



20TH CENTURY AND CONTEMPORARY ART

Morning Session and Afternoon Session

Including An Important Collection of Vietnamese Paintings

Featuring the Tuan Pham Collection

二十世紀及當代藝術

上午拍賣及下午拍賣

包括重要越南藝術薈萃：Tuan Pham先生收藏

Hong Kong | 24 November 2019 香港 | 2019年11月24日

CHRISTIE'S 佳士得



20TH CENTURY & CONTEMPORARY ART (MORNING SESSION & AFTERNOON SESSION) 二十世紀及當代藝術（上午拍賣及下午拍賣）

SUNDAY 24 NOVEMBER · 2019年11月24日（星期日）

AUCTIONS CODE AND NUMBERS

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MODERN A19 / CONTEMPORARY A19 -15619 & 15620

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Morning Session 上午拍賣

10.00am (Sale 15619, Lots 101-222) · 上午10.00 (拍賣編號 15619, 拍賣品編號101-222)

Afternoon Session 下午拍賣

1.30pm (Sale 15620, Lots 301-506) · 下午1.30 (拍賣編號 15620, 拍賣品編號301-506)

Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
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10.00am - 7.00pm

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Contents · 內容

- 1 Auction Information
拍賣資訊
- 4 International Asian Art Department
國際亞洲藝術部
- 7 Specialists and Services for this Auction
是次拍賣的專家及服務
- 10 Property for Sale
出售物品
- 429 Conditions of Sale · Buying at Christie's
業務規定 · 買方須知
- 437 Symbols used in this Catalogue
本目錄中使用的各類標識
- 437 Important Notices and Explanation of Cataloguing Practice
重要通知及目錄編列方法之說明
- 439 Worldwide Salerooms and Offices and Services
全球拍賣中心，辦公室及服務
- 445 Written Bids Form
書面競投表格
- 447 Bidder Registration Form
投標者登記表格
- 449 Christie's Hong Kong Limited
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FRONT COVER 1, 2 & 3:

(Detail) Lot 117: Le Pho, Les Teinturières © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
(Detail) Lot 306: Chu Teh-Chun, Flot de lumières (Stream of light) © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
(Detail) Lot 407: Liu Ye, Chorus © Liu Ye

BACK COVER 1, 2 & 3:

(Detail) Lot 456: Annie Cabigting, Untitled © Annie Cabigting
(Detail) Lot 376: Kazuo Shiraga, Untitled © Courtesy to artist estate
Lot 469: Yoshitomo Nara, Rope Skipping © Yoshitomo Nara

INSIDE FRONT PAGES:

(Detail) Lot 170: Chen Wen Hsi, Twelve Gibbons at Play
(Detail) Lot 373: Walasse Ting, Love Me, Love Me © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York
(Detail) Lot 474: Keiichi Tanaami, Madly Dancing Goldfish © Keiichi Tanaami / Courtesy of NANZUKA

OPPOSITE PAGE:

Lot 468: Yoshitomo Nara, There is No Place Like Home
© Yoshitomo Nara (For further details, please refer to Lot 468)

THERE IS NO PLACE LIKE HOME



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THIS PAGE: (Detail) Lot 362, Lin Fengmian, Lady in Green, circa. 1940s-50s

NEXT PAGE SPREAD:

(Detail) Lot 110, Le Pho, Les poissons rouges (Goldfish), circa 1940

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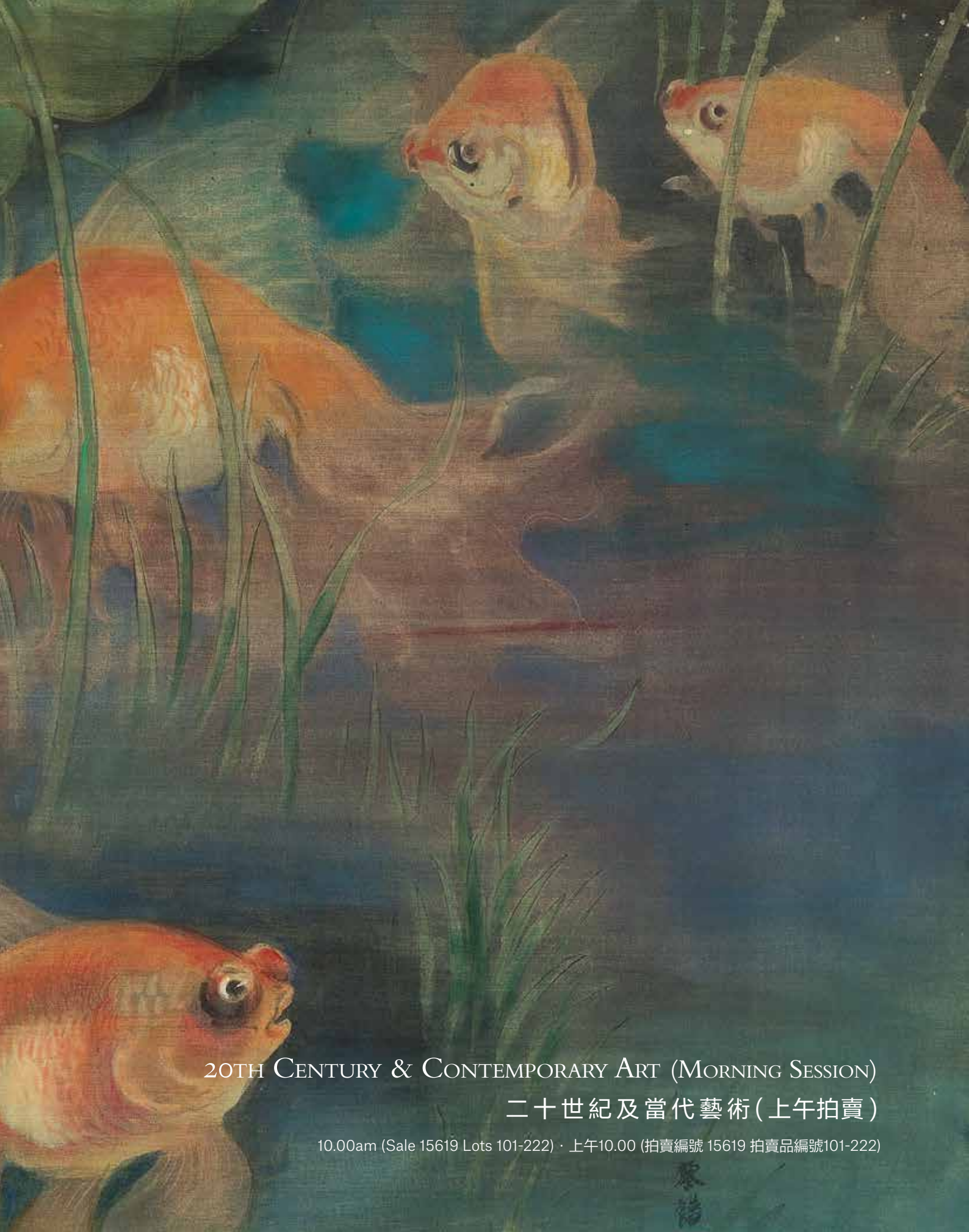
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20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

二十世紀及當代藝術(上午拍賣)

10.00am (Sale 15619 Lots 101-222) · 上午10.00 (拍賣編號 15619 拍賣品編號101-222)

蔡浩

The Conquest of the West

征服西方

To resist, to build, to share.

These are strong words Tuan Pham lived by since he left his native Vietnam and arrived on the American soil in 1975 – the journey of a lifetime.

An amazing amount of courage and energy was needed then in those difficult early days.

Tuan Pham, when recalling his past, tells of so many events in his life that forced him as a young boy to become a self-made man, alone, taking on independence early and full responsibility. This has been discussed in the earlier part of the collection, and we invite our readers to refer to that first part offered in May 2019 for the details.

To resist. Against an adverse fate to build: a family, a successful recognised business. And also to build a collection of Vietnamese art.

To resist, to build and now to share with new collectors, this Collection of exceptional quality.

The second part of the collection consists of sixteen paintings executed by four artists, between 1934 and 1972. Three of the paintings are executed in Vietnam and thirteen in France.

Nguyen Phan Chanh's, *La femme dans la rizière (The Woman in the Rice Fields)* (1936) describes a changing world, Le Pho's *Femme assise (Sitting Lady)* (1934), a temptation for Asia that would not succeed and an ensemble of paintings created between 1945 and 1972 all expressing a freedom that must be conquered. In the same way, Tuan Pham made his own "conquest of the West", crafted his destiny, transcending the old cliché of an ideology at the end of its rope.

It is because he is himself a great painter that Mai Thu honors Ingres in *Nue (Nude)*. It is because he is himself a great painter that Vu Cao Dam celebrates the "Libération" of France in 1945 *Couple*, it is because he is himself a great painter that Le Pho succumbs the temptation for Findlay *Fleurs (Flowers)* and *Le printemps (Spring)*. It is because he is himself a great painter that Nguyen Phan Chanh knows that his world is rapidly changing *La femme dans la rizière (The Woman in the Rice Fields)*. And we could come up with many other examples. "Great" because the great artists follow a quest in search of the universal. Any other way would be a waste of time. In art nothing is a complement, everything must come as a supplement.

This painting of liberation, this "conquest of the West", this adherence to a second wind - all these set the essential foundation of the Tuan Pham Collection, particularly in this second part.

No one will be surprised to know that the child of Saigon and the entrepreneur of San Diego are at peace built on these positive values.

To find freedom through liberation is the theme of Tuan Pham's Collection. The victory over determinism. A smile to destiny. Here are the ideals that link Tuan Pham to his collection.

The ensemble of works presented here stands out by a distinctive execution and a meaning that does not appear at first sight: the delight of the aesthete but, as well, a messianism in the true collector.

Also to honour Tuan Pham's taste for poetry, we chose to insert a few verses to the description of paintings, not to illustrate them but mostly to extend them, so that sounds and colours resonate.

Emily Dickinson wrote:

*"I fumble at my Childhood's Prayer –
So soon to be a child – no more –
Eternity – I'm coming – Sir –
Master – I've seen the Face – before – "*

Just a step, nothing else.

Merci, Docteur Pham.

Jean-François Hubert
Senior Expert, Vietnamese Art

"不屈，開創，分享。"

這幾個關鍵字是Tuan Pham於一九七五年離開故土越南，踏上美國國土之後一生所秉持的信條。

令人驚異的膽識與魄力幫助其渡過了早期的艱辛歲月。

回首往事，Tuan Pham講述了許多他生命中的重要事件。這些也迫使他憑一己之力從一個不諳世事的男孩成長為白手起家且極具責任感的企業家。其早期收藏也與之相互印證。關於其中的種種細節，歡迎回顧2019年5月佳士得香港春拍中Tuan Pham收藏的第一部分。

不屈。不屈服於逆境，銳意開拓，繼而成家立業，並構築起恢弘精彩的越南藝術收藏。

不言從，構建自己的藝術收藏；如今更與新的藏家一同分享其品質超群的越南藝術珍藏。

該系列第二部分囊括一九三四年至一九七二年間由四位藝術家創作的十六幅畫作。其中三幅作品在越南創作完成；十三幅均在法國完成。

阮潘正的《稻田中的女子》(1936年)描繪了一個不斷變化的世界；黎譜的《坐姿仕女》(1934年)，傳達出東亞藝術崛起的野心。而1945年至1972年間創作的作品皆抒發出對自由無法抑制的渴求。同樣，Tuan Pham也以自己的方式"征服了西方"，改變了命運；在絕境中，跨越了陳舊觀念的藩籬。

作為一位偉大的畫家，梅忠恕創作了《裸女》以致敬安格爾；作為一位偉大的畫家，武高談於1945年創作了《戀人》以紀念二戰法國解放；作為一位偉大的畫家，黎譜為芬尼利畫廊創作了《花卉》與《春天》；作為一位偉大的畫家，阮潘正深知他所處的世界如《稻田中的女子》所暗喻的一般，正在快速地變化著。還有諸多例子皆印證了：偉大的藝術家都在不斷探索永恆而普世的對象；否則便是浪擲生命。藝術絕非是奢侈的消遣，而是人類賴以維繼的必需品。

這種對自由的渴望，對"征服西方"的野心，對藝術復蘇及崛起的堅守，皆奠定了Tuan Pham的收藏理念(特別是其藏品的第二部分)。

沒有人會驚訝於這位西貢的男孩，聖地牙哥的企業家，會將這些積極的價值觀調和於一身。

從精神的解放中獲得自由，這正是Tuan Pham的收藏理念。戰勝宿命，把握命運。這種精神將Tuan Pham與他的藏品緊緊聯繫在一起。

此次呈現的所有作品均為罕有絕倫之佳構，並折射出收藏家對藝術的執念：不僅僅是美的享受，更是對自身文化的救贖與捍衛。

此外，為了致意Tuan Pham對詩歌的鍾愛，我們擷取了一段文字放入作品介紹中，不是為了描述這些畫作的內容，而是為了拓展對他們的理解，讓聲音與色彩交融共鳴。



From Left to Right: Vu Cao Dam, friend of artist, Le Thi Luu, friend of artist, Pham van Dong (seated), Le Pho (standing), Mai Trung Thu, Paris 1946

右-左: 武高談、藝術家的好友、黎氏秋、藝術家的好友、範文同(坐)、黎譜(站)和梅忠恕攝於1946年，巴黎

艾米莉·狄金森寫道：

"我在兒時的禱告中摸索 ——

童年如此短暫 —— 一去不再 ——

不朽的愛情 —— 我向你走來 —— 先生 ——

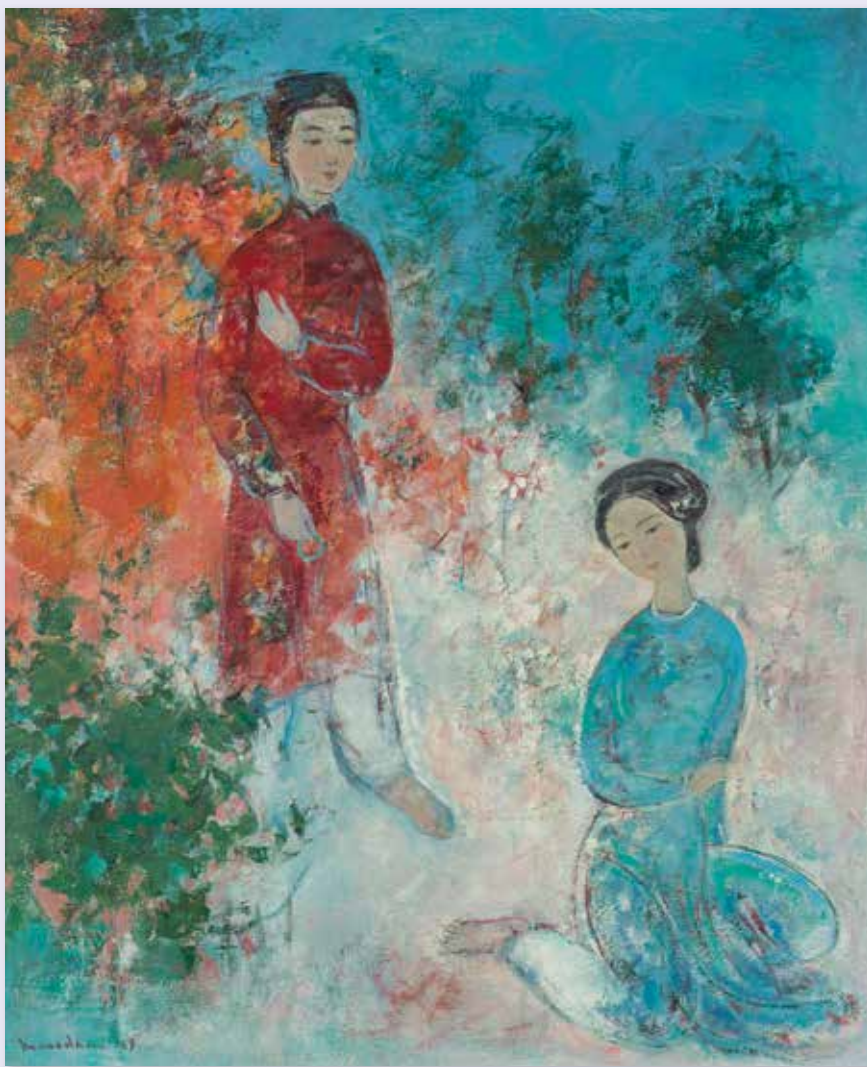
我的主人 —— 我們 —— 似曾相識 —— "

一步，足矣。

謝謝，Pham博士。

Jean-François Hubert

越南藝術部資深顧問



101

VU CAO DAM

(1908-2000)

L'amoureux de jade (The Jade Lover)

signed and dated 'vu cao dam 69' (lower left);
inscribed 'l'amoureux de jade Vu cao dam' and
signed in Chinese (on the reverse)

oil on canvas

73.5 x 60.5 cm. (28 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)

Painted in 1969

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Wally Findlay Galleries, New York, USA

Acquired from the above by the previous owner
Collection of Mr Tuan H Pham, California, USA

武高談

(1908-2000)

翡翠戀人

油彩 畫布

1969年作

款識：vu cao dam 69 (左下); l'amoureux
de jade Vu cao dam 武高談 (畫背)

來源

美國 紐約 沃裡·芬尼利 畫廊

前藏家購自上述畫廊

美國 加州 Tuan H Pham 先生收藏

*"But our love, it was stronger
by far than the love
Of those who were older than
we / Of many far wiser than
we"*

"但我們的愛遠比其他人的愛強烈
與那些更年長的人相比 / 與許多更聰明
的人相比"

Edgar Allan Poe 埃德加·艾倫·坡
Annabel Lee 《安娜貝爾·李》

102

VU CAO DAM

(1908-2000)

Les fiancés (The Betrothed)

signed and dated 'Vu cao dam 72' (lower right); signed, titled and dated 'vu cao dam 1972 les fiancés' and signed in Chinese (on the reverse)
oil on canvas
35 x 27 cm. (13 ¾ x 10 ⅝ in.)
Painted in 1972

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Wally Findlay Galleries, New York, USA
Acquired from the above by the previous owner
Anon. Sale, Christie's Singapore, 2 April 2000, lot 130
Acquired from the above sale by the previous owner
Anon. Sale, Christie's Singapore, 30 September 2001, lot 295
Acquired from the above sale by the previous owner
Collection of Mr Tuan H Pham, California, USA



武高談

(1908-2000)

婚約

油彩 畫布
1972年作
款識：Vu cao dam 72 (右下); vu cao dam 1972 les fiancés 武高談 (畫背)

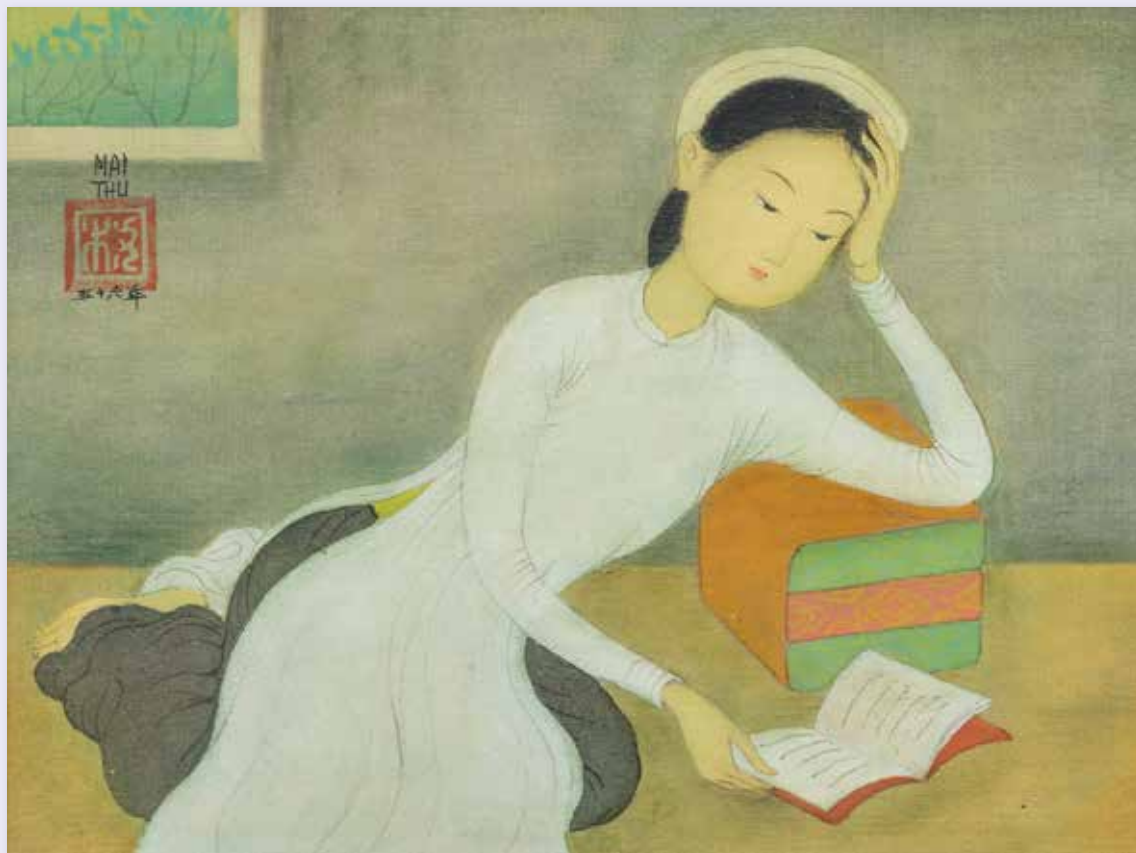
來源

美國 紐約 沃裡·芬尼利 畫廊
前藏家購自上述畫廊
佳士得 新加坡2000年4月2日 編號130
現藏者購自上述拍賣
佳士得 新加坡2001年9月30日編號295
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收

*"Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds
Or bends with the remover to remove.*

"我絕不承認兩顆真心的結合 / 會有任何障礙；愛算不得真愛，
若是一看見人家改變便轉舵 / 或者一看見人家轉彎便離開。"

William Shakespeare 威廉·莎士比亞
Sonnet 116 《十四行詩第116首》



*"It cries in my heart / As it rains on the town
What is this languor / That soaks to my heart?"*

"我的心在哭泣 / 如同大雨傾盆的小鎮 / 為何如此疲憊 / 它浸透了我的心?"

Paul Verlaine 保羅·韋蘭

Romances without words 《無言的浪漫》

103

MAI TRUNG THU

(1906-1980)

La lecture (Reading)

signed 'MAI THU' and dated in Chinese '56' (upper left)
ink and gouache on silk in the original frame by the artist
17 x 23 cm. (6 ¾ x 9 in.)
Painted in 1956
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Anon. sale, Sotheby's New York, 22 June 2005, lot 416
Acquired at the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

梅忠恕

(1906-1980)

閱讀

水墨 水粉 絹布 (原裝畫框)
1956年作
款識：MAI THU 五十六年 (左上)
藝術家鈐印一枚

來源

蘇富比 紐約 2005年6月22日 編號416
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏



*"The clock striking midnight / Ironically invites us
To call to mind what use we made / Of the day that is fleeing"*

"時鐘敲響午夜時分 / 諷刺地邀請我們 / 一起回想我們是如何度過 / 這剛剛過去的一天。"

Charles Baudelaire 查爾斯·波德萊爾

Examination of Conscience at Midnight 《在午夜對良知的拷問》

104

MAI TRUNG THU

(1906-1980)

Le rêve (The Dream)

signed 'MAI THU' and dated in Chinese '71' (upper left)
ink and gouache on silk in the original frame by the
artist

17.5 x 21 cm. (6 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in.)

Painted in 1971

one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

梅忠恕

(1906-1980)

睡夢

水墨 水粉 絹布 (原裝畫框)

1971年作

款識：MAI THU 七十一年 (左上)

藝術家鈐印一枚

來源

美國 加州 Tuan H Pham先生收藏

MAI TRUNG THU 梅忠恕



Two ladies dressed in the traditional *ao dai* by the lake, *circa.* 1940
兩位女士在湖邊身著越南傳統奧黛, 約1940年

Homeland or Nation

When Mai Trung Thu painted this sumptuous silk in 1943, he was living in Macon, on the eastern centre of France.

In 1939, he joined the French army voluntarily, and was demobilized in this city after the defeat in the 1940s and would live there until 1944.

During the German occupation, times were tough, there was a shortage everywhere and materials were scarce. Artists only just managed to make a living by painting local personalities.

However, Mai Trung Thu who was already living in France for six years then, chose to come back to his favourite theme: the Vietnamese lady. The painter still saw her as beautiful, elegant, wearing discreet jewellery, dressed in the traditional Vietnamese *ao dai*. Here, they are two: one wears a pearl necklace, the other a torc one. The first lady affirms her Vietnamese heritage by wearing the traditional headdress and by carrying a fan. They are also seated on a fine carpet in the middle of a landscape - a reminder of the misty middle region of Tonkin.

One is reading a supple book, rolled, on which we can glimpse the last letter "n" and maybe the top of a "o", the last two letters of "Macon", as the other one seems to remember or dream. One reads, while the other daydreams. Questions seem to be asked: Is this the present and the past colliding? Is this a representation of the artist's feelings in 1943? Is it a melancholia for his native country or a way to better know the host country?

To describe his beautiful "interpreters", Mai Trung Thu uses a great sobriety of tones in the gouache: white, cream, mint green and khaki and tan brown are well harmonized. Softness and melancholia impregnate this elegant work. Painterly or lovingly? Do you need to paint to love or love to paint? In these moments of questioning, perhaps the artist remembers his love from Hué.

Does he already know and have a sense that his life, forever now, will be in France?



Mai Trung Thu, *La Jeune Fille de Hué*, 26 November 2016, lot 2, sold for HKD 1,500,000

梅忠恕《順化女孩》佳士得 香港 2016年11月26日 拍品2
成交價：1,500,000港元

Jean-François Hubert
Senior Expert, Vietnamese Art



Guanyin of the Southern Sea, Liao (907-1125) or Jin Dynasty (1115-1234), Nelson-Atkins Museum of Art, Kansas City, USA

遼或金 南海觀音 美國 堪薩斯城 納爾遜-阿特金斯藝術博物館

國土或民族

梅忠恕於一九四三年繪製這幅奢華的絲綢絹畫時，已定居法國東部中心城市——梅肯。

一九三九年，他自願加入法國軍隊，並於二十世紀四十年代戰敗後在該城市復員，並一直居住到一九四四年。

德據時期的法國，民生凋敝。大量物資短缺與原材料匱乏迫使藝術家們僅能依靠繪製地方人物畫勉強度日。

然而，已在法國定居六年的梅忠恕選擇回到他最鍾愛的主题：越南女性肖像。畫家心中的典型越南女性仍是美麗優雅，佩戴別致低調的珠寶，身著越南傳統奧黛。畫面中，兩位女性：一位佩戴珍珠項鍊，另一位佩戴金絲項圈。正面居中的女性頭戴越南傳統發飾，手執一柄摺扇。她們坐在一張精美的地毯上，暗指越南東京（北圻）潮濕氳氳的氣候。

其中一位女性手執卷起的書冊，凝神閱讀。可隱約辨識出封面印有字母“on”，即梅肯的後兩個字母。另一位女性仿佛在恍惚怔神。一個讀書，一個發呆。讓人不禁疑惑：這是否在暗喻現在與過去的碰撞？是否表達了藝術家一九四三年的心境？還是抒發了他對於自己祖國的濃濃愁思？抑或是為了更進一步瞭解如今居住的城市？

為了描繪他心中的美的化身，梅忠恕選擇了清冷的水粉色調：白色、乳白色、薄荷綠、卡其色及棕褐色；使畫面呈現和諧優雅的柔和氣質與一絲淡淡的憂愁。到底是因畫生愛還是因愛生畫？在思索這些問題時，或許藝術家想到的是他對家鄉順化的思戀。此時他是否已知道或預感到他後半生將永遠留在法國？

Jean-François Hubert
Senior Expert, Vietnamese Art
越南藝術部資深顧問



105

MAI TRUNG THU

(1906-1980)

Les deux femmes (The Two Ladies)

signed and dated 'MAI THU 1943' (lower right)

ink and gouache on silk

54 x 45 cm. (21¼ x 17¾ in.)

Painted in 1943

one seal of the artist

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

梅忠恕

(1906-1980)

二女子

水墨 水粉 絹布

1943年作

款識：MAI THU 1943 (右下)

藝術家鈐印一枚

來源

美國 加州 Tuan H Pham先生收藏

*"I like a look of agony / Because I know it's true
Men do not sham convulsion / Nor simulate a throe"*

"我喜歡痛苦的表情 / 因為我知道它真實
人不會假裝抽搐 / 或做出劇痛的樣子。"

Emily Dickinson 艾米莉·狄金森
Time and Eternity 《時間與永恆》



Mai Thu, circa. 1945

梅忠恕 約1945年





The Reciprocal Acculturation

This painting is a 'translation' – a term carefully chosen – by Mai Thu, of Jean-Auguste-Dominique Ingres' (1780-1857) famous painting, executed in 1814 and kept in the Louvre Museum in Paris.

The title chosen by Ingres for his large painting measuring 91 by 162 centimeters, *La Grande Odalisque* must first be explained. In Turkish "Odaik" means "maid serving the Sultan's Harem". The Vietnamese version offers a double originality compared to the work created by Ingres.

First, Mai Thu modifies the iconography and the technique used for its execution. While simultaneously taking on a new vision on acculturation, a perpetual cultural theme particularly prevalent in the early 20th century.

From an iconographical point of view, the fan, the jewelry, the turban, are 'Vietnamized': the cushion, the bed, the censer, the coffee table, the fan, all these objects are Vietnamese in origin.

We know that Ingres was not afraid to defy the rules of anatomy to create his art. In the Ingres version, the model has an elongated back with three added vertebrae. In Mai Thu's version, it is the left leg in particular that is elongated. Also, Mai Thu, more modest, chose to cover the hip of his model with a kind of veil. On the other hand, both chose to privilege line over color. However, the main difference appears in the technique, the choice of medium as gouache on silk laid down on paper, with the gouache directly absorbed by silk and the paper. For oil on canvas, there is an allowance for reworking and transformation, resulting in a strong impact on the outcome.

The iconographical modifications and the differences in techniques allow Mai Thu an adaptive reinterpretation of his version of the Orient. His dreamlike and idealized Orient, in his "visual Vietnamese language", as well as a non-submissive homage, allows the painter to transcend exoticism: the 'exoticised' becomes the 'exoticiser'. In 1970, in Paris, Mai Thu has reached universal genius.



Jean-François Hubert
Senior Expert, Vietnamese Art

Mai Thu restoring a commemorative painting, circa. 1945
梅忠恕在修復一幅紀念性的畫 約1945年

雙向文化滲透

這幅作品是對讓·奧古斯特·多明尼克·安格爾創作於一八一四年的著名油畫（現藏於法國巴黎盧浮宮）所作的一次“轉譯”（經梅忠恕審慎斟酌的術語）。

安格爾為這件大尺幅畫作定名為《大宮女》。在土耳其語中，“宮女”意指“為蘇丹後宮服務的女僕”。與其相較而言，梅忠恕這件越南版本的作品則具有雙重的原創性。

首先，梅忠恕改變了原本的圖像風格與繪畫技法，且同時呈現對歐洲二十世紀初所盛行的文化互滲這一永恆主題的全新視角。

從圖像學角度看，畫中的團扇，珠寶，頭巾均為“越南式”：靠墊，床，香爐，咖啡桌，團扇，所有這些物件都具有鮮明的越南特色。

眾所周知，安格爾不惜違反解剖學理論，以創造出理想中的藝術。在油畫《大宮女》中，為了突顯女性背部的纖長柔美，安格爾為她增加了三段脊椎骨。而在梅忠恕的版本中，畫中女性的左腿被刻意拉長。同時，他選擇含蓄地以薄紗遮掩女人的臀部。此外，二人均強調線條而非設色。然而，主要的分別在於技法與媒材的選擇。在絹上用水粉作畫，並敷於紙上，絲綢和紙本會直接將顏料吸收；而油彩畫布則給畫家留有極大的修改及再創空間，以達到頗具震撼力的藝術效果。對圖像風格的改變與技法的差異使梅忠恕得以完美呈現一位別具東方魅力的“大宮女”。他以其獨有的“越南視覺語彙”，描繪出夢一般的理想化東方美人，而非盲目趨奉。這讓藝術家超越了自身異域文化的藩籬：從風格的接受者變為風格的創造者。一九七零年，梅忠恕在巴黎達到藝術事業的巔峰。



Mai Thu posing in front of a commemorative painting, ca. 1945

梅忠恕在紀念畫前擺姿勢 約1945年

Jean-François Hubert

越南藝術部資深顧問



Jean Auguste Dominique Ingres, *Grande Odalisque*,
1814, Louvre, Paris

尚·奧古斯特·多明尼克·安格爾《大宮女》
1814年 法國 巴黎 盧浮宮

106

MAI TRUNG THU

(1906-1980)

Nu (Nude)

signed 'MAI THU' and dated in Chinese '70' (upper right)
ink and gouache on silk in the original frame by the artist
47 x 70 cm. (18½ x 27½ in.)
Painted in 1970
one seal of the artist

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

梅忠恕

(1906-1980)

裸女

水墨 水粉 絹布 (原裝畫框)
1970年作
款識：MAI THU 七十年 (右上)
藝術家鈐印一枚

來源

美國 加州 Tuan H Pham先生收藏

*"The masques are silent / And the music is so far /
That it seems coming from the skies
Yes I want to love you but barely love you /
And my pain is delicious"*

"化裝舞會一片寂靜 / 音樂模糊縹緲 / 仿佛來自天邊
是的 / 我想要去愛你 / 但卻力不從心
這痛苦是如此甜蜜。"

Guillaume Apollinaire 紀堯姆·阿波利奈爾

Marie 《瑪利亞》





The End of a World

This important silk dated 1936 (*bing-zi*), more precisely recorded as 'Summer 1936' by the hand of the artist on the top left, falls into a classical style elaborated by Nguyen Phan Chanh in the early 1930s and brings us a novelty that increases its importance.

The previous year, the artist – who also signs here "*Hong nan*" (South of Hong) in reference to the Hong Linh mountain (in the province of *Ha Tinh*, Tonkin, his place of birth) – had participated in the first exhibition organized by *Société d'Encouragement à l'Art et à l'Industrie* (Annamese Association for the Encouragement of Arts and Industry). In 1936, he participated in the second exhibition by this promotional organization. He was already a recognized artist by then. The Colonial Exhibition of Rome (1932) only served to confirm his importance and stature. Further, the constant promotion by *Agence Économique de l'Industrie, Paris* (AGINDO) was very beneficial for his career. In 1932, the famous magazine *L'Illustration* promoted him with their complimentary article by Jean Tardieu and quality reproductions of his works.

In *Femme dans la Rizière*, Nguyen Phan Chanh steps away from the colourisation he attempted in 1933 in *Jeune Fille au Perroquet*, and returns to his camaieu of browns he used in 1930-1932, including *La Sorcière* 1931. Much like the incense burner for *La Sorcière*, there is the same touch of blue in the material around the waist in the current painting.

Femme dans la Rizière, expresses perfectly the profound thoughts of the artist for whom modesty is the ultimate virtue. Nguyen Phan Chanh visually describes this woman with, as always, the precision of an ethnologist: the raincoat rolled in palm leaves, the Hanoi flat hat, the clothing, all of which captures reality.



Above : Peasant with Palm Leaf Garment, Tonkin, 1948

上：穿棕櫚葉服裝的農民 東京（北圻）1948年

Bottom left : Nguyen Phan Chanh, *Jeune fille au Perroquet* (Young Girl with Parrot), 1933. Christie's Hong Kong, 25 May 2019, lot 52, sold for HKD 3,485,000

左下：阮潘正《少女與鸚鵡》1933年作 佳士得 香港 2019年5月25日 編號52 成交價：3,485,000港元



The classical construction of the painter is easily identifiable through rounded triangles. The dark masses of ink representing the hair together with the short trousers form the triangle; and the flat hat above the headdress and the raincoat rolled up compose the round or ovoid masses.

1936 is marked by a major change in the style of the painter, whereby the eyes of the model are now open, even though they are looking down and the face appears more intentional (in comparison with, for example, *La Laveuse de Légumes*, 1931). Here, Nguyen Phan Chanh individualizes his subject:

the individual appears behind the model. A detail telling of a change in sensibility.

Nguyen Phan Chanh offers us one of his last major works. From then on, his talent – apart from a few moments – will slowly decline with repetitions, new versions, social realism, and honours.

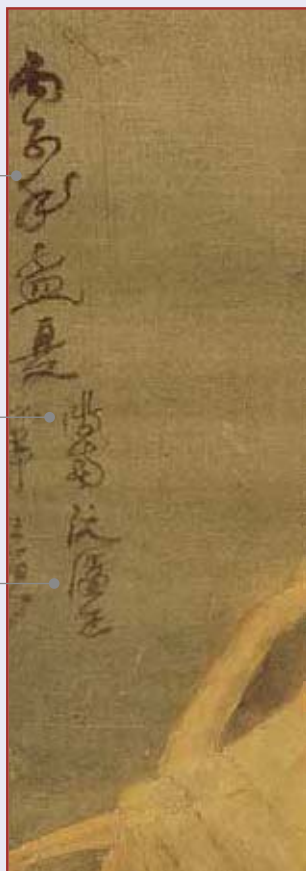
All of these weakens his work: the artist lowered his eyes akin to the female protagonist here.

Jean-François Hubert
Senior Expert, Vietnamese Art

1936 Summer
丙子年 孟夏

Hong Nan
鴻南

Painted by Nguyen Phan
Chanh
阮潘正畫



Above: Detail of the present work
上: 拍品局部

一個世界的終結

這件重要的絹本作品創作於一九三六年（丙子年），更準確地說，是繪製於“一九三六年夏”（根據藝術家親筆題於畫面左上角的款識所示）。以其二十世紀三十年代初所擅長的古典風格展現別致新穎的異域魅力，不啻為阮潘正一件意義非凡之佳構。

而此前一年，藝術家（題“鴻南”二字，意指阮潘正故里，地處越南北部河靜省東京（北圻）的鴻嶺南麓）參加了由越南藝術及工業促進會組織的首次展覽。一九三六年，他受邀參加該促進會舉辦的第二次展覽。彼時阮潘正已在藝壇頗具聲望。此前，一九三一年舉辦的巴黎殖民地藝術展已為其博得國際聲譽，隨後一九三二年的羅馬殖民地藝術展則再次奠定了其重要藝術地位。此外，巴黎工業經濟局（AGINDO）對阮潘正的持續舉薦也為其職業生涯幫助匪淺。一九三二年，著名期刊《畫報》刊登了讓·達迪厄撰寫的對阮潘正讚譽有加的藝評，並隨附其作品的精美圖片。

在這幅《稻田中的女子》中，阮潘正捨棄了他在一九三三年所繪的《少女與鸚鵡》中運用的設色，轉而選擇曾在一九三零年至一九三二年使用的單一棕色調，如作於一九三一年的《女巫》。他在《女巫》中用來繪製香爐的淡藍色，同樣出現在該作中用以描繪女人腰間的布料。

《稻田中的女子》完美詮釋了藝術家所篤信秉承的“節約是最大美德”這一傳統思想。阮潘正以一如既往的生動筆觸，精準捕捉到人物的獨特民族性：

棕櫚葉卷起的雨衣，河內平頂帽以及衣著服飾，所有細節均描摹得逼真傳神。

該作採用了阮潘正經典的橢圓三角構圖：畫面中女人深色的頭髮與短褲呈三角形；而她頭巾上方的平頂帽與身後卷起的雨衣則呈橢圓形構圖。

一九三六年，阮潘正的繪畫風格發生了重大變化，畫中人物的眼睛轉而微張（即便是俯視），且面部表情更為細膩豐富（例如，與其一九三一所作的《農家少女》相較）。該作中，阮潘正將他的主題個性化：即為人物增添個性。細緻地呈現出人物感性的情緒變化。

《稻田中的女子》是阮潘正藝術生涯末期的重要作品之一。此後，他的才華 - 除少數作品外 - 便在不斷重複、新版本、社會現實主義及各種榮譽中逐漸消磨。

所有這些都削弱了其作品風格：如同畫中的女主角，藝術家也垂下了自己的眼簾。

Jean-François Hubert
越南藝術部資深顧問

107

NGUYEN PHAN CHANH

(1892-1984)

La femme dans la rizière (*The Woman in the Rice Field*)

signed and dated 'Ng ph. Chanh 1936' and signed 'Hong Nan' in Chinese (lower left); inscribed in Chinese '1936 Summer Painted by Nguyen Phan Chanh Hong Nan' (middle left)

ink and gouache on silk
56 x 37 cm. (22 x 14 5/8 in.)

Painted in 1936
one seal of the artist

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

US\$160,000-230,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

阮潘正

(1892-1984)

稻田中的女子

水墨 水粉 絹布
1936年作

款識：鴻南 Ng ph. Chanh 1936 (左下)；

丙子年 孟夏 阮潘正畫 鴻南 (中左)

藝術家鈐印一枚

來源

美國 加州 Tuan H Pham先生收藏

" Art gives life to what history has murdered "

"藝術賦予被歷史遺忘的角落以生命。"

Carlos Fuentes 卡洛斯·富恩特斯

Cervantes or the Criticism of Reading 《賽凡提斯或閱讀評論》



雨の盆
1956



Ngaph Chanh
1956

Farewell to the Chinese Temptation

Femme assise is a majestic and unique work by Le Pho, very different to any of his other creations throughout his life.

In 1934, Le Pho, then a teacher at the Fine-Art School of Hanoi, was able to succeed in everything he did. Since he obtained his diploma in 1930, his talent has been praised and recognized, his influence as a 'right-hand man' to the director Victor Tardieu was substantial, and his collectors were motivated. His trips to France (Paris), but also in Belgium, Germany, Italy-Fiesole, Firenze, Bruges and Koln (1931-1932), further opened his mind and widened his possibilities.

During this trip, he discovered and was impressed by the power found in the European 'Primitives', artists from the XIth to the XVIth centuries, and their profound impact, which he considered a revolution in visual arts.

In 1934, the painter went to China, and it is in Beijing that he visits museums (National Museum, Palace Museum) and several private collections.

Le Pho himself confided to me that he painted this particular work at the time of his return from China.

In a way, the painting symbolised a returning to his roots as he pretended to be a descendant (although a bit remote) of the painter *Yan Liben* (600-673). However, to be honest, I never was sure if he was serious or if he was simply joking. Indeed, Vu Cao Dam confided to me one day 'the friend Pho' has a tendency to claim quasi supra natural origins.

With *Femme assise*, Le Pho aligned himself with a Chinese pictorial tradition that seems far away from his teaching in Hanoi. A salient line, a hieratic character, the subtlety of the tones in his use of gouache, the

signature and the Chinese stamps on the bottom right (the only one signature as he would usually use both, Chinese and Romanised, such as in *Young Girl in White*, (1931-1932) all of this strongly evoking China, even if the camaïeu of browns in the background was characteristic of his 1930-1934 artistic period.

Two clues indicate a certain fidelity to his Vietnamese sensibility: the *ao dai* and the tiger mural represented. Starting with the *ao dai* - Le Pho, along with Nguyen Cat Tuong (1912-1946) was one of the creators and exponents of this piece of clothing, a symbol of emancipation and a growing success to this present day. While the image of the Tiger, coloured in a way so characteristic of the large prints of Hang Trong (a street in Hanoi) was made at this time to decorate the main grand salons in the city.

Le Pho would not pursue his 'Chinese temptation' but later on, would lean into the European temptation which the won him over.

Le Pho loved this painting so much that he chose to present this the very same year, to Orsola Guglielmi (1888-1968), Auguste Tholance's wife, the *Résident Supérieur of Tonkin* from 1931 to 1937. After she returned to France in 1937, she would keep this painting in her bedroom in Nice till the day she died.

Three years after this painting, Le Pho will settle definitively in France: the bird once freed never returns to his cage.

Jean-François Hubert
Senior Expert, Vietnamese Art

與中式誘惑的訣別

《坐姿仕女》是黎譜一幅莊重威嚴且風格獨特的作品，與他一生中所作任何其他繪畫均決然迥異。

一九三四年，時任越南河內美術學院教授的黎譜，在其所涉獵的各個領域均有建樹。自一九三零年從美術學院畢業後，他的才華便備受褒獎與認可。而其作為系主任維克多·塔迪埃的“得力助手”，也頗具影響。此外，他也深受藏家們的青睞。黎譜曾屢次赴法國（巴黎）、比利時、德國、義大利 - 菲耶索萊、佛羅倫斯、比利時布魯日及德國科隆（1931年-1932年），與歐洲頻繁緊密的交流進一步開闊了他的創作思路並拓展了其無限潛力。

旅行中，他被歐洲“原始藝術”與十一世紀至十六世紀藝術家作品中所蘊藏的力量與強大的衝擊力所震撼，並視此為一場視覺藝術的革命。

一九三四年，藝術家赴中國。在北京，他參觀了中國國家博物館、故宮博物院，並拜訪了幾位私人藏家。

黎譜本人曾向我透露，他是在中國之行後，創作的這幅特殊的作品。鑒於黎譜曾假託為中國唐代著名畫家閻立本（600年-673年）的後代（雖有牽強附會之嫌），因而某種程度上，該作象徵著藝術家對自我身份的回溯。誠言之，我不確信他對此是否認真或者只是在開玩笑。事實上，武高談也曾向我透露，黎譜本人傾向於相信上述血緣聯繫。

透過《坐姿仕女》，黎譜試圖追摹一種與自己在河內所受繪畫訓練大相徑庭的中國傳統繪畫的風格樣式。清晰的線條，莊重肅穆的人物，柔和細膩的水粉施色，以及右下角的署名和中式印章（這件是其唯一僅用中文署名的作品；他一般會同時用中文及羅馬字母署名，類似參見《白衣女孩》（1931年-1932年），這些均顯示出鮮明的中式繪畫風格，即便單一的棕色背景是其一九三零年至一九三四年間的突出標誌。

該作有兩處線索突顯黎譜對其越南民族身份的執著與強烈認同：奧黛（越南傳統長袍）與身後懸掛的老虎



North-Vietnamese Scholar, ca. 1938

北越學者，1938年



Left: Le Pho, *Portrait of the Artist Le Thi Luu*, 1935. Christie's Hong Kong, 26 May 2013, lot 3411, sold for HKD 1,710,000

Below: Le Pho, *Jeune Fille en Blanc (Young Girl in White)*, 1931-1932. Christie's Hong Kong, 29 November 2010, lot 1579, sold for HKD 1,700,000

左: 黎譜《畫家黎氏秋肖像》1935年作 佳士得 香港2013年5月26日拍品 3411成交價：1,710,000港元

下: 黎譜《白衣女孩》1931-1932年作 佳士得 香港 2010年11月29日拍品 1579成交價：HKD 1,700,000港元



圖。畫中女人身著的奧黛，由黎譜與阮吉祥（1912年-1946年）設計並推廣，象徵自由解放與其大放異彩的藝術事業。而老虎圖，則借鑒了當時用於宏大廳堂裝潢的行緞（河內市的一條街道）版畫的設色樣式。

黎譜隨後便停止了他對“中式誘惑”的探索，轉而被歐洲藝術所吸引。黎譜本人極為鍾愛這幅畫作。同年，他特意向彼時（1931年-1937年）定居越南東京（北圻）的法國名流奧蘇拉·古麗耶米（1888年-1968年），即奧古斯特·托蘭斯的妻子，展示了該作。一九三七年奧蘇拉返回法國後，仍將這幅畫懸掛在她尼斯的臥室直至去世。該作完成三年後，黎譜最終定居法國：曾自由飛翔的鳥兒永遠不會重返牢籠。

Jean-François Hubert

越南藝術部資深顧問

108

LE PHO

(1907-2001)

Femme assise (Sitting Lady)

signed in Chinese (lower right)
ink and gouache on silk
73.5 x 47 cm (28⁷/₈ x 18¹/₂ in.)
Painted in 1934
one seal of the artist

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

US\$160,000-230,000

PROVENANCE

A gift of the artist to Orsolla Gugielmi (1888-1968), Auguste Tholance's spouse
Anon. Sale, Christie's Hong Kong, 28 May 2006, lot 67
Acquired at the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

LITERATURE

Waldemar George, Le Pho, Paris 1970 (illustrated, unpagged).

黎譜

(1907-2001)

坐姿少女

水墨 水粉 絹布
1934年作
款識：黎譜 (右下)
藝術家鈐印一枚

來源

藝術家贈予 Orsolla Gugielmi, Auguste Tholance 的伴侶
佳士得 香港 2006 年5月28日 編號67
現藏者購自上述拍賣
美國 加州 Tuan H Pham 先生收藏生收藏

出版

1970 年「Le Pho」沃爾德馬·喬治著 法國 巴黎
(圖版，無頁數)

*" You will follow your path and me mine
because our love must end here
We decided not to unite
That our feelings are not an obstacle to
our separation "*

"你我自此殊途陌路 / 因我們的愛情必須就此終結
我們決定分離 / 好讓彼此的感情 / 不再是束縛我們的枷鎖。"

Thé Lu

Minutes of emotion 《一分鐘的情緒》



Vu Cao Dam and the Temptation of the Western World


Although this painting is a clear depiction of a man and a woman, and one of Vu Cao Dam's favorite subject matters (he was often inspired by the *Kim Van Kiêu*), the three main colours in the painting, blue, white and red, also happen to be the colours of the French flag. This is not accidental, as it might seem, at least not in 1945.

In the year 1945, the execution of this subtle painting is fundamental not only for its historical context but also by the artist's personal correlative evolution. Michel Vu, Vu Cao Dam's son, has kindly accepted to comment on the particular context around this painting: "From 1941 to 1946, I lived in Marsilly, with my mother and my sister, one hundred kilometers from Paris. My father used to come and visit us on his bicycle". During the difficult years of war, the artist lived alone in Paris and chose to move his family to an area that did not suffer as much from rationing. His only concern was the creation of his work. In the 14 years previously spent in France, Vu Cao Dam perfected his techniques as a painter as well as a sculptor. But a major artist is always the moral witness of his time: the victory over the Nazis in this year, 1945, and the return of peace found in France galvanized the painter. He was not a passive traveller but a cantor guiding alterity, as shown in his work. The firm lines, the gouache colours are more pronounced than usual. While, the construction remains truly Tonkinese: the woman's *ao dai*, the man's tunic and the headdresses are all quintessentially Vietnamese. The couple's bodies are seemingly close and affectionate and they transcend the

Confucian classical rules of modesty. The transmutation takes place in the artist: the gesture becomes influenced by the Western world and the young lady is the interpreter.

Couple, a major and rare historical painting that illustrates the words of the painter himself. "Today multicultural and multiracial expressions are sought but I think I was among the first to try, in my work, to reconcile my oriental roots, without disrupting tradition, with my perception of the lessons given by studying the masters of western culture"

Jean-François Hubert
Senior Expert, Vietnamese Art



武高談與西方世界的誘惑

該幅畫作以武高談頗為鍾愛的靈感源泉《金雲翹傳》為主題，清晰地描繪了一對男女，身著藍色，白色和紅色為主色調的服飾，恰好也是法國國旗的顏色。特別在一九四五年，這樣的配色絕非偶然且別具深意。

該幅創作於一九四五年的意味深遠的畫作不僅是對彼時歷史背景的折射，也是藝術家個人精神探索昇華的寫照。武高談的兒子，米歇爾·武曾特別提及該作的特殊創作背景：“一九四一年至一九四六年，我與我的母親、姐姐一起住在距巴黎一百公里外的瑪律西利。父親當時經常騎自行車來探望我們。”在艱難的戰爭年代，藝術家獨自一人住在巴黎，並將其家人安置到不受物資配給影響的地區，之後便將所有精力傾注於藝術創作。此前在法國渡過的十四年中，武高談的繪畫及雕刻技法日臻純熟。然而，藝術家始終是其所處時代的道德見證：一九四五年納粹戰敗，法國重獲和平，深刻激發了武高談的創作。誠如該作所示，他並非一個被動的局外人，而是作為異域文化的融合者。畫面中自信堅定的線條，與明快的水粉色彩比以往更加張揚出眾。而風格依然秉持純粹的越南北部特徵：女人身著的長袍，與男人的束腰外衣和編發頭巾均為典型的越南裝束。畫中情侶肢體動作親密而深情，突破了儒家傳統的禮教規範。特別是年輕女子的動作，傳達出藝術家長年所受的西方文化影響而導致的嬗變。

《戀人》，作為一幅重要且罕有的歷史題材繪畫，正傳達出藝術家本人的心聲。“如今藝術正尋求多元文化及多種族的表達方式，而我自認為是這方面的先行者之一。在該作品中，我試圖在不破壞傳統範式的前提下，將自己的東方根基，與多年受訓于西方文化所獲之洞見相調和。

Jean-François Hubert

越南藝術部資深顧問

109

VU CAO DAM

(1908-2000)

Couple

signed and dated 'Vu cao dam 1945' (lower right)
ink and gouache on silk
35 x 27.5 cm. (13¾ x 10⅞ in.)
Painted in 1945

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

A gift of the artist to his close friend, Doctor Tin Doan, Troyes, France
Anon. Sale, Sotheby's Singapore, 22 October 2006, lot 78
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

EXHIBITED

Paris, France, Le Bon Marshall – River gauche, L'Ame du Vietnam,
January-February, 1996.

LITERATURE

Jean-François Hubert, Cercle d'Art (ed.), L'Ame du Vietnam, Paris,
France, 1996 (illustrated, p.57).
Jean-François Hubert, Catherine Noppe, Arts du Vietnam, Parkstone,
New York, 2003, (colourplate, no. 253 on p. 214).

武高談

(1908-2000)

戀人

水墨 水粉 絹布
1945年作
款識：Vu cao dam 1945 (右下)

來源

藝術家贈予好友Tin Doan博士 特魯瓦 法國
2006年10月22日 蘇富比 新加坡 編號78
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

展覽

1996年1月-2月 「L'Ame du Vietnam」 左岸樂蓬馬歇 巴黎 法國

出版

1996年《L'Ame du Vietnam》Jean-François Hubert Cercle
d'Art 編輯 巴黎 法國 (圖版，第57頁)
2003年《Arts du Vietnam》Jean-François Hubert, Catherine
Noppe 編輯 Parkstone出版社 紐約 美國 (圖版，第214頁)

*" And for the power of a word / I
restart my life
I was born to know you / To call you
FREEDOM "*

"借助這個詞的力量 / 我重啟了我的人生
此生是為你而來 / 喚起你的名字 / 自由。"

Paul Eluard 保羅·埃魯德

Liberty 《自由》



110

LE PHO

(1907-2001)

Les poissons rouges (Goldfish)

signed 'Le pho' and signed in Chinese (lower right)
ink and gouache on silk
52 x 69.5 cm. (20½ x 27¾ in.)
Painted *circa.* 1940
one seal of the artist

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

黎譜

(1907-2001)

金魚

水墨 水粉 絹布
約1940年作
款識：黎譜 Le pho (右下)
藝術家鈐印一枚

來源

美國 加州 Tuan H Pham先生收藏

The Beauty of Domesticated Nature

The painting presented here is unique in the production of the artist—subject to external stock taking. Indeed, if the women and children have mostly monopolized the talent of the painter, if so many bunches of flowers have bloomed under his hand, even if you might come across a few landscapes or city representations, maybe even a few birds, it is clearly the first time we have the opportunity to present a scenery of fish.

This is how rare this work is – it is exceptional and exquisite.

Five gold fish swim among aquatic plants; just common fish found everywhere, such as in basins or in ponds in the gardens of Vietnam. However, Le Pho doesn't have the "naturalistic" sense Nguyen Phan Chanh has, and the fish seem to move in the air more than in the water; to fly more than to swim. Similarly, there is little realism in the depiction of the aquatic plants. For the water, Le Pho picked the same blue he uses in his other paintings for the sky or the hills. It resembles the sky. A quasi absence of perspective.

Why?

Because in his work, Le Pho refuses naturalism. To him, anything reproducible is false, the beauty – the only worthwhile one – is the immediacy conquered by man.

Jean-François Hubert
Senior Expert, Vietnamese Art

馴化自然之美

此次拍賣呈現的這幅畫作以描摹自然景致為主題——是藝術家創作生涯中獨特的佳構。誠如所知，女人與孩童佔據了藝術家大部分創作靈感，藝術家筆下也曾生出鬱鬱繁花的錦繡，也許機緣巧合之下您有幸一睹其風景或城市主題的作品，亦或是一兩幅花鳥小品，但此次則是首次呈現黎譜的以金魚為主題的繪畫佳作。

此作品異常罕有而精妙絕倫的繪畫處理更值得驚歎。

五條金魚悠游於荷塘間；這些金魚是越南人家養於魚盆或花園池塘內，本是隨處可見的。然而與推崇自然主義風格的藝術家阮藩正不同，黎譜筆下的金魚仿佛徜徉於空氣之中而非池水；好似自由飛翔而非水中游嬉。同樣，他對水草的描繪也頗為抽象。在對於水的刻畫，黎譜選擇了他在其他作品中描繪天空與遠山霧靄的藍色。將創作天空的繪畫方式畫水。抽離了畫面中的透視關係。

為什麼呢？

因為在這件作品中，黎譜刻意排斥自然主義風格。於他而言，任何可複製的東西都是虛假的，真正值得再現的美，即是被創作者敏銳捕捉並昇華的那一瞬間。

Jean-François Hubert
越南藝術部資深顧問



*"On a thousand leagues, the limpid river,
over a thousand leagues the azure river.
A smoke floats on the muriers of a solitary hamlet"*

"平靜的河水啊，蜿蜒一千里，
蔚藍的河水啊，綿延一千里，
一縷青煙，漂浮在這寂靜村莊的河水之上。"

Không Lô(?-1119)



111

LE PHO

(1907-2001)

La mère et l'enfant aux dahlias (Mother and Child with Dahlias)

signed in Chinese and signed again 'Le pho' (lower right)
mixed media on silk laid on board
64 x 90.5 cm. (25 ¼ x 35 ½ in.)
Painted circa. 1960

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

黎 譜

(1907-2001)

大麗花

綜合媒材 絹布 裱於木板
約1960年作
款識：黎譜 Le pho (右下)

來源

美國 加州 Tuan H Pham先生收藏

*"Here are the fruits, the
flowers, the leaves, the
wands / And here my heart
which beats only for you "*

“為你呈上水果、鮮花、樹葉和枝條
還有我這一顆只為你而跳動的心。”

Paul Verlaine 保羅·韋蘭

Green 《綠色》

112

LE PHO

(1907-2001)

Le printemps (Spring)

signed in Chinese and signed 'Le Pho'
(lower right); titled 'Le
Printemps' (on the reverse)
oil on canvas
131 x 97 cm. (51 $\frac{5}{8}$ x 38 $\frac{1}{4}$ in.)
Painted circa. 1972

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Wally Findlay Galleries, New York,
USA

Acquired from the above by the
previous owner

Collection of Mr Tuan H Pham,
California, USA

黎譜

(1907-2001)

春天

油彩 畫布

約1972年作

款識：黎譜 Le pho (右下)

; Le Printemps (畫背)

來源

美國 紐約 沃裡·芬尼利 畫廊

前藏家購自上述畫廊

美國 加州 Tuan H Pham 先生收藏



*"I am looking for a fiery and shady America
With an ocean closer to her
More lively in her foam and happy of her body"*

"我在尋找一個暴躁陰鬱的美國 / 更加靠近大海
在她的泡沫中變得更加活潑 / 更加愛自己的身體。"

Jules Supervielle 蘇佩維埃爾

The Innocent Convict. The Other America 《無辜的罪人，另一個美國》



113

LE PHO

(1907-2001)

Fleurs (Flowers)

signed in Chinese and signed 'Le pho' (lower right)
oil on canvas
62 x 47 cm. (24 3/8 x 18 1/2 in.)
Painted circa. 1972

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Wally Findlay Galleries, USA
Acquired from the above by the previous owner
Collection of Mr Tuan H Pham, California, USA

黎譜

(1907-2001)

少女與花卉

油彩 畫布
約1972年作
款識：黎譜 Le pho (右下)

來源

美國 沃裡·芬尼利 畫廊
前藏家購自上述畫廊
美國 加州 Tuan H Pham 先生收藏

*"Renunciation — is a piercing
Virtue —
The letting go
A presence — for an
Expectation —"*

"捨棄——是一個震撼人心的美德——
放手，
當下——為一個期待。"

Emily Dickinson 艾米莉·狄金森



114

DO QUANG EM

(B. 1942)

Woman with Oil Lamp

signed and dated 'DO QUANG EM 1972' (upper left);
signed, dated and inscribed 'DO QUANG EM 1972
611/61 PHAN THAH GIAN SAIGON VIETNAM' (on the
reverse)

oil on canvas
99 x 78.5 cm. (39 x 30⁷/₈ in.)
Painted in 1972

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

DO QUANG EM

(1942年生)

少女與油燈

油彩 畫布
1972年作

款識：DO QUANG EM 1972 (左上); DO QUANG
EM 1972 611/61 PHAN THAH GIAN SAIGON
VIETNAM (畫背)

來源

美國 加州 Tuan H Pham先生收藏

115

VU CAO DAM

(1908-2000)

Bouddha (Buddha)

signed, dated and inscribed 'vu
cao dam Vence 54' (lower right)
oil on panel
61 x 40.5 cm. (24 x 16 in.)
Painted in 1954

HK\$250,000-350,000*US\$33,000-45,000***PROVENANCE**

Collection of Mr Tuan H Pham,
California, USA

武高談

(1908-2000)

佛

油彩 木板
1954年作
款識：vu cao dam Vence 54 (右下)

來源

美國 加州 Tuan H Pham先生收藏

The Secularization of Existence

When Vu Cao Dam created this painting in 1954, he was undergoing a "profound artistic and philosophical mutation" (according to his son Michel Vu). By then, he had already left Paris for 5 years and was living in Vence, a city in the South of France. He did not see many of his Vietnamese friends, often only when they came to visit him in the South. However, he developed a passion for the *Côte d'Azur's* artistic scene, uncommonly effervescent at the time with the likes and influence of Chagall, Picasso and so many others who filled the place with their talent.

The painting presented here is a particularly successful expression of a pivotal moment in the thinking of the painter who offers a representation of a well-known scene in the history of Buddha when Mara, the tempter, sent his beautiful daughters to charm him even though he was only still Gautama. The answer Buddha made to Mara is widely known, and when asked who would be the witness of his victory, he answered with the gesture

of bhūmiparçamudra (to evoke the Earth as a witness).

However - and this is what makes the painting so superb - Vu Cao Dam secularizes the scene: if the three young ladies appear seductive, they in fact show very little interest in the Buddha and appear mortal and human. The representation of the divinity itself maintains the canons of the Buddhist representation (the bhūmispārsha mudra, the Buddhist double garment and Lotus flower throne), all this immersed in a quasi-oneiric (and therefore not divine) atmosphere where colour and composition take over from the pure iconography. The branches and the leaves of the Bodhi tree swirling on the top right forthrightly confirms this. In 1954, as shown here, Vu Cao Dam paints beyond the Buddha's known historical scene, he paints an allegory of deliverance: his own.

Jean-François Hubert

Senior Expert, Vietnamese Art

普世的存在

武高談於一九五四年創作這幅畫時，正經歷一番深刻的藝術與哲學的變異（據他的兒子米歇爾·武回憶）。彼時，他已離開巴黎五年，移居法國南部城市旺斯。平時若非他的越南朋友們來南方探訪，武高談接觸不到太多越南人。然而，他對“蔚藍海岸”的藝術氛圍產生了濃厚熱情，頗受當時夏加爾、畢卡索及其他許多彙聚於此的才華橫溢的藝術家們的風格偏好與藝術影響的激發而興奮異常。

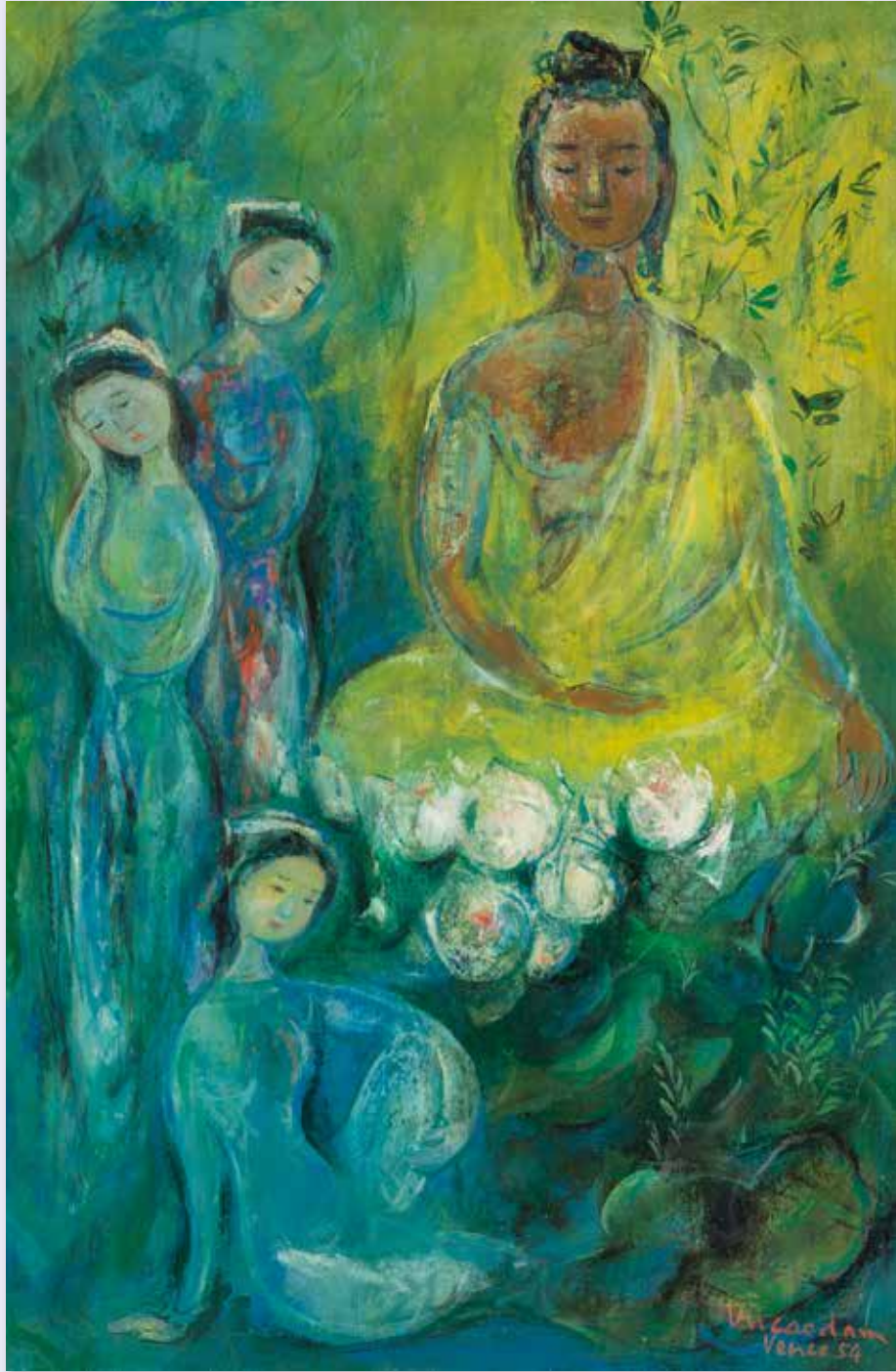
作品描繪佛教歷史中一個著名的場景：佛陀彼時以俗人之身喬達摩·悉達多抵抗魔王瑪拉所遣使的貌美女子對其施展的百般魅惑，繼而隱喻藝術家在精神探索中所歷經的重要時期。當被問及誰將見證佛陀的勝利時，佛陀對瑪拉答道，他以手指觸地，以大地為證（施降封印），使魔王懼伏。

此幅畫作的精湛之處在於 - 武高談對場景做了世俗化處理加以擬人：三位年輕女性雖呈曼妙誘人之姿，但貌似對佛陀興趣寥寥，且與普通凡人別無二致。而對佛陀神性的描繪則保留了佛教經典儀軌（施禪定印，著雙層袈裟，跌坐於蓮花寶座之上），但因其將獨特的色彩與構圖引入程式化的佛教畫像，使一切仿佛沉浸在如夢如幻（因而是非神性的）的氛圍之中。畫面右上方旋轉糾纏的菩提樹枝與樹葉，正印證了其特有的風格。

一九五四年，誠如該作所示，武高談的繪畫超越了已知的佛陀的宗教境遇，描繪了一個關於自身救贖的寓言。

Jean-François Hubert

越南藝術部資深顧問



"The man suffers the yoke without suffering the causes / Everything he sees is short, useless and receding "

"他飽受枷鎖帶來的痛苦 / 卻從不理會緣由
他所見的一切 / 都是短暫的 / 無用的 / 不斷消退的。"

Victor Hugo 維克多·雨果
Villequier 《維利奎爾》

116

VU CAO DAM

(1908-2000)

Jeune fille à la coiffure (Young Girl and her Hairstyle)

titled, signed and dated 'Jeune fille a la coiffure Vu cao dam 64' and signed in Chinese (on the reverse)

oil on canvas

61.5 x 50 cm. (24¼ x 19⅝ in.)

Painted in 1964

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

The Breath of America

In the late 1950's, both Vu Cao Dam and Le Pho felt their career as artists had become stagnant: the exhibitions were spaced out, and the collectors were more discreet. At the time, Vu Cao Dam, who was living in the South of France, concentrated on pictorial research, while Le Pho lived in Paris, and with the help of his wife, Paulette, came to meet Helen Findlay (1909-1992) who was from a gallery owned by a major family, "Wally Findlay". Interested and piqued by Le Pho's work, Helen Findlay offered him a contract. The painter agreed and advised her to meet with his friend "Dam". In 1963, they not only signed a contract, but they also signed into a new stage of their career, exclusively producing oil on canvas in mostly large formats, with more vivacious colors (facilitated by the use of oil on canvas which is then varnished), and more universal themes. These new trends evoked a new period then called the "Findlay period" for both of them and to the end of their careers, and even until their deaths.

With this contractual arrangement, Vu Cao Dam, the wise, was filled not with great excitement but a tenacious "American dream" - a universal constant of the times.

This painting is the expression of this discreet hope: this beautiful young lady with her hair bun untied, a gesture of Vietnamese modesty only allowed in close intimacy. Her two hands grip her hair and cling to it as if to confirm a deeper questioning apparent on the face.

Dressed in her *ao dai*, she just reveals her foot coyly, in an abstract décor. This young lady could only be to Vu Cao Dam, the Vietnamese scholar living in France for the past 35 years, an invitation sent to America.

Jean-François Hubert

Senior Expert, Vietnamese Art

武高談

(1908-2000)

梳妝

油彩 畫布

1964年作

款識：Jeune fille a la coiffure 武高談 Vu cao dam 64 (畫背)

來源

美國 加州 Tuan H Pham先生收藏

美利堅的氣息

二十世紀五十年代末，武高談與黎譜均遭遇到藝術事業的瓶頸：展覽時有時無，藏家也愈發謹慎。彼時，武高談定居法國南部，專注於繪畫性的探索；而黎譜則定居巴黎，在其妻子波萊特的幫助下，結識了主理“沃裡·芬尼利”家族畫廊的海倫·芬尼利 (1909-1992)。由於對黎譜的作品深感興趣且頗為觸動，海倫·芬尼利提出與其簽約。藝術家欣然接受並向海倫推薦好友武高談。一九六三年，兩人不僅拿到畫廊合約，同時也一躍進入藝術生涯的全新篇章，開始集中創作色彩更加亮麗活潑(在帆布上施以油彩然後罩上清漆)且主題更加普世的大尺幅布面油畫。這些新的風格變化開啟了兩人的“芬尼利時期”，且一直延續至其創作生涯的尾聲，甚至到他們最終離世。

畫廊的一紙合約，讓武高談，這樣一位睿智的“鄉下人”，在心中點燃的不是時興的興奮而是一個倔強的“美國夢”——一個普世永恆的精神。

此幅作品正是對其心中這份審慎希望的寫照：畫中一位美麗年輕的女孩，髮髻散開，髮絲垂至腰間(在越南屬極為私密狀態下的姿態)。她雙手執起一縷柔發，緊握至胸前，表情若有所思，彷彿在心中暗自糾結。

置身於抽象的裝飾背景中，女孩身著越南長袍，羞怯地露出一隻腳。這位年輕的女孩對於彼時的武高談，一位旅居法國三十五年的越南學者寫而言，恰似一封寫給美國的邀請函。

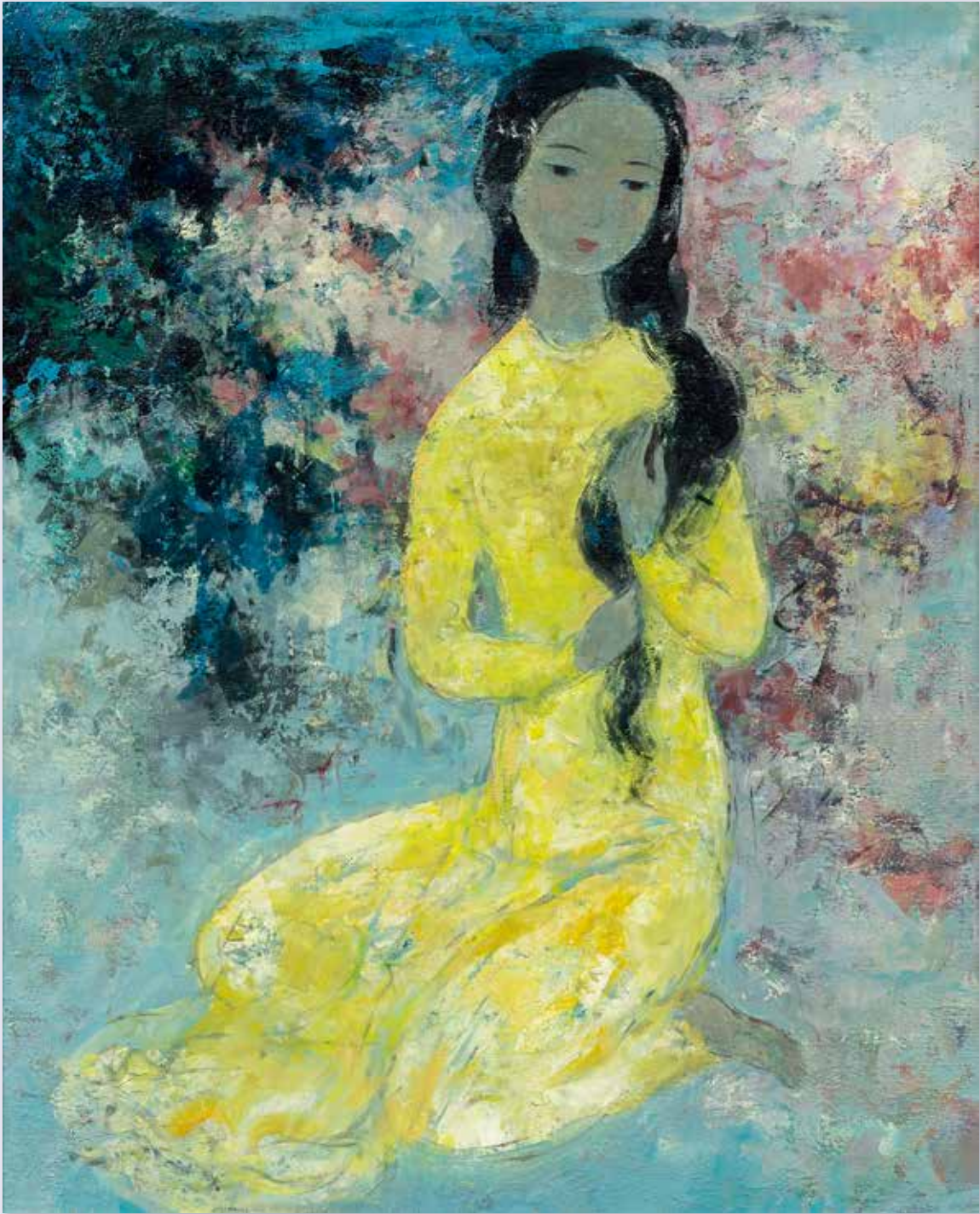


Jean-François Hubert

越南藝術部資深顧問

Vietnamese lady styling her hair, circa. 1940

越南少女正在整理髮型，約1940年



*"O fleecy hair, falling in curls to the shoulders
O black locks ! O perfume laden with nonchalance"*

"噢蓬鬆的秀髮，捲曲著垂蕩在肩頭
噢這一縷黑色的秀髮！噢散發著冷淡的香氣。"

Charles Baudelaire 查爾斯·波德萊爾
Head of hair 《一頭秀髮》

Le Pho: *Les Teinturières (The Dyers)* An Homage to the Vietnamese Dyeing Craft

Le Pho, generally known for his ethereal Madonnas and vibrant flower bouquets, surprisingly has decided here to portray dyers and their craft, a beautiful tribute to the labourers of his homeland working with the traditional Vietnamese materials of cotton and silk.

As early as 679 A.D., a Vietnamese woman by the name of Houang Tao P'o imported the growing and the weaving techniques from the province of Guangdong, China. This knowledge comprised dyeing methods and the fabrication of colour dyes which were distinctively Vietnamese through organic extraction. An example of this would be the extraction from the Vang wood (*Caesalpinia Sappan*) to provide a vivid red colour.

For many centuries after, the Vietnamese spent centuries exploring, developing and perfecting techniques to obtain the finest raw cotton cloth used in all commodities using weaving and dyeing.

Le Pho was distinctly aware and admired this aspect of Vietnamese craftsmanship and skill, and always claimed that one had to fully master the handiwork of their art before any chance of becoming a great artist. It might explain why Le Pho decided to paint *un hommage* to the Vietnamese artisans' hard work and their dedication to their craft. The dyer's sensibility to the intensity and quality of colour is at the centre of their skill and essential to the technique of silk painting as they needed to have an in-depth understanding of the visual effects of dye on cloth.

The dyer and the painter work hand in hand to generate an art form unique to the Vietnamese aesthetic.

Set in lush and abundant green surroundings, two seated ladies handle the roll of cloth at hand, while in the background another hangs on a clothesline some cloth for drying. The portrayal of a real-life observation leads

to a simple composition that only serves to highlight and underline the multiple skills and processes required in their craft. There are no kings without their subjects, as there are no great artists that are not an heir claiming his national identity. Le Pho captures the essence of this, and leaves a strong imprint of his culture, on both national or international levels. This stunning painting is a perfect illustration.

