。  
袖手棋亭，慣見長安，尋常勝負枰局。  
暮年惟羨家山美，且漫與、浮雲相逐。  
探蒿廬、丘壑幽深，料有隱居仙躅。  
寂靜澄湖百頃，峭峰明照影，搖泛空綠。  
仄徑干旋，冷萼初花，人在碧闌杆曲。  
涯淡瀕洞涵虛境，誰入破、激昂霜竹。  
待罨畫、細寫生綃，鋪展水天長幅。  
右詞《疏影》。

甲午孟冬，虛白金湖遊歸，  
題此補白，於左海歸去來堂。

鈐印

省齋、天涯海客、虛白居士、滄浪清韻

Born in Fuzhou in 1940, Li Xubai is a lover of Chinese classics and worked as editor for art and collecting magazines. He moved to Hong Kong in 1979, and emigrated to Canada in 1996. A painter and a poet, he uses negative space to convey snow, rivers, clouds and mists, radiating a glowing light that contrasts sharply with the darker tones of mountains and vegetation. Li's landscapes are built from unconventional shapes, formed by jagged lines that twist and turn at abrupt angles. This exotic, geometric perception provides a strange, almost digital sense of modernity in his work.

李虛白 1940 年生於福州。他酷愛中國古典文學，自一九六〇年代隨國學耆宿劉衡居士學習古典文學、詩詞及山水創作。1979 年，李氏移居香港，1996 年移民加拿大多倫多後專注繪畫，並經常在中國各地旅行求取靈感。李氏身兼畫家、詩人。通過對比山脈和植被的光暗部，觀者會留意到畫家如何於山水佈局中留虛留白，這些空白處是皓雪、溪河、雲霧，神秘而超現實。李氏佈局不以是否符合透視為首要考慮，其山水形狀新異，山勢突兀，多浮於半空，少見頭尾。近年李氏在作品中加入潑墨與潑彩，加強了山水所表達的情感。





817

817

**LI XUBAI** (B. 1940)

*Valley After Snow*

Scroll, mounted and framed  
Ink and colour on paper  
53 x 233.5 cm. (20 7/8 x 91 7/8 in.)  
Executed in 2018

**HK\$90,000-120,000**

**US\$12,000-15,000**

**李虛白** (1940 年生)

*晴雪幽壑*

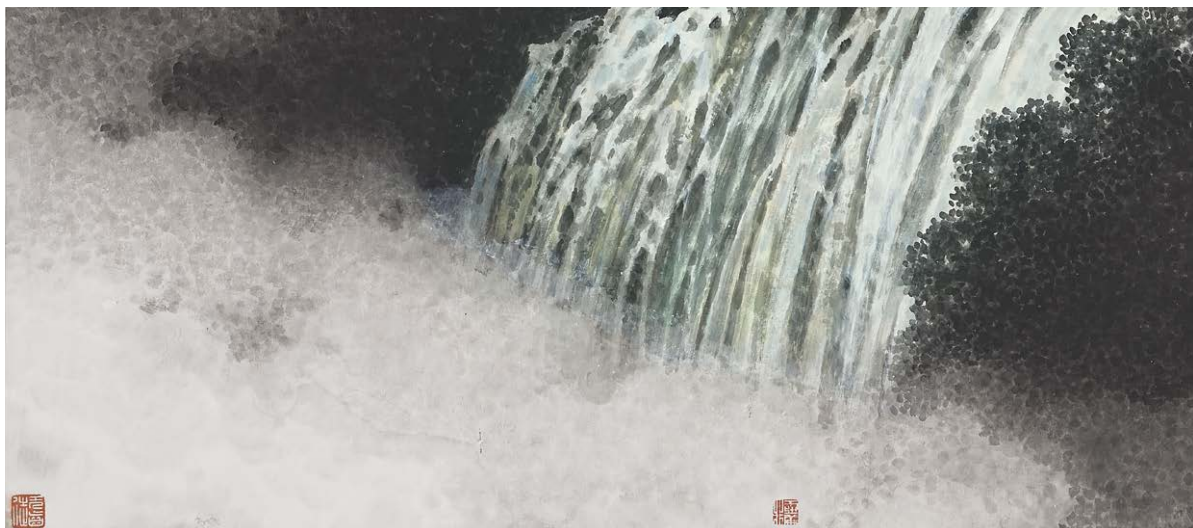
設色 紙本 鏡框  
2018 年作

題識

晴雪山河披素裹。庭院人家，瑤席圍松火。  
琥珀琉璃傳隔座。膽瓶斜插紅梅朵。  
酒釀歌圓旋入破。搖曳星辰，明滅燈花舞。  
思退轉身歸獨臥。風塵滯滯非今我。  
右詞《蝶戀花》。  
戊戌冬月，虛白並題於左海歸去來堂。

鈐印

天涯海客、虛白居士、歸去來堂、山氣日夕佳





818

**WONG HAU KWEI** (HUANG XIAOKUI, B. 1946)

*Huangguoshu Waterfall*

Scroll, mounted and framed  
Ink and colour on paper  
36 x 176 cm. (14 1/8 x 69 1/4 in.)  
Executed in 2018

EXHIBITED

Hong Kong, Hong Kong Central Library, *Shui Mo Hong Kong: Exhibition of Contemporary Hong Kong Ink Paintings*, 15-21 February 2019

LITERATURE

*Shui Mo Hong Kong: Exhibition of Contemporary Hong Kong Ink Paintings*, Hong Kong Culture Association, Hong Kong, 2019, p. 55

**HK\$40,000-60,000**

US\$5,200-7,700

**黃孝達** (1946 年生)

**黃果樹**

設色 紙本 鏡框  
2018 年作

展覽

香港，中央圖書館，“港水港墨：香港當代水墨名家作品展”，  
2019 年 2 月 15-21 日

出版

《港水港墨：香港當代水墨名家作品展》，香港各界文化促進會，  
香港，2019 年，第 55 頁



819

**819**  
**MAI LUOWU**

(LOUIS MAK, B. 1946)

*Sunflower*

Scroll, mounted and framed  
Ink and colour on paper  
80 x 59 cm. (31 ½ x 23 ¼ in.)

**HK\$50,000-70,000**  
**US\$6,500-9,000**

**820**  
**BENNY SY LI** (B. 1956)

*Shanghai Breakfast -  
the Four Warriors*

Scroll, mounted and framed  
Ink and colour on paper  
93.5 x 46 cm. (36 ¾ x 18 ½ in.)  
Executed in 2018

**HK\$30,000-40,000**  
**US\$3,800-5,200**

**李純恩** (1956 年生)  
**四大金剛**

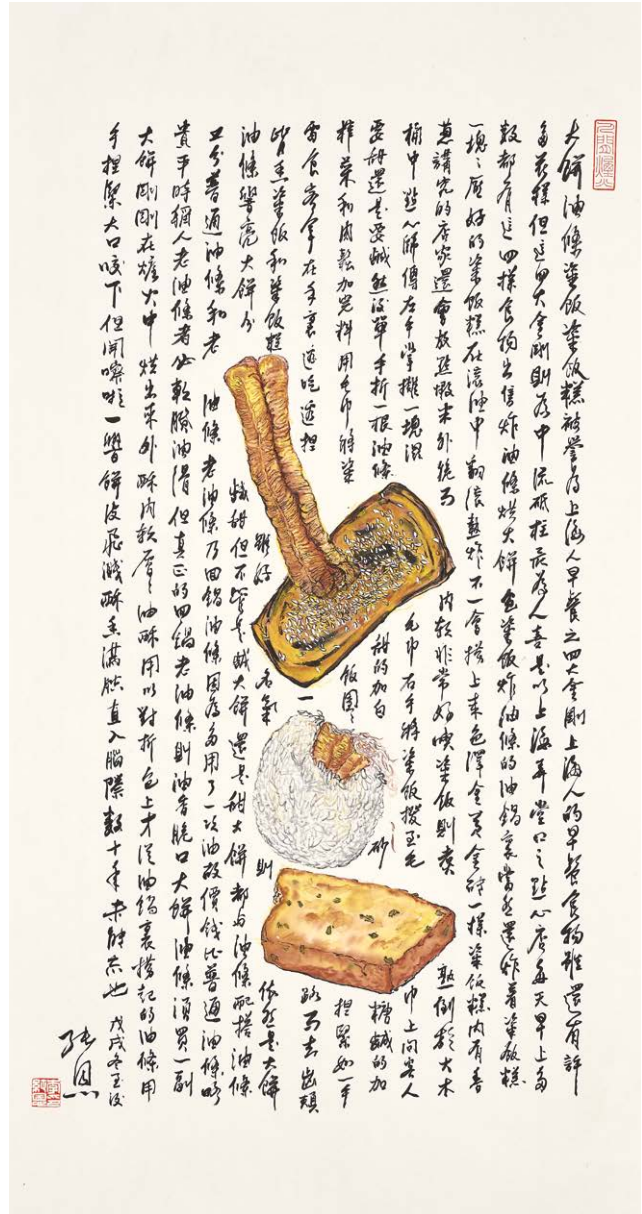
設色 紙本 鏡框  
2018 年作

**麥羅武** (1946 年生)  
**欣欣向陽**

設色 紙本 鏡框

款識  
麥羅武  
鈐印  
羅武

題識：大餅、油條、粢飯、粢飯糕，被譽為上海人早餐之四大金剛。上海人的早餐食物雖有許多花樣，但這四大金剛則為中流砥柱，最為人喜。是以上海弄堂口的點心店每天早上多數都有這四樣食物出售，炸油條烘大餅包粢飯，炸油條的油鍋裏當然還炸着粢飯糕。一塊塊壓好的粢飯糕在滾油中翻滾熱炸，不一會撈上來，色澤金黃，金磚一樣。粢飯糕內有香蔥，講究的店家還會放點蝦米，外脆而內軟，非常好喫。粢飯則煮熟倒於大木桶中，點心師傅左手掌攤一塊濕毛巾，右手將粢飯撥至毛巾上，問客人要甜還是要鹹，然後單手折一根油條，甜的加白砂糖，鹹的加榨菜和肉鬆，加完料，用毛巾將粢飯團團捏緊如一手雷，食客拿在手裏，邊吃邊捏，一路而去，齒頰皆香。



820

粢飯和粢飯糕雖好，名氣則依然是大餅油條響亮。大餅分鹹甜，但不管是鹹大餅還是甜大餅，都與油條配搭。油條又分普通油條和老油條，老油條乃回鍋油條，因為多用了一次油，故價錢比普通油條略貴。平時稱人老油條者，必軟膩油滑，但真正的回鍋老油條則油香脆口。大餅油條須買一副，大餅剛剛在爐火中烘出來，外酥內軟，層層油酥，用以對折，包上剛從油鍋裏撈起的油條，用手捏緊，大口咬下，但聞噼啦一響，餅皮飛濺，酥香滿腔，直入腦際，數十年未能忘也。戊戌冬至後，李純恩。

鈐印：李純恩印、人間煙火



821

**ERIC HO KAY-NAM** (HE JILAN, B. 1974)

*Taihang Gorge*

Scroll, mounted and framed  
Ink and colour on paper  
132 x 30 cm. (52 x 11 ¾ in.)

**HK\$70,000-90,000**

**US\$9,000-12,000**

**何紀嵐** (1974 年生)

**太行石崖**

設色 紙本 鏡框

款識

嵐

鈐印

何、紀嵐、思無為軒

The *Journey of the Rocks* series documents Eric Ho's recent excursion to the magnificent Mount Taihang and the inspiration he took from the travels. Ho challenged himself by stepping out of his hometown Hong Kong to which he has dedicated his earlier works, depicting the multi-layered and angular view of a dense metropolis. Compelled by the breathtaking landscape of Mount Taihang, Ho constructs new landscape compositions that seek a stronger connection with the past - with powerful lines and shadows seen from the dynamic rock formations; the harmonised colours reflected between the streamlet and minerals, and the cliffhanger rocks on the steep gorge.

何紀嵐近年的一次難忘的太行山之行成為了藝術家取之不盡的靈感源泉。自此，他創作出一系列以太行風貌為主題的作品，一改以往創作的面貌。何紀嵐的水墨畫作多以香港城市的景象為主題，往往用其極簡幾何視角高度抽象、提煉出都市風景最本質之神態。而在《太行石崖》中，何紀嵐以直幅的構圖強調表現了太行石崖的險峻，畫面似乎與傳統山水的構圖產生呼應。富有動感的線條配合和諧的設色，山崖中的小溪與岩石呼之欲出。



822

## LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

### Woods

Scroll, mounted and framed  
Ink and colour on paper  
30.5 x 106.2 cm. (12 x 41 ¾ in.)  
Executed in 1962  
Titleslip inscribed by the Master of the Water,  
Pine and Stone Retreat

#### PROVENANCE

Acquired directly from the artist, March 1984  
Water, Pine and Stone Retreat Collection

#### EXHIBITED

Taipei, The General Association of Chinese  
Culture, *Sixty Years of Knowledge: An Exhibition  
of Contemporary Ink Paintings by Liu Kuo-sung*,  
8 January – 3 February 2013

#### LITERATURE

*Sixty Years of Knowledge: An Exhibition of  
Contemporary Ink Paintings by Liu Kuo-sung*,  
The General Association of Chinese Culture,  
Taipei, 2013, p. 22

**HK\$300,000-400,000**

**US\$39,000-51,000**

劉國松 (1932 年生)

秋林

設色 紙本 鏡框  
1962 年作



822

#### 題識

劉國松。一九六二。

#### 鈐印

劉國松

水松石山房主人題簽條

#### 來源

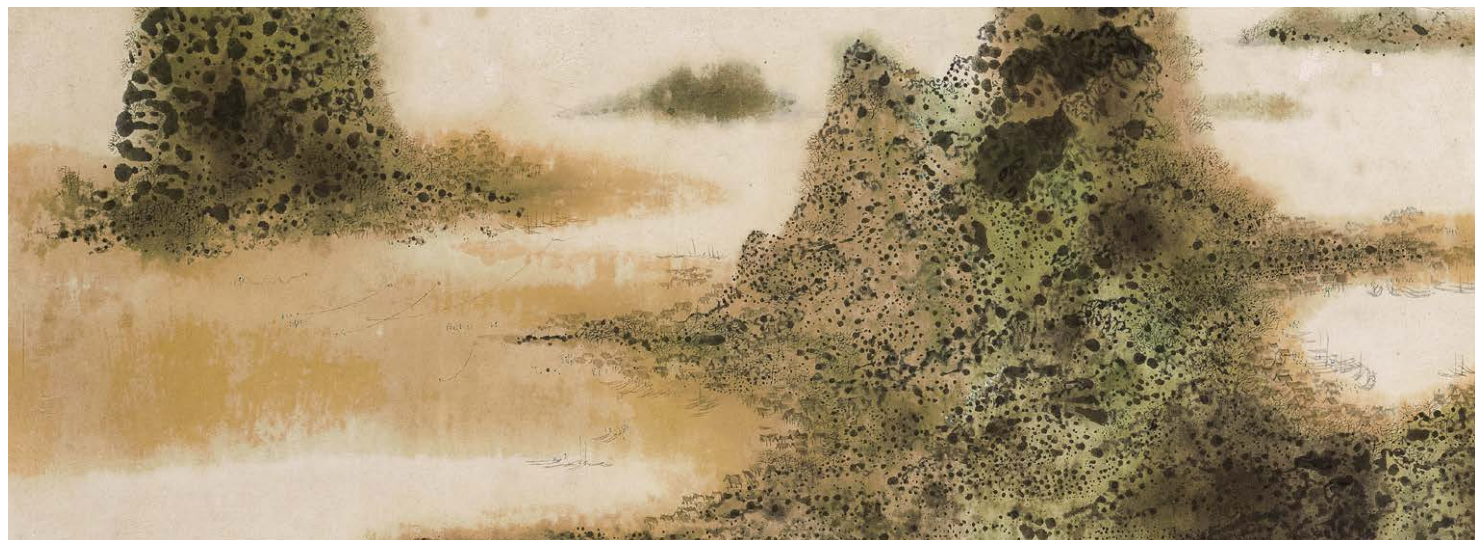
直接得自藝術家，1984年3月  
水松石山房藏

#### 展覽

台北，中華文化總會，“傳功一甲子：劉國松現代水墨創作展”，2013年1月8日-2月3日

#### 出版

《傳功一甲子：劉國松現代水墨創作展》，中華文化總會，台北，2013年，第22頁





823

**CHEN QIKUAN**

(CHEN CHI-KWAN, 1921-2007)

