



**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

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3C

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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday - Tuesday, 27 November - 1 December · 11月27日至12月1日 (星期五至二)

10.30am - 6.30pm

Wednesday, 2 December · 12月2日 (星期三)

10.30am - 12.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, CHRISTIE'S BEIJING ART SPACE

北京，佳士得北京藝術空間

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

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海，佳士得上海藝術空間

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

TAIPEI, TAIPEI MARRIOTT HOTEL

台北，台北萬豪酒店

Saturday-Sunday, 7-8 November · 11月7至8日(星期六至日) 11.00am - 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

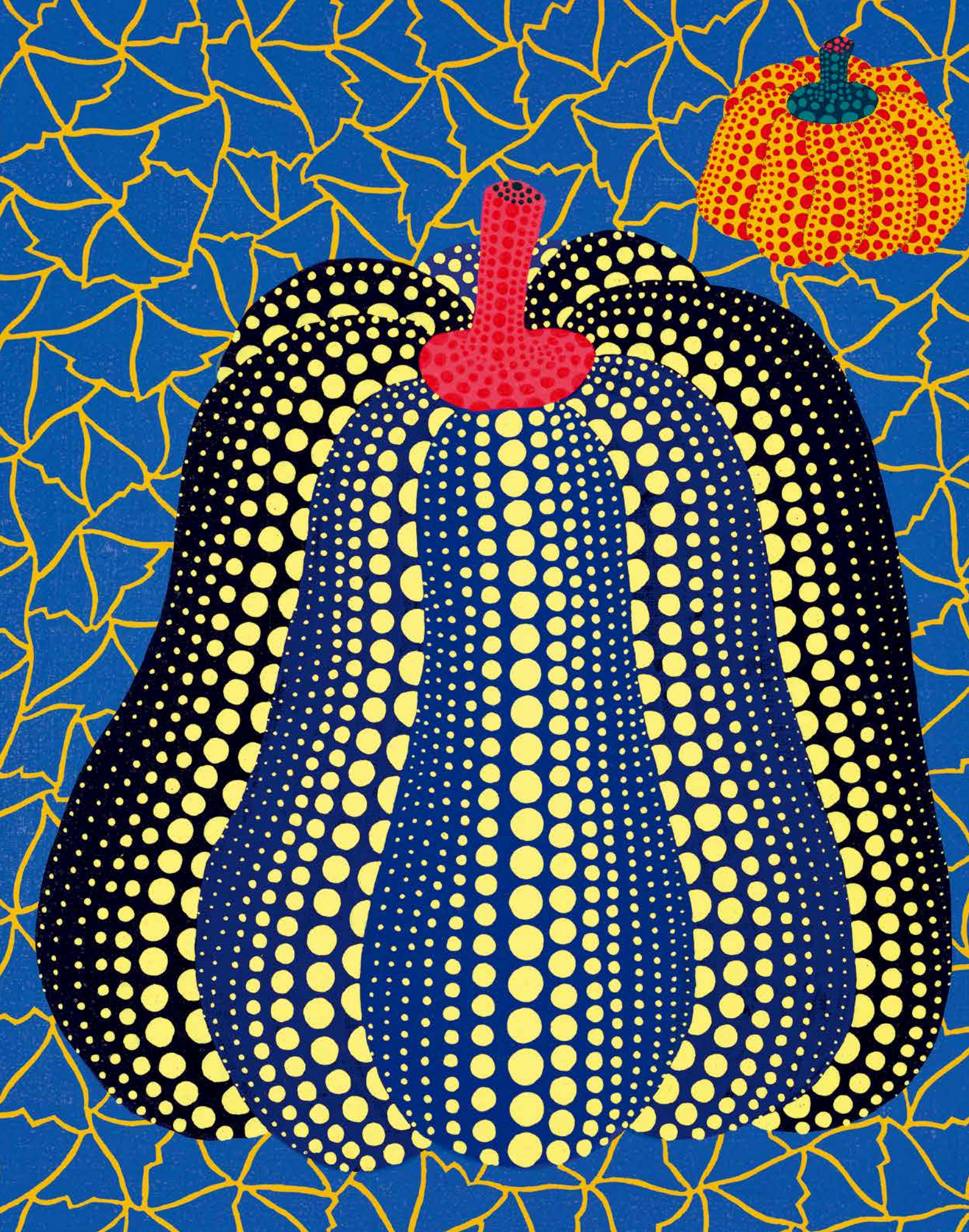
INSIDE FRONT COVER:
 (Detail) Lot 223: Fernando Zobel, Bodegón, Painted in 1964

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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佳士得香港有限公司









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

20TH/21ST CENTURY ART, ASIA PACIFIC



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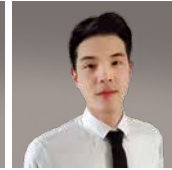
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Client Relationship
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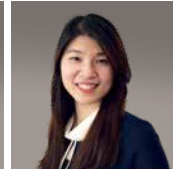
Elaine Kwok
Vice President, Director
of 20th/21st Century Art,
Hong Kong



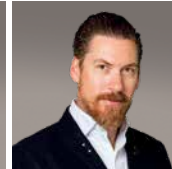
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Singapore



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Email: postsaleasia@christies.com



THIS PAGE: (Detail) Lot 444: Zao Wou-Ki, Untitled (Landscape), Painted in 1949
© 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich

OPPOSITE PAGE: (Detail) Lot 434: Georges Mathieu, Gouffres Frères, Painted in 1990
© 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

An abstract painting featuring a rich palette of colors including deep reds, magentas, blues, yellows, and blacks. The composition is dominated by energetic, gestural brushstrokes and splatters, creating a sense of movement and depth. The background is a dark, textured red, with various colored lines and shapes layered on top. The overall effect is one of dynamic, expressive abstraction.

MODERN AND CONTEMPORARY ART AFTERNOON SESSION

現代及當代藝術 下午拍賣

1.30pm 下午1.30

Sale 16896 Lot 401-551 拍賣編號16896 拍品編號 401-551

h h

401

AMOAKO BOAFO

(B. 1984)

Untitled (Two Hands)

signed, inscribed and dated 'AMOAKO M BOAFO 2019 KING'
(middle right)
oil on paper
100 x 70 cm. (39.4 x 27.6 in.)
Painted in 2019

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private Collection (Acquired from the above by the present owner)

阿莫奧克·博福

(1984年生)

無題 (雙手)

油彩 紙本
2019年作
款識：AMOAKO M BOAFO 2019 KING (右中)

來源

前藏者直接得自藝術家
私人收藏 (現藏者購自上述收藏)

"I want to paint people who have had the same experiences as me. I want to see myself and have people see themselves in me."

- Amoako Boafo

「我想要畫那些和我有著同樣經歷的人。

我想從畫中看到自己，也想他們從我身上看到他們自己。」

——阿莫奧克·博福



402

YOSHITOMO NARA

(B. 1959)

Untitled

signed with artist's signature, dated '09' (on the reverse)
coloured pencil on paper
22.5 x 19.5 cm. (8 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in.)
Painted in 2009

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

US\$120,000-160,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Private Collection, Middle East (Acquired from the above by the present owner)

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2009-063, p. 298).
Seigensha, Yoshitomo Nara: Self-selected Works – Works on Paper, Kyoto, Japan, 2015 (illustrated, pp. 124 and 157).

奈良美智

(1959年生)

無題

彩色鉛筆 紙本
2009年作
款識：藝術家簽名 '09 (畫背)

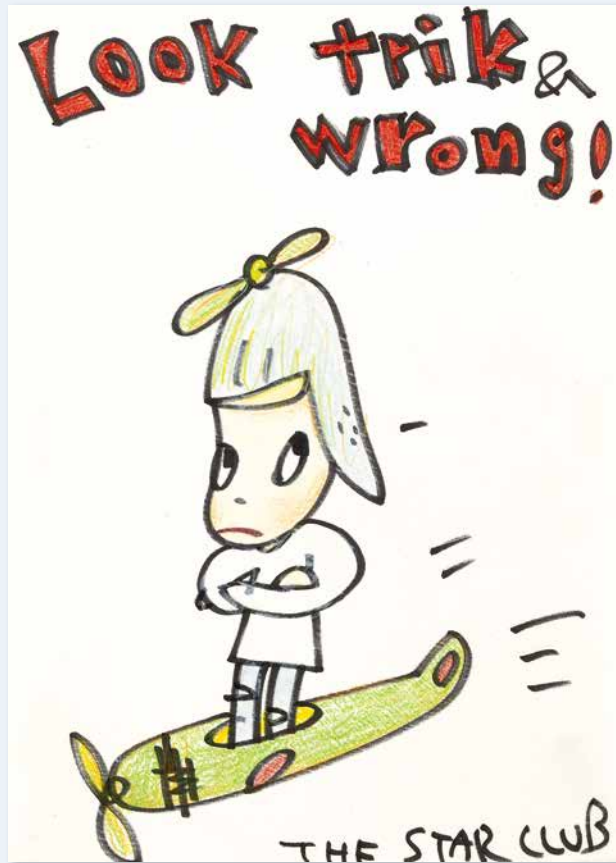
來源

日本 東京 小山登美夫畫廊
中東 私人收藏 (現藏者購自上述畫廊)

出版

2011年《奈良美智：作品全集 第2卷—紙上作品》株式會社美術出版社 東京 日本 (圖版，第D-2009-063圖，第298頁)
2015年《奈良美智：自選集—紙上作品》青幻社 京都 日本 (圖版，第124及157頁)





403

YOSHITOMO NARA

(B. 1959)

Untitled (Who Snatched the Babies)

pen and coloured pencil on paper
29.5 x 21 cm. (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)
Painted in 2002

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above by the previous owner
Anon. Sale, Phillips Hong Kong, 28 May 2017, lot 5
Private Collection, UK

EXHIBITED

Chatou, France, Centre National De L'estampe Et De L'art Imprimé,
Yoshitomo Nara - Who Snatched the Babies?, June - September, 2002

LITERATURE

Centre National De L'estampe Et De L'art Imprimé (CNEAI), Yoshitomo Nara
- Who Snatched the Babies?, Chatou, France, 2002 (illustrated, unpagged).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2002-134, p. 189).

奈良美智

(1959年生)

無題 (Who Snatched the Babies)

麥克筆 彩色鉛筆 紙本
2002年作

來源

美國 紐約 Marianne Boesky畫廊
前藏者購自上述畫廊
香港 富藝斯2017年5月28日 編號 5
英國 私人收藏

展覽

2002年6月 - 9月 「奈良美智：Who Snatched the Babies?」
國家當代藝術出版中心 (CNEAI) 沙圖 法國

出版

2002年《Who Snatched the Babies?》國家當代藝術出版
中心 (CNEAI) 沙圖 法國 (圖版, 無頁數)
2011年《奈良美智：作品全集 第2卷—紙上作品》株式會社
美術出版社 東京 日本 (圖版, 第 D-2002-134圖, 第189頁)



404

YOSHITOMO NARA

(B. 1959)

Say Hello

signed with artist's signature, dated '98' (on the reverse)
coloured pencil on paper
27.2 x 21 cm. (10¾ x 8¼ in.)
Painted in 1998

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Japan (Acquired by the present owner in 1998)

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1998-152, p. 129).

奈良美智

(1959年生)

Say Hello

彩色鉛筆 紙本
1998年作
款識：藝術家簽名 '98 (畫背)

來源

日本 私人收藏 (現藏者購於1998年)

出版

2011年《奈良美智：作品全集 第2卷—紙上作品》株式會社美術出版社 東京 日本 (圖版，第D-1998-152圖，第129頁)



405

GENIEVE FIGGIS

(B. 1972)

Friends

signed dated 'Genieve Figgis 2015' (on the reverse);
titled 'Friends' (on the stretcher)
acrylic on canvas
100 x 120 cm. (39 3/8 x 47 1/4 in.)
Painted in 2015

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Private Collection, Asia

珍尼維·菲吉斯

(1972年生)

朋友

壓克力 畫布
2015年作

款識：Genieve Figgis 2015 (畫背); Friends (畫布框架)

來源

亞洲私人收藏



406

KEHINDE WILEY

(B. 1977)

Jerry I (Study)

signed and dated 'Kehinde Wiley 08' (lower middle)
oil on paper
110.5 x 78.7 cm. (43½ x 31 in.)
Painted in 2008

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Roberts & Tilton, Los Angeles, USA
Anon. Sale, Sotheby's New York, 9 March 2010, Lot 1
Private Collection, Asia (Acquired at the above sale by the present owner)

克辛代·威利

(1977年生)

Jerry I (Study)

油彩 紙本
2008年作
款識：Kehinde Wiley 08 (中下)

來源

美國 洛杉磯 Roberts & Tilton畫廊
紐約 蘇富比 2010年3月9日 編號1
亞洲 私人收藏 (現藏者購自上述拍賣)



407

IZUMI KATO

(B. 1969)

Untitled

signed with monogram, dated and inscribed
'2008 oil on canvas 41 x 24.2 cm. (6M)' (on the reverse)
oil on canvas
41 x 24.2 cm. (16½ x 9½ in.)
Painted in 2008

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Gallery Arataniurano, Tokyo, Japan
Private Collection, Europe (Acquired from the above by the present
owner in 2008)

加藤泉

(1969年生)

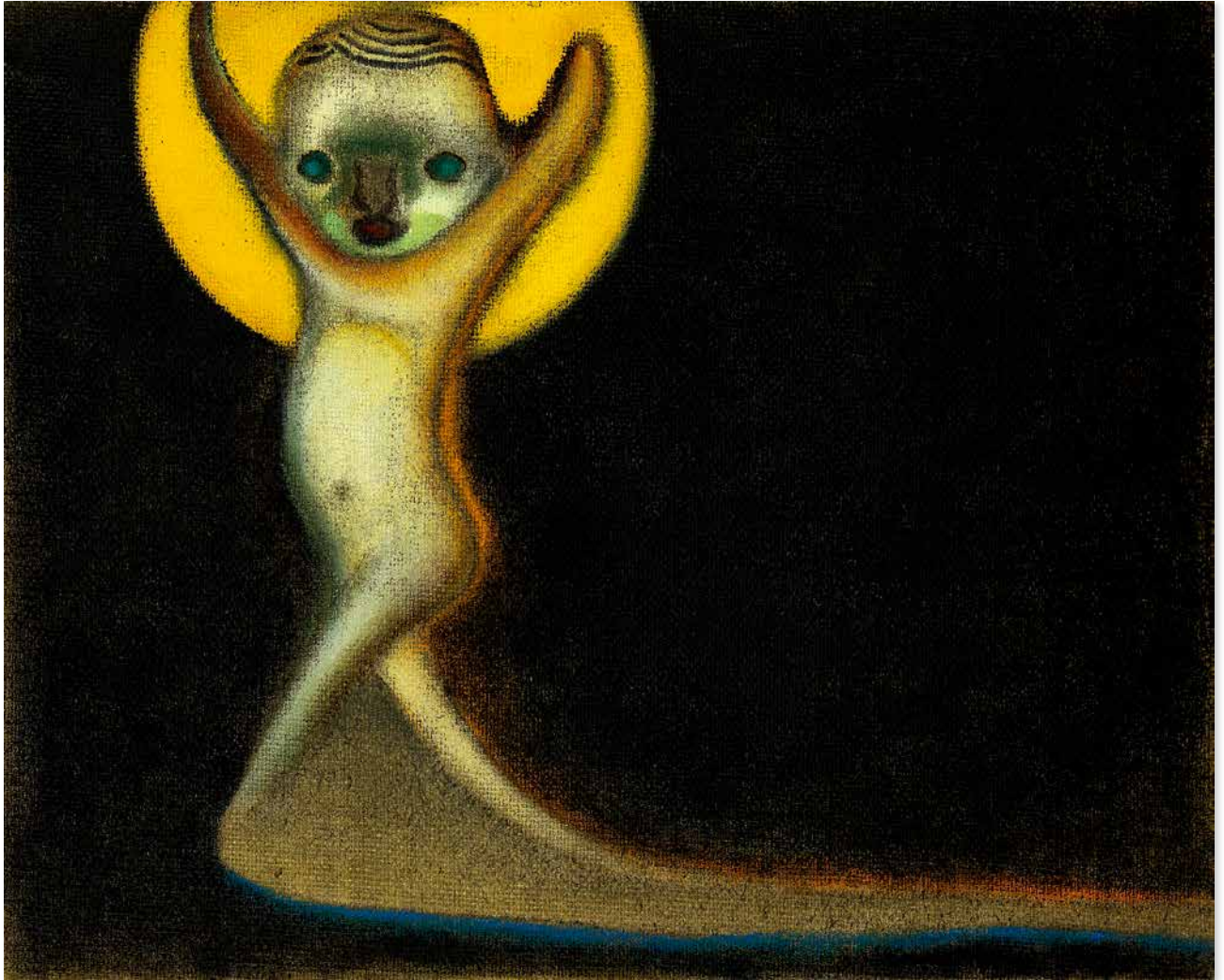
無題

油彩 畫布
2008年作

款識：藝術家花押 2008 oil on canvas 41 x 24.2 cm. (6M) (畫背)

來源

日本 東京 Arataniurano 畫廊
歐洲 私人收藏 (現藏者於2008年購自上述畫廊)



408

IZUMI KATO

(B. 1969)

Untitled

signed with monogram, dated and inscribed
'2010 oil on canvas 53 x 65.2 cm. (15F)' (on the reverse)
oil on canvas
53 x 65.2 cm. (20 $\frac{7}{8}$ x 25 $\frac{3}{8}$ in.)
Painted in 2010

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

Galerie Perrotin, Hong Kong
Private Collection, Asia (Acquired from the above by the present owner)

加藤泉

(1969年生)

無題

油彩 畫布

2010年作

款識：藝術家花押 2010 oil on canvas 53 x 65.2 cm.
(15F) (畫背)

來源

香港 貝浩登畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



409

GENIEVE FIGGIS

(B. 1972)

Royal Gathering

signed and dated 'Genieve Figgis 2015' (on the reverse);

titled 'Royal Gathering' (on the stretcher)

acrylic on canvas

100 x 150 cm. (39 $\frac{3}{8}$ x 59 $\frac{1}{8}$ in.)

Painted in 2015

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Almine Rech Gallery, Paris, France

Private Collection, Asia

珍尼維·菲吉斯

(1972年生)

皇家聚會

壓克力 畫布

2015年作

款識：Genieve Figgis 2015 (畫背)；

Royal Gathering (畫布框架)

來源

法國 巴黎 Almine Rech畫廊

亞洲 私人收藏



410

KATHERINE BERNHARDT

(B. 1975)

Pacman and Nikes

signed, dated and titled '2016 Katherine Bernhardt Pac Man + Nikes'
(on the reverse)

acrylic and spray paint on canvas

152.4 x 183 cm. (60 x 72 in.)

Painted in 2016

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

Xavier Hufkens, Brussels, Belgium

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

凱薩琳·伯恩哈特

(1975年生)

吃豆人與Nike

壓克力 噴漆 畫布

2016年作

款識：2016 Katherine Bernhardt Pac Man + Nikes (畫背)

來源

比利時 布魯塞爾 Xavier Hufkens 畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

411

MATTHEW WONG

(1984-2019)

The Birds II

signed and dated in Chinese, titled 'THE BIRDS II'
(on the reverse)
acrylic on paper
74.5 x 55.7 cm. (29 3/8 x 21 7/8 in.)
Painted in 2015

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

PROVENANCE

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

EXHIBITED

Hong Kong, Hong Kong Visual Arts Centre,
Pulse of the Land, October 2015.

LITERATURE

Pulse of the Land, Hong Kong, 2015 (illustrated, p.18)

In October 2015, Matthew Wong held a solo exhibition entitled *Pulse of the Land* at the Hong Kong Visual Arts Centre. The exhibition was on view for only 5 days, and consisted of 38 paintings dated to 2015, including several canvases and 23 works on paper. A self-curated show, *Pulse of the Land* marked Matthew Wong's debut solo presentation in Hong Kong, and was the artist's first notable exhibition.

Birds II was one of the largest acrylic on paper works exhibited in *Pulse of the Land*, and it depicts a flock of multi-hued birds tumbling and wheeling in flight against a bright fuchsia background. In this painting we can see the artist's interest in blending the figurative and the abstract, as well as his careful investigation of color and texture in his work.



Vincent van Gogh, *Studies of a Dead Sparrow*, 1889-1890. Van Gogh Museum, Amsterdam, the Netherlands. 文森特·梵高《麻雀之死》1889-1990年 荷蘭 阿姆斯特丹 梵高博物館藏

As stated in the catalogue published in conjunction with the exhibition, "Matthew Wong's practice is an extensive investigation into the act of painting as a vehicle for the discovery of existential truths. Working without preconceived ideas or guidelines on how to make a painting, he seeks to apply a vast array of painterly techniques, with an emphasis on experimentation and intuition that is nevertheless keenly aware of a wide variety of art historical precedents, ranging from classical Chinese painting, the pulsating brushstrokes of Chaim Soutine and Vincent Van Gogh, to the internal subjectivity of abstract expressionism. [...] Neither fully abstract nor figurative, the landscape as it appears in Matthew's paintings nevertheless displays suggestive traits of human features to emphasize the interchangeability between man and nature."

A portion of the proceeds from this sale will be donated to the Children's Medical Foundation. The mission of the Children's Medical Foundation (CMF) is to develop and implement sustainable health care solutions for children in Asia, with a focus on helping underprivileged children. By establishing collaborative partnerships and institutional linkages, CMF provides capacity building initiatives to bring accessible health care to rural communities and to strengthen primary care and community health in Asia.

王俊傑

(1984-2019)

鳥二

壓克力 紙本
2015年作
款識：THE BIRDS II 王 二〇一五 (畫背)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

展覽

2015年10月「大地的脈搏」香港視覺藝術中心 香港

出版

2015年《大地的脈搏》展覽圖錄 香港 (圖版,第18頁)

2015年十月，王俊傑在香港視覺藝術中心舉辦了一場個展，名為《大地的脈搏》。這場短暫的展覽僅持續了五天，展出了38件藝術家創作於2015年之前的畫作，包括23張紙本作品和一些油畫。這場由王俊傑親自策劃的展覽標誌著他在香港的首秀，也是他嶄露頭角的開始。

《鳥二》是《大地的脈搏》展覽中最大的壓克力紙本作品之一，描繪了一群色彩斑斕的鳥類在空中旋轉翻騰，翱翔於亮紫色的背景之上。欣賞這幅畫作，觀眾很容易感受到藝術家對於融合具象與抽象的興趣，以及對於畫作中色彩與質地的細緻研究。

正如與展覽一同發行的圖錄中所說，「王俊傑的繪畫創作正是他對於生命存在的一場宏大探索。他並不會在創作之前預先構想，而是基於豐富繪畫技法的應用，注重實驗性與直覺感受。而他極為敏銳地自覺於多元藝術史脈絡，從中國古代書畫到柴姆·蘇丁和梵高充滿律動的筆觸，再到抽象表現主義的內在主體性。……既非全然具象，亦非徹底抽象，王俊傑筆下的景觀總是有意無意地呈現出人的特質，以暗示人類與自然內在的相通性。」

本作品的部分拍賣收益將撥捐兒童醫健基金會。兒童醫健基金會的使命是發展和推廣可持續性的方法，以改善亞洲兒童健康狀況，特別是在資源匱乏的地區。通過建立合作夥伴關係及與機構的聯繫，提供資源以開展培訓專案，並加強地區及基層衛生工作，最終改善貧困地區兒童醫療衛生服務。



412

LIANG YUANWEI

(B. 1977)

2015.01

signed and dated 'Lyw.2015' (on the reverse)
oil on linen
80 x 100.5 cm. (31 ½ x 39 ⅝ in.)
Painted in 2015

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Beijing Commune, Beijing, China
Acquired from the above by the present owner

EXHIBITION

Xi'an, China, OCAT, Oval, November 2015 – February 2016

梁遠葦

(1977年生)

2015.01

油彩 麻布
2015年作
款識：Lyw.2015 (畫背)

來源

中國 北京 北京公社
現藏者購自上述畫廊

展覽

2015年11月 – 2016年2月 「橢圓」 OCAT 西安 中國



▲ Lot 412 Detail 局部







413

JONAS WOOD

(B. 1977)

Yellow Clipping 2

signed, titled and dated 'Yellow Clipping 2 JBRW 2017' (on the reverse)

oil and acrylic on linen
165.3 x 101.7 cm. (65 $\frac{1}{8}$ x 40 in.)
Painted in 2017

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

US\$240,000-360,000

PROVENANCE

Private Collection, Los Angeles, USA
(acquired directly from the artist)

Acquired from the above by the
previous owner

Anon. Sale, Sotheby's Hong Kong, 6
October 2019, lot 1137

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

喬納斯·伍德

(1977年生)

黃色插枝2號

油彩 壓克力 麻布

2017年作

款識：Yellow Clipping 2 JBRW 2017
(畫背)

來源

美國 洛杉磯 私人收藏 (直接購自藝術家)
前藏者購自上述來源

香港 蘇富比 2019年10月6日 編號1137
亞洲 私人收藏 (現藏者購自上述拍賣)



414

NICOLAS PARTY

(B. 1980)

Portrait

signed and dated 'Nicolas Party 2013' (on the reverse)
pastel on paper
67.6 x 55.7 cm. (26 $\frac{5}{8}$ x 21 $\frac{7}{8}$ in.)
Executed in 2013

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

US\$110,000-160,000

PROVENANCE

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

尼古拉斯·帕蒂

(1980年生)

肖像

粉彩 紙本
2013年作
款識：Nicolas Party 2013 (畫背)

來源

格拉斯哥 The Modern Institute
現藏者購自上述畫廊



415

JAVIER CALLEJA

(B. 1971)

Think Longer

watercolour and pencil on paper
15.8 x 8 cm. (6 1/8 x 3 1/8 in.)

Painted in 2018

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Yusto/Giner Gallery, Málaga, Spain

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

哈維爾·卡勒加

(1971 年生)

漫長的思考

水彩 鉛筆 紙本

2018年作

來源

西班牙 馬拉加 Yusto/Giner畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

416

JAVIER CALLEJA

(B. 1971)

Nothing is the Same

pencil on paper
100 x 70 cm. (39 3/8 x 27 1/2 in.)
Painted in 2018

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Yusto/Giner Gallery, Málaga, Spain
Private Collection, Asia (Acquired from the above by the present owner)

哈維爾·卡勒加

(1971 年生)

全然不同

鉛筆 紙本
2018年作

來源

西班牙 馬拉加 Yusto/Giner 畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)



Lot 416

417

JOSH REAMES

(B. 1985)

Rhyme & Rhythm

signed, dated and titled 'JOSH REAMES 2015
"RHYME & RHYTHM"' (on the reverse)
acrylic, oil and spray paint on canvas
152.5 x 122 cm. (60 x 48 in.)
Painted in 2015

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Asia

喬希·雷姆斯

(1985年生)

韻律

壓克力 油彩 噴漆 畫布
2015年作
款識：JOSH REAMES 2015 "RHYME & RHYTHM" (畫背)

來源

亞洲 私人收藏



Lot 417

418

EDDIE MARTINEZ

(B. 1977)

Your Future is My Past

signed and dated 'MARTINEZ. 11.' (lower left); signed, dated, titled and inscribed "'YOUR FUTURE IS MY PAST" E.MARTINEZ 2011 OIL. ACRYLIC. & SPRAY' (on the reverse); signed and dated 'EM.11' (on the stretcher)
oil, acrylic and spray paint on canvas
152.5 x 183 cm. (60 x 72 in.)
Painted in 2011

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

US\$110,000-160,000

PROVENANCE

Simon Studer Art Associés, Geneva, Switzerland
Private Collection, Europe (Acquired from the above by the present owner)

艾迪·馬丁內斯

(1977 年生)

你的未來是我的過去

油彩 壓克力 噴漆 畫布

2011年作

款識：MARTINEZ. 11 (左下)；"YOUR FUTURE IS MY PAST"
E.MARTINEZ 2011 OIL. ACRYLIC. & SPRAY (畫背)；EM.11 (畫布框架)

來源

瑞士 日內瓦 Simon Studer Art畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

*"Sometimes an idea will work its way into a drawing... I don't know ...
I don't really make plans for it much. I usually just start it. The ideas
come at different stages throughout the process."*

- Eddie Martinez

「有的時候，一個想法會自己變成一幅畫……我不知道……
我確實不太做計劃。通常我就直接開始了。
不斷畫下去，想法也會不斷跑出來。」

——艾迪·馬丁內斯





419

EDDIE MARTINEZ

(B. 1977)

Sleeper

signed and dated 'E.MARTINEZ. 06.' (lower left of the left panel);
signed, dated, and titled 'E.MARTINEZ. 2006. "SLEEPER"
(on the reverse of both panels)
mixed media on canvas (diptych)
each: 182.8 x 121.7 cm. (72 x 47 $\frac{7}{8}$ in.) (2)
overall: 182.8 x 243.4 cm. (72 x 95 $\frac{7}{8}$ in.)
Painted in 2006

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

US\$110,000-160,000

PROVENANCE

Acquired directly from the artist by the present owner

艾迪·馬丁內斯

(1977年生)

睡眠者

綜合媒材 畫布 (雙聯作)

2006年作

款識：E.MARTINEZ. 06 (左屏左下)；

E.MARTINEZ. 2006. "SLEEPER" (雙屏畫背)

來源

現藏者直接購自藝術家



"When I make a painting that I feel really connected to, I just feel momentarily comfortable and settled. I feel like what I'm doing there is something I can't really do verbally."

— Eddie Martinez

「當我創作一幅和我有深刻聯繫的畫，我立刻就能感到無比舒適自在。我覺得這就是一件我用說話表達不到的事情。」
——艾迪·馬丁內斯





420

KAWS

(B. 1974)

UNTITLED (KRUSTY), PACKAGE PAINTING SERIES

signed and dated 'KAWS., 01' (on the reverse)
acrylic on canvas in blister package with printed card
canvas: 41 x 41 cm. (16 x 16 in.)
package: 59.5 x 48.5 x 7.5 cm. (23½ x 19 x 2⅞ in.)
Executed in 2001

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

BAPE Gallery, Tokyo, Japan
Private Collection, Europe (Acquired from the above by the present owner)

KAWS

(1974年生)

無題(KRUSTY)包裝畫作系列

壓克力 畫布 單板包裝
2001 年作
款識：KAWS., 01 (畫背)

來源

日本 東京 BAPE畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

421

KAWS &
FERNANDO CAMPANA &
HUMBERTO CAMPANA

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

KAWS: COMPANION CHAIR (BROWN)

signed, titled and numbered 'CAMPANA KAWS:
COMPANION CHAIR (BROWN) #4/25' (label affixed on the underside)
plush toys, stainless steel and Cumaru wood
91.5 x 132 x 104 cm. (36 x 52 x 41 in.)
Executed in 2019
edition 4/25

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

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

KAWS、

費納多·坎帕納及
阿貝托·坎帕納

(1974年生)、(1961年生)、(1953年生)

KAWS:COMPANION 棕椅

毛公仔、不銹鋼及香二翅豆木

2019年作

款識：CAMPANA KAWS: COMPANION

CHAIR (BROWN) #4/25 (底部標籤)

版數：4/25

來源

美國 紐約 Friedman Benda畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



422

ROBERT INDIANA

(1928-2018)

LOVE

stamped with signature, numbered and dated
'1966-1999 R. INDIANA AP 3/4' (on the underside)
painted aluminum sculpture
91.4 (H) x 91.4 x 45.7 cm. (36 x 36 x 18 in.)
Conceived in 1966 and executed in 1999
edition 3/4 AP + 6

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

US\$260,000-390,000

PROVENANCE

Acquired from the artist by the previous owner
Acquired from the above by the previous owner
Anon. Sale, Christie's New York, 14 May 2008, lot 133
Acquired at the above sale by the present owner

羅伯特·印第安那

(1928-2018)

LOVE

彩繪 鋁 雕塑
1966構思，1999年作
版數：3/4 AP (藝術家試版，另有6版)
款識：1966-1999 R. INDIANA AP 3/4 (鑄於底部)

來源

前藏者直接得自藝術家
前藏者購自上述來源
紐約 佳士得 2008年5月14日 編號133
現藏者購自上述拍賣

"In a sense... I got down to the subject matter of my work... The subject is defined by its expression in the word itself... Love is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of the calligraphy [is to reduce it] to the bare bones."

- Robert Indiana



423

DANIEL RICHTER

(B. 1962)

A Pleasure Drowning

signed, titled and dated 'D Richter 2018 a pleasure drowning'
(on the reverse)

oil on canvas

210 x 170 cm. (82% x 66% in.)

Painted in 2018

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

US\$260,000-390,000

PROVENANCE

GRIMM Gallery, Amsterdam, Netherlands

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

丹尼爾·利希特

(1962 年生)

歡愉的沉淪

油彩 畫布

2018年作

款識：D Richter 2018 a pleasure drowning (畫背)

來源

荷蘭 阿姆斯特丹 GRIMM畫廊

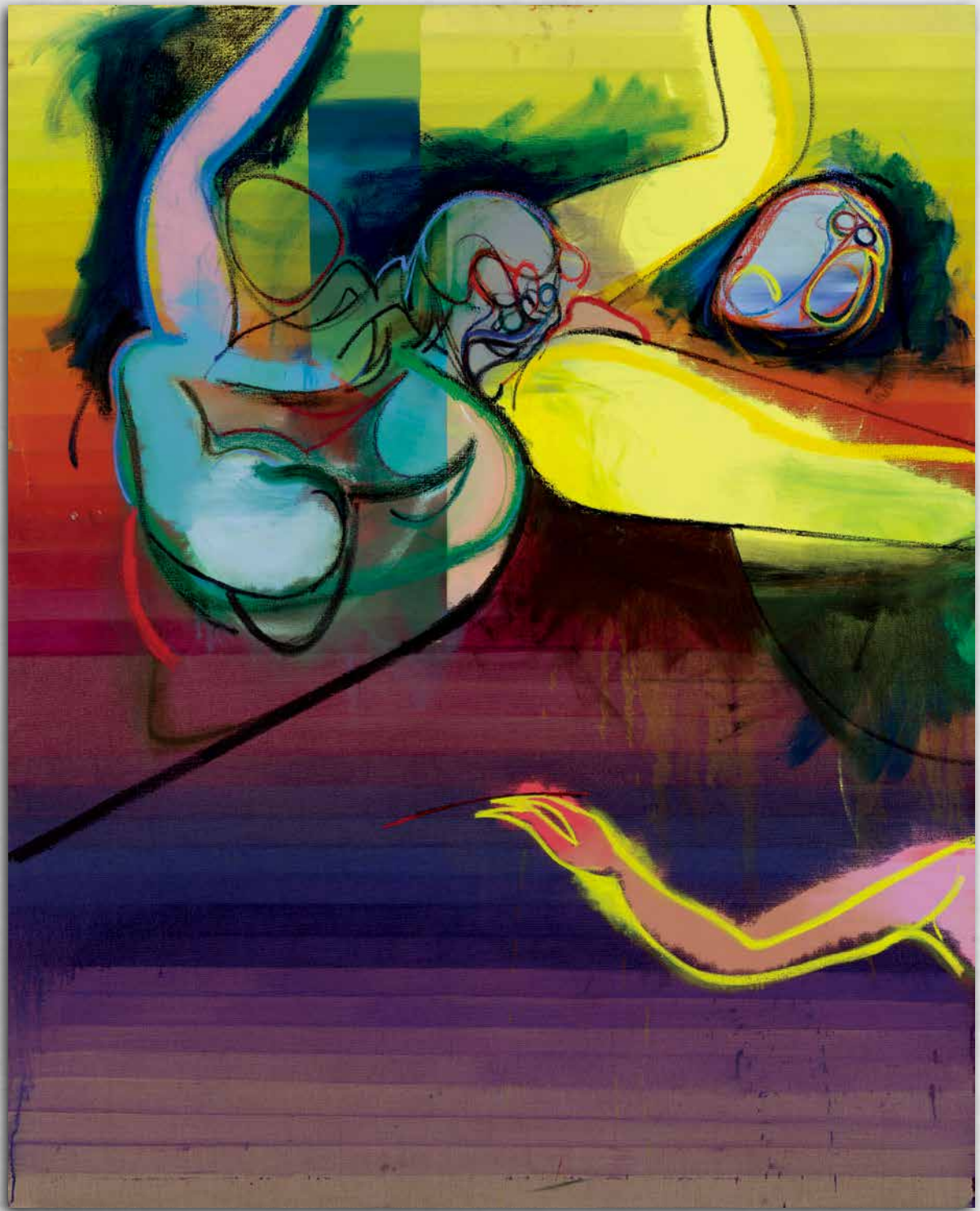
亞洲 私人收藏 (現藏者購自上述畫廊)

“The studio is like a teenage room; you close the door from the inside and your mother isn't allowed to come in. You don't necessarily do anything forbidden or taboo, but it's something you don't want others to see.”

- Daniel Richter

「工作室就像一個年青人的房間；你閉上房間的門，不允許母親進來。即使你
不一定在房間裡做任何不見得光或禁忌之事，但你就是不希望讓別人看到。」

——丹尼爾·利希特



424

LIU YE

(B. 1964)

Friendship

signed 'liu ye' (on the overlap)
acrylic on canvas
29 x 22 cm. (11 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in.)
Painted in 1998

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

US\$260,000-390,000

PROVENANCE

Galerie Serieuze Zaken, Amsterdam, Netherlands
Anon. Sale, Larasati Auctioneers Singapore, 12 January, 2012, lot 15
Private Collection, Asia (Acquired at the above sale by the present owner)

LITERATURE

Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 98-18, p. 284).

劉野

(1964年生)

友誼

壓克力 畫布
1998年作
款識：liu ye (畫布背面)

來源

荷蘭 阿姆斯特丹 Serieuze Zaken 畫廊
新加坡 Larasati Auctioneers, 2012年1月12日 編號15
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2015年《劉野：圖錄全集 1991-2015》Christoph Noe 編輯 Hatje Cantz 出版社 奧斯特菲爾登 德國 (圖版，第98-18圖，第284頁)



◆ 425

LIU YE

(B. 1964)

Boy with Fish No. 2

signed in Chinese, signed and dated '98 Liu ye' (lower right)
acrylic on canvas
100 x 100 cm. (39 3/8 x 39 3/8 in.)
Painted in 1998

HK\$10,000,000-15,000,000

US\$1,300,000-1,900,000

PROVENANCE

Collection of the Artist
Private Collection, Beijing, China
Anon. Sale, Sotheby's New York, 17 September 2008, lot 5
Anon. Sale, Sotheby's Hong Kong, 6 October 2009, lot 612
Acquired at the above sale by the present owner

LITERATURE

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 98-08, p. 281).

劉野

(1964年生)

男孩與魚2

壓克力 畫布
1998年作
款識：98 劉野 Liu ye (右下)

來源

藝術家舊藏
中國 北京 私人收藏
紐約 蘇富比 2008年9月17日 編號 5
香港 蘇富比 2009年10月6日 編號 612
現藏者購自上述拍賣

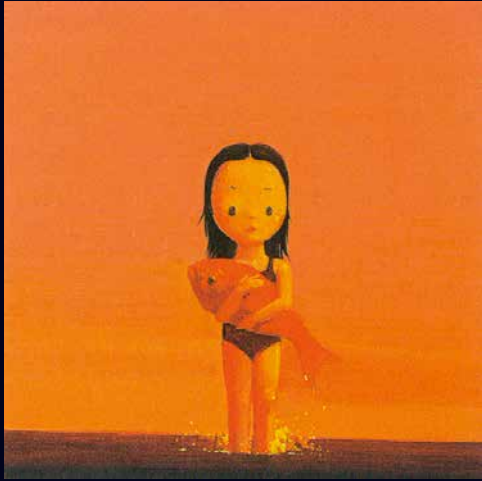
出版

2015年 《劉野：圖錄全集 1991-2015》 Hatje Cantz Verlag
奧斯特菲爾登 德國（圖版：第98-08圖，第281頁）



Peter Paul Rubens, *Christ and John the Baptist as Children and Two Angels*, between circa 1615 and circa 1620, Collection of Kunsthistorisches Museum, Vienna, Austria
彼得·保羅·魯本斯《基督和施洗約翰作為孩子和兩個天使》約1615至約1620年之間作
藝術史博物館 維也納 奧地利





Liu Ye, *Girl with Fish*, 2002
劉野《抱魚的女孩》2002年作



Liu Ye, *Boy with Fish No. 1*, 1996
劉野《男孩與魚1》1996年作

Liu Ye's *Boy with Fish No. 2* is an exceptionally rare work. According to the artist's catalogue raisonné, the subjects of child and fish had only appeared three times. There must be a compelling reason why the artist savours this labour of love so preciously. The picture is filled with hope and vitality that convey the strength of a resilient spirit. Completed in 1998, Liu Ye was 34 years old, and he had returned to Beijing after spending time studying overseas in Germany. It was during this time abroad that he decided to break the shackles that compartmentalised Chinese and Western art, so that a truly contemporary vision can be achieved through the fusion of traditional and progressive aesthetics.

