



CHRISTIE'S 佳士得

20
21 CENTURY

HONG KONG | 28-29 MAY 2024

香港 | 2024年5月28-29日



COVER: (Detail) Lot 9, Zao Wou-ki, *10.01.68*, Painted in 1968.
© 2024 Artists Rights Society (ARS), New York / Prolitteris, Zurich
THIS PAGE: (Detail) Lot 69, Andy Warhol, *Flowers*, Painted in 1965.
© 2024 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).



THIS PAGE: Lot 68, Yayoi Kusama, *Untitled (Pumpkin Sculpture)*, Executed in 2013. © YAYOI KUSAMA



OPPOSITE PAGE: (Detail) Lot 3, Sanyu, *Vase de fleurs* (*Vase of Flowers*), Painted in 1931.
THIS PAGE: (Detail) Lot 6, René Magritte, *L'invitation au voyage*, Painted in April 1944.
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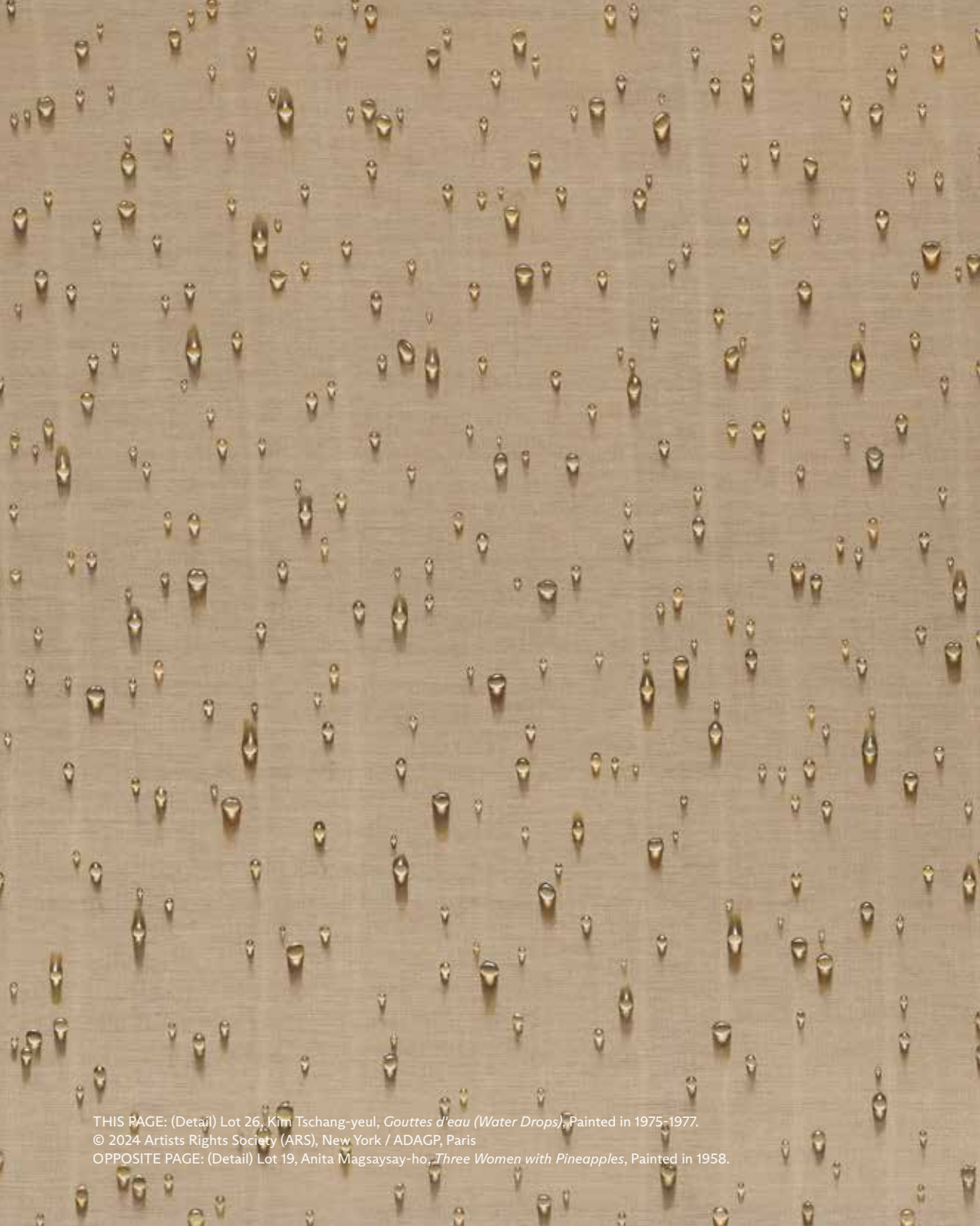
THIS PAGE: Lot 75, Jadé Fadojutimi, *Let's do the burger jam*, Painted in 2018.
OPPOSITE PAGE: (Detail) Lot 67, Liu Ye, *Xiao Fang and Piggy*, Painted in 2002. © Liu Ye Studio

THIS PAGE: (Detail) Lot 59, Jia Aili, *Devil Lavender*, Painted in 2009.
OPPOSITE PAGE: (Detail) Lot 7, Marc Chagall, *Le Pont Neuf*, Painted in 1953.





OPPOSITE PAGE: (Detail) Lot 8, Paul Cezanne, *La Montagne Sainte-Victoire vue des Lauves*, Painted in 1902-1906.
THIS PAGE: (Detail) Lot 11, Wu Guanzhong, *Memories of Sichuan*, Painted in 1994.



THIS PAGE: (Detail) Lot 26, Kim Tschang-yeul, *Gouttes d'eau (Water Drops)*, Painted in 1975-1977.
© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris
OPPOSITE PAGE: (Detail) Lot 19, Anita Magsaysay-ho, *Three Women with Pineapples*, Painted in 1958.

20/21 CENTURY

AUCTIONS 拍賣

20th Century Evening Sale · 二十世紀 晚間拍賣
Tuesday, 28 May 2024 · 2024年5月28日 (星期二)
6.00pm (Sale 21645, Lots 1-34) · 晚上6時 (拍賣編號 21645, 拍賣品編號 1-34)

21st Century Evening Sale · 二十一世紀 晚間拍賣
Tuesday, 28 May 2024 · 2024年5月28日 (星期二)
7.00pm (Sale 23590, Lots 51-100) · 晚上7時 (拍賣編號 23590, 拍賣品編號 51-100)

20th Century Day Sale · 二十世紀 日間拍賣
Wednesday, 29 May 2024 · 2024年5月29日 (星期三)
2.00pm (Sale 21646, Lots 201-290) · 下午2時 (拍賣編號 21646, 拍賣品編號 201-290)

21st Century Day Sale · 二十一世紀 日間拍賣
Wednesday, 29 May 2024 · 2024年5月29日 (星期三)
5.00pm (Sale 21647, Lots 301-403) · 下午5時 (拍賣編號 21647, 拍賣品編號 301-403)

Location: HONG KONG, Hall 3D-3G, Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai
地點：香港，灣仔港灣道1號香港會議展覽中心展覽廳3D-3G

VIEWING 預展

HONG KONG, Hong Kong Convention And Exhibition Centre
香港，香港會議展覽中心
Saturday - Tuesday, 25 - 28 May
5月25至28日 (星期六至二)
10.30am - 6.30pm

IMPORTANT NOTES 重要說明

The information in this gallery guide is provided as a courtesy to you only, and is not a catalogue for the auction. Condition reports are available on request. Please see the sale catalogue for the particular sale or refer online at www.christies.com for full lot descriptions, conditions of sale, catalogue symbols and other important sale information regarding the auctions. All lots in 20th/21st Century Evening Sale are considered High Value Lots. You will need to do High Value Lot pre-registration & get a special High Value Lot paddle to bid for these sale. [150]

本簡介內容僅為方便閣下而提供，並非拍賣目錄。若有需要，請向佳士得索取狀況報告。如需詳細拍品描述、業務規定、目錄標注及其他拍賣相關之重要資訊，請參閱相關拍賣目錄或瀏覽www.christies.com。所有二十及二十一世紀晚間拍賣之拍賣品均為高額拍賣品。如閣下有意競投，閣下需按高額拍賣品登記程序進行登記並領取高額拍賣品競投號碼牌。[150]

ENQUIRIES 查詢

HK 香港：+852 2760 1766 UK 英國：+44 (0)20 7627 2707 US 美國：+1 212 703 8080



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查閱全球拍賣資訊



Lot 5, David Hockney, *Still Life (Flowers)*, Painted in 1966. © David Hockney.

CHRISTIE'S 佳士得

20TH CENTURY EVENING SALE
二十世紀 晚間拍賣

TUESDAY 28 MAY 2024 星期二 2024年5月28日
6.00pm (Sale 21645, Lots 1-34)
晚上6時 (拍賣編號 21645, 拍賣品編號 1-34)

21ST CENTURY EVENING SALE
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7.00pm (Sale 23590, Lots 51-100)
晚上7時 (拍賣編號 23590, 拍賣品編號 51-100)

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CHRISTIE'S 佳士得

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20TH / 21ST CENTURY
 EVENING SALE

OPPOSITE PAGE: (Detail) Lot 74, Wayne Thiebaud, *Little Deli*, Painted in 2001.

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20TH CENTURY EVENING SALE
二十世紀 晚間拍賣

OPPOSITE PAGE: (Detail) Lot 23, Zao Wou-Ki, *Les Attiseurs (The Fire Kindlers)*, Painted in 1955.
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AY-O

愛嘔

(B. 1931)

Rainbow Sea-Scape

signed and dated 'ay-o '70' (lower right)
acrylic on canvas
183 x 244 cm. (72 x 96 in.)
Painted in 1970

HK\$480,000-680,000
US\$62,000-87,000

PROVENANCE

Minami Gallery, Tokyo
SBI Art Auction, 27 July 2019, lot 96
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Minami Gallery, AY-O, March 1971.
Fundação Bienal de São Paulo, XI Bienal de São Paulo,
September-November 1971.

LITERATURE

AY-O, exh. cat., Minami Gallery, Tokyo, 1971 (illustrated, n.p.).
XI Bienal de São Paulo, exh. cat., Fundação Bienal de São
Paulo, 1971 (p. 130, no. 2).

彩虹海景

壓克力 畫布
1970年作
款識：ay-o '70 (右下)

來源

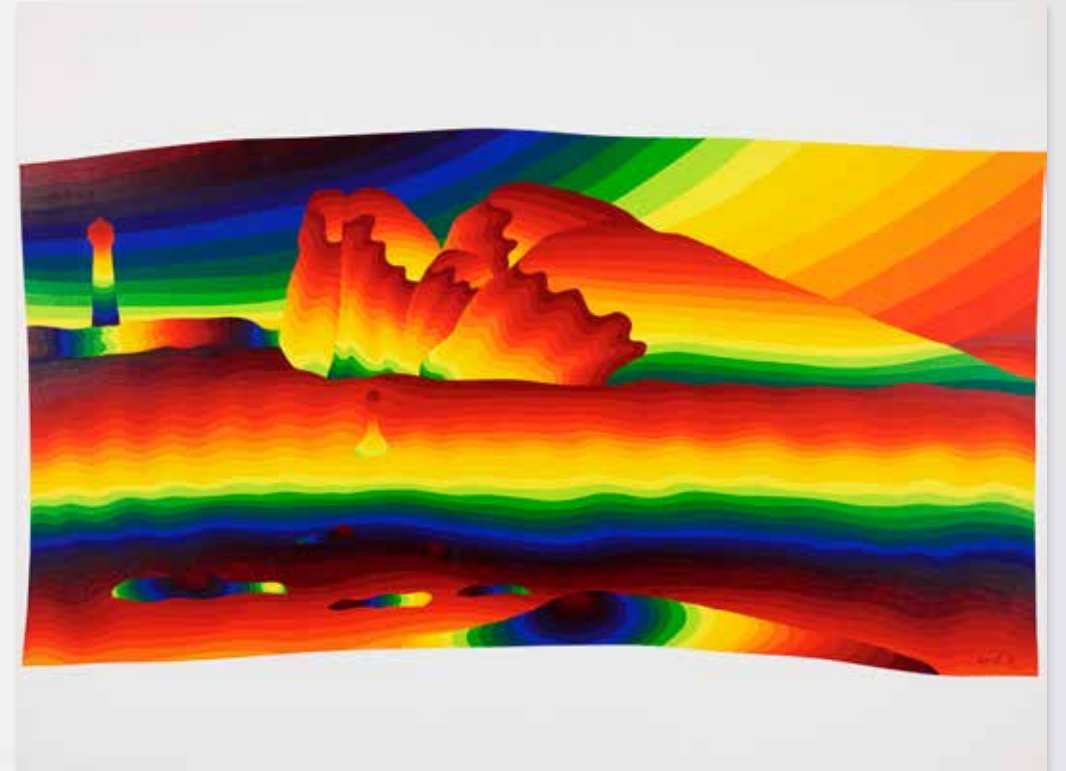
東京 Minami畫廊
2019年7月27日 東京 SBI Art Auction 編號96
現藏者購自上述拍賣

展覽

1971年3月「愛嘔」東京 Minami畫廊
1971年9月-11月「第XI屆聖保羅雙年展」聖保羅雙年展基金會

出版

1971年《愛嘔》展覽圖錄 東京 Minami畫廊 (圖版·無頁碼)
1971年《第XI屆聖保羅雙年展》展覽圖錄 聖保羅雙年展基金會
(第130頁·編號2)



SALVO 薩爾沃

(1947-2015)

Una sera (An Evening)

signed and titled 'Salvo Una sera' (on the reverse)
oil on canvas
189 x 139 cm. (74¾ x 54¾ in.)
Painted in 2004

HK\$1,000,000-1,500,000
US\$130,000-190,000

PROVENANCE

Galleria Mazzoleni, Turin
Acquired from the above by the present owner, *circa* 2008

This work is registered in the Archivio Salvo, Turin under the n. S2004-73 and it is accompanied by a certificate of authenticity issued by the Archivio Salvo, Turin.

夜幕

油彩 畫布
2004年作
款識: Salvo Una sera (畫背)

來源

都靈 Mazzoleni畫廊
現藏者約2008年直接購自上述畫廊

此作品已在Archivio Salvo註冊，註冊號為S2004-73並附有都靈 Archivio Salvo 發的真品證書



SANYU

常玉

(1895-1966)

Vase de fleurs (Vase of Flowers)

signed in Chinese, signed and dated 'SANYU 1931' (lower left)
oil on canvas
80.9 x 65 cm. (31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in.)
Painted in 1931

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000

PROVENANCE

Hotel Drouot Paris, 23 November 1984, lot 56
Private collection, USA

LITERATURE

Rita Wong (ed.), Sanyu Catalogue Raisonné: Oil Paintings, YAGEO Foundation and Lin & Keng Art Publications, Taipei, 2001 (illustrated, plate 91, p. 199).
Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings Volume II, The Li Ching Cultural and Educational Foundation, Taipei, 2011 (illustrated, plate 91, p. 126).

瓶花

油彩 畫布
1931年作
款識：玉SANYU 1931 (左下)

來源

1984年11月23日 巴黎 圖歐飯店拍賣 編號56
美國 私人收藏

出版

2001年《常玉油畫全集》衣淑凡編 國巨基金會與大未來藝術出版社 台北 (圖版, 第91圖, 第199頁)
2011年《常玉油畫全集第二冊》立青文教基金會出版 台北 (圖版, 第91圖, 第126頁)



MARC CHAGALL

馬克·夏加爾

(1887-1985)

La mariée ou Les amoureux aux fleurs

signed 'Marc Chagall' (lower left);
signed again 'Marc Chagall' (on the reverse)
oil and ink on canvas
62.7 x 48 cm. (24¾ x 18⅞ in.)
Painted in 1959

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000

PROVENANCE

Galerie Maeght, Paris
Galerie de l'art moderne, Paris, acquired from the above in
December 1961
E. J. Van Wisselingh & Co., Amsterdam
Miss N. Bertagna, Paris, acquired from the above in 1964
B. Meyer, Wassenaar, acquired from the above in 1966
Private collection, thence by descent from the above
Private collection, acquired from the above in 2016; sale,
Sotheby's London, 26 February 2019, lot 21
Private collection, United Kingdom, acquired at the above
sale.
Acquired from the above by the present owner

The Comité Marc Chagall has confirmed the authenticity of
this work.

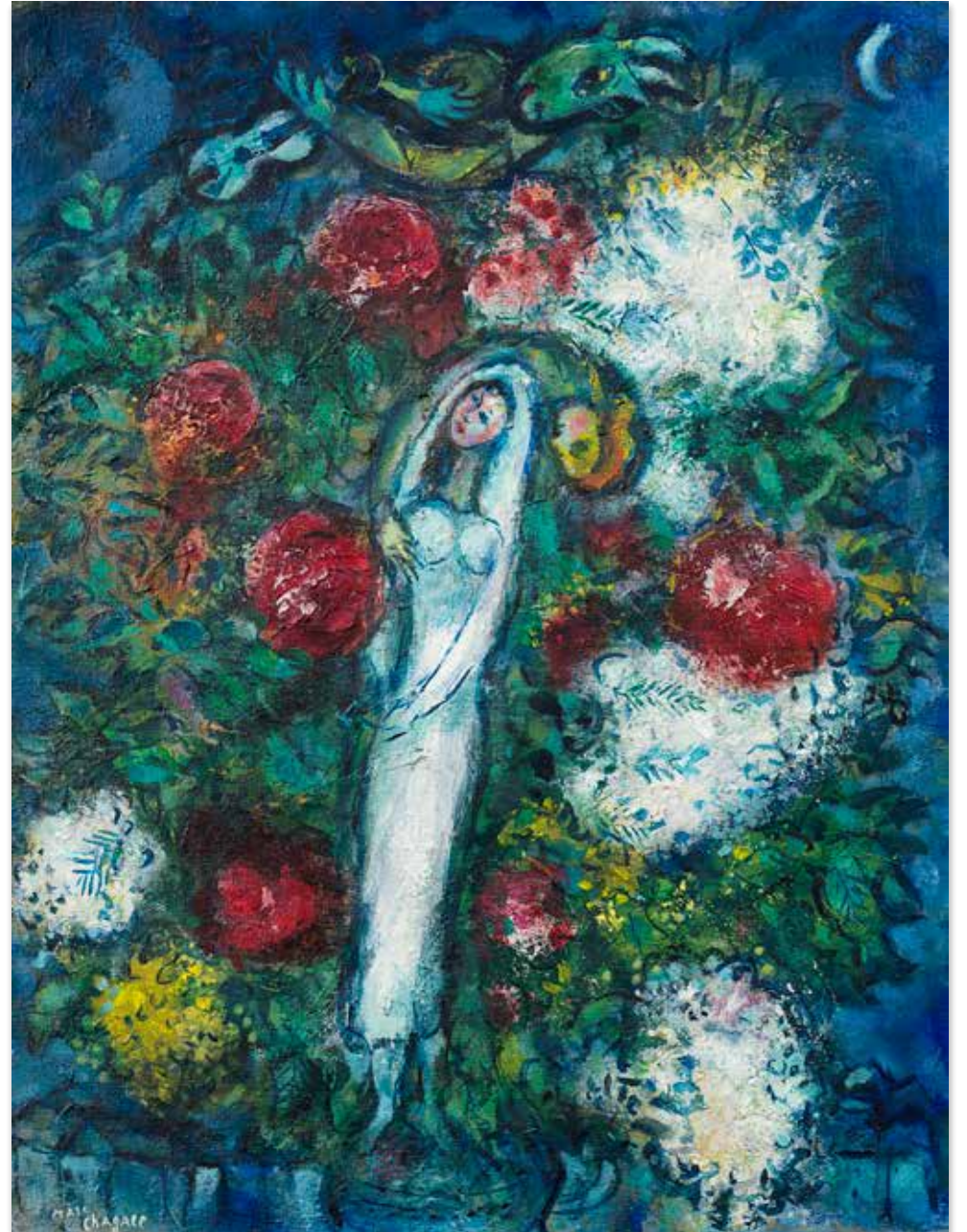
新娘或拿著花的戀人

油彩 墨水 畫布
1959年作
款識：Marc Chagall (左下)；Marc Chagall (背面)

來源

巴黎 瑪格畫廊
巴黎 現代藝術畫廊 (1961年12月購自上述畫廊)
阿姆斯特丹 E.J.範威斯特林公司
巴黎 N·貝爾塔尼亞女士 (1964年購自上述收藏)
瓦瑟納爾 B·邁耶 (1966年購自上述收藏)
私人收藏 (繼承自上述收藏)
私人收藏 (2016年購自上述收藏)；2019年2月26日 倫敦
蘇富比編號21
英國 私人收藏 (購自上述拍賣)
現藏者購自上述來源

馬克·夏加爾委員會已確認本作品的真實性



5 **DAVID HOCKNEY**
大衛·霍克尼

(B. 1937)

Still Life (Flowers)

signed 'David Hockney' (on the reverse)
acrylic on canvas
61 x 91.4 cm. (24 x 36 in.)
Painted in 1966

HK\$6,000,000-8,000,000
US\$780,000-1,000,000

PROVENANCE

Galleria dell'Ariete, Milan
Private collection
Kasmin Limited, London
André Emmerich Gallery, New York
Private collection, Canada
Mark Glabman Fine Arts, Los Angeles
Richard Gray Gallery, Chicago
Art Point Gallery, Tokyo
Private collection, Japan
Christie's London, 15 October 2021, Lot 33
Acquired at the above sale by the present owner

EXHIBITED

New York, Landau-Alan Gallery, David Hockney,
new paintings and drawings, 1967.

LITERATURE

M. Glazebrook (ed.), David Hockney; Paintings, Prints and
Drawings 1960-1970, exh. cat., London, Whitechapel Gallery,
1970 (p. 58, no. 66.I).

靜物 - 花

壓克力 畫布
1966年作
款識: David Hockney (畫背)

來源

米蘭 dell'Ariete畫廊
私人收藏
倫敦 Kasmin畫廊
紐約 André Emmerich畫廊
加拿大 私人收藏
洛杉磯 Mark Glabman Fine Arts畫廊
芝加哥 Richard Gray畫廊
東京 Art Point畫廊
日本 私人收藏
2021年10月15日 倫敦 佳士得 編號33
現藏者購自上述拍賣

展覽

1967年「大衛·霍克尼新作展覽」紐約 Landau-Alan畫廊

出版

1970年《大衛·霍克尼: 1960-1970 畫作·版畫和繪稿》展覽圖
錄 M. Glazebrook編輯 倫敦 白教堂美術館 (第58頁, 第66.I號)



RENÉ MAGRITTE

雷尼·馬格利特

(1898-1967)

L'invitation au voyage

signed 'Magritte' (lower right)
oil on canvas
60.5 x 80 cm. (23¾ x 31½ in.)
Painted in April 1944

HK\$28,000,000-38,000,000
US\$3,600,000-4,900,000

PROVENANCE

Galerie Lou Cosyn, Brussels
Anonymous sale, Sotheby's, London, 16 April 1975, lot 45
Anonymous sale, Sotheby's, London, 4 July 1979, lot 125
Acquired at the above sale by the present owner



Magritte with the present work at Lou Cosyn Gallery.
Credit line: © Lee Miller Archives, England 2024.
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遨遊

油彩 畫布
1944年4月作
款識：Magritte (右下)

來源

布魯塞爾 盧·科斯尼畫廊
1975年4月16日 倫敦蘇富比 匿名拍賣 編號45
1979年7月4日 倫敦蘇富比 匿名拍賣 編號125
現藏家購自上述拍賣



EXHIBITED

Verviers, Société Royal des Beaux-Arts, René Magritte, January – February 1947, no. 16.

LITERATURE

Letter from Magritte to Marcel Mariën, early April 1944.

Letter from Magritte to Marcel Mariën, 14 April 1944.

Letter from Magritte to Marcel Mariën, April 1944.

Letter from Magritte to Marcel Mariën, 12 July 1944.

R. Magritte, Dix tableaux de Magritte précédés de descriptions, Brussels, 1946.

R. Magritte, La Destination, lettres à Marcel Mariën, Brussels, 1977, nos. 84, 86, 87 & 113.

D. Sylvester, ed., René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931-1948, London, 1993, no. 558, p. 335 (illustrated).

展覽

1947年1月-2月「René Magritte」韋爾維耶 皇家美術協會 第16號

出版

1944年4月初 馬格利特致馬塞爾·馬里安的信件

1944年4月14日 馬格利特致馬塞爾·馬里安的信件

1944年4月 馬格利特致馬塞爾·馬里安的信件

1944年7月12日 馬格利特致馬塞爾·馬里安的信件

1946年《Dix tableaux de Magritte précédés de descriptions》
雷尼·馬格利特著 布魯塞爾

1977年《La Destination, lettres à Marcel Mariën》
雷尼·馬格利特著 布魯塞爾 (第84·86·87和113號)

1993年《René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931-1948》D. Sylvester編輯 倫敦
(圖版·第558圖·第335頁)



7 MARC CHAGALL 馬克·夏加爾

(1887-1985)

Le Pont-Neuf

signed and dated '1953. Chagall Marc' (lower right);
signed again 'Marc Chagall' (on the stretcher)
oil on canvas
100 x 81 cm. (39½ x 32 in.)
Painted in 1953

HK\$9,500,000-11,500,000

US\$1,300,000-1,500,000

PROVENANCE

Galerie Maeght, Paris
Galerie Tamenaga, Paris
Christie's New York, 7 November 2001, lot 281
Private collection, New England, acquired at the above sale
Private collection, acquired from the above
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Maeght, Paris de Marc Chagall, June - August
1954, no. 29.
New York, Wildenstein and Co., Marc Chagall,
November 2000 - January 2001, no. 7 (illustrated).

LITERATURE

F. Meyer, 'Chagall's Pariser Zyklus' in Jahrbuch der
Hamburger Kunstsammlungen, Hamburg, 1960, p. 96.
F. Meyer, Marc Chagall, Life and Work, New York, 1963,
no. 901, p. 761 (illustrated).
J. Baal-Teshuva, ed., Chagall, A Retrospective, New York,
1995, p. 261 (illustrated pl. 83).
J. Baal-Teshuva, Marc Chagall 1887 - 1985, Cologne, 1998,
p. 264 (illustrated).
M. Bohm-Duchen, Chagall, London, 1998, p. 276.

The Comité Marc Chagall has confirmed the authenticity of
this work

新橋

油彩 畫布
款識：Marc Chagall 1953 (右下)；Marc Chagall (內框)
1953年作

來源

巴黎 瑪格畫廊
巴黎 為永畫廊
2001年11月7日 紐約 佳士得編號281
新英格蘭 私人收藏 (直接購自上述拍賣)
私人收藏 (購自上述收藏)
現藏者購自上述收藏

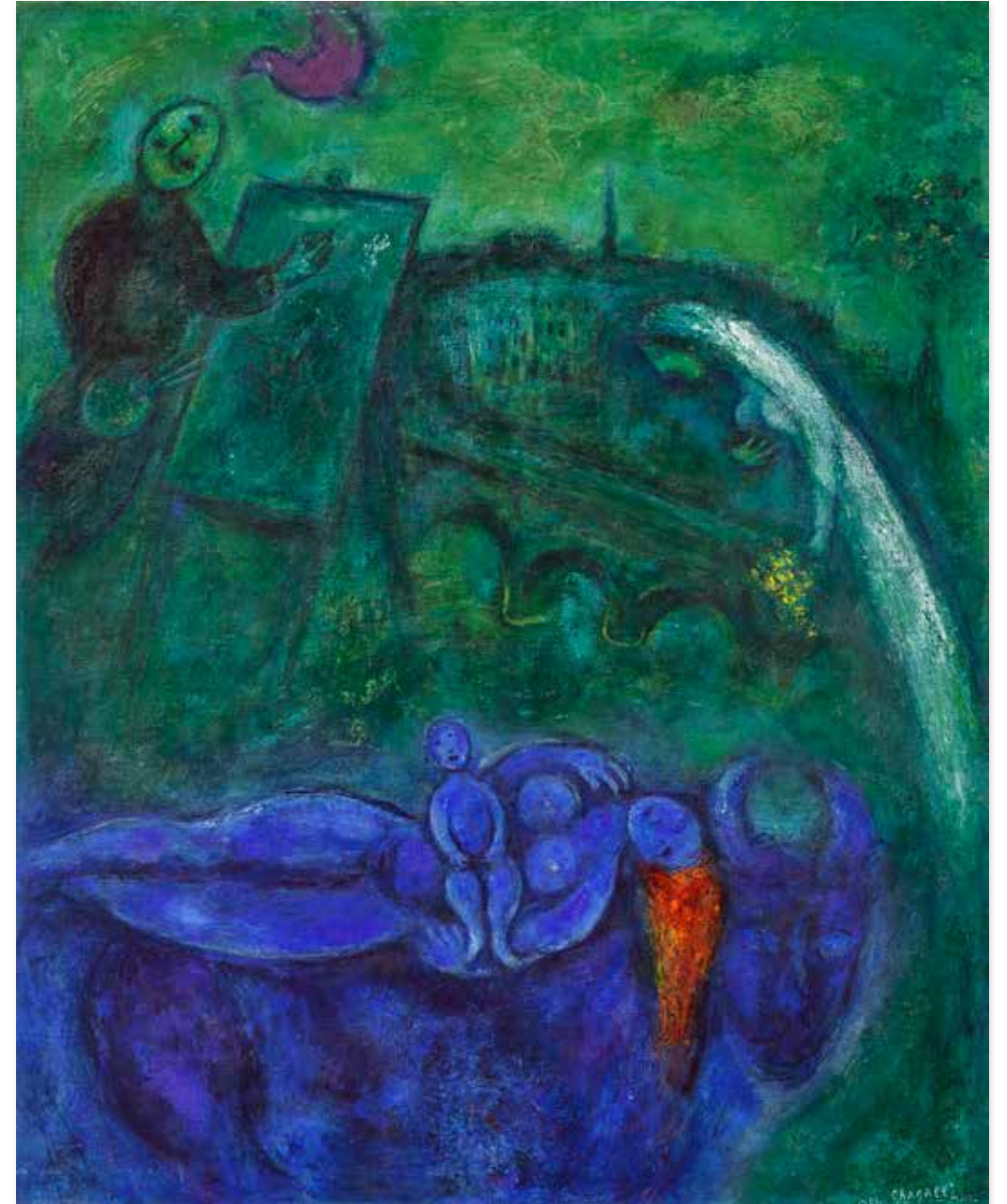
展覽

1954年6月 - 8月「Paris de Marc Chagall」巴黎 瑪格畫廊
編號29
2000年11月 - 2001年1月「Marc Chagall」紐約 威爾頓斯坦公司
編號7 (圖版)

出版

1960年《Chagall's Pariser Zyklus》《Jahrbuch der Hamburger
Kunstsammlungen》F. Meyer著 漢堡 第96頁
1963年《Marc Chagall, Life and Work》F. Meyer著 紐約
編號901 第761頁 (圖版)
1995年《Chagall, A Retrospective》J. Baal-Teshuva編輯 紐約
第261頁 (圖版·圖版83)
1998年《Marc Chagall 1887-1985》J. Baal-Teshuva著 科隆
第264頁 (圖版)
1998年《Chagall》M. Bohm-Duchen著 倫敦 第276頁

馬克·夏加爾委員會已確認本作品的真實性



PAUL CÉZANNE

保羅·塞尚

(1839-1906)

La Montagne Sainte-Victoire vue des Lauves

watercolor and pencil on paper
42.8 x 53.9 cm. (16½ x 20½ in.)
Painted in 1902-1906

HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE

Ambroise Vollard, Paris, acquired from the artist's estate in 1907
Paul Cassirer, Amsterdam [Walter Feilchenfeldt], acquired from the above in July 1938 (on deposit with Erich Maria Remarque, Los Angeles & New York, 1940 to 1948)
Walter Feilchenfeldt, Zurich, returned from the above on 28 May 1948, and thence by descent
Paul Rosenberg & Co., New York, acquired from the above on 16 April 1959
Norton Simon, Los Angeles, acquired from the above on 1 May 1961
Lucille Ellis Simon, Los Angeles, by 1977
Donald B. Marron, New York, by whom acquired from the above in 2000; sale, Christie's, New York, 6 November 2007, lot 33
Private collection, acquired at the above sale; sale, Christie's, London, 24 June 2014, lot 20
Acquired at the above sale by the present owner

從樓浮山丘眺望聖維克多山

水彩 鉛筆 紙本
1902-1906年作

來源

巴黎 安布魯瓦茲·沃那·1907年購自藝術家舊藏
阿姆斯特丹 保羅·卡西爾(沃爾特·費欣菲爾特) 1938年7月購自上述收藏(委託予洛杉磯及紐約埃里希·瑪麗亞·諾特 1940至1948年)
蘇黎世 沃爾特·費欣菲爾特 1948年5月28日歸還自上述收藏並由後人繼承
紐約 保羅·羅森伯格畫廊 1959年4月16日購自上述收藏
洛杉磯 諾頓·西蒙 1961年5月1日購自上述收藏
洛杉磯 露西爾·埃利斯·西蒙 1977年前
紐約 唐納德·B·馬龍 2000年購自上述收藏; 2007年11月6日紐約佳士得 編號33
私人收藏 購自上述拍賣; 2014年6月24日 倫敦佳士得 編號20
現藏家購自上述拍賣



EXHIBITED

London, Paul Cassirer, Paul Cézanne: Watercolours, July 1939, no. 29.
Los Angeles, County Museum of Art, The E.M. Remarque Collection, November 1942 - July 1943.
New York, M. Knoedler & Co., Inc., Loan Exhibition of the Collection of Pictures of Erich Maria Remarque, October - November 1943, no. 31.
New York, Wildenstein & Co., A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary, March - April 1947, no. 74, p. 68 (illustrated; dated circa 1885-87).
The Hague, Gemeentemuseum, Paul Cézanne 1839-1906, June - July 1956, no. 84 (illustrated).
Zurich, Kunsthaus, Paul Cézanne 1839-1906, August - October 1956, no. 135, pp. 35 & 44 (illustrated pl. 61).
Munich, Haus der Kunst, Paul Cézanne 1839-1906, October - November 1956, no. 107 (illustrated).
Cologne, Kunsthaus Lempertz, Wallraf-Richartz-Museum, Cézanne, Ausstellung zum Gedenken an sein 50, December 1956 - January 1957, no. 49, p. 74.
Stockholm, Nationalmuseum, Fem Sekler Fransk Konst, August - November 1958, no. 284, pl. 59 (illustrated).
New York, The Museum of Modern Art, Cézanne: The Late Work, October 1977 - January 1978, no. 103, pl. 136, p. 412 (illustrated p. 326); this exhibition later travelled to Houston, The Museum of Fine Arts, January - March 1978.
Washington D.C., National Gallery of Art, Cézanne in Provence, January - May 2006, no. 166 (incorrectly illustrated).