*Atami*

Scroll, mounted and framed  
Ink and colour on paper  
22.7 x 119.2 cm. (9 x 47 in.)  
Executed in 1960

**PROVENANCE**

Mi Chou Gallery, New York  
Private collection, USA

**HK\$180,000-280,000**

*US\$23,000-36,000*

**陳其寬 (1921-2007)**

**熱海**

設色 紙本 鏡框  
1960 年作

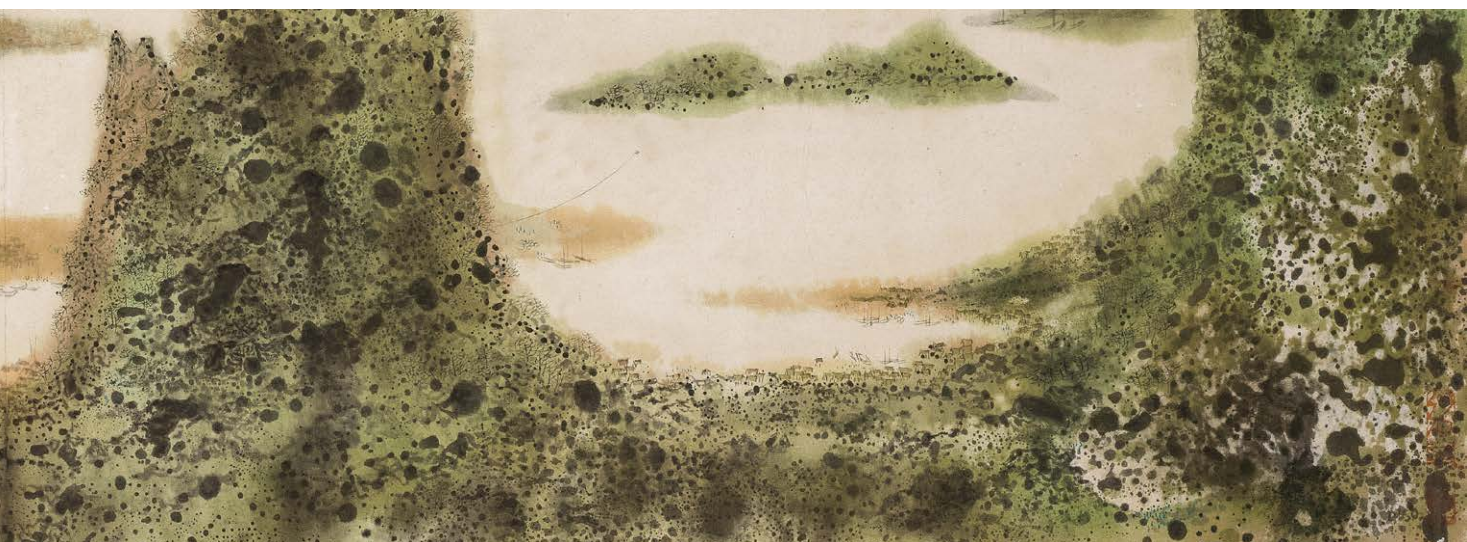
鈐印

陳其寬

來源

紐約米舟畫廊

美國私人收藏



823



824

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

*Landscape*

Hanging scroll  
Ink and colour on paper  
60 x 89 cm. (23 5/8 x 35 in.)  
Executed in 1973

**PROVENANCE**

Acquired directly from the artist  
Water, Pine and Stone Retreat Collection  
The Mary and George Bloch Collection

**HK\$180,000-240,000**

**US\$24,000-31,000**

**王己千** (1907-2003)

*山水*

設色 紙本 立軸  
1973 年作

**題識**

癸丑二月起草，七月畢工。  
王己千時口口紐約。

**鈐印**

王己千鈐

**來源**

直接得自藝術家  
水松石山房藏  
瑪麗與莊智博珍藏

Born in Jiangsu in 1907, C. C. Wang was an artist, critic, and one of the most widely-acclaimed Chinese painting collectors of the 20th century. In the 1940s, Wang emigrated to the United States. Wang excelled in classical painting but his skill and knowledge did not hinder his success in breaking from traditional form. Wang's desaturated hues create an impression of the abstract, however manmade structures such as houses take the viewer back to the realm of the real.

王己千是二十世紀最知名的中國書畫收藏家，同時也是才華橫溢的藝術家和藝評人。他先後在蘇州畫家顧麟士和吳湖帆門下習畫。一九四〇年代移居美國，於紐約藝術學生聯盟學習西方繪畫。王氏精於古典繪畫，但他的學識與畫藝並沒有成為前進的障礙，他成功突破藩籬，山水畫有意識地融合了東西方藝術傳統。王氏將風景的色調淡化，創造出抽象的印象，然而他筆下的人造元素，如房屋等，又將觀眾拉回到理智的現實世界。



825

## LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

### *Tibetan Suite Series - Melancholy of the Himalayas*

Scroll, mounted and framed  
Ink and colour on paper  
58 x 90.5 cm. (22 7/8 x 35 3/8 in.)  
Executed in 2000

#### PROVENANCE

Chan Liu Art Gallery, Taiwan, 2004  
Private collection, Asia

**HK\$400,000-600,000**

**US\$52,000-77,000**

劉國松 (1932 年生)

### 西藏組曲 - 喜馬拉雅的憂怨

設色 紙本 鏡框

2000 年作

題識：劉國松，二〇〇〇。

鈐印：劉國松

來源：台灣長流畫廊，2004 年  
亞洲私人收藏

Liu Kuo-sung first visited Tibet in the 1980s. During the summer of 2000, after lecturing in Tibet, he embarked on a journey to reach Everest Base Camp that brought about the breakthrough in his depiction of snow-capped mountains of the Himalayas. After several days' journey, Liu arrived at where the spectacular magic of the mountains revealed itself: as sunlight shone through the peaks shrouded by clouds, majestic mountains shifted in and out of visibility that greatly enraptured the artist. Upon his return, Liu Kuo-sung began to create the Tibetan Suite series. Liu combines technical mastery and an experimental use of materials. The creative process involves the peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Through repeated painting, creasing and peeling of both sides of the paper, Liu creates atmospheric 'portraits' of snowy mountains, their topography shown through crisscrossing white lines set against the dark, expansive backdrop of a Tibetan sky.

劉國松首次前往西藏早在八〇年代，但他對西藏雪山的描繪，則在 2000 年登上珠穆朗瑪峰後更有突破性的進展。2000 年夏，劉國松受邀前往西藏大學講學。課程結束後，他攜家人啟程前往珠穆朗瑪峰基地營，經歷數天的行旅，終於得以一睹壯麗雄奇的美景：雲海氣象萬千，在陽光的照耀下瞬間光影流動。雪峰若隱若現，迂迴閃爍，令藝術家如癡如醉。西藏歸來後，劉國松開始創作西藏組曲系列。《喜馬拉雅的憂怨》作於 2008 年，畫面上白、藍兩色交互穿插浮動，紙與墨的紋路肌理營造出雪網山痕的迷人景象。劉氏早年開創抽筋剥皮的嶄新皴法，在特製粗厚的紙上撕下紙筋，以白線勾勒雪山的山脈。通過畫家在紙的兩面反覆繪畫、弄縐和剥皮，製造出雪山在廣闊無垠環境下的氛圍。劉國松所描畫的雪山在一片交織的白線下展現，與背後風起雲湧的雲海形成強烈的對比，對傳統水墨化的意境進行全新的詮釋。



826

**LI HUAYI** (b. 1948)

*Abstract Houses*

Hanging scroll  
Ink and colour on paper  
68.5 x 116.8 cm. (27 x 46 in.)

**PROVENANCE**

Acquired directly from the artist, San Francisco, 1985  
Roberta English Gallery, San Francisco,  
December 1985  
Water, Pine and Stone Retreat Collection

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

**李華弑** (1948 年生)

**無疆**

設色 紙本 立軸

題識：無疆。華。

鈐印：華、苦李

來源

直接得自藝術家，三藩市，1985 年  
三藩市 Roberta English 畫廊，1985 年 12 月  
水松石山房藏

Li Huayi's artistic practice underwent drastic changes from the 1970s to 1990s – from traditional Dunhuang-inspired figure paintings, bold collage works featuring Chinese characters that resonate with propaganda posters, experimental and abstract landscape such as the current lot (Lot 826), to his iconic monumental landscape (Lot 827) that Li continues to develop to this day.

Upon arriving in San Francisco from Shanghai in 1982, Li Huayi studied at the Academy of Art College in San Francisco where he was exposed to Post-War American art practice and theories. In *Abstract Houses*, one can easily recognise foundational elements that clearly echo the artist's later signature works – splashed ink and colour, collage to create mountains in three-dimensionality, rock and mountain textures created by rubbing technique that sharply contrast with the background, and trees painted in white paint as they stand on vertical cliffs to form a dramatic composition. As such, *Abstract Houses* offers a rare glimpse of Li's bold experiment on techniques, materials and colours in the 1980s, directly influencing Li's later signature landscape works that would distinguish him as one of world's leading ink artists.

七十年代至九十年代在李華弑的創作歷程中是一個重要的探索時期，此時他的作品極富實驗性，追尋屬於個人的技法創新。一方面，他受在敦煌臨摹研究佛教壁畫的經歷啟發，在創作中時開始嘗試用當代視角重新演繹觀音等傳統元素與形象，另一方面，他以大膽新穎的拼貼形式將傳統文字入畫，或令人不禁聯想到特殊歷史時期的大字宣傳報。《無疆》（編號 826）正是李華弑這風格轉變時期罕見的抽象山水作品，也為他成熟期對山水主題的不停提煉、升華奠定了堅實的基礎。

1982 年，李華弑從上海移居美國三藩市，隨後進入三藩市藝術學院研習美國戰後藝術及理論。作於八十年代初期的《無疆》充分展現了他對傳統媒介及技法的嫺熟駕馭，亦蘊涵新的視覺環境的啟發。縱觀全圖，構圖由墨汁顏料自由流淌組成，與張大千的潑墨潑彩有異曲同工之妙。畫中的山體上的肌理由拓印的手法呈現，再用拼貼的技巧附於宣紙上，襯托以白顏料勾勒出的屋宇及樹木，盡顯崇山峻嶺險峻巍峨之氣。從《無疆》中可見他九十年代後開拓嶄新山水面貌的雛形，並為他之後作品中技法、材料及顏料的應用開創了先河。



827

LI HUAYI (B. 1948)

*Wilderness Performance*

Scroll, mounted and framed  
Ink and colour on paper  
65.7 x 128 cm. (25 7/8 x 50 3/8 in.)  
Executed in 1999

PROVENANCE

Kaikodo, New York, March 2000  
Private collection, Hong Kong

EXHIBITED

New York, Kaikodo, *In Concert: Landscapes by Li Huayi and Zhang Hong*, 6-30 November 1999

LITERATURE

*In Concert: Landscapes by Li Huayi and Zhang Hong*, Kaikodo, New York, 1999, pp. 68-70

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

**US\$210,000-280,000**

李華弑 (1948 年生)

野演

設色 紙本 鏡框

1999 年作

款識：李華弑

鈐印：李華弑

來源

紐約懷古堂，2000 年 3 月

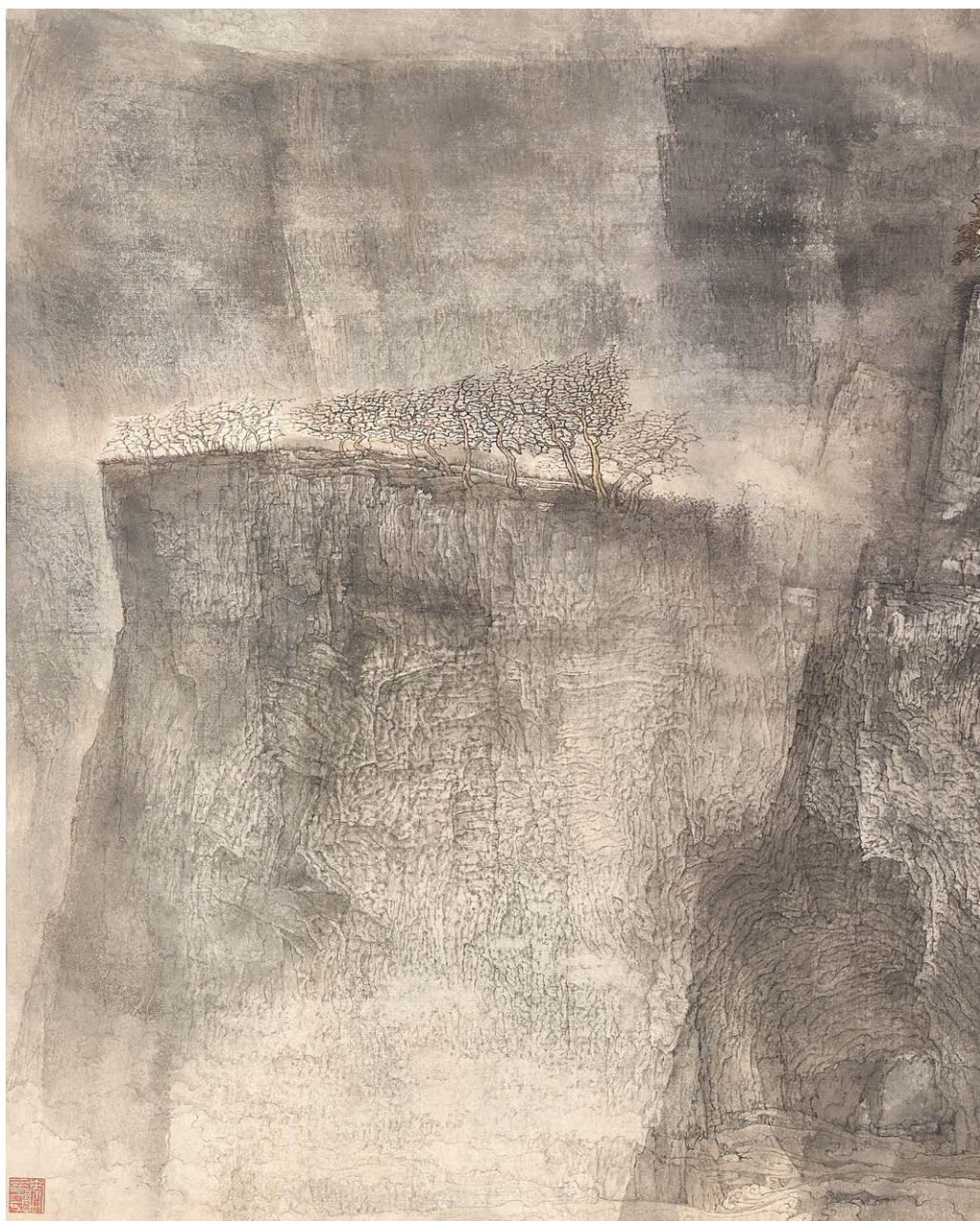
香港私人收藏

展覽

紐約，懷古堂，“李華弑和張洪的山水作品”，1999 年 11 月 6-30 日

出版

《李華弑和張洪的山水》，懷古堂，紐約，1999 年，第 68-70 頁



Born in Shanghai, Li Huayi studied traditional Chinese paintings as a child with Wang Jimei, the son of artist Wang Zhen. At the age of sixteen, he became acquainted with European art through the artist Zhang Chongren, who studied at the Royal Academy of Fine Arts in Brussels. His experimental, intricate landscapes blend the new and the old, recalling the monumental Northern Song painting in spirit. Li has travelled to scenic, historic and cultural sites of China, from Mount Huang to Dunhuang, the sights of which have remained a lasting inspiration.

