

# 二十及二十一世纪艺术

20TH/21ST CENTURY ART

上海晚间拍卖 2022年3月1日 SHANGHAI EVENING SALE 1 MARCH 2022

20/21 Shanghai to London



CHRISTIE'S 佳士得







# 20/21

Shanghai to London  
上海与伦敦

# 二十及二十一世纪艺术：上海晚间拍卖 20TH/21ST CENTURY ART: SHANGHAI EVENING SALE

2022年3月1日 (星期二) · TUESDAY 1 MARCH 2022

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## 拍卖 · AUCTION

3月1日 (星期二) · Tuesday 1 March

晚上9.00 (拍卖品编号1-20) · 9.00pm (Lots 1-20)

地点: 佳士得上海艺术空间

中国上海市黄浦区中山东一路外滩1号4层

Location: Christie's Shanghai Art Space

4/F, Bund One, No.1 Zhongshan Dong Yi Road, Huangpu District, Shanghai, China

## 预览 · VIEWING

佳士得上海艺术空间

Christie's Shanghai Art Space

2月26日 (星期六) · Saturday, 26 February

10.00am - 5.00pm

2月27日 (星期日) · Sunday, 27 February

10.00am - 5.00pm

2月28日 (星期一) · Monday, 28 February

10.00am - 5.00pm

3月1日 (星期二) · Tuesday, 1 March

10.00am - 5.00pm

## 精选拍品预览 · HIGHLIGHTS PREVIEW

台北, 台北西華飯店

Taipei, The Sherwood Taipei

2月9至10日 (星期三至四) · Wednesday - Thursday, 9-10 February

11.00am - 5.00pm

香港, 佳士得香港

Hong Kong, Christie's Hong Kong

2月15至16日 (星期二至三) · Tuesday - Wednesday, 15-16 February

10.30am - 5.30pm

北京, 佳士得北京艺术空间

Beijing, Christie's Beijing Art Space

2月21至22日 (星期一至二) · Monday - Tuesday, 21-22 February

10.00am - 5.00pm

## 查询 · ENQUIRIES

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## 拍卖官 · AUCTIONEERS

谢飞 Michael Xie

朱慧俊 Kelvin Zhu

## 拍卖编号 · SALE NUMBER

在递交书面和电话竞拍表格或查询拍卖详情时, 请注明拍卖编号为**20206**。

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **20206**.

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此次拍卖受重要通知, 业务规定·买方须知及底价所管限。

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

封面 FRONT COVER:

编号8 尚米榭巴斯奇亚

Lot 8: Jean-Michel Basquiat, II Duce, Painted in 1982 © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

封二 INSIDE FRONT SPREAD:

编号13 (局部) 赵无极

Lot 13 (Detail): Zao Wou-Ki, Le soir à l'Hôtel du Palais (Palace Hotel by night), Painted in 2004 © 2022 Artists Rights Society (ARS), New York / ProLitteris, Zurich

前页一 FRONTISPIECE:

编号12 (局部) 基斯·凡·东根

Lot 12 (Detail): Kees Van Dongen, La femme au collier, Painted in 1908 © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

前页二 FRONTISPIECE:

编号6 (局部) 马克·夏加尔

Lot 6 (Detail): Marc Chagall, Le bouquet de lilas, Painted in 1968 © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

封底 BACK COVER:

编号10 巴布罗·毕加索

Lot 10: Pablo Picasso, Dormeuse (Marie-Thérèse Walter), Painted in 1937 © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



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# CHRISTIE'S 佳士得



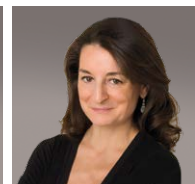
# 20TH/21ST CENTURY ART, ASIA PACIFIC



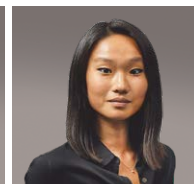
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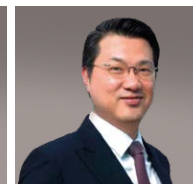
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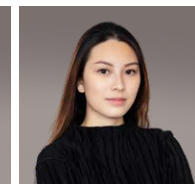
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Global



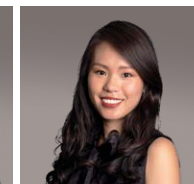
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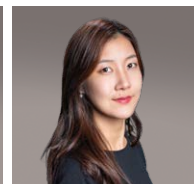
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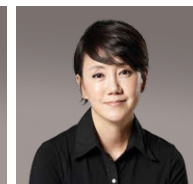
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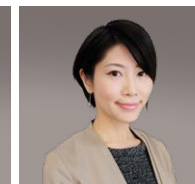
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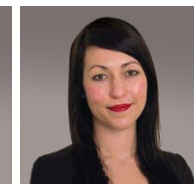
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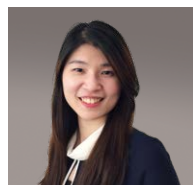
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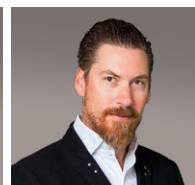
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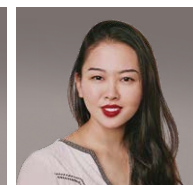
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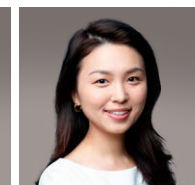
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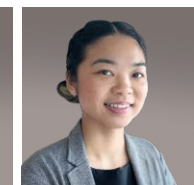
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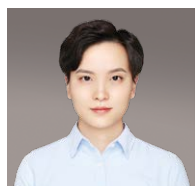
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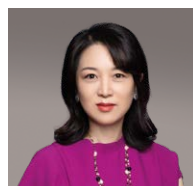
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▼ 1 EMMANUEL TAKU 伊曼纽尔·塔库

(B. 1986)

***Ripped***

acrylic on canvas  
200 x 127 cm. (78¾ x 50 in.)  
Painted in 2021

**CNY200,000-300,000**

**US\$32,000-48,000**

**PROVENANCE**

Acquired directly from the artist  
Private collection, New York

**健壮**

压克力 画布  
2021年作

**来源**

现藏者直接购自艺术家  
纽约 私人收藏

“The importance of capturing two figures in juxtaposition was to create a sense of consolidation, synergy and unity.”

Emmanuel Taku

「捕捉并列的两个人物的重要性在于创造一种整合、协同和统一的感觉。」

伊曼纽尔·塔库





▼ 2 EWA JUSZKIEWICZ 艾娃·尤什凯维奇

(B. 1984)

**Untitled**

signed and dated 'Ewa Juskiewicz 2014'  
(on the reverse)  
oil on canvas  
70 x 60 cm. (27½ x 23⅝ in.)  
Painted in 2014

**CNY220,000-500,000**

**US\$35,000-79,000**

**PROVENANCE**

Lokal\_30, Warsaw  
Private collection, Poland  
Acquired from the above by the present owner

**EXHIBITED**

Bielsko-Biała, Galeria Bielska, *Ewa Juskiewicz -  
The Descent Beckons*, 2015.

**无题**

油彩 画布  
2014 年作  
款识：Ewa Juskiewicz 2014 (画背)

**来源**

华沙 Lokal\_30  
波兰 私人收藏  
现藏者购自上述画廊

**展览**

2015 年 [ Ewa Juskiewicz, *The Descent  
Beckons* ] 展览 别尔斯科 - 比亚瓦 Bielska 画廊

"I think the mask allows us to say more, because it frees us from the conventions we have adhered to all our lives."

Ewa Juskiewicz

[ 我想面具更能激发人们的表达欲，因为它让我从自己与生俱来的固定人设中逃离。 ]

艾娃·尤什凯维奇



▼ 3 JOEL MESLER 乔尔·梅斯勒  
(B. 1974)

***Untitled (You Deserve Great Things)***

signed and dated 'Joel Mesler 2020'  
(on the overlap)  
pigment on linen  
226 x 165 cm. (84 x 65 in.)  
Painted in 2020

**CNY600,000-900,000**

**US\$96,000-140,000**

**PROVENANCE**

Rental Gallery, East Hampton  
Private collection, New York

**无题 (你值得拥有美好的一切)**

颜料 麻布  
2020年作  
款识: Joel Mesler 2020 (画布背面)

**来源**

东汉普顿 Rental画廊  
纽约 私人收藏

“Painting is not my profession now, it's my passion.”

Joel Mesler

「绘画不但是我的工作，也是我的爱好。」

乔尔·梅斯勒



You  
Deserve  
Great  
Things

▼ 4 SCOTT KAHN 斯科特·卡恩

(B. 1946)

***Into the Woods***

signed 'Scott Kahn 16' (lower right)  
oil on linen  
76.2 x 101.6 cm. (30 x 40 in.)  
Painted in 2016

**CNY800,000-1,200,000**

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

**PROVENANCE**

Francois Ghebaly, Los Angeles  
Private collection  
Acquired from the above by the present owner

**进入森林**

油彩 麻布  
2016 年作  
款识：Scott Kahn 16 (右下)

**来源**

洛杉矶 Francois Ghebaly画廊  
私人收藏  
现藏者购自上述来源

"I had a particular interest in dreams, yin-yang symbol symbolism – and I guess I'm still painting in this kind of symbolic dreamlike way."

Scott Kahn

「我对梦特别感兴趣，阴阳的象征意义——我想我还在用这种象征梦幻的方式绘画。」

斯科特·卡恩



## 5 HUANG YUXING 黄宇兴

(B. 1975)

### *Mandala Reality*

signed 'HUANG YUXING 16-18' (on the reverse)

acrylic on canvas

200 x 300 cm. (78 ¾ x 118 ⅞ in.)

Painted in 2016-2018

**CNY2,000,000-4,000,000**

**US\$320,000-640,000**

#### PROVENANCE

Private collection, Asia (acquired directly from the artist's studio)

Acquired from the above by the present owner

### 白石秘境

压克力 画布

2016-2018 年作

款识：HUANG YUXING 16-18 (画背)

#### 来源

亚洲 私人收藏 (直接购自艺术家工作室)

现藏者购自上述收藏

"Fluorescent colour is the colour of our generation, there is no such colour system in traditional easel paintings. It is special, like a kind of vigorous vitality being compressed or unleashed. This was the colour and the feeling that I needed."

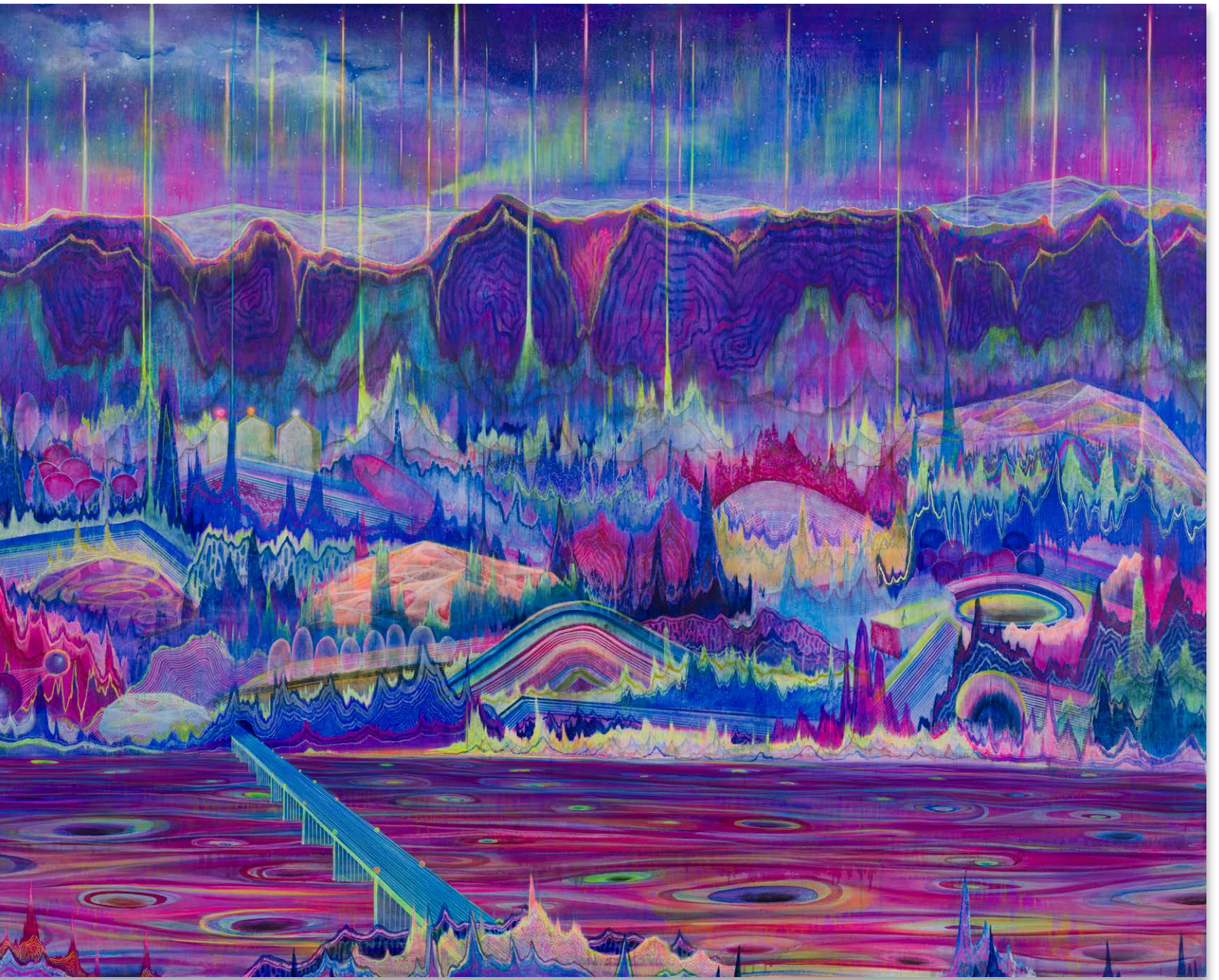
Huang Yuxing

「萤光色是我们这个时代特有的颜色，在传统的架上绘画里面，是没有这个色彩体系的。它有一种特别的意味，它像是一种被浓缩或者是激发出来的那种生命力，它是我需要的那个颜色，也是我需要的那种感受，所以你就会找到它。」

黄宇兴







▼ 6 MARC CHAGALL 马克·夏加尔

(1887-1985)

***Le bouquet de lilas***

signed 'Marc Chagall' (lower right);  
signed again 'Marc Chagall' (on the reverse)  
oil on canvas  
81 x 100.3 cm. (31 $\frac{7}{8}$  x 39 $\frac{1}{2}$  in.)  
Painted in 1968

**CNY13,000,000-20,000,000**

**US\$2,100,000-3,200,000**

**PROVENANCE**

Galerie Maeght, Paris

Private collection, Japan, by whom acquired in the early 1970s

Acquired from the above by the present owner, after 2008

The Comité Marc Chagall has confirmed the authenticity of this work

**EXHIBITED**

Tokyo, Suntory Museum, *Marc Chagall, Voyages en amourie*, April - June 2006, no. 18, p. 36 & 156 (illustrated, p. 37; dated '1970')

Nara, Nara Prefectural Museum of Art, *Marc Chagall, In Praise of Love and Nature*, October-December 2007, no. 59, pp.126 & 207 (illustrated, p. 127; dated '1970')

Karuizawa, Musée d'Art Mercian, *Marc Chagall, La légende du bouquet*, July-September 2008, no. 35, pp. 31 & 71 (dated '1970')

**丁香花**

油彩 画布  
81 x 100.3公分 ( 31 $\frac{7}{8}$  x 39 $\frac{1}{2}$  英寸 )  
1968年作  
款识: Marc Chagall ( 右下 );  
Marc Chagall ( 背面 )

**来源**

巴黎 玛格画廊 ( 1970年前 )

日本 私人收藏 ( 1970年代初购自上述收藏 )

现藏家于2008年后购自上述收藏

马克·夏加尔委员会已确认本作品的真实性

**展览**

2006年4月至6月 [ Marc Chagall, *Voyages en amourie* ] 展览 东京 三利得美术馆 第36及156页 编号18 ( 插图, 第37页; 1970年作 )

2007年10月至12月 [ Marc Chagall, *In Praise of Love and Nature* ] 展览 奈良 奈良县立美术馆 第126及207页 编号59 ( 插图, 第127页; 1970年作 )

2008年7月至9月 [ Marc Chagall, *La légende du bouquet* ] 展览 轻井泽 麦西亚美术馆 第31及71页 编号35 ( 1970年作 )

“If I create from the heart, nearly everything works; if from the head, almost nothing”

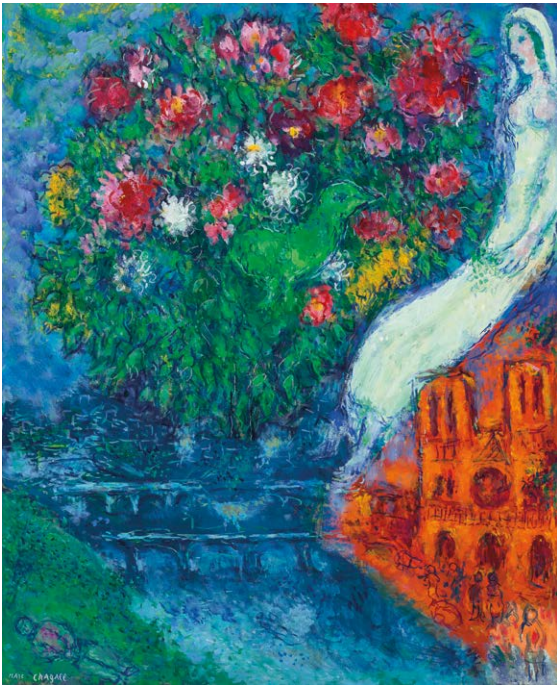
Marc Chagall

[ 如果我的创作源自内心, 几乎一切都很完美; 但如果源于大脑, 几乎什么也成不了 ]

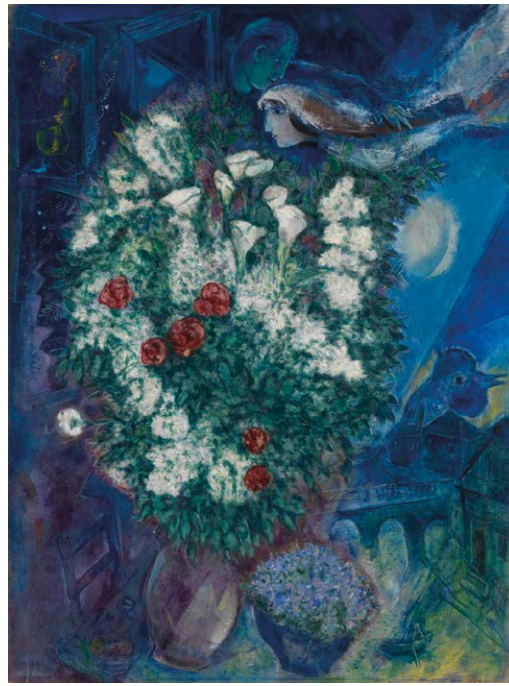
马克·夏加尔







Marc Chagall, *La mariée de Notre-Dame*, 1968 - 1972, Christie's London, 30 June 2021, Lot 31, sold for GBP 2,762,500  
Artwork: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris  
马克·夏加尔《圣母院的新娘》1968至1972年作  
伦敦佳士得2021年6月30日拍品编号31成交价：2,762,500英镑



Marc Chagall, *Bouquet with Flying Lovers*, circa 1934-1947. Tate, London.  
Artwork: © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris  
马克·夏加尔《花束与飞行的情侣》约1934至1947年作 伦敦泰特美术馆

(Opposite page)  
Marc Chagall and Valentina Brodsky on their wedding day, 1952.  
Photo by REPORTERS ASSOCIATES/  
Gamma-Rapho via Getty Images.  
马克·夏加尔与瓦伦蒂娜·布罗德在他们的婚礼上 1952年

充满了令人陶醉的浪漫和盛开花束的芬芳，马克·夏加尔的《丁香花》传递着美丽与愉悦，正是艺术家在1960年代职业生涯成熟巅峰期的非凡杰作。盛放丁香的花香四溢，画面中央的长笛演奏余音袅袅，而画面左侧的缪斯女神面含微笑，美不胜收，画中的农场动物无不温顺可亲，触手可及，这一切都唤起着温暖的观感。一弯新月摇曳在夏加尔标志性的蔚蓝背景上，让整个画面沐浴在柔和轻快的光芒中，让人不禁联想起夏加尔对家乡维捷布斯克的美好回忆，而夏加尔当时住在生机勃勃的法国南部，这两个地方仿佛在艺术家如梦似幻的光线中合二为一。夏加尔对色彩与技巧的丰富运用在此画中得到了淋漓尽致的呈现，表面厚涂又加强了作品的斑斓色彩和呼之欲出之感，而其中标志性的符号正凝练了夏加尔毕生的艺术创作经验。

夏加尔经常在画中以鲜花作为浪漫爱情的象征，将这一图案融入画面，以唤起他深深投入的激情与爱意。他最喜欢直接从生活中汲取灵感，这些年里，每天都有新鲜的花束送到他的工作室，让他四周都洋溢着充满生机的色彩与醉人的香气。鲜花这一主题贯穿了夏加尔一生，他反复绘制，尤其在1920年代中期变得格外狂热。正如詹姆斯·约翰逊·斯威尼所说，“那是1924年的土伦港，夏加尔回忆道，法国的鲜花之美第一次深深地震撼了他。他自称在俄国从未见过新鲜花束……他说，当他绘制一束花时，就好像在绘制一幅风景。对他而言，鲜花就是法国。但鉴于他的视野和绘画兴趣正在发生变化，这一发现也合情合理。鲜花，尤其是各种各样小花组成的花束，创造出缤纷多彩的颜色组合与丰富多变的纹理对比，开始越来越吸引夏加尔的注意”（《马克·夏加尔》，纽约，1946年，页56）。

夏加尔从一开始就确立了自己作为色彩大师的地位，但直到他创作生涯的后半部分，色彩才在他的作品中熠熠生辉，臻于至善，这在很大程度上由于他1949年搬到法国南部的旺斯。正如弗朗兹·迈耶，夏加尔的传记作者兼女婿所解释：“夏加尔在南部的短暂停留对他的艺术创作产生了决定性的影响。那儿的光线、植物、生活节奏都促成了一种更加放松、轻盈、感性的风格，随着岁月流逝，色彩的魔力越来越占主导地位”（《马克·夏加尔：生活与创作》，伦敦，1964年，页519）。色彩在夏加尔的作品中已经超越常规，成为独一无二的构图元素，组成图案，更定义图案，正如他笔下鲜艳动人、热情洋溢的花束，色彩运用，无与伦比。迈耶更进一步写道，“有时候鲜花就是光源，照亮整幅画面”（同上，页552）。

如此渴望又崇拜爱情的夏加尔，在旺斯这片沃土上，也开启了一段全新的浪漫关系，他在1952年终于与第二任妻子瓦伦蒂娜·布罗德修成正果，迈入婚姻殿堂。

夏加尔亲昵地称呼瓦伦蒂娜为“Vava”，她的形象正出现在《丁香花》画面的左下角，一位面带微笑的新娘，手捧一束更小一些，却光彩锦簇、红粉相间的花束。夏加尔长久以来一直将爱情的胜利视为人类的终极体验，并将其视为他的灵感之源；“只要我发自内心的创作，几乎一切都会成功；要是我用脑子创作，则处处碰壁”（引自J.巴尔-特舒瓦编《夏加尔：回顾展》，西港，1995年，页16）。夏加尔最初与他的第一任妻子兼缪斯女神贝拉·罗森菲尔德经历了刻骨铭心的爱情，而后者于1944年猝然与世长辞。他与Vava的爱情为他的世界带来了全新活力、安宁、和谐与欢愉，从他成熟风格期作品中的丰富色彩，细腻情感与欢乐心情便可见一斑。同样也是Vava那时鼓励夏加尔多画一些鲜花，二人的浪漫爱情与幸福生活无疑通过这一符号得到了进一步升华。

《丁香花》一画充满极富创意的自信，完美体现了夏加尔强烈的个人风格，反映出他在1960年代这十年里卓尔不群又富于创新的热情。那时，他已经是新一代最为成功、声誉卓著的艺术家之一了，并专注于艺术生涯中最雄心勃勃的一些委托。夏加尔的作品至今仍为世界各地的广阔公共空间增光添彩，例如巴黎歌剧院（加尼尔歌剧院）的天花板绘画，最初于1960年受托创作，并于1964年向公众揭幕；1964年为巴塞尔玛格基金会创作的巨作《生活》；以及1966年为纽约大都会剧院创作的双壁画。而一些如宝石般璀璨的彩色玻璃创作委托更进一步引起轰动，例如夏加尔1964年为坐落在纽约的联合国创作的《和平与人类幸福之窗》，以及1963年大卫·洛克菲勒为纽约波坎蒂科山联合教堂向已故父亲小约翰·D·洛克菲勒致敬而委托建造的《撒玛利亚之窗》。随后夏加尔又为洛克菲勒家族设计了八扇窗户，以纪念其家族成员，均于1966年落成。这些委托都形制宏大，艺术家通过对生活的追求，如音乐、艺术和爱，有力地表达了喜悦、和谐与和平，将人类团结在一起。弗朗索瓦丝·吉洛在她的回忆录中写道，毕加索曾如此评价，“马蒂斯逝世后，夏加尔是世上唯一一个知道色彩到底是什么的画家了……他在旺斯创作的最后一些作品令我相信，在雷诺阿之后，再也没有人能像夏加尔一样感知到光”（引自弗朗索瓦丝·吉洛及C·卢克《与毕加索的生活》，纽约，1964年，页258）。享受着艺术事业与浪漫爱情的双丰收，身边尽是赏心悦目的美丽环境，夏加尔达到了一生快乐的巅峰。《丁香花》尺幅宏大，技法大胆，色彩生动，正是夏加尔这段成功时期的完美例证，如盛放的鲜花般，庆祝着艺术家生活、工作与爱情的皆大欢喜。



Filled with the heady romance and fragrance of an exuberant blossoming bouquet, Marc Chagall's *Le bouquet de lilas* presents a triumphal expression of beauty and joy during the highly successful period of his mature career in the 1960s. All senses are evoked from the abundant scent of the blooming lilacs, the musical melody of the flutist at its centre, the glowing beauty of his smiling muse to its left and the tactile bodies of his docile farm animals throughout. The ambient light of the crescent moon hovers high above Chagall's distinctive azure blue landscape, evoking beloved memories of his homeland in the town of Vitebsk that merge in a dreamlike glow with an evocation of the plentiful surroundings of his present home in the vibrant artistic centre of the South of France. Chagall's sense of abundance comes to fruition in this bursting, colourful, composition, enhanced by its rich *impasto* surface, with iconic motifs from his lifelong artistic repertoire playing out the full experience of life he looks back upon.

