



**20TH AND 21ST CENTURY ART
MORNING SESSION**

二十及二十一世紀藝術 上午拍賣

Hong Kong | 25 MAY 2021 香港 | 2021年5月25日

CHRISTIE'S 佳士得



AUCTION CODES AND NUMBERS

拍賣名稱及編號

In sending written and telephone bids or making enquiries, this sale should be referred to as

20th Century A21-16898

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為

二十世紀 A21 - 16898

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots.

此次拍賣受限於重要通知及目錄編列方法之說明、業務規定-買方須知及拍品底價。

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

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ estimates in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale.

我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。



Scan to view auctions details
掃描以瀏覽拍賣詳情



Scan QR to access Christie's WeChat mini program.
掃描二維碼或微信搜索“佳士得”小程序，查閱全球拍賣資訊。



Follow us
關注佳士得
ChristiesAsia

CHRISTIE'S  LIVE
Bid live in Christie's salerooms worldwide
christies.com

20TH AND 21ST CENTURY ART MORNING SESSION

二十及二十一世紀藝術 上午拍賣

TUESDAY 25 MAY 2021 · 2021年5月25日(星期二)

AUCTION · 拍賣

20TH AND 21ST CENTURY ART MORNING SESSION 現代及當代藝術 上午拍賣

10.30am (Sale 16898, Lots 101-196) · 上午10.30 (拍賣編號 16898, 拍賣品編號101-196)

Location: Hall 3D, 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3D

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday-Monday, 21-24 May · 5月21日至24日 (星期五至一)

10.30am-6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海，佳士得上海藝術空間

Monday-Tuesday, 12-13 April · 4月12至13日 (星期一至二)

10.00am-6.00pm

BEIJING, CHRISTIE'S BEIJING ART SPACE

北京，佳士得北京藝術空間

Friday-Saturday, 16-17 April · 4月16至17日 (星期五至六)

10.00am-6.00pm

TAIPEI, TAIPEI MARRIOTT HOTEL

台北，台北萬豪酒店

Saturday-Sunday, 1-2 May · 5月1至2日 (星期六至日)

11.00am-6.00pm

SINGAPORE, ART SPACE HELUTRANS

新加坡，HELUTRANS 新加坡藝術空間

Saturday-Sunday, 1-2 May · 5月1至2日 (星期六至日)

11.00am-7.00pm

ENQUIRIES · 查詢

HK 香港：+852 2760 1766

UK 英國：+44 (0)20 7627 2707

US 美國：+1 212 703 8080

AUCTIONEERS · 拍賣官

Liang-Lin Chen

Elaine Kwok

CHRISTIE'S 佳士得

Contents · 內容

1	Auction Information 拍賣資訊
5	Specialists and Services for this Auction 是次拍賣的專家及服務
8	Property for Sale 出售物品
149	Conditions of Sale · Buying at Christie's 業務規定 · 買方須知
157	Symbols used in this Catalogue 本目錄中使用的各類標識
158	Important Notices and Explanation of Cataloguing Practice 重要通知及目錄編列方法之說明
159	Worldwide Salerooms and Offices and Services 全球拍賣中心，辦公室及服務
161	Bid Registration Form 佳士得競投表格
163	Bidder Registration Form 現場競投登記表格
165	Christie's Hong Kong Limited 佳士得香港有限公司

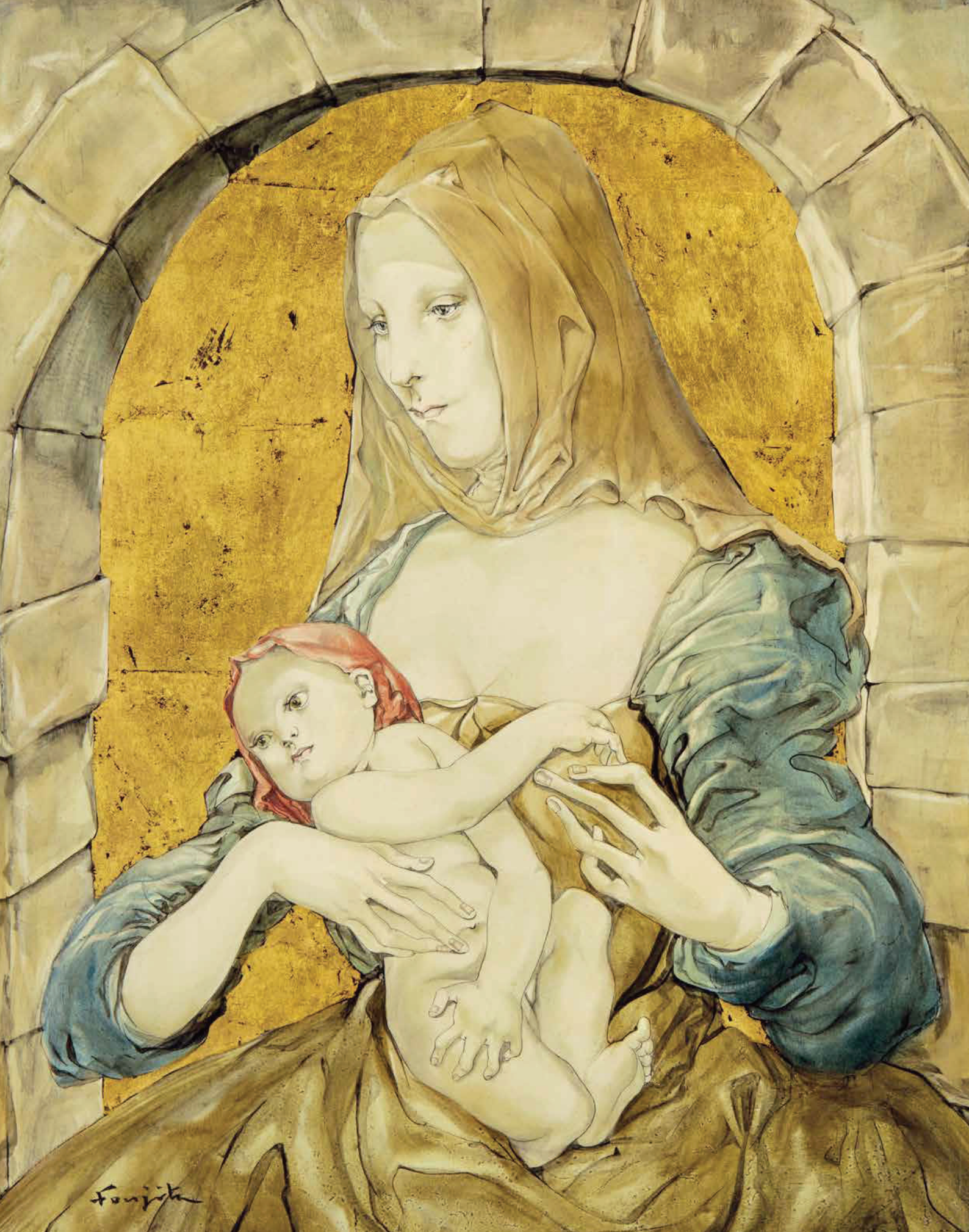
FRONT COVER:
(Detail) Lot 143: Yun Gee, Portrait of Dorr Bothwell, Painted in 1926

BACK COVER:
(Detail) Lot 147: Giorgio De Chirico, Il gioco dei balocchi (The Game of Toys) © 2021 Artists Rights Society (ARS), New York / SIAE, Rome

INSIDE FRONT COVER:
(Detail) Lot 115: Hoang Tich Chu & Nguyen Tien Chung, Goldfish in a pond, Executed in 1943

OPPOSITE PAGE:
(Detail) Lot 134: Leonard Tsuguhara Foujita, Madone à l'enfant (Madonna and Child), Painted in the 1950s © Foujita Foundation / Artists Rights Society (ARS), New York 2020

INSIDE BACK COVER:
(Detail) Lot 158: Wu Guanzhong, A Seaside Scene, Painted in 1976



Foujita



20TH/21ST CENTURY ART, ASIA PACIFIC



Cristian Albu
Co-Head of 20th/21st Century Art, Asia Pacific, Hong Kong



Fiona Braslau
Associate Specialist, Paris



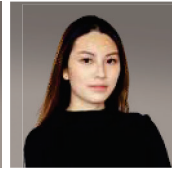
Giovanna Bertazzoni
Vice-Chairman, 20th/21st Century Art, Global



Emmanuelle Chan
Associate Specialist, Hong Kong



Eric Chang
Deputy Chairman, Asia Chairman, 20th/21st Century Art, Asia Pacific, Hong Kong



Sabrina Chien
Junior Specialist, Hong Kong



Vanessa Chung
Junior Specialist, Hong Kong



Wendy Fang
Junior Specialist, Hong Kong



Jasmine Huang
Client Relationship Manager, Hong Kong



Jacky Ho
Vice President, Head of Evening Sale, Hong Kong



Elaine Holt
Deputy Chairman, Asia, International Director, Hong Kong



Dexter How
Vice President, Senior Specialist, Head of Southeast Asian Art, Singapore



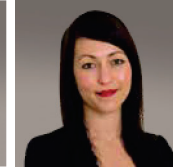
Sihon Hu
Junior Specialist, Hong Kong



Yunah Jung
Vice President, Senior Specialist, Seoul



Chie Kawasaki
Associate Vice President Client Relationship Manager, Tokyo



Imogen Kerr
Head of Impressionist & Modern Art, Hong Kong



Elaine Kwok
Vice President, Director in 20th/21st Century Art, Asia Pacific, Hong Kong



Yunyi Lau
Junior Specialist, Singapore



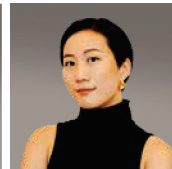
Evelyn Lin
Deputy Chairman, Asia Co-Head of 20th/21st Century Art, Asia Pacific, Hong Kong



Yu-shan Lu
Associate Vice President, Specialist, Taipei



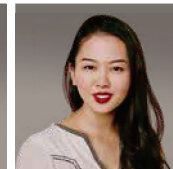
Alex Rotter
Chairman, 20th/21st Century Art, Global



Laura Shao
Associate Specialist, Hong Kong



Tan, Bo (Salome)
Senior Vice President, International Director, Beijing



Ada Tsui
Associate Vice President, Specialist, Hong Kong



Arco Yu
Researcher, Hong Kong



Dina Zhang
Vice President, Senior Specialist, Beijing



Grace Zhuang
Vice President, Senior Specialist, Head of Asian Modern Art, Hong Kong

GLOBAL MANAGING DIRECTOR

Marcus Fox
Tel: +1 212 468 7149

REGIONAL MANAGING DIRECTOR

Lillian Ng
Tel: +852 2978 9995

DEPARTMENT CO-ORDINATOR

Sherwin Wong
Tel: +852 2978 6866

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910
Email: bidsasia@christies.com

PADDLE REGISTRATION

Tel: +852 2760 1766
Email: registrationasia@christies.com

HEAD OF SALE MANAGEMENT & BUSINESS MANAGER

Annie Lee
Tel: +852 2978 9994
Yiwen Huang
Tel: +886 2 2736 3356

COPYRIGHT

Nellie Poon
Tel: +852 2978 9973

AUCTION RESULTS

HK: +852 2760 1766
UK: +44 (0)20 7627 2707
US: +1 212 703 8080
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

SALE CO-ORDINATORS

Sylvia Cheung
Tel: +852 2978 6798
Crystal Ngai
Tel: +852 2978 9996
Winnie Wan
Tel: +852 2978 6893
Shanshan Wei
Tel: +852 2978 6743

EMAIL

For general enquiries about this auction, emails should be addressed to Sale Co-ordinators(s) at mcahk@christies.com

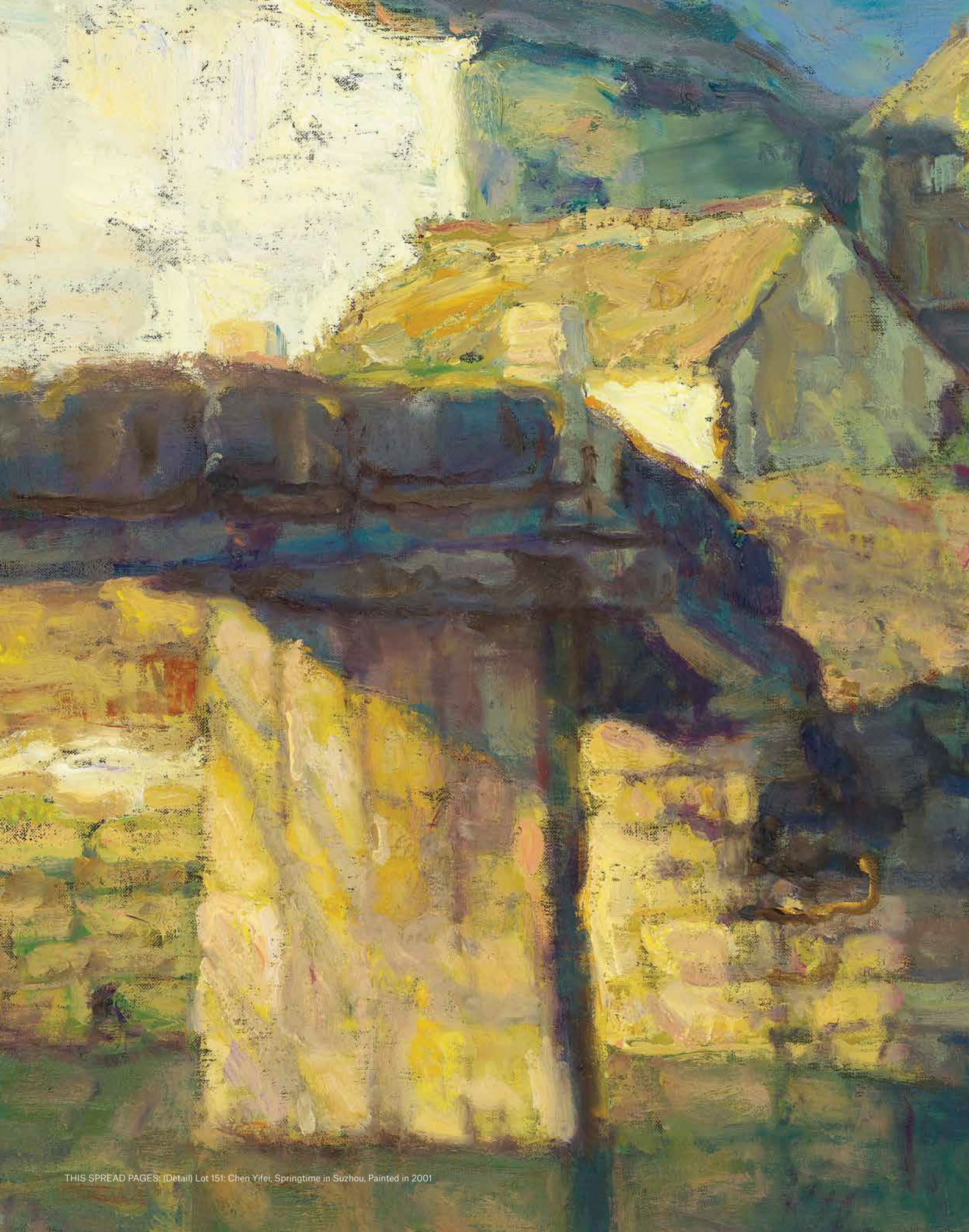
CLIENT SERVICES

Tel: +852 2760 1766
Email: infoasia@christies.com

POST-SALE SERVICES

Tel: +852 2760 1766
Email: postsaleasia@christies.com

10/02/20



An impressionistic oil painting of a landscape. The scene is dominated by a large, textured waterfall on the right side, cascading down a rocky ledge. The water is rendered with bright, shimmering white and yellow tones, contrasting with the darker, more muted colors of the surrounding rocks and foliage. In the middle ground, two small figures are visible, one appearing to be sitting or standing near the base of the waterfall. The background features rolling hills and trees, painted with soft, blended colors of green, blue, and brown. The overall style is characterized by visible brushstrokes and a rich, vibrant color palette. The text is overlaid on the upper portion of the painting.

20TH AND 21ST CENTURY ART MORNING SESSION

二十及二十一世紀藝術 上午拍賣

10.30am 上午10.30

Sale 16898 Lot 101-196 拍賣編號16898 拍品編號 101-196

Chen



101

MAI TRUNG THU

(1906-1980)

Bouquet de fleurs (Flower Bouquet)

signed 'MAI THU' and dated '72' in Chinese (lower right)
ink and gouache on silk in the original artist's frame
47 x 30 cm. (18½ x 11¾ in.)
Painted in 1972
one seal of the artist

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Galerie Le Temps des Ming, Paris, France
Dr Nguyen Collection, Paris, France (acquired from the above gallery in 1974)
Acquired from the above collection by the present owner

梅忠恕

(1906-1980)

花束

水墨 水粉 絹布 (原裝畫框)
1972年作

款識：MAI THU 七十二年 (右下)
藝術家鈐印一枚

來源

法國 巴黎 Le Temps des Ming畫廊
法國 巴黎 阮先生收藏 (1974年購自上述畫廊)
現藏者購自上述收藏



102

MAI TRUNG THU

(1906-1980)

Jardinière (Jardiniere)

signed 'MAI THU' and dated '72' in Chinese (lower left)
ink and gouache on silk in the original artist's frame
46.5 x 20.5 cm. (18¼ x 8⅞ in.)
Painted in 1972
one seal of the artist

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Galerie Le Temps des Ming, Paris, France
Dr Nguyen Collection, Paris, France (acquired from the above gallery in 1974)
Acquired from the above collection by the present owner

梅忠恕

(1906-1980)

花壇

水墨 水粉 絹布 (原裝畫框)
1972年作
款識：MAI THU 七十二年 (左下)
藝術家鈐印一枚

來源

法國 巴黎 Le Temps des Ming畫廊
法國 巴黎 阮先生收藏 (1974年購自上述畫廊)
現藏者購自上述收藏



103

MAI TRUNG THU

(1906-1980)

La main dans les cheveux
(*Hand in hair*)

signed 'MAI THU' and dated '68'
in Chinese (lower right)
ink and gouache on silk in the
original artist's frame
19.5 x 10.9 cm. (7 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in.)
Painted in 1968
one seal of the artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong,
1 October 2018, lot 268
Private Collection, Asia (Acquired at
the above sale by the present owner)

梅忠恕

(1906-1980)

手挽秀髮

水墨 水粉 絹布 (原裝畫框)

1968年作

款識：MAI THU 六十八年（右下）

藝術家鈐印一枚

來源

香港 蘇富比 2018年10月1日 編號268

亞洲 私人收藏 (現藏家購自上述拍賣)



104

MAI TRUNG THU

(1906-1980)

Study of a Young Boy

signed and dated 'MAI THU 1937'
(lower right)
pastel, chalk and charcoal on
paper laid on board
41.7 x 32.4 cm. (16 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in.)
Executed in 1937

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, France
Acquired from the above by the
present owner

梅忠恕

(1906-1980)

男孩素描

粉彩 粉筆 炭筆 紙本 裱於木板

1937年作

款識：MAI THU 1937 (右下)

來源

法國 私人收藏

現藏者購自上述收藏



105

VU CAO DAM

(1908-2000)

Composition

signed and dated 'Vu cao dam 65' (lower right)
oil on canvas
61 x 50.5 cm. (24 x 19 $\frac{7}{8}$ in.)
Painted in 1965

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, USA

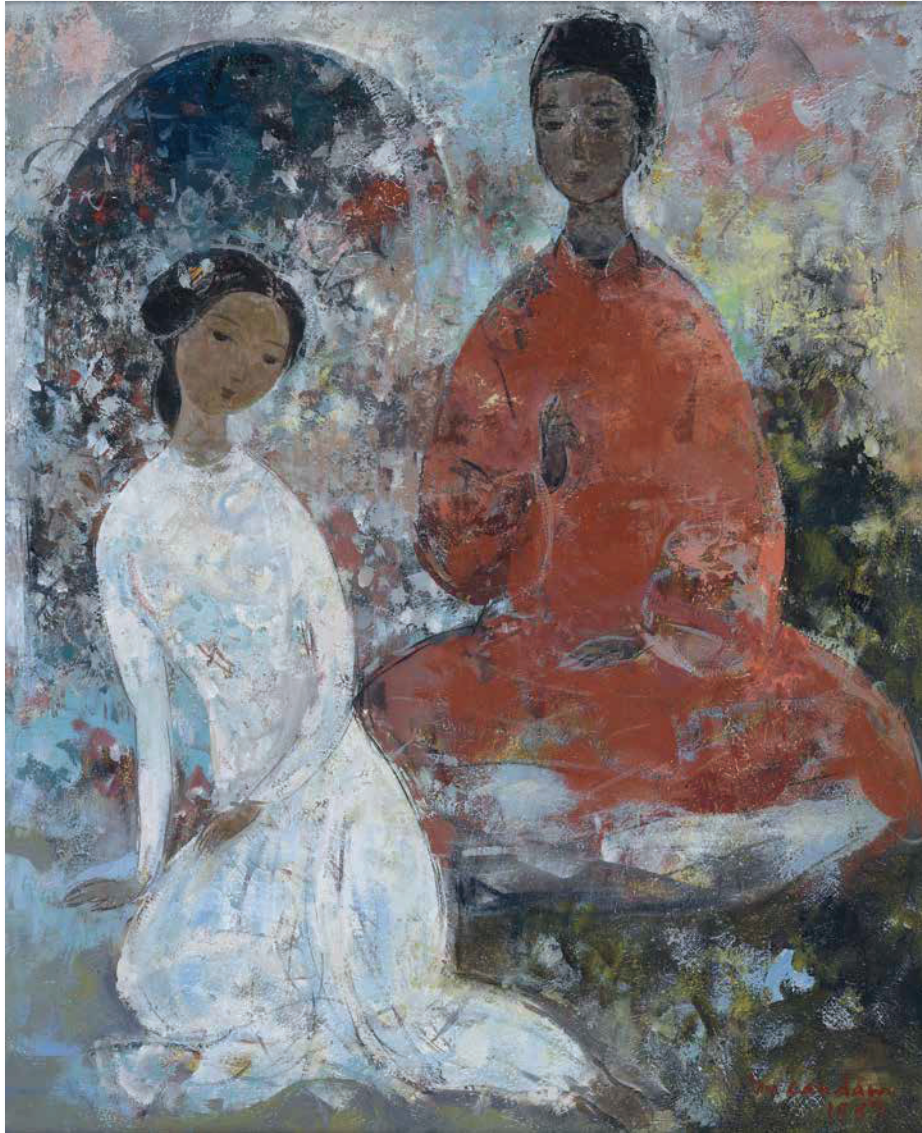
武高談

(1908-2000)

構圖

油彩 畫布
1965年作
款識：Vu cao dam 65 (右下)

來源
美國 私人收藏



106

VU CAO DAM

(1908-2000)

Amoureux (Lovers)

signed and dated 'Vu cao dam 1963' (lower right)
oil on canvas
61 x 50 cm. (24 x 19 $\frac{5}{8}$ in.)
Painted in 1963

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, USA

武高談

(1908-2000)

戀人

油彩 畫布
1963年作
款識：Vu cao dam 1963 (右下)

來源
美國 私人收藏



107

LE PHO

(1907-2001)

Flours (Flowers)

signed in Chinese and signed again 'Le pho' (lower left)
oil on canvas
130.5 x 89 cm. (51 $\frac{3}{8}$ x 35 in.)
Painted circa 1975

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, USA

黎譜

(1907-2001)

花

油彩 畫布
約1975年作
款識：黎譜 Le pho (左下)

來源
美國 私人收藏



108

LE PHO

(1907-2001)

La Jeune Fille au Bouquet de Pivoines
(*Young Girl with a Bouquet of Peonies*)

titled, inscribed, dated and signed '20M La jeunes filles au bouquet de pivoines à Helan Findlay Hommage de l'artiste Paris 20-6-66 Le Pho' (on the reverse)
mixed media on silk laid on board
72.8 x 49.9 cm. (28 3/4 x 19 5/8 in.)
Painted in 1966

HK\$240,000-320,000

US\$32,000-41,000

PROVENANCE

Gift of the artist to Helen Findlay, Chicago, USA
Thence by descent to Juliette Findlay Cox, Tyler, Texas, USA
Private collection, Dallas, USA (Thence by descent to the present owner)

黎譜

(1907-2001)

少女與牡丹花

綜合媒材 絹布 裱於木板
1966年作

款識：20M La jeunes filles au bouquet de pivoines à Helan Findlay Hommage de l'artiste Paris 20-6-66 Le Pho (畫背)

來源

藝術家贈予 Helen Findlay 芝加哥 美國
Juliette Findlay Cox繼承所得 泰勒 德克薩斯州 美國
美國 達拉斯 私人收藏 (現由原藏家屬收藏)



LE PHO, *LA FEMME AU PANIER*

THE POST CARD AND THE VISITING CARD

黎譜，《提籃少女》，
明信片及名片

In 1938, having been in France for a year, Le Pho shares what is for him the essence of Vietnam using just a few strokes and shades of gouache enhanced by ink.

With a determined step and a serious face, the beautiful young woman walks swiftly to join her family for the celebration of the New Year. No joy is expressed on her beautiful face as any effusion would appear vulgar in the Confucian doctrine.

She carries betel leaves and arech nuts - essential elements along with lime to chew betel, in a tied box that could contain tea or cakes and incense sticks. All the ingredients are there for the celebration of Têt, quite clearly seen by the peach tree in full bloom on the right. The ao dai the female subject is wearing is white, along with the ethereal scarf and headscarf which symbolizes virtue and purity. The classic footwear both completes and complements her outfit, enhancing the graceful elegance of this beautiful young woman.

One must note as well the gentle gesture as she controls and readjusts her veil on her hair, lending forth a charming note, and at the same time a soft sensuality and gentle evocativeness.

In the background the mountains of the Middle Region are visible, an area which Le Pho approached when he left Hanoi and its delta to go on the road to Hoa Binh.

Despite all this, Le Pho celebrated this Têt in France, as he celebrated all the others thereafter. France, he knows is necessary for the recognition of his talent, because never a memory, whatever it is, can serve as a viaticum for an ambition.

One must see *La Femme au panier* as a postcard that Le Pho sends to himself.

But does he know that she will be for him his future visiting card?

Jean-François Hubert
Senior Expert, Vietnamese Art

109

LE PHO

(1907-2001)

La femme au panier (Lady with a Basket)

signed in Chinese and signed again 'Le pho' (upper left)
ink and gouache on silk
44.5 x 29.5 cm. (17½ x 11⅝ in.)
Painted circa. 1938
one seal of the artist

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

US\$130,000-230,000

PROVENANCE

Private Collection, France
Thence by descent to the previous owner
Acquired from the above by the present owner

時至1938年，在法國已客居一年的黎譜在下筆時只使用少量的筆觸和深淺不一、以水墨加以強調的水粉色彩。對黎譜而言，這正是越南文化的精髓。

畫中美麗的年輕女子面容嚴肅，以堅定的步伐快步走著，準備回家與家人慶祝新的一年。她秀麗的臉龐並不顯露悅容，因為任何感情的流露，在儒家的哲學中都會顯得粗俗。

她挽著一個籃子，裡面裝有檳榔葉和檳榔、咀嚼檳榔必不可少的石灰，還有一個用繩子綁著的盒子，裡面可能是放茶或蛋糕。除此之外，還有祭祀用的香。從右邊盛開的桃花樹亦可知，這些物件正是配合即將到來的越南農曆新年。畫中女性人物穿著白色奧黛，身披著象徵美德與純潔的圍巾及頭巾，它們在空中如夢似幻般的隨風飄逸，她腳上穿著經典的鞋子，整套裝扮完整，與身上的穿搭相得益彰，因而增添了這位妍麗年輕女子的優雅風範。

觀者也應該注意到她在整理、重新調整頭髮上紗巾時的溫柔動作，散發出一股迷人的韻味及溫文婉約的感性，令人回味無窮。

在背景中可以看到越南中部地區的山脈。在黎譜離開河內及其三角洲前往和平省時，就是來到這個區域。

儘管越南的記憶環繞心頭，但黎譜還是在法國慶祝了這個越南農曆新年，餘下人生的所有越南新年亦在法國度過。因為他深知只有留在法國才能讓自己發揮所長，任何緬懷的情緒都無法阻擋其雄心壯志。

觀賞畫作的時有一件重要事件，便是一定要將《提籃少女》當作是黎譜發給自己的明信片。

但是他知道她會成為他將來的名片嗎？

讓·弗朗索瓦·休伯特
越南藝術資深專家

黎譜

(1907-2001)

提籃少女

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

來源

法國 私人收藏
前藏者家屬收藏
現藏者購自上述收藏



Le Pho, *La femme en jaune (Woman in Yellow)*, circa. 1938.
Christie's Hong Kong, 3 December 2020, lot 208,
sold for HKD 2,000,000
Artwork © 2021 Artists Rights Society (ARS),
New York / ADAGP, Paris



110

LE PHO

(1907-2001)

Le Printemps (Spring)

signed in Chinese and signed again 'Le pho' (lower left)
mixed media on silk laid on board
72.5 x 49.5 cm. (28½ x 19½ in.)
Painted circa 1955

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Wally Findlay Galleries, New York, USA
Private Collection, USA

LE PHO, *LE PRINTEMPS*, c. 1955, A TURN IN THE ARTIST'S WORK

黎譜，《春天》，約在1955年創作，藝術家作品風格的轉變

It is always fascinating to observe in the work of an artist the successive stages of construction (or deconstruction) of his work. *Le Printemps (Spring)* by Le Pho allows us to do so.

In 1955, Le Pho continued to work with his technique which was proven to be quite successful: gouache and ink on silk glued on strong paper - pigment separated from the support. This is how these typical works of the 'Romanet Period' came to be, a period named after the French gallery that since the beginning of the 1940s, continued to promote his work.

This work bears witness to this evolution. The gouache, ink and silk are preserved, but to the former two, oil paint was added while the silk was left raw or, on the contrary, covered with clusters of paint. For the painter, the notion of flat pigment seems to be a thing of the past.

However *Le Printemps (Spring)* differs not just in technique. It is symbolic and means so much more as it announces the start of the oft-coined 'Findlay Period' - named after the American gallery that offered the painter an almost exclusive contract in 1963. This introduced the painter to the larger American market. The future style is already inscribed in this painting: the women are included, almost immersed in a verdant surrounding. The painter will delve into this subject essentially and especially from the 1970s. The only references to 'ancient times' are the Vietnamese pagoda at the top, in the background on the right, and the illustration of peach trees in bloom, so typical of Vietnamese Têt, references that the painter will no longer propose when he will want to give his works a more universal style. The palette, light, definitively acquired after his fruitful meeting in 1943, with Henri Matisse - his idol with Bonnard - illuminates *Le Printemps (Spring)*. The large size of the work - for a silk - prefigures the will of the painter (and Findlay) to propose imposing oils on canvas.

Le Printemps (Spring) marks a decisive artistic step in Le Pho's work, the 'Spring' in his new endeavours and brings forth a great sense of optimism and joy.

Jean-François Hubert
Senior Expert, Vietnamese Art

黎譜

(1907-2001)

春天

綜合媒材 絹布 裱於木板
約1955年作
款識：黎譜 Le pho (左下)

來源

美國 紐約 沃裡·芬尼利 畫廊
美國 私人收藏

每一步觀察藝術家作品中的建構（或解構）過程都總是令人著迷，黎譜的《春天》可說是實踐這種觀察方式的絕佳典範。

1955年，黎譜不斷地提升其繪畫技巧，而其努力的成果亦彰顯在畫作上：他將水粉水墨絹本黏在厚實的紙上——將顏料與其支撐物分離。這就是黎譜在「羅曼涅特時期（Romanet Period）」所出現的典型作品，此時期命名自1940年代初以來持續為黎譜推廣作品的法國藝廊。

這幅作品見證了此一藝術技巧的演變。水粉、水墨與絲絹元素都得到保留，但不同的是在前兩種元素中，添加了油畫顏料，而絲絹則不加工，或是說相反地，絲絹被一族簇的油畫顏料覆蓋。對於畫家而言，平塗顏料的觀念似乎已經成為過去。

至於《春天》，不僅在技術上不同以往，它還具有非凡象徵意義，因為它可說是正式宣布進入「芬德利時期（Findlay Period）」創作的開始——這時期是以一家美國藝廊的名稱命名。該藝廊在1963年向畫家提出了幾乎算是獨家代理的合約，而此舉將畫家引薦到更大的美國市場。在這幅畫作中，畫家未來的風格已然成形：畫中女性若隱若現，幾乎埋沒在花木繁茂的自然環境中。及後在1970年代開始，畫家更深入探究這個主題。畫中唯一提及「古代」便是位於背景右側頂端的越南寶塔，以及描繪的茂密桃花林，這是越南農曆新年的典型主題，此亦表示畫家將告別這些元素，以使得他的作品更具有普遍性的風格。在1943年，黎譜與波納爾（Bonnard）一同會見偶像亨利·馬蒂斯（Henri Matisse）之後，畫家大有收穫，繼而建構出這種獨特的色彩與光線，並且使得《春天》大放異彩。此幅大尺寸的絹畫作品亦預示著畫家（和芬德利）創作氣勢宏偉的油畫的野心。

在黎譜的畫作中，《春天》代表著畫家在作品藝術嘗試上邁出的關鍵步伐，不但是他勇於新嘗試的「春天」，而且也為畫家帶來了對未來的極度樂觀和喜悅。

讓·弗朗索瓦·休伯特
越南藝術資深專家





111

LE PHO

(1907-2001)

Femme (Lady)

signed in Chinese and signed again 'Le pho' (upper right)
ink and gouache on silk laid on paper
30.5 x 23 cm. (12 x 9 in.)
Painted circa 1938
one seal of the artist

HK\$700,000-900,000

US\$91,000-115,000

PROVENANCE

Private Collection, Asia

黎譜

(1907-2001)

女士

水墨 水粉 絹布 裱於紙本
約1938年作
款識：黎譜 Le pho (右上)
藝術家鈐印一枚

來源

亞洲 私人收藏



▲ Lot 112 Detail 局部

MAI TRUNG THU, *L'AUBE NOUVELLE*, 1974, GEOGRAPHY NO LONGER MAKES HISTORY

梅忠恕，《新曙光》，1974年創作，地理不再創造歷史

The date and title of this large and unusual gouache and ink on silk can be explained:

In 1974, the defeat of the South against the North seemed to be inescapable. The previous year, the "Paris Accords" were ratified, enacting the military abandonment of the South by the US, while the efforts of the two "big communist brothers", USSR and China, only intensified in the North. Mai Thu, who lived in France since 1937 and who only returned to Vietnam - on his way to Japan - once in 1962, was distressed about the situation in his native country. He never took sides (publicly) with any of the protagonists of the conflict but always denounced the horrors of war, a terrible purveyor of the most unjust deaths.

