



二十世纪及当代艺术

20TH CENTURY & CONTEMPORARY ART

上海晚间拍卖 2019年9月21日 SHANGHAI EVENING SALE 21 SEPTEMBER 2019

CHRISTIE'S 佳士得





1996

Fernand
Juppé



Campbell's[®]



Chicken Noodle

WITH WHITE CHICKEN MEAT

2 POUCHES
EACH MAKES
30 OZ SOUP

NO PRESERVATIVES · NO ARTIFICIAL INGREDIENTS
Other than Vitamin & Iron Enrichment

NET WT.
4.5 OZ.
(127.5g)

PREPARED BY
CAMPBELL'S
CONDENSED SOUP CO.
SPRINGFIELD, MASSACHUSETTS

© 1997 Campbell Soup Company
All rights reserved. Campbell's is a registered trademark of Campbell Soup Company.
Campbell's Chicken Noodle is a registered trademark of Campbell Soup Company.
Campbell's is a registered trademark of Campbell Soup Company.
Campbell's is a registered trademark of Campbell Soup Company.



CHU TUNG-CHUN 89.

二十世纪及当代艺术 (晚间拍卖)

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

2019年9月21日 (星期六) · SATURDAY 21 SEPTEMBER 2019

服务 SERVICES

书面和电话竞拍及佳士得实时竞拍服务
WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE
电话 Tel: +86 (0) 21 6355 1766
电邮 Email: bidsasia@christies.com

竞拍牌登记 PADDLE REGISTRATION

电话 Tel: +86 (0) 21 6355 1766
电邮 Email: registrationasia@christies.com

拍卖结果 AUCTION RESULTS

上海 Shanghai: +86 (0) 21 6355 1766
英国 UK: +44 (0) 20 7839 9060
美国 US: +1 212 636 2000

网上拍卖目录 CATALOGUES ONLINE

Lotfinder®
网站 Internet: christies.com

客户服务 CLIENT SERVICES

电话 Tel: +86 (0) 21 6355 1766
电邮 Email: infoasia@christies.com

售后服务 POST-SALE SERVICES

电话 Tel: +86 (0) 21 6355 1766
电邮 Email: postsaleasia@christies.com

封面 FRONT COVER:

编号307 (局部) 赵无极
Lot 307 (Detail) Zao Wouki © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

封二 INSIDE FRONT COVER:

编号318 (局部) 马克·夏加尔
Lot 318 Marc Chagall, Corbeille de fruits aux amoureux, 1978 - 1980, (Detail)
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

前页一 FRONTISPIECE:

编号 309 (局部) 贝尔纳·布菲
Lot 309 Bernard Buffet, Clown aux tasses à café, 1996, (Detail)
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

前页二 FRONTISPIECE:

编号310 (局部) 安迪·沃荷
Lot 310 (Detail) Andy Warhol, Campbell's Chicken Noodle Soup Box, 1986 (Detail)
© 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

前页三 FRONTISPIECE:

编号305 (局部) 朱德群
Lot 305 (Detail) Chu Teh-Chun © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

前页四 FRONTISPIECE:

编号316 (局部) 亚历克斯·卡茨
Lot 316 (Detail) Alex Katz, Jennifer and Mathieu, 1986 (Detail)
© 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.

封底二 INSIDE BACK COVER:

编号302 (局部) 由金
Lot 302 (Detail) You Jin © You Jin studio

封底 BACK COVER:

编号308 萨尔瓦多·达利
Lot 308 Salvador Dali, Le profil du temps, 1977
© I.A.R. Art Resources

扫描以浏览拍卖详情
Scan to view auctions details



关注官方微信信号
Follow Christie's on WeChat

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide

christies.com

拍卖 · AUCTION

9月21日 (星期六) · Saturday 21 September
下午6.00 (拍卖品编号301-330) · 6.00pm (Lots 301-330)
地点: 中国上海中山东一路32号 上海半岛酒店
Location: Peninsula Hotel Shanghai
No. 32 Zhongshan Dong Yi Road, Shanghai, China

预展 · VIEWING

上海半岛酒店
Peninsula Hotel Shanghai
9月19日 (星期四) · Thursday, 19 September
10.00am - 9.00pm
9月20日 (星期五) · Friday, 20 September
10.00am - 6.00pm
9月21日 (星期六) · Saturday, 21 September
10.00am - 5.00pm

精选拍品预展 · HIGHLIGHTS PREVIEW

北京, 佳士得北京艺术空间
Beijing, Christie's Beijing Art Space
9月14至15日 (星期六至日) · Saturday - Sunday, 14-15 September
10.00am - 6.00pm

查询 · ENQUIRIES

上海 Shanghai: +86 (0) 21 6355 1766
英国 UK: +44 (0) 20 7627 2707
美国 US: +1 212 703 8080

拍卖官 · AUCTIONEERS

陈良玲 Liang-Lin Chen

拍卖编号 · SALE NUMBER

在递交书面和电话竞拍表格或查询拍卖详情时, 请注明拍卖编号为**17575**。
In sending Written and Telephone bids or making enquiries, this sale should be referred to as **17575**.

业务规定 · 买方须知 · CONDITIONS OF SALE · BUYING AT CHRISTIE'S

此次拍卖受重要通知, 业务规定-买方须知及底价所管限。[550]
This auction is subject to Important Notices, Conditions of Sale · Buying at Christie's and to reserves. [550]

敬请注意本拍卖目录中没有包括拍品状况说明, 若有需要, 请向佳士得公司索取, 本公司可以提供此报告。另外, 敬请留意阅读拍卖目录背页之《重要通告及目录编列方法之说明》。

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

CHRISTIE'S 佳士得



拍卖团队 TEAM FOR THIS AUCTION



Cristian Albu
欧洲区战后及当代艺术部联合主管
Co-Head
Post War & Contemporary Art, Europe
伦敦 London



Katharine Arnold
欧洲区战后及当代艺术部联合主管
Co-Head
Post War & Contemporary Art, Europe
伦敦 London



Giovanna Bertazzoni
印象派及当代艺术部联合主席
Co-Chairman
Impressionist & Modern Art
伦敦 London



张丁元 Eric Chang
亚太区副主席及亚洲二十世纪及
当代艺术部主席
Deputy Chairman, Asia Pacific
Chairman, Asian 20th Century & Contemporary Art
香港 Hong Kong



胡伟曦 Julia Hu
中国区总经理
General Manager, China
上海 Shanghai



江炳强 Ben Kong
亚太区副主席及中国书画部国际总监
Deputy Chairman, Asia Pacific
International Specialist Head of
Chinese Paintings
香港 Hong Kong



林家如 Evelyn Lin
亚洲二十世纪及当代艺术部副主席暨
国际总监及部门主管
Deputy Chairman, Intl. Director
Head of Asian 20th Century & Contemporary Art
香港 Hong Kong

专家团队 SPECIALISTS & LIAISONS

亚洲二十世纪及当代艺术部 ASIAN 20TH CENTURY AND CONTEMPORARY ART



庄俊 Grace Zhuang
副总裁及资深专家拍卖主管
Vice President
Senior Specialist, Head of Sale
上海 Shanghai



张丹丹 Dina Zhang
副总裁及资深专家暨 First Open 拍卖主管
Vice President
Senior Specialist, Head of Sale, First Open
北京 Beijing



邵依洋 Laura Shao
初级专家
Junior Specialist
上海 Shanghai

中国书画部 CHINESE PAINTINGS



石嘉雯 Carmen Shek Cerne
副总裁及资深专家暨拍卖主管
Vice President
Senior Specialist Head of Sale
香港 Hong Kong



谢飞 Michael Xie
助理副总裁及资深专家
Associate Vice President
Senior Specialist
北京 Beijing



刘媛 Vicky Liu
助理副总裁及专家
Associate Vice President
Specialist
北京 Beijing



周时健 Sophia Zhou
专家
Associate Specialist
香港 Hong Kong

印象派及现代艺术部 IMPRESSIONIST AND MODERN ART



Imogen Kerr
总监及专家
Director
Specialist
伦敦 London



谭波 Tan Bo
高级副总裁及资深总监
Senior Vice President
Senior Director
北京 Beijing



何杏淇 Elaine Holt
高级副总裁及国际总监
Senior Vice President
International Director
香港 Hong Kong



李佩珊 Pepper Li
图录编辑
Cataloguer
伦敦 London

战后及当代艺术部 POST-WAR AND CONTEMPORARY ART



René Lahn
总监及国际专家
Director
International Specialist
苏黎世 Zurich



饶嘉玲 Stephanie Rao
初级专家
Junior Specialist
伦敦 London



黄轩轩 Hin Hin Wong
图录编辑
Cataloguer
香港 Hong Kong



Sara Friedlander
部门主管及国际总监
Head of Department,
International Director
纽约 New York

3 黄宇兴

0
1 (中国, 1975 年生)

博物馆

丙烯 画布

99 × 150.3 cm. (39 × 59 1/8 in.)

11 × 11 cm. (4 3/8 × 4 3/8 in.)

2016年作

签名: Huang Yuxing 2016 (右下)

RMB 250,000 - 550,000

US\$ 36,000 - 80,000

来源

亚洲 私人收藏

博物馆以藏品承托历史的重量,意在永恒长存;而河流去不复回,裹挟着万千感怀与时光一同流逝。在此幅拍品中,黄宇兴将无形无影的时间精巧地具象化:背景里博物馆幽深静谧、硬朗深邃,时间于此被演变为建筑凝固住;而在前景中,河流百转灵动,融化成无数漩涡,霓虹灯光与城市空间亦被吸进这流淌的时间里。

黄宇兴常用灵动迷幻的曲线,制造出繁杂交错、无边无垠的空间体验。这与建筑大师扎哈·哈迪德的风格不谋而合:她凭狂想曲般的曲线打造出“流动的永恒”,流畅与动感因此优雅轻盈地定格在她的建筑之中流传后世。“人如何在空间中置入自我”,是哈迪德对建筑的究极探寻。而黄宇兴也始终执着于如何在画布上创造出区别于传统“平视”的视角:他把一小幅作品叠加在大画中央,似悬浮凌驾于后方画作里纷繁光亮的世界之上,在二维平面上构筑多个视角,更激发人与虚幻景观的交互博弈。在流光溢彩、野蛮生长的霓虹色彩中,永恒的时间在艺术家笔下抑或凝固、抑或流动,一动一静的对比中呈现出夫物芸芸的时空幻境。



扎哈·哈迪德建筑事务所 盖达尔·阿利耶夫文化中心 阿塞拜疆 巴库 2012年
Zaha Hadid Architects, Heydar Aliyev Cultural Center, Baku, Azerbaijan, 2012.
Photo: © Hufton+Crow

HUANG YUXING

(CHINA, B. 1975)

Museum

signed 'Huang Yuxing' and dated '2016' (lower right)
acrylic on canvas

99 × 150.3 cm. (39 × 59 1/8 in.)

11 × 11 cm. (4 3/8 × 4 3/8 in.)

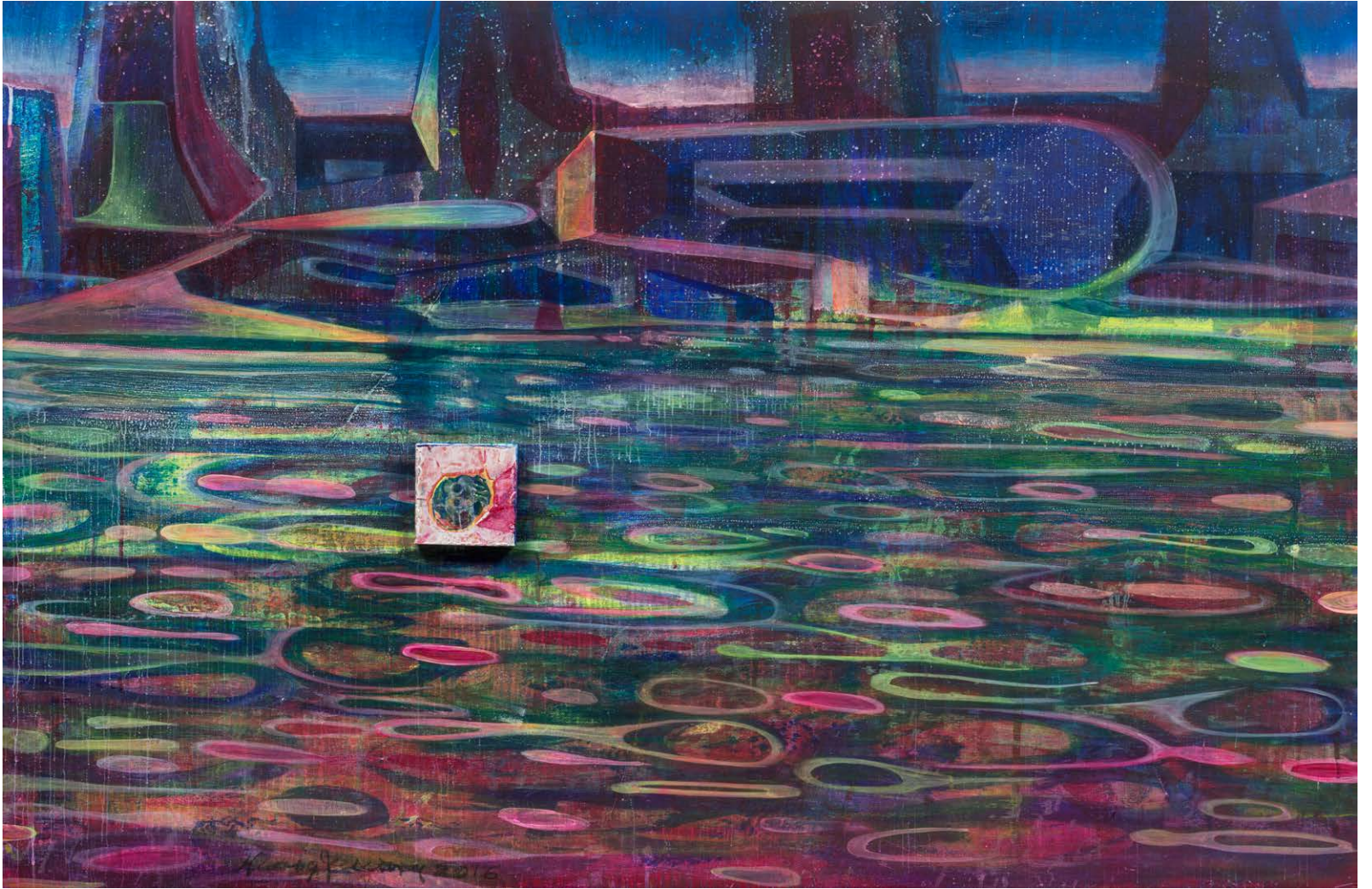
Painted in 2016

PROVENANCE

Private Collection, Asia

Pieces in a museum collection bear all the weight of history, and are intended to last forever; a river, flowing and never returning, carries away thousands of emotional memories, all of which vanish in time's flow. In Museum, Huang Yuxing deftly imparts form and substance to the shapeless, invisible flow of time. Deep in the background, where a museum's impressive form rises still and quiet, time is transformed into the building's unmoving solidity; in the foreground, the swift eddies of the river dissolve into countless whirlpools, as neon lights and urban spaces too are sucked into its temporal flow.

With his nimble, psychedelic and curving lines, Huang Yuxing creates spatial experiences that are complexly interwoven, yet open and unbounded, in a style that as it turns out coincides with that of architect Zaha Hadid. Her rhapsodic lines produce what is known as a "flowing eternity," and the sense of flow and movement is lightly and gracefully fixed within her buildings to be passed on to future generations. The question of "how people place themselves within space" is the ultimate subject explored within Hadid's architecture, while Huang Yuxing's concern has always been the creation of a vantage point in his works that can be distinguished from the "level perspective" view of traditional paintings. He superimposes a small painting over the center of his larger one, an image that floats above the bright intricacy of this special world, stimulating a deeper interplay between the viewer and his illusory landscape. Among these flowing lights and vibrant colors and the wild growth of these neon hues, the eternity of time as presented by Huang Yuxing sometimes congeals and freezes, and sometimes flows freely, as through such contrasts of stillness and movement he builds his fantastical space-time dreamscape.



3 由金

0
2 (中国, 1979 年生)

不是那个故事

油彩 画布

180 × 150 cm. (70 7/8 × 59 in.)

2015年作

签名: 2015.youjin (左下); 《不是那个故事》

180 x 150 cm 布面油画 2015 youjin (画背)

RMB 300,000 - 600,000

US\$ 43,000 - 86,000

来源

亚洲 私人收藏

文献

2016年《由金》芳草地画廊 台北 (图版, 第84-85页)

YOU JIN

(CHINA, B. 1979)

Not That Story

dated '2015' and signed 'youjin' (lower left); titled and inscribed in Chinese, measured '180 x 150 cm', dated '2015' and signed 'youjin' (on the reverse)

oil on canvas

180 × 150 cm. (70 7/8 × 59 in.)

Painted in 2015

PROVENANCE

Private Collection, Asia

LITERATURE

Park View Green Art, You Jin, Taipei, 2016 (illustrated, pp. 84-85).

“快速的社会发展和进程如同梦境般的变化多端，多元文化的冲击也如同碎片式的构成，这些都为自我判断和总结提供了复杂性的结果，再将这些体验进行梳理与输出，变成了我对时间和生存空间的遐想重构。”

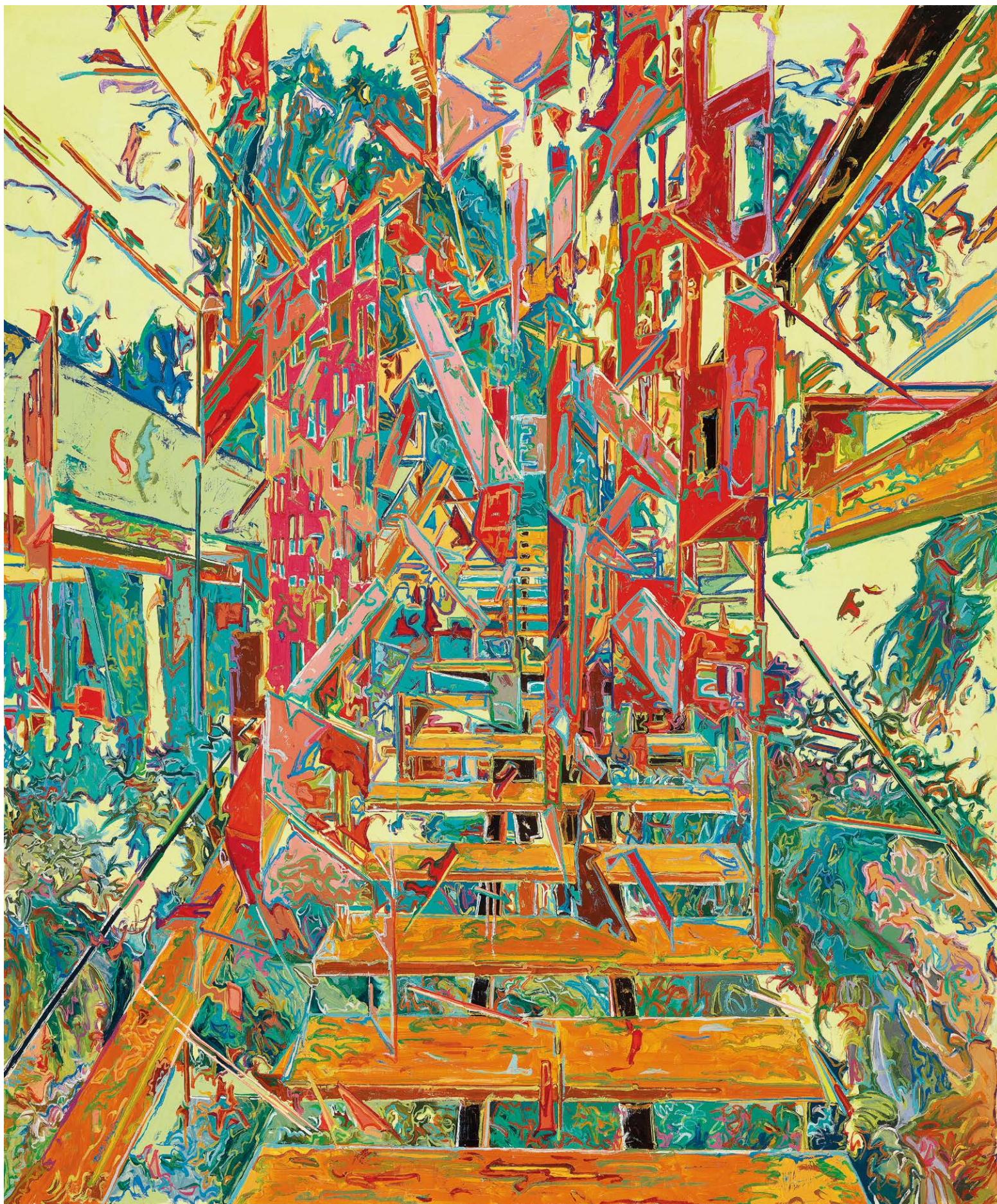
— 由金

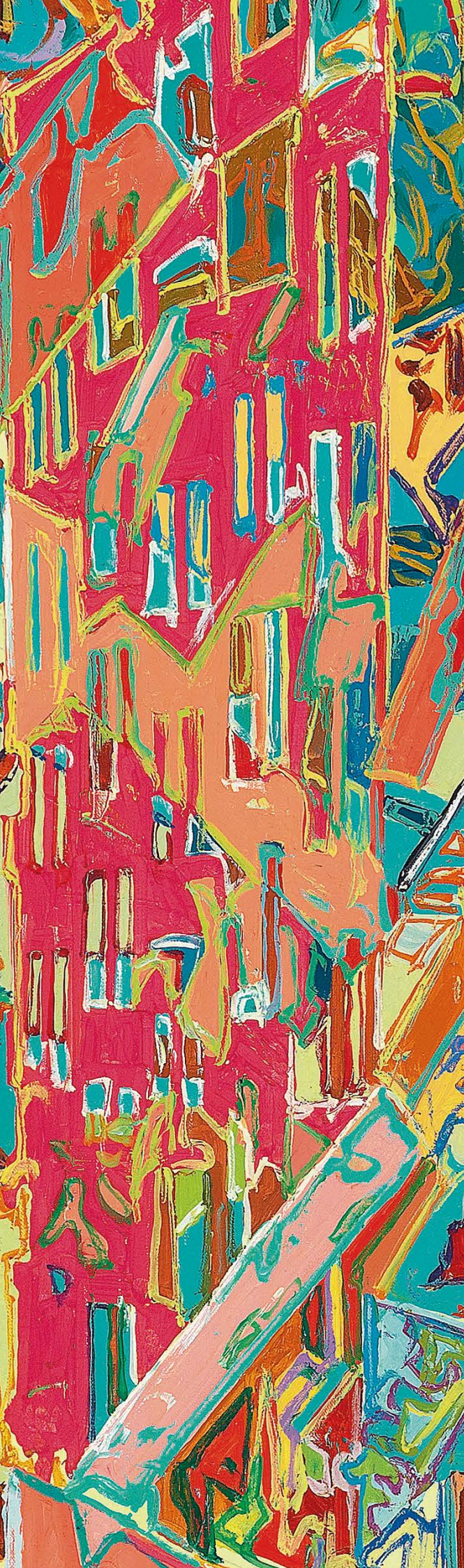


翁贝托·薄邱尼《同时性视角》1911年作
Umberto Boccioni, *Visioni simultanee*, 1911

“Rapid social development and progress bring a multitude of changes, like scenes from dreams. The impact of multiculturalism too produces fragmented structures. These give me complex results when it comes to forming self-judgments and summarizing experience; when I take these realizations and organize and output them again, they become my imaginary reconstructions of time and spaces for living.”

— You Jin





由金作画，似攀登一座浮动阶梯，每次色彩与线条的选择都是对自我的询问挑战，每往前登一级，本不存在的下一步台阶便由心而生，最终契成融洽和谐。画布便是他探索内心世界的水镜池，身处宏大的构图映射对人生的万千感怀。

《不是那个故事》一作的正中央，一座悬浮着的楼梯腾云而上，一望无尽，交给观者一个进入这座心灵宫殿的入口。楼梯由宽阔向上逐渐收窄，仿佛一座向上延伸而无边无际的桥，竭力向上便能攀达不同世界，古往今来皆因此而赋予特殊的精神含义。电影《楚门的世界》末尾，楚门拼死踏上逃生“天阶”，追逐他从不曾拥有的真实人生。而在唐代，莫高窟画匠也是利用似楼梯三维透视的构图，显著区别于书画卷轴的多点透视，创造出佛教西方极乐世界的幻象，以此视觉化神圣虚幻的场域。此作中的楼梯，则将观者领入一片郁郁葱葱的秘境，无终无极，向上而行，踏入生命的另一层阶。

由金把一个平面打碎，在二维画布上建立起多个视角，擦除现实与幻界的分别，表达为抑或硬朗抑或流动的色块。细腻灵动，天马行空，由金作品使人联想到未来主义画家薄邱尼狂放不羁的视觉语言。而他又用对比色强烈勾勒出轮廓，想把一切无形的情感与时光都付诸于形状。时空皆被由金揉碎，好似将这世间一切美好都统统收集，熔成斑驳脱离的岩浆，流洩在每一个人最流连忘返的梦里。

You Jin's act of painting is like climbing up a floating staircase. Every choice of colour or line that he makes resembles a challenge against the existing self - with each step taken, the next step of the stairs is born out of heart, and all blends into a harmonious unison. The canvas is a mirror to the artist's exploration of his inner world, as it reflects the many emotions of life from the centre of the tremendous composition.

At the centre of *Not That Story* is a floating staircase that ascends through the clouds against a boundless horizon, an entry for the viewer into this spiritual palace. The staircase becomes narrower on the way up, like an infinite bridge that extends upwards. It leads the soul into different realms, giving a unique spiritual nuance to the transcendence of time. At the end of the film *The Truman Show*, Truman risks his life to climb up the "staircase to Heaven" to chase the real life he has never lived. In the Tang dynasty, the Mogao Cave painters also employed the three-dimensional perspective that is akin to the staircase; it evoked the Buddhist *sukhavatī*, a visual manifestation of the illusory realm of buddhas and spirits. The staircase in this painting leads the viewer into a vibrant, mystical and boundless universe, where one enters into another realm of life.

You Jin shatters the plane and constructs multiple perspectives on the two-dimensional canvas, erasing the boundary between reality and fantasy, while the realm is revealed between angular and flowing blocks of colours. Delicate, ephemeral and fantastical, You Jin's work brings to mind the wild visual language of Futurist painter Umberto Boccioni. You also employs contrasting colours to delineate outlines, instilling intangible emotions and time into distinct shapes. It is as if the artist has torn time into shreds, and collected all that is beautiful in the world. It melts into strange and dazzling lavas that flows through everyone's dreams.



唐代 (618-907) 莫高窟
217洞 主室北壁《观无量寿经变》中国 敦煌
Tang Dynasty (618-
907), *Mogao Grot-
toes Cave 217, Illus-
tration of Amitayus
Sutra, Dunhuang,
China*

Photo: © Dunhuang
Academy China



巴布罗·毕加索

(西班牙, 1881-1973)

站着的裸女与拿酒杯的男子

毡尖笔 纸本

35.2 × 41.9 cm. (13 7/8 × 16 1/2 in.)

1972年8月6日作

签名、日期及编号: Dimanche 6 Aout 1972. I
Picasso (左下)

RMB 1,500,000 - 2,000,000

US\$ 200,000 - 300,000

来源

巴黎永为画廊

2013年7月6日, 东京日常, 拍品编号218

2013年11月7日, 纽约苏富比, 拍品编号375

现藏家购自上述拍卖

展览

1971年11月至1972年8月 「毕加索的172件黑白及彩色绘画」
展览 巴黎路易斯·莱里斯画廊 第106页 编号155 (插图)

文献

C. 塞沃斯著《巴布罗·毕加索, 1967年至1972年作品集》,
巴黎, 1978年, 第33册, 无页码, 编号492 (插图, 图号
168)

L. 乌尔曼著《毕加索与战争》, 波恩, 1993年, 第468页,
编号438 (插图; 作品名称《Greiser Musketiier und Junge
Frau》)

PABLO PICASSO

(SPAIN, 1881-1973)

Nu debout et homme tenant un verre

signed, dated and numbered 'Dimanche 6 Aout 1972 I.
Picasso' (lower left)

felt-tip pen on paper

35.2 × 41.9 cm. (13 7/8 × 16 1/2 in.)

Executed on 6 August 1972

PROVENANCE

Galerie Taménaga, Paris.

Anonymous sale, Mainichi Auction, Tokyo, 6 July 2013, lot 218.

Anonymous sale, Sotheby's, New York, 7 November 2013, lot 375.

Acquired at the above sale by the present owner.

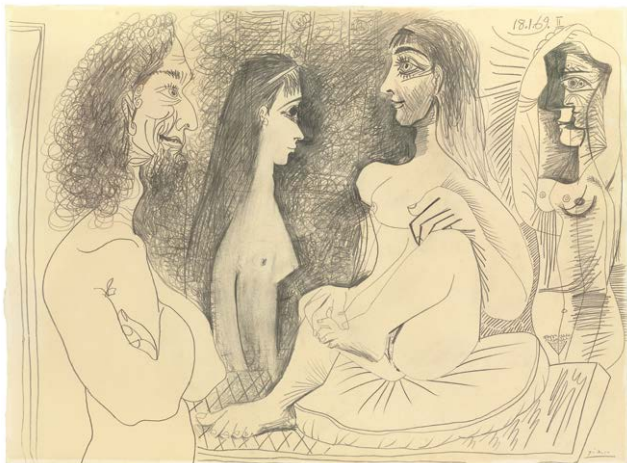
EXHIBITED

Paris, Galerie Louise Leiris, *Picasso, 172 Dessins en noir et
en couleurs*, November 1971 - August 1972, no. 155, p. 106
(illustrated).

LITERATURE

C. Zervos, *Pablo Picasso*, vol. 33, *Oeuvres de 1967- 1972*, Paris,
1978, no. 492, n.p. (illustrated pl. 168).

L. Ullmann, *Picasso und der Krieg*, Bonn, 1993, no. 438, p. 468
(illustrated; titled 'Greiser Musketiier und Junge Frau').



巴布罗·毕加索《三个裸女与男人》1969年作 纽约佳士得 2014年 成交价:
1,265,000美金
Pablo Picasso, *Trois femmes nues et buste d'homme*, 1969. Christie's New
York 2014, sold for \$1,265,000.

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

“我们是真正的继承者。是我们，画家，在继续绘画。我们是伦勃朗、委拉斯贵兹、塞尚和马蒂斯的继承者。一个画家总有一个父亲和一个母亲，他不是凭空出现。”

— 巴布罗·毕加索

“The true heirs are us. The painters, those who carry on painting. We are the heirs of Rembrandt, Velázquez, Cézanne, Matisse. A painter always has a father and a mother, he doesn't spring from nothing”

— Pablo Picasso





巴布罗·毕加索《男人与裸女》1967年作 纽约大都会艺术博物馆
 Pablo Picasso, *Homme et femme nue*, 1967. The Metropolitan Museum of Art, New York.
 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



巴布罗·毕加索《裸男和女子》1968年作 伦敦佳士得 2019年 成交价 15,635,035 美金
 Pablo Picasso, *Homme et Femme Nus*, 1968, Christie's London 2019, sold for \$15,635,035
 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



伦勃朗·哈尔曼松·凡·莱茵《酒馆里的浪子（和沙斯姬亚一起的自画像）》约1635年作 德累斯顿国家艺术收藏馆
 Rembrandt Harmenszoon van Rijn, *The Prodigal Son in the Tavern (Rembrandt and Saskia)*, circa 1635. Old Masters Picture Gallery, Dresden.

“…毕加索艺术生涯的最后七年，是他创作的一段黄金时期，他不用理会正确与否，不用考虑政治、社交或美感等任何因素，可以随心所欲地以他想要的方式做任何他想做的事。”——约翰·理查森（理查森著，《晚年伟大的毕加索》，「毕加索：火枪手」展览目录，纽约，2009年，第15页）

《站着的裸女与拿酒杯的男子》作于毕加索人生的最后一年，画作充满了欲望、活力与趣味性。“画家与模特”是毕加索最后十年的作品中常常出现的主题，本幅作品通过错综复杂的线条，展现了画家与模特之间的情感互动，不仅隐约间流露毕加索及其缪斯之间热情洋溢的关系，也展现了他对绘画的极端热情。

画作中的女性自信地展现着自己的身体并诱惑地注视着艺术家，仿佛是永恒的女性的化身。她自如自在她站在她的爱慕者前，双臂举过头顶，展现自己美妙的胴体，姿态与安格尔和马蒂斯的笔下性感的宫娥如出一辙。而男子则完全被裸女吸引住了，他睁大眼睛，注视着面前女子妙曼的身姿。画中男子是毕加索本人的化身，其形象则是神气活现的“火枪手”的延伸。毕加索第一次创作“火枪手”这个形象，早在1966年12月。他塑造的火枪手形象，有着风流倜傥的外表，摆着时髦的姿势，穿着精致的衣服，像充满英雄气概的骑士。他们经常挥剑指向画中的女性人物，以展现男性的勇猛。而在本作中，酒杯替代了剑，让人联想起伦勃朗笔下的几幅经典画作。

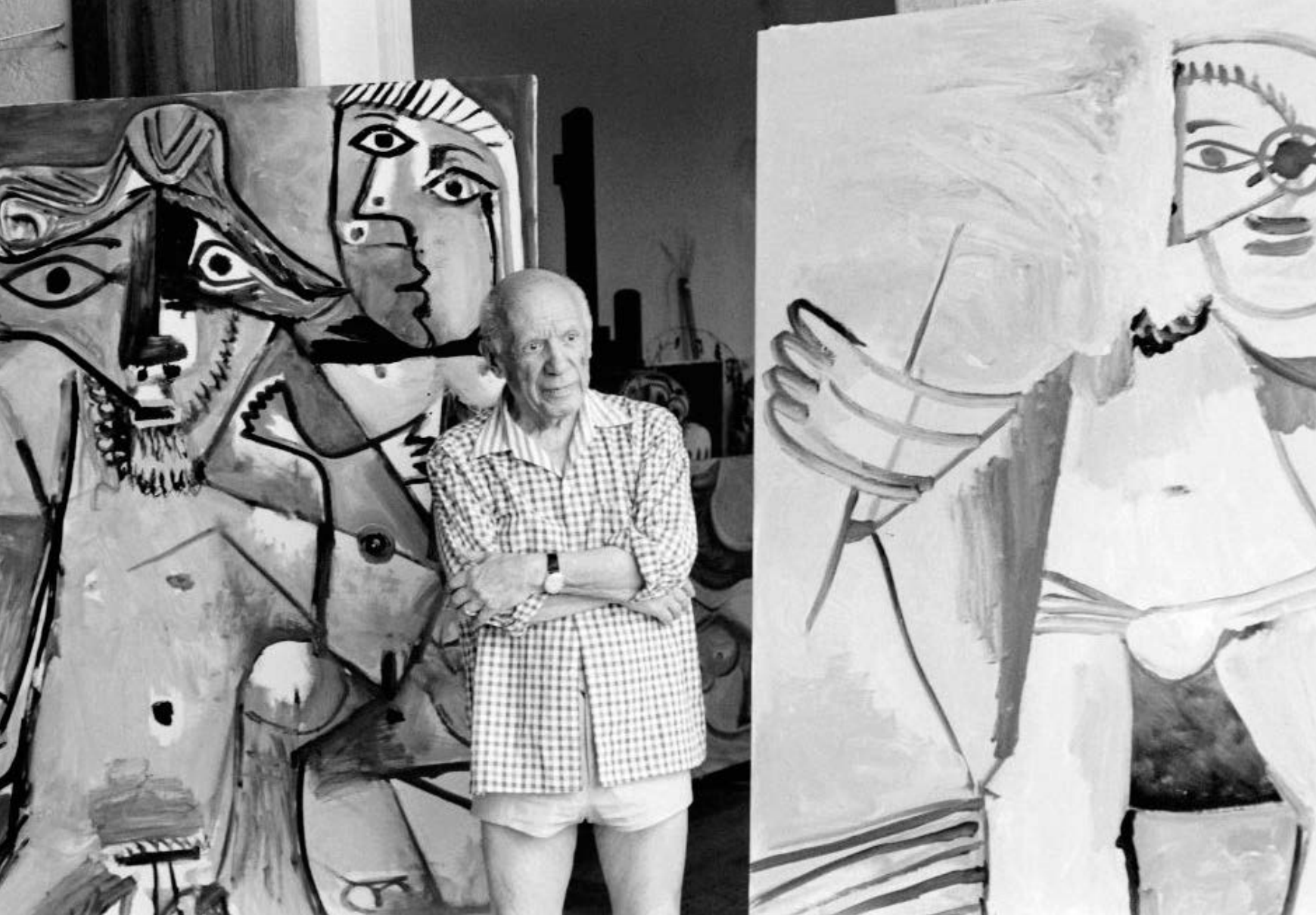
毕加索回归“画家及模特”的主题，是在他对艺术史上多位艺术大师所作的主题及图像，进行了长达十多年的研究和重新创作之后。在1950年代至1960年代初期，他选取了一些杰作，进行了深入研究并重新演绎，其中包括德拉克洛瓦（毕于1954至1955年作的《阿尔及尔的女人》系列）、委拉斯贵兹（毕于1957年作的《宫娥》系列）、马奈（毕于1960至1962年作的《草地上的午餐》系列）和普桑（毕于1962至1963年作的《强掳萨宾妇女》系列）等艺术家的作品。他汲取前辈们的构图技巧，以同样的主题，用一种非传统的绘画方法，将这些杰作转化为自己的独特画作。通过重新演绎这些艺术大师的作品，毕加索以他们的成就衡量自己，以他们的想象力与自己的相比较，并将自己的地位与世人公认的欧洲大师们放在了同一个位置上。正如他对《Vogue》杂志的主编亚历山大·利伯曼所说的：“绘画其实是一种研究及实验，我从不将一张画视为一件单纯的艺术作品，我不断地‘做着研究’，而这些研究背后都有一个可以串联起来的逻辑顺序。这就是为什么我会给他们编号。这是一场时间会验证的实验（毕加索，摘自D·阿什顿编，《毕加索的艺术》，纽约，1972年，第72页）

正是这种对绘画、对生活和对创作本身的热情，使得毕加索晚年的作品如今看来仍然如此充满活力和引人入胜。在渴望与记忆的双重驱使下，艺术家毫无拘束地作画。在最后的日子里来临之前，毕加索试图将他的全部创造力和想象力释放出来，“我只剩下为数不多的时间来作画了，”他痛苦而诚实地宣告，“但我却有越来越多的东西想要诉说……”（毕加索，摘自M·L·贝纳达克，《1953至1972年的毕加索：模特与绘画》，「晚期的毕加索：1953至1972年的油画、雕塑、绘画与版画」展览目录，伦敦，1988年，第85页）

‘...the last seven years of Picasso’s life constituted a Great Late Phase, one in which he felt free to do whatever he wanted, in whatever way he wanted, regardless of correctness, political, social, or artistic.’ – John Richardson (Richardson, ‘Great Late Picasso,’ in *Picasso: Mosqueteros*, exh. cat., New York, 2009, p. 15).

Executed towards the final year of Pablo Picasso’s life, *Nu debout et homme tenant un verre* bursts with a sense of desire, vitality and mischief. Through intricately interlaced lines, the composition narrates a charged interaction between the painter and his model, a theme which occupied Picasso almost continuously throughout the final decade of his life. This work not only offers a glimpse into the heady, passionate relationship between Picasso and his muse, but also the extreme zeal with which he approached the act of painting at that time.

Displaying a distinct confidence and self-assuredness as she gazes seductively toward her partner, the female character in the work appears to be the embodiment of *l’éternel féminin*. Standing nonchalantly before her admirer, she raises her arms above her head in a manner that frames



毕加索在他穆然的工作室 1971年10月 拉尔夫·加蒂摄
Picasso at his studio in Mougins in October 1971

Art:© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: RALPH GATTI/AFP/Getty Images

her face and reveals her body, her posture echoing the sensuous odalisques of Ingres and Matisse. The male figure, meanwhile, remains entirely captivated by the woman, his eyes cast wide as he stares at the sensual body before him. A surrogate for the artist himself, this virile figure was an extension of the swashbuckling *mosquetero* character that had first emerged in Picasso's work during the final months of 1966. With their dandyish poses, elaborate costumes and debonair appearances, Picasso's musketeers appear as mock-heroic cavaliers, often brandishing their swords towards their female companions in a gesture that alluded to their sexual prowess. In this work, the sword replaced by a glass, evokes classical paintings of Rembrandt.

Picasso had returned to the subject of the painter and his model following of a decade-long exploration into the themes and iconography of the great masters of art history. During the 1950s and early 1960s, he conducted in-depth studies of a selection of masterpieces by artists including Delacroix (in his *Femme d'Alger series*, 1954-1955), Velázquez (*Las Meninas*, 1957), Manet (*Le déjeuner sur l'herbe*, 1960-1962), and lastly Poussin (*L'enlèvement des sabinas*, 1962-63), absorbing the compositional techniques of his predecessors and then translating

them through a decidedly non-traditional language into his own, unique variation of the subject. By directly engaging with the work of these revered artistic figures of the past, Picasso was not only measuring himself against their achievements, comparing the strength of their imagination against his own, he was also assessing his position within this esteemed lineage of great European painters. He told Alexander Liberman, the editor of *Vogue* magazine, that 'paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search incessantly and there is a logical sequence in all this research. That is why I number them. It's an experiment in time' (Picasso, quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 72).

It is this passion for painting, for life, for creation itself, which makes Picasso's art from the twilight years of his career seem so vital and compelling to this day. Driven by a heady mixture of desire and memory, they show an artist painting without restraint, as he tried to express all that remained within his creative imagination, before it was too late: 'I have less and less time to paint,' he proclaimed in a moment of poignant honesty, 'and I have more and more to say...' (Picasso, quoted in M-L. Bernadac, 'Picasso 1953-1972: Painting as Model,' in *Late Picasso: Paintings, sculpture, drawings, prints 1953-1972*, exh. cat., London, 1988, p. 85).

3
0
4
▼
卡塔琳娜·格罗斯
(德国, 1961年生)

无题

丙烯 画布
200 × 130 cm. (78 ¾ × 51 ⅞ in.)
2013年作
签名及日期: 2013 Katharina Grosse (画背)

RMB 620,000 - 900,000
US\$ 89,000 - 130,000

来源

柏林 科尼格画廊
现藏家购自上述画廊

文献

U. Loock, A. Reich及 K. Grosse 编《Katharina Grosse》
科隆 2013年 (彩色图版, 第244页)

KATHARINA GROSSE
(GERMANY, B. 1961)

Untitled

signed and dated '2013 Katharina Grosse'
(on the reverse)
acrylic on canvas
200 × 130 cm. (78 ¾ × 51 ⅞ in.)
Painted in 2013

PROVENANCE

König Galerie, Berlin.
Acquired from the above by the present owner.

