



**MODERN AND CONTEMPORARY ART  
DAY SALE**

現代及當代藝術 日間拍賣

Hong Kong | 11 July 2020 香港 | 2020年7月11日

CHRISTIE'S 佳士得



# MODERN AND CONTEMPORARY ART DAY SALE

## 現代及當代藝術 日間拍賣

SATURDAY 11 JULY 2020 · 2020年7月11日(星期六)

### AUCTION CODE AND NUMBER

#### 拍賣名稱及編號

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#### MODERN S20-16892.

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2.00pm (Sale: 16892, Lots 201-320) · 下午2.00 (拍賣編號16892, 拍賣品編號201-320)

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FRONT COVER:

Lot 208: Nicolas Party, Portrait, Painted in 2018 © Nicolas Party

BACK COVER:

Lot 212: Wu Guanzhong, A Scene of Yunnan, Painted in 1993

INSIDE FRONT COVER:

(Detail) Lot 211: Sanyu, Leopard, Painted in 1940s

OPPOSITE PAGE:

(Detail) Lot 213: Wu Guanzhong, A Scene of Beidaihe, Painted in 1976

ABOVE:

Lot 245: Le Pho, *Elégante à la tasse de thé*  
(Elegant lady with a cup of tea), Painted circa. 1938

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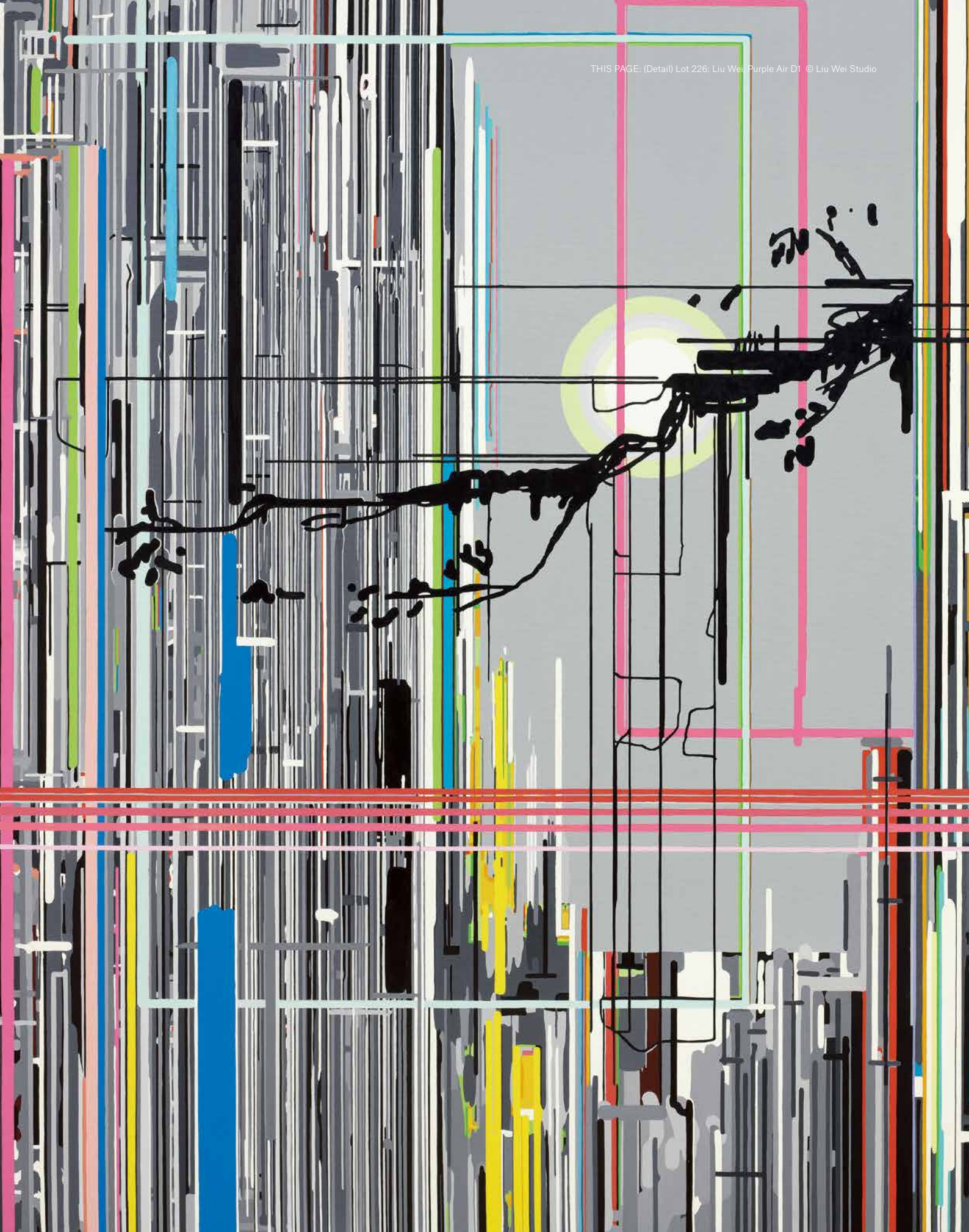
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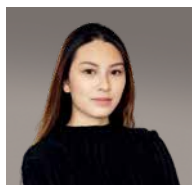
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**201**

**IZUMI KATO**

(B. 1969)

*Untitled*

signed with artist's signature, dated and inscribed  
'2002 oil on canvas 41 x 36.5 cm (F6)' (on the reverse)  
oil on canvas  
41 x 36.5 cm. (16 $\frac{1}{8}$  x 14 $\frac{3}{8}$  in.)  
Painted in 2002

**HK\$20,000-40,000**

**US\$2,600-5,200**

**PROVENANCE**

Anon, sale, The Market Auction Inc, 8 July 2010, lot 30  
Acquired at the above sale by the present owner

加藤泉

(1969年生)

無題

油彩 畫布  
2002年作  
款識：2002 oil on canvas 41 x 36.5 cm (F6)  
藝術家款識 (畫背)

來源

The Market Auction Inc 2010年7月8日 編號30  
現藏者購自上述拍賣



202

## GENIEVE FIGGIS

(B. 1972)

### *Ladies in the Grass*

signed and dated 'Genieve Figgis 2015' (on the reverse)  
acrylic on canvas  
59.7 x 79.7 cm. (23½ x 31¾ in.)  
Painted in 2015

**HK\$160,000-260,000**

**US\$21,000-34,000**

#### PROVENANCE

Half Gallery, New York, USA  
Private Collection  
Anon, sale, Christie's New York, 17 July 2019, lot 116  
Acquired at the above sale by the present owner

## 珍尼維·菲吉斯

(1972年生)

### 草地上的淑女

壓克力 畫布  
2015年作  
款識：Genieve Figgis 2015 (畫背)

#### 來源

美國 紐約 Half畫廊  
私人收藏  
佳士得 紐約 2019年7月17日 編號116  
現藏者購自上述拍賣



203

HAJIME SORAYAMA

(B. 1947)

*Untitled*

signed and dated '2001 Feb, Sorayama' (on the reverse)  
acrylic and pencil on board  
72.4 x 51.2 cm. (28½ x 20⅞ in.)  
Painted in 2001

**HK\$50,000-80,000**

*US\$6,500-10,000*

**PROVENANCE**

Nanzuka, Tokyo, Japan  
Private Collection, Asia  
Acquired from the above by the present owner

空山基

(1947年生)

無題

壓克力 鉛筆 木板  
2001 年作  
款識：2001 Feb, Sorayama (畫背)

來源

日本 東京 Nanzuka畫廊  
亞洲 私人收藏  
現藏者購自上述收藏



204

## JAVIER CALLEJA

(B. 1971)

### *Not for Sell*

signed 'Javier Calleja' (on the reverse)  
watercolour and pencil on paper  
109.2 × 75 cm. (43 × 29½ in.)  
Painted in 2017

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

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

### PROVENANCE

Dio Horia Art Gallery, Athens, Greece  
Private Collection, USA  
Acquired from the above by the present owner

哈維爾·卡勒加

(1971 年生)

### 非賣品

水彩 鉛筆 紙本  
2017年作  
款識：Javier Calleja (畫背)

### 來源

希臘 雅典 Dio Horia畫廊  
美國 私人收藏  
現藏者購自上述收藏

205

## KATHERINE BERNHARDT

(B. 1975)

### *Giant Philodendron with Toilet Paper*

acrylic and spray paint on canvas  
152.5 x 122 cm. (60 x 48 in.)  
Painted in 2016

**HK\$100,000-200,000**

*US\$13,000-26,000*

#### PROVENANCE

Venus Over Manhattan, New York, USA  
Acquired from the above by the present owner

### 凱薩琳·伯恩哈特

(1975年生)

#### 巨型龜背葉與廁紙

壓克力 噴漆 畫布  
2016年作

#### 來源

美國 紐約 Venus Over Manhattan  
現藏者購自上述畫廊

*“I'll pick a couple of things I want to make a painting of...(a)fter I've chosen the components, I'll make a giant drawing on the canvas with spray paint.”*

**-Katherine Bernhardt**

「我要挑選幾幅要繪畫的東西...選擇了組件之後，  
我將在畫布上用噴漆繪製一幅巨大的圖畫。  
我實際上是在地板上畫畫，所以它更流暢，更水潤。」

——凱薩琳·伯恩哈特







206

AYAKO ROKKAKU

(B. 1982)

*Magic Carpet*

signed in Japanese and dated '2007' (on the reverse)  
acrylic on canvas  
91.2 x 73 cm. (35 $\frac{7}{8}$  x 28 $\frac{3}{4}$  in.)  
Painted in 2007

**HK\$150,000-200,000**

**US\$20,000-26,000**

**PROVENANCE**

Gallery Beniya, Tokyo, Japan  
Acquired from the above by the present owner

六角彩子

(1982年生)

魔術地氈

壓克力 畫布  
2007年作  
款識：2007 含日文款識 (畫背)

來源

日本 東京 紅屋畫廊  
現藏者購自上述畫廊



207

ATSUSHI KAGA

(B. 1978)

*Orange Eaters (Remixed)*

signed, dated and titled 'Atsushi 2015 Orange eaters  
Remixed Atsushi 2018' (on the reverse)  
oil and acrylic on canvas  
150.2 x 120.5 cm. (59 1/8 x 47 1/2 in.)  
Painted in 2015-2018

**HK\$60,000-90,000**

**US\$7,800-12,000**

**PROVENANCE**

Maho Kubota Gallery, Tokyo, Japan  
Acquired from the above by the present owner

加賀 温

(1978年生)

Orange Eaters (Remixed)

油彩 壓克力 畫布  
2015-2018年作  
款識：Atsushi 2015 Orange eaters Remixed  
Atsushi 2018 (畫背)

**來源**

日本 東京 Maho Kubota畫廊  
現藏者購自上述畫廊

208

## NICOLAS PARTY

(B. 1980)

### *Portrait*

signed and dated 'Nicolas Party 2018' (on the reverse)  
pastel on card  
80 x 54.5 cm. (31½ x 21½ in.)  
Executed in 2018

**HK\$700,000-1,000,000**

*US\$91,000-130,000*

### PROVENANCE

The Modern Institute, Glasgow  
Acquired from the above by the present owner

## 尼古拉斯·帕蒂

(1980年生)

### 肖像

粉彩 咭紙  
2018年作  
款識：Nicolas Party 2018 (畫背)

### 來源

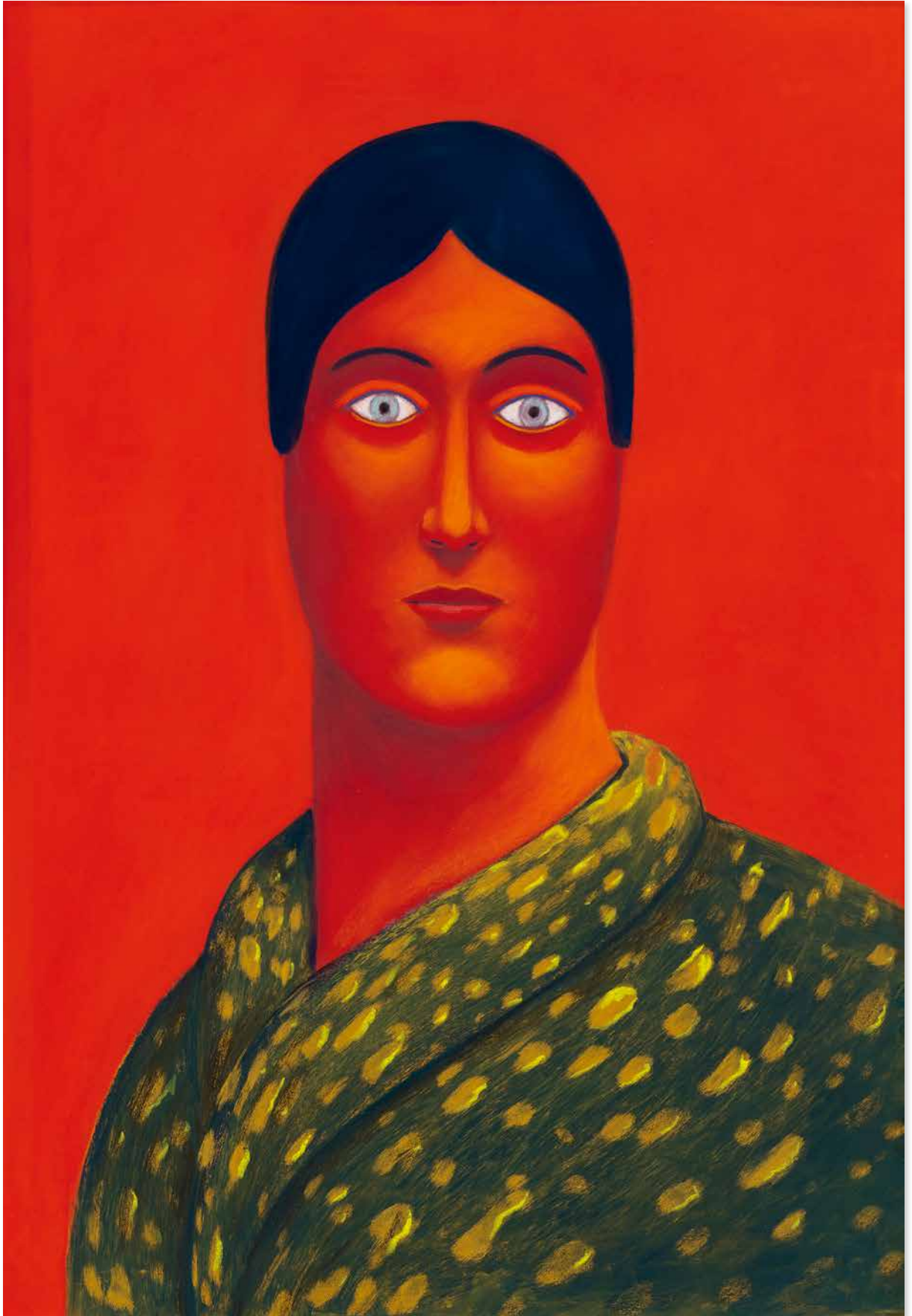
英國 格拉斯哥 The Modern Institute  
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*“I'm trying to work with subjects that are not original.  
Subjects that have been, and still are, painted all the time”*

**-Nicolas Party**

「我試著以非原創的主題作畫。  
就是那些曾經被人源引、而且現在仍持續被擷取的主題。」

——尼古拉斯·帕蒂



209

## MADSAKI

(B. 1974)

### Corn

signed and dated 'madsaki 2017' (on the reverse)  
acrylic and aerosol on canvas  
170 x 170 cm. (67 x 67 in.)  
Painted in 2017

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

**US\$52,000-78,000**

### PROVENANCE

Kaikai Kiki Gallery, Tokyo, Japan  
Acquired from the above by the present owner

### EXHIBITED

Tokyo, Japan, Kaikai Kiki Gallery, HERE TODAY, GONE TOMORROW,  
May-June 2017.

Across this expansive canvas, MADSAKI assembles an array of rapidly scrawled marks of aerosol paint along with energetic dashed lines. This fluidity of pigment unveils the working process of MADSAKI, with every small paint decision contributed to immortalizing a moment in time. Appearing unfinished and spontaneously formed, it forged the idea of capturing an impression from a scene in everyday life. Much like the painters from impressionism such as Monet, Degas and Bonnard, it was during this art movement when the concept of keyhole viewpoint was popularized. In a similar manner, MADSAKI explores this theme further by inviting viewers to take a glimpse into the intimate space of his wife as she performs her daily routine in private. Here, MADSAKI's wife is presented half-naked, clothed in kimono while reclining nonchalantly on the tatami next to a phone and a corn. Henceforth, situating viewers in an intimate space as if they are intruding her during a private moment. In response, the sitter looks away expressionlessly, with dripping stains running down from her black hollow eyes.

## MADSAKI

(1974年生)

### 玉米

壓克力 噴漆 畫布  
2017 年作  
款識：madsaki 2017 (畫背)

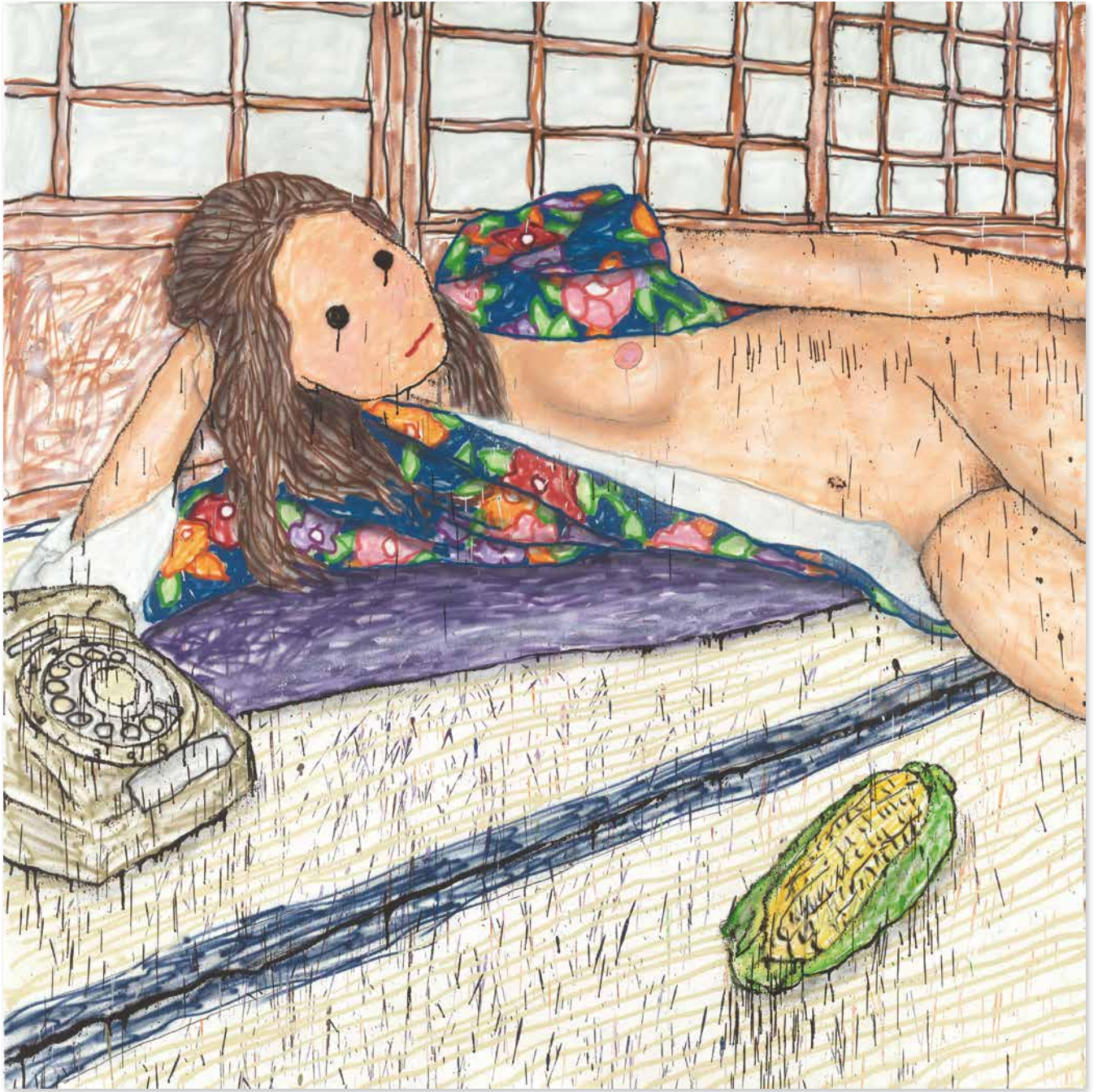
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### 展覽

2017年5月-6月「HERE TODAY, GONE TOMORROW」  
Kaikai Kiki畫廊 東京 日本

在這張巨大的畫布上，MADSAKI用噴漆快速塗出一簇簇潦草粗率的霧狀色痕，兼以急促且極具能量與張力的輪廓線條。壓克力顏料的流動性清晰展現出MADSAKI的創作過程：每一次噴塗，每一處細微的著色，終將使此刻的霎那凝練為不朽的永恆。其作品慣以未完成的隨性偶發形態示人，不斷錘煉著從日常生活場景中捕捉瞬間印象的創作理念。與莫內、德加、波納爾等印象派畫家一樣，鑰匙孔視角的概念就是在這一藝術運動中被廣泛運用。MADSAKI以類似的方式進一步探索了這一主題：他引導觀者靜靜端視畫中人物在私人空間內做著平日慣常的起居活動。本件作品描繪的是MADSAKI的妻子，她半裸著身體，披著和服，漫不經心地側臥在榻榻米上，旁邊放著一部電話和一個玉米。藝術家從而將觀者置於一個私密空間中，仿佛擅自闖入，窺視著她私下的生活狀態。對此，畫中人物面無表情地轉頭凝視別處，黑色空洞的眼睛裡流淌出滴滴答答的痕漬。



210

## URS FISCHER

(B. 1973)

### *White Swan*

incised 'AP 1' (on the bottom)  
cast bronze, acrylic primer, chalk gesso,  
rabbit skin glue oil paint sculpture  
43 (H) x 38 x 21 cm. (16 $\frac{7}{8}$  x 15 x 8 $\frac{1}{4}$  in.)  
Executed in 2016  
edition 1/2 artist's proof + 2

**HK\$300,000-500,000**

**US\$39,000-65,000**

### PROVENANCE

Massimo De Carlo, Hong Kong  
Acquired from the above by the present owner

### EXHIBITED

Moscow, Russia, Garage Museum of  
Contemporary Art, Small Axe, June – August 2016.  
(different edition exhibited).  
Milan, Italy, Massimo De Carlo, Urs Fischer:  
Battito di Ciglia, September – December 2016  
(different edition exhibited).  
Lebanon, Aishti Foundation, The Lyrical and the  
Prosaic, October 2019 – September 2020  
(different edition exhibited).

### LITERATURE

The Lyrical and the Prosaic, 2019  
(different edition illustrated, plate 172, p. 205-207).

## 烏爾斯·菲舍爾

(1973年生)

### 白天鵝

銅模 壓克力底漆 傳統粉底劑 兔皮膠 油彩 雕塑  
2016年作  
版數：AP 1 (藝術家試版一之二；另有兩版)  
款識：AP 1 (鑄於底部)

### 來源

香港 Massimo De Carlo畫廊  
現藏者購自上述來源

### 展覽

2016年6-8月「Small Axe」  
莫斯科車庫當代藝術館 莫斯科 俄羅斯  
(展品為不同版數版本)  
2016年9-12月「Urs Fischer: Battito di Ciglia」  
Massimo De Carlo 米蘭 意大利  
(展品為不同版數版本)  
2019年10月-2020年9月「The Lyrical and the  
Prosaic」Aishti基金會 黎巴嫩 (展品為不同版數版本)

### 出版

2019年《The Lyrical and the Prosaic》  
(圖版為不同版數版本，第172圖，第205-207頁)







211

## SANYU

(CHANG YU, 1895-1966)

### *Leopard*

signed in Chinese and signed 'SANYU' (lower left);  
signed in Chinese and signed 'SANYU',  
inscribed 'le 26 Juin 1960 à Peter T. Paris' (on the reverse)  
oil on masonite  
10.5 x 21.3 cm. (4 $\frac{1}{8}$  x 8 $\frac{3}{8}$  in.)  
Painted in the 1940s

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

**US\$260,000-390,000**

#### PROVENANCE

Acquired directly from the artist by the present owner

#### EXHIBITED

Taipei, Taiwan, Eslite Gallery, *An Intimate View: Sanyu's Small Masterpieces*,  
March - April 2018.

#### LITERATURE

Rita Wong (ed.), *Sanyu: Catalogue Raisonné: Oil Paintings (Volume II)*,  
The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011  
(illustrated, plate 291, p. 100 and 138).  
Eslite Gallery (ed.), *An Intimate View: Sanyu's Small Masterpieces*, exh. cat.,  
The Eslite Corporation, Taipei, Taiwan, 2018 (illustrated, p. 69).

## 常玉

(1895-1966)

### 豹

油彩 纖維板  
1940年代作  
款識：玉 SANYU (左下)；玉 SANYU le 26 Juin 1960 à Peter T.  
Paris (畫背)

#### 來源

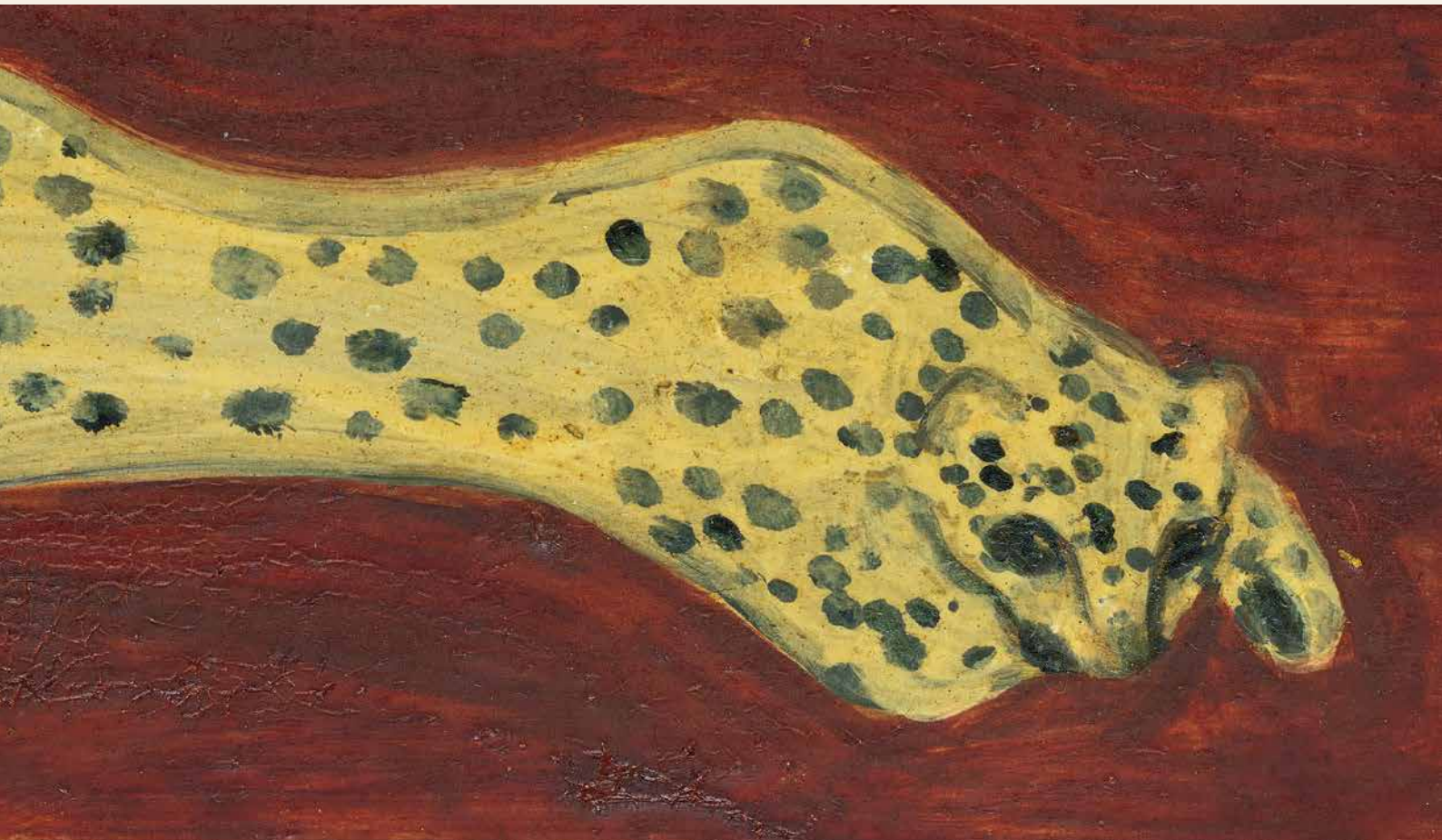
現藏者直接得自藝術家

#### 展覽

2018年3月 - 4月「細看常玉」誠品畫廊 台北 台灣

#### 出版

2011年《常玉油畫全集第二冊》衣淑凡編 立青文教基金會出版  
台北 台灣 (圖版, 第291圖, 第100及138頁)  
2018年《細看常玉》誠品畫廊編 展覽圖錄 誠品股份有限公司出版  
台北 台灣 (圖版, 第69頁)



▲ Lot 211 detail (局部)

立青文教基金會出版的《常玉油畫全集》第二冊記載，本拍品的藏家彼得·切列普寧先生的父母都是音樂家，認識不少中國藝術家，如常玉、潘玉良、趙無極等。他們1940年代後期向常玉買下《水果靜物》（全集編號268），1960年買了《盆菊》（全集編號285）後，常玉回贈了《豹》（編號211）給予當時仍是孩童的彼得·切列普寧先生，以感謝切列普寧家族的賞識。《豹》見證了常玉藝術生涯早期與欣賞他的美國收藏家結緣，並一直維持友好關係，既是伯樂又是知己，直到1960年代更藉《豹》將這份藝術情誼延續至下一代。《豹》背後寫下「à Peter T. le 26 Juin 1960 Paris」（中譯：贈 彼得·切（列普寧）1960年6月26日 巴黎），是作品明確來源的實證，亦是少數的常玉作品題有背景資料，為《豹》的學術研究和收藏價值錦上添花。

若說裸女、花卉主題呈現了常玉出身優裕的典雅氣質，動物畫則讓觀者側面窺探常玉心中潛藏的一個頑童，流露藝術家率性自然的一面。常玉畢生

摯友、美國攝影大師羅勃·法蘭生分享過，常玉十分喜愛動物，1940年代旅居紐約時，不僅常偕友人遊覽中央公園動物園，更會在住所裏「往外端詳對面大樓背後的老鼠與松鼠，並為他們編寫長篇故事」。本拍品的小豹，未嘗不可是藝術家白日夢中的一個主角，讓常玉藉油彩實現了天馬行空的想像。

豹是常玉作品早期到晚期恆久出現的主題，此中靈感有可能來自年巴黎植物園二十世紀初所豢養的一隻花豹。牠一度成為當年花都佳話，引來詩人、藝術家觀摩和創作，成為充滿異國風情的吟詠對象。常玉於《豹》一反其矯捷敏銳、兇狠暴戾之狀，呈現了藝術家眼中此種動物的獨特形態，為豹的藝術描寫打開新的敘述。畫面從特別的視覺切入，觀者看到的首先是豹的背面，主角收起了強壯的四肢，懶慵從容的伏地，微微抬頭，優悠得彷彿剛從午睡中醒來，張眼窺探着觀者的來意，充滿幽默感和意趣。

According to *Sanyu: Catalogue Raisonné Oil Paintings: Volume Two* published by the Li Ching Cultural and Educational Foundation, both parents of Peter Tcherepnine, the current collector of this work, were musicians, and they knew many of the most prominent Chinese artists such as Sanyu, Pan Yuliang, and Zao Wou-Ki. After purchasing *Bowl of Fruits* (catalogue raisonné number CR268) in the late 1940s and *Potted Chrysanthemums* (CR285) in 1960, Sanyu gifted the work *Leopard* (Lot 211) to the young Peter Tcherepnine to express his gratitude for the Tcherepnine family's appreciation of his art. *Leopard* is a testament to the long-lasting friendship between the American collector and the artist early in his artistic career. By gifting this work to Peter, Sanyu was continuing his friendship with the next generation of the family who had been both a patron and a bosom friend. On the verso of *Leopard*, it was signed "à Peter T. le 26 Juin 1960 Paris". ("For Peter T., 26th June, 1960"). Not only does this inscription verify the provenance of the work, it is also a rare specimen in which Sanyu provided important background information. Such an exceptional feature contributes to the research and collecting value of this already artistically rich work.

If works of nudes and floral still lifes highlight the opulent and sophisticated upbringing of Sanyu, then works of animals should reveal the rambunctious side of the artist that is guileless and natural. Robert Frank, a world-renowned photographer and lifelong friend of

Sanyu, witnessed the artist's love for animals — in the 1940s when they were living in New York, Sanyu would often visit the Central Park Zoo with his friends. Frank also observed that Sanyu would spend hours looking out from their studio window to look at squirrel and mice that were living in the building across the street and make up elaborate stories for them. It is likely that the young leopard depicted in the work offered in this auction was one of the characters who appeared in Sanyu's reverie. Through the medium of oil painting, the artist breathed life into this fantastic creature from his imagination.

Leopard is a subject matter that constantly made appearances throughout Sanyu's oeuvre. The artist might have been inspired by a leopard that was kept at the Jardin des Plantes in Paris during the early parts of the 20th century. The exotic animal drew much attention and became the subject of many works by poets and artists who had the opportunity to observe this fascinating creature. Sanyu's depiction of the leopard departs from typical portrayals in which the agility and ferociousness of the animal are emphasised. In this ingenious visual narrative, the artist leads the viewer to first examine the back of the animal — it retracts its powerful limbs and lies languidly on the ground. Gently lifting its head as if it is waking up from an afternoon nap, it directs its gaze at the viewer as if to inquire what their intentions are. Such a quizzical expression forms a picture of humour and whimsy.



Sanyu, *Leopard*, painted plaster, executed in the 1940s. Private collection, Paris.  
Photo credits: Rita Wong., ed., *Sanyu Catalogue Raisonné: Oil Paintings Volume Two*, The Li Ching Cultural and Educational Foundation, Taipei, 2011, plate S1, p. 155

常玉《花豹》石膏 漆染 1940年代作  
照片提供：〈常玉油畫全集第二冊〉衣淑凡編（台灣，台北，立青文教基金會出版，二〇一一年），圖版S1，155頁



Sanyu, *Rooster and Serpent*, oil on masonite. Christie's Hong Kong, Modern and Contemporary Art Evening Sale, 10 July 2020, lot 122.

常玉《雞與蛇》油彩 纖維板  
佳士得 香港 現代及當代藝術 晚間拍賣 2020年7月10日 編號122

212

## WU GUANZHONG

(1919-2010)

### *A Scene of Yunnan*

signed and dated in Chinese (lower left)  
oil on canvas  
45 x 38 cm. (17¾ x 15 in.)  
Painted in 1993

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

**US\$260,000-390,000**

#### PROVENANCE

Anon. Sale, Poly Beijing, 1 June 2007, lot 846  
Acquired at the above sale by the present owner

#### LITERATURE

China Three Gorges Publishing House, *Selected Paintings by Wu Guanzhong '60s - '90s*, Beijing, China, 1996 (illustrated, p.107).  
Yan Gallery, *Wu Guanzhong - Recent Works*, Hong Kong, China, 2003 (illustrated, front cover and p.75).  
Hunan Fine Art Publishing House, *The Complete Works of Wu Guanzhong Vol. IV*, Changsha, China, 2007 (illustrated, p. 66).