Chagall often used flowers as a symbol of romantic love in his paintings, incorporating the motif in his compositions in order to evoke the intense feelings of passion and love that absorbed him. He most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant colours and heady scent. The theme of flowers was one to which Chagall returned time and again throughout his career, though his pursuit of the subject became particularly fervent in the mid-1920s. As James Johnson Sweeney has noted, 'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia...He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate colour combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more' (*Marc Chagall*, New York, 1946, p. 56).

Chagall had from the outset established himself as a colourist, but it was not until the latter part of his life that colour achieved its full radiance in his work, brought about in no small part by his moving to Vence in the South of France in 1949. As Franz Meyer, Chagall's biographer and son-in-law, explained: 'Chagall's new sojourn in the south exerted a decisive influence on his art. The light, the vegetation, the rhythm of life all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates more and more with the passing of the years' (*Marc Chagall: Life and Work*, London, 1964, p. 519). Colour in Chagall's work would extend to become a compositional element in its own right, defining the motif as much as describing it, as can be witnessed in his incredibly sumptuous and ebullient bouquets. As Meyer further noted, 'Sometimes flowers are the source of light that illuminates the entire picture' (*ibid.*, p. 552).

Vence too would provide the fertile ground for a new relationship, representing the love he so desired and revered coming to fruition with his marriage in 1952 to second wife Valentina Brodsky. Known to Chagall affectionately as "Vava", her presence is suggested in the smiling female bride pictured to the lower left of *Le bouquet de lilas*, holding a smaller bouquet of vibrant red and pink flowers. Chagall had long spoken of the triumph of love as the ultimate human experience, revering it as his inspiration; 'If I create from the heart, nearly everything works; if from the head, almost nothing' (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 16). The artist had initially experienced a deep and profound love with his first wife and muse Bella Rosenfeld who had been taken away from him in 1944. His new relationship with Vava would bring renewed sustenance, stability, harmony and joy to his world as can be seen in the exuberance of colour, sensuality and happiness in his mature *oeuvre*. It was Vava too who

encouraged Chagall to paint more flowers at this time, their romance and happiness further radiating further through this motif.

The creative confidence exuding from the powerful painterly style of *Le bouquet de lilas* reflects the period of the 1960s as a decade of prominence and creative fervour for Chagall. By this time, he was one established as one of the most important artists of the modern generation and was undertaking some of the most ambitious commissions of his artistic career. Chagall's work graces large spaces across the world to this day with such magnificent and powerful painterly structures such as the ceiling of the Paris Opera House, the Opéra Garnier, initially commissioned in 1960 and unveiled to the public in 1964; the spectacular *La Vie* from 1964 at the Fondation Maeght in Basel; and dual murals for the Metropolitan Opera in New York from 1966. Further commissions in jewel-like stained glass became a sensation, such as the *The Window of Peace and Human Happiness*, created in 1964 for the United Nations, situated in New York, and the *Good Samaritan* window, commissioned in 1963 by David Rockefeller in tribute to his late father John D. Rockefeller Jr. for the Union Church of Pocantico Hills in New York. These were followed by eight further windows memorialising members of the Rockefeller family that would be installed in 1966. Such commissions, each on a grand scale, reinforce the artist's powerful expressions of joy, harmony and peace through pursuits of life such as music, art and love that unite humanity through solidarity.

Françoise Gilot recalled in her seminal memoir that Picasso once remarked, 'When Matisse dies, Chagall will be the only painter left who understands what colour really is... Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has' (quoted in F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 258). Feeling both the comfort in his success as an artistic icon, the contentment of his abounding love for his devoted Vava and the sensual abundant environment of his surroundings, Chagall had arrived in his golden years of happiness. *Le bouquet de lilas*, on its grand scale, with its bold and painterly technique in vivid colour exemplifies this success, standing as a blossoming celebration, a testament to the artist's achievements of life, work and love.



Marc Chagall, *Bouquet près de la fenêtre*, circa 1959 – 1960, Christie's London, 23 June 2015, Lot 18, sold for GBP 3,216,500  
Artwork: 2022 Artists Rights Society (ARS), New York / ADAGP, Paris  
马克·夏加尔《窗边的花束》约1959至1960年作 佳士得 伦敦 2015年6月23日 拍品编号 18  
成交价: 3,216,500 英镑

▼ 7 AMOAKO BOAFO 阿莫阿克·博福

(B. 1984)

**Orange Shirt**

signed and dated 'AMOAKO BOAFO 2019'  
(lower right)  
oil on canvas  
162.6 x 152.4 cm. (64 x 60 in.)  
Painted in 2019

**CNY3,000,000-5,000,000**

**US\$480,000-790,000**

**PROVENANCE**

Mariane Ibrahim Gallery, Chicago  
Private collection  
Acquired from the above by the previous owner  
Christie's New York, 10 July 2020, lot 102  
Acquired at the above sale by the present owner

**橙色衬衫**

油彩 画布  
2019年作  
款识：AMOAKO BOAFO 2019（右下）

**来源**

芝加哥 Mariane Ibrahim画廊  
私人收藏  
前藏者购自上述来源  
2020年7月10日 纽约 佳士得 编号102  
现藏者购自上述拍卖

"There has to be something organic that connects me to the person I paint. If I don't connect I cannot paint. With some of my pictures I know the people I paint in person. In that case it's a very intimate process where every movement, every colour and every brushstroke I make is based on that relationship."

Amoako Boafo

「我与创作的绘画主题之间必然有自然生发的联系。若失去这种联系，我便无法画画。我通过画面了解画中的人物。这是一个非常私密的过程：我所做的每一个动作，每一种颜色，和每一笔触都源于这种关系。」

阿莫阿克·博福





▼▲8 JEAN-MICHEL BASQUIAT 尚·米榭·巴斯奇亚

(1960-1988)

***Il Duce***

signed, titled, inscribed and dated 'Jean-Michel Basquiat NYC 82 "IL DUCE"' (on the reverse)  
acrylic and oilstick on canvas  
152.4 x 152.4 cm. (60 x 60 in.)  
Painted in 1982

**CNY80,000,000-120,000,000**

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

**PROVENANCE**

Galerie Bruno Bischofberger, Zürich (acquired directly from the artist)

Private collection, USA

Acquired from the above by the present owner in 2017

**领导者**

压克力 油画棒 画布

1982年作

款识: Jean-Michel Basquiat NYC 82  
“IL DUCE” (画背)

**来源**

苏黎世 Bruno Bischofberger画廊 (直接购自艺术家)

美国 私人收藏

现藏家于2017年购自上述来源

“I cross out words so you will see them more, the fact that they are obscured makes you want to read them.”

Jean-Michel Basquiat

「我划掉字词，这样你才能看到更多：它们模糊不清才让你更想阅读。」

尚·米榭·巴斯奇亚



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- Lugano, Museo d'Arte Moderna, *Jean-Michel Basquiat*, March-June 2005.
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- Ishøj, ARKEN Museum for Moderne Kunst, *Warhol & Basquiat*, September 2011-January 2012.
- Bonn, Bundeskunsthalle, *Ménage à trois. Warhol, Basquiat, Clemente*, February-May 2012.
- Zurich, Galerie Bruno Bischofberger, *Basquiat: Paintings and Drawings*, June-September 2013.

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- Warhol & Basquiat* exh. cat., Ishøj, ARKEN Museum for Moderne Kunst, 2011 (illustrated, no. 2, p. 75 and 102).
- Ménage à trois. Warhol, Basquiat, Clemente*, exh. cat., Bundesrepublik Deutschland, 2012 (illustrated, no. 4, p. 186 and 249).

## 展览

- 1982年11月-1983年1月「New York Now」汉诺威凯斯特纳协会展览馆
- 1993年7月-11月「尚·米榭·巴斯奇亚」洛桑 FAE Musée d'Art Contemporain
- 1999年5月-9月「尚·米榭·巴斯奇亚」的里雅斯特雷沃尔泰拉博物馆
- 2005年3月-6月「尚·米榭·巴斯奇亚」卢加诺卢加诺美术馆
- 2011年3月-6月「The 80s Revisited. From the Bischofberger Collection, Part II」比勒菲尔德美术馆
- 2011年9月-2012年1月「沃荷及巴斯奇亚」伊斯霍伊舟现代艺术博物馆
- 2012年2月-5月「三人行：沃荷，巴斯奇亚，克莱门特」波恩 联邦艺术馆
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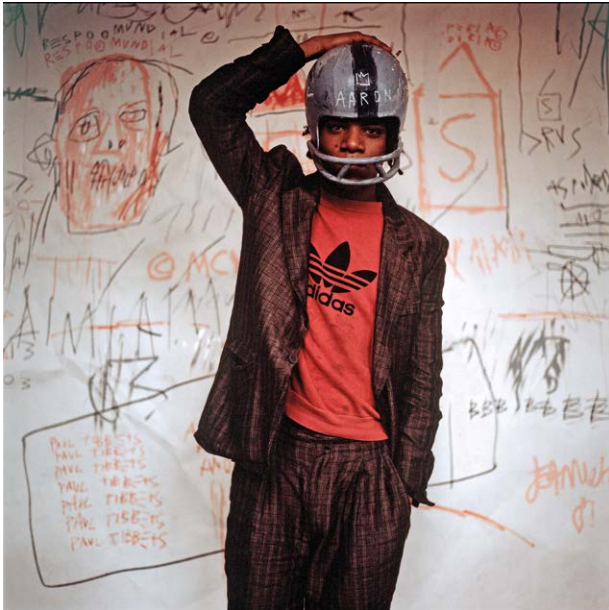
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- 2011年《沃荷及巴斯奇亚》伊斯霍伊 舟现代艺术博物馆 (图版, 第75及102页, 第2图)
- 2012年《三人行：沃荷，巴斯奇亚，克莱门特》波恩 联邦艺术馆 (图版, 第186及249页, 第4图)

(Opposite)

Jean-Michel Basquiat, 1982, New York.  
Photo: © Marion Busch.  
Artwork: © Estate of Jean-Michel Basquiat.  
Licensed by Artestar, New York.  
尚·米榭·巴斯奇亚, 纽约, 1982年







Basquiat's Helmet, New York, 1982.  
Photo: © Edo Bertoglio. Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.  
佩戴头盔的尚·米榭·巴斯奇亚，纽约，1982年

创作于1982年，巴斯奇亚这幅超凡绝伦的肖像画《领导者》至今熠熠生辉，正是艺术家前所未有之绘画风格的绝佳代表，这一不同凡响的表现形式使他成为二十世纪最具革命性的艺术家之一。与巴布罗·毕加索和安迪·沃霍尔一道，巴斯奇亚将肖像画的风格从一种强调历史意义、甚至有些刻板沉闷的表现形式转变为一种充满活力又振奋人心的现代绘画模式。作为艺术家最受追捧的「头像」绘画之一，《领导者》充满了巴斯奇亚创作生涯的重要艺术隐喻：狂乱的标记，一连串神秘的符号，戏剧化的色彩。此画创作于艺术家前往意大利摩德纳的传奇之旅途中，如今构成了巴斯奇亚最核心风格的标志性画作之一。尺幅宏大，风格大胆，盛气凌人，这些特质正完美凝炼了巴斯奇亚创作生涯成熟巅峰的强大表现能力。

闪闪发光的巨幅画布上，一位锐不可当又威风凛凛的人物脸庞仿佛向观者逼近，愈来愈大。他粗犷突出的五官以黑色油画棒绘制，与金色背景形成鲜明对比。他的下巴四四方方，与同样方形的前额相映成趣，头发则剪成一头很短的平头。厚框眼镜上映着一双火焰般炽热的眼睛。巴斯奇亚纵横挥洒层叠的红、蓝、白颜料，以营造深邃而锐利的凝视效果。这一多层次的绘画技艺同样出现在面部的其他细节上：巴斯奇亚选用黄色与橙色颜料断续组合，让本就狂野扭曲的怪异笑容更显戏剧性，而闪耀的橙色上缀着黑色斑点，正可以突出肤色黝黑，未刮胡子的脸颊。

画面构图的其他地方，许多元素被埋藏于厚厚的颜料涂层之下，有时也会显而易见——例如作品的题目「Il Duce」，巴斯奇亚将字母画在中央头部下面，一部分藏在颜料涂层之下，但可见的部分足以引人注目。在画面其他地方，透过金色颜料的缝隙，我们几乎看不到黑色油画棒留下的天书般的潦草书写。作品中嵌入的这些元素无疑都经过了艺术家的深思熟虑，是其精心设计的重要手法。「我划掉文字，你才能看到更多，」他曾如此说，「它们难以识别，才让你更想阅读」（尚·米榭·巴斯奇亚，引自R.F.汤普森《巴斯奇亚》展览图录，贝耶勒基金，巴塞爾，1987年，页22）。

巴斯奇亚独一无二的绘画技巧淋漓尽致地贯穿了整幅画面。尽管表面覆盖金属质感的金漆，这样的装饰手法正巧妙掩盖了底下复杂的排列组合。巴斯奇亚将大胆的图形标记与大片的流动颜料有机组合，营造出一种触手可及的绘画张力。正是在头部下方，沿着画布下边缘水平延伸的地方，大胆的笔触自由流动，这种张力得到了最为明显的集中呈现。巴斯奇亚使用了「湿画法」的技法，将红色与黄色颜料合二为一，产生出鲜明的绿色条纹，如烟火花般绽放在画布上，似将喷薄而出。



Jean-Michel Basquiat, Glenn, 1984.  
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.  
尚·米榭·巴斯奇亚《格伦》1984年作

《领导者》凭借其非同寻常的图像学意义，组成了巴斯奇亚全部创作中最为核心的部分，而艺术家的「头像」绘画也随后成为最炙手可热的作品系列之一。这些作品有时描绘他崇拜的英雄，有时描绘他自己，它们正是巴斯奇亚一生艺术追求与创作过程最为精粹的总结。在《领导者》中，巴斯奇亚格外注意图案的深层含义，以丰富的层次营造出别具匠心的艺术效果。在这段艺术生涯的巅峰时期，「头像」成为巴斯奇亚最感兴趣的创作主题，在他许多最具代表性的杰作中，都包含了对人类脸庞在生理与心理维度上的深层研究。他笔下如骷髅般的面具常常被视为生命无常的虚空象征，而这仿佛一语成谶，预兆了巴斯奇亚悲剧的英年早逝。正如莱昂纳多·达·芬奇能够深入捕捉他所画人物的内心世界，巴斯奇亚也能够在这幅画中唤起一系列自传式的感受与情绪，对他而言，常常是历经挫折的愤怒。确实，尽管《领导者》中人物的真实身份仍是个谜（巴斯奇亚常常将数个人物融合为一），这幅作品无疑集中呈现了艺术家在职业生涯巅峰时期全部的雄心壮志和青春神采。

《领导者》最为超群拔萃的一大特点即是巴斯奇亚纵横挥洒的金属质感金色颜料。从古代拜占庭教堂里闪闪发光的马赛克装饰，到古斯塔夫·克里姆特1907年创作、极尽金色奢华的《阿黛尔·布洛赫-鲍尔一世》肖像画，甚至是安迪·沃霍尔标志性的《金色玛丽莲·梦露》，艺术家们长久以来一直将黄金视为一种极为重要、寓意吉祥的表现形式。巴斯奇亚在他标志性的三叉皇冠中第一次使用金色颜料，而《领导者》则作为艺术家精心挑选的系列之一，更开门见山地突出金色元素，这一系列包括《Dextrose》（1982），《狼》（1982），《Gold Griot》（1984）与《与死亡同行》（1988）。在审美价值以外，巴斯奇亚非常清楚在这个白人占绝对优势的艺术世界里，自己作为年轻黑人艺术家的身份，他经常在画作中加入神秘晦涩的符号和短语，直指资本主义历史及其对弱势群体的剥削。巴斯奇亚将画中人物包裹在如此富丽堂皇的环境之下，或许暗示了在他进入艺术界上流阶层时所观察到的财富与奢华，使用如此排山倒海般的金色裹挟这位人物，让人不禁联想起成功对于巴斯奇亚来说究竟意味着什么。

《领导者》是艺术家1981及1982年两次前往意大利摩德纳旅行期间完成的一组画作。艺术经纪商埃米利奥·马佐利于1981年1月在纽约P.S.1当代艺术中心传奇展览《纽约/新浪潮》上第一次见到巴斯奇亚的作品，他随后便邀请巴斯奇亚前往欧洲出席他的第一个个人展览。在1981年5月的首次旅行后，他于次年3月再度前往，并在期间创作了他艺术生涯中最受称赞的一些作品，包括《Profit1》和《消防水管里的男孩和狗》（现长期借展于芝加哥艺术博物馆）。



Gustav Klimt, *Adele Bloch-Bauer I*, 1907. Neue Galerie, New York.  
古斯塔夫·克里姆特《艾蒂儿·布洛赫-鲍尔肖像一号》1907年作 美国 纽约新画廊



Jean-Michel Basquiat, *In This Case*, 1983, Christie's New York, 11 May 2021, Lot 8A, sold for USD 93,105,000  
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.  
尚·米榭·巴斯奇亚《In This Case》1983年 纽约 佳士得 2021年5月11日 拍品编号 8A  
成交价: 93,105,000 美元

1982年亦是巴斯奇亚的里程碑之年，这一年，他在纽约艺术界声名大振，更因在安妮娜·诺西画廊举办的第一个展而收获了卓著声誉。他随后又进行了一次重要的洛杉矶之行，在那里他结识了极富影响力的收藏家们，诸如伊莱和伊迪特·布罗德、道格拉斯·S·克莱姆和史蒂芬·约翰逊，并备受他们赞誉。巴斯奇亚还是受邀参加德国第7届文献展的176位艺术家中最年轻的一位艺术家，他笔下充满抒情表现力的线条让人将他与战后另一位大师塞·托姆布雷相提并论。这样的比较无疑让巴斯奇亚倍感欣慰，因为托姆布雷是巴斯奇亚唯一在公开场合承认对他的创作生涯有影响的艺术家，正如马歇尔如此解释道，「巴斯奇亚从托姆布雷那里汲取灵感，学习了如何同时完成绘画、涂鸦、书写、拼贴、上色。在少数几幅巴斯奇亚承认对他有所影响的艺术品中，就有托姆布雷的《阿波罗与艺术家》（1975年作），这幅作品的影响在众多巴斯奇亚结构松散、充满拼贴和涂鸦元素的作品中显而易见……」（R·马歇尔，《击退鬼魂》，载于R·马歇尔《尚米榭·巴斯奇亚》展览图录，惠特尼美国艺术博物馆，纽约，1993年，页16）。

巴斯奇亚以惊人的速度完成画作，他挥动画笔就像制图员操作铅笔一般熟练精通。在整幅作品中，充满活力的笔触、自如挥洒的喷漆、直接从容器中滴落的颜料，甚至是艺术家用自己手指划出的有力线条，无疑都生动诠释了巴斯奇亚的天赋异禀，将各种不同的绘画技法巧妙融合到一幅浑然天成的画面中。然而，巴斯奇亚深刻洞察到，他这种极富表现力的绘画风格的重要性，不仅是审美意义上的，更在艺术史

上举足轻重，因为他不仅知道如何画，更知道这在1980年代的当代绘画文化中意味着什么。正如毕加索形成了自己独特的绘画表现语言，从立体主义到变形人体，巴斯奇亚同样形成了自己独一无二的风格，「他摒除一切杂音，只剩下自己，」马克·迈耶说道，「他幻想自己控制了周围一切信息，仿佛是所有文字的作者，每张图案、每条公式、每个卡通人物——甚至将自己的版权符号贴在无数自然与文明的对象上，以强调这一点——毫不考虑自己权威宇宙以外的现实世界」（马克·迈耶，《历史上的巴斯奇亚》，《巴斯奇亚》展览图录，布鲁克林艺术博物馆，2005年，页46）。与毕加索和托姆布雷这些艺术大师一样，巴斯奇亚希望在这个概念先行的时代重振古老传统。正如迈克·迈耶随后评论，现代艺术最具戏剧性的奇观正是古典艺术如何在当代找到共振，与他的前辈一样，绘画是巴斯奇亚来自内心深处的本能力量，他热衷于宣传自己并无任何传统绘画技巧，然而如果他的作品出自一双经过专业培训之手，则彻底毫无意义。

尚·米榭·巴斯奇亚从根本上改变了艺术标准的进程，其影响力或许远超任何同时代或下一代艺术家。尽管出身布鲁克林街头，他学识渊博，常常在布鲁克林博物馆和第五大道上的大都会博物馆废寝忘食地阅读学习。他将艺术史传统与自己独特的个人经历、1980年代纽约和洛杉矶的音乐与娱乐活动结合。在他短暂而澎湃的一生里，创作了一系列超凡绝伦的作品，以充满表现力的图像表达了新一代年轻艺术家的关注所在，承前启后，继往开来。





Jean-Michel Basquiat, *Boy and Dog in a Johnnypump*, 1982, Art Institute of Chicago, Chicago.  
 Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.  
 尚·米谢·巴斯奇亚《Johnnypump》1982年作 芝加哥 芝加哥艺术博物馆

Painted in 1982, Jean-Michel Basquiat's gleaming *Il Duce* is a striking portrait that encapsulates the artist's groundbreaking painterly style, a dramatic form of expression that firmly established him as one of the most revolutionary artists of the twentieth century. Alongside Pablo Picasso and Andy Warhol, Basquiat transformed the genre of portraiture from an historic and rather staid form of artistic expression, to a highly charged and contemporary mode of painting which fizzles with painterly energy and excitement. As one of the artist's sought after "head" paintings, *Il Duce* is packed with the artistic tropes that have come to distinguish his career: frenetic mark-making, a litany of enigmatic signs and symbols, and a dramatic use of color. Painted at the same time as his made his legendary trip to Modena in Italy, the present work belongs to a remarkable series of paintings which now form the core of the Basquiat's *oeuvre*. Big, bold, and brash, they encapsulate the mature style of an artist who was at the peak of his powers of creative expression.

From the radiant surface of this large canvas, the face of a powerful and authoritative figure looms large. Rendered in black oilstick, his bold features are in stark contrast to the golden backdrop. His square jaw is matched by his equally square forehead, topped off with a crewcut of closely cropped hair. Thick-rimmed glasses enclose a pair of fiery eyes. Pools of multiple layers of red, blue, and white pigment which Basquiat lays down to produce a deep and penetrating stare. This layering technique is repeated in other areas of facial detail: the wide grimace of his ominous smile is made all the more dramatic by the halting combination of yellow and orange pigment that Basquiat uses, along with the bold flash of orange flecked with black used to indicate a swarthy, unshaven cheek.

Elsewhere in the composition, other elements are buried under the thick layers of paint. Sometimes they are more obvious—such as the moniker "IL DUCE" which Basquiat paints underneath the central head, partly hidden under layers of pigment, but just visible enough for it to

be seen. In other places ghostly scrawls and scribbles of black oilstick are barely visible through schisms of gold paint. This embedding of elements within the composition is an important and deliberate device employed by the artist. "I cross out words so you will see them more," he once said, "the fact that they are obscured makes you want to read them" (J. Basquiat, quoted by R. F. Thompson, *Basquiat*, exh. cat. Beyeler Foundation, Basel, 1987, p. xxii).

Basquiat's unique paint handling technique is on view throughout the entire surface of the painting. Although finished with a upper layer of metallic gold paint, this embellishment belies the complex arrangement of what lies beneath. Combining bold graphic marks, with swathes of liquid paint, Basquiat creates a sense of painterly tension that is almost palpable. This tension can be most seen in the bold sweep of painting that runs horizontally across the lower edge of the canvas, painted just below the face. Using the 'wet-on-wet' technique, the red paint combines with the yellow to produce striations of fresh green, shooting like fireworks across and upwards through the canvas.

