



**MODERN AND CONTEMPORARY ART
MORNING & AFTERNOON SESSION**

現代及當代藝術 上午及下午拍賣

Hong Kong | 3 December 2020 香港 | 2020年12月3日

CHRISTIE'S 佳士得



Opus

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MODERN AND CONTEMPORARY ART MORNING SESSION

MODERN AND CONTEMPORARY ART AFTERNOON SESSION

現代及當代藝術 上午拍賣

現代及當代藝術 下午拍賣

THURSDAY 3 DECEMBER 2020 · 2020年12月3日(星期四)

AUCTIONS · 拍賣

MODERN AND CONTEMPORARY ART MORNING SESSION 現代及當代藝術 上午拍賣

10.00am (Sale 16895, Lots 201-326) · 上午10.00 (拍賣編號 16895, 拍賣品編號201-326)

MODERN AND CONTEMPORARY ART AFTERNOON SESSION 現代及當代藝術 下午拍賣

1.30pm (Sale 16896, Lots 401-551) · 下午1.30 (拍賣編號 16896, 拍賣品編號401-551)

Location: Hall 3C, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

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10.30am - 6.30pm

Wednesday, 2 December · 12月2日 (星期三)

10.30am - 12.00pm

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Tuesday-Wednesday, 20-21 October · 10月20至21日(星期二至三) 10.00am - 6.00pm

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Saturday-Sunday, 24-25 October · 10月24至25日(星期六至日) 10.00am - 6.00pm

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CHRISTIE'S 佳士得



FRONT COVER:
 (Detail) Lot 249: Léonard Tsuguharu Foujita,
 Fillette aux mains jointes, Painted in 1960
 © Foujita Foundation / Artists Rights Society (ARS), New York 2020

BACK COVER:
 (Detail) Lot 425: Liu Ye, Boy with Fish No.2, Painted in 1998 © Liu Ye

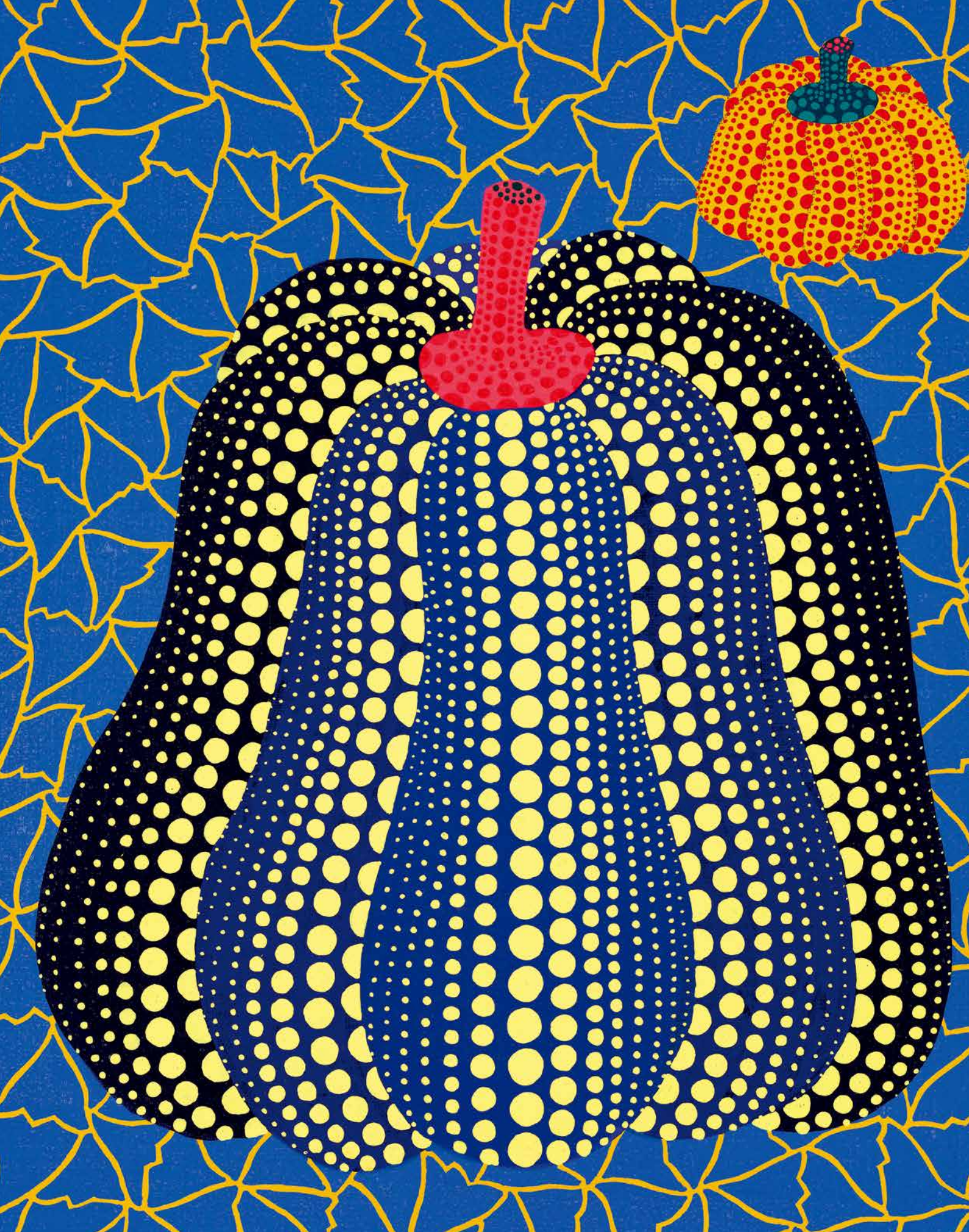
INSIDE FRONT COVER:
 (Detail) Lot 223: Fernando Zobel, Bodegón, Painted in 1964

OPPOSITE PAGE:
 (Detail) Lot 489: Yayoi Kusama, Pumpkin, Painted in 1989
 © YAYOI KUSAMA

ABOVE:
 Lot 463: Natee Utarit, The Franment and Sublime I, Painted in 2006
 © Natee Utarit

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THIS PAGE: (Detail) Lot 502: Chen Ke, Some Day, Raining, Painted in 2015 © Chen Ke

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THIS PAGE: (Detail) Lot 314: Adrien-Jean Le Mayeur-De Mérpres, La Langouste (The Lobster)
© 2020 Artists Rights Society (ARS), New York / SABAM, Brussels

OPPOSITE PAGE: (Detail) Lot 239: Chen Yifei, Below the Garden (Suzhou)

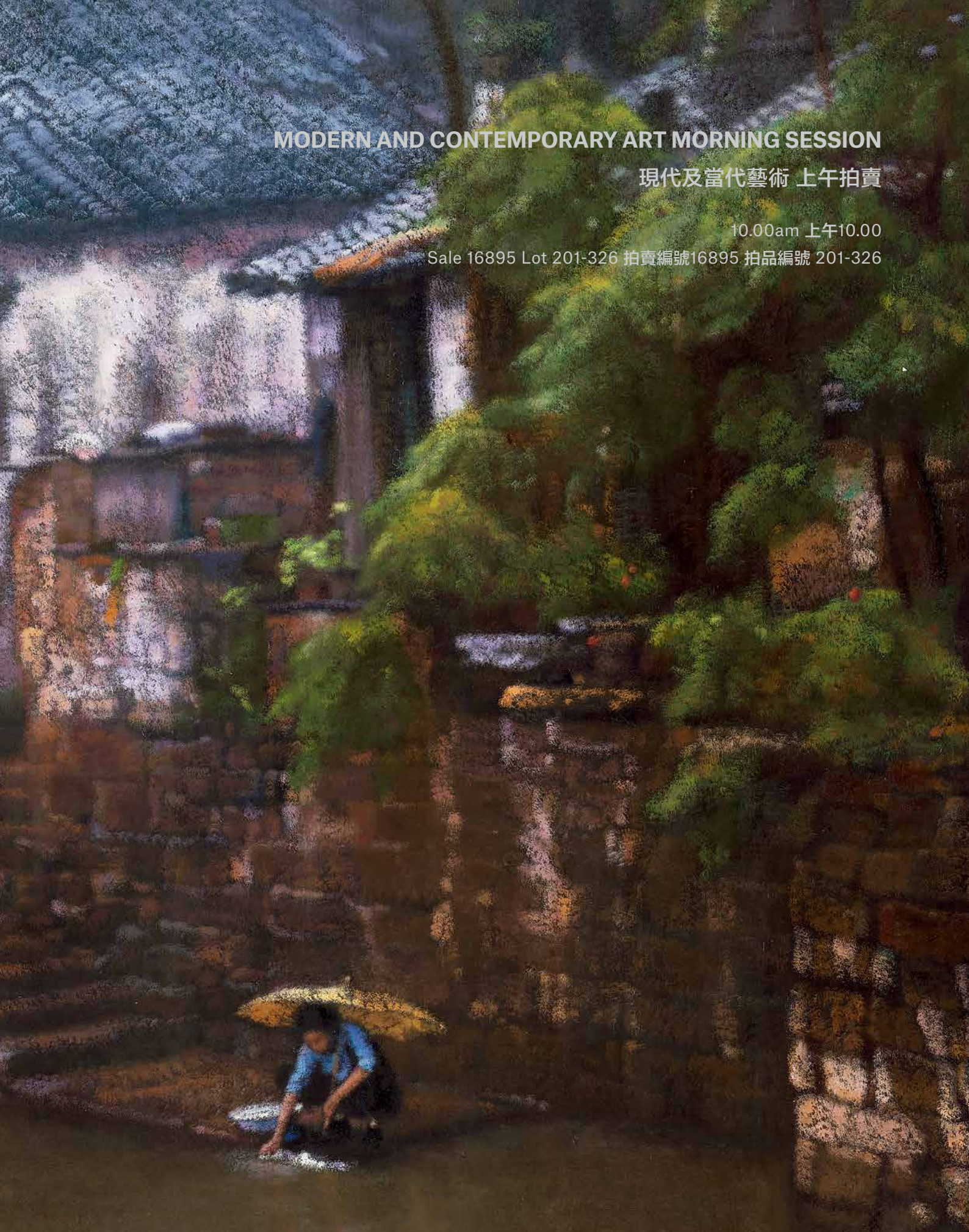
Le Mayeur

MODERN AND CONTEMPORARY ART MORNING SESSION

現代及當代藝術 上午拍賣

10.00am 上午10.00

Sale 16895 Lot 201-326 拍賣編號16895 拍品編號 201-326



THE JEAN-MARC LEFÈVRE COLLECTION

WHEN FATE SEEKS NECESSITY

重要越南藝術精粹——JEAN-MARC LEFÈVRE 先生珍藏 緣分已然注定

"I had the feeling I was leaving my homeland. Such an undeniable leap into the unknown forced me to acquire a certain life maturity as quickly as possible", as recalled by Jean-Marc Lefèvre in 1963 as an 11 year old child, when he had to leave Saigon bound for France on board the "Laos", the Messageries Maritimes liner.

Jean-Marc was born into a French family in Saigon 1952, in the midst of the Indochina War. "The Pearl of the Far East", as it was commonly known then, it was the Saigon of historical luminaries such as Graham Greene, Jean Hougron, Lucien Bodard, and perhaps even more so that of Marguerite Duras. Places like Nha Trang and Dalat were holiday resorts for him and his family.

When he arrived in Paris, he studied at the highest level, graduating from ESCP and an MBA from INSEAD. He then becomes an absolute successful entrepreneur in the fields of fashion, luxury and leisure. He collects Soulages, Sanyu, and Art Deco. The child on the boat has reached full life maturity: his ambition is complete.

However, "four major shocks" (in his very own words) would hit him like an earthquake, quickly changing the very meaning of his life:

First of all, an irrepressible desire for a 'pilgrimage' to his place of birth Vietnam, where he visited twice in 1992 and 1993.

Then, in Burma, in 1994, when he met with the woman he would marry and who became the mother of his twins.

Furthermore, the exhibition in Paris, L'Âme du Vietnam in 1996 was where he discovered Vietnamese art, which to this present day fascinates and charms him.

The return to his native land, the certainty of love and the discovery and revelation of great works of art would very quickly generate the fourth shock - that of the pure, instructive and bewitching happiness of collecting, of letting a work of art carry one towards absolute beauty.

In 24 years of collecting Vietnamese art, Jean-Marc has not accumulated, but has instead carefully selected step by step a collection of 15 magnificent paintings, which we illustrate, comment and place chronologically in the following pages. Let us first strive to provide a few explanations.

From 1909 to 1983, Jean Marc leads us from Galand to Bui Xuan Phai, from a little after the great explorations to a little before *đổi mới* (the 'revival'). The majority of the works date from the 1930s, when artistic

and pictorial exchanges between East and West were the most fertile. It is from a compelling melding of hearts and bodies that the talent of the artists was born.

The collection, being very selective, includes only eight painters, six men and two women. Three were born in France (Galand, Aymé, Lafugie), five in Vietnam but only two died (Nguyen Phan Chanh, Bui Xuan Phai) in Vietnam. The six others in France.

Two are considered 'autonomous'; the military Galand and the traveler Lafugie, but six are linked to Victor Tardieu's Hanoi School of Fine Arts. Four were graduates (Nguyen Phan Chanh, Le Pho, Mai Thu, Vu Cao Dam), one was a former student (Bui Xuan Phai), and lastly one was a teacher (Aymé). Three come from France, but three (Vu Cao Dam, Le Pho, Mai Thu) would settle there until the end of their lives. And finally, two never left Vietnam but their two paintings will make their way to France: one for the 1931 Colonial Exhibition in Paris (Les Couturières), and the other as part of the collection of Ambassador Bastouil after a purchase from Bui Xuan Phai himself.

It would be wrong to see merely a tedious enumeration, as one can find here all the complexity of Vietnamese painting. One could continue: Mai Thu is supremely represented in the collection, three works were painted in France, and the other three in Vietnam. The three Frenchmen painted Vietnamese subjects. Nguyen Phan Chanh triumphed in Paris long before being recognized in Hanoi.

This enumeration provides a fundamental meaning to the essence of the Jean-Marc Lefèvre collection.

Being aware that the artist's best companion on this path is through their collectors, we asked Jean-Marc Lefèvre to share with us in short sentences, not only his emotions, but also his personal analysis for each of the works he so carefully chose to be part of this wonderful collection. In that way each work is personally, and carefully explained by the collector himself in his own powerful and altruistic vision.

In art, there can be no such thing as 'right of soil' (*jus soli*) or 'right of birth' (*jus sanguinis*), and particularly in Vietnamese painting, which historically has amassed a wealth of talented painters and masterpieces, traveling across physical borders, and displaying subtle themes and techniques. Such complexity in its origins and history can only but define Vietnamese Art as universal and unique.

But let us bet, the child on the boat already knew that fate would seek necessity.

Jean-François Hubert
Senior Expert, Vietnamese Art



「我有一種離鄉別井的感覺。即將踏入未知的未來，會迫使我更快成熟起來。」尚-馬克·勒費弗爾先生 (Jean-Marc Lefèvre) 於1963年回憶道，當時的他是一位十一歲的孩童，依依不捨地從西貢登上綽號「老撾號」的輪船，漂洋過海到法國。

1952年，尚-馬克出生於越南西貢，一個法籍家庭。當時正值越法戰爭時期，那時的西貢正是璀璨輝煌之巔峰，有著「遠東明珠」的美稱。眾多歷史上的重要人物都匯聚於此，比如格雷厄姆·格林 (Graham Greene)、賽恩·霍格隆 (Jean Hougron)、呂西安·博達爾 (Lucien Bodard)，甚至還有瑪格麗特·杜拉斯 (Marguerite Duras)。芽莊和大叻等都是尚-馬克和家人常拜訪的度假勝地。

到達巴黎後，他考入名校，畢業於歐洲高等商學院 (ESCP)，並隨後獲得了歐洲工商管理學院 (INSEAD) 的MBA學位。在之後人生的篇章中，他成功更成為時尚、奢侈品和休閒產業中出類拔萃的企業家。他的收藏囊括蘇拉 (Soulagés) 與常玉 (Sanyu) 的作品，以及其他 (Art Deco) 裝飾藝術品。當年輪船上的那位小孩已經完全成熟：他的願景已然實現。

可是，尚-馬克的人生歷經「四次重大人生轉捩點」(用他自己的話來形容)，徹底改變了他人生終極意義。

首先，他分別在1992和1993年兩次造訪出生地越南；1994年，他於緬甸旅遊時，邂逅了生命中最重要的人，並於婚後產下一對雙胞胎；1996年，他參觀於巴黎舉辦的《越南之魂》(L'Âme du Vietnam) 展覽後，發掘了越南藝術非凡意義，自此便深深沉醉其中。歸鄉的數次經歷、愛情的激勵、高尚藝術的啟蒙，令尚-馬克的人生產生了第四次衝擊——這是一種以純粹和愉悅的慾望去收藏及探索藝術品，與領悟藝術的真諦。

在二十四年收藏越南藝術品的生涯中，尚-馬克並非在肆意囤積，而是逐步精心挑選了十五幅華美動人的頂級佳作，我們將在本冊後序內容中，按時間順序對其一一進行解讀、評論和鑒賞。讓我們首先為您講述這套私人珍藏的故事。

自1909年至1983年，尚-馬克帶領我們一路欣賞從加蘭德到裴春派繪畫時期的代表作。由西方國家對於越南藝術文化進行大探索，一直追尋到越南推動革新開放 (đổi mới) 這段期間。大部分作品可追溯至上世紀三十年代，當時東西方在藝術交流尤為活躍。藝術家的才華也是誕生於這心靈融合之中，脫穎而出。

尚-馬克的珍藏是通過精挑細選，僅包括八位藝術家，六位男性與兩位女性。其中，有三位生於法國 (加蘭德、埃梅與拉富吉)，而其餘五位均出生於越南，但只有兩位在家鄉辭世 (阮潘正與裴春派)。其餘六位藝術家均在法國離世。

其中兩位藝術家可以被認為是「獨立創作」：在軍中生活的加蘭德與長期漂泊旅遊的拉富吉，而剩餘六位均與維克多·塔迪歐 (Victor Tardieu) 所創辦的越南印度支那美術學院緊密相連。其中四位畫家畢業於此 (阮潘正、黎譜、梅忠恕、武高談)，另一位曾就讀於此 (裴春派)，最後這一位則曾任教於此 (埃梅)。這其中三個人來自法國，但另外三位 (武高談、黎譜、梅忠恕) 則終身定居在巴黎直至過世。最後，有兩位藝術家甚至都從未離開過越南，但他們的兩幅畫將漂洋過海抵達法國：一幅是為1931年在巴黎舉行的殖民地展覽所作的《裁縫少女》，而另一幅是駐泰國、越南及印尼法國大使巴斯托伊爾 (Ambassador Bastouil) 直接從裴春派手中購買、跟他其餘收藏一起流向法國。

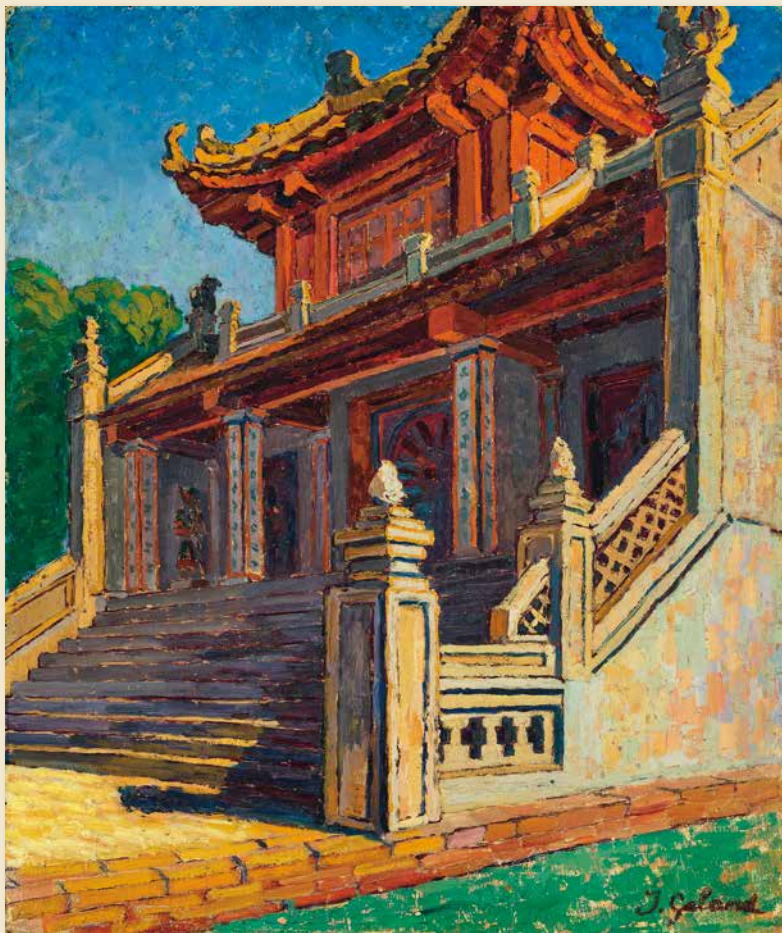
若僅僅只是枯燥地將這些名字與關係羅列出來，是遠遠不夠的。因為在此珍藏中可以學習越南藝術歷史的背景，還有在不同層面上影響著越南藝術整體面貌的構成。雖然觀者可以繼續羅列下去：在這一組系列中，梅忠恕作品居多、達到六幅，其中三幅創作於法國，其餘則在越南創作的。另外，三位法國藝術家都選擇了描繪越南風土人情。阮潘正則首先在巴黎成名後才在河內受到廣泛認可。

這一系列的枚舉是為了展現出尚-馬克·勒費弗爾私人珍藏不可取代的精髓。

我們深知藝術家在這條創作道路上最好的知音便是收藏家們，於是我們請讓-馬克·勒費弗爾先生用簡單幾句話為我們分享不僅是他的情感，也更是他在選擇每件作品納入自己精彩收藏時背後的想法與故事。正因如此，每一件作品都是由收藏家本人親自毫無保留地為您細心解讀。

在藝術這個領域中，並不存在有「屬地歸屬權」(jus soli) 或「屬人出生權」(jus sanguinis) 之類的概念。尤其在越南繪畫中，歷史上湧現出眾多才華橫溢的畫家和傑作，跨過地理的國界，並展現出他們微妙的主題與高超的技巧。如此錯綜複雜的起源與歷史更是能將越南藝術定義為一種屬於世界的、但又獨屬於越南的藝術文化。

但我們可以篤定的是，當年返回巴黎輪船上的那位孩子深知，與越南的緣分已然注定。



201

JULES GALAND

(1870-1924)

Le Temple de Lang Can (Temple at Lang Can)

signed 'J. Galand' (lower right); titled and dated 'Lang Can Oct 09',
inscribed 'Centre 2e rang Orientalistes J. Galand 1914',
label of a previous exhibition (on the reverse)
oil on board
54.5 x 46 cm. (21½ x 18½ in.)
Painted in 1909

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

EXHIBITED

Paris, France, Le Bon Marché Rive Gauche, L'âme du Vietnam, 1996.

LITERATURE

Jean-François Hubert (ed.), Editions Cercle d'Art, L'âme du Vietnam,
Paris, France, 1996 (illustrated, p. 66).

朱爾斯·加蘭德

(1870-1924)

朗燦寺廟

油彩 木板
1909年作
款識：J. Galand (右下)；Lang Can Oct 09, Centre 2e rang
Orientalistes J. Galand 1914, 附上前展覽之標籤 (畫背)

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

展覽

1996年「L'âme du Vietnam」左岸樂蓬馬歇百貨 巴黎 法國

出版

1996年《L'âme du Vietnam》Jean-François Hubert編輯
Cercle d'Art出版社 巴黎 法國 (圖版, 第66頁)

*"A venerable place glorified by sumptuous light and
sublimed by intense colours.
1909: a world yet to be discovered."*

《一個莊嚴的地方，被萬丈光芒所榮耀，
被濃墨重彩所昇華。1909：一個尚未被發掘的世界》



202

LÉA LAFUGIE

(1890-1972)

Diseur de bonne aventure (The Fortune Teller)

signed, inscribed and dated 'Lafugie Hanoi 1929' (lower left);
inscribed in Chinese (upper right);
titled 'Diseur de bonne aventure' (on the reverse)
watercolour, gouache and pencil on paper
31.5 x 24 cm. (12 3/8 x 9 1/2 in.)
Executed in 1929

HK\$40,000-50,000

US\$5,200-6,500

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

“Impressive is this fortune-teller immersed in his diviner work. His intellectual rigour is however contrasted by his toes revealing a relaxed whimsy...”

利亞·拉富吉

(1890-1972)

算命師

水彩 水粉 鉛筆 紙本
1929年作

款識：Lafugie Hanoi 1929 (左下)；阮日環六十三歲 (右上)；
Diseur de bonne aventure (畫背)

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

《令人驚奇的是這位占卜師完全沉浸在與神靈溝通的過程中。他翹起二郎腿，散漫的坐姿，與他端莊而嚴肅的面貌形成對比。》



203

MAI TRUNG THU

(1906-1980)

La Calligraphie (Calligraphy)

signed and dated 'MAI THU 1941' (upper right)
ink and gouache on silk
24 x 42 cm. (9½ x 16½ in.)
Painted in 1941
one seal of the artist

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Private Collection, France (acquired directly from the artist)
Collection of Jean-Marc Lefèvre, Paris, France

梅忠恕

(1906-1980)

書法

水墨 水粉 絹布
1941年作
款識：MAI THU 1941 (右上)
藝術家鈐印一枚

來源

法國 私人收藏 (直接購自藝術家)
法國 巴黎 Jean-Marc Lefèvre先生收藏

"This child captures my attention: her entire being is carefully focused, enthralled in her calligraphy. The subtle geometric decorum encourages her. Such is the Vietnamese will power. The simplicity of Mai Thu's early works is exquisite."

《這孩子引起了我的注意：沉迷於書法中的她整個人都成為了畫面的焦點。微妙的幾何構造引導著她。這便是越南人持之以恆的精神。梅忠恕早期作品中的簡潔精緻是獨一無二的。》



204

MAI TRUNG THU

(1906-1980)

La cueillette (Picking Fruit)

signed and dated 'MAI THU 1941' (lower right)
ink and gouache on silk
41.2 x 22.5 cm. (16¼ x 8⅞ in.)
Painted in 1941
one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, France
Collection of Jean-Marc Lefèvre, Paris, France

梅忠恕

(1906-1980)

採果

水墨 水粉 絹布
1941年作
款識：MAI THU 1941 (右下)
藝術家鈐印一枚

來源

法國 私人收藏
法國 巴黎 Jean-Marc Lefèvre先生收藏

“This very beautiful woman picks fruit as if caressing them: Mai Thu, a vivifying soul. A refined work where beauty is of shocking simplicity. The tones of the gouache, imbued with discretion.”

《這位容色秀麗的女子摘取樹上的果實，她彷彿在輕撫著它們：梅忠恕，靈動的生命。此精湛作品竟可描繪出如此簡樸清秀之美。水粉的色調體現出畫家的細緻斟酌。》



Lot 205

As early as 1929, Victor Tardieu knew that the participation to the Colonial Exhibition - planned for 1931 in Paris - would be decisive for the future of "his" Hanoi School of Fine Arts : it could mean the difference between stagnation or success... to be confirmed, as the idea to create a true modern and ambitious Vietnamese painting may seem excessive.

The first years of teaching since 1925 have certainly revealed talents among the students but the director of the School knows that in art there is no talent without an audience. Their audience in Hanoi remains very restricted. For the great exhibition in Paris, where a large public is expected, Tardieu calls upon his best students, including the oldest among them, Nguyen Phan Chanh. His request is received with unanimous enthusiasm.

Painted during the summer of 1930, Les Couturières will take part in the Colonial Exhibition (which will welcome 8 million visitors) and will be one of the major Asian works presented there.

阮潘正《縫紉女工》，1930 年作：至真至簡

早在1929年，維克多·塔迪歐（Victor Tardieu）深深明白能夠參與1931年巴黎舉行的殖民地展覽，會直接影響他創辦的越南印度支那美術學院的成敗得失。與實現越南繪畫的現代性的遠大志向相去甚遠。

自1925年學院開辦第一天始，已有不少學生展露了絕佳才華。可是作為院長的塔迪歐深知，再才華洋溢的藝術家也需要知音人欣賞和肯定。在河內，懂得欣賞藝術的觀眾是非常有限。再加上巴黎這場大型展覽會將會吸納大批觀眾，塔迪歐決定招募學院裡最優秀的學生，氣氛踴躍，當中也包括最年長的阮潘正。

此件《裁縫女工》（Les Couturières）繪於1930年的夏天。直到1931年順利參加殖民地展覽，吸引將近800萬觀眾，並成為該展覽最重要的亞洲作品之一。

由於阮潘正通常用小尺寸畫布，此作尺寸為65.5x88釐米，尺幅罕見。此作還保留著創作時的原始「蓋丁」畫框（這以負責巴黎展覽的裝裱師而命名）。除此之外，這是根據藝術家特殊的裝裱方式而設計的。這幅畫偏離畫框的中心，將其降低以創建兩個長方形，以上方的長方形的體積最大。

藝術家在他創作生涯中的第一時期，常用錯綜複雜的幾何構圖方法安排景物。在本作中出現兩個三角形構圖（每個角度均由墨水來呈現），左上角

NGUYEN PHAN CHANH, LES COUTURIÈRES, 1930: THE EPICUREAN OF SIMPLICITY

Its dimension, 65.5 x 88 cm., is exceptional - the artist usually uses smaller sizes- it has kept its original Gadin frame (named after the Parisian framer in charge of the works presented in Paris) as well as its specific assembly demanded by the artist : the painting is off center, set lower to create a double rectangle, the one above being the largest.

The genius of the artist is expressed in the extraordinary geometrical intricate composition that characterizes the works during his first period: the construction of a double triangle (each of the angles being represented by the black ink), the subtle additions of a circle at the top left, the airy rectangle in the center of the background but also, a triangle pointing upwards, slightly to the right, vertical or horizontal lines structure the space not unlike a Kandinsky to subtly bring us to these four beautiful, dignified, attentive and busy young women.

In a poetic and magnificent text written in beautiful calligraphy, the painter explains the feeling they inspire:

" Their elegance and their purity are unmatched.
Which lady is the most desired ?
Like the silk they are sewing,
Each is unique and beautiful in their own way."

The choice of words: "elegance", "purity", "desired", "unique", "beautiful", creates an earthly mysticism to sacralize a voluntary monotony of the monochrome tones in the gouache and adorns these young women with an elegant sensuality found also in the silk used by the artist as a comparison.

Nguyen Phan Chanh is not nostalgic of the past and instead conveys a fascinated praise for timeless beauty. The painter knows it: time is only a thief of love.

Jean-François Hubert
Senior Expert, Vietnamese Art

則是一個微妙的圓圈，背景中心另一個飄渺的長方形，以及一個向左上方微偏的三角形。另外，由遠方垂直線條構成的空間與康定斯基的方式異曲同工。藝術家精巧地將觀者帶到了這四位美麗端莊、專心又忙碌的年輕女子身邊。

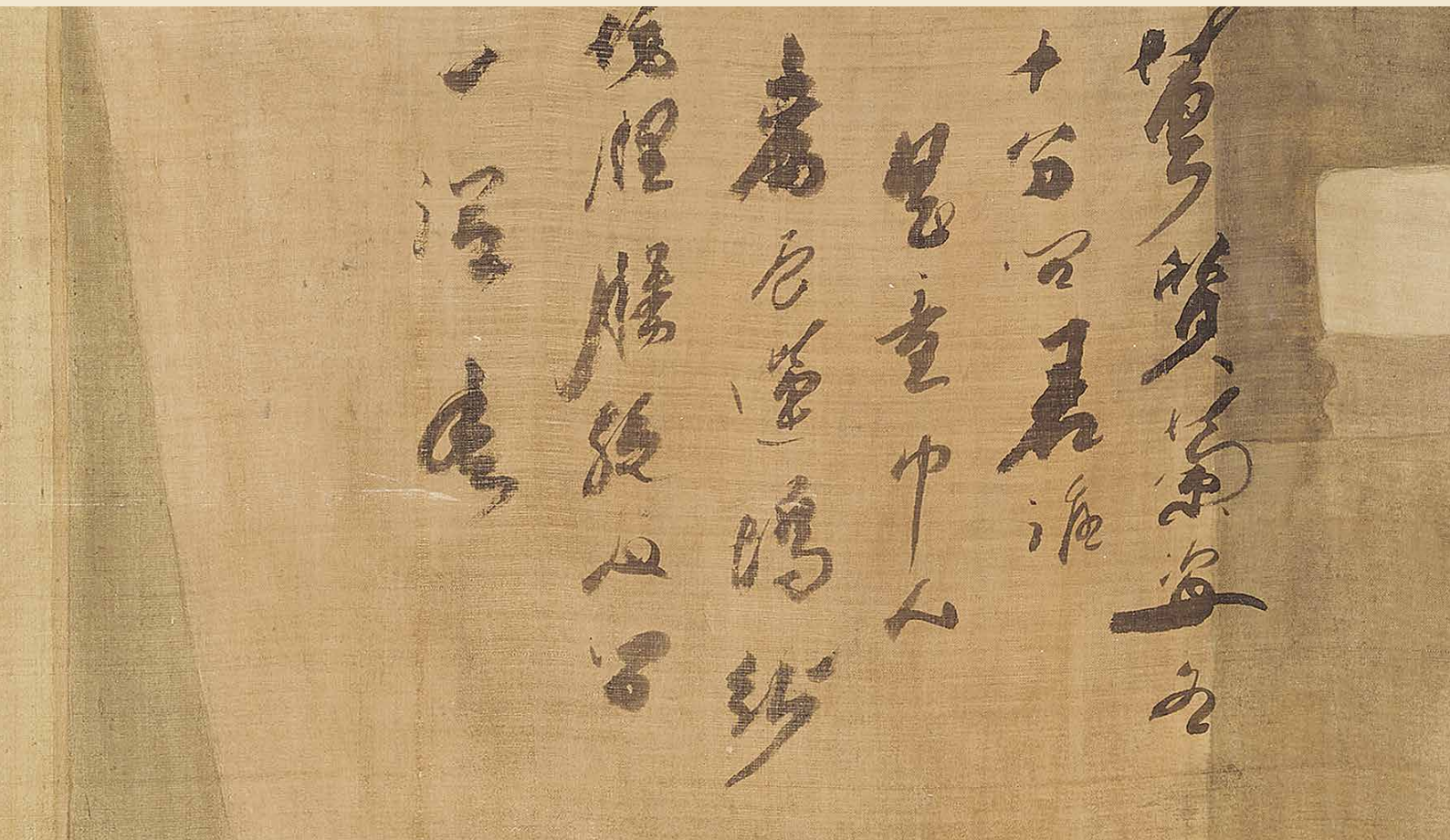
阮潘正以書法撰寫出精美絕倫的詩詞，他闡釋了這場景帶來的感受：

「她們都散發著無與倫比的優雅與純潔，面前那一位讓人格外心儀，就像她們正在縫製的段段絲綢一樣，盡顯獨具一格的魅力。」

這些細緻的用詞：「優雅」、「純潔」、「心向往之」、「獨具一格」、「魅力」，無形中創造出一種紅塵俗世的神秘感。藝術家把水粉運用成單調化的色調來佈置場景，並以一種樸素大方、溫婉感性的形態去刻畫這四位少女。同時，他選用柔順輕盈的絲綢與少女形成呼應。

阮潘正絕非是一位懷緬過去的畫家，他只是被永恆的美為之著迷。他深深明白：偷走愛情的，是歲月。

Jean-François Hubert
越南藝術資深專家



Lot 205 Detail 局部 ▲

Their elegance and purity are unmatched.
Which lady is the most desired?
Like the silk they are sewing.
Each is unique and beautiful in their own way.

蕙質蘭姿各十分，
問君誰是意中人。
妾已選鴉紗帳裡，
勝絕人間一說書。

"Nguyen Phan Chanh and Sanyu are the two great masters of 20th century Asian painting. Both fervent calligraphers, their subject is inscribed before it is described."

Phan Chanh: a supreme talent, a refined genius dedicated to sincerity of depiction.

"Les Couturières" are for me the most beautiful work by the artist: the serenity of the scene, the gentle dignity of the women, the colours... and a magnificent text which delights me.

An unparalleled marvel"

《阮潘正與常玉是亞洲二十世紀繪畫中的頂級大師。
二位皆對書法情有獨鍾。阮潘正每當繪畫前，必定會先在畫上題寫詩文。

阮潘正：登峰造極之奇才，傾心於純粹描繪的大師。

「在我眼中，《裁縫少女》一畫無疑是阮潘正達到其美學巔峰之作：畫面靜謐動人，少女溫婉端莊，而清雅色彩與恢弘題字更是讓我無比沉醉。」

無可比擬之佳作》

205

NGUYEN PHAN CHANH

(1892-1984)

Les Couturières (Seamstresses at Work)

signed and dated 'Hong Nan Early Summer of Gengwu Year' in Chinese (upper left);
inscribed in Chinese (upper right);
titled and inscribed 'Les Couturières 102 5 x 93' (on the reverse)
ink and gouache on silk in its original Gadin frame
65.5 x 88 cm. (25 3/4 x 34 5/8 in.)
Painted in 1930
one seal of the artist

HK\$4,800,000-5,800,000

US\$630,000-750,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

EXHIBITED

Paris, France, Colonial Exposition, 1931.

阮潘正

(1892-1984)

裁縫少女

水墨 水粉 絹布 (原裝框架)

65.5 x 88 cm. (25 3/4 x 34 5/8 in.)

