

20TH AND 21ST CENTURY ART
AFTERNOON SESSION

二十及二十一世紀藝術 下午拍賣

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

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21st Century S21 - 16899

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二十一世紀 S21 - 16899

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20TH AND 21ST CENTURY ART AFTERNOON SESSION

二十及二十一世紀藝術 下午拍賣

TUESDAY 25 MAY 2021 · 2021年5月25日(星期二)

AUCTION · 拍賣

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

12.30pm (Sale 16899, Lots 201-313) · 下午12.30 (拍賣編號 16899, 拍賣品編號201-313)

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

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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday-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

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CHRISTIE'S 佳士得

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FRONT COVER:

(Detail) Lot 225: George Condo, Multicolored Portrait, Painted in 2014
© 2021 George Condo / Artists Rights Society (ARS), New York

BACK COVER:

(Detail) Lot 252: Zao Wou-Ki, 17.12.82, Painted in 1982 © 2021 Artists
Rights Society (ARS), New York / ProLitteris, Zurich

INSIDE FRONT COVER:

(Detail) Lot 209: Shara Hughes, I don't Deserve These Flowers, Painted
in 2010 © Shara Hughes

OPPOSITE PAGE:

(Detail) Lot 279: Rodel Tapaya, The Secrets of the Forest, Painted in 2011
© Rodel Tapaya





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10/02/20



THIS SPREAD PAGES:
(Detail) Lot 233, Zhang Xiaogang, Bloodline-Big Family: Comrade No. 20 & No. 21, Painted in 1999 © Zhang Xiaogang

张 Xiaogang
zhong

20TH AND 21ST CENTURY ART AFTERNOON SESSION

二十及二十一世紀藝術 下午拍賣

12.30pm 下午12.30

Sale 16899 Lot 201-313 拍賣編號16899 拍品編號 201-313





201

JAMMIE HOLMES

(B. 1984)

First Birthday

signed and dated 'Jammie Holmes '2020' (on the reverse)
acrylic and oil pastel on canvas
121.6 x 152.1 cm. (47 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in.)
Painted in 2020

HK\$480,000-680,000

US\$63,000-88,000

PROVENANCE

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

傑米·霍姆斯

(1984年生)

第一個生日

壓克力 油性蠟筆 畫布
2020年作
款識：Jammie Holmes '2020' (畫背)

來源

美國 紐約 LMAK 畫廊
現藏者購自上述畫廊

202

JAMMIE HOLMES

(B. 1984)

Child Soldier

signed with artist's signature and dated '2019' (on the reverse)
acrylic and oil pastel on canvas
122 x 61 cm. (48 x 24 in.)
Painted in 2019

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Vail International Gallery, Colorado, USA
Acquired directly from the above by the present owner

傑米·霍姆斯

(1984年生)

少年士兵

壓克力 油性蠟筆 畫布
2019年作

款識：藝術家簽名 2019 (畫背)

來源

美國科羅拉多 Vail International 畫廊
現藏者購自上述畫廊



203

DERRICK ADAMS

(B. 1970)

Figure in the Urban Landscape 26

signed with artist's signature, dated '2018' (on the reverse)
acrylic, graphite, ink, fabric on paper collage,
grip tape, and model car on wood panel
121.9 x 121.9 cm. (48 x 48 in.)
Executed in 2018

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Tilton Gallery, New York, USA
Private Collection, Asia

德里克·亞當斯

(1970年生)

城市圖景中的人像 26號

壓克力 石墨 墨水筆 紙本拼貼紡織品 砂紙 模型車 木板
2018年作
款識：藝術家簽名 2018 (畫背)

來源

美國 紐約 Tilton畫廊
亞洲 私人收藏

"We have to represent a certain sense of normalcy in order to stabilize the culture so that young people who are coming after us can look at themselves as fully dimensional humans—not always pushing against something, but basically just existing in a way that's unapologetic and natural."

- Derrick Adams

「我們須呈現一定程度的常態，以此來穩固這種文化，使慕名而來的年輕人能夠將自己視作多面立體的人——並不一定總要去挑戰什麼東西，而僅是能毫無愧疚地展現最真實的自己。」

— 德里克·亞當斯



204

AVERY SINGER

(B. 1987)

Untitled (Hand)

signed and dated 'Avery Singer 2017' (on the overlap)
acrylic on canvas
102 x 77 cm. (40 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in.)
Painted in 2017

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Kraupa-Tuskany Zeidler, Berlin, Germany
Private Collection
Acquired from the above by the present owner

艾芙瑞·辛格

(1987年生)

無題 (手)

壓克力 畫布
2017年作
款識：Avery Singer 2017 (畫布背面)

來源

德國 柏林 Kraupa-Tuskany Zeidler畫廊
私人收藏
現藏者購自上述來源

"I want to make work that explores something that I haven't seen in painting before. I guess it's really a question of being generational—making art that belongs to your generation in some way."

- Avery Singer

「我想要探索一些在繪畫領域前所未見的創作風格。我認為，這是一個世代相關的問題——我們要創造屬於這個時代的繪畫。」

— 艾芙瑞·辛格





205

HILARY PECIS

(B. 1979)

Garden Cats

signed, dated and titled 'Hilary Pecis garden cats, 2016' (on the stretcher)

acrylic on canvas
101.6 x 76 cm. (40 x 29 7/8 in.)
Painted in 2016

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Joshua Liner Gallery, New York, USA
Private Collection, Asia

希拉里·佩西斯

(1979 年生)

花園裡的貓

壓克力 畫布
2016年作

款識：Hilary Pecis garden cats, 2016 (畫背框架)

來源

美國 紐約 Joshua Liner 畫廊
亞洲 私人收藏



206

ERIK PARKER

(B. 1968)

Haole Horizon

signed and titled "Haole Horizon" Erik Parker'
and signed with artist's signature (on the overlap)
acrylic on canvas
97 x 137 cm. (38¼ x 53⅞ in.)
Painted in 2017

HK\$380,000-580,000

US\$50,000-75,000

PROVENANCE

AishoNanzuka Gallery, Hong Kong
Acquired from the above by the present owner

EXHIBITED

Hong Kong, AishoNanzuka Gallery, Erik Parker: Run with the Hunted,
March - April 2017.

艾瑞克·帕克

(1968年生)

Haole Horizon

壓克力 畫布
2017年作

款識："Haole Horizon" 藝術家簽名 Erik Parker (畫布背面)

來源

香港 AishoNanzuka 畫廊
現藏者購自上述畫廊

展覽

2017年3月-4月「Erik Parker: Run with the Hunted」
香港 AishoNanzuka 畫廊



Recto 正面



Verso 背面

207

ROBERT NAVA

(B. 1985)

Untitled (Birdie Lovers)

signed and dated 'Nava 18' (on the reverse)
 acrylic, grease paint, and graphite on canvas, double-sided
 124.5 x 83.4 cm. (49 x 32 $\frac{7}{8}$ in.)
 Painted in 2018

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Night Gallery, Los Angeles, USA
 Private Collection, Asia

羅伯特·納瓦

(1985年生)

無題 (小鳥情人)

壓克力 油性顏色筆 石墨 畫布 (雙面畫)
 2018年作
 款識：Nava 18 (畫背)

來源

美國 洛杉磯 Night畫廊
 亞洲 私人收藏



208

ABOUDIA

(B. 1983)

Untitled

signed 'ABOUDIA' (lower right)
acrylic and oilstick on printed paper collage on canvas
150 x 210 cm. (59 x 82 $\frac{3}{8}$ in.)
Painted in 2014

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Jack Bell Gallery, London, UK
Private Collection
Foreign Agent, Lausanne, Switzerland
Private Collection, Europe (Acquired from the above by the present owner)

ABOUDIA

(1983年生)

無題

壓克力 油畫棒 紙本拼貼 畫布
2014年作
款識：ABOUDIA (右下)

來源

英國 倫敦 Jack Bell Gallery
私人收藏
瑞士 洛桑 Foreign Agent 畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

209

SHARA HUGHES

(B. 1981)

I don't Deserve These Flowers

signed, titled, dated and inscribed 'SHARA HUGHES I don't Deserve These Flowers 2010 GEORGIA' (on the reverse)
oil, acrylic, enamel and spray paint on canvas
121.9 x 121.9 cm. (48 x 48 in.)
Painted in 2010

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

US\$78,000-130,000

PROVENANCE

Museum 52, New York, USA
Acquired from the above by the previous owner
Anon. Sale, Phillips New York, 17 May 2017, Lot 102
Private Collection, Asia (acquired at the above sale by the present owner)

莎拉·休斯

(1981年生)

我配不上這花束

油彩 壓克力 瓷釉 噴漆 畫布
2010年作
款識：SHARA HUGHES I don't Deserve These Flowers 2010 GEORGIA (畫背)

來源

美國 紐約 Museum 52
前藏者購自上述畫廊
紐約 富藝斯 2017年5月17日 編號 102
亞洲 私人收藏 (現藏者購自上述拍賣)

"I like for you to be able to totally believe in the painting but then know that it stops at the edges, and going back and forth between something that feels real but that you know is basically talking about abstract painting. I like being able to have that kind of back and forth of yes and no. So the framing kind of pulls you in without really asking the viewer to be in it because you already know where you stand. It's mimicking the idea of the painting like again here's another border so there's the actual border and then there's another one that's inside."

- Shara Hughes

「我希望你能完全相信畫中的世界，但仍知道它的邊緣就是畫的終結，然後不停思考感覺裡的真實，但你也知道這其實只是抽象畫而已。我喜歡在是與非之間徘徊。作品的邊框彷彿將你拉進畫裡，但你並非真的置身其中，因為你知道自己身在哪裡。這個邊框道出了繪畫的意念，它彷彿在說，看，這裡又有一條邊界；畫作本來就有一條實際存在的邊界，而畫裡又有另一條邊界。」

— 莎拉·休斯





210

OLI EPP

(B. 1994)

The Magician

signed with artist's signature and dated '2018' (on the reverse)
acrylic and airbrush on canvas
130 x 180 cm. (51 $\frac{1}{8}$ x 70 $\frac{7}{8}$ in.)
Painted in 2018

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Richard Heller Gallery, California, USA
Private Collection, Asia

奧利·埃普

(1994 年生)

魔術師

壓克力 噴漆 畫布
2018年作
款識：藝術家簽名 2018 (畫背)

來源

美國 加州 Richard Heller 畫廊
亞洲 私人收藏

211

IZUMI KATO

(B. 1969)

Untitled

signed with artist's monogram, dated '2018' (on the back)
soft vinyl, leather, iron sculpture with a glass case and wood stand
sculpture : 82 (H) x 25 x 18 cm.
with stand: 170 (H) x 40 x 40 cm.
Executed in 2018

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Take Ninagawa Gallery, Tokyo, Japan
Acquired from the above by the present owner

加藤泉

(1969年生)

無題

軟乙烯基 皮革 雕塑 鐵架 附玻璃盒及木架
2018年作
款識：藝術家花押 2018 (雕塑背部)

來源

日本 東京 Take Ninagawa 畫廊
現藏者購自上述畫廊





212

HUANG YUXING

(B. 1975)

Riverside Grove under the Starry Night

signed and dated 'Huang Yuxing 16' (lower left)
acrylic on canvas
90 x 120.5 cm. (35 3/8 x 47 1/2 in.)
Painted in 2016

HK\$280,000-480,000

US\$37,000-62,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist's studio)
Acquired from the above by the present owner

黃宇興

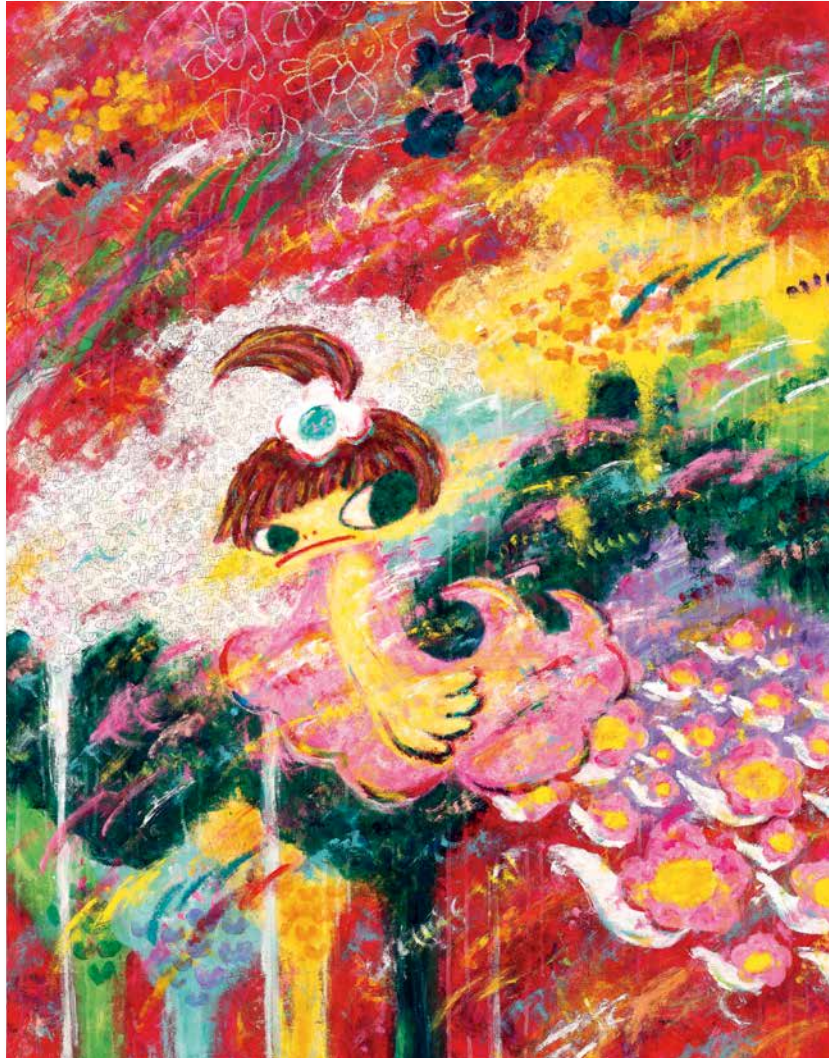
(1975年生)

星夜下的河濱樹叢

壓克力 畫布
2016年作
款識：Huang Yuxing 16 (左下)

來源

亞洲私人收藏(直接購自藝術家工作室)
現藏者購自上述收藏



213

AYAKO ROKKAKU

(B. 1982)

Work

signed with artist's signature and dated '2014' (on the reverse)
acrylic on canvas
116 x 91 cm. (45 5/8 x 35 3/8 in.)
Painted in 2014

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Anon. Sale, Mallet Auction Japan, 5 December 2019, lot 223
Private Collection, Asia (Acquired at the above sale by the present owner)

EXHIBITED

Tokyo, Japan, Gallery Target, Never Ending Love Letter, March – April 2014

六角彩子

(1982年生)

作品

壓克力 畫布
2014年作
款識：2014 藝術家簽名 (畫背)

來源

日本 馬雷特拍賣 2019年12月5日 編號 223
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2014年3月-4月「Never Ending Love Letter」
日本 東京Target 畫廊



214

ATSUSHI KAGA

(B. 1978)

After Whistler, September, Kyoto

signed, titled and dated 'After Whistler, September, Kyoto Atsushi 2019' (on the reverse)

acrylic on board

53 x 41 cm. (20 7/8 x 16 1/2 in.)

Painted in 2019

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Mother's Tankstation Gallery, Dublin, Ireland

Acquired from the above by the present owner

加賀溫

(1978年生)

臨惠斯勒作，九月，京都

壓克力 木板

2019年作

款識：After Whistler, September,

Kyoto Atsushi 2019 (畫背)

來源

愛爾蘭 都柏林 Mother's Tankstation 畫廊

現藏者購自上述畫廊



215

ALEX KATZ

(B. 1927)

White Rose

signed and dated 'Alex Katz 66' (upper right)
oil on masonite laid on board
18.6 x 27.5 cm. (7 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in.)
Painted in 1966

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Fischbach Gallery, New York, USA
Marlborough-Gerson Gallery, New York, USA
Anon. Sale, Sotheby's New York, 6 October 2005, Lot 2
Private Collection, Asia (acquired at the above sale by the present owner)

亞歷克斯·卡茨

(1927年生)

白玫瑰

油彩 纖維板 裱於木板
1966年作
款識：Alex Katz 66 (右上)

來源

美國 紐約 Fischbach畫廊
美國 紐約 Marlborough-Gerson畫廊
紐約 蘇富比 2005年10月6日 編號 2
亞洲 私人收藏 (現藏者購自上述拍賣)

216

LUCAS ARRUDA

(B. 1983)

Untitled (from the Deserto-Modelo series)

signed and dated 'Lucas Arruda 2012' (on the reverse)
oil on canvas
40.6 x 49.5 cm. (16 x 19½ in.)
Painted in 2012

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

US\$120,000-190,000

PROVENANCE

David Zwirner, Paris, France
Private Collection
Private Collection, Asia (Acquired from the above by the present owner)

盧卡斯·阿魯達

(1983年生)

無題 (出自《沙漠-模型》系列)

油彩 畫布
2012年作
款識：Lucas Arruda 2012 (畫背)

來源

法國 巴黎 卓納畫廊
私人收藏
亞洲 私人收藏 (現藏者購自上述來源)

“These [Deserto-Modelo] paintings are perhaps greater forays into silence, and the temperament of light, with less colour variation, and as a result, more emphasis on tonality.”

- Lucas Arruda

「這些『沙漠-模型』畫作也許是對寂靜和光之質感的更大的嘗試，以較少的色彩變化，呈現更豐富的色調。」

— 盧卡斯·阿魯達





217

JEAN-MICHEL BASQUIAT

(1960-1988)

Untitled

signed, inscribed and dated 'Jean Michel NYC 82'
(on the reverse)
acrylic and oilstick on paper
76 x 56 cm. (29 7/8 x 22 in.)
Painted in 1982

HK\$4,200,000-6,200,000

US\$550,000-800,000

PROVENANCE

Annina Nosei Gallery, New York, USA
Akira Ikeda Gallery, Nagoya, Japan
Private Collector, Kobe, Japan (Acquired from the above in 1991)
Fuji Television Gallery, Tokyo, Japan
Acquired from the above by the present owner in 2003
This work is registered in the archives of Annina Nosei Gallery,
New York, as no. PC-B184.

尚·米榭·巴斯奇亞

(1960-1988)

無題

壓克力 油畫棒 紙本
1982年作
款識：Jean Michel NYC 82 (畫背)

來源

美國 紐約 諾賽伊畫廊
日本 名古屋 Akira Ikeda 畫廊
日本 神戶 私人收藏 (於1991年購自上述畫廊)
日本 東京 富士電視台畫廊
現藏者於2003年購自上述畫廊
此作品已登記於紐約諾賽伊畫廊之文獻庫，登錄號碼為PC-B184



Luke Fildes, King Edward VII, 1902
National Portrait Gallery, London, UK
Luke Fildes 《愛德華七世》1902年作
英國 倫敦 英國國家肖像館



JEAN-MICHEL BASQUIAT

尚·米榭·巴斯奇亞

Painted at the peak of the artist's meteoric rise to artworld supremacy, *Untitled* is a 1982 work from one of Jean-Michel Basquiat's most prolific years in his artistic career. A breakthrough year for Basquiat, he debuted his first historical solo exhibition at Annina Nosei in New York, followed by another one-man show at the reputable Gagosian Gallery in Los Angeles and Galerie Bruno Bischofberger in Zurich, as well as being the youngest among 176 well-established artists in Documenta 7 in Kassel during the same year. Suddenly possessing the stardom and being under the spotlight of the art world, Basquiat became the anointed king in this domain, in which *Untitled* came to possess a certain visionary relevance.

Demonstrating the artist's thrilling and dynamic artistic language, *Untitled* exudes a visceral power with every brush mark. Of the painted area, the background bleeds an empowering, solid red wash of colour with a skeleton silhouette outlined with stark black oilstick. Trapped within this confined area with only a tiny chair, the hollow-eyed central figure is desperate to make his way out of it. A beacon of light radiates from the dome ceiling, suggesting a sense of hope and empowering the figure who is about to break free from this space with the hammer held in hand. The dome shape, coloured in yellow,

also resembles gold royal crowns, rendering *Untitled* a portrait of a king and a self-referential painting representing Basquiat's personal journey, in the similar way as the rooted royal portraits in the history of art.

The working method as seen in *Untitled* also suggests his determination and urgency in changing the fate and perception of black artists. Well aware of his identity as a black artist in the white-dominated history of art during the 20th century, Basquiat's legacy changed the culture in terms of how black artists are perceived in the art world. Seen from in the delineation of the skeleton figure, the artist creates a primitive artistic language that shares both the impulsive quality of New York City graffiti art and the childlike aesthetic characteristic of Jean Dubuffet's Art Brut, resulting in his unique, buoyant style. Among all the works in his brief yet accomplished career, more than half of the top 10 auction record of Basquiat are creations from 1982. Liberated from the confines of traditional artistic production, Basquiat rebelled against the mainstems within the established art world. In doing so, he himself became epitome and paragon for an entire era of artists who positioned themselves against the institutions.



Jean-Michel Basquiatat
Annina Nosei Gallery,
New York, 1982
Photo © Marion Busch

尚·米榭·巴斯奇亞於
諾賽伊畫廊 紐約 1982年
Photo © Marion Busch

本件拍品《無題》創作於1982年，是藝術家尚·米榭·巴斯奇亞（Jean-Michel Basquiat）藝術生涯中最多產的年份之一，此時的他正以衝雲破霧之勢一躍登上藝壇頂峰。對於巴斯奇亞來說，這是突破性的一年，他先是在紐約安妮娜·諾賽伊（Annina Nosei）畫廊歷史性地舉辦首次個展，隨後又在洛杉磯高古軒畫廊（Gagosian Gallery）和蘇黎世布魯諾·比紹夫格畫廊（Galerie Bruno Bischofberger）舉行另一場個展，同時應邀參加第七屆卡塞爾文獻展（Documenta 7），是獲邀展出的176位知名藝術家中最年輕的一位。巴斯奇亞突然之間名聲大噪，被置於眾多藝術圈的鎂光燈下，成為圈內當之無愧的年輕國王，而本件作品正能在視覺上反映出這種激昂氣氛。

《無題》展現出巴斯奇亞激動人心的藝術語言，每一個筆觸都散發著內心的洶湧力量。藝術家用鮮明硬朗的黑色油棒勾勒人物的骨架輪廓，將其置於充滿力量而粗闊的紅色筆觸背景。雙目空空的主人公站在中央、被困在僅有一把小椅子的環境。他正不顧一切地掙扎著，試圖闖出這片狹窄逼仄的空間。圓頂天花板上放置一盞明燈，給人以希望之感，彷彿能使手持錘子的人物從這個空間中掙脫出來。畫面頂部的拱頂以黃色填充，視覺上類似於一頂金色的王冠，使《無題》一作可被視為扎根在藝術史的君王肖像畫傳統中，但同時又象徵著巴斯奇亞的個人藝術征途。

我們在《無題》中看到的創作手法，同樣表明巴斯奇亞在改變非裔藝術家的刻板印象與生存狀態方面的決心和緊迫感。他清楚地自知作為黑人藝術家在20世紀以白人為主導的藝術史中所處的不平等地位，而他的文化遺產則在藝術界極大地改變了這種根深蒂固的刻板印象。從對骨架人物的描繪中可以看出，巴斯奇亞打磨出一套大繁至簡的表現語言，既具有紐約都市塗鴉藝術的桀驁不馴，又具有尚·杜布菲（Jean Dubuffet）所代表的原生藝術（Art Brut）的美學特徵，從而形成獨樹一幟的活力風格。巴斯奇亞的藝術生涯如流星掠過天空般短暫卻璀璨奪目，在他眾多創作中，藝術家的十大拍賣記錄中有一半以上的作品是1982年之作。巴斯奇亞擺脫了傳統藝術創作的束縛，反抗藝術界頑固不化的主流。也正因如此，他成為那一代對抗體制、對抗傳統的藝術家中的縮影與典範。



Jean Dubuffet, The Tree of Fluids, 1950. Tate, London, United Kingdom.
Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
紹尚·杜布菲《液態的樹》1950年 英國 倫敦 泰特美術館



◊ 218

EDDIE MARTINEZ

(B. 1977)

Untitled

signed with the artist's initials and dated 'E.M. 15' (lower centre)
oil, acrylic, spray paint and enamel on canvas
183 x 275 cm. (72 x 108¼ in.)
Painted in 2015

HK\$4,200,000-6,200,000

US\$550,000-800,000

PROVENANCE

Timothy Taylor Gallery, London, UK
Private Collection, Mexico
Acquired from the above by the present owner

艾迪·馬丁內斯

(1977年生)

無題

油彩 壓克力 噴漆 瓷釉 畫布
2015年作
款識：E.M. 15 (中下)

來源

英國 倫敦 Timothy Taylor 畫廊
墨西哥 私人收藏
現藏者購自上述來源

“What I relate to most in my own work and process is the speed and raw unfiltered mark making.”

- Eddie Martinez

「我在創作過程中覺得最產生共鳴的一刻，
是速度和全然未經過濾的痕跡創作。」

— 艾迪·馬丁內斯





219

DANIEL RICHTER

(B. 1962)

The Evil Eye

signed, titled and dated 'the evil eye Daniel Richter 2011'
(on the reverse)
oil on linen
200 x 300 cm. (78 ¾ x 118 in.)
Painted in 2011

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

US\$200,000-320,000

PROVENANCE

Contemporary Fine Arts, Berlin, Germany
Regen Projects, Los Angeles, USA
Private Collection, Asia

LITERATURE

Galerie im Taxispalais Innsbruck, Snoeck Publishers,
Daniel Richter Chromos goo bugly, Gent, Belgium, 2015 (illustrated, pp. 94-95)

丹尼爾·利希特

(1962 年生)

邪惡之眼

油彩 麻布
2011年作
款識：the evil eye Daniel Richter 2011 (畫背)

來源

德國 柏林 Contemporary Fine Arts
美國 洛杉磯 Regen Projects
亞洲 私人收藏

出版

2015年《Daniel Richter: Chromos Goo Bugly》比利時 根特 Galerie im
Taxispalais Innsbruck, Snoeck Publishers (圖版，第94-95頁)





◊ 220

BANKSY

(B. 1974)

Lenin in Sight

spray paint on board
59 x 60 cm. (23¼ x 23⅝ in.)
Executed in 2004

HK\$7,000,000-9,000,000

US\$910,000-1,200,000

PROVENANCE

Artificial Gallery, London, UK
Private Collection, Asia (Acquired directly from the above by the present owner)
This work is accompanied by a Certificate of Authenticity from Pest Control.

BANKSY

(1974年生)

瞄準列寧

噴漆 木板
2004年作

來源

英國 倫敦 Artificial畫廊
亞洲 私人收藏 (現藏者直接購自上述畫廊)
此作品附Pest Control開立之作品保證書

“Art should comfort the disturbed and disturb the comfortable.” - **Banksy**

「藝術應安撫紛擾，或擾亂安逸。」 — Banksy





221

MADSAKI

(B. 1974)

Untitled

signed and dated 'MADSAKI 2019' (on the overlap)
acrylic and aerosol on canvas
140 x 100 cm. (55½ x 39¾ in.)
Painted in 2019

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

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

EXHIBITED

Tokyo, Japan, Kaikai Kiki Gallery, Kaikai Kiki Summer Show, July 2019.

MADSAKI

(1974 年生)

無題

壓克力 噴漆 畫布
2019 年作
款式：MADSAKI 2019 (畫布背面)

來源

日本 東京 Kaikai Kiki 畫廊
現藏者購自上述畫廊

展覽

2019年7月「Kaikai Kiki Summer Show」
日本 東京 Kaikai Kiki 畫廊



222

MADSAKI

(B. 1974)

Harassed

signed and dated 'madsaki 2018' (on the overlap)
acrylic and aerosol on canvas
Diameter: 120 cm. (47¼ in.)
Painted in 2018

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Kaikai Kiki Gallery, Tokyo, Japan
Private Collection, Asia

MADSAKI

(1974年生)

Harassed

壓克力 噴漆 畫布
2018 年作
款識：madsaki 2018 (畫布背面)

來源

日本 東京 Kaikai Kiki 畫廊
亞洲 私人收藏

◊ 223

NICOLAS PARTY

(B. 1980)

Still Life with an Empty Bottle

signed and dated 'Nicolas Party 2013' (on the reverse)
oil on canvas
90 x 130 cm. (35³/₈ x 51¹/₈ in.)
Painted in 2013

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

US\$650,000-910,000

PROVENANCE

The Modern Institute, Glasgow
Private Collection, Europe (Acquired directly from the above by the present owner)

尼古拉斯·帕蒂

(1980年生)

靜物與一支空瓶子

油彩 畫布
2013年作
款識：Nicolas Party 2013 (畫背)

來源

格拉斯哥 The Modern Institute
歐洲 私人收藏 (現藏者直接購自上述畫廊)

"I do feel that it's actually more logical to approach complexity through a simple subject. How many masterful pieces are made of the simplest of subjects?"

- Nicolas Party

「我認為，通過一個簡單的主題來呈現繪畫的複雜性更符合邏輯。看，有多少大師之作在描繪簡單的主題？」

— 尼古拉斯·帕蒂





224

ZENG FANZHI

(B. 1964)

Mask Series 1997 No. 0

signed in Chinese, signed and dated '97 Zeng Fanzhi' (lower right)
oil on canvas
60 x 50 cm. (23.6 x 19.7 in.)
Painted in 1997

HK\$4,300,000-6,000,000

US\$560,000-780,000

PROVENANCE

Anon. Sale, Poly International Auction Co., Ltd. Beijing, 28 May 2008, lot 428
Private Collection, Asia

EXHIBITED

Beijing, China, Poly Art Museum, Domestic and Abroad – Exhibition of
Chinese Artists in a Hundred Years, April – May 2007.

LITERATURE

Gladys Chung (ed.), Skira editore S.p.A., Zeng Fanzhi Catalogue Raisonné
Volume I 1984-2004, Milano, Italy, 2019 (illustrated, Chinese p. 161 ;
English p. 404, plate Z97-01)

曾梵志

(1964年生)

面具系列 1997 第0號

油彩 畫布
1997年作
款識：曾梵志 97 Zeng Fanzhi (右下)

來源

北京 保利 2008年5月28日 編號428
亞洲 私人收藏

展覽

2007年4月-5月 「本土與海外：百年華人藝術對話展」
中國 北京 保利藝術博物館

出版

2019年《曾梵志作品全集 第一冊 1984-2004》鍾嘉賢編輯 意大利 米蘭 Skira 出版社 (圖版，第Z97-01圖，中文 第161頁；英文 第404頁)

“ 1997 marked a drastic turn in the Mask Series, which shifted from the painterly texture of masks, oversized hands, and crumpled clothes to strengthened flatness, delicacy of glossy surfaces, and accurately delineated figures. Dark brown is replaced by bright, almost primary raw colors. To seek a semblance of flamboyant yet illusory theatrical grandeur, Mask Series 1997 no. 0 for the first time replaces the more usual scarlet with soft pink and smooths the lumpy and sculptural relief texture on the face of the portrayed figure.”

- Zeng Fanzhi Catalogue Raisonné

「1997年作品群見證了《面具系列》中後期巨大的轉變。藝術家減弱繪畫性，交錯皴擦的筆觸痕跡，無論是描繪面具，碩大的雙手，甚至於衣履的皺褶，都沒有過去作品常見的粗重肌理，取而代之是更為平滑光潔、被精細打磨般的質感、尖刻精細的人物輪廓線，加強了畫面的平面感，也傳達了精雕細琢的華美感。同時轉變的是引入鮮豔明快的色調，以近乎原色的亮麗色彩取代之前的棕灰色系。《面具系列1997第0號》即首次出現了柔和明快的粉紅色系，取代了過去常見腥紅濃稠的鮮紅色系，甚至減少了人物臉上肌肉盤結的紋理，呼應此階段希望表現舞臺華麗精緻、夢幻但虛假的感受。」

— 《曾梵志作品全集》



◆ 225

GEORGE CONDO

(B. 1957)

Multicolored Portrait

signed and dated 'Condo 2014.6' (upper left)
acrylic, charcoal and pastel on linen
128.3 x 108 cm. (50½ x 42½ in.)
Painted in 2014

HK\$12,000,000-16,000,000

US\$1,600,000-2,100,000

PROVENANCE

Skarstedt Gallery, New York, USA
Private Collection, New York, USA (acquired from the above by the previous owner)
Private Collection (acquired from the above by the present owner)

喬治·康多

(1957年生)

多彩肖像

壓克力 炭筆 粉彩 麻布
2014年作
款識：Condo 2014.6 (左上)

來源

美國 紐約 Skarstedt畫廊
美國 紐約 私人收藏 (前藏者購自上述畫廊)
私人收藏 (現藏者購自上述來源)



Vasily Kandinsky, *Dominant Curve (Courbe dominante)*, 1936,
Solomon R. Guggenheim Museum, New York, United States
瓦西里·康定斯基《主調曲線》1936年作
美國 紐約 所羅門·R·古根漢美術館

George Condo, a celebrated artist who first emerged into the New York art scene in the 1980s and worked alongside contemporaries such as Keith Haring and Jean-Michel Basquiat. His rich pictorial creations have made him one of the most inventive and popular artists of his generation. *Multicolored Portrait* (2014) epitomises Condo's mature style, it is also a continuation of his "expanded canvases" series. Executed in acrylic on linen, with well-defined charcoal lines and soft pastel elements outlining the portraiture against a yellow background, *Multicolored Portrait* presents exuberant forms and vital colours, presided over by balmy shades of sky-blue, lavender, fuchsia and light grey, conjure an expansive sense of light and space. This hybrid state human face—has been central to Condo's oeuvre since the major works *Diaries of Milan* (1984) and *Dancing to Miles* (1985), both in the collection of the Museum of Modern Art, New York. This is also the first time the present painting is being offered in the auction market, bringing in an elevated level of enthusiasm to appeal collectors.

Multicolored Portrait derives from his most-sought-after 'psychological cubism' series; it is a triumph of his multifaceted approach to bridge the boundary between figuration and abstraction. Snatches of recognizable human features—eyes, eyelashes, forehead and streaks of hair of an elegant nude—are subsumed in an enchanted chaos. The fragmented faces and upper body are composed of abstract shapes that assemble a three-dimensional form. The viewer can decipher Condo's re-contextualization of Picasso's cubism works of the 1930s, in which he finessed Cubism to prismatic heights. Condo's experimentation of various shapes to piece together the profiled head find clear parallels in works like Picasso's *Buste de femme* (1938). It is also evident that all top fifteen auction records of Condo derive from the same series.