Jean-François Hubert
Senior Expert, Vietnamese Art

黎譜：《染工》，向越南染布工藝致敬

黎譜以他超凡入聖的聖母像及富動感的花束作品而聞名，在這裏卻出奇的選擇描畫染布匠及她們的工藝，作為對他家鄉越南以如綿和絲等傳統物料為業的工匠的一個美麗致敬。

早於公元679年，一位名為黃道婆的越南婦女便從中國廣東省引入紡織絲綢的技術，其中還包括染布的方法與從越南天然物料中提煉出染色顏料的技術，比如以紅木來提取鮮艷的紅色。在之後數百年，越南人一直研發及精進技藝，以獲得最精妙的綿布以供紡織及漂染來作日常使用。

黎譜十分了解並推崇越南工藝，並經常宣稱任何人都得先掌握追求的藝術範疇的手藝，才有機會成為好的藝術家。這或許亦是黎譜選擇描畫這幅向越南勤懇的染工致敬作品之原因。

染工對色彩的濃度及色調的敏銳，是他們技術的中心，亦是絲畫的重要技術，因為染工需要對顏料在布匹的效果有深刻的認識。

染工與畫家攜手協力，成就了富有越南美學的獨特藝術方式。

在青蔥翠綠的環境之下，兩位就坐的女士正在處理手頭的一匹布帛，另一位女士則在背景的曬衣繩上掛著上另一些布匹晾乾。這道現實場景的描畫表現了一個簡單構圖，強調出工藝所需要的多道工序。

沒有臣民，何來國王？同樣道理，每一位藝術大師都是他國家身份的繼承者。黎譜對此有深刻領悟，在國家與國際層面上留下了他的印記。這件動人的佳作便是最好的憑證。





117

LE PHO

(1907-2001)

Les Teinturières

signed in Chinese and signed 'Le pho' (lower left)
ink and gouache on silk
41.5 x 32 cm. (16 ¼ x 12 ½ in.)
Painted *circa*. 1945

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

US\$130,000-230,000

PROVENANCE

Galerie Art Français, Paris, France
Anon. Sale, Sotheby's Singapore, 16 April 2006, lot 88
Acquired at the above sale by the present owner
Private Collection, Asia

黎 譜

(1907-2001)

染工

水墨 水粉 絹布
約1945年作
款識：黎譜 Le pho (左下)

來源

法國 巴黎 Galerie Art Français
蘇富比 新加坡 2006年4月16日 編號 88
現藏者購自上述拍賣
亞洲 私人收藏



118

LE PHO

(1907-2001)

Les poppies aux feuilles mortes (Poppies and dried leaves)

signed 'Le Pho' and signed in Chinese (lower right)
mixed media on silk laid on board
35.5 x 24 cm. (14 x 9 ½ in.)
Painted circa. 1956

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, USA

黎譜

(1907-2001)

罌粟花與枯葉

綜合媒材 絹布 裱於木板
約1956年作
款識：黎譜 Le pho (右下)

來源

美國 私人收藏



119

LE PHO

(1907-2001)

Les pieds d'Alouette (Alouette's Plant)

signed 'Le Pho' and signed in Chinese (lower left)
mixed media on silk laid on board
35 x 25 cm. (13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)
Painted circa. 1956

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, USA

黎譜

(1907-2001)

阿盧埃特的花

綜合媒材 絹布 裱於木板
約1956年作
款識：黎譜 Le pho (左下)

來源

美國 私人收藏



120

VU CAO DAM

(1908-2000)

Jeune Fille (Young Lady)

signed and dated 'vu cao dam 64' (lower right)
mixed media on panel
41 x 33 cm. (16 1/8 x 13 in.)
Painted in 1964

HK\$100,000-160,000

US\$13,000-20,000

PROVENANCE

Private Collection, USA

武高談

(1908-2000)

少女

綜合媒材 木板
1964年作
款識：vu cao dam 64 (右下)

來源
美國私人收藏



121

VU CAO DAM

(1908-2000)

La Promenade (The Promenade)

signed and dated 'Vu cao dam 66' (lower right)
oil on canvas
35 x 27.5 cm. (13 3/4 x 10 7/8 in.)
Painted in 1966

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Private Collection, USA

武高談

(1908-2000)

漫步

油彩 畫布
1966年作
款識：Vu cao dam 66 (右下)

來源

美國 私人收藏



122

HOANG TICH CHU

(1912-2003)

Vietnamese Landscape

signed and inscribed 'Ht chu 1/55' (lower right);

signed and dated '55 Chu' (lower right)
lacquer on board & pencil on paper
lacquer on board: 86 x 65 cm. (33 7/8 x 25 5/8 in.)

pencil on paper: 24.5 x 19.5 cm. (9 5/8 x 7 5/8 in.)

Executed in 1955 (2)

HK\$200,000-300,000

US\$26,000-38,000

HOANG TICH CHU

(1912-2003)

越南風景

漆木板; 鉛筆 紙本

1955年作 (2)

漆木板款識: Ht chu 1/55 (右下)

鉛筆紙本款識: 55 Chu (右下)





123

NGUYEN TU NGHIEM

(1922 - 2016)

Ancient Dance

signed 'nge 89' (upper right)
lacquer on board
30 x 45.5 cm. (11¾ x 17⅞ in.)
Painted in 1989

HK\$40,000-60,000

US\$5,200-7,700

阮思嚴

(1922-2016)

古代舞蹈

漆木板
1989年作
款識：nge 89 (右上)



124

NGUYEN TRUNG

(B. 1940)

Woman with Mirror

signed 'ng Trung 91' (upper right)
oil on canvas
Painted in 1991
100 x 100 cm. (39 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in.)

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

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

阮忠

(1940年生)

鏡前淑女

油彩 畫布
1991年作
款識：ng Trung 91 (右上)

來源

現藏家直接購自藝術家
美國 私人收藏



125

NGUYEN TRUNG

(B. 1940)

Vach Nau (Brown Line)

signed and dated 'ng trung 99' (lower right);
titled and inscribed 'VÁCH NÂU 1M X 1 chất liệu
phôi hợp (mixed media)', signed and dated again
(on the reverse)

mixed media on canvas
100 x 100 cm. (39 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in.)
Executed in 1999

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

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

阮忠

(1940年生)

棕線

綜合媒材 畫布
1999年作

款識：ng trung 99 (右下); VÁCH NÂU 1M X 1 chất
liệu phôi hợp (mixed media) Ng Trung 99 (畫背)

來源

現藏家直接購自藝術家
美國 私人收藏



131



133



126



127



129



132

The Ngo Manh Duc Collection or The Homage of a Son to His Mother

A sanctuary at the heart of the Périgord region in France. A magnificent building restored and amplified by a man, a trained architect.

A place radiating with a contagious serenity.

A place ideal to Ngo Manh Duc's testimony which he wants to share.

I have the honour to know him for 25 years and we managed to move beyond our two natures, the Parisian in a hurry and the provincial by adoption to engage joyfully in fruitful discussions on his mother Le Thi Luu: her work, her life, her view and relation to the world.

Ngo Manh Duc was born on 1 January 1941, which he enunciates as "1.1.41" with his constant smile, speaking softly and slowly which never fails to grab the listener's attention. He was brought up in a wonderful atmosphere of painters and intellectuals (often of Vietnamese origin), and this only helped to cement the ideals and traditions of family, close friends and kinships.

Some examples of this can be seen in some of the works presented here from the collection. There are portraits of him done as a baby by Mai Thu (Lot 130) and Le Pho (Lot 131), and Vu Cao Dam dedicates with affection a rare gouache work (Lot 135).

Out of the four painters of these foursome, it is Le Thi Luu who proved to be the most engaged in defence of an independent Vietnam. Any repressive domination seems to her unbearable. And this was also a struggle against the Mandarins with their archaic Confucianism when she was young even though it is part of who she was. Her husband was

also an engaged militant and would return to Vietnam and go to the North from 1954 to 1956; she would then go in 1975 but returned rapidly back to France, signifying that the memory is not a political manifesto.

Ngo Manh Duc, in addition to the three personal works mentioned earlier, has also selected for us 7 subtle works which clearly illustrates all of his mother's talent. The first is an early work *La Confidence (Women Confiding)* (Lot 127) executed whilst still in Vietnam on silk, but also one of the most beautiful portraits painted by Le Thi Luu (Lot 129). Two extremely rare lead sculptures (Lot 134) show us how talented she was as a sculptor. Similar to Vu Cao Dam, she knows how to capture the movement and freeze the moment. A rare bouquet of flowers (Lot 126), and an indoor garden (Lot 128) reminds us of this passion for flowers she shared with Le Pho.

Le Thi Luu settled in and loved France, its people, landscapes and towns, like Honfleur (Normandie) (Lot 132) and the mountains (Lot 133), all places she loved to paint.

Le Thi Luu spent her life paying homage to Victor Tardieu and to incense Ho Chi Minh. It is the major lesson from the best Vietnamese portrait artist: that subtlety is an art, and dividing is not loving.

Jean-François Hubert
Senior Expert, Vietnamese Art



134

午孟德藏品，一個兒子向母親的致敬

在法國佩里戈爾區中心的一個殿堂，一座華廈由一位資深建築師復修擴建。

這個地方煥發著令人感動的平靜。

這是個表現午孟德想要分享的見證的理想地方。

我有幸認識了他二十五年，我們都努力超越了我們的習性，一面是趕忙的巴黎人，另一面則習慣鄉郊生活，樂聚一起，談論她母親黎氏秋：她的作品、她的人生、她對世界的所思所想。

午孟德生於1941年1月1日，他微笑地說成是「1.1.41」，他溫和而緩慢地說出，好捕捉到聆聽者的注意。他在一個充滿著畫家與知識分子（大部份都來自越南）的美妙環境成長。這使得家庭、好友及親屬的理想及傳統得以鞏固。

這點自藏品之中精選的作品中可見一斑。其中有枚中恕（拍品編號130）及黎譜（拍品編號131）為還在襁褓之中的午孟德作的肖像，以及武高談充滿感情，少有的一幅水粉彩作品（拍品編號135）。

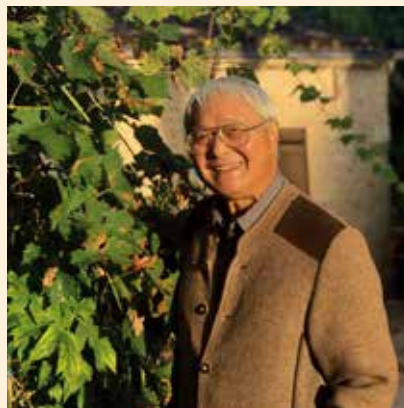
在這四人組之中，黎氏秋對越南的獨立最為支持。任何方式的壓迫對她來說都是難以接受的。這亦表現於她年少時對一眾腐儒的反抗，縱然她亦是出身書香世家。她的丈夫亦是一位軍人，並於1954至1956年投身北越作戰，她於1975年亦曾出發，但很快便回到法國，可見這不單單是空談的政治陳述。

午孟德除了前述的三幅個人作品以外，亦為我們選擇了七幅佳作，以清楚表現她母親的才能。第一幅是早期作品《推心置腹》（拍品編號127），在她仍於越南時在絹上作畫，是黎氏秋筆下最美麗的肖像之一（拍品編號129）。兩座極為罕見的鉛製雕塑（拍品編號134），呈現出她作為雕刻家的才能。她與武高談相似，精於捕捉動感及讓一刻定鏡。一幅罕見的花束（拍品編號126）與室內花園（拍品編號128）提醒了我們她與黎譜一樣對花卉的熱情。

黎氏秋深愛著定居的法國與它的人物、風景及城鎮，例如諾曼第的翁弗勒爾

（拍品編號132）、以及山川（拍品編號133），這些都是她樂於入畫的地方。

黎氏秋畢生崇敬維克多·塔迪歐和胡志明。從越南最好的肖像畫家，我們學到的是：含蓄是一門藝術，而分裂並不是愛。



The collector Ngo Manh Duc at his residence in Périgord, 2019
藏家午孟德在佩里戈爾的宅第留影



126

LE THI LUU

(1911-1988)

Pivoines (Peonies)

signed 'le thi luu' (lower right)
ink and gouache on silk
35.5 x 27 cm. (14 x 10 7/8 in.)
Painted in 1970
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

LITERATURE

Ngo The Tan, self-published, Lê Thị Lựu, 1911-1988,
Paris, France (illustrated, unpagged).
Thùy Khuê, The Ho Chi Minh City General Publishing
House, Lê Thị Lựu, Ấn Tượng Hoàng Hôn, Ho Chi Minh City, Vietnam,
2018 (illustrated, p. 74).

黎氏秋

(1911-1988)

牡丹

水墨 水粉 絹布
1970年作
款識：le thi luu (右下)
藝術家鈐印一枚

出版

《Lê Thị Lựu, 1911-1988》Ngo The Tan 自出版 巴黎 法國
(圖版，無頁數)
2018年《Lê Thị Lựu, Ấn Tượng Hoàng Hôn》
Thùy Khuê, 胡志明市綜合出版社 胡志明市 越南 (圖版，第
74頁)



127

LE THI LUU

(1911-1988)

La Confidence (Women Confiding)

signed 'leluu' (lower right)
ink and gouache on silk
41.5 x 33 cm. (16 3/8 x 13 in.)
Painted circa. 1938

HK\$400,000-600,000

US\$52,000-77,000

EXHIBITED

Morlanwelz, Belgium, Royal Museum of Mariemont, Arts du Vietnam, April-August 2002.

LITERATURE

Royal Museum of Mariemont, Arts du Vietnam, exh. cat., Morlanwelz, Belgium, 2002 (illustrated, p. 166).

黎氏秋

(1911-1988)

推心置腹

水墨 水粉 絹布
約1938年作
款識：leluu (右下)

展覽

2002年 4月-8月 「越南藝術」 瑪麗蒙特皇家博物館
莫蘭維爾茲 比利時

出版

2002年 《越南藝術》 展覽圖錄 瑪麗蒙特皇家博物館
莫蘭維爾茲 比利時 (圖版, 第166頁)



128

LE THI LUU

(1911-1988)

Jardin d'Hiver (Winter Garden)

signed 'le thi luu' (lower left)
oil on canvas
65 x 92 cm. (25 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in.)
Painted in 1964

HK\$120,000-180,000

US\$16,000-23,000

LITERATURE

Ngo The Tan, self-published, Lê Thị Lưu, 1911-1988, Paris, France (illustrated, unpagged).
Thùy Khuê, The Ho Chi Minh City General Publishing House, Lê Thị Lưu, Ấn Tượng Hoàng Hôn, Ho Chi Minh City, Vietnam, 2018 (illustrated, p. 75).

黎氏秋

(1911-1988)

冬季花園

油彩 畫布
1964年作
款識：le thi luu (左下)

出版

《Lê Thị Lưu, 1911-1988》Ngo The Tan 自出版 巴黎 法國 (圖版，無頁數)
2018年《Lê Thị Lưu, Ấn Tượng Hoàng Hôn》Thùy Khuê, 胡志明市綜合出版社 胡志明市 越南 (圖版，第75頁)



129

LE THI LUU

(1911-1988)

Portrait de Mme Anh Tran (Portrait of Ms Anh Tran)

signed 'le thi luu' (lower right)
gouache on silk
65.5 x 54.5 cm. (25¾ x 21½ in.)
Painted in 1980

HK\$400,000-600,000

US\$52,000-77,000

LITERATURE

Ngo The Tan, self-published, Lê Thị Lựu, 1911-1988, Paris, France (illustrated, unpagged).
Thuy Khuê, The Ho Chi Minh City General Publishing House, Lê Thị Lựu, Ấn Tượng Hoàng Hôn, Ho Chi Minh City, Vietnam, 2018 (illustrated, p. 57).

黎氏秋

(1911-1988)

Anh Tran女士畫像

水粉 絹布
1980年作
款識：le thi luu (右下)

出版

《Lê Thị Lựu, 1911-1988》Ngo The Tan 自出版 巴黎 法國
(圖版，無頁數)
2018年《Lê Thị Lựu, Ấn Tượng Hoàng Hôn》Thuy Khuê,
胡志明市綜合出版社 胡志明市 越南 (圖版，第57頁)



130

MAI TRUNG THU

(1906-1980)

Portrait de Ngo Manh Duc (*Portrait of Ngo Manh Duc*)

signed and dated 'MAI THU 1942'
(lower left)
pencil on paper
19 x 12.5 cm. (7½ x 4⅞ in.)
Executed in 1942
one seal of the artist

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Gift from the artist to the present owner

梅忠恕

(1906-1980)

Ngo Manh Duc畫像

鉛筆 紙本
1942年作
款識：MAI THU 1942 (左下)
藝術家鈐印一枚

來源
藝術家贈予現藏者



131

LE PHO

(1907-2001)

Portrait de Ngo Manh Duc (Portrait of Ngo Manh Duc)

signed in Chinese, signed 'Le Pho' (lower right)
pencil and pastel on paper
30.5 x 43.5 cm (12 x 17 1/8 in.)
Painted in 1941

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Gift from the artist to the present owner

黎譜

(1907-2001)

Ngo Manh Duc畫像

鉛筆 粉筆 紙本
1941年作
款識：黎譜 Le Pho (右下)

來源

藝術家贈予現藏者



132

LE THI LUU

(1911-1988)

Port de Honfleur (Honfleur Harbor)

signed 'lethiluu' (lower left)
oil on canvas
40.5 x 33 cm. (16 x 13 in.)
Painted in 1962

HK\$45,000-65,000

US\$5,800-8,300

LITERATURE

Ngo The Tan, self-published, Lê Thị Lưu, 1911-1988, Paris, France (illustrated, unpagged).
Thùy Khuê, The Ho Chi Minh City General Publishing House, Lê Thị Lưu, Ấn Tượng Hoàng Hôn, Ho Chi Minh City, Vietnam, 2018 (illustrated, p. 37).

黎氏秋

(1911-1988)

翁弗勒爾 海港

油彩 畫布
1962年作
款識：lethiluu (左下)

出版

《Lê Thị Lưu, 1911-1988》Ngo The Tan 自出版 巴黎 法國 (圖版，無頁數)

2018年《Lê Thị Lưu, Ấn Tượng Hoàng Hôn》Thùy Khuê, 胡志明市綜合出版社 胡志明市 越南 (圖版，第37頁)



133

LE THI LUU

(1911-1988)

Paysage de Provence (Landscape in Provence)

gouache on silk
33 x 41 cm. (13 x 16 1/8 in.)
Painted *circa.* 1960

HK\$20,000-30,000

US\$2,600-3,800

黎氏秋

(1911-1988)

普羅旺斯的風景

水粉 絹布
約1960年作



134

LE THI LUU

(1911-1988)

Two Women's Head

two embossed and hammered lead sculptures
19 x 13 x 7.5 cm. (7½ x 5½ x 3 cm.); &
22 x 12.5 x 11 cm. (8¾ x 4¾ x 4¾ in.)
Executed *circa*. 1970
unique edition (2)

HK\$50,000-70,000

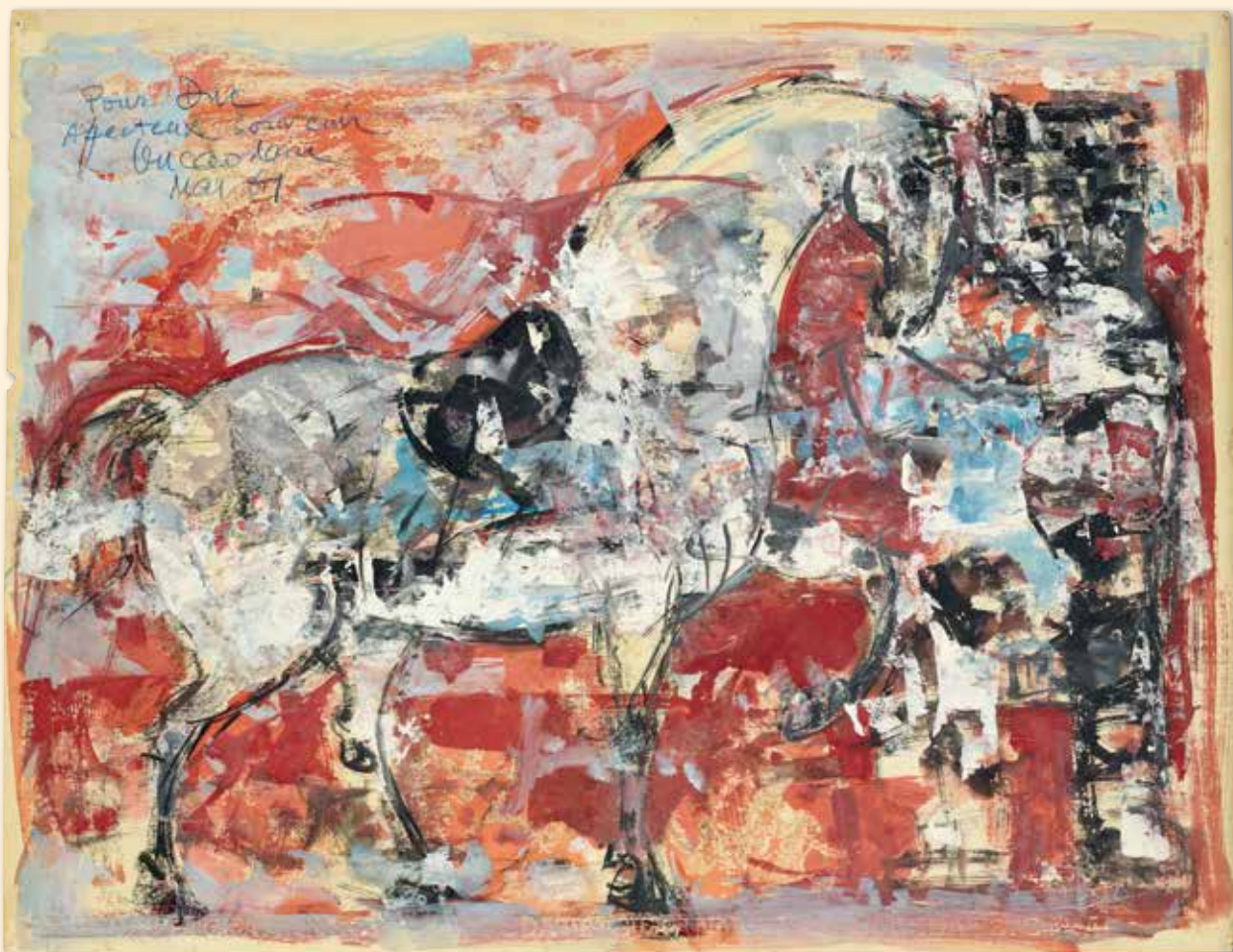
US\$6,500-9,000

黎氏秋

(1911-1988)

二女子頭像

鉛雕塑 (共兩件)
約1970年作
特版



135

VU CAO DAM

(1908-2000)

Cavalier et son Cheval (Rider and his Horse)

inscribed, signed and dated 'Pour Duc Affectueux souvenir Vu Cao Dam Mai 61' (upper left)
gouache and ink on paper
50 x 65.5 cm (19 5/8 x 25 3/4 in.)
Painted in 1961

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Gift from the artist to the present owner

武高談

(1908-2000)

騎士與馬

水粉 水墨 紙本
1961年作

款識：Pour Duc Affectueux souvenir Vu Cao Dam
Mai 61 (左上)

來源

藝術家贈予現藏者

136

LE PHO

(1907-2001)

Abandon

signed in Chinese and signed 'Le pho' (lower left);
gallery label affixed on the reverse
ink, oil and gouache on silk
49.5 x 49 cm. (19 ½ x 19 ¼ in.)
Painted in 1946

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Galerie de Francony, Nice
Acquired from the above by the previous owner
Private Collection, Europe

Le Pho: *Abandon*, a Milestone in the Artist's Work

All the greatest painters keep painting interpretations of the same subject as their relation to the world. For Le Pho, the chosen topic is expressed by the numerous representations of the mother-child relationship.

The word *Abandon*, the title he chose, can take on different meanings in the French language - a language the painter mastered very well enough to carefully choose the titles of his works. The meaning here is not a distancing (the more colloquial understanding of the word) but more a languid and gentle state of consciousness. Entering Le Pho's soul when, himself an orphan at a very young age, he met his wife to be, Paulette in 1945 in the famous café *À Capoulade* in the Latin Quarter of Paris.

It is this very moment of pure joy and happiness that inspires the work.

This is clearly demonstrated in the child's position, innocently trusting, sucking his thumb, curled up against his mother; both wearing their Tonkinese clothes. The walls and the dividers embed an exuberance of fruits (a bowl in the bottom right), of flowers (in the vase and free), of plants, as the mother's gifts to her child. All are brought together by a subtle palette of gouache much lighter now than in 1943 when he met Henri Matisse (his favorite painter (with Bonnard) in Vence, not far from Nice where Le Pho used to live since his demobilization in 1940.

The square shape of the work, rarely used by the painter, amplifies the stability of the representation.

The orphan is no longer alone, joy replaces pain: happiness has entered the home.

A manifest for a conquered love, *Abandon* is an essential milestone in the painter's work.

Jean-François Hubert
Senior Expert, Vietnamese Art

黎譜

(1907-2001)

遺世獨立

水墨 油彩 水粉 絹布
1946年作
款識：黎譜 Le pho (左下); 畫廊標籤於畫背

來源

法國 尼斯 德·法蘭克尼 畫廊
前藏家購自上述畫廊
歐洲 私人收藏

黎譜：《遺世獨立》，藝術家的里程碑

所有偉大的畫家都會一直對同一命題不斷描畫闡釋，以呈現他們與世界的關聯。對黎譜而言，母子之情便是他永恆的主題。

本作品的題目《遺世獨立》(Abandon)，在法語之中可以有不同的解釋。黎譜本人對法語的造詣，使得他可以細心的為畫作命題。「Abandon」這字在這裏並不是日常「遠離」、「放棄」的意思，而是一種更為悠閒而溫和的意識狀態。這感覺在幼年便成為孤兒的黎譜在1945年於巴黎拉丁區有名的卡普萊德咖啡廳遇見他未來的妻子 Paulette 時，悄然進入他的心坎。

正是這愉悅快樂的時刻啟發了這個作品。

孩子的姿勢表現出這種天倫之樂，他天真而放鬆，啣着拇指地依偎在母親身上。母子兩人都穿着傳統越南服飾。牆壁與分隔有着豐盛的蔬果(在右下方的碗中)，花卉(花瓶及背景之中)和植物，這都是母親給予孩子的禮物。水彩的微妙色調表比1943年他初遇馬蒂斯時時顯得更明亮，當時他剛退伍兩年，定居于的尼斯附近的旺斯，在那里，他遇上了他最欣賞的畫家馬蒂斯和波納爾。

此作為黎氏作品少有的正方形，加強了畫面的穩定性。

孤兒不再孤單，喜悅取代了痛苦：快樂進入了這個家。

《遺世獨立》一作不單是深愛的表現，亦是畫家作品之中一道重要的里程碑。





137

LE PHO

(1907-2001)

La Promenade (The Walk)

signed 'Le pho', signed again in Chinese (lower left)
oil on silk laid on board
46 x 27.5 cm. (18 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in.)
Painted circa. 1950

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Private Collection, Europe

黎譜

(1907-2001)

踏青

油彩 絹布 裱於木板
約1950年作
款識：黎譜 Le pho (左下)

來源

歐洲私人收藏



138

VU CAO DAM

(1908-2000)

Mère et enfant (Mother and Child)

signed 'vu cao dam 68' (lower right);
signed in Chinese and signed 'Vu cao dam', dated and
inscribed '1968 Mère et enfant N°3' (on the reverse);
inscribed 'Chicago' (on the stretcher)
oil on canvas
55 x 47 cm. (21 $\frac{5}{8}$ x 18 $\frac{1}{2}$ in.)
Painted in 1968

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale Sotheby's New York, 7 October 2008, lot 273
Acquired at the above sale by the present owner
Private Collection, Indonesia

武高談

(1908-2000)

母與子

油彩 畫布
1968年作
款識：vu cao dam 68 (右下);
武高談 Vu cao dam 1968
Mère et enfant N°3' (畫筆);Chicago (架上)

來源

蘇富比 紐約 2008年10月7日 編號273
現藏者購自上述拍賣
印尼 私人收藏

139

VU CAO DAM

(1908-2000)

Deux Jeunes Filles (Two Girls)

signed, numbered and inscribed 'Vu Cao Dam 3/6 Guiot'
(on the base)

bronze sculpture

35 x 16 x 12.5 cm. (13 3/4 x 6 1/4 x 4 7/8 in.)

Executed in 1956

Edition 3/6

HK\$100,000-180,000

US\$13,000-23,000

武高談

(1908-2000)

兩位少女銅像

銅雕 雕塑

1956年作

版數：3/6

款識：Vu Cao Dam 3/6 Guiot (底部)





MAI TRUNG THU

梅忠恕

La Guerre (The War), 1968, by Mai Thu: A Scream for Humanity

Mai Thu is mostly recognized for his representations of a happy world, gentle and idealized filled with beautiful women dressed in their native *ao dai* and their lovely children, even if the subliminal message is never far away.

In the present lot, the subject is not as what appears and the date of creation, 1968 explains a momentous time in history.

1968 was a decisive year in the Vietnam War. The Têt Offensive was a military defeat for the Americans but also a media coverage victory for the Northern Vietnamese. The coverage over the intrusion of the Vietcong within the Saigon Embassy, the destruction of Hue as a martyr-city, the Khe Sanh battle, reached the world and started operating a fundamental shift internationally but especially so in the American public opinion, weakening public support and eventually leading to the end of the war.

In this way, Mai Thu follows the general current but he offers a work of extreme power:

The lady at the forefront with her hair down, her southern Vietnamese style scarf and her sorrowful eyes is very telling. She and the child she holds in her left hand, naked and hungry, illustrate the horror and impact of the war. The softness of the child's look alone depicts hope but is rapidly subdued by the redness of the bombardment, a halo of death, the devastation of all. The sky, generally neutral in Mai Thu's work, is here overrun and seems to be a place of chaos, and demonstrates the intense emotion of the artist.

There is a sense of emotional turmoil present, but the mother's hand cradling her child's thigh gently preserves a piece of humanity, giving forth and evoking an emotional response, and gives one a sense of underlying hope.

Jean-François Hubert
Senior Expert, Vietnamese Art



140

MAI TRUNG THU

(1906-1980)

La Guerre (The War)

signed 'MAI THU' and dated '1968' in Chinese
(lower right)
ink and gouache on silk in the original frame
65.5 x 47 cm. (25 ¾ x 18 ½ in.)
Painted in 1968
one seal of the artist

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Private Collection, Europe

梅忠恕

(1906-1980)

戰爭

水墨 水粉 絹布 (原裝畫框)
1968年作
款識：MAI THU六十八年(右下)
藝術家鈐印一枚

來源

歐洲私人收藏



141

MAI TRUNG THU

(1906-1980)

Maternité (Maternity)

signed 'MAI THU', dated in Chinese '71' (lower right)
ink and gouache on silk in the original frame
35.5 x 19 cm. (14 x 7½ in.)
Painted in 1971
one seal of the artist

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Private Collection, Europe

梅忠恕

(1906-1980)

母愛

水墨 水粉 絹布 (原裝框架)
1971年作
款識: MAI THU七十一年 (右下)
藝術家鈐印一枚

來源

歐洲 私人收藏



142

MAI TRUNG THU

(1906-1980)

Jeune Poète (Young Poet)

signed 'MAI THU', signed in Chinese '71' (lower right)
ink and gouache on silk in the original frame
24.5 x 10.5 cm. (9 5/8 x 4 1/8 in.)
Painted in 1971
one seal of the artist

HK140,000-180,000

US\$18,000-23,000

PROVENANCE

Private Collection, Europe

梅忠恕

(1906-1980)

小詩人

水墨 水粉 絹布 (原裝畫框)
1971年作
款識：MAI THU七十七年 (右下)
藝術家鈐印一枚

來源

歐洲私人收藏



143

MAI TRUNG THU

(1906-1980)

La Rose (The Rose)

signed 'MAI THU', dated in Chinese '71' (upper left)
ink and gouache on silk in the original frame
24.5 x 10.5 cm. (9 5/8 x 4 1/8 in.)
Painted in 1971
one seal of the artist

HK\$140,000-180,000

US\$18,000-23,000

PROVENANCE

Private Collection, Europe

梅忠恕

(1906-1980)

玫瑰花

水墨 水粉 絹布 (原裝畫框)
1971年作
款識：MAI THU七十一(左上)
藝術家鈐印一枚

來源

歐洲 私人收藏



144

DAMRONG WONG-UPARAJ

(1936-2002)

The Form on the Wall

signed and dated 'D.W 65' (lower right)
tempera, oil, and paper collage on canvas
99.5 x 79 cm. (39 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in.)
Painted in 1965

HK\$200,000-260,000

US\$26,000-34,000

PROVENANCE

Private Collection, USA

EXHIBITED

Thailand, Patuwan Gallery 1st Exhibition: Contemporary Thai Artists,
September 1966.

黃丹龍

(1936-2002)

牆上的形式

蛋彩 油彩 紙本拼貼 畫布
1965年作
款識: D.W 65 (右下)

來源

美國 私人收藏

展覽

1966年9月「第一展:泰國當代藝術家」Patuwan畫廊 泰國



145

SOMPOT UPA-IN

(1934-2014)

Untitled

signed and dated 'SOMPOT 20.10.62' (lower right)
oil on board
90 x 64 cm. (35 ³/₈ x 25 ¹/₄ in.)
Painted in 1962

HK\$150,000-250,000

US\$20,000-32,000

SOMPOT UPA-IN

(1934-2014)

無題

油彩 木板
1962年作
款識：SOMPOT 20.10.62 (右下)



146

DAMRONG WONG-UPARAJ

(1936-2002)

Untitled

signed and dated 'Damrong 1960' (lower right); inscribed 'Damrong Wong - Uparaj University of Fine Arts Bangkok Thailand' (on the reverse)
oil and mixed media on paper
43.5 x 72 cm. (17 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in.)
Painted in 1960

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, USA

黃丹龍

(1936-2002)

無題

油彩 綜合媒材 紙本
1960年作

款識：Damrong 1960 (右下); Damrong Wong - Uparaj
University of Fine Arts Bangkok Thailand (畫背)

來源

美國 私人收藏



147

PRASONG LUEMUANG

(B. 1962)

Distraction

signed with artist inscription (middle left); signed with
artist inscription (lower middle)
gouache on canvas
122 x 183 cm. (48 x 72 in.)

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Private Collection, Singapore

PRASONG LUEMUANG

(1962年生)

分心

水粉 畫布
款識：藝術家款識(中左); 藝術家款識(中下)

來源
新加坡 私人收藏



148

U NGWE GAING

(1901-1967)

In the Market

signed and dated 'Ngwe Gaing 52' (lower left)
oil on canvas
58.5 x 44 cm. (23 x 17³/₈ in.)
Painted in 1952

HK\$200,000-280,000

US\$26,000-36,000

U NGWE GAING

(1901-1967)

市集

油彩 畫布
1952年作
款識：Ngwe Gaing 52 (左下)

149

U NGWE GAING

(1901-1967)

Flowers

signed 'NgWE GAING' (lower right)
oil on plywood
56 x 31.5 cm. (22 x 12 $\frac{3}{8}$ in.)

HK\$200,000-280,000

US\$26,000-36,000

U NGWE GAING

(1901-1967)

花卉

油彩 膠合板
款識：NgWE GAING (右下)





150

U SAN WIN

(1905-1981)

Still Life

signed and dated 'San Win 57' (upper right)
oil on board
38.5 x 49.5 cm. (15 1/8 x 19 1/2 in.)
Painted in 1957

HK\$200,000-280,000

US\$26,000-36,000

U SAN WIN

(1905-1981)

靜物

油彩 木板
1957年作
款識：San Win 57 (右上)



151

U SAN WIN

(1905-1981)

Ananda Pagoda Bagan

signed and dated 'SAN WIN '67' (lower left)
oil on board
38 x 46 cm. (15 x 18½ in.)
Painted in 1967

HK\$220,000-320,000

US\$29,000-41,000

U SAN WIN

(1905-1981)

與倫勃朗對話

油彩 木板
1967年作
款識：SAN WIN'67 (左下)



152

U LUN GYWE

(B. 1930)

Spectrum of Burmese Colour

signed and dated 'Lun Gywe 76' (lower left)
oil on canvas
71 x 43.5 cm. (28 x 17 $\frac{1}{8}$ in.)
Painted in 1976

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, USA

U LUN GYWE

(1930年生)

緬甸色彩之光譜

油彩 紙本
1976年作
款識：Lun Gywe 76 (左下)

來源
美國 私人收藏



153

U LUN GYWE

(B. 1930)

Shan Market

signed and dated 'Lun Gywe 2003' (lower right)
oil on canvas
68.5 x 68.5 cm. (27 x 27 in.)
Painted in 2003

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

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

LITERATURE

Shireen Naziree, Jorn Middelborg, Thavibu Gallery, *Feasting the Female Form*, Phrao, Bangkok, 2011 (illustrated, p. 89).

U LUN GYWE

(1930年生)

市集

油彩 畫布
2003年作
款識：Lun Gywe 2003 (右下)

來源

現藏者直接購自藝術家
泰國 私人收藏

出版

2011年《盛宴女性形式》Shireen Naziree, Jorn Middelborg 編輯 Thavibu 畫廊 曼谷 泰國 (圖版, 第 89 圖)



154

FERNANDO CUETO AMORSOLO

(1892-1972)

Going Home

signed, dated and inscribed 'F Amorsolo MANILA 1958'
(lower right)

oil on canvas

55.5 x 76 cm. (21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Painted in 1958

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, Switzerland

阿莫索羅

(1892-1972)

回家

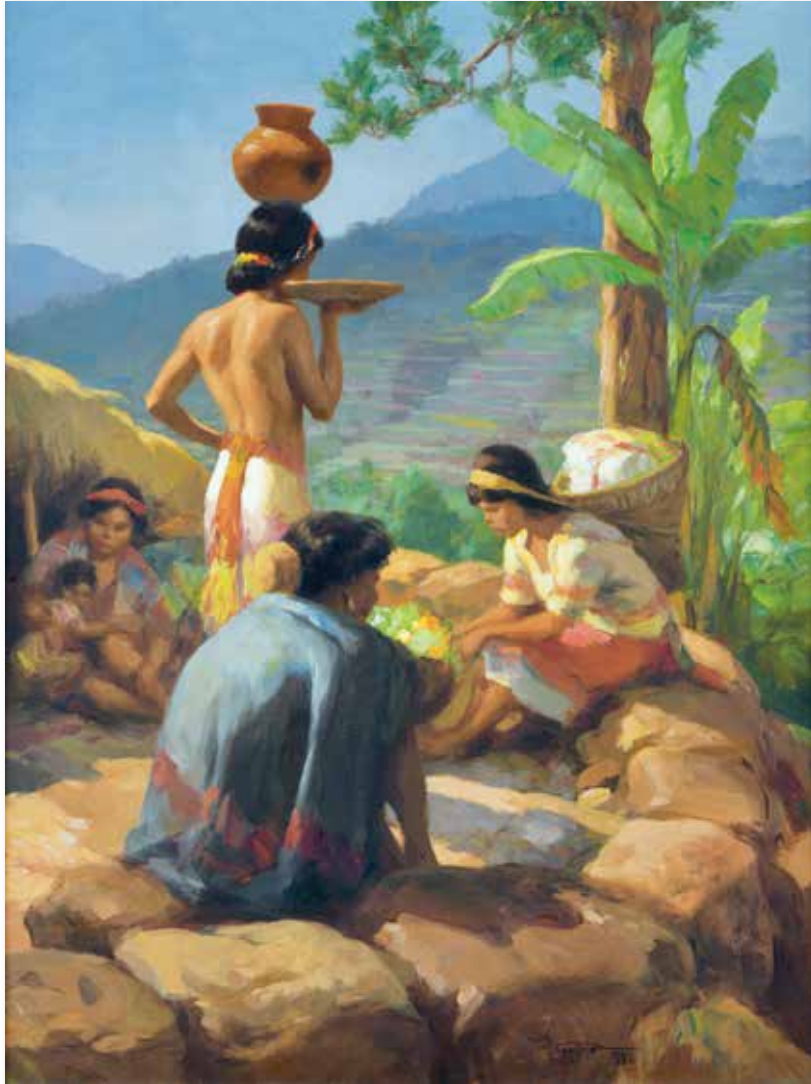
油彩 畫布

1958年作

款識：F Amorsolo MANILA 1958 (右下)

來源

瑞士 私人收藏



155

FERNANDO CUETO AMORSOLO

(1892-1972)

Workers at Rest

signed and dated 'F Amorsolo 1956' (lower right)
oil on canvas
66 x 50.5 cm. (26 x 19 7/8 in.)
Painted in 1956

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, Switzerland

阿莫索羅

(1892-1972)

工人小憩

油彩 畫布
1956年作
款識：F Amorsolo 1956 (右下)

來源
瑞士 私人收藏



156

FERNANDO CUETO AMORSOLO

(1892-1972)

Mountain Scene

inscribed, signed and dated 'to Mr. H.B. Pond F. Amorsolo Baguio 1927' (lower left)
oil on board
32 x 40 cm. (12 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)
Painted in 1927

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, USA

阿莫索羅

(1892 - 1972)

山景

油彩 木板
1927年作
款識: to Mr. H.B. Pond F. Amorsolo Baguio 1927 (左下)

來源

美國 私人收藏



157

FERNANDO CUETO AMORSOLO

(1892-1972)

Nude

signed, dated and inscribed 'F Amorsolo MANILA 1937' (lower right)
oil on board
46 x 35.5 cm. (18 1/8 x 14 in.)
Painted in 1937

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, USA

阿莫索羅

(1892-1972)

裸女

油彩 木板
1937年作
款識：F Amorsolo MANILA 1937 (右下)

來源

美國 私人收藏



158

FERNANDO CUETO AMORSOLO

(1892-1972)

Man with Hat

signed, dated and inscribed 'F Amorsolo MANILA 1927'
(lower left)
oil on board
32.5 x 41 cm. (12¾ x 16½ in.)
Painted in 1927

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, USA

阿莫索羅

(1892-1972)

戴帽子的男人

油彩 木板
1927年作
款識：F Amorsolo MANILA 1927 (左下)

來源
美國 私人收藏



159

FERNANDO CUETO AMORSOLO

(1892-1972)

By The Beach

signed, dated and inscribed 'F Amorsolo MANILA 1958'
(lower right)
oil on canvas
55 x 76 cm. (21 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)
Painted in 1958

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Private Collection, Switzerland

阿莫索羅

(1892-1972)

海邊

油彩 畫布
1958 年作
款識：F Amorsolo MANILA 1958 (右下)

來源

瑞士 私人收藏

160

FERNANDO ZÓBEL

(1924-1984)

Cuarta Conversación con Rembrandt van Rijn (RvR).

signed with artist monogram, titled and dated 'cuarta conversación con RvR 6 September 1965' (lower left); signed with artist monogram, dated and titled again (on the reverse)
oil on canvas
100 x 100 cm. (39 3/8 x 39 3/8 in.)
Painted in 1965

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

US\$110,000-150,000

PROVENANCE

Private Collection, Spain

Rich in diverse influences, Fernando Zóbel's works are often heralded for their inventiveness. He borrowed from multiple sources and was unafraid to experiment with new mediums. The sharp straight lines in this present work, for instance, was created using a hypodermic syringe that Zóbel adapted as a technique as it allowed him to draw thin and controllable lines with a great degree of sensitivity.

An intellectual himself, Zóbel was also open to a myriad of styles, including the calm soft washes of Rothko and the gestural modes of Chinese calligraphy. These artistic borrowings result in an ethereal tension between mellowed backgrounds and frantic rhythms of fleeting lines. As pointed out by art historian Antonio Magaz-Sangro, Zóbel's works are reminiscent of "weightless scaffoldings viewed against light." Indeed, the domination of planes with varying value, coupled with their out-of-focus contours, create a sense of luminosity, as if one is struggling to see in the presence of bright lights.

"I set up in front of a picture I like, and I prefer to commune with that work by painting. It's a way of seeing and making paintings."

Entitled *Fourth Conversation with Rembrandt van Rijn*, the present lot reveals itself as Zóbel's homage to the Dutch painter, Rembrandt. It is no surprise that the Filipino painter possessed at least sixteen books on Rembrandt's etchings in his personal library, which he compiled since his student days in Harvard. It was the atmospheric quality of these etchings that inspired Zóbel. A maestro of chiaroscuro, Rembrandt led the eye through vigorous interplay of light and shadow. As seen in the monumental sketch, *The Three Crosses*, his grave dark strokes served to frame and accentuate the radiance of his central

費南度·索維爾

(1924-1984)

與倫勃朗對話

油彩 畫布
1965年作
款識：藝術家花押 cuarta conversación con RvR 6
September 1965 (左下); 65-44 cuarta conversación
con RvR (畫背)

來源

西班牙 私人收藏



Rembrandt van Rijn, *The Three Crosses*, 1653,
Rijksmuseum, Amsterdam, Netherlands
Credit line: Mr and Mrs De Bruijn-van der Leeuw

focal point. Like Rembrandt, Zóbel conveyed the ferocity of light beams by employing large spectrum of blacks, greys and whites. The present lot, in particular, depicts two strong vertical black lines in the upper middle of the canvas. They seem to cordon off planes of darkness, as if making way for the white wash underneath to seep through. Through such a method, Zóbel skillfully creates an abstract light source that guides the eye into the unending expanse of white below.





161

FERNANDO ZÓBEL

(1924-1984)

Estudio en vertical y ocre (Study in vertical and ochre)

signed 'Zóbel' (lower right); signed with the artist's monogram, titled and dated '72-79 ESTUDIO EN VERTICAL Y OCRE' (on the reverse)

oil on canvas
38 x 46 cm. (15 x 18½ in.)
Painted in 1972-79

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, Spain

費南度·索維爾

(1924-1984)

垂直和赭石的研究

油彩 畫布

1972-79年作

款識：Zóbel (右下); 藝術家花押72-79
ESTUDIO EN VERTICAL Y OCRE (畫背)

來源

西班牙 私人收藏



162

JOSE JOYA

(1931-1995)

Persistent Orange

signed and dated 'Joya 1960' (lower right)
acrylic and oil on paper
53.5 x 69 cm. (21 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.)
Painted in 1960

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Acquired directly from the artist by the previous owner
Thence by descent to the present owner
Private Collection, USA

荷西·荷雅

(1931-1995)

執著橙色

壓克力 油彩 紙本
1960年作
款識：Joya 1960 (右下)

來源

前藏者得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏



163

JOSE JOYA

(1931 – 1995)

Untitled

signed and dated 'Joya 1960' (lower left)
acrylic and oil on paper
40.5 x 56 cm. (16 x 22 in.)
Painted in 1960

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Acquired directly from the artist by the previous owner
Thence by descent to the present owner
Private Collection, USA

荷西·荷雅

(1931-1995)

無題

壓克力 油彩 紙本
1960年作
款識：Joya 1960 (左下)

來源

前藏者得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏



164

JOSE JOYA

(1931-1995)

Untitled

signed and dated 'Joya 1960' (lower right)
acrylic and oil on paper
57 x 72 cm. (22½ x 28¾ in.)
Painted in 1960

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Acquired directly from the artist by the previous owner
Thence by descent to the present owner
Private Collection, USA

荷西·荷雅

(1931-1995)

無題

壓克力 油彩 紙本
1960年作
款識：Joya 1960 (右下)

來源

前藏者得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏

165

PACITA ABAD

(1946-2004)

Endless Blues

signed 'Pacita' (lower right)
oil, painted cloth stitched on canvas
258 x 186 cm. (101 $\frac{1}{2}$ x 73 $\frac{1}{4}$ in.)
Executed in 2001

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, USA

EXHIBITED

Singapore, Artfolio Space, PACITA ABAD: Endless Blues,
November – December 2002. This exhibition later travelled to
Norway, Jevnaker, Glassverkveien 9 Hadeland Glassverk & Museum,
May – August 2003; Washington D. C., USA, Gibby Waitzkin Fine
Art, November 2003.

帕斯塔

(1946-2004)

無盡的藍調

油彩 布料拼貼 畫布
2001年作
款識：Pacita (右下)

來源

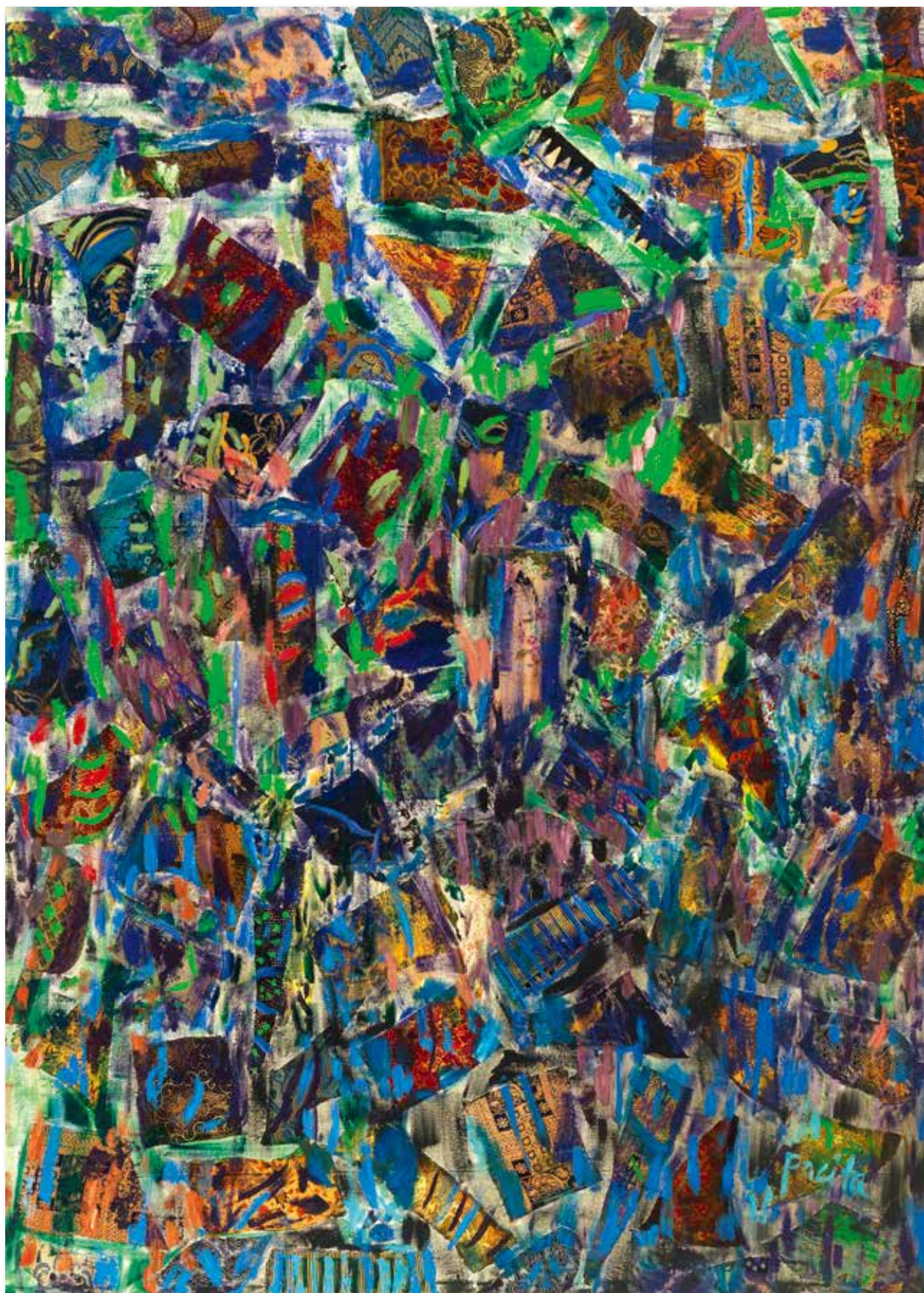
美國 私人收藏

展覽

2002年 11月-12月「帕斯塔：無盡的藍調」Artfolio Space畫廊
新加坡 此展覽還在以下地點展出 2003年5月-8月玻璃廠路9
哈德蘭玻璃廠和博物 耶夫納克 挪威; 2003年11月 吉比·維茲金
美術 華盛頓特區 美國

Endless Blues is a work that typifies Filipino artist Pacita Abad's artistic practice: a strong dedication to a single colour in each work constructed from a rhythmic interweaving of slivers of batik fabric with three-dimensional stitches and vibrant oil paints. The present lot is named after her last major series of the same name, which the artist produced at a particularly challenging period in her life; on a global level, the world just experienced the tragedy of September 11, while on a personal level Abad had been diagnosed with cancer. She responded to her emotions by turning inward and spending hours in her studio, listening to blues music as she created her dynamic trapunto paintings of prismatic colours.

Endless Blues is characterized by the melancholic and nostalgic trance-like rhythm of the music that has been a constant inspiration for her: sharp bursts of viridian intersperse between the various richly patterned scraps of various fabrics lovingly sewn on by the artist, further accented by a smattering of crimsons, allowing the work to vibrate with a meaningful sense of composition despite the lack of figuration. The *Endless Blues* series and this work is a result of the collision of her mood at the time with an explosion of expression that she has consistently poured into her work. For Abad, *Endless Blues* is like the Blues, “always strong, sometimes sad, a bit nostalgic, and very colorful.”



ALFONSO OSSORIO

(1916 – 1990)

Green Woman

signed, dated and inscribed and titled 'GREEN WOMAN Alfonso Ossorio Paris 1951' (on the reverse)
mixed media on paper
73.4 x 56 cm. (28 $\frac{7}{8}$ x 22 in.)
Painted in 1951

HK\$220,000-320,000**US\$29,000-41,000****PROVENANCE**

Acquired directly from the artist by the Galerie Beyeler in September 1959
Galerie Beyeler, Basel, Switzerland, Inventory Number 2487
Gallery Cordier & Ekstrom, New York, USA
Acquired from the above on 21 January 1969
Signa Gallery, East Hampton, USA
Wiegiersma Fine Art, Paris, France
Acquired from the above by the present owner
Private Collection, Europe

Christie's is honoured to offer at auction for the very first time in Hong Kong a work by Alfonso Ossorio, dated 1951, from a private European collection.

Ossorio is virtually absent from standard art history texts, whose importance as an Abstract Expressionist artist was for a long time overshadowed by his immense wealth and socialite lifestyle. As heir to a sugar-refining fortune in Negros Occidental, Philippines, Ossorio and his life-long partner, Ted Dragon, ruled over The Creeks, the largest waterfront estate on Long Island, where the Filipino-American artist hosted for nearly forty years the grandest parties in the Hamptons. The Creeks were a cultural hub and a meeting place for Jackson Pollock, Lee Krasner, Jean Dubuffet, Willem de Kooning, Mark Rothko, and Costantino Nivola, as well as the home to Ossorio's impressive art collection and gardens (Fig. 1).

In 1949, Ossorio befriended Pollock and would become his greatest patron and supporter, putting up with Pollock's infamous violent outbursts when under the influence of alcohol. From a 1950 Pollock solo exhibition at the Betty Parsons Gallery, Ossorio bought for US\$1,500 *Lavender Mist*, a major work that he sold twenty-six years later to the National Gallery of Art in Washington at a price said to be more than US\$2 million (Fig. 2). Upon Pollock's suggestion, Ossorio travelled to Paris to meet French Art brut artist Jean Dubuffet. The two developed an immediate kinship. Curiously, Pollock would never meet Dubuffet in person, but as the two artists became leading protagonists on both sides of the Atlantic Ocean, Alfonso Ossorio helped bridge the gap between Europe and America.

Until the release of the 1989 Pulitzer Prize-winning biography *Jackson*



阿方索·奧索里奧

(1916-1990)

綠色女子

綜合媒材 紙本
1951年作
款識：GREEN WOMAN Alfonso Ossorio
Paris 1951 (畫背)

來源

Beyeler畫廊1959年9月得自藝術家本人
庫存編號2487, Beyeler畫廊, 瑞士巴, 塞爾
Cordier & Ekstrom畫廊, 紐約, 美國
前藏者1969年1月21日購自上述畫廊
西格納畫廊, 紐約, 美國
維格斯瑪美術館, 巴黎, 法國
現藏者購自上述畫廊
歐洲 私人收藏

Pollock: An American Saga by Gregory W. Smith, Ossorio was regarded merely as a supporting actor of Pollock's life. The 2013 landmark exhibition *Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet*, curated by Dorothy Kosinski and Klaus Ottman at the Phillips Collection in Washington D.C. then at the Parrish Art Museum in New York, reveals a more nuanced narrative where the three artists are treated as equally seminal players. However, true collectors have always seen his worth. *Green Woman* was purchased by the Beyeler Gallery directly from the artist, and was later sold to the Cordier & Ekström Gallery in New York, which also showcased his work in the early 1960s. The influence of his friends Pollock and Dubuffet is evident in how liberated the artist is pouring his energy on the paper. In 1950, Ossorio returned to the Philippines for the first time in almost 25 years. This crucial trip would produce his very best works in the following years. Finding himself in his devout Catholic hometown brought up deep feelings of turmoil, as his sexuality conflicted with his family's values. Experimenting with techniques such as rubbing, dripping, stamping, energetic lines and brushwork, Ossorio executes in 1951 the present lot *Green Woman*, a fascinating work with an almost spiritual intensity. Vivid cyan blues gush out in a disorderly manner, as if almost shooting out of the paper. Continuous meandering lines in contrasting black and white attempt to enclose the space but the inner feelings are too strong to trap. In an almost cathartic process, Ossorio creates his own raw visual language in a chaotic yet ordered fashion. His distant cousin Fernando Zóbel would later write about him: "He (Ossorio) lives and paints at high pitch, burning the candle at both ends. He is spending and living on his capital... Loathes compromise, any attempt to popularize. "Art must be difficult to see, difficult to understand."

Right:

Alfonso Ossorio (front row left), and Jackson Pollock (front row far right) by the steps of The Creeks, 1954. Photo courtesy of 27east.com & Ateneo Art Gallery.

Left:

Jackson Pollock, Number 1, 1950 (*Lavender Mist*), oil, enamel, and aluminium on canvas, painted in 1950, National Gallery of Art, Washington D. C. Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York





167

ROMEO TABUENA

(1921-2015)

Girl with Fruits

signed and dated 'TABUENA 1956' (lower left)
oil on board
54.5 x 84 cm. (21½ x 33⅞ in.)
Painted in 1956

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, USA

羅米奧·塔貝納

(1921-2015)

持水果的少女

油彩 木板
1956年作
款識：TABUENA 1956 (左下)

來源
美國私人收藏

168

ROMEO TABUENA

(1921-2015)

Still Life with Basket

signed 'TABUENA 61' (lower left)
oil on masonite board
60.5 x 91 cm. (23 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)
Painted in 1961

HK\$45,000-60,000

US\$5,800-7,700

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(1921-2015)

靜物與籃子

油彩 纖維板
1961年作
款識：TABUENA 61 (左下)

來源

墨西哥 私人收藏



168

169

ROMEO TABUENA

(1921-2015)

Cactus (Cactus Series)

signed and dated 'TABUENA
1956' (lower left)
mixed media on paper
50 x 67.5 cm. (19 $\frac{5}{8}$ x 26 $\frac{5}{8}$ in.)
Painted in 1956

HK\$30,000-40,000

US\$3,900-5,100

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(1921-2015)

仙人掌(仙人掌系列)

綜合媒材 紙本
1956年作
款識：TABUENA 1956 (左下)

來源

墨西哥 私人收藏



169

170

CHEN WEN HSI

(1906-1991)

Twelve Gibbons at Play

signed and inscribed in Chinese (upper right)
ink and colour on paper
180.5 x 89 cm. (71 x 35 in.)
one seal of artist

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

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

A remarkable artist and a pivotal figure in the local art scene of the 50s and 60s, Chinese-born Singaporean artist, Chen Wen Hsi was one of the pioneering artists from the Nanyang School who developed a unique form of artistic representation for Southeast Asia. Originally trained at the Xinhua Academy of Fine Art in Shanghai in 1930, Chen became adept in traditional Chinese ink and Western painting techniques, incorporating elements from both artistic approaches into his classical works of nature and animals, which he has become known for.

Skilfully executed in ink and colour on paper, *Twelves Gibbons at Play* is an exceptional work of its genre. Divided into three parts on a vertical scroll format, Chen eases simple representational elements like rocks, branches and flowers into the painting to subtly denote the height at which the gibbons are playfully swinging from. Despite the segmentation, the ink work is composed with an intuitive balance of spatial understanding through Chen's inclusive placement of gibbons in movement. Using very fine brushwork, one sees Chen's masterful use of both the realist Gongbi technique and the freely expressive Xieyi style in *Twelves Gibbons at Play* as he captures the vigour of life and delicacy of nature through his expressive strokes.

An iconic subject matter seen recurring in Chen's works throughout his creative oeuvre, the inspiration that led to his fascination in

the depiction of gibbons took cue from the famous painting, *White Robed Guanyin, Crane and Gibbon* by the 13th Century Southern Song Dynasty monk painter, Mu Qi. Emulating the lifelike quality of Mu Qi's gibbons, Chen likewise has imbued his favourite animal subject with a life of their own on a two-dimensional plane.

Decades later, the world continues to pay homage to this prolific artist who made ripples in Singapore's art scene, as we are fondly reminded of Chen's beloved gibbons on the back of Singapore's fifty dollar note along with their appearance in a special series of postal stamps. *Twelves Gibbons at Play* is without a doubt one of Chen's best renditions of his work on gibbons ever created in such a rare large-scale format and is a piece not to be missed.

作為五零及六零年代在當地藝術界傑出的藝術家與舉足輕重的人物，中國出生的新加坡藝術家陳文希是開創南洋畫派的藝術家之一，他也為東南亞地區發展出個人獨特的藝術表現形式。陳文希最初於1930年在上海新華藝術專科學校接受教育，之後便成為擅長於中國傳統水墨和西方繪畫技巧的箇中高手，他並將中西藝術手法的元素，融合到他廣為人知的自然景象與動物的經典作品中。

巧妙地以水墨設色紙本方式描繪，《十二猿嬉戲》，是此種題材中極為出色的傑出作品。這幅作品以直立卷軸的形式分為三部分，陳文希將諸如岩石、樹枝、和花朵等簡單的代表性元素不著

陳文希

(1906-1991)

十二猿嬉戲

水墨 設色 紙本
款識：文希南洋記 (右上)
藝術家鈐印一枚

來源

原藏者直接購自藝術家
亞洲私人收藏

痕跡的輕鬆入畫，巧妙地表現出猿猴嬉戲、擺動雙臂的空間高度。儘管畫面經過分割，但透過陳文希把動態的猿猴納入畫中，這幅水墨作品是呈現出對空間領悟而出現直覺上的平衡組合。《十二猿嬉戲》的筆觸非常細膩。透過陳文希以生動的畫筆捕捉生命的活力和自然的優美，觀者可見到陳文希出色地運用了寫實的工筆技巧與自由表現的寫意風格。

陳文希在其創作的作品中，這是一個反覆出現的標誌性主題，而使他醉心於描繪長臂猿的靈感，則是來自十三世紀南宋畫僧牧溪的著名畫作，《觀音猿鶴圖》。為了效仿牧溪栩栩如生的長臂猿，陳文希同樣也把自己喜愛描繪的動物對象，在二維平面的空間上賦予它們自己的生命。

幾十年後，世界持續向這位多產的藝術家致敬。他在新加坡的藝術界激起了一陣漣漪，我們不禁愉悅的想起在新加坡五十元大鈔背面，正是陳文希廣受喜愛的長臂猿圖像，而它們也出現在一特殊系列的郵票中。毫無疑問的，《十二猿嬉戲》是陳文希在如此罕見的大型創作形式描繪長臂猿的最佳作品，是一幅絕不可錯過的精品。



171

CHEN WEN HSI

(1906-1991)

Heaven Sent Fortune

signed and inscribed in Chinese (upper left)
ink and colour on paper
92.5 x 37.5 cm. (36³/₈ x 14³/₄ in.)
Painted in 1960-70s

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, Asia

陳文希

(1906-1991)

喜從天降

水墨 設色 紙本
1960-70年代作
款識：文希南洋作 (左上)

來源

亞洲私人收藏



172

CHEN WEN HSI

(1906-1991)

Birds in Love

signed and inscribed in Chinese (upper left)
ink and colour on paper
92.5 x 37.5 cm. (36³/₈ x 14³/₄ in.)
Painted in 1965

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

陳文希

(1906-1991)

心心相印

水墨 設色 紙本
1965年作
款識：文希南洋作 (左上)

來源

亞洲 私人收藏





173

CHEN WEN HSI

(1906-1991)

Sparrow & Maize

signed in Chinese (upper left)
ink and colour on rice paper
65 x 45 cm. (25 5/8 x 17 3/4 in.)
one seal of the artist

HK\$100,000-160,000

US\$13,000-20,000

PROVENANCE

Acquired directly from the artist in the 1980s

陳文希

(1906-1991)

麻雀和玉米

水墨 設色 宣紙
款識：陳文希 (左上)
藝術家鈐印一枚

來源

1980年代原藏者直接購自藝術家



174

TAY BAK KOI

(1939-2005)

Market Scene

signed and dated 'Bak Koi 67' (lower left); inscribed 'TAY BAK KOI 96-A MOH GUAN TERRACE SINGAPORE - 3 Tel. 981889' (on the reverse)
oil on canvas
65 x 101 cm. (25 $\frac{5}{8}$ x 39 $\frac{3}{4}$ in.)
Painted in 1967

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Private Collection, Australia

鄭木奎

(1939-2005)

市集

油彩 畫布
1967年作

款識：Bak Koi 67 (左下); TAY BAK KOI 96-A MOH GUAN TERRACE SINGAPORE - 3 Tel. 981889 (畫背)

來源

澳洲私人收藏



175

SUN YEE

(1919 - 2009)

Tokyo

signed, dated, and inscribed 'Sunyee 1950 Tokyo'
(lower right)
oil on canvas
60 x 72.5 cm. (23⁵/₈ x 28¹/₂ in.)
Painted in 1950

HK\$40,000-60,000

US\$5,200-7,700

沈雁

(1919-2009)

東京

油彩 畫布
1950年作
款識：Sunyee 1950 Tokyo (右下)



CHEONG SOO PIENG

鐘泗濱

This season, Christie's is pleased to offer this remarkably rare ink and colour work on paper by the prolific, China-born, Singaporean artist, Cheong Soo Pieng. Trained in both Chinese ink painting and Western painting conventions at the Xiamen Academy of Fine Arts and at the Xin Hua Academy of Fine Arts in Shanghai before migrating to Singapore in 1946, Cheong's distinct artistic style is a harmonious cohesion of Eastern and Western sensibilities as he presents a pictorial feat of colour and life of the local Southeast Asian community and culture.

Alongside his contemporaries, Chen Chong

Swee, Chen Wen Hsi and Liu Kang, Cheong formed one of the pioneering artists of the Nanyang Style, known to have developed during the group's first sojourn to Bali, Indonesia in 1952. Painted that very year, *Bali Girl*, depicts a local woman squatting in front

of a mountain of colourful fruits meant as a traditional Balinese offering to the Gods. Cheong was fascinated by the new vibrant life he saw and eagerly documented his surroundings. In this early work, Chen's foundations in Chinese ink and brush comes through with his treatment of ink on her hair along with the use of outlines and washed colours to delineate his subject. Unlike the conventional Chinese ink paintings, Chen was not conservative with his use of colour and detail in *Bali Girl* as he carefully illustrates the batik patterns of his figure's *Kasen* along with the ornamental decorations of the offering bowl, instead reminding us of his studies in Western painting philosophies.

In its calming splendor and energy, *Bali Girl* is an unforgettable and vital piece in Cheong's artistic oeuvre as it represents the beginnings of the artist's foray into a lifelong exploration and development of his unique artistic style, grounded in his love for his new homeland.



176

CHEONG SOO PIENG

(1917-1983)

Bali Girl

signed in Chinese (lower left)
ink and colour on paper
76 x 68.5 cm. (29 7/8 x 27 in.)
Painted in 1952
one seal of the artist

HK\$200,000-400,000

US\$26,000-51,000

EXHIBITED

Singapore, STPI, Cheong Soo Pieng: Master of Composition, January-March, 2019.

LITERATURE

STPI, Cheong Soo Pieng: Master of Composition, exh. cat., Singapore, 2019 (illustrated, p. 19).

鐘泗濱

(1917-1983)

峇里女子

水墨 設色 紙本
1952年作
款識：泗濱 (左下)
藝術家鈐印一枚

展覽

2019年1月-3月 「鍾泗濱：構圖大師」 STPI 畫廊 新加坡

出版

2019年《鍾泗濱：構圖大師》展覽圖錄 STPI 畫廊 新加坡 (圖版, 第19頁)



177

AW TEE HONG

(B. 1931)

Untitled

signed and dated 'Aw T.HoNg 86' (lower left);
inscribed 'A3' (on the reverse)
oil on canvas
142.5 x 142.5 cm. (56 x 56 in.)
Painted in 1986

HK\$70,000-120,000

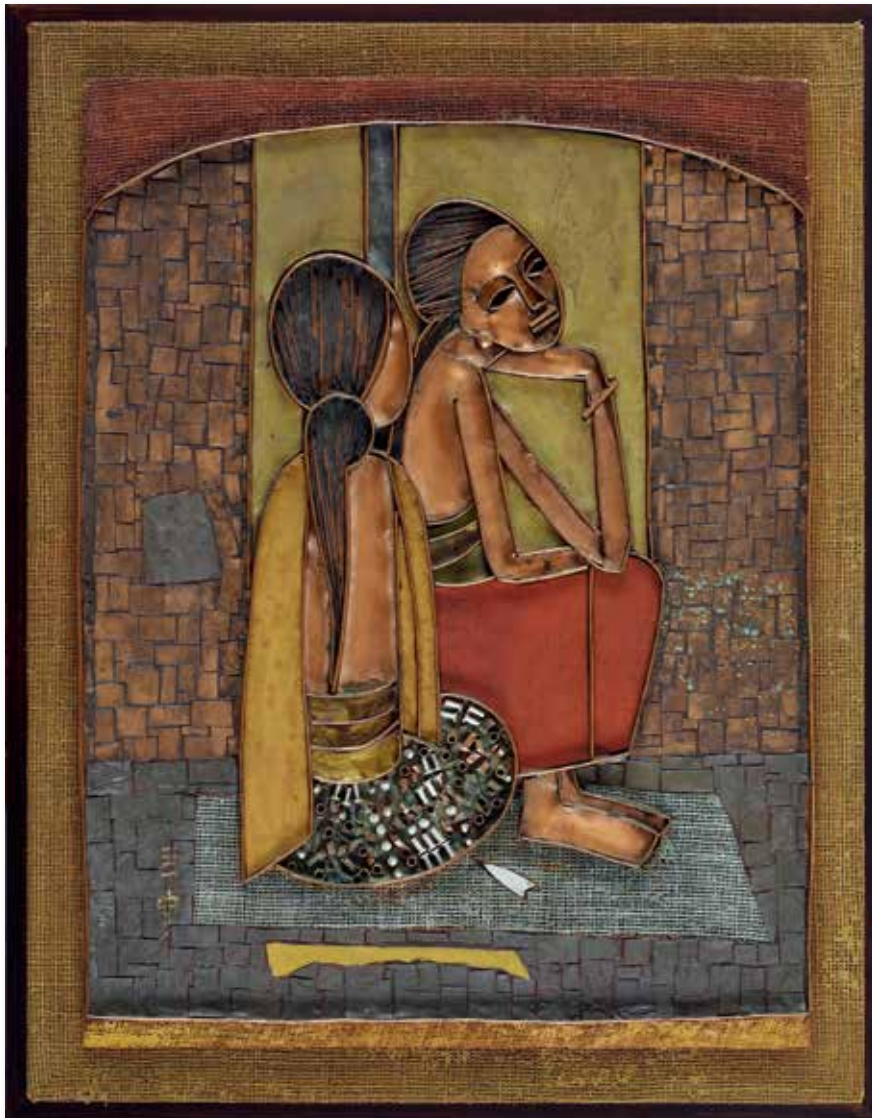
US\$9,000-15,000

歐世鴻

(1931年生)

無題

油彩 畫布
1986年作
款識：Aw T.HoNg 86 (左下); A3 (畫背)



178

CHEONG SOO PIENG

(1917-1983)

Two Women

signed and dated 'SOO PIENG 1969' (on the reverse)
mixed media on board
91 x 70 cm. (35 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in.)
Executed in 1969

HK\$260,000-360,000

US\$34,000-46,000

鍾泗濱

(1917-1983)

兩位少女

綜合媒材 木板
1969年作
款識：SOO PIENG 1969 (畫背)



179

TAY BAK KOI

(1939-2005)

Grass Lizard

signed in Chinese, signed Bak Koi (lower left)
oil on canvas
78.5 x 101.5 cm. (30 $\frac{1}{8}$ x 40 in.)

HK\$90,000-120,000

US\$12,000-15,000

鄭木奎

(1939-2005)

草蜥蜴

油彩 畫布
款識：木奎 Bak Koi (左下)



180

LAI FOONG MUI

(1931-1994)

Still Life

signed 'LAI FOONG' (lower right); signed in Chinese (upper right)

oil on canvas

64.5 x 88.5 cm. (25 $\frac{3}{8}$ x 34 $\frac{7}{8}$ in.)

HK\$60,000-120,000

US\$7,700-15,000

賴鳳美

(1931-1994)

靜物

油彩 畫布

款識：LAI FOONG (右下); 鳳美 (右上)



181

TONG CHIN SYE

(B. 1939)

Untitled

signed and dated 'tong 1961', signed in Chinese (lower left)

oil on canvas

69 x 53.5 cm. (27 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in.)

Painted in 1961

HK\$50,000-80,000

US\$6,500-10,000

童振獅

(1939 年生)

無題

油彩 畫布

1961年作

款識：tong 1961 童 (左下)



182

CHEONG SOO PIENG

(1917-1983)

Gold Abstract

signed in Chinese (lower right); signed and dated
'SooPIENG 77'(on the reverse)
oil on canvas
76 x 61 cm. (29 $\frac{7}{8}$ x 24 in.)
Painted in 1977

HK\$260,000-380,000

US\$34,000-49,000

鐘泗濱

(1917-1983)

金色抽象

油彩 畫布
1977年作
款識：泗濱 (右下); SooPIENG 77 (畫背)



183

CHEONG SOO PIENG

(1917-1983)

Abstract

signed 'SOO PIENG' (on the reverse)
oil on canvas
102 x 81 cm. (40 $\frac{1}{8}$ x 31 $\frac{7}{8}$ in.)
Painted in 1966

HK\$600,000-800,000

US\$77,000-100,000

LITERATURE

Ho Sou Ping, Ma Peiyi, Oxford Graphic Printers Pte Ltd, The
Story of Cheong Soo Pieng, Singapore, 2015 (illustrated, p. 118).

鐘泗濱

(1917-1983)

抽象

油彩 畫布
1966年作
款識：SOO PIENG (畫背)

出版

2015年《鍾泗濱》何劭斌 馬佩儀 著 牛津印刷出版社
新加坡 (圖版, 第118頁)



184

YE CHI WEI

(1915-1981)

Untitled

signed indistinctively (on the reverse)
oil on canvas
76 x 51 cm. (29⁷/₈ x 20¹/₈ in.)
Painted in 1964

HK\$60,000-100,000

US\$7,700-13,000

葉之威

(1915-1981)

無題

油彩 畫布
1964年作
款識：漫漶不清 (畫背)



185

THOMAS YEO

(B. 1936)

Airborne

signed 'tyeo' (lower right); inscribed 'THOMAS YEO, AIRBORNE 1976, ACRYLIC, 81 x 102 CM' (on the reverse)
acrylic on canvas
81.5 x 102 cm. (32 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in.)
Painted in 1976

HK\$60,000-100,000

US\$7,700-13,000

姚照宏

(1936年生)

空降

壓克力 畫布
1976年作
款識：tyeo (右下); THOMAS YEO, AIRBORNE 1976,
ACRYLIC, 81 x 102 CM (畫背)



186

HONG ZHU AN

(B. 1955)

Untitled

dated '2016' (lower middle)
ink and colour on rice paper
104.5 x 104.5 cm. (41 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in.)
Painted in 2016
one seal of the artist

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private Collection, Singapore

洪祝安

(1955年生)

無題

水墨 設色 宣紙
2016年作
款識：2016 (中下)
藝術家鈐印一枚

來源

前藏家直接購自藝術家
新加坡 私人收藏



187

KHOO SUI HOE

(B. 1939)

Lovers by the River

signed and dated 'SUI HOE 70' (lower left); inscribed 'KHOO SUI-HOE LOVERS by the River OIL & ACRYLIC' (on the reverse)
oil and acrylic on canvas
91 x 92 cm. (35 $\frac{7}{8}$ x 36 $\frac{1}{4}$ in.)
Painted in 1970

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Private Collection, Australia

丘瑞河

(1939年生)

河邊的戀人

油彩 壓克力 畫布
1970年作

款識：SUI HOE 70 (左下)；'KHOO SUI-HOE LOVERS by the River OIL & ACRYLIC (畫背)

來源

澳洲 私人收藏



188

ARIE SMIT

(1916-2016)

Afternoon Bathtime

signed and dated 'arie Smit 86' (lower right)
oil on board
52.5 x 59 cm. (20 5/8 x 23 1/4 in.)
Painted in 1986

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Acquired in Bali
Thence by descent to the present owners
Private Collection, Europe

艾利·斯密特

(1916-2016)

午後沐浴

油彩 木板
1986年作
款識：arie Smit 86 (右下)

來源

原藏者直接購自峇里島
現由原藏者家屬收藏
歐洲私人收藏



189

ARIE SMIT

(1916-2016)

Village Landscape

signed, inscribed and dated 'arie Smit BALI 72' (lower right)
acrylic and gouache on paper
51.5 x 45 cm. (20¼ x 17¾ in.)
Painted in 1972

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Acquired in Bali
Thence by descent to the present owners
Private Collection, Europe

艾利·斯密特

(1916-2016)

鄉村風景

壓克力 水粉 紙本
1972年作
款識：arie Smit BALI 72 (右下)

來源

原藏者直接購自峇里島
現由原藏者家屬收藏
歐洲 私人收藏



190

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(1880-1958)

Palasio Frolo Venise (Venice Palace)

signed 'J. Le Mayeur' (lower left)
oil on canvas in the artist's original hand-carved Balinese frame
101.5 x 121 cm. (40 x 47⁵/₈ in.)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Gift of Sir Roland St. John Braddell (1880-1966) to the present owner
Private Collection, Europe

勒邁耶

(1880-1958)

威尼斯宮

油彩 畫布 原裝手雕峇里式框
款識：J. Le Mayeur (左下)

來源

Sir Roland St. John Braddell 贈予現藏家
歐洲 私人收藏



191

RUDOLF BONNET

(1895-1978)

Woman with Offering

signed, dated and inscribed "FRAGMENT UIT
CARYATITH D'ANTICOLI" 1922 BIJGEWERKT IN 1949
R. BONNET' (upper left)
pastel on paper laid on masonite board
207 x 61 cm. (81½ x 24 in.)
Executed in 1922

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Indonesia

魯道夫·邦尼

(1895-1978)

持貢品的女子

蠟筆 紙本 裱於纖維板
1922年作
款識：“FRAGMENT UIT CARYATITH
D'ANTICOLI” 1922 BIJGEWERKT IN 1949
R. BONNET (左上)

來源

印尼 私人收藏



192

THEO MEIER

(1908-1982)

Balinese Girls

signed and dated 'Theo Meier 49' (lower right)
oil on canvas
54 x 45.5 cm. (21 ¼ x 17 ⅞ in.)
Painted in 1949

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Private Collection, Indonesia

西奧·梅耶

(1908-1982)

峇里女孩

油彩 畫布
1949年作
款識：Theo Meier 49 (右下)

來源
印尼私人收藏



193

AUKE SONNEGA

(1910-1963)

Dua Gadis (Two Girls)

signed and dated 'Auke SonnegA 56' (lower right)
oil on canvas
27 x 60 cm. (10 5/8 x 23 5/8 in.)
Painted in 1956

HK\$100,000-160,000

US\$13,000-20,000

PROVENANCE

Private Collection, Indonesia

奧庫·蘇恩赫

(1910-1963)

兩位少女

油彩畫布
1956年作
款識：Auke SonnegA 56 (右下)

來源

印尼私人收藏



194

ADRIEN-JEAN LE MAYEUR DE
MERPRÈS

(1880-1958)

Ni Pollok on Balcony

signed 'J. Le Mayeur' (lower left)
mixed media on paper
61 x 46 cm. (24 x 18 in.)