LITERATURE

U. Loock, A. Reich and K. Grosse (eds.), *Katharina Grosse*,
Cologne 2013 (illustrated in colour, p. 244).



西格马·波尔克《无题 (正方形2)》2003年作 泰特艺术馆 伦敦
Sigmar Polke, *Untitled (Square 2)*, 2003. Tate Collection, London.
Artwork: © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.
Photo: © Tate, London 2019.

“最初和最后所画成的动作，同时在图像中存在。画作中并无线性、或是因果阶系的活动在内…它需要的，是一个敏锐的心智，可以随时放弃原来采用的观点，而发现下一个可能性及新的解读。每一件东西随时都可以变成任何东西。”

— 卡塔琳娜·格罗斯

“Movements that have been painted first and last are both simultaneously present on the image field. There is no linear or causal hierarchy of activities in a painting... it requires a mind that is agile and ready to give up an adopted point of view at any moment for the next potential constellation or reading. Everything can become anything at any minute.”

— Katharina Grosse





「壁画：杰克逊·波洛克 | 卡塔琳娜·格罗斯」展览场景 波士顿美术馆 波士顿 2019年7月1日至2020年2月23日
 Installation view, *Mural: Jackson Pollock | Katharina Grosse*, Museum of Fine Arts, Boston, July 1, 2019 – February 23, 2020.
 Photo: © Museum of Fine Arts, Boston.
 Artwork: Katharina Grosse: © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn and
 Jackson Pollock: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

卡塔琳娜·格罗斯的画作，模糊了现实和想像间的界线，这特质为她赢得“哲学涂鸦艺术家”的美名(M. 杨著《壁纸》杂志伦敦2018年7月刊)。格罗斯使用了鲜艳的压克力喷漆式颜料，创作了抽象而且风格鲜明的雕塑品、画作和装置艺术品。绘于2013年的《无题》，体现了格罗斯在使用各种亮丽颜色和独特范本印制纸的巧技，从中创作出令人着迷的构图。格罗斯在《无题》中摹造了层层交叠的黄、橘、红、紫、深蓝和绿色，效果逞娇呈美；她使用商用喷枪来上色，扬弃了传统的笔刷。亮黄色在画作上方喷发而出，凸显了她用不规则泡沫塑胶和纸板范本印制所做成的白色形状。她用多种艺术效果来涂抹表面，包括了显著的水滴、似云的场域和喷雾枪处理而成的笔势。这些技巧所创造的形体，让各种颜色互融并存。《无题》虽然是个二维画作，但是其多重叠的荧光溢彩，让它显出多维作品的深度和广度。

卡塔琳娜·格罗斯在德国成长，在杜塞尔多夫艺术学院就读。她曾于柏林-魏塞森艺术学院执教，之后回到杜塞尔多夫艺术学院，从2010到2018年间担任教授。卡塔琳娜在孩提时代就对艺术充满热爱。她对光和颜色的互动、以及它们与哲学构想的关系产生了浓厚兴趣。如《无题》一作所展现的，卡塔琳娜以经典手法并置不同颜色和价值概念，来促成观者与作品间的对话。各种灵感源泉激荡，深深地影响了她独树一帜的风格：这些灵感来自表演、过程和装置艺术、涂鸦和印象主义。《无题》完美地展现了她对颜色、质地和构图的创新手法。

Katharina Grosse's paintings blur the line between reality and imagination, and have led her to become described as a "philosophical graffiti artist" (M. Yeung, *Wallpaper*, London, July 2018). Using vibrant acrylic spray paints, Grosse creates abstract and distinctive sculptures, paintings and installations. *Untitled*, painted in 2013, exemplifies her

techniques using various vibrant colors and unique stencils to create a mesmerizing composition. Here, Grosse creates beautiful layers of yellow, orange, red, purple, deep blue and green, forgoing the traditional use of a paint brush by applying paint with a commercial spray gun. The bright yellow shoots across the top of the painting and emphasizes the white shapes she has created with her irregularly cut foam and cardboard stencils. She coats the surface with many effects, including pronounced drips, cloud-like fields and air brushed strokes. The resulting forms allow the colours to blend and fit together. Even though *Untitled* is a two-dimensional painting, it appears multidimensional because of its' many overlapping fluorescent rays of color.

Katharina Grosse grew up in Germany and attended the arts academy Kunstakademie Düsseldorf. For over a decade she taught at the Kunsthochschule Berlin-Weißensee before returning to Kunstakademie Düsseldorf as a professor from 2010 to 2018. Her love of the arts was prevalent even as a child. She developed a keen interest in how light and colour interact with each other and with philosophical ideas. Her iconic juxtaposition of different colors and values, as seen in *Untitled*, facilitate a conversation between the viewer and the work. Her unique style is influenced by a variety of different sources including performance, process and installation art, graffiti, and Impressionism. *Untitled* is a perfect representation of her innovative approach to color, texture, and composition.



3
0
5

朱德群

(中国 / 法国, 1920-2014)

曦蓝澄光

油彩 画布

65.1 × 81.1 cm. (25 5/8 × 31 7/8 in.)

1989年作

签名: 朱德群 Chu Teh-Chun 89. (右下); 'Clartés bleues' Chu Teh-Chun 朱德群 1989 (画背)

RMB 1,500,000 - 2,500,000

US\$ 210,000 - 360,000

来源

2013年10月6日 苏富比香港 拍品编号529

亚洲 私人收藏

本作品已经日内瓦朱德群基金会鉴定。保证书已经申请并将在拍卖结束后发给成功竞投者。

CHU TEH-CHUN

(CHINA/FRANCE, 1920-2014)

Clartés Bleues (Blue Clarity)

signed in Chinese, signed 'Chu Teh-Chun' and dated '89.' (lower right); titled 'Clartés bleues', signed 'Chu Teh-Chun', signed in Chinese and dated '1989' (on the reverse) oil on canvas

65.1 × 81.1 cm. (25 5/8 × 31 7/8 in.)

Painted in 1989

PROVENANCE

Sotheby's Hong Kong, 6 October 2013, Lot 529
Private Collection, Asia

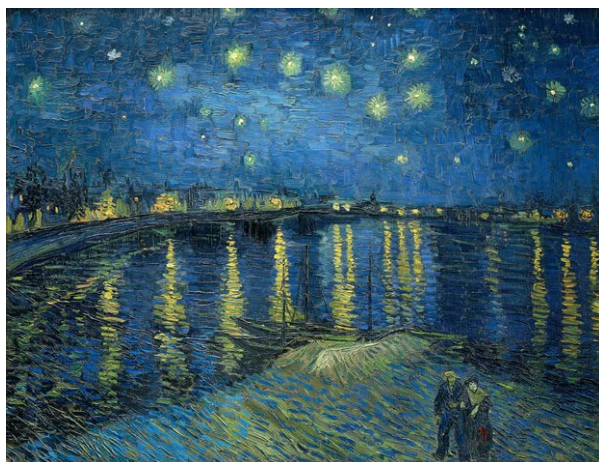
The authenticity of the artwork has been confirmed by Foundation Chu Teh-Chun, Geneva. A certificate of authenticity has been applied for and will be delivered to the buyer after the sale.

“夜阑风静欲归时，惟有一江明月、碧琉璃。”

— 苏轼《虞美人》

“The breeze subsides, late in the night, as I return / my gaze fills with jade green crystal — the bright moon on the river.”

— Su Shi, *Beauty*



文森特·梵高《罗纳河上的星夜》1888年作 法国 巴黎 奥赛博物馆藏
Vincent van Gogh, *Starry Night Over the Rhône*, 1888. Collection of the Musée d'Orsay, Paris, France





亨利·罗梭《苏雷娜的塞纳河》1911年作 私人收藏
Henri Rousseau, *La Seine à Suresnes*, 1911, Private Collection

“夜阑风静欲归时，惟有一江明月、碧琉璃。”苏轼《虞美人》笔下的杭州，江面明澈如镜，水月交相辉映。温婉静谧间风去风来，东坡居士似忘却世间纷扰，内心便与这琉璃般剔透的万顷波光一样恬淡静怡。九百多年后，朱德群在姣好月色中觅得与苏轼相通的情趣，表露于《曦蓝澄光》一作中。大片浪花似的排笔之外，皎洁细腻的月光无声地流泻在松间石道，化作一缕细柔

空灵的薄雾，裹挟着花香与夜色，萦绕在此情此景中。对古代文人来说，行诗作画绝不为拓印与重复景色，触景生情正是缘分，借景抒情则为动机。朱德群正领略到此般情趣，感叹道诗歌与绘画均遵循“相同的规则与节奏”。他细细感怀、宁静致远，松弛静雅在这件拍品中流露的淋漓尽致。

朱德群深信，自然的美就仿佛音乐一样，无需用语言沟通。所以他的画作中，色彩斑斓流淌，层次千变万化，笔触极富节奏韵律，而互相之间又连贯错落、形成和谐。本件拍品则与贝多芬《第十四钢琴奏鸣曲》遥相呼应：音乐家自己称之为“幻境般的奏鸣曲”，而后因乐评家莱尔斯塔勃赞誉其为“卢瑟恩湖夜晚的朦胧月光”，便以《月光奏鸣曲》之名而家喻户晓。《奏鸣曲》第一乐章中，右手简明沉稳的主旋律以单音形式坐在左手舒缓轻和的小行板间，而朱德群则类似地用错落可辨的大幅笔触在画面中央迅速勾勒出黑夜的轮廓。在浅踏板所营造出的升C小调朦胧沉思气氛中，画面两侧的笔触显得流动潇洒，柔化了暗夜的凌厉。主旋律中偶然明亮的大调音色使月光如清泉般渗入，在深邃黑夜的中央留下些许跳跃回旋的玫瑰黄与月牙白短线条，点明隐匿的色彩。音符与色彩、线条紧密相连，朱德群在这幅作品中汇入节奏与韵律感，魅幻中营造出月色袭人的深幽秘境。

遇见月光流水，朱德群在西方抽象的框架中引发出自然潇洒的东方笔触，心与景、与自然合为一。这让人联想到梵高徜徉于罗纳河畔时，无尽星空月色、万家灯火皆被透映在河面上。天空的蔚蓝与河水的澄澈交织重叠，已融在一起、分不出边界，便有感而作。朱德群的蓝则同样提取于自然之中，沁人心脾，每一笔中的色彩都含着细微变化，透出不同的光泽与明暗。然而不同于梵高的细碎短线，朱德群笔法更似他常年练习的草书，时而浑厚浓重，时而轻盈跃动，完美呈现光线的交织顿挫。他以西方绘画方式呈现出了纯粹的中国文化气息，将油画绘制得如同泼墨山水般肆意，在笔刷的起承转合之中透着连绵不绝的气韵。

朱德群寻着月光痕，踏入月光中，融进月光里，找到他人生的淡泊通透、清澈如光。“夜阑风静欲归时”，他与苏轼、贝多芬、梵高并立，见得同一番“一江明月”，神交中外古今，轻抚“碧琉璃”。永恒的月光，用她穿梭时光的魔法，带领此时此刻站于画前的你我，与前人“天涯共此时”。

'The breeze subsides, late in the night, as I return / my gaze fills with jade green crystal — the bright moon on the river.' — Su Shi

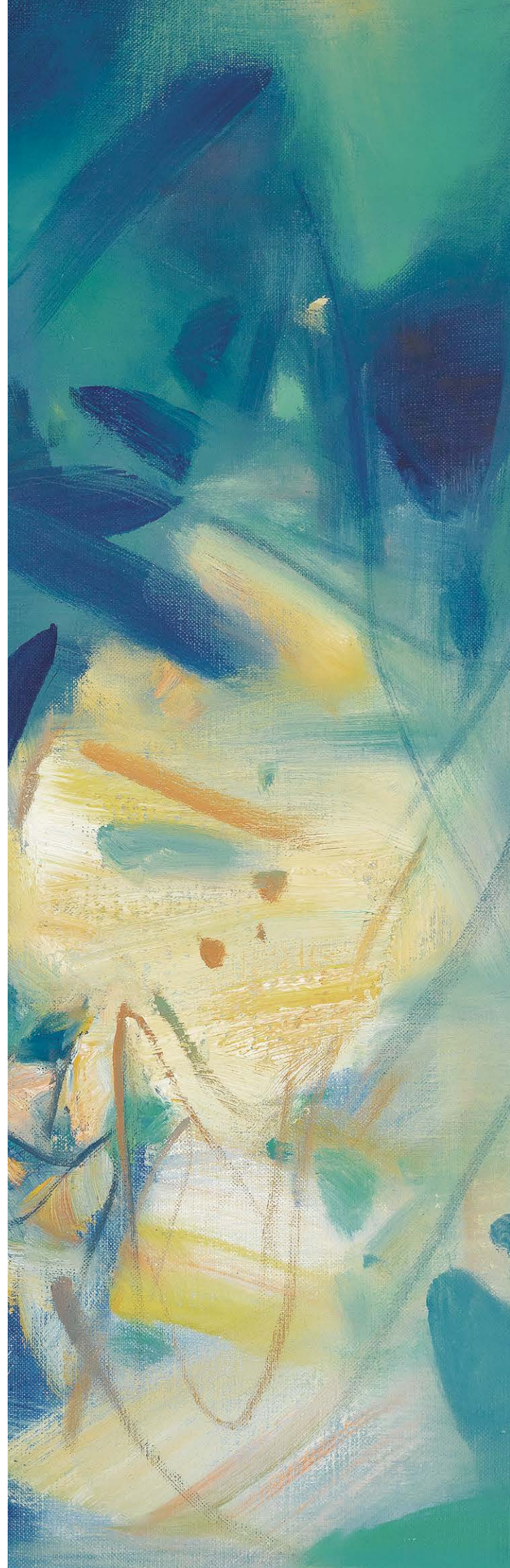
In the Hangzhou of Su Shi's poem Beauty, the clear river's surface shines like a mirror, reflecting the moon's radiance. A light breeze wafts through the quiet, gentle scene as Su Shi forgets the clamor of the world to find quiet, contentment, and harmony in the long stretch of glittering, moonlit river. Nine hundred years later, Chu Teh-Chun's painting *Clartés Bleues* (Blue Clarity) exudes a similar fascination with moonlit beauty. Chu sweeps broad brushstrokes across his canvas like great breaking waves, beyond which bright, exquisite moonlight falls soundlessly on a flagstone road winding among pines. Moonlight dissolves into wisps of smooth, delicate haze, hovering and drifting through the scene, carrying the scent of flowers and shades of the evening sky.

For the ancient literati painters of China, the act of painting or writing poetry meant so much more than blindly copying or reproducing scenery. They found a deep inner affinity in scenes that moved them, and through such scenes they strove to move others. Chu Teh-Chun understood the appeal of that approach, and he spoke with great feeling about how both poetry and painting follow 'the same principles and the same rhythms.' *Clartés Bleues* incisively reveals this artist's depth of feeling, his graceful, contemplative spirit, and the effortless, quiet elegance that informs his work.

Chu firmly believed that the beauty of nature, like music, was not best communicated in words — hence the beautiful, flowing colours of his paintings, their rich and varied layering, and the strong, balanced rhythms of his brushwork. All the scattered, disparate elements in a Chu Teh-Chun painting connect and join together in a grand harmony. In *Clartés Bleues*, one can even find a distant echo of Beethoven's Piano Sonata No.14. Beethoven labeled that work 'like a fantasia,' and because music critic Ludwig Rellstab later exclaimed that it sounded 'like moonlight shining upon Lake Lucerne,' the sonata soon became generally known as 'the Moonlight Sonata.' The single notes of the right-hand theme, clear and steady, fall above the mellow, leisurely chords of the left hand. In parallel with this manner, Chu's large-scale brushstrokes, vividly marked out near the center of the painting, instantly conjure up the outlines of a dark night. As with the a misty, meditative mood that emerges from Beethoven's C-sharp minor key with the piano's lightly-tapped pedal, the flowing, easy movement of Chu's brushstrokes at the sides of *Clartés Bleues* softens the severe darkness. Beethoven's melody occasionally shifts into the major key, letting moonlight flow in like a refreshing spring, just as in the center of Chu Teh-Chun's deep, dark night, short segments of yellow rose and crescent-moon white move and rebound, highlighting other hues half-hidden within them. The musical notes of the composition, connecting so closely to the lines and colours of the painting, show how Chu Teh-Chun injects into this work a sense of rhythm and harmonious movement. It becomes a charming fantasia, evoking the feel of moonlight assailing our senses in some remote and secret place.

In *Clartés Bleues*, Chu works within a Western abstract framework yet calls forth the confident, natural brushwork of the East, becoming one with the scene and with nature in this encounter with moonlight and flowing water. The feeling recalls Van Gogh, lingering along the banks of the Rhône as the moon and stars fill the sky, while a thousand dwellings cast their lights upon the river's surface. The sky's deep blue melds seamlessly with the clear waters, dissolving the boundaries between them in a deeply felt depiction. Chu Teh-Chun likewise takes his blue from nature, a mentally refreshing shade in which each of his brushstrokes shows subtle variations in tone while emanating a unique luster and depth of colour. By contrast with Van Gogh's short, fragmented lines, Chu's brushwork resembles more the cursive calligraphy he practiced for so many years, where thick and full-bodied strokes mix pleasingly with the light and lithe movement of finer strokes, perfectly conveying the play of light in this scene. Even as he employs Western painting techniques, Chu evokes a cultural ambience that is purely Chinese, achieving in the oil medium the same freedom and abandon as Chinese splashed-ink landscapes. Chu's brushstrokes accumulate, develop, and unfold on the canvas, growing into a unified, uninterrupted landscape of harmonious energy.

Chu Teh-Chun sought out the lingering traces of moonlight. Stepping into the moonlight, melting into it, he found in his life a clarity, insight, and simplicity like light itself. 'The breeze subsides, late in the night, as I return' ... Chu Teh-Chun stood with Su Shi, with Beethoven, and with Van Gogh, seeing the same 'bright moon on the river,' linking with their spirits across the expanses of time, and like them, touching the river's 'jade green crystal.' The magic of eternal moonlight transports us, too, as we stand in front of Chu Teh-Chun's *Clartés Bleues* and share this faraway place together with those who came before.



3 郑路

0
6 (中国, 1978 年生)

暗香

不锈钢镀钛金 雕塑

雕塑: 156 × 130 × 85 cm. (61 3/8 × 51 1/8 × 33 1/2 in.)

底座: 5 × 45 × 45 cm. (2 × 17 3/4 × 17 3/4 in.)

2017年作

版数: 1/3

签名: 郑路 2017 1/3

RMB 350,000 - 650,000

US\$ 50,000 - 93,000

ZHENG LU

(CHINA, B. 1978)

Secret Scents

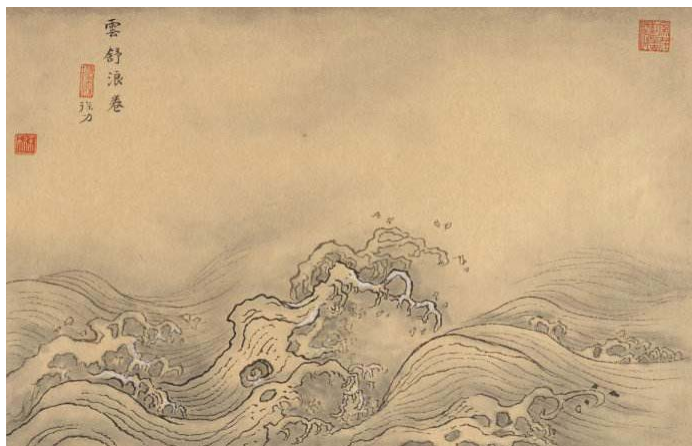
signed in Chinese, dated '2017' numbered '1/3'
titanium gold over stainless steel sculpture
sculpture: 156 × 130 × 85 cm. (61 3/8 × 51 1/8 × 33 1/2 in.)
stand: 5 × 45 × 45 cm. (2 × 17 3/4 × 17 3/4 in.)
Executed in 2017
edition 1/3

动者乐流水，静者乐止水。

— 白居易《玩止水》

Those who are active appreciate rushing water;
those who are quiet appreciate the still waters.

— Bai Juyi, *An Appreciation of Still Water*



南宋 (1127-1279) 马远《水图-云舒浪卷》中国 北京故宫博物院藏
South Song dynasty (1127-1279), Ma Yuan, *Water Album - Dispersed Clouds, Rolling Waves*, Beijing Palace Museum, Beijing, China





水，润泽万物；金，熠熠生辉。水与金的交织，会幻化出一支如何曼妙的舞曲？郑路的雕塑《暗香》以具有未来感的材质，打造出一缕修长垂空的黄金水浪，优雅的流线型轻盈触地后翻转回旋，如丝带一般纵横飘扬。而从主体中飞溅出的小水柱逆势向上，为柔润的水脉增添了苍劲之力。郑路巧妙地借用书法之气韵，为流水之姿赋予传统之魂，恰如宋代马远十二卷《水图》中的“云舒浪卷”一般，自然流水间抒发着人的豪情与逸志。

自2009年开始，郑路开始将水的形态融入雕塑创作之中。起初灵感来源于白居易的《玩止水》：“动者乐流水，静者乐止水。”在中国传统文化中，水往往被用于反映人心的状态，或静若明镜，或微澜涌动，或惊涛骇浪。水因地制流，形无常态，而郑路却为千变万化的水流赋予稳固的实体，每一件作品的背后，凝刻下独特的心灵境况。本作品之题《暗香》就出自辛弃疾《青玉案·元夕》中句：“蛾儿雪柳黄金缕，笑语盈盈暗香去”。作品中的水流灵动而雀跃，有着元夕夜的满目琳琅，而起落间却陡然回旋，惊起波澜，颇有词中“蓦然回首，那人却在，灯火阑珊处”之味。

郑路的雕塑多以钢材原色居多，金色则寥寥数几。《暗香》中水与金的结合，恰而反映了古人“格物致知”的原则，即通过研习事物，获得智慧与知识。“上善若水”，水有着滋养，润泽的特性，柔性地改变着身边的事物。而“金生丽水”，公元4世纪《千字文》便有记载，讲的是五行之间相依互存之道。柔性的水，与刚性的金，阴柔与阳刚、沉重与轻盈，动势与平静，自然界的各个元素在作品中达到了微妙的辩证与平衡。

出生于书香世家，自幼习书法的郑路极为讲究东方美学中的“动势”与“气韵”。专业而深入的雕塑基础使他得以将这种书法性的表现融入雕塑的制作中。他的制作过程堪比一曲传统与科技的交响，他悉心指挥作品每一道弧线的走向，金属的切割、焊接、抛光等步骤都需要投入巨大的工作量。正如赵无极以书法的笔触脉络塑造出恢弘的空间感，郑路则以挥翰成风的流水瞬刻为空间注入磅礴气势。2017年，郑路更为中国国家大剧院制作大型雕塑作品《水音》，在浩大的空间中激起一片无声而澎湃的回响。

赵无极《1989年12月-1990年2月-四
联作》1989-1990年
Zao Wou-Ki, *Décembre 89 - février
90 - Quadriptyque*, 1989-1990
Artwork: © 2019 Artists Rights
Society (ARS), New York / ProLitteris,
Zurich

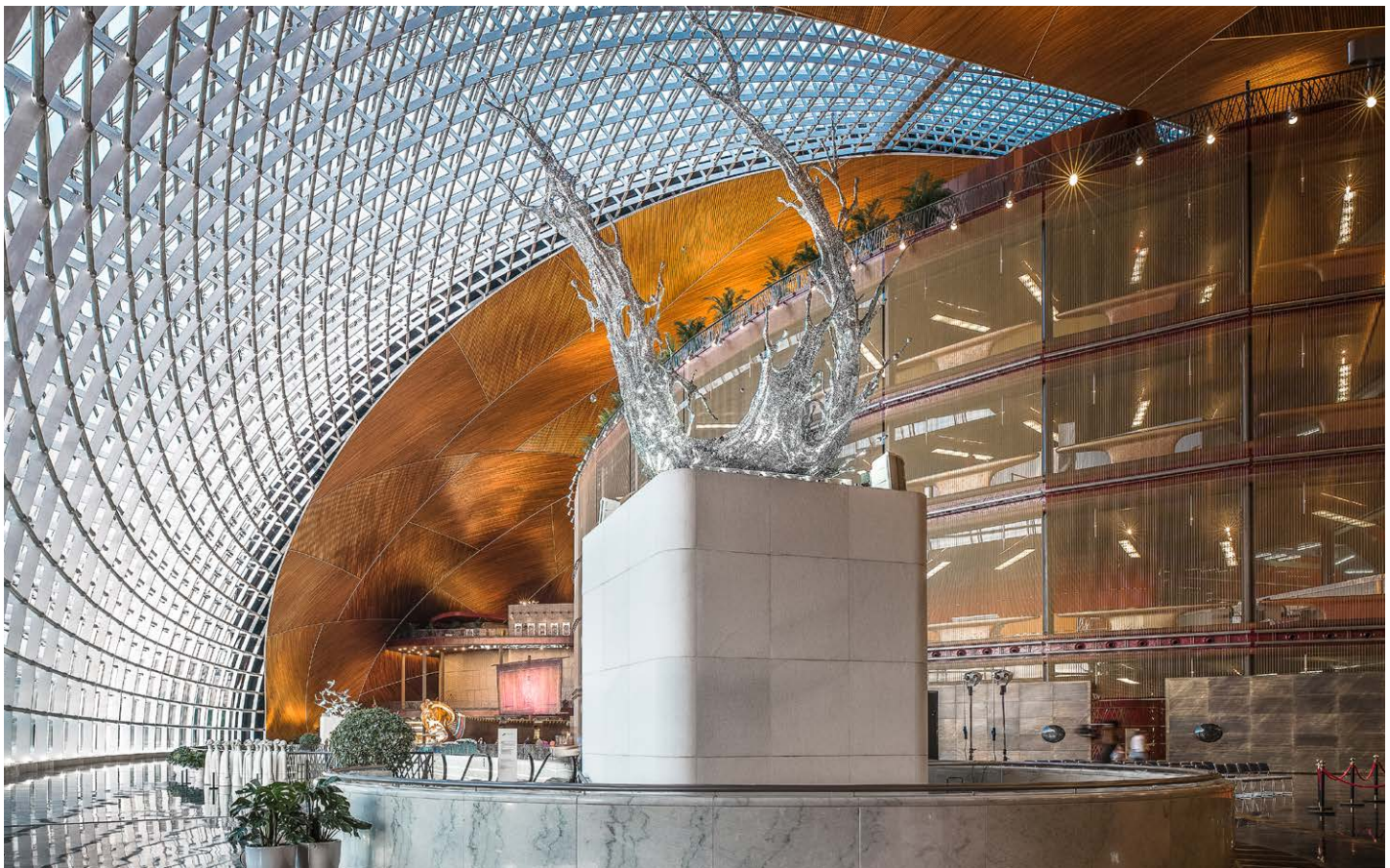
Water nourishes all things with moisture; gold dazzles with glistening brightness. And if they are joined together, transformed, what graceful dance will be woven from their union? Zheng Lu's sculpture *Secret Scents* makes use of futuristic materials to produce a long, undulating golden wave of water. Hanging in mid-air; its elegant, flowing lines lightly touch the base before swooping back up to float and soar in the air like ribbons of silk. Smaller columns of water splash out and upward, against the main flow, adding vigour and force to the sinuous rush of soft water. By borrowing the harmonious rhythms of calligraphy, Zheng gives this image of water in motion a traditional soul. As in *Dispersed Clouds, Rolling Waves* by Southern Song Dynasty artist Ma Yuan, from his *Water Album* of 12 scroll paintings, the image of natural, flowing water expresses our feelings of lofty grandeur and our natural desire for transcendence.

Zheng Lu began introducing the dynamics of water into his sculptures in 2009. His original inspiration derived from lines in the Bai Juyi poem *An Appreciation of Still Water*: 'Those who are active appreciate rushing water; those who are quiet appreciate the still waters.' In traditional Chinese culture, water has often been used to represent a person's inner state: still like a bright mirror, lightly tossing waves, or great stormy billows. Water follows the lay of the land, having no permanent form of its own, but Zheng Lu gives its changeable nature a solid, stable physicality, and each sculpture bears the imprint of a particular psychological moment. The title of this work, *Secret Scents*, is taken from the poem *Lantern Festival* by Xing Qiji: 'In her hair she wears snowy willows, golden thread, and butterfly pins; Along with the sound of her laughter, a secret scent floats by.' The water in Zheng's sculpture flows, quick and excited, with the glittering colours of the Lantern Festival. Rising and falling, it suddenly turns back on itself, just as the line from the poem says, with a rush of great surprise: 'I suddenly turn my

head, and there she is, at the edge of the lantern light.'

Zheng Lu has mostly worked with steel in its natural finish; only a very few pieces, like *Secret Scents*, are in gold. The union of gold and water reflects the ancient Chinese dictum, 'Find knowledge in underlying principles of things,' which is to say, one can acquire knowledge and wisdom by observing things in nature. It was also said that 'the greatest benevolence is like water,' given the nourishing, enriching quality of water that softly and gently transforms everything around us. As early as the 4th century, the *Thousand Character Classic* noted that 'gold begets water' in its discussion of how the five elements arise from and depend on each other. Water's softness, gold's hardness, the feminine and the masculine, heaviness and lightness, movement and stillness — the sculptures of Zheng Lu subtly examine each aspect of the natural world within a finely balanced whole.

Born into a literary family, Zheng Lu practiced calligraphy from an early age and was especially sensitive to the Eastern aesthetics of movement and harmonious energy. Deep professional knowledge of sculptural techniques has enabled the transformation of these expressive, calligraphic gestures into sculptural forms. His working process is a symphony of tradition in collision with technology. Painstakingly molding the curve of every line, he invests huge amounts of labor in each stage of the work as he cuts, welds, and polishes his metals. Just as Zao Wou-ki could create a sense of vast space out of the brushwork of this calligraphic tradition, Zheng Lu captures a instant of flowing water and injects the feel of its awe-inspiring momentum into space. In 2017, he produced the large-scale sculpture *Water* for China's National Centre for the Performing Arts, showing once again how, in a grand space, his soundless work creates a surging, resounding energy.



郑路《水音》2017年 中国 北京 国家大剧院收藏
Zheng Lu, *Water*, 2017 National Centre for the Performing Arts of China, Beijing, China
Photo / Artist: © Zheng Lu's studio

赵无极

(中国 / 法国, 1920-2013)

银河—09.11.1956

油彩 画布

162.2 × 114 cm. (63 7/8 × 47 in.)

1956年作

签名: 无极 ZAO 1956 (右下); Voie Lactée ZAO Wou-Ki 9.11.1956 (画背)

RMB 38,000,000 - 68,000,000

US\$ 5,400,000 - 9,700,000

来源

法国 巴黎 法兰西画廊

欧洲 私人收藏

1998年4月12日 佳士得台北 拍品编号3

亚洲 私人收藏

2004年4月25日 佳士得香港 拍品编号720

亚洲 私人收藏

展览

1981年10月-1982年6月「赵无极」日本艺术家联展

1981年10月4日-12月「赵无极」日本 福冈 福冈市立美术馆

1981年11月13日-18日「赵无极」日本 东京 东京东急百货店日本桥店

1982年2月27日-3月22日「赵无极」日本 福井 福井县立美术馆

1982年3月30日-5月9日「赵无极」日本 京都 京都国立近代美术馆

1982年5月16日-6月20日「赵无极」日本 神奈川 神奈川县镰仓近代美术馆

文献

1981年《赵无极：中国油画与水墨1950-1981》展览图录 国际文化交流协会 福冈 日本 (图版, 第6图)

此作品已登记在赵无极基金会之文献库, 并将收录于弗朗索瓦.马凯及扬.亨德根正筹备编纂的《赵无极作品编年集》(资料由赵无极基金会提供)

ZAO WOU-KI

(FRANCE/CHINA, 1920-2013)

Voie Lactée - 09.11.1956

signed in Chinese, signed 'ZAO' and dated '1956' (lower right); signed 'ZAO Wou-Ki', titled 'Voie Lactée' and dated '9.11.1956' (on the reverse)

oil on canvas

162.2 × 114 cm. (63 7/8 × 47 in.)

Painted in 1956

PROVENANCE

Galerie de France, Paris, France

Private Collection, Europe

Christie's Taipei, 12 April 1998, Lot 3

Private Collection, Asia

Christie's Hong Kong, 25 April 2004, Lot 720

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Zao Wou-Ki at Expositions au Japon, October 1981 – June 1982.

Fukuoka, Japan, Zao Wou-Ki, Fukuoka Art Museum, October 6-12 1981.

Tokyo, Japan, Zao Wou-Ki, Grand Art Gallery, Tokyu-Nihonbashi, November 13-18, 1981.

Fukui, Japan, Zao Wou-Ki, Fukui Prefectural Museum of Art, 27 February – 9 March, 1982.

Kyoto, Japan, Zao Wou-Ki, The National Museum of Modern Art, 30 March – 9 May, 1982.

Kamakura, Japan, Zao Wou-Ki, The Museum of Modern Art, 16 May – 20 June 1982.

LITERATURE

The Society for International Cultural Exchange, Zao Wou-Ki, Peintures, encres de Chine 1950-1981, exh. cat., Fukuoka, Japan, 1981 (illustrated, plate 6).

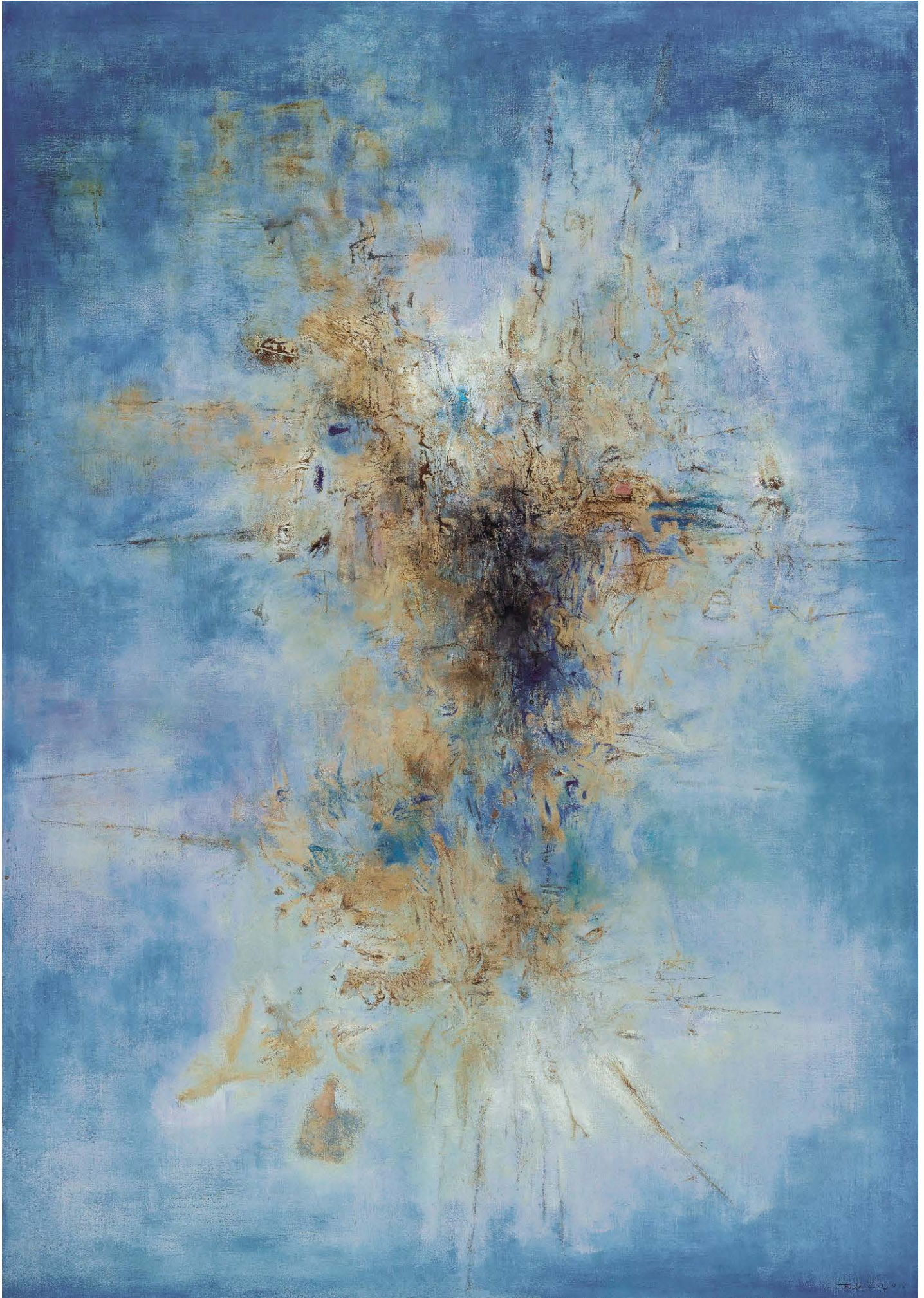
This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Francoise Marquet and Yann Hendgen (information provided by Foundation Zao Wou-Ki).

“日月之行，若出其中。星汉灿烂，若出其里”

— 曹操《观沧海》

“The sun and moon, rising, appear from its midst; the stars of the galaxy, in jeweled brilliance, seem set within it!”

– Cao Cao, *Gazing at the Deep Sea*





1950年代也许是人类历史上最重要的宇宙探索年代：1957年，人类第一次向宇宙发射卫星，1959年，第一台探月车登陆月球。而对赵无极乃至亚洲艺术史而言，1950年代亦是上下求索的重要时期。作为甲骨文时期极为罕见的大型作品，《银河—09.11.1956》有力地展现了赵无极对亚洲艺术于世界立足点的体悟，他将古老的文字化作延绵不绝的漫天星河，勾连起人类文明生生不息的过去与未来，在宇宙千古中镌刻下东方艺术独特的印记。

“甲骨文时期”在赵无极的艺术生涯中有着开天辟地式的重要意义。甲骨文、钟鼎文是东方最古老的文字之一。通过在龟甲或青铜器上铭刻字符，古代君王得以沟通神灵、指点江山。1947年赵无极定居巴黎后，开始深入研习西方油画的艺术语汇，却始终追寻着中国艺术的文化根基。1954年，在古代文物的篆刻铭文中，赵无极终于找到了开启东方精神性的钥匙——他创新地将钟鼎文、甲骨文等古代文字拆解、组合融入画中，神秘的字符时如铁画银钩、时若游云惊龙，配合西方油彩的气象万千，从此真正开启了融贯中西的自由之门。

与甲骨文初期硬朗、粗犷而分散的字体不同，《银河》中赵无极的“书法”已变得非常成熟流畅，细腻、繁复而延绵，交织成一个富有生机的整体，让人仿佛能够触摸到历史万象的风起云涌。“赤岸水与银河通，中有云气随飞龙。”远古的铭文被解构、重组，又融入了宋代细笔小楷的清雅笔锋，如不可言传的天书，自四面八方中心飘逸、积聚、碰撞。杜尚曾以千丝万缕缠绕整个展厅，编织出艺术史无尽的去向和可能性；赵无极则以盘根错节的文化符号，连结起了原始与前卫，将观者引入东方远古文明的虚无浩瀚之境。

宋代汝窑取“雨过天青”色为底，以天然冰裂纹为饰，尽显温润而庄严的神圣感；在《银河》中，赵无极同样将人的痕迹与自然的壮美浑然天成地融合在一起，尽显“天人合一”的东方哲学。现实中的夜空黑暗而深邃，而赵无极笔下的“银河”却浪漫而璀璨：画家以柔美淡雅的丁香紫、天青、湖蓝、水绿层层叠加，仿佛透纳笔下的水汽氤氲的仙境，渲染出一片和煦而悠扬境界。而画面主体中象征人类文明的文字正是宇宙中漫天繁星的重要组成部分，与自然恰如其分地融为一体。正如作家汝华曾写的：“赵无极的作品清楚地显示出中国人的宇宙观：朦胧和深远反映着静观的精神状态，而不是静观的对象。”

“四方上下曰宇，往古来今日宙”中华文明上下千年的宇宙观，被赵无极浓缩于数尺画布，“时间”与“空间”这两个玄学的概念，通过古老文明的意象与宇宙苍穹的宏阔，在画布上得以水乳交融。轻盈舞动的远古文字由天际降临，在画面中央以细密繁复的笔触，凝聚成一股玄妙的动态力量。其间几抹亮丽的孔雀蓝，瞬间穿透一片朦胧，仿佛银河深处暗藏的宝藏，绽放出璀璨的光芒，引领着观者向更深远处追寻。在画面下方，文字线条或如烟云消散，或如光芒四射，如杜甫的诗句“星垂平野阔，月涌大江流”，将时间的流动、历史的变迁，皆镌刻在了画面之中。甲骨文贯通天地、纵横交通所带来的“时空感”，更成为了之后几十年内赵无极抽象创作的重要主题。

从敦煌星象古图到NASA摄影下的迷幻星空，古今中外的人们无不头顶仰望的星空而深深着迷，并用各自的方式表现着宇宙的奥秘。而《银河》中，赵无极则以一位东方人的视角，为星河流转作出诗意的诠释。他曾说：“因为我们所有使用汉字的人始终肩负并传承着传统。我画出这些图形，因为他们构成我情感的基础。无论如何它都是居于东亚的人们共有的资产。”“日月之行，若出其中。星汉灿烂，若出其里”，赵无极的笔下，一片包罗时空万象的“银河”绽放出人类文明璀璨的光芒。

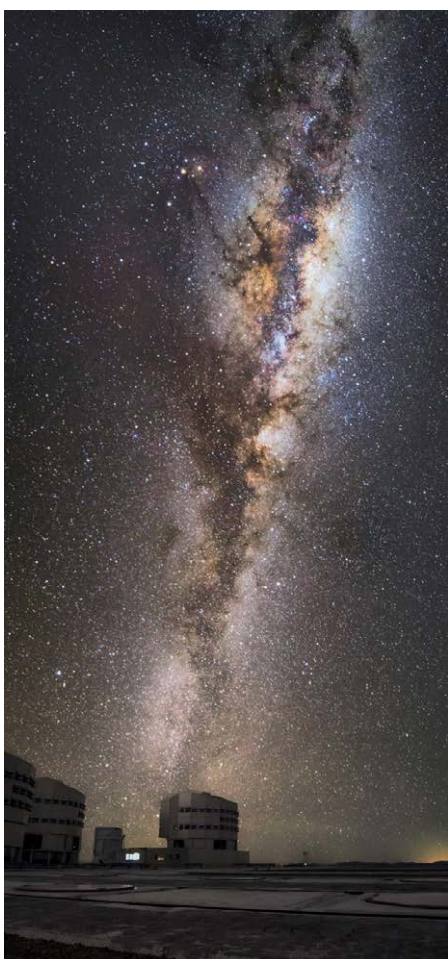


北宋（960-1127）汝窑青瓷奉华纸槌瓶 台北国立故宫博物院藏
Northern Song dynasty (960-1127), Ru Ware Mallet-Shaped Vase, collection of National Palace Museum, Taipei



赵无极 《无题》 1956年作
Zao Wou-Ki, *Sans titre*, 1956

Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich



Juan Carlos Muñoz-Mateos/ESO 银河 摄于2017年
Juan Carlos Muñoz-Mateos/ESO, Milky Way galaxy, 2017

The 1950s may have been one of the most important eras for mankind's exploration of the cosmos: The first satellite was launched into Earth orbit in 1957, and the first lunar probe landed on the moon in 1959. For Zao Wou-ki too, and for Asian art in general, the 1950s were an equally important period of exploration. Zao's *Voie Lactée* – 09.11.1956, an extremely rare large-scale work from his 'oracle-bone' period, powerfully demonstrates the artist's understanding of Asian art's place in the world. In it, he transforms ancient Chinese written characters into the vast flow of stars that spreads across our skies in the Milky Way, linking the ever-evolving civilization of mankind's past to its future—and leaving the unique imprint of Eastern art on the eternity of the cosmos.