The imagery of *Boy with Fish No. 2* is distinctive yet cryptic. Both the composition and the iconographic content are enigmas waiting to be solved. The work contains both realistic and surrealist dimensions, and the artist intentionally inverted some of the colours in the palette as well as some of the symbols in the imageries. This subversion creates both visual and psychological dissonances that challenge viewers' expectations. The colours of the sky and the ocean are true to nature. But the colour red, which is conventionally used to represent the collective consciousness, has shifted from being in the background to representing the individual fish in the foreground. Goldfish is a freshwater fish. Yet, it appears in the ocean in this painting. In addition, the angel's wings also serendipitously appear where the dorsal fin of the fish is supposed to be — all the elements work in concert to paint an auspicious picture in which the fish is flying. The poetic imageries of *Boy with Fish No. 2* is especially poignant when the main characters in the foreground are contrasted with a shower of falling fighter jets in the background. The romanticism expressed here is echoed in Su Shi's poem *The Water Dragon Moans*, "Upon close examination, what I thought were willow catkins were in fact drops of tears shed for those who had to part". The cherub rendered in Baroque palette seems to be a self-portrait of the artist — by referencing himself in the work, the painting resonates with its creator in a whimsical way. Read in conjunction with the fleet of fighter jets, the boy at sea can be interpreted as the patriot who puts the good of the nation in front of his personal needs. Compositionally, the gaze of the little boy forms a dialogue with the fighter jets, and indirectly as suggested by the angle of his head, he is also minding the fish in his arms. In the setting of the great blue sea, Liu Ye offers viewers a surrealistic journey.

"I was born during the Cultural Revolution. When I was small, my favourite activity was to draw aeroplanes, cannons, and warships. Other times, I drew the sun and sunflowers. Mostly I used pencil crayons: I used red for the sun and the national flag, yellow for sunflowers and sunbeams, and blue for the sea and the sky. This palette is basically my earliest use of the three primary colours" .

— Liu Ye.

Piet Mondrian's influence on Liu Ye can be abundantly found in his paintings. Mondrian's use of high-brightness and high-saturation colours as well as rational compositions constructed with precise horizontal and vertical lines have a tremendous impact on Liu Ye's artistic practice. His signature colour theory is also referenced in *Boy with Fish No. 2*. In fact, the entire painting is composed of the primary colours of red, yellow, blue — the goldfish is red, the light reflected off of the boy and the fighter jets are yellow, and the sea and the sky are blue. Even when Liu Ye does not directly appropriate Mondrian's works in his painting, the viewers can still decipher the De Stijl palette in his painting.

Perhaps only a genius like Liu Ye can combine the fervour of the Cultural Revolution with the dispassionate rationality of geometric abstraction. And only in *Boy with Fish No. 2* can we see how an artist perfectly resolves contradictions in visual language, just like Bach resolves dissonances inherent in tonal music in *The Well-Tempered Clavier*. Liu Ye explained, "I am attempting to provide more than a single answer in my paintings. Yet, I do not possess such power. My solution is to provide space for the viewers to freely imagine and interpret".



Lot 425 Detail 局部 ▲

劉野的《男孩與魚2》是一幅主題相當罕有的作品，根據藝術家圖錄所載，「小孩和金魚」的主題只出現過三次，藝術家對其甘之如飴，必有耐人尋味之處。畫面中充滿希望和動感，流露出生生不息與不屈的信念。作於1998年，當時34歲的劉野已經從德國深造回到北京，正極力地突破中西繪畫語言的桎梏，創造出能夠揉合古今的當代畫面。

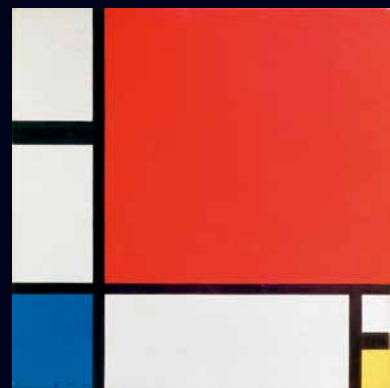
《男孩與魚2》畫面充滿獨特性，構圖與內容俱暗藏玄機。作品結合了現實與超現實的維度，劉野運用色彩與內容的倒置，為觀者帶來視覺與心理上的衝擊。天空與大海回歸自然的色彩，但慣常用來表現「集體意識」的紅色卻從畫作背景轉移到「個體」的魚身上；貌似棲息淡水的金魚出現在大海，而小天使的翅膀又「巧妙地」落在魚鰭上，彷彿大魚飛天，鯉躍龍門，帶來無限的生氣。「繪事後素，始可與言詩」，《男孩與魚2》充滿著詩意的畫面，瀟灑得錯綜有致的戰機有種蘇軾《水龍吟》「細看來，不是楊花，點點是離人淚」的浪漫主義色彩；帶有巴洛克時期色彩的小天使男孩看起來像是藝術家的自畫像，使藝術家自身與作品產生一種奇妙的共振，帶出玩世的情趣，而小男孩在海上，又有種「直使便為江海客，也應憂國願年豐」的豪情壯志，甚堪玩味。構圖上，小男孩的目光與戰機相互呼應，間以對向而望的大魚，在平坦的大海中，為我們呈現一幕超現實的藝術之旅。

「我生於文革期間。小時候特別愛畫飛機、大炮、軍艦，有時候也畫太陽和向日葵。大多是用彩色鉛筆畫的；紅色的太陽，還有國旗，黃色的向日葵和陽光藍色的大海和天空。這可能是我最早對紅、黃、藍，三原色的使用。」

——劉野

彼埃·蒙德里安 (Piet Mondrian) 於劉野作品的影響一直都有跡可循。蒙德里安對明亮、飽和色彩的運用與其圍繞垂直與水準直線間的理性構圖，極大地激發了劉野的藝術靈感，他的顏色理論也出現在《男孩與魚2》之中。細看之下，顯然整幅作品都是由紅、黃、藍三原色所構成——紅色的金魚、太陽折射在男孩和戰機上黃色的光影、以及藍色的天空和大海。即使沒有將蒙德里安的作品直接畫在畫面上，觀者也可以走進顏色迷宮找出線索。

也許只有劉野的天縱之才，才能結合激昂的革命色彩與理性的幾何冷峻；而亦只有《男孩與魚2》，才能極致地表現藝術家繪畫語言中的矛盾統一，儼如巴赫的十二平均律。正如劉野自己所說：「我試圖在我的畫裡不單單只給出一種答案。事實上，我沒有那種力量。我的解決方法是為觀者留出想像與闡釋的空間。」



Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930, Collection of Kunsthaus Zürich, Zürich, Switzerland

彼埃·蒙德里安《紅、藍、黃構圖》1930年作 蘇黎世美術館 蘇黎世瑞士

426

ZHANG XIAOGANG

(B. 1958)

Duplicated Space No.1

signed in Chinese, dated '1989.12' (upper right of the right panel)
oil, collage, thread on canvas (diptych)
each: 65.5 x 50.2 cm. (25 ¾ x 19 ¾ in.) (2)
overall: 65.5 x 100.4 cm. (25 ¾ x 39 ½ in.)
Painted in 1989

HK\$5,000,000-7,000,000

US\$650,000-910,000

PROVENANCE

Schoeni Gallery, Hong Kong

Acquired from the above by the present owner in 2004

LITERATURE

Jonathan Fineberg, Gary G. Xu, Zhang Xiaogang, *Disquieting Memories*,
Phaidon Press Limited, 2015 (illustrated, plate 29, p. 56).

Huang Zhuan (ed.), *Zhang Xiaogang: Works, Documents and Researches
1981-2014 I*, Sichuan Fine Arts Publishing House, Chengdu, China, 2016
(illustrated, plate 99, p. 168).

In the 1980s, Chinese contemporary art entered the international art scene as a late bloomer. The unique perspective these artists cultivates is a crucial development of Chinese contemporary art. Independent, self-initiated, and freedom-loving, the early generation of New Wave avant garde Chinese artist created a movement that distinguished themselves from the traditional propaganda-driven art system. From the Stars Art Exhibition, to the '85 New Wave, and subsequently the Post '89 Chinese Contemporary Art Exhibition held in 1993, a series of art movements represented the dawning of a new era. These participating artists integrate their personal experiences from current life into the innovative and contemporary ideas they put forth. By positioning themselves in the present moment and reflecting upon the past, they have created a new chapter in the history of Chinese contemporary art. Christie's is honoured to present early landmark paintings by masters including Zhang Xiaogang, Zeng Fanzhi, and Fang Lijun. These works are testaments to the paradigm shift in contemporary art as well as ideological changes that China underwent in the 1990s to the early 2000s. The academic significance and historical relevance of these work cannot be overstated.

Zhang Xiaogang's *Duplicated Space* series has a total of 13 works; the present work, *Duplicated Space No.1* appears to be the only diptych that exists within this series. Additionally, only three of these works have incorporated tangible red threads extending to the edge of the canvas, connecting all the characters together. This red line is a signature motif that traces through Zhao Xiaogang's entire life, which makes this current diptych very precious and rare. The physical thread is also a prototype of the painted red line shown in artist's later period—*Bloodline: The Big Family*, which is a pivotal work to encapsulates the artist's paramount position in Chinese art history. The late 1980s to early 1990s saw major changes in China's social and political life, and this new state of affairs has caused a traumatic experience in Zhang Xiaogang's life. In the second half of 1989, Zhang's psychology and outlook changed significantly as he

張曉剛

(1958年生)

重複的空間1號

油彩 拼貼 綫 畫布 (雙聯作)
1989年作
款識：張曉剛 1989.12 (右聯右上)

來源

香港 少勵畫廊

現藏者於2004年購自上述畫廊

出版

2015年《張曉剛：不安的回憶》J. Fineberg、徐鋼著 Phaidon
出版社 倫敦 英國 (圖版，第29圖，第56頁)

2016年《張曉剛：作品、文獻與研究1981-2014 I》黃專 主編
四川美術出版社 成都 中國 (圖版，第99圖，第168頁)

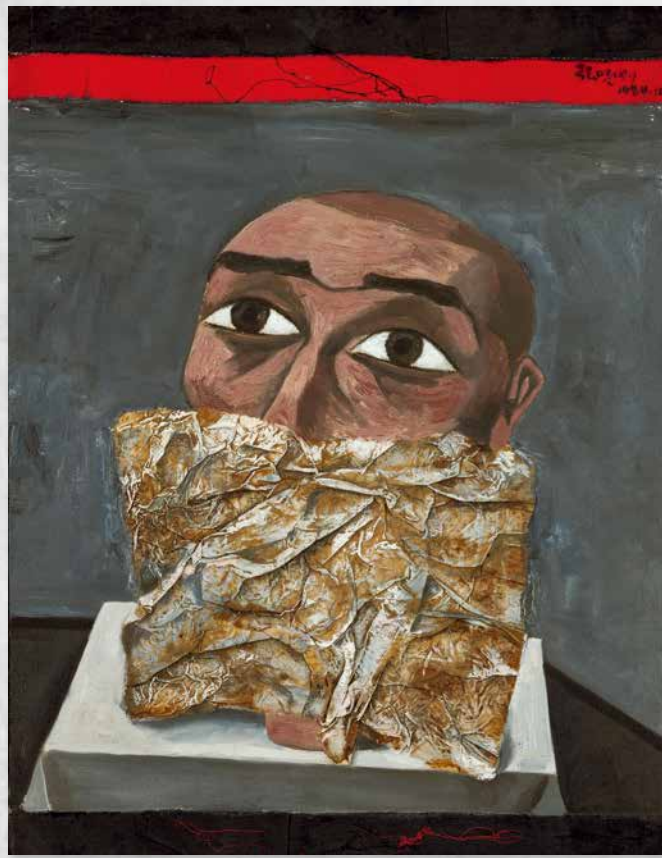
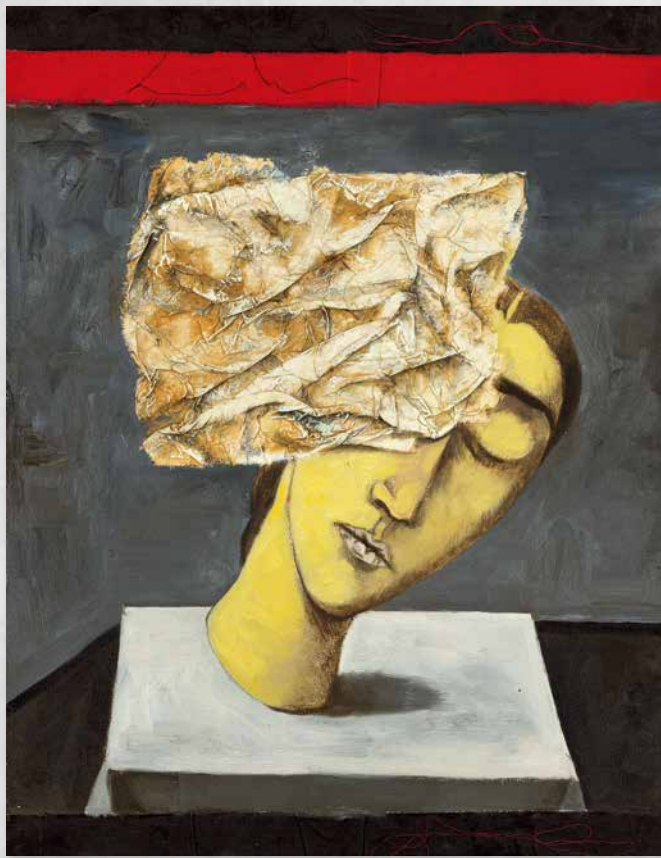
was forced to confront reality's cruelty and history's tragedy; therefore, in *Duplicated Space No.1*, the artist took his complex emotions and structured them in the virtual space within the canvas. The arrangement in the two paintings are like sacrificial offerings on an altar, where two figures sit on the centre of the table—one with open and the other with closed eyes, covered by a piece of wrinkled cloth, with eyes staring into the far distance that seem hollow and hopeless, yet also filled with the looks of yearning freedom. Pessimism permeates the dark and gloomy scene, marking this work's intentionality and historical significance.

中國當代藝術從20世紀80年代開始，作為一支後起之秀的嶄新力量登上了國際舞台，象徵中國藝術家於當代藝術領域已發展出不可忽視的獨特詮釋。這些藝術家早期以一股獨立、自發而嚮往自由的前衛藝術潮流，區隔於宣傳性強的傳統美術體系。從「星星美展」發展到「85藝術新潮」與1993年的「後89中國現代藝術展」，一波波藝術運動所代表的是一個新時代的來臨，這些參與其中的藝術家以創新的當代概念、與現今生活息息相關的個人經驗，在反思過去、立足當下的氛圍中，為中國藝術史開啟了全新的一章。佳士得今次非常榮幸帶來包括張曉剛、曾梵志、方力鈞等中國當代藝術大師的早期標誌性作品，它們見證了中國90年代至2000年代期間，當代藝術與文化思潮巨大變遷的關鍵時刻，深具意義。

張曉剛《重複的空間》系列共13幅作品，是次拍品《重複的空間1號》是該系列中唯一一副雙聯作，而當中只有三幅作品拼貼上真實和細小的紅線來連接畫中的人物，更顯珍貴。這也是藝術家後期在《血緣：大家庭》系列中以繪畫形式來描繪出紅線的前身。「紅線」是一個貫穿張曉剛一生的元素，也成為為人熟知的《血緣：大家庭》系列的重要元素，奠定了他在中國藝術史上的崇高地位。上世紀80年代末90年代初中國社會政治背景轉變，而此現實對於張曉剛的心理受到極大的創傷。1989年下半年以後張曉剛所面對現實的殘酷性、歷史的悲劇性，他感覺似乎逃避不了很多複雜問題，導致有很大反思，心態上也有很大改變。在《重複的空間1號》中，張曉剛把複雜的情緒構建在虛擬的空間裡。兩幅畫面的佈局有如祭壇上的祭祀儀式一樣，桌面的中央上分別有兩隻閉著和睜著雙眼的肖像，頭上有一副皺褶的紙張蓋在臉上。目光充滿著無限的深邃，看似空洞，也是一種渴望自由的嚮往，陰晦的畫面洋溢著一種悲哀氛圍，著重意向性的歷史意義。



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427

ZHANG XIAOGANG

(B. 1958)

Comrade with Red Scarf

signed in Chinese and dated '2005' (lower right)
oil on canvas
100 x 85 cm. (39 3/8 x 33 1/2 in.)
Painted in 2005

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

US\$160,000-290,000

PROVENANCE

Anon. sale, Cheng Xuan Beijing, 12 May 2007, lot 868
Anon. Sale, Ravenel Taipei, 1 December 2008, lot 126
Private Collection, Asia (acquired at the above sale by the present owner)

張曉剛

(1958年生)

戴紅領巾的女孩

油彩 畫布
2005年作
款識：張曉剛 2005 (右下)

來源

北京 誠軒 2007年5月12日 編號868
台北 羅芙奧 2008年12月1日 編號126
亞洲 私人收藏 (現藏者購自上述拍賣)



428

ZENG FANZHI

(B. 1964)

Mask Series

signed in Chinese, dated '96' (lower right)
oil on canvas
54 x 44 cm. (21¼ x 17¾ in.)
Painted in 1996

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

US\$200,000-260,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 May 2013, lot 226
Acquired from the above by the previous owner
Anon. Sale, Bonhams Hong Kong, 25 November 2019, lot 38
Private Collection, Asia

曾梵志

(1964年生)

面具系列

油彩 畫布

1996年作

款識：曾梵志 96 (右下)

來源

香港 佳士得 2013年5月26日 編號226
前藏者購自上述拍賣
香港 邦瀚斯 2019年11月25日 編號38
亞洲 私人收藏

429

ZENG FANZHI

(B. 1964)

Mao

signed with the artist's initials 'ZFZ' (lower right)
oil on canvas
60 x 60 cm. (23 5/8 x 23 5/8 in.)
Painted circa. 2002

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection
Acquired from the above by the previous owner
Anon. Sale, Christie's New York, 4 March 2016, lot 183
Acquired at the above sale by the present owner

曾梵志

(1964年生)

毛

油彩 畫布
約2002年作
款識：ZFZ (右下)

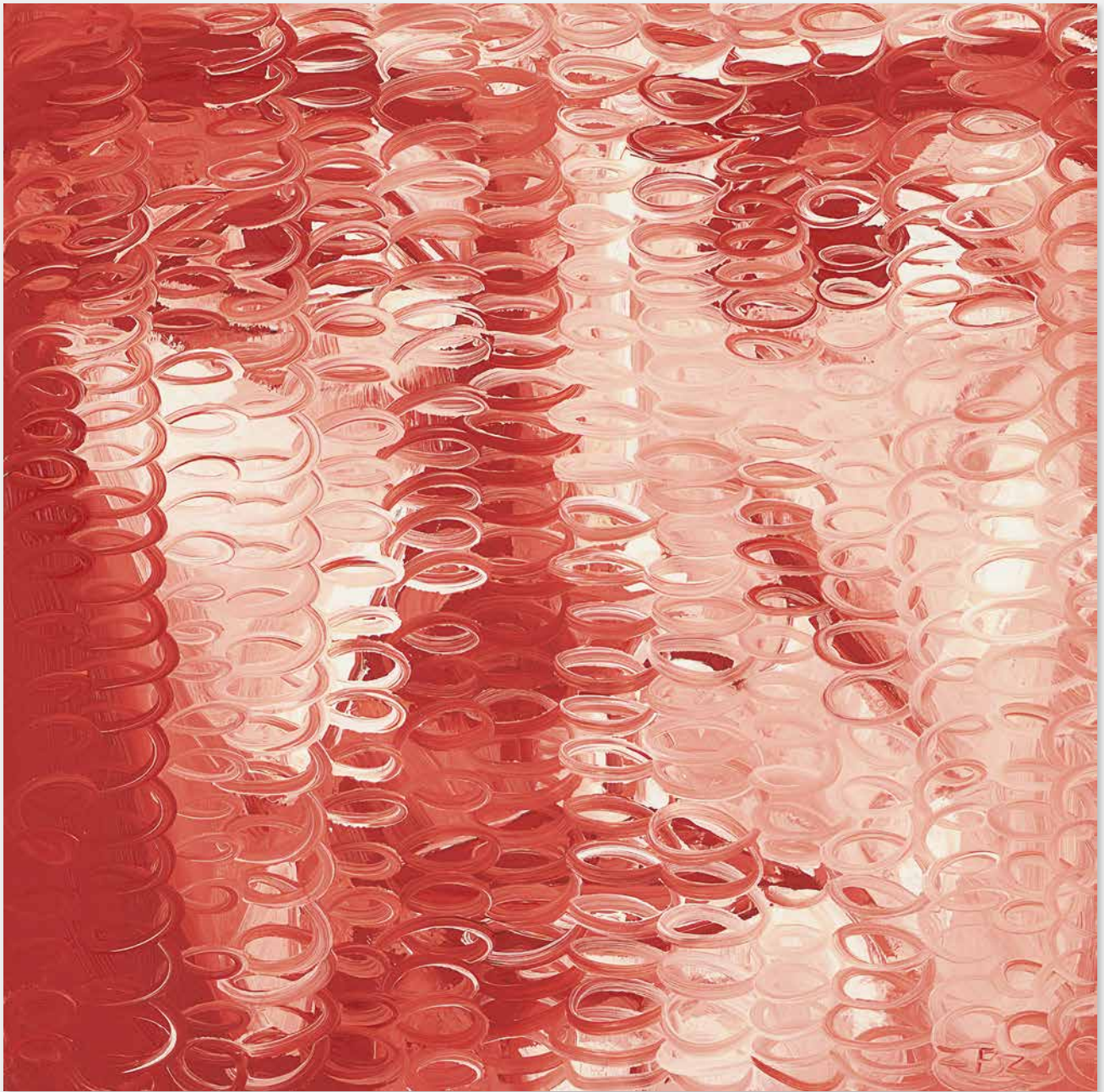
來源

私人收藏
前藏者得自上述來源
紐約 佳士得 2016年3月4日 編號183
現藏者購自上述拍賣

“As a Chinese artist, the socialist discourse and education is an intrinsic part of our life. It has made a deep impact on our artistic endeavors. The socialist realist way of doing art unfolds our journey as young artist. Meanwhile it is also a departing point for our future pursuits. This is a matter of fact and should not be bypassed.”

– Zeng Fanzhi

「作為一個中國藝術家，社會主義話語體系與教育制度就是我們生活的固有部分。它深刻影響了我們的藝術嘗試。社會主義務實的作風正是我們作為年輕藝術家時的開始。同時這也是我們未來一路探索的出發點。這就是一個無法迴避的事實。」
——曾梵志



430

LI SHAN

(B. 1942)

Rouge Series: Star

signed and inscribed in Chinese, signed and dated 'Li shan 1993'
(middle right)
oil on canvas
147.8 x 145.8 cm. (58¼ x 57¾ in.)
Painted in 1993

HK\$800,000-1,500,000

US\$110,000-190,000

PROVENANCE

Acquired directly from the artist by the present owner

李山

(1942年生)

胭脂系列：星

油彩 畫布
1993年作
款識：李山 Li shan 1993 上海 (右中)

來源

現藏者直接得自藝術家



A work from same series was exhibited in *Passage to the Orient* at the 45th Venice Biennale, 1993.

同系列作品曾於1993年於第45屆威尼斯雙年展系列展《東方之路》展出

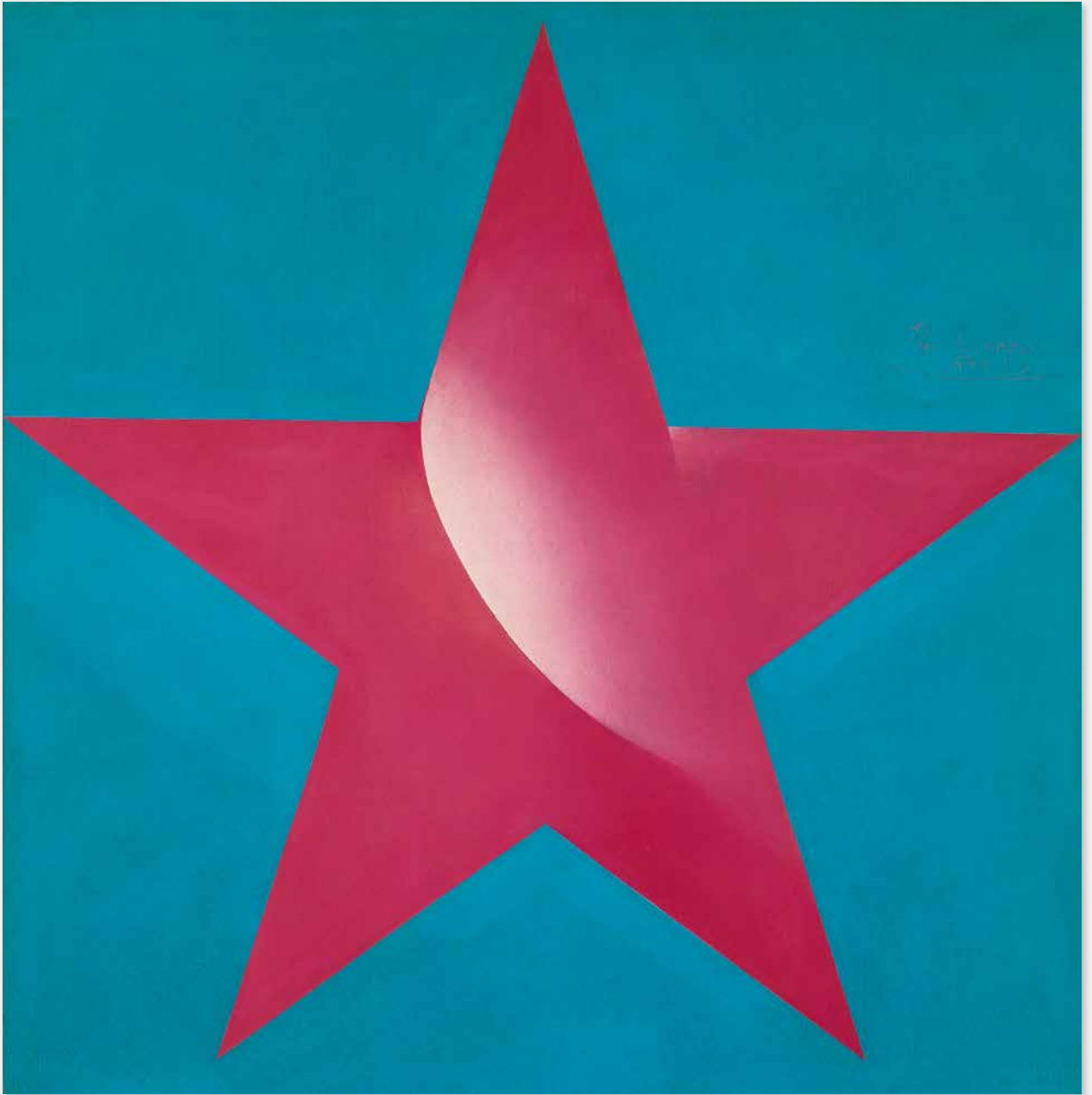
Li Shan is widely known for his individualistic style and fresh take on a variety of themes, injecting a level of cultural and societal reflection into familiar political figures or symbols. In the Autumn of 1989, the famous *Rouge Series* was born, as he used vibrant colours and delicate brushstrokes to depict the red star that adorns Mao Zedong's People's Liberation Army cap. The artist used a sky-blue background to accentuate the centred pink star; this fresh and high-contrast style shakes viewers from traditional representation, while using a satirical tone to explore emancipation from the usual solemnity of the art world.

This work is the collection of Francesca Dal Lago, a scholar specialising in Chinese modern and contemporary art. In 1989, she moved to Beijing and worked at the Italian embassy. While also having an active participation in the Chinese contemporary art world, she has built a friendship with various artists and occasionally organising exhibitions. In 1993, she organised the first significant participation of Chinese artists at the Venice Biennale. That same year, she enrolled in a PhD program in Art History

at New York University, focusing on the history of Chinese art, where she continued to publish on different aspects of contemporary art. Since 2011, she has been an Associate Researcher at Centre de Recherche sur les Civilisations de l'Asie Orientale, Paris.

李山作為19世紀90年代中國政治波普藝術運動的開創者，以其特立獨行的創作風格以及令人耳目一新的主題詮釋，為熟悉的政治人物和其元素注入了關於文化和社會層面的反思，享譽國際畫壇。1989年秋天，著名的「胭脂系列」誕生，李山運用鮮艷的色彩、細膩的筆觸來描繪毛澤東紅軍帽上的紅星。他以天藍色的背景襯托出一顆至於中央、粉紅色的星星；這種耳目一新的鮮明對比打破觀者的慣性思維，以諷刺的方式去探討對於嚴肅藝術文化的解放。

此品由弗蘭 (Francesca Dal Lago) 收藏，她是一位研究現代及當代中國藝術的學者，同時熱切關注中國當代藝術，與藝術家們有密切的交往。1993年，她為中國藝術家於第45屆威尼斯雙年展策劃了首次個展，其《胭脂系列-星》乃來自雙年展系列展《東方之路》同一系列之作。她於1989年移居北京，任職於意大利大使館。1993年，她進入紐約大學攻讀藝術史博士學位，主力研究中國藝術史，同時繼續發表關於當代中國藝術的文章。自2011年開始，她在巴黎東亞文明研究中心擔任研究員。



431

FANG LIJUN

(B. 1963)

1993 No. 13

signed in Chinese, dated and titled
'1993.7-1994.5 1993.No.13' (on the reverse)
oil on canvas
179.2 x 249.2 cm. (70½ x 98⅙ in.)
Painted in 1993-1994

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

US\$390,000-520,000

PROVENANCE

Serieuze Zaken, Amsterdam, Netherlands
Private Collection, Netherlands
Acquired directly from the above collection by the previous owner
Anon. Sale, Christie's Hong Kong, 25 November 2007, lot 466
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Japan, The Japan Foundation Asia Center, Fang Lijun: Human Images in an Uncertain Age, November – December 1996.

LITERATURE

The Japan Foundation Asia Center, Fang Lijun: Human Images in an Uncertain Age, exh. cat. Tokyo, Japan, 1996 (illustrated, plate 30, p. 51).
Hunan Fine Arts Publishing House, Fang Lijun, Changsha, China, 2001 (illustrated, p. 109).
Sichuan Fine Arts Publishing Co., Collected Edition of Chinese Oil Painter Volume of Fang Lijun, Sichuan, China, 2006 (illustrated, p. 48).
Taipei Fine Art Museum, Fang Lijun: Live Like a Wild Dog, Taipei, Taiwan, 2009 (illustrated, p. 225).

方力鈞

(1963年生)

1993 No. 13

油彩 畫布
1993-1994年作
款識：方力鈞 1993.7-1994.5 1993.No.13 (畫背)

來源

荷蘭 阿姆斯特丹 Serieuze Zaken
荷蘭 私人收藏
前藏者得自上述來源
香港 佳士得 2007年11月25日 編號466
現藏者購自上述拍賣

展覽

1996年11月-12月「方力鈞：在不確定時代裡的人物形象」日本國際交流基金會亞洲中心 東京 日本

出版

1996年《方力鈞：在不確定時代裡的人物形象》展覽圖錄 日本國際交流基金會亞洲中心 東京 日本 (圖版，第30圖，第51頁)
2001年《方力鈞》湖南美術出版社 長沙 中國 (圖版，第109頁)
2006年《中國油畫家全集：方力鈞》四川美術出版社 四川 中國 (圖版，第48頁)
2009年《方力鈞：像野狗一樣生活》台北市立美術館 台北 台灣 (圖版，第225頁)

"I choose water because it is a neutral image, you cannot say it is good or bad. People cannot live without it. In addition, it gives people a mixed feeling of kindness and detachment. We are conscious of its existence. It is much harder to feel the existence of air. Water is completely natural. I like the many senses it conjures, and its ambiguous relationship to people."
— Fang Lijun

「選擇水是因為水不好也不壞，人不能離開它，它又給人一種親切又疏遠的感覺。我們能意識到水的存在，卻往往意識不到空氣的存在，但是水又是完全自然化的。所以我覺得水的意味特別好，人和它的關係總是處在一種相對曖昧的範圍裏。」
——方力鈞



432

VIVIAN SPRINGFORD

(1914-2003)

Untitled (VSF093)

signed 'V. Springford May - 1970' (on the reverse)
acrylic on canvas
117 x 152 cm. (56 $\frac{1}{8}$ x 59 $\frac{7}{8}$ in.)
Painted in 1970

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Estate of the artist
Acquired from the above by the present owner

薇薇安·斯普林福德

(1914-2003)

無題 (VSF093)

壓克力 畫布
1970年作
款識：V. Springford May - 1970 (畫背)

來源

藝術家資產
現藏者得自上述來源





433

KAZUO SHIRAGA

(1924-2008)

Untitled

signed in Japanese (lower left);
signed and dated 'Kazuo Shiraga 1969' (on the backing board)
oil on canvas laid on board
60 x 38 cm. (23% x 15 in.)
Painted in 1969

HK\$1,200,000-2,500,000

US\$160,000-320,000

PROVENANCE

Tokyo Gallery, Tokyo, Japan
Gallery Kasahara, Osaka, Japan
SCAI the Bathhouse, Tokyo, Japan
Private Collection, USA (Acquired from the above by the present owner)
The work is accompanied by a certificate of authenticity by Japan Art Dealers Association.



Shiraga in his studio, 1965, Courtesy Amagasaki Cultural Center
Archival Photo: Osaka City Museum of Modern Art.

白髮一雄於其工作室 1965年
圖片來源：尼崎市文化中心

白髮一雄

(1920-2014)

無題

油彩 畫布 裱於木板
1969年作
款識：白髮（左下）；Kazuo Shiraga 1969（背板）

來源

日本 東京 東京畫廊
日本 大阪 カサハラ畫廊
日本 東京 澡堂畫廊
美國 私人收藏（現藏者購自上述畫廊）
此作品附日本洋畫商協同組合所發之作品保證書

Paint and paintbrush are the two crucial tools for painters. This seemingly obvious combination applies to most painters across art history, but Kazuo Shiraga, who pioneered in disrupting this formula, and substituting himself as an art tool. His artworks explore originality, gestural abstraction and the beauty of spontaneity.

FEET PAINTING

Kazuo Shiraga is the leading voice of the Gutai artist group (1954-1972) active in Hanshin region of Japan. The avant-garde Gutai artists constantly strive to 'do what no-one has done before' and provoke new thinking in art during the postwar period. The rebellious Shiraga daringly deconstructs artistic theories of the past and utilises his body, fingers and feet as instruments of expression. He became internationally prominent after French critic Michel Tapié promoted the artworks of the Gutai in Europe and the US.

In *Untitled*, the mixed-colour patches executed in curvy strokes against a flat yellow background, also captivates the energetic flow of the artist's bodily movement. *Untitled* is entirely covered with thick paint in the Western style of Abstract Expressionism. By giving up the use of the common artist tool, Shiraga liberates the constraint of past artistic traditions and constructs a new form of art that combines drama, dance and painting.

SHADES OF RED

Besides remaining faithful to the artistic practice of body painting throughout his artistic career, Shiraga also favours the use of colour red to achieve different compositional effects. The wash of crimson red in the background of *Untitled* gives volume and layering to the dynamic black

and white strokes above. The multiple shades of scarlet, carnelian and blood red contrast with the other bright colours and together captivate the flow of Shiraga's lively strokes. In Japanese culture, the colour red represents strength, passion, self-sacrifice and blood. Moreover, the reasons behind Shiraga's preference for using red in his provocative body paintings, after his traumatic experience of World War II, is left vacant for one's interpretation.

顏料和畫筆是藝術史上大部份畫家必備的兩樣工具，但白髮一雄卻率先打破這個定律，把自身化作創作的工具。他的作品探討原創性、行動抽象與隨性之美。

以腳繪畫

白髮一雄是日本阪神地區具體美術協會(1954-1972)的代表人物，這群先鋒的藝術家致力「作前所未見的事」，並在戰後啟發對藝術的新觀點。具反叛性的白髮一雄大膽的解構過去的藝術理論，以他自己的身體、手指，以及雙腳作為創作的工具。在法國藝評家米歇爾·塔皮耶於歐美推廣具體藝術之後，白髮一雄飲譽國際。

《無題》在平面黃色的背景上，以波紋般的下筆，混合各種色彩，亦捕捉了藝術家身體富動感的律動。作品則以西方抽象表現主義方式，以厚塗油彩覆蓋整個表面。透過捨棄傳統的作畫工具，白髮一雄從過去藝術傳統之中得到解放，並創作出同時包含戲劇、舞蹈及繪畫的新的藝術方式。

紅色的色調

除了畢生忠於以對身體作畫外，白髮一雄亦鍾情以紅色來營造不同的構圖表現。而在《無題》背景中的一抹赤紅，營造出空間感及襯托出富動感的黑白筆觸。當中的猩紅、玉紅及血紅，則與其他鮮明的色彩呈強烈對比，共同表達出白髮一雄動感的線條的律動。在日本文化中，紅色代表力量、激情、個人犧牲及鮮血。白髮一雄在第二次世界大戰的創傷後，選擇在他發人深省的身體繪畫中使用紅色的原因，留待觀者反思。



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GEORGES MATHIEU

(1921-2012)

Gouffres Frêles

signed 'Mathieu' (lower right) ; titled 'GOUFFRES FRELES'
(on the stretcher on the reverse)

oil on canvas

114 x 146 cm. (44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in.)

Painted in 1989

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

US\$91,000-130,000

PROVENANCE

Estate of Georges Mathieu

Acquired from the above by the present owner

This work will be included in the catalogue raisonné of the artist,
currently being prepared by the Comité Georges Mathieu (n°GM80054).

This work is accompanied by a certificate of authenticity issued by the
Comité Georges Mathieu.

EXHIBITED

Paris, France, Galerie Protée, FIAC, 7-15 October 1989.

Boulogne-sur-Mer, France, Château-Musée de Boulogne-sur-Mer,
Mathieu, June - October 1992.

LITERATURE

Véronique Prat, "Mathieu : une fois de plus: il se lance dans le vide",
Figaro Magazine, 30 September 1989.

Georges Mathieu, Mathieu - 50 ans de création, Éditions Hervas, Paris,
France, 2003 (illustrated, p. 604, 605).