Beginning with splashes of ink on paper which create a free-form formation of grotesque mountains and cliffs, a technique often associated with Zhang Daqian, Li Huayi then meticulously adds photo-realistic details to depict jagged rocks and looming pines using a fine brush. An interest in Buddhist philosophy propels Li Huayi to seek such imageries in nature: in *Wilderness Performance*, the shape of the cliff resembles the profile of a wall-gazing Bodhidharma. The artist's detailed approach creates an image at once monumental and intimate, portraying a vast mountainscape, radiating quiet energy.





李華弋

李華弋自幼鍾情中國書畫，六歲時在上海隨著名藝術家王震之子王季眉習畫；十六歲時，亦師從曾就讀布魯塞爾皇家美術學院的畫家張充仁，學習西方藝術及理論，因而得以從一位中國藝術家的角度體會西方藝術之美。他腳行萬里路，筆寫千卷山，經過了摹習五代宋人的巍峨山水，取其雄偉；經過了搜盡奇峰打草稿的師造化階段，取其神韻；當前是息慮養氣中得心源的時刻，筆底勾勒的崖壑松峰，都是有古人有造化有自我的創造性筆墨。

李華弋致力研究佛教理念。佇立遠近審觀，《野演》構圖似是佛子面壁：畫左右方淡墨山壁，層層勾染，中間上方濃墨處是畫眼所在，勾畫出瞑睫垂首、凝心冥想的佛子，身前身後，俱是壁立，面壁觀想，若有所得。詩為有聲畫，畫是無聲詩，詩畫俱無達詰，觀者是宜。



828

**LIU DAN** (B. 1953)

*Small Ying Stone*

Scroll, mounted and framed  
Ink on paper  
142.7 x 367.1 cm. (56 1/8 x 144 1/2 in.)  
Executed in 2014

PROVENANCE  
Private collection, Asia

**HK\$3,500,000-4,500,000**  
*US\$450,000-580,000*

**劉丹** (1953 年生)

**小英石**

水墨 紙本 鏡框  
2014 年作

來源  
亞洲私人收藏

宿州靈璧縣地名磨山石產土中歲久穴深數丈得之巖窟者清潤扣之鏗然有聲石底多清土不能盡去者度其頓放  
 即為向背或一面或二面若四面全者從土中突起凡數百之中僅得一二亦一二丈許峯巒嵌空又一種石理蹣跚若  
 胡桃紋其色少黑高一二尺小者尺餘或如拳大隙陀拽脚如大山勢鮮有高峯但不宜風日靈慶日久色白聲亦隨  
 減間有細白如玉者有臥沙不起峯者亦無巖岫所謂狀如眠牛峯如蒼菡無稜角峭麗此為上品聞能收香齋閣中有  
 之香雲終日不散假者多以太湖石染色刀刮成屑又云產於鳳凰山以大為貴花石崗亦率者構李項氏靈璧石一座  
 長二尺許色青潤聲亦冷然背有黃沙文一帶峯巒皆雋下金填刻字云宣和元年三月朔日御製御書其下押一字靈  
 連山蔽虧巨石嶺上輿雲而蔚蒼下激水而推移舒舟霞於九折混白露於三危鎮方城於濮水固天闕於湯池開五  
 嶽之靈園集九老之仙都輶神弓於射的產利劍於昆吾魚躍湘鄉之水雁浮平固之湖隨山鵲之金印碎驪龍之寶珠  
 蒼藜披衣氤氳翠微精衛取而填海天孫用以支機隨西王而不落傍東武而俱飛麟濟北與神既河西濯瑞文聲應天  
 池兩影觸岱宗雲雁歸猶可候羊起自成群何當掘靈髓高枕絕靈氣縣有石高僅尺宛爾巫山同許借從吾弟移來仗  
 小童兩垂青欲滴雲過碧爭雄安得盡公引輕身任此中歸禹貢吹浮磬堯階望壽雲自天承雨露披地起網緼擊指磨  
 音台衛從王兆分巨鰲三島力威風九苞文辨位資乾坎為山填幅員固知與寶藏不假運神斤書帙侵春潤香爐借宿  
 薰煙光晴丹：波影畫法：融結繇元化登榮荷聖君瑞子龜出浴重若鼎來汾柱立尊皇極磬安廣帝助詎云陳秘玩  
 因願獻前開鑿空室明月清且新幽人睡意來初句了然非夢亦非覺有人復呼祈孔賓披衣相從到何許朱欄碧井開  
 瓊戶忽驚石上堆龍蛇玉芝紫筍生無數鏘然敲折青珊瑚味如蜜藕和雞蘇主人相顧一撫掌滿堂坐容皆盧胡亦知  
 洞府嘲輕脫終勝稽康義王烈神山一合五百年風吹石髓堅如鐵甲千元月駕掛極軒歲小英石僅寸許劉丹并題



題識

宿州靈璧縣，地名磬山，石產土中，歲久，穴深數丈。得之巖窟者清潤，扣之，鏗然有聲。石底多漬土，不能盡去者，度其頓放，即為向背。或一面或二面，若四面全者，從土中生起，凡數百之中僅得一二。亦一二丈許，峯巒嵌空。又一種石理磷跋，若胡桃殼紋，其色少黑，高一二尺，小者尺餘，或如拳大，陂陀拽腳如大山勢，鮮有高峯。但不宜風日露處，日久色白，聲亦隨減。間有細白如玉者，有臥沙不起峯者，亦無巖岫，所謂狀如眠牛。峯如菌萐，無稜角，峭麗，此為上品。聞能收香。齋閣中有之，香雲終日不散。假者多以太湖石染色，刀刮成屑。又云產於鳳凰山，以大為貴，花石崗所棄者。樵李項氏靈璧石一座，長二尺許，色青潤，聲亦冷然，背有黃沙文，一帶峯巒皆肖。下金填刻字云：宣和元年三月朔日御製。御書其下押一字。

《張正見賦》

連山蔽虧，巨石嶽崎。上興雲而蔚蒼，下激水而推移。舒丹霞於九折，混白露於三危。鎮方城於濮水，固天闕於湯池。開五嶽之靈圖，集九老之仙都。韜神弓於射的，產利劍於昆吾。魚躍湘鄉之水，雁浮平固之湖。隨山鵠之金印，碎驪龍之寶珠。奄謁披衣，氤氳翠微，精銜取而填海，天孫用以支機。隨西王而不落，傍東武而俱飛。

《蘇味道詠》

濟北甄神脫，河西濯瑞文。聲應天池雨，影觸岱宗雲。雁歸猶可候，羊起自成群。何當掘靈壺，高枕絕氛氲。

《王弼州題》

有石高僅尺，宛爾巫山同。許借從吾弟，移來仗小童。雨垂青欲滴，雲過碧爭雄。安得壺公引，輕身住此中。

《虞青城詠》

禹貢收浮磬，堯階望靄雲。自天承雨露，披地起緇緇。擊拊磬音合，衡從玉兆分。巨鰲三島力，威鳳九苞文。辨位資乾坎，為山填幅員。固知興寶藏，不假運神斤。書帙侵春潤，香爐借宿薰。煙光晴冉冉，波影畫泫泫。融結繇元化，登崇荷聖君。瑞于龜出洛，重若鼎來汾。柱立尊皇極，磐安廣帝勛。詎云陳秘玩，因願獻前聞。

《蘇東坡詠》

空堂明月清且新，幽人睡意來初勻。了然非夢亦非覺，有人夜呼祈孔賓。披衣相從到何許，朱欄碧井開瓊戶。忽驚石上堆龍蛇，玉芝紫筍生無數。鏘然敲折青珊瑚，味如蜜藕和雞蘇。主人相顧一撫掌，滿堂坐客皆盧胡。亦知洞府嘲輕脫，終勝嵇康羨王烈。神山一合五百年，風吹石髓堅如鐵。甲午元月，寫拱極軒藏小英石僅寸許，劉丹并題。

鈐印

劉丹之印



Small Ying Stone in the Gong Ji Xuan collection  
拱極軒藏小英石

Meticulously rendered with a heightened sense of hyperrealism, *Small Ying Stone* is a monumental portrait of a scholar's rock with jagged range of peaks and valleys, riddled with holes and depressions resembling mountain ridges. Creating a multi-layered and interwoven narrative, Liu Dan's extraordinarily fine calligraphy balances the composition. For the artist scholar's rocks are objects of mystery and uncertainty, the organic features of which provide sources of imagination for the artist to journey through the world from a microscopic viewpoint. With an ultimate fascination in the structural properties of things, Liu Dan actively removes his subjects from their original context and by decontextualising the subject matter, he abandons the narrative and elevates his paintings to a pure visual experience.

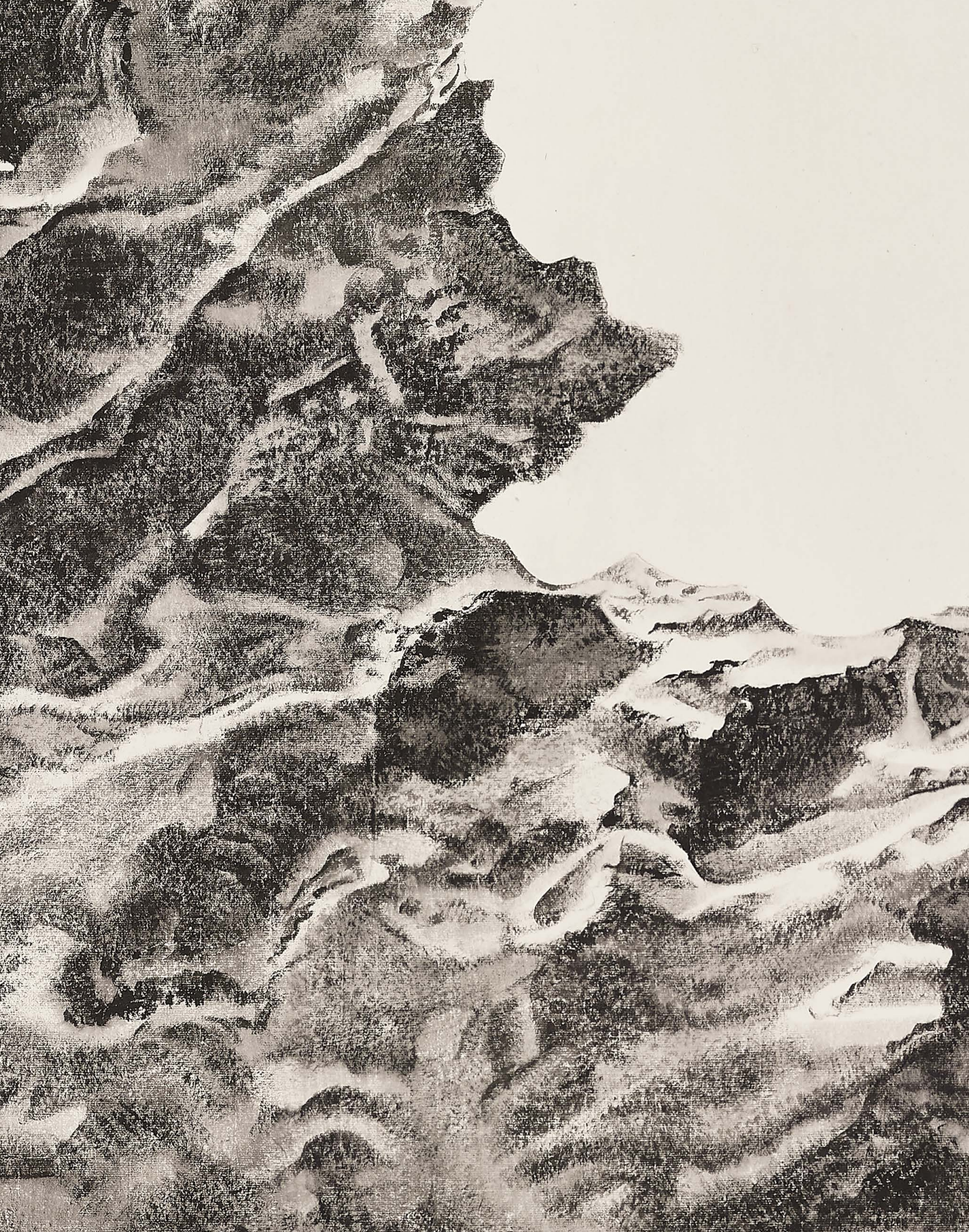
*Small Ying Stone* demonstrates Liu Dan's mastery in the ink and brush genre: his delicate and meticulous outline of the strange rock, and the intricate layering of ink reflecting light and darkness, both resonate with drawings by European Renaissance artists and old masters. A close-up view of the stone with its ridges and textures echoes the grand landscape paintings where one can wander from within. Here, Liu Dan uses his mastery of tradition to free his work from the constraints associated with Chinese ink paintings. He does this while remaining true to the legacy, resulting in images that are spectacularly novel and contemporary.

Originally in the collection of C. C. Wang, the small *ying* stone depicted is currently in the Gong Ji Xuan collection – the personal collection of the artist. It was given to the artist by a collector friend from his New York days. Measuring only 10 cm in length and 4.5 cm in height, it fits into the palm of one's hand and contrasts theatrically with the colossal dimensions of the painting, a distortion of scale also seen in the artist's iconic *Small Dictionary*. By the extreme magnification of the stone, Liu Dan removes it from its original context, making it at once familiar and strange. The artist's firm belief in a pure visual experience allows viewers to pay attention only to what appears in front of their eyes, offering open-ended interpretations and possibilities and inviting the viewer to journey through history and time.

對劉丹而言，供石自然天成，空靈宛如世外之物，為“物質世界的一個象徵性的縮影”。在《小英石》中，劉丹用其代表性的細緻工筆筆法呈現一方供石，形態扁長嵌空而玲瓏剔透，遙觀仿佛有峻峭峯峰連綿起伏、重巒疊嶂的氣勢。畫面右方，字字雋永的小楷書法平衡了構圖，散發出均衡美感。劉丹對賞石情有獨鍾，皆因他看重其中的神秘感與不確定性。世間萬物的結構性對劉丹來說有無窮魅力，通過解構物質形體，他捨棄了繪畫的敘事性，而將作品提煉成純粹的視覺體驗，重建“一種物象以外的新秩序”。

《小英石》充分體現了劉丹深厚的水墨功底：枯筆小皴勾勒出奇石形態，而濃淡相宜的層層渲染亦生動塑造出光影明暗的效果，隱約有歐洲文藝復興古典大師素描的影子。近觀細品，可見英石表面紋絡嶙峋，肌理凹凸縱橫，又似傳統山水畫中皴法表現出的丘壑和河川，形態既熟悉又似乎不可名狀。劉丹不刻意打破傳統技法，不刻意求新立異，不拘謹於傳統水墨畫的限制，但堅持在傳統的延續中找到屬於自己的表達，透出一種強烈的創新性與當代氣息。

小英石原為王己干舊藏，現藏拱極軒，即劉丹的個人收藏，是他旅居紐約時一位藏家友人贈送的禮物，可見意義非凡。小英石實物長僅四公分，高約四公分，可於掌上把玩，與畫作的巨大尺幅形成了強烈的對比。這一創作手法在劉丹代表作《小字典》中亦可見。藝術家刻意通過放大的比例，一絲不苟地將英石的全部細節繪入畫中，所繪的小英石與真實物體拉開距離。通過純粹視覺的畫面，劉丹使觀者能夠關注眼前和諧之美，為觀者提供開放性的無限閱讀可能，能夠神遊至微觀的世界。



華  
彩  
墨  
象

A NEW  
GENER  
ATION

Artists born after the 1970s  
from leading art academies in  
China expressing their new  
voices with ink



829

**CHU CHU** (B. 1975)

*Magnolia - Shakespeare*

Scroll, mounted and framed  
Ink calligraphy on black and white photograph  
88 x 100 cm. (34 5/8 x 39 3/8 in.)  
Executed in 2011-2018

**HK\$45,000-65,000**

**US\$5,800-8,300**

**儲楚** (1975 年生)

**白蘭花 - 莎士比亞**

水墨 黑白照片 鏡框  
2011-2018 年作

A native of Hangzhou, Chu Chu studied at the China Academy of Art and received training in traditional Chinese painting, graphic design, oil painting, photography and film. For her doctorate, she studied calligraphy under Wang Dongling. In *Magnolia - Shakespeare*, Chu explores the relationship between traditional and new media by first photographing the tiny, dried magnolias in 2011, then in 2018 writing cursive calligraphy in diluted ink and silver colour on the photograph. Inscribing extracts from the Shakespearean classic *A Midsummer Night's Dream*, Chu reworks calligraphy via literature and photography with a boundless imagination.