Zao's "oracle-bone" period held great significance as a breaking-out point in his career. Chinese oracle-bone and bronzeware scripts represent some of the oldest forms of writing in China; by engraving characters on tortoise shells or ritual bronze implements, ancient emperors could communicate with the spirits and find guidance for their realms. In 1947, even as Zao Wou-Ki settled in Paris and began studying the vocabulary of Western painting, he continued investigating the cultural foundations underlying Chinese art; in 1954, in the inscriptions carved in ancient relics, Zao at last discovered a key that could unlock the spirit of the East. He began incorporating in his art creatively deconstructed and reassembled fragments of oracle-bone and bronzeware scripts. Strong and sinuous, these mysterious characters snake through the paintings of that period like dragons flying among the clouds. Combining these with the myriad possibilities of the Western oil medium, Zao had unlocked a door that brought him great freedom, allowing him to truly meld Eastern and Western forms of art.

But unlike the rough, coarse, and diffuse scripts of the early oracle-bone style, Zao's "calligraphy" in *Voie Lactée* exhibits a more mature, flowing quality; it is exquisite, delicate, and complex, extending throughout the canvas. The artist weaves these motifs into a whole of such vitality that viewers feel they can almost reach out and touch the great tides and turnings of history. The inscriptions of old have been broken apart and reassembled, infused with the elegance of the Song dynasty script. The painting communicates an ineffable message as the character motifs converge from all sides of the work, massing together and colliding at its center. Marcel Duchamp once enveloped an entire exhibition hall in a webwork of twine threads, a woven installation pointing out the inherent directions and possibilities of art history. Zao here employs a complex interweaving of cultural symbols and motifs, fusing the primitive with the avant-garde as he guides the viewer through the vast spaces of his painting, toward an encounter with the ancient civilizations of the East.

The Ru kilns of the Song Dynasty produced wares with a base colour of "skies after rain", which were further enhanced with naturally occurring "cracked-ice" veins that added a sense of gentle warmth and sacredness. In *Voie Lactée*, Zao Wou-ki likewise holistically merges traces of humanity with the grand beauty of nature, evincing the Eastern philosophy of "man and nature as one". Though in reality, the night sky is dark and deep, Zao presents his galaxy in a resplendent, romantic vision, building up layers of gentle, elegant hues such as lilac, azure blue, aquamarine, and turquoise. With these washes of mild, mellifluous colour he evokes the kind of misty, almost otherworldly vistas often seen in the landscapes of J.M.W.

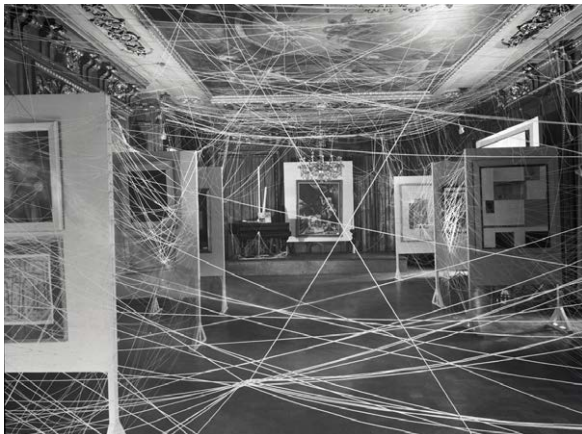


Turner. And the fragments of ancient writing, symbolizing human civilization in the theme of this painting, become the parts from which Zao forms the stars that spread across the sky of his painting, their human element merging perfectly with nature. Author Alain Jouffroy once noted that “Zao Wou-Ki’s work demonstrates well the Chinese vision of the world, wherein vagueness and distance reflect not so much the object that is contemplated as the spiritual state of contemplation itself.”

“The four directions and up and down are called yu, or space; from furthest antiquity to present day is called zhou, or time.” Zao Wou-Ki encapsulated the age-old cosmology of China in a canvas only a few feet in size, where abstruse concepts of time and space emerge effortlessly into physicality through these symbols from an ancient civilization, placed by the artist within the great arc of the heavens. From the borders of the painting, these lightly dancing motifs fall toward its center, where Zao’s meticulous and complex brushwork draws them together with a kind of mysterious and dynamic power. Several flecks of beautiful peacock blue penetrate through the mists, like jewels hidden in the depths of the galaxy, radiating brilliant halos and drawing viewers into the furthest depths of the painting. The lines of the script motifs in the lower areas sometimes dissipate in mists and at others radiate bright halos. As in the line from the Du Fu poem, where ‘the stars hang above the broad plains; the moon surges in the great river’s flow,’ the flow of time, the changes of history, are imprinted on the pictorial space of Voie Lactée. The temporo-spatial effects of the oracle-bone inscriptions that meet and criss-cross throughout this canvas would become, in the following decades, an indispensable theme in Zao’s abstract art.

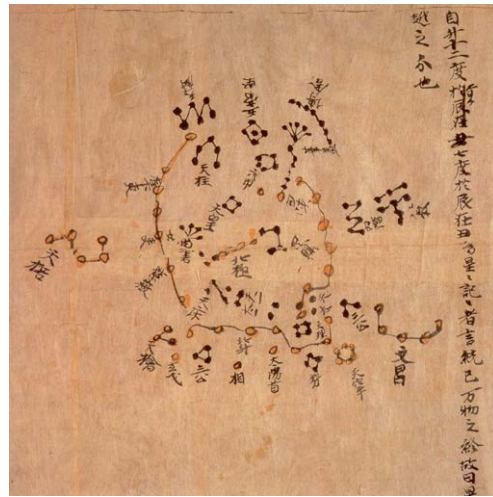
From the Tang Dynasty star maps at the Dun Huang caves to NASA’s psychedelic photos of our night skies, humans have always lifted their heads to gaze in wonder at the stars, and each expresses in their own way the sense of mystery they feel. In *Voie Lactée* – 09.11.1956, Zao Wou-Ki provides his own poetic interpretation, from an Easterner’s perspective, of the flowing river of stars in our night skies. He once said, “We who use Chinese characters, all of us, are bearers of a tradition that we continue to pass down. I paint these images because they form the foundation for my feelings. No matter what, these characters are a heritage that belongs mutually to all the peoples of East Asia.”

“The sun and moon, rising, appear from its midst; the stars of the galaxy, in jeweled brilliance, seem set within it.” A ‘galaxy’ here emerges through the brush of Zao Wou-ki, embracing the wonders of time and space, and blooming with the radiance of our human civilization.



马塞尔·杜尚 《他的缠绕》1942年作 摄于“超现实主义的最初文本”展览现场
Installation view of ‘First Papers of Surrealism’ exhibition, showing Marcel Duchamp’s *His Twine*, 1942

Photograph by John D. Schiff. Courtesy of Leo Baeck Institute, New York.



唐代（618-907）敦煌星象图（局部）约公元700年作 英国 伦敦 大英博物馆藏
Tang dynasty (618-907), detail of the Star Map, circa 700 B.C., collection of the British Museum, London, UK



胡安·米罗 《星座密码，爱上一个女人》1941年作 美国 芝加哥 芝加哥艺术学院馆藏
Joan Miro, *Ciphers and Constellations in Love with a Woman*, 1941, collection of Art Institute of Chicago, Chicago, USA

Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019



约瑟夫·玛罗德·威廉·特纳 《诺勒姆城堡日出的景色》约1845年作 英国 伦敦 泰特美术馆藏
Joseph Mallord William Turner, *Norham Castle Sunrise*, circa.1845. Collection of Tate, London, UK

▼
3
0
8

萨尔瓦多·达利

(西班牙, 1904-1989)

时间的轮廓

铜雕 绿色、金色及褐色铜锈

380 × 259 × 200 cm. (149 5/8 × 102 7/8 × 78 3/4 in.)

1977年构思, 共8个铸版及4个艺术家试版

签名: Dalí (底座上方); 铸造标记: CERA PERSA PERSEO SA MENDRISIO及编号: 5/8 (底座背面)

RMB 7,000,000 - 10,000,000

US\$ 1,000,000 - 1,400,000

来源

I.A.R艺术资源有限公司

现藏家于2011年2月购自上述收藏

文献

罗伯特及尼古拉斯·德尚著《达利: 形式、雕塑与物件之美》, 阿泽莱里多, 2004年, 第238页, 编号615 (另一铸版插图)
「第三维度中的达利: 斯特拉顿基金会收藏品」展览目录, 都灵, 2010年, 第192至195及333页 (另一铸版插图)

罗伯特及尼古拉斯·德尚于2011年已确认本作品的真实性。

萨尔瓦多·达利是二十世纪最为著名的前卫艺术家, 也是超现实主义艺术的领军人物, 他的创作总是充斥着怪诞诡奇及永无止境的创造力。他的作品将幻想渗入现实, 把日常物品用不可能甚至荒诞的方式组合, 来唤起人们的潜意识, 探索人类梦境和意识深层的未知。

《时间的轮廓》这座宏伟的巨型雕塑, 将达利最深入人心的意象“融化的时钟”化为现实, 以三维的方式呈现。“融化的时钟”这个意象, 第一次出现在作于1931年的《记忆的永恒》中, 此作是超现实主义中最经典的作品, 目前藏于纽约现代艺术美术馆。在那之后, “融化的时钟”成了达利艺术生涯中时常会出现的主题。这幅重要的超现实主义画作, 为萨尔瓦多·达利带来了崇高的荣誉, 其影响终其一生, 延续至今。

在他的自传中, 艺术家讲述了“融化的时钟”这个意象令人意外的灵感来源:

“我们刚用味道浓郁的卡门贝尔乳酪为收尾, 结束了晚餐, 在所有人都离席后, 我坐在桌前沉思了很久, 思考着为何这种乳酪会让我觉得“特别的柔软”, 这是一个带着哲学性的问题。我站起身, 走向了工作室, 点亮了灯, 去看我创作到一半的画作最后一眼, 这是我的习惯。这个作品描绘的是里加特港口附近的风景, 黄昏那通透又带着忧愁的光芒照耀在岩石上; 在前景中, 橄榄树的树枝断了, 也掉光了树叶。我很清楚自己成功地以此景创造出了一种氛围, 可以用来表达一些想法或是放置一些令人惊艳的图像, 但我内心深处还

Filling his artworks with unique eccentricity and endless creativity, Dalí is the quintessential Surrealist artist and undoubtedly one of the most celebrated avant-garde artists of the 20th Century. His work combines the real with the imaginary, exploring the objects placed in unlikely and seemingly nonsensical combinations to evoke the unconscious mind, discovering the world of dreams and what lies deep in the human subconscious.

Restaging the theme of the melting clock on a grand, monumental scale, *Le profil du temps* brings one of the most entrancing images of Salvador Dalí into the third-

SALVADOR DALÍ

(SPAIN, 1904-1989)

Le profil du temps

signed 'Dalí' (on the top of the base); stamped with foundry mark 'CERA PERSA PERSEO SA MENDRISIO' and numbered '5/8' (on the back edge of the base) bronze with green, gold and brown patina
380 × 259 × 200 cm. (149 5/8 × 102 7/8 × 78 3/4 in.)
Conceived in 1977, this monumental edition cast in a numbered edition of 8 plus 4 *épreuves d'artiste*

PROVENANCE

I.A.R. Art Resources Ltd.

Acquired from the above by the present owner in February 2011.

LITERATURE

R. & N. Descharnes, *Dalí, The Hard and The Soft, Spells for the Magic of Form, Sculptures and Objects*, Azay-le-Rideau, 2004, no. 615, p. 238 (another cast illustrated).

Exh. cat., *Dalí in the Third Dimension, The Stratton Foundation Collection*, Turin, 2010, pp. 192-195 & 333 (another cast illustrated).

Robert & Nicolas Descharnes confirmed the authenticity of this work in 2011.

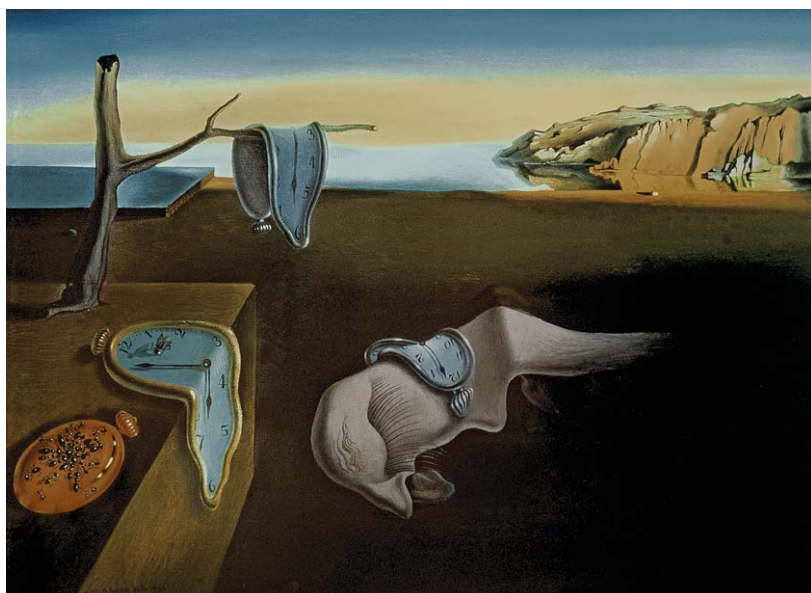
不清楚“那个想法”会是什么。我本来就要关灯了, 在迅雷不及掩耳之间我“看到了”那个想法, 我看到了两个融化的时钟, 其中一个不幸地挂在橄榄树枝上。”(萨尔瓦多·达利, 《萨尔瓦多·达利的秘密人生》, 纽约, 1942年, 317页)

达利通过超过三米高的《时间的轮廓》, 将幻想化为实体呈现, 在艺术家的思绪及观者之间创造出一个共同的空间。这个作品完美地诠释了达利的哲学思考: 质疑时间的性质, 时间与人类的相互影响。达利的灵感来自于二十世纪初阿尔伯特·爱因斯坦提出的相对论, 这个理论颠覆了当时宇宙法则之间的常理。达利则力求将他的艺术与此科学探索殊途同归。(唐恩·阿德斯, 《达利: 百年回顾》, 伦敦, 2004年, 148-151页)硬与软, 静与动, 有形与无形, 为了调和这些矛盾的二元性, 达利设想出了这样一个艺术作品, 一个意象, 来激发观者的想象与激情。这个时钟有着人脸的轮廓, 令人想起达利的开创性自画像作品《伟大的自慰者》(1929年, 马德里索菲亚王后国家艺术中心博物馆)中人的侧脸。凝固的时钟表面, 与多变的环境产生了强烈的对比, 强化了作品以现实结合融化时钟的虚幻, 引发观者对生命转瞬即逝的反思, 同时也思考人类对反抗速朽的命运所作出的种种努力。通过打破文化准则和日常物品的常态, 《时间的轮廓》创造了另一种现实, 让观者能够洞察更深层次的思想空间。

dimension. Melting clocks first made their appearance in his 1931 painting, *The Persistence of Memory*, now housed in the Museum of Modern Art in New York, which would become an archetype of the Surrealist genre. From then on, the melting clocks became a significant reoccurring theme in the artist's oeuvre. This pivotal surrealist painting brought Salvador Dalí an enormous fame that shone throughout his artistic career and carries through on to the present day.

In his autobiography, the artist described the accidental genesis of that memorable image:





萨尔瓦多·达利《记忆的永恒》1931年作 纽约 现代艺术博物馆
 Salvador Dalí, *The Persistence of Memory*, 1931. Museum of Modern Art (MoMA), New York.
 Artwork: © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS),
 New York. Photo: © Museum of Modern Art, New York, USA / Bridgeman Images.

"We had topped off our meal with a very strong Camembert, and after everyone had gone I remained for a long time seated at the table meditating on the philosophic problems of the "super-soft" which the cheese presented to my mind. I got up and went into the studio, where I lit the light in order to cast a final glance, as is my habit, at the picture I was in the midst of painting. This picture represented a landscape near Port Lligat, whose rocks were lighted by a transparent and melancholy twilight; in the foreground an olive tree with its branches cut, and without leaves. I knew that the atmosphere which I had succeeded in creating with this landscape was to serve as a setting for some idea, for some surprising image, but I did not in the least know what it was going to be. I was about to turn out the light, when instantaneously I "saw" the solution, I saw two soft watches, one of them hanging lamentably on the branch of the olive tree" (S. Dalí, *The Secret Life of Salvador Dalí*, New York, 1942, p. 317).

Over three meters high, *Le profil du temps* is the manifestation of Dalí's hallucination transported into the physical present, thereby creating a communal space that connects the great artist's mind and the viewer's. It has been said that the work potentially speaks to Dalí's philosophical



Lot 308 局部 Detail of the present lot.

萨尔瓦多·达利在卡达克斯的家调试装饰用的钟 1955年1月 查尔斯·休伊特摄
 Salvador Dalí clutching an ornate clock at his home in Cadaques, January 1955. Photograph by Charles Hewitt.

© Photo by Charles Hewitt/Picture Post/Hulton Archive/Getty Images

quest to question the nature of time and its interplay with mankind, drawing inspirations from Albert Einstein's theory of relativity. With his art, Dalí sought to parallel the scientist's discovery, which overturned the absolute notions of a cosmic order at the beginning of the 20th Century (D. Ades, *Dalí, The Centenary Retrospective*, London, 2004, pp.148-151). Indeed, by reconciling the irreconcilable dualities of the hard and the soft, the static and the moving, the tangible and the intangible, Dalí conceived a work of art, a motif, that constantly inspires, enthuses and excites those in its presence. The clock takes the shape of a human profile, reminiscent of the long head seen in Dalí's seminal work *The Great Masturbator* (1929, Museo Nacional Centro de Arte Reina Sofía), a symbolic portrait of the artist himself. The realism combined with the dreamily quality of the monumental melting clock, amplified by the tension between the clock's frozen face and its ever-changing environment, invites the viewers to reflect on the ephemeral nature of mankind, while in the same breath considering man's triumph over the forces of decay. By destabilising cultural norms and the usual state of an everyday object, *Le profil du temps* generates an alternative reality that allows the viewers an insight to a deeper state of mind.



萨尔瓦多·达利《维纳斯之梦》1939年 广岛县立美术馆
 The Dream of Venus, 1939, Hiroshima Prefectural Art Museum
 © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York



萨尔瓦多·达利《凯旋的大象》1975年 上海佳士得 2017年 成交价: 1,880,000 美金
 Salvador Dalí, *Eléphant du Triomphe*, 1975, Christie's Shanghai 2017, sold \$1,880,000

© I.A.R Art Resources



3
0
9

贝尔纳·布菲

(法国, 1928-1999)

小丑与咖啡杯

油彩 画布

100.4 × 73.3 cm. (63 ½ × 28 ⅞ in.)

1996年作

签名: Bernard Buffet (右上) 及日期: 1996 (左上)

RMB 3,800,000 - 5,000,000

US\$ 500,000 - 700,000

来源

巴黎 葛尼尔画廊

第戎克里斯蒂安·达斯及洛雷拉·圣地亚哥画廊 (1990年代后期购自上述收藏)

法国私人收藏

现藏家购自上述收藏

本作品收录于穆伦斯·葛尼尔文献库中。

BERNARD BUFFET

(FRANCE, 1928-1999)

Clown aux tasses à café

signed 'Bernard Buffet' (upper right) and dated '1996' (upper left)

oil on canvas

100.4 × 73.3 cm. (63 ½ × 28 ⅞ in.)

Painted in 1996

PROVENANCE

Galerie Garnier, Paris.

Galerie Christian Dazy and Lorella Santiago, Dijon, by whom acquired from the above in the late 1990s.

Private collection, France.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



贝尔纳·布菲《小丑乐手与萨克斯风演奏者》1991年作 伦敦佳士得 2016年6月 成交价: 1,500,807 美金
Bernard Buffet, *Les clown musiciens, le saxophoniste*, 1991, Christie's London June 2016, sold for \$1,500,807

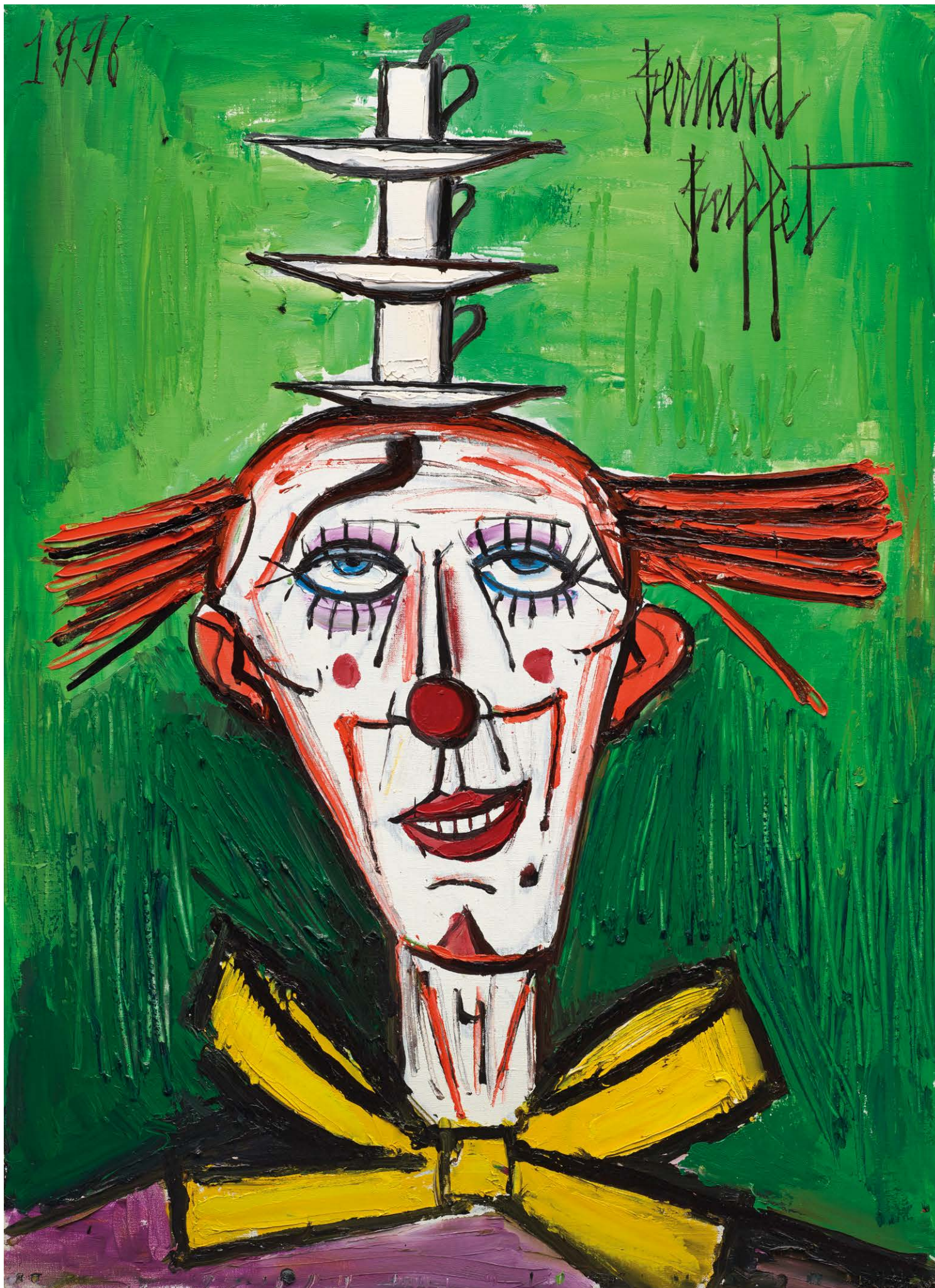
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

“世上从未有一个艺术家像布菲一样在世时便颇负盛名……我们可以将他与当今的杰夫·昆斯或村上隆相提并论，但二位都不及布菲这样誉满全球。”

— F·赫尔高特，
摘自纽约时报，2016年10月20日

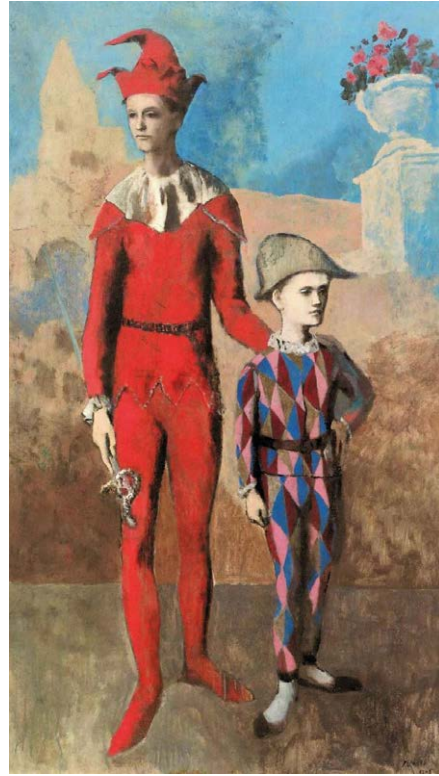
“No artist anywhere has ever been as popular in his lifetime as Buffet...Today, we could compare him to Jeff Koons or Takashi Murakami, but neither has achieved Buffet's universal popularity”

— F. Hergott,
quoted in New York Times, 20 October 2016





贝尔纳·布菲《小丑军人》1998年作 日本静冈市贝尔纳·布菲博物馆
Bernard Buffet, *Clown Militaire*, 1998, Musée Bernard Buffet, Shizuoka, Japan.
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



巴布罗·毕加索《杂技演员与年轻丑角》1905年作 费城巴恩斯基金会
Pablo Picasso, *Acrobat and Young Harlequin*, 1905, The Barnes Foundation, Philadelphia.
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

布菲的艺术生涯丰富多产，横跨了二十世纪的大部分时期。艺术家从1943年开始在巴黎学习，1947年首次举行个展时，布菲才年仅19岁。由1950年代初开始，他的作品便受到法国艺评家皮埃尔·德卡葛斯（Pierre Descargues）的大力推崇，其后更得到法国上下一致的好评，并于1955年被《Connaissance des Arts》艺术鉴赏杂志，选为法国最伟大的战后艺术家之一。布菲以创作具象作品为主，具有与众不同的鲜明风格，描绘极具代表性的人物和物品，他极具张力的黑色线条，以及平面而大胆的用色，都在本幅作品中有所体现。

1955年，布菲首次以小丑和马戏团为主题作画，当时他创作了一系列以马戏团杂技演员为题的作品。小丑这个形象是二十世纪早期先锋艺术家们常用的主题，尤其是巴布洛·毕加索，而毕加索笔下的小丑往往有着自省、沉思的特质，其常被视为他的另一个自我人格。

Bernard Buffet's prolific career spanned the majority of the 20th-century. Having studied in Paris from 1943, Buffet had his first solo exhibition in 1947, aged just 19. Enthusiastically supported by French art critic, Pierre Descargues, by the beginning of the 1950s, Buffet had begun to achieve national acclaim, and in 1955 was voted one of the greatest post-war artists in France by the art review *Connaissance des Arts*. A predominantly figurative artist, Buffet developed a distinctive and unmistakable style depicting highly stylised figures and objects with strong, expressive black lines and flattened, bold colour such as is exemplified in *Clown aux tasses à café*.

Buffet first turned to the subject of clowns and the circus in 1955, when he created a series of works that also featured acrobats and trapeze artists. The figure of the harlequin or clown enthralled many early 20th-Century avant-garde artists, particularly Pablo Picasso. Picasso likewise pictured the harlequin, a character often viewed as the alter ego of the artist himself, with a decidedly introspective, contemplative quality.

The present lot was executed as part of a second major Clown series in 1996 and has not been seen on the market since it was

本幅作品创作于1996年，属于布菲的“小丑”系列的第二个时期。虽然作品的构图元素与战后时期的“小丑”系列一致，都有尖锐的眉毛，以红圈作为鼻子和夸张的妆容，以及与之鲜明对比的百无聊赖的表情，但视角却不尽相同。与他的第一个近乎单色调的马戏团“小丑”系列作品相比，本作运用表现力强烈的笔触及未经混合调色的厚涂油彩，展现了布菲对色彩的非凡驾驭能力。布菲的“小丑”形象，在战后时期是不安与痛苦的象征，到20世纪末期描绘同样的主题，小丑却看上去似乎接受了理想幻灭的现实。

他穿戴着传统的小丑服饰，抬眼并全神贯注于头顶上完美平衡的咖啡杯，表情愉悦而满足。滑稽的外表并未影响到画中的人物形象，反而呈现了一种宽容甚至充满希望的状态。

purchased from the artist's dealer shortly after it was created. While the compositional elements remain unchanged – sharply arched eyebrows; a red circle for a nose; the exaggerated make-up on his face contrasting sharply with his listless expression, the 1996 Clown seems to return to the theme with a different perspective from that employed during the Post-War period. When compared to his first, almost monochrome Circus series, the strongly expressionistic brushwork and raw, unmixed application of thickly impastoed paint, demonstrate the advancement of colour over line in Buffet's practice over his long career. While during the Post-War period Buffet had turned the clown into a symbol of malaise and suffering, at the end of the 20th century the artist seemed to depict the same subject in a way that hinted at a coming to terms with their disillusionment.

Wearing the traditional accoutrements of a stereotypical clown, his eyes looking up focused on the perfectly balanced stack of coffee cups on his head, his expression gleeful and content. Unaffected by the comic appearances of their condition, the figure in the present lot displays a forbearing, perhaps even hopeful stance.

贝尔纳·布菲 吕克·富诺尔及本杰明·奥格摄
The Artist applying makeup, Photograph by Luc Fournol and Benjamin Auger, From *Secrets d'Atelier Bernard Buffet*, pg. 56, 2004
© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo © Luc Fournol/Photo12 and Benjamin Auger/Scoop



3
1
0

安迪·沃荷

(美国, 1928-1987)

金宝鸡汤面条盒子

合成聚合物颜料 丝网印刷油墨 画布
50.8 × 50.8 cm. (20 × 20 in.)
1986年作

签名、日期、艺术作品鉴证管理公司印鉴及编号: Andy Warhol 86 (画背边缘); A104.056 (画背边缘)

RMB 1,300,000 - 1,800,000
US\$ 190,000 - 260,000

来源

洛杉矶 迈克尔·科恩画廊
亚利桑那 私人收藏
纽约 范德维画廊
纽约 德米甚·丹南特画廊
私人收藏 (藏家于2006年购自上述画廊)
2010年5月13日 苏富比纽约 拍品编号191
现藏家购自上述拍卖

文献

1986年《Warhol Campbell's Soup Boxes》展览图录 迈克尔·科恩画廊 洛杉矶 编号153 (彩色图版, 第19及30页)

ANDY WARHOL

(USA, 1928-1987)

Campbell's Chicken Noodle Soup Box

signed and dated 'Andy Warhol 86' (on the overlap); stamped with Andy Warhol Art Authentication Board stamp and numbered 'A104.056' (on the overlap)
synthetic polymer paint and silkscreen ink on canvas
50.8 × 50.8 cm. (20 × 20 in.)
Executed in 1986

PROVENANCE

Michael Kohn Gallery, Los Angeles.
Private Collection, Arizona.
Van de Weghe Fine Art, New York.
Demisch Danant, New York.
Private collection (acquired from the above in 2006).
Anon. sale, Sotheby's New York, 13 May 2010, lot 191.
Acquired at the above sale by the present owner.

LITERATURE

Warhol Campbell's Soup Boxes, exh. cat., Los Angeles, Michael Kohn Gallery, 1986, no. 153 (illustrated in colour, pp. 19 and 30).



在超级市场的安迪·沃荷 纽约 摄影于1964年
Andy Warhol in a supermarket, New York, 1964.
Photo: © Bob Adelman Estate.



Campbell's

Chicken Noodle
WITH WHITE CHICKEN MEAT

2 POUCHES
EACH MAKES
30 OZ SOUP

NO PRESERVATIVES NO ARTIFICIAL INGREDIENTS
Other than Vitamin & Iron Enrichment

NET WT.
4.5 OZ
(127.5g)

PREPARED BY
CAMPBELL'S SOUP COMPANY
CAMDEN, N.J.



安迪·沃荷《金宝汤罐头》1962年作 现代艺术博物馆 纽约
 Andy Warhol, *Campbell's Soup Cans*, 1962. Museum of Modern Art (MoMA), New York.

Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
 Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.



汤姆·韦塞尔曼《静物画#30》1963年作 现代艺术博物馆 纽约
 Tom Wesselmann, *Still Life#30*, 1963. Museum of Modern Art (MoMA), New York.

Artwork: © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York.
 Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 578.1970.

作为安迪·沃荷标志性汤罐头的变种,《金宝鸡汤面条盒子》将一件日常触手可得的物品转变为了一件艺术品。出人意料的是,与平常的锡罐头不同,作品中描画的是一个长方形的盒子。罐头与盒子之间的差异则让观者更加关注它的产品种类,包装反映了1960年代主流文化对市场 and 品牌的着迷。盒子上标志性的红白组合以及字体和印刷文字非常轻易地就会使人想起金宝汤品牌。盒子的设计也增加了产品的辨识度:鸡汤面与西红柿汤在外观和口味上都完全不同。

60年代波普艺术的发展伴随着新消费主义的崛起。消费者们沉迷于购买大批量生产,价格低廉的产品。在社会和文化关系不断变化的大背景下,沃荷成功地将日常的物品转变成了一件艺术品。他极具创新地使用了丝网印刷,将绘画和印刷之间的界限变得模糊起来。通过亲手创作看似统一和机械制造的图像,沃荷的金宝汤系列有着强烈的流行文化概念。

由于60年代的流行文化大部分是通过媒体被推向大众,沃荷对于消费者文化中图像的引用也可被视为是一种建立个人品牌的行为。充满美国色彩的陈腔滥调 and 既定印象,在美国本土 and 海外均受到疯狂崇拜。安迪·沃荷的作品对美国文化虽是一种礼赞,却不啻也是一种批判。从沃荷开始取用金宝汤公司产品,汲取灵感创作开始,我们得以看见一个事实:这些作品对1950年代那个被理想化的美国梦,其实是一种复古思怀;当时战后经济复苏的潮流达到高峰。及至沃荷透过作品将这战后风潮不朽化、甚至到了本作品所产出的1980年代,美国的社会政治风气已经变得更暗黑且复杂了。普普艺术中所体现、释读的美国梦,俨然成为其艺术风格中最脍炙人口的表达方式,也是它最有影响力的文化输出工具。

A variation of Andy Warhol's iconic paintings of cans of tomato soup, *Campbell's Chicken Noodle Soup Box* shows an everyday, readily available object as a work of high art. Depicting a rectangular box rather than the usual tin cans, the painting introduces an element of surprise, thus drawing attention to both its product type and variety name. The visible change in packaging reflects the cultural fascination

with marketing and branding in the 1960s. The symbolic red and white combination as well as the use of font and lettering easily remind the consumers of the Campbell's brand. Variations in box design, moreover, help to distinguish one product from the other: chicken noodle looks and tastes differently from tomato soup.

The development of Pop Art in the 60s coincided with a new phase of consumerism that mostly involved cheaply produced products for the masses. Immersed in this rapid transformation of class relations and culture, Warhol succeeded in turning these everyday objects into art. His innovative use of silkscreen blurs the lines between painting and printing. By creating seemingly uniform and mechanically produced images, Warhol's hand produced paintings highlight the performative character of the Campbell soup images.

Warhol's appropriation of images from consumer culture also serves as a kind of self-fashioning, given that popular culture was heavily transmitted by the media in the 60s. American clichés and stereotypes were celebrated and even fetishized both in the United States and abroad. Although his work was a celebration, it was also a critique. For by the time Warhol began to appropriate the products of the Campbell's Soup company, they were already regarded as something of a throwback to an idealized America of the 1950s, when the postwar economic boom was at its height. By the time Warhol chose to immortalize them, and even more so by the time the present work was produced in the 1980s, the social and political climate had become more dark and complex. Pop Art's rendering of the American dream has become one of its most enduring means of expression, and also one of its most potent cultural exports.

Campbell's®



Chicken Noodle

WITH WHITE CHICKEN MEAT

POUCHES
EACH MAKES
3 OZ SOUP

NO PRESERVATIVES

3 奈良美智 & 杉戸洋

1 (日本, 1959年生) & (日本, 1970年生)

住在盒子里

丙烯 画布

70 × 64.3 cm. (27 ½ × 25 ⅜ in.)

2004年作

签名及日期: Nara 2004 Sugito (画背)

RMB 2,100,000 - 3,000,000

US\$ 300,000 - 430,000

来源

柏林及苏黎世 Arndt & Partner画廊

现藏家于2007年购自上述画廊

展览

2004-2005年「Over the Rainbow」展览 现代绘画陈列馆
慕尼黑 (彩色图版, 第22页) 此展览后来巡回至杜塞尔多夫
K21北莱茵-威斯伐伦美术馆

文献

奈良美智著《奈良美智: 作品全集 第1卷》纽约 2011年
第PC-2004-016图 (彩色图版, 第225页)

YOSHITOMO NARA & HIROSHI SUGITO

(JAPAN, B. 1959) & (JAPAN, B. 1970)

Living in the Box

signed and dated 'Nara 2004 Sugito' (on the reverse)

acrylic on canvas

70 × 64.3 cm. (27 ½ × 25 ⅜ in.)

Painted in 2004

PROVENANCE

Arndt & Partner, Berlin and Zurich.

Acquired from the above by the present owner in 2007.

EXHIBITED

Munich, Pinakothek der Moderne, *Over the Rainbow*, 2004-2005

(illustrated in colour, p. 22). This exhibition later travelled to Dusseldorf,
K21 Kunstsammlung Nordrhein-Westfalen.

LITERATURE

Y. Nara, *Yoshitomo Nara: The Complete Works, Volume 1*, New York
2011, no. PC-2004-016 (illustrated in colour, p. 225).



奈良美智《失踪的状态》1999年作 私人收藏
Yoshitomo Nara, *Missing in Action*, 1999. Private Collection.

Artwork: © Yoshitomo Nara.

Photo: © 2019. Photo Christie's Images, London/Scala, Florence.

“时间流逝。
在它消失之前。
我想抓住它一点，让它持续...
想象力不会停留在过去或未来。
这让我既高兴又伤感。”

— 奈良美智





雷尼·馬格利特《斯蒂芬妮·朗圭肖像》1961年作 私人收藏
 René Magritte, *Portrait de Stephanie Langui*, 1961. Private Collection.
 Artwork: © 2019 C. Herscovici / Artists Rights Society (ARS), New York.
 Photo: © 2019. Photo Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

《生活在盒子中》是由日本最出色的两名当代艺术家，奈良美智和杉戸洋合作完成的。在2004年，两位艺术家受到了奥地利美景宫美术馆的邀请，共同在维也纳驻地三个月。这幅作品就是他们奥地利“越过彩虹”项目中，创作的三十五件作品中的一件精品。“越过彩虹”记录了两位艺术家在一个新城市的经历，他们从1939年的《绿野仙踪》音乐剧提取灵感。奈良美智对小孩的描述十分出名，它们有时会使人想起大众漫画的传统。杉戸洋则受到东西方的艺术影响，善于创作情感细腻而丰富的风景画。童年就像如痴如醉的梦，逃离成人世界的喧嚣，来到充斥着孩童般想象的界域，观者仿佛再度变为儿童，通过小孩的视角重新审视自己与过去的关系。

小孩身后的背景由单色组成，柔和而亲切，她的身体和半张脸被纸盒挡住，而她的眼神却非常锋利。眼睛在奈良美智的画作中是一个反复出现的题材，成为他代表性的主题。画中小孩眼睛略微倾斜的形状，狭窄且拉长的眼睛通常传递着多种情感，比如快乐或者沮丧。这些似乎被大人社会影响的孩子，带着选择性去看待世界一切。画中的小孩与盒子产生了一种共存的关系：她居于其中，与此同时盒子也是她与外面世界所隔绝的盾牌。在一个人的童年里，盒子是一件经常出现的物品，唤起许多的联想。盒子的特质之一就是秘密，暗示某些在“围墙”内不可告人的举动。此外，它还作为回忆或是思想的宝库。回忆会因为不同情况而不断变化，而它的含义也不断被重复挖掘，然后产生新的结果。

正如画中的小孩似乎被放置在一个不确定的空间中，她周遭时间仿佛也就此凝固。画家们创作画作的行为则类似时空中的小停顿或者暂时的停滞。在停顿之后，小孩的身体会继续生长和变化。因此，在奈良美智绘画的儿童中，这种不断前进和变化的概念一直嵌入其中。在天真的同时邪恶，在可爱的同时堕落，画中孤单的孩子不是别的，而是成人世界眼里的镜子般对映的影子。

A collaboration between two of the finest Japanese contemporary artists, Yoshimoto Nara and Hiroshi Sugito, *Living in the Box* constitutes one of the thirty-five paintings produced for their joint project, *Over the Rainbow*. In 2004, Nara and Sugito were invited by the Austrian Galerie Belvedere to live and work in Vienna for three months. *Over the Rainbow*, a reference to the 1939 Metro-Goldwyn-Mayer musical *The Wizard of Oz*, documents the results of their artistic encounter in the context of a new locality. While Nara is known for his paintings and drawings of children, which recall the tradition of popular manga, Sugito creates landscape works that

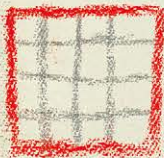
“Time passes by.
 Before it fades and vanishes.
 I want to grab even a bit and make it last...
 Imagination doesn't stop for the past or the future.
 And that makes me both happy and sad.”
 - Yoshitomo Nara

are more subtle and delicate, reflecting Eastern as well as Western influences. Both artists are inspired by the theme of childhood, its mesmerizing dreams, unspoken nostalgia, and magical forms of identification. Taking flight into the world of childhood imagination, one reexamines his or her relationship to the past through the dimension of malleability and smallness.

With her body and her face half hidden, Nara and Sugito's child covertly gazes out of the box; her eyes meet ours. A recurrent motif in many of Nara's paintings, the eyes function almost as a signature of some sort. Narrowed and elongated, they usually convey mediated emotions, seldom do they look solely happy or frustrated. They also suggest vision, a way of encountering the world beyond that which she inhabits.