The guiding force behind Wu Guanzhong's creative work was always his intent to 'nationalize oil painting' and to 'modernize Chinese painting.' His lifetime goal, as a huge wave of Western influence swept across China, was to explore the 'East-West road' that could connect modern painting with traditional ink-wash painting. This season Christie's presents two Wu Guanzhong works from 70s and 90s, offering an overview of his creative development.

Wu Guanzhong confronted a turning point in his creative work during the Cultural Revolution (1966-1976). At the time, Chinese painting had adopted Soviet Socialist Realism as its new standard, making it difficult to employ the European styles he had learned. Faced with so many restrictions, he threw himself into landscape painting, and as a result, set out on a path that would lead toward abstraction. During that period he was involved with rural labor in a region of Hebei, where due to a shortage of materials, he was forced to paint on wooden panels from small blackboards he took apart. As time allowed after work, he took up a basket and became a "manure-basket painter." Based on his past experience producing large volumes of sketches, he reorganized images of various objects into new compositions, displaying beautiful modeling of form and successfully producing a number of masterpieces on themes of rural life. Wu Guanzhong once said, 'Plein air painting is nothing more than spatiality, solid forms and empty spaces, near and far distance, and color, with relatively weak lines.' In *A Scene of Beidaihe* (Lot 213), Wu takes special care that we view the distant scene through the foreground—through gaps in the straight, upright trees—to create visual interest in this rural village scene. Giving lines this kind of prominence as he managed the dynamic rhythms of his paintings

## 吳冠中

(1919-2010)

### 雲南小景

油彩 畫布  
1993年作  
款識：荼九三 (左下)

#### 來源

北京保利 2007年6月1日 編號846  
現藏者購自上述拍賣

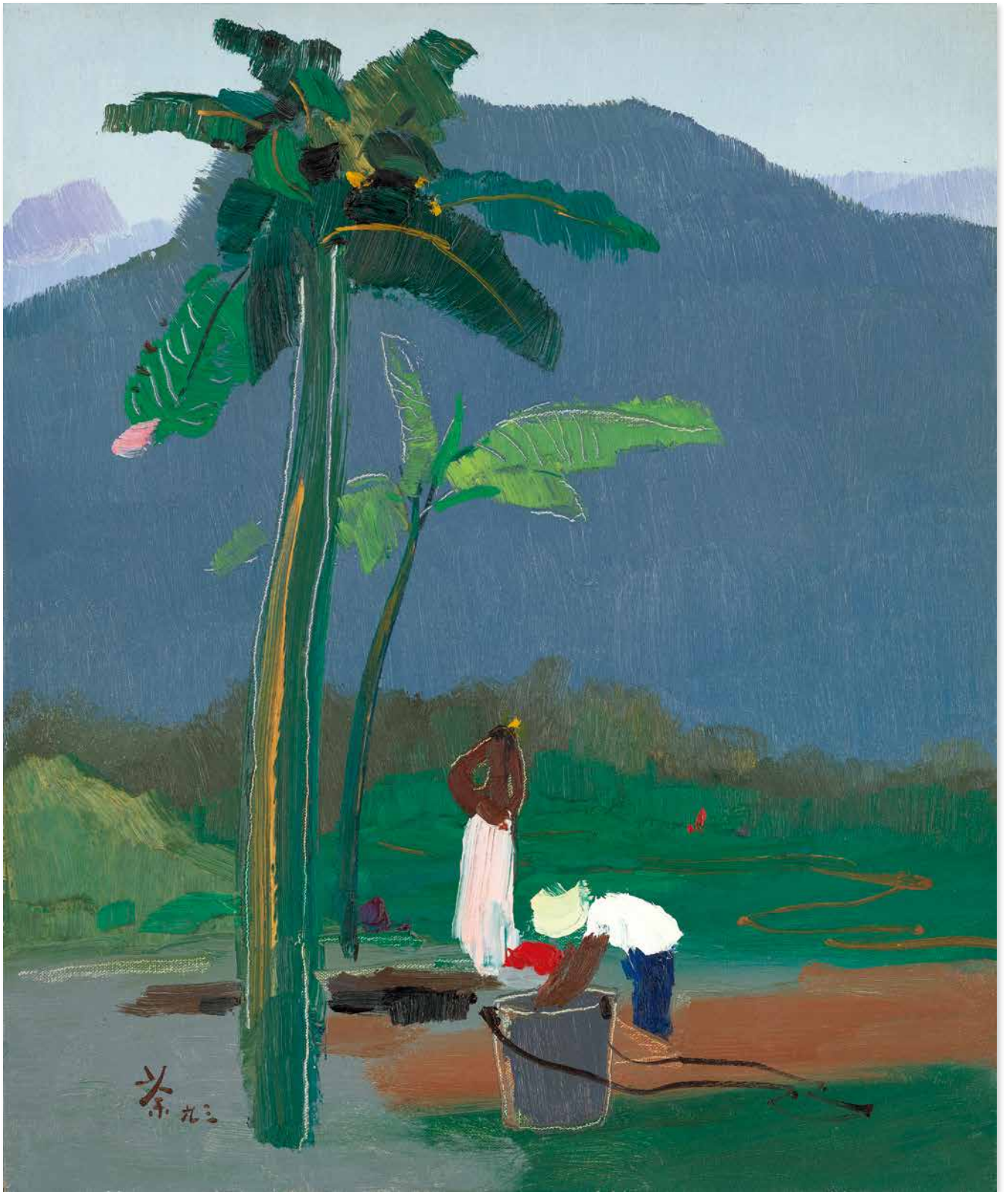
#### 出版

1996年《吳冠中畫選'60s - '90s》北京：中國三峽出版社 北京 中國 (圖版，第107頁)  
2003年《吳冠中近作集》一畫廊 香港 中國 (圖版，封面及第75頁)  
2007年《吳冠中全集第四卷》湖南美術出版社 長沙 中國 (圖版，第66頁)

would later become one of the hallmarks of his compositions; the 1970s thus became an important period in the development of his personal style.

*A Scene of Yunnan* (Lot 212), from 1993, is likely based on impressions and sketches Wu Guanzhong made as he painted from life there in the late '70s. He often painted different versions of such subjects if he found them memorable or worth exploring from a different viewpoint, and in *A Scene of Yunnan* we see a fine example of his practiced skill and ingenuity at managing a composition. Wu studied under Pan Tainshou in his youth, and he believed that Pan's greatest contributions in the ink medium had to do with the way he managed his compositions, first determining their proportions on paper and augmenting their visual impact to create greater aesthetic beauty. The aesthetic beauty of *A Scene of Yunnan* derives from the contrast between solid forms and empty spaces on the left and right sides of the painting and its long, extended lines. These in turn derive directly from the ink painting tradition and help create Wu's special, individual style.

Wu Guanzhong was a practitioner of the action school of painting. In his plein air paintings he sought to first understand the natural images he saw, and to gain a feel for the beauty of the mountains and rivers of a natural scene. His inner understanding was then refined and condensed into a kind of crystallized, formalistic beauty, and by combining techniques from both ink and oil painting, he produced lyrical, expressive works with great charm and appeal. On his own personal road to 'nationalizing oil painting' and 'modernizing Chinese painting,' he produced a unique and innovative style of painting deeply rooted in the beauty and flavor of local scenes.



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## WU GUANZHONG

(1919-2010)

### *A Scene of Beidaihe*

signed and dated in Chinese (lower left)  
oil on board  
45 x 45 cm. (17¾ x 17¾ in.)  
Painted in 1976

**HK\$3,500,000-4,500,000**

**US\$460,000-580,000**

#### PROVENANCE

Anon Sale, Sotheby's Hong Kong, 26 April 2004, lot 512  
Anon Sale, Sotheby's Hong Kong, 7 April 2007, lot 36  
Acquired at the above sale by the present owner

#### LITERATURE

Hunan Fine Art Publishing House, *The Complete Works of Wu Guanzhong*  
Vol. III, Changsha, China, 2007 (illustrated, p. 42).

## 吳冠中

(1919-2010)

### 北戴河

油彩 木板  
1976年作  
款識：荼 七六 (左下)

#### 來源

蘇富比 香港 2004年4月26日 編號512  
蘇富比 香港 2007年4月7日 編號36  
現藏者購自上述拍賣

#### 出版

2007年《吳冠中全集第三卷》湖南美術出版社 長沙 中國 (圖版, 第42頁)



Wu Guanzhong, *The Lu Mountains*, 1974.  
Christie's Hong Kong, 26 November 2016, lot 2504,  
sold for HKD 28,540,000

吳冠中《廬山》1974年  
佳士得 香港 2016年11月26日 編號 2504  
成交價：28,540,000 港幣

吳冠中的創作始終沿循著「油畫民族化」與「中國畫現代化」的初衷，以在西潮巨浪中探尋現代繪畫與傳統水墨所融合之「中西道路」作為其畢生目標。此次佳士得呈現了吳冠中70年代及90年代兩件作品，以一覽其重要創作歷程。

吳冠中的藝術之路在文革期間(1966-1976)曾面臨轉折。當時，中國畫壇已改奉蘇聯寫實主義為主臬，他的歐洲所學難以伸展。在充滿限制的情況下，他選擇投入風景畫的創作，卻開啟了通往抽象藝術的道路。當時吳冠中參與河北一帶農村勞動，由於材料匱乏，只能畫在小黑板拆裝的木板上。勞動之餘，他捲起簍子當起「糞筐畫家」。在過去大量寫生的歷練上，以不同物象經由重新組織與構圖，細膩地表現造型美感，成功描繪了許多以農村風情為主題的傑作。吳冠中曾表示：「油畫寫生，只有空間、虛實、前後和色彩，線較弱。」因此《北戴河》(編號213)在構圖上特意安排透過前景——筆直樹林的間隙，看向遠景——村落景致的視覺趣味，表現「線條」在經營畫面律動

感的重要地位，往後亦成為吳冠中常用的構圖方式。70年代於是成為吳冠中大步邁入個人風格的重要階段。

創作於1993年的《雲南小景》(編號212)，應是吳冠中憑藉70年代末雲南寫生的印象而描繪。他常將過去寫生中印象深刻或值得以不同角度探索的主題進行重複創作，而這件作品恰恰說明了吳冠中對於畫面經營的純熟老練。求學時代受教於潘天壽的吳冠中，認為其先經營構圖於畫面對比，強化視覺衝擊、形成藝術美感，是突破傳統水墨的最大貢獻。而《雲南小景》正是以左右畫面的虛實對比與線條的高度延伸作為視覺美感的來源，直接地援用了水墨的構圖趣味，形成獨特的個人風格。

吳冠中是行動派的藝術實踐者，他在寫生的過程中徹底了解自然物象、體驗山川萬物之美，從內心體驗進而凝鍊為造型美的結晶，並融合油彩和水墨的技巧，創作兼具抒情與韻味的作品。他在「油畫民族化」與「中國畫現代化」之路上，以深植於鄉土景色中的美感經驗，成就了他既獨特而創新的繪畫風格。



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YUN GEE

(1906–1963)

*Spring in Brooklyn Botanic Garden*

signed 'Yun gee' (lower right)  
oil on canvas laid on board  
59 x 72 cm. (23¼ x 28⅝ in.)  
Painted circa. 1940s

**HK\$1,300,000-1,800,000**

**US\$170,000-230,000**

**PROVENANCE**

Anon. Sale, Christie's Taipei, 20 April 1997, Lot 52

Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 236

Acquired at the above sale by the present owner

“You, Sir, have a large tree and are troubled because it is of no use - why do you not plant it in a tract where there is nothing else, or in a wide and barren wild? There you might saunter idly by its side, or in the enjoyment of untroubled ease sleep beneath it. Neither bill nor axe would shorten its existence; there would be nothing to injure it. What is there in its uselessness to cause you distress?”

— Zhuangzi, *Enjoyment in Untroubled Ease*

*Spring in Brooklyn Botanic Garden*, finished circa 1940, is one of Yun Gee's most distinctive and representative works. The painting depicts a corner in Brooklyn's Botanic Garden under full moon, during the beginning of springtime when a light dusting of snow still covered the garden, reflecting the resplendent moonlight. In the foreground, an extraordinary tree seems to contort in the form of a dancing woman, with twist-and-turning roots supporting a crown that evokes the impression of a dancer's arm stretching towards the right, and reminding one of Zhuangzi's "tree of no use". Afar, a couple exits from a pavilion on the top of a hill, slowly descending the steps while engaged in conversation, finishing a scene that is warm and refreshing.

Yun Gee was a student of Eastern philosophy, and also a lover of gardens as subjects of his landscapes. Residing in New York, the artist experienced remarkable upheaval and pressure in an art market that was slowed to a standstill because of the war, coinciding with a global economic downturn as well as anti-Chinese legislation. Nevertheless, his ambitions were undaunted, and his pamphlet on Diamondism in the 1940s clearly communicates his search for a unified form of modern art after his experience with schools and styles in China, Paris, and New York. He took concrete features of physical objects and turned them into figurative visual expressions according to his abstract understanding of those forms, in the process revealing the artist's spirit and philosophy. *Spring in Brooklyn Botanic Garden* is based on reality, yet it also belies a metaphorical subconscious: that the usefulness of the useless is the greatest – as winter gives way to spring, shoots of green have already sprouted on the branches. The painting's narrative elements and cavalier

朱沅芷

(1906-1963)

布魯克林植物園的春天

油彩 畫布 裱於木板  
約1940年代作  
款識：Yun gee. (右下)

**來源**

佳士得 台北 1997年4月20日 編號52

佳士得 香港 2007年5月27日 編號236

現藏者購自上述拍賣

perspective not only draws from the essence of traditional Chinese paintings, they also uncloak the artist's search for his own modernist style.

Yun Gee entered the ranks of the world's best artists early in his life, and *Spring in Brooklyn Botanic Garden* is a product of his most creative period, and a great example of his signature style. It is rare that such a compositionally complete, nuanced, and large-format work is finally coming to the auction lot after a decade-long wait, and we look forward to it with great excitement.

「今子有大樹，患其無用；何不樹之於無何有之鄉、廣莫之野？彷徨乎無為其側，逍遙乎寢臥其下。不夭斤斧，物無害者；無所可用，安所困苦哉？」  
——莊子·逍遙遊

《布魯克林植物園的春天》(編號214)是朱沅芷1940年間完成的極具個人風格的代表作。作品描繪了初春滿月夜紐約布魯克林植物園中的一角。乍暖還寒之際，植物園內積雪未消，一輪明月攀上枝頭，霜白的大地灑滿月光。畫面前方兀立著一棵碩大的枝條招展的奇樹，樹型扭曲如舞蹈的女子，樹根龍蟠糾結，樹冠卻如女子手臂，盡力向右方伸展，讓人不禁想起莊子多次提到的「無用之樹」。遠處坡頂古堡式小屋前走出兩人，正熱烈交談著拾級而下。畫面溫馨，色澤清麗。

沅芷熟諳東方哲學，又最鍾愛公園風景題材。其時，身居紐約的他歷經時局動盪，戰爭帶來的藝術市場蕭條、全球經濟危機、排華法案等，使他一次次陷入被動與困境中。但他心懷大抱負，解讀其在1940年代刊印的關於「鑽石主義」的小冊子，我們不難看出藝術家在歷經中國、巴黎、紐約的多種風格、流派後正追尋一種統一的現代藝術方式：抓住現實世界事物堅實的特徵，將心靈的認知轉化為具象的視覺表現，並把精神哲學的思想展現出來。《布魯克林植物園的春天》源于現實，卻透露著一種隱喻潛意識：無用之用方為大用，冬意雖在春已至，仔細觀看，樹丫上已紛紛長出點點新苗。而畫面所蘊含的敘事性與散點式構圖，既是中國傳統繪畫精髓的承繼，更是其現代風格的追求。

朱沅芷在生涯早期躋身世界頂尖藝術家行列，而《布魯克林植物園的春天》則為其創作巔峰期的作品，個人風格彰顯畫面之上。如此構圖完整細膩且大尺幅的佳作，逾十余年後再登拍場，令人期待。





215

## CHEN YIFEI

(1946-2005)

### *Late Afternoon (Suzhou 1984)*

signed and dated 'Chen Yifei 1984' (lower right)  
oil on canvas  
76.2 x 106.7 cm. (30 x 42 in.)  
Painted in 1984

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

**US\$160,000-260,000**

#### PROVENANCE

Hammer Galleries, New York, USA  
Acquired from the above by the present owner

In October 1983, the Western art world responded enthusiastically to Chen Yifei's first solo exhibition, a series of paintings depicting China's canal towns, at the Hammer Galleries in New York. Within just two years, he was invited to give another solo show at the Corcoran in Washington D.C., demonstrating once again the West's high acclaim for his achievements. Also in 1985, American oil magnate Dr. Armand Hammer visited China and presented another painting from that series, Chen's *Memory of My Hometown - Double Bridge*, to Chinese leader Deng Xiaoping. That same year, Chen's oil painting *Bridge* was chosen by the United Nations as its first day cover. Since then, Chen's scenes of China's canals and water towns, which continued to evolve throughout the different creative phases of his career, have come to symbolize his artistry, confirming his resounding success and reputation in both the East and the West. The work offered here, Chen's *Late Afternoon (Suzhou 1984)* (Lot 215), was completed in 1984, as his creative powers reached their zenith and his reputation continued its swift rise. It has remained in the collection of its current owner ever since its acquisition from Hammer Galleries in the 1980s.

Most of the paintings in Chen's canal-town series offer the viewer a bird's-eye perspective; *Late Afternoon (Suzhou 1984)*, however, presents the scene from an unusual angle, in which our gaze is directed upward from the water. We can imagine sitting in the same light boat as the artist, gazing ahead toward two other wooden vessels advancing in the fading light. As our eyes sweep upward, it seems that in only seconds the stone arch of the bridge will be above us, and that we will soon glide further ahead, into the artist's dream of old Jiangnan. Chen achieves a 'frosted' effect with repeated layers of thick pigment, depicting in fine brushstrokes the white walls and

## 陳逸飛

(1946-2005)

### 黃昏 (蘇州 1984)

油彩 畫布  
1984年作  
款識：Chen Yifei 1984 (右下)

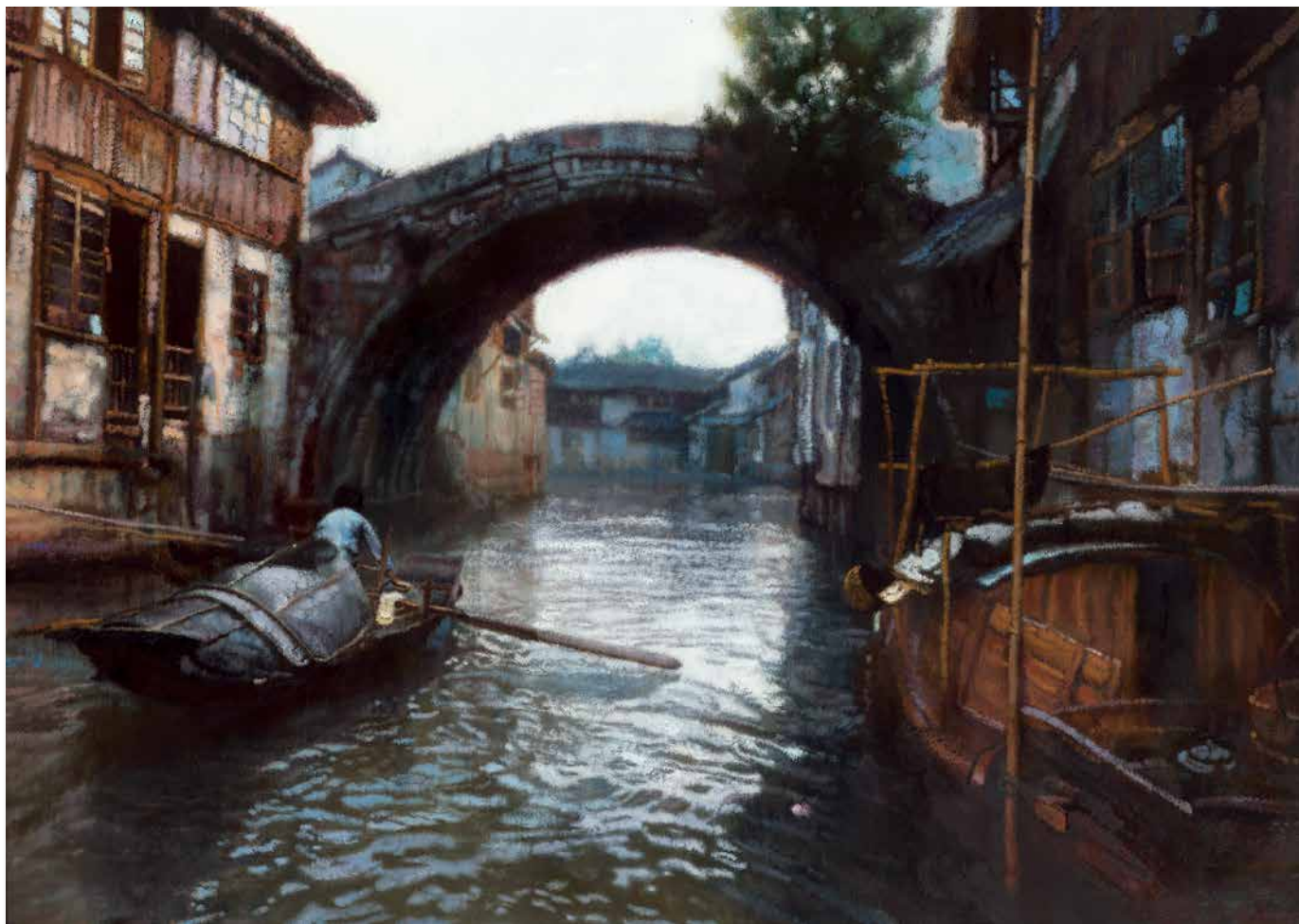
#### 來源

美國 紐約 漢默畫廊  
現藏者購自上述畫廊

black tiles of the Suzhou water towns and their small cassia boats. Chen demonstrates his understanding and mastery of light to the full in the way he captures the unique mistiness of this Jiangnan scene. In the foreground, the waters of the canal are lightly disturbed by the rower's oar; a hazy light is cast from the water onto the side of the boat ahead and the white walls in the distance, evoking the humid, mistily romantic atmosphere unique to the artist's hometown of Ningbo. The flowing patterns of light and shadow across these waves symbolize an enduring harmony and tranquility that reaches to us across the ages.

1983年10月，陳逸飛首次在紐約漢默畫廊舉辦個人畫展，展出水鄉系列油畫，旋即獲得西方藝術界熱烈迴響。短短兩年內，他獲邀到美國首府華盛頓科克倫藝術博物館舉辦個人畫展，藝術成就獲西方藝術界高度首肯。1985年同年，美國石油大亨漢默博士訪問中國，致送陳逸飛水鄉系列《家鄉的回憶—雙橋》予中國領導人鄧小平；同年，水鄉油畫《橋》更被聯合國選作首日封。自此，水鄉成為陳逸飛的藝術標誌，於其不同創作階段持續演化、昇華，印證了藝術家響徹東西方的盛名。本拍品《黃昏（蘇州1984）》作於1984年，正是藝術家聲名鵲起、創作力如日方中之時，現藏家1980年代於漢默畫廊購得作品後一直珍藏至今。

對比水鄉系列其他作品多以俯瞰角度構圖，《黃昏（蘇州1984）》的入畫角度較特別，採取由下而上的視角，讓觀者想像與藝術家安坐同一輕舟，往前望着另外兩艘幽幽前蕩的木船，目光往上移，彷彿數秒後頭頂便是拱拱石橋，向前一划就滑進藝術家的江南舊夢。藝術家運用繁複的厚彩磨砂技巧，以細膩的筆觸描繪蘇州水鄉的黑瓦白牆、木蘭小舟。他對光線的了解、掌握，在捕捉江南水鄉獨特的煙雨氳氳上發揮得淋漓盡致。畫面前方的運河水波被木槳輕輕翻動，將朦朧的光線折射到畫面左方的船身、遠方的白牆上，呈現藝術家故鄉寧波獨有的濕潤、煙雨迷離的浪漫氛圍，鄰鄰波光影流動象徵了一種跨越時空的和諧、寧靜。





216

SHIY DE-JINN

(XI DEJIN, 1923-1981)

*Fishing Village*

signed in Chinese and signed 'Shiy De Jinn', dated '1960' (lower right)  
watercolour on paper  
36.5 x 54.5 cm. (14 3/8 x 21 1/2 in.)  
Painted in 1960

**HK\$180,000-260,000**

**US\$24,000-34,000**

**PROVENANCE**

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

席德進

(1923-1981)

漁村

水彩 紙本  
1960年作

款識：席德進 Shiy De Jinn 1960 (右下)

來源

美國私人收藏

(現藏者直接購自藝術家)



217

## PRASONG LUEMUANG

(B. 1962)

### *Variations on a Theme*

dated '12 May 1992' in Thai (middle left)

(gallery label affixed on reverse)

gouache on canvas

122 x 185 cm. (48 x 72 7/8 in.)

Painted in 1992

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

**US\$11,000-16,000**

### PROVENANCE

Shenn's Gallery, Singapore

Acquired from the above gallery by the present owner

Private Collection, Asia

## PRASONG LUEMUANG

(1962年生)

### 主題的款差

水粉 畫布

1992年作

款識：12 May 1992 (中左) (畫廊標籤於畫背)

### 來源

新加坡 生畫廊

現藏者購自上述畫廊

亞洲 私人收藏



218

## FERNANDO ZÓBEL

(1924-1984)

### *Interior con Nieto de Monet (Inside with Monet's Grandson)*

signed 'Zobel' (lower left); signed, titled, dated and inscribed 'INTERIOR CON NIETO DE MONET 75-69 Zobel, Madrid, 13 DiC, 1975' (on the reverse)

oil on canvas

81 x 100 cm. (31 $\frac{1}{8}$  x 39 $\frac{3}{8}$  in.)

Painted in 1975

**HK\$500,000-700,000**

**US\$65,000-91,000**

#### PROVENANCE

Private Collection, Europe

費南度·索維爾

(1924-1984)

### 與莫奈之孫在屋內

油彩 畫布

1975年作

款識：Zobel (左下); INTERIOR CON NIETO DE MONET  
75-69 Zobel Madrid 13 DiC 1975 (畫背)

來源

歐洲私人收藏



219

MAURO MALANG SANTOS

(B. 1928)

*Trees*

signed and dated 'MALANG 25.11.80' (lower right)  
acrylic on wooden panel  
76 x 76 cm. (29 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in.)  
Painted in 1980

**HK\$150,000-250,000**

**US\$20,000-32,000**

**PROVENANCE**

Private Collection, Asia

毛羅·桑托斯

(1928年生)

樹

壓克力 木板  
款識：MALANG 25.11.80 (右下)  
1980年作

來源  
亞洲 私人收藏



220

## FERNANDO CUETO AMORSOLO

(1892-1972)

### *Fruit Market*

signed, inscribed and dated 'F Amorsolo MANILA 1951' (lower right)  
oil on canvas  
63.5 x 89 cm. (25 x 35 in.)  
Painted in 1951

**HK\$600,000-800,000**

**US\$78,000-100,000**

#### PROVENANCE

Private Collection, USA

阿莫索羅

(1892-1972)

水果市場

油彩 畫布

1951年作

款識：F Amorsolo MANILA 1951 (右下)

來源

美國 私人收藏





221

## FERNANDO CUETO AMORSOLO

(1892-1972)

### *Tinikling Dance*

signed and dated 'F Amorsolo 1962' (lower right)

oil on canvas

55 x 70.5 cm. (21 $\frac{5}{8}$  x 27 $\frac{3}{4}$  in.)

Painted in 1962

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

**US\$26,000-39,000**

#### PROVENANCE

Private Collection, Switzerland

阿莫索羅

(1892-1972)

### 竹竿舞

油彩 畫布

1962年作

款識：F. Amorsolo 1962 (右下)

來源

瑞士 私人收藏

222

## JU MING

(ZHU MING, B. 1938)

### Taichi Series - Single Whip

signed and inscribed in Chinese, dated '97'  
(incised on the underside)  
stone sculpture  
27.3 (H) x 39.4 x 19.5 cm. (10¾ x 15½ x 7⅝ in.)  
Executed in 1997  
edition AP

**HK\$550,000-800,000**

**US\$72,000-100,000**

#### PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 31 October 2004, lot 327  
Anon. Sale, Poly Auction Hong Kong, 29 March 2018, lot 169  
Private Collection, Asia (acquired at the above sale by the present owner)  
This work is accompanied by a certificate of authenticity issued by Juming  
Culture and Education Foundation

## 朱銘

(1938年生)

### 太極系列 - 單鞭下勢

石雕 雕塑  
1997年作  
版數：藝術家試版  
款識：朱銘 97 自 (刻於底部)

#### 來源

蘇富比 香港 2004年10月31日 編號327  
保利 香港 2018年3月29日 編號169  
亞洲私人收藏 (現藏者購自上述拍賣)  
此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書

*“In a living work of art, the flow of each surface texture and line needs to follow the intrinsic life and sense of movement of the work, exhibiting the most rational and natural rhythm in the overall form. This is called working 'from inside out' to convey the vitality of the work.”*

**-Ju Ming**

「氣韻生動的作品，每一塊肌理的流動，都依據著作品內在活力與動態的需要，而呈現出整體造型上最合理、自然的律動，這就是『以裡達表』傳導出生命力的訊息。」

——朱銘



▲ Lot 222 Alternative View | 另一角度



223

## LI CHEN

(B. 1963)

### *The Pavilion*

signed in Chinese, signed, dated and numbered 'li chen 6/8 2010'  
(incised on the lower back)

bronze sculpture

100.3 (H) x 36 x 26.8 cm. (39½ x 14¼ x 10½ in.)

Executed in 2010

edition 6/8

**HK\$700,000-1,200,000**

**US\$91,000-160,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, Chiang Kai-Shek Memorial Hall & Freedom Square,  
Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan,  
November – December 2011 (different size version exhibited).

#### LITERATURE

Asia Art Center, The Beacon Series: When Night Light Glimmers, Taipei,  
Taiwan, 2010 (different size version illustrated. cover, p. 69 & pp. 86-95).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture  
Exhibition in Taiwan, Taipei, Taiwan, 2012 (different size version  
illustrated, p. 46-47, 97, 102, 110, 117, 131, 201, & 120-127).

Asia Art Center, Monumental Levity of Li Chen: Premiere Sculpture  
Exhibition Place Vendome Paris, Taipei, Taiwan, 2014  
(different size version illustrated, p. 28, 45).

*The Pavilion* is a highly representative work from the *Beacon series* that Li Chen developed in 2009. 'Heaven' symbolizes eternity, whereas 'beacon' represents a kind of bright, warm, and tranquil candlelight from our inner hearts. *The Pavilion*, comprising a figure who holds and protects a gold-lacquered pavilion in the curve of his arms, derives from Li's boyhood memories of a pavilion at his alma mater. He seems to be indulging his happy memories of the time he spent with his young peers, which warm his heart like candlelight. Once again, with an individual style that is unforgettable for those who have seen it, Li Chen has created a visual form that is thick and weighty yet light and graceful at the same time. In this full and rounded but glossy and lustrous sculptural figure, he embodies memory in a grand and solemn form.

## 李真

(1963年生)

### 蘭亭

銅雕 雕塑

2010年作

版數：6/8

款識：李真 li chen 6/8 2010 (刻於背面下方)

#### 來源

亞洲 私人收藏

#### 展覽

2011年11月-12月 「大氣—李真台灣大型雕塑首展」  
中正紀念堂及自由廣場 台北 台灣 (展品為不同尺寸版本)

#### 出版

2010年《夜光盈晷 — 「天燧」系列》亞洲藝術中心 台北 台灣  
(圖版為不同尺寸版本，封面、第69及 86-95頁)

2012年《大氣—李真台灣大型雕塑首展》展覽圖錄 亞洲藝術中心  
台北 台灣 (圖版為不同尺寸版本，第46-47、97、102、110、117、  
131、201及120-127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28及45頁)

李真於2009年發展「天燧系列」作品，而《蘭亭》是其中極具代表性的一件。「天」象徵著永恆；而「燧」則是人們內心一盞光明、溫暖而寧靜的燭火。《蘭亭》的創作緣於李真回憶起年少時期，記憶中的母校涼亭。人物拱手呵護著懷中的漆金涼亭，似乎正沉醉於這段與同儕好友度過的快樂時光，正如一盞燭火般溫暖著心靈。李真再次以極具個人特色、讓人過目不忘的風格，透過飽滿的形體、盈潤的光澤，創造「既厚重又輕盈」的視覺效果，並寄回憶於莊嚴之中。



## LIU YE

(B. 1964)

### Wie Gemalt

signed and dated '1993 YE' (lower right)  
acrylic and oil on canvas  
35 x 24 cm. (13 ¾ x 9 ½ in.)  
Painted in 1993

**HK\$2,800,000-4,800,000**

**US\$360,000-610,000**

#### PROVENANCE

Galerie Taube, Berlin, Germany  
Private Collection, Germany  
Anon. Sale, Christie's Hong Kong, 29 May 2011, lot 1392  
Anon. Sale, Sotheby's Hong Kong, 2 April 2012, lot 838  
Acquired at the above sale by the present owner

#### EXHIBITED

Berlin, Germany, Galerie Taube, Dezembersalon 93, 1993.  
Berlin, Germany, Galerie Taube, Liu Ye: Bilder 1993-1995, 1995.

#### LITERATURE

Galerie Taube, Dezembersalon 93, exh. cat., Berlin, Germany, 1993  
(illustrated, unpagued).  
Galerie Taube, Liu Ye: Bilder 1993-1995, exh. cat., Berlin, Germany, 1995  
(illustrated, unpagued).  
Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, Ostfildern, Germany,  
2015 (illustrated, pp. 62 and 257).