儲楚，杭州人，與其父同為中國美術學院畢業生。她曾學習傳統書畫、設計、油畫、電影與攝影，博士學位專攻書法。她的作品探索傳統媒介與新媒體的關係，並嘗試融合兩者，使其道通為一。《白蘭花》系列是攝影佐以書法及金銀顏料的作品。藝術家在 2011 年拍攝白蘭花乾後的照片，2018 年在黑白照片的花上用淡墨加銀色的草書寫書法，內容是英國劇作家莎士比亞的《仲夏夜之夢》中的語錄。儲楚以書法、西方文學和她跟劇作家莎士比亞的想像力去構建其心目中的美麗景致。

830

**LU HUI** (B. 1977)

*Vine 19-02*

Scroll, mounted and framed  
Ink on paper  
70 x 90 cm. (27 ½ x 35 ¾ in.)  
Executed in 2019

**HK\$24,000-32,000**

**US\$3,000-4,100**

盧輝 (1977 年生)

蔓 19—02

水墨 紙本 鏡框  
2019 年作

Born in Jiangsu in 1977, Lu Hui graduated from the Nanjing University of the Arts in 2003. Lu lives and works in Beijing and Nanjing. His *Vine* series takes as its subject the intertwining vines growing over a white wall. Rendered entirely in black and white and in a photorealistic close-up, the vines in Lu Hui's oeuvre present a microcosmic view of the traditional landscape approximating abstraction.

盧輝，1977 年生於江蘇，2003 年畢業於南京藝術學院中國畫系，現生活、工作與北京及南京。《蔓草組畫》系列以藤蔓爬滿白牆、重疊交錯的形態為描繪主題，藝術家用層層墨色渲染又配以留白，視覺上結構的虛實與墨色的黑白形成了強烈的對比。藝術家以山水中極其微小的局部入畫，呈現出近乎抽象的景觀，使景物增添了獨特的意味。







831

**SUN HAO** (B. 1980)

*Dawn*

Scroll, mounted and framed  
Ink on paper  
97 x 90 cm. (38 ¼ x 35 ⅝ in.)  
Executed in 2017

EXHIBITED

Nanjing, Yang Mo Tang Gallery, *Wild Horse Parting Its Mane – Qin Xiuping & Sun Hao*, 9-17 January 2019

**HK\$80,000-100,000**

**US\$11,000-13,000**

**孫浩** (1980 年生)

*晨曦*

水墨 紙本 鏡框  
2017 年作

題識：孫浩 2017

展覽

南京，養墨堂美術館，“野馬分宗 – 秦脩平 & 孫浩”，2019 年 1 月 9-17 日

Born in Shandong in 1980, Sun Hao graduated from the Central Academy of Fine Arts. A member of the group *Qishe* for artists born after 1970, Sun draws inspirations from Greek and Roman sculptures of horses as well as Buddhist sculptures from the Gandhara and Northern Qi periods. Sun's work explores the boundaries of expressive complexity and the relationship between tradition and the contemporary context. Solo exhibitions include *Time as a Fleeting White Horse* held at the National Art Museum of China in 2016.

孫浩 1980 年生於山東，畢業於北京中央美術學院，為當代青年水墨藝術家群體柒舍成員。孫浩致力探討水墨藝術的傳承與當代背景的融合，廣泛汲取創作靈感。從古希臘、羅馬時期馬的雕像，至犍陀羅時期與北齊青州時期的佛像，均能融入其創作之中。孫浩個展“白駒過隙”於 2016 年於中國美術館舉行。



832

**HUANG HONGTAO** (B. 1983)

*Fishing Handbag*

Scroll, mounted and framed  
Ink and colour on paper  
131.5 x 73 cm. (51 ¾ x 28 ¾ in.)

**HK\$60,000-80,000**

**US\$7,700-10,000**

黃紅濤 (1983 年生)

釣包記

設色 紙本 鏡框

鈐印

黃、紅濤

Huang Hongtao was born in 1983 in Heilongjiang and is currently a doctoral candidate at the Harbin Normal University. Huang paints landscape of Northeastern China, most of which he titles Nameless Mountain. For him Nameless Mountain symbolises both a specific site and the traditional Chinese cultural belief system that he is firmly rooted from. The unpolluted, pure scenery is interpreted and expressed by the artist with strong, primary colours such as black, blue and red. *Fishing Handbag* is a playful composition that reflects on the relationship between culture and consumerism. The artist invites viewers to ponder whether materialism and luxury, embodied by a handbag, or one's cultural identity that is manifested in the Nameless Mountain is worthy of viewers' attention and consumption.

黃紅濤，1983 年生於黑龍江，哈爾濱師範大學藝術學院美術學博士生。黃紅濤的無名山系列作品描繪了中國東北的山水，

藝術家而言，無名山不僅是真實的景象，而是中國傳統文化信仰的象徵。畫面中的山、樹等形象往往以高純度的黑、藍、紅等顏色表現，傳達東北山水純淨、厚重的狀態。《釣包記》中奢飾品的形象融入傳統山水當中，反思了當代社會現狀，引起了觀者對物質主義、速食時代等等現象的思考。



833

**PENG JIAN** (b. 1982)

*Catching a Glimpse*

Scroll, mounted and framed  
Ink and colour on paper  
79 x 112 cm. (31 1/8 x 44 in.)  
Executed in 2015

LITERATURE

*Ten Miles Away*, Ora-Ora International  
Limited, Hong Kong, 2017, pp. 44-45

**HK\$120,000-180,000**

*US\$16,000-23,000*

**彭劍** (1982 年生)

**窺中**

設色 紙本 鏡框  
2015 年作

出版

《十里遠》，Ora-Ora  
International Limited，香港，  
2017 年，第 44-45 頁

Peng Jian, a native of Hunan, graduated from the ink painting department at the China Academy of Art in Hangzhou, where he currently lives. Fascinated by grids and lines as an abstract division of space, Peng uses simple geometric configurations to depict books and Rubik's cubes, inspired by the traditional architectural painting *jiehua* technique. His bold use of colors, inspired by artists such as Mondrian, seek a sense of visual harmony.

彭劍，湖南人，畢業於杭州中國美術學院國畫系。他筆下的書籍與魔方由網格與規則的線條繪出，是抽象空間的劃分，靈感來源於傳統水墨界畫。而他鮮艷的設色受蒙德里安等抽象畫家啟發，在幾何構圖中尋找視覺的和諧與平衡。



834

**ZHOU XUE** (B. 1980)

*Dream World (Praying)*

Scroll, mounted and framed  
Ink and colour on silk  
79 x 69.5 cm. (31 1/8 x 27 3/8 in.)

**HK\$90,000-120,000**

US\$12,000-16,000

**周雪** (1980 年生)

*夢遊 (祈)*

設色 絹本 鏡框

鈐印  
周

835

**XU LELE** (B. 1955)

*Cretan Goddess*

Scroll, mounted and framed  
Ink and colour on paper  
70 x 34.5 cm. (27 1/2 x 13 3/8 in.)  
Executed in 2015

LITERATURE

*Faces: Xu Lele's Homework*, Jiangsu Phoenix Fine Arts Publishing, December 2015, pp. 62-63

**HK\$60,000-80,000**

US\$7,700-10,000

**徐樂樂** (1955 年生)

*獻祭女神*

設色 紙本 鏡框  
2015 年作

題識

希臘克里特島之獻祭女神。  
乙未五月，樂樂臨於樂樂書屋。

鈐印

樂樂書屋、虛室生白

出版

《開臉集：徐樂樂的功課》，江蘇鳳凰美術出版社，南京，2015年12月，第62-63頁

Known for her humorous and vivid depictions of the human face, Xu Lele takes as her inspiration the art of Chen Hongshou which she reinterprets with contemporary sensibilities. Faces contains a collection of portraits that the artist admires across history and geography: not only figures from ancient Iran, Turkey or Egypt but also meticulously painted ladies from classical paintings become the basis of her creation.

徐樂樂筆下的人物向來生動幽默，取法陳洪綬，又充滿了當代的審美情趣。《開臉集》系列收錄了徐樂樂臨摹的人物形象，跨越地域時空。無論是在伊朗、土耳其或埃及旅行中見到的人物，或在書籍古畫中遇到的有趣形象，她均收集並對其進行再創作，意趣盎然。



835



836

836

**XU LELE** (B. 1955)

*Mayan God*

Scroll, mounted and framed  
Ink and colour on paper  
70 x 34.5 cm. (27 ½ x 13 ⅝ in.)  
Executed in 2015

LITERATURE

*Faces: Xu Lele's Homework*,  
Jiangsu Phoenix Fine Arts  
Publishing, December 2015,  
pp. 70-71

**HK\$80,000-100,000**  
US\$10,000-13,000

徐樂樂 (1955 年生)

瑪雅神祇

設色 紙本 鏡框  
2015 年作

題識

瑪雅神祇。

乙未五月，樂樂製。

鈐印

樂樂畫印、徐、不容易

出版

《開臉集：徐樂樂的功課》，  
江蘇鳳凰美術出版社，南京，  
2015 年 12 月，第 70-71 頁



Considered one of the most successful figure painters in contemporary China, Li Jin was fascinated by painting at a young age and following the advice of his aunt, renowned painter Zhou Sicong, Li received his formal training at the Tianjin Academy of Fine Arts. Different from Li Jin's colourful compositions that often exemplifies his daily life indulgences, in Lot 837 the artist depicts monks in a monastic setting, with neutral understated tones. Written in his typically humorous and colloquial manner, the titles of the works express Li's longing for tranquility and companionship.

李津自幼喜歡繪畫，嚮往西方現代主義藝術思潮。在其表姨周思聰的鼓勵下，1983年畢業於天津美術學院中國畫系，後從事水墨創作。《如果你不在身邊寂寞無限 / 聞鐘聲煩惱輕》中寺院中的僧人形象為畫家的自畫像，畫面用色柔和，與其筆下常見的鮮艷絕美的飲食男女顯然不同。作品名稱延續慣例，以口語化的歌詞命名，幽默而富有生活情趣。



837

LI JIN (B. 1958)

*Endless Lonesome Surround If I  
Don't Have You /  
Relax in the Sound of Zen Bell*

A pair of scrolls, mounted and framed  
Both scrolls measure 38 x 44 cm. (15 x 17 3/8 in.)  
Executed in 2014

PROVENANCE

Lucie Chang Fine Arts, Hong Kong  
Private collection, Asia

EXHIBITED

Hong Kong, The Fringe Club, *Joyful Ink - Joint  
Exhibition of Song Yonghong & Li Jin*, 13-24 May  
2014

LITERATURE

*Joyful Ink - Joint Exhibition of Song Yonghong & Li  
Jin*, Lucie Chang Fine Arts, Hong Kong, 2014

**HK\$100,000-150,000**

US\$13,000-19,000



**李津** (1958 年生)

如果你不在身邊寂寞無限 / 聞鐘聲煩惱輕

設色 紙本 鏡框兩幅  
2014 年作

1. 題識：如果你不在身邊寂寞無限。李津製。

鈐印：李津之印、返老還童

2. 題識：聞鐘聲，煩惱輕。李津。

鈐印：李津之印、返老還童

來源

香港 Lucie Chang Fine Arts  
亞洲私人收藏

展覽

香港，藝穗會，“幽墨造紙術 - 宋永紅、李津聯展”，2014 年  
5 月 13-24 日

出版

《幽墨造紙術 - 宋永紅、李津聯展》，Lucie Chang Fine Arts，  
香港，2014 年

**838**

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

*Gathering of Monkeys*

Scroll, mounted and framed  
Ink on paper  
93 x 182.5 cm. (36 5/8 x 71 3/4 in.)

PROVENANCE

Acquired directly from the artist by Mr. Chen Lien-ching (1922-2016), thence  
by descent

NOTE

This painting belonged to Mr Chen Lien-ching (1922-2016), an architect who  
emigrated to the U.S. around 1945. Mr Chen appreciated classical paintings  
and calligraphy, and also befriended contemporary artists including Chen  
Qikuan, whose work he enjoyed and collected.

**HK\$160,000-240,000**

*US\$21,000-31,000*

**陳其寬** (1921-2007)

猴子

水墨 紙本 鏡框

款識

陳其寬筆

來源

陳聯慶先生（1922-2016）直接得自藝術家，由家族傳承

註

陳聯慶先生（1922-2016），建築設計師，1945 年移居美國。他不  
僅喜愛古代書畫，同時也結識了許多當代藝術家，並收藏他們的作品，  
包括同為建築師的陳其寬。



839

**CHEN JIALING** (B. 1937)

*Flowers (3) & (11)*

A set of two scrolls, mounted and framed  
Ink and colour on paper  
Each scroll measures 47 x 43.5 cm. (18 ½ x 17 ½ in.)

**PROVENANCE**

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

**HK\$40,000-50,000**

**US\$5,200-6,400**

**陳家冷** (1937 年生)

**花 (三及十一)**

設色 紙本 鏡框兩幅

1. 款識：冷  
鈐印：家冷

2. 款識：冷  
鈐印：陳、家冷、肖形印

來源

香港萬玉堂，2002 年 7 月  
香港私人收藏





840

**JIANG HONGWEI** (b. 1957)

*Peach Blossoms, Bird and Duck*

Scroll, mounted and framed  
Ink and colour on paper  
66.5 x 33.8 cm. (26 1/8 x 13 1/4 in.)  
Executed in 2017

**HK\$200,000-300,000**

**US\$26,000-38,000**

**江宏偉** (1957 年生)

**桃花雀鴨**

設色 紙本 鏡框

2017 年作

題識

丁酉宏偉。

鈐印

江、宏偉

Jiang Hongwei was born in Wuxi, Jiangsu Province in 1957. He entered the Nanjing University of Arts in 1974, and continued to work and lecture on bird-and-flower paintings at the University following his graduation in 1977. He currently serves as a researcher at the China Art Research Institute.

With an arsenal of work that poetically portrays birds and flowers, Jiang Hongwei celebrates the tranquility of nature. Inspired by Song dynasty paintings, Jiang depicts the delicate nature of flowers and birds with supreme elegance. He imbues his paintings with a greyish tone, a technique he employs to symbolise the passage of time, to maintain a link to the distant past. In his work, time slows down. The artist meticulously applies layers of ink to paper, allows it to dry, and repeats the process allowing layers of colour to accumulate.

江宏偉，1957 年生於江蘇無錫，1974 年就讀於南京藝術學院美術系，1977 年畢業後任教工筆花鳥畫，現工作於中國藝術研究院。江氏所繪工筆花鳥畫極具詩意，受宋人工筆畫影響，同樣追求自然深幽雅逸之趣，描寫一花一鳥之姿態。受宋畫啟發，他善於表現花鳥題材中的精緻典雅之美。他的畫作中浸潤著一種灰色調，以此表現時光的流逝，從而與過往建立起聯繫。畫面中仿佛可以感受到時光的流淌。畫家審慎地將一層層墨鋪展在紙面上，待墨慢慢乾透後再重複這一過程，色彩層層積累，畫作始成。



心 THE ART  
畫 OF  
墨 WRITING  
書

Calligraphy used as a means to  
paint, manipulated to signify  
messages beyond the written  
Chinese characters



841

**WANG DONGLING** (B. 1945)

*Chaos Script Calligraphy –  
Her Light Step Does Not Grace  
Lakeside Road*

Scroll, mounted and framed  
Ink on paper  
83.5 x 76.5 cm. (32 7/8 x 30 1/8 in.)  
Executed in 2017

**EXHIBITED**

Hong Kong, Hong Kong Convention and  
Exhibition Centre, *Gestures - Pan Gongkai,  
Wang Dongling, Wu Yi*, 25-28 May 2018

**LITERATURE**

*Gestures - Pan Gongkai, Wang Dongling, Wu  
Yi*, exh. cat., Christie's, Hong Kong, 2018, pp.  
64-65

**ENGLISH TRANSLATION OF THE POEM:**

Never again will her light step grace lakeside road,  
Nevertheless, my eyes follow the fragrant dust that  
arise.