The child maintains a symbiotic relationship with the box. She lives inside it, it serves as her shield against the outside world. An object frequently found in one's childhood, the box evokes a multitude of associations. It is transgressive and furtive in character, implying something illicit might be done inside its tall "walls." Moreover, it serves as a repository, a repository of memory or thoughts. Its existence is contingent on the capacity of memory for metamorphosis, an endless recycling of meaning and proliferation of its ramifications (Pierre Nora, "Between Memory and History: Les Lieux de Memoire", *Representations* 26, p.19). These characteristics, in turn, are mapped onto the figure of the child as she participates in the constant interplay of memory and history.

Just as the mischievous child seems to inhabit in an indeterminate space in the painting, she lives in suspended time. The act of painting the child resembles stoppages or temporary suspensions as her body would continue to grow and transform. The idea of progression and change is therefore embedded within Nara's depiction of children. Concurrently innocent and evil, adorable and perverse, the solitary child embodies nothing but the reciprocal gaze from the adult world.



3 乔治·康多
1
2 (美国, 1957 年生)

画家在格林威治村思考他无所不能的命运

油彩板

25.4 × 20.3 cm. (9 ¾ × 7 ¾ in.)

1993-1994 年作

签名、标题及日期: Condo 94 (左下); Condo 1993 Dec. The Painter in Greenwich Village thinking about his Ominous Destiny (画背)

RMB 270,000 - 400,000
US\$ 39,000 - 57,000

来源

艺术家

柏林 维尔弗里德·迪克赫夫珍藏

现藏家于2008年购自上述珍藏

GEORGE CONDO

(USA, B. 1957)

The Painter In Greenwich Village thinking about his Ominous Destiny

signed and dated 'Condo 94' (lower left); signed, titled and dated 'Condo 1993 Dec. The Painter in Greenwich Village thinking about his Ominous Destiny' (on the reverse)

oil on board
25.4 × 20.3 cm. (9 ¾ × 7 ¾ in.)

Painted in 1993-1994

PROVENANCE

The artist.

Collection of Wilfried Dickhoff, Berlin.

Acquired from the above by the present owner in 2008.

在1980年代早期的纽约艺术世界里，乔治·康多将西方艺术传统重新改变及设定。通过探索人物们在日常生活中不同的心理状态，他的肖像画展现了社会各个阶层中的人物，康多将这些画作称为“人造现实主义”。康多于1993年绘画的这副《画家在格林威治村思考他无所不能的命运》反映了画家早期肖像画的特色。艺术家在一幅看似直接的肖像中，插入了不稳定且相互矛盾的绘画元素。画家这张铜绿色的圆润脸令人不禁回想起雷尼·马格利特《人子》大作，画作中带着黑高帽子的艺术家自画像同样被绿色的青苹果球体遮挡着脸及表情。康多的画作看上去像一幅肖像，但是缺少了明确的脸部特征及心理状态，而这种似乎故意的消减则引领着观者们进入了画家神秘难解的世界。人物身后天蓝色毫无情境的背景，以及他那铜绿色没有表情的圆润脸，令观者更想探讨画家到底看见了怎样的命运。对康多来说，有意的删减或是遗漏可以揭露出更多的情感和姿态，因为人物们总是不断变化。通过重新发明肖像画的绘画语言，康多将他自己定位于不同的时空之中。他巧妙地将经典与当代，以及高雅艺术和世俗艺术连结在一起。



雷尼·马格利特《人子》1964年作 私人收藏

René Magritte, *The Son of Man*, 1964. Private Collection.

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

Photo: © 2019. Photo Photothèque R. Magritte / Adagp Images, Paris, / SCALA, Florence.

The enigmatic figure in *The Painter in Greenwich Village Thinking about his Ominous Destiny* defies convention. Painted in 1993-1994 by George Condo, the painting appears to be a portrait, but the lack of obvious facial features causes us to venture into the artist's mysterious world. This sense of trepidation is heightened by the lack of contextual clues in the azure background and the presence of a round yet feature-less face, rendered in a slightly bronzed green and highlights of white paint. One wonders what would have seemed ominous to the painter under the artifice of an expressionless face.

Having emerged onto the New York art scene in the early 1980s, George Condo is known for his inventive art historical references that reconfigure the Western art in ways that may seem gestural, comical, at times probing. His portraits show a variety of characters from different strata of the society; though imaginative in depiction, they have their roots in contemporary American culture. Calling his depiction "Artificial Realism," the artist sought to explore the various psychological states experienced in everyday life, as realistic as they are artificial.

Among the many precedents of modern portraiture, Picasso's works have provided the most direct references for Condo. The incorporation of multi-perspective facial features, combination of highly saturated colors, and articulated tension between figuration and abstraction leave their marks in Condo's works. By expanding and re-inventing the pictorial vocabulary of portraiture, Condo situates himself in multiple temporalities. He playfully interweaves the classical and the contemporary as well as the high and the low.



▼
3
1
3 费尔南多·波特罗
(哥伦比亚, 1932 年生)

骑马女子

铜雕 深褐色铜锈
55.8 × 25 × 42.5 cm. (22 × 9 7/8 × 16 3/4 in.)
2007年构思, 共铸造6个版本
签名及编号: Botero 6/6; 铸造标记 (底座)

RMB 3,200,000 - 4,500,000
US\$ 450,000 - 650,000

来源

香港歌剧画廊
现藏家于2011年购自上述收藏

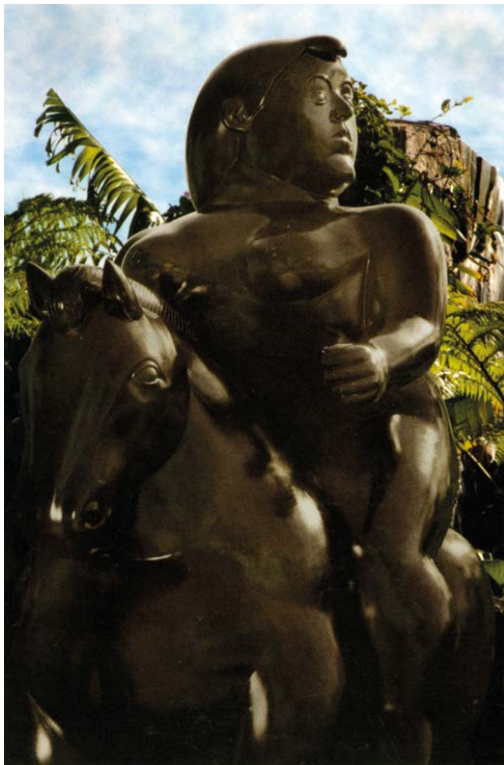
FERNANDO BOTERO
(COLOMBIA, B. 1932)

Woman on a Horse

signed and numbered 'Botero 6/6' and stamped with foundry mark (on the base)
bronze with dark brown patina
55.8 × 25 × 42.5 cm. (22 × 9 7/8 × 16 3/4 in.)
Conceived in 2007 and cast in an edition of 6

PROVENANCE

Opera gallery, Hong Kong.
Acquired from the above by the present owner in 2011.



费尔南多·波特罗《骑马女子》2002年作 纽约佳士得 2010年 成交价: 1,046,500 美金
Fernando Botero, *Woman on a Horse*, 2002, Christie's New York, 2010 sold for \$1,046,500.
Art: © Fernando Botero, reproduced by permission.

“他（波特罗）对马怀着至深的敬意……他的父亲曾骑马穿越安蒂奥基亚的山丘。波特罗创作雕塑来召唤出他深爱的各种动物，让我们意识到这些动物对他来说自己心灵世界中不可分割的组成部分。”

— 爱德华·J·苏利文，《波特罗的雕塑》，1984年

“He has the greatest reverence for horses...his father rode a horse through the hills of Antioquia. Botero's equally affectionate evocations of all of his various animals remind us that he thinks of these creatures as integral to his own personal universe.”

— E. J. Sullivan, *Botero Sculpture*, 1984





费尔南多·波特罗《马背上的男子》1984年作 纽约大都会艺术博物馆
Fernando Botero, *Man on Horseback*, 1984, Metropolitan Museum of Art, New York.

Art: © Fernando Botero, reproduced by permission.

费尔南多·波特罗善用各种媒材创作，从油画、雕塑到纸本作品样样精通，以他独特的风格享誉世界。他从年轻时代至今的作品，皆体现了波特罗对体积和形式的执著兴趣，他自己曾解释道：“我关注的是形式——用圆润平滑的表面来强调我作品的感性”（引自爱德华·J·苏利文，出处同上，第55页）。

费尔南多·波特罗圆乎乎的人物形象的宏大厚重感，于雕塑作品中表现得最为淋漓尽致。图像表面的平面化处理，在雕塑创作中让位给了体量感和形式，体现了他对文艺复兴艺术大师的深刻研究，如乔托、米开朗基罗、拉斐尔和乌切洛等。波特罗在早期形成了自己独一无二的绘画风格之后，于1970年代开始创作雕塑作品，他曾经充满诗意地说道：“我这一生一直想用雕塑来表达什么，这是一种很强烈的渴望，那种触摸自己创作出的现实的愉悦。创作绘画是制造一种幻觉，而创作雕塑，是创造可触可感的现实。如果我画一把小刀，小刀是虚构的，然而如果我塑造一把小刀，把它握在手中的感觉是真实的——它便是一个有灵性的物件，创作它的过程也是一种感性的体验，用双手去触摸作品，有种特别的喜悦油然而生”（出处同上，第13页）。

马和女人这个组合形象，可谓致敬艺术史的有力声明。纽约巴里奥博物馆的策展人罗希奥·阿兰达·阿尔瓦拉多曾说：“波特罗从1970年代开始，结合人类与动物的形象创作铜雕。他的动物类铜雕作品包括鸟、狗、猫等，而马则是最伟大的。波特罗对艺术的形式与体积情有独钟，其对文艺复兴时期大师表现形体的方式的借鉴和学习，完好地展现在了《马》这个作品当中，尤其是波特罗对十五世纪艺术家保罗·乌切洛的欣赏和受到的启发。乌切洛的史诗战役的画作《圣罗马诺之战》（c. 1435-1455），就从各个角度描绘了马的不同英姿。”

除了乌切洛的这幅名作，《骑马女子》健壮坚韧的形象，不禁让人联想到艺术史上那些坚韧无畏的女神和女英雄，例如雅典娜、埃波纳、戈迪瓦伯爵夫人、亚马逊女战士等。波特罗雕塑中的女子，骄傲优雅地骑坐于骏马之上，手稳放在鬃毛侧，她裸露的身体并不显得脆弱，反而更显强壮。没有衣物，让她不属于任何特定的时间或地点，这使她不朽，成为一个永恒的女性形象代表。她的坐骑和她的形象相仿，两个角色和谐共融，合二为一。在波特罗的创作下，她可以是女神，是女战士，亦或是在公园骑旋转木马的女孩，但不不变的是她柔和的力量感、勇气和与自然界的亲近感。





费尔南多·波特罗在意大利皮耶特拉桑塔 2001年7月 普尔·柯莎尔摄
Fernando Botero at *The City of Master Sculptors in Pietrasanta*, Italy in July 2001. Photograph by Pool Cochard.

Art: © Fernando Botero, reproduced by permission Photo: Photo by Pool COCHARD/MERILLON/Gamma-Rapho via Getty Images

Working across all media—painting, sculpture and works on paper—Fernando Botero has developed a signature style that is celebrated and admired world-wide. From his earliest paintings as a young boy to his present-day creations, Botero's art can be characterized by an unwavering interest in volume and form. As he once explained, "What I am concerned with is form—creating smooth, rounded surfaces that emphasize the sensuality of my work" (quoted in E.J. Sullivan, *op. cit.*, p. 55).

The overall monumentality and sheer massiveness of Fernando Botero's rotund figures is perhaps nowhere more evident and effective than in his sculptural works. For it is here that the flatness of his pictorial surfaces gives way to a sense of mass and form that harks back to the artist's study of the Renaissance masters—Giotto, Michaelangelo, Raphael, and Uccello. Botero adopted the medium of sculpture in the 1970s, having developed his extraordinary and distinctive painterly style in the years preceding. As he once poetically explained, "For my entire life I've felt as if I had something to say in terms of sculpture. It's a very strong desire...pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture you can touch reality...If I paint a knife in my pictures, it's imaginary, but if I sculpt it, then the sensation of having it in your hand is real—it's an object from your spirit, it's a sensual experience even in its execution. It brings a special joy to touch the material with your hands" (*ibid.*, p.13).

The two figures of the woman combined with the horse here make for a powerful statement with historic undertones. As Rocío Aranda Alvarado, curator, El Museo del Barrio, New York

has remarked: "In the 1970s, Botero began to work on his bronze sculptures that rendered both human and animal figures into monumental beings. Among his inventory of bronze animal figures that includes birds, dogs, and cats, the horses are arguably the most majestic. An acknowledged lover of form and volume, Botero's Horse highlights the artist's study of these effects in the paintings of Renaissance masters. Perhaps most relevant is Botero's admiration for the work of the Quattrocento artist Paolo Uccello, whose paintings of epic battles, such as his *Battle of San Romano* (c. 1435-1455), afforded a view of the horse's body from various perspectives."

In addition to Uccello's masterpiece, the ample and stoic form of *Woman on a Horse* calls to mind a lineage of impressive female characters from dieties Athena to Epona, the heroines of Lady Godiva and the Amazons, all of whom have been memorialized throughout the history of art for their valiance and honour displayed through courageous pursuits. Botero's woman rides proudly and gracefully atop her noble steed, her hand gently and reassuringly placed aside its mane. Her nakedness not a sign of vulnerability but strength, her clothing removed as a device to immortalise her, embodying the *l'éternel féminin*, without reference to a specific time or place. As such, in her primary state, she remains in communion with her noble animal who mimics her proportions. She may be a goddess, a warrior or a girl at a theme park riding on a carousel, but her sense of gentle strength, her courage and her affinity with the natural world remain the same, here monumentalized by Botero's masterful hand.

保罗·乌切洛《圣罗马诺之战》1438年-1440年作 伦敦国家美术馆收藏
Paolo Uccello, *Battle of San Romano*, 1438-1440, collection of National Gallery, London
Paolo Uccello. Niccolò Mauruzi da Tolentino at the Battle of San Romano. © The National Gallery, London.

3
1
4

艾迪·马丁内斯

(美国, 1977年生)

桌子, 桌布, 桌子 #2

综合媒材 画布

186 × 244 cm. (73 ¼ × 96 ⅛ in.)

2008年作

签名: 'TABLE QUILT TABLE #2' (画背)

RMB 500,000 - 800,000

US\$ 70,000 - 110,000

来源

斯德哥尔摩 Loyal画廊

现藏家购自上述画廊

展览

2008年「Eddie Martinez. New Paintings」展览 Loyal画廊
斯德哥尔摩

EDDIE MARTINEZ

(USA, B. 1977)

Table, Quilt, Table #2

titled 'TABLE QUILT TABLE #2' (on the reverse)

mixed media on canvas

186 × 244 cm. (73 ¼ × 96 ⅛ in.)

Executed in 2008

PROVENANCE

Galleri Loyal, Stockholm.

Acquired from the above by the present owner.

EXHIBITED

Stockholm, Galleri Loyal, *Eddie Martinez. New Paintings*, 2008.



弗朗斯·斯奈德斯《在椅子上的猴子静物画》约1612年作
Frans Snyders, *Still Life with the Monkey on the Chair*, circa 1612.

Photo: © 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.





巴布罗·毕加索《在艺术家工作室的石膏头雕》1925年作 现代艺术博物馆 纽约
Pablo Picasso, *Studio with Plaster Head*, 1925. Museum of Modern Art (MoMA), New York.

Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/ Scala, Florence.

艾迪·马丁内斯在他的画作中融入了流行文化、艺术史和生动的个人经历，并以他富有能量的线条和对颜色的游刃有余的掌控而为人所知。这副《桌子，桌布，桌子#2》代表了艺术家典型的作品风格。画面中梯形的版面容纳着由红色、亮蓝色、紫色、黄色和黑色组成的丰富笔触，将不同的形状以充满动感的方式交织在了一起。虽然画中的鸟笼，花朵和香蕉有较高的辨识度，但元素之间的互相交错减弱了单个元素的辨识度，而这种混乱感在离画作稍远一些的地方看起来显得尤为明显。一个个具体的形状在艺术家充满活力的颜色中变得非物质化，这种虚拟形态继而在艺术家笔下进一步升华为抽象的结构。

马丁内斯在他的作品中结合了油彩、漆画、喷漆与拼贴等不同的媒介，画布不再是一个被动的平面，它本身成为了一个动态的事物，在抽象与具象，幻觉与事实之间的辩驳。梯形的版面是由两根黑色的支撑腿和一个多彩的底座组成的。在支撑起画面结构的同时，它们也为观者们带来新颖的观画方式。梯形版面本身具有一种两面性：当观者试图阅读其中混合着各种形式的语言时，也与此同时在从一个更大的框架里看这个版面，而这个框架就是画布本身。这种建立双重框架的方式也带有某种程度上的疏离感。与波洛克的行为画作不同，马丁内斯的这件作品反应了艺术家故意地从作品中抽离的愿望。通过在他的画作和自己的情感中建立一定的距离，艺术家为他在作画过程中寄寓个人情感的程度设定了一种限制。

观者与作品之间的关系变得复杂，难以定义。这些线索中最吸引人的则是画作右下边的一迹红色的笔触，甚至可以被视作是“画中之眼”。红色的线条跨越了梯形版面的边界，也因此同时存在与两个世界：一个世界是梯形版面中所发生的丰富事件，而另一个则是这个框架以外所发生的。这些不断发生的张弛及碰撞使得整个画面更加富有动感，也将整个形式结构与画作和视觉体验之间的关系重新构筑。



杰克逊·波洛克《钥匙》1946年作 芝加哥艺术博物馆
Jackson Pollock, *The Key*, 1946. Art Institute of Chicago.

Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.
Photo: © The Art Institute of Chicago, IL, USA / Bridgeman Images.

Known for his energetic use of line and manipulation of color, Eddie Martinez brings together popular culture, art historical references, and vivid personal experiences in his paintings and sculptures. *Table, Quilt, Table #2* is a quintessential example of the artist's work in which a trapezoid tablet contains exuberant brush marks of red, bright blue, green, purple, yellow, and black. Different forms and shapes create an energetic mix of form and color. While certain elements such as a bird cage, a flower, and a banana are more discernable than others, their constant interlacing diminishes the legibility of these individual elements. Concrete forms become dematerialized through the artist's dynamic application of color, and consequently distilled on a more structural level.

Martinez incorporates a variety of media in his work. Various combinations of materials, including oil paint, enamel, spray paint and collage objects, highlight the innovative and exuberant aspects of his work. The canvas is no longer passive, but rather an active object that participates in the constant negotiations between abstraction and figuration, illusion and material reality.

The trapezoid tablet, with its black supports and variegated stand, serves both as a structural element in the pictorial space and as a vehicle that enables different ways of viewing. It takes on a duality, as the viewer tries to read the medley of forms contained within the frame, whilst simultaneously seeing it from a larger plane, namely the canvas itself. This device of double framing suggests a certain degree of distancing. Unlike Pollock's action paintings, noted for their all-over surface and intensely gestural movements, Martinez's *Table, Quilt, Table #2* reflects the artist's somehow willful detachment from his work. By asserting some distance between his emotions and the painting, the artist sets limits on the degree to which he should "lodge" his emotions.

While such distance is to some extent asserted when Martinez interacts with the canvas, there are visual clues that complicate the relationship between the artist and the surface, as well as the viewer and the painting. The pool of red brush marks at the bottom right can be seen as the "eye of the painting." Crossing the borders of the trapezoid tablet, it occupies two realities at the same time: one within the tablet, and the world outside its framing. Their ongoing tensions animate the pictorial surface and reorient the structure within painting and vision.



3 张恩利

1
5 (中国, 1965 年生)

捆绑

丙烯 画布

150 × 170 cm. (59 × 66 7/8 in.)

2015年作

签名: 2015 恩利 (右下); 捆绑 150 × 170 cm 2015
张恩利 (画背)

RMB 600,000 - 900,000

US\$ 86,000 - 130,000

来源

中国 上海 香格纳画廊

亚洲 私人收藏

ZHANG ENLI

(CHINA, B. 1965)

The Binding

dated '2015' and signed in Chinese (lower right); titled in Chinese, measured '150 × 170 cm', dated '2015' and signed in Chinese (on the reverse)

acrylic on canvas

150 × 170 cm. (59 × 66 7/8 in.)

Painted in 2015

PROVENANCE

ShangART Gallery, Shanghai, China

Private Collection, Asia

“线非常有力量、有嘈杂感、有生命力”

— 张恩利

“Lines express great power, noise and vitality”

– Zhang Enli



安迪·沃荷《黄色花朵》1964年作 佳士得纽约 2016年11月16日 成交价:
1,207,500 美元
Andy Warhol, *Yellow Flowers*, 1964, Christie's New York, 16
November 2016, Lot 132, sold for USD 1,207,500.

Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts,
Inc. / Licensed by Artists Rights Society (ARS), New York.





1965年生的张恩利，一直是中国当代艺术界特殊的存在。当90年代的商品化的大潮洗礼当代艺术圈时，他仍然如闲云野鹤一般，以疏离的视角描绘着自我感知下的社会境况和生活琐碎。然而正是这一份与众不同的疏离与寂静，令他逐渐成长为备受国际瞩目的中国当代艺术之代表。《捆绑》创作于2015年，在早期作品的基础上进一步抽象，以简易的笔法表现出极为丰富的内在张力。同年，张恩利的作品更被巴黎蓬皮杜艺术中心收藏。

观者很难用一种风格来定义张恩利——他不断在实验，从未停止过对过往自我的打磨。但不论在哪一种场境里，他的目光尽落于最平凡的日常物件中寻求灵感，在冗杂琐碎和循规蹈矩的空洞之中修炼得内心踏实的与世无争。《捆绑》一作，张恩利用生活中常见的扁圆形状营造出绝不寻常的意象，色彩和笔触渲染出挤压的动感与制衡的张力，但内核中又寻求与周遭的平衡。在寻常图像的重复中产生全新含义，赋予平平无奇的物品强大的动能与生机，张恩利的选择与安迪·沃荷有着互相契合之处。

《捆绑》的画面饱满而充沛，充满了内在张力与平衡，彰显出张恩利极为敏锐的对物理特性的把握。浓稠柔滑的笔触，环绕出鲜丽多变的金色圆圈，裹缠在核心无底的黑洞之外，形成一个个独立的个体，松弛随意地处于虚拟的平面空间之中。如芭芭拉·赫普沃斯的雕塑，圆润、顺滑的表面与内部动感的结构形成一股相斥的力量，最终达到和谐圆满的状态。而张恩利却能够在扁平的二维表面上，让观者切身体会到事物永无止境的脉动。

通过作品，观者似乎可以感知到画中物所经历的变化，这或许也是张恩利本人的心理经历。粗犷简明的黑色线条立刻打破画面的静谧，像一张巨大的网，或是串起关联的线，将所有的圆面都集合在了一起。画面中线条建立起独立个体中的关联与互动，在压缩和反弹中逐渐放松下来，尘埃落定后达成平衡与宁静。张恩利在一波又一波的艺术浪潮之中，反反复复与内心之外的万物磨合，放弃了紧张与聒噪，落下了平和与通达在画布上。

Zhang Enli, born in 1965, has long been a unique force in China's contemporary art world. While commercialisation and commodification took over the art world during the 1990s, he remained aloof and detached, using an alienated point of view to depict his perceptions of society and quotidian details. It is precisely this distinctive distancing and serenity that helped him become one of the most internationally-recognised Chinese artists in the modern era. The Binding, completed in 2015, reveals a deeper layer of abstraction compared with his earlier works, using simple brushstrokes to formulate an

abundance of internal tension. In the same year, his work was even collected by the Centre Georges-Pompidou in Paris.

Viewers often find it hard to pin down Zhang's aesthetics – he is always experimenting, and has never stopped polishing his art. Regardless of context, however, he invariably finds inspiration from everyday objects, distilling a sense of grounded impartiality out of life's repetitive vacuity. In *The Binding*, Zhang uses the unremarkable oval shape to express artistic concepts that are anything but ordinary: the use of colour and brushstrokes express dynamism and tension, as well as balance between the composition's core and its fringes. In replication, the mundane imagery is given new meaning, and common objects are imbued with motion and vitality – in that sense, Zhang's discernment is reminiscent of Andy Warhol.

The *Binding* depicts a fulsome and lavish scene that is filled with innate tension and balance, reflecting Zhang's sensitivity towards the physical aspect of painting. Thick, smooth strokes swirl to create vibrant and varying golden orbs, encircling the dark abyss in the centre and establishing discrete entities, casually existing in a two-dimensional space. Like Barbara Hepworth's sculptures, the smooth and rounded surface juxtapose with the dynamic core and form an oppositional energy, reaching a harmonious and holistic equilibrium. Even on a flat surface, Zhang manages to communicate a similar sense of infinite movement, which is a testament to his aesthetic mastery.

Through this work, viewers can seemingly feel the changes experienced by the objects in the artwork, which is perhaps a presentation of Zhang's own psychological journey. The rough and lucid black strokes pierce through the tranquillity of the canvas – they are perhaps an expansive web, or a network of related lines, joining together all the circular planes. The lines in the painting establish relationships and dynamics between each entity, settling into an equilibrium and peacefulness amidst compression and rebound. Across countless waves and movements, Zhang consistently sought harmony among objects from without and within, moved beyond distress and monotony, and achieved serenity and interconnectedness on the canvas.



芭芭拉·赫普沃斯女士《椭圆雕塑》设计于1943年 完成于1959年 佳士得
伦敦 2019年6月17日 成交价：1,451,250 英镑
Dame Barbara Hepworth, *Oval Sculpture*, Conceived in 1943 and
cast in 1959, Christie's London, 17 June 2019, Lot 17, sold for GBP
1,451,250.

Artwork: © Bowness
Photo: © 2019 Christie's Image Limited

▼
3
1
6

阿历克斯·卡茨

(美国，1927年生)

珍妮弗和马蒂厄

油彩 麻布

244 × 122 cm. (96 1/8 × 48 in.)

1986年作

签名及日期: Alex Katz 86 (画背边缘)

RMB 3,500,000 - 5,000,000
US\$ 500,000 - 700,000

来源

纽约 马博罗画廊

私人收藏

巴黎 丹尼尔·汤普龙画廊

1994年5月4日 佳士得纽约 拍品编号217

私人收藏

2010年11月11日 佳士得纽约 拍品编号216

现藏家购自上述拍卖

展览

1988年「Alex Katz. Oeuvres récentes」展览 丹尼尔·汤普龙画廊 巴黎

1992年「Le Portrait dans l'Art Contemporain」展览 现代艺术博物馆 尼斯 第277页(彩色图版, 第171页)

文献

C. Ratcliff著〈Le portrait contemporain: le portrait hobbesien d'Alex Katz〉《Artstudio》1991年夏季 第21号 (图版, 第83页)

D. Kuspit著《Alex Katz Night Paintings》纽约 1991年(彩色图版, 无页数)

ALEX KATZ

(USA, B. 1927)

Jennifer and Mathieu

signed and dated 'Alex Katz 86' (on the overlap)
oil on linen

244 × 122 cm. (96 1/8 × 48 in.)

Painted in 1986

PROVENANCE

Marlborough Gallery, New York.

Private Collection.

Galerie Daniel Templon, Paris.

Anon. sale, Christie's New York, 4 May 1994, lot 217.

Private Collection.

Anon. sale, Christie's, New York, 11 November 2010, lot 216.

Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Daniel Templon, *Alex Katz. Oeuvres récentes*, 1988.

Nice, Musée d'Art Contemporain, *Le Portrait dans l'Art Contemporain*, 1992, p. 277 (illustrated in colour, p. 171).

LITERATURE

C. Ratcliff, 'Le portrait contemporain: le portrait hobbesien d'Alex Katz', in *Artstudio*, Summer 1991, no. 21 (illustrated, p. 83).

D. Kuspit, *Alex Katz Night Paintings*, New York 1991 (illustrated in colour, unpagged).



罗伊·李奇登斯坦《吻二》1962年作 私人收藏

Roy Lichtenstein, *Kiss II*, 1962. Private Collection.

Artwork: © Estate of Roy Lichtenstein/DACS 2019.

Photo: © 2019. Photo Christie's Images, London/Scala, Florence.

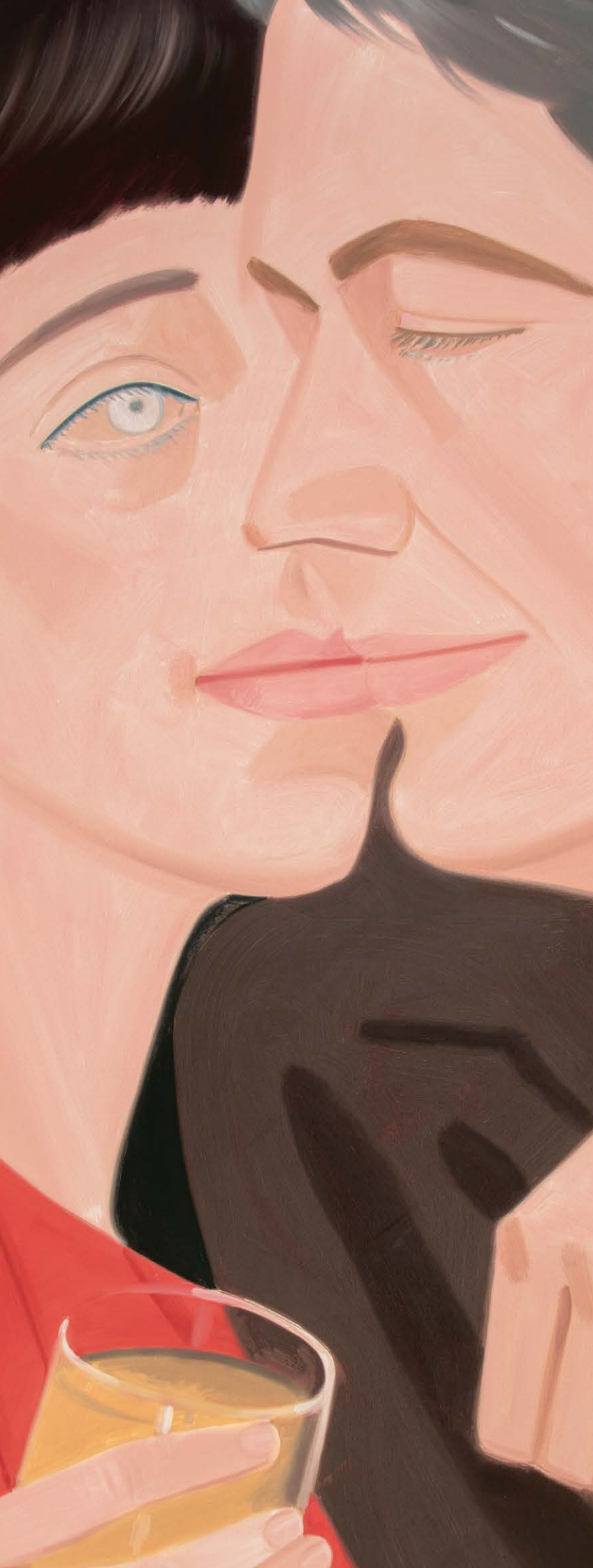
“肖像画的形态是挑战的所在。在形态以外创作『现代画作』比较容易。”

— 阿历克斯·卡茨

“The portrait form is where the challenge is. It's much easier to make a 'modern' picture outside of the form.”

— Alex Katz





阿历克斯·卡茨《情女》1996年作 巴伐利亚邦立绘画作品收藏会 布兰德霍斯特博物馆 慕尼黑

Alex Katz, *Couple*, 1996. Bayerische Staatsgemäldesammlungen, Museum Brandhorst, Munich.

Artwork: © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.

Photo: © 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

在《珍妮弗和马蒂厄》一画中，阿历克斯·卡茨描绘出两个戏剧化人物互相亲密拥抱的场景，令肖像画焕发出新的光彩。画作由大红、棕色和肉色调勾画出两位人物的样貌和情感，展现了卡茨自60年代早期所形成的富有个人色彩的成熟风格。画家将色彩和情感之间的互相碰撞，加之流行文化的审美情趣，与抽象表现主义，色域绘画（Color Field Painting）和波普艺术的发展相辅相成。从埃及人物像到日本木刻版画，从古典大师到法国现代主义，卡茨对各类人物画都有深刻的研究。通过对这些不同艺术传统的了解，他在画中保留了对个人特色和现代风格的追求，同时结合了不同时代与地域的绘画方式。

画作中的颜色有着分明的边缘线条，光滑的表面和扁平化的形式，在画面空间中形成了一种自主性和体量感。卡茨使得这些色彩不仅仅能够描绘画中的内容，也能够讲述更深层次画中元素之间的关系。它们记录着人物的外表、姿态和情感。对比或是类似的颜色使观者们注意到人物之间的亲密和浪漫，而这种情感上的传递则更加能够通过构成凸显出来。

在珍妮弗和马蒂厄之间亲密的瞬间的同时，许多与爱情有关的其他情感也被唤起：有热情、痴迷、犹豫、也有神秘。从人物之间眼神和姿态的交流可以感受到情感的复杂性。与画中的男子相比，女子看起来更加主动：她渴望的眼神只集中在她的爱人身上，似乎在等待着他平等的表达。于此同时，女子的左手臂缠绕着男子的脖子，将他一点点拉近。两人之间激烈的爱情表达也突出了卡茨如何将三维世界中真挚且富有生命力的情感带到二维平面中。

与卡茨很多以单色为背景的单人肖像不同，这幅画则缺乏一个类似的背景。画面被艺术家故意剪裁，聚焦在人物之间的活动。画家对于剪裁和人物近景的运用与当时对于广告，漫画以及电影的痴迷是息息相关的。50年代的纽约城中充斥着大号的广告牌，上面展示着熟悉的电影和视觉艺术桥段。通过引用这些图像并将它们转变成大幅的肖像画，卡茨增加了画作的影视效果，也提供给了观者一些关于外界环境和背景的信息。



卢西安·弗洛伊德《Ib和她的丈夫》1992年作 私人收藏
 Lucian Freud, *Ib and her Husband*, 1992. Private Collection.
 © The Lucian Freud Archive / Bridgeman Images.

In *Jennifer and Mathieu*, the American artist Alex Katz revitalizes the historic genre of portraiture through the intimate embrace of two larger-than-life figures. Rendered in a luminous palette of bold red, dark colors and flesh tones, the painting displays the artist's recognizable mature style, which he had been developing since the early 1960s. The painter's interest in the combination of color and emotion, together with a splash of popular culture, developed out of the worlds of Abstract Expressionism, Color Field painting and Pop Art. Well versed in art history ranging from Egyptian figuration and Japanese woodcuts to Old Masters and French painters, Katz has inventively combined these different approaches while retaining his commitment to creating original and stylish portraiture (Tom E. Hinson, "Alex Katz's Impala," *The Bulletin of the Cleveland Museum of Art* 73, no.8, October 1986, pp.315-316).

In this large-scale painting, the suggestion of volume is achieved through the interaction of colors, rather than detailed modelling reflective of three-dimensional realism. Noted for their sharp edges, smooth surfaces and flat shapes, these colors assert a degree of autonomy and corporeality. Katz has made colors that are not only able to describe, but also to speak and to tell. They chronicle the appearance of the figures as well as their gesture and emotions. Contrasting and analogous colors draw attention to their intimacy and romance, which would be further accentuated by other formal concerns of composition, format, and scale.

The moment of intimacy between *Jennifer and Mathieu* evokes a multitude of emotions associated with romance; namely those of passion, obsession, uncertainty, and mystery. Traces of its complexity can be found in the figures' exchange of gazes as well as their gesture. Compared to the man, the woman appears more proactive: she gazes upwards wistfully, focusing solely on her lover as she awaits his reciprocal expression. Her left arm, moreover, coils around the man's neck, drawing him closer. The intensity of their romantic exchange highlights how Katz reconciled the tensions of recording the vitality and the emotions of the real, three-dimensional world onto a two-dimensional surface.

Different from many of Katz's single-figure portraits, which are usually set against an unbroken field of color, the painting is notable for its elimination of background. It seems to have been cropped willfully to concentrate on the center of activity. The artist's employment of cropping and the close-up views of people is linked to contemporary fascination with advertising, comic strips and movies. Large billboards showcasing familiar tropes in cinematic and visual arts prevailed in New York City in the 1950s and early 1960s. By appropriating these images and turning them into portraits of increased scale, Katz enhances the painting's theatrical effect and provides the viewers with a sense of context in conjunction with the external circumstances upon which the work functions.

3 李真

1
7 (中国, 1963 年生)

影沉寒水

铜雕 雕塑

版数: 6/8

51 × 48 × 38 cm. (20 1/8 × 18 7/8 × 15 in.)

2005年作

签名: Li Chen 6/8 (作品背面)

艺术家钤印一枚

RMB 350,000 - 650,000
US\$ 50,000 - 93,000

来源

亚洲私人收藏

文献

2007年《李真: 虚空中的能量》亚洲艺术中心 台北 台湾
(出版为另一版数, 第168-171页)

2008年《李真: 寻找精神的空间》亚洲艺术中心 台北 台湾
(出版为另一版数, 第108-113页)

《影沉寒水》表达的清净之心, 源自李真切实的生命经验: 艺术家曾于台湾中部横贯公路游历天祥、太鲁阁, 在山间泡野溪和温泉, 见此地势奇峻, 两面山壁底部相连成深邃的峡谷, 抬头仰望高山豪气入云, 低头则见暗潮波光粼粼, 起雾时深不见底, 有“高高山顶立, 深深海底行”之感。藉此灵感, 描绘出一个无忧无虑、遨游天地间的人物形象。

李真对雕塑质感的超凡把握, 在作品中化作干净、纯粹、无瑕的感受。他的雕塑有着极为细腻温润的表面质感, 以铜为材料, 采用东方特有的墨黑色生漆、按金、按银的技巧, 呈现“既重又轻”的奇妙对比。作品中的人物上部在云雾之间轻盈漂浮, 神游忘我; 而手脚浸入水中, 沉于石块之上, 以波纹的肌理传神地描绘出溪水冰凉的触感。艺术家以固态的雕塑呈现液态水的流动, 完美地将虚境与实境结合。波光的动感与沉睡的静谧, 仿佛水月观音一般仙气灵动, 而又沉稳安定。

宋代禅宗大师天衣义怀之词“雁过长空, 影沉寒水”, 亦是本作之题, 寓意烦恼如飞鸟般转瞬即逝, 一颗禅心却如水般平静。李真的人物如神仙般逍遥, 又充满孩童的纯真, 亦让观者得以一分“入乎其内, 出乎其外”的自如洒脱。



北齐 (550-551) 半跏思惟菩萨 中国 上海 震旦博物馆馆藏
Seated Bodhisattva in Pensive Pose, Northern Qi Dynasty (550-551). Collection of Aurora Museum, Shanghai, China

LI CHEN

(CHINA, B. 1963)

Nothing in the Heart

signed 'Li Chen' and engraved with Chinese seal, numbered '6/8' and dated '2005' (on the back)

bronze sculpture

51 × 48 × 38 cm. (20 1/8 × 18 7/8 × 15 in.)

edition 6/8

Executed in 2005

PROVENANCE

Private Collection, Asia

LITERATURE

Asia Art Center, Li Chen: Energy of Emptiness, Taipei, Taiwan, 2007 (another edition illustrated, pp. 168 - 171).

Asia Art Center, Li Chen: In Search of Spiritual Space, Taipei, Taiwan, 2008 (another edition illustrated, pp. 108 - 113).

The unadulterated mind in *Nothing in the Heart* was inspired by Li Chen's personal experience. Having traveled through the Central Cross-Island Highway in Taiwan, Li Chen witnessed the magnificent scenes of Tienhsiang and Taroko, and bathed in cold or hot spring in torrential valleys, the artist was profoundly impressed by the precipitous terrain as cliff on both sides connected at the bottom to form a deep gorge. He raised his head to see the majestic mountain peaks amidst clouds, withdrew his eyes to gaze at the shimmering undercurrent, while a heavy mist turned surroundings into a bottomless abyss, just like where our heart is kept hidden.

Nothing in the Heart is filled with transcendental senses of clarity, purity, and innocence, made possible with Li Chen's mastery over creating textures. The person from the artwork traverses between the faintly discernible mist and cloud of Taroko, oblivious of oneself, with hands and toes dip into chilly water. The artist has successfully revealed a refreshing touch of cool water, and full aesthetic expression through resonating tranquil sleep with glistening light. In terms of this inimitable sculptural achievement, Li Chen has managed to capture the flow of water in its utter absence, and reflection, the solid and liquid in mutual contrast, as the perfect synergistic harmony of the noumenon of reality and phenomenon of virtuality. Li Chen's sculpture shares a similar aura with archaic Buddhist sculptures, showing the intricate dynamics between movements and stillness, vitality and serenity.

The philosophy of Zen Master of Song Dynasty, Tianyi Yihuai, is also a key theme of this work: "Geese glide over the sky, shadows sink into the tranquil water; geese do not intend to leave a trace, and water not to keep the shadows." It suggests a valuable attitude that annoyances flash by like the geese, and the heart of Zen remains undisturbed like the water. Unrestrained and worryless as celestial immortals and naive and genuine as young children, the figures under Li Zhen's brush also convey such sense of absolute freedom and transcendence to the viewers.



▼
3
1
8

马克·夏加尔

(俄罗斯 / 法国, 1887-1985)

果篮与恋人

油彩 水粉 画布

54.3 × 73 cm. (21 3/8 × 28 3/4 in.)

1978至1980年作

签名: Marc Chagall (右下)

RMB 4,500,000 - 5,500,000

US\$ 600,000 - 800,000

来源

艺术家旧藏

多伦多私人收藏

旧金山韦恩斯坦画廊

香港私人收藏 (约2004至2005年购自上述收藏);
2015年2月5日, 伦敦佳士得, 拍品编号406

现藏家购自上述拍卖

马克·夏加尔委员会已确认本作品的真实性。

MARC CHAGALL

(RUSSIA/FRANCE, 1887-1995)

Corbeille de fruits aux amoureux

signed 'Marc Chagall' (lower right)

oil and gouache on canvas

54.3 × 73 cm. (21 3/8 × 28 3/4 in.)

Painted in 1978-1980

PROVENANCE

The artist's estate.

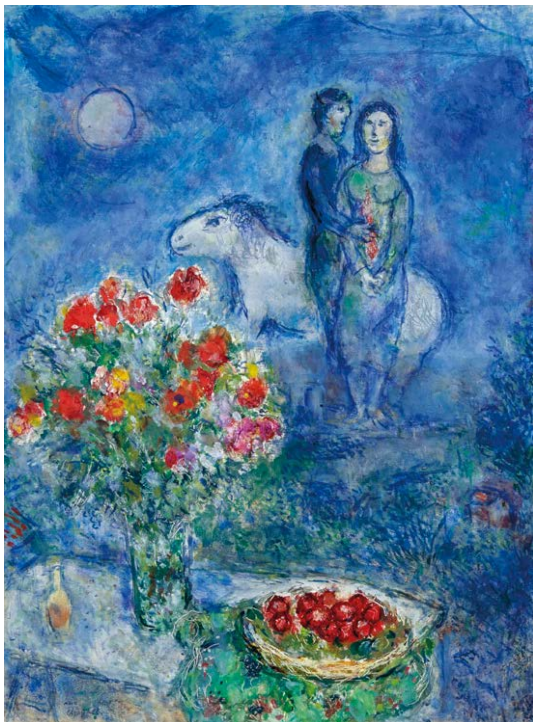
Private collection, Toronto.