HK\$100,000-150,000

US\$13,000-19,000

勒邁耶

(1880-1958)

陽台邊的妮·帕洛

綜合媒材 紙本

款識：J. Le Mayeur (左下)



195

ANTONIO BLANCO

(1912-1999)

Balinese Woman

mixed media on paper
60 x 50 cm. (23 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 April 2002, lot 9
Acquired at the above sale by the present owner
The Blanco Renaissance Museum has kindly confirmed the
authenticity of this lot

安東尼奧·布蘭科

(1912-1999)

峇里女子

綜合媒材 紙本

來源

佳士得香港 2002年4月28日編號9
現藏者購自上述拍賣
本作品已經布蘭科文藝復興博物館鑒定



196

ARIE SMIT

(1916-2016)

View of Borobudur

signed 'arie smit' (lower right)
oil on canvas
60 x 48 cm. (26 ³/₄ x 18 ⁷/₈)

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 18 May 2003, lot 21
Acquired at the above sale by the present owner

艾利·斯密特

(1916-2016)

婆羅浮屠景色

油彩 畫布
款識: arie smit (右下)

來源

蘇富比 新加坡 2003年5月18日 編號21
現藏者購自上述拍賣



197

ARIE SMIT

(1916-2016)

Sehabis Hujan di Pura Dalem, Bangli (*After the Rain in Dalem Temple, Bangli, Bali*)

signed and dated 'Arie Smit 96' (lower right); titled 'Sehabis Hujan di Pura Dalem, Bangli', inscribed, signed and dated again (on the reverse)
acrylic on canvas
45 x 47.5 cm. (17¾ x 18¾ in.)
Painted in 1996

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Indonesia

LITERATURE

Agus Dermawan, *Kepustakaan Populer Gramedia, Hikayat Luar Biasa Tentara Penembak Cahaya*, Indonesia, 2016 (illustrated on the cover and p. 203)

艾利·斯密特

(1916-2016)

雨後的達朗寺廟

壓克力 畫布
1996年作

款識：Arie smit 96 (右下)；Sehabis Hujan di Pura Dalem, Bangli (畫背)

來源

印尼 私人收藏

出版

2016年《Hikayat Luar Biasa Tentara Penembak Cahaya》Agus Dermawan
Kepustakaan Populer Gramedia出版社印尼
(圖版,封面和第203頁)



198

AFFANDI

(1907-1990)

Drying Fish

signed with artist's monogram and dated '1980' (middle left)

oil on canvas
96 x 127 cm. (37 ¾ x 50 in.)
Painted in 1980

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private Collection, Indonesia

阿凡迪

(1907-1990)

曬魚

油彩 畫布
1980年作
款識：藝術家花押 1980 (左中)

來源
印尼私人收藏



199

AFFANDI

(1907-1990)

Boar

signed with artist's monogram and dated '1970' (lower middle)

oil on canvas

99 x 139 cm. (39 $\frac{1}{8}$ x 54 $\frac{3}{4}$ in.)

Painted in 1970

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private Collection, Indonesia

阿凡迪

(1907-1990)

野豬

油彩 畫布

1970年作

款識：藝術家花押 1970 (中下)

來源

印尼 私人收藏

200

AFFANDI

(1907-1990)

Sawah (Rice Fields)

signed with artist's monogram and dated '1964' (lower middle)

oil on canvas

97.5 x 130 cm. (54¾ x 51½ in.)

Painted in 1964

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

US\$160,000-230,000

PROVENANCE

Private Collection, Indonesia

阿凡迪

(1907-1990)

稻田

油彩 畫布

1964年作

款識：藝術家花押 1964 (中下)

來源

印尼 私人收藏







201

SRIHADI SOEDARSONO

(B. 1931)

Oleg Tambulilingan (*The Dance of the Bumblebees*)

signed and dated 'SRIHADI S 98' (upper right); titled 'Oleg Tambulilingan', inscribed, signed and dated again (on the reverse)

oil on canvas
130 x 100 cm. (51½ x 39¾ in.)
Painted in 1998

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Private Collection, Indonesia

斯里哈迪·蘇達索諾

(1931年生)

大黃蜂的舞蹈

油彩 畫布
1998年作

款識：SRIHADI S 98 (右上); Oleg Tambulilingan
SRIHADI S 98 (畫背)

來源
印尼 私人收藏



202

SRIHADI SOEDARSONO

(B. 1931)

The Spirit of Borobudur

signed and dated 'SRIHADI S. 2000' (upper right); titled 'The Spirit of Borobudur', inscribed, signed and dated again (on the reverse)

acrylic on canvas
145 x 140 cm. (57 $\frac{1}{8}$ x 55 $\frac{1}{8}$ in.)
Painted in 2000

HK\$480,000-680,000

US\$62,000-87,000

PROVENANCE

Private Collection, Indonesia

斯里哈迪 · 蘇達索諾

(1931年生)

婆羅浮屠

壓克力 畫布
2000年作

款識：SRIHADI S. 2000 (右上); The Spirit of Borobudur SRIHADI S. 2000 (畫背)

來源

印尼 私人收藏



203

AHMAD SADALI

(1924-1987)

Untitled

signed and dated 'sadali 1987' (lower left)
oil on canvas
110 x 92 cm. (43¼ x 36¼ in.)
Painted in 1987

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

US\$130,000-150,000

PROVENANCE

Private Collection, Indonesia

阿默·薩達里

(1924-1987)

無題

油彩畫布
1987 年作
款識：sadali 1987 (左下)

來源

印尼私人收藏



204

AHMAD SADALI

(1924-1987)

Untitled

signed 'Sadali 85' (lower right)
oil on canvas
60 x 80 cm. (23 5/8 x 31 1/2 in.)
Painted in 1985

HK\$480,000-680,000

US\$62,000-87,000

PROVENANCE

Private Collection, Indonesia

阿默·薩達里

(1924-1987)

無題

油彩畫布
1985年作
款識：Sadali 85 (右下)

來源
印尼私人收藏



205

AD PIROUS

(B. 1932)

Message from the Past

signed and dated 'PIROUS 72' (lower right); titled 'Message from the Past', inscribed, signed and dated again (on the reverse)
modelling paste, gold leaf and acrylic on linen
120 x 120 cm. (47¼ x 47¼ in.)
Painted in 1972

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Private Collection, Indonesia

阿都·雅里·比勞斯

(1932年生)

來自過往的訊息

模型用漿 金箔 壓克力 麻布
1972年作
款識：PIROUS 72 (右下); Message from the Past (畫背)

來源

印尼 私人收藏



206

FADJAR SIDIK

(1930-2004)

Landscape in Ochre

signed and dated 'fajar sidik 76' (lower right)
oil on canvas
90 x 80 cm. (35 3/8 x 31 1/2 in.)
Painted in 1976

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, Indonesia

法賈·希迪

(1930-2004)

赭色景觀

油彩 畫布
1976年作
款識：fajar sidik 76 (右下)

來源
印尼 私人收藏



207

AD PIROUS

(B. 1932)

Tanpa Ria Ketika Bersuka, dan Tetap Tabah dalam Berduka (Without Feeling When Feeling, and Remaining Steadfast in Sorrow)

signed and dated 'AD PIROUS, 2018' (lower left); titled 'Tanpa Ria Ketika Bersuka, dan Tetap Tabah dalam Berduka', inscribed, signed twice and dated again (on the reverse)
modelling paste, gold leaf and acrylic on canvas
144 x 144 cm. (56¾ x 56¾ in.)
Painted in 2018

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Indonesia

阿都·雅里·比勞斯

(1932年生)

感受沒有感受，在悲傷中堅定

模型用漿 金箔 壓克力 畫布

2018年作

款識：AD PIROUS, 2018 (左下); Tanpa Ria Ketika Bersuka, dan Tetap Tabah dalam Berduka (畫背)

來源

印尼 私人收藏



208

UMI DACHLAN

(B. 1924)

Untitled

signed and dated 'Umi d 78' (lower left)
acrylic on canvas
70 x 70 cm. (27½ x 27 ½ in.)
Painted in 1978

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, Indonesia

烏米·達赫蘭

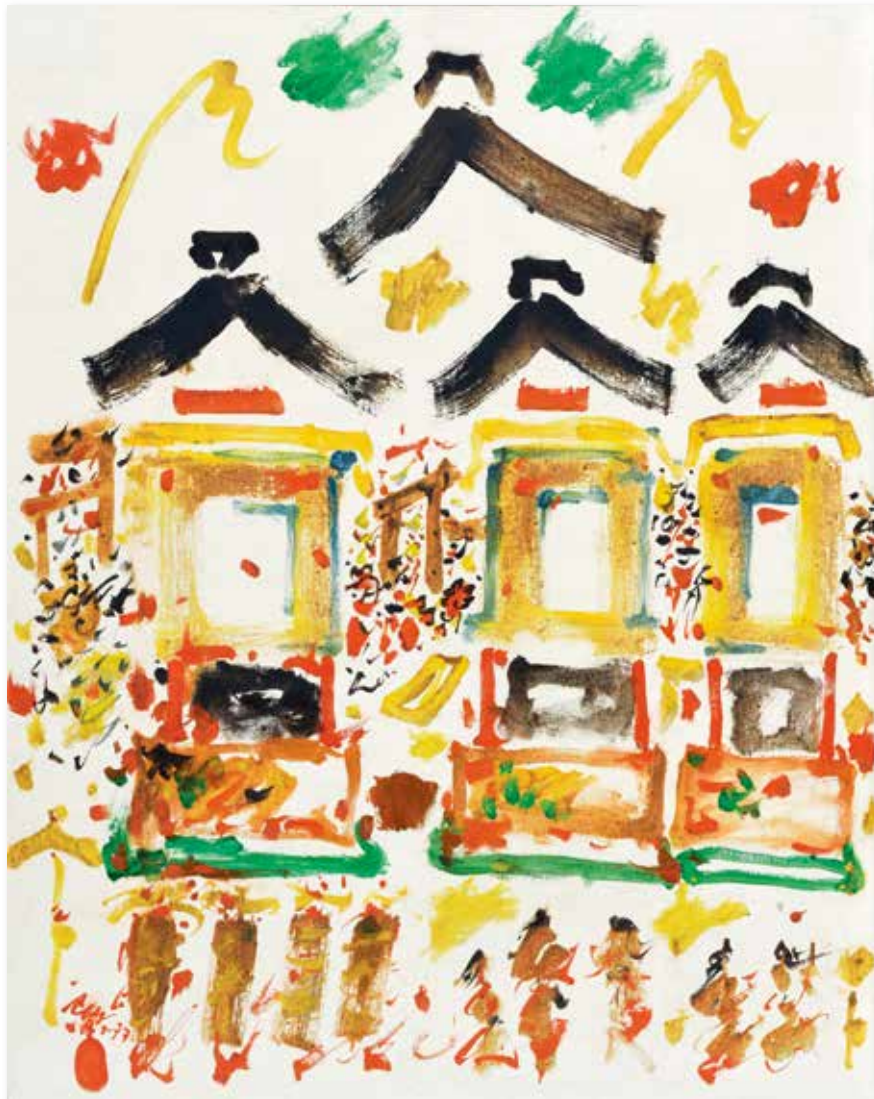
(1924年生)

無題

壓克力畫布
1978年作
款識：Umi d 78 (左下)

來源

印尼 私人收藏



209

RUSLI

(1916-2006)

Pura (Temple)

signed with artist monogram and dated '77' (lower left)
oil on canvas
75 x 60 cm. (29½ x 23¾ in.)
Painted in 1977

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Indonesia

路斯裡

(1916-2006)

寺廟

油彩 畫布
1977年作
款識：藝術家花押 77 (左下)

來源
印尼 私人收藏



210

MOCHTAR APIN

(1923-1994)

Sitting Nude

signed and dated 'Mochtar Apin '88' (lower right)
oil on canvas
92 x 74 cm. (36¼ x 29½ in.)
Painted in 1988

HK\$60,000-80,000

US\$7,700-10,000

莫達·阿賓

(1923-1994)

坐姿裸女

油彩 畫布
1988年作
款識：Mochtar Apin '88 (右下)

來源
印尼 私人收藏



211

ABDUL AZIZ

(1928-2002)

Portrait of a Girl

signed, dated and inscribed 'AbDul Aziz BALI 73' (upper right)
oil on canvas in the artist's original frame
50 x 40 cm. (19 5/8 x 15 3/4 in.)
Painted in 1973

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Australia

雅斯

(1928-2002)

少女肖像

油彩 畫布 藝術家 (原裝畫框)
1973年作
款識：AbDul Aziz BALI 73 (右上)

來源
澳洲私人收藏



212

SUNARYO

(B. 1943)

Barong

signed 'SUNARYO 03' (lower right)
mixed media on canvas
139.5 x 180 cm. (54 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in.)
Painted in 2003

HK\$220,000-320,000

US\$29,000-41,000

PROVENANCE

Private Collection, Indonesia

蘇納爾約

(1943年生)

巴龍

綜合媒材 畫布
2003年作
款識：SUNARYO '03 (右下)

來源
印尼 私人收藏



213

SUNARYO

(B. 1943)

Dua Penari (Two Dancers)

signed and dated 'SUNARYO 97' (lower right)
mixed media on canvas
99 x 100 cm. (39 x 39 $\frac{3}{8}$ in.)
Painted in 1997

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Indonesia

蘇納爾約

(1943年生)

兩位舞者

綜合媒材 畫布
1997年作
款識：SUNARYO 97 (右下)

來源

印尼 私人收藏



214

S. SUDJOJONO

(1914-1986)

Boekit si Goentang

signed with artist's monogram and dated 'Djak 1969' (upper left); signed 'S. Sudjojono' (lower right)

oil on canvas

55 x 70 cm. (21 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

Painted in 1969

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Indonesia

蘇佐佐諾

(1914-1986)

Boekit si Goentang

油彩 畫布

1969年作

款識：藝術家花押Djak 1969 (左上); S. Sudjojono (右下)

來源

印尼 私人收藏



215

WIDAYAT

(1923-2002)

Ikan Ikan

signed and dated 'Widayat 88' (lower left); titled and inscribed 'IKAN-IKAN, 100 x 145 cm, CAT MINYAK DI ATAS KANVAS' signed and dated again (on the reverse)
oil on canvas
99.5 x 145 cm. (39 $\frac{1}{8}$ x 57 $\frac{1}{8}$ in.)
Painted in 1988

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, Indonesia

維達雅

(1923-2002)

魚

油彩 畫布

1988年作

款識：Widayat 88 (左下); IKAN-IKAN, WIDAYAT, 100 x 145 cm, CAT MINYAK DI ATAS KANVAS, 1988 (畫背)

來源

印尼 私人收藏

216

LEE MAN FONG

(1913-1988)

Two Doves

signed in Chinese (upper left)
oil on masonite board
103.5 x 49.5 (40 ¾ x 19 ½ in.)
one seal of artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Indonesia

李曼峰

(1913-1988)

兩隻鴿子

油彩 纖維板
款識：曼峰 (左上)
藝術家鈐印一枚

來源

印尼 私人收藏





217

LEE MAN FONG

(1913-1988)

Goldfish

signed in chinese (middle right)
oil on masonite board
100 x 101 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{4}$ in.)
one seal of the artist

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Private Collection, Indonesia

李曼峰

(1913-1988)

金魚

油彩 纖維板
款識：曼峰 (中右)
藝術家鈐印一枚

來源

印尼 私人收藏

218

LEE MAN FONG

(1913-1988)

Goldfish

signed, dated '1978' and inscribed in Chinese (lower right)
oil on masonite board
103.5 x 49.5 (40 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in.)
Painted in 1978
three seals of the artist

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 April 2007, lot 116
Acquired at the above sale by the present owner

李曼峰

(1913-1988)

金魚

油彩 纖維板
1978年作
款識：1978年秋作于星洲 曼峰 (右下)
藝術家鈐印三枚

來源

蘇富比 新加坡 2007年4月29日 編號116
現藏者購自上述拍賣



219

LEE MAN FONG

(1913-1988)

Fetching Water

signed in Chinese (lower right)
oil on masonite board
104 x 51 cm. (41 x 20 $\frac{1}{8}$ in.)
one seal of the artist

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

US\$130,000-200,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 16
September 2007, lot 174
Acquired at the above sale by the present
owner

李曼峰

(1913-1988)

取水

油彩 纖維板
款識: 曼峰 (右下)
藝術家鈐印一枚

來源

蘇富比 新加坡 2007年9月16日 編號174
現藏者購自上述拍賣





HENDRA GUNAWAN

古那彎

Hendra Gunawan was a prolific Indonesian painter who revolutionized the art of his homeland alongside his fellow modernists, Affandi and S.Sudjojono. The rich culture, history and preserved customs of Indonesia formed the basis of Gunawan's works throughout his oeuvre as he explored various waves of modernism. By transforming and recreating ancient traditions and techniques in new representational forms, the artist developed a unique style that was distinctly Indonesian.

Painted in hues of blue with strokes of bright colours, *Women and Fruit Seller*, conveys a harmonious balance of warm and cool tones. Gunawan's dynamic brushwork dances easily across the canvas, outlining the accentuated curves, slender, elongated limbs and strong side profiles of the women in their traditional *Kebayas*, bearing features akin to the Indonesian *Wayang Kulit* puppets. A characteristic of Gunawan's works is his meticulous and thoughtful arrangement of figures in his painting composition. With a simple

gesture, touch of the hand or turn of the head, the artist creates a natural connection and interaction between the figures in *Women and Fruit Seller*. Drawing viewers into conversation, Gunawan places emphasis on relationships, making a statement that women were the foundations that held a community together.

The depiction of women was an important recurring theme for the artist as he continued to document the everyday lives of the women of the nation and their roles within society till the end of his career. His use of vibrant colours and the depiction of ethereal figures illuminates the importance and respect the artist had for the ordinary women of the community, as he celebrated their contributions to the nation through his work. An exceptional work from Gunawan's mature period in his career, *Women and Fruit Seller*, exudes the artist's love for his homeland and his passion for the arts.

220

HENDRA GUNAWAN

(1918-1983)

Cari Kutu (Hunting for Fleas)

signed and dated 'Hendra KW 76' (lower left)
oil on canvas
100 x 154.5 cm. (39 $\frac{3}{8}$ x 60 $\frac{7}{8}$ in.)
Painted in 1976

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

US\$200,000-320,000

PROVENANCE

Private Collection, Indonesia

古那彎

(1918-1983)

找跳蚤

油彩 畫布
1976年作
款識：Hendra KW 76 (左下)

來源

印尼 私人收藏







221

SUDJANA KERTON

(1922-1994)

Balloon Seller

signed and dated 'S. KERTON 84'
(lower right)
oil on canvas
94 x 64.5 cm. (37 x 25 3/8 in.)
Painted in 1984

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Indonesia

克爾頓

(1922-1994)

賣氣球

油彩 畫布
1984年作
款識：S. KERTON 84 (右下)

來源
印尼 私人收藏



222

SUDJANA KERTON

(1922-1994)

Obat Mustajab (Effective Medicine)

signed '79 S. Kerton' (lower right);
titled 'Obat Mustajab' (on the reverse)
oil on canvas
105 x 107 cm. (41 $\frac{3}{8}$ x 42 $\frac{1}{8}$ in.)
Painted in 1979

HK\$750,000-950,000

US\$97,000-120,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 April 2007, lot 129
Acquired at the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 25 May 2014, lot 143
Acquired at the above sale by the present owner
Private Collection, Singapore

克爾頓

(1922-1994)

萬能藥

油彩 畫布
1979年作
款識：79 S. Kerton (右下); Obat Mustajab (畫背)

來源

蘇富比 新加坡 2007年4月29日 編號129
前藏家購自上述拍賣
佳士得 香港 2014年5月25日 編號143
現藏者購自上述拍賣
新加坡 私人收藏





20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

二十世紀及當代藝術 (下午拍賣)

1.30 pm (Sale 15620, Lots 301-506) · 下午1.30 (拍賣編號 15620, 拍賣品編號301-506)

FORMERLY THE PROPERTY FROM DR K S LO COLLECTION

羅桂祥博士舊藏

It is worthy to note that three of Zao Wou-ki's paperwork were formerly in the Property from Dr K S Lo Collection (Lots 301, 302, 328). In 1910, he was born in Guangdong province, China. He graduated from the University of Hong Kong with a BA degree in commerce and business. After graduation, he joined the company where his father worked and was soon appointed Hong Kong manager of the real estate branch. Dr. K.S. Lo began his Vitasoy business in the winter of 1937. His Vitasoy business grew to become one of the most recognized brands in Hong Kong and in many other global regions.

是次拍賣，三件趙無極紙本作品（拍品編號301、302、328）出自羅桂祥博士舊藏。羅桂祥博士於一九一零年二月二日出生於中國廣東，一九三五年在香港大學修畢商業經貿學士，隨後加入父親工作的地產公司，更成為香港區經理。後在1940年創立香港荳品有限公司，即維他奶國際集團的前身。自此，業務發展迅速擴張，成為香港以至亞洲地區最知名品牌之一。

As a young boy, Zao Wou-Ki learned calligraphy and classical poetry from his grandfather, who was skilled in such traditional methods of Chinese craftsmanship. In 1935, he studied oil painting at the Hangzhou National College of Art under Lin Fengmian, a pioneer of Asian modern art. *Untitled* (Lot 301) painted in 1949 truly exemplifies Zao's technique as a trained traditional Chinese artist.

In the 1940s, he focused on Chinese pictorial tradition of scenic landscapes and stayed within the Chinese medium of ink and colour. Perhaps Zao looked up to his teacher Lin Fengmian as a source of inspiration. While upholding traditional Chinese aesthetics, Zao adopted more of a western modernist approach in his paintings.

There are some similarities between Zao's *Untitled* (Lot 301) and Lin's *Autumn Twilight*, both landscape paintings capture nature with the subjective expression of the painters. They were not constrained by the limitation of watercolour and ink, instead they were able to manipulate the overlapping of ink and colour. Notice the tree trunks are portrayed with rustic and dense black lines as well as the use of unrealistic colours to illustrate the landscape. In Zao's works, he merged different patches of vivid colours such as fuchsia, light purple, orange and turquoise green in the background to create a visual effect of spatial depths to the scene as if the sky is shifting lights and the sun is setting from a distance. This composition between areas of darker and lighter shades also leads the viewers to focus on the central region of the canvas, the trees.

From the 1950s to 1960s, Zao immersed himself in an arena of uninhibited abstract paintings in which he began to explore ancient Chinese cultures and incorporate the symbols from oracle bone inscription and hieroglyph into his paintings. By 1971,

Zao reconnected with watercolour, ink and paper once again. In *Untitled* (Lot 327) painted in 1975, planes of colours in yellow, blue, pink and black take over the surface of the painting. Zao gradually shifted his focus on enriching the subtle transition of colours rather than emphasizing the bold and heavy calligraphic strokes from his earlier years. It is almost like an imaginary world where the foreground and background are entirely blurred, leaving the audience to interpret the painting. As the poet Henri Michaux praised Zao in the early 1970s: "He showed me other [paintings] that he had so subtly washed [with ink]. It was as though smoke had penetrated them instead of ink. Oh! What a surprise! And what joy! He had thus rekindled his legacy: the rhythms of nature, greater than nature, as pictured in the minds of people of that part of the world."



Lin Fengmian, *Autumn Twilight*, Painted in 1960s
Christie's Hong Kong, 27 November, 2017, sold for HKD 3,460,000

林風眠《秋林暮靄》1960年代作 佳士得香港 2017年11月26日 成交價：HKD 3,460,000

The 1990s marked another milestone in Zao's career. He was frequently invited to hold exhibitions in Paris and abroad, yielding tremendous success in the art world.

From 1991 to 1999, he held large retrospectives in important museums located in Paris, Luxembourg, Spain, Japan, Hong Kong, Kaohsiung and Shanghai. As shown in *Untitled* (Lot 302) painted in 1991, he began to incorporate earthy tones such as ochre, olive green and saffron into his works. As opposed to earlier works painted in 1940s where the factual representation of nature is presented, Lot 302 illustrates an abstract landscape of rising mist above majestic mountains that the viewers could hardly discern.

Untitled (Lot 329) and *Untitled* (Lot 328) painted in 1986 and in 1992 exhibit Zao's desire to break free of the restrictions from



Street scene in Paris
巴黎街景



his previous ink paintings. As Zao has already mastered the quintessence of both oil and ink medium, he decided to return to the purest form of indian ink on paper. Despite the continuous application of ink repeatedly on the paper displaying different gradation of darkness, Zao employed the liubai "leave blank" technique. The empty white space of the paper emits a positive energy to counterbalance the black ink. In doing so, he was able to capture nature's emotional state of being to evoke a higher aesthetic realm.

趙無極祖父是位學問淵博的書法家，趙無極在孩提時期曾跟隨祖父學習中國書法及古詩詞。一九三五年，趙無極赴國立杭州藝專主修油畫，師從亞洲現代藝術先鋒林風眠。《無題》（拍品編號301）作於一九四零年代，完美體現趙氏的中國傳統藝術教育根源。

一九四零年代，趙無極深研傳統國畫畫面內的山水景致，熟用中國畫常用的媒材，如水墨、設色深研傳統國畫畫面內的山水景致，熟用中國畫常用的媒材，如水墨、設色。受到恩師林風眠的影響，趙氏於畫布之上揉合中國傳統美學精神和西方現代繪畫技巧。觀者不難察覺，趙無極《無

題》（拍品編號301）與林風眠《秋林暮艷》之間有些許相似之處：他們筆下的自然風光皆十分主觀，極具個人風格。

兩位藝術家均不受媒材限制，打破常規，將水墨與水彩層層疊加，將兩種媒材的特性發揮得淋漓盡致。藝術家以古樸烏黑的線條描繪樹木，又以超現實的色彩詮釋風景。各種形態不一的鮮豔色塊，如桃紅、粉紫、橘紅、綠松石綠等，交融在畫面之中，增添畫面的視覺深度和空間感。空中色彩斑斕的光芒不斷轉移，而太陽又在遠方漸下。趙氏活用構圖中的深色塊和淺色塊，引導觀者的目光聚焦在樹林之中。

五十與六十年代，趙氏沉醉於抽象繪畫，同時熱愛鑽研中國古典文化，將甲骨文、書法藝術融入繪畫之中。至七十年代早期，趙氏重拾水墨創作。他於一九七五年創作《無題》（拍品編號327），各個色面互相融合碰撞，淺黃、淡藍、粉紅和黑色充斥整個畫面。若說藝術家早期作品多著重於濃厚強勁、如書法般的線條筆觸，那麼後來的他逐漸轉移重心，以細膩多變的手法表現色彩之間的過渡。畫中世界如幻似夢，遠景和近景都被模糊化，誘發觀眾無限聯想。詩人亨利·米修曾在七十年代盛讚趙氏作品：「趙無極向我展示了一些以墨水輕輕渲染過的作品。墨水如煙

似霧般串透了整個畫面。啊！何等驚喜！何等喜樂！他在藝術的道路上再闢新徑：大自然的韻律，更甚至超越大自然，令觀者感受箇中世界。」

九十年代奠定了趙氏創作生涯的另一個里程碑。他不斷受邀到巴黎和世界各地舉辦展覽，獲得莫大成功。一九九一到一九九九年間，他分別在巴黎、盧森堡、西班牙、日本、香港、高雄和上海等地的重要博物館舉辦回顧展。創作於一九九一年的《無題》（拍品編號302）便是這時期的典型作品。他使用了各種大地色系，如土黃、橄欖綠、暗黃等，與早期的具象作品全然不同，九十年代的藝術家僅以抽象的表達手法闡釋近乎難以辨認的高山和薄霧。

趙氏分別在一九八六年和一九九二年創作《無題》（拍品編號329）和《無題》（拍品編號328）。藝術家察覺自己將油畫與水墨結合的表達方式已臻完美，他決定回歸到最純樸的繪畫媒介——水墨紙本。藝術家用水墨層層渲染出多重層次，並巧妙的運用中國傳統繪畫「留白」技巧。他在多處保留了紙張原有的白色，「留白」的空間制衡了上下方的黑色墨跡，令構圖達至平衡。藝術家以上述的視覺元素將自然饒富感染力的形態提升至更高的層次。



301

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 1949' (lower right)
watercolour on paper
51.1 x 36.1 cm. (20¼ x 14¼ in.)
Painted in 1949

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Formerly the Property from Dr K S Lo Collection
Thence by descent to the present owner
The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki

趙無極

(1920-2013)

無題

水彩 紙本
1949 年作
款識：無極 ZAO 1949 (右下)

來源

羅桂祥博士舊藏
現由前藏者家屬收藏
此作品已經趙無極基金會鑑定



302

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed 'ZAO' and dated '91' (lower right)
watercolour on paper
35 x 45.5 cm. (13 ¾ x 17 ⅞ in.)
Painted in 1991

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Formerly the Property from Dr K S Lo Collection
Thence by descent to the present owner
The authenticity of the artwork has been confirmed by
the Fondation Zao Wou-Ki

趙無極

(1920-2013)

無題

水彩 紙本
1991年作
款識：無極ZAO 91 (右下)

來源

羅桂祥博士舊藏
現由前藏者家屬收藏
此作品已經趙無極基金會鑑定

THE COLLECTION OF
**EILEEN AND I.M.
PEI**
貝聿銘及盧淑華夫婦珍藏

303

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed 'ZAO' (lower right);
signed 'ZAO WOU-KI' (on the stretcher on the reverse)
oil on canvas
46 x 55 cm. (18 1/8 x 21 3/8 in.)
Painted in 1950-1951

HK\$6,500,000-8,000,000

US\$840,000-1,000,000

PROVENANCE

Acquired by I.M. Pei in the early 1950s
This work is referenced in the archive of the Fondation Zao Wou-Ki and
will be included in the artist's forthcoming catalogue raisonné prepared
by Francoise Marquet and Yann Hendgen (Information provided by
Fondation Zao Wou-Ki). A certificate of authenticity can be requested for
the successful buyer.

LITERATURE

Y. Bonnefoy & G. de Cortanze, Editions La Différence Enrico Navarra, Zao
Wou-Ki, Paris, France, 1998 (illustrated, p. 78)

趙無極

(1920 - 2013)

無題

油彩 畫布

1950 - 1951 年作

款識：無極 ZAO (右下); ZAO WOU-KI (畫背框架)

來源

貝聿銘購於 1950 年代早期

此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·
亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)
買家可向基金會申請作品保證書。

出版

1998 年《趙無極》Y. Bonnefoy & G. de Cortanze 著
Editions La Différence Enrico Navarra 出版社 巴黎 法國
(圖版，第 78 頁)







I.M. and Eileen Pei in their home, New York, circa 1970s.
貝聿銘及盧淑華夫婦於紐約家中，照片約攝於1970年代。

Photo: Dennis Brack / Black Star.
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris;
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I.M. Pei was one of the century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over 100 buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting-edge and the conservative. He rigorously crafted buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairmen and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art's East Building in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

貝聿銘乃二十世紀最備受愛戴的知名建築師之一。巴黎盧浮宮的玻璃金字塔入口便是令其享譽海內外的經典之作，他在全球各地設計逾100棟建築，既有恢弘大氣的企業總部，亦有細膩精緻的住宅樓宇。貝氏從現代主義傳統出發，將尖端技術和嚴謹態度巧妙結合，嚴格設計出外形一鳴驚人的建築物，優良的採光和雅緻的物料都令公眾身臨其境而深深著迷。極少有建築師能將創意與學識完美結合，令房地產開發商、企業集團主席和博物館委員會都嘆為觀止，貝聿銘便是其中之一。除了盧浮宮的知名項目外，貝氏其他聞名於世的建築成就還包括1978年於華盛頓特區設計的國家美術館東翼、1989年的香港中銀大樓、1997年日本滋賀縣甲賀市的美秀美術館，以及2008年卡塔爾杜哈的伊斯蘭藝術博物館，這亦是其最後一批文化項目之一。

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife Eileen had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore and Isamu Noguchi, many of whom epitomized the major movements of post-war and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle and an aesthetic sensibility that celebrated a culture of creativity.

若要理解貝聿銘及其在國際建築舞臺上的重要地位，則必須瞭解貝氏與妻子盧淑華（愛玲）在72年攜手共度的時光中，低調蒐集的璀璨藝術珍藏。貝氏夫婦的藏品不但反映二人對東西方藝術傳統的深厚興趣，更見證夫婦倆與圈中傑出藝術家所結下的真摯友誼。多位在戰後及當代藝術史上成就卓越的知名藝術家如巴內特·紐曼、尚·杜布菲、趙無極、亨利·摩爾、野口勇等，均為貝氏夫婦一生摯友，他們果敢自信的不羈傑作也是貝氏珍藏中的矚目亮點。因此，貝聿銘及盧淑華夫婦珍藏見證二人親密無間的合作，體現出夫婦兩人的共同願景和獨到慧眼，從中亦可一瞥其藝術圈子及敏銳審美視角，可見其對創意文化的無限讚頌。



Zao Wou-Ki and Ieoh Ming Pei, 1976.
© all rights reserved
趙無極與貝聿銘於巴黎榮古瓦街，攝於一九七六年

Among Zao Wou-Ki's oil paintings, his works from the early 1950s are far rarer than his purely abstract paintings. Completed in 1951, *Untitled* (Lot 303) is an important work in Zao Wou-Ki's early career, not only because of its rarity, but also because of the prominent collection it belonged to. Leah Ming Pei met Zao Wou-Ki in 1952 at Galerie Pierre in Paris, and their life-long friendship has rested on eternal reciprocal support. In 1980, Pei wrote in a preface for an exhibition at Pierre Matisse Gallery: "I found Zao Wou-Ki's paintings and lithographs extremely appealing. They reminded me at once of the mystical imagery of Klee on the one hand, and the dry brush landscapes of Ni Zan on the other. Since then, we have become fast friends and I continue to follow his artistic development with the keenest of interest. It can be said without risk of exaggeration that Zao Wou-Ki is today one of the major artists on the European scene."

Untitled was painted during a time when the artist tried to reject his Chinese painting training, mainly by working with a quintessentially western medium: oil on canvas. However, while the subject matter would seem like a simple picturesque scene depicting ducks among a mountain range, it is imbued with references to traditional Chinese painting composition, as well as to Chinese

在趙無極的油畫中，五十年代早期的作品相對少見。這幅完成於1951年的《無題》(拍品編號303)是趙無極早期職業生涯中的重要佳構。其價值不僅體現在珍稀程度，更仰賴於顯赫的遞藏背景。

1952年，趙無極於巴黎皮埃爾畫廊邂逅貝聿銘，一見如舊，自此開啟了二人跨越半個多世紀的情誼。1980年，貝聿銘為其在皮埃爾·馬蒂斯畫廊舉辦的展覽作序：「我始終覺得趙無極的畫作與石版畫頗為扣人心弦；他們一方面使我聯想起保羅·克利的神秘意象，又有倪瓚蕭索冷寂的枯筆山水的意境。從那時起，我們便一見如故。我一直以極大熱情關注他的藝術創作。毫不誇張地說，趙無極無疑是當今歐洲藝壇最重要的藝術家之一。」

在《無題》中，藝術家主要透過對典型西方繪畫媒材——畫布與油彩的運用，試圖捨棄中國傳統繪畫的深厚積蘊。然而，主題彷彿是描繪山間野鷺，仍充盈著中國傳統繪畫的構圖風格與古典美

Antiquity aesthetics. Much like Yuan Dynasty paintings, these seemingly unremarkable landscape and animal elements take on a new significance as they appear floating, completely lightweight, across empty space, devoid of foreground and background, echoing each other with dry and quick brushstrokes. Subtle bending brushstrokes provide a geometrical depiction of earthly elements, just like Yuan dynasty painter Ni Zan wanted to depict his world: orderly and uncluttered, engaging only one's sensory reaction.

Zao Wou-Ki also took an interest in Chinese antiquities throughout his life, yet avoiding an exotic compulsion for collecting Chinese artefacts. His collection of Chinese antiquities was restricted yet curated to display his needs to feed his visual vocabulary as an artist. Amongst various objects was a Western Han dynasty incense burner in the shape of a duck, later gifted by Antoine and Simone Veil. Such an object was not unknown to him in the early 1950s, and he would have well measured the impact of such a strong symbol in his painting.

It would take a decade for Zao to gradually shift his pictorial language from figurative to full abstraction. However *Untitled* pioneers the following steps in Zao's career as it encapsulates all of his defining features long before he would elevate them to perfection.

學。宛如元代繪畫一般，那些看似平淡無奇的景致與動物元素被賦予了新的意涵：它們輕盈地漂浮在空曠的洪荒大地，模糊了前景與背景，以急速而就的枯筆擦線條彼此呼應；以隱晦的折筆表現抽象幾何化的山川河流，樹木村落，又如元代畫家倪瓚所描繪的理想中的山水一般井然有序中顯出荒疏蕭條，以臻感官與精神世界的完滿。

趙無極一生中對中國古董雅玩也頗有興趣，他的中國古董收藏雖數量有限，但都經過細心遴選，顯露出其作為藝術家不斷挖掘並豐富視覺表達語彙的需求。在各式藏品中，有一件由安東莞及西蒙妮·韋爾夫婦贈予的漢代鴨形香爐深得趙無極喜愛，二十世紀五十年代初的幾年中，他多次在繪畫中拓展其象徵意涵。

之後趙無極用了十年時間，將其繪畫語言由具象轉為純粹的抽象風格。而這幅《無題》作為其風格轉變的開山之作，凝煉濃縮了藝術家在畫風臻于完美之前所具備的所有典型特徵。



Western Han Dynasty Duck-Shaped Incense Burner. Gifted to Zao Wou-Ki by Antoine and Simone Veil. Musée Cernuschi, Paris ©Antoine Mercier

西漢 鴨形香爐
由安東莞及西蒙妮·韋爾夫婦贈予趙無極
現由巴黎池奈奇博物館藏



Ni Zan, *Six Gentlemen*, 1345. Shanghai Museum 倪瓚《六君子圖》1345年中國上海上海博物館藏

304

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese and signed 'ZAO' (lower right);
signed and dated 'ZAO WOU-KI 1950' (on the reverse)
oil on canvas
32.5 x 41 cm. (12¾ x 16½ in.)
Painted in 1950

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

US\$390,000-640,000

PROVENANCE

Arthur Lenars & Cie, Paris, France
Acquired by Patti Cadby Birch in the 1950s
Acquired from the above by Larry Aldrich, 1954-1958, New York
Donated to Virginia Museum of Fine Art from the above in 1959
This work is referenced in the archive of the Fondation Zao Wou-Ki and
will be included in the artist's forthcoming catalogue raisonné prepared
by Francoise Marquet and Yann Hendgen (Information provided by
Fondation Zao Wou-Ki). A certificate of authenticity can be requested for
the successful buyer.

趙無極

(1920-2013)

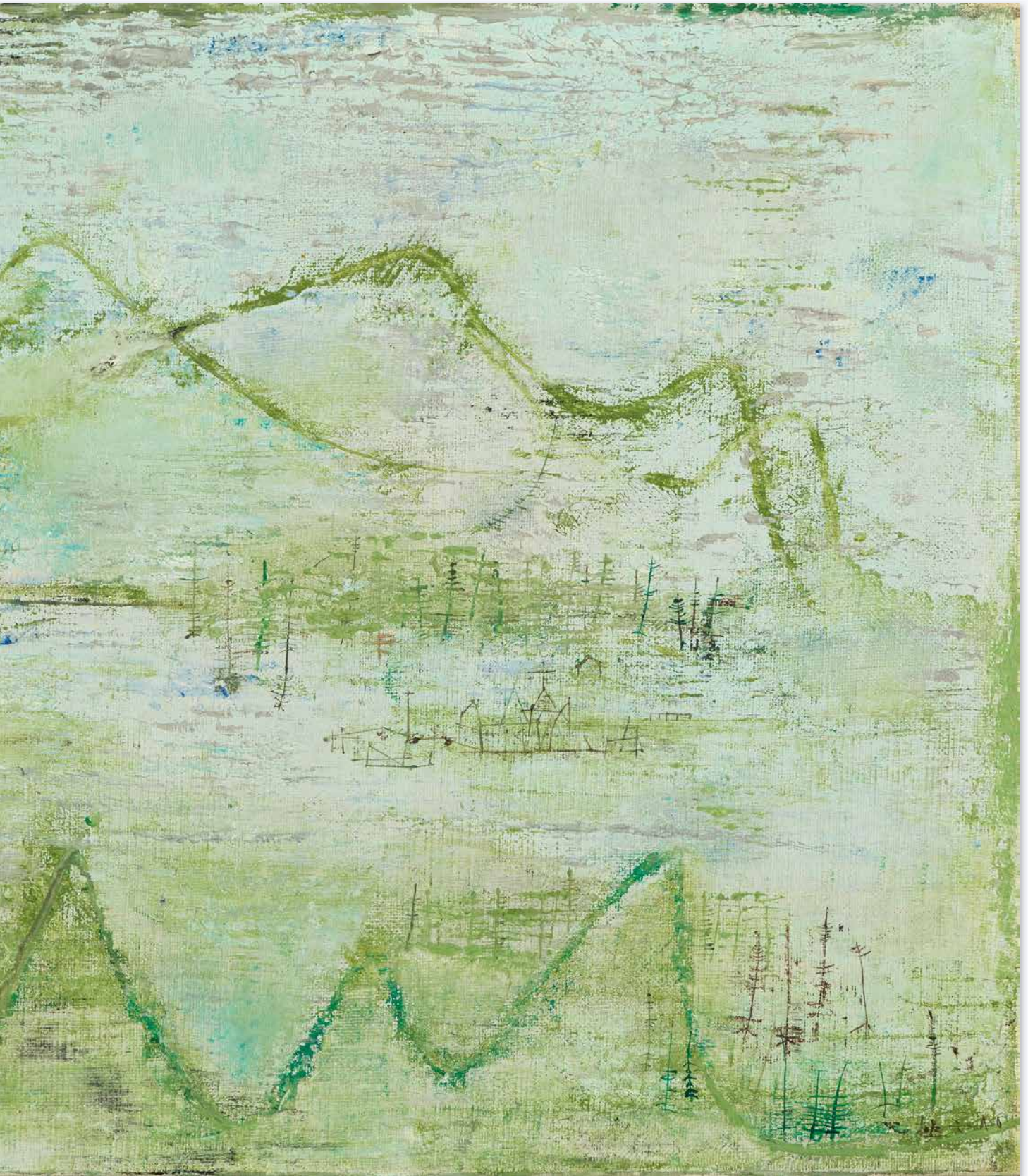
無題

油彩 畫布
1950年作
款識：無極ZAO (右下); ZAO WOU-KI 1950 (畫背)

來源

法國 巴黎 Arthur Lenars & Cie
Patti Calby Birch 於1950年代購得
Larry Aldrich 於1954-1958年購自上述
上述藏者於1959年捐贈弗吉尼亞藝術博物館
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱
及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)
買家可向基金會申請作品保證書







▲ Lot 304 detail (局部)

In February of 1948, Zao Wou-Ki moved his life from Shanghai to Paris, where he hoped to realise his true artistic style. At the Hangzhou School of Fine Arts, under the tutelage of Lin Fengmian, he struggled to reconcile his ties to traditional Chinese painting with his love of expressionistic Western art.

After two years of living in Paris, Zao embarked on travels around Europe: across France, to Italy, Switzerland, and more. On this journey, he visited countless museums and landmarks, painting sights from his travels. This brought new inspiration to his work and marked the beginning of a combination of Eastern artistic concepts and modern Western styles. The works that Zao created during this time marked a distinct period in his career, during which he incorporated landscape and architecture into his paintings. These elements, rendered in quick lines, were nestled onto hazy, colorful canvases. The writer François Cheng wrote about Zao's work during this period, noting "A delicate effect mingled with strength is achieved through the juxtapositioning of numerous lines... It is thanks to them that the landscapes... give the impression of lightness – as if they were ready at any moment to fly away."

Cheng's notion is exemplified by two *Untitled* works.

In May 1949, Zao Wou-Ki held his first solo exhibition in Paris. His themes from this period include scenery, human subjects and still life, and *Untitled* (Lot 305) is an iconic work among his still life paintings. It demonstrates the start of his shift towards

abstract and simplified forms in depicting objects; they are rendered in abundant lines and colour blocks, and in light colour contours against a black backdrop. Zao Wou-Ki continued along the path of simplified forms; it saw him arriving at his linear and Klee-inspired style, and his bone oracle style in the 1950s.

Untitled (Lot 304) emerges from Zao's traditional Chinese training, yet is inspired by the nature and artists of Europe. The pastel blue and green color palette is reminiscent of early impressionists, such as Claude Monet, and is a unique departure from the artist's usual dramatic color scheme. In the case of *Untitled*, Zao uses thin layers of oil paint in blue, green, and gray, to give the entire painting a light, hazy atmosphere. In the midst of these airy colors, images are depicted in simplified and symbol-like lines. The mountains appear to float, and there is no clear demarcation between sky and ground. These peaks are grounded solely by small trees and a church, inscribed at the bases of the mountains. Zao often inscribed his works, using the wooden handle of brushes to remove paint and form fine lines. These minute details demonstrate Zao's emphasis on line, driven by his knowledge of traditional Chinese painting. From the messy, gestural outlines of the mountain ridges to the thin, deliberate etching of the trees, in *Untitled*, Zao Wou-Ki explores line in all its forms. Since 1959, this painting was a part of the permanent collection at the Virginia Museum of Fine Arts. This is the first time that this work has been offered at auction.



Claude Monet, *Meadow at Giverny*, 1894. Princeton University Art Museum, Princeton, USA.
克勞德·莫內《吉維尼的草地》1984年美國普林斯頓普林斯頓大學藝術館藏

“If one says my work is different from that of most Western painters, the difference probably stems from the perspective on space.”

- Zao Wou-Ki

「若說我的畫和一般西方畫家不同，原因大概就在處理空間的觀點上了。」

-趙無極



Mi Fu, *Mountains and Pines in Spring*, circa 1100. National Palace Museum, Taipei, Taiwan.
米芾《春山瑞松圖》約1100年作 台灣 台北 國立故宮博物院藏

一九四八年二月，滿懷對藝術的憧憬與抱負，趙無極由上海負笈巴黎。此前，于國立杭州藝專專慧于林風眠的指教，他力圖將自己中國傳統水墨的積澱與所摯愛的西方表現主義風格相融合。

客居巴黎兩年後，趙無極開啟了歐洲巡遊之旅：足跡遍佈法國，義大利，瑞士等國。這期間，他頻繁走訪各個著名博物館，沿途尋幽攬勝，並繪製了大量風景寫生。這為他的作品注入了嶄新的活力，標誌著其將古老東方美學概念與現代西方藝術風格融合的開端。趙無極此期間的創作揭開了他職業生涯中的一個特殊篇章：他開始將風景與建築融入自己的畫作。這些元素皆以輕快的線條勾勒於朦朧氳氳的斑斕畫布之上。作家程抱一曾這樣描述趙無極此階段的作品，即「精緻微妙的纖柔與重重線條疊加的韌力相交織，使得畫中景致呈現出一種空靈縹緲的氣韻，仿佛隨時將要展翅欲飛。」

而是次所呈現的兩幅《無題》正是對程抱一這段描述的完美詮釋。作品雖脫胎於趙無極早年接受的中國傳統繪畫訓練，而靈感則源于歐洲的自然風光與諸多藝術大師的陶染。

1949年5月，趙無極舉辦了在巴黎首個個展。此一時期的主題包括風景、人物及靜物，《無題》(拍品編號305)便是其中的靜物代表作之一。由此可見他對物像的描寫出現了第一步的抽象簡化，以大量的線條和色塊呈現，並在黑色的背景上，以淡色的線條勾勒。趙無極從這簡化的路向，繼續前行，從而發展出50年代以線性為主的克利及甲骨文風格。

《無題》(拍品編號304)柔和的淡藍色與淡綠色讓人聯想起早期印象派巨匠，如克勞德·莫內作品的色調，與藝術家之前慣用的衝突性極強的配色有著顯著區別，也是一次大膽且別出心裁的嘗

試。藝術家於畫布上薄薄敷染數層藍色，綠色及灰色色彩，賦予整幅畫作一種淡淡的迷離氛圍。在這些朦朧空靈的色彩中，圖像以簡潔且符號化的線條勾勒成形。綿延的山脈似乎漂浮其間，天與地再無清晰的界限。幾棵矮小的樹木與一座教堂在山腳下靜靜矗立，成為了構圖的重心，將幾座山峰穩固地錨定在大地上。趙無極慣於借助畫筆的木柄推開顏料，在畫布上留下細若遊絲的線條。這些細微的處理方式展露出趙無極美學風格中源自中國傳統繪畫的對線條的強調。從山脊凌亂而極具示意性的輪廓線，到對樹木細膩審慎的刻畫。在《無題》中，趙無極探索了線條的多種表達形式。自一九五九年以降，這幅作品一直作為永久館藏中的一件被維吉尼亞藝術博物館收藏。此次是該作品在拍賣會的首次亮相。

The Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, and the finest collections of Art Nouveau and Art Deco outside of Paris. VMFA is also home to important collections of African, American, Ancient, East Asian, European and South Asian art, with particular strengths in African American art, British sporting art, English silver, French Impressionism and Post-Impressionism, and Modern and Contemporary art. In May 2010, VMFA opened its doors to the public after a transformative expansion, the largest in its history, and last year had an attendance of nearly 700,000 visitors. It is the only public art museum in the United States that is free of charge and open 365 days a year.

維吉尼亞藝術博物館坐落於維吉尼亞州首府里士滿市，是美國最大的綜合藝術博物館之一。該館成立於一九三六年，屬州級單位及私人資助的教育機構，旨在收藏、保存、展示及闡釋藝術，並鼓勵藝術的研究與發展。透過州合作關係辦公室的支援與資助，博物館向公眾提供由視覺及表演藝術家參與的主題展覽，藝術相關的視聽課程，專題討論會，講座，研討會及工作坊。除舉辦內容廣泛的特展外，博物館還為參觀者奉上跨越六千年歷史，來自全球各個文明的藝術饗宴。館內永久藏品近四萬件，囊括俄羅斯以外最大的法貝熱公共收藏，及巴黎以外最頂級的新藝術與裝飾藝術收藏。博物館也是非洲，美洲，古代，東亞，歐洲及南亞藝術的重要收藏機構；尤其在非裔美國藝術，英國體育藝術，英國銀器，法國印象派與後印象派，及現代與當代藝術方面頗具優勢。二零一零年五月，在經過歷史上最大規模的擴張整修後，維吉尼亞藝術博物館再次向公眾開放。去年有近七十萬人次參觀。該館也是美國唯一全年免費向公眾開放的博物館。

305

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese; signed and dated 'ZAO 1949' (lower right)
oil on masonite
27.2 x 21 cm. (10 ¾ x 8 ¼ in.)
Painted in 1949

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

US\$200,000-320,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist)

Private Collection, Asia

This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki). A certificate of authenticity can be requested for the successful buyer.

LITERATURE

Y. Bonnefoy & G. de Cortanze, Editions La Différence Enrico Navarra, Zao Wou-Ki, Paris, France, 1998 (illustrated, p. 69).

趙無極

(1920 - 2013)

無題

油彩 纖維板

1949年作

款識：無極ZAO 1949 (右下)

來源

歐洲 私人收藏 (直接購自藝術家)

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供) 買家可向基金會申請作品保證書

出版

1998年《趙無極》Y. Bonnefoy & G. de Cortanze 著

Editions La Différence Enrico Navarra 出版 巴黎 法國 (圖版，第69頁)



Sanyu, *Pot de chrysanthèmes roses*, 1940s.
Christie's Hong Kong, 24 November 2012, lot 18,
sold for HKD 33,140,000

常玉《盆菊》1949年 佳士得香港 2012年11月24日 編號
18 成交價：33,140,000港幣



CHU TEH-CHUN

朱德群

Line is an important element in painting; it composes the forms and demonstrates the brushwork of an artist. Chu's brushstrokes are rapid and ever-changing, with varied speeds, weights and rhythms. Lively and energetic, Chu's brushwork scales the image like a dancing snake. He once said, "I am from the East, and there are a lot of abstract elements within the core of our culture. For instance, our calligraphy is an abstract art." The fact that Chinese art does not stress the representation of form is also related to calligraphy. By utilising the 'bone method' to bring liveliness to brushwork, the imagery and spirit becomes the best representation of form. The strength of the character and the likeness of forms are all rooted in brushwork. Therefore, those who are good at painting would be good at writing calligraphy too. This indivisibility between calligraphy and paintings causes Chinese paintings to carry a strong element of calligraphy, in terms of lines and use of ink and to have their own abstract beauty. Though Chinese calligraphy and painting have different names, they essentially mean the same thing - one writes art while the other one draws. Brush and ink are not only about technique but also a carrier of emotion and spirit. Chu freely expresses his feelings through his brush and creates powerful imagery.

Chu firmly believed that the beauty of nature was not best communicated in words but on the canvas — hence the beautiful, flowing colours of his paintings, their rich and varied layering, and the strong, balanced rhythms of his brushwork. Chu often referred to his paintings as the visual depiction of music, where the notes translate into a medley of colourful dots intertwined onto a grand background of wind instruments. The scattered, disparate elements in his paintings combine and come together in a grand harmony. One cannot help but "see" the music in *Unité profonde (Profound Harmony)* (Lot 307): a symphony of lines, colours and dots energetically mingling in a rhythmic dance, mimicking past-faced notes alternating with legato phrasings.

In order to seize the fast-changing and fluid light, Chu developed a highly-diluted translucent paint that rendered an ethereal brushstroke. Oil paint had never been so thin, almost like a wash, making colour feel so fine and delicate. *Flot de lumières (Stream of light)* (Lot 306), captures feathery large brushstrokes cascading through denser masses, with light-coloured touches of different sizes bouncing off the centre amongst interlaced fine lines, showing off Chu's masterful use of colour to depict light.

Diffractions alertes 2 (Alert diffractions 2) (Lot 325) experiments with this technique in more playful colours and contrasts. The point of light is set in the lower half of the composition, with large brushstrokes shooting vertically, giving the impression of an ascending energy.

Atmosphère bleue V (Blue atmosphere V) (Lot 326) brings the spectator into a quiet contemplation. Entirely bathed in an elegant and vibrant blue, coloured dots float on the surface that shows subtle variations in tone. One area is brightly shone, as if reflecting the moonlight, thus adding depth to the plain coloured surface. Chu delves deep into the visual elements of natural scenery with an experimental frame of mind to find the simplest, purest expression of nature, creating his very own language of abstraction.



Nicolas de Staël, *Cap Blanc Nez*, 1954. Christie's Paris, 17 Oct 2018, lot 18, sold for EUR 2,407,500

尼古拉·德·斯塔埃爾《白色海崖》1954年作 佳士得 巴黎 2018年10月17日 編號 18 成交價：2,407,500 歐元



Lot 325 Detail (局部)



▲ Lot 307 detail (局部)

“Chu Teh-Chun is not a landscape painter frozen in immutability and grandeur, but a painter of nature, of nature, which is fluctuating, moving, and passing. His work is born from two cultures, but from a single will: to construct by the expressive colour, to make the whole of the painting speak by the sum of the spontaneous and free gestures which, totalizing body and mind, is both empty and light, warmth and life. The artist is a sensitive plate of the universe.”

- Pierre Cabanne

「朱德群從來不是一個故步自封於宏偉大自然之內的風景畫家。他源於大自然，源於這個風雲萬變、生生不息的大自然。他的作品源起自兩種不同文化，再融會為一；以沁人心脾的色彩、行雲流水的形態，匯聚身體和思緒，在作品中呈現出空靈與飄逸、熱情和生命。朱德群——一位能將穹蒼大地細膩呈現的藝術家。」

——皮耶·卡班

線條在繪畫中有不可或缺的存在性，既是整體形象的構成元素，同時也是藝術家筆力的表現軌跡，朱德群作品中爽快多變的筆法有疾有速，有輕有重，具「奔蛇走虺勢入座」之態勢，極富動感。他曾言：「我來自東方，在我們的文化根基裡有豐富的抽象造型基因，例如我們的書法藝術就是抽象藝術」。而中國繪畫不求形似的特性，也正因為書法的相輔相成，從骨法用筆讓氣韻生動，以形寫神，更臻精妙之境。「骨氣、形似，皆本於立意，而歸乎用筆，故工畫者多善書」，這種書畫同源的概念，讓中國繪畫本身具有強烈的書法趣味，不論線條或墨韻，處處都存在抽象之美。因此中國的書與畫實為同質異體，名為繪畫，實為寫畫，筆墨不只是一種技巧，更是一種精神載體，如同朱德群將心中情感寄託手中畫筆，揮灑出尖石如飛白木如籀的氣勢，意存筆先，以意寫畫。

朱德群深信，自然的美就彷彿音樂一樣，無需用語言溝通。所以他的畫作中，色彩斑斕流淌，層次千變萬化，筆觸極富節奏韻律，而互相之間又連貫錯落、形成和諧。朱氏多次詮釋自己的畫作，尤如將音樂視覺化，繽紛多彩的色點彷彿在管樂宏偉的背景下交織成曲。朱德群將畫中細碎而獨立的元素重組配合，並構成無比和諧的畫面。在《深邃的和諧》(拍品

編號307)中，觀者難以忽視躍然於畫布之上的音樂感——點、線、面和色彩相互交織糅合成交響曲，節奏明快連綿不斷的樂曲。

為了捕捉瞬息萬變的光影流動，朱氏自創了一種經高度稀釋的半透明顏料。油畫顏料從未如此輕透。朱德群以空靈飄渺的筆觸、薄如渲染的顏料，層層疊疊將顏色發揮得淋漓盡致，無比細膩。《光束》(拍品編號306)，如羽毛般的大面積筆觸從上傾瀉而下，不同淡彩的線條、色塊從畫中央騰躍向外，可見朱氏酣暢淋漓地運用著顏色捕捉光影。

在《快速散射2》(Lot 325)中，朱德群不但使用了相近的手法，更在畫面添上一些玩味，斑斕流淌的色彩，漸趨增強的力量，抑揚頓挫的對比。畫中光源來自構圖內下半部，寬闊的排筆從光源處向上延伸，澎湃潑溢。

《藍色氦氫5》(Lot 326)帶領觀者進入恬淡靜怡的世界內沉思。整個畫面浸淫在一片高雅明亮的藍色之中，畫面之上漂浮著層次豐富、深淺厚重不一的色點。畫中一處，藝術家刻意使用更光更淺的色調，彷彿映照出皎潔明亮的月光，為平穩的畫面增添層次。朱德群深研大自然內各種視覺元素，反覆嘗試，鑽研出獨一無二、純粹無垠的抽象表現手法。



Notre Dame Rose Window, Paris, France
法國巴黎聖母院玫瑰窗

PROPERTY FROM AN EUROPEAN PRIVATE COLLECTION
歐洲私人收藏

306

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Flot de lumières (Stream of light)

signed in Chinese, signed 'CHU TEH-CHUN' and dated '90' (lower right); signed and dated 'CHU TEH-CHUN 90', titled 'Flot de lumières', signed in Chinese (on the reverse)
oil on canvas
130 x 97 cm. (51½ x 38½ in.)
Painted in 1990

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

US\$520,000-640,000

PROVENANCE

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

朱德群

(1920-2014)

光束

油彩 畫布

1990年作

款識：朱德群 CHU TEH-CHUN 90 (右下)；

Flot de lumières 朱德群 CHU TEH-CHUN 90 (畫背)

來源

歐洲私人收藏 (現藏者直接得自藝術家)



Rembrandt van Rijn, *The Night Watch*, 1642. Rijksmuseum, Amsterdam, Netherlands
林布蘭《夜巡》1642年作 荷蘭 阿姆斯特丹 國家博物館藏



307

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Unité profonde (Profound Harmony)

signed in Chinese, signed and dated 'CHU TEH-CHUN. 89.' (lower right); titled and signed ' "Unite profonde" CHU TEH-CHUN.'; signed in Chinese and dated '1989' (on the reverse)
oil on canvas
65.5 x 92.5 cm (25 ¾ x 36 ⅞ in.)
Painted in 1989

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

US\$390,000-510,000

PROVENANCE

Anon. Sale, Versailles Enchères, 27 June 2004, Lot 93
Private Collection, Asia
The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva

EXHIBITED

Tokyo, Japan, The Ueno Royal Museum, Solo Exhibition of Chu
Teh-Chun, June - July 2007.

LITERATURE

The Ueno Royal Museum & Thin Chang Corporation,
Solo Exhibition of Chu Teh-Chun, Taipei, Taiwan, 2007
(illustrated, p. 225).

朱德群

(1920-2014)

深邃的和諧

油彩 畫布
1989年作
款識：朱德群CHU TEH-CHUN. 89. (右下)；
"Unite profonde" CHU TEH-CHUN. 朱德群 1989 (畫背)

來源

Versailles Enchères 2004年6月27日 編號93
亞洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定

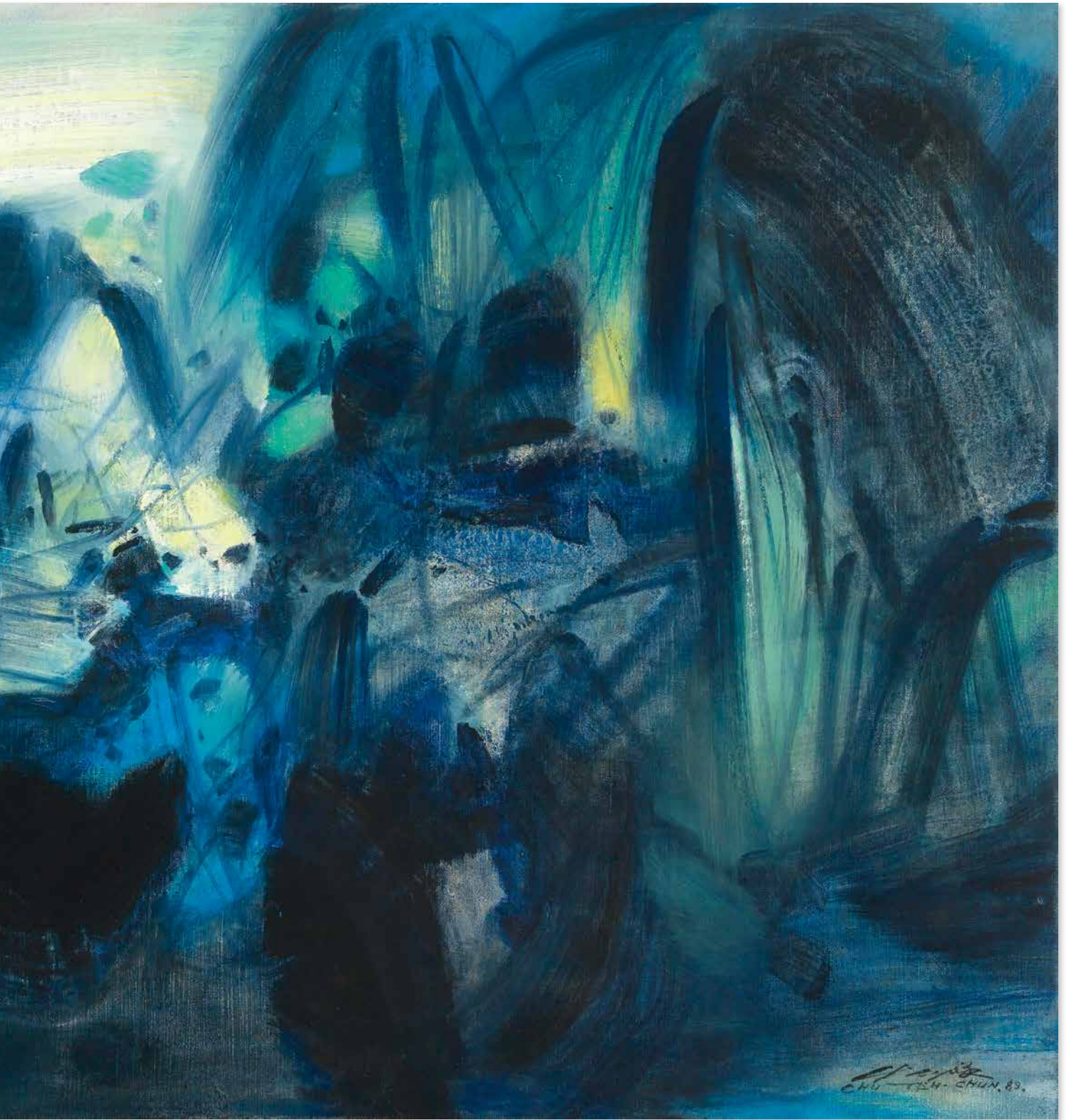
展覽

2007年6月 - 7月 「大象無形－朱德群展」
上野之森美術館 東京 日本

出版

2007年《朱德群展》上野之森美術館暨馨昌股份有限公司共同出版
台北 台灣 (圖版，第225頁)





308

GEORGES MATHIEU

(1921-2012)

Untitled

signed and dated 'Mathieu 54' (lower right)
gouache on paper laid on canvas
48 x 63 cm. (18 7/8 x 24 3/4 in.)
Painted in 1954

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Europe

Georges Mathieu is the Founder of Lyrical Abstraction, which he relentlessly promoted throughout the World. He started painting in 1942, and quickly rejected standardized abstraction, strongly believing that abstraction needed to be freed of form and constraints. His works carry a crystalized tension where shapes evaporate in favour of signs growing and bursting within the composition. Qualified as the "Western Calligrapher", he uses signs as a new language for creativity, in a desire to move away from the representation of images.

Untitled (Lot 308) was painted in 1954, just a few years before he started travelling the world as an advocate for action painting and Lyrical Abstraction. However, by 1954, he had already fully embraced what Michel Tapié coined as "other art", and our work here is a beautiful example of Mathieu's artistic language. In an effort to make the process of creation available to the public eye, he would paint large canvases in open air, in an act of utter freedom, elevating his art to a state of perfect symbiosis between the painting and the painter.

Here, without having sketched beforehand, he applies colour directly from the tube onto black paper. Signs are juxtaposed on the surface, by way of several layers of red, white and black. Unlike traditional Eastern calligraphy, his signs convey no specific meaning, yet still represent a tool to express his own aesthetic philosophy. Colours are fully integrated in his language, where the blackness

喬治·馬修

(1921-2012)

無題

水粉 紙本 裱於畫布
1954年作
款識：Mathieu 54 (右下)

來源

歐洲 私人收藏

of the paper provides a new interpretation on how colours interact with one another, the colour black becomes an integral part of the composition, used to reveal and disguise as the artist pleases.

喬治·馬修是抒情抽象畫的前驅，他在全球各地不遺餘力地倡導這種無拘束的繪畫方式。馬修在1942年開始作畫，很快便揚棄標準化的抽象藝術；他深信抽象創作必須要褪去形式的圈圍和束縛。他的作品涵帶著豐富的張力，不見具體形狀，取而代之的是在畫面上生長、炸裂的符號。擁有「西方書法家」盛譽的馬修，以符號作為創意的新語言，盼能拉開創作與意象表述的距離，成為獨立的繪畫意識。

《無題》(作品編號308)作於1954，正是馬修開始巡遊世界倡導行動繪畫和抒情抽象化的前幾年。然而到了1954年，他已經開始全然支持法國不定形藝術理論家米歇爾·塔培耶所謂的「另藝術」。《無題》呈現彰示了馬修的藝術語彙，美麗且行雲流水。為了讓觀者一睹創作過程，他會在公眾面前於巨幅畫布上作繪，筆勢大馬金刀，奔放自由，將他的藝術昇華至完美，達畫家和作品間的完美共生。

在《無題》中，馬修從顏料管中直接擠出顏彩到黑色背景紙上作畫，完全不用草稿。各種符號在畫面上以層層的紅、白和黑並錯競豔。有別於傳統東方書法，馬修的符號雖無任何意義，然而在他奔放的手法詮釋下，仍成了傳達他美學觀點的有力工具。他的表達語彙充分地融合顏色表情，畫紙的暗黑為顏色互動方式，提供了新的詮釋；黑色從而在畫作中扮演了重要角色，讓藝術家隨自己的意願自由創作，成為重要載具。



FIFTH MOON GROUP & AND TON FAN ART GROUP

五月畫會、東方畫會

Fifth Moon Group and Ton Fan Art Group were two art groups from Taiwan that became popular in the mid-1950s, and their ranks were filled by young artists who were born prior to the Second World War and grew up during the war. Most of them received systematic artistic training – Fifth Moon Group's ranks had many graduates from the Art Department at National Taiwan Normal University, such as Liu Kuo-sung, Chuang Che, Chen Ting-Shih, Fong Chung-Ray; Ton Fan Art Group was founded by Li Chun-Shan and was filled with students from his studio such as Hsiao Chin, Li Yuan-Chia, Hsia Yan, Chu Wei-Bor and Ho Kang. Both art groups focused on the "modernisation movement of Chinese modern art", which affirms the importance of traditional Chinese painting concepts while seeking ever-bolder expressions and techniques. They made deft use of oil paint, ink wash, sculpture, printmaking, and other mediums from the East and the West to add contemporary twists to Abstract art. Their innovations quickly received praise from the international art world – in the late 1950s and 1960s when the market for modern art was still nascent in Asia, both groups had already boasted members in the top art exhibition Sao Paulo Art Biennial, marking Asia's entry into the world stage and an important milestone of the age.

「五月」與「東方」是1950年代中期興起於臺灣的兩個繪畫團體，成員以二戰前出生，成長於戰時的青年藝術家為核心。他們大多數成員接受了系統的藝術訓練——「五月畫會」多為臺灣師範大學藝術系畢業生，主要成員包括劉國松、莊喆、陳庭詩、馮鍾睿等；「東方畫會」則由李仲生發起，並由其畫室學員作為主要構成，其中包括蕭勤、李元佳、夏陽、朱為白、霍剛等人。兩個畫會皆以「中國美術現代化運動」為重心，既認定了中國傳統繪畫概念的重要性，亦大膽求索前衛的藝術表現手段。他們活用油畫、水墨、雕塑、版畫等東西方媒材，尋求當代的抽象變奏。他們對傳統的創新很快就獲得了國際藝壇的青睞——50年後期及60年代，亞洲現代藝術尚未形成氣候，五月與東方畫會均已有的成員參與了國際頂尖藝術展覽：聖保羅雙年展，代表亞洲沖入世界，深具時代意義。

Born in 1932, Liu Kuo-sung was a founding member of Fifth Moon Group, and also a pioneering figure in the movement to reinvent Chinese ink wash paintings. He took it upon himself to experiment with ink wash and redefined the techniques, brushstrokes, and use of paper in Chinese paintings, using his own methods such as geometric collage, tearing, and paper marbling to thoroughly modernise ink wash paintings. In the late 1960s, he was inspired by the Apollo Mission's moon landing and created his Space Series of works, exploring the universe through his brushstrokes. Untitled (Lot 311) is an iconic example from the series, in which the artist used a collage to depict the moon amidst the orange sky, with a perspective that lets us look down upon the Earth, as though viewers are in space and part of the heavens.

In 1958 at the age of 26, Chuang Che joined the Fifth Moon Group. He was born in Beijing to the famous calligrapher Chuang Yan. Influenced by his father from a young age, Chuang had a great interest in art and studied under Chu Teh-Chun in National Taiwan Normal University, thus starting his lifelong quest towards mastering Abstract art. In the 1960s, he travelled across Europe and the United States and was inspired by the sights he saw to combine the freehand

lines from Chinese landscape paintings with the rich colours of European Abstract paintings to fully visualise the grand scenery that had impressed him so much. *Untitled* (Lot 312) is a large format masterpiece that was completed after he had matured his technique, using a vertical compositional style from Chinese landscape painting yet also featuring bright and vibrant colours, magnificently portraying the soaring peaks, drifting clouds, and flowing lights between them.

Hsiao Chin from Ton Fan Art Group was influenced by Tibetan Tantric and Indian religious paintings to greatly emphasize the placement of colours and geometric separation in his paintings. His early Abstract works, such as *Tension VI* (Lot 314) and *Peace and Contemplation - 2* (Lot 315), tended to be relatively hard edged – he greatly simplified his paintings and made use of the contrast between multiple colour blocks to bring about a meditative effect, finding a delicate balance between nothingness and tension on the canvas. His *Passage Through the Great Threshold Series* in the 1980s and 1990s shows his recognition of the ultimate unity of the universe, *Grande Soglia - A* (*The Great Threshold - A*) (Lot 316), *Passage Through the Great Threshold - 89* (Lot 317) present the infinity of the universe as large blocks of



Ton Fan Art Group in 1956. From left: Li Chun-Shan, Tommy Chen, Li Yuan-chia, Hsia Yang, Huo Kang, Wu Hao, Hsiao Chin, and Hsiao Hsien-Ming

東方畫會合影，1956年。左起：李仲生、陳道明、李元佳、夏陽、霍剛、吳昊、蕭勤、蕭明賢

flowing colours. After the millennium as he went past his 60s, he further saw through the mysteries of life and created *Universe - 1* (Lot 318) and *Il Mio Amore nell'Universo* (*My Love in The Universe*) (Lot 319), in which dark blue is used to illustrate the unfathomable depth of the universe, combined with detailed dotting to outline the main subject, filling the canvas with Western philosophy as well as Eastern metaphysics.

出生於1932年的劉國松是「五月畫會」的草創者之一，也是中國新水墨運動的先驅人物。他身體力行從事水墨實驗創作，重新定義水墨筆法以及紙張媒介在中國畫中的使用，用自創的幾何拼貼、撕紙筋、水拓法等多種方式宣導水墨畫的現代革新。1960年代末期，他受到阿波羅號登月的啟發，開始創作「太空系列」，借畫筆一探宇宙奧秘。《無題》(拍品編號311)便是該系列中一件典型作品，藝術家用拼貼技法，在橙天中掛起一輪圓月，並以俯視地球的視點架構全域，使觀者仿若置身太空，完美展現「天人合一」的超然境界。

1958年，時年26歲的莊喆加入五月畫會。他生於北京，其父為知名書法家莊嚴。莊喆自小受父親

影響，對藝術抱有濃厚興趣，在台灣師範大學學習期間則接受朱德群的指導，展開了他一生對抽象藝術的追求。60年代起，他遍遊歐美，閱盡名山大川，深得啟發。他將中國山水的寫意線條與歐洲抽象繪畫的豐富色彩相糅合，在畫布上一展胸中的抽象山水，大氣磅礴。《無題》(拍品編號312)是莊喆技法成熟後一件精彩巨制，採用沿襲自中國山水畫的縱式構圖，色彩明艷鮮亮，將山之高聳，雲間光影之流變表現得淋漓通透。

來自東方畫會的蕭勤，早年因受到西藏密宗與印度宗教畫的影響，在畫面中尤其強調色彩配置與幾何間分的效果。其早期的抽象作品，如《張力VI》(拍品編號314)、《和平與靜觀-2》(拍品編號315)，頗具硬邊繪畫風格——他化繁為簡，透過多塊純色之間的對比與衝突，追求一種「入定」的境界，在畫面的「空」與張力之間尋求一種巧妙的平衡。至八九十年代開啟的「度大限」系列則已呈了悟宇宙萬像皆可歸一的樣態，《大限A》(拍品編號316)、《度大限之八十九》(拍品編號317)，將浩瀚無垠的宇宙以流動狀的大片色彩造型表現。千禧年後，年過花甲的藝術家更是參破人生之奧妙，《宇宙之一》(拍品編號318)、《吾心在宇宙》(拍品編號319)以深藍打底突出宇宙之深邃，再將畫面主體以細密點點描繪，畫面充滿西方哲思與東方玄學情操。



Lot 309



Lot 313

Lot 311 (Details 局部)





309

CHU WEI-BOR

(ZHU WEIBAI, 1929-2018)

Network V

signed in Chinese, dated '1996' (lower side); signed, titled and inscribed in Chinese, dated '1996' (on the stretcher)
cotton threads and fabric collage on canvas
50 x 38 cm. (19 5/8 x 15 in.)
Executed in 1996

HK\$90,000-120,000

US\$12,000-15,000

PROVENANCE

Private collection, Asia

朱為白

(1929-2018)

網路 5

棉線 布料拼貼 畫布
1996年作

款識：朱為白 1996（畫布下方側邊）；
朱為白1996年 網路「5」龍門畫廊展（畫布框架）

來源

亞洲 私人收藏



310

FONG CHUNG-RAY

(FENG ZHONGRUI, B. 1934)

84-1

signed and dated in Chinese (lower left); signed 'Chung-Ray Fong';
dated and titled '84-1' (on the reverse)

oil on canvas

65.3 x 88 cm. (25 3/4 x 34 3/4 in.)

Painted in 1984

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

Anon. Sale, Christie's Hong Kong, 26 May 2013, Lot 3674

Acquired from the above sale by the present owner

馮鍾睿

(1934年生)

84-1

油彩 畫布

1984年作

款識：馮鍾睿 八四年之一（左下）；Chung-Ray Fong 84-1（畫背）

來源

亞洲 私人收藏

佳士得 香港 2013年5月26日 編號3674

現藏者購自上述拍賣

311

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Untitled

signed and dated in Chinese (lower left)

ink, colour and collage on paper

122.5 x 65.7 cm. (48¼ x 26⅝ in.)

Painted in 1970

one seal of the artist

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Acquired directly from the artist by the present owner

劉國松

(1932年生)

無題

水墨 設色 拼貼 紙本

1970 年作

款識：劉國松 一九七〇 (左下)

藝術家鈐印一枚

來源

現藏者直接得自藝術家

“The highest ideal for Chinese culture is to commune with Heaven. If we take this as the goal of painting, the chance effects of ‘semi-automatic’ techniques may be looked upon as the natural effects that provide the ground for the artist’s imaginative elaboration. The spirited rhythm resulting from this approach is what the masters aspire to, and it is what we now aspire to.”

- Liu Kuo-sung

「如果要把『天人合一』的理想落實到繪畫上，這種半自動性技法所得到的（如水拓、漬墨等）偶然效果，可以稱得上是『自然天成』，然後加上畫家的人工修飾，營造最後獲得一張氣韻非常生動的畫。這是古人所嚮往的，也是我們現在所追求的。」

—— 劉國松



312

CHUANG CHE

(B. 1934)

Landscape 1987 – No. 34

signed in Chinese and dated '87' (lower middle);

dated and inscribed '87 - 34' (on the reverse)

oil on canvas

245 x 198.8 cm. (96½ x 78¼ in.)