1930年作

款識：庚午年孟夏，鴻南阮潘正筆（左上）；

蕙質蘭姿各十分，問君誰是意中人。妾已選鴿紗帳裡，勝絕人間一說書。（右上）；

Les Couturières 102 5 x 93 (畫背)

藝術家鈐印一枚

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

展覽

1931年「殖民地展覽」巴黎 法國



Tonkinese seamstress
北部灣的縫紉少女





竹葉黃菊
十石百嘉
是意中人
高名道鳴
後胆勝
一深處



Lot 206

MAI THU, LA JEUNE FEMME DE HUÉ, 1937: THE SUBLIME RENUNCIATION

In 1937, Mai Thu's two best friends have already taken a leap: Vu Cao Dam settled in Paris as soon as 1931; Le Pho, after a first visit in France and in Europe in 1931-32, was preparing his return for the Universal Exhibition.

On the other hand, Mai Thu, in this year 1937, had been teaching at Hue High School for several years. Platonic love or more we will never know but Mai Thu is madly in love. In love with one of his students.

She appears on this extraordinary oil on canvas presented here. Setting, lighting and the lady herself, all bathed in grace and distinction. The place: probably the bank of the Perfume River, not far from the Thien Mu pagoda, where beauty and solemnity compete. The light, so particular to the River, envelops our beautiful lady.

She is dressed in a white ao dai - the color of respect - usually worn when one goes to the pagoda. Mai Thu uses a luminous white almost scintillating, applied as if it were an extension of the water to also enhance the light sway of the young girl. Her right hand slightly touches her conical hat, reminding it to protect her diaphanous face from the sun's rays. A simple torque enshrines the grace of her neck. With her eyes looking in the distance, she allows the artist to capture her and her distant charm so suitable to the young ladies of the time and place. Her face, full of absolute determination, expresses a maturity firmly asserted by her crimson lipstick and her made-up eyes.

The small boats are at quay, will they stay here or will they sail towards the middle of the River for the lovers to escape eyes and ears?

Technically, the absence of flat colours allows subtle shades of tones, thus balancing the composition of the painting. But *La Jeune Femme de Hué*, in this year 1937, is more than an absolute masterpiece. It is the manifesto of an exceptional artist who takes his destiny into his own hands.

Therefore, he will leave all their world behind, his and hers, to conquer the West. Only taking with him his talent and the memory of this woman here, this Vietnam here.

Alchemy of the universality of art, he will also give up the technique of oil on canvas - imported from France - to devote himself exclusively - in France - to gouache and ink on silk, a Vietnamese technique he takes with him.

To continue his quest without denying himself, to renounce what should have been the perfect dream of an ordinary man: the act is sublime. It will be legitimized by the universal success of Mai Thu. He will be guided all his life by his "Lady of Hue" ...

Jean-François Hubert
Senior Expert, Vietnamese Art



Boats on a canal leading to the River of Perfume in Hué
停泊在香河岸邊的漁船



Mai Trung Thu, *La Jeune Fille de Hué*, 1937.
Christie's Hong Kong, 26 November 2016, Lot 2,
Sold HKD 1,500,000

梅忠恕《順化淑女》1937年 佳士得 香港2016年11月26日編號 2
成交價：1,500,000港幣

梅忠恕《順化少女》，1937年作：放棄是為了崇高的追求

1937年，梅忠恕（Mai Thu）的兩位摯友都跨出了人生的重要一步：武高談（Vu Cao Dam）於1931年定居巴黎，而黎譜（Le Pho）於1931年至1932年間首次訪問法國與歐洲，回家鄉後也正忙於籌備自己的巡迴展覽。另一方面，梅忠恕已在順化中學擔任美術老師多年。此時此刻的他已深深墜入愛河；可究竟是柏拉圖式愛情又或者是瘋狂熱烈的愛戀，我們永遠無法得知。愛慕的對象便是他最鐘愛的學生之一。

而這位被愛慕的女主角正出現在此幅畫作中。不論是佈景、光線、還是少女本人，都散發出一種高雅的氣息。此畫地點或許是香河河畔，離天姥寺不遠，那裡自然美景與莊嚴的建築相映成趣。香河獨有的耀眼光芒縈繞著我們光彩動人的女主角。

她身穿端莊素雅的雪白色奧黛長袍，這種色調通常用於寺廟祭拜時穿著的。值得注意的是，梅忠恕筆下皎潔的白色彷彿散透著光亮，看起來像身後晶瑩河水的延伸，更加特顯這位年輕姑娘的花容月貌。為了遮擋烈日下的艷陽，她的右手輕輕地扶著笠帽，保護她那無瑕的面龐。一條簡單別緻的項鍊掛在脖子上，更增添幾分優雅。她的雙眸遙望遠方，讓藝術家捕捉到她近在咫尺卻又遙不可及的魅力，與畫中的場景和時空均交相輝映。她臉上展露出堅決的信念，艷紅色的嘴唇配上清淡的眼妝更特顯出迷人的成熟氣質。

那些在碼頭停泊的小船，會繼續停留嗎？還是會緩緩划向河中，為這對兩情相悅的情侶製造一方不受世俗紛擾的天地？從繪畫技術的角度上來說，畫家並未使用實體顏色，反而在色調上的陰影處理從而平衡了整幅畫面的構圖。因此，創作於1937年的《順化少女》，是一副審美價值極高的傑作。更重要的是，此作品代表著這位傑出藝術家的人生宣言，他誓將命運掌握在自己手中。

最終，梅忠恕選擇放下了所擁有的一切，包括他們之間的情感，遠渡重洋、征服西方。而他唯一帶上的，只有他的才華和對這位少女的珍貴回憶。梅忠恕的心永遠思念他的故鄉——越南。

雖然梅忠恕身處法國，他逐漸擺脫於布面油畫上作畫，轉而使用從家鄉習得的水粉、水墨和絹布等創作媒材來繪畫，來表達對祖國的深情厚意。因此，這幅油畫是一件十分難能可貴的作品。

梅忠恕勇於追求個人夢想，放棄可能在普通人眼中理想般的生活；可是他對藝術的追求無疑是崇高的。他為之後的藝術生涯奠定下重要的里程碑，更是證明他當初離國的勇氣是正確的。而他的「順化少女」也終生引領著他尋找美學的新境界。

Jean-François Hubert
越南藝術資深專家

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MAI TRUNG THU

(1906-1980)

La jeune femme de Hué (Young Lady from Hué)

signed and dated 'MAI TR THU 1937' (lower left)

oil on canvas

73 x 60.5 cm. (28¾ x 23⅞ in.)

Painted in 1937

HK\$1,800,000-2,400,000

US\$240,000-310,000

PROVENANCE

Private Collection, France (acquired directly from the artist)

Collection of Jean-Marc Lefèvre, Paris, France

梅忠恕

(1906-1980)

順化少女

油彩 畫布

1937年作

款識：MAI TR THU 1937 (左下)

來源

法國 私人收藏 (直接購自藝術家)

法國 巴黎 Jean-Marc Lefèvre 先生收藏

“She is the Mona Lisa of Vietnamese painting.

The mystery of supreme distinction:

the immaculate ao dai, the conical hat which serves more as a crown than a headdress.

The gesture is like a call of grace.

One must have loved passionately to understand what Mai Thu felt for his muse from Huê.

The softness of the Perfume River.

Her charm has stopped time.

A sheer moment of eternity.”

《她代表著越南繪畫中的蒙娜麗莎。

登峰造極的神秘感：

淡雅古典的奧黛長襖，搭配上圓尖頂的笠帽，看起來更像是冠冕而非簡單的頭飾。

她渾身透出一種雍容端莊的氣質。

只有經歷過觸動心靈的愛情才能懂得為何梅忠恕如此鐘愛來自順化市的繆斯女神。

香江的溫柔。

她的魅力能讓時間靜止，

這便是永恆的時刻。》



MAI
THU
1937



VU CAO DAM, FEMMES AU BAIN, 1944: THE EXULTATION OF THE BODY

Since 1940, France - where Vu Cao Dam lived since 1931 - has been under German occupation, made up of fears and deprivations that do not hinder the painter's work.

Since the early 1940s, he has been using silk previously soaked in water mixed with a little black ink, providing depth to the background, highly identifiable in our work here. Then, once the silk is glued to the paper, and only then, with a fine and skillful brush, he applies diluted ink to create specific forms, or almost flat areas for the hair. He also uses gouache with subtle tones.

Michel Vu, the son of the artist, in a private correspondence (2020) has kindly agreed to comment on the work:

"I would like to thank you for making me discover this painting of bathers by my father. When I see this painting of such high standard, I am first of all proud but above all I realise more and more the privilege of having been close to him."

Vu Cao Dam has painted very few nudes in his career.

This one shows great sensuality: one of our ladies offers herself to us while swimming, the clear water reveals the intimacy of the other. Their breasts, clearly outlined, reinforce the voluptuousness of the scene.

The third lady -acting as a "witness" of the distinguished ladies of traditional Vietnam at the time of the painter's youth- displays all its finery -ao dai, scarf.

The first two are in motion, their eyes focused on their thoughts. Is the third one looking at them or is she thinking? The painter skillfully hides her face from us and leaves us wondering.

Vu Cao Dam - the extraordinary sculptor that he is - sculpts water: water is flush with the skin of these women, like a discreet veil, that does not hide their bodies but on the contrary magnifies them.

He, who usually cares very little about realistically representing nature in his work, distinctly paints taros in the pond. This vegetable, so basic and so nourishing, which every Vietnamese knows well how to prepare, helps to locate the scene: in Vietnam...

Femmes au Bain, a masterpiece by Vu Cao Dam, marks the historical moment when the painter, impressed by the education of Confucian culture, symbolized by the dressed woman, lets himself be drawn by the West -its sensuality, its assumed refusal of the social norms, its philosophical exuberance: all what our two naked women represent.

He got caught up with this limit: if his body is here, in France, his soul will remain over there in Vietnam.

From now on, he is a "wandering body" which, like any "wandering soul", will seek an impossible rest for the remaining of his existence.

"And it is for the better!" thinks the artist, "as the body is everything when it is exulting".

Jean-François Hubert
Senior Expert, Vietnamese Art

武高談《沐浴》，1944年作： 輕盈如雁之身姿

武高談於1931年從越南遠赴法國定居。其後在1940年後，德軍入侵法國，民生凋蔽，弄得終日人心惶惶。可這絲毫未有阻止武高談的藝術創作。

自上世紀40年代初以來，武高談一直在絲絹上作畫，他會提前把絹浸入已混入墨水的清水中，好讓畫作背景充滿色彩層次。這一特徵在本件拍品中更是尤為顯著。一旦紙張貼在絹布上，藝術家再以細膩的畫筆把稀釋顏料創造半透明的形態，同樣方法把顏料鋪上少女的秀髮。除此之外，他也善用水彩顏料創造微妙色調變化。

武高談的兒子米歇爾·武（Michel Vu）在一封2020年的私人信件中欣然點評本件作品：「我非常感激您讓我發掘父親遺留下來的這幅巔峰鉅作《沐浴》。當我看到如此高水準的畫作時，我感自豪，但更重要的是，我越來越發覺到原來有緣分成為父子是我的榮幸。」

在武高談的藝術生涯中，裸體創作是非常罕見的。

本件拍品充滿視覺與感官上的享受：兩位少女正在裸泳，清澈的河水把柔美彎曲的輪廓盡情展露。右下角的少女半身袒露面向觀者，似乎在邀約其加入這場親密的聚會中。畫家清晰勾勒出女性豐腴的胸部與肢體，增強了這幅場景的飽滿程度。

左下方身穿天藍色奧黛長裙，圍著鮭紅色絲巾的少女，代表著越南傳統之美的無瑕典範。

兩位裸女的姿態富有動感，他們的眼神似乎進入沉思狀態。第三位少女究竟樂在其中還是別有所思？藝術家巧妙地描繪她的背影，讓觀者繼續猜測。

武高談是一位非凡的雕塑家：他把畫面上輕盈流水的質感塑造出來。柔軟的流水擦過少女的白皙肌膚，彷彿像一條輕盈又靈動的薄紗來凸顯出女性美。

他非常罕有的把自然景色描繪在畫面中。在此幅畫作裡，他清晰勾勒出生長在池塘邊的野芋葉。這種在越南家喻戶曉的蔬菜，有助觀者猜測到此幅的地點是越南。

武高談的這幅傑作《沐浴》，標誌著他藝術生涯中一個歷史性的轉折點。身著傳統奧黛長裙的少女，象徵著武高談受到儒家思想的熏陶。而另一方面，這兩位裸女卻像征西方文化的吸引力。可是，東方傳統之美的無瑕典範並沒有被西方的感官美被覆蓋。

而他本人也身處在這兩種文化限制的漩渦中：縱然他的身軀處於法國，他的靈魂卻留在越南。

從此開始，他彷彿是一個「遊蕩的軀體」，正如任何「遊蕩的靈魂」一樣，為他的餘生尋求那遙不可及的安寧。

「這樣就更好了！」畫家這樣認為，「因為身體狂歡是生命的本能。」

Jean-François Hubert
越南藝術資深專家



Jean-Auguste Dominique Ingres,
La Petite Baigneuse, Intérieur de Harem,
1828. Louvre Museum, Paris, France
讓·奧古斯特·多米尼克·英格利斯
《La Petite Baigneuse, Intérieur de
Harem》1828年 法國 巴黎 羅浮宮博物館

Lot 207 Detail 局部 ▶



Vu Cao Phan
1944

207

VU CAO DAM

(1908-2000)

Femmes au bain (Women Bathing)

signed and dated 'vu cao dam 1944' (lower right);
inscribed and titled 'No 5 femmes au bain' (on the reverse)
ink and gouache on silk
50 x 60.3 cm. (19 5/8 x 23 3/4 in.)
Painted in 1944

HK\$1,800,000-2,400,000

US\$240,000-310,000

PROVENANCE

Private Collection, France
Collection of Jean-Marc Lefèvre, Paris, France

武高談

(1908-2000)

沐浴

水墨 水粉 絹布
50 x 60.3 cm. (19 5/8 x 23 3/4 in.)
1944年作
款識：vu cao dam 1944 (右下); No 5 femmes au bain (畫背)

來源

法國 私人收藏
法國 巴黎 Jean-Marc Lefèvre先生收藏

*“Modest elegance of this intimate display.
A poem for women. Together but unique in their own way.
Water is like a sanctuary.
This is a magical work.”*

《如此親密的場景中呈現出內斂優雅的氣質。
一首專門描寫女子的詩詞。三位既是渾然一體，
又是獨一無二。
水彷彿是一片聖地。
這是一張充滿魔力的作品。》





208

LE PHO

(1907-2001)

La femme en jaune (Woman in Yellow)

signed in Chinese, signed 'lepho' (upper right),
inscribed and titled '408 Romanet A 71 La femme en jaune',
with a stamp from Algerian customs (on the reverse)
ink and gouache on silk
42.5 x 28.3 cm. (16 3/4 x 11 1/8 in.)
Painted circa.1938
one seal of the artist

HK\$1,300,000-2,100,000

US\$170,000-270,000

PROVENANCE

Galerie Romanet, Algiers, Algeria
Private Collection, France
Collection of Jean-Marc Lefèvre, Paris, France

EXHIBITED

Algiers, Algeria, Galerie Romanet & Galerie Pasteur, 1941-1942

黎譜

(1907-2001)

黃衣少女

水墨 水粉 絹布
約1938年作
款識：黎譜 lepho (右上)；408 Romanet A 71 La femme en jaune,
附阿爾及利亞海關印章一枚 (畫背)
藝術家鈐印一枚

來源

阿爾及利亞 阿爾及爾 Romanet畫廊
法國 私人收藏
法國 巴黎 Jean-Marc Lefèvre先生收藏

展覽

1941-1942年 Romanet畫廊 & Pasteur 畫廊 阿爾及爾 阿爾及利亞

VU CAO DAM, FEMMES AU BAIN, 1944: THE EXULTATION OF THE BODY

黎譜《黃衣少女》，約1937年作：一趟如痴如夢的旅程

What makes this work exceptional, in addition to its subtle execution, is that the artist offers a beautiful Tonkinese lady all grace and elegance, but, this time she is set in movement different to a solemn representation usually found in his first period. Here, he also conveys a sense of observation on an ethnographic level, which is very rare for the artist:

The woman, of faultless elegance with her yellow ao dai and her white scarf, has inverted her conical hat to carry lotus seed pods, plums and guavas. Anxious to keep her diaphanous complexion, or perhaps to avoid the rain falling on her hair, she placed on her head a lotus leaf (which she has just pulled out of the water as the stem shows) and holds it firmly on her head like a scarf. We notice an inversion, already seen in other works, of the hand (two left hands), without any real explanation (negligence or symbolic).

The boat, with its pole, placed onto the ground on arrival, assumes that she crossed the river on her own with no one to offer her a hand - that she does not seem to expect - when she reaches the land, which she does with a firm but cautious step, her eyes on the ground, wearing her wooden clogs, here with high heels (usually worn by older women).

On the other hand, the river and the shoreline are suggested rather than depicted, even though they occupy a large part of the silk.

The barely pigmented background in a gouache colour to match the coarse silk suggests a date situated around 1937, the year of Le Pho's installation in Paris. This is corroborated by the large stamp used by the artist placed between the two classical signatures in Chinese characters and Romanised letters.

This beautiful, young, elegant and free woman, alone but confident, changed banks thanks to a frail skiff, and sets a firm foot on her new path. In a way, it symbolises Le Pho himself when he returns to France in this year 1937.

The 30 year-old son of the Viceroy of Tonkin, arrives there, alone, modest but ambitious: he already knows that the playfulness of the soul and the infatuation of the body await him.

He senses it: the journey is a demiurge.

本片拍品出自另一傑出大師黎譜 (Le Pho)，他將這位北部灣少女優雅獨特的動態美呈現出來，相比起最初創作中常出現的莊重造型截然不同。與此同時，本作中對這位少女細膩的觀察可與民族誌研究相比，這是他在藝術生涯中非常罕見的：

這位少女身穿淡黃色的奧黛長裙，佩戴著飄逸的白色絲巾，這完美無瑕的搭配襯托出她的高貴優雅。為了保護透亮細膩的肌膚，又或是避免陣陣細雨落在頭髮上，她用左手托著翻過來的笠帽，上面裝載著新鮮蓮蓬、梨子與番石榴。用右手牢牢地握住剛從池塘摘下的一片荷葉，像一條絲巾緊緊地包在頭上。細心留意可以看出藝術家把少女頭頂上的手左右倒置（右手畫成左手），這種現狀在黎譜其他作品曾出現過，而觀者未知曉背後的原因（究竟是藝術家的疏忽還是含有象徵意義）。

畫面中可見船隻靠近岸邊時，由一支木槳支撐著搖搖晃晃的船身。我們可以推測少女獨自一人划船渡河，並沒有期待有人會攙扶她下船。她雙眸俯視地面，踩著高跟的木屐鞋，向河岸邁出堅穩的一步（高跟木屐鞋通常由較年長的婦女穿著）。

另一方面，儘管河流佔據了整幅畫面的一大部分，畫家寥寥幾筆描繪出河流與河岸的分割線。

著色淡泊且無意的畫面，與絹本身的機理相匹配，我們大概可以推斷此畫的年份創作於1937年左右，也就是黎譜在巴黎展覽的那一年。而藝術家在畫面右上方留下的一枚印章、中文與英文的款識更佐證這一推斷。

這位楚楚動人、自由瀟灑的女子多麼的自信，獨自渡河代表她將會有新突破，是她勇敢向前邁出新旅程的一步。從某種意義來說，這幅作品也象徵著1937年初黎譜返法國的時期。

這位年僅30歲北部灣總督的兒子，獨身抵達巴黎，儘管並不寬裕、卻雄心勃勃：他已經心神嚮往，靈魂與身體即將開啓一趟如痴如夢的旅程。

他心裡早已堅信：這將會是一場開天闢地之旅。

Jean-François Hubert
Senior Expert, Vietnamese Art
越南藝術資深專家



“Who wouldn't be seduced by this woman wearing a free-flowing ao dai, who makes sure the wind does not tousle her hair, as her hat serves as a fruit basket...? Her assertive step strikes the ground and in no way alters her grace, it amplifies it. Dignified beauty and charming strength of the Vietnamese woman.”

《誰又能不傾慕這位婀娜多姿的女子？她身穿垂蕩飄逸的奧黛，不讓風吹亂絲滑秀髮，手上提著用作鮮果籃的笠帽。沉穩自信的步伐，更加特顯出她的優雅。這就是越南女子的魅力。》

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LE PHO

(1907-2001)

Jeune fille au voile blanc (Lady with a White Veil)

signed in Chinese, signed 'Lepho' (upper left);
titled and inscribed 'jeune fille au voile blanc No. 45' (on the reverse)
ink and gouache on silk
28.4 x 24.3 cm. (11¼ x 9⅝ in.)
Painted circa. 1938
one seal of the artist

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

黎譜

(1907-2001)

披著白色面紗的少女

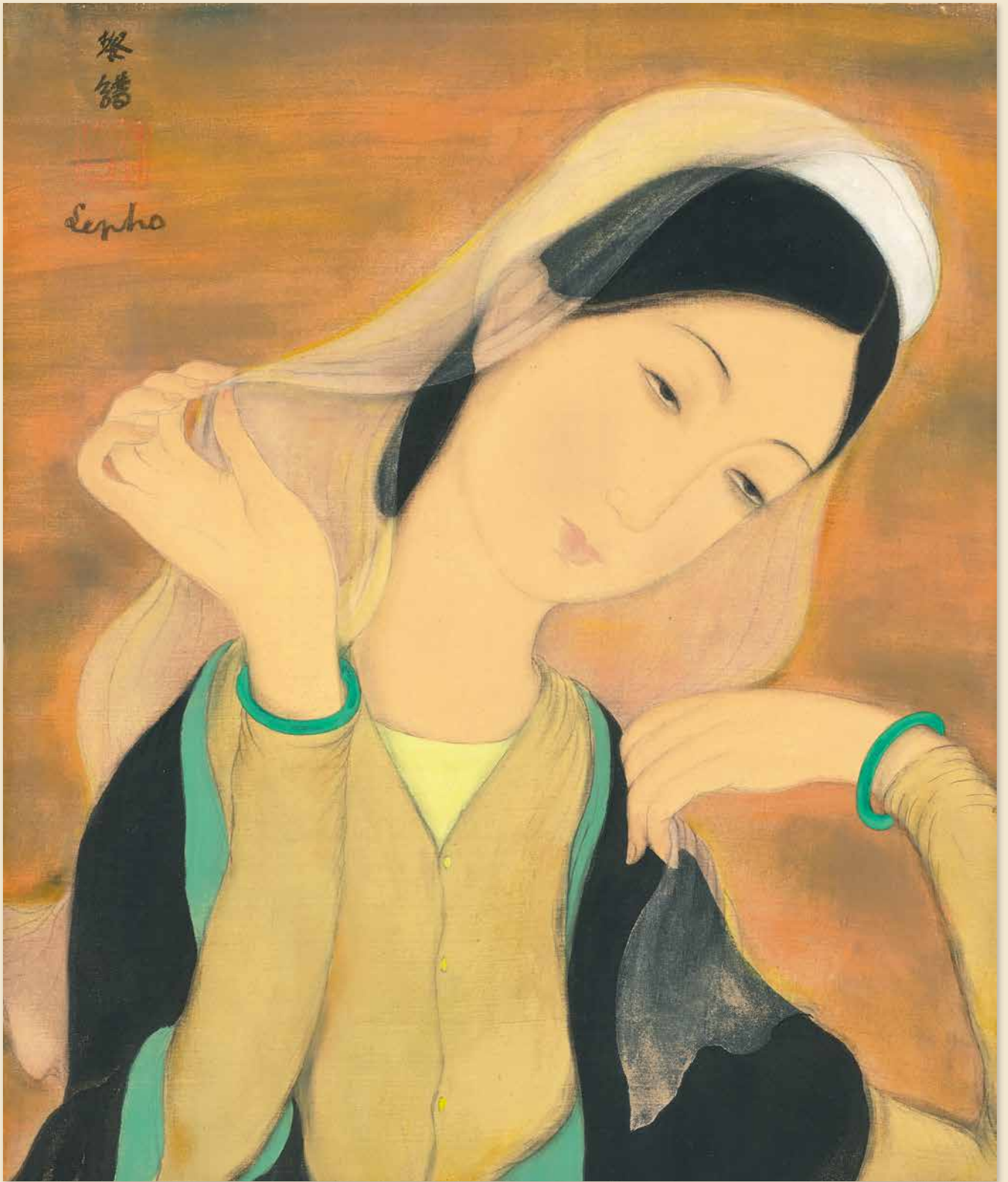
水墨 水粉 絹布
約1938年作
款識：黎譜 Lepho (左上) ; jeune fille au voile blanc No. 45 (畫背)
藝術家鈐印一枚

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

*“She draws me into her reverie. Her grace strikes me.
She peels off her veil like a gratuitous alms.
I graze her intimate world, I uncover her perfect silky complexion, her aerial gesture.
She is the quintessential Vietnamese woman.”*

《 她將我幻誘入無盡遐想中。
光彩令我無法挪動，緩緩剝去面紗的嬌容，彷彿是賜予我的恩賞。
我拂掠過她的心房，尋覓她粉妝玉砌般的肌膚，一睹驚鴻仙影。
她是一位完美的越南女子。 》



210

VU CAO DAM

(1908-2000)

Le thé (Tea)

signed in Chinese (lower right)
ink and gouache on silk mounted on board and in silk mounting
45.8 x 51.5 cm. (18 x 20¼ in.)
Painted circa. 1930
one seal of the artist

HK\$1,800,000-2,400,000

US\$240,000-310,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

武高談

(1908-2000)

品茶

水墨 水粉 絹布 裱於絹布 再裱於木板
約1930年作
款識：武高談（右下）
藝術家鈐印一枚

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

*“Hanging on my wall for 22 years,
this work is my manifest-masterpiece: pure genius,
expressed so early on.
Originality exalted by already perfect technique.
A very magnificent work by the artist.”*

《 在我家牆上懸掛了二十二年，
這幅作品毫無疑問是我收藏中的代表。
如此年輕就展現出了繪畫天賦。
作品的原創性更是被完美的技術盡情詮釋。
這是藝術家生涯中極為出色的畫作。 》



VU CAO DAM, LE THÉ , CIRCA 1930: THE PHONGLU'U MAN

This unique work in Vu Cao Dam's production was probably executed around 1930. A turning point in his life during which he was questioning whether or not he should take the leap and leave for Paris where, artistically, everything was at stake.

A little girl on the left-hand side with her "doll" haircut sits facing an older woman wearing a scarf to protect herself from the cold – as one may deduce from the little girl clutching her hand between her thighs– not from the sun as the wooden screen indicates they are inside.

They do not play "Ô an Quan" - the ancient Vietnamese game said to be invented in the rice field - because there are no lines on the ground. They are playing the game "Lieû" where a skillful hand takes over intellectual strength. Lieû has several meanings in Vietnamese: the verbs "I understand" and "I accept", but also as the noun "willow" tree. The name of the game actually refers to the gentleness of the player's gesture.

Kim-Vân-Kiêu, a book that will accompany Vu Cao Dam all his life, evokes the tree:

"Melancholic silky willows hung their blinds. An oriole on a branch babbled with a mocking air".

The elder woman seems to teach the younger one -notice her right hand, palm down- the subtleties of the game. Both, barefoot, particularly concentrated.

While Nguyen Phan Chanh painted a famous scene from "Ô an

Quan", in brown monochrome, Vu Cao Dam dares to use colour: yellow for the chasuble on the right, solid black ink for the scarf and pants, pink for the child's chasuble, white for her pants, and black ink for her hair. Furthermore, the screen in vermilion red and diluted pink, the teapot in light black, the two-tone tray, the white cups: a measured celebration of tones.

The artist abundantly uses diluted ink to highlight and specify the bodies by creating sectorial halos. He does not yet use his technique of ink diluted in water in which he dips his silk before sticking it on paper and before applying the gouache and ink in quasi-flats.

This delicate painting conveys the pictorial translation of the phong-lu'u man (a term which has no equivalent in English) by its deliberately light theme, its subtly futile description, its varied but discreet tones, its solemn stamp, and its signature with three voluntary characters. Vu Cao Dam is the incarnation of such man: a typically Vietnamese concept which defines a being permeated by Buddhist tranquility, Taoist calm and Confucian order.

But he already sensed it, Vu Cao Dam will find another kind of humanism, more inquiring, less contemplative but more Western and he will be seduced by it. For his upcoming trip, he addresses us his own letter of recommendation.

Jean-François Hubert
Senior Expert, Vietnamese Art

武高談《品茶》，約1930年作： 越南芳露人

本件拍品大致創作於1930年，在武高談（Vu Cao Dam）的創作生涯中顯得極為特殊。此時，正是他藝術生涯的轉折點，藝術家正在糾結是否應該離開巴黎，而前往一個在藝術上從零開始的地方。

畫面左側一位梳著娃娃頭的小女孩與一位戴著圍巾的婦人相對而坐，從小女孩將手夾在腿間取暖的姿勢，我們大概可以推斷，戴著圍巾的婦人或是保護自己免受寒冷侵襲，而非避免太陽曬到，從婦人身後木質屏風也可看出作品取景於室內。

她們並非在玩播棋（Ô an Quan）（這種越南古老的益智遊戲最早發明於稻田間），因為地面上並未出現擺放碎石的劃線。她們在玩的是另一種名為「Lieû」的遊戲，這個遊戲更側重於手的靈活度而非智力的策略。「Lieû」一詞在越南語中有多種含義：既可作動詞「我理解」或「我接受」，但也可作名詞「柳樹」。遊戲的名稱因此實際上是指玩家手勢的柔韌程度。

「Lieû」一詞，不禁聯想到陪伴武高談一生的小說《金雲翹傳》（Kim-Vân-Kiêu）中所描繪的柳樹：「憂鬱柔滑的柳樹垂下了眼簾，樹枝上的黃鸝卻噙噙作響。」

畫中的婦人似乎在教小姑娘這個遊戲的精妙之處，註意她的右手、正是手掌朝下。兩人都打著赤腳，註意力十分專註。

越南另一位美學泰鬥阮潘正（Nguyen Phan Chanh）僅用單色——棕色繪制了《玩播棋》（Ô An Quan）這一著名畫作，但武高談則更青睞於顏色

變化：右側的裙衫施以黃色，右邊圍巾和褲子則均為黑色，而小女孩的長袍則用粉紅色裝飾、白色的褲子，以及烏黑的頭髮。此外，身後屏風以朱紅色和淡粉色為主，茶壺為淺黑色，雙色調托盤搭配白色茶杯；整體來說選色適中不張揚、但又變化非凡。

藝術家大量使用稀釋過的色彩、以扇形暈圈的方式來勾勒強調身體的曲線。此時他還沒有開始發展自己獨特的畫布處理方式，即提前將絹布浸於有墨色暈染的水中、在與紙張徹底結合後再施以水粉與其他墨色完成畫作。

這幅美輪美奐的畫作以舉重若輕的題材、沈靜平穩的描繪、精準拿捏的多樣色彩、端莊大方的章印、以及藝術家標誌性的三字署名，向我們詮釋了越南文化中「phong-lu'u」之人（在英語與漢語中並未有同等詞義）。而武高談本人正是這種生活理念的踐行者：典型的越南價值觀念，正是在佛教的虛空、道教的寧靜與儒教的禮義秩序中游走。

同時武高談已經醒悟到，他即將探尋另一種人文主義，更多地探索未知、更少地思忖已知，但這種人文精神側重於西方、而深深吸引他。對於他在生命中即將啟程的旅行，他以本件拍品為我們後人寫下了開篇序言。

Jean-François Hubert
越南藝術資深專家



武日錄



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MAI TRUNG THU

(1906-1980)

La conversation (Conversation)

signed 'MAI THU', dated in Chinese (lower left)
ink and gouache on silk in the original artist's frame
46 x 61 cm. (18 1/8 x 24 in.)
Painted in 1977
one seal of the artist

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

US\$190,000-260,000

PROVENANCE

Private Collection, France (acquired directly from the artist)
Collection of Jean-Marc Lefèvre, Paris, France

MAI THU, CONVERSATION, 1977: THE FUNDAMENTAL CHARM OF DISTANCE

梅忠恕《軟談麗語》，1977 年作：距離之美

1977: two years earlier, the Vietnam War ends with what some will call the "fall", and others the "liberation" of Saigon -which will become "Ho Chi Minh City"... Mai Thu forever condemned this war, systematically taking sides with the victims, never with the protagonists.

Here, he lets us in a conversation between two women. The place is so evocative of Hue, the Tu Duc's tomb's atmosphere with its railing, its pond, that it just cannot be a coincidence. Hue is a city so dear to Mai Thu.

The austere Tonkinese bun for one, the untied Western hair for the other, both wearing an ao dai.

It is a conservative stand, a throwback to an old style as the triangle of naked skin usually exposed at the level of the hips is here covered for both by an undergarment: orange for the one in royal blue, light blue for the one in ochre.

One, hieratic in front of the railing on which she probably places her hands, consents to listen to the other, swaying. The latter appears to evoke the white lotuses on the pond. She might be explaining how more difficult it is to cultivate them compared to the pink lotuses, the reason why they are so prized at the Festival of Buddha, the 7th day of the 4th lunar month. No matter, one can feel her willingness to engage in a dialogue.

They ignore the artist. La Jeune Femme de Hué, 40 years earlier, was facing him... close and attentive. However, Mai Thu grasps their grace and eternity.

He wants us to understand that they represent North Vietnam and South Vietnam, and that this hand, aiming to charm more than to designate, symbolizes the South worried and questioning its future. Mai Thu shares this growing concern but wants to convince himself that the North will keep the traditional common values. This is why our Northerner is in traditional dress, far from the reality of the moment...

In this magnificent work, Mai Thu also takes a step back to review his life far from his homeland - which he only returned to once in 1962 - since his departure for France in 1937.

He uses warm tones as if to cajole a memory, magnified on a large silk. He surrounds it with a frame he has built himself with delicacy, like a close-up of the filmmaker that he also is. He could have accompanied the scene with an air of *Đàn độc Huyền*, which he played perfectly, smelling the delicate scent of the pines present in Tu Duc's tomb site.

He is 71 years old and has 3 years to live.

梅忠恕

(1906-1980)

軟談麗語

水墨 水粉 絹布 (原裝畫框)
1977年作
款識：MAI THU七十七年 (左下)
藝術家鈐印一枚

來源

法國 私人收藏 (直接購自藝術家)
法國 巴黎 Jean-Marc Lefèvre 先生收藏

1977年時，越南戰爭已結束近兩年。對於戰爭的討論眾說紛紜，有些人認為西貢「淪陷」了，有些人則視之為「解放」，並隨後將其更名為「胡志明市」。作為藝術家的梅忠恕始終很排斥戰爭，無辜的人民是最終的受害者，何談支持戰爭的發動者。

本件拍品中，他將觀者領入兩位女性之間的一次長談。此地此景令人聯想起順化，或更準確地說是由畫面中的亭台樓閣、大蓮花池，無法不讓人聯想到嗣德皇陵的景象。順化對於梅忠恕來說是富有深厚的感情。

兩位都身穿傳統奧黛長袍，其中一位女士梳著北越傳統含蓄的髮髻，而另一位則依西方風俗將飄逸的頭髮隨意放下。

畫中女性皆身穿傳統守舊、顯露出較保守的氣息，因為奧黛常在大腿側面開的三角形口應裸露出皮膚，而本作中的二位皆著底服：寶藍色長袍的女士著淺橙色內底，而赭石色奧黛的女士則著孔雀綠色底。

左側的少女或把雙手搭在扶欄上，端莊文雅，她正聽著另一位少女一邊傾訴、手兒一邊輕輕搖動著。後者似乎提起了池塘中的白荷。她或許是在向對方解釋，相比於更常見的粉色荷花，這白荷是多麼不易生長，也因此每年農曆四月七日的佛誕日上格外珍貴。不論這段對談是在說些什麼，觀者都可以感受到她向旁人訴說的熱情。

此作中的女性們，並未留心藝術家的注視。而四十年前的《順化少女》則是在面對著藝術家的一往深情。可無論如何，梅忠恕都盡情展現著她們的優雅和永恒。

他希望我們能理解到，此作中的兩位女性就代表了北越和南越，而這只揚起的手，並非是在指摘、而更是吸引更多人的注意，這象徵著南越的集體憂慮和對其未來的質疑。梅忠恕對此現狀同樣愈發擔憂，但他又想說服自己，即北越也終將維持傳統越南的共同價值觀。這就是為什麼畫作中我們的北越女性穿著的傳統服裝，而遠非創作之時更流行的服飾。

梅忠恕也藉著用這幅畫來表示他的愛國情懷，他自從1937年離開家鄉旅居法國後，直到1962年只回去過越南一趟，終其一生沒有再踏上故鄉。

他用溫柔暖人的色調，好像是在絹布上喚醒一段記憶、放大一場夢境。他用自己的精心製作的畫框裝裱著它，彷彿他的另一身份——導演常用的特寫鏡頭。他本可以用一種如他擅長演奏的獨弦琴（*Đàn độc Huyền*）式的抒情浪漫來修飾此作，但他還是選擇了嗣德皇陵前古老松木的質樸滄桑。此時的他已71歲高齡，僅三年後便溘然長逝。

Jean-François Hubert
Senior Expert, Vietnamese Art
越南藝術資深專家



*“With a soft flick of the finger, we are invited to a friendly discussion.
The surrounding nature, quiet yet attentive, draws and calls us at the same time.
The artist has given a particular attention to the frame, as if it were a precious lacquered wood case.”*

《指尖輕觸片刻，我們似乎被邀請至一場親密友好的聚會。
風光旖旎的大自然，恬靜而細膩，吸引著我們、呼喚著我們。
藝術家格外注意對畫面框架的處理，似乎在構造一隻珍貴無比的漆器木箱。》



212

MAI TRUNG THU

(1906-1980)

Femmes (Ladies)

signed and dated 'MAI TR THU 1936' (lower right)
pastel, chalk and charcoal on paper
60 x 49.5 cm. (23 7/8 x 19 1/2 in.)
Executed in 1936

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

*“Two friends, two sisters, the same person?
It does not matter to me.
Beauty is forever found in seducing mystery.”*

梅忠恕

(1906-1980)

兩位少女

粉彩 粉筆 炭筆 紙本
1936年作
款識：MAI TR THU 1936 (右下)

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

《知己，姐妹，又或是同一個人？
這些身份對我并不重要。
美，永遠是埋藏在充滿誘惑的謎團中。》



213

MAI TRUNG THU

(1906-1980)

Retour de la cueillette (Back from Fruit Picking)

signed and dated 'MAI TR THU 1935' (lower right)
pastel, charcoal, and chalk on paper
58.8 x 38.8 cm. (23 1/8 x 15 1/4 in.)
Executed in 1935
one seal of the artist

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

“The quintessential Vietnamese silhouette : strength and elegance. Confidence and tenderness. The genius of the artist transpires in his subtle rendering of volumes.”