The title of the work *L'Aube Nouvelle* (*The New Dawn*) is significant. Indeed, it evokes the new dawn when the work in the rice field resumes, but also, in some way, the painter's faith in a better world - a peaceful one - which could be announced with the end of hostilities.

The scene is set in Tonkin, indicated by a sugar loaf and in the background the first peaks of the Middle Region. The scene depicts a peasant woman in the foreground with children, next to a box filled with sweets or lotus seeds coated with sugar, strawberries or tamarind - sweets that are distributed during Têt, for which the little boy has been dressed in his best shirt.

The scene of departure is not embodied in the same way by the protagonists. The man walks away with a slightly frozen smile to greet the small group that seems to be his family. The woman, with a slightly worried face, only pays attention to her son in her arms, while the little girl embodies the two flows of the work by waving. The work is not realistic in the context of great scarcity and great danger in the North in the year 1974. The artist has frozen a traditional scene from his youth, a scene that Nguyen Phan Chanh would not have disavowed.

The sky, at the very top, is brushed with warmer gouache pigments, like a symbol of eternal hope.

The rarity of the theme in Mai Thu's work, the modesty of its treatment, the exceptionally large format, the accuracy of the lines, the subtlety of the gouache tones and the solemn sobriety of the frame executed by Mai Thu himself, make *L'Aube Nouvelle* (*The New Dawn*) an important work in the artist's production.

Jean-François Hubert
Senior Expert, Vietnamese Art

關於這幅難得一見的大型水粉水墨絹本畫的年份與標題可以用以下的方式理解：

在1974年南北越的戰爭中，南越敗戰於北越的狀況似乎無法避免。在此前一年，《巴黎和平協約》正式簽署，美國放棄對南越的軍事支援，但是蘇聯與中國這兩個「共產主義兄弟」反而更加強化對北越的影響力。此時，自1937年以來一直居住在法國、並且直到1962年在前往日本途中才再次回到越南的梅忠恕——對其祖國的局勢感到惶惶不安。他從不（公開地）表示偏袒在此衝突中的任何一方，但是他總是譴責戰火所帶來的恐怖驚駭，並將其視為是帶來最不公義死亡的可怕媒介。

作品《新曙光》的名稱意義重大。的確，當重新回到稻田工作時，即喚起了新的曙光，但同時，以某種程度上來說，畫家對更美好生活世界的信念；一個和平世界的信念——在敵對行動結束後就可以正式宣布。

場景位於「東京」（Tonkin），以錐形山丘及背景裡越南中部區域的第一群峰所暗喻。場景描繪了位在前景中的農婦及兩名孩童，他們身旁放了一個裝滿糖果或外裹糖粉的蓮子、草莓、或羅望子的盒子——這些糖果在越南農曆新年期間發送，因此小男孩才穿著最帥氣的襯衫。

畫中各個主角並不以同樣的方式體現背離的景象。這名男子帶著稍稍僵硬的笑容離開，向著似乎是他家人的這群人致意。這位婦女的臉上有點憂慮，只是專心照顧在她懷裡的兒子，而小女孩則透過揮手來展現作品中這兩股暗流。以1974年北越嚴重匱乏並處在巨大危險的背景下來說，這幅作品的景像完全不真實。藝術家凍結了其年少時期的傳統場景，而這一場景是阮潘正（Nguyen Phan Chanh）絕對不會否認的。

位於最高處的天空，則塗滿了較為暖色的水粉顏料，像是象徵著永恆的希望。

以梅忠恕作品中所出現稀有的主題及其樸實的處理技巧、超大的格式、準確的線條、奧妙的水粉色調、及梅忠恕本人所製作的既莊嚴又穩重的畫框，這些都使得《新曙光》成為藝術家作品中的重要之作。

讓·弗朗索瓦·休伯特
越南藝術資深專家

112

MAI TRUNG THU

(1906-1980)

L'Aube Nouvelle (New Dawn)

signed 'MAI THU', dated '74' in Chinese (lower right)
ink and gouache on silk in the original artist's frame
94 x 36 cm. (37 x 14 1/8 in.)
Painted in 1974
one seal of the artist

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

US\$110,000-190,000

PROVENANCE

Galerie Jean-François Apesteguy, Deauville, France
Private Collection, France (acquired from the above in 1975)

梅忠恕

(1906-1980)

新曙光

水墨 水粉 絹布 (原裝畫框)
1974年作
款識：MAI THU七十四年(右下)
藝術家鈐印一枚

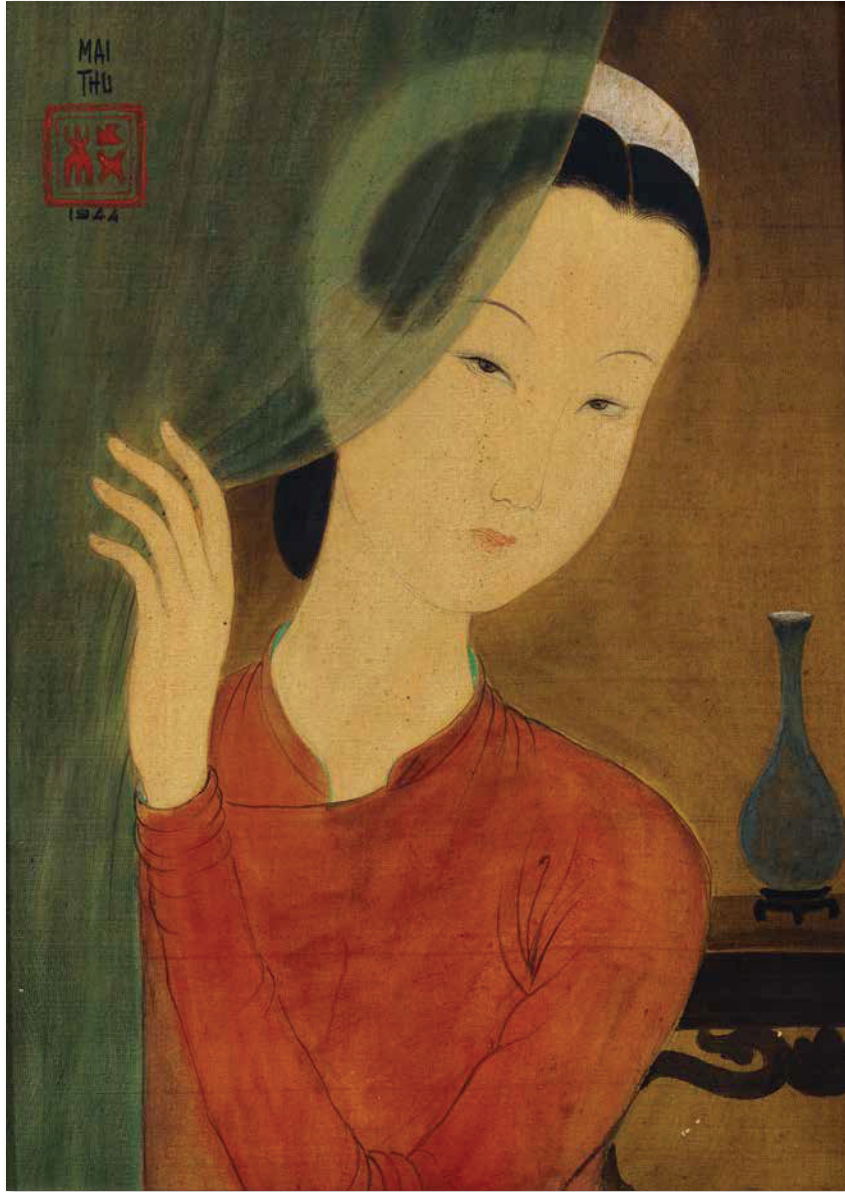
來源

法國 多維爾 Jean-François Apesteguy畫廊
法國 私人收藏 (現藏者於1975年購自上述來源)



A rice field in Hòa Bình, July 1939
比恩霍亞稻田，1939年7月





113

MAI TRUNG THU

(1906-1980)

Le rideau (The Curtain)

signed and dated 'MAI THU 1944' (upper left)
ink and gouache on silk
34 x 25.5 cm. (13 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in.)
Painted in 1944
one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, Asia

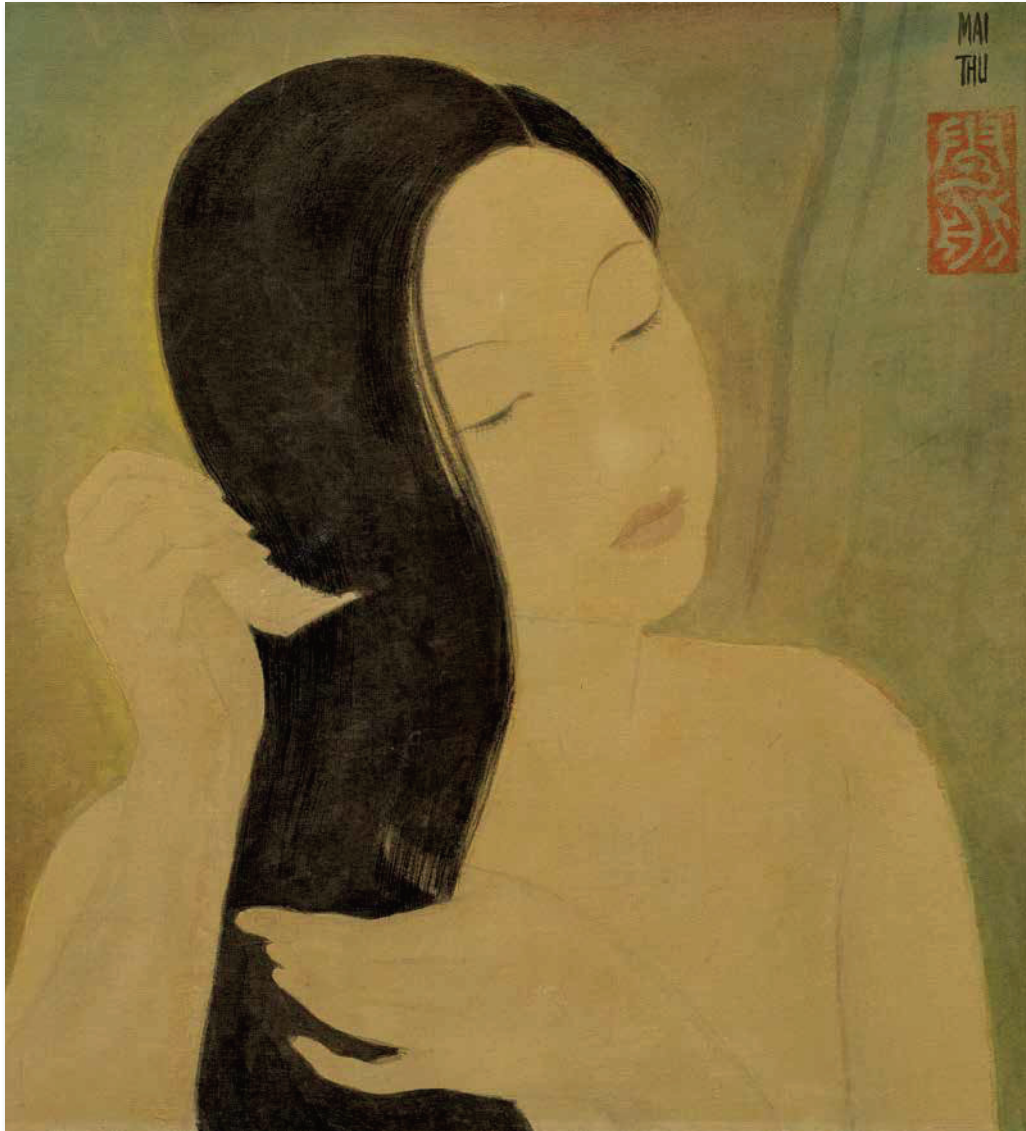
梅忠恕

(1906-1980)

窗簾

水墨 水粉 絹布
1944年作
款識：MAI THU 1944 (左上)
藝術家鈐印一枚

來源
亞洲私人收藏



114

MAI TRUNG THU

(1906-1980)

Jeune Fille au Peigne (Lady with a Comb)

signed 'MAI THU' (upper right)
ink and gouache on silk
33.5 x 30 cm. (13¼ x 11¾ in.)
Painted circa 1938
one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Galerie Le Temps des Ming, Paris, France
Dr Nguyen Collection, Paris, France (acquired from the above gallery in 1974)
Acquired from the above collection by the present owner

梅忠恕

(1906-1980)

梳妝少女

水墨 水粉 絹布
約1938年作
款識：MAI THU (右上)
藝術家鈐印一枚

來源

法國 巴黎 Le Temps des Ming畫廊
法國 巴黎 阮先生收藏 (1974年購自上述畫廊)
現藏者購自上述收藏



115

**HOANG TICH CHU &
NGUYEN TIEN CHUNG**

(1912-2003) & (1914-1976)

Goldfish in a pond

signed and dated 'Hoang Tich Chu Nguyen Tien Chung 1943' (lower right)
lacquer on panel
each: 100.2 x 33 cm (39½ x 13 in.) (6)
overall: 100.2 x 198 cm. (39 ½ x 78 in.)
Executed in 1943

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

US\$110,000-190,000

PROVENANCE

Private Collection, France

黃錫周 及 阮進忠

(1912-2003) 及 (1914-1976)

金魚池塘

漆木板

1943年作

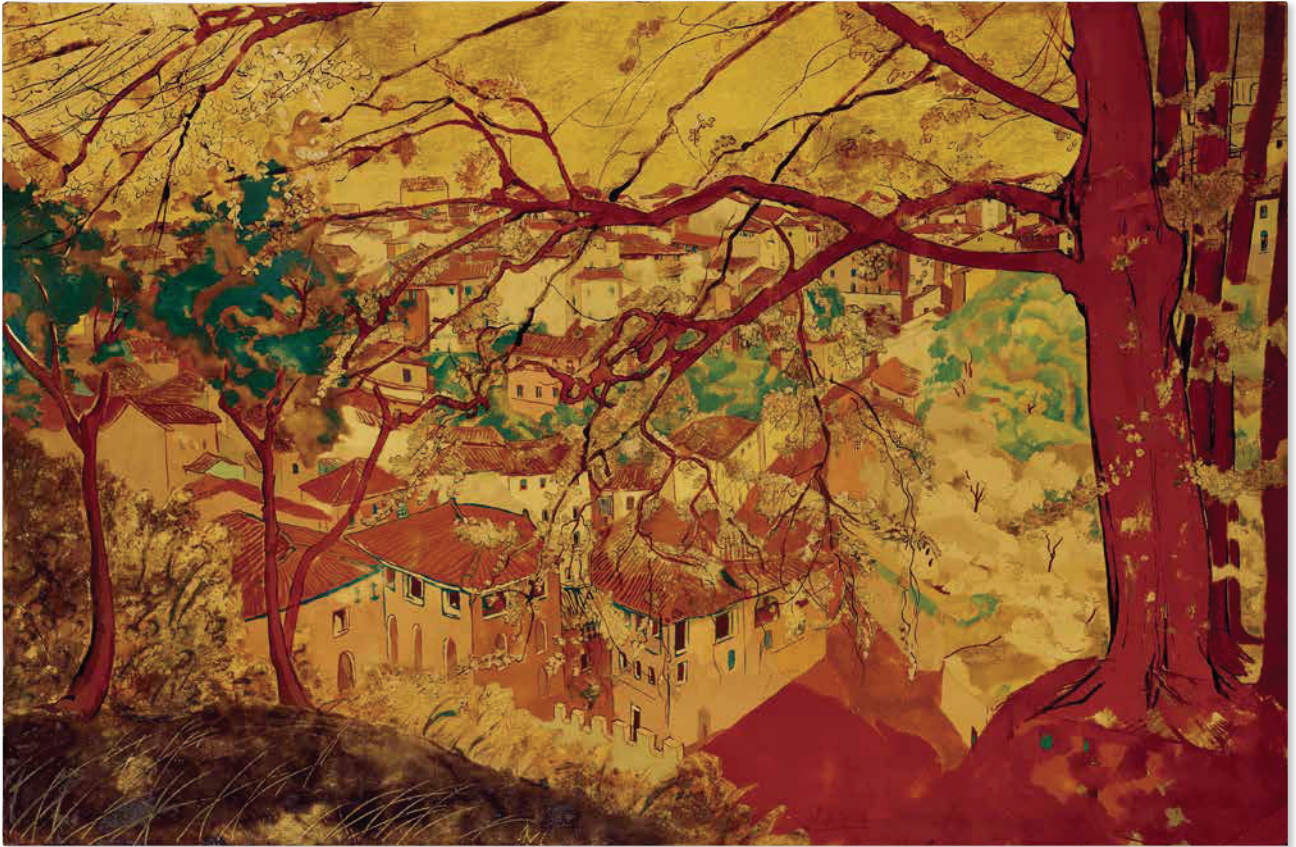
款識：Hoang Tich Chu Nguyen Tien Chung 1943 (右下)

來源

法國私人收藏



Alternate view 另一角度



116

ALIX AYMÉ

(1894-1989)

Paysage (Landscape)

signed 'ALIX AYMÉ' (lower middle)
lacquer on panel
50 x 75.7 cm. (19 $\frac{5}{8}$ x 29 $\frac{3}{4}$ in.)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, France
Acquired from the above by the present owner

阿利克斯·埃梅

(1894-1989)

風景

漆木板
款識：ALIX AYMÉ (中下)

來源

法國私人收藏
現藏者購自上述收藏

117

ALIX AYMÉ

(1894-1989)

L'enfant qui dort (*Sleeping Child*)

signed 'alix aymé' (lower right);
inscribed twice 'a. aymé 29 rue
du général Delestraint Paris XVI'
(on the reverse)
lacquer on panel
70 x 45 cm. (27½ x 17¾ in.)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, France
Acquired from the above by the
present owner

EXHIBITED

Paris, France, Salon des artistes
independants

阿利克斯·埃梅

(1894-1989)

熟睡中的女孩

漆 木板
款識：alix aymé (右下);
a. aymé 29 rue du général
Delestraint Paris XVI (兩次 畫背)

來源

法國 私人收藏
現藏者購自上述收藏

展覽

獨立藝術家博覽會 巴黎 法國



118

ALIX AYMÉ

(1894-1989)

Enfants de Luang-Prabang (*Children from Luang-Prabang*)

signed with artist's signature
(lower right)
ink and gouache on silk
31.5 x 24 cm. (12¾ x 9½ in.)
Painted circa 1930

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 1
October 2018, lot 277
Private Collection, Asia (Acquired at the
above sale by the present owner)

阿利克斯·埃梅

(1894-1989)

龍坡邦兒童

水墨 設色 絹布
約1930年作
款識：藝術家款識 (右下)

來源

香港 蘇富比 2018年10月1日 編號 277
亞洲 私人收藏 (現藏家購自上述拍賣)



119

JOSEPH INGUIMBERTY

(1869-1971)

Femmes Tonkinoises dans la Rizière
(*Tonkinese Women in the Rice Field*)

Signed 'INGUIMBERTY' (lower right)
oil on canvas
129.5 x 162 cm. (51x 63 ¾ in.)
Painted circa 1935

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

US\$160,000-280,000

PROVENANCE

Private Collection, France

安格百迪

(1896-1971)

田裡的東京女士

油彩 畫布
約1935年作
款識：INGUIMBERTY (右下)

來源

法國 私人收藏

“No one better than [Inguimberty] could reconstitute this tropical light, so different to ours, this bright light, implacable, painful to the eyes, metallic, his white dazzling skies, the acidity in the greens during the wet season, a powerful vibration you can't find in our latitudes”

Pierre Gourou, “Le Delta Tonkinois”
in *Le Monde Colonial Illustré*, 1st January 1937





120

LE PHO

(1907-2001)

Un paisible après-midi d'été
(A peaceful summer afternoon)

signed in Chinese and signed again 'Le pho' (lower right);
titled 'un paisible après midi d'été' (on the stretcher)
oil on canvas
115 x 148 cm. (45 ¼ x 58 ¼ in.)
Painted circa 1975

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

US\$110,000-190,000

PROVENANCE

Private Collection, USA

黎譜

(1907-2001)

寧靜的夏午

油彩 畫布
約1975年作
款識：黎譜 Le pho (右下);
un paisible après midi d'été (畫布框架)

來源

美國 私人收藏





121

LE PHO

(1907-2001)

Aux Floralties (At the Flower Show)

signed in Chinese and signed again 'Le pho' (lower right);
titled 'aux Floralties' (on the stretcher)
oil on canvas
89 x 116 cm. (35 x 45 7/8 in.)
Painted circa. 1975

HK\$280,000-380,000

US\$37,000-49,000

PROVENANCE

Wally Findlay Galleries, New York, USA
Private Collection, USA

EXHIBITED

New York, USA, Wally Findlay Galleries, Le Pho: Oriental Variations,
September - October.

黎譜

(1907-2001)

花展

油彩 畫布
約1975年作
款識：黎譜 Le pho (右下); aux Floralties (畫布框架)

來源

美國 紐約 沃裡·芬尼利 畫廊
美國 私人收藏

展覽

9月-10月「黎譜: 東方風情」沃裡·芬尼利 畫廊 紐約 美國







122

LE PHO

(1907-2001)

Le Femme et les Seringas (Lady with Syringes)

signed in Chinese and signed again 'Le pho' (lower right)
oil on canvas
66 x 81 cm. (26 x 31 $\frac{1}{8}$ in.)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Wally Findlay Galleries, Chicago, USA
Private Collection, Asia

黎譜

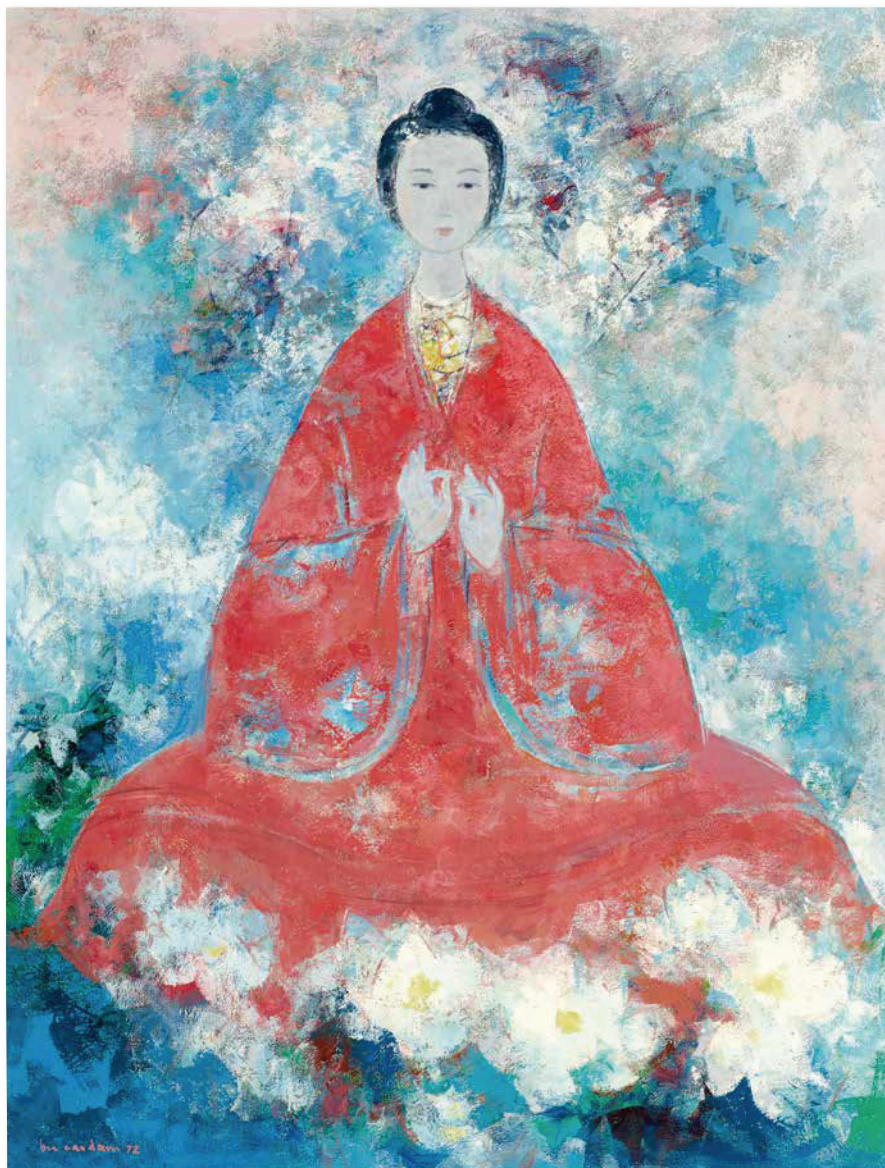
(1907-2001)

花園中的母親與小孩

油彩 畫布
款識：黎譜 Le pho (右下)

來源

美國 芝加哥 沃裡·芬尼利 畫廊
亞洲 私人收藏



123

VU CAO DAM

(1908-2000)

La déesse rouge (The red goddess)

signed and dated 'Vu cao dam 72' (lower left); signed again, titled and dated 'La déesse rouge Vu cao dam 1972', and signed in Chinese (on the reverse)

oil on canvas

119 x 91.5 cm. (46 $\frac{7}{8}$ x 36 in.)

Painted in 1972

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Wally Findlay Galleries, New York, USA

Acquired from the above by the previous owner, 1973

Thence by descent to the present owner

武高談

(1908-2000)

紅衣女神

油彩 畫布

1972年作

款識：Vu cao dam 1972 (左下)；

武高談 La déesse rouge Vu cao dam 1972 (畫背)

來源

美國 紐約 沃裡·芬尼利 畫廊

前藏家於1973年購自上述畫廊

現由前藏家屬收藏



124

VU CAO DAM

(1908-2000)

Réverie (Fantasy)

signed and dated 'Vu cao dam 64' (lower left); signed again,
signed in Chinese, titled and dated 'Réverie 1964' (on the reverse)
oil on canvas

50.5 x 61.5 cm. (19 7/8 x 24 1/4 in.)

Painted in 1964

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, USA

武高談

(1908-2000)

遐想

油彩 畫布

1964年作

款識：Vu cao dam 64 (左下);

Réverie武高談 Vu cao dam 1964 (畫背)

來源

美國 私人收藏



125

BUI XUAN PHAI

(1920-1988)

Houses

signed and dated 'Phai 68' (lower right)
oil on canvas
66 x 78.5 cm. (26 x 30 ¾ in.)
Painted in 1968

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Philip Ng Collection, Singapore
Sotheby's Hong Kong, 8 April 2008, lot 704
Acquired from the above by the present owner

裴春派

(1920-1988)

房屋

油彩 畫布
1968年作
款識：Phai 68 (右下)

來源

新加坡 Philip Ng 私人收藏
香港 蘇富比 2008年4月8日 編號 704
現藏者購自上述拍賣

126

DANG XUAN HOA

(B. 1959)

Life

signed and dated 'HOA 8/2005' (lower right)
oil on canvas
149.5 x 299.5 cm. (58 $\frac{7}{8}$ x 117 $\frac{7}{8}$ in.)
Painted in 2005

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2008, lot 536
Private Collection, Asia (Acquired at the above sale by the
present owner)

EXHIBITED

Rome, Italy, Complesso del Vittoriano, Il Drago e la Farfalla:
Arte Contemporanea in Vietnam (The Dragon and The
Butterfly: Contemporary Art in Vietnam), June - July 2006.

LITERATURE

Angelo Bucarelli (ed.), Giangemi Editore SPA, Il Drago e la
Farfalla: Arte Contemporanea in Vietnam (The Dragon and
The Butterfly: Contemporary Art in Vietnam), Rome, Italy,
2006 (illustrated, p. 44-45).