With its prominent iconography, *Il Duce* belongs to a body of work that is central to Basquiat's *oeuvre*, and subsequently the artist's "head" paintings have become some of his most sought-after works. At times depicting his personal heroes, and at other times—depicting himself, they have some of the most succinct summations of both Basquiat's artistic intentions and his process. As in the case of *Il Duce*, they are often motifs on which Basquiat lavishes most of his attention, constructing the features out of layer upon layer of painterly gestures. During this high-point in his career, the head became a favourite subject matter for the artist, and many of his most proficient paintings contain accomplished studies of both the physical and psychological characteristics contained within the human face. His skull-like masks are often regarded as a *vanitas* representing the fragility of life, something that would become all too prescient in the case of Basquiat, who would tragically die at such a young age. Just as Leonardo da Vinci

was able to capture to a remarkable degree the individual psyche of the person he was drawing, so too was Basquiat able to summon up an almost autobiographical array of feelings, emotions and often frustrated anger in the course of his paintings. Indeed, although the precise identity of the figure in *Il Duce* remains mysterious (Basquiat often conflated several characters into one figure), it nonetheless contains all the bravado and youthful exuberance of an artist at the peak of his career.

One of the distinguishing features of *Il Duce* is Basquiat's lavish use of metallic gold pigment. From the glimmering Byzantine mosaics that adorned the churches of ancient Christianity, to Gustav Klimt's sumptuous use of gold in his 1907 portrait of *Adele Bloch-Bauer I* (Neue Galerie, New York), and even Andy Warhol's iconic *Gold Marilyn Monroe* (Museum of Modern Art, New York), artists have long used gold as an important and auspicious mode of expression. Basquiat first employed gold paint in depicting his iconic three-pointed crown, and *Il Duce* is one of a select group of works in the artist's oeuvre that use it more explicitly, including *Dextrose* (1982), *The Wolves* (1982), *Gold Griot* (1984) and *Riding with Death* (1988). In addition to its aesthetic value, Basquiat was keenly aware of his own position as a young black artist in a predominately white art world, and often included cryptic symbols and phrases in his paintings that referenced the history of capitalism and its exploitation of the underprivileged. By enshrouding the figure within such an opulent setting, Basquiat might have alluded to the wealth and luxury that he observed as he ascended the ranks of the art world's upper echelons in pictorial terms, blanketing his figure in a formidable expanse of gold to come to terms with what his own success might mean for him.

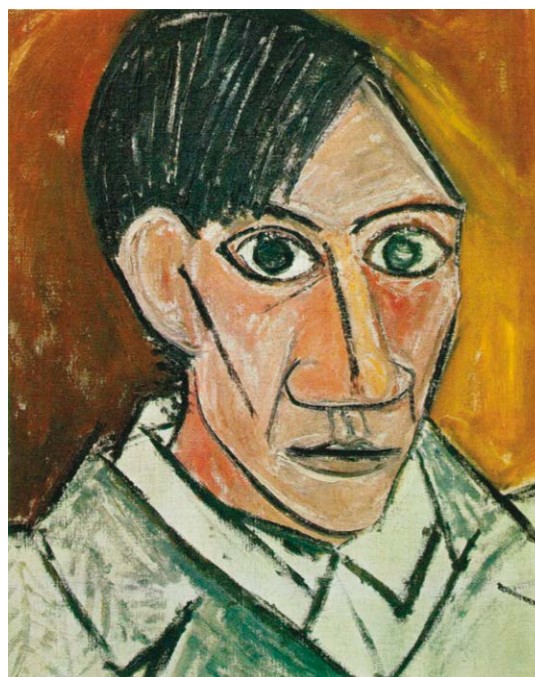
*Il Duce* belongs to a group of paintings completed around the time he made two trips to Modena, Italy, in 1981 and 1982. He was initially invited to Europe by Emilio Mazzoli to participate in his first ever one-man show after the dealer saw the artist's work in January 1981 at the legendary *New York/New Wave* show at New York's P.S. 1. After the initial trip in May '81, he returned the following March and it was during this stay that he painted some of the most celebrated works of his career, including *Profit 1* and *Boy and Dog in a Johnnypump*, currently on long-term loan to the Art Institute of Chicago.

1982 was also a marquee year for Basquiat as it saw him continue his meteoric rise within the New York art world and he was rewarded with his first solo show at Annina Noseni's gallery. He also made an important trip to Los Angeles where he was introduced to—and proved to be a major hit with—influential collectors such as Eli and Edythe Broad, Douglas S. Cramer and Stephane Janssen. He was also the youngest of 176 artists to be invited to take part in *Documenta 7* in Germany where the expressive nature of his lyrical lines was compared to that of the other master painter of the postwar period, Cy Twombly. This comparison to Twombly must have been particularly rewarding for Basquiat as he was the only artist whom Basquiat acknowledged publicly as being influential to his career, as Marshall explains, "From Cy Twombly, Basquiat also took license and instruction on how to draw, scribble, write, collage, and paint simultaneously. One of the few artworks that Basquiat ever cited as an influence was Twombly's *Apollo and the Artist* (1975), and its impact is apparent in numerous loose, collaged and scribbled Basquiat works..." (R. Marshall, "Repelling Ghosts," in R. Marshall, *Jean-Michel Basquiat*, exh. cat., Whitney Museum of American Art, New York, 1993, p. 16).

The frenetic pace at which Basquiat would execute his paintings indicates that he wielded his paintbrush just as adeptly as a draughtsman handles his pencil. Throughout his body of work, the rapid coalescing of energetic brushstrokes, sweeps of spray paint, drips of pigment directly from the container and even swipes of paint dragged by the artist's own fingers all demonstrate Basquiat's rare ability to

bring together a variety of techniques into one coherent image. Yet, Basquiat understood the significance of his expressive style was as much historical as it was aesthetic, for the artist not only knew how to draw, but also what this meant within the contemporary culture of pictorial representation in the 1980s. Just as Picasso developed his own unique language of pictorial representation, first with Cubism and later with his calligraphic alterations of the human figure, Basquiat's style became a patented device too, "He papers over all other voices but his own," Marc Mayer claims, "hallucinating total control of his proprietary information as if he were the author of all he transcribed, every diagram, every formula, every cartoon character—even affixing the copyright symbol to countless artifacts of nature and civilization to stress the point—without making any allowances for the real-life look of the world outside his authorized universe" (M. Mayer, "Basquiat in History," *Basquiat*, exh. cat., Brooklyn Museum of Art, 2005, p. 46). Like other master draughtsman such as Picasso and Cy Twombly, Basquiat tried to reinvigorate the ancient tradition in an age dominated by idea of appropriation. As Marc Mayer goes on to discuss, one of modern art's greatest dramas is the spectacle of an ancient craft trying to reassert its relevance and Basquiat's visceral power, like that of his predecessors, was that he liked to propagate the myth that he lacked any conventional skill, yet his paintings and drawings would have made no sense if they were produced by a more cultivated hand.

Perhaps more than any other artist of his, or subsequent, generations, Jean-Michel Basquiat fundamentally altered the course of the artistic canon. Although coming from humble beginnings in Brooklyn, he was an extremely erudite practitioner and spent many hours reading and studying works in the Brooklyn Museum and the Metropolitan Museum of Art on New York's Fifth Avenue. He then combined the traditions of art history with his own personal experiences, and the music and club scene of 1980s New York and Los Angeles. The result was that during his brief but turbulent career, he produced an outstanding body of work abounding in highly expressive pictures which addressed the concerns of a new generation of younger artists, and laid the groundwork for countless others who followed.



Pablo Picasso, *Self-portrait*, 1907. Narodni Galerie, Prague.  
Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.  
毕加索《自画像》1907年作 捷克 布拉格国立美术馆



▼ 9 GENIEVE FIGGIS 珍尼维·菲吉斯

(B. 1972)

***Debutants Ball***

signed and dated 'Genieve Figgis 2017'  
(on the reverse)  
acrylic on canvas  
150 x 150 cm. (59 x 59 in.)  
Painted in 2017

**CNY800,000-1,200,000**

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

**PROVENANCE**

Almine Rech Gallery, London  
Acquired at the above gallery by the present owner  
in 2017

**名媛舞会**

压克力 画布  
2017 年作  
款识: Genieve Figgis 2017 (画背)

**来源**

伦敦 Almine Rech 画廊  
现藏者于 2017 年购自上述画廊

"I try to depict a universal world of exclusion. The figures are happy, mostly floating in some utopian stage of equality."

Genieve Figgis

「我在试图描绘一个统一的世外桃源。人物都是快乐的，大多漂浮在一个平的的乌托邦中。」

珍尼维·菲吉斯



## ▼ 10 PABLO PICASSO 巴布罗·毕加索

(1881-1973)

***Dormeuse (Marie-Thérèse Walter)***

dated '8.1.37.' (lower left)  
oil and charcoal on canvas  
46 x 61 cm. (18 1/8 x 24 in.)  
Painted in Paris on 8 January 1937

**CNY26,000,000-33,000,000****US\$4,200,000-5,200,000****PROVENANCE**

The artist's estate, and thence by descent to the present owner

Claude Picasso has confirmed the authenticity of this work.

**EXHIBITED**

Miami, Centre for the Fine Arts, *Picasso at Work at Home: Selections from the Marina Picasso Collection with Additions from the Los Angeles County Museum of Art and the Museum of Modern Art*, New York, November 1985 - March 1986, no. 73, p. 83 (illustrated).

Treviso, Casa dei Carraresi, *Da Van Gogh a Bacon, Roberto Tassi e i pittori, Ottocento e Novecento in Europa*, September - December 1998, p. 104 (illustrated).

Geneva, Galerie Jan Krugier, Dietesheim & Cie, *Pablo Picasso Metamorphoses: Works from 1898 to 1973 from the Marina Picasso Collection*, March - June 2001; this exhibition later travelled to New York, Jan Krugier Gallery, May - July 2002, no. 64, p. 60 (illustrated).

València, Institut Valencià d'Art Modern, *El fuego baja las cenizas: de Picasso a Basquiat*, May - August 2005, no. 68, p. 146 (illustrated, p. 147).

Paris, Fondation Dina Vierny, Musée Maillol, *Le feu sous les cendres: de Picasso a# Basquiat*, October 2005 - February 2006, pp. 35 & 150 (illustrated, p. 35).

**LITERATURE**

D.D. Duncan, *Picasso's Picassos, The Treasures of La Californie*, London, 1961.p.220 (illustrated).

**睡梦中的女子 (玛丽·特雷斯·沃尔特)**

油彩 炭笔 画布  
1937年1月8日作于巴黎  
款识: 8.1.37. (左下)

**来源**

艺术家旧藏, 并由现藏家继承

克劳德·毕加索已确认本作品的真实性

**展览**

1985年11月至1986年3月 [ *Picasso at Work at Home: Selections from the Marina Picasso Collection with Additions from the Los Angeles County Museum of Art and the Museum of Modern Art*, New York ] 展览 迈阿密艺术中心 第83页 编号73 (图版)

1998年9月至12月 [ *Da Van Gogh a Bacon, Roberto Tassi e i pittori, Ottocento e Novecento in Europa* ] 展览 特雷维索 卡拉雷西之家 第104页 (插图)

2001年3月至6月 [ *Pablo Picasso Metamorphoses: Works from 1898 to 1973 from the Marina Picasso Collection* ] 展览 日内瓦 克鲁治画廊及迪特斯海姆公司 此展览还在以下地点展出 2002年5月至7月 纽约 克鲁治画廊 第60页 编号64 (插图)

2005年5月至8月 [ *El fuego baja las cenizas (de Picasso a Basquiat)* ] 展览 瓦伦西亚 现代艺术学院 第146页, 编号68 (插图, 第147页)

2006年10月至2006年2月 [ *Le feu sous les cendres: de Picasso à Basquiat* ] 展览 巴黎 蒂娜·维尔尼基金会 马约尔美术馆 第35及150页 (插图, 第35页)

**出版**

1961年《*Picasso's Picassos, The Treasures of La Californie*》D.D. Duncan著 伦敦 第220页 (图版)



8-1-37.







Pablo Picasso, *Le Repos (Marie-Thérèse)*, 1932. Christie's New York, 13 November 2017, Lot 43A, sold for USD 11,562,500  
Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York  
巴布罗·毕加索《休憩（玛丽·特雷斯·沃尔特）》1932年作  
纽约佳士得 2017年11月13日 拍品编号 43A 成交价：11,562,500 美元

柔情似水，亲密无间，《睡梦中的女子（玛丽·特雷斯·沃尔特）》是毕加索献给一生挚爱兼缪斯女神的肖像杰作。作品正绘制于这对爱侣初次相遇的十年之后。那是1927年1月8号，一个寒冷的夜晚，毕加索在巴黎的老佛爷百货公司外注意到了一位蓝色眼睛，目光锐利，满头金发的年轻女子。玛丽·特雷斯刚买了一件在1920年代在巴黎风靡一时的娃娃领衬衫。被深深吸引住的毕加索上前自我介绍，「你的脸很有趣，」他对她说。「我想为你画幅肖像画。我感到我们将一起成就大事。我是毕加索」（引自J·理查德森，《毕加索的生活，得胜之年，1917-1932》第3册，伦敦，2007年，页323）。

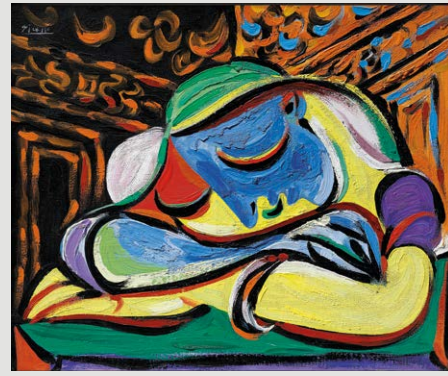
如今来看，这次传奇的相遇标志着一场爱情故事的开始，更在日后的岁月里成为毕加索生活与艺术的决定性因素。画中女子身着娃娃领衬衫，呈现出水波般起伏的流畅线条与优美形体，这幅肖像展示了两入长久深刻的爱情，玛丽·特雷斯的形象成为毕加索源源不断的艺术灵感，而此画正是最好的证明。玛丽·特雷斯的头枕在手上，一条简洁的弧线刻画出她闭上的眼睛，毕加索在画中出其不意地捕捉到了爱人的无瑕纯净，整个场景宛如梦中。直到逝世，这幅作品都一直保存在毕加索的私人收藏中，此后也一直在毕加索家族流传。

毕加索最喜欢的描绘玛丽·特雷斯的方式之一，就是在她睡着的时候。确实，这样被观看的状态成为了她的代表形象。玛丽·特雷斯的脸庞、身体和睡着的状态本身促成了毕加索一些最为抒情又感性的作品，例如《镜子》（塞沃斯，第7册，第379号；私人收藏），画中的玛丽·特雷斯在一面镜子前舒展着身体，慵懒地睡着，在《梦》（塞沃斯，第7册，第364号；私人收藏）和大名鼎鼎的巨作《裸体，绿叶和半身像》中，她则斜倚在自己的大理石头像之下。

毕加索如此热衷于绘制玛丽·特雷斯的睡姿肖像，无疑为呈现她的性感浪漫创造了一个完美的视觉媒介，暗示了二人在世外桃源布瓦吉鲁城堡的生活，既慵懒闲散，又暧昧多情，更借此展现了玛丽·特雷斯的个性。据说她特别喜欢睡觉，而毕加索正是被这一特质深深吸引；正如他在 1935 年开始创作的一首自由联想散文诗中写的那样：「当她入睡时，我多么爱她」（1935年10月21日，《巴布罗·毕加索：奥尔加伯爵的葬礼和其他诗歌》，J·罗森博格译，剑桥，2004年，页36）。

在面前这幅作品中，毕加索又回到了他在描绘沉睡爱人时经常使用的主题，她的头部宛如一弯新月，熠熠生辉，光华璀璨。「大道至简，柔情似水」格特·希夫如此形容《睡梦中的女子（玛丽·特雷斯·沃尔特）》（《在家中工作的毕加索：马妮娜·毕加索藏品选粹》展览图录，迈阿密艺术中心，1985年，页83）。在玛丽·特雷斯肖像画下毕加索用炭笔以流畅的线条勾勒出类似花朵的图案，随着观画角度的移动，艺术家的情人宛如花朵一般绽放在我们面前。这些简单的线条和图像仿佛是毕加索心爱之人在沉睡中所见到的梦境。毕加索曾用过这种方式描绘过玛丽·特雷斯，她婀娜多姿的身躯和柔和的面部曲线启发了艺术家创作出以自然柔美且有起伏性的线条所构成的多层次画面。

(Opposite page)  
Marie-Thérèse Walter, circa 1930. Photographer unknown. Photo: © Archives Maya Widmaier-Picasso  
玛丽·特雷斯·沃尔特，约 1930 年



Pablo Picasso, *Jeune fille endormie*, 1935. Christie's London, 21 June 2011, Lot 47, sold for GBP 13,481,250  
Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York  
巴布罗·毕加索《睡着的女孩》1935年作 伦敦 佳士得  
2011年6月21日 拍品编号 47  
成交价：13,481,250 英镑

在这对爱侣第一次宿命般的相遇之后，玛丽·特雷斯立刻被这位艺术家深深迷住，并同意与毕加索下周一在圣拉扎火车站见面。「我毫不在意毕加索这个名字，」她日后回想到。「他的领带引起了我的兴趣。随后我就被他迷住了」（引自P·卡巴内《毕加索与身为父的快乐》载于《眼睛》，第226期，1974年5月，页7）。仅仅在几天后，她就前往拉博埃蒂街拜访毕加索。「他带我去他的工作室，」她解释道。「他盯着我，引诱我。他不断看着我的脸。当我离开时，他说『明天再来。』随后就是一个又一个『明天。』」（引自D·奥利维耶·毕加索《巴布罗·毕加索与玛丽·特雷斯·沃尔特：古典主义与超现实主义之间》展览图录，巴布罗·毕加索博物馆，明斯特，2004年，页29）。

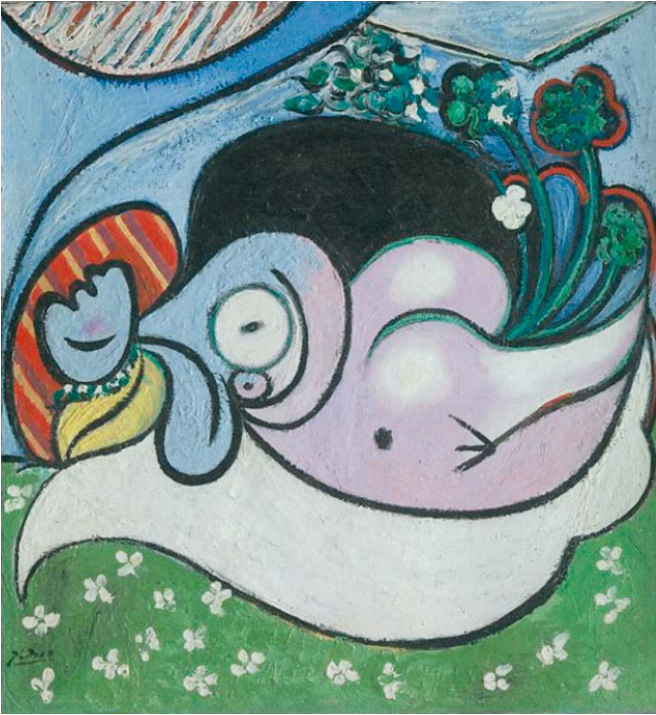
玛丽·特雷斯在毕加索生活中的存在激发了他前所未有的创造力；她天真无邪，活力四射，让毕加索在所有领域的创造都焕发新生。毕加索的艺术从未如此充满激情，令人陶醉，画布化身成为艺术家表达爱、忠诚和奇迹的地方。正如威廉·鲁宾所写，「毕加索之前的恋情从未激起过如此持久的抒情力量，如此强烈的心理意识与情欲完整度……毕加索从他自己的强烈感受出发……他笔下的身体被凝视着，被爱着，同时也高度自治。观看另一个人的身体成为一个紧张、激动又神秘的过程」（《现代艺术博物馆收藏的毕加索》，纽约，1971年，页138）。

弗朗索瓦丝·吉洛，毕加索战后时期的情人，如此回忆道，「（玛丽·特雷斯）就像是闪闪发光的青春之梦……她无拘无束，自如处世；她就是宇宙的缩影。在一个大晴天，湛蓝清澈的天空就会让毕加索想起玛丽·特雷斯的眼睛。天空中掠过的飞鸟对毕加索来说，就象征着二人自由的关系。在长达八九年的一段时间里，她的形象总是出现在毕加索的创作中，油画、素描、雕塑、版画。她的身体散发着完美的光芒」（《与毕加索的生活》，纽约，1964年，页235）。

1937年是毕加索艺术生涯的里程碑之年。欧洲即将爆发全面战争，毕加索的故乡西班牙已经饱受内战的痛苦创伤，毕加索与所有人一样，在所难逃地被卷入了这动荡无情的政治局势中。就在他完成《睡梦中的女子（玛丽·特雷斯·沃尔特）》后不久，西班牙共和国的一名代表找到毕加索，要求他为将于5月开幕的世界博览会的西班牙共和党馆创作壁画。

最初毕加索拒绝了，然而那年4月巴斯克小镇格尔尼卡震惊世人的爆炸事件激发了他，让他开始创作以该镇名字命名的作品，而这也是艺术史上最具有标志性的作品之一（《格尔尼卡》，索菲亚王后国家艺术中心博物馆，马德里）。尽管我们呈现的这幅作品并没有毕加索在《格尔尼卡》中流露的震惊与痛苦，它们的单色调风格却异曲同工。事实上，玛丽·特雷斯的形象正是《格尔尼卡》画面中央人物之一的灵感来源，那位抓着一盏灯的女性，与《睡梦中的女子（玛丽·特雷斯·沃尔特）》一样焕发着白色的面容。

《睡梦中的女子（玛丽·特雷斯·沃尔特）》作为周年纪念之作，其重要性对毕加索来说显而易见，它也一直保存在其个人收藏中。在毕加索去世后，此作由孙女马妮娜收藏。马妮娜·毕加索是毕加索与妻子奥尔加·科赫洛娃的长子保利·毕加索之女。她的显赫珍藏横跨了艺术家传奇的一生，大部分均为艺术家的自留杰作。



Pablo Picasso, *The Dreamer*, 1932. The Metropolitan Museum, New York  
 Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.  
 巴布罗·毕加索《追梦人》1932年作 纽约 大都会艺术博物馆



Pablo Picasso, *Nude, Green Leaves and Bust*, 1932. Christie's New York, 4 May 2010, Lot 6, sold for USD 106,482,496  
 Artwork: © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.  
 巴布罗·毕加索《裸体、绿叶和半身像》1932年 纽约 佳士得 2010年5月4日 拍品编号 6 成交价: 106,482,496

A deeply tender and intimate portrait of the artist's great muse and love, *Dormeuse (Marie-Thérèse Walter)* was painted exactly a decade to the day after the couple had first met. It was a cold evening on 8 January 1927 that Picasso caught sight of a young woman with piercing blue eyes and bright blonde hair outside the Galeries Lafayette, a department store in Paris. Marie-Thérèse had just purchased a blouse with a wide Peter Pan collar, a *col Claudine*, that was all the rage in 1920s Paris. Captivated, Picasso introduced himself, 'You have an interesting face,' he said to her. 'I would like to do a portrait of you. I feel we are going to do great things together. I am Picasso' (quoted in J. Richardson, *A Life of Picasso, The Triumphant Years, 1917-1932*, vol. III, London, 2007, p. 323).