喬治·馬修

(1921-2012)

裂谷

油彩 畫布

1989年作

款識：Mathieu (右下)；GOUFFRES FRELES (畫布框架)

來源

藝術家資產

現藏者購自上述來源

本作將收錄於喬治·馬修委員會正籌備編纂的藝術家作品集（編號
GM80054）

此作品附喬治·馬修委員會開立之作品保證書

展覽

1989年10月7日-15日「FIAC」Protée畫廊 巴黎 法國

1992年6月-10月「馬修」濱海布洛涅城堡博物館 濱海布洛涅 法國

出版

1989年9月30日《馬修：他再次跳入空虛》韋羅尼克·普拉特 費加羅報

2003年《馬修：五十載創作》喬治·馬修著 Éditions Hervas 出版
巴黎 法國 (圖版，第604及605頁)



435

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

04.12.85

signed in Chinese, signed 'ZAO' (lower right);
signed, titled and dated 'ZAO WOU-Ki 4.12.85' (on the reverse)
oil on canvas
100 x 81 cm. (39 3/8 x 31 3/8 in.)
Painted in 1985

HK\$8,000,000-12,000,000

US\$1,100,000-1,600,000

PROVENANCE

Private Collection, Asia

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

LITERATURE

Lin & Keng Gallery, ZAO WOU-KI, Taipei, Taiwan, 2005 (illustrated, p. 101)

趙無極

(1920-2013)

04.12.85

油彩 畫布
1985年作
款識：無極ZAO (右下); ZAO WOU-Ki 4.12.85 (畫背)

來源

亞洲私人收藏

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

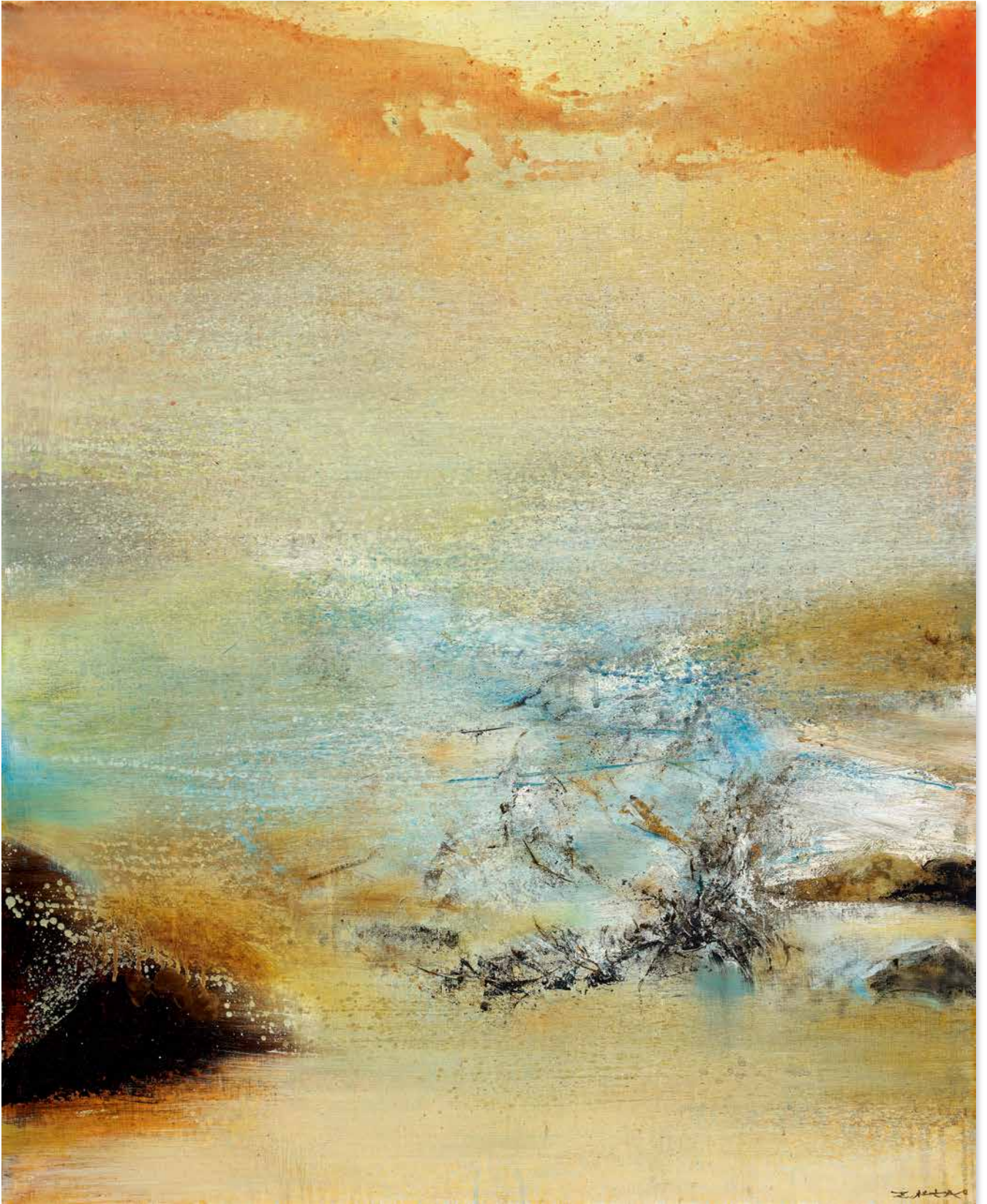
出版

2005年《趙無極》大未來畫廊 台北 台灣 (圖版，第101頁)



Zhang Daqian, *Pine Trees and Clouds in Mount Huang*, 1980.
Christie's Hong Kong, 8 July 2020, Lot 1090, sold for HKD 7,925,000.

張大千《黃山松雲》1980年作 佳士得香港 2020年7月8日 編號1090 成交價：7,925,000港元





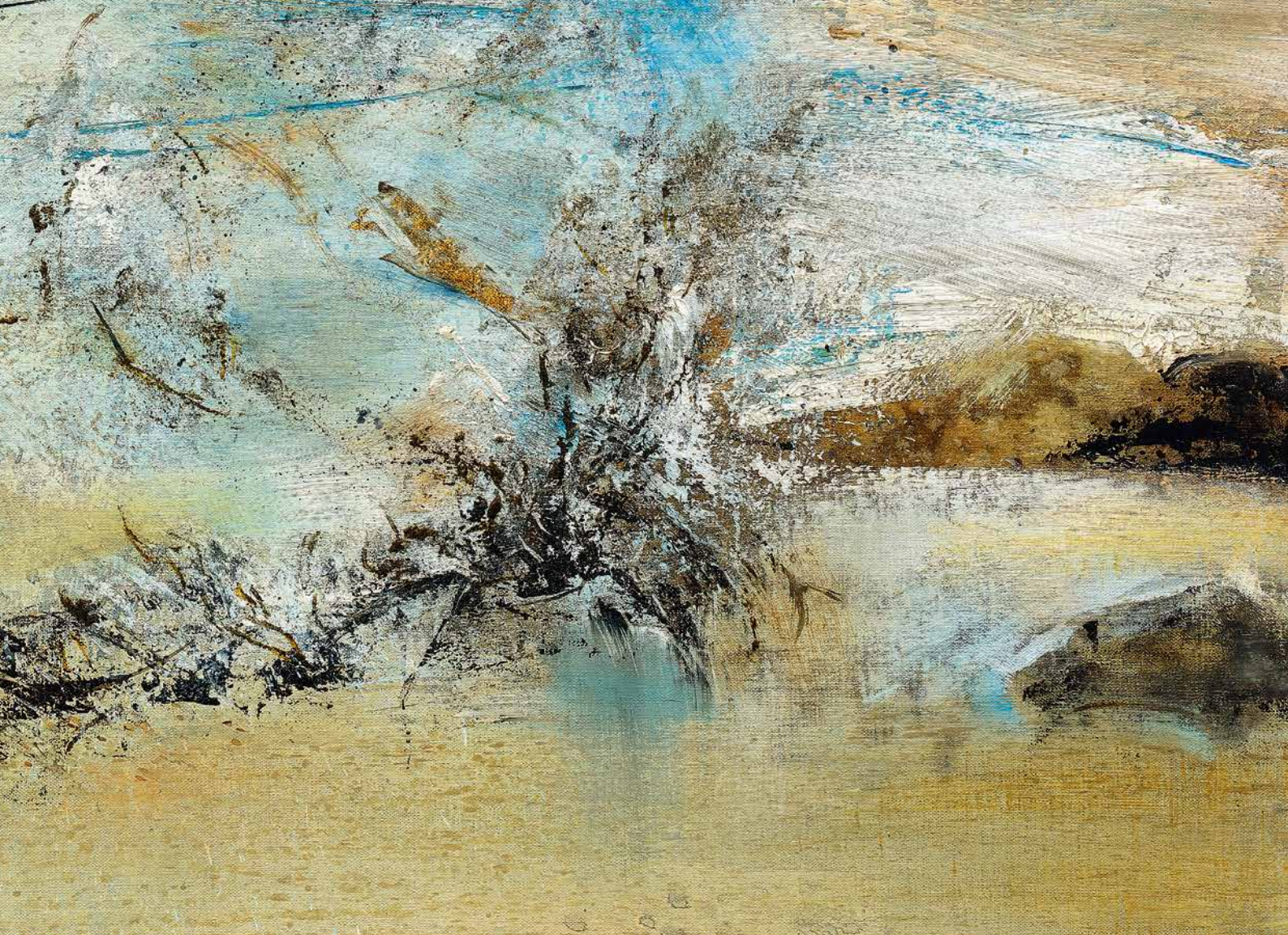
A celestial feast for the eyes, Zao Wou-ki's 04.12.85 is an exquisite example of the artist's foray into a new decade of painting abstract landscapes. Reminiscent of François Le Moyne's ceiling mural at the Palace of Versailles in France, the playful use of burnt oranges cascading down into flashes of cool blue tones creates an almost operatic and heavenly quality to the overall composition.

Compared to the more gestural and painterly brushstrokes of the 1960s and 70s, the 1980s saw the rise of fine flowing colour gradations in a traditional Chinese ink style. In 04.12.85, the formal elements reveal Zao Wou-ki's withdrawal from using line as the core structural principle of his paintings to emphasizing colour planes. Against the light tuscany yellow background, Zao Wou-ki creates an illusion of depth by adding dark browns in the foreground and contrasting it against light blues. To the naked eye, these light blue hues retreat into the background, whilst the dark brown shades become more pronounced. Recalling traditional Chinese landscape paintings, which feature dense clouds drifting across soaring peaks, Zao Wou-ki was definitely inspired by his travels to the renowned Yellow Mountain (Huangshan) in China during the 1980s.

Zao Wou-ki himself once commented that "(i)n Chinese painting, solid forms and empty spaces have a rhythm, constantly in motion as each pushes at the other, giving the pictorial space a wonderful balance between lightness and weight. This was an area where I really gained insights from our tradition. If you say my painting is different from most Western painters, it probably has to do with my concepts about how to handle space."

Much like Zhang Daqian's "splashed ink" technique, Zao Wou-ki deliberately increased the proportion of solvent when mixing his pigments, making it more fluid and ink-like. When applying, the artist would spread and apply the paint as evenly as possible to minimise the visibility of harsh brushstrokes, which created an illusion of colours that flowed and permeated into one another. Like drops of colour falling into clear water, they mix gradually to form new hues.

04.12.85 is an elegant portrayal of Zao Wou-ki's innovation of colour and brushwork during the 1980s, which enabled the artist to produce a uniquely personal style of expression.



Lot 435 Detail 局部 ▲

趙無極所繪的《04.12.85》，猶如一場精妙的視覺饗宴，氣貫長虹，精湛地展示藝術家在抽象風景創作的壯闊之旅。《04.12.85》讓人聯想到法國洛可可先驅，馮索瓦·勒摩恩繪於巴黎凡爾賽宮的頂篷壁畫：亮眼的橘色流瀉而下，汨飛進韶光般的淡藍色瀑中，為整個佈局構築了一種近乎歌劇、天堂般的意象。

相較於1960和70年代的態勢和筆法，趙無極在1980年代的作品開始出現了幽微、流動式的顏色層次，融合了傳統中國水墨畫風格。《04.12.85》反映了趙無極不再注重以線條作為繪圖的核心結構原則：他開始強調色塊的鋪陳。作品以淺淡的黃為背景，而前景則是加入了深棕色的色塊，製造縱深的錯覺，並與淡藍色形成對比。從肉眼觀賞的角度，淡藍色調好似退到了背景，但深棕色的暗影開始顯得更鮮明。此作讓人想到傳統中國風景畫中，天際的濃雲飄過高聳峰巒的意象，而趙氏在《04.12.85》中的藝術詮釋，必然是受到他在1980年代黃山之遊的啟發。

趙無極有一次曾評論過，「固型的形體和留白空間自有節奏，不斷相互拉扯、推擠，為圖畫空間創造了光和重量的精妙和諧，妙不可言。我恰好就是在這裡體悟到中畫傳統的哲思。若各位看官覺得我的作品與大部分西畫有別，那可能是因我對空間掌控的概念所致。」

除此之外，趙無極在混合調配顏彩時，特意加強了溶劑比例，使顏色呈現中更流暢、更有空靈的墨氣，這特色與張大千「潑墨」、「潑彩」技巧頗有異

曲同工之妙。在上色時，藝術家將顏料盡量平均鋪塗，減少運筆時，筆刷粗澀的可見度，這精微效果使觀者產生錯覺，讓各種顏色看似水際流曳、瀾煙飄逸。如墜落清水中的點滴顏彩，漸漸相混合，形成新的色調。

趙無極這位法籍華裔大師在1980年代，創新了顏色和筆法表現，演繹出一種標格特出的藝術表達，而《04.12.85》為此創見作了優雅雋永的敘寫。



François Le Moyne, *Apotheosis of Hercules*, 1733-1736. Palace of Versailles, France.
弗朗索瓦·勒·莫因《赫拉克勒斯的神化》1733-1736年作法國凡爾賽宮

436

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Untitled

signed in Chinese, signed and dated 'CHU TEH-CHUN 91.' (lower right); signed again in Chinese, signed and dated 'CHU TEH-CHUN 1991.' (on the reverse)

oil on canvas
60 x 81 cm. (23 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in.)
Painted in 1991

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

US\$240,000-360,000

PROVENANCE

Anon. Sale, Rongbao Beijing, 3 December 2018, lot 1666
Acquired at the above sale by the present owner
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

LITERATURE

InSian Classic IX Chu Teh-Chun, InSian Gallery, Taipei, Taiwan, 2005 (illustrated, p. 31)

Chu firmly believed that the beauty of nature, like music, was not best communicated in words — hence the beautiful, flowing colours of his paintings, their rich and varied layering, and the strong, balanced rhythms of his brushwork. All the scattered, disparate elements in a Chu Teh-Chun painting connect and join together in a grand harmony.

In *Untitled*, one can find a distant echo of Beethoven's Piano Sonata No.14. Music critic Ludwig Rellstab later exclaimed that it sounded 'like moonlight shining upon Lake Lucerne,' the sonata soon became generally known as 'the Moonlight Sonata.' The single notes of the right-hand theme, clear and steady, fall above the mellow, leisurely chords of the left hand. In parallel with this manner, Chu's large-scale brushstrokes, vividly marked out near the center of the painting, instantly conjure up the outlines of a dark night. The misty, flowing movement of Chu's brushstrokes at the bottom of the work softens the severe darkness. In the deep, dark night, short segments of yellow rose and crescent-moon white move and rebound, highlighting other hues half-hidden within them. The musical notes of the composition, connecting so closely to the lines and colours of the painting, show how Chu Teh-Chun injects into this work a sense of rhythm and harmonious movement. It becomes a charming fantasia, evoking the feel of moonlight assailing our senses in some remote and secret place.

朱德群

(1920-2014)

無題

油彩 畫布
1991年作
款識：朱德群CHU TEH-CHUN 91. (右下)；
CHU TEH-CHUN朱德群 1991. (畫背)

來源

北京 榮寶 2018年12月3日 編號 1666
現藏者購自上述拍賣
此作品已經日內瓦朱德群基金會鑑定
如果作品尚未附保證書，買家可向基金會申請

出版

2005年《印象經典IX朱德群》印象畫廊 台北 台灣 (圖版，第31頁)

朱德群深信，自然的美就仿佛音樂一樣，無需用語言溝通。所以他的畫作中，色彩斑斕流淌，層次千變萬化，筆觸極富節奏韻律，而互相之間又連貫錯落、形成和諧。

本件拍品則與貝多芬《第十四鋼琴奏鳴曲》遙相呼應：音樂家自己稱之為「幻境般的奏鳴曲」，而後因樂評家賴爾斯塔勃讚譽為「盧瑟恩湖夜晚的朦朧月光」，便以《月光奏鳴曲》之名而家喻戶曉。朱德群則類似地用錯落可辨的大幅筆觸在畫面中央迅速勾勒出黑夜的輪廓。朦朧沉思氣氛中，畫面兩側的筆觸顯得流動瀟灑，柔化了暗夜的淩厲。主旋律中偶然明亮的大調音色使月光如清泉般滲入，在深邃黑夜的中央留下些許跳躍迴旋的月牙白微光，點明隱匿的色彩。音符與色彩、線條緊密相連，朱德群在這幅作品中匯入節奏與韻律感，魅幻中營造出月色襲人的深幽秘境。





437

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

le 10 janvier 1987 (10 January 1987)

signed in Chinese, signed and dated 'CHU TEH-CHUN 87' (lower right);
signed in Chinese, signed, titled and dated 'CHU TEH-CHUN le 10 janvier
1987' (on the reverse)

oil on canvas
33 x 41 cm. (13 x 16 1/8 in.)
Painted in 1987

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Galerie Regis Dorval, Le Touquet, France
Private Collection, France (Acquired from the above by the present owner in 1990)
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun,
Geneva. If a certificate has not already been issued, a certificate of authenticity
can be requested for the successful buyer.

朱德群

(1920-2014)

1987年1月10日

油彩 畫布
1987年作
款識：朱德群 CHU TEH-CHUN 87. (右下)；
朱德群 CHU TEH-CHUN le 10 janvier 1987 (畫背)

來源

法國 勒圖凱Regis Dorval畫廊
法國 私人收藏 (現藏者於1990年購自上述畫廊)
此作品已經日內瓦朱德群基金會鑑定
如果作品尚未附保證書，買家可向基金會申請

腳著謝公屐，身登青雲梯。
半壁見海日，空中聞天雞。
千岩萬轉路不定，迷花倚石忽已暝。
熊咆龍吟殷岩泉，栗深林兮驚層巔。
——李白《夢遊天姥吟留別》

KOREAN MODERN ABSTRACT ART

Korea is one of the regions that have developed the most various abstract art styles and movements in Asia. Individual artists have their own signature style. But there is a commonality among the Korean abstract artists that they all put an emphasis on content. It makes a clear distinction from Western abstract art, which pursues formality. Pioneers of Korean abstract art such as Kim Whan-Ki, Park Re-Hyun, and Rhee Seundja featured here, exemplify how Korean artists seek the perfect balance between the material and spirit, East and West, and content and form.

Kim Whan-Ki is widely known as a painter who epitomized the archetype of Korean aesthetics. Kim found a limitless inspiration in the austere and regal beauty from varied Korean motifs. Throughout his lifelong artistic career, Kim devoted himself to capture the poetic emotion and spirit imbued in both the naturalism and the actual nature of Korea. He transformed from the figurative to abstraction during the 1960s. *8-III-71* featured here illustrates that Kim emphasized harmony in colour and pattern, and evoked the flowing charm of Asian ink paintings.

Park Re-Hyun left a legacy in the history of Korean modern art by breaking the convention of traditional Asian ink painting and developing abstract art unique to her own. Park has been widely underappreciated in Korea mainly due to gender discrimination which was rampant in Korea during the modern era and her sudden death in 1976. *Untitled*, one of her mesmerizing master pieces, featured here shows that her intense endeavor and implacable devotion to overcome social discrimination came to fruition. Furthermore, not only did she come to substantiate herself as an artist, she became a true master of her medium.

Rhee Seundja is one of the first Korean pioneers who successfully positioned herself as an abstract painter in Paris during the 1950s. Rhee was ceaseless to develop her own style of abstraction. She wanted to

pursue abstraction based on content. Two works featured here display Rhee's interest in combining form and narrative content. Contrary to its simple refined appearance, the painting belies a painstakingly time-consuming process. It results in an exquisite texture, mesmerizing upon careful examination of the material.

韓國是亞洲抽象藝術風格和運動發展最為多樣化的的地區之一，每個藝術家都有其自己獨樹一幟的風格。但同時，韓國抽象藝術家有一個共同點，即他們都十分強調內容的呈現，與追求形式的西方抽象藝術有明顯的區別。韓國抽象藝術的先驅人物，例如金煥基，朴峽賢和李聖子等，都完美體現了韓國藝術家在物質與精神、東方與西方、內容和形式之間尋求完美的平衡。

金煥基被譽為是韓國美學理念的縮影：他在各種各樣從樸實到富麗的本土圖案中，找到了無限美的靈感。在其一生的藝術追求中，金煥基致力於捕捉韓國自然主義和現實主義所賦予的詩意情感和精神。上世紀六十年代，他由具象風格轉變為抽象描繪。本件拍品《8-III-71》正反映出金煥基對色彩與圖案和諧的著重，彰顯亞洲傳統水墨畫的流暢魅力。

朴峽賢打破了亞洲傳統水墨畫的傳統，發展出自己別緻的抽象語言，從而在韓國現代藝術史上留下了濃墨重彩的一頁。她的作品在韓國受到廣泛關注與認可，主要緣於性別歧視在現代韓國仍是處處可見，也因為她於1976年突然離世、引人唏噓。《無題》是她最引人入勝的傑作之一，作品反映了她為克服社會歧視所做的不懈努力與巨大犧牲，並最終跨越性別壁壘，在藝術方面取得成就。她不僅奠定了自己作為藝術家的地位，更是在此基礎上，成為了她所運用媒介的一介宗師。

李聖子是韓國第一批遠赴巴黎的抽象藝術先驅之一。她於上世紀五十年代抵達法國，在其藝術生涯中，不斷發展更新自己的抽象風格，而其所尋求的抽象，專注於對內容的詮釋。本次為藏家呈現的兩件李氏作品都印證了她對融合形式與內容的執著追求。其畫面乍看簡潔，構圖上的拙樸實則掩蓋了藝術家費時費力的創作過程。而這一過程所產生細膩炫目的質感，只有在仔細品味作品上的內容後才會深陷其魅力之中。



Lot 438
Kim Whanki, *Untitled 8-III-71*
金煥基《無題8-III-71》



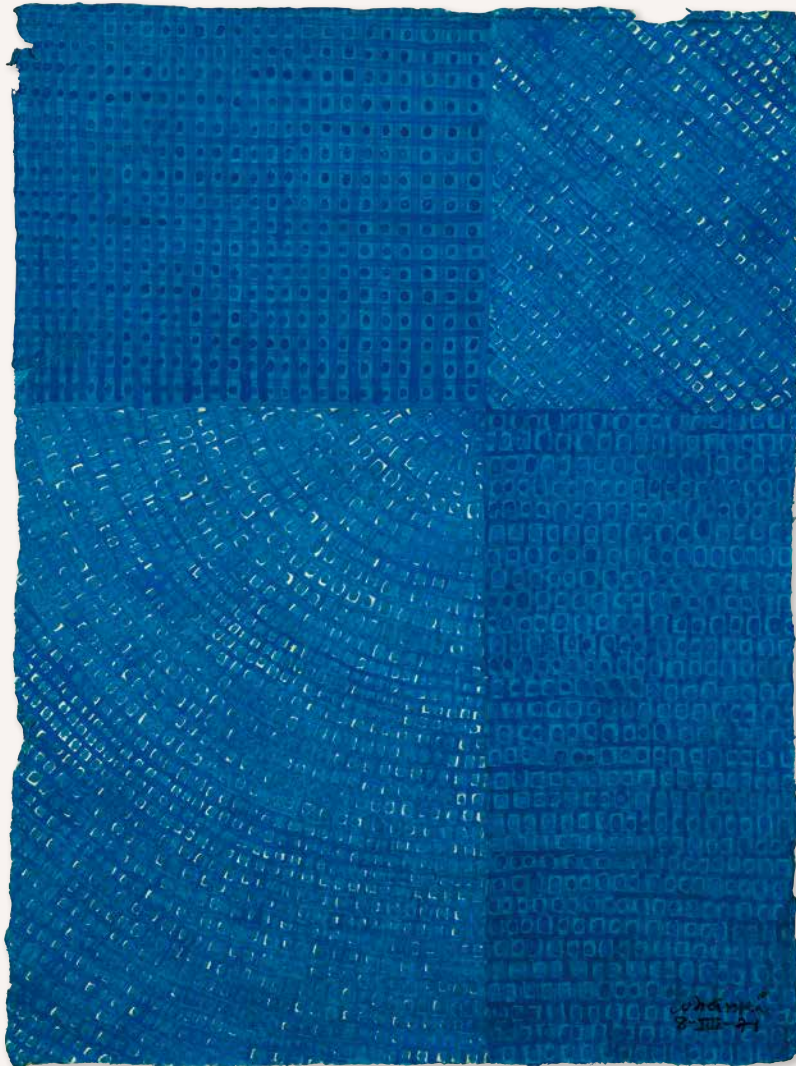
Lot 439
Park Re-Hyun, *Untitled*
朴峽賢《無題》



Lot 440
Rhee Seundja, *Untitled*
李聖子《無題》



Lot 441
Rhee Seundja, *Trois portraits plus un mystère*
李聖子《三幅肖像與一個謎》



438

KIM WHANKI

(1913-1974)

Untitled 8-III-71

signed and dated 'Whanki 8-III-71' (lower right)
gouache on paper
56.5 x 42 cm. (22¼ x 16½ in.)
Painted in 1971

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

US\$160,000-290,000

PROVENANCE

Anon. Sale, Christie's New York, 18 September 2007, lot 443
Private Collection, Asia

金煥基

(1913-1974)

無題8-III-71

水粉 紙本
1971年作
款識：Whanki 8-III-71 (右下)

來源

紐約 佳士得 2007年9月18日 編號 443
亞洲 私人收藏



439

PARK RE-HYUN

(1920-1976)

Untitled

signed and dated 'PARK 67' (lower right)
watercolour and pigment on Korean paper
168.2 x 134.5 cm. (66¼ x 53 in.)
Executed in 1967
two seals of the artist

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia

LITERATURE

Samsung Cultural Foundation (ed.), *Korean Artists - Park Re-Hyun*,
Samsung Cultural Foundation, Seoul, Korea, 1997 (illustrated, p. 129 and 202).
Woo-Hyang Park Re-Hyun, *Gyeongmi Publisher*, Seoul, Korea, 1985 (illustrated,
p. 102 and 172).

朴峽賢

(1920-1976)

無題

水彩 顏料 韓紙
1967年作
款識：PARK 67 (右下)
藝術家鈐印兩枚

來源

亞洲 私人收藏

出版

1997年《韓國藝術家—朴峽賢》三星文化基金會編
三星文化基金會出版 首爾 韓國 (圖版，第129及202頁)
1985年《雨鄉朴峽賢》Gyeongmi出版 首爾 韓國
(圖版，第102及172頁)



440

RHEE SEUNDJA

(1918-2009)

Untitled

signed and dated 'SEUNDJA RHEE 57' (lower right); signed and inscribed 'SEUND-JA. RHEE 98 rue de Vaugirard PARIS 6e' and signed again 'Rhee' (on the reverse)

oil on canvas

59.7 x 72.9 cm. (23½ x 28¾ in.)

Painted in 1957

HK\$500,000-600,000

US\$65,000-78,000

PROVENANCE

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

李聖子

(1918-2009)

無題

油彩 畫布

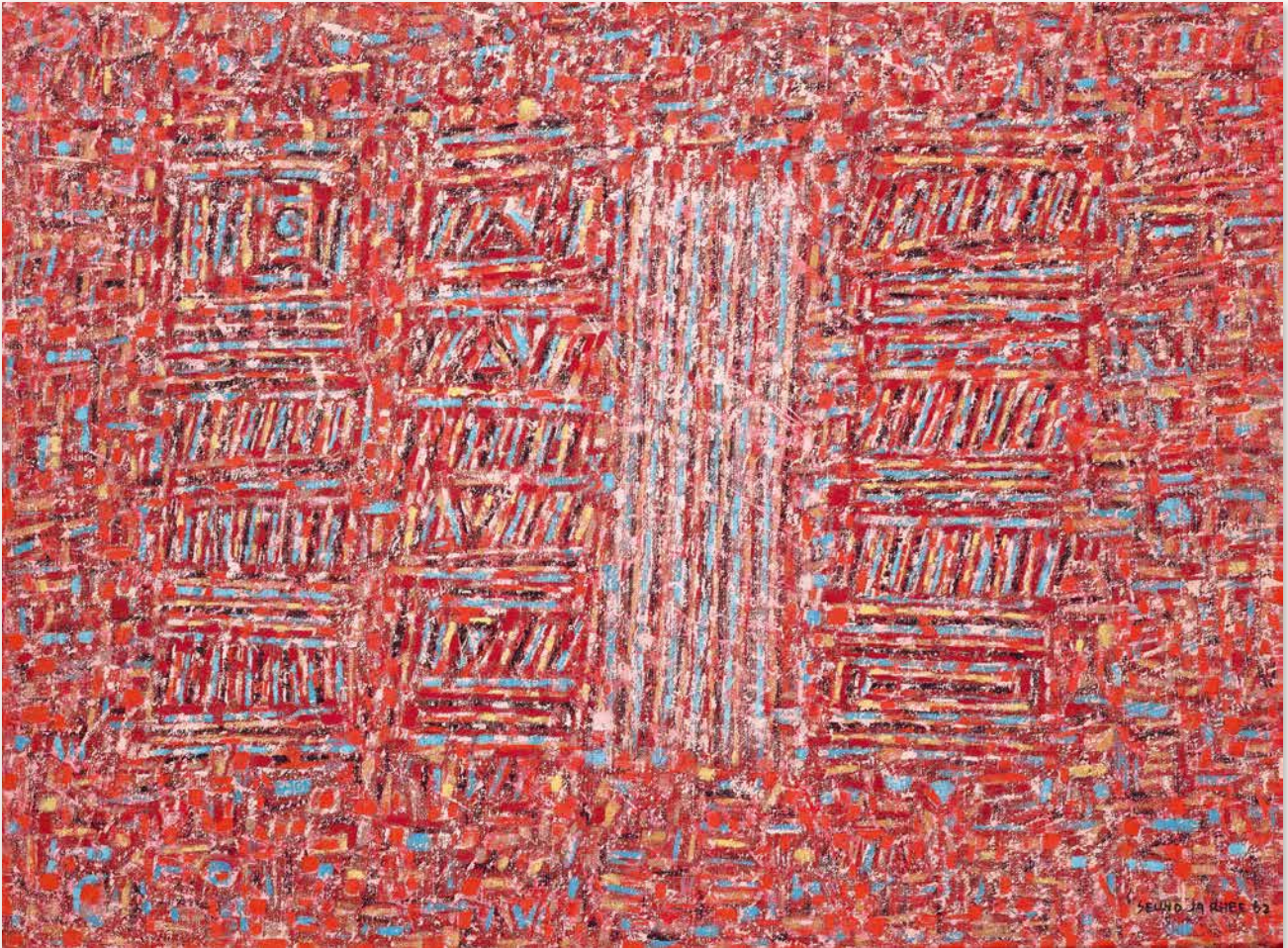
1957年作

款識：SEUNDJA RHEE 57 (右下); SEUND-JA. RHEE

98 rue de Vaugirard PARIS 6e Rhee (畫背)

來源

法國 私人收藏 (現藏者直接購自藝術家)



441

RHEE SEUNDJA

(1918-2009)

Trois portraits plus un mystère

signed 'SEUND JA RHEE 62' (lower right), inscribed and titled
'C. 7.10 1962 Trois portraits plus un mystère' (on the stretcher)
oil on canvas

60 x 81 cm. (23 5/8 x 31 7/8 in.)

Painted in 1962

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

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

李聖子

(1918-2009)

三幅肖像與一個謎

油彩 畫布

1962年作

款識：SEUND JA RHEE 62 (右下)；C. 7.10 1962 Trois
portraits plus un mystère (畫布框架)

來源

法國 私人收藏 (現藏者直接購自藝術家)



趙
無
極

ZAO WOU-KI

"A good landscape painting is not just a demonstration of competent application of paint. It must offer a feeling of homage to the subject."

-Keith Shackleton

1948 was the year when Zao Wou-Ki and his wife Xie Jinglan boarded Andre Lebon. Having set their eyes on Paris, they embarked on a voyage that took them across the waters as they prepare for a fresh start in a foreign land. Upon their arrival, Zao was determined to move away from being hailed as a "Chinese artist"; first by studying the French language and to educate himself further on Western art.

With the end of World War II, Paris was steadily recovering from the fragments of war. It wasn't long after when the city was once again attracting young artists to assemble in this cultural melting pot. During which Zao would encounter fellow artists like Alberto Giacometti, Pierre Soulages, Hans Hartung and many others. In contrast to his contemporaries who focused primarily on abstraction, Zao remained true to his roots in the pursuit of creating a pictorial language that bridges Eastern and Western aesthetics. Part of his quest in pursuit of inspiration, Zao travelled around Europe to gain exposure on Western art, history, architecture and culture. In the course of his travels, he experimented on new form of lines and perspective which eventually led to a breakthrough in his artistic style.

Created between 1949-1953, San Titre, 14.09.50 & Chemin d'ombre are three exemplary works that encapsulates Zao Wou-Ki's artistic evolution during his early days in Paris. Stylistically, his subjects are becoming more generalized and abstract, as images and motifs are simplified into the pure motion of line. The primary focus is on the rhythm of curving lines and the way they build space, and on exploring the energies of those lines, the hidden dynamics of form within them, and their emotional import. Following the rhythmic movement of the lines, the viewer senses the motion of the painter's brush, the pulse of his imagination. The strongly expressionistic and abstract elements of the work form a link to Zao Wou-ki's later abstract nature paintings.

"For French people to witness these young foreign artists arriving in Paris in 1949 with an attitude of arriving in the world's capital, arriving at the laboratories and the palaces of modern art, is not only gratifying but also inspiring. The most beautiful part of it is that they accept French influence while retaining their own identities, and in many cases, they become even more assertive as inheritors of the culture of their homelands ... for a century, this has been the case for thousands of artists, and Zao Wou-Ki is no exception."

- Bernard Dorival, Director of Musee Nationale d'Art Moderne, Paris



▲ Lot 443 Detail 局部

「一幅傑出的風景畫，不僅僅是應用與之相稱的繪畫技法。它必須讓觀者對畫中存在心生敬意。」

——基斯·沙克爾頓

1948年，趙無極與妻子謝景蘭登上法國郵輪安德烈·勒鵬號，開啟了橫渡重洋的漫漫旅途。著眼巴黎，他們準備好在異國他鄉迎來全新的開始。甫一登岸，趙無極已然下定決心，從學習法語及西方藝術開始，絕不可再以「中國畫家」的身份為人所知。

二戰結束後，巴黎從一片狼藉中迅速恢復起來。很快，它再一次吸引年輕藝術家聚集到這個文化大熔爐來。就在這段時期，趙無極結識了諸如阿爾伯特·賈科梅蒂、皮埃爾·蘇拉熱、漢斯·哈爾滕等眾多藝術家。與他專注抽象主義的同儕們截然相反的是，趙無極依舊秉持其一如既往的創作路徑，追尋連接東方與西方審美橋樑的圖像語言。為了尋找靈感，趙無極的足跡遍佈歐洲，以浸濡西方藝術，歷史，建築與文化。旅行歸來，他開啟了全新的創作形式，包括線條與角度，最終引領其藝術風格走向突破。

《無題》，《14.09.50》和《林蔭小徑》三副作品創作于1949至1952年間，濃縮了趙無極在巴黎的初期藝術轉變的過程。他筆下的物體愈形而上而抽

象，圖像和花紋被簡化至純粹的線條運動。趙氏最關注的是流動線條的節奏及其建立空間的方式，並探索這些線條帶來的能量，其中隱藏的複雜形式及其情感意義。在趙無極刻意避開了一切細節，而是通過純粹的線條與色彩元素來建構畫面，具象與抽象之間模糊遊走，表現主題。跟著這些充滿韻律的線條，觀者可以感受到畫家運筆的動作，想象的脈動。這些作品中強烈的表現主義與抽象元素正連接起了趙無極日後舉世聞名的抽象畫作。

「讓法國人來見證這些年輕的外國藝術家在1949年到達巴黎，期待在這個充滿實驗性及現代藝術的殿堂大展拳腳，不僅鼓舞人心，更啟發靈感。其中最動人的部分，正是他們一方面樂於擁抱法國的影響，另一方面又保持了自己獨特的身份，而大多數時候，他們甚至比那些留在祖國的人對自己的文化更抱有堅定的信念……一個世紀以來，這樣的例子數不勝數，而趙無極正是其中之一。」

——伯納德·多里瓦爾，巴黎國家現代藝術博物館館長

▼ Lot 442 Detail 局部



442

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

14.09.50

inscribed 'A Lanlan pour l'anniversaire',
signed in Chinese; signed 'ZAO' (lower right)
oil on canvas laid on cardboard
15.8 x 19.8 cm. (6¼ x 7¾ in.)
Painted in 1950

HK\$1,200,000-1,500,000

US\$160,000-190,000

PROVENANCE

Cadby-Birch Gallery, New York, USA
Patti Cadby Birch Collection, New York, USA
Private Collection, New York, USA
Private Collection, Italy
Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 24 November 2013, lot 113
Anon. Sale, Ravenel Taipei, 5 June 2016, lot 257
Acquired at the above sale by the present owner
This work is accompanied by a certificate of authenticity issued by
Fondation Zao Wou-Ki, dated 26 January 2010.

LITERATURE

F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue Raisonné des
Peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019 (illustrated,
plate P-0169, p. 111 & p. 283).



Joan Miró, *The Women and Birds at Sunrise*, 1946.
The Joan Miró Foundation, Barcelona, Spain.

胡安·米羅《日出時的女人和鳥》1946年 西班牙 巴塞隆拿
胡安·米羅基金會美術館

趙無極

(1920-2013)

14.09.50

油彩 畫布 裱於紙板
1950年作
款識：A Lanlan pour l'anniversaire 無極ZAO
(無極ZAO致蘭蘭生日) (右下)

來源

美國 紐約 Cadby-Birch畫廊
美國 紐約 Patti Cadby Birch收藏
美國 紐約 私人收藏
意大利 私人收藏
亞洲 私人收藏
香港 佳士得 2013年11月24日 編號113
台北 羅芙奧 2016年6月5日 編號257
現藏者購自上述拍賣
此作品附趙無極基金會於2010年1月26日所簽發之作品保證書

出版

2019年《趙無極油畫全集 第一冊 1935-1958》F. Marquet-
Zao 與 Y. Hendgen 編輯 Flammarion 出版 巴黎 法國
(圖版, 第P-0169圖, 第111及283頁)

趙無極曾憶述初抵巴黎時投入大量時間鑽研繪畫中物與物之間的空間關係 (pictorial space)。到了1949-1950年更出現繪畫形式上突破。1949年，趙氏對物像的描寫出現了第一步的抽象簡化，以純線條表現物象的繪畫。1950年創作的作品《14.09.50》更記錄了趙無極嘗試以符號表現大自然。過去描寫山中樹林，植物的枝節全都消失，過濾而得的便是原始的圓形、方形、三角形，或是以簡筆描繪成的物像。這些簡約的幾何形狀似是隨意散落，事實上是相互牽引，組織成一個充滿禪意的和諧世界。物象被簡化的同時，畫面空間的佈局成了敘事的關鍵。《14.09.50》體現了趙無極如何通過符號把有形的物像世界幻化成無形的精神層面，逐步實現他把無止境的宇宙帶進繪畫的企圖。

在視覺畫面滲透精神層面和詩意想像，這是趙無極的特色和成就。趙氏經營他的詩意世界除了符號在畫面的空間關係，顏色和著色技巧同樣是重要的元素。《14.09.50》中，藝術家在處理底層的背景時，刻意在油彩中加入更多的溶劑，著色時儘量撫平油彩，不留筆觸，形成一種水墨渲染的輕盈效果。高貴的寶石藍和翡翠綠是畫作的主色，令人聯想起藍晶石 (Kyanite) 和綠石榴石 (Green Garnet) 這些大自然長年累月孕育而成的色彩。

作品的創作的日期《14.09.50》正正是趙無極第一任夫人謝景蘭29歲的生辰，是趙氏特意為謝景蘭創作的生日禮物，倍增了作品的涵義。尺幅雖小的畫面彷彿把大自然穿越時代孕育而成的珍貴寶石，以至整個宇宙長河包含其中，隱藏了趙無極對謝景蘭濃濃的愛意，散發浪漫的詩意。



443

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Sans Titre (Paysage)

signed in Chinese, signed and dated 'ZAO 1949' (lower left); signed, dated and inscribed 'ZAO WOU-KI 27 x 35 cm 1949' (on the reverse)
oil on cardboard laid on board
27 x 35 cm. (10 5/8 x 13 3/4 in.)
Painted in 1949

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

US\$340,000-470,000

PROVENANCE

Private Collection, Europe

Private Collection, Asia

The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki.

LITERATURE

D. de Villepin, *Zao Wou-Ki - Oeuvres 1935-2008*, Flammarion, Paris, France, 2009 (illustrated, p. 62).

F. Marquet-Zao & Y. Hendgen (ed.), *Flammarion, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958*, Paris, France, 2019 (illustrated, plate P-0078, p. 77 & p. 273).

趙無極

(1920-2013)

無題 (風景)

油彩 紙板 裱於木板

1949年作

款識：無極 ZAO 1949 (左下);

ZAO WOU-KI 27 x 35 cm 1949 (畫背)

來源

歐洲 私人收藏

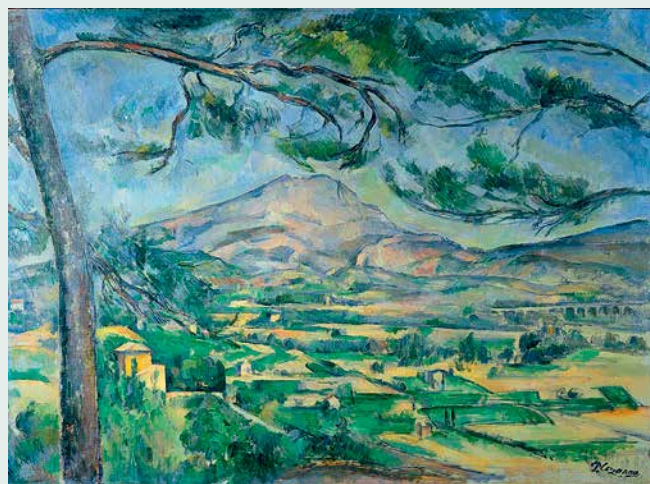
亞洲 私人收藏

此作品已經趙無極基金會鑑定

出版

2009年《趙無極 1935-2008》D.de Villepin編著 Flammarion 巴黎 法國 (圖版，第62頁)

2019年《趙無極油畫全集 第一冊 1935-1958》F. Marquet-Zao 與 Y. Hendgen 編輯 Flammarion 出版 巴黎 法國 (圖版，第P-0078圖，第77及273頁)



Paul Cézanne, *Mont Sainte-Victoire with Large Pine*, 1887.
The Samuel Courtauld Trust, The Courtauld Gallery, London, United Kingdom.