LITERATURE

Cezanne 10 Water Colors, New York, 1947, no. 10
H.L. Sherman, Cézanne and Visual Form, Columbus, 1952.
E. V. L. Zahn, Paul Cézanne: Landschaftsaquarelle, Baden-Baden, 1957, no. 12, p. 15 (illustrated).
W. Rubin, ed., Cézanne: The Late Work, New York, 1977, no. 136, p. 412 (illustrated, p. 326).
J. Rewald, Paul Cézanne, The Watercolors, A Catalogue Raisonné, Boston, 1983, no. 592, pp. 238-239 (illustrated).
J. Teboul, Les Victoires de Cézanne, Paris, 1988, no. 17, p. 36 (illustrated).
T.F. Schneider, I. Jaehner, W.M. Feilchenfeldt & S. Schwarz Zuber, Remarques Impressionisten: Kunstsammeln und Kunsthandel im Exil, Göttingen and Bristol, Connecticut, 2013, no. H, pp. 250-251 (illustrated p. 251).
W. Feilchenfeldt, J. Warman and D. Nash, The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné (www.cezannecatalogue.com), no. FNN1501 (illustrated).

展覽

1939年7月「Paul Cézanne-Watercolours」倫敦
保羅·卡西爾畫廊 編號29
1942年11月-1943年7月「The E.M. Remarque Collection」
洛杉磯 洛杉磯郡藝術博物館
1943年10月-11月「Loan Exhibition of the Collection of
Pictures of Erich Maria Remarque」紐約 M.諾德勒公司 編號31
1947年3月-4月「A Loan Exhibition of Cézanne for the Benefit
of the New York Infirmary」紐約 威爾登斯坦公司
編號74 第68頁 (圖版, 第69頁)
1956年6月-7月「Paul Cézanne 1839-1906」海牙 市立博物館
編號84 (圖版)
1956年8月-10月「Paul Cézanne 1839-1906」蘇黎世
蘇黎世美術館 編號135 第35及44頁 (圖版, 圖號61)
1956年10月-11月「Paul Cézanne 1839-1906」慕尼黑
德國藝術之家 編號107 (圖版)
1956年12月-1957年1月「Cézanne, Ausstellung zum Gedenken
an sein 50」科隆 倫佩茲美術館、瓦爾拉夫-里夏茨博物館
編號49 第74頁
1958年8月-11月「Fem Sekler Fransk Konst」斯德哥爾摩
國家美術館 編號284 (圖版, 圖號59)
1977年10月-1978年3月「Cézanne: The Late Work」紐約
現代藝術博物館 編號103 圖號136 第412頁 (圖版 第326頁) ;
此展覽還在以下地點展出1978年1月-3月 休士頓
休士頓美術館
2006年1月-5月「Cézanne in Provence」華盛頓 國家美術館
編號166 (圖版有誤)

出版

1947年《Cezanne 10 Water Colors》紐約 編號10
1952年《Cézanne and Visual Form, Columbus》
H.L. Sherman著 哥倫布
1957年《Paul Cézanne: Landschaftsaquarelle》L. Zahn著
巴登-巴登 編號12 第15頁 (圖版)
1977年《Cézanne: The Late Work》W. Rubin編輯 編號136
第412頁 (圖版, 第326頁)
1983年《Paul Cézanne, The Watercolors, A Catalogue
Raisonné》J. Rewald著 波士頓 編號592 第238-239頁 (圖版)
1988年《Les Victoires de Cézanne》J. Teboul著 巴黎 編號17
第36頁 (圖版)
2013年《Remarques Impressionisten: Kunstsammeln und
Kunsthandel im Exil》T.F. Schneider, I. Jaehner,
W.M. Feilchenfeldt及S. Schwarz Zuber著 哥廷根及布里斯托
Connecticut 編號H 第250-251頁 (圖版)
W. Feilchenfeldt, J. Warman及D. Nash著《The Paintings,
Watercolors and Drawings of Paul Cézanne: An Online
Catalogue Raisonné》(www.cezannecatalogue.com),
編號FNN1501 (插圖)



△◆9 **ZAO WOU-KI**
趙無極

(ZHAO WUJI, 1920-2013)

10.01.68.

signed in Chinese and signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI 10.1.68.' (on the reverse)
oil on canvas
82 x 116.5 cm. (32¼ x 45⅞ in.)
Painted in 1968

HK\$46,000,000-76,000,000
US\$6,000,000-9,800,000

PROVENANCE

Galerie de France, Paris
Private collection
Christie's New York, 4 May 1988, lot 124
Private collection (acquired at the above sale)
Sotheby's Hong Kong, 3 October 2011, lot 781
Private collection, Asia (acquired at the above sale)
Sotheby's Hong Kong, 24 November 2018, lot 133
Acquired at the above sale by the present owner

10.01.68.

油彩 畫布
1968年作
款識：無極ZAO（右下）；
ZAO WOU-KI 10.1.68.（畫背）

來源

巴黎 法蘭西畫廊
私人收藏
1988年5月4日 紐約 佳士得 編號124
私人收藏（購自上述拍賣）
2011年10月3日 香港 蘇富比 編號781
亞洲 私人收藏（購自上述拍賣）
2018年11月24日 香港 蘇富比 編號133
現藏者購自上述拍賣



EXHIBITED

Los Angeles, Frank Perls Gallery, Zao Wou-Ki, 1968.
San Francisco, San Francisco Museum of Art, Paintings by Zao Wou-Ki, 8 May - 16 June 1968.
Hong Kong, Villepin Gallery, Zao Wou-Ki, The Eternal Return to China, 1 December 2021 - 22 May 2022.
Hangzhou, Art Museum of China Academy of Art, The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, September 2023 - February 2024.

LITERATURE

J. Leymarie (ed.), Zao Wou-Ki, Hieret Demain, Barcelona, 1978 (illustrated, p. 295).
J. Leymarie (ed.), Zao Wou-Ki, Rizzoli Publications, New York, 1979 (illustrated, p. 295).
J. Leymarie (ed.), Zao Wou-Ki, Cercle d'Art, Barcelona, 1986 (illustrated, p. 335).
Z. Zhao (ed.), Zao Wou-Ki, Lin & Keng Gallery, Taipei, 2005 (illustrated, p. 83).
X. Yu and Y. Hendgen (ed.), The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, exh. cat., Art Museum of China Academy of Art, Hangzhou, 2023 (illustrated, p. 175).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonne des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (cover, illustrated, plate. 0929, p. 178).

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1968年「趙無極」洛杉磯 Frank Perls畫廊
1968年5月8日-6月16日「趙無極繪畫展」舊金山美術館
2021年12月1日-2022年5月22日「趙無極: 永歸中土」香港 Villepin畫廊
2023年9月-2024年2月「大道無極: 趙無極百年回顧展」杭州 中國美術學院美術館

出版

1978年《趙無極》尚·雷瑪利著 巴塞隆納 Hieret Demain出版社 (圖版, 第295頁)
1979年《趙無極》尚·雷瑪利著 紐約 Rizzoli出版社 (圖版, 第295頁)
1986年《趙無極》尚·雷瑪利著 巴塞隆納 Cercle d'Art出版社 (圖版, 第335頁)
2005年《趙無極》趙芷姮著 台北 大未來畫廊 (彩色圖版, 第83頁)
2023年《大道無極: 趙無極百年回顧展》展覽圖錄 X. Yu和 Y. Hendgen編輯 杭州 中國美術學院美術館 (圖版, 第175頁)
2023年《趙無極作品編年集-第二冊 1959-1974》
F. Marquet-Zao及Y. Hendgen著 巴黎 Editions Flammarion (封面, 圖版, 第0929圖, 第178頁)

此作品已登記在趙無極基金會之文獻庫



WU GUANZHONG

吳冠中

(1919-2010)

New House (in the Lao Mountains)

signed in Chinese and dated '75' (lower right);
signed and titled in Chinese (on the reverse)
oil on board
58 x 46 cm. (22 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in.)
Painted in 1975

HK\$5,500,000-8,500,000
US\$710,000-1,100,000

PROVENANCE

Sotheby's Hong Kong, 8 April 2006, lot 602
Private collection, Asia
Christie's Hong Kong, 23 November 2013, lot 23
Private collection, Asia (acquired at the above sale)
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Hong Kong Arts Centre, Wu Guanzhong: A Retrospective, 10 September-4 October 1987 (No. 25).

LITERATURE

Mok Yee Wah (ed.), Wu Guanzhong: A Retrospective, Hong Kong Art Centre, Hong Kong, 1987 (Listed, No. 25).
Wu Guanzhong, The Landscape of Life: Wu Guanzhong's Albumn in Art Vol. I, Joint Publishing, Beijing, 2003 (illustrated, p. 123).
The Complete Works of Wu Guanzhong Vol. II, Hunan Fine Arts Publishing House, Changsha, 2007 (illustrated, p. 300-301).

新屋（嶗山新屋）

油彩 木板
1975年作
款識：茶 75（右下）；新屋 吳冠中（畫背）

來源

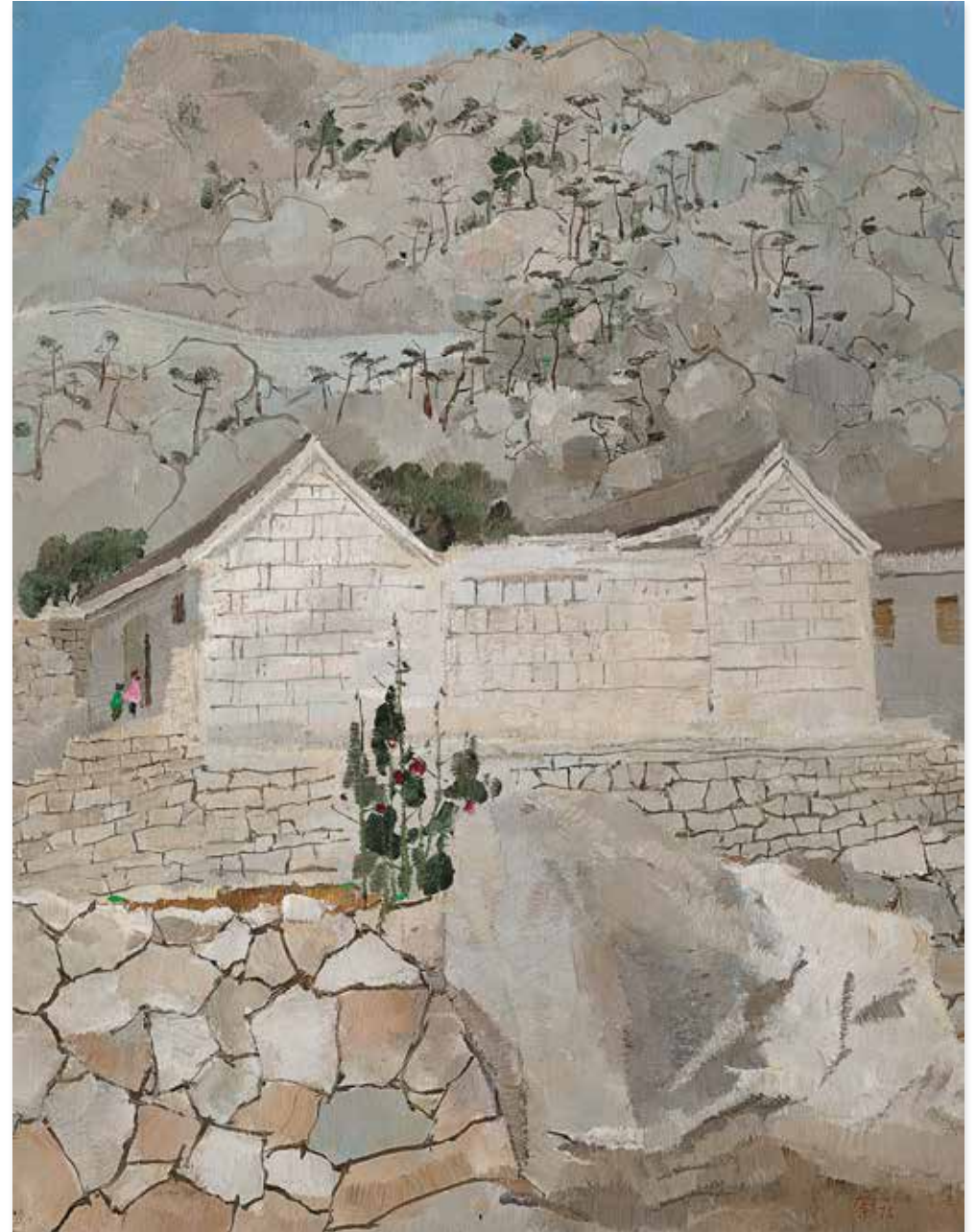
2006年4月8日 香港 蘇富比 編號602
亞洲私人收藏
2013年11月23日 香港 佳士得 編號23
亞洲私人收藏（購自上述拍賣）
現藏家直接購自上述來源

展覽

1987年9月10日-10月4日「吳冠中回顧展」香港 香港藝術中心（編號25）

出版

1987年《吳冠中回顧展》莫綺華編輯 香港 香港藝術中心（作品列表提及：編號25）
2003年《生命的風景：吳冠中藝術專輯 1卷》吳冠中著 三聯書店出版社（圖版，第123頁）
2007年《吳冠中全集第二卷》長沙 湖南美術出版社（圖版，第300-301頁）



WU GUANZHONG

吳冠中

(1919-2010)

Memories of Sichuan

signed in Chinese and dated '94.' (lower right)
oil on canvas mounted on board
50 x 60 cm. (19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)
Painted in 1994

HK\$7,000,000-10,000,000
US\$900,000-1,300,000

PROVENANCE

Yan Gallery, Hong Kong
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED

Singapore, Tresors Singapore, Panorama by Wu Guanzhong,
28 October - 2 November 1994. This exhibition later
travelled to Hong Kong Art Asia, 17 - 21 November 1994.

LITERATURE

S.Chua (ed.), Panorama by Wu Guanzhong, exh.cat., Tresors
Singapore & Art Asia Hong Kong, 1994 (illustrated, p.31).
P. Xu & K. Wu (ed.) Wu Guanzhong: A Selection of 128
Fine Works, L'Atelier Productions, Singapore, 1996
(illustrated, p.47).
Yan Gallery, Wu Guanzhong - Connoisseur's Choice I,
People's Fine Arts Publishing House, Beijing, 2003
(illustrated, p.200).
Hunan Fine Arts Publishing House, The Complete Works of
Wu Guanzhong Vol.III, Changsha, 2007 (illustrated, p.89).

思蜀

油彩 畫布 裱於木板
1994年作
款識：茶94。(右下)

來源

香港 一畫廊
亞洲私人收藏
現藏者購自上述來源

展覽

1994年10月28日-11月2日「吳冠中 - 天南地北風情」新加坡
Tresors畫廊 此展覽還在以下地點展出 1994年11月17日-21日
香港 Art Asia

出版

1994年《吳冠中 - 天南地北風情》新加坡 斯民藝苑 香港
一畫廊 (圖版, 第31頁)
1996年《吳冠中精品選集》徐佩賢與吳可雨編輯 新加坡
藝達作坊 (圖版, 第47頁)
2003年《吳冠中作品收藏集I》一畫廊編輯 北京
人民美術出版社 (圖版, 第200頁)
2007年《吳冠中全集第三卷》長沙 湖南美術出版社
(圖版, 第89頁)



WU DAYU

吳大羽

(1903-1988)

Composing Rhymes

oil on canvas mounted on cardboard
53 x 37.7 cm. (20 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.)

HK\$10,000,000-15,000,000
US\$1,300,000-1,900,000

PROVENANCE

Collection of the artist's family
Lin & Keng Gallery, Taipei
Acquired from the above by the present owner

EXHIBITED

Taipei, National Museum of History, Exhibition of Wu Da-yu's Paintings, March – April 2001.

LITERATURE

O. Chen (ed.), Wu Da Yu, Lin & Keng Gallery, Taipei, 1996 (illustrated, p. 150).
B. Lin (ed.), Exhibition of Wu Da-yu's Paintings, exh. cat., National Museum of History, Taipei, 2001 (illustrated, p. 53; illustrated, unpagged).
R. Qiu (ed.), Wu Da Yu, Shanghai Oil Painting & Sculpture Institute, Shanghai, 2003 (illustrated, p.154).
C. Chao (ed.), Wu Da-yu, Lin & Keng Gallery, Taipei, 2006 (illustrated, p.77).
C. Wu & C. Shou (ed.), Wu Dayu, People's Fine Arts Publishing House, Beijing, 2015 (illustrated, p.108).

This work is accompanied by a certificate of authenticity issued by Lin & Keng Gallery.

譜韻

油彩 畫布 裱於紙板

來源

藝術家家屬舊藏
台北 大未來畫廊
現藏者購自上述畫廊

展覽

2001年3月-4月「吳大羽畫展」台北 歷史博物館

出版

1996年《吳大羽》陳惠 編輯 台北 大未來畫廊 (圖版, 第151頁)
2001年《吳大羽畫展》展覽圖錄 台北 歷史博物館 (圖版, 第53頁; 圖版, 無頁數)
2003年《吳大羽》邱瑞敬編輯 上海 上海油畫雕塑院 (圖版, 第154頁)
2006年《吳大羽》趙芷姮編輯 台北 大未來畫廊 (圖版, 第77頁)
2015年《吳大羽作品集》吳崇力 壽崇寧編輯 北京 人民美術出版社 (圖版, 第108頁)

此作品附大未來畫廊所開立之作品保證書



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

10.05.62.

signed in Chinese and signed 'ZAO' (lower right);
signed, titled, inscribed, and dated 'ZAO Wou-Ki 130 x 89 cm
10.5.62.' (on the reverse)
oil on canvas
130 x 89 cm. (51½ x 35 in.)
Painted in 1962

HK\$6,800,000-12,000,000
US\$880,000-1,500,000

PROVENANCE

The Artist
Private collection, Europe
Acquired from the above by the present owner

10.05.62.

油彩 畫布
1962年作
款識：無極ZAO（右下）；
ZAO Wou-Ki 130 x 89 cm 10.5.62.（畫背）

來源

藝術家舊藏
歐洲私人收藏
現藏家購自上述來源



EXHIBITED

Essen, Museum Folkwang, Zao Wou-Ki, 1965.
Montréal, Musée d'art Contemporain, Zao Wou-Ki, June-July 1969. This exhibition later travelled to Québec City, Musée du Québec, July-August 1969.
Paris, Galeries Nationales du Grand Palais, Zao Wou-Ki: Paintings, Indian ink, 1981. This exhibition later travelled to Fukuoka, Fukuoka Art Museum, October 1981; Tokyo, Grand Art Gallery, November 1981; Fukui, Prefectural Museum of Art, February-March 1982; Kyoto, The National Museum of Modern Art, March-May 1982, Kamakura, The Museum of Modern Art, May-June 1982.
Hong Kong, Hong Kong Museum of Art, Paintings by Zao Wou-Ki, 1982.
Singapore, National Museum of Modern Art, Rétrospective, 1982.
Beijing, The National Art Museum of China, Zao Wou-Ki, September 1983. This exhibition later travelled to Hangzhou, Zhejiang Academy of Fine Arts (now China Academy of Art), September 1983.
Aix-en-Provence, Fondation Vasarely, Zao Wou-Ki, collection personnelle, 1955-1989, July – August 1991.
Lisbon, Fundação Calouste Gulbenkian, Zao Wou-Ki, oleos, aguadas, February- March 1992.
Taipei, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, March – May 1993.
Kaohsiung, Kaohsiung Museum of Fine Arts, A retrospective of Zao Wou-Ki, January – April 1996.
Hong Kong, Hong Kong Museum of Art, Infinite Image and Space: A retrospective of Zao Wou-Ki, May – July 1996.
Shanghai, Shanghai Museum, Zao Wou-Ki: 60 Ans de Peintures, November 1998 – January 1999. This exhibition later travelled to Beijing, National Art Museum of China, February – March 1999; Guangzhou, Guangdong Museum of Art, April – June 1999.
Valencia, IVAM Centre Julio González, Zao Wou-Ki Rétrospective, May – July 2001.
Helsinki, Taidehalli d'Helsinki Art Center, Zao Wou-Ki, March-April 2003.
Dunkerque, Musée des Beaux Arts, Zao Wou-Ki, une quete du silence, April-August 2004.
Locarno, Pinacoteca Comunale, Zao Wou-Ki 1920-2013: RetrospeTTiva, September 2013 – January 2014.
Martigny, Fondation Pierre Gianadda, ZAO WOU-KI, December 2015 – June 2016.
Hong Kong, Villepin, Zao Wou-Ki: Friendship and Reconciliation, March – October 2020.
Hangzhou, Art Museum of China Academy of Art, The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, September 2023 – February 2024.

LITERATURE

Zao Wou-Ki, exh. cat., Musée d'art Contemporain, Montreal and Musée du Québec, Québec City, 1969 (listed, unpagéd).
J. Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Editions Cercle d'Art, Paris and Ediciones Poligrafa, Barcelona, 1978 (illustrated, plate 284, p. 302).
Zao Wou-Ki: Paintings, Indian ink, exh cat., Fukuoka City Museum, Fukuoka; Grand Art Gallery, Tokyo; Prefectural Museum of Art, Fukui; National Museum of Modern Art, Kyoto; Kamakura, The Museum of Modern Art, 1981-1982 (illustrated, unpagéd).
J. Leymarie, Zao Wou-Ki, Updated French Edition, Editions Cercle d'Art, Paris and Ediciones Poligrafa, Barcelona, 1986 (illustrated, plate 334, p. 325).
J. Yu and F. Cheng, Zao Wou-Ki, Lingnan Art Publishing House, Guangzhou and Joint Publishing Co., Ltd, Hong Kong, 1988 (illustrated, p.73).
T. Pan and S. Chan(ed.), Zao Wou-Ki Retrospective, exh. cat., Taipei Fine Arts Museum, Taipei, 1993 (illustrated, p. 53).
P. Daix, Zao Wou-Ki: L'oeuvre 1935-1993, Ides et Calendes, Neuchâtel, 1994 (illustrated, p. 100).
Infinite Image and Space – A Retrospective of Zao Wou-Ki, exh. cat., Hong Kong Museum of Art, Hong Kong, 1996 (illustrated, p.103).
Zao Wou-Ki 60 Ans de Peintures (1935-1998), Joint Publishing, Shanghai, 1998 (illustrated, p. 141).
Zao Wou-Ki: Friendship and Reconciliation, exh.cat., Villepin, Hong Kong, 2020 (illustrated in detail, coverpage; illustrated, p.9).
X. Yu and Y. Hendgen (ed.), The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, exh. cat., Art Museum of China Academy of Art, Hangzhou, 2023 (illustrated, p. 156).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonné des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (illustrated, plate. 0712, p. 92).

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 3 July 2023.

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1965年「趙無極」埃森 福柯旺美術館
1969年6月–8月「趙無極」蒙特利爾 當代藝術博物館 該展覽還在以下地點展出 1969年7月–8月 魁北克城 魁北克博物館
1981年「趙無極：油彩和水墨」巴黎 巴黎大皇宮國家展覽館 該展覽還在以下地點展出 1981年10月 福岡 福岡美術館；1981年11月 東京 東急百貨店日本橋店；1982年2月–3月福井 福井縣立美術館；1982年3月–5月 京都 京都國立近代美術館；1982年5月–6月 鎌倉 神奈川縣立近代美術館
1982年「趙無極作品展」香港 香港藝術館
1982年「回顧展」新加坡 國立現代藝術博物館
1983年9月「趙無極」北京 中國國家美術館 該展覽還在以下地點展出 1983年9月 杭州 浙江美術學院（現中國美術學院）
1991年7月–8月「趙無極，私人收藏，一九五五至一九八九」艾克斯–普羅旺斯 Vasarely基金會
1992年2月–3月「趙無極，油畫與水彩展」里斯本 Calouste Gulbenkian基金會
1993年3月–5月「趙無極回顧展」台北 台北市立美術館
1996年1月–4月「趙無極回顧展」高雄 高雄美術館
1996年5月–7月「無極意象：趙無極回顧展」香港 香港藝術館
1998年11月–1999年1月「趙無極繪畫六十年回顧」上海 上海博物館 該展覽還在以下地點展出 1999年2月–3月；1999年4月–6月 廣州 廣東美術館
2001年5月–7月「趙無極」瓦倫西亞 瓦倫西亞現代美術館 岡薩雷茲館
2003年3月–4月「趙無極」赫爾辛基 Taidehalli 現代美術館
2004年4月–8月「趙無極：寧靜之追尋」敦克爾克 敦克爾克美術館
2013年9月–2014年1月「趙無極1920–2013：回顧展」洛迦諾 Pinacoteca Comunale
2015年12月–2016年6月「趙無極」馬蒂尼 加納達藏品博物館
2020年3月–10月「趙無極：友誼與融合」香港 維爾潘畫廊
2023年9月–2024年2月「大道無極：趙無極百年回顧展」杭州 中國美術學院美術館

出版

1969年《趙無極》展覽圖錄 蒙特利爾 當代藝術博物館及魁北克城 魁北克博物館（作品列表提及，無頁數）
1978年《趙無極 Françoise Marquet檔案》J. Leymarie著 巴黎 Editions Cercle d'Art 及 巴塞羅那 Ediciones Poligrafa（圖版，第284圖，第302頁）
1981–1982年《趙無極：油彩與水墨》展覽圖錄 福岡 福岡美術館；東京 東急百貨店日本橋店；福井 福井縣立美術館；京都 京都國立近代美術館；鎌倉 神奈川縣立近代美術館（圖版，無頁數）
1986年《趙無極（法語新版）》J. Leymarie著 巴黎 Editions Cercle d'Art 及 巴塞羅那 Ediciones Poligrafa（圖版，第334圖，第325頁）
1988年《趙無極》J. Yu及F. Cheng著 廣州 嶺南美術出版社及香港 三聯書店（圖版，第73頁）
1993年《趙無極回顧展》展覽圖錄 潘芳芳 及 陳淑鈴編輯 台北 台北市立美術館（圖版，第53頁）
1994年《趙無極：1935–1993作品》P. Daix 著 納沙泰爾 Editions Ides et Calendes（圖版，第100頁）
1996年《無極意象：趙無極回顧展》展覽圖錄 香港 香港藝術館（圖版，第103頁）
1998年《趙無極繪畫六十年回顧1935–1998》上海 上海三聯書店（圖版，第141頁）
2020年《趙無極：友誼與融合》展覽圖錄 香港 維爾潘畫廊（詳細圖版，封面；圖版，第9頁）
2023年《大道無極：趙無極百年回顧展》展覽圖錄 X. Yu和 Y. Hendgen編輯 杭州 中國美術學院美術館（圖版，第156頁）
2023年《趙無極作品編年集–第二冊 1959–1974》F. Marquet–Zao及Y. Hendgen著 巴黎 Editions Flammarion（圖版，第0712圖，第92頁）

此作品附趙無極基金會於2023年7月3日所開立之保證書

此作品已登記在趙無極基金會之文獻庫

XUE SONG

薛松

(B. 1965)

There is No Limit to the Universe

signed and titled in Chinese, signed again, inscribed, and dated '200 cm x 140 cm Xue Song 2010' (on the reverse)
mixed media on canvas
200 x 140 cm. (78¾ x 55½ in.)
Painted in 2010

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Kwai Fung Hin Art Gallery, Hong Kong
Private collection, Asia

EXHIBITED

Singapore, ShanghART, Paper, May–July 2015.

天外有天

混合媒材 畫布
2010年作
款識：《天外有天》200 cm x 140 cm 薛松 Xue Song 2010 (畫背)

來源

香港 季豐軒畫廊
亞洲 私人收藏

展覽

2015年5月–7月「紙」新加坡 香格納畫廊



LYNNE DREXLER

琳恩·特雷克斯勒

(1928-1999)

Rapidan

signed, titled, and dated 'Lynne DREXLER Rapidan 1959-60'
(on the reverse)
oil on canvas
64.7 x 60.1 cm. (25½ x 24 in.)
Painted in 1959-1960

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

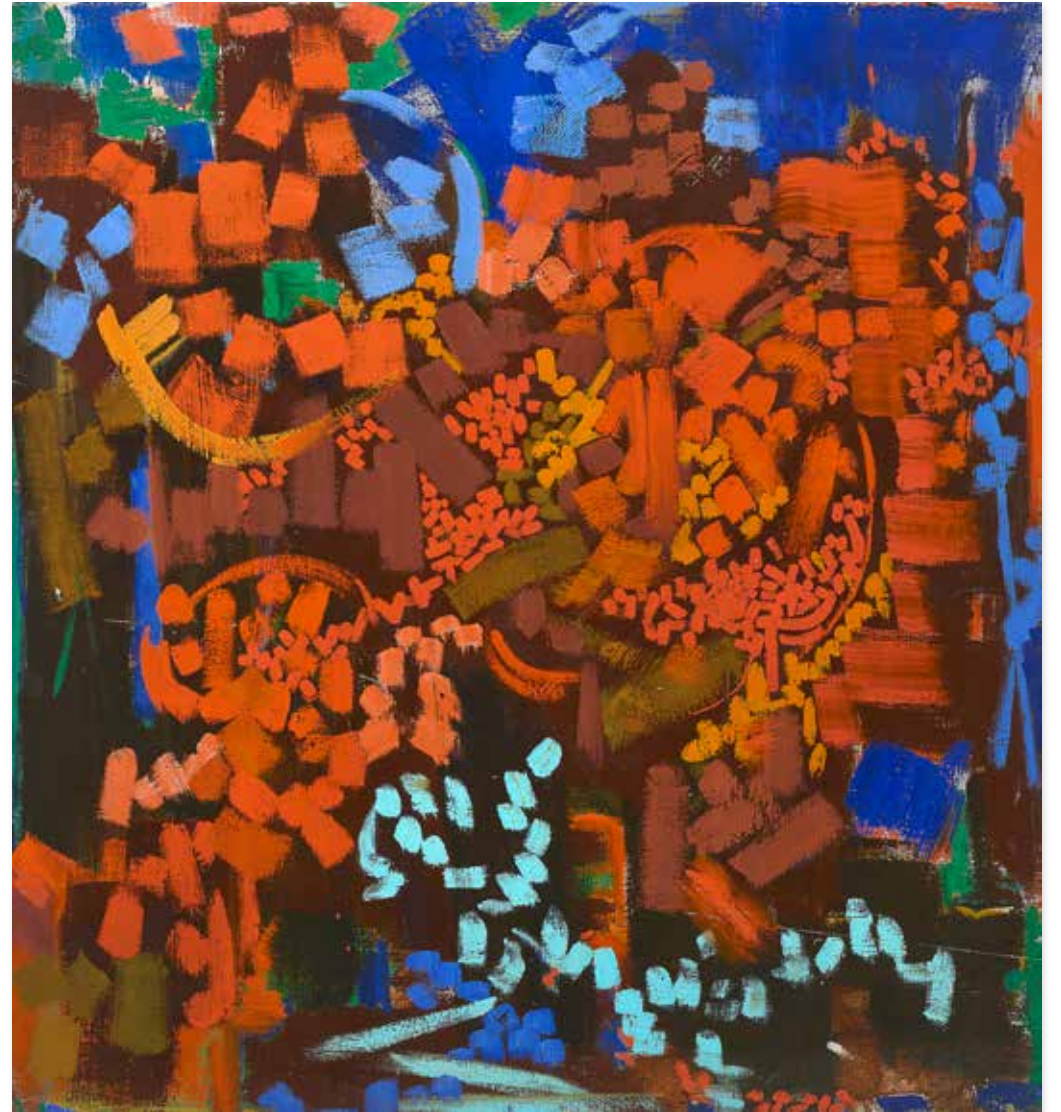
Acquired directly from the artist by the present owner,
circa 1983

Rapidan

油彩 畫布
1959-1960年作
款識：Lynne DREXLER Rapidan 1959-60 (畫背)

來源

現藏者約1983年直接購自藝術家



BRIDGET RILEY

布麗奇·萊利

(B. 1931)

Into Place

signed, titled, dated and inscribed 'INTO PLACE Riley 1987
oil on linen 64 7/8 ins. x 62 7/8 ins.' (on the stretcher);
signed and dated 'Riley' 87' (on the right side)
oil on linen
164.5 x 159.5 cm. (64 3/4 x 62 3/4 in.)
Painted in 1987

HK\$9,000,000-13,000,000
US\$1,200,000-1,700,000

PROVENANCE

Private collection, Switzerland
Robert Sandelson, London
Private collection, United States
Christie's London, 6 October 2017, lot 60
Private collection
Sotheby's Hong Kong, 9 July 2020, lot 1133
Acquired at the above sale by the present owner

EXHIBITED

Nürnberg, Kunsthalle Nürnberg, Bridget Riley Paintings
1982-1992, 9 April - 23 May 1992. This exhibition later
travelled to Bottrop, Josef Albers Museum, 19 July -
30 August 1992; London, Hayward Gallery, 17 September -
6 December 1992; Birmingham, Ikon Gallery, 16 January -
20 February 1993.

LITERATURE

Verlag für moderne Kunst Nürnberg and the authors (ed.),
Bridget Riley Paintings 1982-1992, exh. cat., Nürnberg, 1992
(illustrated, unpagged).
R. Kudielka, A. Tommasini and N. Naish (ed.), Bridget Riley:
The Complete Paintings, Volume 2, 1974-1997, Thames &
Hudson, London, 2018 (illustrated, p.780).