Weinstein Gallery, San Francisco.

Private collection, Hong Kong, by whom acquired from the above circa
2004-2005; sale, Christie's, London, 5 February 2015, lot 406.

Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.



马克·夏加尔《鲜花、红色水果、与恋人在天堂》1975年作 纽约佳士得
2013年 成交价: 1,985,000美金

Marc Chagall, *Fleurs et Fruits Rouges aux Amoureux dans Le Ciel*, 1975, Christie's New York 2013, sold for \$1,985,000

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

“我觉得只有对他人的爱和从不计较的付出，才会给生命和艺术带来最大的和睦，这是人性中最渴望的东西。而这些，当然是要通过每一次的表达，每一次的笔触，与每一次的色彩运用表现出来。”

— 马克·夏加尔，摘自 J. 巴尔特舒华《夏加尔：回顾》

“I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour”

— Chagall, quoted in J. Baal-Teshuva (ed.),
Chagall: A Retrospective, Westport





马克·夏加尔《恋人与花束》1934年-1937年作 伦敦泰特现代艺术馆收藏
 Marc Chagall, *Bouquet aux Amoureux Volants*, 1934-1937, collection of Tate Modern, London.
 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

马克·夏加尔及贝拉·夏加尔在巴黎 1934年8月 摄影师未知
 Marc and Bella Chagall in Paris, August 1934. Photographer unknown.
 Art:© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris Photo by Heritage Images/Hulton Archive/Getty Images Art© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



马克·夏加尔《在镇上》1918年作 莫斯科特列季亚科夫画廊收藏
 Marc Chagall, *Over the Town*, 1918, collection of Tretyakov Gallery, Moscow.
 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

《果篮与恋人》创作于1978至1980年之间，这段夏加尔生命中的重要时期，作品大都洋溢着欢欣愉悦与生命活力。这幅生气盎然的作品，是该时期的典范之作，结合了多个夏加尔特有的艺术语言：饱满的水果篮，鲜花怒放的花瓶，还有充满爱意，漂浮在蓝天中的情侣。

在夏加尔的艺术，花卉总是与法国联系在一起。自1910年他从故乡维捷布斯克搬到巴黎，鲜花就经常出现在画作里。从1920年代初期开始，在夏加尔的作品中，花束成为了浪漫爱情的象征，他不断地在其艺术生涯中用这个主题进行创作。夏加尔创作本作时，住在法国南部圣保罗-德-旺斯的山顶小镇里。粉桃色的墙被茂密的树林和肥沃的土地所环绕，由此可见圣保罗-德-旺斯便是此次创作的背景。果篮中盛满了带有异域风情的、多汁的水果，传递出一种丰盈及富饶的感官体验，这种富饶不仅是指代这座山城，而是夏加尔本身旺盛的艺术生命力以及居住于此的快乐。那饱和的色彩，体现了夏加尔由内而外散发出的愉悦。第二次世界大战后，法国南部蔚蓝海岸的小镇，托毕加索和马蒂斯之福，发展成了一个新兴的艺术中心。夏加尔更是将他在山城上的生活，形容成“一束玫瑰”。（悉尼·亚历山大著《马克·夏加尔：传记》，纽约，1978年，第492页）《果篮与恋人》那带有韵律的画面与浓郁的色彩，响应了这种平和诗意的田园生活意象。

用色丰富的《果篮与恋人》，展现了艺术家对于色彩的热爱与精准拿捏。毕加索曾经的恋人及缪斯，弗朗索瓦·吉洛，在书中提到毕加索这位西班牙大师曾如此评价夏加尔：“马蒂斯去世之后，夏加尔是剩下唯一真正理解色彩的画家……他在旺斯最后完成的一些作品让我深信，自雷诺瓦之后，再也没人能像夏加尔这样去感受光。”（弗朗索瓦·吉洛与卡尔顿·雷克著，《与毕加索的生活》，纽约，1964年，第282页）夏加尔的《果篮与恋人》，充满了明亮的光线与色彩，是他那未曾停歇过的热情与艺术创造力的最佳例证。

Painted between 1978 and 1980, *Corbeille de fruits aux amoureux*, exemplifies the sense of joyful abundance and vibrancy of the artist's work during this significant period of his life. Combining a number of the central elements of Chagall's uniquely personal artistic iconography, this exuberant painting displays an ample basket of fruit, a vase of brightly blossoming flowers, as well as an amorous,

floating couple at the top of the image against an azure blue sky.

Chagall always associated flowers with France, having moved to Paris in 1910 from his native Russia, around which time they begin to appear in his work. By the early 1920s, bouquets of flowers had become a symbol of romantic love for Chagall, and he continued to use the theme of flowers constantly throughout his career. At the time that this work was painted, Chagall was living in the hilltop town of Saint-Paul-de-Vence, in the South of France, which can be seen as the setting for this composition, reflected in the pink-peach ramparts surrounded by lush trees and fertile land. The basket laden with exotic, juicy, fruits conveys further the sense of abundance and fecundity not only of the region, but of the artist's artistic vitality and happiness during this time; the scintillating saturation of colour attesting to his own personal sense of joy. After the Second World War, the small town on the French Riviera had emerged as a thriving artistic centre, animated by the presence of Picasso and Matisse. Chagall described his life in Vence as, 'a bouquet of roses' (Chagall quoted in S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492); a peaceful idyll, which is reflected in the sensuous, lyrical style and rich colours of *Corbeille de fruits aux amoureux*.

An explosion of colour, *Corbeille de fruits aux amoureux* demonstrates the artist's great love and mastery of colour. Françoise Gilot, one of Picasso's lovers and muses, wrote that the Spanish master once said, 'When Matisse dies, Chagall will be the only painter left who understands what colour really is... Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has.' (Picasso quoted in F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 282). Filled with brilliant light and colour, *Corbeille de fruits aux amoureux* is an image that demonstrates Chagall's ceaseless enthusiasm and artistic creativity.



3
1
9 费尔南多·波特罗
(哥伦比亚, 1932 年生)

静物与吉他

粉彩 水彩 纸本

150.9 × 111.7 cm. (59 3/8 × 44 in.)

1980年作

签名及日期: Botero 80 (右下)

RMB 1,600,000 - 2,200,000
US\$ 230,000 - 310,000

来源

巴黎克劳德·贝尔纳画廊

蒙特雷私人收藏; 1992年5月18日, 纽约佳士得, 拍品编号52

韩国私人收藏

现藏家购自上述收藏

FERNANDO BOTERO
(COLOMBIA, B. 1932)

Still life with Guitar
(*Naturaleza Muerta con Guitarra*)

signed and dated 'Botero 80' (lower right)
pastel and watercolour on paper
150.9 × 111.7 cm. (59 3/8 × 44 in.)
Executed in 1980

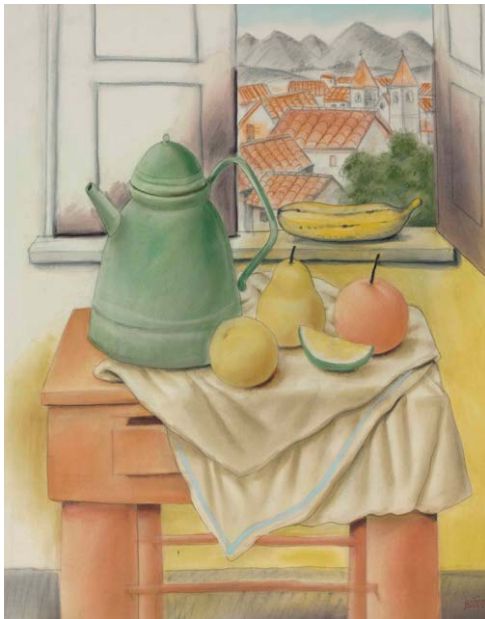
PROVENANCE

Galerie Claude Bernard, Paris.

Private collection, Monterrey; sale, Christie's, New York, 18 May 1992, Lot 52.

Private collection, Korea.

Acquired from the above by the present owner.



费尔南多·波特罗《窗前的静物》1997年作 伦敦佳士得 2014年
成交价: 281,000 美金
Fernando Botero, *Naturaleza muerta frente a ventana*,
1997, Christie's London 2014, sold for \$281,000

© Fernando Botero, reproduced by permission

费尔南多·波特罗是哥伦比亚籍艺术家。他多年一直致力于雕塑创作，本作品《静物与吉他》创作于1980年，波特罗刚回归于绘画创作。此作完美地表现了誉满全球，受人喜爱的“波特罗风格”。波特罗艺术创作的目标是“创作出当人们看着它时，就觉得身心愉悦的作品”（引自杰尔曼·阿西涅加斯编，《费尔南多·波特罗》纽约，1972年，第52页）他深信“生命的喜悦来自对形式的感知”。（同上）因此，他将苹果、橘子、甚至桌子这些寻常之物作出一些改变，初看之下杂乱但细想却有着感性而有趣的性感，使得他的作品分外有辨识度。在此作中，吉他都可以隐约看出女性肉体的身影。

波特罗以《静物与吉他》展现了自己的一种能力，他善于回顾过去历史中的传统静物绘画，但又同时定义了自己的艺术风格，将艺术看做一种有趣及幽默的方式去阐述生活。

Created in 1980, shortly after Colombian artist Fernando Botero's return to painting following several years working almost exclusively on sculpture, *Still Life with Guitar* exemplifies his internationally recognisable and appreciated style of 'Boterismo'. The objective of Botero's artistic practice is "to establish where the pleasure comes from when you look at painting" (F. Botero in G. Arciniegas, *Fernando Botero*, New York, 1972, p. 51). He believes that this pleasure is derived from the "the exaltation of life communicated by the sensuality of forms" (Ibid). Thus, he imbues an apple, orange and even a table with the initially unsettling but secondarily sensuous and amusing voluptuousness that makes his work instantly recognisable. In the present work, even the guitar echoes the curves of a female body.

Still life with Guitar is a testament to Botero's ability to revisit and revise the centuries-long tradition of still life painting while simultaneously formulating his own artistic style which sees art as a playful and humorous way to depict life.





3 王沂东

2
0 (中国, 1955 年生)

天上人间

油彩 画布

90 × 250 cm. (35 ¾ × 98 ¾ in.)

2003年作

签名: 王沂东 wang yidong 2003 (左下)

RMB 2,000,000 - 3,000,000
US\$ 300,000 - 430,000

来源

中国 香港 少励画廊
亚洲 私人收藏

展览

2005年5月11日-7月3日 「光与影——蔡国强, 王沂东, 张林海」德国 杜伊斯堡 现当代艺术中心
2007年11月24日-12月21日 「十五年: 少励画廊十五周年回顾联展」中国 香港 少励画廊

文献

2005年 《中国名家油画精品选——艾轩、王沂东、杨飞云》天津杨柳青画社 中国 天津 (图版, 第8-9页)
2006年 《中国当代油画名家画集——王沂东》人民美术出版社 中国 北京 (图版, 第83-85页)

WANG YIDONG

(CHINA, B. 1955)

Happy Together

signed in Chinese, signed 'wang yidong' and dated '2003' (lower left)

oil on canvas

90 × 250 cm. (35 ¾ × 98 ¾ in.)

Painted in 2003

PROVENANCE

Schoeni Art Gallery, Hong Kong, China
Private Collection, Asia

EXHIBITED

Duisburg, Germany, the MKM – Centre for Modern and Contemporary art, Light and Shadows – Cai Guo-Qiang, Wang Yidong, Zhang Linhai, 11 May – 3 July 2005

Hong Kong, China, Schoeni Art Gallery, Schoeni Art Gallery's 15th Anniversary Exhibition, 24 November – 11 December 2007

LITERATURE

Portraiture Selection by Representative Chinese Oil Painters – Ai Xuan, Wang Yidong, Yang Feiyu, Tianjin Yangliuqing Fine Arts Press, Tianjin, China, 2005 (illustrated, pp. 8-9)
Representative Chinese Contemporary Oil Painter: Wang Yidong, Beijing, People's Fine Arts Press, Beijing, China, 2006 (illustrated, pp. 83-85)



在中国写实主义绘画中，王沂东可谓是当之无愧的代表。看过王沂东的画，便会难以忘怀其独特的表述方式——借富寓西方古典意味的绘画风格，抒发心中浓厚的民族情结。《天上人间》便是王画中的典型。作品描绘了一对年轻恋人在雪地上情定终身的场景。画作通篇采用了逼真细腻的笔触，营造出一片安静、祥和的心灵净土。选材与表现手法结合精妙，充分阐释艺术家对于美孜孜不倦地追求。

王沂东曾说，“相比于展现苦难，我更希望将这个美丽瞬间捕捉记录。因为，固然苦难和悲剧有震撼人心的力量，而唯有美好才能直接敲击心灵的琴弦。”画面中一对正值青春年华的爱侣，在纯白的雪地上相对而卧，男子含情脉脉地握住女子的手，郑重地为她戴上一只银质手镯作为定情信物。而女孩眼中闪烁着憧憬的目光，正深情凝望着男子，又似乎在出神地遐想未来。此情此景，使人想起苏武诗句“结发为夫妻，恩爱两不疑”中描述的那般笃信与专情。

画作中对人物一丝不苟的描画体现出艺术家精湛的写实功底：从女子乌黑的发丝、衣服上的花纹和粘到的雪，到男子微微发红的耳朵——无不观众体味细腻、微妙的人物内心提供了多重线索。出生在山东临沂的王沂东，从当地民间艺术中汲取了大量的创作养分。在《天上人间》中，可见山东木板年画中常见的红、黑、白三色同台争辉。女子身着的小红袄在冰雪的衬托下显得浓烈而奔放，在表现乡村审美特

征的同时，亦将民族底蕴与爱侣充满活力的激情和谐地呈现出来，也成为王沂东表达其个人对于故土真挚热爱的一种方式。

色彩之外，王沂东在《天上人间》中对于场景、人物造型及作品格式的大胆选择，亦彰显了其匠心：通幅作品横向展开，颇具舞台效果，而前景中明亮的黄叶恰似台上缓缓拉开的帷幕，将观众的目光引导到画面中央的爱侣身上。相比于桑德罗·波提切利的《维纳斯与战神》中主人公相互分离的构图，此作中恋人在雪地上相对而卧、互相接近的姿态使得他们彼此心心相印的情愫在画面上一览无遗。主人公眉眼间流露出的细腻情感在白雪的映衬下显得纯洁且懵懂，俯卧在皑皑白雪之上的姿态仿佛诉说着他们以全身心去迎接爱情的义无反顾；辅以明媚的阳光，雪落无声、岁月静好之氛围跃然纸上。观众很自然地就被带入一种富有戏剧张力却返璞归真的意境中。

与米开朗基罗·皮斯特莱托镜面绘画中表达的戏剧性概念不谋而合的同时，王沂东不仅将戏剧张力带入写实绘画的领域，更是将中华文化的烙印融汇其中，在保有历史感的同时更是饱含着当代性。艺术家超凡脱俗的场景设置表达了热恋中的人们对爱情超脱现实的美好憧憬，令观众从追名逐利的尘世生活中跳脱出来，走进主人公亦真亦幻、纯洁无暇的内心世界，恰如其分地呼应“天上人间”一词所表达的极乐精神内涵。





桑德罗·波提切利《维纳斯与战神》约 1485 年作 英国 伦敦 国家美术馆
Sandro Botticelli, *Venus and Mars*, about 1485. Collection of The National Gallery, London, UK

Wang Yidong is widely considered a leading painter of Chinese Neo-realism. By manifesting his fervent love for his homeland and people through an artistic style that incorporates vocabularies of Western Classicism, the artist creates a visual effect that is both distinct and indelible. *Happy Together* portrays a young couple exchanging their pledge of love in a snowy landscape, as the work merges its evocative theme and stylistic expression in an ethereal setting. This work illuminates the artist's pursuit of beauty, constructing a realm of tranquility and peace for the viewer as an escape from the mundane world.

The naturalistic and subtle brushwork reveals not only the artist's excellent skills in realistic painting, but also his love for the homeland through the lens of idealism. Wang said: "I wish to capture this beautiful moment of love rather than that of suffering. While suffering and tragedy carry significant emotional power, only beauty can truly captivate people." In the painting, the young lovers lie on a white snowy ground, facing each other. The man tenderly holds the girl's right hand, putting on a silver bangle for her as engagement vow. With a gleam in her eyes, the girl looks as if she was gazing at the man, or dreaming of the future. The scene brings to mind the faithful love depicted in the poetry of Su Wu: "Tying the knot as man and wife, our love for each other shall always ring true."

The artist's detailed rendering in the painting—from the girl's lustrous black hair, the patterns and snow on her clothes, to the man's faintly flushed ears—offers multiple layers of delicate visual hints into their inner worlds for the viewer. Born in Linyi, Shandong, Wang has taken tremendous inspirations from the folk arts of the region. In *Happy Together*, red,

black and white—a colour repertoire found in traditional woodblock paintings from Shandong—come together in a striking contrast. The girl's red jacket shines like a pungent and carefree spirit against the snow. In addition to symbolising Chinese rural aesthetics, the colour red also interweaves both cultural connotation and vital passion of the lovers into the painting. In capturing this wondrous moment of love, Wang expresses his profound affection for his homeland. This way of interpretation resonates with aestheticism and romanticism, bringing to light the multidimensionality of the artist's identity.

In *Happy Together*, Wang's daring choice of setting, the modelling of the figures, along with the size of the work demonstrate the artist's exceptional vision and craft, as he takes the viewer into a world of both dramatic tension and purity. The horizontal composition conveys a theatrical effect, while the bright yellow leaves in the foreground evokes the effect of stage curtain being slowly drawn apart, directing the audience's attention to the couple at the centre. In contrast to the composition of Sandro Botticelli's *Venus and Mars* in which the figures are pulling away from each other, the couple in this work lie on their stomachs, facing while approaching each other, as their emotional connection resounds across the painting. The lovers' eyes shimmer with subtle emotions and innocence against the snowy backdrop. Lying down together in the snow, the lovers' posture hint at their complete openness to embrace love. The scene is drenched in bright sunlight, rendering a sense of serenity that come to life on the canvas.

Wang's work echoes Michelangelo Pistoletto's painting on polished stainless steel in the expression of drama. The former not only instils dramatic tension

into realistic painting, but incorporates imprints of Chinese culture into his art, preserving the sense of history while also imbuing it with contemporaneity. The artist's choice of an ethereal setting expresses the lovers' fantasy of a transcendent place of love. Such a pure connection takes us beyond that mundane world; it leads us into the subjects' inner worlds that lie between reality and dream, echoing the bliss that is encapsulated in the phrase "Happy Together".



米开朗基罗·皮斯特莱托《她和他- 玛利亚和米开朗基罗》1968 年作 2014年2月11日 佳士得伦敦 成交价: 1,986,500英镑
Michelangelo Pistoletto, *Lei e Lui- Maria e Michelangelo*, 1968, Christie's London, 11 February 2014, Lot. 19, sold for GBP 1,986,500

Artwork: © Michelangelo Pistoletto



3 李圣子

2

1 (韩国, 1918-2009)

无题

油彩 画布

54.5 × 73 cm. (21 ½ × 28 ¾ in.)

1958年作

签名: SEUNDJA RHEE 58 (右下); S. RHEE 834 (画背)

RMB 300,000 - 500,000

US\$ 43,000 - 70,000

来源

法国 私人收藏 (现藏者直接购自艺术家)

RHEE SEUNDJA

(KOREA, 1918-2009)

Untitled

signed and dated 'SEUNDJA RHEE 58' (lower right);

signed 'S. RHEE', inscribed '834' (on the reverse)

oil on canvas

54.5 × 73 cm. (21 ½ × 28 ¾ in.)

Painted in 1958

PROVENANCE

Private Collection, France (acquired directly from the artist by the present owner)

“绘画就好像培育一片土地；你必须滋养、松弛土壤，种子才能生根”

— 李圣子

“Painting is like cultivating land; you must fertilise and aerate the soil so that seeds can take root.”

— Rhee Seundja

作为与赵无极、朱德群、吴冠中同时期赴巴黎深造的亚洲艺术家之一，李圣子是最早在西方受到认可的韩国现代艺术先驱。1951年，33岁的她经历战火，与家人失散，只身来到巴黎，起初学习设计。即使先前从未受过任何专业绘画训练，短短一年内，她的绘画天赋便迅速受到老师赏识，推荐她进入巴黎大茅舍艺术学院学习油画，师承画家亨利·格茨。不到五年的时间，她就于巴黎市艺术博物馆、大皇宫的法国独立艺术沙龙、法国国家现代美术馆展出作品，并受到巴黎艺术圈的广泛好评。在接下来的数十年中，她以多变的风格专注于描绘色彩、自然与韩国传统的眷恋，成为韩国现代艺术史上最重要的人物之一。

1958年的《无题》温暖而炽烈，一片和煦的背景之上绽放出灿烂的火花，展现出李圣子一生所致力于表现的积极、乐观与对生命的热爱。画中她豪迈地以大抹红色占据着画面主体，期间涂以舒润的天蓝，明媚的橙黄与青蓝则细碎地点缀其间，仿佛迸发的烟火，亦或无尽的花田，活力旺盛的色彩与印象派艺术家笔下生意盎然的自然有着相似的律动。所有的笔触都以一致的走势，给人以不断向上生长的动感，令观者感到无限的活跃生机。本作品让人得以温故李圣子数十年抽象艺术生涯的开端，逐渐走出初涉巴黎时的凝重用色，以光与自然的诗意，预示出人生新的希望。

As a contemporary of other Asian artists like Zao Wou-Ki, Chu Teh-Chun, and Wu Guanzhong who also ventured to study in Paris, Rhee Seundja is a pioneer of Korean modern art, and the first among them to be acknowledged by the West. In 1951 at the age of 33, she was separated from her family by the Korean War, and arrived in Paris alone to study design. Despite having received no prior professional training, her talent in painting was quickly identified by her teacher, and within a year she was recommended and admitted to Académie de la Grande Chaumière in Paris to study oil painting under the tutelage of Henri Goetz. In just five years, she had already received widespread acclaim in the Parisian art world and exhibited at institutions such as Musée d'Art Moderne de la Ville de Paris, Salon des Indépendants at Grand Palais, and Musée National d'Art Moderne. In the subsequent decades, she focused her diverse stylistic language on the presentation of colour, nature, and traditional Korean culture, and became one of the most important figures in the history of Korean modern art.

This work from 1958 burns with vigour, featuring a warm and welcoming background on which brilliant sparks explode, reflecting Rhee's quest to express her vitality, optimism, and passion for life. She used bold splashes of red to dominate the canvas, interspersed with soothing shades of sky blue, and further dotted with evocative hints of amber and cerulean – as though there are bursting fireworks or fields of flowers in bloom; these vivacious colours seemingly echo the glory of nature under the brushstrokes of impressionist masters. The uniform direction of her strokes suggests upward movement and dynamic growth, giving viewers an energising sense of spirit and liveliness. This work offers a glimpse of the beginnings of Rhee's decades-long journey in abstractionism, marking when she moved beyond the sombre colour palette that characterise her early works in Paris, and used the poetry of light and nature to foretell new hopes and dreams in life.



克劳德·莫奈 《罂粟花园》1890年作 俄罗斯 圣彼得堡 埃尔米塔日博物馆
Claude Monet, *Champ de coquelicots*, 1890, Hermitage Museum, St Petersburg, Russia



3
2
2 谢尔盖·波利雅科夫
(法国, 1900-1969)

抽象构成

油彩 画布

64.5 × 54 cm. (25 ⅞ × 21 ¼ in.)

1953年作

签名及日期: SERGE POLIAKOFF 1953 VII (左下)

RMB 1,200,000 - 1,600,000
US\$ 170,000 - 230,000

来源

苏黎世 M.迈耶-马勒医生珍藏

苏黎世 弗朗茨·迈耶医生珍藏

苏黎世 私人收藏

现藏家继承自上述收藏

文献

A. Poliakoff著《Serge Poliakoff, Catalogue raisonné, Volume I, 1922-1954》巴黎 2004年 编号53-92 (图版, 第468页)

SERGE POLIAKOFF
(FRANCE, 1900-1969)

Composition abstraite

signed and dated 'SERGE POLIAKOFF 1953 VII' (lower left)
oil on canvas

64.5 × 54 cm. (25 ⅞ × 21 ¼ in.)

Painted in 1953

PROVENANCE

Collection of Dr. M. Meyer-Mahler, Zürich.

Collection Dr. Franz Meyer, Zürich.

Private Collection, Zürich.

Thence by descent to the present owner.

LITERATURE

A. Poliakoff, *Serge Poliakoff, Catalogue raisonné, Volume I, 1922-1954*, Paris 2004, no. 53-92 (illustrated, p. 468).



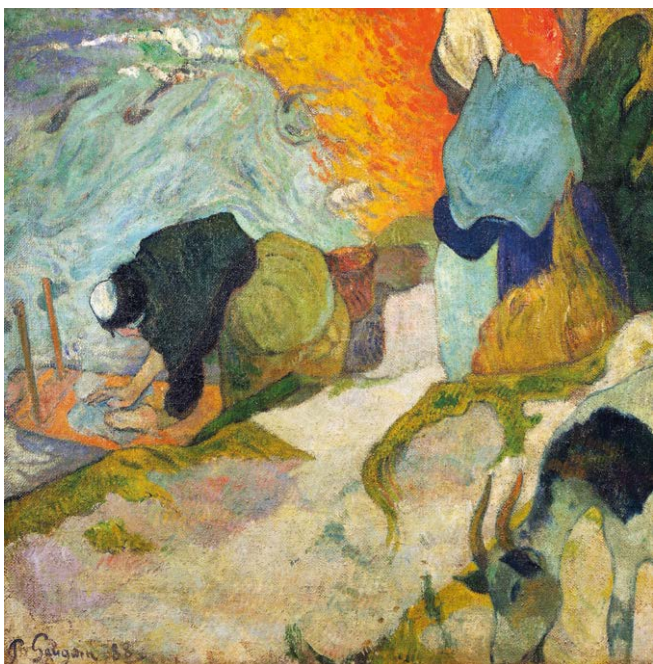
谢尔盖·波利雅科夫艺术家本人, 1958年
Portrait of Serge Poliakoff, 1958.

Photo: Philippe Le Tellier/Paris Match via Getty Images.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.







保罗·高更《在阿尔勒的洗衣妇女》1888年作 毕尔包美术馆
Paul Gauguin, *Laveuses à Arles (Washerwomen in Arles)*, 1888. Museo de Bellas Artes de Bilbao.
Photo: © Museo de Bellas Artes, Bilbao, Spain / G. Dagli Orti / De Agostini Picture Library / Bridgeman Images.



华西里·康定斯基《绿色与红色》1925年作 私人收藏
Wassily Kandinsky, *Green and Red*, 1925. Private Collection.
Photo: © Christie's Images / Bridgeman Images.

在谢尔盖·波利雅科夫的《抽象构成》中，大地色系的几何形体相互连接，反映了几何和颜色之间充满活力的相互影响。画作的中央是暖橙色、金黄和靛蓝色的色块。这些形状的颜色基于三原色而又有着细微的变化，而它们之间看似不经意的并置则，却与周围的色块产生了独特的对比效果，与此同时也平衡了大地色调深沉的特质。色块之间清晰的界线与碰撞，让人的视线在为整幅画作的构成之间游走。

波利雅科夫是新巴黎画派的重要一员。在1917年俄罗斯革命时，他逃离了自己的家乡，先在保加利亚落脚，最后来到了巴黎。在巴黎，他在野兽派画家奥森·弗里斯（Othon Friesz）的门下学习。弗里斯对与色彩的兴趣很大程度上影响了这位年轻的艺术家。波利雅科夫在1930年代与德劳内夫妇，以及之后与华西里·康定斯基的友谊，更加增进了他对色彩的认识，也促成了他的画在50年代发展得更加成熟而富有个人风格。

波利雅科夫的作品探索着线条、形状以及颜色的几何表现力。线条令画面分明利落，注入了形式结构感，而颜色则赋予了画面生机与精神性力量。由此所形成的动态关系使得观者更加意识到颜料与平面的关系。它们之间的拉扯在视线中产生了许多微小的张力。在这些张力作用中，不完整、不连续和碎片化的图案成为了画家抽象语言形式上的一个个切入点。

波利雅科夫认为现代艺术是时代的表征，他力求为艺术史承前启后，将抽象表现与古典作品相结合。对乔托，高更和奥托·弗伦德里希的仰慕使他能够在构图的基本元素间建构一种新的关系。在这幅画作中，前景与背景之间的差别被完全移除。这种移除可以被视为一种重新组合过去几何模式的创新。平面色块之间的相互作用被不断变化的颜色所加强，成为了图像中承载从古代到现代记忆的媒介。

In Serge Poliakoff's *Composition abstraite* (1953), interlocking shapes of earthy hues combine, reflecting a dynamic interplay of geometry and color. Towards the center of the painting are passages of warm orange, golden yellow, and indigo pigment. These segments are slight variations of the three primary colors, their seemingly spontaneous juxtaposition producing contrasts that balance the withdrawn quality of the earthy hues. The clean edges of the shapes, curvilinear or straight, provide transitions

that draw the eye to the lively encounters between form and color as well as the painting's overall organization.

A key member of the School of Paris, Poliakoff fled his country during the 1917 Russian Revolution, first for Bulgaria and eventually for the French capital. In Paris, he took classes with Othon Friesz, a former Fauve painter whose interest in saturated color, may have influenced the young artist. His friendship with Robert and Sonia Delaunay, and later Wassily Kandinsky, in the 1930s confirmed his interest in color, and allowed his works to develop into a more mature style of lyrical abstraction in the 1950s.

Poliakoff's paintings explore the expressive qualities of geometric line, form, and color. Lines establish clarity and composition, while colors describe, interiorize and loosen things up. The resulting dynamic invites the viewer to become aware of the interactions between paint and its supporting surface. The pushing and pulling forces create minor tensions in the pictorial field, as patterns of partiality, discontinuity and fragmentation serve as formal points of access to the artist's abstract language.

The artist saw the event of modern art as a vehicle of expression of his own time. He sought to integrate art history to bridge the temporal interval between the earlier works and their new abstract interpretations. His admiration for Giotto, Paul Gauguin and Otto Freundlich led him to form a renewed relationship with the basic elements of composition. In this painting, the elimination of the distinction between foreground and background can be seen as a reconfiguration of the past geometric model. The flatness of the shapes, their interactions highlighted by the shifting colors, function as pictorial memories that carry the ancient and the modern in the temporal moment of the present.

▼
3 托尼·克拉格
2
3 (英国, 1949 年生)

无题

铜雕

版数: 6/6

96 × 55.5 × 55.5 cm. (37 ¾ × 21 ⅞ × 21 ⅞ in.)

2008年作

RMB 920,000 - 1,400,000

US\$ 130,000 - 200,000

来源

伦敦 里森画廊

现藏家于2010年购自上述画廊

TONY CRAGG

(BRITAIN, B. 1949)

Untitled

bronze

96 × 55.5 × 55.5 cm. (37 ¾ × 21 ⅞ × 21 ⅞ in.)

edition 6/6

Executed in 2008

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner in 2010.



托尼·克拉格《多观点》2013-2014年作 麦迪逊广场花园 纽约

Tony Cragg, *Points of View*, 2013-2014. Madison Square Park, New York.

Photo Courtesy Marian Goodman Gallery, New York/Paris/London.

Artwork: © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



托尼·克拉格以他在物质和结构使用上的大胆实验精神著称，而构成《无题》此作中那修长高挑的形姿，恰恰体现了克拉格亟欲推展自己艺术极致的渴求。无论是有机塑形、或是动力的形式、甚至是其华丽光泽的表面，克拉格的作品均洋溢着创作热情。博物馆馆长琳恩·库克就断言“克拉格的作品能引起强烈而出自肺腑的反应。我们不仅无法逃离作品实质、有形的特征/物质，它纹理、表面和颜色的呈现，还有种蓄意地、官能的鉴赏价值。”(L. 库克，引述源自《托尼·克拉格生命迹象》，2004年出版，第254页)

有别于传统古典的雕塑品，克拉格的塑造逗玩着不同有机型态、抽象和动作，让他成为雕塑创新的前哨。克拉格在创新、以及保留作品物质完整度之间维持着美妙平衡，让人赞叹。“克拉格形塑物体的方式，向来都有种超越凡人的效果，”凯·黑玛尔写道，“那效果，似乎暗示着作品中物体的置放秩序，并非是某个人的表达意志所造成，而是因为这秩序，是为这些物质存在、且这些物质能安安稳当地置这个秩序中。”(K. 黑玛尔，引述源自《托尼·克拉格生命迹象》，2004年出版，第10页)

《无题》作于2008年，动感十足且气宇轩昂，足足例现了克拉格对自己雕塑作品中的物质性和动作，做了多所探究，而这种投注无人能比。本作邀请观者进入一场冒险，去寻找被扭曲且隐藏于三座长柱中的抽象面部特征。这作品的有机特质、光滑的表面和慑人的挺立形姿，让人无法移开视线；它也为克拉格的作品集明示了动人的典范。



康斯坦丁·布朗库西《空中飞鸟》1923年作 大都会艺术博物馆 纽约
Constantin Brancusi, *Bird in Space*, 1923. Metropolitan Museum of Art, New York.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.a

Photo: © 2019. Photo The Metropolitan Museum of Art/Art Resource/Scala, Florence. Acc.n.: 1996.403.7ab.



萨尔瓦多·达利《大自慰者》1929年作 苏菲亚王后国家艺术中心 马德里
Salvador Dalí, *The Great Masturbator*, 1929. Museo Nacional Centro de Arte Reina Sofía, Madrid.

Artwork: © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Photo: © Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain / Index Fototeca / Bridgeman Images.

Tony Cragg is known for his fearless experimentation with materials and structure, and the tall forms that make up *Untitled* are an exemplary representation of the artist's desire to push the boundaries of his art. His enthusiasm is profoundly felt in his work, in both the organic and dynamic shapes, and the luxurious, polished surface. Curator Lynn Cooke asserts that "Cragg's works invite a strong visceral response. Not only is the concrete, tangible nature of the object/material inescapable but there is an overtly sensual appreciation of texture, surface and colour" (L. Cooke, quoted in, *Tony Cragg Signs of Life*, 2004, p. 254).

Unlike traditional, classic sculpture, Cragg's work plays with organic forms, abstraction and movement, putting him at the forefront of sculptural innovation. He strikes an impressive balance between innovation and preserving the integrity of his materials. "The way Cragg forms his objects has always had a supra-personal effect," Kay Heymar, "as if the objects are placed into an order not because someone's expressive will desires it so, but rather because a system seemingly exists into which the objects at hand must fit" (K. Heymar, quoted in, *Tony Cragg Signs of Life*, 2004, p. 10).

Executed in 2008, *Untitled* is a dynamic piece and prime example of Cragg's unparalleled investigations into the materiality and movement of his sculptures. This work engages the viewer by inviting them to search for abstracted facial features distorted into hidden segments of the three columns. The organic nature, smooth surface, and dominating verticality of this piece commands attention and represents a striking example of the artist's oeuvre.



3 杰哈德·李希特
2
4 (德国, 1932年生)

富士

油彩 铝 (Alucobond 铝板)
37.4 × 29.2 cm. (14 5/8 × 11 3/8 in.)
1996年作
签名及编号: Richter (画背); 839-79 (画背标签)

RMB 2,400,000 - 3,000,000
US\$ 340,000 - 430,000

来源

慕尼黑Fred Jahn画廊
现藏家于1997年购自上述画廊

展览

1997年「Gerhard Richter: Fuji」展览 伦巴赫美术馆 慕尼黑

文献

《Gerhard Richter 1998》展览图录 安东尼·德奥菲画廊 伦敦
1998年 第107页 编号839/1-110 (同一系列的另一件作品, 彩色图版, 无页数)

H. Butin编《Gerhard Richter Editions 1965-2004 Catalogue Raisonné》奥斯菲尔敦- 瑞特 2004年 编号89 (同一系列的另一件作品, 彩色图版, 第238页)

E. Dietmar著《Gerhard Richter: A Life in Painting》芝加哥
2009年 第193及267页

《Gerhard Richter Werkverzeichnis 1993-2004》展览图录 K20
北莱茵-威斯特法伦州艺术收藏馆 杜塞尔多夫 2005年作 第312页
编号839/1-110 (同一系列的另一件作品, 彩色图版, 第279页)

H. Butin, S. Gronert及T. Olbricht编《Gerhard Richter Editions 1965-2013》奥斯菲尔敦 2014年 编号89 (同一系列的另一件作品, 彩色图版, 第260页)

H. Butin著《Gerhard Richter, Unique Pieces in Series》展览图录
埃森 2017年 (同一系列的另一件作品, 彩色图版, 第134及135页)

GERHARD RICHTER

(GERMANY, B. 1932)

Fuji

signed 'Richter' (on the reverse) ; numbered '839-79' (on a paper label affixed to the reverse)
oil on aluminium (Alucobond Plate)
37.4 × 29.2 cm. (14 5/8 × 11 3/8 in.)
Painted in 1996

PROVENANCE

Galerie Fred Jahn, Munich.
Acquired from the above by the present owner in 1997.

EXHIBITED

Munich, Städtische Galerie im Lenbachhaus, *Gerhard Richter: Fuji*, 1997.

LITERATURE

Gerhard Richter 1998, exh. cat., London, Anthony d'Offay Gallery, 1998, p. 107, no. 839/1-110 (another from the series illustrated in colour, unpagged).

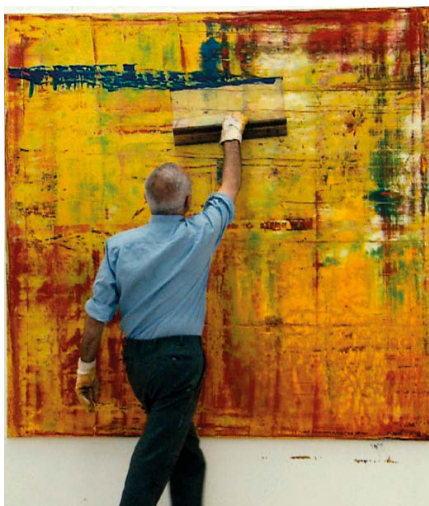
H. Butin (ed.), *Gerhard Richter Editions 1965-2004 Catalogue Raisonné*, Ostfildern-Ruit 2004, no. 89 (another from the series illustrated in colour, p. 238).

E. Dietmar, *Gerhard Richter: A Life in Painting*, Chicago 2009, pp. 193 and 267.

Gerhard Richter Werkverzeichnis 1993-2004, exh. cat, Dusseldorf, K20 Kunstsammlung Nordrhein-Westfalen, 2005, p. 312, no. 839/1-110 (another from the series illustrated in colour, p. 279).

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter Editions 1965-2013*, Ostfildern 2014, no. 89 (another from the series illustrated in colour, p. 260).

H. Butin, *Gerhard Richter, Unique Pieces in Series*, Cologne 2017 (another from the series illustrated in colour, pp. 134 and 135).



电影片段定镜 《杰哈德·李希特：绘画》Corinna Belz 执导
Zero one 电影公司 2011年
Film still from *Gerhard Richter: Painting*, Directed by Corinna Belz, Zero One Film 2011.

Image: © The Match Factory, Cologne.
Artwork: © Gerhard Richter 2019 [21082019].

“我想要的结果，是一张出我意料的作品[...]这种武断的创作声音、机会、灵感和毁灭性，很可能会催生出一特定的作品，但却绝不会产生一幅业已决定的画作。每一张作品都必须从某种画艺或视觉逻辑进化形成：它必须是以无可避免之姿出现。”

— 杰哈德·李希特

“I want to end up with a picture that I haven't planned [...] This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably”

— Gerhard Richter





葛饰北斋《南风及晴朗的天空（天朗气清红色富士山）》约1923年作 纽瓦克博物馆 纽瓦克
Katsushika Hokusai, *South Wind and Clear Sky (Red Fuji in Fine Weather)*, circa. 1923. Newark Museum, Newark.
Photo: © 2019. Photo The Newark Museum/Art Resource/Scala, Florence.