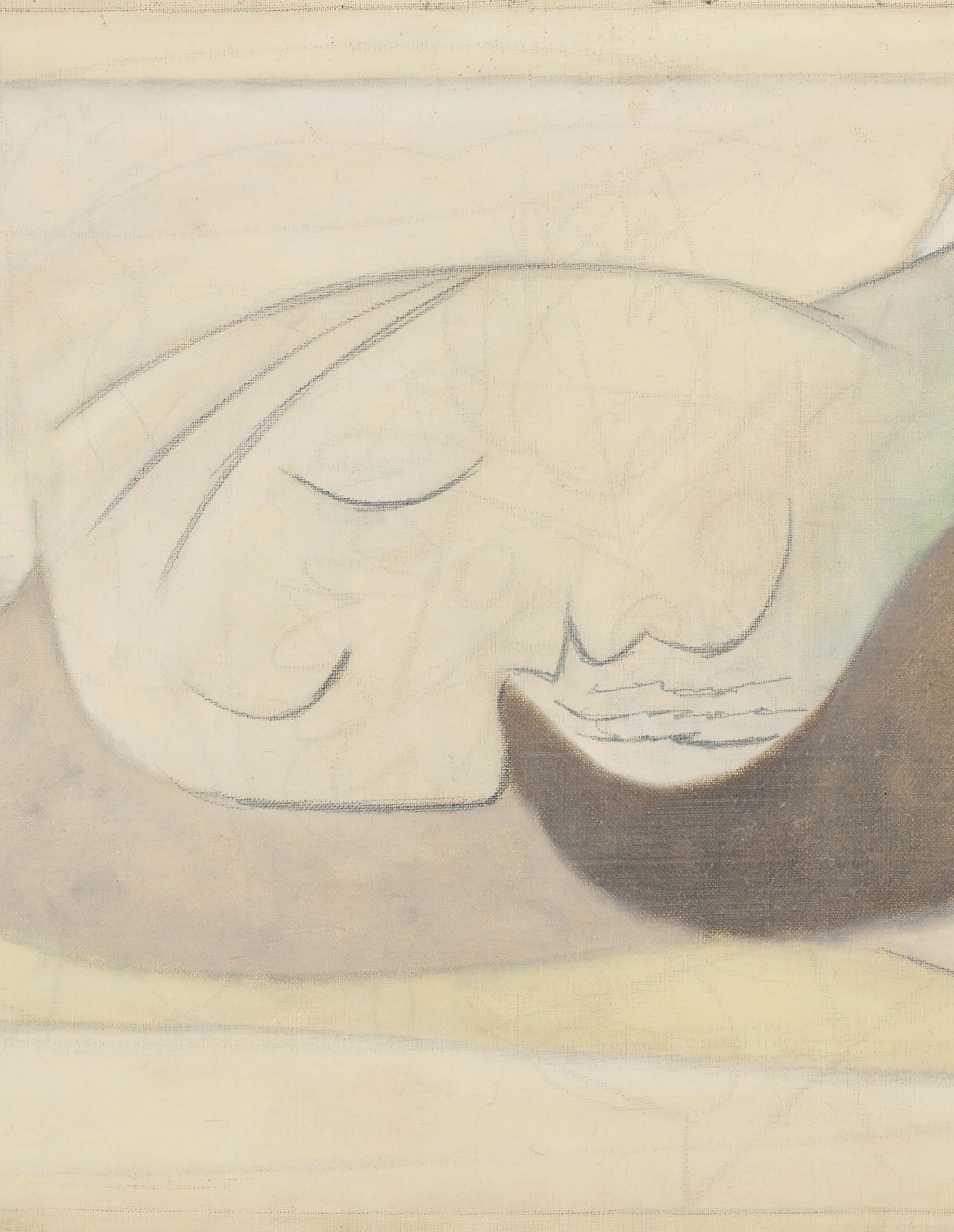
This now-legendary meeting marked the beginning of a love affair that would come to define Picasso's life and art of the following years. Wearing her *col Claudine*, and pictured with her distinctive undulating, smooth profile, this portrait shows the long-lasting, deep romance of the couple, standing as a testament to the ongoing artistic inspiration the artist found in her presence and physiognomy. With her head resting on her hand, and her closed eyes rendered with a single curving line, in this work, Picasso has captured his lover unawares, relishing the purity and innocence of his model lost in the reverie of dream. This work remained in Picasso's personal collection for the rest of his life.

One of Picasso's favorite ways of depicting Marie-Thérèse was when she was in the throes of slumber. Indeed, it was this passive state that would become her pictorial signature. Marie-Thérèse's face, her figure and her sleep itself prompted some of Picasso's most lyrical and sensual works; as in *Le Miroir* (Zervos, vol. 7, no. 379; Private collection), in which she sleeps while sprawled voluptuously in front of a mirror, *Le Rêve* (Zervos, vol. 7, no. 364; Private collection), and the magnificent *Nude, Green Leaves and Bust*, in which she reclines beneath a marble bust of her profile.

Picasso's frequent portrayals of Marie-Thérèse sleeping provided the ideal platform for his sensual, romantic visions of her, hinting at the languid eroticism of their lifestyle in his secluded château de Boisgeloup, while also tapping into her character. It is said that Marie-Thérèse loved to sleep, a quality that pleased Picasso; as he wrote in one of the freely associative prose poems he began to compose in 1935: 'how much I love her now that she's asleep' (21 October 1935, *Pablo Picasso: The Burial of the Count of Orgaz & other poems*, trans. J. Rothenberg, Cambridge, 2004, p. 36). In the present work, Picasso has reverted back to a motif he frequently used in the depiction of his sleeping lover, rendering her head as a crescent moon, luminous and radiant. 'It achieved an ultimate simplicity and lyrical tenderness,' as Gert Schiff has described *Dormeuse (Picasso at Work at Home: Selections from the Marina Picasso Collection*, exh. cat., Center for the Fine Arts, Miami, 1985, p. 83).

Beneath the painted image of Marie-Thérèse lies a sensuous, organic web of charcoal lines that create a plethora of patterns that appear as if a still life of flowers. In this way, this portrait of the artist's lover literally blossoms in front of our eyes, with images subtly moving, emerging and disappearing. This palimpsest of lines and images appear as if they are the dreams Picasso's beloved is seeing in her mind's eye as she is lost in the reverie of slumber. Picasso had employed this method before in his depictions of Marie-Thérèse, the curves of her body and visage inspiring the artist to create multi-layered images constructed from myriad organic, undulating lines.

After the couple's first fateful meeting, Marie-Thérèse was instantly captivated by the artist and agreed to Picasso's suggestion to meet the





(Opposite page)  
Pablo Picasso. Paris, 1937  
Photo: © David Seymour / Magnum Photo  
巴布罗·毕加索 巴黎 1937年

The day I met Marie-Thérèse I realised that I had before me what I had always been dreaming about.

Pablo Picasso

(quoted in I. Mössinger et al., *Picasso et les femmes*, exh. cat., Chemnitz, 2002, p. 169)

「遇见玛丽·特雷斯的那天，我意识到面前就是我一直梦寐以求的东西。」

巴布罗·毕加索

(引自英格丽德·莫辛格等，《毕加索与女性》展览图录，开姆尼斯，2002年，页169)

following Monday at the Gare Saint-Lazare. "The name Picasso did not mean anything to me," she later recalled. "It was his tie that interested me. And then he charmed me" (quoted in P. Cabanne, "Picasso et les joies de la paternité," in *L'Oeil*, no. 226, May 1974, p. 7). Within just a few days' time, she visited the artist at 23 rue la Boétie. "He took me to his studio," she explained. "He looked at me, he seduced me. He kept looking at my face. When I left he said 'Come back tomorrow.' And then afterwards it was always 'tomorrow'" (quoted in D. Widmaier Picasso, "Marie-Thérèse Walter and Pablo Picasso: New Insights into a Secret Love," in *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, exh. cat., Graphikmuseum Pablo Picasso, Münster, 2004, p. 29).

Marie-Thérèse's presence in Picasso's life incited an unprecedented creative outpouring in his work; her youthful innocence and irrepressible vitality unleashing a near ecstatic rebirth in every area of Picasso's artistic production. Never before had Picasso's art radiated such palpable passion and heady eroticism, as the canvas became the site for rapturous expressions of love, devotion and wonder. As William Rubin has written, "...none of Picasso's earlier relationships had provoked such sustained lyric power, such a sense of psychological awareness and erotic completeness... Picasso proceeds from his intense feeling... he paints the body contemplated, loved and self-contemplating. The vision of another's body becomes an intensely rousing and mysterious process" (*Picasso in the Collection of the Museum of Modern Art*, New York, 1971, p. 138).

Françoise Gilot, the artist's post-war lover, recalled, "[Marie-Thérèse] became the luminous dream of youth... She had no inconvenient reality; she was a reflection of the cosmos. If it was a beautiful day, the clear blue sky reminded him of her eyes. The flight of a bird symbolized for him the freedom of their relationship. And over a period of eight or nine

years her image found its way into a great body of his work in painting, drawing, sculpture, and engraving. Hers was the privileged body on which the light fell to perfection" (*Life with Picasso*, New York, 1964, p. 235).

The year 1937 would prove a pivotal moment in the artist's career. As Europe moved closer to all-out war, and Picasso's native Spain was already in the throes of civil war, the artist was inexorably drawn into the turbulent political situation in which everyone found themselves at this time. Shortly after he painted *Dormeuse*, Picasso was approached by a delegate from the Spanish Republic asking him to paint a mural for the Spanish Republican Pavilion in the Exposition Universelle, due to open in May.

Picasso initially declined, however, following the shocking bombing of the Basque town of Guernica in April of this year, he was galvanized into painting the work that bares the town's name, one of the most iconic works of art history (*Guernica*, Museo Nacional Centro de Arte Reina Sofía, Madrid). While the present work is far from the vision of horror and anguish that Picasso conveyed in Guernica, it shares the same monochrome palette. Indeed, the figure of Marie-Thérèse also inspired one of the central figures in *Guernica*, the woman clutching the lamp, appearing with the same radiant white visage as she does in *Dormeuse*.

*Dormeuse* remained in the artist's possession for the rest of his life, a testament to the importance this anniversary painting clearly held for Picasso. After his death, it passed into the collection of his granddaughter, Marina. Marina Picasso was the daughter of Paulo, Picasso's firstborn son with his wife, Olga Khokhlova. Her esteemed collection spans the legendary career of the artist, composed primarily of private works that the artist chose not to part with over the course of his life.

▼ 11 ZENG FANZHI 曾梵志

(B. 1964)

**Little Girl**

signed in Chinese, signed 'Zeng Fanzhi'  
(lower right)  
oil on canvas  
250 x 175 cm. (98 $\frac{1}{8}$  x 68 $\frac{7}{8}$  in.)  
Painted in 2004

**CNY3,000,000-5,000,000**

**US\$480,000-790,000**

**PROVENANCE**

Private Collection  
Christie's Hong Kong, 28 November 2010, lot 1231  
Private Collection, Asia (acquired at the above sale by the  
present owner)

**EXHIBITED**

Shenzhen, He Xiangning Art Museum, *Scapes: the  
Paintings of Zeng Fanzhi 1989-2004*, 12-24 September  
2004.

**LITERATURE**

He Xiangning Art Museum & ShanghART Gallery, *The  
Paintings of Zeng Fanzhi 1989-2004*, exh. cat., Shenzhen,  
He Xiangning Art Museum, 2004 (illustrated, p. 21 & 77).

**小女孩**

油彩 画布  
2004年作  
款识：曾梵志 Zeng Fanzhi (右下)

**来源**

私人收藏  
2010年11月28日 香港 佳士得 编号1231  
亚洲 私人收藏 (现藏者购自上述拍卖)

**展览**

2004年9月12-24日「看景：曾梵志的绘画1989-  
2004」深圳 何香凝美术馆

**出版**

2004年《看景：曾梵志的绘画1989-2004》深圳  
何香凝美术馆、香格纳画廊 (图版, 第21及77页)

"The power of Zeng Fanzhi's work stems from this abstraction, from this way of showing an image and, as it evolves, the unreality of its foundations."

Fabrice Hergott (Art Historian)

「曾梵志作品的力量源于抽象，这种画面的表现方式，并随着表现手法的发展，展现其根本的非真实性。」

Fabrice Hergott (Art Historian)



## ▼ 12 KEES VAN DONGEN 基斯·凡·东根

(1877-1968)

***La femme au collier***

signed 'van Dongen.' (lower left)  
oil on canvas  
100.3 x 81.3 cm. (39½ x 32 in.)  
Painted in 1908

**CNY19,500,000-32,000,000****US\$3,100,000-5,100,000****PROVENANCE**

Galerie Bernheim-Jeune, Paris, by 1908.

Galerie Druet, Paris

Helena Rubinstein, New York, Paris & London; her estate sale, Parke-Bernet Galleries, New York, 20 April 1966, lot 43

Private collection, London, by whom acquired at the above sale

Prince & Princess Mario Ruspoli, Paris, by October 1967

Lefevre Fine Art Ltd., London

Acquired from the above by the present owner in 2008

This work will be included in the forthcoming Van Dongen digital catalogue raisonné, published by the Wildenstein Plattner Institute.

**EXHIBITED**

Paris, Galerie Bernheim-Jeune, *Exposition Van Dongen*, November - December 1908, no. 52.

Paris, Musée National d'Art Moderne, *Van Dongen*, October - November 1967, no. 28a, n.p. (illustrated; dated '1905'); this exhibition later travelled to Rotterdam, Museum Boymans van Beuningen, December 1967 - January 1968.

**戴项链的女子**

油彩 画布  
1908 年作  
款识: van Dongen. (左下)

**来源**

巴黎 小伯恩海姆画廊 (1908 年)

巴黎 德鲁耶画廊

纽约、巴黎及伦敦 赫莲娜·鲁宾斯坦收藏;  
1966 年 4 月 20 日 纽约 帕克勃内拍卖 拍品编号 43

伦敦 私人收藏 (购自上述拍卖)

巴黎 马里奥·鲁斯波利王子及王妃夫妇  
(1967 年 10 月)

伦敦 勒菲弗画廊

现藏家于 2008 年购自上述收藏

本作品将被收录于由威尔顿斯坦·普拉特纳研究所筹备的基斯·凡·东根电子作品全集

**展览**

1908 年 11 月至 12 月 [ *Exposition Van Dongen* ]

展览 巴黎 小伯恩海姆画廊 编号 52

1967 年 10 月至 11 月 [ *Van Dongen* ] 展览 巴黎 国立现代艺术美术馆 无页码 无页码 编号 28a (图版; 1905 年作); 此展览还在以下地点展出 1967 年 12 月至 1968 年 1 月 鹿特丹 博伊曼斯·范·伯宁恩美术馆







二十世纪的第一个十年里，巴黎澎湃激昂，热情似火的氛围深深打动了凡·东根，他陶醉于描绘美丽动人、装扮时髦的女子，让观者不由自主地沉浸在那个生机盎然，纵情欢愉的世界，与凡·东根一道尽情享受上流社会的赏心乐事。画面层次丰富，流畅的笔触直出胸臆，凡·东根在《戴项链的女子》中充分展示了其精妙绝伦的绘画及色彩技法，纵观整幅画面，艺术家的创作过程跃然纸上，每一个笔触、每一道层次都生动鲜明。从长长的轻扫笔触转向短促的点彩涂抹，柔软细腻的质感呼之欲出，凡·东根成功捕捉到了模特肌肤周围光线的微妙变化，与瑰丽的红色背景形成强烈对比，将这幅肖像焕发的容光与力量体现得淋漓尽致。

初到巴黎的凡·东根，便立刻为这座法国首都的绚烂活力与超凡现代性深深冲击。他在日后解释道，这座城市「如一座灯塔」般吸引着他，将他拉入霓虹闪烁的蒙马特和皮加勒街区的享乐天地。（凡·东根，引自A·霍普曼《不为人知的凡·东根：早期及野兽派画作 1895-1912》展览图录，鹿特丹、里昂及巴黎，1997年，页26）。凡·东根纵情投身于法国首都的眩目繁华中，成为这活力四射的时尚之都最为重要的纪录者之一，以画笔绘下那些灯红酒绿的街区中，饮酒跳舞、彻夜狂欢的夜猫子们。而女性很快成为他最为重要的创作主题，女性的优雅与性感永恒吸引着凡·东根，他试图捕捉到女性力量和动人魅力的微妙感觉。凡·东根的模特们常常是舞者、演员和卡巴莱歌舞艺术家，她们出没在凡·东根工作室附近的夜总会与剧院，整夜流连于寻欢作乐的人群中，凡·东根因此深深着迷于女性身体的迷人性感，他说道：「我用图画具象化表达我的欲望... 我喜欢一切闪闪发光的東西，熠熠生辉的宝石，引人欲望的美丽女性... 绘画让我最为完整地拥有了这一切」（凡·东根，引自J·弗利曼，《野兽派》展览图录，新南威尔士及伦敦，1995年，第118页）。

当代艺评家常盛赞凡·东根的「波德莱尔式凝视」，他善于捕捉画面场景中最为微妙的细节，而这些细节正是传递巴黎充满活力、热情洋溢的社会氛围的最佳写照。作为浪游者的现代化身，凡·东根将他敏锐入微的观察技巧与充满先锋意识的绘画美学相结合，以极富表现力的技法挥洒色彩，他的创作与革命性艺术家群体野兽派志同道合。野兽派在1905年的法国秋季沙龙上崭露头角，诸如亨利·马蒂斯、安德烈·德兰这些艺术家们以其大胆强烈的色彩碰撞与纵横自如的创作手法，顿时引爆了巴黎艺坛，他们将色彩从纯粹描绘性角色中解放出来，挑战了绘画的模仿拟态传统，例如马蒂斯的代表作《戴帽子的女人》（1905年作；旧金山现代艺术博物馆）。这件重要的作品无疑备受凡·东根推崇，马蒂斯夫人头戴的漂亮帽子反映出当时的时尚潮流，同样在凡·东根的肖像画中成为标志性符号，例如《戴项链的女子》。尽管凡·东根在1905年的沙龙展览中并没有与野兽派画作一同展出，日后人们将他与野兽派的诞生环境联系在一起，他很快声名鹊起，被誉为野兽派最大胆、最具原创性的艺术家之一。



Kees van Dongen, *La gitane*, circa 1910 - 1911. Christie's London, 2 Feb 2010, Lot 34, sold for GBP 7,097,250  
Artwork: © 2022 Artists Rights Society (ARS), New York  
基斯·凡·东根《吉普赛人》1910至1911年作  
伦敦佳士得2010年2月2日拍品编号34成交价：7,097,250英镑



Henri Matisse, *Femme au chapeau (Woman with a Hat)*, 1905. San Francisco Museum of Modern Art  
Artwork: © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York  
亨利·马蒂斯《戴帽子的女子》1905年作 旧金山现代艺术美术馆

在1905-1907年间，凡·东根住在巴黎的艺术中心蒙马特区，他在广为人知的艺术家聚集地——幢形如「洗濯船」的建筑物里租了一间工作室，位于拉维尼昂街，与巴布罗·毕加索的工作室位于同一楼层。两位艺术家在共同生活和工作的岁月里结下了深厚的友谊，他们交换艺术作品，夜以继日地谈论绘画创作，并常常在彼此的工作室里一待就是几个小时。一众前卫的思想家、作家和艺术家聚集在毕加索周围，几乎每天都往来于「洗濯船」。沉浸在这个振奋人心的艺术革命者世界中，凡·东根开始探索一条全新的创作道路，采用充满活力、极富表现力的色彩、大胆奔放的笔触，以彻底现代的方法对待绘画。

《戴项链的女子》画面中央的模特身分不明，而整个人散发着宁静典雅的气息，她转身面向我们，神秘的表情和迷人的目光牢牢吸引着观者。她眼影浓重，胭脂红唇优雅动人，表明她是一个全然现代的女性，对她来说，时尚的外表是她个人身份的重要元素。雷诺阿、马蒂斯和毕加索等20世纪初的重要艺术家，经常在画面上利用帽子和服饰来彰显时尚潮流，以点缀其主题的美丽、颓废与环境。凡·东根亦不例外，经常让他的模特戴上精美头饰，在摆造型时要求她们戴上宽大时尚的帽子。在这幅作品中，一个相对小巧的太阳帽看似简单，却由一根深灰色的丝巾完成华丽转变，丝巾绕过帽顶，在模特身后如瀑布般垂下。这顶帽子既保持了与她全身其他装束一致的素雅，又为这位神秘女子平添了几丝优雅氛围，这些视觉上的华丽修饰勾勒出这位引领时尚，打扮得体的年轻女士形象，一道巴黎街头典型的靓丽风景线。凡·东根笔下的模特总是透露着显而易见的秘密气息，她超凡出尘的沉静与神秘姿态令人难以琢磨她的内在性格、所思所想，以及当她站在艺术家面前时所感受到的情绪。尽管她直视画家与观者，却仿佛总保持着若即若离的距离，我们寻根究底的凝视完全无法看透她。这位女士呈现着极有分寸的沉着，将她的秘密、愿望和想法隐藏在优雅的面容之下，营造出一种神秘浪漫的视觉体验，令人不由自主地想起20世纪初巴黎街头的时尚优雅女性。

《戴项链的女子》曾为先锋美妆企业家及艺术赞助人赫莲娜·鲁宾斯坦珍藏。作为世界上最成功的女性企业家之一，在她长达数十年的商业统治中，鲁宾斯坦四处搜求先锋艺术，并以极为精明的眼光将二十世纪初一些代表人物的作品收入囊中，并因此而声名卓著，她随后将这些作品安置于全球高端精品美妆店与美容院。这些装饰华丽的空间，由鲁宾斯坦自己设计，看似室内设计，实际上模糊了商业空间和私人艺术画廊的界限，每个沙龙都包含了从她私人珍藏中精心挑选的作品。鲁宾斯坦的许多品牌店还展示了由当时最为时髦的一些艺术家受特别委托所作的装置和艺术作品。鲁宾斯坦为画中女子的沉着、优雅和凝视的魅力所深深吸引，购买了这幅画，直到1960年代末一直保留在她的珍藏中。



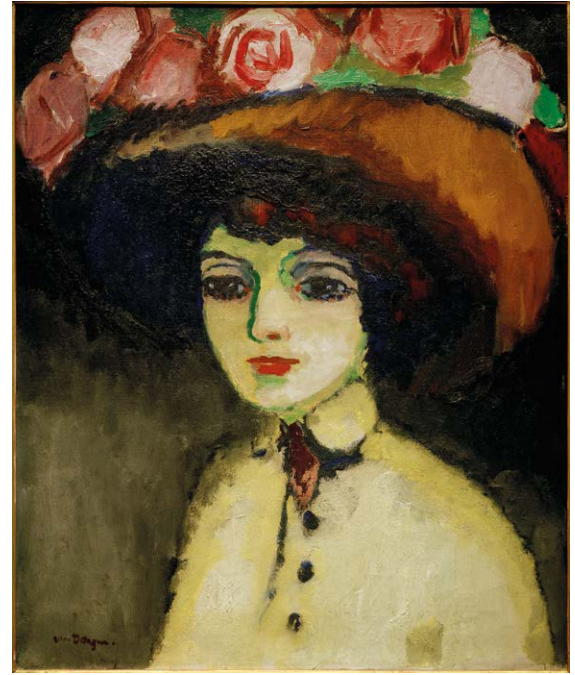
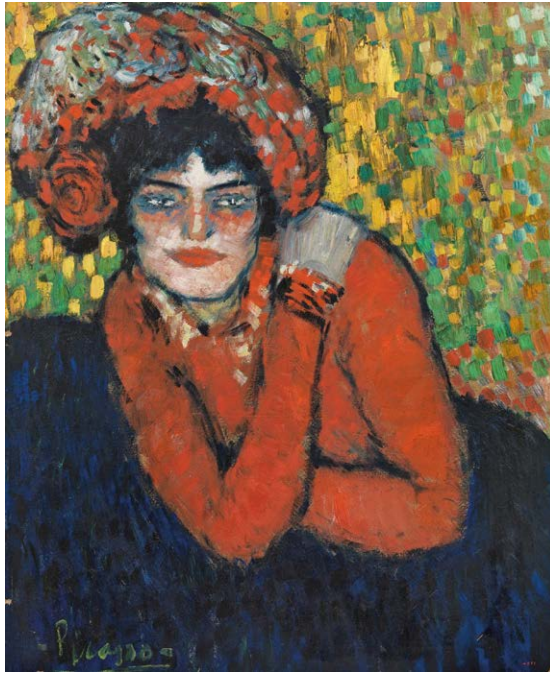
(This page, left)  
Kees van Dongen in his studio.  
Photo: James Abbe/Getty Images.  
基斯·凡·东根于工作室

(Opposite page, left)  
Pablo Picasso, *L'Attente (Margot)*, 1901.  
Barcelona, Museu Picasso.  
Artwork: © 2022 Estate of Pablo  
Picasso / Artists Rights Society (ARS),  
New York.  
巴布罗·毕加索《等待（玛戈特）》  
1901年作 巴塞罗那 毕加索美术馆

(Opposite page, right)  
Kees van Dongen, *La Parisienne de  
Montmartre*, 1910. Musée André  
Malraux, Le Havre.  
Artwork: © 2022 Artists Rights  
Society (ARS), New York  
基斯·凡·东根《蒙马特的巴黎女子》  
1910年作 勒阿弗尔 安德烈·  
马尔罗现代艺术博物馆

Celebrating the heady atmosphere of Paris during the opening decade of the Twentieth Century, Van Dongen's paintings revel in depicting beautiful women, often adorned in contemporary fashions, inviting the viewer to indulge in the vibrant and indulgent world of entertainment, celebrity and enjoyment in which he immersed himself. Executed in rich layers of visceral, visible strokes of paint, Van Dongen's painterly and colouristic mastery expounds itself in *La femme au collier*, with attention immediately drawn to the very act of the painting's creation, making every gesture of the brush, every layering of paint visible on the surface of the canvas. Shifting from long, sweeping strokes of pigment to short, stippled daubs of colour, Van Dongen triumphs in achieving luscious and nuanced texture, evocatively capturing a sense of the delicate play of light as it dances over the model's skin, set off against the magnificent red background in his perfectly radiant and powerful portrait.