▲ Lot 224 detail (局部)

While studying at the Academy of Arts in Berlin, contemporary Chinese artist Liu Ye concluded his exploration of European Expressionism and found a new visual language that balanced the traditions of both Flemish portraiture and American Pop Art. Works from this period are often described as being "hard-edge, flat, dull background, and emotionless" and Liu Ye later discovered a personal connection to Johannes Vermeer, Giorgio de Chirico, René Magritte, Piet Mondrian. (Zhu Zhu, *It Only Weighs a Gram*, Henan University Press, p. 3-4)

Executed in 1993, *Wie Gemalt* was completed during Liu Ye's time in Germany. The window by the studio has always been an iconic

## 劉野

(1964年生)

### 完美繪畫

壓克力 油彩 畫布  
1993年作  
款識：1993 YE (右下)

#### 來源

德國 柏林 Galerie Taube  
德國 私人收藏  
2011年5月29日 佳士得香港 編號1392  
2012年4月2日 蘇富比香港 編號838  
現藏者購自上述拍賣

#### 展覽

1993年「Dezembersalon 93」Galerie Taube 畫廊 柏林 德國  
1995年「劉野畫展 1993-1995」Galerie Taube 畫廊 柏林 德國

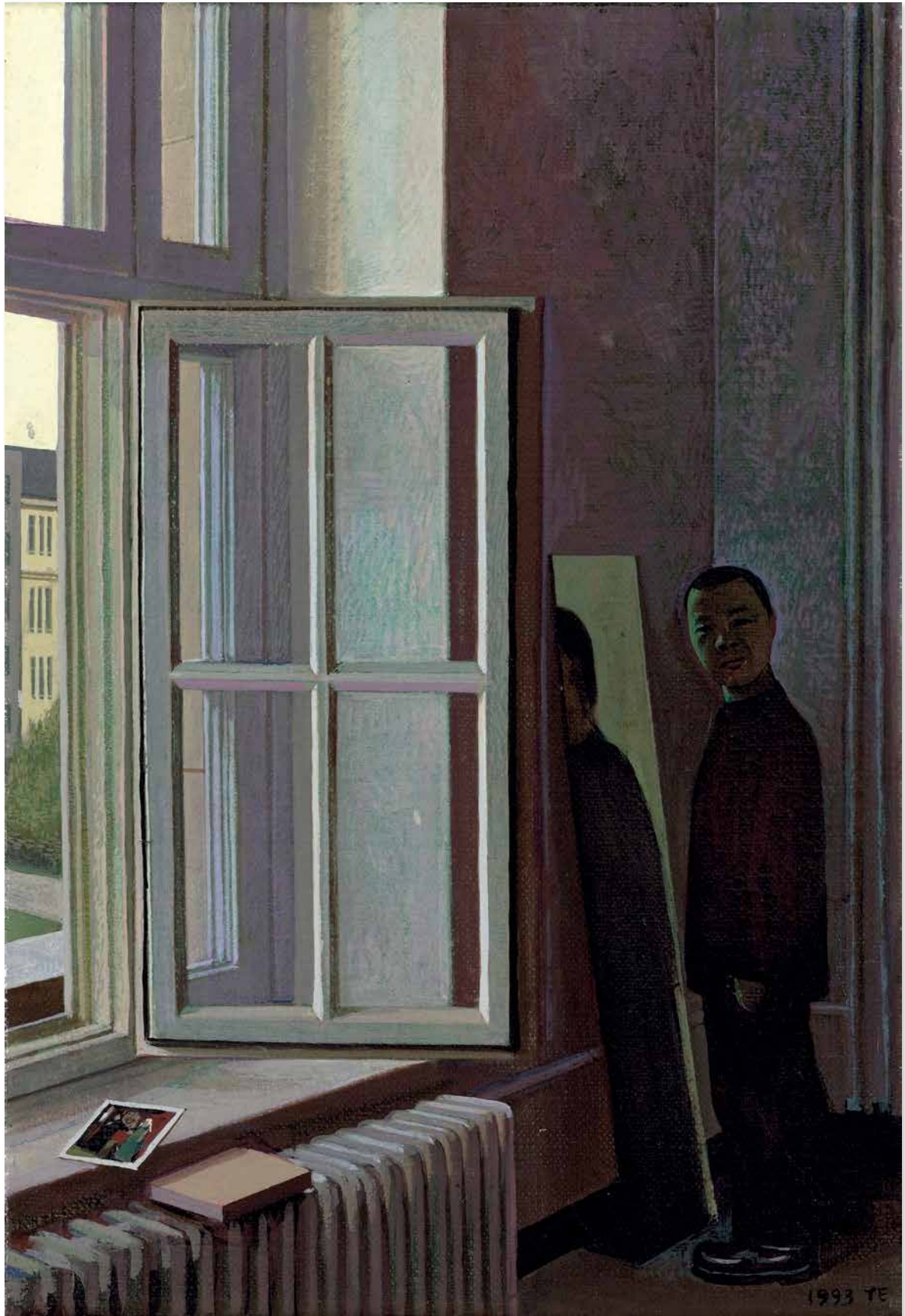
#### 出版

1993年《Dezembersalon 93》展覽圖錄 Galerie Taube 畫廊 柏林 德國 (圖版, 無頁數)  
1995年《劉野畫展1993-1995》展覽圖錄 Galerie Taube 畫廊 柏林 德國 (圖版, 無頁數)  
2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag 奧斯特菲爾登 德國 (圖版, 第62及257頁)

framing device for artists to depict themselves. In this present painting, Liu Ye also adopted the window and frames the scene in the foreground. In conjunction with the window, the radiator and architectural surroundings outside form a sophisticated network of lines that display Liu Ye's rigorous attention to composition. The deliberate use of straight lines and geometric shapes demonstrate the artist's fascination with structural studies. A picture of Jan van Eyck's 1434 *Arnolfini Portrait* lies on the windowsill as though it had slipped out of a book. Liu Ye is seemingly suggesting that he was studying this particular artwork and that it is the source of his artistic inspiration. The way in which Liu Ye alludes to Jan van Eyck's work as a *readymade* in his own painting is akin to the use of quotations in literature. The artist positioned himself at the corner of the room, while the mirror in front of him recalls René Magritte's 1937 *La reproduction interdite*. From the act of creating a self-portrait to the artist himself who is painting the work to the viewer who is looking at the painting, there are three level of gazes working in unison to form an intricate network of looking. Any trace of emotional expression are eradicated by the rationality of the painting despite the extremely subjective point of view.

1991年，還在柏林美術學院學習的劉野剛剛告別了表現主義的表達，在佛萊芒與波普藝術之間找到了藝術發展的可能性，此時的作品被簡單總結為“硬邊、平面化、昏暗的褐色背景和無情緒的表達”，之後他又發現了維梅爾 (Johannes Vermeer)、基裡科 (Giorgio de Chirico)、瑪格麗特，以及蒙德里安之間與自身的關聯。(朱朱，《只有一克重》河南大學出版社，第3-4頁)

作品《完美繪畫》創作於1993年，便是來自劉野德國時期的作品。藝術家選擇了經典的畫室窗邊作為近景，對窗戶、暖氣以及窗外建築物形成的複雜線條、形狀進行了嚴謹的描繪。直線、幾何圖形的大量使用，此時便可以看到藝術家對結構研究的喜愛。窗邊，一張范·艾克《阿諾菲尼的婚禮》的圖片，似無意地從書中滑出，好像在暗示藝術家對藝術的學習、以及藝術營養汲取的來源。他以“現成品”的概念挪用了范·艾克的作品，更接近文學上的引用。藝術家將自己放入牆角，並與前面的鏡子形成了瑪格麗特式的視覺解讀。作品中的自畫像，與正在工作中的藝術家實體與正在觀看的觀看形成了多種角度的觀看。畫面中情感的流露被理性的去掉，以一種極為客觀的方式敘述著當前的狀態。



225

## LIU WEI

(B. 1972)

### *Purple Air D1*

signed, titled and dated  
'Liuwei purple air D1 2008',  
signed in Chinese (on the reverse)  
oil on canvas  
180 x 220 cm. (70% x 86% in.)  
Painted in 2008

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

**US\$260,000-320,000**

#### PROVENANCE

China Minsheng Bank (acquired directly from  
the artist)  
Arnaud Sarrade, Geneva, Switzerland  
Anon. sale, Phillip's Hong Kong,  
27 May 2018, lot 36  
Acquired at the above sale by the present owner

"Reality is whatever you can readily see. You cannot actually create anything new because everything already exists. It is primarily about how you look at it: from every angle, from the particular angle which you most prefer, or from a particularly unflattering angle. You can use your own methods to accurately represent this angle. When you depict it, it might be beautiful, even if in reality that may not be the case. Perhaps it contains a certain sense of thriving vitality. That is why it is called Purple Air. In ancient China, if you spotted purple air in a particular place, appearing grey and smoggy, it perhaps indicates that the area is teeming with life. It may have a lot of problems, but it is thriving." (Liu Wei interview, *Breaking Forecast: 8 Key Figures of China's New Generation Artists*, Shanghai People's Publishing House, 2009)

In *Purple Air D1*, the artist applied an abstract and geometric treatment to the cityscape. Predominantly in hazy-grey, the visual space is punctuated by vivid colours. The pixelised plum blossom branch is the most naturalistically represented object in the painting. It seems to echo Yuan dynasty painter and poet Wang Mian's sentiment expressed in the verse, "the plum blossom's beautiful colours does not yearn for compliments from others. It simply wishes to offer its fragrance to the world".

Liu Wei investigates questions related to power, environment, urbanisation, architecture,

## 劉韜

(1972年生)

### 紫氣 D1

油彩 畫布  
2008 年作  
款識：Liuwei purple air D1 2008 劉韜 (畫背)

#### 來源

中國民生銀行 (直接購自藝術家本人)  
瑞士 日內瓦, Arnaud Sarrade  
富藝斯 香港 2018年5月27日 編號36  
現藏者購自上述拍賣

among other related topics—these prominent issues reflect his concern for society. Liu Wei positions himself as a visual artist, tackling this subject matter and intertwining it with religion, philosophy, literature, and art. Through his adept use of installation, two-dimensional art, as well as projection, the boundaries of these media are thus expanded. As a result, new ways of thinking emerge from these visual experiences.

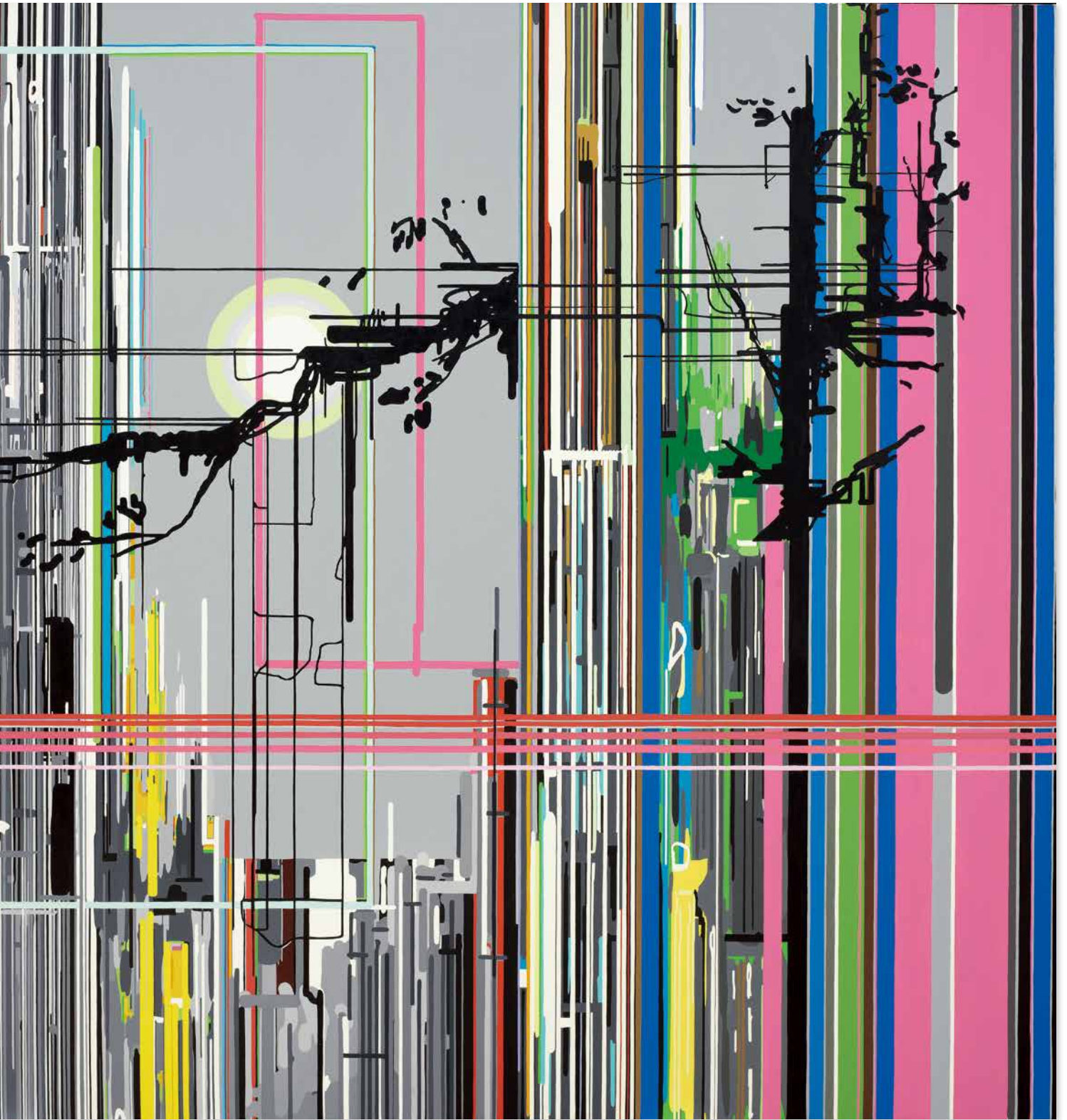
「現實，因為現實全都是你看到的東西。其實你創造不了什麼，所有的東西都已經存在了，就是你怎麼看它，從各個角度看它，你或者從好的角度看它，或者從壞的角度看它，你通過你的手段把它精確的展現出來。畫起來是很漂亮的，但是你生活在當中就是不一樣的，可它也有生機勃勃的感覺，所以叫『紫氣』。中國古代說，你看到一個地方有紫氣，就是灰濛濛的樣子，實際上是生機勃勃的意思。存在很多問題，但是也是有活力的。」(劉韜訪談《中堅—新世紀中國藝術的八個關鍵形象》，上海人民出版社，2009)。

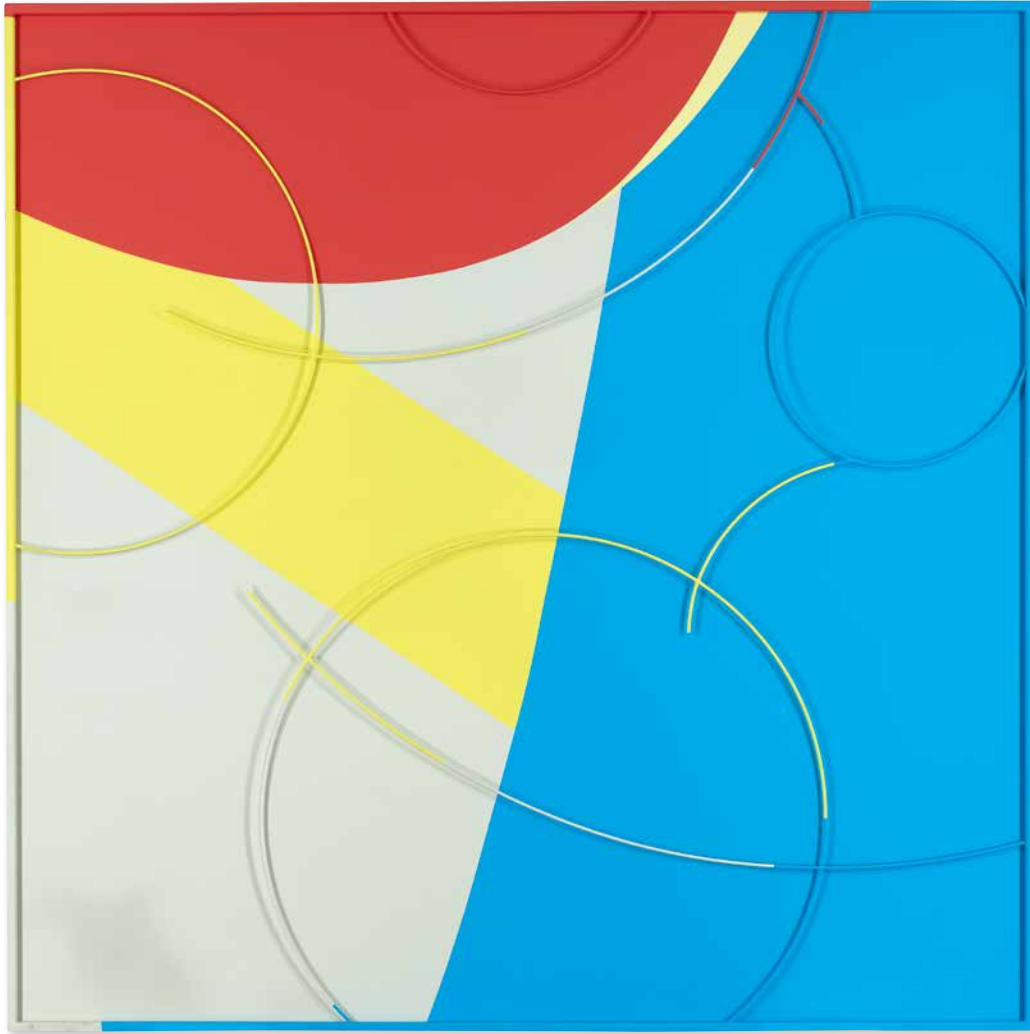
作品《紫氣 D1》中，藝術家將城市景觀抽象化、幾何化。灰濛濛的空間中引用了一些明艷的色彩。被數字化的黑色梅枝，是畫面中最“實”的物體，似乎正呼應了王冕的“不要人誇好顏色，隻流清氣滿乾坤”。

權利、環境、都市、建築等語境可以概況劉韜作品的探索領域，也暗示了其作品的社會性。他將同一主題在宗教、哲學、文學、藝術等領域中穿梭，從而呈現一個特殊意味的視覺體驗。









•226 No Reserve | 無底價

## PRZEMEK PYSZCZEK

(B. 1985)

### *Façade (PP12804)*

signed, dated and titled 'PRZEMEK PYSZCZEK 2015 "Façade"  
(on the reverse)

polyurethane paint and steel on Dibond

200 x 200 cm. (78 ¾ x 78 ¾ in.)

Executed in 2015

**HK\$60,000-100,000**

**US\$7,800-13,000**

#### PROVENANCE

Peres Projects, Berlin, Germany

Acquired from the above by the present owner

## PRZEMEK PYSZCZEK

(1985年生)

### 正面 (PP12804)

聚氨酯 顏料 鋼 鋁板

2015年作

款識：PRZEMEK PYSZCZEK 2015 "Façade" (畫背)

#### 來源

德國 柏林 Peres Projects

現藏者購自上述畫廊

•227 No Reserve | 無底價

## FLO BROOKS

(B. 1987)

*Full of Sediment,  
Full of Doubt*

signed and dated 'F Brooks 2019'  
(on the reverse of the smaller wood);  
titled, signed and dated 'Full of  
sediment, full of doubt F Brooks 17'  
(on the reverse of the bigger wood)  
acrylic on wood  
135.7 x 142.5 cm. (53 3/8 x 56 1/8 in.); &  
9.5 x 14.1 cm. (3 3/4 x 5 1/2 in.)  
Executed in 2017

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

**US\$5,200-7,800**

### PROVENANCE

Project Native Informant, London, UK  
Acquired from the above by the present  
owner

### EXHIBITED

London, UK, Cubitt Gallery, Is Now a  
Good Time?, November 2017 – January  
2018.

弗洛·布魯克斯

(1987年生)

Full of Sediment,  
Full of Doubt

壓克力 木板  
2017年作  
款識：F Brooks 2019 (小木板背)；  
Full of sediment, full of doubt F  
Brooks 17 (大木板背)

### 來源

英國 倫敦 Project Native Informant  
現藏者購自上述畫廊

### 展覽

2017年11月-2018年1月 「Is Now a  
Good Time?」 Cubitt 畫廊 倫敦 英國



•228 No Reserve | 無底價

## ALEC EGAN

(B. 1984)

*Flowers on Bookshelf*

oil on canvas  
152.5 x 122 cm. (60 x 48 in.)  
Executed in 2017

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

**US\$5,200-7,800**

### PROVENANCE

Anat Ebgi Gallery, Los Angeles, USA  
Acquired from the above by the present  
owner

艾力·伊根

(1984年生)

書架上的鮮花

油彩 畫布  
2017年作

### 來源

美國 洛杉磯 Anat Ebgi 畫廊  
現藏者購自上述畫廊





229

## EDDIE MARTINEZ

(B. 1977)

### *Love Letter #16*

signed with the artist's initials and dated 'EM.17' (on the reverse)  
 silkscreen ink, oil and enamel on canvas  
 243.8 x 190.5 cm. (96 x 75 in.)  
 Executed in 2017

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

*US\$110,000-160,000*

#### PROVENANCE

Mitchell-Innes & Nash, New York, USA  
 Private Collection  
 Acquired from the above by the present owner

## 艾迪·馬丁內斯

(1977年生)

### 情書 #16

絲網印刷油墨 油彩 瓷漆 畫布  
 2017 年作  
 款識：EM.17 (畫背)

#### 來源

美國 紐約 Mitchell-Innes & Nash 畫廊  
 私人收藏  
 現藏者購自上述收藏

230

## DANIEL ARSHAM

(B. 1980)

### *Quartz Corduroy Backpack*

quartz, selenite and hydrostone sculpture  
62.2 (H) x 36.8 x 24.1 cm. (24½ x 14½ x 9½ in.)  
Executed in 2019

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

*US\$39,000-52,000*

#### PROVENANCE

Galerie Perrotin, Paris, France  
Private Collection, USA  
Acquired from the above by the present owner

丹尼爾·阿爾軒

(1980年生)

### 石英燈芯絨背包

石英 月光石 硬式石膏 雕塑  
2019年作

#### 來源

法國 巴黎 貝浩登畫廊  
美國 私人收藏  
現藏者購自上述來源



231

KAWS &  
FERNANDO CAMPANA &  
HUMBERTO CAMPANA

(B. 1974) & (B. 1961) & (B. 1953)

*KAWS CHAIR PINK*

signed, titled and numbered  
'CAMPANA KAWS CHAIR PINK #17/25+3 AP'  
(label affixed on the underside)  
stuffed toys, steel and painted Cumaru wood  
126.5 × 84 × 98 cm. (49¾ × 33¼ × 38¾ in.)  
Executed in 2018  
edition 17/25 + 3 artist's proof

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

*US\$110,000-160,000*

**PROVENANCE**

Friedman Benda Gallery, New York, USA  
Private Collection  
Acquired from the above by the present owner

KAWS、費納多·坎帕納及阿貝托·坎帕納

(1974年生)、(1961年生)、(1953年生)

KAWS粉椅

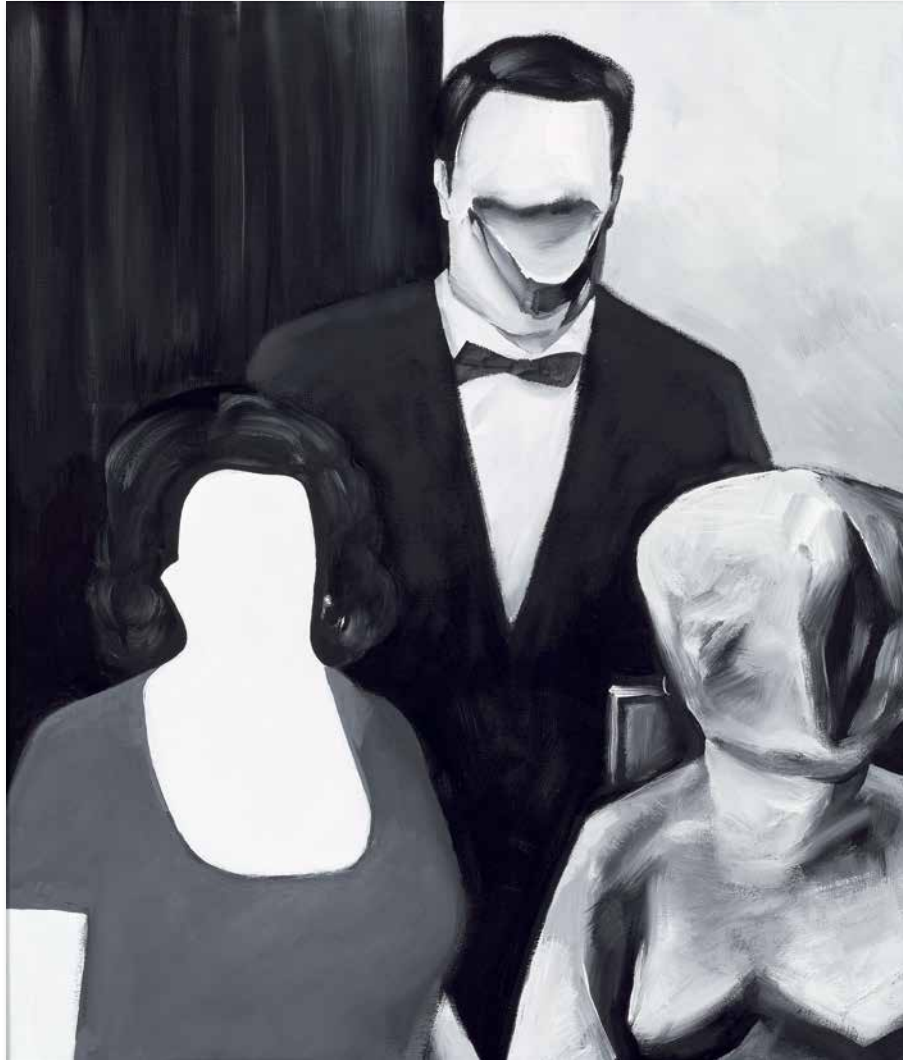
毛公仔、鋼及上色香二翅豆木  
2018年作  
款識：CAMPANA KAWS CHAIR PINK #17/25 + 3 AP (底部標籤)  
版數：17/25 + 3藝術家試版

**來源**

美國 紐約 Friedman Benda畫廊  
私人收藏  
現藏者購自上述收藏







232

TOMOO GOKITA

(B. 1969)

*Banquet*

signed with artist's signature, titled in Japanese and dated '2017'  
(on the reverse)

acrylic and gouache on canvas

55 x 44.5 cm. (21 $\frac{5}{8}$  x 17 $\frac{1}{2}$  in.)

Painted in 2017

**HK\$380,000-550,000**

*US\$50,000-71,000*

**PROVENANCE**

Taka Ishii Gallery, Tokyo, Japan

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

五木田智央

(1969年生)

晚餐會

壓克力 水粉 畫布

2017年作

款識：藝術家簽名 晚餐會 2017 (畫背)

來源

日本 東京 Taka Ishii 畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



233

MR.

(B. 1969)

WRC

(World Rally Championship)

signed and dated 'MR. 2002.'  
(on the backing board)  
acrylic on canvas on wood panel  
65.4 x 49.8 cm. (25 3/4 x 19 5/8 in.)  
Painted in 2002

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan  
Private Collection, USA  
Nathan A. Bernstein & co. Ltd., New York, USA  
Private Collection, Europe  
Acquired from the above by the present owner

LITERATURE

I. Karashima (ed.), Kaikai Kiki Co., Ltd, Mr. by Mr., Tokyo, Japan, 2003 (illustrated, plate 14, unpagged).

MR.

(1969年生)

世界拉力錦標賽

壓克力 畫布 木板  
2002年作  
款識：'MR. 2002.' (背板)

來源

日本 東京 小山登美夫畫廊  
美國 私人收藏  
美國 紐約 Nathan A. Bernstein畫廊  
歐洲 私人收藏  
現藏者購自上述來源

出版

2003年《Mr. by Mr.》Kaikai Kiki  
出版 東京 日本 (圖版，第14圖，無頁數)



▲ Lot 233 reverse side (背面)



Lot 233

234

AYA TAKANO

(B. 1976)

Star Building

signed and dated '2006  
TAKANO AYA' (on the stretcher)  
acrylic on canvas  
53 x 45.5 cm. (20 7/8 x 17 7/8 in.)  
Painted in 2006

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Kaikai Kiki Gallery, Tokyo, Japan  
Private collection, Asia (acquired from  
the above by the present owner)

高野綾

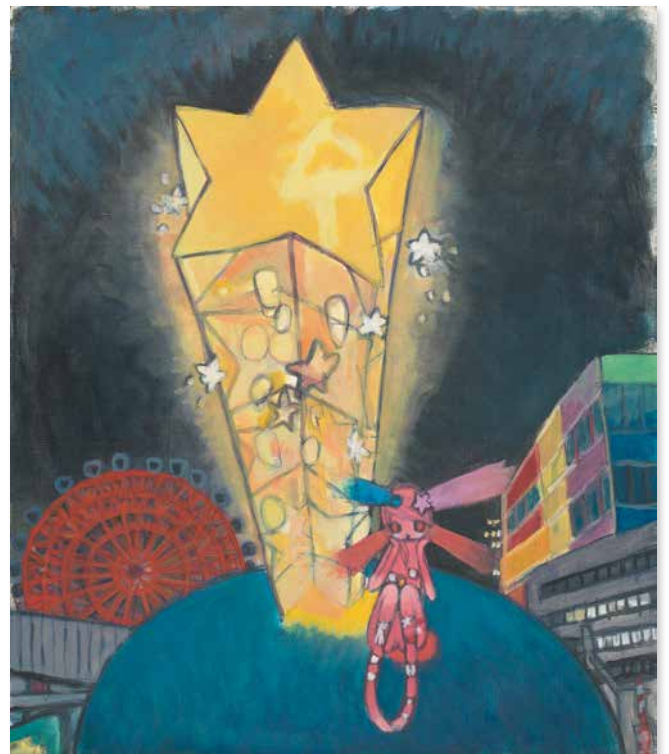
(1976年生)

星建物

壓克力 畫布  
2006年作  
款識：2006 TAKANO AYA  
(畫布框架)

來源

日本 東京 Kaikai Kiki 畫廊  
亞洲 私人收藏 (現藏者購自上述畫廊)



Lot 234



235

## ZENG FANZHI

(B. 1964)

### *Class One Series No. 3*

signed in Chinese, dated and inscribed '96, 3' (on the reverse)  
oil on canvas  
48 x 38 cm. (18 $\frac{7}{8}$  x 15 in.)  
Painted in 1996

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

**US\$130,000-190,000**

#### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired from the above by the present owner

#### EXHIBITED

Hong Kong, Schoeni Art Gallery, 8+8-1: Selected Paintings by 15 Contemporary Artists, 1997.

#### LITERATURE

Schoeni Art Gallery Ltd., 8+8-1 Selected Paintings by 15 Contemporary Artists, Hong Kong, 1997 (illustrated, pp. 22-23).

曾梵志

(1964年生)

三年級一班系列第三號

油彩 畫布  
1996年作  
款識：曾梵志 96 3 (畫背)

#### 來源

香港 少勵畫廊  
現藏者購自上述畫廊

#### 展覽

1997年「8+8-1：15位當代藝術家繪畫巡回展」少勵畫廊 香港

#### 出版

1997年《8+8-1：15位當代藝術家畫集》少勵畫廊 香港  
(圖版，第22-23頁)



236

## ZHANG XIAOGANG

(B. 1958)

### *Duplicated Space No. 10*

signed in Chinese and dated '1990.7' (middle right)  
oil and collage on paper  
53 x 38.5 cm. (20 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in.)  
Executed in 1990

**HK\$600,000-900,000**

**US\$78,000-120,000**

#### PROVENANCE

Hanart TZ Gallery, Hong Kong  
Private Collection (acquired from the above by the present owner)

#### LITERATURE

Huang Zhuan (ed.), Sichuan Art Publishing Company, Zhang Xiaogang  
Zuopin Wenxian yu yanjiu 1981-2014 (1), Chengdu, China, 2016  
(illustrated, plate 110, p. 189).

張曉剛

(1958年生)

### 重複的空間10號

油彩 拼貼 紙本  
1990年作  
款識：張曉剛 1990.7 (右中)

#### 來源

香港 漢雅軒  
私人收藏 (現藏者購自上述畫廊)

#### 出版

2016年《張曉剛 作品：文獻與研究 1981-2014 (1)》黃專 主編  
四川美術出版社 成都 中國 (圖版，第110圖，第189頁)



237

## CHEN FEI

(B. 1983)

### *Youth Series - Male*

signed, titled and inscribed in Chinese,  
dated and inscribed '170 x 130 cm 2010' (on the reverse)  
acrylic on canvas  
170 x 130 cm. (66 $\frac{2}{3}$  x 51 $\frac{1}{2}$  in.)  
Painted in 2010

**HK\$450,000-650,000**

**US\$59,000-84,000**

#### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired from the above by the present owner

#### EXHIBITED

Hong Kong, Schoeni Art Gallery, Chen Fei - Bad Taste, 2010.

#### LITERATURE

Schoeni Art Gallery Ltd., Chen Fei - Bad Taste, Hong Kong, 2010  
(illustrated, p. 15).