描画在闪烁的背景之上，一道鲜艳的红、绿及深色的油彩相互重迭穿透，营造出表现力量、宏伟以及破坏的视觉材质。即使杰哈德·李希特是以一个先决构想在表面施加不同层次的油彩，不能逆料的视觉效果仍会发生，突显出随机与控制之间的张力。作为艺术家《富士》系列的重要一例，此作透过抽象的语汇表现山水的流动壮丽。

日本的富士山以其标志性的外形而闻名，让人一目了然，亦因而被描画多次，表现了日本山水的壮丽。作为对这主题的变奏，《富士》系列作品合宜地呼应了葛饰北斋著名的《富岳三十六景》(1826-33) 系列版画的色彩。不同于北斋以不同角度与天气表现富士山，李希特呈现出他创作过程之中无穷的色彩组合与材质细致变化。

作为欧洲战后一代艺术家的重要一员，杰哈德·李希特在富活跃的艺术创作环境及新信息之中创立了他的有名的「摄影绘画」。在杜塞尔多夫的艺术学院时，他师承「非正式艺术」的倡导者卡尔·奥图·葛茨，并结识了其他学生，包括西格玛·波尔克及约瑟夫·博伊斯。怀着对在德国的美国艺术日益浓厚的兴趣，李希特同时亦接触到马塞尔·杜尚、贾斯珀·约翰斯、赛·托姆布雷及激浪派的作品。他期望把绘画升华至为摄影的情思一点，便是为瓦尔特·本雅明的作品中，对摄影媒材的重要现代分析所启发。

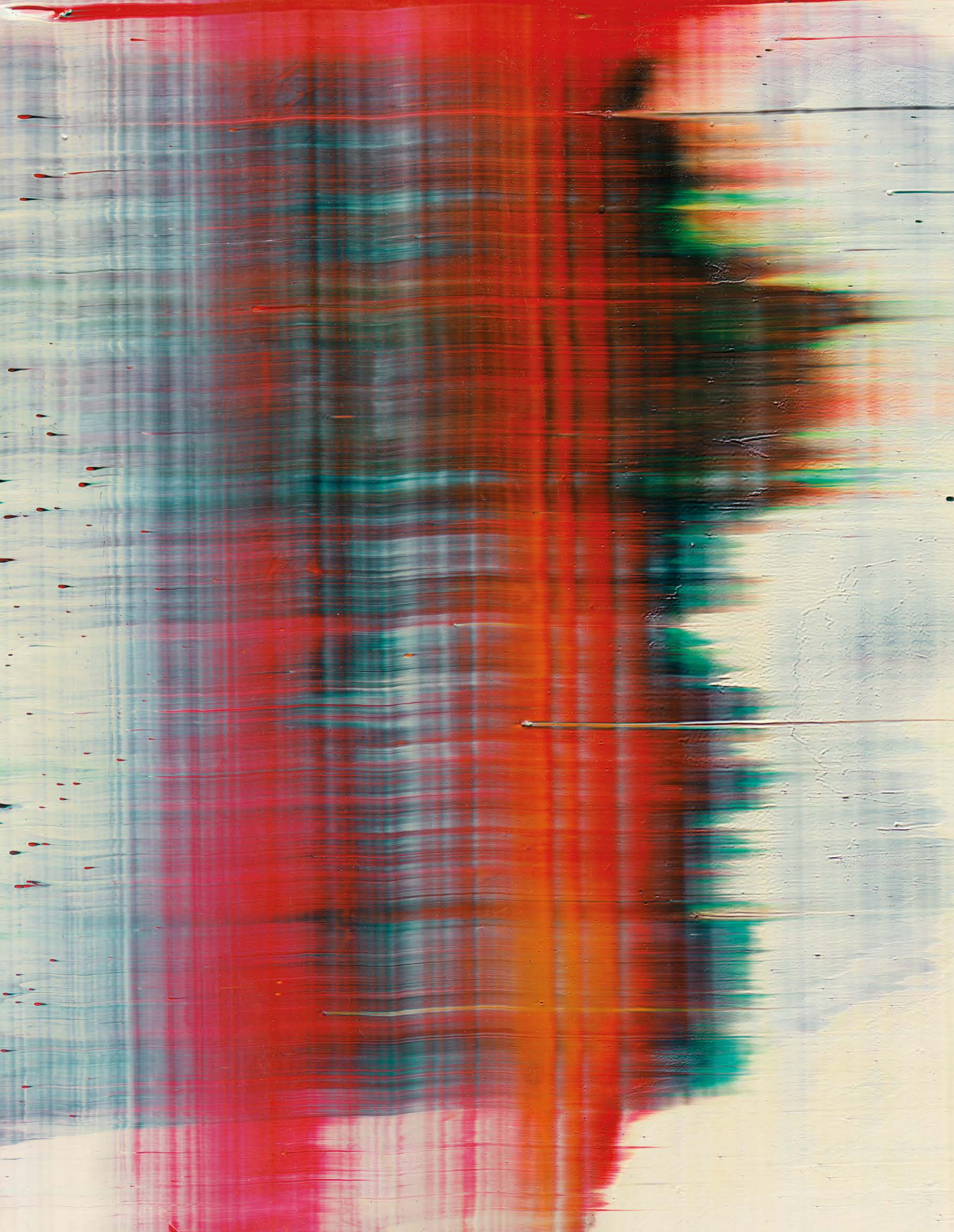
作为李希特抽象风格的摄人例子，《富士》表现出炫目的视觉经验，美妙的融合了随机、控制、持续及破坏。深绿色穿透了鲜明的红色泼彩，富动感的直达边缘，富动感的色彩与触感的表面，清晰的表现了现代及当代抽象的语汇。

Painted on a shimmering support, an exuberant fusion of red, green and dark oil paint overlays and penetrates, generating a visual texture that conveys power and grandeur, as well as disruption. Even though Gerhard Richter applies different layers of paint onto the surface based on preconceived ideas, unexpected pictorial effects occur, highlighting the tension between chance and control. A remarkable example from the artist's *Fuji* series, this work evokes the shifting majesty and power of landscape through the language of abstraction.

Noted for its iconic shape, Mount Fuji in Japan is instantly identifiable, and has been interpreted many times, symbolizing national spectacle and power. As variations on a theme, the *Fuji* paintings appropriately echo the hues of Katsushika Hokusai's iconic woodblock series *36 Views of Mount Fuji* (1826-33). Where Hokusai depicted the mountain from multiple viewpoints and varying weather conditions, Richter exults in the infinite spectra of chromatic combination and textural nuance occasioned by his process.

A key member of the generation of postwar European artists, Gerhard Richter developed his famous "photo-paintings" amidst a vibrant environment of artistic innovation and new information. At the Kunstakademie in Dusseldorf, he studied under Karl-Otto Gotz, an exponent of Art Informel, and met other students including Sigmar Polke and Joseph Beuys. With the growing interest in American art in Germany, Richter was also exposed to the work of Marcel Duchamp, Jasper Johns, Cy Twombly, and the Fluxus movement. His desire to bring a painting to the sensibility of a photograph, moreover, is heavily influenced by the work of Walter Benjamin, who presented possibly the most important modern study of the photography medium.

As a striking example of Richter's abstract style, *Fuji* offers a mesmerizing viewing experience that beautifully merges chance, control, continuity and disruption. With dark hues of green penetrating the vivid splashing red paint, dynamically thrusting to the edges, the vibrant colors and the tangible surface, speak of the most cogent language of modern and contemporary abstraction.



3
2
5
安德烈·古斯基
(德国, 1950年生)

迪拜世界 一

C-print彩印输出 水晶裱 艺术家框

图: 286.7 × 202.6 cm. (112 ⁷/₈ × 79 ³/₄ in.)

纸: 297.7 × 214.4 cm. (117 ¹/₄ × 84 ³/₈ in.)

整本: 307.5 × 223.5 cm. (121 ¹/₈ × 88 in.)

摄影于2007年 于2013年冲印

版数: 5/6

签名: Andreas Gursky (背板标签)

RMB 2,200,000 - 3,500,000
US\$ 310,000 - 500,000

来源

伦敦 马格斯画廊

现藏家于2013年购自上述画廊

展览

2007-2008年「Andreas Gursky」展览 巴塞艺术博物馆 巴塞 第45及121页(展览为另一版数, 彩色图版, 第7页)

2008年「Rhine on the Dnipro-Julia Stoschek Collection/Andreas Gursky」展览 平丘克艺术中心 基辅(展览为另一版数, 彩色图版, 无页数)

2008年「Andreas Gursky Werke: Works 80-08, 2008」展览 克雷菲尔德艺术博物馆 克雷菲尔德 第254页(展览为尺寸较小的另一版数, 彩色图版, 第232页)此展览后来巡回至斯德哥尔摩现代博物馆、斯德哥尔摩现代博物馆及温哥华艺术画廊

2008-2009年「Die Tropen」展览 马丁·格罗皮乌斯美术馆 柏林(展览为另一版数)

2018-2019年「Ways of Seeing」展览 纽约大学阿布扎比艺术画廊 阿布扎比(展览为另一版数)

文献

M. J. Holm编《Andreas Gursky at Louisiana》展览图录 汉勒贝克 路易斯安那现代艺术博物馆 2012年 第108页

ANDREAS GURSKY
(GERMANY, B. 1950)

Dubai World I

signed 'Andreas Gursky' (on a label affixed to the backing board)
chromogenic colour-print face-mounted to Diasec, in artist's frame
image: 286.7 × 202.6 cm. (112 ⁷/₈ × 79 ³/₄ in.)
sheet: 297.7 × 214.4 cm. (117 ¹/₄ × 84 ³/₈ in.)
overall: 307.5 × 223.5 cm. (121 ¹/₈ × 88 in.)
Photographed in 2007 and printed in 2013
edition: 5/6

PROVENANCE

Sprüth Magers, London.

Acquired from the above by the present owner in 2013.

EXHIBITED

Basel, Kunstmuseum Basel, *Andreas Gursky*, 2007-2008, pp. 45 and 121 (another from the edition exhibited; illustrated in colour, p. 7).

Kiev, PinchukArtCentre, *Rhine on the Dnipro-Julia Stoschek Collection/Andreas Gursky*, 2008 (another from the edition exhibited; illustrated in colour, unpagged).

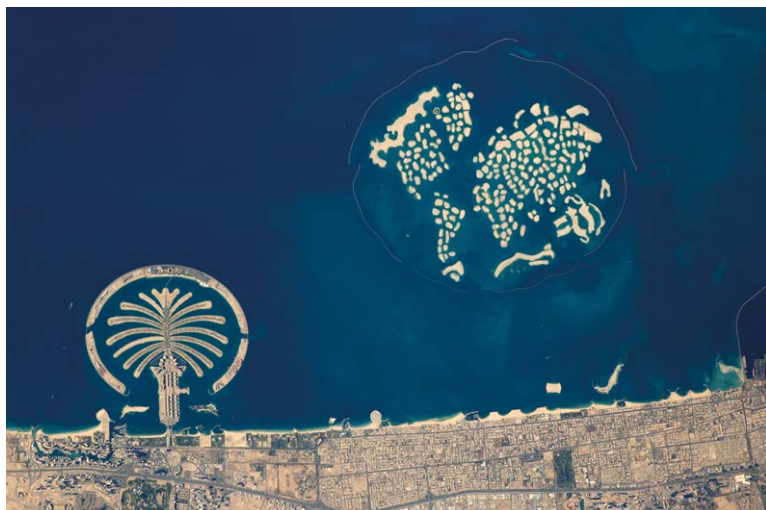
Krefeld, Kunstmuseen Krefeld, *Andreas Gursky Werke: Works 80-08*, 2008, p. 254 (another from the smaller size edition exhibited; illustrated in colour, p. 232). This exhibition later travelled to Stockholm, Moderna Museet and Vancouver Art Gallery.

Berlin, Martin-Gropius-Bau, *Die Tropen*, 2008-2009 (another from the edition exhibited).

Abu Dhabi, NYU Abu Dhabi Art Gallery, *Ways of Seeing*, 2018-2019 (another from the edition exhibited).

LITERATURE

M. J. Holm (ed.), *Andreas Gursky at Louisiana*, exh. cat., Humlebæk, Louisiana Museum of Modern Art, 2012, p. 108.



迪拜「朱美拉棕榈岛」及世界地图形状的细小岛屿「世界」, 图像来自国际太空站, 於2010年拍摄。
Photograph of Palm Jumeirah and The World islands in Dubai seen from the International Space Station (ISS), 2010.
Photo: © NASA//Novapix / Bridgeman Images.





安德烈·古斯基《莱茵二》，1999年作 泰特艺术馆 伦敦
Andreas Gursky, *Rhein II*, 1999. Tate Collection, London.

Artwork: © Andreas Gursky / Courtesy Sprüth Magers / Artists Rights Society (ARS), New York.
Photo: © 2011 Christie's Images Limited.



安德烈·古斯基《迪拜世界一》宏大的比例与高度饱和的色彩,充分捕捉了现代主义在自然环境的扩散效果。蔚蓝深海之中的群岛回溯了「迪拜世界」计划,一个模拟世界地图形状的人工群岛。这幅摄影作品的内容没有提及艺术家对全球化的态度,引导我们视觉经验的,是科技与数码修正的角色。为了达到所要求的效果,古斯基以精心的作品构图,表现出在微观与宏观之中交替的经验。

从远处观看这幅作品,观者可以看到海岸的全景。这些细小的岛屿,以其纯净洁白与背后蔚蓝深海相对比。他们有着不同的形状与大小,他们各自的距离有着不规则的视觉律动。从观者的角度来看,较近的岛屿看起来比远方的更为倾斜。与古斯基其他作品不同,这幅《迪拜世界一》更富动感与多样,而没有寻常的平衡及重复图像之图像构图。从远处来看,水流营造出深浅不一,较浅水处看起来呈浅蓝,较深处则有着更深的色彩。

察看与远观的经验一样惊喜。观者可以看到令人诧异、相片极端的解像度:其细节看起来不像是点像,更像是启导观画时灵光一闪的色彩之流动。这个角度更邀请观者暂时忘却内容,从而留心岛屿的抽象特质,以及捕捉的画面与其图像表现之互动。

古斯基对摄影之中美观与宏观的活动之探讨的兴趣,一部份来自他对这媒介的局限之探讨,以及他在八十年代初于杜塞尔多夫艺术学院师承摄影师贝雪夫妇的经验。立足现代主义(有时为后现代主义)之传统之中,古斯基的作品挑战细小黑白照片的结构及美学可能性,同时保留了对宏观构图的留心。后制的运用是把古斯基的意象呈现的重要部份。由小至大、黑白到高度饱和的色彩,同质到异质,透过迪拜风景美丽的构图,此作表现了摄影媒介的可操作性。

安德烈·古斯基《詹姆斯·邦德岛二》2007年作
Andreas Gursky, *James Bond Island II*, 2007.

© Andreas Gursky / Courtesy Sprüth Magers / Artists Rights Society (ARS), New York



乔治亚·欧姬芙《云朵之一》1962-63年作 乔治亚欧姬芙博物馆 圣塔菲
Georgia O'Keeffe, *Above the Clouds I*, 1962-63. The Georgia O'Keeffe Museum, Santa Fe.
Artwork: © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.
Photo: © 2019. Photo Georgia O'Keeffe Museum, Santa Fe/Art Resource/Scala, Florence.

With its monumental size and highly saturated colors, Andreas Gursky's *Dubai World I* encapsulates the sprawling effect of globalism on the natural environment. The group of islands set amidst and azure blue sea makes reference to the Dubai World project, an artificial archipelago to mimic the shape of a world map. While the content of this photograph does raise discussions with regards to the artist's attitude towards globalization, what governs our visual experience lies in the role of technology and digital manipulation. To reach the desired effect, Gursky consciously composed the work so that it conveys an experience alternating between the microstructure and the macrostructure.

When viewing this work from a distance, one gets an almost unequivocal overview of the coastal sea. The small islands, marked by a pristine whiteness against the contrasting blue waters, vary in shape and size, their distancing creating an irregular visual rhythm. From the vantage point of the viewer, the islands in the near sight also appear more tilted than those from afar. Different from Gursky's many other works, in which pictorial composition is structured around parallel and repeated motifs, *Dubai World I* is more kinetic and varied in character. When viewed from a distance, the water flows create variations of depth: the shallow waters appear in lighter blues, whereas the deeper waters have darker colors.

The experience from close-up is as enthralling as viewing from a distance. One notices the surprising, almost extreme, resolution of the photograph: the details do not appear as "pixels," but rather as streams of colors that illuminate the consciousness of viewing. This point-of-view, moreover, invites the viewer to temporarily forget the content, thus becoming aware of the islands' abstract qualities and the interactions between the captured scene and its pictorial support.

Gurky's interest in exploring the interplay of micro and macrostructures in photographs arises partly from his own investigation into the medium's limitations as well as from his studies under the renown photographers Bernd and Hilla Becher at the Kunstakademie in Dusseldorf in the early 1980s. Situated in the modernist (sometimes postmodern) tradition, Gurky's works challenge the structural and aesthetics possibilities of small black-and-white photographs, while retaining the attention to macroscopic compositions. The postproduction manipulation functions as an important process that conjoins Gursky's visions into fruition. From small to large, black-and-white to highly saturated, homogenous to heterogeneous, his work displays an awareness of the manipulability of the photographic medium through the beautifully composed landscape of Dubai.

丁雄泉 WALASSE TING

丁雄泉的工作室里，总是布满明亮喜人的鲜花和花容月貌的女性海报——花与女人，是他自诩“探花大盗”的人生中最喜爱的两个题材。他时刻将自己用“美”包围起来，在梳云掠月与万紫千红之中激发出画面上的明媚春光。这无可阻挡的感染力不仅产生于传统武侠中探花大盗的风流倜傥，也更是源于对世间万物之美的纯真博爱。丁雄泉曾倾诉说，“我的油画，用的全是颜色，鲜艳万分，恍似一大花园。探花大盗也，一只蜜蜂蝴蝶而已。”他在自然世界中无拘无束、畅游无阻，开发出极具辨识度的艺术语汇，坦荡通透地表达对“美”的挚爱。在本次佳士得拍卖呈现的两幅作品中，丁雄泉与西方多种艺术流派对话，又能于奔放大胆的西方艺术框架中散发出温婉的东方韵味，勇立潮头，独树一帜。

生于江苏，长在上海，丁雄泉的文化基底在诗词歌赋、水墨书画中扎着根。但是丁雄泉从未将厚重的传统戴作枷锁，而是云游四方、突破自我，寻求不同世界的艺术风格。在巴黎时，他从后印象派和眼镜蛇派的风格中受益良多，在整个绚烂明亮的同时赋予多变细腻的色彩细节。在20世纪60年代扎根纽约后，他更是欣然投入抽象表现主义和波普艺术的革命之中，广结好友，新潮前卫。但他从未舍弃在诗歌中表达，更是于1970年与好友如安迪·沃荷、罗伊·利希滕斯坦等合作，发布诗画同集《一仙人生》。虽他的诗歌与绘画莫不落于现代框架之内，可心游万仞的诗情画意亦与中国古人的通透豁达一脉相承。

丁雄泉的诗人豪情正是在拍品《阳光雨露》中抒扬地潇洒细腻，在西方大开大合的视觉风格中传递东方含蓄端庄的沉思韵味。深受行动派绘画的影响，《阳光雨露》中割裂分散的颜料先被点坠滴落、随后撕扯向外洒出，留下狂野不羁的印记，任由颜料在画布上肆意流泻，让线条自生演发出巨大生命力。垂直或倾斜，层层叠叠、纵横错落，笔触于杂乱无章里契合了自然和谐。此番无理无序中融洽平衡让人不禁联想到抽象表现主义大师琼·米切尔的独到风格。丁与米切尔、山姆·弗朗西斯二人一道于1972年举办联展，由丁命名为“清新空气画派”，广受美国画坛赞誉：山光水色、草长莺飞皆幻化为他们笔下色彩，毫不做作、沁人心脾。

而不同于他们二位的是，丁雄泉基于自然、选择无意识的笔法，但又精妙绝伦地保留了东方画面。炫目的大块橙红色块在左上角仿佛艳阳一般散发出无尽的能量，化作“无边烟雨落万丝”的景象。将晴和雨这两个完全对立的意象融合在一起，透着刘禹锡言“东边日出西边雨，道是无晴却有晴”的意境。东方哲学能将两极的天气视为可互相转换的一体，丁雄泉也在西方的奔放画境中映现出此般晴中有雨的禅意柔情。诗豪的笔下情是犹豫徘徊，而雄泉的画中意是寄予大自然的浓情炽热，沉浸在《阳光雨露》的纤纤和煦之中。

《柔情蜜意》一作中，丁雄泉在西方古典构图和现代波普构架中，丰富以中国传统水墨般的韵味。女性侧卧于椅子上舒展阴柔、修长唯美，自安格尔《大宫女》一作绘制了西方印象中一位极富异域风情的东方土耳其宫女后，引发雷诺阿、马蒂斯等诸多大师相继创作了许多充满“东方主义”特点的相似构图作品。“大宫女”这一题材也因此成为“从西方视角观察东方”的绘画表达。在波普艺术浪潮里，丁雄泉也重提大宫女题材，然而他站在远东视角、用西欧形式、在中国的审美趣味里描绘一位曼妙女性。画面上极度平面化的构图突出色块分离，与波普大师韦瑟尔曼的裸女像有互通之处，都以对比鲜艳色调抽象出女性的美感特征。小麦色的皮肤，娇艳的大红唇，阳光沙滩，花开笑颜，韦瑟尔曼笔下的女性显着奔放随性的加州风情。

而丁雄泉的侧卧女则是电影海报上婀娜的上海名媛：“巧笑倩兮，美目盼兮”，只见她斜卧在浅灰色沙发上，眉如翠羽、肌如白雪，目光灼碎间温柔如水，紫罗兰裙蓬松垂落而下、若清水芙蓉，花鬓斜簪与背景里的瓶花交相辉映。不同于他其他更开放的裸女油画，丁雄泉在此运用类似国画中晕染，细细磨开粉彩，使得色彩温和连绵而非棱角分明，好像给这千娇百媚抚上一挽温婉薄纱。“似在红尘里，又在尘香外”，《柔情蜜意》一作中的女性之美恰到好处，馥郁却又婉转，丁雄泉将他的一挽柔情溶于此作，彰显出别具一格的东方性格。

对花，对自然，对女性，对世间，丁雄泉的对美的追逐是优雅并含情脉脉的凝视，是纯粹而不假思索的钟情，是坦诚且慷慨淋漓的气魄。“便纵有千种风情，更与何人说？”正因这对生活的豁达与珍惜，他从无一丝遮掩自己的感情，化成崭新的东方韵味沉于他的画作中，让每一个观者都不自觉地贴近他，离去时全也心旷神怡，藏着无限美好遐想。

Bright, cheerful flowers and posters of beautiful women always filled the studio of Walasse Ting—flowers and women being the two subjects most beloved of this self-styled 'flower pirate.' Surrounding himself at every moment with such beauty, the flowers and the lovely women inspired all the brightness of his paintings. The undeniable appeal of his works derives not just from the idea of the debonair 'flower thieves' of the martial arts literature, but much more from a genuine and innocent love of all things beautiful in the world. Walasse Ting revealed that 'I paint in oils with all kinds of different colors, just like a garden with so many colorful flowers. The Flower Pirate is but a bee or butterfly.' Ting moved with total freedom in the world of nature, developing a highly recognizable artistic vocabulary of his own through which he candidly and openly expressed his love of beauty. In the two Walasse Ting works presented here by Christie's, we discover a dialogue with several Western schools of painting, and even as he adopts their bold and energetic styles as a framework, Ting's art exudes its own kind of Eastern charm and grace.

Born in Jiangsu and raised in Shanghai, Ting has a cultural foundation that was rooted in Chinese poetry, ink painting, and calligraphy. But the artist, expanding his outlook as he traveled around the world, was never shackled by the weight of this tradition. In Paris, he gained much from contact with the Post-Impressionists and the avant-garde Cobra movement, finding rich and subtle variations of color within their bright, dazzling palette. Settling in New York in the '60s, Ting wholeheartedly threw himself into the revolutions of Abstract Expressionism and Pop Art and joined a wide circle of friends among the avant-garde. But he never abandoned the vital expression of poems, and in 1970 he even published an album of poetry and painting, titled 1 Cent Life, with his friends Andy Warhol and Roy Lichtenstein. While the poetry and paintings may not have been too modern or consistent in form, they were tremendously imaginative and provided a link to the breadth and insight of the ancient Chinese tradition.

Ting's poetic spirit is expressed with dash and lovely detail in Raining Sunshine, where he employs a flamboyant Western style even as he conveys an Eastern grace and dignity. Ting's colors flow freely across the canvas, forming lines that explode with powerful vitality; the harmonious balance within this disorder recalls the unique style of Ting's good friend, the great Abstract Expressionist Joan Mitchell. Ting held a joint exhibition along with Mitchell and Sam Francis in 1972 under the collective name he gave them, 'The Fresh Air School.' Utterly natural, unaffected, and refreshing, their works, which transformed their personal environments into colors on canvas, were well-received by the American art world.

Unlike his two friends, Ting's work was founded in nature painting techniques, even as he manages to retain, in his own peerless fashion, an Eastern pictorial sense. A gorgeous region of red-orange in the upper left releases energy in a brilliant sunburst, conjuring the scene 'the deep misty rain falls in a thousand silk threads.' Here the two diametrically opposed images of sun and rain meet, as in the Liu Yuxi poem, 'The sun is up in the East; the rain spreads across the West. Even in the mists the sun is aglow.' Eastern philosophy unites the two extremes of weather, showing them as transformations of each other, as reflected in Ting's gentle, peaceful union of the two within a bold Western flair.



丁雄泉在他阿姆斯特丹的工作室中
Walasse Ting at his Studio in Amsterdam

Photo: Gallery Delaive, Amsterdam / © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York.

Ting's *I Have Honey in My Eyes* incorporates a classical Western composition within a Pop art framework, while both are enriched with a charm derived from traditional Chinese ink-wash painting. A woman reclines on a gray chair, her lanky figure stretched in a beautiful feminine pose. Once Ingres had painted his *Grand Odalisque*, a portrait of an exotic Turkish palace concubine as she appeared to the Western imagination, great painters such as Renoir and Matisse were inspired to produce compositions of their own with similar features of Orientalism. The grand odalisque theme became an expression of 'the East as seen through Western eyes.' Walasse Ting renewed this theme of the odalisque, but in his case within a Pop art context, viewed from an Eastern perspective, and using Western forms, through which he conveys a graceful female figure couched in a Chinese aesthetic. The extreme flattening of perspective in the composition highlights the separate bands of color in a manner recalling the aesthetic of Pop artist Tom Wesselman, as both artists produced nudes with an appealing abstract beauty in brightly contrasting colors. The wheat-colored skin and amorous, smiling red lips of Wesselman's nude on a sunny beach reflect the free, laid-back Californian attitude.

Walasse Ting's reclining figure is much more like the famous, elegant Shanghai ladies in the movie posters of yesteryear, with their 'artful, winning smiles and longing, expectant eyes.' We see only that his subject is lying back on a grey sofa, her violet skirts billowing loosely and falling about her legs; she

floats like a lotus in clear water, the flowers adorning her hairpin echoing the blooms in the background. Unlike some of his more revealing nudes in the oil medium, Ting here allows his colors to spread like washes of ink in a Chinese painting, smudging the borders of his pastels until they blend smoothly rather than meeting in sharp, angular edges, an effect that seems to wrap his charming subject in a soft layer of gauze. The feminine beauty Ting projects in *I Have Honey in My Eyes* is perfectly judged, strongly flavored but tactfully mellowed, until she exemplifies the idea of being 'from this world of red dust yet untouched by it.' Walasse Ting's light, gentle presentation of his subject's romantic feelings in this painting achieves a unique and distinctly Eastern character.

Walasse Ting's pursuit of beauty, which he found in flowers, in nature, in the female beauty, and in the world around him, reflected his intense gaze, his deep affection, and his largeness of spirit. 'And though I feel a thousand feelings, to whom can I speak of them?' Remaining open to life and cherishing it, Ting never for a moment concealed his feelings, but instead transformed them into the fresh Eastern style of his paintings. Viewers cannot help but feel close to this artist, and each will likely come away feeling refreshed, lighter at heart, and filled with beautiful reflections.

▼
3
2
6

丁雄泉

(中国 / 美国, 1920-2010)

阳光雨露

丙烯 画布

141 × 187 cm. (55 ½ × 73 ⅝ in.)

1971年作

签名: RAINING Sunshine Ting 71 (画背)

RMB 650,000 - 1,000,000

US\$ 93,000 - 140,000

来源

美国 私人收藏

WALASSE TING

(CHINA/USA, 1929-2010)

Raining Sunshine

titled 'RAINING Sunshine', signed 'Ting' and dated '71'
(on the reverse)

acrylic on canvas

141 × 187 cm. (55 ½ × 73 ⅝ in.)

Painted in 1971

PROVENANCE

Private Collection, USA

“我今天穿了花衬衫，觉得自己是只蝴蝶，我看到一颗星藏在你眼里。”

— 丁雄泉《我爱蓝天》

“Today I wear a flower shirt, I feel that I am a butterfly, I see a star hide inside your blue eyes.”

— Walasse Ting, *I Love Blue Sky*



琼·米切尔 《蓝色的密歇根》 1961年作 佳士得伦敦 2019年3月6日 成交价2,891,250 英镑
Joan Mitchell, *Blue Michigan*, 1961, Christie's London, 6 March 2019, Lot 25, sold for GBP 2,891,250

Artwork: © Estate of Joan Mitchell.





3 丁雄泉

2
7 (中国 / 美国, 1920-2010)

柔情蜜意

蜡笔 纸本

156 × 183.5 cm. (61 3/8 × 72 1/4 in.)

1980年作

签名: I have Honey in my eyes ting 80 (画背)

RMB 550,000 - 950,000

US\$ 79,000 - 136,000

来源

美国 私人收藏

WALASSE TING

(CHINA/USA, 1929-2010)

I Have Honey in My Eyes

titled 'I have Honey in my eyes', signed 'ting' and dated '80' (on the reverse)

pastel on paper

156 × 183.5 cm. (61 3/8 × 72 1/4 in.)

Painted in 1980

PROVENANCE

Private Collection, USA

“画画前我是男人，画画后我是女人。”

— 丁雄泉《三十三个夜与日》

“Before I paint, I'm a man. After I paint I'm a woman.”

— Walasse Ting, *33 Times Night & Day*



汤姆·韦瑟尔曼 《玫瑰花间的裸女》 1976年作
Tom Wesselmann, *Nude with Roses*, 1976

Artwork: © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York.



3 展望

2
8 (中国, 1962 年生)

假山石

不锈钢 雕塑

雕塑: 43 × 34 × 16.5 cm. (16 7/8 × 13 3/8 × 6 1/2 in.)

底座: 5.5 × 41 × 20 cm. (2 1/8 × 16 1/8 × 7 7/8 in.)

2006年作

版数: 6/8

签名: 展望 2006 6/8

RMB 300,000 - 600,000

US\$ 43,000 - 86,000

来源

2012年5月15日 中国嘉德 拍品编号4949

亚洲 私人收藏

ZHAN WANG

(CHINA, B. 1962)

Artificial Rock

signed in Chinese, dated '2006' and numbered '6/8'
stainless steel sculpture

sculpture: 43 × 34 × 16.5 cm. (16 7/8 × 13 3/8 × 6 1/2 in.)

stand: 5.5 × 41 × 20 cm. (2 1/8 × 16 1/8 × 7 7/8 in.)

Executed in 2006

edition 6/8

PROVENANCE

China Guardian, 15 May 2012, Lot 4949

Private Collection, Asia



“烟翠三秋色，波涛万古痕。”

— 白居易《咏石》

“Countless autumns coloured its smoky surface, thousands
of years mark the waves on its body”

— Bai Juyi, *On Stone*

徐道获《门》2003作 佳士得香港 2015年5月 成交价: 2,680,000港币
Suh Do-Ho, *Gate-Small*, executed in 2003. Christie's Hong Kong,
31 May 2015, sold for HKD 2,680,000





玉玲珑 中国 上海豫园
Yu Linglong, Yu Garden, Shanghai, China

中国人爱石，爱其具有内在美的世界。石有形有神，形仅是神的载体。透过形所经历的神才是石的精髓所在，而玩石的传统即敷陈了中国人重视内在美的哲学。至宋代早期，小型的奇石摆设，常布置于文人墨客的书房中，陶冶情操，见石自省。而后奇石更是跃上了中国古代书画，在刻画石头的过程中激发出各式各样的技法灵感，百家争鸣，与书法、诗歌等其他传统艺术一脉相通。展望这件《假山石》，便是在与这样长达千年的传统展开对话，用当代的手段将文人石的内涵置于日新月异的社会中重新思考。这一系列的作品，皆以软质的不锈钢片置于文人石表面、以手工敲锤制成，基底石先被击碎成小块取出，然后再透过手工锤炼与焊接的方式组合。锻造煞费苦心，创作旷日废时，终留一尊空山石，以人工材料的载体延续存世。

因为每件不锈钢假山石皆来自对一件独一无二的文人石的复制，因此展望的这一系列作品可被解读为一种以现成物作为原材料的拓印，这与马塞尔·杜尚的现成物艺术概念相契合。而同样在艺术哲学上师承杜尚的韩国装置艺术家徐道获，在创作手法与展望不谋而合。明亮轻盈的丝织布赋·予记忆

中的空间一层幻象的质感，徐道获同样是在替换掉现成物的材料之后，模糊现实与幻象之间的界线，思忖自己在这光怪陆离间的身份。

展望则更侧重于将自己置于更加广阔的社会空间中：他的假山石保存了原石的形体，可材质与工艺的变化也触发了对其“神”的现代诠释。中国人赏石，多以瘦、透、漏、皱作为原则，也格外注重石的空灵。厚重扎实的文人石，在大自然鬼斧神工所打磨出的窍穴，则更能演化出空灵活络，促得心与石乃止大千世界的流动吞吐。本件拍品中精湛绝妙的工艺完美刻存了自然演变出的空穴，甚至更进一步：被抽空的不锈钢山石，宛若在蓬莱仙境的密云缭绕中浮现，其实是隐现的幻想。

我们如何能在鳞次栉比的钢铁丛林中找到自己内心的真实精神？真与假，古与今，人与天，孰能辩，又为何而辨？展望的假山石搭建起观者与古人的对话桥梁：面对这件作品，观者与古人一样，望其玲珑鬼魅之形，思其沉静凛然之神，求自我独立于世之道。

The reason Chinese people love rock formations can be found in the world of inner beauty within them. Rocks have form as well as spirit, and their forms are but vessels for that all-important spiritual essence. Therefore, the appreciation of rocks must be achieved through experiencing each piece's spirit, as encapsulated within its form, which also means that the tradition of rock appreciation reflects Chinese philosophy's emphasis on inner beauty. By early Song dynasty, miniature rock curios have become a fixture in the studies of scholars and the intelligentsia – they were symbols of refinement as well as reminders for reflection. Since then, rocks leapt into traditional Chinese paintings, and the techniques or processes used to depict them have spawned new styles and inspirations belonging to a hundred different schools, putting rocks on the same pedestal with other forms of traditional art such as calligraphy and poetry.

Zhan Wang's Artificial Rock is a dialogue with this millennia-old tradition, using modern craftsmanship to reimagine the essence of rock appreciation for the modern world. This series of works feature sheets of soft stainless steel that are hammered and sculpted onto the surfaces of actual rock formations by hand; afterwards, the underlying rock piece had to be broken into small pieces and carefully extracted from the base, allowing the steel form to be closed through delicate hammer work or welding. This painstaking and time-consuming process leaves behind a hollowed-out piece of rock, frozen in time for posterity in its new vessel of artificial materials.

Because each stainless-steel Artificial Rock is born of a unique piece of rock, this series can be interpreted as a carbon copy of an existing object, not unlike Marcel Duchamp's concept of found art. Equally, the rocks can be said to channel the works of Duchamp's student, the Korean installation artist Do-ho Suh, whose methods share striking similarities with Zhan Wang: Suh's use of bright, light silken fabrics adds an ephemeral texture to one's remembrance of space, and he also plays upon the method of medium-swapping to blur the line between imagination and reality, inspiring us to reflect upon our identity in this curious and extraordinary gap between realms.

“巨石亭亭缺啗多，悬知千古也消磨。人间正觅擎天柱，无奈风吹雨打何。”

— 辛弃疾《咏石》

“A monumental stone stands still, with numerous perforations honed by thousands of years of history; Searching for one who can take up the sky, no matter how fierce storms and rains she undergoes.”

— Xin Qiji, *On Stone*

Based on that foundation, Zhan Wang further placed himself in a wider social context: his Artificial Rock preserves the form of the source stone, but the change in materials and his workmanship also provokes a modern interpretation of the stone's spirit. Traditionally, the appreciation of rocks by the Chinese follow the principles of “fineness, spirited energy, porosity, and translucency”, not to mention the evanescence of the rock. Stout and palpable rocks are sculpted by nature to form perforations, which show off their finesse, and move one's heart to the beat of the world's rhythms and motions. The extraordinary artistry shown off in this particular piece is thus a perfect encapsulation of nature's authentic erosion, elevated to a new level: the hollowed-out piece of the stainless-steel rock seem to soar and peak above the clouds, subtly fuelling our imagination and carrying it into the beyond.

How can one find the heart's quintessence amidst the scaly and gnarly forest of steel? How do we tell apart the dichotomies of truth and falsity, the past and the present, man and heavens, and why do we even seek to discern them? Zhan Wang's Artificial Rock puts viewers in dialogue with the ancients: in face of this work, we are no different from the scholars of old, who admired its exquisite and enigmatic form, reflected upon its solemn and serene spirit, and sought one's own path in the world.



Lot 328 ▶

3 王天德

2
9 (中国, 1960 年生)

清谧境

水墨 综合媒材 纸本

213.5 × 89.5 cm. (84 × 35 ¼ in.)

2015年作

签名: Wang Tiande 2015 天德 (右下)

RMB 250,000 - 380,000

US\$ 36,000 - 54,000

展览

2018年12月-2019年1月「体用同源: 面向未来的水墨艺术——
2018中国当代水墨年鉴三周年特展」中国美术馆 北京

文献

2018年《体用同源: 面向未来的水墨艺术——2018中国当代水墨
年鉴三周年特展》展览图录 中国美术馆 北京 (图版, 第31页)

WANG TIANDE

(CHINA, B. 1960)

Tranquil Vista

signed and dated 'Wang Tiande 2015';

signed in Chinese (lower right)

ink and mixed media on paper

213.5 × 89.5 cm. (84 × 35 ¼ in.)

Executed in 2015

EXHIBITED

Beijing, National Art Museum of China, Reconfirm: The Future-Oriented Ink Art, Special Exhibition for the Third Anniversary of Annual Review of China Contemporary Ink 2018, December 2018 - January 2019.

LITERATURE

National Art Museum of China, Reconfirm: The Future-Oriented Ink Art, Special Exhibition for the Third Anniversary of Annual Review of China Contemporary Ink 2018, exh. cat., Beijing, China, 2018 (illustrated, p. 31).

“不管是把碑刻还是把古画植入我的作品进行创作，无非是想提示我们应该如何在创作中与古人进行隔空交流的问题。这种交流是虚拟的，但通过再创作它变得真实。”

— 王天德

“From the incorporation of inscriptions on steles to the direct implatation of classical paintings in my work, I wish to explore ways in which I can converse with artists from the past - it is a virtual mode of communication, yet it becomes real through the act of artistic creation.”

- Wang Tiande

王天德的创作以现代视野重新诠释及探索字与画之间的关系。他有扎实的传统水墨画功底而不拘泥传统，以综合媒介塑造出极富观念性及实验性的装置艺术。作品中错位的山水由两层画面叠加而成：艺术家在

底层的宣纸上以传统水墨的笔法表现出山水和书法的笔墨痕迹，再于表层以香灼烧皮纸。火灼山水创作源于艺术家一次偶然的经验：香烟灰掉落在宣纸上，烧灼出意外的形状。受此启发，王天德常以香代笔或以焦灼的纸面交迭于水墨山水之上，借景组合成构图，对技法与材料的运用充分体现了对水墨画传统的革新。

《清谧境》中双层画面叠加后产生了全新的空间，构成山水与书法的图像，以全新的视觉语言对话传统；画面下方又采用《群玉堂帖》古石碑拓片，与画面本无直接佐证的关系，其历史的久远或许开启了现代人穿越时空与古人直接对话的空间。因此语言、文字及图像在古朴高雅的画面上交错，令人无法观其形、辨其意。



王原祁《古意山水》1711年作 香港佳士得 2017年5月
Wang Yuanqi, *Classical Landscape*, 1711.
Christie's Hong Kong, May 2017.

A keen innovator in the calligraphy and painting tradition, Wang Tiande creates conceptual, experimental works in a bold mixed-media style. His exquisite landscapes are composed of two overlapping layers: the bottom is landscape and calligraphy depicted with ink and brush, while the top, bast paper burnt directly with incense. This unique technique was inspired by Wang's experience of accidentally flicking the ash from his lit cigarette onto the xuan paper. Mesmerised by how the ash created shapes by chance, Wang began transforming his landscape paintings - often accompanied by calligraphy - by directly burning paper painted with copies of classical Chinese paintings with a cigarette or incense. The spontaneous deconstruction of classical paintings, both in terms of the visual and the conceptual, is crucial to Wang's artistic practice.

An intricately painted and visually arresting work, *Tranquil Vista* employs revolutionary materials and techniques to engage in direct dialogue with the past, incorporating a well-known ink rubbing from an ancient stele, and thus opening a boundless space of imagination for the viewer. Here, language, text and image become intertwined in Wang's work: the layers of paper marked with burn marks and ink obstruct the viewer's ability to derive meaning from the painting, evoking delicate and complex palimpsests for the modern age.



3
3
0

安德烈克·布拉吉利

(法国, 1929 年生)

骑行

油彩 画布

200 × 250.8 cm. (78 ¾ × 98 ¾ in.)

2013 年作

签名: André Brasilier. (右下); 两次签名、日期及
题识: Grand chevauchée du parc. André Brasilier.
2013 Grand chevauchée du parc. A.B. 2013 (内框)

RMB 1,100,000 - 1,400,000
US\$ 150,000 - 200,000

来源

伦敦歌剧画廊 (购自艺术家本人)

现藏家于2014年购自上述收藏

本作品将收录于由阿列克斯·布拉吉利编辑的《安德烈克·布拉吉利作品集》中。

ANDRÉ BRASILIER

(FRANCE, B. 1929)

Grand chevauchée du parc

signed 'André Brasilier.' (lower right); twice signed, dated and inscribed 'Grand chevauchée du parc. André Brasilier. 2013 Grand chevauchée du parc. A.B. 2013' (on the stretcher)

oil on canvas
200 × 250.8 cm. (78 ¾ × 98 ¾ in.)
Painted in 2013

PROVENANCE

Opera Gallery, London, by whom acquired directly from the artist.
Acquired from the above by the present owner in 2014.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

以蓝色为背景的《骑行》，描绘了一个迷人的世界，画面充满着骑士般的勇敢、活力与力量。骑士们在树丛中嬉戏，策马驰向不同方向，放射状构图既狂野又有序，既抒情又收敛。闪闪发光的金箔散落在画布上，让人联想起闪亮的铠甲，表现了光线在树林与雪地之间反光的闪耀。在安德烈克·布拉吉利的笔触下，此景栩栩如生，以他无与伦比的才华，把观者带入了他想象的世界，一个美丽的大自然，自由自在的动物与理智克制的人类和谐共处，骏马与骑手合二为一的理想世界。



安德烈克·布拉吉利《冬季骑行》2016年-2017年作 伦敦佳士得 2019年2月 成交价: 429,168美金
André Brasilier, *Chevauchée hivernale*, painted from 2016 to 2017, Christie's London, February 2019, sold for \$429,168

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

谈及他的作品，布拉吉利解释道：“大幅画作能让观者神魂颠倒，有些主题就是需要大尺寸才可淋漓呈现。不过我之所以选择大尺寸画布作画，完全是出于我对动作的自然性的探究。当我作画时，我希望能感受到我运笔的生命力，如骏马疾驰和深海暗流涌动的生命力。”（选自2014年9月安德烈克·布拉吉利在其工作室中的访谈，www.brasilier.fr）《骑行》以其宏伟和充满活力的生动性完美地诠释了艺术家的自述。

Set against an rich blue background, *Grand chevauchée du parc* evokes an enchanting world, charged with vitality, knightly valour and prowess. The chevaliers charge off in different directions, frolicking within the mystical trees and forming a radiating composition that is both wild and disciplined, lyrical and controlled at the same time. The shimmering gold leaf scattered across the canvas, reminiscent of shining armor, demonstrates the reflection of light dancing in-between the trees and the snow. The scene is brought to life by André Brasilier's paint brush, demonstrating his undeniable talent for immersing viewers into his dream world with a sense of beauty in nature and the freedom of the animal in harmony with cerebral and restrained humanity, uniting as one in the horse and rider.

Discussing his work, Brasilier explained that: "A large canvas can even have an entrancing power over the person looking at it. Some subjects require grand proportions. But the choice of large format comes overall from my research into the spontaneity of gestures. When I paint, I want to feel life in my movements, as life is found in the gallop of a horse or in the undertow of the sea" (interview with André Brasilier in his workshop, www.brasilier.fr, September 2014). *Grand chevauchée du parc* exemplifies the artist's statement perfectly with its grandeur and vigorous spontaneity.