Whom is she spending her youthful years with,  
On a crescent-shaped bridge, in a yard full of flowers,  
behind red doors only known to spring?

The drifting clouds leave the grassy plains at dusk,  
With a brush I write the broken hearted verses again.  
How much idle melancholy can one hold?

A river of weeping weeds, a city of flying willow,  
Drizzling rains as plums turn yellow.

**HK\$160,000-220,000**  
**US\$20,000-28,000**

**王冬齡** (1945 年生)

**亂書·凌波不過橫塘路**

水墨 紙本 鏡框  
2017 年作

題識：凌波不過橫塘路。但目送、芳塵去。  
錦瑟華年誰與度。月橋花院，瑣窗朱戶。  
只有春知處。飛雲冉冉衡皋暮。  
彩筆新題斷腸句。若問閒情都幾許。  
一川煙草，滿城風絮。梅子黃時雨。  
賀鑄清玉案，悵齋於杭州。

鈐印：王冬齡印

展覽：香港，香港會議展覽中心，“墨舞 -  
潘公凱 王冬齡 吳毅”，2018 年 5  
月 25-28 日

出版：《墨舞 - 潘公凱 王冬齡 吳毅》，  
展覽圖錄，佳士得，香港，2018  
年，第 64-65 頁

## Xu Bing

Born in 1955 in Chongqing, now living between Beijing and the USA, Xu Bing's long and illustrious career has repeatedly expanded the boundaries of contemporary ink art. In 1991, Xu relocated to the United States. He continued to display and develop his earlier projects, alongside explorations of performance art in vogue in 1990s America. Xu's time in the USA also prompted him to develop a completely new system of writing: Square-Word Calligraphy. *Repetitions*, *Book from the Sky* and his Square Word Calligraphy works laid the groundwork from which Xu began to develop his Landscritps in 1999.

Landscritps are one of Xu's major contributions to the contemporary art field. They depict landscapes using the radicals and characters of the Chinese language, dissolving the distinction between word and image in the representation of natural space. This dissolution forces us to reconsider the way in which humanity represents and conceives of nature. Xu's process of creating a Landscritp also refracts the complex interplay between China's language and culture, making it accessible and relevant to a global audience.

The Chinese for Landscritp, *wenzi xiasheng* 文字寫生, directly translates as "sketching from life with Chinese characters". That is precisely how Xu developed this technique. When travelling in Nepal in 1999, Xu wrote his first Landscritps *en plein air*, working with a sketchbook on Himalayan hillsides. Xu arranged and angled individual Chinese characters across the page to form the structures of what he observed. As this practice matured, Xu became more versatile at adapting the pictographic structures of the Chinese language to a pictorial function.

In the most accomplished and mature Landscritps, such as *Wood, Rock, Water*, Xu creates a subtle symphony of variation. Slight alteration in the composition, brushwork, and ink tone of individual characters creates a vast array of shapes, forms and structures.



## Wood, Rock, Water

*Wood, Rock, Water* is entitled in seal script characters, with a subtitle or further inscription in Xu's Square Word Calligraphy. As the title is only legible to those who read Chinese characters, it implicitly addresses an audience familiar with China's rich history of landscape painting. Xu's title breaks down the structure of classical Chinese landscapes into three constituent parts: wood, rock, and water. He then uses these three elements to build his composition. The end result is an image of the natural world, filtered through human systems of linguistic and pictorial representation.

The composition is anchored by the boulders and rocks that run along its lower register. These are set against the distant mountains and hills in the far left of the composition. Every rock and slope is executed with the same series of strokes. However, their orientation, density and overlapping layers builds a complex series of structures and surfaces. The careful placement of each character builds a three-dimensional composition. Dilution of ink reads as spatial recession. This creates a clear sense of pictorial depth, in which trees and rocks in a lighter tone are further away from the viewer. These rocks are given additional volume and texture by a profusion of grass and plants, written onto their surfaces in twisting and turning seal script.

A lexical forest grows up from these rocky outcrops. The trunk of every tree is adapted from the character *mu*, wood. Xu renders the foliage of each tree as a profusion of radicals, where the radical tells us the tree's genus. The branches of pines are weighed down by thickets of needles represented by the radical *gong*. Stands of tall cypress are lush with heavily inked *bai* radicals. The angular branches of two flowering peaches reach out to one another across a stretch of water, culminating in the radial *zhao*.

The liquid element of the landscape is more subtly applied. Most of the water separating Xu's islands and hills is implied by the blank paper surface: a technique known as reserve white. However, subtle ripples and currents flow around the edges of selected boulders. These ripples are executed in the undulating lines of the seal script character for water, *shui*. Each of Xu's *shui* characters are extremely dilute, emphasising the fluidity and movement of the liquid they represent. This dilution also links the material of Xu's art work to the pictographic meanings within the Landscript: the characters for water contain more liquid than the characters for rocks or trees. Xu combines all three elements of wood, rock and water in a nuanced exploration of the structures and processes of classical Chinese landscape painting.

The relationship of *Wood, Rock, Water* to classical Chinese landscape painting is, in fact, highly specific. Xu has arranged the work's Landscript components to follow a seven-hundred-year-old composition by Yuan dynasty master Qian Xuan (1235-c. 1305), *Dwelling in the Floating Jade Mountains*, in the collection of the Shanghai Museum. The reference is explicit in Xu's Square Word Calligraphy inscription that follows the formal title in seal script: 'Wood, Rock and Water: Xu Bing playing on Qian Xuan, two thousand and eight'. Qian's work records an idealised landscape from around the turn of the 14th century, executed in an archaistic style. The green peaks, layered copses of trees, and sparse signs of human habitation are all executed with specific brush techniques that reference historic models of Chinese painting. *Wood, Rock, Water* supplants Qian's historically referential brush idioms and lyrical allusion with Xu's unique Landscript process. In Chinese painting terminology, the reinterpretation of an historic model is a *linben*, or freehand copy. However, Xu does far more than reproduce *Dwelling in the Floating Jade Mountains*. He redefines Qian's work as a linguistic refraction of natural forms. *Wood, Rock, Water* creates a series of productive synergies between classical and contemporary conceptions of landscape, between image and text, and between nature and its perception by humanity.

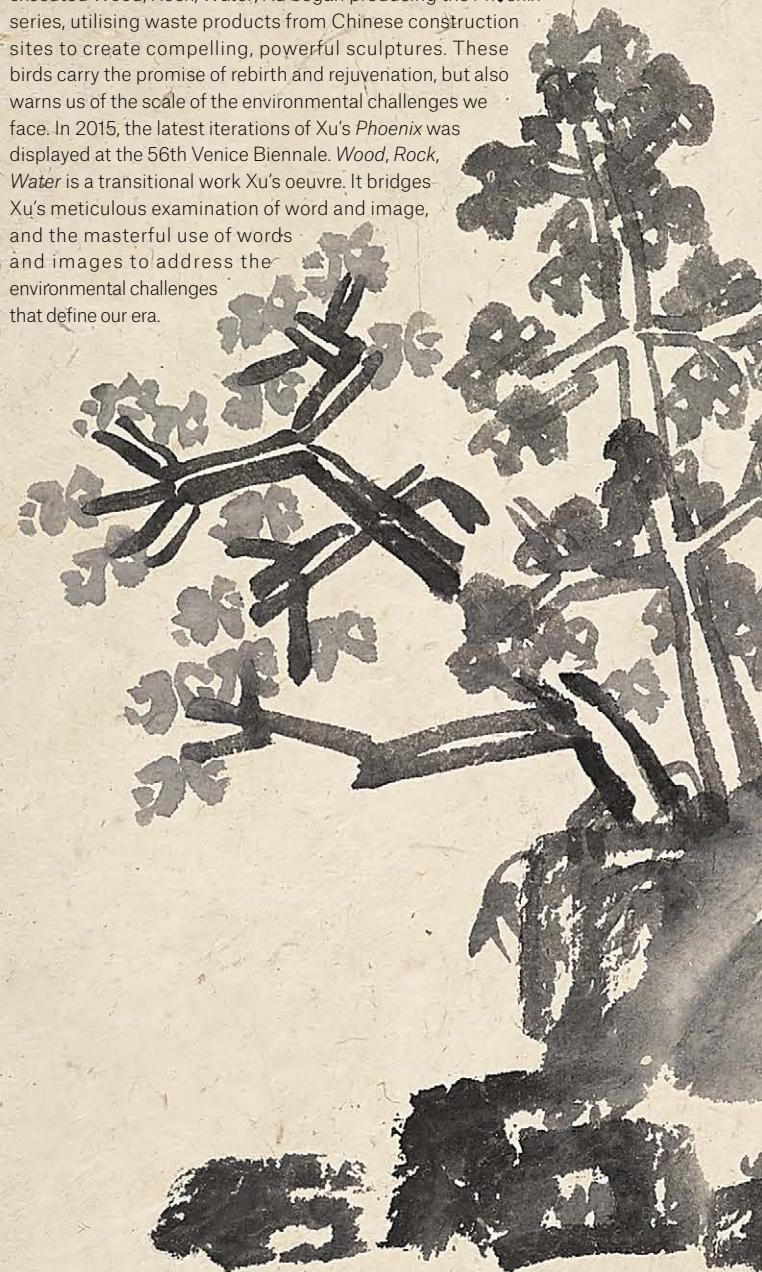
Xu reworks the structures of this Yuan painting into a pictographic script, situated within his contemporary artistic practice. At the root of this work, Xu is questioning how we discern, communicate, and understand meaning from the world around us. *Wood, Rock, Water* is undeniably contemporary. However, the Landscript practice used to create it is actually based on script types that would have been immediately familiar to Qian Xuan as a calligrapher. While Qian would never have conceived of using seal script characters to construct a landscape, the characters themselves would have been readily legible to

him. He would certainly have understood their history. Seal script is one of the earliest forms of the Chinese language. Its translates shapes, structures and movements seen in the natural world into a system of writing. In his freehand copy of *Dwelling in the Floating Jade Mountains*, Xu jumps back several millennia before Qian's time, to the origins of Chinese text.

## Nature and Humanity

Xu Bing and Qian Xuan are on a certain level part of the same Chinese tradition of painting and calligraphy, consciously referencing historical models that enrich their own depiction of nature. However, the dominant understanding of nature in Qian's time was quite different from today. In the pre-industrial age of Yuan China, the natural world was not seen as irreversibly vulnerable to human excess. Xu, contrastingly, inhabits an era in which we are aware that our activities are reshaping the planet: the Anthropocene of the 21st century.

Since early 2000s, Xu's work has become increasingly focused on environmental concerns. In his *Forest Project* (2005) Xu raised funds for reforestation in Kenya. Xu taught Kenyan children to create works similar to his own Landscripts, but based in their own cultures and languages. He would then copy these children's images into his own work, auction the work online, and use the funds to replant Kenyan forests. In 2008, the year he executed *Wood, Rock, Water*, Xu began producing the *Phoenix* series, utilising waste products from Chinese construction sites to create compelling, powerful sculptures. These birds carry the promise of rebirth and rejuvenation, but also warns us of the scale of the environmental challenges we face. In 2015, the latest iterations of Xu's *Phoenix* was displayed at the 56th Venice Biennale. *Wood, Rock, Water* is a transitional work Xu's oeuvre. It bridges Xu's meticulous examination of word and image, and the masterful use of words and images to address the environmental challenges that define our era.





842

**XU BING** (B. 1955)

*Landscape*

Scroll, mounted and framed  
Ink on paper  
58 x 343 cm. (22 7/8 x 135 3/4 in.)  
Executed in 2008

**INSCRIPTION**

Xu Bing play on Qian Xuan. Two thousand and eight.

**PROVENANCE**

Albion Gallery, London, 2008  
Private collection, Asia

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

**US\$210,000-330,000**

**徐冰** (1955 年生)

文字寫生：木石水圖

水墨 紙本 鏡框  
2008 年作

**題識翻譯**

徐冰戲寫錢選筆意。2008 年。

**鈐印**

Calligraphy、By、Xu、Bing  
Xu、Bing

**來源**

倫敦艾比安畫廊，2008 年  
亞洲私人收藏



“我坐在山上，面對真的山寫‘山’……在河水的地方寫‘水’字。雲在移動、山色變化、風吹草動、生靈出沒；我興奮地記錄它們。”

《文字寫生：木石水圖》是徐冰筆下文字寫生系列的典範之作，全作由嚴謹的書法性線條表達而成，結合深淺濃淡的水墨筆觸，視覺上雖有傳統山水的影子，但展現出藝術家對文字與自然物象的關係的思考與探索。漢字的表意、象形與自然的物象之間的千絲萬縷的關係，是徐冰創作中一直關注的課題，而這主題在文字寫生系列中更表現得淋漓盡致。創作靈感源自 1999 年藝術家的尼泊爾之旅，當時徐冰受芬蘭當代美術館邀請，前往喜馬拉雅山脈寫生。面對著自然的山水，徐冰卻看到了文字，因而以書法創作出一系列以文字符號入畫的山水。

對中文讀者而言，欣賞《文字寫生：木石水圖》的體驗不僅帶來視覺上的美感，也意味閱讀、辨認山水風景中文字的解謎過程與樂趣。縱觀全圖，徐冰將具有強烈抽象性的漢字如符號般遍佈畫面。畫面下方由“石”字堆疊而組成的山脈、島嶼構成主體，中景則是由“木”字構成的樹群，重疊則成“林”，又為“森”，“草”字成串則為田野。徐冰的構思巧妙之處，更體現在茂密的樹叢的葉子上，樹葉細觀下由不同部首組成：“公”字為葉的樹為松，“白”字為葉的樹為柏，“兆”字為花的樹即是桃。文字性與繪畫性的交集在畫面中處處可見，象體“水”字的流動形狀交代出水的波紋，屋宇的窗戶又以“窗”字表達。徐冰這一概念性的創作思考的正是中國文字來源於自然的本質。漢字由象形文字發展至今成型，而藝術家反用文字最初、最原始的面貌去還原山水的面貌。中國畫論中早有書畫同源一說，徐冰道出箇中精髓，曾言：“面對真的山寫山，也是畫山，中國人寫山與畫山是一回事。”

在畫右方題識中，徐冰用其代表性的英文方塊文字指明《文字寫生：木石水圖》受元代大家錢選的畫作啟發。對比構圖，則可推斷徐冰作品的原型乃現藏上海博物館的《浮玉山居圖》，畫中糅合遠古風格與簡筆點綴的茅舍、叢林，均可與文字寫生中的元素一一對應。若錢選筆下的復古山水表達了他對前人山水傳統的實驗與開拓，時隔七百年的徐冰則探索了圖象與文字、人與自然的關係，去直接觸碰文化中最本質的部分，強調了中國繪畫核心的符號性。

Qian Xuan (1235-c. 1305).  
*Dwelling in the Floating  
Jade Mountains*,  
Shanghai Museum  
錢選，《浮玉山居圖》，  
上海博物館藏