Into Place

油彩 麻布
1987年作
款識：INTO PLACE Riley 1987 oil on linen 64 7/8 ins. x 62 7/8 ins.
(畫布框架); Riley' 87' (右側)

來源

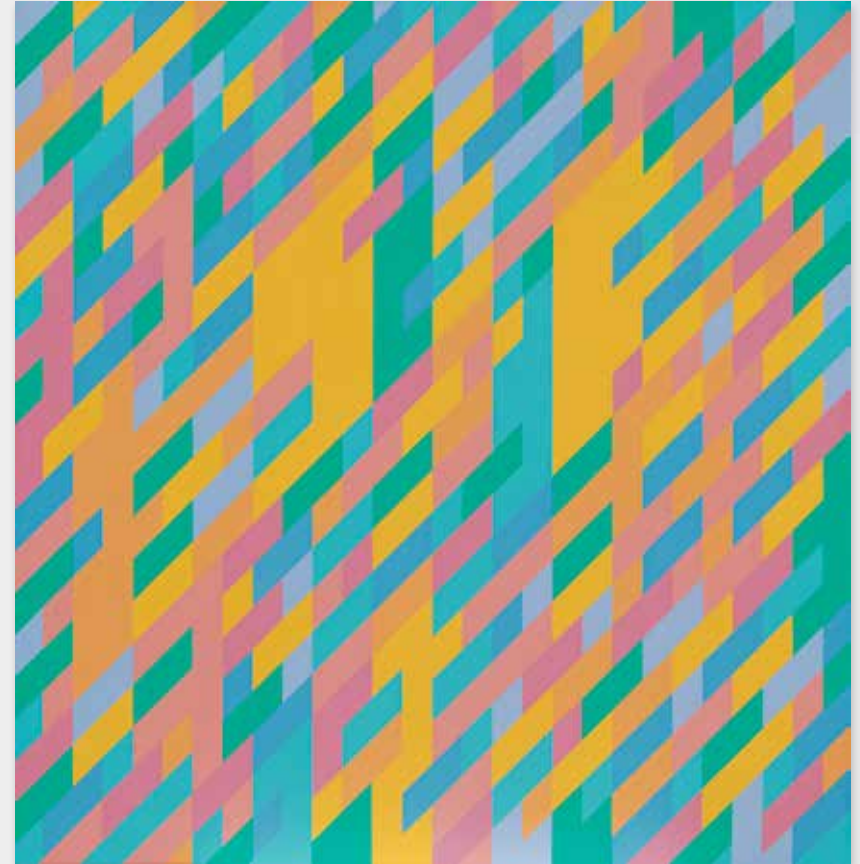
瑞士 私人收藏
倫敦 Robert Sandelson畫廊
美國 私人收藏
2017年10月6日 倫敦 佳士得 編號60
私人收藏
2020年7月9日 香港 蘇富比 編號1133
現藏者購自上述拍賣

展覽

1992年4月9日-5月23日「Bridget Riley Paintings 1982-1992」
紐倫堡 紐倫堡美術館 此展覽還在以下地點展出 1992年7月
19日-8月30日 博特羅普 約瑟夫·阿爾伯斯美術館 1992年9月
17日-12月6日 倫敦 Hayward畫廊 1993年1月16日-2月20日
伯明翰 Ikon畫廊

出版

1992年《Bridget Riley Paintings 1982-1992》展覽圖錄
紐倫堡美術館 (圖版·無頁數)
2018年《Bridget Riley: The Complete Paintings, Volume 2,
1974-1997》R. Kudielka, A. Tommasini and N. Naish編輯 倫敦
Thames & Hudson 出版社 (圖版·第780頁)



HENRI MATISSE

亨利·馬蒂斯

(1869-1954)

Femme nue allongée

signed and dated 'Henri-Matisse 1935' (lower left)
pen and India ink on paper
45.1 x 56.1 cm. (17¼ x 22½ in.)
Drawn in Nice in 1935

HK\$2,800,000-3,800,000
US\$360,000-490,000

EXHIBITED

London, The Leicester Galleries (Ernest Brown & Phillips Ltd.),
Exhibition of drawing and lithographs by Henri Matisse,
February 1936.

New York, Maxwell Davidson Gallery, XIX & XX Century
Master Drawings & Watercolors, October - November 1984,
no. 8, p. 16 (illustrated p. 3; titled Grand nu).

New York, Maxwell Davidson Gallery, Master Works on
Paper: Degas to Sam Francis, December 1984 (illustrated on
the cover).

New York, Maxwell Davidson Gallery, Henri Matisse: Selected
Drawings from 1907-1952, April - May 1985, no. 16, p. 24
(illustrated p. 19; titled Grand nu).

New York, The Museum of Modern Art, Henri Matisse: A
Retrospective, September 1992 - January 1993, no. 308,
pp. 27, 357 and 378 (illustrated p. 378; titled Large Nude).

New York, The Pierpont Morgan Library, New York Collects,
Drawings and Watercolors, 1900-1950, May - August 1999,
no. 9, pp. 48-49 & 312 (illustrated p. 49; titled Female Nude
(Grand nu)).

London, Tate Modern, Matisse Picasso, May - August 2002;
this exhibition later travelled to Paris, Les Galeries Nationales
du Grand Palais, September 2002 - January 2003; and later
travelled to New York, The Museum of Modern Art,
February - May 2003, no. 138, pp. 263 & 395

(illustrated p. 263; illustrated again p. 254; titled Grand nu).

New York, The Morgan Library & Museum, Mannerism
and Modernism: The Kasper Collection of Drawings and
Photographs, January - May 2011, no. 50, p. 130
(illustrated p. 131; titled Large Nude).

側躺的裸女

鋼筆 印度墨水 紙本
款識：Henri-Matisse 1935 (左下)
1935年作於尼斯

展覽

1936年2月「Exhibition of drawing and lithographs by Henri
Matisse」倫敦 萊斯特畫廊 (歐內斯特布朗與菲利普斯有限公司)
1984年10月-11月「XIX & XX Century Master Drawings &
Watercolors」紐約 麥克斯韋·戴維森畫廊 編號8 第16頁

(圖版, 第3頁; 標題Grand nu)
1984年12月「Master Works on Paper: Degas to Sam Francis」
紐約 麥克斯韋·戴維森畫廊 (封面圖版)

1985年4月-5月「Henri Matisse: Selected Drawings from 1907-
1952」紐約 麥克斯韋·戴維森畫廊 編號16 第24頁

(圖版, 第19頁; 標題Grand nu)
1992年9月-1993年1月「Henri Matisse: A Retrospective」紐約
現代藝術博物館 編號308 第27, 357, 378頁 (圖版, 第378頁;
標題Large Nude)

1999年5月-8月「The Pierpont Morgan Library, New York
Collects, Drawings and Watercolors, 1900-1950」紐約
皮爾龐特摩根圖書館 編號9 第48-49, 312頁 (圖版, 第49頁;
標題Female Nude (Grand nu))

2002年5月-8月「Matisse Picasso」倫敦 泰特現代美術館
此展覽還在以下地點展出 2002年9月-2003年1月 巴黎
大皇宮國家美術館; 2003年2月-5月 紐約 現代藝術博物館

編號138 第263, 395頁 (圖版, 第263頁; 圖版, 第254頁;
標題Grand nu)

2011年1月-5月「Mannerism and Modernism: The Kasper
Collection of Drawings and Photographs」紐約 摩根圖書館和
博物館 編號50 第130頁 (圖版, 第131頁; 標題Large Nude)



PROVENANCE

Estate of the artist, until 1983
James Kirkman, London
Maxwell Davidson Gallery, New York
Herbert Kasper, New York, acquired from the above in 1985;
sale, Christie's New York, 13 November 2021, lot 550
Acquired at the above sale by the present owner

The late Wanda de Guébriant confirmed the authenticity of
this work.

來源

藝術家遺產 (直至1983年)
倫敦 詹姆斯·柯克曼
紐約 麥克斯韋·戴維森畫廊
紐約 赫伯特·卡斯帕 (1985年購自上述畫廊);
2021年11月13日 紐約 佳士得編號550
現藏者購自上述拍賣

已故的 Wanda de Guébriant 證實了這此作品的真實性

GEORG BASELITZ

喬治·巴塞利茲

(B. 1938)

Hirte (Remix)

signed, titled, and dated 'Remix4.X.07 G. Baselitz Hirte'
(on the reverse)
oil on canvas
300 x 250 cm. (118 $\frac{1}{8}$ x 98 $\frac{3}{8}$ in.)
Painted in 2007

HK\$3,500,000-5,500,000
US\$450,000-710,000

PROVENANCE

Gagosian, London
Acquired from the above by the present owner

牧羊人 (Remix)

油彩 畫布
2007年作
款識：Remix 4.X.07 G. Baselitz Hirte (畫背)

來源

倫敦 高古軒
現藏者購自上述畫廊



ANITA MAGSAYSAY-HO

安妮塔·馬賽賽·何

(1914-2012)

Three Women with Pineapples

signed and dated 'Anita Magsaysay Ho 1958' (lower left)
oil on canvas
72.3 x 56.5 cm. (28½ x 22¼ in.)
Painted in 1958

HK\$4,000,000-6,000,000
US\$520,000-770,000

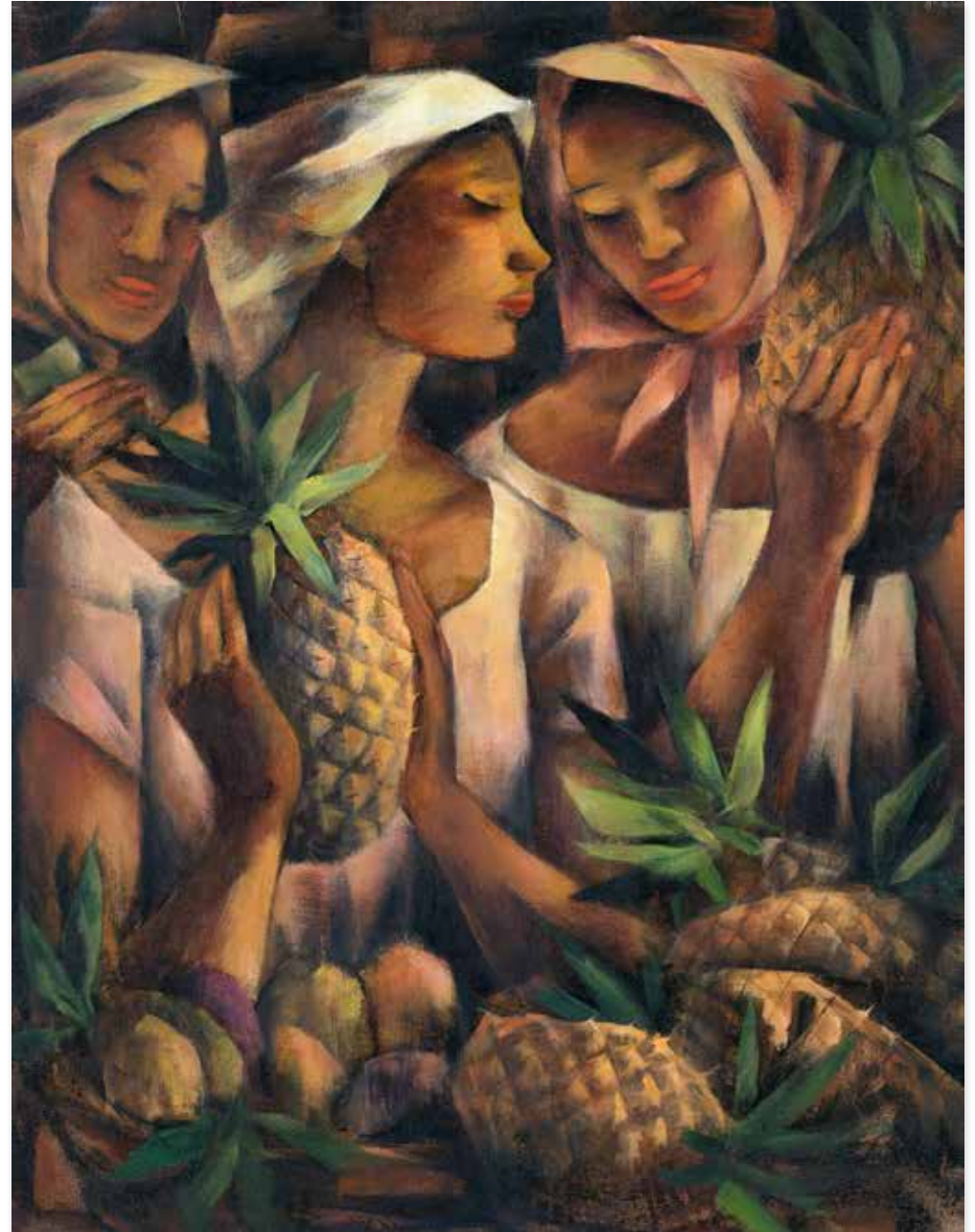
PROVENANCE

Collection of Kenneth Way Streith (1915-1994), acquired in
Manila in the late 1950s
Thence by descent to the present owner

三個拿著鳳梨的女人

油彩 畫布
1958年作
款識：Anita Magsaysay Ho 1958 (左下)

來源
Kenneth Way Streith (1915-1994) 收藏·1950年代末購於馬尼拉
現由原藏者家屬收藏



GEORGETTE CHEN

張荔英

(1906-1993)

Still Life with Star Fruit

signed 'CHEN' (upper right)
oil on canvas
54 x 74 cm. (21¼ x 29½ in.)
Painted *circa* 1946 - 1950

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Singapore, National Museum Art Gallery, Georgette Chen Retrospective 1985, November 1985.
Kuala Lumpur, National Art Gallery, GEORGETTE CHEN, July - August 1986.

LITERATURE

Ministry of Community Development & National Museum, Pioneer Artists of Singapore Georgette Chen Retrospective 1985, exh. cat., Ministry of Community Development & National Museum, Singapore, 1985 (illustrated, no. 52, unpagged).
National Art Gallery, GEORGETTE CHEN, exh. cat., National Art Gallery, Kuala Lumpur, 1986 (illustrated, unpagged).
J. Chia, Georgette Chen, exh. cat. Singapore Art Museum, Singapore, 1997 (listed, p. 75).

靜物與楊桃

油彩 畫布
約1946-1950年作
款識：CHEN (右上)

來源

現藏者直接購自藝術家

展覽

1985年11月「張荔英藝術回顧展1985」新加坡 新加坡博物院
1986年7月-8月「張荔英」吉隆坡 國家美術館

出版

1985年《新加坡先驅藝術家—張荔英回顧展1985》展覽圖錄
新加坡 社區發展部及新加坡國家博物院 (圖版, 52號, 無頁數)
1986年《張荔英》展覽圖錄 吉隆坡 國家美術館 (圖版, 無頁數)
1997年《張荔英》展覽圖錄 新加坡 新加坡美術館 (編目, 第75頁)



AFFANDI

阿凡迪

(1907-1990)

Kuil dan Matahari, Jepang (*Temple and Sun, Japan*)

signed with artist's monogram and dated '1970' (lower middle); signed and inscribed 'coll. Raka Sumichan affandi' (on the reverse)
acrylic on canvas
95 x 130.5 cm. (37 $\frac{3}{8}$ x 51 $\frac{3}{8}$ in.)
Painted in 1970

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

Collection of Raka Sumichan
Borobudur Jakarta, 17 April 2005, lot 156
Acquired at the above sale by the present owner

LITERATURE

R. Sumichan & U. Kayam, Affandi, Yayasan Bina Lestari Budaya, Jakarta, 1987 (illustrated, plate 106, p. 158).
I. Suryadji, Affandi Dalam Kenangan, Musee d'Irsan, Jakarta, 2003 (illustrated in detail, p. 115; illustrated, p. 116).
S. Sumichan (ed.), Affandi, vol. III, Jakarta, Bina Lestari Budaya Foundation & Singapore Art Museum, 2007 (illustrated, plate 19, p. 55).

寺廟與太陽，日本

壓克力 畫布
1970年作
款識：藝術家花押 1970 (中下)；
coll. Raka Sumichan affandi (畫背)

來源

Raka Sumichan收藏
2005年4月17日 雅加達 婆羅浮屠拍賣 編號156
現藏者購自上述拍賣

出版

1987年《阿凡迪》R. Sumichan及U. Kayam著 雅加達
Yayasan Bina Lestari Budaya出版社 (圖版，第106圖，第158頁)
2004年《阿凡迪：Dalam Kenangan》I. Suryadji 著 雅加達
Musee d'Irsan出版社 (詳細圖版，第115頁；圖版，第116頁)
2007年《阿凡迪 第三冊》S. Sumichan編輯 雅加達
Bina Lestari Budaya Foundation 及新加坡美術館出版社
(圖版，第19圖，第55頁)



◊22 CHEN YIFEI

陳逸飛

(1946-2005)

Lingering Melodies from the Xunyang River

signed and dated 'Chen Yifei 1991' (lower left)
oil on canvas
131 x 149.8 cm. (51½ x 59 in.)
Painted in 1991

HK\$30,000,000-40,000,000
US\$3,900,000-5,100,000

PROVENANCE

Christie's Hong Kong, 30 September 1991, lot 38
Private collection
China Guardian Beijing, 20 April 1999, lot 38
Acquired at the above sale by the present owner

潯陽遺韻

油彩 畫布
1991年作
款識：Chen Yifei 1991 (左下)

來源

1991年9月30日 香港 佳士得 編號38
私人收藏
1999年4月20日 北京 嘉德 編號38
現藏者購自上述拍賣



EXHIBITED

Shanghai, Shanghai Museum, The Homecoming of Chen Yifei: Retrospective Exhibition, 22 December 1996-19 January 1997. This exhibition later travelled to Beijing, National Art Museum of China, 1 February-1 March 1997.

LITERATURE

The Homecoming of Chen Yifei: Retrospective Exhibition, exh. cat., Shanghai Museum, Shanghai, National Art Museum of China, Beijing, 1996 (illustrated, fig.15, p.64).
Chen Yifei, Tianjin Yangliuqing Fine Arts Press, Tianjin, 2008 (illustrated in detail, cover page; illustrated, p.8).
Chen Yifei, Shanghai People's Fine Arts Publishing House, 2010 (illustrated, p.114-117).

Chen Yifei Estate has confirmed the authenticity of this work.

This work is accompanied by a certificate of authenticity issued by the Chen Yifei Estate.

展覽

1996年12月22日-1997年1月19日「陳逸飛回顧展」上海
上海博物館 此展覽還在以下地點展出1997年2月1日-3月1日
北京 中國美術館

出版

1996年《陳逸飛回顧展》展覽圖錄 上海 上海博物館 北京
中國美術館 (圖版, 第15圖, 第64頁)
2008年《陳逸飛》天津 天津楊柳青畫社 (圖版, 封面, 第8頁)
2010年《陳逸飛》上海 上海人民美術出版社 (圖版, 第114-117頁)

本作之真確性已獲陳逸飛遺產管理委員會確認
陳逸飛遺產管理委員會開立之作品保證書



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

Les Attiseurs (The Guardian of The Flame)

signed in Chinese, signed again and dated 'ZAO 55' (lower right); signed, titled, and dated 'ZAO WOU-KI Les Attiseurs 1955' (on the reverse)

oil on canvas
46 x 55 cm. (18 $\frac{1}{8}$ x 21 $\frac{5}{8}$ in.)
Painted in 1955

HK\$17,000,000-22,000,000
US\$2,200,000-2,800,000

PROVENANCE

Myriam Prévot, Paris
Private collection, Brussels
Sotheby's Paris, 11 December 2008, lot 172
Private collection, France
Acquired from the above by the present owner

星火守護者

油彩 畫布
1955年作
款識：無極ZAO 55 (右下)；
ZAO WOU-KI Les Attiseurs 1955 (畫背)

來源

巴黎 米麗安·普雷沃
布魯塞爾 私人收藏
2008年12月11日 巴黎 蘇富比 編號172
法國 私人收藏
現藏者購自上述來源



EXHIBITED

Essen, Museum Folkwang, Zao Wou-Ki, 17 January - 21 February 1965.

LITERATURE

Claude Roy, Zao Wou-Ki, Editions George Fall and Le Musee de Poche, Paris, 1957 (illustrated, p. 23).

Claude Roy, Zao Wou-Ki, Grove Press, Inc., New York & Evergreen Books, Ltd., London, 1959 (illustrated, p. 21).

Zao Wou-Ki, Museum Folkwang, Essen, 1965 (illustrated, no. 8, fig. 3).

Claude Roy, Jacques Goldschmidt and Le Musee de Poche, Paris, 1970 (illustrated, p. 29).

Zao Wou-Ki, Lion Art, no. 13, Taipei, March 1972, (illustrated, p.15).

Dominique de Villepin, Zao Wou-Ki, Flammarion, Paris, 2009 (illustrated, p. 110).

Dominique de Villepin, Zao Wou-Ki, Abbeville Press, New York, 2018 (illustrated, p. 110).

F. Marquet-Zao & Y. Hendgen, Catalogue raisonne des peintures Zao Wou-Ki Volume 1 1935-1958, Flammarion, Paris, 2019 (illustrated, plate P-0453, p. 211 & p. 315).

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 15 November 2018.

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1965年1月17日-2月21日「趙無極」埃森 福柯旺美術館

出版

1957年《趙無極》克勞德·洛伊著 巴黎 George Fall出版社及 Poche美術館 (圖版, 第23頁)

1959年《趙無極》克勞德·洛伊著 紐約 Grove Press & 倫敦 Evergreen出版社 (圖版, 第21頁)

1965年《趙無極》艾森 福柯旺美術館 (圖版, 第8號, 第3圖)

1970年《趙無極》克勞德·洛伊著 巴黎 Jacques Goldschmidt 及 Poche美術館 (圖版, 第29頁)

1972年3月 趙無極特集《雄獅美術 第13輯》台北 雄獅美術 (圖版, 第15頁)

2009年《趙無極》多明尼克·德·維爾潘 巴黎 Flammarion出版社 (圖版, 第110頁)

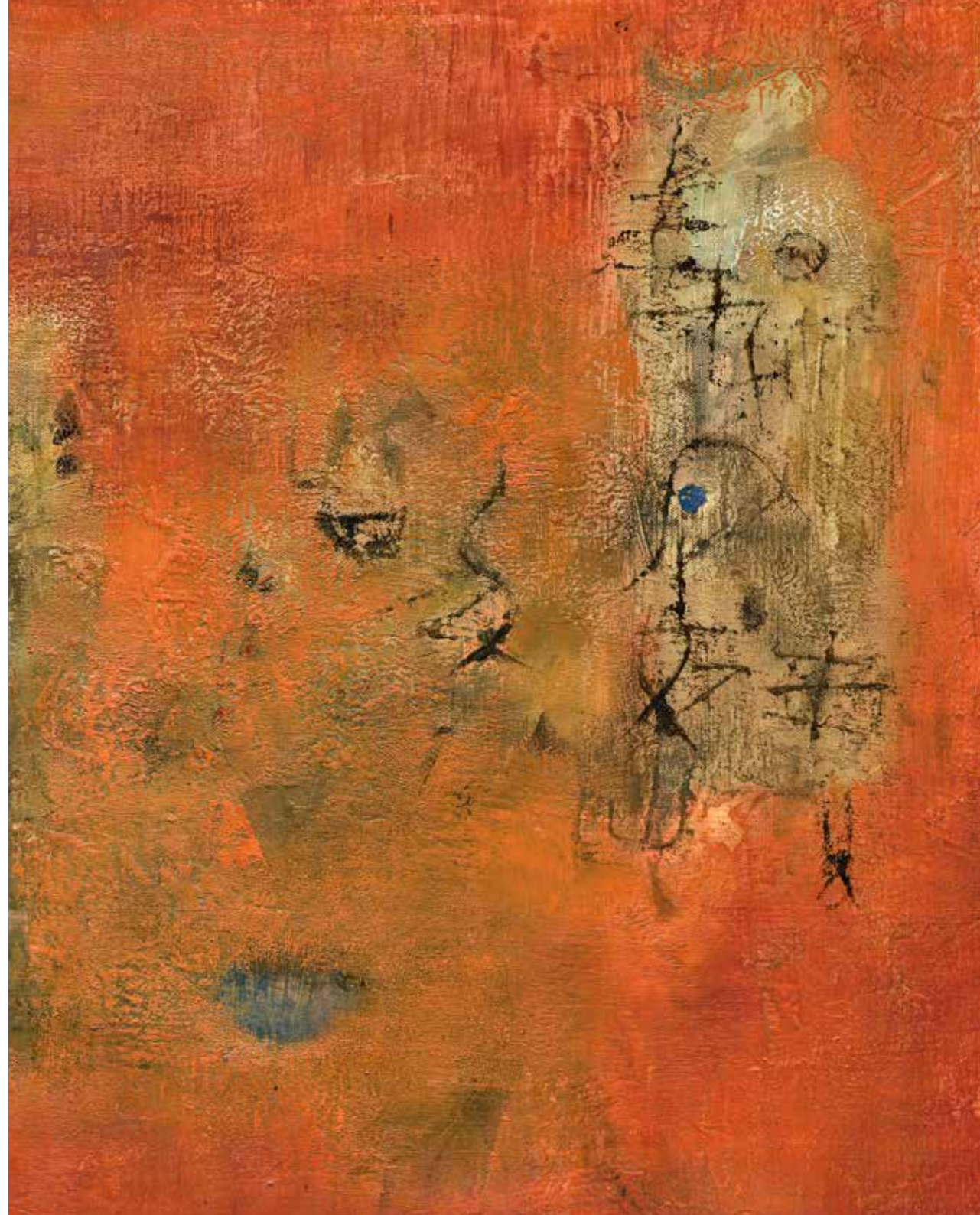
2018年《趙無極》多明尼克·德·維爾潘 紐約 Abbeville Press出版社 (圖版, 第110頁)

2019年《趙無極油畫全集 第一冊 1935-1958》

F. Marquet-Zao與Y. Hendgen著 巴黎 Flammarion出版 (圖版, 第P-0453圖, 第211及315頁)

此作品附趙無極基金會於2018年11月15日所開立之保證書

此作品已登記在趙無極基金會之文獻庫



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

16.04.62.

signed in Chinese and signed 'ZAO' (lower right of the right panel); signed, titled, and dated 'ZAO Wou-Ki 16.4.12.' (on the reverse)
oil on board (triptych)
each: 89.5 x 14.5 cm. (35½ x 5¼ in.)
overall: 89.5 x 44.5 cm. (35½ x 17½ in.)
Executed in 1962

HK\$7,000,000-14,000,000

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

PROVENANCE

Collection of Mountain Arts Culture and Education Foundation, Taiwan
Private collection, Asia
China Guardian Hong Kong, 2 October 2017, lot 785
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Creuze-vault, Diptych and Triptychs by Contemporary Artists, 1962.
London, Redfern Gallery, Zao Wou-Ki, 29 October - 29 November 1963.
Paris, Galerie de France, Zao Wou-Ki, 1964.
Kaohsiung, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January - April 1996.
Kaohsiung, Mountain Arts Museum, Treasure in Mountain: The Select Collection, July 2000.
Taipei, Chiang Kai-shek Memorial Hall, The Joy of Collecting Art, 25 April - 25 May 2014.

LITERATURE

A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung Museum of Fine Arts, Kaohsiung, 1995 (illustrated p.142).
Yves Bonnefoy & Gérard de Cortanze (ed.), Zao Wou-Ki, La Différence/Enrico Navarra, Paris, 1998 (illustrated p.126).
The Joy of Collecting Art, Mountain Art Culture and Education Foundation, Kaohsiung, 2014 (illustrated p.65).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonné des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (illustrated, plate 0707, p. 90).

This work is referenced in the archive of the Fondation Zao Wou-Ki. A certificate of authenticity can be requested for the successful buyer.

16.04.62.

油彩 木板 (三聯屏風)
1962年作
款識: 無極ZAO (右聯右下); ZAO Wou-Ki 16.4.12. (畫背)

來源

台灣 山藝術文教基金會收藏
亞洲 私人收藏
2017年10月2日 香港 嘉德 編號785
現藏家購自上述拍賣

展覽

1962年「當代藝術家雙聯畫與三聯畫展」巴黎 庫魯佛特畫廊
1963年10月29日-11月29日「趙無極」倫敦 紅筋畫廊
1964年「趙無極」巴黎 法蘭西畫廊
1996年1月-4月「趙無極回顧展」高雄 高雄市立美術館
2000年7月「山中瑰寶-山美術館典藏精選展」高雄 山美術館
2014年4月25日-5月25日「收藏有藝事」台北 中正紀念堂

出版

1995年《趙無極回顧展》高雄 高雄市立美術館 (圖版, 第142頁)
1998年《趙無極》Yves Bonnefoy & Gérard de Cortanze編輯 巴黎 La Différence/Enrico Navarra版 (圖版, 第126頁)
2014年《收藏有藝事》高雄 山藝術文教基金會 (圖版, 第65頁)
2023年《趙無極作品編年集-第二冊 1959-1974》F. Marquet-Zao 及 Y. Hendgen著 巴黎 Editions Flammarion (圖版, 第0707圖, 第90頁)

此作品已登記在趙無極基金會之文獻庫

買家可向趙無極基金會申請作品保證書



RHEE SEUNDJA

李聖子

(1918-2009)

La Montagne Sans Ombre (The Mountain without Shadow)

signed and dated 'SEUND JA RHEE 62' (lower right);
signed in Korean, signed again, titled, inscribed, and dated
"LA MONTAGNE SANS OMBRE" 62 120 CM RANELAGH SEUND JA RHEE
SEUND JA RHEE SEUND JA RHEE' (on the reverse)

oil on canvas
95.8 x 193.5 cm. (37¾ x 76½ in.)
Painted in 1962

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE

Galerie Charpentier, Paris
Gallery Hyundai, Seoul
Private collection
K Auction Seoul, 25 March 2009, lot 13
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Charpentier, Seundja Rhee, October 1968.
Seoul, National Museum of Modern and Contemporary Art,
Zeitgeist, November 2013 – April 2014.
Seoul, Gallery Hyundai, March – April 2015
Gwacheon, National Museum of Modern and Contemporary
Art, The 100th anniversary of Birth SeundJa Rhee: Road to
the Antipodes, March – July 2018.
Seoul, Gallery Hyundai, Rhee Seundja, September – October
2018.
Daejeon, Museum of Lee Ungno, Korean Artists in Paris,
October – December 2018.

LITERATURE

Korean Abstract Paintings, exh. cat., Gallery Hyundai, Seoul,
2015 (illustrated, p.228-229).
Seundja Rhee 1918 - 2009, Maronie Books, Korea, 2018
(illustrated, plate 38, unpagged).

無影山

油彩 畫布
1962年作
款識：SEUND JA RHEE 62 (右下)；"LA MONTAGNE SANS
OMBRE" 62 120 CM RANELAGH SEUND JA RHEE 밝은산
SEUND JA RHEE (畫背)

來源

巴黎 Charpentier畫廊
首爾 現代畫廊
私人收藏
2009年3月25日 首爾 K拍賣 編號13
現藏者購自上述拍賣

展覽

1968年10月「李聖子」巴黎 Charpentier畫廊
2013年11月-2014年4月「時代精神」首爾 國立現代美術館
2015年3月-4月 首爾 現代畫廊
2018年3月-7月「李聖子誕辰100週年：通往極點之路」果川
國立現代美術館
2018年「李聖子」首爾 現代畫廊
2018年10月-12月「在巴黎的韓國藝術家」大田 李應魯美術館

出版

2015年《韓國抽象畫》展覽圖錄 首爾 現代畫廊
(圖版：第228-229頁)
2018年《李聖子 1918-2009》展覽圖錄 Maronie出版社
(圖版：第38圖·無頁數)



KIM TSCHANG-YEUL

金昌烈

(1929-2021)

Gouttes d'eau (Water Drops)

signed and dated 'T. Kim 75-77' (lower right); signed and dated again, titled, and inscribed 'TSCHANGYEL KIM "Gouttes d'eau" 1975-1977 F.I' (on the overlap); signed, titled, dated, and inscribed again 'TSCHANGYEUL KIM "Gouttes d'eau" FIAC I 1975-1977' (on the stretcher)
oil on hemp cloth
182 x 227.2 cm. (71 $\frac{3}{8}$ x 89 $\frac{1}{2}$ in.)
Painted in 1975-1977

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE

Antwerp Gallery (acquired directly from the artist, 1977)
Acquired from the above by the present owner

LITERATURE

Kim Tschang-Yeul, Staempfli Gallery, New York, 1979
(illustrated, n.p., no. 44).

水滴

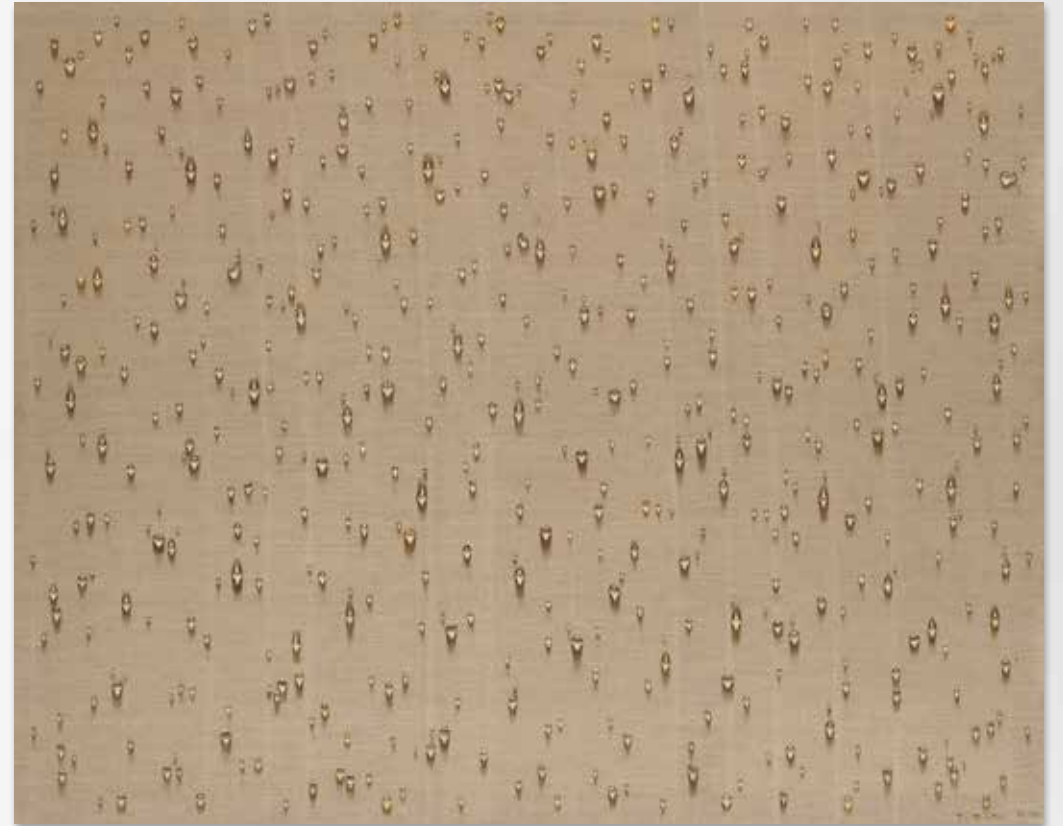
油彩 麻布
1975-1977年作
款識：T. Kim 75-77' (右下); TSCHANGYEL KIM "Gouttes d'eau"
1975-1977 F.I (畫布翻折處); TSCHANGYEUL KIM "Gouttes
d'eau" FIAC I 1975-1977 (內框)

來源

安特衛普畫廊 (1977年直接購自藝術家)
現藏者購自上述畫廊

出版

1979年《金昌烈》紐約 Staempfli畫廊 (圖版，無頁碼，編號44)



△◆27 **ZAO WOU-KI**
趙無極

(ZHAO WUJI, 1920-2013)

20.01.67.

signed in Chinese and signed "ZAO" (lower right),
signed, titled and inscribed 'ZAO WOU-KI 150 x 162 20.1.67'
(on the reverse)
oil on canvas
150 x 162 cm. (59 x 63¾ in.)
Painted in 1967

HK\$36,000,000-48,000,000
US\$4,700,000-6,200,000

PROVENANCE

Private collection, Paris
Private collection, Asia

20.01.67.