GEORGE CONDO

喬治·康多

Throughout Condo's career, he has immersed in an intelligent conversation with the history of painting, and Picasso has remained a key touchstone and influence. "I describe what I do," said Condo in 2014, "as Psychological Cubism". Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states". However, there is one major difference between the two: Picasso's cubism emphasizes on creating a new way of seeing familiar faces, such as his most beloved Dora Maar; whereas for Condo, the highlight is on the psychological perception of his imaginary subjects. He does not only attempt to show an object from various angles, but rather to paint the internal and ever struggling emotions of the human psyche.

Although Condo is a painter, he also adopts a similar approach to a classical composer. *Multicolored Portrait* is a symphony of a painting—counterpoising flurries of busy movement with more quiet, open sections; with its density of ideas, overlapping themes and vibrant contrasts. Condo's expressive use of structure and improvisation, the rhyme and rule-bending of his forms and tones, also draws upon his relationship with music. At the University of Massachusetts, he studied Music Theory along with Art History. "You are still" said the theorist Félix Guattari to Condo, "a musician at heart. With you the polyphony of lines, forms and colours belong to a temporal dimension rather than one of spatial coordination. Your paintings are like non-arpeggio chords which unleash their harmonies and their melodic potential".



Pablo Picasso, *Buste de femme (Femme à la résille)*, 1937, Christie's New York, 11 May 2015, Lot 15A, Sold for USD 67,365,000
Artwork © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴勃羅·畢加索《拿漁網的女子半身像》佳士得紐約
2015年5月11日編號15A 成交價：67,365,000 美元

備受矚目的藝術家喬治·康多，1980年代在紐約藝壇驚艷亮相，曾與凱斯·哈林 (Keith Haring)、尚·米榭·巴斯奇亞 (Jean-Michel Basquiat) 等其他當代藝術先驅共事。其變化多端的圖像表達，令人嘆為觀止，使其成為該時期最別出心裁、聲名大噪的藝術家之一。《多彩肖像》(Multicolored Portrait) (2014年)，是為康多成熟作品之典範，亦是「擴展畫布」(expanded canvases) 系列中的延續。作為一幅壓克力麻布作品，《多彩肖像》中一道道醒目的炭黑線條勾勒著肖像；鵝黃背景之上，懸浮著天藍、淡紫、紫紅、淺灰等豐富的色塊，它們配合生氣勃勃的粉蠟筆觸與精彩絕倫的形狀，開拓出一個關於光芒與空間的遼闊境界。至於人像的多面容貌，自從現藏紐約現代藝術博物館的兩幅作品《米蘭日記》(Diaries of Milan) (1984年)、《舞動幾百里》(Dancing to Miles) (1985年) 以來，就一直是藝術家畫作中一個主要的題材。此作更是首次於拍場亮相，勢必令人期待。

《多彩肖像》出自康多極受推崇的「心理立體主義」(psychological cubism) 系列。此作同時亦可理解為藝術家連接「人像」與「抽象」橋樑的典型創作。畫中優雅的人像一絲不掛，面部上浮現出一組組熟悉的細節——眼睛、睫毛、額頭、髮絲等元素形成許多渾沌的漩渦。她的面容和上身由多個不完整的抽象形態拼湊而成，卻成功蛻變而成一個完整的立體形象。如此，觀者能在此作中辨識到康多是如何重新詮釋了畢加索於1930年代建立的立體主義視覺體系，繼而發展出一個全新的立體主義面相。如康多試驗以不同形狀架構人像的技法，與畢加索《女人胸像》(1938年) 的風格同出一轍。值得關注的是，康多歷來最高的15個拍賣紀錄均來自「心理立體主義」系列。

在其藝術生涯中，康多一直試圖與繪畫歷史進行深度對話，而畢加索便是他創作路上的一盞明燈。如藝術家自己在2014年提到：「我將我的創作形容為心理立體主義。畢加索同時從四個角度描繪一把小提琴，我則以四種心理狀態處理題材。」然而，二人背後其實蘊含著一個關鍵性的差異：畢加索的立體派強調重新檢視熟悉的面孔，他鍾愛的繆斯朵拉·馬爾 (Dora Maar) 就是一例；而康多則偏重幻想人物背後的心理投射。康多根本無意從多個角度表現事物的形象；相反，他希望直透人類心靈最深處，這裏充滿著掙扎的情感。

雖然康多為一名畫家，其畫風可堪比古典音樂作曲家的作曲方法。例如《多彩肖像》，實為一支視覺上的交響曲。藝術家用平靜開闊的區間、將密集深沉的想法、以主題繽紛的對比，去抗衡一切紛亂無章的頃刻。誠然，康多豐富的構圖、即興、韻律、不規則的形狀，以至色調，皆源於他自已與音樂密不可分的關係。在麻省大學研習時，他同步修讀音樂理論、藝術史兩門學科。理論家菲利克斯·伽塔利 (Félix Guattari) 曾對康多說：「你壓根還是一名音樂家。你多重的線條、形態、顏色，全都屬於時間上的維度，它們並非出自空間上的協調。你的畫作好像非琶音和弦，可釋放出和聲旋律背後的潛能。」



226

GEORGE CONDO

(B. 1957)

Little Dancer

signed and dated 'Condo 03' (upper left)
oil on canvas
127.3 x 101.6 cm. (50 1/8 x 40 in.)
Painted in 2003

HK\$3,800,000-5,800,000

US\$500,000-750,000

PROVENANCE

Luhring Augustine, New York, USA
Acquired from the above by the previous owner in 2005
Anon. Sale, Christie's New York, 14 November 2019, lot 886
Private Collection, Asia

喬治·康多

(1957年生)

小舞者

油彩 畫布
2003年作
款識：Condo 03 (左上)

來源

美國 紐約 Luhring Augustine 畫廊
前藏者於2005年購自上述畫廊
紐約 佳士得 2019年11月14日 編號 886
亞洲 私人收藏

"I believe that when I paint I become a conduit or medium for antipodal beings, between myself and the visions that exist inside of me."

- George Condo

「我相信，當我作畫時，我就成為一個管道，連接我自己和存在於我內心的對立幻象。」

— 喬治·康多



227

JAVIER CALLEJA

(B. 1971)

*Nuclear Broccoli; Few #22; Be Mine #15;
I'm Yours; Taunt #50; AC/DC #43;
Becomes #27 & Nice Hat #46 (8 Works)*

six watercolour and pencil on paper; two pencil on paper
29 x 29 cm. (11 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.); 15.8 x 15.8 cm. (6 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in.);
23.5 x 23.5 cm. (9 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in.); 11 x 16 cm. (4 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in.);
5 x 10 cm. (2 x 3 $\frac{7}{8}$ in.); 10.3 x 10 cm. (4 x 3 $\frac{7}{8}$ in.);
19 x 13.8 cm. (7 $\frac{1}{2}$ x 5 $\frac{5}{8}$ in.); 14.5 x 5 cm. (5 $\frac{3}{4}$ x 2 in.)
Painted in 2017

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

US\$240,000-360,000

PROVENANCE

Galerie Zink, Waldkirchen, Germany; AishoNanzuka Gallery,
Hong Kong; Dio Horia Gallery, Athens, Greece
Acquired from the above by the present owner

哈維爾·卡勒加

(1971年生)

*Nuclear Broccoli; Few #22; Be Mine #15;
I'm Yours; Taunt #50; AC/DC #43;
Becomes #27 & Nice Hat #46 (共八幅)*

六幅水彩 鉛筆 紙本；兩幅鉛筆 紙本
2017年作

來源

德國 瓦爾德基興 Zink 畫廊；香港 AishoNanzuka 畫廊；
希臘 雅典 Dio Horia 畫廊
現藏者購自上述畫廊





228

JAVIER CALLEJA

(B. 1971)

What I Mean

signed with artist's signature and dated '2017' (on the reverse)
acrylic on canvas
162 x 130 cm. (63¾ x 51⅞ in.)
Painted in 2017

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Artual Gallery, Beirut, Lebanon

Private Collection, Middle East (Acquired directly from the above by the present owner in 2017)

哈維爾·卡勒加

(1971年生)

What I Mean

壓克力 畫布
2017 年作
款識：2017 藝術家簽名 (畫背)

來源

黎巴嫩 貝魯特 Artual 畫廊
中東 私人收藏 (現藏者於2017年直接購自上述畫廊)

“Sometimes, you are painting, and your mind, your emotions, are all in the painting. This is the moment when you can find something new. It's an emotional moment.”

- Javier Calleja

「有時候，你會將所有思想、情緒都專注在繪畫的過程中。正是這時刻，你才會突破自己，找到新的靈感。這是一個激動的時刻。」

— 哈維爾·卡列哈



229

TOMOKAZU MATSUYAMA

(B. 1976)

Happy Zodiac

signed with artist's signature,
signed in Japanese and dated '2011' (on the reverse)
acrylic on canvas (triptych)
overall: 182.5 x 366 cm. (71½ x 144¼ in.)
each: 182.5 x 122 cm. (71½ x 48 in.) (3)
Painted in 2011

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Joshua Liner Gallery, New York, USA
Acquired from the above by the present owner

EXHIBITED

Washington DC, USA, American University Museum, Solo Exhibition
of Tomokazu Matsuyama "Thousand Regards", April - May 2012.

松山智一

(1976年生)

快樂星座

壓克力 畫布 (三聯作)
2011年作
款識：藝術家簽名 松山智一 2011 (畫背)

來源

美國 紐約 Joshua Liner 畫廊
現藏者購自上述畫廊

展覽

2012年4-5月「Thousand Regards - 松山智一個展」美國 華盛頓
美國大學美術館



Installation view of the Solo Exhibition of Tomokazu Matsuyama "Thousand Regards" in American University Museum, Washington DC, USA, 2012.

2012年 美國 華盛頓 美國大學美術館「Thousand Regards - 松山智一個展」展覽現場

Amongst artists who combine Eastern and Western aesthetics, Tomokazu Matsuyama can be considered as the forerunner in this school of expression. Like many Japanese artists with unorthodox practices, Matsuyama had a diverse upbringing — he spent his childhood between Tokyo, Japan and California, United States. His multicultural experience is thoroughly demonstrated in his works. The artist has just debuted his first solo exhibition "Accountable Nature" at Long Museum, Shanghai earlier this year. The exhibition reflects his versatile and diverse artistic language, further attesting his established status in the history of art.

In *Happy Zodiac*, Matsuyama infused the traditional Japanese palette with fluorescent colours. With these vibrant hues, the artist rendered a classic subject matter that is shared between both Japanese samurai culture and American western culture — horse and rider. Such treatment brings contemporary and traditional cultures together in a violent clash. The valiant knights gallop across the open



horizon while adorable animals scatter around the night sky. The brilliant use of colours accentuates the air of childhood whimsy that permeates this work. On one hand, Eastern visual vocabularies such as Japanese Ukiyo-e technique, scenes of falling snow and samurai are unmistakably featured here. On the other hand, Western elements such as street art, abstraction expressionism, the use of flat colour planes and rainbow psychedelic palette also have prominent roles in the composition. Lavishly decorative and conceptually rich, this work deftly balances between these polar opposites. The aesthetic of this amalgamation is highly distinctive. Tomokazu Matsuyama insightfully employed bicultural elements in this work in order to fully realise a subject matter that is both Eastern and Western in nature. Utilising his own complex upbringing as a point of departure, this work is both a retrospective and a response to globalisation and its effects on cultural identity.

論及將東西美學共融的藝術家，松山智一可謂是當中的佼佼者。正如衆多非典型的日本藝術家，他的成長之路亦是橫跨東西，自幼在日本東京和美國加州之間輾轉，受著兩種不同文化薰陶，此種多元文化的經歷充分地彰顯在其作品中。今年年初，上海龍美術館剛完成了他在中國內地的首場個展「自然可解」，反映他廣泛多元的藝術語言，進一步認可他藝術地位。

在《快樂星座》中可見他將傳統的日式色調融合耀眼的熒光色，以明亮鮮豔的色彩繪出日本武士文化和美國西部文化中的典型角色——馬匹與騎士，將傳統與現代文化劇烈碰撞。英勇的騎馬武士氣勢磅礴地越過天際，配以俏皮可愛的動物分散各處，整幅畫面色彩奪目亦帶點童趣。畫中既有東方特色，諸如日本浮世繪的技巧以及飄雪、武士等東方視覺元素，亦融合西方街頭及抽象主義的表達形式，以填彩畫式處理色彩，加上獨特的彩虹色調，兼顧裝飾性與概念性，作品別具辨識度。松山智一把跨文化（bicultural）元素運用得淋漓盡致，靈活巧妙地運用東西方主題，正是對其成長歷程和全球化對文化身份的影響作出清晰的回顧與回應。

230

LIU YE

(B. 1964)

Summer

signed and dated '05 Ye' (lower left)
acrylic on canvas
30 x 20 cm. (11¾ x 7⅞ in.)
Painted in 2005

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

US\$390,000-650,000

PROVENANCE

Galerie Frank Schlag & Cie., Essen, Germany
Private Collection, Europe (Acquired directly from the above by the present owner in 2005)

EXHIBITED

Essen, Germany, Galerie Frank Schlag & Cie, Liu Ye, December 2005 – January 2006
Oberstdorf, Germany, Villa Jauss, Uberall und Nirgends, 2012
Essen, Germany, Galerie Frank Schlag & Cie, The Upper-Half: The Bust Art in the 21st Century, 2014

LITERATURE

Kunstmuseum Bern, Chinese Window, exh. cat., Bern, Switzerland, 2007 (illustrated, p.38)
Villa Jauss, Uberall und Nirgends, exh. Cat., Oberstdorf, Germany, 2012 (illustrated, p. 47)
Galerie Frank Schlag & Cie, The Upper-Half: The Bust Art in the 21st Century, exh. cat., Essen, Germany, 2014 (illustrated, p. 87)
Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 323).

劉野

(1964年生)

夏

壓克力 畫布
2005 年作
款識：05 Ye (左下)

來源

德國 埃森 Frank Schlag & Cie 畫廊
歐洲 私人收藏 (現藏者於2005年直接購自上述畫廊)

展覽

2005年12月 - 2006年1月 「劉野」德國 埃森 Frank Schlag & Cie 畫廊
2012年 「Uberall und Nirgends」德國 奧伯斯多夫 Villa Jauss 藝術博物館
2014年 「The Upper-Half: The Bust Art in the 21st Century」德國 埃森 Frank Schlag & Cie 畫廊

出版

2007年 《Chinese Window》展覽圖錄 瑞士 伯恩 伯恩美術館 (圖版, 第38頁)
2012年 《Uberall und Nirgends》展覽圖錄 德國 奧伯斯多夫 Villa Jauss 藝術博物館 (圖版, 第47頁)
2014年 《The Upper-Half: The Bust Art in the 21st Century》展覽圖錄 德國 奧伯斯多夫 Frank Schlag & Cie 畫廊 (圖版, 第87頁)
2015年 《劉野：圖錄全集 1991-2015》德國 奧斯特菲爾登 Hatje Cantz Verlag出版社 (圖版, 第323頁)

“ I don't impose a meaning onto my audience, everyone should have their own interpretation. I hope my painting is like a container in which viewers can decide themselves what to put in.”

- Liu Ye

「每個人對藝術都有自己的解讀，我不強迫觀眾，希望我的畫像一個容器，觀眾自己可以決定往裡面放什麼東西。」

— 劉野





231

LIU WEI

(B. 1965)

Portrait

signed in Chinese, signed and dated 'Liu Wei 2004' (middle right)
oil on canvas
50.2 x 60.2 cm. (19¾ x 23¾ in.)
Painted in 2004

HK\$600,000-900,000

US\$78,000-120,000

PROVENANCE

Galerie LOFT, Paris, France
Private Collection, France (Acquired directly from the above by the present owner)

EXHIBITED

Paris, France, Galerie LOFT, Liu Wei: Paysage, February - March 2005.

劉煒

(1965 年生)

肖像

油彩 畫布
2004年作
款識：劉煒 Liu Wei 2004 (右中)

來源

法國 巴黎 LOFT 畫廊
法國 私人收藏 (現藏者直接購自上述畫廊)

展覽

2005年2月-3月 「劉煒：風景」法國 巴黎 LOFT 畫廊



232

WANG XINGWEI

(B. 1969)

Bali

signed and dated 'WXW. 2011' (on the reverse)
oil on canvas
80 x 80 cm. (31½ x 31½ in.)
Painted in 2011

HK\$600,000-900,000

US\$78,000-120,000

PROVENANCE

Galerie Urs Meile, Luzern, Switzerland
Private Collection, Switzerland (Acquired directly from the above by the present owner)

EXHIBITED

Lucerne, Switzerland, Galerie Urs Meile, Wang Xingwei, April – July 2012.
Beijing, China, Ullens Center for Contemporary Art (UCCA), Wang Xingwei, May – August 2013.

LITERATURE

Ullens Center for Contemporary Art (UCCA), Wang Xingwei, exh. cat., Beijing, China, 2013 (illustrated, p.46).

王興偉

(1969年生)

峇里島

油彩 畫布
2011年作
款識：WXW.2011 (畫背)

來源

瑞士 琉森 麥勒畫廊
瑞士 私人收藏 (現藏者直接購自上述畫廊)

展覽

2012年4月-7月 「王興偉」瑞士 琉森 麥勒畫廊
2013年5月- 8月 「王興偉」中國 北京 尤倫斯當代藝術中心

出版

2013年《王興偉》展覽圖錄 中國 北京 尤倫斯當代藝術中心 (圖版，第46頁)



233

ZHANG XIAOGANG

(B. 1958)

*Bloodline-Big Family:
Comrade No. 20 & No. 21*

signed in Chinese, signed and dated 'Zhang Xiaogang 1999'
(lower right of each)
two oil on canvas
each: 130 x 110 cm. (51½ x 43¼ in.) (2)
Painted in 1999

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

US\$390,000-650,000

張曉剛

(1958年生)

血緣-大家庭：
同志20號 及21號

油彩 畫布 (兩件作品)
1999年作

款識：張曉剛 Zhang Xiaogang 1999 (每件右下)



PROVENANCE

Galerie de France, Paris, France
Acquired directly from the above by the previous owner
Anon. Sale, Sotheby's London, 25 June 2009, lot 38
Acquired at the above sale by the present owner

EXHIBITED

Perigueux, France, Espace Culturel Francois Mitterrand, Portraits de Chine Contemporaine, June-September 2000.

LITERATURE

Galerie de France, Editions Xin-Dong Cheng, Amnesia and Memory, Beijing, China, 2003 (illustrated, pp. 48 & 49).
Huang Zhuan, ed., Zhang Xiaogang: Works, Literature and Research, 1981-2014, Sichuan Fine Arts Publishing House, 2016 (illustrated, plate 204 & 205, pp. 454 & 455).

來源

法國 巴黎 法蘭西畫廊
前藏者直接購自上述畫廊
倫敦 蘇富比 2009年6月25日 編號38
現藏者購自上述拍賣

展覽

2000年6月-9月「當代中國肖像」法國 佩里格 弗朗索瓦·密特朗文化中心

出版

2003年《失憶與記憶》法蘭西畫廊編 中國 北京 程昕東出版公司 (圖版, 第48及49頁)
2016年《張曉剛: 作品、文獻與研究 1981-2014》黃專編 中國 成都 四川美術出版社 (圖版, 第204及205圖, 第454及455頁)

234

LIU XIAODONG

(B. 1963)

Standing Upside-down

signed in Chinese and dated '1994. 1999.' (lower left)
oil on canvas
174.3 x 119 cm. (68⁵/₈ x 46⁷/₈ in.)
Painted in 1994 and 1999

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

US\$110,000-160,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 7 April 2007, lot 143
Acquired at the above sale by the present owner

LITERATURE

Central Academy of Fine Arts, Works of Liu Xiaodong: 1990-2000, Beijing, China, 2000
(illustrated in B&W, plate 74, p. 54).

劉小東

(1963年生)

倒立

油彩 畫布
1994及1999年作
款識：小東 1994. 1999. (左下)

來源

香港 蘇富比 2007年4月7日 編號 143
現藏者購自上述拍賣

出版

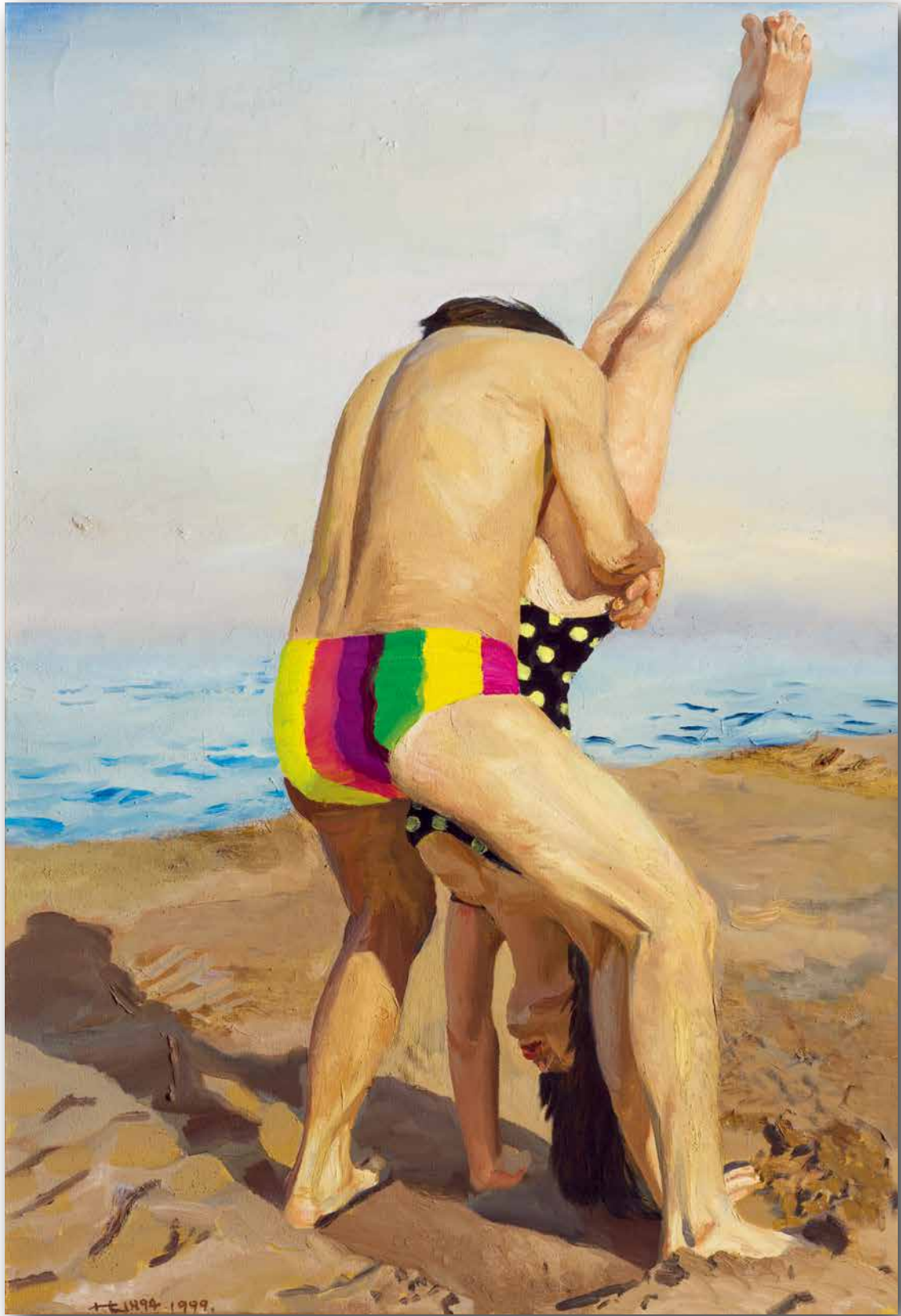
2000年《劉小東作品1990-2000》中國 北京 中央美術學院出版
(黑白圖版，第74圖，第54頁)

*"We don't believe in taking staged photographs anymore;
candid snapshots are the best. Following this line of thought,
everything I paint just comes naturally."*

- Liu Xiaodong

「我們再也不相信擺拍了，自然就是很好的東西。順著這個思路，
我畫身邊的東西非常自然。」

— 劉小東



235

LIU WEI

(B. 1965)

Businessman

signed in Chinese, signed and dated 'Liu Wei 2000' (lower middle)
oil on canvas
199.5 x 149 cm. (78½ x 58⅝ in.)
Painted in 2000

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

US\$200,000-320,000

PROVENANCE

Galerie LOFT, Paris, France
Private Collection, France (Acquired directly from the above by the present owner)

劉煒

(1965 年生)

商人

油彩 畫布
2000年作
款識：劉煒 Liu Wei 2000 (下中)

來源

法國 巴黎 LOFT 畫廊
法國 私人收藏(現藏者直接購自上述畫廊)

"A true artist should explore the aesthetics in the ordinary things in one's daily life. Only this is everlasting."

- Liu Wei

「一個真正的藝術家，應該在自己的日常生活中，從那些司空見慣的事物中找到美，這才是長久的永恒的東西。」

— 劉煒



236

HAROLD ANCART

(B. 1980)

Untitled

oilstick and coloured pencil on paper laid on wood panel
162.5 x 130.5 cm. (64 x 51 $\frac{1}{2}$ in.)
Painted in 2016

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

US\$130,000-260,000

PROVENANCE

David Kordansky Gallery, Los Angeles, USA
Private Collection, Asia (Acquired from the above by the present owner)

哈洛德·安卡特

(1980年生)

無題

油畫棒 彩色鉛筆 紙本 裱於木板
2016年作

來源

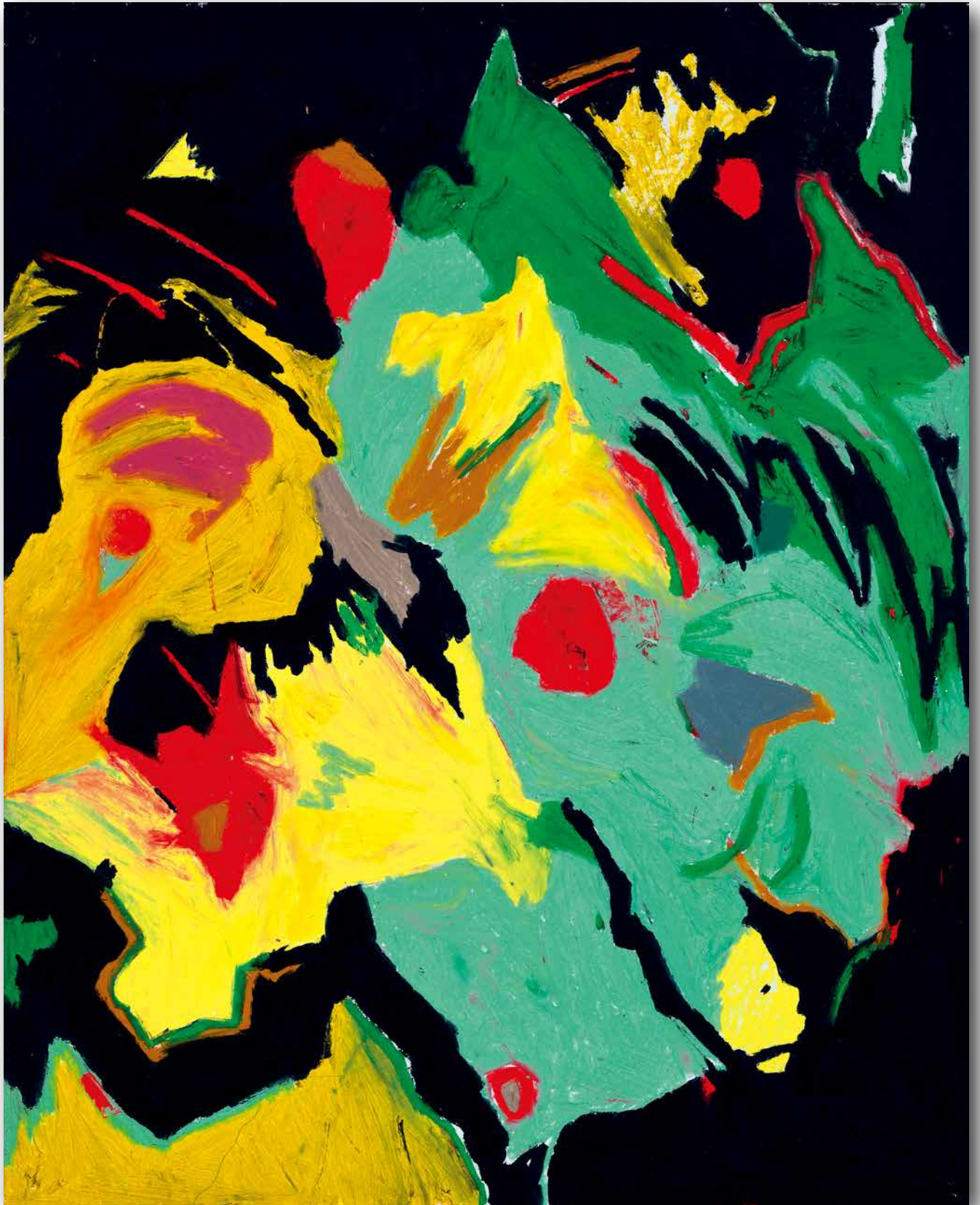
美國 洛杉磯 David Kordansky 畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

“ We no longer make that silly separation between figurative and abstraction. Artists from the previous generation prepared the ground for us, and you have the feeling now that everything is possible again.”

- Harold Ancart

「我們不再簡單地區別具象與抽象繪畫。前輩藝術家們為我們奠定了創作基礎，使我們覺得一切新的創作皆有可能。」

— 哈洛德·安卡特





237

HAROLD ANCART

(B. 1980)

Untitled

oilstick and pencil on paper laid on wood panel
130.5 x 177 cm. (51½ x 69¾ in.)
Painted in 2015

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

C-L-E-A-R-I-N-G Art Gallery, New York, USA
Private Collection, Asia

哈洛德·安卡特

(1980年生)

無題

油畫棒 鉛筆 紙本 裱於木板
2015年作

來源

美國 紐約 C-L-E-A-R-I-N-G畫廊
亞洲 私人收藏



238

KEIICHI TANAAMI

(B. 1936)

Tearful Kannon

signed and dated 'Keiichi Tanaami 2009' (lower right)
 acrylic on canvas
 145 x 97 cm. (57 1/8 x 38 1/4 in.)
 Painted in 2009

HK\$150,000-180,000

US\$20,000-23,000

PROVENANCE

Nanzuka Underground, Tokyo, Japan
 Acquired from the above by the present owner

EXHIBITED

Nanzuka Underground, KANNOOON, Tokyo, Japan, January -
 February 2009.

田名網敬一

(1936年生)

淚眼觀音

壓克力 畫布
 2009年作
 款識：Keiichi Tanaami 2009 (右下)

來源

日本 東京 Nanzuka Underground 畫廊
 現藏者購自上述畫廊

展覽

2009年1月 - 2月 「KANNOOON」 日本 東京 Nanzuka
 Underground 畫廊



239

**TAKASHI MURAKAMI (B. 1962)
& VIRGIL ABLOH (B. 1980)**

Dob

signed with both artists' signatures and dated '2018' (on the reverse)
acrylic on canvas mounted on shaped panel
150 x 170 cm. (59 x 66 7/8 in.)
Executed in 2018

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

US\$160,000-280,000

PROVENANCE

Gagosian Gallery, Paris, France
Acquired from the above by the present owner

EXHIBITED

Los Angeles, USA, Gagosian Gallery, AMERICA TOO, October 2018

村上隆 (1962年生)

及維吉爾·阿布洛 (1980年生)

Dob

壓克力 畫布 裱於特製木板
2018年作
款識：兩位藝術家簽名 2018 (畫背)

來源

法國 巴黎 高古軒
現藏者購自上述畫廊

展覽

2018年10月「AMERICA TOO」美國 洛杉磯 高古軒



240

YUE MINJUN

(B. 1962)

Relationship No. Two

signed and dated 'yueminjun 2003' (lower right);
signed, dated and inscribed in Chinese (on the reverse)
oil on canvas
139.1 x 107.5 cm. (54¾ x 42¾ in.)
Painted in 2003

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2006, lot 526
Acquired at the above sale by the present owner

LITERATURE

Hebei Education Press, Yue Minjun - the Lost Self, Hebei, China, 2005
(illustrated, p. 155).

岳敏君

(1962年生)

關係-2

油彩 畫布
2003年作

款識：yueminjun 2003 (右下)；岳敏君 2003年 非典年 (畫背)

來源

香港 蘇富比 2006年4月8日 編號526
現藏者購自上述拍賣

出版

2005年《岳敏君-迷失的自我》中國 河北 河北教育出版社
(圖版，第155頁)

241

ZENG FANZHI

(B. 1964)

Portrait

signed in Chinese, signed and dated 'Zeng Fanzhi 2007' (lower right)
oil on canvas
220 x 145 cm. (86 5/8 x 57 1/8 in.)
Painted in 2007

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

US\$390,000-650,000

PROVENANCE

Acquavella Galleries, New York, USA
Acquired from the above by the previous owner in 2009
Anon. Sale, Sotheby's London, 6 October 2018, lot 146
Private Collection, Europe

EXHIBITED

New York, USA, Acquavella Galleries, Zeng Fanzhi, April-May 2009

LITERATURE

Acquavella Gallery, Zeng Fanzhi, New York, USA, 2009 (illustrated, plate 26).
Hatje Cantz, Every Mark Its Mask, Ostfildern, Germany, 2010 (illustrated, p. 97).