梅忠恕

(1906-1980)

採果歸來

粉彩 炭筆 粉筆 紙本
1935年作
款識：MAI TR THU 1935 (右下)
藝術家鈐印一枚

來源

法國 巴黎 Jean-Marc Lefèvre先生收藏

《 這是典型越南人的側影：充滿力量與優雅。自信與溫柔。此作品中微妙的陰影處理展現出藝術家的天賦。 》

214

ALIX AYMÉ

(1894-1989)

Le marché (Market); & Studies

signed 'ALIX AYMÉ' (lower right of the lacquer on panel)
lacquer on panel; pen and pencil on tracing paper
50 x 60.8 cm. (19 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in.); & 34 x 41.5 cm. (13 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.);
& 54.5 x 45 cm. (21 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in.); & 45 x 54.5 cm. (17 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in.)
Executed circa. 1935 (4)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of Jean-Marc Lefèvre, Paris, France

ALIX AYMÉ, LE MARCHÉ, CIRCA. 1935 : A RECONSTRUCTION OF REALITY

阿利克斯·埃梅《鄉村市集與構圖草稿》，約1935年作：重塑後的現實

The art of lacquer was a very successful art since the 1920's in France. When Jean Dunand (1877-1942), first an expert in copper-ware, exhibited the most magnificent lacquers (including screens) in Paris, he reached a phenomenal success that followed him no matter where, in Paris or elsewhere, whether in public or private exhibitions. Media also contributed to such a phenomenon by their enthusiastic response.

As early as 1912, Dunand met Seizo Sugawara, a Japanese master, specialized in lacquer living in France since 1900. Both artists will eventually share their secrets: metalwork versus lacquer techniques. In 1921, Dunand presented a large lacquer, using wider and larger format for the first time: he will impose lacquer in its modern form. Lacquer is no longer used as decoration but used to specifically describe subjects.

Late in the 1920s, Joseph Inguimberty will be at the center of an artistic revolution by introducing lacquer as a major subject to be taught in Hanoi School of Fine Art. To succeed, he received the support from his students, Le Pho, Tran Quang Tran, Tran Van Can and the craftsman Dinh Van Thanh.

Alix Aymé will become a teacher at the Hanoi School of Fine Arts and will join this group with her passion. Her main artistic contribution will be her status as a student of Maurice Denis, who with Paul Sérusier and Paul Gauguin founded the Nabis group, a spirit she will always remain true to. She refuses artistic imitation, she is not afraid of colorization or exaggeration. She claims her own symbolism.

Let's not omit to mention the technique :

"If there is a technique that demands everything from the painter it is truly lacquer" (L'illustration, 1949) Alix Aymé.

We can notice in our lacquer that the characters are described in an almost ethnographic way (clothing, headdresses, postures ...) while the fruits and vegetables are not. A deliberate choice of the artist: reality can be imagined in her eyes. In the same way the deep and rich colorization is voluntarily unreal. The artist persists in this unreality by using a thick gold lacquer to simulate the light outside our covered market.

The artist knows how to use all the facets of Rhus Succedanea harmonizing the three reds of cinnabar, yellow (cadmium sulfide), a little green (chromium oxide) and white (barium sulfate). The gold in thick leaves incised here completes the chromatic range.

With our lacquer can be found preparatory studies by the artist that offer many clues to better understand her work. The attentive eye will identify some of the main characters present in the work.

阿利克斯·埃梅

(1894-1989)

鄉村市集與構圖草稿

漆木板; & 鋼筆鉛筆草稿紙
約1935年作
款識：ALIX AIMÉ (漆木板右下)

來源

法國巴黎 Jean-Marc Lefèvre先生收藏

自上世紀二十年代起，漆器藝術品在法國已是非常成功的藝術形式。尚·杜南（Jean Dunand, 1877-1942）起初專門研究銅器，後期逐漸轉向漆器後，便在巴黎展出許多璀璨華麗的漆器，當中包括屏風，獲得了現象級的巨大成功。之後不論他在巴黎，還是在別處舉辦展覽，不論是公開或是私人展覽，都受到了巨大追捧。當然，媒體的熱烈反響也為他卓越的成功做出了貢獻。

早在1912年，杜南便遇到了日本漆器大師菅原嗣雄（Seizo Sugawara），他自1900年以來便長居巴黎。兩位藝術家最終分享了各自成功的秘訣：製造金屬品與漆器藝術的技巧。1921年，杜南首次創作了一件更寬大尺幅的漆器作品：他藉此將把漆藝帶入現代藝術的範疇。漆藝不再僅限於用作裝飾，而是轉向於描述主題的創作手法。

在上世紀二十年代後期，約瑟夫·恩桂波（Joseph Inguimberty）將把漆藝作為河內美術學院教授的主要學科，並將其樹立成為越南藝術革命的核心。為了順利推廣，他得到了學生黎譜（Le Pho）、陳光燦（Tran Quang Tran）、陳文謹（Tran Van Can）和工匠丁文燦（Dinh Van Thanh）的鼎力支持。

而此時阿利克斯·埃梅（Alix Aymé）即將帶著巨大的熱情，履職成為河內美術學院的老師。她的主要藝術貢獻是她作為莫里斯·丹尼斯（Maurice Denis）學生的身份，丹尼斯與保羅·塞律西埃（Paul Sérusier）和保羅·高更（Paul Gauguin）共同創立了納比（Nabis）畫派，而埃梅也始終堅持這種精神。她拒絕模仿藝術，不畏懼大量著色或誇張形式。她打造出屬於她自己的象徵手法。

讓我們來欣賞這種獨特藝術技法：

「如果有一種藝術技法需要畫家投入所有能量，那這一定就是漆器工藝。」——阿利克斯·埃梅1949年在法國雜誌《L'illustration》述道。

我們可以在本件漆藝作品中觀察到，藝術家幾乎是以民俗學的方式來描繪不同的人物（衣服，頭飾，姿勢等），而水果和蔬菜則較為寫實。這是藝術家有意而為之：現實在她的眼中與想像交織。同樣，深沈而豐富的著色也是藝術家有意使其脫離現實的。通過使用厚重的金漆來重現市場之外的光線，藝術家繼續表現這種幻想般的現實。

藝術家對於使用不同層次的野漆樹了然於胸，從天然硃砂調製出彩繪的顏料，當中包括黃色（硫化鎘），綠色（氧化鉻）和白色（硫酸鋇）。而雕刻於畫面前方的葉子上用厚實的金色，更是擴寬了作品色彩的領域。

在本件拍品中，我們尋覓到藝術家的一些構圖草稿。她為這件作品進行了大量的準備工作，把許多想法記錄下來用作比較。這為觀者提供了諸多線索，以更好地瞭解她的心路歷程。細心看，便會識別出作品中各位主要人物。

Jean-François Hubert
Senior Expert, Vietnamese Art
越南藝術資深專家

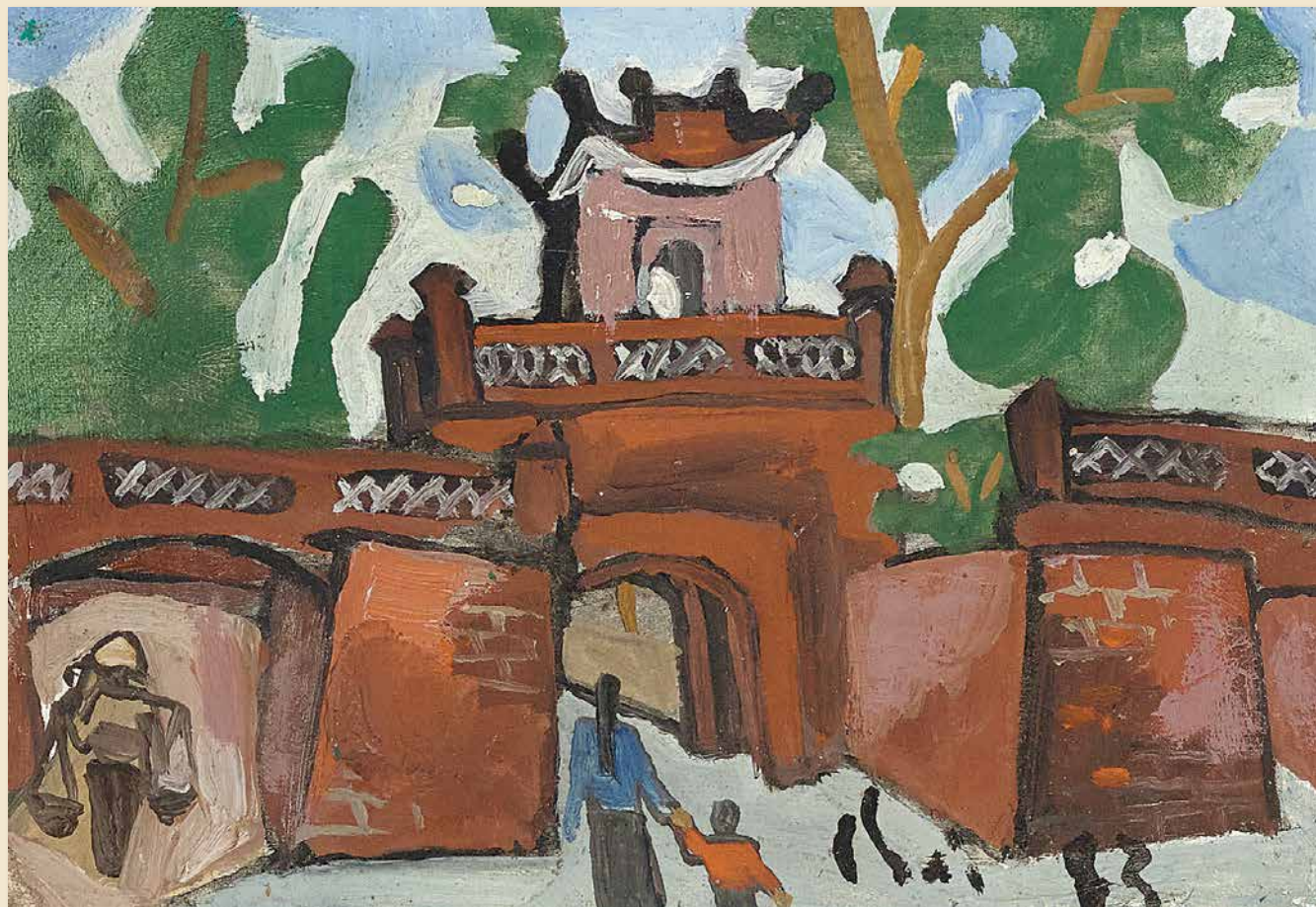


“The one who awakened the art of lacquer in Vietnam unveils here a masterpiece of incredible technical refinement. There wasn't one morning where I didn't contemplate this market with strong emotion. I slowly stroll in it, attentive and in peace.”

《為越南漆器藝術品注入生命力的這位藝術家在此件作品中展現令人難以置信的精湛技術。

每個清晨我都在思念著這繁榮的鄉村市集。

我在裡面漫遊著，赫然享受著鬧市中的寧靜。》



215

BUI XUAN PHAI

(1920-1988)

Porte Quan Chuong, Hanoi
(*Quan Chuong Gate, Hanoi*)

signed and dated 'Phai 83' (lower right)
oil on board
13 x 19 cm. (5 1/8 x 7 1/2 in.)
Painted in 1983

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Collection of Mr Yvan Bastouil,
French Ambassador to Thailand, Vietnam and Indonesia
Collection of Jean-Marc Lefèvre, Paris, France

裴春派

(1920-1988)

河內官掌門

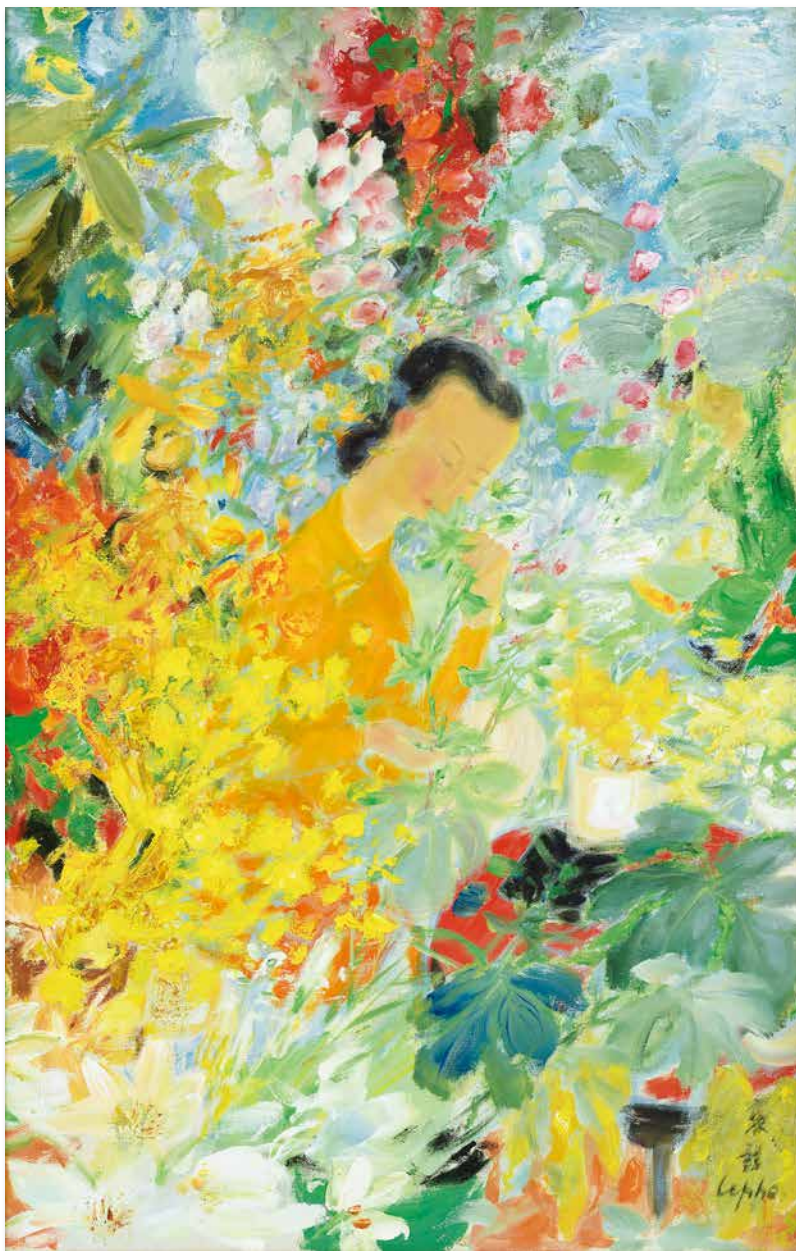
油彩 木板
1983年作
款識：Phai 83 (右下)

來源

駐泰國，越南及印尼法國大使
Yvan Bastouil 先生收藏
法國巴黎 Jean-Marc Lefèvre先生收藏

"I enjoy his small formats which excel in depicting intimacy. Here, in Hanoi, the painter highlights the power of the gesture between the mother and child, the strength conveyed in the man's shoulders carrying the yoke, the historical gate and the trees structuring the scene."

《我喜歡他的小幅畫作，擅長描繪親密關係。這幅畫描述河內的景色，畫家捕捉了母親用肢體語言表達對小孩的愛，也呈現了挑夫用肩膀擔水的一幕，這一切都被置於歷史悠久的官掌門以及參天古木之中。》



216

LE PHO

(1907-2001)

La Fleuriste (The Florist)

signed 'Le pho' and signed again in Chinese (lower right)
oil on canvas
100.5 x 65 cm. (41 ½ x 25 ¾ in.)
Painted circa. 1970

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Private Collection, USA

黎譜

(1907-2001)

花店

油彩 畫布
約1970年作
款識：黎譜 Le pho (右下)

來源

美國 私人收藏



217

LE PHO

(1907-2001)

Les Anthuriums (Anthuriums)

signed 'Le pho' and signed again in Chinese (lower right)
oil on canvas
114 x 147 cm. (44 $\frac{7}{8}$ x 57 $\frac{7}{8}$ in.)
Painted circa. 1975

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Private Collection, Asia

黎譜

(1907-2001)

紅掌

油彩 畫布
約1975年作
款識：黎譜 Le pho (右下)

來源

亞洲 私人收藏



218

LE PHO

(1907-2001)

Les Plantes Vertes (Green Plants)

signed 'Le pho' and signed again in Chinese (lower right)
mixed media on silk laid on board
91.5 x 64.5 cm. (36 x 25 3/8 in.)
Painted circa. 1960

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Wally Findlay, Chicago, USA
Acquired from the above by the previous owner
Private Collection, USA

黎譜

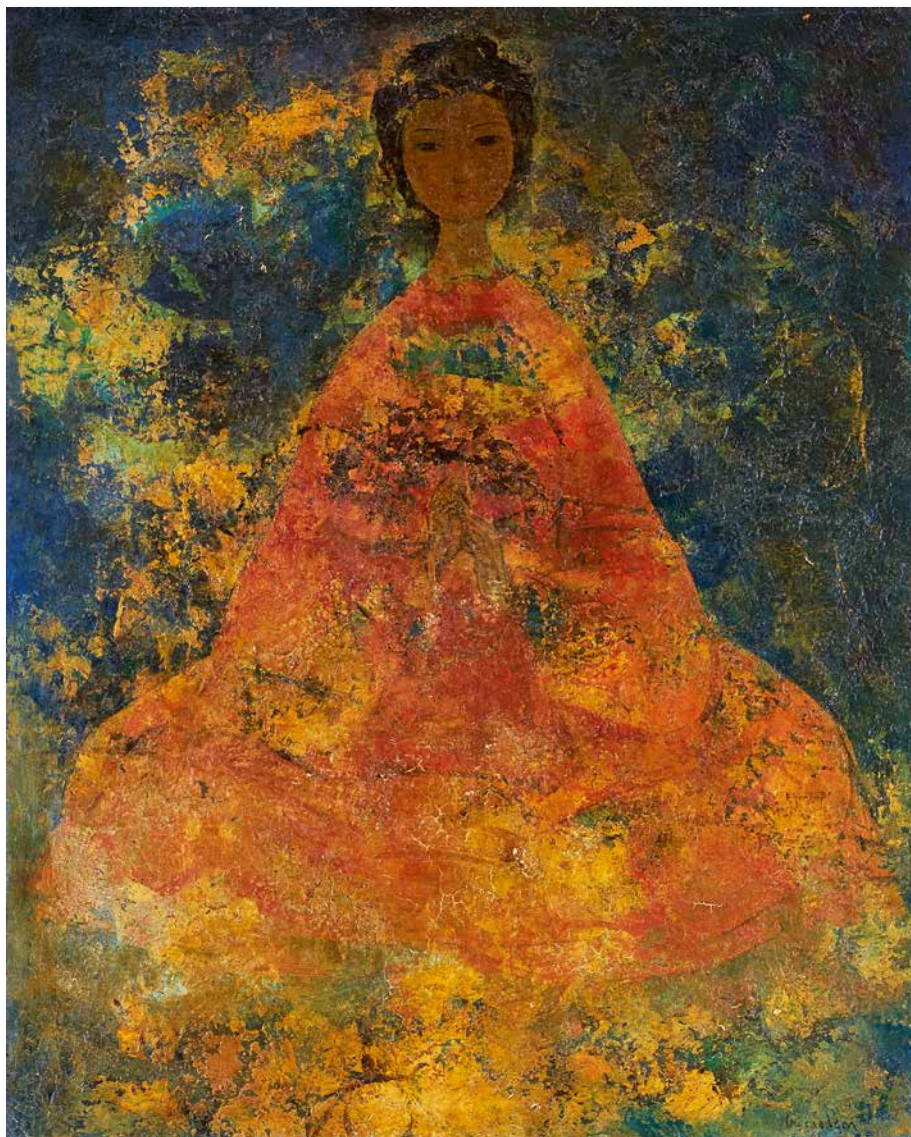
(1907-2001)

綠色植物

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

來源

美國 芝加哥 沃裡·芬尼利畫廊
前藏者購自上述畫廊
美國 私人收藏



219

VU CAO DAM

(1908-2000)

Divinité (Divinity)

signed and dated 'Vu cao dam 61' (lower right)
oil on canvas
86 x 65 cm. (33 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.)
Painted in 1961

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

武高談

(1908-2000)

神

油彩 畫布
1961年作
款識：Vu cao dam 61 (畫背)

來源

亞洲 私人收藏



220

VU CAO DAM

(1908-2000)

Le Coq (Rooster)

signed 'Vu cao dam Vence 56' (lower right); signed, titled and dated 'Vu cao dam Le coq Vence 1956' (on the reverse)
oil on panel in original frame by the artist
65 x 54 cm. (25 5/8 x 21 1/4 in.)
Painted in 1956

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 10 October 2004, Lot 144
Private Collection, Asia (Acquired at the above sale by the present owner)

武高談

(1908-2000)

公雞

油彩板 (原裝框架)
1956年作
款識：'Vu cao dam Vence 56' (右下);
武高談Vu cao dam Le coq Vence 1956 (畫背)

來源

新加坡 蘇富比2004年10月10日 編號144
亞洲 私人收藏 (現藏者購自上述拍賣)



221

JOSEPH INGUIMBERTY

(1896-1971)

La Baie D'Halong (Halong Bay)

signed with artist's stamp (lower right)
oil on canvas
38.5 x 61 cm. (15½ x 24¼ in.)
Painted circa. 1942

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 10 October 2004, Lot 135
Private Collection, Asia (Acquired at the above sale by the present owner)

安格百迪

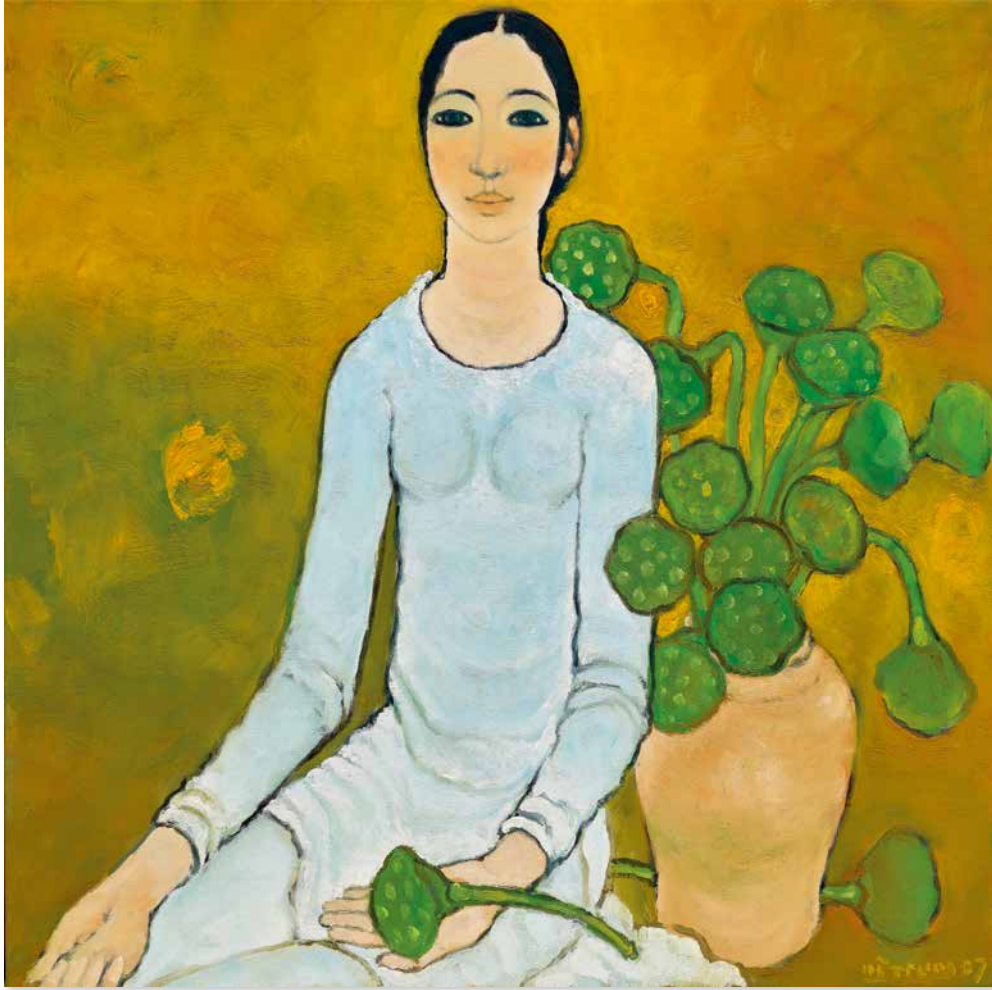
(1896-1971)

下龍灣

油彩 畫布
約1942年作
款識：藝術家簽印 (右下)

來源

新加坡 蘇富比2004年10月10日 編號135
亞洲 私人收藏 (現藏者購自上述拍賣)



222

NGUYEN TRUNG

(B. 1940)

Lady with Lotus

signed and dated 'ng. Trung 07' (lower right)
oil on canvas
99 x 99 cm. (39 x 39 in.)
Painted in 2007

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, Asia

阮忠

(1940年生)

女士與蓮花

油彩 畫布
2007年作
款識：ng. Trung 07 (右下)

來源

亞洲 私人收藏

223

FERNANDO ZOBEL

(1924-1984)

Bodegón

signed 'Zobel' (lower left); signed again, titled, inscribed,
and dated "'Bodegon" Zobel Julio 1964' (on the reverse)

oil on canvas

80 x 80 cm. (31½ x 31½ in.)

Painted in 1964

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Juana Mordó Gallery, Madrid, Spain

Acquired by the present owner from the above gallery in 1965

Private Collection, USA

This painting is accompanied by a postcard from Juana Mordó Gallery and a sketch by the artist

費南度·索維爾

(1924-1984)

靜物

油彩 畫布

1964年作

款識：藝術家簽名 (左下); 藝術家花押Bodegon julio 1964 (畫背)

來源

西班牙 馬德里 老闆胡安娜·莫爾多畫廊

現藏者於1965年購自上述畫廊

美國 私人收藏

此作品附老闆胡安娜·莫爾多畫廊的明信片及藝術家的素描

“A painting requires a little mystery, some vagueness and some fantasy” – Edgar Degas

Fernando Zobel is well-celebrated as one of the most progressive abstractionists of his time. Originally from Manila, Philippines, Zobel started as a medical student before pursuing further studies at Harvard University. During his time in the US, he was exposed to an emerging yet vibrant art scene. Being able to visit exhibitions there, particularly one from Mark Rothko in 1954, inspired him to pursue pure abstraction. A polymath in his own right, he successfully incorporated his personal journey into his art which came the birth of his own unique visual vernacular. Most notably, he was known for inventing an innovative technique by filling oil paint in a hypodermic syringe, allowing him to create powerful calligraphic lines with extreme graphic detail and precision.

In the present lot, staged at the centre of the work is a burst of radiant light and energy, outlined by continuous dashes of sinuous lines and patches of earthy, gold-toned colours, which then are fully embraced by shades of greenish hues. Within this intertwining and sophisticated composition, Zobel captured the shimmering effects of light, reflection and movement. Titled *Bodegon*, it translates to 'still life' in Spanish, yet the subject matter itself does not sit still. The fluidity of Zobel's brushstrokes enhances dynamism within the confines of the canvas. By placing the object in subtle motion, it evokes a conversation between the elements depicted in this painterly work, concurrently demonstrating the artist's clever play in blurring the boundaries between representation and abstraction.

As some would say, behind every picture there is a story to tell, just as *Bodegon* has a unique tale of its own. This exquisite painting was part of the diverse collection of Philip and Sylvia Chaplain. Sylvia, a Spanish major at Cornell University, was also an avid studio painter. Her interest in Spanish and Art brought her to Mexico, where she met the famed artist Diego Rivera who introduced her to an art school in Mexico City where she studied for a year. The couple were passionate collectors of modern art and design to an extent that they spent the last of their savings on artworks during their honeymoon in 1951. Spain in particular was one of their beloved travel locations, and by chance they stumbled across Galería Juana Mordó where they started purchasing in 1964. Eventually, an affectionate friendship was developed between them and owner Juana Mordó, where they began a close correspondence over the years and even exchanged Christmas cards.

When *Bodegon* was purchased from the gallery, it was shipped from Madrid to the US twice. On its first voyage, it arrived in Manchester, New York by mistake. It was later returned to Madrid once again before finally making its way to Manchester, New Hampshire and the painting has been proudly hung on the walls of the Chaplain home since 1965. The couple's lifelong love affair with art ultimately led them down a path of becoming antique dealers, specializing in Asian art and antiquity.



224

JOSÉ JOYA

(1931-1996)

Ibalon

signed and dated 'Joya 1970' (lower right);
signed and dated again, titled and
inscribed 'Joya 32" x 24"
IBALON MAY, 1970' (on the reverse)
oil on board
80 x 59.5 cm. (31 ½ x 23¾ in.)
Painted in 1970

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

US\$110,000-160,000

PROVENANCE

Luz Gallery, Manila, Philippines
Acquired from the above
by the present owner in 1970
Private Collection, Australia

This work is accompanied by its original gallery label

荷西·荷雅

(1931-1996)

伊巴龍

油彩 木板
1970年作
款識：Joya 1970 (右下);
Joya 32" x 24" IBALON MAY, 1970 (畫背)

來源

菲律賓馬尼拉 Luz畫廊
現藏者於1970年購自上述畫廊
澳大利亞 私人收藏

此作品附畫廊標籤於

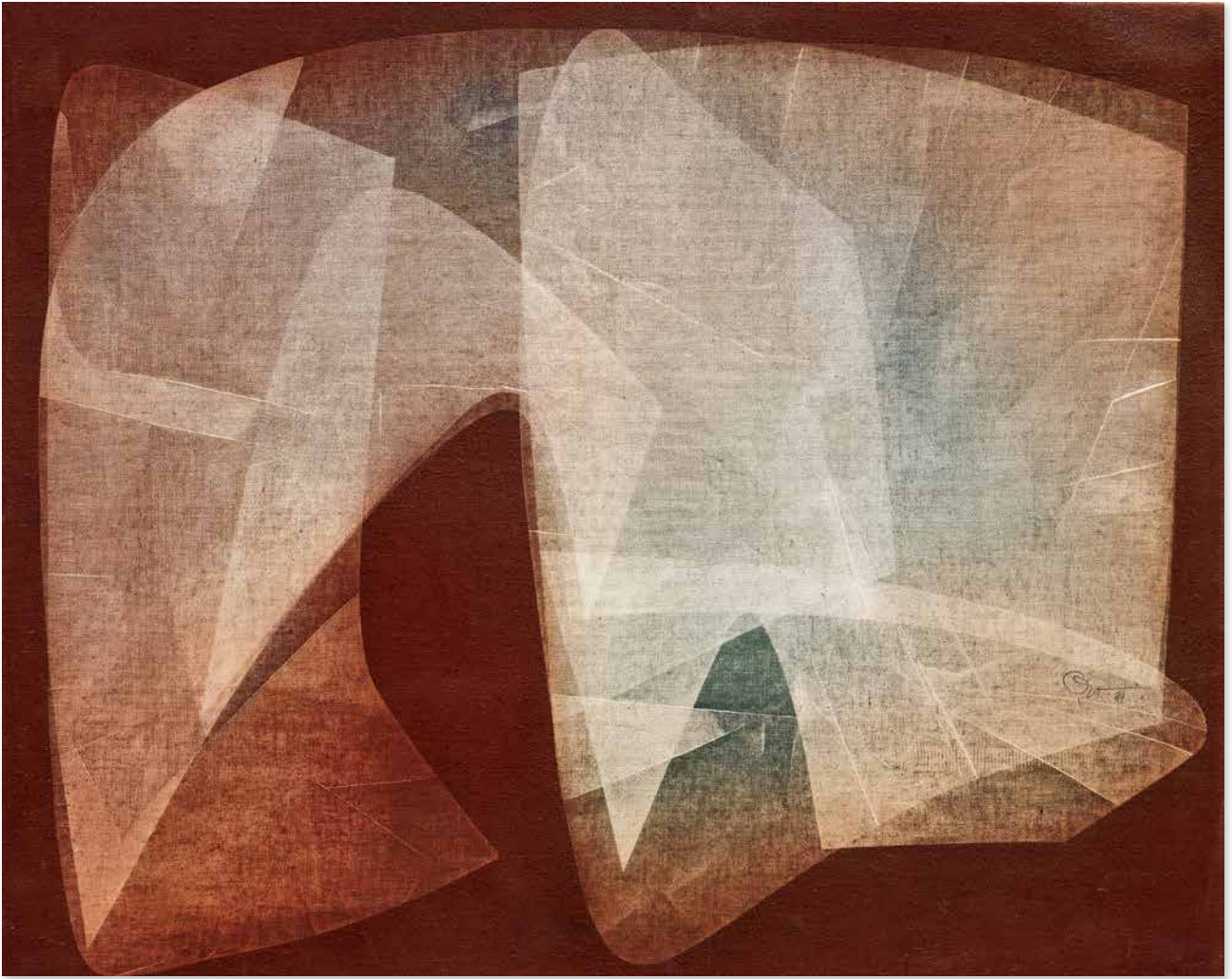
A founding figure in the development of modern and abstract art in the Philippines, Jose Joya was a multidisciplinary artist who was active as a painter, printmaker and ceramicist. He was traditionally schooled in painting under the prominent Filipino artists Fernando Amoroso and Guillermo Tolentino at the University of the Philippines College of Fine Arts. Joya's travels to Spain and then to America to further his studies in the arts influenced his style of painting, as he began to experiment and develop his own interpretation of the abstract expressionist movement that was prevalent amongst artists like Jackson Pollock, whose works he saw. The current lot *Ibalon* presented here is equally well-travelled. First acquired from The Luz Gallery in Manila in 1970, it was then subsequently brought back to Australia after.

Painted in 1970, *Ibalon* is an abstract work of mostly calming green and blue solid blocks of different form and shape that are stacked

against each other in a dynamic spontaneity of vigour. A visual reduction of his observation of nature in oil paint, *Ibalon*, could well represent the artist's simplified rendition of the ancient first Spanish settlement on the island of Luzon in the Philippines, also known as Ibalong. Joya was strongly influenced by the vibrant natural tropical landscape of his home country and committed himself to creating compositions of bold brushwork and quick application of impastos textures in a seemingly controlled manner of line, planes and colour.

Joya's works are a visual masterpiece of the senses, bringing the rich contrast of colours and textured energy in harmony within the same picture plane. One sees the same raw power in *Ibalon* however subtly, as Joya takes a softer, melodic approach with a large area of flat colour in this work as compared to many others in his oeuvre. Joya was an inspiration for the art scene in the Philippines, participating in numerous local and international exhibitions throughout his career.





225

ROMULO OLAZO

(1934-2015)

Diaphanous no. 258

signed 'O.r 81' (lower right);
titled 'DIAPHANOUS #258' (on the reverse)
oil on canvas laid on board
61 x 76 cm. (24 x 29⁷/₈ in.)
Painted in 1981

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

ROMULO OLAZO

(1934-2015)

Diaphanous no. 258

油彩 畫布 裱於木板

1981年作

款識：O.r 81 (右下); DIAPHANOUS #258 (畫背)

來源

亞洲私人收藏



226

ANG KIU KOK

(1931-2005)

Seated Man

signed and dated 'Kiu Kok 78' (upper left)
oil on canvas
60.5 x 40.5 cm. (23 $\frac{7}{8}$ x 16 in.)
Painted in 1978

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Acquired directly from the artist
Private Collection, Asia

洪救國

(1931-2005)

坐姿人像

油彩 畫布
1978年作
款識：Kiu Kok 78 (左上)

來源

原藏者得自藝術家本人
亞洲 私人收藏



227

NENA SAGUIL

(1924-1994)

Cosmos

signed and dated 'nena saguil '77' (lower right)
oil on canvas
53.2 x 92.6 cm. (21 x 36½ in.)
Painted in 1977

HK\$80,000-120,000

US\$11,000-16,000

NENA SAGUIL

(1924-1994)

宇宙

油彩 畫布
1977年作
款識：nena saguil '77 (右下)



Lot 228 Detail 局部 ▲

ALFONSO OSSORIO

阿方索 · 奧索里奧

Virtually absent from standard art history texts, Alfonso Ossorio's importance as an Abstract Expressionist artist was for a long time overshadowed by his immense wealth and socialite lifestyle. As heir to a sugar-refining fortune in Negros Occidental, Philippines, Ossorio and his life-long partner, Ted Dragon, ruled over The Creeks, the largest waterfront estate on Long Island, where the Filipino-American artist hosted for nearly forty years the grandest parties in the Hamptons. The Creeks were a cultural hub and a meeting place for Jackson Pollock, Lee Krasner, Jean Dubuffet, Willem de Kooning, Mark Rothko, and Costantino Nivola, as well as the home to Ossorio's impressive art collection and gardens. In 1949, Ossorio befriended Pollock and would become his greatest patron and supporter. Upon Pollock's suggestion, Ossorio travelled to Paris to meet French Art brut artist Jean Dubuffet. The two developed an immediate kinship. Curiously, Pollock would never meet Dubuffet in person, but as the two artists became leading protagonists on both sides of the Atlantic Ocean, Ossorio helped bridge the gap between Europe and America.