保羅·塞尚《聖維克多山與大松樹》1887年 英國 倫敦 考陶爾德畫廊

《無題》創作於1949年，正是趙氏剛踏足法國不久之時，可謂是趙無極對家的致敬。畫作前景描繪了一個為青蔥草木環繞的安靜小鎮，彩色油彩營造了夢幻般的柔和色調，縈繞於小鎮上的天空。這份心情大約正是趙無極還在嘗試習慣法國生活的真實寫照。對法國鄉村的刻畫，讓人回憶起藝術家早年在中國創作的風景畫，正應和了他在藝術中尋求慰藉的思鄉之情。《無題》喚起了一種寧靜平和之感，遠離巴黎的喧嘩與騷動，與印象派畫家頗具異曲同工之妙。為了抵制巴黎日益興起的工業化大潮，一些印象派畫家選擇住在鄉下，觀察大自然，練習寫生。一筆一筆，這些藝術家抓住了一個個流動的瞬間，將之定格於畫布上，擁抱一種形式與空間的藝術。這樣的理念同樣適用於本件作品。趙無極以一種充滿詩意的方式解構了眼前風景，疾速運筆，畫下粉紅與墨綠的長短筆劃，巧妙地在作品上開啟了一個全新的繪畫空間，為觀者提供了讓人眼前一亮的視角，模擬偷窺所取之景的概念。



444

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Chemin d'ombre

signed in Chinese, signed and dated 'ZAO 52' (lower right);
signed, titled, dated and inscribed 'Zao Wou-Ki Chemin d'ombre
1952 50 x 61 cm' (on the reverse)
oil on canvas
50 x 61 cm (19 5/8 x 24 in.)
Painted in 1952

HK\$9,000,000-13,000,000

US\$1,200,000-1,700,000

PROVENANCE

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

EXHIBITED

Rome, Italy, Galleria dell'Obelisco, Zao Wou-Ki, December 1953.
Montpellier, France, Musée Fabre, Zao Wou-Ki. Hommages, July –
October 2004.

LITERATURE

J.Laude, Zao Wou-Ki, *La Connaissance*, Brussels, Belgium, 1974
(illustrated, p. 72).
P. Daix, Zao Wou-Ki: *L'œuvre 1935-1993*, Ides et Calendes, Neuchâtel,
Switzerland, 1994 (illustrated, p.76).
Musée Fabre, Zao Wou-Ki, exh. cat., Montpellier, France, 2004
(illustrated p. 49).
F. Marquet-Zao & Y. Hendgen (ed.), *Flammarion, Catalogue raisonné
des peintures Zao Wou-Ki Volume 1 1935-1958*, Paris, France, 2019
(illustrated, plate P-0263, p. 141 & p. 294).



Zhan Qizhan, *Spring Excursion*, circa. 6th century.
The Palace Museum, Beijing, China

展子虔《游春圖》6世紀 中國 北京 故宮博物館

趙無極

(1920-2013)

林蔭小徑

油彩 畫布
1952年作
款識：無極 ZAO 52 (右下);
Zao Wou-Ki Chemin d'ombre 1952 50 x 61 cm (畫背)

來源

歐洲 私人收藏
此作品已經趙無極基金會鑑定

展覽

1953年12月「趙無極」Galleria dell'Obelisco 羅馬 意大利
2004年7月-10月「向趙無極致敬」Musée Fabre 蒙彼利埃 法國

出版

1974年《趙無極》La Connaissance 布魯塞爾 比利時
(圖版, 第72頁)
1994年《趙無極作品1935-1993年》Ides et Calendes 納沙泰爾
瑞士 (圖版, 第76頁)
2004年《趙無極》展覽圖錄 Musée Fabre 蒙彼利埃 法國
(圖版, 第49頁)
2019年《趙無極油畫全集 第一冊 1935-1958》F. Marquet-Zao
與 Y. Hendgen 編輯 Flammarion 出版 巴黎 法國
(圖版, 第P-0263圖, 第141及294頁)

《林蔭小徑》則展示了趙無極在《14.09.50》之後更爐火純青的風格演進，並體現了趙氏在1951年結識的藝術家保羅·克利後受到的影響。當時趙無極在瑞士伯爾尼，非常欣賞保羅·克利中心展出的畫作。他不由自主地被克利畫中的線條，色彩，標誌與符號深深吸引。在回憶錄中，他寫道：「克利精擅於將宏偉壯闊之景呈現於極小的畫作中……顯而易見，他對中國畫有著深入了解與熱忱喜愛。當這些微小的符號出現在他創造的空間中，一個全新的世界誕生了，而這個世界令我眼花繚亂！」如出一轍，《林蔭小徑》中運用的技法與空間構圖同樣展現了趙無極對克利的敬意。趙氏將具象的圖形轉變成由抽象的線條組合成的幾何形狀與重塑空間。正如象形文字，每個物體被精簡到最原始的形式：中空，重疊而透明。線條與畫面，形式與空白纏結在這個現代平面上。對趙氏來說，畫作中的物體並非主題，而是一沙一世界，以小見大，以渺小物組成他所追求的宏大宇宙。他還在畫上的一些區域用木刷的筆尖刮掉油漆，以在其周圍形成標誌性的輪廓。



Upon his arrival in Paris, Zao dedicated an extensive amount of time studying pictorial space, which resulted in a breakthrough in his artistic style during 1949-1950. By 1949, Zao's portrayal of objects underwent the first phase of abstract simplification - representation of objects in pure lines. Visually documented in *14.09.50*, it showcased Zao's attempt to adopt symbology as a means to depict nature. The details of forests and tree branches all gave way to primitive circles, squares, triangles, or outlines of target objects. While these simple geometric shapes seem to be scattered freely, an invisible force bonds them in a harmonious world filled with Zen. In *14.09.50* Zao has successfully elevated the tangible world into an intangible yet spiritual world, a step closer to realising his ambition - to bring the infinite universe into his works.

Zao's artistic brilliance and success derives from his creative means to imbue poetic imagery and spirituality into his work. The construction of his poetic world relies not only on symbols and space, but also on colour and painting techniques. In *14.09.50*, he deliberately spreads his oil paints with additional solvents so no trace of the brush is left. He builds a background as light as one done with ink diffusion. Splendid diamond blue and jade green, resembling the natural forms of kyanite and green garnet, take the key role.

14.09.50 was a gift from Zao to Lalan on her 29th birthday. Within this small and exquisite memorabilia, Zao incorporated both nature and the universe into the piece like precious jewels to express his affection for his wife.

Painted in 1949, shortly after his arrival in France, *San Titre* could be interpreted as Zao's homage to home. In the foreground depicts a quiet town surrounded by lush greenery, the skyscape is covered in dreamy pastel colours swirling across the sky. The luminous red sun sets high above the town, radiating as if hope was present within the painterly landscape. An emotion relatable to Zao who was still adapting to his life in France. The depiction of the French countryside



Paul Klee, *Ad Parnassum*, 1932. Museum of Fine Arts Bern, Switzerland.
保羅·克萊《Ad Parnassum》1932年 瑞士 伯恩 伯恩美術館

is almost reminiscent to his earlier landscape paintings from China, echoing his nostalgia for home while seeking solace in art. *San Titre* evokes a sense of serenity, far from the hustle and bustle of Parisian life - in like manner of the Impressionist. Rejecting the rise of industrialization in Paris, some impressionist like Cezanne opted to stay in the countryside, observing nature and practice en plein air. Brushstroke by brushstroke, these artists captured fleeting moments and pictorializing them in art that embraced a sense of form and space, such concept is comparable to the present lot. Illustrated poetically, Zao framed the landscape with rapid brushstrokes of pink and green dashes, subtly opening up a new pictorial space within the work and providing a fresh perspective for viewers, mimicking the concept of peeking into a staged landscape.

Chemin d'ombre showcases a more evolved style from *14.09.50*, incorporating influences from Paul Klee after his encounter with the artist in 1951. While Zao was in Bern, Switzerland, and he spent much time there enjoying the museum dedicated to Klee, the Zentrum Paul Klee. Zao couldn't help but be intrigued by the lines, colours, symbols and motifs in Klee's work. In his memoirs, he recalled that "Klee was so good at creating incomparably vast spaces on small canvases...his understanding of and love for Chinese painting was very clear. When these tiny symbols appeared in the spaces he created, a world would be born, and it dazzled me!" Similarly, the techniques and arrangement of space in *Chemin d'ombre* demonstrates Zao's homage to Klee. The artist transforms figurative images into abstracted lines of geometric forms and restructured spaces. Like pictograms, each object is reduced to its most rudimentary form: hollow, overlapping and transparent. Line and plane, form and void intertwining on the modern flat surface. For Zao, the objects in the work were not the subject of his painting, but rather 'particles' that make up the 'universe' that he sought to portray. The artist would also scrape off paint in some areas with the tip of a wooden brush to form his iconic outlines around his subjects.



Galerie Pierre Loeb's artists in 1953: Jacques Germain, Zao Wou-Ki, Maria Helena Vieira da Silva, Pierre Loeb, Georges Mathieu and Jean-Paul Riopelle
1953 年 Pierre Loeb 畫廊藝術家的合影：雅克·日耳曼、趙無極、瑪麗亞·埃倫娜·維埃拉·達席爾瓦、Pierre Loeb、喬治·馬修與讓-保羅·利奧佩爾



445

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Untitled

signed in Chinese, signed and dated 'CHU TEH-CHUN 81' (lower right); signed in Chinese, signed and inscribed 'CHU TEH-CHUN Pour Paul MEFANO bien amicalimanb' (on the reverse)
oil on canvas
60.5 x 49 cm. (23 7/8 x 19 1/4 in.)
Painted in 1981

HK\$1,100,000-1,800,000

US\$150,000-230,000

PROVENANCE

Private Collection, Asia

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

In *Untitled*, Chu works within a Western abstract framework yet calls forth the confident, natural brushwork of the East, becoming one with the scene and with nature in this encounter with moonlight and flowing water. The feeling recalls Van Gogh, lingering along the banks of the Rhône as the moon and stars fill the sky, while a thousand dwellings cast their lights upon the river's surface. Chu Teh-Chun likewise draws his abstract from nature, a refreshing shade in which each of his brushstrokes shows subtle variations in tone while emanating a unique luster and depth of colour. By contrast with Van Gogh's short, fragmented lines, Chu's brushwork resembles the cursive calligraphy he practiced for so many years, where thick and full-bodied strokes mix pleasingly with the light and lithe movement of finer strokes, perfectly conveying the play of light in this scene. Even as he employs Western

朱德群

(1920-2014)

無題

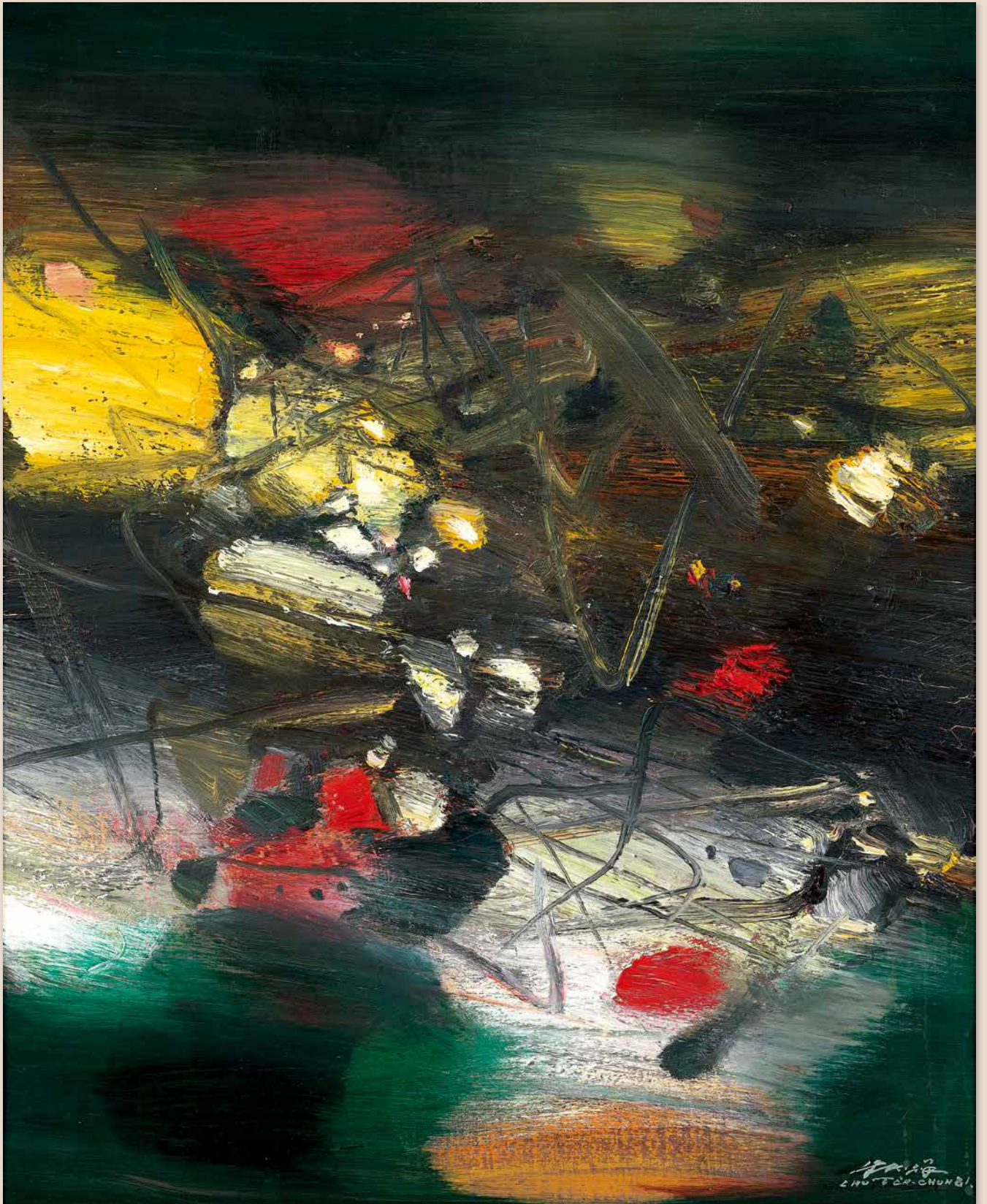
油彩 畫布
1981年作
款識：朱德群 CHU TEH-CHUN 81. (右下)；CHU TEH-CHUN 朱德群 Pour Paul MEFANO bien amicalimanb (畫背)

來源

亞洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定
如果作品尚未附保證書，買家可向基金會申請

painting techniques, Chu evokes a cultural ambience that is essentially Chinese, achieving in the oil medium the same freedom and abandon as Chinese splashed-ink landscapes. Chu's brushstrokes accumulate, develop, and unfold on the canvas, growing into a unified, uninterrupted landscape of harmonious energy.

朱德群在西方抽象的框架中引發出自然瀟灑的東方筆觸，心與景、與自然合為一。這讓人聯想到梵古徜徉於羅納河畔時，萬家燈火皆被透映在河面上，便有感而作。朱德群的色彩抽象則同樣提取於自然之中，每一筆中的色彩都含著細微變化，透出不同的光澤與明暗。然而不同於梵古的細碎短線，朱德群筆法更似他常年練習的草書，時而渾厚濃重，時而輕盈躍動，完美呈現光線的交織頓挫。他以西方繪畫方式呈現出了純粹的中國文化氣息，將油畫繪製得如同潑墨山水般肆意，在筆刷的起承轉合之中透著連綿不絕的氣韻。



446

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Un Sentier (A Path)

signed in Chinese, signed and dated 'CHU TEH-CHUN 89'
(lower right); signed in Chinese, signed, dated and titled 'CHU
TEH-CHUN 1989 "un sentier"' (on the reverse)
oil on canvas
81 x 65 cm. (31 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.)
Painted in 1989

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

US\$210,000-340,000

PROVENANCE

Galerie Regis Dorval, Le Touquet, France
Private Collection, France (Acquired from the above by the present
owner in 1989)
The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva. If a certificate has not already been issued, a
certificate of authenticity can be requested for the successful buyer.

朱德群

(1920-2014)

小徑

油彩 畫布
1989年作
款識：朱德群 CHU TEH-CHUN 89 (右下)；
朱德群 CHU TEH-CHUN 1989 "un sentier" (畫背)

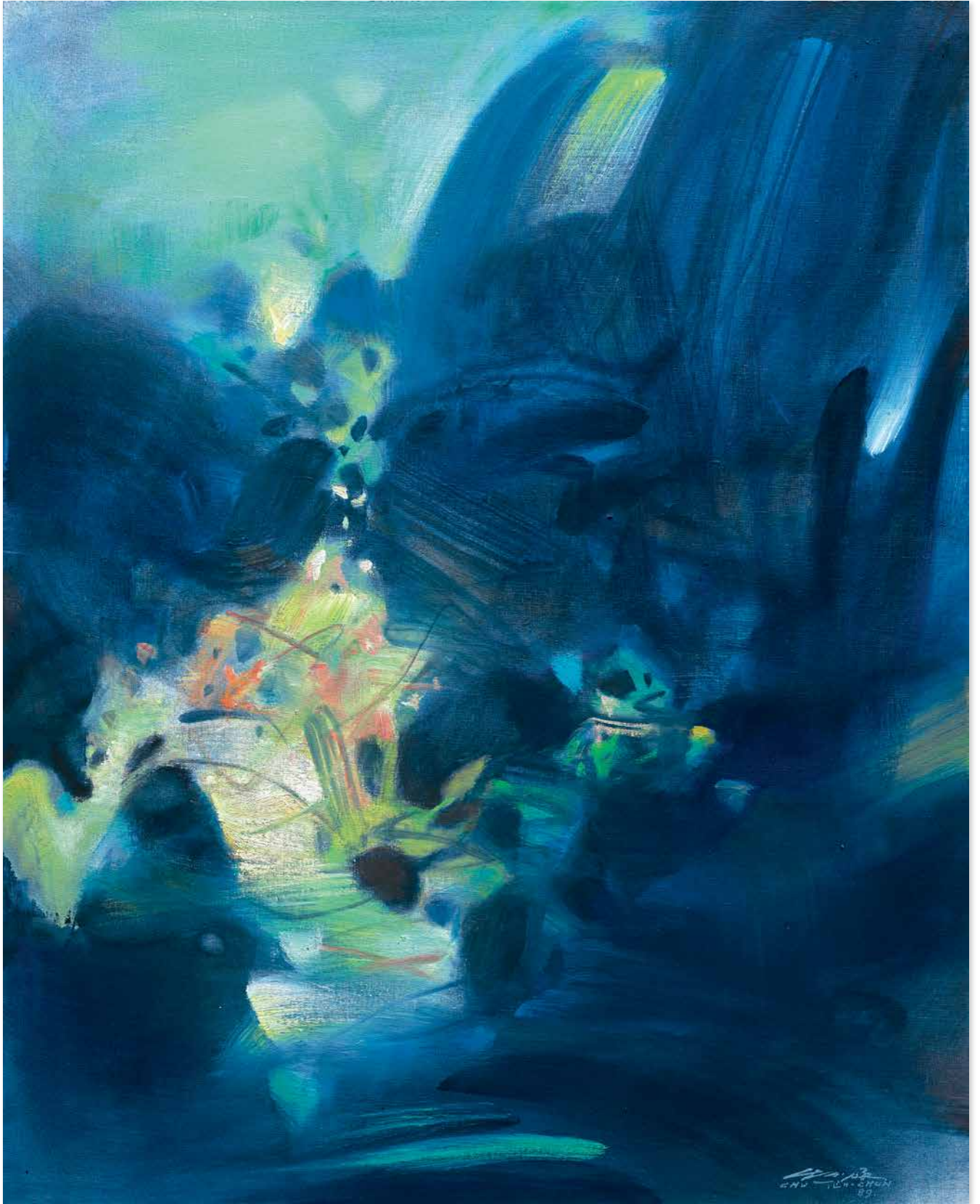
來源

法國 勒圖凱Regis Dorval畫廊
法國 私人收藏 (現藏者於1989年購自上述畫廊)
此作品已經日內瓦朱德群基金會鑑定
如果作品尚未附保證書，買家可向基金會申請

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

Chu Teh-Chun sought out the lingering traces of moonlight. Stepping into the moonlight, melting into it, he found in his life a clarity, insight, and simplicity like light itself. Chu Teh-Chun stood with Su Shi, with Beethoven, and with Van Gogh, seeing the same 'bright moon on the river,' linking with their spirits across the expanses of time. The magic of eternal moonlight transports us, too, as we stand in front of Chu Teh-Chun's *Un Sentier (A Path)* and share this faraway place together with those who came before.

「夜闌風靜欲歸時，惟有一江明月、碧琉璃。」蘇軾《虞美人》筆下的杭州，江面明澈如鏡，水月交相輝映。溫婉靜謐間風去風來，東坡居士似忘卻世間紛擾，內心便與這琉璃般剔透的萬頃波光一樣恬淡靜怡。九百多年後，朱德群在姣好月色中覓得與蘇軾相通的情趣，表露於《小徑》一作中。大片浪花似的排筆之外，皎潔細膩的月光無聲地流瀉在松間石道，化作一縷細柔空靈的薄霧，裹挾著花香與夜色，縈繞在此情此景中。對古代文人來說，行詩作畫絕不為拓印與重複景色，觸景生情正是緣分，借景抒情則為動機。朱德群正領略到此般情趣，感歎道詩歌與繪畫均遵循「相同的規則與節奏」。他細細感懷、寧靜致遠，鬆弛靜雅在這件拍品中流露的淋漓盡致。



447

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Tibet Series No. 106

signed and dated in Chinese (upper left)

ink, colour and collage on paper

181 x 95 cm. (71¼ x 37¾ in.)

Painted in 2008

two seal of the artist

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

US\$200,000-320,000

PROVENANCE

Donated by the artist

EXHIBITED

Beijing, China, Peking University Art Museum, Classical: 2012 National
Taiwan Normal University Art Creation Peking University Exhibition,
September 2012.

Taipei, Taiwan, Sun Yat-sen Memorial Hall, Oriental Imagery of the World-
World View from Color Ink Painter's Vision, September, 2019.

劉國松

(1932年生)

雲繞羅茲峰：西藏組曲106

水墨 設色 拼貼 紙本

2008年作

款識：劉國松 二〇〇八 (左上)

藝術家鈐印二枚

來源

藝術家捐贈

展覽

2012年9月「古典風華：2012臺師大藝術創作北京大學展」北京大學美術館 北京 中國
2019年9月「世界的東方想像—彩墨畫家看世界」國立國父紀念館 台北 台灣

劉國松以國立台灣師範大學校友的身份，2011年響應了「百年捐百畫，建設新師大」的活動，特別捐贈《雲繞羅茲峰》及《鏡海秋波》兩幅作品給母校，以作為協助臺灣現代美術發展最重要的推手—國立臺灣師範大學，達成募款活動，推動大學美術館建設和永續營運的使命。

劉國松致力於現代水墨藝術的推廣與傳承，打破既有的傳統水墨界限，以媒材為第一步，獨創於上墨後的紙張撕去紙筋留下白線的「抽筋剝皮皴」技法，《雲繞羅茲峰》即為這樣的代表之作。《雲繞羅茲峰》曾分別於2012年及2019年於北京大學及台北國父紀念館參加展覽，為西藏組曲系列的重要作品。





448

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Jiuzhaiqou Series No.134

signed and dated in Chinese (lower left)
ink and colour on paper
70 x 130 cm. (27½ x 51¼ in.)
Painted in 2008
one seal of the artist

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

US\$78,000-160,000

PROVENANCE

Donated by the artist

劉國松

(1932年生)

鏡海秋波: 九寨溝系列 134

水墨 設色 紙本
2008年作
款識: 劉國松 二〇〇八 (左下)
藝術家鈐印一枚

來源

藝術家捐贈

449

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

The Composition of Distances No. 4

signed and dated in Chinese (lower right)

ink, colour and collage on paper

154.5 x 56 cm. (60 $\frac{7}{8}$ x 22 in.)

Painted in 1970

one seal of the artist

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2007, lot 301

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

劉國松

(1932年生)

距離的組織之四

水墨 設色 拼貼 紙本

1970年作

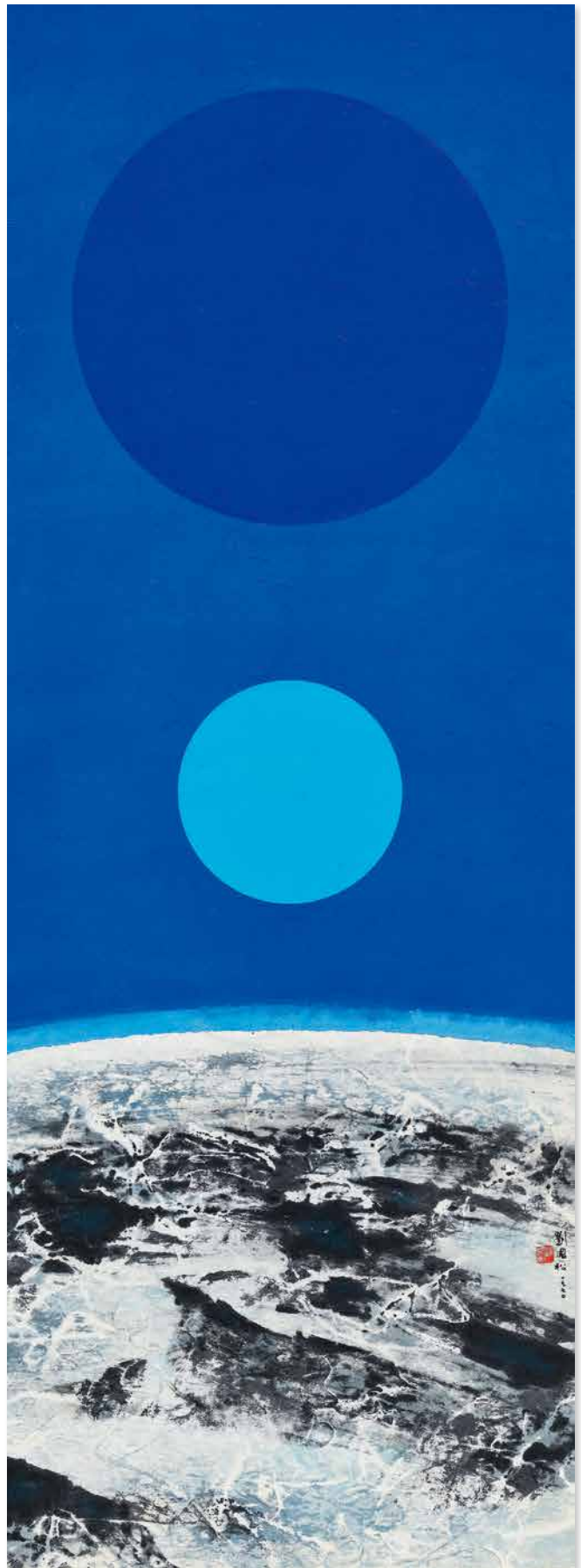
款識：劉國松 一九七〇 (右下)

藝術家鈐印一枚

來源

香港 佳士得 2007年11月25日 編號301

亞洲 私人收藏 (現藏者購自上述拍賣)





450

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Wintry Night

signed and dated in Chinese (middle right);
signed, titled and dated in Chinese, signed, titled,
inscribed and dated 'Wintry Night 1986 by LIU, Kuo-sung L.86.8'
(on the reverse)
ink and colour on paper
60 x 99.5 cm. (23 $\frac{5}{8}$ x 39 $\frac{1}{8}$ in.)
Painted in 1968-1986
one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Anon Sale., JSL Auction Co, 15 June 2014, lot 153
Private Collection
Private Collection, Asia (acquired from the above by the present owner)

劉國松

(1932年生)

晚來寒

彩墨 紙本
1968-1986年作
款識：劉國松 一九六八-八六 (右中)；劉國松作「晚來寒」
Wintry Night 1986 by LIU, Kuo-sung L.86.8 (畫背)
藝術家鈐印一枚

來源

景薰樓國際藝術拍賣公司 2014年6月15日 編號153
私人收藏
亞洲 私人收藏 (現藏者購自上述收藏)



451

CHEN TING-SHIH

(1916-2002)

Day and Night #11

signed and dated 'Chen Ting-Shih May 1972'(lower right);
titled 'Day and Night #11' (lower left); numbered '10/20' (lower middle)
cane fiber board relief print on paper mounted on board
90.4 x 90.4 cm. (35% x 35% in.)
Executed in 1972
edition 10/20

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, USA (Acquired directly from the artist)

陳庭詩

(1916-2002)

日與夜 第11號

甘蔗版 版畫 裱於木板
1972年作

版數：10/20

款識：Chen Ting-Shih May 1972 (右下)；
Day and Night #11 (左下)；10/20 (中下)

來源

美國 私人收藏 (現藏者直接得自藝術家)

CHEN TING-SHIH

(1916-2002)

Hibernating

signed and dated 'Chen Ting-Shih 69' (lower right of the right panel); numbered '13/14' (lower middle of the middle panel); titled 'Hibernating' (lower left of the left panel)
 three panel screen, cane fiber board relief print on paper laid on wooden panel
 each image: 123.4 x 60 cm. (48 7/8 x 23 5/8 in.) (3)
 overall image: 123.4 x 180 cm. (48 7/8 x 70 7/8 in.)
 overall size: 165 x 187.3 cm. (65 x 73 3/4 in.)
 Executed in 1969
 edition 13/14

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

Private Collection, USA (Acquired directly from the artist)

EXHIBITED

Taichung, Taiwan, Taiwan Museum Of Art, Retrospective Exhibition Of Chen Ting-shih at the Age of Eighty, December 1982 - March 1983 (another edition exhibited).

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

LITERATURE

Taiwan Museum Of Art, Retrospective Exhibition Of Chen Ting-shih at the Age of Eighty, exh. cat., Taichung, Taiwan, 1993 (different edition illustrated, p.50-51).
 National Taiwan Museum of Fine Art, Immersed in Poetic Grace: the 10th Anniversary Memorial Exhibition of Chen Ting-Shih, exh. cat., Taichung, Taiwan, 2012 (different edition illustrated, p.142).

Chen Ting-Shih was a founding member of the Modern Graphic Art Association, he later joined the Fifth Moon Group in 1960, and was nominated for the São Paulo Art Biennial in Brazil. Chen was a crucial figure in the history of modern art in postwar Taiwan. His early woodcuts were relatively realistic, as he evolved to produce abstract engravings on bagasse boards, which utilized the characteristics of the material to attain rich colours and textures, by inking the plates and printing by hand. His visual language of geometric forms shown much influence from western Abstractionism; however, his aesthetics are deeply rooted in Oriental ideologies, separating him from his western counterparts. He projected on the paper his understanding of nature, and the mysterious workings of the universe; his simple shapes indicate the lexicons of seal carving, in its energy and the oneness of true and void. The residue of stencil-like compositions appears on the verge of vanishing, remind us to the ancient forms of stone monuments, yet, his abstract shapes reinvent and resonate to the present.

Christie's is honored to present an excellent collection of print works by Chen Ting-Shih. The collection includes his iconic cane fiber prints and a calligraphy work. *Day and Night #11* uses the colours of flaring red and charcoal black to conjure the image of light, each element in this work tells of motion and rhythm; *Hibernating* pushes the compositional possibility of dense, black shapes, to describe the tension manifested in the figure-ground relationship. In 1970, *Hibernating* was exhibited in the 1st Seoul International Print Biennale organized by *The Dong-a Ilbo* daily newspaper, and was awarded "East Asia First Prize", manifesting the importance of the work.

陳庭詩

(1916-2002)

蟄

三折屏風 甘蔗版 版畫 紙本 裱於木板
 1969年作
 版數：13/14
 款識：Chen Ting-Shih 69 (右屏右下)；
 13/14 (中屏中下)；Hibernating (左屏左下)
 藝術家鈐印一枚

來源

美國私人收藏 (現藏者直接得自藝術家)

展覽

1982年12月-1983年3月「陳庭詩八十回顧展」台灣省立美術館
 台中 台灣 (展覽為另一版數)
 2012年4月-7月「滿庭詩意-逝世10週年紀念展」國立台灣美術館
 台中 台灣 (展覽為另一版數)

出版

1993年《陳庭詩八十回顧展》展覽圖錄 台灣省立美術館 台中 台灣 (圖版為另一版數, p.50-51)
 2012年《滿庭詩意-逝世10週年紀念展》展覽圖錄 國立台灣美術館 台中 台灣 (圖版為另一版數, p.142)

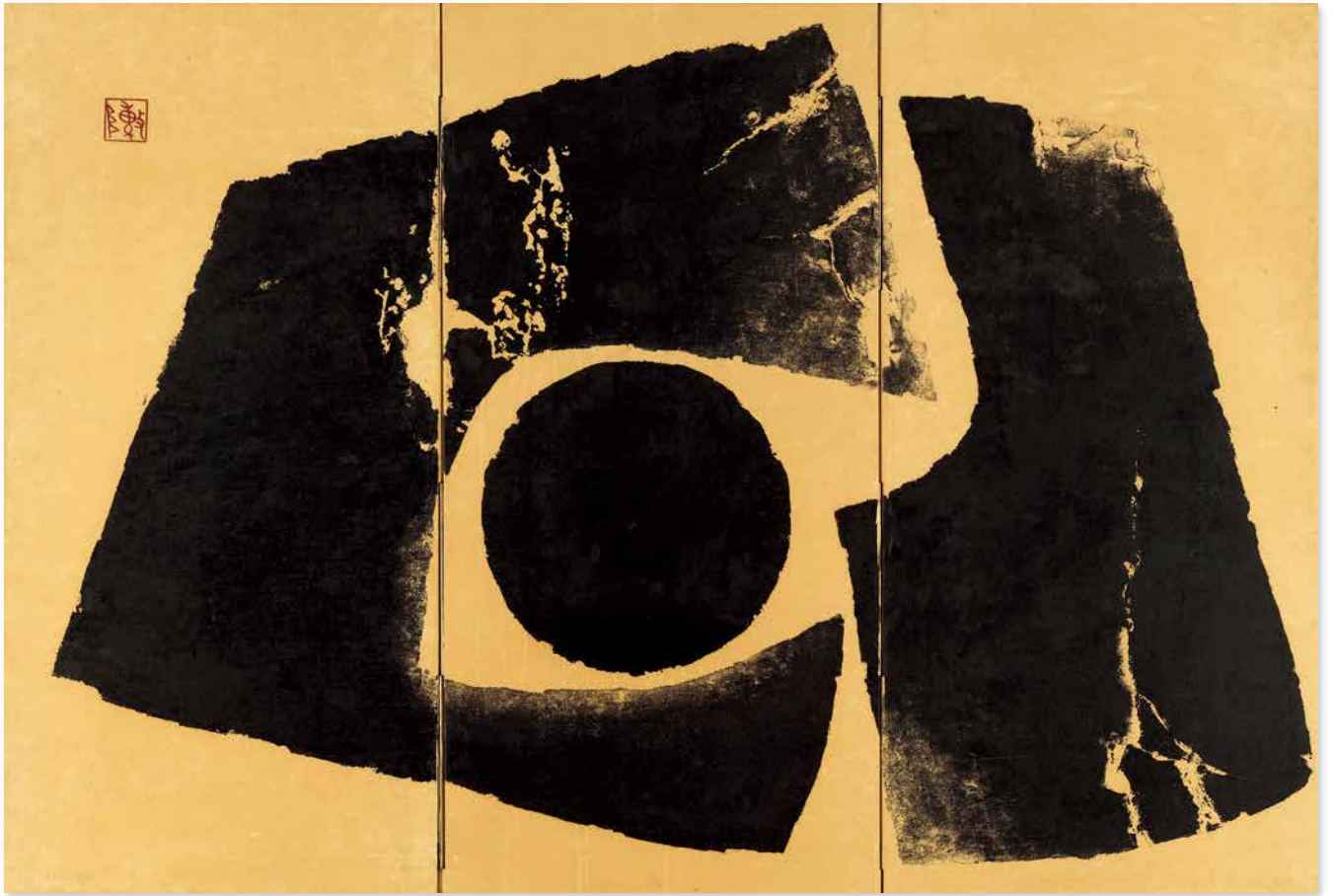
陳庭詩為「中國現代版畫會」創始成員，1960年代亦加入「五月畫會」，數度獲選參加巴西聖保羅雙年展，在戰後台灣現代抽象藝術發展上有高度成就。其早期木刻版畫作品為寫實風格，後以台灣特產的甘蔗板為媒材、手工上墨拓磨，創作出肌理豐富、色澤濃厚的抽象版畫。雖然風格新穎並以抽象幾何為創作語彙，但其美學深植於東方哲思，題旨有別於同時代西方藝術家。他將對天地運行的思索及自然感知注入紙上，簡練造形中蘊含了刀法線條的動勢、虛實，以及古拙斑駁的拓印質感，蒼古意象彷彿取自古代石碑拓片而又表現出截然不同的嶄新視覺。

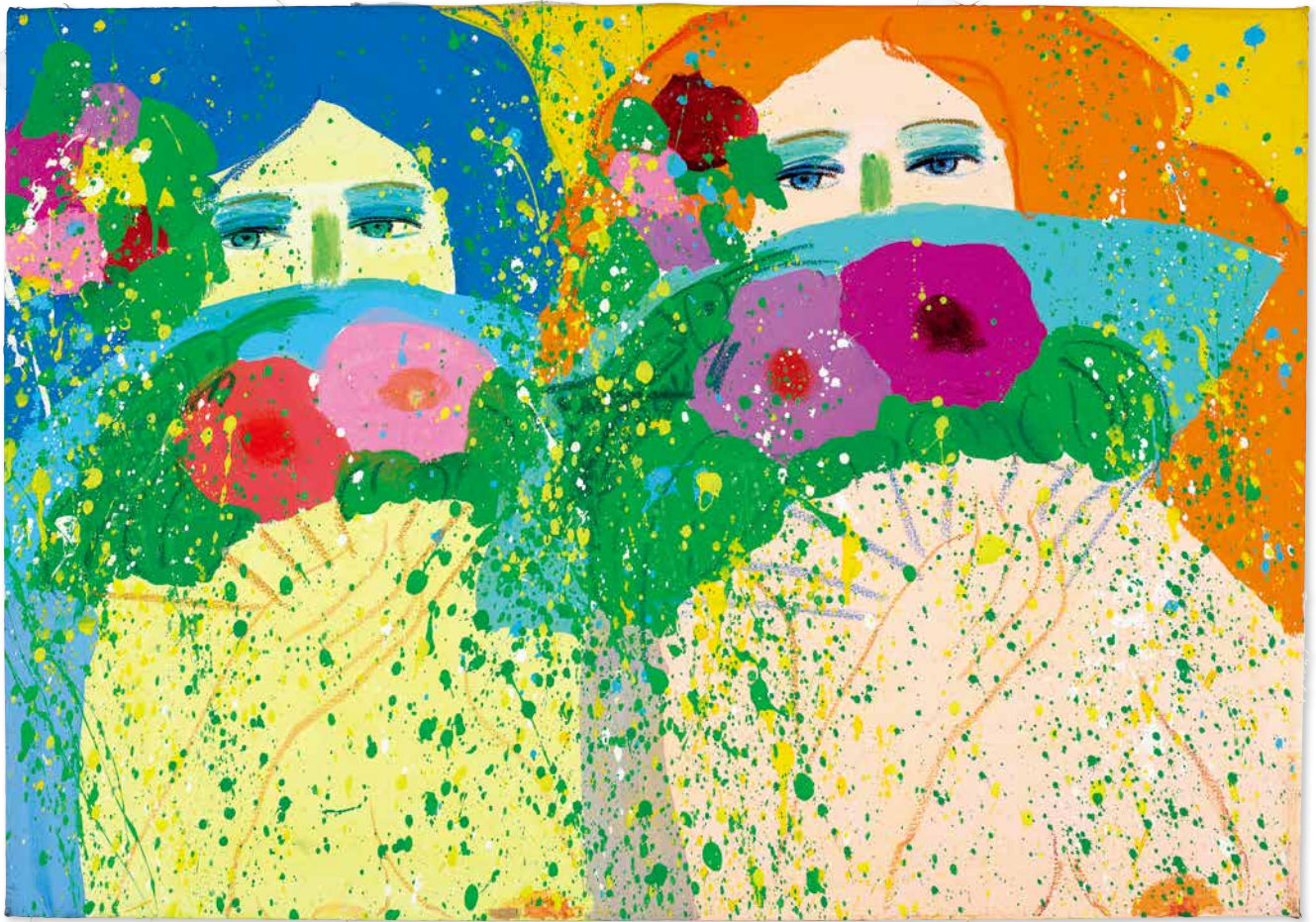
此次拍賣很榮幸呈現陳庭詩的兩件版畫作品及一件書法作品。《日與夜 第11號》以濃烈的紅、黑色喻指晝夜交替，造形上兼具節奏與動態；三聯屏風《蟄》則以純粹墨色與大氣魄的分割式構圖，呈現出造形之間富於張力的動態關係，該作更參加了韓國首爾第一屆國際版畫雙年展，榮獲「東亞首獎」，其重要性不言而喻。