曾梵志

(1964年生)

肖像

油彩 畫布
2007年作
款識：曾梵志 Zeng Fanzhi 2007 (右下)

來源

美國 紐約 Acquavella 畫廊
前藏者於2009年購自上述畫廊
倫敦 蘇富比 2018年10月6日 編號146
歐洲 私人收藏

展覽

2009年 4月-5月 美國 紐約「曾梵志」Acquavella 畫廊

出版

2009年《曾梵志》美國 紐約 Acquavella 畫廊 (圖版，第26圖)
2010年《曾梵志：面具的每一個標記》德國 奧斯特菲爾登 Hatje Cantz
(圖版，第97頁)

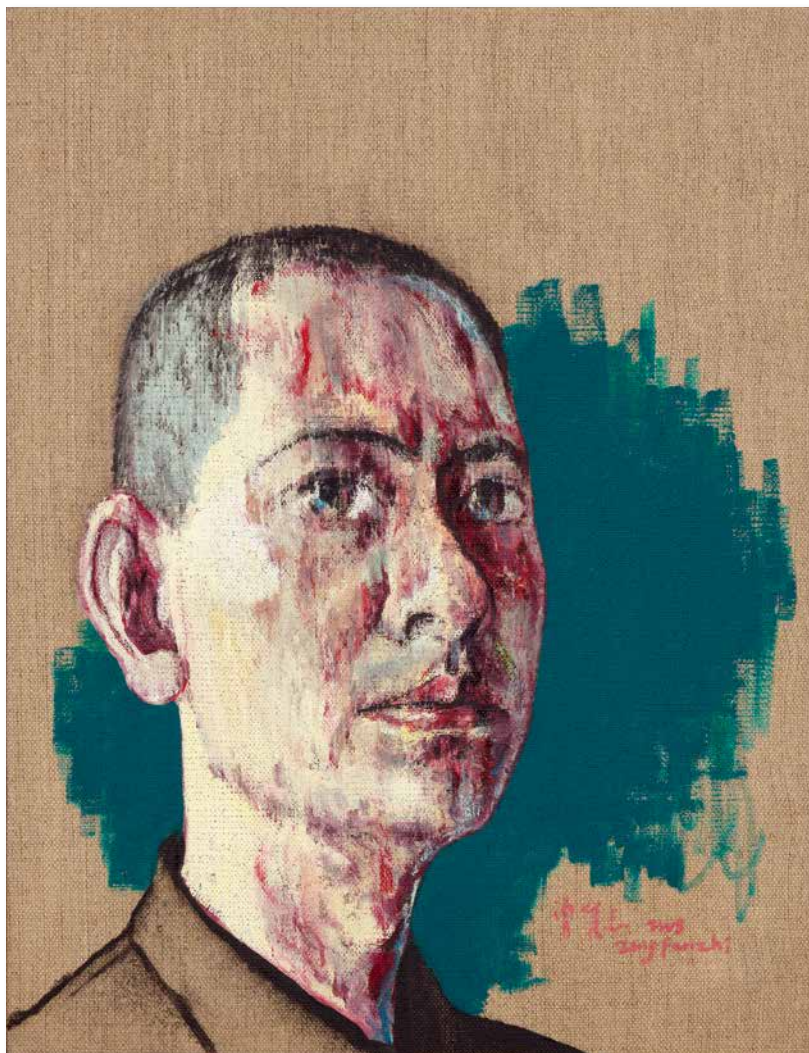
“ The world is changing constantly, which is its nature. Conversely, each of us should stay the same, remembering who we are and where we come from.”

- Zeng Fanzhi

「世界在持續不斷的變化，這是一種常態。相反地，我們應始終如一，時刻記住我們是誰，我們從哪裡來。」

— 曾梵志





242

ZENG FANZHI

(B. 1964)

Self-Portrait I

signed in Chinese, signed and dated 'Zeng Fanzhi 2008' (lower right)
oil on canvas
44 x 34 cm. (17 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in.)
Painted in 2008

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Acquavella Galleries, New York, USA
Private Collection, Europe (Acquired directly from the above by the present owner)

EXHIBITED

New York, USA, Acquavella Galleries, Zeng Fanzhi, April-May 2009

LITERATURE

Acquavella Gallery, Zeng Fanzhi, New York, USA, 2009 (illustrated, plate 3).

曾梵志

(1964年生)

自畫像 I

油彩 畫布
2008年作
款識：曾梵志 2008 Zeng Fanzhi (右下)

來源

美國 紐約 Acquavella 畫廊
歐洲 私人收藏 (現藏者直接購自上述畫廊)

展覽

2009年 4月-5月 美國 紐約「曾梵志」Acquavella 畫廊

出版

2009年《曾梵志》美國 紐約 Acquavella 畫廊 (圖版，第3圖)



243

MAO YAN

(B. 1968)

Andy

signed and dated 'My 2011-2012' (lower right)
oil on canvas
110 x 75 cm. (43¼ x 29½ in.)
Painted in 2011-2012

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Art & Public, Geneva, Switzerland
Private Collection, Europe (Acquired directly from above by the
present owner)

毛焰

(1968年生)

安迪

油彩 畫布
2011-2012 年作
款識：My 2011-2012 (右下)

來源

瑞士 日內瓦 Art & Public
歐洲 私人收藏 (現藏者直接購自上述畫廊)

244

LI SHAN

(B. 1942)

Sub-Rouge

signed and inscribed in Chinese, signed and dated 'Li Shan 1998'
(on the reverse); inscribed '250 x 168 cm. 'No. 98 - 3' (on the overlap)
oil on canvas
239.5 x 165.5 cm. (94¼ x 65½ in.)
Painted in 1998

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

US\$110,000-160,000

PROVENANCE

ShanghArt Gallery, Shanghai, China
Acquired from the above by the previous owner
Anon. sale, Christie's Hong Kong, 25 May 2013, Lot 28
Private Collection, Asia (Acquired from the above by the present owner)

李山

(1942年生)

亞胭脂

油彩 畫布
1998年作
款識：李山 Li Shan 1998 上海 (畫背)；250 x 168 cm No. 98-3 (畫布背面)

來源

中國 上海 香格納畫廊
前藏者購自上述畫廊
香港 佳士得 2013年5月25日 編號28
亞洲 私人收藏 (現藏者購自上述拍賣)





245

FANG LIJUN

(B. 1963)

Untitled

signed in Chinese, dated '2007.5' (lower left & lower right)
oil on canvas (6 panels)
overall: 270 x 720 cm. (106¼ x 283½ in.)
each: 270 x 120 cm. (106¼ x 47¼ in.)
Painted in 2007

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

US\$130,000-260,000

PROVENANCE

Private Collection, Europe

LITERATURE

Taipei Fine Arts Museum, Living Like a Wild Dog: 1963-2008 Archive
Exhibition of Fang Lijun, exh. cat., Taipei, Taiwan, 2009 (illustrated, p.337)

方力鈞

(1963年生)

無題

油彩 畫布 (六聯作)
2007年作
款識：方力鈞 2007.5 (左下及右下)

來源

歐洲 私人收藏

出版

2009年《像野狗一樣生活：1963-2008方力鈞文獻檔案展》
展覽圖錄 台灣 台北 台北市立美術館 (圖版：第337頁)



246

KAZUO SHIRAGA

(1924-2008)

Taera (Divine Music)

signed in Japanese (lower right); titled, dated and signed in Japanese (on the reverse)

oil on canvas

61 x 73 cm. (23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in.)

Painted in 1988

HK\$1,500,000-3,500,000

US\$200,000-450,000

PROVENANCE

Acquired directly from the artist by the previous owner
Tokyo Gallery, Tokyo, Japan

Acquired from the above by the previous owner

Anon. Sale, Sotheby's Hong Kong, 2 April 2017, Lot 621

Acquired at the above sale by the previous owner

Anon. Sale, Ravenel Taipei, 5 December 2020, Lot 30

Private Collection, Asia

This work is accompanied by a certificate of registration issued by the
Japan Art Dealers Association.

白髮一雄

(1924-2008)

妙樂

油彩 畫布

1988年作

款識：白髮 (右下); 含日文款識 妙樂

一九八八年十二月 白髮一雄 (畫背)

來源

前藏者直接購自藝術家

日本 東京 東京畫廊

前藏者購自上述畫廊

香港 蘇富比 2017年4月2日 編號621

前藏者購自上述拍賣

台北 羅芙奧 2020年12月5日 編號 30

亞洲 私人收藏

附日本洋畫商協會開立之藝術品登錄卡







CHU TEH-CHUN

朱 德 群



Fan Kuan, *Travelers Amid Mountains and Streams*,
National Palace Museum, Taipei, Taiwan
范寬《谿山行旅圖》台灣台北 故宮博物館

Chu Teh-Chun was the first Chinese artist to receive a prestigious membership at the Académie des Beaux-Arts, and his abstract art is very much based on his experience with Chinese traditional painting as well as a Western art that combines visuality and aurality. Wherever one looks among his impressive repertoire, one always manages to sense his expression of Chinese culture's magnanimous spirit, as well as a pleasing musicality from his rhythm and dynamism.

No. 134 beautifully represents Chu's preference for monochromatism during the 1960s, and the bold and flowing strokes of emerald and jade dance on the canvas, calling to mind the rapid cascade of the Iguazu Falls, or the undulating mountain ranges in traditional Chinese ink wash paintings. When composing this landscape, Chu made use of a lively and opulent turquoise that hints at the magnificent landscape paintings by Fan Kuan and Li Tang, while his composition and technique suggest sentiments that extend beyond the canvas, making him a spiritual successor of the ancient artists who turned poetry into pictures with lyrical imagery. It is no secret that Chu was a lover of Chinese poetry, and he carried on Song dynasty master Su Shi's notion of "oneness between calligraphy and painting" to write poetry through painting, using abstract vocabularies to present the essence of poetry, in effect succeeding the zeitgeist of ancient scholars through his own pioneering style.

In terms of its composition, *Triptych n° 4* is a rare fusion of Chu's Eastern and Western styles: for one, the artist was influenced by traditional Chinese scroll paintings during the 1990s, so that not



▲ Lot 247 Detail 局部

only the brushstrokes echo Chinese calligraphy, the triptych format also harken back to the ancient form. At the same time, thanks to his expert composition, this work creates a dynamic sense of space that single panels simply cannot provide – the crystalline clarity of the light and darkness interact with the bluish tones to put on a spectacular lightshow, and the triptych format draws one into a meditative trance that evokes the sacred aura of altarpieces from the Middle Ages, or perhaps the intense presence of Francis Bacon's triptychs.

Chu once said that "Kandinsky's creation of abstract art drew inspiration from Cézanne theories on painting, which in turn came from musical expression." The musicality of his art is on full display in *Variété*: The multicolour spectrum of the 90s replaced the monochromatic isolation from his earlier periods, the melodic dance of light and shadows on the canvas come to life through the vibrant notes of yellow, orange, and teal, commingling to show off their vigour as well as contented joy, elevating father of abstract art Kandinsky's admiration of music to a whole new level. Much like in the artist's large scale abstract oil painting *Symphonie festive*, created for the Shanghai Opera House, Chu's flowing and rich brushstrokes are married with dynamic cadence in *Variété*, reflecting his search for the utopian ideal of abstract art.

朱德群作為法蘭西藝術學院成立二百多年以來第一位獲授院士頭銜的華裔藝術家，其抽象創作建基於其中國書畫的表達經驗，以及西方融合視覺和聽覺的藝術呈現。在他廣闊的創作空間內，我們總能洞察到他深含中國文化的恢宏氣度，其富有韻律般舞動的音樂性亦令人心曠神怡。

《第134號》貫徹朱德群六十年代偏好單一色調的創作風格，在翠色欲流的碧綠背景上揮灑出各種線條，快筆疾走、闊筆揮毫，仿如伊瓜蘇瀑布奔瀉的流水，又似中國詩畫中翠綠的綿綿山巒。推置山水構圖的過程中，朱德群在這幅作品中加入了饒富生氣的松線元素，逐漸走出了范寬及李唐以渾雄奇偉著稱的山水格局，其構圖與技法表達畫外情韻，在精神層次上貼近古人寓詩於畫的抒情意象鋪陳。誠言，朱德群一向鍾愛中國詩詞，繼承宋代蘇東坡「書畫合一」的主張，以畫寫詩，藉由抽象的呈現來表達詩詞內蘊，別具繼往開來、傳承古代文人思潮的意義。

論構圖，《三聯作 第4號》是朱德群中西合璧創作中的稀有之作：一方面，九十年代朱氏受到中國傳統手卷軸的影響，不單筆法與中國書法吻合，更以三聯畫的形式創作；另一方面，在他深思熟慮的佈局下，作品啟動了單幅畫無法衍生的運動空間，富透明感的明暗與藍調色彩漸層衍生出的光影幻化意境，加上三聯幅的形式，吸引觀者冥想般的凝視，猶如中世紀祭壇畫般充滿神聖氛圍，又具有弗朗西斯·培根三聯幅令人屏氣凝神的場域性。

朱德群曾說：「康丁斯基創立抽象畫派，觀念來自塞尚的繪畫理論，起於音樂形式的表達。」其藝術的音樂性於《多變的旋律》表露無遺：九十年代五彩繽紛的色譜取代早中期的單色抽離感，畫布上奏鳴曲般的光影旋律，藉由富有韻律般舞動的艷彩細片，黃的、橙的、綠的，呈現活力充沛的音樂性、或平和寧靜的快樂，把抽象藝術之父康丁斯基（1866-1944）對音樂的推崇帶至更高境界。一如畫家為上海大劇院創作的巨幅抽象油畫《復興的氣韻》般，他以流暢豐盈的運筆與千變萬化的韻律，在《多變的旋律》中尋找抽象藝術的完美理想的典型。



lot 248



Wassily Kandinsky, *Composition VII*, 1913, Tretyakov Gallery, Moscow, Russia
瓦西裡·康定斯基《構圖7》1913年作 俄羅斯 莫斯科 特列季亞科夫畫廊

247

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Triptych n °4

signed in Chinese, signed and dated 'CHU TEH-CHUN. 98.' (lower right on the right panel); signed in Chinese, signed, dated, titled and numbered 'CHU TEH-CHUN 1998 Triptyque. N°4 1/3' (on the reverse of the left panel); titled and numbered 'Triptyque N°4 2/3' (on the reverse of the middle panel); & titled and numbered 'Triptyque N°4 3/3' (on the reverse of the right panel)

oil on canvas (triptych)

overall: 41 x 99 cm. (16 $\frac{1}{8}$ x 39 in.)

each: 41 x 33 cm. (16 $\frac{1}{8}$ x 13 in.) (3)

Painted in 1998

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

US\$200,000-320,000

PROVENANCE

Enrico Navarra Gallery and Darga Gallery

Acquired directly from the above by the present owner

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

LITERATURE

Galerie Enrico Navarra, Chu Teh-Chun Oeuvres Récentes, Paris, France, 1998 (illustrated, p. 67).

Galerie Enrico Navarra, Chu Teh-Chun, Paris, France, 2000 (illustrated, p. 265).



朱德群

(1920-2014)

三聯作 第4號

油彩 畫布 (三聯作)

1998年作

款識：朱德群 CHU TEH-CHUN. 98. (右屏右下)；

CHU TEH-CHUN 朱德群 1998 Triptyque. N° 4 1/3 (左屏畫背)；

Triptyque. N° 4 2/3 (中屏畫背)；Triptyque. N° 4 3/3 (右屏畫背)

來源

Enrico Navarra 畫廊及 Darga 畫廊

現藏者直接購自上述來源

此作品已經日內瓦朱德群基金會鑑定，如果作品尚未附保證書，買家可向基金會申請

出版

1998年《朱德群近作》法國 巴黎 納法瑞畫廊 (圖版，第67頁)

2000年《朱德群》法國 巴黎 納法瑞畫廊 (圖版，第265頁)



Francis Bacon, *Three Studies for a Portrait of John Edwards*, 1980, Private Collection, USA
弗朗西斯·培根《三個約翰·愛德華茲肖像研究》1980年作 美國私人收藏
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2021

PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
亞洲顯赫私人收藏

248

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

Variété

signed in Chinese, signed and dated 'CHU TEH-CHUN 95' (lower right); signed in Chinese, signed, dated and titled "'Variété" 'CHU TEH-CHUN 1996'" (on the reverse)

oil on canvas

65 x 81 cm. (25½ x 31⅞ in.)

Painted in 1995-1996

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

US\$200,000-320,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, lot 192

Acquired at the above sale by the present owner

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

EXHIBITED

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

LITERATURE

The Ueno Royal Museum & Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun, exh. cat., Taipei, Taiwan, 2007 (illustrated, p. 289).

朱德群

(1920-2014)

多變的旋律

油彩 畫布

1995-1996年作

款識：朱德群 CHU TEH-CHUN 95 (右下)；

"Variété" CHU TEH-CHUN 朱德群 1996 (畫背)

來源

香港 佳士得 2006年5月28日 編號192

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定，如果作品尚未附保證書，買家可向基金會申請

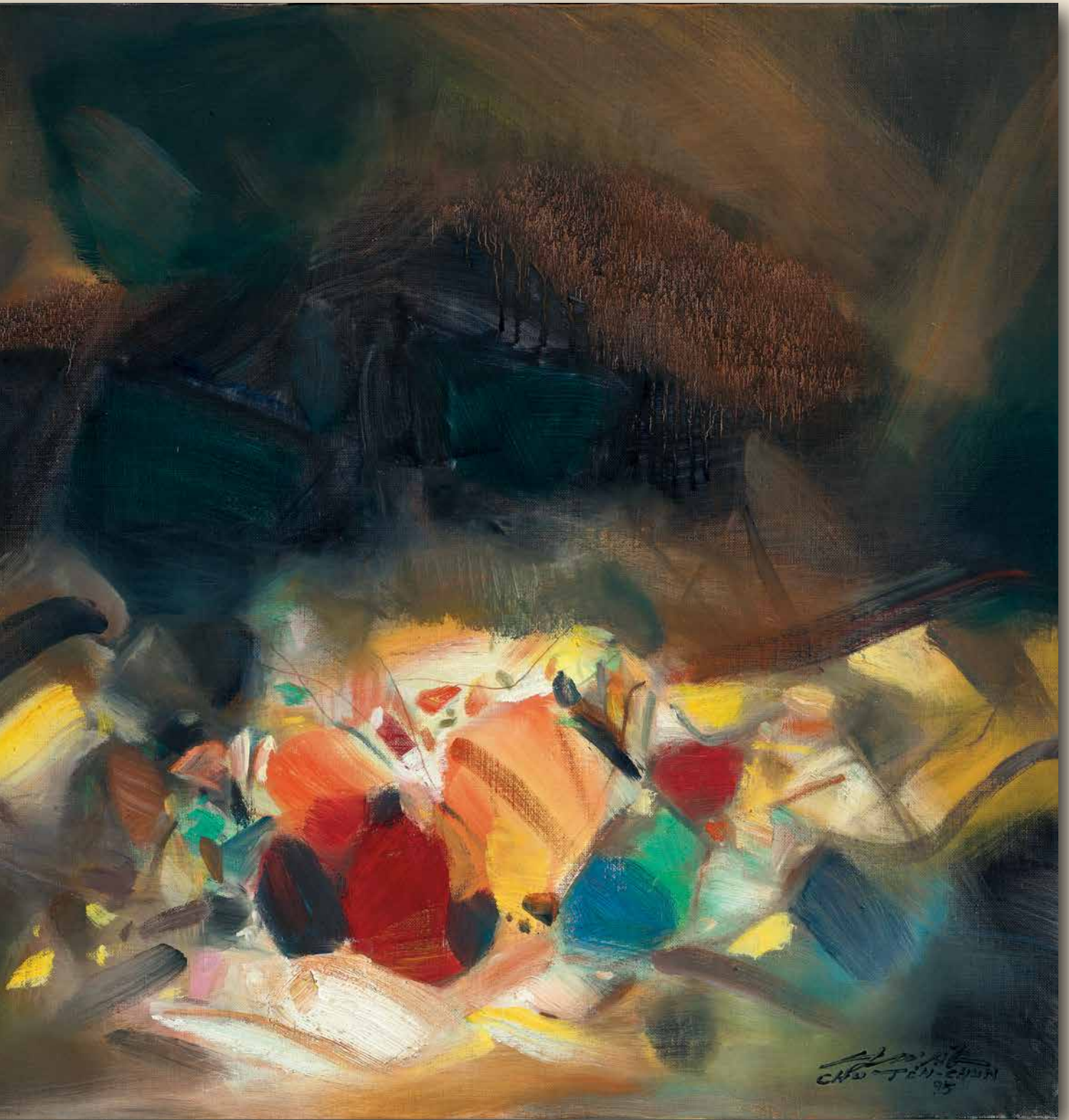
展覽

2007年6月-7月「大象無形—朱德群展」東京 日本 上野之森美術館

出版

2007年《大象無形—朱德群展》展覽圖錄 台北 台灣 上野之森美術館 馨昌股份有限公司 (圖版，第289頁)





249

CHU TEH-CHUN

(ZHU DEQUN, 1920-2014)

No. 134

signed in Chinese and signed 'CHU TEH-CHUN' (lower left); signed in Chinese, signed, titled, and dated 'CHU TEH-CHUN 1962 No. 134' (on the reverse)

oil on canvas

53.4 x 80 cm. (21 x 31½ in.)

Painted in 1962

HK\$1,800,000-3,800,000

US\$240,000-490,000

PROVENANCE

Private Collection, USA

Anon. Sale, Christie's Hong Kong, 27 May 2018, lot 398

Acquired at the above sale by the present owner

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

朱德群

(1920-2014)

第134號

油彩 畫布

1962年作

款識：朱德群 CHU TEH-CHUN (左下)；

朱德群 CHU TEH-CHUN 1962 No. 134 (畫背)

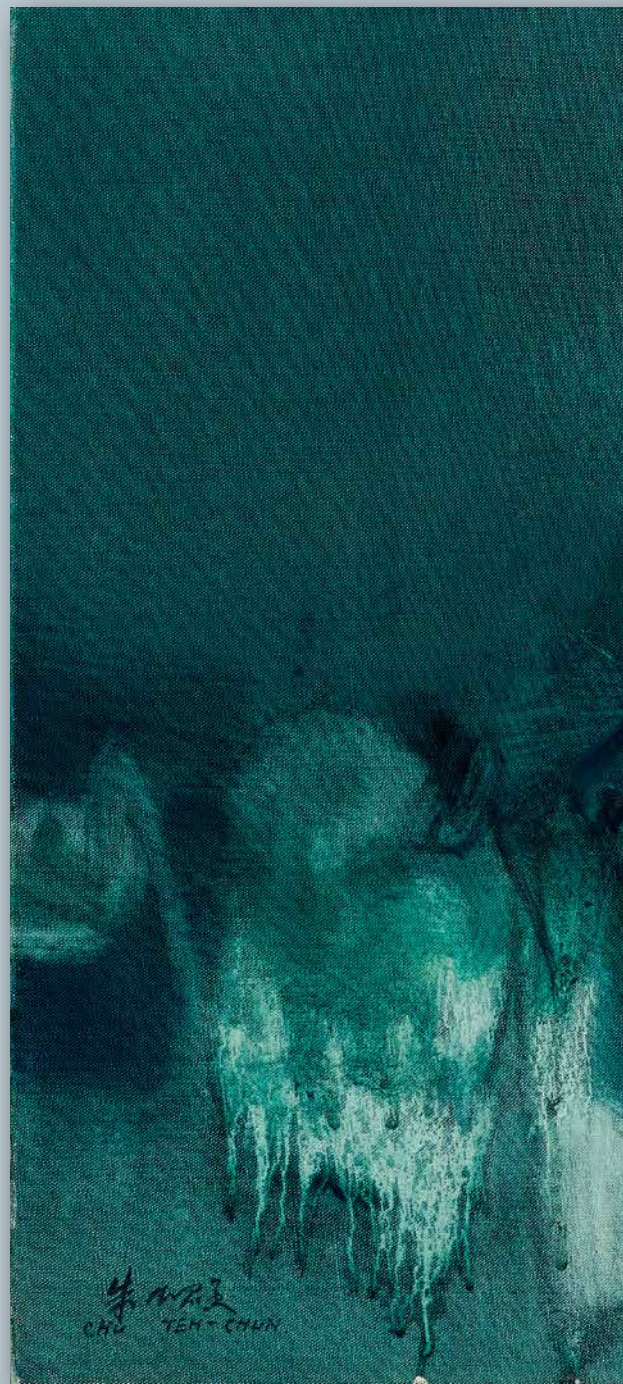
來源

美國 私人收藏

香港 佳士得 2018年5月27日 編號398

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定，如果作品尚未附保證書，買家可向基金會申請





PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION
美國重要私人收藏

250

WALASSE TING

(DING XIONGQUAN, 1929-2010)

Sun High High in Sky Roses Red as Fire

signed, dated and titled 'Sun high high in sky Roses Red as fire ting 74' (on the reverse)
acrylic on canvas
127 x 172 cm. (50 x 67¾ in.)
Painted in 1974

HK\$600,000-900,000

US\$78,000-120,000

PROVENANCE

Acquired directly from the artist by the present owner

丁雄泉

(1929-2010)

艷陽高照，玫瑰似火

壓克力 畫布
1974年作

款識：Sun high high in sky Roses Red as fire ting 74 (畫背)

來源

現藏者直接得自藝術家





251

SAM FRANCIS

(1923-1994)

Untitled

signed and dated 'Sam Francis 1977' (on the reverse)
acrylic on paper
75 x 104.1 cm. (29½ x 41 in.)
Painted in 1977

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

US\$110,000-160,000

PROVENANCE

Foster Goldstrom Fine Art, San Francisco, USA
The Buck Collection, Laguna Beach, USA, circa 1970s
Anon. Sale, Sotheby's, New York, 12 September 2007, lot 87
Acquired at the above sale by the previous owner
Anon. Sale, Christie's New York, 16 November 2017, lot 674
Acquired at the above sale by the present owner

EXHIBITED

London, UK, Bernard Jacobson Gallery, Sam Francis, June – August 2014.
London, UK, Bernard Jacobson Gallery, Sam Francis, April – May 2017.

LITERATURE

J. Yau (ed.), Sam Francis, Bernard Jacobson Gallery, London, UK, 2014
(illustrated, p. 41).
D. Burchett-Lere (ed.), Sam Francis: Online Catalogue Raisonné Project,
digital, ongoing, (illustrated, plate SF77-267).

山姆·弗朗西斯

(1923-1994)

無題

壓克力 紙本
1977年作
款識：Sam Francis 1977 (畫背)

來源

美國 三藩市 Foster Goldstrom藝術
美國 拉古納比奇 Buck 家族舊藏 (於1970年代購藏)
紐約 蘇富比 2007年9月12日 編號 87
前藏者購自上述拍賣
紐約 佳士得 2017年11月16日 編號674
現藏者購自上述拍賣

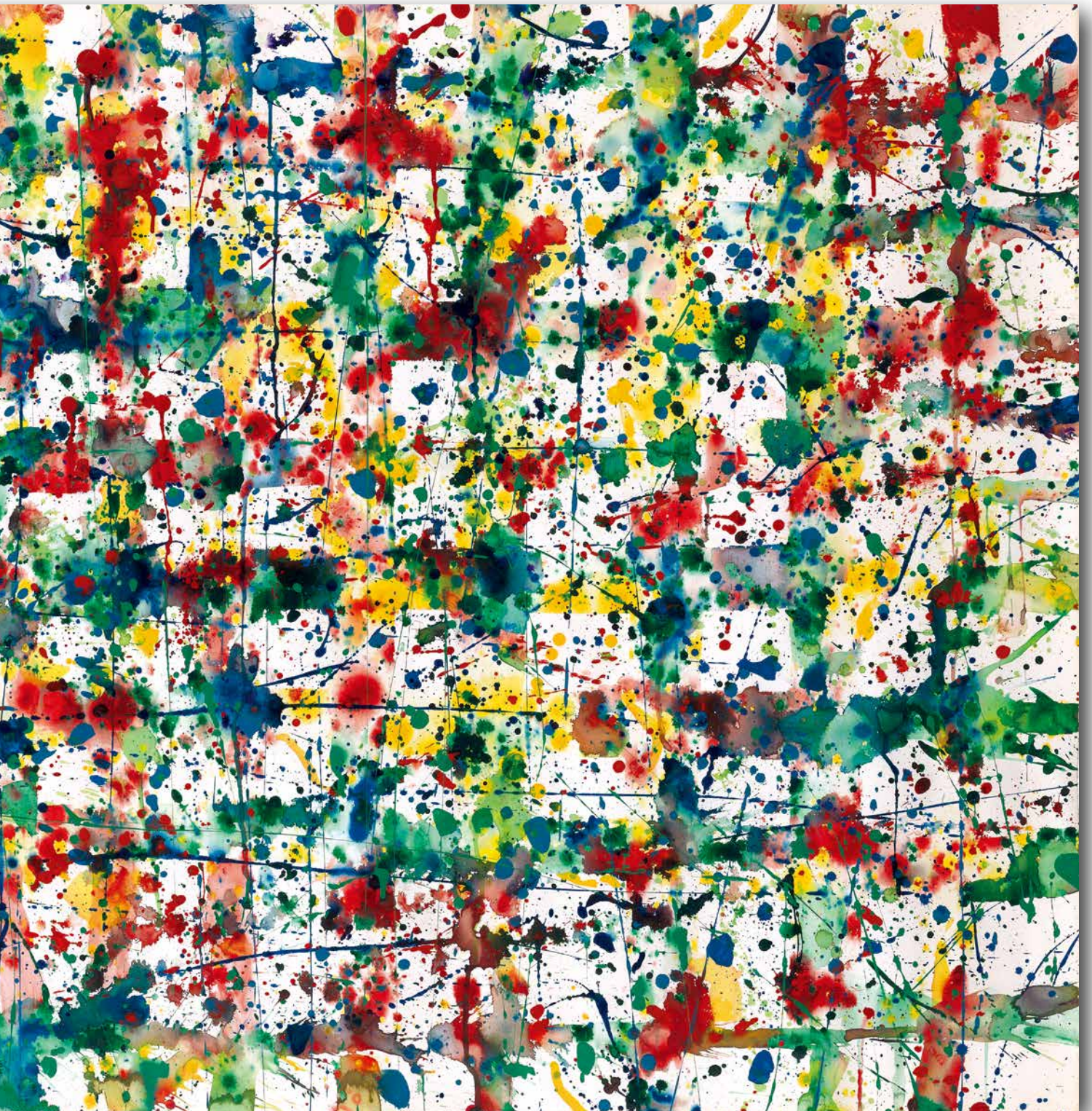
展覽

2014年6月-8月「山姆·弗朗西斯」英國 倫敦 Bernard Jacobson 畫廊
2017年4月-5月「山姆·弗朗西斯」英國 倫敦 Bernard Jacobson 畫廊

出版

2014年《山姆·弗朗西斯》J. Yau編輯 英國 倫敦 Bernard Jacobson畫廊 (圖版, 第41頁)
《山姆·弗朗西斯線上全集項目》D. Burchett-Lere編輯 (圖版, 第SF77-267圖)







ZAO WOU-KI

趙 無 極

If Zao Wou-Ki's works from the Hurricane Period and before reflect his interweaving of Chinese and Western artistic languages, his works from the 1980s take this convergence further, elevating Zao's meld of Chinese and foreign styles to an unprecedented height. It was in this period that Zao arrived at an ever-deeper revelation of his sense of self in art—attested by multiple solo exhibitions of oil paintings at prominent museums in Europe. From *17.12.82*, we can see the artist's confidence and the coalescence of artistic influences on him.

"I want to paint what cannot be seen: the breath of life, the wind, the various forms life can take, the birth of colours, and the way they merge." -Zao Wou-Ki

Among a sea of luminous paint, the dots, and smears bring to mind the Western interpretation of colour. The visual impact as presented in *17.12.82* is not seen before the '80s. The light source from the upper right corner, rendering a Western approach, centres the attention on the middle of the composition – ripples of immeasurable power on the canvas, instilling an immense momentum and feelings in Zao's sweeping colours. A storming sea, surging waves rocking and crashing to a tipping point and burst into splashes of violet, blue, ochre, and black hues. The composition evokes the raw, unlimited power and magnificence of the boundless nature, reminiscent of J.M.W. Turner's subliminal landscapes, immersing the viewers in an astounding visual experience in the world of Zao's through his adept command of oil painting.

The 1980s style of Zao highlights his role as pioneer and harbinger of a new epoch in the history of modern art. Much like Zhang Daqian's "splashed ink" technique, the variation of blue in *17.12.82* is indeed closely linked with the concept of traditional Chinese ink painting and the spiritual essence of Chinese landscape works. Colour has become

the crux of the work, with no other distinguishable elements to serve as a reference or signifier. In ink painting, new colours are coincidentally created by the mixing of colours the moment coloured ink contacts the surface of the absorbent Xuan paper. *17.12.82*, however, was not just about new colours but also blending them together to make natural transitions between different tones. To achieve such effect, Zao dilutes the paint and applies them carefully, reminding viewers of an ink painting.

With nothing to prove and no one to impress during the later periods, we can see from *Untitled* that Zao was painting for pure leisure with vivid, vibrant colours to reflect his alternate state of mind. While *Untitled* shares a faint similarity with *12.01.62* in terms of its horizontal composition, the structure was arranged rather differently.

Traditionally, the colour red symbolize all things auspicious, passion, as well as abundance. It is the theme colour for the most important festival in Chinese culture – Lunar New Year or Chinese New Year – that is believed to bring good luck and happiness. Letting the colour be the source of power here, Zao absorbs every element that has appeared in the paintings above – the rigid lines, strokes, and light. Letting go of these elements, Zao himself is also liberated from any restraints or personal aspiration of his art.

Strips of brilliant blue breaking through the dominating red washes, the structure of *Untitled* is driven by the tension between the red and the blue, the shifting yet resonant texture, arriving at a resemblance of the majestic Mark Rothko's No.1 (Royal Red and Blue). Being released through all worldly matters, Zao Wou-Ki's energy and enthusiasm for art and life continues to drive the artist to devote his energy in painting until the final days of his life.