鄧春和

(1959年生)

人生

油彩 畫布
2005年作
款識：HOA 8/2005 (右下)

來源

香港 蘇富比 2008年4月8日 編號536
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

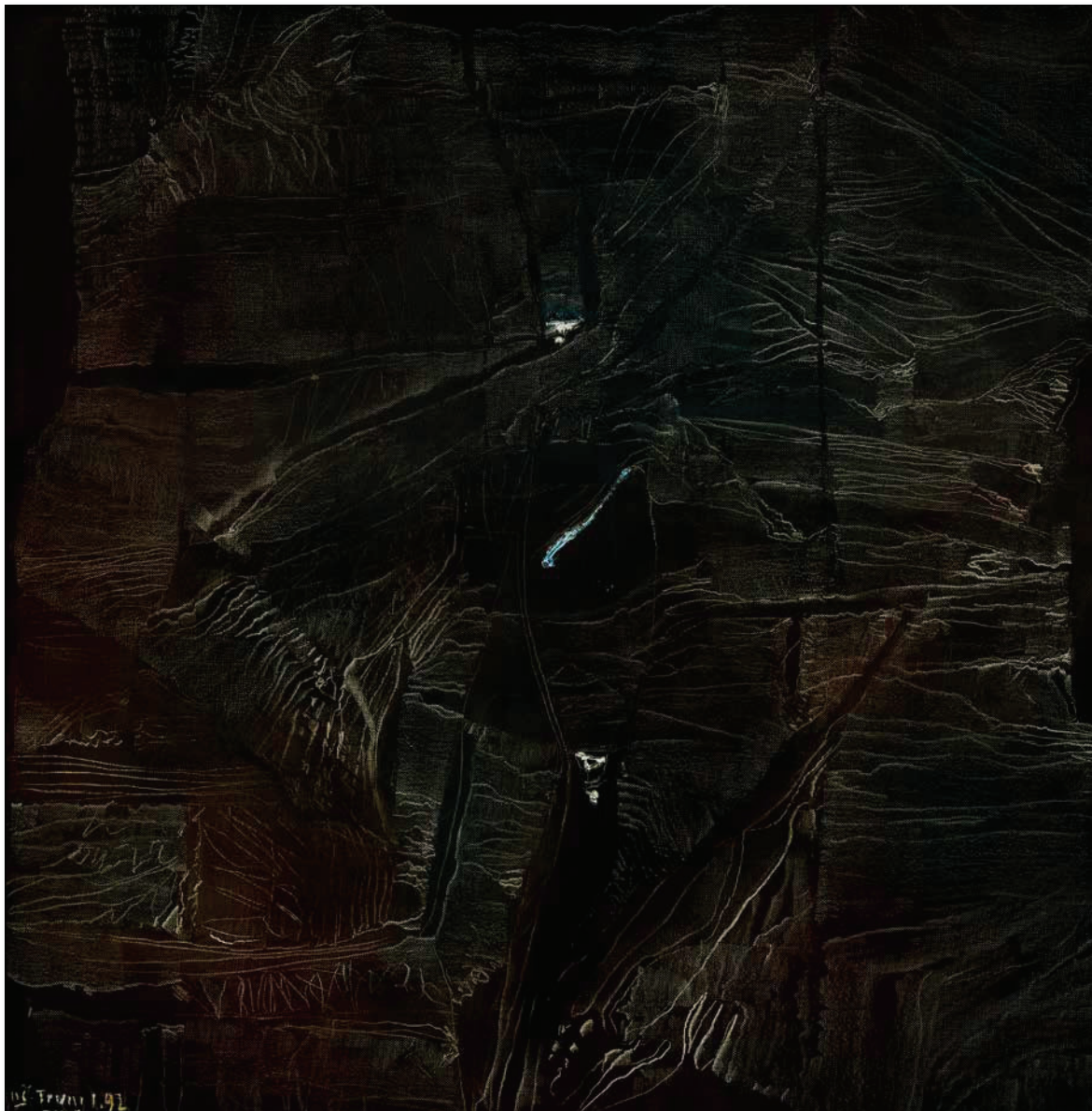
2006年6月-7月 「龍與蝴蝶：越南當代藝術」維多利亞諾情結
羅馬 意大利

出版

2006年 《龍與蝴蝶：越南當代藝術》Angelo Bucarelli編輯
Giangemi Editore SPA出版 羅馬 意大利(圖版，第 44和 45頁)







127

NGUYEN TRUNG

(B. 1940)

Untitled

signed and dated 'ng. Trung 1.92' (lower left);
signed and dated again, titled and inscribed
'Tombstone 95 x 95 cm.' (on the reverse)
oil on canvas
95 x 95 cm. (37% x 37% in.)
Painted in 1992

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Asia

阮忠

(1940年生)

無題

油彩 畫布
1992年作
款識：ng. Trung 1.92 (左下);
ng. Trung 1.92 Tombstone 95 x 95 cm. (畫背)

來源

亞洲 私人收藏



128

FERNANDO CUETO AMORSOLO

(1892-1972)

Dinner in The Sun

signed and dated 'F. Amorsolo 1938' (lower left)
oil on canvas
56.5 x 71.5 cm. (22¼ x 28⅞ in.)
Painted in 1938

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 November 2010, Lot 1571
Private Collection, Asia (acquired at the above sale by the present owner)

阿莫索羅

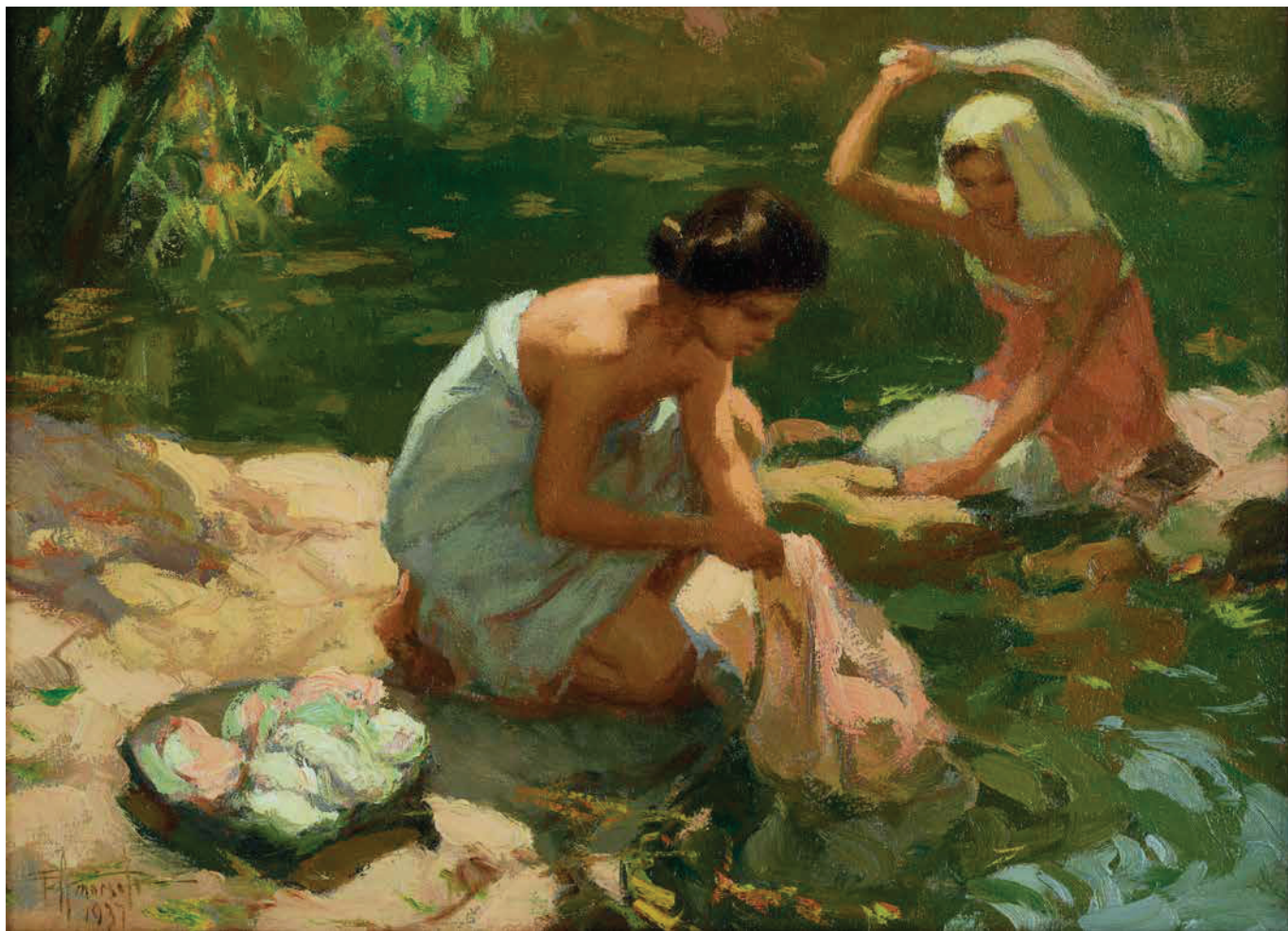
(1892-1972)

陽光下的晚餐

油彩 畫布
1938年作
款識：F. Amorsolo 1938 (左下)

來源

香港 佳士得 2010年11月29日 編號1571
亞洲 私人收藏 (現藏者購自上述拍賣)



129

FERNANDO CUETO AMORSOLO

(1892-1972)

Lavenderas

signed and dated 'F Amorsolo 1937' (lower left)
oil on canvas laid on board
24.5 x 33 cm. (9 $\frac{5}{8}$ x 13 in.)
Painted in 1937

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Acquired directly from the artist by the original owner, 1937
Gifted from the above to the previous owner, 1937
Thence by descent to the present owners, 2019

阿莫索羅

(1892-1972)

洗衣婦

油彩 畫布 裱於木板
1937年作
款識：F Amorsolo 1937 (左下)

來源

原藏家直接得自藝術家，1937
由原藏家贈予前藏家，1937
現由前藏家家屬收藏，2019



130

FERNANDO CUETO AMORSOLO

(1892-1972)

Old Lady

signed, dated and inscribed 'F Amorsolo MANILA 1937' (lower left)
oil on canvas laid on board
44.5 x 33 cm. (17 ½ x 13 in.)
Painted in 1937

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Acquired directly from the artist by the original owner, 1937
Gifted from the above to the previous owner, 1937
Thence by descent to the present owners, 2019

阿莫索羅

(1892-1972)

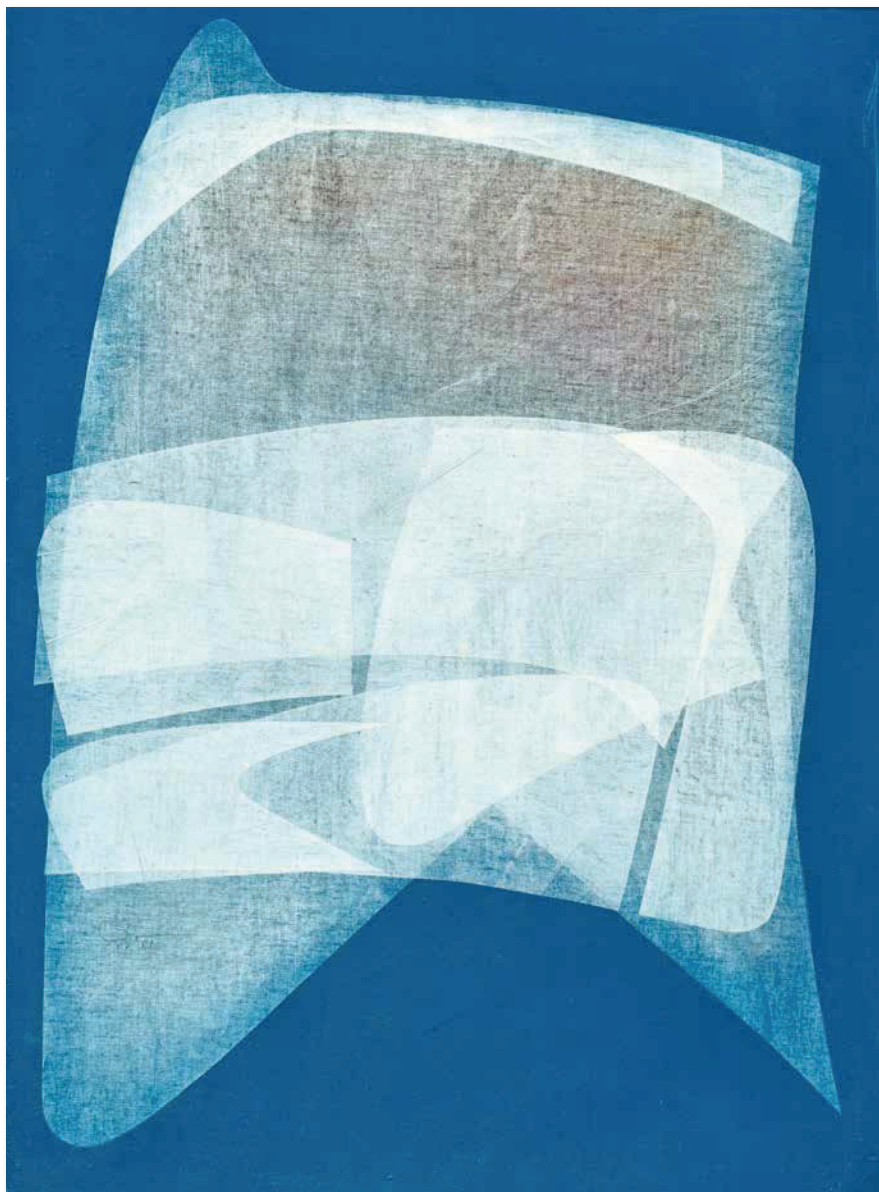
老婦女

油彩 畫布 裱於木板
1937年作

款識：F Amorsolo MANILA 1937 (左下)

來源

原藏家直接得自藝術家，1937
由原藏家贈予前藏家，1937
現由前藏家家屬收藏，2019



131

ROMULO OLAZO

(B. 1934)

Diaphanous

signed and dated 'O.r 81' (lower left)
oil on canvas laid on board
86.5 x 64 cm (34 x 24 ¼ in.)
Painted in 1981

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

ROMULO OLAZO

(1934年生)

透色

油彩 畫布 裱於木板
1981年作
款識: O.r 81 (左下)

來源

亞洲私人收藏



132

ALFONSO OSSORIO

(1916-1990)

Untitled

signed with the artist's monogram and dated twice 'AO/ 52'
(on the reverse)
mixed media on paper
56.6 x 46.4 cm (22 ¼ x 18 ¼ in.)
Painted in 1952

HK\$320,000-420,000

US\$42,000-54,000

PROVENANCE

Driscoll Babcock Galleries, New York, USA
Berry Campbell Gallery, New York, USA
Private Collection, Asia (Acquired from the above gallery by the present owner)

EXHIBITED

Alfonso Ossorio, A Survey, 1940-1989, 26 Feb -17 June 2018, Ayala Museum,
Manila, Philippines

LITERATURE

Ayala Museum, Alfonso Ossorio, A Survey, 1940-1989, exh. cat., Manila,
Philippines, 2018 (illustrated).

阿方索·奧索里奧

(1916-1990)

無題

綜合媒材 紙本
1952年作
款識：藝術家花押 AO/52 (畫背)

來源

美國 紐約 Driscoll Babcock 畫廊
美國 紐約 Berry Campbell 畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2018年2月26日-6月17日「Alfonso Ossorio, A Survey, 1940-
1989」Ayala 藝術博物館 馬尼拉 菲律賓

出版

2018年《Alfonso Ossorio, A Survey, 1940-1989》展覽圖錄
Ayala 藝術博物館 馬尼拉 菲律賓 (圖版)

133

PABLO PICASSO

(1881-1973)

La Couseuse (The Seamstress)

black conté crayon and charcoal on paper
60.5 x 47.8 cm. (23 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in.)
Executed in 1905

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

US\$170,000-290,000

PROVENANCE

The artist's estate

Marina Picasso, Paris, by descent from the above
Jan Krugier, Geneva, (acquired from the above);
Estate sale Sotheby's, New York, 8 May 2014, lot 322
Acquired at the above sale by the present owner

EXHIBITED

Paris, Grand Palais, *Dessins, Sculptures, Céramiques*, November 1966 - February 1967, no. 17, n.p. (illustrated; dated '1905 or 1906').
Venice, Centro di Cultura di Palazzo Grassi, *Picasso: Opere dal 1895 al 1971 dalla Collezione Marina Picasso*, May - July 1981, no. 55, p. 190 (illustrated; dated '1906').
Munich, Haus der Kunst, *Pablo Picasso; Sammlung Marina Picasso*, February - April 1981, no. 44, p. 228 (illustrated); this exhibition later travelled to Cologne, Josef-Haubrich-Kunsthalle, August - October 1981 and Frankfurt, Städtische Galerie, October 1981 - January 1982.
Tokyo, The National Museum of Modern Art, *Picasso, Masterpieces from Marina Picasso Collection and from Museums in U.S.A and U.S.S.R.*, April - May 1983, no. 27, p. 191 (illustrated); this exhibition later travelled to Kyoto, Municipal Museum, June - July 1983.
Valencia, IVAM Centre Julio González, *Picasso Dibujos 1899-1917*, February - April 1989, no. 17, p. 86 (illustrated n.p.; dated '1905-1906').
Barcelona, Museo Picasso, *Picasso 1905-1906: From The Rose Period to the Ochres of Gósol*, February - April 1992, no. 186, p. 357 (illustrated n.p.; dated '1906'); this exhibition later travelled to Bern, Kunstmuseum, May - June 1992.

LITERATURE

P. Daix & G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, no. A.21, p. 344 (illustrated; dated 'Summer-Autumn 1906').
C. Zervos, *Pablo Picasso, supplément aux années 1903-1906*, vol. 22, Paris, 1970, no. 329, n.p. (illustrated pl. 118)
J. Palau i Fabre, *Picasso: Life and Work of The Early Years 1881-1907*, New York, 1981, no. 1343, p. 552 (illustrated p. 469; dated 'Summer 1906')

巴布羅·畢加索

(1881 - 1973)

縫衣婦女

孔戴蠟筆 炭筆 紙本
1905年作

來源

藝術家舊藏

巴黎 瑪麗娜·畢加索 (繼承自上述收藏)

日內瓦 克魯治 (購自上述收藏)；紐約 蘇富比 2014年5月8日 編號322
現藏家購自上述拍賣

展覽

1966年11月至1967年2月 「Dessins, Sculptures, Céramiques」展覽 大皇宮 巴黎 無頁碼 編號17 (圖版；1905或1906年作)
1981年5月至7月 「Picasso: Opere dal 1895 al 1971 dalla Collezione Marina Picasso」展覽 格拉西宮文化中心 威尼斯 第190頁 編號55 (圖版；1906年作)
1981年2月至4月 「Pablo Picasso; Sammlung Marina Picasso」展覽 慕尼黑 藝術家之家 第228頁 編號44 (圖版)；此展覽還在以下地點展出 1981年8月至10月 約瑟夫·豪布里奇美術館 科隆；1981年10月至1982年1月 市立美術館 法蘭克福
1983年4月至5月 「Picasso, Masterpieces from Marina Picasso Collection and from Museums in U.S.A and U.S.S.R.」展覽 現代藝術博物館 東京 第181頁 編號27 (圖版)；此展覽後還在以下地點展出 1983年6月至7月 市立博物館 京都
1989年2月至4月 「Picasso Dibujos 1899-1917」展覽 瓦倫西亞現代藝術學院 第86頁 編號17 (圖版，無頁碼；1905至1906年作)
1992年2月至4月 「Picasso 1905-1906: From The Rose Period to the Ochres of Gósol」展覽 畢加索美術館 巴塞羅那 第357頁 編號186 (圖版，無頁碼；1906年作)；此展覽還在以下地點展出 1992年5月至6月 美術館 伯爾尼

出版

1967年 《Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906》P. Daix及G.Boudaille著 倫敦 第344頁，編號A.21 (圖版；1906年夏至秋作)
1970年 《Pablo Picasso, supplément aux années 1903-1906》
C. Zervos著 巴黎 第22冊 無頁碼，編號329 (圖版，圖號118)
1981年 《Picasso: Life and Work of The Early Years 1881-1907》
J. Palau i Fabre著 紐約 第552頁，編號1343 (插圖，第469頁；1906年夏作)



Pablo Picasso, *La Couseuse (The Seamstress)*, 1906. Christie's, London, 8 December 1999, lot 52. Sold for 771,500 GBP

Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

巴布羅·畢加索《縫衣女子》
1906年 倫敦佳士得 1999年12月8日
編號52 成交價771,500英鎊





Lot 134 Madone à l'enfant (Madonna and Child)

Lot 135 L'Atelier (The Studio)

Lot 136 Portrait de Jeune Femme (Portrait of a Young Lady)

1886-1968

LÉONARD TSUGUHARU FOUJITA

In early 1950 after ten years spent in Japan, Léonard Tsuguharu Foujita and his wife Kimiyo moved back to France, a change which enabled the artist to reconnect with his friends from the Parisian art scene. Foujita relished the opportunity to get his paintings on gallery walls and proceeded to accumulated gallery shows and portrait commissions. Two months after his arrival, his friend and gallery owner Paul Pétridès organised an exhibition of fifty paintings, and by the end of the year, André Romanet invited him to participate in exhibitions in Algeria which was to be the catalyst to Foujita's travels in Africa.

By the time of his return to France, Foujita's era of painting nudes was over. Instead, the artist turned his attention to focus on characterful portraits of young women and girls, as he stated in 1950 "In reaction to such violent times, I prefer imagining very soft and childish subject matters." The three paintings offered here beautifully embody the sentiments of serenity, calm and playfulness that Foujita is known for at this time,



Léonard Tsuguharu Foujita, photographed in Paris in 1927. Photo: Boris Lipnitzki / Roger-Viollet / TopFoto
藤田嗣治，巴黎，1927年

depicting the child, the adolescent and the young woman within a range of contexts with very fine and elegant lines from Foujita's assured hand. Foujita developed this type of doll-like portraiture in the early 1950s. He collected dolls, made of wax or porcelain, and would observe them from below, a characteristically Japanese point of view. This methodology would consequently enlarge his model's eyes, uncover her neck, and reinforce her chin's oval shape. Foujita furthermore adopts a restrained and pearlescent palette, highlighting the porcelain features of the figures. This wonderful group of three paintings by Foujita therefore represents a uniquely emblematic trio of the artist's work from this time.

In 1955, André Romanet organised one last exhibition before returning to France of Foujita's recent paintings. These three paintings were on display in that very show and were bought by a couple of French private collectors living in Algiers at the time. The paintings followed them as they moved back to France, and have stayed in the family since, treasured within their care and now being presented to market for the very first time.

這組精妙絕倫的作品由三幅精心繪製的畫作組成，完美呈現了藤田嗣治在1950年代的藝術風格。1950年代早期，在日本定居十年之後，藤田嗣治與妻子堀內君代決定移居回法國。他開始與巴黎畫派的朋友們重新聯繫，並迅速回到藝術市場的聚光燈下，廣受畫廊推崇。回到法國兩個月後，他的朋友兼畫廊主保羅·佩特里戴即為他舉辦了一場集合五十幅作品的展覽，到那一年年末，藤田嗣治更獲邀參加安德烈·羅曼尼特於阿爾及利亞舉辦的展覽。這也成為了藤田嗣治日後前往非洲旅行的契機。回到法國，藤田嗣治已然成功舉辦了許多畫廊展覽，邀請他繪製肖像畫的委託紛至沓來。創作裸體的階段已經過去，這時的藤田嗣治更關心年輕女子的肖像畫，正如他在1950年所說「在這樣一個充滿暴力的年代，我寧願想象柔軟而天真的事物。」

在這三幅作品中，藤田嗣治以其精湛的技法栩栩如生地刻畫了女性身體優雅而柔美的線條。從1950年代早起開始，藤田嗣治逐漸形成了這種宛如洋娃娃般的肖像風格。他收藏蠟製或瓷質的洋娃娃，並從低處觀察它們，而這正是一種典型的日本繪畫觀察角度。這一角度下，女孩的眼睛會顯得更大，露出脖子，並更突出其下頷的橢圓形狀。畫作用色素淨，以凸顯出人物陶瓷的質感。

1955年，安德烈·羅曼尼特組織了最後一場藤田嗣治回到法國前創作的作品展覽。而這三幅畫作也在這次展覽中亮相，由來自阿爾及爾的幾位法國私人收藏家購得。隨著這幾位收藏家回到法國，這三幅畫也隨之回到法國，並一直由其家族收藏至今。

134

LEONARD TSUGUHARU FOUJITA

(1886-1968)

Madone à l'enfant (Madonna and Child)

signed 'Foujita' (lower left)
oil and gold leaf on canvas
41 x 33 cm. (16 $\frac{1}{8}$ x 13 in.)
Painted in the 1950s

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

US\$240,000-360,000

PROVENANCE

Galerie Romanet, Algiers, Algeria
Private Collection, France (acquired from the above circa. 1955)
Thence by descent to the present owner

Sylvie Buisson has confirmed the authenticity of this work.

藤田嗣治

(1886-1968)

聖母瑪利亞與孩兒

油彩 金箔 畫布
1950年代作
款識: Foujita (左下)

來源

阿爾及利亞 阿爾及爾 Romanet畫廊
法國 私人收藏 (約1955年現藏者購自上述畫廊)
現由現藏者家屬收藏

此作品已經Sylvie Buisson鑑定



PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION
法國重要私人收藏

135

LEONARD TSUGUHARU FOUJITA

(1886-1968)

L'Atelier (The Studio)

signed 'Foujita' (lower right);
inscribed, signed and dated '8F Paris Foujita 1952'
(on the stretcher)
oil on canvas
46 x 38 cm. (18 1/8 x 15 in.)
Painted in 1952

HK\$2,200,000-3,200,000

US\$290,000-410,000

PROVENANCE

Galerie Romanet, Algiers, Algeria
Private Collection, France (acquired from the above circa. 1955)
Thence by descent to the present owner

Sylvie Buisson has confirmed the authenticity of this work.

藤田嗣治

(1886-1968)

藝術家工作室

油彩 畫布
1952年作
款識: Foujita (右下) ; 8F Paris Foujita 1952 (畫布框架)

來源

阿爾及利亞 阿爾及爾 Romanet畫廊
法國 私人收藏 (約1955年現藏者購自上述畫廊)
現由現藏者家屬收藏
此作品已經Sylvie Buisson鑑定



PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION
法國重要私人收藏

136

LEONARD TSUGUHARU FOJITA

(1886-1968)

Portrait de Jeune Femme (Portrait of a Young Lady)

signed and inscribed 'Foujita Paris' (lower left),
inscribed, signed and dated '2F Foujita 1952' (on the stretcher)
oil on canvas
24.5 x 19.5 cm. (9 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)
Painted in 1952

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Galerie Romanet, Algiers, Algeria
Private Collection, France (acquired from the above circa. 1955)
Thence by descent to the present owner

Sylvie Buisson has confirmed the authenticity of this work.

藤田嗣治

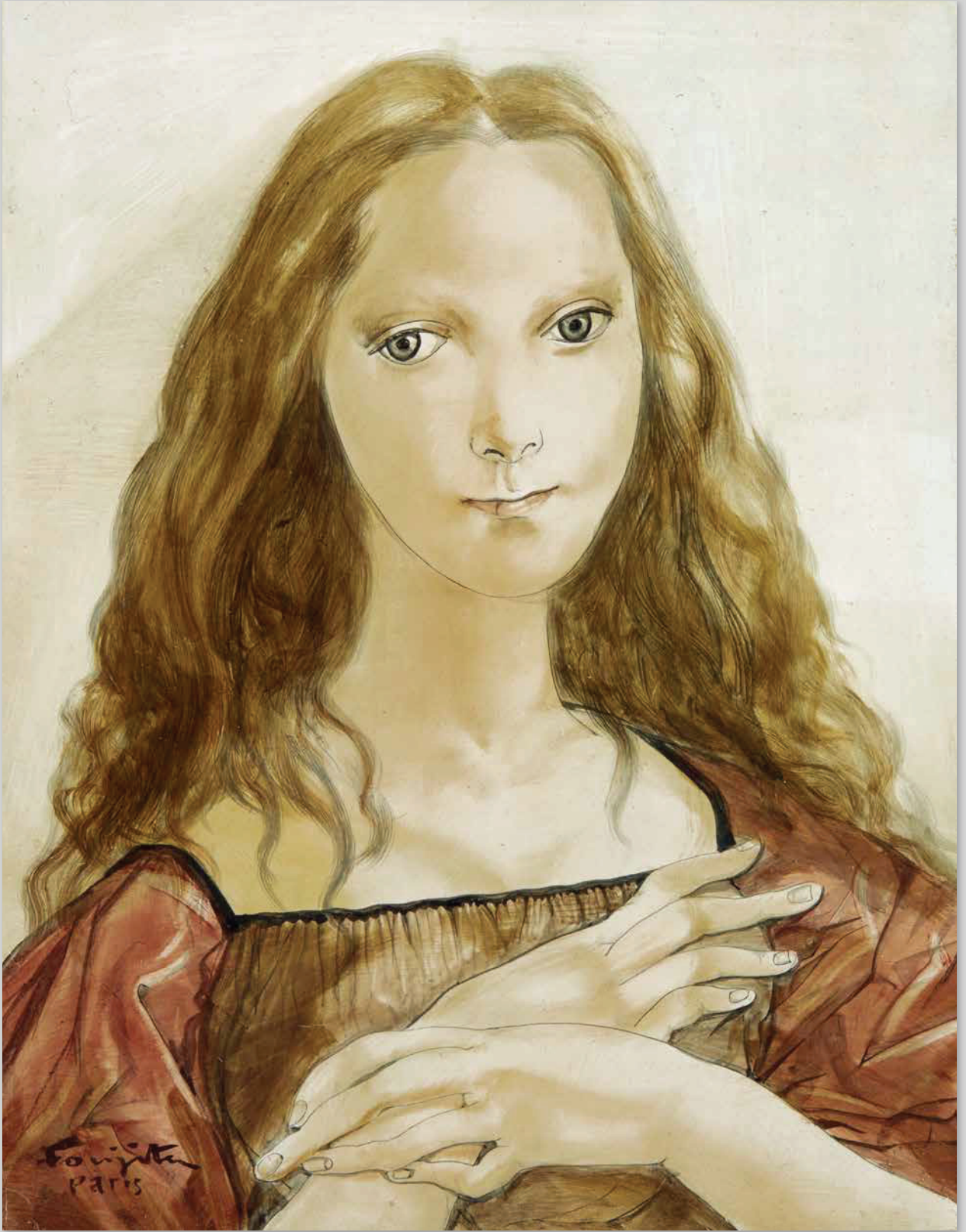
(1886-1968)

女士肖像

油彩 畫布
1952年作
款識: Foujita Paris (左下); 2F Foujita 1952 (畫布框架)

來源

阿爾及利亞 阿爾及爾 Romanet畫廊
法國 私人收藏 (約1955年現藏者購自上述畫廊)
現由現藏者家屬收藏
此作品已經Sylvie Buisson鑑定



137

AUGUSTE RODIN

(1840-1917)

Le Baiser, quatrième réduction ou "petit modèle"

signed 'Rodin' (on the right); inscribed with the foundry mark "F.BARBEDIENNE Fondateur" (on the left); with the raised letters 'VL' and 'V' and marked in ink 'V 7276(l) gul' (on the inside)
bronze with dark brown patina and red undertones
Height: 25.3 cm. (10 in.)
Conceived in 1886, this reduction in 1898;
this example cast in December 1909.

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

US\$260,000-390,000

PROVENANCE

Private collection, France; sale, Hôtel des Ventes Méditerranée, Marseilles, 31 October 2015, lot 194

Acquired at the above sale by the present owner

This work will be included in the forthcoming *Auguste Rodin Catalogue Critique de l'Œuvre Sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorraine under the direction of Jérôme Le Blay under the archive number 2015-4750B

LITERATURE

- G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 91-92 (the marble version illustrated p. 47).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142 (the marble version illustrated pl. 71).
C. Goldscheider, *Rodin: sa vie, son oeuvre, son héritage*, Paris, 1962 (the marble version illustrated).
A.E. Elsen, *Rodin*, New York, 1963, pp. 62 & 63 (another cast illustrated p. 63).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (the marble version illustrated pls. 54 & 55).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London, 1967, p. 130 (the marble version illustrated p. 131).
C. Goldscheider, *Rodin Sculptures*, London, 1970, no. 49 (the marble version illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 72, 90 & 108 (the marble version illustrated p. 77).
R.M. Rilke, *Rodin*, Salt Lake City, 1979, pp. 38 & 104 (another cast illustrated p. 39).
A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, California, 1985, p. 78 (another cast illustrated p. 79).
A. Le Normand-Romain, *Le Baiser de Rodin*, Paris, 1995 (another cast illustrated).
J. Vilain, *Rodin at the Musée Rodin*, Paris, 1999, p. 39 (the marble version illustrated).
R. Masson & V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (the marble version illustrated p. 41).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 161 (another cast illustrated)

奧古斯特·羅丹

(1840 - 1917)

吻，第四縮小版（小型版本）

銅雕 深褐色銅鏽

1886年構思，1898年構思此縮小版，1909年12月鑄造此銅雕

款識：Rodin（右側）；題識及鑄造標記：F.BARBEDIENNE

Fondateur（左側）；凸字：VL及V，墨水標記：V 7276(l) gul（內側）

來源

法國 私人收藏；馬賽 地中海拍賣行 2015年10月31日 編號194

現藏家購自上述拍賣

本作品將被收錄於由杰羅姆·勒博雷指導，奧古斯特·羅丹委員會於布拉姆及洛朗索畫廊籌備的《*Catalogue Critique de l'Œuvre Sculpté de Auguste Rodin*》中，檔案編號2015-4750B

出版

- 1927年《*Catalogue du Musée Rodin*》G. Grappe著 巴黎 編號91至92（圖版為大理石版本，第47頁）
1947年《*Le Musée Rodin*》G. Grappe著 巴黎 第142頁（圖版為大理石版本，圖號71）
1962年《*Rodin: sa vie, son oeuvre, son héritage*》C. Goldscheider著 巴黎（圖版為大理石版本）
1963年《*Rodin*》A.E. Elsen著 紐約 第62及63頁（圖版為另一鑄版，第63頁）
1967年《*Rodin*》I. Jianou及C. Goldscheider著 巴黎 第100頁（圖版為大理石版本，圖號54及55）
1967年《*Auguste Rodin*》R. Descharnes及J.-F. Chabrun著 倫敦 第130頁（圖版為大理石版本，第131頁）
1970年《*Rodin Sculptures*》C. Goldscheider著 倫敦 編號49（圖版為大理石版本）
1976年《*The Sculpture of Auguste Rodin*》J.L. Tancock著 費城 第72、90及108頁（圖版為大理石版本，第77頁）
1979年《*Rodin*》R.M. Rilke著 鹽湖城 第38及104頁（圖版為另一鑄版，第39頁）
1985年《*The Gates of Hell by Auguste Rodin*》A.E. Elsen著 斯坦福，加州 第78頁（圖版另一鑄版，第79頁）
1995年《*Le Baiser de Rodin*》A. Le Normand-Romain著 巴黎（圖版為另一鑄版）
1999年《*Rodin at the Musée Rodin*》J. Vilain著 巴黎 第39頁（圖版為大理石版本）
2004年《*Rodin*》R. Masson及V. Mattiussi著 巴黎 第40頁（圖版為大理石版本，第41頁）
2007年《*The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*》A. Le Normand-Romain著 巴黎 第1冊 第161頁（圖版為另一鑄版）





AUGUSTE RODIN

Rodin in his studio, leaning against *Le Baiser*,
late 1888-early 1889
羅丹於工作室中，身後為《吻》，1888年末至1889年初

Love and intimacy were central themes in Rodin's work; he was unrivaled among 19th century sculptors at communicating the drama of passion and romance. The study of love had dominated the arts and literature since classical times; interest in this subject, especially in the tragic fate that so often beset young love in its most intense expression, surged in the heyday of Romanticism during the early 1800s, and continued unabated to Rodin's day.

A tale of forbidden courtly love in *Canto V* of Dante's *Inferno* inspired the embracing pair depicted in *Le Baiser*. Having entered the second circle of hell, where an unrelenting whirlwind torments the spirits of those who have committed sins of the flesh, Dante encounters two illicit lovers who lived and perished for their indiscretion in the poet's own day. Francesca was married to Gianciotto Malatesta, the lord of Rimini. During an absence from his domain, Gianciotto placed Francesca in the safekeeping of his younger brother Paolo. While reading the story of the adulterous love between Guinevere and Lancelot, Paolo and Francesca suddenly became aware of their feelings for each other.

While in Dante's telling, Paolo initiated the kiss, Rodin has Francesca raise her body to him, inviting his embrace. Paolo appears to react timidly: in his surprise, the book slips from his hand, still opened to the page they were reading, now flattened in the embrace of body and limb. Rodin captured the instant in which their lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. The tragic outcome of this encounter would have been well-known to Dante's readers and informed viewers in Rodin's day--Gianciotto unexpectedly returned, and learning of the conjoined infidelities of both his wife and brother, he slew them.

The embracing lovers first made their appearance in Rodin's third terracotta maquette for *La Porte de l'Enfer*, where they feature prominently on the lower left side. Rodin considered the group to

be too blissful to fit within the cataclysmic drama of the Gates, and it did not appear in the sculptor's final version. Rodin subsequently developed the lovers into an independent, free-standing sculpture. To universalize his theme, the sculptor modelled his figures in the nude, and seated them on a rocky ledge.