When Kees van Dongen first arrived in Paris, he was immediately struck by the vitality and modernity of the French capital. The artist later explained that the city had attracted him 'like a lighthouse,' pulling him in to the hedonistic world of cabarets and nightclubs that filled Montmartre and the Pigalle (Van Dongen, quoted in A. Hopmans, *The Van Dongen Nobody Knows: Early and Fauvist Drawings 1895-1912*, exh. cat, Rotterdam, Lyons and Paris, 1997, p. 26). Thrusting himself with abandon into the vivacious of the French capital, Van Dongen became one of the foremost chroniclers of the fashionable, vibrant milieu that thronged its streets, the night owls who kicked-up their heels, drinking and dancing the night away. Women soon became his primary subject matter, their elegant, sensuous forms absorbing him endlessly, as he sought to capture a sense of their feminine power and magnetic appeal. Often drawing his models from the world of dancers, performers and cabaret artists that spent their nights dazzling crowds in the clubs and theatres that surrounded his studio, Van Dongen developed a fascination for the intense sensuality of the female body, explaining: 'I exteriorise my desires by expressing them in pictures... I love anything that glitters, precious stones that sparkle, beautiful women who arouse carnal desire... Painting lets me possess all this most fully' (Van Dongen, quoted in J. Freeman, *Fauves*, exh. cat., New South Wales and London, 1995, p. 118).



Contemporary critics frequently lauded Van Dongen's 'Baudelairean gaze,' complementing his ability to capture the subtlest details of a scene, which he then used to accurately convey a sense of the vibrant atmosphere of life in contemporary Paris. A modern incarnation of the flâneur, Van Dongen combined his keen observational skills with a cutting-edge, painterly aesthetic, using an expressive approach to colour that aligned his painting with the revolutionary circle of artists known as Les Fauves. Earning their name at the 1905 Salon d'Automne, figures such as Henri Matisse and André Derain exploded onto the Parisian art scene with their boldly clashing pigments and visceral application of paint, challenging the mimetic traditions of painting by freeing colour from a purely descriptive role, evidenced in works such as Matisse's pivotal *Woman with a Hat* (1905; San Francisco Museum of Modern Art). This seminal work would no doubt have been admired by Van Dongen, the brilliant hat atop Madame Matisse's head similarly reflecting the fashions of the time that would come to consume him and remain a hallmark in portraits such as *La femme au collier*. Van Dongen had not exhibited alongside the 'Wild Beasts' during the 1905 Salon, he subsequently became associated with their milieu, and rapidly earned a reputation as one of the boldest and most original of the artists involved in Fauvism.

From 1905 to 1907, Van Dongen lived in the artistic heart of Paris, Montmartre, where he rented rooms in the famous network of artist's studios known as Bateau-Lavoir, on the rue Ravignan alongside Pablo Picasso, whose studio lay on the same floor. The two artists struck up a close friendship during the years that they lived and worked side by side, exchanging works of art, conversing endlessly about their painterly practice, and spending hours in and out of one another's work spaces. A circle of avant-garde thinkers, writers and artists gathered around Picasso, visiting the artist at Bateau-Lavoir on an almost daily basis. Immersed in this intoxicating world of artistic revolutionaries, Van Dongen began to forge a new path in his art, embracing vibrant, expressive colours, visceral brushwork and a thoroughly modern approach to his subjects.

The anonymous model at the heart of *La femme au collier* exudes a sense of stillness and grace as she twists to face us, captivating the viewer with her enigmatic expression and magnetic gaze. Her heavily kohled eyes and elegantly rouged lips identify her as a thoroughly modern woman, for whom a stylish appearance was an important

element of her identity. Iconic artists of the early 20th century such as Renoir, Matisse and Picasso often employed hats and costumes to indicate fashion trends, to embellish the beauty, decadence and *mise en scène* of their subjects. Van Dongen too often added elaborate headwear to his models, asking them to adopt large, stylish hats as they posed for him. In the present work, a relatively simple sun-hat is transformed by the addition of a dark grey scarf tied around its crown, which then cascades down the model's back in a column of material. In keeping with the simple elegance of the rest of her costume, the hat adds to the woman's graceful air, a visual flourish that marks her out as a fashionable, well-presented young mademoiselle, a typical sight from the streets of Paris.

There is a distinct air of mystery to Van Dongen's model, her extreme stillness and enigmatic expression revealing little insight into her character, her internal musings, or the emotions she feels as she stands before the artist. Though she makes direct eye contact with the painter, and thus the viewer, she remains distant, somewhat aloof, impenetrable to our probing gaze. Radiating a sense of carefully controlled composure, her secrets, wishes and thoughts remain hidden behind her elegant visage, creating a mysterious, romantic vision evoking the fashionable, elegant women that thronged the streets of Paris in the opening years of the Twentieth Century.

*La femme au collier* formerly graced the collection of the pioneering cosmetics entrepreneur and avid patron of the arts, Helena Rubinstein. During her decades-long reign as one of the most successful businesswomen in the world, Rubinstein earned a reputation as a voracious and astute collector of avant-garde art, purchasing works by some of the leading figures of the early-twentieth century, which she then installed in her high-end cosmetic boutiques and beauty salons around the world. These lavishly decorated spaces, which were designed by Rubinstein herself to look like domestic interiors, blurred the boundaries between commercial space and private art gallery, with each salon containing carefully selected pieces from her personal collection. Many of Rubinstein's outlets also featured specially commissioned installations and artworks from some of the most fashionable artists of the time. Drawn to her poise, grace and the magnetism of her gaze, Rubinstein purchased the painting, cherishing it her collection until it was sold as part of her estate in the late 1960s.

▼ 13 ZAO WOU-KI 赵无极

(1920-2013)

***Le soir à l'Hôtel du Palais***  
***(Palace Hotel by night)***

signed in Chinese, signed and dated 'sep 2004 ZAO 2004' (lower right);  
signed and dated 'ZAO Wou-Ki Sep 2004'  
(on the reverse); titled and dated 'Le soir, à l'Hotel du Palais, septembre 2004' (on the stretcher)  
oil on canvas  
130 x 195 cm. (51 $\frac{1}{8}$  X 76 $\frac{3}{4}$  in.)  
Painted in 2004

**CNY11,000,000-18,000,000**

**US\$1,800,000-2,900,000**

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist)

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).

**EXHIBITED**

Espace Bellevue, Biarritz, France, *Zao Wou-Ki, Peintures et Encres de Chine*, 1948-2005, July-October 2005.

**LITERATURE**

Albin Michel Editions, *Zao Wou-Ki, Dans l'ultime bonheur de peindre*, 2000-2010, Paris, 2012 (illustrated, p. 36-38).

Le Bellevue, *Zao Wou-Ki: Peintures et encres de Chine, 1948-2005*, exh. cat., Biarritz, France, 2005, (illustrated, plate 50, p.93).

**皇宫酒店之夜**

油彩 画布

2004年作

款识: sep 2004 无极 2004; (右下); ZAO Wou-Ki Sep 2004 (画背); Le soir, à l'Hotel du Palais, septembre 2004 (画背框架)

**来源**

欧洲 私人收藏 (现藏家直接购自艺术家)

此作品已登记在赵无极基金会之文献库, 并将收录于弗朗索瓦·马凯及扬·亨德根正筹备编纂的《赵无极作品编年集》(资料由赵无极基金会提供)

**展览**

2005年7月-10月「赵无极: 绘画与中国水墨, 1948-2005」比亚里茨 贝尔维尤空间

**出版**

2012年《赵无极: 绘画的终极快乐》巴黎 阿尔班·米歇尔出版公司出版 (图版, 第36-38页)

2005年《赵无极: 绘画与中国水墨, 1948-2005》展览图录 比亚里茨 (图版, 第50图, 第93页)



2004年的夏天，赵无极来到法国西南部的海滨城市比亚里茨Biarritz，下榻于一座有着百年传奇的色彩“皇宫酒店”Hôtel du Palais，为他在来年即将在比亚里茨的贝尔维尤空间Espace Bellevue举办的大展做规划及准备。比亚里茨位于大西洋海岸，以其梦幻般的海滩和优美的冲浪胜地而闻名，被誉为“海滩的女王，国王的海滩”（Reine des plages, plage des rois）。1854年，法兰西第二帝国皇帝拿破仑三世Napoléon III在比亚里茨为他的皇后欧仁妮Empress Eugenie修建了一座夏日宫殿，以俯瞰大海。这座宫殿俯瞰正是欧仁妮名字的首字母“E”，被命名为“欧仁妮别墅”。随后，这座皇家宫殿于1893年变成皇宫酒店（Hôtel du Palais），不仅成为举世闻名的度假酒店，也见证了欧洲百年历史的变迁。皇宫酒店正对着大西洋海岸，夏季海岸的热情和浪漫令这次旅程非常愉悦。回到巴黎工作室后，赵无极一直将他在酒店海滩前拍摄的照片立于书柜上，并在9月完成了本副作品。他一改往常以作品完成日期的方式作为作品题目，而题写“皇宫酒店之夜，2004年9月”于画作的背后，并将此作品展览于2005年比亚里茨贝尔维尤空间Espace Bellevue的“1948 - 2005年赵无极作品回顾”中，作为对比亚里茨的致敬。

站立于本作之前，一股深沉而柔和，并具有律动的能量迎面扑来，而微妙的色彩层次更将画作的视觉感变动非常丰富：蓝色基调的色彩柔美而梦幻，从下方的深海蓝色向上，色彩逐层变化：深沉的海蓝、璀璨的宝蓝、灵动的蔚蓝、宁静的湛蓝以及轻柔的天蓝，让此副作品充满了无穷的节奏感，以及自然流动的轻灵感，宛如海风吹拂于尘世。这种纯粹以色彩及笔触来再现自然的表現方式更能呈现赵无极所追求的内心境界。他在油彩中混入松节油，仔细地控制其浓淡之间的变化，以渲染的方式将色调次递渐变，搭建出“海天一色”的结构。而画面中央的几抹粉色，恍如若隐若现的晚霞余晖；上方的几笔水蓝色，仿佛有着数只翩跹舞动的海鸟，带来远方的呼唤，也添加了无限生机盎然的动态之势。

伊夫·克莱因（Yves Klein）曾说过，蓝色是唯一能将人们带往精神领域的颜色：「所有颜色都来自具体有形、物质感和可触碰的思想，蓝色则唤起了海洋与天空，是有形自然界中最抽象的元素。」蓝色的迷人之处在于其近在咫尺却又望不可及，因为人们永远无法触摸到大海的湛蓝、天空的蔚蓝，正因如此，它激发了艺术家无限的想象力。费德里希Caspar David Friedrich，古斯塔夫·科贝（Gustave Courbet）等画家都非常钟情于以大海为主题，展现人类对大海的情感。在赵无极一生的艺术创作中，也数次以蓝色抽象作为突破抽象绘画的界限的题材。在60年代中期的作品《29.09.64》中，赵无极以狂草如狂草般驰骋的笔触，取法自于无垠大海，呈现出气势磅礴的自然力量，隐含着复杂的情绪与惊心动魄的戏剧效果，流露着艺术家在四十而不惑的60年代时期的激情、自信及抱负。而到了2004年，赵无极的事业及成就已经到达众所仰望的高度。早已过了古稀之年的他也已是进入心所欲不逾矩的境界。夜色下的大海，没有了白天的熙熙攘攘人群及喧嚣声，多了一份深沉及眷恋。此時面對這一片多情的海，趙無極不再著重於氣勢磅礴的大海力量，而是將情感寄託於大海，尋求一種超越真實再現的內在風景和精神平和。這種平和的力量是一位老者對人生的感悟，如同海明威Ernest Miller Hemingway在《老人與海》中所言“海的愛太深，時間太淺”。這不僅是藝術家在暮年之時怡然自得視覺顯現，也是他一生記憶的寫照。他將自然風景與內心境界的合二為一，傳達出東方哲學中天人合一的概念。瑞士著名作家謝塞克斯對趙無極晚期作品有這如下的評論：「一種對於事物升華的冥想，在此不可思議地出現和充實。畫里的空間呈現一種暢快甜美的奇觀。這畫雖無人在其中，却高度凝聚出一股力量，使我們聯想到人的踪跡，藝術家的記憶，以及他所有走過平凡和走過完美的記憶。」







Caspar David Friedrich, Monk by the Sea. 1809, Old National Gallery, Berlin, Germany  
卡斯帕·大卫·费德里希《海边修士》1809 德国 柏林 老国家画廊

“The love of the sea is too deep, and time is too shallow.”

Ernest Hemingway “The Old Man and the Sea”

「等待也是种信念，海的爱太深，时间太浅。」

海明威《老人与海》





In the summer of 2004, Zao Wou-ki came to Biarritz, a seaside city in the southwest of France, where, during the planning and preparation for an exhibition at the Espace Bellevue, he stayed at the legendary, century-old Hôtel du Palais. The city, located on the Atlantic coast, is known for its amazing beaches and surfing spots, and has been called 'the queen of beaches, and the beach of kings (Reine des plages, plage des rois).' In 1854, Napoléon III, Emperor of the Second French Empire, built a summer palace in Biarritz for his Empress Eugenie, overlooking the sea. Built in the shape of an 'E,' after the first letter of the Empress's name, it was named the 'Villa Eugenie.' The royal palace became the Hôtel du Palais in 1893, and in its new guise as a world-famous resort hotel, it has been witness to the changing history of Europe over the past century or more.

The Hôtel du Palais faces the Atlantic coastline, making visits there a pleasure due to the warmth and romance of the coast in summer. Returning to his studio in Paris, Zao Wou-ki displayed photos he took at the beachfront on a bookcase, and completed this painting in September that same year. Contrary to his customary habit of naming works after their date of completion, he chose to inscribe 'Le soir à l'Hôtel du Palai, Septembre 2004' on the reverse side; the finished work was shown in Biarritz the following year at the 'Zao Wou-ki Retrospective, 1948-2005' as a tribute to the city.

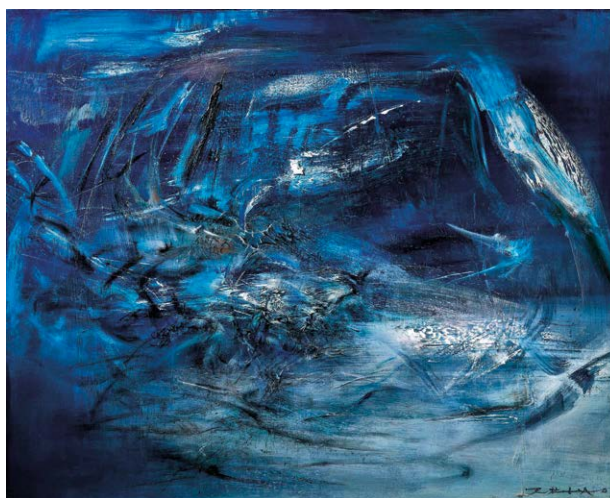
Standing before this work, a surge of a deep, gentle, rhythmic energy greets the viewer, with a subtle layering of different tones that brings richness and variety to the visual experience of the painting. The colours of Zao's mostly blue palette exude a dreamy, soft beauty, shifting gradually from the deep sea-blue at the bottom to brighter and more lively shades of sapphire and azure blue higher up, then to a light, soft sky blue above. *Le soir à l'Hôtel du Palai* breathes with a sense of the ocean's living rhythms and the feeling of a graceful, natural flow, like a sea breeze moving gently over the earth. Zao's method of expression, emulating the appearance of nature purely through colour and brushwork, allowed him to better convey the idea of an inner world that he always pursued. Adding turpentine to his oil pigments, he carefully controlled their thickness, producing washes of colour and graduated steps in tone and colour, building up a structure in which 'sea and sky merge in a single colour.' A few wisps of pink appear at the painting's center, like the lingering afterglow of a sunset, while in the few strokes of aqua blue above we can almost see seabirds, wheeling and dancing in the air, their calls reaching us from afar to inject a further note of exuberant life and movement.

Yves Klein once held that blue was the only colour that could take us to the spiritual realm: 'All colours bring concrete forms, a material feel, and tangible thoughts; blue evokes the ocean and sky, the most abstract elements in the tangible world of nature.' Blue fascinates us: It seems so close at hand, yet so distant, because the deep blue of the ocean and the sky above seem forever beyond our reach – perhaps why blue is such a stimulant to artists and their imaginations. Caspar David Friedrich and Gustave Courbet, among others, loved to take the sea as a theme in their paintings, reflecting humanity's feelings for it, and for Zao Wou-ki, abstract works in blue served numerous times during his career to help expand and break through the boundaries of abstract painting. In his *29.09.64*, from the mid-1960s, brushstrokes resembling the 'wild cursive' style of calligraphy storm across the canvas; the work evokes complex emotions and powerful drama, displaying the majestic energy of natural forces that Zao sensed in the vast ocean. It was a work that revealed his passion, confidence, and ambition during the 1960s, when he was in his forties.

By 2004, Zao Wou-Ki's career and achievements had reached the heights of public acclaim, and by this time, in his seventies, he was able to follow his creative instincts unerringly. Seeing the sea under the night sky, without the bustling, noisy crowds of the daytime, we sense an even greater depth and yearning in its vastness. As Zao Wou-ki confronted the deep feelings within its vastness, rather than focusing on the ocean's immense physical power, he found instead a reflection of more personal feelings, and sought to portray a kind of inner landscape and a spiritual peace that would transcend any simple, realistic presentation. Perhaps this kind of peaceful power reflects the insights that come with age; as Ernest Hemingway said in "The Old Man and the Sea," 'the love of the sea is too deep, and time is too shallow.' *Le soir à l'Hôtel du Palai* visually portrays the sense of contentment the artist must have felt in his twilight years, and it seems to embody, at the same time, a sense of all the memories of his lifetime. Zao Wou-ki's melding of the natural world and the inner psychological realm into one embodies the Eastern concept of the ideal harmony between man and nature. Noted Swiss author Jacques Chessex once offered the following commentary on Zao Wou-ki's late period works: 'In an amazing fashion, a kind of meditation on the sublimity of things appears in the spaces of his canvases, which are a spectacle of sweetness and delight. While no human figures appear, a powerful strength is concentrated here, evoking traces of humanity and the memories of the artist – the memories of all of his experiences, from the ordinary to the extraordinary.'



Artist's studio in 2012.  
Photo: ©Michel Giniès  
2012年艺术家工作室



Zao Wou-ki, 09.03.65, 1965. Christie's Hong Kong, 2 Dec 2020, lot 150, sold for HKD 75,707,504

Artwork: © 2022 Artists Rights Society (ARS), New York / ProLitteris, Zurich  
赵无极《09.03.65》1965年佳士得香港2020年12月2日编号150  
成交价：75,707,504港币

▼ 14 CHU TEH-CHUN 朱德群

(1920-2014)

***Elan dans l'inspiration***

signed in Chinese, signed and dated  
'CHU TEH-CHUN 2002' (lower right);  
signed in Chinese, dated and titled  
'Elan dans l'inspiration CHU TEH-CHUN 2002'  
(on the reverse)  
oil on canvas  
116 x 89 cm. (45 5/8 x 35 in.)  
Painted in 2002

**CNY1,200,000-2,200,000**

**US\$200,000-350,000**

**PROVENANCE**

Acquired directly from the artist by the original owner  
Gifted to the present owner  
Private collection, Europe

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

This work is accompanied by a certificate of authenticity  
issued on 4 May 2021 signed by Mrs Chu Ching-Chao.

**LITERATURE**

Haijian, Li (ed.), Hainan Publisher Co, *Fifty Chinese Oil Artists: Zhu Dequn*, Hainan, 2006 (illustrated, p.26).

**灵感的冲激**

油彩 画布  
2002年作  
款识：朱德群 CHU TEH-CHUN 2002 (右下);  
Elan dans l'inspiration 灵感的冲激 CHU TEH-CHUN  
朱德群 2002 (画背)

**来源**

原藏者直接购自艺术家  
赠予现藏家  
欧洲 私人收藏

此作品已经日内瓦朱德群基金会鉴定  
此作品附朱董景昭女士于2021年5月4日签发之保证书

**出版**

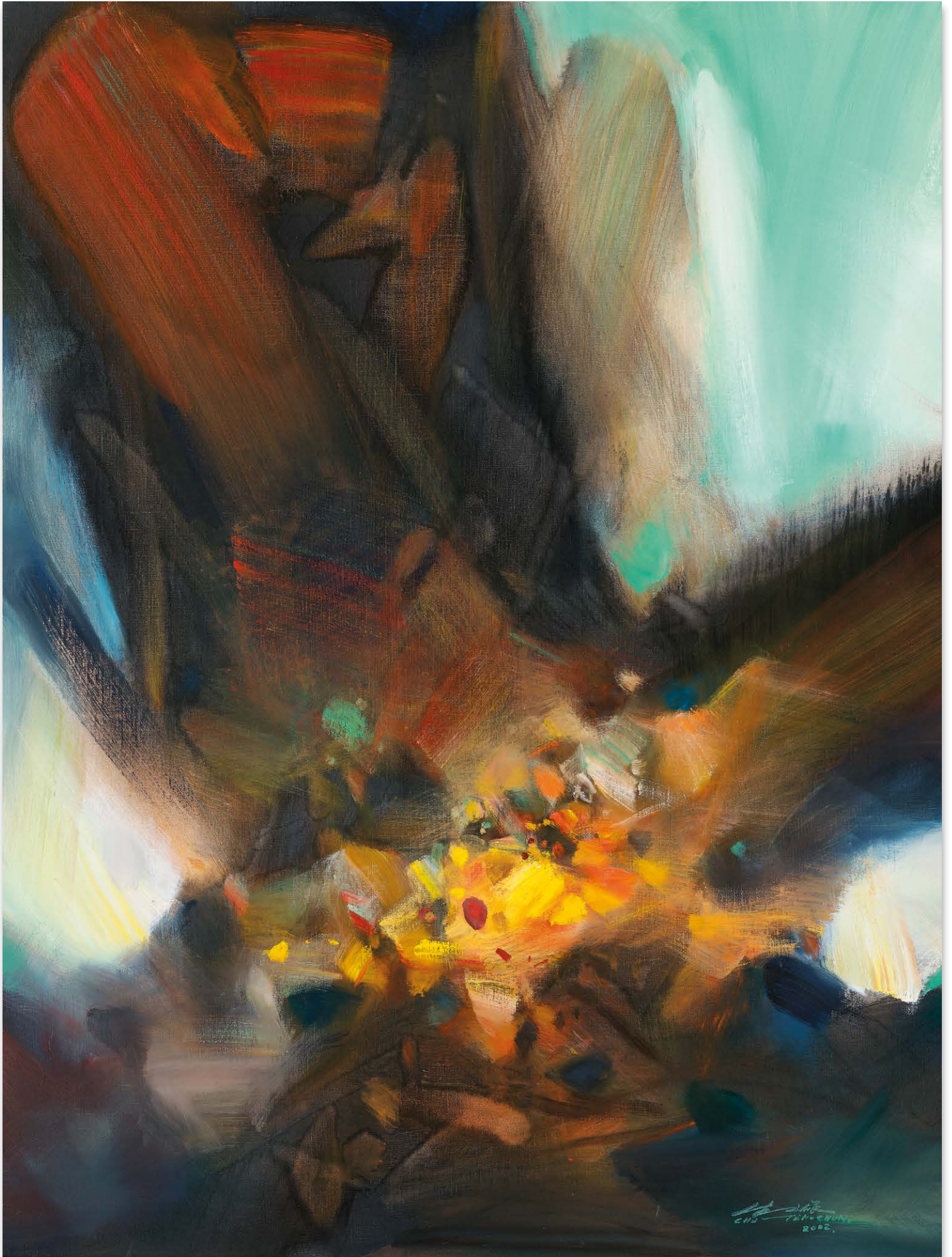
2006年《中国油画50家：朱德群》李海剑编辑 海南  
海南出版社（图版，第26页）

"Kandinsky's creation of abstract art drew inspiration from Cézanne theories on painting, which in turn came from musical expression"

Chu Teh-Chun

「康定斯基的抽象艺术创作灵感来源于塞尚的绘画理论，而后者又取材于音乐表达」

朱德群





CHU TUNG-CHUNG  
2002.