▲ Lot 252 Detail 局部

如果說，趙無極在「颶風時期」之前的作品是中西合璧的藝術表達，那麼自上世紀80年代起，他進一步推動了這種風格，並達到了史無前例的高度。正是在這一時期，趙無極在藝術中的自我揭示達到了空前的深度——他在歐洲知名博物館舉辦了多個油畫個展。從《17.12.82》這幅作品中，觀者可以直觀感受到藝術家的自信及其所受的多種藝術風格的影響。

「我想畫的是那些不可見的事物：生命的氣息、風、生命的多種形態，以及色彩的起源與融合。」
——趙無極

在眾多色彩鮮明的作品中，彩點及塗抹的色塊都讓人聯想到西方藝術對色彩的解讀。《17.12.82》這幅作品所呈現的視覺效果，在畫家80年代的作品前從未有過。右上角的一束光源，這種西方的表現手法，使得觀眾聚焦於畫面的中央——由神秘力量激起的陣陣漣漪。趙無極作品中的色彩極富感召力，讓觀者心裏湧起一股澎湃的能量及強烈的情緒。人們也許會想到暴風雨時波濤洶湧的海面，海浪不斷撞擊著礁石，直至最後爆發成多種色彩：紫羅蘭、藍色、赭色及黑色。畫作喚起了人們對於無邊無際的大自然的感受——那原始的、無窮的力量及其宏偉且瑰麗的意象，也讓人想起了威廉·透納(J. M. W. Turner)夢幻世界般的風景畫。趙無極嫺熟的油畫技法，使觀眾沈浸於他所創造的世界裏，體會震撼人心的視覺盛宴。

趙無極上世紀80年代的創作風格，彰顯出他是現代藝術史上一位劃時代的先驅者。與張大千「潑墨潑彩」技法頗為相似，《17.12.82》中藍紫色調的變化，呼應了中國傳統彩墨畫的理念以及中國風景畫的內在精髓。色彩成為了作品的核心，而用畫作的其他標誌性元素則沒有那麼強烈的辨識度。在彩墨畫中，顏料與宣紙表面接觸的一瞬間會演變出新的顏色。《17.12.82》這幅畫作的特別之處不在於新的色彩，而是其混合而成的自然漸變。為了實現這一效果，趙無極稀釋了顏料並進行仔細塗抹，讓人不由得想起了彩墨畫。

畫家在創作晚期已功成名就，此時無需再尋找方式證明自身或是去取悅任何人。從《無題》中可以看出畫家此刻作畫純粹為了消遣，畫中生動鮮明的色彩可反映他腦海中的另一種狀態。儘管《無題》與《12.01.62》在橫向構圖上有些許相似，畫作的整體結構卻有較大的差異。

傳統意義上講，紅色象征著吉祥、激情與富裕，也是慶祝中國文化最重要的節日——春節，所用的顏色，因為人們相信紅色會帶來好運氣。在《無題》中，趙無極讓紅色成為了作品力量的來源，隱去了先前畫作中出現過的所有元素——嚴謹的線條、筆畫與光源。當不再受到這些因素的影響，畫家本人便可從先前藝術創作的種種限制與個人期望中掙脫出來。

《無題》中紅色與藍色的張力形成了畫作主體——在一片鮮紅塗料之中，劃過了兩道色彩鮮明的藍。色彩變幻卻又相映成趣，讓人想起了馬克·羅斯科(Mark Rothko)的《1號皇家紅和藍》No.1 (Royal Red and Blue)。從世俗瑣事中脫身後，趙無極憑借其對於藝術及生命的能量及激情，繼續投身於藝術創作中，直至生命的最後一刻。



J.M.W. Turner, Snow Storm - Steam-Boat off a Harbour's Mouth, 1842. Tate, London, UK.
威廉·透納《暴風雪：汽船駛離港口》1842年作 英國 倫敦 泰特美術館



Lot 253

◊ ◆ 252

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

17.12.82

signed in Chinese, signed 'ZAO' (lower right);
signed and dated 'ZAO WOU-KI 17.12.82' (on the reverse)
oil on canvas
81 x 65 cm. (31 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)
Painted in 1982

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

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

PROVENANCE

Acquired directly from the artist by the previous owner

Private Collection, France

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 1 June 2018.

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

LITERATURE

J. Leymarie, Editions Cercle d'Art, Zao Wou-Ki, Paris, 1986 (illustrated in B&W, plate. 552, p. 352)

P. Daix, Editions Ides et Calendes, Zao Wou-Ki, L'oeuvre 1935- 1993, Neuchatel, Switzerland, 1994 (illustrated, p. 141).

趙無極

(1920-2013)

17.12.82

油彩 畫布
1982年作
款識：無極ZAO (右下)；ZAO WOU-KI 17.12.82 (畫背)

來源

前藏者直接得自藝術家

法國 私人收藏

現藏者購自上述來源

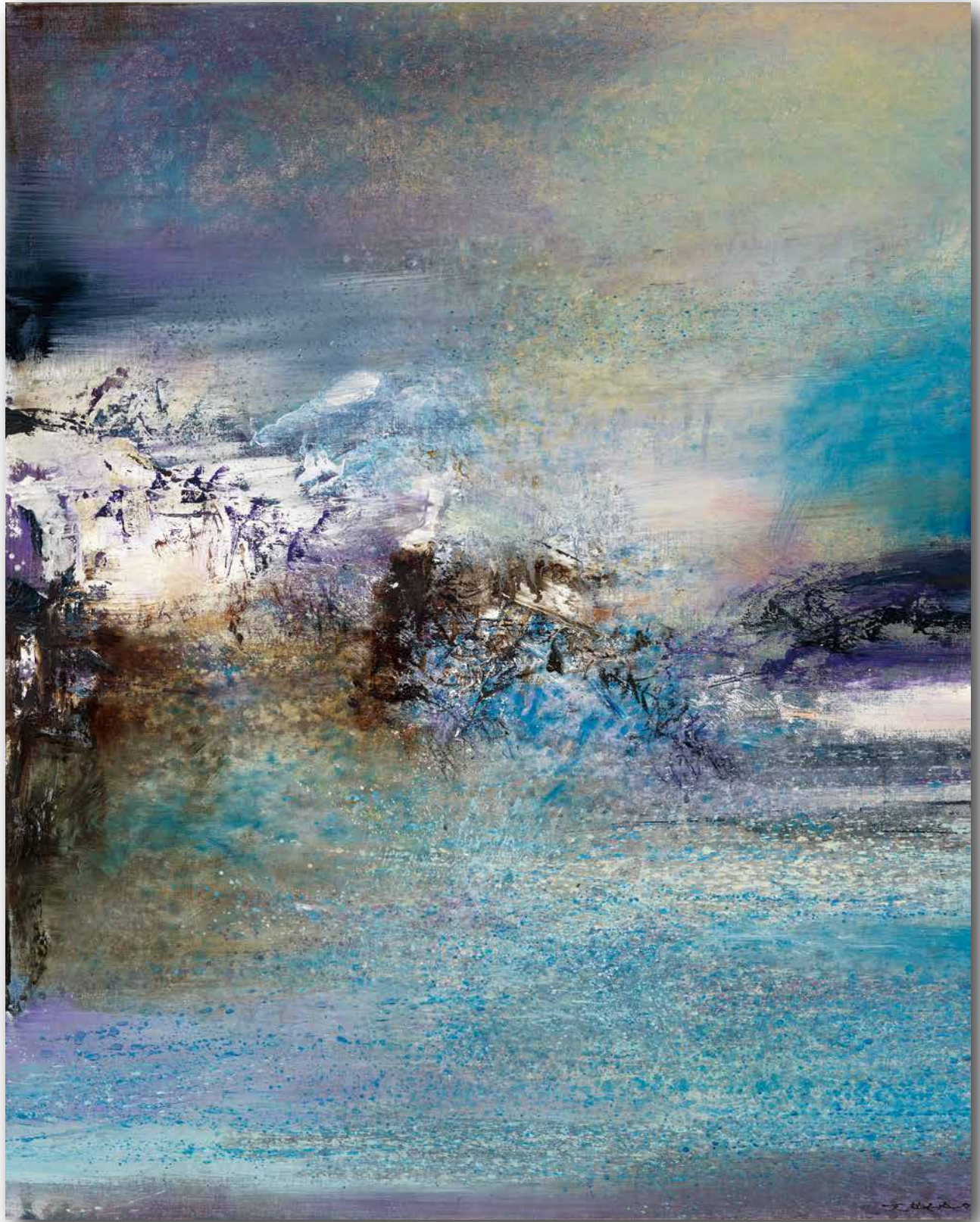
此作品附趙無極基金會於2018年6月1日所開立之保證書。

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

出版

1986年《趙無極》J. Leymarie著 法國 巴黎 Editions Cercle d'Art出版(黑白圖版，第552圖，第352頁)

1994年《趙無極：1935-1993作品》P. Daix 著 瑞士 納沙泰爾 Ides et Calendes出版(圖版，第141頁)



253

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Untitled

signed in Chinese, signed 'ZAO' (lower right)

oil on canvas

60 x 72.8 cm. (23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ in.)

Painted in 2004

HK\$4,200,000-6,200,000

US\$550,000-800,000

PROVENANCE

Acquired directly from the artist by the present owner

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

趙無極

(1920-2013)

無題

油彩 畫布

2004年作

款識：無極ZAO (右下)

來源

現藏者直接購自藝術家

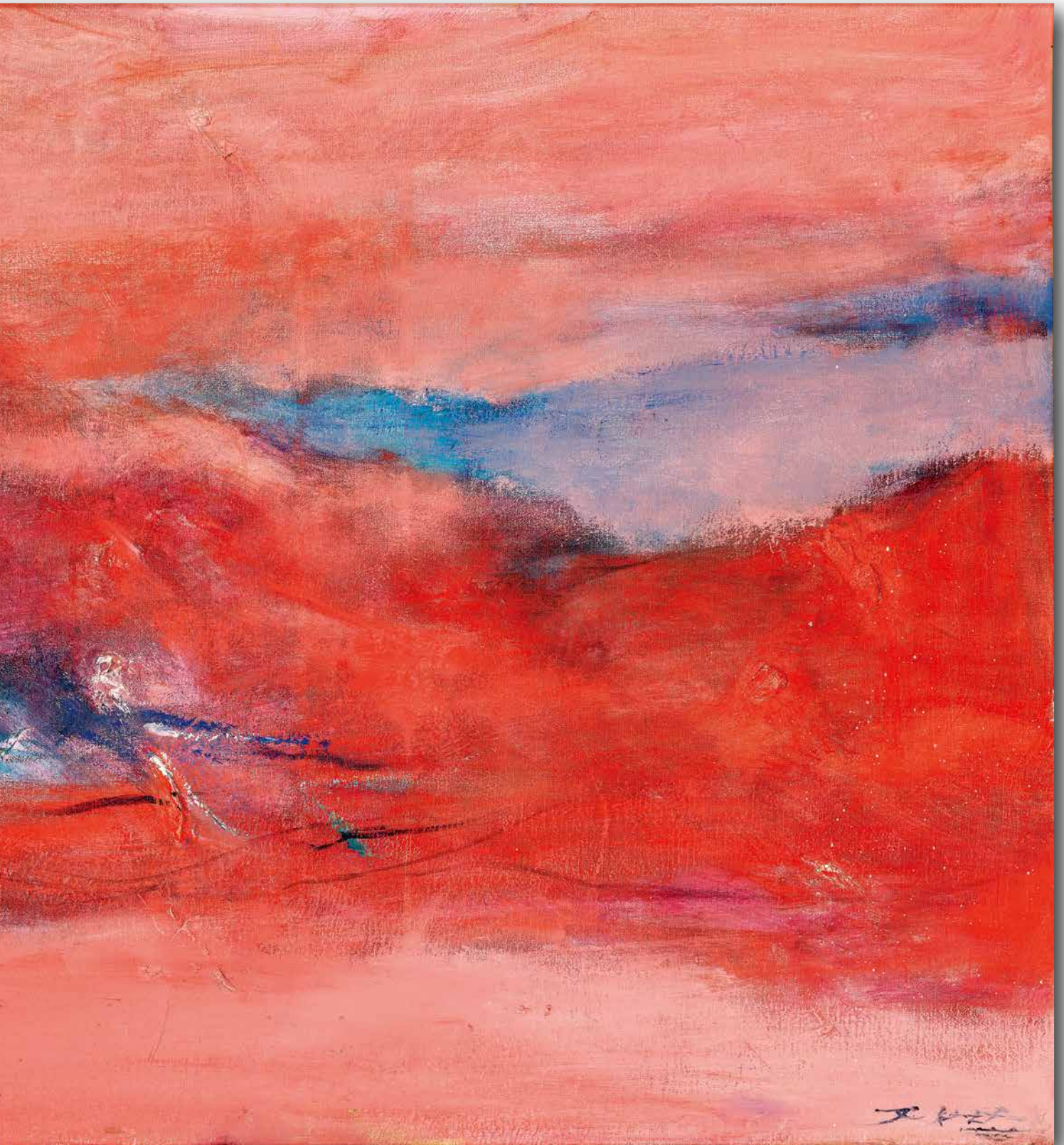
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)。



Mark Rothko, No 1 (Royal Red and Blue), 1954. Private Collection.
(Sotheby's New York, 13 November 2012, Lot 19, sold for 75,122,500 USD)
Artwork © 1998 Kate Rothko Prizel & Christopher Rothko /
Artists Rights Society (ARS), New York

馬克·羅斯科 1號皇家紅和藍 1954年 私人收藏
(蘇富比紐約 2012年11月13日 編號19 成交價：75,122,500 美元)





KOREAN 20TH CENTURY ABSTRACT ART

韓國二十世紀抽象藝術

Korean 20th century abstract art articulates a different logic compared to that of the West. Unlike Western paintings that focus on the formal elements, Korean abstract art held a great regard for the reflective nature and the meditative condition of traditional Asian ink paintings, which were exemplified in three works by Kim Whan-Ki and Rhee Seundja featured in this sale. Highly regarded as the most important pioneers of Korean 20th century abstract art, they are the first to appropriate the formal abstraction explored by artists in the West – rendering nature through organic motifs, geometrical forms, repetitive brushstrokes and careful layering of paint.



Lot 256

Kim Whan-Ki's *Early Morning* painted in 1967 illustrates his artistic development of abstraction during the 1960s when he lived in New York. During this New York period from 1963 to his death in 1974, Kim explored a variety of materials and techniques, including gouache, sand mixed with oil paint, oil on newspaper, collage, and paper maché. As demonstrated, Kim emphasized harmony in colour and pattern, and evoked the flowing charm of Asian ink paintings, seeking his own abstraction. Through his constant effort and ceaseless experiment to deconstruct and simplify forms, the artist's own approach to 'pointillism' began to appear in his works in the early 1970s. Two rows of points in the upper and lower area of *Early Morning* are very important emergence of 'pointillism,' displaying the origin of all the lines and dots are the common shapes of mountains, trees, or little islands which can be found throughout the Korean landscape. As he ultimately aimed, Kim's work is nature itself.

Rhee Seundja is one of the first generations of Korean 20th century abstraction, who successfully positioned herself as an abstract painter in Paris during the late 1950s. *Untitled* from 1960 and *Sous l'écorce vive* from 1963 featured here, are great examples to illustrate her style developed in the early 1960s. As two works featured here exemplify, the works from the 1960s display her pursuit of abstraction based on content, unifying form and content into one, which was contrary to most other Western abstract painters of the Time. *Sous l'écorce vive* and *Untitled* are powerful anchor points to introduce Rhee Seundja's vast body of works, both emblematic of the artist's most important period of her career which propelled her to international recognition.

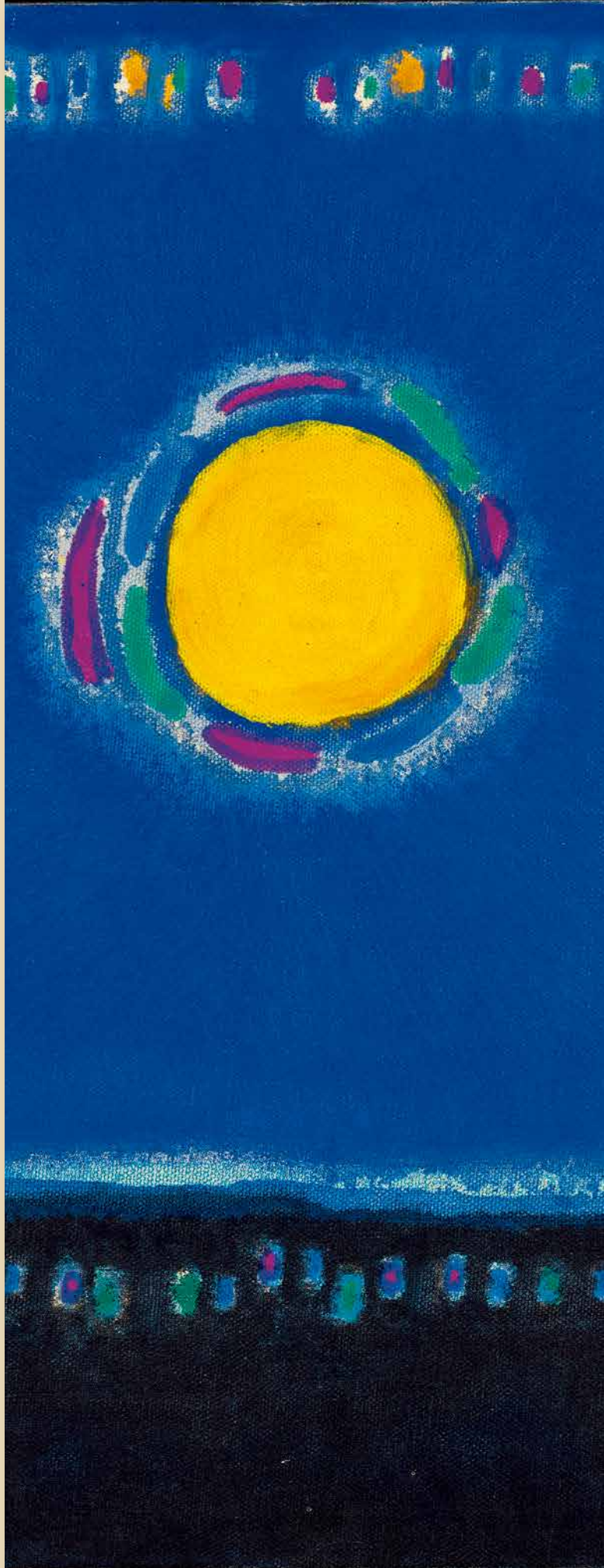


Lot 255

韓國二十世紀抽象藝術表現了與西方全然不同的思考邏輯。不同於西方繪畫專注形式感的表達，韓國抽象藝術非常重視亞洲傳統水墨畫的反思性質及沉思狀態，是次拍賣呈現的金煥基和李聖子的三幅作品就是極佳的例證。兩位畫家被公認為韓國二十世紀抽象藝術中最为重要的先驅，他們從西方抽象形式中汲取靈感，再融入個人的東方世界觀——透過圖形、幾何形體、豐富的筆觸、層疊渲染的色彩，描繪出心中的自然。

金煥基在1967年創作的《清晨》展現了藝術家1960年代客居紐約時所發展出的抽象藝術。由1963年直至1974年離世，金煥基在紐約度過了人生最後及最有藝術造力的十餘年，探索了多元的媒材與繪畫技巧，包括水粉、砂礫混合的顏料、油彩報紙、拼貼畫、和紙塑等。如在《清晨》中，金煥基強調色彩和圖案的和諧，這不禁令人想起亞洲設色水墨畫的飄逸魅力，並找到屬於他個人的抽象語言。透過持續不懈的努力、不斷的解構嘗試、以及形式的簡化，於1970年初逐漸發展出獨特的「點彩」表現方式。《清晨》上下端兩排的圓點可謂「點彩」表現的重要起源，作品中，可見所有線條與圓點的靈感都源自於韓國風景中常見的高山、樹林、或小島的形狀。正如他的終極目標，金煥基的作品就是對大自然的抽象表達。

李聖子是韓國二十世紀抽象藝術第一代畫家之一，在1950年代後期，她將自己定位為巴黎抽象畫家。今季，我們榮幸呈現1960年《無題》和1963年《構圖》，兩者皆展現出她在1960年代初期所發展出的個人風格。兩幅作品都經過極其耗時的創作過程，所有的筆觸也是反復沉思後的結果。《Sous l'écorce vive》與《無題》作為李聖子創作生涯早期的重要作品，兩幅均來自藝術家創作生涯早期的重要階段，為其日後建立豐富的藝術體系奠定了基礎，也促使她成為國際矚目的藝術大師。



254

KIM WHANKI

(1913-1974)

Early Morning

signed, dated, titled and inscribed '1967 whanki new york EARLY MORNING' (on the reverse)

oil on canvas

38 x 28 cm. (15 x 11 in.)

Painted in 1967

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

US\$110,000-160,000

PROVENANCE

Private Collection, Asia

金煥基

(1913-1974)

清晨

油彩 畫布

1967年生

款識：1967 whanki new york EARLY MORNING (畫背)

來源

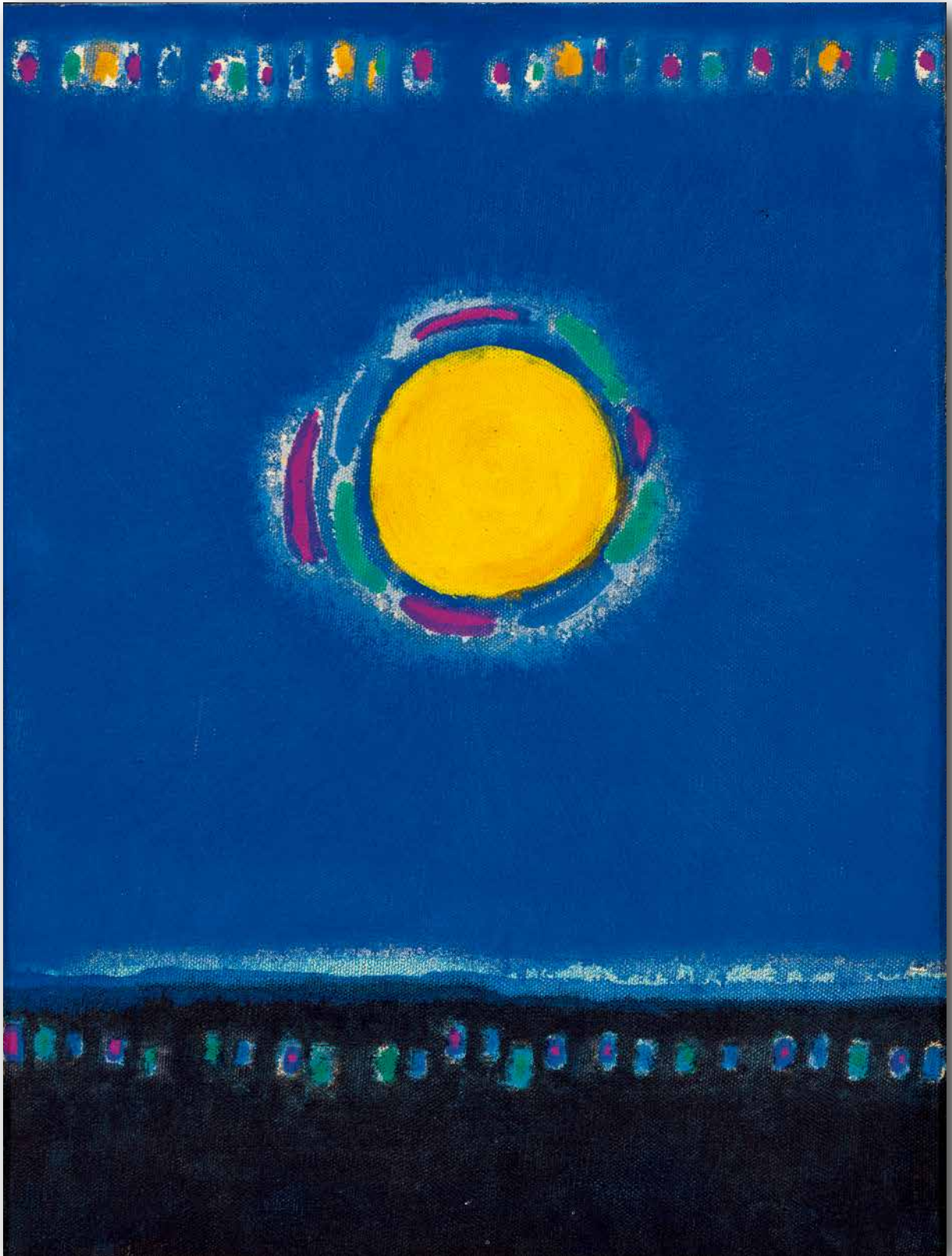
亞洲 私人收藏

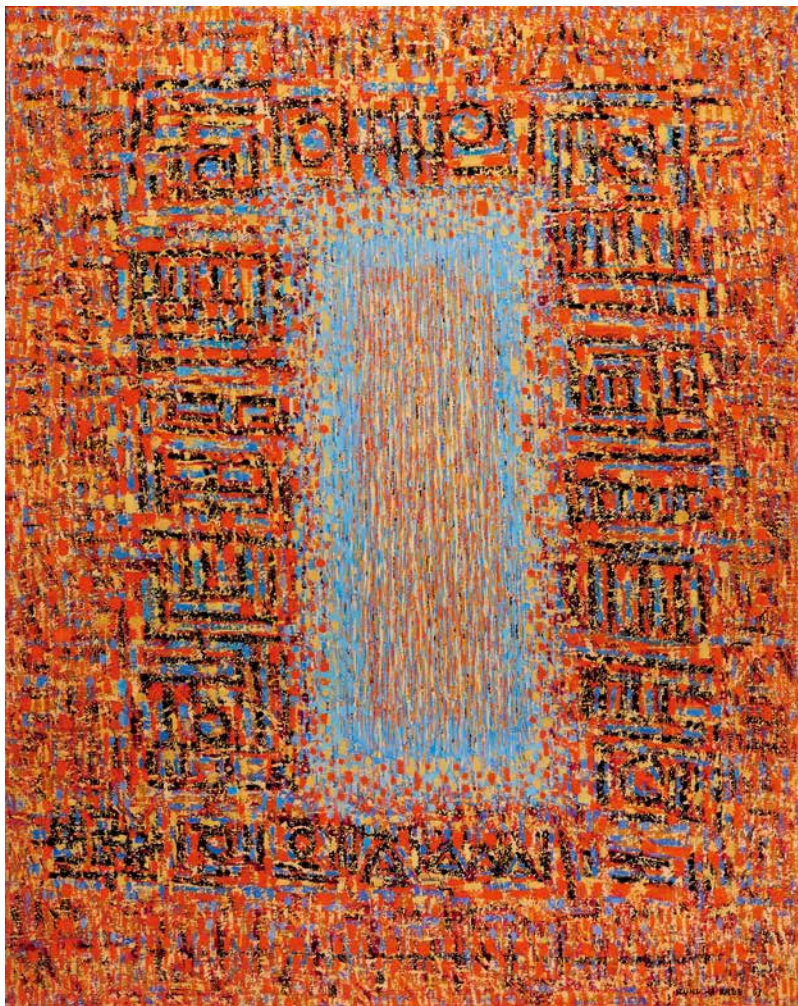
“ Do the dots shine as brightly as the stars? When I close my eyes, I see the rivers and mountains of my country more clearly than the rainbows.”

- Kim Whanki

「筆下的色點是否與星星一樣璀璨？我閉上雙眼就見到祖國的大好河山，比那彩虹更加清晰奪目。」

— 金煥基





255

RHEE SEUNDJA

(1918-2009)

Sous l'écorce vive

signed and dated 'SEUND JA RHEE 63' (lower right); titled and inscribed 'Sous l'écorce vive A Jean Claude et Danielle Molinari Pour éternelle amitié 20 Août 1979 Seund Ja Rhee' (on the reverse); inscribed '6330F213' (on the stretcher)

oil on canvas

92 x 73 cm. (36¼ x 28¾ in.)

Painted in 1963

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of the artist

Private Collection, France (gifted in 1979 by the artist when present owner was a curator at the Musée d'Art Moderne de la Ville de Paris)

李聖子

(1918-2009)

Sous l'écorce vive

油彩 畫布

1963年作

款識：SEUND JA RHEE 63 (右下); Sous l'écorce vive, A Jean Claude et Danielle Molinari Pour éternelle amitié 20 Août 1979 Seund Ja Rhee (畫背); 6330F213 (畫布框架)

來源

藝術家收藏

法國 私人收藏 (藝術家於1979年贈予現藏者，其時現藏者為巴黎現代藝術博物館之策展人)



256

RHEE SEUNDJA

(1918-2009)

Untitled

signed and dated 'SEUND JA RHEE 1960' (lower right);
inscribed '6025F410' (on the stretcher)

oil on canvas

64.5 x 80.5 cm. (25 $\frac{1}{2}$ x 31 $\frac{1}{4}$ in.)

Painted in 1960

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

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

李聖子

(1918-2009)

無題

油彩 畫布

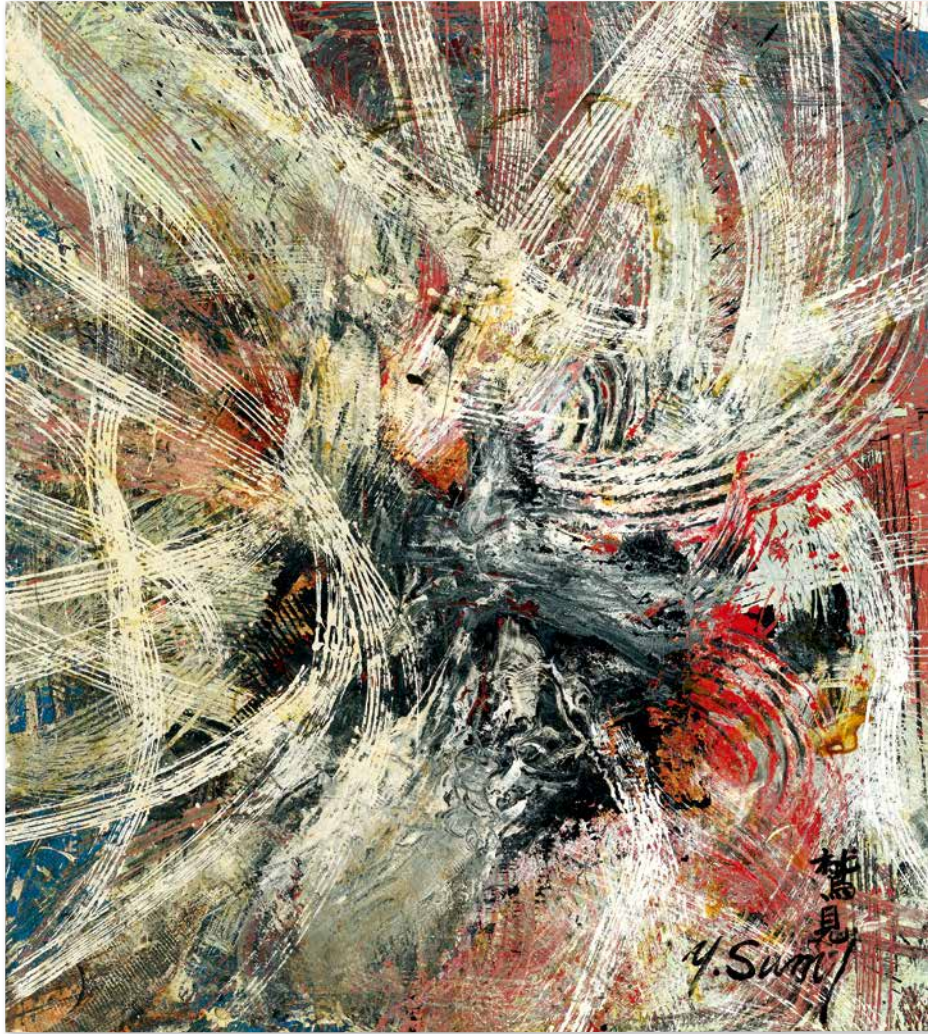
1960年作

款識：SEUND JA RHEE 1960 (右下);

6025F410 (畫布框架)

來源

法國 私人收藏 (現藏者直接購自藝術家)



257

YASUO SUMI

(1925-2015)

Work

signed 'Y. Sumi', signed in Japanese (lower right);
signed 'Y. Sumi', signed and titled in Japanese (on the reverse)
oil and lacquer on canvas
145 x 130 cm. (57½ x 51½ in.)
Painted in 1993

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Japan (Acquired directly from the artist)
Thence by descent to the present owner

鷺見康夫

(1925-2015)

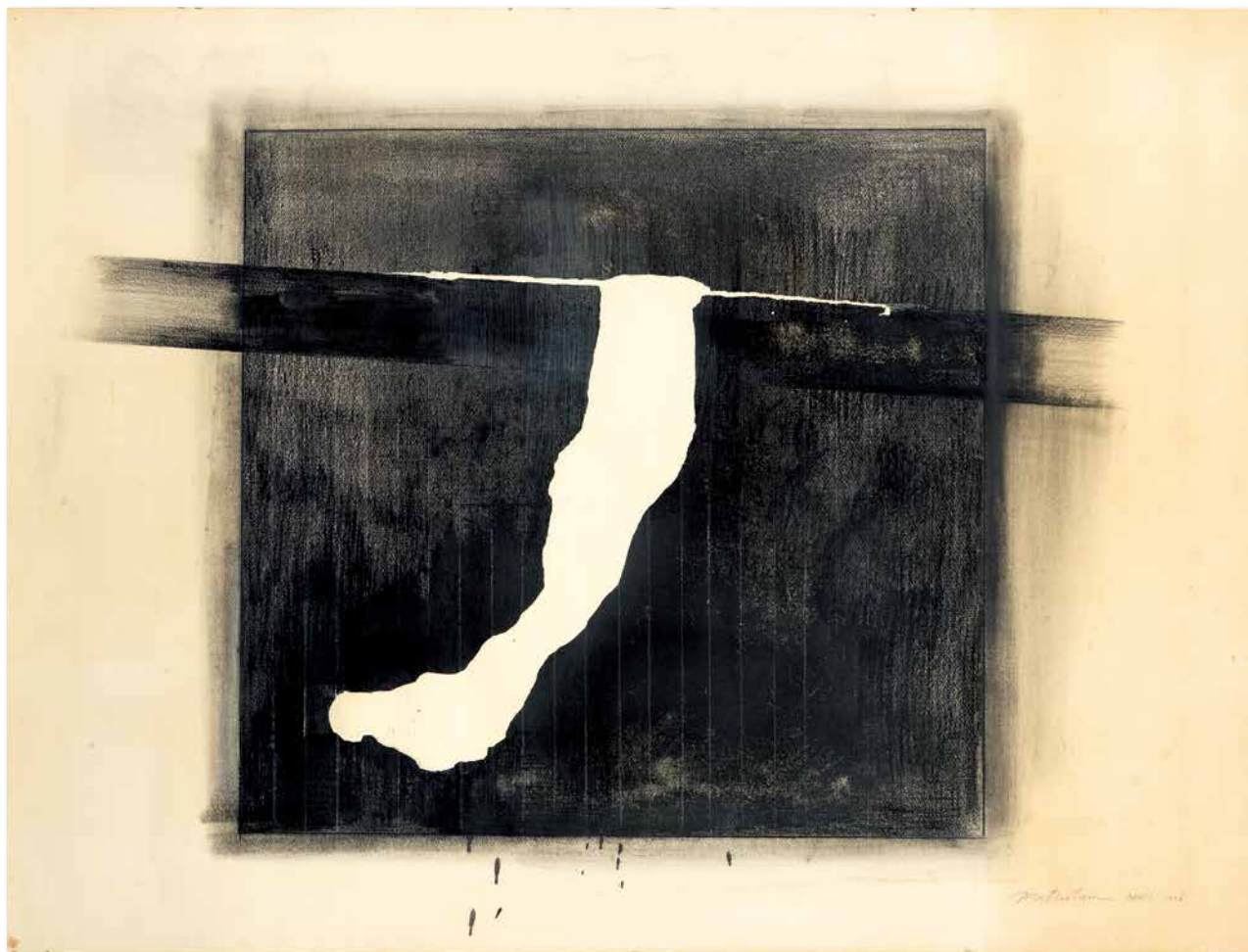
作品

油彩 瓷漆 畫布
1993年作

款識：鷺見 Y.Sumii (右下)；作品 鷺見康夫 Y. Sumi (畫背)

來源

日本 私人收藏 (直接得自藝術家)
現由前藏者家屬收藏



258

TAKESADA MATSUTANI

(B. 1937)

Untitled

signed, dated and inscribed 'matsutani PARIS 1976' (lower right)
graphite, acrylic and enamel on paper
79 x 104 cm. (31 $\frac{1}{8}$ x 41 in.)
Painted in 1976

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Japan (Acquired directly from the artist)
Thence by descent to the present owner

松谷武判

(1937 年生)

無題

石墨 壓克力 瓷漆 紙本
1976年作

款識：matsutani PARIS 1976 (右下)

來源

日本 私人收藏 (直接得自藝術家)
現由前藏者家屬收藏



259

YUICHI INOUE

(1916-1985)

Kan - A Frontier Pass

ink on Japanese paper laid on board
127 x 203.5 cm. (50 x 80 1/4 in.)
Painted in 1966

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection (Acquired directly from the artist)
Acquired from the above by the previous owner
Anon. Sale, Sotheby's Hong Kong, 24 November 2018, lot 131
Acquired at the above sale by the present owner

LITERATURE

Unagami Masaomi (ed.), UNAC Tokyo, YU-ICHI (Yu-ichi INOUE) :
catalogue raisonné of the works, 1949-1985, Tokyo, Japan, 1998
(illustrated, p. 425, CR no. 66036)

井上有一

(1916-1985)

関

水墨 日本和紙 裱於木板
1966年作

來源

私人收藏 (前藏者直接購自藝術家)
前藏者購自上述私人收藏
香港 蘇富比 2018年11月24日 編號131
現藏者購自上述拍賣

出版

1998年《井上有一作品編年集1949-1985》(第一冊1949-1985)
海上雅臣編 UNAC 東京 日本 (圖版·第66036圖, 第425頁)



260

MASAKI YAMADA

(1929-2010)

Work

signed and dated in Japanese,
signed and dated again 'M.Yamada 1988' (on the reverse)
oil on canvas
72.8 x 53 cm. (28 5/8 x 20 7/8 in.)
Painted in 1988

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Anon. Sale, Mallet Japan, 22 February 2013, lot 169
Private Collection, Asia (Acquired at the above sale by the present owner)

山田正亮

(1930-2010)

作品

油彩 畫布
1988年作
款識：一九八八年 山田正亮 M. Yamada 1988 (畫背)

來源

日本 馬雷特拍賣 2013年2月22日 編號 169
亞洲 私人收藏 (現藏者購自上述拍賣)

261

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

22.04.77

signed in Chinese, signed 'ZAO' (lower right);
signed and dated 'ZAO WOU-KI 22.4.77' (on the reverse)
oil on canvas
54.2 x 65 cm. (21 1/8 x 25 5/8 in.)
Painted in 1977

HK\$3,600,000-5,600,000

US\$470,000-720,000

PROVENANCE

Private Collection, Belgium
Acquired directly from the above by the present owner
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

LITERATURE

Dora Vallier and Françoise Marquet, Editions Poligrafa S. A., Zao Wou-ki, En Torno al Gesto, Barcelona, Spain, 1978 (illustrated in black and white, p. 77).