843

**GU WENDA** (B.1955)

*Pseudo Character Series: Wind Storm*

Hanging scroll  
Ink on paper  
190 x 178 cm. (75 x 70 in.)  
Executed in 2003

**PROVENANCE**  
Acquired directly from the artist  
Private collection, New York, USA

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

**谷文達** (1955 年生)  
**偽文字系列一風暴**

水墨 紙本 立軸  
2003 年作

題識  
風暴，以谷氏簡詞“几”部入畫。二〇〇三年，文達於紐約。

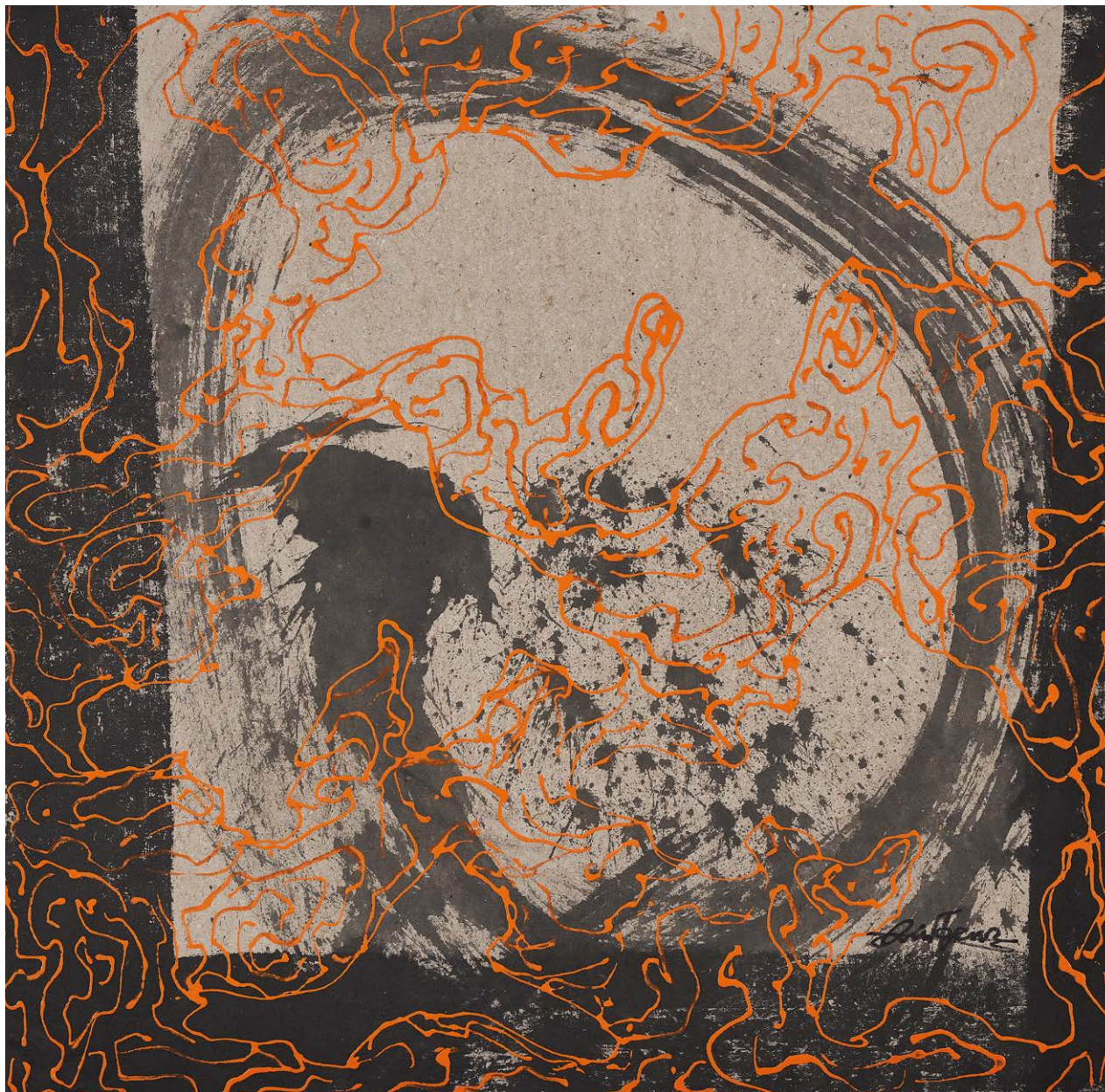
鈐印  
谷文達印、無己、荒水蒼崖

來源  
直接得自藝術家  
紐約私人收藏

Gu Wenda studied at the Shanghai School of Arts and Crafts and later received his master's degree from Zhejiang Academy of Fine Arts in 1981 under the tutelage of great modern painter Lu Yanshao. In 1987, Gu moved to the United States. Gu Wenda was a true rebel among his fellow classical paintings classmates. His inspiration stemmed from the big, miswritten characters on propaganda posters used during the Cultural Revolution, hence the creation of his pseudo-Chinese script which remains the main idea of his artistic direction. Gu attempts to explore the limitations and possibilities of Chinese language and writing and transforms the role of calligraphy in traditional landscape compositions.

谷文達就讀於上海市工藝美術學校，後入讀中國美術學院國畫研究生班，師從陸儼少。1987 年移居美國。谷氏在學生時代時已對藝術有著反叛的概念。在文革期間所看到的大字宣傳海報，啟發他創造錯體漢字的作品系列。他把大型錯偽漢字置於超現實山水畫中，使觀者不能完全得知其意。雖然這些錯體字保留了文字的部分原意或文化符號，但觀者要運用想像力解構畫家隱藏在單字中的訊息。通過這些作品，谷氏嘗試突破語言的限制和可能性。另外，谷氏挑戰書法在傳統山水畫上的角色 - 他把大型錯體字寫在畫的中心，提升了書法在山水畫上的前所未有的重要性。





844

**QIN FENG** (b. 1961)

*Series Desire Scenery*

Scroll, mounted and framed  
Ink and acrylic on linen paper  
152 x 153.4 cm. (59 7/8 x 60 3/4 in.)  
Executed in 2013

**HK\$320,000-400,000**  
**US\$41,000-51,000**

秦風 (1961 年生)

欲望風景

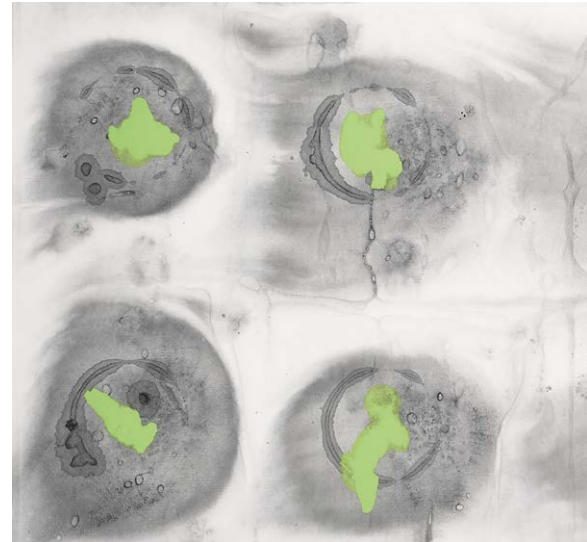
水墨 丙烯 亞麻紙 鏡框  
2013 年作

款識

Qin Feng

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

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



**845**

**QIU ZHIJIE** (B. 1969)

*Dictionary Series — Mountain*

Hanging scroll

Ink on paper

231 x 92 cm. (91 x 36 ¼ in.)

Executed in 1992

**PROVENANCE**

Acquired directly from the artist  
Private collection, New York, USA

**HK\$80,000-120,000**

*US\$10,000-16,000*

**邱志傑** (1969 年生)

說文解字系列—山

水墨 紙本 立軸

1992 年作

來源：直接得自藝術家  
紐約私人收藏

**846**

**LIGANG** (B. 1962)

*Elements of Ink 20120605*

Scroll, mounted and framed

Ink and colour on paper

50 x 180 cm. (19 ⅝ x 70 ⅞ in.)

Executed in 2012

**PROVENANCE**

Galerie du Monde, Hong Kong  
Private collection, Asia

**HK\$120,000-180,000**

*US\$16,000-23,000*

**李綱** (1962 年生)

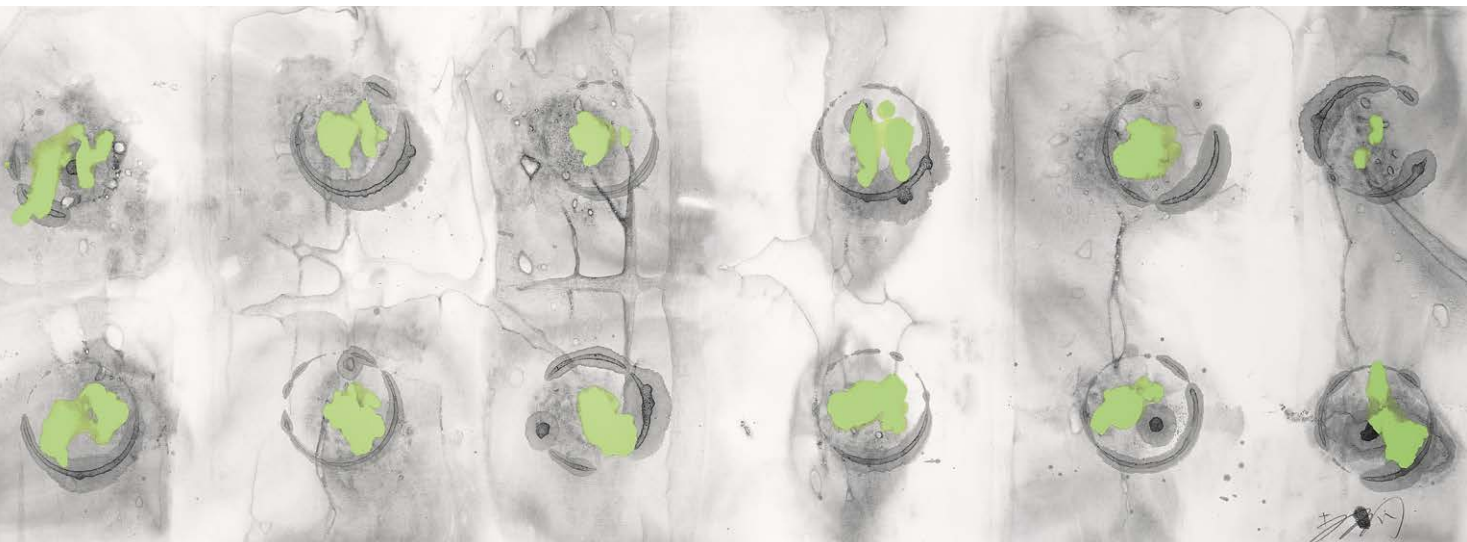
水墨元素 20120605

設色 紙本 鏡框

2012 年作

來源：香港世界畫廊  
亞洲私人收藏

**845**



846

847

**XU JING** (B. 1975)

*Cursive Calligraphy - Wang Yuanqi's Inscription on Paintings*

A set of four scrolls, mounted on woodboard, framed  
Ink on paper  
Each scroll measures 69.5 x 34 cm. (27% x 13% in.)

LITERATURE

*Calligraphy - Xu Jing*, Aura Studio, Taiwan, 2013, pp. 25-26

**HK\$30,000-40,000**

**US\$3,900-5,100**

許靜 (1975 年生)

草書王原祁《麓臺題畫稿》

水墨 紙本 木板鏡框四幅

題識

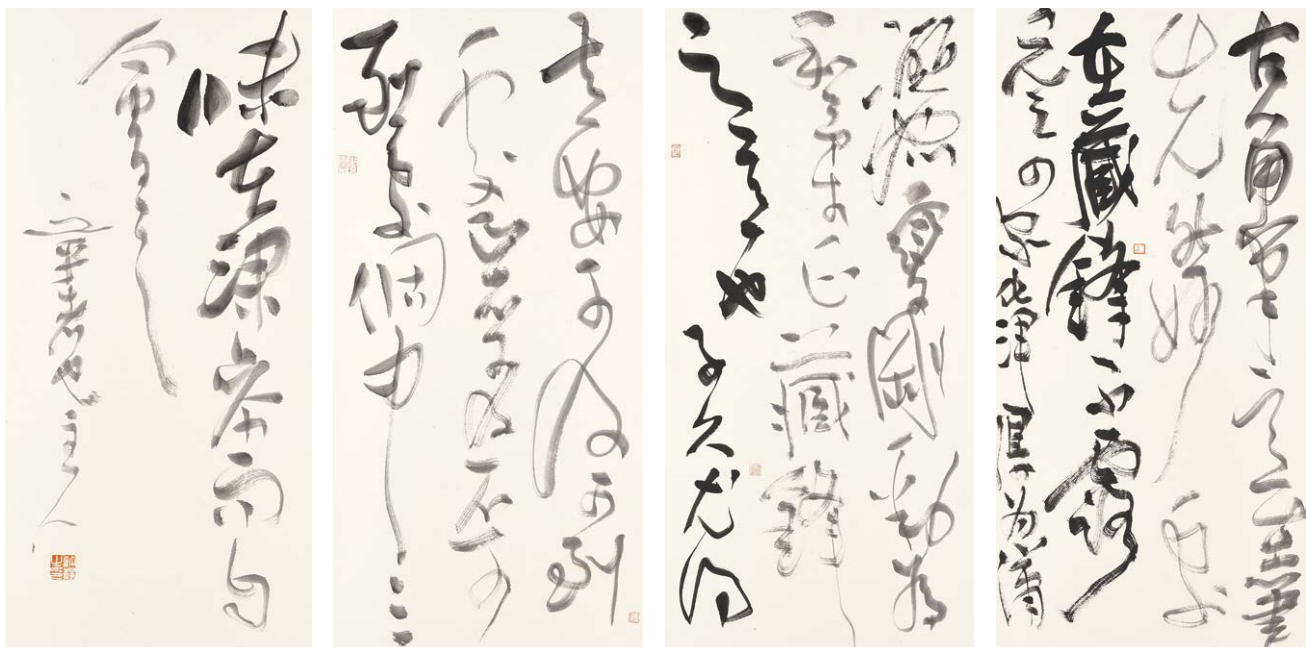
古人用筆，意在筆先，然妙處在藏鋒不露。元之四家，化渾厚為瀟灑，變剛勁為和柔，正藏鋒之意也。子久尤得其要，可及可到處，正不可及不可到處，個中三昧，深參而自會之。之乎者也主人。

鈐印

許靜之印、二董、許、非物質

出版

《縱橫可象：許靜書法作品集》，亦安工作室，台灣，2013 年，第 25-26 頁



847



848

**848**  
**LAMPO LEONG**

(LIANG LANBO, B. 1961)

*Homage to Rothko V*

Scroll, mounted and framed

Ink on paper

176 x 94 cm. (69 ¼ x 37 in.)

Executed in 2017

LITERATURE

*Guangzhou Academy of Fine Arts North America Alumni, Far East Cultural and Art Exchange Centre, Hong Kong, 2017, p. 183*

*Inkscape: A Collection of Works by Sun Endao, Liang Lanbo, and Tao Xinglin, Wuhan Publishing House, Hubei, 2017, p. 73*

**HK\$60,000-80,000**

**US\$7,700-10,000**

梁藍波 (1961 年生)

向羅斯科致敬 V

水墨 紙本 鏡框

2017 年作

款識

藍波。Lampo Leong。

鈐印

靈氣、梁、藍波

出版

《廣美·北美：廣州美術學院北美校友作品展》，香港遠東文化藝術交流中心，2017 年，第 183 頁

《墨象：孫恩道、梁藍波、陶興琳作品集》，湖北武漢出版社，2017 年，第 73 頁

**849**

**HONG ZHU'AN** (B. 1955)

*Untitled*

Hanging scroll

Ink and colour on paper

178 x 104.5 cm. (70 ⅞ x 41 ⅞ in.)

Executed in 2000

PROVENANCE

Plum Blossoms Gallery, Hong Kong,

August 2000

Private collection, Hong Kong

**HK\$50,000-70,000**

**US\$6,500-9,000**

洪祝安 (1955 年生)

茫茫

設色 紙本 立軸

2000 年作

來源

香港萬玉堂，2000 年 8 月

香港私人收藏



849

850

**CHUANG CHE** (B. 1934)

*Rock*

Scroll, mounted and framed  
Ink and acrylic on paper  
109 x 89.5 cm. (42 7/8 x 35 1/4 in.)  
Executed in 1991

**HK\$100,000-150,000**

**US\$13,000-19,000**

**莊喆** (1934 年生)

岩

水墨 丙烯 紙本 鏡框  
1991 年作

題識

莊喆 91。



850

851

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

*Rocky Landscape*

Scroll, mounted and framed  
Ink and colour on paper  
66 x 66 cm. (26 x 26 in.)  
Executed in 1991

PROVENANCE

Plum Blossoms Gallery, Hong Kong  
Christie's Hong Kong, Chinese Contemporary Ink,  
1 June 2015, Lot 920

**HK\$120,000-180,000**

**US\$16,000-23,000**

**王己千** (1907-2003)

磐石

設色 紙本 鏡框  
1991 年作

題識

辛未十月廿三日，王己千。

鈐印

震澤王己千、石橋邨裏人家

來源

香港萬玉堂

香港佳士得，中國當代水墨，2015年6月  
1日，編號 920



851



852

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

*Strange Rock*

Scroll, mounted and framed

Ink on paper

138.3 x 73 cm. (54 ½ x 28 ¾ in.)