## 陳飛

(1983年生)

### 青春 - 男

壓克力 畫布

2010年作

款識：青春 亞麻布丙烯 170 x 130 cm. 陳飛 2010 (畫背)

#### 來源

香港 少勵畫廊

現藏者購自上述畫廊

#### 展覽

2010年「陳飛：壞品味」少勵畫廊 香港

#### 出版

2010年《陳飛：壞品味》少勵畫廊 香港 (圖版：第15頁)

春 青





Lot 238

**238**

**CHEN FEI**

(B. 1983)

*Little Cool*

signed, titled and inscribed in Chinese, dated and inscribed '2011 40 x 30 cm' (on the reverse)  
acrylic on canvas  
40 x 30 cm. (15 3/4 x 11 3/4 in.)  
Painted in 2011

**HK\$80,000-160,000**

**US\$11,000-21,000**

**PROVENANCE**

Michael Ku Gallery, Taipei, Taiwan  
Private Collection, Asia  
Anon. Sale, Christie's Shanghai,  
25 April 2015, Lot 103  
Private Collection, Asia (acquired at  
the above sale by the present owner)

**陳飛**

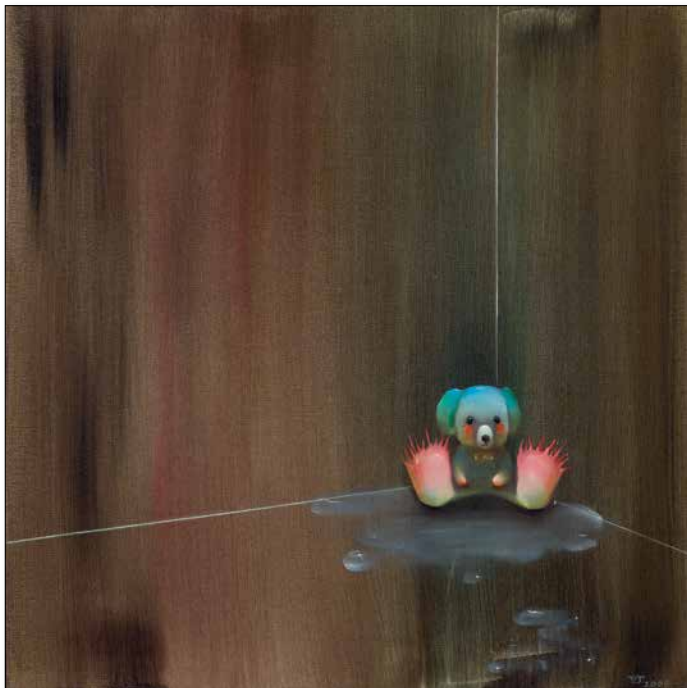
(1983年生)

小清涼

歷克力 畫布  
2011 年作  
款識：小清涼 40×30cm 布面丙烯  
陳飛 2011 (畫背)

**來源**

台灣 台北 谷公館  
亞洲 私人收藏  
佳士得 上海 2015年4月25日 編號103  
亞洲 私人收藏 (現藏者購自上述拍賣)



Lot 239

**239**

**CHEN KE**

(B. 1978)

*Hero*

signed in Chinese and dated '2006' (lower right); signed, dated, titled and inscribed in Chinese, signed, dated titled and inscribed "'Hero'" oil on canvas, 50 x 50 cm Chen Ke 2006' (on the reverse)  
oil on canvas  
50 x 50 cm. (19 3/8 x 19 3/8 in.)  
Painted in 2006

**HK\$120,000-160,000**

**US\$16,000-21,000**

**PROVENANCE**

Acquired directly from the artist by the previous owner  
Private Collection, UK  
Anon. Sale, Bonhams Hong Kong, 17 May 2014, lot 629  
Acquired at the above sale by the present owner

**陳可**

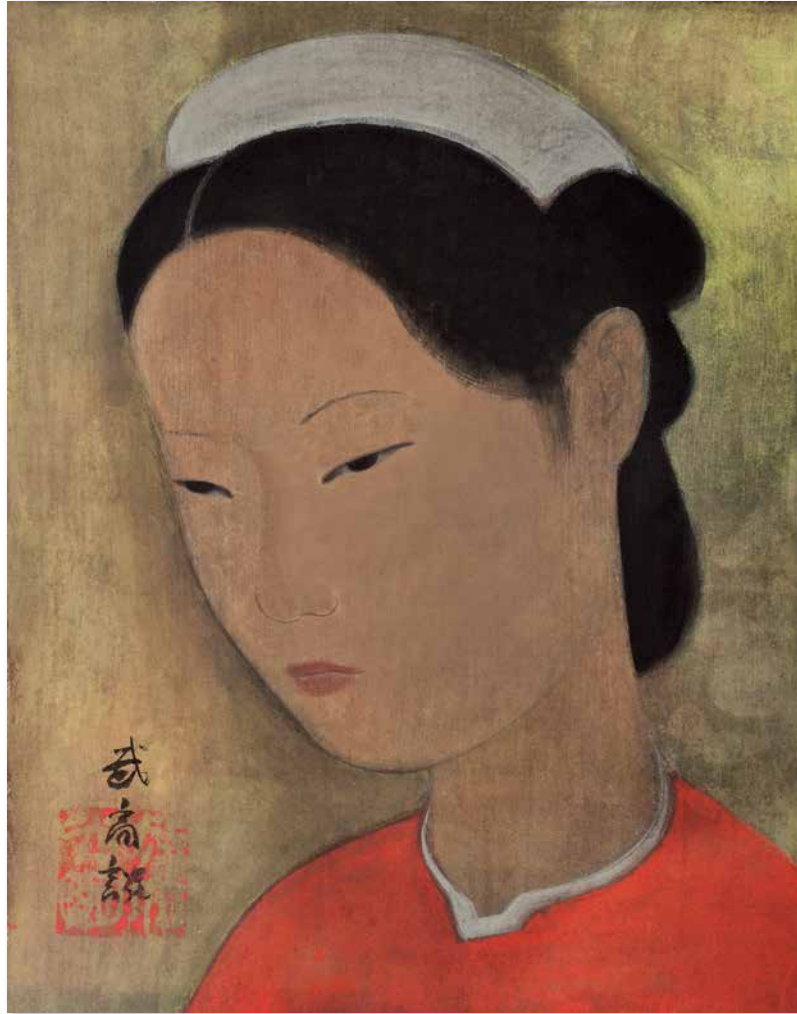
(1978年生)

英雄

油彩 畫布  
2006年作  
款識：可 2006(右下)；  
英雄 布面油畫 50x50cm  
陳可 2006 "Hero"  
oil on canvas 50x50cm  
Chen Ke 2006 (畫背)

**來源**

前藏家直接購自藝術家  
英國 私人收藏  
邦瀚斯 香港 2014年5月17日  
編號629  
現藏者購自上述拍賣



240

VU CAO DAM

(1908-2000)

*Portrait of a Young Girl*

signed in Chinese (lower left)  
ink and gouache on silk  
25 x 21 cm. (9 7/8 x 8 1/4 in.)  
Painted circa 1933  
one seal of the artist

**HK\$350,000-450,000**

**US\$46,000-58,000**

**PROVENANCE**

Private Collection, France  
Anon. Sale, Christie's Hong Kong, 29 November 2015, Lot 470  
Acquired at the above sale by the present owner

武高談

(1908-2000)

少女肖像

水墨 粉彩 絹布  
約1933年作  
款識：武高談（左下）  
藝術家鈐印一枚

**來源**

法國 私人收藏  
香港佳士得 2015年11月29日 編號470  
現藏者購自上述拍賣



241

LE PHO

(1907-2001)

*Maternité (Maternity)*

signed in Chinese and signed again 'Le pho' (upper right)  
ink and gouache on silk laid on board  
26 x 22 cm. (10¼ x 8¾ in.)  
Painted circa 1940s  
one seal of the artist

**HK\$280,000-380,000**

**US\$37,000-49,000**

**PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 October 2009, lot 405  
Acquired at the above sale by the present owner

黎譜

(1907-2001)

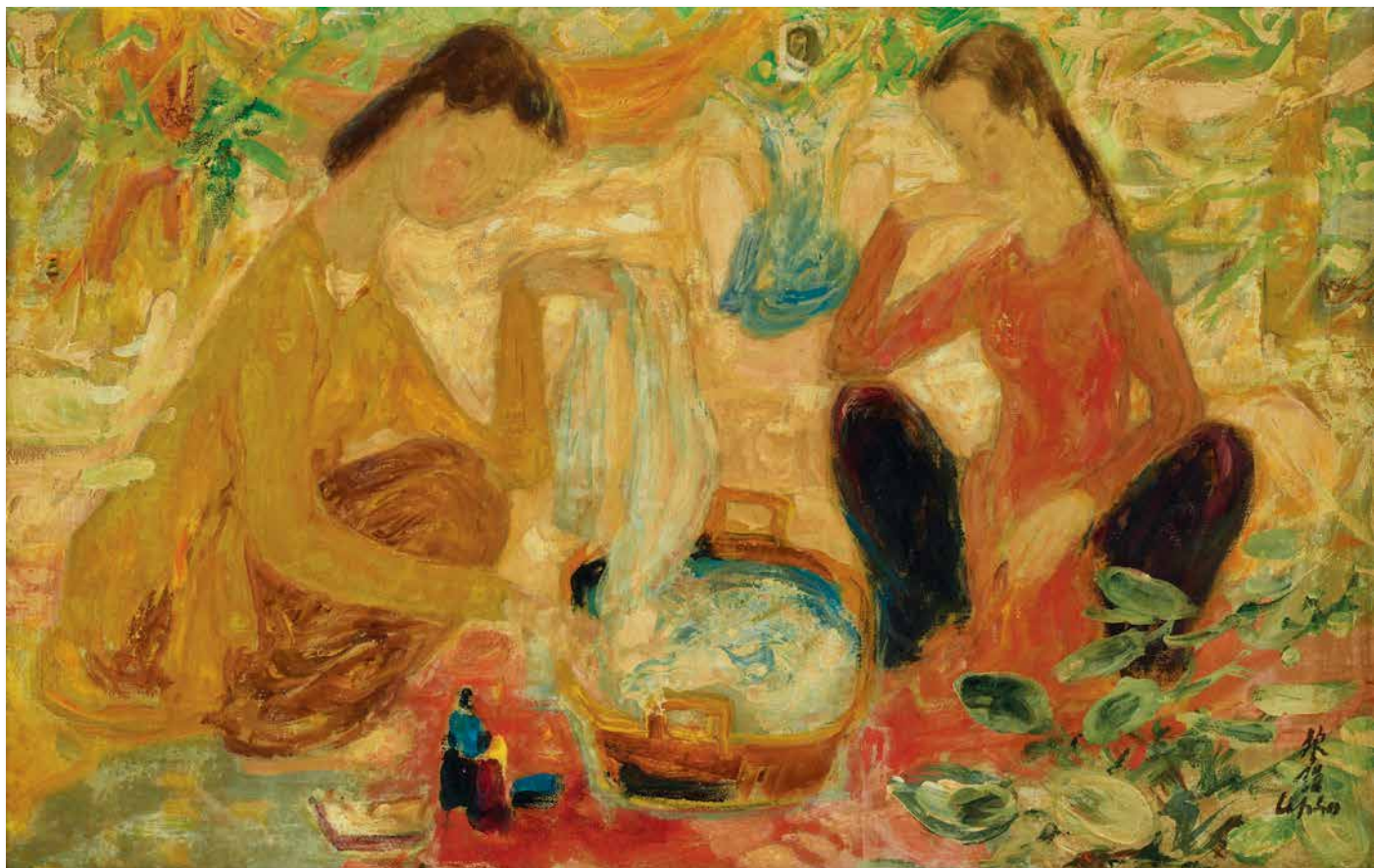
母愛

水墨 水粉 絹本 裱於木板  
約1940年代作  
款識：黎譜 Le pho (右上)  
藝術家鈐印一枚

**來源**

蘇富比 香港 2009年10月6日 編號 405  
現藏者得自上述來源





242

LE PHO

(1907-2001)

*Les Teinturières (The Dyers)*

signed in Chinese and signed again 'Le Pho' (lower right)  
mixed media on silk laid on board  
36.5 x 59.5 cm. (14 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in.)  
Executed circa 1956

**HK\$180,000-250,000**

US\$24,000-32,000

**PROVENANCE**

Private Collection, USA

黎譜

(1907-2001)

染色者

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

來源  
美國 私人收藏



**243**

## VU CAO DAM

(1908-2000)

### *Les Deux Soeurs (The Two Sisters)*

signed and dated 'Vu cao dam 57' (lower right); signed, titled and dated 'Vu cao dam Les deux soeurs 1957' (on the reverse)  
oil on board

54 x 31.5 cm. (21 ¼ x 12 ¼ in.)

Painted in 1957

**HK\$220,000-320,000**

**US\$29,000-41,000**

#### PROVENANCE

Private Collection, USA

Anon. Sale, Sotheby's Hong Kong, 1 October 2018, Lot 308

Acquired at the above sale by the present owner

## 武高談

(1908-2000)

### 姊妹

油彩 木板

1957年作

款識：Vu cao dam 57 (右下)；

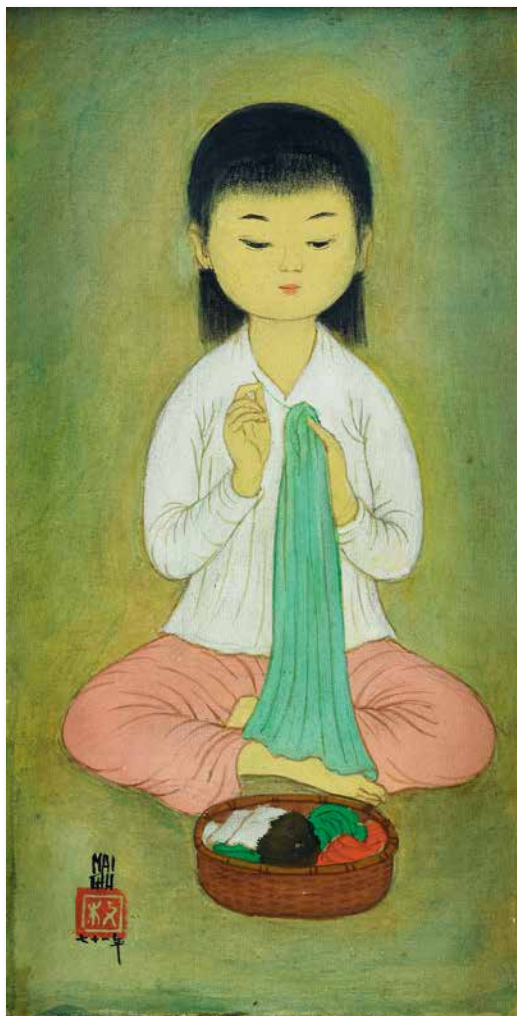
Vu cao dam Les deux soeurs 1957(畫背)

#### 來源

美國 私人收藏

香港 蘇富比 2018年10月1日 編號308

現藏者購自上述拍賣



**244**

## MAI TRUNG THU

(1906-1980)

### *La Couture (Sewing)*

signed 'MAI THU' and dated '71 in Chinese (lower left)  
ink and gouache on silk in the original artist's frame  
24 x 13 cm. (9 1/8 x 5 in.)  
Painted in 1971  
one seal of the artist

**HK\$160,000-260,000**

**US\$21,000-34,000**

#### PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 6 April 2013, lot 270  
Acquired at the above sale by the previous owner  
Anon. Sale, Christie's Hong Kong, 29 November 2015, lot 554  
Acquired at the above sale by the present owner  
Private Collection, Asia

## 梅忠恕

(1906-1980)

### 縫紉

水墨 水粉 絹布 (原裝畫框)  
1971年作  
款識：MAI THU七十一年(左下)  
藝術家鈐印一枚

#### 來源

蘇富比 香港 2013年4月6日 編號270  
前藏者購自上述拍賣  
佳士得 香港 2015年11月29日 編號554  
現藏者購自上述拍賣  
亞洲 私人收藏



245

LE PHO

(1907-2001)

*Elégante à la tasse de thé (Elegant lady with a cup of tea)*

signed in Chinese and signed again 'Le pho' (upper left)  
ink and gouache on silk  
38.5 x 28.5 cm. (15 1/8 x 11 1/4 in.)  
Painted circa 1938  
one seal of the artist

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

**US\$91,000-120,000**

黎譜

(1907-2001)

淑女品香茗

水墨 水粉 絹本  
約1938年作  
款識：黎譜 Le pho (左上)  
藝術家鈐印一枚



246

## FOUJITA

(LÉONARD TSUGUHARU, 1886-1968)

### *Fillette (Little Girl)*

signed 'Foujita' (lower right)  
watercolour and ink on paper  
16.7 x 13 cm. (6 $\frac{5}{8}$  x 5 $\frac{1}{8}$  in.)  
Painted in 1958

**HK\$150,000-250,000**

**US\$20,000-32,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

S. & D. Buisson, *Léonard Tsuguharu Foujita Vol. II*, ACR Edition Internationale, Paris, France, 2001 (illustrated in black & white, plate 58.75, p. 470).

藤田嗣治

(1886-1968)

小女孩

水彩 水墨 紙本  
1958年作

款識：Foujita (右下)

來源

亞洲 私人收藏

出版

2001年《藤田嗣治全集 第二冊》S. & D. Buisson 著 ACR Edition Internationale 出版 巴黎 法國 (黑白圖版，第58.75圖，第470頁)

247

## WALASSE TING

(DING XIONGQUAN, 1928-2010)

### *Come Sleep with Me*

titled, signed and dated 'Come sleep with me ting 80' (on the reverse)  
pastel, acrylic and pencil on paper  
131 x 183 cm. (51½ x 72 in.)  
Painted in 1980

**HK\$700,000-1,000,000**

**US\$91,000-130,000**

#### PROVENANCE

Acquired directly from the artist by the present owner



Walasse Ting, *Love Me Love Me*, 1973.  
Christie's Hong Kong, 25 May 2019, lot 43,  
sold for HKD 1,375,000

Artwork: © 2020 Estate of Walasse Ting /  
Artists Rights Society (ARS), New York

丁雄泉《愛我愛我》1973年作  
佳士得 香港 2019年5月25日 編號43  
成交價：1,375,000港幣

Upon moving to Paris in 1952 and later New York in 1957, Walasse Ting absorbed himself into the burgeoning artistic movements of Europe's avant-garde scene and America's pop art and abstract expressionism. Ting befriended artists including Pierre Alechinsky and Asger Jorn, both of whom were founders of the CoBrA movement.

Executed in 1980, *Come Sleep with Me* (Lot 247) depicts three reclining female figures sprawled across a sea of magenta hues and flowers. Rendered through bold and rapid strokes in pastel, the painting recalls the brushstrokes of the late-1940's and 50's CoBrA movement, which emphasised a highly expressionist and child-like painting style. On the other hand, *Three Women with Parrots* (Lot 248) demonstrates the artist's poetic spirit through the freely flowing colours and forming lines that explode with powerful vitality.

From bright auburn hair to alluring purple eyes to verdant green stockings, or red lips to pink cheeks to splendid garments, Ting colours his subjects with different tones and hues in order to emphasize their individuality and temperament. Decorated with violet blooms, Ting employs the flower's symbolic significance as being emblems for elegance and refinement to subdue the explicitness of the scene he is depicting. Whereas, the three women with parrots perched on shoulders all possess a shy and reserved characteristic. Through this keen sense of colour, *Come Sleep with Me* and *Three Women with Parrots* becomes injected with an irresistible charm and humour – a reflection of the artist himself.

Relaxed and sensuous, the long winding lines of the sitters' arms and legs extend the painting outwards and towards the explosion of colour in the upper and lower sections of

## 丁雄泉

(1928-2010)

### 與我同寢

蠟筆 壓克力 鉛筆 紙本  
1980年作

款識：Come sleep with me ting 80 (畫背)

#### 來源

現藏者直接得自藝術家本人

the painting. Beholding Ting's works is akin to witnessing a mature artist at work, confident and burgeoning with creativity. As the artist himself once wrote, "my heart is a flower that is blooming on the canvas. A brilliant work of art should arouse such power to give vivacity to those who are lifeless."

丁雄泉在1952年搬到巴黎，又於1957年輾轉到紐約，這名享譽國際藝壇的中國畫家全心浸潤於歐洲前衛創作中初萌芽的藝術運動、並擁抱美國的普普藝術及抽象表現主義。藝術家在這段時期結識了皮埃爾·阿列辛斯基和阿斯葛·瓊；兩位眼鏡蛇運動的創作者。

《與我共寢》(編號247) 作於1980年，描繪了三名斜躺於一片紫紅色花海上的嬌艷女子。丁雄泉以大膽、迅疾的筆勢，採用蠟筆完成作品，整體風格讓觀者想起1940年末和50年初期的眼鏡蛇先鋒畫派；該繪畫風格以自由酣暢的表現和充滿稚氣的作畫方式見稱。而《三美人與鸚鵡》(編號248) 則通過流暢的線條筆觸展現了藝術家充滿詩意與生命力的美學追求。

號稱「風流先生」的丁雄泉，用各種色調和顏彩妝點筆下女子：從搶眼的紅髮、迷濛媚人的紫色雙眸、到翠綠的褲襠、到烈焰的紅唇與高貴的裝束，來強調這些女模特兒的個人特質和性情。除此之外，大師還以鮮花作為這些美人身旁的裝飾，將花的傳統意義作為優雅和精緻的表徵，以柔化他所描繪之景象的露骨性。然而，鸚鵡歇在肩膀上的三美人姿態優美，帶有害羞且內斂的一面。丁雄泉透過他對色彩的掌控，為《與我同寢》與《三美人與鸚鵡》注入了使人無法抗拒的魅惑和幽默感，同時也反映了大師本身的性格。

丁雄泉筆下的模特兒們慵懶放鬆、性感嫵媚，纖長玉臂和雙腿讓整個畫面效果往外擴張，往畫作上下方的流彩翠彩為走勢，恣瀟浪漫。觀賞這兩件作品，有如欣賞一名巔峰時期的大師之作畫過程，自信奕奕、創意奔發。丁雄泉曾經寫道：「(我的)心就像是一朵花，在畫布上恣意綻放。一幅上乘畫作，正應有這種魔法，能為那些毫無生氣的人們注入活力。」



*“When I see a beautiful woman [and] I see flowers, its beauty makes me feel intangible, melancholy, love, refreshed, different, and reborn. I want to use different colours to express my inner feelings and emotions in my paintings.”*

**- Walasse Ting**

「當我看到美女、看到鮮花時，他們所散發的美，讓我覺得難以理解、憂鬱愁思、卻又滿懷愛慕、精神一振、獨特、彷彿重生。我想在畫作中用不同顏色表達我的感覺和情緒。」

——丁雄泉



248

WALASSE TING

(DING XIONGQUAN, 1928-2010)

*Three Women with Parrots*

ink and acrylic on rice paper stretched on canvas  
175.3 x 94 cm. (69 x 37 in.)  
one seal of the artist

**HK\$280,000-380,000**

**US\$37,000-49,000**

**PROVENANCE**

Arij Gasiunasen Fine Art, Toronto, Canada  
Acquired from the above by previous owner  
Anon. Sale, Waddington's Toronto, 20 June 2019, lot 105  
Acquired at the above sale by the present owner

丁雄泉

(1928-2010)

三美人與鸚鵡

水墨 壓克力 宣紙 裱於畫布  
鈐印：採花大盜

**來源**

加拿大 多倫多 Arij Gasiunasen Fine Art  
前藏者購自上述畫廊  
沃丁頓拍賣行 多倫多 2019年6月20日 編號105  
現藏者購自上述拍賣





249

## KEY HIRAGA

(1936-2000)

### *Tsujicho*

signed and dated 'Key Hiraga 86' (lower right);  
signed and titled in Japanese (on the reverse)  
acrylic on canvas  
130.5 x 161.8 cm. (51 3/8 x 63 3/4 in.)  
Painted in 1986

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

**US\$26,000-39,000**

### PROVENANCE

Bunkyo Art, Tokyo, Japan  
Anon. Sale, Christie's Hong Kong, 30 November 2009, lot 1518  
Private Collection, Asia (acquired at the above sale by the present owner)

### EXHIBITED

Tokyo, Japan, Tokyo Metropolitan Art Museum, Hito Hito Ten, March 1987.  
Tokyo, Japan, Bunkyo Art, Human Image, June-July 2009.

### LITERATURE

Tokyo Metropolitan Art Museum, Hito Hito Ten, exh. cat., Tokyo, Japan,  
1987 (illustrated, unpagged)

## 平賀敬

(1936-2000)

### 料亭「辻兆」- 厨房風景

壓克力 畫布  
1986年作  
款識：Key Hiraga '86 (右下);  
料亭「辻兆」-厨房風景 平賀敬 (畫背)

### 來源

日本 東京 文京藝術  
佳士得 香港 2009年11月30日 編號 1518  
亞洲 私人收藏 (現藏者購自上述拍賣)

### 展覽

1987年3月「人人展覽」東京都美術館 東京 日本  
2009年6月-7月「人間像」文京藝術 東京 日本

### 出版

1987年《人人展覽》展覽圖錄 東京都美術館 東京 日本  
(圖版，無頁數)



**250**

**GU DEXIN**

(B. 1962)

*B06*

signed in Chinese, titled and dated 'B06 1983' (on the reverse)  
oil on canvas  
78.5 x 158 cm. (30 $\frac{3}{8}$  x 62 $\frac{1}{4}$  in.)  
Painted in 1983

**HK\$150,000-250,000**

*US\$20,000-32,000*

**PROVENANCE**

Collection of Baron and Baroness Guy and Myriam Ullens de Schooten  
Anon. Sale, Sotheby's Hong Kong, 6 April 2014, lot 883  
Acquired from the above sale by the present owner

**EXHIBITED**

Beijing, China, Ullens Center for Contemporary Art, '85 New Wave.  
The Birth of Chinese Contemporary Art, November 2007 - February 2008

顧德新

(1962年生)

B06

油畫 畫布  
1983年作  
款識: B06 1983顧德新 (畫背)

**來源**

Baron and Baroness Guy and Myriam Ullens de Schooten收藏  
蘇富比 香港 2014年4月6日 編號 833  
現藏者購自上述拍賣

**展覽**

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



**251**

**VU CAO DAM**

(1908 – 2000)

*Jeune Fille (Young Girl)*

signed and dated 'vu cao dam 1952' (lower left)  
mixed media on board  
31 x 22.5 cm. (12 ¼ x 8 7/8 in.)  
Painted in 1952

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

*US\$39,000-52,000*

武高談

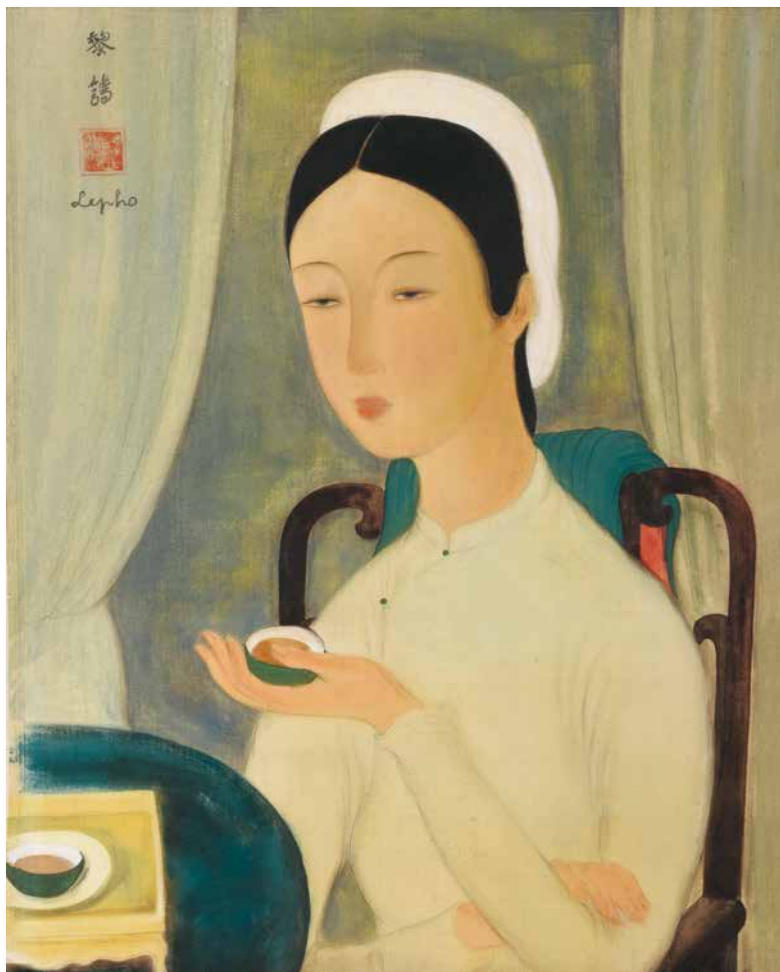
(1908-2000)

少女

綜合媒材 木板

1952年作

款識：Vu cao dam 1952 (左下)



252

LE PHO

(1907-2001)

*Une tasse de thé (A Cup of Tea)*

signed in Chinese and signed again 'Le pho' (upper left);  
inscribed 'Une tasse de thé' (on the reverse)  
ink and gouache on silk laid on paper  
36 x 29 cm. (14 1/8 x 11 3/8 in.)  
Painted circa 1938-1940  
one seal of the artist

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

**US\$130,000-230,000**

**PROVENANCE**

Private Collection, UK

The work is accompanied by a certificate of authenticity signed  
by the artist, dated 9 June 1997

**EXHIBITED**

Drouot, 9 June 1997, N°3 of the catalogue (illustrated, front cover).  
Netherlands, Scheveningen, VSB Circus Theater te Scheveningen,  
De schilderkunst van Vietnam, 1-30 November 1997.

黎譜

(1907-2001)

品茶

水墨 水粉 絹布裱於紙本  
約1938-1940年作  
款識：黎譜 Le pho (左上); Une tasse de thé (畫背)  
藝術家鈐印一枚

**來源**

英國私人收藏

本拍品附藝術家於1997年6月9日簽發之保證書

**展覽**

1997《德魯歐》展覽圖錄N°3 Drouot 席凡寧根 荷蘭(圖版·封面)  
1997年11月「越南繪畫」VSB Circus Theater te Scheveningen  
席凡寧根 荷蘭



253

## MAI TRUNG THU

(1906-1980)

### *La Toilette (Powder Room)*

dated '74' in Chinese and signed 'MAI THU' (lower right of each panel)  
 ink and gouache on silk; quadriptych in original artist's frame  
 each: 27.5 x 11 cm. (10 $\frac{7}{8}$  x 4 $\frac{3}{8}$  in.)  
 Painted in 1974  
 one seal of the artist (each panel)

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

**US\$120,000-160,000**

#### PROVENANCE

Galerie Jean-François Apesteguy, Deauville, France  
 Acquired at the above in 1975 and thence by descent to the present owner  
 Anon. Sale, Christie's Hong Kong, 29 November 2015, lot 556  
 Acquired at the above sale by the present owner  
 Private Collection, Asia

梅忠恕

(1906-1980)

### 化妝室

水墨 水粉 絹布 (原裝畫框) (共四件)

1974年作

款識：MAI THU七十四 (右下) (每件)

藝術家鈐印一枚 (每件)

#### 來源

Jean-François Apesteguy畫廊 多維爾 法國

現藏者家屬於1975年購自上述畫廊

法國 私人收藏

佳士得 香港 2015年11月29日 編號556

現藏者購自上述拍賣

亞洲 私人收藏



254

## NGUYEN GIA TRI

(1908-1993)

### *Ladies in the Garden*

signed 'Ng.Tri' (lower right)  
lacquer on panel  
95 x 154.5 cm. (37 $\frac{3}{8}$  x 60 $\frac{7}{8}$  in.)

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

**US\$52,000-78,000**

#### PROVENANCE

Private Collection, USA  
Acquired from the above by the present owner  
Private Collection, Asia

阮嘉治

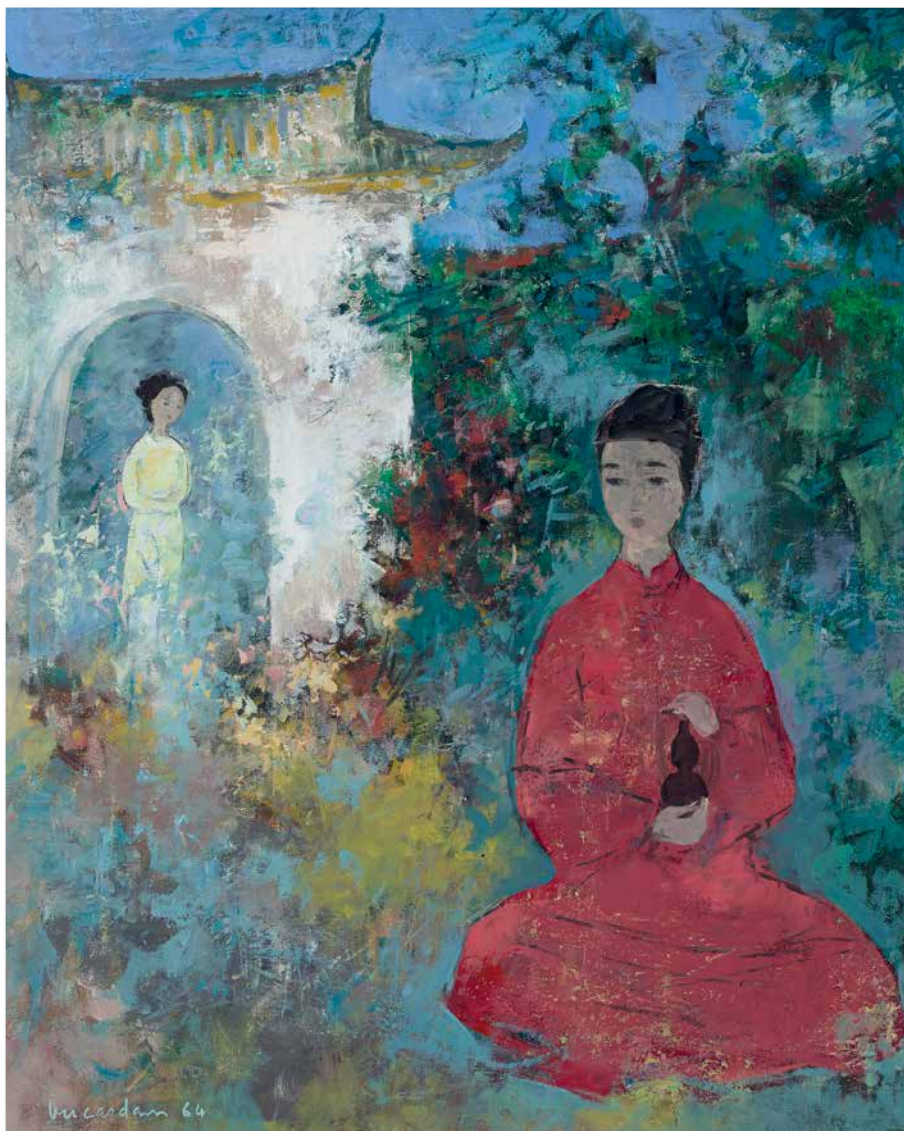
(1908-1993)

### 園中漫步

漆 木板  
款識：Ng.Tri (右下)

#### 來源

美國 私人收藏  
現藏者購自上述收藏  
亞洲 私人收藏



255

## VU CAO DAM

(1908-2000)

### *A la pagode (At the Pagoda)*

signed and dated 'vu cao dam 64' (lower left); titled 'A la pagode', signed in Chinese, signed and dated again (on the reverse)

oil on canvas  
60 x 50 cm. (23 5/8 x 19 3/4 in.)

Painted in 1964

**HK\$100,000-180,000**

**US\$13,000-23,000**

#### PROVENANCE

Wally Findlay Galleries, New York, USA

Acquired from the above by the present owner in 1966

武高談

(1908-2000)

寶塔戀人

油彩 畫布

1964年作

款識：vu caodam 64 (左下);

A la pagoda 武高談 vu cao dam 1964 (畫背)

來源

美國 紐約 沃裡·芬尼利畫廊

現藏家於1966年得自上述畫廊



**256**

**LE PHO**

(1907-2001)

*La Femme en Rouge (Girl in Red)*

signed in Chinese and signed again 'Le pho' (lower right)  
mixed media on silk laid on board  
65 x 46 cm. (25 $\frac{5}{8}$  x 18 $\frac{1}{8}$  in.)  
Executed in 1956

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

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

**PROVENANCE**

Wally Findlay Galleries, Florida, USA  
Acquired at the above by the previous owner  
Sotheby's, New York, 12 September, 2006, lot 238  
Acquired at the above sale by the present owner

黎譜

(1907-2001)

紅衣少女

綜合媒材 絹本 裱於板  
1956年作  
款識：黎譜 Le pho (右下)

**來源**

美國 紐約 沃裡·芬尼利畫廊  
前藏者購自上述畫廊  
蘇富比 紐約 2006年9月12日 編號 238  
現藏者購自上述拍賣





**257**

**LE PHO**

(1907-2001)

*Composition*

signed in Chinese and signed again 'Le pho' (lower right)  
oil on canvas  
97 x 130 cm. (38¼ x 51½ in.)  
Executed circa. 1975

**HK\$160,000-260,000**

**US\$21,000-34,000**

**PROVENANCE**

Wally Findlay Galleries, New York, USA  
Acquired at the above by the previous owner  
Anon. Sale, Sotheby's New York, 15 February 2007, Lot 191  
Acquired at the above sale by the present owner

**黎譜**

(1907-2001)

**布景**

油彩 畫布  
約1975年作  
款識：黎譜 Le pho (右下)

**來源**

美國 紐約 沃裡·芬尼利畫廊  
前藏者購自上述畫廊  
蘇富比 紐約 2007年2月15日 編號 191  
現藏者購自上述拍賣

258

## LIU XIAODONG

(B. 1963)

### *Prostitutes No. 9*

signed in Chinese and dated '01' (lower right); signed, titled, inscribed and dated 'prostitutes No. 9 152 x 137 cm Liu Xiao dong 2001.' (on the reverse)  
oil on canvas  
152 x 137 cm. (59 $\frac{7}{8}$  x 53 $\frac{7}{8}$  in.)  
Painted in 2001

**HK\$1,600,000-2,400,000**

**US\$210,000-310,000**

### PROVENANCE

The Estella Collection, Europe  
Contemporary Chinese Art III - The Estella Collection, Sotheby's Hong Kong, 9 April 2008, lot 1111  
Acquired at the above sale by the present owner

### EXHIBITED

Humblebaek, Denmark, Louisiana Museum of Modern Art, China Onward: The Estella Collection, Chinese Contemporary Art, 1996 - 2006, March - August 2007.

### LITERATURE

Anders Kold, Michael Juul Holm (ed.), China Onward: The Estella Collection, Chinese Contemporary Art, 1996 - 2006, exh. cat., Louisiana Museum of Modern Art, Copenhagen, Denmark, 2007 (illustrated, pp. 194-195).