Painted in 1987

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

US\$110,000-150,000

PROVENANCE

De Graaf Fine Art, Inc., Chicago, USA

Acquired from the above by the previous owner in 1996

Private collection, Europe (acquired from the above by the present owner)

莊喆

(1934年生)

風景 1987 - 第34號

油彩 畫布

1987年作

款識：莊喆 87 (中下)；87 - 34 (畫背)

來源

美國 芝加哥 De Graaf 藝術畫廊

前藏者於1996年得自上述來源

歐洲 私人收藏 (現藏者得自上述來源)

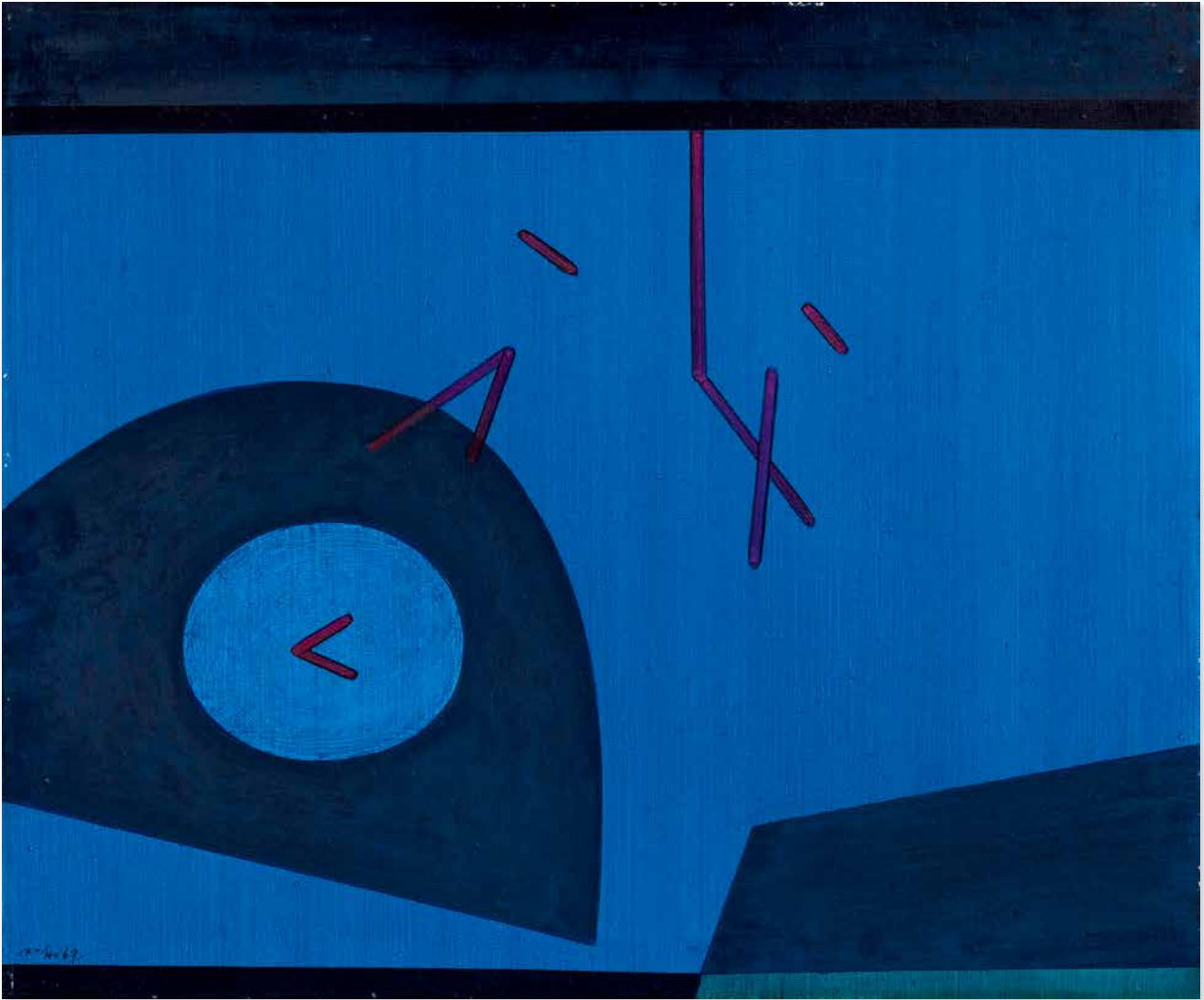
“Return to the primordial flood, return to the beginning of time, return to the first gaze of the outside world that awed Man, return to the origin of painting; if I can do that, that is the “reality” I want to present!”

- Chuang Che

「回到洪荒，回到原初，回到那使人對外界震懾的第一眼，回到繪畫的起點，如果能做到，那就是我要傳達的『真實』！」

—— 莊喆





313

HO KAN

(HUO GANG, B. 1932)

Untitled

signed in Chinese, signed and dated 'Ho 67' (lower left);
signed in Chinese, signed and dated 'HO-KAN 1967' (on the reverse);
'50 x 60 cm' (on the stretcher)
oil on canvas
50 x 60 cm. (19 7/8 x 23 5/8 in.)
Painted in 1967

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Galleria Pozzi Arte Contemporana, Como, Italy
Private Collection, Italy

霍剛

(1932年生)

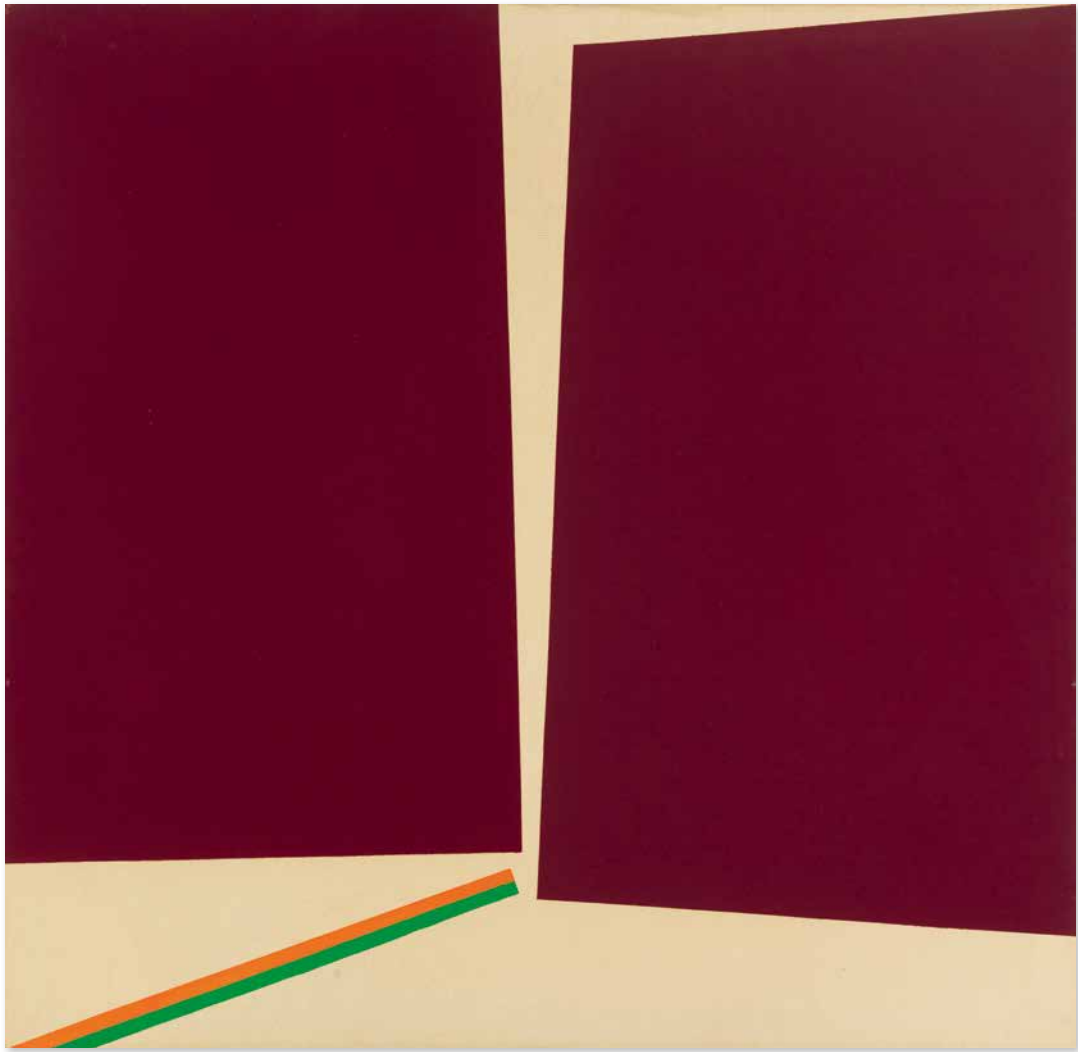
無題

油彩 畫布
1967年作

款識：剛Ho 67. (左下)；HO-KAN 霍剛 1967 (畫背)；
50 x 60 cm (畫布框架)

來源

Pozzi 當代藝術畫廊
意大利 私人收藏



314

HSIAO CHIN

(XIAO QIN, B. 1935)

Tension - VI

signed in Chinese, signed, dated and
titled 'Hsiao 1968 Tension - VI' (on the reverse)
acrylic on canvas
86.5 x 88.5 cm. (34 x 34 $\frac{7}{8}$ in.)
Painted in 1968

HK\$220,000-420,000

US\$29,000-54,000

PROVENANCE

Private Collection, USA

蕭勤

(1935年生)

張力 VI

壓克力 畫布

1968年作

款識：Hsiao勤 1968 "Tension - VI" (畫背)

來源

美國 私人收藏



315

HSIAO CHIN

(XIAO QIN, B. 1935)

Peace and Contemplation – 2

signed 'Hsiao' and in Chinese, dated, titled and inscribed '1975 Peace & Contemplation – 2 88 x 133 cm.', titled in Chinese (on the reverse of the upper panel); & titled and inscribed 'Peace & Contemplation – 2 88 x 133 cm.' (on the reverse of the lower panel)
acrylic on canvas (diptych)
133 x 88 cm. (52 $\frac{3}{8}$ x 34 $\frac{5}{8}$ in.)
Painted in 1975

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

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

EXHIBITED

Shanghai, China, Shanghai Art Museum, The Journey of Hsiao Chin's Painting 1958-2004, December 2004.

蕭勤

(1935年生)

和平及靜觀 – 2

壓克力 畫布 (二聯作)

1975年作

款識：Hsiao 勤 1975 Peace & Contemplation – 2 和平及靜觀 – 2 88 x 133 cm. (上聯畫背); & Peace & Contemplation – 2 88 x 133 cm. (下聯畫背)

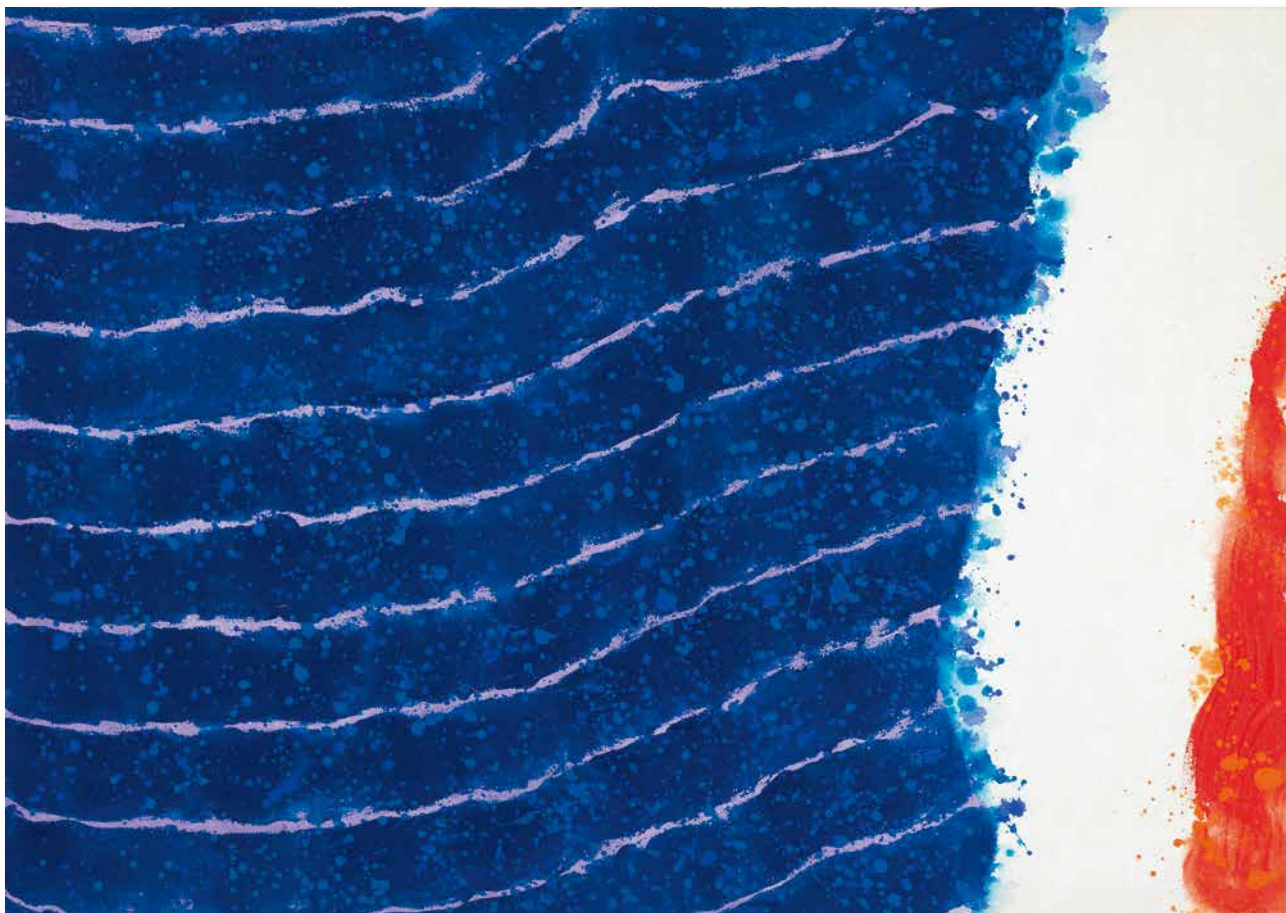
來源

亞洲 私人收藏 (現藏者直接購自藝術家)

展覽

2004年12月 「蕭勤繪畫歷程展1958 -2004」

上海美術館 上海 中國



316

HSIAO CHIN

(XIAO QIN, B. 1935)

Grande Soglia - A (The Great Threshold - A)

signed 'Hsiao'; titled 'Grande Soglia-A';
signed and titled in Chinese; dated '1988-2010' (on the reverse)
acrylic on canvas
65 x 93 cm. (25 $\frac{1}{2}$ x 36 $\frac{3}{4}$ in.)
Painted in 1988- 2010

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

蕭勤

(1935年生)

大限A

壓克力 畫布

1988- 2010年作

款識：Hsiao勤 1988-2010 "大限-A"
"Grande Soglia- A" (畫背)

來源

亞洲 私人收藏



317

HSIAO CHIN

(XIAO QIN, B. 1935)

Passage Through the Great Threshold - 89

signed 'Hsiao' and signed in Chinese, dated in Chinese (lower right);
titled in Chinese (middle left)
ink and acrylic on paper
52 x 101 cm. (20½ x 39¾ in.)
Painted in 1991

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

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

LITERATURE

Dimensions Art Center, Hsiao Chin, Taipei, Taiwan 1996 (illustrated, p. 238).

蕭勤

(1935年生)

度大限之八十九

水墨 壓克力 紙本

1991年作

款識：Hsiao勤 九一（右下）；度大限之八十九（左中）

來源

亞洲私人收藏（現藏者直接購自藝術家）

出版

1996年《蕭勤》帝門藝術中心 台北 台灣（圖版，第238頁）



318

HSIAO CHIN

(XIAO QIN, B. 1935)

Universe - 1

acrylic on canvas
100 x 120.2 cm. (39% x 47% in.)
Painted in 2003

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2007, Lot 307
Anon. Sale, Christie's Hong Kong, 27 May 2012, Lot 2236
Acquired from the above sale by the present owner

EXHIBITED

Beijing, China, National Art Museum of China, Glory to the Source, Hsiao Chin 1955 - 2005, 2006.
Beijing, China, Lin & Keng Gallery, Opening Exhibition of Lin & Keng Gallery Beijing, 2007.

LITERATURE

Carlo Cambi, Hsiao Chin (Percorsi di Autocoscienza nell' Anima), Florence, Italy, 2005 (illustrated, p. 52).
China Times Publishing, Hsiao Chin, Taipei, Taiwan, 2005 (illustrated, p. 229).
Lin & Keng Gallery Inc., Hsiao Chin, Taipei, Taiwan, 2006 (illustrated, p. 154).
Lin & Keng Gallery Inc., Lin & Keng Cultural Subjectivity of Oriental Aesthetics, Taipei, Taiwan, 2007 (illustrated, p. 127).
Maurizio Vanni, Carlo Cambi Editore, Hsiao Chin, Poggibonsi, Italy, 2009 (illustrated, p. 36).

蕭勤

(1935年生)

宇宙之一

壓克力 畫布
2003年作

來源

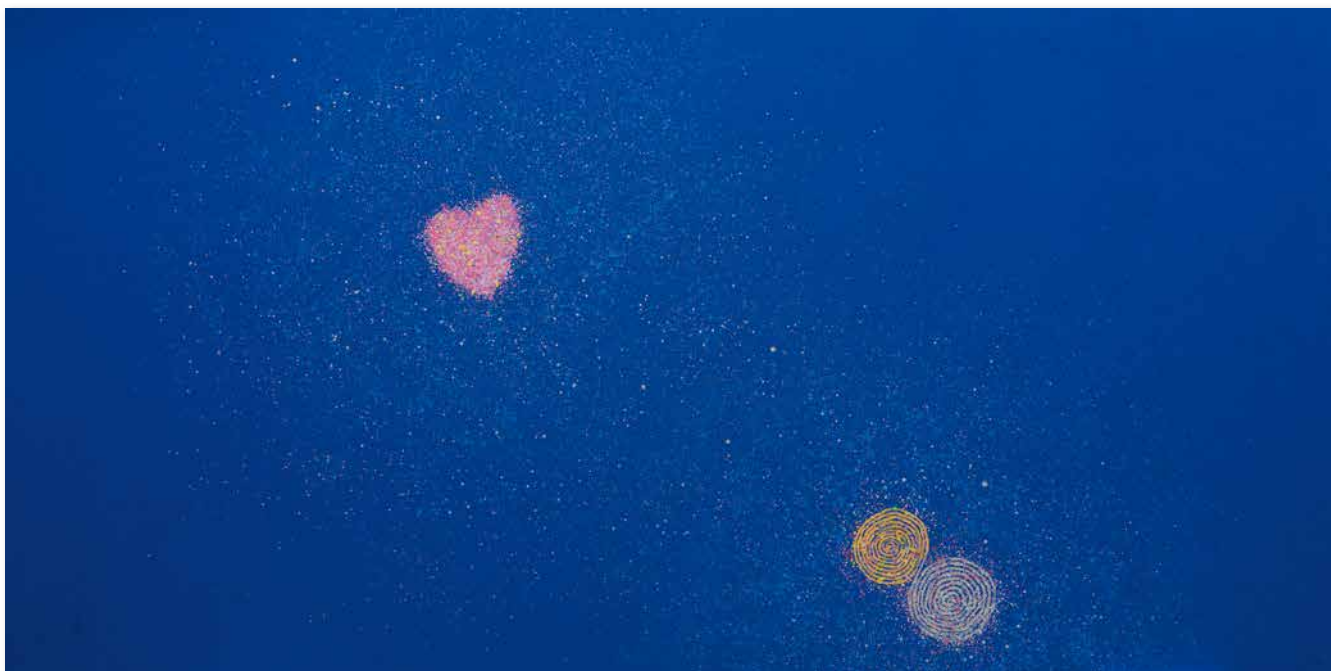
佳士得 香港 2007年11月25日 編號 307
佳士得 香港 2012年5月27日 編號 2236
現藏者購自上述拍賣

展覽

2006年「榮源—蕭勤70回顧展 1955-2005」中國美術館 北京 中國
2007年「大未來畫廊北京開幕展」大未來畫廊 北京 中國

出版

2005年《蕭勤—心靈自覺之道路》甘比出版社 佛羅倫斯 意大利 (圖版, 第52頁)
2005年《另類蕭勤》時報出版 台北 台灣 (圖版, 第229頁)
2006年《蕭勤》大未來畫廊藝術有限公司出版 台北 台灣 (圖版, 第154頁)
2007年《大未來—文化主體性的新東方美學》大未來畫廊藝術有限公司出版 台北 台灣 (圖版, 第127頁)
2009年《蕭勤》Maurizio Vanni 著 Carlo Cambi Editore 波吉邦西 意大利 (圖版, 第36頁)



319

HSIAO CHIN

(XIAO QIN, B. 1935)

Il Mio Amore nell'Universo
(*My Love in The Universe*)

signed 'Hsiao' and in Chinese, dated and titled "07 "Il mio amore nell'universo", titled in Chinese (on the reverse)
acrylic on canvas
150 x 300 cm. (59 x 118½ in.)
Painted in 2007

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist by the present owner)
This work is accompanied by a certificate of authenticity issued by Hsiao Chin International Foundation of Fine Arts

蕭勤

(1935年生)

吾心在宇宙

壓克力 畫布

2007年作

款識：Hsiao勤 '07 "Il mio amore nell'universo"
「吾心在宇宙」(畫背)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

此作品附蕭勤國際藝術基金會所開立之作品保證書



320

CHEN TING-SHIH

(1916-2002)

Untitled

numbered, signed and dated '5/7 Chen Ting Shih. 66' (lower left)
cane fibre board relief print on paper
58.8 x 60.6 cm. (23 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in.)
Executed in 1966
edition 5/7
one seal of the artist

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Private Estate, Connecticut, USA

陳庭詩

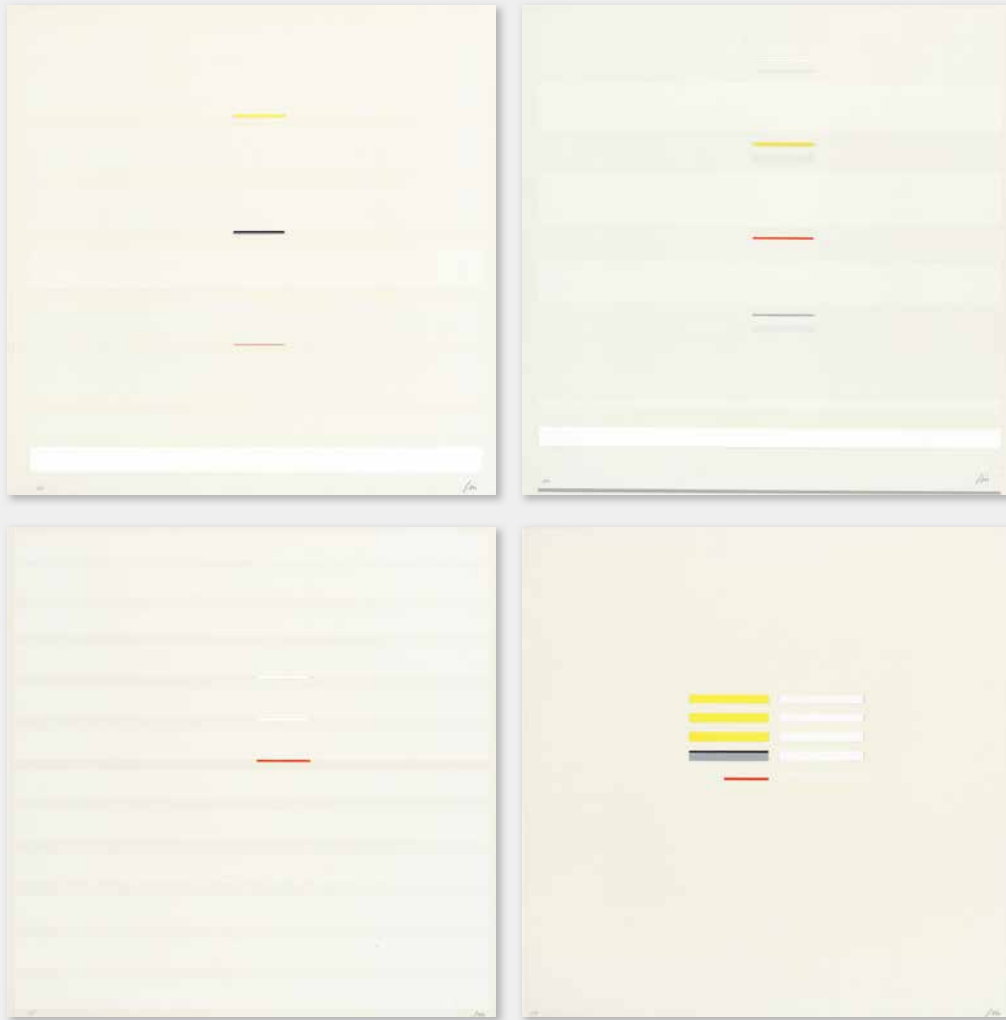
(1916-2002)

無題

甘蔗板 版畫
1966年作
版數：5/7
款識：5/7 Chen Ting Shih. 66 (左下)
藝術家鈐印一枚

來源

美國 康乃狄克州 私人資產



321

RICHARD LIN

(LIN SHOW-YU, 1933-2011)

May 1; May 2; May 3; & May 4

each signed 'Lin' (lower right) and numbered 'A/P' (lower left)

four screenprints on paper and acetate

each 50.5 x 50.5 cm (19⁷/₈ x 19⁷/₈ in.)(4)

Executed in 1971

edition: A/P (artist's proof, beside an edition of seventy)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Europe

林壽宇

(1933-2011)

五月一日；五月二日；五月三日；及五月四日

版畫 紙本 醋酸纖維板 (共四件)

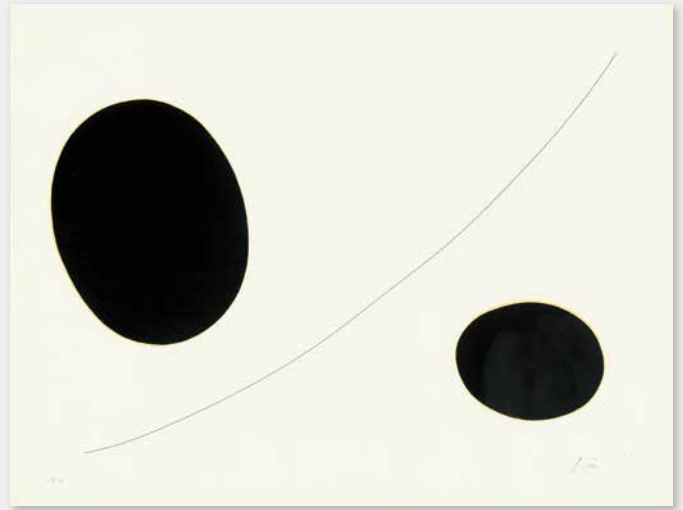
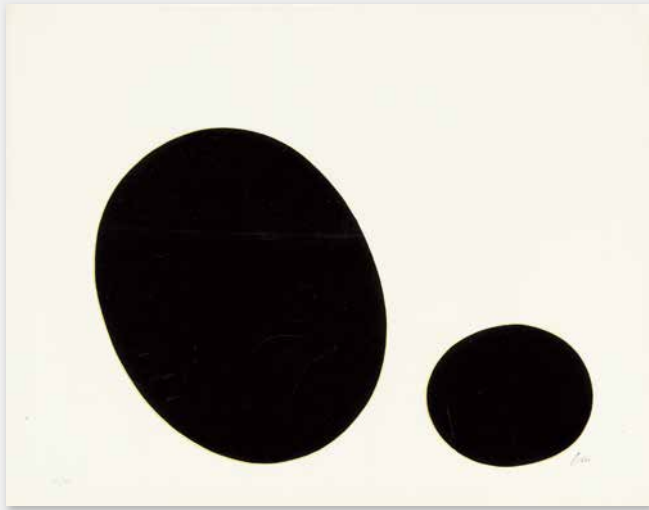
1971年作

版數：A/P (藝術家試版，另有70版數)

款識：Lin(每幅右下); A/P (每幅左下)

來源

歐洲 私人收藏



322

RICHARD LIN

(LIN SHOW-YU, 1933-2011)

Flirtation; Relationships I

Flirtation: signed 'Lin' (lower right); numbered '22/70' (lower left)

Relationships I: signed 'Lin' (lower right); numbered '70/70' (lower left)

two screenprints on paper
each 42.5 x 56 cm. (16 ¾ x 22 in.) (2)

Executed in 1965
edition: 22/70; 70/70

HK\$30,000-60,000

US\$3,900-7,700

PROVENANCE

Private Collection, Europe

林壽宇

(1933-2011)

興趣；關係 I

版畫 紙本 (共兩件)

1965年作

版數：22/70；70/70

款識：Lin(每幅右下)

來源

歐洲 私人收藏



323

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

le 10 mai 1995

signed in Chinese, signed and dated 'CHU TEH-CHUN 95.' (lower right); signed in Chinese, dated and signed 'le 10 mai 1995 CHU TEH-CHUN' (on the reverse)

acrylic on paper laid on canvas
32.5 x 50 cm. (12¾ x 19⅝ in.)
Painted in 1995

HK\$450,000-750,000

US\$58,000-96,000

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by Ms Chu Ching-Chao.

朱德群

(1920-2014)

1995年5月10日

壓克力 紙本 裱於畫布
1995年作

款識：朱德群 CHU TEH-CHUN 95. (右下);
le 10 mai 1995 朱德群 CHU TEH-CHUN (畫背)

來源

歐洲私人收藏

此作品附董景昭女士所開立之作品保證書



324

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Untitled

signed in Chinese, signed and dated 'CHU TEH-CHUN. 92' (lower right)
ink on paper
35 x 46.5 cm. (13¾ x 18¼ in.)
Painted in 1992

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Anon. Sale, Christie's Paris, 23 March 2017, lot 223
Private Collection, Europe
The authenticity of the artwork has been confirmed by
Fondation Chu Teh-Chun, Geneva.

朱德群

(1920-2014)

無題

水墨 紙本
1992年作

款識：朱德群 CHU TEH-CHUN. 92 (右下)

來源

佳士得 巴黎 2017年3月23日 編號223
歐洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定

325

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Diffractions alertes 2 (Alert diffractions 2)

signed and dated 'CHU TEH-CHUN 84',
signed in Chinese (lower right) ;
signed and dated 'CHU TEH-CHUN 1983',
titled 'Diffractions alertes 2',
signed in Chinese (on the reverse)
oil on canvas
130 x 97 cm. (51½ x 38½ in.)
Painted in 1983-1984

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

US\$520,000-640,000

PROVENANCE

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

朱德群

(1920-2014)

快速散射2

油彩 畫布

1983-1984年作

款識：朱德群 CHU TEH-CHUN 84 (右下)；

Diffractions alertes 2 朱德群 CHU TEH-CHUN 1983 (畫背)

來源

歐洲私人收藏 (現藏者直接得自藝術家)



Chu Teh-Chun visited Yellow Mountains in China, 1983

1983年朱德群於中國黃山



326

CHU TEH-CHUN

(ZHU DEQUN, 1920 - 2014)

Atmosphère bleue V (Blue atmosphere V)

signed in Chinese, signed and dated 'CHU TEH-CHUN. 88.'
(lower right); signed in Chinese, signed, dated and titled 'CHU
TEH-CHUN 1988 atmosphère bleue V' (on the reverse)
oil on canvas
72.5 x 60.5 cm. (28½ x 23⅞ in.)
Painted in 1988

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

US\$200,000-260,000

PROVENANCE

Anon Sale, Piasa Paris, 8 April 2011, Lot 59

Private Collection, Europe

The authenticity of the artwork has been confirmed by

Fondation Chu Teh-Chun, Geneva

朱德群

(1920 - 2014)

藍色氛氳5

油彩 畫布

1988年作

款識：朱德群 CHU TEH-CHUN. 88. (右下)；

朱德群 CHU TEH-CHUN 1988 atmosphère bleue V (畫背)

來源

Piasa 巴黎2011年4月8日編號59

歐洲私人收藏

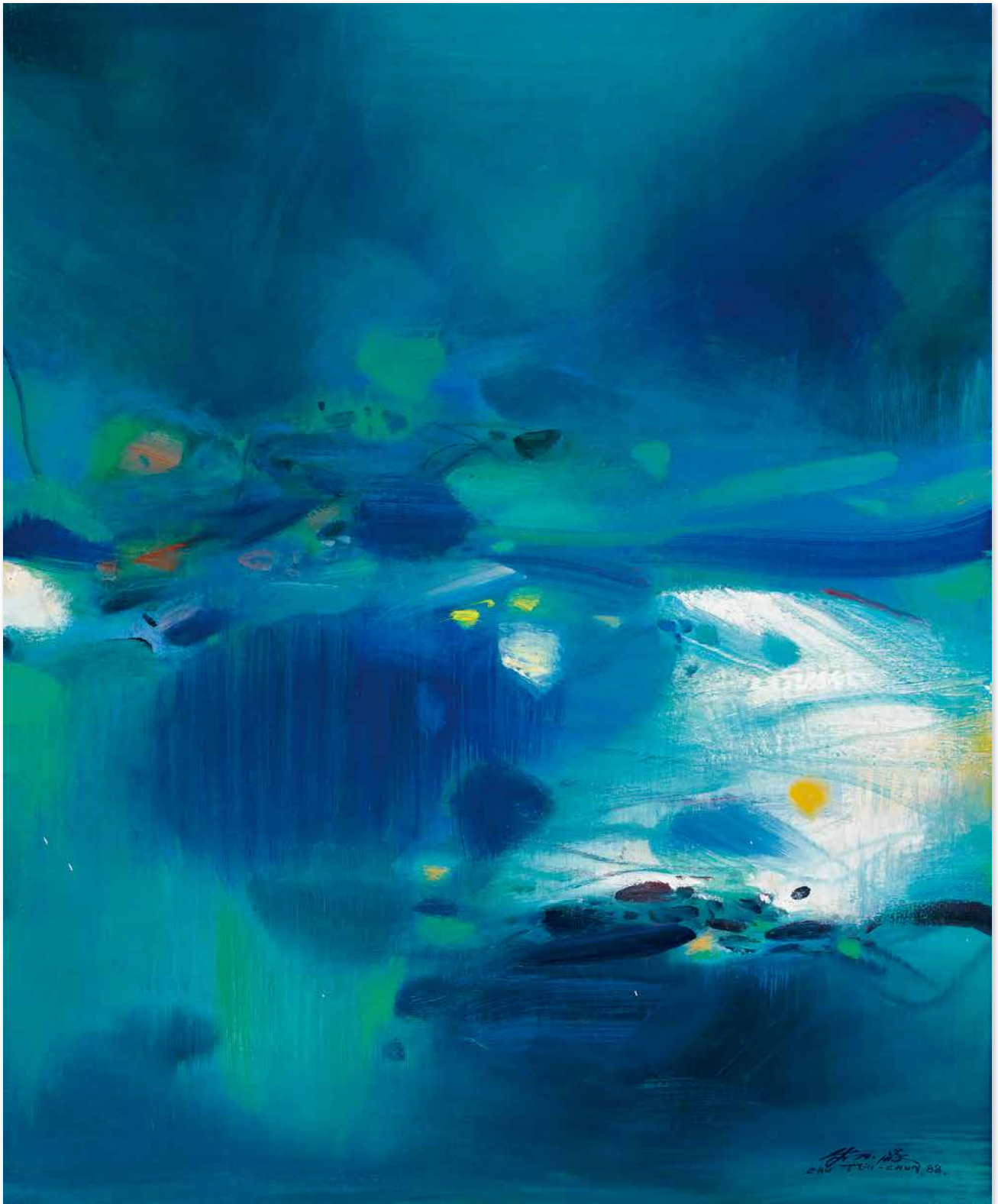
此作品已經日內瓦朱德群基金會鑑定

"In nature I hear the voice of the universe, the voice of humanity, and the voices of East and West. In it I find a wellspring of inspiration that gives poetic meaning and feeling to my work. The act of creation is pure spontaneity; it is acting naturally without deliberate thought. As in traditional Daoist teaching, creation is "the pouring out of the romantic feeling in your heart."

— Chu Teh-Chun

「我在大自然中聆聽宇宙、聆聽人、聆聽東方、聆聽西方，得到我的靈感源泉，賦予詩情和詩意。創作純粹的自發的，像中國道家所說的自然無為地『吐胸中之逸氣』。」

—— 朱德群





327

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 75' (lower right);
dated, titled and inscribed '1975. No. 2 37 x 26,50' (on the reverse)
watercolour on paper
37.8 x 26.5 cm. (14 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in.)
Painted in 1975

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Europe

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

趙無極

(1920-2013)

無題

水彩 紙本
1975年作

款識：無極ZAO 75' (右下);
1975. No. 2 37 x 26,50 (畫背)

來源

歐洲私人收藏

此作品附趙無極基金會所開立之作品保證書



328

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 92' (lower right)
ink on paper, hanging scroll
28.9 x 30.5 cm. (11 $\frac{3}{8}$ x 12 in.)
Painted in 1992

HK\$100,000-300,000

US\$13,000-38,000

PROVENANCE

Formerly the Property from Dr K S Lo Collection
Thence by descent to the present owner
The authenticity of the artwork has been confirmed by
the Fondation Zao Wou-Ki

趙無極

(1920-2013)

無題

水墨 紙本 立軸
1992年作
款識：無極ZAO 92 (右下)

來源

羅桂祥博士舊藏
現由前藏者家屬收藏
此作品已經趙無極基金會鑑定



329

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 86' (lower right)
ink on paper laid on paper
68 x 69 cm. (26¾ x 27⅞ in.)
Painted in 1986

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, France
Anon. Sale, Sotheby's Paris, 8 June 2016, lot 213
Private Collection, Europe
This work is accompanied by a certificate of authenticity issued by
Fondation Zao Wou-Ki.

趙無極

(1920-2013)

無題

水墨 紙本 裱於紙本
1986年作
款識：無極 ZAO 86 (右下)

來源

法國 私人收藏
蘇富比 巴黎 2016年6月8日 編號213
歐洲 私人收藏
此作品附趙無極基金會所開立之作品保證書



330

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed 'ZAO 54' (lower right)
ink on paper
26.7 x 21 cm. (10½ x 8¼ in.)
Painted in 1954

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Europe
This work is accompanied by a certificate of authenticity issued
by Fondation Zao Wou-Ki.

趙無極

(1920-2013)

無題

水墨 紙本
1954年作
款識：無極ZAO 54 (右下)

來源

歐洲私人收藏
此作品附趙無極基金會所開立之作品保證書



331

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Stèle

signed in Chinese, signed 'ZAO' (lower right),
signed in Chinese, signed 'ZAO', inscribed 'Bon à tirer',
stamped 'LA TUILERIE 89250 TREIGNY - 2007 - 06'
(on the reverse)
painted ceramic
26.2(H) x 56.7 x 2.7 cm. (10% x 22% x 1% in.)
edition Bon à Tirer
Executed in 2007

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Private Collection, Europe
The authenticity of the artwork has been confirmed by the Fondation
Zao Wou-Ki

趙無極

(1920-2013)

石碑

手繪瓷器
2007年作
版數：初版樣件
款識：無極 ZAO (右下); Bon à tirer 無極 ZAO LA TUILERIE
89250 TREIGNY 2007 06 (背面)

來源

歐洲私人收藏
此作品已經趙無極基金會鑑定



332

HSU TUNG-LUNG

(XU DONGRONG, B. 1947)

Venerable

signed in Chinese; dated '2013' (incised on the lower back)

white marble sculpture

sculpture: 70(H) x 37 x 29 cm. (27½ x 14⅝ x 11⅜ in.)

stand: 13.5(H) x 25 x 25 cm. (5⅜ x 9⅞ x 9⅞ in.)

Executed in 2013

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

許東榮

(1947年生)

尊者

漢白玉 雕塑

2013年作

款識：東榮 2013 (刻於背面下方)

來源

亞洲私人收藏



333

JU MING

(ZHU MING, B. 1938)

Taichi Series - Single Whip

signed and inscribed in Chinese, numbered
and dated '7/10 2000' (incised on the lower back)
bronze sculpture
41 (H) x 59 x 30 cm. (16 $\frac{1}{8}$ x 23 $\frac{3}{4}$ x 11 $\frac{7}{8}$ in.)
Executed in 2000
edition 7/10

HK\$480,000-680,000

US\$62,000-87,000

PROVENANCE

Alisan Fine Arts, Hong Kong
Acquired from the above by the current owner
Private Collection, USA

朱銘

(1938 年生)

太極系列 - 單鞭下勢

銅雕 雕塑
2000 年作
版數：7/10
款識：朱銘 自 7/10 2000 (刻於背面下方)

來源

香港 藝倡畫廊
現藏者購自上述畫廊
美國 私人收藏



334

JU MING

(ZHU MING, B. 1938)

Taichi Series

signed in Chinese, numbered
and dated '1/10 95' (incised on the lower back)
bronze sculpture
70 (H) x 64 x 44 cm. (27 ½ x 25 ¼ x 17 ¾ in.)
Executed in 1995
edition 1/10

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Alisan Fine Arts, Hong Kong
Acquired from the above by the current owner
Private Collection, USA

朱銘

(1938 年生)

太極系列

銅雕 雕塑
1995年作
版數：1/10
款識：朱銘 1/10 95 (刻於背面下方)

來源

香港 藝倡畫廊
現藏者購自上述畫廊
美國 私人收藏



335

JU MING

(ZHU MING, B. 1938)

Taichi Series

signed in Chinese and numbered '28/30'
(incised on the lower back of the pedestal)
copper sculpture
left: 19 (H) x 26.8 x 24.6 cm. (7½ x 10½ x 9¾ in.)
right: 28.4 (H) x 23 x 27.2 cm. (11 ⅙ x 9 x 10¾ in.)
pedestal: 2.5 (H) x 49.5 x 21 cm. (1 x 19½ x 8¼ in.)
Executed in 1986
edition 28/30

HK\$120,000-240,000

US\$16,000-31,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by NPO
Juming Culture & Education Foundation

朱銘

(1983年生)

太極系列

銅雕 雕塑

1986年作

版數：28/30

款識：朱銘 28/30 (刻於底部背面下方)

來源

亞洲 私人收藏

此作品附財團法人朱銘文教基金會之作品鑑定報告書

THE AIR IS FLOWING, SPACE IS SHIFTING, TIME IS DRIPPING AWAY

空氣在流動 · 空間在轉換 · 時間在流淌

- HSIAO JU SUNG'S FLUIDIC AESTHETICS

— 蕭如松的流動美學

In the 1960s, many forward-thinking ideas rocked the Taiwanese art world, and Hsiao Ju Sung began his study of Cubist compositional concepts as well as Mondrian's ideas on the vertical space between lines and planes. Hsiao took the concept of mirror refraction in transparent objects such as glass and greatly amplify his ability to observe light, colour, and space, allowing him to depict overlapping layers of depth such as windows, glass, and still objects, achieving a unique aesthetic of Eastern fluidity.

Throughout his life, Hsiao delved into many artistic trends and style, and developed his own expressive technique by learning from them. In his early years he studied under Shiotsuki Toho, and later on he was influenced by the revolutionary Japanese watercolour painter Nakanishi Toshio to combine oil painting's flat plastering effect with the vibrant texture of watercolour, in addition to the contours and brushstrokes of Chinese ink wash paintings, to develop his own "opaque watercolour" style. In the mid-1960s he entered his Cyan Period, during which he favoured a monochromatic colour palette and used his original "scrubbing technique" to transform opaque watercolours and give them clarity, to showcase the shifts in colour when glass meets light. In the 1980s, he turned his attention to "Deformation" and removed extraneous details from his subjects to preserve only

their most distinctive features, in the process exaggerating or deforming them, and creating a whole new visual experience once again.

Hills (Lot 337) was created in the 1970s, and remains a rare example of Hsiao's large format works. In this piece he progressively simplified the form and only used light brushes and dots to represent fine details, using a swirling technique to let currents revolve in the air, letting viewers feel the movement of the air, the shifts in the space, and the passage of time. The Western master Van Gogh is famous for his "Starry Night", his powerful brushstrokes, dramatic deformation, and vivid visuals bring viewers to a psychedelic world. Unlike Van Gogh, Hsiao's work seems to combine the levity of Alexander Calder's mobiles and the mystery of Chagall's works to render the quiet movement of air in his own remarkable way.

Hsiao's remarkably modern, minimalistic, and clear composition and use of colours communicate his own elegant and tranquil personality and express his culture and refinement. In conjunction with his remarkable combination of oil painting techniques, ink wash painting contours, and abstract geometric in watercolour, he is without a doubt a key figure in the history of contemporary Asian art.

60年代，各類前衛概念向台灣美術界猛烈撲來，蕭如松開始研究立體派的構成概念，以及蒙德里

安(Piet Mondrian)有關線與面的垂直性空間。他利用像玻璃這樣透明物體的鏡像折射概念，對光線、色彩及空間展現前所未有的觀察能力，所描繪的景色構成由窗框、玻璃、靜物所形成的虛實相映、空間重疊，完成獨特式的東方流動美學。

蕭如松一生研究許多藝術流派，從中學學習自我的表現方式。早年曾師從鹽月桃甫(Shiotsuki Toho)，但後來受到日本革新派水彩畫家中西利雄(Nakanishi Toshio)的啟發，結合了油畫平塗的效果與水彩鮮明的質感，加上中國水墨的線條筆觸，獨創「不透明水彩」為表現方式。60年代中期發展出「藍青色時期」除了偏愛單色系，更運用獨創的「洗刷技術」，將不透明水彩轉變成清澈的效果，營造玻璃與光線的色彩變化。80年代蕭如松著手「簡素化變形」(deformer)的創作，除去不必要的細節，保留造型上最有特點的部份，加以突顯或變形，塑造新的視覺感受。

作品《丘》(Lot337) 創作於1970年代，為蕭如松少數難得的大尺寸作品。作品中他逐漸簡化形體，僅以擦筆及點筆代替細節，以迴旋的方式讓氣流在空氣中盤旋，使觀者感覺到空氣在流動、空間在轉換、時間在流淌。西方美學大師梵谷以《星夜》作品著名，他的筆觸強烈，高度誇張的變形以及鮮明的視覺對比讓觀者產生強烈迷幻的意象世界。不同於梵谷，蕭如松作品仿若結合亞力山大·考爾德動態雕塑的漂浮感，又有如夏卡爾作品中的神秘，獨特的靜謐氣流在空氣中流動。

蕭如松極具現代、簡素又澄澈的色彩及構圖，創造了一種靜謐優雅的個人風格，表達了內心的修養與氣質；加上融會油畫技法、水墨線條、抽象幾何於水彩的獨創技法，成為亞洲近代美術史上極具重要性的藝術家。



336

XIAO RUSONG

(HSIAO JU-SUNG, 1922-1992)

The Touqian Brook

signed '-J.S-' (lower right)
watercolour on paper
52 x 72 cm. (20½ x 28⅞ in.)

HK\$300,000-350,000

US\$39,000-45,000

PROVENANCE

Private Collection, Asia

蕭如松

(1922-1992)

頭前溪

水彩 紙本
款識：-J.S- (右下)

來源
亞洲 私人收藏

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

337

XIAO RUSONG

(HSIAO JU-SUNG, 1922-1992)

Hills

signed '-J.S-' (lower right)
watercolour on paper
100 x 72 cm. (39 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in.)
Painted *circa.* 1970s

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

US\$130,000-150,000

PROVENANCE

Private Collection, Asia

LITERATURE

Artist Co. (ed.), *Taiwan Fine Arts Series 24- Hsiao Ju-Sun*, Taipei, Taiwan, 2004 (illustrated, p. 142).

蕭如松

(1922-1992)

丘

水彩 紙本
約1970年代作
款識：-J.S- (右下)

來源

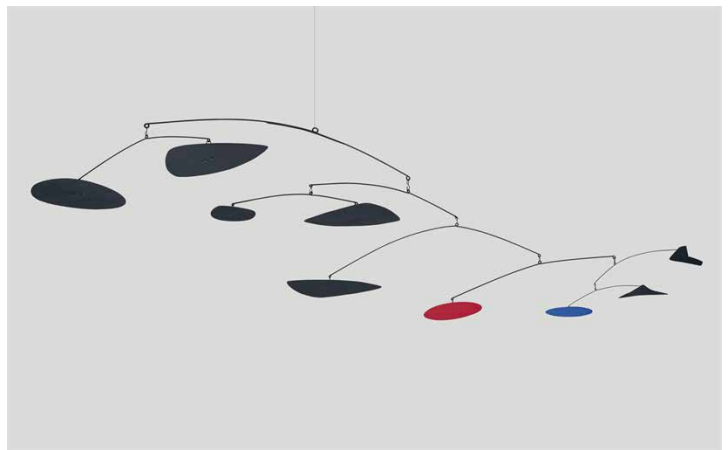
亞洲 私人收藏

出版：

2004年《台灣美術全集第24 蕭如松》藝術家出版
台北 台灣 (圖版，第142頁)



Vincent van Gogh, *Starry Night*, 1889. Museum of Modern Art, New York, USA
文森特·梵高《星夜》1889年 美國 紐約 現代藝術博物館藏



Alexander Calder, *Noir, Rouge, Bleu (Black, Red, Blue)*, 1968.
Christie's New York, 15 May 2013, lot 65, sold for USD 6,619,750.
亞歷山大·卡爾德《黑·紅·藍》1968年 佳士得 紐約 2013年5月15日 編號 65
成交價：6,619,750 美元



338

CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, 1910-1991)

Yin and Yang

signed, dated and inscribed 'Chao 76 N.Y.'
(upper right)
ink and acrylic on paper
136.5 x 69.5 cm. (53 ¾ x 27 ⅞ in.)
Painted in 1976

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Private Collection, USA (acquired directly from the
artist by the previous owner)
Anon. Sale, Christie's Hong Kong, 26 November
2006, lot 195
Private Collection, Asia

趙春翔

(1910-1991)

陰陽

水墨 壓克力 紙本
1976年作
款識：Chao 76 N.Y. (右上)

來源

美國 私人收藏 (前藏者直接購自藝術家)
佳士得 香港 2006年11月26日 編號195
亞洲 私人收藏





339

SHIY DE-JINN

(XI DEJIN, 1923-1981)

Flowers

signed in Chinese and dated '1976' (upper left)
watercolour on paper
55 x 75 cm. (21 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in.)
Painted in 1976

HK\$160,000-280,000

US\$21,000-36,000

PROVENANCE

Private Collection, Asia

席德進

(1923-1981)

花卉

水彩 紙本

1976年作

款識：席德進 1976 (左上)

來源

亞洲 私人收藏



鄭愁予《水巷》

四圍的青山太高了，顯得晴空
如一描藍的窗.....
我們常常拉上窗帷
那是陰了，而且飄著雨的流蘇
我原是愛聽磬聲與鐸聲的
今卻為你戚戚於小院的陰晴
算了吧
管他一世的緣份是否相值於千年慧根
誰讓你我相逢
且相逢於這小小的水巷如兩條魚

340

SHIY DE-JINN

(XI DEJIN, 1923-1981)

Portrait of Cheng Chou-Yu

signed in Chinese and dated '1966' (lower right)
charcoal on paper
62.3 x 47 cm. (24½ x 18½ in.)
Painted in 1966

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

席德進

(1923-1981年)

鄭愁予畫像

炭筆 紙本
1966年作
款識：席德進 1966 (右下)

來源
亞洲 私人收藏



341

SHEN HANWU

(B. 1950)

Untitled

signed in Chinese, signed 'H. W. Shen' (lower right)
oil on canvas
74.6 x 59.3 cm. (29 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, New Jersey, USA (acquired directly from the artist by the present owner)

沈漢武

(1950年生)

無題

油彩 畫布

款識：沈漢武 H. W. Shen (右下)

來源

美國 新澤西 私人收藏 (現藏者直接得自藝術家)



342

SHEN HANWU

(B. 1950)

Wedding Bed

signed in Chinese and signed 'H. W. Shen' (lower left)
oil on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2010

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

沈漢武

(1950年生)

囍床

油彩 畫布

2010年作

款識：沈漢武 H. W. Shen (左下)

來源

亞洲 私人收藏



343

ZHANG LI

(B. 1958)

Young Girl in Blue

signed in Chinese and dated '1994' (lower right)
oil on canvas
79 x 64 cm. (31 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in.)
Painted in 1994

HK\$60,000-120,000

US\$7,700-15,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 October 1994, Lot 32
Private Collection, Asia

張利

(1958年生)

戴蘭花頭巾的苗女

油彩 畫布

1994年作

款識：張利1994 (右下)

來源

香港佳士得 1994年10月30日 編號32

亞洲 私人收藏



344

WANG PAN-YOUN

(WANG PAN YUAN, 1911-2017)

Homeward

signed 'P.Y.' (upper left)
watercolour on paper
55 x 79.5 cm. (21 $\frac{5}{8}$ x 31 $\frac{1}{4}$ in.)

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Private Collection, Asia

王攀元

(1911-2017)

歸途

水彩 紙本
款識：P.Y. (左上)

來源

亞洲私人收藏



345

WANG PAN-YOUN

(WANG PAN YUAN, 1911-2017)

Lonely Bird

signed 'P.Y.' (lower right)
oil on canvas
45.4 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 1994

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Magnet Art Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate of authenticity issued by Magnet Art Gallery.

王攀元

(1911-2017)

孤鷺

油彩 畫布
1994年作
款識：P.Y. (右下)

來源

台灣 台北 吸引力畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附吸引力畫廊所開立之作品保證書

346

TENG-HIOK CHIU

(CHOU TING-HSU, 1903-1972)

Untitled

exhibition label imprinted on the stretcher
oil on canvas
100 x 127.3 cm. (39 $\frac{3}{8}$ x 50 $\frac{1}{8}$ in.)

HK\$300,000-500,000

US\$39,000-64,000

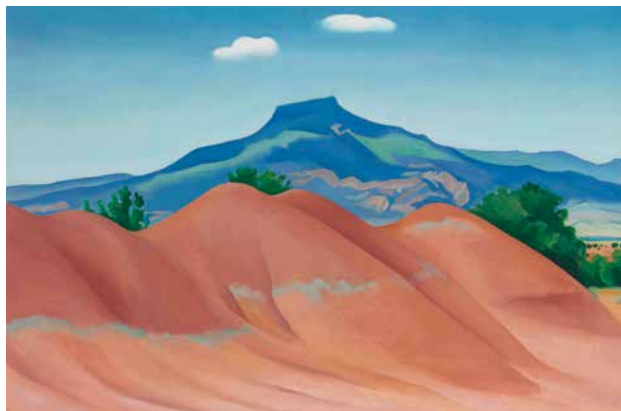
PROVENANCE

Private collection, USA

EXHIBITED

East Hartford, Connecticut, USA, Gallery 5 East, Teng-Hiok Chiu,
October - November 1976.

Teng-Hiok Chiu was born into a wealthy family of tea merchants in 1903. His father was the president of the Y.M.C.A., and a close friend of Sun Yat-sen and Chiang Kai-shek. In 1920, the 17-year-old Teng-Hiok Chiu attended Harvard University in the US, where he studied art history, architecture and archeology. In the same year, he switched to the School of Art at the Museum of Fine Arts in Boston to major in Western painting. In February 1925, he enrolled in the Royal Academy of Arts, where he went on to win all scholarships and awards offered for his major. In 1929, he became the first foreign student to be awarded the Turner Gold Medal by the Royal Academy of Arts. He was also elected as a member in the Royal Society of British Artists, an honour that was typically reserved for British painters. In 1929, he held his first solo exhibition at the Claridge Gallery in London. Her Majesty Queen Mary honoured the show with a visit, and the paintings were sold out the next day. Christie's is pleased to present



周廷旭

(1903-1972)

無題

油彩 畫布
展覽標籤刻於畫背框架

來源

美國 私人收藏

展覽

1976年10月 - 11月「周廷旭」 Gallery 5 East
東哈特福 美國

Untitled (Lot 346), the largest sized work by the artist that has been presented in the auction market. The oil paint resounds with a sense of lightness, which encapsulates the artist's feelings of joy while working on the painting.

周廷旭1903年出生於茶商望族。其父親是基督教青年會主席，與孫中山、蔣介石相交甚篤。1920年，時年十七的周廷旭入讀美國哈佛大學，主修藝術史、建築學及考古學。同年，他毅然轉讀波士頓美術館美術學院，主修西畫。1925年2月，他入讀英國皇家美術學院，在學期間囊括他選修學科所有的獎學金與獎項，1929年成為第一位外國學生獲英國皇家頒發透納金牌獎。他更被提名為英國皇家藝術協會會員，而這協會通常只提名英籍畫家為會員。1929年，他在倫敦克拉瑞奇畫廊舉辦第一個個展，榮獲英國瑪麗皇后親身蒞臨畫廊觀展，畫作次日就被搶購一空。佳士得隆重呈獻《無題》（拍品編號346），此作乃拍賣市場上出現過尺幅最大的作品，油彩流麗輕快，盈溢藝術家作畫時歡悅自在的心情。



周廷旭和美國現代女畫家喬治亞·歐姬芙 (左至右)
Teng-Hiok Chiu and Georgia O'Keeffe
(left to right)

喬治亞·歐姬芙《紅色山崗和白雲》佳士得香港 2016年5月19日 編號10 成交價：4,533,000美元
Georgia O'Keeffe, Red Hills with Pedernal, White Clouds, 1936.
Christie's Hong Kong, 19 May 2016, lot 10, sold for USD 4,533,000



“I realise increasingly that it is neither East nor West, and that some day there must be the Art of the New World Civilization, the creation of which, as a painter, I wish to contribute. Art is a universal language which speaks to every human heart.”

-Teng-Hiok Chiu

「我更深地認識到不管是東方還是西方，總有一天一定會出現一個新世界文明的藝術。為了這樣的創造理想，作為一個畫家，我願為此作出貢獻。藝術是表述人類心靈的通用語言。」

——周廷旭



347

TENG-HIOK CHIU

(CHOU TING-HSU, 1903-1972)

Untitled

signed 'Teng Chiu' (on the stretcher);
stamp label of 'Studio of Teng Hiok Chiu' on the stretcher
oil on canvas
50.8 x 71.1 cm. (20 x 28 in.)

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Private Collection, USA

周廷旭

(1903-1972)

無題

油彩 畫布

款識：Teng Chiu (畫背框架)；

Studio of Teng Hiok Chiu 印章於畫背框架

來源

美國 私人收藏



348

TSENG YUHO

(ZENG YOUHE/BETTY ECKE, 1925-2017)

Untitled

ink, watercolour, gold, palladium, dsui collage and paper
mounted on board
61 x 122.5 cm. (24 x 48¼ in.)
Executed *circa.* 1976
one seal of the artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired directly from the artist by the previous owner in 1976,
thence by decent to the present owner
Private Collection, California, USA

曾佑和

(1925-2017)

無題

水墨 水彩 金箔 鈹金 綴拼貼 紙本 裱於木板
約1976年作
藝術家鈐印一枚

來源

前藏者於1976年直接購自藝術家，現由前藏者家屬收藏
美國 加州 私人收藏



349

PANG JIUN

(PANG JUN, B. 1936)

Butterfly, Bee & Flowers

signed in Chinese (lower right);
signed in Chinese and dated '2019' (middle right)
oil on canvas
96 x 128.8 cm. (37 ¾ x 50 ¾ in.)
Painted in 2019

HK\$380,000-680,000

US\$49,000-87,000

PROVENANCE

Private Collection, Asia

龐均

(1936年生)

蝴蝶、蜜蜂及鮮花

油彩 畫布
2019年作
款識：均 (右下)；
龐均 2019 (右中)

來源

亞洲 私人收藏

“Stylistically, the most feasible approach to innovation is to absorb the essence of the philosophy of Chinese painting theories and introduce the oil painting techniques for innovation and reformation, namely applying the techniques of impressionism and fauvism to express subjective emotion impulse of Chinese concept so as to explore a distinctive oil painting technique.”

– Pang Jiun



350

PANG JIUN

(PANG JUN, B. 1936)

Vegetable Market

signed in Chinese and dated '2007' (lower left)
oil on canvas
73 x 60 cm. (28 ¾ x 23 ⅝ in.)
Painted in 2007

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 2 April 2012, lot 608
Acquired at the above sale by the present owner

LITERATURE

The Art of Pang Jiun, Yan Publishing House, Hong Kong,
2008 (illustrated, plate 35, p. 48).

龐均

(1936年生)

市集

油彩 畫布
2007年作
款識：龐均 均 2007 (左下)

來源

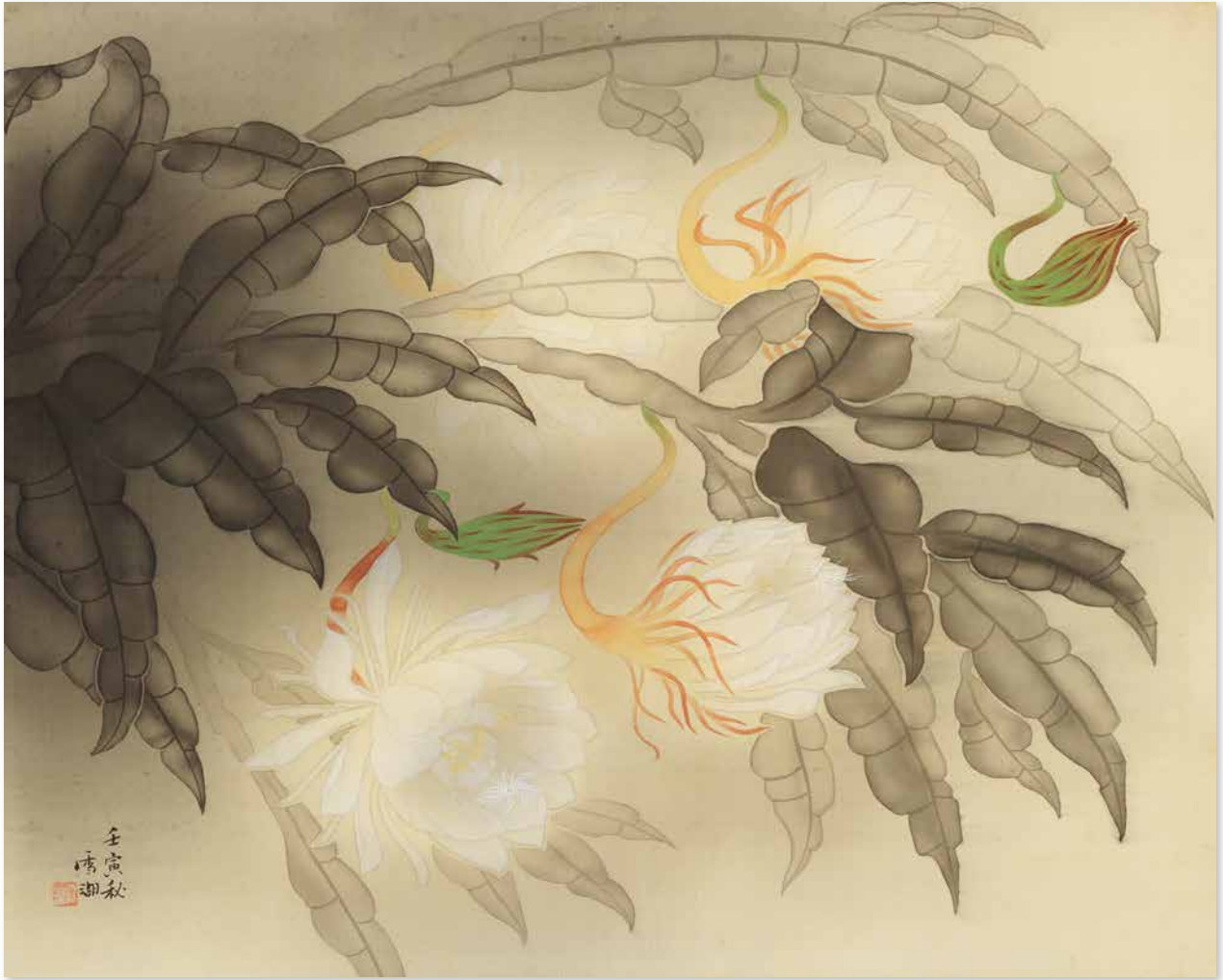
蘇富比 香港 2012年4月2日 編號608
現藏者購自上述來源

出版

2008年《龐均油畫藝術》一畫廊出版社
香港 (圖版, 第35圖, 第48頁)

「學習中國古今畫論哲理之精華，用之於油畫技法於創新、革新，就形式而論，最可通達、變革的入門之道，就是借用印象派、野獸派之技巧，又脫離其觀念，跨入中國寫意之理念，逐漸摸索自創油畫技法。」

— 龐均



351

KUO HSUEH-HU

(GUO XUEHU, 1908-2012)

Epiphyllum

signed and dated in Chinese (lower left)

ink and colour on silk, hanging scroll

56.8 x 70.8 cm. (22 $\frac{3}{8}$ x 27 $\frac{7}{8}$ in.)

Painted in 1962

one seal of the artist

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Japan

郭雪湖

(1908-2012)

曇花

水墨 設色 絹本 立軸

1962年作

款識：壬寅秋 雪湖（左下）

藝術家鈐印一枚

來源

日本 私人收藏

郭雪湖是台灣日治時期重要藝術家之一，是「膠彩畫」的先鋒及代表人物。膠彩畫又稱東洋畫，是一種以膠為媒介，混合天然礦物的一種水性顏料，其歷史可上溯至中國傳統的工筆重彩，其色彩鮮豔並有自然光澤。郭氏自小即有藝術天份，曾跟隨鄉原古統習藝。1927年第一屆台灣美術展覽會，郭雪湖、陳進與林玉山同時被入選為東洋畫部的三位台籍畫家，「台展三少年」之稱一時聲名大噪。「臺陽美展」成立後，曾任多年評委；戰後更與楊三郎等人籌組「臺灣省全省美術展覽會」。郭雪湖自學成家，注重寫生，是最早以在地風情納入題材的台灣畫家，尤其對風土景物的觀察非常入微；以鮮豔的膠彩設色，卻能呈現出獨特的典雅細緻。此次呈現其60至70年代一系列作品(拍品編號351-355)，包括風景及花卉靜物。部分屬於1964年移居日本之後的創作，從其畫作主題中流露對故鄉土地不變與濃厚的鄉土情懷。



352

KUO HSUEH-HU

(GUO XUEHU, 1908-2012)

Riverside Scenery

signed and dated in Chinese (lower left)

ink and colour on silk

43.5 x 49.5 cm. (17 1/8 x 19 1/2 in.)

Painted in 1973

two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Japan

郭雪湖

(1908-2012)

河上風光

水墨 設色 絹本

1973年作

款識：癸丑秋 雪湖 (左下)

藝術家鈐印 兩枚

來源

日本 私人收藏



353

KUO HSUEH-HU

(GUO XUEHU, 1908-2012)

Beauty Under The Moon

titled, dated, signed and inscribed in Chinese (right side)

ink and colour on paper, hanging scroll

44 x 49.7 cm. (17 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

Painted in 1975

one seal of the artist

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Private Collection, Japan

郭雪湖

(1908-2012)

月下美人圖

水墨 設色 紙本 立軸

1975年作

藝術家鈐印一枚

款識：月下美人圖，一九七五年春二月于米國鳳凰城客舍，
吉川和夫先生雅正，郭雪湖畫（右側）

來源

日本 私人收藏



354

KUO HSUEH-HU

(GUO XUEHU, 1908-2012)

Turkey

signed and dated in Chinese (upper right)

ink and colour on silk

43.5 x 50.3 cm. (17 1/8 x 19 3/4 in.)

Painted in 1972

one seal of the artist

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Japan

郭雪湖

(1908-2012)

七面鳥

水墨 設色 絹本

1972年作

款識：王子秋日雪湖作(右上)

藝術家鈐印一枚

來源

日本 私人收藏



355

KUO HSUEH-HU

(GUO XUEHU, 1908-2012)

Sailing Boat

signed and dated in Chinese (middle right)

ink on silk, hanging scroll

64.8 x 65.3 cm. (25 ½ x 25 ¾ in.)

Painted in 1967

two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Japan

郭雪湖

(1908-2012)

帆船

水墨 絹本 立軸

1967作

款識：丁未夏 雪湖作(右中)

藝術家鈐印兩枚

來源

日本 私人收藏



356

FAN TCHUNPI

(FANG JUNBI, 1898-1986)

White Lotus Flower with Dragonfly

signed 'Fan tchunpi'; signed in Chinese (lower left);
signed, titled and dated (on scroll)

ink and colour on paper, hanging scroll

86 x 54.5 cm. (33 7/8 x 21 1/2 in.)

Painted in 1943

one seal of the artist

HK\$70,000-120,000

US\$9,000-15,000

PROVENANCE

Collection of the Artist's Family

方君璧

(1898-1986)

白荷

水墨 設色 紙本 立軸

1943年作

款識：君璧；Fan tchunpi (左下)

藝術家鈐印一枚

來源

藝術家家族收藏

357

FAN TCHUNPI

(FANG JUNBI, 1898-1986)

Pink Flower in White Vase

signed in Chinese (lower left);
signed, titled and dated (on scroll)
ink and colour on paper, hanging scroll
129.5 x 64 cm. (51 x 25 ¼ in.)
Painted in 1935
two seals of the artist

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Collection of the Artist's Family

方君璧

(1898-1986)

吊鐘花

水墨 設色 紙本 立軸
1935年作
款識：君璧 (左下)
藝術家鈐印兩枚

來源

藝術家家族收藏



358

LUIS CHAN

(CHEN FUSHAN, 1905-1995)

Untitled (Sea of Mystery)

signed 'LUIS CHAN' and dated '1986' (lower right)
acrylic on canvas
130.5 x 78.5 cm. (51½ x 30¾ in.)
Painted in 1986

HK\$35,000-55,000

US\$4,500-7,000

PROVENANCE

Hanart TZ Gallery, Hong Kong
Private Collection, Europe

EXHIBITED

Ferrara, Italy, Gallerie d'Arte Moderna e Contemporanea, Aspetti
Della Pittura Cinese Contemporanea, July - October 1988.

陳福善

(1905-1995)

無題 (神秘之海)

壓克力 畫布

1986年作

款識：LUIS CHAN 1986 (右下)

來源

香港 漢雅軒

歐洲 私人收藏

展覽

1988年7月至10月「當代中國繪畫選粹」

費拉拉現當代藝術館 費拉拉 意大利



Lot 358

359

LUIS CHAN

(CHEN FUSHAN, 1905-1995)

Landscape with Red Hatted Figure

signed and dated 'Luis Chan; 1971' (lower right)
ink and watercolour on paper
53.8 x 74.9 cm. (21½ x 29½ in.)
Painted in 1971
one seal of the artist

HK\$20,000-50,000

US\$2,600-6,400

PROVENANCE

Private collection, Europe

陳福善

(1905-1995)

風景中的紅帽人像

水墨 水彩 紙本

1971年作

款識：Luis Chan 1971 (右下)

藝術家鈐印一枚

來源

歐洲 私人收藏



Lot 359



北京故宮
 李秀恒
 2019年作
 彩色攝影印於日本美術紙
 款識：李秀恒題 攝(左下)
 藝術家鈐印兩枚

360

EDDY LI

(B. 1954)

Beijing Palace

signed in Chinese (lower left)
 ink and colour photograph on Japanese art paper
 Executed in 2019
 100 x 200 cm. (39 3/8 x 78 3/4 in.)
 two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Asia

李秀恒

(1954年生)

北京故宮

彩色攝影印於日本美術紙
 2019年作

款識：李秀恒題 攝(左下)
 藝術家鈐印兩枚

來源

亞洲 私人收藏



361

EDDY LI

(B. 1954)

Dragon Wall

signed in Chinese (lower left)
ink and colour photograph on Japanese art paper
Executed in 2019
70 x 90 cm. (27 1/2 x 35 1/2 in.)
two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Asia

李秀恒

(1954年生)

九龍圖

彩色攝影印於日本美術紙
2019年作

款識：李秀恒題 攝 (左下)
藝術家鈐印兩枚

來源

亞洲 私人收藏

THE NEW EASTERN BEAUTY

- LIN FENGMIAN, SANYU, AND WALASSE TING

新東方美人圖——林風眠、常玉、丁雄泉

Painting and calligraphy sketches in ancient China were mostly line drawings in which subjects were outlined in ink. The placement of figures in the compositions, their backgrounds, layouts, overall atmosphere, and imagery were each important. By contrast, ancient sketches in the West were pencil or charcoal drafts that sought to outline their facial features and poses, studying the best method of reflecting nature and the light source; they were concerned with a concrete presentation of the image. The artistic presentation of women by Sanyu, Lin Fengmian, and Walasse Ting represents the continuing evolution of the classical concept of female beauty in the East. Each of them studied abroad, each personally experienced the changes of schools of thought in Western modernism, and they understood the origins of abstract art. But this did not prompt them to blindly pursue either realism or total abstraction; instead, they focused on how to alter their compositions, brushwork, and color so as to capture the character and appeal of their subjects. They incorporated Western techniques and media to set out the visions of Eastern aesthetics and beauty that they implicitly felt in their hearts.

中國古代書畫的草圖多是以水墨白描物象輪廓，排置人物和背景之間的構圖，佈局與通篇的氛圍、意象尤為重要。反觀，古代西方草圖多以鉛筆、炭筆起稿，追求對人物五官、姿勢的勾勒，練習如何如實反映光源和大自然，所探討的是具象的呈現。常玉、林風眠、丁雄泉對仕女的詮釋與東方美人圖的觀念一脈相承。他們都曾留學海外，親身經歷西方現代主義的藝術流派遞嬗，掌握抽象藝術崛起的來龍去脈。他們沒有因此而盲目追求寫實或全然抽象，而是關注如何調動佈局、筆法、用色去捕捉人像的氣質韻味，融入西方技法或媒材，展現蘊藉胸內的東方審美眼光。

Eastern paintings of beautiful women from different eras consistently favour presentations of their spirit, looks, and expression that emphasize a certain 'vividness and charm.' The painters of ancient China strove to give shape to their subjects' mood and character, and to capture the joys and sorrows of the passing moments, with simple lines and minimal color. Details such as skin texture, the sculpting of physiques, and concern with light and shadow or with the precision of line were expressive elements belonging more to the Western tradition. With regard to subjects painted from life, these kinds of defining aesthetic

paradigms have existed respectively in both the East and the West.

Figure paintings in Chinese culture originated from the time of the Xia, Shang, and Zhou dynasties, gradually becoming even more popular around the time of the Han. From the morality paintings of ancient times that taught filial piety and loyalty toward rulers, and the religious paintings on Daoist or Buddhist themes, their development expanded to include pleasing and visually interesting figure paintings with a strong literati flavour around the time of the Song Dynasty. The conception of the beautiful woman among Eastern artists developed

gradually through the changing dynasties, and was even influenced by female nude studies sketched by Western artists, yet it still retained the core aesthetic values of the East. Christie's is honoured to present here a series of fine works by artists of previous generations centred around themes of elegant ladies and female forms. The series explores how pioneering artists of the 20th century such as Sanyu, Lin Fengmian, and Walasse Ting innovated in their paintings of women, and how they enriched the meaning of 'the Eastern beauty.'

Lin Fengmian broke with the traditional type of paper used in ink-wash painting,



Lot 367



Lot 364

deliberately switching from scroll paintings to paper with more regular proportions, in paintings where the women's figures occupied the entire composition, rather than only one small corner as in those traditional scrolls. In addition to the typical scenes of women playing musical instruments or at their dressing tables, his compositions also featured female nudes lying on their sides or in sitting positions as commonly seen in Western paintings. But if the reclining nudes of the West are odes to corporeal beauty and physical desire, what Lin Fengmian extols in painting such reclining figures is the essential character of lightness and gentle grace that is often uniquely associated with the Eastern woman. His lines not only depict the graceful postures of the female body; he also astutely shows how his subjects blend with their tranquil environs, in order to capture the more reserved sense of beauty of the Eastern woman.

Sanyu's quick sketches on paper helped make a name for him in Paris in the 1920s. Hanging around in art houses, studios, workshops, coffee houses, and dance halls, the men and women he saw around him, young or old, all became his subjects. He worked at that time mostly in ink and charcoal, using line sketching with calligraphic lines to depict his subjects' figures, developing a unique aesthetic from his own particular way of shaping and giving weight to his figures. His sketches of female bodies are so exaggerated as to be almost deformed, with disproportionately small heads and upper bodies, but hips and legs that are far more generous and fleshy. But there is no intent to be obscene or improper; Sanyu instead reveals a certain kind of elegance and charm in his models. With just a few colours and lines of simple certainty, he helped redefine the meaning of beauty for Eastern artists.

Sanyu's training in Chinese calligraphy gave him great freedom in shaping his lines when he sketched in a Western style, and the ease and naturalness of his lines became a visual language of his own, reflecting the spirit of Chinese freehand painting.

Beautiful female bodies were the lifelong muse of Walasse Ting, and his passion for painting beautiful women never waned. One's first impression may be that the bodies in his paintings, like his colours, belong to bold and passionate women. On closer inspection, however, the viewer finds that Ting's unique and artful lines, with their quickness and freedom, outline the most minute aspects of their expressions, and that the private emotional tone of these works is still reserved, full of an Eastern charm that is often more suggestive than openly revealing. His models seem lovely but shy, as if they are secretly peeping out from a brocade-like spray of blossoming flowers, or they are tender-hearted and just waiting silently inside one of Ting's beautifully coloured settings. Ting worked in clearly segmented blocks of lustrous color that defined the soft forms of his subjects. He had an expert grasp of the properties of his acrylic medium, and he used that Western medium to produce the wild effects of splashed ink or the light, transparent effects of washes of coloured ink. Here, a blue-eyed model with blonde hair, and another with red hair and green eyes, are covered by Ting in the mellow and graceful veil of the Eastern woman.

觀乎歷代東方美人圖，一概首重人物精神、造形神態是否「氣韻生動」。中國古代繪畫致力以簡約的線條、低限的色彩去塑造人物情態氣度、轉瞬間的喜怒哀樂。對肌膚質感、輪廓形體的雕琢，和講求光影、線條有多準確這種細節的真實性，往往更貼近西方藝術的傳統表現主題。這種美學範式其實在東西方寫生的形式中可見一斑。

華夏文化的人物畫起源於夏商周三代以前，自漢朝起逐漸興盛，從古時的忠臣孝子倫理畫像、宗教道佛畫，擴展至宋後充滿文人趣味而怡心悅目的人物畫。東方藝術家的美人概念經過歷朝變遷，又受西方裸女寫生習作的影響，仍能保留最核心的東方美學價值。佳士得隆重呈獻一系列前輩藝術家圍繞仕女、女體的精品之作，探討常玉、林風眠、丁雄泉等二十世紀先鋒藝術家如何革新仕女人物畫而豐富東方美人的涵義。

林風眠突破傳統水墨繪畫的用紙，刻意由卷軸畫轉為正成形的紙本，當中的仕女身體大多佔據整幅構圖，而非如傳統卷軸中只佔一隅。構圖中的女體除了出現在傳統奏樂、梳妝場景，亦有西方常見的側臥裸女、坐姿女體。如果說西方的側臥裸女擅於表達人類對肉體和慾望的歌頌，林風眠的斜躺仕女所讚美的，便是東方女性獨有的婉約空靈氣質。林風眠的線條不僅描繪出女體的曼妙姿態，更高明之處是仕女如何與靜謐的背景互相交融，捕捉東方女性的含蓄美感。

常玉的紙本速寫素描為他在二十年代的巴黎打下名堂，他流連畫坊、工作室、咖啡屋、舞廳，把身邊的長幼男女大量入畫。水墨、炭筆為他主要素描媒材，以白描、書法線條描繪人體，開創了獨樹一幟的人體造形、量感美學。常玉筆下的女體造形浮誇變形，頭與上身通常不合比例地小，臀與腿則穠麗豐肥，卻沒絲毫淫褻意思，流露模特兒的清麗風韻。數抹色彩與篤定的線條便重新定義東方藝術家眼中的美人。他的中國書法訓練釋放了他創作西方素描時的線條形體，成為常玉一種婉委自在的視覺語言，體現東方寫意精神。

美人女體是丁雄泉畢生的繆斯，他對繪畫美女的熱情從未減退。丁氏畫中的胴體乍看奔放激情，與他的用色不謀而合。細看下，觀者會發現丁雄泉匠心獨到地運用飛快自由的線條勾勒了女子的微細表情，私密情調含而不露，充滿東方暗示式韻味。這些模特兒或是嫵媚靚艷，彷彿從繁花似錦的花叢暗暗窺探；或是含情脈脈，似是從絢爛繽紛的場景默默等待。瑩潤燦爛的色塊區隔、定義了她們的柔媚玉體。丁雄泉高度掌握壓克力的屬性，以西方的媒材表達了有如潑墨的狂放效果和水墨暈染的輕透靈動。一位位藍眼金髮、綠眼紅髮的模特兒在他筆下都披上東方女性婉轉娟秀的面紗。



Lot 362



Lot 373

PROPERTY FROM THE ESTATE OF FRANCES LIU DEA 弗朗西斯·劉·德 女士珍藏

Both *Lady in Green* (Lot 362) and *Lake* (Lot 363) by Lin Fengmian come from the collection of Frances Liu Dea (1938–2018), the daughter of Liu Yih Ling (1903–1994) who was a well-known calligrapher in the Republican period and a friend of Lin Fengmian. Liu and his seven children, including Mrs. Dea, collected a group of Lin's artworks with genuine appreciation and support to Lin's artistic career.