1970年12月23日中央日報
 對《蟄》獲獎的報道

Hibernating in the Central Daily
 Newspaper on December 23, 1970





453

WALASSE TING

(DING XIONGQUAN, 1928-2010)

Two Sisters

titled, signed and dated 'two sisters ting 77' (on the reverse)
acrylic on canvas
71 x 101.5 cm. (28 x 40 in.)
Painted in 1977

HK\$320,000-520,000

US\$42,000-67,000

PROVENANCE

Acquired directly from the artist by the present owner

丁雄泉

(1928-2010)

姐妹

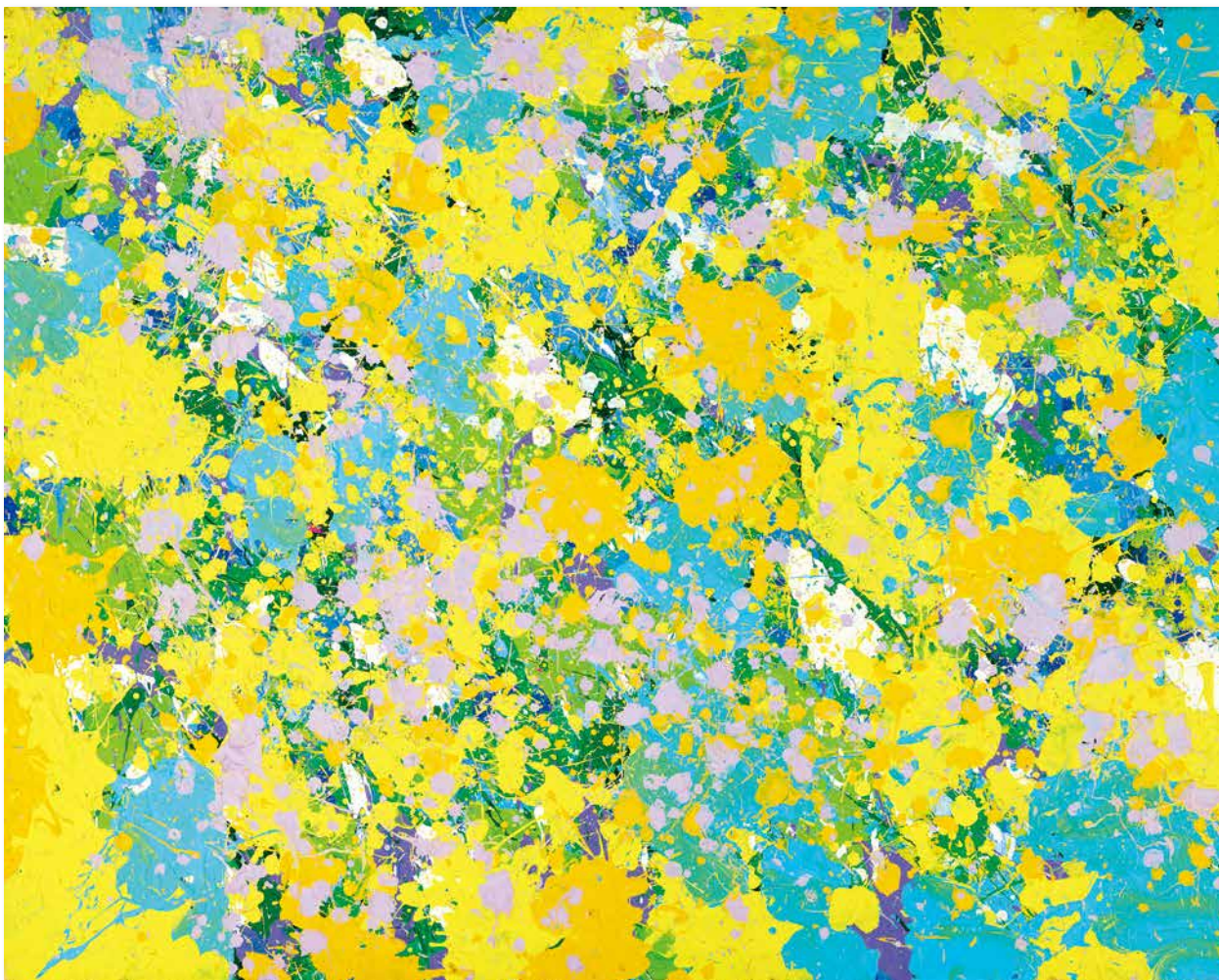
壓克力 畫布

1977年作

款識：two sisters ting 77 (畫背)

來源

現藏者直接購自藝術家本人



454

WALASSE TING

(DING XIONGQUAN, 1928-2010)

What a Beautiful Day

tilted, signed and dated 'What a Beautiful day ting 68' (on the reverse)
acrylic on canvas
103.3 x 127.1 cm. (40 $\frac{5}{8}$ x 50 in.)
Painted in 1968

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from the artist by the present owner

丁雄泉

(1928-2010)

多麼美好的一天

壓克力 畫布

1968年作

款識：What a Beautiful day ting 68 (畫背)

來源

現藏者直接購自藝術家本人

FIGURATIVE VISIONS: CONTEMPORARY SOUTHEAST ASIAN ART FROM AN IMPORTANT ASIAN COLLECTION

具象視野： 重要東南亞藝術亞洲收藏

Human depiction can be seen in art as early as the Paleolithic age, the most famous of which was the 'Venus of Willendorf'. Artistic dimensions of the human form highlight cultural values and societal attitudes toward gender, figurative art, and the relationship between humanity and the fundamental nature of knowledge, reality, and existence. Representations of the human body in art, whether identified as religious or secular, raise questions concerning structures of power, ideology, and identity. Artistic renderings and religious interpretations of the human body privilege it as a symbolic value and a political agent, especially during periods of protest against societal norms and definitions of gender as sexual identification. It is thus unsurprising that the human figure has been a subject of visual representation for artists seeking to explore the human condition through art over the decades, and has even developed into key tropes such as portraiture and the Nude, recognized in the canon of art history.

This season, Christie's is pleased to present Figurative Visions: Contemporary Southeast Asian Art from an Important Asian Collection, a group of works that ask the questions: Where do we come from? What are we? Where are we going? The role and meaning of the human body incorporates a diverse range of cultural forces, including but not limited to art and religion. Different cultures and eras interpret the meaning and value of the human body in distinctive ways. In Thai artist Chatchai Puipia's self-portrait *Talking in the Sleep* (Lot 453) the artist appears to be in a hypnotic state and no longer sporting the wild-eyed look of his earlier self-portraits. The self-reflexive nature of the work is part of the artist's exploration into the malleable nature of self-identity and what it means to be an artist. Surrounded by swirls of pink and purple paints captures the genre of 'Thai magical realism' that Puipia has come to be known for, bringing the viewer into his own dream-like state. This idea of fantasy linked with reality is similarly explored, albeit through a completely different visual structure and perspective in Yuree Kensaku's *Racing to Hell* (Lot 459), wherein the artist records her own dreams in a fantastical tableau featuring a motley crew of characters.

On the other hand, Filipino artists Yasmin Sison, José Legaspi, Maya Muñoz, and Don Salubayba obfuscate the faces of their subjects as a way to create a sense of surrealism to present various perspectives to create a dystopian world based on reality. *In the Pink* (Lot 455) comes from Sison's earlier series of effaced paintings which portrays teenage girls or young women, with their facial features - the stamp of their individuality - blotted out. Presented in tableaux of everyday situations against hyperreal backgrounds, the faceless girls enact the motions of going through life without clear orientation or psychological focus, creating a suspended state of animation.

Legaspi's "auto-graphic" monochromatic drawings (Lot 454) are the manifestation of his own dark personal life-narratives and records of his own sexuality, sardonic critiques of religious repression, and anguished and often violent reflections on the life and death of those most dear and hateful to his heart. For Muñoz, the female figure becomes an archetype in these three works on paper (Lot 457), distilled into the simplest of forms with solid backgrounds of colour and no identifiable surroundings, rendering them as ghostly icons of femininity. Much in the same way, femininity and questions of what it means to be a woman is at the forefront of Salubayba's *Fighting Absurdity* (Lot 458), and whose work is generally idiosyncratic and anchored in allegory.

The collection features two works by prominent Thai artist Natee Utarit from his *Fragment and the Sublime* series and an earlier series, *The Last Description of the Old Romantic*. The Greeks decided very early on that the human form was the most important subject for artistic endeavours, blending both the sacred and the secular in physical perfection. The arbitrary value placed on such works maintained for many centuries in the hierarchy of genres, whereby history and portrait paintings were valued above landscape or still life works. Utarit investigates this subjective nature of value through his works, elevating paintings of still life in *The Last Description of the Old Romantic* (Lot 452) and juxtaposing paintings of flowers with that of ancient Greek and Roman forms, through the visual illusion he creates in *The Fragment and the Sublime I* (Lot 460). Questioning the idea of value is similarly at the forefront of Niti Wattuya's *Man in Gold* (Lot 456), which only features three colours, each of which hold a significance to the artist: black representing human ignorance, red to signify humanity and gold, which is intrinsically linked to the national identity of Thailand, where Wattuya is from. The works he created during this period were mainly a response to the social-political climate in Southeast Asia in the 1990s and the cyclical nature of economies.

The final work and the only sculpture in this erudite collection of works is, Higher Ground 1 by José John Santos III (Lot 461), which consists of a totem of cardboard boxes wrapped in fabrics. Initially, these appear to just be everyday non-descript items that are easily discarded, but on closer inspection, these objects point, indexically, to our own human existence both in their presence and their significance in our present-day material culture. Each of these works presented each have a singular visual vernacular and a unique interpretation of forms and figuration. However, all these works are joined by their desire to expound on the human condition to make sense of the world we live in today and celebrate our existence.



455

NATEE UTARIT

(B. 1970)

The Last Description of the Old Romantic

signed and inscribed 'the last description of the old romantic Natee' (on the reverse)

oil on canvas

159.5 x 140 cm. (62 ¾ x 55 ½ in.)

Painted in 2005

HK\$280,000-380,000

US\$37,000-49,000

PROVENANCE

Private Collection, Asia

納堤·尤塔瑞

(1970年生)

The Last Description of the Old Romantic

油彩 畫布

2005年作

款識：the last description of the old romantic Natee (畫背)

來源

亞洲私人收藏



456

CHATCHAI PUIPIA

(B. 1964)

Talking in the Sleep

signed with artist's monogram (lower middle)
oil, pigments, charcoal and wax on canvas
80.5 x 70 cm. (31 3/4 x 27 1/2 in.)

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

100 Tonson Gallery, Bangkok, Thailand
Acquired from the above by the present owner
Private Collection, Asia

CHATCHAI PUIPIA

(1964年生)

講夢話

油彩 顏料 木炭 蠟 畫布
款識：藝術家花押 (中下)

來源

泰國 曼谷 100 Tonson 畫廊
現藏者購自上述畫廊
亞洲 私人收藏



457

JOSE LEGASPI

(B. 1959)

Untitled

signed 'LEGASPI' (lower right)
charcoal and chalk on paper
147 x 112 cm. (57 $\frac{7}{8}$ x 44 $\frac{1}{8}$ in.)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Asia

JOSE LEGASPI

(1959年生)

無題

木炭 粉彩 紙本
款識：LEGASPI (右下)

來源
亞洲 私人收藏



458

YASMIN SISON

(B. 1972)

In the Pink

acrylic on canvas
182 x 136.5 (71 $\frac{1}{8}$ x 53 $\frac{3}{4}$ in.)
Painted in 2008

HK\$150,000-260,000

US\$20,000-34,000

PROVENANCE

Private Collection, Asia

YASMIN SISON

(1972年生)

膚色紅潤

壓克力 畫布
2008年作

來源
亞洲 私人收藏



459

NITI WATTUYA

(B. 1944)

Man in Gold

signed and dated 'NITI 1998' (lower right)
acrylic on canvas
220 x 194 cm. (86 $\frac{3}{4}$ x 76 $\frac{3}{4}$ in.)
Executed in 1998

HK\$140,000-220,000

US\$19,000-29,000

PROVENANCE

Private Collection, Asia

NITI WATTUYA

(1944年生)

金人

壓克力 畫布
1998年作
款識：NITI 1998 (右下)

來源
亞洲 私人收藏



460

MAYA MUÑOZ

(B. 1972)

Untitled (3 works)

signed and dated 'Maya 09' (lower right); &
signed and dated 'Maya 09' (lower right)
acrylic on paper (3)
111 x 93 cm. (43 ¾ x 36 ⅝ in.);
113 x 93 cm. (44 ½ x 36 ⅝ in.); &
112 x 93 cm. (44 ⅙ x 36 ⅝ in.)
Painted in 2009

HK\$100,000-160,000

US\$13,000-21,000

PROVENANCE

Private Collection, Asia

MAYA MUÑOZ

(1972年生)

無題 (三件作品)

壓克力 紙本 (3)
2009年作
款識：Maya 09 (右下)；及 Maya 09 (右下)

來源

亞洲 私人收藏



•461 No Reserve | 無底價

DON SALUBAYBA

(1978-2014)

Fighting Absurdity

signed and dated 'SALUBAYBA 2008' (lower left)
oil on canvas
182.5 x 132.5 cm. (71 $\frac{1}{8}$ x 52 $\frac{1}{8}$ in.)
Painted in 2008

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Private Collection, Asia

唐·薩盧貝巴

(1978-2014)

對抗荒謬

油彩 畫布
2008年作
款識：SALUBAYBA 2008 (左下)

來源
亞洲私人收藏



462

YUREE KENSAKU

(B. 1979)

Racing to Hell

acrylic, oil and relief paint on canvas
85 x 120 cm. (33 ½ x 47 ¼ in.)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

100 Tonson Gallery, Bangkok, Thailand
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Bangkok, Thailand, 100 Tonson Gallery, It's Spiritually Good,
July - August 2005.

尤麗·肯薩古

(1979年生)

賽到地獄

壓克力 油彩 浮雕漆 畫布

來源

泰國 曼谷 100 Tonson畫廊
現藏者購自上述畫廊
亞洲 私人收藏

展覽

2005年7月至8月「It's Spiritually Good」100 Tonson畫廊
泰國 曼谷 泰國



463

NATEE UTARIT

(B. 1970)

The Fragment and the Sublime I

signed and dated 'natee 2006' (on the reverse)
oil on canvas
117 x 100 cm. (46 1/8 x 39 3/8 in.)
Painted in 2006

HK\$280,000-380,000

US\$37,000-49,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 6 October 2009, lot 304
Private Collection, Asia (Acquired from the above sale by the present owner)

納堤·尤塔瑞

(1970年生)

The Fragment and the Sublime I

油彩 畫布
2006年作
款識：natee 2006 (畫背)

來源

香港 蘇富比 2009年10月6日 編號304
亞洲 私人收藏 (現藏者購自上述拍賣)

464

JOSÉ JOHN SANTOS III

(B. 1970)

Higher Ground 1

signed and dated 'JOSÉ SANTOS III 2014'
(on the lower half of the sculpture)
resinated fabric and boxes
274 x 40 x 40 cm.
Executed in 2014

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Pearl Lam Galleries, Singapore
Private Collection, Asia (Acquired from the above by the
present owner)

EXHIBITED

Singapore, Pearl Lam Galleries, José Santos III: ²hide,
November 2014 – January 2015.

JOSÉ JOHN SANTOS III

(1970年生)

高地1

樹脂 布 紙板箱
2014年作
款識： JOSÉ SANTOS III 2014 (下半部)

來源

新加坡 藝術門畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2014年10月至2015年1月 「José Santos III : ²hide」
藝術門畫廊 新加坡



▲ Lot 461 Detail 局部





465

RODEL TAPAYA

(B. 1980)

Voices in the Wilderness

signed and dated 'Tapaya 2011' (lower left)
acrylic on canvas
192 x 152 cm. (75 5/8 x 59 7/8 in.)
Painted in 2011

HK\$140,000-260,000

US\$19,000-34,000

PROVENANCE

Private Collection, Asia

瑞鐸·塔帕亞

(1980年生)

荒野之聲

壓克力 畫布
2011年作
款識：Tapaya 2011 (左下)

來源
亞洲 私人收藏



466

GERALDINE JAVIER

(B. 1970)

Ash

signed and dated 'G JAVIER '10' (lower left on left work)
oil and canvas; & panel embroidery
46 x 44 cm. (18 1/8 x 17 3/8 in.); &
49 x 49 cm. (19 1/4 x 19 1/4 in.)
Executed in 2010

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Primo Marella, Milan, Italy
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Hong Kong, ART HK 10 Hong Kong International Art Fair, May 2010.

傑拉丁·哈維爾

(1970年生)

灰

油彩 畫布; 及 木板 刺繡
2010年作
款識：G JAVIER '10 (左畫左下)

來源

意大利 米蘭Primo Marella畫廊
現藏者購自上述畫廊
亞洲 私人收藏

展覽

2010年5月「ART HK 10 香港國際藝術展」香港



467

CHRISTINE AY TJOE

(B. 1973)

Alter Idem II

signed, and dated 'Christine 63' (lower right); dated, titled and inscribed 'A. Christine "Ater idem 2" 40x58 CM 2003' (on the reverse)
gouache and pencil on paper
57.3 x 39.7 cm. (22½ x 15 5/8 in.)
Executed in 2003

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Acquired directly from the artist by the original owner
Anon. Sale, Phillips Hong Kong, 26 November 2018, lot 57
Acquired at the above sale by the present owner

克麗絲汀·嫺珠

(1973年生)

其他 II

水粉 鉛筆 紙本

2003 年作

款識：Christine 63 (右下)；A. Christine "Ater idem 2"
40x58 CM 2003 (畫背)

來源

原藏者得自藝術家本人

香港 富藝斯 2018年11月26日 編號57

現藏者購自上述拍賣



468

MARIAM SOFRINA

(B. 1983)

Gedung Merdeka

signed 'Mariam Sofrina' (lower right)
oil on canvas
90 x 125 cm. (35 3/8 x 49 1/4 in.)
Painted in 2009

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Private Collection, Asia

蘇非里納

(1983年生)

格登·默迪卡

油彩 畫布
2009年作
款識：Mariam Sofrina (右下)

來源
亞洲 私人收藏



469

DONNA ONG

(B. 1978)

*Gift #142: An Unfamiliar Birdsong
Heard in a Strange and Distant Land*

paper cuts-out, wood, acrylic,
LED lightboxes and furniture
28.9 (H) x 18.5 x 12 cm. (11 $\frac{1}{8}$ x 7 $\frac{1}{4}$ x 4 $\frac{3}{4}$ in.)
Executed in 2013

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Asia
This work is accompanied by a certificate of
authenticity signed by the artist.

王美清

(1978年生)

禮物#142：
遙遠陌生之地傳來不熟悉的鳥鳴

剪紙 木 壓克力 發光二極管燈箱 家具
2013年作

來源
亞洲 私人收藏
此作品附藝術家簽名之保證書



Lot 469 Alternative View
Lot 469 另一角度



470

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 54' (lower right)
watercolour on paper
18.7 x 14 cm. (7⁵/₁₆ x 5¹/₂ in.)
Painted in 1954

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Nesto Jacometti Collection, Switzerland
Private Collection
Private Collection, Europe
Anon. Sale, Christie's Hong Kong, 26 May 2013, lot 3315
Acquired at the above sale by the present owner
The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki.

趙無極

(1920-2013)

無題

水彩 紙本
1954年作
款識：無極 ZAO 54 (右下)

來源

瑞士 Nesto Jacometti收藏
私人收藏
歐洲 私人收藏
香港 佳士得 2013年5月26日 編號3315
現藏者購自上述拍賣
此作品已經趙無極基金會鑑定



471

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 57' (lower right)
watercolour and ink on paper
40.2 x 32.7 cm. (15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in.)
Painted in 1957

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Galerie de France, Paris, France
Galerie Heimeshoff, Essen, Germany
Private Collection, Germany
Private Collection, France
Anon. Sale, Christie's London, 21 June 2007, lot 202
Anon. Sale, Sotheby's Hong Kong, 4 April 2011, lot 625
Private Collection, Asia (Acquired at the above sale by the present owner)
This work is accompanied by a certificate of authenticity issued by the Fondation
Zao Wou-Ki and signed by the artist.

趙無極

(1920-2013)

無題

水彩 水墨 紙本
1957年作
款識：無極ZAO 57 (右下)

來源

法國 巴黎 Galerie de France
德國 埃森 Heimeshoff 畫廊
德國 私人收藏
法國 私人收藏
倫敦 佳士得 2007年6月21日 編號 202
香港 蘇富比 2011年4月4日 編號 625
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附趙無極基金開立及藝術家親簽之保證書



472

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed and dated 'ZAO 67' (lower right)
ink on paper
49.5 x 73.5 cm (19½ x 28⅞ in.)
Painted in 1967

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

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

EXHIBITED

Biarritz, France, Le Bellevue, Zao Wou-Ki. Peintures et encres de Chine, 1948-2005, July - October 2005

LITERATURE

Le Bellevue, Zao Wou-Ki: Peintures et encres de Chine, exh. cat., Biarritz, France, 2005, (illustrated, plate 59, p.115)

趙無極

(1920-2013)

無題

水墨 紙本
1967 年作
款識：無極 ZAO 67 (右下)

來源

歐洲私人收藏
此作品已經趙無極基金會鑑定

展覽

2005年7月-10月「趙無極：繪畫與中國水墨，1948-2005」
貝爾維尤空間 比亞里茨 法國

出版

2005年《趙無極：繪畫與中國水墨，1948-2005》展覽圖錄
比亞里茨 法國 (圖版，第59圖，第115頁)



473

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Untitled

signed in Chinese, signed and dated 'CHU TEH CHUN 1968'
(lower right)

gouache on paper mounted on canvas

63.5 x 49 cm. (25 x 19¼ in.)

Painted in 1968

HK\$450,000-650,000**US\$59,000-84,000****PROVENANCE**

Private Collection, Asia

The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva. If a certificate has not already been issued, a
certificate of authenticity can be requested for the successful buyer.

朱德群

(1920-2014)

無題

水粉 紙本 裱於畫布

1968年作

款識：朱德群 CHU TEH CHUN 1968 (右下)

來源

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

如果作品尚未附保證書，買家可向基金會申請



474

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Le 20 juin 1995 (20 June 1995)

signed in Chinese, signed and dated 'CHU TEH-CHUN. 95.'
(lower right)

acrylic on paper laid on canvas
28.3 x 25.3 cm. (11½ x 10 in.)
Painted in 1995

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Private Collection, Europe

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. This work is accompanied by a certificate of authenticity issued on 29 November 2018 signed by Mrs Chu Ching-Chao.

朱德群

(1920-2014)

1995年6月20日

壓克力 紙本 裱於畫布

1995年作

款識：朱德群 CHU TEH-CHUN.95. (右下)

來源

歐洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

此作品附朱董景昭女士於2018年11月29日簽發之保證書

•475 No Reserve | 無底價

HSIAO CHIN

(XIAO QIN, B. 1935)

La Completezza

signed in Chinese,
signed and dated 'Hsiao 62'
(lower middle); signed in Chinese,
titled and dated 'La Completezza
1962' (on the reverse)
acrylic on canvas
69.5 x 59.5 cm. (27% x 23% in.)
Painted in 1962

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Europe
Anon. Sale, Sotheby's Hong Kong,
7 October 2012, lot 593
Private Collection, Asia (acquired at
the above sale by the present owner)

蕭勤

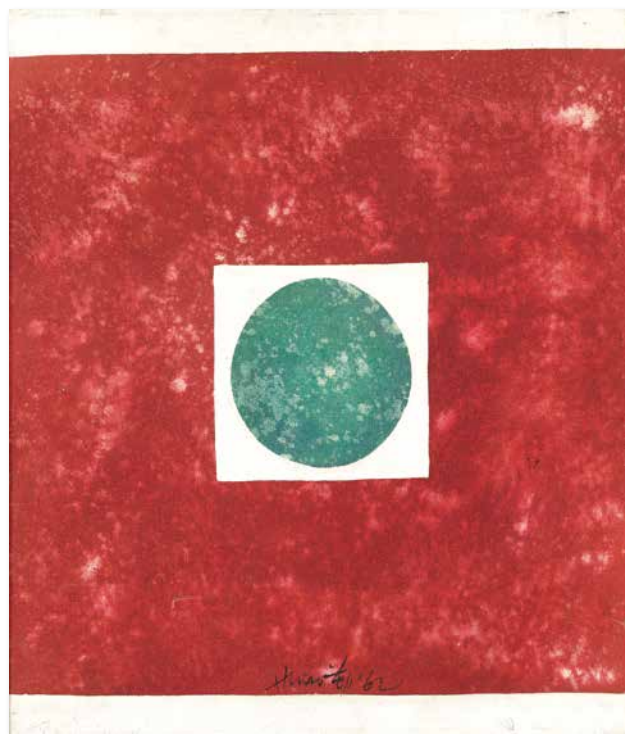
(1935年生)

完滿

壓克力 畫布
1962年作
款識：Hsiao 勤 '62 (中下) ;
La Completezza 蕭勤 1962 (畫背)

來源

歐洲 私人收藏
蘇富比 香港 2012年10月7日 編號593
亞洲 私人收藏 (現藏者購自上述拍賣)



Lot 475

476

HSIAO CHIN

(XIAO QIN, B. 1935)

Sun

signed and dated 'Hsiao 1961';
signed in Chinese (lower right)
oil on canvas
85.9 x 116.1 cm. (33% x 45% in.)
Painted in 1961

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE:

Anon. Sale, Casa d'aste Farsettiarte
Auction, 27 November 2010, Lot 644
Private Collection, Australia
Anon. Sale, Sotheby's Hong Kong, 4
April 2011, Lot 646
Private Collection, Asia (Acquired at
the above sale by the present owner)

蕭勤

(1935年生)

太陽

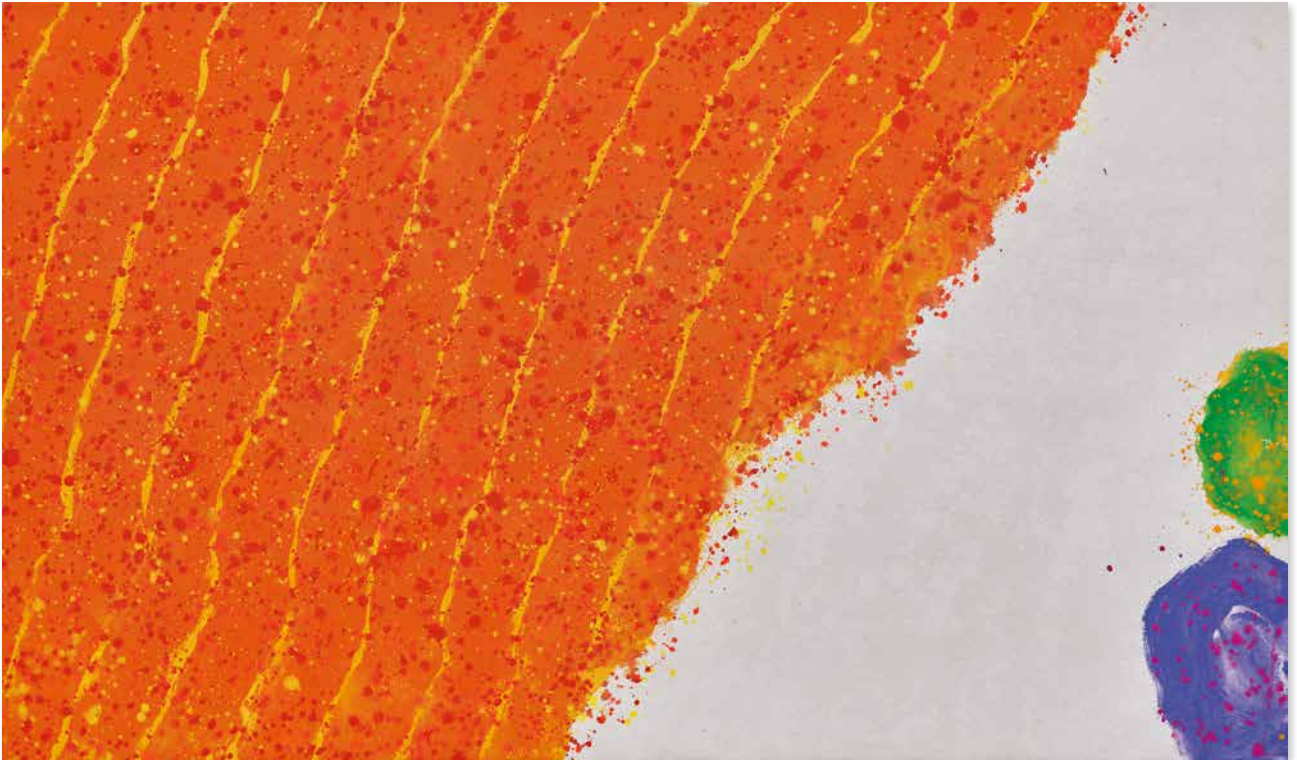
油彩 畫布
1961年作
款識：Hsiao勤1961 (右下)

來源

米蘭 Casa d'aste Farsettiarte
拍賣行 2010年11月27日 編號 644
澳洲 私人收藏
蘇富比 香港 2011年4月4日 編號646
亞洲 私人收藏 (現藏者購自上述拍賣)



Lot 476



477

HSIAO CHIN

(XIAO QIN, B. 1935)

L'omaggio alle luce (The Homage to Light)

signed 'Hsiao', signed and titled in Chinese,
titled and dated 'L'omaggio alle luce 1993-2012' (on the reverse)
acrylic on canvas
66 x 110 cm. (26 x 43¼ in.)
Painted in 1993-2012

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Anon. Sale, JSL Auction Taipei, 13 December 2015, Lot 2132
Private Collection, Asia (acquired at the above sale by the present owner)

蕭勤

(1935年生)

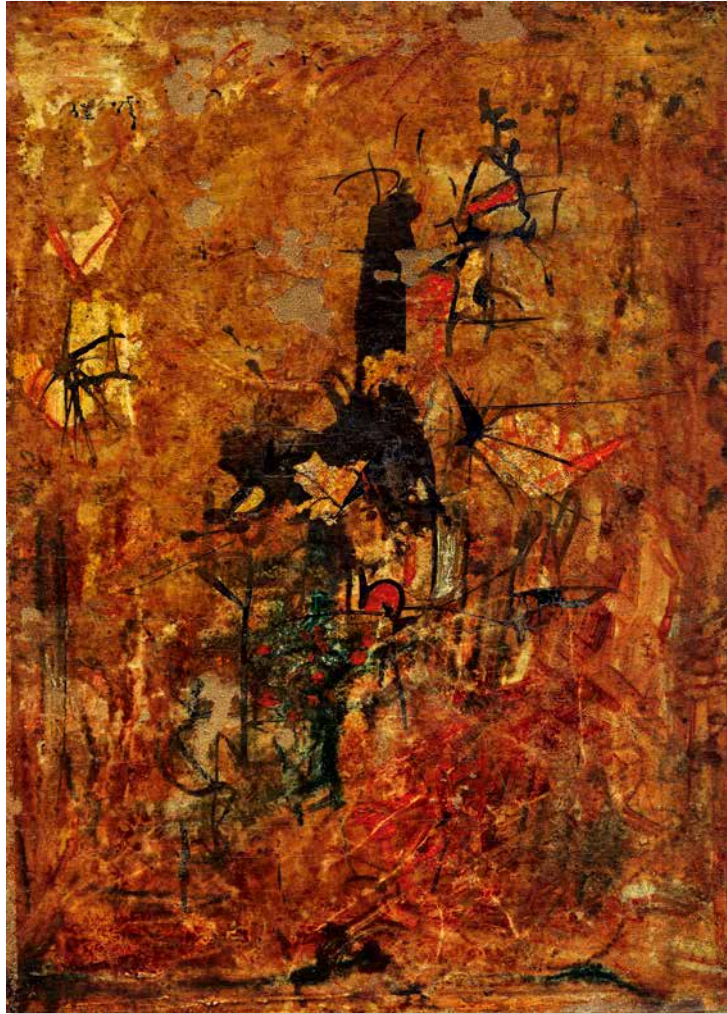
向光致敬

壓克力 畫布
1993-2012年作

款識：Hsiao勤 向光致敬 L'omaggio alle luce 1993-2012 (畫背)

來源

台北 景薰樓 2015年12月13日 編號2132
亞洲 私人收藏 (現藏者購自上述拍賣)



478

LI YUAN-CHIA

(LI YUANJIA, 1929-1994)

Untitled

signed and dated in Chinese (upper left)
mixed media on canvas mounted on board
51.5 x 37 cm. (20¼ x 14⅝ in.)
Painted in 1957

HK\$120,000-220,000

US\$16,000-29,000

PROVENANCE

Private Collection, Europe
Anon. Sale, Sotheby's Hong Kong, 1 October 2017, Lot 5064
Private Collection, Asia (acquired at the above sale by the present owner)

李元佳

(1929-1994)

無題

綜合媒材 畫布 裱於木板
1957年作
款識：元佳 四六 十十 (左上)

來源

歐洲 私人收藏
香港 蘇富比 2017年10月1日 編號5064
亞洲 私人收藏 (現藏者購自上述拍賣)

479

CHUANG CHE

(ZHUANG ZHE, B. 1934)

Untitled (8080)

signed in Chinese and dated '80' (lower right of the right panel);
inscribed '8080 T-2425b (Diptych) Right' (on the reverse of the right
panel); inscribed '8080 2425a Left (Diptych)' (on the reverse of the
left panel)

oil on canvas (diptych)

each panel: 127.5 X 127.3 cm. (50 ¼ x 50 ½ in.) (2)

overall: 127.5 x 254.6 cm. (50 ¼ x 100 ¼ in.)

Painted in 1980

HK\$450,000-750,000

US\$59,000-97,000

PROVENANCE

DuBose Gallery, Houston, USA

Private Collection, USA

莊喆

(1934年生)

無題 (8080)

油彩 畫布 (二聯作)

1980年作

款識：80莊喆(右聯右下)；

8080 T-2425b (Diptych) Right (右聯畫背)；

8080 2425a Left (Diptych) (左聯畫背)

來源

美國 休斯敦DuBose畫廊

美國 私人收藏







480

HO KAN

(HUO GANG, B. 1932)

Untitled

signed in Chinese, signed and dated 'HO-KAN 1968-1969'
(on the reverse)

oil on canvas

60 x 50 cm. (23 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.)

Painted in 1968-1969

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

Galleria Artecentro, Milan, Italy

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

霍剛

(1932年生)

無題

油彩 畫布

1968-1969年作

款識：HO-KAN 霍剛 1968-1969 (畫背)

來源

意大利 米蘭 Artecentro畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



481

FONG CHUNG-RAY

(FENG ZHONGRUI, B. 1934)

98-24

signed, dated and titled in Chinese (lower left);
signed, dated and titled again in Chinese (on the reverse)
oil on canvas
91 x 72.5 cm. (35 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in.)
Painted in 1998

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

馮鍾睿

(1934年生)

九八之廿四

油彩 畫布
1998年作

款識：馮鍾睿 九八之廿四 (左下)；馮鍾睿 九八之廿四 (畫背)

來源

亞洲 私人收藏



482

AYAKO ROKKAKU

(B. 1982)

Untitled

signed in Japanese, dated '2017' (lower left)
acrylic on canvas
100 x 150 cm. (39% x 59 in.)
Painted in 2017

HK\$240,000-380,000

US\$32,000-49,000

PROVENANCE

Gallery Delaive, Amsterdam, Netherlands
Private Collection, Europe (Acquired from the above by the present owner)

EXHIBITED

Amsterdam, Netherlands, Gallery Delaive, Bright Wind, Another Step,
May - July 2018.

LITERATURE

Gallery Delaive, Ayako Rokkaku: Bright Wind, Another Step, exh. cat.,
Amsterdam, Netherlands, 2018 (illustrated, unpagged).

六角彩子

(1982年生)

無題

壓克力 畫布
2017年作
款識：藝術家簽名 2017 (左下)

來源

荷蘭 阿姆斯特丹 Delaive畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

展覽

2018年5-7月 「Bright Wind, Another Step」 Delaive畫廊
阿姆斯特丹 荷蘭

出版

2018年《六角彩子：Bright Wind, Another Step》展覽圖錄
Delaive畫廊 阿姆斯特丹 荷蘭 (圖版，無頁數)



483

AYAKO ROKKAKU

(B. 1982)

Untitled

signed in Japanese, dated '2012' (lower right)
acrylic and pencil on canvas
142.6 x 178 cm. (56 $\frac{1}{8}$ x 70 $\frac{1}{8}$ in.)
Painted in 2012

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Gallery Delaive, Amsterdam, Netherlands
Private Collection, Europe (Acquired from the above by the present owner)

EXHIBITED

Bratislava, Slovakia, Danubiana Meulensteen Art Museum, Where the Smell Comes from, September - December 2012.

六角彩子

(1982年生)

無題

壓克力 鉛筆 畫布
2012年作
款識：藝術家簽名 2012 (右下)

來源

荷蘭 阿姆斯特丹 Delaive畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

展覽

2012年9-12月 「Where the Smell Comes from」
Danubiana Meulensteen美術館 布拉迪斯拉發 斯洛伐克

484

YOSHITOMO NARA

(B. 1959)

Mr Penck and I

signed with artist's signature, dated '94' twice and titled in Japanese (on the reverse)
acrylic on canvas
100 x 100 cm. (39 3/8 x 39 3/8 in.)
Painted in 1994

HK\$2,600,000-3,500,000

US\$340,000-450,000

PROVENANCE

Hakutosha, Nagoya, Japan

Acquired from the above by the present owner circa 1996

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1994-015, p. 102).

Seigensha, Yoshitomo Nara: Self-selected Works - Paintings, Kyoto, Japan, 2015 (illustrated, pp. 40 and 153)

奈良美智

(1959年生)

彭克先生與我

壓克力 畫布

1994年作

款識："ぼくとペンク先生©'94 藝術家簽名 '94 (畫背)

來源

日本 名古屋 白土舍

現藏者於約1996年購自上述畫廊

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》株式會社美術出版社 東京 日本 (圖版，第P-1994-015圖，第102頁)

2015年《奈良美智：自選集 一油畫作品》青幻社 京都 日本 (圖版，第40及153頁)

"He (Yoshitomo Nara) was invited by German painter A.R. Penck to pursue his studies and was granted a Meisterschüler (master course) title in painting. This was a period of great isolation for Nara, during which he was reminded of his adolescent years in Aomori. The two psychologically coincided inside him; as he recalls, 'The sky above winter in Germany was exactly like the sky in Aomori. It was an unexpected rediscovery of an almost forgotten value.'"

— Mika Yoshitake, Curator

「他(奈良美智)受德國畫家A.R. 彭克鼓勵而繼續求學，從而在德國獲得碩士學位(MEISTERSCHULER)。對奈良而言，這是一個非常自立的時期，使他想起了他在青森的青蔥歲月。兩個時期的記憶在他心中重疊，他回憶道：『德國冬天的天空就像青森的天空一樣。我意外地重新發現了一些幾乎被遺忘的價值。』」
——策展人 吉竹美香



◆ 485

YOSHITOMO NARA

(B. 1959)

Mumps

signed with artist's signature, dated,
titled and inscribed 'mumps '98 In L.A.' (on the reverse)
acrylic and pencil on wooden board
48.3 x 40.6 cm. (19 x 16 in.)
Painted in 1998

HK\$3,800,000-4,800,000

US\$500,000-620,000

PROVENANCE

Tomio Koyama Gallery, Tokyo
Private Collection
The World According to Nara Selling Exhibition, Sotheby's Hong Kong,
September 2014
Acquired from the above by the previous owner
Anon. Sale, Sotheby's Hong Kong, 1 April 2018, lot 584
Private Collection, Asia (Acquired at the above sale by the present owner)

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 -
Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011
(illustrated, plate P-1998-008, p. 149).