## 劉小東

(1963年生)

### 妓女系列9號

油彩 畫布  
2001年作  
款識：小東 01 (右下)；prostitutes No. 9 152 x 137 cm Liu Xiao dong 2001. (畫背)

### 來源

歐洲 仕丹萊收藏  
蘇富比 香港「中國當代藝術III—仕丹萊收藏」2008年4月9日 編號1111  
現藏者購自上述拍賣

### 展覽

2007年3月-8月「中國製造：仕丹萊收藏展1996-2006」路易斯安那現代美術館 漢勒貝克 丹麥

### 出版

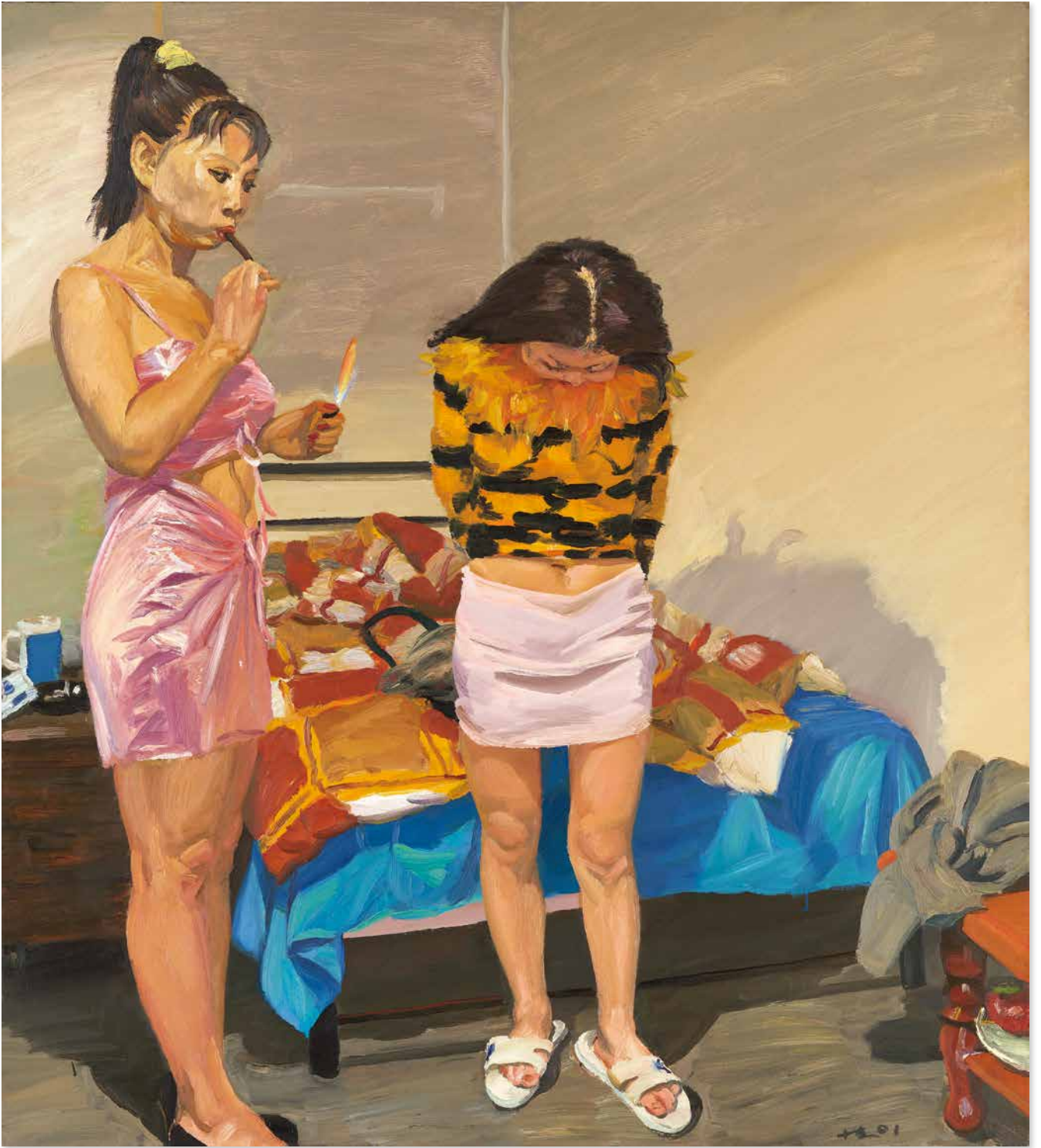
2007年《中國製造：仕丹萊收藏展1996-2006》展覽圖錄  
路易斯安那現代美術館出版 哥本哈根 丹麥 (圖版，第194-195頁)

*“Anything that meets Liu Xiaodong's eyes could naturally be transferred to his world on canvas. These natural and realistic attributes allow us to disentangle ourselves from our world, and it leaves viewers speechless. This result is not only a product of his methods of observation and realisation, but even more so comes from the resolution of his unique language of painting, how with his brush he transforms reality like ice melting under flames. This natural and flowing painting style magically supports and subsumes an indisputable world, transforms scraps of art into a parallel reality, and endows us with another possibility to draw nearer to people who live in difficult or powerless states, that we may all show consideration and sympathy.”*

- Ai Weiwei

「劉小東的目光所及，自然地構成了他的繪畫世界。它們自然和真實的屬性使人們解脫，使觀者無語。這不僅僅來自他的觀察和感悟的方式，更來自於他獨特的繪畫語言的消解性，使現實在他筆下如同冰遇到火一般融解。這個繪畫性如同行雲流水一樣魔術般地承載和包容著不容置疑的現實世界，使藝術的片斷成為了另一種平行的現實，使人們在困難的無能為力的生活常態中變得有可能以另一種方式來接近、關懷和同情。」

—— 艾未未





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## LIU XIAODONG

(B. 1963)

### *Xiao Lin and Ann*

signed in Chinese and dated '1995.' (upper left);  
signed, dated and inscribed '76.5 x 96.5 CM Liu Xiao dong 1995',  
signed, titled and inscribed in Chinese, dated again '1995.'

(on the reverse)

oil on canvas

76.5 x 96.5 cm. (30 1/8 x 38 in.)

Painted in 1995

**HK\$600,000-900,000**

**US\$78,000-120,000**

#### PROVENANCE

Sotheby's Hong Kong, 7 April 2007, lot 145

Private Collection, Asia (acquired at the above sale by the current owner)

#### EXHIBITED

Beijing, China, Liu Xiaodong 1990-2000: 10 years Retro, Art Museum, the Central Academy of Fine Arts, 18-25 September 2000. This exhibition later travelled to San Francisco USA LIMN Gallery.

#### LITERATURE

Liu Xiaodong 1990-2000, exh. cat., the Central Academy of Art Publishing, Beijing, China, 2000 (illustrated, plate 90, p. 57).

Jean Marc Decrop (ed.), RedFlag Collection: Liu Xiaodong, Map Book Publishers, Hong Kong, 2006 (illustrated, p. 44).

## 劉小東

(1963年生)

### 小林和安

油彩 畫布

1995年作

款識：小東 1995. (左上)；〈小林和安〉劉小東 1995.  
中央美院 76.5 x 96.5 CM Liu Xiao dong 1995 (畫背)

#### 來源

蘇富比 香港 2007年4月7日 編號145

亞洲 私人收藏 (現藏者購自上述拍賣)

#### 展覽

2000年9月18日-25日「劉小東1990-2000」中央美術學院美術館  
北京 中國 該展覽還在以下地點展出 LIMN畫廊 舊金山 美國

#### 出版

2000年《劉小東作品1990-2000》展覽圖錄 中央美術學院出版  
北京 中國 (圖版，第90圖，第57頁)

2006年《紅旗收藏：劉小東》Jean Marc Decrop 編  
Map Book 出版 香港 (圖版，第44頁)



260

ZHANG ENLI

(B. 1965)

*The Nylon Rope*

signed in Chinese and dated '2014' (lower left)  
oil on canvas  
100 x 100 cm. (39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in.)  
Painted in 2014

**HK\$300,000-500,000**

**US\$39,000-65,000**

**PROVENANCE**

Hauser & Wirth, Hong Kong  
Private Collection  
Acquired from the above by the present owner

張恩利

(1965年生)

尼龍繩

油彩 畫布

2014年作

款識：2014恩利 (左下)

來源

香港 豪瑟沃斯畫廊

私人收藏

現藏者購自上述收藏

261

## ZHOU CHUNYA

(B. 1955)

### *Cyan Stone No.93.4*

signed in Chinese, dated '1993' (lower right);  
titled and signed in Chinese, dated '1993' (on the reverse)  
oil on canvas  
80 x 100 cm. (31½ x 39⅝ in.)  
Painted in 1993

**HK\$1,400,000-2,400,000**

**US\$190,000-310,000**

#### PROVENANCE

Anon. Sale, Ravenel Hong Kong, 24 November 2013, Lot 524  
Private Collection, Asia (acquired at the above sale by the present owner)

#### LITERATURE

Hong Lei (ed.), Timezone 8 Limited, Zhou Chunya, Beijing, China, 2010  
(illustrated, p. 33).

## 周春芽

(1955年生)

### 青石圖 93.4號

油彩 畫布  
1993年作  
款識：1993 周春芽 (右下); 《青石圖 93.4號》1993 周春芽 (畫背)

#### 來源

羅芙奧 香港 2013年11月24日 編號 524  
亞洲 私人收藏 (現藏者購自上述拍賣)

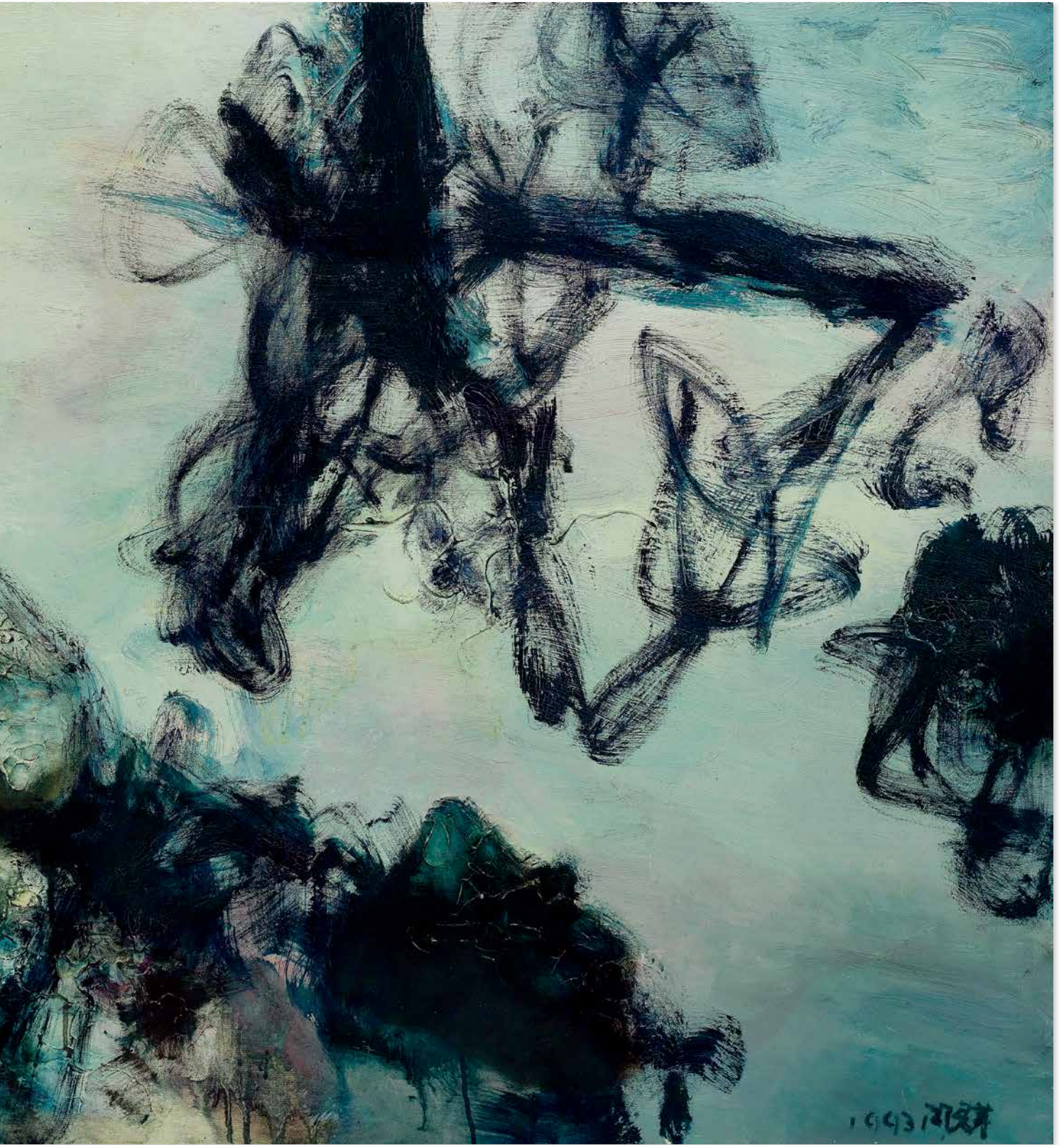
#### 出版

2010年《周春芽》洪磊編輯 東八時區 北京 中國 (圖版, 第33頁)

*"As I painted my Stone series I was also studying the landscapes of our literati painters. But rather than trying to understand the properties of the ink medium or the unique compositional forms of Chinese painting, I worked with my own creative goals in mind, to try to find those elements that seemed most strange or surprising to me. I made great efforts, almost compulsively, trying to capture the visual elements hidden within the natural properties of the stones. Amplifying and enhancing these elements, that was my form, and since the content of a painting is its visual presentation, there was no need to introduce any further interpretation or extension of these elements. This approach produced even more surprising and startling results than any stones that we would see or we could understand if we had instead taken some concept or method as our starting point."* - Zhou Chunya

「我在創作山石的時候，正在研究文人山水畫，我並沒有像國畫家那樣在材質屬性和圖式形態上去理解，而是按照我的表現意圖去尋找那些令我覺得陌生又能帶來驚喜的東西，我在肌理和質感上花費了很大的工夫，近似於強迫症似的去捕捉和玩味 那些潛藏在石頭自然屬性中的視覺因素，把這些東西強化、放大本就是形式，而視覺的呈現本就是內容，已經不需要你進行更多的解釋和引申，這比我們 從概念、方法出發所看到和理解到的石頭更讓人驚訝、震撼。」 —— 周春芽







262

## THEO MEIER

(1908-1984)

### *Jettli & Lotus Flowers*

signed 'Theo Meier' (upper right)  
oil on canvas  
120 x 100 cm. (47¼ x 39¾ in.)  
Painted circa 1976

**HK\$350,000-450,000**

**US\$46,000-58,000**

#### PROVENANCE

Private Collection, Switzerland  
Anon. Sale, Christie's Hong Kong, 29 November 2015, Lot 568  
Acquired at the above sale by the present owner

#### EXHIBITED

Museum Pasifika, Bali, Indonesia, Theo Meier: Retrospective Exhibition, Basle  
1908-Berne 1982, March-April 2008

#### LITERATURE

Georges Breguet, Theo Meier: A Centenary Tribute, Museum Pasifika, Bali,  
Indonesia, 2008 (illustrated, p. 80).

## 西奧·梅耶

(1908-1984)

### Jettli 與荷花

油彩 畫布  
約1976年作  
款識：Theo Meier (右上)

#### 來源

瑞士 私人收藏  
佳士得 香港 2015年5月29日 編號568  
現藏者購自上述拍賣

#### 展覽

2008年3月至4月「西奧·梅耶：回顧展  
巴塞爾1908年-伯恩1982年」帕斯菲卡博物館峇裡 印尼

#### 出版

2008《西奧·梅耶：百年紀念》Georges Breguet  
帕斯菲卡博物館 峇裡 印尼（圖版，第80頁）





263

## SRIHADI SOEDARSONO

(B. 1931)

### *Penari Legong*

signed and dated 'SRIHADI S 1990' (upper right); inscribed '130 x 98 cm', signed and dated again (on the reverse)  
oil on canvas  
130 x 97 cm. (51 $\frac{1}{8}$  x 38 $\frac{1}{4}$  in.)  
Painted in 1990

**HK\$500,000-600,000**

**US\$65,000-78,000**

### PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 Apr 2007, lot 128  
Acquired from the above sale by the present owner

### LITERATURE

Jean Couteau, Lontar Foundation, Srihadi Soedarsono: The Path of the Soul, Jakarta, Indonesia, 2003 (illustrated, p. 153).

## 斯里哈迪·蘇達索諾

(1931年生)

### 安樂公舞者

油彩 畫布  
1990年作  
款識：SRIHADI S 1990(右上)；  
130 x 98 cm SRIHADI S 1990 (畫背)

### 來源

2007年4月29日 新加坡 蘇富比 編號128  
現藏者購自上述拍賣

### 出版

2003年《Srihadi Soedarsono：通往靈魂之路》  
Jean Couteau著 Lontar基金會 雅加達 印尼 (圖版，第153頁)



264

## SRIHADI SOEDARSONO

(B. 1931)

### *Wayang Golek (Wayang Puppet)*

signed and dated 'SRIHADI S. '89' (upper right); titled 'Wayang Golek', inscribed with artist's studio address, signed and dated again (on the reverse)

oil on canvas

135 x 100 cm. (53 $\frac{1}{8}$  x 39 $\frac{3}{8}$  in.)

Painted in 1989

**HK\$350,000-450,000**

**US\$46,000-58,000**

#### PROVENANCE

Acquired directly from the artist and thence by descent to the previous owner

Acquired directly from the above by the previous owner

斯里哈迪·蘇達索諾

(1931年生)

木偶

油彩 畫布

1989年作

款識：SRIHADI S. '89 (右上)；

SRIHADI S 1989 Wayang Golek (畫背)

來源

前藏者之家屬直接購自藝術家本人

現藏者購自上述收藏



265

AFFANDI

(1907-1990)

*Cockfight*

signed with artist's monogram and dated '1966' (lower centre)  
oil on canvas  
82.5 x 118.5 cm. (32½ x 46¾ in.)  
Painted in 1966

**HK\$500,000-700,000**

**US\$65,000-91,000**

**PROVENANCE**

Private Collection, USA  
Private Collection, Asia

**EXHIBITED**

Washington, D.C., USA, The Art Society of the International Monetary Fund,  
Affandi In America, September- October 1990.

**LITERATURE**

Washington, D.C., The Art Society of the International Monetary Fund  
Affandi In America, 11 September-19 October 1990, exhibition catalogue,  
(illustrated in colour, unpagged).

阿凡迪

(1907-1990)

鬥雞

油彩 畫布  
1966 年作  
款識：藝術家花押 1966 (中下)

**來源**

美國 私人收藏  
亞洲 私人收藏

**展覽**

1990年9月至10月「阿凡迪訪問美國」國際貨幣基金組織藝術協會  
華盛頓特區 美國

**出版**

1990年9月至10月《阿凡迪訪問美國》國際貨幣基金組織藝術協會  
華盛頓特區 美國 (圖版, 無頁)



266

ARIE SMIT

(1916-2016)

*Padi Fields in Tjampuan Ubud*

signed and dated 'arie 60' (lower left);  
inscribed '-BALI-' (lower right)  
oil on canvas  
78.5 x 59 cm. (30 $\frac{1}{8}$  x 23 $\frac{1}{4}$  in.)  
Painted in 1960

**HK\$500,000-700,000**

**US\$65,000-91,000**

**PROVENANCE**

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

艾利·斯密特

(1916-2016)

烏布傑姆普漢的稻田

油彩 畫布  
1960年作  
款識：arie 60 (左下); -BALI- (右下)

**來源**

原藏者在峇裡島得自藝術家本人  
現由前藏家家屬收藏  
美國 私人收藏

*“My art is romantic...  
I strive for a poetic realism,  
a dream-like state of mind,  
a soft confrontation”*

**-Arie Smit**



267

ARIE SMIT

(1916-2016)

*By the Beach*

signed and dated 'Arie Smit 1986' (lower right)

oil on board

36.5 x 48.5 cm. (14 3/8 x 19 1/8 in.)

Painted in 1986

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

**US\$7,800-10,000**

**PROVENANCE**

Private Collection, Asia

艾利·斯密特

(1916-2016)

海灘

油彩 木板

1986年作

款識：Arie Smit 1986 (右下)

來源

亞洲 私人收藏

268

## HENDRA GUNAWAN

(1918 - 1983)

### *Mencari Kutu (Picking Lice)*

signed 'Hendra' (lower right)  
oil on canvas  
94 x 131 cm. (37 x 51 5/8 in.)

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

**US\$210,000-340,000**

#### PROVENANCE

Acquired directly from the family of the artist by Mr Stan Rainsborough  
Acquired from the above collection and thence by descent to the previous owner  
Anon. Sale, Christie's Hong Kong, 28 May 2006, lot 127  
Acquired at the above sale by the present owner

### 古那彎

(1918-1983)

#### 閒暇時光

油彩 畫布  
94 x 131 cm. (37 x 51 5/8 in.)  
款識：Hendra (右下)

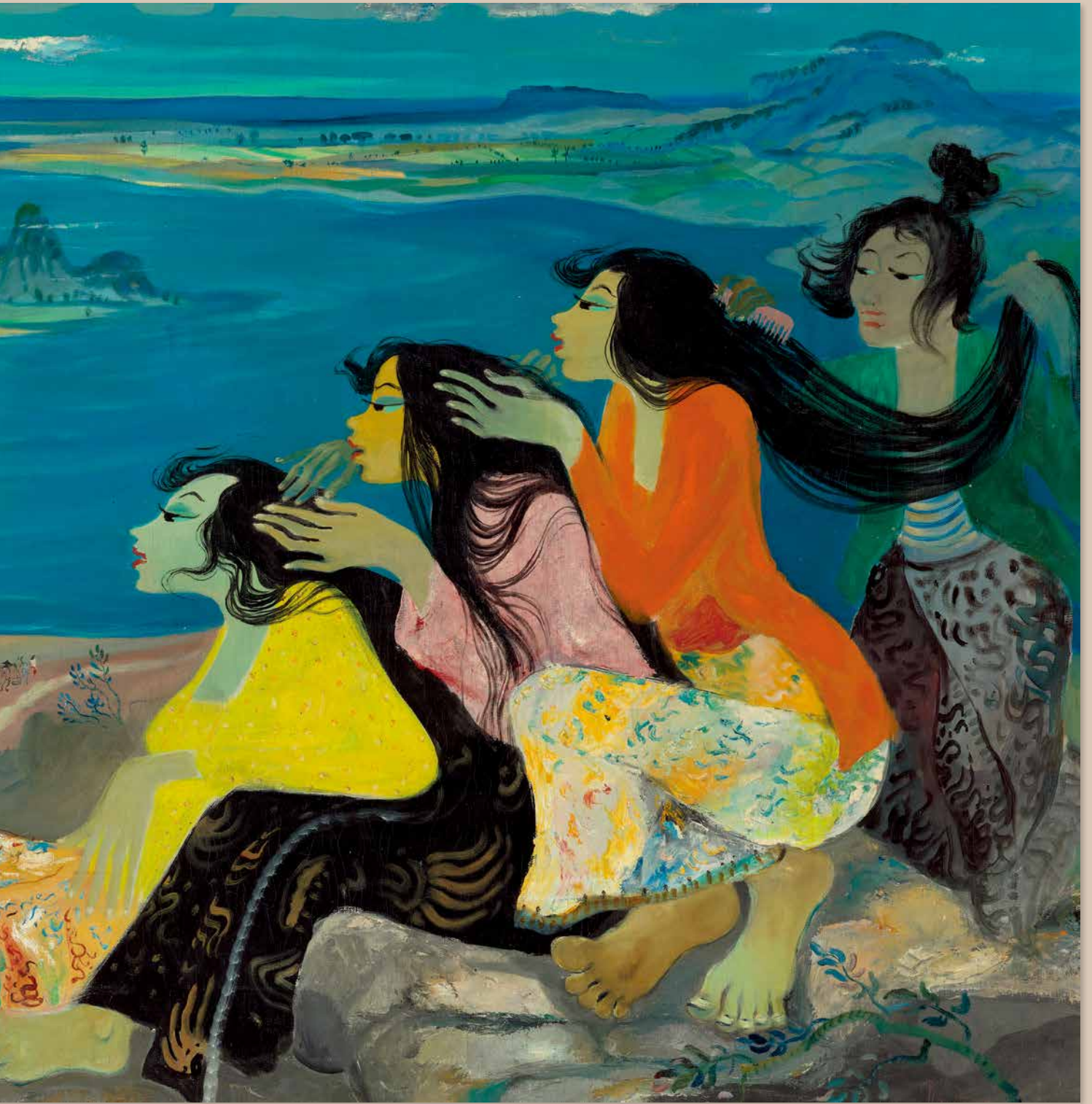
#### 來源

原藏者Stan Rainsborough先生得自藝術家本人家庭  
前藏者的父親購自上述收藏  
現由前藏者家屬收藏  
佳士得 香港 2006年5月28日 編號127  
現藏者購自上述拍賣

*“Hendra's women are types, not clearly distinguishable individuals, and many interpretations of their roles and meanings are possible. At the most basic level, they are nourishing, nursing, mothering beauties, voluptuous and undulating bodies wrapped in brightly coloured cloth.”*

**-Astri Wright**





269

## CHEONG SOO PIENG

(1917-1983)

### *Exploit in Black*

signed in Chinese (lower left); titled, signed and dated  
'4 EXPLOIT IN BLACK Soo Pieng 1963' (on the reverse)  
oil on canvas  
81 x 102 cm. (31 $\frac{7}{8}$  x 40 $\frac{1}{8}$  in.)  
Painted in 1963

**HK\$380,000-480,000**

*US\$50,000-62,000*

#### PROVENANCE

Acquired in Paris in the 1960s  
Thence by descent to the previous owner  
Private Collection, USA

### 鍾泗賓

(1917-1983)

#### 黑色開拓

油彩 畫布  
1963年作  
款識：三賓 (左下); EXPLOIT IN BLACK SOO PIENG 1963 (畫背)

#### 來源

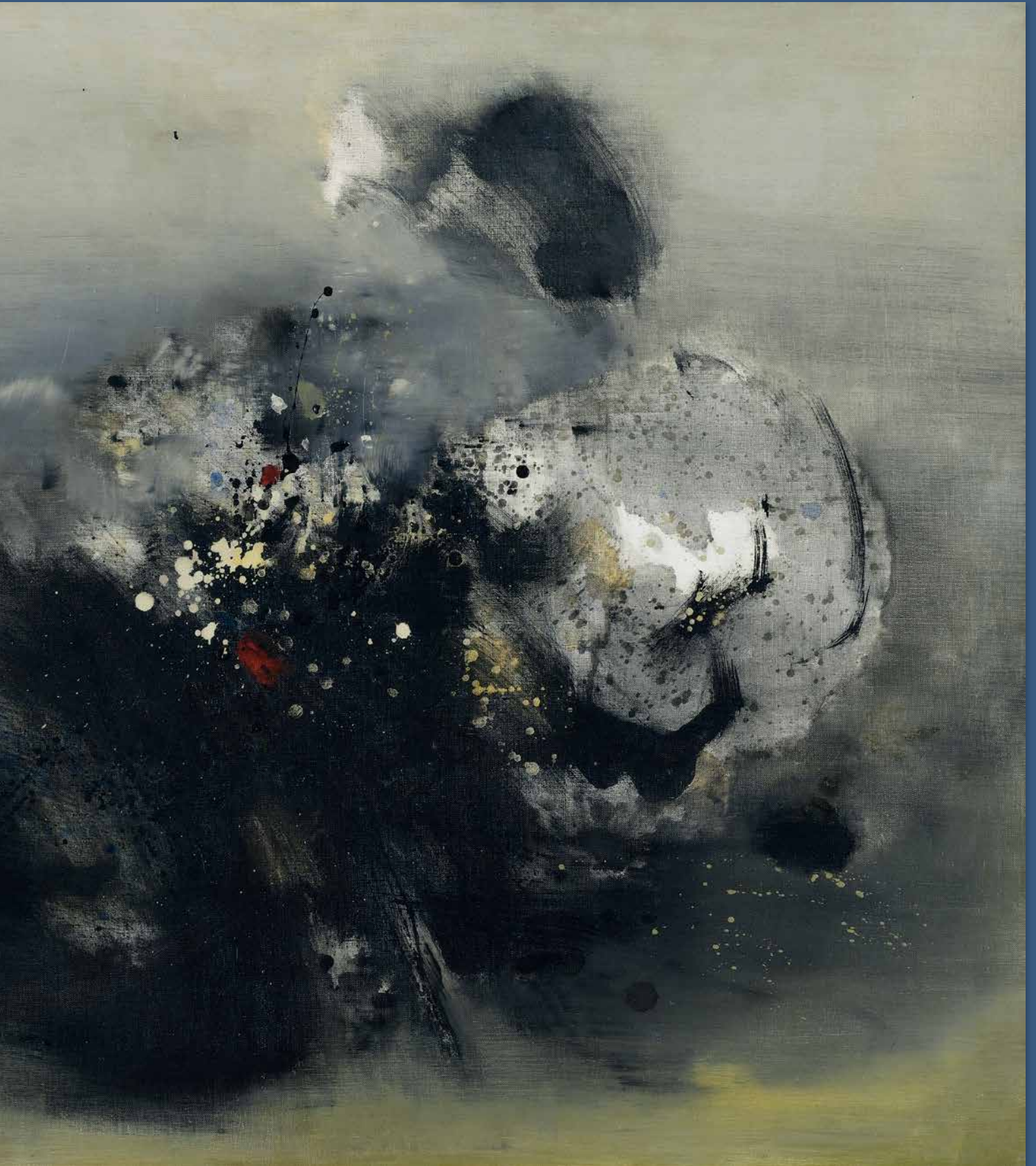
原藏者在1960年代得自巴黎  
現由前藏家家屬收藏  
美國 私人收藏

*"It is creation of harmony of colours and variations in tones which are my main objects in painting... Colours I particularly like are Crimson Lake and Black."*

**-Cheong Soo Pieng**







270

## CHEONG SOO PIENG

(1917-1983)

### *Red Abstract*

signed and dated 'SOO PIENG 1963' (on the reverse)  
oil on canvas  
71 x 102 cm. (28 x 40½ in.)  
Painted in 1963

**HK\$260,000-360,000**

**US\$34,000-47,000**

#### PROVENANCE

Acquired directly from the family of the artist  
Private Collection, Asia

### 鍾泗賓

(1917-1983)

#### 紅色抽象

油彩 畫布  
1963年作  
款識：SOO PIENG 1963 (畫背)

#### 來源

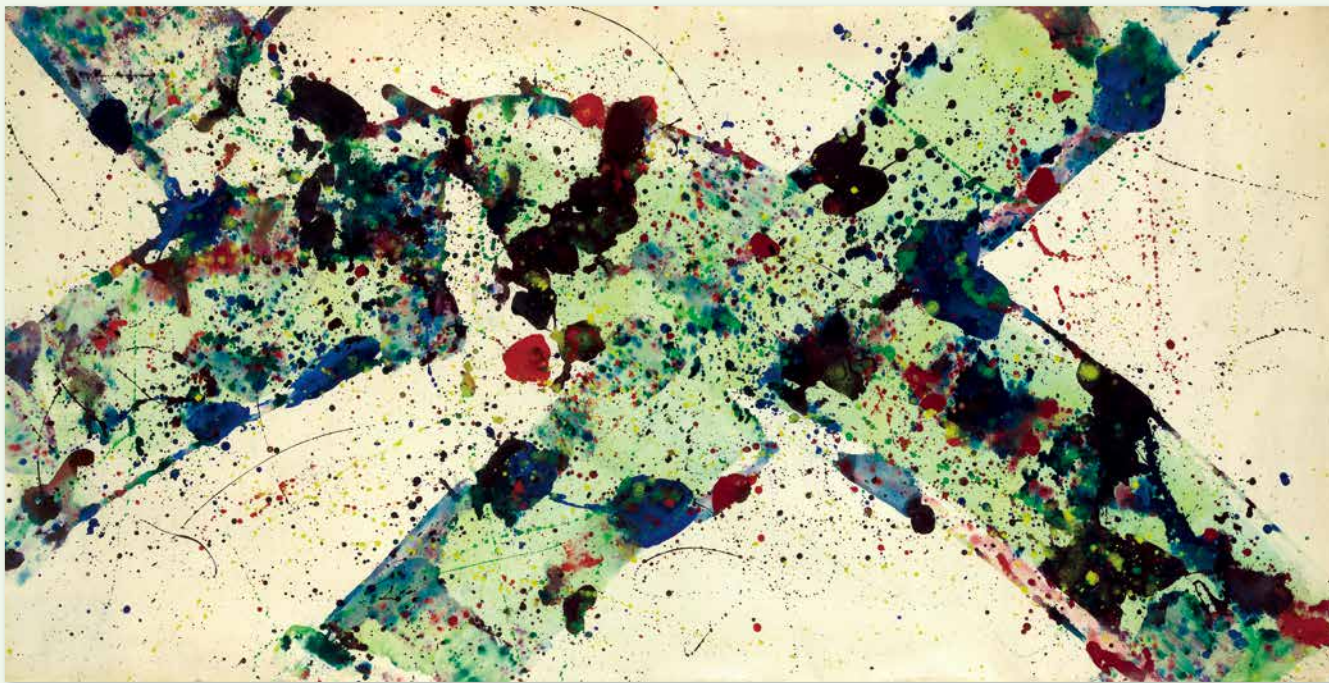
得自藝術家本人家庭  
亞洲 私人收藏

*Red Abstract* is one of the earliest examples of Cheong Soo Pieng's horizon series paintings, which appeared frequently in his late 1960s period. This particular specimen shows the amalgamation of his style of the 1960s with his later three-tier compositions seen in the 1970s. Although *Red Abstract* follows from a pictorial model whereby the canvas is divided into three distinct bands, the central component comprises of his distinct box-like elements that contain individual microcosms. Here we can see some that depict coastal seascapes, undulating waves, and sandy plains, all painstakingly rendered in Cheong's highly-stylised and abstracted signature techniques; each compartment in itself is like an individual painting by the artist. Rendered in his highly sought-after vermillion, and interspersed with accents of cobalt blue that resemble precious lapis lazuli, *Red Abstract*, vibrates with an energy that is at once bold and arresting.

The fact that this work is painted at the same time as his Redfern-style works such as *Exploit in Black* (Lot 269), is evidence that Cheong was already innovating and experimenting much earlier than previously thought, and a testament to Cheong's epithet as a true pioneer in the Nanyang-style. Christie's is proud to present the debut of this present lot at auction, having only been recently discovered, and previously hidden away before later being acquired from the family of the artist.







271

## SAM FRANCIS

(1923-1994)

### *Untitled*

dated, titled and inscribed by studio assistant '1974 Tokyo 36 1/2" x 72" SFT74 92'; stamped with the Sam Francis Estate logo and facsimile signature stamp (on the reverse)  
acrylic and gouache on paper  
92.71 x 182.88 cm. (36½ x 72 in.)  
Painted in 1974  
Please note this work has been documented, exhibited and illustrated in varying orientation over the years.

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

**US\$91,000-120,000**

### PROVENANCE

Estate of the artist, California, USA  
Private Collection, Belgium  
Guy Pieters Gallery, Saint-Paul-de-Vence, France  
Private Collection, Belgium

### EXHIBITED

Los Angeles, USA, Nicholas Wilder Gallery, Sam Francis, June 1975.  
Paris, France, Galerie Jean Fournier, Sam Francis, de 1947 à 1988, sur papier, October - November, 1988.

### LITERATURE

Michaud (ed.), Galerie Jean Fournier, Sam Francis, de 1947 à 1988, sur papier, exh. cat. Paris, France, 1988.  
D. Burchett-Lere (ed.), Sam Francis: Online Catalogue Raisonné Project, digital, ongoing (illustrated, plate SF74-92).

## 山姆· 弗朗西斯

(1923-1994)

### 無題

壓克力 水粉 紙本  
1974年作  
款識：1974 Tokyo 36 1/2"x 72" SFT7492 (畫背)  
(由藝術家助理題注)  
含藝術家及藝術家資產印章各一枚  
附注：此作品曾以多種朝向呈現在不同出版物、文獻及展覽之中。

### 來源

美國 加州 藝術家資產  
比利時 私人收藏  
法國 聖保羅-德旺斯 Guy Pieters 畫廊  
比利時 私人收藏

### 展覽

1975年6月「山姆·弗朗西斯」Nicholas Wilder畫廊 洛杉磯 美國  
1988年10月-11月「山姆·弗朗西斯1947-1988 紙上作品」  
Jean Fournier畫廊 巴黎 法國

### 出版

1988年《山姆·弗朗西斯1947-1988 紙上作品》展覽圖錄  
Michaud 編輯 Jean Fournier畫廊 巴黎 法國  
《山姆·弗朗西斯線上全集項目》D. Burchett-Lere編輯  
(圖版，第SF74-92圖)

Sam Francis is one of the most internationally recognised artists, having worked and travelled across most continents throughout the second half of the 20th century. After suffering an injury during WWII, Francis turned to art, first as therapy which quickly turned into passion.