Artist's studio  
Photo: Courtesy artist studio © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris  
艺术家工作室

朱德群曾说过“康定斯基的抽象艺术创作灵感来源于塞尚的绘画理论，而后者又取材于音乐表达”。《灵感的冲激》完美诠释了这一理念，朱德群艺术的音乐性跃然纸上。作为古典音乐爱好者，他一直对音乐深深着迷，认为其在抽象艺术创作中占有一席之地。2002年，朱德群受上海大剧院之邀，为其创作了一幅空前绝后的宏伟钜制。这幅大师之作《复兴的气韵》灵感来源于贝多芬的《田园交响曲》。而《灵感的冲激》正与大剧院这幅纪念碑式钜作诞生于同一年，朱德群又一次挥舞画笔，于纸上奏响乐章。冷暖色调激烈碰撞，艺术家以挥洒自如的书法笔触营造出交织的光影。整幅画面洋溢着活力，构图看似错综复杂，实则经过精心排布，为我们重现了一场音乐演奏，仿佛各种乐器合奏起一首交响曲。在这一创作时期，缤纷的多样色彩取代了早年的单色创作，黄色、橙色、青绿和朱红如音符般舞蹈，在画布上描绘出光影的旋律，栩栩如生；几笔飞白飘逸其中——正是朱德群对他艺术根源中国传统水墨的致敬。朱德群最初求学于杭州艺专。学习期间，他开始了了解潘天寿所喜爱的中国表现主义艺术形式；以及林风眠所推崇的来自法国的现代抽象艺术。师从这两位大师，朱德群灵感迸发，将西方现代艺术与中国传统艺术熔铸一炉。朱德群于1950年代前往法国继续求学，通过在作品中融入东方元素，他将西方抽象表现主义推向了全新高度。朱德群的卓越成就备受认可，于1997年入选法兰西艺术院——成为第一位获此殊荣的中国艺术家。此幅充满抒情的抽象作品首次现身拍场，饱含着艺术家的纯粹表达，正是朱德群在2000年代登峰造极精湛技艺的绝佳呈现。

Chu Teh-Chun once said that "Kandinsky's creation of abstract art drew inspiration from Cézanne theories on painting, which in turn came from musical expression". *Elan dans l'inspiration* perfectly encapsulates this impression, where the musicality of Chu-Teh Chun's art is on full display. As a classical music enthusiast, Chu has always been deeply entranced by music, believing it to hold a place alongside the creation of abstract art. In 2002, by invitation of the Shanghai Grand Theatre, he had the opportunity to create a one-of-a-kind commission piece for the theatre. This masterpiece "*The Spirit of Revival*" was distinctively inspired by Beethoven's "*Pastoral Symphony*". *Elan dans l'inspiration* was created in the same year as the monumental piece for the theatre, where once again he wields his brush to music. With cool and warm tones colliding with one another, his confident broad calligraphic brushstrokes imitate the interweaving of light. Filling the work with vigor and exuberance, the intricate yet delicate composition recreates a musical atmosphere as if various instruments were on play in a symphony. The multicolour spectrum in this era replaced the monochromatic isolation from his earlier periods, depicting a melodic dance of light and shadows on the canvas vividly coming to life through the vibrant notes of yellow, orange, turquoise and vermillion; interspersed with a few "flying white" strokes – paying homage to his artistic roots in traditional Chinese ink painting. Chu Teh-Chun first started when he pursued art at the Hangzhou School of Arts. It was during his studies when he learnt more about Chinese expressionism, an art form favoured by Pun Tianshou; as well as modern abstract art from France advocated by Lin Fengmian. Under the mentorship of both masters, it inspired Chu to blend Western modern and Chinese traditional art together. Chu later continued his further studies by travelling to France in the 1950s, where he took Western abstract expressionism to new heights by imbuing oriental elements within his works. Chu's achievements were recognized in 1997 when he was elected to the Académie des Beaux-Arts – being the first Chinese artist to receive such an honor. Appearing for the first time in auction, this lyrical abstraction piece radiates the pure expression of the artist and a true testimony of his absolute mastery in the 2000s.

▼ 15 ZHANG ENLI 张恩利

(B. 1965)

**Shelf**

signed in Chinese and dated '2011' (lower right);  
signed and titled in Chinese; dated and inscribed  
'2011 200 x 250 cm' (on the reverse)  
oil on canvas  
200 x 250 cm. (78¾ x 98¾ in.)  
Painted in 2011

**CNY1,000,000-2,000,000**

**US\$160,000-320,000**

**PROVENANCE**

ShanghART Gallery, Shanghai

Private collection, Asia (acquired from the below by the  
present owner)

**EXHIBITED**

Shanghai Art Museum, Shanghai, *Zhang Enli*, December  
2011

**LITERATURE**

Shanghai Art Museum (organizer), Zhang Enli, exh.  
cat., Shanghai, Shanghai Art Museum (venue), 2011  
(illustrated, p. 58).

**书架**

油彩 画布  
2011年作  
款识：2011 恩利 (右下);  
书架 2011 200 x 250 cm 张恩利 (画背)

**来源**

上海 香格纳画廊  
亚洲 私人收藏 (现藏者购自上述画廊)

**展览**

2011年12月「张恩利」上海美术馆 上海

**出版**

2011年《张恩利》上海 上海美术馆出版  
(图版, 第58页)

“ZHANG Enli leaves aside the general social significance and aesthetics and is obsessed with his empty sphere with “gray scale”. He takes a close look at the joint point in its deepest level where social activity and the structure of system meets —— everyday life, and constructs the real scenarios on both spiritual and mental basis.”

Zhang Qing

「张恩利着迷于一种具有“灰度”的虚无空间。他将眼光投射到社会活动与制度结构最深层次的连接点——日常生活，构建其精神与心理的真实境遇。」

张晴





▼ 16 RICHARD LIN 林寿宇

(LIN SHOW-YU, 1933-2011)

***The Seven***

signed 'RICHARD LIN', dated and titled "'THE SEVEN" 1970' (on the reverse)

oil and aluminum on canvas

88.9 x 101.6 cm. (35 x 40 in.)

Executed in 1970

**CNY600,000-900,000**

**US\$96,000-140,000**

**PROVENANCE**

Marlborough Fine Art, London

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.

七

油彩 铝 画布

1970 年作

款识: RICHARD LIN, "THE SEVEN" 1970 (画背)

来源

伦敦 玛勃洛画廊

现藏者购自上述画廊

此作品将收录于林寿宇艺术资产正筹备编纂的《林寿宇作品编年集》

"White reflects all colours, and black absorbs all. With black and white, you encompass all colours, other hues are but noise and symbols."

Richard Lin

「白能反射一切色彩，黑则能吸收一切色彩。有了黑和白就已包括了所有颜色，其他色彩只不过是不同声音和符号罢了。」

林寿宇



17 YE LINGHAN 叶凌瀚

(B. 1985)

**Lucy-C-006**

signed and dated 'ye linghan 2017-2018'  
(on the reverse)

acrylic on canvas

200 x 150 cm. (78¾ x 59 in.)

Painted in 2017-2018

**CNY100,000-200,000**

**US\$16,000-32,000**

**PROVENANCE**

Spurs Gallery, Beijing

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

**Lucy-C-006**

压克力 画布

2017 - 2018年作

款识: ye linghan 2017-2018 (画背)

**来源**

北京 Spurs画廊

亚洲 私人收藏 (现藏家购自上述画廊)

"Society's productivity is so advanced, you can nearly delegate any process to others. That said, I am conflicted as to whether it is the right thing to do. I remain unwilling to give up the part that I can control, the uniqueness, the feeling or texture, the one thing that can truly convey an artist's character - the ability to create with my own hands gives me the reason to exist."

Ye Linghan

「社会生产力高度发达，你确实可以把几乎一切工序交给别人……对此，我是有恐惧的，我不知道这是否正确，但还是不愿意放弃自己可以掌控的那一部分，那种非常个人化的东西，它是一种感觉，或者说质感吧，是艺术家精神性的最佳传递——亲手去绘制可以让我觉得自己还有存在的必要。」

叶凌瀚



▼ 18 JAVIER CALLEJA 哈维尔·卡勒加

(B. 1971)

***Do Not Touch***

signed 'Javier Calleja' (on the lower right side)  
acrylic on canvas  
116 x 100 cm. (45 5/8 x 39 3/8 in.)  
Painted in 2018

**CNY2,800,000-4,800,000**

**US\$450,000-760,000**

**PROVENANCE**

Nanzuka Gallery, Tokyo  
Private collection, Asia  
Private collection, Asia

**EXHIBITED**

Tokyo, Nanzuka Gallery, *Do Not Touch*, November-  
December 2018

**不要碰**

压克力 画布  
2018年作  
款识：Javier Calleja (画布右下方侧面)

**来源**

东京Nanzuka画廊  
亚洲 私人收藏  
亚洲 私人收藏

**展览**

2018年11月-12月「不要碰」东京Nanzuka画廊

"Every character is a little bit of a self-portrait. So it's me in each one a little bit. My mom asked me, "Javi, you can paint girls. Why you don't paint girls?" I say, "Because I'm not a girl. Every one of these is me."

Javier Calleja

「每個角色都有點是自畫像，所以每一個都有點是我自己。我母親曾問我：『哈維，你可以畫女孩呀？為什麼不畫女孩呢？』我就說：「因為我不是女孩，這裡的每一個都是我。」

哈维尔·卡勒加



▼ 19 KAWS

(B. 1974)

**HOLIDAY (4)**

incised, dated and numbered '3/10 KAWS .. 20'  
(on the underside)  
aluminium, paint sculpture  
28 (H) x 100 x 40 cm. (11 x 39 3/8 x 15 3/4 in.)  
Executed in 2020  
edition 3 of 10 with 2 APs

**CNY1,200,000-1,800,000**

**US\$200,000-290,000**

**PROVENANCE**

Skarstedt Gallery

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

**EXHIBITED**

New York, Brooklyn Museum, *KAWS: WHAT PARTY*,  
February - September 2021 (different edition exhibited).

Florida, Skarstedt Palm Beach, *KAWS: HOLIDAY*,  
March - April 2021 (different edition exhibited).

Tokyo, Mori Arts Center Gallery, *KAWS: TOKYO FIRST*,  
July - October 2021 (different edition exhibited).

**假期 (4)**

铝 涂料 雕塑

2020年作

版数: 3/10 + 2艺术家试版

款识: 3/10 KAWS .. 20 (底部)

**来源**

Skarstedt画廊

亚洲 私人收藏 (现藏者购自上述画廊)

**展览**

2021年2月-9月「KAWS: WHAT PARTY」

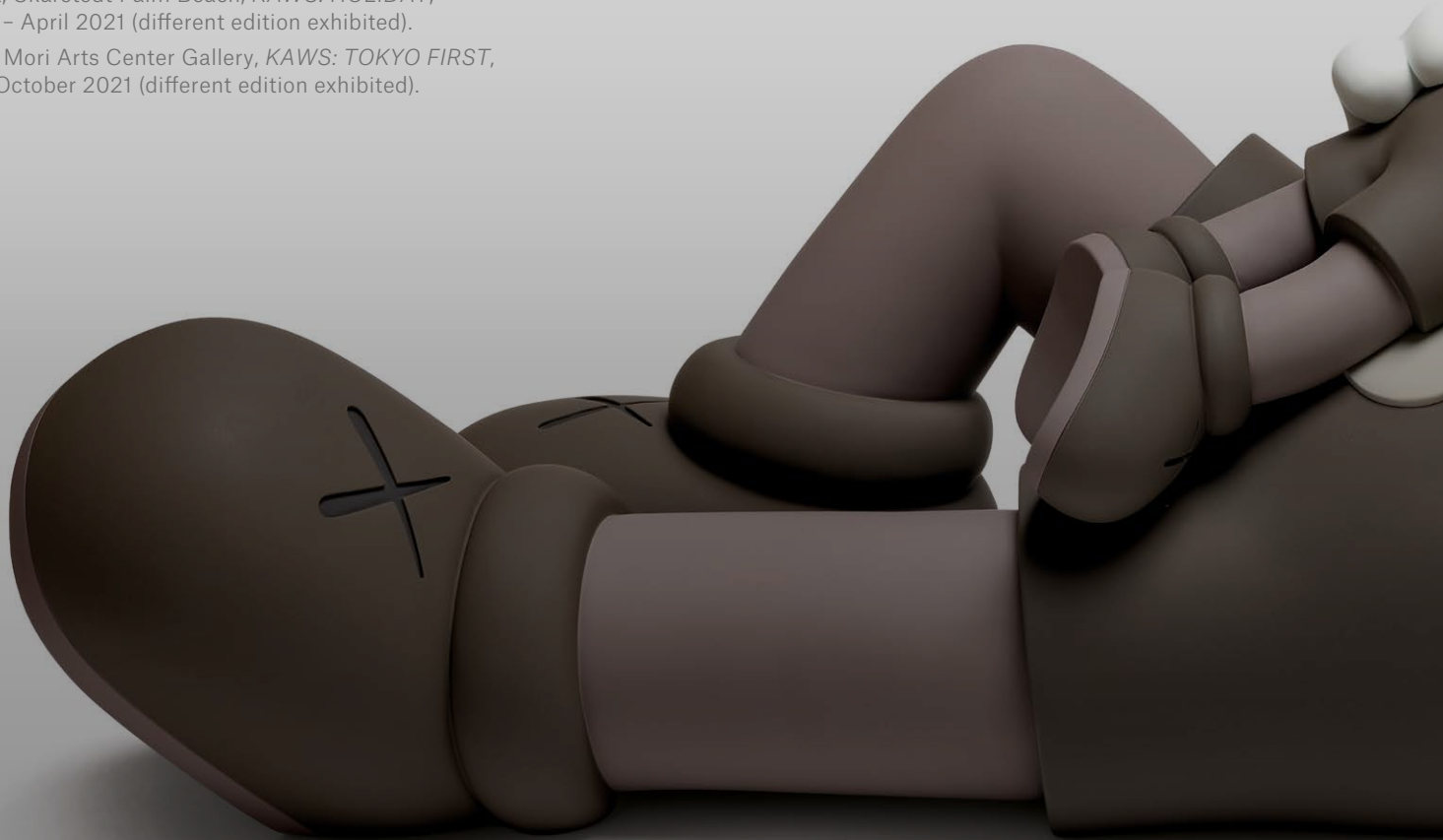
纽约 布鲁克林博物馆 (展览为不同版数版本)

2021年3月-4月「KAWS: HOLIDAY」

佛罗里达 Skarstedt棕榈滩画廊 (展览为不同版数版本)

2021年7月-10月「KAWS: TOKYO FIRST」

东京 森美术馆 (展览为不同版数版本)





“KAWS is not just referring to pop culture, he is making it”

Michael Auping,  
'America's Cartoon Mind', in KAWS: Where the End Starts, exh. cat., Modern Art Museum of Fort Worth, Texas, 2017, p. 63

[ KAWS 並非單純指涉流行文化：他自己就在創造流行文化。 ]

M. 奧平  
《美國的卡通心境》，評文出於《KAWS：結束的開始，展覽圖錄》，德州沃斯堡現代美術館，2017年出版，第63頁



▼ 20 EDGAR PLANS 埃德加·普兰斯

(B. 1977)

**Colors**

signed 'Plans' twice (center right)  
mixed media on panel  
122 x 162 cm. (48 x 63 ¾ in.)  
Painted in 2020

**CNY500,000-800,000**

**US\$80,000-130,000**

**PROVENANCE**

Ting Ting Art Space, Taipei  
Private collection, Asia (acquired from the above gallery  
by the present owner)

This work is accompanied by a certificate of authenticity  
issued by Ting Ting Art Space.

**颜色**

综合媒材 木板  
2020年作  
款识: Plans (右中 两次)

**来源**

台北 丁丁艺术空间  
亚洲 私人收藏 (现藏者购自上述画廊)

此作品附丁丁艺术空间开立之保证书

"A canvas is never white in the eyes of an artist, it's the mirror of their ideas."

Edgar Plans

[ 在艺术家眼中，画布从来都不是空白的，而是他们想法的一面镜子。 ]

埃德加·普兰斯





编号 11 (局部) 曾梵志  
Lot 11 (Detail): Zeng Fanzhi, Little Girl, Painted in 2004 © Zeng Fanzhi

# 高额拍卖品预先登记

如阁下拟竞拍高额拍卖品（即佳士得二十及二十一世纪艺术晚间拍卖之所有拍卖品与其他类别拍卖低估价为人民币6,000,000元或以上之拍卖品），必须办理高额拍卖品预先登记。为方便阁下办理预先登记及付款手续，请注意以下事项：

- 在登记成为佳士得竞拍人士后，须于拍卖日期前通过投标部办理高额拍卖品预先登记，或于拍卖当日往高额拍卖品预先登记处办理预先登记。
- 除非另得本公司同意，否则只能于佳士得确认阁下拍卖前已付清保证金及完成高额拍卖品预先登记后，方可竞拍高额拍卖品。
- 办理预先登记时，阁下须以电汇方式或佳士得接受之信用卡缴付人民币1,200,000元或阁下拟竞拍全部拍卖品低估价总额之20%（以较高者为准）作为保证金。请注意佳士得只可以人民币或美元接受保证金。我们将使用由佳士得的银行提供给佳士得的人民币兑美元的汇率以计算人民币保证金对等的美元金额；该汇率为最终及有约束力。亦请注意佳士得恕不接受第三方代付之款项。此亦适用于代理人。

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IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH / 21ST CENTURY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS RMB 6,000,000 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 RMB 1,200,000, and 20% 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 we can only accept payment of deposits in RMB or USD. To calculate the USD equivalent of the RMB deposit we will use the rate of exchange between RMB and USD given to us by our bank, which rate will be final and binding. 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. Deposits will be refunded in the currency in which they were paid. If paid in currencies other than RMB, 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. Please make sure that you provide your bank details in the pre-registration form. While we will arrange to refund the deposit to you, we cannot guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies and for refunds from the PRC, foreign exchange procedures may apply.
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## ENQUIRIES

For further details, please contact our Client Services Department at + 86 (0) 21 6355 1766 or [infoasia@christies.com](mailto:infoasia@christies.com).

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## 业务规定

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- 拍卖之前的检视免费向公众开放。在拍卖之前的检视或通过预约,我们的专家可在场回答问题。

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  - 公司客户:显示名称及注册地址的公司注册证明、营业执照或类似文件,董事和最终受益人的文件证明(对于中国公司,即列出所有董事与最终受益人的公司章程或验资报告)以及被授权竞拍者附照片的身份证明文件复印件,盖有公章及由法定代表人签署的竞拍授权书。
  - 信托、合伙、离岸公司及其它业务结构,请提前联系我们商谈要求。
- 我们可能要求您向我们提供财务证明及/或押金作为许可您竞拍的条件。如需帮助,请联系我们的客户服务部:+86(0)2163551766。

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如果我们认为,您未能满足我们对竞拍者身份及登记手续的要求,包括但不限于完成及满足本公司可能要求进行的所有反洗钱和/或反恐主义财政审查,我们可能会不允许您登记竞拍,而如果您成功投得**拍卖品**,我们可能撤销您与卖方之间的买卖合同。佳士得有权单方面决定所需的身份证明文件类别,作为满足我们对竞拍者身份及登记手续的要求。

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- 作为授权竞拍人**:如果您代表他人竞拍,在竞拍前,委托人需要完成以上的登记手续及提供已签署的授权书,授权您代表其竞拍。
- 作为隐名委托人的代理人**:如果您以代理人身份为隐名委托人(最终的买方)进行竞拍,您同意承担支付**购买款项**和所有其他应付款项的个人责任。并且,您保证:
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  - 您在收到我们书面要求后可以将证明尽职调查的文件和记录立即提供给独立第三方审计人员即时查阅。我们不会向任何第三方披露上述文件和记录,除非(1)它已经在公共领域存在,(2)根据法律要求须被披露,(3)符合反洗钱法律规范。
  - 您和最终的买方之间的安排不是为了便于任何涉税犯罪。
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如果您希望在拍卖现场竞拍,必须在拍卖举行前至少30分钟办理登记手续,并索取竞拍号码牌。如需协助,请联系客户服务部:+86(0)2163551766。

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下述的竞拍服务是为方便客户而设,如果在提供该服务出现任何错误(人为或其它),遗漏或故障,佳士得均不负上任何责任。

### (A) 电话竞拍

您必须在拍卖开始前至少24小时办理申请电话竞拍。如准买家于拍卖前与本公司或在佳士得微信小程序中作好安排,一组已受特别训练的团队(但非佳士得拍卖(上海)有限公司的雇员或职员)将尽合理的努力联络该准买家,使其能以电话参与竞拍。但在任何情况下,如未能联络,或电话通讯联系失误,或在电话竞拍中有任何错误及/或遗漏,本公司均不负任何责任。佳士得只会在能够安排人员协助电话竞拍的情况下接受电话竞拍。估价低于人民币30,000元之**拍卖品**将不接受电话竞拍。电话竞拍将被录音。以电话竞拍即代表您同意其对话被录音。您同意电话竞拍受业务规定管限。

### (B) 在Christie's LIVE™ 网络竞拍

在某些拍卖会,我们会接受网络竞拍。如需了解更多信息,请登入<https://www.christies.com/auctions/christies-live-on-mobile>。如需网络竞拍,您必须在拍卖开始前至少24小时办理申请。网络竞拍受业务规定及Christie's LIVE™ 使用条款的管限,详情请见<https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>网站。

### (C) 书面竞拍

您可于本目录,任何佳士得办公室或通过[www.christies.com](http://www.christies.com)或佳士得微信小程序选择**拍卖**并查看**拍卖品**取得书面竞拍表格。您必须在拍卖开始前至少24小时提交已经填妥的书面竞拍表格。投标必须是以拍

卖会当地的货币为单位。**拍卖官**将在参考**底价**后，合理地履行书面竞投要求以可能的最低价行使书面标。如果您以书面竞投一件没有**底价**的**拍卖品**，而且没有其他更高叫价，我们会为您以**低端估价**的50%进行竞投；或如果您的书面标比上述更低，则以您的书面标的价格进行竞投。如佳士得收到多个竞投价相等的书面竞投，而在拍卖时此等竞投价乃该**拍卖品**之最高出价，则该**拍卖品**售给最先送达其书面竞投书给本公司之竞投人。此项书面竞投的执行是本公司免费服务及需视乎当时是否能调配人手安排。本公司不会对因未能执行缺席竞投，或在当中出现之任何错误或遗漏负任何责任。

## C. 舉行拍賣

### 1. 进入拍賣现场

我们有权不允许任何人士进入拍賣场地，参与拍賣，亦可拒绝接受任何竞投。

### 2. 底价

除非另外列明，所有**拍賣品**均有**底价**。不定有**底价**的**拍賣品**，在**拍賣品**号码旁边用 \* 标记。**底价**不会高于**拍賣品**的**低端估价**。

### 3. 拍賣官之酌情权

**拍賣官**可以酌情选择：

- 拒绝接受任何竞投；
- 以其决定方式将竞投提前或拖后，或改变**拍賣品**的顺序；
- 撤回任何**拍賣品**；
- 将任何**拍賣品**分开拍賣或将两件或多件**拍賣品**合并拍賣；
- 重开或继续竞投，即便已经下槌；
- 如果有关于竞投的错误或者争议，无论是在拍賣时或拍賣后，选择继续拍賣、决定谁是成功竞投人、取消**拍賣品**的拍賣，或是将**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功竞投时存在错误，您必须在拍賣日后3个工作日内提供一份详细记述您诉求的书面通知。**拍賣官**将本着真诚考虑该诉求。如果**拍賣官**在根据本段行使酌情权，在拍賣完成后决定取消出售一件**拍賣品**，或是将**拍賣品**重新拍賣或出售，**拍賣官**最迟将在拍賣日后第7个日历日结束前通知成功竞投人。**拍賣官**有最终决定权。本段不在任何情况下影响佳士得依据本业务规定中任何其他适用规定，包括第B(3)，E(2)(i)，F(4)，及J(1)段中所列的取消权，取消出售一件**拍賣品**的权利。

### 4. 竞投

**拍賣官**接受以下竞投：

- 拍賣会场参与竞投的竞投人；
- 从电话竞投人，通过 Christie's LIVE™ (如第B6部分所示) 透过网络竞投的竞投人；
- 拍賣之前提交佳士得的书面竞投 (也称为不在场竞投或委托竞投)。

### 5. 无底价拍賣

就不设**底价**的**拍賣品**，**拍賣官**通常会以**低端估价**的50%开始拍賣。如果在此价位没有人竞投，**拍賣官**可以自行斟酌将价格下降继续拍賣，直至有人竞投，然后从该价位向上拍賣。如果无人竞投该**拍賣品**，**拍賣官**可视该**拍賣品**为流拍**拍賣品**。

### 6. 竞投价递增幅度

竞投通常从低于**低端估计**开始，然后逐步增加 (竞投价递增幅度)。**拍賣官**会自行决定竞投开始价位及递增幅度。本目录内的书面竞投表格上显示的是一般递增幅度，仅供阁下参考。

### 7. 货币兑换

拍賣会的显示板，Christie's LIVE™ 和佳士得网站可能会以拍賣场当地货币外的主要货币来展示竞投。任何佳士得使用的兑换率仅作指引，佳士得并不受其约束。对于在提供该服务出现的任何错误 (人为或其它)，遗漏或故障，佳士得并不负责。

### 8. 成功竞投

除非**拍賣官**决定使用以上C3段中的酌情权，**拍賣官**下槌即表示对最终竞投价之接受。这代表卖方和成功竞投人之间的买卖合同之订立。我们仅向已登记的竞投人开具发票。成功拍賣后，买家须立即签署成

交确认函，并于确认函中向本公司提供其姓名、永久地址、领取及运输安排，如我们要求，亦须提供付款银行之详情。如果您以书面竞投，拍賣后您应尽快以电话联系或亲临本公司查询竞投结果，以避免产生不必要的仓储费用。

### 9. 竞投地法律

当您在我們的拍賣中竞投时，您同意您会严格遵守所有在拍賣时生效并适用于相关拍賣场所的当地法律及法规。

## D. 买方酬金及稅款

### 1. 买方酬金

成功竞投人除支付**成交价**外，亦同意支付本公司以该**拍賣品成交价**计算的**买方酬金**。买方酬金费率按每件**拍賣品成交价**首6,000,000人民币之26%，加逾6,000,000人民币以上至40,000,000人民币部分之20%，加逾40,000,000人民币以上之14.5%计算。