Until the release of the 1989 Pulitzer Prize-winning biography *Jackson Pollock: An American Saga* by Gregory W. Smith, Ossorio was regarded merely as a supporting actor of Pollock's life. The 2013 landmark exhibition *Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet*, curated by Dorothy Kosinski and Klaus Ottman at the Phillips Collection in Washington D.C. then at the Parrish Art

Museum in New York, reveals a more nuanced narrative where the three artists are treated as equally seminal players.

The Funeral!, also more aptly named *The Family Plot!*, painted in 1950, stands as an early and incredibly evocative painting from one of the most important periods in the artist's career. That year, Ossorio returned to his home country, the Philippines, for the first time in almost 25 years. This transformative trip would produce some of the artist's finest works in the months following, known as his Victorias period (named after his hometown). Finding himself in his devout Catholic hometown brought up deep feelings of turmoil, as his sexuality and lifestyle conflicted with his family's values. *The Family Plot!* stands as a fascinating work that is filled with an almost spiritual intensity, showing Ossorio's deep disquietude during and after his trip home. The subject of the funeral serves only as a pretext to paint a social satire of traditional and antiquated rites, which he has completely rejected. Ossorio used a wax-resist technique that he developed after seeing it used in the work of Romanian surrealist Victor Brauner. After applying a light colour wash to the paper, Ossorio would draw forms with wax, and then paint in watercolour, which would saturate all areas of the paper except those with wax-drawn shapes. In an almost cathartic process, Ossorio creates his own raw visual language in a chaotic yet ordered fashion, imbued with pungent humour, confirming his place as one of the most interesting artists of his time.



228

ALFONSO OSSORIO

(1916 – 1990)

The Funeral! (Family Plot!)

signed with the artist's monogram (middle left);
 titled, dated and inscribed 'The Funeral (Family Plot!) 1950 P.I. C50.174',
 signed with the artist's monogram (on the reverse)
 watercolour, chalk, pen and encaustic on cardboard
 55.4 x 77.2 cm. (21¾ x 30¾ in.)
 Painted in 1950 (2)

HK\$450,000-550,000

US\$59,000-71,000

PROVENANCE

Private Collection, Europe

The work is accompanied by a deluxe edition of *Initiatiques D'Alfonso Ossorio*
 and a signed lithograph of the artist

LITERATURE

J. Dubuffet, *Peintures Initiatiques d'Alfonso Ossorio*, Editions La Pierre Volante,
 Paris, France, 1951 (illustrated in black and white, cat. 8)

阿方索·奧索里奧

(1916-1990)

葬禮

水彩 粉筆 鋼筆 蠟畫 紙板

1950年作

款識：藝術家花押 (左中)；

The Funeral (Family Plot!) 1950 P.I. C50.174'，

藝術家花押 (畫背)

來源

歐洲 私人收藏

此作品附尚·杜布菲出版物原件

《Peintures Initiatiques d'Alfonso Ossorio》

出版

1951年《Peintures Initiatiques d'Alfonso Ossorio》

尚·杜布菲 La Pierre Volante出版社 巴黎 法國 (黑白圖版, 第8圖)



229

FERNANDO CUETO AMORSOLO

(1892-1972)

Planting Rice

signed and dated 'F Amorsolo 1952' (lower right)
oil on canvas
53 x 71 cm. (21 x 28 in.)
Painted in 1952

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Acquired directly from the artist by the original owner
Thence by descent to the present owner
Private Collection, Canada

阿莫索羅

(1892-1972)

插秧

油彩 畫布
1952年作
款識：F Amorsolo 1952 (右下)

來源

原藏者得自藝術家本人
現由現藏家屬收藏
加拿大 私人收藏



230

DANILO E. DALENA

(B. 1943)

Untitled (Alibangbang Series)

signed with artist's signature and dated '79' (lower left)
oil on canvas
36 x 28 cm. (14 $\frac{1}{8}$ x 11 in.)
Painted in 1979

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, Asia

DANILO E. DALENA

(1943年生)

無題 (Alibangbang 系列)

油彩 畫布
1979年作
款識：藝術家款識79 (左下)

來源

亞洲 私人收藏

THAWAN DUCHANEE

達宛 · 都察尼

Born in the northern province of Chang Rai, Thawan Duchanee trained under the late sculptor Corrado Feroci who was renowned for his introduction of modern art into Thailand. Furthering his studies abroad at the Rihks Akademie van Beeldende Kunsten (Royal Academy of Fine Arts), Duchanee refined his understanding of Western art techniques of Surrealism and Expressionism, which he incorporated into his works.

Depicting a closeup interpretation of Jesus wearing a woven crown of thorns, *Christ* is an exceptional oil on canvas work that demonstrates the artist's tenacity in composing bold and powerful pictorial lines with the use of contrasting deep shadow and light. Using small but distinct strokes of paint in different directions and colours, Duchanee gives texture to the figure's facial features and the forbearing ring around his head, adding to the rugged and surreal depiction of Jesus. The artist's ability to evoke strong emotional and spiritual quality to this revered figure is unparalleled.

Duchanee was known to have intertwined his religion with his art and painted many provocative works of Buddhism throughout his career. When he first started working in Thailand, viewers of his works often assumed that he was a Christian and his works were an attack on Buddhism. Unintentionally, this work resonates with such an important period of Duchanee's career and what is more unique is the personal backstory that is attached to the work's provenance.

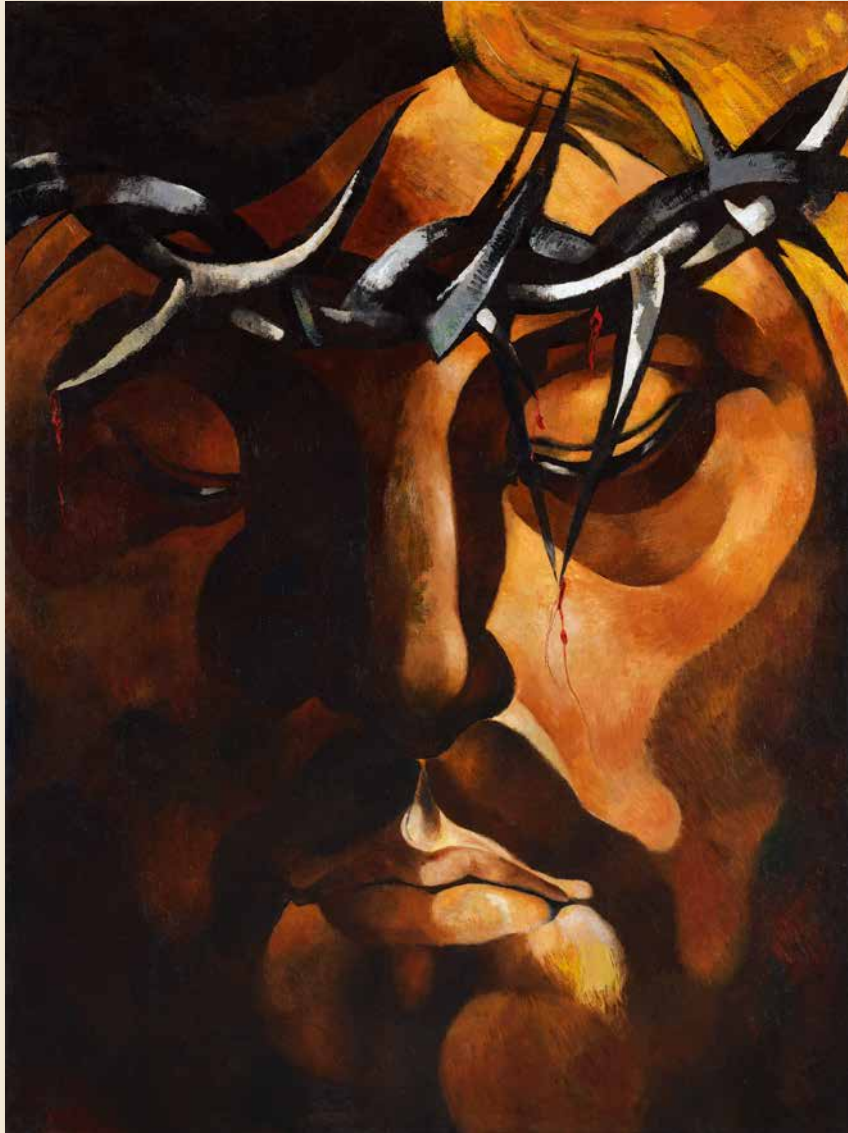
In the 1960s, the current owner's parents moved to live and work in Bangkok, Thailand through a program that was run by the Presbyterian Church, teaching English at two local universities while also working at the Student Christian Centre (SCC). The SCC was founded by Reverend Ray Downs, and it was he who introduced the present owner's parents to Thawan Duchanee. The SCC hosted Duchanee's solo exhibition in 1969 and becoming friends, the artist presented the work *Christ* as a gift to the owner's parents. The family has also in their possession, an old photo of the artist and the owner's parents, which they have equally treasured.



The parents of the owner of the present lot, with the headmaster of Bangkok Christian College, Acharn Aree Semprasart, during the 1960s

1960年代，其畫作現藏家的父母與曼谷基督教學院的校長 Acharn Aree Sempra Art





231

THAWAN DUCHANEE

(1939-2014)

Christ

oil on canvas
201 x 151 cm. (79 1/8 x 59 1/2 in.)

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Gift from the artist to the previous owner in 1969
Thence by descent to the present owner
Private Collection, USA

達宛·都察尼

(1939-2014)

耶穌基督

油彩 畫布

來源

藝術家1969年贈予前藏者
現由現藏家屬收藏
美國 私人收藏



232

PRATUANG EMJAROEN

(B. 1935)

Untitled

signed with artist's signature (lower right)
oil on canvas
90.5 x 100.5 cm. (35 $\frac{5}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 1994

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

PRATUANG EMJAROEN

(1935年生)

無題

油彩 畫布
1994年作
款識：藝術家簽名(右下)

來源
亞洲 私人收藏



233

PRATUANG EMJAROEN

(B. 1935)

No. 1

signed with artist's signature in Thai and dated '1990' (upper left)
oil on canvas
90 x 75 cm. (35 3/8 x 29 1/2 in.)
Painted in 1990

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Japan

PRATUANG EMJAROEN

(1935年生)

一號

油彩 畫布
1990年作
款識：藝術家簽名1990 (左上)

來源

日本 私人收藏



234

DAMRONG WONG-UPARAJ

(1936-2002)

Untitled

signed and dated 'Damrong W. 1990' (lower right)
acrylic on canvas
70 x 66.5 cm. (27½ x 26⅞ in.)
Painted in 1990

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Private Collection, Asia

丹龍黃

(1936-2002)

無題

壓克力 畫布
1990年作
款識：Damrong W. 1990 (右下)

來源
亞洲 私人收藏



235

DAMRONG WONG-UPARAJ

(1936-2002)

*Coloured Forms Floating on a Curved Black Form;
Four Colored Forms Floating on a Curved Black Form;
Non Objective Linear Forms Floating in Black Field with
Jagged Edges; & Homage to Minimalism*

1: signed 'Damrong 1963' (upper right)

2: signed, dated and inscribed 'Damrong 1963 London' (upper right)

3: signed, inscribed and dated 'Damrong Wong Uparaj 1/10 Mrs Stone 30/12/63' (lower right)

4: inscribed, signed and dated 'To Mrs. Stone. Damrong 1969' Philadelphia Pa.' (on the reverse)

pastel on paper; pastel on paper; mixed media, watercolour and pastel on paper & oil on canvas

24 x 31.6 cm. (9½ x 12½ in.); 33 x 22 cm. (13 x 8½ in.);

30.5 x 20.5 cm. (12 x 8 in.) & 41 x 41 cm. (16 x 16 in.) (4)

Executed in 1963; 1963; 1963 & 1969 (4)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Acquired from the artist by Faye G.Y Stone

Thence by descent to the previous owner

Anon. Sale, Christie's Hong Kong, 25 May 2014, lot 369

Private Collection, Asia (Acquired at the above sale by the present owner)

丹龍黃

(1936-2002)

漂浮在黑色塊上的形體；

漂浮在黑色塊上的四個形體；

漂浮在鋸齒狀黑色塊上的線狀形體；及

向極簡主義致敬

粉彩 紙本；粉彩 紙本；綜合媒材 水彩 粉彩 紙本；及 油彩 畫布
1963年；1963年；1963年及 1969年作

款識：Damrong 1963 (右上)；Damrong 1963 London (右上)；

Damrong Wong Uparaj 1/10 Mrs Stone 30/12/63 (右下) 及

To Mrs. Stone. Damrong 1969 Philadelphia Pa (畫背)

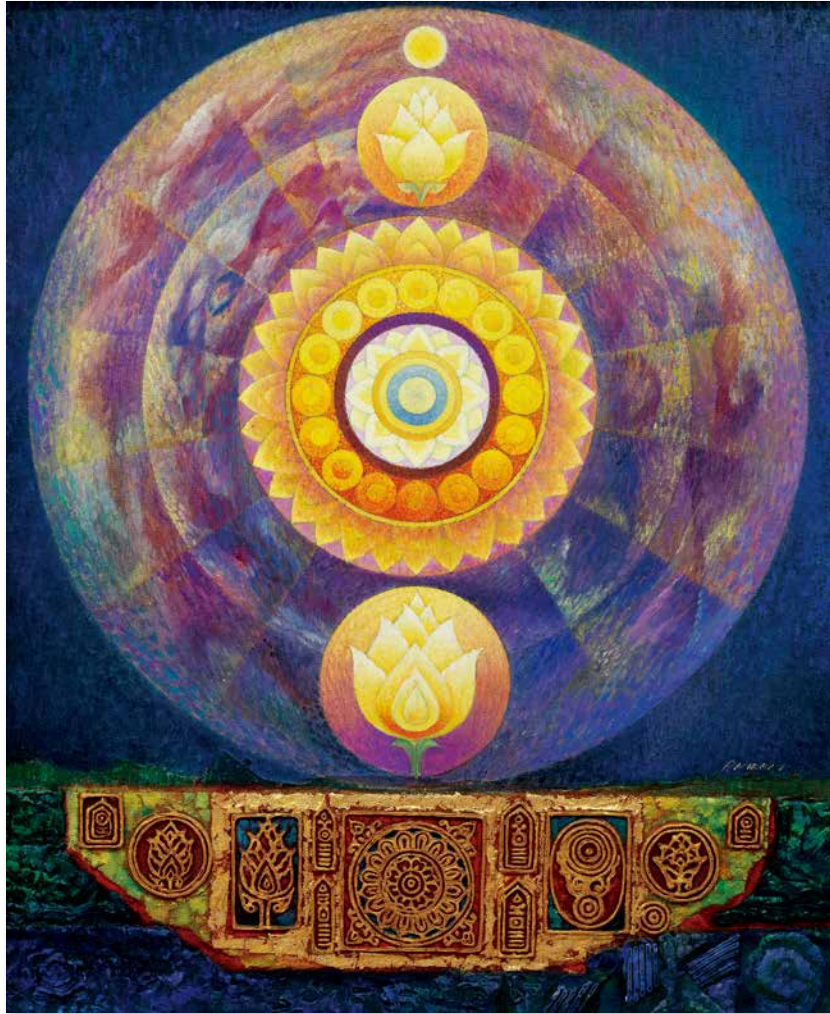
來源

Faye G.Y Stone得自藝術家本人

現由前藏著家屬收藏

香港 佳士得 2014年5月25日 編號369

亞洲 私人收藏 (現藏者購自上述拍賣)



236

PICHAIR NIRAND

(B. 1936)

Untitled

signed 'P. NIRAND' (lower right); signed again, dated and inscribed
'PICHAIR NIRAND BANGKOK THAILAND 1989' (on the reverse)

mixed media on canvas
82 x 66 cm. (33¼ x 26 in.)
Executed in 1989

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Japan

PICHAIR NIRAND

(1936年生)

無題

綜合媒材 畫布
1989年作

款識：P. Nirand (右下); PICHAIR NIRAND
1989 BANGKOK THAILAND (畫背)

來源

日本 私人收藏

237

MARC CHAGALL

(1887-1985)

Visions de Paris

stamped with the artist's signature 'Marc Chagall' (lower right)
oil on canvas
33 x 46 cm. (13 x 18½ in.)
Painted in 1953

HK\$3,500,000-5,000,000

US\$460,000-640,000

PROVENANCE

The Estate of the artist
Contini Gallery, Venice, Italy
Private Collection, Europe
Acquired from the above by the present owner
The Comité Chagall has confirmed the authenticity of this work.

馬克·夏加爾

(1887 - 1985)

巴黎美景

油彩 畫布
1953年作
款識：Marc Chagall (右下)

來源

藝術家舊藏
意大利 威尼斯 孔蒂尼畫廊
歐洲 私人收藏
現藏家購自上述收藏
本作品已經由馬克·夏加爾委員會鑒定





Visions de Paris, painted in 1953, relates to Marc Chagall's "Paris Series," a group of more than thirty works that he conceived in February 1952, and executed over the course of the next few years. A selection of twenty-nine of these pictures was exhibited at Galerie Maeght in June 1954. He based many of these views on drawings he made as he walked the boulevards and streets of a city he had known since he was a young man; he also returned to sketches he made in coloured chalks and pastels while on a three-month sojourn in Paris during the spring of 1946, the first of several visits he made to France as he considered relocating from America, where he had spent his wartime exile. Following his permanent return in 1948, Chagall eventually settled in Vence, a town in the Midi. He continued to use his daughter Ida's home in Paris as a base and was a frequent visitor to the capital for exhibitions and other activities.

The views in the "Paris Series," as Franz Meyer has written, "blend under a magic veil of colour with the dance of lovers and fabulous creatures" (Marc Chagall: Life and Work, New York, 1964, p. 530). The artist evoked well-known sites in the capital including Notre-Dame, the Eiffel Tower, Bastille, Opéra, Panthéon, Place de la Concorde, St-Germain-des-Prés and the bridges and quays along the Seine. Chagall wrote in the Maeght exhibition catalogue: "Paris, my heart's reflection: I would like to blend with it, not to be alone with myself." As Jackie Wullschlager has noted, this was "his first exhibition since his marriage to Vava [in 1952], and it demonstrated a new ambition, scale and consistency of vision that had been absent from his work in the decade following Bella's death" (Chagall, A Biography, New York, 2008, p. 483).

The present painting is Chagall's poetic evocation of two lovers on a romantic evening, under the cover of nightfall. The picture is peopled with various characters from Chagall's well-known artistic language, all engaged in a dream-like nocturnal narrative, recalling memories from the artist's past and present, real or imagined, literal or symbolic. The figures of two lovers in the foreground meld into the sapphire blue of the Seine, under the subtle moonlight which descends in emerald green upon the romantic city. Its light illuminates the gentle green animal hovering above the edge of the water in reminiscence of the artist's rural past, from his childhood home town of Vitebsk. Above, underneath the moon, the figure of the artist works at his easel, recalling the artist's memories into his canvas. The figure of the mother and child towards the left glow forward in ruby red and amber, gently shining from the ambient darkness, atop a large, tourmaline pink rooster, the symbolic French animal, which carries them, floating underneath. This is a glimpse into a pantheon that is Chagall's own, and yet its magical quality and its open, honest charm are enchanting, inviting us to share in his reverie of romantic love and attachment to the places that inspired him creatively and emotionally.

Marc Chagall,
La Sainte-Chapelle, étude,
1953. Christie's New York,
16 May 2018, lot 397,
sold for USD 852,500

Artwork: © 2020 Artists Rights
Society (ARS),
New York / ADAGP, Paris

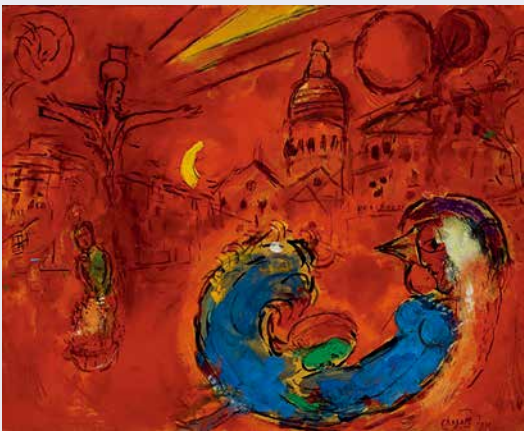
馬克·夏加爾
《習作：聖禮拜教堂》
1953年作 紐約 佳士得
2018年5月16日
成交價：852,500美元



《巴黎美景》作於1953年，是夏加爾於1952年2月構思并在此後幾年完成的三十余幅「巴黎系列」作品中的一幅。此系列其中的二十九幅曾於1954年6月在瑪格畫廊展出。藝術家年輕時便來到巴黎，對這座城市異常熟悉。而這系列作品也是基於他描繪巴黎的林蔭大道和小徑的習作而作。夏加爾亦回到了他1946年春在巴黎的三個月期間創作的一系列彩色蠟筆及粉彩作品，那是他自二戰逃亡到美國後第一次造訪巴黎，由於當時考慮搬回巴黎，他其後又造訪多次。雖然在1948年搬回法國後，夏加爾最終選擇定居於地中海沿岸的小鎮旺斯，但他經常拜訪女兒伊達在巴黎的家並且時常來到巴黎參加展覽及其他活動。

「巴黎系列」中的景色，正如法蘭茲·梅耶所描述的，「絢爛的色彩下翩翩起舞的情人及寓言裡的動物融為一體」（《馬克·夏加爾：生命與作品》，紐約，1964年，第530頁）。藝術家將這座城市裡眾多的著名建築融入到自己的創作中，包括巴黎聖母院、埃菲爾鐵塔、巴士底獄、巴黎歌劇院、先賢祠、協和廣場、聖日耳曼德佩教堂及塞納河沿岸的喬梁及碼頭。夏加爾在瑪格畫廊展覽圖錄中寫道：「對於巴黎，我願意融入其中，而不是孤獨的一個人。」傑基·伍爾施拉格注意到：「這次展覽是他自1952年與娃娃婚後的第一個展覽，展現出全新的抱負和視野，這些正是貝拉去世後十年間他所創作的作品中所缺少的。」（《夏加爾傳記》，紐約，2008年，第483頁）

夏加爾在本作中詩意般地描繪了在夜幕的掩蓋下，浪漫夜空中的兩個戀人。作品充滿了藝術家熟知的藝術語言與題材，如夢一般闡述著夜晚的故事，喚起了藝術家過去與現在、真實或想象的、字面性的或象征性的記憶。浪漫的城市籠罩在碧綠的月光下，前景中的一對戀人的身影融合在藍寶石般的塞納河中。燈光照亮了徘徊在水邊的溫柔的綠色動物，讓人回想起夏加爾的童年和他的家鄉維捷布斯克。在這之上，月光下方，藝術家的身影與他的畫架出現在畫面上，喚起藝術家自身的回憶。朝向左側的母親與小孩散發著紅寶石和琥珀般的光暈，在黑暗中閃耀，漂浮在他們身下的是一隻粉色的最具象征意義的法國公雞。通過作品，我們得以一瞥夏加爾自己的先賢祠，它神奇的品質和它的開放及真誠是那樣的迷人，邀請觀者一起分享他對浪漫愛情的遐想和對激發他創造力及情感的地方的依戀。



Marc Chagall, *Place du Tertre*, Circa. 1953-1954.
Christie's Paris, 18 October 2018, lot 120, sold for EUR 607,500
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《小丘廣場》約1953 - 1954年作
巴黎 佳士得 2018年10月18日 成交價：607,500歐元





238

ANDRÉ BRASILIER

(B. 1929)

Grande cavalcade d'automne

signed 'André Brasilier' (lower right); signed, dated and inscribed
'Grande cavalcade d'automne 165 x 208 André Brasilier 2016'
(on the top stretcher on the reverse)

oil on canvas

165 x 208 cm. (65 x 81 $\frac{7}{8}$ in.)

Painted in 2016

HK\$650,000-850,000

US\$85,000-110,000

安德烈克·布拉吉利

(1929年生)

秋日騎行

油彩 畫布

2016年作

款識：André Brasilier (右下)；Grande cavalcade d'automne
165 x 208 André Brasilier 2016 (畫布框架上方)

CHEN YIFEI

陳逸飛

Chen Yifei's artistic career began in the 1960s and 1970s. He received critical acclaim for his paintings depicting modern Chinese historical events and subjects, such as *The Seizing of the Presidential Palace*, *Red Flag* and *Thinking of History at My Place*. In 1980, Chen Yifei, who was already a famous artist in China, left for New York to pursue further study. In the 1980s, conceptual art, Pop Art, installation art and new media art dominated the art scene in the US. Chen retained and developed his unique artistic style that infuses the essence of Chinese art into Realism and Romanticism in classical Western art, gaining his place in the Western art world with his singular aesthetics.

In 1982, he travelled to Europe in the summer, and then to the water villages in Jiangnan for inspiration. After his return to New York, Chen dedicated his time to the first group of the 'Water Villages' series. In *Hut Village (Suzhou)*, Chen divides the composition into parallel sections of the water canal, the greens and the water villages on the sides. As the water villages are enveloped in the misty lights of dawn, the viewer's mind strolls by the empty boats to the dewy grassland. Chen's refined brushwork is almost concealed in the dreamlike scenery, which stirs with a touch of tender mystery. *Hut Village (Suzhou)* embodies the calling of the heart, or a sense of belonging. *Below the Garden (Suzhou)* reveals a Jiangnan woman is doing the washing by the river, and the water ripples as the boat crosses the river. Chen uses a delicate technique of frosting with thick layers of color to depict

the red walls and white tiles and the wooden boats in the hazy scenery of Jiangnan. In both paintings, Chen applies the theory of being faithful to natural lights, first put forward by Pre-Raphaelite Brotherhood in the UK in the 19th century. In *Below the Garden (Suzhou)*, Chen captures the instantaneous changes of natural lights and the shadows of villagers, evoking the subtle relationship between light and shade in paintings of European classicism. In *Below the Garden (Suzhou)*, the scenery is lit up in the complex lighting of dawn. Chen transforms light into a language of art in order to express the profound emotions embedded in the scenery, as well as the hazy and romantic atmosphere that is unique to Jiangnan.

Chen received recognition for his 'Water Villages' series in the US. In 1983, 1984 and 1985, his work was exhibited at the New York Hammer Galleries, Brooklyn Museum and the New England Center for Contemporary Art respectively. In 1984, *The New York Times* and *Arts News* described Chen's artistic style as 'romantic realism', which brought the 'Water Villages' series to greater attention in the US. *Below the Garden (Suzhou)* and *Hut Village (Suzhou)* were both exhibited at the New York Hammer Galleries, and they have been in the collection of the present owner ever since.

陳逸飛的藝術生涯起步於六、七十年代，革命歷史題材巨作《佔領總統府》、《紅旗》、《踱步》等令陳逸飛成為當時備受矚目的藝術家。1980年，已在中國頗富盛名的陳逸飛選擇到美國紐約留學。面對80年代美國藝壇的觀念藝術、波普藝術、裝置藝術、新媒體藝術的浪潮，陳逸飛堅守西方古典寫實與浪漫主義風格並融入中國藝術的特色與精髓，以陳氏美學在西方藝壇開闢出一席之地。

1982年夏天，陳逸飛赴歐遊歷，其後赴江南水鄉搜集素材，重返紐約後便潛心創作第一批「水鄉系列」作品。在《蘇州村莊》中，藝術家將畫面平行分割，呈現水道、草池、和連綿的河邊屋舍。水鄉被朦朧的光線籠罩，從船舶到沾滿晨露的青綠草叢，觀者的思緒繚繞在這清晨時分的微光中，讓人沉醉其中。《蘇州村莊》的筆觸細膩至極，呈現了一個如夢如幻的景致。《蘇州水鄉》則是以動襯靜，作品中一位江南女子在河邊洗滌，小船從容駛過蕩起涓涓漣漪。紅磚白牆、木蘭小舟在陳逸飛細緻的勾畫下將江南煙雨朦朧襯托得恰如其分。兩幅作品的光感都延續了十九世紀英國前拉斐爾畫派提倡忠於自然光線的法則。《蘇州村莊》借用自然光線與民居的光影變化，來渲染歐洲古典主義繪畫豐富微妙的明暗關係。而《蘇州水鄉》被和煦籠罩，彷彿是清晨時分朝陽所產生的複雜光線。陳逸飛把光線化成藝術表現的語言，傳遞出風景所蘊含的情感，以及江南獨有的濕潤、氳氳的浪漫氛圍。

陳逸飛通過「水鄉系列」在美國社會獲得認同，並於1983年、1984年及1985年，在紐約哈默畫廊、紐約布魯克林博物館、康涅狄格州新英倫現代藝術中心公開展出。1984年美國《紐約時報》與《藝術新聞》雜誌更把陳逸飛的藝術風格評為「浪漫寫實主義」，「水鄉系列」由此開始在美國產生迴響。《蘇州村莊》與《蘇州水鄉》均出自紐約哈默畫廊，並一直由現藏者珍存至今。

Lot 239 Detail 局部 ▼



Lot 240 Detail 局部 ▼





239

CHEN YIFEI

(1946-2005)

Below the Garden (Suzhou)

signed 'Chen Yifei' (lower right)
oil on canvas
87 x 107 cm. (34¼ x 42½ in.)

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

US\$130,000-260,000

PROVENANCE

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

陳逸飛

(1946-2005)

蘇州水鄉

油彩 畫布
款識：Chen Yifei (右下)

來源

美國 紐約 漢默畫廊
現藏者購自上述畫廊



240

CHEN YIFEI

(1946-2005)

Hut Village (Suzhou)

signed 'Chen Yifei' (lower right)
oil on canvas
61 x 76.3 cm. (24 x 30 in.)

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

US\$110,000-160,000

PROVENANCE

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

陳逸飛

(1946-2005)

蘇州村莊

油彩 畫布
款識：Chen Yifei (右下)

來源

美國 紐約 漢默畫廊
現藏者購自上述畫廊



241

PANG JIUN

(B. 1936)

Butterfly

signed in Chinese and dated '1999' (middle right)
oil on canvas
165 x 165 cm. (65 x 65 in.)
Painted in 1999
one painted seal of the artist

HK\$550,000-850,000

US\$72,000-110,000

PROVENANCE

Private Collection, Asia

LITERATURE

Pang Jiun, *The Art of Pang Jiun*, Artist Publishing Co., Taipei, Taiwan, 2003 (illustrated, p. 84).

Pang Jiun: *Expression of the Orient*, exh. cat., Artist Publishing Co., Taipei, Taiwan, 2015 (illustrated, p. 375, 431).

龐均

(1936年生)

蝴蝶蘭盛開

油彩 畫布
1999年作
款識：龐均 1999 (右中)
藝術家手繪鈐印：均

來源

亞洲 私人收藏

出版

2003年《龐均的藝術》龐均 藝術家出版社 台北 台灣 (圖版，第84頁)

2015年《東方表現的龐均》展覽圖錄 藝術家出版社 台北 台灣 (圖版，第375, 431頁)



242

PANG JIUN

(B. 1936)

Early Spring in Jiangnan

signed in Chinese and dated '2010' (lower right)

oil on canvas

59.5 x 72 cm. (23 3/8 x 28 3/8 in.)

Painted in 2010

one painted seal of the artist

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Longmen Art Projects, Shanghai, China

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

龐均

(1936年生)

江南早春

油彩 畫布

2010年作

款識：龐均 2010 (右下)

藝術家手繪鈐印：均

來源

中國 上海 龍門雅集

亞洲 私人收藏 (現藏者購自上述畫廊)

243

TING YIN YUNG

(DING YANYONG, 1902-1978)

Vase with Zhong Kui

signed 'Ting Yung' in Chinese (upper right)
oil on masonite
45.5 x 29.4 cm. (17 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.)
Painted in 1970s

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

US\$240,000-360,000

PROVENANCE

Private Collection
Anon. Sale, Sotheby's Taipei, 17 October 1999, lot 103
Anon. Sale, Hanhai Beijing, 16 December, 2007, lot 1517
Anon. Sale, Cheng Xuan Beijing, 16 May 2010, lot 9
Anon. Sale, Council Beijing, 4 December 2015, lot 2041
Private Collection, Asia (acquired at the above sale by the present owner)

EXHIBITED

Taipei, Taiwan, National Museum of History, Aesthetic Images of Ding Yanyong's Paintings, August-September 2003.

LITERATURE

National Museum of History, Aesthetic Images of Ding Yanyong's Paintings, exh. cat., Taipei, Taiwan, 2003 (illustrated, p. 93)
The Li Ching Cultural and Educational Foundation & Hatje Cantz, Ting Yin Yung: Catalogue Raisonné, oil paintings, Taipei, Taiwan & Berlin, Germany, 2020 (illustrated, plate 216, P. 328)

Ting Yin Yung was born at the turn of the 20th century and went to Japan to study art in 1920. During his six-years of art education in Japan, Ting was introduced to Western art movements where he came to understand the distinct characteristics of different schools in Western art. Shortly after his return to China, there was a change in his style, and soon Ting abandoned his focus on realism to concentrate on the manner in his line renderings. Ting Yin Yung's exquisite employment of lines and breathtaking colour execution are manifested to the hilt in *Vase with Zhong Kui*. Ting employed contrasting bright yellow and white colour as background for the composition. The dissection and analysis of multiple small facets and the simplified outlines inaugurated the flattened picture plane, decorative visual effects that Western modern art sought after. Figures such as the Historical Buddha, the Eight immortals, the sixteen Arhats and Zhongkui are some of Ting's favourite themes. This painting suggests a sense of innocent frivolity. The piece also resonates with the explosiveness of Primitivism's rough and unrefined elements that had profoundly inspired Ting's artistic styles.

The artist barely focuses on the details of figures. Instead, he extracts the most expressive part in the painting to emphasize the dramatic elements on paper. Bada Shanren skillfully uses simple yet dynamic lines to convey the spirits of figures and objects. Not only does Ting adhere to the concept developed in the 17th century, he refines this concept by introducing colour. In Ting's oil paintings, color and line complement each other, rendering his work a composite of past and present, East and West, and undoubtedly an exemplum of the 20th century Chinese contemporary art.

丁衍鏞

(1902-1978)

鍾馗紋瓶子

油彩 纖維板
1970年代作
款識：丁庸 (右上)

來源

私人收藏
台北 蘇富比 1999年10月17日 編號103
北京 翰海 2007年12月16日 編號1517
北京 誠軒 2010年5月16日 編號9
北京 匡時 2015年12月4日 編號2041
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2003年8月-9月「意象之美：丁衍庸的繪畫藝術」
國立歷史博物館 台北 台灣

出版

2003年《意象之美：丁衍庸的繪畫藝術》展覽圖錄 國立歷史博物館
台北 台灣 (圖版，第93頁)
2020年《丁衍鏞 油畫全集》財團法人立青文教基金會 & Hatje Cantz
台北 台灣 & 柏林 德國 (圖版，第216圖，第328頁)

丁衍鏞出生於二十世紀初年，於1920年曾在日本留學六年，深刻掌握西方油畫不同流派的特徵。回國後不久，畫風便出現改變，捨棄寫實而專攻線條簡樸之美。丁氏精湛的線條技法及令人驚嘆的色彩表現，在《鍾馗紋瓶子》中發揮得淋漓盡致。在構圖上，丁衍鏞以強烈對比的明亮的黃和白作為背景，以單純大膽的顏色為畫面切割，造就出如西方現代畫派所追求的「平面化」及「裝飾性」的畫面處理與視覺效果。釋道人物如佛陀、八仙、羅漢、鍾馗等一向是丁氏喜愛的題材，藝術家以寥寥幾道筆觸則簡化了瓶子、鍾馗像和小桌子之輪廓描寫，畫作充滿天真稚樸的藝術趣味，可見到原始主義中粗獷、不假修飾所凝聚出的爆發力對於丁衍鏞深刻的啟發與影響。

丁氏捨棄人物的細節，抽取最富表現力的部份，予以創造，加強了整個畫面的故事性，令人聯想到八大山人把物像的精神意簡言賅地表現在多變的線條上，而丁衍鏞則成功承存17世紀發展出來的概念，繼而進一步加入色彩元素，色彩、線條在丁氏油畫中相互配合，成就了「穿梭古今、跨越東西」的20世紀中國現代藝術。



04 244

SANYU

(CHANG YU, 1895-1966)

Léopard endormi (Sleeping Leopard)

signed in Chinese, signed 'SANYU' (lower right)
mixed media on cardboard
18 x 20.5 cm. (7 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in.)
Painted in the 1950s

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

US\$390,000-640,000

PROVENANCE

Gifted from the artist to the present owner ca.1953-54

EXHIBITED

Paris, France, Musée Guimet, Sanyu : l'écriture du corps
(Sanyu : Language of the body), 16 June – 13 September 2004.

LITERATURE

Sanyu : l'écriture du corps, exh. cat., Musée Guimet, Paris, France, 2004
(illustrated, p. 177).

Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings (Volume II),
The Li Ching Cultural and Educational Foundation,
Taipei, Taiwan, 2011 (illustrated, plate 292, p. 101 and 138).

常玉

(1895-1966)

豹

綜合媒材 紙板
1950年代作
款識：玉 SANYU (右下)

來源

現藏者於約1953-54年直接得自藝術家

展覽

2004年6月16日 - 9月13日 「常玉：身體語言」吉美博物館 巴黎 法國

出版

2004年《常玉：身體語言》展覽圖錄 吉美博物館 巴黎 法國
(圖版：第177頁)

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292圖，第101及138頁)



When I met Sanyu for the first time, he gifted me with a present. Was it in 1953 or 1954? I do not recall as I was still quite young. I lived in Switzerland with my mother, who had remarried after separating from my father, and I would come to Paris during the holidays to visit him. He rented a studio on the second floor of the 15 Place Dauphine in the first district. I would often walk into Sennelier, the reputable fine arts paint shop, to buy crayons and blocks of paper: I wanted to draw like my Daddy whom I found fascinating when he would take out his watercolour brushes to sketch landscapes. One day, he told me "since you want to draw so much, I will introduce you to a real painter. He is Chinese and his name is Sanyu. You can have lunch at his home. He will make you taste Chinese cuisine, which is – together with French cuisine – the best in the world. But first, I will teach you how to use chopsticks".