Liu and Lin were classmates at Meizhou Middle School in Guandong and maintained their relationship during the 1930-1940s in Chongqin. However, it wasn't until the 1970s that they reconnected with each other. Liu and his family have acquired many works from Lin ever since. Liu studied Chinese at Fudan University, where he met Chen Fu. Chen's father was Chen Shuren, the prominent Ling Nan School artist and politician in the Republican government. Chen appreciated Liu's talent and hired him as his secretary and invited him to write a foreword for his publications. Moreover, Liu was appointed a professorship to teach

Chinese at the University of Dhaka. Before relocating to the U.S., he stayed in Hong Kong where he devoted much of his time to missionary work.

Lin Fengmian was a pivotal figure in the Chinese modern art movement and synthesized Eastern and Western art. Not only was he a director at the National Beijing Fine Art School and the founder of Hangzhou National College of Art (now China Academy of Art), but he was also a pioneering artist and educator who sought to transform Chinese art education. Under the slogan "promoting the art shared by all classes of the whole nation," Lin endeavored to innovate art education by inviting various artists, such as Qi Baishi and André Claudot, to teach their respective styles and traditions at the school. In this way, Lin influenced a generation of artists, including Wu Guangzhong, Chu Teh-Chun and Zao Wou-Ki.

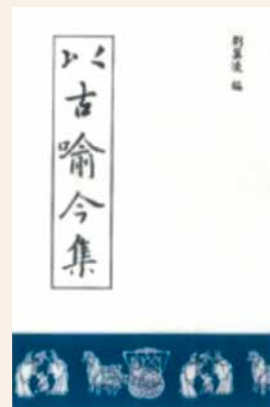
Adorned with his rhythmic brushstrokes and a unique application of ink and colour, *Lady in Green* captures the gentle and sophisticated femininity of the East. Using

forms related to Tang and Song porcelain art, and Western modern art, the reclining lady exudes a dreamy yet unreachable beauty. In *Lake*, Lin layered ink and color ink on paper to create a poetic autumn scene. The layering of ink and colour captures the vibrancy of the yellowing willow, whereas the medium gives an airy look to the foliage. The distant islands, the waterfront residence, and the lake water are arranged into horizontal sections on the square picture plane. The well-balanced composition creates a calm and tranquil quality. Lin stated, "The reason Chinese art lasts is because of its lyrical essence". *Lady in Green* has elements most coveted by connoisseurs of Lin's portrait ink work and most exemplary of how he was able to meld the oriental feminine elegance with modernist trends. In comparison of *Lady in Green*, *Lake* suggests a subtle infusion of nostalgia with many cherished memories before moved away from hometown, which Lin Fengmian, Liu Yih Lin, and Frances Liu Dea collectively experienced in their lives.



Lake (Lot 363) hang in the house of Frances Liu Dea. The photograph was shot in around Christmas, 1986.

《湖》(拍品編號363)掛於藏家弗朗西斯·劉·德(Frances Liu Dea)家中。照片攝於1986年聖誕節前後。



Some gospel writings published by by Liu Yih-Ling.

劉翼凌所編著之書籍，包括《聖經與修辭學》、《以古喻今集》。

林風眠所作《綠衣仕女》(拍品編號362)和《湖》(拍品編號363)乃著名書法家劉翼凌(1903-1994)的女兒——弗朗西斯·劉·德(Frances Liu Dea, 1938-2018)之收藏。劉翼凌與林風眠為多年好友，交情深厚。劉氏和他的七位子女收藏了大量林風眠作品，顯見劉氏家族對林風眠誠摯由衷的欣賞，並對其藝術生涯的支持。

劉翼凌與林風眠於廣東省立梅州中學結識，在陪都重慶時，彼此亦有往來，後因政局不穩，到了七十年代，劉翼凌與林風眠才重新聯繫，並收藏他多幅作品。劉亦曾入讀復旦大學中文系，因與陳樹人兒子陳複為同學關係，而認識陳樹人並擔任他的秘書。陳樹人乃著名嶺南畫派藝術家兼國民政府政治家，對劉翼凌十分賞識，曾邀請他為其出版作品撰寫前言。此外，劉翼凌曾擔任達卡大學中文教授，在移居美國前，他曾居住香港，

從事文字宣道工作，參與多份宗教雜誌編務。

林風眠兼具中西藝術文化觀，是中國當代藝術的關鍵人物。他曾擔任北京國立藝術專門學校校長，更創辦了國立杭州藝術專科學校(即現在的中國美術學院)。

林氏不但是劃時代的藝術家，更想方設法地革新中國的藝術教育。林風眠主張「宣揚屬於全國所有階層的藝術」，並邀請了齊白石和安德烈·克羅多(Andre Claudot)來校講學，將他們各自的繪畫風格教授於學生。林風眠作育英才無數，啟蒙了一整代的藝術家，包括吳冠中、朱德群、趙無極。

林風眠以充滿節奏感的筆觸，獨特地運用色彩和水墨，將東方女性溫婉高雅的氣質展現於《綠衣仕女》中。林氏亦參考了唐、宋時期的陶瓷造型

和當代西方藝術，令觀者從畫中斜倚的女性感受到彷彿如夢般難以觸及的美麗。在《湖》中，林氏將水墨和色彩重疊交織，令饒富詩意的秋天景躍然紙上。色彩和水墨的交疊不單使柳樹的形象鮮黃茂密，同時正因為這種媒介的特性，令樹葉看起來輕盈精美。林氏刻意將畫中遠方島嶼、水邊小屋和湖中流水，水平地分佈在正方形的畫面之中。這種平衡的構圖方式，令畫面更靜謐平和。林風眠曾說：「中國藝術之所長，適在抒情」。《綠衣仕女》中包涵著一眾鑒賞家在林氏人物畫內所追求的特質，同時更是林氏將東方女性氣質和當代美學交融貫通的典範之作。和《綠衣仕女》相較之下，《湖》更是婉約地帶出林氏的懷愴之情，懷念著昔日家鄉——一個林風眠、劉翼凌、弗朗西斯·劉·德(Frances Liu Dea)有著共同回憶的地方。





362

LIN FENGMIAN

(1900-1991)

Lady in Green

signed in Chinese (lower left)
ink and colour on paper
66 x 67 cm. (26 x 26 3/8 in.)
Painted circa. 1940s-50s
one seal of the artist

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

US\$240,000-360,000

PROVENANCE

Mr. Liu Yih Ling acquired directly from the artist
Mrs. Frances Liu Dea acquired from the above
Thence by descent to the present owner

林風眠

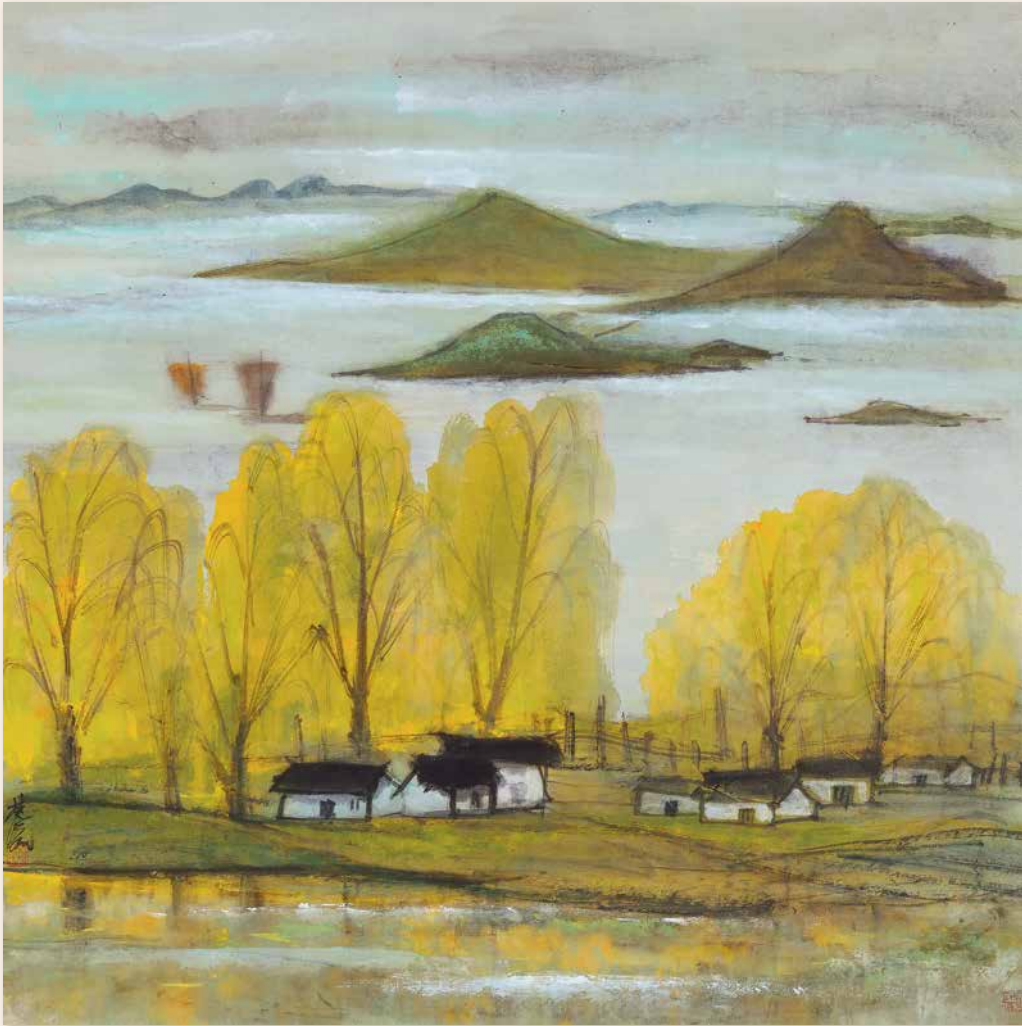
(1900-1991)

綠衣仕女

水墨 設色 紙本
約 1940-1950 年代作
款識：林風眠（左下）
藝術家鈐印一枚

來源

劉翼凌先生直接得自藝術家本人
弗朗西斯·劉·德女士 購自上述收藏
現由前藏者家屬收藏



363

LIN FENGMIAN

(1900-1991)

Lake

signed in Chinese (lower left)
ink and colour on paper
66.6 x 66.4 cm. (26¼ x 26⅞ in.)
Painted circa. 1960s
two seals of the artist

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

US\$160,000-280,000

PROVENANCE

Mr. Liu Yih Ling acquired directly from the artist
Mrs. Frances Liu Dea acquired from the above
Thence by descent to the present owner

林風眠

(1900-1991)

湖畔

水墨 設色 紙本
約 1960 年代作
款識：林風眠（左下）
藝術家鈐印兩枚

來源

劉翼凌先生直接得自藝術家本人
弗朗西斯·劉·德女士 購自上述收藏
現由前藏者家屬收藏

PROPERTY FROM THE ESTATE OF MICHAEL CASE COLYER (1933-2002), ASSISTANT MANAGER OF THE HONG KONG & SHANGHAI BANKING CORPORATION (1963-1965)

1963-1965年香港上海滙豐銀行副經理米高·卡斯·科利爾(1933-2002) 珍藏



The wedding of Mr Michael Case Colyer and Ms Marianna Mandrigin in Shanghai, September 4th, 1963.

Back row, Left to right: Mr Philip Mansley, Mr and Mrs Michael Case Colyer, Mrs Marianna Colyer's parents and her brother.

Front row, Left to right: A friend, Sarah Spankie, Dora Van Roosbroek, Lucy Van Roosbroek, Alison Spankie and Nicola Spankie, the two daughters of Frank Van Roosbroek and three daughters of Douglas Spankie, the British Consul in Shanghai (1962-1964).

米高·卡斯·科利爾伉儷攝於上海的結婚照，1963年9月4日。

後排左至右：英國駐上海代辦處職員孟思禮先生、科利爾伉儷、科利爾夫人其父母及長兄。
前排左至右：友人、莎拉·史本基、多拉·凡·羅斯布洛、露西·凡·羅斯布洛、艾莉森·史本基和尼古拉·史本基，英國駐上海領事(1962-1964)史本基先生的三位女兒及比利時友人凡·羅斯布洛的兩位女兒。

In the 1950s to 1960s when Lin Fengmian lived in Shanghai, the painter was closely associated with key foreign figures in the city, and his works were highly prized within that community. Five works in the collection of Douglas Spankie (1929-1974), Consul-General of the United Kingdom in Shanghai, went on the market in Spring 2019. The two paintings in this sale hail from the collection of Michael Case Colyer (1933-2002), Spankie's friend in Shanghai and also the Assistant Manager of the Hong Kong & Shanghai Banking Corporation at the time, giving these works special historical significance.

In 1963-1965, Colyer was assigned to Shanghai and met Lin through his foreign contacts in the city, subsequently purchasing *Lady Playing Flute* (Lot 364) and *Lady Playing Guqin* (Lot 365). It can be gleaned from Colyer's family albums that the expatriate circle in Shanghai at the time was very tight-knit, and Mr. and Mrs. Colyer were evidently close friends with the people mentioned in Lin's autobiography and biography by Zheng Zhong, such as Philip Mansley of the British Consulate-General in Shanghai, Frank Van Roosbroek from Belgium, and Wenche Gundersen who was the wife of the Norwegian Consul-General in Shanghai. Zheng wrote in Lin's biography that "these figures are based in Shanghai, and would

visit Lin Fengmian to buy a picture or two from time to time, when a foreign deputation arrived, they would also introduce them to purchase paintings from Lin, some foreigners even learned to paint with Lin." As such, these works are direct testaments to this international exchange of culture and art.

1950至60年代，林風眠居於上海期間，曾與多位外國要員關係密切，其作品深受他們的青睞。其中包括2019年春季曾亮相的五幅來自英國駐上海領事道格拉斯·史本基(Douglas Spankie, 1929-1974)先生的收藏。此次呈現的二幅仕女作品則來自史本基先生在滬外國友人，當時擔任香港上海滙豐銀行副經理的米高·卡斯·科利爾(Michael Case Colyer, 1933-2002)先生的收藏，有著獨特的歷史價值。

1963-1965年，科利爾先生派駐上海任職，期間經由外國友人的介紹而結識了林風眠，並購買了《吹笛仕女》(拍品編號364)及《古琴仕女》(拍品編號365)。可以從科利爾先生的家庭照片中感受當時在滬的外國友人間關係十分緊密，科利爾先生及夫人與林風眠自傳與鄭重所撰寫的《林風眠傳》所提到的多位人物深為摯交，除了史本基先生外，包括英國駐上海代辦處的職員孟思禮(Philip Mansley)、比利時友人羅斯布洛(Frank Van Roosbroek)，以及挪威駐上海領事岡德森夫人(Wenche Gundersen)。鄭重寫道：「這些人都常駐上海，有時到林風眠這裡買一兩張畫，外國代表團來上海，這些人也介紹他們來買林風眠的畫，有的外國人也跟林風眠學畫。」而此二幅作品無疑為這段跨國界的藝術交流作了最直接的見證。



Lin Fengmian with Mrs Marianna Colyer in Shanghai.
林風眠與科利爾夫人在上海的合影。



Mr Michael Case Colyer in Shanghai, 1963.
米高·卡斯·科利爾先生，1963年攝於上海。



364

LIN FENGMIAN

(1900-1991)

Lady Playing Flute

signed in Chinese (lower left)
ink and colour on paper
33 x 33 cm. (13 x 13 in.)
Painted in the 1960s
one seal of the artist

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired from the artist by Michael Case Colyer (1933-2002), Assistant Manager of The Hong Kong & Shanghai Banking Corporation (1963-1965)
Thence by descent to the present owner

林風眠

(1900-1991)

吹笛仕女

水墨 設色 紙本
1960年代作
款識：林風眠(左下)
藝術家鈐印一枚

來源

香港上海滙豐銀行副經理米高·卡斯·科利爾
於1963-1965年直接購自藝術家
現由前藏者家屬收藏



365

LIN FENGMIAN

(1900-1991)

Lady Playing Guqin

signed in Chinese (lower right)

ink and colour on paper

34 x 33.8 cm. (13 3/8 x 13 1/4 in.)

Painted in the 1960s

one seal of the artist

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired from the artist by Michael Case Colyer (1933-2002), Assistant Manager of The Hong Kong & Shanghai Banking Corporation (1963-1965)
Thence by descent to the present owner

林風眠

(1900-1991)

古琴仕女

水墨 設色 紙本

1960年代作

款識：林風眠（右下）

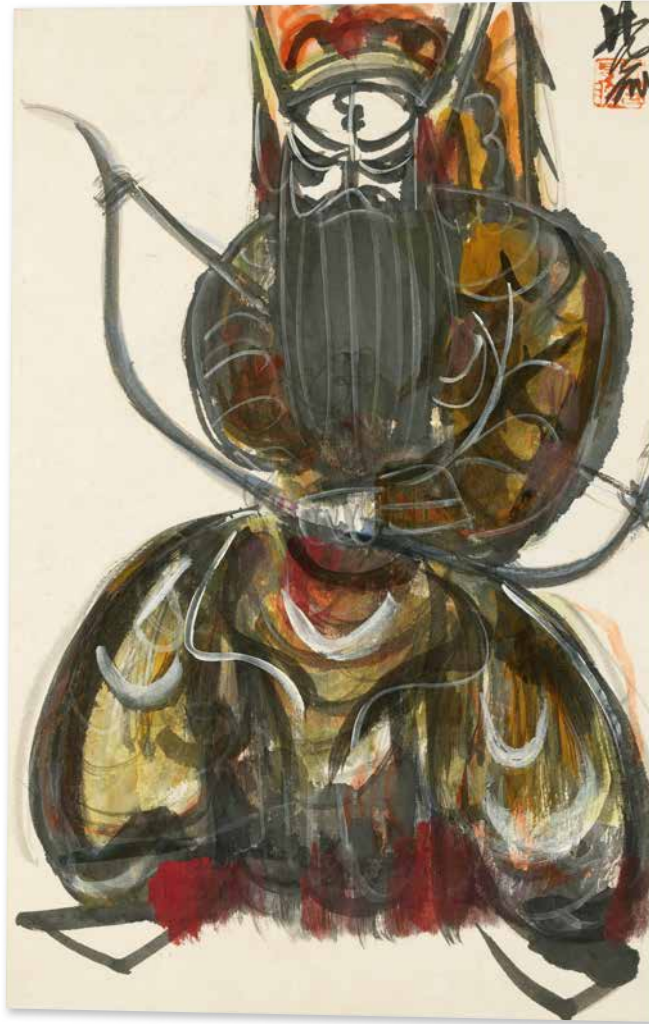
藝術家鈐印一枚

來源

香港上海滙豐銀行副經理米高·卡斯·科利爾

於1963-1965年直接購自藝術家

現由前藏者家屬收藏



366

LIN FENGMIAN

(1900-1991)

Chinese Opera Character

signed in Chinese (upper right)
ink and colour on paper
33.7 x 21.5 cm. (13¼ x 8½ in.)
one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Acquired directly from the artist in the 1940s-1950s, and thence by descent to the previous owner

Anon. Sale, Christie's Hong Kong, 27 May 2012, lot 2268

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

林風眠

(1900-1991)

戲劇人物

水墨 設色 紙本
款識：林風眠(右上)
藝術家鈐印一枚

來源

前藏者家族於1940-1950年代直接購自藝術家本人
佳士得 香港 2012年5月27日 編號2268
亞洲 私人收藏 (現藏者購自上述拍賣)



367

SANYU

(CHANG YU, 1895-1966)

Reclining Nude

ink on paper
28 x 45 cm. (11 x 17 ¾ in.)

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Europe

This work is registered as D0239 by The Li Ching Cultural and Education Foundation (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

斜臥裸女

水墨 紙本

來源

歐洲私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為D0239
(詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



368

SANYU

(CHANG YU, 1895-1966)

Standing Nude

signed in Chinese and signed 'SANYU' (lower right)
ink and charcoal on paper
44.5 x 28 cm. (17½ x 11 in.)

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Private Collection, Europe

This work is registered as D0203 by The Li Ching Cultural and Education Foundation (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate D0203, p. 70).

常玉

(1895-1966)

站姿裸女

水墨 炭筆 紙本
款識：玉 SANYU (右下)

來源

歐洲 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為 D0203 (詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)

出版

2014年《常玉素描與水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (彩色圖版，編號D0203，第70頁)



369

SANYU

(CHANG YU, 1901-1966)

Lady Sketching

signed in Chinese, signed 'SANYU' (center right)
ink on paper
45.5 x 28 cm. (17 $\frac{7}{8}$ x 11 in.)

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Former Collection Jean-Claude Riedel, Paris, France
Private Collection, Europe
This work is accompanied by a certificate of authenticity issued
by Rita Wong.

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu
Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic version
retrieved from <http://www.artofsanyu.org/> illustrated, plate D2274).

常玉

(1901-1966)

素描中的女士

水墨 紙本
款識：玉 SANYU (右中)

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏
歐洲 私人收藏
此作品附衣淑凡所開立之作品保證書

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會
台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版,
編號D2274)

370

SANYU

(CHANG YU, 1901-1966)

Lady Sketching

ink and charcoal on paper
45 x 28.7 cm. (17¾ x 11¼ in.)

HK\$180,000-380,000

US\$24,000-49,000

PROVENANCE

Private Collection, Europe
This work is registered as D2131 by The Li Ching Cultural and Education Foundation (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

素描中的女士

水墨 炭筆 紙本

來源

歐洲 私人收藏
此作品已登記於財團法人立青文教基金會，登錄號碼為D2131
(詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



Lot 370

371

SANYU

(CHANG YU, 1901-1966)

Portrait of a Lady

pencil on paper
28 x 22.8 cm. (11 x 9 in.)
one seal of the artist

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Europe
This work is registered as D5024 by The Li Ching Cultural and Education Foundation (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

女子肖像

鉛筆 紙本
鈐印：常玉

來源

歐洲 私人收藏
此作品已登記於財團法人立青文教基金會，登錄號碼為D5024
(詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



Lot 371

372

WALASSE TING

(DING XIONGQUAN, 1928-2010)

Peach Blossom and Willow Giggling Together

titled, signed, and dated 'Peach blossom & Willow giggling together ting 74' (on the reverse)
oil and acrylic on canvas
101.5 x 153 cm. (40 x 60¼ in.)
Painted in 1974

HK\$480,000-680,000

US\$62,000-87,000

PROVENANCE

Acquired directly from the artist

In face of the many European and American art waves in the 1960s such as Abstract Expressionism, Minimalism, Pop Art, and many more, Walasse Ting found colour to be his best weapon in securing his foothold between the tension of the East and the West. Ting loved to experiment with different mediums: Chinese ink, Western oil paint, acrylic, pastel, and more. He was remarkably adept at commanding vivid colours, and boldly used contrasting hues, neons, and a cacophony of colours to challenge the viewers' optic nerves. In *Love Me, Love Me* (Lot 373) and *Shy Girl* (Lot 374), the artist used large blocks of colour to emphasise the subject's kaleidoscopic blushes, eyeshadows, red lips, and hair; he also used an intense swath of pink to bring the viewers' eyes to her blossoming body, in an explosion of passion and zeal for life. Ting's use of colour tends to echo American Pop Art at the time, and the sense of bold individualism also resonate with the Sexual Revolution of the 1960s.

Love Me, Love Me and *Peach Blossom and Willow Giggling Together* (Lot 372) also carry another of Ting's iconic visual element – a splatter technique that is steeped in Abstract Expressionism and Eastern calligraphy's splashed ink technique. He laid down strategically criss-crossing splashes of colour to reveal a complex sense of space on the canvas; these seemingly capricious blotches are in fact very challenging to execute. The artist needs to have a remarkably sharp sense of colour matching as well as precise control over the strength and direction of each splash, not to mention a clear framework and organisation for how these splashes fit together. This dazzling and exuberant technique is a mainstay of Ting's American period, and is

丁雄泉

(1928-2010)

桃紅柳綠

油彩 壓克力 畫布
1974 年作
款識：Peach blossom & Willow giggling together ting
74 (畫背)

來源

現藏者直接購自藝術家本人

symbolic of the creativity and liveliness of an artist in his prime.

Even by today's standards, Ting's works are undeniably trailblazing, befitting his status as the father of the New Ink Movement. "You can dislike his style all you want, but you must remember it".

面對六十年代歐美的種種藝術浪潮，如：抽象表現主義、極簡主義、普普主義等等，色彩是丁雄泉在東西傳統拉扯當中站穩陣腳的最佳武器。丁雄泉熱衷於試驗不同媒材：中國水墨、西方油彩、壓克力、蠟筆。他輕易駕馭鮮艷的顏色，大膽地把對比色、螢光色、五彩十色並置於畫布上，挑戰觀者的視覺。在《愛我，愛我》（拍品編號373）和《害羞女孩》（拍品編號374）中，藝術家以大塊色塊強調美人彩虹般的胭脂、眼影、紅唇、秀髮，更以鮮嫩粉紅平塗把觀者的視線拉到這副綻放中的胴體，爆發出對生命的熱愛與激情。丁雄泉用色傾向回應了當時美國的普普藝術，當中的果敢忠於自我的態度又反映六十年代「性解放」的精神。

《愛我，愛我》、《桃紅柳綠》（拍品編號372）盛載著丁雄泉另一個極具個人標誌性的視覺元素：帶有抽象表現主義風格和東方水墨灑潑筆法的潑彩。錯落有致的潑彩在某種意義上實為畫布開啟更複雜的空間。這些看似隨意之至的潑彩在實際執行上絕非易事。藝術家要對顏色的組合有敏銳的觸覺，對潑灑的力度、方向要熟練的技法，對如何安排潑彩的密度要了然於心。這種絢爛歡暢的手法主要見於丁雄泉的美國時期，象徵著藝術家壯年極盛的創造力和生命力。

丁雄泉的畫作，即使今天繼續看，仍是極前衛先鋒，名副其實「新水墨畫派」的鼻祖——「他的風格，你可以不喜歡，但你一定會記得」。



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION
美國重要私人收藏

373

WALASSE TING

(DING XIONGQUAN, 1928-2010)

Love Me, Love Me

titled, inscribed, signed, and dated 'love me, love me 60 x 84 ting
1973' (on the reverse)
acrylic and pastel on paper
153 x 213 cm. (60¼ x 83¾ in.)
Painted in 1973

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

US\$110,000-150,000

PROVENANCE

Acquired directly from the artist

LITERATURE

W. Ting, Toppan Printing Co., (H.K.) Ltd., Red Mouth, Hong Kong, 1977
(illustrated, unpagged).

丁雄泉

(1928-2010)

愛我，愛我

壓克力 蠟筆 紙本

1973 年作

款識：love me, love me 60 x 84 ting 1973 (畫背)

來源

現藏者直接購自藝術家本人

出版

1977年《朱唇》丁雄泉 凸版印刷 (香港) 有限公司 香港
(圖版，無頁數)



Vintage American Advertisement 美國懷舊廣告



“Whenever I see a beautiful woman, it's as though I've seen a flower – her beauty makes me feel uncertain, worried, filled with love, invigorated, refreshed, and reborn... the beauty of flowers can cleanse one's soul, evoke sorrow, teach me to love, begin again, encourage personality, and bring rebirth, while inspiring me to use colours. I've dedicated my life to painting, just to depict those new things like the beginning of spring.”

- Walasse Ting

「當我看到美女(就彷彿)見到花朵，她的美讓我覺得捉摸不定、憂思、充滿愛、心靈振作、耳目一新、和重生……花卉之美可滌清靈魂、引發憂傷、讓我去愛、從頭來過、鼓勵個性、帶來重生，並啟發我使用色彩。我一生致力繪畫，只為表現出那如初春般的新事物。」

——丁雄泉



374

WALASSE TING

(DING XIONGQUAN, 1928-2010)

Shy Girl

ink and acrylic on paper
88.5 x 95.5 cm. (34 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)
one seal of the artist

HK\$80,000-160,000

US\$11,000-20,000

PROVENANCE

Private Collection, Europe (gifted by the artist's family to the present owner)

丁雄泉

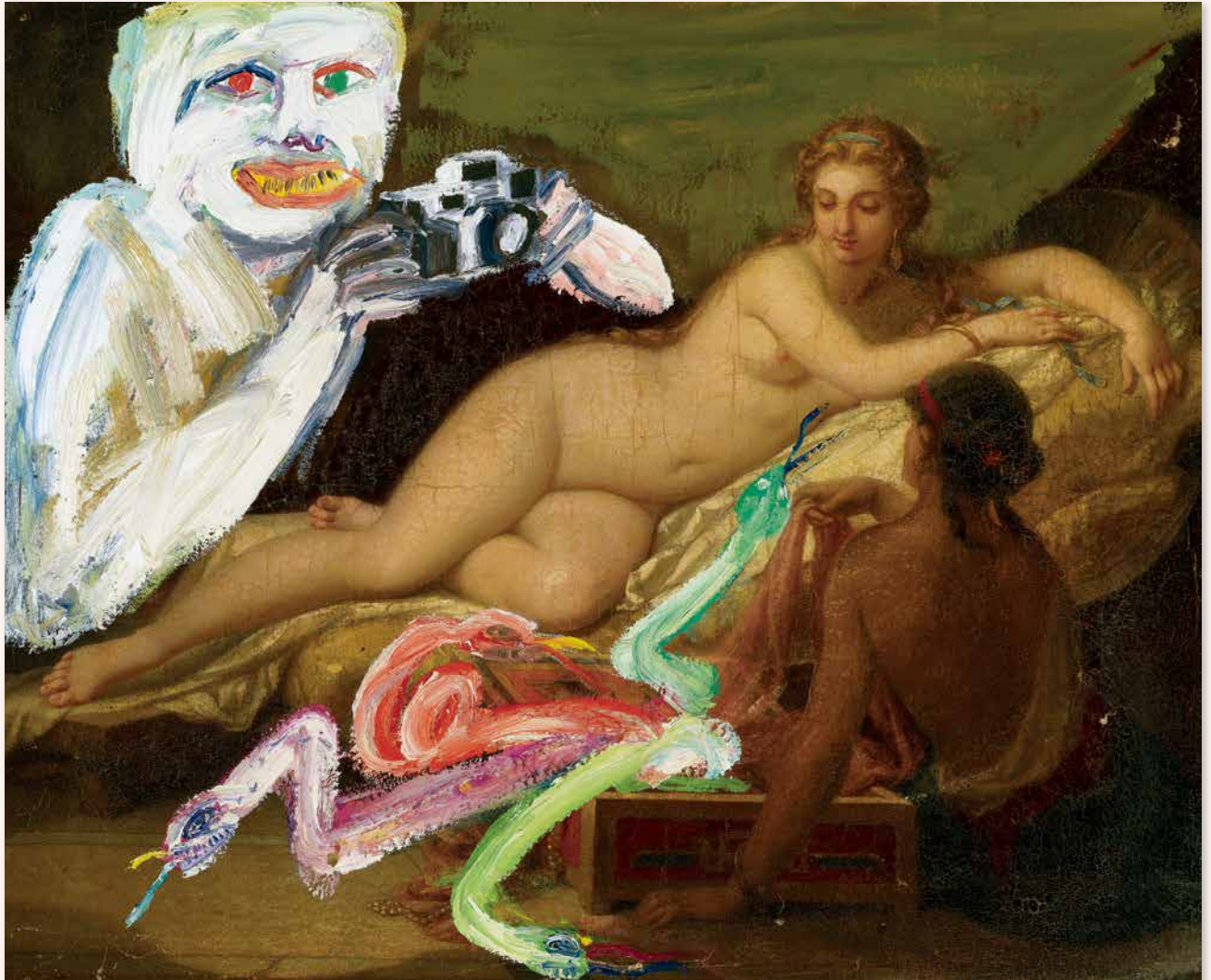
(1928-2010)

害羞女孩

水墨 壓克力 紙本
鈐印：採花大盜

來源

歐洲私人收藏 (藝術家家屬贈予現藏者)



375

WALASSE TING

(DING XIONGQUAN, 1928-2010)

Cleopatra and Cameraman

signed 'Ting', dated '63', titled 'Cleopatra and Cameraman',
inscribed '60 cm x 73 cm' (on the reverse)
oil on canvas
58.5 x 71 cm. (23 x 28 in.)
Painted in 1963

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, USA

丁雄泉

(1928-2010)

克麗奧佩托拉（埃及艷后）與攝影師

油彩 畫布

1963年作

款識：Cleopatra and Cameraman 60 cm x 73 cm Ting 63 (畫背)

來源

美國 私人收藏

GUTAI GROUP

具體藝術協會



Photography of the Gutai Group.
具體藝術協會成員合影。

式、材料、技巧以及邊界；舊報紙、金屬片、布料、木材、膠袋、燈泡、水、泥、沙、玻璃，種種日常之物，都可以成為具體藝術家的創作媒材，從日常生活出發，不受任何題材限制。他們希望打破不同藝術形式之間的界限，推動類別藝術的結合，比如將表演、舞臺等其它藝術形式融入繪畫、雕塑的製作過程之中；最終呈現的作品實為藝術家創作過程的一種記錄。正因如此，不規則、不矯飾、原始質樸成為了具體派繪畫獨特的美學。

Born in Amagasaki city in 1924, Kazuo Shiraga is one of the most important members of the Gutai group. He shattered the assumption that art-making must be done with hands. Using his feet as painting instruments, he doused paint on his feet and suspended himself by holding onto a rope with his hands. As his body dangled midair, he kicked and swept paint with his feet across the canvas. As he executed this performance piece, Shiraga investigated the relationships between the body and the medium as well as body autonomy and control. Different pressures and gestures exerted on the canvas resulted in different colour combinations interacting with one another. This outcome documents and re-enacts the conflict between the body and the medium experienced by the artist as he executed the work. The two Untitled works (Lot 376 and Lot 377) offered in this auction were both executed in 1965. It was a period

when the artist had reached the pinnacle in his artistic development. Confronted with two different colour combinations, the artist applied different treatments to each set resulting in drastically different visual experiences. It is evident that he reacted in an idiosyncratic manner according to different canvas sizes and colours. This intuitive yet layered execution is thoroughly demonstrated in the expressive power of these works.

Another prominent founding member of the Gutai group is Shozo Shimamoto. He was best known for his Bottle Crash and Whirlpool series. His artistic concept is inextricably tied to the materiality of the medium itself. He was especially concerned with the painting medium, "I must first liberate paint from the paintbrush. Once it leaves the paintbrush, the paint is free". *Untitled SHIM-46* (Lot 380) is an exemplary work from the Whirlpool series. The artist utilised an apparatus that is similar to a funnel in which he poured a

The Gutai group was founded by Jiro Yoshihara in the Hyōgo Prefecture, Japan in 1954. Its formation was motivated by a group of young artists who wanted to pursue a kind of modern art that would put post-war Japan on the same avant grade trajectory as Europe and the United States. The founding members include Kazuo Shiraga, Atsuko Tanaka, Yasuo Sumi, and Sadamasa Motonaga. As demonstrated in the early works of Gutai, the group was determined to detach itself from the traditional expressions of art objects. They challenged the conventional categorisations of art such as genre, form, medium, technique, and other boundaries. Everyday mundane materials such as old newspapers, metal scrapes, fabric scrapes, timber, plastic bags, light bulbs, water, soil, sand, and glass are all acceptable art materials for Gutai artists. Using everyday life as a creative point of departure, there were no limits to their choices of subject matters. They attempted to shatter the boundaries between different artistic disciplines and encourage collaborations between different art forms, such as integrating performance, theatre, and other artistic formats into the creative production of paintings and sculptures. The resulting art work would be considered a record of the artist's creative process. No rules, no embellishments, primitive, and raw, these qualities became the unique aesthetics of the Gutai movement.

具體美術協會於1954由吉原治良於日本兵庫縣成立，是戰後日本一群青年藝術家為追求現代藝術風氣，接軌歐美同時期藝術而創立的前衛藝術團體。著名成員包括白髮一雄、田中敦子、鷺見康夫、元永定正等。早期的具體派藝術決心脫離架上藝術的傳統表達，挑戰藝術的分類、形



Sadamasa Motonaga
元永定正

variety of different paints. As the mixture of paints poured freely from the funnel onto the canvas, a pattern that is similar to tree rings was formed. This treatment truly fulfils Shimamoto's vision of liberating the paint and demonstrating its vitality. *Punta Campanella 27 (Canvas 20)* (Lot 381) and *Magi 916* (Lot 382) are two major works from the Bottle Crash series. Shimamoto filled glass bottles with paint and broke them on the canvas. As the bottle exploded, the canvas recorded the flow and motion of the colours. These works embody a perfect marriage between the kinetic energy of the body and the creative power of the mind.

The Gutai art movement entered the second stage in 1962. It was a period when the group put even more emphasis on the materiality and textures on the works. At the same time, Japan was experiencing unprecedented technological advancement as well as population growth, and dehumanising conditions were beginning to emerge in the society. In turn, Gutai artists incorporated in their works many discussions concerning the relationship between art, humanity, and the environment. Takesada Matsutani,

Yuko Nasaka, and Tsuyoshi Maekawa were prominent members of the Gutai group during this period. They were also contemporaries with many abstract painters from other art organisations that were active in the Japanese art scene at the time. They include Natsuyuki Nakanishi, Domoto Hisao, and Toshimitsu Imai. Their bold subversion of traditional arts has a lasting influence in the development of contemporary art, and its reach that can still be felt in Japan and the world to this day.

1924年出生於尼崎市的白髮一雄是具體藝術協會最重要的成員之一。他突破用手作畫的常規認知，以雙腳為筆：在腳上塗滿顏料，雙手抓住懸吊的繩子，身體懸掛空中，雙腳在畫布上迴旋拖拽，奮力抹開油彩。借助這一頗具表演性質的創作模式，白髮一雄探索了身體與媒材、自主與控制之間的關係，畫面中不同力道、不同動作所造成的顏色組合相互拉扯，仿佛重現了藝術家創作時身體與媒材的角力。是次日拍中的兩件《無題》(拍品編號376、377)皆創作於1965年，是為藝術家個人藝術發展至最純熟時的巔峰作品。面對兩種不同的色彩組合，藝術家賦予畫面全然不同的視覺感受，可見藝術家面對不同尺寸的畫布、不同顏料組合作出的不同應變，原始而多層次的力量躍然畫布之上。

具體派的另一名創始成員嶋本昭三，以其獨創的「撞擊玻璃瓶」以及「渦流」手法而聞名於世。他的藝術理念與媒材本身的特性息息相關，他尤其關注顏料，認為「首要的是把顏色從畫筆中釋放…離開了畫筆，顏色便得到了自由的生命」。《無題 SHIM-46》(拍品編號380)是一件典型渦流作品，藝術家借助一個類似漏斗的輔助器，加入不同顏料後，直接將它們傾注到畫布上，任其流動，形成年輪般的紋理，將顏料的生命力發揮得淋漓盡致。而《Punta Campanella 27 (Canvas 20)》(拍品編號381)與《Magi 916》(拍品編號382)為兩件精彩的「撞擊玻璃瓶」大制，嶋本將裝滿顏料的玻璃瓶用力摔在畫布上，瓶子破裂的過程及色彩流向全被畫布記錄，完美將人體能量與藝術創作兩相融合。

1962年起，具體藝術運動進入了第二階段。這一階段的藝術家們更加著重材質在作品中的質感，同時也因應日本科技與人口的高速發展，社會呈現出非人格化的趨勢，具體派藝術家在創作上加入了更多對藝術、人類與環境之間關係的討論。松谷武判、名坂有子、前川強便是該時期具體藝術的代表。同一時期，還有多位抽象藝術家作為其它藝術組織成員活躍於日本藝術界，如中西夏之、堂本尚郎、今井俊滿等。他們對傳統藝術的大膽突破，對日本乃至世界現當代藝術都產生了深遠的影響。



Atsuko Tanaka
田中敦子



Shozo Shimamoto
嶋本昭三



Takesada Matsutani
松谷武判

376

KAZUO SHIRAGA

(1924-2008)

Untitled

signed in Japanese (lower right); signed and dated
'Kazuo Shiraga 1965' (on the reverse)
oil on canvas
32 x 41 cm. (12 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in.)
Painted in 1965

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

US\$110,000-150,000

PROVENANCE

Fergus McCaffrey Gallery, New York, USA
Private Collection, Canada

白髮一雄

(1924-2008)

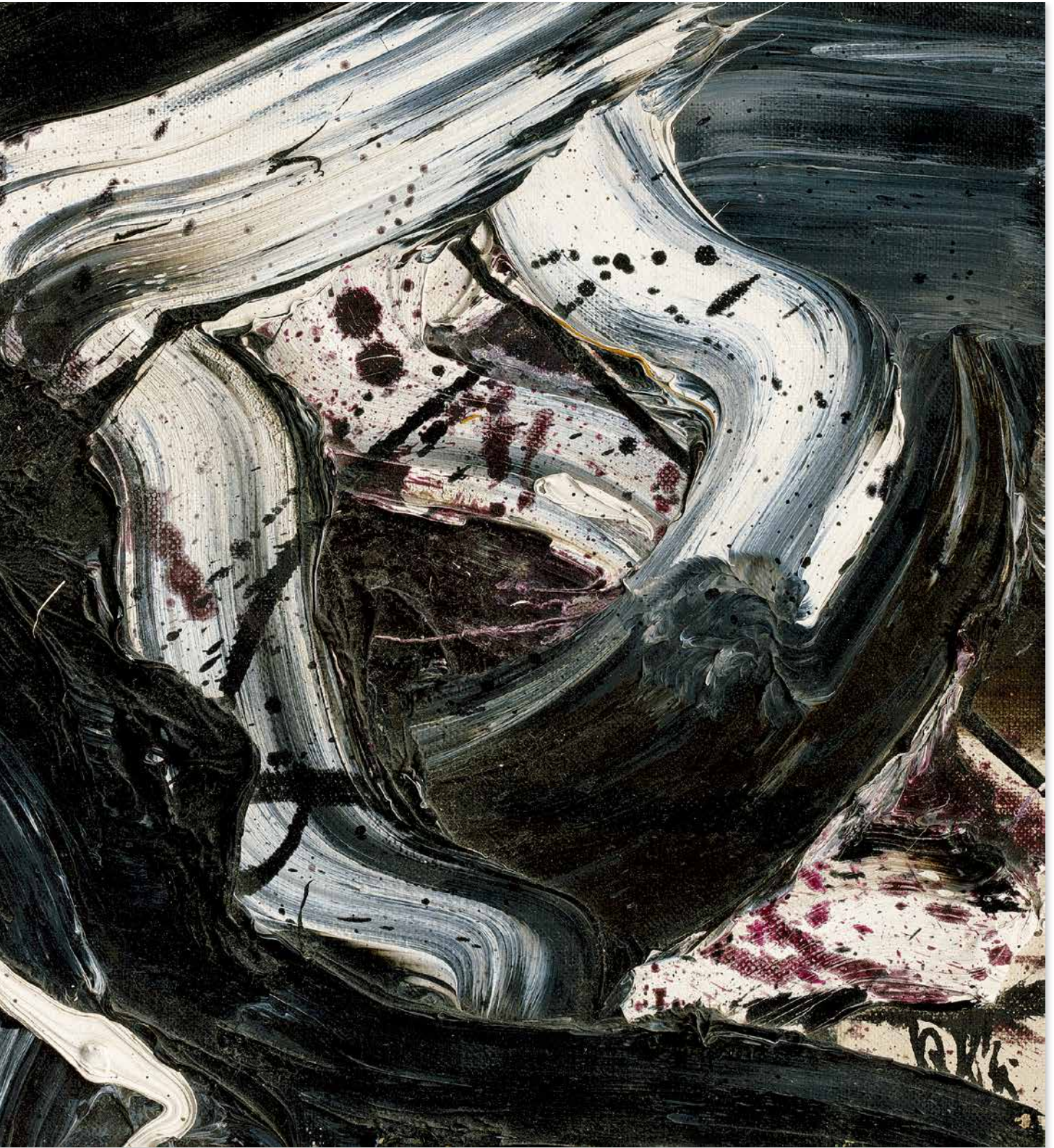
無題

油彩 畫布
1965年作
款識：白髮 (右下)；Kazuo Shiraga 1965 (畫背)

來源

美國 紐約 Fergus McCaffrey 畫廊
加拿大 私人收藏





377

KAZUO SHIRAGA

(1924-2008)

Untitled

signed in Japanese (lower right)

oil on canvas

95 x 78 cm. (37 $\frac{3}{8}$ x 30 $\frac{3}{4}$ in.)

Painted in 1965

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

US\$260,000-450,000

PROVENANCE

Martha Jackson Art Gallery, New York, USA

Morse Junior Art Collection, New York, USA

Marta Massaioli Art Collection, Europe

Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to

Contemporary, Christie's London, 15 October 2014, lot 135

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

白髮一雄

(1924-2008)

無題

油彩 畫布

1965年作

款識：白髮(右下)

來源

美國 紐約 Martha Jackson畫廊

紐約 Morse Junior收藏

歐洲 Marta Massaioli收藏

佳士得 倫敦 乘物遊心：古今日本工藝創意精髓

2014年10月15日 編號 135

亞洲 私人收藏(現藏者購自上述拍賣)



Kazuo Shiraga in creation.
創作中的白髮一雄。





378

ATSUKO TANAKA

(1932-2005)

No. 25

signed, titled and dated 'Atsuko Tanaka No. 25 1971' (on the reverse)
vinyl paint on canvas
24.4 x 19.3cm. (9 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)
Painted in 1971

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, Christie's London, 15 October 2014, lot 138
Private Collection, Asia (acquired from the above sale by the present owner)

田中敦子

(1932-2005)

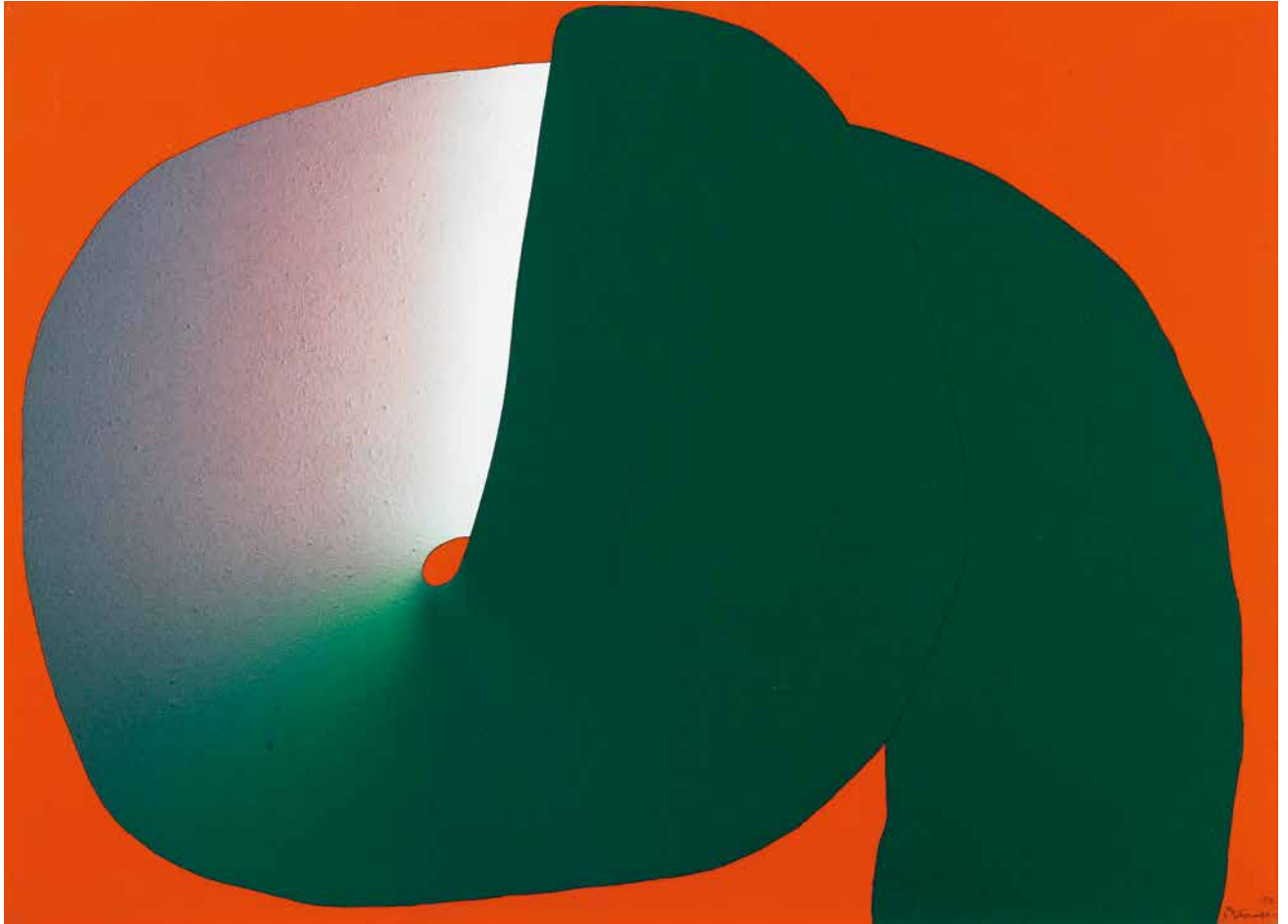
No. 25

合成樹脂 畫布
1971年作

款識：Atsuko Tanaka No. 25 1971 (畫背)

來源

佳士得 倫敦 乘物遊心：古今日本工藝創意精髓
2014年10月15日 編號 138
亞洲 私人收藏 (現藏者購自上述拍賣)



379

SADAMASA MOTONAGA

(1922-2011)

Work, No

signed 'S. Motonaga 70' (lower right); signed and titled in Japanese, titled and dated '「No」 1971' (on the reverse)
acrylic on canvas
66.4 x 92 cm. (26 1/8 x 36 1/4 in.)
Painted in 1970-1971

HK\$420,000-600,000

US\$54,000-77,000

PROVENANCE

Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, Christie's London, 15 October 2014, lot 145
Private Collection, Asia (acquired from the above sale by the present owner)

元永定正

(1922-2011)

作品，No

壓克力 畫布
1970-1971年作
款識：S. Motonaga 70 (右下)；
「作品」「No」1971年作 元永定正 含日文款識 (畫背)

來源

佳士得 倫敦 乘物遊心：古今日本工藝創意精髓
2014年10月15日 編號 145
亞洲 私人收藏 (現藏者購自上述拍賣)



380

SHOZO SHIMAMOTO

(1928-2013)

Untitled SHIM-46

signed 'S.Sh' (on the reverse)
enamel paint on canvas
90 x 90 cm. (35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)
Painted in 2010

HK\$240,000-340,000

US\$31,000-44,000

PROVENANCE

Whitestone Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)

嶋本昭三

(1928-2013)

無題 SHIM-46

瓷漆 畫布
2010年作
款識：S.Sh (畫背)

來源

台灣 台北 白石畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)



381

SHOZO SHIMAMOTO

(1928-2013)

Punta Campanella 27 (Canvas 20)

signed S.SH (lower right)
acrylic, glass and mixed media on canvas
160.5 x 150.5 cm. (63 ¼ x 59 ¼ in.)
Executed in 2008

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Fondazione Morra, Naples, Italy
Private Collection, Europe
This work is accompanied by a certificate of authenticity issued by
Associazione Shozo Shimamoto (Archive ID 548).

嶋本昭三

(1928-2013)

Punta Campanella 27 (Canvas 20)

壓克力 玻璃 綜合媒材 畫布
2008年作
款識：S.SH (右下)

來源

意大利 那不勒斯Fondazione Morra
歐洲 私人收藏
此作品附嶋本昭三協會所發之保證書 (登錄號碼548)



382

SHOZO SHIMAMOTO

(1928-2013)

Magi 916

signed 'S. Shimamoto 2008.' (on the reverse); museum stamp of MAGI '900 - Museum of Artistic and Historical Excellencies (Museum of Art of the Italian Generations) on the stretcher
bottle crash, acrylic and broken glasses on canvas
120 x 145 cm. (45 x 47 in.)
Executed in 2008

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Museum Magi '900, Pieve di Cento (BO), Italy
Jerome Zodo Gallery, London, United Kingdom
Anon. Sale, Artesegno Auctions, Italy, 5 December 2015, lot 588
Private Collection, Europe
This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 697).

EXHIBITED

Pieve di Cento, Italy, Shozo Shimamoto / Yasuo Sumi - The Colours of Peace, MAGI '900 - Museum of Artistic and Historical Excellencies (Museum of Art of the Italian Generations), November - December 2008.

LITERATURE

MAGI '900 - Museum of Artistic and Historical Excellencies (Museum of Art of the Italian Generations) (ed.), Shozo Shimamoto / Yasuo Sumi - The Colours of Peace, MAGI '900 - Museum of Artistic and Historical Excellencies (Museum of Art of the Italian Generations), Pieve di Cento, Italy, 2008 (illustrated, p. 38)

嶋本昭三

(1928-2013)

Magi 916

撞擊玻璃瓶 壓克力 玻璃碎片 畫布
2008年作

款識：S. Shimamoto 2008. (畫背)；MAGI '900 藝術博物館印
章印於畫布框架

來源

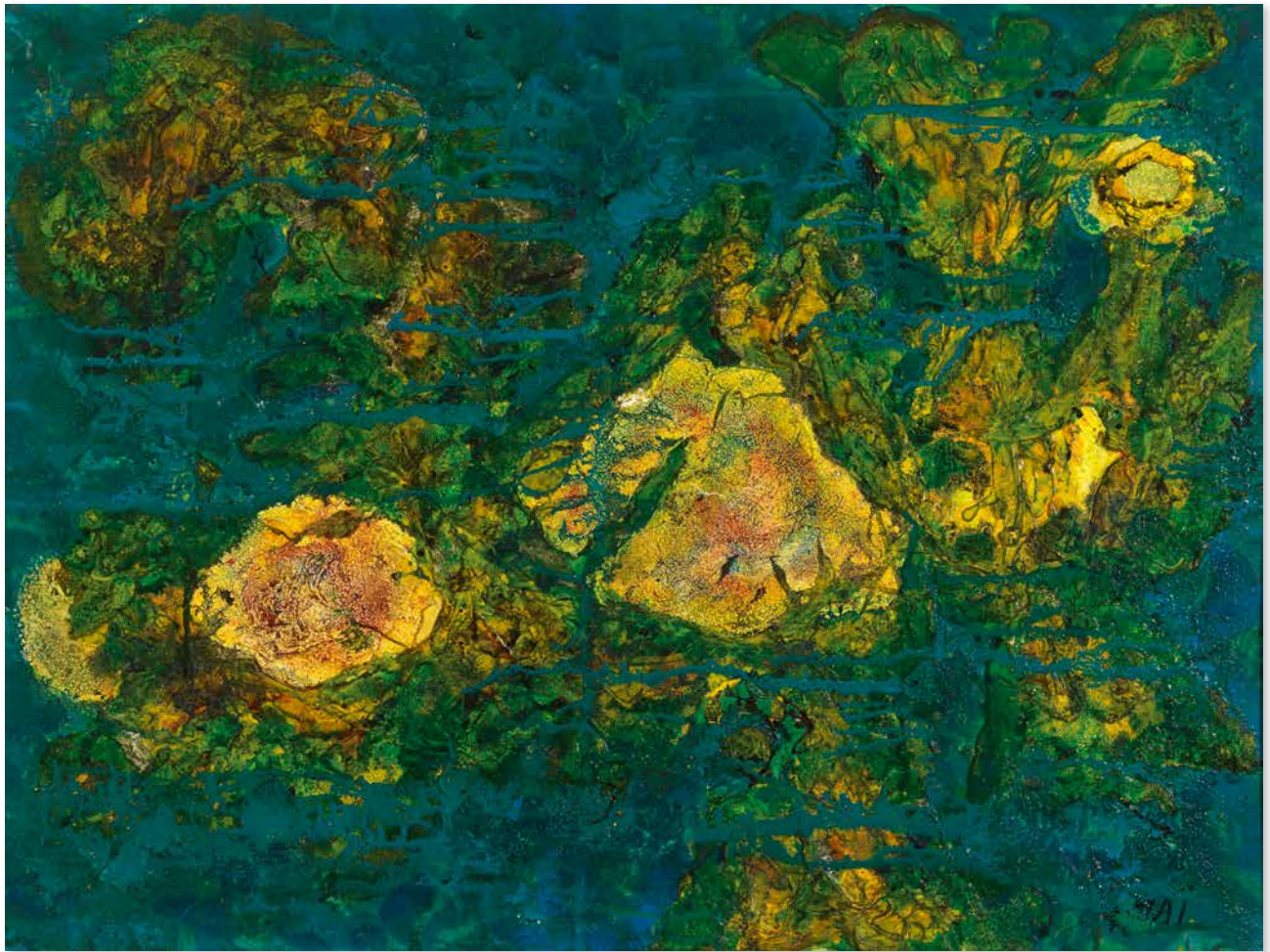
意大利 皮耶章·迪琴托 MAGI '900藝術博物館
英國 倫敦 Jerome Zodo Gallery 畫廊
Artesegno 拍賣 意大利 2015年12月5日 編號 588
歐洲 私人收藏
此作品附嶋本昭三協會所發之保證書(登錄號碼697)

展覽

2008年11月- 12月「嶋本昭三/鷺見康夫—和平的顏色」MAGI '900藝術博物館 皮耶章·迪琴托 意大利

出版

2008年《嶋本昭三/鷺見康夫—和平的顏色》
MAGI '900藝術博物館 皮耶章·迪琴托 意大利 (圖版, 第38圖)



383

TOSHIMITSU IMAI

(1928-2002)

Untitled

signed 'IMAI' (lower right); signed, dated and inscribed in Japanese, signed, dated and inscribed 'A Madame FURUKAKI TOSHIMITSU IMAI Paris 1960 DEC - 1961 JAN' (on the reverse)

oil on canvas

60 x 81 cm. (23⁵/₈ x 31⁷/₈ in.)

Painted in 1960-1961

HK\$200,000-350,000

US\$26,000-45,000

PROVENANCE

Private Collection, Japan (acquired directly from the artist by the previous owner)

Anon. Sale, Christie's Hong Kong, 27 November 2016, lot 473

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

今井俊滿

(1928-2002)

無題

油彩 畫布

1960-1961年作

款識：IMAI (右下)；古垣御令室様 巴里一九六一年一月
今井俊滿 A Madame FURUKAKI TOSHIMITSU IMAI
Paris 1960 DEC - 1961 JAN (畫背)

來源

日本 私人收藏 (前藏者直接購自藝術家)

佳士得 香港 2016年11月27日 編號 473

亞洲 私人收藏 (現藏者購自上述拍賣)



384

TAKESADA MATSUTANI

(B. 1937)

Triangle-97-7

signed 'Matsutani'; titled ' TRIANGLE-97-7'; dated '1997';
inscribed ' 35 x 27 cm. Paris'; titled in Japanese Kanji (on the reverse)
graphite and vinyl relief on canvas
35 x 27 cm. (13 $\frac{3}{4}$ x 10 $\frac{5}{8}$ in.)
Executed in 1997

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private collection, Asia

松谷武判

(1937年生)

三角形-97-7

乙烯基浮雕 石墨 畫布

1997年作

款識： TRIANAGLE-97-7 三角(形) 35x 27 cm.

Paris 1997 Matsutani (畫背)

來源

亞洲 私人收藏



385

NATSUYUKI NAKANISHI

(1935-2016)

White Wedge in the Sunlight

oil on canvas
73 x 91 cm. (28 ¾ x 35 ⅞ in.)
Painted in 1987

HK\$130,000-230,000

US\$17,000-29,000

PROVENANCE

Private Collection, Japan

中西夏之

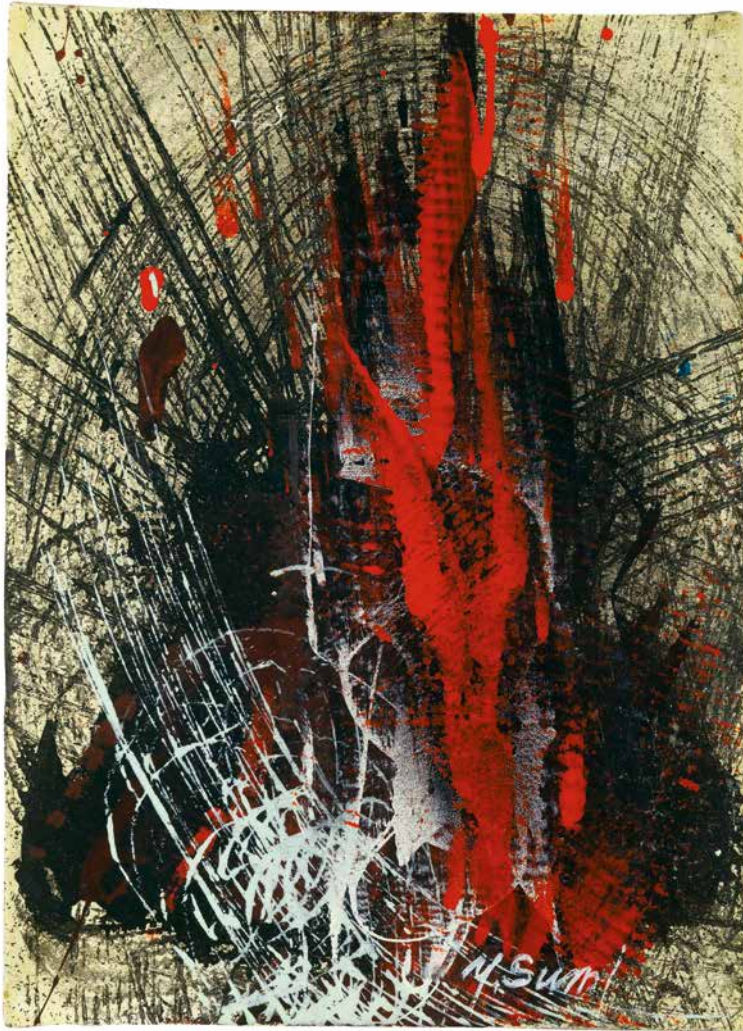
(1935-2016)

日光中的白色楔子

油彩 畫布
1987年作

來源

日本 私人收藏



386

YASUO SUMI

(1925-2015)

Akogare (Longing)

signed 'Y. Sumi' (lower right);
signed and titled in Japanese Kanji (on the reverse)
acrylic on canvas
33.2 x 24.3cm. (13 1/8 x 9 5/8 in.)
Painted in 1990s

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, Christie's London, 15 October 2014, lot 143
Private Collection, Asia (acquired from the above sale by the present owner)

鷺見康夫

(1925-2015)

嚮往

壓克力 畫布
1990年代作

款識：Y. Sumi (右下)；鷺見康夫 作品「あこがれ」(畫背)

來源

佳士得 倫敦 乘物遊心：古今日本工藝創意精髓
2014年10月15日 編號 143
亞洲 私人收藏 (現藏者購自上述拍賣)



387

HISAO DOMOTO

(1928-2013)

Solutions de Continuités 1963-52
(*Solutions of Continuities 1963-52*)

signed 'DOMOTO' (lower right); signed in Japanese, signed, inscribed, and dated 'DOMOTO 1963-52 PARIS' (on the reverse)
oil, gold leaf, collage and canvas, laid down on board
65 x 45 cm. (25 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)
Painted in 1963

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Guillaume Campo, Antwerp, Belgium
Private Collection, Europe (acquired from the above by the present owner)

堂本尚郎

(1928-2013)

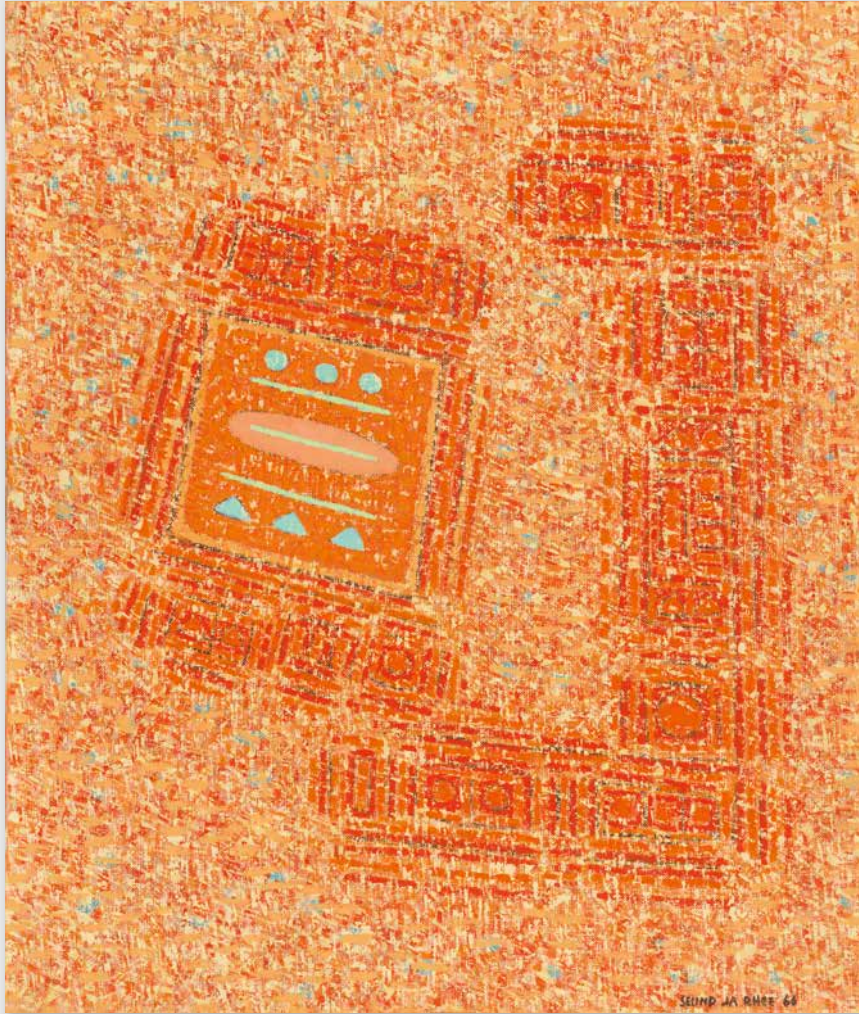
連續的溶解1963-52

油彩 金箔 拼貼 畫布 裱於木板
1963年作

款識：DOMOTO(右下)；
DOMOTO 1963-52 PARIS 堂本尚郎 (畫背)

來源

比利時 安特衛普 Guillaume Campo
歐洲 私人收藏 (現藏者購自上述畫廊)



388

RHEE SEUNDJA

(1918-2009)

Nous Retournerons pour un Rameau

signed and dated 'SEUND JA RHEE 66' (lower right); signed, titled and inscribed 'SEUND JA RHEE 10 RUE DU RANELAGH 6610F48 "NOUS RETOURNERONS POUR UN RAMEAU"' (on the reverse)

oil on canvas

55 x 46 cm. (21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in.)

Painted in 1966

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Acquired directly from the artist by a Swiss gallery

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

李聖子

(1918-2009)

Nous Retournerons pour un Rameau

油彩 畫布

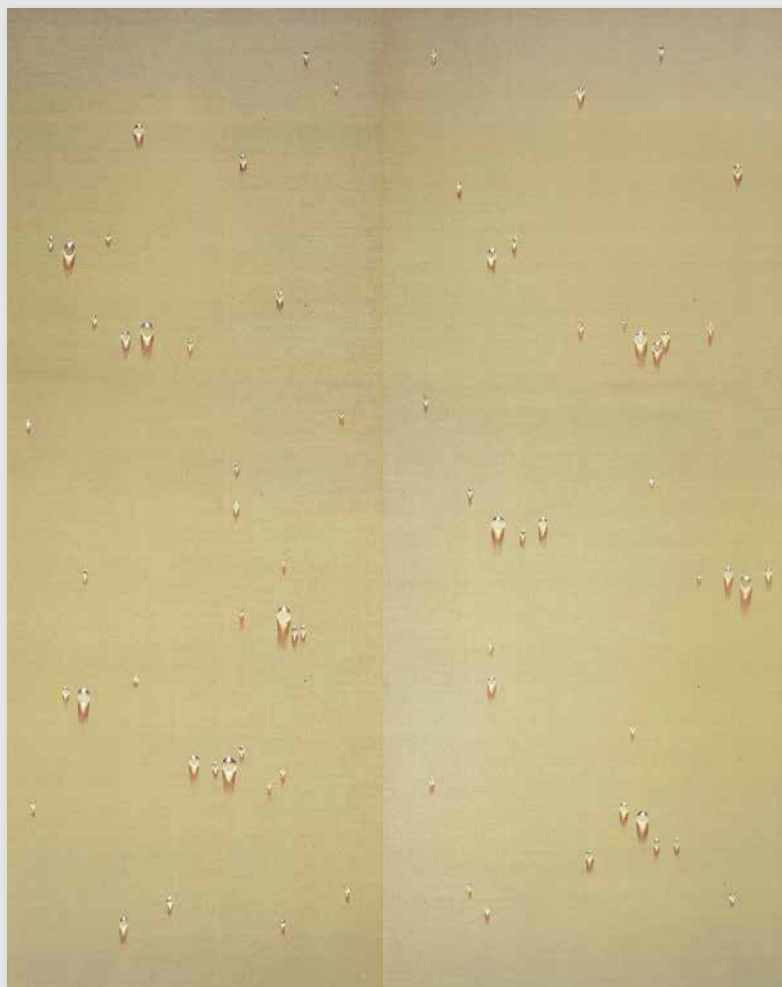
1966年作

款識：SEUND JA RHEE 66 (右下); SEUND JA RHEE 10 RUE DU RANELAGH 6610F48 "NOUS RETOURNERONS POUR UN RAMEAU" (畫背)

來源

瑞士畫廊直接購自藝術家

歐洲私人收藏 (現藏者購自上述畫廊)



389

KIM TSCHANG-YEUL

(B. 1929)

Untitled (Waterdrops)

oil and digital output on two panels of ceramic, diptych

left panel: 146 x 61 cm. (57 ½ x 24 in.)

right panel: 146 x 56.5 cm. (57 ½ x 22 ¼ in.)

overall: 146 x 117.5 cm. (57 ½ x 46 ¼ in.)

Executed in 1996

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

US\$77,000-150,000

PROVENANCE

Gifted from Mr Takeshi Matsumoto to the present owner in 2008

Private Collection, Europe

The work is accompanied with an authenticity letter signed by the artist

Note: This is an unique work as it was never edited as planned by the artist.

EXHIBITED

Tokyo, Tokyo Gallery, Clay Work, 1996

LITERATURE

Tokyo Gallery, Clay Work, exh. Cat., Tokyo, 1996 (illustrated)

金昌烈

(1929年生)

無題 (水珠)

油彩 數碼輸出 陶瓷 (二聯作)

1996年作

來源

Takeshi Matsumoto 先生於2008年贈予現藏者

歐洲 私人收藏

此作品附藝術家本人簽署之作品保證書

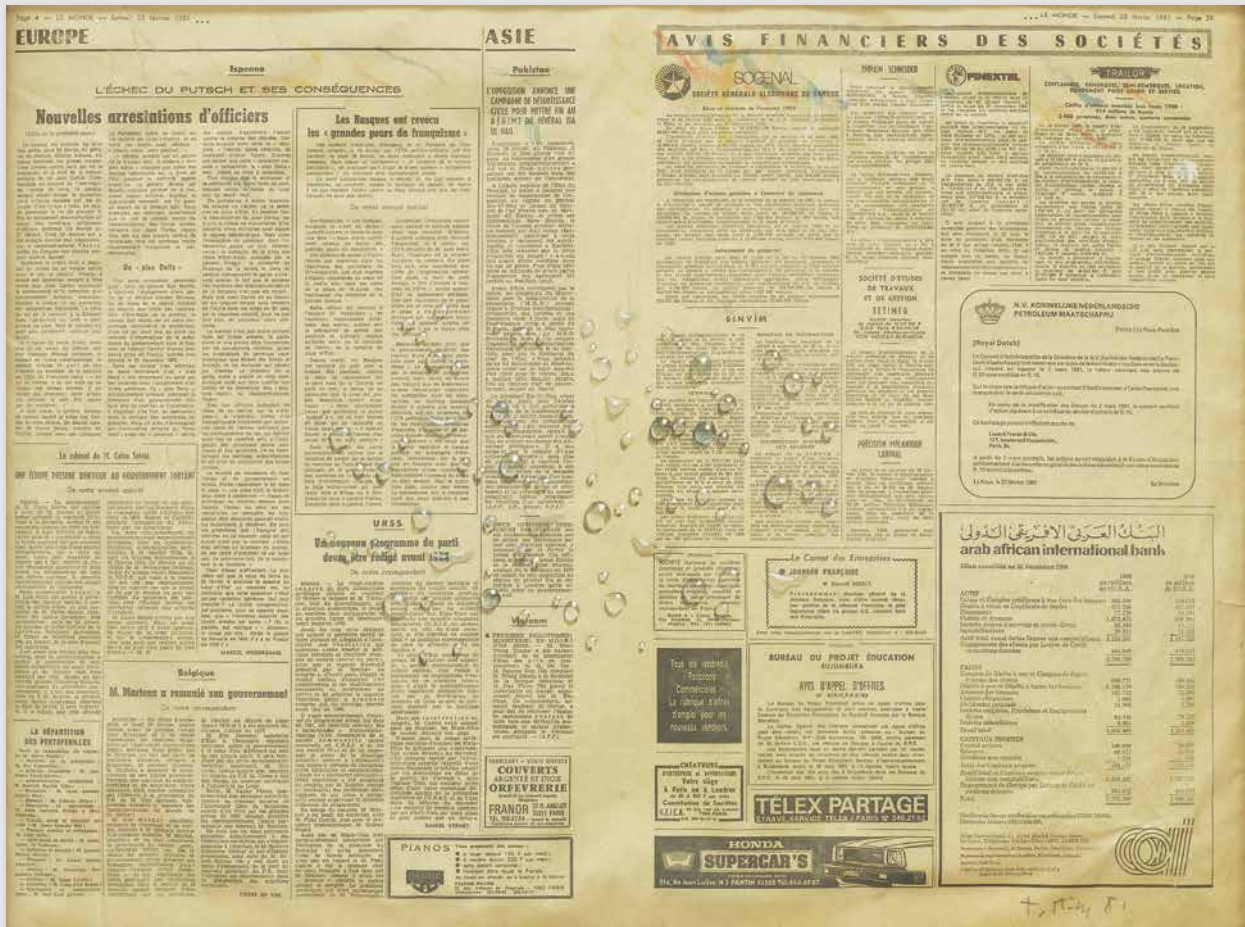
註：此作品未設其它版數，僅此一件。

展覽

1996年「Clay Work」東京畫廊 東京

出版

1996年《Clay Work》展覽圖錄 東京畫廊 東京 (圖版)



390

KIM TSCHANG-YEUL

(B. 1929)

Untitled (Waterdrops)

signed "T. Kim 81." (lower right)
pencil, watercolour and oil on newspaper
48.5 x 64 cm. (19 1/8 x 25 1/4 in.)
Painted in 1981

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Acquired from Mr Takeshi Matsumoto by the present owner
in the early 2000s
Private Collection, Europe

金昌烈

(1929年生)

無題 (水珠)

鉛筆 水彩 油彩 報紙

1981年作

款識：T. Kim 81 (右下)

來源

現藏者於2000年代早期得自Takeshi Matsumoto 先生
歐洲私人收藏



391

KIM TSCHANG-YEUL

(B. 1929)

Untitled (Waterdrops)

signed 'T. Kim' and dated '75' (lower right)
pencil, watercolour and oil on paper
58.5 x 71.8 cm. (23 x 28¼ in.)
Painted in 1975

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Acquired from Mr Takeshi Matsumoto by
the present owner in the early 2000s
Private Collection, Europe

金昌烈

(1929年生)

無題 (水珠)

鉛筆 水彩 油彩 紙本
1975年作
款識：T. Kim 75 (右下)

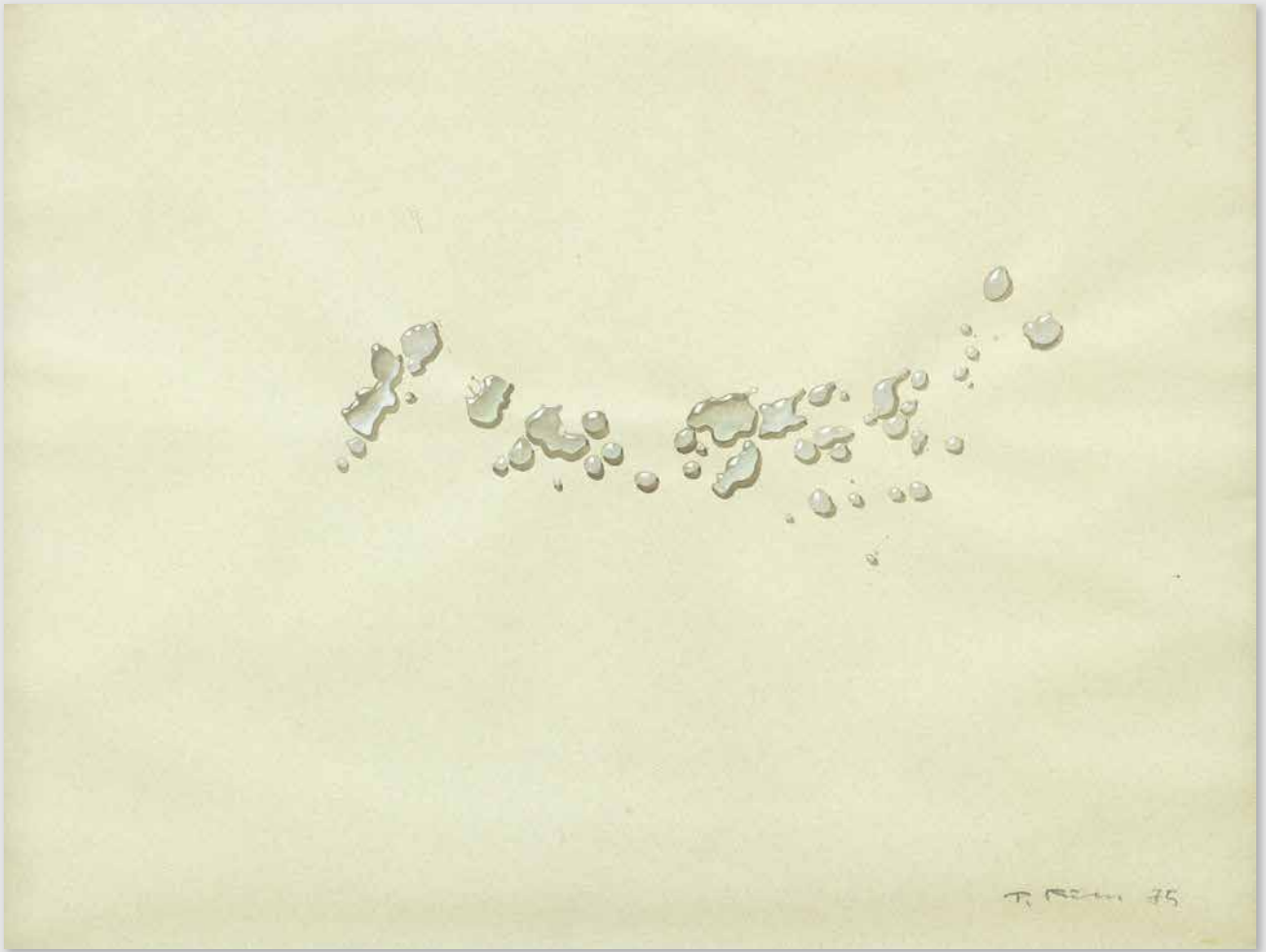
來源

現藏者於2000年代早期得自Takeshi
Matsumoto 先生
歐洲 私人收藏

*"I was struck by the
emptiness, the nothingness
of the water drop, and by its
beauty in the fullness of its
refraction and reflection of
light, by its significance."*

- Kim Tschang-yeul

「我被水滴的空、無所震攝；為
它在光的折射和反映之際所展現
的豐潤之美、及高遠意涵而深深
動容。」
- 金昌烈



392

KIM TSCHANG-YEUL

(B. 1929)

Untitled (Waterdrops)

signed and dated 'T. Kim 75' (lower right)
ink, watercolour and oil on paper
49 x 64 cm. (19 ¼ x 25 ¼ in.)
painted in 1975

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Acquired from Mr Takeshi Matsumoto by the present owner
in the early 2000s
Private Collection, Europe

金昌烈

(1929年生)

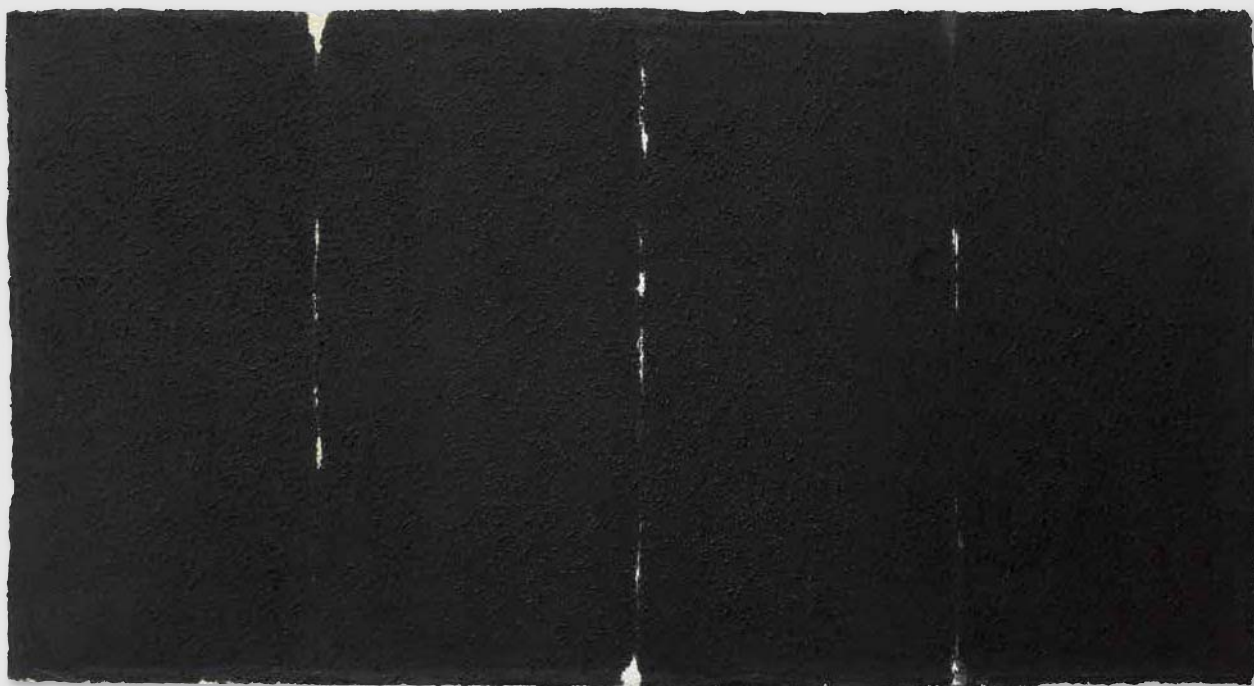
無題 (水珠)

水墨 水彩 油彩 紙本
1975年作

款識：T. Kim 75 (右下)

來源

現藏者於2000年代早期得自Takeshi Matsumoto 先生
歐洲 私人收藏



393

CHOI MYOUNG-YOUNG

(B. 1941)

Plane Condition 86-04

signed twice and titled twice in Korean; dated twice '1986',
inscribed 'Oriental ink on Korean Hanji paper 76 x 142 cm'
(on the reverse)

ink on Korean Hanji paper
74.5 x 140 cm. (29 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in.)
Painted in 1986

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Private Collection, Asia

崔明永

(1941年生)

平面條件 86-04

水墨 韓紙

1986年作

款識：崔明永平面條件 86-04 1986 (兩次)

Oriental ink on Korean Hanji paper 76 x 142 cm (畫背)

來源

亞洲 私人收藏

394

CHUNG SANG-HWA

(B. 1932)

Untitled 81-4-1

signed and titled in Koeran, signed 'CHUNG SANG-HWA' and dated '1981.4.' (on the reverse)

acrylic on canvas
92 x 73 cm. (36¼ x 28¾ in.)
Executed in 1981

HK\$650,000-850,000

US\$84,000-110,000

PROVENANCE

Anon. Sale, K Auction, 19 September 2011, lot 10
Private collection, Asia

鄭相和

(1932年生)

無題 81-4-1

壓克力 畫布

1981年作

款識：1981.4. 無題81-4-1 鄭相和

CHUNG SANG-HWA. (畫背)

來源

K Auction 2011年9月19日 編號10

亞洲 私人收藏

“The final result is not the target of my work but to present the process of how it is done.”