愛與慾望為羅丹作品核心主題。在19世紀，他無可匹敵地成為了最能在作品中傳遞飽滿的熱情與浪漫情節的雕塑家。關於愛慾的研究主導了自古典時期以來的文學與藝術。對這一主題之興趣在18世紀浪漫主義鼎盛時期達到高峰，並經久不衰地延續至羅丹的時代。其中，人們對表達熱烈的年輕情愛常遭受之悲劇命運尤為關注。

《吻》雕刻靈感來自但丁的《神曲·地獄篇》，兩個相擁的愛侶是保羅和弗朗西斯卡。他們是《神曲》中的人物。這對情侶在接吻的時候，被突然出現的弗朗西斯卡的丈夫殺死了，他們被罰在地獄裡遊盪。弗朗西斯卡與里米尼的領主喬凡尼·馬拉泰斯塔是夫妻。喬凡尼在一次離開領地出行時，將妻子弗朗西斯卡交由自己的弟弟保羅照看。在閱讀過桂尼維亞和蘭斯洛特的偷情故事後，保羅和弗朗西斯卡幡然醒悟，瞬間發覺了於對方的愛。

在但丁的故事中，保羅主動親吻了弗朗西斯卡。而羅丹讓弗朗西斯卡擺出抬高身體的姿態、傾向保羅，熱情邀請著他的擁抱。保羅則顯得靦腆拘謹：出於驚訝，書從他的手中滑落，仍舊翻開與正在閱讀的頁面——而書中情節早已因此時充滿情慾的肉體碰撞顯得黯然失色。羅丹精妙地刻畫了二人即將觸碰到的雙唇，捕捉了這對愛侶在慾望的強力驅使下激情擁吻前那一瞬間。這場邂逅的悲劇結果已然為但丁讀者及羅丹時代的知識人士熟知——喬凡尼意外歸來，悉知了妻子和弟弟的不忠行為，於是殺害了二人。

這對相擁愛侶首次出現於羅丹作品，是在他《地獄之門》的第三件赤陶模型中，二人被設計安置在左邊門扇低處一個突出的位置。羅丹認為二人對於想要傳達災難性情節的《地獄之門》來說太過喜悅，於是並未展現在最後版本中。他最終將這對愛侶刻畫為一尊獨立的雕塑。為使主題實現更為廣泛的傳達，羅丹將人物形象以裸體呈現，並安置於岩石崎嶇的懸崖上。



SANYU

(CHANG YU, 1895-1966)

Untitled

signed in Chinese, signed and dated 'SANYU 30' (lower right)
ink, gouache and watercolour on paper
(executed on the reverse of an exhibition invitation card)
13.4 x 10.3 cm. (5¼ x 3 in.)
Executed in 1930

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Bernard & Christine Lelion Collection, Paris, France

Private Collection, France

This work will be included in the forthcoming catalogue raisonné under preparation by Rita Wong and The Li Ching Cultural and Educational Foundation, with registration number W229.



Fig. 1
Sanyu, *Roses*, 1920s/30s
Christie's Hong Kong, 27 November 2005, lot 275,
sold for 144,000 HKD
常玉《玫瑰》1920-1930年代作 香港 佳士得 2005年11月27日
編號275 成交價：144,000 港元



Fig. 2
Sanyu, *Fleurs dans un vase (Flowers in a vase)*,
1933, Private collection, Taipei
常玉《瓶中花卉》1933年作 台北 私人收藏

常玉

(1895-1966)

無題

水墨 水彩 水粉 紙本 (繪於展覽邀請卡背面)
1930年作
款識：常玉 SANYU 30 (右下)

來源

法國 巴黎 Bernard & Christine Lelion收藏

法國 私人收藏

此作品將收錄於由財團法人立青文教基金會董事長衣淑凡女士
正籌備編纂的《常玉素描與水彩全集》續編，登錄號碼為W229

Untitled is a rediscovered gem, kept for many decades in the collection of Robert and Christine Lelion, a French couple most famous for having gathered a collection of 1930s Art Deco jewellery.

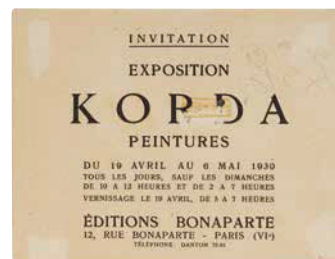
This unique example of work on paper depicting chrysanthemum flowers in a glass beaker vase and dated as early as 1930 prefigure the highly sought-after series of flowers that Sanyu painted from the 1930s to 1950s. In the artist's catalogue raisonné of drawings and watercolours, only one other example of flowers in a see-through vase is known (fig. 1), and oil paintings of that same subject are excessively rare (fig. 2).

Sanyu was knowledgeable about different kinds of papers, as demonstrated by his skilful use of textured watercolour paper or buvard paper, but for the most part, he could not afford fine materials. This singular work is painted on the reverse of an invitation card to a paintings exhibition by Korda in 1930, a vestige of the effervescent art scene in Paris at that time.

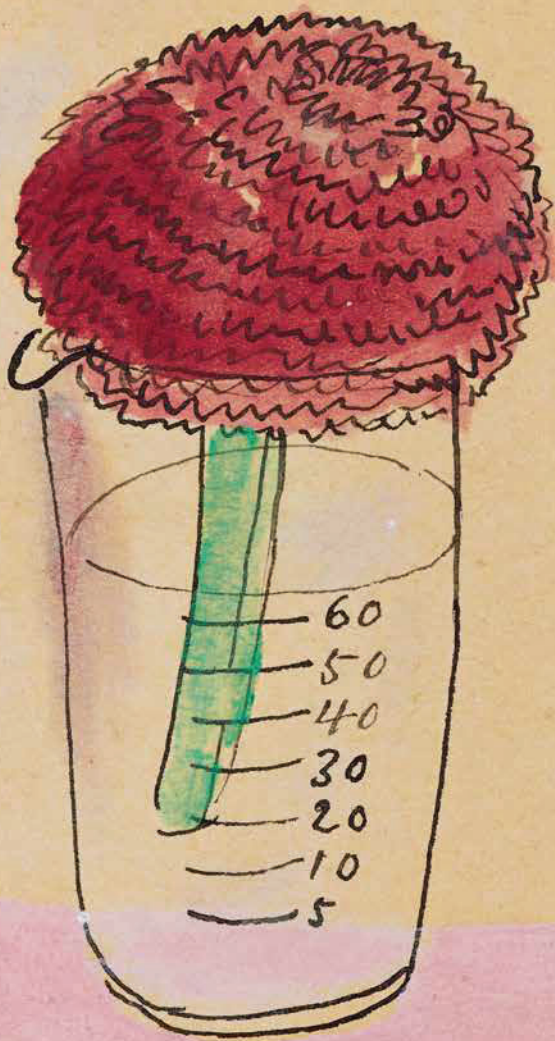
《無題》無疑是件蒙塵瑰寶，多年來由法國收藏伉儷羅伯特與克里斯汀·勒里昂 (Robert and Christine Lelion) 珍藏，他們的藏品以上世紀三十年代裝飾藝術風格 (Art Deco) 的珠寶而聞名。

本作堪稱該藝術家紙本繪畫的代表，靈動描繪出玻璃燒杯中插著一支纖細的菊花；該作最早可能繪於上世紀三十年代，預示了藝術家在30至50年代期間創作的其他廣受追捧的花卉系列。在藝術家的素描和水彩畫冊全錄中，僅有另一副作品含透明花瓶與花朵，而同題材的油畫作品也是極為罕見。

常玉對不同紙張的特性瞭然於心，尤其反映在他對紋理水彩紙與吸墨紙 (buvard paper) 的巧妙運用中，但由於經濟困窘，他在絕大多時都無力購買價格昂貴的優質紙材。本件作品則是畫在1930年科爾達 (Korda) 藝術展覽邀請卡的背面，而該展覽正是當時巴黎活力四射的藝術圈的寫照。



Reverse of the work, an invitation card to the Korda exhibition of paintings, held from 19 April to 6 May 1930 in Paris
畫作背面：1930年4月19日-5月6日
科爾達 (Korda) 藝術展覽邀請卡




SANYU
80



139

SANYU

(CHANG YU, 1895-1966)

Seated Lady

ink on paper
45 x 27.8 cm. (17¾ x 11 in.)
one seal of the artist

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Private Collection, Asia

This work is registered as D2371 by the Li-Ching Cultural & Educational Foundation.
(For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

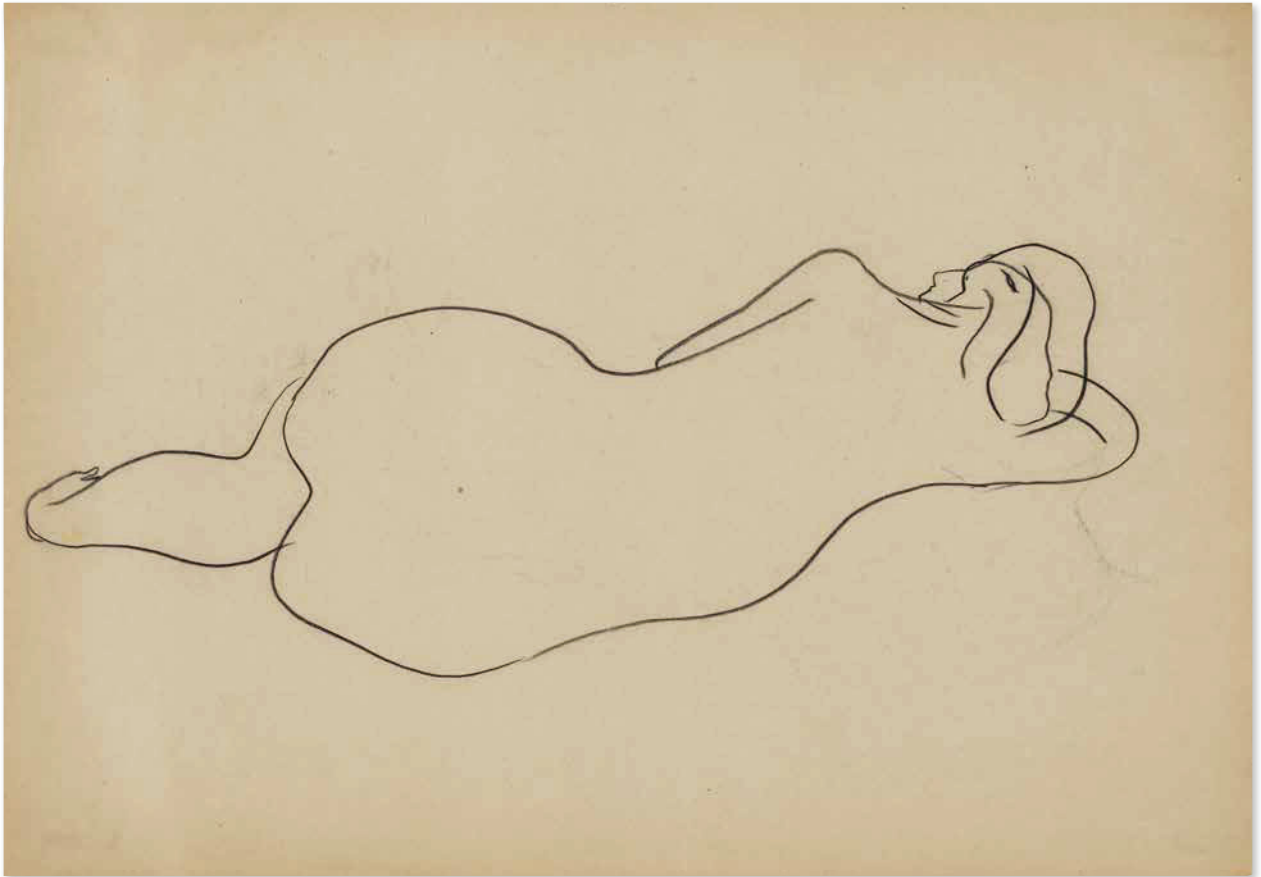
坐下的仕女

水墨 紙本
藝術家鈐印一枚

來源

亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，
登錄號碼為D2371 (詳情請瀏覽常玉線上資料庫
<http://www.artofsanyu.org/>)



140

SANYU

(CHANG YU, 1895-1966)

Reclining Nude

pencil on paper
39.6 x 27.7 cm. (15 5/8 x 10 7/8 in.)

HK\$80,000-180,000

US\$11,000-23,000

PROVENANCE

Private Collection, Asia

This work is registered as D1310 by the Li-Ching Cultural & Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(1895-1966)

斜臥裸女

鉛筆 紙本

來源

亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為D1310
(詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



141

MOÏSE KISLING

(1891-1953)

Nature Morte (Still Life)

signed and dated 'Kisling 1917' (lower left);
signed, dated and inscribed 'M.KISLING PARIS OCTOBRE 1917'
(on the reverse)
oil on canvas
54 x 65 cm. (21¼ x 25½ in.)
Painted in 1917

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Galerie Bing, Paris, France
Private Collection, Switzerland (acquired from the above in 1929)
Anon. Sale, Sotheby's, London, 22 June 2004, lot 165
Private Collection, Asia
Anon. Sale, China Guardian, Hong Kong, 2 October 2018, lot 63
Acquired at the above sale by the present owner
This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Marc Ottavi.

莫斯·奇斯靈

(1891 - 1953)

靜物

油彩 畫布
1917年作

款識及日期：Kisling 1917（左下）；再次款識及題識：
M.KISLING PARIS；日期：OCTOBRE 1917（背面）

來源

法國 巴黎 賓畫廊
瑞士 私人收藏（1929年購自上述收藏）
倫敦 蘇富比2004年6月22日 編號165
亞洲私人收藏
香港 嘉德2018年10月2日 編號63
現藏家購自上述拍賣
本作將被收錄於由Marc Ottavi籌備的莫斯·奇斯靈作品全集第四冊及第I、II、III冊補充冊



142

ZENZABURO KOJIMA

(1893-1962)

Roses

signed 'Zenz. Kojima' (lower left);
signed, titled and dated in Japanese (on the reverse)
oil on canvas
53.5 x 45.5 cm. (21 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in.)
Painted in 1953

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Tokyo
(acquired from the above by the present owner in Japan)
This work is accompanied with certificate of authenticity.

LITERATURE

Committee to Publish Works of Zenzaburo Kojima c/o Gallery Kojima,
Catalogue Raisonné of the Oil Painting Works of Zenzaburo Kojima, Tokyo,
Japan, 2012 (illustrated, plate 885, p. 84).

兒島善三郎

(1893-1962)

薔薇

油彩 畫布
1953年作
款識：Zenz. Kojima (左下);
薔薇 兒島善三郎 六十才作 (畫背)

來源

日本 私人收藏 (現藏者在東京購自上述來源)
此作品附作品保證書

出版

2012年《兒島善三郎 油彩畫總覽》「兒島善三郎」
畫集刊行會 東京 日本 (圖版, 第885圖, 第84頁)

143

YUN GEE

(1906-1963)

Portrait of Dorr Bothwell

dated '8/17/26' (lower left); signed 'Yun Gee',
titled and dated 'Portrait of Dorr Bothwell 1926'
(on the reverse)
oil on canvas
30.2 x 23 cm. (11¾ x 9 in.)
Painted in 1926

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

US\$120,000-230,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 24 May 2009, Lot 533
Acquired at the above sale by the present owner

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, The Artworks of Sanyu and Yun Gee,
August 2004.

Taipei, Taiwan, Lin & Keng Gallery, Experiences of Passage: The
Paintings of Yun Gee and Li-lan, November - December 2008.

在朱沅芷的藝術生涯中，人物肖像與城市風景始終是貫穿其中的重要題材，也是他表現某一時期特殊風格和心境的重要標誌。《朵兒·巴斯維爾的肖像》不僅展現了其舊金山時期鋒芒初露的自信，也敘述了一段同儕間的珍貴友誼，意義非凡。而《植物園之春》則呈現了藝術家40年代成熟而細膩的畫風；在先後經歷舊金山、紐約、巴黎的洗禮之後，朱沅芷於1939年再度回到紐約，風華正茂的他已融會了各種藝術潮流，發展出獨具個人特色的「鑽石主義」風格，使得這件作品成為其紐約地景系列的代表之作。

1926年對朱沅芷無疑是關鍵的一年。這一年，他舉辦了生平首次個展，結果一鳴驚人，藉此結識了法國穆哈特王儲伉儷(Prince and Princess Achille Murat)，他們贊助朱沅芷赴巴黎深造。同樣完成於這一年的《朵兒·巴斯維爾的肖像》描繪的是其就讀加州藝術學院時的同窗好友—美國女畫家朵兒·巴斯維爾(Dorr Bothwell)。作品展現了朱沅芷吸收立體主義及共色主義等前衛潮流的成果，透過冷暖色調及幾何的對比搭配，產生既銳利鮮明又抒情浪漫的的效果，為靜止的畫面賦予律動。朵兒和朱沅芷情誼深厚，兩人不僅曾互繪肖像，朱沅芷更有一幅《雙重自畫像》記錄了這件逸事，一段跨越文化的終身友誼被鐫刻在了這些作品中。《朵兒·巴斯維爾的肖像》總結了他逐漸成熟的藝術風格，更象徵了他對未來去往巴黎發展藝術之路的願景與抱負。

30及40年代，朱沅芷曾兩度定居紐約，期間誕生如《工業之輪在紐約》等不朽傑作。隨著居住日久，他筆下的紐約亦流露出更具生活感的不同面貌，其中，悠閒的公園景色格外吸引他的注意。朱沅芷的風景作品在構圖和色彩上始終有十分獨特的演繹，其景象的比例及角度彷彿由萬花筒或水晶球中窺見的世界，用色也十分強烈奔放，為畫面帶來一種魔幻、甚至超現實的夢境氛圍。他在《植物園之春》中採用了傳統山水「平遠」的透視法，並利用近景的樹木，組成一個環形，使觀眾的焦點順勢集中在遠景的溫室上。左方的大樹則以誇張的超現實手法呈現延伸的動態，為風景賦予勃勃生機。同時，朱沅芷以油彩仔細堆砌石綠、天青和鵝黃以重現溫暖和煦的陽光，則來自他多年鑽研鑽石主義的豐富經驗。從這件標誌性作品中，觀者可領略藝術家在營造空間、色光與氛圍之嚴謹縝密；朱沅芷此時爐火純青的個人風格，在此可見一斑。

朱沅芷

(1906-1963)

朵兒·巴斯維爾的肖像

油彩 畫布
1926年作
款識：8/17/26 (左下);
Yun Gee Portrait of Dorr Bothwell 1926 (畫背)

來源

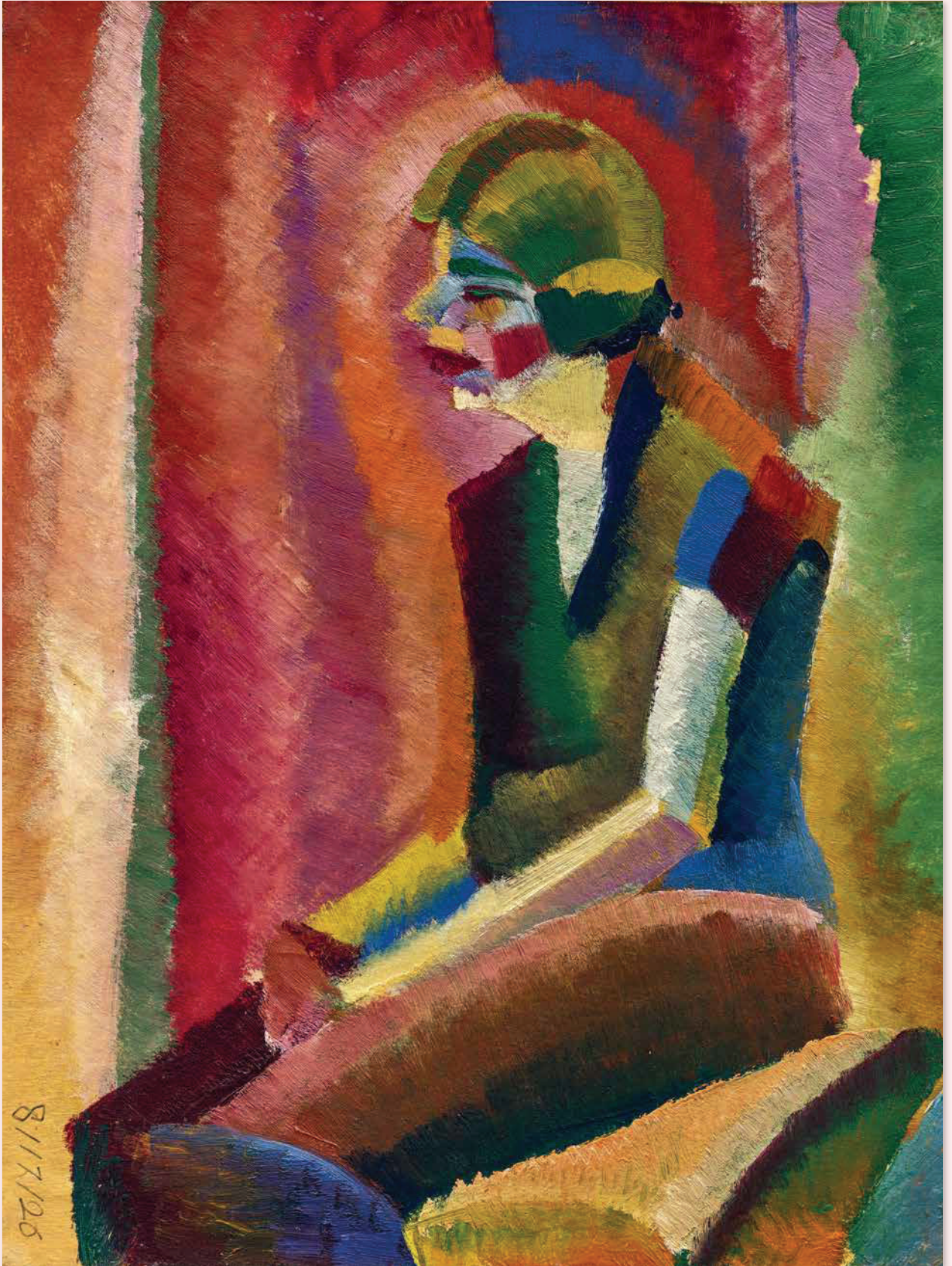
亞洲 私人收藏
香港 佳士得 2009年5月24日 編號533
現藏者購自上述拍賣

展覽

2004年8月「常玉、朱沅芷聯展」大未來畫廊 台北 台灣
2008年11-12月「行旅生涯 - 朱沅芷與朱禮銀之繪畫」
大未來畫廊 台北 台灣



Photograph of Dorr Bothwell in her studio, 1967.
朵兒·巴斯維爾在其工作室，攝於1967年。
Photo: © Bill Foote



YUN GEE

Lot 143 *Portrait of Dorr Bothwell*
Lot 144 *Botanical Garden in Spring*

Throughout Yun Gee's artistic career, portraits and urban scenes are two important subjects in his work, as they are representative of his style and state of mind during certain periods. *Portrait of Dorr Bothwell* is a significant work as it not only captures his confidence as an emerging artist during his years in San Francisco, but it also depicts a precious friendship with a fellow artist in his life. *Botanical Garden in Spring* illuminates the artist's style in the 1940s that is marked by maturity and subtlety. After his diverse experiences in San Francisco, New York and Paris, Yun Gee returned to New York in 1939. Drawing on his insights of merging different arts trends, Yun Gee established his individual style called 'Diamondism' that is manifest in this painting, which stands out as an iconic work among his paintings of New York landscapes.

1926 was a key year in Yun Gee's developing artistic career. He held the first solo exhibition of his life with resounding success, which led to him making the acquaintance of the Prince and Princess Achille Murat, who would later sponsor him on a trip to Paris. *Portrait of Dorr Bothwell*, which was completed in the same year, is a portrait of Yun Gee's friend from his years at the California School of Fine Arts—the American painter Dorr Bothwell. The work demonstrates the fruits of Yun Gee's embrace of avant-garde art movements such as Cubism and Synchronism. Through the contrast between warm and cold colours and geometric patterns, the painting showcases a striking yet lyrical touch that instils a distinct rhythm into the composition. Bothwell and Yun Gee shared a deep friendship. In response to the portraits they painted for each other, Yun Gee created *Double Self Portrait*, which is

a beautiful capture of a cross-cultural and life-long friendship. *Portrait of Dorr Bothwell* encapsulates the summation of an artistic style that had been gradually maturing, and reveals the hopes and aspirations in the artist's heart as he prepared for his journey to France.

In the 1930s and 1940s, Yun Gee lived in New York on two occasions, during which he created some of his masterpieces such as *WHEELS: INDUSTRIAL NEW YORK*. As his experiences of New York deepened over time, the artist's portrayal of the city also began to feature different facets of everyday life, and he was particularly drawn to the leisurely park scenery. Yun Gee's landscape paintings embody a unique interpretation in composition and use of colours. The proportion and perspective in the landscape evokes glimpses of the world as seen through a kaleidoscope or a crystal ball, creating a fantastical or even surreal atmosphere in the painting. In *Botanical Garden in Spring*, Yun Gee employed the 'level distance' perspective that features in traditional landscape painting. The trees in the foreground form a circular shape that directs the viewer's perspective to the greenhouse in the distance. The massive and sprawling tree on the left is depicted in a surrealist expression that brings a sense of vitality to the landscape. Meanwhile, Yun Gee rendered the warm sunlight in subtle touches using oil paints in malachite green, cerulean blue and light yellow, which was inspired by his immersion in Diamondism over the years. In this iconic work, the viewer can witness the artist's impeccable command space, colour and light, and atmosphere. The painting is a representation of Yun Gee's personal style which had reached astonishing refinement at this point in his artistic career.



Yun Gee, *Double Self Portrait*, 1926.
Christie's Hong Kong,
25 May 2019, lot 41,
sold for HKD 1,500,000.
朱沅芷《雙重自畫像》1926年
佳士得 香港
2019年5月25日 編號41
成交價：1,500,000 港幣



144

YUN GEE

(1906–1963)

Botanical Garden in Spring

signed 'Yun gee' (lower right)
oil on canvas
50 x 61 cm. (19 5/8 x 24 in.)

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

US\$210,000-340,000

PROVENANCE

Montross Gallery, New York, USA
Anon. Sale, Christie's Hong Kong, 27 November 2005, Lot 178
Private Collection, Asia
Anon. Sale, Sotheby's Hong Kong, 6 October 2014, Lot 5036
Private Collection, Asia (acquired at the above sale by the present owner)

EXHIBITED

New York, USA, Montross Gallery, Paintings by Yun Gee, December 1940.
Taipei, Taiwan, Lin & Keng Gallery, Yun Gee, November - December 1998.

LITERATURE

Montross Gallery, Paintings by Yun Gee, exh. cat., New York, USA, 1940
(illustrated, plate 18)
Lin & Keng Gallery, Yun Gee, exh. cat., Taipei, Taiwan, 1998 (illustrated, p. 45)

朱沅芷

(1906–1963)

植物園之春

油彩 畫布
款識：Yun gee (右下)

來源

美國 紐約 蒙特斯畫廊
香港 佳士得 2005年11月27日 編號178
亞洲 私人收藏
香港 蘇富比 2014年10月6日 編號 5036
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

1940年12月「朱沅芷畫展」蒙特斯畫廊 紐約 美國
1998年11月-12月「朱沅芷」大未來畫廊 台北 台灣

出版

1940年《朱沅芷畫展》展覽圖錄 蒙特斯畫廊 紐約 美國
(圖版：第18號)
1998年《朱沅芷》展覽圖錄 大未來畫廊 台北 台灣
(圖版：第45頁)



145

EDGAR DEGAS

(1834-1917)

Etude pour Sémiramis construisant Babylone

with the atelier stamp "ATELIER ED. DEGAS" (Lugt 657; lower left)
pencil on paper
70.4 x 43.1 cm. (27¾ x 17 in.)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Gustave Pellet, Paris, France
Maud & Maurice Exsteens, Paris, by descent from the above.
Galerie Kornfeld, Bern, by 1960
Walter Feilchenfeldt, Zürich
Erich Maria Remarque, Porto Ronco, by 1961
Paulette Goddard Remarque, Porto Ronco, by 1970
Private collection, New Hampshire
Anon sale, Skinner, Boston, 26 January 2018, lot 343
Acquired at the above sale by the present owner
Theodore Reff has stated that, to his opinion, this work is by the hand of Edgar Degas

EXHIBITED

Bern, Klipstein und Kornfeld, Choix d'une collection privé, Sammlungen G.P. [Gustave Pellet] und M.E. [Maurice Exsteens], October-November 1960, no. 7 (illustrated).

LITERATURE

T.F. Schneider, I. Jaehner, W.M. Feilchenfeldt & S. Schwarz Zuber, *Remarques Impressionisten: Kunstsammeln und Kunsthandel im Exil*, Göttingen and Bristol, Connecticut, 2013, no. 96, pp. 392-93 (illustrated).

艾德加·德加

(1834 - 1917)

習作：建設巴比倫的塞米拉米斯

鉛筆 紙本

畫室印章：ATELIER ED. DEGAS (Lugt 657；左下)

來源

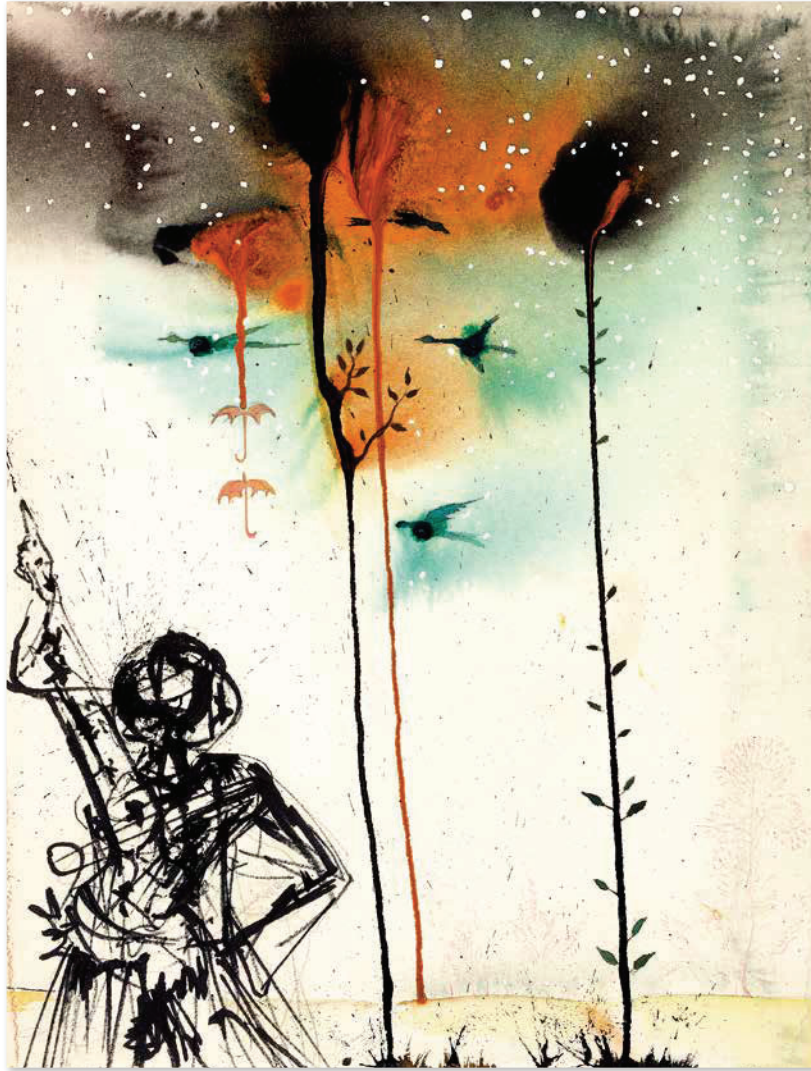
法國 巴黎 古斯塔夫·佩萊
巴黎 莫德及莫里斯·伊斯汀斯 (繼承自上述收藏)
瑞士 伯爾尼 克菲德畫廊 (1960年)
蘇黎世 沃爾特·費興費爾特
波多朗多市 埃里希·瑪利亞·雷馬克 (1961年)
波多朗多市 波萊特·戈達德·雷馬克 (1970年)
新罕布什爾州 私人收藏
波士頓 斯金納拍賣2018年1月26日 編號343
現藏家購自上述拍賣
Theodore Reff 認為本作為艾德加·德加之原作

展覽

1960年10月至11月 「Choix d'une collection privé, Sammlungen G.P. [Gustave Pellet] und M.E. [Maurice Exsteens]」 展覽 克菲德畫廊 伯爾尼 編號7 (圖版)

出版

2013年 《Remarques Impressionisten: Kunstsammeln und Kunsthandel im Exil, Göttingen and Bristol》 T.F. Schneider, I. Jaehner, W.M. Feilchenfeldt及S. Schwarz Zuber著 康乃狄格 第391至393頁 編號96 (圖版)



146

SALVADOR DALÍ

(1904-1989)

Figure noire d'arabe, arbres parapluies et faisans

gouache, watercolour, India ink, felt-tip pen and ballpoint pen on paper
38.5 x 29.8 cm. (15 1/8 x 11 3/4 in.)
Executed circa 1966

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Acquired directly from the artist, and thence by descent; sale, Christie's, London, 28 Feb 2018, lot 306

Acquired at the above sale by the present owner

Nicolas and Olivier Descharnes have confirmed the authenticity of this work

EXHIBITED

Turin, Palazzo Bricherasio, Salvador Dalí: La vita è sogno, November 1996 - March 1997, no. 84, p. 120 (illustrated).

Bruges, Stichting Sint-Jan, Salvador Dalí: Doeken & Aquarellen, July - November 1997, no. 49, p. 126 (illustrated).

薩爾瓦多·達利

(1904 - 1989)

阿拉伯人、雨傘樹與野雞

水粉 水彩 印度墨水 氈尖筆 圓珠筆 紙本
約1966年作

來源

直接購自藝術家本人，并由後人繼承；

倫敦 佳士得 2018年2月28日 編號306

現藏家購自上述拍賣

Nicolas及Olivier Descharnes已確認本作品的真實性

展覽

1996年11月至1997年3月 「Salvador Dalí: La vita è sogno」 展覽

布里切拉西奧宮 都靈 第120頁 編號84 (圖版)

1997年7月至11月 「Salvador Dalí: Doeken & Aquarellen」 展覽

聖約翰基金會 布魯日 第126頁 編號49 (圖版)

147

GIORGIO DE CHIRICO

(1888-1978)

Il gioco dei balocchi (The Game of Toys)

signed and dated 'g. de Chirico 1971' (lower left)
oil on canvas
50 x 39.7 cm. (19 7/8 x 15 5/8 in.)
Painted in 1971

HK\$2,200,000-3,200,000

US\$290,000-410,000

PROVENANCE

Fondazione de Chirico, Rome.
Private collection (acquired from the above circa 1995); sale, Christie's,
New York, 6 November 2013, lot 392.
Acquired at the above sale by the present owner.
The Fondazione de Chirico has confirmed the authenticity of this work.
It is recorded in the archives under the number 056/07/13.