When I arrived at Sanyu's house, he opened the door and said in a strong accent: "Are you Anny, Arnaud's daughter? You are so tall for your age!" I was late but he so kindly did not mention anything about it. As we were having lunch, he saw that I was struggling with using chopsticks, so he graciously offered me a spoon and fork.

There were paintings everywhere; not hanging on the walls so much as resting against them. There was an old sofa somewhere and the stove was in the same room. The shelves were filled with all kinds of objects. He asked me a many questions, but he spoke little about himself, only that he liked horses and had high regards for my father. I did not see any paintings of nudes, maybe he had hidden them from me out of respect? When it was time to leave, he asked me to show him which work I liked the most. I gravitated towards the small formats as the bigger ones were too impressive for me. I pointed to a small painting depicting a resting leopard. He looked at me and said "you can have it as a souvenir of our lunch together". I could not accept, but he added "in China, it is hurtful to refuse a gift". He wrapped it in some newspaper and I left overjoyed. I treasured this painting. During my entire childhood and teenage years, I kept it above my bed. Each time I moved houses, it found its place near me. One day, I had just enough money set aside to have it framed by a craftsman passionate about his work.

I often asked my father news about Sanyu in the years following that lunch, but the former moved to the countryside in 1959 and his exchanges with the artist slowly faded to a formal yearly Christmas card. My father would invite him to spend a few days in his home, away from the city, but he would always refuse, citing health reasons or financial burden. My father even offered to pay for his train ticket, but he declined. In 1966 one day, my Daddy announced he had passed. I was terribly sad...

One day not so long ago, I came upon an advertisement for an upcoming exhibition on Sanyu at the Musée Guimet, Paris. I met the curator and was able to loan this small painting to pay tribute to my dear friend for a day.

Remarks in conversation with Anne-Marie de Maigret, 2016



Sanyu, ca. 1950 (© Comte Arnaud de Maigret)
常玉，1950年代 (© Comte Arnaud de Maigret)



Sanyu, *Leopard*, painted in 1940s, Christie's Hong Kong, 11 July 2020, lot 211, sold for HKD 10,925,000
常玉《豹》1940年代作 佳士得香港 2020年7月11日 成交价：港币10,925,000



Lot 244 Detail 局部 ▲

我首次見到常玉，他就送我一份見面禮。時間到底是1953還是1954年呢？我真的不記得了，因為我尚年幼。當時我在瑞士，與家母同住，家母與父親分居後再婚，而我會在放假期間來巴黎拜訪爸爸。他在一區的15多芬寓所二樓租了一間工作室。我經常步行到索尼列，一間馳名的藝術顏料專賣店，購買蠟筆和一疊疊的畫紙：我希望能跟爸爸一樣擅長畫畫。每次他拿出水彩筆刷開始作山水畫，我都神往不已。有天他告訴我，「既然妳那麼想畫畫，我要介紹一位真正的畫家給妳。他是華裔，名字是常玉。妳可以在他家用午餐。他會請妳品嚐中式料理。中國菜跟法式料理一樣，是全世界最頂級的美食。但是我們先處理要事：我要教妳用筷子。」

我抵達常玉的家，他開門後，用口音很重的法文問我，「妳是不是阿諾的女兒，安妮？妳對妳這年齡來說，真的長好高喔！」我其實已經遲到了，但是常玉非常親切，根本沒提這件事。我們在用午餐時，他注意到我在使用筷子時技術欠佳，體恤地給我一套湯匙和叉子。

常玉的工作室到處是畫作；這些畫與其說是掛在牆面，不如說是放靠在牆邊。室內某處還放了一座舊沙發、另加一座爐子。架子上放滿了各種物品。他問了我許多問題，但是甚少提到自己的故事，僅說他很喜歡馬，而且很敬重我父親。我沒有看到任何裸女畫，也許他是因為顧念到我，事先把這些作品妥善藏好吧？

時間差不多，我也該告辭了，他要我將我最喜愛的作品指給他看。我比較喜歡小型畫，因為闊幅作品對我而言實在太攝人了。我指著一張繪有休憩中花豹的小幅畫作。常玉看著我，說：「我就把它送給妳，作為我們這頓午餐的紀念。」我趕緊婉拒，但是他說，「在中國，拒絕送禮人的心意，是很傷人的喔。」他接著把這幅花豹畫包在幾張報紙中，我離開時狂喜不已。童年和青少年時期，我都把這幅畫放在床頭櫃上。每次搬家，我也都會把這畫放在身旁不遠處。有一天，我終於存夠錢，可以委託一名十分喜愛常玉作品的工匠來製作框架。

在那場午餐後，我常向爸爸打探常玉的消息，但是家父在1959年搬到鄉下，他與這位華裔宗師的聯絡也漸漸減少，到最後只有在每年耶誕節交換卡片。爸爸常邀請常玉到他鄉下住所待個幾天，遠離都市塵囂，但是常玉一律以健康不佳、或是經濟上有難處等理由而婉拒。爸爸甚至提說他願意出火車車票，但是常玉還是拒絕了。1966年某一日，爸爸跟我說他的華裔畫家好友過世了。讓我傷心不已……

不久前一日，我偶爾瞥見一份宣傳廣告，提到巴黎的吉美國立亞洲藝術博物館即將舉辦一場常玉的特展。我約了館長見面，自願出借我向來珍藏的小幅畫，謹以一日紀念這名難得摯友。

與安·瑪莉·蒂·玫葛瑞的對話，2016年



Lot 245

245

SANYU

(CHANG YU, 1895-1966)

Standing Nude

ink on paper
45 x 28 cm. (17¾ x 11 in.)

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Private Collection, Asia
This work is registered as D0456 by the Li-Ching Cultural & Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

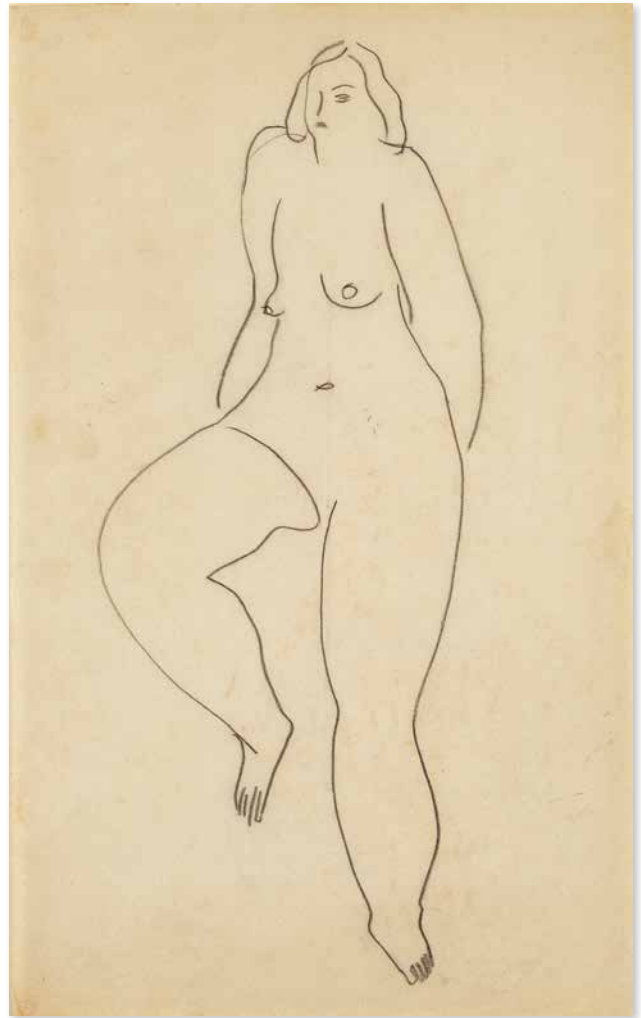
(1895-1966)

站立裸女

水墨 紙本

來源

亞洲 私人收藏
此作品已登記於財團法人立青文教基金會，登錄號碼為D0456 (詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



Lot 246

246

SANYU

(CHANG YU, 1895-1966)

Standing Nude

pencil on paper
45.5 x 28 cm. (17⅞ x 11 in.)

HK\$120,000-320,000

US\$16,000-41,000

PROVENANCE

Private Collection, Asia
This work is registered as D3166 by the Li-Ching Cultural & Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

站立裸女

鉛筆 紙本

來源

亞洲 私人收藏
此作品已登記於財團法人立青文教基金會，登錄號碼為D3166 (詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



247

SANYU

(CHANG YU, 1895-1966)

Lady Sketching

signed in Chinese, signed 'SANYU' (lower right)
ink on paper
45 x 28 cm. (17¾ x 11 in.)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Former Collection Jean-Claude Riedel, Paris, France

Private Collection, Europe

This work is registered as D2278 by the Li-Ching Cultural & Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

This work is accompanied by a letter of opinion issued by Rita Wong.

常玉

(1895-1966)

素描中的女士

水墨 紙本
款識：玉 SANYU (右下)

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏

歐洲 私人收藏

此作品已登記於財團法人立

青文教基金會，登錄號碼為D2278 (詳情請瀏覽常玉線上資料庫
<http://www.artofsanyu.org/>)

此作品附衣淑凡所開立之作品意見書

248

GUAN LIANG

(1900-1986)

Six Opera Figures

signed, dated and inscribed in Chinese (left side)
ink and colour on paper mounted on wood panel
68.3 x 123.5 cm. (26 $\frac{7}{8}$ x 48 $\frac{5}{8}$ in.)
Painted in 1984
two seals of the artist

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

US\$160,000-260,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 293
Private Collection, Asia (Acquired at the above sale by the present owner)

EXHIBITED

Taipei, Taiwan, Lin & Keng Galley, Guan Liang: 100 Years Retrospective, 2000.
Taipei, Taiwan, Lin & Keng Galley, Guan Liang, 2004.
Taipei, Taiwan, Lin & Keng Galley, Chinese Ink Painting - Opera, 2006.

LITERATURE

Lin & Keng Gallery, Inc., Works on Paper Collection - Lin Fengmian & Guan Liang,
Taipei, Taiwan, 1998 (illustrated, p. 57)
Lin & Keng Gallery, Inc., Guan Liang: 100 Years Retrospective,
Taipei, Taiwan, 2000 (illustrated, p. 87)

關良

(1900-1986)

六人武劇團

彩墨 紙本 裱於木板
1984 年作
款識：甲子冬寫武劇 關良 (左方)
藝術家鈐印兩枚

來源

香港 佳士得 2007年5月27日 編號293
現藏者直接購自上述拍賣
亞洲 私人收藏

展覽

2000 年「關良：百年紀念展」大未來畫廊 台北 台灣
2004 年「關良」大未來畫廊台北 台灣
2006 年「舞墨醉戲——林風眠、關良、吳大羽」大未來畫廊 台北 台灣

出版

1998 年《紙上作品集——林風眠與關良》大未來畫廊藝術有限公司
台北 台灣 (圖版, 第57頁)
2000 年《關良——百年紀念展》展覽圖錄 大未來畫廊藝術有限公司
台北 台灣 (圖版, 第87頁)





「藝術家要求分出看，嘿，飄，盯，瞄…各種不同的來表現人物不同的思想感情。畫畫也是一樣，在我作彩墨戲劇人物畫時，是待水墨快乾的時候畫眼點睛，這是一項很費心思的工作，往往一筆之失，前功盡棄，因為畫中人的喜，怒，哀，樂，此時此刻全憑筆下一點來表現。」

——關良

LÉONARD TSUGUHARU FOUJITA

藤田嗣治

PORTRAITS OF THE RENAISSANCE - LÉONARD TSUGUHARU FOUJITA

Léonard Tsuguharu Foujita was born in Tokyo in 1886, and travelled the world from a young age with his father, who was a military doctor, on the latter's missions abroad. This exposure cultivated the artist's romantic and carefree personality, and while he learned his basics at the Tokyo University of the Arts, Paris was the city that truly shaped his style and expression. Foujita explored a broad array of themes including portraiture, landscapes, still life, and animals. He developed a strong foundation in Japan and built upon it with travels in Paris, the Americas, Latin America, and Asia; his works amalgamate international cultures and exotic experience, with his self-portraits and portraits being especially whimsical and full of life. These portraits have been painted on tracing paper, Japanese washi paper, drawing boards, cardboard, kraft paper, and many other media due to Foujita's experimental spirit, but whatever the medium, he always manages to accurately and precisely depict the subjects' spirit and minutiae. In 1955 he became a naturalised French citizen, and in 1959 he became a member of the Catholic church. In 1960, Foujita painted *Girl with Folded Hands (Fillette aux mains jointes)* at the age of 74, and his works from this period often have a religious theme. This painting carries the calm serenity that is common in Renaissance portraits, and the subject's gesture also hint at religion and belief.

A SERENE PORTRAIT, FOLDED HANDS, AND THE SYMBOLISM OF THE CHURCH

Foujita's work has an abundance of lyrical expressionism that is common to the Parisian School during the 1920s, stylized as a Renaissance portrait as well as Renaissance fashion with the girl wearing a headscarf and a simple form-fitting top and flowing dress. Her hands are lightly clasped to highlight Foujita's dedication to religion without losing a jovial tone, and the church behind the girl is clearly more than a simple background – it is an important part of the composition. At a time when artists scamped towards Modernism, Foujita went against the flow used his own vocabulary to establish a retro and gentle tone, his fluid and delicate touch settling the girl in a peaceful and serene world like basking in sunlight on a brisk winter day.

文藝復興式的肖像畫 - 藤田嗣治

藤田嗣治於1886年出生於東京，他自幼跟隨擔任軍醫的父親隨軍旅團出任務至各國，開啟他浪漫不羈的性格，在東京藝術學校奠定繪畫基礎後，巴黎是形塑他繪畫風格的地方。藤田一生勤於描繪各種主題，包含人物、風景、靜物以及動物等。在他以日本為養成基礎，曾經在巴黎、美洲、拉丁美洲以及亞洲遊歷的經驗，作畫主題雜糅各國文化、豐富奇趣，其中又以他的自畫像以及人物肖像畫富饒生動趣味，這些肖像畫多在描圖紙、日本紙、畫板、卡紙和牛皮紙等多種媒材上實驗創作，精準描繪細膩線條的手法將畫中主體的活力和細節一一捕捉。1955年他歸化為法國公民，1959年皈依天主信仰。《雙手合十的女孩肖像》於1960年74歲時完成，這個時期的創作多為宗教主題，人物展現文藝復興肖像式的沉著靜謐，捕捉到的肢體手勢也暗示著信仰主題。

靜美的肖像、雙手合十的手勢、身後教堂的意義

藤田嗣治的作品展現出1920年代巴黎畫派抒情式的酣暢詩意，加諸畫中以文藝復興肖像式的創作方式，女孩頭披方巾、身著中世紀平民裝的簡式緊身上衣及直筒袖配上蓬裙，雙手並輕觸合十透露出藤田在輕鬆的主題中暗示全心奉獻的信仰中心。女孩身後的教堂絕非只是畫中背景而已，並可視為是整個圖的必要成分。藤田為當時全速朝向現代主義的藝術潮流用自己的語彙帶來一道復古式的柔和腔調，他流暢且精巧地表達，讓女孩靜美安詳地彷彿處於冬陽沐浴的風景中。



Giovanni Bellini, *Madonna of the Meadow*,
1505, National Gallery, London, Britain
喬凡尼·貝里尼《草地上的聖母》約1505年
英國 倫敦 國家畫廊館藏



Leonardo da Vinci,
Isabella d'Este, 1498,
Louvre Museum, Paris, France
李奧納多·達文西
《伊莎貝拉·德斯特》約1498年
法國 巴黎 羅浮宮館藏



249

LÉONARD TSUGUHARU FOUJITA

(1886-1968)

Fille aux mains jointes

signed 'L.Foujita' (lower center);
signed and dated 'Foujita 1960' (on the stretcher)
oil on canvas
38 x 25.5 cm. (15 x 10 in.)
Painted in 1960

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

US\$240,000-360,000

PROVENANCE

Private Collection, France
Anon. Sale, Sotheby's New York, 7 November 2012, Lot 155
Private Collection, Asia (Acquired at the above sale by the present owner)
This work will be included in the artist's forthcoming catalogue prepared
by Sylvie Buisson, Leonard-Tsuguharu Foujita IV.

藤田嗣治

(1886-1968)

雙手合十的女孩

油彩 畫布
1960 年作
款識：L.Foujita (中下)；Foujita 1960 (畫布框架)

來源

法國 私人收藏
紐約 蘇富比 2012年11月7日 編號155
亞洲 私人收藏 (現藏者購自上述拍賣)
本作將收錄於 Sylvie Buisson 即將出版之《藤田嗣治全集 第四冊》



250

LÉONARD TSUGUHARU FOUJITA

(1886-1968)

A Lady Portrait

signed in Japanese and signed 'Foujita', dated 1930 (lower right)
pencil and charcoal on paper
43 x 32.5 cm. (16 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in.)
Painted in 1930

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Anon. Sale, Skinner Auction, 16 November 2007, Lot 426
Anon. Sale, Christie's New York, 2 May 2012, Lot 219
Anon. Sale, iART Co. Tokyo, 13 May 2017, Lot 132
Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 1 October 2018, Lot 769
Private Collection, Asia (acquired at the above sale by the present owner)
This work is accompanied by a certificate of authenticity issued by Sylvie Buisson.
This work is accompanied by a certificate of authenticity issued by Tokyo Bitjisu Club.

藤田嗣治

(1886-1968)

女士肖像

鉛筆 炭筆 紙本
1930年作
款識：嗣治 Foujita 1930 (右下)

來源

Skinner拍賣 2007年11月16日 編號426
紐約 佳士得 2012年5月2日 編號219
東京 iART拍賣 2017年5月13日 編號132
亞洲 私人收藏
香港 蘇富比 2018年10月1日 編號769
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附希薇·布伊森簽發之作品保證書
此作品附東京美術俱樂部所簽發之作品保證書



251

LÉONARD TSUGUHARU FOUJITA

(1886-1968)

Portrait d'Odette

signed 'L. Foujita', titled 'Odette', dated '22.-1-60' (lower right)
pencil on paper
50 x 32.5 cm. (19 5/8 x 12 3/4 in.)
Painted in 1960

HK\$180,000-350,000

US\$24,000-45,000

PROVENANCE

Former collection of Kimiyo Foujita, Paris, France
Anon. Sale, Cornette de Saint Cyr Paris, 21 November 2011, Lot 121
Anon. Sale, Christie's London, 24 June 2014, Lot 191
Private Collection, Germany
Anon. Sale, Poly Hong Kong, 30 September 2018, Lot 147
Private Collection, Asia (acquired at the above sale by the present owner)
The authenticity of this artwork has been confirmed by Sylvie Buisson.

藤田嗣治

(1886-1968)

奧德肖像

鉛筆 紙本
1960年作
款識：L. Foujita Odette 22.-1-60 (右下)

來源

法國 巴黎 藤田君代舊藏
巴黎 科爾內特 聖西爾拍賣 2011年11月21日 編號121
倫敦 佳士得 2014年6月24日 編號191
德國 私人收藏
香港 保利 2018年9月30日 編號147
亞洲 私人收藏 (現藏者購自上述拍賣)
作品經希薇·布伊森女士鑒定



252

LÉONARD TSUGUHARU FOUJITA

(1886-1968)

Two Beauties

signed in Japanese, signed and dated 'Foujita 1933' (upper left)
pencil and charcoal on paper
41 x 32 cm. (16 1/8 x 12 5/8 in.)
Painted in 1933

HK\$300,000-600,000

US\$39,000-78,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 3 April 2017, lot 5049
Private Collection, Asia (acquired at the above sale by the present owner)
This work will be included in the forthcoming catalogue Raisonné,
Leonard-Tsuguharu Foujita Volume IV.

藤田嗣治

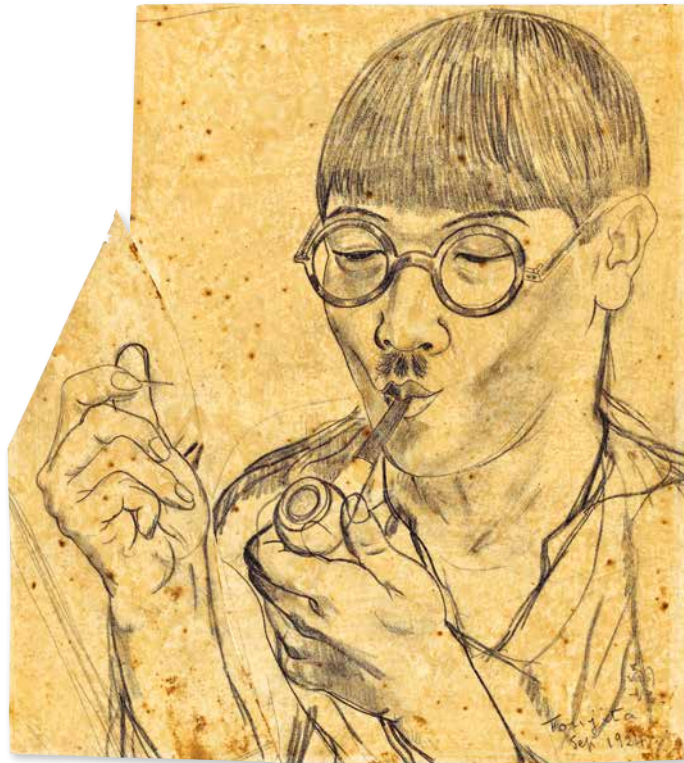
(1886-1968)

雙美

鉛筆 炭筆 紙本
1933年作
款識：嗣治 Foujita 1933 (左上)

來源

亞洲 私人收藏
香港 蘇富比 2017年4月3日 編號5049
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品將收錄於希薇·布伊森女士正在編纂的
《藤田嗣治作品集 第四冊》



253

LÉONARD TSUGUHARU FOUJITA

(1886-1968)

Autoportrait à la Pipe

signed in Japanese and signed 'Foujita', dated 'Sep. 1924' (lower right)
pencil on tracing paper, laid on paper by the artist
28.2 x 25.4 cm. (11 $\frac{1}{8}$ x 10 in.)
Painted in 1924

HK\$160,000-320,000

US\$21,000-41,000

PROVENANCE

Anon. Sale, Palais des Beaux-Arts Brussels, 24 October 1979, Lot 642
Private Collection, Belgium
Anon. Sale, Christie's London, 3 February 2010, Lot 311
Private Collection, Germany
Anon. Sale, Poly Auction Hong Kong, 30 September 2018, Lot 146
Private Collection, Asia (acquired at the above sale by the present owner)

EXHIBITED

Paris, France, Musée Maillol, Foujita. Peindre Dans Les Années Folles,
March-July 2018.

LITERATURE

S. & D. Buisson, ACR Edition Internationale, La vie et l'oeuvre de Léonard-
Tsuguharu Foujita, Paris, France, 1987 (illustrated, plate 24.42 p. 372).
S. & D. Buisson, ACR Edition Internationale, Léonard Tsuguharu Foujita Vol. I,
Paris, France, 2001 (illustrated, plate 24.42, p. 372).
Fonds Mercator, Foujita. Peindre Dans Les Années Folles, Brussel, Belgium,
2018 (illustrated, plate 62, p. 111).

藤田嗣治

(1886-1968)

持煙斗的自畫像

鉛筆 描圖紙 藝術家裱於紙本
1924年作
款識：嗣治 Foujita Sep. 1924 (右下)

來源

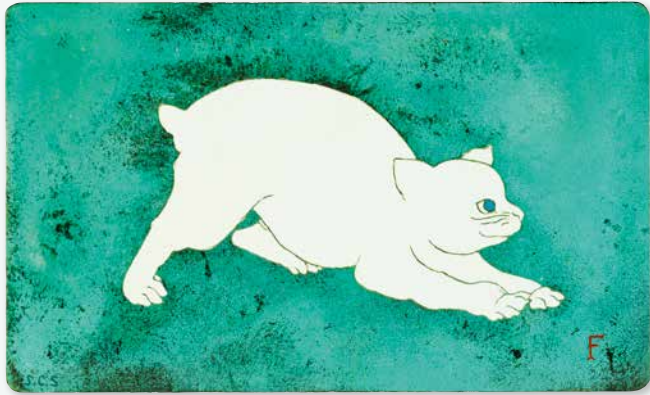
布魯塞爾 藝術宮 1979年10月24日 編號642
比利時 私人收藏
倫敦 佳士得 2010年2月3日 編號311
德國 私人收藏
香港 保利 2018年9月30日 編號146
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2018年3月-7月「瘋狂頹廢年代的藤田嗣治」馬約爾博物館 巴黎 法國

出版

1987年《藤田嗣治生平及作品》S. & D. Buisson著 ACR Edition
Internationale出版 巴黎 法國(圖版，第24.42圖，第372頁)
2001年《藤田嗣治全集 第一冊》S. & D. Buisson著 ACR Edition
Internationale出版 巴黎 法國(圖版，第24.42圖，第372頁)
2018年《藤田嗣治-於瘋狂年代的創作》Fonds Mercator 布魯塞爾
比利時(圖版，第62圖，第111頁)



254

LÉONARD
TSUGUHARU FOUJITA
& SPÉRANZA
CALO-SÉAILLES

(1886-1968) & (1885-1949)

*White Cat; &
Kitten, blue and gold background*

both monogrammed 'F' (lower right of each)
lap (polychromed cement)
30.5 x 50.2 cm. (12 x 19 3/4 in.); &
32.5 x 54 cm. (12 3/4 x 21 1/4 in.)
Executed circa. 1925; & 1929

HK\$160,000-240,000

US\$21,000-31,000

PROVENANCE

Collection of Spéranza Calo-Séailles, France
Thence by descent to the present owner
The authenticity of both artworks has been
confirmed by Sylvie Buisson.
White Cat will be included in the forthcoming
catalogue *Raisonné*,
Leonard-Tsuguharu Foujita Volume IV.

EXHIBITED

Kitten, blue and gold background: Paris, France,
Musée Maillol, Foujita : Peindre dans les Années
Folles, March-July 2018.

LITERATURE

Kitten, blue and gold background:
S. & D. Buisson, *Léonard Tsuguharu Foujita Vol.
II*, ACR Edition Internationale, Paris, France, 2001
(illustrated in black & white, plate 29.183, p. 291).
Musée Maillol, Foujita :
Peindre dans les Années Folles, exh. cat., Paris,
France, 2018 (illustrated, plate 110, p. 154).

藤田嗣治、
SPÉRANZA
CALO-SÉAILLES

(1886-1968) 、(1885-1949)

白貓與小貓 (藍色與金色背景)

彩色水泥
約1925；及1929年作
款識：藝術家花押 'F' (每幅右下)

來源

法國 Spéranza Calo-Séailles 收藏
現由前藏者家屬收藏
作品經 Sylvie Buisson 女士鑒定
白貓將收錄於 Sylvie Buisson 即將出版之
《藤田嗣治作品集 第四冊》

展覽

小貓 (藍色與金色背景):
2018年3月-7月「瘋狂頹廢年代的藤田嗣治」
馬約爾博物館 巴黎 法國

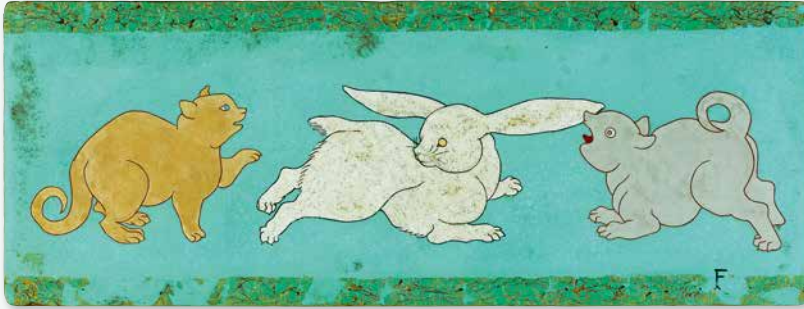
出版

小貓 (藍色與金色背景):
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29.183
圖, 第291頁)
2018年《瘋狂頹廢年代的藤田嗣治》展
覽圖錄 馬約爾博物館 巴黎 法國 (圖版,
第110圖, 第154頁)

The production of Lap was discovered out of chance in the early 1920s by Spéranza Calo-Séailles (1885-1949). According to the story passed down in the family, Calo-Séailles, a Greek mezzo-soprano opera singer who moved to Paris in 1908, accidentally left some cement to dry in a tub where she would clean her paintbrushes. The next day, when she took the dried cement out, she noticed that the surface was covered in a shiny crystallised layer of pigment. Curious to see where she could take this innovation, she collaborated with her husband Jean Séailles to perfect the technique. Excited with the outcome, she showed the panels to Leonard-Tsuguharu Foujita, whom she met in 1914 and immediately became friends, occasionally supporting him financially. He gave her some animal drawings, which she traced with pigments then covered with cement, and for many years, they collaborated to create beautiful Lap panels.

From then on, the technique would develop very rapidly. More expensive than marble, colourfully flamboyant, Lap would continue to be used in luxurious settings to decorate interior walls and exterior building facades all throughout the 1920s. The infinite number of decorative possibilities and the unpredictable nature of the crystallisation process makes each Lap panel a unique artwork.

The four works sold as two lots in this sale come directly from the heirs of Spéranza Calo-Séailles, who kept them preciously in their private collection, occasionally lending some to museums, like the Musée Maillol in Paris in 2018.



255

LÉONARD
TSUGUHARU FOUJITA
& SPÉRANZA
CALO-SÉAILLES

(1886-1968) & (1885-1949)

*White rabbit and cats; &
Enfant allongé à la chevelure d'or
(Resting child with golden hair)*

monogrammed 'F' (lower right)
lap (polychromed cement)
33.1 x 86 cm. (13 x 33 3/8 in.); &
44.5 x 71.5 cm. (17 1/2 x 28 1/8 in.)
Executed in 1927; & 1924

HK\$220,000-450,000

US\$29,000-58,000

PROVENANCE

Collection of Spéranza Calo-Séailles, France
Thence by descent in the family to the present owner.
The authenticity of both artworks has been confirmed
by Sylvie Buisson.

EXHIBITED

Paris, France, Musée Maillol, Foujita: Peindre dans
les Années Folles, March-July 2018.

LITERATURE

White rabbit and cats:
S. & D. Buisson, Léonard Tsuguharu Foujita Vol.
II, ACR Edition Internationale, Paris, France, 2001
(illustrated in black & white, plate 27.151, p. 251).
Musée Maillol, Foujita: Peindre dans les Années
Folles, exh. cat., Paris, France, 2018 (illustrated, plate
111, p. 154)

*Enfant allongé à la chevelure d'or
(Resting child with golden hair):*
S. & D. Buisson, Léonard Tsuguharu Foujita Vol.
II, ACR Edition Internationale, Paris, France, 2001
(illustrated in black & white, plate 24.147, p. 205).
Musée Maillol, Foujita: Peindre dans les Années
Folles, exh. cat., Paris, France, 2018 (illustrated,
plate 105, p. 150)

藤田嗣治、
SPÉRANZA
CALO-SÉAILLES

(1886-1968) 、(1885-1949)

白兔與貓與金髮男孩

彩色水泥
1927年；及 1924年作
款識：藝術家花押 'F' (右下)

來源

法國 Spéranza Calo-Séailles收藏
現由前藏者家屬收藏
作品經 Sylvie Buisson 女士鑒定

展覽

2018年3月-7月「瘋狂頹廢年代的藤田嗣治」馬約爾博物館 巴黎 法國

出版

白兔與貓：
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27.151圖，
第251頁)

2018年《瘋狂頹廢年代的藤田嗣治》展
覽圖錄 馬約爾博物館 巴黎 法國 (圖版，
第111圖，第154頁)

金髮男孩：
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24.147
圖，第205頁)

2018年《瘋狂頹廢年代的藤田嗣治》展
覽圖錄 馬約爾博物館 巴黎 法國 (圖版，
第105圖，第150頁)

斯佩蘭薩·卡洛·賽阿伊 (Spéranza Calo-Séailles, 1885-1949) 在上世紀二十年代初偶然發現了拉普 (Lap) 這一藝術創作形式。根據她的家族所流傳下來的故事，1908年，這位原籍自希臘的中高音歌劇歌手卡洛·塞阿伊移居巴黎，她意外地將一些水泥撒在了她平日用來清洗畫刷的大缸中晾乾了。第二天，當她取出乾燥的水泥時，她注意到缸中表面覆蓋了一層閃亮的結晶層。她便十分迫切地想知道可以在哪裡進行這項創新，便與丈夫讓·塞阿伊 (Jean Séailles) 合作完善了這項技術。這一結果令她十分興奮，便拿給好友藤田嗣治 (Leonard-Tsuguharu) 展示、並進行討論、向他請教；在1914年他們二人初識後便一拍即合，同時她也經常從經濟上支持藤田的藝術創作。藤田便給了她一些動物的繪圖，她用顏料繪制出這些圖畫後，然後用水泥覆蓋。多年來，他們共同創造了許多精美絕倫的拉普作品。

從那時起，該技術迅速發展。拉普的造價比大理石更昂貴，色彩艷麗，在整個上世紀二十年代中都繼續用於豪華環境的裝潢中，以修飾內牆和外部建築立面。數不勝數的裝飾樣式可能和創作中結晶過程的不可預測性，使每塊拉普面板都成為獨特的藝術品。

這次拍賣中的四幅作品以兩組拍品的形式直接徵自斯佩蘭薩·卡洛·賽阿伊家中的繼承人手中，他們將其珍貴地保存在私人收藏中，偶爾借展給一些博物館，例如2018年在巴黎馬約爾博物館 (Musée Maillol) 的展覽。



一封藤田嗣治寄給斯佩蘭薩·卡洛·賽阿伊的信件，信上表識為寫於12月21日（大約作於1923年至24年之間）

A letter from Leonard-Tsuguharu Foujita to Spéranza Calo-Séailles, dated 21 December (1923-24?): "Dear Mrs. Calo (wrongly spelt 'Caro'), I forgot the other day my [cane] (drawn instead of written, as Foujita was not completely fluent in French). Would you please keep it until we meet again. See you soon. I will hand you some drawings and we will make beautiful artworks together. Regards to your husband and my best wishes to you Mrs. Caro. Foujita"

256

YUN GEE

(1906–1963)

Hundred Bathing Beauties

titled and signed in Chinese (upper left); signed in Chinese; signed and inscribed 'Yun Gee PARIS mi de nuit' in French; dated '29' (lower right)
oil on canvas
91 x 72 cm. (35% x 28% in.)
Painted in 1929

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

US\$260,000-390,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 26 November 2011, lot 1016
Private Collection, Asia (acquired at the above sale by the present owner)

In 1927, at the young age of 21, Yun Gee moved to Paris. Already a rising star in the art scene, he would go on to develop and enrich his art and career to new heights. Reflecting on this period of his life, he said, "I experienced great similarities between the East and the West; after settling in Paris I quickly made combining both cultures my goal." Painted in 1929, "Hundred Bathing Beauties" is not only a rare example of the artist's hyperrealist large format work, it is also a concrete realization of his goal. Inspired by the contemporary fervour for hyperrealism, Yun Gee took a subconscious, metaphorical approach with a dreamlike narrative to integrate the classic Western subject matter of female nudes with the traditional Chinese Auspicious Picture style known as a "Hundred Beauty Scene". This painting inherits the scattered perspective technique from traditional Chinese ink-wash landscape paintings to depict the hundred nude women both far and near, receding into the distance in an S-shaped composition; at the same time, oil paints are deftly layered to create dazzling rays of malachite, cerulean, and pink, reflecting the artist's in-depth study of colour theory. One can say that "Hundred Bathing Beauties" is an Eastern version of "The Large Bathers", in that both Yun Gee and Cézanne sought to experiment with new possibilities in artistic representation through the medium of female nudes; their profane or quotidian postures hardly follow Classical standards, while their faces are almost abstract, yet still able to present incredible tension, colour, and aesthetics under the artist's vision. Through this work, Yun Gee marked an important milestone in his life's work and in his ambitious goal to unify the East and the West.