-Chung Sang-Hwa

「最後的完成品並非我創作的目標，而是我創作過程的展現。」

—— 鄭相和





395

LEE UFAN

(B. 1936)

Untitled

signed and dated 'L. Ufan 06'(lower right)
watercolour on paper
37.5 x 56.5 cm. (14 ¾ x 22 ¼ in.)
Painted in 2006

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

李禹煥

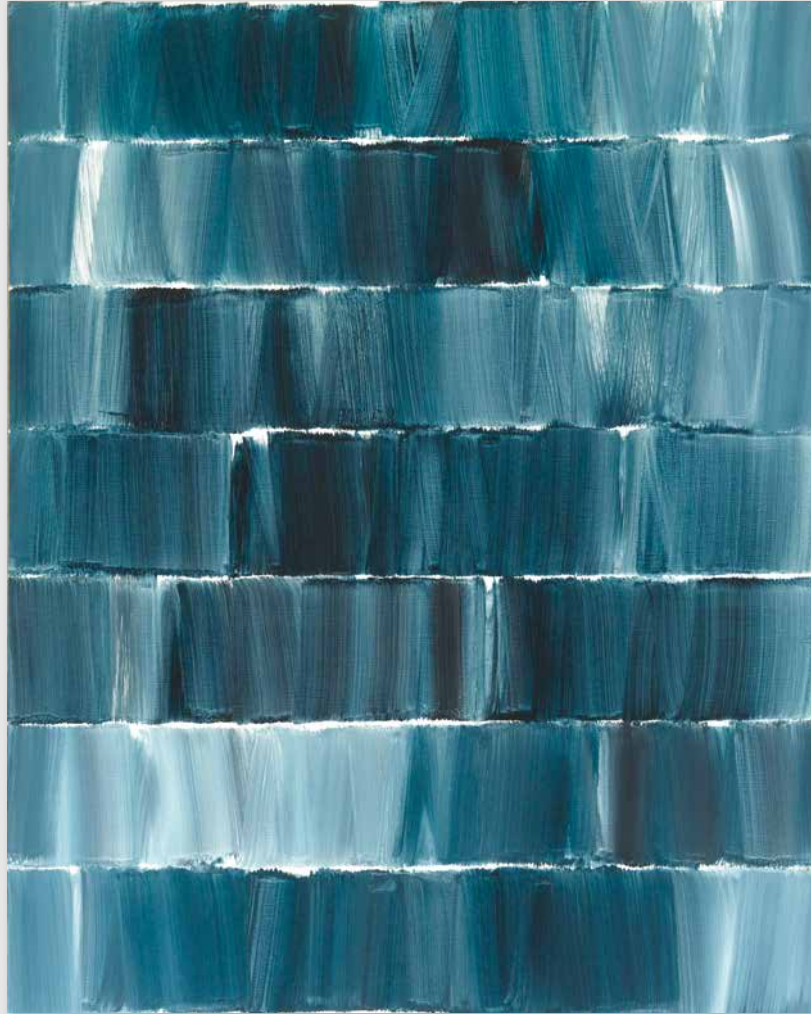
(1936年生)

無題

水彩 紙本
2006年作
款識：L. Ufan 06 (右下)

來源

亞洲私人收藏



396

SHIM MOON-SEUP

(B. 1943)

The Presentation

signed, titled and dated 'Shim Moon Seup
The Presentation 2015' (on the reverse)
acrylic on canvas
162 x 131 cm. (63 $\frac{3}{4}$ x 51 $\frac{1}{2}$ in.)
Painted in 2015

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Asia

沈文燮

(1943年生)

呈現

壓克力 畫布

2015年作

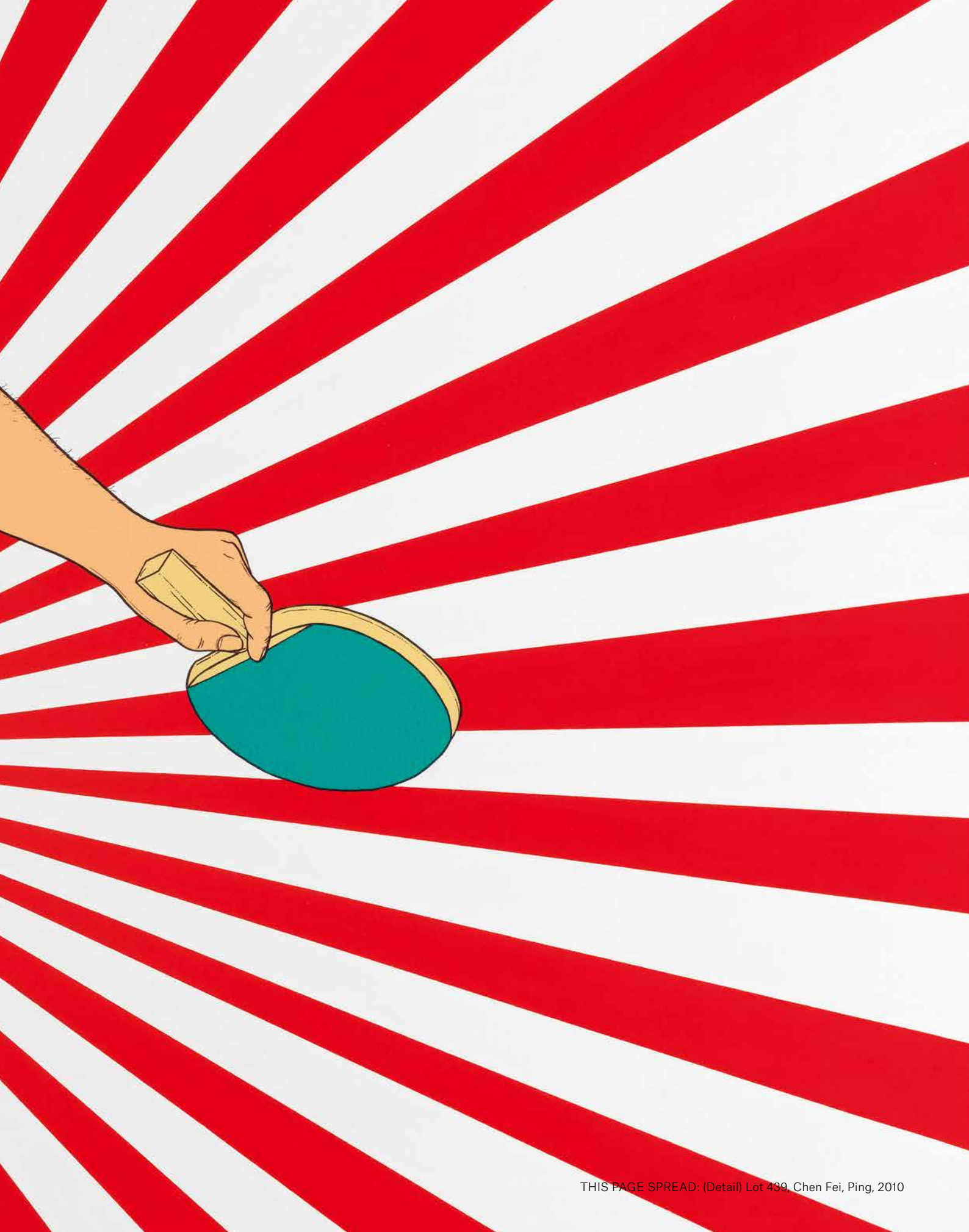
款識：Shim Moon Seup The Presentation 2015 (畫背)

來源

亞洲 私人收藏

LOT 397-400 NO LOT





401

YAYOI KUSAMA

(B. 1929)

Life

signed and dated 'Yayoi Kusama 1980' (lower right)
collage, pastel, gouache, ink on paper
65.4 x 51.5 cm. (25 ¾ x 20 ¼ in.)
Executed in 1980

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private collection, Asia

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

草間彌生

(1929年生)

生物

拼貼 粉彩 水粉 水墨 紙本

1980年作

款識：Yayoi Kusama 1980 (右下)

來源

亞洲 私人收藏

此作品附有藝術家工作室所簽發之藝術品註冊卡



Joseph Cornell, *Untitled*, Christie's New York, 13 May 2014, lot 5, sold for USD 5,317,000

約瑟夫·康奈爾《無題》佳士得 紐約 2014年5月13日
編號5 成交價：5,317,000美金

Yayoi Kusama is known for her iconic imagery of polka dots and pumpkins. But in the 1980s, she also created a series of rare collages. Within her lines and dots, she embeds a photograph of an animal or plant - sometimes a bird, a rat or leaves - as if to limit the view to a small space, or to look out from the window to the outside world.

A few years before the creation of the series, Yayoi Kusama was diagnosed with a mental condition and hospitalised for treatment. In *Life*, one can feel her yearning for freedom. The series also pays tribute to the avant-garde artist Joseph Cornell. Cornell's surrealistic multi-media sculptures had a profound influence on Kusama, and the two had a close relationship until Cornell's death. In this collage, one can also find the Cornellian frame, dotted with Kusama's iconic pattern.

草間彌生以波點與南瓜的形象為人所著稱。不過在1980年代，她還創作過一系列罕見的拼貼作品。在波點與線條環繞間，她嵌入一張自然攝影，或飛鳥，或走獸，或綠植，仿佛將自然限制在一方狹小的空間，或是從一個窗口望向外面的自然世界。

在創作該系列之前幾年，草間彌生剛剛被診斷出精神問題而被送院治療。在《生物》中，她以波點圍繞的小動物表現出她當時對自由的渴望。該系列同時致敬前衛藝術家約瑟夫·康奈爾。康奈爾充滿超現實主義的多媒材雕塑對草間影響至深。直至康奈爾去世，兩人一直是交往至深的摯友。在這張拼貼中，同樣可以看到康奈爾式的畫框，耐人尋味。



402

YAYOI KUSAMA

(B. 1929)

Coffee Cup

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

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

US\$390,000-510,000

PROVENANCE

Private collection, Asia

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

草間彌生

(1929年生)

咖啡杯

壓克力 畫布

1981 年作

款識：Yayoi Kusama 1981 含日文款識 (畫布框架)

來源

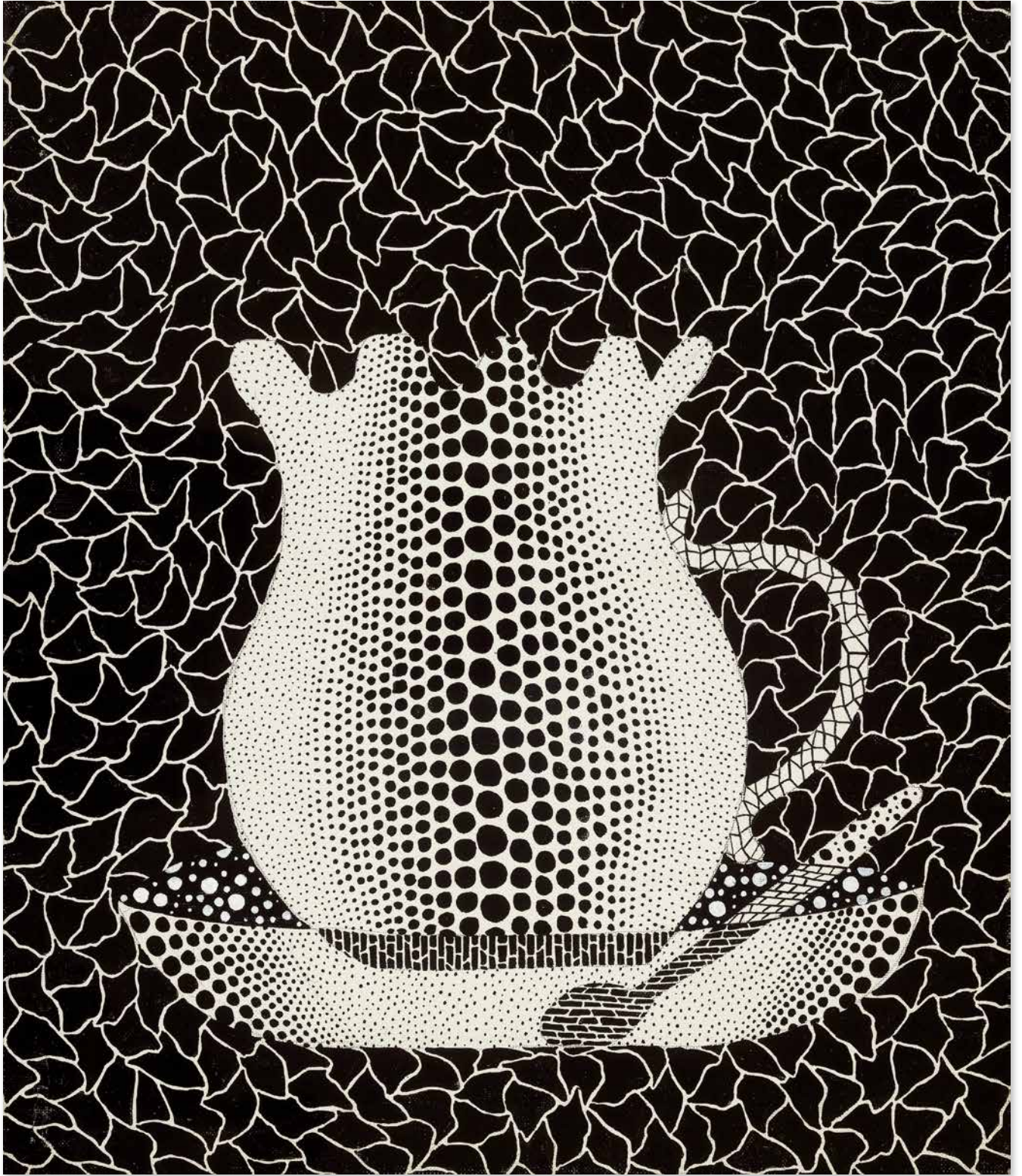
亞洲 私人收藏

此作品附有藝術家工作室所簽發之藝術品註冊卡



Meret Oppenheim, *Object (Fur-covered cup, saucer, and spoon)*, 1936, the Museum of Modern Art, New York, USA

梅雷特·奧本海姆《物件（披著毛的杯子、托盤和勺子）》
1936年 美國 紐約 現代美術館



403

YAYOI KUSAMA

(B. 1929)

Red Dots

signed, titled and dated 'Yayoi Kusama YAYOI KUSAMA RED DOTS
1985' (on the stretcher)
acrylic on canvas
91 x 72.7 cm. (35 $\frac{7}{8}$ x 28 $\frac{5}{8}$ in.)
Painted in 1985

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

US\$330,000-450,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private collection, Japan
Acquired from the above by the present owner
This work is accompanied by a registration card issued by the artist's studio.

草間彌生

(1929年生)

紅色圓點

壓克力 畫布
1985年作
款識：Yayoi Kusama YAYOI KUSAMA RED DOTS 1985 (畫布框架)

來源

前藏者直接得自藝術家
日本 私人收藏
現藏者購自上述收藏
此作品附有藝術家工作室所簽發之藝術品註冊卡

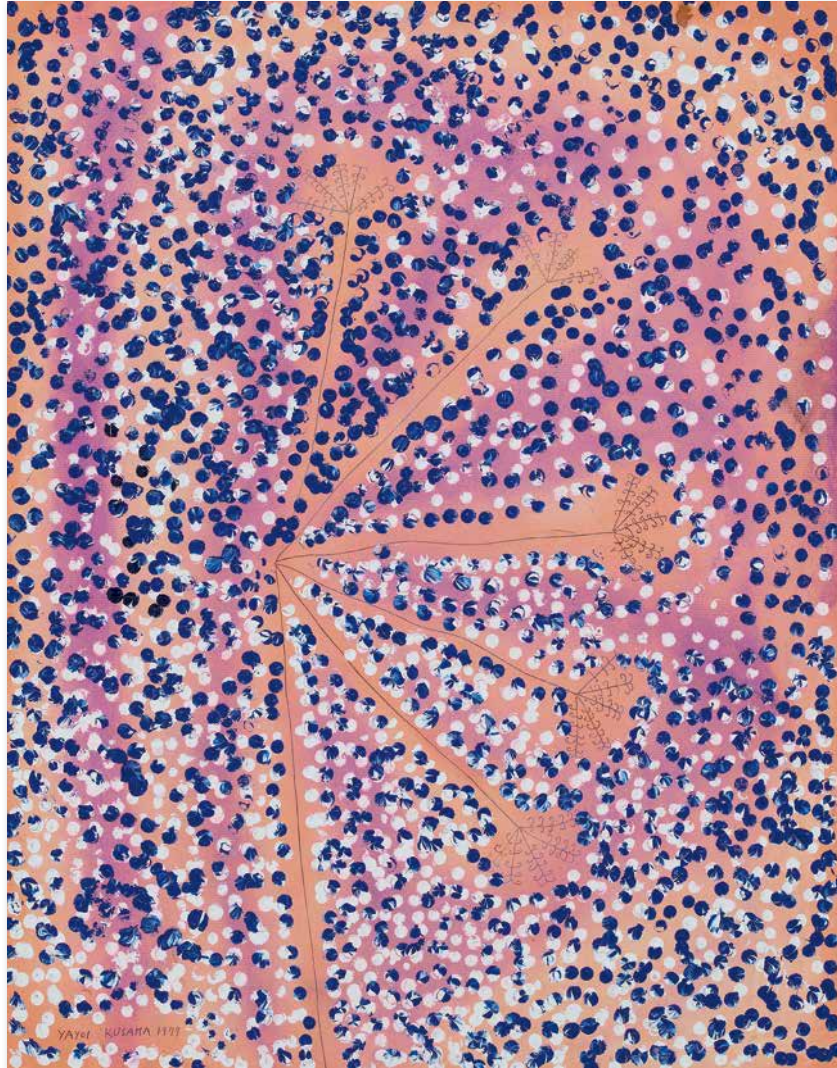
“I put my whole life on dots and wanted to rebel against history.”

- Yayoi Kusama

「我把一生都押在圓點上，我要跟歷史作對。」

- 草間彌生





404

YAYOI KUSAMA

(B. 1929)

End of the Fields

signed and dated 'YAYOI KUSAMA 1977' (lower left); titled in Japanese, signed and dated 'Yayoi Kusama 1977' (on the reverse)
gouache, acrylic, ink and pastel on paper
65.4 x 51 cm. (25 3/4 x 20 1/8 in.)
Painted in 1977

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private collection, Japan
Acquired from the above by the present owner
This work is accompanied by a registration card issued by the artist's studio.

草間彌生

(1929年生)

田野的盡頭

水粉 壓克力 水墨 粉彩 紙本
1977年作

款識：YAYOI KUSAMA 1977 (左下)；
野の末 Yayoi Kusama 1977 (畫背)

來源

前藏者直接得自藝術家
日本 私人收藏
現藏者購自上述收藏
此作品附有藝術家工作室所簽發之藝術品註冊卡



405

YAYOI KUSAMA

(B. 1929)

The Sea

dated and signed '1952 Yayoi Kusama' (lower left);
dated and signed '1952 Yayoi Kusama' and titled in Japanese
(on the reverse)
ink on paper
47 x 36.5 cm. (18 ½ x 14 ⅜ in.)
Painted in 1952

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private collection, Asia

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

草間彌生

(1929年生)

海

水墨 紙本

1952年作

款識：1952 Yayoi Kusama (左下)；

1952 Yayoi Kusama海 (畫背)

來源

亞洲 私人收藏

此作品附有藝術家工作室所簽發之藝術品註冊卡

406

YAYOI KUSAMA

(B. 1929)

Infinity Nets (H.O.T.)

signed, titled and dated 'Yayoi Kusama Infinity Nets (H.O.T.) 1988'
(on the reverse)
acrylic on canvas
91 x 72.7 cm. (35 $\frac{7}{8}$ x 28 $\frac{5}{8}$ in.)
Painted in 1988

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

US\$260,000-380,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private collection, Japan
Acquired from the above by the present owner
This work is accompanied by a registration card issued by the artist's studio.

草間彌生

(1929年生)

無限之網 (H.O.T.)

壓克力 畫布
1988年作
款識：Yayoi Kusama Infinity Nets (H.O.T.) 1988 (畫背)

來源

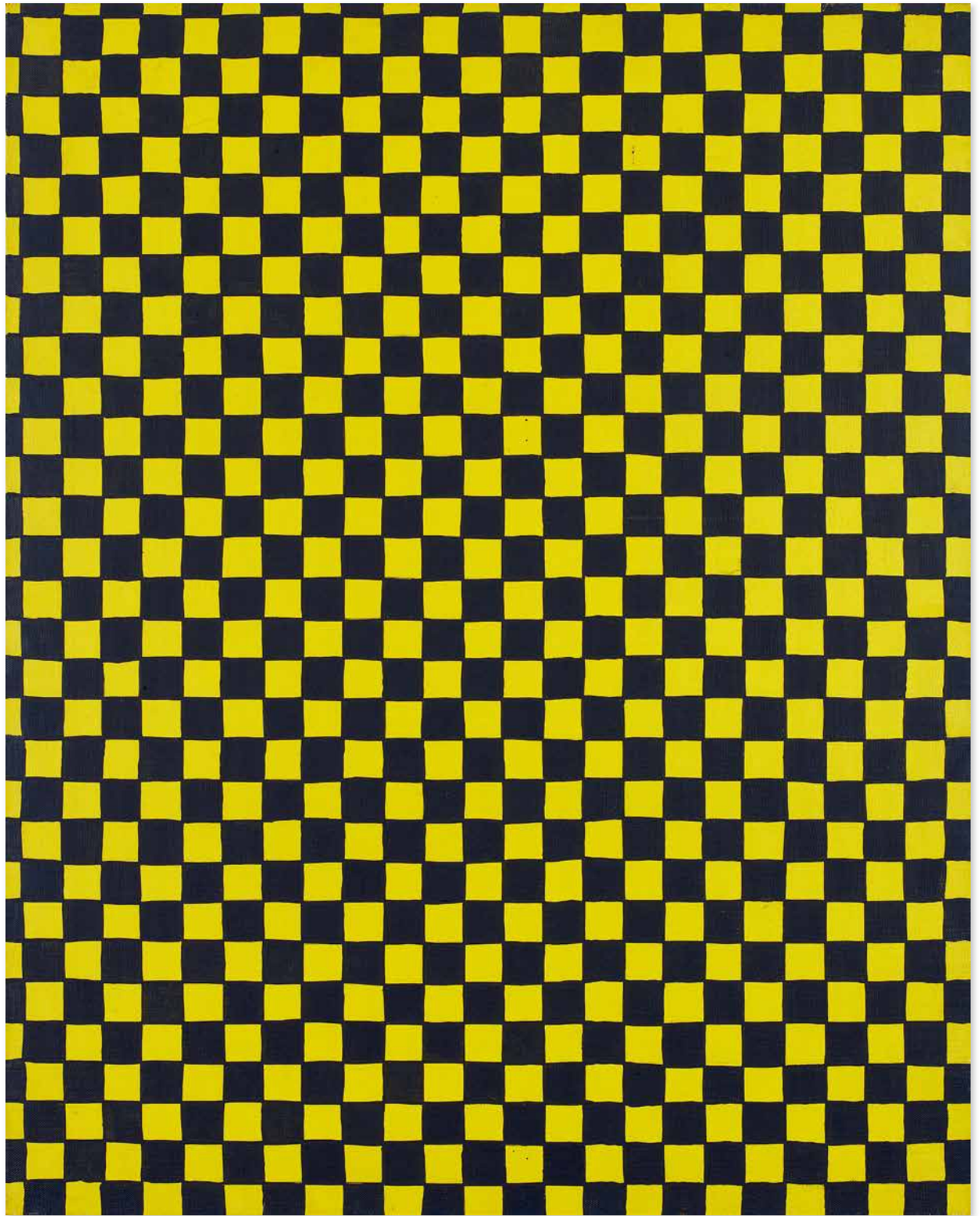
前藏者直接得自藝術家
日本 私人收藏
現藏者購自上述收藏
此作品附有藝術家工作室所簽發之藝術品註冊卡

“The nets that I paint not only transcend me, they transcend the canvas. These nets continue to spread to the walls, and the ceiling. Ultimately, they cover the entire universe.”

- Yayoi Kusama

「我筆下的網不僅超越自己，更超越畫布本身。這些網一直延伸至牆壁、天花，最終覆蓋整個宇宙。」

- 草間彌生



407

LIU YE

(B. 1964)

Chorus

signed in Chinese, signed and dated 'Liu Ye 2000' (lower right)
acrylic on canvas
38 x 45 cm. (15 x 17¾ in.)
Painted in 2000

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

PROVENANCE

Canvas Art International, Amsterdam, Netherlands
Anon. Sale, Christie's London, 15 October 2011, Lot 225
Acquired at the above sale by the present owner

LITERATURE

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 293).

劉野

(1964年生)

合唱團

壓克力 畫布
2000年作
款識：野 Liu Ye 2000 (右下)

來源

荷蘭 阿姆斯特丹 Canvas Art International
佳士得 倫敦 2011年10月15日 編號 225
現藏者購自上述拍賣

出版

2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag
奧斯特菲爾登 德國 (圖版，第293頁)

Preeminent Chinese contemporary artist Liu Ye touches the hearts of countless viewers with the sincerity of his fairytale-like imageries. Seemingly naive, they often tell a much more sophisticated parable. *Chorus* is an early work that contains many iconic elements in Liu Ye's visual language. Arranged in two straight rows, the choir girls do not seem to convey any emotions. This configuration exudes a sense of mathematical beauty. It is easy to surmise that Piet Mondrian is one of the most important inspirations for Liu Ye. This allusion to Mondrian extends to the use of primary colours red, blue, yellow, and green in the painting. These vibrant hues follow the rhythmic patterns of the choir girls arrangement. Viewers can almost hear the harmonious chords projecting from the painting.

Liu Ye's father was a playwright. Growing up steeped in the theatrical discipline, he is naturally adept in capturing the dramatic tension between people, and the sense of theatre in his works is palpable. A master of classical painting techniques, Liu Ye skilfully manipulates light sources from

outside of the picture. By shining a spotlight from the front, ambiguous shadows are cast on the wings of the choir girls. Are they innocent angels or puppets that have lost their individualities? Behind this deceiving tranquil imagery is a battlefield of contradictions and conflicting ideas. On this diminutive canvas an epic drama unfolds.

中國當代最炙手可熱的藝術家劉野，以童話般簡單真摯的畫面，講述寓意深奧的故事，打動了無數人的心。早期作品《合唱團》囊括了劉野標誌性的經典元素。小女孩整齊劃一，不著情感，有一種微妙的數學美，不難讓人聯想到蒙德里安，劉野最重要的靈感來源之一。畫中延續了蒙德里安作品中紅、藍、黃、綠的基礎色彩，隨著小女孩的排列形成躍動的韻律感，讓人仿佛可以透過畫面聽到唱詩班的和諧音色。

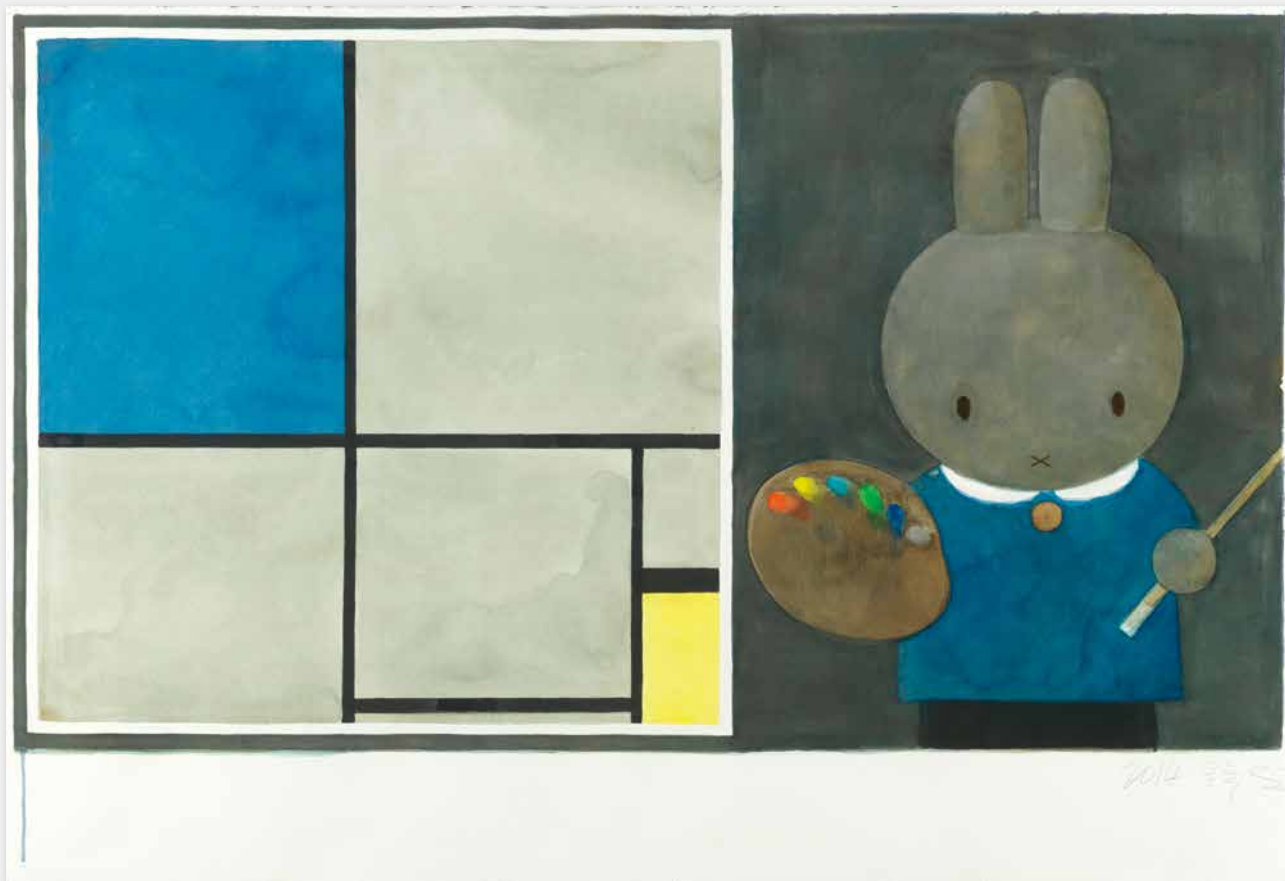
劉野的父親是一名編劇。從小的耳濡目染，讓劉野自然而然地能夠捕捉到人物間的戲劇張力，畫面舞台感十足。他以高超的古典技法，描繪出觀者看不見的光源，灑向女孩正面，在翅膀上留下曖昧的陰影。唱詩班的小女孩是純真的天使，還是喪失個性的傀儡？看似平靜的表象背後，充斥著矛盾與衝突。在畫布方寸間上演一齣人生好戲。



Raffaello Sanzio Raphael, *Two Cherubs (detail of the Sistine Madonna)*, circa 1512-1514, Gemäldegalerie, Berlin, Germany

拉斐爾·聖齊奧《兩個小天使》(《西斯廷聖母》局部) 約1512-1514年作 德國 柏林 柏林畫廊





408

LIU YE

(B. 1964)

Miffy and Mondrian

signed in Chinese, dated and signed '2014 Liu' (lower right)
watercolour on paper
76 x 111.5 cm. (29 $\frac{7}{8}$ x 43 $\frac{7}{8}$ in.)
Painted in 2014

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

My Humble House Art Gallery, Taipei, Taiwan
Acquired from the above by the present owner

EXHIBITED

Taipei, Taiwan, My Humble House Art Gallery, Red & Blue: Liu Ye Solo
Exhibition, October - November 2014.

LITERATURE

My Humble House Art Gallery, Red & Blue: Liu Ye Solo Exhibition, exh.
cat., Taipei, Taiwan, 2014 (illustrated, unpagged).

劉野

(1964年生)

米菲和蒙德里安

水彩 紙本
2014年作
款識：2014 野 Liu (右下)

來源

台灣 台北 寒舍空間
現藏者購自上述畫廊

展覽

2014年10 - 11月 「紅與藍：劉野個展」寒舍空間 台北 台灣

出版

2014年《紅與藍：劉野個展》展覽圖錄 寒舍空間 台北 台灣
(圖版，無頁數)



409

ZHANG XIAOGANG

(B. 1958)

Lost Dream: Being Carrying a Goat on its Head

signed, dated '1987 August' and inscribed in Chinese (lower left)
oil on paper / 31 x 26.7 cm. (12 ¼ x 10 ½ in.) / Painted in 1987

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Galerie de France, Paris, France
Acquired from the above by the present owner

EXHIBITION

Chongqing, China, Sichuan Academy of Fine Arts Exhibition Hall, Zhang Xiaogang Solo Exhibition, 14-24 May 1989.
Berlin, Germany, Nikolaus Sonne Fine Arts, Made in China, July-August 1998

LITERATURE

Xin-Dong Cheng (ed.), Editions Xin-Dong Cheng, Forget and Remember, Beijing, China, 2003 (illustrated, p. 100).
Huang zhuang (ed.), Sichuan Art Publishing Company, Zhang Xiaogang Zuopin Wenxian yu yanjiu 1981-2014, Chengdu, China (illustrated, cat no. 67, p. 123).

張曉剛

(1958年生)

遺夢集：頭頂山羊的生靈

油彩 紙本

1987年作

款識：曉剛1987年8月作於昆明（左下）

來源

法國 巴黎 法蘭西畫廊
現藏者得自上述畫廊

展覽

1989年5月14-24日「張曉剛個展」四川美術學院陳列館 重慶 中國
1998年7月-8月「中國製造」Nikolaus Sonne Fine Arts 柏林 德國

出版

2003年《失憶與記憶》程忻東畫廊 程忻東出版公司 北京 中國
（圖版，第100頁）

2016年《張曉剛 作品：文獻與研究 1981-2014》黃專 主編
四川美術出版社 成都 中國（圖版67，第123頁）

410

ZHANG XIAOGANG

(B. 1958)

Comrade Series: Woman

signed and dated 'Zhang Xiaogang 1997' (lower right)
oil on canvas
40.5 x 30.5 cm. (16 x 12 in.)
Painted in 1997

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

US\$110,000-150,000

PROVENANCE

Anon. Sale, Poly International, Beijing, 31 May 2007, lot 745
Acquired from the above sale by the present owner

張曉剛

(1958年生)

同志系列：女人

油彩 畫布
1997年作
款識：Zhang Xiaogang 1997 (右下)

來源

保利 北京 2007年5月31日 編號745
現藏者購自上述拍賣

“On the surface the faces in these portraits appear as calm as still water, but underneath there is great emotional turbulence. Within this state of conflict, the propagation of obscure and ambiguous destinies is carried on from generation to generation.”

- Zhang Xiaogang

「一張張似乎平靜如水但又充滿內心情結的臉，在矛盾中生息的曖昧生命代代相傳。」

- 張曉剛

The iconic portraits of Zhang Xiaogang have become one of the most representative images of Chinese avant-garde painting since the 1990s. His black and white front-facing visages, impassive – in appearance at least – connected by a thin red thread, characteristic of his *Bloodline* series, serve as a metaphor for a society that is in constant struggle with its own past, present and future.

The young lady depicted in *Comrade Series: Woman* (Lot 410) is an archetypal portrait that questions identity. Uniforms are the most direct props to indicate the status of a character. During the Cultural Revolution before the economic reform in the 1980s, the revolutionary uniform with its characteristic collar was the national

garment. The uniform is considered as an erasure of individuality and an expression of submission.

張曉剛極具標誌性的肖像畫從1990年代起就成為了中國前衛繪畫的最佳代表作。他筆下的人物以黑白臉龐正面朝外，營造出一種看似冷漠的氛圍；同時，張曉剛運用了纖細的紅線把人物緊密地連結在一起，這批《血緣》系列的特點亦暗喻了一個在過往、當下、未來都處於不斷掙扎的社會。

在《同志系列：女人》（拍賣編號 410）中所描繪的年輕女子是對身分認同迷思的典型肖像。制服是用作說明人物地位最直接的道具。在1980年代的經濟改革前，中國發生了文化大革命，在此期間，這種帶特色衣領的革命制服成為當時的國服，並被認為是消除個人主義及表現順從的象徵。



411

ZHANG XIAOGANG

(B. 1958)

Bloodline Series:

Child Sitting in a Wooden Chair No. 2

signed in Chinese, signed and dated 'Zhang Xiaogang 1997'
(lower right)
oil on canvas
129 x 100 cm. (50 ¾ x 39 ¾ in.)
Painted in 1997

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

US\$260,000-380,000

PROVENANCE

Hanart TZ Gallery, Hong Kong
Anon. Sale Sotheby's New York, 21 March 2007, lot 16
Anon. Sale Sotheby's, Hong Kong, 4 October, 2010, lot 612
Acquired by the present owner from the above sale

EXHIBITED

Beijing, China, Gallery of the Central Academy of Fine Arts, Zhang Xiaogang: *Bloodline: The Big Family* 1997, 13-25 December 1997.
Vienna, Austria, Museum of Modern Art Ludwig Foundation, Facing Reality—Selection of Chinese Contemporary Art, 25 October 2007-10 February 2008.

LITERATURE

Huang Zhuan (ed.), Sichuan Art Publishing Company, Zhang Xiaogang Zuopin Wenxian yu yanjiu 1981-2014, Chengdu, China (illustrated, cat no. 185-2, p. 419).

In *Bloodline Series: Child Sitting in a Wooden Chair No. 2* (Lot 411), the only child sits majestically on his chair that serves as a throne. His skin is highlighted in a surrealistic yellow tone, the colour of Emperors. The face seems that of a boy, depicted as oddly mature with a face too old for the rest of his body. But if the spectator observes closely at the genitals on display, he can recognize that she is in fact a girl. The Chinese tradition of zhongnan qingnü preferring sons over daughters was deeply embedded in mindsets, placing on the first-born son the burden of maintaining the family name and legacy. The child's identity is torn between her gender from which she cannot escape and her family's expectation of producing a male heir. There is indeed an awkwardness with the subject, portrayed in a rigid upright posture and direct gaze, one arm resting on the high chair in an almost authoritarian pose, in contradiction with her young age and status.

Zhang's discreet bloodlines wind through the canvas, drawing the figures from his different *Bloodline* series paintings together and into the broader field of filial and social ties. Chinese filial relationships stretch into the past and the future as the weight of the past is borne by successive generations. Perhaps the strongest

張曉剛

(1958年生)

血緣系列：坐在木椅上的小孩2號

油彩 畫布
1997年作
款識：張曉剛Zhang Xiaogang 1997 (右下)

來源

香港 漢雅軒
蘇富比 紐約2007年3月21日 編號16
蘇富比 香港 2010年10月4日 編號612
現藏者購自上述拍賣

展覽

1997年12月13日-25日「張曉剛，血緣：大家庭 1997」
中央美術學院畫廊 北京 中國
2007年10月25日-2008年2月10日「中國——面向現實」
奧地利路得維希基金會現代藝術館 維亞納 奧地利

出版

2016年《張曉剛 作品：文獻與研究 1981-2014》黃尊 主編
四川美術出版社 成都 中國 (圖版185-2, 第419頁)

desire for every person is the opportunity to forget the burden of family and society, and to live a carefree life that is genuine to oneself.

在《血緣系列：坐在木椅上的小孩2號》中唯一的小孩莊嚴地坐在宛如王座的椅子上，他的皮膚是超現實的黃色色調：屬於帝皇的顏色，引人注目。小孩有著一張看上去像男孩、卻又成熟得古怪、及比他身體其他部份看上去為老的臉蛋。但是，假若觀者細心觀看小孩赤裸的生殖器官的話，就會發現她其實是個女孩。中國傳統中重男輕女的思想根深蒂固，看重兒子多於看重女兒的心態把負擔加諸在長子身上，束縛著他們維持家聲及家勢。小孩的身分認同受到困擾，這都是源於她無法擺脫的性別與其家人對擁有子嗣的期望。其實，畫中這個人物被刻畫得有些不自在：筆直的坐姿、直勾勾的眼神及單手扶坐在高腳椅上的獨裁姿態，這些都與其年輕的年紀及地位互相矛盾。

張曉剛透過隱約可見的紅色血線，把屬於《血緣》系列的人物從不同的畫布中連成一線，並令他們更廣地與孝道及社會產生聯繫。中國的孝道從古至今，這是因為過去的影響力是由下代所承載的。也許每個人心目中最大的祈願就是能夠忘記家庭及社會的重擔、過上了無牽掛、忠於自己的人生。



412

ZENG FANZHI

(B. 1964)

Landscape

signed in Chinese, signed and dated 'Zeng Fanzhi 2005' (lower right)
oil on canvas
200 x 150 cm. (78 ¾ x 59 in.)
Painted in 2005

HK\$4,000,000-6,000,000

US\$520,000-770,000

PROVENANCE

Anon. Sale, Poly International, Beijing, 31 May 2007, lot 715
Acquired from the above sale by the present owner

曾梵志

(1964年生)

風景

油彩 畫布
2005年作
款識：曾梵志 Zeng Fanzhi 2005 (右下)

來源

北京保利 2007年5月31日 編號715
現藏者購自上述拍賣

“Western oil paintings rarely use lines, but use planes, color and light to depict images. Chinese traditional paintings focus on brush and ink, and are mostly formed by lines. I have always wanted to find a language that is entirely my own. So far, I think I may have found a small path...”

- Zeng Fanzhi

「西方油畫很少用線條，而是用塊面、色彩和光影來交代畫面。中國傳統繪畫注重筆墨、多以線條來勾勒。我一直想尋找一種完全屬於自己的語言。至今，我覺得我可能找到了一條小路。」

- 曾梵志



413

XIE NANXING

(B. 1970)

Untitled No. 9

signed in Chinese and dated '1998.10' (lower right)
oil on canvas
188 x 148.5 cm. (74 x 58 ½ in.)
Painted in 1998

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

US\$260,000-380,000

PROVENANCE

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

EXHIBITED

Venice, Italy, La Biennale di Venezia, 1999
Graz, Austria, Steirischer Herbst, ABBILD: Recent Portraiture and Depiction, 2001

LITERATURE

Springer, ABBILD: Recent Portraiture and Depiction, New York, USA, 2001 (illustrated, p 178).
Timezone 8 Limited, Xie Nanxing Works: 1992-2006, Shanghai, China, 2008 (illustrated, p.114).

謝南星

(1970年生)

無題No. 9

油彩 畫布
1998年作
款識：謝南星 1998.10 (右下)

來源

中國 北京 麥勒畫廊
現藏者購自上述來源

展覽

1999年「威尼斯雙年展」 威尼斯 意大利
2001年「Steirischer Herbst, ABBILD: Recent Portraiture and Depiction」 格拉茨 奧地利

出版

2001年《ABBILD: Recent Portraiture and Depiction》
Springer 出版社 紐約 美國 (圖版, 第178頁)
2008年《謝南星作品：1992-2006》 東八時區 上海 中國 (圖版, 第114頁)

“To me, the process of painting is more like that of invention. It may sound funny, but I believe they share some common characteristics. A painting is like the sketch for a building. It carries many ideas and intentions of the artist. I think it's a revolution in the simplest and most direct sense.”

– Xie Nanxing

「繪畫有這個力量，但是對我來說更像是一個發明，是一個很可笑的時期，但是它絕對有那種因素存在，繪畫就好像是一個建築設計師的草圖，其實裡面蘊含著許多含義和意圖，蘊藏著革命，而且這種革命呢是最單純最直接的一種。」

– 謝南星

Untitled No. 9 (Lot 413) was painted in the same year as *Untitled No. 5* (Lot 47) offered in the Evening sale of this auction. They both belong to the same series. It immediately drew international attention when this series was shown in the 48th Venice Biennale and catapulted young artist Xie Nanxing from obscurity to stardom. Subsequently, he was invited to participate in numerous exhibitions around the world. This series, including the work *Untitled No. 9* offered here, speaks to the body and trauma of youth. Even though it looks like it is based on a photograph, the content of the work has a sense of drama that conveys psychological oppression. In that regard, it is more akin to a clip from a movie showing a part of a twisted story. Xie Nanxing successfully captures the sense of urgency when one is under tremendous pressure to obtain a certain footage in film. The way in which he achieved this effect with the painting medium heightens the sense of drama in the image. The blurry treatment on the entire paintings gives viewer a sense of eeriness. When viewed up close, the work is actually meticulously painted with great details,

and the tension of the painting can only be released when it is viewed at the right distance. Through the re-interpretation of images, Xie Nanxing endeavours to express a sense of uncertainty that is fleeting. He paints a surrealistic space that provokes the viewer to contemplate and question its very nature.

此件《無題No. 9》(拍品編號413)與今次夜拍中所呈現的《無題No. 5》(拍品編號47)屬於同年所創作的相同系列作品。當這一系列風格獨特的作品於第48屆威尼斯雙年展上展出時，立即引起國際藝壇的關注，使謝南星在眾多年輕藝術家脫穎而出，並自此在世界多國展覽。這批包括《無題No. 9》的畫作，以少年的身體和傷害性的暗示為描繪主題，看似根據照片為基礎，但內容的戲劇性卻產生了一種心理的壓迫，使它更像是電影的片段，播放著某種光怪陸離的情節。謝南星成功地使人感覺那像是在匆忙之中、壓力之下所拍攝的畫面；他以繪畫的手段加強了這種戲劇感。表面的模糊處理使畫面遠看令人詫異，近看極其細密，隱晦的張力在一定的距離下得以釋放。謝南星透過轉化影像的再詮釋，致力呈現一種稍縱即逝的不確定感，並藉此留給觀者思考和疑惑的超現實空間。





414

YANG SHAOBIN

(B. 1963)

No-20

titled, signed and dated 'No-20 YANG SHAOBIN 2000-11' (lower left)
oil on canvas
259 x 180 cm. (102 x 70 $\frac{7}{8}$ in.)
Painted in 2000

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

US\$110,000-150,000

PROVENANCE

Acquired directly from the artist by the present owner

楊少斌

(1963年生)

第20號

油彩畫布
2000年作

款識：No-20 YANG SHAOBIN 2000-11 (左下)

來源

現藏者直接購自藝術家



415

LIU WEI

(B. 1965)

Colorful Women

watercolour on paper, quadriptych

left to right: 66 x 25 cm. (26 x 9 7/8 in.); 66 x 24.5 cm. (26 x 9 5/8 in.);
66 x 25 cm. (26 x 9 7/8 in.); & 66 x 21.5 cm. (26 x 8 1/2 in.)

Painted in the 1990s

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Anon. Sale, China Guardian Auctions, Beijing, 16 November 2011, lot 2355
Private collection, Asia

EXHIBITION

Philadelphia, USA, Creese Gallery, Liu Wei's Work on Paper, 1993.

劉煒

(1965年生)

艷婦圖

水彩 紙本 (四聯作)

1990年代作

來源

中國嘉德 北京 2011年11月16日 編號2355

亞洲 私人收藏

展覽

1993年「劉煒紙上作品展」Creese畫廊 費城 美國

416

ZHANG ENLI

(B. 1965)

Autumn Tree

signed in Chinese, dated '2013' (lower left); signed and titled in Chinese, dated and inscribed '2013 250 x 200 cm' (on the reverse)

acrylic on canvas
250 x 200 cm. (98 3/8 x 78 3/4 in.)
Painted in 2013

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

US\$160,000-230,000

PROVENANCE

Anon. Sale, Poly Auction Shanghai, 22 December 2016, lot 842
Acquired from the above sale by the present owner

張恩利

(1965年生)

秋天的樹

壓克力 畫布

2013年作

款識：恩利 2013 (左下)；張恩利

秋天的樹 2013 250 x 200 cm (畫背)

來源

保利上海 2016年12月22日 編號842

現藏者購自上述拍賣

Sleeping on a Night of Autumn Rain

It's cold this night in autumn's third month, Peacefully within, a lone old man.

He lies down late, the lamp already gone out, And beautifully sleeps amid the sound of rain.

The ash inside the vessel still warm from the fire, Its fragrance increases the warmth of quilt and covers.

When dawn comes, clear and cold, he does not rise, The red frosted leaves cover the steps.

- Bai Juyi

《秋雨夜眠》

涼冷三秋夜，安閒一老翁。臥遲燈滅後，睡美雨聲中。

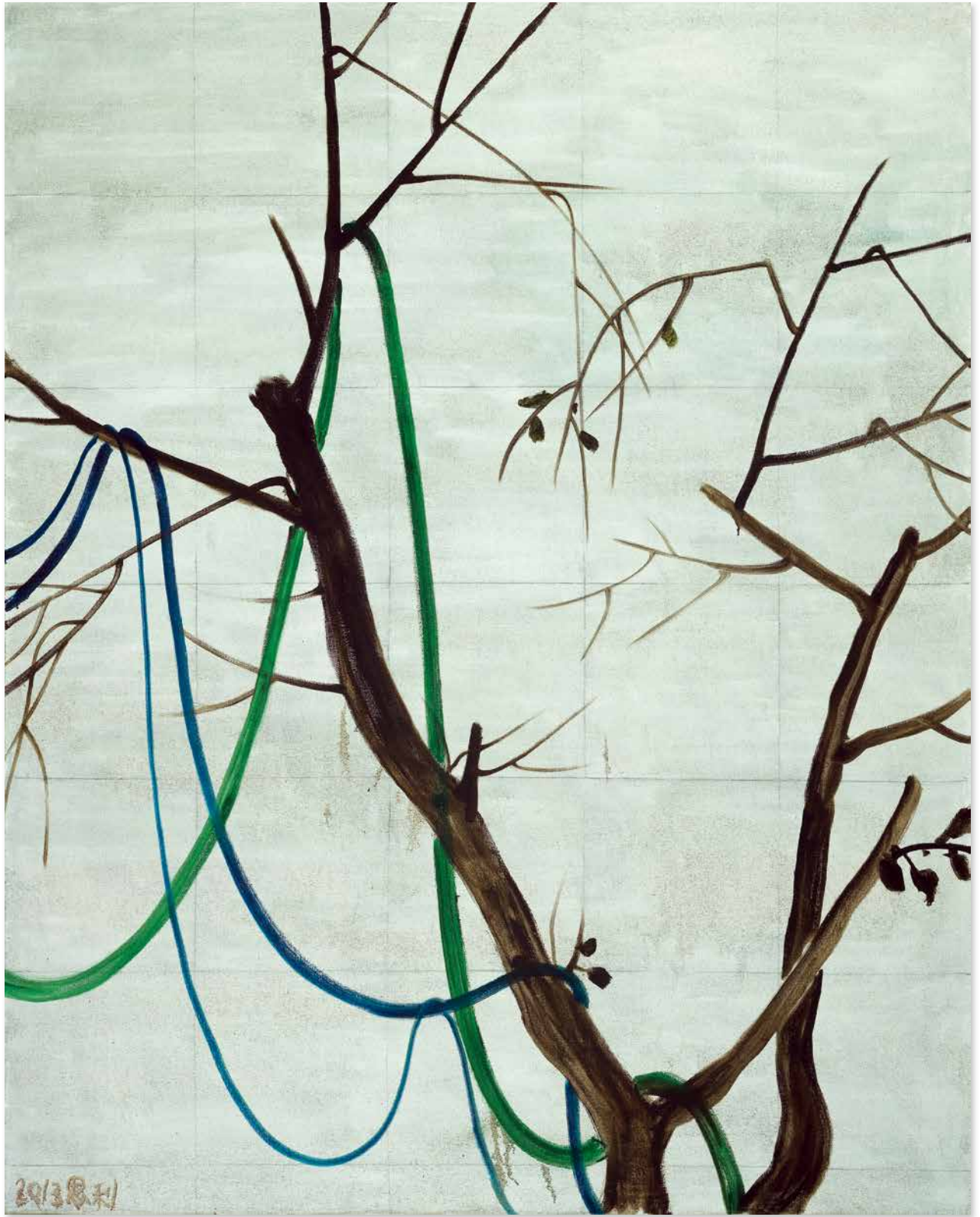
灰宿溫瓶火，香添暖被籠。曉晴寒未起，霜葉滿階紅。

- 白居易

The theme of trees is based Zhang Enli's depiction of his immediate living environment. They are presumptively ordinary and mundane; yet, when the artist inserts them into his painting, it prompts an intense sense of recognition as well as uncanniness. In a minimalist and lyrical treatment, Zhang captured the essence of everyday objects with his seasoned pencil sketching technique in which small drawings are enlarged onto a canvas with a fine grid. The artist purposely leaves traces of the grid on the canvas. These remnants of the guiding lines instil a sense of order on the picture plane. The visual experience of the grid isolates the subject from its surrounding. As a result, the whole picture is immersed in a sombre and tranquil atmosphere. The stark branches standing naked against the cloudy sky leave the spectator filled with the awe-inspiring contemplation of autumn, announcing the chill of winter. The gnarled branches and sinuous coloured vines convey the aesthetics of abstraction. The

artist explores the innate beauty of objects and environments in his work, challenging boundaries between the figurative and the abstract. With his expressive lines and curves, Zhang elevates the ordinary to the extraordinary.

張恩利受身邊的居住環境所啟發，以樹木作為創作主題。樹木本是平淡尋常之物。然而作品中的樹木，引發觀者強烈共鳴，但同時又帶有神秘的陌生感。藝術家透過既簡約又抒情的表達手法，以鉛筆網格將原本小型的畫作放大至大型畫布之上。張恩利刻意保留格子線的痕跡。這些依稀可見的筆跡令畫面帶有秩序感。在視覺上，格子線將畫中主體從背景漸漸抽離，致使整個畫面沉浸在寧靜憂鬱的氛圍之中。嶙峋的樹枝全然抵住了陰霾，呈現一種令人振奮的秋意，同時亦宣告寒冬將至。深沉粗糙的樹木和色彩蜿蜒的藤枝，更使畫面充滿了抽象美感。張恩利在作品中探索著物件和環境的內在美，挑戰具象與抽象之間的界限。透過極具感染力的直線與弧線，張恩利將平淡無奇昇華至無比非凡。



417

KAWS

(B. 1974)

YOU (#5)

signed and dated 'KAWS..17' (on the reverse)
acrylic on canvas
151 x 76.5 cm. (49½ x 30⅛ in.)
Painted in 2017

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

Galerie Perrotin

Private Collection

Acquired from the above by the present owner

KAWS

(1974年生)

你 (#5)

壓克力 畫布
2017年作
款識：KAWS..17 (畫背)

來源

貝浩登畫廊

私人收藏

現藏者購自上述收藏

“I'm not thinking about a narrative, just the aesthetic and the shapes – how I can manipulate an image and reuse it.”

- KAWS

「我的創作並非敘事性，而是關於美學和形狀- 我能如何操控圖像並重複使用它。」

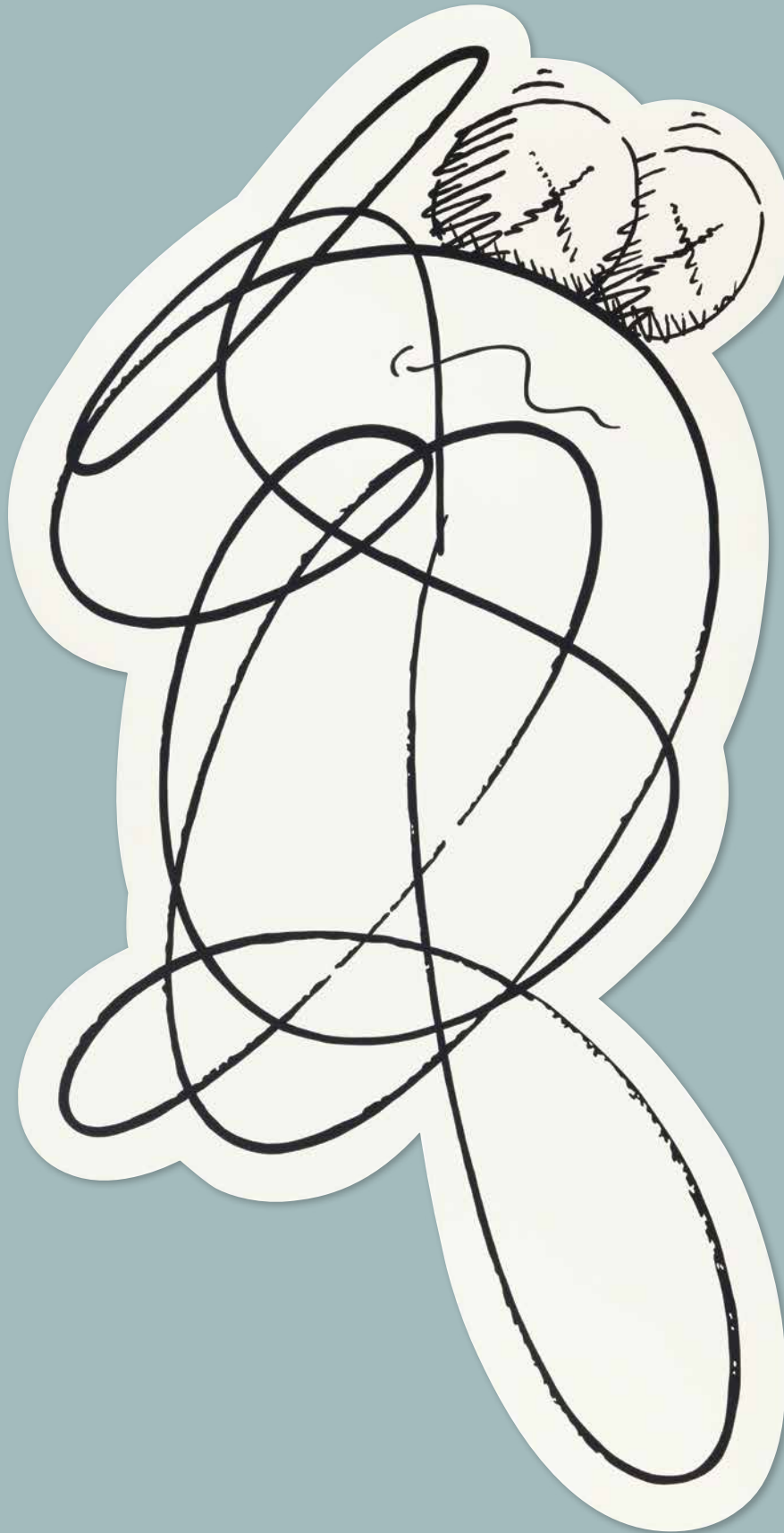
-KAWS

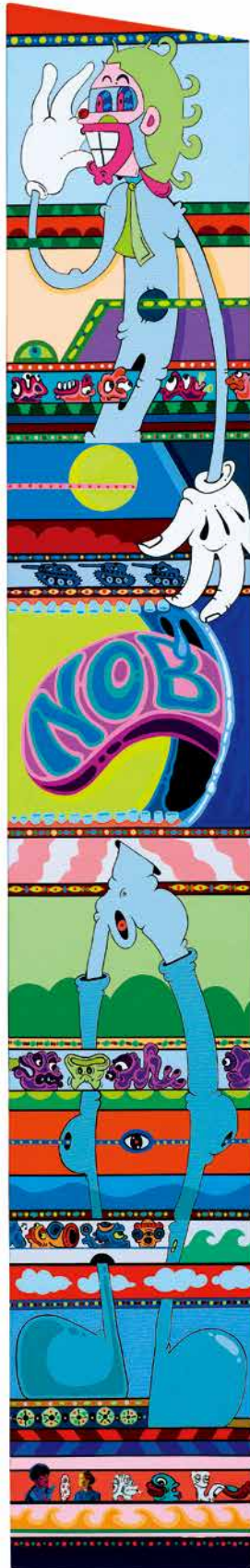
“Looking at KAWS' paintings is to witness someone who very naturally approaches cartoons and abstraction as symbiotic languages of visual tropes. This is not a simple mixing of the cartoon figure with the abstract, but a blurring of the two”

- Michael Auping

「從欣賞KAWS的作品中，觀者能見證他非常自然和靈活地將卡通和抽象作為視覺比喻的共生語言。這並非將卡通和抽象混合那麼簡單，而是將兩者的界限變得模糊及耐人尋味。」

-米高·奧平





418

ERIK PARKER

(B. 1968)

Hob Nob

signed, titled and dated "HOB" Parker 2013' (on the reverse of the left panel); "NOB" Parker 2013' (on the reverse of the right panel)

acrylic and paper collage on canvas, diptych

left: 193.3 x 30.5 cm. (76½ x 12 in.)

right: 198.4 x 30.7 cm. (78½ x 12½ in.)

overall: 198.4 x 61.2 cm. (78½ x 24½ in.)

Executed in 2013

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE

Private collection, Asia

艾瑞克·帕克

(1968年生)

Hob Nob

壓克力 紙本拼貼 畫布 (雙聯作)

2013年作

款識: "HOB" Parker 2013 (左屏畫背);

"NOB" Parker 2013 (右屏畫背)

來源

亞洲 私人收藏

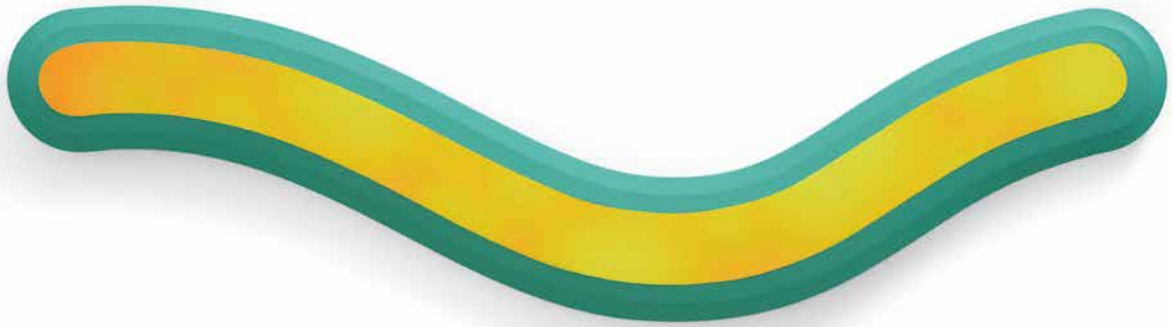


Photo: © Farzad Owrang.
Artwork: © Sam Friedman and Josh Sperling.

419

JOSH SPERLING & SAM FRIEDMAN

(B. 1984) & (B. 1984)

J&S#1 Part 15/32

signed by both artists, inscribed and dated 'Sam Friedman PART 15/32 2018 Sperling' (on the reverse)

acrylic on canvas
36 x 123 cm. (14 $\frac{1}{8}$ x 48 $\frac{3}{8}$ in.)

Executed in 2018

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Library Street Collective, Detroit, USA
Acquired from the above by the present owner

喬希·斯博林及山姆·傅利曼

(1984年生) & (1984年生)

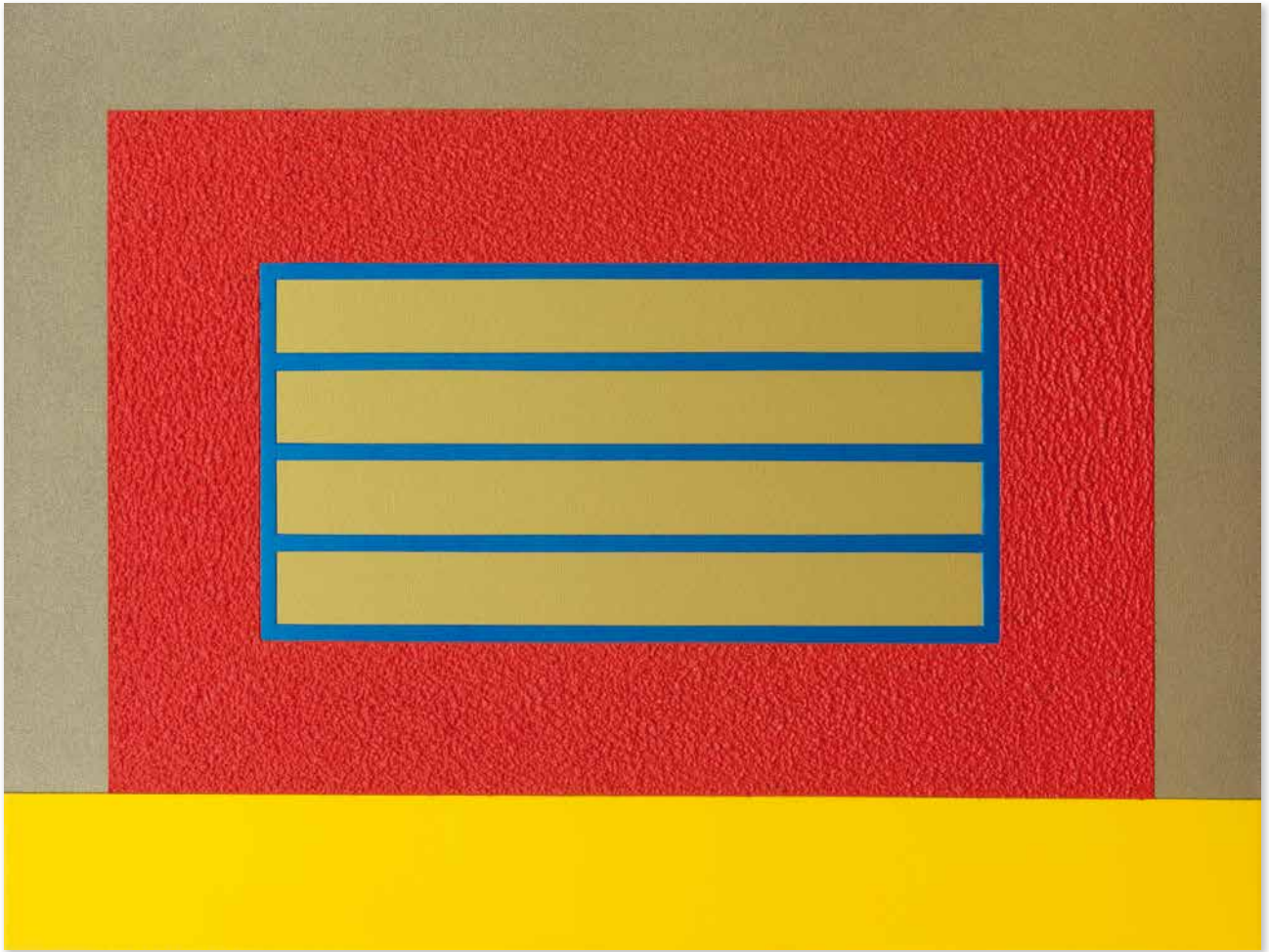
J&S#1 第15/32部

壓克力 畫布
2018年作

款識：Sam Friedman PART 15/32 2018 Sperling (畫背)

來源

美國 底特律 Library Street Collective畫廊
現藏者購自上述畫廊



420

PETER HALLEY

(B. 1953)

Red Horizontal Prison

signed twice and dated 'Peter Halley Peter Halley 2011' (on the reverse)
acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas
99.5 x 132.2 cm. (39 $\frac{1}{8}$ x 52 in.)
Executed in 2011

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Fabien Fryns Fine Art, Beijing, China
Acquired from the above by the present owner

彼得·哈利

(1953年生)

紅色橫向監獄

壓克力 金屬彩壓克力 珠光彩壓克力 Roll-A-Text紋理添加劑 畫布
2011年作

款識：Peter Halley Peter Halley 2011（畫背）

來源

中國北京 Fabien Fryns Fine Art畫廊
現藏者購自上述畫廊



421

INVADER

(B. 1969)

Alias BXL-06

signed with artist's signature, dated and titled '2012 BXL-06' (on the reverse)
ceramic tiles and glass tiles on panel
27.5 x 29.5 cm. (10 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in.)
Executed in 2012

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Alice Gallery, Brussels, Belgium
Acquired from the above by the present owner
This work is accompanied by the ID card issued and signed by the artist.

EXHIBITED

Belgium, Brussels, Alice Gallery and various locations in the city, Un ange passe: Seven Venues of Faith, May - October 2002.

INVADER

(1969年生)

Alias BXL-06

磁磚 玻璃磚 板
2012年作
款識：藝術家簽名 2012 BXL-06 (背面)

來源

比利時 布魯塞爾 愛麗絲畫廊
現藏者購自上述畫廊
此作品附有藝術家簽發之作品ID卡

展覽

2002年5月-10月「經過的天使：七個信仰之地」愛麗絲畫廊
及城中各地 布魯塞爾 比利時

422

EDDIE MARTINEZ

(B. 1977)

Untitled

signed with the artist's initials and dated 'EM. 12' (lower left)
oil and spray paint on board
91.4 x 121.7 cm. (36 x 47 $\frac{7}{8}$ in.)
Executed in 2012

HK\$400,000-550,000

US\$52,000-70,000

PROVENANCE

Irena Hochman Fine Art Ltd. (Acquired directly from the artist)
Acquired from the above by the present owner.

艾迪·馬丁內斯

(1977年生)

無題

油彩 噴漆 板

2012 年作

款識：EM. 12 (左下)

來源

伊琳娜·霍克曼畫廊 (直接購自藝術家)
現藏者購自上述畫廊





423

EDDIE MARTINEZ

(B. 1977)

Small Love Letter #1 (Sam's Business Notes)

signed, inscribed and dated 'Martinez 2017 "SAM'S BUSINESS NOTES"' (on the reverse)
silkscreen, ink, oil, acrylic and graphite on canvas
182.9 x 152.4 cm. (72 x 60 in.)
Executed in 2017

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Rental Gallery, New York, USA
Acquired from the above by the present owner

艾迪·馬丁內斯

(1977年生)

小情書 #1 (山姆的商務筆記)

絲網印刷油墨 水墨 油彩 壓克力 石墨 畫布
2017 年作
款識：Martinez 2017 "SAM'S BUSINESS NOTES" (畫背)

來源

美國 紐約 Rental畫廊
現藏者購自上述畫廊

"I like to relinquish control over it. I made it, it's done, now it's for people to look at and see what they want to see. Whenever anyone asks me if it's this or that, I just don't say anything, because I don't want to inform it any more than I already did in the studio."

- Eddie Martinez



424

TAKASHI MURAKAMI

(B. 1962)

Antology

signed and dated 'TAKASHI '98'; stamped 'TAKASHI FIRST IN QUALITY AROUND THE WORLD' and 'TAKASHI CO. MADE IN JAPAN' (on the reverse)
acrylic on canvas laid on board
65 x 50 cm. (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in.)
Executed in 1998

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Marianne Boesky Gallery, New York, US
Curt Marcus Gallery, New York, US
Private Collection
Anon. sale, Phillips London, 28 June 2011, lot 122
Acquired at the above sale by the present owner

村上隆

(1962年生)

Antology

壓克力 畫布 板
1998年作
款識：TAKASHI '98; TAKASHI FIRST IN QUALITY AROUND THE WORLD 及 TAKASHI CO. MADE IN JAPAN (畫背)

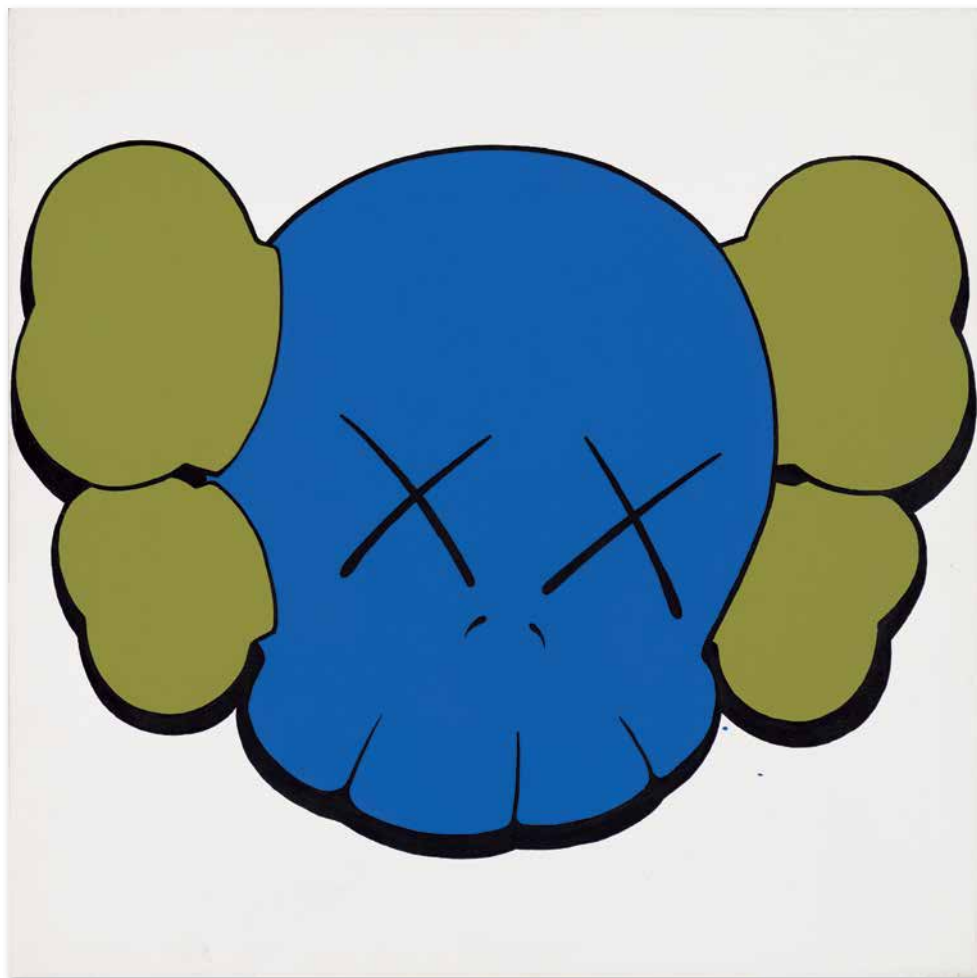
來源

日本 東京 小山登美夫畫廊
美國 紐約 瑪麗安·波斯基畫廊
美國 紐約 庫爾特·馬卡斯畫廊
私人收藏
富藝斯 倫敦 2011年6月28日 編號122
現藏者購自上述拍賣

“When I first coined the term "superflat" it was not a positive characterization of Japanese culture but a criticism. After the war the hierarchy of society was flattened, everything became flat. In a sense democracy was achieved. But it was such a rigid flatness that if you ever rose above it you would be hit down like a nail hammered into the ground, and if you fell below they would try to scoop you back up. It was a very strange, unnatural flatness. So on the one side there was the social flatness, but then there was also the flatness of manga and anime, the story's flatness, the way images are created and the flatness of traditional paintings.”