奈良美智

(1959年生)

Mumps

壓克力 鉛筆 木板
1998年作
款識：mumps 藝術家簽名 '98 In L.A. (畫背)

來源

日本 東京 小山登美夫畫廊
私人收藏
香港 蘇富比「奈良美智眼中的世界」展售會 2014年9月
前藏者購自上述來源
香港 蘇富比 2018年4月1日 編號 584
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，
攝影作品》株式會社美術出版社 東京 日本
(圖版，第P-1998-008圖，第149頁)

“Whether I like it or not, the things I make are no longer self-portraits, but belong to the audience who find themselves, their friends or children they know in my paintings. My hope is that they will remain in the history of art... that they will survive as long as humankind exists even if my physical body is destroyed.”

— Yoshitomo Nara

「無論我喜歡與否，我的作品不再是自畫像，而屬於那些能通過我的畫作更認識自己、身邊的朋友或自己孩子的人。我希望它們能被寫進藝術史冊... 即使待我垂暮之年，只要人類還在，我的創作便能永垂不朽。」

——奈良美智



486

YOSHITOMO NARA

(B. 1959)

Long Long Way from Your Home

hand-painted ceramic plate
124 x 124 x 9 cm. (48 7/8 x 48 7/8 x 3 1/2 in.)
Executed in 2007

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

US\$260,000-390,000

PROVENANCE

Blum & Poe, Los Angeles, USA
Private Collection, New Jersey, USA
Acquired from the above by the previous owner
Anon. Sale, Bonhams Hong Kong, 11 June 2016, lot 35
Acquired at the above sale by the present owner

This work is accompanied by a certificate of authenticity signed by the artist.

LITERATURE

Foil Co. Ltd, Ceramic Works: Artworks by Yoshitomo Nara, Tokyo, Japan, 2010 (illustrated, p. 92).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings Sculptures, Editions, Photographs, California, USA, 2011 (illustrated, plate C-2007-011, p. 294).

奈良美智

(1959年生)

Long Long Way from Your Home

手繪瓷盤
2007年作

來源

美國 洛杉磯 Blum & Poe 畫廊
美國 新澤西州 私人收藏
前藏家購自上述收藏
香港 邦瀚斯 2016年6月11日 編號35
現藏者購自上述拍賣

此作品附藝術家簽名證書

出版

2010年《奈良美智陶藝作品集》Foil 出版社 東京 日本 (圖版, 第92頁)
2011年《奈良美智: 作品全集 第1卷 - 繪畫, 雕塑, 版畫, 攝影作品》
株式會社美術出版社 東京 日本 (圖版, 第C-2007-011圖, 第294頁)

"I constantly moved back and forth between the small world that existed in my memories and my present-day self, finding inspiration there along the way."

- Yoshitomo Nara

「我總是在記憶中的小時候的世界與現在的自己之間自由來去，然後從中獲得靈感。」

——奈良美智



487

MADSAKI

(B. 1974)

Potato Chip

signed 'madsaki 2017' (on the reverse)
acrylic and aerosol on canvas
241 x 190 cm. (95 x 75 in.)
Painted in 2017

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

US\$130,000-260,000

PROVENANCE

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

EXHIBITED

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

MADSAKI

(1974年生)

薯片

壓克力 噴漆 畫布
2017年作
款識：madsaki 2017 (畫背)

來源

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

展覽

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

“While drawing her in my studio, there were many times that I could not stop crying. Transience. I want to believe that these feelings of love and strong connection will last for eternity.” - MADSAKI

「在我的工作室畫她時，有很多次我都無法停止哭泣。世事無常。

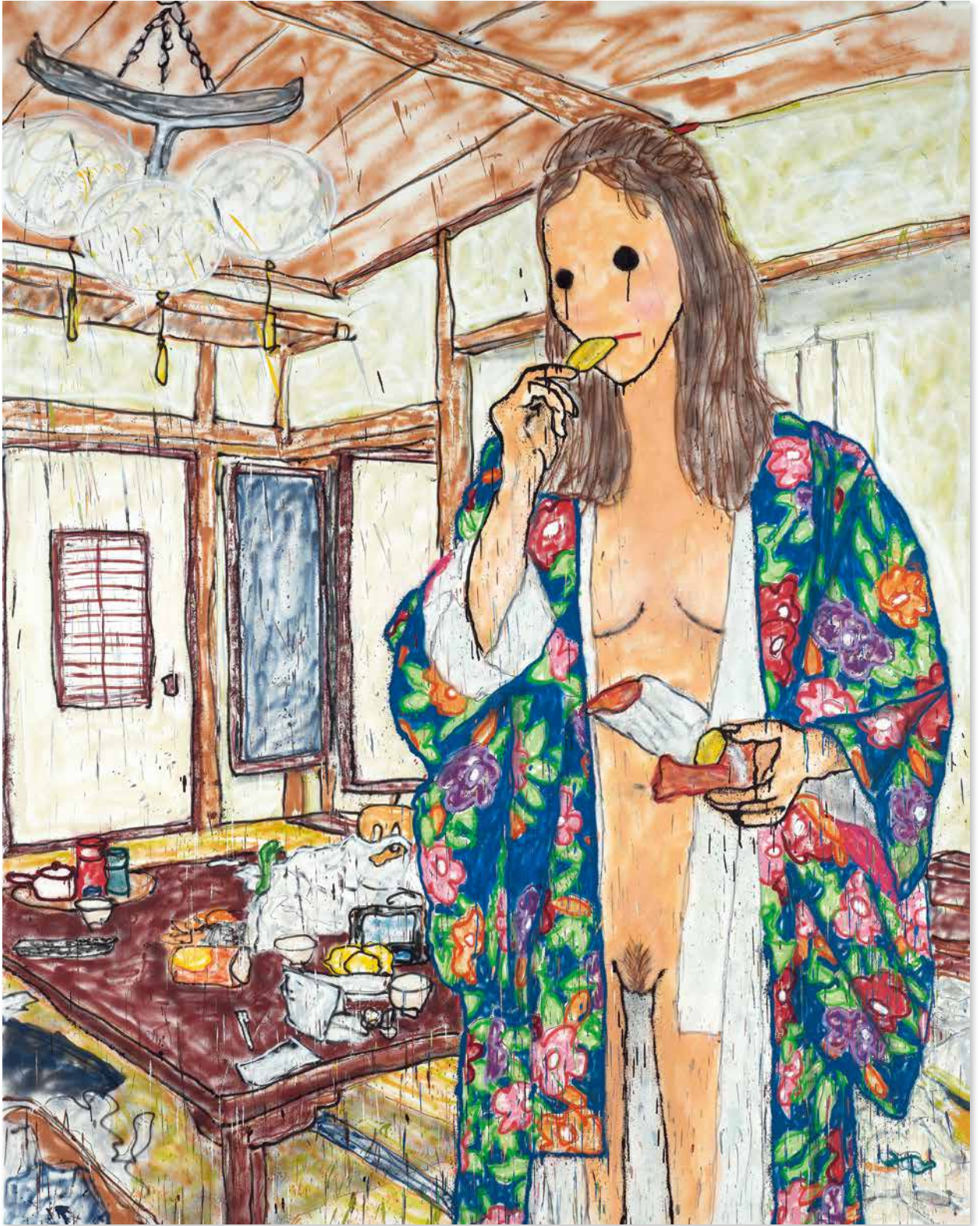
我想要相信這種愛的情感以及穩固的關係能持續到永恆。」 - MADSAKI

In *Potato Chip*, the artist presented the viewer with a glimpse into the intimacy of his wife's daily routine, deliberately inviting us into his own universe as we admire the artist's display of rich imagery. Much like artists from impressionism i.e. Monet, Degas, Bonnard etc., it was during this art movement when the concept of keyhole viewpoint was popularized. By adopting spray paint as a fine art medium, MADSAKI actively engages the canvas space where he imprints his artistic marks and unleashes the expressive energy from the aerosol paint, particularly with dripping stains running down from the black hollow eyes.

This fluidity of pigment unveils the working process of MADSAKI, with every small paint decision contributed to immortalizing a moment in time. While looking at this painting, MADSAKI purposely situated viewers in an intimated space as if they are intruding her during a private life. Across this expansive canvas, the present lot depicts a half-naked woman clothed in kimono at a Japanese-style room eating chips and having a busy table behind as if she were on a vacation. This significant "Wife Series" of drawing helped the artist further notice how much he loves his wife and he burst into tears several times.

在《薯片》中，藝術家讓觀者可以一窺其妻子日常生活的隱私，當我們在欣賞藝術家豐富意象的同時，故意邀請我們進入他的世界。如同印象派畫家如莫內、德加、波納爾等藝術家一樣，正是在這此藝術運動中，透過鑰匙孔看世界的概念變得十分普及。從使用噴漆作為藝術媒介，MADSAKI積極地利用了畫布空間，在上面留下了自己的藝術印記，並透過噴漆釋放出充分表現的力道，特別是從黑色空心的眼睛所流淌出滴滴答答的痕漬。

有著流質特性的顏料揭露出MADSAKI的創作過程，因為每一次小小的噴漆決定，都會化瞬間成為不朽。當看著這幅畫時，MADSAKI故意將觀眾置於一個隱密的空間，好像他們在她私下生活時闖入她的空間一樣。在這幅寬廣的畫布上，本作品描繪了一個半裸的女人穿著和服在一個日式房間裡吃薯片，其身後有一張凌亂的桌子，就如同她好像在渡假一般。這「妻子系列」是藝術家至為重要的繪畫創作，幫助藝術家進一步了解自身對妻子之愛，甚至令他在創作過程多次落淚。





488

TOMOO GOKITA

(B.1969)

Mature #3

signed with artist's signature and titled 'mature #3' (on the reverse)
acrylic and gouache on linen
117 x 117 cm. (46 x 46 in.)
Painted in 2017

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

US\$110,000-160,000

PROVENANCE

Mary Boone Gallery, New York, USA
Private Collection
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

New York, USA, Mary Boone Gallery, Tomoo Gokita - Beauty,
November - December 2017.

五木田智央

(1969年生)

成熟3號

壓克力 水粉 麻布
2017年作
款識：Mature #3 藝術家簽名 (畫背)

來源

美國 紐約 Mary Boone 畫廊
私人收藏
亞洲 私人收藏 (現藏者購自上述收藏)

展覽

2017年11月-12月 「五木田智央——美」 Mary Boone畫廊 紐約 美國



草間彌生 YAYOI KUSAMA

“I love pumpkins because of their humorous form, warm feeling, and a human-like quality and form.”

- Yayoi Kusama

「我愛南瓜滑稽諧趣的外形，它給人溫暖的視覺感受，以及仿佛真人般的特質。」

——草間彌生

Pumpkin is a kaleidoscope of vibrant colours, dots and nets. Painted in 1989, the painting is a rare example of the artist's early exploration of the subject's form, size and character with a seemingly limitless colour palette. From Egyptian blue to bright yellow; dark green to pumpkin orange, Kusama creates a feast for the eyes with her extraordinary display of contrasting colours. Unlike the monochromatic pumpkins of Kusama's later oeuvre, this early work is one of a kind. The painting has been in the same collection for almost 30 years and will be presented for the first time in the market. It will also be the second time a double-pumpkin painting has graced the auction market, making it an incredibly momentous occasion.



Yayoi Kusama in her Tokyo studio in 1989, the same year she painted *Lot 489 Pumpkin*. Photo: © YAYOI KUSAMA

草間彌生於1989年在東京工作室，這亦是她創作拍品489《南瓜》的同一一年。

Kusama's obsession with pumpkins dates back to her childhood, where she often visited plant nurseries with her grandfather. It was during this time that Kusama felt she could identify with these humorous proliferating forms. As a young girl, Kusama began experiencing hallucinations in the form of animated conversations with the pumpkins and only through drawing their bulbous forms was she able to confront such illusions. For a while it seemed Kusama had forgotten about her favourite pumpkin during her time in New York, where she was working on her infinity net paintings. However, by the early-1970s, upon returning to Tokyo from New York, Kusama underwent an intense period of depression, where only through painting pumpkins did the artist find solace. Mesmerized by the "unpretentious and simple beauty" of these organic forms, Kusama re-emerged onto the art scene in the early-1980s with her confidence and ambition restored. As a result, *Pumpkin*, a work executed in 1989, signals this poignant moment.

What began as a young child's creative, yet uncertain grip on reality, became a central motif to Kusama's endless search for self-identity. The artist once said "I had dark days and unfortunate times, but I overcame them with the power of art." She embraced her phantom and pushed the boundaries of her psyche. Now, the cute, rotund, and polka-dotted pumpkin has become an international sensation and a unique personal trademark of Yayoi Kusama.

《南瓜》在高飽和撞色與圓點及不規則網狀紋樣的魔幻解構與激蕩中，構建出如萬花筒般繽紛斑斕的耀眼奇境。繪製於1989年，該作是藝術家以其天馬行空的色彩組合對這一主題之造型、尺寸與風格的早期探索中一件珍罕的代表佳構。從埃及藍到明黃色；從深綠色到南瓜橙色，草間彌生以其對撞色運用的超絕技法為觀者呈現了一個令人嘆服的視覺饗宴。與其隨後創作的大量單色南瓜不同，這件早期作品是該系列中獨一無二的絕品。這件作品一直被私人收藏近三十年首次出現市場。在拍賣歷史上，這也將是第二幅《雙南瓜》在市場上出現，無疑具有非凡意義。

草間彌生對南瓜的執迷可追溯到童年時代，彼時她經常隨祖父一起視察苗圃。正是在這段時間，她發覺自己可以與這些躺在田地裡無限增殖蔓延的外形滑稽的植物產生共鳴。由於自幼受幻覺影響，草間開始和南瓜對話，且只有將這些球根狀的果實畫下來，才能讓她直面自己的幻覺。隨後一段時間，當她在紐約埋頭創作「無限之網」時，草間並沒有遺忘她最愛的南瓜。然而，在七十年代初，她從紐約返回東京後，在飽受嚴重的抑鬱症的折磨期間，唯有透過畫南瓜才能為自己的精神找到慰藉。草間彌生被這些有機體「樸實而簡單的美」所吸引，並在八十年代重拾自信與野心，以華麗的姿態以南瓜回歸藝壇。至此，這幅創作於1989年的《南瓜》便標誌著藝術家這一艱辛苦澀的榮耀時刻。

草間彌生幼年透過一種充滿創造力與不確定性的方式作為自己與現實世界的紐帶，後來這種自發的精神安慰變為其對自我身份不斷探索的核心意象。她曾坦言：「我曾一度陷入黑暗與厄運，但我用藝術的力量戰勝了它們。」她擁抱了內心的幽靈，突破了靈魂的界限。現在，這個可愛、圓潤、滿是波點的南瓜已風靡世界，成為草間彌生獨特的個人標識。



489

YAYOI KUSAMA

(B. 1929)

Pumpkin

signed and dated 'yayoi kusama 1989',
titled in Japanese (on the reverse)
acrylic on canvas
46 x 38 cm. (18 1/8 x 15 in.)
Painted in 1989

HK\$4,800,000-6,800,000

US\$630,000-880,000

PROVENANCE

Private Collection, Japan

Acquired from the above by the present owner in the 1990s

This work is accompanied by a registration card issued by the artist's studio.

草間彌生

(1929年生)

南瓜

壓克力 畫布

1989年作

款識：yayoi kusama 1989 かぼちゃ(畫背)

來源

日本 私人收藏

現藏者於1990年代購自上述來源

此作品附藝術家工作室所簽發之藝術品註冊卡

490

YAYOI KUSAMA

(B. 1929)

Shining Ray of Summer (Infinity Dots)

signed and dated 'yayoi kusama 1988',
titled in Japanese (on the reverse)
acrylic on canvas
53.2 x 65.1 cm. (21 x 25½ in.)
Painted in 1988

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

US\$160,000-290,000

PROVENANCE

Private Collection, Asia
Acquired from the above by the previous owner
Anon. Sale, Sotheby's Hong Kong, 6 October 2014, lot 708
Private Collection, Asia (Acquired at the above sale by the present owner)
This work is accompanied by a registration card issued by the artist's studio.

草間彌生

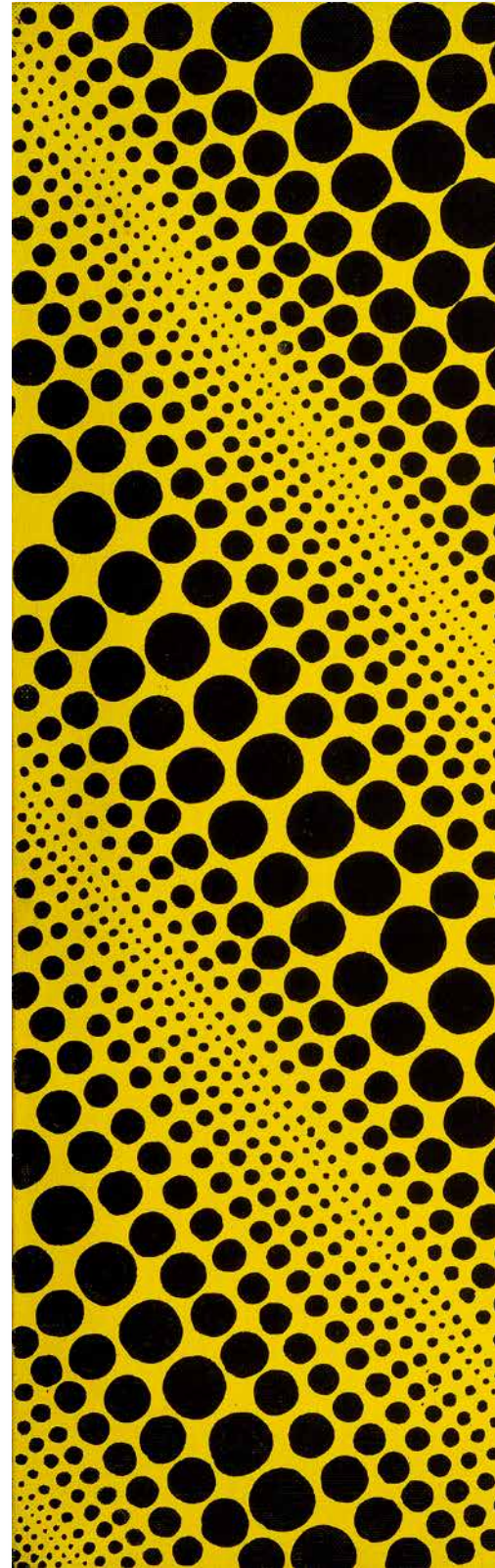
(1929年生)

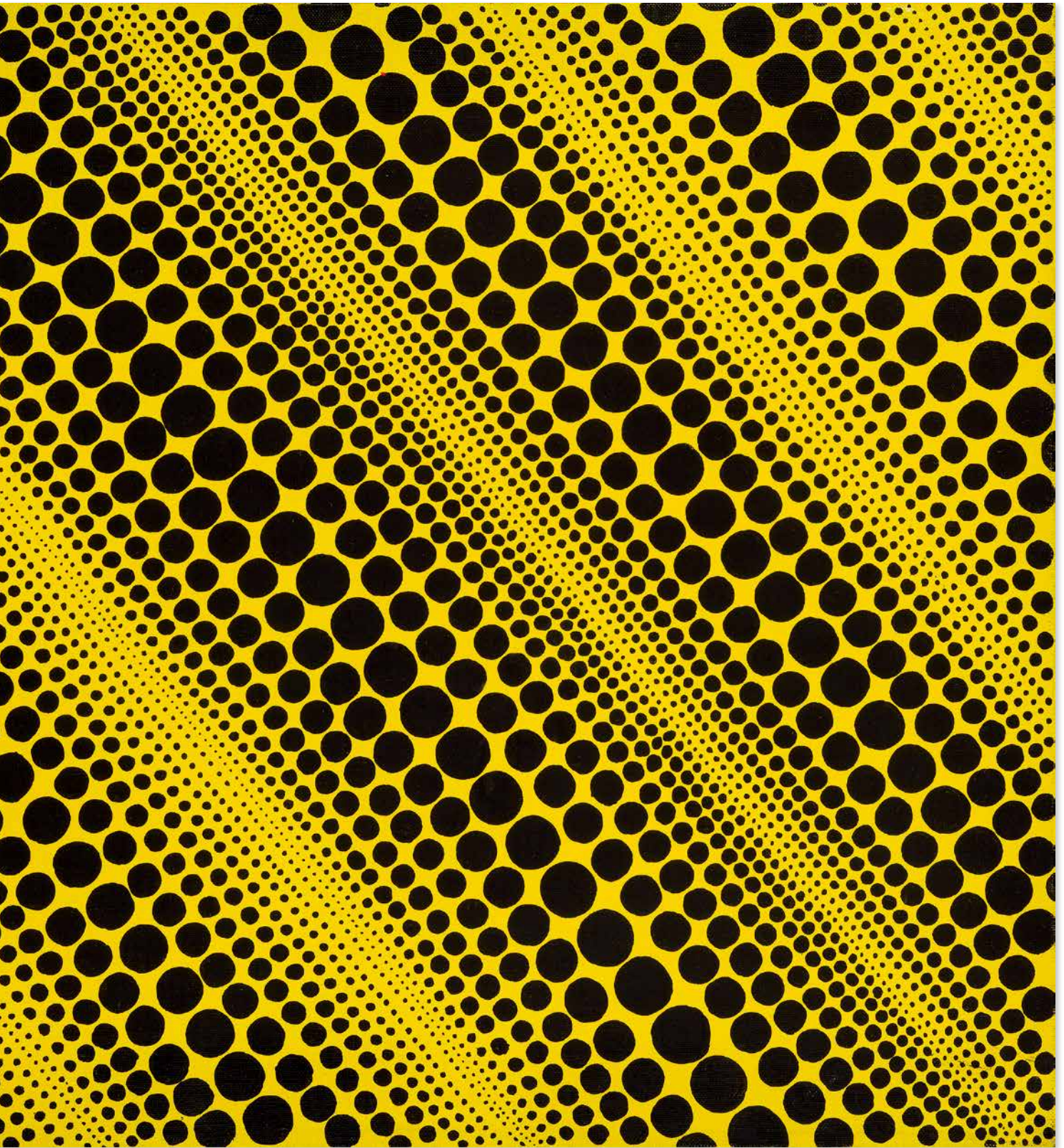
仲夏閃光 (無限的點)

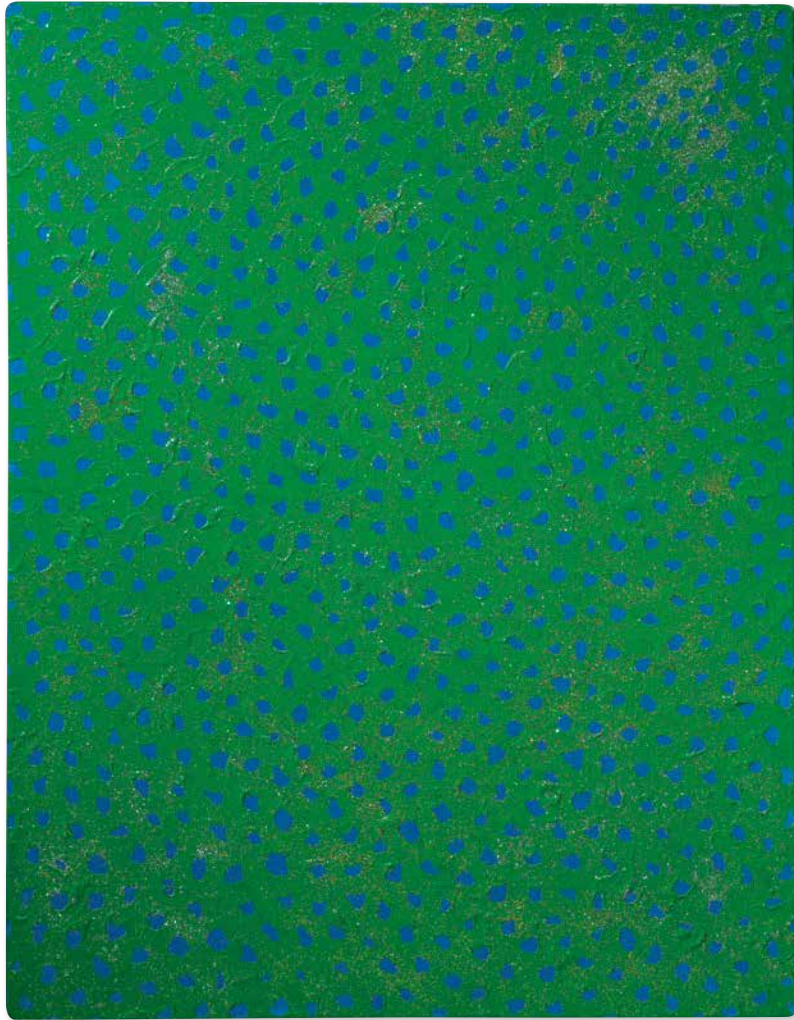
壓克力 畫布
1988年作
款識：yayoi kusama 1988 真夏の閃光 (無限の水玉) (畫背)

來源

亞洲 私人收藏
前藏者購自上述來源
蘇富比 香港 2014年10月6日 編號708
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附藝術家工作室所簽發之藝術品註冊卡







491

YAYOI KUSAMA

(B. 1929)

Infinity Nets

signed, titled and dated '2000 yayoi Kusama INFINITY NETS'
(on the reverse)
acrylic and glitter on canvas
41 x 31.8 cm. (16 1/8 x 12 1/2 in.)
Painted in 2000

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia

This work is accompanied by the registration card issued by the artist's studio.

草間彌生

(1929年生)

無限之網

壓克力 閃粉 畫布

2000年作

款識：2000 yayoi Kusama INFINITY NETS (畫背)

來源

亞洲私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡



Lot 492 Alternative View
Lot 492 另一角度

492

YAYOI KUSAMA

(B. 1929)

Secret

signed and dated 'Yayoi Kusama 1986', titled in Japanese (on the side)
mixed media sculpture
35(H) x 22 x 10 cm. (13 $\frac{3}{4}$ x 8 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in.)
Executed in 1986

HK\$1,200,000-2,500,000

US\$160,000-320,000

PROVENANCE

Anon. Sale, Ravenel Taipei, 1 December 2013, lot 771
Private Collection, Asia
This work is accompanied by the registration card issued by the artist's studio.

EXHIBITED

Taipei, Taiwan, Dynasty Gallery, 30th Anniversary: Yayoi Kusama Works
Collection Exhibition, March-July 2015.

LITERATURE

Dynasty Gallery, Yayoi Kusama's Work Collections, exh. cat., Taipei, Taiwan,
2015 (illustrated, p. 15)

草間彌生

(1929年生)

秘密

綜合媒材 雕塑
1986年作
款識：Yayoi Kusama 1986 秘密 (側邊)

來源

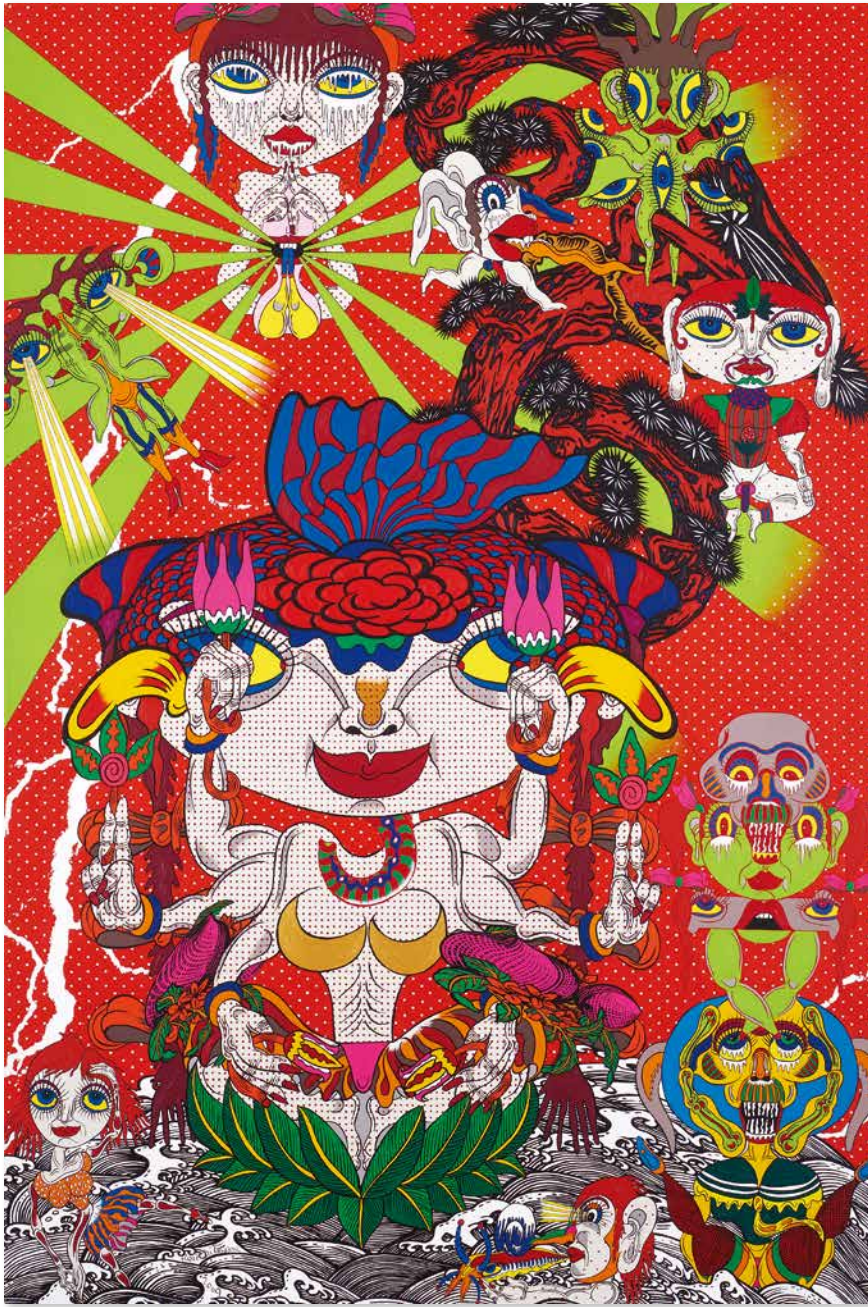
台北 羅芙奧 2013年12月1日 編號771
亞洲 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

2015年3月-7月「30周年紀念 草間彌生作品收藏展」
朝代畫廊 台北 台灣

出版

2015年《草間彌生作品收藏集》展覽圖錄 朝代畫廊
台北 台灣 (圖版：第15頁)



493

KEIICHI TANAAMI

(B. 1936)

Red Kannon

signed and dated 'Keiichi Tanaami
2009' (lower left)
acrylic on canvas
145 x 97 cm. (57½ x 38¼ in.)
Painted in 2009

HK\$260,000-380,000

US\$34,000-49,000

PROVENANCE

Nanzuka Underground, Tokyo, Japan
Anon. Sale, Sotheby's Hong Kong, 5
April 2010, lot 375
Acquired at the above sale by the
present owner

EXHIBITED

Tokyo, Japan, Nanzuka Underground,
Keiichi Tanaami: Kochuten,
November-December 2009.

LITERATURE

Nanzuka Underground, Keiichi
Tanaami: Kochuten, Tokyo, Japan,
2009 (illustrated, unpagged).

田名網敬一

(1936年生)

赤色觀音

壓克力 畫布

2009年作

款識：Keiichi Tanaami 2009 (左下)

來源

日本 東京 Nanzuka Underground畫廊
香港 蘇富比 2010年4月5日 編號375
現藏者購自上述拍賣

展覽

2009年11-12月 「田名網敬一：壺中天」
Nanzuka Underground 東京 日本

出版

2009年 《田名網敬一：壺中天》Nanzuka
Underground 東京 日本 (圖版，無頁數)



494

KEY HIRAGA

(1936-2000)

Les Fenêtres (The Windows)

signed and dated 'Key Hiraga 67' (lower right);
signed and dated 'Key HIRAGA 66' (on the reverse)
oil on canvas
116.5 x 89 cm (45 $\frac{7}{8}$ x 35 in.)
Painted in 1966-1967

HK\$280,000-480,000

US\$37,000-62,000

PROVENANCE

Private Collection, France

平賀敬

(1936-2000)

窗戶

油彩 畫布
1966-1967年作
款識：Key HIRAGA 67 (右下)；Key HIRAGA 66 (畫背)

來源
法國 私人收藏



Lot 497

495

KEY HIRAGA

(1936-2000)

Untitled

signed and dated 'Key HiRaga 71' (lower right)
acrylic on canvas
64.5 x 54.3 cm. (25 3/8 x 21 3/8 in.)
Painted in 1971

HK\$60,000-90,000

US\$7,800-12,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 May 2013, lot 202
Private Collection, USA (Acquired at the above sale by the present owner)

平賀敬

(1936-2000)

無題

壓克力 畫布
1971年作
簽名：Key HiRaga 71 (右下)

來源

香港 佳士得 2013年5月26日 編號202
美國 私人收藏 (現藏者購自上述拍賣)



Lot 498

•496 No Reserve | 無底價

FLO BROOKS

(B. 1987)

Passing Objects

signed, dated and titled 'Passing Objects 2017 FBrooks' (on the reverse)
acrylic on wood
139 x 156 cm. (54 3/4 x 61 3/8 in.)
Executed in 2017

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

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

EXHIBITED

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

弗洛·布魯克斯

(1987年生)

Passing Objects

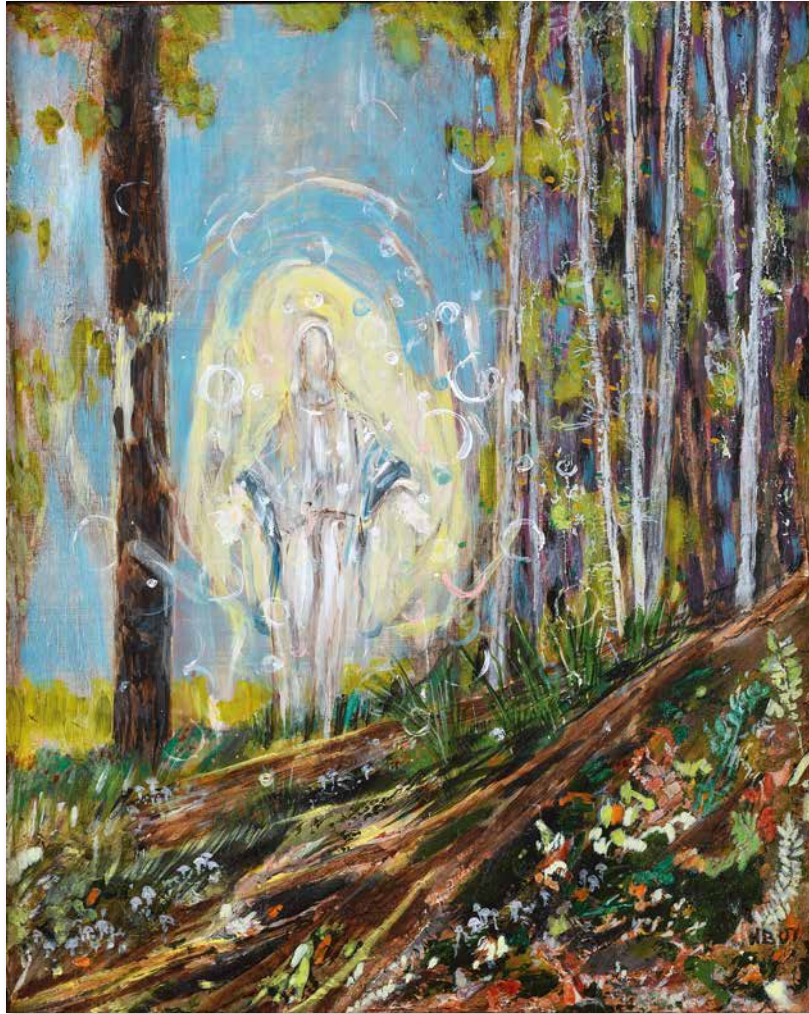
壓克力 木板
2017年作
款識：Passing Objects 2017
FBrooks (畫背)

來源

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

展覽

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



497

HERNAN BAS

(B. 1978)

Saint Disappearing Without Witness

signed and dated 'HB 07' (lower right)
mixed media on linen
51 x 40.5 cm. (20 1/8 x 16 in.)
Painted in 2007

HK\$90,000-120,000

US\$12,000-16,000

PROVENANCE

Victoria Miro, London, UK
Acquired from the above by the previous owner
Anon. Sale, Sotheby's London, 15 March 2016, Lot 165
Private Collection, Asia (Acquired at the above sale by the present owner)

赫爾南·巴斯

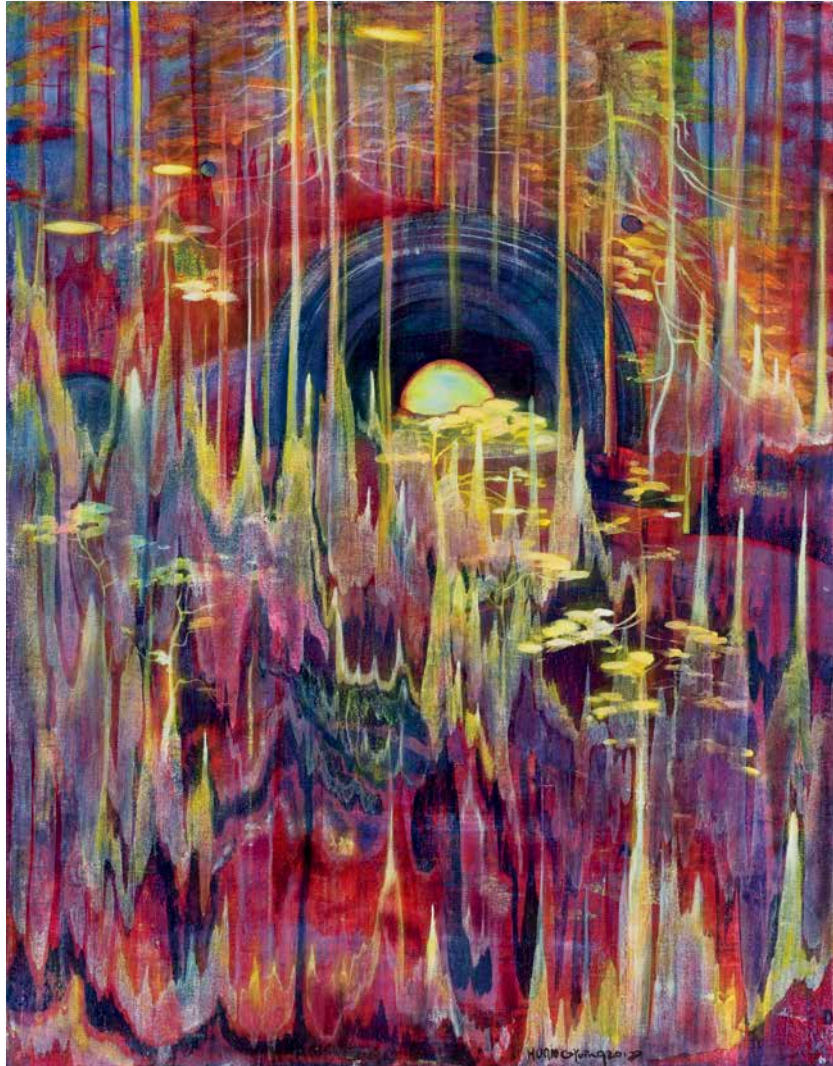
(1978年生)

失踪的聖人並無目擊證人

綜合媒材 麻布
2007年作
款識：HB07（右下）

來源

英國 倫敦 維多利亞米羅畫廊
前藏者購自上述畫廊
倫敦 蘇富比 2016年3月15日 編號 165
亞洲 私人收藏 (現藏者購自上述拍賣)



498

HUANG YUXING

(B. 1975)

Land of Sunset

signed and dated 'HuangYuxing 2017' (lower right)
acrylic on canvas
90 x 70 cm. (35 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)
Painted in 2017

HK\$180,000-380,000

US\$24,000-49,000

PROVENANCE

Boers-Li Gallery, Beijing, China
Private Collection, Asia (Acquired from the above by the present owner)

黃宇興

(1975年生)

日落之地

壓克力 畫布
2017年作
款識：HuangYuxing 2017 (右下)

來源

中國北京 博而勵畫廊
亞洲私人收藏 (現藏者購自上述畫廊)



499

HUANG YUXING

(B. 1975)

Unexpected Encounter - South Park

signed and dated 'HUANG Yuxing 2003' (lower left);
signed and dated 'HUANG Yuxing 2003' (on the lower side)
oil on canvas
140 x 200 cm. (55½ x 78¾ in.)
Painted in 2003

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale, ChengXuan Auction Beijing, 7 November 2007, Lot 310
Anon. Sale, Ravenel Taipei, 7 December 2008, Lot 259
Private Collection, Asia (acquired at the above sale by the present owner)

EXHIBITED

Beijing, China, Soka Art Center, Adventure: Huang Yuxing's Oil Painting,
March-April 2003

黃宇興

(1975年生)

奇遇－南方公園

油彩 畫布
2003年作
款識：HUANG Yuxing 2003 (左下); HUANG Yuxing 2003 (下側)

來源

北京 誠軒 2007年11月7日 編號310
台北 羅芙奧 2008年12月7日 編號259
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2003年3月-4月「奇遇：黃宇興油畫個展」索卡藝術中心 北京 中國

500

CHEN KE

(B. 1978)

Some Day, Raining

signed and titled in Chinese, dated '2015' (lower right);
signed, tilted and inscribed in Chinese, signed, dated and
inscribed '300 x 200 cm Chen Ke 2015' (on the reverse)
mixed media on canvas
200 x 300 cm. (78¾ x 118⅞ in.)
Painted in 2015

HK\$900,000-1,800,000

US\$120,000-230,000

PROVENANCE

Star Gallery, Beijing, China
Private Collection, Asia (Acquired from the above by the present owner)

EXHIBITED

Beijing, China, Star Gallery, Cover: Recent Works by Chen Ke, 2015.