Zao Wou-Ki went through the late-1940s and early '50s painting mainly landscapes and still-lives, before transitioning into expressive abstraction during the mid-1950s and early '60s. By the late '60s, after exploring abstraction for more than a decade, Zao had mastered the style and harmonized colour, brushwork, and composition into a flawless work of art.

In the 1970s, Zao arrived at another new phase in his artistic career, forgoing the Hurricane structure and weighty strokes and replacing them with implicit textures. The artist reignited his interest of working with Chinese ink brush after visting China multiple times



Zao Wou-Ki with his parents in front of Tiger Hill Pagoda in Suzhou, 1974
趙無極及其雙親，拍攝於蘇州雲巖寺塔，1974年

趙無極

(1920-2013)

22.04.77

油彩 畫布
1977年作
款識：無極ZAO (右下)；ZAO WOU-KI 22.4.77 (畫背)

來源

比利時 私人收藏
現藏者直接購自上述來源
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)。

出版

1978年《趙無極：關於動勢》Dora Vallier及Françoise Marquet著
西班牙 巴塞隆納 Editions Poligrafa S. A.出版(黑白圖版，第77頁)

since the beginning of the decade. Instead of painting on xuan paper in a traditional Chinese approach, Zao masters the brush-and-ink working method and expresses the joy of life on canvas.

22.04.77 is a subdued work that is imbued with elements of nature, showing Zao's gravitation towards the capture of space and light in the '70s. Painted the year after Zao met his third wife Françoise Marquet, the turpentine-diluted oil paint on 22.04.77 shows a soft, light texture, sublimating into a glow that is possibly a visual reflection of the artist's inner joy as a newlywed. In this '70s work, the delicate colour palette of white over ochre, blue, yellow exudes a peaceful and calm aura.

在上世紀40年代末及50年代初，趙無極主要創作景觀畫及靜物畫，他在50年代中葉至60年代初逐漸轉向了更為抽象的藝術表達。到了60年代末，在探索抽象畫十年有餘後，他已經精通此種繪畫風格，能夠將色彩、筆觸及構圖完美融合到作品中。

在上世紀70年代，趙無極的藝術生涯又開啟了新的篇章。他摒棄了「颶風時期」的繪畫結構及厚重的筆刷，轉而賦予畫作含蓄的質感。在70年代初多次拜訪中國後，自幼就學習掌握毛筆的他開始重拾水墨。然而，不同於在宣紙上的傳統作圖方式，趙無極掌握了水墨技法後，在油彩畫布上揮灑自如，表達生命之喜悅。

畫家在70年代醉心於定格空間與光線，正如《22.04.77》這幅色彩柔和的作品中充斥著大自然的元素。畫作完成於畫家與第三任妻子弗朗索瓦·馬爾凱(Françoise Marquet)相識一年後。用松節油調和的顏料展示了一種輕柔的質地，那一束光似乎流露了畫家內心新婚的欣喜。在這件70年代作品之中，畫家多運用水色為主的色調，配上優美和諧的赭色、藍色或是黃色，展現出畫家內心的寧靜祥和。



262

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

12.01.62

signed in Chinese, signed 'ZAO' (lower right); signed and dated 'ZAO WOU-KI 12.1.62' (on the reverse)
oil on canvas
46 x 55.2 cm. (18 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in.)
Painted in 1962

HK\$5,500,000-7,500,000

US\$720,000-970,000

PROVENANCE

Enrico Navarra Gallery and Darga Gallery

Acquired directly from the above by the present owner

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

The 1960s was universally recognized as the peak of Zao's career for he achieved a fully mature artistic style by breaking free from the two traditions that he was bound by – Chinese and Western. In *12.01.62*, the artist brings forth the union between the two through expressing the elements of Chinese traditional painting and calligraphy with the Western medium oil paint. This seemingly limitless breadth and depth of horizontal space captures Zao Wou-Ki's assuredness and soaring creativity at the height of his career, crowning *12.01.62* a high quality work.

12.01.62 is defined by the style with more expressive brushworks and calligraphic lines, a modern interpretation and homage to the tradition of Chinese ink painting. Zao Wou-Ki practiced Chinese calligraphy under the tutelage of his grandfather since he was small. Zao endeavors to challenge Chinese calligraphy with his solid and firm groundwork of calligraphy and strives to represent it in his personal artistic style. In the 1960s, Zao matured into the pinnacle of his career with the hurricane period. At the centre of *12.01.62*, Zao adopts his knowledge of calligraphy, applying each crisp stroke with the texturally heavy oil paint in such delicate and smooth manner, fusing Chinese calligraphy with the Western medium.

"Knowing the white, retaining the black, it is the form of the world." (Lao Zi, chapter 28)



Huang Tingjian, Biographies of Lian Po and Lin Xiangru (detail), ca. 1095. Metropolitan Museum, New York, United States.

黃庭堅《草書廉頗藺相如傳卷》1095年 美國 紐約 大都會藝術博物館

趙無極

(1920-2013)

12.01.62

油彩 畫布

1962年作

款識：無極ZAO (右下)；ZAO WOU-KI 12.1.62 (畫背)

來源

Enrico Navarra畫廊及Darga 畫廊

現藏者直接購自上述畫廊

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

Employing an array of subtle shades of black and white in *12.01.62*, the artist reveals a landscape through the representation of positive and negative space, taking reference from Chinese philosophy. Unlike the Western painting approach of 'filling out' the canvas as to complete a painting, traditional Chinese landscape paintings leave areas unpainted or blank, known as 'liu bai', to suggest space, dimensionality, and subjective perspective. The blank areas allow its viewers' imagination to be set free and roam beyond the limits of the canvas. The use of colour here also echoes with Daoism, in which white suggests emptiness or void while black signifies solidity. Sweeps of white diluted paint collide and clash with the explosive black strokes at the centre, contrasting the stillness of the big black strokes at the top and bottom edges. The shades of black and white conflict the qualities of the moving and still, the imaginary and real, destabilizing the representation of the full and the empty.

20世紀60年代被普遍認為是趙無極藝術生涯的巔峰，在這一時期他的藝術風格已完全成熟，且掙脫了東西方傳統技藝對其的束縛。在《12.01.62》中，畫家完美實現了這兩者的融合——在油彩畫布上展現傳統中國畫及書法的元素。畫作中的橫向空間看似無窮盡的廣度與深度，展露出趙無極藝術生涯巔峰期的自信與極高的創造力，使得《12.01.62》成為了一幅上乘之作。

極具表現力的筆觸及富有書法性質的線條，奠定了《12.01.62》的創作風格，這也是畫家對於傳統中國水墨畫的一次全新解讀及致敬。自幼在其祖父的教導下練習書法，趙無極以其深厚的書法功底，致力於向傳統書法發起挑戰，並呈現在他的藝術風格之中。在20世紀60年代，趙無極進入了其創作生涯巔峰的「狂草時期」。在畫作《12.01.62》正中央，畫家運用其書法功底，用厚重的油畫顏料畫出輕盈的筆觸，質地細膩柔滑，將中國書法與西方油彩畫相融合。

「知其白，守其黑，為天下式。」(老子《道德經》第28章)

《12.01.62》中，畫家運用了大量深淺不一的黑白色塊所形成的正負空間來描繪風景，這種手法源自於中國哲學。不同於西方繪畫中「填充」畫布以示作品完成，傳統中國風景畫喜愛留下空白區域，俗稱「留白」，以此來展現空間、維度以及主觀視角。空白的區域留給觀者畫布以外的想象空間。此處，畫作中色彩的運用也與道教理念相呼應——白色象征空無或是虛空，而黑色則代表堅固穩定。在畫作中央，大片稀釋了的白色塗料與具有爆發力的黑色劇烈碰撞、交織，與頂部及底部邊緣靜態的黑色色塊形成了鮮明對比。不同程度的黑白交織挑戰了動與靜、虛幻與真實的特征，打破了傳統意義上虛與實的呈現。



263

PARK SEO-BO

(B. 1931)

Ecriture No.050508

signed, titled, dated and inscribed in Korean; signed 'PARK SEO-BO' and 'SB Park'; titled 'ECRITURE NO.050508', dated '2005' and inscribed 'SEOUL, MIXED MEDIA WITH KOREAN PAPER, 130cm X 195cm (120F)' (on the reverse)
mixed media on Korean paper laid on canvas
130 x 195 cm. (51½ x 76¾ in.)
Executed in 2005

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

US\$200,000-320,000

PROVENANCE

Soka Art, Taipei, Taiwan
Private Collection, Asia

LITERATURE

Wellside Gallery, Park Seo-Bo *Ecriture*, Seoul, Korea, 2015 (illustrated, p. 53).

朴栖甫

(1931年生)

描法No.050508

綜合媒材 韓國紙 裱於畫布
2005年作

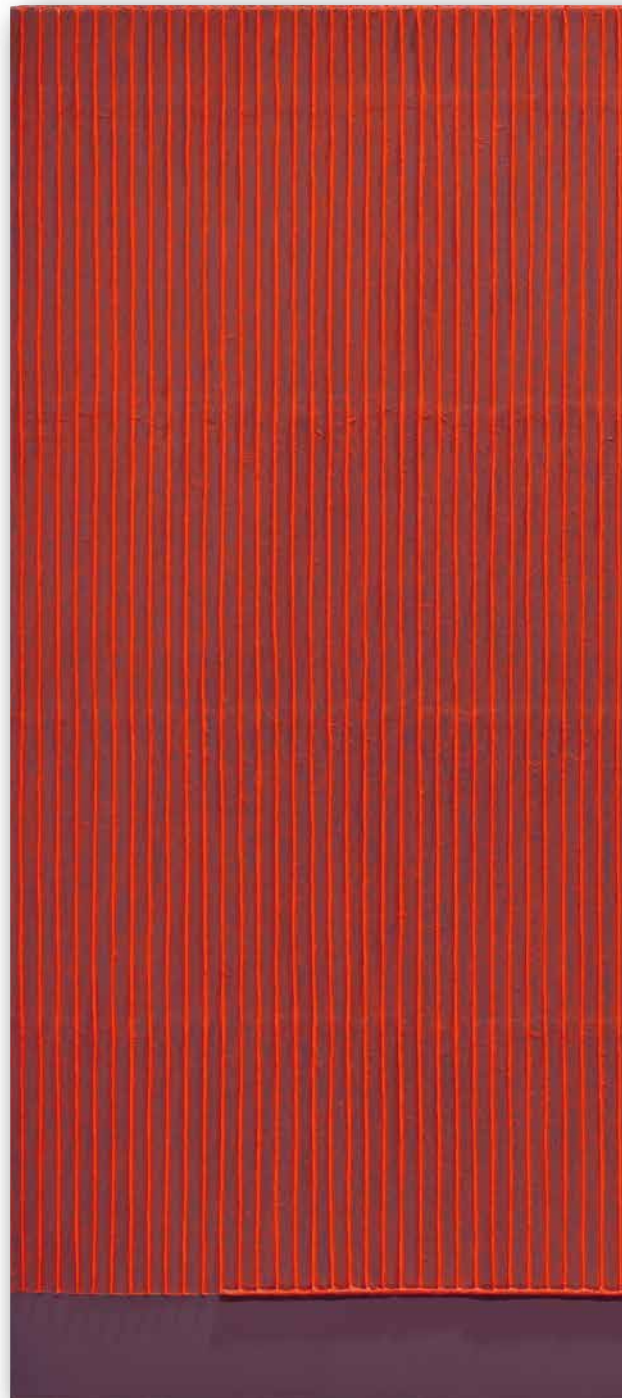
款識：朴栖甫 描法No.050508 2005年作 韓國 서울城山洞 寒栖堂; PARK SEO-BO
ECRITURE NO.050508 2005 SEOUL MIXED MEDIA WITH KOREAN PAPER,
130cm X 195cm (120F) SB Park (畫背)

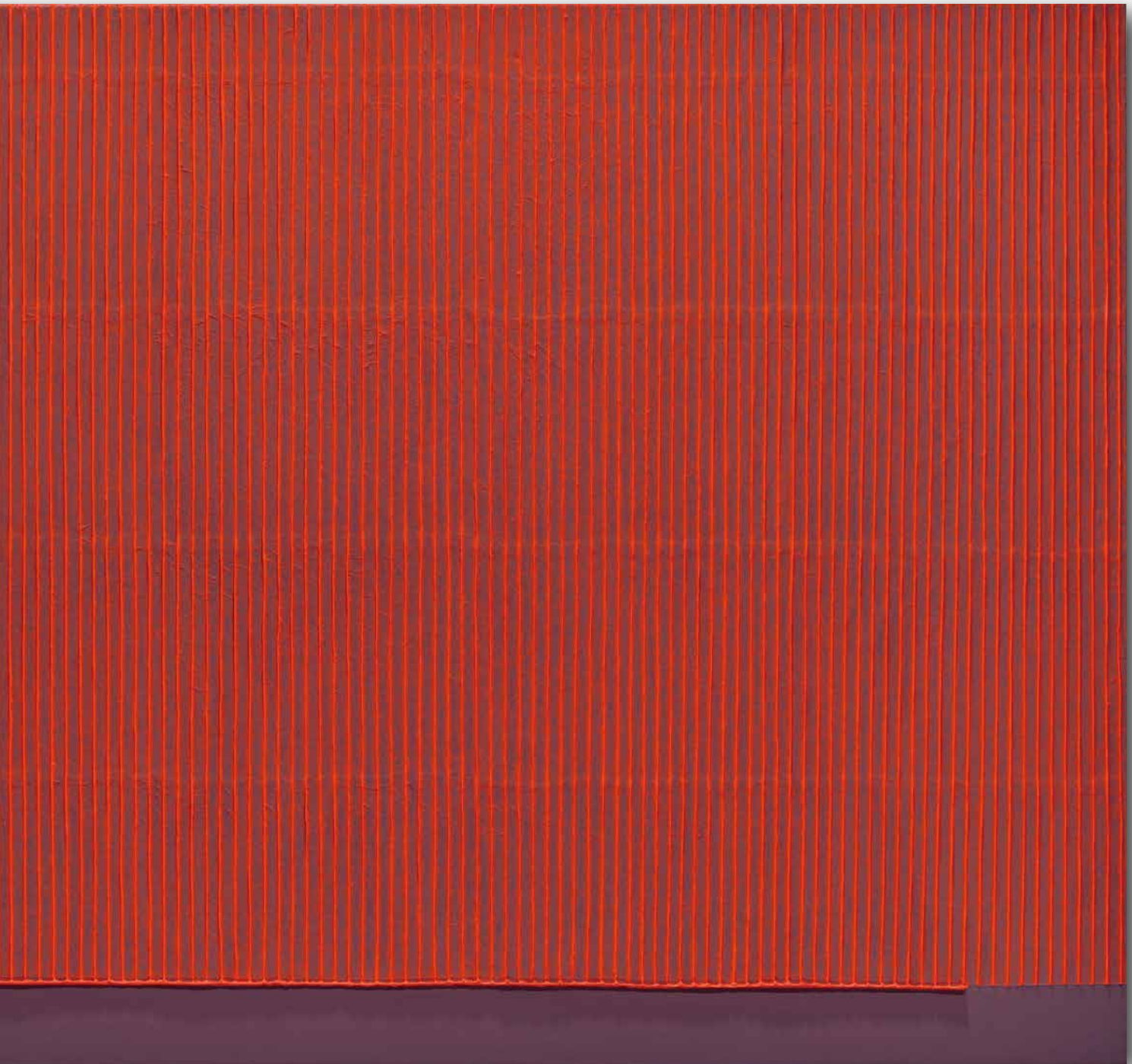
來源

台灣 台北 索卡藝術
亞洲 私人收藏

出版

2015年《朴栖甫-描法》韓國 首爾 Wellside Gallery出版 (圖版, 第53頁)





PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
亞洲顯赫私人收藏

264

LEE UFAN

(B. 1936)

Correspondence

signed and dated 'L. UFan 96' (lower right edge); signed, dated and titled 'Correspondance 1996 Lee Ufan' (on the reverse)
oil and mineral pigment on canvas
218 x 292 cm. (85 $\frac{7}{8}$ x 115 in.)
Painted in 1996

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

US\$200,000-320,000

PROVENANCE

Lisson Gallery, London, UK
Acquired from the above by the previous owner
Anon. Sale, Sotheby's London, 29 June 2016, lot 233
Acquired at the above sale by the present owner

EXHIBITED

London, UK, Lisson Gallery, Lee Ufan, January – February 2004.

LITERATURE

Jean Fisher (ed.), Lisson Gallery, Selected Writings by Lee Ufan 1970-96, London, UK, 1996 (illustrated, p. 105).

李禹煥

(1936年生)

對應

油彩 礦物顏料 畫布
1996 年作
款識：L. UFan 96 (右下側)；Correspondance 1996 Lee Ufan (畫背)

來源

英國 倫敦 Lisson 畫廊
前藏者購自上述畫廊
倫敦 蘇富比 2016年6月29日 編號233
現藏者購自上述拍賣

展覽

2004年1月-2月 「李禹煥」英國 倫敦 Lisson 畫廊

出版

1996年《Selected Writings by Lee Ufan 1970-96》
Jean Fisher 編輯 Lisson 畫廊 倫敦 英國 (圖版：第105頁)





265

RICHARD LIN

(LIN SHOW-YU, 1933-2011)

Painting Relief, April 1961

signed 'RICHARD LIN' and 'LIN SHOW YU', dated, titled and inscribed twice 'PAINTING RELIEF APRIL 1961 36 x 30' (on the overlap)
oil and aluminum on canvas
91.5 x 76.2 cm. (36 x 30 in.)
Executed in 1961

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

US\$160,000-280,000

PROVENANCE

Collection of the Artist, UK
Marlborough Fine Art, London, UK
Private Collection
Marlborough Fine Art, London, UK
Acquired from the above by the present owner
This work will be included in the forthcoming catalogue raisonné currently being prepared by The Estate of Richard Lin Show Yu.

林壽宇

(1933-2011)

繪畫浮雕 1961年4月

油彩 鋁 畫布
1961年作
款識：RICHARD LIN, LIN SHOW YU
及兩次PAINTING RELIEF APRIL 1961 36 x 30 (畫布背面)

來源

藝術家於英國之舊藏
英國 倫敦 瑪勃洛畫廊
私人收藏
英國 倫敦 瑪勃洛畫廊
現藏者購自上述畫廊
此作品將收錄於林壽宇藝術資產正籌備編纂的《林壽宇作品編年集》



Josef Albers, *Homage to the Square: With Rays*,
1959, New York Metropolitan Museum, United States
Artwork: © 2021 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York
約瑟夫·亞伯斯《向正方形致敬：射線》1959年作 美國 紐約 大都會藝術博物館

Painting Relief by Richard Lin is one of the most iconic series that represents the pinnacle of his artistic oeuvre. He illustrates three-dimensionality on a flat surface, conjuring multiple visual illusions through a precision of colour and geometry. Fusing the aesthetics of Chinese Daoism, Lin cleverly uses the iconic white colour to innovate his vision of Optical Art and Minimalism, which was a prominent expression in the modern art world. The subdued and restrained strokes generate various depths of white to illustrate an 'empty' space.

Created in 1961, *Painting Relief, April 1961* is named after Lin's masterly painting technique—it beautifully accentuates Lin's inventive perception of shapes and space. Lin coats the canvas in multiple layers of white to create great sense of visual depth, achieving the characteristics of two-dimensional space and a three-dimensional effect. The irregularity of the rectangular blocks adds so much dynamism to the painting. The current series also draw connections with Josef Albers' experimentation with colour and form in his "Homage to the Square" series. Albers relies on colours to achieve visual depth in an orderly composition. In contrast, Lin breaks free from the paradigm of colours and only uses shades of white to construct space; while his variations may seem quite minimal, it reveals his mathematical precision and careful manipulation of space.

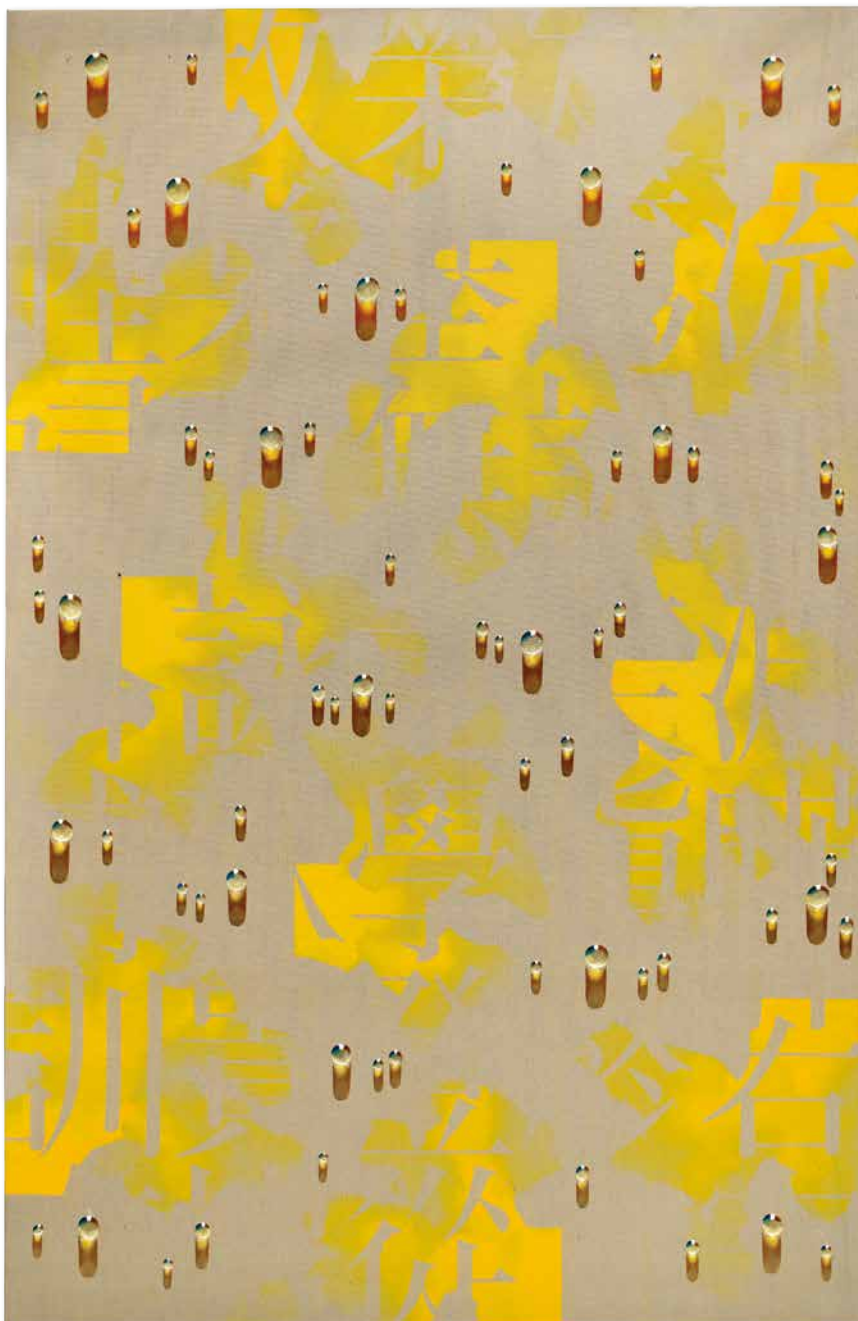
The inclusion of aluminium plate is another masterly element that is spectacular about *Painting Relief, April 1961*. Lin presents different combinations of black, white, and squares on the canvas, and the aluminium strips complement the fine lines between the white squares while also breaking their monotony, resulting in multiple levels on the same canvas; these levels intersect but still maintain a delicate balance, working with the oil paint to build up depth upon the canvas – this mastery over space is closely connected with Modernism in architecture. Lin studied architecture in the UK during the 1950s; he cleverly absorbed his learning from architectural design and infused it cleverly with modern art. The present painting not only contains the spirit of abstractness, but also explores the spiritual depth of 'empty' space. His awareness to material, mathematical precision, and geometric abstraction to depict the sense of space is an continuous pursuit of simplicity—"less is more".

繪畫浮雕乃林壽宇經典命題，在平面上以繪畫的語言探索空間的界限，在藝術領域中聳立獨樹一幟的風格。其標誌性的白底更蘊含東方韻味，以內斂而克制的筆觸闡述道家美學，以白為載體訴說虛無意象，結合西方極簡主義，繪出別致空間。

在1961年創作的《繪畫浮雕 1961年4月》，以其代表手法命名，作品正彰顯其對空間與藝術的感悟。他在畫布上以不同層次的白渲染層次，以構造立體感，更建成透視角度下無限廣的三維空間。而每個空間的範圍并不工整規律，令畫面更為生動。與同時期的約瑟夫·亞伯斯同是探究幾何空間藝術，但更側重於顏色襯托出的立體與體積感，畫面規律。而林壽宇則以打破色彩秩序，以最純粹的白建構空間，看似只有細微變化，卻精準把握空間的分寸。

鋁條的運用更為作品畫龍點睛。畫布中林壽宇展現出黑、白與方形的組合，鋁的運用配合白色方形間的細織線條又巧妙地打破規律，形成多個平面的存在，虛實交錯之間微妙地維持平衡感，與油彩共同建立畫面的深度，這種對空間的掌控與建築中的現代主義關係密不可分。上世紀50年代，林壽宇遠赴英國求學，修讀建築專業，其從建築設計與現代藝術中萃取養分，作品中不僅有著抽象藝術的精粹，更是在探討空間的相容性。其對材料本質的掌握爐火純青，藉以幾何、簡化的方式呈現出空間的本質，正是建築學「少即是多」的概念。





266

KIM TSCHANG-YEUL

(1929-2021)

Recurrence SH2013003

titled, dated and signed 'SH2013003 2011 T.Kim', signed in Korean (on the right side)
acrylic and oil on canvas
300 x 195 cm. (118 1/8 x 76 3/4 in.)
Painted in 2011

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Gallery Hyundai, Seoul, Korea
Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Gallery Hyundai.

金昌烈

(1929-2021)

再現 SH2013003

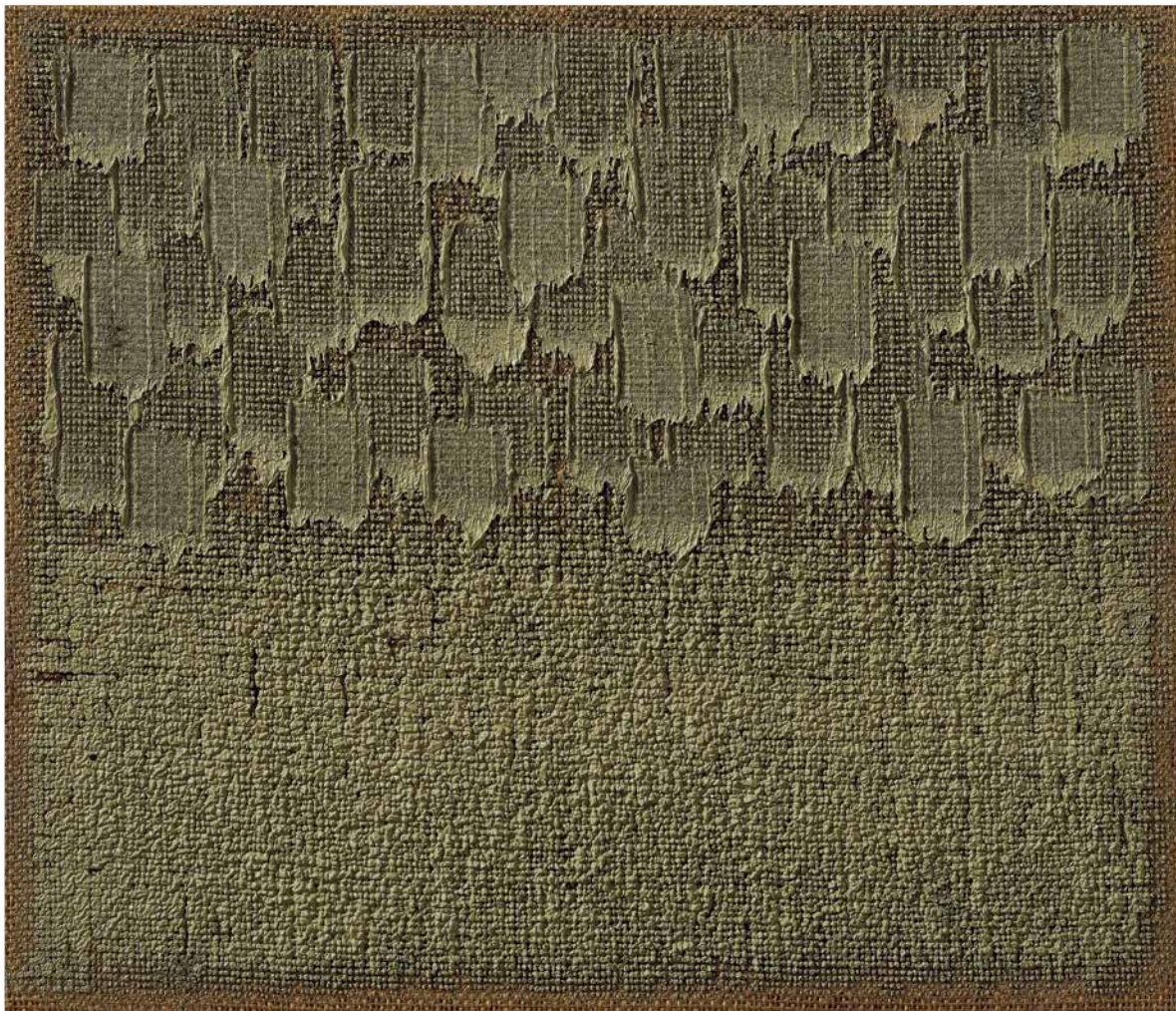
壓克力 油彩 畫布
2011年作

款識：SH2013003 2011 T.Kim 金昌烈 (右側)

來源

韓國 首爾 現代畫廊
亞洲 私人收藏

此作品附現代畫廊所開立之作品保證書



267

HA CHONG-HYUN

(B. 1935)

Conjunction 98- 120

signed in Hanja (on the reverse); signed, dated, inscribed,
and titled 'HA CHONG-HYUN Conjunction 98-120 46 x 53 cm
1998.' (on the reverse)

oil on hemp

46 x 53 cm. (18 $\frac{1}{4}$ x 20 $\frac{3}{8}$ in.)