高额拍卖品预先登记

如阁下拟竞拍高额拍卖品（即拍卖低估价为人民币 6,000,000 元或以上之拍卖品），必须办理高额拍卖品预先登记。为方便阁下办理预先登记及付款手续，请注意以下事项：

- 在登记成为佳士得竞拍人士后，须于拍卖日期前通过投标部办理高额拍卖品预先登记，或于拍卖当日往高额拍卖品预先登记处办理预先登记。
- 除非另得本公司同意，否则只能于佳士得确认阁下拍卖前已付清保证金及完成高额拍卖品预先登记后，方可竞拍高额拍卖品。
- 办理预先登记时，阁下须以电汇方式或佳士得接受之信用卡缴付人民币 1,500,000 元或阁下拟竞拍全部拍卖品低估价总额之 20%（以较高者为准）作为保证金。请注意佳士得只可以人民币或美元接受保证金。我们将使用由佳士得的银行提供给佳士得的人民币兑美元的汇率以计算人民币保证金对等的美元金额；该汇率为最终及有约束力。亦请注意佳士得恕不接受第三方支付之款项。此亦适用于代理人。

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., A LOT THE LOW ESTIMATE OF WHICH IS RMB 6,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of RMB 1,500,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that we can only accept payment of deposits in RMB or USD. To calculate the USD equivalent of the RMB deposit we will use the rate of exchange between RMB and USD given to us by our bank, which rate will be final and binding. Please note that Christie's does not accept payment from third parties. This also applies to agents.

- 若阁下未能成功竞拍任何拍卖品，于佳士得或佳士得公司集团亦无任何欠款，保证金将以电汇方式或佳士得决定的其他方式退还阁下。保证金将以所支付的货币退还阁下。如以人民币以外之货币支付，本公司将收取因产生之货币费用，概不承担有关汇兑亏损。汇兑当天银行提供之汇率应为最终汇率，并对阁下具约束力。请确保于预先登记表格上提供阁下之银行资料详情。虽然本公司将安排退还保证金，惟不同银行处理汇款或退款所需时间各有差异且由中国退还款项受外汇管制，佳士得对阁下何时收到有关款项不作保证。
- 佳士得有权不时变更高额拍卖品预先登记程序及规定而毋须作出任何通知。

查询

如欲了解详情，请致电 + 86 (0) 21 6355 1766 与本公司竞拍部联络或浏览 www.christies.com/highvaluelots。

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Deposits will be refunded in the currency in which they were paid. If paid in currencies other than RMB, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. Please make sure that you provide your bank details in the pre-registration form. While we will arrange to refund the deposit to you, we cannot guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies and for refunds from the PRC, foreign exchange procedures may apply.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Bid Department at + 86 (0) 21 6355 1766 or visit www.christies.com/highvaluelots.

业务规定·买方须知

业务规定

业务规定和重要通知及目录编列方法之说明列明佳士得拍卖（上海）有限公司（中国上海南京西路 1376 号上海商城 504-09S）（“佳士得”或“我们”）刊载在本目录中**拍卖品**的条款。

通过登记竞拍和/或在拍卖会中竞拍即表示您同意接受这些条款，因此，您须在竞拍之前仔细阅读这些条款。下述粗体字体词语的解释在尾部词汇表列明。

除非佳士得拥有**拍卖品**所有权（以 Δ 标示），佳士得为卖方的代理人。

A. 拍卖之前

1. 拍卖品描述

- 目录描述部分使用的某些词汇有特殊意义。详情请见构成条款部分的重要通知及目录编列方法之说明。对目录内的标识的解释，请见本目录内“本目录中使用的各类标识”。
- 本公司在本目录中对任何**拍卖品**的描述，**拍卖品状况**报告及其它陈述（不管是口头还是书面），包括**拍卖品**性质或**状况**、艺术家、时期、材料、概略尺寸或**来源**均属我们意见之表述，而不应被作为事实之陈述。我们不像专业的历史学家及学者那样进行深入的研究。所有的尺寸及重量仅为粗略估计。

2. 对于**拍卖品**描述佳士得所负的责任

我们不对**拍卖品**的性质提供任何保证，除了下述第 E2 段的**真品保证**以及第 I 段另有约定。

3. 状况

- 在我们拍卖会上拍卖的**拍卖品状况**可因年代、先前损坏、修复、修理及损耗等因素而差异甚大。其性质即意味着几乎不可能处于完美的**状况**。**拍卖品**是按照其在拍卖之时的情况以“现状”出售，而且不包括佳士得或卖方的任何陈述或保证或对于**状况**的任何形式的责任承担。
- 在本目录条目或**状况**报告中提及**状况**不等同于对**状况**的完整描述，图片可能不会清晰展示出**拍卖品**。**拍卖品**的色彩和明暗度在印刷品或屏幕上看起来可能会与实体检查时的情况不同。**状况**报告可协助您评估**拍卖品**的**状况**。为方便买方，**状况**报告为免费提供，仅作为指引。**状况**报告提供了我们的意见，但是可能未指出所有的缺陷、内在瑕疵、修复、更改及改造，因为我们的雇员不是专业修复或维护人员。出于这个原因，他们不能替代您亲自检查**拍卖品**或您自己寻求的专业意见。买方有责任确保自己已经要求提供、收悉及考虑了任何**状况**报告。

4. 拍卖之前检查**拍卖品**

- 如果您计划竞拍一件**拍卖品**，应亲自或通过具有专业知识之代表检视，以确保您接受**拍卖品**描述及**状况**。我们建议您从专业修复人员或其它专业顾问那里索取意见。
- 拍卖之前的检视免费向公众开放。在拍卖之前的检视或通过预约，我们的专家可在场回答问题。

5. 估价

估价是基于**拍卖品**的**状况**、稀有程度、质量、**来源**及类似物品的近期拍价决定。**估价**可能会改变。您或任何其他人在任何情况下都不可能依赖**估价**，将其作为**拍卖品**的实际售价的预测或保证。**估价**不包括**买方**酬金或任何适用的税费。**估价**可能以拍卖场当地货币以外的货币显示并仅作指引。本目录使用的货币兑换率是根据最近目录付印时的兑换率设定，所以可能与拍卖当日兑换率有差别。

6. 撤回

佳士得有权单方面决定在**拍卖品**拍卖过程中或拍卖之前的任何时间将**拍卖品**撤回。佳士得无须就任何撤回决定向您承担责任。

7. 珠宝

- 有色宝石（如红宝石、蓝宝石及绿宝石）可能经过处理以改良外观，包括加热及上油等方法。这些方法都被国际珠宝行业认可，但是经处理的宝石的硬度可能会降低及/或在日后需要特殊的保养。

- (b) 所有类型的宝石均可能经过某些改良处理。如果某件**拍卖品**没有报告，您可以在拍卖日之前至少提前三周向我们要求宝石鉴定报告，报告的费用由您支付。
- (c) 我们不会为每件拍卖的宝石拿取鉴定报告。若我们从国际认可的宝石鉴定实验室取得鉴定报告，我们会在目录中提及。从美国宝石鉴定实验室发出的鉴定报告会描述对宝石的改良或处理。欧洲宝石鉴定实验室的报告仅在我们要求的时候，才会提及对宝石的改良及处理，但是该报告会确认该宝石没有被改良或处理。因各实验室使用方法和技术的差异，对某宝石是否处理过、处理的程度或处理是否为永久性，都可能持不同意见。宝石鉴定实验室仅对报告作出日之前实验室所知悉的改进及处理进行报告。
- (d) 对于珠宝销售来说，**估价**是以宝石鉴定报告中的信息为基础，如果没有报告，就会认为宝石可能已经被处理或提升过。

8. 钟表

- (a) 几乎所有的钟表在使用期内都被修理过，可能都含有非原装零部件。我们不能**保证**任何钟表的任何个别零部件都是原装。被陈述为“关联”字样的表带不是原装表的部分，可能不是**真品**。拍卖的钟可能跟随没有钟摆、钟锤或钥匙出售。
- (b) 收藏家等级的钟表经常有非常精细复杂的机械构造，可能需要一般保养服务、更换电池或进一步的修理工作，而这些都由买方负责。我们不**保证**每一只钟表都是在良好运作状态。除非目录中有提及，我们不提供证书。
- (c) 大多数的表都被打开过查看机芯的型号及质量。因为这个原因，带有防水壳表的表可能不能防水，在使用之前我们建议您让专业钟表师先检验。手表及表带的拍卖及运送方面的重要信息，请见第 H2(g) 段。

B. 登记竞拍

1. 新竞拍人

- (a) 如果这是您第一次在佳士得竞拍，或者您曾参与我们的拍卖，但在过去两年内未曾从任何佳士得拍卖场成功竞拍过任何东西，您必须在拍卖之前至少 48 个小时登记，以给我们足够的时间来处理及批准您的登记。我们有权单方面不允许您登记成为竞拍人。您需提供以下资料：
- (i) 个人客户：带有照片的身份证明（驾照执照、国民身份证或护照），如果身份证明文件上没有显示，您当前的住址证明（如：当前的公共事业账单或银行对账单）。
- (ii) 公司客户：显示名称及注册地址的公司注册证明、营业执照或类似文件，公司地址证明、董事和受益股东的文件证明（对于中国公司，即列出所有董事与股东的公司章程或验资报告）以及被授权竞拍者附照片的身份证明文件复印件，盖有公章及由法定代表人签署的竞拍授权书。
- (iii) 信托、合伙、离岸公司及其它业务结构，请提前联系我们商谈要求。
- (b) 我们可能要求您向我们提供财务证明及 / 或押金作为许可您竞拍的条件。如需帮助，请联系我们的客户服务部：+86 (0) 21 6355 1766。

2. 再次参与竞拍的客人

我们可选择要求您提供以上 B1(a) 段所提及的现时身份证明，财务证明及 / 或押金作为许可您竞拍的条件。如果您过去两年中没有从我们的拍卖会成功竞拍**拍卖品**，或者您本次拟出价金额高于过往，请联系我们我们的投标部：+86 (0) 21 6355 1766 或电邮至 bidsasia@christies.com。

3. 如果您未能提供正确的文件

如果我们认为，您未能满足我们对竞拍者身份及登记手续的要求，包括但不限于完成及满足本公司可能要求进行的所有反洗钱和 / 或反恐布主义财政审查，我们可能会不允许您登记竞拍，而如果您成功投得**拍卖品**，我们可能撤销您与卖方之间的买卖合同。佳士得有权单方面决定所需的身份证明文件类别，作为满足我们对竞拍者身份及登记手续的要求。

4. 代表他人竞拍

- (a) **作为授权竞拍人**：如果您代表他人竞拍，在竞拍前，委托人需要完成以上的登记手续及提供已签署的授权书，授权您代表其竞拍。
- (b) **作为匿名委托人的代理人**：如果您以代理人身份为匿名委托人（最终的买方）进行竞拍，您同意承担

支付**购买款项**和所有其他应付款项的个人责任。并且，您保证：

- (i) 您已经根据所有适用的反洗钱及制裁法律对**拍卖品**的最终买方进行必要的客户尽职调查，同意我们依赖该尽职调查。并且，您将在不少于 5 年的期间里保存证明尽职调查的文件和记录。
- (ii) 您在收到我们书面要求后可以将证明尽职调查的文件和记录立即提供给独立第三方审计人员即时查阅。我们不会向任何第三方披露上述文件和记录，除非 (1) 它已经在公共领域存在，(2) 根据法律要求须被披露，(3) 符合反洗钱法律的规定。
- (iii) 您和最终的买方之间的安排不是为了便于任何涉税犯罪。
- (iv) 您不知晓并且没有理由怀疑用于结算的资金和任何犯罪收入有关或最终的买方因洗黑钱、恐怖活动或其他基于洗黑钱的犯罪而被调查，被起诉或被定罪。
- 除非竞拍人和佳士得在拍卖开始前书面同意竞拍人仅作为佳士得认可并指定的第三方的代理人参与竞拍并且佳士得只会向该指定第三方支付款项，竞拍人同意就**购买款项**和所有其他应付款项负上个人法律责任。

5. 亲自出席竞拍

如果您希望在拍卖现场竞拍，必须在拍卖举行前至少 30 分钟办理登记手续，并索取竞拍号码牌。如需协助，请联系客户服务部：+86 (0) 21 6355 1766。

6. 竞拍服务

下述的竞拍服务是为方便客户而设，如果在提供该服务出现任何错误（人为或其它），遗漏或故障，佳士得均不负上任何责任。

(A) 电话竞拍

您必须在拍卖开始前至少 24 小时辨理申请电话竞拍。如准买家于拍卖前与本公司作好安排，一组已受特别训练的团队（但非佳士得拍卖（上海）有限公司的雇员或职员）将尽合理的努力联络该准买家，使其能以电话参与竞拍。但在任可情况下，如未能联络，或电话通讯联系失误，或在电话竞拍中有任何错误及 / 或遗漏，本公司均不负任何责任。佳士得只在能够安排人员协助电话竞拍的情况下接受电话竞拍。估价低于人民币 30,000 元之**拍卖品**将不接受电话竞拍。电话竞拍将被录音。以电话竞拍即代表您同意其对话被录音。您同意电话竞拍受业务规定管限。

(B) 在 Christie's LIVE™ 网络竞拍

在某些拍卖会，我们会接受网络竞拍。如需了解更多信息，请登入 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，或参考业务规定。网络竞拍受 Christie's LIVE™ 使用条款的管限，详情请见 <https://www.christies.com/LiveBidding/OnlineTermsOfUse>。

(C) 书面竞拍

您可于本目录，任何佳士得办公室或通过 www.christies.com 选择拍卖并查看**拍卖品**取得书面竞拍表格。您必须在拍卖开始前至少 24 小时提交已经填妥的书面竞拍表格。投标必须是以拍卖会当地的货币为单位。**拍卖官**将在参考**底价**后，合理地履行书面竞拍要求以可能的最低价行使书面标。如果您以书面竞拍一件没有**底价**的**拍卖品**，而且没有其他更高叫价，我们会为您以**低端估价**的 50% 进行竞拍；或如果您的书面标比上述更低，则以您的书面标的价格进行竞拍。如佳士得收到多个竞拍价相等的书面竞拍，而在拍卖时此等竞拍价乃该**拍卖品**之最高出价，则该**拍卖品**售给最先送达其书面竞拍书给本公司之竞拍人。此项书面竞拍的执行是本公司免费服务及需视乎当时是否能调配人手安排。本公司不会对因未能执行缺席竞拍，或在当中出现之任何错误或遗漏负任何责任。

C. 举行拍卖

1. 进入拍卖现场

我们有权不允许任何人士进入拍卖场地，参与拍卖，亦可拒绝接受任何竞拍。

2. 底价

除非另外列明，所有**拍卖品**均有**底价**。不定有**底价**的**拍卖品**，在**拍卖品**号码旁边用 • 标记。**底价**不会高于**拍卖品**的**低端估价**。

3. 拍卖官之酌情权

拍卖官可以酌情选择：

- (a) 拒绝接受任何竞拍；
- (b) 以其决定方式将竞拍提前或拖后，或改变**拍卖品**的顺序；

(c) 撤回任何**拍卖品**；

- (d) 将任何**拍卖品**分开拍卖或将两件或多件**拍卖品**合并拍卖；
- (e) 重开或继续竞拍，即便已经下槌；
- (f) 如果有关于竞拍的错误或者争议，无论是在拍卖时或拍卖后，选择继续拍卖、决定谁是成功竞拍人、取消**拍卖品**的拍卖，或是将**拍卖品**重新拍卖或出售。如果您相信**拍卖官**在接受成功投标时存在错误，您必须在拍卖日后 3 个工作日内提供一份详细记述您诉求的书面通知。**拍卖官**将本着真诚考虑该诉求。如果**拍卖官**在根据本段行使酌情权，在拍卖完成后决定取消出售一件**拍卖品**，或是将**拍卖品**重新拍卖或出售，**拍卖官**最近将在拍卖日后第 7 个工作日结束前通知成功竞拍人。**拍卖官**有最终决定权。本段不在任何情况下影响佳士得依据本业务规定中任何其他适用规定，包括第 B(3)，E(2)(i)，F(4)，及 J(1) 段中所列的取消权，取消出售一件**拍卖品**的权利。

4. 竞拍

拍卖官接受以下竞拍：

- (a) 拍卖会参与竞拍的竞拍人；
- (b) 从电话竞拍人，通过 Christie's LIVE™（如第 B6 部分所示）通过网络竞拍的竞拍人；
- (c) 拍卖之前提交佳士得的书面竞拍（也称为不在场竞拍或委托竞拍）。

5. 无底价拍品

就不设**底价**的**拍卖品**，**拍卖官**通常会以**低端估价**的 50% 开始拍卖。如果在此价位没有人竞拍，**拍卖官**可以自行斟酌将价格下降继续拍卖，直至有人竞拍，然后从该价位向上拍卖。如果无人竞拍该**拍卖品**，**拍卖官**可视该**拍卖品**为流拍**拍卖品**。

6. 竞拍价递增幅度

竞拍通常从低于**低端估计**开始，然后逐步增加（竞拍价递增幅度）。**拍卖官**可自行决定竞拍开始价位及递增幅度。本目录内的书面竞拍表格上显示的是一般递增幅度，仅供阁下参考。

7. 货币兑换

拍卖会的显示屏，Christie's LIVE™ 和佳士得网站可能会以拍卖会当地货币外的主要货币来展示竞拍。任何佳士得使用的兑换率仅作参考，佳士得并不受其约束。对于在提供该服务出现的任何错误（人为或其它），遗漏或故障，佳士得并不负责。

8. 成功竞拍

除非**拍卖官**决定使用以上 C3 段中的酌情权，**拍卖官**下槌即表示对最终竞拍价之接受。这代表卖方和成功竞拍人之间的买卖合同之订立。我们已向已登记的成功竞拍人开具发票。成功拍卖后，买家须立即签署成交确认函，并于确认函中向本公司提供其姓名、永久地址、领取及运输安排，如我们要求，亦须提供付款银行之详情。如果您以书面竞拍，拍卖后您应尽快以电话联系或亲临本公司查询竞拍结果，以避免产生不必要的仓储费用。

9. 竞拍地法律

当您在我们的拍卖中竞拍时，您同意您会严格遵守所有在拍卖时生效并适用于相关拍卖场所的当地法律及法规。

D. 买方酬金及税款

1. 买方酬金

成功竞拍人除支付**成交价**外，亦同意支付本公司以该**拍卖品成交价**计算的**买方酬金**。酬金费率为每件**拍卖品成交价**的 20%。

2. 税费

成功竞拍者将负责所有适用**拍卖品**税费，包括增值税，销售或补偿使用税费或者所有基于**成交价**和**买方酬金**而产生的该等税费。买方有责任查明并支付所有应付税费。在任何情况下中国法律先决适用。目前，所有买家须支付相等于买家酬金的 6% 的增值税。佳士得建议您咨询独立税务意见。佳士得提醒买家根据当地现时的税务条例及指引，佳士得只可就买家酬金开具增值税发票。佳士得及卖家不会开具其他税务发票。按目前的规定及政策，海外买家不可申请退回任何增值税。有关佳士得运送到美国的**拍卖品**，不论买方国籍或公民身份，均可能须支付基于**成交价**，**买方酬金**和 / 或与**拍卖品**相关的其他费用而产生的州销售税或使用税费。佳士得将根据法律要求收取销售税。适用销售税率由**拍卖品**将运送到州分，县，地点而决定。要求

豁免销售税的成功竞拍人必须在提取**拍卖品**之前向佳士得提供适当文件。佳士得不须收取税费的州分，成功竞拍人可能须缴付税费予该州分的税务机构。佳士得建议您征询独立税务意见。

E. 保证

1. 卖方保证

对于每件**拍卖品**，**卖方保证**：

- 为**拍卖品**的所有人，或**拍卖品**的共有人之一并获得其他共有人的许可；或者，如果卖方不是**拍卖品**的所有人或共有人之一，其已获得所有人的授权出售**拍卖品**或其法律上有权这么做；
- 有权利将**拍卖品**的所有权转让给买方，且该权利不负任何限制或任何其他他人之索赔权。如果以上任何**保证**不确定，卖方不必支付超过您已向我们的**购买款项**（详见以下第 F1(a) 段定义）的金额。卖方不会就阁下利润上或经营的损失、预期存款、商机丧失或利息的损失、成本、赔偿金、**其他赔偿**或支出承担责任。卖方不就任何**拍卖品**提供任何以上列举之外的**保证**；只要法律许可，所有卖方对您做出的**保证**及法律要求加入本协议的所有其它卖方责任均被免除。

2. 真品保证

在不抵触以下条款的情况下，本公司保证我们**拍卖品**都是**真品**（我们的“**真品保证**”）。如果在**拍卖**日后的五年内，您通知我们您的**拍卖品**不是**真品**，在符合以下条款规定之下，我们将把您支付的**购买款项**退还给您。

业务规定的词汇表里有对“**真品**”一词做出解释。**真品保证**条款如下：

- 我们对在**拍卖**日后 5 年内提供的申索通知提供**真品保证**。此期限过后，我们不再提供**真品保证**。
- 我们只会对本**目录描述**第一行（“**标题**”）以大阶字体注明的资料作出**真品保证**。除了**标题**中显示的资料，我们不对任何**标题**以外的资料（包括**标题**以外的大阶字体注明）作出任何保证。
- 真品保证**不适用有**保留标题**或有**保留**的部分**标题**。**有保留**是指受限于**拍卖品目录描述**内的解释，或者**标题**中有“重要通告及目录编排方法之说明”内有**保留标题**的某些字眼。例如：**标题**中对“认为是…之作品”的使用指佳士得认为**拍卖品**可能是某位艺术家的作品，但是佳士得不**保证**该作品一定是该艺术家的作品。在竞拍前，请阅读“**有保留标题**”列表及**拍卖品**的**目录描述**。
- 真品保证**适用于被**拍卖会通告**修订后的**标题**。
- 真品保证**不适用于在**拍卖**之后，学术发展导致被普遍接受的学者或专家意见有所改变。此保证亦不适用于在**拍卖**时，**标题**符合被普遍接受的学者或专家的意见，或**标题**指出意见冲突的地方。
- 如果**拍卖品**只有通过科学鉴定方法才能鉴定出不是**真品**，而在我们出版目录之日，该科学方法还未存在或未被普遍接受，或价格太昂贵或不实际，或者可能损坏**拍卖品**，则**真品保证**不适用。
- 真品保证**仅适用于**拍卖品**在**拍卖**时由佳士得发出之发票之原本买方，且仅在申索通知做出之日原本买方是**拍卖品**的唯一所有人，且**拍卖品**不受其他申索权、权利主张或任何其他制约的限制，此**真品保证**中的利益不可以转让。
- 要申索**真品保证**下的权利，您必须：
 - 在**拍卖**日后 5 年内，向我们提供书面的申索通知。我们只要求您提供上述申索完整的细节及佐证证据；
 - 佳士得有权要求您提供为佳士得及您均事先同意的在此**拍卖品**领域被认可的两位专家的书面意见，确认该**拍卖品**不是**真品**。如果我们有任何疑问，我们保留自己支付费用获取更多意见的权利；及
 - 自费交回与**拍卖**时**状况**相同的**拍卖品**给佳士得**拍卖**。
- 您在本**真品保证**下唯一的权利就是取消该项**拍卖**及取回已付的**购买款项**。在任何情况下我们不须支付您超过您已向我们的**购买款项**的金额，同时我们也无须对任何利润或经营损失、商机或价值丧失、预期存款或利息、成本、赔偿金或**其他赔偿**或支出承担责任。
- 书籍**。如果**拍卖品**为书籍，我们提供额外自**拍卖**日起为期 14 天的**保证**，如经校对后，**拍卖品**的文本或图标存有瑕疵，在以下条款的规限下，我们将退回已付的**购买款项**：
 - 此**额外保证**不适用于：
 - 缺少空白页、扉页、保护页、广告、及书籍镶边的破损、污渍、边缘磨损或其它不影响文本及图标完整性的瑕疵；

- 绘图、签名、书信或手稿；带有签名的照片、音乐唱片、地图册、地图或期刊；
 - 没有标题的书籍；
 - 没有标明**估价**的已出售**拍卖品**；
 - 目录中表明售出后不可退货的书籍；
 - 状况**报告中或**拍卖**时公告的瑕疵。
- 要根据本条规定申索权利，您必须在**拍卖**后的 14 天内就有关瑕疵提交书面通知，并交回与**拍卖**时**状况**相同的**拍卖品**给当时进行**拍卖**的佳士得**拍卖**。

(k) 东南亚现代及当代艺术以及中国书画。

真品保证并不适用于此类**拍卖品**。目前学术界不容许对此类别作出确实之说明，但佳士得同意取消被证实为赝品之东南亚现代及当代艺术以及中国书画**拍卖品**之交易。已付之**购买款项**将根据佳士得**真品保证**的条款退还予原本买方，但买方必须在**拍卖**日起 12 个月内以书面通知本公司有关**拍卖品**为赝品并能按以上 E2(h)(ii) 的规定提供令佳士得满意的证据，证实该**拍卖品**为赝品，及须按照以上 E2(h)(iii) 规定交回**拍卖品**给我们。E2(b), (c), (d), (e), (f), (g) 和 (i) 适用于此类别之申索。

F. 付款

1. 付款方式

(a) **拍卖**后，您必须立即支付以下**购买款项**：

- 成交价**；和
- 买方佣金**；和
- 任何关税、有关货物、销售、使用、补偿或服务税项。

所有款项须于**拍卖**后第 7 个日历天的 4:30pm 前悉数付清（“**到期付款日**”）。

- 我们只接受登记竞拍人付款。发票一旦开具，发票上买方的姓名不能更换，我们亦不能以不同姓名重新开具发票。即使您欲将**拍卖品**出口且需要出口许可证，您也必须立即支付以上款项。
- 在上海佳士得购买的**拍卖品**，您必须按照发票上显示的货币以下列方式支付（但是，如果您在中国大陆没有人民币银行账户，基于中国外汇管制，您必须以港元，美元，欧元，或英镑支付。在此情况下，以下第 F1(f) 适用）：
 - 電匯至：

Bank name: BANK OF CHINA
銀行名稱：中國銀行
Bank's sub-branch name (支行)：
BANK OF CHINA
SHANGHAI BRANCH CHANG PING
ROAD SUB-BRANCH
開戶行名稱：中國銀行上海市昌平路支行
Account No.: 440364283808
Account Name:
Christie's Auction (Shanghai) Co., Ltd
戶名：佳士得拍賣（上海）有限公司
SWIFT: BKCHCNBJ300

- 信用卡
在符合我们的规定下，我们接受各种主要信用卡付款。本公司每次**拍卖**接受总数不超过人民币 2,000,000 元之现场信用卡付款，但有关条款及限制适用。以中国银联支付方式没有金额限制。适用于信用卡付款的条款和限制可从佳士得的售后服务部获取，详情列于以下 (d) 段：
- 现金
本公司每年只接受每位买方总数不超过人民币 60,000 元之现金付款（须受有关条件约束）；
- 本公司不接受支票、银行汇票及旅行支票付款
- 支付时请注明**拍卖**号码、发票号码及客户号码。
- 如要了解更多信息，请联系售后服务部。电话 +86 (0) 21 6355 1766。
- 若款项是以人民币之外之货币缴付，本公司将会向买家收取有关之货币兑换费用，该费用包括银行收费及兑换人民币之手续费。以人民币之外之货币付予佳士得之款项，将以中国银行在付款日向佳士得所报之外币牌价兑换成人民币，并以佳士得所发出之单据上所列之汇率为准。务请注意，佳士得不会接受已注册的成功竞拍者以外任何人士之**拍品**付款。

2. 所有权转移

只有我们自您处收到全额且清算**购买款项**后，您才拥有**拍卖品**及**拍品**的所有权，即使本公司已将**拍品**交给您。

3. 风险转移

拍品的风险和责任自以下日期起将转移给您（以较早者为准）：

- 买方提货日；
- 自**拍卖**日起 30 日后，如较早，则**拍品**根据“仓储与提取”页由第三方仓库保管之日起，除非另行协议。

4. 不付款之补救办法

- 如果**到期付款日**，您未能全数支付**购买款项**，我们将有权行使以下一项或多项（及执行我们在 F5 段的权利以及法律赋予我们的其它权利或补救办法）：
 - 自**到期付款日**起，按照尚欠款项，收取高于香港金融管理局不时公布的三个月银行同业拆息加 7% 的利息；
 - 取消交易并按照我们认为合适的条件对**拍卖品**公开重新**拍卖**或私下重新**售卖**。您必须向我们支付原来您应支付的**购买款项**与再次**转卖**收益之间的差额。您也必须支付我们必须支付或可能蒙受的一切成本、费用、损失、赔偿，法律费用及任何卖方酬金的差额；
 - 代不履行责任的买方支付卖方应付的**拍卖**净价金额。您承认佳士得有卖方之所有权利向您提出追讨；
 - 您必须承担尚欠之**购买款项**，我们可就取回此金额而向您提出法律诉讼程序及在法律许可下向您索回之其他损失、利息、法律费用及其他费用；
 - 将我们或佳士得集团任何公司欠下您之款项（包括您已付给我们的任何保证金或部分付款）用以抵销您未付之款项；
 - 我们可以选择将您的身份及联系方式披露给卖方；
 - 在将来任何**拍卖**中，不允许您或您的代表作出竞拍，或在接受您竞拍之前向您收取保证金；
 - 在**拍卖品**所处地方之法律许可之下，佳士得就您拥有并由佳士得管有的**拍品**作为抵押品并以抵押品持有人身份行使最高程度之权利及补救办法，不论是以典当方式、抵押方式或任何其他形式。您则被视为已授与本公司该等抵押及本公司的附属抵押责任；和
 - 采取我们认为必要或适当的任何行动。
- 将您已付的款项，包括保证金及其他部份付款或我们欠下您之款项用以抵销您欠我们或其他佳士得集团公司的款项。
- 如果您在**到期付款日**之后支付全部款项，同时，我们选择接受该付款，我们可以自**拍卖**后第 31 日起根据 G(d)(i) 及 (ii) 段向您收取仓储和运输费用。在此情况下，G(d)(iv) 段将适用。

5. 扣押**拍品**

如果您欠我们或其他佳士得集团公司款项，除了以上 F4 段的权利，在法律许可下，我们可以以任何方式使用或处置您存于我们或其它佳士得集团公司的**拍品**。只有在您全额支付欠下我们或其它佳士得集团公司的全部款项后，您方可领取有关**拍品**。我们亦可选择将您的**拍品**按照我们认为适当的方式出售。我们将用出售**拍品**的销售所得来抵销您欠我们的任何款项，并支付您任何剩余部分。如果销售所得不足以抵扣，您须支付差额。

G. 提取及仓储

- 我们要求您在**拍卖**之后立即提取您购买的**拍品**（但请注意，在全数付清所有款项之前，您不可以提取**拍品**）。
- 有关提取**拍品**之详情，请联系售后服务部。电话 +86(0) 21 6355 1766 或电邮至：postsaleasia@christies.com。
- 如果您未在**拍卖**完毕立即提取您购买的**拍品**，我们将有权将**拍品**移送到其他佳士得所在处或其关联公司或第三方仓库。
- 如果您未在**拍卖**后第三十个日历日或之前提取您购买的**拍品**，除非另有书面约定：
 - 我们将自**拍卖**后第 31 日起向您收取仓储费用。
 - 我们将有权将**拍品**移送到关联公司或第三方仓库，并向您收取因此产生的运输费用和处理费用。
 - 我们可以按我们认为商业上合理且恰当的方式出售**拍品**。
 - 仓储的条款适用，条款请见 www.christies.com/storage。
 - 本段的任何内容不限制我们在 F4 段下的权利。

H. 运送

1. 运送

运送或付运表格会与发票一同发送给您。您须自行安排**拍品**的运送和付运事宜。我们也可以依照您的要求安排当地包装运送及付运事宜，但您须支付有关收费。我们建议在竞拍前预先查询有关收费的估价，尤其是需要专业包装的大件物品或高价值品。应您要求，我们也可建议处理员、包装、运输公司或有关专家。在款项全数付清后，如买家拟把来自海外的**拍品**（注有 ▼ 标记）进口中国，佳士得可协助买家安排清关。

详情请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766；或发邮件至 postsaleasia@christies.com。我们会合理谨慎处理、包装、运输**拍**卖品。若我们就上述目的向您推荐任何其他公司，我们不会承担有关公司之行为，遗漏或疏忽引致的任何责任。

2. 出口 / 进口

拍**卖**售出的任何**拍**卖品都可能受**拍**卖品售出国家的出口法律及其他国家的进口法律限制。许多国家就**拍**卖品出境要求出口声明及 / 或就**拍**卖品入境要求进口声明。进口国当地法律可能会禁止进口某些**拍**卖品或禁止**拍**卖品在进口国出售。

我们不会因您所购买的**拍**卖品无法出口，进口或出于任何原因遭政府机构没收而负有责任取消您的购买或向您退换**拍**卖款项。您应负责确认并满足任何法律或法规对出口或进口您购买的**拍**卖品的要求。

(a) 在竞拍前，您应寻求专业意见并负责满足任何法律或法规对出口或进口**拍**卖品的要求。如果您被拒发许可证，或申请许可证延误，您仍须全数支付**拍**卖品的价款。如果您提出请求，在我们能力范围内，我们可以协助您申请所需许可证，但我们会就此服务向您收取费用。我们并不保证必能获得许可证。如欲了解详情，请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766 或发邮件至 postsaleasia@christies.com。

(b) 含有受保护动植物的**拍**卖品

由濒临绝种及其他受保护野生动植物制造或组成（不论百分比）的**拍**卖品在本目录中注有 [~] 号。这些物料包括但不限于象牙、玳瑁壳、鳄鱼皮、犀牛角、鲸骨、某些珊瑚品种及某些植物品种例如黄檀属（通称黄花梨、红酸枝及黑酸枝）的原木及制成品或紫檀属的原木等等。若您有意将含有野生动植物物料的任何**拍**卖品进口至其他国家，您须于竞拍该**拍**卖品之前了解有关海关法规和规定。有些国家完全禁止含有这类物料的物品进口，而其他国家则规定须向出口及入口国家的有关管理机构取得许可证。在有些情况下，**拍**卖品必须附有独立的物种的科学证明和 / 或年期证明，方能装运，而您须自行安排上述证明并负责支付有关的费用。如果一件**拍**卖品含有象牙或其他可能和象牙相混淆的野生动植物材料（例如猛犸象牙，海象象牙和犀鸟象牙）且您计划将上述**拍**卖品进口到美国，请查看 (c) 段中之重要信息。如果您无法出口，进口该**拍**卖品或因任何原因**拍**卖品被政府部门查收，我们没有义务因此取消您的交易并退回您的**拍**卖款项。您应负责确定并满足有关含有上述物料**拍**卖品进出口的法律和规则要求。

(c) 美国关于非洲象象牙的进口禁令

美国禁止非洲象象牙进口美国。如果一件**拍**卖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，海象象牙和犀鸟象牙），其必须通过受美国渔业和野生动物保护局认可的严格科学测试确认该物料非非洲象象牙后方可进口美国。如果我们在**拍**卖前对**拍**卖品已经进行了该严格科学测试，我们会在**拍**卖品陈述中清楚表明。我们一般无法确认相关**拍**卖品的象牙是否来自非洲象。您凡购买有关**拍**卖品并计划将有关**拍**卖品进口美国，必须承担风险并负责支付任何科学测试或其他报告的费用。有关测试并无定论或确定物料乃非洲象象牙，不被视为取消**拍**卖和退回**拍**卖款项的依据。

(d) 源自伊朗的**拍**卖品

一些国家禁止或限制购买和 / 或进口源自伊朗的“传统工艺作品”（身份不明确的艺术品及 / 或功能性作品。例如：地毯、碗、大口水壶、瓷器和装饰盒）。美国禁止进口以上物品亦禁止美国民众（不论所在处）购买以上物品。有些国家，例如加拿大则允许在特定情况下可以进口上述物品。为方便买方，佳士得在源自伊朗（波斯）的**拍**卖品下方特别注明。如您受以上制裁或贸易禁运限制，您须确保您不会竞拍或进口有关**拍**卖品，违反有关适用条例。

(e) 黄金

含量低于 18k 的黄金并不是在所有国家均被视为「黄金」，并可能被拒绝入口。

(f) 钟表

本目录内有些表带的照片显示该手表配有濒危及受保护动物（如短吻鳄或鳄鱼）的物料所制成的表带。这些**拍**卖品在本目录内的**拍**卖品编号旁以 **W** 符号显示。这些表带只用来展示**拍**卖品并不作销售用途。在运送手表到**拍**卖地以外的地点前，佳士得会把上述表带拆除并予以保存。买方若在**拍**卖后一年内亲身到**拍**卖所在地的佳士得提取，佳士得可酌情免费提供该展示用但含有濒危及受保护动物物料的表带给买方。

H2 段中的标记是佳士得为了方便而在有关**拍**卖品附加的，附加标记时如有任何错误或遗漏，佳士得恕不承担任何责任。

I. 佳士得之法律责任

(a) 除了**真**品保证，佳士得、佳士得代理人或雇员，对任何**拍**卖品作任何陈述，或资料的提供，均不作出任何**保**证。在法律容许的最大程度下，所有由法律附加的保证及其他条款，均被排除在本协议外。在 E1 段中的**卖**方保证是由**卖**方提供的保证，我们对这些**保**证不负有任何责任。

(b) (i) 除非我们以欺诈手段作出有欺诈成份的失实陈述或在在本业务规定中另有明确说明，我们不会因任何原因对您负有任何责任（无论是因违反本协议，购买**拍**卖品或与竞拍相关的任何其它事项）；和

(ii) 本公司无就任何**拍**卖品的可商品质、是否适合本特定用途、描述、尺寸、质量、**状**况、作品归属、真实性、稀有程度、重要性、媒介、来源、展览历史、文献或历史的关联等作出任何陈述、保证或担保或承担任何责任。除非当地的法律强制要求，任何种类之任何**保**证，均被本段排除在外。

(c) 请注意佳士得所提供的书面竞拍及电话竞拍服务、Christie's LIVE™、**状**况报告、货币兑换显示屏及**拍**卖室录像影像为免费服务，如有任何错误（人为或其它原因）、遗漏或故障或延误、未能提供、暂停或终止，本公司不负任何责任。

(d) 就**拍**卖品购买的事宜，我们仅对买方负有法律责任。

(e) 如果尽管有 (a) 至 (d) 或 E2(i) 段的规定，我们因某些原因须对您负上法律责任，我们不须支持超过您已支付的**拍**卖款项。佳士得不须就任何利润或经营损失、商机丧失或价值、预期存款或利息、费用、赔偿或支出等原因负上任何责任。

J. 其它条款

1. 我们的撤销权

除了本协议中的其他撤销权利，如果我们合理地认为完成交易可能是违法行为或该销售会令我们或卖方向任何人负上法律责任或损坏我们的名声，我们可取消该**拍**卖品的**拍**卖。

2. 录像

我们可以录影及记录**拍**卖过程。除非按法律要求，我们会对个人信息加以保密。该资料可能用于或提供其他**佳**士得**集**团公司和市场伙伴以作客户分析或使我们向买方提供合适的服务。若您不想被录影，您可透过电话或书面竞拍或在 Christie's LIVE™ 竞拍。除非另有书面约定，您不能在**拍**卖现场录像或录音。

3. 版权

所有由佳士得或为佳士得与**拍**卖品有关之制作之一切图片、插图与书面资料（除有特别注释外，包括我们的目录的内容）之版权均属于佳士得所有。没有我们的事先书面许可不得使用以上版权作品。我们没有保证您就投得的**拍**卖品会取得任何版权或其他复制的权利。

4. 效力

如本协议的任何部份遭任何法院认定为无效、不合法或无法执行，则该部分应被视为删除，其它部分不受影响。

5. 转让您的权利及责任

除非我们给予书面许可，否则您不得就您在本协议下的权利或责任设立任何抵押，亦不得转让您的权利和责任。本协议对您的继承人、遗产及任何承继阁下责任的人具有约束力。

6. 个人信息

您同意我们将持有并处理您的个人数据或信息，并将其交给其它**佳**士得**集**团公司用于我们的隐私政策所描述的，或与其相符的目的。您可以在 www.christies.com 上找到本公司隐私政策。

7. 弃权

未能或延迟行使本业务规定下的权利或补偿不应被视为免除该权利或补偿，也不应阻止或限制对该权利或补偿或其他权利或补偿的行使。单独或部分行使该权利或补偿不应阻止或限制对其它权利或补偿的行使。

8. 法律及管辖权

各方的权利及义务，就有关本业务规定，**拍**卖的行为及任何与上述条文的事项，均受中国法律管辖及根据中国法律解释。在**拍**卖竞拍时，无论是亲自出席或由

代理人出席竞拍，书面、电话及其他方法竞拍，买方则被视为接受本业务规定。本业务规定的合约方同意就任何有关本业务规定、重要通告及目录编制方法之说明及买家须知的任何争议，争辩或诉求，均应提交中国国际经济贸易仲裁委员会（“贸仲委”）按照申请仲裁时贸仲委现行有效的仲裁规则及以下第 (i) 至 (v) 段进行仲裁。

(i) 仲裁庭由三名仲裁员组成。双方各选定一名仲裁员；如任何一方未能在贸仲委仲裁规则规定的期限内选定仲裁员，则由贸仲委主任代为指定该名仲裁员。第三名仲裁员即首席仲裁员，由根据前述程序通过选定或指定产生的两名仲裁员共同选定。仲裁员可在贸仲委仲裁员名册之外选定（含共同选定）或指定。

(ii) 仲裁地为北京；口头聆讯地点为上海。

(iii) 仲裁语言为中文（除非您与我们另有约定）。

(iv) 仲裁裁决是终局的，对双方均有约束力。

(v) 仲裁费用由被告方承担，且胜诉方因案件发生的合理费用（包括但不限于律师费、差旅费等）也由败诉方补偿。

9. www.christies.com 的报告

售出的**拍**卖品的所有资料，包括**目**录**描**述及价款都可在 www.christies.com 上查阅。销售总额为**成**交**价**加上**买**方**酬**金，其不反映成本、财务费用或买方或卖方信贷申请情况。我们不能按要求将这些资料从 www.christies.com 网站上删除。

10. 通知

竞拍者、买家及卖家须通知佳士得其联络资料及书面通知佳士得任何其联络资料的变更。任何通知或书面沟通，包括但不限于任何仲裁通知书，将被视为已被收件者接收：(i) 如为佳士得，寄到本业务规定开端所述的地址；(ii) 如为所有其他合约方，寄到书面通知佳士得的地址或其他该些合约方的已知地址。

11. 语言

本业务规定以中文草拟，英文版本仅作参考，我们将使用中文版用于解决任何问题。

K. 词汇表

拍卖官：个人**拍**卖官和 / 或佳士得。

真品：以下所述的真实作品，而不是复制品或赝品：

- 拍**卖品在**标**题被描述为某位艺术家、作者或制作者的作品，则为该艺术家、作者或制造者的作品；
- 拍**卖品在**标**题被描述为是某时期或流派创作的作品，则该时期或流派的作品；
- 拍**卖品在**标**题被描述为某来源，则为该来源的作品；
- 以宝石为例，如**拍**卖品在**标**题被描述为由某种材料制成，则该作品是由该材料制成。

真品**保**证：我们在本协议 E 段所详述为**拍**卖品提供的保证。

买方**酬**金：除了**成**交**价**，买方支付给我们的费用。

目录**描**述：**拍**卖目录内对**拍**卖品的陈述（包括于**拍**卖场通过对有关陈述作出的任何更改）。

佳士得**集**团：Christie's International Plc、其子公司及集团的其它公司。

状况：**拍**卖品的物理**状**况。

到期**付**款**日**：如第 F1(a) 段所列出的意思。

估价：目录中或**拍**卖场通告中列明的我们认为**拍**卖品可能出售的价格范围。**低**端**估**价指该范围的最低价；**高**端**估**价：指该范围的最高价。**中**间**估**值为两者的中间点。

成交**价**：**拍**卖官接受的**拍**卖品最高竞拍价。

标题：如 E2 段所列出的意思。

拍卖品：供**拍**卖的一件**拍**卖品（或作为一组**拍**卖的物件或更多的物件）；

其他**赔**偿：任何特殊、连带、附带或间接的赔偿或任何符合当地法律规定的“特殊”、“附带”或“连带”赔偿。

买款**项**：如第 F1(a) 段的意思。

来源：**拍**卖品的所有权历史。

有保**留**：如 E2 段中的意思；**有**保**留****标**题则指目录中“重要通知和目录编制说明”页中的“**有**保**留****标**题”的意思。

底价：**拍**卖品不会以低于此保**留**底价出售。

拍卖**场**告**白**：张贴于**拍**卖场的**拍**卖品旁或 www.christies.com 的书面通知（上述通知内容会另行通知以电话或书面竞拍的客户），或**拍**卖会举行前或**拍**卖某**拍**卖品前**拍**卖官宣布的公告。

大字**体**：指包含所有的大写字母。

保证：陈述人或声明人保证其所陈述或声明的事实为正确。

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 Christie's Auction (Shanghai) Co., Ltd. Suite 519A, 5/F, No 1376 Nanjing Road West, Shanghai, the People's Republic of China ("PRC") ("Christie's" or "we") offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been

made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation, Business Licence or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners (for PRC companies: Articles of Association or Capital Verification Report including list of directors and shareholders); and copy of photo ID for the authorised bidder together with a signed authorisation by the company stamp for the authorised bidder to act on the company's behalf

(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 +86 (0) 21 6355 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 +86 (0) 21 6355 1766 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 +86 (0) 21 6355 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. If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, our team of specially trained individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd, ("Telephone Bidding Team") will use reasonable efforts to contact that prospective buyer to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for failures in telecommunications links or for errors and/or omissions arising in connection with telephone bidding. Telephone bids cannot be accepted for lots estimated below RMB 30,000. 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> as well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

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/she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 NO RESERVE LOTS

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, Christies 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. Immediately following the sale, the buyer must sign a confirmation letter providing us with his or her name and permanent address, collection and shipping preferences and, if so requested, details of the bank from which payment will be made. 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. The buyer's premium is 20% of the **hammer price** of each **lot**.