LITERATURE

Star Gallery, Cover: Recent Works by Chen Ke, exh. cat., Beijing, China,
2015 (illustrated, p. 43 & p. 73).

陳可

(1978年生)

某月某日雨

綜合媒材 畫布
2015年作
款識：可 2015某月某日雨 (右下)；某月某日雨 300 x 200 cm
布上油畫 陳可 Chen Ke 2015 (畫背)

來源

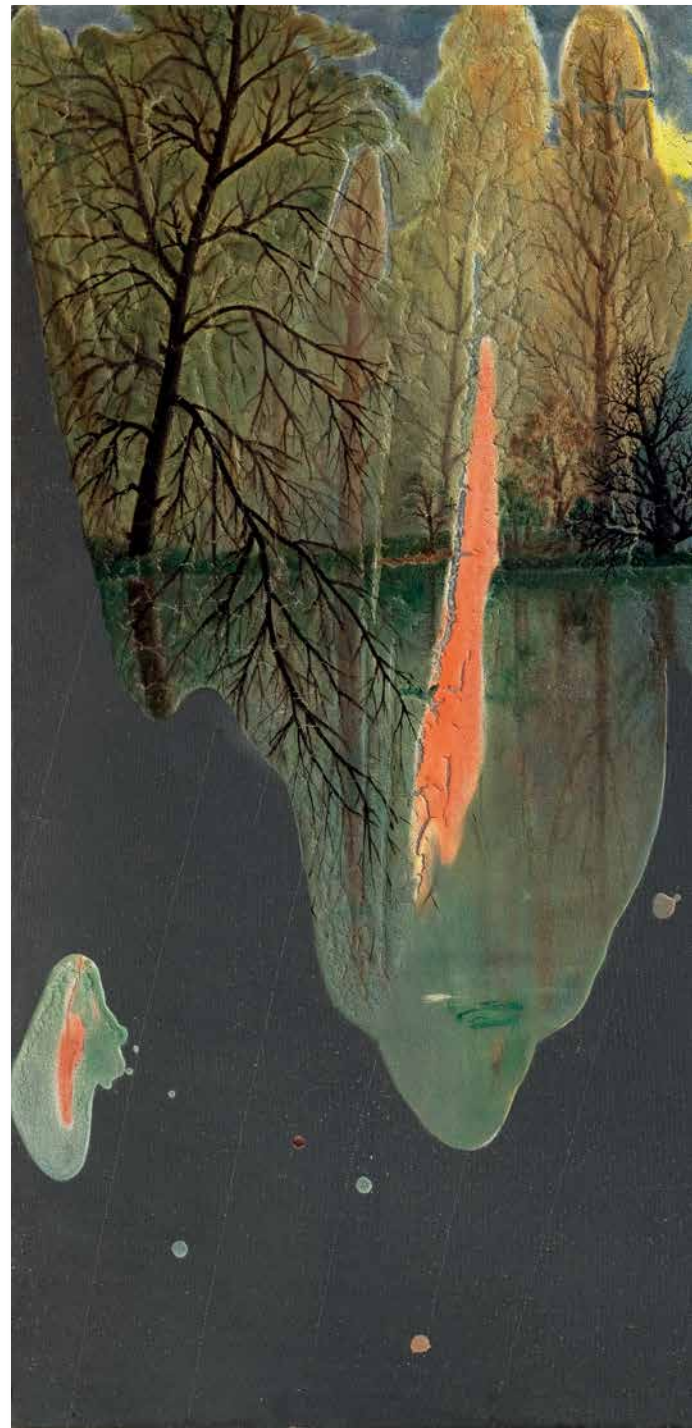
中國 北京 星空間
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2015年「密林——陳可近作展」星空間 北京 中國

出版

2015年《密林——陳可近作》展覽圖錄 星空間 北京 中國
(圖版，第43頁及第73頁)





501

CHEN KE

(B. 1978)

Apparel

signed in Chinese and dated '2007' (middle right);
signed, dated, titled and inscribed in Chinese, signed, titled, dated
and inscribed 'Apparel Modeling paste. oil color. silk on board.
170 x 120 cm Chen Ke 2007' (on the reverse)
oil on silk and fabric laid down on board
170.2 x 120.5 cm. (67 x 47½ in.)
Painted in 2007

HK\$600,000-900,000

US\$78,000-120,000

PROVENANCE

Thomas Erben Gallery, New York, USA
Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 5 April 2013, lot 854
Private Collection, USA (Acquired at the above sale by the present owner)

EXHIBITED

Madrid, Spain, Magee Art Gallery, Time-Lag, The New Force of Chinese
Contemporary Art, February - March, 2008.

LITERATURE

Magee Art Gallery, Time-Lag, The New Force of Chinese Contemporary
Art, exh. cat., Madrid, Spain, 2008 (illustrated, p. 33).
Christoph Noe and Cordelia Steiner, The Ministry of Art, Kehrer Verlag
Heidelberg, Chen Ke, Heidelberg, Germany, 2009 (illustrated, p. 95).

陳可

(1978年生)

禮服

油彩 絲綢 布料 裱於木板
2007年作
款識：可 2007 (右中)；禮服 板上塑形膏 油畫顏料 絲綢
170-120 cm 陳可2007 Apparel Modeling paste. oil color.
silk on board 170 x 120 cm Chen Ke 2007 (畫背)

來源

美國 紐約 Thomas Erben畫廊
亞洲 私人收藏
香港 蘇富比 2013年4月5日 編號 854
美國 私人收藏 (現藏者購自上述拍賣)

展覽

2008年2-3月 「時差-- 新一代中國當代藝術」 Magee Art 畫廊
馬德里 西班牙

出版

2008年《時差-- 新一代中國當代藝術》 Magee Art 畫廊
馬德里 西班牙 (圖版, 第33頁)
2009年《陳可》 Christoph Noe 及 Cordelia Steiner 編著
The Ministry of Art, Kehrer Verlag Heidelberg 海德堡 德國
(圖版, 第95頁)

"My childhood home was but a tiny room. Nevertheless, our family of three lived simple and happy lives. Compared to my life now which is filled anxieties and loneliness, it was so light and joyous. I look back with at my childhood with much nostalgia, but it is impossible for me to stay in that time..."

– Chen Ke

「童年時的家，一間狹小的房間，在這裡一家三口渡過了簡樸快樂的時光。那時的生活，在被壓力和孤獨的現在回憶起來，是如此輕盈快樂，雖然留戀童年，但無法停留在哪……」

——陳可





502

CHEN KE

(B. 1978)

An Afternoon with Green Sportswear

signed in Chinese and dated '2009' (lower right);
titled 'An afternoon with green sportswear',
signed and dated 'Chen Ke 2009', inscribed 'oil, acrylic medium
and thread on printed calico' (on the reverse)
oil, acrylic medium and thread on printed calico
73 x 90 cm. (28¾ x 35½ in.)
Painted in 2009

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Anon. Sale, XiLingYinShe Auction Hangzhou, 30 December 2011, Lot 2455
Anon. Sale, ChengXuan Auction Beijing, 11 May 2013, Lot 706
Private Collection, Asia (acquired at the above sale by the present owner)

LITERATURE

Christoph Noe and Cordelia Steiner, The Ministry of Art, Kehrer Verlag
Heidelberg, Chen Ke, Heidelberg, Germany, 2009 (illustrated, p. 132).

陳可

(1978年生)

綠色運動衣的下午

油彩 壓克力 線 印花棉布
2009年作

款識：可 2009 (右下); An afternoon with green sportswear oil,
acrylic medium and thread on printed calico Chen Ke 2009 (畫背)

來源

杭州 西泠印社 2011年12月30日 編號2455
北京 誠軒 2013年5月11日 編號706
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2009年《陳可》Christoph Noe 及Cordelia Steiner 編著 The
Ministry of Art, Kehrer Verlag Heidelberg 海德堡 德國 (圖版, 第132頁)

503

CHEN FEI

(B. 1983)

Landscape

signed, titled and inscribed in Chinese, dated '2011'
(inside the plastic skull)
acrylic on plastic skull
23 (H) x 17 x 17 cm. (9 x 6¾ x 6¾ in.)
Painted in 2011

HK\$40,000-70,000

US\$5,200-9,100

PROVENANCE

Star Gallery, Beijing, China
Private Collection, Asia (Acquired from the above by the present owner)

EXHIBITED

Beijing, China, Today Art Museum, We All Love Badasses:
Chen Fei and his Friends New Year Party, 15 December 2012

陳飛

(1983年生)

風景

壓克力 石膏頭骨
2011年作
款識：風景 陳飛 石膏丙烯 2011 (石膏內部)

來源

中國 北京 星空間
亞洲 私人收藏 (現藏者購自上述畫廊)

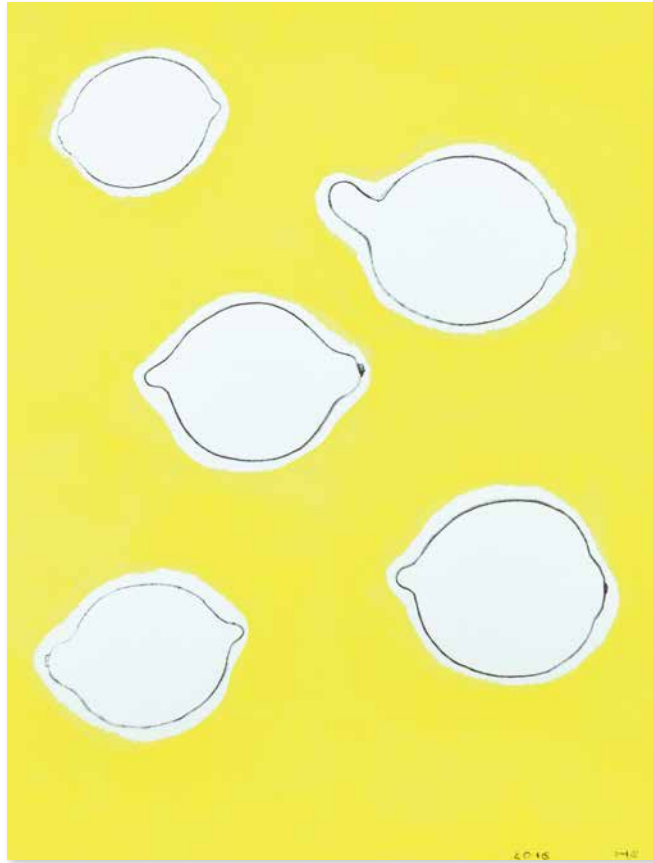
展覽

2012年 12月15日「我們都愛大壞蛋：陳飛和他的壞蛋朋友們
新年派對」今日美術館 北京 中國



Lot 503 Alternative View
Lot 503 另一角度





504

HE XIANGYU

(B. 1986)

Five Lemons 0801

signed and dated '2016 He' (lower right)
acrylic and pencil on paper
41 x 31 cm. (16 1/8 x 12 1/4 in.)
Painted in 2016

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Private Collection, Asia

何翔宇

(1986年生)

5個檸檬0801

壓克力 鉛筆 紙本
2016年作
款識：2016 He (右下)

來源
亞洲 私人收藏

505

HAEGUE YANG

(B. 1971)

Sonic Sphere – Horizontally-striped Brass and Nickel

nickel plated bells, brass plated bells, steel
stand sculpture
99 (H) x 83 x 83 cm. (39 x 32½ x 32½ in.)
Executed in 2015

HK\$280,000-480,000

US\$37,000-62,000

PROVENANCE

Greene Naftali, New York, USA
Private Collection, Asia (Acquired from the above
by the present owner)

EXHIBITED

New York, USA, Greene Naftali, Quasi-Pagan
Minimal, March – April 2016.
Montréal, Canada, La Biennale de Montréal, The
Grand Balcony, October 2016 - January 2017.

梁慧圭

(1971年生)

聲波球-水平條紋的黃銅和鎳

鎳鈴鑼 黃銅鈴鑼 鋼支架 雕塑
2015年作

來源

美國 紐約 Greene Naftali
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2016年3月-4月「Quasi-Pagan Minimal」Greene
Naftali 紐約 美國
2016年10月-2017年1月「大陽臺」蒙特利爾雙年展
蒙特利爾 加拿大





506

YUAN YUAN

(B. 1973)

My Dining Room

signed 'Y. Yuan' (lower left side); signed, dated and titled in Chinese, signed, dated and titled 'My Diningroom Yuan Yuan. 2015' (on the reverse)

oil on canvas

161.5 x 195 cm. (63% x 76 ¾ in.)

Painted in 2015

HK\$550,000-750,000

US\$72,000-97,000

PROVENANCE

Edouard Malingue Gallery, Hong Kong

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

袁遠

(1973年生)

我的餐廳

油彩 畫布

2015年作

款識：Y. Yuan (左下緣)；My Diningroom Yuan Yuan. 2015

<我的餐廳> 袁遠2015 (畫背)

來源

香港 馬凌畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



507

ZHANG ENLI

(B. 1965)

The Curved Glasses

signed in Chinese and dated '2013' (lower right);
signed and titled in Chinese; dated and inscribed '2013 250 x 200 cm'
(on the reverse)
oil on canvas
250 x 200 cm. (98 3/8 x 78 3/4 in.)
Painted in 2013

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

US\$130,000-190,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 29 May 2016, lot 134
Private Collection, Asia (Acquired at the above sale by the present owner)

張恩利

(1965年生)

彎曲的玻璃

油彩 畫布
2013年作
款識：2013 恩利 (右下)；
彎曲的玻璃 2013 250 x 200 cm 張恩利 (畫背)

來源

亞洲 私人收藏
香港 佳士得 2016年5月29日 編號 134
亞洲 私人收藏 (現藏者購自上述拍賣)



508

QIU XIAOFEI

(B. 1977)

Anamnesis

signed, titled and inscribed in Chinese,
dated, titled and inscribed 'anamnesis 100 cm x 120 cm 2009'
signed in Chinese; titled in Chinese (on the reverse)
oil on canvas
120 x 100 cm. (47¼ x 39¾ in.)
Painted in 2009

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Tang Contemporary Art, Hong Kong
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 31 May 2015, lot 199
Private Collection, Asia (Acquired at the above sale by the present owner)

仇曉飛

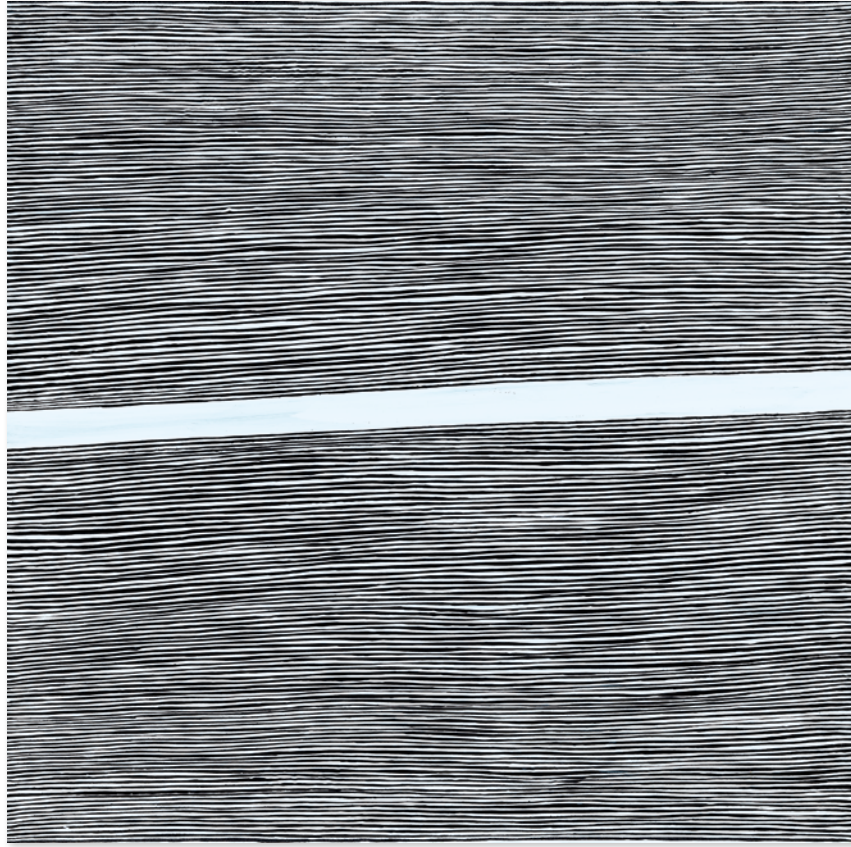
(1977年生)

既往症

油彩 畫布
2009年作
款識：《既往症》(anamnesis) 100 cm x 120 cm
布上油画 仇晓飞 2009 (畫背)

來源

香港 當代唐人藝術中心
前藏者購自上述畫廊
香港 佳士得 2015年5月31日 編號199
亞洲 私人收藏 (現藏者購自上述拍賣)



509

WANG GUANGLE

(B. 1976)

Coffin Paint 110703

signed and inscribed in Chinese, titled, dated and inscribed
'110703 146 x 146 cm 2011' (on the reverse)
acrylic on canvas
146 x 146 cm. (57 ½ x 57 ½ in.)
Painted in 2011

HK\$900,000-1,300,000

US\$120,000-170,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Changsha, China, Hunan Provincial Museum, Wang Guangle:
Disappearance of Rhetoric, September to October 2011.

LITERATURE

He Guiyan, Hunan Fine Arts Publishing House, Disappearance of
Rhetoric, Hunan, China, 2011 (illustrated, p. 121).
Christoph Noe (ed.), Hatje Cantz Verlag, Wang Guangle, Ostfildern,
Germany, 2015 (illustrated, p. 77).

王光樂

(1976年生)

壽漆110703

壓克力 畫布
2011年作
款識：110703 布面丙烯 146 x 146 cm 王光樂 2011 (畫背)

來源

亞洲私人收藏

展覽

2011年 9月-10月「王光樂：修辭的消逝」湖南省博物館 長沙 湖南

出版

2011年《修辭的消逝》何桂彥著 湖南美術出版社
湖南 中國 (圖版：第121頁)
2015年《Wang Guangle》Christoph Noe編輯 Hatje Cantz
Verlag 出版社 奧斯特菲爾登 德國 (圖版：第77頁)

510

CAI GUO-QIANG

(B. 1957)

Mountains and Rivers

signed and titled in Chinese, signed, dated and titled
'Mountains and Rivers Cai Guo Qiang 2008' (lower right)
gunpowder on paper mounted on board
139 x 230.5 cm. (54 ¾ x 90 ¾ in.)
Executed in 2008

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from the artist by the present owner, 2009
This work is accompanied with a DVD record of the creation
process by the artist.

EXHIBITED

San Francisco, USA, Asian Art Museum, Collector's Choice/
Collector's Voice, September 2010 - March 2011.

蔡國強

(1957年生)

江山

火藥 紙本 裱於木板

2008年作

款識：江山 Mountains and Rivers 蔡 Cai Guo Qiang 2008 (右下)

來源

現藏者於2009年直接購自藝術家
此作品附藝術家創作過程記錄之DVD

展覽

2010年9月-2011年3月「Collector's Choice/ Collector's Voice」
亞洲藝術博物館 三藩市 美國



"[I wish to] travel in time, like the fengshui masters and alchemists of ancient times, from the very origins of mankind into the future; to move freely back and forth between the East and West, from micro to macro realms, and between global and local worlds."

— Cai Guo-Qiang

「(我希望)像古代的風水師和鍊丹術士一樣可以在時光中來去自如，由人類誕生在地球的一刻直至未來；又可漫遊古今中外；由小領域到大領域，來回當地世界到環球世界之間。」

——蔡國強





511

XU BING

(B. 1955)

Seal Project

incised 'Xu Bing' (on the side of each seal);
signed, dated and numbered '7/10 Xu Bing 2001'
(on an authentication card)
two hundred pieces of jade seal in two wood boxes
each jade seal: 1.5 cm. diameter x circa 6 cm.
($\frac{1}{2}$ in. diameter x circa 2 $\frac{3}{8}$ in.) (200)
each wood box: 8.2 (H) x 21.6 x 21.6 cm.
(3 $\frac{1}{4}$ x 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in.) (2)
edition 7/10
Executed in 2001

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Tokyo Gallery, Tokyo, Japan
Private Collection, Asia (Acquired from the above by
the present owner)
This work is accompanied by an authenticity card
signed by the artist

徐冰

(1955年生)

刻 系列

200枚玉石印章 2個木盒

版數：7/10

2001年作

款識：新英文書法XU BING (每枚印章邊款)；
7/10 Xu Bing 2001 (保證書)

來源

日本 東京 東京畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家簽名之保證卡



512

LEE KIT

(B. 1978)

Sinphur- MYCOMB

acrylic, emulsion paint, inkjet ink on cardboard,
light, readymade object
55 x 45 cm. (21 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)
Executed in 2012

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Asia

李傑

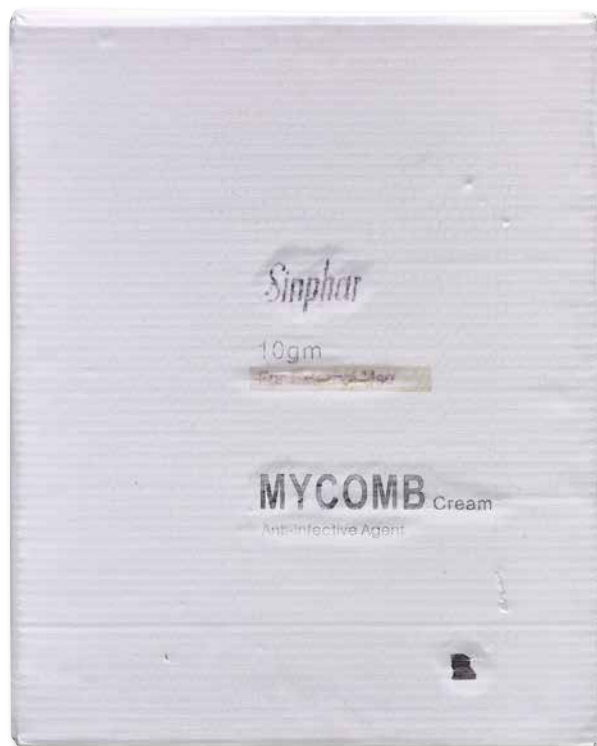
(1978年生)

Sinphur- MYCOMB

壓克力 乳膠漆 彩色噴墨 紙板 燈 現成物
2012年作

來源

亞洲 私人收藏



Lot 512

513

GAO WEIGANG

(B. 1976)

Superstructure

signed, titled in Chinese, numbered 'AP' (on the back)
stainless steel titanium sculpture
175(H) x 120 x 12 cm. (68 $\frac{7}{8}$ x 47 $\frac{1}{4}$ x 4 $\frac{3}{4}$ in.)
Executed in 2010
Edition A.P.

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Asia

高偉剛

(1976年生)

上層建築

不銹鋼 鈦金 雕塑
2010年作
版數：A.P.
款識：上層建築 AP 高偉剛 (背面)

來源

亞洲 私人收藏



Lot 513



514

MARIA TANIGUCHI

(B. 1981)

Untitled

acrylic on canvas
228 x 114 cm. (89 $\frac{3}{4}$ x 44 $\frac{7}{8}$ in.)
Painted in 2014

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Carlier Gebauer, Berlin, Germany
Private Collection, Asia

谷口瑪麗亞

(1981年生)

無題

壓克力 畫布
2014年作

來源

德國 柏林 Carlier Gebauer畫廊
亞洲 私人收藏

515

YAYOI KUSAMA

(B. 1929)

Pumpkin

signed and dated 'YAYOI KUSAMA 1991',
titled in Japanese (on the bottom)
mixed media sculpture
9.8(H) x 10.2 cm. (3 $\frac{7}{8}$ x 4 in.)
Executed in 1991

HK\$180,000-350,000

US\$24,000-45,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 7 October
2012, Lot 939
Private Collection, Asia (acquired at the
above sale by the present owner)

This work is accompanied by the registration
card issued by the artist's studio.

草間彌生

(1929年生)

南瓜

複合媒材 雕塑
1991年作
款識：YAYOI KUSAMA 1991 含日
文款識 (底部)

來源

香港 蘇富比 2012年10月7日 編號939
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附有藝術家工作室所簽發之藝
術品註冊卡



Lot 515

516

YAYOI KUSAMA

(B. 1929)

Pumpkin

signed, dated and numbered 'Yayoi Kusama 1998 56/100'
(incised on the bottom edge)
bronze sculpture
27.5 (H) x 27.5 x 27 cm. (10 $\frac{7}{8}$ x 10 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.)
Original mould executed in 1998; Executed in 2011
edition 56/100

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

草間彌生

(1929年生)

南瓜

銅雕 雕塑
原模於1998年作；2011年作
版數：56/100
款識：Yayoi Kusama 1998 56/100 (側邊)

來源

亞洲 私人收藏



Lot 516

517

YAYOI KUSAMA

(B. 1929)

Repetition GL.A

signed and dated 'Yayoi Kusama 1996',
titled in Japanese (on the reverse)
acrylic and collage on canvas
41 x 31.8 cm. (16 1/8 x 12 1/2 in.)
Painted in 1996

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

US\$160,000-290,000

PROVENANCE

Anon. Sale, Shinwa Auction, 23 November 2014, lot 145
Acquired at the above sale by the previous owner
Anon. Sale, Bonhams Hong Kong, 11 June 2016, lot 26
Acquired at the above sale by the present owner
This work is accompanied by the registration card issued by the artist's studio.

草間彌生

(1929年生)

重複GL.A

壓克力 拼貼 畫布
1996年作
款識：Yayoi Kusama 1996 レペティション GL.A (畫背)

來源

Shinwa Auction 2014年11月23日 編號145
前藏者購自上述拍賣
香港 邦瀚斯 2016年6月11日 編號26
現藏者購自上述拍賣
此作品附藝術家工作室所簽發之藝術品註冊卡

"The nets that I paint not only transcend me, they transcend the canvas. These nets continue to spread to the walls, and the ceiling. Ultimately, they cover the entire universe."

— Yayoi Kusama

「我筆下的網不僅超越自己，更超越畫布本身。這些網一直延伸至牆壁、天花，最終覆蓋整個宇宙。」
——草間彌生





518

JOSH SPERLING

(B. 1984)

Dead Man's Curve

acrylic on canvas and plywood
258 x 237.5 cm. (101 5/8 x 93 1/2 in.)
Executed in 2019

HK\$480,000-680,000

US\$63,000-88,000

PROVENANCE

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

喬希·斯博林

(1984年生)

致命彎道

壓克力 畫布 複合板
2019年作

來源

貝浩登畫廊
私人收藏
亞洲 私人收藏 (現藏者購自上述來源)



Lot 519

519

TAKASHI MURAKAMI &
VIRGIL ABLOH

(B. 1962) & (B. 1980)

Glance Past the Future

signed and dated "'VIRGIL' ©2018' and
'TAKASHI 2018' (on the overlap)
acrylic on canvas
58 x 49 cm. (22 7/8 x 19 1/4 in.)
Executed in 2018

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Gagosian, London, UK
Acquired from the above by the present owner

村上隆、維吉爾·阿布洛

(1962年生)；及 (1980年生)

展望未來

壓克力 畫布
2018年作
款識："'VIRGIL' ©2018 TAKASHI 2018
(畫布背面)

來源

英國 倫敦 高古軒畫廊
現藏者購自上述畫廊

520

TAKASHI MURAKAMI

(B. 1962)

A Panda Family Against the Blue Sky

signed and dated 'Takashi 2014' (on the reverse)
acrylic on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2014

HK\$3,200,000-5,500,000

US\$420,000-710,000

PROVENANCE

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

村上隆

(1962年生)

A Panda Family Against the Blue Sky

壓克力 畫布
2014年作
款識：Takashi 2014 (畫背)

來源

香港 高古軒畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

"I'd been thinking about the reality of Japanese drawing and painting and how it is different from Western art. What is important in Japanese art is the feeling of flatness. Our culture doesn't have 3-D"

- Takashi Murakami

「我一直在思考日本繪畫的現狀，以及它與西方藝術的差異。日本藝術重要的是平面感。我們的文化中沒有三維的概念。」
——村上隆





Lot 521

521

MR.

(B. 1969)

This is a Salada

signed and dated 'Mr. 2002' (on the reverse)
acrylic on wood disc
24.5 x 26 cm. (9 5/8 x 10 1/4 in.)
Painted in 2002

HK\$55,000-75,000

US\$7,200-9,700

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Anon. Sale, Phillips New York, 8 March 2012, lot 273
Private Collection, USA (Acquired at the above sale
by the present owner)

MR.

(1969年生)

This is a Salada

壓克力 木盤
2002年作
款識：Mr. 2002 (背面)

來源

日本 東京 小山登美夫畫廊
紐約 富藝斯 2012年3月8日 編號273
美國 私人收藏 (現藏者購自上述拍賣)

522

DANIEL ARSHAM

(B. 1980)

Glacial Rock Eroded Leica M3 Camera

glacial rock fragments, hydrostone unique sculpture
7.6 (H) x 14 x 7.6 cm. (3 x 5 1/2 x 3 in.)
Executed in 2015

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

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

丹尼爾·阿爾軒

(1980年生)

被侵蝕的 Leica M3 照相機

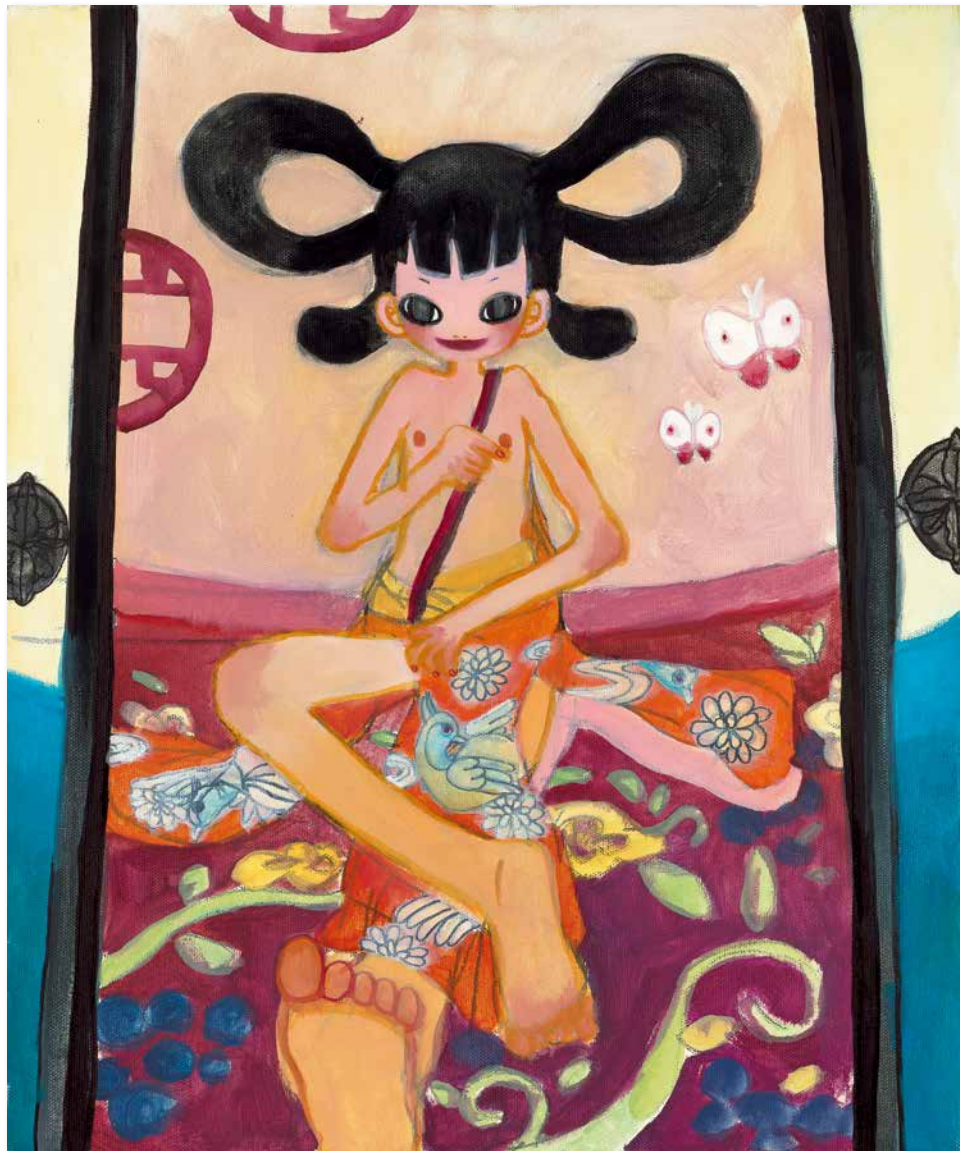
石英 月光石 硬式石膏 獨版雕塑
2015年作

來源

貝浩登畫廊
私人收藏
亞洲 私人收藏 (現藏者購自上述來源)



Lot 522



523

AYA TAKANO

(B. 1976)

Untitled

signed 'TAKANO AYA' (on the stretcher)
mixed media on canvas
48.5 x 38 cm. (19 1/8 x 15 in.)
Painted in 2006

HK\$60,000-90,000

US\$7,800-12,000

PROVENANCE

Private Collection, USA

高野綾

(1976年生)

無題

綜合媒材 畫布
2006年作
款識：TAKANO AYA (畫布框架)

來源
美國 私人收藏



Lot 524 Alternative View
Lot 524 另一角度

524

ERIK PARKER

(B. 1968)

Drama

signed with artist's signature, signed, dated and titled
'Erik Parker 2007 "DRAMA"' (on the overlap)

acrylic and enamel on canvas

132 (H) x 106.7 x 9 cm. (52 x 42 x 3½ in.)

Painted in 2007

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Ross + Kramer Gallery, New York, USA

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

艾瑞克·帕克

(1968年生)

戲劇

壓克力 瓷漆 畫布

2007年作

款識：藝術家簽名 Erik Parker 2007 "DRAMA" (畫布上側)

來源

美國 紐約 Ross + Kramer 畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)



525

HAJIME SORAYAMA

(B. 1947)

Untitled

blindstamped with the artist's monogram (lower right)
acrylic and pencil on board
72.4 x 51.4 cm. (28½ x 20¼ in.)

無題

壓克力 鉛筆 木板
款識：© Sorayama (下沿鋼印)

PROVENANCE

Private Collection, UK (Acquired directly from the artist by the present owner)

來源

英國 私人收藏 (現藏者直接購自藝術家)

空山基

(1947年生)

Untitled

blindstamped with the artist's monogram (lower right); signed 'Sorayama' (on the reverse)
acrylic and pencil on board
72.6 x 51.4 cm. (28⅝ x 20¼ in.)

無題

壓克力 鉛筆 木板
款識：© Sorayama (下沿鋼印);
Sorayama (畫背)

Untitled

blindstamped with the artist's monogram (lower right)
acrylic and pencil on board
72.6 x 51.4 cm. (28⅝ x 20¼ in.)

無題

壓克力 鉛筆 木板
款識：© Sorayama (下沿鋼印)

HK\$80,000-120,000

US\$11,000-16,000



526

YUE MINJUN

(B. 1962)

Maze Series-Looking for Paradise-Gardener

signed and dated 'yue minjun 2007' (lower left)
oil on canvas
220 x 292.8 cm. (86 $\frac{5}{8}$ x 115 $\frac{1}{4}$ in.)
Painted in 2007

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

US\$110,000-160,000

PROVENANCE

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

岳敏君

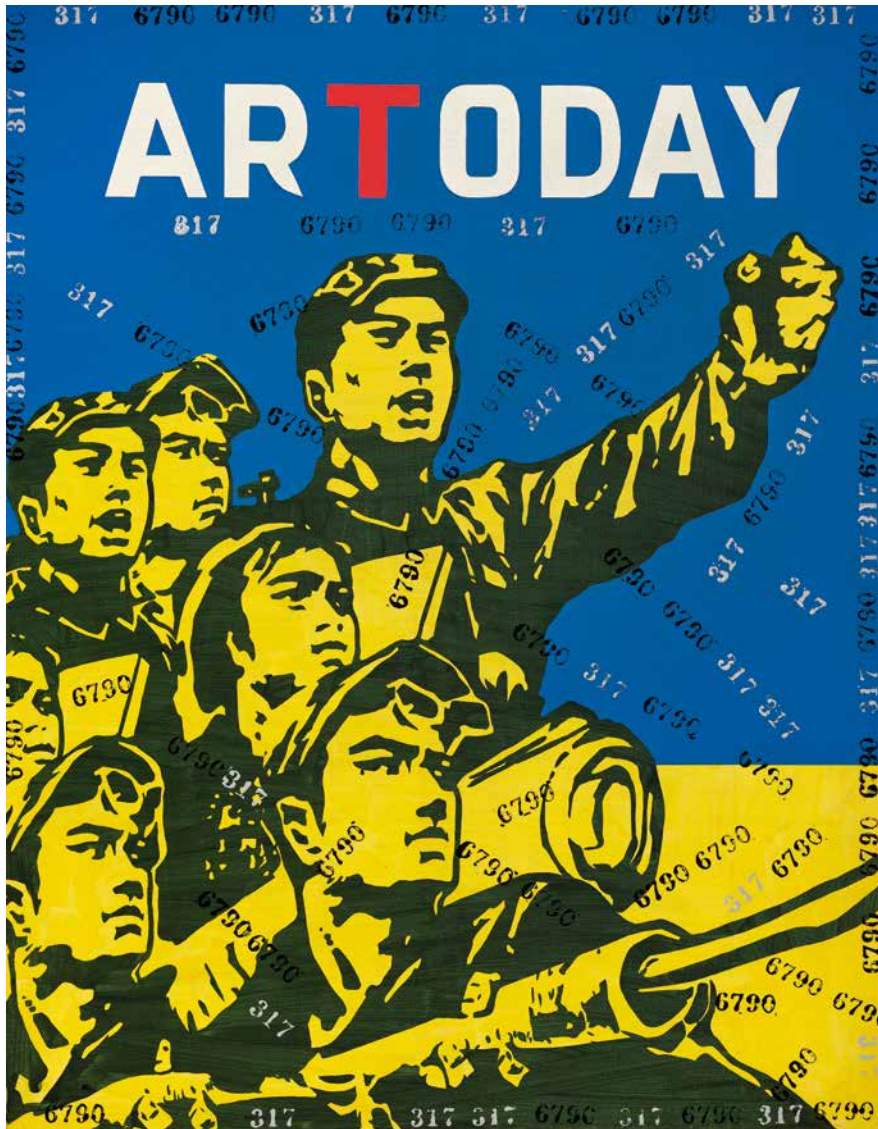
(1962年生)

迷宮系列-尋找天堂-園丁

油彩 畫布
2007年作
款識：yue minjun 2007 (左下)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)



527

WANG GUANGYI

(B. 1957)

Art Today

signed and dated 'Wang Guang Yi 2007',

signed in Chinese (on the reverse)

acrylic on canvas

180 x 140 cm. (70 $\frac{7}{8}$ x 55 $\frac{1}{2}$ in.)

Painted in 2007

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Private Collection, Asia

王廣義

(1957年生)

今日藝術

壓克力 畫布

2007年作

款識：2007 Wang Guang Yi 王廣義 (畫背)

來源

亞洲 私人收藏



528

YU YOUHAN

(B. 1943)

The People are the Heroes of Their Time I-3

signed in Chinese (lower right)
acrylic on canvas
115.2 x 160.7 cm. (45% x 63¼ in.)
Painted in 1997

HK\$700,000-1,100,000

US\$91,000-140,000

PROVENANCE

Anon. Sale, China Guardian Beijing, 19 December 2017, lot 2075
Acquired at the above sale by the present owner

EXHIBITED

Hong Kong, Hanart TZ Gallery, Chinese Figures, 1999.