朱沅芷

(1906–1963)

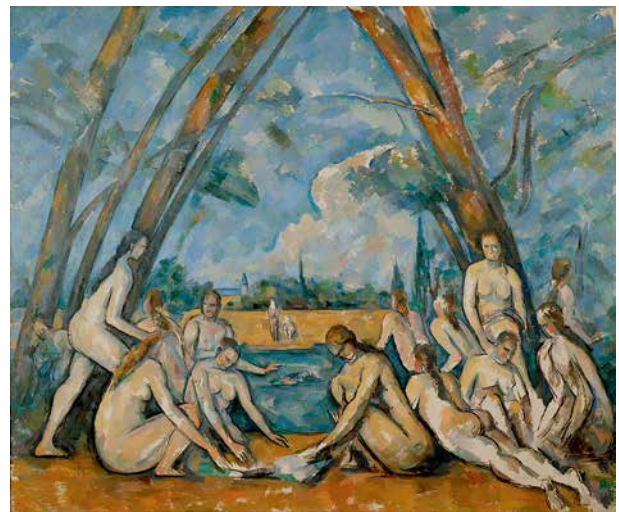
百美戲浴圖

油彩 畫布
1929年作
款識：百美戲浴圖沅芷... (左上);
沅芷 Yun Gee mi de nuit 29 PARIS (右下)

來源

亞洲 私人收藏
香港 佳士得 2011年11月26日 編號1016
亞洲 私人收藏 (現藏者購自上述拍賣)

1927年朱沅芷移居巴黎，年僅20出頭即在藝壇備受矚目的他，將進一步拓展及深化他的藝術事業。他如此回憶這段時光：「我體會到東西方有極相似之處；在巴黎定居後，我立下融合東西方文化的目標。」繪於1929年的《百美戲浴圖》不僅為藝術家罕見的超現實巨構，也是他為達成這個目標的具體回應。受當時盛行的超現實主義啟發，朱沅芷以一種隱喻潛意識、夢境或敘事的傾向，將西方裸女題材融入中國傳統吉祥圖式「百美图」之中；同時採用山水「平遠」的散點透視法，將百位裸女以近大遠小的方式鋪陳出S形的構圖，繼承了傳統繪畫的精隨；而以油彩輕輕堆砌石綠、天青和粉紅以營造燦爛的光線，則來自他多年鑽研原色主義的心得。可以說，《百美戲浴圖》是一幅東方的《大浴女》，朱沅芷與塞尚都試圖在其作品中孜孜不倦地追求新的藝術表現可能，而裸女成為載體；她們質樸的姿勢不盡符合古典的標準，面容接近抽象，但卻為藝術家表現了無窮的張力、色彩和造型之美。朱沅芷透過這件作品為自己的藝術生涯及融合東西方的遠大目標立下重要的里程碑。



Paul Cézanne, *The Large Bathers*, 1898–1905.
Philadelphia Museum of Art, Philadelphia, United States.
羅·塞尚《大浴女》1898–1905年 美國 費城 費城藝術博物館





257

YUN GEE

(1906–1963)

Dreaming Myself

inscribed 'à monsieur Le Redacteur' (upper left);
signed in Chinese and signed 'Yun Gee', dated in Chinese (lower right)
charcoal on paper
28.3 x 20.3 cm. (11½ x 8 in.)
Painted in 1928

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

The collection of Mr. Le Redacteur, Dijon, France
Anon. Sale, China Guardian Hong Kong, 6 October 2015, Lot 1
Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 3 April 2017, Lot 5036
Private Collection, Asia (acquired at the above sale by the present owner)

朱沅芷

(1906-1963)

夢中的我

炭筆 紙本
1928年作
款識：à monsieur Le Redacteur (左上)
芷沅 Yun Gee 民國十七年 (右下)

來源

法國 第戎 Le Redacteur先生舊藏
香港 嘉德 2015年10月6日 編號1
亞洲 私人收藏
香港 蘇富比 2017年4月3日 編號5036
亞洲 私人收藏 (現藏者購自上述拍賣)



258

SHI HU

(B. 1942)

Lovers

signed with artist's signature in Chinese (lower right)
ink and colour on paper
126 x 75 cm. (49¾ x 29½ in.)
two seals of the artist

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Soobin Art International, Singapore
Acquired directly from the above by the present owner

LITERATURE

Art Asia Publishing Co., *Living Colour Paintings by Shi Hu*, Hong Kong, 1993 (illustrated, p.19).
People Fine Arts Publishing House, *The Collections of Shi Hu*, Beijing, China, 1998 (illustrated, p.95).

石虎

(1942年生)

相戀圖

彩墨 紙本
款識：石虎 (右下)
藝術家鈐印兩枚

來源

新加坡 斯民藝苑
現藏者購自上述畫廊

出版

1993年《博彩 石虎畫集》亞洲藝術出版社 香港 (圖版，第19頁)
1998年《石虎畫集三重彩》人民藝術出版社 北京 中國 (圖版，第95頁)



Lot 259

259

RAN IN-TING

(1903-1979)

Untitled

signed in Chinese, signed, dated and inscribed 'RAN IN-TING TAIWAN 8.1972' (lower right) watercolour on paper 44 x 60 cm. (17 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.) Painted in 1972 one seal of the artist

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, USA

藍蔭鼎

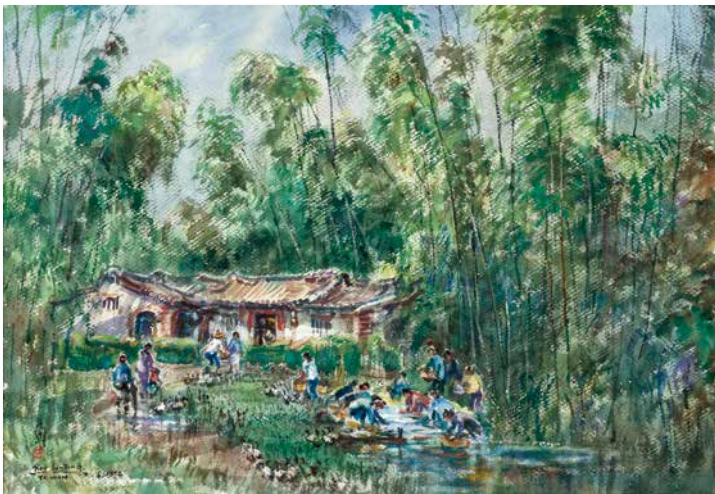
(1903-1979)

無題

水彩 紙本
1972年作
款識：蔭鼎 RAN IN-TING
TAIWAN 8.1972 (右下)
藝術家鈐印一枚

來源

美國 私人收藏



Lot 260

260

RAN IN-TING

(1903-1979)

Untitled

signed in Chinese, signed, dated and inscribed 'RAN IN-TING TAIWAN 6.1972' (lower left) watercolour on paper 57 x 81 cm. (22 $\frac{1}{2}$ x 31 $\frac{1}{8}$ in.) Painted in 1972 one seal of the artist

HK\$40,000-80,000

US\$5,200-10,000

PROVENANCE

Private Collection, USA

藍蔭鼎

(1903-1979)

無題

水彩 紙本
1972年作
款識：蔭鼎 RAN IN-TING
TAIWAN 6.1972 (左下)
藝術家鈐印一枚

來源

美國 私人收藏

•261 No Reserve | 無底價

TANG YUNYU

(1906-1992)

Putuo in the afternoon

signed in Chinese (lower right);
signed in Pinyin (on the reverse)
oil on canvas
36.5 x 44.5 cm. (14 3/8 x 17 1/2 in.)
Painted in 1930

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong,
6 April 2014, Lot 586
Acquired at the above sale by the
present owner

LITERATURE

Republic of China Government,
Issued Postcard, 1940
Shanghai People's Fine Arts
Publishing House, The Chinese Oil
Painting Research Series: Tang Yun
Yu, Shanghai, China, 2009, p. 61.

唐蘊玉

(1906-1992)

午後普陀

油彩 畫布
1930年作
款識：蘊 (右下); 藝術家簽名 (畫背)

來源

亞洲 私人收藏
香港 蘇富比 2014年4月6日 編號
586
現藏者購自上述拍賣

出版

1940年《唐蘊玉明信片》中華民國
政府 中國
2009年《中國油畫研究系列——
唐蘊玉》上海人民美術出版社出版
上海 中國 (第61頁)



Lot 261

•262 No Reserve | 無底價

FANG JUNBI

(1898-1986)

Resting in the field

signed in Chinese (lower right)
ink and color on paper
102 x 59.3 cm. (40 1/8 x 23 3/8 in.)
two seals of the artist

HK\$70,000-140,000

US\$9,100-18,000

PROVENANCE

Anon. Sale, Poly Hong Kong, 5
October 2013, Lot 127
Private Collection, Asia (Acquired
at the above sale by the present
owner)

方君璧

(1898-1986)

田間小憩

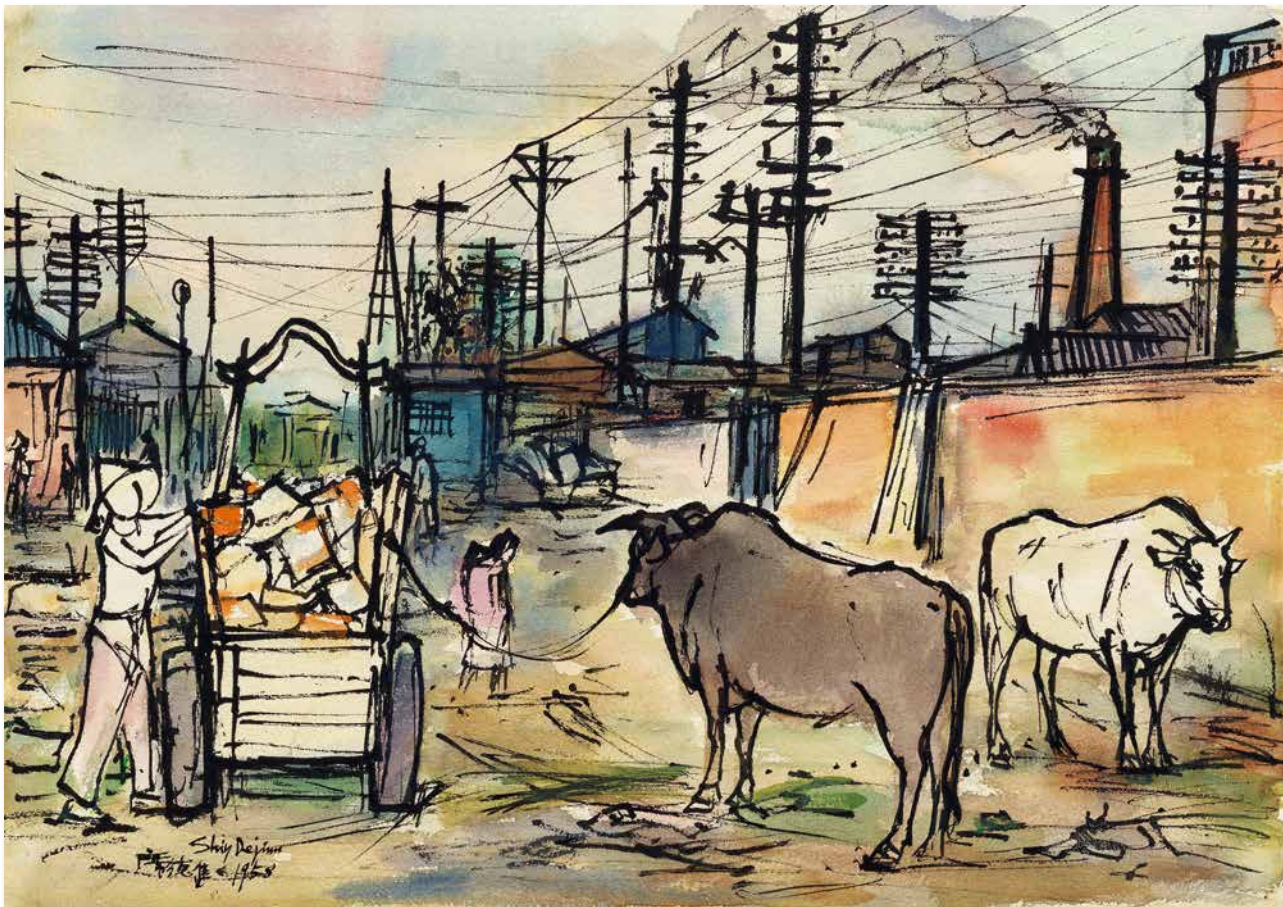
彩墨 紙本
款識：君璧 (右下)
藝術家鈐印兩枚

來源

香港 保利 2013年10月5日 編號127
亞洲 私人收藏 (現藏者購自上述拍賣)



Lot 262



263

SHIY DE-JINN

(XI DEJIN, 1923-1981)

Buffalos

signed in Chinese and signed 'Shiy De-jinn', dated '1958' (lower left)
watercolour on paper
39 x 55.4 cm. (15 5/8 x 21 3/4 in.)
Painted in 1958

HK\$160,000-280,000

US\$21,000-36,000

PROVENANCE

Acquired directly from the artist by the family of the previous owner
Anon. Sale, Christie's Hong Kong, 1 December 2008, lot 686
Collection of Tseng Shiy House
(Acquired at the above sale by the present owner)

席德進

(1923-1981)

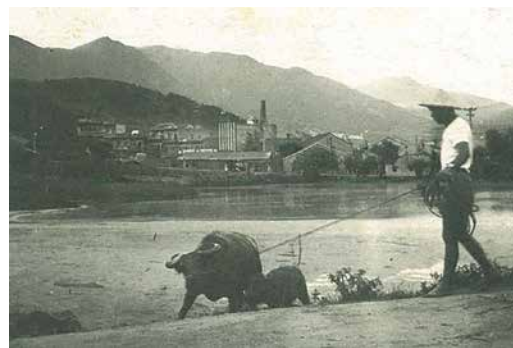
雙牛圖

水彩 紙本
1958年作
款識：Shiy De-jinn 席德進 1958 (左下)

來源

前藏者家屬直接購自藝術家
香港 佳士得 2008年12月1日 編號686
珍席樓 珍藏 (現藏者購自上述拍賣)

席德進與常玉、張大千以四川三傑齊名，他的作畫線條仿若鐵線銀鉤，勾勒出每一筆畫下的精彩。1948年席德進由四川來到台灣，經由嘉義最後於1951年落腳在台北，當時的台北已經開始由石子路鋪上柏油，各處屋瓦矮房交替水泥樓房，廠房吐煙的煙囪高聳林立。《雙牛圖》就是在這樣新舊交替的時空背景下創作，即使是當時的台北城，城郊外也仍是隨處可見水牛、農夫以及以牛車為負擔人力的乘載運輸工具。



Shu Kuo-Chih, Crown Culture Corporation, City of water Taipei, Taipei, Taiwan, 2010 (illustrated, back cover, photo provided by Liao Yu Peng)

2010年《水城臺北》舒國治著 皇冠文化出版社 台北 台灣
(圖版，封底，相片由廖宇騰提供)



264

SHIY DE-JINN

(XI DEJIN, 1923-1981)

Formosa Plastics Building

signed in Chinese, dated '1966'
(lower right)
watercolour on paper
37 x 51 cm. (15 1/4 x 20 1/8 in.)
Painted in 1966

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

Collection of Tseng Shiy House

席德進

(1923-1981)

福爾摩莎大樓

水彩 紙本
1966年作
款識：席德進 1966 (右下)

來源

珍席樓 珍藏

席德進畫筆下的台北是四十年前現代與傳統互相掩映的顏色。黑色與暗紅色是鱗片摺翹的屋瓦以及三合院磚牆的顏色，同一時空隔一條街新起的高樓開始了水泥灰色，無色的水泥灰色讓台北開始現代主義的風尚，為了妝點，有時並綴以各種歐洲風格的建築形式加以裝飾。《福爾摩莎大樓》畫面中的高樓是號稱為台灣經營之神的王永慶先生在1950年代拓展經營版圖之時特地挑選的風水寶地所建蓋的台塑大樓總部，而大樓對口的河川渠道即為新生北路與南京東路交口的瑤公圳，瑤公圳是昔日台北最重要的河景地標，1972年為活用更多土地為之覆蓋填掩。席德進用畫筆記錄消逝的繁華時代，用各種顏色的姿態審視時光荏苒下最美的台北城。



Shu Kuo-Chih,
Crown Culture Corporation,
City of water Taipei, Taipei, Taiwan,
2010 (illustrated, p. 47,
photo provided by Liao Yu Peng)

2010年《水城臺北》舒國治著
皇冠文化出版社 台北 台灣
(圖版，第47頁，相片由廖宇鵬提供)



265

SHIY DE-JINN

(XI DEJIN, 1923-1981)

Musicien

titled, inscribed, signed and dated in Chinese (middle left) watercolour on paper
67 x 45 cm. (26 3/8 x 17 3/4 in.)
Painted in 1978

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Collection of Tseng Shiy House

席德進

(1923-1981)

老人吹簫

水彩 紙本
1978年作
款識：老人吹簫 于金門所見
席德進 一九七八年 (左中)

來源
珍席樓 珍藏

《老人吹簫》是席德進萬中選一從寫生素描人物裡特地挑選下來完成的彩墨作品，完整的寫生素描目前則典藏於台灣國立美術館中詳細地記載在《席德進紀念全集-IV素描》畫冊裡並被挑選為代表作品印撰於畫冊封面。席德進的寫生就像他的日記，他用眼睛紀錄下每一個細節、甚至於神韻氣味都畫在作品中。他在1977年7月24日的日記下寫到「星期天的早晨就近在金城走走小巷，畫了一幅古街，有吃了一碗廣東粥。我們坐在一個老人館休息，聽老人們吹簫，彈二弦琴，大胡琴合奏。每人的姿態，黑白的衣著，面部的味道，正可入畫。我就要求速寫他們。他們也樂意讓我畫。畫了兩位，當我正要畫第三位時，不知為什麼他覺得被畫不是味道，終於一齊離座而去。」在短暫的時間捕捉老人灑脫隨意的演奏姿態，看得出席德進筆下觀察力的精準以及對作品的滿意。

Shiy De-Jinn,
Kinmen Old Men Playing Instruments,
circa 1977. National Taiwan Museum of
Fine Arts, Taichung, Taiwan

席德進《金門老人奏樂》約1977年
台灣 台中 國立台灣美術館藏





266

SHIY DE-JINN

(1923-1981)

Untitled

signed in Chinese and dated '1979' (lower left)
watercolour on paper
55 x 74.5 cm. (21 7/8 x 29 3/8 in.)
Painted in 1979

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Europe

席德進

(1923-1981)

無題

水彩 紙本
1979年作
款識：席德進1979 (左下)

來源

歐洲 私人收藏

約莫70年中期，山嵐水霧開始讓席德進攬進畫裡，他反璞歸真地離開北部往南到中部尋求秀水山光，炊煙裊裊的農家村舍靜臥在雲霧縹緲的山嵐水色之中使他佇足留歇。因此台中埔里山腳常常是他揹著畫具驅車停留的駐處，他讓紅磚黑瓦在佈滿水氣的綠蔭中相襯，當煙嵐水氣隨著日落散去停留在紙上畫面裡，他才終與友人駛車離去。



267

CHEN YANNING

(B. 1945)

Mother's Love

signed 'CHEN YAN NING' (lower left)
oil on canvas
61 x 76 cm. (24 x 29 $\frac{7}{8}$ in.)
Painted in 1988

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Hefner Galleries, INC, New York, USA
Acquired from the above thence by descent to the present owner
Private Collection, New York, USA

LITERATURE

Tai Yip Company, Chen Yan Ning: The Selected Oil Paintings, Hong Kong, China, 1997 (illustrated, pp. 130-131).

陳衍寧

(1945年生)

母愛

油彩 畫布
1988年作
款識：CHEN YANNING (左下)

來源

美國 紐約 赫夫納畫廊
原藏者購自上述畫廊 (現由原藏者家屬收藏)
美國 紐約 私人收藏

出版

1997年《陳衍寧畫集》大業公司 香港 中國
(圖版，第130-131頁)



268

SHEN HANWU

(B. 1950)

Mountain Village

signed in Chinese, and signed 'H. W. Shen' (lower right)
oil on canvas
101.8 x 76 cm. (40 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

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

沈漢武

(1950年生)

山村

油彩 畫布

款識：沈漢武 H. W. Shen (右下)

來源

美國 新澤西州 私人收藏 (現藏者直接得自藝術家本人)



269

LÉA LAFUGIE

(1890-1972)

Tisserande de Son La (Weaver from Son La)

signed 'Lafugie', titled 'region du Son La' (lower right);
original pencil drawing from the artist (on the reverse)
watercolour and gouache on paper
33 x 26.5 cm. (13 x 10 $\frac{5}{8}$ in.)
Executed circa. 1928
one seal of the artist

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Private Collection, France

LÉA LAFUGIE

(1890-1972)

織工

水彩 水粉 紙本
約1928年作
款識：Lafugie region du Son La (右下);
藝術家原版鉛筆畫 (畫背)

來源

法國 私人收藏



270

LÉA LAFUGIE

(1890-1972)

Portrait de Nguyen Dinh Giai à la pagode de Thien Mo
(Portrait of Nguyen Dinh Giai at the Thien Mo Pagoda)

signed 'Lafugie' (lower left); inscribed and dated 'Hue 5-9-28' (lower middle); titled and dated 'La pagode de Thien Mo Nguyen dinh Giai Le 22 du 7e mois de la 3ème année de Bao-Dai' (lower right); inscribed in Chinese (upper right); dated in Chinese (upper left)
gouache, watercolour, and pencil on paper
29.5 x 26 cm. (11½ x 10¼ in.)
Executed in 1928

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Private Collection, France

LÉA LAFUGIE

(1890-1972)

天姥寺僧人阮廷佳畫像

水粉 水彩 鉛筆 紙本

1928年作

款識：Lafugie (左下); Hue 5-9-28' (中下);
La pagode de Thien Mo Nguyen dinh Giai Le 22 du 7e
mois de la 3ème année de Bao-Dai (右下);
天姥寺僧阮廷佳 (右上); 保大三年七月二十二日 (左上)

來源

法國 私人收藏



271

VU CAO DAM

(1908-2000)

Jeune Fille (Young Lady)

signed in Chinese and signed again 'Vu Cao Dam' (lower left)
ink and gouache on silk
33 x 26 cm. (13 x 10¼ in.)
Painted circa. 1940

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, USA

武高談

(1908-2000)

少女

水墨 水粉 絹布
約1940年作
款識：武高談 Vu Cao Dam (左下)

來源
美國 私人收藏



272

LE VAN DE

(1906-1966)

Maternité (Maternity)

ink and gouache on silk
68.5 x 44.5 cm. (27 x 17 ½ in.)
Painted circa. 1935

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A gift of the artist Le Van De to Father Raymond de Jaegher in 1936
Thence by descent to current owner
Private Collection, Belgium

黎文第

(1906-1966)

母子

水墨 水粉 絹布
約1935年作

來源

藝術家在1936年贈予Father Raymond de Jaegher
現由原藏家屬收藏
比利時 私人收藏

273

MAI TRUNG THU

(1906-1980)

Le Vent Printanier (The Wind of Spring)

signed and dated 'MAI THU 1940' (upper right)
ink and gouache on silk
55 x 40 cm. (21 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in.)
Painted in 1940
one seal of the artist

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

US\$110,000-160,000

PROVENANCE

Private Collection, USA

In 1940, when he painted this rare and subtle gouache and ink on silk, Mai Thu was already living in France for three years. He was probably in Mâcon - where he was demobilized after the defeat against Germany. The work bears all the characteristics of his early works: a shaded background, almost unicoloured, large figures taking center-stage, and the sober tone of the pigment used.

However *Le Vent du Printemps* strikes by its overall dynamism, very different from the hieratic works often created by the artist. The wind sweeps the work from right to left, bending the bamboos at the top right and the reeds at the bottom, rushing into the woman and the girl's ao dai, ruffling their hair. They do not seem to pay attention to this spring wind and do not seem to care about the close pond. The artist has chosen not to depict their lower limbs because the central and essential element of the painting is the adult holding the young girl's hand tightly while giving her a look of kind authority. In her right hand, the woman holds a basket filled with Lucumas, a fruit very popular in Hanoi's desserts in Mai Thu's times when it was harvested from August to October, and used to make ice cream and cakes. These fruits bring, along with the lady's hairstyle, a modest but bright note of colour in a painting which is meant to have an atone connotation. Subtle allusion of the artist? The Lucuma -originally from South America- imported during the French colonization is set next to the Tonkinese headdress, and symbolises the two major influences on Vietnamese painting. Mai Thu amplifies the meaning further. When the wind of history passes, one must proudly and strongly make it a companion not to give into it, but to be moved while imposing the direction of the path itself. The challenging breath of freedom.

The young girl, questioning but confident and attentive is Mai Thu, this beautiful, mature, elegant and solid woman is Vietnam, and the fresh wind is France, his host country.

Of course, the wind will not always be "spring" as the following harsh years of the German occupation will show, but it will bring fresh air all along his life during Mai Thu's work.

Jean-François Hubert
Senior Expert, Vietnamese Art

梅忠恕

(1906-1980)

春風

水墨 水粉 絹布
1940年作
款識：MAI THU 1940 (右上)
藝術家鈐印一枚

來源

美國 私人收藏

1940年，當梅忠恕在絹布上精心繪製了這幅非常罕見和細膩的水粉水墨畫時，他已移居法國三年了。由於當時德國抗戰勝利後，他退役到法國東部城市馬孔暫住。這幅畫作具備了他早期作品的風格：帶有較暗的背景，整幅畫面幾乎為統一的色調、人物佔據了整幅畫面的中心、以及所用的顏料皆溫暖和諧。

然而，梅忠恕在《春風》賦予人物的表情的動感實在令人感到讚嘆，而且與藝術家經常創作神聖風格、內斂的作品截然不同。畫面中有一陣風從右向左吹，右上角的竹葉及下方的茅草隨著風翩翩起舞，同時也將女人和少女穿著的奧黛和一頭黑髮吹起。可是她們並沒有特別注意這陣春風，也似乎不太在意附近的池塘。藝術家之所以選擇不描繪她們的下肢，是因為這幅畫的重點在於人物之間琴瑟和好的畫面。這位年長的婦女面容洋溢柔和的表情，引導著少女。左手緊握住少女的手，右手提著裝滿了蛋黃果的籃子。在梅忠恕的時代，蛋黃果是一種在八月至十月豐收的水果，在河內很受歡迎，通常用來製作冰淇淋和蛋糕。黃色的水果與這位女人的頭巾，為畫面帶來一股溫和而明亮的色彩，這或許意味著一種補償的含義。

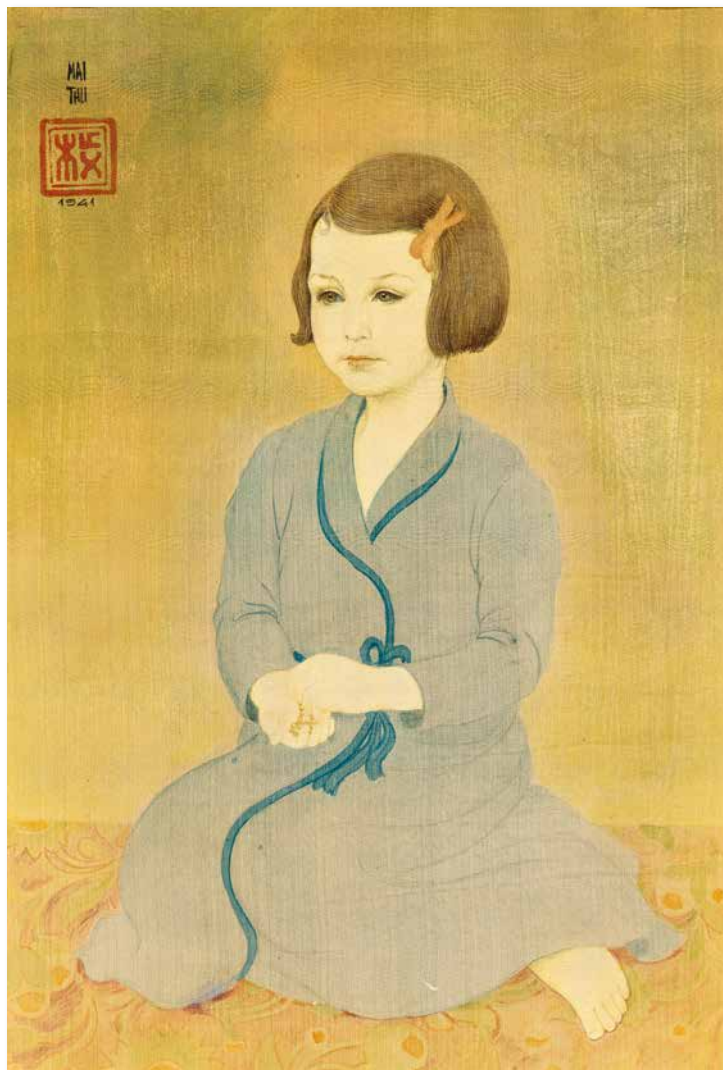
是藝術家微妙的暗示嗎？當時法國殖民時期的越南，進口的蛋黃果原產於南美，而剛好置於裹著傳統越式頭巾的女人身旁，這或許象徵對越南繪畫風格上的兩大影響力。梅忠恕進一步擴大其含義—當歷史之風吹拂而過時，人們必須以堅忍不拔的毅力和頑強不屈的勇氣，繼續向前方的道路衝去，人們必須要逆勢而行。這是遇上重重困難的自由氣息吧。

畫中的少女，充滿疑問但卻自信又專注，代表了梅忠恕。這位美麗、優雅而穩重的女人象征越南。而這股清新的陣風代表了她的宗主國—法國。

當然，風不會永遠是春天的風，這代表著接下來德國占領時期嚴峻的歲月。但是在梅忠恕的作品中，這陣風會為他的生命帶來芳香清新的空氣。

Jean-François Hubert
越南藝術資深專家





274

MAI TRUNG THU

(1906-1980)

Jeune Fille (Young Girl)

signed and dated 'MAI THU 1941' (upper left)
ink and gouache on silk
39 x 26.5 cm. (15½ x 10½ in.)
Painted in 1941
one seal of the artist

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Anon. Sale, Christie's Paris, 10 December 2014, lot 195
Private Collection Asia (Acquired at the above sale by the present owner)

梅忠恕

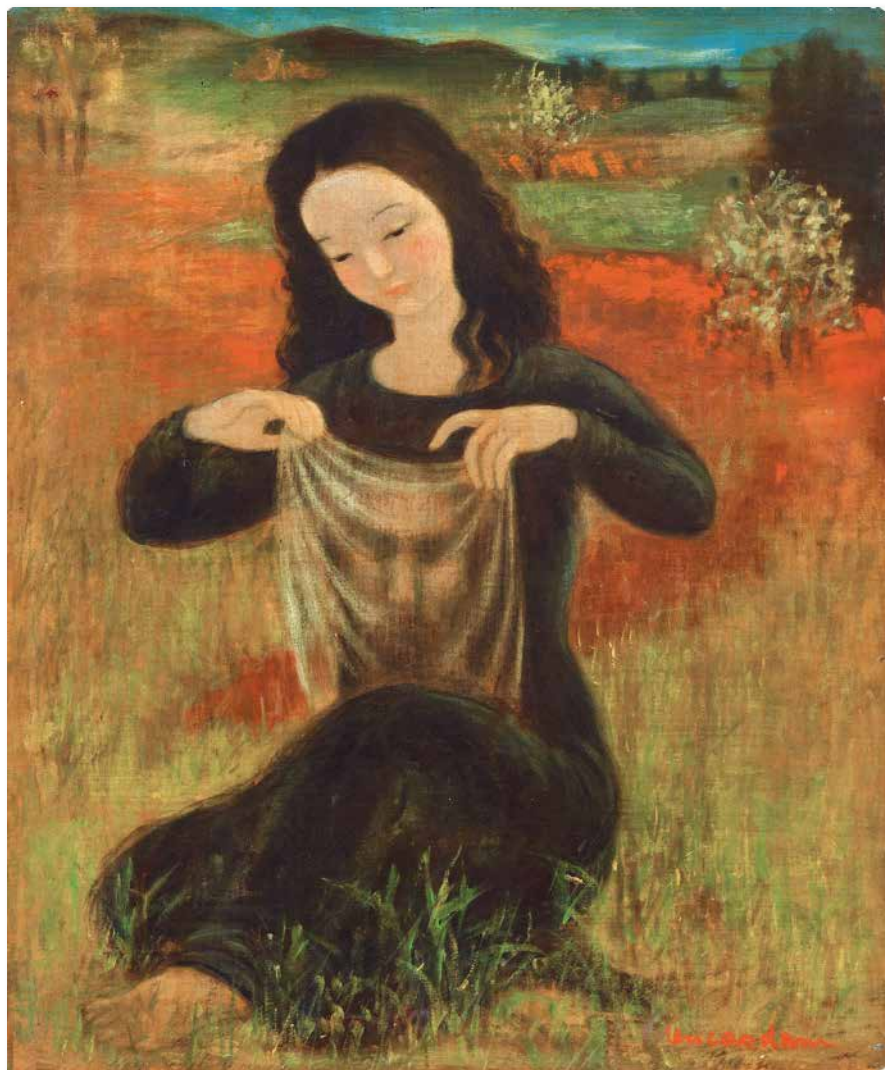
(1906-1980)

小女孩

水墨 水粉 絹布
1941年作
款識：MAI THU 1941 (左上)
藝術家鈐印一枚

來源

巴黎 佳士得 2014年12月10日 編號195
亞洲 私人收藏 (現藏者購自上述拍賣)



275

VU CAO DAM

(1908-2000)

Piété (Devotion)

signed 'Vu Cao Dam' (lower right)
ink and gouache on silk laid on board
46 x 38 cm. (18½ x 15 in.)
Painted circa. 1952

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Private Collection, Europe

武高談

(1908-2000)

奉獻

水墨 水粉 絹布 裱於木板
約1952年作
款識：Vu Cao Dam (右下)

來源

歐洲 私人收藏



276

MAI TRUNG THU

(1906-1980)

Maternité (Maternity)

signed 'MAI THU' and dated '1961' in Chinese (lower right)
ink and gouache on silk with original frame by the artist
30.8 x 18.4 cm. (12 1/8 x 7 1/4 in.)

Painted in 1961

one seal of the artist

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Private Collection, Europe

梅忠恕

(1906-1980)

母愛

水墨 水粉 絹布 (原裝框架)

1961年作

款識: MAI THU六十一年 (右下)

藝術家鈐印一枚

來源

歐洲 私人收藏



277

LE NANG HIEN

(1921-2014)

La Lectrice (The Reader)

signed and dated 'NANG HIEN 1973' (lower right)
ink and gouache on silk
55 x 37.1 cm. (21 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in.)
Painted in 1973

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE

Private Collection, France

LE NANG HIEN

(1921-2014)

閱讀

水墨 水粉 絹布
1973年作
款識：NANG HIEN 1973 (右下)

來源

法國 私人收藏

278

PHAM HAU

(1903-1995)

Cerfs et biches dans la Moyenne region, Tonkin (*Deer and Doe in the Midlands, Tonkin*)

signed in Chinese (lower right)
lacquer on panel
each: 152 x 36 cm. (60 x 14 1/8 in.) (6)
overall: 152 x 216 cm. (60 x 85 in.)
Executed circa. 1938
one seal of the artist

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

US\$210,000-340,000

PROVENANCE

Acquired in Indochina by the grandparents of the present owner,
and brought to France in the late 1940s
Thence by descent to the present owner
Private Collection, Europe

This magnificent screen by Pham Hau is a tribute to the splendour and precision of the artform of Vietnamese lacquer. The technical virtuosity found in this creation forces our full admiration and touches our sensitivity through the gentle sweetness of his theme.

His signature (Pham Quang Hau) in Chinese characters with seal - adds to the high quality of the work and suggest an executed date circa 1938.

Indeed, later on, Pham Hau - like Nguyen Gia Tri and some others - relied on the assistance of several students and artisans to execute his lacquers, so the quality of later works would be different. Here, the talented hand of the master himself permeates through the entire work.

It is difficult to identify with precision the place represented. One might suggest Tonkin, probably in the Middle Region where the mountains begin to rise. Unlike the usual flora, fauna and even topography of the delta, the surrounding evokes an enigmatic scene depicting an entire mysterious world of animals and plants, some of which are uncommonly found.

It is also the contribution offered by Victor Tardieu's teaching and by the teachers to push their students to leave behind the city life in Hanoi and discover their country.

The notion of geography for an artist is never purely based on topography and, in his lacquer, the artist distances himself from realistic description. He illustrates a world of peace where serenity reigns. The two stags and three does take possession of the space at the break of dawn in luxuriant and soothing vegetation. It is a moment that suggests calm and fosters hope.

Vietnamese culture, due to its essentially agricultural nature, gives a privileged place to peaceful animals such as the deer, buffalo or toad, contrary to other cultures of pastoral origin that give more importance to strength and put forward the cult of predators such as the wolf, tiger, eagle or falcon.

范厚

(1903-1995)

山谷中的鹿群

漆木板
約1938年作
款識：范厚 (右下)
藝術家鈐印一枚

來源

現藏者的祖父母在中南半島購得，並在1940年代後期帶到法國
現由現藏家屬收藏
歐洲私人收藏

One is reminded of the famous Vietnamese popular song:

“Oh forest deer there,
You nibble young sprouts
Of va and sycamore
You have seen me
I am not chasing you
Why flee that way?”

(The Woodcutter)

A great artist paints what he knows subconsciously, inspired by the vastness and spirituality of the landscape. Pham Hau is a great artist indeed, sensitive and highlighting the mastery of his craft.