- Takashi Murakami





425

KAWS

(B. 1974)

UNTITLED

signed, inscribed and dated 'KAWS..99 PARIS. R.' (on the reverse)
acrylic on canvas
41 x 40.7 cm. (16½ x 16 in.)
Painted in 1999

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Private Collection

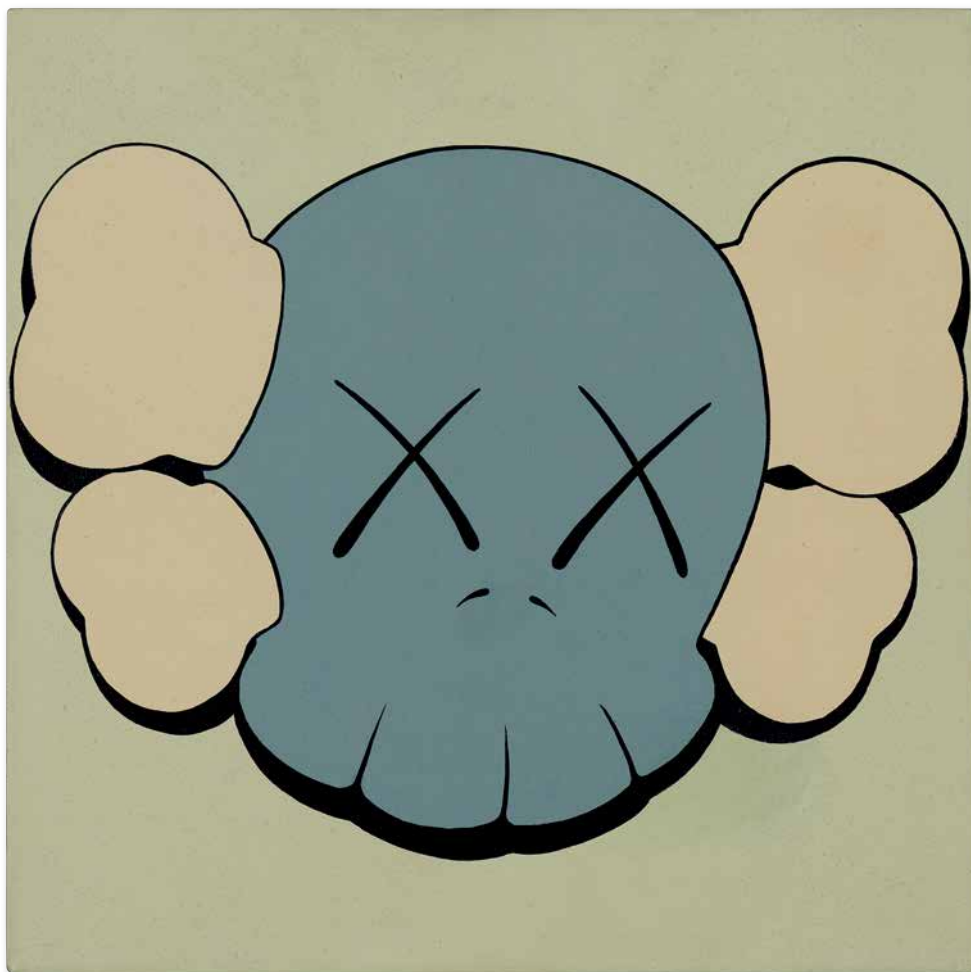
KAWS

(1974年生)

無題

壓克力 畫布
1999年作
款識：KAWS..99 PARIS. R. (畫背)

來源
私人收藏



426

KAWS

(B. 1974)

UNTITLED

signed and dated 'KAWS..99 9' (on the reverse)
acrylic on canvas
41 x 41 cm. (16 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)
Painted in 1999

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Private Collection

KAWS

(1974年生)

無題

壓克力 畫布

1999年作

款識：KAWS..99 9 (畫背)

來源

私人收藏

427

TOMOO GOKITA

(B. 1969)

Think of Me with Kindness

titled "Think of Me with Kindness",
signed with artist's signature and dated "'09' (on the reverse)
acrylic and gouache on canvas
53 x 45.5 cm. (21 x 18 in.)
Painted in 2009

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

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

五木田智央

(1969年生)

善良地想我

壓克力 水粉 畫布
2009年作
款識： "Think of Me with Kindness" 藝術家簽名 '09 (畫背)

來源

日本 東京 Taka Ishii 畫廊
現藏者購自上述畫廊

"Tomoo Gokita's paintings may all be monochrome, but the impressions and feelings that they evoke are surprisingly varied and broad in scope. Some induce a sense of nostalgia, while others give out an ambience of mystery as tangible as that of any suspense thriller."

- Motoaki Hori



428

TOMOO GOKITA

(B. 1969)

Peanut Vendor

signed with artist's signature, titled and dated 'Peanut Vendor 2011' (on the reverse)
acrylic and gouache on canvas
65.2 x 53 cm. (25 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 2011

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

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

五木田智央

(1969年生)

花生供應商

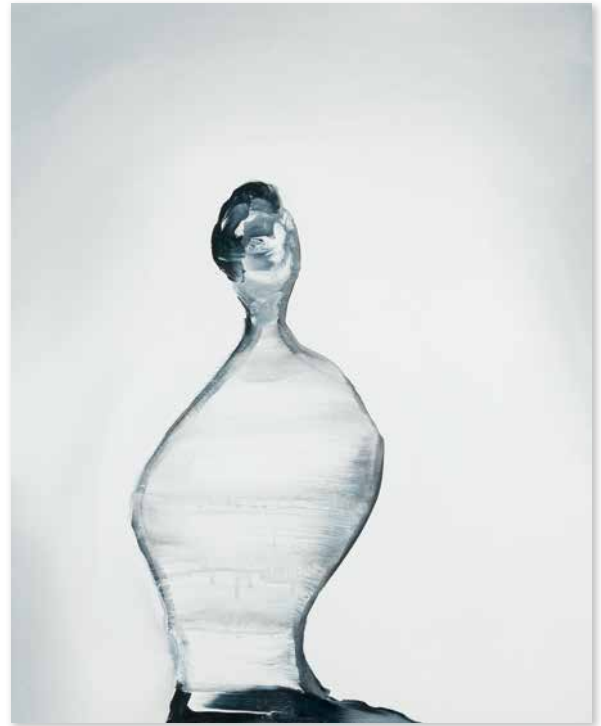
壓克力 水粉 畫布

2011年作

款識：藝術家簽名Peanut Vendor 2011（畫背）

來源

日本 東京 Taka Ishii 畫廊
私人收藏
現藏者購自上述收藏



Lot 428



Lot 429

429

TOMOO GOKITA

(B. 1969)

A Tooth

signed with artist's signature, titled and dated 'A Tooth 2011' (on the reverse)
acrylic and gouache on canvas
33.3 x 53 cm. (13 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 2011

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

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

五木田智央

(1969年作)

牙齒

壓克力 水粉 畫布

2011年作

款識：A Tooth藝術家簽名 2011（畫背）

來源

日本 東京 Taka Ishii 畫廊
私人收藏
現藏者購自上述收藏



430

JAVIER CALLEJA

(B. 1971)

Venga Venga

signed by the artist, titled 'VENGA VENGA'
and dated '2017' (on the reverse)
charcoal on paper
140 x 95 cm. (55½ x 37¾ in.)
Executed in 2017

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private collection, Asia

哈維爾·卡勒加

(1971年生)

Venga Venga

炭筆 紙
2017年作

款識：VENGA VENGA 藝術家簽名 2017（畫背）

來源
亞洲 私人收藏

431

WOLFGANG TILLMANS

(B. 1968)

Freischwimmer 140

signed and numbered 'Wolfgang Tillmans 1/1+1'
(on a label affixed to the reverse)

C-print

image: 135 x 180 cm. (53 $\frac{1}{8}$ x 70 $\frac{7}{8}$ in.)

frame: 145.5 x 190.7 cm. (57 $\frac{1}{4}$ x 75 $\frac{1}{8}$ in.)

Executed in 2004

edition 1/1+1 artist's proof

HK\$950,000-1,400,000

US\$130,000-180,000

PROVENANCE

Wako Works of Art, Tokyo, Japan

Acquired from the above by the present owner

沃爾夫岡·提爾曼斯

(1968年生)

暢游者140

彩色相紙

2004年作

版數：1/1+1藝術家試版

款識：Wolfgang Tillmans 1/1+1 (畫背標籤)

來源

日本 東京 Wako Works of Art

現藏者購自上述畫廊

“I think art is most interesting when it's somehow a co-existence of chance and control, of what I know, what I try to control, and what I can't – for me of course, it's always somehow about representing what I see with my eyes.”

- Wolfgang Tillmans

Light and delicate, the current work is from Tillmans' celebrated Freischwimmer series. Instead of using a camera, the artist works directly in the darkroom, using both hands to direct light onto the photo paper, giving the photographic paper a strange and psychedelic colour and pattern.

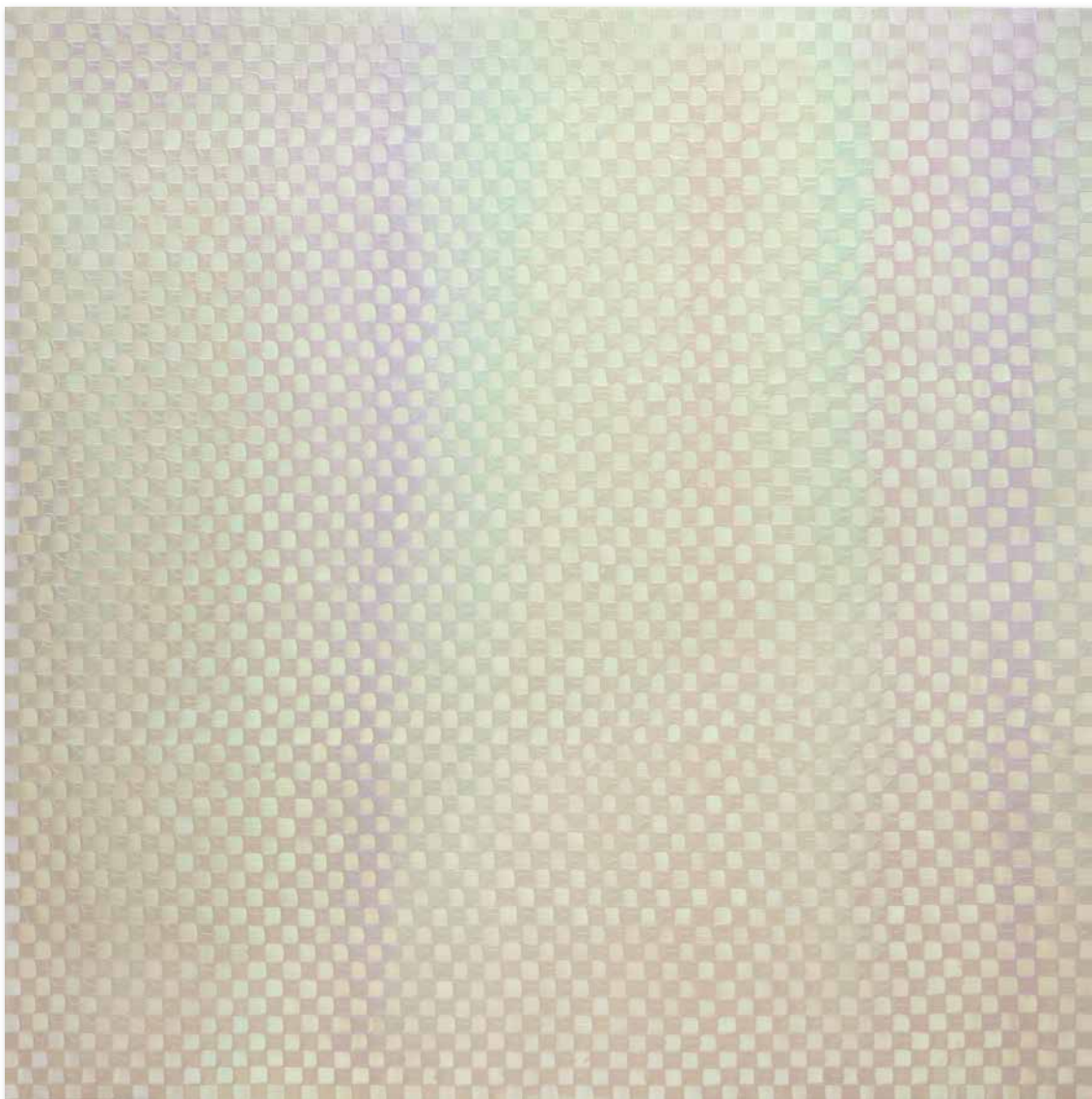
In this work, the artist attempts to create a conversation between photography and abstract expressionist painting. The dynamic pattern is reminiscent of the works of Morris Louis and Helen Frankenthaler. The Freischwimmer series blurs the boundary between media and genre. It represents an important chapter in Tillmans' art practice, and is therefore widely collected by world-renowned institutions including the Tate and MoMA. In 2021, he will

hold a large retrospective at the Museum of Modern Art in New York to celebrate his contribution to photography.

光影細膩如絲，本作品是提爾曼斯知名的《Freischwimmer》系列之一。藝術家在創作時沒有使用照相機，而是直接在暗室中，用雙手的動作將光線引導到相紙上，讓感光紙產生奇異而迷幻的色彩與圖案。

本作品中，作者試圖用影像的方式與抽象表現藝術直接對話。充滿動感的團讓人聯想到莫里斯·路易士和海倫·弗蘭肯塔勒等色域畫家的作品。Freischwimmer系列的作品模糊了媒材與藝術風格之間的界限，代表了提爾曼斯藝術實踐的重要一章，也因此被世界知名美術館收廣泛收藏，其中包括倫敦泰特美術館，紐約現代藝術博物館。2021年，他將在紐約現代藝術博物館舉行大型回顧展，以總結他對攝影的貢獻。





432

DAISUKE OHBA

(B. 1981)

UROBOROS (Spectrum)

signed with artist's signature, dated '2008' (on the reverse)
acrylic on cotton on wood panel
180 x 180 cm. (70% x 70% in.)
Painted in 2008

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Magical, Art Room, Tokyo, Japan
Private collection, Asia (acquired from the above by the present owner)

大庭大介

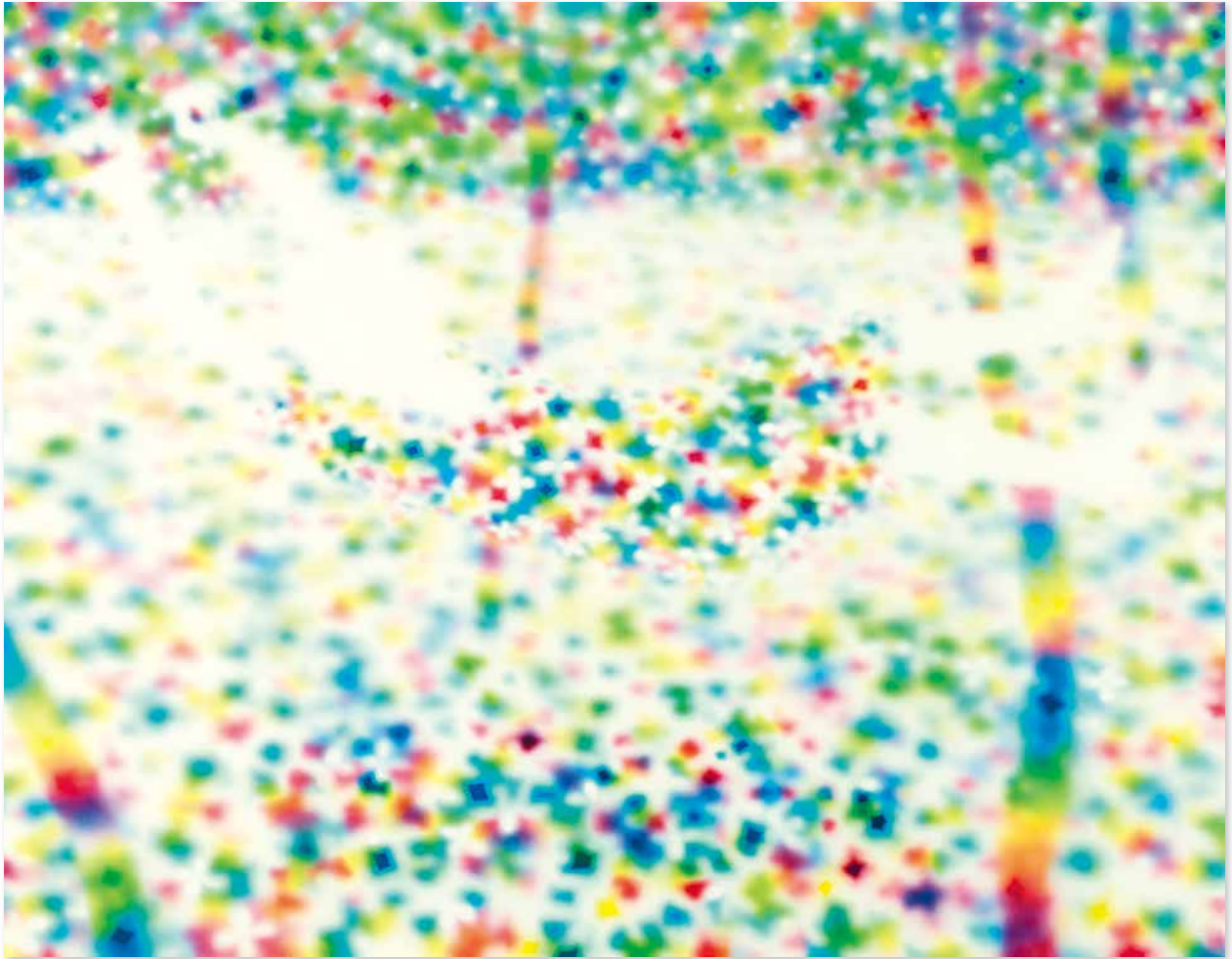
(1981年生)

UROBOROS (Spectrum)

壓克力 棉布 木板
2008年作
款識：藝術家簽名 2008 (畫背)

來源

日本 東京 Magical, Art Room
亞洲 私人收藏 (現藏者購自上述畫廊)



433

TOMOYA TSUKAMOTO

(B. 1982)

Red Yellow Blue (Forest)

signed, titled and dated 'Tomoya Tsukamoto Red Yellow Blue (Forest) 2013' (on the reverse); dated and signed '2013 Tomoya Tsukamoto' (on the overlap)

acrylic on canvas
91 x 117 cm. (35 7/8 x 46 1/8 in.)
Painted in 2013

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 May 2014, lot 662
Private Collection, Asia (acquired at the above sale by the present owner)

塚本智也

(1982年生)

紅、黃、藍 (森林)

壓克力 畫布

2013年作

款識：Tomoya Tsukamoto Red Yellow Blue (Forest)
2013 (畫背); 2013 Tomoya Tsukamoto (背面)

來源

佳士得 香港 2014年5月25日 編號 662
亞洲 私人收藏 (現藏者購自上述拍賣)

434

TOMOYA TSUKAMOTO

(B. 1982)

Endless - 3

titled, dated and signed "Endless - 3" 2019 Tomoya Tsukamoto
and inscribed in Japanese (on the reverse)
acrylic on canvas
130.5 x 162 cm. (51 $\frac{1}{2}$ x 63 $\frac{3}{4}$ in.)
Painted in 2019

HK\$400,000-650,000

US\$52,000-83,000

PROVENANCE

Private Collection, Asia

塚本智也

(1982年生)

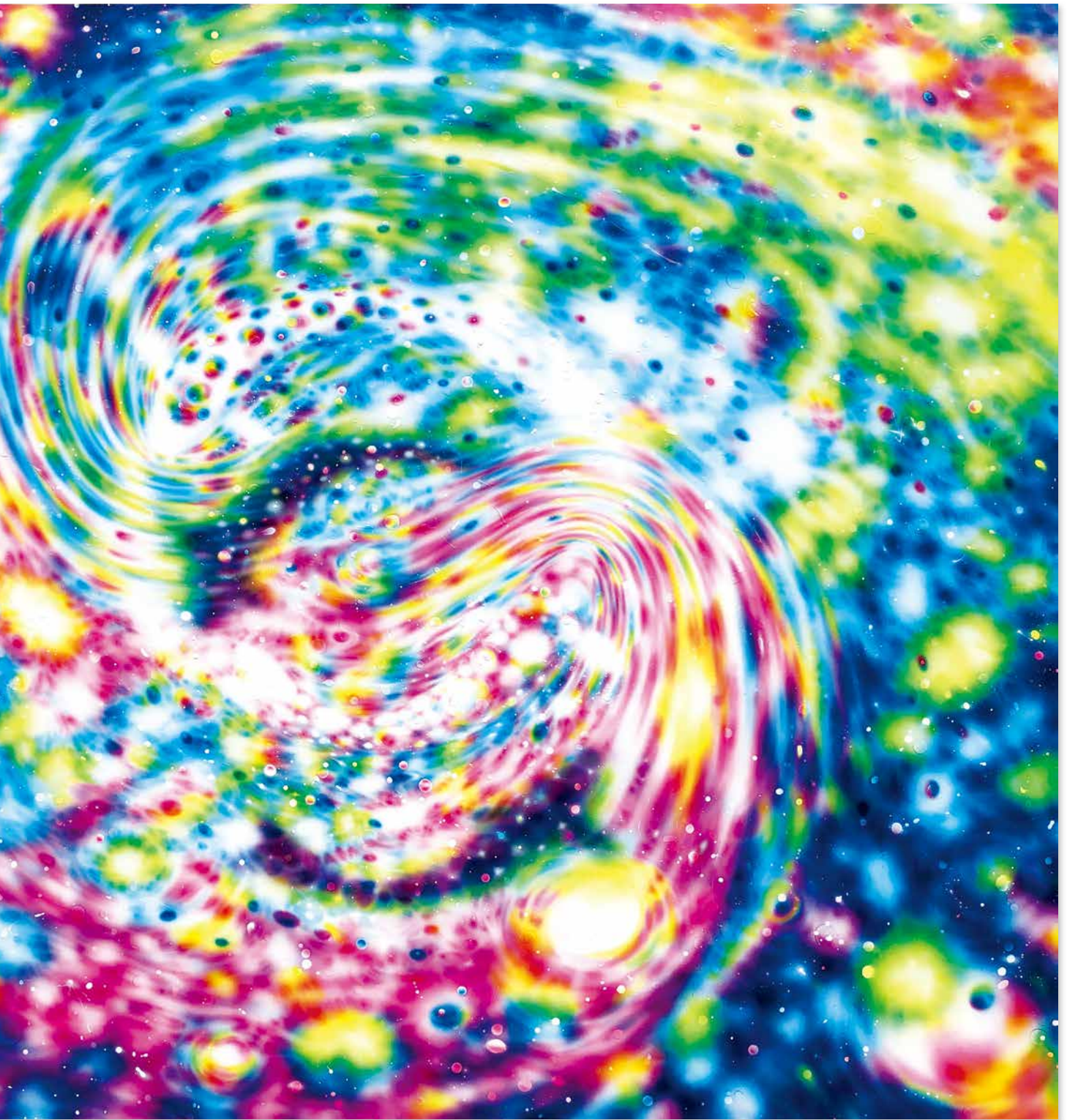
回 - 3

壓克力 畫布
2019年作
款識： "回 - 3" "Endless - 3" 2019 Tomoya Tsukamoto 塚本智也 (畫背)

來源

亞洲 私人收藏





435

LI CHEN

(B. 1963)

Angelic Smile

signed in Chinese, signed and numbered 'Li Chen 4/8' (engraved on the back); dated '2010' (engraved on the lower side) bronze sculpture
73(H) x 26.5 x 30 cm. (28¾ x 10⅝ x 11¾ in.)
Executed in 2010
edition 4/8

HK\$650,000-1,000,000

US\$84,000-130,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Chiang Kai-Shek Memorial Hall, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, November - December 2011 (different sized exhibited).

Paris, France, Place Vendome, Monumental Levity: Li Chen 2013 Place Vendome Premiere Solo Sculpture Exhibition in Paris, September 2013 (different sized exhibited).

LITERATURE

Asia Art Center, The Beacon Series: When Night Light Glimmers, Taipei, Taiwan, 2010 (different sized illustrated, p. 78-85).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, Taipei, Taiwan, 2012 (different sized illustrated, p. 116-119).

Asia Art Center, Monumental Levity: Li Chen 2013 Place Vendome Premiere Solo Sculpture Exhibition in Paris, Taipei, Taiwan, 2014 (different sized illustrated, p. 108-109).

The art of Li Chen is imbued with a childish sense of innocence as well as an enigmatic and timeless wisdom; if any sculpture could elevate human nature, that power would be within the works by Li. He presents a spiritual essence from the East that gives his works a completely different viewing experience compared with Western sculptures.

Angelic Smile (Lot 435) is part of Li's The Beacon series from 2009-2010. Its inspiration comes from a time when Li returned home, lighted up a candle in the Buddhist shrine to bask in tranquility and warmth, while remembering his early drafts for his other work from the same series, *Illuminator*. To Li, the act of ignition is a type of rest, therapy, and also ritualistic enjoyment; from the interaction between man and fire, a romantic state of mind arises and dances with the candlelight, and the heart is allowed to slow, giving space for one's dialogue with oneself. *Angelic Smile* represents one who is filled with blessing, joy, and ecstasy, peering skywards bashfully and sincerely. Behind the figure, the cloud almost seems like a bathing cap or a

李真

(1963年生)

捻花

銅雕 雕塑

2010年作

版數：4/8

款識：李真 Li Chen 4/8 (刻於背面)；2010 (下方側邊)

來源

亞洲 私人收藏

展覽

2011年11月至12月「大氣：李真台灣大型雕塑首展」中正紀念堂 台北 台灣 (展覽為不同尺寸版本)

2013年9月「李真巴黎凡登廣場大型雕塑個展」凡登廣場 巴黎 法國 (展覽為不同尺寸版本)

出版

2010年《夜光盈昃 - 【天隧】系列 李真》亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第78-85頁)

2012年《大氣：李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第116-119頁)

2014年《李真 - 既重又輕：2013巴黎凡登廣場大型雕塑個展》亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第108-109頁)

pillow, and while one cannot see the figure's face when viewing from the rear, one can almost discern an abstract representation of a face. This stroke of genius engages the imagination and pushes towards hyper-realism.

The Sound of Nature (Lot 436) is part of the Spiritual Journey through the Great Ether series, developed since 2001, and its unique shape and suspended presentational method can trace its roots back to the Bonshō bells in Buddhist temples. It is written in Ekottara Agama that "when the bell rings, all evil and suffering shall cease." The sound of the bell is symbolic of ritual cleansing that opens the heart's eye to break free from all troubles. In a characteristic twist and transformation, Li took a whimsical approach to combine the rounded forms of the man and the bell and gave it a hook that resembles headphones. A single look at the peaceful and friendly visage of *The Sound of Nature* is all it takes for viewers to be drawn in and become engrossed.



436

LI CHEN

(B. 1963)

The Sound of Nature

signed in Chinese, signed and numbered 'Li Chen 5/8'
(engraved on the back)
bronze sculpture
88(H) x 60 x 50 cm. (34 $\frac{3}{8}$ x 23 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in.)
Executed in 2004
edition 5/8

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private Collection, Asia

LITERATURE

Asia Art Center, Li Chen: Energy of Emptiness - 52nd International Art Exhibition - La Biennale di Venezia, Taipei, Taiwan, 2007 (another edition illustrated, p. 160-161)
Asia Art Center, Li Chen: In Search of Spiritual Space - Solo Exhibition at National Art Museum of China, Taipei, Taiwan, 2008 (another edition illustrated, p. 100-103)

李真

(1963年生)

天音

銅雕 雕塑
2004年作
版數：5/8
款識：李真 Li Chen 5/8 (刻於背面)

來源

亞洲 私人收藏

出版

2007年《李真-虛空中的能量: 第52屆威尼斯雙年展》
亞洲藝術中心 台北 台灣 (圖版為另一版數, 第160 - 161頁)
2008年《李真-尋找精神的空間: 中國美術館個展》
亞洲藝術中心 台北 台灣 (圖版為另一版數, 第100-103頁)

在李真的藝術裡，有孩童般的天真與難以言說的永恆智慧；若雕塑能昇華人性，那麼李真的作品確實有這樣的力量。他呈現了源自東方的精神內涵，使其與西方雕塑有著完全不同的觀賞體驗。

《捻花》來自李真「天燧系列」，是2009-2010年間的一系列創作。其靈感源自李真回到家後，點亮佛堂裡久未燃燒的燈燭，享受寧靜的溫暖時，回憶起的早期《燃燈》手稿。對李真而言，點燈像是一種生活的「養息」，也有某種儀式的樂趣；在人與火的互動中，一種浪漫的情懷隨著燭火漫舞，心境也隨之緩慢，提供與自我對話的契機。《捻花》有如沉浸在祝福、愉悅、欣喜中，憨厚而靦腆地仰望。後方雲朵像浴帽或枕頭，從後方觀賞，不見其面，卻如一張抽象臉孔，此一神來妙筆，創造一種超現實的想像。

《天音》則來自2001年發展至今的「大氣神遊」系列，其獨特的造型與懸掛的呈現方式脫胎自佛教寺院的梵鐘。《增一阿含經》有云：「若打鐘時，一切惡道諸苦並得停止。」象徵藉由鐘聲的洗禮，使人開心眼而破煩惱。李真以詼諧淘氣的創作角度融合圓潤的人物與鐘的外型，並配上一對耳機造型的掛耳，充滿李真獨特的內涵轉譯與趣味。細看《天音》安詳可掬的面容無不使觀者自然而然地沉醉其中。



Detail of present lot





437

LI CHEN

(B. 1963)

In Search of Spiritual Space Lithograph Book I

signed in Chinese, signed, dated and numbered 'Li Chen 2018 51/100'
(on the inside of the paper folder)

a set of eight giclee prints in an editioned book with original wooden box
each print: 42 x 31 cm. (16½ x 12¼ in.)

paper folder: 42 x 65 cm. (16½ x 25½ in.)

wooden box: 5.2(H) x 45.8 x 34.8 cm. (2 x 18 x 13¾ in.)

Executed in 2018
edition 51/100 (8)

HK\$45,000-80,000

US\$5,800-10,000

PROVENANCE

Private Collection, Asia

李真

(1963年生)

大氣神遊版畫套書(一)

版畫書內含一套八件藝術微噴版畫 (附原裝木盒)

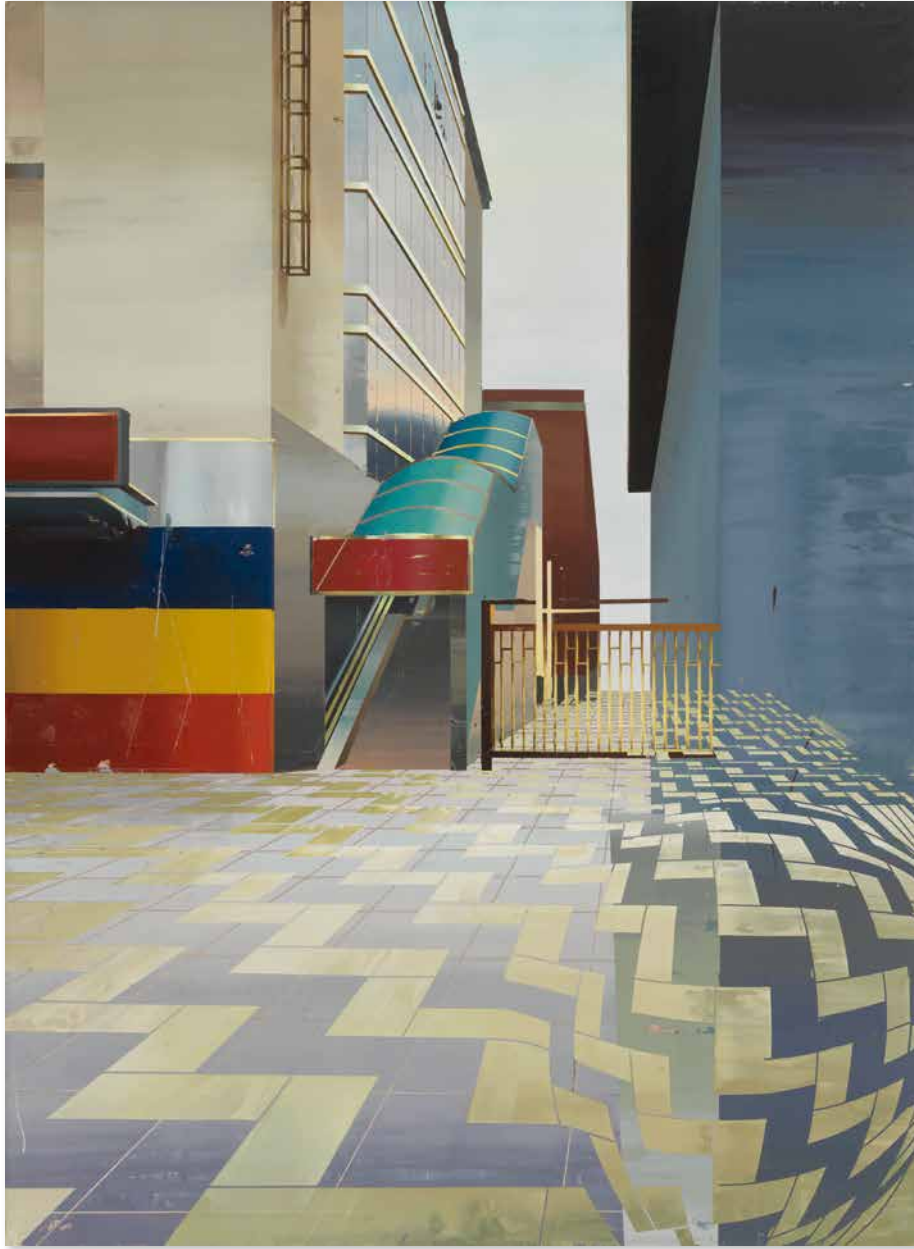
2018年作

版數：51/100 (8)

款識：李真 Li Chen 2018 51/100 (紙夾內側)

來源

亞洲 私人收藏



438

CUI JIE

(B. 1983)

Internet Bar

signed in Chinese and dated '2014.7' (on the reverse)
oil on canvas
150 x 110 cm. (59 x 43 ¼ in.)
Painted in 2014

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Fabien Fryns Fine Art, Beijing, China
Acquired from the above by the present owner

崔潔

(1983年生)

網吧

油彩畫布
2014年作
款識：崔潔 2014.7 (畫背)

來源

中國北京 Fabien Fryns Fine Art畫廊
現藏者購自上述畫廊

439

CHEN FEI

(B. 1983)

Ping

signed, titled and inscribed in Chinese, dated and inscribed
'2010 150 x 110 cm' (on the reverse)
acrylic on canvas
110 x 150 cm. (43¼ x 59 in.)
Painted in 2010

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

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

EXHIBITED

Hong Kong, Schoeni Art Gallery, Bad Taste, September 2010.

LITERATURE

Schoeni Art Gallery, Nicole W. Y. Schoeni, exh. cat., Hong Kong, 2010
(illustrated, p. 16).

陳飛

(1983年生)

“乒”！

壓克力 畫布
2010年作
款識：陳飛 “乒”！布面丙烯 2010 150 x 110 cm (畫背)

來源

香港 少勵畫廊
亞洲 私人收藏（現藏者購自上述畫廊）

展覽

2010年9月「壞品味」少勵畫廊 香港

出版

2010年《壞品味》展覽圖錄 少勵畫廊 香港（圖版，第16頁）

"I feel that my work does not belong to the academic side, nor it is as sweet and lovely as other young artists' works. I have my own set of system, values and philosophy, thus this series of "bad" taste will be revealed in my work from time to time. This is why I have chosen this exhibition title, to differentiate it from the others. I believe that many people do like certain ugly or not-so-pretty things, and being not exactly 'beautiful' does not necessarily mean that they are bad or no good. This is what I refer to as "Bad Taste". "

- **Chen Fei**

「我覺得我的畫不屬於那種所謂的學術範疇之內，也不像一些年輕的藝術家的作品那麼甜美，我擁有自己的一套系統、人生觀及價值觀，而這些『壞』品味，會時不時的出現在我的作品當中。之所以起這個名字，就是想與其他人區分開來。我相信很多人也都喜歡一些不太美的東西，而這些東西並不是差。這就是所謂的一些『壞』品味。」

- 陳飛



440

HUANG YUXING

(B. 1975)

River | Bubbles

signed and dated 'Huang Yuxing 2014' (on the reverse); &
signed and dated 'Huang Yuxing 2014' (on the reverse);
signed and dated 'h. yuxing 2014' (on the side)
two acrylic on canvas
125 x 200 cm. (49¼ x 78¾ in.); & 20 x 20 cm. (7⅞ x 7⅞ in.)
Painted in 2014

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Antenna Space, Shanghai, China
Private collection, Asia (acquired from the above by the present owner)

EXHIBITED

Shanghai, China, Antenna Space, The River's Gobbled Up Trees and He'll
Shallow You Next, September-October 2014.

LITERATURE

Antenna Space, Huang Yuxing, exh. cat., Shanghai, China, 2014
(illustrated, p. 76-78)

黃宇興

(1975年生)

河流 | 氣泡

壓克力 畫布 (共兩件)
2014年作
款識：Huang Yuxing 2014 (畫背)；及
Huang Yuxing 2014 (畫背)；h. yuxing 2014 (畫側)

來源

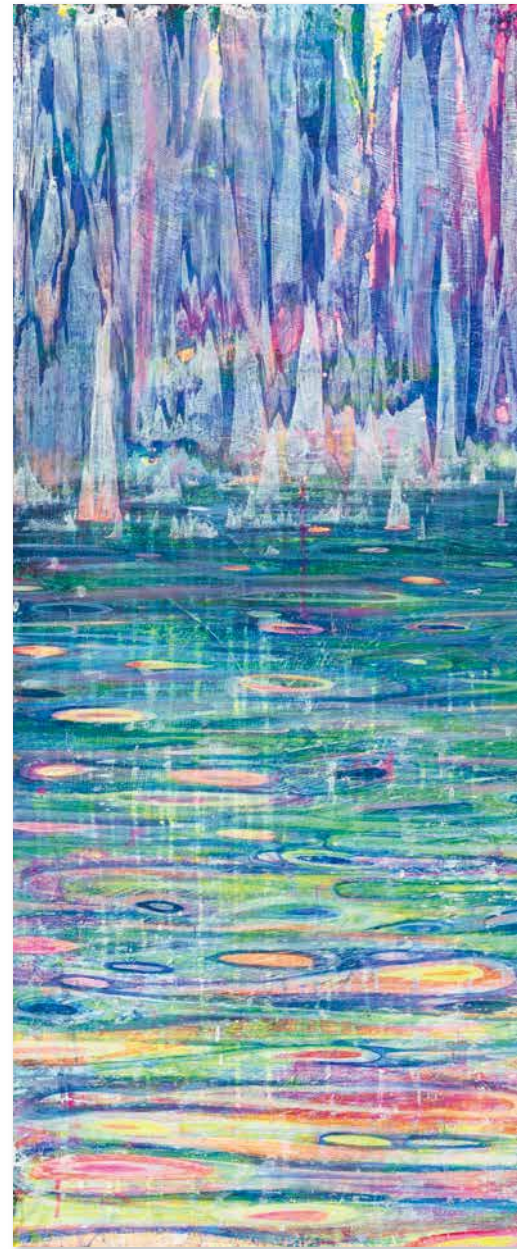
中國 上海 天線空間
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2014年09月-10月，「河流吞噬了樹叢| 接著吞噬你」天線空間 上海 中國

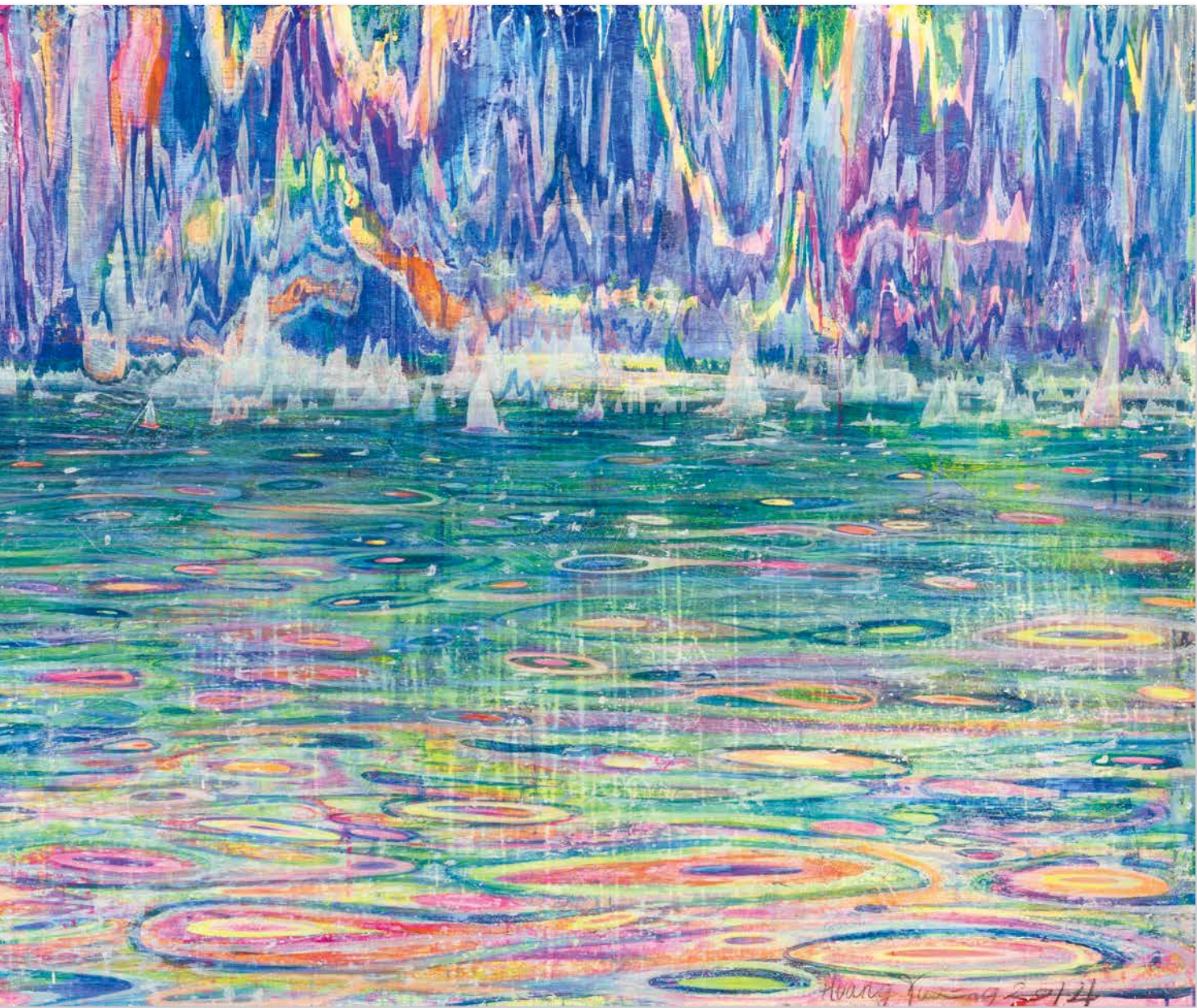
出版

2014年《黃宇興》展覽圖錄 天線空間 上海 中國 (圖版，第76-78頁)



“Neon represents the colour of our generation. Its vibrancy is something that no other colour spectra could ever rival: it carries with it a unique sense of import, like an outburst of living energy after a long period of repression.”

- Huang Yuxing



「螢光色是我們這個時代特有的顏色，它的顏色的跳躍性是之前的色彩體系無法提供的，有一種特別的意味，像是一種被濃縮被激發出來的生命力。」

- 黃宇興





441

WEI JIA

(B. 1957)

Hens Can Also Fly into the Trees

signed in Chinese and dated '04' (lower right);
inscribed, titled and signed in Chinese,
inscribed and dated '200 x 160 cm. 2004' (on the stretcher)
acrylic on canvas / 200 x 160 cm. (78 ¾ x 63 in.) / Painted in 2004

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Star Gallery, Beijing, China
Private collection, Asia (acquired from the above by the present owner)

LITERATURE

Zhongguo Shuili Shuidian Chubanshe, *Uncivilized Spring*: Wei Jia 1999-2006, Beijing, China, 2006 (illustrated, p. 115).

韋嘉

(1957年生)

母雞也上樹

壓克力 畫布

2004年作

款識：韋嘉04（右下）；布面丙烯《母雞也上樹》200 x 160 cm
韋嘉 2004（畫布框架）

來源

中國北京 星空間
亞洲私人收藏（現藏者購自上述畫廊）

出版

2006年《野蠻春天：韋嘉1999-2006》中國水利水電出版社
北京 中國（圖版，第115頁）



442

CHEN KE

(B. 1978)

Summer Palace

signed in Chinese and dated '2014' (lower right); titled in Chinese, titled and inscribed 'Summer Palace 130 x 100 cm', signed in Chinese, signed and dated 'chen ke 2014' (on the reverse)

oil on canvas

99.8 x 129.1 cm. (39¼ x 50⅞ in.)

Painted in 2014

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

ChART Contemporary Limited, Hong Kong
Acquired from the above by the present owner

陳可

(1978年生)

頤和園

款識：陳可 2014 (右下); 頤和園 Summer Palace 130 x 100 cm 陳可 chen ke 2014 (畫背)

油彩 畫布

2014年作

來源

香港ChART Contemporary Limited

現藏者購自上述畫廊



443

WANG GUANGLE

(B. 1976)

071103

signed and inscribed in Chinese, titled,
inscribed and dated '071103 140 x 120 cm 2007' (on the reverse)
acrylic on canvas
120 x 140 cm. (47 ¼ x 55 ½ in.)
Painted in 2007

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 5 April 2015, Lot 703
Acquired at the above sale by the present owner

王光樂

(1976年生)

071103

壓克力 畫布
2007年作

款識：071103布面丙烯 140 x 120 cm 王光樂 2007（畫背）

來源

蘇富比 香港 2015年4月5日 編號 703
現藏者購自上述拍賣



444

ZHAO ZHAO

(B. 1982)

Constellation XIX

glass and stainless steel / 150 x 120 cm. (59 x 47¼ in.) / Executed in 2013

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

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

EXHIBITED

New York, USA, Chambers Fine Art, Zhao Zhao: Constellations,
September – October 2013.

LITERATURE

Chambers Fine Art, Zhao Zhao: Constellations, Beijing, China, 2013 (illustrated, p. 43).

趙趙

(1982年生)

星座壹拾玖

玻璃 不銹鋼
2013年作

來源

美國 紐約 前波畫廊
現藏者購自上述畫廊

展覽

2013年9月-10月「趙趙：星座」前波畫廊 紐約 美國

出版

2013年《趙趙：星空》
前波畫廊 北京 中國（圖版，第43頁）

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
OF CHINESE CONTEMPORARY ART
亞洲重要中國當代藝術收藏



445

GAO WEIGANG

(B. 1976)

Up 5

stainless steel, titanium
300 x 190 cm. (118 1/8 x 74 3/4 in.)
Executed in 2014
edition 2/3 + 2AP

HK\$180,000-240,000

US\$24,000-31,000

PROVENANCE

Shanghai Gallery of Art, Shanghai,
China

Acquired from the above by the
present owner

LITERATURE

J. Xie (ed.), Shanghai University
Press, Gu Qiu, Shanghai, China, 2015
(illustrated, p. 161).

高偉剛

(1976年生)

上5

不銹鋼 鈦金
2014年作
版數：2/3 + 2AP

來源

中國 上海 滬申畫廊
現藏者購自上述畫廊

出版

2015年《古秋》謝瑋玲 編輯 上海
大學出版社 上海 中國
(圖版：第161頁)



446

GAO WEIGANG

(B. 1976)

Vice 20130801

titled and signed in Chinese, dated '2013' (on the reverse)
acrylic on canvas, mirror
150 x 200 cm. (59 x 78 ¾ in.)
Executed in 2013

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Private collection, Asia (acquired directly from the artist by the present owner)

高偉剛

(1976年生)

惡習20130801

壓克力 畫布 鏡子
2013年作

款識：《惡習20130801》高偉剛 2013（畫背）

來源

亞洲 私人收藏（現藏者直接購自藝術家）



447

LI QING

(B. 1981)

Pinball (There are 11 differences in the two paintings)

signed in Chinese and signed 'Lee', dated '2006.7' (left panel, lower left; right panel, lower right); signed in Chinese, titled 'Pinball (There are 11 differences in the two paintings)' and titled in Chinese (on both stretchers)

oil on canvas, diptych / each: 170 x 129.5 cm. (66 7/8 x 51 in.)

Painted in 2006

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

F2 Gallery, Beijing, China

Acquired from the above by the present owner

EXHIBITED

Beijing, China, F2 Gallery, Finding Together: Paintings by Li Qing, Sept-Oct 2006.

LITERATURE

F2 Gallery, Finding Together: Paintings by Li Qing, Beijing, China, 2006 (illustrated on the cover, and illustrated p. 32-33).

Iberia Center for Contemporary Art, Drift - Solo Exhibition of Li Qing, Beijing, China, 2010 (illustrated, p. 143).

李青

(1981年生)

老虎機（兩圖有十一處不同）

油彩 畫布（二聯作）

2006年作

款識：李青Lee 2006.7（左屏左下；右屏右下）；

李青Pinball (There are 11 differences in the two paintings)

老虎機（兩圖有十一處不同）（每屏畫布框架）

來源

中國 北京 F2畫廊

現藏者購自上述畫廊

展覽

2006年9月-10月「大家來找碴：李青作品展」F2畫廊 北京 中國

出版

2006年《大家來找碴：李青作品展》F2畫廊 北京 中國（封面圖，圖版，第32-33頁）

2010年《飄零：李青個展》伊比利亞當代藝術中心 北京 中國（圖版，第143頁）



448

ZHAO YANG

(B. 1970)

The Beginning of Winter

signed and dated 'ZAO 2015' (lower right)
oil and acrylic on canvas
200 x 150 cm. (78 ¾ x 59 in.)
Painted in 2015

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

ShanghART Gallery, Shanghai, China

Private collection, Asia (acquired from the above by the present owner)

趙洋

(1970年生)

立冬

油彩 壓克力 畫布

2015年作

款識：ZAO 2015（右下）

來源

中國上海 香格納畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

449

LU QING

(B. 1964)

Untitled

acrylic on silk
silk scroll: 4670 x 80 cm. (1838% x 31 ½ in.)
Executed in 2000-2001

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Galerie Urs Meile, Lucerne, Switzerland
Acquired from the above by the present owner in 2002

EXHIBITED

Zurich, Switzerland, Museum Rietberg, Magic of Characters: 3000 Years of Chinese Calligraphy, 20 November 2015-20 March 2016.

LITERATURE

Hatje Cantz Verlag, Mahjong: Contemporary Chinese Art from the Sigg Collection, exh. cat., Germany, 2005 (another work from the same series illustrated, p. 295).

Museum Rietberg, Magic of Characters: 3000 Years of Chinese Calligraphy, exh. cat., Zurich, 2015 (illustrated, p. 25).

路青

(1964年生)

無題

壓克力 絹布
2000-2001年作

來源

瑞士 盧森 麥勒畫廊
現藏者於2002年購自上述畫廊

展覽

2015年11月20日-2016年3月20日「文字的魔力：中國書法三千年」
Rietberg 美術館 蘇黎世 瑞士

出版

2005年《麻將：烏利·希克收藏中國當代藝術》展覽圖錄 Hatje Cantz 出版社 德國（圖版為同系列另一件作品，第295頁）
2015年《文字的魔力：中國書法三千年》展覽圖錄 Rietberg 美術館 蘇黎世 瑞士（圖版，第25頁）



Lu Qing in her studio
路青於工作室

Lu Qing was born in Shenyang city in Northeastern China in 1964. Graduated from the Central Academy of Fine Arts in 1989, she embarked on an atypical artistic journey. Diametrically opposed to the radical political expressions of her husband Ai Weiwei, Lu Qing's creative process is distant and disciplined. She let her works become records of time itself. Since 2000, she buys a roll of silk measuring over ten meters long at the beginning of the year. In the following twelve months, she paints countless squares on the silk. As the freshly dipped brush runs from wet to dry, the passage of time and her actions are faithfully documented.

Performing such a monotonous task day after day is a dialectic between discipline and freedom. Seemingly, the countless rows of squares are rigid and orderly. Yet, they possess the vitality and rhythm inherent in Chinese ink painting. Lu Qing incorporates the artistic practice of *Untitled* in her life. She lets the painting process happen naturally and never forces

herself to fill up the silk. The passage of time flows freely without any hurry as the artist projects her life onto the silk. Its peculiarity holds a significant position in Chinese contemporary art. As such, one of the rolls of *Untitled* was acquired by Dr. Uli Sigg, and it is now part of the permanent collection at M+ museum in Hong Kong.

路青於1964年出生于中國東北沈陽。出身藝術家家庭，1989年畢業於中央美術學院的她，卻走出一條非同尋常的創作之路。與丈夫艾未未極度政治的表達截然相反，她以疏離的、修道式的創作過程，讓作品成為時間本身的記錄。自從2000年開始，她在每年年初買一條幾十米長絹，在接下來的12個月中，她在絹上畫下無數方格。筆從蘸一次墨，到墨色漸漸變淺的過程，都被忠實地記錄在畫面上。

藝術家數年如一日的的工作是紀律與自由之間的辯證，無數方格看似嚴謹而規整，卻有著水墨自然而生動的韻律。路青把《無題》的創作融入了生活的一部分，順其自然地描繪，從不強求填滿畫布。藝術家任憑光陰流逝，卻從容不迫，將生命映入畫裡。作為中國當代藝術中獨特的存在，《無題》其中一卷被烏利·希克博士收藏，現作為香港M+美術館永久館藏。

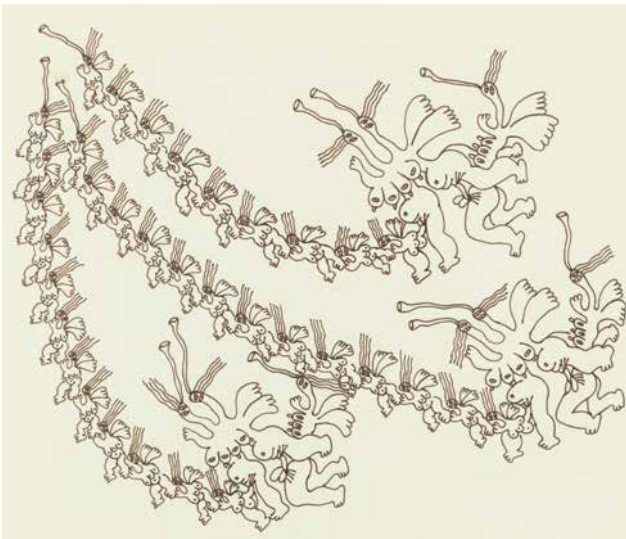




1.



2.



3.



4.

450

GU DEXIN

(B. 1962)

顧德新

(1962年生)

1. Untitled

gouache on paper
22.5 x 29.5 cm. (7 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.)
Executed in 1985

1. 無題

水粉 紙本
1985年作

2. Untitled

gouache on paper
23 x 29.5 cm. (9 x 11 $\frac{5}{8}$ in.)

2. 無題

水粉 紙本

3. Untitled

ink on paper
19.5 x 23 cm. (7 $\frac{7}{8}$ x 9 in.)
Executed in 1995

3. 無題

水墨 紙本
1995年作

4. Untitled

ink on paper
19.7 x 22.7 cm. (7 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in.)
Executed in 1995

4. 無題

水墨 紙本
1995年作

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Galerie de France, Paris, France
Private Collection, France

來源

法國 巴黎 法蘭西畫廊
法國 私人收藏



1.



2.



3.



4.



5.



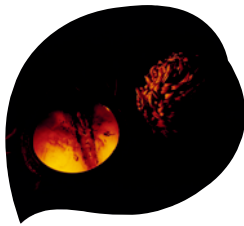
6.



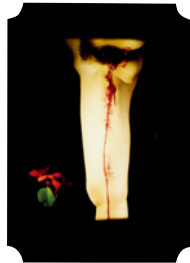
7.



8.



9.



10.



11.



12.

451

CHEN LINGYANG

(B. 1975)

Twelve Flower Months

12 color photographs

1. *Narcissus* image: 122 x 122 cm.
2. *Magnolia* image: 105 x 101 cm.
3. *Peach* image: 80 x 138 cm.
4. *Peony* image: 118 x 94 cm.
5. *Pomegranate* image: 82 x 61 cm.
6. *Lotus* image: 115 x 84 cm
7. *Orchid* image: 99 x 99 cm.
8. *Osmanthus* image: 143 x 61 cm.
9. *Chrysanthemum* image: 97 x 104 cm.
10. *Poinsettia* image: 116 x 83 cm.
11. *Camelia* image: 100 x 99 cm.
12. *Plum* image: 100 x 101 cm.

Executed in 1999-2000
edition 2/5

Each photograph is individually titled,
inscribed, signed and dated on the
reverse; for full cataloging, please refer
to Christies.com

HK\$100,000-150,000

US\$13,000-19,000

陳羚羊

(1975年生)

十二月月

12張彩色照片

1. 十二月月至一月水仙
2. 十二月月至二月玉蘭
3. 十二月月至三月桃花
4. 十二月月至四月牡丹
5. 十二月月至五月石榴花
6. 十二月月至六月荷花
7. 十二月月至七月蘭花
8. 十二月月至八月桂花
9. 十二月月至九月菊花
10. 十二月月至十一月一品紅
11. 十二月月至十一月山茶
12. 十二月月至十二月梅花

1999-2000年作

版數：2/5

每張圖片背面均附藝術家款識，
詳情請參照佳士得網頁

PROVENANCE

Galerie Urs Meile, Beijing, China

Acquired from the above by the present owner

EXHIBITED

Prague, Czech Republic, Galerie Rudolfinum, *A Strange Heaven: Contemporary Chinese Photography*, 2003 (another edition exhibited). This exhibition later travelled to Helsinki, Finland, Art Museum Tennis Palace, 2005.
Bern, Switzerland, Kunstmuseum Bern, *Mahjong: Contemporary Chinese Art from the Sigg Collection*, 13 June - 16 October 2005 (another edition exhibited). This exhibition later travelled to Hamburg, Germany, Kunsthalle Hamburger, 2006.

LITERATURE

Asia Art Archive, *A Strange Heaven: Contemporary Chinese Photography*, exh. cat., Hong Kong, 2003 (another edition illustrated, pp. 38, 39).
Hatje Cantz Verlag, *Mahjong: Contemporary Chinese Art from the Sigg Collection*, exh. cat., Germany, 2005 (another edition illustrated, p. 310-311).

來源

中國 北京 麥勒畫廊
現藏者購自上述畫廊

展覽

2005年「幻影天堂：中國當代攝影」魯道夫美術館 布拉格 捷克（另一版數）此展覽還在以下地點展出 2005年 美術館網球宮 赫爾辛基 芬蘭
2005年6月13日-10月16日「將：烏利·希克收藏中國當代藝術」伯恩美術館 伯恩 瑞士（另一版數）此展覽還在以下地點展出 2006年 漢堡美術館 漢堡 德國

出版

2003年份《幻影天堂》展覽圖錄 亞洲藝術文獻庫 香港（圖版為另一版數，第38-39頁）
2005年《將：烏利·希克收藏中國當代藝術》展覽圖錄 Hatje Cantz 出版社 德國（圖版為另一版數，第310-311頁）



452

BESTA BESTRIZAL

(B. 1973)

Hello World

signed and dated 'Besta Bestrizal 2018'
(lower right);
titled 'HELLO WORLD', inscribed,
signed and dated again
(on the reverse)
charcoal on canvas
200 x 150 cm. (78¾ x 59 in.)
Painted in 2018

HK\$80,000-100,000

US\$11,000-13,000

貝斯塔·貝斯特黎薩

(1973年生)

你好，世界

炭筆 畫布
2018 年作
款識： Besta Bestrizal 2018 (右下);
Besta Bestrizal CHARCOAL ON
CANVAS 200 x 100 CM HELLO
WORLD (畫背)

*"Nothing is perfect on this earth,
but good deeds will always beget
goodness...If we can understand
and respect each other's
differences, we can celebrate the
good it brings."*

- Besta Bestrizal



453

OKY REY MONTHA

(B. 1986)

Verified #2

signed, titled and dated 'VERIFIED 2019 | MONTHA' (lower right)
oil on canvas
200 x 150 cm. (78¾ x 59 in.)
Painted in 2019
one seal of artist

HK\$70,000-90,000

US\$9,000-12,000

歐其·瑞·蒙特哈

(1986年生)

證實 #2

油彩 畫布

2019年作

款識：VERIFIED 2019 | MONTHA (右下)

藝術家鈐印一枚



454

SURAJI

(B. 1970)

Zaman Monyet Makan Roti
(Era of Monkey Eating Bread)

signed and dated 'suraji 2017' (lower right); titled 'ZAMAN Monyet MAKAN Roti', inscribed, signed and dated again (on the reverse)
oil and acrylic on canvas
195 x 250 cm. (76¾ x 98¾ in.)
Painted in 2017

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Indonesia

蘇拉吉

(1970年生)

猴子吃麵包時代

油彩 壓克力 畫布

2017年作

款識：suraji 2017 (右下); SuRAji "ZAMAN Monyet MAKAN Roti" 250 x 195 CM ACRILIC * OIL 2017 (畫背)

來源

印尼 私人收藏



455

ARIN DWIHARTANTO SUNARYO

(B. 1978)

*Mesmerize, Analyze Everything
That You Need*

signed with artist's signature, dated '2015', signed and dated again (on the reverse)
pigment resin, mounted digital print on plexiglass, stainless steel panel
144 x 185 cm. (56¾ x 72⅞ in.)

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, Indonesia

艾林·迪維哈坦托 艾林·迪維哈坦托

(1978年生)

記憶，分析你需要的一切

彩色樹脂 電腦輸出 裱於樹脂玻璃 鋼板
2015年作

款識：Arin Dwi Hartanto Sunaryo 藝術家款識 ARIN '15
2015 (畫背)

來源

印尼 私人收藏





456

ANNIE CABIGTING

(B. 1971)

Conditions of the Feminine

oil on canvas
129.5 x 152 cm. (51 x 59 7/8 in.)
Painted in 2019

HK\$260,000-360,000

US\$33,000-47,000

安妮·卡比格丁

(1971年生)

女性的條件

油彩畫布
2019年作

Annie Cabigting's *Conditions of the Feminine* continues her series of paintings of people looking at art. Both serving as portraits of anonymous viewers as well as representations of particular paintings in the state of being viewed, the series capture this highly reflexive process of looking at and seeing through art and how it is reproduced and consumed. Exclusively based on photographs and rendered in a photorealist manner, Cabigting's self-referential works also comment on the social construction of art, the dissemination of images and the role of photography in shaping how we look at art. In *Conditions of the Feminine*, she departs from her more familiar representations of iconic modern and conceptual works. The work instead gazes on the older tradition of classical art, subconsciously questioning its depictions of sexual difference, femininity, and other symbolic representations of gender.

457

GERALDINE JAVIER

(B. 1970)

The Erl King's Cage

oil on canvas
183 x 244 cm. (72 x 96½ in.)
Painted in 2013

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Arario Gallery, Seoul, Korea
Acquired from the above by the present owner
Private Collection, Asia

傑拉丁·哈維爾

(1970年生)

精靈王的牢籠

油彩 畫布
2013年作

來源

阿拉里奧畫廊 首爾 韓國
現藏者購自上述畫廊
亞洲 私人收藏

“My real talent is weaving together found images and creating a story. Often, the story comes first and I wait for the right images. Intuition comes into play in many of these works.”

- Geraldine Javier







“ I found the connection between the ageing of the material and the wearer fascinating. I became fascinated in the ephemeral quality of people and objects.”

- Marina Cruz

458

MARINA CRUZ

(B. 1982)

Flower Garden with White Collar

signed and dated 'Marina 2017' (lower right)
oil on canvas
122 x 91.5 cm. (48 x 36 in.)
Painted in 2017

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Mind Set Art Center, Marina Cruz: Material Maternal, December 2017.

LITERATURE

Mind Set Art Center, Marina Cruz: Material Maternal, exh. cat., Taipei, Taiwan, 2018 (illustrated, p. 39).

瑪莉娜·克魯斯

(1982年生)

白領口花園

油彩 畫布
2017年作
款識：Marina 2017 (右下)

來源

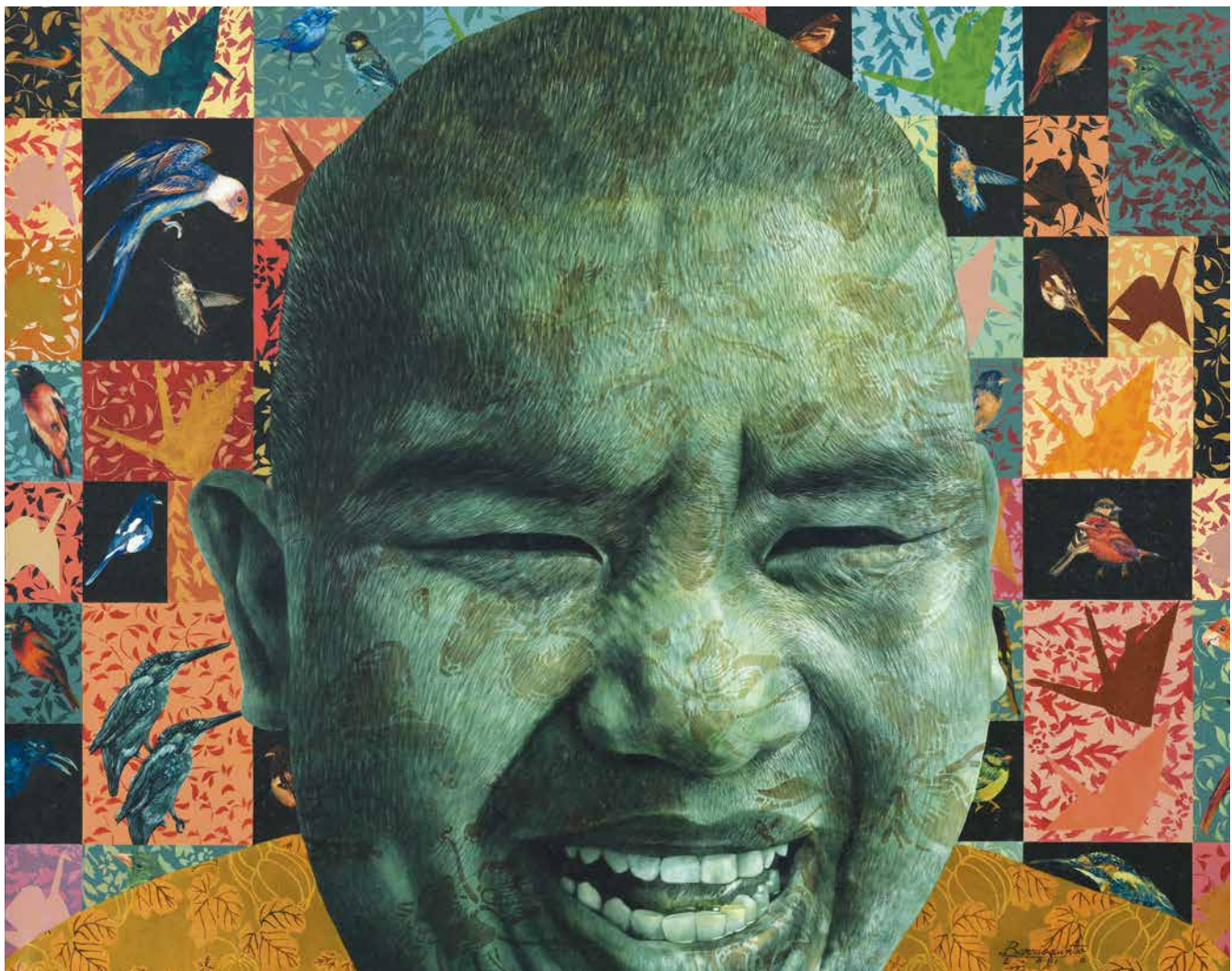
亞洲 私人收藏

展覽

2017年12月「瑪莉娜·克魯斯: 母系物語」 安卓藝術 台北 台灣

出版

2018年《瑪莉娜·克魯斯: 母系物語》展覽圖錄 安卓藝術 台北 台灣 (圖版, 第39頁)



459

ANDRES BARRIOQUINTO

(B. 1975)

Colossal

signed and dated 'Barrioquinto 2010' (lower right)
oil on canvas
121 x 152 cm. (47 $\frac{5}{8}$ x 59 $\frac{7}{8}$ in.)
Painted in 2010

HK\$80,000-120,000

US\$11,000-15,000

ANDRES BARRIOQUINTO

(1975年生)

巨擘

油彩 畫布
2010 年作

款識：Barrioquinto 2010 (右下)



460

DAVID CHAN

(B. 1979)

Can He Play Ball with Us?

signed, inscribed and dated 'David Chan 2005 Can he play ball with us?' (on the reverse)
oil on canvas
140.5 x 200 cm. (55 3/8 x 78 3/4 in.)
Painted in 2005

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Anon. Sale, Christies Hong Kong, 30 May 2011, lot 1714
Acquired at the above sale by the present owner

EXHIBITED

Singapore, Art Seasons, A Divine Comedy: David Chan, November 2005

LITERATURE

Art Seasons, A Divine Comedy: David Chan - Solo Exhibition, exh. cat., Singapore, 2005 (illustrated, p. 51)

陳建偉

(1979年生)

他可以和我們玩球嗎

油彩 畫布
2005年作
款識：David Chan 2005 Can he play ball with us? (畫背)

來源

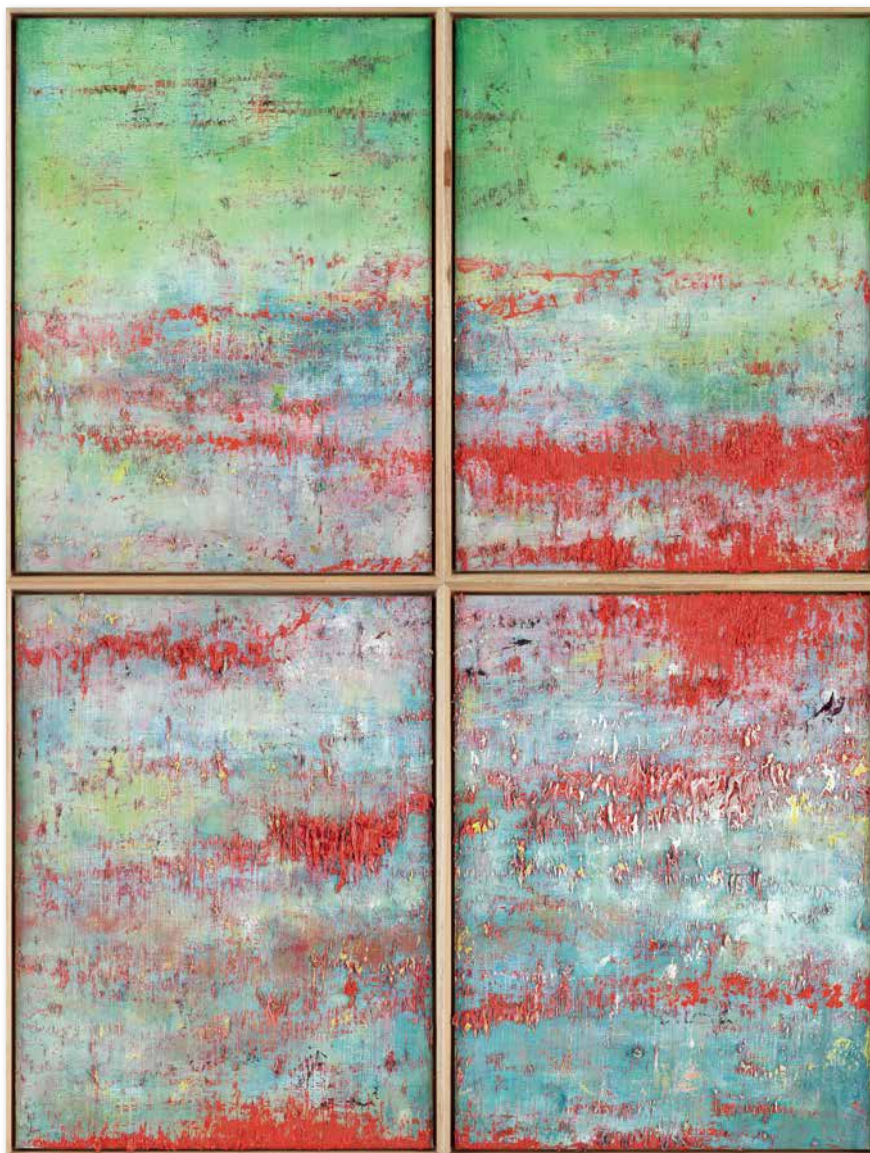
佳士得 香港 2011年5月30日 編號1714
現藏者購自上述拍賣

展覽

2005年 11月「神曲：陳建偉」季節畫廊 新加坡

出版

2005年《神曲：陳建偉 個展》展覽圖錄 季節畫廊 新加坡
(圖版，第51頁)



461

YEOH CHOO KUAN

(B. 1988)

Windows 15

titled, dated and signed 'Window 15 2017 yeoh choo kuan'
(on the reverse)
oil on linen on wooden frames
160 x 120 cm. (63 x 47¼ in.)
Painted in 2017

HK\$100,000-160,000

US\$13,000-20,000

楊子寬

(1988年生)

窗15

油彩 麻布 木框

2017年作

款識： Window 15 2017 yeoh choo kuan (畫背)



462

ROBERT ZHAO

(B. 1983)

*Soon Bo's Cold Room and Shelves Series:
Raffles Tiger, Falcon, Chinese Greater Bushy Ear Cuckoo,
Chicken, The Japanese White Sided Tanager, Lesser White
Nosed Monkey, Swan, Society Parrot, Barbary Lion, River
Lion, Timolo Monkey, Snowy Owl*

set of twelve diasec prints
each print: 70 x 50 cm. (27 ½ x 19 ¾ in.)

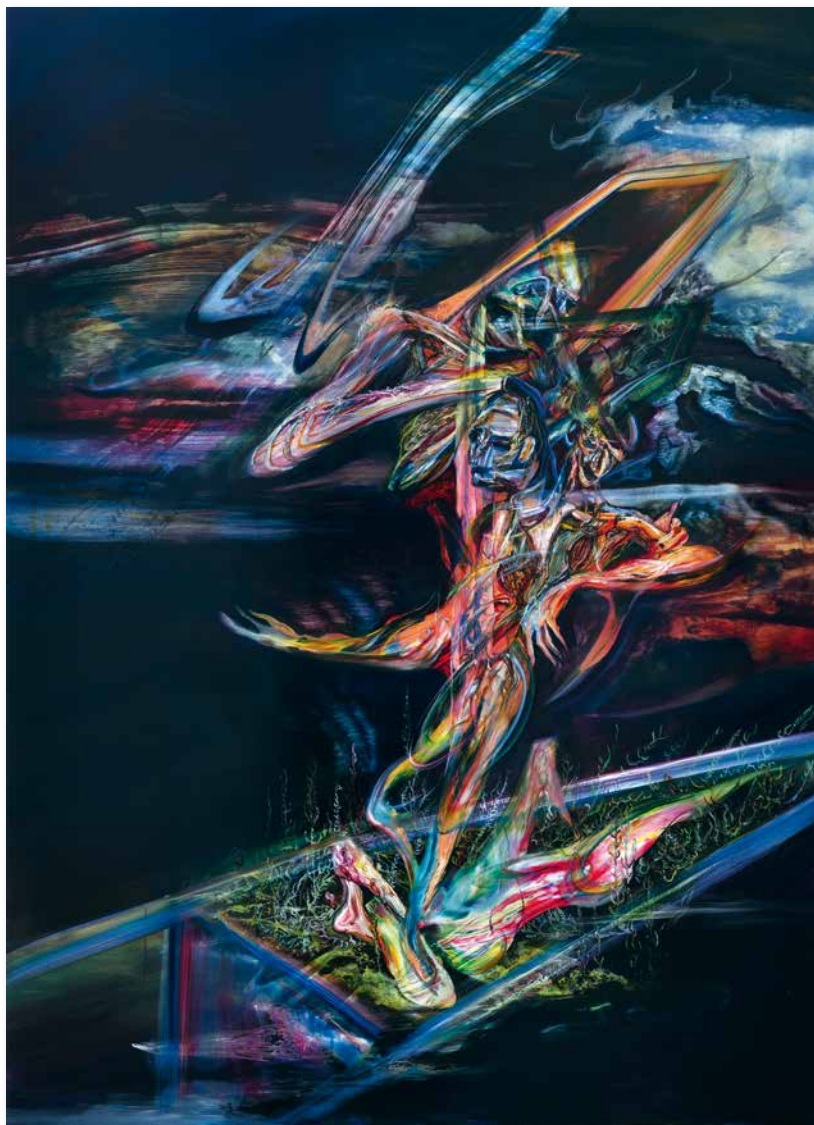
HK\$40,000-80,000

US\$5,200-10,000

趙仁輝

(1983年生)

Soon Bo 的冷藏室和貨架系列：十二動物圖像
套十二件藝術版畫



463

RUBEN PANG

(B. 1990)

Building the Triad

signed and dated 'Ruben 2014' and signed with artist inscription
(on the reverse)

oil, alkyd and retouching varnish on aluminum composite panel
192 x 140 cm. (75 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in.)

Painted in 2014

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, Singapore

EXHIBITED

Singapore, ATARAXY, Chan + Hori Contemporary, 2015

彭靖能

(1990年生)

建造三合會

油彩 醇酸 壓克力 潤飾漆 鋁塑板

2014年作

款識：Ruben 2014；藝術家題詞（畫背）

來源

新加坡 私人收藏

展覽

2015年「心神安寧」 Chan + Hori Contemporary 畫廊 新加坡



CHATCHAI PUIPIA

Known for his rendering of disturbingly wide smiles, the present two lots by Chatchai Puipia reveal a rare glimpse into his more contemplative self-portraits. Incorporating both the whimsical and naturalistic, they reveal Puipia to be a quintessential proponent of "Thai Magical Realism." He casts himself in a dramatic light and stares directly at the viewer, forcing them to confront his image. With his gaze, he silently calls to mind the Thai proverb, "*After looking at a play... look at yourself.*"

Aptly, *May you build a ladder to the stars/ And climb on every rung...* is reminiscent of a theatre stage. It depicts a mishmash of objects that simultaneously connote the inanimate and organic. A ladder leads towards a horizontal figure, the smoothness of which implies a ceramic sculpture. It is toppled on its side, much like the fallen monumental head below. As if making a dark joke, the sculptural body lacks a face, while Puipia's face is without a body. The artist's head is similarly stony and expressionless, itself reminiscent of a lifeless statue. Furthermore, the two religious effigies on either side, coupled with the faceless sunken pig are all rendered in blue, a cold colour, which ironically casts the animate in an inanimate light. Given this strange sense of abiotic life, one cannot help but ask: Where does the ladder lead to? While the title implies progress, the image presents a staggering stillness.