EXHIBITED

New York Cultural Center and Art Gallery of Ontario, De Chirico by de Chirico, January-July 1972.
Museo Nazionale di Reggio Calabria, Omaggio a Giorgio de Chirico, December 1972-January 1973, no. 33 (illustrated).

LITERATURE

Fondazione Giorgio e Isa de Chirico, Giorgio de Chirico, Catalogo Generale, vol. 1, Opere dal 1912 al 1976, Falciano, 2014, no. 413, p. 461 (illustrated p. 383).

喬治·德·基里科

(1888 - 1978)

玩具的遊戲

油彩 畫布
1971年作
款識及日期：g. de Chirico 1971 (左下)

來源

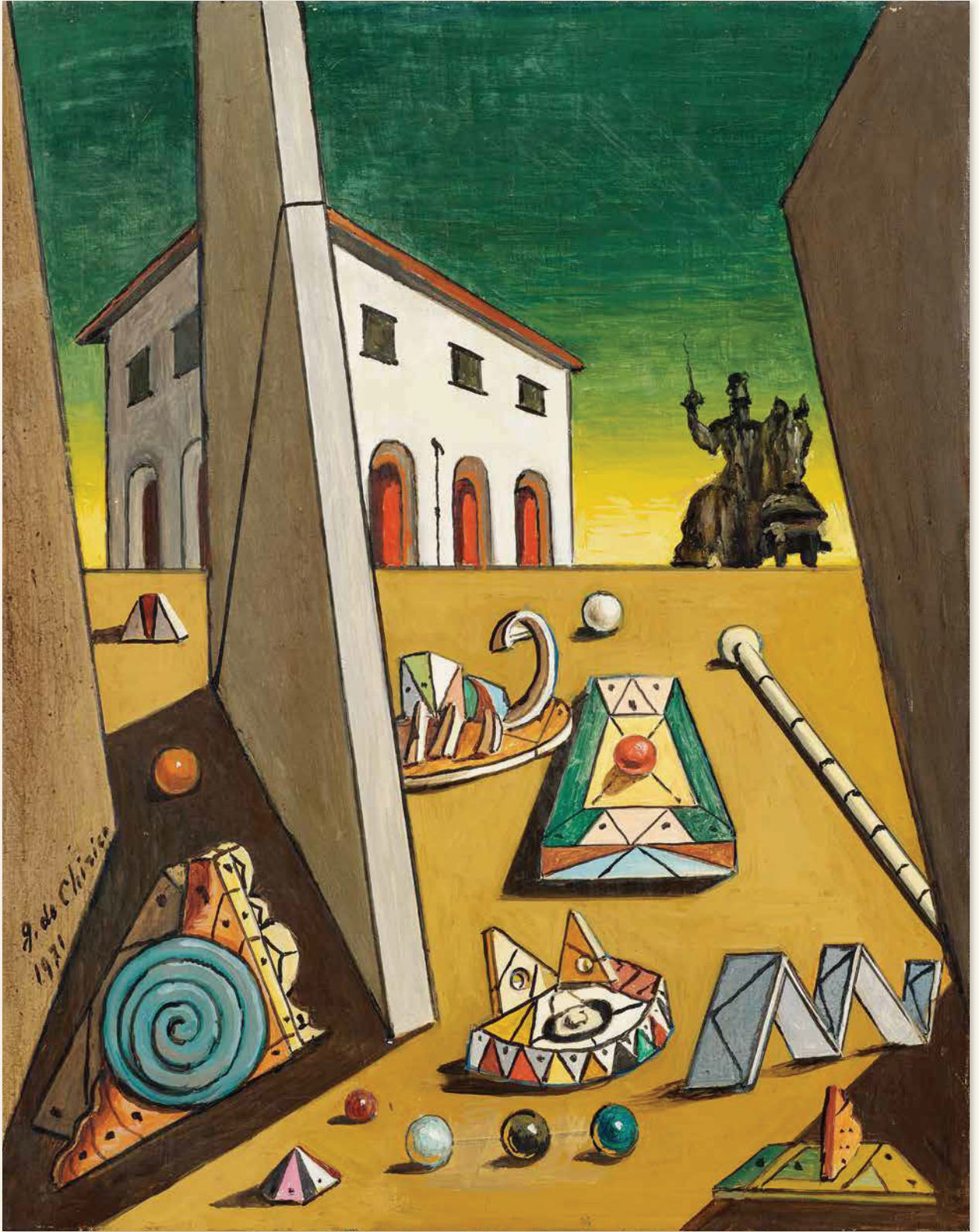
羅馬 德·基里科基金會
私人收藏 (約1995年購自上述收藏)；紐約 佳士得 2013年11月6日
編號392
現藏家購自上述拍賣
德·基里科基金會已確認本作品的真實性，本作紀錄為編號056/07/13

展覽

1972年1月至7月 「De Chirico by de Chirico」展覽
紐約文化中心及安大略美術館
1972年12月至1973年1月 「Omaggio a Giorgio de Chirico」展覽
雷焦卡拉布里亞國家博物館 編號33 (圖版)

出版

2014年 《Giorgio de Chirico, Catalogo Generale, Opere dal 1912 al 1976》喬治·德·基里科基金會著 法遷諾 第1冊 第461頁 編號413 (圖版, 第383頁)



"The artist likes what reminds him of certain visions that he has in his mind and in his instincts, and which are his secret world that nobody can take away from him"

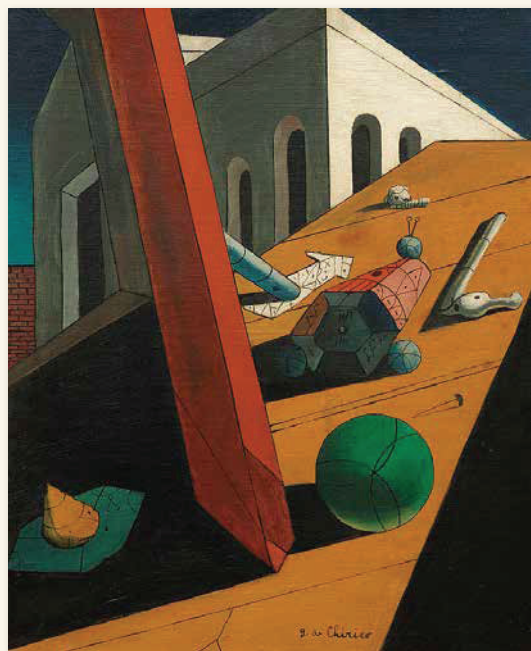
*(De Chirico quoted in De Chirico by De Chirico, exh. cat.,
The New York Cultural Centre, New York, 1972).*

A playful convergence of dynamic architecture, mysterious objects and dramatic light and shadow, Giorgio de Chirico's *Il gioco dei balocchi* (*The Game of Toys*) from 1971 aligns in subject with some of the artist's famed early *pittura metafisica* works featuring the themes of "toys" and "games" such as *Le mauvais génie d'un roi* (*The Evil Genius of a King*), 1914-15 (Museum of Modern Art, New York). Operating from within their own internal logic, De Chirico's carefully constructed compositions utilise complex geometric interrelationships to create a new artistic reality that defies literal interpretations of time and space. It was early works such as these that would cement De Chirico's reputation at the forefront of the European avant-garde during the early 20th Century, providing a key inspiration to the Surrealists who would eagerly follow his lead in manipulating figuration to challenge perceived realities during subsequent decades.

Il gioco dei balocchi (*The Game of Toys*) bears particular similarity in pictorial structure to *Le mauvais génie d'un roi* (*The Evil Genius of a King*), 1914-1915 (Museum of Modern Art, New York) which was later reprised with a few notable changes under the very different title of *L'amore del mondo* (*Love of the World*), 1960 (Private Collection). Both compositions employ a central ochre-coloured plane filled with enigmatic candy-coloured geometric objects which are familiar to us in part from the artist's interiors and mannequin figures. These objects appear to defy gravity, following one another around the pictorial space with their own sense of strategy and meaning, like chess pieces engaged in play. Ambiguous yet semi-recognisable, they appear as tools of knowledge or magic—a sundial, a ladder, a spiral with reference to the Golden Section, vectors, marbles, a wand—suggesting agency towards some secret goal, beckoning us to reveal the essential truths they might impart about the universe. They are the tools or perhaps "toys" of the powerful King whose presence is not revealed, yet is nonetheless felt by association with their presence and careful placement.

Compositional elements are further shared in common with De Chirico's famed composition *Le Muse inquietanti* (*The Disquieting Muses*), first painted in 1916 and reprised numerous times throughout the artist's lifetime, as such also appropriated later by Andy Warhol who was inspired by De Chirico's repetition of this theme for his work *The Disquieting Muses (After de Chirico)*, from 1982 (Private Collection). All works share in common the same dramatic architectural features with incongruous, impossible perspectives and suspenseful shadows, creating an environment beyond physical reality, bathed in twilight, on the cusp of night and day, or perhaps within both at once. Figures loom on the horizon or in the distance amidst De Chirico's ubiquitous classical architecture, in *Il gioco dei balocchi* (*The Game of Toys*) a figure on horseback emerges to the right of seeming to charge directly for us, yet is revealed a stony monument to a triumphant past, static and fixed. This new

paradoxical order of time and space draws all together into one sphere, a vortex of past and present, fixed and mobile, real and esoteric. Hence we find De Chirico's game in defying the conventions of supposed reality, enticing the mind into a constructed new reality of art where all possibilities exist. As the artist himself said: "And the perspectives of the constructions rise up, full of mystery and presentiment, the corners conceal secrets, and the work of art is no longer the dry episode limited to the actions of the people depicted, but it is the whole cosmic and vital drama that enmeshes man and draws him into its spirals; where past and future get mixed-up, where the enigma of existence, sanctified by the breath of art, divests the tangled and frightful appearance that outside of art man imagines, to clothe the eternal, tranquil and consoling aspect of ingenious construction." (quoted in K. Robinson, "Hidden Harmony, The King's Game" in *Metafisica*, vol. 5, 2006, p. 140).



Giorgio de Chirico, *Le mauvais génie d'un roi* (*The Evil Genius of a King*), 1914-15. Museum of Modern Art, New York.
Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
喬治·德·基里科《國王的邪惡天才》1914-15年作
紐約現代藝術博物館

「藝術家喜歡那些讓他聯想起自己腦海裡想象的東西，直覺裡的東西，那是他自己的秘密世界，沒人可以奪走」

(引自德·基里科《德·基里科的德·基里科》展覽圖錄，紐約，紐約文化中心，1972年)。

創作於1971年的《玩具的遊戲》描繪了一個奇異而有趣的景象，集合了似動非動的建築，神秘莫測的物體，戲劇化的光影，與基里科早期廣為人知的一些形而上繪畫一樣，不約而同地關注了「玩具」與「遊戲」兩大主題，例如創作於1914-15年的《國王的邪惡天才》(紐約，現代藝術博物館)。秉承著一以貫之的內在邏輯，德·基里科精心安排的畫面結構利用了複雜的幾何學關係，來創造一個全新的藝術現實，向傳統意義上的時間與空間概念發起挑戰。正是這些早期作品奠定了德·基里科在20世紀初期歐洲先鋒派中的聲望，並為超現實主義畫家提供了重要的靈感來源，這些畫家熱切地跟從基里科的引導，在隨後的幾十年中不斷擺佈圖形，挑戰眼見之實。

《玩具的遊戲》與《國王的邪惡天才》(1914-15年作，紐約，現代藝術博物館)在畫面結構上有著異曲同工之妙，而基里科又在隨後的另一幅名字大相逕庭的《世界之愛》(1960年作，私人收藏)中對畫面進行了顯著的改動。兩幅作品的畫面中央都是赭黃色的平地，放置著令人費解的糖果色物體，而這些糖果色物體時常在基里科的室內及模特人物身上出現。這些物體仿佛是反重力的，以各自獨特的感知與意義在畫面空間中存在，正如遊戲中用到的棋子。既含糊不清，又似乎可以部分辨識，它們成為了知識或魔力的象征——日晷，梯子，黃金分割的螺旋，飛行指向，玻璃珠，魔杖——暗示著一些秘密的目標，召喚我們揭示這些物體可能傳授的關於宇宙的基本真理。它們可能是一位威震天下的君王工具，甚至可能是「玩具」，儘管這位君王的身份不得而知，他的存在依舊可以通過這些物體精心的位置排布而找到蛛絲馬跡。

《玩具的遊戲》中的構圖元素在《令人不安的繆斯》中也能進一步找到相似之處，《令人不安的繆斯》最早創作於1916年，基里科終其一生都在不斷進行基於此畫的再創作，這一系列作品的主题也在日後激發了安迪·沃霍爾的靈感，讓他於1982年創作了《令人不安的繆斯(臨德·基里科)》(私人收藏)。以上所有的作品都有著同樣的特征，包括戲劇化的建築風格，不協調也不可能的視角，令人不安的陰影，創造出一種物質現實以外的環境，沐浴在黃昏的微光下，處於日夜交界的時分，又或是消弭了日夜之別，同處一時。地平線上、或遠處在德·基里科筆下無處不在的經典建築包圍中赫然聳現的人物，在《玩具的遊戲》中，一位騎馬的身影似乎正從畫面右方向我們馳來，然而細察之下，不難發現這實則是一座石碑，象徵著高奏凱歌的過去，而如今已然塵封，固化成石。這一全新而看似矛盾的時空順序將一切都並置於同一語境，將觀者置於一個混合了過去與現在、靜態與動態、真實與虛幻的漩渦。因此，我們不難發現德·基里科的遊戲違反了約定俗成的現實慣例，將思想引入了一切皆有可能的結構化新藝術現實中。正如藝術家自己所說，「隨著建築物的多種視角出現，充滿了神秘感和美感，角落掩蓋了秘密，藝術品不再只限於畫中人物行為的枯燥情節，而是糾纏人類一生的整個宇宙和必不可少的戲劇，將人拖入混亂的漩渦；在那裡，過去與未來相遇相融，藝術的呼吸神化了存在之謎，擺脫了藝術界外人所想像的那種糾結而不快的外在，為精巧的建築營造了永恆的寧靜安逸氛圍。」(引自K.羅賓遜，《隱藏的和諧，王之遊戲》載於《形而上》，第5期，2006年，頁140)。



Giorgio de Chirico, *L'amore del mondo* (*Love of the World*), 1960. Christie's New York, 4 November 2009, lot 303, Sold for 902,500 USD. Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome

喬治·德·基里科《世界之愛》1960年作
2009年11月4日 紐約佳士得 編號303
成交價902,500美元



Giorgio de Chirico, *Le Muse inquietanti* (*The Disquieting Muses*), 1962. Christie's, London, 14 October 2010, lot 68. Sold for £ 503,250 GBP (\$619,384 USD). Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome

喬治·德·基里科《令人不安的繆斯》1962年作
2010年10月14日 倫敦佳士得 編號68
成交價503,250英鎊 (619,384美元)



Andy Warhol, *The Disquieting Muses (After de Chirico)*, 1982. Christie's, London, 29 June 2016, lot 26. Sold for £ 866,500 GBP (\$1,170,155 USD). Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

安迪·沃霍爾《令人不安的繆斯(繼德·基里科)》1982年作
2016年6月29日 倫敦佳士得 編號26
成交價866,500英鎊 (1,170,155美元)



148

BERNARD BUFFET

(1928-1999)

Fleurs dans un pichet

signed and dated 'Bernard Buffet 56' (upper right)
oil on canvas
64 x 48.6 cm (25¼ x 19 in.)
Painted in 1956

HK\$420,000-620,000

US\$55,000-80,000

PROVENANCE

Galerie Drouant-David, France
Private collection, Florida, USA (acquired circa 1960)
Private collection, Florida, USA
Acquired from the above by the present owner
This work is recorded in the Maurice Garnier Archives.

EXHIBITED

Hong Kong, S|2, Bernard Buffet: Infinite Jester, September 2016.

貝爾納·布菲

(1928 - 1999)

花瓶

油彩 畫布
1956年作
款識及日期：Bernard Buffet 56 (右上)

來源

法國 巴黎 德洛昂·戴維畫廊
美國 佛羅里達 私人收藏 (約1960年)
美國 佛羅里達 私人收藏
現藏家購自上述收藏
本作已記錄在穆倫斯·葛尼爾資料庫

展覽

2016年9月 「Bernard Buffet: Infinite Jester」展覽
S|2畫廊 香港



149

PANG JIUN

(B. 1936)

Sunflower

signed in Chinese, dated '2009' (lower right)

oil on canvas

91 x 116.8 cm. (35 $\frac{7}{8}$ x 46 in.)

Painted in 2009

one painted seal of the artist

HK\$380,000-580,000

US\$50,000-75,000

PROVENANCE

Private Collection, Asia

龐均

(1936年生)

向日葵的舞姿

油彩 畫布

2009年作

款識：龐均 2009 (右下)

藝術家手繪鈐印

來源

亞洲 私人收藏

150

HENRY MOORE

(1898-1986)

Horse

signed and numbered 'Moore 4/9' (on the top of the base)
bronze with golden brown patina
Length: 68.2 cm. (26 $\frac{7}{8}$ in)
Conceived in 1984 and cast in an edition of nine.

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

US\$420,000-660,000

PROVENANCE

Acquired directly from the artist (November 1985); Christie's, New York, 13 May 2016, lot 1211
Acquired at the above sale by the present owner.

LITERATURE

A. Bowness, ed., *Henry Moore, Complete Sculpture 1980-86*, Vol. 6, London, 1988, p. 32, no. 740a, pls. 31-33 (another cast illustrated.)
D. Mitchinson, ed., *Celebrating Moore, Works from the Collection of the Henry Moore Foundation*, London, 1998, no. 264, pp. 44, 334-335, no. 264 (another cast illustrated.)

亨利·摩爾

(1898 - 1986)

馬

銅雕 金褐色銅鏽
1984年構思，共9個版本
款識及編號：Moore 4/9（底座頂部）

來源

直接購自藝術家本人（1985年11月）；紐約 佳士得 2016年5月13日 編號1211
現藏家購自上述拍賣

出版

1988年《Henry Moore, Complete Sculpture 1980-86》
A. Bowness編 倫敦 第6冊 第32頁 編號740a 圖號31至33（圖版為另一鑄版）
1998年《Celebrating Moore, Works from the Collection of the Henry Moore Foundation》
D. Mitchinson編 倫敦 第44、334至335頁 編號264（圖版為另一鑄版）



In the present work, Moore has stripped the horse down to its essential shape and structure. He is not preoccupied with the animal's anatomy, paying no attention to its musculature or the details of its movement. Rather, he composes the body through an arrangement of solid, abstracted forms. The reduction of the animal to a series of fundamentally simple and voluminous pieces is much the same as Moore's treatment of the human figure. As the artist explained, 'Although my work is fundamentally based on the human figure – and it's the human figure that I have studied, drawn from, modelled as a student, and then taught for many years at college – because the human being is an animal and alive, naturally one is also interested in animal forms which are again organic, alive and can move. I see a lot of connections between animals and human beings and I can get the same kind of feelings from an animal as from the human being. There can be a virility, a dignity or there can be a tenderness, a vulnerability.'

(Moore, quoted in D. Mitchinson, ed., *Henry Moore Sculpture with Comments by the Artist*, London, 1981, p. 148.)

Moore's *Horse* contains both dynamism and grace. The composition embodies movement through a forward bend and the torque of the body, even though the horse's legs are in fact truncated. The cropped tail echoes the shortened legs, with rugged incisions on its end that visually contrasts with the smooth surface of the rest of the sculpture. The animal projects a state of alertness, its ears upright and head tilted. Moore provides simple circular incisions on the animal's head to signify the eyes and nostrils. He employs a nearly identical shape for the horse's backside as that which he used for the lower legs and feet of the large *Mother and Child: Block Seat* (Bowness, no. 838), conceived that same year, demonstrating the manner in which all living things were reduced by the artist to a series of elemental, simple forms.

The horse had appeared in Moore's oeuvre as early as 1923, however the present sculpture is one of very few representations of the subject which the artist created. It is the only sculpture of the motif which he enlarged from the maquette (Bowness, no. 740) to working-model size. The cast numbered 0/9 of the present edition is in the collection of The Henry Moore Foundation, Much Hadham, Hertfordshire.

在這件雕塑作品中，摩爾將馬的造型簡化至最基本的形狀與結構。他並不專注於展現動物精準的解剖構造，也不注重動物的肌肉組織或動態細節。相反，他透過扎實的抽象形態的分佈排列來構建馬的軀體。這種將動物的外形簡化為一系列基礎簡單且數量龐大的碎片的呈現方式與摩爾處理人像的風格頗為類似。如藝術家所言，「儘管我的作品根本上是基於人像的創作——這也是我從學生時代直至在大學任教多年所一直研究、汲取、模仿的主題——因為人類也是活生生的動物，自然也對其他生機勃勃的同類形態充滿興趣。我發現動物與人類之間有諸多聯繫，我能從動物身上體會到與人相通的感受，既有氣概與威嚴，也有柔情與脆弱。」

(亨利·摩爾，引自大衛·米欽森編，《亨利·摩爾的雕塑與藝術家評析》，倫敦，1981年，頁148)

摩爾的馬極具活力，且優雅傳神。即便事實上馬腿被截短了一部分，其前傾扭轉的體幹仍準確傳達出馬的動態。同樣被截短的尾巴呼應了腿部的處理，其末端留有粗糙凹凸的切口，與雕塑整體的光滑表面形成鮮明視覺對比。該作投射出動物的機警本能：它雙耳直立，頭部側傾。摩爾在馬的頭部留下圓形切口，以示眼睛與鼻孔。而馬的臀部則採用了與其同年創作的大型雕塑《母與子坐像》（艾倫·鮑內斯編，《亨利·摩爾雕塑全集：1980-1986年，第六冊，倫敦，1999年，頁46-47，圖版838》）中下肢與腳的相同造型，展現出其獨特的將一切生物都簡化為一系列基本簡單造型的藝術表現形式。

摩爾作品中馬的意象最早可追溯至1923年，而此作是藝術家創作的極少數該主題的作品之一。且是唯一一件造型直接取自初步設計模型，並放大至工作模型尺寸的作品。該雕塑編號為0/9的複製品現藏於英國赫特福德郡亨利·摩爾基金會。





151

CHEN YIFEI

(1946-2005)

Springtime in Suzhou

signed 'Chen Yifei' (lower right)
oil on canvas
50.9 x 76.2 cm. (20 x 30 in.)
Painted in 2001

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

US\$200,000-320,000

PROVENANCE

Collection of the Artist's Family
Marlborough Fine Art, London, United Kingdom
Private Collection, United Kingdom
Anon. Sale, Christie's Hong Kong, 25 May 2008, lot 247
Acquired at the above sale by the present owner

EXHIBITED

London, United Kingdom, Marlborough Fine Art, A Tribute to Chen Yifei 1946-2005:
Chen Yifei Memorial Exhibition, October – November 2005.

LITERATURE

Marlborough Fine Art, A Tribute to Chen Yifei 1946-2005: Chen Yifei Memorial
Exhibition, exh. cat., London, United Kingdom, 2005 (illustrated, p. 17).

陳逸飛

(1946-2005)

蘇州春天

油彩 畫布
2001 年作
款識：Chen Yifei (右下)

來源

藝術家家屬舊藏
英國 倫敦 Marlborough 畫廊
英國 私人收藏
香港 佳士得 2008年5月25日 編號247
現藏者購自上述拍賣

展覽

2005年10月-11月「陳逸飛回顧展」 Marlborough畫廊 倫敦 英國

出版

2005年《陳逸飛回顧展 1946-2005》Marlborough畫廊 倫敦 英國 (圖版·第17頁)







152

CHEN YIFEI

(1946-2005)

Travelling Home (Suzhou)

signed 'Chen Yifei' (lower right)
oil on canvas
51 x 66 cm. (20 x 26 in.)

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

US\$110,000-160,000

PROVENANCE

Hammer Galleries, New York, USA
Acquired directly from the above by Mr. And Mrs. Lowell Dillingham
in 1983
Thence by descent
Anon. Sale, Sotheby's Hong Kong, 1 October 2018, lot 827
Acquired at the above sale by the present owner

陳逸飛

(1946-2005)

回家 (蘇州)

油彩 畫布
款識：Chen Yifei (右下)

來源

美國 紐約 哈默畫廊
Lowell Dillingham夫婦於1983年直接購自上述來源
前藏者家屬收藏
香港 蘇富比 2018年10月1日 編號827
現藏者購自上述拍賣



153

ANDRÉ BRASILIER

(B. 1929)

Les chevaux marins

signed 'André Brasilier.' (lower right);
signed, dated and inscribed 'Les chevaux marins. André
Brasilier. 2013' (on the stretcher)
oil on canvas
130 x 161.8 cm. (51 1/8 x 63 3/8 in.)
Painted in 2013

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

US\$91,000-130,000

PROVENANCE

Opera Gallery, London, UK (acquired directly from the artist)
Acquired from the above by the present owner.
This work will be included in the forthcoming André Brasilier
catalogue raisonné being prepared by Alexis Brasilier.

安德烈克·布拉吉利

(1929年)

海邊奔馳的馬

油彩 畫布
2013年作
款識：André Brasilier. (右下)；款識、日期及題識：
Les chevaux marins. André Brasilier. 2013 (內框)

來源

倫敦 歌劇畫廊 (購自藝術家本人)
現藏家購自上述收藏
本作品將被收錄於由Alexis Brasilier編纂的安德烈克·布拉吉利作品全集



Lot 154 Landscape
Lot 155 Portrait of Lalan

1900 – 1991

LIN FENGMIAN

Christie's is delighted to present two very different, yet emblematic, paintings by Lin Fengmian.

The artist suffered years of imprisonment, persecution and torture during the Second Sino-Japanese War, and while many of his paintings were destroyed, these two paintings are highly representative of his favourite subject matters. *Portrait of Lalan* (Lot 155) was painted in 1947, just before Zao Wou-Ki and Lanlan embarked on a boat to France in 1948, and highlights Lin's skills as a portraitist: Lalan's confidence transpire through strong and assured brush lines. The painter brings the viewer's attention to the figure's dark red lips and her glowing hair ornament to highlight Lalan's elegance, as she stands in a peaceful interior. *Landscape* (Lot 154) provides the viewer with a deep and colourful mountain scenery. Highly evocative of Chinese traditional landscape pictorial tradition with a depiction of fog amidst mountain peaks, Lin Fengmian incorporates Western painting tradition by transforming what would have traditionally been negative space into lines of pastel colour and by representing such landscape with linear perspective.

Lin Fengmian spent a little less than a decade in France in the late 1910s-early 1920s, where his exposure to Post-Impressionist, Fauvist and Primitivist movements encouraged him to introduce new ideas about perspective, gesture and colour to Chinese traditional painting. Upon his return to China, Lin Fengmian became the director of the newly opened National Academy of Art in Hangzhou, where he taught modern painting to Zao Wou-Ki and Wu Ganzhong, amongst others, and where Lalan studied music.

Portrait of Lalan (Lot 155) and *Landscape* (Lot 154) perfectly embody the artist's quest to converge both Eastern and Western painting traditions, where Eastern aesthetic is executed with Western technique. Standing at the border of figurative and abstract art, these two paintings are a testimony to Lin Fengmian's heritage as it resonated through the work of his students and confirmed the artist's importance in Art History.

佳士得本季拍賣將呈獻林風眠兩幅風格迥異，且極具標誌性的珍罕佳構。

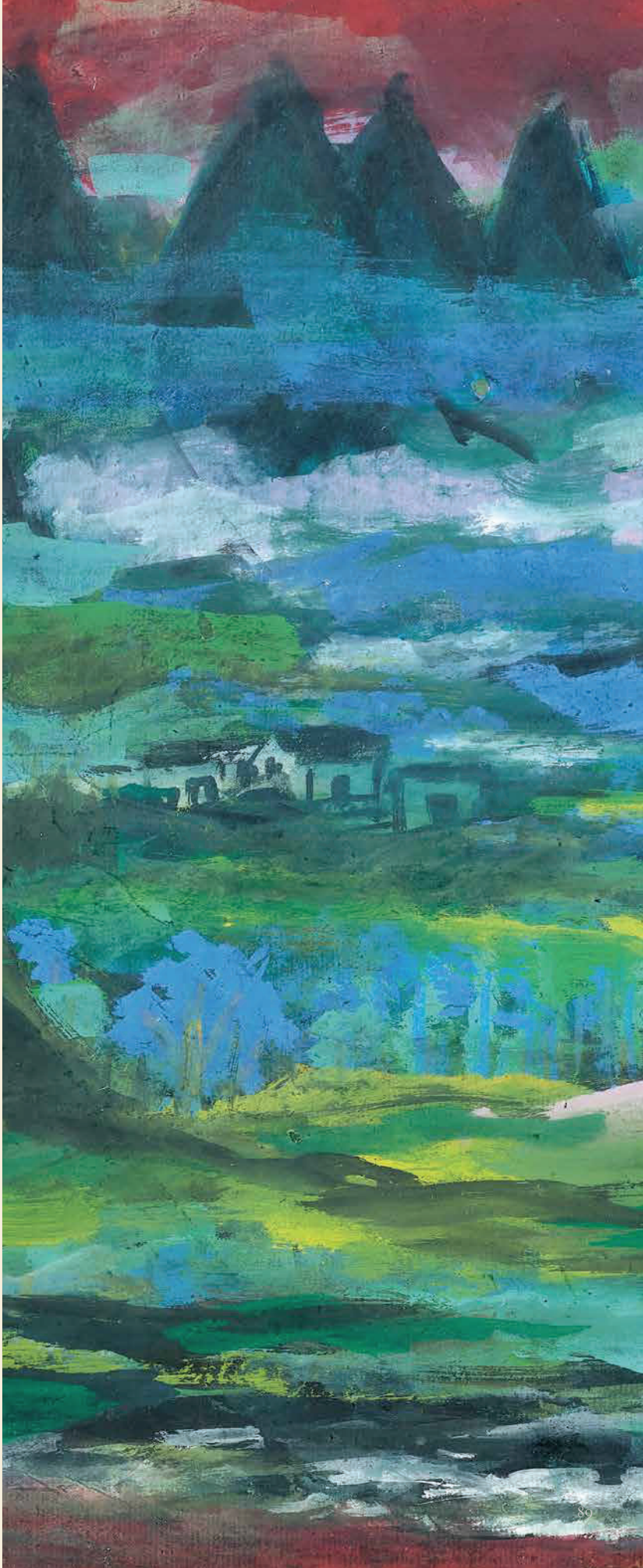
中國抗日戰爭期間，林風眠身陷囹圄數載，屢遭迫害與酷刑，儘管其諸多畫作皆被損毀，此兩幅以藝術家最為鐘愛的題材為主題的作品則僥倖得以妥善珍藏。《蘭蘭畫像》（編號155）作於1947年，適逢趙無極與謝景蘭於1948年赴法求學前夕，展現出林風眠肖像畫殊眾幽雅的造型與嚴謹精絕的技法：透過濃重果斷的線條，生動呈現出謝景蘭的自信與從容。畫家將觀者的視線聚焦於人物暗紅色的嘴唇與皎潔明亮的髮飾，意在凸顯靜靜佇立於室的謝景蘭所流露出的恬淡與優雅。《風景(雲彩)》（編號154）以深沉的基調，薄施淡彩，展現出雲蒸霞蔚，山長水遠的靜謐詩意。林風眠以中國傳統水墨中對山間霧靄的獨特描繪方式，融合西方繪畫傳統，將負空間轉化為粉彩線條，並以線性透視安排構圖，以達成神畫意。

1910年代末至1920年代初，林風眠負笈法國，研習西方美術近十載，期間，他接觸到後印象派、野獸派及原始主義風格的前衛藝術，這些都極大地啟發他將全新的透視理念、運筆技法與色彩組合引入中國傳統繪畫。歸國後，林風眠履任國立杭州藝術專科學校（現 中國美術學院）的首位校長，並在此教授現代主義繪畫，其學生包括趙無極、吳冠中，以及彼時在此學習音樂的謝景蘭。

《蘭蘭畫像》（編號155）與《風景(雲彩)》（編號154）完美體現了藝術家融合東西繪畫傳統的探索，以西方技法展現東方美學。介於具象繪畫與抽象藝術之間，此兩幅作品承載著林風眠畢生的藝術理念，對其身後學子的藝術創作產生了綿長深刻的影響，無疑奠定了其在藝術史上的重要地位。



Lin Fengmian and Lalan photographed together in 1979 in Hong Kong
林風眠1979年與謝景蘭合照於香港





154

LIN FENGMIAN

(1900–1991)

Landscape

signed in Chinese (lower right)
ink and colour on paper
35 x 35 cm. (13 ¾ x 13 ¾ in.)
Painted in the 1970s
one seal of the artist

HK\$600,000-900,000

US\$78,000-120,000

PROVENANCE

Private Collection, Asia
Anon, Sale, Christie's Hong Kong, 25 May 2009, lot 912
Acquired at the above sale by the present owner

EXHIBITED

Beijing, China, Lin & Keng Gallery, Grand Opening Exhibition, 2007.