In an effort to explore non-American artistic movements, Francis moved to Paris in 1950, where he could observe real paintings by Matisse, Monet, Cézanne, Bonnard, which would mark his art for the rest of his artistic career. From then on, his various friendships and acquaintances would help him shape a unique visual and explorative language in constant evolution.

*Untitled* (Lot 271) is a beautiful and monumental example of Francis' work from the 1970s. In the early 1970s, Francis started studying Jungian psychology, which led him to analyse and interpret his main life questions through images and dreams. His compositions started taking on geometrical shapes in an effort to exploit the canvas' grid by depicting channels of light which would thus produce a new structure to the composition. Here, the structure of the work is revised with large crossing tracks of colour creating a new composition. Created by applying wet bands of paint with a roller, the artist reasserts his interest in colour by adding pools, drips and splatters of paint, producing variations in the materiality of colours.

The artist's movement and psyche transpire in this powerful work on paper, which reveal his thought process as it evolves with his exploration of psychology and alchemy.

薩姆·弗朗西斯 (Sam Francis) 是最受國際認可的藝術家之一，在整個二十世紀下半葉，他在世界多個大洲雲遊並創作。在第二次世界大戰中負傷之後，弗朗西斯開始尋求於藝術的力量，最開始時是作為生活中的一種調劑，但很快就轉變為了對藝術純粹而又飽滿的熱情。

為了探索發生在美國以外的藝術潮動，弗朗西斯於1950年移居巴黎，在那裡他可以細細觀察與臨摹馬蒂斯 (Matisse)、莫奈 (Monet)、塞尚 (Cézanne) 和波納德 (Bonnard) 等大師的真跡，這為他的藝術生涯打下了不可磨滅的烙印。從那時起，他在巴黎建立的各種與其他藝術家的友誼和交流幫助他塑造其不斷發展的獨特視角和開創性的繪畫語言。

在弗朗西斯於上世紀七十年代創作的繪畫中，本作《無題》無疑是堅實而又瑰麗的一座里程碑。七十年代初期，弗朗西斯開始研究榮格心理學，這使他轉向通過圖像和夢境來分析與詮釋他的生活處境。他的構圖開始顯現出更多幾何形狀，並試圖通過描繪光的軌跡與路線來打造畫布上的網格，從而在構圖中建立起全新的結構。在這裡，作品的構圖通過大的色彩交叉筆觸進行反復調整，從而樹立了嶄新的構圖模式。通過用滾筒塗上較濕的顏料，他的色彩在多種不同形式中呈現，或如水池，或是水滴，又或是灑濺，從而使得整畫的色彩發生質的提升。這是弗朗西斯在重新聲明自己對於色彩的濃郁興趣。

在這張極具感染力與能量的拍品中，藝術家的行動和心靈都得到了充分體現，揭示了他的內心思想隨著他對心理學和煉金術的探索而進一步成熟、昇華。



Installation view of Francis's solo exhibition at Nicholas Wilder Gallery, Los Angeles, 1975. Photo courtesy Sam Francis Foundation, California. *Untitled* is at the top right.

1975年美國洛杉磯 Nicholas Wilder畫廊 舉辦「山姆·弗朗西斯」展覽。  
圖片右上角為本作品《無題》。



272

## CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

### *L'Imprévu (The Unexpected)*

signed in Chinese, signed and dated 'Chu Teh-Chun. 93.' (lower right);  
signed in Chinese, signed, dated and titled 'L'Imprévu 1993 CHU TEH-CHUN'  
(on the reverse)  
oil on canvas  
73 x 90 cm. (28 3/4 x 35 3/8 in.)  
Painted in 1993

**HK\$1,800,000-2,600,000**

**US\$240,000-340,000**

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 May 2005, lot 311  
Acquired at the above sale by the present owner  
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun,  
Geneva. A certificate of authenticity can be requested by the successful buyer.

#### EXHIBITED

Taipei, Taiwan, Dimension Art Center, Chu Teh-Chun, December 1993 – January 1994.  
Tokyo, Japan, The Ueno Royal Museum, Solo Exhibition of Chu Teh-Chun, June– July 2007.

#### LITERATURE

Dimension Art Center, Chu Teh-Chun, exh. cat., Taipei, Taiwan, 1993 (illustrated, unpagged).  
Pierre Cabanne (ed.), Cercle d'Art, Chu Teh-Chun, Paris, France, 1994 (illustrated, p. 183).  
Liao Chiung-Fang, Artist Publishing Co., Chu Teh-Chun, Taipei, Taiwan, 1999  
(illustrated, plate 197, p. 256).  
The Ueno Royal Museum & Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun,  
exh. cat., Taipei, Taiwan, 2007 (illustrated, p. 262).

In 1990, Chu Teh-Chun moved to a large studio in Vitry-sur-Seine, just outside of Paris. This high-ceiling studio surrounded by large windows exploited natural day light as main source of lighting, and thus encouraged him to further explore and perfect his artistic language through colour and lighting. In order to capture such fast-changing and fluid light, Chu created a translucent paint that rendered an ethereal brushstroke, particularly tangible in *L'Imprévu (The Unexpected)*. Here, a multitude of strokes emerge from a central core, with different pace, intensity and thickness.

Such suggestion of movement and light through colour and abstraction can be traced by to his discovery of Nicolas de Staël in 1956. Chu then realised he could express the essence of his inner vision through abstract

blocks of colour, which eventually led him to fully transition to abstraction.

The early 1990s were marked by difficult times, in particular the Gulf War, which deeply affected the painter. His work from this period varies from darkness to brightness, and *L'Imprévu (The Unexpected)* can be interpreted as a message of hope, where brightness, clarity and balance suddenly push darkness away and take over the composition to create a powerful bursting of energy and controlled tension.

1990年，朱德群搬到巴黎郊外塞納河畔維特里的大型工作室。這個高大寬廣的工作室被大窗戶包圍，自然光作為整個空間里最主要的照明光源，因此這種室內安排也激發朱德群通過色彩和光線進一步探索完善他的藝術語言。為了捕捉此般瞬

## 朱德群

(1920-2014)

### 意想之外

油彩 畫布  
1993年作  
款識：朱德群 Chu Teh-Chun. 93. (右下)；  
L'Imprévu 1993 CHU TEH-CHUN 朱德群 (畫背)

#### 來源

佳士得 香港 2005年5月29日 編號311  
現藏者購自上述拍賣  
此作品已經日內瓦朱德群基金會鑒定。  
買家可向基金會申請作品保證書。

#### 展覽

1993年12月-1994年1月 「朱德群」帝門藝術中心  
台北 台灣  
2007年6月-7月 「朱德群展」上野之森美術館  
東京 日本

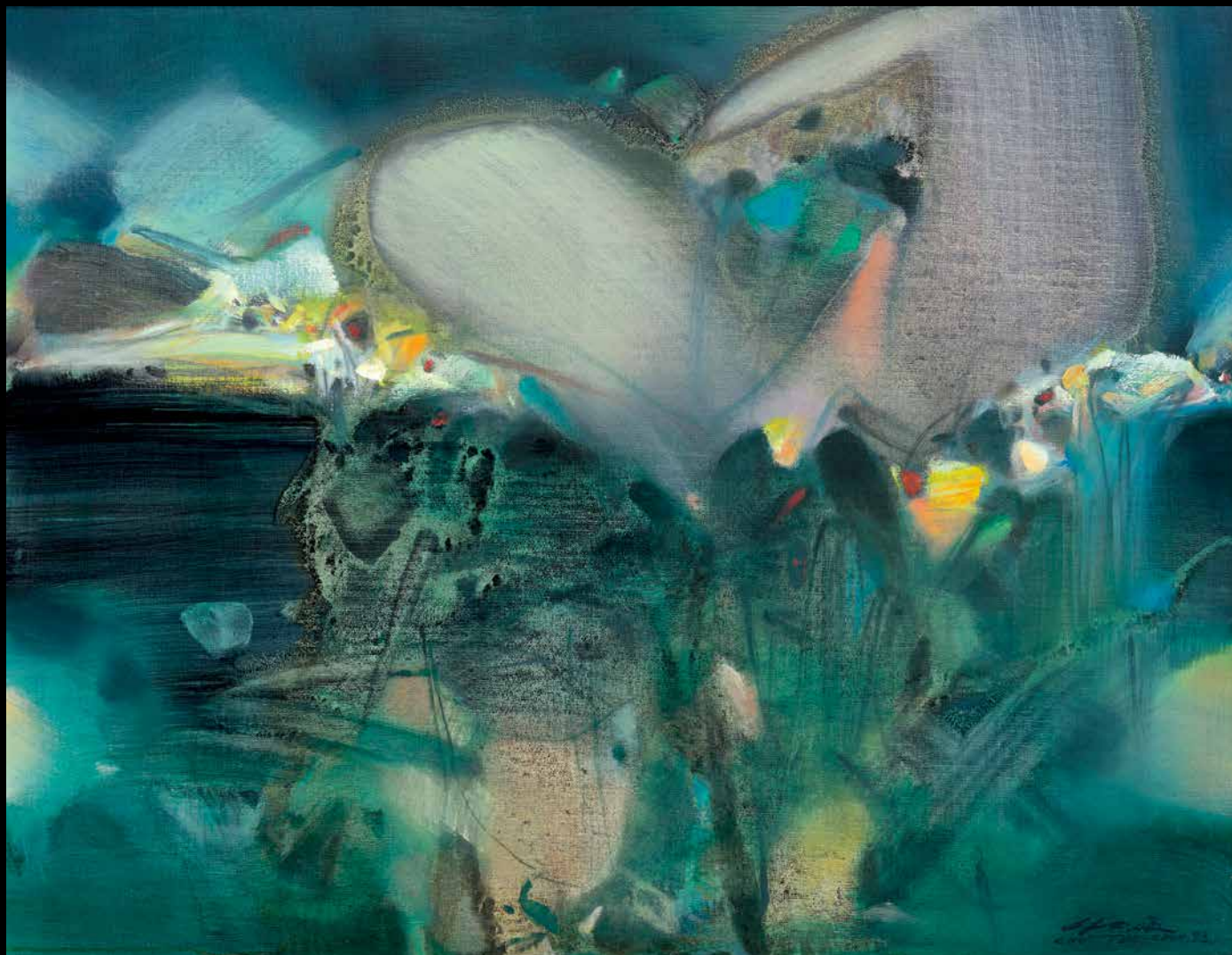
#### 出版

1993年《朱德群》展覽圖錄 帝門藝術中心  
台北 台灣 (圖版，無頁數)  
1994年《朱德群》Pierre Cabanne 編輯 Cercle  
d'Art 出版 巴黎 法國 (圖版，第183頁)  
1999年《朱德群》廖瓊芳著 藝術家出版社  
台北 台灣 (圖版，第197圖，第256頁)  
2007年《大象無形朱德群展》展覽圖錄  
上野之森美術館 馨昌股份有限公司 台北 台灣  
(圖版，第262頁)

息萬變的光線，朱德群調製出了一種半透明的油彩，使之具有空靈的筆觸。這種獨特質感在《意想之外》一作中映現得尤為淋漓盡致。本作的畫面上，從中央核心意外湧現出繁多交錯的筆觸，每一筆皆具有不同的律動、力度和粗細。

朱德群在1956年是初識尼古拉斯·德·斯塔爾 (Nicolas de Staël) 的作品，受到極大啓發並研習出通過色彩與抽象來表達動感和光線的個人全新藝術方式。在此之後，他醒悟到畫面可以通過抽象的色彩塊表達他內在視覺的本質，最終使他完全過渡到了抽象風格中。

上世紀九十年代初是極其動蕩不安的一段日子，尤其是海灣戰爭的爆發深深烙印在許多藝術家的心中。在這個時期，朱德群的作品從黑暗到明亮，變化莫測。在這樣的背景下，《意想之外》一作便可解為希望的信息，光影燦爛、明亮澄澈，突然順勢將黑暗推開，並接管整個畫面，以迸發出強大的能量和可控的張力。



*“Blue is the most spirited colour in nature, it is filled with poetic subtlety as well as all-encompassing amiability, blue belongs to all life, and the earliest life was born from blue – in the ancient oceans.”*

**- Chu Teh-Chun**

「藍色是自然中最具生命力的顏色，而其中充滿著極富詩意的微妙與包羅萬象的親切，藍色屬於一切生命體，最早的生命也起源於藍色之中——在古老的海洋中。」

——朱德群

273

## SHIY DE-JINN

(XI DEJIN, 1923-1981)

### *Sentimental Violet*

titled and dated 'Sentimental Violet 1962',  
signed in Chinese and signed 'Shiy De Jinn' (on the reverse)  
oil on canvas  
71.5 x 51.5 cm. (28 1/8 x 20 1/4 in.)  
Painted in 1962

**HK\$600,000-900,000**

**US\$78,000-120,000**

### PROVENANCE

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

### LITERATURE

National Taiwan Museum of Fine Arts, The commemorative collections  
of Shiy De-jinn(II) oil painting, Taichung, Taiwan, 1994 (illustrated, p. 262)

席德進

(1923-1981)

### 感性的紫色

油彩 畫布  
1962年作  
款識：Sentimental Violet 1962 Shiy De Jinn 席德進 (畫背)

### 來源

美國 私人收藏  
(現藏者直接購自藝術家)

### 出版

1994《席德進紀念全集 II 油畫》國立台灣美術館 台中 台灣  
(圖版：第262頁)

Shiy De-Jinn was born in Sichuan and studied under Lin Fengmian at the National Academy of Art. After moving to Taiwan, he produced work in a rich variety of styles and achieved exceptional success in the fields of portraiture, abstract painting, watercolors, and oil painting. Such variety, which shows



Stanton Macdonald-Wright,  
*Lutist d'après Caravaggio*, 1957.  
Christie's New York, 22 May 2014, lot 57,  
sold for USD 125,000

斯坦頓·麥唐諾-萊特《Lutist d'après Caravaggio》  
1957年 佳士得 紐約 2014年5月22日 編號57  
成交價：125,000 美元

him absorbing various styles, also shows how he transformed them into a distinct creative vocabulary of his own. Shiy's abstract works, dating mostly from the late 1950s and early 1960s, are few in number, but brilliant and dramatic. Christie's has chosen two rare and special abstract oil works from the 1960s that display Shiy De Jinn's unique accomplishments in the field of abstraction.

In 1955, Shiy's association with the Eastern Painting Group led to his first experiments in abstraction. The first real tide of influence from the West was just washing over Taiwan, sparking enthusiastic production of abstract works based on varying artistic perspectives. In 1961, Shiy showed his work in the Contemporary Chinese Artists Group Exhibition organized by the US Information Service, and produced this *Untitled* (Lot 274) during the same year. Abstract expressionist Hans Hoffman held the view that color and form on the canvas produce a 'push and pull' effect that creates depth in a painting; Shiy De-Jinn shows great creativity in the way he brings these normally competing forces into relative balance. Shiy's oil colors in *Untitled* produced direct but balanced contrasts and

tensions, in a work with a strong sense of personal feeling.

In 1962 Shiy received an invitation from the US State Department to come to the United States, and it was in that year that he produced his *Sentimental Violet* (Lot 273). Its iconic and eye-catching colors, bright but not aggressive, envelop the viewer's gaze. The balanced effect derives from the pairing of complementary colors: Shiy skillfully pairs violet with its complement, yellow, and red with green, illustrating the unique way in which color became an integral part of his compositions. While an artist such as Stanton Macdonald-Wright excelled at color analysis and could convey a strong sense of rhythmic beauty, Shiy De-Jinn shared his keen appreciation of color. Shiy, however, employed a flowing brushwork style that derived from Eastern ink-wash painting, along with the fluid effect of overlapping, spreading colors that blend together, to produce the unique spatial dimensions of his work. *Sentimental Violet* is without doubt an abstract masterpiece, the result of Shiy's experiments in merging Western modern art with the aesthetics of the East.







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## SHIY DE-JINN

(XI DEJIN, 1923-1981)

### Untitled

signed in Chinese and dated '1961' (middle left)

oil on canvas

59.5 x 71.3 cm. (23 3/8 x 28 1/8 in.)

Painted in 1961

**HK\$550,000-750,000**

**US\$72,000-97,000**

### PROVENANCE

Private Collection, USA

(acquired directly from the artist by the present owner)

席德進生於四川，師承林風眠於國立藝專，輾轉赴台後發展出豐富多元的創作風格，無論在肖像、抽象，水彩、油畫等不同領域皆有超凡成就。除了反映不同藝術風格的深刻影響外，亦代表他皆能轉化為自身鮮明的創作語彙。其中抽象作品主要創作於50年代末至60年代初，數量稀少卻相當精彩。佳士得精選60年代珍稀的二幅抽象油畫，展現席德進在抽象領域的獨特成就。

1955年，席德進因接觸「東方畫會」，首次嘗試抽象創作。當時的台灣剛接受西方潮流的洗禮，以不同觀點為出發的抽象藝術在台灣藝術界熱烈展開。1961年，他在美國新聞處所舉辦的「當代中國藝術家聯展」中嶄露頭角，同年創作了《無題》（編號274）。如同抽象表現主義大師霍夫曼（Hans Hofmann）的主張，色彩與形體之間的關係造成了縱深的「推力與

## 席德進

(1923-1981)

### 無題

油彩 畫布

1961年作

款識：席德進 1961 (左中)

### 來源

美國 私人收藏

(現藏者直接購自藝術家)

拉力」，藝術家的創造力體現於使這些不平衡的力趨於平衡的狀態。席德進在《無題》中讓油彩在畫面中產生直接卻均衡的對比與張力，進而帶入濃厚的個人情感。

1962年席德進獲美國國務院之邀赴美，同年創作了《感性的紫色》（編號273）。標誌性的醒目色彩強烈覆蓋著觀者的視線，亮眼卻毫不突兀，如此均衡的效果來自於色彩互補，即紫互補於黃、紅互補於綠的巧妙安排，突顯席德進應用色彩於構圖的獨到之處。如同麥唐諾-萊特(Stanton Macdonald-Wright)擅於色彩解析，傳遞極富韻律的美感一樣，兩者對色彩有相同的敏銳度。但席德進使用源自東方水墨流暢的筆觸與色彩交疊暈染的流動性效果，展現畫面獨特的空間次元，無疑是席德進試圖融合西方現代藝術與東方美學的抽象傑作。



275

## CHUN KWANG-YOUNG

(B. 1944)

ONT-002

signed and dated '87 Ky Chun' (lower right);  
inscribed '152 cm x 182 cm' (on the stretcher)  
oil on canvas  
152 x 182 cm. (59 7/8 x 71 3/8 in.)  
Painted in 1987

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

**US\$110,000-160,000**

### PROVENANCE

Private collection, Asia

### EXHIBITED

Yongin, Korea, MUSEUM GROUND, Chapter 1, August 2019 – January 2020.

### LITERATURE

Kwang Young Chun: Mulberry Mindscapes, Skira Rizzoli Publications, Inc., New York, USA, 2014 (illustrated, p. 56, 171). (Please note that the execution year was mistakenly put as 1983; the correct year should be 1987).

全光榮

(1944年生)

ONT-002

油彩 畫布

1987年作

款識：87 Ky Chun (右下)；152 cm x 182 cm (畫背框架)

來源

亞洲 私人收藏

展覽

2019年8月 - 2020年1月「全光榮：單元一」

Ground美術館 龍仁市 韓國

出版

2014年《全光榮：瑪蓀儷心境》

Skira Rizzoli 出版社 紐約 美國 (圖版，第56及171頁)

(請注意，該拍品的完成日期應為1987，1983乃誤印)



**276**

## SHIM MOON-SEUP

(B. 1943)

### *The Presentation*

signed, titled and dated 'Shim moon seup The presentation 2017'  
(on the reverse)  
acrylic on canvas  
130 x 161.7 cm. (51½ x 63⅝ in.)  
Painted in 2017

**HK\$350,000-550,000**

**US\$46,000-71,000**

### PROVENANCE

Private Collection, Asia

### EXHIBITED

Seoul, Korea, Interart Channel, A Certain Scenery, September -  
December 2019.

沈文燮

(1943年生)

### 呈現

壓克力 畫布  
2017年作

款識： Shim moon seup The presentation 2017 (畫背)

### 來源

亞洲 私人收藏

### 展覽

2019年9月 - 12月 「一個特定的場景」

Interart Channel 首爾 韓國



277

## PARK RE-HYUN

(1920-1976)

### *Untitled (Work 14)*

watercolour and pigment on Korean paper  
74.7 x 87.9 cm. (29 3/8 x 34 5/8 in.)  
Painted in 1966  
one seal of the artist

**HK\$150,000-350,000**

**US\$20,000-45,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Samsung Cultural Foundation (ed.), *Korean Artists - Park Re-Hyun*,  
Samsung Cultural Foundation, Seoul, Korea, 1997 (illustrated, p. 126).

## 朴峽賢

(1920-1976)

### 無題 (作品14)

水彩 顏料 韓紙  
1966年作  
藝術家鈐印一枚

#### 來源

亞洲 私人收藏

#### 出版

1997年《韓國藝術家—朴峽賢》三星文化基金會編  
三星文化基金會出版 首爾 韓國 (圖版：第126頁)



**278**

ZHANG WEI

(B. 1952)

AC8

oil on canvas  
56 x 130 cm. (22 x 51½ in.)  
Executed in 1984

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

**US\$39,000-52,000**

**PROVENANCE**

Collection of the artist  
Boers-Li Gallery, New York, USA  
Acquired from the above by the present owner

**LITERATURE**

Wang Aihe, Greg M. Thomas (ed.), *Wuming (No Name) Painting Catalogue*  
Vol. 10: Zhang Wei, Hong Kong University Press, Hong Kong, 2009 (illustrated,  
plate 39, p. 59)

張偉

(1952年生)

AC8

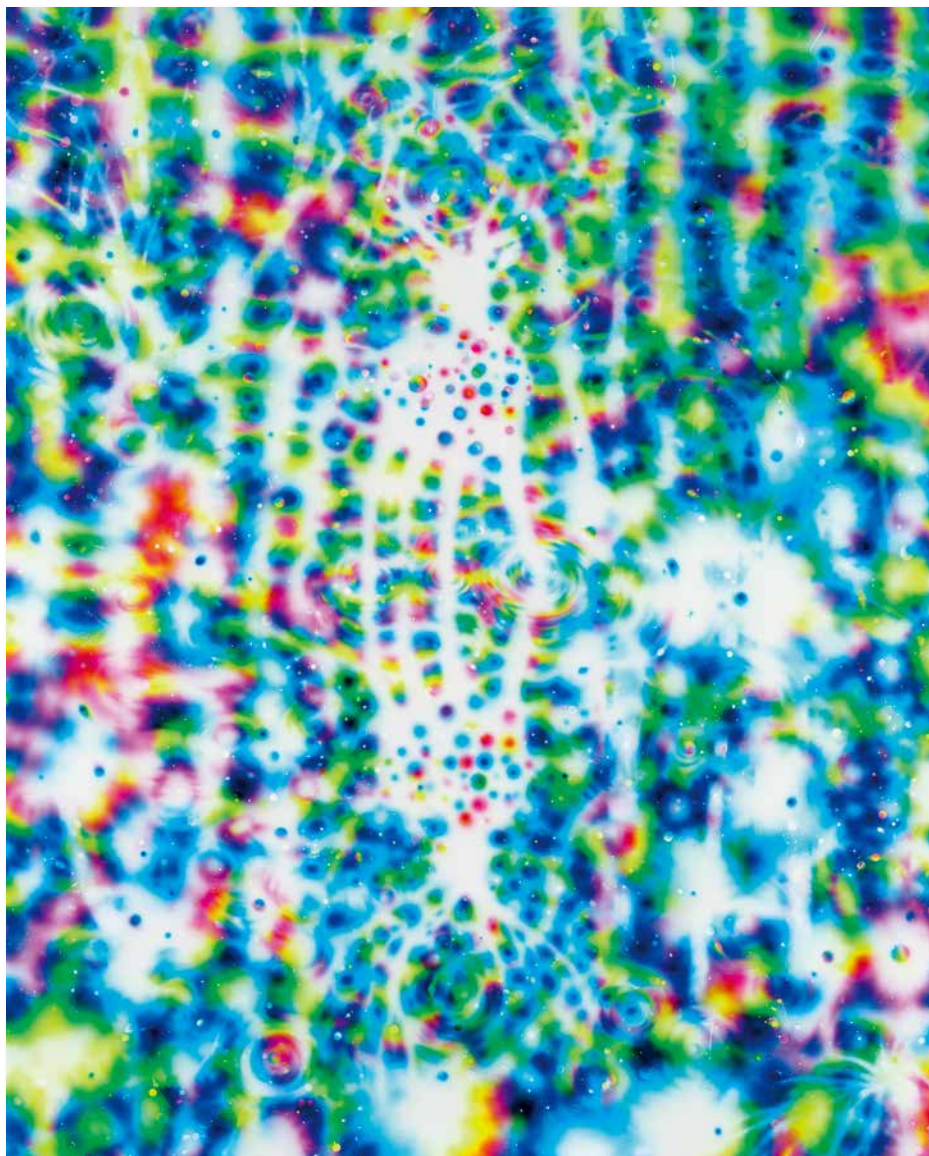
油彩 畫布  
1984年作

**來源**

藝術家收藏  
美國 紐約 Boers-Li 畫廊  
現藏者得自上述畫廊

**出版**

2009年《無名畫集（卷十）：張偉》王愛和、Greg M. Thomas  
編輯 香港大學出版社 香港 (圖版，第39圖，第59頁)



279

TOMOYA TSUKAMOTO

(B. 1982)

*Reflection Blue-Deer*

signed in Japanese, signed, titled and dated "Reflection blue-deer"  
2019 Tomoya Tsukamoto' (on the board); signed and dated '2019  
Tomoya Tsukamoto' (on the overlap)  
acrylic on canvas mounted on board  
162 x 130 cm. (63¾ x 51⅛ in.)  
Painted in 2019

**HK\$350,000-550,000**

*US\$46,000-71,000*

**PROVENANCE**

Private Collection, Asia

塚本智也

(1982年生)

反射 藍-鹿

壓克力 畫布 裱於木板

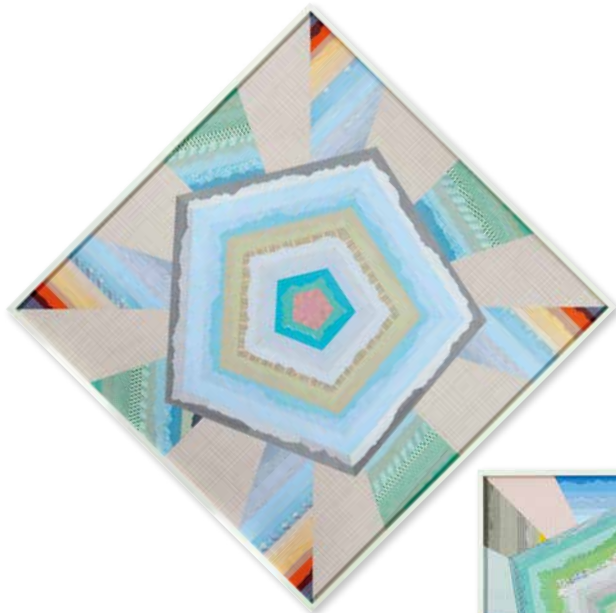
2019 年作

款識: "Reflection blue-deer" 2019 Tomoya Tsukamoto

塚本智也 (背板); 2019 Tomoya Tsukamoto (畫布背面)

來源

亞洲 私人收藏



280

## HAEGUE YANG

(B. 1971)

### *Central Composition in Explosion – Trustworthy ‘For Sophie Taeuber’ #184*

signed with artist's signature on the label on the reverse of each eleven collage, various envelope security patterns and graph paper on cardboard

each square 95 x 95 cm. (37 $\frac{3}{8}$  x 37 $\frac{3}{8}$  in.) (3);  
each square 65.2 x 65.2 cm. (25 $\frac{5}{8}$  x 25 $\frac{5}{8}$  in.) (6);  
one hexagon 84.9 x 106.2 cm. (33 $\frac{3}{8}$  x 41 $\frac{3}{4}$  in.); &  
one hexagon 67.9 x 134.3 cm. (26 $\frac{3}{4}$  x 52 $\frac{3}{8}$  in.)

Executed in 2012-2013

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

**US\$39,000-52,000**

### EXHIBITED

Strasbourg, France, Aubette 1928 and Museum of Modern and Contemporary Art, Family of Equivocations, June – September 2013  
Porto, Portugal, Serralves Museum of Contemporary Art and Park, Haegue Yang: An Opaque Wind Park in Six Folds, June 2016 – January 2018.

### LITERATURE

Kyla McDonald, Steinar Sekkingstad (ed.), Haegue Yang: Dare to Count Phonemes and Graphemes, exh. cat., Sternberg Press, Berlin, Germany, 2013 (illustrated in black and white, pp. 115-116).

Haegue Yang, Suzanne Cotter (ed.), Haegue Yang: An Opaque Wind Park in Six Folds, exh. cat., Serralves Museum of Contemporary Art and Park, Porto, Portugal, 2015 (illustrated, pp. 96-97, illustrated in detail, p. 11)

Yilmaz Dziewior (ed.), Haegue Yang: ETA, exh. cat., Verlag Der Buchhandlung Walther König, Cologne, Germany, 2018 (illustrated, plate 598, p. 192)





## 梁慧圭

(1971年生)

爆發中的中央構圖 -

信賴「獻給蘇菲·陶柏」#184

拼貼 保密底紋信封 方格紙 紙板 (共十一件)

2012-2013年作

款識：藝術家簽名 (每件畫背標籤)

## 展覽

2013年6月 - 9月「Family of Equivocations」

Aubette 1928 及現當代藝術博物館 史特拉斯堡 法國

2016年6月 - 2018年1月「梁慧圭：An Opaque Wind Park in Six Folds」

塞拉維斯現代藝術博物館及雕塑藝術公園 波多 葡萄牙

## 出版

2013年《梁慧圭：Dare to Count Phonemes and Graphemes》

展覽圖錄 Steinar Sekkingstad編輯 Sternberg Press出版

柏林 德國 (黑白圖版, 第115-116頁)

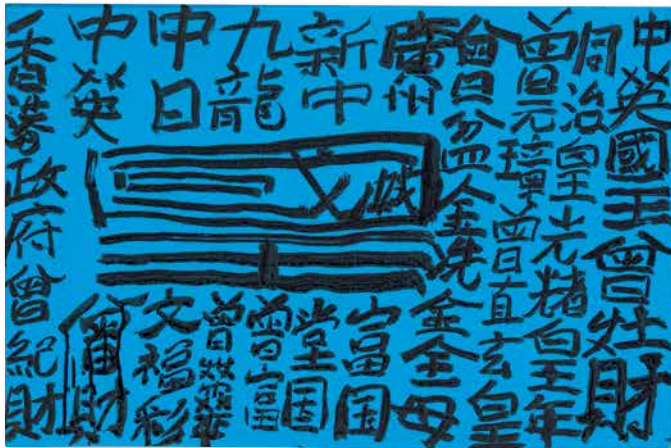
2015年《梁慧圭：An Opaque Wind Park in Six Folds》

展覽圖錄 梁慧圭、Suzanne Cotter編輯 塞拉維斯現代藝術博物館出版

波多 葡萄牙 (圖版, 第96-97頁, 細節圖, 第11頁)

2018年《梁慧圭：ETA》展覽圖錄 Yilmaz Dziewior編輯 Verlag Der

Buchhandlung Walther König出版 科隆 德國 (圖版, 第598圖, 第192頁)



281

TSANG TSOU CHOI (1921-2007) &  
LAU KIN WAI

*Untitled (A08); & LKW\_15-09*

acrylic and ink on wood panel; & c-print  
each: 50.5 x 76 cm. (19 $\frac{1}{8}$  x 29 $\frac{7}{8}$  in.)  
overall: 50.5 x 152 cm. (19 $\frac{7}{8}$  x 59 $\frac{7}{8}$  in.)  
Executed circa 2005-2006

**HK\$70,000-100,000**

**US\$9,100-13,000**

**PROVENANCE**

Vermillion Art Collections, Hong Kong  
Acquired from the above by the present owner

**EXHIBITED**

Hong Kong, Saamlung, Tsang Tsou Choi "King of Kowloon",  
January - February 2012.

**LITERATURE**

Saamlung, King of Kowloon | Tsang Tsou Choi, Hong Kong, 2012  
(*Untitled (A08)* illustrated, unpagd).  
D. Spalding (ed.), Damiani and Vermillion Art Collections,  
King of Kowloon: The Art of Tsang Tsou-choi, Bologna, Italy, 2013  
(*Untitled (A08)* illustrated, p. 55).

曾灶財 (1921-2007) 及劉健威

無題 (A08) ; 及LKW\_15-09

壓克力 水墨 木板 ; 及 彩色相片  
約2005-2006年作

**來源**

香港 Vermillion Art Collections  
現藏者購自上述來源

**展覽**

2012年1-2月 「九龍皇帝 | 曾灶財」 Saamlung 香港

**出版**

2012年《九龍皇帝 | 曾灶財》Saamlung 出版 香港  
(《無題 (A08) 》圖版, 無頁數)  
2013年《九龍皇帝: 曾灶財的藝術》丁達韋 編輯  
Damiani 及 Vermillion Art Collections 出版 博洛尼亞  
意大利 (《無題 (A08) 》圖版, 第55頁)



282

## LEE KIT

(B. 1978)

*Pour Yourself a Hot Bath, Pour Yourself a Drink*

acrylic on fabric pillowcase  
78 x 124.5 cm. (30¾ x 49 in.)  
Executed in 2012

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

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

### PROVENANCE

Lombard Freid Gallery, New York, USA  
Acquired from the above by the present owner

李傑

(1978年生)

Pour Yourself a Hot Bath, Pour Yourself a Drink

塑膠彩 布本 枕套  
2012年作

### 來源

美國 紐約 Lombard Freid畫廊  
現藏者購自上述畫廊

•283 No Reserve | 無底價

## MATT SHERIDAN SMITH

(B. 1980)

*Pattern Portrait (Widow)*

signed and dated 'MSS 2015' (on the overlap)  
acrylic gel medium transfer and paper on canvas  
142.5 x 203 cm. (56½ x 79¾ in.)  
Executed in 2015

**HK\$60,000-100,000**

**US\$7,800-13,000**

### PROVENANCE

Hannah Hoffman Gallery, Los Angeles, USA  
Acquired from the above by the present owner

馬特·謝里丹·史密斯

(1980年生)

圖案肖像 (寡婦)

壓克力凝膠移印 紙本 畫布  
2015年作  
款識：MSS 2015 (背面)

### 來源

美國 洛杉磯 Hannah Hoffman 畫廊  
現藏者購自上述畫廊





•284 No Reserve | 無底價

## LEIF RITCHEY

(B. 1975)

### *Lady Bug*

signed, titled and dated 'Leif Ritchey 2014 LADY BUG'  
(on the reverse)  
acrylic on canvas  
224 x 188 cm. (88 ¼ x 74 in.)  
Executed in 2014

**HK\$60,000-100,000**

**US\$7,800-13,000**

#### PROVENANCE

The Journal Gallery, New York, USA  
LTD Los Angeles, USA  
Acquired from the above by the present owner

## 利夫·里奇

(1975年生)

### 瓢蟲

壓克力 畫布  
2014年作  
款識：Leif Ritchey 2014 LADY BUG (畫背)

#### 來源

美國 紐約 The Journal 畫廊  
美國 洛杉磯 LTD 畫廊  
現藏者購自上述畫廊

285

## ZHAO YANG

(B. 1970)

### *Fly to South*

signed and dated 'ZAO 15' (lower right);  
signed and dated 'ZAO 2015.2.8',  
inscribed '200x150 cm'  
(on the lower side)  
oil and acrylic on canvas  
200 x 150 cm. (78 ¾ x 59 in.)  
Painted in 2015

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

**US\$11,000-16,000**

#### PROVENANCE

ShanghART Gallery, Shanghai, China  
Private collection, Asia (acquired from the  
above by the present owner)

## 趙洋

(1970年生)

### 向南飛

油彩 壓克力 畫布  
2015年作  
款識：ZAO 15 (右下);  
ZAO 2015.2.8 200x150 cm (下側)

#### 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)



Lot 285

•286 No Reserve | 無底價

## KONG LINGNAN

(B. 1983)

### *The Spring III 1105.11.15*

signed in Chinese, dated and inscribed  
'1105.11.15 MAO' (on the reverse)  
oil on canvas  
130 x 195 cm. (51 ½ x 76 ¾ in.)  
Executed in 2011

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

**US\$11,000-16,000**

#### PROVENANCE

Gallery Yang, Beijing, China  
Acquired from the above by the present  
owner

#### EXHIBITED

Beijing, China, Gallery Yang, Kong Lingnan  
- Write In Water, May - July 2012.