In contrast, *Starry Night* is executed in warm earthy tones, and is also incredibly unique in its portrayal of Puipia's full body. The artist is very much alive in his nakedness, with orange washes and glowing skin. Here, he crouches in a fetal position and draws both palms to the side of his face. In his nudity, he glances sideways with a discerning expression, the combination of which conveys both boldness and vulnerability. He is placed in an isolated space and the world's existence is only hinted at with the dotted stars in the background. Compared to his later works which cause shock with their jeering portraits and giant heads, *Starry Night* then quietly locks the viewer in its quiet gaze, as if creating an intimate moment of self-reflection.



464

CHATCHAI PUIPIA

(B. 1964)

*...May you build a ladder to the stars
And climb on every rung...*

oil on linen
188 x 175 cm. (74 x 68 $\frac{7}{8}$ in.)
Painted circa. 1999

HK\$800,000-1,500,000

US\$110,000-190,000

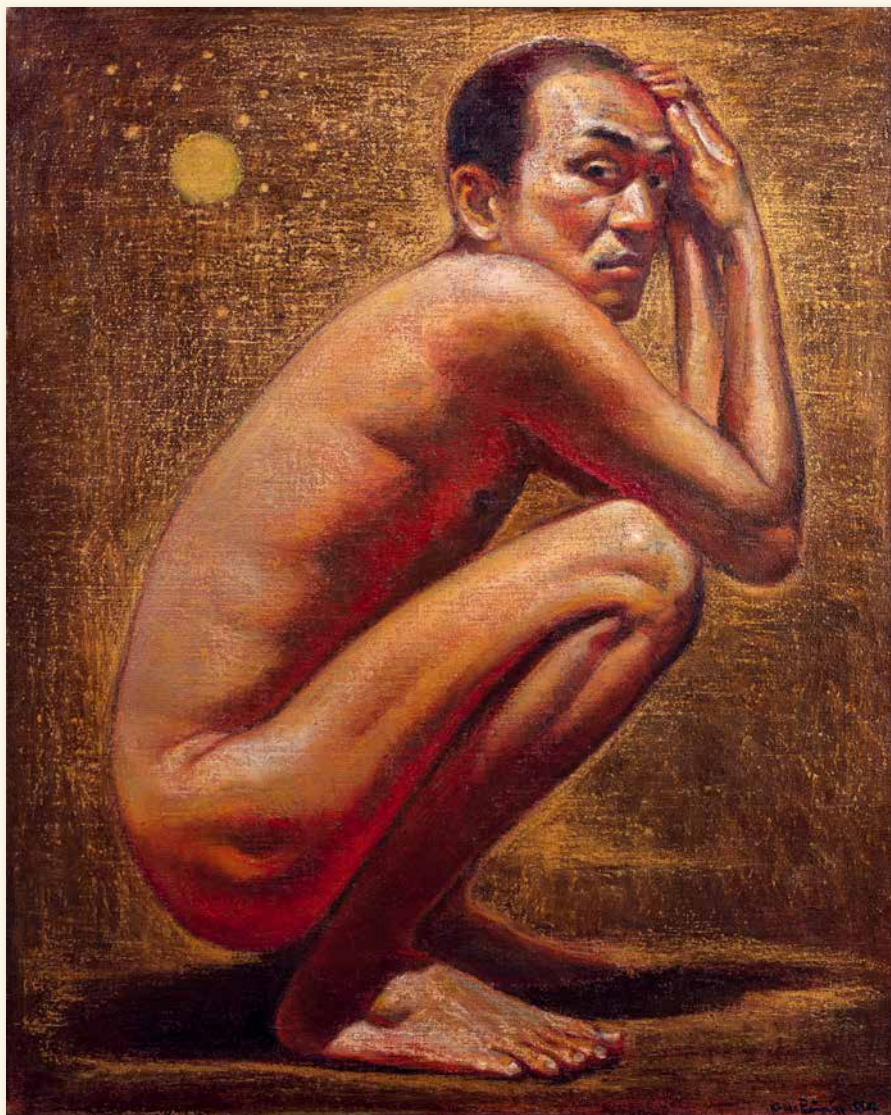
查柴·普伊皮亞

(1964年生)

…祝你造天階摘星

節節攀登…

油彩 麻布
約1999年作



465

CHATCHAI PUIPIA

(B. 1964)

Starry Night

oil on linen
130 x 105 cm. (51 $\frac{1}{8}$ x 41 $\frac{3}{8}$ in.)
Painted in 1994-1996

HK\$350,000-550,000

US\$45,000-70,000

查柴·普伊皮亞

(1964年生)

星夜

油彩 麻布
1994-1996年作



466

PINAREE SANPITAK

(B.1961)

Breast Vessel

signed with artist's signature (lower right)
collage on canvas
183 x 183 cm. (72 x 72 in.)
Executed in 2014-15

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

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

PINAREE SANPITAK

(1961 年生)

乳房器皿

拼貼 畫布
2014-2015 年作
款識：藝術家款識 (右下)

來源

現藏者直接購自藝術家
亞洲 私人收藏

“ My works are correlated with one another - they are ideations from the previous works, and they have been continuously evolving. It's not just about the woman - a lot of it is about being human, sharing a space, and how we interact with each other. ”

- Pinaree Sanpitak

467

NATEE UTARIT

(B. 1970)

Economy Lesson

signed and inscribed 'Natee Utarit. 11 illustration of the crisis series' (on the reverse)
oil on linen
70.5 x 100.5 cm. (27¾ x 39⅝ in.)
Painted in 2011

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Singapore

EXHIBITED

Singapore, Art Season Gallery, Art Season 10 Years Anniversary Show, 2011

LITERATURE

Richard Koh Fine Art, Illustration of the Crisis, Kuala Lumpur, Malaysia, 2013 (illustrated, p. 91 and 233).

納堤·尤塔瑞

(1970年生)

經濟課

油彩 麻布
2011年作
款識：Natee Utarit. 11 illustration of the crisis series (畫背)

來源

新加坡 私人收藏

展覽

2011年「季節十週年紀念展」 季節畫廊 新加坡

出版

2013年《危機的例證》Richard Koh Fine Art畫廊 吉隆坡 馬來西亞 (圖版, 第91和233頁)

“It is a crisis that strikes at the heart of some of our most treasured illusions, those which have sustained us for centuries and that only we Thais can understand in the context of our own society and our own cultural beliefs.”

-Natee Utarit, 2010

Widely acknowledged and respected as one of the most visually striking and compelling contemporary Southeast Asian artists in recent years, the popularity of Natee Utarit's works across Europe and Asia can be traced to the distinctive visual impact and complexity of his art, which references Western art history and Classicism and conveys the complexity of modern issues and the multifarious nature of 'truth' today.

Produced as part of the artist's 2010 Illustration of the Crisis series, *Economy Lesson* showcases the symbolic language and dialogue of objects portrayed by the artist, who mixes elements of reality and fiction, combing found objects such as mirrors with plastic toys, anatomy models and plastic animals figures. In the work, symptoms of the crisis are visible in the depiction of a cross-section anatomy of a toy pig, a figure that functions as a metaphor of Thai society and life, illustrating the 'truth' and 'reality' of life that people are rarely aware of. Just as a pig's physicality is one of pink-hued skin and a smooth and chubby outer appearance, so what lies under its surface

is that of 'unsightly' skeletal constructions and organs, an opposite but truer side to the inner workings of life.

Here, Utarit expounds a critique on the construction of an image of happiness and perfection that is little more than a thin veneer plastered over a foundation of sadness, fear and anxiety over a future that we would not speak of – a future riddled with political, social and economical crises. It is a lesson to be learnt (as referenced in the title) on the fragmentation of the state of a country, where truth and reality are often muddled by illusions of perfection and idealism.

In *Economy Lesson*, the viewer is made to come to terms with Utarit's stance on social issues, confronting symbols of Thai society and politics with universal human themes. Just as how the animals stand as metaphors for various human behaviours, thoughts and emotions, so Natee's work ultimately calls for the eschewing of surface illusions in favour of the appreciation and understanding of art and reality as an integrated whole.



468

YOSHITOMO NARA

(B. 1959)

There is No Place Like Home

acrylic on canvas
41 x 50 cm. (16 1/8 x 19 5/8 in.)
Painted in 1995

HK\$2,600,000-3,500,000

US\$340,000-450,000

PROVENANCE

Soka Art Center, Taipei, Taiwan
Acquired from the above by the present owner

EXHIBITED

Stockholm, Sweden, McCabe Fine Art, Yoshitomo Nara: A Selection of 90's Paintings and Works on Paper, February - March 2014.

LITERATURE

Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1995-066, p. 129).

The subject matter of *There is No Place Like Home* cannot be more straightforward. A simple phrase communicates a sentiment felt by all the travellers around the world. Painted in 1995, Yoshitomo Nara was studying art in Germany at the time. The subjective differences in culture and language created barriers for him in his daily life. The prevailing sense of loneliness often found in his oeuvre is the result from this period. Depicting scenes of solitude became a specialty of Nara. This state of existence also reflects the traditional Japanese aesthetic of *Mono no aware* (the pathos of things).

The composition of *There is No Place Like Home* is a rare specimen from that particular period that uses depth of field and the environment to aid the narrative. With her eyes closed, a girl follows a winding path towards a little house in the distance. In terms of visual arrangement, the gentle curve that delineates the rolling hills perfectly connects the character with the house, and the visual dialogue between the little girl's red dress and the red roof creates a fascinating relationship. Compared to other works with empty backgrounds, it is apparent that this work uses the environment to succinctly articulate the artist's longing for home from a distant land. A little house becomes a symbol that signifies peace and warmth.

奈良美智

(1959年生)

There is No Place Like Home

壓克力 畫布
1995年作

來源

台灣台北 索卡藝術中心
現藏者購自上述畫廊

展覽

2014年 2 - 3月「Yoshitomo Nara: A Selection of 90's Paintings and Works on Paper」McCabe Fine Art 斯德哥爾摩 瑞典

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》奈良美智著 株式會社美術出版社 東京 日本 (圖版，第P-1995-066圖，第129頁)

《There is No Place Like Home》一作主題非常鮮明，畫面上一句說話道盡了天下遊子思鄉之情。此畫作於1995年，當時的奈良美智正於德國進修藝術，文化和語言上的客觀差異，多少令到他感受到生活上的隔膜，因而亦催化了他在繪畫主題上的孤寂感，描繪單獨一人的畫面成為了奈良的藝術特色，在意境上反映了日本傳統的物哀美學觀。

《There is No Place Like Home》的構圖罕見地利用了同期作品少有的環境描述和景深處理，閉目行走中的小女孩循小徑走向一所佇立在遠方的小屋。在視覺安排上，她身後山坡的輪廓線優美地連接了人和小屋，而紅色的裙子和屋頂更加在色彩上製造了微妙的呼應關係。對比其他虛空背景的作品，此作用上了明顯的空間描述，毫不含糊地陳述了藝術家對遠方家國的思念，一間小屋，成為了遊子心中一個可以尋找溫暖和安心的符號。

THERE IS NO PLACE LIKE HOME



469

YOSHITOMO NARA

(B. 1959)

Rope Skipping

signed with artist's signature, titled in Japanese, dated and inscribed '93 95 x 95' (on the reverse) acrylic on canvas
95 x 95 cm. (37% x 37% in.)
Painted in 1993

HK\$5,500,000-7,000,000

US\$710,000-900,000

PROVENANCE

Galerie Humanite, Nagoya, Japan
Anon. Sale, Christie's New York, 15 September 2004, lot 178
Anon. Sale, Christie's New York, 17 May 2007, lot 421
Acquired at the above sale by the present owner

EXHIBITED

Nagoya, Japan, Galerie Humanite, Be Happy, October, 1993. This exhibition later travelled to Tokyo, Japan, Galerie Humanite, November-December 1993.

LITERATURE

Yoshitomo Nara, *Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs*, Tokyo, Japan, 2011 (illustrated, plate P-1993-058, p. 96).

Perhaps no other artist in the contemporary art world features more children as subject matter than Yoshitomo Nara. In the last 20 years, we witness the constant evolution of Nara's children. This transformation is not limited to technique, character modelling, or other formal visual expressions. More importantly, it is a reflection of the artist's emotional growth and attitudinal changes. Direct, quick, and cathartic in his youth; pensive, introspective, and nuanced in recent years — the only thing that remains unchanged is the richness of emotions expressed in the child in the painting.

Rope Skipping was painted during the period when Nara was working in Germany. By using simple and direct lines to model the character, it incorporates the naive tone of children's book, the flatness in character modelling in traditional Japanese painting, as well as the improvisation quality in Western modern art — the influence from Neo-Expressionism is unmistakable. The overall pictorial treatment is muted in the use of colours yet layered. Visually, it exudes a warmth that is and familiar and amiable. The carefree expression on the child's face as she skips rope will most likely evoke fond memories of childhood from the adults in the audience. To most of the grown-ups, this perfect fairytale is probably a faded vignette buried deep in their memories.

奈良美智

(1959年生)

Rope Skipping

壓克力 畫布
1993年作
款識：藝術家簽名 '93 95 x 95 含日文款識 (畫背)

來源

日本 名古屋 Galerie Humanite畫廊
佳士得 紐約 2004年9月15日 編號 178
佳士得 紐約 2007年5月17日 編號 421
現藏者購自上述拍賣

展覽

1993年10月「Be Happy」Humanite畫廊 名古屋 日本 此展覽還在以下地點展出 1993年11月-12月 Humanite畫廊 東京 日本

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》
奈良美智著 株式會社美術出版社 東京 日本
(圖版，第P-1993-058圖，第96頁)

縱觀當代藝術界中，也許沒有另一位藝術家比奈良美智更專注地以小孩為創作主題。這二十年來我們看到奈良美智的小孩一直在演變，這種變化不單體現在技巧、造型的外在表達上，更重要是人物如何反映了藝術家個人心態的改變，年青時的直接、快思、釋放，到近年的沈澱、內省、細描，唯一不變的是畫中那個永遠情感豐富的小孩。

《Rope Skipping》屬於奈良美智早年在德國期間的創作。他以簡單直接的造型和線條表現人物，綜合了兒童繪本的氣氛、日本傳統人物畫的簡約和平面感，以及西方現代繪畫的自由色彩筆觸處理，特別可見新表現主義的影響。畫面整體用色柔和但充滿層次感，在視覺上予人一種可近可親的溫度。主角小孩一面稚氣地享受著跳繩之樂，她的自由自在大概會令成人觀者不禁回想兒時無憂的美好，而對大部分成年人來說，這個畫面更可說是一個已經隱藏，更甚是已經遺忘在心靈彼岸的完美童話世界。



470

YOSHITOMO NARA

(B. 1959)

Sketches for the Sculpture

pencil on paper
51.7 x 35.7 cm. (20 3/8 x 14 in.)
Executed in 2011 - 2012

HK\$640,000-960,000

US\$82,000-120,000

PROVENANCE

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

LITERATURE

FOIL Co., Ltd., Nara Yoshitomo: A Bit Like You and Me..., Kyoto, Japan, 2012 (illustrated, p. 41).

奈良美智

(1959年生)

雕塑習作

鉛筆 紙本
2011-2012年作

來源

美國 紐約 佩斯畫廊
美國 紐約 私人收藏 (現藏者購自上述畫廊)

出版

2012年《奈良美智：有點像你我...》FOIL Co., Ltd. 京都 日本 (圖版，第41頁)

2011 was a year of national mourning in Japan as a major earthquake laid waste to the northeastern region. This disaster shook Nara to the core. It compelled him to lay down his brush and ceased painting. After much soul-searching and contemplating on the meaning and purpose of art, he dusted himself off and chose a new medium. He sculpted modelling clay with his own hands and subsequently casted them as massive bronze sculptures. The year following the disaster, Nara held a solo exhibition at the Yokohama Museum of Art in which numerous bronze figures were featured. The rough texture as well as marks left by the artist's handmade process attest to Nara's sheer willpower and determination when he created these pieces. Compared to the polished surfaces found in three-dimensional works that he created in the past, this set of new works signals a major artistic breakthrough.

Shown in the same exhibitions were a series of sketches entitled *Sketches for the Sculptures*. Nara has always considered sketching an important part of his creative process, because he believes that compared to painting, sketching is much more conducive to releasing emotions that he felt in the moment. In this series of sketches, we can witness that Nara's drawing practice has changed with his shift to sculptural endeavours. The thick, bold, and

direct lines that he used in the past are replaced by multiple passes of layered and delicate lines. This shift can probably be attributed to his change in perspective after the disaster, "The world should be more complicated. Paintings should be more complicated. Our first reaction should not be attempting to simplify it". Looking at the word "Thinker" in this work, it is evident that Nara's creative output has entered a new phase that values introspection and thinking processes.

東北大地震帶來的災害，令2011年成為日本舉國悲哀的一年。這場天災直接撼動了奈良美智，他放下畫筆而無法創作，經過多番心靈上的自我平撫，沈思藝術的意義和價值，再重新上路，選擇了用雙手直接用泥土塑型，翻模鑄成大型銅雕。災後翌年奈良在橫濱美術館的個展上展出多件銅雕人像，道過表面上的粗獷質感，以及藝術家的手痕跡，表現出創作時的無比決心和力量，對比過去立體作品的光滑表面，這是一次巨大的藝術突破。

展覽同時展出一系列名為《雕塑習作》的素描，奈良一向視素描為創作的重要部份，因為他認為素描的過程比繪畫更能讓他釋放當下的心情。從這系列素描可見奈良的繪畫習慣亦隨雕塑創作而有所改變，過去簡單直接的粗筆線條，變為反覆描繪細節和層次感的風格，原因大概可從他在災後心態的改變而見：「世界應該是更複雜，繪畫應該是更複雜的，不要馬上想要簡化它。」從拍品畫中Thinker一詞也許更能明白到，奈良的創作已經進入一個更著重內在思考的階段。



Auguste Rodin, *The Thinker*, 1903.
Musée Rodin, Paris, France

奧古斯特·羅丹《沉思者》1903年
法國巴黎羅丹美術館藏





471

KEY HIRAGA

(1936-2000)

Oiso Long Beach

signed and dated 'Key HiRaga '81' (lower right)
acrylic on canvas
130 x 162 cm. (51½ x 63¾ in.)
Painted in 1981

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE

Bunkyo Art, Tokyo, Japan
Anon. Sale, Christie's Hong Kong, 30 May 2010, lot 1517
Acquired at the above sale by the present owner

EXHIBITED

Hiratsuka, Japan, Hiratsuka Museum of Art, The Fictional Avant-Garde Works of Kei Hiraga Exhibition, 2 September-8 October 2000
Tokyo, Japan, Bunkyo Art, Bunkyo Art Collection Exhibition, 18-30 January 2010

LITERATURE

Hiratsuka Museum of Art, The Fictional Avant-Garde Works of Kei Hiraga Exhibition, exh. cat., Hiratsuka, Japan, 2000 (illustrated, p. 46).

平賀敬

(1936-2000)

大磯長灘

壓克力 畫布
1981年作
款識：Key HiRaga '81 (右下)

來源

日本 東京 Bunkyo Art
佳士得 香港 2010年5月30日 編號 1517
現藏者購自上述拍賣

展覽

2000年9月2-8日 「平賀敬的虛構前衛作品」平塚市美術館
平塚 日本
2010年1月18-30日 「Bunkyo Art收藏展」 Bunkyo Art
東京 日本

出版

2000年《平賀敬的虛構前衛作品》展覽圖錄 平塚市美術館
平塚 日本 (圖版, 第 46頁)



472

KEY HIRAGA

(1936-2000)

*Tea Ceremony in the Yesterday's Hermitage -
with Mr. Kagekiyo*

signed and dated 'Key Hiraga '84' (lower right)
acrylic on canvas
38.2 x 45.5 cm. (15 x 17 7/8 in.)
Painted in 1984

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private collection, Japan

平賀敬

(1936-2000)

昨日庵・茶會 - 與景清氏

壓克力 畫布
1984年作
款識：Key Hiraga '84 (右下)

來源
日本 私人收藏



473

USHIO SHINOHARA

(B. 1932)

Spider-Man

signed 'U Shinohara' (lower middle)
oil on canvas
50.4 x 76 cm. (19 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)
Painted in 1978

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Private Collection, New York, USA (acquired directly from the artist)

Private Collection, New York, USA

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

篠原有司男

(1932年生)

蜘蛛俠

油彩 畫布

1978年作

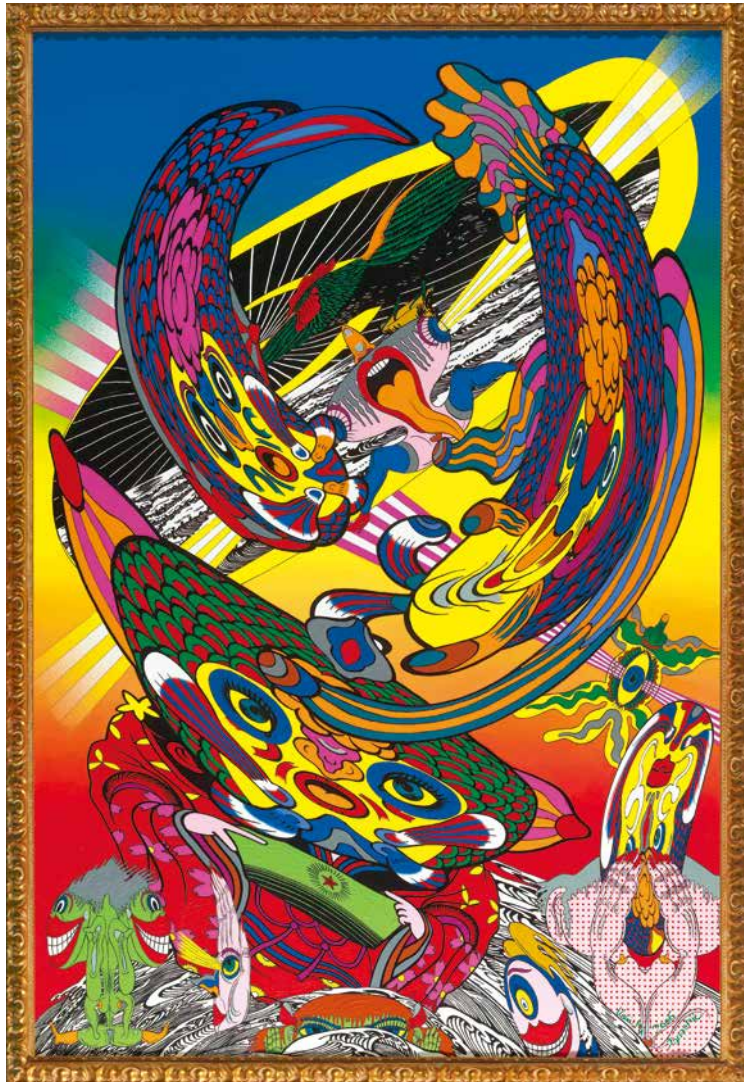
款識：U Shinohara (中下)

來源

前藏者直接購自藝術家

美國 紐約 私人收藏

美國 紐約 私人收藏 (現藏者購自上述收藏)



474

KEIICHI TANAAMI

(B. 1936)

Madly Dancing Goldfish

signed and dated 'Keiichi Tanaami 2006' (lower right)
acrylic on canvas / 145.5 x 97 cm. (57¼ x 38¼ in.)
Painted in 2006

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Nanzuka Underground, Tokyo, Japan
Acquired from the above by the present owner
This work is accompanied by a certificate of authenticity issued by Nanzuka Underground

LITERATURE

Keiichi Tanaami, Graphic-sha Publishing Co., *Daydream Keiichi Tanaami*, Tokyo, Japan, 2007 (illustrated, p.25).

田名網敬一

(1936年生)

金魚亂舞

壓克力 畫布 / 2006年作
款識：Keiichi Tanaami 2006 (右下)

來源

日本 東京 Nanzuka Underground畫廊
現藏者購自上述畫廊
此作品附Nanzuka Underground畫廊所開立之作品保證書

出版

2007年《Daydream Keiichi Tanaami》田名網敬一著
Graphic-sha出版社 東京 日本 (圖版，第25頁)



475

AYAKO ROKKAKU

(B. 1982)

Untitled

dated '2006' and signed in Japanese (on the reverse)
oil on canvas
91 x 91 cm. (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)
Painted in 2006

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Asia

六角彩子

(1982年生)

無題

油彩 畫布
2006年作
款識：2006含日文簽名（畫背）

來源
亞洲 私人收藏



476

AYAKO ROKKAKU

(B. 1982)

Untitled

dated '2007' and signed in Japanese (on the reverse)
oil on canvas
91 x 91 cm. (35 7/8 x 35 7/8 in.)
Painted in 2007

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Asia

六角彩子

(1982年生)

無題

油彩 畫布

2007年作

款識：2007 含日文簽名（畫背）

來源

亞洲 私人收藏

477

SHINYA SATO

(B. 1969)

Snooze

signed, inscribed and dated 'SHINYA
No. 125 2014.10.21.' (lower right)
oil on canvas
60.5 x 60.5 cm. (23 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)
Painted in 2014

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Hillside Gallery, Tokyo, Japan
Private collection, Asia (acquired from the above by the present owner)

佐藤淳彌

(1969年生)

午睡

油彩畫布 / 2014年作
款識：SHINYA No. 125 2014.10.21. (右下)

來源

日本 東京 隱丘畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

Shinya Sato was born to a family of electricians in Japan's Fukuoka prefecture. He vowed to become a painter after coming across Dalí's paintings at a young age, and he chose to enter the workforce as soon as he graduated high school in order to save up to attend art school in the United Kingdom. Due to financial constraints, he was ultimately unable to enter the school of his choice, so instead he spent a month travelling across Europe. He visited museums all over the continent viewing all the masterpieces he could, all the while repeatedly questioning his resolve to become an artist. In the end his determination grew, and he decided to pursue the challenging path of a career as a painter, traveling to the United States to further broaden his horizons.

This period of uncertainty came to an end in a regional dive bar, when he heard the performance of a singer. Sato was brought to tears by this singer's youthful voice, and his long-held self-imposed senses of vanity,

self-pity, and self-constraints were washed away, replaced with an unprecedented sense of freedom. He realised that personality cannot be forced, instead it must come naturally; a true work of art must come from the distillation of one's belief, possibly only after a ceaseless process of questioning oneself and then refining it to the next level.

To Sato, the key to creativity is to follow one's inner eye, to paint what one truly wishes to paint. Having been interested in astrophysics, flora and fauna, and the natural sciences from a young age, Sato was moved to explore the worldview implied by quantum mechanics. He believed that the nature of all matter is ultimately naught, and that humanity only exists inside a world of our imagination. Therefore, outside our heart, there is no reality, and Man has the power to turn imagination into reality. By illustrating his own utopia, the artist shows us humankind's infinite capacity to imagine, as well as the awe-inspiring splendor of the world.

佐藤淳彌出生於日本福岡縣的一個以電器施工為業的家庭。兒時的他因為接觸到達利的畫觸發而立志成為畫家，於是高中畢業後就選擇工作，以攢足路費去英國深造。卻因為財務緊張，未能在英國進入向往的藝術學院，而是用一個月時間在歐洲各處美術館看遍名作，反復質問自己的自信，最終決定挑戰繪畫之路。之後他又選擇赴美國增長見聞。

這段迷茫時期終止於一次偶然在地方酒吧聽到的一個歌手的演出。這名歌手如同嬰兒初啼般的歌聲讓佐藤熱淚難止，沖散了他心中長時間來的虛榮、自悲和自我約束，感受到了前所未有的自由。他意識到：個性是不必刻意表達而需自然流露的東西，真正的好作品必需是通過不斷的自我否定反復錘煉之後剩下的部分。

對佐藤而言，創作最重要是根據自己內心的視角，畫自己想畫的畫。自幼便對宇宙、自然、科學興趣濃厚的佐藤深感量子力學拓展的世界觀。他認為物質的本質是空，而人類本就活在自己臆造的世界裡。所以，內心之外並無真實存在。人類可以將想像變成為現實的能力。藝術家通過描繪心中的理想世界，讓大家認識到人類的無限想像力和世界之大美。





478

MASARU SHICHINOHE

(B. 1959)

Invitation

signed 'Shichinohe' (lower right)
acrylic on canvas
112 x 145.5 cm. (44 1/8 x 57 1/4 in.)
Painted in 2009

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Anon. sale, Sotheby's Hong Kong, 4 October 2010, Lot 733
Acquired from the above by the present owner

LITERATURE

Ping Art Space, Black Angel: Masaru Shichinohe, Taipei, Taiwan, 2010
(illustrated, pp. 28-29).

七戶優

(1959年生)

邀請

壓克力 畫布
2009年作
款識：Shichinohe (右下)

來源

2010年10月4日 蘇富比香港 編號 733
現藏者購自上述拍賣

文獻

2010年《七戶優：月下紫羅蘭》藏新藝術 台北 台灣
(圖版，第28-29頁)



479

YU YASUDA

(B. 1982)

Floating with Tide

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

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Japan

安田悠

(1982年生)

順流

油彩 畫布
2012年作

來源

日本 私人收藏



480

HIROYUKI MATSUURA

(B. 1964)

A Piece of Kronos

signed with artist's signature, dated '2017.8.3.' (on the reverse)
acrylic on canvas
130 x 97 cm. (51 1/8 x 38 1/4 in.)
Painted in 2017

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private collection, Asia

松浦浩之

(1964年生)

A Piece of Kronos

壓克力 畫布
2017年作
款識：藝術家簽名2017.8.3. (畫背)

來源
亞洲 私人收藏

481

HIROYUKI MATSUURA

(B. 1964)

Maintenance

signed and dated 'Hiroyuki Matsuura 2006.2.26'
(on the reverse of each panel)
acrylic on canvas (diptych)
upper: 200 x 75 cm. (78¾ x 29½ in.)
lower: 50 x 75 cm. (19⅝ x 29½ in.)
overall: 250 x 75 cm. (98⅝ x 29½ in.)
Painted in 2006

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Eslite Gallery, Taipei, Taiwan
Private collection, Asia

EXHIBITED

Stockholm, Sweden, Mirai Projects, Super Acrylic Skin,
November 2006.

Taipei, Taiwan, Eslite Gallery, 'Ultra New Visions'
Hiroyuki Matsuura Solo Exhibition, April 2007.

LITERATURE

Tokyo Gallery + BTAP, Hiroyuki Matsuura, Tokyo, Japan, 2007
(illustrated, p. 49)

松浦浩之

(1964年生)

Maintenance

壓克力 畫布 (二聯作)
2006年作
款識：Hiroyuki Matsuura 2006.2.26. (每件畫背)

來源

台灣 台北 誠品畫廊
亞洲 私人收藏

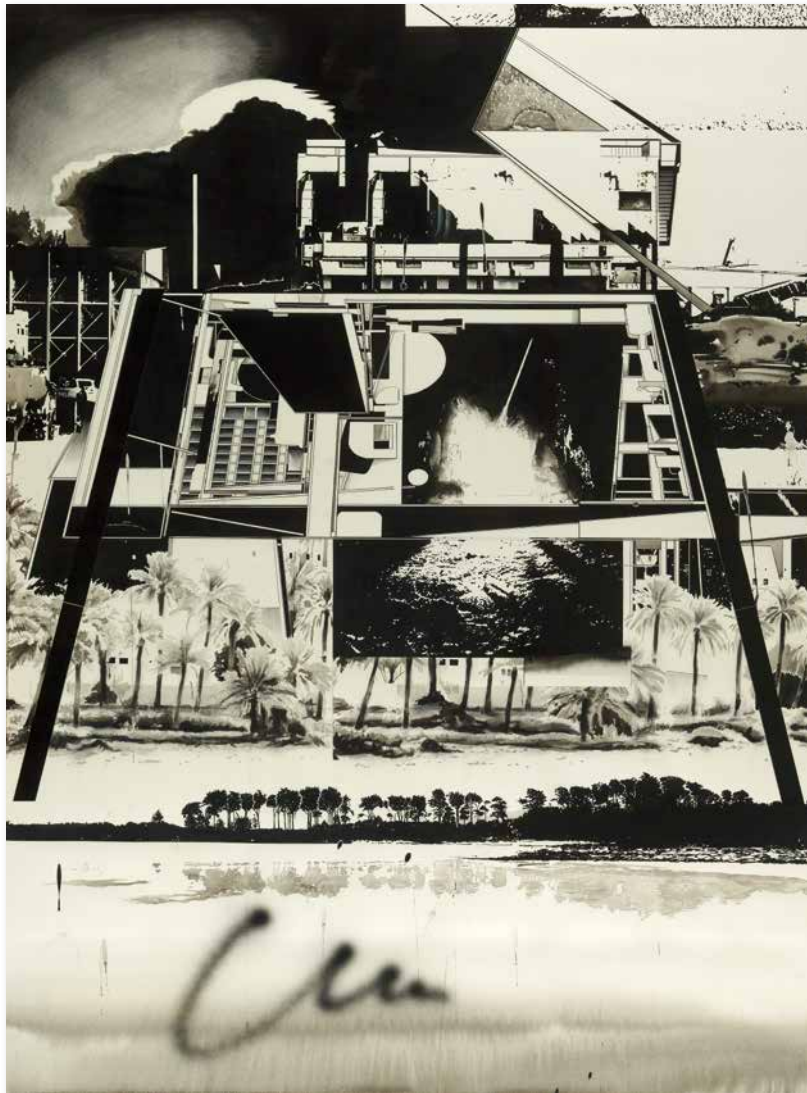
展覽

2006年11月「Super Acrylic Skin」 未來計劃 斯德哥爾摩 瑞典
2007年4月「Ultra New Visions松浦浩之個展」 誠品書店 台北 台灣

出版

2007年《松浦浩之》東京畫廊 + BTAP 東京 日本 (圖版, 第49頁)





482

HIROKI TSUKUDA

(B. 1978)

The Cave

dated '2013', signed with artist's signature (on the reverse)
ink and charcoal on paper
138.5 x 103 cm. (54½ x 40½ in.)
Painted in 2013

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Nanzuka Underground, Tokyo, Japan
Acquired from the above by the present owner

佃弘樹

(1978年生)

洞穴

水墨 炭筆 紙本
2013年作
款識：2013 藝術家簽名 (畫背)

來源

日本 東京 Nanzuka Underground 畫廊
現藏者購自上述畫廊



483

RYOZO KATO

(B. 1964)

Landscape (Dou Ten San Sui)

stone pigments and ink on paper mounted on board
162 x 130.3 cm. (63¾ x 51¼ in.)
Painted in 2019
two seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

加藤良造

(1964年生)

洞天山水

礦石顏料 水墨 紙本 裱於木板
2019年作
藝術家鈐印兩枚



484

TSANG KIN-WAH

(B. 1976)

MomFDad (pink & light blue on white)

signed and dated 'Tsang Kin Wah 2013' (on the reverse)
silkscreen and acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)
Painted in 2013

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private collection, Asia (acquired directly from the artist by the present owner)

曾建華

(1976年生)

MomFDad (pink & light blue on white)

絲網版印 壓克力 畫布

2013年作

款識：Tsang Kin Wah 2013 (畫背)

來源

亞洲私人收藏 (現藏者直接購自藝術家)



485

SU MENG-HUNG

(B. 1976)

The Three Birds of Giuseppe Castiglione

signed in Chinese, dated '2010' (on the reverse)
mixed media on canvas
195 x 259 cm. (76¾ x 102 in.)
Painted in 2010

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Tina Keng Gallery, Taipei, Taiwan
Private collection, Asia (acquired from the above by the present owner)

EXHIBITED

Taipei, Taiwan, TKG+, Manjusaka, July - August 2010.

蘇孟鴻

(1976年生)

郎世寧之三鳥圖

綜合媒材 畫布
2010年作
款識：蘇孟鴻 2010 (畫背)

來源

台灣 台北 耿畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2010年7-8月「彼岸花」耿畫廊TKG+ 台北 台灣

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK
紐約私人舊藏



486

QIU YACAI

(CH'IU YA-TS'AI, 1949-2013)

Untitled

signed in Chinese (lower left)
oil on canvas
129.5 x 96 cm. (51 x 37¾ in.)

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

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

邱亞才

(1949-2013)

無題

油彩 畫布
款識：邱亞才 (左下)

來源

香港 漢雅軒
現藏者購自上述畫廊



487

QIU YACAI

(CH'IU YA-TS'AI, 1949-2013)

Untitled

signed in Chinese (lower left)
oil on canvas
120 x 81 cm. (47¼ x 31⅞ in.)

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

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

邱亞才

(1949-2013)

無題

油彩 畫布
款識：邱亞才 (左下)

來源

香港 漢雅軒
現藏者購自上述畫廊

MANGA ART

The term *manga* was used by Katsushika Hokusai in his compilation *Hokusai Manga* (1814). *Man* suggests an impromptu or spontaneous attitude towards compiling material. However, *Hokusai Manga* is more like a picture album than a narrative of sequential images. As such, its definition is different from our contemporary understanding of *manga*, which revolves around a story. The *manga* we know utilises panels of varying sizes and sequential pages to construct a passage of time and cadence in order to tell a story.

Disney culture entered Japan after World War II. It stimulated the development of *manga*. However, Japanese cartoon took an entire unique path of their own. Osamu Tezuka established the *manga* studio Tokiwa-sō in Tokyo in the 1950s. It attracted major talents like Fujio F. Fujiko, Shotaro Ishinomori, and Fujio Akatsuka to enlist. Osamu Tezuka's *manga* incorporates science, history, philosophical thinking, and cinematic treatments in its content. Such richness elevates *manga* above mere entertainment — it inspires viewers to exercise their minds, and it stimulates their creativity. Osamu Tezuka's works heavily influenced countless emerging *manga* artists, accelerated the growth and broadened the horizon of the entire industry. His readership transcends the boundaries of demographics. *Manga* is without a doubt a popular and unique visual culture property. As such, Osamu Tezuka is often venerated as "the god of *manga*".

M a n g a

and *anime* are closely related to one another. Broadly speaking, when a *manga* is made into an anime, it signals the success of its story, and that it had garnered a large following. The production cost of an anime is very high, and the process is very time consuming. This is due to the fact that traditional animation requires artists to outline and colour each frame by hand, and it takes up to hundreds of thousands of frames to construct a smooth animation film. Each cel requires the animator to paint opaque pigments on transparent film on the reverse. Such process demands a high level of painterly skill.

We have chosen several important works by seminal manga artists to offer in the current auction.

These original drawings by manga artists and animation studio shall serve as a bridge to help us explore the relationship between manga and contemporary art. As early as 1990s, Takashi Murakami postulated that in the future, both culture and art will become extremely flat. The characteristic "superflatness" of manga precisely embodies this unique property, and it gives Japanese contemporary art a strong sense of identity in the world. Numerous international artists included in this auction are influenced by manga to some extent. These include Yoshitomo Nara, Hiroyuki Matsuura, Ayako Rokkaku, KAWS, Javier Calleja, and Chen Fei. It is evident that the stylistic features of manga such as, exaggerated character modelling, flatness, dominant sense of lines, and high saturation colours have a lasting impression on them, and the statement that Murakami made in the 1990s has proven to be quite prophetic.



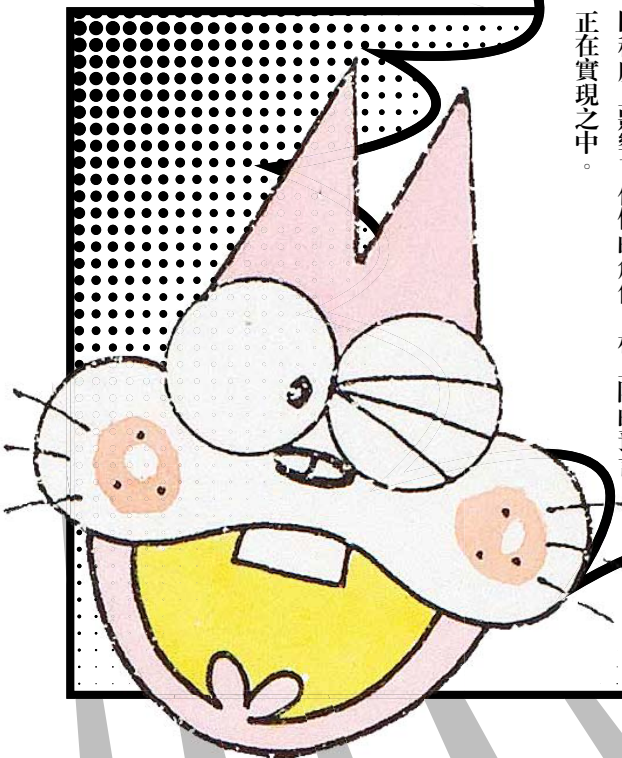
「漫畫」這個名稱在江戶年代曾被葛飾北齋用在《北齋漫畫》(1814)中。「漫」字帶有即興和隨心去整合資料的意味。但《北齋漫畫》本身屬繪畫範本多於富有故事性的連環圖漫畫，因此其定義和今天以說故事為主的現代漫畫不同。大眾熟悉的漫畫，是以利用格子之間的大小變化，以及揭頁的安排，去營造時間流動和節奏，從而可以講述故事。

二戰結束後迪士尼文化進入日本，刺激了現代漫畫的發展，不過日本漫畫卻形成了的自身的獨特風格。手塚治虫在五十年代於東京成立了著名漫畫工作室「常盤莊」，吸引了藤子不二雄、石森章太郎、赤塚不二夫等人加入。手塚的漫畫採合了科學、歷史、哲學思維，以及電影拍攝的手法，令漫畫超越了娛樂的層次，啟發讀者思考，以至激發創意。手塚影響了無數漫畫新秀，令業界百花齊放，讀者跨越所有年齡層，成為一種普及而獨特的視覺文化產物，而手塚亦被尊稱為「漫畫之神」。

漫畫和動畫的關係非常密切，一般來說，動畫化代表了一個漫畫故事的成功，具有足夠受歡迎程度。動畫的製作成本非常高昂，並非常花費時間，因為傳統的動畫原畫須要人手勾線上色，數千張原畫才可組成一集流暢的動畫。每張原畫均以不透明顏料在透明膠片的反面上色，要求極高繪畫技巧。

本次拍賣特別精選幾位日本漫畫界代表人物的作品，包括了漫畫家和動畫工作室的原畫，試圖探討動漫和當代藝術的關係。村上隆早在80年代就提出未來的社會、文化和藝術都會變得極度平面，而動漫的「超扁平」特色正好可以表現這種特質，令日本的藝術可以在世界上展示出獨特而強大的力量。本季拍賣中好幾位來自日本、中國和西方的藝術家，包括了奈良美智、松浦浩之、六角彩子、KAWS、哈維爾·卡勒加JAVIER CALLEJA和陳飛等，可見動漫的誇張造型、平面化、線條感和高彩度特色，都在不同程度上影響了他們的創作。村上隆的預言正在實現之中。

漫 動 作





488

OSAMU TEZUKA

(1928-1989)

Astro Boy and the Phoenix

signed in Japanese, dated '1981.1.10.' (on the backing board)
 watercolour on paper
 12 x 17 cm. (4¾ x 6¾ in.)
 Painted in 1981

HK\$220,000-400,000

US\$29,000-51,000

PROVENANCE

Private Collection, Japan
 This work is accompanied with a certificate of registration issued by
 Osamu Tezuka Works of Art Registration Meeting

手塚治虫

(1928-1989)

阿童木與火之鳥

水彩 紙本
 1981年作
 款識：手塚治虫 1981.1.10. (背板)

來源

日本私人收藏
 此作品附手塚治虫作品登錄會所
 發之登錄證書





489

FUJIKO F. FUJIO (1933-1996) &
FUJIKO F. FUJIO PRODUCTIONS

Doraemon; & Doraemon

ink and watercolour on paper;
pencil and coloured pencil on tracing paper; acrylic on cel; &
pencil and coloured pencil on paper
26 x 19 cm. (10¼ x 7½ in.); 25.5 x 18 cm. (10 x 7¼ in.);
23 x 26.5 cm. (9 x 10⅝ in.); & 24 x 27 cm. (9½ x 10⅞ in.)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Fujiko F. Fujio Productions
Private Collection, Japan

藤子・F・不二雄 (1933-1996) ;

藤子・F・不二雄製作公司

多啦A夢 ; 及多啦A夢

墨水 水彩 紙本 ; 鉛筆 彩色鉛筆 描圖紙 ;
壓克力 動畫原畫膠片 ; 及鉛筆 彩色鉛筆 紙本

來源

藤子・F・不二雄製作公司
日本 私人收藏



490

MOMOKO SAKURA (1965-2018) & NIPPON ANIMATION

Chibi Maruko-chan

acrylic and pen on paper;
three acrylic and marker pen on cel; &
four pencil and coloured pencil on paper
44 x 32.5 cm. (17 3/8 x 12 3/4 in.);
23 x 26.5 cm. (9 x 10 3/8 in.) (3); &
24 x 27 cm. (9 1/2 x 10 5/8 in.) (4)
Painted circa 1990s

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private collection, Asia

櫻桃子 (1965-2018) ; 及
日本動畫公司

櫻桃小丸子

壓克力 原子筆 紙本 ;
壓克力 麥克筆 動畫原畫膠片 (共三件) ;
及鉛筆 彩色鉛筆 紙本 (共四件)
約1990年代作

來源
亞洲 私人收藏

491

MOMOKO SAKURA (1965-2018) &
NIPPON ANIMATION

Chibi Maruko-chan

acrylic on paper; &
acrylic and marker pen on cel
25.5 x 31.5 cm. (10 x 12 3/8 in.); &
23 x 26.5 cm. (9 x 10 3/8 in.)
Painted circa 1990s

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private collection, Asia

櫻桃子 (1965-2018) ; 及
日本動畫公司

櫻桃小丸子

壓克力 原子筆 紙本 ;
及 壓克力 麥克筆 動畫原畫膠片
約1990年代作

來源

亞洲 私人收藏



Lot 491

492

MOMOKO SAKURA (1965-2018) &
NIPPON ANIMATION

Chibi Maruko-chan

acrylic on paper;
three acrylic and marker pen on cel; &
three pencil and coloured pencil on paper
47 x 30 cm. (18 1/2 x 11 3/4 in.);
51 x 35 cm. (20 1/8 x 13 3/4 in.) (3); &
45.5 x 32.5 cm. (17 7/8 x 12 3/4 in.) (3)
Painted circa 1990s

HK\$40,000-60,000

US\$5,200-7,700

櫻桃子 (1965-2018) ; 及
日本動畫公司

櫻桃小丸子

壓克力 紙本 ; 壓克力 麥克筆 動畫原畫膠片 (共三件) ;
及 鉛筆 彩色鉛筆 紙本 (共三件)
約1990年代作



Lot 492

493

HAYAO MIYAZAKI (B. 1941) &
STUDIO GHIBLI

Kiki's Delivery Service

three acrylic and marker pen on cel; &
pencil and coloured pencil on paper
each: 23 x 35 cm. (9 x 13 3/4 in.)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Studio Ghibli
Private collection, Japan

宮崎駿 (1941年生) ; 及
吉卜力工作室

魔女宅急便

壓克力 麥克筆 動畫原畫膠片 (共三件) ; 及鉛筆 彩色鉛筆 紙本

來源

吉卜力工作室
日本 私人收藏



Lot 493



Lot 494

494

HAYAO MIYAZAKI (B. 1941) &
STUDIO GHIBLI

My Neighbor Totoro

five acrylic and marker pen on cel on paper
each: 23 x 35 cm. (9 x 13 3/4 in.)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Studio Ghibli
Private collection, Japan

宮崎駿 (1941年生) ; 及
吉卜力工作室

龍貓

壓克力 麥克筆 動畫原畫膠片 紙本 (共五件)

來源

吉卜力工作室
日本 私人收藏



495

FUJIO AKATSUKA

(1935-2008)

Tensai Bakabon

fifteen ink and watercolor on paper
each: 27 x 38 cm. (10% x 15 in.)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Fujio Productions
Private collection, Japan

赤塚不二夫

(1935-2008)

天才傻鵬

墨水 水彩 紙本 (共十五件)

來源

赤塚不二夫製作公司
日本 私人收藏

つづく



Lot 496

496

YUMIKO IGARASHI

(B. 1950)

Candy Candy

signed in Japanese; dated '1981' (lower left)

24.4 × 25.7 cm. (9 $\frac{5}{8}$ × 10 $\frac{1}{8}$ in.)

Painted in 1981

HK\$25,000-35,000

US\$3,200-4,500

PROVENANCE

Private collection, Asia

五十嵐優美子

(1950年生)

小甜甜

墨水 水彩 紙本

1981年作

款識：藝術家款識 1981 (左下)

來源

亞洲 私人收藏

497

YUMIKO IGARASHI

(B. 1950)

Candy Candy

signed in Japanese; dated '1981' (lower middle)

36.4 × 51.5 cm. (14 $\frac{3}{8}$ × 20 $\frac{1}{4}$ in.)**HK\$45,000-55,000**

US\$5,800-7,000

PROVENANCE

Private collection, Asia

五十嵐優美子

(1950年生)

小甜甜

墨水 水彩 紙本

1981年作

款識：藝術家款識 1981 (中下)

來源

亞洲 私人收藏



Lot 497

おわり

498

YOSHITOMO NARA

(B. 1959)

Sleepless Night (Sitting)

mixed media sculpture
28 (H) x 17 x 15 cm. (11 x 6 ¾ x 5 7/8 in.)
Executed in 2007
edition: 190/300

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

How2Work, Hong Kong
Private collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate signed by the artist

奈良美智

(1959年生)

Sleepless Night (Sitting)

綜合媒材 雕塑
2007年作
版數：190/300

來源

香港 How2Work
亞洲私人收藏 (現藏者購自上述公司)
此作品附藝術家親簽之證書



499

YOSHITOMO NARA

(B. 1959)

Mori Girl

mixed media sculpture
28.5 (H) x 19 x 15 cm. (11 ¼ x 7 ½ x 5 7/8 in.)
Executed in 2012
edition 93/200

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

How2Work, Hong Kong
Private collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate signed by the artist

奈良美智

(1959年生)

Mori Girl

綜合媒材 雕塑
28.5 x 19 x 15 cm. (11 1/4 x 7 1/2 x 5 7/8 in.)
2012年作
版數：93/200

來源

香港 How2Work
亞洲私人收藏 (現藏者購自上述公司)
此作品附藝術家親簽之證書



500

KAWS

(B. 1974)

Plush BFF x Dior (Black and Pink)

polyester plush in Dior denim and suit with original presentation boxes
each: 45.7(H) x 25 x 10 cm. (18 x 9 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.) (2)
each box: 55.4 (H) x 30.1 x 24.1 cm. (21 $\frac{1}{4}$ x 11 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in.) (2)
Released in 2019
edition 183/500 (black); & 353/500 (pink) (2)

HK\$140,000-180,000

US\$18,000-23,000

PROVENANCE

Private Collection, Asia
Each work is accompanied by an authenticity card.

KAWS

(B. 1974)

Plush BFF x Dior (黑、粉紅)

滌綸 毛絨 迪奧牛仔服及西裝 (每件附原裝包裝盒)
2019年發行 / 版數: 183/500 (黑); 及353/500 (粉紅)

來源

亞洲私人收藏
每件作品附一張保證卡



501

YAYOI KUSAMA

(B. 1929)

Pumpkin

titled in Japanese, numbered, dated and signed '229/250 1991 Yayoi Kusama' (lower edge)
screenprint
each image: 21 x 16 cm. (8 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in.)
sheet: 28 x 59 cm. (11 x 23 $\frac{1}{4}$ in.)
Executed in 1991
edition 229/250

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate no. 146, p. 96).



草間彌生

(1929年生)

南瓜

絲網 版畫 / 1991年作 / 版數: 229/250
款識: 229/250 含日文款識 1991 Yayoi Kusama (下沿)

來源

亞洲私人收藏

出版

2017年《草間彌生: 全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數, 第146圖, 第96頁)

502

YAYOI KUSAMA

(B. 1929)

Red Coloured Pumpkin

titled in Japanese, numbered, dated and signed '58/98 1994 Yayoi Kusama' (lower edge)
screenprint
image: 45.5 x 52.5 cm. (17 $\frac{7}{8}$ x 20 $\frac{5}{8}$ in.)
sheet: 55 x 63.5 cm. (21 $\frac{1}{2}$ x 25 in.)
Executed in 1994 / edition 58/98

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 189, p. 116).

草間彌生

(1929年生)

紅色南瓜

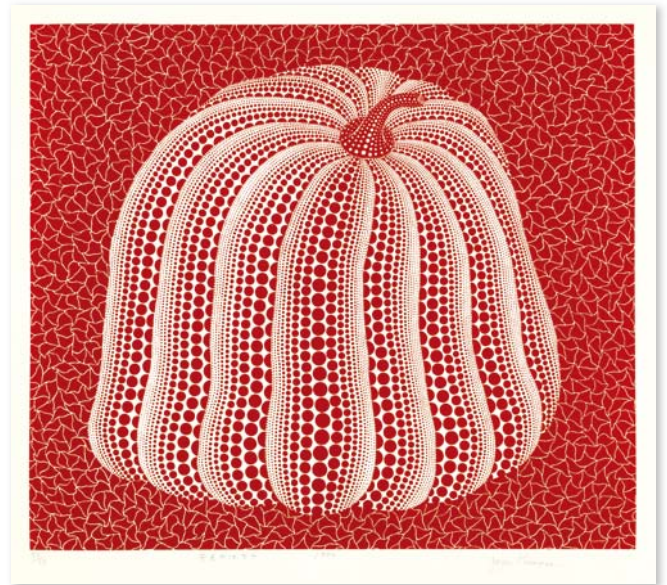
絲網 版畫 / 1994年作
版數：58/98
款識：58/98 含日文款識
1994 Yayoi Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖 1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第189圖，第116頁)



503

YAYOI KUSAMA

(B. 1929)

Hat

numbered, dated and signed 'E.A. 1984 Yayoi Kusama' (lower edge)
lithograph
image: 31.2 x 40.7 cm. (12 $\frac{1}{4}$ x 16 in.)
sheet: 43 x 56.5 cm. (16 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)
Executed in 1984 / edition E.A.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 38, p. 33).

草間彌生

(1929年生)

帽子

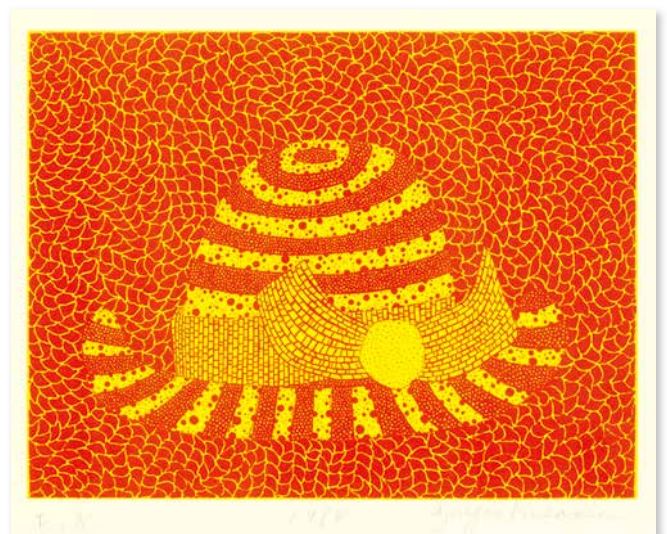
石版 版畫
1984年作
版數：E.A.
款識：E.A. 1984 Yayoi Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖 1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第38圖，第33頁)



504

YAYOI KUSAMA

(B. 1929)

Depths of The Sea

singed, dated and numbered 'yayoi kusama 1989 12/100', inscribed in Japanese Kanji (lower edge) screenprint
image: 45.5 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
sheet: 53.5 x 61 cm. (21 $\frac{1}{8}$ x 24 in.)
Executed in 1989
edition 12/100

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 135, p. 89).

草間彌生

(1929年生)

深海

絲網版畫
1989年作
版數 12/100
款識：Yayoi Kusama 1989
12/100 深海（下沿）

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本（圖版為另一版數，第135圖，第89頁）



505

YAYOI KUSAMA

(B. 1929)

Watermelon

numbered, dated and signed '18/75 1986 Yayoi Kusama' (lower edge) screenprint
image: 46 x 53.5 cm. (12 $\frac{1}{4}$ x 16 in.)
sheet: 54 x 61.5 cm. (16 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)
Executed in 1986
edition 18/75

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private collection, Japan
Acquired from the above by the present owner

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 91, p. 62).

草間彌生

(1929年生)

西瓜

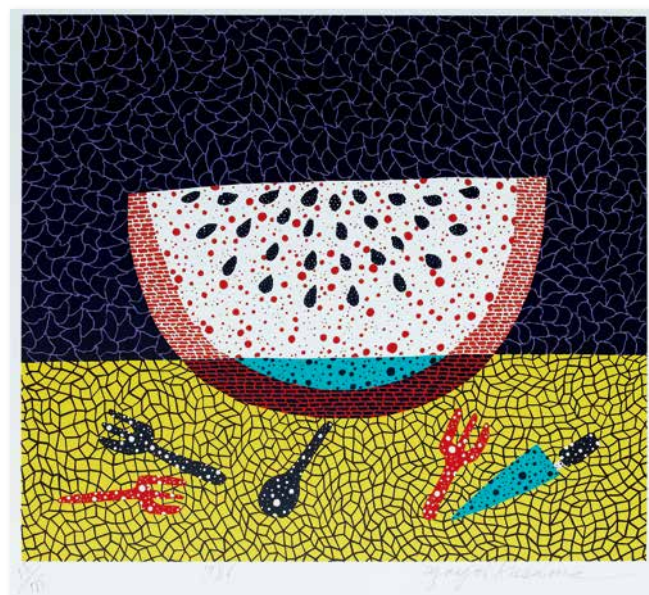
絲網版畫
1986年作
版數：18/75
款識：18/75 1986 Yayoi
Kusama (下沿)

來源

亞洲 私人收藏

出版

前藏者直接得自藝術家
日本 私人收藏
現藏者購自上述收藏





506

TAKASHI MURAKAMI

(B. 1962)

*We Came to the Field of Flowers through Anywhere Door;
Anywhere Door (Dokodemo Door) in the Field of Flowers;
Doraemon in the Field of Flowers;
Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers;
& Doraemon's Daily Life*

signed with artist's signature, dated and numbered '2019 68/300', annotated 'Fujiko F Fujio' in Kanji (lower edge); signed with artist's signature, dated and numbered '2019 122/300'; annotated 'Fujiko F Fujio' in Kanji (lower edge); signed with artist's signature, dated and numbered '2019 111/300', annotated 'Fujiko F Fujio' in Kanji (lower edge); signed with artist's signature, dated and numbered '2019 110/300', annotated 'Fujiko F Fujio' in Kanji (lower edge); & signed with artist's signature, dated and numbered '2019 114/300', annotated 'Fujiko F Fujio' in Kanji (lower edge)

five screenprints

48.5 x 48.5 cm. (19 1/8 x 19 1/8 in.); 48.5 x 48.5 cm. (19 1/8 x 19 1/8 in.);

58 x 51 cm. (22 1/4 x 20 1/8 in.); 58 x 51 cm. (22 7/8 x 20 1/8 in.);

58 x 51 cm. (22 7/8 x 20 1/8 in.)

Executed in 2019 (5)

edition 68/300; 122/300; 111/300; 110/300; & 114/300 (5)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Kaikai Kiki Co., Ltd., Tokyo, Japan

Private collection, Asia

村上隆

(1962年生)

*We Came to the Field of Flowers through
Anywhere Door;
Anywhere Door (Dokodemo Door) in the Field
of Flowers; Doraemon in the Field of Flowers;
Mr. Fujiko F. Fujio and Doraemon Are in the
Field of Flowers;及 Doraemon's Daily Life*

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- A**
 ABAD, PACITA 帕斯塔 165
 AFFANDI 阿凡迪 198, 199, 200
 AMORSOLO, FERNANDO CUETO
 阿莫索羅 154, 155, 156, 157, 158, 159
 APIN, MOCHTAR 莫達·阿賓 210
 AW, TEE HONG 歐世鴻 177
 AZIZ, ABDUL 雅斯 211
- B**
 BLANCO, ANTONIO 安東尼奧·布蘭科 195
 BONNET, RUDOLF 魯道夫·邦尼 191
- C**
 CHEN, WEN HSI 陳文希 170, 171, 172, 173
 CHEONG, SOO PIENG 鍾泗賓
 176, 178, 182, 183
- D**
 DACHLAN, UMI 烏米·達赫蘭 208
 DAMRONG, WONG-UPARAJ 黃丹龍 144,
 146
 DO, QUANG EM 114
- G**
 GUNAWAN, HENDRA 古那彎 220
- H**
 HOANG, TICH CHU 122
 HONG, ZHU AN 洪祝安 186
- J**
 JOYA, JOSE 荷西·荷雅 162, 163, 164
- K**
 KERTON, SUDJANA 克爾頓 221, 222
 KHOO, SUI HOE 丘瑞河 187
- L**
 LAI, FOONG MUI 賴鳳美 180
 LE MAYEUR DE MERPRÈS, ADRIEN-JEAN
 勒邁耶 190, 194
 LE, PHO 黎譜
 108, 110, 111, 112, 113, 117, 118, 119, 131, 136, 137
 LE, THI LUU 黎氏秋
 126, 127, 128, 129, 132, 133, 134
 LEE, MAN FONG 李曼峰 216, 217, 218, 219
 LUEMUANG, PRASONG 147
- M**
 MAI, TRUNG THU 梅忠恕
 103, 104, 105, 106, 130, 140, 141, 142, 143
 MEIER, THEO 西奧·梅耶 192
- N**
 NGUYEN, PHAN CHANH 阮潘正 107
 NGUYEN, TRUNG 阮忠 124, 125
 NGUYEN, TU NGHIEM 阮思嚴 123
- O**
 OSSORIO, ALFONSO 阿方索·奧索里奧 166
- P**
 PIROUS, AD 阿都·雅里·比勞斯 205, 207
- R**
 RUSLI 路斯裡 209
- S**
 S. SUDJOJONO 蘇佐佐諾 214
 SADALI, AHMAD 阿默·薩達里 203, 204
 SIDIK, FADJAR 法賈·希迪 206
 SMIT, ARIE 艾利·斯密特 188, 189, 196, 197
 SOEDARSONO, SRIHADI
 斯里哈迪·蘇達索諾 201, 202
 SONNEGA, AUKE 奧庫·蘇恩赫 193
 SUN, YEE 沈雁 175
 SUNARYO 蘇納爾約 212, 213
- T**
 TABUENA, ROMEO 羅米奧·塔貝納
 167, 168, 169
 TAY, BAK KOI 鄭木奎 174, 179
 TONG, CHIN SYE 童振獅 181
- U**
 U, LUN GWYE 152, 153
 U, NGWE GAING 148, 149
 UPA-IN, SOMPOT 145
 U, SAN WIN 150, 151
- V**
 VU, CAO DAM 武高談
 101, 102, 109, 115, 116, 120, 121, 135, 138, 139
- W**
 WIDAYAT 維達雅 215
- Y**
 YEH, CHI WEI 葉之威 184
 YEO, THOMAS 姚照宏 185
- Z**
 ZÓBEL, FERNANDO 費南度 160, 161

A

AKATSUKA, FUJIO 赤塚不二夫 495

BBARRIOQUINTO, ANDRES 459
BESTRIZAL, BESTA 貝斯塔·貝斯特黎薩 452**C**CABIGTING, ANNIE 安妮·卡比格丁 456
CALLEJA, JAVIER 哈維爾·卡勒加 430
CHAN, DAVID 陳建偉 460
CHAN, LUIS 陳福善 358, 359
CHAO CHUNG-HSIANG 趙春翔 338
CHEN FEI 陳飛 439
CHEN KE 陳可 442
CHEN LINGYANG 陳羚羊 451
CHEN TING-SHIH 陳庭詩 320
CHIU, TENG-HIOK 周廷旭 346, 347
CHOI MYOUNG-YOUNG 崔明永 393
CHU TEH-CHUN 朱德群
306, 307, 323, 324, 325, 326
CHU WEI-BOR 朱為白 309
CHUANG CHE 莊喆 312
CHUNG SANG-HWA 鄭相和 394
CRUZ, MARINA 瑪莉娜·克魯斯 458
CUI JIE 崔潔 438**D**

DOMOTO, HISAO 堂本尚郎 387

FFAN TCHUNPI 方君璧 356, 357
FONG CHUNG-RAY 馮鍾睿 310
FUJIO, FUJIKO F. & FUJIKO F. FUJIO
PRODUCTIONS
藤子·F·不二雄；
藤子·F·不二雄製作公司 489**G**GAO WEIGANG 高偉剛 445, 446
GOKITA, TOMOO 五木田智央 427, 428, 429
GU DEXIN 顧德新 450**H**HALLEY, PETER 彼得·哈利 420
HIRAGA, KEY 平賀敬 471, 472
HO KAN 霍剛 313
HSIAO CHIN 蕭勤
314, 315, 316, 317, 318, 319
HSU TUNG-LUNG 許東榮 332
HUANG YUXING 黃宇興 440**I**IGARASHI, YUMIKO 五十嵐優美子 496, 497
IMAI, TOSHIMITSU 今井俊滿 383
INVADER 421**J**JAVIER, GERALDING 傑拉丁·哈維爾 457
JU MING 朱銘 333, 334, 335**K**KATO, RYOZO 加藤良造 483
KAWS 417, 425, 426, 500
KIM TSCHANG-YEUL 金昌烈
389, 390, 391, 392
KUO HSUEH-HU 郭雪湖
351, 352, 353, 354, 355
KUSAMA, YAYOI 草間彌生
401, 402, 403, 404, 405, 406, 501, 502, 503,
504, 505**L**LEE UFAN 李禹煥 395
LI CHEN 李真 435, 436, 437
LI QING 李青 447
LI, EDDY 李秀恆 360, 361
LIN FENGMIAN 林風眠
362, 363, 364, 365, 366
LIN, RICHARD 林壽宇 321, 322
LIU KUO-SUNG 劉國松 311
LIU WEI 劉煒 415
LIU YE 劉野 407, 408
LU QING 路青 449**M**MARTINEZ, EDDIE
艾迪·馬丁內斯 422, 423
MATHIEU, GEORGES 喬治·馬修 308
MATSUTANI, TAKESADA 松谷武判 384
MATSUURA, HIROYUKI 松浦浩之 480, 481
MIYAZAKI, HAYAO & STUDIO GHIBLI
宮崎駿；及吉卜力工作室 493, 494
MONTHA, OKY REY 歐其·瑞·蒙特哈 453
MOTONAGA, SADAMASA 元永定正 379
MURAKAMI, TAKASHI 村上隆 424, 506**N**NAKANISHI, NATSUYUKI 中西夏之 385
NARA, YOSHITOMO 奈良美智
468, 469, 470, 498, 499**O**

OHBA, DAISUKE 大庭大介 432

PPANG JIUN 龐均 349, 350
PANG, RUBEN 彭靖能 463
PARKER, ERIC 艾瑞克·帕克 418
PUIPIA, CHATCHAI
查柴·普伊皮亞 464, 465**Q**

QIU YACAI 邱亞才 486, 487

RRHEE SEUNDJA 李聖子 388
ROKKAKU, AYAKO 六角彩子 475, 476**S**SAKURA, MOMOKO & NIPPON ANIMATION
櫻桃子；及日本動畫公司 490, 491, 492

SANPITAK, PINAREE 466

SANYU 常玉 367, 368, 369, 370, 371
SATO, SHINYA 佐藤淳彌 477
SHEN HANWU 沈漢武 341, 342
SHICHINOHE, MASARU 七戶優 478
SHIM MOON-SEUP 沈文燮 396
SHIMAMOTO, SHOZO
嶋本昭三 380, 381, 382
SHINOHARA, USHIO 篠原有司男 473
SHIRAGA, KAZUO 白髮一雄 376, 377
SHIY DE-JINN 席德進 339, 340
SPERLING, JOSH & FRIEDMAN, SAM
喬希·斯博林及山姆·傅利曼 419
SU MENG-HUNG 蘇孟鴻 485
SUMI, YASUO 鷺見康夫 386
SUNARYO, ARIN DWIHARTANTO
艾林·迪維哈坦托艾林·迪維哈坦托 455
SURAJI 蘇拉吉 454**T**TANAAMI, KEIICHI 田名網敬一 474
TANAKA, ATSUKO 田中敦子 378
TEZUKA, OSAMU 手塚治虫 488
TILLMANS, WOLFGANG
沃爾夫岡·提爾曼斯 431
TING, WALASSE 丁雄泉
372, 373, 374, 375
TSANG KIN-WAH 曾建華 484
TSENG YUHO 曾佑和 348
TSUKAMOTO, TOMOYA 塚本智也 433, 434
TSUKUDA, HIROKI 佃弘樹 482**U**

UTARIT, NATEE 納堤·尤塔瑞 467

WWANG GUANGLE 王光樂 443
WANG PAN-YOUN 王攀元 344, 345
WEI JIA 韋嘉 441**X**XIAO RUSONG 蕭如松 336, 337
XIE NANXING 謝南星 413**Y**YANG SHAOBIN 楊少斌 414
YASUDA, YU 安田悠 479
YEOH CHOO KUAN 楊子寬 461**Z**ZAO WOU-KI 趙無極
301, 302, 303, 304, 305, 327, 328,
329, 330, 331
ZENG FANZHI 曾梵志 412
ZHANG ENLI 張恩利 416
ZHANG LI 張利 343
ZHANG XIAOGANG 張曉剛 343
ZHAO YANG 趙洋 448
ZHAO ZHAO 趙趙 444
ZHAO, ROBERT 趙仁輝 462



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the lot number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made

on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

(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:

(a) 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;

- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

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

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

You must make cheques payable to Christie's Hong

Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

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

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size,

quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium : the charge the buyer pays us along with the **hammer price**.
catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition : the physical condition of a **lot**.
due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).
provenance : the ownership history of a **lot**.
qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、悉悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方**酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

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

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能保證任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘繩、鐘繩或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件；公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客戶

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (i) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

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

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更優，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使的酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3), E(2)(i), F(4), 及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您諮詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您諮詢獨立稅務意見。

E. 保證

1. 買方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有者之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**(詳見以下第 F1(a) 段定義)的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

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

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行(“標題”)以**大階字體**注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料(包括標題以外的大階字體注明)作出任何保證。
- 真品保證**不適用於**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋。或者標題中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。

(f) 如果**拍賣品**只有通過科學鑑定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接受，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

- 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域或被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得**拍賣場**。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
- 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得**拍賣行**。

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

F. 付款

1. 付款方式

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

所有款項須於拍賣後 7 個日曆天內悉數付清(“**到期付款日**”)。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以以下列方式支付：

- 佳士得通過“MyChristie’s”網上賬戶為客人提供查

看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行
香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHKHK

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以「持卡人不在場」(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：

(iv) 現金

本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話+852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

- (a) 如果到期付款日，您未能全數支付購買款項，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) 自到期付款日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息；
- (ii) 取消交易並按照我們認為合適的條件對拍賣品公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的購買款項與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應得的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之購買款項，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回

之其他損失、利息、法律費用及其他費用；

- (v) 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在拍賣品所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G(d)(i)及(ii)段向您收取倉儲和運輸費用。在此情況下，G(d)(iv)段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

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

H. 運送

1. 運送

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

2. 出口/進口

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

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

(b) 您應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物物的拍賣品

由瀕臨絕種及其他受保護野生動物製造或組成（不論百分比率）的拍賣品在本目錄中註有〔~〕號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看〔c〕段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和條例要求。

(c) 美國關於非洲象牙的進口禁令

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

(d) 源自伊朗的拍賣品

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

(e) 黃金

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

(f) 鐘錶

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

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

I. 佳士得之法律責任

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更

多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密**底價**出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

⊠ Bidding by parties with an interest.

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

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

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

本目錄中使用的各類標識

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

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

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

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

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

⊠ 利益方的競投。

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

⚠ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees:

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

○◆ Third Party Guarantees/Irrevocable bids

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

sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full. Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

⊠ Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ⊠. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

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

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

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

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

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

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

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

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

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate

date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

保證最低出售價

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

◊ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ◊ 以資識別。

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

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

您的代理人確認他 / 她是否在拍賣品持有經濟利益。

◻ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ◻。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

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

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

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標頭

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

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

*「...時期」

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

*「跟隨...風格」

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

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

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

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

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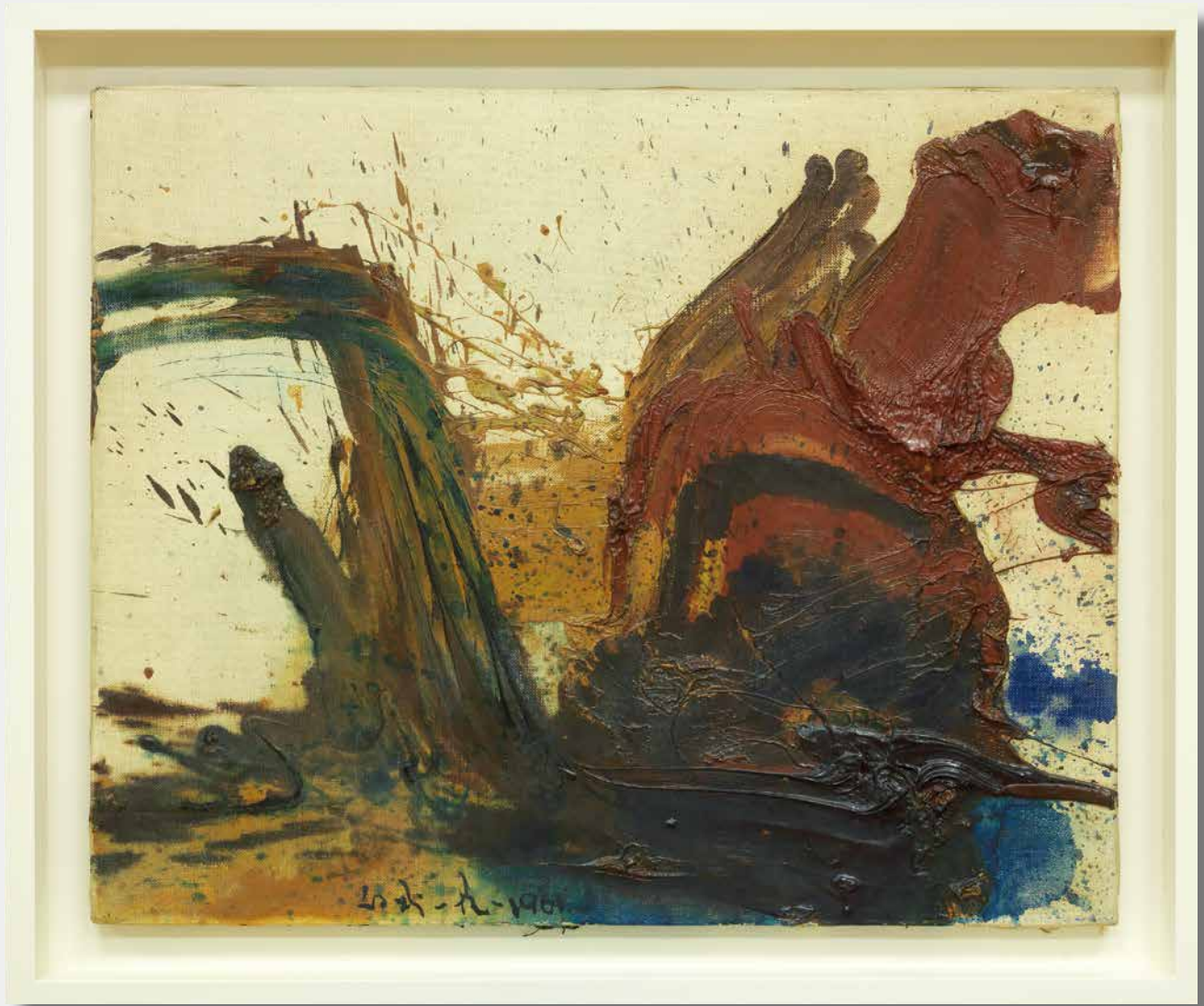
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PRIVATE SALES 私人洽購
CHRISTIE'S 佳士得



KAZUO SHIRAGA (JAPAN, 1924-2008)

Untitled

oil on canvas

Executed in 1961

signed in Japanese and dated '1961' (lower left);

signed and dated in Japanese (on the reverse)

21¼ x 25½ in. (54 x 65 cm.)

白髮一雄 (日本, 1924-2008)

無題

油彩 畫布

1961年作

款識: 白髮一雄 1961 (左下); 昭和36年5月 白髮一雄 (畫背)

PRICE UPON REQUEST 價格待詢



**FROM AN IMPORTANT ASIAN
COLLECTION**

XU BEIHONG (1895-1953)

Portrait of Lu Yuntao's Wife

Scroll, mounted on linen and framed,

Oil on canvas

38.5 x 26.5 cm. (15 1/8 x 10 3/8 in.)

HK\$1,500,000-3,000,000/

US\$190,000-380,000

FINE CHINESE MODERN PAINTINGS

Hong Kong, 26 November 2019

VIEWING

22-25 November 2019

Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wan Chai, Hong Kong

CONTACT

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cshek@christies.com
+852 2978 6723

CHRISTIE'S



Property from an Important Private Collection

KAWS (B.1974)

CHUM (KCO7)

acrylic on canvas mounted on panel

60 x 50 in. (152.4 x 127 cm.)

Painted in 2016.

US\$700,000-1,000,000

**POST-WAR AND CONTEMPORARY ART
AFTERNOON SESSION**

New York, 14 November 2019

VIEWING

1-13 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



The I.M. Pei Townhouse, New York, New York

The home of celebrated architect I.M. Pei, 11 Sutton Place is a 3,700-square-foot townhouse within one of Manhattan's most prestigious neighborhoods. Blending Pei's signature style of modernism with its original architecture, the residence offers ample living space and access to Sutton Square Gardens. Offered at US\$8,000,000

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BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

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

B Identity Documents and Financial References

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

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

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

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

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira | <input type="checkbox"/> 17208 Chinese Contemporary Ink |
| <input type="checkbox"/> 17474 Handbags & Accessories | <input type="checkbox"/> 17209 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 17478 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17210 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17481 The Masterpiece Auction *
Important Watches including an Important Private Asian Collection Part 1 | <input type="checkbox"/> 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period |
| <input type="checkbox"/> 15618 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 19171 On The Studio Desk * |
| <input type="checkbox"/> 18773 HI-LITE * | <input type="checkbox"/> 17741 An Important Collection Of Chinese Ceramics From A Private Collector |
| <input type="checkbox"/> 15619 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 19172 A Dream Realised: Kangxi's Ultimate <i>Falangcai</i> bowl * |
| <input type="checkbox"/> 15620 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16696 Important Chinese Ceramics and Works of Art * |

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

I wish to apply for a HVL paddle.

If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

Please indicate the bidding level you require:

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

D Declarations

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

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

Name Signature Date

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

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

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客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :

B 身份證明文件及財務證明

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

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

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

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

C 拍賣項目登記

- | | |
|---|---|
| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配件 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 17210 中國近現代畫* |
| <input type="checkbox"/> 17481 名匠巨構*
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵——重要亞洲私人古玉珍藏：新石器時代篇* |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上* |
| <input type="checkbox"/> 18773 HI-LITE* | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 19172 圓夢——康熙琺瑯彩千葉蓮盤* |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16696 重要中國瓷器及工藝精品* |

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

本人有意登記高額拍賣競投牌。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍賣競投牌。

請提供閣下之競投總額：

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

D 聲明

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

姓名 簽署 日期

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François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, 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

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Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
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Ben Kong, Deputy Chairman
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Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

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Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Harriet Yu, Mia Zhang,
Michelle Zhang, Terry Zhou

01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART 1 - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