LITERATURE

Lin & Keng Gallery Inc., *Lin & Keng Cultural Subjectivity of Oriental Aesthetics*, Taipei, Taiwan, 2007 (illustrated, p. 48).
Tien Jin People's Fine Art Publishing, *The Collected Works of Lin Fengmian II*, Tienjin, China, 1994 (illustrated, p. 155).

林風眠

(1900-1991)

風景(雲彩)

彩墨 紙本
1970年代作
款識：林風眠(右下)
藝術家鈐印一枚

來源

亞洲 私人收藏
香港 佳士得 2009年5月25日 編號912
現藏者購自上述拍賣

展覽

2007年「北京大未來開幕展」大未來畫廊 北京 中國

出版

2007年《大未來 文化主體性的新東方美學》台北大未來畫廊藝術有限公司出版 台北 台灣 (圖版, 第48頁)
1994年《林風眠全集: 下卷》天津人民美術出版社 天津 中國 (圖版, 第155頁)



155

LIN FENGMIAN

(1900–1991)

Portrait of Lalan

signed in Chinese (lower left)
ink and colour on paper
67 x 69 cm. (26 ³/₈ x 27 ¹/₈ in.)
Painted in 1947
one seal of the artist

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

US\$240,000-360,000

PROVENANCE

Collection of Mrs. Yuan Shiang-Wen
Anon. Sale, Christie's Hong Kong, 29 May 2005, lot 245
Private Collection, Asia (acquired at the above sale by the present owner)

LITERATURE

Asia Pacific Art Promotions Ltd., Lin Feng Mian - Leader of Chinese Modernism Art, Taipei, Taiwan, October 1999 (illustrated, p.99).

林風眠

(1900-1991)

蘭蘭畫像

彩墨 紙本
1947年作
款識：林風眠(左下)
藝術家鈐印一枚

來源

袁湘文女士舊藏
香港 佳士得 2005年5月29日 編號 245
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

1999年10月 《林風眠-中國現代主義繪畫的先驅者》
加拿大亞太國際藝術顧問有限公司 台北 台灣 (圖版, 第99頁)

156

WU GUANZHONG

(1919-2010)

Boats

signed and dated in Chinese (lower left)
watercolour on paper
38 x 26 cm. (15 x 10¼ in.)
Painted in 1974

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

US\$240,000-360,000

PROVENANCE

Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 25 May 2014, lot 159
Acquired at the above sale by the present owner

LITERATURE

Shui Tianzhong & Wang Hua (ed.), *The Complete Works of Wu Guanzhong, Vol. II*, Hunan Arts Publishing House, Changsha, China, 2007 (illustrated, p.244).

吳冠中

(1919- 2010)

船

水彩 紙本
1974年作
款識：荼 七四 (左下)

來源

亞洲 私人收藏
香港 佳士得 2014年5月25日 編號159
現藏者購自上述拍賣

出版

2007年《吳冠中全集第二卷》水天中、汪華編 湖南 美術出版社
長沙 中國 (圖版，第244頁)

*" I am a traveler, roving near blue mountains, Guiding my boat into green waters.
The tide is high, the banks spread far apart, The wind meets the sail that floats above. "*

Wang Wan - A Stay Beneath Mount Beigu

「客路青山外，行舟綠水前。潮平兩岸闊，風正一帆懸。」

王灣（唐）《次北固山下》



157

WU GUANZHONG

(1919-2010)

Tibetan Shoton Festival (II)

signed in Chinese and dated '1961' (lower left)
watercolour on paper
26 x 37 cm. (10¼ x 14½ in.)
Painted in 1961

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

US\$110,000-160,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 31 October 2004, lot 186
Anon. Sale, Christie's Hong Kong, 2 June 2015, lot 1265
Acquired at the above sale by the present owner

LITERATURE

Sin Hua Gallery, Wu Guanzhong, Watercolour & Gouache
Paintings, Singapore, 1990 (illustrated, pl. 20).
Hunan Fine Art Publishing House, The Complete Works of Wu
Guanzhong Vol. II, Changsha, China, 2007 (illustrated, p. 111).

"I loved Shi Tao and Bada Shanren so much when I studied traditional Chinese painting, that I came to love the saturation of ink-wash painting. So most of my watercolors also have some feeling of ink-wash painting in them. Oils, watercolors, inks, I get around to them all. My oils have a Chinese feel and my ink-wash paintings have a Western look, because they influence each other without my being aware of it ... Watercolors are far inferior to oils when it comes to depicting objects, but working with watercolors, their wetness gives you a carefree charm that oils can't quite imitate ... When I think back to my watercolors of the 1950s and '60s, I see my future handling of oil and ink paintings are already implicit there..."

—Wu Guanzhong, "My Watercolor Paintings"

「正由於自己學習傳統中國畫時偏愛石濤、八大山人，偏愛水墨淋漓，故在水彩中也較多結合了水墨情趣。油畫、水彩、水墨，三家門下轉輪來，油畫中的中國情調，水墨中的西方風貌，近朱赤，近墨黑，相互影響往往並不自覺……水彩工具刻畫物象的能力遠不如油畫，但其濕漉漉的水中作業往往善於表現油畫難以仿效的舒暢韻味……回顧五六十年代的水彩畫，其中已含蘊著我日後油畫及墨彩畫的處理手法……」

吳冠中

(1919-2010)

西藏雪頓節 (二)

水彩 紙本
1961年作
款識：荼六一 (左下)

來源

香港 佳士得 2004年10月31日 編號186
香港 佳士得 2015年6月2日 編號1265
現藏者購自上述拍賣

出版

1990年《吳冠中：水彩、粉彩畫集》
新華美術中心 新加坡 (圖版，第20頁)
2007年《吳冠中全集第二卷》
湖南美術出版社 長沙中國 (圖版，第111頁)



吳冠中《我與水彩畫》



158

WU GUANZHONG

(1919-2010)

A Seaside Scene

signed and dated Chinese (lower left);
signed and titled in Chinese (on the reverse)
gouache on paper
37 x 53 cm. (14 $\frac{5}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 1976

HK\$2,500,000-4,500,000

US\$330,000-580,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Singapore, Sin Hua Gallery, Orchard Point Exhibition Hall,
Wu Guanzhong: Watercolour & Gouache Paintings, May 1990.

LITERATURE

Shui Tianzhong & Wang Hua (ed.), *The Complete Works of Wu Guanzhong*,
Vol. III, Hunan Arts Publishing House, Changsha, China, 2007 (illustrated, p.68).

吳冠中

(1919- 2010)

海濱

水粉 紙本
1976年作
款識：吳冠中 一九七六 (左下)；海濱 吳冠中(畫背)

來源

現藏者直接得自藝術家

展覽

1990年5月新加坡 新華美術中心烏節坊展覽館「吳冠中：水彩粉彩畫展」

出版

2007年《吳冠中全集第三卷》湖南美術出版社 長沙 中國 (圖版，第68頁)







▲ Lot 158 Detail 局部

A Seaside Scene, brimming with vitality and promise, indicates an artistic rebirth for Wu Guanzhong. The year 1976 marked the end of China's Cultural Revolution, allowing Wu to finally immerse himself in his art. His hopes for the future are palpable in this work. The wild swaying grasses, seagulls symbolising freedom, and boats which have just set off on their voyage, express his buoyant optimism toward life and artistic creation.

A Seaside Scene is divided into three plains—the lower two-thirds of the composition are occupied by a swirling white expanse of windswept grass, commanding the viewer's gaze to follow the cool bite of the ocean breeze as it travels from the sea through the swaying brush. Winding through the field is a serpentine path, leading the viewer's gaze to the coastline and then on to where two boats have set sail. The cresting waves and gulls overhead are delineated with sparing strokes. To the right, a rocky cliff and rows of wind-stooped trees are rendered frankly in swaths of colour. As Wu Guanzhong said "Addition is simple. Artistic creation is so often rooted in the process of subtraction after addition—a so-called generalisation and refinement." *A Seaside Scene* reflects Wu Guanzhong's mastery of Chinese landscape and imagery, striking a conceptual balance between realism and abstraction.

In the 1970s Wu Guanzhong was at his prime, with boundless enthusiasm to create—but for political reasons, he was restricted from painting. According to *The Complete Works of Wu Guanzhong*, Wu Guanzhong painted about 200 works in oil in the 1970s, but

only around 30 gouaches and watercolours during that time. In May of 1990, Sin Hua Gallery celebrated its 10th anniversary. The artist, accompanied by his wife, travelled to Singapore to attend the opening ceremony of the exhibition entitled "Wu Guanzhong: Works in Watercolour and Gouache." During this occasion, *A Seaside Scene* was hung behind the podium, indicating the place of great importance this work held for the artist.

1976年文革結束，吳冠中終於可以全心全意投入藝術創作，他這份對未來的期盼之情在《海濱》這幅作品上可謂表露無遺。這幅充滿生機和希望的作品預示著吳冠中的藝術新生：代表生命力充沛的野草、寓意自由的海鷗、像徵重新出發的船艇，這些意像寄寓了他對生活及藝術創作的翹首以盼。

《海濱》以三層結構作鋪排，前景被一大片白茫茫的野草佔據了三分二的畫面，令觀者的目光集中在一堆堆被凜冽的海風吹得左右搖晃的野草上。畫面中間呈「S」形的一條小徑則牽領觀者的視覺前往無邊際的海岸線，而在海上航行的兩隻船艇、海面的浪花與天上的海鷗則用數筆線條帶過，至於右邊的一座山和幾株被風吹得東歪西倒的樹則被簡化成色塊，誠如吳冠中所言，「加法較簡單，藝術處理往往建立在加法後的減法中，即所謂概括與洗練吧」。《海濱》充分體現吳冠中攝取中國式風景和物像的精髓，在寫實和抽象之間取得平衡的繪畫理念。

1970年代的吳冠中正值壯年，對創作懷著無比的熱情，但因為政治原因而限制了他作畫的機會。根據《吳冠中全集》編載，吳冠中在70年代一共創作了油畫約200幅，而水粉、水彩畫僅約30多幅。1990年5月，新華美術中心慶祝成立十週年，吳冠中偕夫人赴新加坡參加「吳冠中水彩粉彩畫展」開幕式，演講台後面即為《海濱》，可見藝術家對此作極為重視。



In May 1990, Singapore's Sin Hua Gallery celebrated its 10th anniversary and hosted the exhibition "Wu Guanzhong: Works in Watercolour and Gouache". A *Seaside Scene* can be seen hanging behind the podium.

1990年5月，新加坡新華美術中心慶祝成立十週年，主辦「吳冠中水彩粉彩畫展」，演講台後面即為此作。

159

GUAN LIANG

(1900-1986)

Church in Berlin

signed in Chinese (lower left)
oil on board
40 x 50 cm. (15 ¾ x 19 ½ in.)
Painted in 1957

HK\$700,000-1,500,000

US\$91,000-193,000

PROVENANCE

Collection of the Artist's Family
Private Collection, Asia
Anon, Sale, Christie's Hong Kong, 24 May 2008, lot 200
Acquired at the above sale by the present owner

LITERATURE

CANS Chinese Art News, Taipei, Taiwan, January 2006 (illustrated, p. 61).

In 1957, China and East Germany signed a cultural exchange agreement. A large-scale Chinese exhibition was held in East Germany, and Guan Liang and Li Keran traveled to Berlin as part of the Chinese delegation. Such a trip, for the glory of the nation, represented a rare opportunity to go abroad, and official arrangements included the opportunity to paint from life while traveling throughout East Germany. Ever since his student days in Japan, Guan Liang had harbored a desire to personally view the works of great Western masters, and at the same time, he was inspired by the unique geography and environment of Europe and its cultures and customs. The result was the creation of his very important "German series."

Church in Berlin is a very representative work of this period. Guan adopts a distant perspective that takes in the scenery along the riverside and its graceful buildings, the arched bridges further away, the steamers along the banks, and people walking the street in groups of two and three. This tranquil, pleasant, and beautiful scene is composed with a quiet, silver-grey tonality and broad freehand brushwork. Guan's simple outlining, which sets up a rhythm between the foreground, middle ground, and distance, also reflects Chinese landscape paintings, with a pleasing harmony between busyness and openness and a broad, open atmosphere embracing yin and yang. After the Wei, Jin, and Northern and Southern Dynasties, the Daoist idea that "the five colors blind the eyes" began to spread, and this, along with the simplicity sought in Zen Buddhism, set Chinese

關良

(1900-1986)

柏林教堂

油彩板
1957年作
款識：關良（左下）

來源

藝術家家屬舊藏
亞洲 私人收藏
香港 佳士得 2008年5月24日 編號200
現藏者購自上述拍賣

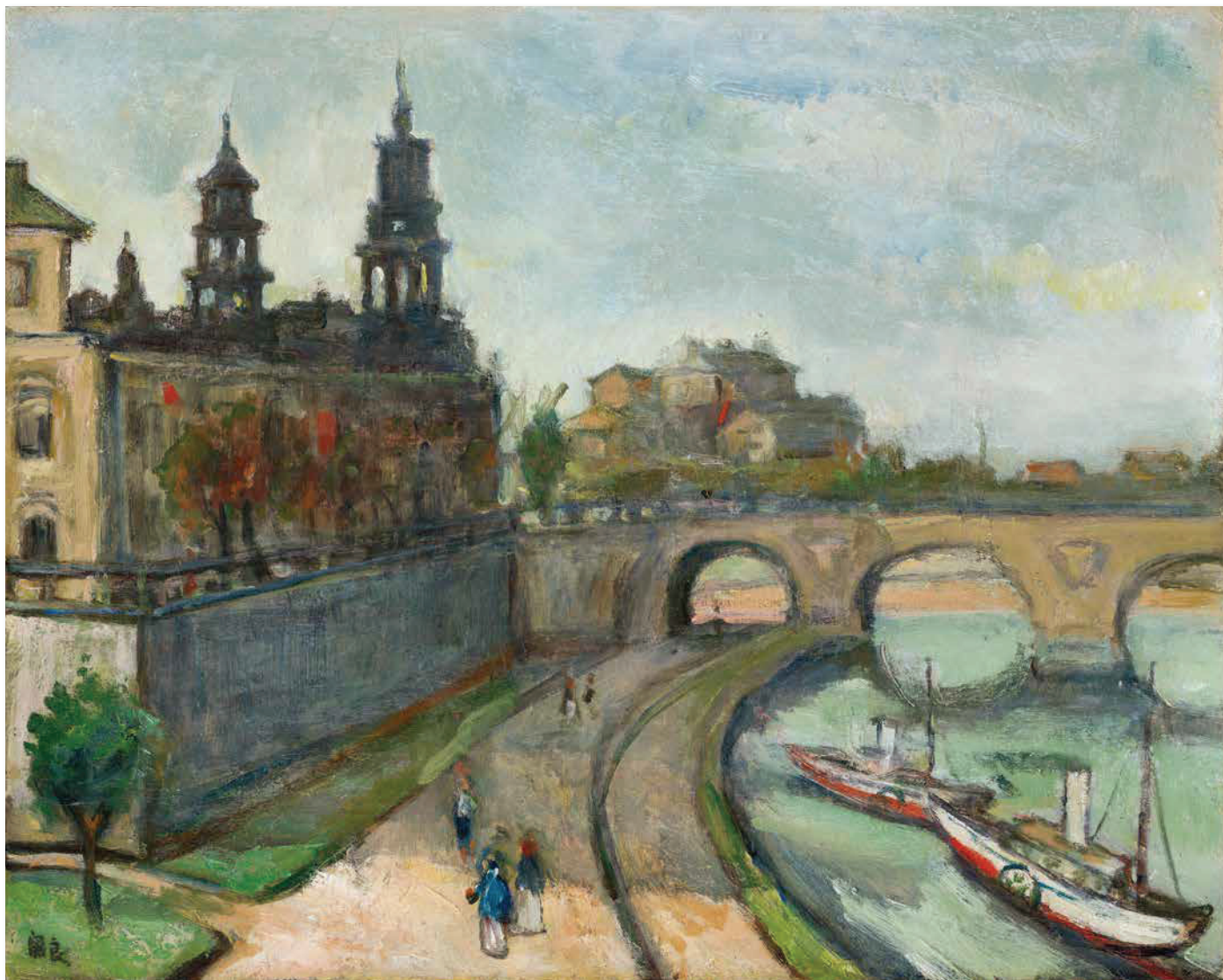
出版

2006年1月 《CANS 藝術新聞》台北 台灣（圖版，第61頁）

painting along of path of even more simplified brushwork and ink color. In *Church in Berlin*, Guan Liang blends large amounts of grey with his other colors for a soft, gentle atmosphere. Few dramatic contrasts of light and shade appear on the surface in the independent blocks of Guan's buildings, and his fine, subtle layers of color produce flat but peaceful textures, reflecting the artist's awareness and perceptions in this period.

1957年，中國與東德簽訂文化交流協定，在東德舉行了一個大型的中國展覽會，而關良與李可染即以中國代表團的身份前往柏林。此次肩負國家榮譽使命的出行，為難得的出國機會。並在官方的安排下於東德各地遊歷寫生。關良自日本學生時期就渴望能親覽西方藝術大師之作，而歐洲獨特的地理環境與人文風情皆給了藝術家許多震撼與靈感，創作了在其油畫作品中非常重要的“德國系列”。

《柏林教堂》是這時期相當具代表性的作品，關良以遠眺的視角，飽覽河邊風光，優雅的建築，遠處的拱橋，行駛的輪船，街道上三三兩兩的行人，被藝術家以素淨的銀灰調和大寫意的筆觸，構成一幅恬靜怡人美麗風光。簡約輪廓線不僅帶出近景、中景與遠景間的節奏感，更反映中國山水畫疏密調和、陰陽相生的開闊氛圍。魏晉南北朝後，道家「五色令人盲」的思維加上禪宗的簡約，讓中國繪畫走上更簡化之筆觸與墨色一途。《柏林教堂》中關良將整體色彩調和了大量的灰調，創造出一種柔和溫煦的氛圍。就建築物表面而論，獨立塊面上沒有戲劇化的光影變化，色彩層遞顯得精微細膩，產生一種平面卻寧靜的質感，蘊含藝術家此時的感悟。



"Chinese artist Guan Liang effortlessly delivers the tranquility, ease, subtle elegance, and lyrical grace inherent to Chinese paintings, with Western techniques as the body and Chinese artistic spirit as soul. He strives to create a kind of painting that is modern and forward-looking and evokes the spirit of traditional Chinese art. His goal is simply to create."

--Guo Moruo

「關良以西畫作軀殼，國畫作靈魂，以西畫單純明快堅實濃鬱的技巧，來表達國畫恬靜、灑脫、淡雅、超逸的神韻，企圖創作一種時代的、前進的、發揚中國傳統藝術精神的繪畫，他的目的在創作。」

——郭沫若



160

PANG JIUN

(B. 1936)

A Passerby Hears a Fair Maiden's Laughter in the Garden Ring

signed in Chinese and dated '2013' (lower right)
oil on canvas
130.5 x 162 cm. (51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in.)
Painted in 2013
one painted seal of the artist

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Private Collection, Asia

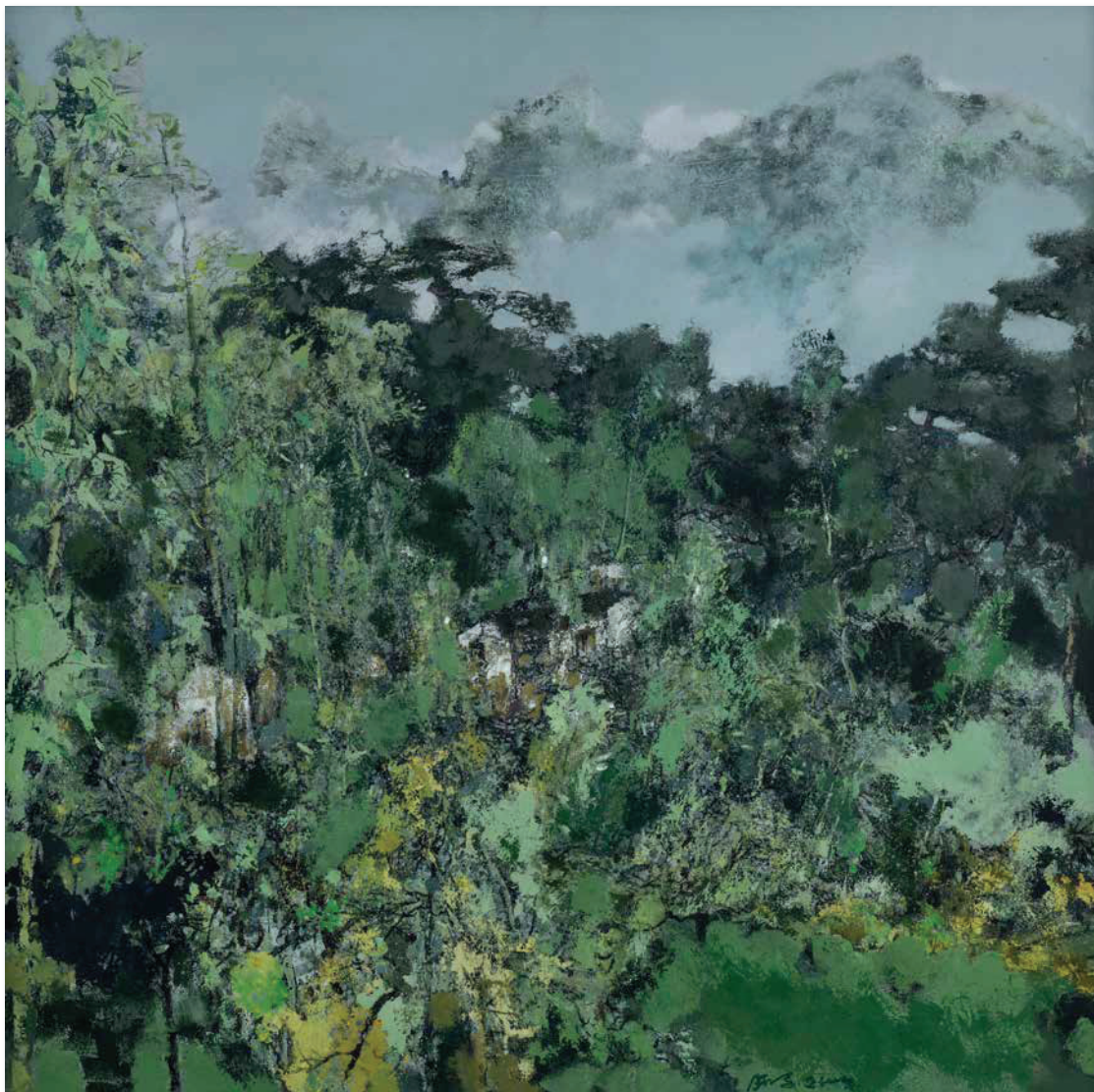
龐均

(1936年生)

牆外行人 牆裡佳人笑

油彩 畫布
2013年作
款識：龐均 2013 (右下)
藝術家手繪鈐印

來源
亞洲 私人收藏



161

HONG LING

(B. 1955)

Summer Melody

oil on canvas
200 x 200 cm. (78 ¾ x 78 ¾)
Painted in 2003

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Cape of Good Hope Art Gallery, Singapore
Acquired from the above by the present owner

LITERATURE

Cape of Good Hope Art Gallery, Hong Ling's Oil Paintings –
Symphony of Seasons, Singapore, 2004 (illustrated, p. 29).

洪凌

(1955 年生)

清夏

油彩 畫布
2003 年作

來源

新加坡 好望角畫廊
現藏者購自上述來源

出版

2004年《洪凌—油畫精品·四季交響》好望角畫廊 新加坡
(圖版·第29頁)



162

SHEN HANWU

(B. 1950)

Sea Breeze

signed 'H.W. Shen' and signed in Chinese (lower left)
oil on canvas
76 x 101.5 cm. (30 x 40 in.)
Painted in 2013

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

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

沈漢武

(1950年生)

海風

油彩 畫布
2013年作
款識：H.W. Shen 沈漢武 (左下)

來源

美國 新澤西州 私人收藏 (現藏者直接得自藝術家本人)



163

U LUN GYWE

(B. 1930)

Nymphs Washing Clothes

signed and dated 'lun gywe 2006' (lower right)
oil on canvas
90 x 120 cm. (35 5/8 x 47 1/4 in.)
Painted in 2006

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

LITERATURE

Shireen Naziree and Jørn Middelborg, Thavibu Gallery, *Feasting the Female Form*, Bangkok, Thailand, 2011 (illustrated, p.22).

U LUN GYWE

(1930年生)

若蟲洗衣

油彩 畫布
2006年作
款識：lun gywe 2006 (右下)

來源

亞洲 私人收藏

出版

2011年《Feasting the Female Form》Shireen Naziree及
Jørn Middelborg著 Thavibu 畫廊出版 曼谷 泰國 (圖版，第22頁)



THE ART
OF
THAILAND

The art of Thailand in the twentieth century can be characterized as having been influenced by the rich culture and ideology of the vibrant nation. This season, Christie's is pleased to offer a collection of eight abstract paintings by six distinguished Thai modern artists of the period, Prataung Emjaroen, Pichai Nirand, Sawasdi Tantisuk, Surasit Saokong, Tawee Nandakwang and Preecha Thaotong. The collection maps the various threads of artistic development in modern Thailand, each artist represented having made significant contributions in their own right.

*Lot 164 Skyform | Lot 165 Untitled
Lot 166 Serenity | Lot 167 Untitled
Lot 168 Tree | Lot 169 The Garden
Lot 170 Untitled | Lot 171 Mural Painting*

Prataung Emjaroen is a celebrated Thai visual artist who maintains a successful international career to date. Named the National Artist of Thailand in 2005, the self-taught painter's inquisitive nature played a significant part in developing the different periods of his creative oeuvre.

Emjaroen's works of the 1980s are identifiable by the nascence of their distinct abstract quality largely due to his deep explorations into colour theory. This fascination with colours and tones continued to follow him throughout his artistic career and his travels. The world around him was a great source of inspiration, and embracing the world around him, Emjaroen's paintings matured into a visual expression of his experiences and emotions. *Untitled* (lot 170) is an exquisite example of the graceful and richly coloured paintings of this period, which are characterised by the artist's use of rich oils and a ruling palette of blazing yellows and oranges. Colours blend seamlessly against one another as his brush sweeps in additional strokes of blues, greens and white onto his canvases and speaks of a harmony and balance that reflects the artist's way of life and his belief that all things happen "in the course of nature".

Pichai Nirand, a fellow recipient of the National Artist of Thailand salute for the Visual Arts category in 2003, works in oils and mixed media to produce his expressionist and surrealist visuals. Shortly after graduating in Fine Arts from Silpakorn University, his attention quickly turned from figurative to abstraction as a preferred form of creative expression.

Nirand's dense compositions often exude an underlying sense of serenity and reflection, due to his interest in Buddhist teachings and philosophy. Using geometric shapes such as rectangles and circles to encapsulate and highlight the lotus flower, *Untitled* (lot 167) invites the viewer to focus on its symbolic imagery and dwell upon the cyclic theme of life. Painted in 1989, *Untitled* showcases his iconic visual vernacular steeped in his spiritual beliefs and his life-long study of Buddhist ideology in his signature colour palette of soft rainbow hues.

Born in 1925, Tawee Nandakawang, was one of the early proponents of incorporating the Western expressionistic style, having been greatly inspired by the works of modernists such as Claude Monet and Alfred Sisley, attempting to capture the industrialization and development happening around him. The influence of such artists can also be seen in the way that he applies each stroke to *Tree* (lot 168), with quick brushmarks overlaid across each other in choppy strokes. However, his works are imbued with a distinctly Thai sensibility, representing change in more subtle ways than his European counterparts. In *Tree*, the central subject of a large tree lies uprooted on its side, forgotten and abandoned, a symbol of the migration of people towards larger cities. However, to say that Nandakawang was a merely mimicking the style of the West would be recompense. In *The Garden* (lot 169), we see his much more mature realist style captured through his depictions

of local flora such as birds of paradise and arrowhead plants. These were chosen not simply for their aesthetic beauty, but it was a way for Nandakawang to capture changing atmospheric qualities of light and weather through the day to convey an emotional response, showcasing his artistic sensitivities.

Like Nandakawang, Sawasdi Tantisuk played an important role in the art scene in the 1950s. Raised among the gardens and canals of Thonburi, Tantisuk attended the prestigious Silpakorn University, and like Tawee, he studied under Silpa Bhirasri, who is considered the father of modern art in Thailand and was instrumental to the development of Thai modern art as we know it today. In 1956, Tantisuk won a scholarship to the Academy of Fine Arts in Rome, where he studied for four years. There, he was greatly influenced by the monochromatic paintings of Giuseppe Santomaso, as well as the romantic architecture that surrounded him, and it was during this period that he created works much like *Untitled* (lot 165), which although were highly stylized and slightly abstracted, still very much remained rooted in realism. Although he was exposed to European art, Tantisuk developed his own artistic vernacular, becoming known for his use of a palette knife and scumbling to create some of his iconic abstract works such as *Skyform* (lot 164). The palette of ivory, black and grey with touches of yellow and its greyish atmosphere hark back to his mid-period style, but in total abstraction.

Following from the artists mentioned above, are artists Surasit Saokong and Preecha Thaotong, both of whom were highly influential and crucial to the post-modern movement in Thailand. This was a movement characterized by a shift away from the autonomy of modernism and a reaction against the idea of art for art's sake, emphasizing their racial, cultural, and national background. Permeated throughout their works are metaphors and decorative imagery with origins in Buddhism and ethnicity that point to fantastical settings that act as a form of escape for contemporary Thai Buddhists. In *Mural Painting* (lot 171) we see Thaotong's interest in light and shade play heavily on the surface of what looks like an old temple wall. Using photographs and sketches, he made careful studies of the intensity of the rays that create light and shadow on solid forms, re-presenting on canvases and incorporating them into his body of work.

Similarly, religious architecture was a preferred source of artistic stimulation for Saokong and he primary choice of subject-matter for his paintings. Having settled in Chiang Mai, he became fascinated by the Chiang Saen architecture, which is an old district in the northern part of Chiang Rai filled with historical buildings. In *Serenity* (lot 166), light is a focal feature of the scene, so much so it seems that it seems symbolic of a spiritual essence that transcends earthly surroundings. Sharp delineated lines are a hallmark of Saokong's works, that expend a sense of serenity while simultaneously creating a sense of anticipation, drawing the viewer deeply into the work.



164

SAWASDI TANTISUK

(1925-2009)

Skyform

signed 'S. Tantisuk' (lower right)
oil on canvas
70 x 90.5 cm. (27½ x 35¾ in.)
Painted in 1985

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Japan

SAWASDI TANTISUK

(1925-2009)

天空形式

油彩 畫布
1985年作
款識：S. Tantisuk (右下)

來源
日本 私人收藏



165

SAWASDI TANTISUK

(1925-2009)

Untitled

signed 'S. Tantisuk' (lower right)
oil on paper
52.5 x 37 cm. (20 5/8 x 14 5/8 in.)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Japan

SAWASDI TANTISUK

(1925-2009)

無題

油彩 紙本
款識：S. Tantisuk (右下)

來源
日本 私人收藏



166

SURASIT SAOKONG

(B. 1949)

Serenity

signed in Thai and dated '5/2/1990' (lower right);
gallery label affixed on the reverse
oil on canvas
112 x 152.6 cm. (44 $\frac{1}{8}$ x 60 $\frac{1}{8}$ in.)
Painted in 1990

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Sombat Gallery, Bangkok, Thailand
Private Collection, Japan

SURASIT SAOKONG

(1949年生)

寧靜

油彩 畫布
1990 年作

款識：藝術家款識 5/2/1990 (右下); 畫布貼有畫廊標籤

來源

泰國 曼谷Sombat 畫廊
日本 私人收藏



167

PICHAIR NIRAND

(B. 1936)

Untitled

signed and dated 'P.NIRAND 1989' (lower right);

signed in Thai (on the reverse)

oil on canvas

80 x 110 cm. (31½ x 43¼ in.)

Painted in 1989

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Private Collection, Japan

PICHAIR NIRAND

(1936年生)

無題

油彩 畫布

1989年作

款識：P.NIRAND 1989(右下)；及藝術家簽名(畫背)

來源

日本 私人收藏



168

TAWEE NANDAKWANG

(1925-1991)

Tree

signed 'TAWEE NANDAKWANG' (lower left)
acrylic on canvas
62 x 118.5 cm. (24 $\frac{3}{8}$ x 46 $\frac{5}{8}$ in.)