Painted in 1998

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Anon. Sale, Seoul Auction Hong Kong, 31 May 2015, Lot 7

Acquired at the above sale by the present owner

河鐘賢

(1935 年生)

接合 98- 120

油彩 麻布

1998 年作

款識：河鐘賢 HA CHONG-HYUN

Conjunction 98-120 46 x 53 cm 1998 (畫背)

來源

香港 首爾拍賣 2015年5月31日 編號7

現藏者購自上述拍賣

268

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Untitled

signed and dated in Chinese (centre right)
ink and colour on paper
60 x 92.5 cm. (23 $\frac{5}{8}$ x 36 $\frac{3}{8}$ in.)
Painted in 1966
one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Collection of Blanchette Hooker Rockefeller
Asian Cultural Council

On behalf of the Asian Cultural Council (ACC) and our global Boards of Trustees, we are delighted to continue our partnership with Christie's for a special auction of Liu Kuo-sung's ink painting, *Untitled* (1966). We are honored to showcase one of ACC's earliest grantees, whose work transcends cultural divides through innovations of material, theory, and technique.

Asian Cultural Council advances international dialogue, understanding, and respect by providing artists, scholars, and arts professionals opportunities for cultural exchange across Asia and the United States. Founded by John D. Rockefeller 3rd in 1963, ACC has invested over \$100 million towards more than 6,000 exchanges across 26 countries and regions over the past six decades. Building on the success of ACC & Christie's July 2020 auction, proceeds from this sale will support fellowships, grants, and educational opportunities for the next generation of visionary arts leaders.

Liu Kuo-sung (B. 1932) is an artist, writer, and arts educator. Born in Anhui, China, Liu settled in Taiwan in 1949 and later graduated from the Fine Arts Department of National Taiwan Normal University (NTNU). In 1966, Liu was one of the earliest artists to receive a grant from the Asian Cultural Council, known then as the Asian Cultural Program of the JDR 3rd Fund. This two-year grant supported Liu to serve as artist-in-residence at the University of Iowa and research contemporary art in the United States. Trained in both Western and traditional Chinese painting, Liu co-founded the Fifth Moon Group in 1956. The pioneering group is credited with the development of modern art in Taiwan through its incorporation of abstract expressionism into traditional Chinese ink painting. Throughout his career, Liu has innovated new materials and techniques—among them, "Liu Kuo-sung paper," characterized by a layer of thick fibers affixed to cotton paper. As seen in *Untitled* (1966), color and ink are added to the surface, then fibers are removed, giving rise to atmospheric, abstract forms in white. Known today as the "father of Modern Chinese ink painting," Liu Kuo-sung continues to encourage the development of contemporary ink art through his prolific artistic practice, research, and teaching.

For more information, visit asianculturalcouncil.org.
欲瞭解更多資訊，請瀏覽 asianculturalcouncil.org

劉國松

(1932 年生)

無題

水墨 設色 紙本
1966年作
款識：劉國松 一九六六 (右中)
藝術家鈐印一枚

來源

布蘭切特·霍克·洛克菲勒舊藏
亞洲文化協會

謹代表亞洲文化協會及其全球理事會，我們將與佳士得再度連袂呈獻本次特別籌劃的慈善拍賣——劉國松的水墨作品，無題(1966)。劉國松是亞洲文化協會最早期的受獎者之一，他的作品透過革新的媒材、理論和技法，跨越了文化分界。

亞洲文化協會致力於為亞洲與美國的藝術家、學者及藝術工作者提供國際文化交流的機會，促進彼此跨國的對話、互相理解與尊重的使命。亞洲文化協會由約翰·洛克菲勒三世於1963年創立，在過去的六十年裡，協會已授予總計達一億美元的獎助金，資助了近六千個交流項目，橫跨二十六個國家和地區。承接亞洲文化協會與佳士得在2020年7月締造的拍賣佳績，本次專拍的收入將用作提供獎助金、津貼、教育機會予新世代具有前瞻性的藝術領袖。

生於1932年，劉國松是一位藝術家、作家和藝術教育家。生於中國安徽，劉國松於1949年定居臺灣，後畢業於臺灣師範大學藝術系。1966年，劉國松成為最早獲得亞洲文化協會獎助金的藝術家之一，該獎助金後更名為亞洲文化計劃約翰·洛克菲勒三世獎。用兩年的獎助金，劉國松在艾奧瓦大學參與藝術家駐留，並在美國進行當代藝術研究。經歷傳統東西方繪畫訓練，劉國松於1956年與藝術家友人聯合創立了「五月畫會」。此先驅畫會將抽象表現主義融合於傳統中國水墨畫，被譽為台灣現代藝術發展之先驅。在劉國松藝術家生涯中，他革新了傳統中國畫的物料和技術——如為人熟知的「劉國松紙」，即為一種富含紙筋的厚紙，可見於無題(1966)中，藝術家先將設色水墨塗於表面，再抽去部分紙筋，形成「飛白」效果，形成了極具個人風格的留白空間。如今劉國松享有「現代水墨之父」的美譽，並持續透過其豐富的藝術實踐、研究和教學，推動當代水墨藝術的發展。

Wendy O' Neill 溫蒂·奧尼爾
Chairman, Asian Cultural Council 亞洲文化協會主席



269

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

Landscape

signed and dated in Chinese (centre right)

ink and colour on paper

184 x 92 cm. (72½ x 36¼ in.)

Painted in 2004

one seal of the artist

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

US\$160,000-230,000

PROVENANCE

Anon. Sale, Beijing Hanhai Auction Co., Ltd., 19 May 2011, Lot 797

Acquired at the above sale by the present owner

劉國松

(1932年生)

冰峰雪壁

水墨 設色紙本

2004 年作

款識：劉國松 二〇〇四 (中右)

藝術家鈐印一枚

來源

北京 瀚海拍賣 2011年5月19日 編號797

現藏者購於上述拍賣

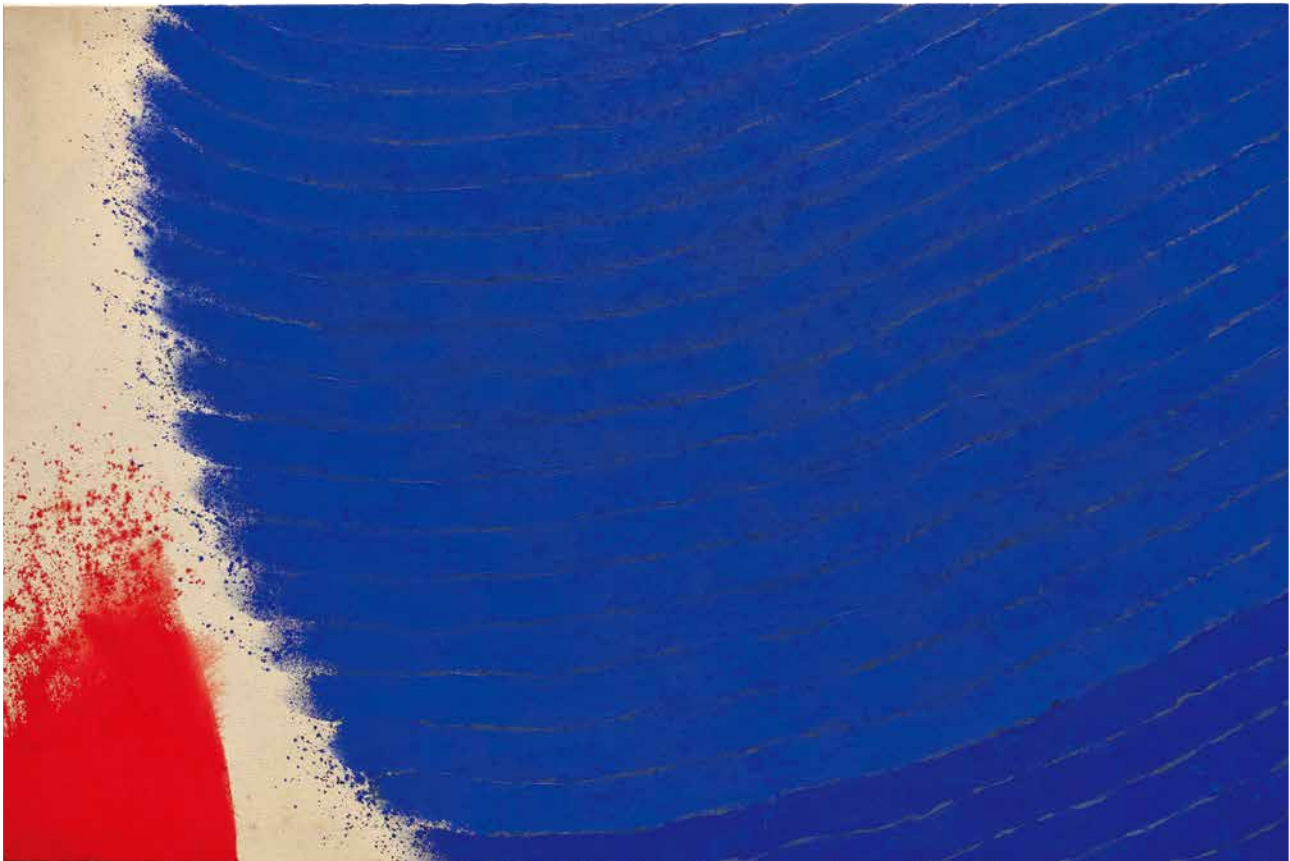
“ Since my visit to the Swiss Alps back in 1967, I have been captivated by the endless peaks of the snow-capped mountains. I want to depict the sharp contrast between the dark and light colours of the mountains.”

- Liu Kuo-Sung

「從1967年在瑞士看到阿爾卑斯，我就被雪山感動了。
我想在畫面中表現雪山黑白分明的樣子。」

— 劉國松





270

HSIAO CHIN

(XIAO QIN, B. 1935)

Beyond the Great Threshold - 61

signed 'Hsiao' and signed in Chinese, dated and titled in Chinese, titled 'Oltre la grande soglia - 61', inscribed 'Acrilici 100 x 150 cm.' (on the reverse)
acrylic on canvas
100 x 150 cm. (39 $\frac{3}{8}$ x 59 in.)
Painted in 1993

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Asia

LITERATURE

Dimension Art Centre, Hsiao Chin, Taipei, Taiwan, 1996 (illustrated, plate 201, p. 270)

J.P. Art Center, Hsiao Chin, Kaohsiung, Taiwan, 2013 (illustrated, p. 39).

蕭勤

(1935年生)

大限外之61

壓克力 畫布

1993年作

款識：Hsiao 勤 九三 "大限外之61" "Oltre la grande soglia - 61"
Acrilici 100 x 150 cm. (畫背)

來源

亞洲 私人收藏

出版

1996年《蕭勤》台灣 台北 帝門藝術中心 (圖版, 第201圖, 第270頁)

2013年《蕭勤》台灣 高雄 琢璞藝術中心 (圖版, 第39頁)

271

HSIAO CHIN

(XIAO QIN, B. 1935)

Sun - 1

signed 'Hsiao' and signed in Chinese, dated '1964' (lower center)
ink and colour on paper
93 x 74 cm. (36 $\frac{5}{8}$ x 29 $\frac{1}{8}$ in.)
Painted in 1964
one seal of the artist

HK\$35,000-55,000

US\$4,600-7,100

PROVENANCE

Private Collection, Asia

LITERATURE

J.P. Art Center, Hsiao Chin, Kaohsiung, Taiwan, 2013 (illustrated, p. 9).

蕭勤

(1935年生)

太陽 - 1

水墨 設色 紙本
1964年作
款識：Hsiao 勤 1964 (中下)
藝術家鈐印一枚

來源

亞洲 私人收藏

出版

2013年《蕭勤》台灣 高雄
琢璞藝術中心 (圖版, 第9頁)



272

HSIAO CHIN

(XIAO QIN, B. 1935)

Resurrection of China - 3

signed 'Hsiao' and signed in Chinese, dated in Chinese (middle right)
acrylic on paper
53 x 71 cm. (20 $\frac{7}{8}$ x 28 in.)
Painted in 1989

HK\$25,000-45,000

US\$3,300-5,800

PROVENANCE

Private Collection, Asia

LITERATURE

Dimension Art Centre, Hsiao Chin, Taipei, Taiwan, 1996 (illustrated, plate 158, p. 225).
J.P. Art Center, Hsiao Chin, Kaohsiung, Taiwan, 2013 (illustrated, p. 32).

蕭勤

(1935年生)

中國之復活 - 3

壓克力 紙本
1989年作
款識：Hsiao 勤 八九 (右中)

來源

亞洲 私人收藏

出版

1996年《蕭勤》
台灣 台北 帝門藝術中心
(圖版, 第158圖, 第225頁)
2013年《蕭勤》台灣 高雄
琢璞藝術中心 (圖版, 第32頁)





273

CHUANG CHE

(ZHUANG ZHE, B. 1934)

Spring

dated '91 and signed in Chinese (lower right)
oil and acrylic on canvas
152.5 x 127 cm. (60 x 50 in.)
Painted in 1991

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Collection of Artist
PING Art Space, Taipei, Taiwan
Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Taipei Fine Arts Museum, Solo Exhibition of Chuang Che, May 1992.
Taipei, Taiwan, PING Art Space, CHUANG CHE Solo Exhibition, June 2018.

LITERATURE

Taipei Fine Arts Museum, Solo Exhibition of Chuang Che, exh. Cat., Taipei, Taiwan, 1992 (illustrated, p. 95).

莊喆

(1934年生)

望春

油彩 壓克力 畫布
1991年作
款識：91 莊喆 (右下)

來源

藝術家自藏
台灣 台北 平藝術空間
亞洲 私人收藏

展覽

1992年5月「莊喆個展」台灣 台北 台北市立美術館
2018年6月「白駒過隙 - 莊喆作品展」台灣 台北 平藝術空間

出版

1992年《莊喆個展》展覽圖錄 台灣 台北 台北市立美術館
(圖版，第95頁)



274

YANG CHI-HUNG

(B. 1947)

Poetic Vagrancy

Signed, titled and dated 'Chihung Yang Poetic Vagrancy © 1997'
(on the reverse)
acrylic on canvas
170 x 221 cm. (66 $\frac{7}{8}$ x 87 in.)
Painted in 1997

HK\$280,000-400,000

US\$37,000-52,000

PROVENANCE

Private Collection, Asia

楊識宏

(1947年生)

詩意的漂泊

壓克力 畫布

1997年作

款識：Chihung Yang Poetic Vagrancy © 1997 (畫背)

來源

亞洲 私人收藏

275

JU MING

(ZHU MING, B. 1938)

Taichi Series - Single Whip

signed in Chinese, dated '90' (incised on the lower back)
wood sculpture
51.3(H) x 62.6 x 36.8 cm. (20¼ x 24⅝ x 14½ in.)
Executed in 1990

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

US\$260,000-390,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Juming Culture and Education Foundation.

朱銘

(1938年生)

太極系列 - 單鞭下勢

木雕 雕塑
1990年作
款識：朱銘 '90 (刻於背面下方)

來源

亞洲私人收藏
此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書

“ The highest state in Taichi is one of relaxation and immersion; it is a kind of martial art that requires energy, concentrated strength, and steadiness and focus. In my recent works, I feel the simpler the better. They should not reveal even a trace of the technique behind their creation, but instead should hold fast to the spirit, expressing all the harmony in movement that Taichi contains. ”

- Ju Ming

「太極拳的最高境界是鬆、沉，講求內勁、聚力，是穩重而凝斂的一種拳術。我最近的作品，就是想越簡單越好，最好顯不出一絲造作的技巧，而只抓住精神把太極拳的韻律感表現出來。」

— 朱銘



276

JU MING

(ZHU MING, B. 1938)

Taichi Series

signed and numbered 'Ju Ming 5/10' (incised on the lower back)
copper sculpture
62.6(H) x 58 x 43.3 cm. (24 $\frac{5}{8}$ x 22 $\frac{7}{8}$ x 17 in.)
edition 5/10

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, USA

This work is accompanied by a certificate of authenticity issued by Juming Culture and Education Foundation.

朱銘

(1938年生)

太極系列

銅雕 雕塑

版數：5/10

款識：Ju Ming 5/10 (刻於背面下方)

來源

美國私人收藏

此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書

“ Ju Ming's accomplishments go beyond the impregnable power and aesthetics emanating from his works. More importantly, he is keener than any other Chinese sculptors in recognizing his own cultural traditions that act as a natural force in his creative momentum, ... it's even said to be the fountainhead of all his creations. His vocabulary is contemporary as it is Chinese.”

- Carving for Humanity- The Biography of Ju Ming

「朱銘的成就，其實遠不只在於他的作品所呈現的攝人力量與美感，重要的是，他比當世任何一位華裔雕塑家更睿智地發現他自身的文化傳統，是創作一種有效的自然，……甚而可以說是必然的泉源：而這語言，是當代的，也是中國的。」

— 刻畫人間：藝術大師朱銘傳



277

LI CHEN

(B. 1963)

Soul

signed in Chinese, signed and numbered 'Li Chen 3/8'
(incised on the lower back); dated '2006' (incised on the
underside)
bronze sculpture
94(H) x 36.5 x 32 cm. (37 x 14 3/8 x 12 5/8 in.)
Executed in 2006
edition 3/8

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

US\$91,000-160,000

PROVENANCE

Private Collection, Asia

EXHIBITED

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

LITERATURE

Asia Art Center, Li Chen: Energy of Emptiness - 52nd International Art
Exhibition - La Biennale di Venezia, Taipei, Taiwan, 2007, (different size
version illustrated, p. 196-197, 221).

Asia Art Center, Li Chen: In Search of Spiritual Space- Solo Exhibition
at National Art Museum of China, exh. cat., Taipei, Taiwan, 2008
(different size version illustrated, p. 158-165, 199).

Asia Art Center, Soul Guardians: Li Chen Sculpture, Taipei, Taiwan,
2009 different size version illustrated, p.96).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture
Exhibition in Taiwan, exh. cat., Taipei, Taiwan, 2012 (different size
version illustrated, p. 10).

Li Chen's *Soul* transforms what is invisible to the eye into a suggestive anthropomorphic form. Breathing the much-needed strength into its viewer, this work embodies both spirituality and transcendence—the essence of qi. Indeed, if the external world, as the artist has observed, only constantly causes distress to our mind, his work presents to us a renewable source of energy that guards our heart. In addition to its disproportionately plump feet and cocoon-shaped bodies, this sculpture is also distinguished by the coy expressions of its two figures. Much like that of a child, their faces propel the viewer to reunite with their inner peace. But the two faces also exhibit contrasting elements that generate different emotive responses: Lurking beneath the compassionate expression of the standing figure with the eyes closed is its generosity of great spirits; whereas the baby-like figure above with its other-worldly smile is

李真

(1963年生)

靈思

銅雕 雕塑
2006年作
版數：3/8
款識：李真 Li Chen 3/8 (刻於背面下方); 2006 (刻於底部)

來源

亞洲 私人收藏

展覽

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

出版

2007年《李真-虛空中的能量：第52屆威尼斯雙年展》台灣 台北
亞洲藝術中心 (圖版為不同尺寸版本，第196-197及221頁)

2008年《李真—尋找精神的空間：中國美術館個展》展覽圖錄

台灣 台北 亞洲藝術中心 (圖版為不同尺寸版本，第158-165及199頁)

2009年《李真-神魄：2008北京798個展》台灣 台北

亞洲藝術中心 (圖版為不同尺寸版本，第96頁)

2012年《大氣—李真台灣大型雕塑首展》展覽圖錄 台灣 台北

亞洲藝術中心 (圖版為不同尺寸版本，第10頁)

imbued with a sense of innocence that transcends our physical world. Through this voluptuously endearing work, Li Chen guides the viewer into his spiritual realm—one that is deeply rooted in the timeless wisdom from Eastern philosophy.

李真的《靈思》以寫意的方式，將抽象的靈、氣、精神等肉眼不可見之物予以擬人化，使觀者感覺親切可愛。李真觀察到，人的精神容易浮動而不安，他想像著有一股溫暖、安定的力量，能守護人們的心靈帶來沉澱和安穩。李真特意以不合乎人體比例的方式製作了這件雕塑，表現了渾厚的腳部、圓滾的身軀、靦腆的表情；這樣如孩童一般的形貌，暗示著無慮無憂、怡然自得的內心狀態。下方人物閉目安祥的神情，似乎蘊藏著超然而強大的力量；上方的人物像是一股靈氣或精神的化身，則有一張嬰兒般天真的臉孔，兩相對比下頗具趣味。李真透過這件作品帶領觀者進入他的精神世界，在東方哲學裡，以圓融之態領略其中智慧。



278

FERNANDO BOTERO

(B. 1932)

Eve

signed and numbered 'Botero, 6/6' and stamped with a foundry mark (incised on the base)
bronze sculpture
88.8 (H) x 26.1 x 25.5 cm. (35 x 10¼ x 10 in.)
Executed in 1994
edition 6/6

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

US\$420,000-650,000

PROVENANCE

Anon. Sale, Sotheby's New York, 16 November 2005, lot 10
Opera Gallery, Hong Kong
Private Collection, Asia (Acquired directly from the above by the present owner)

費爾南多·波特羅

(1932年生)

伊芙

銅雕 雕塑
1994年作
版數：6/6
款識：Botero 6/6 及鑄造廠標識（鑄於底座邊緣）

來源

紐約 蘇富比 2005年11月16日 編號 10
香港 奧佩拉畫廊
亞洲 私人收藏（現藏者直接購自上述畫廊）

“Sculpture brings me a particular pleasure, that of being able to touch the newly created reality [...] If I sculpt an object from my mind, the feeling of holding it in my hand is real, it becomes a sensual experience, all the way through its execution.”

- Fernando Botero

「雕塑給我帶來了一種特殊的快樂，就是能夠觸摸到新創造的現實……如果我把腦海中的物體變為現實，把它握在手裡的感覺是真實的，它成為一種貫穿整個過程的感官體驗。」

— 費爾南多·波特羅





279

RODEL TAPAYA

(B. 1980)

The Secrets of the Forest

signed and dated 'Tapaya 2011' (lower right)
oil on canvas
180 x 220 cm. (70 $\frac{7}{8}$ x 86 $\frac{5}{8}$ in.)
Painted in 2011

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Caprice Horn Gallery, Berlin, Germany
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 24 November 2013, lot 531
Private Collection, Asia (Acquired at the above sale by the present owner)

瑞鐸·塔帕亞

(1980年生)

森林的秘密

油彩 畫布
2011年作
款識：Tapaya 2011 (右下)

來源

德國 柏林 Caprice Horn畫廊
前藏者購自上述畫廊
香港 佳士得 2013年11月24日 編號531
亞洲 私人收藏 (現藏者購自上述拍賣)

"It's very hard to say that what I am doing is about national identity because Philippine culture is a mixture of indigenous, Spanish, Japanese, and American influences. I just find myself looking into these folk narratives and picturing in my mind the rich connections past stories can have to the present, which can even let us see a map of the future.."

- Rodel Tapaya





280

MARIA TANIGUCHI

(B. 1981)

Masks I

acrylic on canvas
213 x 152 cm. (83% x 59% in)
Painted in 2011

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

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

In 2008, multi-disciplinary artist Maria Taniguchi embarked on her signature 'brick' paintings series, now considered a fundamental part of her oeuvre. It is well-known that her 'paintings' are always exhibited on the floor and not hung on the wall as she intentionally blurs the line between the definition of a 2-dimensional (painting) and 3-dimensional work (sculpture). Thus far, notable exhibitions of her works include but are not limited to the 8th Asia Pacific Triennial of Contemporary Art in Brisbane, the 12th Gwangju Biennale, and the 21st Biennale of Sydney.

This season, Christie's is pleased to present *Masks I* executed in 2011 from a private collection in Asia. *Masks I* is one of Taniguchi's earliest monochromatic works from the series, and as such it is distinguishable as a foundational piece that retains important significance. The word 'mask' induces a sense of mystery, and suggests the existence of the unknown that in this case is intentionally hidden. It is subtly striking, as the more one engages with viewing the work from different angles, the more details are revealed. The effect of where light hits the canvas is crucial in providing the full aesthetic experience.

Across the painting, layered along the planes, are visuals of four ellipses and six irregular shapes; and within those 10 silhouettes are meticulously painted vertical 'bricks' surrounded by horizontal ones that fill the background. These individual units, reminiscent of the patterns in masonry are firstly hand drawn in pencil on an initial layer of grey paint and subsequently filled with different proportions of black pigment and water to achieve the contrasting tones throughout the work.

The choice of using one colour dates back hundreds of years, where artists like Josef Albers (1888-1976), Ad Reinhardt (1913-1967) and Agnes Martin (1912-2004) to name a few, sought to explore the potential and push the limits of formal painting by merging facets of minimalism and abstraction to divulge profundity. In essence, they theorized colour using the formula



Installation view of *Masks I*, Institute of Contemporary Arts Singapore, LASALLE College of the Arts, 2016. Photo: truphotos.com.
《面具 I》展覽現場圖, Institute of Contemporary Arts, 2016年 新加坡

谷口瑪麗亞

(1981年生)

面具 I

壓克力 畫布
2011年作

來源

香港 奧沙畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

of reduction that challenged the formal teachings of creating an artwork; and instead championed conceptual representation and visual perception.

Adopting some of these features, coupled with Taniguchi's fascination with architecture and dimensionality propelled her to produce brick paintings in a large-scale format over the years. She has mentioned in past interviews that the process involves long hours which she savors as she creates a textural space that serves as a way of thinking for her, akin to a self-interrogation. She manipulates the imagery of simplicity to pique one's mind thereby encouraging deeper analysis about what emotions and ideas can resurface from the encounter. Each work presents an intimate piece of the artist that compels a sensorial viewing, an unofficial invitation into Taniguchi's mind and world.

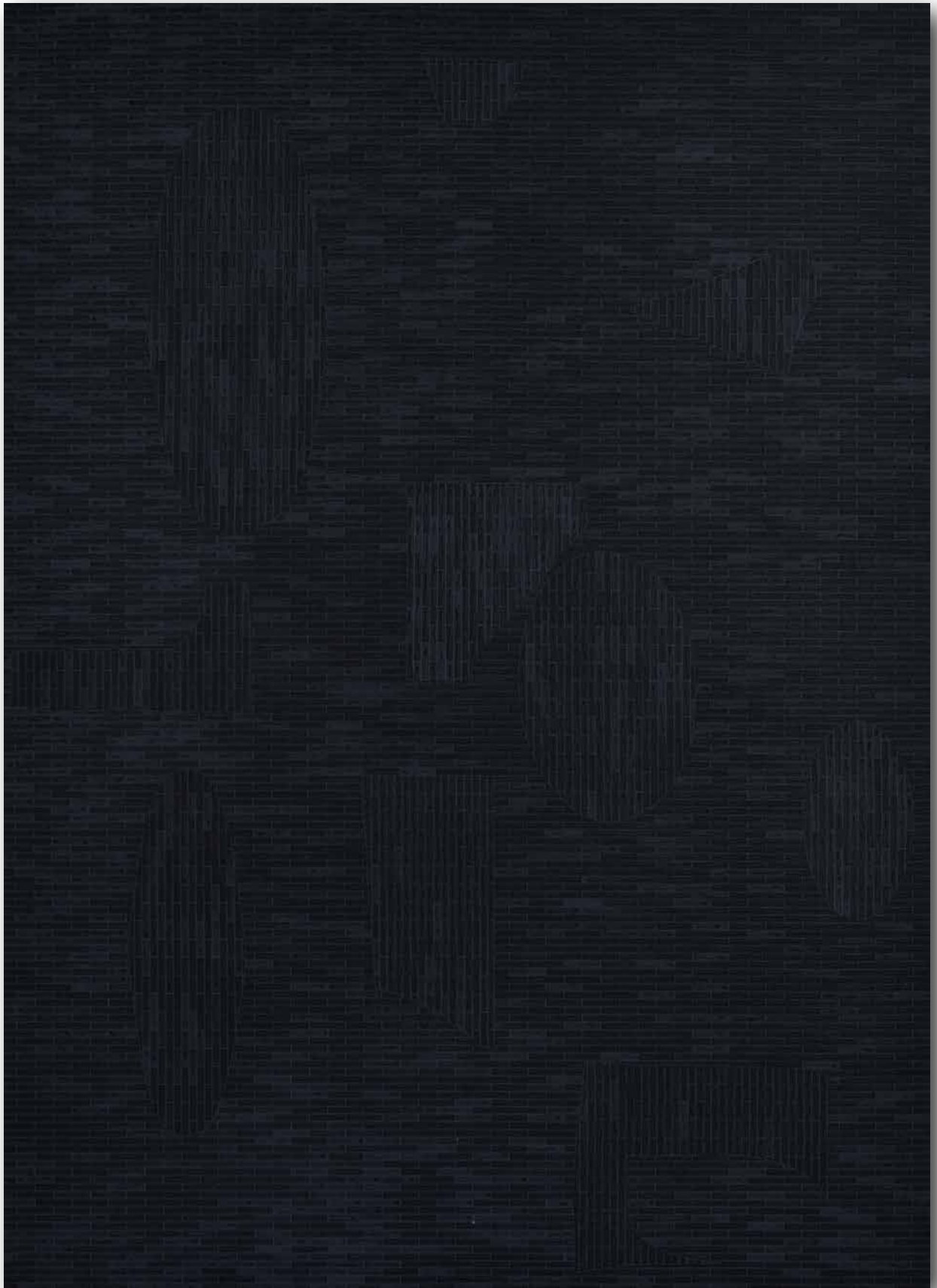
以跨領域創作著稱的菲律賓藝術家谷口瑪麗亞，在2008年展開了她獨樹一幟的磚塊畫系列：這一系列的創作被公認為谷口的藝術之源。眾所周知，她的「創作」向來都是平鋪陳列於地面，而非掛在牆上，這位新銳藝術家有意模糊二維(畫作)與立體作品(雕塑)間的界線。截至目前，她的作品曾在澳洲布里斯班的第8屆亞太當代藝術三年展、南韓的第12屆光州雙年展、澳洲雪梨的第21屆雙年展、及其它國際展覽中亮相。

佳士得很榮幸在本季呈現谷口於2011年所完成的《面具 I》，作品來自一個亞洲重要私人收藏。《面具 I》是谷口最早期的單色作品之一，因其匠心獨具而辨識率極高，是為谷口藝術生涯的重要根柢。「面具」一詞，總會引發與謎有關的聯想，暗示著某種未知事物的存在；而此作品而言，這個未知被刻意地隱藏了。《面具 I》是一幅幽微卻懾人的作品：觀者從愈多角度觀賞作品，就愈能發覺藝術家在其中的細膩安排，妙不可言。而光線映照在作品的角度，對於欣賞《面具 I》的美學體驗也至關重要。

谷口將4個橢圓和6個不規則形狀的視覺形象鋪砌在《面具 I》整個畫面，層疊於上；她在這10個輪廓意象中精心繪入直立磚塊，將其以水平磚團圍住，成為背景。這些個別物件，讓人聯想到石造工藝常見的圖案：谷口先以鉛筆在首層灰色顏料上畫好圖案，接著以不同比例的黑色顏料和水，將物件填滿，讓整個構圖達到互為對比的色調呈現。

單色畫的傳統悠久，可被追溯至數百年前：德國畫家約瑟夫·亞伯斯 (1888-1976)、美國抽象畫家艾德·萊恩哈特 (1913-1967)和美國極簡抽象派名家艾格妮絲·馬丁 (1912-2004)等，均曾融合極簡主義與抽象概念等元素，從而探索繪畫形式的潛力，考驗其的極限，詮釋單色畫面蘊藏的無限深度。這些大師在畫面上採用減法，使顏色理論化，挑戰傳統課堂上關於藝術創作的教學，從而實踐概念性的表述與視覺感知。

多年來，谷口擷取部分這些創作特徵，再融入其自我對建築和立體維度的迷戀，持續產出大尺幅磚塊風格畫作。這位新生代藝術家在過去訪談中，提到創作過程耗時費工；然而，在構造磚畫空間之時，她得以沉澱、反思，創作成為一種自我審訊的手段。她巧妙處理極簡形象，藉以激發觀者的理性，鼓勵我們進一步探究這相遇過程所挑起的情感和觀點。每幅磚畫都代表了谷口最深處的自我，將賞畫過程帶進知覺層面，觸動觀眾接受這份非正式的邀請，進入她的心靈寰宇。





281

RODEL TAPAYA

(B. 1980)

Grit; Skeptic; Scream; & Anxiety

signed and dated 'Tapaya 2016' (lower left); signed and dated 'Tapaya 2015' (lower right); signed and dated 'Tapaya 2016' (lower left); & signed and dated 'Tapaya 2015' (lower left)
four acrylic on paper
each: 64 x 49 cm. (25¼ x 19¼ in.) (4)
Painted in 2015-2016

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

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

瑞鐸·塔帕亞

(1980年生)

決心; 懷疑論者; 尖叫; & 焦慮

壓克力 紙本 (共四件)

2015-2016年作

款識: Tapaya 2016 (左下); Tapaya 2015 (右下);

Tapaya 2016 (左下); & Tapaya 2015 (左下)

來源

新加坡 ARNDT畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

282

SOPHEAP PICH

(B. 1971)

Old Domain

bamboo, rattan, wire, burlap, plastic, oil based spray paint
243(H) x 123 x 8 cm. (95% x 48% x 3 1/8 in.)
Executed in 2014

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

A3 Arndt Art Gallery, Berlin, Germany
Acquired from the above by the present owner

EXHIBITION

Berlin, Germany, ARNDT Berlin Gallery, Traitor and Tradition,
September – October 2014

索菲普·皮奇

(1971年生)

舊域名

竹 藤 金屬線 麻布 塑料 油性噴漆
2014年作

來源

德國 柏林 A3 Arndt 畫廊
現藏者購自上述畫廊

展覽

2014年9月-10月 「Traitor and Tradition」
ARNDT柏林畫廊 柏林 德國



283

NATEE UTARIT

(B. 1970)

The Last Description of the Old Romantic No.1

signed, titled and dated 'The Last description of the Old Romantic Natee Utarit 05' (on the reverse)

oil on canvas

160 x 120 cm. (63 x 47¼ in.)