### 2. 稅費

成功竞投者将负责所有适用**拍賣品**稅費，包括增值稅，销售或补偿使用稅費或者所有基于**成交价**和**买方酬金**而产生的該等稅費。买方有责任查明并支付所有应付稅費。在任何情况下中国法律先决适用。目前，所有买家须支付相等于买家酬金的6%的增值稅。佳士得建议您征询独立稅務意見。佳士得提醒买家根据当地现时的稅務条例及指引，佳士得只可就买家酬金开具增值稅發票。佳士得及卖家不会开具其他稅務發票。按目前的規定及政策，海外买家不可申请退回任何增值稅。有关佳士得运送至美国的**拍賣品**，不论买方国籍或公民身份，均可能须支付基于**成交价**、**买方酬金**和/或与**拍賣品**相关的其他費用而产生的州销售稅或使用稅費。佳士得将根据法律要求收取销售稅。适用销售稅率由**拍賣品**将运送到的州分，县，地点而决定。要求豁免销售稅的成功竞投人必须在提取**拍賣品**之前向佳士得提供适当文件。佳士得不须收取稅費的州分，成功竞投人可能须缴付稅費予该州分的稅務机构。佳士得建议您征询独立稅務意見。

## E. 保証

### 1. 卖方保証

对于每件**拍賣品**，卖方保証其：

- 为**拍賣品**的所有人，或**拍賣品**的共有人之一并获得其他共有人的许可；或者，如果卖方不是**拍賣品**的所有人或共有人之一，其已获得所有人的授权出售**拍賣品**或其具有法律上有权这么做；
- 有权利将**拍賣品**的所有权转让给买方，且该权利不负担任何限制或任何其他人之索賠权。如果以上任何保証不确实，卖方不必支付超过您已向我們支付的**購買款項** (详见以下第F1(a)段定义) 的金額。卖方不会就閣下利润上或经营的損失、预期存款、商机喪失或利息的損失、成本、賠償金、**其他賠償**或支出承担责任。卖方不就任何**拍賣品**提供任何以上列举之外的保証；只要法律许可，所有卖方对您做出的保証及法律要求加入本协议的所有其它卖方责任均被免除。

### 2. 眞品保証

在不抵触以下条款的情况下，本公司保証我們拍賣的**拍賣品**都是**眞品** (我們的“**眞品保証**”)。如果在拍賣日后的五年內，您通知我們您的**拍賣品**不是**眞品**，在符合以下条款規定之下，我們將把您支付的**購買款項**退還給您。业务規定的詞匯表里有对“**眞品**”一词做出解釋。**眞品保証**条款如下：

- 我們对在拍賣日后5年內提供的申索通知提供**眞品保証**。此期限过后，我們不再提供**眞品保証**。
- 我們只会对本**目录描述**第一行 (“**标题**”) 以**大阶字体**注明的資料作出**眞品保証**。除了**标题**中显示的資料，我們不对任何**标题**以外的資料 (包括**标题**以外的大阶字体注明) 作出任何保証。
- 眞品保証**不适用有**保留标题**或有**保留**的部分**标题**。**有保留**是指受限于**拍賣品目录描述**內的解釋，或者**标题**中有“重要通告及目录編列方法之說明”內有**保留标题**的某些字眼。例如：**标题**中对“认为是…之作品”的使用指佳士得认为**拍賣品**可能是某位艺术家的作品，但是佳士得不保証該作品一定是該艺术家的作品。在竞投前，請閱畢“**有保留标题**”列表及**拍賣品**的**目录描述**。
- 眞品保証**适用于被**拍賣会通告**修订后的**标题**。

- 眞品保証**不适用于在拍賣之后，学术发展导致被普遍接受的学者或专家意見有所改变。此保証亦不适用于在拍賣日时，**标题**乎合被普遍接受的学者或专家的意见，或**标题**指出意見冲突的地方。
- 如果**拍賣品**只有通过科学鉴定方法才能鉴定出不是**眞品**，而在我們出版目錄之日，該科学方法还未存在或未被普遍接纳，或价格太昂贵或不实际，或者可能损坏**拍賣品**，则**眞品保証**不适用。
- 眞品保証**仅适用于**拍賣品**在拍賣时由佳士得发出之發票之原本买方，且仅在申索通知做出之日原本买方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索权、权利主张或任何其他制約的限制，此**眞品保証**中的利益不可以转让。
- 要申索**眞品保証**下的权利，您必須：
  - 在拍賣日后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细节及佐证证据；
  - 佳士得有权要求您提供为佳士得及您均事先同意的在此**拍賣品**领域被认可的两位专家的書面意見，确认該**拍賣品**不是**眞品**。如果我們有任何疑問，我們保留自己支付費用获取更多意見的权利；及
  - 自费交回与拍賣时**状况**相同的**拍賣品**給佳士得拍賣场。
- 您在本**眞品保証**下唯一的权利就是取消該項拍賣及取回已付的**購買款項**。在任何情况下我們不須支付您超过您已向我們支付的**購買款項**的金額，同時我們也無須对任何利潤或经营損失、商机或价值喪失、预期存款或利息、成本、賠償金或**其他賠償**或支出承担责任。
- 書籍**。如果**拍賣品**为書籍，我們提供額外自拍賣日起为14天的**保証**，如經校对后，**拍賣品**的文本或圖標存有瑕疵，在以下条款的規限下，我們將退回已付的**購買款項**：
  - 此額外**保証**不适用于：
    - 缺少空白页、扉页、保护页、廣告、及書籍鑲邊的破損、污漬、边缘磨損或其它不影响文本及圖標完整性的瑕疵；
    - 繪圖、簽名、书信或手稿；带有簽名的照片、音乐唱片、地圖册、地圖或期刊；
    - 没有标题的書籍；
    - 没有标明**估价**的已出售**拍賣品**；
    - 目录中表明售出后不可退貨的書籍；
    - 状况**报告中或拍賣时的瑕疵。
  - 要根据本条規定申索权利，您必須在拍賣后的14天內就有关瑕疵提交書面通知，并交回与拍賣时**状况**相同的**拍賣品**給当时进行拍賣的佳士得拍賣行。
- 东南亚现代及当代艺术以及中国书画。**眞品保証**并不适用于此类**拍賣品**。目前学术界不容许对此类别作出确实之說明，但佳士得同意取消被证实为贗品之东南亚现代及当代艺术以及中国书画**拍賣品**之交易。已付之**購買款項**則根据佳士得**眞品保証**的条款退還予原本买方，但买方必須在拍賣日后12个月內，向我們提供上述申索通知。我們可以要求您提供上述申索完整的细节及佐证证据。买方需按以上E2(h)(ii)的規定提供令佳士得满意的证据，证实該**拍賣品**为贗品，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) 适用于此类别之申索。
- 中国、日本及韩国工艺品 (中国、日本及韩国书画、版画、素描及珠宝除外)。以上E2(b)-(e)在此类别**拍賣品**將作修改如下。当作者或艺术家未有列明时，我們不仅为**标题**作出**眞品保証**，并会对本**目录描述**第二行以**大阶字体**注明的有关日期或时期的資料作出**眞品保証** (“**副标题**”)。以上E2(b)-(e)所有提及**标题**之处將读成**标题**及**副标题**。

## F. 付款

### 1. 付款方式

(a) 拍賣后，您必須立即支付以下**購買款項**：

- 成交价**；和
  - 买方酬金**；和
  - 任何关税、有关貨物、销售、使用、补偿或服务稅項。
- 所有款項須于拍賣后第7个日历日的4:30pm前悉数付清 (“**到期付款日**”)。
- 我們只接受登記竞投人付款。發票一旦开具，發票上买方的姓名不能更換，我們亦不能以不同姓名重

新开具发票。即使您欲将**拍卖品**出口且需要出口许可证，您也必须立即支付以上款项。

- (c) 在上海佳士得购买的**拍卖品**，您必须按照发票上显示的货币以下列方式支付（但是，如果您在中国大陆没有人民币银行账户，基于中国外汇管制，您必须以港元，美元，欧元，或英镑支付。在此情况下，以下第 F1(f) 适用）：

(i) 電匯至：

Bank name: BANK OF CHINA  
银行名称：中国银行  
Bank's sub-branch name (支行)：  
BANK OF CHINA  
SHANGHAI BRANCH CHANG PING  
ROAD SUB-BRANCH  
开户行名称：中国银行上海市昌平路支行  
Account No.: 440364283808  
Account Name:  
Christie's Auction(Shanghai)Company  
Limited  
户名：佳士得拍卖（上海）有限公司  
SWIFT: BKCHCNBJ300

(ii) 信用卡

在符合我们的规定下，我们接受各种主要信用卡付款。本公司每次拍卖接受总数不超过人民币 1,000,000 元之现场信用卡付款，但有关条款及限制适用。以中国银联支付方式没有金额限制。适用于信用卡付款的条款和限制可从佳士得的售后服务部获取，详情列于以下 (d) 段：

(iii) 现金

本公司每年只接受每位买方总数不超过人民币 60,000 元之现金付款（须受有关条件约束）；

(iv) 本公司不接受支票、银行汇票及旅行支票付款

- (d) 支付时请注明拍卖号码、发票号码及客户号码。

- (e) 如要了解更多信息，请联系售后服务部。电话 +86 (0) 21 6355 1766。

- (f) 若款项是以人民币之外之货币缴付，本公司将会向买家收取有关之货币兑换费用，该费用包括银行收费及兑换人民币之手续费。以人民币之外之货币付予佳士得之款项，将以中国银行在付款日向佳士得所报之外币牌价兑换成人民币，并以佳士得所发出之单据上所列之汇率为准。务请注意，佳士得不会接受已注册的成功竞拍者以外任何人士之拍品付款。

## 2. 所有权转移

只有我们自您处收到全额且清算**购买款项**后，您才拥有**拍卖品**及**拍品**的所有权，即使本公司已将**拍品**交给您。

## 3. 风险转移

**拍卖品**的风险和责任自以下日期起将转移给您（以较早者为准）：

- (a) 买方提货日；  
(b) 自拍卖日起 30 日后，如较早，则**拍卖品**根据“仓储与提取”页由第三方仓库保管之日起，除非另行协议。

## 4. 不付款之补救办法

- (a) 如果**到期付款日**，您未能全数支付**购买款项**，我们将有权行使以下一项或多项（及执行我们在 F5 段的权利以及法律赋予我们的其它权利或补救办法）：

- (i) 自**到期付款日**起，按照尚欠款项，收取高于香港金融管理局不时公布的三个月银行同业拆息加 7% 的利息；  
(ii) 取消交易并按照我们认为合适的条件对**拍卖品**公开重新拍卖或私下重新售卖。您必须向我们支付原来您应支付的**购买款项**与再次转卖收益之间的差额。您也必须支付我们必须支付或可能蒙受的一切成本、费用、损失、赔偿，法律费用及任何卖方酬金的差额；  
(iii) 代不履行责任的买方支付卖方应付的拍卖净价金额。您承认佳士得有卖方之所有权利向您提出追讨；  
(iv) 您必须承担尚欠之**购买款项**，我们可就取回此金额而向您提出法律诉讼程序及在法律许可下向您索回之其他损失、利息、法律费用及其他费用；  
(v) 将我们或**佳士得集团**任何公司欠下您之款项（包括您已付给我们之任何保证金或部分付款）用以抵销您未付之款项；  
(vi) 我们可以选择将您的身份及联系方式披露给卖方；  
(vii) 在将来任何拍卖中，不允许您或您的代表作出竞拍，或在接受您竞拍之前向您收取保证金；

- (viii) 在**拍卖品**所处地方之法律许可之下，佳士得就您拥有并由佳士得管有的**拍卖品**作为抵押品并以抵押品持有人身份行使最高程度之权利及补救方法，不论是以典当方式、抵押方式或任何其他形式。您则被视为已授与本公司该等抵押及本公司可保留或售卖此物品作为买方对本公司及卖方的附属抵押责任；和

- (ix) 采取我们认为必要或适当的任何行动。

- (b) 将您已付的款项，包括保证金及其他部份付款或我们欠下您之款项用以抵销您欠我们或其他**佳士得集团**公司的款项。

- (c) 如果您在**到期付款日**之后支付全部款项，同时，我们选择接受该付款，我们可以自拍卖后第 31 日起根据 G(d)(i) 及 (ii) 段向您收取仓储和运输费用。在此情况下，G(d)(iv) 段将适用。

## 5. 扣押**拍卖品**

如果您欠我们或其他**佳士得集团**公司款项，除了以上 F4 段的权利，在法律许可下，我们可以以任何方式使用或处置您存于我们或其它**佳士得集团**公司的**拍卖品**。只有在您全额支付欠下我们或相关**佳士得集团**公司的全部款项后，您方可领取有关**拍卖品**。我们亦可选择将您的**拍卖品**按照我们认为适当的方式出售。我们将用出售**拍卖品**的销售所得来抵销您欠下我们的任何款项，并支付您任何剩余部分。如果销售所得不足以抵销，您须支付差额。

## G. 提取及仓储

- (a) 我们要求您在**拍卖**之后立即提取您购买的**拍卖品**（**但请注意，在全数付清所有款项之前，您不可以提取**拍卖品****）。

- (b) 有关提取**拍卖品**之详情，请联系售后服务部。电话 +86(0) 21 6355 1766 或电邮至：postsaleasia@christies.com。

- (c) 如果您未在**拍卖**完毕立即提取您购买的**拍卖品**，我们有权将**拍卖品**移送到其他佳士得所在处或其关联公司或第三方仓库。

- (d) 如果您未在**拍卖**后第三十个日历日或之前提取您购买的**拍卖品**，除非另有书面约定：

- (i) 我们将自**拍卖**后第 31 日起向您收取仓储费用。  
(ii) 我们有权将**拍卖品**移送到关联公司或第三方仓库，并向您收取因此产生的运输费用和处理费用。  
(iii) 我们可以按我们认为商业上合理且恰当的方式出售**拍卖品**。

- (iv) 仓储的条款适用，条款请见 [www.christies.com/storage](http://www.christies.com/storage)。

- (v) 本段的任何内容不限制我们在 F4 段下的权利。

## H. 运送

### 1. 运送

运送或付运表格会与发票一同发送给您。您须自行安排**拍卖品**的运送和付运事宜。我们也可以依照您的要求安排当地包装运送及付运事宜，但您须支付有关收费。我们建议在您竞拍前预先查看有关收费的估价，尤其是需要专业包装的大件物品或高额品。应您要求，我们也可建议处理员、包装、运输公司或有关专家。在款项全数付清后，如买家拟将来自海外的拍品（注有♥标记）进口中国，佳士得可协助买家安排清关。详情请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766；或发邮件至 postsaleasia@christies.com。我们会合理谨慎处理、包装、运输**拍卖品**。若我们就上述目的向您推荐任何其他公司，我们不会承担有关公司之行为，遗漏或疏忽引致的任何责任。

### 2. 出口 / 进口

拍卖售出的任何**拍卖品**都可能受**拍卖品**售出国家的出口法律及其他国家的进口法律限制。许多国家就**拍卖品**出境要求出口声明及 / 或就**拍卖品**入境要求进口声明。进口国当地法律可能会禁止进口某些**拍卖品**或禁止**拍卖品**在进口国出售。

我们不会因您所购买的**拍卖品**无法出口，进口或出于任何原因遭政府机构没收而有责任取消您的购买或向您退换**购买款项**。您应负责确认并满足任何法律或法规对出口或进口您购买的**拍卖品**的要求。

- (a) 在竞拍前，您应寻求专业意见并负责满足任何法律或法规对出口或进口**拍卖品**的要求。如果您被拒发许可证，或申请许可证延误，您仍须全数支付**拍卖品**的价款。如果您提出请求，在我们能力范围内，我们可以协助您申请所需许可证，但我们会就此服务向您收取费用。我们不保证必能获

得许可证。如欲了解详情，请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766 或发邮件至 postsaleasia@christies.com。

### (b) 含有受保护动植物材料的**拍卖品**

由濒临绝种及其他受保护野生动植物制造或组成（不论百分比率）的**拍卖品**在本目录中注有 [ - ] 号。这些物料包括但不限于象牙、玳瑁壳、鳄鱼皮、犀牛角、鲸骨、某些珊瑚品种及某些植物品种例如黄檀属（通称黄花梨、红酸枝及黑酸枝）的原木及制成品或紫檀属的原木等等。若您有意将含有野生动植物物料的任何**拍卖品**进口至其他国家，您须于竞拍该**拍卖品**之前了解有关海关法规和规定。有些国家完全禁止含有这类物料的物品进口，而其他国家则规定须向出口及入口国家的有关管理机构取得许可证。在有些情况下，**拍卖品**必须附有独立的物种的科学证明和 / 或年期证明，方能装运，而您须要自行安排上述证明并负责支付有关的费用。如果一件**拍卖品**含有象牙或其他可能和象牙相混淆的野生动物材料（例如猛犸象牙，海象象牙和犀牛角象牙）且您计划将上述**拍卖品**进口到美国，请查看 (c) 段中之重要信息。如果您无法出口，进口该**拍卖品**或因任何原因**拍卖品**被政府部门查收，我们没有义务因此取消您的交易并退回您的**购买款项**。您应负责确定并满足有关含有上述物料**拍卖品**进出口的法律和规则要求。

### (c) 美国关于非洲象牙的进口禁令

美国禁止非洲象牙进口美国。如果一件**拍卖品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀牛角象牙），其必须通过受美国渔业和野生动物保护局认可的严格科学测试确认该物料非非洲象牙后方可进口美国。如果您在**拍卖**前对**拍卖品**已经进行了该严格科学测试，我们会在**拍卖品**陈述中清楚表明。我们一般无法确认相关**拍卖品**的象牙是否来自非洲。您凡购买有关**拍卖品**并计划将有关**拍卖品**进口美国，必须承担风险并负责支付任何科学测试或其他报告的费用。有关测试并无论论或确定物料乃非洲象牙，不被视为取消**拍卖**和退回**购买款项**的依据。

### (d) 源自伊朗的**拍卖品**

一些国家禁止或限制购买和 / 或进口源自伊朗的“传统工艺作品”（身份不明确的艺术品及 / 或功能性作品。例如：地毯、碗、大口水壶、瓷器和装饰盒）。美国禁止进口以上物品亦禁止美国民众（不论所在处）购买以上物品。有些国家，例如加拿大则允许在某特定情况下可以进口上述物品。为方便买方，佳士得在源自伊朗（波斯）的**拍卖品**下方特别注明。如您受以上制裁或贸易禁运限制，您须确保您不会竞拍或进口有关**拍卖品**，违反有关适用条例。

### (e) 黄金

含量低于 18k 的黄金并不是在所有国家均被视为「黄金」，并可能被拒绝入口。

### (f) 钟表

本目录内有些表带的照片显示该手表配有濒危及受保护动物（如短吻鳄或鳄鱼）的物料所制成的表带。这些**拍卖品**在本目录内的**拍卖品**编号旁以 ♡ 符号显示。这些表带只用来展示**拍卖品**并不作销售用途。在运送手表到**拍卖**地以外的地点前，佳士得会把上述表带拆除并予以保存。买方若在**拍卖**后一年内亲身到**拍卖**所在地地的佳士得提取，佳士得可酌情免费提供该展示用但含有濒危及受保护动物物料的表带给买方。H2 段中的标记是佳士得为了方便阁下而在有关**拍卖品**附加的，附加标记时如有任何错误或遗漏，佳士得恕不承担任何责任。

## I. 佳士得之法律责任

- (a) 除了**真品保证**，佳士得、佳士得代理人或雇员，对任何**拍卖品**作任何陈述，或资料的提供，均不作出任何**保证**。在法律容许的最大程度下，所有由法律附加的保证及其他条款，均被排除在本协议外。在 E1 段中的卖方保证是由卖方提供的保证，我们对这些**保证**不负有任何责任。

- (b) (i) 除非我们以欺诈手段作出有欺诈成份的失实陈述或在业务规定中另有明确说明，我们不会因任何原因对您有任何责任（无论是因违反本协议，购买**拍卖品**或与竞拍相关的任何其它事项）；和

- (ii) 本公司无就任何**拍卖品**的可售品质、是否符合特定用途、描述、尺寸、质量、状况、作品归属、真实性、稀有程度、重要性、媒介、来源、展览历史、文献或历史的关联等作出任何陈述、保证或担保或承担任何责任。除非当



地的法律强制要求，任何种类之任何保证，均被本段排除在外。

- (c) 请注意佳士得所提供的书面竞价及电话竞价服务、Christie's LIVE™、状况报告、货币兑换显示板及拍卖室录像影像为免费服务，如有任何错误（人为或其它原因）、遗漏或故障或延误、未能提供、暂停或终止，本公司不负任何责任。
- (d) 就**拍卖品**购买的事宜，我们仅对买方负有法律责任。
- (e) 如果尽管有(a)至(d)或E2(i)段的规定，我们因某些原因须对您负上法律责任，我们不须支持超过您已支付的**购买款项**。佳士得不须就任何利润或经营损失、商机丧失或价值、预期存款或利息、费用、赔偿或支出等原因负上任何责任。

## J. 其它条款

### 1. 我们的撤销权

除了本协议中的其他撤销权利，如果我们合理地认为完成交易可能是违法行为或该销售会令我们或卖方向任何人负上法律责任或损坏我们的名声，我们可取消该**拍卖品**的拍卖。

### 2. 录像

我们可以录影及记录拍卖过程。除非按法律要求，我们会对个人信息加以保密。该资料可能用于或提供其他**佳士得集团公司**和市场伙伴以作客户分析或使我们向买方提供合适的服务。若您不想被录影，您可透过电话或书面竞价或者在Christie's LIVE™竞价。除非另有书面约定，您不能在拍卖现场录像或录音。

### 3. 版权

所有由佳士得或为佳士得与**拍卖品**有关之制作之一切图片、插图与书面资料（除有特别注释外，包括我们的目录的内容）之版权均属于佳士得所有。没有我们的事先书面许可不得使用以上版权作品。我们没有保证您就投得的**拍卖品**会取得任何版权或其他复制的权利。

### 4. 效力

如本协议的任何部份遭任何法院认定为无效、不合法或无法执行，则该部分应被视为删除，其它部分不受影响。

### 5. 转让您的权利及责任

除非我们给予书面许可，否则您不得就您在本协议下的权利或责任设立任何抵押，亦不得转让您的权利和责任。本协议对您的继承人、遗产及任何承继阁下责任的人具有约束力。

### 6. 个人信息

您同意我们将持有并处理您的个人数据或信息，并将其交给其它**佳士得集团公司**用于我们的隐私政策所描述的，或与其相符的目的。您可以在[www.christies.com](http://www.christies.com)上找到本公司隐私政策。如您是加利福尼亚州居民，您可以在<https://www.christies.com/about-us/contact/ccpa>看到我们的《加州消费者隐私法》（California Consumer Privacy Act）声明。

### 7. 弃权

未能或延迟行使本业务规定下的权利或补偿不应被视为免除该权利或补偿，也不应阻止或限制对该权利或补偿或其他权利或补偿的行使。单独或部分行使该权利或补偿不应阻止或限制对其它权利或补偿的行使。

### 8. 法律及管辖权

各方的权利及义务，就有关本业务规定，拍卖的行为及任何与上述条文的事项，均受中国法律管辖及根据中国法律解释。在拍卖竞价时，无论是亲自出席或由代理人出席竞价，书面、电话及其他方法竞价，买方则被视为接受本业务规定。本业务规定的合约方同意就任何有关本业务规定、重要通告及目录编制方法之说明及买家须知的任何争议，争辩或诉求，均应提交中国国际经济贸易仲裁委员会（“贸仲委”）按照申请仲裁时贸仲委现行有效的仲裁规则及以下第(i)至(v)段进行仲裁。

- (i) 仲裁庭由三名仲裁员组成。双方各选定一名仲裁员；如任何一方未能在贸仲委仲裁规则规定的期限内选定仲裁员，则由贸仲委主任代为指定该名仲裁

员。第三名仲裁员即首席仲裁员，由根据前述程序通过选定或指定产生的两名仲裁员共同选定。仲裁员可在贸仲委仲裁员名册之外选定（含共同选定）或指定。

- (ii) 仲裁地为北京；口头聆讯地点为上海。
- (iii) 仲裁语言为中文（除非您与我们另有约定）。
- (iv) 仲裁裁决是终局的，对双方均有约束力。
- (v) 仲裁费用由败诉方承担，且胜诉方因案件发生的合理费用（包括但不限于律师费、差旅费等）也由败诉方补偿。

### 9. www.christies.com 的报告

售出的**拍卖品**的所有资料，包括**目录描述**及**价款**都可在[www.christies.com](http://www.christies.com)上查阅。销售总额为**成交价**加上**买方酬金**，其不反映成本、财务费用或买方或卖方信贷申请情况。我们不能按要求将这些资料从[www.christies.com](http://www.christies.com)网站上删除。

### 10. 通知

竞拍者、买家及卖家须通知佳士得其联络资料及书面通知佳士得任何其联络资料的变更。任何通知或书面沟通，包括不限于任何仲裁通知书，将被视为已被收件者接收：(i) 如为佳士得，寄到本业务规定开端所述的地址；(ii) 如为所有其他合约方，寄到书面通知佳士得的地址或其他该些合约方的已知地址。

### 11. 语言

本业务规定以中文草拟，英文版本仅作参考，我们将使用中文版用于解决任何问题。

## K. 词汇表

**拍賣官**：個人拍賣官和/或佳士得。

**真品**：以下所述的真实作品，而不是复制品或赝品：

- a) **拍卖品**在**标题**被描述为某位艺术家、作者或制作者的作品，则为该艺术家、作者或制造者的作品；
- b) **拍卖品**在**标题**被描述为是某时期或流派创作的作品，则该时期或流派的作品；
- c) **拍卖品**在**标题**被描述为某**来源**，则为该**来源**的作品；
- d) 以宝石为例，如**拍卖品**在**标题**被描述为由某种材料制成，则该作品是由该材料制成。

**真品保证**：我们在本协议 E 段所详述为**拍卖品**提供的保证。

**买方酬金**：除了**成交价**，买方支付给我们的费用。

**目录描述**：拍卖目录内对**拍卖品**的陈述（包括于拍卖场通过对有关陈述作出的任何更改）。

**佳士得集团**：Christie's International Plc、其子公司及集团的其它公司。

**状况**：**拍卖品**的物理状况。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估价**：目录中或拍卖场通告中列明的我们认为**拍卖品**可能出售的价格范围。**低端估价**指该范围的最低价；

**高端估价**：指该范围的最高价。**中间估值**为两者的中间点。

**成交价**：**拍卖官**接受的**拍卖品**最高竞价。

**标题**：如 E2 段所列出的意思。

**拍卖品**：供拍卖的一件**拍卖品**（或作为一组拍卖的两件或更多的物件）；

**其他赔偿**：任何特殊、连带、附带或间接的赔偿或任何符合当地法律规定的“特殊”、“附带”或“连带”赔偿。

**购买款项**：如第 F1(a) 段的意思。

**来源**：**拍卖品**的所有权历史。

**有保留**：如 E2 段中的意思；**有保留标题**则指目录中“重要通知和目录编制说明”页中的“**有保留标题**”的意思。

**底价**：**拍卖品**不会以低于此**保密底价**出售。

**拍卖场通告**：张贴位于拍卖场内的**拍卖品**旁或[www.christies.com](http://www.christies.com)的书面通知（上述通知内容会另行通知以电话或书面竞价的客户），或拍卖会举行前或**拍卖品**前**拍卖官**宣布的公告。

**大阶字体**：指包含所有的大写字母。

**保证**：陈述人或声明人保证其所陈述或声明的事实为正确。

# 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 Christie's Auction (Shanghai) Co., Ltd. Room A03, 5/F, 920 West Nanjing Road, Jing'an District, Shanghai 200040, the People's Republic of China ("PRC") ("Christie's" or "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** (▲ 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, Business Licence or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners (for PRC companies: Articles of Association or Capital Verification Report including list of directors and beneficial owners); and copy of photo ID for the authorised bidder together with a signed authorisation by the company stamp for the authorised bidder to act on the company's behalf

(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 +86 (0) 21 6355 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 +86 (0) 21 6355 1766 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 +86 (0) 21 6355 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 and may also be made on the Christie's WeChat Mini Program. If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, our team of specially trained individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd. ("Telephone Bidding Team") will use reasonable efforts to contact that prospective buyer to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for failures in telecommunications links or for errors and/or omissions arising in connection with telephone bidding. Telephone bids cannot be accepted for lots estimated below RMB 30,000. 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. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com) or on the Christie's WeChat Mini Program. 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. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

## 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

- bidder 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 NO RESERVE LOTS

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. Immediately following the sale, the buyer must sign a confirmation letter providing us with his or her name and permanent address, collection and shipping preferences and, if so requested, details of the bank from which payment will be made. 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. The buyer's premium rate shall be an amount equal to 26% of the hammer price of each lot up to and including RMB6,000,000, 20% on any amount over RMB6,000,000 up to and including RMB40,000,000 and 14.5% of the amount above RMB40,000,000.