油彩 畫布
1967年作
款識：無極ZAO (右下)；
ZAO WOU-KI 150 x 162 20.1.67 (畫背)

來源

巴黎 私人收藏
亞洲 私人收藏



EXHIBITED

Paris, Galerie de France, Zao Wou-Ki Oeuvres recentes, 1967. Montreal, Musee d'Art Contemporain, Zao Wou-Ki, 1969. This exhibition later travelled to Quebec, Canada, Musee du Quebec, Zao Wou-Ki, 1969. 1973, Zao Wou-Ki, Paintings, Musee d'Art et d'Histoire, Neuchatel. Fukuoka, Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine. 1950-1981, 1981. This exhibition later travelled to Tokyo, Grand Art Gallery, Nihonbashi, 1981; Fukui, Fukui Prefectural Museum, 1981; Kyoto, National Museum of Modern Art, 1981; Kamakura, Museum of Modern Art, Kamakura, 1981. Zao Wou-Ki, collection personnelle, 1955-1989, Fondation Vasarely, Aix-en-Provence, 1991. Zao Wou-Ki, Oils and Watercolors, Fundacao Calouste Gulbenkian, Lisbon, 1992. Taipei, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, March-May 1993. Zao Wou-Ki, Cuarenta anos de pintura, 1954-Mexico City, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos de Pintura (1954-1994), March-May 1994. Kaohsiung, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January-April 1996. Hong Kong, Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, May-July 1996. Shanghai, Shanghai Museum, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999. This exhibition later travelled to Beijing, the National Art Museum of China, 1999, and Guangzhou, Guangdong Museum of Art, 1999. Paris, Galerie du Jeu de Paume, Zao Wou-Ki, 2003. Lucarno, Pinacoteca comunale di Locarno, Zao Wou-Ki Retrospective (1920-2013), 2013.

LITERATURE

Zao Wou-Ki, Paintings, Musee d'Art et d'Histoire, Neuchatel, Switzerland, 1973 (exh. cat, plate 13) Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain & Editions Hier et Demain, Paris, France, 1978 (illustrated, p. 174). Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine 1950- 1981, exh. cat., Fukuoka, Japan, 1981 (illustrated, plate 19). Zao Wou-Ki, collection personnelle, 1955-1989, Aix-en-Provence, Fondation Vasarely, 1991 (exh. cat., illustrated, p. 16, no. 8) Zao Wou-Ki, Oils and Watercolors, Fundacao Calouste Gulbenkian, Lisbon, Portugal, 1992. (illustrated, no. 8) Zao Wou-Ki Retrospective, Taipei Fine Arts Museum, Taipei, 1993 (illustrated, p. 56). Pierre Schneider, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos de Pintura (1954-1994), exh. cat., Mexico City, Mexico, 1994 (illustrated, plate 10, p. 85). Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung, Taiwan, 1996 (illustrated, plate 46, p. 152). Infinite Image and Space - A Retrospective of Zao Wou-Ki, Urban Council of Hong Kong, the Hong Kong Museum of Art, 1996 (illustrated, plate 38, p. 111). Zao Wou-Ki 60 Ans de Peintures, Shanghai Sanxing Publishing House, Shanghai, China, 1998 (illustrated, p. 161). Zao Wou-Ki, Galerie Nationale du Jeu de Paume, Paris, France, 2003 (illustrated, p. 114). Zao Wou-Ki: Peintures et Encres de Chine 1948-2005, Hazan, France, 2005 (illustrated, p. 60). Zao Wou-Ki Retrospectiva (1920-2013), Locarno, Switzerland, 2013 (illustrated, p. 96) Willem de Kooning, Zao Wou-Ki, Levy Gorvy, New York, 2017 (illustrated, p. 114-115).

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1967年「趙無極：新作展覽」巴黎 法蘭西畫廊
1969年「趙無極」蒙特婁 現代藝術博物館 該展覽還在以下地點展出1969年 魁北克 魁北克博物館
1973年「趙無極 繪畫」納沙泰爾 藝術史博物館
1981年「趙無極：中國油畫與水墨1950-1981」福岡 福岡市美術館 該展覽還在以下地點展出1981年 東京 日本橋藝廊；
1981年 福井 福井縣立博物館；1981年 京都國立近代美術館
京都；1981年 神奈 神奈川縣立近代美術館
1991年「趙無極 私人收藏1955-1989」艾克斯普羅旺斯瓦沙雷里基金會藝術館
1993年3月-5月「趙無極回顧展」台北 台北市立美術館
1992年「趙無極 油彩與水彩」里斯本 古本甘基金會
1994年3月-5月「趙無極：繪畫四十年 (1954-1994)」墨西哥城 Televisa文化基金會 A.C. 當代藝術文化中心
1996年1月-4月「趙無極回顧展」高雄 高雄市立美術館
1996年5月-7月「無極意象：趙無極回顧展」香港 香港藝術館
1998-1999年「趙無極繪畫六十年回顧 1935-1998」上海 上海博物館；該展覽還在以下地點展出 1999年 北京 中國美術館；1999年 廣東 廣東美術館
2003年「趙無極」巴黎 Galerie du Jeu de Paume
2013年「趙無極回顧展 (1920-2013)」洛迦諾 洛迦諾市政美術館

出版

1973年《趙無極 繪畫》展覽圖錄 法國 納沙泰爾 藝術史博物館 (圖版·第13圖)
1978年《趙無極》西班牙 巴塞羅那 Poligrafa與法國 巴黎 Hier et Demain (圖版 第174頁)
1981年《趙無極：中國油畫與水墨1950-1981》展覽圖錄 日本 福岡福岡市美術館 (圖版·第19圖)
1991年《趙無極 私人收藏 1955-1989》展覽圖錄 法國 艾克斯普羅旺斯 瓦沙雷里基金會 (圖版·第8圖·第16頁)
1992年《趙無極 油彩與水彩》展覽圖錄 葡萄牙 里斯本 古本甘基金會 (圖版 第8圖)
1993年《趙無極回顧展》台灣 台北 台北市立美術館 (圖版 第56頁)
1994年《趙無極：繪畫四十年 (1954-1994)》展覽圖錄 Pierre Schneider 著 Televisa文化基金會 墨西哥 墨西哥城 當代藝術文化中心 (圖版·第9圖·第84頁)
1996年《趙無極回顧展》展覽圖錄 台灣 高雄 高雄市立美術館 (圖版·第46圖·第152頁)
1996年《無極意象-趙無極回顧展》香港 香港藝術博物館 (圖版·第38圖·第111頁)
1998年《趙無極繪畫六十年回顧》中國 上海三聯書店 (圖版·第161頁)
2003年《趙無極》法國 巴黎 網球場美術館 (圖版·第114頁)
2005年《趙無極：中國油畫與水墨1948-2005》展覽圖錄 法國 比亞裡茨 Le Bellevue, Editions Hazan (圖版·第25圖·第60頁)
2013年《趙無極幸福生命1920-2013回顧展》展覽圖錄 瑞士 洛迦諾 洛迦諾市文化中心 (圖版·第96頁)
2017年《威廉·德庫寧 | 趙無極》展覽圖錄 美國 紐約 厲蔚閣 (圖版·第115頁)

此作品已登記在趙無極基金會之文獻庫

CHU TEH-CHUN

朱德群

(1920-2014)

Éclats (Brightness)

signed in Chinese, signed again and dated 'CHU TEH-CHUN 87.' (lower right); signed in Chinese, signed again, titled and dated "'Éclats" CHU TEH-CHUN le 30, janvier 1987' (on the reverse)

oil on canvas
162.5 x 129.5 cm. (64 x 51 in.)
Painted in 1987

HK\$7,000,000-10,000,000
US\$900,000-1,300,000

PROVENANCE

Galerie Gimaray, Paris
Paul & Patrick Declerck Auctioneers Douai, 28 June 1992,
lot 97
Private collection, Europe
Acquired from the above by the present owner

EXHIBITED

Liège, Musée d'Art Moderne de la Ville de Liège, Chu Teh-
chun, November - December 1988
Paris, Galerie Arlette Gimaray, Chu Teh-Chun, April - May
1989

LITERATURE

Chu Teh-Chun, exh. cat., Musée d'Art Moderne de la Ville de
Liège, Belgium, 1988 (illustrated, p. 17).
Chu Teh-Chun, exh. cat., Galerie Arlette Gimaray, Paris, 1989
(illustrated, p. 17).

The authenticity of the artwork has been confirmed by
Fondation Chu Teh-Chun (<https://chu-teh-chun.org>),
Geneva. This work is referenced in the archive of the
Fondation Chu Teh-Chun and will be included in the artist's
catalogue raisonné prepared by Fondation Chu Teh-Chun.

光輝

油彩 畫布
1987年作
款識：CHU TEH-CHUN 87. (右下)；
"Éclats" CHU TEH-CHUN le 30, janvier 1987 (畫背)

來源

巴黎 Gimaray畫廊
1992年6月28日 杜艾Paul & Patrick Declerck 拍賣 編號97
歐洲 私人收藏
現藏者購自上述來源

展覽

1988年11月-12月「朱德群」列日 列日現代美術館
1989年4月-5月「朱德群」巴黎 基瑪海畫廊

出版

1988年《朱德群》展覽圖錄 列日 列日現代美術館
(圖版, 第17頁)
1989年《朱德群》展覽圖錄 巴黎 基瑪海畫廊
(圖版, 第17頁)

此作品已經日內瓦朱德群基金會 (<https://chu-teh-chun.org>)
鑑定。此作品已被登記在朱德群基金會檔案內並將被納入朱德
群基金會編纂的藝術家圖錄。



HANS HARTUNG

漢斯·哈同

(1904-1989)

T1963-R4

signed and dated 'Hartung 63' (lower right)
vinyl on canvas
180. x 141.5 cm. (70 $\frac{7}{8}$ x 55 $\frac{3}{4}$ in.)
Painted in 1963

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Galerie de France, Paris
Private collection (acquired from the above, 1964)
Sotheby's London, 10 February 2011, lot 49
Perrotin, New York
Private collection, Canada
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie de France, Hans Hartung: 15 peintures,
1963-1964, June-July 1964.

This work is registered in the archives of the Fondation
Hartung Hartung and Anna-Eva Bergman under
no. T1963-R4 and will be included in the forthcoming
Hans Hartung Catalogue Raisonné being prepared by the
Fondation.

T1963-R4

乙烯顏料 畫布
1963年作
款識：Hartung 63 (右下)

來源

巴黎 法蘭西畫廊
私人收藏 (1964年購自上述畫廊)
2011年2月10日 倫敦 蘇富比 編號49
紐約 貝浩登
加拿大私人收藏
現藏者購自上述來源

展覽

1964年6月-7月「漢斯·哈同: 15 peintures, 1963-1964」巴黎
法蘭西畫廊

此作品已登記在Hartung Bergman基金會之文獻庫，註冊號為
T1963-R4，並將收錄於基金會籌備編纂的《漢斯·哈同作品
編年集》



WANG HUIQING

王懷慶

(B. 1944)

Halftone

signed in Chinese (upper right)
oil on canvas
145 x 112 cm. (57 1/8 x 44 1/8 in.)
Painted in 1998

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Lin & Keng Gallery, Taipei
Acquired from the above by the present owner

EXHIBITED

Taipei, National Museum of History, An Exhibition of Wang Huai Qing's Paintings, February - March 2008.
Seattle, Seattle Art Museum, Wang Huaiqing-A Painter's Painter in Contemporary China, November 2010 - April 2011.

LITERATURE

H. Wang, Wang Huaiqing, Artron Colour Printing, Beijing, 2004-2005 (illustrated, plate. 76, unpagged).
J. Ge (ed.), An Exhibition of Wang Huai Qing's Paintings, exh. cat., National Museum of History, Taipei, 2008 (illustrated, p.62-63).
T. Wang (ed.), Wang Huaiqing-A Painter's Painter in Contemporary China, exh. cat., Seattle Art Museum, Seattle, 2010 (illustrated, p. 112-113).

This work is accompanied by a certificate of authenticity issued by Lin & Keng Gallery.

濃入淡出

油彩 畫布
1998年作
款識：王懷慶（右上）

來源

台北 大未來畫廊
現藏者購自上述畫廊

展覽

2008年2月-3月「王懷慶畫展」台北 國立歷史博物館
2010年11月-2011年4月「走出故園-王懷慶藝術展」西雅圖 西雅圖藝術博物館

出版

2004-2005年《王懷慶》王懷慶著 北京 北京雅昌彩色印刷有限公司（圖版，第76圖，無頁數）
2008年《王懷慶畫展》展覽圖錄 戈思明編輯 台北 國立歷史博物館（圖版，第62-63頁）
2010年《王懷慶 走出故園》展覽圖錄 王田田編輯 西雅圖 西雅圖藝術博物館（圖版，第112-113頁）

此作品附大未來畫廊所開立之作品保證書



PANG JIUN

龐均

(B. 1936)

Kulangsu

signed and dated in Chinese '2017' (lower right)
oil on canvas
150.4 x 300 cm. (59¼ x 118¼ in.)
Painted in 2017
one seal of the artist

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE

Acquired directly from the artist by the present owner

鼓浪嶼

油彩 畫布
2017年作
款識：龐均 2017 (右下)
藝術家鈐印一枚

來源
現藏者直接購自藝術家



PAIK NAM-JUNE

白南準

(1932-2006)

Route 66

signed and dated "93 PAIK" (on top of the EXIT box)
mixed media sculpture
130 x 150 x 120 cm. (51½ x 59 x 47½ in.)
Executed in 1993

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE

Gift of the artist to the previous owner
Christie's Hong Kong, 30 May 2015, lot 3410
Acquired at the above sale by the present owner

EXHIBITED

Wrocław, WRO Art Centre, Nam June Paik - Driving Media,
25 November 2008-25 January 2009.
Düsseldorf, Museum Kunstpalast, Nam June Paik,
11 September-21 November 2010.
Liverpool, Tate Liverpool, FACT - Foundation for Art and
Creative Technology, 17 December 2010-13 March 2011.

LITERATURE

WRO Art Centre, Nam June Paik - Driving Media, Wrocław,
2008 (illustrated, cover).
Tate Publishing, Nam June Paik, London, 2010
(illustrated, p. 195).

66號公路

綜合媒材 雕塑
1993年作
款識：'93 PAIK (EXIT盒子頂部)

來源

藝術家贈予原藏者
2015年5月30日 香港 佳士得 編號3410
現藏者購自上述拍賣

展覽

2008年11月25日-2009年1月25日「白南準-駕駛媒體」
WRO藝術中心 弗羅茨瓦夫
2010年9月11日-11月21日「白南準」藝術宮博物館 杜塞爾多夫
2010年12月17日-2011年3月13日「FACT-Foundation for Art
and Creative Technology」泰特利物浦 利物浦

出版

2008年《白南準-駕駛媒體》WRO藝術中心 弗羅茨瓦夫
波蘭 (圖版·封面)
2010年《白南準》泰德出版 倫敦 英國 (圖版·第195頁)



CLAUDE LALANNE

克洛德·萊蘭

(1925-2019)

Les Grand Sphinx, 2000

gilt patinated bronze sculpture
each: 68 (H) x 142.5 x 59 cm. (26³/₄ x 56¹/₈ x 23¹/₄ in.)
monogrammed C.L., stamped LALANNE, numbered 2/8A
and 2/8B, and dated 2000 (on the side)

HK\$9,000,000-12,000,000
US\$1,200,000-1,500,000

PROVENANCE

Dorothee Lalanne, Paris
Her sale; Sotheby's Paris, 3 November 2022, lot 33
Acquired at the above sale by the present owner

LITERATURE

P. Kasmin, Claude & François-Xavier Lalanne: Art, Work, Life,
Skira Rizzoli, New York, 2012 (different edition illustrated,
n.p.).

獅身人面像，2000年

鍍金著色銅雕
款識：C.L. LALANNE 2/8A 2/8B 2000 (側面)

來源

巴黎 Dorothee Lalanne
2022年11月3日 巴黎 蘇富比 上述藏者之拍賣 編號33
現藏者購自上述拍賣

出版

2012年《克洛德和弗朗索瓦·沙維爾·萊蘭：Art, Work, Life》
P. Kasmin著 紐約 Skira Rizzoli出版社 (圖版為另一版數，
無頁碼)



JU MING

朱銘

(ZHU MING, 1938-2023)

Taichi Series – Single Whip

signed in Chinese (engraved on the proper right side)
wood sculpture
36.5 (H) x 59.5 x 25.1 cm. (14³/₈ x 23³/₈ x 9⁷/₈ in.)
Executed *circa* 1981

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

Kalos Gallery, Taipei
Acquired from the above by the present owner

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

太極系列 – 單鞭下勢

木雕 雕塑
款識：朱銘（刻於雕塑右側）
約1981年作

來源

台北 真善美畫廊
現藏者購自上述畫廊

此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書





21ST CENTURY EVENING SALE
二十一世紀 晚間拍賣

OPPOSITE PAGE: (Detail) Lot 63, Roy Lichtenstein, *Apple, Grapes, Grapefruit*, Painted in 1974.

HAYLEY BARKER

海莉·巴克

(B. 1973)

BOZO Front Porch

signed with the artist's signature, titled, and dated 'BOZO FRONT PORCH 2022' (on the overlap)
oil on linen
218.4 x 172.7 cm. (86 x 68 in.)
Painted in 2022

HK\$600,000-900,000
US\$78,000-120,000

PROVENANCE

BOZOMAG, Los Angeles
Private collection
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED

Los Angeles, BOZOMAG, BOZO HOUSE, July-September 2022.

BOZO 露台

油彩 麻布
2022年作
款識：藝術家簽名 BOZO FRONT PORCH 2022 (畫布翻折處)

來源

洛杉磯 BOZOMAG
私人收藏
亞洲私人收藏
現藏者購自上述來源

展覽

2022年7月-9月「BOZO HOUSE」洛杉磯 BOZOMAG



JONATHAN GARDNER

喬納森·加德納

(B. 1982)

A Passage of Light

signed and dated 'J. Gardner 2021' (on the reverse)
oil on linen
170.1 x 182.8 cm. (67 x 72 in.)
Painted in 2021

HK\$1,000,000-2,000,000
US\$130,000-260,000

PROVENANCE

Almine Rech, Paris
Acquired from the above by the present owner

EXHIBITED

Paris, Almine Rech, Jonathan Gardner: Living Image,
November - December 2021.

光之通道

油彩 麻布
2021年作
款識：J. Gardner 2021 (畫背)

來源

巴黎 阿爾敏·萊希
現藏者購自上述畫廊

展覽

2021年11月-12月 「喬納森·加德納：光之通道」 巴黎
阿爾敏·萊希



XIA YU

夏禹

(B. 1981)

Picking Up Files

signed in Chinese, titled and dated '2018' (on the reverse)
tempera on wood
220 x 200 cm. (86 $\frac{5}{8}$ x 78 $\frac{3}{4}$ in.)
Painted in 2018

HK\$380,000-680,000
US\$49,000-87,000

PROVENANCE

Hive Center for Contemporary Art, Beijing
Acquired from the above by the present owner

EXHIBITED

Shenzhen, Hive Center for Contemporary Art, Xia Yu:
Subjunctive Mood, 9 March - 14 April 2019.

撿文件的人

坦培拉 木板
2018年作
款識: 撿文件的人 夏禹 2018 (畫背)

來源

北京 蜂巢當代藝術中心
現藏者購自上述畫廊

展覽

2019年3月9日 - 4月14日「夏禹: 虛擬語氣」深圳 蜂巢當代
藝術中心



MARINA PEREZ SIMÃO

瑪麗娜·佩雷斯·西芒

(B. 1981)

Untitled

signed and dated 'MARINA PEREZ SIMÃO 23.8.21'
(on the reverse)
oil on canvas
160 x 200 cm. (63 x 78¾ in.)
Painted in 2021

HK\$700,000-1,200,000
US\$90,000-150,000

PROVENANCE

Mendes Wood DM, Brussels
Private collection, Asia
Acquired directly from the above by the present owner

無題

油畫 畫布
2021年作
款識: MARINA PEREZ SIMÃO 23.8.21 (畫背)

來源

布魯塞爾 Mendes Wood DM
亞洲 私人收藏
現藏者直接購自上述來源



BEN SLEDESENS

賓·斯萊森斯

(B. 1991)

Het Hazenpad

signed 'B.S.' (lower right); signed and dated 'BEN SLEDESENS 2019-2020' (on the reverse)
oil, acrylic and spray paint on canvas
200 x 170 cm. (78¾ x 66⅞ in.)
Painted in 2019-2020

HK\$200,000-400,000
US\$26,000-51,000

PROVENANCE

Tim Van Laere Gallery, Antwerp
Acquired from the above by the present owner

EXHIBITED

Antwerp, Tim Van Laere Gallery, Enjoy And Take Care!, 11 June - 11 July 2020.

LITERATURE

Enjoy and Take Care, exh. cat., Tim Van Laere Gallery, Antwerp, 2020 (installation view illustrated, unpagged; illustrated, unpagged).

野兔小徑

油彩 壓克力 噴漆 畫布
2019-2020年作
款識：B.S. (右下)；BEN SLEDESENS 2019-2020 (畫背)

來源

安特衛普Tim Van Laere 畫廊
現藏者購自上述畫廊

展覽

2020年6月11日 - 7月11日 「盡歡，保重！」 安特衛普 Tim Van Laere畫廊

出版

2020年《盡歡，保重！》展覽圖錄 安特衛普 Tim Van Laere畫廊
(展覽現場圖，無頁數；圖版，無頁數)



CUI JIE

崔潔

(B. 1983)

Worker Cultural Palace in Dongguan

oil on canvas
150 x 200 cm. (59¼ x 78¾ in.)
Painted in 2014

HK\$400,000-600,000
US\$52,000-77,000

PROVENANCE

Leo Xu Projects, Shanghai
Acquired from the above by the present owner

EXHIBITED

Shanghai, Leo Xu Projects, Cui Jie: The Proposals for Old and New Urbanism, November 2014 – January 2015.

LITERATURE

Phaidon Editors (ed.), Vitamin P3: New Perspectives in Painting, Phaidon Press Limited, London, 2016 (illustrated, p. 76-77).

東莞工人文化宮

油彩 畫布
2014年作

來源
上海 Leo Xu Projects畫廊
現藏者購自上述畫廊

展覽
2014年11月– 2015年1月「崔潔-新舊都市方案」上海 Leo Xu Projects畫廊

出版
2016年《Vitamin P3: New Perspectives in Painting》Phaidon Editors編輯 倫敦 Phaidon Press Limited (圖版·第76-77頁)



KEI IMAZU

今津景

(B. 1980)

Broken Image

signed, titled and dated 'Kei Imazu 2015 "Broken Image"' (on the reverse)
oil on canvas
162 x 227.3 cm. (63¾ x 89½ in.)
Painted in 2015

HK\$600,000-900,000
US\$78,000-120,000

PROVENANCE

Yamamoto Gendai, Tokyo
Acquired from the above by the present owner

EXHIBITED

Tokyo, Yamamoto Gendai, Repatriation, 16 - 30 January 2016.

破碎的影像

油彩 畫布
2015年作
款識：Kei Imazu 2015 "Broken Image" (畫背)

來源

東京 山本現代畫廊
現藏者購自上述畫廊

展覽

2016年1月16日 - 30日「歸來」東京 山本現代畫廊



◊58 **LOIE HOLLOWELL**
洛伊·霍洛韋爾

(B. 1983)

*Linked Lingams in Orange, Yellow,
Purple and Blue*

signed, titled and dated "Loie Hollowell "Linked Lingams in orange, yellow, purple and blue" 2018" (on the reverse)
oil, acrylic, sawdust, and high-density foam on linen
mounted on panel
121.9 x 91.4 x 8.9 cm. (48 x 36 x 3½ in.)
Executed in 2018

HK\$6,200,000-8,200,000
US\$800,000-1,100,000

PROVENANCE

Pace Gallery
Private collection
Acquired from the above by the present owner

連接的林伽 (橙，黃、紫、藍色)

油彩 壓克力 木屑 高密度泡沫 麻布 裱於木板
2018年作
款識： Loie Hollowell "Linked Lingams in orange, yellow,
purple and blue" 2018 (畫背)

來源

佩斯畫廊
私人收藏
現藏者購自上述來源



JIA AILI

賈藹力

(B. 1979)

Devil Lavender

signed with the artist's initials and dated 'JAL.2007.'
(upper left)
oil on canvas
170 x 269.2 cm. (66 $\frac{7}{8}$ x 106 in.)
Painted in 2009

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Michael Ku Gallery, Taipei
Acquired from the above by the present owner

魔鬼薰衣草

油彩 畫布
2009年作
款識: JAL.2009 (左上)

來源
台北 谷公館
現藏者購自上述畫廊



EXHIBITED

Taipei, Michael Ku Gallery, Jia Aili, August 2009.

LITERATURE

M. Ku (ed.), Jia Aili, exh. cat., Michael Ku Gallery, Taipei, 2009 (illustrated, unpagued).

F. Fryns (ed.), Jia Aili: Stardust Hermit, Hatje Cantz, Berlin, 2017 (illustrated, p. 50-51).

展覽

2009年8月「賈誦力」台北 谷公館

出版

2009年《賈誦力》展覽圖錄 谷浩宇 著 台北 谷公館當代藝術 (圖版·無頁數)

2017年《賈誦力: 星辰隱士》F. Fryns 編輯 柏林 Hatje Cantz 出版社 (圖版·第50-51頁)



60 **DEREK FORDJOUR**
德里克·福喬

(B. 1974)

Six Hand Stand

signed and dated 'FORDJOUR '18' (on the reverse)
acrylic, charcoal and oil pastel on newspaper
183 x 122 cm. (72 x 48 in.)
Executed in 2018

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE

Josh Lilley Gallery, London
Acquired from the above by the present owner

六手倒立

壓克力 炭筆 油畫棒 報紙
2018年作
款識：FORDJOUR '18 (畫背)

來源

倫敦 Josh Lilley畫廊
現藏者購自上述畫廊



◊61 **YAYOI KUSAMA**
草間彌生

(B. 1929)

Buds

signed, titled, and dated 'BUDS 1987 YAYOI KUSAMA' (on the reverse of panel 1/3); signed, titled, and dated 'YAYOI KUSAMA 1987 BUDS' (on the reverse of panel 2/3); signed, titled, and dated 'BUDS YAYOI KUSAMA 1987 Yayoi Kusama' (on the reverse of panel 3/3)
acrylic on canvas (triptych)
each: 194 x 130 cm. (76 $\frac{3}{8}$ x 11 $\frac{3}{4}$ in.)
overall: 194 x 390 cm. (76 $\frac{3}{8}$ x 153 $\frac{1}{2}$ in.)
Painted in 1987

HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE

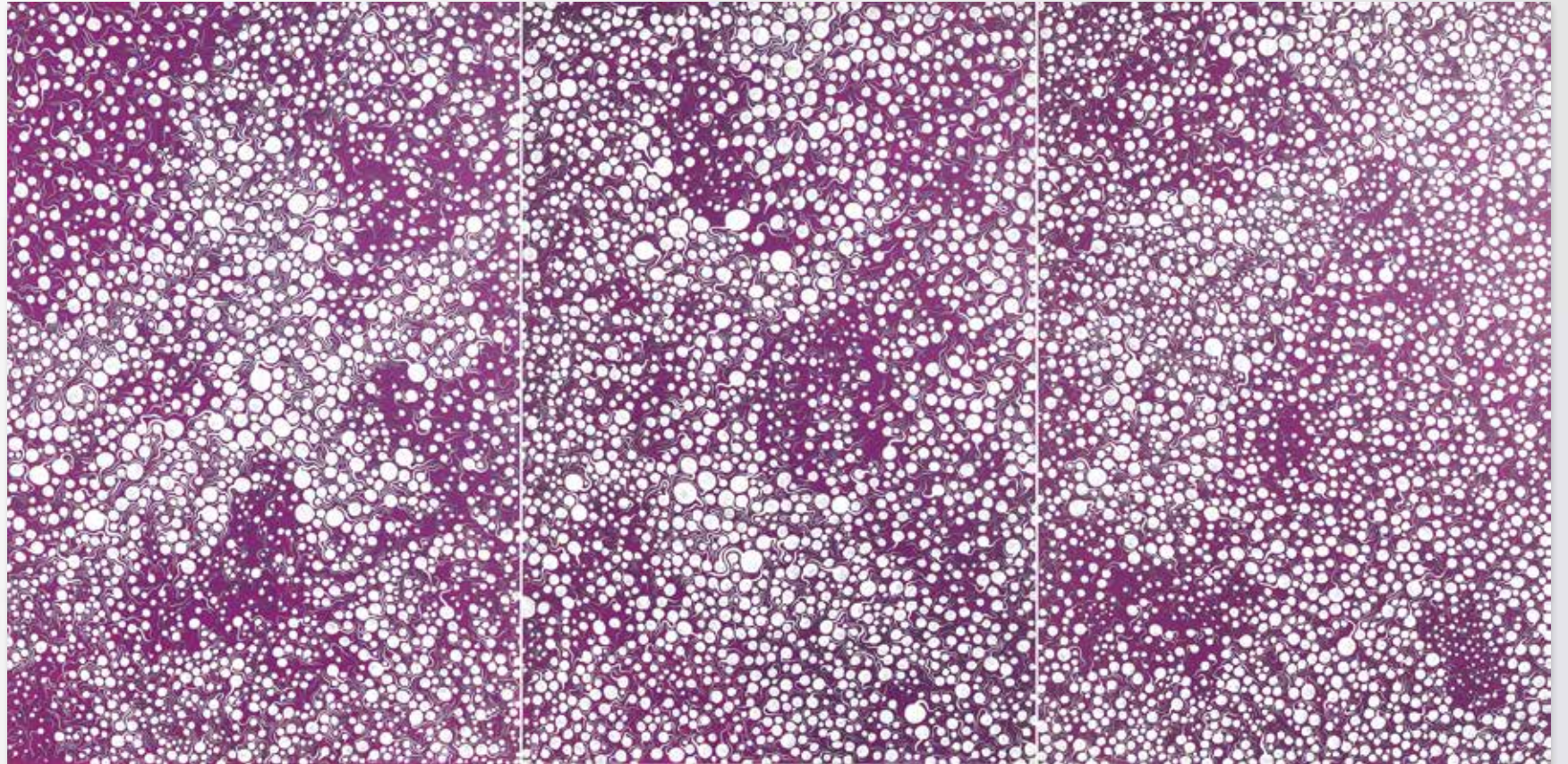
Gallery TE, Tokyo
Gallery HAM, Nagoya
Private collection, Asia (acquired from the above)
Acquired from the above by the present owner

芽

壓克力 畫布 (三聯作)
1987年作
款識: 'BUDS 1987 YAYOI KUSAMA' (1/3聯畫背);
'YAYOI KUSAMA 1987 BUDS' (2/3聯畫背);
'BUDS YAYOI KUSAMA 1987 Yayoi Kusama' (3/3聯畫背)

來源

東京 TE畫廊
名古屋 HAM畫廊
亞洲私人收藏 (購自上述畫廊)
現藏者購自上述來源



EXHIBITED

Tokyo, The Sogetsu Art Museum, Bursting Galaxies, September - October 1992. This exhibition later travelled to Niigata, Niigata City Art Museum, November - December 1992.

Tokyo, Museum of Contemporary Art, YAYOI KUSAMA NEW YORK/TOKYO - Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, 29 April - 4 July 1999.

LITERATURE

Sogetsu Art Museum, Tokyo / Committee of the Exhibition of Yayoi Kusama, Yayoi Kusama, exh. cat., Sogetsu Art Museum, Tokyo, 1992 (illustrated, p. 86-87).

Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, exh. cat., Museum of Contemporary Art Tokyo, Tokyo, 1999 (illustrated, p. 116-117).

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

展覽

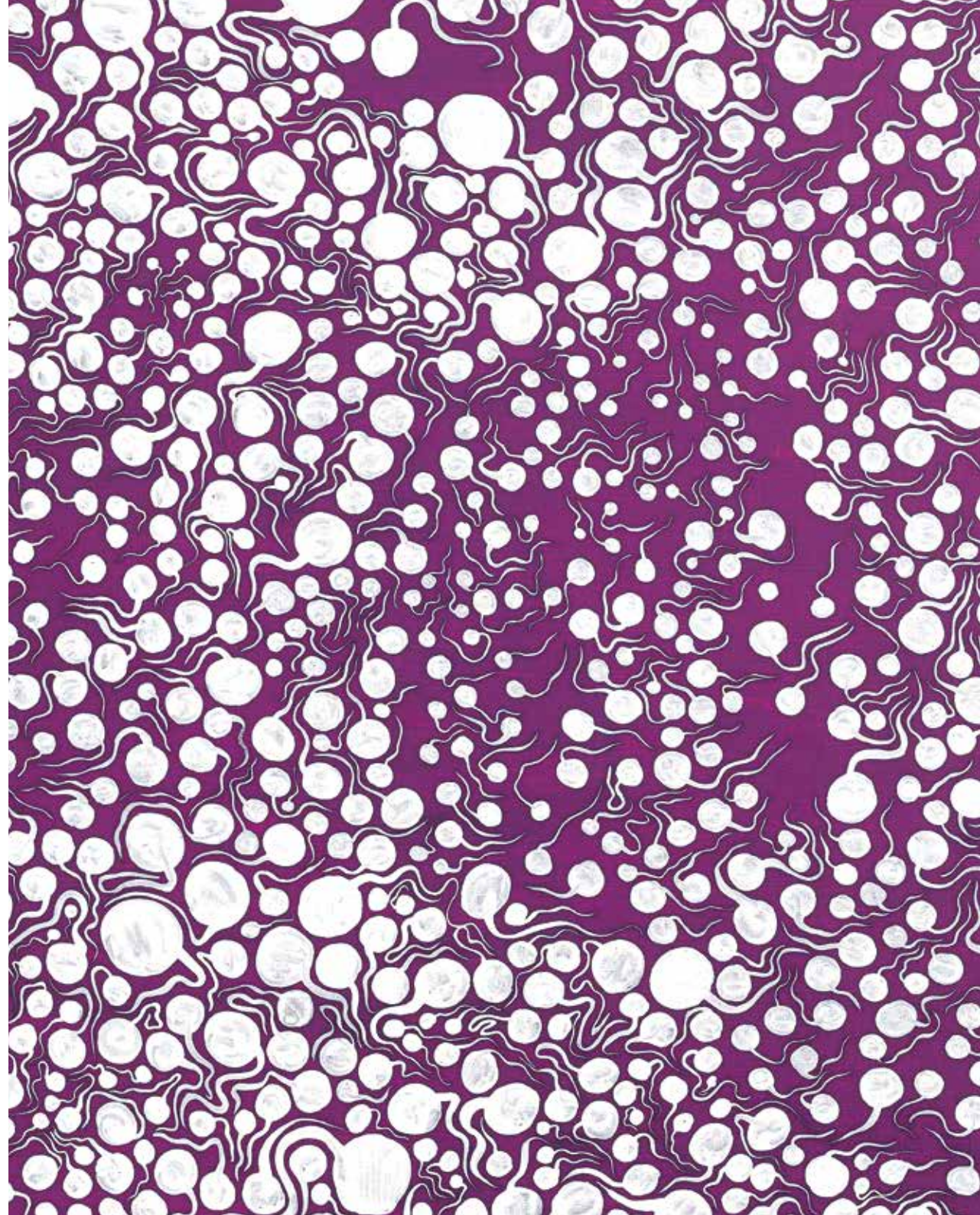
1992年9月-10月「爆裂銀河」東京 草月美術館 此展覽還在以下地點展出 1992年11月-12月 新潟 新潟市美術館 1999年4月29日-7月4日「草間彌生 紐約/東京 - 永恆的愛：草間彌生1958-68/盛放：在日本的歲月」東京 東京都現代美術館

出版

1992年《草間彌生》展覽圖錄 東京 草間彌生展覽實行委員會 (圖版·第86-87頁)

1999年《永恆的愛：草間彌生1958-68/盛放：在日本的歲月》展覽圖錄 東京 東京都現代美術館 (圖版·第116-117頁)

此作品附有藝術家工作室所開立之藝術品註冊卡



YAYOI KUSAMA

草間彌生

(B. 1929)

Fruits [EPSOB]

signed, titled and dated 'EPSOB FRUITS YAYOI KUSAMA 2011' (on the reverse)
acrylic on canvas
112 x 145.5 cm. (44 $\frac{1}{8}$ x 57 $\frac{1}{4}$ in.)
Painted in 2011

HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE

Victoria Miro, London
Private collection
Opera Gallery, Paris
Private collection
Phillips Hong Kong, 3 December 2020, lot 10
Acquired at the above sale by the present owner

EXHIBITED

London, Victoria Miro, Yayoi Kusama: New Paintings & Sculpture, June - July 2011.
Hong Kong, Opera Gallery, Infinity in the Universe of Yayoi Kusama, May - June 2012.