Jean-François Hubert
Senior Expert, Vietnamese Art



Signature (Pham Quang Hau)
in Chinese
藝術家的中文簽名與鈐印



Lot 278 Alternative View
Lot 278 另一角度



是次拍賣將隆重推出漆畫大師范厚的六聯漆畫屏風鉅作《山谷中的鹿群》。這幅雄偉的屏風，是對越南漆器藝術之輝煌與藝術家卓絕細膩的技法致敬。在這件創作中，所展現的精湛技術不但激發起我們的仰慕之心，柔婉寧靜的景象，更觸動了我們敏銳的心靈。

藝術家的中文簽名與鈐印為（范光厚），為此精美作品增添了多分風采，從此推斷創作日期為1938年左右。

在范厚、阮嘉治（Nguyen Gia Tri）和其他漆器藝術家的晚期的創作生涯中，會有學徒和其他工匠一同協助完成作品。因此，他後期的作品相比上較遜色。此幅屏風是范厚本人一氣呵成地完成，他靈巧的手法完全能掌控高難度的媒材，他的才華瀟灑於整幅作品之中。

我們很難精確辨識出作品中所呈現的地點：有人可能推斷是越南北部的東京（Tonkin）；也許是某個山峽之間的地域。畫中顯示的動物群和植物群並不會在該環境普遍出現的。范厚把畫面的光影調控制有度，同時營造出大自然的深度及無限空間，令人不禁聯想起這裡或許是一場神秘和靈秀的鄉野天地，當中描繪的都是非常罕見的自然生態。

這或許是維克多·塔迪悠（Victor Tardieu）和旗下的導師們提倡學生離開河內的城市生活，去探索自己祖國另一個面貌。

對畫家而言，地理的概念絕不是純粹基於地形的。在其漆藝技巧中，畫家並不希望跟寫實繪畫扯上關係。他所表現出的是一個由和平主宰的靜謐世界。在黎

明時分，兩隻雄鹿和三隻母鹿逐漸佔據了茂密且舒緩的山林間。牠們在這天地之中漫步歇息、悠然吃草，這乃畫面焦點所在。這一幕恬靜大自然，也激發了純潔的希望。

越南文化的本質屬於農業性質，因此鹿、水牛、或蟾蜍等溫馴動物都會賦予崇高的地位。這恰與其他游牧文化相反。後者較為重視力量，並提倡對掠食動物的崇拜，例如狼、老虎、鷹或獵鷹。

這令人想起越南著名的流行歌曲：

「啊，森林的野鹿呀，
你咀嚼著魚腥草和
無花果木的嫩芽。
我們已然相遇，
我無意追趕你，
為何你逃向他方？」

（《樵夫》）

在廣袤並充滿靈性的景物啟發下，一位偉大的藝術家會描繪出潛意識中所熟知的事物。做為一位偉大的藝術家，范厚當之無愧，他有著敏銳的觸覺，能夠充分彰顯其純熟的藝術技巧。

Jean-François Hubert
越南藝術資深專家



279

HOANG TICH CHU

(1912-2003)

Sunset on the Highland

signed and inscribed 'Ht chu 5/56'
(lower right)

lacquer on panel
90 x 46 cm. (35 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in.)
Executed in 1956

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

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

黃積鑄

(1912-2003)

高原日落

漆木板
1956年作
款識：Ht chu 5/56 (右下)

來源

原藏者得自藝術家家族
亞洲私人收藏



280

NGUYEN GIA TRI

(1908-1993)

Ladies in the Garden

signed 'Ng. Tri' (lower left)
lacquer on panel
Painted circa. 1973
110 x 144 cm. (43¼ x 56¾ in.)

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

阮嘉治

(1908-1993)

園中歇息

漆 木板
約1973年作
款識：Ng. Tri (左下)

來源
亞洲 私人收藏



281

NGUYEN SANG

(1923-1988)

Sumo

signed 'NG SANG' and dated '1976' (lower left)
lacquer on panel
80.5 x 100.5 cm. (31 $\frac{3}{4}$ x 39 $\frac{5}{8}$ in.)
Executed in 1976

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Asia

阮生

(1923-1988)

相撲

漆木板
1976年作

款識：NG SANG 1976 (左下)

來源

亞洲私人收藏



282

NGUYEN TU NGHIEM

(1922-2016)

Ancient Dance

signed 'nge' and dated '80' (lower left)
lacquer on panel
82 x 164 cm. (32¼ x 64½ in.)
Executed in 1980

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

阮思嚴

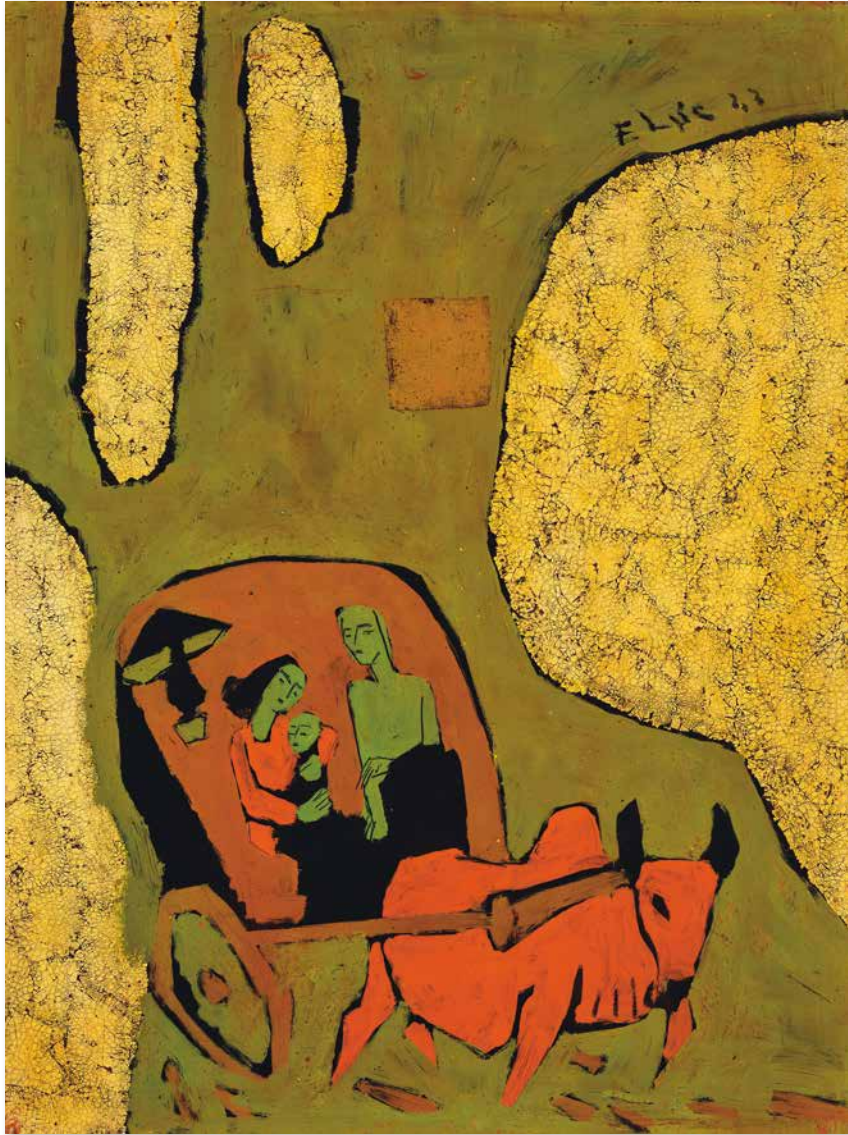
(1922-2016)

古代舞蹈

漆 木板
1980年作
款識：nge 80 (左下)

來源

亞洲 私人收藏



283

PHAM LUC

(B. 1943)

La famille (Family)

signed and dated 'F. Luc 93' (upper right)
lacquer and eggshell on panel
81.1 x 61.1 cm. (31 $\frac{7}{8}$ x 24 in.)
Executed in 1993

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, France

PHAM LUC

(1943年生)

一家親

漆 蛋殼 木板
1993年作
款識：F. Luc 93 (右上)

來源
法國 私人收藏



284

NGUYEN ANH

(1914-2000)

L'Hommage (Worship)

signed and dated 'NG ANH 1960' (lower right)
gouache on paper
50.2 x 65.2 cm.(19 3/4 x 25 5/8 in.)
Painted in 1960

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Private Collection, France

NGUYEN ANH

(1914-2000)

祭拜

水粉 紙本
1960年作
款識：NG ANH 1960 (右下)

來源
法國 私人收藏

285

PHAM LUC

(B. 1943)

Dame à Vélo (Lady with Bicycle)

signed and dated 'F. Luc 71' (lower left)
oil on rice bag textile
45 x 34 cm. (17 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in.)
Painted in 1971

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, France

PHAM LUC

(1943年生)

少女及自行車

油彩 麻布米袋
1971年作
款識：F. Luc 71 (左下)

來源

法國 私人收藏



Lot 285

286

TRAN VAN CAN

(1910 - 1994)

Lady Washing Hair

woodcut print
32.5 x 22.5 cm. (12 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in.)
Executed circa. 1970

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE

Private Collection, Asia

陳文謹

(1910-1994)

洗髮少女

木刻 版畫
約1970年作

來源

亞洲 私人收藏



Lot 286

287

TRUONG DINH HAO

(B.1937)

En secret (Secretive)

signed and dated 'HAO 94' (middle right)
oil on paper
52 x 75.4 cm. (20½ x 29⅝ in.)
Painted in 1994

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, France

TRUONG DINH HAO

(1937年生)

私密對話

油彩 紙本
1994年作
款識：HAO 94 (右中)

來源

法國 私人收藏



Lot 287

288

TRUONG DINH HAO

(B.1937)

Intimité (Intimacy)

signed and dated 'HAO 95' (middle left)
oil on newspaper
57.5 x 83 cm. (22⅝ x 32⅝ in.)
Painted in 1995

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, France

TRUONG DINH HAO

(1937年生)

密友

油彩 報紙
1995年作
款識：HAO 95 (左中)

來源

法國 私人收藏



Lot 288



289

LE PHO

(1907-2001)

Les Pavots (Poppies)

signed 'Le pho' and signed again in Chinese (lower right)
oil on canvas
116.3 x 81 cm. (45¾ x 31⅞ in.)
Painted circa. 1970

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, Asia

黎譜

(1907-2001)

罌粟花

油彩 畫布
約1970年作
款識：黎譜 Le pho (右下)

來源

亞洲 私人收藏



290

LE PHO

(1907-2001)

Les Hortensias Bleus (The Blue Hydrangeas)

signed 'Le pho' and again in Chinese (lower left)
oil on canvas
73 x 92 cm. (28¾ x 36 in.)
Painted circa. 1975

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 May 2011, lot 786
Private Collection, Asia (Acquired at the above sale by the present owner)

黎譜

(1907-2001)

藍繡球花

油彩 畫布
約1975年作
款識：黎譜 Le pho (左下)

來源

香港 佳士得 2011年5月30日 編號786
亞洲 私人收藏 (現藏者購自上述拍賣)



291

LE PHO

(1907-2001)

La Femme au Bouquet de Roses
(*The Lady with a Bouquet of Roses*)

signed 'Le pho' and signed again in Chinese (lower left);
titled 'La Femme au Bouquet de Roses' (on the reverse)
oil on canvas laid on board
100 x 81 cm. (39 3/8 x 31 7/8 in.)
Painted in 1981

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Wally Findlay Galleries, Chicago, USA
Acquired from the above by the previous owner
Private Collection, Asia

黎譜

(1907-2001)

淑女與玫瑰

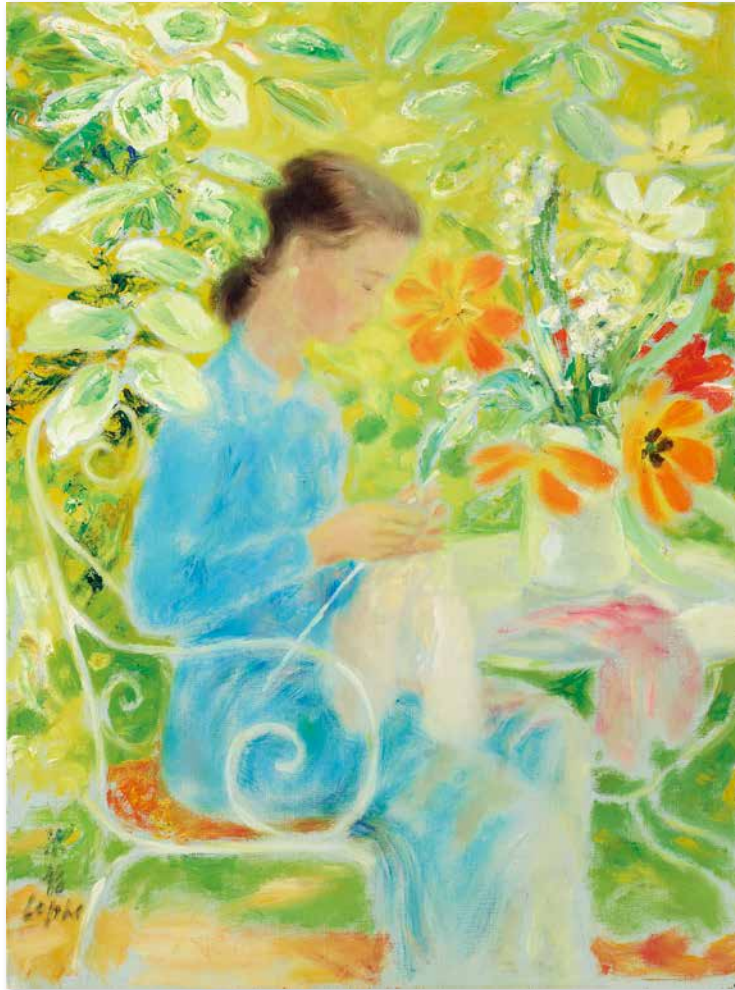
油彩 畫布 裱於木板

1981年作

款識：黎譜 Le pho (左下) La Femme au Bouquet de Roses (畫背)

來源

美國 芝加哥 沃裡·芬尼利 畫廊
前藏家購自上述畫廊
亞洲 私人收藏



292

LE PHO

(1907-2001)

Woman Knitting in a Garden

signed 'Le pho' and signed again in Chinese (lower left)
oil on canvas
81.4 x 61 cm. (32 x 23 5/8 in.)
Painted circa. 1975

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Wally Findlay Galleries, New York, USA
Acquired from the above by the previous owner
Anon. Sale, Sotheby's New York, 15 February 2007, Lot 192
Acquired at the above sale by the present owner

黎譜

(1907-2001)

花園裡編織的少女

油彩 畫布
約1975年作
款識：黎譜 Le pho (左下)

來源

美國 紐約 沃裡·芬尼利畫廊
前藏者購自上述畫廊
紐約 蘇富比 2007年2月15日 編號 192
現藏者購自上述拍賣

CHEN WEN HSI

陳文希

Lot 293 Detail 局部 ▲

This season, Christie's is delighted to offer an exceptional pair of ink and colour works on paper by the prolific Singaporean artist, Chen Wen Hsi. Part of a private collection that was acquired together in the 1970s directly from the artist, *Hérons* and *Goldfish* are fantastic illustrations of Chen's virtuosity and technical skill that comes together in a dynamic expression of brushwork and vision.

A pivotal figure in the burgeoning 20th century art scene in Singapore, Chen was one of the first-generation artists of the Nanyang School, following the migration from his hometown in Guangdong Province, China. Academically trained in both traditional Chinese ink painting and the modernist art techniques of the West, Chen integrated them both in his artistic explorations, developing a distinct form of pictorial articulation.

With *Hérons* and *Goldfish*, one sees the artist's foray into the animals and fauna of the region, a theme that is prevalent throughout his career. A symbol of stillness and tranquillity, herons were a subject matter that Chen was fascinated by in the later part of his career and painted these elegant coastal birds with a swift eagerness of his brush. Blurring the solid colour coats of blue and grey, the artist's composition is controlled through his use of linear lines and yet without boundaries as East meets West in the creation of a worldly work of art that defies tradition. *Hérons* was also selected to be the image used for the front cover of the catalogue, produced for his retrospective at the National Museum Art Gallery in November 1982.

His goldfish on the other hand, are imbued with Chinese auspicious references of affluence, abundance and prosperity. Swimming in a sea of undefined space, Chen has composed this work methodically, showcasing his prowess in forging depth and perspective through the use of shadow and colour.

Together, these lots is representative of Chen's defining style and development of his artistic practice as he moved towards the mature years of his career.

佳士得香港非常榮幸在是次拍賣隆重推出新加坡藝術家陳文希的一對紙本設色作品。《蒼鷺》與《金魚》屬於藏家1970年代直接購自藝術家本人，這兩件作品充份展現出陳文希精湛的筆觸與高超的藝術技巧，完美的融合於視覺的生動表達之中。

陳文希是20世紀新加坡藝術蓬勃發展時期的關鍵人物。1948年，他從中國廣東移居新加坡之後，他成為南洋畫派的首代藝術家之一。他受過中國傳統水墨畫及西方現代藝術技巧的教育與薰陶，並將兩者結合於其藝術探索之中，因而形成一種獨特的繪畫表達形式。

從《蒼鷺》與《金魚》中，我們可以看到藝術家對該地區的動物進行嶄新嘗試，這個主題在其職業生涯中十分常見。蒼鷺象徵著寂靜、簡潔、和諧，這也是陳文希晚年醉心的一個畫題，他以快速熱切的筆觸描繪這些停泊在沿海邊上的優雅海鳥。陳文希使用了藍色與灰色的混合色彩構造出蒼鷺的身軀，粗細有致的線條控制整個畫面。可以反映出陳文希典型東方與西方的混沌元素，創造出一種違反傳統水墨的作品。該作品《蒼鷺》也被選為他於1982年11月在新加坡國家博物館舉辦的精品回顧展時所製作的目錄封面。

另一方面，陳文希筆下的金魚，寓意中國人對富裕、豐足、與繁榮的吉祥寓意。在一個自由空間的水中嬉戲，陳文希以有條不紊的筆觸，加上透過陰暗藍色與灰色的色彩來控制畫面，善用紅色和黃色來點染提綴金魚的細節，彰顯精神。這幅畫作充分表現出陳文希在創造深度與透視效果的嫺熟能力。

這兩件作品同時代表了陳文希邁向其職業生涯的成熟時期，表現出獨特形式與個人藝術風格的發展。

Exhibition Catalogue cover,
Chen Wen Hsi Retrospective,
National Museum Art Gallery,
Singapore, 7-22 November 1982.

回顧展目錄封面圖像，《陳文希回顧展》，
國家博物館，新加坡，1982年11月7-22號



CHEN WEN HSI RETROSPECTIVE 1982



293

CHEN WEN HSI

(1906-1991)

Hérons

signed in Chinese (lower right)
ink and colour on paper
67 x 68.5 cm. (26 3/8 x 27 in.)
one seal of the artist

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Acquired in Asia in the 1970s
Private Collection, USA

This painting is accompanied by a signed copy of the Chen Wen Hsi Retrospective 1982 exhibition catalogue published in 1982 by National Museum Art Gallery

LITERATURE

National Museum Art Gallery, Chen Wen Hsi Retrospective 1982, exh. cat., Singapore, 1982 (illustrated, cover).

陳文希

(1906-1991)

蒼鷺

水墨 設色 紙本
款識：文希記（右下）
藝術家鈐印一枚

來源

原藏者於1970年代購自亞洲
美國 私人收藏

此作品附新加坡國家美術館於1982年在新加坡出版、附藝術家簽發之《陳文希回顧展1982》展覽圖錄

出版

1982年《陳文希回顧展1982》展覽圖錄
新加坡國家美術館新加坡 新加坡（圖版，封面）



294

CHEN WEN HSI

(1906-1991)

Goldfish

signed in Chinese (lower right)
ink and colour on paper
65 x 67 cm. (25 7/8 x 26 3/8 in.)
one seal of the artist

HK\$90,000-120,000

US\$12,000-16,000

PROVENANCE

Acquired in Asia in the 1970s
Private Collection, USA

陳文希

(1906-1991)

金魚

水墨 設色 紙本
款識：文希記 (右下)
藝術家鈐印一枚

來源

原藏者於1970年代購自亞洲
美國私人收藏



295

CHEN WEN HSI

(1906-1991)

Squirrels at Play

signed in Chinese (upper right)
ink and colour on paper
46.5 x 65.5 cm. (18 ¼ x 25 ¾ in.)
one seal of the artist

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

The Old & New Art Gallery, Singapore
Acquired from the above by the original owner
Thence by descent to the previous owner
Private Collection, Asia

EXHIBITED

Singapore, The Old & New Art Gallery,
Exhibition of Chinese Paintings by Chen Wen Hsi, 1970s.

陳文希

(1906-1991)

樹梢戲鼠

水墨 設色 紙本
款識：文希記 (右上)
藝術家鈐印一枚

來源

新加坡 古今畫廊
原藏者購自上述畫廊
前藏家屬收藏
亞洲 私人收藏

展覽

1970年代「陳文希中國畫展」古今畫廊 新加坡



296

CHEN CHONG SWEE

(1910-1986)

Lovers Under the Moonlight

signed and inscribed in Chinese (upper left)

ink and colour on paper

94 x 56 cm. (37 x 22 in.)

Painted in 1951

two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Acquired directly from the family of the artist in 1990s by the present owner

Private Collection, Asia

陳宗瑞

(1910-1986)

月光下的戀人

水墨 設色 紙本

1951年作

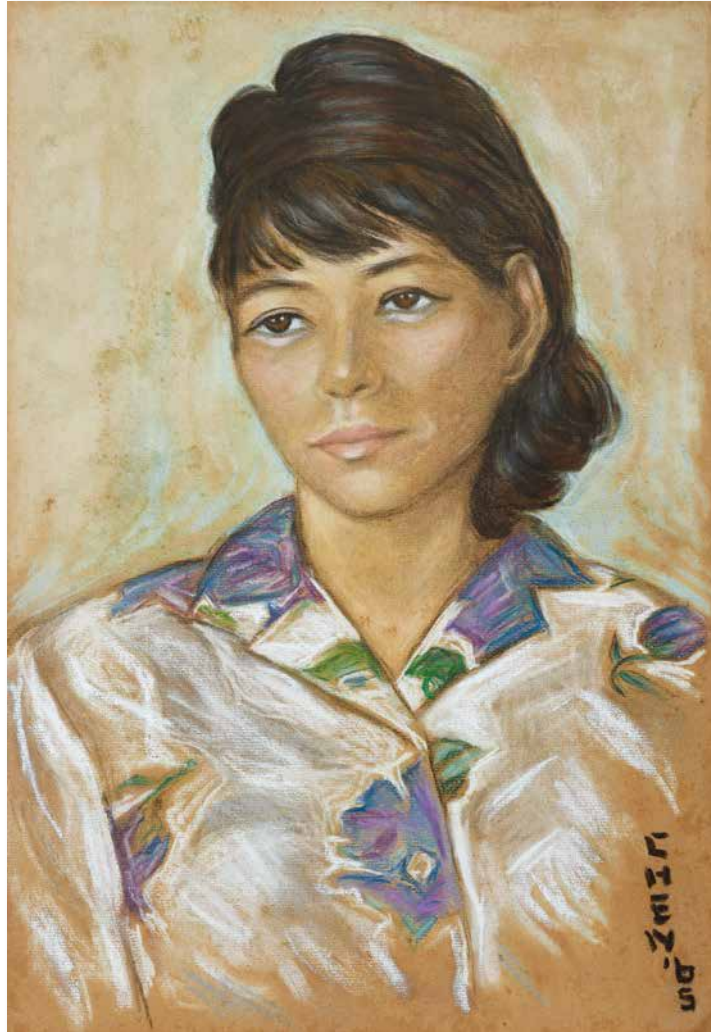
款識：綿綿絮語花前約，唧唧蟲聲月下盟。辛卯，陳楷。（左上）

藝術家鈐印兩枚

來源

現藏者約1990年代購自藝術家家族

亞洲私人收藏



297

GEORGETTE CHEN

(1906-1993)

Portrait of Madam Tan Hong Siang

signed and dated 'CHEN 65' (lower right)
 pastel on paper
 47 x 32 cm. (18 ½ 12 ⅝ in.)
 Executed in 1965

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

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

張荔英

(1906-1993)

陳風仙夫人畫像

粉筆 紙本
 1965年作
 款識：CHEN 65 (右下)

來源

現藏者之家屬直接購自藝術家本人
 亞洲 私人收藏



298

CHEONG SOO PIENG

(1917-1983)

Motion and Motionless

signed in Chinese (lower right);
signed and dated 'SOO PIENG 1973'
and gallery label affixed (on the reverse)
oil and mixed media on canvas
100.5 x 80.5 cm. (39 5/8 x 31 3/4 in.)
Painted in 1973

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, Europe

鍾泗賓

(1917-1983)

一動不動

油彩 綜合媒材 畫布
1973年作

款識：三賓 (右下) SOO PIENG 1973畫廊標籤於 (畫背)

來源

新加坡 文華畫廊
現藏者於1970年代購自上述畫廊
歐洲 私人收藏



299

CHEONG SOO PIENG

(1917-1983)

Scene

signed in Chinese (lower right);
signed and dated 'Soo Pieng 1973' (on the reverse)
oil and mixed media on canvas
76 x 91 cm. (29⁷/₈ x 35⁷/₈ in.)
Painted in 1973

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Private Collection, Singapore

LITERATURE

Soo Pieng, Summer Times, Singapore, 1983 (illustrated, plate 30).

鍾泗賓

(1917-1983)

風光

油彩 綜合媒材 畫布
1973年作

款識：三賓(右下)；Soo Pieng 1973(畫背)

來源

新加坡私人收藏

出版

1983年《泗賓》夏季時報 新加坡(圖版·第30圖)

300

CHEN WEN HSI

(1906-1991)

Fishing Village

oil on masonite board
61 x 76 cm. (24 x 29 $\frac{7}{8}$ in.)
Painted in the 1950s

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

US\$91,000-130,000

PROVENANCE

Acquired directly from the artist
Convergences: A Special Sale of Singapore Art, Christie's Hong Kong,
29 November 2015, lot 351
Private Collection, Singapore (Acquired at the above sale by the present owner)

陳文希

(1906-1991)

漁村

油彩 纖維板
1950年代作

來源

原藏者得自藝術家本人
香港 佳士得 匯聚：新加坡藝術特別專場 2015年11月29日 編號351
新加坡 私人收藏 (現藏者購自上述拍賣)

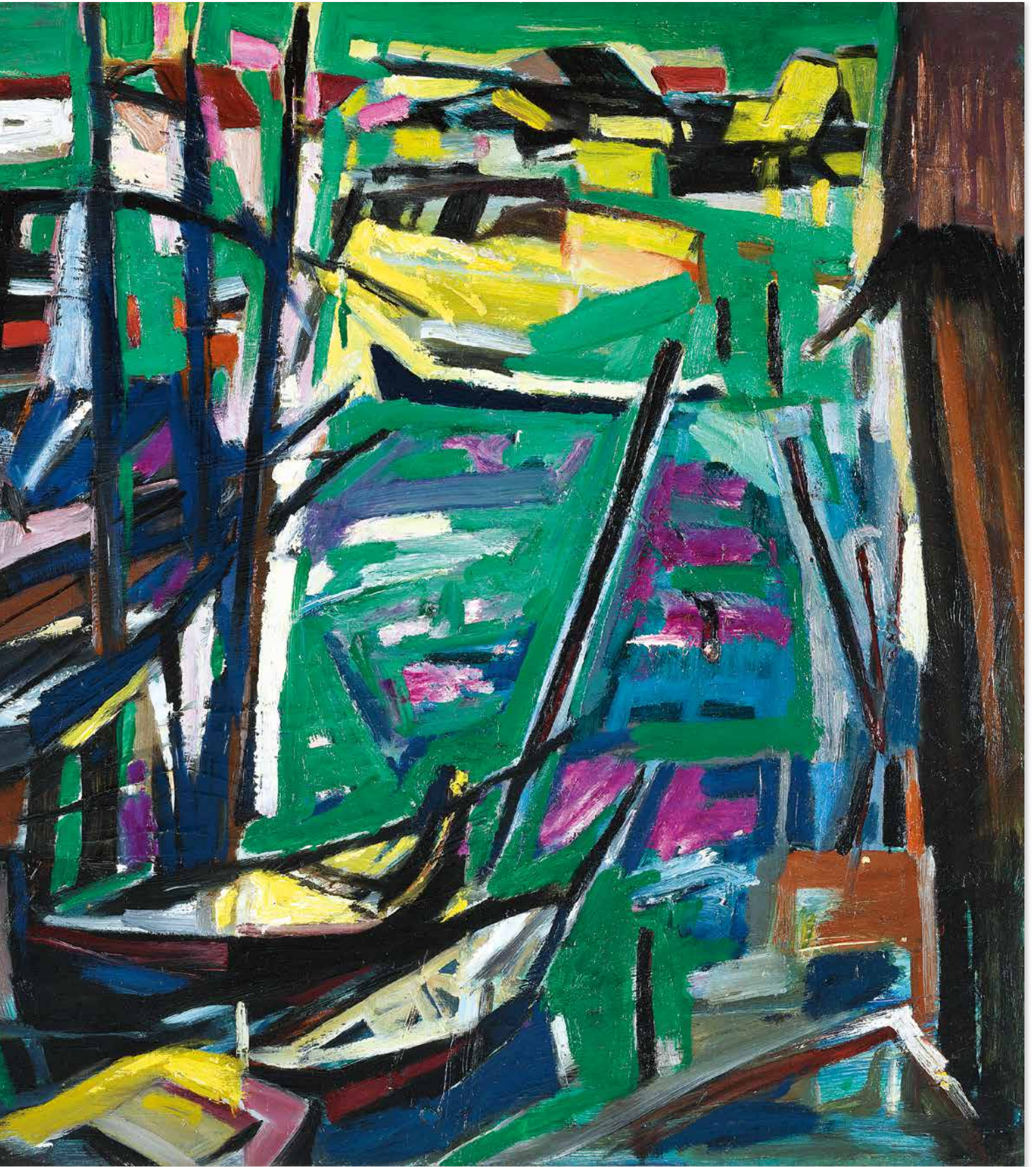
Faced with the challenge of creating a new artistic legacy where none significant had come before, Chen Wen Hsi works during the 1960s are marked by a remarkable departure from his traditional ink works towards abstraction and cubism. *Fishing Village* is a work that captures the vibrancy and spirit of the artistic climate at the time, and reimagines an iconic scene in an extraordinary display of artistic talent and vision, moving parallel with the wave of modernism moving across Europe then.

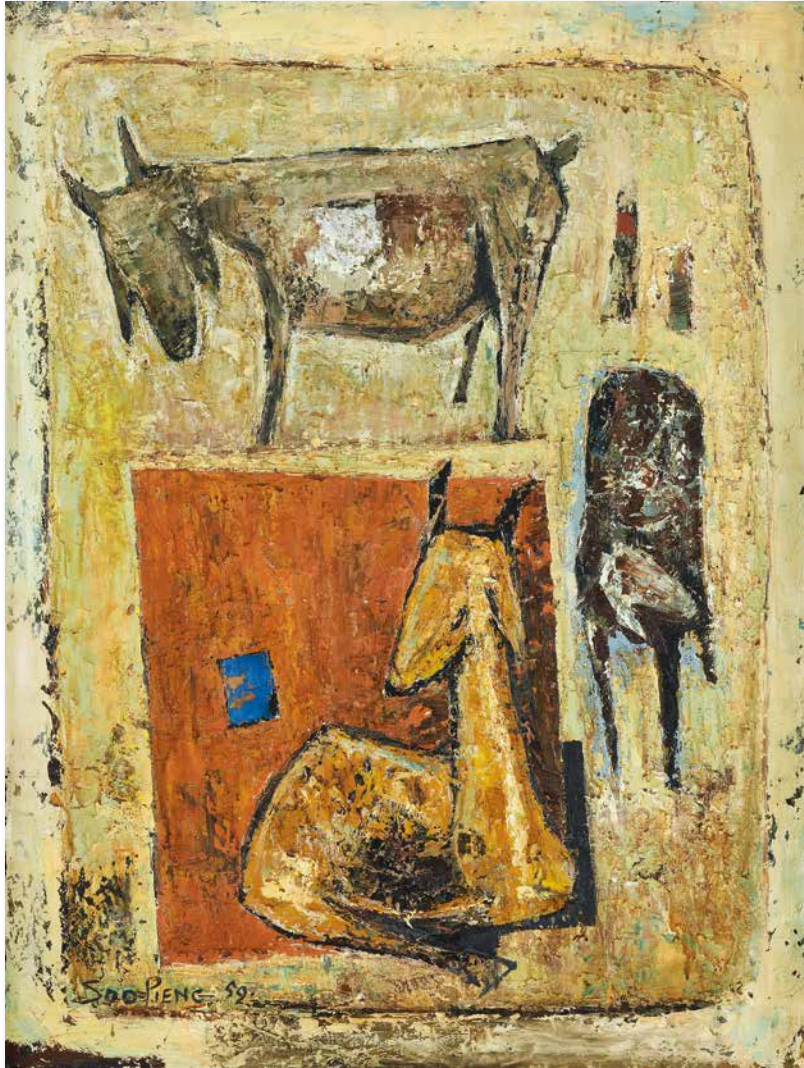
Throughout Chen's oeuvre, he not only painted vibrant scenes of both the natural topography of the land, but also the spirit of the people, the diverse cultures and their livelihood, the latter more so after the 1950s. Although *Fishing Village* depicts an iconic subject matter that was a favorite amongst Chen's artist peers, Chen has expressed the simple scene in such a powerful and original format. One sees the artist's eager explorations into abstraction, expressing the vivacity of his own experiences living in Singapore into his work. Oil painting was new to Chen and as he worked hard to understand the medium, his confidence grew and *Fishing Village* is an exemplar of his skill in reigning in Western art ideologies and techniques into his East Asian foundations. Strong linear lines demarcate the shapes and forms of the boats, building structures and the river as Chen combined the use of bright solid colours in the painting to create a lively chaos that resonates with the bustling Kelongs (traditional fishing villages) of his time.

In addition, it is extraordinary that this work forms part of a group of more than twenty paintings that were discovered in the attic of the artist's old residence at Kingsmead Road. Artworks from this collection were exhibited at the Singapore Art Museum in 2000, entitled, '*Newly Discovered Paintings by Chen Wen Hsi*'. This find also served to help chart and highlight the artist's formative and conceptual approaches to known works of that era.

With its unflinching place in history, *Fishing Village* represents an important painting in the artist's career that highlights a core development of his artistic style.







301

CHEONG SOO PIENG

(1917-1983)

Goats

signed and dated 'SOO PIENG 59' (lower left)
oil on masonite board
78 x 58.5 cm. (30 ¾ x 23 in.)
Painted in 1959

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Private Collection, USA

鍾泗賓

(1917-1983)

山羊

油彩 纖維板
款識：SOO PIENG 59 (左下)
1959年作

來源

美國 私人收藏



302

TAY BAK KOI

(1939-2005)

Buffaloes Grazing on Field

signed and dated 'Bak Koi 99' (lower left)
oil on canvas
120 x 181.5 cm. (47¼ x 71½ in.)
Painted in 1999

HK\$140,000-220,000

US\$19,000-29,000

PROVENANCE

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

鄭木奎

(1939-2005)

水牛放牧

油彩 畫布
1999年作
款識：Bak Koi 99 (左下)

來源

原藏者直接購自藝術家
亞洲 私人收藏



303

CHEN WEN HSI

(1906-1991)

Sorting the Day's Catch

signed 'CHEN WEN HSI' (lower left)
oil on board
49 x 59 cm. (19¼ x 23¼ in.)

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Collection of Mr Lee Sek Ong, former head of KADIN Tionghoa Soerabaja
(Surabaya Chinese Chamber of Commerce and Industry)
Acquired from the above by the present owner
Private Collection, Singapore

陳文希

(1906-1991)

打理漁獲

油彩 木板
款識：CHEN WEN HSI (左下)

來源

泗水中華工商業會前任主席李先生之收藏
現藏者購自上述來源
新加坡 私人收藏



304

SEAH KIM JOO

(B. 1939)

Malay Kampong

signed and dated 'SEAH KIM JOO 62' (lower right)
oil on canvas
60.7 x 91.5 cm. (23 $\frac{7}{8}$ x 36 in.)
Painted in 1962

HK\$60,000-90,000

US\$7,800-12,000

PROVENANCE

Private Collection, Europe

余金裕

(1939年生)

馬來村莊

油彩 畫布

1962 年作

款識：SEAH KIM JOO 62 (右下)

來源

歐洲 私人收藏



305

CHOO KENG KWANG

(1931-2019)

Chinatown - Smith Street

signed 'K. Kwang' (lower right);
signed again with artist's signature, dated, titled and inscribed
'CHINATOWN - SMITH STREET SINGAPORE by CHOO KENG
KWANG 1976 DEC.' (on the reverse)

oil on canvas
71 x 97 cm. (28 x 35 7/8 in.)
Painted in 1976

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Asia

朱慶光

(1931-2019)

牛車水 - 史密斯街

油彩 畫布

1976年作

款識：K. Kwang (右下);

藝術家款識 CHINATOWN - SMITH STREET SINGAPORE
by CHOO KENG KWANG 1976 DEC. (畫背)

來源

亞洲 私人收藏



306

TAY BAK KOI

(1939-2005)

Clifford Pier

signed 'Bak Koi' (lower right)
oil on canvas
86.5 x 100 cm. (34 x 39 $\frac{3}{8}$ in.)
Painted in the 1970s

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Collection of the Artist's Family

鄧木奎

(新加坡, 1939-2005)

紅燈碼頭

油彩 畫布
1970年代作
款識：Bak Koi (右下)

來源
藝術家家族收藏



307

TAN CHOON GHEE

(1930-2010)

Landscape

signed and dated 'TAN CHOON GHEE 1973' (lower right)
oil on canvas laid on board
53 x 177 cm. (20 $\frac{7}{8}$ x 69 $\frac{5}{8}$ in.)
Painted in 1973
one seal of the artist

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Private Collection, Singapore
Anon. Sale, Christie's Hong Kong, 24 November 2013, lot 163
Private Collection, Asia (Acquired at the above sale by the present owner)

陳存義

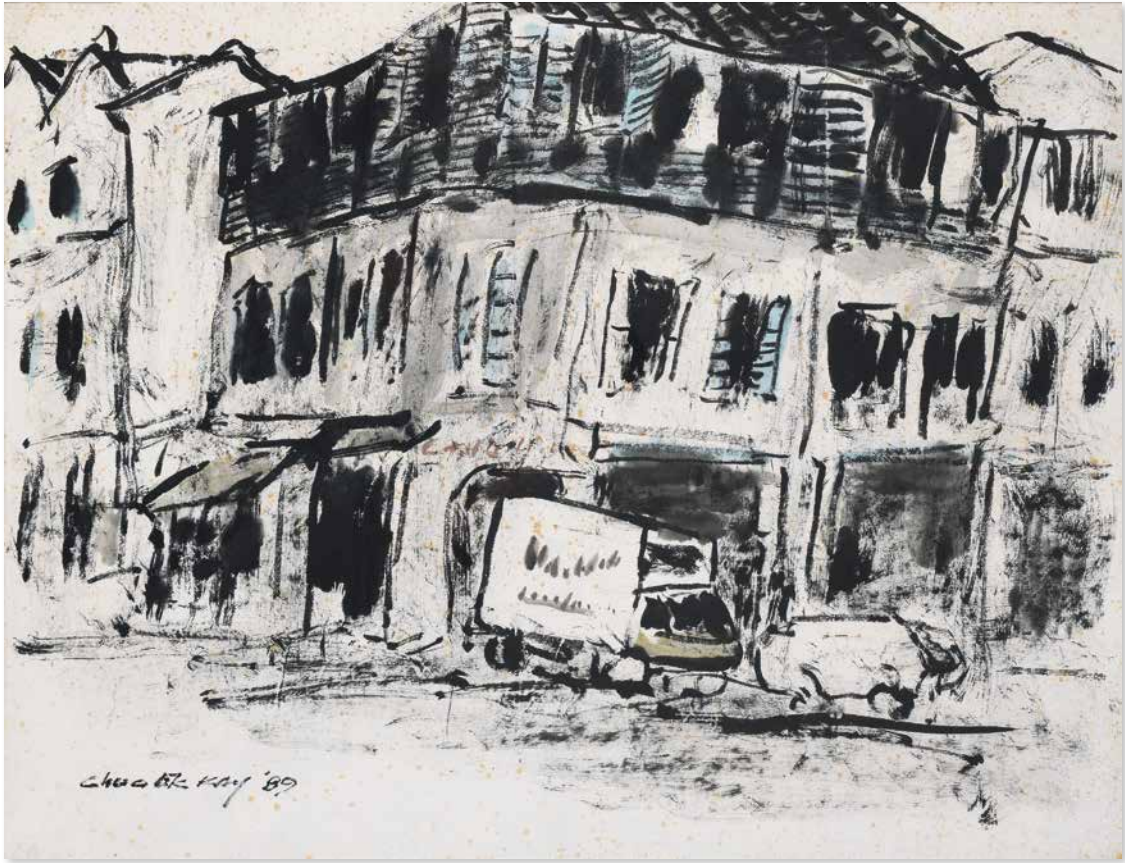
(1930-2010)

風景

油彩 畫布 裱於木板
1973年作
款識：TAN CHOON GHEE 1973 (右下)
藝術家鈐印一枚

來源

新加坡 私人收藏
香港 佳士得 2013年11月24日 編號163
亞洲 私人收藏 (現藏者購自上述拍賣)



308

CHUA EK KAY

(1947-2008)

Noon at Cecil Street

signed and dated 'Chua Ek Kay 89' (lower left)
ink and colour on paper
69 x 90 cm. (27 1/8 x 35 3/8 in.)
Painted in 1989

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Acquired directly from the artist in 1999 by the present owner
Private Collection, Asia

EXHIBITED

Singapore, The National Museum of Singapore,
Many In One: Twenty-Five Years of Art from Singapore, 1991.
This exhibition later travelled to Washington DC, USA,
Meridian House International, 1991.