#### 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 PRC law takes precedence. PRC law imposes a 6% VAT on the buyer's premium. Christie's recommends you obtain your own independent tax advice. Christie's reminds all buyers that pursuant to the current local tax regulations and directives, Christie's can only issue value-added tax invoice based on the **buyer's premium**. Christie's and the seller will not issue any other tax invoice. Under the current policy and regulation, no value-added tax refund is available to any overseas buyer.

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

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will

not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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 the **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:

- 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
  - 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:

- the **hammer price**; and
  - the **buyer's premium**; and
  - any duties, goods, sales, use, compensating or service tax.
- Payment is due no later than 4:30pm on 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 PRC in the currency stated on the invoice in one of the following ways (however, if you do not have a RMB bank account in PRC, you can only pay in HKD, USD, EURO or GBP due to SAFE regulations. In those circumstances, paragraph F1(f) below applies):

(i) Wire transfer  
You must make payments to:

Bank name: BANK OF CHINA  
银行名称: 中国银行  
Bank's sub-branch name (支行):  
BANK OF CHINA  
SHANGHAI BRANCH CHANG PING ROAD SUB-BRANCH  
开户行名称: 中国银行上海市昌平路支行  
Account No.: 440364283808  
Account Name: Christie's Auction(Shanghai)Company Limited  
户名: 佳士得拍卖(上海)有限公司  
SWIFT: BKCHCNBJ300

(ii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to RMB 1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. 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.

(iii) Cash  
We accept cash subject to a maximum of RMB 60,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(iv) Cheque, Banker's draft and Traveller's check are not accepted.  
(d) You must quote the sale number, your invoice number and client number when making a payment.

(e) For more information please contact our Post-Sale Services Department by phone on +86 (0) 21 6355 1766.

(f) If the payment made to Christie's is in a currency other than RMB, we shall charge the buyer for any currency costs incurred. This will include bank charges and commissions for converting the currency. The exchange rate for payment to Christie's in a currency other than RMB will be the rate for RMB quoted to Christie's by The Bank of China on the date of payment. Christie's certificate as to such rate will be conclusive. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered, successful bidder who bought the Lot.

#### 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:

- When you collect the **lot**; or
- 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 as set out on the page headed "Storage and Collection" 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 (including without limitation any **lots** you purchased at Christie's which has been fully or partially paid 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 +86 (0) 21 6355 1766 / Email: [postsalesia@christies.com](mailto:postsalesia@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 handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property locally 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. After payment has been made in full, Christie's can arrange customs clearance for overseas sourced lots identified by the ▼ symbol next to the lot number which a buyer wishes to import into the PRC. For more information, please contact Christie's Post-Sale Services Department on +86 (0) 21 6355 1766 or email to [postsalesia@christies.com](mailto:postsalesia@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 +86 (0) 21 6355 1766 or email to

[postsalesia@christies.com](mailto:postsalesia@christies.com).

### (b) 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 certain species of plants such as Dalbergia wood (also known as rosewood) and Pterocarpus wood (also known as Zitan). You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (c) US import ban on African elephant ivory

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

### (d) Lots of Iranian origin

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

### (e) Gold

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

### (f) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

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

of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 PERSONAL INFORMATION

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

### 7 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.

### 8 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 laws of the People's Republic of China. 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. The parties to these Conditions of Sale agree that any disputes, controversies or claims relating to these Conditions of Sale and the "Important Notices and Explanation of Cataloguing Practice" and "Buying at Christie's" sections of this catalogue, will be submitted to the China International Economic and Trade Arbitration Commission (CIETAC) for arbitration which shall be conducted in accordance with CIETAC's arbitration rules in effect on the date of the referral notice subject to paragraphs (i) to (v) below.

(i) The arbitral tribunal will be composed of three arbitrators. Each of us will nominate one arbitrator. If either of us fails to nominate an arbitrator within the time period provided in the CIETAC arbitration rules, the Chairman of CIETAC will appoint that arbitrator. The third arbitrator, who will act as the presiding arbitrator, will be nominated jointly by the two arbitrators which have already been appointed following the procedure described above. The parties are free to appoint any arbitrator outside of the CIETAC panel of arbitrators including for the joint nomination of the presiding arbitrator.

(ii) The place of arbitration will be Beijing and the place of oral hearing will be Shanghai.

(iii) The language of arbitration will be Chinese (unless you and we agree otherwise).

(iv) The arbitral award will be final and binding upon both you and us.

(v) The losing party will bear all the arbitration fees and expenses, and will also reimburse the winning party for its reasonable costs and expenses incurred for the arbitration (including but not limited to the legal fees and travel expenses).

9 REPORTING ON WWW.CHRISTIES.COM

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

10 NOTICES

Bidders, buyers and sellers will notify Christie's of their contact details and must give Christie's written notification of any changes in their contact details. Any notice or other written communication, including without limitation any notice of

arbitration will be deemed to be received by the receiving party if it is delivered, (i) in the case of Christie's, to the address specified at the beginning of these Conditions; and (ii) in the case of all other parties, to the addresses notified to Christie's in writing or other known addresses of those parties.

## 11 LANGUAGE

These Conditions of Sale are written in Chinese and the English version is for reference only. The original Chinese version will be the one we use in deciding any issues which arise.

## K GLOSSARY

**auctioneer** : the individual auctioneer and/or Christie's.  
**authentic** : a genuine example, rather than a copy or forgery of:  
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;  
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;  
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or  
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.  
**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.  
**buyer's premium** : the charge the buyer pays us along with the **hammer price**.  
**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.  
**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.  
**condition** : the physical **condition** of a **lot**.  
**due date** : has the meaning given to it paragraph F1(a).  
**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.  
**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.  
**Heading** : has the meaning given to it in paragraph E2.  
**lot** : an item to be offered at auction (or two or more items to be

offered at auction as a group).

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

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

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

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

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

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

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 本目录中使用的各类标识

本部份粗体字体词语的涵义载于本目录中题为“业务规定·买方须知”一章的最后一页。

▲ 全部或部分由其他**佳士得集团公司**（不包括佳士得拍卖（上海）有限公司）持有。请参阅重要通知及目录编列方法之说明。

• 不设**底价**的**拍卖品**，不论其在本目录中的售前**估价**，该**拍卖品**将售卖给出价最高的竞投人。

▼ 来自海外的拍品并且是在保税状态下临时入口中国境内。

~ **拍卖品**含有濒危物种的材料，可能受出口限制。请参阅业务规定·买方须知第 H2(b) 段。

Ψ **拍卖品**含有濒危物种的材料，只会作展示用途，并不作销售。

请注意对藏品的标记仅为为您提供方便，本公司不承担任何因标示错误或遗漏标记的责任。

# 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'

▲ Owned by a **Christie's Group** company (other than Christie's Auction (Shanghai) Co. Ltd.) in whole or part. 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.

▼ Property which has been sourced from overseas and is temporarily imported into China under "bond".

~ **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 **Lot** 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**.

# 重要通知及目录编列方法之说明

## 重要通告

### 佳士得在受委托拍卖品中的权益

#### ▲ 部分或全部归佳士得拥有的拍卖品

佳士得可能会不时提供佳士得集团旗下公司（除佳士得拍卖（上海）有限公司外）全部或部分拥有之**拍卖品**。该等**拍卖品**在目录中于拍卖编号旁注有 ▲ 符号以资识别。

**拍卖品编号旁注有 ▼ 标记之拍卖品均来自海外。**拍卖时，该等**拍卖品**将仍然在保税状态下，当该等**拍卖品**被带入中国自由流通时，才需要缴付适用的进口关税和税项。佳士得提醒准买家，在已全数以清算资金支付该等**拍卖品**后，如他们拟把该等**拍卖品**进口中国，他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据**拍卖品**的价值和有关海关当时有效的法规和分类而定，为了方便我们的竞拍者，我们于目录后的提取及运送货列出了可能的进口中国关税和税项的比率范围，但仅作为指引，进口关税和税项的最终金额将根据中国海关或其他有管辖权的机构在进口时作的最终决定为准。佳士得及卖家都不承担保证或担保该资料准确的责任，对于任何错误或遗漏也概不负责。准买家应负责查询自己打算进口中国的**拍卖品**所须缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税项已全数以清算资金支付，否则佳士得（及我们指定的存储供应商）都不会发放所购买的**拍卖品**。

### 目录出版后通知

在法律允许的范围內，在某些情形下，在目录出版后佳士得可能会达成某种安排或意识到有需要附注目录符号的竞拍。在此情况下，我们会在拍卖会前或拍卖该项**拍卖品**前做出通知。

## 本目录采用之货币兑换率

6.3 人民币 = 1 美元

我们可依此兑换率将人民币价格转换成美元并于目录中显示。所有不符合竞价递增幅度的以美元标示的估价将被调整为符合竞价递增幅度的价格。这仅为方便我们的客户而不具有任何约束力。本目录中标示的货币兑换率是根据目录付印时的兑换率设定，可能与拍卖当日兑换率有差别。竞拍者请注意，所有货品的估价均是多月前拟定，并非最终的价值，并有可能被更改。

## 目录编列方法之说明

下列词语于本目录或**拍卖品**描述中具有以下意义。请注意本目录内或**拍卖品**描述中有关作者、时期、统治时期或朝代的所有陈述均在符合本公司之业务规定。买方须知，包括真品保证的条款下作出。该用词的表达独立于**拍卖品**本身的状况或任何程度的修复。我们建议买方亲身检视**拍卖品**的状况。佳士得也可按需提供书面状况报告。

于本目录「有保留的标题」下列列方法的词语及其定义为对**拍卖品**创作者、时期、统治时期或朝代有所保留的陈述。该词语之使用，乃依据审慎研究所得之佳士得专家之意见。佳士得及卖方对该词语及其所陈述的本目录**拍卖品**之创作者或**拍卖品**于某时期、统治时期或朝代内创作的**真**，并不承担任何风险、法律责任和义务。而真品保证条款，亦不适用于以该词语所描述的**拍卖品**。

目录描述中资料的前后编排版面的英文版本与中文翻译可能出现偏差。我们将会使用英文版本之目录描述解决真品保证或「有保留的标题」下产生的任何问题以及争议。

## 绘画、素描、版画、小型画、雕塑、装置、录像、书法及手绘瓷器

### 有保留的标题

佳士得认为是属于该艺术家之作品

\* 「传」、「认为是...之作品」

指以佳士得有保留之意见认为，某作品大概全部或部份是艺术家之创作。

\* 「...之创作室」及「...之工作室」

指以佳士得有保留之意见认为，某作品在某艺术家之创作室或工作室完成，可能在他监督下完成。

\* 「...时期」

指以佳士得有保留之意见认为，某作品属于该艺术家时期之创作，并且反映出该艺术家之影响。

\* 「跟随...风格」

指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但未必是该艺术家门生之作品。

\* 「具有...创作手法」

指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但于较后时期完成。

\* 「...复制品」

指以佳士得有保留之意见认为，某作品是某艺术家作品之复制品（任何日期）。

\* 「签名...」、「日期...」、「题写...」

指以佳士得有保留之意见认为，某作品由某艺术家签名 / 写上日期 / 题词。

\* 「附有...签名」、「附有...之日期」、「附有...之题词」、「款」指以佳士得有保留之意见认为某签名 / 某日期 / 题词应不是某艺术家所为。

古代、近现代印刷品之日期是指制造模具之日期 [ 或大概日期 ] 而不一定是作品印刷或出版之日。

中国古籍及拓本之日期是指作品印刷或出版之时期 [ 或大概时期 ] 。

# 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 is owned in whole or in part by a Christie's Group company (excluding Christie's Auction (Shanghai) Co. Ltd.). Such property is identified in the catalogue with the symbol ▲ next to its lot number.

### Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number.

When auctioned, such property will remain under "bond" with the applicable import customs duty and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such **lots** in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience and guidance to our bidders we set out in the Collection and Delivery page at the back of the catalogue, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import. Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds.

### Post-catalogue notifications

To the extent permitted by law, in certain circumstances, 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.

## CATALOGUE EXCHANGE RATE:

RMB 6.3 = US\$1

We may convert and display in our catalogues the RMB prices in US\$ using this exchange rate. Any US\$ estimate which is an amount other than a bidding increment will be rounded to a bidding increment. Please note this is for the convenience of our clients only and is not binding in any way. The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale. Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue or lot description have the meanings ascribed to them below. Please note that all statements in this 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.

# 提取与运送

## 提取地点与条款

购买的拍卖品将被保管在我们位于上海的仓储设施内以供提取。我们对于拍卖品的提取和仓储受 Christies.com/storage 中的仓储条款和条件约束。仓储的收费详见以下表格。

拍卖品号码未旁注 ▼ 标记的拍卖品可以自 2022 年 3 月 3 日起开始提取。您必须通过提前预约的方式在每个工作日的上午 9 点 30 分至下午 6 点提取拍卖品。请提前一个工作日致电佳士得售后服务团队预约提取时间。

电话: +86 (0) 21 6355 1766  
电子邮箱: postsaleasia@christies.com

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佳士得售后服务团队可以安排当地运送。任何其他类别的运送, 您应对您的运输安排自行承担。如您有任何问题, 请联系佳士得售后服务团队。对于在拍卖品号码旁注 ▼ 标记的拍卖品, 我们团队可以协助将该拍卖品进口或再次出口中国。为确保您的拍卖品的运输安排能在免费仓储期间到期之前完成, 请在拍卖后尽快通过电话 +86 (0) 21 6355 1766 或电邮 postsaleasia@christies.com 联系佳士得售后服务团队获得报价。

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## 关于来自海外物品进口的通知

拍卖品号码旁注有 ▼ 标记之拍卖品均来自海外。拍卖时, 这些拍卖品将仍然在保税状态下, 当这些拍卖品被带入中国自由流通时, 才需要缴付适用的进口关税和税项。佳士得提醒买家, 在已全数以清算资金支付这些拍卖品后, 如他们拟把该些拍卖品进口中国, 他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据货物的价值和进口时有效的有关海关法规和分类而定; 为了方便我们的投标者, 我们在以下列出了可能的进口关税和税项的比率范围, 但仅作为指引, 进口关税和税项的最终金额将根据中国海关及其他有管辖权的机构在进口时作的最终决定为准。

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# COLLECTION AND DELIVERY

## COLLECTION LOCATION AND TERMS

Purchased lots will be held for collection at our storage facilities in Shanghai. Our removal and storage of the lot is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below.

Lots WITHOUT the symbol ▼ identified next to the lot number, will be available for collection from 3 March 2022. Lots are available for collection on any working day 9:30am to 6:00pm by pre-booked appointment only. Please call Christie's Post-Sale Services team one business day in advance to book a collection time.

Tel: +86 (0) 21 6355 1766  
Email: postsaleasia@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Services team can organise local deliveries. For all other types of deliveries, you are responsible for your own shipping arrangement. If you have any questions, please contact Christie's Post-Sale Service Department. For lots identified in the catalogue with the symbol ▼ next to the lot number, our team can assist with the customs clearance for the import or re-export of such lots into or out of PRC. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service Team at +86 (0) 21 6355 1766 or postsaleasia@christies.com for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

## IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duties and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience to our bidders we set out below, for guidance only, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import.

Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds. If you have any questions relating to collection or delivery, please call our Post-Sale Services Team at +86 (0) 21 6355 1766 or email to postsaleasia@christies.com.

中国进口关税及税款 (有可能征收的适用费率 - 仅供参考)

PRC IMPORT CUSTOMS DUTIES & TAXES (POSSIBLE APPLICABLE RATES FOR GUIDANCE ONLY)

项目 ITEM	商品编号 PRODUCT CODE	类别及备注 CLASSIFICATION AND NOTES	进口关税税率 (最惠国) CUSTOMS DUTY RATE (STANDARD)	增值税税率 IMPORT VAT RATE
1	9701101900	其他手绘油画, 粉画及其他画的原件 Other Original hand-painted Oil paintings, Pastels, Drawings and Prints	1%	13%
2	9703000090	其他各种材料制的雕塑品原件 Other Original Sculpture made by non-endangered materials	1%	13%

除上述税项外, 进口原产于美国或由美国艺术家创作的艺术品及商品可能需支付额外的进口关税及其他税项。

In addition to the above, artworks and products that have either originated from the US or were created by the US artists might be subject to additional customs duty and taxes.

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## - DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office      EMAIL — info@christies.com  
For a complete salerooms & offices listing go to christies.com







# 现场竞拍登记表格

竞拍牌编号

建议新客户于拍卖举行前至少 48 小时办理登记，以便有充足时间处理登记手续。

请填写并签署本表格然后电邮至 registrationasia@christies.com。

## A 竞拍者资料

客户名称及地址会列印在附有是次登记之竞拍牌编号的发票上；付款资料于拍卖会完结后将不能更改，请确定以上资料确实无误

客户名称 ..... 客户编号 .....

客户地址 .....

..... 邮区编号 .....

电话号码 .....

**请确认电邮地址以作售后服务用途** .....

请提供运费报价。

运送地址（ 同上述地址相同）：  
.....

## B 身份证明文件及财务证明

如阁下为新客户，请提供以下文件之副本。**个人**：政府发出附有相片的身分证明文件（如居民身份证或护照），及（如身分证明文件未有显示现时住址）现时住址证明，如公用事业帐单或银行月结单。**公司客户**：公司注册证书、公司地址证明、被授权竞拍者附有相片的身分证明文件，由公司董事或法人按公司规定签署及（若有）盖有公司章的竞拍授权书，以及列出所有董事及最终受益人的公司文件。**其他业务结构，如信托机构、离岸公司或合伙公司**：请与信用部联络，以咨询阁下须提供何种资料，电话为 +86 (0) 21 6355 1766。

如阁下登记代表未曾于佳士得竞拍或托售拍卖品人士竞拍，请附上阁下本人的身分证明文件，以及阁下所代表竞拍人士的身分证明文件，连同该人士签发的授权书。

新客户、过去十二个月内未有在佳士得投得拍卖品，及本次拟出价金额高于过往之客户，须提供银行信用证明及 / 或近期的银行月结单，亦或须缴付本公司指定的有关保证金作为允许阁下竞拍的先决条件。阁下的竞拍申请会在我们收到保证金的全额付款后方可作实。

如需申请高额拍品竞拍，阁下列需缴付适用于高额拍品的保证金 —— 一般为 (i) 人民币 1,200,000 元；或 (ii) 阁下列拟竞拍的全部拍品低估价总额之 20%；或 (iii) 其他我们不时设定的金额（以较高者为准）。即使阁下列已于佳士得其他拍卖登记，阁下列仍需为高额拍品按高额拍品登记程序进行登记。佳士得保留不时更改高额拍品登记程序及要求的权利而不作另行通知。

阁下列可以佳士得接受之信用卡、电汇、本票或支票缴付保证金。请注意佳士得概不接受第三方或代理人代付之款项。

## C 拍卖项目登记

本人有意竞拍下列拍卖项目：

20206 二十及二十一世纪艺术：上海晚间拍卖

\* 如阁下列有意竞拍 (i) 佳士得二十及二十一世纪艺术：上海晚间拍卖之任何拍品；或 (ii) 其他类别拍卖低估价为人民币 6,000,000 元或以上的拍品，即高额拍品，请于以下方格划上“√”号。

本人有意登记高额拍品竞拍

请提供阁下列之竞拍总额：

人民币 0 - 500,000

人民币 500,001 - 2,000,000

人民币 2,000,001 - 4,000,000

人民币 4,000,001 - 8,000,000

人民币 8,000,001 - 20,000,000

人民币 20,000,000 +

## D 声明

· 本人已细阅载于目录内之末的业务规定· 买家须知、重要通告及目录编列方法之说明及不接受第三方付款通告，并同意遵守所有规定。

· 本人已细阅载于目录内业务规定之个人信息条款，并同意遵守该规定。

· 本人知悉若本人未于拍卖前完成高额拍卖预先登记，佳士得将有权不接受任何高额拍品之竞拍。

· 若阁下列未能成功竞拍任何拍品，对佳士得或佳士得公司集团亦无任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下列。请确保阁下列已提供有关之银行资料详情。

如阁下列为新客户并希望透过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其联营公司提供的服务资料，请于方格内划上“√”号。阁下列可随时选择拒收此讯息。

姓名 ..... 签署 ..... 日期 .....

佳士得拍卖（上海）有限公司

中国上海市静安区南京西路 920 号 5 层 A03 室 邮编 200040  
电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com  
www.christies.com

佳士得拍卖（上海）有限公司 黄浦分公司

中国上海市黄浦区中山东一路 1 号 4 层 邮编 200002  
电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com  
www.christies.com

# 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](mailto: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 or Business License, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders (for PRC companies, Article of Association or Capital Verification Report including list of directors and beneficiary owners). **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 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. 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") registration, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) RMB 1,200,000 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.

You can pay any deposit 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.

## C Sale Registration

**Please register me for the following sessions:**

20206 20th/21st Century: Shanghai Evening Sale

**\*If you intend to bid on: (i) any lot in the 20th/21st Century: Shanghai Evening Sale; or (ii) a lot the low estimate of which is RMB 6 million or above, i.e. a high value lot ("HVL"), please tick the box below.**

**I wish to apply for a HVL registration**

Please indicate the bidding level you require:

RMB 0 - 500,000

RMB 500,001 - 2,000,000

RMB 2,000,001 - 4,000,000

RMB 4,000,001 - 8,000,000

RMB 8,000,001 - 20,000,000

RMB 20,000,000 +

## D Declarations

• I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.

• I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

• I understand that if I have not completed the high value lot pre-registration before the auction, Christie's may refuse my bid for high value lots.

• If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

**Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.**

Name ..... Signature ..... Date .....

**Christie's Auction (Shanghai) Co.,Ltd.**

Room A03, 5/F, 920 West Nanjing Road, Jing'an District, Shanghai 200040, China

Tel: +86(0) 21 6355 1766 Email: [registrationasia@christies.com](mailto:registrationasia@christies.com)

[www.christies.com](http://www.christies.com)

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