#### LITERATURE

Yang Min (ed.), Kong Lingnan, exh.  
cat., Gallery Yang, Beijing, China, 2012  
(illustrated, p. 69).  
(Please note the title of this painting  
should be The Spring III 1105.11.15, not  
The Spring IV as the exhibition catalogue  
stated.)

## 孔令楠

(1983年生)

### 泉之三1105.11.15

油彩 畫布  
2011年作  
款識：孔令楠1105.11.15  
MAO (畫背)

#### 來源

中國 北京 楊畫廊  
現藏者購自上述畫廊

#### 展覽

2012年5月 - 7月  
「孔令楠—水上書」  
楊畫廊 北京 中國

#### 出版

2012年《孔令楠》  
展覽圖錄 楊敏編輯  
楊畫廊出版 北京 中國  
(圖版, 第69頁)  
(註：作品名稱應為  
《泉之三1105.11.15》，  
非展覽圖錄所載  
《泉之四》。)



Lot 286



287

CHOI SO-YOUNG

(B. 1980)

*Green City*

signed in Korean and dated '2020' (sewn lower right);  
signed, titled and inscribed in Korean, dated and inscribed  
'2020 131 x 162 cm' (on the reverse)  
denim and mixed media on canvas  
162 (H) x 131 x 6.3 cm. (63¼ x 51½ x 2½ in.)  
Executed in 2020

**HK\$300,000-500,000**

*US\$39,000-65,000*

**PROVENANCE**

Private Collection, Asia

崔素榮

(1980年生)

綠色城市

牛仔布 綜合媒材 畫布

2020年作

款識：2020 韓文款識 (繡於右下)；

韓文款識 2020 131 x 162 x 6.3 cm (畫背)

來源

亞洲 私人收藏



288

## HERNAN BAS

(B. 1978)

### *He Went in the Woods that Day to Bury Fluffy*

signed and dated 'HB 08' (lower right); signed, dated and titled 'He went in the woods that day to bury fluffy HB 08' (on the board)  
mixed media on canvas laid on panel  
101.6 x 76.2 cm. (40 x 30 in.)  
Painted in 2008

**HK\$500,000-800,000**

**US\$65,000-100,000**

#### PROVENANCE

Victoria Miro, London, UK  
Acquired from the above by the present owner

## 赫爾南·巴斯

(1978年生)

### 那天他走進了樹林去埋葬絨球

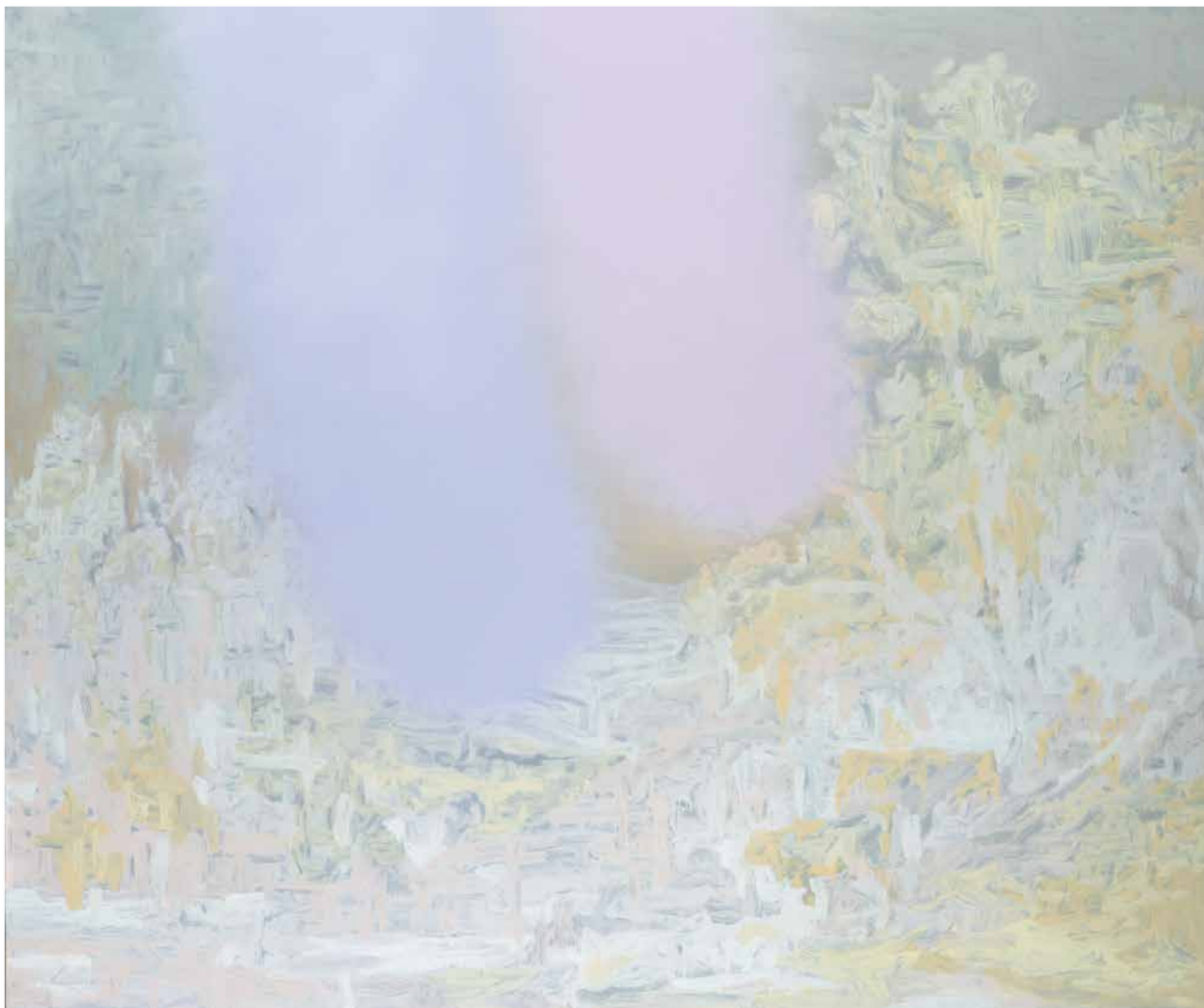
綜合媒材 畫布 裱於木板

2008年作

款識：HB 08 (右下)；He went in the woods that day to bury fluffy HB 08 (背板)

#### 來源

英國 倫敦 維多利亞米羅畫廊  
現藏者購自上述畫廊



**289**

## TOBY ZIEGLER

(B. 1972)

### '60s Emissions

signed and dated 'Toby Ziegler 2013' (on the reverse)  
oil on aluminium  
180 x 216.5 cm. (70 $\frac{7}{8}$  x 85 $\frac{1}{4}$  in.)  
Executed in 2013

**HK\$250,000-350,000**

**US\$33,000-45,000**

#### PROVENANCE

Simon Lee Gallery, Hong Kong  
Acquired from the above by the present owner

#### EXHIBITED

Hong Kong, Simon Lee Gallery, Walk the Line, January – March 2014.

## 托比·齊格勒

(1972年生)

### '60s Emissions

油彩 鋁板  
2013 年作  
款識：Toby Ziegler 2013 (畫背)

#### 來源

香港 西蒙·李畫廊  
現藏者購自上述畫廊

#### 展覽

2014年1月-3月「Walk the Line」  
西蒙·李畫廊 香港





290

## CHEONG SOO PIENG

(1917-1983)

### *Dayak Musicians*

signed in Chinese (lower left);  
signed and dated 'SOO PIENG 1975' (on the reverse)  
(gallery label affixed on reverse)  
mixed media on canvas  
99.5 x 82 cm. (39 1/8 x 32 1/4 in.)  
Painted in 1975

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

**US\$52,000-78,000**

#### PROVENANCE

Mandarin Galleries, Singapore  
Acquired from the above by the present owner in the 1970s  
Private Collection, Australia

## 鍾泗賓

(1917-1983)

### 達雅族樂隊

綜合媒材 畫布  
1975年作  
款識：三寶 (左下); SOO PIENG 1975 (畫背)  
(畫廊標籤於畫背)

#### 來源

文華畫廊 新加坡  
現藏者在1970年代購自上述畫廊  
澳洲 私人收藏



291

## CHEONG SOO PIENG

(1917-1983)

*Kenyali Orchestra, Sarawak*

signed and dated 'SOO PIENG 61' (lower left)  
oil on canvas  
102 x 64 cm. (40 $\frac{1}{8}$  x 25 $\frac{1}{4}$  in.)  
Painted in 1961

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

**US\$52,000-78,000**

### PROVENANCE

Private Collection, United Kingdom

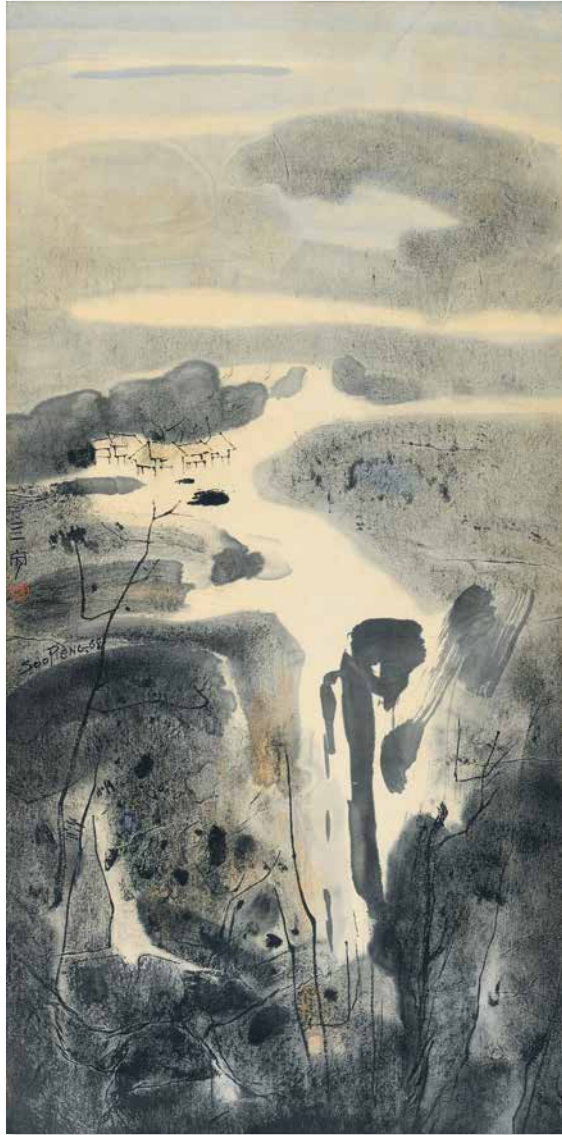
鍾泗賓

(1917-1983)

加央樂團族 沙撈越

油彩 畫布  
1961年作  
款識：SOO PIENG 61 (左下)

來源  
英國 私人收藏



**292**

## CHEONG SOO PIENG

(1917-1983)

### *Landscape*

signed in Chinese, signed again and dated 'SOO PIENG 1968'  
(lower left)  
ink on paper  
94 x 44.5 cm. (37 x 17 ½ in.)  
Painted in 1968  
one seal of the artist

**HK\$160,000-260,000**

**US\$21,000-34,000**

### **PROVENANCE**

Acquired in Paris in the 1960s  
Thence by descent to the previous owner  
Private Collection, USA

## 鍾泗賓

(1917-1983)

### 風景

水墨 紙本  
1968年作  
款識：三賓 SOO PIENG 1968 (左下)  
藝術家鈐印一枚

### 來源

原藏者在1960年代得自巴黎  
現由前藏家家屬收藏  
美國 私人收藏



**293**

**CHEN WEN HSI**

(1906-1991)

*Gibbons*

signed in Chinese (lower right)  
ink and colour on paper  
131.5 x 67.5 cm. (51¾ x 26⅝ in.)  
two seals of the artist

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

**US\$24,000-36,000**

**PROVENANCE**

Acquired in Asia in the 1970s  
Private Collection, USA

陳文希

(1906-1991)

長臂猿

水墨 設色 紙本  
款識：文希南支記 (右下)  
藝術家鈐印二枚

來源

原藏者在1970年代得自亞洲  
美國 私人收藏

**294**

**CHEN WEN HSI**

(1906-1991)

*Birds*

signed and inscribed in Chinese (lower right)  
ink and colour on paper  
96 x 38 cm. (37¾ x 15 in.)  
Painted circa 1970s

**HK\$160,000-260,000**

**US\$21,000-34,000**

**PROVENANCE**

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

陳文希

(1906-1991)

鳥

水墨 設色 紙本  
約1970年代作  
款識：文希南洋作(右下)

**來源**

現藏者直接購自藝術家  
亞洲 私人收藏





**295**

**CHEN WEN HSI**

(1906-1991)

*Bird in Banana Tree*

signed in Chinese (upper right)  
ink and colour on paper  
94 x 36.5 cm. (37 x 14 1/2 in.)  
Painted circa 1970s

**HK\$160,000-260,000**

**US\$21,000-34,000**

**PROVENANCE**

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

陳文希

(1906-1991)

香蕉樹中的小鳥

水墨 設色 紙本  
約1970年代作  
款識：文希作 (右上)

**來源**

現藏者直接購自藝術家  
亞洲 私人收藏



**296**

## TAY BAK KOI

(1939-2005)

### *Buffaloes*

signed and dated 'Bak Koi 90', signed again in Chinese (lower right)  
oil on canvas  
113.5 x 165.5 cm. (44 $\frac{5}{8}$  x 65 $\frac{1}{8}$  in.)  
Painted in 1990

**HK\$120,000-220,000**

**US\$16,000-29,000**

### PROVENANCE

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

鄭木奎

(1939-2005)

### 水牛

油彩 畫布  
1990年作  
款識：木奎 Bak Koi 90 (右下)

### 來源

原藏者直接購自藝術家  
亞洲 私人收藏

297

## PANG JIUN

(B. 1936)

### *Gulangyu*

signed in Chinese and dated '2018' (lower right)  
oil on canvas  
95.8 x 128.5 cm. (37¾ x 50⅝ in.)  
Painted in 2018  
one painted seal of the artist

**HK\$400,000-800,000**

**US\$52,000-100,000**

#### PROVENANCE

Private Collection, Asia

## 龐均

(1936年生)

### 鼓浪嶼

油彩 畫布  
2018年作  
款識：龐均 2018 (右下)  
藝術家手繪鈐印：均

#### 來源

亞洲 私人收藏

Born in an artistic family in 1936, Pang Jiun's professional academic background in Central Academy of Fine Art brought him solid skills and techniques which paved his way to a unique oriental scholar Expressionist style. Pang excels in blending western oil painting techniques with implicit image of eastern philosophy, inducing an artistic expression of rhythmic vitality and charm.

Located in the southeast region of China, Gulangyu island is filled with red roof top houses, which were heavily influenced by European architectural designs when the island was once the common concession of several western countries. During his time on Gulangyu island, Pang Jiun was fascinated with these houses and the enchanting seascape. He observed and noted the island from different heights and angles, and later portrayed various scenery of the island - *Gulangyu Island* (Lot 297) is one of them.

The overall impression of the painting is calm and luminous, offering the viewer a glimpse into a dreamy, picturesque vision of the island. It is not illustrated through a conventional rendering of light and shadow, but instead is structured by space and vivid colours to give viewers a strong sense of presence, feeling the warm sunshine and sea breeze on the skin. Scattered amidst the vigorous bushes, red tile and white wall houses pile up on the coast. The saturated azure blue of the sky in the background contrasts with the pale blue of the sea. These colours are subtly and impressively counterbalanced by each other in the form of warm and cold pairing, exemplifying Pang Jiun's nuanced grasp of colours.

Marrying both western painterly techniques and Chinese xieyi tradition, Pang Jiun described an alluring scene in *Spring Comes to Huizhou Old Town* (Lot 298). The white walls appear as the major role and form a well-balanced composition together with their aesthetically mirrored reflection. In front of the white walls, tourists wander on the path along the river, adding a cheerful mood to the piece. Following the footsteps of these tourists, the viewer's sight is drawn towards the edges of the canvas, where blossom trees sway on sides of the path, exuding exuberant breath of spring. The lower section of this piece is full of the movement of air. The spring breeze blows gently and unsmooths the reflection in river, suggesting a peaceful atmosphere while creating fluidity within the picture. A perfect and complimenting combination of forms and colours, this lot is a stellar example of illustrating Pang Jiun's exceptional skills while celebrating the beauty of everyday life.

*Xizhi's Favour Goose* (Lot 299) is taken from the anecdote of the great calligrapher Wang Xizhi in Eastern Jin dynasty. Legend has it that he realized the key to how to turn his wrist while writing through observing the postures of geese that he raised. This work takes white, pastel browns and greens as the dominant colours, capturing the natural setting. Beams of sunshine escape through leaves and shower the cornice and roof top of the pavilion, the border stones, and the pond, forming a contrast while achieving a concerted harmony.





298

## PANG JIUN

(B. 1936)

### *Spring Comes to Huizhou Old Town*

signed in Chinese and dated '2011' (lower right)  
oil on canvas  
175 x 175 cm. (68 $\frac{7}{8}$  x 68 $\frac{7}{8}$  in.)  
Painted in 2011  
one painted seal of the artist

**HK\$500,000-800,000**

**US\$65,000-100,000**

#### PROVENANCE

Private Collection, Asia

## 龐均

(1936年生)

### 春到徽州古鎮

油彩 畫布  
2011年作  
款識：龐均 2011 (右下)  
藝術家手繪鈐印：均

#### 來源

亞洲 私人收藏

1936年生於藝術世家，龐均於中央美術學院接受專業繪畫訓練，紮實的藝術功底為龐均之後獨特的東方人文表現主義風格奠定了基礎。龐均擅長將自西方油畫習得的藝術技巧，融合東方哲學的含蓄意境，形成氣韻生動的寫意風格。

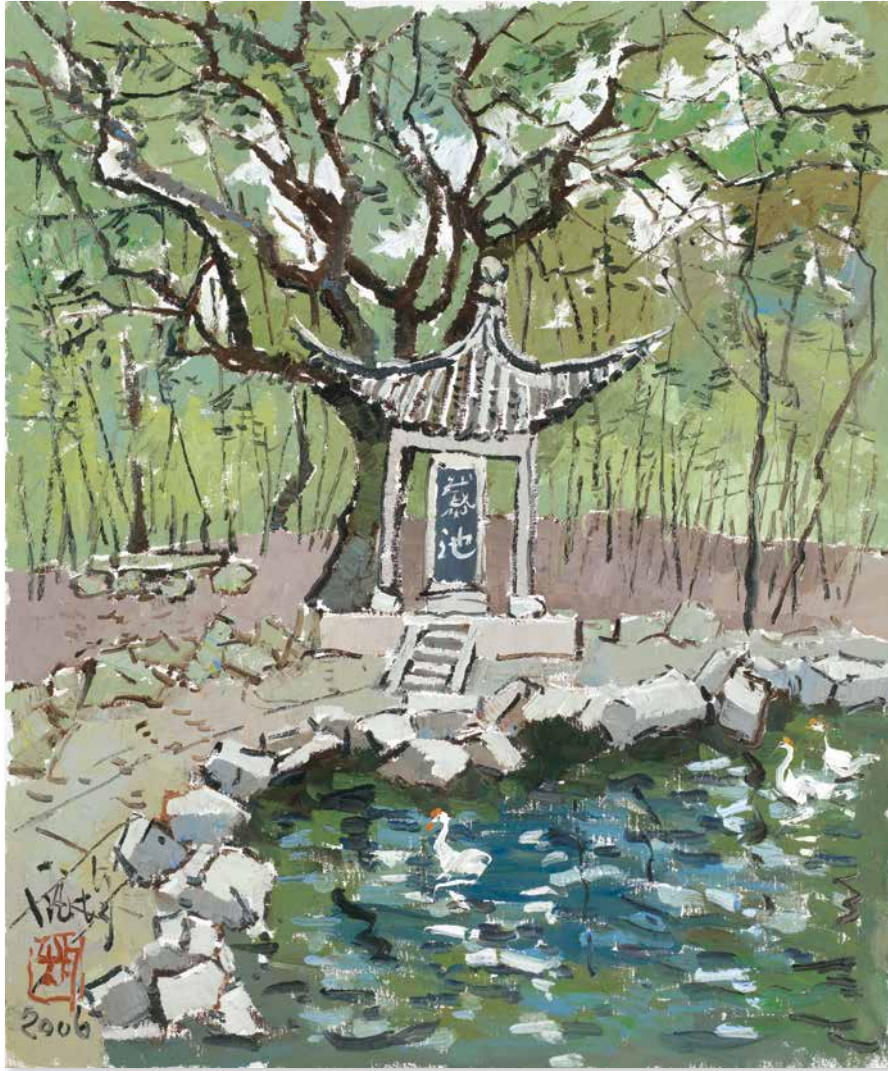
鼓浪嶼位於中國東南沿海，曾作為西方多國的租界地，深受歐洲建築風格影響，島上滿是紅屋頂的洋房。龐均在鼓浪嶼辦畫展期間，被這片房屋與迷人的海景深深吸引。他從不同高度與角度觀察、記錄下這方小島的美景，《鼓浪嶼》（編號297）便是其中之一。

此作整體平靜、明快，讓觀者一覽如詩如畫的海島風光。畫面沒有過多強調傳統的光影渲染，而是透過空間與飽和鮮豔的色彩構建強烈的臨場感，使觀者感受到海風拂面與溫暖的陽光。在一片鬱鬱蔥蔥的灌木叢中，散落著紅瓦白牆的洋房，層層疊疊沿著海岸向上蔓延。背景中飽和的湛藍色天空與淡藍色的海水形成鮮明對比。這些色彩以冷暖搭配的形式巧妙地互相平衡，展現出龐均對色彩細緻敏銳的把握。

在《春到徽州古鎮》（編號298）中，龐均描繪了一個鐘靈毓秀的世外桃源。錯落有致的白色馬頭牆是此作描繪的主體，同時與水中倒影相映成趣。白牆前，遊客們沿著河邊小徑徜徉其中，而小路兩旁盛開的花木搖曳生姿，散發著春天的活潑氣息。畫面下半部充盈著空氣的流動感。春風輕輕拂過，吹皺了河水中的倒影，營造出動態美感。此作形式與色彩和諧統一，於尋常巷陌間捕捉霎那之美，可堪為展現龐均非凡技法之精妙佳構。

而《羲之愛鵝》（編號299）的標題則取典自東晉大書法家王羲之的軼事。傳說王羲之是通過觀察自己養的鵝群的姿態，悟出了寫字時如何轉腕的關鍵。此作以白色、柔和的棕色和綠色為主色調，著筆於自然環境。陽光透過枝葉的縫隙，灑在涼亭的飛簷翹角、池邊砌石與池塘的水面上，在光影明晦間呈現和諧靜謐之美。





299

PANG JIUN

(B. 1936)

*Xizhi's Favour Goose*

signed in Chinese and dated '2006' (lower left); signed in Chinese, signed 'PANG JIUN' and inscribed in Chinese (on the reverse)  
oil on canvas

72.5 x 60.6 cm. (28½ x 23¾ in.)

Painted in 2006

one painted seal of the artist

**HK\$120,000-220,000**

**US\$16,000-29,000**

**PROVENANCE**

Poly Auction, Hong Kong, 5 October 2015, lot 124

Acquired at the above sale by the present owner

**LITERATURE**

The Art of Pang Jiun, Yan Publishing House, Hong Kong, 2008  
(illustrated, plate 11, p. 14).

龐均

(1936年生)

羲之愛鵝

油彩 畫布

2006年作

款識：龐均 2006 (左下)；龐均 PANG JIUN 〈鵝池〉(畫背)

藝術家手繪鈐印：均

**來源**

保利 香港 2015年10月5日 編號124

現藏者購自上述拍賣

**出版**

2008年《龐均油畫藝術》一畫廊出版社 香港 中國

(圖版，第11圖，第14頁)



300

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

*Dragon City*

titled and signed in Chinese,  
signed and dated 'CHU TEH-CHUN 82' (lower right)  
ink on paper  
51.3 x 53 cm. (20¼ x 20⅞ in.)  
Painted in 1982

**HK\$180,000-220,000**

**US\$24,000-29,000**

**PROVENANCE**

Private Collection, Europe  
This work is accompanied by a certificate of authenticity  
issued by Chu Ching-Chao.

朱德群

(1920-2014)

龍城

水墨 紙本  
1982年作  
款識：龍城 朱德群 CHU TEH-CHUN 82. (右下)

**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

301

## CHUANG CHE

(ZHUANG ZHE, B. 1934)

86-113

signed in Chinese and dated '86 (lower middle of right panel);  
titled again '86-113' (on the reverse of the right panel) ;  
titled and inscribed '86-113 (diptych)' (on the reverse of the left panel);  
oil and mixed media on canvas (diptych)  
left: 141.7 x 119.3 cm. (55 $\frac{4}{8}$  x 47 in.)  
right: 142.7 x 119.3 cm. (56 $\frac{1}{8}$  x 47 in.)  
overall: 142.7 x 238.6 cm. (56 $\frac{1}{8}$  x 94 in.)  
Painted in 1986

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

**US\$52,000-78,000**

### PROVENANCE

De Graaf Fine Art, Inc., Chicago, USA  
Acquired from the above by the present owner

莊喆

(1934年生)

86-113

油彩 綜合媒材 畫布 (二聯作)

1986年作

款識：莊喆 86 (右聯中下)；86-113 (右聯畫背)；  
86-113 (diptych) (左聯畫背)

### 來源

美國 芝加哥De Graaf Fine Art畫廊  
現藏者購自上述畫廊



*“Blue is the most spirited colour in nature, it is filled with poetic subtlety as well as all-encompassing amiability, blue belongs to all life, and the earliest life was born from blue – in the ancient oceans.”*  
– Chuang Che

「中國古典繪畫傳統在歷史發展上來看山水成主要動力，也最適合用抽象形式傳達其精髓……也成為我整個繪畫的整體。」  
——莊喆





**302**

**CHUANG CHE**

(ZHUANG ZHE, B. 1934)

*Earth God*

signed in Chinese and dated '1967'  
(lower middle); titled 'Earth God';  
inscribed in Chinese and dated again  
'1967' (on the reverse)  
mixed media on canvas  
86.5 x 122.4 cm. (34 x 48¼ in.)  
Executed in 1967

**HK\$120,000-220,000**

**US\$16,000-29,000**

**PROVENANCE**

Forsythe Gallery, Ann Arbor, Michigan, USA  
Private Collection, USA

莊喆

(1934年生)

大地之神

綜合媒材 畫布  
1967年作  
款識：莊喆 1967 (中下)；  
Earth God 煙花 1967 (畫背)

**來源**

美國 密歇根州 安娜堡Forsythe畫廊  
美國 私人收藏



303

## CHEN TING-SHIH

(1916-2002)

### *The First Crack of Thunder*

titled 'The First Crack of Thunder' (lower left of the first scroll);  
numbered '17/20' (lower right of the third scroll); &  
signed and dated 'Chen Ting-Shih 1972' (lower right of the fourth scroll)  
cane fiber board relief print on paper, hanging scrolls (quadriptych)  
each: 120.6 x 60.5 cm. (47½ x 23¾ in.) (4)  
overall: 120.6 x 242 cm. (47½ x 95¼ in.)  
Executed in 1972  
edition 17/20  
one seal of the artist

**HK\$120,000-220,000**

**US\$16,000-29,000**

#### EXHIBITED

Taichung, Taiwan, National Taiwan Museum of Fine Art, Retrospective Exhibition of Chen Ting-Shih at the Age of Eighty, December 1993 – March 1994 (another edition exhibited).

Taichung, Taiwan, National Taiwan Museum of Fine Art, Immersed in Poetic Grace: the 10th Anniversary Memorial Exhibition of Chen Ting-Shih, April – July 2012 (another edition exhibited).

#### LITERATURE

National Taiwan Museum of Fine Art, Retrospective Exhibition of Chen Ting-Shih at the Age of Eighty, exh. cat., Taichung, Taiwan, 1993 (another edition illustrated, p. 62-63).  
National Taiwan Museum of Fine Art, Immersed in Poetic Grace: the 10th Anniversary Memorial Exhibition of Chen Ting-Shih, exh. cat., Taichung, Taiwan, 2012 (another edition illustrated, p. 15 and 150).

## 陳庭詩

(1916-2002)

### 初雷

甘蔗版 版畫 立軸 (四聯作)

1972年作

版數：17/20

款識：The First Crack of Thunder (第一屏左下)；

17/20 (第三屏右下)；及 Chen Ting-Shih 1972 (第四屏右下)

藝術家鈐印一枚

#### 展覽

1993年12月-1994年3月「陳庭詩八十回顧展」

國立台灣美術館 台中 台灣 (展覽為另一版數)

2012年4月-7月「滿庭詩意：陳庭詩逝世10週年紀念展」

國立台灣美術館 台中 台灣 (展覽為另一版數)

#### 出版

1993年《陳庭詩八十回顧展》展覽圖錄

國立台灣美術館 台中 台灣

(圖版為另一版數，第62-63頁)

2012年《滿庭詩意：陳庭詩逝世10週年紀念展》

展覽圖錄 國立台灣美術館 台中 台灣

(圖版為另一版數，第15和150頁)



304

WANG PAN-YOUN

(WANG PAN YUAN, 1911-2017)

*Missing*

watercolour on paper  
30.5 x 31.5 cm. (12 x 12 $\frac{3}{8}$  in.)  
one seal of the artist

**HK\$65,000-120,000**

*US\$8,500-16,000*

**PROVENANCE**

Private Collection, Asia

王攀元

(1911-2017)

思念

水彩 紙本  
藝術家鈐印一枚

來源

亞洲 私人收藏



Lot 304



Lot 305

305

WANG PAN-YOUN

(WANG PAN YUAN, 1911-2017)

*Missing*

watercolour on paper  
43.7 x 22.2 cm. (17 $\frac{1}{4}$  x 8 $\frac{3}{4}$  in.)  
one seal of the artist

**HK\$65,000-120,000**

*US\$8,500-16,000*

**PROVENANCE**

Private Collection, Asia

王攀元

(1911-2017)

思念

水彩 紙本  
藝術家鈐印一枚

來源

亞洲 私人收藏

306

LEE MAN FONG

(1913-1988)

*Rojak Seller*

signed in Chinese (lower right)  
oil on masonite board  
122 x 61 cm. (48 x 24 in.)  
two seals of the artist

**HK\$240,000-350,000**

**US\$32,000-45,000**

**PROVENANCE**

Anon. Sale, Christie's Singapore,  
4 October 1998, Lot 267  
Acquired at the above sale by  
the present owner  
Private Collection, Asia

李曼峰

(1913 - 1988)

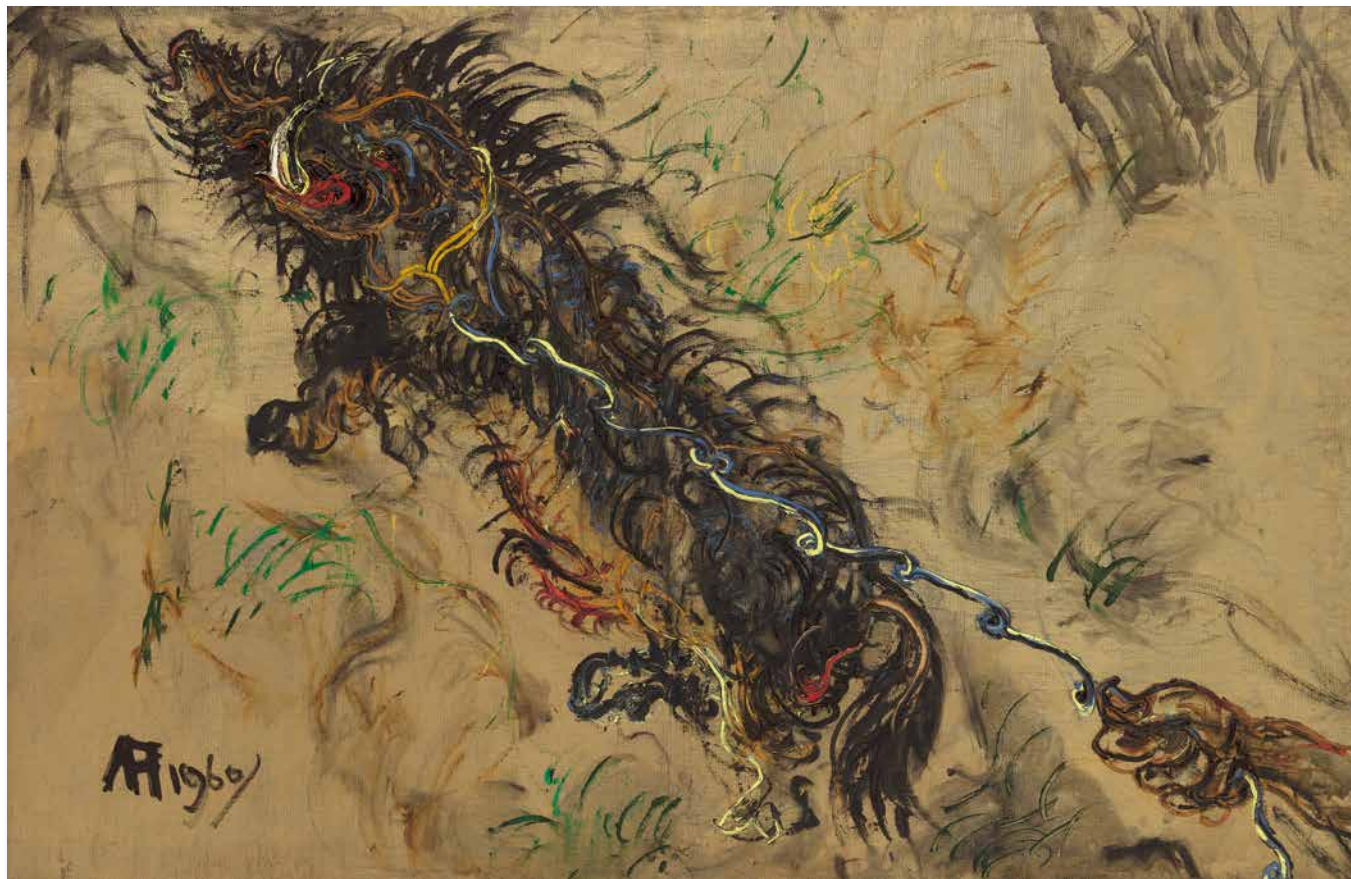
羅惹小販

油彩 纖維板  
款識：曼峰 (右下)  
藝術家鈐印兩枚

來源

佳士得 新加坡 1998年10月4日 編號267  
現藏者購自上述拍賣  
亞洲 私人收藏





307

AFFANDI

(1907-1990)

*Wild Boar*

signed with artist's monogram and dated '1960' (lower left)  
oil on canvas  
95.6 x 146.3 cm. (37 7/8 x 57 1/2 in.)  
Painted in 1960

**HK\$500,000-700,000**

**US\$65,000-91,000**

**PROVENANCE**

Private Collection, USA  
Private Collection, Asia

**EXHIBITED**

Washington, D.C., USA, The Art Society of the International Monetary Fund,  
Affandi In America, September- October 1990.