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Japan

TAWEE NANDAKWANG

(1925 -1991)

樹

壓克力 畫布
款識：TAWEE NANDAKWANG (左下)

來源
日本 私人收藏



169

TAWEE NANDAKWANG

(1925-1991)

The Garden

signed and dated 'TAWEE NANDAKWANG 1978' (lower right);
inscribed in Thai (on the reverse)
oil on canvas
97.5 x 71.5 cm. (38 3/8 x 28 1/8 in.)
Painted in 1978

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Japan

TAWEE NANDAKWANG

(1925 -1991)

花園

油彩 畫布
1978年作
款識：TAWEE NANDAKWANG 1978 (右下)；
藝術家款識 (畫背)

來源

日本 私人收藏



170

PRATUANG EMJAROEN

(B. 1935)

Untitled

signed with the artist's signature and dated '89' (lower right)
oil on canvas
120 x 135 cm. (47¼ x 53⅞ in.)
Painted in 1989

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Private Collection, Japan

PRATUANG EMJAROEN

(1935年生)

無題

油彩 畫布
1989年作
款識：藝術家簽名 89 (右下)

來源

日本 私人收藏



171

PREECHA THAOTONG

(B. 1948)

Mural Painting

signed with artist's signature (lower left)
oil, acrylic and gold leaf on canvas
139.1 x 168.5 cm. (54¾ x 66⅝ in.)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Japan

PREECHA THAOTONG

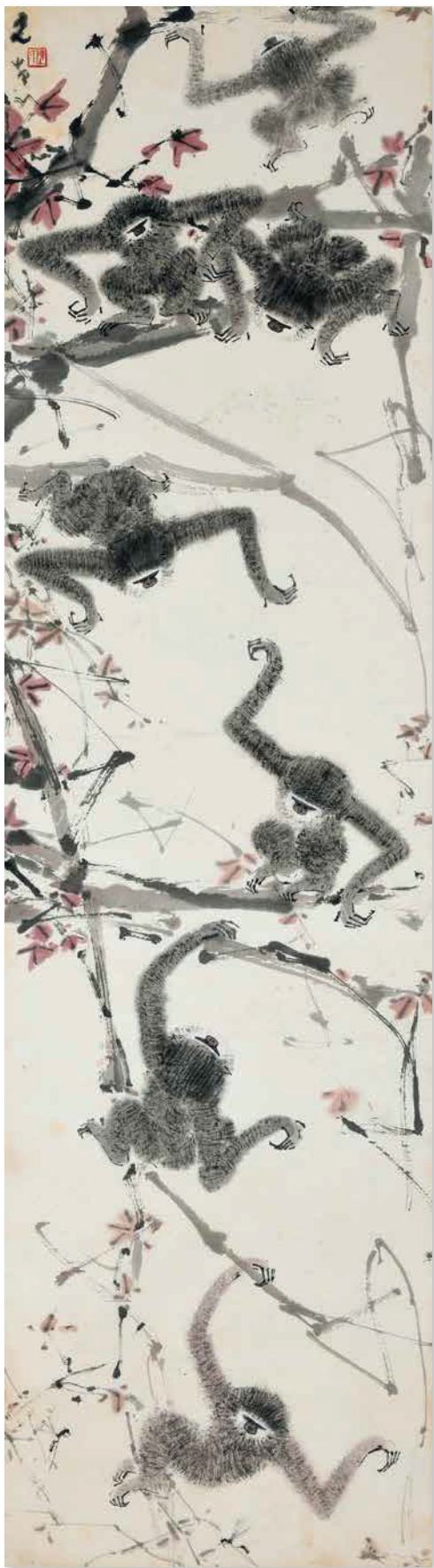
(1948年生)

壁畫

油彩 壓克力 金葉子 畫布
款識：藝術家簽名（左下）

來源

日本 私人收藏



172

CHEN WEN HSI

(1906-1991)

Gibbons

signed in Chinese (upper left)
ink and colour on paper
108.5 x 30 cm. (42 ¾ x 11 ¾ in.)
one seal of the artist

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

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

陳文希

(1906-1991)

長臂猿

水墨 設色 紙本
款識：文希 (左上)
藝術家鈐印一枚

來源

原藏者得自藝術家本人
亞洲 私人收藏

173

CHEN WEN HSI

(1906-1991)

Herons

signed in Chinese (upper right)
ink and colour on paper
138 x 34 cm. (54 3/8 x 13 3/8 in.)
two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

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

陳文希

(1906-1991)

蒼鷺

水墨 設色 紙本
款識：文希 (右上)
藝術家鈐印兩枚

來源

原藏者得自藝術家本人
亞洲 私人收藏





174

CHEONG SOO PIENG

(1917-1983)

Mango Seller

signed in Chinese and dated '1979' (middle right);
signed and dated again (on the reverse)
oil on canvas laid on board
61 x 45 cm. (24 x 17 ¾ in.)
Painted in 1979

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Acquired directly from the artist by the original owner
Private Collection, Europe

鍾泗賓

(1917-1983)

芒果商人

油彩 畫布 裱於木板
1979年作

款識：三賓 1979 (中右); Soo Pieng 79 (畫背)

來源

原藏者得自藝術家本人
歐洲 私人收藏



175

CHEONG SOO PIENG

(1917-1983)

Lantern Maker

signed in Chinese (lower left);
signed and dated 'SOOPIENG,1970' (on the reverse)
mixed media on board
91.5 x 66 cm. (36 x 26 in.)
Executed in 1970

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Acquired directly from the artist by the original owner in 1972
Gallery of Fine Arts, Singapore
Private Collection, USA

鍾泗賓

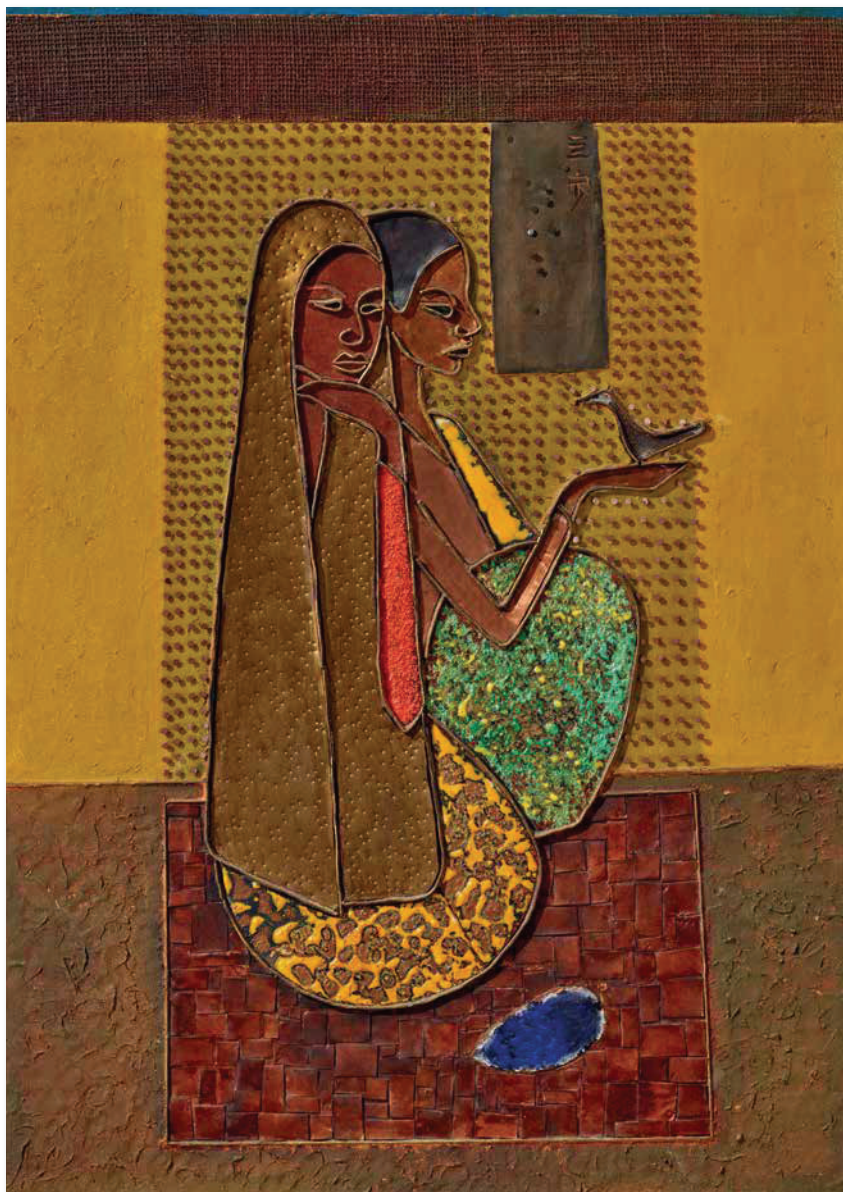
(1917-1983)

燈籠工藝師

綜合媒材 木板
1970年作
款識：三賓 (左下); SOOPIENG,1970 (畫背)

來源

原藏者1972年作得自藝術家本人
新加坡美術畫廊
美國 私人收藏



176

CHEONG SOO PIENG

(1917-1983)

Two Women

signed in Chinese (upper middle); 'SOOPIENG' (on the reverse)
mixed media on board
84.5 x 60.5 cm. (33 ¼ x 23 ⅞ in.)
Executed circa. 1970s.

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Acquired by the original owner in Singapore in 1972
Private Collection, USA

鍾泗賓

(1917-1983)

兩位女士

綜合媒材 木板
款識：三賓 (中上); SOOPIENG (畫背)

來源

原藏者1972年作得自新加坡
美國私人收藏



B. 1921

LIM TZE PENG

Lim Tze Peng, born in 1921 is an honourable 2nd generation Singaporean artist who has dedicated more than 70 years of his life to to fine arts in Singapore. For his unceasing contributions, he was bestowed the prestigious Singapore Cultural Medallion award in 2003; the nation's highest honour for an artist. This year, as Lim turns 100 years old, Christie's is proud to present an iconic work titled *Shophouses by the River*, painted in 2012. It is well-known that he enjoyed painting scenes of daily life and the developing landscape of Singapore. Although the influences of his artistic style was cultivated through exposure to Chinese ink techniques that encapsulated the art of Chinese calligraphy as well; Lim championed his own means of expression in his works. He often employed the use of colour to

inject life and energy into the subjects he depicted, and he did so with meticulous brush techniques that were a mix of rendered vignettes and clear outlines. Lim's travels around the region also made it possible for him to reexamine and broaden his explorations of subject matter, composition, medium and approach to his oeuvre. There exists an interesting relationship between artists and their physical environment; in *Shophouses by the River*, Lim impressively preserves the history of the Singapore River; a bustling place of commerce, the heart of business dealings amidst the shophouses that served both as home and shopfront for many families. Coming from a generation who has experienced this progress personally, Lim presents this important tribute to the world.



177

LIM TZE PENG

(B. 1921)

Shophouses by the River

signed in Chinese (middle left)
ink and colour on paper
145 x 367.5 cm. (57 1/8 x 144 5/8 in.)
Painted in 2012
one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

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

林子平

(1921年生)

河畔店屋

水墨 設色 紙本
2012 年作
款識：林子平 (中左)
藝術家鈐印一枚

來源

現藏者直接得自藝術家
亞洲 私人收藏





Chen Cheng Mei painting on one of her trips.
陳城梅在她的旅途中繪畫

Christie's is proud to present for the first time a group of works by Chen Cheng Mei, also known as Tan Seah Boey. She was an artist with an inimitable style that has come to define a period from the Nanyang style of painting that emerged out of the Southeast Asian region. She is fondly remembered as the woman behind the Ten Men Art Group – a loose collective of Singapore artists who journeyed across Asia in the 1960s and 70s, capturing the distinct cultures, while simultaneously exploring affinities shared across diverse cultures and geographies, led initially by Chen and later by another contemporary, Yeh Chi Wei.

Early in her career, Chen became highly influenced by her senior tutor at Nanyang Academy of Fine Arts, Cheong Soo Pieng, who as a pioneer in the Nanyang style of painting, had himself undertaken a seminal trip to Bali in 1952 with his contemporaries. Having been a western painting major, Chen was enthralled by the lack of predisposition that Cheong had to a particular style, punctuated with his unique sense of innovation. These interactions with him were formative in developing Chen's impulse-driven, emotionally charged works, full of charisma.

In 1960, possibly influenced by Cheong, and spurred by a desire to search for new and exciting subjects to inspire her, Chen looked toward the nearby peninsula of Malaysia as an artistic destination. She took leave from her job at a bank, and embarked on an excursion in a Ford Zephyr together with three others, including artists Lim Tze Peng and Choo Keng Kwang. The works that Chen and these artists had produced on this trip fascinated other Singaporean artists, sparking the trip that began the Ten Men Art Group's first sojourn in a series of jaunts to Cambodia, Indonesia, Thailand, Borneo, and beyond, often returning to Singapore to exhibit the fruits of their travels. Chen's role in the Ten Men Art Group has often been marginalized in comparison to her compatriots, partly due to her reluctance to exhibit during much of her career. However, her works display no less eloquence and artistic innovation, her paintings reflecting her intrepid spirit and desire to use her art to find her place in the world; for her, they are attempts to "reveal the myriad colors and lives in those countries visited."

The three works presented this season, visually trek through her artistic development. The journey starts with *Bali* (1962) which was painted on a trip that followed closely from the historical 1961 expedition. Already present in this early work is her whimsical approach to colour, especially in the foliage of the trees; dabs of ochres and vermilions interlocked with shades of viridian. Works of this period were still rather experimental, and she often incorporated unconventional materials such as latex in her work. Chen's works beginning in the late 1960s display a more graphic quality, and characterized by the juxtaposition of not-quite-complementary tones, which we see at play in the foreground of *Vietnam* (1974). Such stylistic choices were

1927-2020

Lot 178 Singapore River

Lot 179 Vietnam

Lot 180 Bali

CHEN CHENG MEI

influenced by her studies of etching and lithography at Atelier 17 with Stanley William Hayter in Paris. In a later work, *Singapore River* (1985), we see a more mature and confident Chen emerge, manifested in the strong delineation of lines and large blocks of bold colours with slight tonal variations accenting the planes of colour. The result is slightly nostalgic, but of an incredibly modern and experimental sensibility for her time.

Chen's sense of adventure and joie de vivre manifested in these panoramas of exotic images that represent the rich cultural diversity and history that defines the continent, revealed through her astute use of lines and colours. Throughout her life, Chen had sought to capture the visual beauty and complexity of Asia, each painting as a portal into another space and time, beyond the physical.

佳士得有幸首度呈現新加坡女藝術家陳城梅（亦名Tan Seah Boey）的系列作品。陳氏風格獨樹一幟，儼然為東南亞的南洋風格之時代典範。她乃藝壇公認「十人藝術團」的背後推手：一個無特定規範的組織，含糊概括了一群於1960和1970年代遊歷亞洲各地的新加坡藝術家，他們風格獨特，捕捉各地鮮明的人文風情，並探索各種文化地景的類同處。「十人藝術團」一開始以陳氏為首，及後由另一名同代藝術家葉之威所主導。

陳城梅初展開藝術生涯時，深受她南洋美術學院的資深指導鍾泗濱的薰陶。鍾本身為南洋繪畫風格的先行者，在1952年與幾位同代藝術家前往峇厘島，展開一場深具開創意義的壯旅。鍾泗濱無特定喜好風格，但有獨到的藝術見解，讓主修西洋繪畫的陳城梅神往不已。陳氏與這名南洋畫大師的互動過程中，養成了她意到筆隨、情感豐富的創作風格，每張作品皆洋溢超凡魅力。

陳城梅極可能是受鍾泗濱的影響，加上自己深切渴望尋找全新作畫題材，便於1960年將創作眼光投向鄰近的馬來西亞半島。她毅然向原本上班的銀行告假，與另外三名藝術家搭乘一部福特「微風」，驅車展開旅行。同車的三名乘客，還包括了水墨家林子平和油畫先輩朱慶光。而陳城梅和三名藝術家在這趟旅程中所產出的作品，讓新加坡其他藝術家心馳神往，從而開展了「十人藝術團」，遠赴柬埔寨、印度尼西亞、泰國、婆羅洲和其他東南亞地區旅居。他們亦常返回新加坡開展，展出遊歷間的作品。而相較於同團的藝術家，陳氏在「十人藝術團」中的角色常被邊緣化，因她藝術生涯中大部分時間不太願意展現自己的作品。儘管如此，陳城梅的畫作中依舊洋溢著無畏精神，亦可窺探出其創新的藝術視野，以及透過創作在世界找到一席之地的祈望，此種熱誠毫不遜於她的同行夥伴。對陳城梅而言，這些創作，在於嘗試「揭示那些我曾造訪之地所輝映的絢麗顏彩、和燦爛生命」。

就陳城梅的藝術生涯而言，本季所展示的三幅作品彷彿是一場視覺旅途：在1961年那場歷史性藝術壯旅後，緊接開啓《峇里》(1962)的旅程。這幅早期作品，充分呈現大師充滿奇想的色彩詮釋，特別是茂盛的簇葉、以及相互連扣的赭色、朱紅與銘綠。由於陳氏喜好使用乳膠等另類的材質，這一期間的作品仍以實驗性質為重。到了1960年末，藝術家的作品質感開始變得更寫實生動，以相對突兀的色調錯置為特色，如《越南》(1974)此作的前景所示。這些風格詮釋，是大師在巴黎的「17號畫室」師從英國畫家史丹利·威廉·黑特時所受的啟發。到了另一幅更後期的作品——《新加坡河》(1985)，陳城梅的風格更臻成熟自信，這些特質反映在她強而有勢的線條、和鮮豔奔放的大幅色塊，幽邃的色調變化交錯其中，以強調色彩鋪陳；效果帶著淡淡的懷舊感，但是就陳氏那時代的藝壇而言，卻是極為現代、且具高度實驗精神的手法。

這些充滿異國情懷的風景作品彰顯出大師的冒險精神和生活之樂，顯得繽紛盎然：透過她精妙的線條和色彩應用，東南亞區的文化多元和歷史脈絡躍然紙上。陳城梅畢生努力捕捉亞洲大陸的視覺美景和繁複感，而每幅作品均突破實體疆域的限制，成為通往另一空間時間的門道。



178

CHEN CHENG MEI

(1927-2020)

Singapore River

signed with artist's monogram and dated '1985' (lower right)
oil on canvas
65 x 97 cm. (25 5/8 x 38 1/4 in.)
Painted in 1985

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

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

EXHIBITED

Singapore, Nanyang Academy of Fine Arts Lim Hak Tai Gallery,
Joie de Vivre: Chen Cheng Mei, February – March 2014.

LITERATURE

Landmark Books, *Odyssey: Oil Works Chen Cheng Mei*, Singapore, 2008
(illustrated, colourplate 85).

Nanyang Academy of Fine Arts Lim Hak Tai Gallery, *Joie de Vivre: Chen Cheng Mei*, exh. cat., Singapore, 2014 (illustrated, p. 9, 23 and 41).

陳城梅

(1927-2020)

新加坡河

油彩 畫布
1985年作
款識：藝術家花押 1985 (右下)

來源

現藏者直接得自藝術家
亞洲 私人收藏

展覽

2014年2月-3月 「生活情趣：陳城梅」
南洋藝術學院林學大畫廊 新加坡

出版

2008年《奧德賽：油畫 陳城梅》Landmark Books出版 新加坡
(圖版，第85圖)

2014年《生活情趣：陳城梅》展覽圖錄 南洋藝術學院林學大畫廊
新加坡 (圖版，第9, 23 和 41頁)



179

CHEN CHENG MEI

(1927-2020)

Vietnam

signed with artist's monogram and dated '74' in Chinese (lower left)
oil on canvas
81.5 x 91 cm. (32 $\frac{1}{8}$ x 35 $\frac{7}{8}$ in.)
Painted in 1974

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

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

EXHIBITED

Singapore, Nanyang Academy of Fine Arts Lim Hak Tai Gallery, Joie de Vivre:
Chen Cheng Mei, February – March 2014.

LITERATURE

Landmark Books, *Odyssey: Oil Works Chen Cheng Mei*, Singapore, 2008
(illustrated, colourplate 58).

Nanyang Academy of Fine Arts Lim Hak Tai Gallery, Joie de Vivre: *Chen Cheng Mei, exh. cat.*, Singapore, 2014 (illustrated, p. 124).

陳城梅

(1927-2020)

越南

油彩 畫布
1974年作
款識：藝術家花押 七四 (左下)

來源

原藏者得自藝術家本人
亞洲 私人收藏

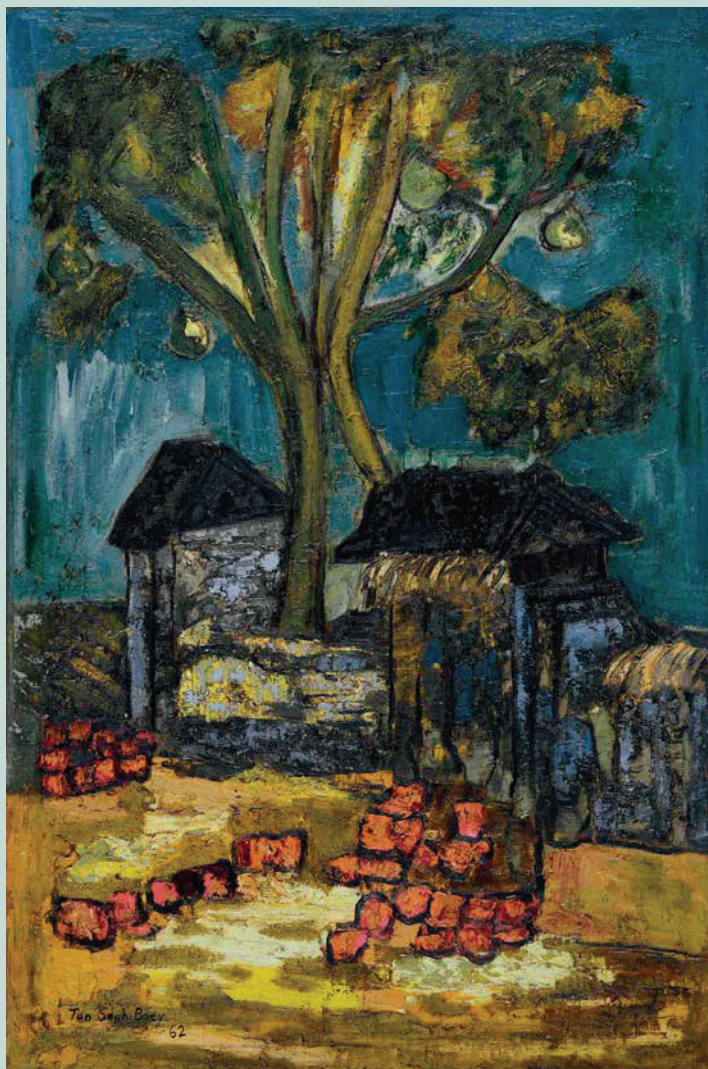
展覽

2014年2月-3月 「生活情趣: 陳城梅」南洋藝術學院林學大畫廊 新加坡

出版

2008年《奧德賽: 油畫 陳城梅》Landmark Books出版 新加坡
(圖版, 第58圖)

2014年《生活情趣: 陳城梅》展覽圖錄 南洋藝術學院林學大畫廊
新加坡 (圖版, 第124頁)



180

CHEN CHENG MEI

(1927-2020)

Bali

signed with artist's alternative name and dated 'Tan Seah Boey 62'
(lower left)

oil on canvas

76 x 50 cm. (29 7/8 x 19 5/8 in.)

Painted in 1962

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

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

LITERATURE

Landmark Books, *Odyssey: Oil Works Chen Cheng Mei*, Singapore, 2008
(illustrated, colourplate 56).

陳城梅

(1927-2020)

峇里

油彩 畫布

1962年作

款識：藝術家綽號 Tan Seah Boey 62 (左下)

來源

現藏者直接得自藝術家

亞洲 私人收藏

出版

2008年《奧德賽：油畫 陳城梅》Landmark Books出版
新加坡 (圖版，第56圖)



181

CHEONG SOO PIENG

(1917-1983)

Converging

signed in Chinese (middle right), signed and dated again 'SOO PIENG 65' (lower right); gallery label affixed
mixed media on paper
52.5 x 67.5 cm. (20% x 26% in.)
Painted in 1965
one seal of the artist

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

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

鍾泗賓

(1917-1983)

會合

綜合媒材 紙本
1965年作

款識：三賓 (中右); SOO PIENG 65 (右下); 畫布貼有畫廊標籤
藝術家鈐印一枚

來源

新加坡 文華畫廊
現藏者於1970年代購自上述畫廊
歐洲 私人收藏



182

IBRAHIM HUSSEIN

(1936-2009)

Conversation

signed, inscribed and dated 'ibrahim hussein new york '67' (lower left)
acrylic, paper collage on linen
151 x 100 cm (59 ½ x 39 ¾ in.)
Executed in 1967

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Acquired directly from the artist by the present owner in London in the 1960s
Thence by descent to the present owner

易卜拉欣·侯賽因

(1936-2009)

對話

壓克力 紙本 拼貼 麻布
1967年作
款識：ibrahim hussein new york 67 (左下)

來源

現藏者約1960年代在倫敦得自藝術家本人
現由原藏家家屬收藏



183

LEE MAN FONG

(1913-1988)

Doves in Harmony

signed and inscribed in Chinese (upper right)

oil on masonite board

109 x 56.5 cm. (42 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)

Painted in 1975

two seals of the artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

李曼峰

(1913-1988)

和諧鴿子

油彩 纖維板

1975年作

款識：乙卯年新秋時客星島作於翠峰樓，

曼峰六十二叟（右上）

藝術家鈐印兩枚

來源

亞洲 私人收藏

184

LEE MAN FONG

(1913-1988)

Roosters

signed in Chinese (lower right)
oil on masonite board
122 x 60 cm. (48 x 24 in.)
two seals of the artist

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

李曼峰

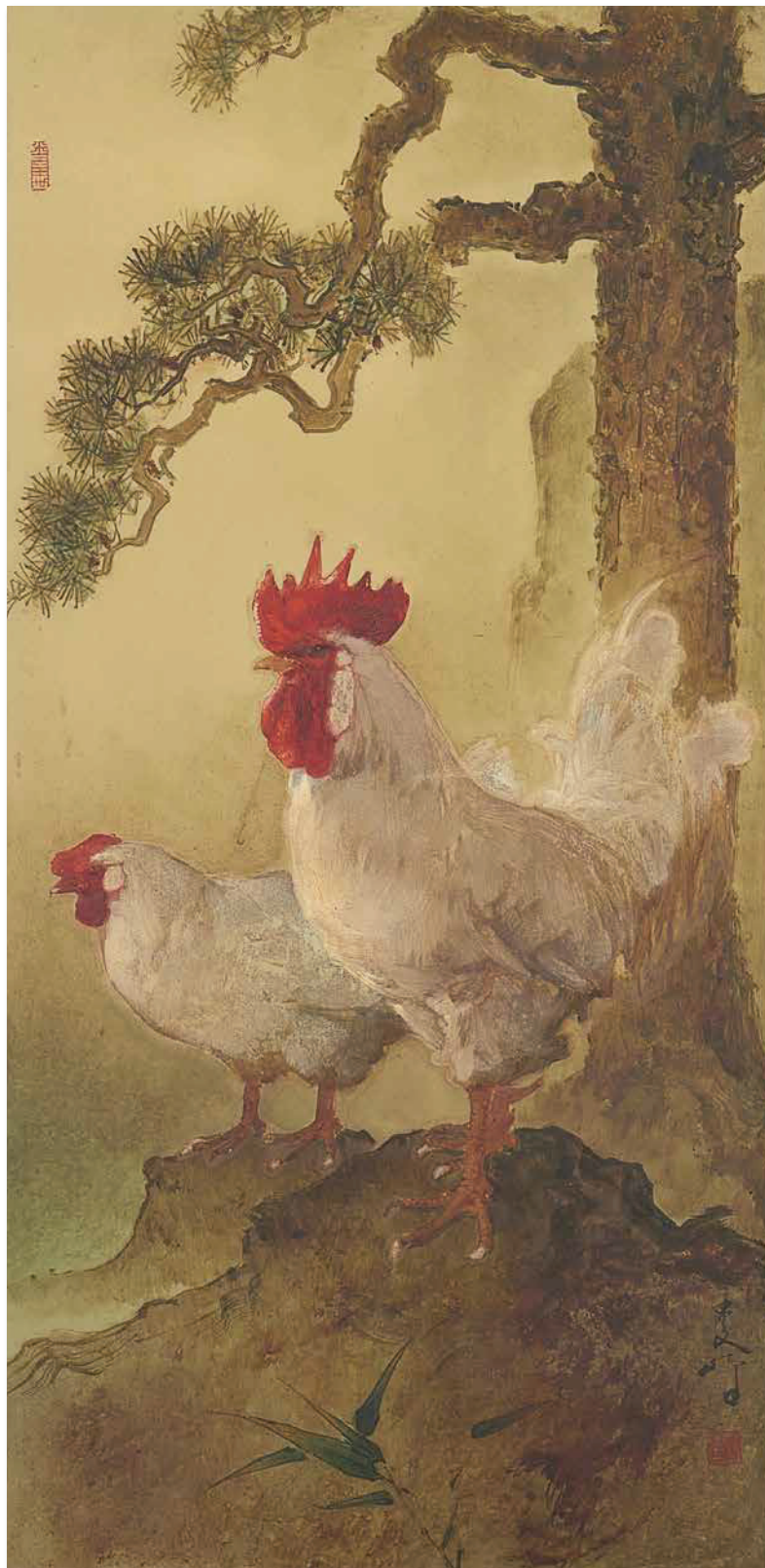
(1913-1988)

公雞

油彩 纖維板
款識：曼峰 (右下)
藝術家鈐印兩枚

來源

亞洲 私人收藏





185

THEO MEIER

(1908-1982)

Lady from Thaili

signed and dated '71 Theo Meier' (lower left)
oil on canvas
54 x 46 cm. (21¼ x 18½ in.)
Painted in 1971

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

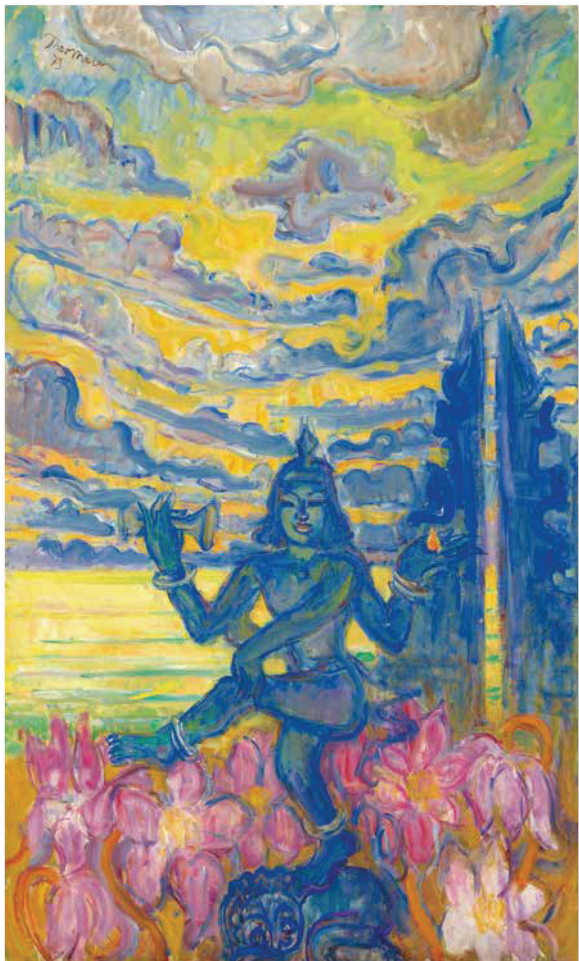
西奧·梅耶

(1908-1982)

泰利女士

油彩 畫布
1971年作
款識：71 Theo Meier (左下)

來源
亞洲 私人收藏



186

THEO MEIER

(1908-1982)

Shiva Dancer

signed and dated 'Theo meier 73' (upper left)
oil on canvas
166.2 x 100 cm. (65¾ x 39
¾ in.)
Painted in 1973

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Private Collection, Asia

西奧·梅耶

(1908-1982)

濕婆舞者

油彩 畫布
1973年作
款識：Theo meier 73 (左上)

來源
亞洲 私人收藏



187

THEO MEIER

(1908-1982)

Lady in temple

signed and dated 'Theo Meier 75' (lower right)
oil on canvas
89 x 56 cm. (35 x 22 in.)
Painted in 1975

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

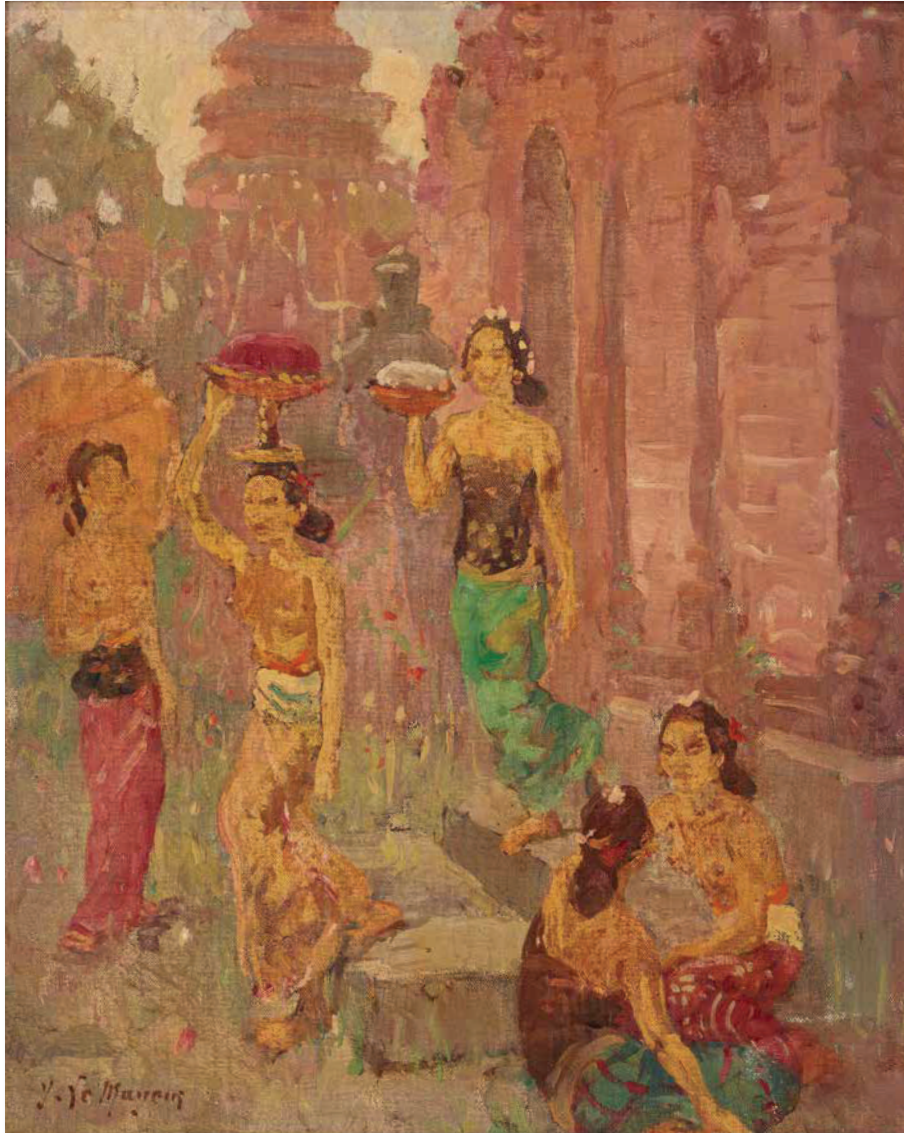
西奧·梅耶

(1908-1982)