LITERATURE

The National Museum of Singapore, Many In One: Twenty-Five Years
of Art from Singapore, exh. cat., Singapore, 1991 (illustrated, plate 10).

蔡逸溪

(1947-2008)

塞西爾街的中午

水墨 設色 紙本
1989年作
款識：Chua Ek Kay 89 (左下)

來源

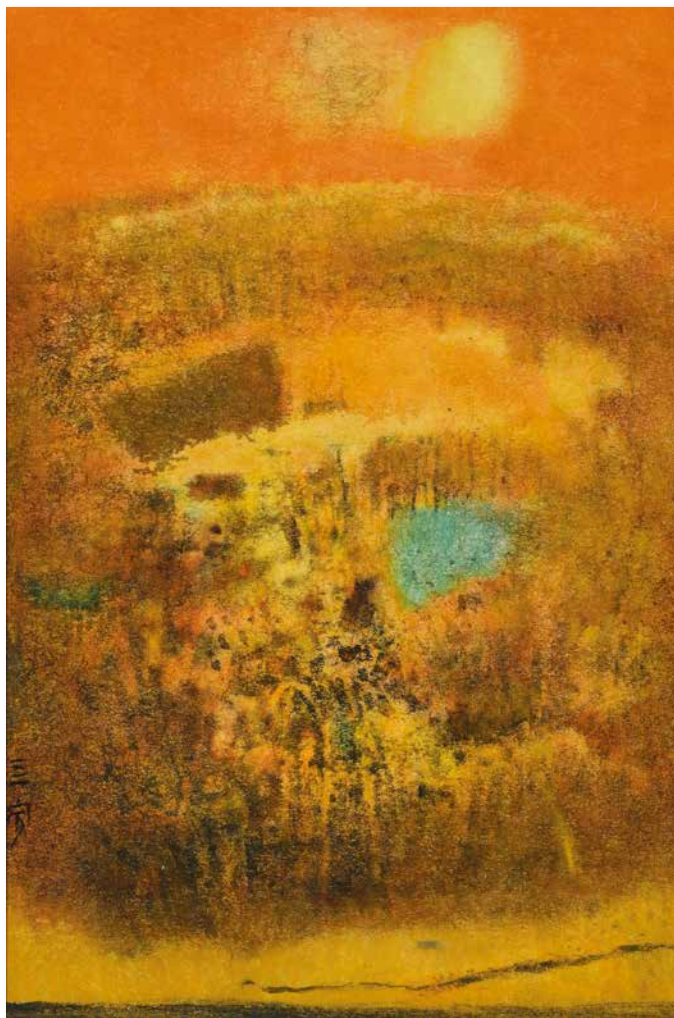
現藏者於1999年得自藝術家
亞洲 私人收藏

展覽

1991年「多合一：來自新加坡的二十五年藝術」
新加坡國家博物院 新加坡 此展覽還在以下地點展出
1991年 梅瑞達公寓 華盛頓特區 美國

出版

1991年《多合一：來自新加坡的二十五年藝術》展覽圖錄
新加坡國家博物院 新加坡 (圖版，第10圖)



309

CHEONG SOO PIENG

(1917-1983)

Sunset

signed in Chinese (lower left)
mixed media on paper
63.5 x 42.5 cm. (25 x 16 ¾ in.)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

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

鍾泗賓

(1917-1983)

日落

油彩 綜合媒材 紙本
款識：三賓 (左下)

來源

新加坡 文華畫廊
現藏者在1970年代購自上述畫廊
歐洲 私人收藏

THEO MEIER

西奧·梅耶

Formally trained at the Basle School of Art, Swiss-born artist Theo Meier moved from Switzerland, to the South Pacific, briefly to Singapore and then to Bali, Indonesia, where he developed a new form of artistic expression. He was enraptured by the beautiful tropical landscape and the vibrance of the local culture, joining the community of artists from the West who had gathered there to document what they saw.

Couple in Bali is an exemplary oil on canvas work that reflects Meier's time on the Indonesian island. In vibrant distinct contrast of colours, this painting depicts a traditional *Melasti* ceremony of purification where the Balinese protective spirit, in the form of a human puppet with sacred marks is illustrated larger than life. This ritual sees the festive procession that parades the god symbol to the sea, removing all impurities in life. Highly influenced by Paul Gauguin, Meier's brushwork is filled with an unrestrained energy that mixes his colours in strong repetitive strokes. Meier's attention to detail of the headdresses and other religious objects of the ceremony shows his understanding of the rich culture that he was surrounded by. The vibrancy of his colours together with his use of distinct outlines of his subject creates an otherworldly effect that transports his viewers to a spiritual moment in time that the artist witnessed.

An outstanding piece that has been in a private collection for over forty years, this rare large format work in its original artist frame is a lot not to be missed.





310

THEO MEIER

(1908-1982)

Couple in Bali

signed and dated
'Theo M' (lower left)
oil on canvas
129 x 107 cm. (50 3/4 x 42 1/8 in.)
Painted in 1979

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Asia

西奧·梅耶

(1908-1982)

峇里情侶

油彩 畫布
1979年作
款識：Theo M (左下)

來源

亞洲 私人收藏



311

THEO MEIER

(1908-1982)

Bathing Maiden

signed 'Theo Meier' (lower right); dated '77' (lower left)
oil on canvas
56.5 x 49.5 cm. (22 ¼ x 19 ½ in.)
Painted in 1977

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Purchased by the original owner in Thailand
Acquired from the above by the present owner
Private Collection, Europe

西奧·梅耶

(1908-1982)

少女沐浴

油彩 畫布
1977年作
款識：Theo Meier 79 (右下); (19)77 (左下)

來源

原藏者購自泰國
現藏者購自上述原藏者
歐洲私人收藏

312

THEO MEIER

(1908-1982)

Flowers

signed with the artist's signature and dated '80'
(upper right)
oil on canvas
71.5 x 60.4 cm. (28 1/8 x 23 3/4 in.)
Painted in 1980

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Europe

西奧·梅耶

(1908-1982)

花束

油彩 畫布
1980年作
款識：藝術家花押 80 (右上)

來源

歐洲 私人收藏



Lot 312

313

THEO MEIER

(1908-1982)

Landscape

signed and dated 'Theo Meier 79' (upper right)
oil on canvas laid on board
102 x 63 cm. (40 1/8 x 24 3/4 in.)
Painted in 1979

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, Europe

西奧·梅耶

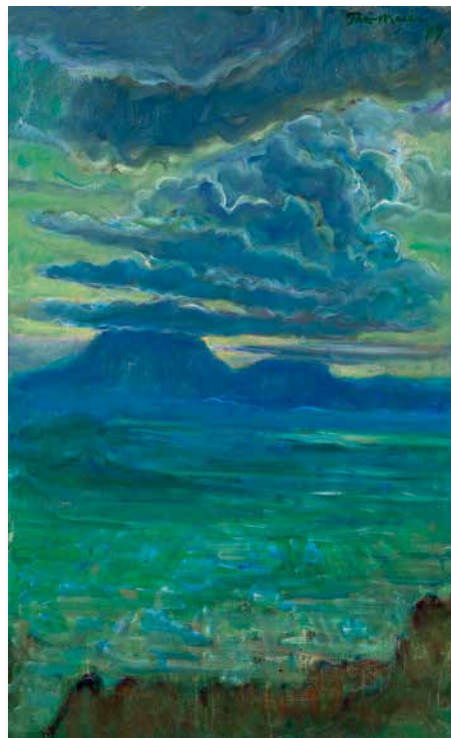
(1908-1982)

風景

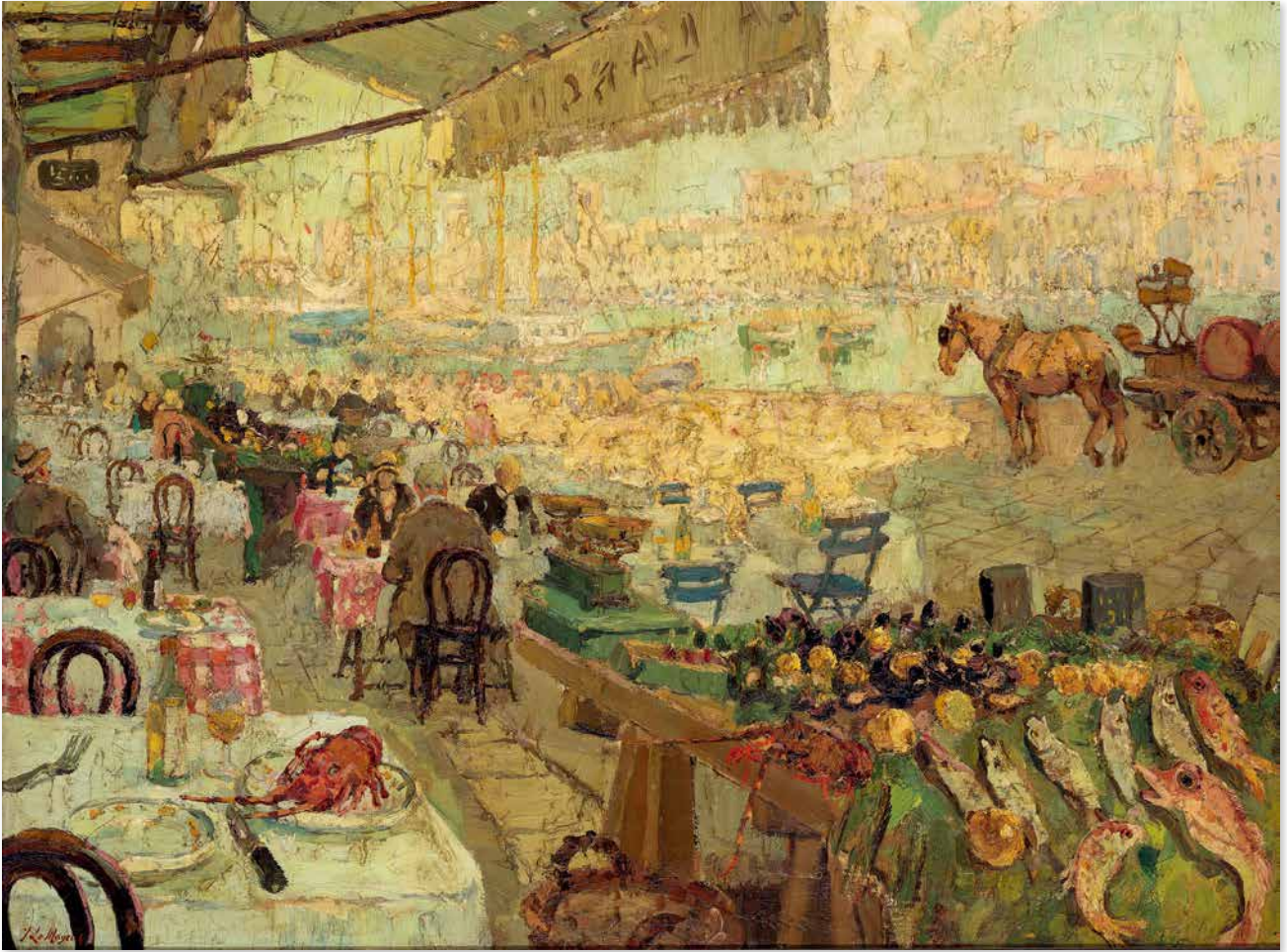
油彩 畫布 裱於木板
1979年作
款識：Theo Meier 79 (右上)

來源

歐洲 私人收藏



Lot 313



314

ADRIEN-JEAN LE MAYEUR DE MERPRES

(1880-1958)

La Langouste (The Lobster)

signed 'J Le Mayeur' (lower left)
oil on canvas
90 x 120 cm. (35½ x 47¼ in.)

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

US\$130,000-230,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 Nov 2006, Lot 98
Private Collection, Asia (Acquired from the above sale by the present owner)

LITERATURE

Job Ubbens and Cathinka Huizing, Adrien-Jean Le Mayeur de Merpres:
Painter-Traveller, Wijk en Aalburg, 1995, no. 46 (illustrated in colour, p.93).

勒邁耶

(1880-1958)

龍蝦

油彩 畫布
款識：J Le Mayeur (左下)

來源

香港 佳士得2006年11月26日編號98
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens及
Cathinka Huizing 著 荷蘭 阿姆斯特丹 Wijk en Aalburg
(圖版，第93頁)



315

ROLAND STRASSER

(1885-1974)

Balinese Holding a Rooster

signed 'Strasser' (lower right)
oil on canvas
77 x 57 cm. (30 3/8 x 22 12/ in.)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 April 2002, lot 10
Private Collection, Asia (Acquired at the above sale by the present owner)

羅蘭·斯托拉瑟

(1885-1974)

峇里人及公雞

油彩 畫布
款識：Strasser (右下)

來源

香港 佳士得 2002年4月28日 編號10
亞洲 私人收藏 (現藏者購自上述拍賣)



316

CZESLAW MYSTKOWSKI

(1898-1938)

Two Balinese Girls on the Beach

inscribed and dated 'BALI 1937' (lower left);
signed 'CZ. MYSTKOWSKI' (lower right);
gallery label affixed (on the reverse)
oil on board
68.5 x 52 cm. (26 ¾ x 20 12 in.)
Painted in 1937

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

De La Tour Fine Arts BV, Amsterdam, Netherlands
Acquired from the above gallery by the previous owner
Anon. Sale, Sotheby's Singapore, 12 October 2003, lot 8
Private Collection, Asia (Acquired at the above sale by the present owner)

CZESLAW MYSTKOWSKI

(1898-1938)

海灘上的峇里女子

油彩 木板
1937年作
款識：BALI 1937 (左下);
CZ. MYSTKOWSKI (右下) 畫廊標籤於(畫背)

來源

荷蘭 阿姆斯特丹 塔的美術畫廊
現藏者購自上述畫廊
新加坡 蘇富比 2003年10月12日 編號8
亞洲 私人收藏 (現藏者購自上述拍賣)



317

LEE MAN FONG

(1913-1988)

Weaver

signed in Chinese (lower right)
oil on masonite board
105 x 52.5 cm. (41 $\frac{1}{4}$ x 20 $\frac{5}{8}$ in.)
one seal of the artist

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 1
April 2001, lot 112
Private Collection, Asia (Acquired at
the above sale by the present owner)

李曼峰

(1913-1988)

紡織者

油彩 纖維板
款識：曼峰 (右下)
藝術家鈐印一枚

來源

新加坡 蘇富比 2001年4月1日 編號112
亞洲 私人收藏 (現藏者購自上述拍賣)

318

LEE MAN FONG

(1913-1988)

Dancer

signed in Chinese (lower right)
oil on masonite board
102 x 49 cm. (40 1/8 x 19 1/4 in.)
one seal of the artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

李曼峰

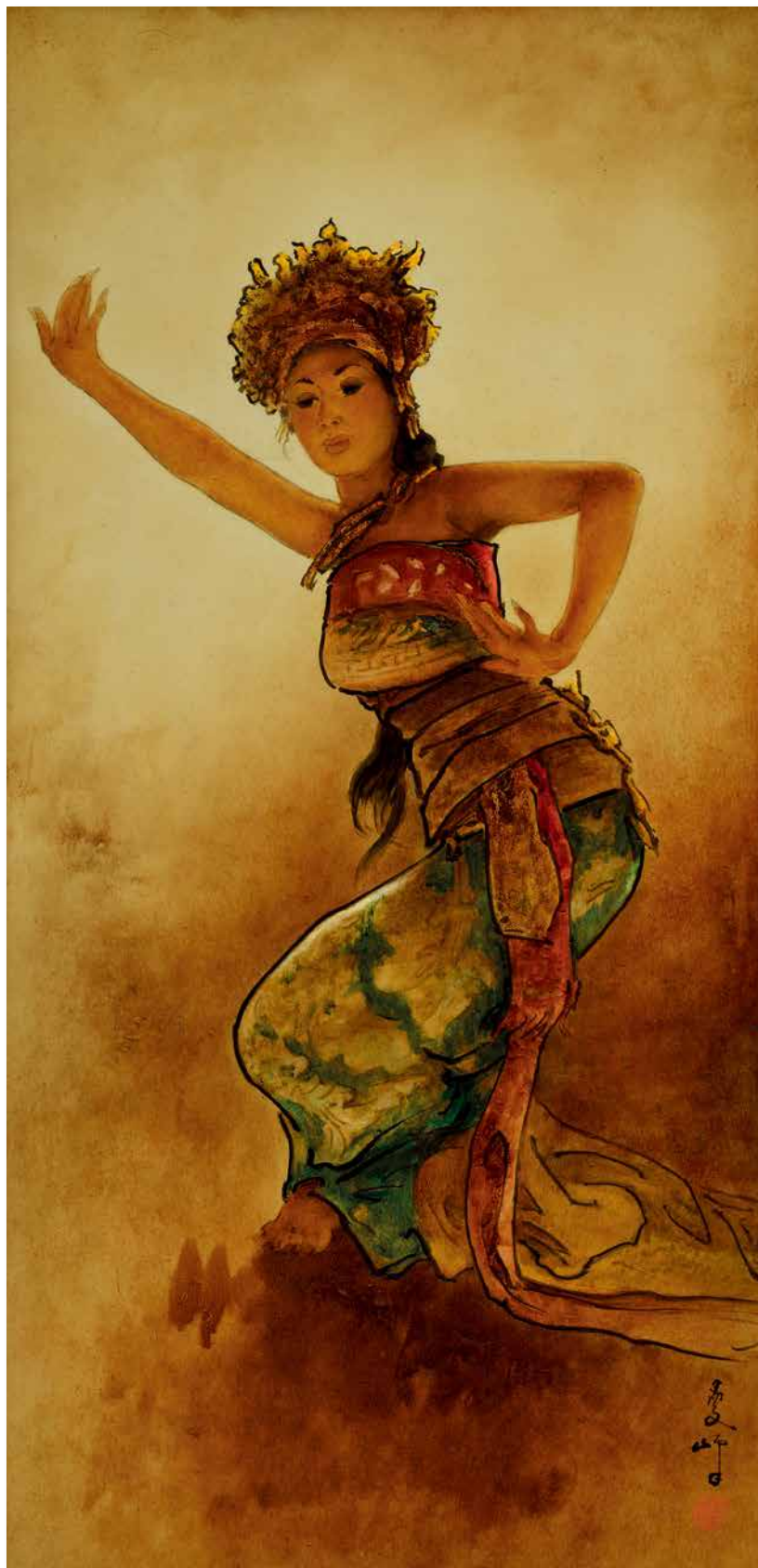
(1913-1988)

舞者

油彩 纖維板
款識：曼峰 (右下)
藝術家鈐印一枚

來源

亞洲 私人收藏



319

LEE MAN FONG

(1913-1988)

Cockerel and Hen

signed in Chinese (lower left)
oil on masonite board
123 x 50 cm. (48 3/8 x 19 3/4 in.)
one seal of the artist
Painted circa. 1960

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Collection of Madam H. Soekarno
Anon. Sale, Christie's Singapore, 1
October 2000, lot 46
Private Collection, Asia (Acquired at the
above sale by the present owner)

李曼峰

(1913-1988)

公雞和母雞

油彩 纖維板
約1960年作
款識：曼峰 (左下)
藝術家鈐印一枚

來源

蘇卡諾夫人之收藏
新加坡 佳士得 2000年10月1日 編號46
亞洲 私人收藏 (現藏者購自上述拍賣)





320

BUT MOCHTAR

(1930-1990)

Untitled

signed and dated 'BUT. MR. 1965' (lower right)
oil on canvas
60 x 170 cm. (23 5/8 x 66 7/8 in.)
Painted in 1965

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

布特 莫達

(1930-1990)

無題

油彩 畫布
1965年作
款識：BUT. MR. 1965 (右下)

來源

亞洲 私人收藏



321

ARIE SMIT

(1916-2016)

Landscape and Full Moon

signed and dated 'Arie Smit 93' (lower left)
acrylic on canvas
55.5 x 60.5 cm. (21 $\frac{1}{8}$ x 23 $\frac{7}{8}$ in.)
Painted in 1993

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

LITERATURE

Suteja Neka and Drs. Sudarmaji, Koes Artbooks, Arie Smit, Bali, Indonesia, 1995 (illustrated, p. 207)

艾利·斯密特

(1916-2016)

滿月當空

壓克力 畫布
1993年作
款識：arie smit '93 (左下)

來源

亞洲 私人收藏

出版

1995年《艾利·斯密特》Suteja Neka及rs. Sudarmaji著
Koes Artbooks 巴厘島 印尼 (圖版, 第207頁)



322

ARIE SMIT

(1916-2016)

Bali South, Indian Ocean

signed 'arie smit '94' (lower right);
signed, dated, titled "'BALI SOUTH, INDIAN OCEAN" arie smit 1994'
and inscribed 'acrylic' (on the reverse)
acrylic on canvas
80 x 109.5 cm. (31½ x 43⅞ in.)
Painted in 1994

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Asia

艾利·斯密特

(1916-2016)

峇里島南部的印度洋

壓克力 畫布

1994年作

款識：arie smit '94 (右上);

'BALI SOUTH, INDIAN OCEAN' arie smit 1994 acrylic (畫背)

來源

亞洲私人收藏



323

SRIHADI SOEDARSONO

(B. 1931)

Mount Merapi – The Sacred of Nature

signed 'SRIHADI 06 (upper right); signed and dated again, titled and inscribed "Mount merapi – the Sacred of nature" 130 x 120 cm SRIHADI 2006' (on the reverse)

oil on canvas

130 x 120 cm. (51 1/8 x 47 1/4 in)

Painted in 2006

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Private Collection, USA

EXHIBITED

Singapore, Singapore Art Museum, Drawing Ground by Srihadi Soedarsono and Chua Ek Kay, November 2006 – January 2007

LITERATURE

Linda Poh, Drawing Ground: Srihadi Soedarsono | Chua Ek Kay, exh. cat. Singapore, 2006 (illustrated, unpagged)

Farida Srihadi and Agust Dermawan T., Srihadi Soedarsono: Timeless Space (Ruang dan Waktu Tanpa Batas), Jakarta, 2006 (illustrated, p. 34)

斯里哈迪 · 蘇達索諾

(1931年生)

莊嚴的自然：默拉皮火山

油彩 畫布

2006年作

款識：SRIHADI 06 (右上)；"Mount merapi – the Sacred of nature"

130 x 120 cm SRIHADI 2006 (畫背)

來源

美國 私人收藏

展覽

2006年11月至2017年1月「圖紙地面：斯里哈迪·蘇達索諾及蔡逸溪」新加坡美術館 新加坡

出版

2006年《圖紙地面：斯里哈迪·蘇達索諾及蔡逸溪》展覽圖錄

Linda Poh著新加坡美術館 新加坡 (圖版，無頁)

2006年《斯里哈迪·蘇達索諾：永恆的空間》

Farida Srihadi及Agust Dermawan T. 雅加達 印尼(圖版，第34頁)

HENDRA GUNAWAN

古那彎

Hendra Gunawan was a remarkable artist respected for his role in driving the development of Indonesia's art scene in the 20th century, alongside his modernist peers, Affandi and S.Sudjojono. His lifelong pursuit of painting often captured his love for his country through his depiction of the locals and their daily life, backed by the rich natural landscapes of Indonesia's fertile land. Gunawan was a pioneering member of several insurgent art groups including the Pelukis Front, the People's Painter and later LEKRA, a literary and social movement of artists and writers associated with the Indonesian Communist Party. A nationalist, Gunawan's heavy involvement in politics eventually resulted in his arrest in 1965. Gunawan continued to paint in prison and it was during this period where we see him incorporating theatrical and otherworldly colours into his works, inspired by his future wife, Nuraeni Hendra.

Dua Wanita, meaning two women, is a spectacular oil painting that exemplifies Gunawan's works of this early period. Seated facing the viewer, the two figures share an intimate bond of sisterhood that is culturally prevalent amongst the close-knit people of Indonesia. Renowned for his paintings of the local women, Gunawan likewise paid homage to the female form and their roles in society with his figurative brushstrokes of simple elegance and vibrant energy in this work. In addition, the artist's painstaking need to accentuate the moving batik patterns on the women's clothes against the calm undulating landscape of curving blue streams and emerald green hills reiterates his continuous celebration of Indonesian identity and culture.





324

HENDRA GUNAWAN

(1918-1983)

Dua Wanita: Two Women

signed and dated 'Hendra '65' (lower left)
oil on canvas
134 x 97.5 cm. (52 3/4 x 38 3/8 in.)
Painted in 1965

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

US\$190,000-260,000

PROVENANCE

Anon. Sale, Christie's Singapore, 28 September 1997, lot 779
Private Collection, Asia (Acquired at the above sale by the present owner)

古那彎

(1918-1983)

兩位少女

油彩 畫布
1965年作
款識：Hendra 65 (左下)

來源

新加坡 佳士得 1997年9月28日 編號779
亞洲 私人收藏 (現藏者購自上述拍賣)



325

S. SUDJOJONO

(1914-1986)

Sang Guru dan Muridnya

(The Teacher and the Student)

signed with artist's monogram and dated '1984' (upper right);
signed 'S Sudjojono' and inscribed 'Sang Guru dan Muridnya' (lower right)
oil on canvas
50 x 70 cm. (19 5/8 x 27 1/2 in.)
Painted in 1984

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 5 October 2015, lot 454
Private Collection, Asia (Acquired at the above sale by the present owner)

蘇佐佐諾

(1914-1986)

師生

油彩 畫布

1984年作

款識：藝術家花押 1984 (右上)

S Sudjojono Sang Guru dan Muridnya (右下)

來源

香港 蘇富比 2015年10月5日 編號454

亞洲 私人收藏 (現藏者購自上述拍賣)



326

HENDRA GUNAWAN

(1918-1983)

A Lady Overlooking a Procession by the Beach

signed, dated and inscribed 'Hendra/81/Bali'
(lower right)

oil on canvas
107 x 129 cm. (42 $\frac{1}{8}$ in. x 50 $\frac{3}{4}$ in.)
Painted in 1981

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

US\$110,000-160,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 Nov 2006, lot 137
Private Collection, UK (Acquired at the above sale by the
present owner)

古那彎

(1918-1983)

海邊的景色

油彩 畫布
1981年作
款識：Hendra/81/Bali (右下)

來源

香港 佳士得 2006年11月26日 編號137
英國 私人收藏 (現藏者購自上述拍賣)



Hendra Gunawan as seen here with the present lot
古那彎於其畫作前合影

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HIGH VALUE LOT PRE-REGISTRATION

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

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

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

高額拍賣品預先登記

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

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the **auctioneer** will generally decide to open the bidding at 50% of the

low estimate for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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 F(1a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected

savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as

sold not subject to return; or
(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 E2h(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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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

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

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

agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™,

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(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. 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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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

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

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

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

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters. **warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

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

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

4. 拍賣之前檢查**拍賣品**

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

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方**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為指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

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

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

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

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

8. 鐘錶

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

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

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

B. 登記競投

1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客戶

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

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

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

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

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。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。

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

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

5. 親自出席競投

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

6. 競投服務

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

(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轄。

(B) 在 **Christie's LIVE™** 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管轄，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 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更優，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面標，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“ ”標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本着真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3), E(2)(i), F(4), 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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適適用。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**，買方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果買方不是**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；
 - 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 F(1) 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：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對**本目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。
- 真品保證**不適用於有**保留標題**或有**保留**的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學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獲普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 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。當作者或藝術家未有列明時，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

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和
 - 買方酬金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清 (“**到期付款日**”)。
- 我們只接受登記競投人付款。發票一旦開具，發票上買

方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 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，但有關係款及限制適用。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(須受有關係條件約束)；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」(須受有關係條件約束)；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部(地址：香港中環遮打道 18 號歷山大廈 22 樓)。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您(以較早者為準)：

(a) 買方提貨日；

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

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項(及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法)：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的**拍賣淨價**金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項(包括您已付給我們之任何保證金或部分付款)用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、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償，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**(但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**)。

(b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

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

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成(不論分比率)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，海象象牙和犀牛角象牙)且您計劃將上述**拍賣品**進口到美國，請查看(c)段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和條例要求。

(c) 美國關於非洲象象牙的進口禁令

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，海象象牙和犀牛角象牙)，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。我們一般無法確認有關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

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

(e) 黃金

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

(f) 鐘錶

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

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

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，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、是否適合其特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

如果我們提供了本協議的翻譯件，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**公司用於我們的隱私政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司隱私政策。如果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在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 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、作者或製作者的作品；
- 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**不會以低於此保密底價出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

△ Owned by Christie's or another **Christie's Group** company in whole or 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

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ⊠. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

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Qualified Headings

- **"Attributed to...":** in Christie's qualified opinion probably a work by the artist in whole or in part.
- **"Studio of ..."/"Workshop of ...":** in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- **"Circle of ...":** in Christie's qualified opinion a work of the period of the artist and showing his influence.
- **"Follower of ...":** in Christie's qualified opinion a

work executed in the artist's style but not necessarily by a pupil.

- **"Manner of ...":** in Christie's qualified opinion a work executed in the artist's style but of a later date.
- **"After ...":** in Christie's qualified opinion a copy (of any date) of a work of the artist.
- **"Signed ..."/"Dated ..."/"Inscribed ...":** in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
- **"With signature ..."/"With date ..."/"With inscription ...":** in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

重要通知及目錄編列方法之說明

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

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「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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27/10/20



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THE CHINESE ART MARKET 中國藝術市場

26-27 · 11 · 2020 | 9:30 - 17:30 GMT

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Zao Wou-ki, *15.01.82*, 1982 趙無極 《15.01.82》1982 年作

Offered in Modern and Contemporary Art Evening Sale on 2 December 2020 at Christie's in Hong Kong 此拍品將於 2020 年 12 月 2 日佳士得香港現代及當代藝術晚間拍賣呈獻

BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER
	CTL

CHRISTIE'S
 Bid Department
 Tel: +852 2978 9910
 bidsasia@christies.com

Sale Title _____

Account No. _____

Sale Date _____

Account Name _____

Please select one Written Bid Telephone Bid

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Telephone No. (+) _____

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Email _____

Invoice Address _____

Invoice Address _____

Complete for telephone bids only

Contact Name _____

Contact Name _____

Tel No. (+) _____

Tel No. (+) _____ Same as above

Alternative Tel No. (+) _____

Alternative Tel No. (+) _____

Language _____

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 Cataloguing 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 _____

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

BIDDER REGISTRATION FORM

Paddle No.	
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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.

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Address
 Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

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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.

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C Sale Registration

- | | |
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| <input type="checkbox"/> 18907 Handbags & Accessories
<input type="checkbox"/> 18904 Important Watches
Including The Ruby Collection and An Important Private Asian Collection Part V
<input type="checkbox"/> 18906 Hong Kong Magnificent Jewels *
<input type="checkbox"/> 18902 A Wonderful Domaine de la Romanée-Conti Collection
<input type="checkbox"/> 18903 Finest & Rarest Wines And Spirits
Including A Magnificent Collection of Karuizawa

<input type="checkbox"/> 18268 Fine Chinese Modern and Contemporary Ink Paintings *
<input type="checkbox"/> 18267 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 18964 The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties
<input type="checkbox"/> 18965 Inspiring the mind - Life of a scholar-official *
<input type="checkbox"/> 19960 Imperial Glories from the Springfield Museums Collection
<input type="checkbox"/> 18244 Important Chinese Ceramics and Works of Art *

<input type="checkbox"/> 16894 Modern and Contemporary Art Evening Sale *
<input type="checkbox"/> 19087 Sanyu: Goldfish *
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<input type="checkbox"/> 16896 Modern and Contemporary Art Afternoon Session * |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

* 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

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

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

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價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|-------------------------------------------------------------|--------------------------------------------------------|
| <input type="checkbox"/> 18907 典雅傳承：手袋及配飾 | <input type="checkbox"/> 18964 雲中玉筵 - 重要亞洲私人古玉收藏：夏商西周篇 |
| <input type="checkbox"/> 18904 精緻名錶
紅寶石系列及亞洲重要私人收藏（第五部份） | <input type="checkbox"/> 18965 擣翰藻 - 文房雅器 * |
| <input type="checkbox"/> 18906 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 19960 韶華璀璨 - 斯普菲博物館珍藏 |
| <input type="checkbox"/> 18902 極尚羅曼尼康帝宮藏 | <input type="checkbox"/> 18244 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 18903 珍罕名釀及烈酒呈獻顯赫輕井澤系列 | <input type="checkbox"/> 16894 現代及當代藝術 晚間拍賣 * |
| <input type="checkbox"/> 18268 中國近現代及當代書畫 * | <input type="checkbox"/> 19087 常玉：八尾金魚 * |
| <input type="checkbox"/> 18267 中國古代書畫 * | <input type="checkbox"/> 12220 香港 - 紐約：現當代聯合夜拍 * |
| | <input type="checkbox"/> 16895 現代及當代藝術 上午拍賣 |
| | <input type="checkbox"/> 16896 現代及當代藝術 下午拍賣 * |

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

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

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

姓名 簽署 日期

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01/09/2020

HONG KONG AUCTION CALENDAR

HANDBAGS & ACCESSORIES

Sale number: 18907
FRIDAY 27 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH)

IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V

Sale number: 18904
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH),
27-28 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 18906
SUNDAY 29 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH),
27-29 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - XIA, SHANG AND WESTERN ZHOU DYNASTIES

Sale number: 18964
MONDAY 30 NOVEMBER
10.00 AM
Viewing: 27-29 November

INSPIRING THE MIND - LIFE OF A SCHOLAR-OFFICIAL

Sale number: 18965
MONDAY 30 NOVEMBER
11.30 AM
Viewing: 27-29 November

IMPERIAL GLORIES FROM THE SPRINGFIELD MUSEUMS COLLECTION

Sale number: 19960
MONDAY 30 NOVEMBER
2.30 PM
Viewing: 27-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18244
MONDAY 30 NOVEMBER
2.45 PM
Viewing: 27-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18268
TUESDAY 1 DECEMBER
10.30 AM & 2.00 PM
Viewing: 27-30 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18267
WEDNESDAY 2 DECEMBER
10.00 AM
Viewing: 27-30 November

MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16894
WEDNESDAY 2 DECEMBER
5.00 PM
Viewing: 27 November-2 December

SANYU: GOLDFISH

Sale number: 19087
WEDNESDAY 2 DECEMBER
8.00 PM
Viewing: 27 November-2 December

20TH CENTURY: HONG KONG TO NEW YORK

Sale number: 12220
WEDNESDAY 2 DECEMBER
9.00 PM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART MORNING SESSION

Sale number: 16895
THURSDAY 3 DECEMBER
10.00 AM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART AFTERNOON SESSION

Sale number: 16896
THURSDAY 3 DECEMBER
1.30 PM
Viewing: 27 November-2 December

A WONDERFUL DOMAINE DE LA ROMANÉE-CONTI COLLECTION

Sale number: 18902
SATURDAY 5 DECEMBER
11.00 AM

FINEST & RAREST WINES AND SPIRITS INCLUDING A MAGNIFICENT COLLECTION OF KARUIZAWA

Sale number: 18903
SATURDAY 5 DECEMBER
12.30 PM

AH: Christie's Hong Kong, 22/F Alexandra House, 18 Chater Road, Central, Hong Kong



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