LITERATURE

ShangART Gallery, *The Paintings by Yu Youhan 1989-1998*,
Shanghai, China, 1998 (illustrated, unpagged).
Paul Gladston (ed.), *3030Press, YU YOUHAN*, Hong Kong, 2015
(illustrated, p.168).

余友涵

(1943年生)

數風流人物還看今朝之三

壓克力 畫布
1997年作
款識：余友涵 (右下)

來源

北京 嘉德 2017年12月19日 編號2075
現藏者購自上述拍賣

展覽

1999年「中國造像」漢雅軒 香港

出版

1998年《余友涵的畫1989-1998》香格納畫廊 上海 中國
(圖版, 無頁數)
2015年《余友涵》Paul Gladston 編著 3030Press 香港
(圖版, 第168頁)



529

ZHOU CHUNYA

(B. 1955)

Chrysanthemum

signed in Chinese and dated '1997' (lower right)
oil on canvas
51.5 x 44 cm. (20¼ x 17¾ in.)
Painted in 1997

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Private Collection, Europe
Anon. Sale, Rongbao Beijing, 10 June 2007, lot 607
Anon. Sale, Phillips de Pury London, 30 June 2008, lot 453
Anon. Sale, Borobudur Singapore, 31 May 2009, lot 140
Private Collection, Asia (Acquired at the above sale by the present owner)

周春芽

(1955年生)

菊花

油彩 畫布
1997年作
款識：1997 周春芽 (右下)

來源

歐洲 私人收藏
北京 榮寶 2007年6月10日 編號 607
倫敦 富藝斯 2008年6月30日 編號 453
新加坡 Borobudur 2009年5月31日 編號 140
亞洲 私人收藏 (現藏者購自上述拍賣)

530

ZHOU CHUNYA

(B. 1955)

Brotherhood

signed and titled in Chinese; dated '2006' (engraved on the base)
bronze sculpture
70(H) x 69 x 47 cm. (27½ x 27¼ x 18½ in.).
edition 2/8
Executed in 2006

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

LITERATURE

Timezone 8 Ltd., Zhou Chunya, Shanghai, China, 2010 (different edition illustrated, p. 407).

周春芽

(1955年生)

桃園結義

銅雕 雕塑
2006年作
版數：2/8
款識：桃園結義 2006 周春芽 2/8 (鑄於底座)

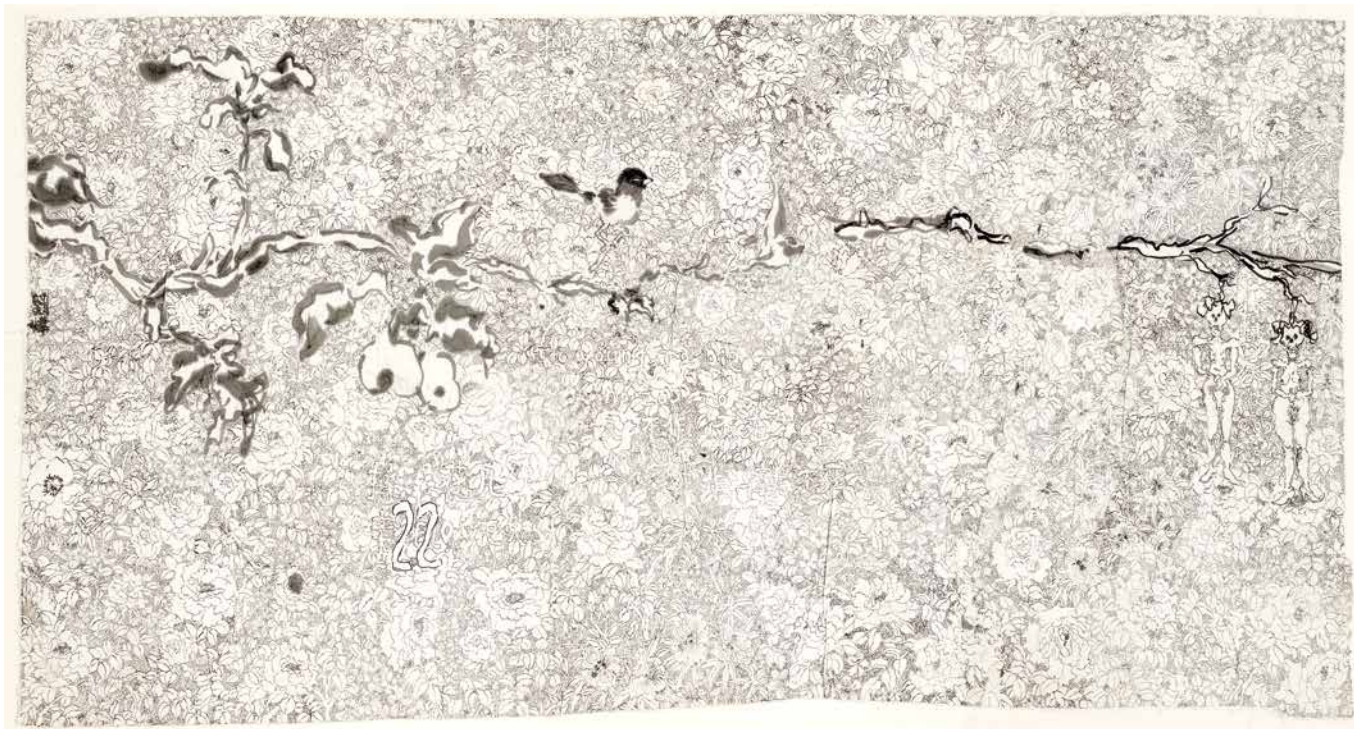
來源

亞洲 私人收藏

出版

2010年《周春芽》東八時區 上海 中國
(圖版為不同版數，第407頁)





531

LIU WEI

(B. 1965)

Untitled-1-22

mixed media on paper
71 x 134 cm. (28 x 52 ¾ in.)
Painted in 2013

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Shanghai, China, Xu Gallery, Blossoming Flower in Silence: Liu Wei,
January – March 2018

LITERATURE

Xu Gallery, Blossoming Flower in Silence: Liu Wei, exh. cat.,
Shanghai, China, 2018 (illustrated, unpagged)

劉煒

(1965年生)

無題-1-22

綜合媒材 紙本
2013年作

來源

現藏者直接購自藝術家

展覽

2018年1月-3月「繁花素箋」言午畫廊 上海 中國

出版

2018年《繁花素箋》展覽圖錄 言午畫廊 上海 中國
(圖版，無頁數)

532

LI CHEN

(B. 1963)

Dragon-Riding Buddha, Wisdom Bodhisattva and Fulfillment Bodhisattva

signed in Chinese, signed and numbered 'Li Chen 1/8'
(incised on the back of the stand);

signed in Chinese and numbered '1/8'

(incised on the lower back of Dragon-Riding Buddha,
Wisdom Bodhisattva and Fulfillment Bodhisattva)

bronze sculpture

overall: 55(H) x 118 x 40 cm. (21 $\frac{3}{8}$ x 46 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.)

Dragon-Riding Buddha (middle): 49(H) x 39 x 33 cm. (19 $\frac{1}{4}$ x 15 $\frac{3}{8}$ x 13 in.)

Wisdom Bodhisattva (left): 28(H) x 26 x 20.5 cm. (11 x 10 $\frac{1}{4}$ x 8 $\frac{1}{8}$ in.)

Fulfillment Bodhisattva (right): 28(H) x 23.5 x 18 cm. (11 x 9 $\frac{1}{4}$ x 7 $\frac{1}{8}$ in.)

stand: 6(H) x 118 x 40 cm. (2 $\frac{3}{8}$ x 46 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.)

Executed in 2001

edition 1/8

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

US\$130,000-290,000

PROVENANCE

Private Collection, Asia

EXHIBITION

Beijing, China, National Art Museum of China, In Search of Spiritual Space,
April - May 2008(different size version exhibited).

Singapore, Singapore Art Museum, Li Chen : Mind Body Spirit, September - December
2009 (different size version exhibited).

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

Suzhou, China, Suzhou Museum, Buddha China—Buddhist Objects in the Early Stage
from the Gansu Provincial Museum, March - May 2019 (same size version exhibited).

LITERATURE

Asia Art Center, Li Chen: In Search of Spiritual Space- Solo Exhibition at National Art
Museum of China, exh. cat., Taipei, Taiwan, 2008 (different size version illustrated,
p. 38-49, 50-57, 171, 173-176, 196-197).

Singapore Art Museum, Li Chen: Mind · Body · Spirit, Li Chen Solo Exhibition at
Singapore Art Museum, exh. cat., Singapore, 2010 (different size version illustrated, p.
57, 66, 94-103, 116-123, 183-184).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan,
exh. cat., Taipei, Taiwan, 2012 (different size version illustrated, p. 9, 28, 57-58, 74-
79, 160-161).

李真

(1963年生)

大士騎龍、文殊菩薩、普賢菩薩套組

銅雕 雕塑

2001年作

版數：1/8

款識：李真 Li Chen 1/8 (刻於台座背面)；

李真 1/8 (刻於大士騎龍、文殊菩薩、普賢菩薩之背面下方)

來源

亞洲 私人收藏

展覽

2008年4月-5月「李真：尋找精神的空間」中國美術館 北京 中國
(展覽為不同尺寸版本)

2009年9月-12月「李真：精神·身體·靈魂」新加坡美術館 新加坡
(展覽為不同尺寸版本)

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

2019年3月-5月「佛陀·中國—甘肅省博物館藏早期佛教文物展」
蘇州博物館 蘇州 中國 (展覽為相同尺寸版本)

出版

2008年《李真—尋找精神的空間：中國美術館個展》展覽圖錄
亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第38-49, 50-57,
171, 173-176, 196-197頁)

2010年《李真—精神·身體·靈魂：2009新加坡美術館個展》
展覽圖錄 新加坡美術館 新加坡 (圖版為不同尺寸版本，第57, 66,
94-103, 116-123及183-184頁)

2012年《大氣—李真台灣大型雕塑首展》展覽圖錄
亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，
第9, 28, 57-58, 74-79及160-161頁)

"Dragon-Riding Buddha, Wisdom Bodhisattva and Fulfillment Bodhisattva" was completed in 2001 as one of the main works in Li Chen's "Spiritual Journey Through The Great Ether" series. The Bodhisattva stands firmly, with a nebulized look that illustrates simplicity and confidence. With his right hand making a gesture and left hand holding the purifying bottle, the figure stands against the sky and the ground, yet radiates a peaceful quality that warms the onlooker's hearts. Posing beside the Sakyamuni are Wisdom Bodhisattva and Fulfillment Bodhisattva, the former represents "great wisdom" and the latter assumes the role of "universal virtue". The dragon itself was inspired by the design on an ancient Chinese copper-cooking vessel, and is filled with energy and a solid sense of liveliness. With each foot resting on a dragon ball, a lotus flower, an auspicious cloud, and heavenly fire, the dragon levitates and traverses through space and time. The smooth, shell-like design on the smooth back gives rise to special dragons, and this piece of work derived from total imagination gives a new sense of novelty.

From the casting, Li Chen combines the dragon and the copper filler into one, giving the audience much room for imagination. The outline

as a whole consists of outstretched arms facing forward, giving the sculpture many visual alterations by integrating linear grooves and physiological motions. With added facial expressions, this sculpture has reached a whole new artistic level.

《大士騎龍、文殊菩薩、普賢菩薩套組》是李真「大氣神遊」系列之大作，上立大士渾圓敦厚、面相霧化、流露出單純而自信的拙趣，右手拈印，左握淨瓶，出現自在於天地間之氣勢，卻又內蘊著平靜氣質，俯看眾生給予溫暖擁抱。「文殊」與「普賢」兩位大菩薩，隨侍在釋迦牟尼佛的身邊，前者代表大智慧，後者代表大行。大士座騎的龍身，靈感源於中國古代之銅鼎，軀體充塞能量，飽滿而厚實，龍顏彷彿透露出神氣活現的慈悲神情，足踏龍珠、蓮花、祥雲、天火之上，飄然穿梭於古今中外，超越時空屹立世間，背面光滑圓潤如玄武龜甲般的造型，有奇龍誕生，是以絕對單純去捏塑出的完美作品，呈現全新的空靈。

從雕塑結構裡，李真將龍與銅鑄物化為一體，讓觀賞者有了極大的想像空間。整體造型圓滿大氣，大士正面橫向展開雙臂，使雕塑有更多視覺變化，巧妙融合線條與肌理張力，加上神情姿態，而達致「泰然鼎立」的境界。作品表面的墨黑色處理，遠眺如盤石，近觀銅皮似生漆，有著映照雲天的獨特氣質，更產生有「既重又輕」的效果。這正是李真的雕塑美學。





533

LUO QUANMU

(B. 1965)

Bee Keeper

signed in Chinese and signed 'Luo Quan Mu',
dated '2011' (on the reverse)

oil on canvas

190 x 140 cm. (74¾ x 55½ in.)

Painted in 2011

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, Asia

羅荃木

(1965年生)

養蜂人

油彩 畫布

2011年作

款識：Luo Quan Mu 荃木 2011 (畫背)

來源

亞洲 私人收藏

534

ZHAO YAO

(B. 1981)

A Painting of Thought III-399

signed in Chinese, dated and titled '2013 III-399'
(on the reverse)
acrylic on found fabric
150 x 150 x 8 cm. (59 x 59 x 3 1/8 in.)
Executed in 2013

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

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

趙要

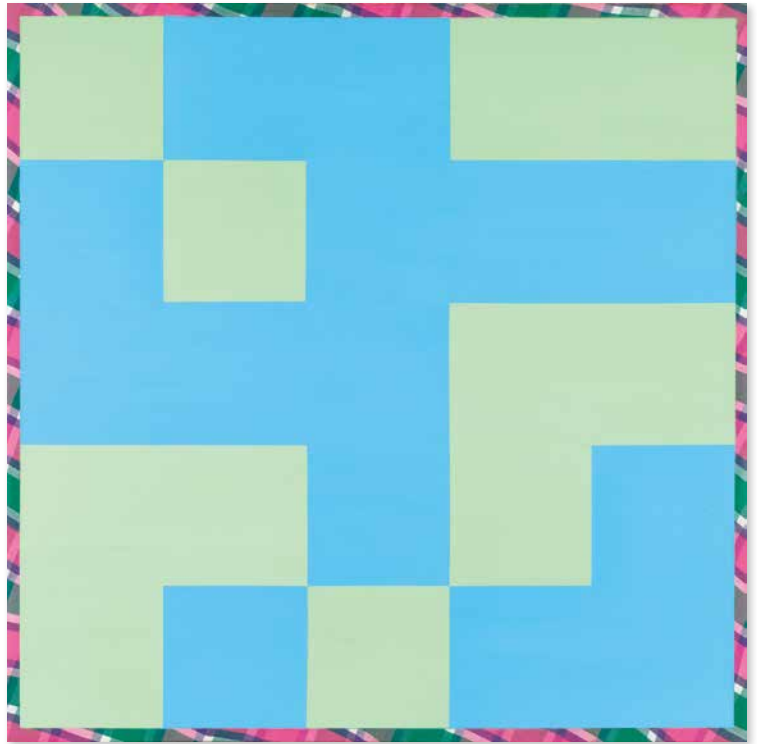
(1981年生)

很有想法的繪畫III-399

壓克力 織物
2013年作
款識：III-399 趙要 2013 (畫背)

來源

中國 北京 北京公社
亞洲 私人收藏 (現藏者購自上述畫廊)



Lot 534

535

ZHAO YANG

(B. 1970)

Landscape

signed and dated '2014 ZAO' (lower right);
signed in Chinese, dated '2014' (on the reverse)
oil and acrylic on canvas
90 x 120 cm. (35 3/8 x 47 1/4 in.)
Painted in 2014

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

ShanghART Gallery, Shanghai, China
Private Collection, Asia (Acquired from the above by the
present owner)

趙洋

(1970年生)

風景

油彩 壓克力 畫布
2014年作
款識：2014 ZAO (右下)；趙洋 2014 (畫背)

來源

中國 上海 香格納畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)



Lot 535



Lot 536

536

GENG YINI

(B.1982)

Trap

signed and titled in Chinese,
signed and dated 'Gengyini 2013'
(on the reverse)
oil on canvas
Painted in 2013

HK\$35,000-55,000

US\$4,600-7,100

PROVENANCE

Private Collection, Asia

EXHIBITED

Shanghai, China, Bad Form, BANK,
December 2013 – February 2014
Shanghai, China, SH Contemporary
Solo Project, September 2014

耿旒旒

(1982年生)

圈套

油彩 畫布
2013年作
款識：耿旒旒《圈套》
Gengyini 2013 (畫背)

來源

亞洲 私人收藏

展覽

2013年12月 - 2014年2月
「壞體」BANK 上海 中國
2014年 9月「記憶谷」SH
Contemporary博羅那上海國
際當代藝術展 上海 中國



Lot 537

537

LAM TUNG PANG

(B. 1978)

The Great Wall

signed in Chinese, dated and inscribed
'2002 FOTAN HK' (on the reverse)
sand, ink and acrylic on plywood
135.4 x 160.5 cm. (53¼ x 63¼ in.)
Painted in 2002

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

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

林東鵬

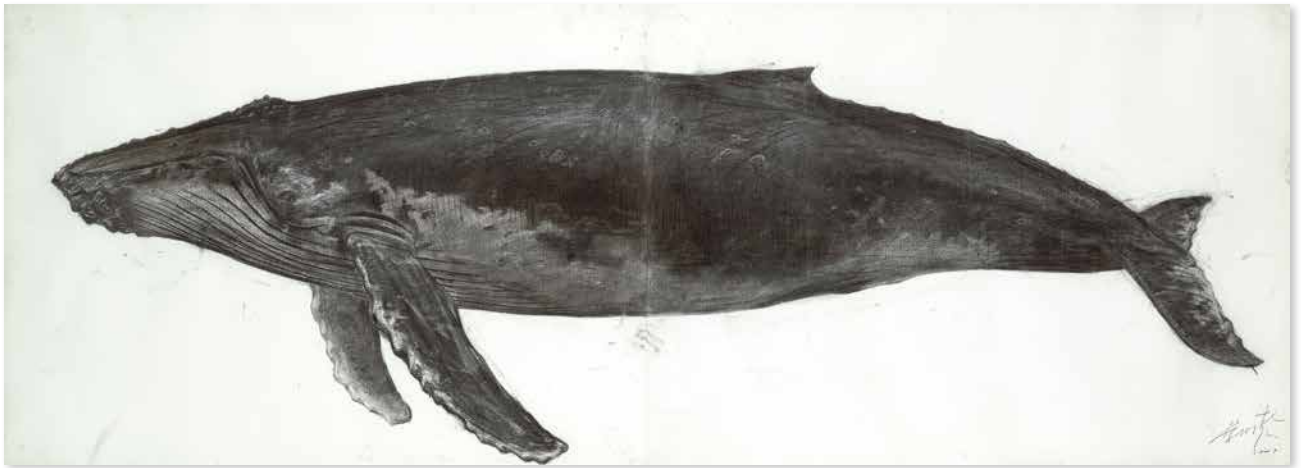
(1978年生)

長城

沙子 墨 壓克力 夾板
2002年作
款識：林東鵬 2002 FOTAN
HK (畫背)

來源

亞洲 私人收藏 (現藏者直接購
自藝術家)



Lot 538

•538 No Reserve | 無底價

YE LINGHAN

(B. 1985)

Whale

signed in Chinese, dated '2007' (lower right)
charcoal on two joined sheets of paper
78.2 x 218 cm. (30 3/4 x 85 7/8 in.)
Painted in 2007

HK\$20,000-30,000

US\$2,600-3,900

PROVENANCE

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

葉凌翰

(1985年生)

鯨魚

炭筆 兩張拼接紙本
2007年作
款識：葉凌翰 2007 (右下)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

539

YUAN YUAN

(B. 1984)

Visionary Hope

signed in Chinese, dated '2010.3' (on the reverse)
acrylic on acrylic board
86 (H) x 75.5 x 15.2 cm.
(33 7/8 x 29 3/4 x 6 in.)
Painted in 2010

HK\$15,000-20,000

US\$2,000-2,600

PROVENANCE

Private Collection, Asia

苑瑗

(1984年生)

泡影

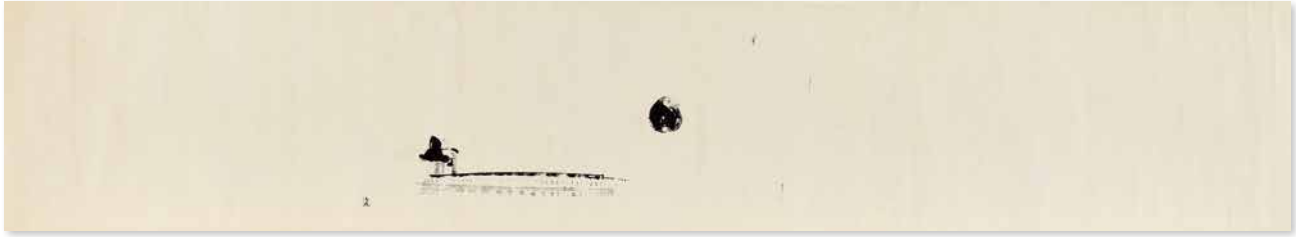
壓克力 壓克力板
2010年作
款識：苑瑗 2010.3 (背面)

來源

亞洲 私人收藏



Lot 539



Lot 540

540

LI YUAN-CHIA

(LI YUANJIA, 1929-1994)

Untitled

signed 'Li' and signed in Chinese (lower middle)
ink on paper
60 x 336.7 cm. (23 $\frac{3}{4}$ x 132 $\frac{1}{2}$ in.)
Painted circa 1960s

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007) (acquired directly from the artist in Bologna)
Private Collection, Italy
Anon. Sale, Christie's Hong Kong, 26 November 2017, Lot 604
Private Collection, Asia (acquired at the above sale by the present owner)

李元佳

(1929-1994)

無題

水墨 紙本
約1960年代作
款識：Li 元佳 (中下)

來源

意大利傢俱設計師Dino Gavina (1922-2007) 收藏 (直接在博洛尼亞得自藝術家本人)
意大利 私人收藏
香港 佳士得 2017年11月26日 編號604
亞洲 私人收藏 (現藏者購自上述拍賣)



Lot 541

•541 No Reserve | 無底價

LI YUAN-CHIA

(LI YUANJIA, 1929-1994)

Untitled

signed in Chinese (upper right)
ink on paper
38 x 70 cm. (15 x 27 $\frac{1}{2}$ in.)

Untitled No. 754

signed in Chinese and numbered '754' (lower right)
ink on paper
52 x 37 cm. (20 $\frac{1}{2}$ x 14 $\frac{5}{8}$ in.)

Untitled No. 745

signed in Chinese and numbered '745' (lower right)
ink on paper
52 x 37 cm. (20 $\frac{1}{2}$ x 14 $\frac{5}{8}$ in.)

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Private Collection, Europe

李元佳

(1929-1994)

無題

水墨 紙本
款識：元佳 (右上)

無題 第754號

水墨 紙本
款識：元佳 754 (右下)

無題 第745號

水墨 紙本
款識：元佳 745 (右下)

來源
歐洲 私人收藏

542

CHEN TING-SHIH

(1916-2002)

Calligraphy

signed and dated in Chinese
ink in paper, hanging scroll
117.5 x 29 cm. (46¼ x 11½ in.)
Executed in 1970
one seal of the artist

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

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

陳庭詩

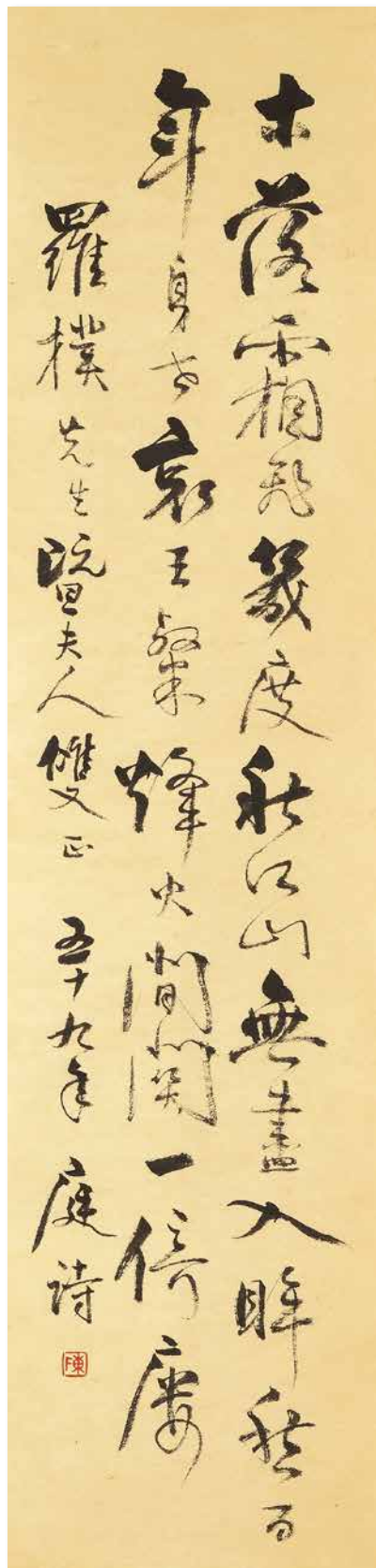
(1916-2002)

書法

水墨 紙本 立軸
1970年作
款識：五十九年 庭詩 (左下)
藝術家鈐印一枚

來源

美國 私人收藏 (現藏者直接得自藝術家)





Lot 543



Lot 544

•543 No Reserve | 無底價

GEORGE CHANN
(CHEN YINPI, 1913-1995)

Hong Kong Harbour

signed 'Geo. Chann' (lower left)
oil on canvas
50.3 x 121.1 cm. (19 3/4 x 47 3/8 in.)
Painted in 1970

HK\$30,000-50,000
US\$3,900-6,500

PROVENANCE

Collection of the artist
Thence by descent to the previous owner
Private Collection, Asia

陳蔭巖
(1913-1995)

香港漁港

油彩 畫布
1970年作
款識：Geo. Chann (左下)

來源
藝術家舊藏
後為藝術家家屬收藏
亞洲 私人收藏

544

CHU TEH-CHUN
(ZHU DEQUN, 1920-2014)

Stèle F33

signed in Chinese, dated '2006'
(lower left); titled and numbered
'F33 4/8', stamped '2008 LA
TUILERIE - 89520 TREIGNY'
(on the reverse)
painted ceramic
ceramic: 13 (H) x 94 x 2 cm.
(5 1/8 x 37 x 3/4 in.)
stand: 5 (H) x 67 x 6 cm.
(2 x 26 3/8 x 2 3/8 in.)
Executed in 2006
edition 4/8 + 4 artist's proof

HK\$50,000-80,000
US\$6,500-10,000

PROVENANCE

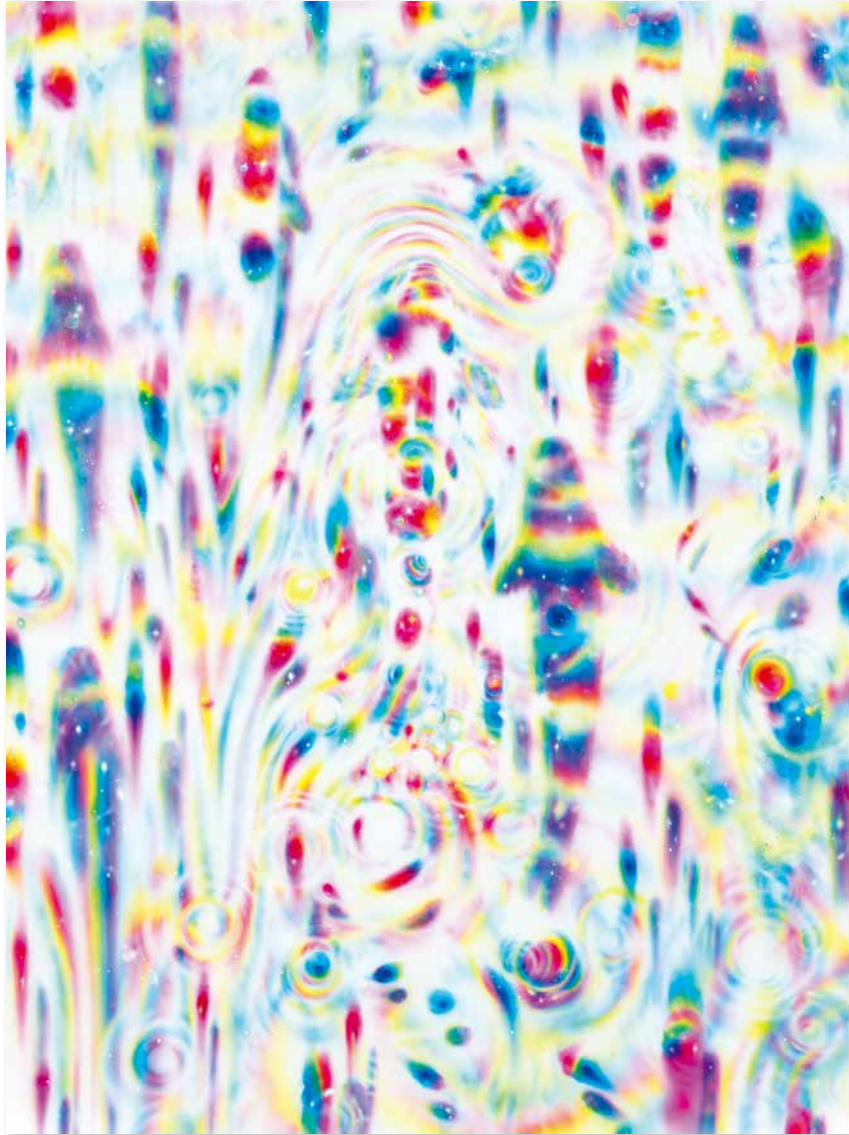
Private Collection, Europe
The authenticity of the artwork has
been confirmed by Fondation Chu
Teh-Chun, Geneva.

朱德群
(1920-2014)

石碑 F33號

彩繪瓷器
2006年作
版數：4/8 (另有4版為藝術家試版)
款識：朱德群 2006 (左下)；F33
4/8 (背面)；2008 LA TUILERIE -
89520 TREIGNY (刻於背面)

來源
歐洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定



545

TOMOYA TSUKAMOTO

(B. 1982)

Shadow and Dots 6

signed in Japanese, signed and dated "Shadow and Dots6"
2020 Tomoya Tsukamoto' (on the board); signed and dated '2020
Tomoya Tsukamoto' (on the overlap)
acrylic on canvas mounted on board
130 x 97 cm. (51½ x 38¼ in.)
Painted in 2020

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Private Collection, Asia

塚本智也

(1982年生)

影子與點 6號

壓克力 畫布 裱於木板
2020年作

款識："Shadow and Dots6" 2020 Tomoya Tsukamoto "
塚本智也 (背板) ; 2020 Tomoya Tsukamoto (畫布背面)

來源

亞洲 私人收藏



Lot 546

546

YOSHITOMO NARA

(B. 1959)

Sleepless Night (Sitting)

mixed media sculpture
28 (H) x 17 x 15 cm. (11 x 6¾ x 5⅞ in.)
Executed in 2007
edition 223/300

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

MARIANNE BOESKY GALLERY, New York, USA
Private Collection, Asia (Acquired from the above by the present owner)
This work is accompanied by a certificate signed by the artist

奈良美智

(1959年生)

Sleepless Night (Sitting)

綜合媒材 雕塑
2007年作
版數：223/300

來源

美國 紐約 MARIANNE BOESKY 畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家親簽之保證書



Lot 547

547

YOSHITOMO NARA

(B. 1959)

Fuckin' Politics!

numbered '48/75', signed with artist's signature, dated '2003' (lower edge)
lithograph
image: 49.8 x 40 cm. (19⅞ x 15¾ in.)
sheet: 66 x 50.5 cm. (26 x 19⅞ in.)
Executed in 2003
edition 48/75

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE

Private Collection, Asia

LITERATURE

Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (another edition illustrated, plate E-2003-002, p. 312).

奈良美智

(1959年生)

Fuckin' Politics!

石版 版畫
2003年作
版數：48/75

款識：48/75 藝術家簽名 2003 (下沿)

來源

亞洲 私人收藏

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》奈良美智著 株式會社美術出版社 東京 日本 (圖版為另一版數，第E-2003-002圖，第312頁)



Lot 548

548

YOSHITOMO NARA

(B. 1959)

Cosmic Girls: Eyes Opened / Eyes Closed

printed '©Yoshitomo Nara. Courtesy Stephen Friedman Gallery, London. BALTIC Center for Contemporary Art 14th June - 26th October' (lower left); printed 'BALTIC' (lower right)
a set of two offset lithographs
each: 72 x 51.9 cm. (28 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in.) (2)
Executed in 2008
edition of 500

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

BALTIC Centre for Contemporary Art, Gateshead, UK
Private Collection, Middle East (Acquired from the above by the present owner)

奈良美智

(1959年生)

宇宙女孩：打開眼睛/閉上眼睛

膠版石版 版畫 (共兩件)

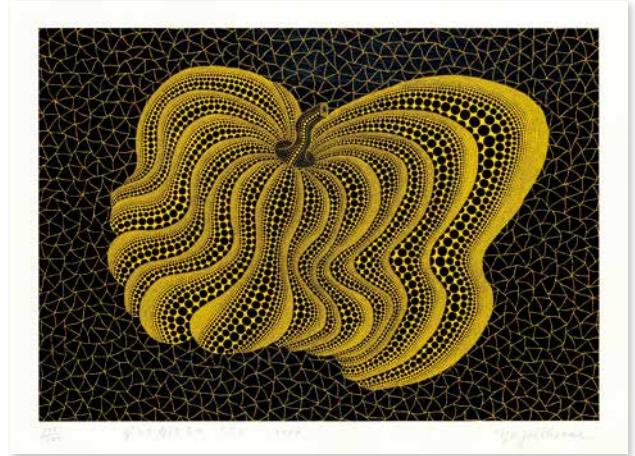
2008年作

版數：共500版

款識：©Yoshitomo Nara. Courtesy Stephen Friedman Gallery, London. BALTIC Center for Contemporary Art 14th June - 26th October (印於每件左下)；BALTIC (印於每件右下)

來源

英國 蓋茨黑德 BALTIC當代藝術中心
中東 私人收藏 (現藏者購自上述來源)



Lot 549

549

YAYOI KUSAMA

(B. 1929)

Dancing Pumpkin YBL

signed 'Yayoi Kusama', numbered '102/120', dated '2004', titled 'YBL' and Japanese (lower edge)
screenprint
image: 39.5 x 56.3 cm. (15 $\frac{1}{2}$ x 22 $\frac{1}{8}$ in.)
sheet: 50 x 60.5 cm. (19 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)
Executed in 2004
edition 102/120

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate 320, p. 185).

草間彌生

(1929年生)

跳舞南瓜 YBL

絲網 版畫

2004年作

版數：102/120

簽名：102/120 含日文款識 YBL 2004 Yayoi Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖1979-2017》阿部出版株式會社
東京 日本 (圖版為另一版數：第320圖，第185頁)



550

TAKASHI MURAKAMI

(B. 1962)

Takashi Murakami, Doraemon: Hip Hip Hurrah!; Doraemon: Here We Go!; Doraemon: Thank You; On an Endless Journey on a Time Machine with the Author Fujiko F. Fujio; A Sketch of Anywhere Door & Many Things Await Beyond Anywhere Door

six screenprints

58 x 50.8 cm. (22 13/16 x 20 in.); 58 x 50.8 cm. (22 13/16 x 20 in.); 58 x 50.8 cm. (22 13/16 x 20 in.); 60 x 60 cm. (23 5/8 x 23 5/8 in.); 60 x 60 cm. (23 5/8 x 23 5/8 in.) & 60 x 60 cm. (23 5/8 x 23 5/8 in.)

Executed in 2019 (2); & 2020 (4)

edition 6/300; 6/300; 126/300; 192/300; 14/300 & 186/300

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

Lot 550

村上隆

(1962年生)

Takashi Murakami, Doraemon: Hip Hip Hurrah!; Doraemon: Here We Go!; Doraemon: Thank You; On an Endless Journey on a Time Machine with the Author Fujiko F. Fujio; A Sketch of Anywhere Door 及 Many Things Await Beyond Anywhere Door

絲網版畫 (共六件)

2019年(共2件); 及 2020年(共4件) 作

版數: 6/300; 6/300; 126/300; 192/300; 14/300 & 186/300

來源

亞洲 私人收藏

款識詳情，請參照佳士得網頁。

Please refer to Christies.com for full signature details.



551

TAKASHI MURAKAMI

(B. 1962)

We Came to the Field of Flowers through Anywhere Door; Anywhere Door (Dokodemo Door) in the Field of Flowers; Doraemon in the Field of Flowers; Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers; Doraemon's Daily Life & Wouldn't it Be Nice if We Could Do Such A Thing

six screenprints

48.5 x 48.5 cm. (19 1/8 x 19 1/8 in.); 48.5 x 48.5 cm. (19 1/8 x 19 1/8 in.); 58 x 51 cm. (22 1/4 x 20 1/8 in.); 58 x 51 cm. (22 7/8 x 20 1/8 in.); 58 x 51 cm. (22 7/8 x 20 1/8 in.); 60 x 108 cm. (23 5/8 x 42 1/2 in.)

Executed in 2019 (6)

edition 58/300; 126/300; 32/300; 35/300; 38/300 & 46/300

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

Lot 551

村上隆

(1962年生)

We Came to the Field of Flowers through Anywhere Door; Anywhere Door (Dokodemo Door) in the Field of Flowers; Doraemon in the Field of Flowers; Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers; Doraemon's Daily Life及Wouldn't It Be Nice if We Could Do Such A Thing

絲網版畫 (共六件)

2019年作 (6)

版數: 58/300; 126/300; 32/300; 35/300; 38/300及46/300

來源

亞洲 私人收藏

款識詳情，請參照佳士得網頁。

Please refer to Christies.com for full signature details.

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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.

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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.

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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 HOWTOPAY

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

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎。如果沒有報告，就會認為寶石可能已經被處理或提打過。

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，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其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，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F(1) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

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

- 我們對在拍賣日後5年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對**本目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。
- 真品保證**不適用於有**保留標題**或有**保留**的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**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。
- 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，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為賣方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being

created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

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

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

重要通知

佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品
佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

● 保證最低出售價

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

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◆ 以資識別。

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

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

您的代理人確認他 / 她是否在拍賣品持有經濟利益。

■ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ■。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

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

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

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定。買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按的要求提供書面狀況報告。於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作

者或拍賣品於某時期、統治時期或朝代內創作的真蹟，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

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

中國古籍及拓本之日期是指作品印刷或出版之時期 [或大概時期] 。

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27/10/20



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GLOBAL VIRTUAL CONFERENCE 全球線上研討會

THE CHINESE ART MARKET 中國藝術市場

26-27 · 11 · 2020 | 9:30 - 17:30 GMT

This international conference will explore the global impact of the Chinese art ecosystem from both historical and current perspectives.
本屆國際研討會將從歷史與當下的雙重角度，探討中國藝術生態系統對全球的影響。

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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 _____

Sale Date _____ Sale No. _____

Please select one Written Bid Telephone Bid

Account No. _____
 Account Name _____
 Telephone No. (+ ____) _____
 Email _____
 Invoice Address _____

Complete for telephone bids only

Contact Name _____
 Tel No. (+ ____) _____ Same as above
 Alternative Tel No. (+ ____) _____
 Language _____

Please send me a shipping quotation Yes No
 Delivery address Invoice address Alternative address (complete below)

Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.
 I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of 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



佳士得 競投表格

競投牌號	佳士得專用 職員	CTL
------	-------------	-----

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投標部
Tel: +852 2978 9910
bidsasia@christies.com

拍賣項目 _____

拍賣日期 _____ 拍賣編號 _____

書面競投 電話競投

請選擇以下一項

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 x	出價至 / 成交價

客戶編號 _____

客戶姓名 _____

電話 (+) _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

聯絡電話 (+) _____ 同上

其他聯絡電話 (+) _____

拍賣語言 _____

請提供付運報價 是 否

送貨地址 賬單地址

其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列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。

本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告, 並同意遵守所有規定。本人知悉如競投成功, 本人應付之購買款項為成交價及買方酬金 (以及所有基於成交價和買方酬金而產生的稅費; 及符合業務規定, 買方須知。佳士得只可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人資料條款, 並同意遵守該規定。

簽署 _____

日期 _____

BIDDER REGISTRATION FORM

Paddle No.	
------------	--

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address
 Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 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 *
<input type="checkbox"/> 12220 20th Century: Hong Kong to New York *
<input type="checkbox"/> 16895 Modern and Contemporary Art Morning Session
<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

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
 www.christies.com

現場競拍登記表格

競投牌編號

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

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

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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（如國民身分證或護照），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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www.christies.com



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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



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