LITERATURE

Infinity in the Universe of Yayoi Kusama, exh. cat., Opera Gallery, Hong Kong, 2012 (illustrated, p. 36-37).

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

水果 [EPSOB]

壓克力 畫布
2011年作
款識：EPSOB FRUITS YAYOI KUSAMA 2011 (畫背)

來源

倫敦 Victoria Miro畫廊
私人收藏
巴黎 奧佩拉畫廊
私人收藏
2020年12月3日 香港 富藝斯 編號10
現藏者購自上述拍賣

展覽

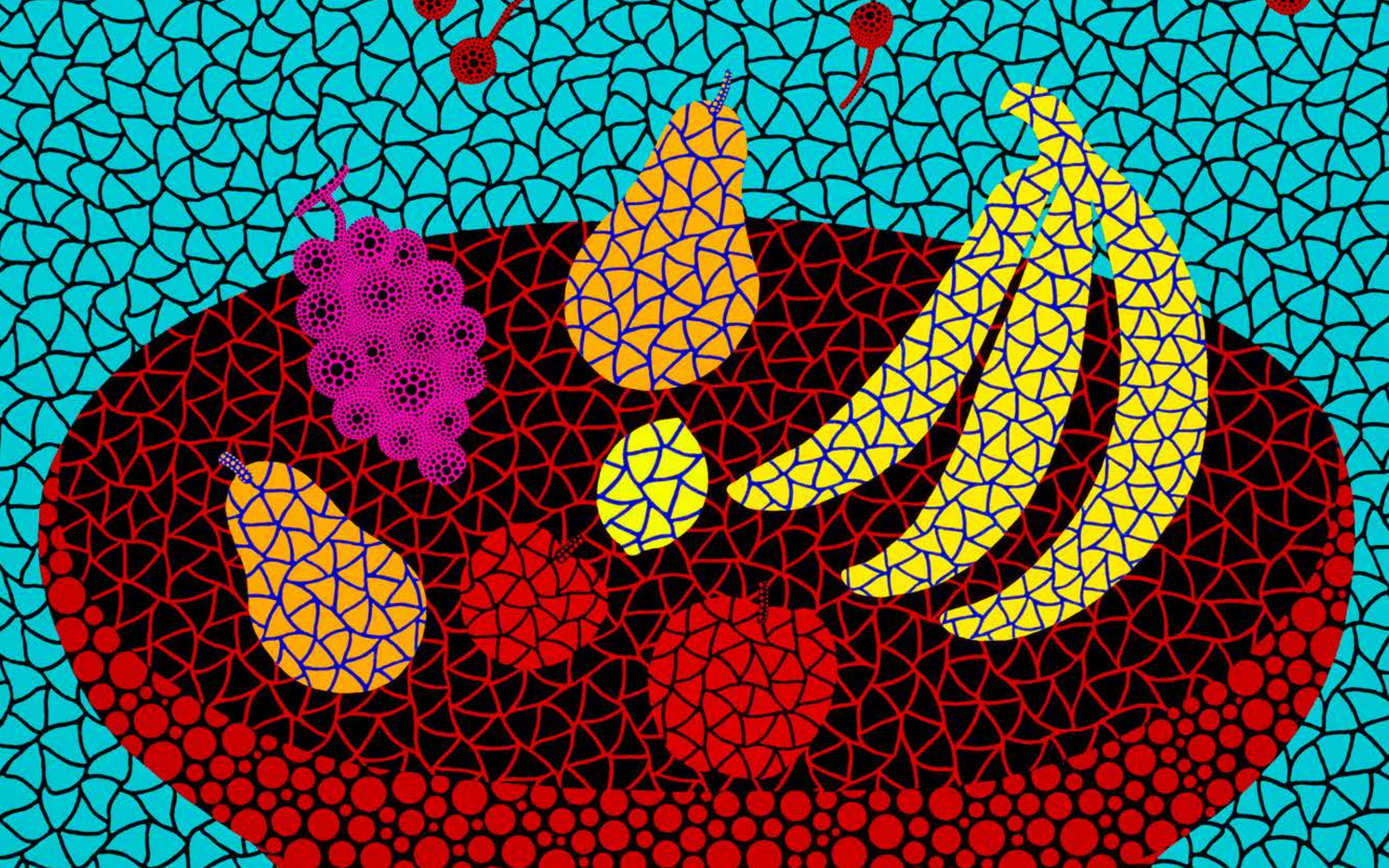
2011年6月- 7月「草間彌生：新繪畫和雕塑」 倫敦 Victoria Miro畫廊
2012年5月- 6月「草間彌生的無限宇宙」 香港 奧佩拉畫廊

出版

2012年《草間彌生的無限宇宙》展覽圖錄 香港 奧佩拉畫廊 (圖版, 第36-37頁)

此作品附藝術家工作室所簽發之藝術品註冊卡





ROY LICHTENSTEIN

羅伊·李奇登斯坦

(1923-1997)

Apple, Grapes, Grapefruit

signed and dated 'rf Lichtenstein '74' (on the reverse)
acrylic, oil, and graphite on canvas
101.9 x 137.2 cm. (40 $\frac{1}{8}$ x 54 in.)
Painted in 1974

HK\$15,800,000-25,800,000
US\$2,000,000-3,300,000

PROVENANCE

Leo Castelli Gallery, New York
The Mayor Gallery, London
Lord and Lady Jacobs, London (acquired from the above,
1974)
Their sale; Christie's London, 30 June 2015, lot 10
Acquired at the above sale by the present owner

EXHIBITED

London, The Mayor Gallery, Roy Lichtenstein: Recent
Paintings, April-May 1974.
New York, Gagosian Gallery, Roy Lichtenstein: Still Lifes,
May-July 2010.

LITERATURE

Roy Lichtenstein: Recent Paintings, exh. cat., The Mayor
Gallery, London, 1974 (illustrated, n.p., no. 2).
N. Gosling, 'Taking the Art World's Blood Pressure,' The
Observer, 14 April 1974 (installation view illustrated, p. 30).
J. Ollie and T. del Renzio, 'London,' art and artists, vol. 9, no.
3, June 1974 (illustrated, p. 40).
J. Cowart, Roy Lichtenstein 1970-1980, exh. cat., The Saint
Louis Art Museum, 1981 (illustrated, p. 52).
S. Ratibor (ed.), Roy Lichtenstein: Still Lifes, exh. cat.,
Gagosian Gallery, New York, 2010 (illustrated, pp. 91 and
218).
A. Theil (ed.), Roy Lichtenstein: A Catalogue Raisonné,
digital, ongoing (illustrated, no. RLCR 2248).

蘋果、葡萄、葡萄柚

壓克力 油彩 石墨 畫布
1974年作
款識：rf Lichtenstein '74 (畫背)

來源

紐約 Leo Castelli 畫廊
倫敦 The Mayor 畫廊
倫敦 Lord and Lady Jacobs (1974年購自上述畫廊)
2015年6月30日 倫敦 佳士得 上述藏者之拍賣 編號10
現藏者購自上述拍賣

展覽

1974年4月-5月「羅伊·李奇登斯坦：近期畫作」倫敦
The Mayor 畫廊
2010年5月-7月「羅伊·李奇登斯坦：靜物」紐約 高古軒 畫廊

出版

1974年《羅伊·李奇登斯坦：近期畫作》展覽圖錄 倫敦 The
Mayor 畫廊 (圖版·無頁碼·編號2)
1974年4月14日《測量藝術世界的血壓》《觀察家報》N.
Gosling著 (現場圖·第30頁)
1974年6月《倫敦》《藝術與藝術家 第9卷 第3冊》J. Ollie及
T. del Renzio著 (圖版·第40頁)
1981年《羅伊·李奇登斯坦1970-1980》展覽圖錄 J. Cowart著
聖路易斯藝術博物館 (圖版·第52頁)
2010年《羅伊·李奇登斯坦：靜物》展覽圖錄 S. Ratibor編輯
紐約 高古軒 畫廊 (圖版·第99·218頁)
《羅伊·李奇登斯坦全集》電子版 A. Theil編輯 (圖版·編號
RLCR2248)



NICOLAS PARTY

尼古拉斯·帕蒂

(B. 1980)

Still Life with a Ribbon

signed and dated 'Nicolas Party 2012' (on the reverse)
oil on canvas
100.5 x 150.3 cm. (39⁵/₈ x 59¹/₈ in.)
Painted in 2011-2012

HK\$22,000,000-28,000,000
US\$2,900,000-3,600,000

PROVENANCE

The Modern Institute, Glasgow
Private collection
Private collection, USA
Hauser & Wirth
Private collection
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED

Glasgow, The Modern Institute, Nicolas Party: Still Life oil paintings and Landscape watercolours, April – May 2013.

LITERATURE

S. Aquin, S. Banz, A. Subotnick, and M. Hyde, Nicolas Party, Phaidon Press, London, 2021 (illustrated, p. 23).

靜物與絲帶

油彩 畫布
2011–2012 年作
款識：Nicolas Party 2012 (畫背)

來源

格拉斯哥 The Modern Institute
私人收藏
美國私人收藏
豪瑟沃斯畫廊
私人收藏
亞洲私人收藏
現藏者購自上述來源

展覽

2013年4月–5月「尼古拉斯·帕蒂：靜物油畫及風景水彩畫」
格拉斯哥 The Modern Institute

出版

2021年《尼古拉斯·帕蒂》S. Aquin, S. Banz, A. Subotnick和
M. Hyde合著 倫敦 Phaidon出版社 (圖版·第23頁)





YOSHITOMO NARA

奈良美智

(B.1959)

Portrait of AE

signed with artist's signature, titled, inscribed and dated
'Portrait of AE 09 Amelia Earhart' (on the reverse)
acrylic on canvas
image: 80.5 x 65 cm. (31 $\frac{3}{4}$ x 25 $\frac{5}{8}$ in.)
framed: 101 x 86.3 cm. (39 $\frac{3}{4}$ x 34 in.)
Painted in 2009

HK\$28,000,000-38,000,000
US\$3,600,000-4,900,000

PROVENANCE

Marianne Boesky Gallery, New York
Private collection
Sotheby's New York, 12 November 2015, lot 425
Private collection, Asia
Sotheby's Hong Kong, 30 September 2018, lot 1069
Acquired at the above sale by the present owner

EXHIBITED

New York, Marianne Boesky Gallery, Yoshitomo Nara, 28
February - 28 March 2009.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume
I, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, p.216).

艾美莉亞·艾爾哈特肖像

壓克力 畫布
2009年作
款識：藝術家簽名 Portrait of AE 09 Amelia Earhart (畫背)

來源

紐約 Marianne Boesky 畫廊
私人收藏
2015年11月12日 紐約 蘇富比 編號425
亞洲 私人收藏
2018年9月30日 香港 蘇富比 編號1069
現藏者購自上述拍賣

展覽

2009年2月28日 - 3月28日「奈良美智」紐約 Marianne
Boesky 畫廊

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫、雕塑、版畫、攝影
作品 1984-2010》東京 美術出版社 (圖版, 第216頁)





66 YOSHITOMO NARA
奈良美智

(B.1959)

Rock You!

signed with artist's signature and dated '2006' (on the reverse)
acrylic on wood board
162 x 162 cm. (63¾ x 63¾ in.)
Painted in 2006

HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE

Tomio Koyama Gallery, Tokyo
Private collection
Christie's London, 1 July 2010, lot 116
Private collection, Asia
Sotheby's Hong Kong, 5 October 2014, lot 1055
Acquired at the above sale by the present owner

EXHIBITED

Aomori, Yoshii Brick Brewhouse, Yoshitomo Nara + Graf: A to Z, July- October, 2006

LITERATURE

Yoshitomo Nara: The Complete Works 1984 - 2010, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate B-2006-005, p. 232).

搖滾！

壓克力 木板
2006 年作
款識：藝術家簽名 2006 (畫背)

來源

東京 小山登美夫畫廊
私人收藏
2010年7月1日 倫敦 佳士得 編號 116
亞洲 私人收藏
2014年10月5日 香港 蘇富比 編號1055
現藏者購自上述拍賣

展覽

2006年7月-10月「YOSHITOMO NARA + Graf: A to Z」青森 吉井酒造煉瓦倉庫

出版

2011年《奈良美智作品全集 1984 - 2010》東京 株式會社美術出版社(圖版·第232頁·第B-2006-005圖)



ROCK



LIU YE

劉野

(B. 1964)

Xiao Fang and Piggy

signed in Chinese, signed again, and dated '2002 Liu Ye'
(lower right)
acrylic on canvas
60 x 60 cm. (23³/₈ x 23³/₈ in.)
Painted in 2002

HK\$8,000,000-12,000,000
US\$1,100,000-1,500,000

PROVENANCE

Schoeni Gallery, Hong Kong
Private collection
Beijing Council International, 1 December 2007, lot 886
Private collection
Poly Beijing, 16 December 2017, lot 4442
Private collection
Acquired from the above by the present owner

EXHIBITED

Beijing, Triumph Art Space, New Covenant: Exhibition of Early Works by Contemporary Chinese Artists, March-April 2008.
Hong Kong, Lévy Gorvy Dayan & Wei, Portraits Go Pop!, January – March 2024.

LITERATURE

H. Binks and M. Schoeni (ed.), Liu Ye: Red Yellow Blue, exh. cat., Schoeni Art Gallery, Hong Kong, 2003 (illustrated, p. 46).
Y.M. Hu (ed.), 'Art China', Hi Art, December 2008 (illustrated, p.61).
C.Noë (ed.), Liu Ye: Catalogue Raisonné: 1991-2015, Hatje Cantz, Ostfildern, 2015 (illustrated, plate 02-13, p. 306).

小芳抱豬

壓克力 畫布
2002年作
款識：2002 野 Liu Ye (右下)

來源

香港 少勵畫廊
私人收藏
2007年12月1日 北京 匡時國際 編號886
私人收藏
2017年12月16日 北京 保利 編號4442
私人收藏
現藏者購自上述來源

展覽

2008年3月-4月 「新約中國當代藝術家早期作品展」 北京 凱旋藝術空間
2024年1月-3月 「紅男綠女」 香港 厲蔚閣

出版

2003年《紅黃藍》展覽圖錄 H. Brinks及M.Schoeni編輯 香港 少勵畫廊 (圖版, 第46頁)
2008年12月《Art China》《Hi 藝術》(圖版, 第61頁)
2015年《劉野: 圖錄全集 1991-2015》C.Noë 編輯 奧斯特菲爾登Hatje Cantz 出版社 (圖版, 第02-13圖, 第306頁)



◊68 YAYOI KUSAMA
草間彌生

(B. 1929)

Untitled (Pumpkin Sculpture)

signed and dated 'YAYOI KUSAMA 2013' (on the side)
urethane on Fiber Reinforced Plastics, sculpture
205 (H) x 210 x 210 cm. (80¾ x 82½ x 82½ in.)
Executed in 2013

HK\$40,000,000-60,000,000
US\$5,200,000-7,700,000

PROVENANCE

OTA Fine Arts, Tokyo
Acquired from the above by the present owner

無題 (南瓜雕塑)

著色 強化玻璃纖維塑料 雕塑
2013年作
款識： YAYOI KUSAMA 2013 (側面)

來源

東京 大田秀則畫廊
現藏者購自上述畫廊



EXHIBITED

Daegu, Daegu Art Museum, Kusama Yayoi: A Dream I Dreamed, July - November 2013. This exhibition later traveled Shanghai, Museum of Contemporary Art, December 2013 - March 2014; Seoul, Seoul Arts Centre, May - June 2014; Kaohsiung, Kaohsiung Museum of Fine Arts, February - May 2015; Taichung, National Taiwan Museum of Fine Arts, June - August 2015.

LITERATURE

Kusama Yayoi: A Dream I Dreamed, exh. cat., Daegu Art Museum, Daegu, 2013 (illustrated, n.p.).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Museum of Contemporary Shanghai, Shanghai, 2013 (illustrated, p. 59-60, 95).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Seoul Arts Center, Seoul, 2014 (illustrated, n.p.).

Kusama Yayoi: A Dream I Dreamed, exh. cat., National Taiwan Museum of Fine Arts, Taichung, 2015 (illustrated, p.80-83, 196).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Kaohsiung Museum of Fine Arts, Kaohsiung, 2015 (illustrated, p.80-83, 196).

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

展覽

2013年7月-11月「草間彌生: 夢我所夢」大邱 大邱美術館此展覽還在以下地點展出 2013年12月-2014年3月上海 當代藝術博物館; 2014年5月-6月 首爾 首爾藝術殿堂; 2015年2月-5月高雄 高雄市立美術館; 2015年6月-8月 台中 國立台灣美術館

出版

2013年《草間彌生——我的一個夢》展覽圖錄 大邱 大邱美術館 (圖版, 無頁數)

2013年《草間彌生——我的一個夢》展覽圖錄 上海 上海當代藝術館 (圖版, 第59-60, 95頁)

2014年《草間彌生——我的一個夢》展覽圖錄 首爾 首爾藝術中心 (圖版, 無頁數)

2015年《草間彌生——夢我所夢》展覽圖錄 台中 國立台灣美術館 (圖版, 第80-83, 196頁)

2015年《草間彌生——夢我所夢》展覽圖錄 高雄 高雄市立美術館 (圖版, 第80-83, 196頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



ANDY WARHOL

安迪·沃荷

(1928-1987)

Flowers

numbered 'PA 53.002' (on the stretcher)
acrylic and silkscreen ink on canvas
208.3 x 208.3 cm. (82 x 82 in.)
Painted in 1965

HK\$62,800,000-92,800,000
US\$8,000,000-12,000,000

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York
Gagosian Gallery, New York (acquired from the above)
Private collection, New York, 1994
Gagosian Gallery, New York
Acquired from the above by the present owner

花

壓克力 絲網印刷油墨 畫布
1965年作
款識：PA 53.002 (內框)

來源

紐約 安迪·沃荷視覺藝術基金會
紐約 高古軒 畫廊 (者購自上述來源)
1994年 紐約 私人收藏
紐約 高古軒 畫廊
現藏者購自上述畫廊



EXHIBITED

Philadelphia, Institute of Contemporary Art, Andy Warhol, October-November 1965.

New York, Museum of Modern Art, Andy Warhol: A Retrospective, February-May 1989. This exhibition later travelled to Art Institute of Chicago, June-August 1989; London, Hayward Gallery, September-November 1989; Paris, Musée national d'art moderne, Centre Georges Pompidou, June-September 1990.

Montreal Museum of Fine Arts, Pop Art, October 1992-January 1993.

LITERATURE

C. Ratcliff, 'Andy Warhol: Inflation Artist,' Artforum, March 1985 (illustrated, p. 69).

Pop Art, exh. cat., Montreal Museum of Fine Arts, 1992 (illustrated, p. 121, fig. 80, no. 200).

G. Frei and N. Printz (eds.), The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, vol. 2B, Phaidon Press, London, 2004 (illustrated, p. 160, no. 1817).

J. Verlaine, Daniel Templon: Une histoire d'art contemporain, Flammarion, Paris, 2016 (installation view illustrated, p. 255).

展覽

1965年10月-11月「安迪·沃荷」費城賓夕法尼亞大學當代藝術學院

1989年2月-5月「安迪·沃荷回顧展」紐約現代藝術博物館 此展覽還在以下地點展出1989年6月-8月芝加哥藝術學院；1989年9月-11月倫敦海沃德美術館；1990年6月-9月巴黎龐畢度中心國家現代藝術博物館

1992年10月-1993年1月「波普藝術」蒙特利爾美術館

出版

1985年3月(安迪·沃荷:膨脹藝術家)《藝術論壇》

C. Ratcliff著(圖版,第69頁)

1992年《馬克·布拉福》展覽圖錄蒙特利爾美術館

(圖版,第121頁,第80圖,編號200)

2004年《安迪·沃荷圖錄:畫作與雕塑 1964-1969》第2B冊

G. Frei及N. Printz編輯倫敦Phaidon Press出版社

(圖版,第160頁,編號1817)

2016年《Daniel Templon: Une histoire d'art contemporain》

J. Verlaine著巴黎Flammarion出版社(現場圖,第255頁)





70 YAYOI KUSAMA 草間彌生

(B. 1929)

Between Heaven and Earth

signed, signed again, titled and dated 'yayoi kusama 1987 BETWEEN HABEN AND EARTH' (on the reverse of each panel)
soft sculpture on wood (set of five)
Each: 180 x 180 cm. (70 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in.)
Executed in 1987

HK\$18,000,000-28,000,000
US\$2,400,000-3,600,000

天與地之間

軟雕塑 木板 畫框 (五聯屏)
1987年作
款識: 天と地の間 BETWEEN HABEN AND EARTH 1987年
yayoi kusama 草間彌生 (每聯畫背)

PROVENANCE

Fuji Television Gallery, Tokyo
Moma Contemporary, Fukuoka
Komagane Kogen Art Museum, Komagane
Private collection, Asia
Sotheby's Hong Kong, 2 October 2016, Lot 1066
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Fuji Television Gallery, Yayoi Kusama: Soul Burning Flashes, 3 - 28 June 1988.
Tokyo, Museum of Contemporary Art, YAYOI KUSAMA NEW YORK/TOKYO - Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, 29 April - July 1999.
Hong Kong, M+ Museum, Yayoi Kusama: 1945 to Now, November 2022 - May 2023. This exhibition later travelled to Guggenheim Bilbao, June - August 2023.

LITERATURE

Fuji Television Gallery, Yayoi Kusama: Soul Burning Flashes, exh. cat., Fuji Television Gallery, Tokyo, 1988 (inside cover, illustrated, unpagged).
Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, exh. cat., Museum of Contemporary Art Tokyo, Tokyo, 1999 (illustrated, p.108)
Yayoi Kusama, New York, Phaidon, 2017 (illustrated, p.30).
Yayoi Kusama: 1945 to Now, exh. cat., M+ Museum, Hong Kong, 2023 (illustrated, p. 186-187).

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

來源

東京 富士電視畫廊
福岡 Moma Contemporary 畫廊
駒根 駒根高原美術館
亞洲 私人收藏
2016年10月2日 蘇富比 香港 編號1066
現藏者購自上述拍賣

展覽

1988年6月3-28日「草間彌生：靈魂燃燒的焰火」東京 富士電視畫廊
1999年4月29日-7月4日「永恆的愛：草間彌生1958-68/盛放：在日本的歲月」東京 東京都現代美術館
2022年11月-2023年5月「草間彌生：一九四五年至今」香港 M+博物館 此展覽還在以下地點展出 2023年6 - 8月 畢爾包古根漢美術館

出版

1988年《草間彌生：靈魂燃燒的焰火》展覽圖錄 東京 富士電視畫廊 (封面內頁, 圖版, 第14頁)
1999年《永恆的愛：草間彌生1958-68/盛放：在日本的歲月》展覽圖錄 東京 東京都現代美術館 (圖版, 第108頁)
2017年《草間彌生》紐約 Phaidon出版社 (圖版, 第30頁)
2023年《草間彌生：一九四五年至今》展覽圖錄 香港 M+博物館 (圖版, 第186-187頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



71 **YAYOI KUSAMA**
草間彌生

(B. 1929)

Untitled

signed and dated 'Yayoi Kusama 1968' (on the back of the chair leg)
sewn stuffed fabric, wooden stool, paint, sculpture
76.2 (H) x 60.9 x 60.9 cm. (30 x 24 x 24 in.)
Executed in 1968

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE

Private collection, New York
Private collection (acquired from the above)
Traumata: Bourgeois / Kusama, Sotheby's London, February - April 2017
Acquired from the above by the present owner

EXHIBITED

Bueno Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA) - Fundación Costantini, Yayoi Kusama: Obsession Infinita, June - September 2013. This exhibition later travelled to Rio de Janeiro, Centro Cultural Banco do Brasil, October 2013 - January 2014; Brasília, Centro Cultural Banco do Brasil, February - April 2014; São Paulo, Instituto Tomie Ohtake, May - July 2014; Mexico City, Museo Tamayo Arte Contemporáneo, September 2014 - January 2015. Hong Kong, M+ Museum, Yayoi Kusama: 1945 to Now, November 2022 - May 2023. This exhibition later travelled to Guggenheim Bilbao, June - August 2023.

LITERATURE

Yayoi Kusama, *Mirrored Years*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 2008 (illustrated, P. 177).
Kusama's Body Festival in 60's, Access Co., Tokyo, 2011 (illustrated, p. 268).
Yayoi Kusama: Obsession Infinita, exh. cat., 2013 (illustrated, no.50, p. 74).
Yayoi Kusama: In infinity, exh. cat., Louisiana Museum of Modern Art, Humlebaek, 2015 (illustrated, p.25).
Yayoi Kusama: 1945 to Now, exh. cat., M+ Museum, Hong Kong, 2023 (illustrated, P. 77).

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

無題

縫製填充織物 木椅 顏料 雕塑
1968年作
款識：Yayoi Kusama 1968 (椅腳背上)

來源

紐約 私人收藏
私人收藏 (購自上述來源)
2017年2月-4月 「Traumata: Bourgeois / Kusama」倫敦蘇富比
現藏者購自上述來源

展覽

2013年6-9月 「草間彌生：Obsession Infinita」布宜諾斯艾利斯 康斯坦丁尼基金會拉丁美洲美術館 此展覽還在以下地點展出 2013年10月-2014年1月 里約熱內盧 巴西銀行文化中心；2014年2月-4月 巴西利亞 巴西銀行文化中心；2014年5月-7月 聖保羅 Instituto Tomie Ohtake；2014年9月-2015年1月 墨西哥城 最佳魯菲諾·塔馬約博物館
2022年11月-2023年5月 「草間彌生：一九四五年至今」香港 M+博物館 此展覽還在以下地點展出 2023年6-8月 畢爾包古根漢美術館

出版

2008年《草間彌生：Mirrored Years》展覽圖錄 鹿特丹 博伊曼斯·范·伯寧恩美術館 (圖版·第177頁)
2011年《Kusama's Body Festival in 60's》東京 Access Co. 出版社 (圖版·第268頁)
2013年《草間彌生：Obsession Infinita》展覽圖錄 城市主辦方 (圖版·第50圖·第74頁)
2015年《草間彌生：In infinity》展覽圖錄 漢勒貝克 路易斯安那現代藝術博物館 (圖版·第25頁)
2023年《草間彌生：一九四五年至今》展覽圖錄 香港 M+博物館 (圖版·第77頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



KEITH HARING

凱斯·哈林

(1958-1990)

Untitled

signed and dated 'K. Haring OCT. 1982 ⊕' (on the reverse)
vinyl paint on vinyl tarpaulin with metal grommets
176 x 182.5 cm. (69¼ x 71¾ in.)
Painted in 1982

HK\$15,800,000-25,800,000
US\$2,100,000-3,300,000

PROVENANCE

Tony Shafrazi Gallery, New York
Collection of Doris Hillman
Collection of Diego Strazzer
Vecchiato Art Galleries, Milan
Acquired from the above by the present owner

EXHIBITED

New York, Tony Shafrazi Gallery, Keith Haring: The Political Line, 1982.
New York, Whitney Museum of American Art, Keith Haring, 25 June - 21 September 1997.
Milan, Fondazione La Triennale di Milano, The Keith Haring Show, 27 September 2005 - 29 January 2006.
Luxembourg, Dexia Banque Internationale à Luxembourg, Keith Haring, 5 June - 15 September 2007.
Milan, Vecchiato Art Galleries, Keith Haring, texts by Tony Shafrazi and Luca Beatrice, 2009.

LITERATURE

Elisabeth Sussman, Keith Haring, exh. cat., Whitney Museum of American Art, New York, 1997 (illustrated, p. 137).
Mercurio Gianni, The Keith Haring Show, exh. cat. SKIRA, Milan, 2005 (illustrated, plate 9, p. 168).
Fred Hoffman, Barry Blinderman, Keith Haring, exh. cat., Dexia Banque Internationale à Luxembourg, Luxembourg, 2007 (illustrated, p.114-115).
Keith Haring, texts by Tony Shafrazi and Luca Beatrice, exh. cat., Vecchiato Art Galleries, Milan, 2009 (illustrated, p. 37).
Dieter Buchhart, Keith Haring: The Political Line, Prestel Publishing, Munich, 2014 (installation view, p. 77).

無題

乙烯顏料 金屬扣 乙烯篷布
1982年作
款識：K. Haring OCT. 1982 ⊕ (畫背)

來源

紐約 托尼·沙弗拉茲畫廊
桃麗絲·希爾曼收藏
迪耶格·司徒拉茨爾收藏
米蘭 Vecchiato藝術畫廊
現藏者購自上述畫廊

展覽

1982年「凱斯·哈林：政治前線」紐約 托尼·沙弗拉茲畫廊
1997年6月25日-9月21日「凱斯·哈林」紐約 惠特尼美國藝術美術館
2005年9月27日-2006年1月29日「凱斯·哈林展」米蘭 米蘭三年展基金會
2007年6月5日-9月15日「凱斯·哈林」盧森堡 盧森堡德克夏國際銀行
2009年「凱斯·哈林，托尼·沙弗拉茲及盧卡·碧翠絲的文字」米蘭 Vecchiato藝術畫廊

出版

1997年《凱斯·哈林》展覽圖錄 Elisabeth Sussman著 紐約 惠特尼美國藝術美術館 (圖版, 第137頁)
2005年《凱斯·哈林展》展覽圖錄 Mercurio Gianni著 米蘭 SKIRA出版 (圖版, 第9圖, 第168頁)
2007年《凱斯·哈林》展覽圖錄 Fred Hoffman及 Barry Blinderman著 盧森堡 盧森堡德克夏國際銀行 (圖版, 第114-115頁)
2009年《凱斯·哈林，托尼·沙弗拉茲及盧卡·碧翠絲的文字》展覽圖錄 米蘭 Vecchiato藝術畫廊 (圖版, 第37頁)
2014年《凱斯·哈林：政治前線》Dieter Buchhart著 慕尼黑 Prestel出版 (展覽現場圖, 第77頁)



KEITH HARING

凱斯·哈林

(1958 - 1990)

Andy Mouse

each signed, numbered and dated '2/30 K. Haring 86' (lower right); each additionally signed by the subject 'Andy Warhol' (lower left)
screenprint in colors on paper, in four parts
each: 96 x 96 cm. (37¾ x 37¾ in.)
Executed in 1986
edition: 2/30 plus 10 artist's proofs

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Private collection, Asia

EXHIBITED

Singapore, STPI Gallery, POP Haring: Symbols and Icons, 1 April - 29 April 2006.

LITERATURE

K. Littmann (ed.), Keith Haring, Editions on Paper 1982-1990: The Complete Printed Works, Stuttgart, 1997 (illustrated, p. 64-65).

安迪米老鼠

絲網彩色印刷 紙本 (共四件)
1986年作
款識: 2/30 K. Haring 86 (每件右下); Andy Warhol (每件左下)
版數: 2/30 及 10件藝術家試版

來源

亞洲私人收藏

展覽

2006年4月1日-29日「POP Haring: Symbols and Icons」
新加坡 STPI 畫廊

出版

1997年《Keith Haring, Editions on Paper 1982-1990: The Complete Printed Works》K. Littmann 編輯 斯圖亞特 (圖版, 第64-65頁)



WAYNE THIEBAUD

韋恩·第伯

(1920-2021)

Little Deli

incised with the artist's signature and date 'Thiebaud 2001' (upper right); signed and dated 'Thiebaud 2001' (on the reverse); titled and dated again "'LITTLE DELI' 2001' (on the stretcher)

oil on canvas
121.9 x 91.4 cm. (48 x 36 in.)
Painted in 2001

HK\$30,000,000-40,000,000
US\$3,900,000-5,100,000

PROVENANCE

Paul Thiebaud Gallery, San Francisco
Faggionato Fine Art, London
Acquired from the above by the previous owner, 2010
Christie's New York, 12 May 2022, lot 45C
Acquired at the above sale by the present owner

小食店

油彩 畫布
2001年作
款識：Thiebaud 2001 (右上)；Thiebaud 2001 (畫背)；
"LITTLE DELI" 2001 (內框)

來源

舊金山 保羅·第伯畫廊
倫敦 Faggionato畫廊
前藏者於2010年購於上述畫廊
2022年5月12日 紐約 佳士得 編號45C
現藏者購自上述拍賣



EXHIBITED

London, Faggionato Fine Art, Wayne Thiebaud, October 2009 - January 2010. This exhibition later travelled to San Francisco, Paul Thiebaud Gallery, April - June 2010. Basel, The Beyeler Foundation, Wayne Thiebaud, 29 January - 21 May 2023.

LITERATURE

Wayne Thiebaud, exh. cat., Faggionato Fine Art, London & Paul Thiebaud Gallery, New York and San Francisco, 2010 (illustrated, p. 58).