**LITERATURE**

Washington, D.C., The Art Society of the International Monetary Fund,  
Affandi In America, 11 September-19 October 1990, exhibition catalogue,  
(illustrated in colour, unpagged).

阿凡迪

(1907-1990)

野豬

油彩 畫布  
1960 年作  
款識：藝術家花押 1960 (左下)

來源

美國 私人收藏  
亞洲 私人收藏

展覽

1990年9月至10月「阿凡迪訪問美國」國際貨幣基金組織藝術協會  
華盛頓特區 美國

出版

1990年9月至10月《展覽圖錄名稱阿凡迪訪問美國》國際貨幣基金  
組織藝術協會 華盛頓特區 美國 (圖版, 無頁)



**308**

## KHO KIEM BING

(B. 1908)

### *Poera Kasiman Bali*

signed in Chinese and dated '1941' (upper right); titled 'Poera Kasiman Bali' and dated again (on the reverse)

oil on canvas

80 x 55 cm. (31½ x 21⅝ in.)

Painted in 1941

one seal of the artist

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

**US\$6,500-9,100**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Indonesia, Indonesische Impresie, February-May 1992.

## KHO KIEM BING

(B. 1908)

### 寺廟 信仰 峇里島

油彩 畫布

1941 年作

款識：藝術家款識 1941 (右上)；

Poera Kasiman Bali 1941 (畫背)

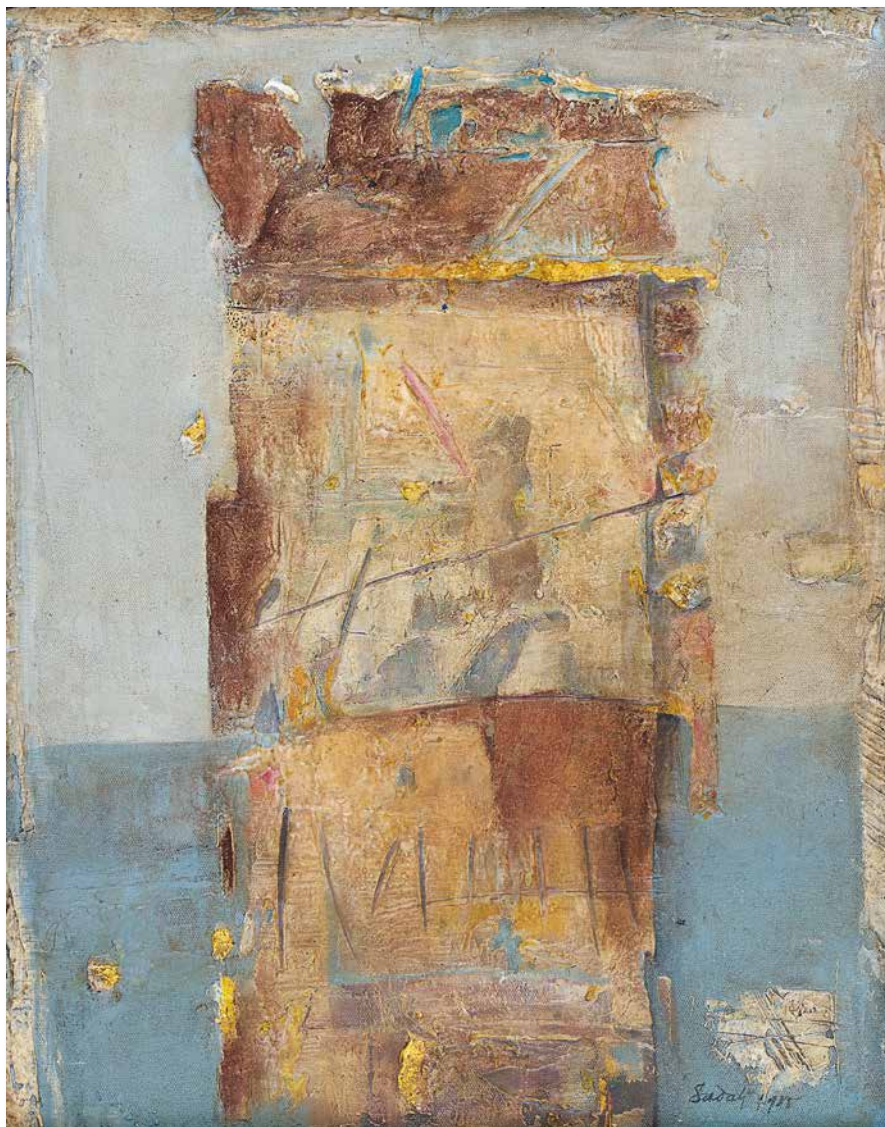
藝術家鈐印一枚

來源

亞洲 私人收藏

展覽

1992年2月-5月 「印尼印象」 印尼



309

AHMAD SADALI

(1924-1987)

*Diantara Noktah & Atap Emas*

signed and dated 'Sadali '85' (lower right)  
mixed media on canvas  
66 x 52 cm. (26 x 20½ in.)  
Painted in 1985

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

**US\$39,000-52,000**

**PROVENANCE**

Acquired directly from the artist by the previous owner  
Thence by descent to the present owner

阿默·薩達里

(1924-1987)

*Diantara Noktah & Atap Emas*

綜合媒材 畫布  
1985年作  
款識：Sadali 85 (右下)

**來源**

前藏者直接購自藝術家  
現由前藏者家屬收藏



310

AFFANDI

(1907-1990)

*The Dragon Boat*

signed with artist's monogram and dated '1972' (lower left)  
oil on canvas  
93.5 x 125.8 cm. (36¾ x 49½ in.)  
Painted in 1972

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

**US\$110,000-130,000**

**PROVENANCE**

Anon. Sale, Christie's Hong Kong, 25 November 2012, lot 234  
Private Collection, Asia  
(acquired at the above sale by the present owner)

阿凡迪

(1907-1990)

龍舟

油彩 畫布  
1972年作  
款識：藝術家花押 1972 (左下)

**來源**

佳士得 香港 2012年11月25日 編號234  
亞洲 私人收藏  
(現藏者購自上述拍賣)



311

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

*Stèle N°10*

signed in Chinese, signed 'ZAO' (lower right);  
signed in Chinese, signed 'ZAO', numbered 'HC II/II',  
stamped 'LA TUILERIE 89250 TREIGNY 10' (on the reverse)  
painted ceramic  
46.4 (H) x 33 x 7 cm. (18¼ x 13 x 2¾ in.)  
Executed in 2007  
edition HC 2/2

**HK\$130,000-230,000**

*US\$17,000-30,000*

**PROVENANCE**

Private Collection, Europe

趙無極

(1920-2013)

石碑 第十號

手繪瓷器  
2007年作  
版數：HC 2/2  
款識：無極 ZAO (右下);  
無極 ZAO LA TUILERIE 89250 TREIGNY 10 HC II/II (背面)

來源

歐洲 私人收藏





312

## ROY LICHTENSTEIN

(1923-1997)

### *Untitled Head I*

incised with the artist's signature, number and date and stamped with the foundry mark 'rf Lichtenstein '70 25/75' (on a copper plaque affixed to the underside)

brass

65.2 × 26 × 15 cm (25 $\frac{5}{8}$  × 10 $\frac{1}{4}$  × 5 $\frac{7}{8}$  in.)

Executed in 1970

edition 25/75

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

**US\$39,000-52,000**

#### PROVENANCE

Leo Castelli Gallery, New York

Private Collection, New York

Anon. sale; Phillip's, New York, 14 November 2018, lot 231

Acquired at the above sale by the present owner

## 羅伊·李奇登斯坦

(1923-1997)

### 無題 頭像 I

黃銅

1970年作

款識：rf Lichtenstein 70 25/75 刻款

雙子座鑄銅廠鑄造標記 (底部標籤銅牌)

版數：25/75

#### 來源

美國 紐約 Leo Castelli 畫廊

美國 紐約 私人收藏

富藝斯 紐約 2018年11月14日 編號231

現藏者購自上述拍賣

展覽及出版詳情，請參照佳士得網頁。

Please refer to [Christies.com](https://www.christies.com) for full details of the exhibition and literature records.



Lot 313

**313**

**HIROSHI SUGIMOTO**

(B. 1948)

*Austrian Post Office Savings Bank –  
Otto Wagner*

blind stamped with number '5/25 975'  
(lower margin); inscribed '975.5' in pencil  
(on the mount)  
gelatin silver print  
image: 58.5 x 46.8 cm. (23 x 18 $\frac{3}{8}$  in.)  
sheet: 61 x 50.8 cm. (24 x 20 in.)  
Executed in 2001  
edition 5/25

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

**US\$11,000-16,000**

**PROVENANCE**

Ben Brown Fine Arts, London, UK  
Acquired from the above by the present owner

杉本博司

(1948年生)

奧地利郵政儲蓄銀行—  
奧托·瓦格納

銀鹽 相紙  
2001年作  
版數：5/25  
款識：5/25 975 (下沿鋼印)；  
975.5 (畫背裱紙)

**來源**

英國 倫敦 Ben Brown Fine Arts  
現藏者購自上述畫廊



Lot 314

**314**

**HIROSHI SUGIMOTO**

(B. 1948)

*Signal Box – Herzog & De Meuron*

blind stamped with number '19/25 931'  
(lower margin); numbered '931 19/25' in pencil  
(on the mount)  
gelatin silver print  
image: 58.5 x 46.8 cm. (23 x 18 $\frac{3}{8}$  in.)  
sheet: 61 x 50.8 cm. (24 x 20 in.)  
Executed in 1998  
edition 19/25

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

**US\$11,000-16,000**

**PROVENANCE**

Sonnabend Gallery, New York, USA  
Ben Brown Fine Arts, London, UK  
Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, USA, The Museum of Contemporary Art, At the  
End of the Century: One Hundred Years of Architecture, April  
– September, 2000 (museum label affixed on the mount).  
San Francisco, USA, San Francisco Museum of Modern Art,  
Sugimoto: Architecture Series, November 2000 – March,  
2001 (museum label affixed on the mount).

杉本博司

(1948年生)

信號盒—  
赫爾佐格和德梅隆

銀鹽 相紙  
1998年作  
版數：19/25  
款識：19/25 931 (下沿鋼印)；  
931 19/25 (畫背裱紙)

**來源**

美國 紐約 Sonnabend畫廊  
英國 倫敦 Ben Brown Fine Arts  
現藏者購自上述畫廊

**展覽**

2000年4月 – 9月「世紀之末：百年  
建築史」洛杉磯當代藝術博物館 洛  
杉磯 美國 (畫背附展覽標籤)  
2000年11月 – 2001年3月「杉本博  
司：建築系列」舊金山現代藝術博物  
館 舊金山 美國 (畫背附展覽標籤)

315

## 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 (H) x 30 x 24 cm. (21 $\frac{1}{2}$  x 11 $\frac{1}{4}$  x 9 $\frac{1}{2}$  in.) (2)  
Released in 2019 ; & 2019 edition 213/500 (black); & 231/500 (pink)

**HK\$140,000-180,000**

**US\$19,000-23,000**

#### PROVENANCE

Private Collection, Asia  
Each work is accompanied by an authenticity card.

## KAWS

(1974年生)

### Plush BFF x Dior (黑、粉紅)

滌綸 毛絨 迪奧牛仔服及西裝 2019 ; 及2019年發行  
版數 : 213/500 (黑) ;  
及231/500 (粉紅)

#### 來源

亞洲 私人收藏  
每件作品附一張保證卡



Lot 315

316

## YAYOI KUSAMA

(B. 1929)

### Yellow Colored Pumpkin

signed, dated and numbered '93/98 1994 Y.Kusama',  
titled in Japanese (lower edge)  
screenprint  
image: 45.5 x 52.5 cm. (17 $\frac{7}{8}$  x 20 $\frac{1}{2}$  in.)  
sheet: 55 x 63.5 cm. (21 $\frac{1}{2}$  x 25 in.)  
Executed in 1994  
edition 93/98

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

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

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Yayoi Kusama, ABE Publishing Ltd.,  
Yayoi Kusama Prints 1979-2017,  
Tokyo, Japan, 2017 (another edition  
illustrated, plate 190, p. 116).

## 草間彌生

(1929年生)

### 黃色南瓜

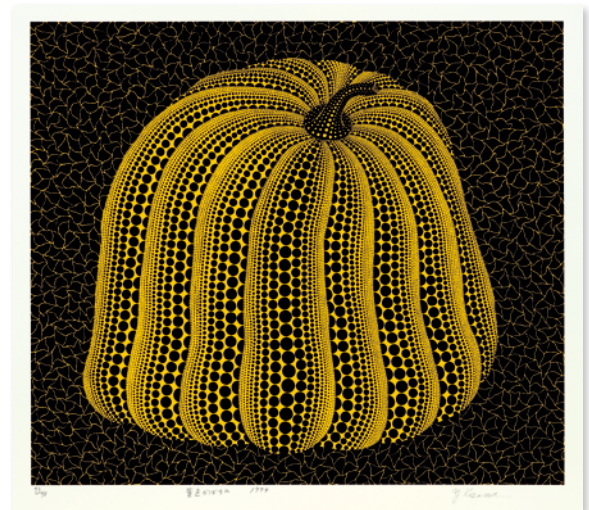
絲網 版畫  
1994年作  
版數 : 93/98  
款識 : 93/98 黃色かぼちゃ 1994  
Y.Kusama (下沿)

#### 來源

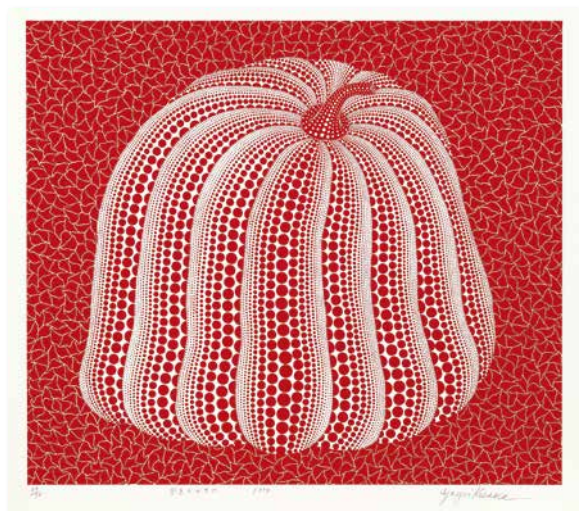
亞洲 私人收藏

#### 出版

2017年《草間彌生全版圖 1979-2017》  
草間彌生著 阿部出版株式會社 東京 日本  
(圖版為另一版數, 第190圖, 第116頁)



Lot 316



Lot 317

317

YAYOI KUSAMA

(B. 1929)

*Red Colored Pumpkin*

signed, dated and numbered '89/98  
1994 Yayoi Kusama', titled in Japanese  
(lower edge)  
screenprint  
image: 45.5 x 52.5 cm. (17 7/8 x 20 5/8 in.)  
sheet: 55 x 63.5 cm. (21 5/8 x 25 in.)  
Executed in 1994  
edition 89/98

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

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

**PROVENANCE**

Private Collection, Asia

**LITERATURE**

Yayoi Kusama, ABE Publishing Ltd., Yayoi  
Kusama Prints 1979-2017, Tokyo, Japan,  
2017 (another edition illustrated, plate 189,  
p. 116).

草間彌生

(1929年生)

紅色南瓜

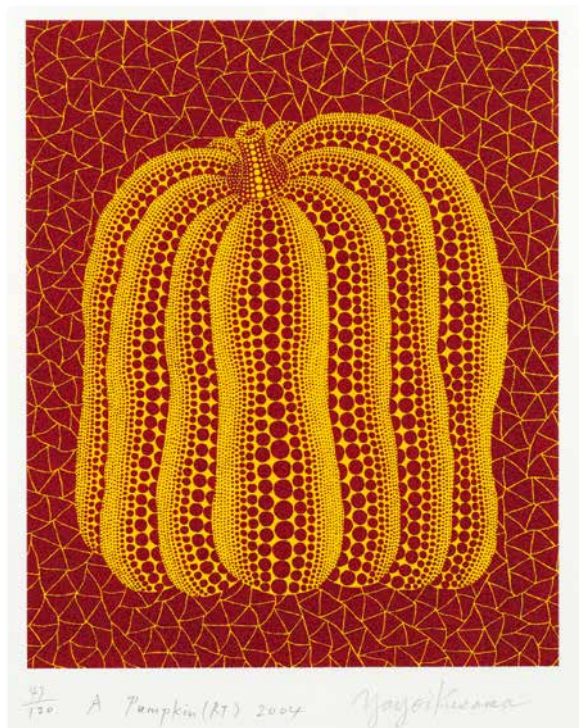
絲網 版畫  
1994年作  
版數：89/98  
款識：89/98 赤色かぼちゃ 1994  
Yayoi Kusama (下沿)

**來源**

亞洲 私人收藏

**出版**

2017年《草間彌生全版圖 1979-2017》  
草間彌生著 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)



Lot 318

318

YAYOI KUSAMA

(B. 1929)

*A PUMPKIN (RT)*

signed, dated, numbered, and titled  
'43/120 A Pumpkin (RT) 2004 Yayoi  
Kusama' (lower edge)  
screenprint with lamé  
image: 33 x 27 cm. (13 x 10 5/8 in.)  
sheet: 45.5 x 38 cm. (17 7/8 x 15 in.)  
Executed in 2004  
edition 43/120

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

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

**PROVENANCE**

Anon. Sale, Zhong Cheng Auctions, 9  
June 2019, lot 119  
Acquired at the above by the present  
owner

**LITERATURE**

Yayoi Kusama, ABE Publishing Ltd.,  
Yayoi Kusama Prints 1979-2017, Tokyo,  
Japan, 2017 (another edition illustrated,  
plate 316, p. 183).

草間彌生

(1929年生)

南瓜 (RT)

絲網 版畫 閃粉  
2004年作  
版數：43/120  
款識：43/120 A Pumpkin (RT)  
2004 Yayoi Kusama (下沿)

**來源**

中誠 台北 2019年6月9日 編號119  
現藏者購自上述拍賣

**出版**

2017年《草間彌生全版圖 1979-2017》  
草間彌生著 阿部出版株式會社 東京  
日本 (圖版為另一版數，第316圖，  
第183頁)

319

# YAYOI KUSAMA

(B. 1929)

## Ashtray

signed, dated and numbered 'A.P. 1990 Yayoi Kusama', titled in Japanese (lower edge) screenprint  
image: 45 x 53.5 cm. (17¾ x 21¼ in.)  
sheet: 53.8 x 63 cm. (21¼ x 24¾ in.)  
Executed in 1990  
edition A.P. of 10 + 100

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

**US\$11,000-16,000**

### PROVENANCE

Whitestone Gallery, Hong Kong  
Acquired from the above by the present owner

### LITERATURE

Yayoi Kusama, ABE Publishing Ltd., Yayoi Kusama Prints 1979-2017, Tokyo, Japan, 2017 (another edition illustrated, plate 145, p. 95).

# 草間彌生

(1929年生)

## 煙灰缸

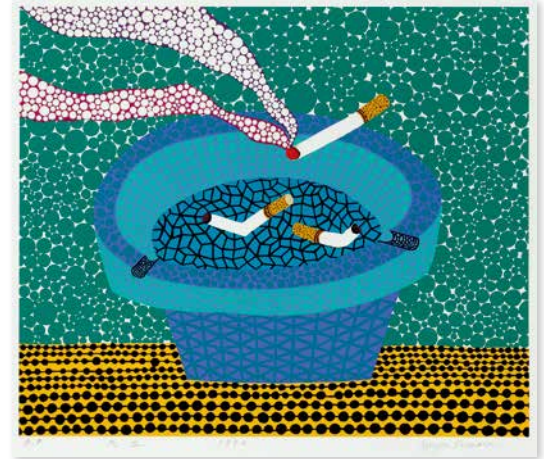
絲網 版畫  
1990年作  
版數：10藝術家試版 + 100  
款識：A.P. 灰皿 1990  
Yayoi Kusama (下沿)

### 來源

香港 白石畫廊  
現藏者購自上述畫廊

### 出版

2017年《草間彌生全版圖 1979-2017》  
草間彌生著 阿部出版株式會社 東京 日本  
(圖版為另一版數，第145圖，第95頁)



Lot 319



Lot 320

320

# TAKASHI MURAKAMI

(B. 1962)

*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 141/300', inscribed in Japanese (lower edge); signed with artist's signature, dated and numbered '2019 138/300', inscribed in Japanese (lower edge); & signed with artist's signature, dated and numbered '2019 144/300', inscribed in Japanese (lower edge)  
three screenprints / each: 57 x 50 cm. (22½ x 19½ in.) (3)  
Executed in 2019 / edition 141/300; 138/300; & 144/300

**HK\$30,000-50,000**

**US\$3,900-6,500**

### PROVENANCE

Private Collection, Asia

# 村上隆

(1962年生)

*Doraemon in the Field of Flowers ;*  
*Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers ;*  
*及 Doraemon's Daily Life*

絲網 版畫 (共三件)  
2019年作  
版數：141/300；138/300；及144/300  
款識：藝術家簽名 藤子.F.不二雄 2019 141/300 (下沿)；  
藝術家簽名 藤子.F.不二雄 2019 138/300 (下沿)；  
及藝術家簽名 藤子.F.不二雄 2019 144/300 (下沿)

### 來源

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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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/> 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

## (C) WRITTEN BIDS

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

### 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:

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

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

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

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

- 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

## F PAYMENT

### 1 HOW TO PAY

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

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHKKH

(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](mailto: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 30<sup>th</sup> day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you

after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

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

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

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the lot in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

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

### 4. 拍賣之前檢查**拍賣品**

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

### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方**佣金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

### 6. 撤回

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

## 7. 珠寶

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

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

## 8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 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分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

### 2. 再次參與競投的客戶

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。
- 作為匿名委託人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
  - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
  - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
  - 您和最終的買方之間的安排不是為了便於任何洗稅犯罪。
  - 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，佳士得均不負上任何責任。

#### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

#### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

## C. 舉行拍賣

### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價的拍賣品**，在**拍賣品**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低端估價**。

### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3), E(2)(i), F(4), 及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

### 4. 競投

**拍賣官**接受以下競投：

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

### 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繼繼續拍賣，直至有人競投，然後從該價位上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

### 6. 競投價遞增幅度

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

### 7. 貨幣兌換

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

### 8. 成功競投

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

### 9. 競投地法律

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

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣2,500,000元之25%；加逾港幣2,500,000元以上至港幣30,000,000元部分之20%；加逾港幣30,000,000元以上之13.5%計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 買方保證

對於每件**拍賣品**，買方保證：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果買方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其任法律上有權這麼做；
  - (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
- 如果以上任何保證不確實，買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。買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。買方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

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

- (a) 我們對在拍賣日後5年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行 (“**標題**”) 以**大階字體**注明的資料作出真品保證。除了**標題**中顯示的資料，我們不對任何標題以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。
- (c) **真品保證**不適用有**保留標題**或有**保留**的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真**

**品**，而在我們出版目錄之日，該科學方法還未存在或未普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
  - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**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，拍賣品的文本或圖樣存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  - (a) 此**額外保證**不適用於：
    - (i) 缺少空白頁、扉頁、保證頁、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樣完整性的瑕疵；
    - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - (iii) 沒有標題的書籍；
    - (iv) 沒有標明**估價**的已售**拍賣品**；
    - (v) 目錄中表明售出後不可退貨的書籍；
    - (vi) **狀況**報告中或拍賣時公告的瑕疵。
  - (b) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，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。買方需按以上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。
- (l) **中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)**。  
以上E2(b) - (e) 在此類別**拍賣品**將作修改如下。當作者或藝術家未列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料作出**真品保證** (“**副標題**”)。以上E2(b) - (e) 所有提及**標題**之處將讀成**標題及副標題**。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
    - (i) **成交價**；和
    - (ii) **買方酬金**；和
    - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後7個日曆天內悉數付清 (“**到期付款日**”)。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買

方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以以下列方式支付：

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

(ii) 電匯至：

香港上海匯豐銀行總行  
香港中環皇后大道中1號  
銀行編號: 004  
賬號: 062-305438-001  
賬名: Christie's Hong Kong Limited  
收款銀行代號: HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣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](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您(以較早者為準)：

(a) 買方提貨日；

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

## 4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項(及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法)：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的**拍賣淨價金額**。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可取回此金額而向您提出法律訴訟程序及在法院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賣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](mailto:postsaleasia@christies.com)

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

(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](http://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](mailto: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

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

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：[postsaleasia@christies.com](mailto: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，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料(例如猛犸象牙，海象象牙和犀象象牙)且您計劃將上述**拍賣品**進口到美國，請查看(c)段中之重要信息。如果您無法出口、進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料(例如猛犸象牙，海象象牙和犀象象牙)，其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口到美國，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象牙，不被視為取消拍賣和退回**購買款項**的依據。

### (d) 源自伊朗的**拍賣品**

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

#### (e) 黃金

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

#### (f) 鐘錶

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

### J. 其它條款

#### 1. 我們的撤銷權

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

#### 2. 錄像

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

#### 3. 版權

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

#### 4. 效力

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

#### 5. 轉讓您的權利及責任

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

#### 6. 翻譯

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

#### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

#### 8. 棄權

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

#### 9. 法律及管轄權

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

#### 10. www.christies.com 的報告

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

### K. 詞匯表

**拍賣官**：個人拍賣官和/或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

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

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

▣ Bidding by parties with an interest.

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

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

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

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

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

## 本目錄中使用的各類標識

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

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

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

▣ 利益方的競投。

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

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

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

ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

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

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

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- **"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.

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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.

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# 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

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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。

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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。

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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。

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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。

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下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定、買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作

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目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

## 繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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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。  
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「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。  
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「...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。  
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Image: Courtesy of Artist Ann Carrington



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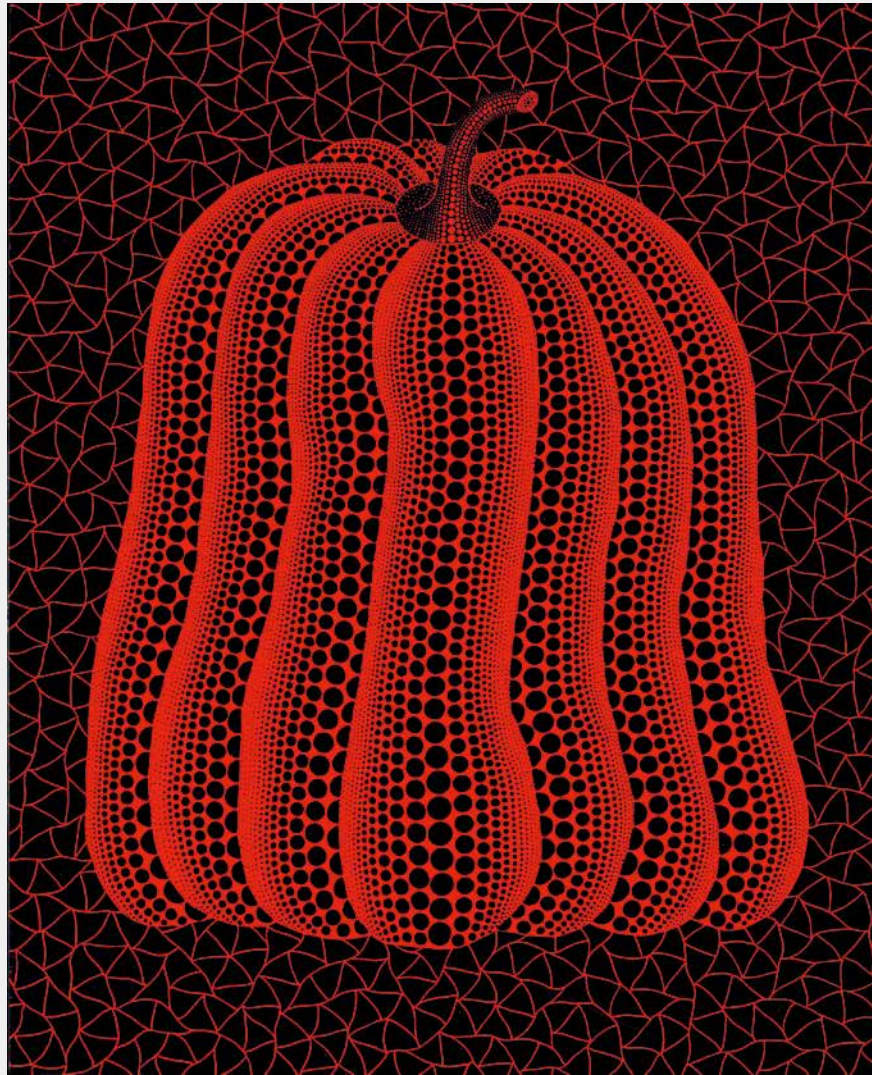
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© YAYOI KUSAMA

YAYOI KUSAMA (JAPANESE, B. 1929)  
*Pumpkin*  
acrylic on canvas  
Painted in 2005  
signed 'Yayoi Kusama' in English, dated '2005';  
titled 'Pumpkin'; signed and titled in Japanese (on the reverse)  
91 x 72.7 cm. (35  $\frac{7}{8}$  x 28  $\frac{5}{8}$  in.)  
草間彌生 (日本, 1929年生)  
南瓜  
壓克力 畫布  
2005年作  
簽名: Yayoi Kusama 草間彌生 (畫背)  
PRICE UPON REQUEST 價格待詢



JEAN ROYÈRE (1902-1981)  
*Applique à six lumières 'Liane', 1962*  
168 x 234 x 18 cm  
€400,000-600,000

**DESIGN**

*Paris, 30 juin 2020*

**EXPOSITION**

26-30 juin 2020  
9, avenue Matignon  
75008 Paris

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Sale Title \_\_\_\_\_ Sale No. \_\_\_\_\_

Sale Date \_\_\_\_\_

Please select one  Written Bid  Telephone Bid

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under-bid to / Result

**CHRISTIE'S**  
Bid Department  
Tel: +852 2978 9910  
bidsasia@christies.com

Account No. \_\_\_\_\_

Account Name \_\_\_\_\_

Telephone No. (+ \_\_\_\_\_) \_\_\_\_\_

Email \_\_\_\_\_

Invoice Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Complete for telephone bids only**

Contact Name \_\_\_\_\_

Tel No. (+ \_\_\_\_\_) \_\_\_\_\_  Same as above

Alternative Tel No. (+ \_\_\_\_\_) \_\_\_\_\_

Language \_\_\_\_\_

Please send me a shipping quotation  Yes  No

Delivery address  Invoice address  Alternative address (complete below)

Address \_\_\_\_\_

\_\_\_\_\_

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct as the details cannot be changed after the sale. I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Catalogue Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and the buyer's premium) in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. 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.

Signature \_\_\_\_\_

Date \_\_\_\_\_



# 佳士得 競投表格

佳士得專用		CTL
競投牌號	職員	

拍賣項目 \_\_\_\_\_

拍賣日期 \_\_\_\_\_

拍賣編號 \_\_\_\_\_

請選擇以下一項

 書面競投  電話競投

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 ✗	出價至 / 成交價

# CHRISTIE'S 佳士得

按揭部  
Tel: +852 2978 9910  
bidsasia@christies.com

客戶編號 \_\_\_\_\_

客戶姓名 \_\_\_\_\_

電話 (+ ) \_\_\_\_\_

電郵地址 \_\_\_\_\_

賬單地址 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 只供電話競投填寫

聯絡姓名 \_\_\_\_\_

聯絡電話 (+ ) \_\_\_\_\_  同上

其他聯絡電話 (+ ) \_\_\_\_\_

拍賣語言 \_\_\_\_\_

請提供付運報價  是  否送貨地址  賬單地址 其他地址 (請於下方填寫)

地址 \_\_\_\_\_

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

本人已細閱載於目錄內之買家須知、重要通知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。本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費；及符合業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。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。

簽署 \_\_\_\_\_

日期 \_\_\_\_\_



# 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"/> 18893 Finest & Rarest Wines and Spirits   | <input type="checkbox"/> 18264 Fine Chinese Classical Paintings and Calligraphy *   |
| <input type="checkbox"/> 18894 Important Watches<br>Including The Titanium Collection and An Important Private Asian Collection Part 3 | <input type="checkbox"/> 18265 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 18896 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 18962 Buddhist Art Under the Empire                        |
| <input type="checkbox"/> 18897 Handbags & Accessories  | <input type="checkbox"/> 18242 Important Chinese Ceramics and Works of Art *        |
| <input type="checkbox"/> 16891 Modern and Contemporary Art Evening Sale *  |   |
| <input type="checkbox"/> 16892 Modern and Contemporary Art Day Sale  |   |

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

## D Declarations

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

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

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited

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

# 現場競拍登記表格

競投牌編號

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

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

## A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址 ( 同上述地址相同) :

.....

## B 身份證明文件及財務證明

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

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

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

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

## C 拍賣項目登記

18893 佳士得珍罕名釀及烈酒

18894 精緻名錶

鈦金屬系列及亞洲重要私人收藏（第三部份）

18896 瑰麗珠寶及翡翠首飾\*

18897 典雅傳承：手袋及配飾

18264 中國古代書畫\*

18265 中國近現代及當代書畫\*

18962 皇天梵相

18242 重要中國瓷器及工藝精品\*

16891 現代及當代藝術 晚間拍賣\*

16892 現代及當代藝術 日間拍賣

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

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

## D 聲明

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

• 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

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

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766  
www.christies.com



# CHRISTIE'S

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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

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The Earl of Snowdon, Honorary Chairman, EMEA  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

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Vickie Sek, Deputy Chairman  
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Mandy Wang, Aaron Wong, Michael Xie,  
Maxwell Yao, Mia Zhang, Michelle Zhang,  
Terry Zhou

01/06/2020

# HONG KONG AUCTION CALENDAR

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18264  
**WEDNESDAY 8 JULY**  
**10.30 AM**  
Viewing: 4-7 July

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18265  
**WEDNESDAY 8 JULY**  
**2.30 PM**  
Viewing: 4-7 July

## BUDDHIST ART UNDER THE EMPIRE

Sale number: 18962  
**THURSDAY 9 JULY**  
**10.30 AM**  
Viewing: 4-8 July

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18242  
**THURSDAY 9 JULY**  
**11.00 AM**  
Viewing: 4-8 July

## HONG KONG MAGNIFICENT JEWELS

Sale number: 18896  
**THURSDAY 9 JULY**  
**3.00 PM**  
Viewing: 4-7 July

## HANDBAGS & ACCESSORIES

Sale number: 18897  
**FRIDAY 10 JULY**  
**11.00 AM**  
Viewing: 4-7 July

## MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16891  
**FRIDAY 10 JULY**  
**6.30 PM**  
Viewing: 4-10 July

## ONE: A GLOBAL SALE OF THE 20TH CENTURY

Sale number: 20201  
**FRIDAY 10 JULY**  
**8.00 PM**  
Viewing: 4-10 July

## MODERN AND CONTEMPORARY ART DAY SALE

Sale number: 16892  
**SATURDAY 11 JULY**  
**2.00 PM**  
Viewing: 4-10 July

## FINEST & RAREST WINES AND SPIRITS

Sale number: 18893  
**SUNDAY 12 JULY**  
**10.30 AM**

## IMPORTANT WATCHES INCLUDING THE TITANIUM COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART 3

Sale number: 18894  
**MONDAY 13 JULY**  
**11.00 AM**  
Viewing: 4-7 July



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

九三  
朱