Painted in 2005

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Bangkok, Thailand, Numthong Gallery, *The Last Description of the Old Romantic*, November – December 2005.

LITERATURE

Numthong Gallery, Natee Utarit Survey 1991 – 2006,

Bangkok, Thailand, 2009 (illustrated, unpagged).

Numthong Gallery, *The Last Description of the Old Romantic*, exh. cat, Bangkok, Thailand, 2005 (illustrated, unpagged).

納堤·尤塔瑞

(1970年生)

舊浪漫主義的最後描述1號

油彩 畫布

2005年作

款識：The Last description of the Old Romantic

Natee Utarit 05 (畫背)

來源

亞洲 私人收藏

展覽

2005年11月-12月 「The Last Description of the Old Romantic」

泰國 曼谷 Numthong 畫廊

出版

2009年《納堤·尤塔瑞概觀 1991-2006》

泰國 曼谷 Numthong 畫廊 (圖版，無頁數)

2005年《The Last Description of the Old Romantic》

展覽圖錄 泰國 曼谷 Numthong 畫廊 (圖版，無頁數)

The Last Description of the Old Romantic No.1 by Natee Utarit is an important work painted in 2005. Set against a solid black background, a beautifully enlarged, solitary flower fills the entire canvas. Immediately the red and white petals stand out amidst the intent for contrast. Thinly applied strips of black oil paint and wood stain gleam across the leftmost side, center and rightmost side of the work. As these 'shields' are applied over the main flower subject, he cleverly creates stunning visual textures by revealing and concealing details. The alluring nature of the work beckons quiet and lengthy contemplation; an unbeknownst invisible dialogue is initiated.

Throughout the history of both Western and Eastern art, flowers has been beloved subject of study and exploration for artists. Ambrosius Bosschaert, Vincent Van Gogh, Claude Manet, Andy Warhol, Yayoi Kusama, Le Pho, Georgette Chen and Qi Baishi are some important artists who are known to have painted flowers in their oeuvre. In pursuit of understanding and redefining ideals and thoughts of what construes beauty in the West, Utarit embarked on this survey with flowers as a specific motif.

The series "Reason and Monsters Project" was executed in 2002, and precedes the "The Last Description of the Old Romantic"; where there was an extended application of the 'shield' technique. In essence, Utarit presents the notion of dual realities and the connection between thoughts understood from fantasy and the authentic attributes of painting as a physical phenomenon. Centuries ago, the ancient Greek philosopher Pliny noted that a painting proposes "a promise"; a declaration of assurance of what is not apparent or uncovered, and in return, paintings hold out a "promise" of clandestine significance. Utarit continues to live out his "dedication and homage to the ancient aesthetic, hope and faith in the world of painting."



284

NATEE UTARIT

(B. 1970)

The Price of Innocence

signed in Thai, dated, inscribed and titled '16 Optimism is Ridiculous
"The price of innocence"' (on the reverse)

oil on canvas

70 x 120 cm. (27½ x 47¼ in.)

Painted in 2016

HK\$240,000-360,000

US\$32,000-47,000

PROVENANCE

Private Collection, Asia

LITERATURE

Demetrio Paparoni, Skira editore S.p.A., *Optimism is Ridiculous* Milan, Italy, 2017
(illustrated, p. 232-233).

納堤·尤塔瑞

(1970年生)

天真的代價

油彩 畫布

2016年作

款識：藝術家泰文簽名 16 Optimism is Ridiculous "The price of innocence" (畫背)

來源

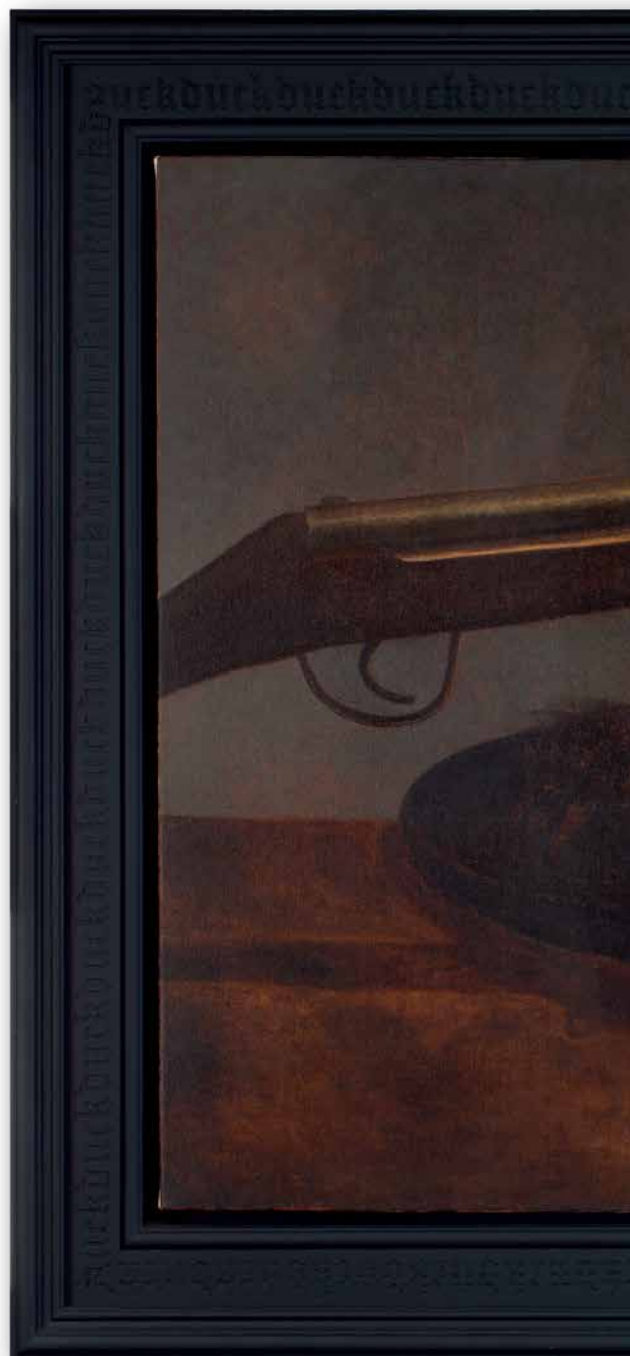
亞洲 私人收藏

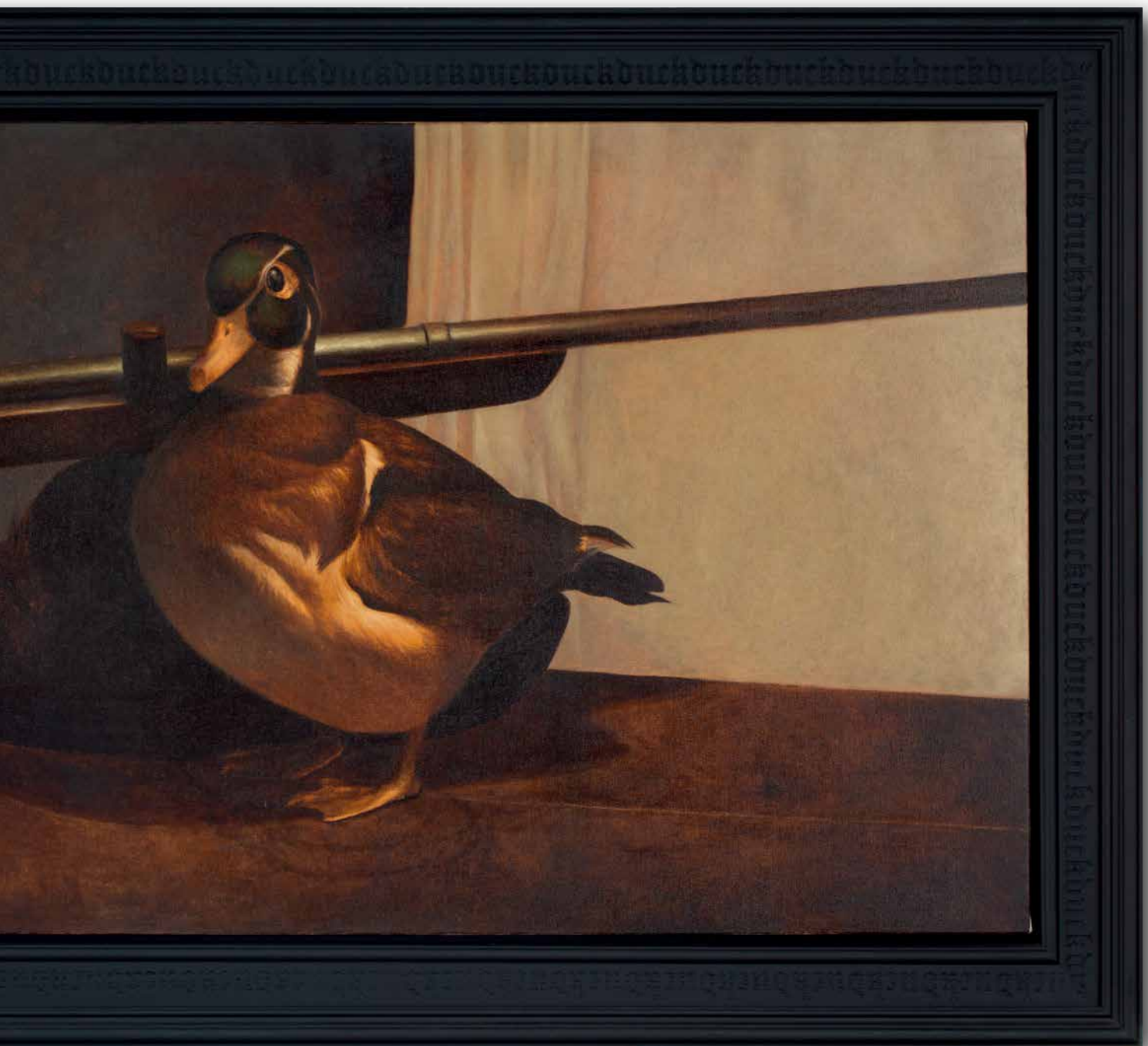
出版

2017年《樂觀是荒謬的》Demetrio Paparoni著 米蘭 意大利 Skira editore S.p.A
(圖版，第232-233頁)

"Most of the time, my inspirations come from life; life in society and the world I live in. You can see traces of inspiration in my artistic expression. You might not be able to explain them by making a symbolic comparison, because they are not directly translated from my inspirations. I believe that each artistic creation has its own attitudes, and you may be able to see them in my work without having to deconstruct the entire details of the work at all."

- Natee Utarit







285

ALFREDO & ISABEL AQUILIZAN

(B. 1962 & 1965)

Transportables #2 (After Inhabit : Project Another Country)

signed, dated, titled and numbered '1/3 unique edition #2 2013
 "Transportables" Aquilizan+ fruitjuice factory studio' (lower edge)
 graphite over print on paper
 66 x 55 cm. (26 x 21 5/8 in.)
 Executed in 2013
 edition 1/3

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Drawing Room Gallery, Philippines
 Private Collection (Acquired from the above by the present owner)

艾佛雷多 & 伊莎貝爾·阿奎禮贊

(1962 & 1965年生)

Transportables #2

(After Inhabit : Project Another Country)

石墨打印 紙本

2013年作

版數：1/3

款識：1/3 unique edition #2 2013 "Transportables"
 Aquilizan+ fruitjuice factory studio (下沿)

來源

菲律賓 Drawing Room 畫廊
 私人收藏 (現藏者購自上述畫廊)



286

ARTURO SANCHEZ

(B. 1980)

Between Obscured Memories

signed with artist's signature, signed, dated, titled and inscribed
 "BETWEEN OBSCURED MEMORIES" OIL ON CANVAS +
 COLLAGE ON CONVEX MIRROR DIPTYCH 72 x 48 inches each
 2012 ARTURO SANCHEZ JR.' (on the reverse of the left panel)
 oil on canvas and collage on convex mirrors (diptych)
 overall: 182.5 x 244 cm. (71 $\frac{7}{8}$ x 96 in.)
 each: 182.5 x 122 cm. (71 $\frac{7}{8}$ x 48 in.)(2)
 Executed in 2012

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 May 2012, lot 2480
 Acquired at the above sale by the present owner

阿圖羅·山查斯

(1980年生)

模糊的記憶之間

油彩 畫布 拼貼 凸面鏡 (雙聯作)

2012年作

款識: "BETWEEN OBSCURED MEMORIES" OIL ON
 CANVAS + COLLAGE ON CONVEX MIRROR DIPTYCH 72 x
 48 inches each 2012 ARTURO SANCHEZ JR. 藝術家簽名
 (左聯畫背)

來源

香港 佳士得 2012年5月27日 編號2480
 現藏者購自上述拍賣

287

ZHANG ENLI

(B. 1965)

Art Museum

signed in Chinese, dated '06' (lower right);
signed and titled in Chinese and dated '2006.12' (on the reverse)
oil on canvas
198.5 x 209.5cm. (78½ x 82½ in.)
Painted in 2006

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

US\$110,000-160,000

PROVENANCE

Hauser & Wirth, Zurich, Switzerland
Private Collection, Europe (acquired from the above by the present owner)

EXHIBITED

London, UK, Royal Academy of Arts, Summer Exhibition, June – August 2007.
London, UK, Institute of Contemporary Arts (ICA), Zhang Enli – Space Painting,
October – December 2013.

LITERATURE

Bill Woodrow (ed.), Royal Academy Illustrated 2007, Royal Academy of Arts London,
London, UK, 2007 (illustrated, p. 20).
Philippe Pirotte (ed.), Zhang Enli Container, Steidi Hauser & Wirth and ShanghART Gallery,
Göttingen, Germany, 2008 (illustrated, pp. 76-77).
Zhang Enli, ShanghART Gallery, Shanghai, China, 2008 (illustrated, pp. 50-51).
Gregor Muir (ed.), Zhang Enli Space Painting, exh. cat., Institute of Contemporary Arts,
London, UK, 2013 (illustrated, p. 11).

張恩利

(1965年生)

美術館

油彩 畫布
2006年作
款識：06 恩利 (右下)；美術館 2006.12月 張恩利 (畫背)

來源

瑞士 蘇黎世 豪瑟·沃斯
歐洲 私人收藏 (現藏者購自上述畫廊)

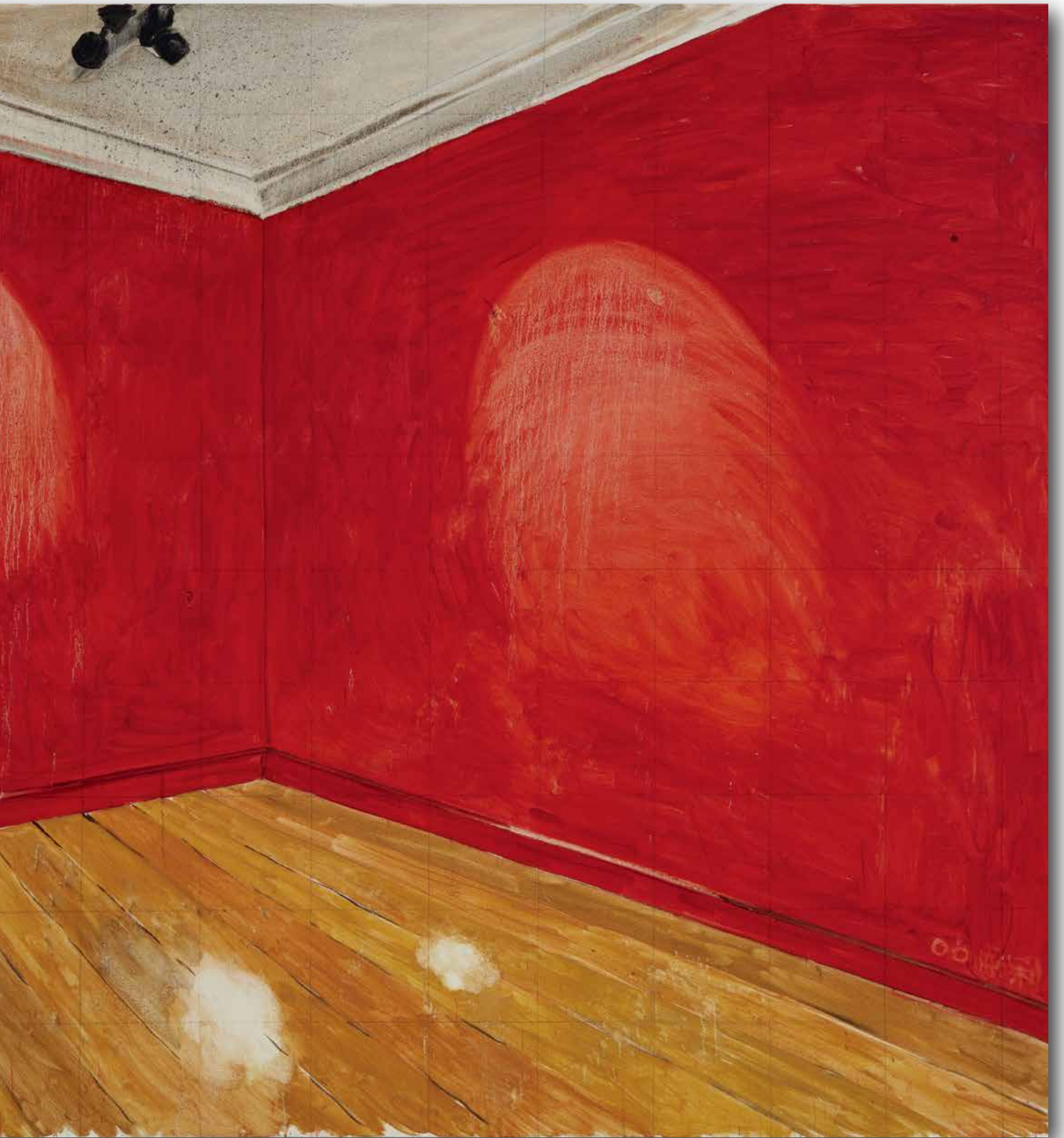
展覽

2007年6月-8月 「夏季展」 英國 倫敦 皇家藝術研究院
2013年10-12月 「張恩利—空間繪畫」 英國 倫敦 當代藝術學院

出版

2007年《皇家藝術研究院2007年度圖錄》Bill Woodrow編輯 英國 倫敦 皇家藝術研究院 (圖版，第20頁)
2008年《張恩利：容器》Philippe Pirotte 編輯 德國 哥廷根 豪瑟·沃斯及香格納畫廊 聯合出版 (圖版，第76-77頁)
2008年《張恩利》中國 上海 香格納畫廊 (圖版，第50-51頁)
2013年《張恩利—空間繪畫》展覽圖錄 Gregor Muir 編輯 英國 倫敦 當代藝術學院 (圖版，第11頁)







288

CHEN KE

(B. 1978)

The Evening Sun

signed in Chinese, dated '2011' (lower right); signed, titled and inscribed in Chinese, signed, dated, titled and inscribed 'The evening sun oil on canvas Diameter 150 cm chen ke 2011' (on the reverse)

oil on canvas
diameter: 150 cm. (59 in.)
Painted in 2011

HK\$320,000-500,000

US\$42,000-65,000

PROVENANCE

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

陳可

(1978年生)

夕陽

油彩 畫布
2011 年作

款識：可 2011 (右下)；夕陽 The evening sun 布上油畫
oil on canvas Diameter 150 cm 陳可 chen ke 2011 (畫背)

來源

前藏者直接購自藝術家
亞洲 私人收藏 (現藏者購自上述來源)



289

CUI JIE

(B. 1983)

Untitled

signed in Chinese and dated '2015.3' (on the reverse)
oil on canvas
60.5 x 50.2 cm. (23 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in.)
Painted in 2015

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

LEO XU PROJECTS, Shanghai, China
Private Collection, Asia
Private Collection, Europe (Acquired from the above by the present owner)

崔潔

(1983年生)

無題

油彩 畫布
2015年作
款識：崔潔 2015.3 (畫背)

來源

中國上海 LEO XU PROJECTS
亞洲 私人收藏
歐洲 私人收藏 (現藏者購自上述來源)

290

ZHOU CHUNYA

(B. 1955)

A Male and a Female

signed in Chinese and signed 'ZHOU CHUNYA',
numbered and dated 'A.P./8 2008' (incised on the base)
painted stainless steel sculpture
154(H) x 116 x 49 cm. (60 $\frac{3}{8}$ x 45 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in.)
Executed in 2008
edition AP (Artist's Proof), aside from an edition of 8

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Asia

周春芽

(1955年生)

一公一母

不鏽鋼 烤漆 雕塑

2008年作

款識：周春芽 ZHOUCHUNYA A.P./8 2008 (鑄於底部)

版數：AP (藝術家試版)，另有8版數

來源

亞洲 私人收藏





291

SONG KUN

(B. 1977)

Travel

signed, titled, inscribed and dated 'Travel 64.5 cm x 49.5 cm 2007-2008 Songk' and numbered respectively, titled and signed in Chinese (on the reverse of No. 1-9); with one unsigned work
oil on canvas, wooden box, glass, light tube (10 panels)
each: 50 (H) x 65 x 10.8 cm. (19% x 25% x 4 ¼ in.)
Executed in 2007-2008

HK\$480,000-680,000

US\$63,000-88,000

PROVENANCE

Boers-Li Gallery, Beijing, China
Giraud Pissarro Segalot, New York, USA
Acquired from the above by the present owner

EXHIBITED

China, Beijing, Boers-Li Gallery, Winter Group Show, January-February 2008.
China, Beijing, Boers-Li Gallery, Xi Jia River Lethe: A Song Kun Solo
Exhibition, September-October 2008.

宋琨

(B.1977)

旅行

油彩 畫布 木盒 玻璃 燈管 (十聯作)
2007-2008年作

款識：旅行 Travel 64.5cm x 49.5 cm 2007-2008 宋琨 Songk
(第一到九號 畫背) 及一件無款識

來源

中國 北京 博而勵畫廊
美國 紐約 Giraud Pissarro Segalo 畫廊
現藏者購自上述畫廊

展覽

2008年1-2月 「Winter Group Show」 中國 北京 博而勵畫廊
2008年9-10月 「昔珈·忘川」 中國 北京 博而勵畫廊

△ 292

HAEGUE YANG

(B. 1971)

Kimono Temple

clothing rack on casters, venetian blinds, darklight louver, lightbulbs and cable, cleaning sponges, plate and plastic ball with dried garlic and seashells, sculpture
167 (H) x 113 x 98cm. (65¾ x 44½ x 38¾ in.)
Executed in 2010

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Galerie Wien Lukatsch, Berlin, Germany
Acquired from the above by the previous owner
Anon. Sale, Christie's London, 13 February 2020, Lot 123
Acquired from the above by the present owner

EXHIBITED

Bregenz, Germany, Kunsthau Bregenz, Arrivals: Haegue Yang, 2011

LITERATURE

Kunsthau Bregenz, Arrivals: Haegue Yang, ext. cat., Bregenz, Germany, 2011 (illustrated).



梁慧圭

(1971年生)

和服寺

帶輪晾衣架 百葉窗 百葉窗簾 燈泡 電纜 清潔海綿
盤子 塑料球 乾蒜 貝殼 雕塑
2010年作

來源

德國 柏林 Wien Lukatsch 畫廊
前藏者購自上述畫廊
倫敦 佳士得 2020年2月13日 編號123
現藏者購自上述拍賣

展覽

2011年「Arrivals: Haegue Yang」 德國 布雷根茨
布雷根茨美術館

出版

2011年《 Arrivals: Haegue Yang 》展覽圖錄 德國
布雷根茨 布雷根茨美術館 (圖版)



293

DING YI

(B. 1962)

Appearance of Crosses - 9

signed and dated 'Ding Yi 2002' (lower right)
acrylic and glitter on tartan
140 × 160 cm. (55½ x 63 in.)
Painted in 2002

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Gallery Urs Meile
Acquired directly from the above by the present owner

丁乙

(1962年生)

十示 - 9

壓克力 閃粉 格子布
2002年作
款識：Ding Yi 2002 (右下)

來源
麥勒畫廊
現藏者購自上述畫廊



294

CAI GUO-QIANG

(B. 1957)

Impressions of Stage - 2

signed, dated, titled and inscribed 'Impressions of Stage - 2 San Gimignano. Italy 2006. Cai Guo-Qiang' (lower right)
gunpowder on paper
98.1 x 125.6 cm. (38 $\frac{3}{8}$ x 49 $\frac{1}{2}$ in.)
Executed in 2006

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Gallery Continua, San Gimignano, Italy
Acquired from the above by the present owner

蔡國強

(1957年生)

舞臺寫意 二

火藥 紙本

2006年作

款識：Impressions of Stage - 2 San Gimignano.
Italy 2006. Cai Guo-Qiang (右下)

來源

意大利 聖吉米尼亞諾 常青畫廊
現藏者購自上述畫廊



295

CAI GUO-QIANG

(B. 1957)

Sundial

titled in Chinese and titled, signed, dated and inscribed 'sundial
CAI GUO QIANG 1995 Scripps College' (middle right)
gunpowder on paper (diptych)
overall: 302 x 401 cm. (118 $\frac{7}{8}$ x 157 $\frac{7}{8}$ in.)
each: 151 x 401 cm. (59 $\frac{1}{2}$ x 157 $\frac{7}{8}$ in.)
Executed in 1995

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Chambers Fine Art, New York, USA
Private Collection, Asia

蔡國強

(1957年生)

日晷

火藥 紙本 (雙聯作)

1995年作

款識：日晷 sundial CAI GUO QIANG 1995
Scripps College (中右)

來源

美國 紐約 前波畫廊

亞洲 私人收藏



296

XU BING

(B. 1955)

Book from the Sky

signed 'Xu Bing' and signed in Chinese
(on the first page of the first book);
numbered '71/100' and inscribed respectively
(first page of each book)
woodblock print in a set 4 books, with original box
each book: 45.5 x 40 cm. (17 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in.) (4)
box: 49 x 33.6 x 9.5 cm. (19 $\frac{1}{4}$ x 13 $\frac{1}{4}$ x 3 $\frac{3}{4}$ in.)
Executed in 1991
edition 71/100

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, New York, USA
Anon. Sale, Christie's Hong Kong, 26 May 2013, lot 116
Acquired at the above sale by the present owner

EXHIBITED

Beijing, China, Ullens Center for Contemporary Art, 85' New Wave: The Birth of Chinese Contemporary Art Movement, 5 November 2007-17 February 2008. (another edition exhibited)

徐冰

(1955 年生)

天書

木版 版畫書冊(一套共四本) 原裝木盒
1991年作
版數: 71/100
款識: Xu Bing 徐冰(第一冊, 第一頁); 71/100(每冊第一頁)

來源

美國 私人收藏
香港 佳士得 2013年5月26日 編號 116
現藏者購自上述拍賣

展覽

2007年11月5日—2008年2月17日「'85 新潮: 中國第一次當代藝術運動」尤倫斯當代藝術中心 北京 中國(展覽為另一版數)





297

XIAO XU

(B. 1983)

White Rhino in a Bamboo Forest

signed in Chinese (lower left)
ink on paper
79 x 176.5 cm. (31½ x 69½ in.)
Painted in 2013

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired directly from the artist by the present owner

肖旭

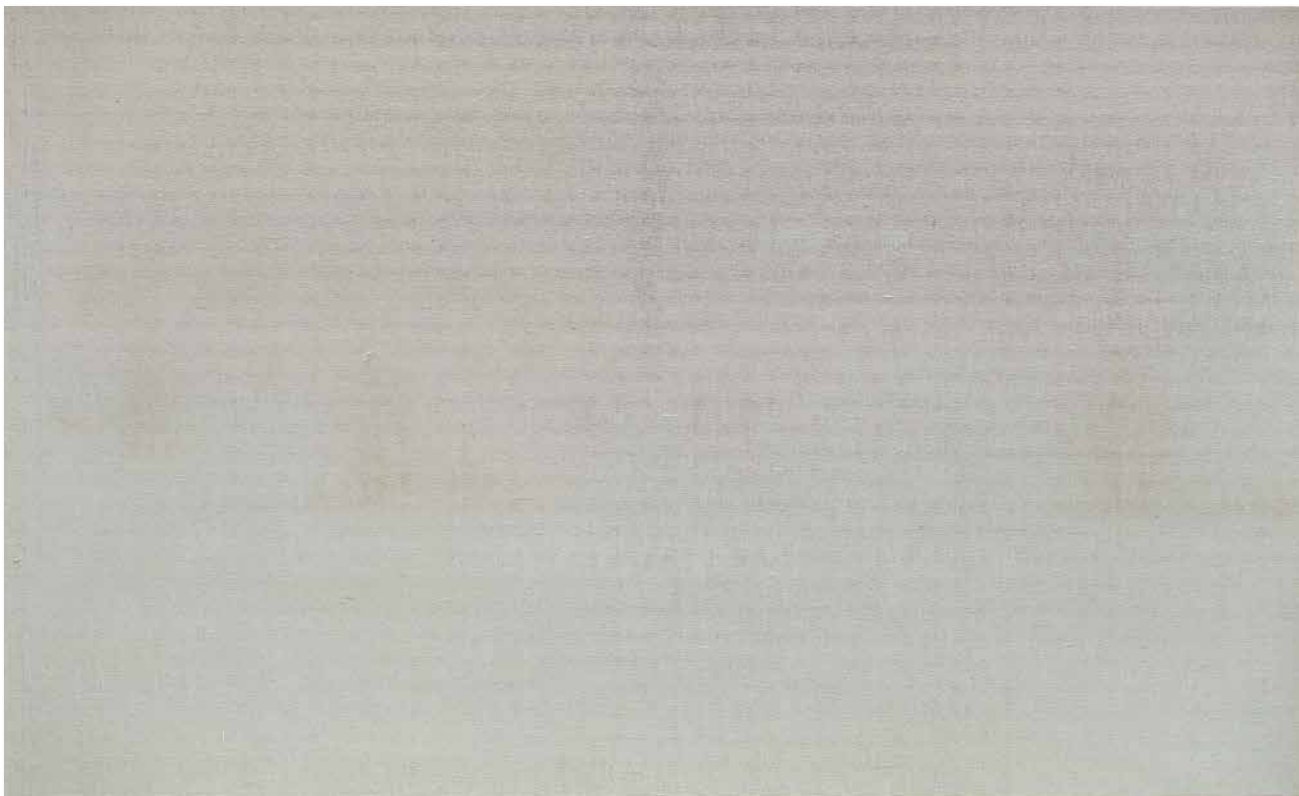
(1983 年生)

林語

水墨 紙本
2013年作
款識：肖旭 (左下)

來源

現藏者直接購自藝術家



298

QIU SHIHUA

(B. 1940)

Untitled #8

signed and dated in Chinese (on the left side)
oil on canvas
85 x 140 cm. (33½ x 55½ in.)
Painted in 2003

HK\$60,000-90,000

US\$7,800-12,000

PROVENANCE

Chambers Fine Art, New York, USA
Private Collection, Asia

EXHIBITED

New York, USA, Chambers Fine Art, Insight: Paintings by Qiu Shihua,
April - May 2005.

邱世華

(1940年生)

無題 #8

油彩 畫布
2003年作
款識：邱世華 二〇〇三年五月 (左側)

來源

美國 紐約 前波畫廊
亞洲 私人收藏

展覽

2005年4-5月「Insight: Paintings by Qiu Shihua」
美國 紐約 前波畫廊



299

ZHANG HUAN

(B. 1965)

Voices From Afar

titled in Chinese, signed with artist's signature, and dated '2008' (on the reverse)
incense ash on linen
diameter: 172 cm. (67¾ in.)
Executed in 2008

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Chambers Fine Art, New York, USA
Private Collection, Asia

張洄

(1965年生)

遠方之聲

香灰 麻布
2008年作
款識：遠方之聲 藝術家簽名 2008 (畫背)

來源

美國 紐約 前波畫廊
亞洲 私人收藏



• **300** No Reserve | 無底價

YANG SHAOBIN

(B. 1963)

No-20

signed, dated and titled 'No-20 YANG SHAOBIN 2000-11' (lower left)
oil on canvas
259 x 180 cm. (102 x 70 $\frac{7}{8}$ in.)
Painted in 2000

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from the artist by the present owner

楊少斌

(1963年生)

第20號

油彩 畫布

2000年作

款識：No-20 YANG SHAOBIN 2000-11 (左下)

來源

現藏者直接購自藝術家

• 301 No Reserve | 無底價

LU QING

(B. 1964)

Untitled

acrylic on silk
silk scroll: 4670 x 80 cm.
(1838 $\frac{5}{8}$ x 31 $\frac{1}{2}$ in.)
Executed in 2000-2001

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Galerie Urs Meile, Lucerne, Switzerland
Acquired from the above by the present owner

EXHIBITED

Zurich, Switzerland, Museum Rietberg,
Magic of Characters: 3000 Years of Chinese
Calligraphy, November 2015 - March 2016.

LITERATURE

Hatje Cantz Verlag, Mahjong: Contemporary
Chinese Art from the Sigg Collection, exh. cat.,
Germany, 2005 (another work from the same
series illustrated, p. 295).
Museum Rietberg, Magic of Characters: 3000
Years of Chinese Calligraphy, exh. cat., Zurich,
2015 (illustrated, p. 25).