Ulf Küster (ed.), Wayne Thiebaud, exh. cat., The Fondation Beyeler, Basel, 2023 (illustrated, p. 78).

展覽

2009年10月-2010年1月「韋恩·第伯」倫敦 Faggionato畫廊
此展覽還在以下地點展出 2010年4月-6月 舊金山 保羅·第伯畫廊
2023年1月29日-5月21日「韋恩·第伯」巴塞爾 貝耶勒基金會

出版

2010年《韋恩·第伯》展覽圖錄 倫敦 Faggionato畫廊 及 紐約和舊金山 保羅·第伯畫廊 (圖版, 第58頁)
2023年《韋恩·第伯》展覽圖錄 Ulf Küster編輯 巴塞爾 貝耶勒基金會 (圖版, 第78頁)



JADÉ FADOJUTIMI

賈黛·法多朱蒂米

(B. 1993)

Let's do the burger jam

signed with the artist's signature, signed again, titled, and dated 'Jadé Fadojutimi Oct '18 'Let's do the burger jam'' (on the reverse)
oil on canvas
201.5 x 191 cm. (79³/₈ x 75¹/₄ in.)
Painted in 2018

HK\$3,000,000-5,000,000
US\$390,000-640,000

PROVENANCE

White Cube, London
Acquired from the above by the present owner

Let's do the burger jam

油彩 畫布
2018年作
款識：藝術家簽名 Jadé Fadojutimi Oct '18 'Let's do the burger jam' (畫背)

來源

倫敦 白立方
現藏者購自上述畫廊



MATTHEW WONG

王俊傑

(1984-2019)

Shangri-La

signed and dated in Chinese, and titled 'SHANGRI-LA' (on the reverse)
oil on canvas
243.8 x 182.9 cm. (96 x 72 in.)
Painted in 2017

HK\$42,000,000-62,000,000
US\$5,400,000-8,000,000

PROVENANCE

Galerie Frank Elbaz, Paris
Private collection
Christie's New York, 7 October 2020, lot 106
Acquired at the above sale by the present owner

香格里拉

油彩 畫布
2017年作
款識：SHANGRI-LA 王 二〇一七（畫背）

來源

巴黎 Frank Elbaz畫廊
私人收藏
2020年10月7日 倫敦 佳士得 編號106
現藏者購自上述拍賣





NICOLAS PARTY

尼古拉斯·帕蒂

(B. 1980)

Two Portraits

signed and dated 'Nicolas Party 2016' (on the reverse)
soft pastel on linen
140 x 140 cm. (55½ x 55½ in.)
Painted in 2016

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Xavier Hufkens, Brussels
Private collection, Hong Kong
Private collection, Europe (acquired from the above)
Phillips Hong Kong, 22 June 2022, lot 16
Acquired at the above sale by the present owner

雙人肖像

軟粉彩 麻布
2016年作
款識：Nicolas Party 2016 (畫背)

來源

布魯塞爾 霍夫肯畫廊
香港 私人收藏
歐洲 私人收藏 (購自上述來源)
2022年6月22日 香港 富藝斯 編號16
現藏者購自上述拍賣



DANIEL RICHTER

丹尼爾·利希特

(B. 1962)

Duisen

signed, titled and dated 'Duisen Daniel Richter 2004' (on the reverse)
oil on canvas
270 x 350 cm. (106¼ x 137¾ in.)
Painted in 2004

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Contemporary Fine Arts, Berlin
David Zwirner, New York
Private collection (acquired from the above)
Sotheby's Hong Kong, 1 April 2018, lot 560
Acquired at the above sale by the present owner

EXHIBITED

New York, David Zwirner, Daniel Richter: The Morning After, May - June 2004.
Nashville, Frist Center for the Visual Arts, Paint Made Flesh, January - May 2009. This exhibition later travelled to Washington, D.C., The Phillips Collection, June-September 2009; New York, Memorial Art Gallery, October 2009-January 2010.

LITERATURE

M. W. Scala (ed.), Paint Made Flesh, exh. cat., Frist Center for the Visual Arts, Nashville, 2009 (illustrated, no. 33, p. 105).

杜森

油彩 畫布
2004年作
款識：Duisen Daniel Richter 2004 (畫背)

來源

柏林 Contemporary Fine Arts
紐約 卓納畫廊
私人收藏 (購自上述畫廊)
2018年4月1日 香港 蘇富比 編號560
現藏者購自上述拍賣

展覽

2004年5月 - 6月 「Daniel Richter: The Morning After」 紐約 卓納畫廊
2009年1月 - 5月 「Paint Made Flesh」 納許維爾 Frist Center for the Visual Arts 此展覽還在以下地點展出 2009年6月 - 9月 華盛頓 菲利普美術館; 2009年10月-2010年1月 紐約 Memorial Art Gallery

出版

2009年 《Paint Made Flesh》 展覽圖錄 M. W. Scala 著 納許維爾 Frist Center for the Visual Arts (圖版, 第33圖, 第105頁)



HENRY TAYLOR

亨利·泰勒

(B. 1958)

Kalika

inscribed 'The Life of the Land is Perpetuated In Righteousness. 4.20' (on the reverse)
acrylic on canvas
191 x 175.3 cm. (75¼ x 69 in.)
Painted in 2012

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE

Blum & Poe, Los Angeles
Acquired from the above by the present owner

LITERATURE

C. Gaines, R. Kaadzi Ghansah, S. Lewis, and Z. Smith, Henry Taylor: The Only Portrait I Ever Painted of My Momma Was Stolen, Rizzoli Electa and Blum & Poe, New York and Los Angeles, 2018 (illustrated, p. 270).

Kalika

壓克力 畫布
2012年作
款識：The Life of the Land is Perpetuated In Righteousness.
4.20 (畫背)

來源

洛杉磯 Blum & Poe
現藏者購自上述畫廊

出版

2018年《亨利·泰勒：The Only Portrait I Ever Painted of My Momma Was Stolen》C. Gaines · R. Kaadzi Ghansah · S. Lewis 及 Z. Smith著 紐約及洛杉磯 Rizzoli Electa 及 Blum & Poe 出版社 (圖版·第270頁)



ROBERT NAVA

羅伯特·納瓦

(B. 1985)

Steel Falcon

signed, titled, and dated "Steel Falcon" NAVA 19' (on the reverse)

acrylic, spray paint, and grease pencil on canvas
152.2 x 122 cm. (59 $\frac{7}{8}$ x 48 in.)
Painted in 2019

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

US\$110,000-150,000

PROVENANCE

V1 Gallery, Copenhagen
Private collection

Acquired from the above by the present owner

鋼獵鷹

壓克力 噴漆 蠟筆 畫布
2019年作

款識："Steel Falcon" NAVA 19 (畫背)

來源

哥本哈根 V1畫廊
私人收藏

現藏者購自上述來源



MARY WEATHERFORD

瑪麗·威瑟福

(B. 1963)

Ode to a Nightingale

signed and dated 'MK Weatherford 2019' (on the overlap)
Flashe and neon on linen
304.8 x 251.6 x 10.2 cm. (120 x 99 x 4 in.)
Executed in 2019

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE

MASSIMODECARLO, Hong Kong
Acquired from the above by the present owner

EXHIBITED

Milan, MASSIMODECARLO, Against Colour Stroke Vectors,
May-July 2019.

夜鶯頌

噴塗 霓虹燈 麻布
2019年作
款識：MK Weatherford 2019 (畫布翻折處)

來源

香港 MASSIMODECARLO
現藏者購自上述畫廊

展覽

2019年5月-7月「Against Colour Stroke Vectors」米蘭
MASSIMODECARLO



SHOLTO BLISSETT

肖托·布里塞特

(B. 1996)

Ship of Fools IV

signed and dated 'Sholto Blissett 2022' (on the overlap)
oil and acrylic on canvas
110 x 300.5 cm. (43¼ x 118¾ in.)
Painted in 2022

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Hannah Barry Gallery, London
Acquired from the above by the present owner

EXHIBITED

London, Hannah Barry Gallery, Sholto Blissett – Ship of Fools, July – August 2022.

愚人船四號

油彩 壓克力 畫布
2022年作
款識：Sholto Blissett 2022 (畫布翻折處)

來源

倫敦 Hannah Barry畫廊
現藏者購自上述畫廊

展覽

2022年7月-8月「肖托·布里塞特：愚人船」倫敦 Hannah Barry畫廊



ZHANG ENLI

張恩利

(B. 1965)

Step in Dancing

signed and dated 'Enli 98' (lower right)
oil on canvas
148 x 148 cm. (58¼ x 58¼ in.)
Painted in 1998

HK\$3,000,000-5,000,000
US\$390,000-640,000

PROVENANCE

ShanghART, Shanghai
Private collection (acquired from the above)
Private collection (acquired from the above in 2018)
Acquired from the above by the present owner

舞蹈

油彩 畫布
1998年作
款識：Enli 98 (右下)

來源

上海 香格納畫廊
私人收藏 (購自上述來源)
私人收藏 (於2018年購自上述來源)
現藏者購自上述來源



ZENG FANZHI

曾梵志

(B. 1964)

Mask Series 2000 no. 19

signed in Chinese, signed again, and dated '2000 Zeng Fanzhi' (lower left)
oil on canvas
198 x 69.5 cm. (78 x 27³/₈ in.)
Painted in 2000

HK\$6,500,000-15,000,000
US\$840,000-1,900,000

PROVENANCE

Tbilisi Art Center, Georgia
Acquired from the above by the present owner

LITERATURE

G. Chung (ed.), Zeng Fanzhi Catalogue Raisonné Volume I 1984-2004, Skira, Milan, 2019 (Chinese, illustrated, p. 197, plate Z00-19; English Tome II, studio view illustrated, p. 568; illustrated, p. 569).

面具系列 2000 第19號

油彩 畫布
2000年作
款識：曾梵志 2000 Zeng Fanzhi (左下)

來源

格魯吉亞 Tbilisi藝術中心
現藏者購自上述來源

出版

2019年《曾梵志 作品全集 第一冊 1984-2004》鐘嘉賢 編輯
米蘭 Skira 出版社 (中文版：圖版，第197頁，第Z00-19圖；英文版 Tome II，工作室現場圖，第568頁；圖版，第569頁)



LIU XIAOHUI

劉曉輝

(B.1975)

Untitled – Triangle in Front of the Mirror

signed and titled in Chinese, inscribed, and dated '250 x 400 cm 2015-2017' (on the reverse)
oil on canvas (diptych)
each: 250.3 x 200.3 cm. (98½ x 78¾ in.) (2)
overall: 250.3 x 400.6 cm. (98½ x 157¾ in.)
Painted in 2015-2017

HK\$1,200,000-2,000,000
US\$160,000-260,000

PROVENANCE

ShanghART, Beijing
Acquired from the above by the present owner

EXHIBITED

Beijing, ShanghArt Gallery, Liu Xiaohui: Movements, March - April 2018.
Beijing, 798 Art Zone Building, Détournement, November 2020 - January 2021.

LITERATURE

Movements, ShanghArt Gallery, Beijing, 2018 (illustrated, cover; illustrated, p. 85).
Liu Xiaohui: Détournement, exh. cat., A07 798 Art Zone Buildings, Beijing, 2020 (illustrated, p. 23).
He Jing, The Shape of the Real, Culture and Art Publishing House, Beijing, 2021 (illustrated, p. 349, 354-359).

無題 – 鏡前的三角形

油彩畫布 (雙聯作)
2015-2017年作
款識: 《鏡前的三角形》劉曉輝 250 x 400 cm
2015-2017 (畫背)

來源

北京 香格納畫廊
現藏者購自上述畫廊

展覽

2018年3月-4月「劉曉輝：兩個動作」北京 香格納畫廊
2020年11月-2021年1月「劉曉輝：轉身」北京 798 藝術區

出版

2018年《兩個動作》北京 香格納畫廊 (圖版·封面; 圖版·第85頁)
2020年《劉曉輝：轉身》展覽圖錄 北京 798藝術區 (圖版·第23頁)
2021年《真實的形狀：劉曉輝》賀婧著 (圖版·第349及354-359頁)



LEE BAE

李英培

(B. 1956)

Brushstroke 3-88

signed, titled, dated, signed and titled again in Korean
'Brushstroke 3-88 Lee bae 2021' (lower right)
charcoal ink on paper
162 x 130 cm. (63¾ x 51⅞ in.)
Painted in 2021

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Johyun Gallery, Busan
Acquired from the above by the present owner

筆觸 3-88

碳墨 紙本
2021年作
款識：Brushstroke 3-88 Lee bae 2021 (右下)

來源

釜山 Johyun畫廊
現藏者購自上述畫廊



DAMIEN HIRST

達米恩·赫斯特

(B. 1965)

Beijing

signed, titled and dated 'Damien Hirst Beijing 2014' (on the reverse)

scalpel blades, skin graft blades, razor blades, zips, pins,

safety pins and gloss paint on canvas

182.9 x 274 cm (72 x 107 7/8 in.)

Executed in 2014

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

US\$330,000-450,000

PROVENANCE

White Cube, Hong Kong

Acquired from the above by the present owner

EXHIBITED

São Paulo, White Cube, Damien Hirst: Black Scalpel

Cityscapes, 11 November 2014 – 31 January 2015

LITERATURE

White Cube, Damien Hirst: Black Scalpel Cityscapes, exh. cat., White Cube, São Paulo, 2014 (illustrated, p.20-21)

北京

手術刀片 植皮刀片 剃鬚刀片 拉鏈 別針 安全別針 光油漆 畫布
2014年作

款識：Damien Hirst Beijing 2014 (畫背)

來源

香港 白立方

現藏者購自上述畫廊

展覽

2014年11月11日 – 2015年1月31日 「達米恩·赫斯特：黑刀城市景觀」 聖保羅 白立方

出版

2014年《達米恩·赫斯特：黑刀城市景觀》展覽圖錄 聖保羅 白立方 (圖版，第20-21頁)



HAROLD ANCART

哈洛德·安卡特

(B. 1980)

Untitled

oil stick and coloured pencil on canvas laid on panel in the artist's original frame
215 x 268 cm. (84 $\frac{3}{8}$ x 105 $\frac{1}{2}$ in.)
Executed in 2016

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

CLEARING, New York
Private collection, USA
Acquired from the above by the present owner

無題

油畫棒 彩色鉛筆 畫布 裱於木板 藝術家原框
2016年作

來源
紐約 CLEARING
美國私人收藏
現藏者購自上述來源



MICHAELA YEARWOOD-DAN 米凱拉·伊爾伍德一丹

(B. 1994)

Stone Rose

signed, titled and dated "'Stone Rose" Michaela Yearwood-Dan 2019' (on the reverse)
acrylic, charcoal and oil on canvas
180 x 120 cm. (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)
Executed in 2019

HK\$700,000-1,200,000
US\$90,000-150,000

PROVENANCE

Tiwani Contemporary, London
Private collection
Acquired from the above by the present owner

EXHIBITED

London, Tiwani Contemporary, Michaela Yearwood-Dan:
After Euphoria, November 2019 - January 2020.

石玫瑰

壓克力 炭筆 油彩 畫布
2019年作
款識：“Stone Rose” Michaela Yearwood-Dan 2019 (畫背)

來源

倫敦 Tiwani Contemporary 畫廊
私人收藏
現藏者購自上述來源

展覽

2019年11月-2020年1月「米凱拉·伊爾伍德一丹：狂喜之後」倫敦
Tiwani Contemporary 畫廊



MR.

(B. 1969)

As It Was That Day

signed and dated 'mr. 2016' (on the overlap)
 acrylic and pencil on canvas
 200 x 430.7 cm. (78¾ x 169⅝ in.)
 Executed in 2016

HK\$3,000,000-5,000,000
 US\$390,000-640,000

PROVENANCE

Lehmann Maupin, New York
 Private collection
 Acquired from the above by the present owner

EXHIBITED

New York, Lehmann Maupin, *Sunset in My Heart*,
 June-August 2016.

就像那天一樣

壓克力 鉛筆 畫布
 2016年作
 款識：mr. 2016（畫布翻折處）

來源

紐約 立木畫廊
 私人收藏
 現藏者購自上述來源

展覽

2016年6月-8月「心中的黃昏」紐約 立木畫廊



KAWS

(B. 1974)

TOGETHER

Painted bronze
182.9 (H) x 142.2 x 101.6 cm. (72 x 56 x 40 in.)
Executed in 2017
Edition: 4/7 and 2 APs

HK\$5,500,000-7,000,000
US\$710,000-900,000

PROVENANCE

Perrotin, Hong Kong
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED

Contemporary Art Museum St Louis, KAWS: FAR FAR DOWN, May-August 2017 (different edition exhibited).
Hong Kong Contemporary Art Foundation, KAWS: ALONG THE WAY, March-April 2019 (different edition exhibited).
Melbourne, National Gallery of Victoria, KAWS: Companionship in the Age of Loneliness, September 2019-March 2020 (different edition exhibited).
Doha, Fire Station, KAWS: HE EATS ALONE, October 2019-January 2020 (different edition exhibited).

TOGETHER

銅雕 塗料 雕塑
2017年作
版數：4/7 及 2 APs

來源

香港 貝浩登
亞洲私人收藏
現藏者購自上述來源

展覽

2017年5月-8月「KAWS: FAR FAR DOWN」聖路易斯藝術博物館 (展覽為不同版數版本)
2019年3月-4月「KAWS: ALONG THE WAY」香港當代藝術基金會 (展覽為不同版數版本)
2019年9月-2020年3月「KAWS: Companionship in the Age of Loneliness」墨爾本 維多利亞省國立美術館 (展覽為不同版數版本)
2019年10月-2020年1月「KAWS: HE EATS ALONE」多哈 消防局 (展覽為不同版數版本)



MIRIAM CAHN

米利亞姆·卡恩

(B. 1949)

FLUCHT (mit geschwister fluchten),
 2010 + 26.02.2020 (*ESCAPE (fleeing*
with siblings), 2010 + 26.02.2020)

signed with the artist's initials, titled, inscribed and dated
 'FLUCHT (mit geschwister fluchten) M 2010 + 26.2.20 (on the
 stretcher)

oil on canvas
 190 x 150 cm. (74¾ x 59 in.)
 Painted in 2010-2020

HK\$650,000-850,000
 US\$84,000-110,000

PROVENANCE

Meyer Riegger, Berlin
 Acquired from the above by the present owner

逃離

油彩 畫布
 2010-2020年作
 款識：FLUCHT (mit geschwister fluchten) M 2010 + 26.2.20
 (畫背框架)

來源

柏林 Meyer Riegger畫廊
 現藏者購自上述畫廊



HILO CHEN

陳昭宏

(B. 1942)

Mannequin

signed and dated 'Hilo Chen 1970' (on the reverse)
oil on canvas
182.5 x 218.5 cm. (71 $\frac{7}{8}$ x 86 in.)
Painted in 1970

HK\$400,000-600,000
US\$52,000-77,000

PROVENANCE

Each Modern, Taipei
Acquired from the above by the present owner

EXHIBITED

Taipei, Each Modern, Hilo Chen: The Bather of Valpincon,
January - February 2020.

LITERATURE

N.M. Cheng, 'Insights gained from the first exposure to Hilo Chen's early works', Cans Magazine, vol. 180, January 2020 (illustrated, p.48).

假人

油彩 畫布
1970年作
款識：Hilo Chen 1970 (畫背)

來源

台北 亞紀畫廊
現藏者購自上述畫廊

展覽

2020年1月-2月 「陳昭宏：瓦平松的浴女」 台北 亞紀畫廊

出版

2020年1月 〈從陳昭宏首度曝光早期作品得到的閱讀〉《亞洲藝術新聞》鄭乃銘著 (圖版·第48頁)



VOJTĚCH KOVAŘÍK

沃伊泰克·科瓦里克

(B. 1993)

Tribute to Theseus

signed, titled, and dated 'VOJTECH KOVARIK "TRIBUTE TO THESEUS" 2020, MAY' (on the reverse)
acrylic on canvas
200 x 200 cm. (78¾ x 78¾ in.)
Painted in 2020

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

US\$90,000-150,000

PROVENANCE

L21 Gallery, Palma
Private collection
Acquired from the above by the present owner

EXHIBITED

Palma, L21 Gallery, Vojtěch Kovařík: Even Heroes Need a Rest, June - July 2020.

向忒修斯致敬

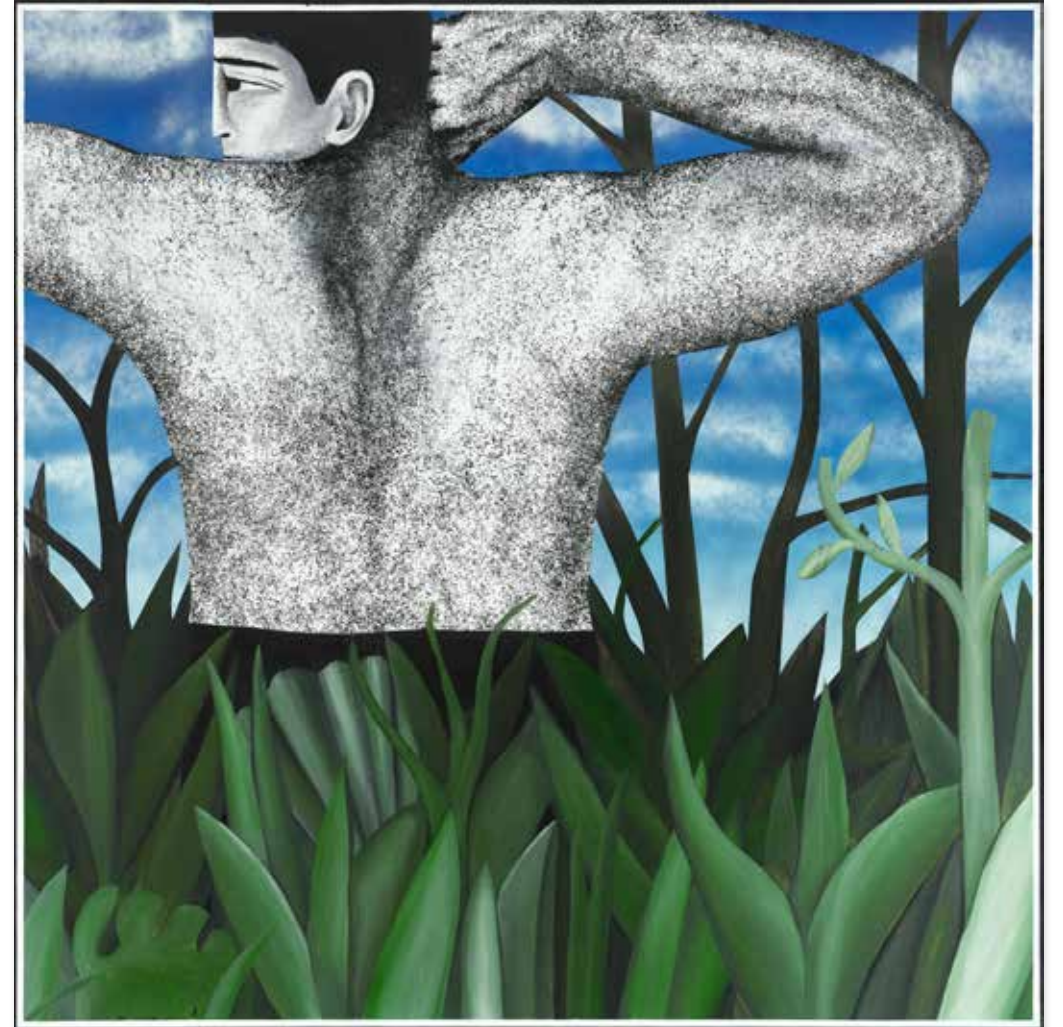
壓克力 畫布
2020年作
款識：VOJTECH KOVARIK "TRIBUTE TO THESEUS" 2020, MAY (畫背)

來源

帕爾馬 L21畫廊
私人收藏
現藏者購自上述來源

展覽

2020年6月-7月 「沃伊泰克·科瓦里克：Even Heroes Need a Rest」 帕爾馬 L21畫廊



IZUMI KATO

加藤泉

(B. 1969)

Untitled

signed with artist's signature, inscribed and dated '2009 oil
on canvas 194 x 130.3 cm (120F)' (on the reverse)
oil on canvas
194 x 130 cm. (76³/₈ x 51¹/₈ in.)
Painted in 2009

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

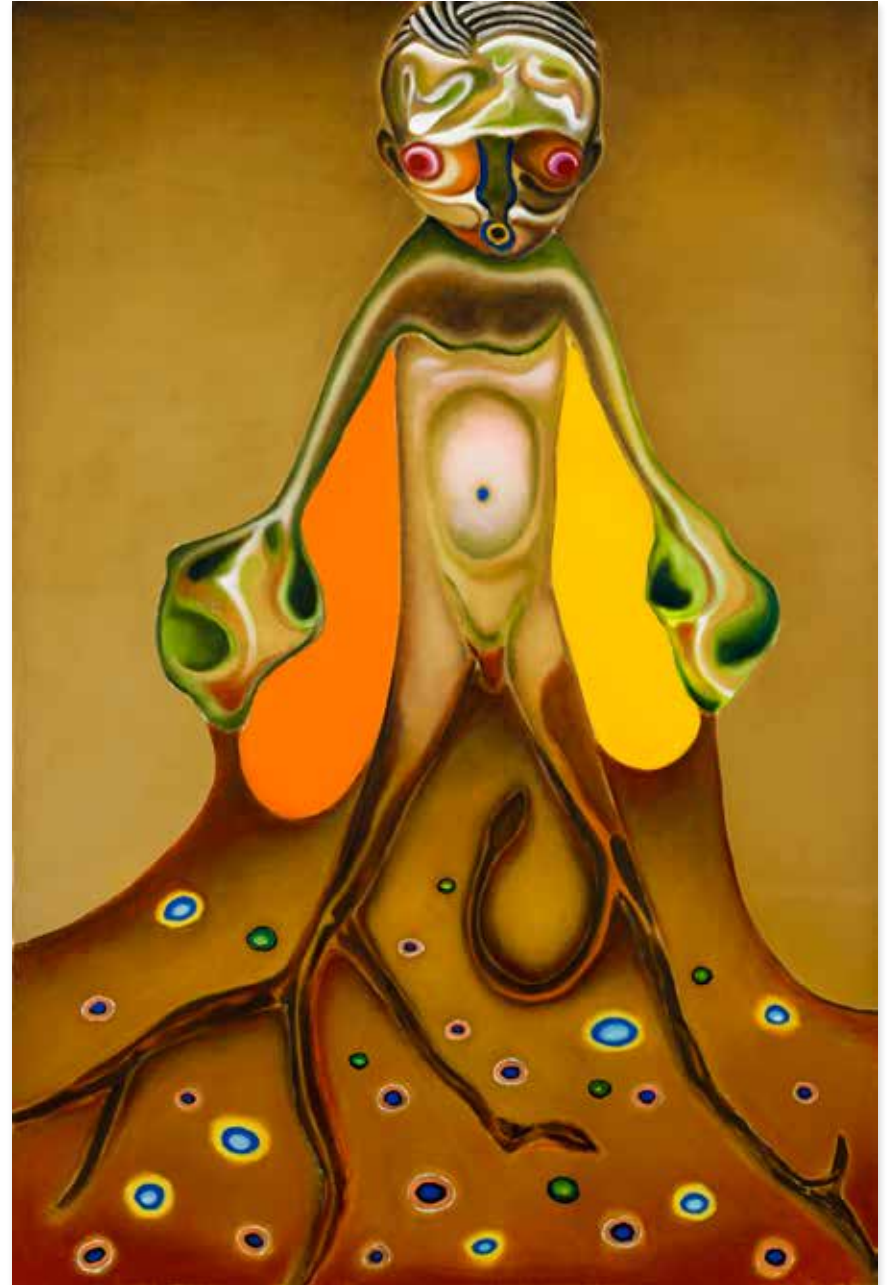
Arataniurano, Tokyo
Private collection (acquired from the above)
Sotheby's Hong Kong, 31 March 2019, lot 583
Acquired at the above sale by the present owner

無題

油彩 畫布
2009年作
款識：藝術家簽名 2009 oil on canvas 194 x 130.3 cm (120F)
(畫背)

來源

東京 Arataniurano 畫廊
私人收藏 (購自上述畫廊)
2019年3月31日 香港 蘇富比 編號 583
現藏者購自上述拍賣



ZENG FANZHI

曾梵志

(B. 1964)

Sky No.7

signed, dated and signed in Chinese '2005 Zeng Fanzhi'
(lower right)
oil on canvas
250 x 170 cm. (98 $\frac{3}{8}$ x 66 $\frac{7}{8}$ in.)
Painted in 2005

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE

ShanghART, Shanghai
Red Mansion Foundation, London
Private collection, UK
Acquired from the above by the present owner

EXHIBITED

Wolverhampton, Initial Access, Time Difference:
New painting and sculpture across the International Date
Line, 31 March - 26 July 2007.

天空 No.7

油彩 畫布
2005年作
款識：曾梵志 2005 Zeng Fanzhi (右下)

來源

上海 香格納畫廊
倫敦 Red Mansion基金會
英國 私人收藏
現藏者購自上述來源

展覽

2007年3月31日-7月26日「時差：跨越國際日期變更線的新繪
畫和雕塑」 伍爾弗漢普頓 Initial Access



GENIEVE FIGGIS

珍尼維·菲吉斯

(B. 1972)

Ladies with handbags

signed and dated 'Genieve Figgis 2020' (on the reverse)
acrylic on canvas
120 x 99.5 cm. (47¼ x 39½ in.)
Painted in 2020

HK\$800,000-1,500,000
US\$110,000-190,000

PROVENANCE

Almine Rech, London
Acquired from the above by the present owner

EXHIBITED

London, Almine Rech, Genieve Figgis: Imaginary Friends,
November-December 2020.

女人與手袋

壓克力 畫布
2020年作
款識：Genieve Figgis 2020 (畫背)

來源

倫敦 阿爾敏·萊希
現藏者購自上述畫廊

展覽

2020年11月- 12月「珍尼維·菲吉斯：想像中的朋友」倫敦
阿爾敏·萊希



98 **CHRIS HUEN SIN KAN**
禔善勤

(B. 1991)

Joel and Tess

signed, inscribed and dated 'C. Huen 2021 UK' (on the side)
oil on canvas
200 x 240 cm. (78¾ x 94½ in.)
Painted in 2021

HK\$400,000-600,000
US\$52,000-77,000

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner

Joel 和 Tess

油彩 畫布
2021年作
款識：C. Huen 2021 UK (畫側)

來源
倫敦 Simon Lee 畫廊
現藏者購自上述畫廊



KATHERINE BERNHARDT

凱瑟琳·伯恩哈特

(B.1975)

The Acrobatic Dance

signed and dated 'Katherine Bernhardt 2017' (on the reverse)
acrylic and spray paint on canvas
243.8 x 304.8 cm. (96 x 120 in.)
Painted in 2017

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Xavier Hufkens, Rivoli
Acquired from the above by the present owner

雜技之舞

壓克力 噴漆 畫布
2017年作
款識：Katherine Bernhardt 2017 (畫背)

來源
里沃利 霍夫肯畫廊
現藏者購自上述畫廊



100 **ALLISON ZUCKERMAN**
艾莉森·祖克曼

(B. 1990)

Susanna and Her Suitors

signed and dated 'Allison Zuckerman 2019' (on the overlap of the left panel)
acrylic and archival CMYK ink on canvas (diptych)
each: 182 x 171 cm. (71 $\frac{1}{8}$ x 67 $\frac{3}{8}$ in.) (2)
overall: 182 x 342 cm. (71 $\frac{1}{8}$ x 134 $\frac{3}{8}$ in.)
Painted in 2019

HK\$400,000-600,000
US\$52,000-77,000

PROVENANCE

Unit London, London
Private collection, Asia
Private collection (acquired from the above)
Phillips Hong Kong, 7 June 2021, lot 140
Acquired at the above sale by the present owner

EXHIBITED

Herzliya Museum of Contemporary Art, Allison Zuckerman
| To Create from a Cloud | Portrait Time I, September 2019 -
February 2020.