廟宇中的女子

油彩 畫布
1975年作
款識：Theo Meier 75 (右下)

來源
亞洲 私人收藏



188

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(1880-1958)

Balinese Women

oil on canvas
65 x 55 cm. (25 7/8 x 21 3/4 in.)
Painted in 1935

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired directly from the artist by Joe Kirkwood in the 1930s
Thence by descent to the previous owner
Anon Sale, Christie's Amsterdam, 1 December 2015, lot 120
Private Collection, Asia (Acquired at the above sale by the present owner)

勒邁耶

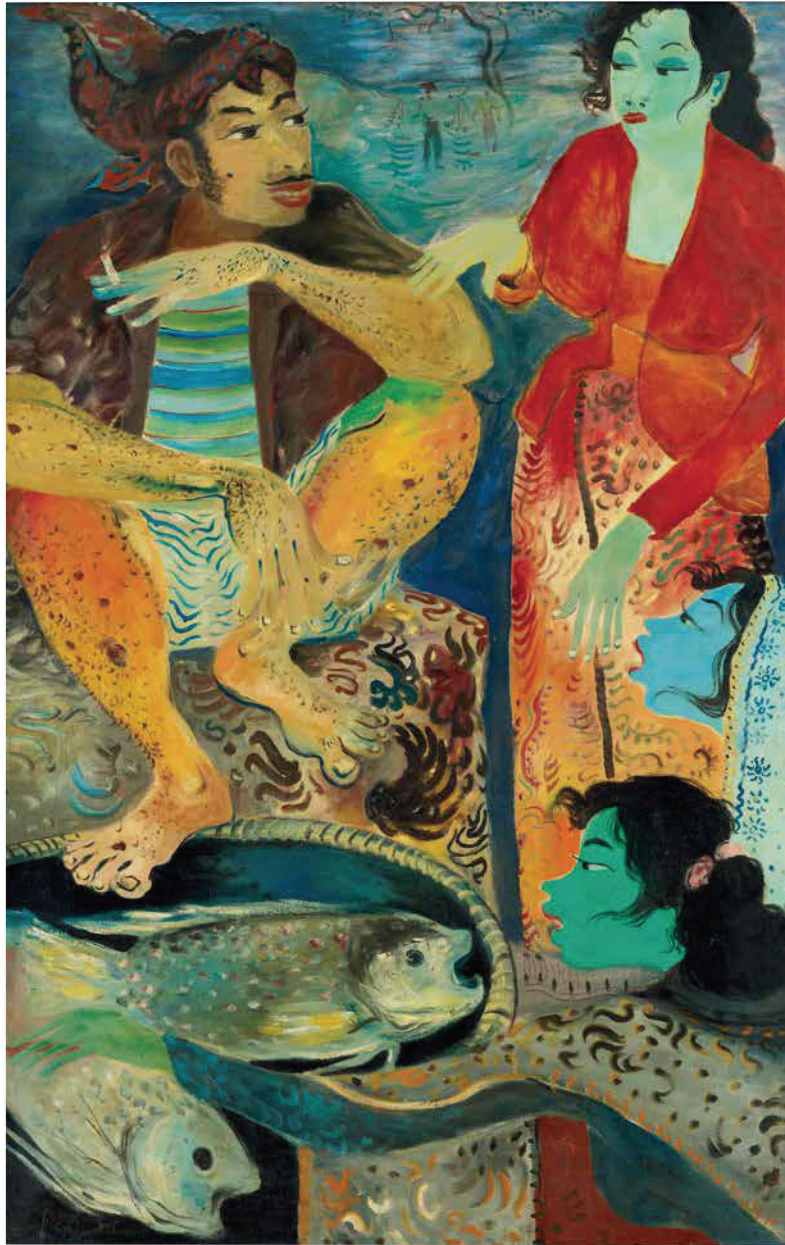
(1880-1958)

峇里島婦女

油彩 畫布
1935年作

來源

原藏者 Joe Kirkwood 約 1930 年代作得自藝術家本人
現由原藏家家屬收藏
佳士得 阿姆斯特丹 2015 年 12 月 1 日 編號 120
亞洲 私人收藏 (現藏者購自上述拍賣)



189

HENDRA GUNAWAN

(1918-1983)

Penjual Ikan (Fish Seller)

signed 'Hendra' (lower left)
oil on canvas
141 x 90 cm. (55½ x 35¾ in.)

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

US\$190,000-260,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 31 May 2015, lot 429
Private Collection, Asia (Acquired at the above sale by the present owner)

古那彎

(1918-1983)

魚販

油彩 畫布
款識：Hendra (左下)

來源

香港 佳士得 2015年5月31日 編號429
亞洲 私人收藏 (現藏家購自上述拍賣)



190

HENDRA GUNAWAN

(1918-1983)

Pemandangan Indah (A Beautiful Landscape)

signed 'Hendra' (lower left)
oil on canvas
100 x 155 cm. (39 $\frac{3}{8}$ x 61 in.)

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Former collection of Dr. Jacob Vredembregt
Anon. Sale, Christie's Hong Kong, 27 May 2012, Lot 2160
Acquired from the above sale by the present owner

古那彎

(1918-1983)

美麗山景

油彩 畫布
款識：Hendra (左下)

來源

Jacob Vredembregt博士舊藏
香港 佳士得 2012年5月27日 編號2160
現藏者購自上述拍賣



191

AFFANDI

(1907-1990)

Pantai Selatan (South Beach)

signed with artist's monogram and dated '1980' (lower left)
oil on canvas
110 x 146 cm. (43¼ x 57 ½ in.)
Painted in 1980

HK\$550,000-750,000

US\$71,000-96,000

PROVENANCE

Private Collection, Asia

阿凡迪

(1907-1990)

南海灘

油彩 畫布
1980年作
款識：藝術家花押 1980 (左下)

來源

亞洲 私人收藏

192

AFFANDI

(1907-1990)

Nelayan Bali I (Balinese Fisherman I)

signed with artist's monogram and dated '1982' (lower left)
oil on canvas
110 x 130.5 cm. (43¼ x 51½ in.)
Painted in 1982

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

US\$120,000-190,000

PROVENANCE

Acquired directly from the artist in 1982 by the present owner
Private Collection, Europe

EXHIBITED

Jakarta, Indonesia, Affandi Exhibition, 1982

阿凡迪

(1907-1990)

峇里島漁民

油彩 畫布
1982年作
款識：藝術家花押 1982 (左下)

來源

現藏者1982年得自藝術家本人
歐洲 私人收藏

展覽

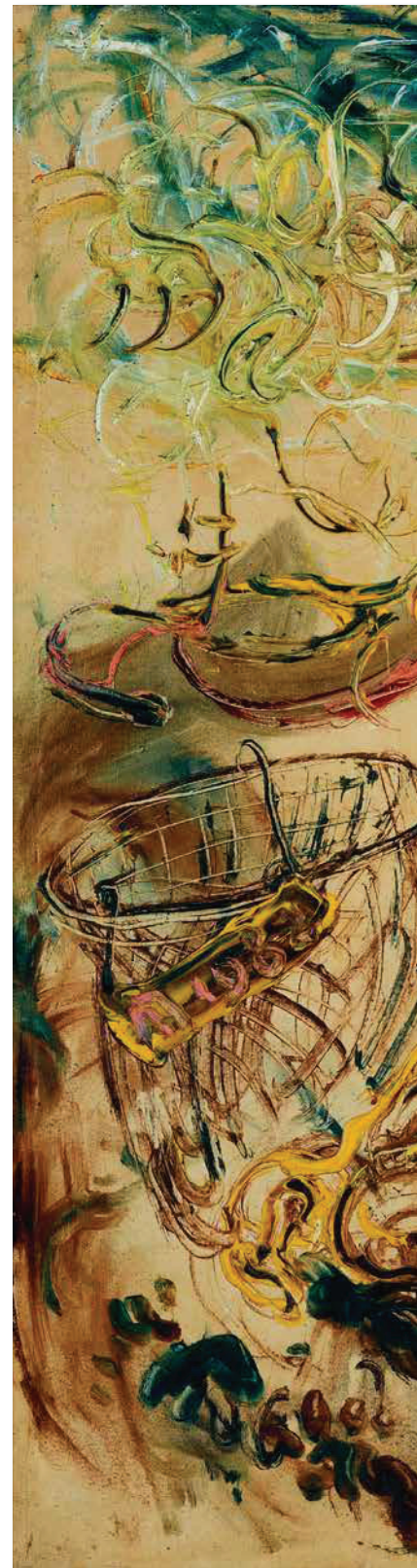
1982年 阿凡迪展覽 雅加達 印尼

As one of the great artists of the 20th century, Affandi distinguished himself with a truly outstanding artistic language rooted in the expressive qualities of line. Each line in his painting, be it a short curl of impasto, or a longer trail of paint scrawled across the surface of the canvas, is an articulate line brimming with purpose. His distinct style is attained by directly squeezing the paint out of its tube and shaping the lines with his fingers. He came across this technique by accident when, unable to find a paintbrush in close proximity, he hastily applied the paint directly from its tube. The resulting effect, as he found out, was that the painted object appeared more alive.

Affandi's art was shaped by the direct observation of the world around him, which he transformed to express his personal inner vision. His commitment to painting daily scenes of Indonesian life was a life-long passion as he depicted the most beautiful aspects of his homeland. To capture the essence of each situation or object, he painted and repainted a core group of subjects which include scenes of Indonesian life, the sun, his self-portrait, and of course the figure of the Indonesian fisherman as seen in the present lot, *Nelayan Bali I*.

In 1982, Affandi organised an exhibition of 91 paintings in a hotel at Thamrin Square, Jakarta. A European member of the Foreign Office was living there at that time, and acquired this work for 2,500,000 Indonesian Rupiah, directly from the artist. The work has been in his private collection ever since, making its first appearance on the market today.

The subject is a fisherman, close to life-size, wearing a typical fisherman's hat, seated in his boat in a comfortable lotus pose, off to sea with a fish net still empty behind him. Affandi has painted the fisherman in a calm and assured posture, with wisps of white strokes in the background evoking the cool mist of the early morning. Yet, at the foreground, his red and pointed paddle gives direction and depth to the composition, and symbolises strength behind his reposeful appearance – a metaphor for the artist who would've painted this work at the age of 75 with an inexhaustible youthful vigour.







193

AFFANDI

(1907-1990)

The Pray I

signed with artist's monogram (lower left);
inscribed indistinctly (on the reverse)

oil on canvas
97 x 137.5 cm. (38 $\frac{3}{8}$ x 54 $\frac{1}{8}$ in.)
Painted in 1959

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Anon. Sale, Christie's Singapore, 4 October 1998, Lot 249
Acquired at the above sale by the previous owner
Gift of Mr. Steven Kenny to Ms. Irma Lengkong
Anon. Sale, Sotheby's Hong Kong, 5 April 2009, Lot 116
Acquired at the above sale by the previous owner
Anon. Sale, Sotheby's Hong Kong, 6 October 2013, Lot 451
Private Collection, Asia (Acquired from the above sale by the present owner)

阿凡迪

(1907-1990)

海上之戰

油彩 畫布
1959年作
款識：藝術家花押 (左下); 漫漶不清 (畫背)

來源

新加坡 佳士得 1998年10月4日 編號249
前藏家購自上述拍賣
史蒂芬·肯尼先生饋贈於伊爾曼·凌康女士
香港 蘇富比 2009年4月5日 編號116
前藏家購自上述拍賣
香港 蘇富比 2013年10月6日 編號451
亞洲 私人收藏 (現藏家購自上述拍賣)



194

AHMAD SADALI

(1924-1987)

Diagonal dengan batang-batang emas
(*Diagonal with gold bars*)

signed and dated 'Sadali 1983' (lower right)
oil on canvas
110 x 100 cm. (43 ¼ x 39 ¾ in.)
Painted in 1983

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Private Collection, Asia

阿默·薩達里

(1924-1987)

帶金條的對角線

油彩 畫布
1983年作
款識：Sadali 1983 (右下)

來源
亞洲 私人收藏

195

SRIHADI SOEDARSONO

(B. 1931)

Perahu Bali (Bali Boat)

signed 'Srihadi S' and dated '89' (upper right), titled 'Perahu Bali'
with size detail '100 x 135 cm' (upper right on reverse side)

oil on canvas

100 x 135 (39³/₈ x 53¹/₈ in.)

Painted in 1989

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Private Collection, Asia

斯里哈迪 · 蘇達索諾

(1931年生)

峇里島船

油彩 畫布

1989年作

款識：SRIHADI S 89 (右上); 'Perahu Bali 100 x 135 cm (畫背右上)

來源

亞洲 私人收藏

“To Srihadi, ocean panoramas are beautiful and enchanting. The sea makes his heart tremble with joy. Its great mystery arouses his consciousness of the greatness of God and enables him to achieve a new way of interpreting a painting.”

**- Suwarno Wisetrotomo & Farida Srihad,
Srihadi: Poetry Without Words, p. 32.**



196

SRIHADI SOEDARSONO

(B. 1931)

Puppets

signed and dated 'SRIHADI 1960' (lower right)
oil on canvas
86 x 121.5cm. (33 $\frac{3}{8}$ x 47 $\frac{7}{8}$ in.)
Painted in 1960

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Acquired directly from the artist by the present owner
in the 1960s
Private Collection, USA



Srihadi standing in front of a work by Frank Stella on the campus in Ohio State University, 1979
斯里哈迪站在弗蘭克·斯特拉 (Frank Stella) 作品面前，
在俄亥俄州立大學校，1979年



Javanese shadow puppet (wayang kulit) characters,
Indonesia, 16 November 2010. Photo: Erwin Sentausa
爪哇木偶戲人物，印度尼西亞，2010年11月16日

斯里哈迪·蘇達索諾

(1931年生)

木偶戲

油彩 畫布
1960年作
款識：SRIHADI 1960 (右下)

來源

現藏者約1960年代得自藝術家本人
美國私人收藏

Srihadi Soedarsono was born in 1931 in the city of Surakarta, also known as Solo in Central Java, Indonesia. Growing up, his family were batik artisans which largely influenced his traditional and cultural approach in his artistic career that began in the 1950s.

1960 marked an important event in the artist's life as he travelled to Columbus in the United States on a scholarship to pursue a Master's degree in Art at Ohio State University. When he arrived there, the abstract expressionist movement was experiencing a transition to other movements like pop art, minimalism and conceptual art. This shift was attributed to historical events between the world and America that shaped different thoughts and responses. As a visitor in a foreign country, Soedarsono was exposed to the new thought processes and developing artistic techniques of his fellow artist friends. Throughout his time there, he absorbed artistic trends theoretically, but remained loyal in creating his own abstract style of work which always alluded strongly back to his Javanese roots. Despite being far away from home, he was adamant about not losing his heritage and culture, incorporating these references always back to his work.

Puppetry also known as *Wayang* in Bahasa is popular in Java. It refers to an artistic and ritualistic performance, which is key in enhancing thought and reflection on one's life in relation to the world as an Indonesian. The symbolism of puppets is also anthropologically significant in storytelling. It was apt then that it would become a cultural exchange and bridge

between friends who came from two opposite ends of the world.

The present lot *Puppets*, is a rare abstract painting by Soedarsono executed in 1960, and was acquired directly by the present owner who was also a friend of the artist. This unique provenance lends itself to the meaningful friendship forged while he was in America. There are five colourful silhouettes of puppets, three prominently in the foreground and two in the background on opposite ends of the painting. Their almost unrecognizable figurative likeness are profiled with raw, textural lines and shapes that form a rhythmic allegory against the black backdrop. The style of work is a combination of abstraction coupled with deconstructed characteristics of cubism.

Another important facet of the work aligns with Soedarsono's expertise in the colour field, and his understanding of the psychology behind it. In Asia, it is common for colour to possess meaning and represent traits, Java included. Traditionally, this is known as *Bang Bin Tolu* where most specifically the colours white, black, red and yellow are related to the term. These colours are used cleverly and with striking contrast in *Puppets*; in particular Soedarsono enjoys using black as it lends an air of mystery, yet creates a sense of depth and stability. Through his visually arresting works, embedded with the nuances of *Rasa*, an Indonesian word that refers to expressing feelings that are intuitive; he continues to share his belief in the ability of art to enrich the soul and imagination.



INDEX

20TH AND 21ST CENTURY ART MORNING SESSION

A

AFFANDI 阿凡迪 191, 192, 193
AMORSOLO, FERNANDO CUETO 阿莫索羅 128, 129, 130
AYMÉ, ALIX 阿利克斯·埃梅 116, 117, 118

B

BRASILIER, ANDRÉ 安德烈克·布拉吉利 153
BUFFET, BERNARD 貝爾納·布菲 148
BUI XUAN PHAI 裴春派 125

C

CHEN CHENG MEI 陳城梅 178, 179, 180
CHEN WEN HSI 陳文希 172, 173
CHEN YIFEI 陳逸飛 151, 152
CHEONG SOO PIENG 鍾泗賓 174, 175, 176, 181

D

DALI, SALVADOR 薩爾瓦多·達利 146
DANG XUAN HOA 126
DEGAS, EDGAR 艾德加·德加 145

E

EMJAROEN, PRATUANG 170

F

FOUJITA, LÉONARD TSUGUHARU 藤田嗣治 134, 135, 136

G

GIORGIO DE CHIRICO 喬治·德·基里科 147
GUAN LIANG 關良 159
GUNAWAN, HENDRA 古那彎 189, 190

H

HOANG TICH CHU 黃積鏞 115
HONG LING 洪凌 161
HUSSEIN, IBRAHIM 易卜拉欣·侯賽因 182

I

INGUIMBERTY, JOSEPH 安格百迪 119

K

KISLING, MOISE 莫斯·奇斯靈 141
KOJIMA, ZENZABURO 兒島善三郎 142

L

LE MAYEUR DE MERPRES, ADRIEN-JEAN 勒邁耶 188
LE PHO 黎譜 107, 108, 109, 110, 111, 120, 121, 122
LEE MAN FONG 李曼峰 183, 184
LIN FENGMIAN 林風眠 154, 155
LIM TZE PENG 林子平 177

M

MAI TRUNG THU 梅忠恕 101, 102, 103, 104, 112, 113, 114
MEIER, THEO 西奧·梅耶 185, 186, 187
MOORE, HENRY 亨利·摩爾 150

N

NANDAKWANG, TAWEE 168, 169
NIRAND, PICHAÏ 167
NGUYEN TIEN CHUNG 阮進忠 115
NGUYEN TRUNG 阮忠 127

O

OLAZO, ROMULO 131
OSSORIO, ALFONSO 阿方索·奧索里奧 132

P

PANG JIUN 龐均 149, 160
PICASSO, PABLO 巴布羅·畢加索 133

R

RODIN, AUGUSTE 奧古斯特·羅丹 137

S

SADALI, AHMAD 阿默·薩達里 194
SAOKONG, SURASIT 166
SANYU 常玉 138, 139, 140
SHEN HANWU 沈漢武 162
SOEDARSONO, SRIHADI 斯里哈迪·蘇達索諾 195, 196

T

TANTISUK, SAWASDI 164, 165
THAOTONG, PREECHA 171

U

U LUN GYWE 163

V

VU CAO DAM 武高談 105, 106, 123, 124

W

WU GUANZHONG 吳冠中 156, 157, 158

Y

YUN GEE 朱沅芷 143, 144



Zenz.Kojima

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

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

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

documentary proof of directors and beneficial owners;

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected

savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

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

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise

agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™,

condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for

the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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

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

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

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

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters. **warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、悉悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方佣金**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

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎。如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能保證任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘繩、鐘繩或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件；公司地址證明；被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客戶

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委托人的代理人**：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：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (i) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能在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. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，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披露過接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(l) **中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)**。

以上 E2 (b) - (e) 在此類別**拍賣品**將作修改如下。當作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對**本目錄描述**第二行以**大階字體**注明的有關日期或時期的資料作出**真品保證** (“**副標題**”)。以上 E2 (b) - (e) 所有提及**標題**之處將讀成**標題及副標題**。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和
 - 買方酬金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清 (“**到期付款日**”)。
- 我們只接受登記競投人付款。發票一旦開具，發票上買

方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢 (如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 "持卡人不在場 (CNP)" 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款 (須受有關條件約束)；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」(須受有關條件約束)；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部 (地址：香港中環遮打道 18 號匯豐大廈 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日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口、進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成 (不論分比率) 的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料 (例如猛犸象牙，海象象牙和犀牛角象牙) 且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和條例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料 (例如猛犸象牙，海象象牙和犀牛角象牙)，其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認有關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的 "傳統工藝作品" (身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷器和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗 (波期) 的**拍賣品**下方特別註明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，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、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯文件，我們將使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 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 made loans or advanced money to consignors or prospective purchasers 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果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前該拍賣品提交一份不可撤銷的書面競投的第三方擔該風險。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或者潛在買方提供借款或者預付金額或者佳士得與第三方擔保證險，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實，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）。

ART IN FOCUS

藝術聚焦

線上自學課程



西方古典到當代藝術

本主題共8節講座，將引領您認識古典西方繪畫及其創作的時代背景、對比文藝復興時期的藝術贊助人與千禧世代的藝術收藏，並探索當下藝術市場中熱門藝術家的藝術史價值和在行業內的認可度。

其他主題



中國書畫、瓷器及工藝精品



亞洲藏家洞見



藝術與科技：創新、變革與創造力



藝術行業入門



歷代女性藝術家

christies.edu/artinfocus

CHRISTIE'S

EDUCATION 佳士得美術學院

LONDON 倫敦 · NEW YORK 紐約 · HONG KONG 香港 · ONLINE 網上課程



BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER
CTL	

CHRISTIE'S
 Bid Department
 Tel: +852 2978 9910
 bidsasia@christies.com

Account No. _____

Account Name _____

Email _____

Invoice Address _____

Sale Title _____ Sale No. _____

Sale Date _____

Please select one **Written Bid** **Telephone Bid**

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

BIDDING INCREMENTS
 Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s
 HK\$2,000 to HK\$3,000 by HK\$200s
 HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
 HK\$5,000 to HK\$10,000 by HK\$500s
 HK\$10,000 to HK\$20,000 by HK\$1,000s
 HK\$20,000 to HK\$30,000 by HK\$2,000s
 HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
 (i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
 HK\$50,000 to HK\$100,000 by HK\$5,000s
 HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
 HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
 (i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
 HK\$500,000 to HK\$1,000,000 by HK\$50,000s
 Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Complete for telephone bids only

Contact Name _____

Language _____

Tel No. (+) _____

Alternative Tel No. (+) _____

Complete for 3-way call only

Staff Name _____

Staff Tel No. (+) _____

Staff Alternative Tel No. (+) _____

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 _____



佳士得

競投表格

佳士得專用	
競投牌號	職員
CTL	

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 ✕	出價至 / 成交價

競投價遞增幅度

競投一般由位於低端佔價開始，通常每次遞增之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投者與下列之遞增幅度不一致，將按最低至下一個喊價金額：

競投價 每次遞增之遞增金額：

1,000-2,000 港元 100 港元

2,000-3,000 港元 200 港元

3,000-5,000 港元 200, 500, 800 港元

(例如 200, 4,500, 4,800 港元)

5,000-10,000 港元 500 港元

10,000-20,000 港元 1,000 港元

20,000-30,000 港元 2,000 港元

30,000-50,000 港元 2,000, 5,000, 8,000 港元

50,000-100,000 港元 5,000 港元

(例如 320,000, 350,000, 380,000 港元)

500,000-1,000,000 港元 50,000 港元

1,000,000 港元或以上 拍賣官自行決定

200,000-300,000 港元 20,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元

(例如 320,000, 350,000, 380,000 港元)

500,000-1,000,000 港元 50,000 港元

1,000,000 港元或以上 拍賣官自行決定

50,000-100,000 港元 5,000 港元

100,000-200,000 港元 10,000 港元

在拍賣時拍賣官可酌情更改每次增加之額度。

CHRISTIE'S 佳士得

投標部

Tel: +852 2978 9910

bidsasia@christies.com

客戶編號 _____

客戶姓名 _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

拍賣語言 _____

聯絡電話 (+) _____

其他聯絡電話 (+) _____

只供三方電話競投填寫

職員姓名 _____

職員聯絡電話 (+) _____

職員其他聯絡電話 (+) _____

請提供付運報價 是 否

送貨地址 賬單地址 其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列印在附有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 及不接受第三方支付款通告，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知，佳士得只可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署 _____

日期 _____

BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):
.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

19856 The Ultimate Private Collection Featuring The Greatest Burgundies

19861 Handbags & Accessories

19858 An Exceptional Season of Watches

20619 The Legends of Time *

19860 Hong Kong Magnificent Jewels *

19679 Fine Chinese Classical Paintings and Calligraphy *

19678 Fine Chinese Modern and Contemporary Ink Paintings *

20193 Chinese Jade Carvings From a Distinguished European Collection

20194 Classical Chinese Furniture from Heveningham Hall *

19677 Important Chinese Ceramics and Works of Art *

16897 20th and 21st Century Art Evening Sale *

20265 Legacy: Xu Beihong's Slave and Lion *

16898 20th and 21st Century Art Morning Session

16899 20th and 21st Century Art Afternoon Session *

20640 Mr Doodle : Caravan Chaos

*If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

*If you intend to bid on the "Slave and Lion" by Xu Beihong, please tick the box below.

I wish to apply for a HVL paddle designated for the "Slave and Lion".

Please indicate the bidding level you require:

HK \$ 0 - 500,000

HK \$ 500,001 - 2,000,000

HK \$ 2,000,001 - 4,000,000

HK \$ 4,000,001 - 8,000,000

HK \$ 8,000,001 - 20,000,000

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。

請填寫並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上地址相同) :
.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公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之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

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"/> 19856 絕代私人窖藏布地稀世名釀 | <input type="checkbox"/> 20193 凝秀輝英 — 歐洲私人珍藏玉雕 |
| <input type="checkbox"/> 19861 典雅傳承：手袋及配飾 | <input type="checkbox"/> 20194 赫維寧漢莊園珍藏中國古典家具 * |
| <input type="checkbox"/> 19858 時代巨鑄 | <input type="checkbox"/> 19677 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 20619 驚世傳奇 * | <input type="checkbox"/> 16897 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 19860 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 20265 國之瑰寶：徐悲鴻不朽傑作 * |
| <input type="checkbox"/> 19679 中國古代書畫 * | <input type="checkbox"/> 16898 二十及二十一世紀藝術 上午拍賣 |
| <input type="checkbox"/> 19678 中國近現代及當代書畫 * | <input type="checkbox"/> 16899 二十及二十一世紀藝術 下午拍賣 * |
| | <input type="checkbox"/> 20640 Mr Doodle：瘋狂旅行車 |

*如閣下有意競投 (i) 佳士得二十及二十一世紀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。

*如閣下有意競投徐悲鴻的《奴隸與獅》，請於以下方格畫上「✓」號。

本人有意登記有關《奴隸與獅》的高額拍品競投牌。

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



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinqing Cai, Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS

Marco Almeida, Karen Au Yeung, Audrey Shum,
Bo Tan, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Fung Chiang, Isaac Choi,
Betsy Chow, Jennie Chu, Emily Fisher,
Georgina Hilton, Jacky Ho, Dexter How,
Julia Hu, Seiji Inami, Yunah Jung,
Elaine Kwok, Hak Jun Lee, Stephenie Leung,
Ruben Lien, Georgina Liu, Gabrielle Mak,
Sara Mao, Mindy Melrose, Lillian Ng,
Jasmin Ngai, Jessie Or, Terence Poon,
Sonal Singh, Prapadavee Sophonpanich, Winsy Tsang,
CC Wang, Nicole Wright, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Nga Lam Chan, Winifred Chan, Kelly Chang,
Lesley Chen, Amy Cheng, Henry Cheng,
Joanne Cheng, Terry Choi, Yanie Choi,
Simon Chow, Eric Chung, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Nora Li, Rachel Li, Caroline Liang,
Louis Lin, Vicky Liu, Caitlin Lo,
Yu-Shan Lu, Jennie Ng, Tony Ng,
Cissy Ngan, Benson Or, Stephanie Pang,
Felix Pei, Zhongwei Qin, Joe So,
CY Tang, Shereese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang

13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
THURSDAY 20 MAY
11.00 AM

HANDBAGS & ACCESSORIES

Sale number: 19861
FRIDAY 21 MAY
1.00 PM
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
SATURDAY 22 MAY
2.00 PM
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
SATURDAY 22 MAY
7.00 PM
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
SUNDAY 23 MAY
2.00 PM
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
MONDAY 24 MAY
7.30 PM & 8.30 PM
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
MONDAY 24 MAY
8.30 PM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
TUESDAY 25 MAY
10.30 AM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
TUESDAY 25 MAY
3.00 PM
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
WEDNESDAY 26 MAY
2.00 PM
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
THURSDAY 27 MAY
10.00 AM & 2.30 PM
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

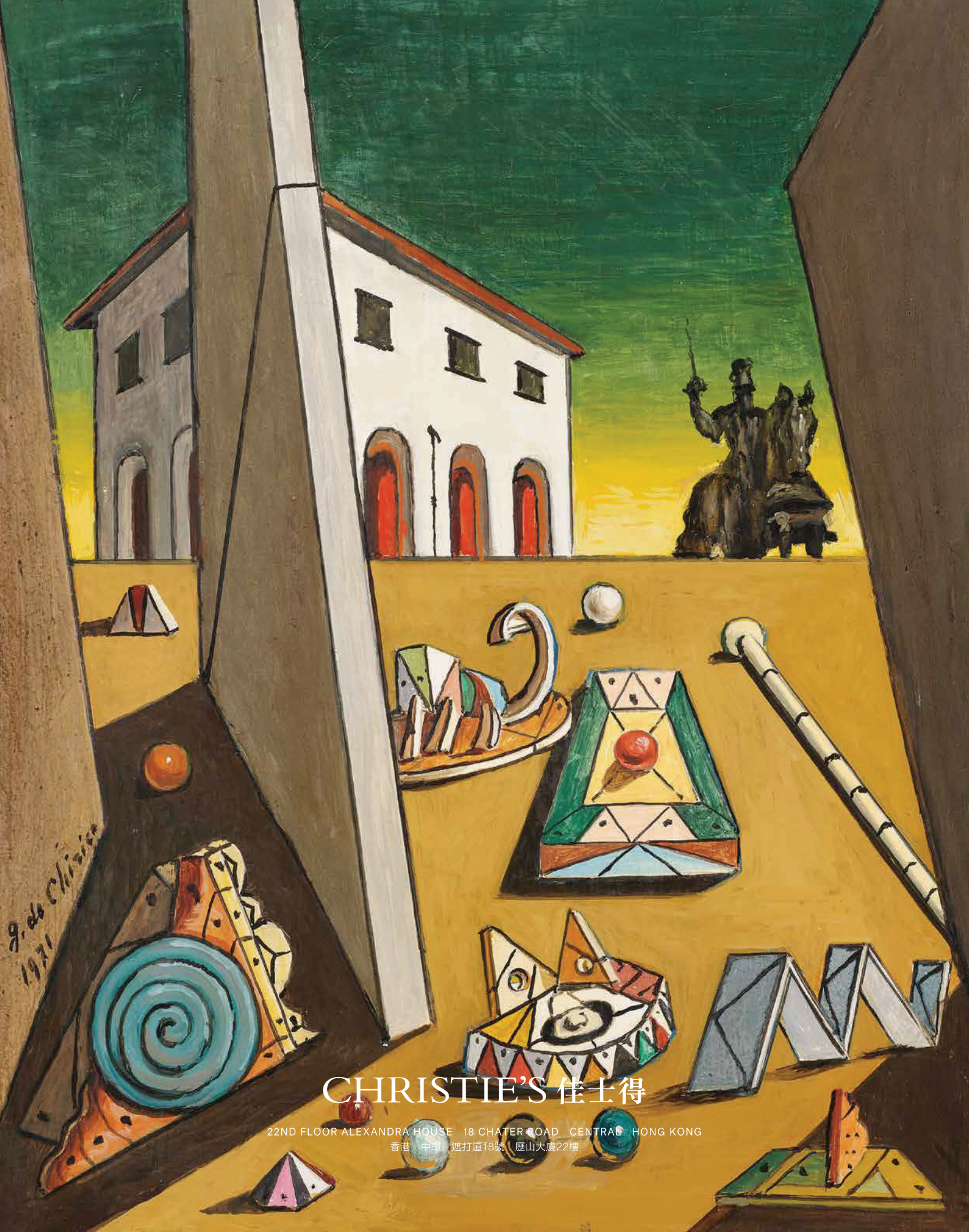
Sale number: 20194
FRIDAY 28 MAY
11.00 AM
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
FRIDAY 28 MAY
2.00 PM
Viewing: 21-27 May







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