Executed in 2001

**HK\$80,000-120,000**

*US\$10,000-16,000*

**王己千** (1907-2003)

奇石

水墨 紙本 鏡框

2001 年作

題識

辛巳六月，己千。

鈐印

王己千鈐



853

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

*White Cloud and White Sea*

Scroll, mounted and framed  
Ink and colour on paper  
53.3 x 86 cm. (21 x 33 7/8 in.)  
Executed in 1967

**PROVENANCE**

The Monterey Museum of Art, California, USA  
Bonhams Hong Kong, Fine Chinese Paintings and Southeast Asian Art,  
29 May 2016, Lot 209  
Private collection, Asia

**HK\$450,000-550,000**

**US\$58,000-70,000**

**劉國松** (1932 年生)

*雲海*

設色 紙本 鏡框  
1967 年作

**題識**

劉國松，1967。

**鈐印**

劉國松、得象外意

**來源**

美國加州蒙特雷博物館

香港邦瀚斯，中國書畫及東南亞藝術，2016年5月29日，

編號 209

亞洲私人收藏









854

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

*Eclipse*

Scroll, mounted and framed  
Ink and colour on paper  
72 x 237.8 cm. (28 3/8 x 93 5/8 in.)  
Executed in 2005

PROVENANCE

Private collection, Asia

EXHIBITED

Taoyuan, Taoyuan Cultural Affairs Bureau, *The Universe in the Mind: A Retrospective of Liu Kuo-sung*, July 2007

LITERATURE

*New Works by Liu Kuo-sung in the 21st Century*, Chung Hua University Arts Centre, Hsinchu, 2006, pp. 61-63  
*The Universe in the Mind: A Retrospective of Liu Kuo-sung*, Taoyuan Cultural Affairs Bureau, Taoyuan, 2007, pp. 108-109

**HK\$2,600,000-3,200,000**

**US\$340,000-410,000**

劉國松 (1932 年生)

月蝕

設色 紙本 鏡框  
2005 年作

題識：劉國松，二〇〇五。

鈐印：劉

來源：亞洲私人收藏

展覽：桃園，桃園縣政府文化局，“宇宙心印：劉國松回顧展”，  
2007 年 7 月

出版：《21世紀劉國松新作集》，中華大學藝文中心，新竹，2006 年，  
第 61-63 頁  
《宇宙心印：劉國松回顧展》，桃園縣政府文化局，桃園，  
2007 年，第 108-109 頁



Liu Kuo-sung's lifelong mission to revolutionise Chinese painting is evident in his constant pursuit of innovative techniques and subject-matters. In 1966, Liu Kuo-sung left Taiwan to tour the United States and other countries for two years. During his time in the United States, he encountered new modes of expression in the international artistic arena such as Pop Art, Abstract Expressionism, Hard Edge and Colour Field painting and met artists including Andy Warhol and Claes Oldenburg – experiences which propelled Liu Kuo-sung's art into new directions.

Deeply moved by the photographs of Earth in space taken by astronauts on the Apollo 8 space mission, Liu began his Space series in 1968. At the time, minimalistic geometric forms suggestive of celestial bodies had already emerged in Liu's art, incorporating bold techniques such as collage, which is perhaps influenced by hard-edge abstraction. Although the Chinese title suggests a lunar eclipse, *Eclipse*, executed in 2005, depicts the seven phases of a total solar eclipse, with only the faint, solar corona visible in the centre of the painting. The landmasses and oceans of Earth are represented by broad, calligraphic brushstrokes in the lower register; layers of soft, colour gradients suggest the atmosphere connecting Earth and the universe. Between colours hard and soft, surfaces smooth and textured, Liu Kuo-sung creates a cosmic view that is serene and yet full of mystery.

劉國松的藝術求新求變，以太空為主題的創作更是最具標誌性的系列之一，從題材到技法均對水墨現代化運動的發展帶來了深遠的影響。1966年春，劉國松獲獎學金赴美進修，為期兩年的遊學之旅成為了他創作重要的轉捩點。在美國期間，他結識了安迪·沃荷、克萊斯·歐登柏格等藝術家，深入接觸了解波普、抽象表現、硬邊藝術及色域繪畫等當時藝壇各種新銳藝術表現形式。這些新的體驗令劉國松的水墨創作逐漸發展出全新的面貌。

1968年，阿波羅八號環繞月球，太空人拍攝從宇宙看地球的照片深深觸動了劉國松。此時，極簡而俐落的幾何形狀在劉國松的作品中已可見：畫上部常用拼貼式的技法入畫，以弧或圓的形狀表現出太陽、月亮等天體；受硬邊抽象畫的影響，他用噴槍着色，令畫面的色彩倍增神秘。在六十、七十年代的太空畫作中，畫面下方往往由半抽象的狂草系列山水構成，表現地球上的陸地和海洋被大氣層環繞之壯麗景象。《月蝕》作於2005年，畫面中心處大片縷縷深沉的鈷藍色交織出浩瀚宇宙的蒼茫面貌。全畫通景收納七個弧或圓的形狀，將日、月蝕時之陰陽盈虧的景象同時呈現，喚出強烈的視覺動感。藝術家經歷過西藏雪域山水創作，抽筋剥皮般愈發得心應手，筆下宇宙遼闊的氣勢激起觀者思想的漣漪。

855

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

*Constellation Sea I: the Heavenly Yellow River*

Scroll, mounted and framed

Ink and colour on paper

85 x 183 cm. (33 ½ x 72 in.)

Executed in 2010

EXHIBITED

Beijing, National Art Museum of China, *Liu Kuo-sung: An 80-year Retrospective*, 21 March - 3 April 2011

LITERATURE

*Liu Kuo-sung: An 80-year Retrospective*, People's Art Press, Beijing, 2011, p. 220

**HK\$700,000-900,000**

**US\$90,000-120,000**

**劉國松** (1932 年生)

**星宿海之一：天上黃河系列**

設色 紙本 鏡框

2010 年作

題識：劉國松，二〇一〇。

鈐印：劉國松

展覽

北京，中國美術館，“劉國松：八十回眸”，

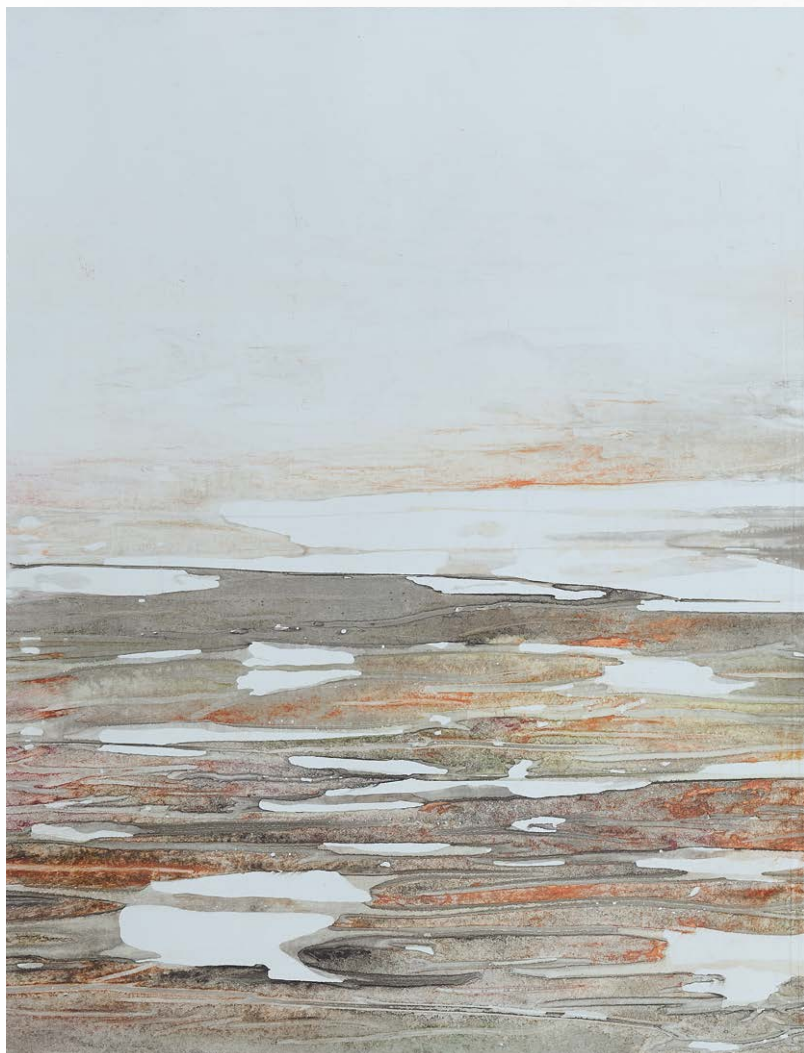
2011 年 3 月 21-4 月 3 日

出版

《劉國松：八十回眸》，人民美術出版社，北京，2011 年，第 220 頁

At a time when many of his contemporaries employed only ink and rice paper to reflect the traditions of the classical past, Liu Kuo-sung revolutionised his landscape works with vibrant colours and new techniques. While traditional Chinese landscape painting translates literally as 'mountain and water painting', great emphasis is placed on the rendering of the mountains, with water seldom depicted in detail and often left as a blank space. Liu's works, however, show a clear preoccupation with both water and mountain, inspired particularly by his travels to Tibet and the beautiful lakes of Jiuzhaigou in Sichuan.

Liu's fascination with water led the artist to work over the course of two decades on a technique to capture the ever-changing and ethereal nature of the element. *Constellation Sea I: the Heavenly Yellow River* is a fine example of Liu's steeped ink series, in which he renders the surface of a body of water at different times of the year. Liu first applies ink and watercolour to moist tracing paper, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from one another. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre.



當同期畫家專注水墨和宣紙傳承中國古代書畫傳統時，劉國松運用鮮明的色彩和嶄新的技法改革了他的山水作品。山水畫雖然有山有水，但歷來畫家較為重視對山的描繪。畫家在畫水時，無論是海湖或河流，向來都以留白的手法或簡單的筆觸交代。然而，劉國松對山和水同樣著迷，尤其受在西藏和四川九寨溝遊歷的啟發，希望在自己的藝術裡找到表達山和水的新方式。

劉國松致力鑽研如何呈現水之動態的新技法，以捕捉水面在不同環境及季節下的效果。《星宿海之一：天上黃河系列》正是瀆墨系列的標誌性作品。畫家先在濕潤的描圖紙上塗上墨和水彩，然後將另一張描圖紙鋪在畫上，用排筆在紙上掃刷後把兩張紙分開，形成出乎意料的橫向線條和紋理，有如水面亦動亦靜的生態，栩栩如生。通過運用水和水面反射的環境作為畫的中心，劉國松把這個常常被忽視的元素帶到中國山水畫的核心，改變了傳統山水畫中“山”與“水”的關係。





856

856

**MI-LI-TSUN NAN**

(WANG CHIA-NUNG, B. 1960)

*Mirror of the Mind*

Scroll, mounted and framed  
Ink and acrylic on canvas  
50 x 65 cm. (19 5/8 x 25 5/8 in.)  
Executed in 2019

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

**瀾力村男** (王家農, 1960 年生)

**心鏡**

水墨 丙烯 布本 鏡框  
2019 年作



857

857

**HE HUAISHUO** (B. 1941)

*Midsummer Moon*

Hanging scroll  
Ink and colour on paper  
63.8 x 65.5 cm. (25 1/8 x 25 3/4 in.)  
Executed in 1988  
Titleslip inscribed by the artist

**PROVENANCE**

Acquired directly from the artist  
Water, Pine and Stone Retreat Collection  
The Mary and George Bloch Collection

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

**何懷碩** (1941 年生)

**仲夏夜月**

設色 紙本 立軸  
1988 年作

**題識**

但願人長好，千里共嬋娟。懷碩並記。  
戊辰六月十六中夜看月歸來寫此。

**鈐印**

何、懷碩、碩、未之聞齋  
藝術家題簽條

**來源**

直接得自藝術家  
水松石山房藏  
瑪麗與莊智博珍藏



858

**HE HUAISHUO** (B. 1941)

*Returning Home*

Hanging scroll  
Ink and colour on paper  
63.5 x 65.5 cm. (25 x 25 3/4 in.)  
Executed in 1988

**PROVENANCE**

Acquired directly from the artist  
Water, Pine and Stone Retreat Collection  
The Mary and George Bloch Collection

**HK\$80,000-100,000**

**US\$11,000-13,000**

**何懷碩** (1941 年生)

**歸鄉**

設色 紙本 立軸  
1988 年作

題識

歸鄉。

一九八八年戊辰三月，澀齋何懷碩寫。

鈐印

碩之、曾經三千世界

來源

直接得自藝術家

水松石山房藏

瑪麗與莊智博珍藏



859

**SU CHUNG-MING** (B. 1965)

*Mist of Mount Huang*

Scroll, mounted and framed  
Ink and colour on paper  
137 x 70 cm. (53 7/8 x 27 1/2 in.)  
Executed in 2018

**HK\$60,000-80,000**

**US\$7,700-10,000**

**蘇崇銘** (1965 年生)

**黃山曉霧**

設色 紙本 鏡框

2018 年作

題識

二〇一八戊戌，崇銘。

鈐印

蘇、崇銘

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

蘇崇銘生於高雄，畢業於東海大學。他師法傳統筆墨及自然，創作出注重主觀情感表達的個人藝術語言。蘇崇銘的山水讚美大自然，對於藝術家而言，藝術的靈感來源於自然和生活的意識。他認為，藝術家要以觀察和對生命的理解去發掘不同的感官體驗，這樣才能把後者轉化成主觀情感，並表達成畫中的一草一木。



860

**LU CHUNTAO** (B. 1965)

*Silent Wind and Water with Fragrance*

Scroll, mounted and framed  
Ink on paper  
105 x 55 cm. (41 3/8 x 21 5/8 in.)  
Executed in 2016

EXHIBITED

Shanghai, Shanghai Chinese Painting Academy, *The Collection of Research Exhibition of Lu Chuntao's Art Works*, 29 September-14 October 2018

LITERATURE

*The Collection of Research Exhibition of Lu Chuntao's Art Works*, Shanghai Chinese Painting Academy, Shanghai, 2018, pp. 56-57

**HK\$120,000-180,000**

**US\$16,000-23,000**

**陸春濤** (1965 年生)

**純風靜水芬芳故**

水墨 紙本 鏡框  
2016 年作

鈐印：春濤、北境

展覽

上海，上海中國畫院，“2018 陸春濤作品觀摩展”，2018 年 9 月 29 日至 10 月 14 日

出版

《2018 陸春濤作品觀摩展》，上海中國畫院，上海，2018 年，第 56-57 頁

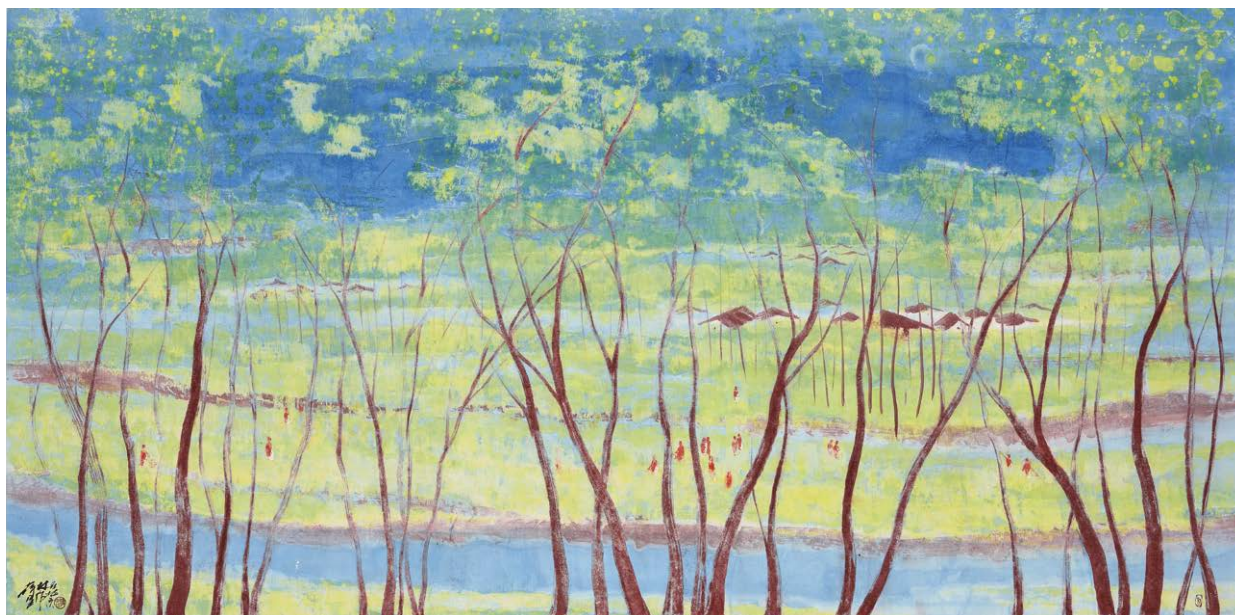
Lu Chuntao expresses his mood and feelings through his semi-abstract paintings of lotus pond. For him, memories of his childhood and hometown and his inner reflections on life are indescribable. They can only be evoked by abstracting them into tangible scenes such as moonlight, sunrise, evening mist, and wilting lotus. Born in Shanghai, Lu Chuntao studied at the Shanghai International Studies University and currently serves as vice principal of the Shanghai Calligraphy and Painting Institute, visiting painter at Shanghai Chinese Painting Academy, member of the China Artists Association and the board of directors of the Shanghai Artists Association.