蘇珊娜和她的追求者

壓克力 收藏級四色噴墨打印顏料 畫布·雙聯作
2019年作
款識: Allison Zuckerman 2019 (左屏畫布翻折處)

來源

倫敦 Unit London畫廊
亞洲私人收藏
私人收藏 (購自上述來源)
2021年6月7日 香港 富藝斯 編號140
現藏者購自上述拍賣

展覽

2019年9月 - 2020年2月 「艾莉森·祖克曼| 從雲創建 | 肖像
時間一」 赫茲里亞當代藝術博物館



CHRISTIE'S 佳士得

20TH CENTURY DAY SALE
二十世紀日間拍賣

WEDNESDAY 29 MAY 2024 星期三 2024年5月29日
2.00pm (Sale 21646, Lots 201-290)
下午2時 (拍賣編號 21646, 拍賣品編號 201-290)

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THIS PAGE: (Detail) Lot 211, Zao Wou-Ki, *08.02.64-26.01.71*, Painted in February 1964-January 1971.
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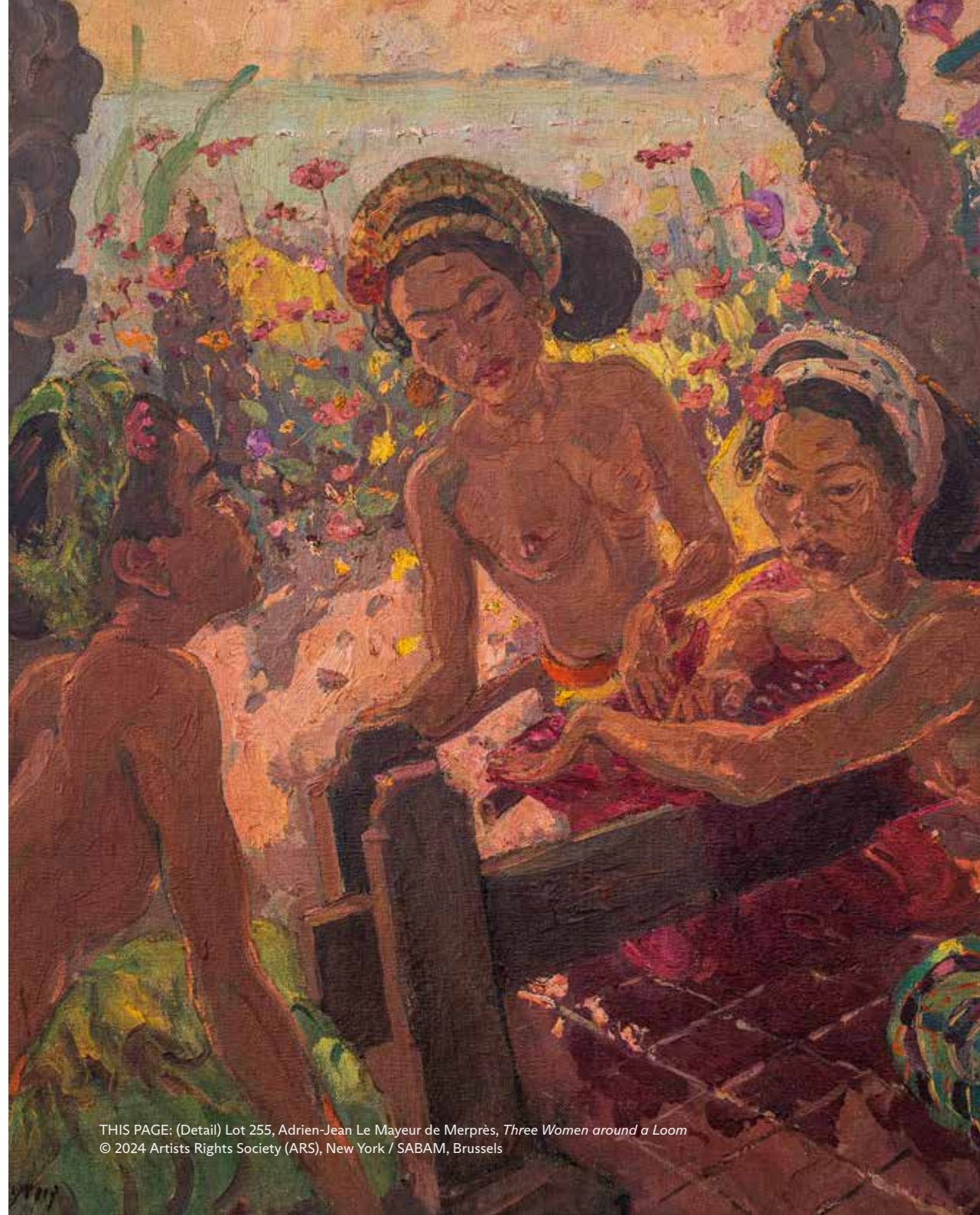
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201
MARC CHAGALL (1887-1985)
Bouquet et amoureux à la fenêtre ouverte

oil, pastel, gouache and watercolour on card
20.3 x 25.2 cm. (8 x 10 in.)
Executed circa 1948-50
馬克·夏加爾 窗前的花束與戀人 油彩 粉彩 水粉 水彩 紙裱板
約1948-50年作

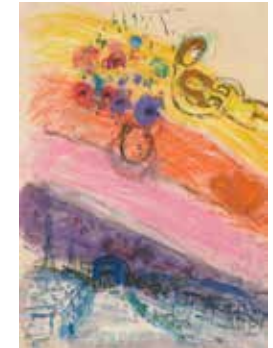
HK\$120,000-220,000
US\$16,000-28,000



202
MARC CHAGALL (1887-1985)
Esquisse pour les Champs-Élysées

oil, pastel, gouache and pencil on paper
61.5 x 45 cm. (24 1/4 x 17 3/4 in.)
Executed in 1953
馬克·夏加爾 《香榭麗舍大道》習作 油彩 粉彩 水粉 鉛筆 紙本
1953年作

HK\$120,000-220,000
US\$16,000-28,000



203
MARC CHAGALL (1887-1985)
Fleurs et fruits sur une table à Sils Maria

gouache and pencil on Japan paper
34 x 52 cm. (13 3/8 x 20 1/2 in.)
Executed in 1966
馬克·夏加爾 錫爾斯瑪麗亞餐桌上的花和水果
水粉 鉛筆 日本和紙 1966年作

HK\$150,000-260,000
US\$20,000-33,000



204
MARC CHAGALL (1887-1985)
Grand bouquet dans vase blanc sur les toits de Vitebsk, le soir

pastel, gouache, brush and ink, coloured crayon and pencil
on blue paper
65.3 x 52.4 cm. (25 3/4 x 20 5/8 in.)
Executed circa 1982
馬克·夏加爾 夜晚維捷布斯克屋頂上白色花瓶裡的花束
粉彩 水粉 墨水筆 彩色蠟筆 鉛筆 藍色紙本 約1982年作

HK\$240,000-380,000
US\$31,000-49,000





205
MARC CHAGALL (1887-1985)
Pour les 30 ans de Vava-Marc
 pastel and coloured crayon on paper
 32.8 x 25.2 cm. (12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)
 Executed in December 1982
 馬克·夏加爾 致娃娃與馬克結婚三十週年 粉彩 彩色蠟筆 紙本
 1982年12月作
HK\$100,000-200,000
US\$13,000-26,000



206
MARC CHAGALL (1887-1985)
L'oiseau rouge au-dessus des amoureux
 pastel, gouache, pen and brush and India ink, felt-tip pen and
 coloured crayon on paper
 35.4 x 26.6 cm. (14 x 10 $\frac{1}{2}$ in.)
 Executed circa 1966
 馬克·夏加爾 戀人上方的紅鳥 粉彩 水粉 墨水筆 印度墨水 氈尖
 筆 彩色蠟筆 紙本 約1966年作
HK\$80,000-150,000
US\$11,000-19,000



207
MARC CHAGALL (1887-1985)
Conversation aux deux bouquets
 pastel and coloured crayon on paper
 41 x 33 cm. (16 $\frac{1}{8}$ x 13 in.)
 Executed in Paris in 1977
 馬克·夏加爾 與兩束花的對話 粉彩 彩色蠟筆 紙本
 1977年作於巴黎
HK\$80,000-150,000
US\$11,000-19,000



208
MARC CHAGALL (1887-1985)
Pour Valetchka - un baiser du ciel au-dessus du village bleu
 gouache and India ink on paper
 16.5 x 24.2 cm. (6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.)
 Executed in 1962
 馬克·夏加爾 獻給Valechka——藍色村莊上空的一個吻
 水粉 印度墨水 紙本 1962年作
HK\$100,000-200,000
US\$13,000-26,000



209
SANYU (CHANG YU, 1895-1966)
Seated Nudes
 ink on paper
 45 x 27.5 cm. (17 $\frac{3}{4}$ x 10 $\frac{7}{8}$ in.)
 常玉 坐姿裸女 水墨 紙本
HK\$150,000-280,000
US\$20,000-36,000



210
SANYU (CHANG YU, 1895-1966)
Woman Sketching
 ink on paper
 48.2 x 31 cm. (19 x 12 $\frac{1}{4}$ in.)
 Executed in the 1920s-1930s
 常玉 素描中的女士 水墨 紙本 1920-1930年代作
HK\$280,000-480,000
US\$36,000-62,000



211
ZAO WOU-KI (ZHAO WUJI, 1920-2013)
08.02.64-26.01.71
 oil on canvas
 65 x 100 cm. (25 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
 Painted in February 1964-January 1971
 趙無極 08.02.64-26.01.71 油彩 畫布 1964年2月-1971年1月作
HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000



212
ZAO WOU-KI (ZHAO WUJI, 1920-2013)
7.5.64
 oil on canvas
 46 x 50 cm. (18 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in.)
 Painted in 1964
 趙無極 7.5.64 油彩 畫布 1964年作
HK\$2,800,000-3,800,000
US\$360,000-490,000



213
SANYU (CHANG YU, 1901-1966)
Zèbre (Zebra)

oil on canvas
46 x 38 cm. (18 $\frac{1}{8}$ x 15 in.)
Painted in 1929-1932
常玉 斑馬 油彩 畫布 1929-1932年作

HK\$15,000,000-25,000,000
US\$2,000,000-3,200,000



214
LALAN (XIE JINGLAN, 1921-1995)
Untitled

oil on canvas
46 x 38 cm. (18 $\frac{1}{8}$ x 15 in.)
Painted in 1969
謝景蘭 無題 油彩 畫布 1969年作

HK\$180,000-350,000
US\$24,000-45,000



215
CHEN YIFEI (1946-2005)
Suzhou Landscape

oil on canvas
50.8 x 76.2 cm. (20 x 30 in.)
Painted circa 1986
陳逸飛 蘇州風景 油彩 畫布 約1986年作

HK\$600,000-900,000
US\$78,000-120,000



216
CHU TEH-CHUN (ZHU DEQUN, 1920-2014)
Action dans le temps (Action over Time)

oil on canvas
97 x 130 cm. (38 $\frac{1}{4}$ x 51 $\frac{1}{8}$ in.)
Painted in 1990
朱德群 時間中的動作 油彩 畫布 1990年作

HK\$2,200,000-3,200,000
US\$290,000-410,000

217
CHEN YIFEI (1946-2005)
Maids of Honour

oil on canvas
167.5 x 164.2 cm. (66 x 64 $\frac{3}{8}$ in.)
Painted in 1998
陳逸飛 佳人如夢 油彩 畫布 1998年作

HK\$4,500,000-6,500,000
US\$580,000-840,000



218
FERNANDO BOTERO (1932-2023)
People Drinking

oil on canvas
72 x 87 cm. (28 $\frac{3}{8}$ x 34 $\frac{1}{4}$ in.)
Painted in 2015
費爾南多·波特羅 暢飲的人們 油彩 畫布 2015年作

HK\$3,000,000-5,000,000
US\$390,000-640,000

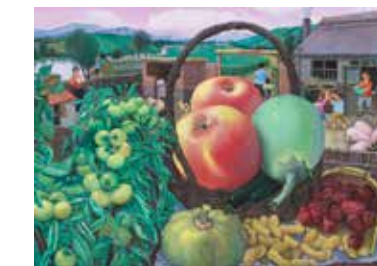


219
CHEN SHUZHONG (B. 1960)
Wild grassland: Fruitfulness

oil on canvas
60 x 80 cm. (23 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)
Painted in 2012
陳樹中 野草灘：瓜果迎秋 油彩 畫布 2012年作

HK\$20,000-30,000
US\$2,600-3,900

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220
YUN GEE (1906-1963)
Paysage (Washington Bridge)

oil on canvas mounted on board
73.7 x 90.8 cm. (29 x 35 $\frac{3}{4}$ in.)
Painted in the 1930s
朱沅芷 風景 (華盛頓大橋) 油彩 畫布 裱於木板 1930年代作

HK\$400,000-600,000
US\$52,000-77,000





221
WANG YIDONG (B. 1955)
Thawing Snow

oil on panel
 45.5 x 60.5 cm (17⁷/₈ x 23³/₄ in.)
 Painted in 1987
 王沂東 融雪 油彩 木板 1987年作

HK\$800,000-1,500,000
US\$110,000-190,000



222
NGUYEN NAM SON (1890-1973)
Portrait d'homme (Portrait of a Man)

pastel on paper
 63 x 47.5 cm. (24³/₄ x 18³/₄ in.)
 Executed in 1938
 阮南山 男子畫像 粉彩 紙本 1938年作

HK\$80,000-150,000
US\$11,000-19,000



223
NGUYEN TU NGHIEM (1918-2016)
Ancient Dance

lacquer on panel
 50 x 80 cm. (19³/₈ x 31¹/₂ in.)
 Executed in 1966
 阮思嚴 古代舞蹈 漆 木板 1966年作

HK\$120,000-180,000
US\$16,000-23,000



224
NGUYEN SANG (1923-1988)
Portrait of a Girl

oil on canvas
 80 x 60 cm. (31¹/₂ x 23³/₈ in.)
 Painted in 1971
 阮生 女子肖像 油彩 畫布 1971年作

HK\$150,000-240,000
US\$20,000-31,000



225
LE PHO (1907-2001)
L'adieu au Tonkin (Farewell to Tonkin)

oil on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Painted in 1936
 黎譜 告別東京 油彩 畫布 1936年作

HK\$550,000-750,000
US\$71,000-96,000



226
LE PHO (1907-2001)
La toilette (Washing)

ink and gouache on silk
 34 x 31.5 cm. (13³/₈ x 12³/₈ in.)
 Painted circa 1942
 黎譜 梳洗 水墨 水粉 絹布 約1942年作

HK\$800,000-1,500,000
US\$110,000-190,000



227
NGUYEN GIA TRI (1908-1993)
Paysage de Rizières (Landscape with Rice Fields)

lacquer, eggshell white and gold paint on panel
 23.5 x 23.5 cm. (9¹/₄ x 9¹/₄ in.)
 Executed circa 1943
 阮嘉治 稻田風景 漆畫 蛋彩 金漆 木板 約1943年作

HK\$120,000-180,000
US\$16,000-23,000



228
VU CAO DAM (1908-2000)
Maternité (Maternity)

terracotta sculpture
 23 (H) x 8.2 x 6.5 cm. (9 x 3¹/₄ x 2¹/₂ in.)
 Executed in the early 1970s
 unique work
 武高談 母與子 陶土雕塑 1970年代早期作 獨版作品

HK\$200,000-300,000
US\$26,000-39,000



229
VU CAO DAM (1908-2000)
Portrait du fils d'un ami (Portrait of a Friend's Son)

bronze sculpture, with artist's base
 sculpture: 22 (H) x 15.5 x 16.5 cm. (8⁵/₈ x 6¹/₈ x 6¹/₂ in.)
 base: 7.5 x 12 x 11.7 cm. (3 x 4³/₄ x 4⁵/₈ in.)
 Executed in the early 1980s
 unique work
 武高談 好友兒子的頭像 銅雕 雕塑 配藝術家原版底座
 1980年代早期作 獨版作品

HK\$160,000-260,000
 US\$21,000-33,000



230
VU CAO DAM (1908-2000)
Tête (Head)

terracotta sculpture, with artist's base
 sculpture: 23 (H) x 13 x 12.5 cm. (9 x 5¹/₈ x 4⁷/₈ in.)
 base: 10 x 10 x 9.6 cm. (3⁷/₈ x 3⁷/₈ x 3³/₄ in.)
 Executed circa 1940
 unique work
 武高談 頭部雕塑 陶土雕塑 配藝術家原版底座 約1940年作
 獨版作品

HK\$120,000-240,000
 US\$16,000-31,000



231
LE PHO (1907-2001)
La femme en jaune (Lady in Yellow)

oil on canvas
 92 x 73.4 cm. (36¹/₄ x 28⁷/₈ in.)
 Painted circa 1975
 黎譜 黃衣女子 油彩 畫布 約1975年作

HK\$400,000-600,000
 US\$52,000-77,000



232
LE PHO (1907-2001)
Mère et enfant (Mother and Child)

mixed media on silk laid on board
 63.5 x 45.2 cm. (25 x 17³/₄ in.)
 Painted circa 1965
 黎譜 母親與孩童 混合媒材 絹布 裱於木板 約1965年作

HK\$220,000-420,000
 US\$29,000-54,000



233
LE PHO (1907-2001)
Marguerites et pavots (Daisies and Poppies)

mixed media on silk laid on board
 67.3 x 91.4 cm. (26¹/₂ x 36 in.)
 Painted circa 1955
 黎譜 雛菊與罌粟 混合媒材 絹布 裱於木板 約1955年作

HK\$400,000-600,000
 US\$52,000-77,000



234
LE PHO (1907-2001)
Sur la terrasse (On the Terrace)

oil on canvas
 73.5 x 100.5 cm. (28⁷/₈ x 39⁵/₈ in.)
 Painted circa 1975
 黎譜 露台上 油彩 畫布 約1975年作

HK\$550,000-850,000
 US\$71,000-110,000



235
LYNNE DREXLER (1928-1999)
Blue 3

oil on canvas
 50.8 x 60.9 cm. (20 x 24 in.)
 Painted circa 1960
 琳恩·特雷克斯勒 藍色3 油彩 畫布 約1960年作

HK\$800,000-1,500,000
 US\$110,000-190,000



236
LYNNE DREXLER (1928-1999)
Provisioned Winter

oil on canvas
 76.2 x 61 cm. (30 x 24 in.)
 Painted in 1989
 琳恩·特雷克斯勒 豐足的冬日 油彩 畫布 1989年作

HK\$220,000-380,000
 US\$29,000-49,000



237
ZENZABURO KOJIMA (1893-1962)
Roses in a Persian Vase
oil on canvas
52 x 44.5 cm. (20½ x 17½ in.)
Painted in 1960
児島善三郎 波斯花瓶與薔薇 油彩 畫布 1960年作
HK\$200,000-300,000
US\$26,000-39,000



238
PANG JIUN (B. 1936)
Lotus Pond in Suzhou
oil on canvas
59.5 x 72 cm. (23½ x 28¼ in.)
Painted in 2006
龐均 蘇州荷塘 油彩 畫布 2006年作
HK\$220,000-320,000
US\$29,000-41,000



239
PANG JIUN (B. 1936)
Improvisation in Music
oil on canvas
60.5 x 72.5 cm. (23¾ x 28¼ in.)
Painted in 2004
龐均 音樂中的即興 油彩 畫布 2004年作
HK\$150,000-350,000
US\$20,000-45,000



240
PANG JIUN (B. 1936)
Autumn Rain
oil on canvas
60 x 72.5 cm (23⅝ x 28½ in.)
Painted in 2007
龐均 庭園秋雨 油彩 畫布 2007年作
HK\$150,000-250,000
US\$20,000-32,000



241
LIU KUO-SUNG (B. 1932)
From the Organization
ink and colour on paper
154.5 x 69.5 cm. (60⅞ x 27⅞ in.)
Painted in 1969
劉國松 距離的組織之二 水墨 設色 紙本 1969年作
HK\$600,000-1,200,000
US\$78,000-150,000

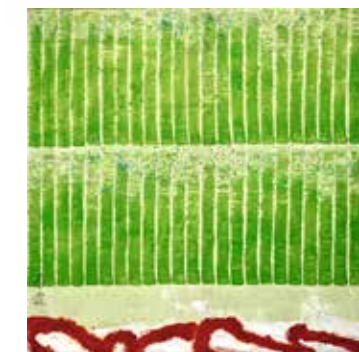
242
JU MING (ZHU MING, 1938-2023)
Taichi Series
wood sculpture
20.9 (H) x 48.2 x 22.5 cm. (8¼ x 19 x 8⅞ in.)
Executed in 1992
朱銘 太極系列 木雕 雕塑 1992年作
HK\$500,000-800,000
US\$65,000-100,000



243
JU MING (ZHU MING, 1938-2023)
Living World Series - Human Practicing Taichi Boxing
wood sculpture
168.7 (H) x 96.9 x 71.3 cm. (66⅞ x 38⅞ x 28⅞ in.)
Executed in 1981
朱銘 人間系列 - 人間打太極 木雕 雕塑 1981年作
HK\$2,600,000-3,500,000
US\$340,000-450,000



244
HSIAO CHIN (XIAO QIN, 1935-2023)
Spring Ring
acrylic on linen laid on board
230 x 233 cm. (90½ x 91¾ in.)
Painted in 1991
蕭勤 春霖 壓克力 麻布 裱於木板 1991年作
HK\$400,000-600,000
US\$52,000-77,000





245
TAKESADA MATSUTANI (B. 1937)
Wave 93.7.10

paper, India ink, vinyl adhesive and graphite pencil on canvas
 64.8 x 49.5 cm. (25½ x 19½ in.)
 Painted in 1993
 松谷武判 波動 93.7.10 紙 印度墨水 乙烯基黏合劑 石墨鉛筆
 畫布 1993年作

HK\$120,000-220,000
US\$16,000-28,000



246
TAKESADA MATSUTANI (B. 1937)
Milieu

paper, vinyl adhesive and graphite pencil on canvas
 92.2 x 64.6 cm. (36¼ x 25¾ in.)
 Painted in 1998
 松谷武判 真中 紙 乙烯基黏合劑 石墨鉛筆 畫布 1998年作

HK\$200,000-300,000
US\$26,000-39,000



247
JIRO TAKAMATSU (1936-1998)
Number 139

oil and mixed media on panel
 64.5 (H) x 80.5 x 10 cm. (25½ x 31¼ x 3¾ in.)
 Executed in 1966
 高松次郎 139號 油彩 混合媒材 木板 1966年作

HK\$240,000-420,000
US\$31,000-54,000



248
CHEN TING-SHIH (1916-2002)
91-32

acrylic on canvas
 100 x 80.5 cm. (39¾ x 31¾ in.)
 Painted in 1991
 陳庭詩 91-32 壓克力 畫布 1991年作

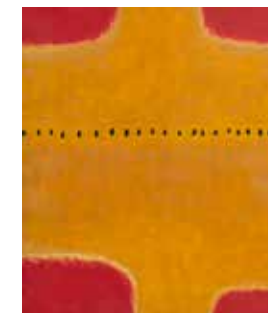
HK\$220,000-320,000
US\$29,000-41,000



249
KIM WHAN-KI (1913-1974)
Mountain and Moon

oil on canvas
 41 x 51.5 cm. (16¼ x 20¼ in.)
 Painted in the 1960s
 金煥基 山月 油彩 畫布 1960年代作

HK\$1,000,000-2,000,000
US\$130,000-260,000



250
KIM WHAN-KI (1913-1974)
21-V-68 #21

oil on canvas
 75 x 62.4 cm. (29½ x 24¾ in.)
 Painted in 1968
 金煥基 21-V-68 #21 油彩 畫布 1968年作

HK\$900,000-1,500,000
US\$120,000-190,000



251
KIM TSCHANG-YEUL (1929-2021)
Water Drops S.A. 88014

oil on hemp cloth
 112 x 161.8 cm. (44¼ x 63¾ in.)
 Painted in 1988
 金昌烈 水滴 S.A. 88014 油彩 畫布 1988年作

HK\$1,000,000-2,000,000
US\$130,000-260,000



252
LEE UFAN (B. 1936)
Correspondance

oil and mineral pigment on canvas
 92 x 72 cm. (36¼ x 28¾ in.)
 Painted in 1995
 李禹煥 對應 油彩 礦物顏料 畫布 1995年作

HK\$400,000-600,000
US\$52,000-77,000



253
HA CHONG-HYUN (B. 1935)
Conjunction 09-63

oil on hemp cloth
 91 x 117 cm. (35⁷/₈ x 46¹/₈ in.)
 Painted in 2009
 河鍾賢 接合 09-63 油彩 麻布 2009 年作

HK\$200,000-300,000
US\$26,000-39,000



254
RHEE SEUNDJA (1918-2009)
Une ville d'Uranus avril N°1 (A City of Uranus April No.1)

acrylic on canvas
 150 x 150 cm. (59 x 59 in.)
 Painted in 2007
 李聖子 天王星四月之城 1 號 壓克力 畫布 2007 年作

HK\$2,000,000-3,000,000
US\$260,000-390,000



255
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
Three Women around a Loom

oil on canvas
 75 x 90.5 cm. (29¹/₂ x 35⁵/₈ in.)
 勒邁耶·德·莫赫普赫斯 織布機旁的三女子 油彩 畫布

HK\$2,000,000-3,000,000
US\$260,000-390,000



256
AFFANDI (1907-1990)
Banyan Tree in Bali

oil on canvas
 148 x 200 cm. (58¹/₄ x 78³/₄ in.)
 Painted in 1978
 阿凡迪 峇里島的榕樹 油彩 畫布 1978 年作

HK\$1,200,000-2,200,000
US\$160,000-280,000

257
AFFANDI (1907-1990)
Self Portrait

oil on canvas
 90 x 70 cm. (35³/₈ x 27¹/₂ in.)
 Painted in 1970
 阿凡迪 自畫像 油彩 畫布 1970 年作

HK\$600,000-900,000
US\$78,000-120,000



258
HENDRA GUNAWAN (1918-1983)
Vegetable Seller

oil on canvas
 140 x 95.5 cm. (55¹/₈ x 37⁵/₈ in.)
 Painted in 1976
 亨德拉·古納萬 菜販 油彩 畫布 1976 年作

HK\$700,000-900,000
US\$90,000-120,000



259
LEE MAN FONG (1913-1988)
Tukang Sate dengan Dua Anak Perempuan (Satay Vendor with Girls)

oil on board
 104 x 51 cm. (41 x 20¹/₈ in.)
 Painted in the 1970s
 李曼峰 沙爹販與女童 油彩 木板 1970 年代作

HK\$700,000-900,000
US\$90,000-120,000



260
SRIHADI SOEDARSONO (1931-2022)
Tiga Penari Legong (Three Legong Dancers)

oil on canvas
 135 x 100 cm. (53¹/₈ x 39³/₈ in.)
 Painted in 1989
 斯里哈迪·蘇達索諾 三個黎弓舞者 油彩 畫布 1989 年作

HK\$300,000-400,000
US\$39,000-51,000





261
LEE MAN FONG (1913-1988)
Setengah Telanjang dengan Membawa Bakul di Kepala (Half Nude with Basket on Her Head)

oil on board
 104 x 51 cm. (41 x 20¹/₈ in.)
 Painted in the 1960s
 李曼峰 半裸女頂籃 油彩 木板 1960年代作

HK\$350,000-450,000
US\$45,000-58,000



262
LEE MAN FONG (1913-1988)
Three Geese

oil on board
 122 x 60.5 cm (48 x 23⁷/₈ in.)
 Painted in 1978
 李曼峰 三鵝 油彩 木板 1978年作

HK\$300,000-400,000
US\$39,000-51,000



263
WILLEM GERARD HOFKER (1902-1981)
Ni Kenjoeng

oil on canvas
 48 x 36.5 cm. (18⁷/₈ x 14³/₈ in.)
 Painted in 1942
 賀夫卡 Ni Kenjoeng 油彩 畫布 1942年作

HK\$500,000-700,000
US\$65,000-90,000



• **264**
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
Le long de la mer, N°9 (Along the Sea, No. 9)

oil on canvas
 45.5 x 55 cm. (17⁷/₈ x 21⁵/₈ in.)
 勒邁耶·德·莫赫普赫赫斯 海岸·9號 油彩 畫布

HK\$100,000-200,000
US\$13,000-26,000

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265
DULLAH (1919-1996)
Tari Keris (Kris Dance)

oil on canvas
 108 x 200 cm. (42¹/₂ x 78³/₄ in.)
 Painted in the 1960s
 DULLAH 克里斯舞蹈 油彩 畫布 1960年代作

HK\$180,000-280,000
US\$24,000-36,000



266
ARIE SMIT (1916-2016)
Landscape in Hill-Country

acrylic on canvas
 95 x 195 cm. (37³/₈ x 76³/₄ in.)
 Painted in 2004
 艾利·斯密特 山地景觀 壓克力 畫布 2004年作

HK\$260,000-360,000
US\$34,000-46,000



267
FERNANDO ZÓBEL (1924-1984)
Equilibrio Inestable

oil on canvas
 64 x 64 cm. (25¹/₄ x 25¹/₄ in.)
 Painted in 1968
 費南度·索維爾 微妙的平衡 油彩 畫布 1968年作

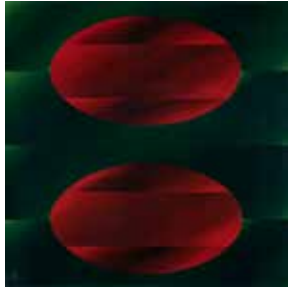
HK\$600,000-800,000
US\$78,000-100,000



268
JOSÉ JOYA (1931-1995)
Untitled

acrylic and oil on paper
 40.5 x 56 cm. (16 x 22 in.)
 Painted in 1960
 荷西·荷雅 無題 壓克力 油彩 紙本 1960年作

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



269
LEE AGUINALDO (1933-2007)
Linear No. 23

acrylic on panel
61 x 61 cm. (24 x 24 in.)
Painted in 1965
李·阿吉納多 線性23號 壓克力 木板 1965年作

HK\$260,000-350,000
US\$34,000-45,000



270
PACITA ABAD (1946-2004)
Blues Festival

oil, tin, painted cloth stitched on canvas
90 x 75 cm. (35 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.)
Executed in 2001
帕西塔·阿巴德 藍調音樂節 油彩 錫 布料拼貼 畫布 2001年作

HK\$120,000-180,000
US\$16,000-23,000



271
THAWAN DUCHANEE (1939-2014)
Sukreep

oil on canvas
200 x 150 cm. (78 $\frac{3}{4}$ x 59 in.)
Painted in 1973
達宛·都察尼 Sukreep 油彩 畫布 1973年作

HK\$700,000-1,000,000
US\$90,000-130,000



272
THAWAN DUCHANEE (1939-2014)
Untitled

carved linoleum
242 x 122.5 cm. (95 $\frac{1}{4}$ x 48 $\frac{1}{4}$ in.)
達宛·都察尼 無題 油氈板雕刻

HK\$1,200,000-2,200,000
US\$160,000-280,000

273
PRATUANG EMJAROEN (1935-2022)
The Mountain's Soul

oil on canvas (triptych)
each: 200 x 180 cm. (78 $\frac{3}{4}$ x 70 $\frac{7}{8}$ in.)
overall: 200 x 540 cm. (78 $\frac{3}{4}$ x 212 $\frac{5}{8}$ in.)
Painted in 1993
帕騰·恩姆賈恩 山靈魂 油彩 畫布 (三聯作) 1993年作

HK\$1,500,000-2,500,000
US\$200,000-320,000



274
PRATUANG EMJAROEN (1935-2022)
The Change

oil on canvas
162 x 124 cm. (63 $\frac{3}{4}$ x 48 $\frac{7}{8}$ in.)
Painted in 1972
帕騰·恩姆賈恩 變化 油彩 畫布 1972年作

HK\$180,000-280,000
US\$24,000-36,000



275
PRATUANG EMJAROEN (1935-2022)
Golden Beam

oil on canvas
125 x 135 cm. (49 $\frac{1}{4}$ x 53 $\frac{1}{8}$ in.)
Painted in 1975
帕騰·恩姆賈恩 金色光束 油彩 畫布 1975年作

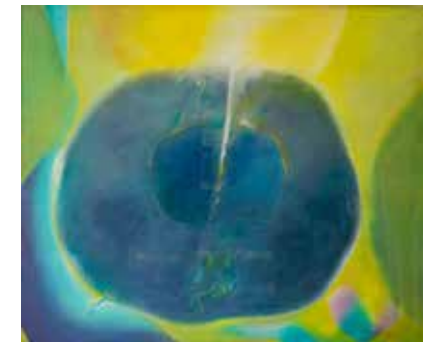
HK\$200,000-300,000
US\$26,000-39,000



276
PRATUANG EMJAROEN (1935-2022)
Dew Drops on Lotus Leaf

oil on canvas
160 x 190 cm. (63 x 74 $\frac{3}{4}$ in.)
Painted in 1986
帕騰·恩姆賈恩 荷葉上的露珠 油彩 畫布 1986年作

HK\$200,000-300,000
US\$26,000-39,000





277
PRATUANG EMJAROEN (1935-2022)
City Light

oil on canvas
 89 x 108 cm. (35 x 42½ in.)
 Painted in 1982
 帕騰·恩姆賈恩 城市之光 油彩 畫布 1982年作

HK\$150,000-240,000
US\$20,000-31,000



278
CHEONG SOO PIENG (1917-1983)
Mother and Child

oil on canvas
 85.5 x 55.5 cm. (33¾ x 21⅞ in.)
 Painted in 1973
 鍾泗賓 母親與孩童 油彩 畫布 1973年作

HK\$200,000-300,000
US\$26,000-39,000



279
CHEONG SOO PIENG (1917-1983)
Vision

mixed media and gold leaf on canvas
 74 x 53.5 cm. (29⅞ x 21⅞ in.)
 Painted in 1972
 鍾泗賓 心靈的表現 混合媒材 金箔 畫布 1972年作

HK\$260,000-360,000
US\$34,000-46,000



280
CHEN WEN HSI (1906-1991)
Herons

ink and colour on rice paper
 139 x 69.5 cm. (54¾ x 27¾ in.)
 Painted in the 1970s
 陳文希 鸞羣 水墨 設色 宣紙 1970年代作

HK\$500,000-700,000
US\$65,000-90,000

281
CHEN WEN HSI (1906-1991)
A Pair of Red Herons

ink and colour on paper
 132 x 45.5 cm. (52 x 17⅞ in.)
 Painted in the 1970s
 陳文希 一雙紅鸞 水墨 設色 紙本 1970年代作

HK\$500,000-700,000
US\$65,000-90,000



282
CHEONG SOO PIENG (1917-1983)
Squirrels

ink on silk
 54.5 x 107 cm. (21½ x 42⅞ in.)
 Painted in 1980
 鍾泗賓 一群松鼠 水墨 絹布 1980年作

HK\$480,000-680,000
US\$62,000-87,000



283
CHEONG SOO PIENG (1917-1983)
Figure on a Raft

ink and colour on paper
 93.5 x 45 cm. (36¾ x 17¾ in.)
 Painted in 1961
 鍾泗賓 木筏上的人物 水墨 設色 紙本 1961年作

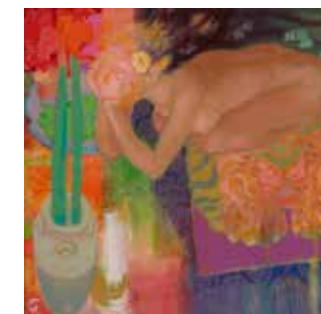
HK\$120,000-220,000
US\$16,000-28,000



284
TENG NEE CHEONG (1951-2013)
Scarlet Glory upon Midnight Blooms

oil on canvas mounted on board
 116 x 116 cm. (45⅝ x 45⅝ in.)
 Painted in 1999
 鄧爾昌 午夜綻放的猩紅色光彩 油彩 畫布 裱於木板 1999年作

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





285
U SAN WIN (1905-1981)
Ananda Pagoda Bagan
 oil on board
 38 x 46 cm. (15 x 18¹/₈ in.)
 Painted in 1967
 U SAN WIN 蒲甘阿南達寺 油彩 木板 1967年作
HK\$100,000-200,000
US\$13,000-26,000



286
U NGWE GAING (1901-1967)
Into the Village
 oil on board
 49.5 x 62.5 cm. (19¹/₂ x 24⁵/₈ in.)
 Painted in 1963
 伍巍芥 走向村莊 油彩 木板 1963年作
HK\$180,000-280,000
US\$24,000-36,000



287
U HLA SHEIN (1904-1979)
The Great Shwedagon Pagoda
 oil on board
 61 x 44 cm. (24 x 17³/₈ in.)
 Painted in 1970
 U HLA SHEIN 仰光大金寺 油彩 木板 1970年作
HK\$70,000-90,000
US\$9,000-12,000



288
U BA THET (1903-1972)
Three Ladies at a Water Well
 oil on canvas
 69 x 51 cm. (27¹/₈ x 20¹/₈ in.)
 Painted in 1965
 U BA THET 水井邊的三位女子 油彩 畫布 1965年作
HK\$60,000-80,000
US\$7,800-10,000

289
U OHN LWIN (1917-1988)
Harvesting Fruits
 oil on canvas
 92.5 x 51 cm. (36³/₈ x 20¹/₈ in.)
 Painted in 1973
 U OHN LWIN 水果豐收 油彩 畫布 1973年作
HK\$100,000-180,000
US\$13,000-23,000