路青

(1964年生)

無題

壓克力 絹布
2000-2001年作

來源

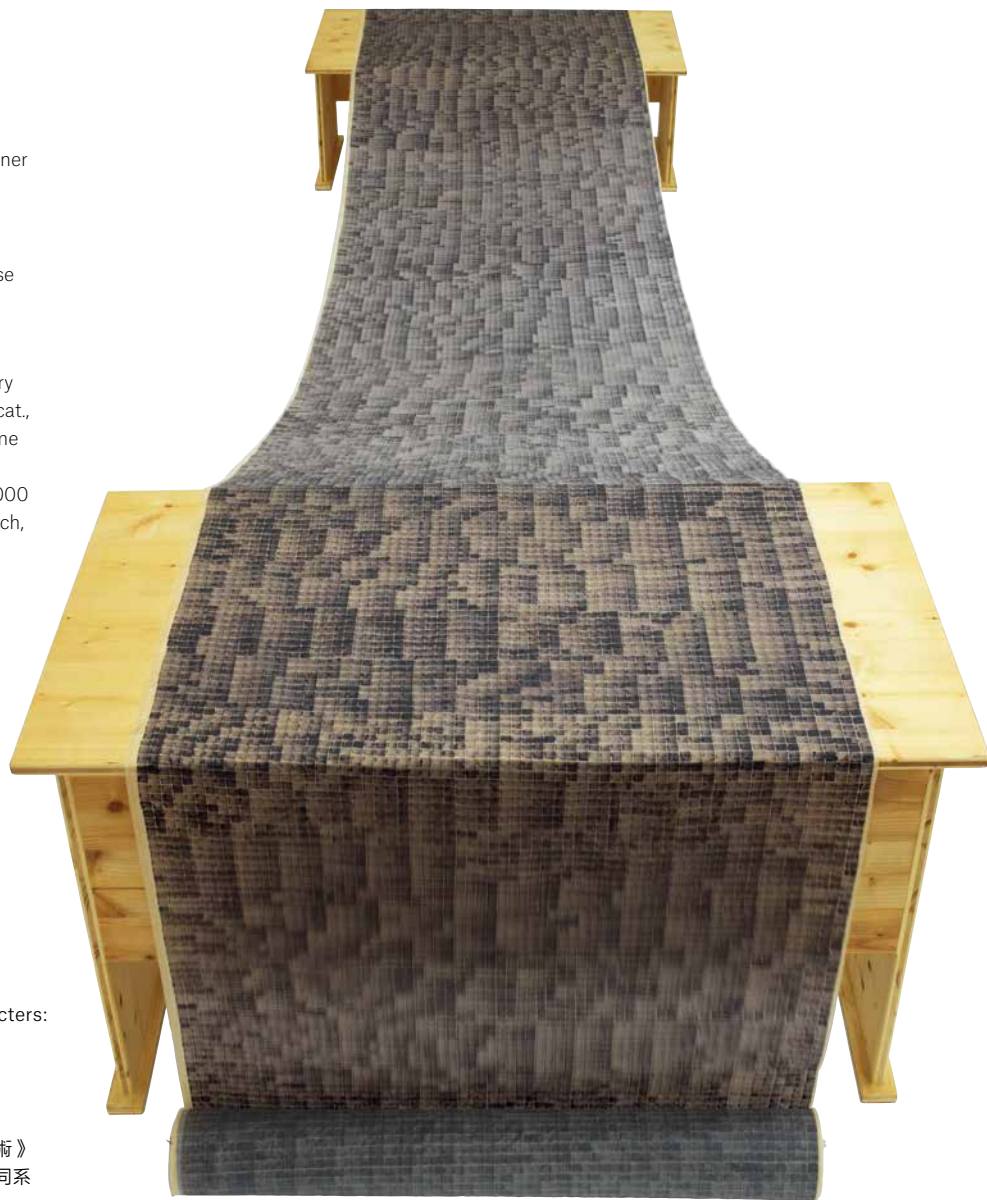
瑞士 琉森 麥勒畫廊
現藏者購自上述畫廊

展覽

2015年11月-2016年3月 「 Magic of Characters:
3000 Years of Chinese Calligraphy 」
瑞士 蘇黎世 蘇黎世瑞特堡博物館

出版

2005年《麻將：烏利·希克收藏中國當代藝術》
展覽圖錄 德國 Hatje Cantz 出版社 (圖版為同系
列另一件作品，第295頁)
2015年《文字的魔力：中國書法三千年》展覽圖錄
瑞士 蘇黎世 Rietberg美術館 (圖版，第25頁)





302

RICHARD LIN

(LIN SHOW-YU, 1933-2011)

*May Series (May 1; May 2;
May 3; & May 4)*

signed 'Lin' and numbered
respectively (lower edge of each)
four screenprints on paper and
acetate collage
each: 48 x 48 cm. (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in.) (4)
Painted in 1971
edition: 8/70; 16/70; 7/70; 13/70

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

林壽宇

(1933-2011)

5月系列 (5月1日; 5月2
日; 5月3日; 及5月4日)

絲網版畫 紙本 PVC透明塑膠片拼貼
(共四件)

1971年作

版數: 8/70; 16/70; 7/70; 及13/70

款識: Lin 8/70; Lin 16/70; Lin
7/70; 及Lin 13/70 (每幅下沿)

來源

亞洲 私人收藏



303

ZAO WOU-KI

(ZHAO WUJI, 1920-2013)

Stèle N°3

signed in Chinese, signed
'ZAO' (lower center); signed in
Chinese, signed 'ZAO', dated
and numbered '2007 HC II/II 03';
stamped 'LA TUILERIE 89250
TREIGNY 10' (on the reverse)
painted ceramic
27.5 (H) x 38 x 6.5 cm.
(10 $\frac{7}{8}$ (H) x 15 x 2 $\frac{1}{2}$ in.)
Executed in 2007
edition HC 2/2

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Europe

趙無極

(1920-2013)

石碑 第三號

手繪瓷器

2007年作

版數: HC 2/2

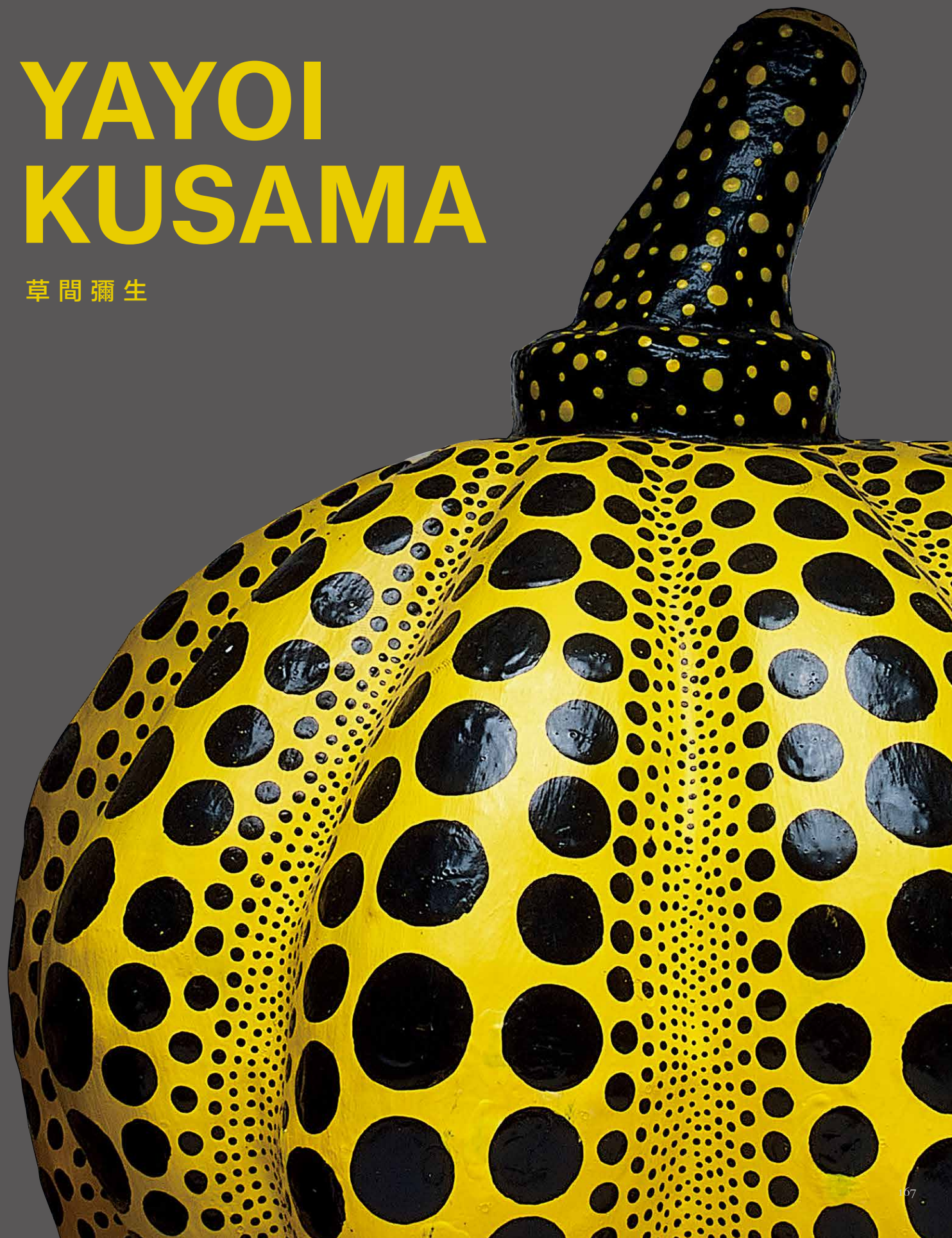
款識: 無極 ZAO (中下); 無極 ZAO
LA TUILERIE 89250 TREIGNY
2007 HC II/II 03 (背面)

來源

歐洲 私人收藏

YAYOI KUSAMA

草間彌生



304

YAYOI KUSAMA

(B. 1929)

Self-Obliteration

signed, dated and titled 'YAYOI KUSAMA SELF-OBLITERATION 1999'
(on the underside)
mixed media sculpture
23.7 (H) x 18.2 x 15.2 cm. (9 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 6 in.)
Executed in 1999

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

US\$260,000-390,000

PROVENANCE

Private Collection, Japan (acquired *circa.* 2000)

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

草間彌生

(1929年生)

自我消融

混合媒材 雕塑

1999年作

款識：YAYOI KUSAMA SELF-OBLITERATION 1999 (作品底部)

來源

日本 私人收藏 (購於約2000年)

此作品附藝術家工作室所簽發之藝術品註冊卡

“By obliterating one's individual self, one returns to the infinite universe.”

- Yayoi Kusama

「通過自我消融，我們回到無限的宇宙。」

— 草間彌生



305

YAYOI KUSAMA

(B. 1929)

Mountain

signed and dated 'Yayoi Kusama 1983', titled in Japanese (on the stretcher)
acrylic on canvas
45.5 x 53 cm. (17 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 1983

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

US\$390,000-650,000

PROVENANCE

Private Collection, Asia

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

草間彌生

(1929年生)

山

壓克力 畫布

1983年作

款識：Yayoi Kusama 1983 山 (畫背框架)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

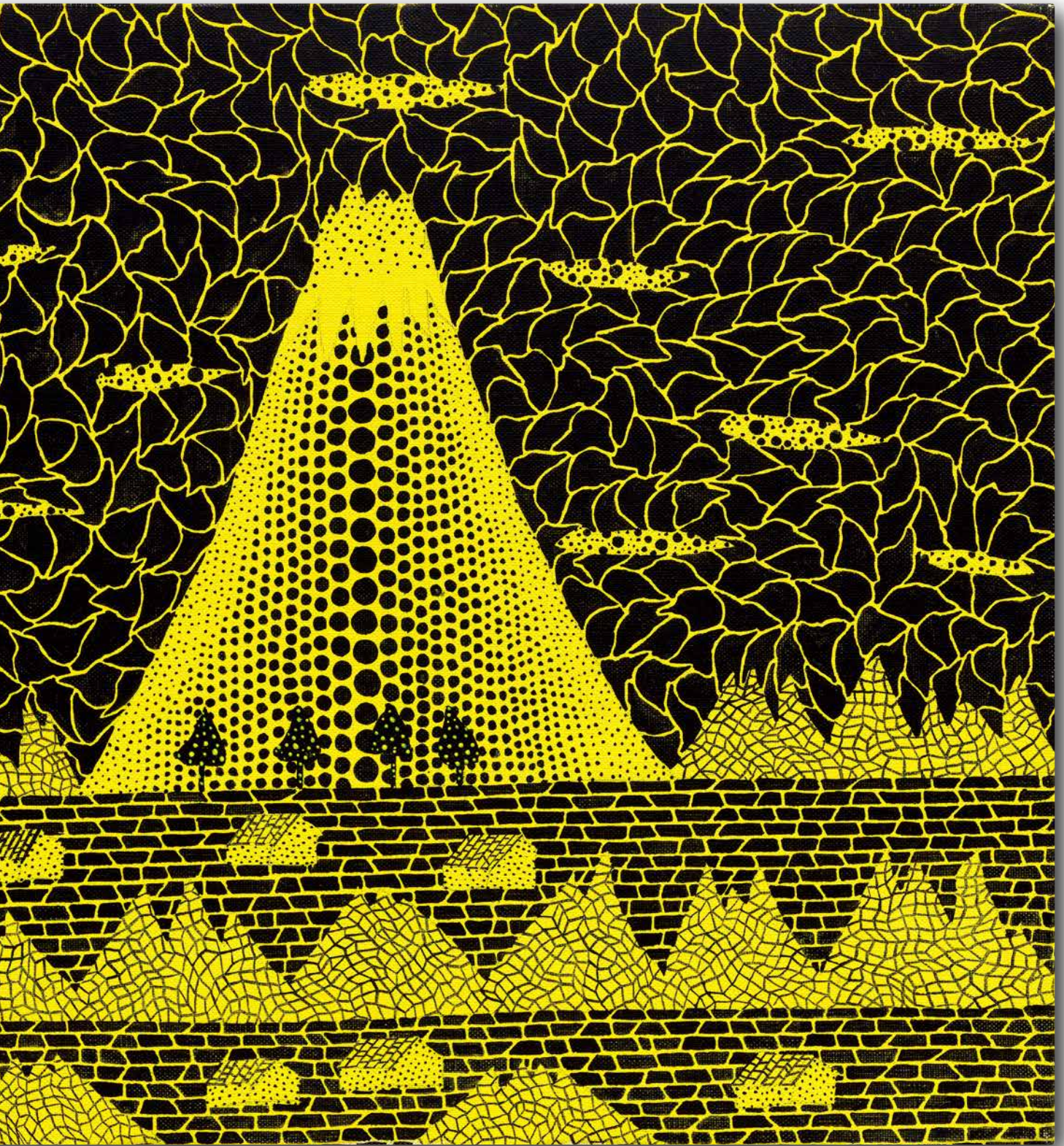
“Our earth is only one polka dot among a million stars in the cosmos...when we obliterate nature and our bodies with polka dots, we become part of the unity of our environment.”

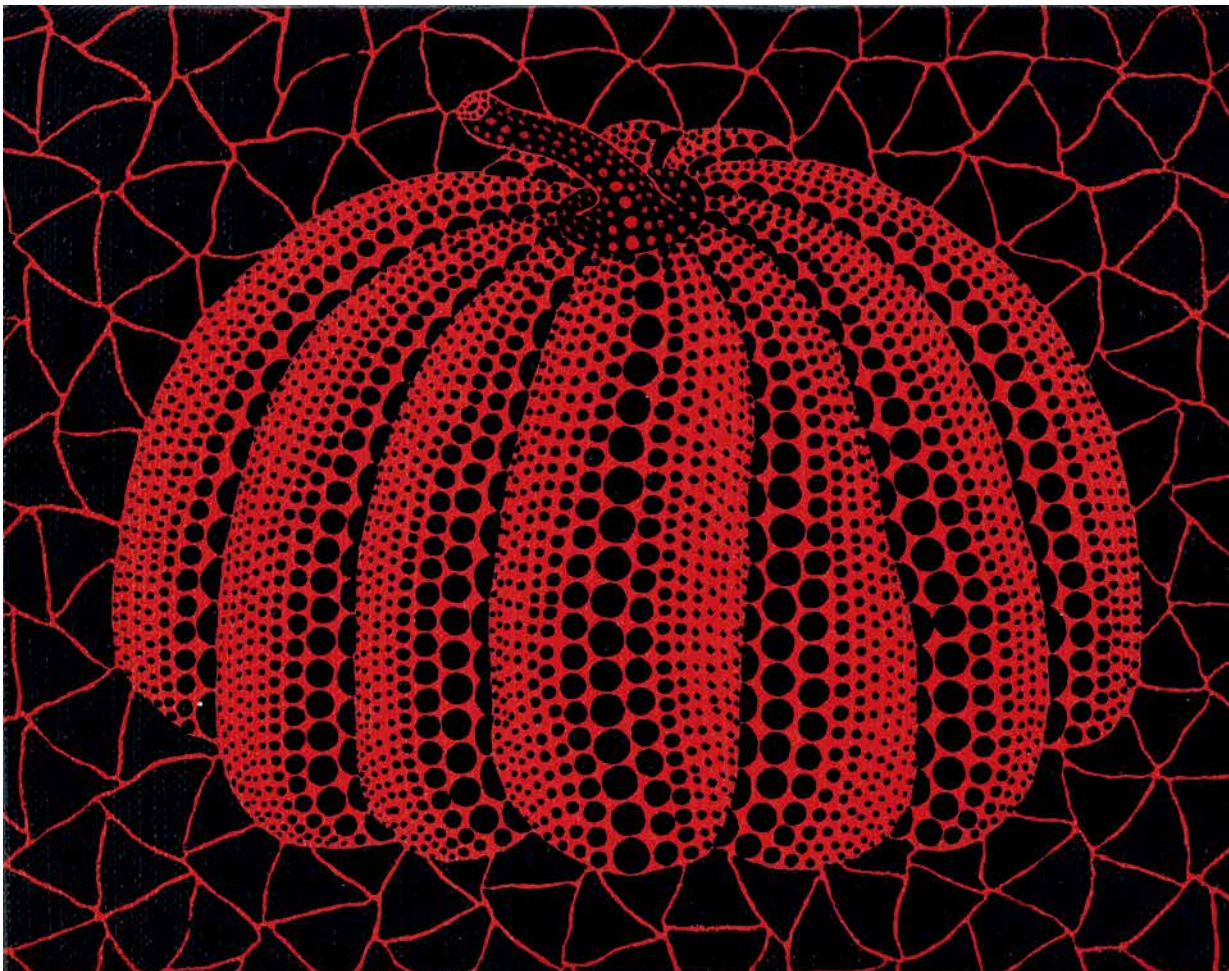
- Yayoi Kusama

「我們的地球是宇宙萬千星球中的一個圓點。……當我們用圓點來消解自然及我們的身體，我們將與所處的環境融為一體。」

— 草間彌生







306

YAYOI KUSAMA

(B. 1929)

Pumpkin

signed and dated 'YAYOI KUSAMA 1996';
titled in Japanese (on the reverse)
acrylic on canvas
14 x 17.8 cm. (5½ x 7 in.)
Painted in 1996

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

US\$110,000-160,000

PROVENANCE

Umi Gallery, Tokyo, Japan
Private Collection, Japan (Acquired directly from the above by the present
owner in 1996)
This work is accompanied by the registration card issued by the artist's studio

草間彌生

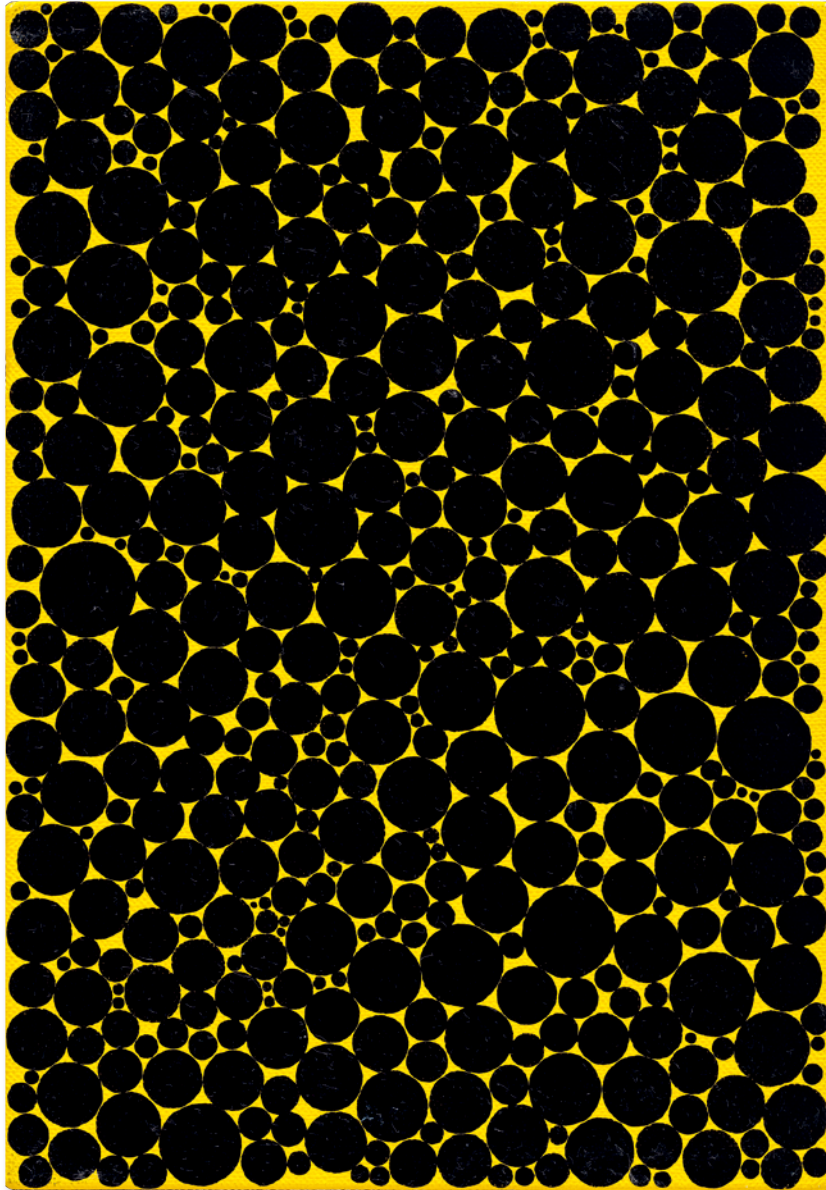
(1929年生)

南瓜

壓克力 畫布
1996 年作
款識：YAYOI KUSAMA 1996 かぼちゃ(畫背)

來源

日本 東京 海畫廊
日本 私人收藏 (現藏者於1996年直接購自上述畫廊)
此作品附藝術家工作室所簽發之藝術品註冊卡



307

YAYOI KUSAMA

(B. 1929)

Infinity Dots

signed and dated 'KUSAMA 1992', titled in Japanese (on the reverse)
acrylic on canvas
22.7 x 15.8 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)
Painted in 1992

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

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

草間彌生

(1929年生)

無限的點

壓克力 畫布
1992年作
款識：KUSAMA 1992 含日文款識 (畫背)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

308

YOSHITOMO NARA (B. 1959)

Green Mountain

signed with artist's signature and dated '2004' (on the reverse)
acrylic on canvas
29x22 cm. (11 3/8 x 8 5/8 in.)
Painted in 2004

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

US\$130,000-260,000

PROVENANCE

Galerie Zink & Gegner, Munich, Germany
Private Collection, Europe (Acquired directly from the above by the present owner in 2005)

EXHIBITED

Munich, Germany, Pinakothek der Moderne, Yoshitomo Nara & Hiroshi Sugito: Over the Rainbow, November 2004 - February 2005. This exhibition later travelled to Düsseldorf, Germany, K21 Kunstsammlung Nordrhein-Westfalen, March - May 2005.

LITERATURE

D. Krystof & B. Schwenk (ed.), Hatje Cantz Publishers, Yoshitomo Nara & Hiroshi Sugito: Over The Rainbow, Ostfildern, Germany, 2004 (illustrated, p. 57)
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-2004-001, p. 190).

奈良美智

(1959年生)

Green Mountain

壓克力 畫布
2004年作
款識：藝術家簽名2004(畫背)

來源

德國 慕尼黑 Zink & Gegner 畫廊
歐洲私人收藏 (現藏者於2005年直接購自上述畫廊)

展覽

2004年11月-2005年2月 「奈良美智及杉戶洋：Over the Rainbow」 德國 慕尼黑 現代藝術陳列館
該展覽還在以下地點展出 2005年3-5月 德國 杜塞爾多夫 K21 Kunstsammlung Nordrhein-Westfalen

出版

2004年《奈良美智&杉戶洋：Over The Rainbow》D. Krystof & B. Schwenk 編輯
德國 奧斯特菲爾登 Hatje Cantz 出版社 (圖版，第57頁)
2011年《奈良美智：作品全集第1卷-繪畫，雕塑，版畫，攝影作品》日本東京
株式會社美術出版社 (圖版，第P-2004-001圖，第190頁)



309

YOSHITOMO NARA

(B. 1959)

Untitled

signed, dated and inscribed 'yoshitomo Nara '91 in Seto in Japan I love you! Ich liebe euch! Michi 85 x 85' (on the reverse)
acrylic on canvas
85 x 85 cm. (33½ x 33½ in.)
Painted in 1991

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

US\$130,000-260,000

PROVENANCE

Galerie Humanite Nagoya, Japan
Private Collection, Japan
Anon. Sale, Sotheby's New York, 13 May 2015, lot 581
Anon. Sale, Sotheby's Hong Kong, 1 October 2018, lot 595 (Acquired at the above sale by the previous owner)
Acquired at the above sale by the present owner

EXHIBITED

Nagoya, Japan, Galerie Humanite, Cogitationes Cordium, 1991
Amsterdam, Netherlands, Galerie d'Eendt, Yoshitomo Nara, 1991.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1991-020, p. 76).

奈良美智

(1959年生)

無題

壓克力 畫布
1991 年作
款識：yoshitomo Nara '91 in Seto in Japan I love you! Ich liebe euch! Michi 85 x 85 (畫背)

來源

日本 名古屋 Humanite 畫廊
日本 私人收藏
紐約 蘇富比 2015年5月13日 編號 581
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展覽

1991年「Cogitationes Cordium」日本 名古屋 Humanite 畫廊
1991年「奈良美智」荷蘭 阿姆斯特丹 d'Eendt 畫廊

出版

2011年《奈良美智：作品全集第1卷-繪畫，雕塑，版畫，攝影作品》
株式會社美術出版社 東京 日本 (圖版，第P-1991-020圖，第76頁)

“Perhaps, by making works with children as the subject matter, I am projecting my wish not to forget to be – not a 'selfish child' but – 'like a child'.”

- Yoshitomo Nara

「又或許，對我來說，創作大量以孩子為主題的作品，其實是我在投射『想要一直像個小孩一樣』，而非一個『自私』的孩子的願望。」

— 奈良美智





310

YOSHITOMO NARA

(B. 1959)

Untitled

crayon on paper
24.6 x 21 cm. (9 ¾ x 8 ¼ in.)
Painted in 2002

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Michael Zink Gallery, Munich, Germany
Private Collection
Private Collection, Denmark
Acquired from the above by the present owner

奈良美智

(1959年生)

無題

蠟筆 紙本
2002年作

來源

德國 慕尼黑 Michael Zink畫廊
私人收藏
丹麥 私人收藏
現藏者購自上述畫廊



311

YOSHITOMO NARA

(B. 1959)

It's Rain

signed with artist's signature, dated '95 (lower right);
titled 'it's rain' (lower left)
acrylic and coloured pencil on paper
64.8 x 49.6 cm. (25½ x 19½ in.)
Painted in 1995

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

US\$110,000-160,000

PROVENANCE

SCAI the Bathhouse, Tokyo, Japan
Private Collection
Anon. Sale, Sotheby's London, 8 February 2007, lot 331
Acquired at the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 29 May 2011, lot 1353
Acquired at the above sale by the present owner

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 –
Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1995-001, p. 76).

奈良美智

(1959年生)

It's Rain

壓克力 彩色鉛筆 紙本
1995 年作
款識：藝術家簽名 '95 (右下)；it's rain (左下)

來源

日本 東京 SCAI the Bathhouse 畫廊
私人收藏
蘇富比 倫敦 2007 年 2 月 8 日 編號 331
前藏者購自上述拍賣
香港 佳士得 2011 年 5 月 29 日 編號 1353
現藏者購自上述拍賣

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株式會社美術出版社 東京 日本
(圖版，第 D-1995-001 圖，第 76 頁)



312

YOSHITOMO NARA

(B. 1959)

Untitled

crayon on paper
17 x 24 cm. (6¾ x 9½ in.)
Painted in 2002

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Michael Zink Gallery, Munich, Germany
Private Collection
Private Collection, Denmark
Acquired from the above by the present owner

奈良美智

(1959年生)

無題

蠟筆 紙本
2002年作

來源

德國 慕尼黑 Michael Zink畫廊
私人收藏
丹麥 私人收藏
現藏者購自上述畫廊



313

YOSHITOMO NARA

(B. 1959)

Untitled

acrylic and colored pencil on paper
27.6 x 21.7 cm. (10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)
Painted in 2002

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above by the present owner in 2002

LITERATURE

N. Miyamura and S. Suzuki, eds., Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper, Tokyo, 2011 (illustrated, plate D-2002-160, p. 191).

奈良美智

(1959年生)

無題

壓克力 彩色鉛筆 紙本
2002年作

來源

美國 紐約 Marianne Boesky畫廊
現藏者於2002年購自上述畫廊

出版

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社
東京 日本 (圖版，第D-2002-160圖，第191頁)

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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 F(1a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as

sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with 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

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、悉悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方**酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎。如果沒有報告，就會認為寶石可能已經被處理或提打過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能保證任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘繩、鐘鍊或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件；公司地址證明；被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客戶

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (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。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管轄。

(B) 在 **Christie's LIVE™** 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 **Christie's Live™** 使用條款的管轄，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更優，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面標，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“ ”標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本着真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3), E(2)(i), F(4), 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's LIVE™ (如第 B6 部分所示) 透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投 (也稱為不在場競投或委托競投)。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加 (競投價遞增幅度)。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先適適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 買方保證

對於每件**拍賣品**，買方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果買方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其任法律上有權這麼做；
 - 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
- 如果以上任何保證不確實，買方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F(1) 段定義) 的金額。買方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。買方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品** (我們的“**真品保證**”)。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對**本目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。
- 真品保證**不適用於有**保留標題**或有**保留**的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真**

品，而在我們出版目錄之日，該科學方法還未存在或未獲普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

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

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

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

F. 付款

1. 付款方式

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

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

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

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

(ii) 電匯至：

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

(iii) 信用卡

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

(iv) 現金

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

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」(須受有關係條件約束)；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部 (地址：香港中環遮打道 18 號歷山大廈 22 樓)。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您 (以較早者為準)：

(a) 買方提貨日；

(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項 (及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法)：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付款) 用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為賣方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵償，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品** (但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**)。

(b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十個日曆日之前提取您購買的**拍賣品**，除非另有書面約定：

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

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

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

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

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

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

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

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

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

(c) 含有受保護動植物物的**拍賣品**

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

(c) 美國關於非洲象象牙的進口禁令

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

(d) 源自伊朗的**拍賣品**

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

(e) 黃金

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

(f) 鐘錶

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

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

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合其特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

◊ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or 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。

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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



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BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

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

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現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填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：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽發的授權書。

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。
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 - 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。

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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

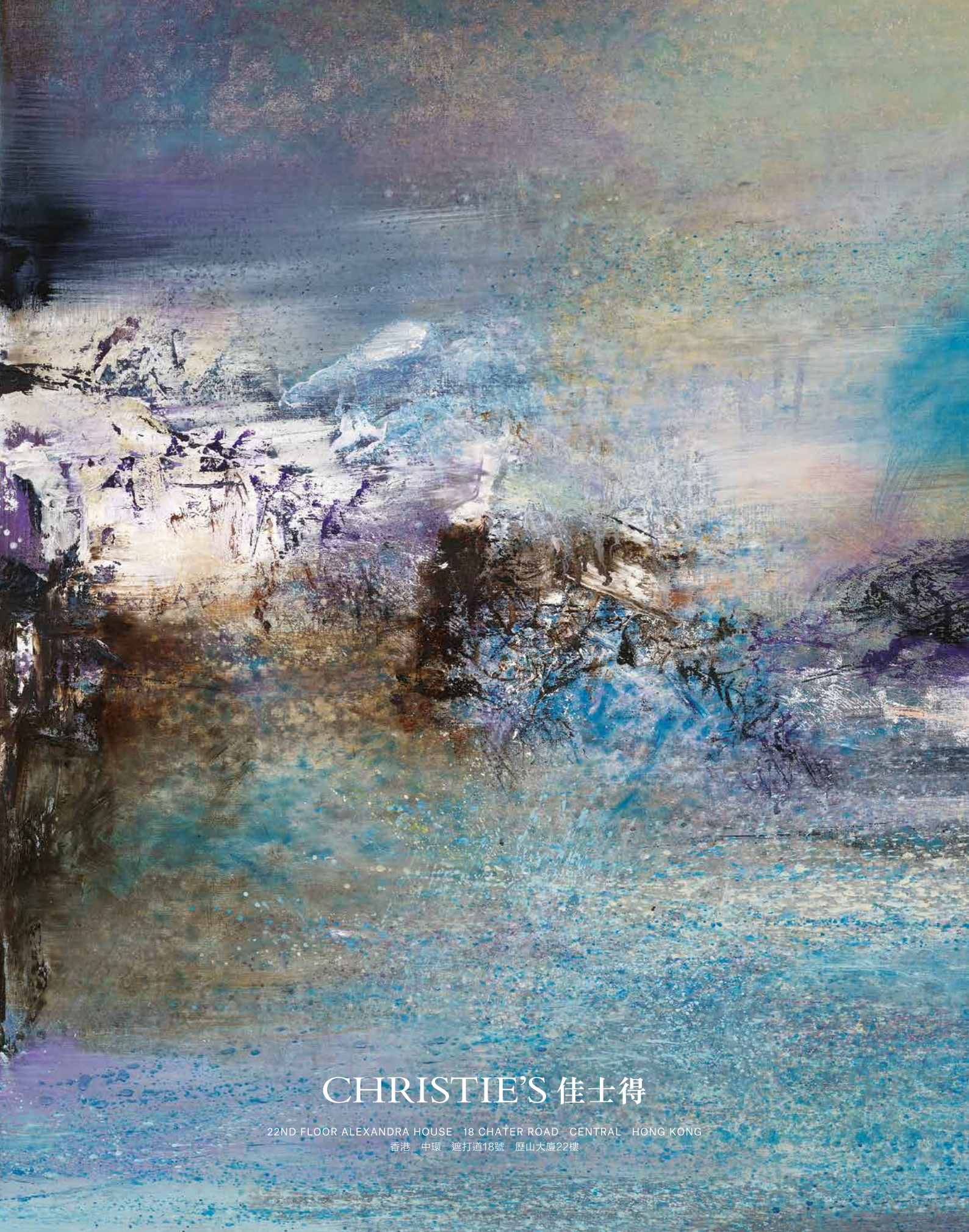
Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

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

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