陸春濤在其半抽象的荷塘作品中表達個人的情感和心緒。對於畫家來說，他對家鄉、童年的記憶和對生活的感悟是難以形容的。陸氏以抽象的手法，借用月色、晨曦、暮靄、殘荷等元素營造出荷塘景色，希望通過作品讓觀者用眼和心遨遊山水，分享畫家最深的情感。陸春濤生於上海，就讀於上海外國語學院美術專業班。現為上海美術家協會會員，上海市崇明畫院常務副院長和上海書畫院兼職副院長。





861



862

861

**LI BAIMING** (B. 1981)

*The Past in Hometown - Fragrance*

Scroll, mounted and framed  
Ink on paper  
65.5 x 96 cm. (25 ¾ x 37 ¾ in.)  
Executed in 2013

**PROVENANCE**

Art Nova 100, Beijing, August 2013  
Private collection, Hong Kong

**HK\$35,000-45,000**  
**US\$4,500-5,800**

**李百鳴** (1981 年生)  
**故園往事之曉花薰**

水墨 紙本 鏡框  
2013 年作

題識：故園往事之曉花薰。  
歲次癸巳夏，李百鳴題記。

鈐印：十一枚

來源：北京青年藝術 100，2013 年 8 月  
香港私人收藏



**862**  
**XUE XUANLIN** (B. 1957)

*Jiangnan*

Scroll, mounted and framed  
Ink and colour on paper  
68.5 x 138 cm. (27 x 54 3/4 in.)

**HK\$240,000-320,000**  
**US\$31,000-41,000**

**薛宣林** (1957 年生)  
**江南**

設色 紙本 鏡框  
題識  
薛宣林作於北京。  
鈐印  
薛宣林、肖形印

**863**  
**XUE LIANG** (B. 1956)

*Spring Tide*

Scroll, mounted and framed  
Ink and colour on paper  
49.5 x 49.5 cm. (19 1/2 x 19 1/2 in.)  
Executed in 2014

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

**薛亮** (1956 年生)  
**春潮圖**

設色 紙本 鏡框  
2014 年作  
題識  
春潮圖。甲午年三月，薛亮寫於金陵。  
鈐印  
澹僉、薛亮印信、薛、冥思所見、好夢、  
肖形印、煙水千重

Born in Jingjiang, Jiangsu Province in 1956, Xue Liang graduated from the Nanjing University of Arts in 1982. Xue Liang's surreal, phantasmagorical landscapes are created using a familiar visual vocabulary: the flowing rivers, trees and mountains that populate the traditional Chinese landscape paintings. These archetypal forms are nevertheless abstracted and purified - reconstructed - to build a landscape of the mind. Inspired by his extensive study of traditional Chinese landscape paintings from Song, Yuan, Ming, and Qing dynasties as well as his travels, Xue employs traditional technique and material but depicts landscape with potent emotions. His landscapes do not always conform to perceived norms but they correspond to the aesthetic of the contemporary eye and invite viewers to reestablish their connection with nature.

薛亮，1956 年生於江蘇靖江，1982 年畢業於南京藝術學院。薛氏筆下的山水奇幻而帶有超現實色彩，由傳統山水畫中常見的視覺元素重新結構、組合而成。山、水、林、石等造型符號在藝術家的抽象表現與淨化下，轉化為極簡的幾何圖形，展現出帶有強烈表達性的「心象山水」。他熟諳宋、元、明、清山水名家作品，又經過遊歷名山大川，於自然中寫生，終將傳統與自然整合，化作心中的山水，以表達所思所感。



864

864

CHEN XINGZHOU (B. 1982)

*Miniature Mountains and Flower Nymphs*

A set of four scrolls, mounted and framed  
Ink, colour and woodblock print on paper  
Each scroll measures 37.2 x 91 cm. (14 5/8 x 35 7/8 in.)  
Executed in 2019

HK\$40,000-60,000

US\$5,200-7,700

陳星州 (1982 年生)

微山錄 / 花妖記

設色 紙本 木刻印刷 鏡框四幅  
2019 年作

865

FAN ZHIBIN (B. 1972)

*Horse Grazing*

Scroll, mounted and framed  
Ink and colour on paper  
64.2 x 38.5 cm. (25 1/4 x 15 1/8 in.)  
Executed in 2015

HK\$60,000-80,000

US\$7,700-10,000

范治斌 (1972 年生)

清風白雲

設色 紙本 鏡框  
2015 年作

題識：有緣即住無緣去，一任清風送白雲。  
乙未初春於京。後素堂主治斌寫之。

鈐印：范、治斌之印



865

866

XU GUANGJU (B. 1974)

Landscape

Scroll, mounted and framed  
Ink and colour on paper  
100 x 32.8 cm. (39 3/8 x 12 7/8 in.)

HK\$50,000-70,000  
US\$6,500-9,000

徐光聚 (1974 年生)

山水

設色 紙本 鏡框

款識：和堂光聚。

鈐印：穰東徐氏、光聚、日到天心、  
淡色映祥光



866



867

**867**  
**ZHU XIAOQING** (B. 1986)

*Landscape*

Round fan  
Ink on paper  
32.2 cm. (12 5/8 in.) in diameter  
Executed in 2018

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

**朱曉清** (1986 年生)

山水

水墨 紙本 團扇  
2018 年作

題識  
戊戌正月十五，吳門曉清畫。

鈐印  
朱曉清印、鑄經山房



868

**868**  
**CAI JINWEI** (B. 1980)

*Abundance / Companion*

A pair of scrolls, mounted and framed  
Ink and colour on paper  
Each scroll measures 66 x 33 cm. (26 x 13 in.)  
Executed in 2012

PROVENANCE  
Art Projects Gallery, Hong Kong, March 2013  
Private collection, Hong Kong

**HK\$30,000-40,000**  
**US\$3,900-5,100**

**蔡謹蔚** (1980 年生)

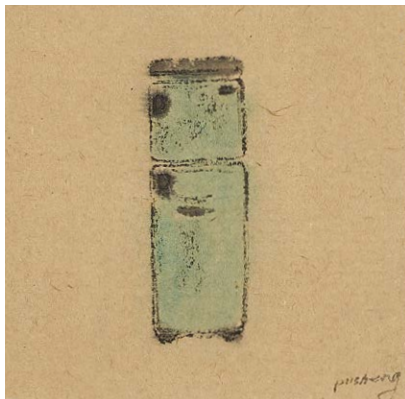
盈 / 伴

設色 紙本 鏡框兩幅  
2012 年作

款識  
謹蔚

鈐印  
蔡

來源  
香港藝途畫廊，2013年3月  
香港私人收藏



869

**PU SHENG** (LIAO TIANCAI, B. 1984)

*Memory - Everyday Objects*

A set of nine scrolls, mounted and framed as one frame  
Ink and colour on paper  
Each scroll measures 10 x 10 cm. (3 7/8 x 3 3/8 in.)

**HK\$15,000-25,000**

US\$2,000-3,200

**圃生** (廖田才·1984 年生)

*記憶 - 常物*

設色 紙本九幅 鏡框





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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

(c) 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:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://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: HSBCCHKHHKHK

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a

'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsalesasia@christies.com](mailto:postsalesasia@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](http://www.christies.com/storage) shall apply.

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsalesasia@christies.com](mailto:postsalesasia@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 [postsalesasia@christies.com](mailto:postsalesasia@christies.com).

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

#### (f) Watches

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

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

### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law

are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, 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 affected 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](http://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.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 1 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**並不同於對**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目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

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

#### 7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

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

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：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

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

#### 4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
  - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不

少於 5 年的期間裏保存證明盡職調查的文件和記錄。

- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

## 5. 親自出席競投

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

## 6. 競投服務

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

### (A) 電話競投

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

### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://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](http://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](http://www.christies.com) 選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低價估價的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先達其書面競投書給本公司之競投人。

## C. 舉行拍賣

### 1. 進入拍賣場地

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

## 2. 底價

除非另外列明，所有拍賣品均有底價。不定有底價的拍賣品，在拍賣品號碼旁邊用“標記”。底價不會高於拍賣品的低價估價。

## 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變拍賣品的順序；
- (c) 撤回任何拍賣品；
- (d) 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有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：

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

## 5. 代表賣方競投

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

## 6. 競投價遞增幅度

競投通常從低於低價估計開始，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場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：

- (a) 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其法律上有權這麼做；
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您通知我們您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料外，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於有**保留標題**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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**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。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：  
 (i) 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；  
 (ii) 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  
 (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為**書籍**，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：  
 (a) 此額外**保證**不適用於：  
 (i) 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；  
 (ii) 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；  
 (iii) 沒有標題的**書籍**；  
 (iv) 沒有標明**估價**的已出售**拍賣品**；

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

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：  
 (i) **成交價**；和  
 (ii) **買方酬金**；和  
 (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。  
 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：  
 (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。  
 (ii) 電匯至：  
 香港上海匯豐銀行總行  
 香港中環皇后大道中 1 號  
 銀行編號：004  
 賬號：062-305438-001  
 賬名：Christie’s Hong Kong Limited  
 收款銀行代號：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  
 抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；  
 (vi) 支票  
 抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。  
 (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。  
 (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto: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. 扣押拍賣品

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

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當

法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

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

### (b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）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“傳統工藝品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買

方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

### (e) 黃金

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

### (f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

## I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在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、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

### 1. 我們的撤銷權

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

### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能

用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

### 3. 版權

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

### 4. 效力

如本協議的任何部份遭任何法院認為無效、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](http://www.christies.com) 上找到本公司私隱政策。

### 8. 棄權

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

### 9. 法律及管轄權

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

### K. 詞匯表

**拍賣官**：個人拍賣官和 / 或佳士得。  
**真品**：以下所述的真實作品，而不是複製品或贗品：

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

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。  
**佳士得集團**：Christie's International Plc 及其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估價**：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估值**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**不會以低於此保密底價出售。

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

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

## 本目錄中使用的各類標識

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

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

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

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

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

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

Ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

### ○ Minimum Price Guarantees:

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

### ◆ Third Party Guarantees/ Irrevocable bids

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

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

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

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

### Qualified Headings

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

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

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

## 重要通知及目錄編列方法之說明

### 重要通告

#### 佳士得在受委託拍賣品中的權益

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

#### ○ 保證最低出售價

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

#### ◆ 第三方保證 / 不可撤銷的競投

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

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

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

我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

#### 其他安排

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

#### 利益方的競投

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

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

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

#### 有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標頭

佳士得認是屬於該藝術家之作品  
\* 「傳」、「認為是...之作品」  
指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。  
\* 「...之創作室」及「...之工作室」  
指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他人監督下完成。  
\* 「...時期」  
指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。  
\* 「跟隨...風格」  
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。  
\* 「具有...創作手法」  
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。  
\* 「...複製品」  
指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。  
\* 「簽名...」、「日期...」、「題寫...」  
指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。  
\* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」  
指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

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

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

# WORLDWIDE SALEROOMS, OFFICES AND SERVICES

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Email: privatesaleservicecentre@christies.com

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

MONDAY 27 MAY 2019  
AT 11.00 AM

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

CODE NAME: LINGSHAN  
SALE NUMBER: 16697  
LOT NUMBER: 801-869

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)



# 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](mailto: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<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 18203 Masterpieces of Ukiyo-e:<br>A Collection of Japanese Prints Formerly in a Japanese Private Museum            |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink   |
| <input type="checkbox"/> 17479 Important Watches   | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy<br>Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings *  |
| <input type="checkbox"/> 17472 Handbags & Accessories  | <input type="checkbox"/> 17740 Glories of Buddhist Art *  |
| <input type="checkbox"/> 18164 ICONOCLAST *  | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware *  |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) *  | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics *   |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session)   | <input type="checkbox"/> 18336 Leisurely Delights *   |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session)   | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art *  |

\* 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 .....

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[www.christies.com](http://www.christies.com)

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

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

### A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

### B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身份證明文件（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的身份證明文件，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價總額之 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，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高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醅威士忌 | <input type="checkbox"/> 18203 浮世刻印：日本私人博物館日本版畫舊藏 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇醅威士忌 | <input type="checkbox"/> 16697 中國當代水墨             |
| <input type="checkbox"/> 17479 精緻名錶                | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 *  |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 *         | <input type="checkbox"/> 16699 中國近現代畫 *           |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配飾          | <input type="checkbox"/> 17740 梵華古韻 *             |
| <input type="checkbox"/> 18164 離心力 *               | <input type="checkbox"/> 18454 禹火紫霞 *             |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）*    | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 *        |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣）     | <input type="checkbox"/> 18336 浮生閑趣 *             |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣）     | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 *      |

\*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) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高拍品，請於以下方格劃上「✓」號。

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- |   |  |   |
|---|--|---|
| <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 +          |

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HONG KONG EVENING COURSE 香港晚間課程

## Fundamentals of Collecting: Japanese and Korean Art 收藏入門：日韓藝術

10 October – 21 November 2019 | Thursdays 6:30–7:45pm

Responding to the increasing demand for Japanese and Korean art, this weekly evening course offers lectures and discussions led by scholars and market experts, curated to create an actionable collecting framework encompassing both art history and the art market. We will explore major collecting categories, from lacquerware and celadon to *ukiyo-e* and *Dansaekhwa*, as well as practical considerations key to collecting in today's global art ecosystem. The programme concludes with a specialist-led guided viewing of the highlights of Japanese and Korean art at Christie's Autumn auction preview.

亞洲藏家對日韓藝術品需求與日俱增，本英語課程為廣大藝術愛好者和藏家及時提供具實踐性的收藏理論框架。講座由學者和市場專家主導，內容涵蓋主要日韓藝術收藏門類，從漆器和青瓷，到浮世繪和單色畫，並探討在當今全球藝術生態系統中收藏的實務性問題。最後，佳士得專家將為學員導賞秋季拍賣預展中的日韓藝術精品。

### Location 地點

Christie's Hong Kong,  
Hong Kong Convention  
and Exhibition Centre  
香港佳士得藝廊  
及香港會議展覽中心

### Enquiries 查詢

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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  
1.00 PM**  
Viewing: 24-25 May

## **MASTERPIECES OF UKIYO-E: A COLLECTION OF JAPANESE PRINTS FORMERLY IN A JAPANESE PRIVATE MUSEUM**

Sale number: 18203  
**MONDAY 27 MAY  
10.00 AM**  
Viewing: 24-26 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

All dates are subject to change, please phone +852 2760 1766 for confirmation

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