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 PRC law takes precedence. PRC law imposes a 6% VAT on the buyer's premium. Christie's recommends you obtain your own independent tax advice. Christie's reminds all buyers that pursuant to the current local tax regulations and directives, Christie's can only issue value-added tax invoice based on the **buyer's premium**. Christie's and the seller will not issue any other tax invoice. Under the current policy and regulation, no value-added tax refund is available to any overseas buyer.

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

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **authenticity warranty**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed

"Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(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 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 the **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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:

- the **hammer price**; and
 - the **buyer's premium**; and
 - any duties, goods, sales, use, compensating or service tax. Payment is due no later than 4:30pm on 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 PRC in the currency stated on the invoice in one of the following ways (however, if you do not have a RMB bank account in PRC, you can only pay in HKD, USD, EURO or GBP due to SAFE regulations. In those circumstances, paragraph F1(f) below applies):

- Wire transfer
You must make payments to:

Bank name: BANK OF CHINA
銀行名稱: 中國銀行
Bank's sub-branch name (支行):
BANK OF CHINA
SHANGHAI BRANCH CHANG PING ROAD SUB-BRANCH
開戶行名稱: 中國銀行上海市昌平路支行
Account No.: 440364283808
Account Name: Christie's Auction (Shanghai) Co., Ltd
戶名: 佳士得拍賣(上海)有限公司
SWIFT: BKCHCNBJ300

- Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to RMB 2,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. 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.

- Cash

We accept cash subject to a maximum of RMB 60,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(iv) Cheque, Banker's draft and Traveller's check are not accepted.
(d) You must quote the sale number, your invoice number and client number when making a payment.

(e) For more information please contact our Post-Sale Services Department by phone on +86 (0) 21 6355 1766.

(f) If the payment made to Christie's is in a currency other than RMB, we shall charge the buyer for any currency costs incurred. This will include bank charges and commissions for converting the currency. The exchange rate for payment to Christie's in a currency other than RMB will be the rate for RMB quoted to Christie's by The Bank of China on the date of payment. Christie's certificate as to such rate will be conclusive. Please note that Christie's will not accept payments for purchased **lots** from any party other than the registered, successful bidder who bought the **lot**.

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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- 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;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by you or your behalf or to obtain a deposit from you before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you (including without limitation any **lots** you purchased at Christie's which has been fully or partially paid 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
- 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 +86(0) 21 6355 1766 / Email: postsaleasia@christies.com.

- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property locally 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. After payment has been made in full, Christie's can arrange customs clearance for overseas sourced lots identified by the ▼ symbol next to the lot number which a buyer wishes to import into the PRC. For more information, please contact Christie's Post-Sale Services Department on +86 (0) 21 6355 1766 or email to postsalesia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +86 (0) 21 6355 1766 or email to postsalesia@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers,

Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 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.

7 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.

8 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 laws of the People's Republic of China. 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. The parties to these Conditions of Sale agree that any disputes, controversies or claims relating to these Conditions of Sale and the "Important Notices and Explanation of Cataloguing Practice" and "Buying at Christie's" sections of this catalogue, will be submitted to the China International Economic and Trade Arbitration Commission (CIETAC) for arbitration which shall be conducted in accordance with CIETAC's arbitration rules in effect on the date of the referral notice subject to paragraphs (i) to (v) below.

(i) The arbitral tribunal will be composed of three arbitrators. Each of us will nominate one arbitrator. If either of us fails to nominate an arbitrator within the time period provided in the CIETAC arbitration rules, the Chairman of CIETAC will appoint that arbitrator. The third arbitrator, who will act as the presiding arbitrator, will be nominated jointly by the two arbitrators which have already been appointed following the procedure described above. The parties are free to appoint any arbitrator outside of the CIETAC panel of arbitrators including for the joint nomination of the presiding arbitrator.

(ii) The place of arbitration will be Beijing and the place of oral hearing will be Shanghai.

(iii) The language of arbitration will be Chinese (unless you and we agree otherwise).

(iv) The arbitral award will be final and binding upon both you and us.

(v) The losing party will bear all the arbitration fees and expenses, and will also reimburse the winning party for its reasonable costs and expenses incurred for the arbitration (including but not limited to the legal fees and travel expenses).

9 REPORTING ON WWW.CHRISTIES.COM

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

10 NOTICES

Bidders, buyers and sellers will notify Christie's of their contact details and must give Christie's written notification of any changes in their contact details. Any notice or other written communication, including without limitation any notice of arbitration will be deemed to be received by the receiving party if it is delivered, (i) in the case of Christie's, to the address specified at the beginning of these Conditions; and (ii) in the case of all other parties, to the addresses notified to Christie's in writing or other known addresses of those parties.

11 LANGUAGE

These Conditions of Sale are written in Chinese and the English version is for reference only. The original Chinese version will be the one we use in deciding any issues which arise.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

本目录中使用的 各类标识

本部份粗体字体词语的涵义载于本目录中题为“业务规定·买方须知”一章的最后一页。

▲ 全部或部分由其他**佳士得集团**公司（不包括佳士得拍卖（上海）有限公司）持有。请参阅重要通知及目录编列方法之说明。

• 不设**底价**的**拍卖品**，不论其在本目录中的**售前估价**，该**拍卖品**将售给出价最高的竞投人。

▼ 来自海外的拍品并且是在保税状态下临时入口中国境内。

~ **拍卖品**含有濒危物种的材料，可能受出口限制。请参阅业务规定·买方须知第 H2(b) 段。

ψ **拍卖品**含有濒危物种的材料，只会作展示用途，并不作销售。

请注意对藏品的标记仅为为您提供方便，本公司不承担任何因标示错误或遗漏标记的责任。

重要通知及目录编列方法之说明

重要通告

佳士得在受委托拍卖品中的权益

▲: **部分或全部归佳士得拥有的拍卖品**
佳士得可能会不时提供佳士得集团旗下公司（除佳士得拍卖（上海）有限公司外）全部或部分拥有之**拍卖品**。该等**拍卖品**在目录中于拍卖编号旁注有 ▲ 符号以资识别。

拍卖品编号旁注有 ▼ 标记之拍卖品均来自海外。拍卖时，该等**拍卖品**将仍然在保税状态下，当该等**拍卖品**被带入中国自由流通时，才需要缴付适用的进口关税和税项。佳士得提醒准买家，在已全数以清算资金支付该等**拍卖品**后，如他们拟把该等**拍卖品**进口中国，他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据**拍卖品**的价值和有关海关当时有效的法规和分类而定，为了方便我们的竞投者，我们于目录中的提取及运送页列出了可能的进口中国关税和税项的比率范围，但仅作为指引，进口关税和税项的最终金额将根据中国海关或其他有管辖权的机构在进口时的最终决定为准。佳士得及卖家都不承担保证或担保该资料准确的责任，对于任何错误或遗漏也概不负责。准买家应负责查询自己打算进口中国的**拍卖品**所需缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税项已全数以清算资金支付，否则佳士得（及我们指定的存储供应商）都不会放发所购买的**拍卖品**。

本目录采用之货币兑换率

7 人民币 = 1 美元
我们可依此兑换率将人民币价格转换成美元并于目录中显示。所有不符合竞价递增幅度的以美元标示的估价将被调整为符合竞价递增幅度的价格。这仅为方便我们的客户而不具有任何约束力。本目录中标示的货币兑换率是根据目录印时的兑换率设定，可能与拍卖当日兑换率有差别。竞投者请注意，所有货品的估价均是多月前拟定，并非最终的价值，并有可能被更改。

有关绘画、素描、版画、小型画、雕塑、装置、录像、书法及手绘瓷器

下列词语于本目录中具有以下意义。请注意本目录中有关作者身份的所有声明均按照本公司之业务规定及真品保证的条款而作出。

买方应亲自检视各**拍卖品**的状况，亦可向佳士得要求提供书面状况报告。

没有保留地列出艺术家之姓名或认可名称

佳士得认为是属于该艺术家之作品
* 「传」、「认为是…之作品」
指以佳士得有保留之意见认为，某作品大概全部或部份是艺术家之创作。
* 「…之创作室」及「…之工作室」
指以佳士得有保留之意见认为，某作品在某艺术家之创作室或工作室完成，可能在他监督下完成。
* 「…时期」
指以佳士得有保留之意见认为，某作品属于该艺术家时期之创作，并且反映出该艺术家之影响。
* 「跟随…风格」
指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但未必是该艺术家门生之作品。
* 「具有…创作手法」
指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但于较后时期完成。
* 「…复制品」
指以佳士得有保留之意见认为，某作品是某艺术家作品之复制品（任何日期）。
* 「签名…」、「日期…」、「题写…」
指以佳士得有保留之意见认为，某作品由某艺术家签名 / 写上日期 / 题词。
* 「附有…签名」、「附有…之日期」、「附有…之题词」、「款」
指以佳士得有保留之意见认为某签名 / 某日期 / 题词应不是某艺术家所为。

古代、近现代印刷品之日期是指制造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 于本目录编列方法之说明中此词语及其定义为对作者身份而言之有规限说明。虽然本词语之使用，乃基于审慎研究及代表专家之意见，佳士得及委托人于目录内使用此词语及其所描述之**拍卖品**及其作者身份之真确及可信性，并不承担及接受任何风险、义务或责任，而真品保证条款，亦不适用于以此词语所描述之**拍卖品**。

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'

▲ Owned by a **Christie's Group** company (other than Christie's Auction (Shanghai) Co. Ltd.) in whole or part. 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.

▼ Property which has been sourced from overseas and is temporarily imported into China under "bond".

~ **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**.

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 is owned in whole or in part by a Christie's Group company (excluding Christie's Auction (Shanghai) Co. Ltd.). Such property is identified in the catalogue with the symbol ▲ next to its lot number.

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duty and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such **lots** in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience and guidance to our bidders we set out in the Collection and Delivery page at the back of the catalogue, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import. Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds.

CATALOGUE EXCHANGE RATE:

RMB 7 = US\$1
We may convert and display in our catalogues the RMB prices in US\$ using this exchange rate. Any US\$ estimate which is an amount other than a bidding increment will be rounded to a bidding increment. Please note this is for the convenience of our clients only and is not binding in any way. The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale. Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

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.

NAME(S) OR RECOGNISED DESIGNATION OF AN ARTIST WITHOUT ANY QUALIFICATION

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 consignors 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.

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff
de Lira

COLOMBIA
BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 2612 0092
Rikke Juel Brandt
(Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Greggory
(Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 21 14 91 59 352
Arno Verkade

FRANKFURT
+49 (0)170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna
(Consultant)

NORTH ITALY
+39 348 3131 021
Paola Gradi
(Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
+62(0)21 7278 6268
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

**PEOPLE'S REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlen (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 252 3685
Prapavadee Sophonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)10 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Caper Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION AND OTHER SERVICES
PRIVATE SALES
HK: +852 2978 6871
Fax: +852 2760 1767
Email: privatesaleservicecentre@christies.com

CHRISTIE'S EDUCATION
NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE
NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

HONG KONG
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
NEW YORK
Tel: +1 212 974 4579
Email: newyork@cfaass.com

• DENOTES SALEROOM
ENQUIRIES — Call the Saleroom or Office EMAIL — info@christies.com

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

15/07/19

提取与运送

提取地点与条款

购买的拍卖品将被保管在我们位于上海的仓储设施内以供提取。我们对于拍卖品的提取和仓储受 Christies.com/storage 中的仓储条款和条件约束。仓储的收费详见以下表格。

拍卖品号码未旁注 ▼ 标记的拍卖品可以自 2019 年 9 月 23 日起开始提取。您必须通过提前预约的方式在每个工作日的上午 9 点 30 分至下午 6 点提取拍卖品。请提前一个工作日致电佳士得售后服务团队预约提取时间。

电话: +86 (0) 21 6355 1766
电子邮箱: postsaleasia@christies.com

装运和运送

佳士得售后服务团队可以安排当地运送。任何其他类别的运送, 您应对您的运输安排自行承担。如您有任何问题, 请联系佳士得售后服务团队。对于在拍卖品号码旁注 ▼ 标记的拍卖品, 我们团队可以协助将该拍卖品进口或再次出口中国。为确保您的拍卖品的运输安排能在免费仓储期间到期之前完成, 请在拍卖后尽快通过电话 +86 (0) 21 6355 1766 或电邮 postsaleasia@christies.com 联系佳士得售后服务团队获得报价。

有形损失和损坏责任

佳士得对已出售的拍卖品在仓储期间承担有形损失和损坏责任。佳士得的责任以包括买家酬金在内的记载于发票上的购买金额为限。佳士得的责任将在您全额付款后在您或您的代理人提取拍卖品后终止。佳士得的责任受 www.christies.com 上公布的佳士得责任条款和条件的约束。

关于来自海外物品进口的通知

拍卖品号码旁注有 ▼ 标记之拍卖品均来自海外。拍卖时, 这些拍卖品将仍然在保税状态下, 当这些拍卖品被带入中国自由流通时, 才需要缴付适用的进口关税和税项。佳士得提醒买家, 在已全数以清算资金支付这些拍卖品后, 如他们拟把该些拍卖品进口中国, 他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据货物的价值和进口时有效的有关海关法规和分类而定; 为了方便我们的投标者, 我们在以下列出了可能的进口关税和税项的比率范围, 但仅作为指引, 进口关税和税项的最终金额将根据中国海关及其他有管辖权的机构在进口时作的最终决定为准。

佳士得及卖家都不承担保证或担保该资料准确的责任, 对于任何错误或遗漏也概不负责。准买家应负责查询自己打算进口中国的拍卖品所需缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税款已全数以清算资金支付, 否则佳士得 (及我们指定的仓库服务商) 都不会放发所购买的拍卖品。如您有任何有关提取或运送的问题, 请联络我们的售后服务部查询, 电话及电邮为 +86 (0) 21 6355 1766 / postsaleasia@christies.com。

COLLECTION AND DELIVERY

COLLECTION LOCATION AND TERMS

Purchased lots will be held for collection at our storage facilities in Shanghai. Our removal and storage of the lot is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below.

Lots WITHOUT the symbol ▼ identified next to the lot number, will be available for collection from September 23, 2019. Lots are available for collection on any working day 9:30am to 6:00pm by pre-booked appointment only. Please call Christie's Post-Sale Services team one business day in advance to book a collection time.

Tel: +86 (0) 21 6355 1766
Email: postsaleasia@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Services team can organise local deliveries. For all other types of deliveries, you are responsible for your own shipping arrangement. If you have any questions, please contact Christie's Post-Sale Service Department. For lots identified in the catalogue with the symbol ▼ next to the lot number, our team can assist with the customs clearance for the import or re-export of such lots into or out of PRC. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service Team at +86 (0) 21 6355 1766 or postsaleasia@christies.com for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duties and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience to our bidders we set out below, for guidance only, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import.

Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds. If you have any questions relating to collection or delivery, please call our Post-Sale Services Team at +86(0)21 6355 1766 or email to postsaleasia@christies.com.

中国进口关税及税款 (有可能征收的适用费率 - 仅供参考)

PRC IMPORT CUSTOMS DUTIES & TAXES (POSSIBLE APPLICABLE RATES FOR GUIDANCE ONLY)

项目 ITEM	商品编号 PRODUCT CODE	类别及备注 CLASSIFICATION AND NOTES	进口关税税率 (最惠国) CUSTOMS DUTY RATE (STANDARD)	增值税税率 IMPORT VAT RATE
1	9701101900	其他手绘油画, 粉画及其他画的原件 Other Original hand-painted Oil paintings, Pastels, Drawings and Prints	1%	13%
2	9703000090	其他各种材料制的雕塑品原件 Other Original Sculpture made by non-endangered materials	1%	13%

除上述税项外, 进口原产于美国或由美国艺术家创作的艺术品及商品可能需支付额外的进口关税及其他税项。

In addition to the above, artworks and products that have either originated from the US or were created by the US artists might be subject to additional customs duty and taxes.

THE COLLECTION OF **EILEEN AND I.M.**
PEI

贝聿铭、卢淑华伉俪收藏

This November, beginning with 20th Century Week in New York, the collection of one of the century's most influential architects will come to auction at Christie's. I.M. Pei and his wife Eileen quietly assembled a unique collection during their 72-year marriage, one that melded an interest in Eastern and Western artistic traditions with the deep friendships forged with artists in their milieu. Featuring standout works by Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore and Isamu Noguchi, the collection is historically significant, intensely personal and the result of the couple's shared belief in the role of creative thinking in the modern age.

INTERNATIONAL TOUR

PARIS

13-17 September 2019
9 avenue Matignon
75008 Paris

HONG KONG

3-6 October 2019
Mandarin Oriental, Hong Kong
5 Connaught Road
Central Hong Kong

LOS ANGELES

15-17 October 2019
336 N. Camden Ave.
Beverly Hills, California 90210

CONTACT

POST WAR AND CONTEMPORARY ART

Johanna Flaum
jflaum@christies.com
+1 212 468 7174

IMPRESSIONIST AND MODERN ART

Sarah El-Tamer
sel-tamer@christies.com
+1 212 636 2146

ASIAN ART

Ben Kong
bkong@christies.com
+852 2978 9930

Grace Zhuang
gzhuang@christies.com
+86 (0) 21 2226 1530



EILEEN AND I.M. PEI,
Hong Kong, 1988.

Photo: Courtesy Eileen and I.M. Pei Family Archive.

CHRISTIE'S



© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

THE COLLECTION OF EILEEN AND I.M. PEI | 贝聿铭、卢淑华伉俪收藏

JEAN DUBUFFET (1901-1985)

Trois Figurettes (1 à 3)

epoxy paint à polyurethane in three parts

(i): 9 ½ x 2 ¾ x 1 ¾ in. (24.1 x 7 x 4.4 cm.)

(ii): 9 ¾ x 6 ¾ x 4 in. (24.8 x 17.1 x 10.2 cm.)

(iii): 9 ⅞ x 5 ⅞ x 2 in. (23.2 x 14.9 x 5.1 cm.)

Executed in 1972.

\$100,000-150,000

**POST-WAR AND CONTEMPORARY ART
MORNING SALE**

New York, 14 November 2019

VIEWING

2-14 November 2019

CONTACT

Rachael White

rrwhite@christies.com

+1 212 974 4556

© 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York



THE COLLECTION OF EILEEN AND I. M. PEI | 贝聿铭、卢淑华伉俪收藏

FRANZ KLINE (1910-1962)

Untitled

oil on canvas mounted on Masonite

42 x 33 in. (106.6 x 83.8 cm.)

Painted in 1955.

\$3,000,000-5,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

VIEWING

2-13 November 2019

CONTACT

Ana Maria Celis

acelis@christies.com

+1 212 641 5774

CHRISTIE'S



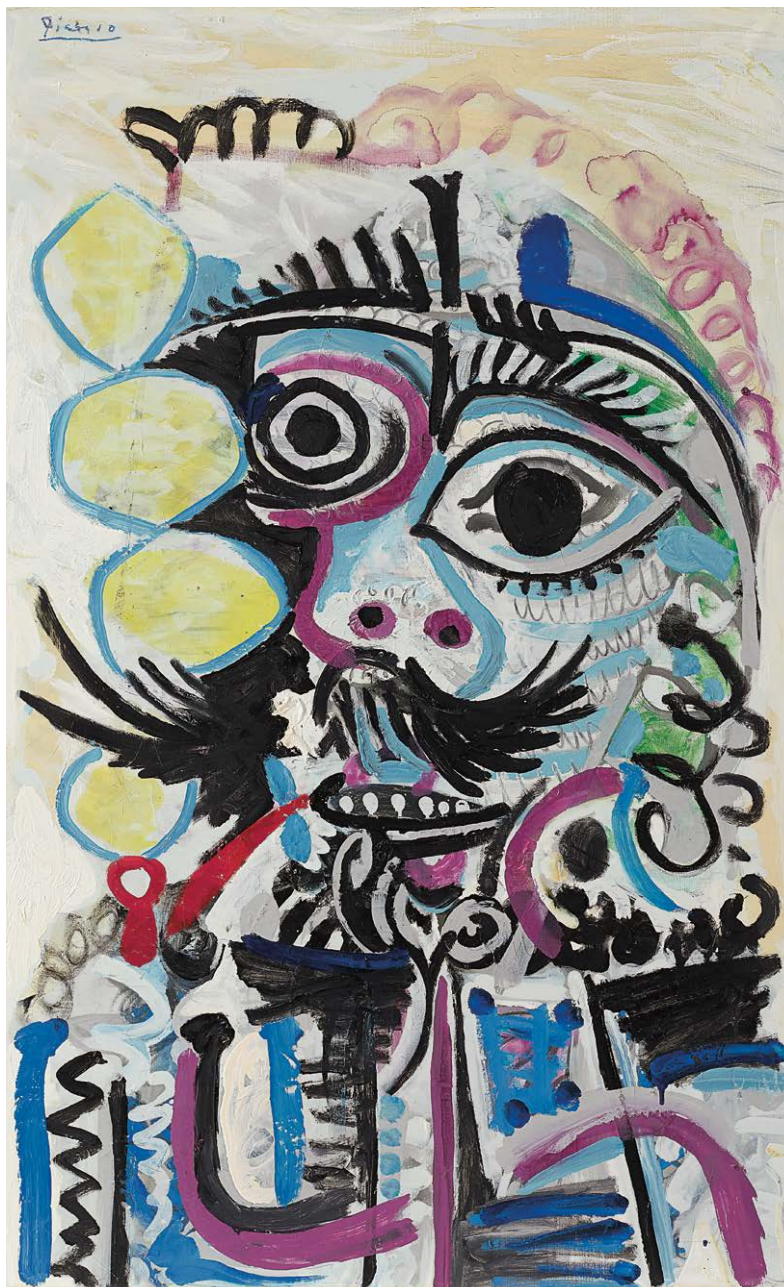
尼古拉·德·斯塔埃尔(1914-1955)
《王子公园(伟大的足球员)》
签名、标题及日期: Staël (左下); PARC DES PRINCES Staël 1952 (画背)
油彩 画布
201 x 351.5公分
1952年于巴黎作
欧元 18,000,000-25,000,000

巴黎 [Avant-Garde] 特拍
巴黎, 2019 年 10 月 17 日

预览
2019 年 10 月 12 至 17 日
Paris 9 Avenue Matignon

查询
Paul Nyzam
pnyzam@christies.com
+33 1 40 76 84 15

CHRISTIE'S 佳士得



泰瑞·艾伦·克莱默收藏
巴布罗·毕加索 (1881-1973)
《男子半身像》
签名: Picasso (左上); 日期及编号: 12.10.68.II (背面)
油彩 画布
51 1/8 x 31 7/8 吋 (130 x 80.9公分)
1968年10月12日作

印象派及现代艺术晚间拍卖
纽约, 2019年11月11日

预展
2019年11月1至11日
20 洛克菲勒中心
纽约, NY 10020

查询
Max Carter
mcarter@christies.com

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S 佳士得



香港春季拍卖总成交额 25.5 亿港元 我们现为秋季拍卖诚征拍品

佳士得香港 2019 春季拍卖圆满收槌，一连 6 日共举行 17 场拍卖，录得成交总额 25.5 亿港元。赵无极巨作《三联作 1987-1988》领衔「二十世纪及当代艺术（晚间拍卖）」，以 1.78 亿港元成交，成为全场焦点。

承此佳绩，我们现为香港秋季拍卖诚征拍品，包括中国书画、中国瓷器及工艺精品、亚洲二十世纪及当代艺术、珠宝、名表、名酒及手袋等。

若您有兴趣委托佳士得拍卖，或欲了解市场动态，欢迎与我们联系安排预约免费及保密的估值服务。

香港秋季拍卖

2019 年 11 月 22 至 27 日

infoasia@christies.com | +852 2760 1766

诚征拍品



CHRISTIE'S 佳士得

二十世纪及当代艺术 (晚间拍卖)

2019年9月21日
星期六下午6:00

编号名称: **SHANGHAI**
拍卖编号: **17575**
拍卖品编号: **301-330**

上海半岛酒店
中国上海中山东一路32号
邮政编码: 200002
电话: +86(0)21 6355 1766

佳士得不接受包括代理人在内的第三方支付;付款及发票数据于拍卖会结束后将不能更改。

参与网络竞拍可登入佳士得网站 www.christies.com

竞价递增幅度

竞价一般由低于最低估价开始,通常每次喊价之递增幅度最高为10%,拍卖官亦可于拍卖时自行决定更改每次增加之额度。书面竞价若与下列之递增幅度不一致,将被调低至下一个喊价金额:

竞价	每次喊价之递增金额
5,000-10,000 人民币	500 人民币
10,000-20,000 人民币	1,000 人民币
20,000-30,000 人民币	2,000 人民币
30,000-50,000 人民币	2,000, 5,000, 8,000 人民币 (例 32,000, 35,000, 38,000 人民币)
50,000-100,000 人民币	5,000 人民币
100,000-200,000 人民币	10,000 人民币
200,000-300,000 人民币	20,000 人民币
300,000-500,000 人民币	20,000, 50,000, 80,000 人民币 (例 320,000, 350,000, 380,000 人民币)
500,000-1,000,000 人民币	50,000 人民币
1,000,000 人民币或以上	拍卖官自行决定

在拍卖时拍卖官可酌情更改每次增加之额度。

在佳士得未有任何法律义务的前提下,我要求佳士得在不超过本表格所列的价格下就以下拍卖品代本人竞拍。本人知悉如竞拍成功,本人应付之购买价款为最后之竞价加上以下列酬金率算得之酬金(请参照“业务规定”之第D1、D2、F1、F2及F3条)。

所有拍卖品类别之酬金为每件拍卖品成交价的20%;买家须支付相等或于买家酬金的6%的增值税。所有竞拍均被视为根据本目录后所载之业务规定而作出的要约。

本人亦明白,佳士得乃为方便顾客而提供代为竞拍的服务,佳士得不因急于竞拍而负任何责任。倘佳士得就同一项拍卖品收到相同竞价之委托,则最先收到者优先被接纳。

就不设底价的拍卖品,除非已有竞拍,否则拍卖官有权自行斟酌决定起拍价,通常会以拍卖品的售前低估价的50%开始拍卖。若在此价格下并无竞拍,拍卖官会自行斟酌将价格下降继续拍卖,直至有客户开始竞拍,然后再由该竞拍价向上继续拍卖。在没有更高叫价的情况下,书面竞价会以售前低估价大约50%成交,但若该竞价低于售前低估价的50%,则以该竞价交易。

拍卖官一般仅接受已于拍卖日前缴付保证金并已完成高额拍卖品预先登记人士之高额拍卖品竞拍。请将已填妥之高额拍卖品之登记表格电邮至竞拍部: bidsasia@christies.com

本人知悉若本人未于拍卖前完成高额拍卖品预先登记,本人将不获准竞拍高额拍卖品。

若阁下未能成功竞拍任何拍卖品,亦未欠佳士得或佳士得公司集团任何欠款,保证金将以电汇方式或佳士得决定之其他方式退还阁下。

请确保阁下已提供有关银行资料详情。

关于来自海外物品进口的通知

注有♥标记之拍品均来自海外。拍卖时,这些拍品将仍然在保税状态下,当这些拍品被带入中国自由流通时,才需要缴付适用的进口关税和税项。佳士得提醒买家,在已全数以清算资金支付这些拍品后,如他们拟把这些拍品带入中国进口,他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据货物的价值和有关海关法规和分类而定,为了方便我们的竞拍者,我们于拍卖图录后的储存及提取页列出了可能的进口关税和税项的比率范围,但仅作为指引,进口关税和税项的最终金额将根据中国海关或有管辖权的机构在进口时作的最终决定为准。佳士得及卖家都不承担保证或担保该数据准确的责任。对于任何错误或遗漏也概不负责。准买家应负责查询自己打算带入中国的拍卖品所需缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税项已全数以清算资金支付,否则佳士得(及我们指定的存储供应商)都不会放发所购买的拍品。

书面竞拍表格

上海佳士得

书面竞拍必须在拍卖开始前至少24小时收到。

佳士得公司将以电邮确认收到阁下电邮之书面竞拍表格。如您在一个工作日内未能收到确认,请重新递交书面竞拍表格或联系投标部。

电话: +86(0)21 6355 1766 电邮: bidsasia@christies.com

竞拍牌编号

客户编号(若适用) _____

客户名称(请用正楷填写) _____

地址 _____

联络电话(手提电话) _____

请确认电邮地址以作售后服务用途:

请提供运费报价

运送地址(□同上述地址相同):

如阁下不希望透过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其联营公司提供的服务资料,请于方格内划上「✓」号。

我本人已细阅并理解本书面竞拍表格及业务规定·买方须知。

签名 _____ 日期 _____

如阁下有曾于佳士得竞拍或托售拍品,请附上以下文件之副本。个人:附照片及个人身份证号码之身份证明文件(国民身份证或护照),及(如身份证明文件未有显示现时住址)现时住址证明,如公用事业账单或银行月结单。公司客户:公司注册证书及盖有公章(若有)或营业执照、公司地址证明、被授权竞拍者附照片的身份证明文件复印件、由法定代表人签署的竞拍授权书,以及列出所有董事与股东的官方文件(对于中国公司,即列出所有董事与股东的公司章程或验资报告)。其他业务结构,如信托机构,离岸公司或合伙企业:请与信用部联络,以咨询阁下列须提供何种资料,电话为+86(0)21 6355 1766。如阁下列代表未曾于佳士得竞拍或托售拍品人士竞拍,请附上阁下列代表的身份证明文件,以及阁下列代表竞拍人士的身份证明文件,连同该人士签发的授权书。

新客户、过去十二个月内未有在佳士得竞拍拍品,及本次拟出价金额高于过往之客户,须提供银行信用证明及/或近期的银行月结单,亦或须缴付本公司指定的有关保证金作为允许阁下列竞投的先决条件。阁下列的竞拍申请会在我们收到保证金的全额付款后方可作实。

请用正楷填写清楚

拍卖品编号 (按数字顺序)	最高竞价(人民币) (佣金不计在内)	拍卖品编号 (按数字顺序)	最高竞价(人民币) (买方佣金不计在内)

CHRISTIE'S 佳士得

20th Century & Contemporary Art (Evening Sale)

SATURDAY 21 SEPTEMBER 2019 AT 6:00 PM

The Peninsula Hotel
No.32 Zhongshan Dong Yi Road, Shanghai, 200002, China
Tel: +86 (0) 21 6355 1766

CODE NAME: SHANGHAI
SALE NUMBER: 17575
LOT NUMBER: 301-330

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 opens below the **low estimate** advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set out below may be lowered to the next bidding increment.

RMB5,000 to RMB10,000	by RMB500s
RMB10,000 to RMB20,000	by RMB1,000s
RMB20,000 to RMB30,000	by RMB2,000s
RMB30,000 to RMB50,000	by RMB2,000s, 5,000, 8,000 (ie: RMB32,000, RMB35,000, RMB38,000)
RMB50,000 to RMB100,000	by RMB5,000s
RMB100,000 to RMB200,000	by RMB10,000s
RMB200,000 to RMB300,000	by RMB20,000s
RMB300,000 to RMB500,000	by RMB20,000s, 50,000, 80,000 (ie: RMB320,000, RMB350,000, RMB380,000)
RMB500,000 to RMB1,000,000	by RMB50,000s
Above RMB1,000,000	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, without legal obligations of any kind on its part, to bid the following Lots up to the price given on this form. I understand that if my bid is successful the "purchase price" payable will be the sum of the "final bid" and a "premium" at the following rates (See Conditions of Sale D1, D2, F1, F2 and F3).

All categories: 20% of the Hammer Price of each lot. Buyers are required to pay a VAT which is equal to 6% of the buyer's premium. All bids shall be treated as offers made on the Conditions of Sale printed in the catalogue.

I also understand that Christie's provides the service of executing bids on behalf of clients for the convenience of clients and that Christie's will not be held responsible for failing to execute bids.

If identical written bids are received for the same Lot, the written bid received first by Christie's will take precedence.

With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Written bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

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. The High Value Lot Registration Form should be sent to the Bids Department at the address shown in this form or 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 Registration Form.

IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duty and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience and guidance to our bidders we set out in the Collection and Delivery page at the back of the catalogue, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import. Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds.

CHRISTIE'S 佳士得

Written Bids Form

Christie's Shanghai

Paddle No.

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: +86(0) 21 6355 1766 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 or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and, where applicable, chopped by the company stamp for the authorised bidder to act on the company's behalf and official document listing directors and shareholders (for PRC companies, Articles of Association or Capital Verification Report including list of directors and shareholders.) **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 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. 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 (RMB) (excluding buyer's premium)	Lot Number (in numerical order)	Maximum Bid (RMB) (excluding buyer's premium)



现场竞拍登记表格

竞拍牌编号

建议新客户于拍卖举行前至少 48 小时办理登记，以便有充足时间处理登记手续。

请填写并签署本表格然后电邮至 registrationasia@christies.com。

A 竞拍者资料

客户名称及地址会列印在附有是次登记之竞拍牌编号的发票上；付款资料于拍卖会完结后将不能更改，请确定以上资料确实无误

客户名称 客户编号

客户地址

..... 邮区编号

电话号码

请确认电邮地址以作售后服务用途

请提供运费报价。

运送地址 (同上述地址相同) :

.....

B 身份证明文件及财务证明

如阁下为新客户，需提供以下文件之副本。**个人**：政府发出附有相片的身证明文件（如居民身份证或护照），及（如身证明文件未有显示现时住址）现时住址证明，如公用事业帐单或银行月结单。**公司客户**：公司注册证书、公司地址证明、被授权竞拍者附有相片的身证明文件，由公司董事或法人按公司规定签署及（若有）盖有公司章的竞拍授权书，以及列出所有董事及股东的公司文件。**其他业务结构，如信托机构、离岸公司或合伙公司**：请与信用部联络，以谘询阁下须提供何种资料，电话为 +86 (0) 21 6355 1766。

如阁下登记代表未曾于佳士得竞拍或托售拍品人士竞拍，请附上阁下本人的身证明文件，以及阁下所代表竞拍人士的身证明文件，连同该人士签发的授权书。

新客户、过去十二个月内未有在佳士得投得拍品，及本次拟出价金额高于过往之客户，须提供银行信用证明及 / 或近期的银行月结单，亦或须缴付本公司指定的有关保证金作为允许阁下竞拍的先决条件。阁下的竞拍申请会在我们收到保证金的全额付款后方可作实。

如需申请高额拍品竞拍，阁下需缴付适用于高额拍品的保证金 —— 一般为 (i) 人民币 1,500,000 元；或 (ii) 阁下拟竞拍的全部拍品低估价总额之 20%；或 (iii) 其他我们不时设定的金额（以较高者为准）。即使阁下已于佳士得其他拍品竞拍，阁下仍需为高额拍品按高额拍品竞拍程序进行登记。佳士得保留不时更改高额拍品竞拍程序及要求的权利而不作另行通知。

阁下可以佳士得接受之信用卡、电汇、本票或支票缴付保证金。请注意佳士得概不接受第三方或代理人代付之款项。

C 拍卖项目登记

本人有意竞拍下列拍卖项目：

17572 中国之醉 — 贵州茅台酒

17575 二十世纪及当代艺术（晚间拍卖）

17573 开创 | 上海：随艺而居

* 如阁下有竞拍 (i) 佳士得二十世纪及当代艺术（晚间拍卖）之任何拍品；或 (ii) 其他类别拍品低估价为人民币 6,000,000 元或以上的拍品，即高额拍品，请于以下方格划上“✓”号。

本人有意竞拍高额拍品竞拍

请提供阁下之竞拍总额：

人民币 0 - 500,000

人民币 500,001 - 2,000,000

人民币 2,000,001 - 4,000,000

人民币 4,000,001 - 8,000,000

人民币 8,000,001 - 20,000,000

人民币 20,000,000 +

D 声明

· 本人已细阅载于目录内之末的业务规定、买家须知、重要通告及目录编列方法之说明及不接受第三方支付款通告，并同意遵守所有规定。

· 本人已细阅载于目录内业务规定之个人信息条款，并同意遵守该规定。

· 本人知悉若本人未于拍卖前完成高额拍品预先登记，佳士得将有权不接受任何高额拍品之竞拍。

· 若阁下未能成功竞拍任何拍品，对佳士得或佳士得公司集团亦无任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下。请确保阁下已提供有关之银行资料详情。

如阁下为新客户并希望透过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其联营公司提供的服务资料，请于方格内划上 [✓] 号。阁下可随时选择拒收此讯息。

姓名 签署 日期

佳士得拍卖（上海）有限公司

中国上海市南京西路 1376 号上海商城 504-09S 邮编 200040
电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com
www.christies.com

佳士得拍卖（上海）有限公司 黄浦分公司

中国上海市圆明园路 97 号安培洋行一层 邮编 200002
电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com
www.christies.com

BIDDER REGISTRATION FORM

Paddle No. _____

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

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

A Bidder's Detail

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

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

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

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation or Business License, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders (for PRC companies, Article of Association or Capital Verification Report including list of directors and shareholders). **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 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. 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") registration, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) RMB\$ 1,500,000 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.

You can pay any deposit 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.

C Sale Registration

Please register me for the following sessions:

17572 The Spirit of China - KWEICHOW MOUTAI

17575 20th Century & Contemporary Art (Evening Sale)

17573 FIRST OPEN I Shanghai: Living With 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 RMB 6 million or above, i.e. a high value lot ("HVL"), please tick the box below.**

I wish to apply for a HVL registration

Please indicate the bidding level you require:

RMB 0 - 500,000

RMB 500,001 - 2,000,000

RMB 2,000,001 - 4,000,000

RMB 4,000,001 - 8,000,000

RMB 8,000,001 - 20,000,000

RMB 20,000,000 +

D Declarations

• I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.

• I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

• I understand that if I have not completed the high value lot pre-registration before the auction, Christie's may refuse my bid for high value lots.

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

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

Name Signature Date

Christie's Auction (Shanghai) Co.,Ltd.

504-09S, Shanghai Center, 1376 Nanjing Road West, Shanghai 200040, China
Tel: +86(0) 21 6355 1766 Email: registrationasia@christies.com
www.christies.com

Christie's Auction (Shanghai) Co.,Ltd. Huangpu Branch

1st Floor, Ampire Building, No.97 Yuanmingyuan Road, Shanghai 200002, China
Tel: +86(0) 21 6355 1766 Email: registrationasia@christies.com
www.christies.com



DEGREE
PROGRAMMES
CONTINUING
EDUCATION
ONLINE
COURSES
硕士学位 持续教育 网上课程

浏览详情 CHRISTIES.EDU

CHRISTIE'S
EDUCATION 佳士得美术学院

LONDON | NEW YORK | HONG KONG
伦敦 | 纽约 | 香港

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Ben Kong, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinqing Cai, Deputy Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Mary Ma, Pan Gong Kai, Dee Poon,
Mimi Tang, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS

Karen Au Yeung, Lavina Chan, Elaine Holt,
Kitty Mak, Audrey Shum, Bo Tan,
Katsura Yamaguchi

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Joyce Chan,
Janet Chang, Liang-Lin Chen, Blanca Cheng,
Fung Chiang, Betsy Chow, Jennie Chu,
Isabel Coutier, Emily Fisher, Dexter How,
Julia Hu, Seiji Inami, Marcello Kwan,
Elaine Kwok, Stephenie Leung, Ruben Lien,
Gabrielle Mak, Sara Mao, Lillian Ng,
Jasmin Ngai, Jessie Or, Terence Poon,
Sonal Singh, Ronan Sulich, Winsy Tsang,
Nicole Wright, Alan Yip, Kim Yu,
Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, Selina Chan, Winifred Chan,
Kelly Chang, Lesley Chen, Amy Cheng,
Joanne Cheng, Isaac Choi, Terry Choi,
Yanie Choi, Dai Dai, Helen Fung,
Georgina Hilton, Gigi Ho, Phylbie Ho,
Yunah Jung, Masahiko Kuze, Annie Lee,
Joyce Lee, Keyvyn Leung, Nelly Li,
Rachel Li, Caroline Liang, Louis Lin,
Georgina Liu, Vicky Liu, Yu-Shan Lu,
Tony Ng, Benson Or, Felix Pei,
Zhongwei Qin, Sherese Tong, CC Wang,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Harriet Yu, Mia Zhang,
Michelle Zhang, Terry Zhou





CHRISTIE'S 佳士得

1ST FLOOR, AMPIRE BUILDING, 97 YUANMINGYUAN ROAD, SHANGHAI, CHINA
中国 上海 圆明园路97号 安培洋行一层