290
U BA KYI (1912-2000)
Untitled
 oil on canvas
 61 x 73 cm. (24 x 28³/₄ in.)
 Painted in 1963
 U BA KYI 無題 油彩 畫布 1963年作
HK\$60,000-100,000
US\$7,800-13,000



CHRISTIE'S 佳士得

21ST CENTURY DAY SALE

二十一世紀 日間拍賣

WEDNESDAY 29 MAY 2024 星期三 2024年5月29日

5.00pm (Sale 21647, Lots 301-403)

下午5時 (拍賣編號 21647, 拍賣品編號 301-403)

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THIS PAGE: Lot 310, Yayoi Kusama, *Pumpkin*, Painted in 1987. © YAYOI KUSAMA

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21ST CENTURY
 DAY SALE

OPPOSITE PAGE: (Detail) Lot 333, George Condo, *Transmutation 2*, Painted in 2015.
 © 2024 George Condo / Artists Rights Society (ARS), New York





THIS PAGE: (Detail) Lot 338, Liu Ye, *Untitled*, Painted in 1997. © Liu Ye Studio

301
XIA YU (B. 1981)
Blossom and Lady

tempera on board
100 x 80 cm. (39³/₈ x 31¹/₂ in.)
Painted in 2021
夏禹 花與女子 坦培拉 木板 2021年作

HK\$80,000-120,000
US\$11,000-15,000



302
AMANDA BALDWIN (B. 1984)
Reaching Range

oil and acrylic on canvas
135 x 107 cm. (53¹/₈ x 42¹/₈ in.)
Painted in 2020
阿曼達·鮑德溫 視線範圍以內 油彩 壓克力 畫布 2020年作

HK\$60,000-120,000
US\$7,800-15,000



303
ATSUSHI KAGA (B. 1978)
September, Kyoto, Days are Shorter Now

acrylic on board
53 x 41 cm. (20⁷/₈ x 16¹/₈ in.)
Painted in 2019
加賀溫 九月，京都，白晝越發短暫 壓克力 木板 2019年作

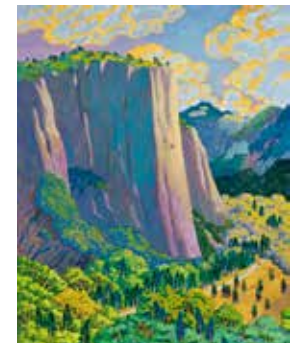
HK\$200,000-300,000
US\$26,000-39,000



304
STEPHEN WONG CHUN HEI (B. 1986)
Grand Tour in Google Earth, El capitan

acrylic on canvas
100 x 80 cm. (39³/₈ x 31¹/₂ in.)
Painted in 2021
黃進曦 谷歌地球中的旅程，酋長岩 壓克力 畫布 2021年作

HK\$200,000-300,000
US\$26,000-39,000





305
SALVO (1947-2015)
Bosnia Erzegovina (Bosnia Herzegovina)

oil on canvas
180 x 130 cm. (70 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 2003
薩沃爾 波士尼亞赫塞哥維納 油彩 畫布 2003年作

HK\$600,000-1,200,000
US\$78,000-150,000



306
SALVO (1947-2015)
La Valle (The Valley)

oil on canvas
80.5 x 100.7 cm. (31 $\frac{3}{4}$ x 39 $\frac{5}{8}$ in.)
Painted in 2007
薩爾沃 山谷 油彩 畫布 2007年作

HK\$500,000-800,000
US\$65,000-100,000



307
SCOTT KAHN (B. 1946)
April in Old Lyme

oil on linen
76.2 x 91.4 cm. (30 x 36 in.)
Painted in 2008
斯科特·卡恩 四月的萊姆鎮 油彩 麻布 2008年作

HK\$800,000-1,200,000
US\$110,000-150,000



308
HUANG YUXING (B. 1975)
White Pine Tree Under Aurora

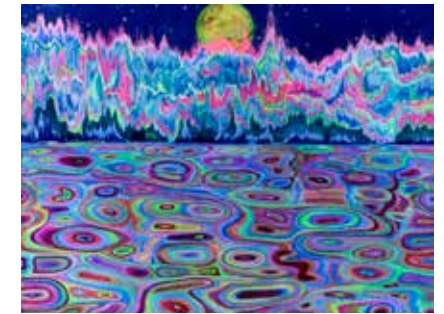
acrylic on canvas
150 x 100 cm. (59 x 39 $\frac{3}{8}$ in.)
Painted in 2019
黃宇興 極光下的白松樹 壓克力 畫布 2019年作

HK\$1,000,000-2,000,000
US\$130,000-260,000

309
HUANG YUXING (B. 1975)
Full Moon

acrylic on canvas
90 x 120.5 cm. (35 $\frac{3}{8}$ x 47 $\frac{1}{2}$ in.)
Painted in 2017-2018
黃宇興 月圓 壓克力 畫布 2017-2018年作

HK\$800,000-1,200,000
US\$110,000-150,000



◆ 310
YAYOI KUSAMA (B. 1929)
Pumpkin

acrylic on canvas
38.1 x 44.9 cm. (15 x 17 $\frac{7}{8}$ in.)
Painted in 1987
草間彌生 南瓜 壓克力 畫布 1987年作

HK\$8,000,000-15,000,000
US\$1,100,000-1,900,000



311
YAYOI KUSAMA (B. 1929)
Flowers

acrylic on canvas
18 x 14 cm. (7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.)
Painted in 1996
草間彌生 花 壓克力 畫布 1996年作

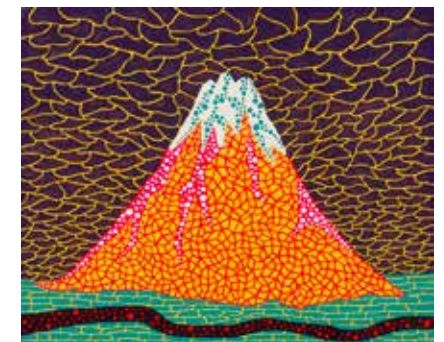
HK\$1,500,000-2,500,000
US\$200,000-320,000



312
YAYOI KUSAMA (B. 1929)
Breaking Through the Heavenly Sky

acrylic on canvas
38 x 45.5 cm. (15 x 17 $\frac{7}{8}$ in.)
Painted in 1989
草間彌生 突破蒼穹 壓克力 畫布 1989年作

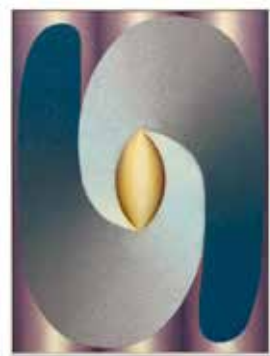
HK\$5,000,000-7,000,000
US\$650,000-900,000





313
ALEX KATZ (B. 1927)
Red Dogwood I
 oil on linen
 183.4 x 244.2 cm. (72¼ x 96⅞ in.)
 Painted in 2020
 亞歷克斯·卡茨 紅山茶葵 I 油彩 麻布 2020年作

HK\$4,000,000-7,000,000
US\$520,000-900,000



314
LOIE HOLLOWELL (B. 1983)
Linked Lingam in Blue, Gray, Purple and Yellow

oil, acrylic medium, sawdust and high-density foam on linen mounted on panel
 71.1 (H) x 53.4 x 5.9 cm. (28 x 21 x 2⅜ in.)
 Executed in 2019
 洛伊·霍洛韋爾 連接的林伽 (藍、灰、紫、黃) 油彩 壓克力木屑 高密度泡沫 麻布 裱於木板 2019年作

HK\$1,200,000-2,200,000
US\$160,000-280,000



315
HERNAN BAS (B. 1978)
A Rising Fever

acrylic on linen
 127.1 x 102.1 cm. (50 x 40 in.)
 Painted in 2015
 赫爾南·巴斯 逐漸發熱 壓克力 麻布 2015年作

HK\$800,000-1,200,000
US\$110,000-150,000



316
ROBERT NAVA (B. 1985)
Untitled

acrylic, grease pencil, pencil and crayon on canvas
 185.5 x 185.5 cm. (73 x 73 in.)
 Painted in 2019
 羅伯特·納瓦 無題 壓克力 油性鉛筆 鉛筆 蠟筆 畫布 2019年作

HK\$800,000-1,500,000
US\$110,000-190,000

317
JOEL MESLER (B. 1974)
Untitled (Bruised Fruit)
 pigment on linen
 213.4 x 165.1 cm. (84 x 65 in.)
 Painted in 2020
 喬爾·梅斯勒 無題 (擦傷的水果) 顏料 麻布 2020年作

HK\$700,000-900,000
US\$90,000-120,000



318
GENESIS TRAMAINÉ (B. 1983)
Nana Said I Could Sit HERE!
 acrylic, spray paint, Yeshua, oil sticks, puddy on canvas
 182.9 x 121.9 cm. (72 x 48 in.)
 Painted in 2020
 吉尼西絲·特萊敏 祖母說了我可以坐這! 壓克力 噴漆 油畫棒 畫布 2020年作

HK\$800,000-1,200,000
US\$110,000-150,000



319
ANTONY GORMLEY (B. 1950)
MEME CXCVI
 cast iron
 13.9 (H) x 9.2 x 13.8 cm. (5½ x 3⅝ x 5⅜ in.)
 Executed in 2011
 安東尼·葛姆雷 MEME CXCVI 鑄鐵 雕塑 2011年作

HK\$500,000-700,000
US\$65,000-90,000



320
OLAFUR ELIASSON (B. 1967)
Affection
 coloured glacial-rock-flour glass (light green), coloured glass (transparent), stainless steel, paint (black), led system
 diameter: 75 cm. (29½ in.)
 Executed in 2019. This work is unique.
 奧拉維爾·埃利亞松 情感 淺綠色冰岩粉玻璃 透明玻璃 不銹鋼 黑色油漆 LED 2019年作 獨版

HK\$200,000-400,000
US\$26,000-51,000



© Olafur Eliasson photo by Jens Ziehe



321
JULIE MEHRETU (B. 1970)
Untitled

graphite on paper
53 x 77 cm. (20 $\frac{7}{8}$ x 30 $\frac{3}{8}$ in.)
Executed in 2005
朱莉·梅赫雷圖 無題 石墨 紙本 2005年作

HK\$380,000-550,000
US\$49,000-71,000



322
KOHEI NAWA (B. 1975)
PixCell-Goat #2

mixed media sculpture
69 (H) x 49 x 47.5 cm. (24 $\frac{1}{8}$ x 19 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in.)
Executed in 2015
名和晃平 PixCell-山羊 第2號 混合媒材 雕塑 2015年作

HK\$600,000-1,200,000
US\$78,000-150,000



323
AYA TAKANO (B. 1976)
Untitled

oil on canvas
130 x 194 cm. (51 $\frac{1}{8}$ x 76 $\frac{3}{8}$ in.)
Painted in 2021
高野綾 無題 油彩 畫布 2021年作

HK\$500,000-800,000
US\$65,000-100,000



324
MR. (B. 1969)
After Sadness

acrylic on canvas mounted on wood panel
221 x 180 cm. (87 x 70 $\frac{7}{8}$ in.)
Painted in 2016
MR. 悲傷之後 壓克力 畫布 裱於木板 2016年作

HK\$1,500,000-2,500,000
US\$200,000-320,000

325
YOSHITOMO NARA (B. 1959)
The Pond Girl

oil on canvas
72.7 x 60.6 cm. (28 $\frac{5}{8}$ x 23 $\frac{7}{8}$ in.)
Painted in 1995
奈良美智 池塘女孩 油彩 畫布 1995年作

HK\$2,500,000-4,500,000
US\$330,000-580,000



326
YOSHITOMO NARA (B. 1959)
Cat

acrylic on canvas
40 x 40 cm. (15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)
Painted in 1993
奈良美智 貓 壓克力 畫布 1993年作

HK\$1,500,000-2,500,000
US\$200,000-320,000



327
YOSHITOMO NARA (B. 1959)
Red in Blue

acrylic on cotton mounted on canvas
30 x 25 cm. (11 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)
Painted in 1999
奈良美智 藍色中的一點紅 壓克力 棉布裱於畫布 1999年作

HK\$1,200,000-1,800,000
US\$160,000-230,000



328
YOSHITOMO NARA (B. 1959)
The Girl with Black Eye

acrylic on canvas
50 x 40 cm. (19 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)
Painted in 1999
奈良美智 黑眼圈少女 壓克力 畫布 1999年作

HK\$3,500,000-5,500,000
US\$450,000-710,000





◦ 329
IZUMI KATO (B. 1969)
Untitled

oil on canvas
116.7 x 72.7 cm. (46 x 28⁷/₈ in.)
Painted in 2008
加藤泉 無題 油彩 畫布 2008年作

HK\$400,000-600,000
US\$52,000-77,000



330
IZUMI KATO (B. 1969)
Untitled

oil on canvas
80.5 x 80.5 cm. (31³/₄ x 31³/₄ in.)
Painted in 2014
加藤泉 無題 油彩 畫布 2014年作

HK\$200,000-400,000
US\$26,000-51,000



331
DANA SCHUTZ (B. 1976)
Arrangement

oil on canvas
182.9 x 228.6 cm. (72 x 90 in.)
Painted in 2010
戴娜·舒茨 構圖 油彩 畫布 2010年作

HK\$2,000,000-4,000,000
US\$260,000-510,000



332
GEORGE CONDO (B. 1957)
The Rock Thrower

acrylic and charcoal on canvas
134 x 116.8 cm. (52³/₄ x 46 in.)
Executed in 2007
喬治·康多 投石者 壓克力 炭筆 畫布 2007年作

HK\$3,800,000-5,900,000
US\$490,000-760,000

333
GEORGE CONDO (B. 1957)
Transmutation 2

oil on linen
178 x 165 cm. (70 x 65 in.)
Painted in 2015
喬治·康多 蛻變 2 油彩 麻布 2015年作

HK\$8,000,000-15,000,000
US\$1,100,000-1,900,000



◆ 334
YAYOI KUSAMA (B. 1929)
Original-Infinity Nets

acrylic on canvas
117 x 91 cm. (46¹/₈ x 35⁷/₈ in.)
Painted in 2000
草間彌生 原-無限之網 壓克力 畫布 2000年作

HK\$5,500,000-8,500,000
US\$710,000-1,100,000



335
YAYOI KUSAMA (B. 1929)
SPLENDOR OF LOVE

sewn stuffed fabric, paint, metal sculpture
55 (H) x 70 x 25 cm. (21¹/₈ x 27¹/₂ x 9⁷/₈ in.)
Executed in 2013
草間彌生 愛的輝煌 縫製填充物 油漆 金屬 雕塑 2013年作

HK\$1,000,000-2,000,000
US\$130,000-260,000



336
ZHANG ENLI (B. 1965)
Garden

oil on canvas
179 x 159.5 cm. (70¹/₂ x 62³/₄ in.)
Painted in 2005
張恩利 花園 油彩 畫布 2005年作

HK\$500,000-800,000
US\$65,000-100,000





337
ZHANG ENLI (B. 1965)
Tree in Winter 4

oil on canvas
248.3 x 198.1 cm. (97¾ x 78 in.)
Painted in 2008
張恩利 冬天的樹 4 油彩 畫布 2008年作

HK\$1,300,000-2,300,000
US\$170,000-300,000



338
LIU YE (B. 1964)
Untitled

acrylic and oil on canvas
120 x 140 cm. (47¼ x 55½ in.)
Painted in 1997
劉野 無題 壓克力 油彩 畫布 1997年作

HK\$3,000,000-5,000,000
US\$390,000-640,000



339
LIU YE (B. 1964)
Memory of My Teacher

acrylic and oil on canvas
40.1 x 30.2 cm. (15¾ x 11⅞ in.)
Painted in 2006
劉野 我的老師的記憶 壓克力 油彩 畫布 2006年作

HK\$2,800,000-3,800,000
US\$360,000-490,000



340
LIU YE (B. 1964)
Composition with Bamboo

graphite on paper
58 x 76.2 cm. (22⅞ x 30 in.)
Executed in 2012
劉野 竹子的構圖 石墨 紙本 2012年作

HK\$400,000-600,000
US\$52,000-77,000

△ 341
LIU XIAODONG (B. 1963)
Dreaming

oil on canvas
146 x 112 cm. (57½ x 44⅞ in.)
Painted in 1991
劉小東 做夢 油彩 畫布 1991年作

HK\$250,000-450,000
US\$33,000-58,000



342
ZHANG XIAOGANG (B. 1958)
The Story about Palmistry No. 1

oil on paper
79 x 54 cm. (31⅞ x 21¼ in.)
Executed in May 1989
張曉剛 關於手相的故事1號 油彩 紙本 1989年5月作

HK\$600,000-900,000
US\$78,000-120,000



343
ZHANG XIAOGANG (B. 1958)
Untitled

oil on paperboard
46.5 cm x 39.5 cm. (18¼ x 15½ in.)
Executed in September 1989
張曉剛 無題 油彩 紙板 1989年9月作

HK\$400,000-600,000
US\$52,000-77,000



344
CHEN KE (B. 1978)
Bag

acrylic and oil on linen
200 x 115 cm. (78¾ x 45¼ in.)
Painted in 2009
陳可 背包 壓克力 油彩 麻布 2009年作

HK\$800,000-1,200,000
US\$110,000-150,000





345
CHRIS HUEN SIN KAN (B. 1991)
Doodood

oil on canvas
160 x 200 cm. (63 x 78¾ in.)
Painted in 2018
禰善勤 Doodood 油彩畫布 2018年作

HK\$200,000-400,000
US\$26,000-51,000



346
YOSHITOMO NARA (B. 1959)
Going Alone

watercolour, coloured pencil and graphite on paper
36 x 22.5 cm. (14¼ x 8¾ in.)
Painted in 1998
奈良美智 獨自出走 水彩 彩色鉛筆 石墨 紙本 1998年作

HK\$900,000-1,500,000
US\$120,000-190,000



347
YOSHITOMO NARA (B. 1959)
Peace and Death

wax crayon, charcoal on envelope
33.6 x 26.8 cm. (13¼ x 10½ in.)
Executed in 2003
奈良美智 Peace and Death 蠟筆 炭筆 信封 2003年作

HK\$1,000,000-2,000,000
US\$130,000-260,000



348
MR. (B. 1969)
The Lights Are On in the Twilight Town

acrylic, pen and screenprint on paper
72.2 x 56.7 cm. (28¾ x 22¾ in.)
Executed in 2019
MR. 夕暮的城市中燈光閃爍 壓克力 鋼筆 絲網印刷 紙本 2019年作

HK\$300,000-500,000
US\$39,000-64,000

349
IZUMI KATO (B. 1969)
Untitled

soft vinyl, acrylic, wood sculpture
99 (H) x 43 x 40 cm. (39 x 16¾ x 15¾ in.)
Executed in 2012
加藤泉 無題 軟塑膠 壓克力 木 雕塑 2012年作

HK\$300,000-500,000
US\$39,000-64,000



350
AYAKO ROKKAKU (B. 1982)
Untitled

acrylic on canvas
100 x 140.5 cm. (39¾ x 55¾ in.)
Painted in 2016
六角彩子 無題 壓克力 畫布 2016年作

HK\$500,000-1,000,000
US\$65,000-130,000



351
ROBY DWI ANTONO (B. 1990)
Hayumi

oil on canvas
130 x 150 cm. (51½ x 59 in.)
Painted in 2022
羅比·迪·安東諾 Hayumi 油彩 畫布 2022年作

HK\$500,000-1,000,000
US\$65,000-130,000



352
MICHAELA YEARWOOD-DAN (B. 1994)
Sentiments for D

oil on canvas
170.5 x 120 cm. (67½ x 47¼ in.)
Painted in 2020
米凱拉·伊爾伍德—丹 對D的情懷 油彩 畫布 2020年作

HK\$450,000-650,000
US\$58,000-84,000





353
LAUREN QUIN (B. 1992)
Knuckle Moon
 oil on canvas
 142.3 x 182.5 cm. (56 x 71⁷/₈ in.)
 Painted in 2021
 羅倫·奎恩 Knuckle Moon 油彩 畫布 2021年作

HK\$300,000-500,000
US\$39,000-64,000



354
CHRISTINE AY TJOE (B. 1973)
How Many Kilograms #1
 acrylic on canvas
 100 x 120 cm. (39¹/₄ x 47¹/₄ in.)
 Painted in 2009
 克麗絲汀·矮珠 幾公斤 #1 壓克力 畫布 2009年作

HK\$600,000-1,200,000
US\$78,000-150,000



355
LUCY BULL (B. 1990)
Untitled
 oil on linen
 45.8 x 25.5 cm. (18 x 10 in.)
 Painted in 2020
 露西·布爾 無題 油彩 麻布 2020年作

HK\$200,000-400,000
US\$26,000-51,000



356
KOAK (B. 1981)
Promenade
 oil, acrylic, Flashe, pencil, and graphite on canvas
 274.5 x 213.5 cm. (108¹/₈ x 84 in.)
 Executed in 2022
 KOAK 兜風 油彩 壓克力 乙烯塗料 鉛筆 石墨 畫布 2022年作

HK\$480,000-680,000
US\$62,000-87,000

357
MIRIAM CAHN (B. 1949)
herumliegen, 28.8.20 (lying around, 28.8.20)
 watercolour and oil pastel on paper
 64.3 x 86.5 cm. (25³/₈ x 34 in.)
 Painted in 2020
 米利亞姆·卡恩 側臥, 28.8.20 水彩 油粉彩 紙本 2020年作

HK\$100,000-200,000
US\$13,000-26,000



358
SALMAN TOOR (B. 1983)
Driver and Maid
 oil on canvas
 60.3 x 72.4 cm. (23³/₄ x 28¹/₂ in.)
 Painted in 2013
 薩爾曼·托爾 司機和女傭 油彩 畫布 2013年作

HK\$480,000-680,000
US\$62,000-87,000



359
DAMIEN HIRST (B. 1965)
A Playful Bubblegum Kiss
 butterflies and household gloss on canvas
 30.5 x 40.6 cm. (12 x 16 in.)
 Executed in 2006
 達米恩·赫斯特 俏皮的泡泡糖之吻 蝴蝶 亮光塗料 畫布 2006年作

HK\$300,000-500,000
US\$39,000-64,000



360
SHOLTO BLISSETT (B. 1996)
Ship of Fools X
 oil and acrylic on canvas laid on board
 110 x 100 cm. (43¹/₄ x 39³/₈ in.)
 Painted in 2022
 肖托·布里塞特 愚人船十號 油彩 壓克力 畫布 裱於木板 2022年作

HK\$80,000-160,000
US\$11,000-21,000





361
HENNI ALFTAN (B. 1979)
Handshake (déjà vu)
oil on canvas (diptych)
each: 60 x 73 cm. (23³/₈ x 28³/₄ in.) (2)
overall: 60 x 146 cm. (23³/₈ x 57¹/₂ in.)
Painted in 2020
亨尼·阿爾夫坦 握手 (既視感) 油彩 畫布 (雙聯作) 2020年作
HK\$150,000-250,000
US\$20,000-32,000



362
MARIA FARRAR (B. 1988)
Woman Choosing a Dress
oil on linen
55 x 45 cm. (21¹/₈ x 17³/₄ in.)
Painted in 2021
瑪麗亞·法拉 女人們在選裙子 油彩 麻布 2021年作
HK\$50,000-80,000
US\$6,500-10,000



363
RONALD VENTURA (B. 1973)
EYELAND (3)
oil on canvas mounted on wood board in the
artist's original frame
image: 91.5 x 61.2 cm. (36 x 24¹/₈ in.)
framed: 153 x 122 cm. (60¹/₄ x 48 in.)
Painted in 2018
羅納德·文圖拉 眼島 (3) 油彩 畫布 裱於木板 藝術家原框
2018年作
HK\$300,000-400,000
US\$39,000-51,000



364
NATEE UTARIT (B. 1970)
I am Beautiful, Famous and Gorgeous
oil on linen in the artist's original frame
image: 150 x 114 cm. (59 x 44⁷/₈ in.)
framed: 179 x 142 cm. (70¹/₂ x 55⁷/₈ in.)
Painted in 2013
納堤·尤塔瑞 美麗、著名、華麗 油彩 麻布 藝術家原框
2013年作
HK\$300,000-400,000
US\$39,000-51,000

365
JANE LEE (B. 1963)
It Is as It Is, Wall series #1
acrylic paint and canvas on wood
123 (H) x 64 x 6 cm. (48³/₈ x 25¹/₄ x 2³/₈ in.)
Executed in 2019
李綾瑄 就是這樣 牆面系列 1號 壓克力 畫布 木板 2019年作
HK\$180,000-280,000
US\$24,000-36,000



366
HANDIWIRMAN SAPUTRA (B. 1975)
Sejumpat, Segumpal, Seutas di Atas Biru (A Pinch, a Blob, a Thread on the Blue)
acrylic on canvas
100 x 90 cm. (39³/₈ x 35³/₈ in.)
Painted in 2014
漢迪威曼·沙普塔拉 一撮，一團，一條於藍色上的線
壓克力 畫布 2014年作
HK\$200,000-400,000
US\$26,000-51,000



367
I NYOMAN MASRIADI (B. 1973)
Keluarga Tikus (A Family of Rats)
mixed media on canvas
145 x 145 cm. (57¹/₈ x 57¹/₈ in.)
Executed in 1999
尼歐曼·米斯尼亞迪 老鼠家族 混合媒材 畫布 1999年作
HK\$300,000-500,000
US\$39,000-64,000



368
RODEL TAPAYA (B. 1980)
Untitled
acrylic on canvas
199 x 169 cm. (78³/₈ x 66¹/₂ in.)
Painted in 2008
瑞鐸·塔帕亞 無題 壓克力 畫布 2008年作
HK\$240,000-350,000
US\$31,000-45,000

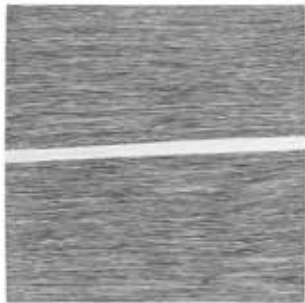




369
AGUS TRIYANTO BR. (B. 1979)
Dreamland Journey
 oil on canvas
 200 x 180 cm. (78¾ x 70⅞ in.)
 Painted in 2022
 阿古斯·特里揚托·BR 夢境之旅 油彩 畫布 2022年作
HK\$120,000-180,000
US\$16,000-23,000



370
KOHEI NAWA (B. 1975)
Direction #82
 paint on canvas
 115 x 85 cm. (45¼ x 32½ in.)
 Painted in 2013
 名和晃平 方向 第82號 漆油 畫布 2013年作
HK\$50,000-80,000
US\$6,500-10,000

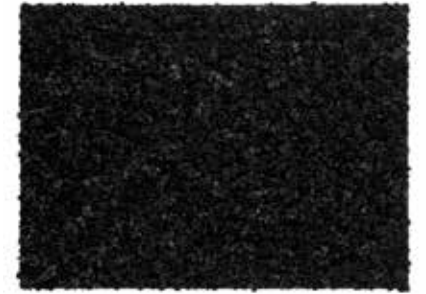


371
WANG GUANGLE (B. 1976)
Coffin Paint 110703
 acrylic on canvas
 146 x 146 cm. (57½ x 57½ in.)
 Painted in 2011
 王光樂 壽漆110703 壓克力 畫布 2011年作
HK\$700,000-900,000
US\$90,000-120,000



372
LIU WEI (B. 1972)
Purple Air D No.3
 oil on canvas
 180.5 x 220 cm. (71⅞ x 86⅝ in.)
 Painted in 2010
 劉韡 紫氣D 第3號 油彩 畫布 2010年作
HK\$700,000-900,000
US\$90,000-120,000

373
XU ZHEN (B. 1977)
Under Heaven - 0302JP1801
 oil on canvas, aluminium
 110.3 (H) x 150.6 x 12.5 cm. (43⅜ x 59¼ x 4⅞ in.)
 Executed in 2018
 徐震 天下 - 0302JP1801 油彩 畫布 鋁板 2018年作
HK\$80,000-120,000
US\$11,000-15,000



374
ZHAN WANG (B. 1962)
Hexahedral Artificial Rock - Artificial Rock No. 164
 stainless steel sculpture, with acrylic marble and volcanic rock stand
 overall: 189 (H) x 46 x 46 cm. (74⅜ x 18⅞ x 18⅞ in.)
 Executed in 2013-2019
 edition: 3/4
 展望 六面假山石一假山石 第一百六十四號 不鏽鋼 雕塑 連 壓克力 大理石 火山岩 座 2013-2019年作 版數: 3/4
HK\$200,000-400,000
US\$26,000-51,000



375
LI CHEN (B. 1963)
Cultivated by Mist and Cloud
 bronze sculpture
 56 (H) x 56 x 28 cm. (22 x 22 x 11 in.)
 Executed in 2001
 edition: 1/8
 李真 煙雲供養 銅雕 雕塑 2001年作 版數: 1/8
HK\$500,000-800,000
US\$65,000-100,000



376
WANG YIN (B. 1964)
Flowers
 oil on canvas
 125 x 250 cm. (49¼ x 98⅜ in.)
 Painted in 2006
 王音 花 油彩 畫布 2006年作
HK\$500,000-800,000
US\$65,000-100,000

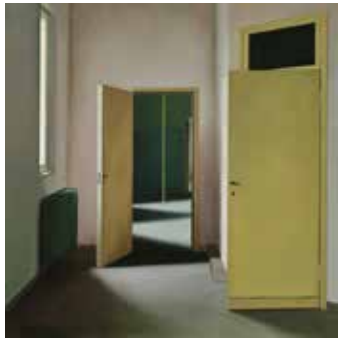




377
OUYANG CHUN (B. 1974)
City of Lust
 oil on canvas
 80.5 x 180.1 cm. (31 $\frac{1}{8}$ x 70 $\frac{7}{8}$ in.)
 Painted in 2009
 歐陽春 慾望都市 油彩 畫布 2009年作
HK\$200,000-400,000
US\$26,000-51,000



378
WANG YI (B. 1984)
A Hospitable Bear
 oil on canvas
 150.5 x 200 cm. (59 $\frac{1}{4}$ x 78 $\frac{3}{4}$ in.)
 Painted in 2016
 汪一 好客的熊 油彩 畫布 2016年作
HK\$200,000-300,000
US\$26,000-39,000



379
ZHANG YINGNAN (B. 1981)
Sending from Afar
 oil on canvas
 130 x 130 cm. (51 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)
 Painted in 2021
 張英楠 遙寄 油彩 畫布 2021年作
HK\$180,000-280,000
US\$24,000-36,000



380
PU YINGWEI (B. 1989)
Time, History, Why We Fight: All the Scars and History Turn into Poem, Poem, Poem
 stamp, watercolour, oil pastels, acrylic, solid maker, paper collage and oil on canvas
 170 x 200 cm. (66 $\frac{7}{8}$ x 78 $\frac{3}{4}$ in.)
 Executed in 2020
 蒲英瑋 時間，歷史，我們：所有的傷痕與歷史都變成詩，詩，詩 印章 水彩 油粉彩 壓克力 麥克筆 紙本拼貼 油彩 畫布 2020年作
HK\$50,000-80,000
US\$6,500-10,000

381
YANG FUDONG (B. 1971)
Ms Huang at M Last Night 2
 black and white C-print
 120 x 180 cm. (47 $\frac{1}{4}$ x 70 $\frac{7}{8}$ in.)
 Executed in 2006
 edition 10/10
 楊福東 黃小姐昨晚在M餐廳 2號 黑白數碼激光打印 2006年作
 版數：10/10
HK\$100,000-200,000
US\$13,000-26,000



382
ANNA PARK (B. 1996)
Thank Me Later
 charcoal on paper mounted on panel
 149.8 x 179.2 cm. (59 x 70 $\frac{1}{2}$ in.)
 Executed in 2020
 安娜·帕克 以後再感謝我 炭筆 紙本 裱於木板 2020年作
HK\$300,000-500,000
US\$39,000-64,000



383
FRANCE-LISE MCGURN (B. 1983)
Rebel
 oil and marker on canvas
 200 x 180 cm. (78 $\frac{3}{4}$ x 70 $\frac{7}{8}$ in.)
 Painted in 2020
 法蘭絲-莉絲·麥格恩 叛逆者 油彩 麥克筆 畫布 2020年作
HK\$200,000-400,000
US\$26,000-51,000



384
CAMILLA ENGSTRÖM (B. 1989)
The Source
 oil on canvas
 198.1 x 167.6 cm (78 x 66 in.)
 Painted in 2021
 金夢 起源 油彩 畫布 2021年作
HK\$80,000-120,000
US\$11,000-15,000





385
CRISTINA BANBAN (B. 1987)
Ei Sueno Va Sobre El Tiempo (The Dream Goes Over Time)

acrylic on canvas
 180 x 150 cm. (70 $\frac{7}{8}$ x 59 in.)
 Painted in 2019
 姬絲汀娜·班班 夢想是關於時間 壓克力 畫布 2019年作

HK\$500,000-1,000,000
US\$65,000-130,000



386
ALEJANDRO CARDENAS (B. 1977)
Atacamite Hall 4

acrylic on canvas
 101.6 x 81.3 cm. (40 x 32 in.)
 Painted in 2020
 亞力山卓·卡德納斯 綠銅礦大廳4 壓克力 畫布 2020年作

HK\$300,000-500,000
US\$39,000-64,000



387
SKYGOLPE (B. 1986)
PX8371S

acrylic mixed media on printed canvas
 canvas: 100 x 70 cm. (39 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)
 Executed in 2023 and minted on 27 January 2024. This non-fungible token is unique and is accompanied by the corresponding physical work.
 SKYGOLPE PX8371S 壓克力 複合媒材 印刷畫布 2023年作
 鑄造於2024年1月27日。此NFT是原作及附有一件相應畫作

HK\$400,000-600,000
US\$52,000-77,000



388
STICKYMONGER (B. 1979)
Hamburger Helper

spray paint on canvas
 183 x 121.5 cm. (72 x 47 $\frac{7}{8}$ in.)
 Executed in 2022
 STICKYMONGER 漢堡助手 噴漆 畫布 2022年作

HK\$280,000-480,000
US\$36,000-62,000

389
YUICHI HIRAKO (B. 1982)
Green Master - 50

acrylic on canvas
 164 x 132 cm. (64 $\frac{3}{8}$ x 52 in.)
 Painted in 2018
 平子雄一 綠之主 - 50 壓克力 畫布 2018年作

HK\$300,000-500,000
US\$39,000-64,000



390
GAHEE PARK (B. 1985)
A Cat Next Door

oil on canvas
 152.5 x 122 cm. (60 x 48 in.)
 Painted in 2017
 朴佳熙 鄰家黑貓 油彩 畫布 2017年作

HK\$300,000-500,000
US\$39,000-64,000



391
KIKI SMITH (B. 1954)
Posie

hand painted laser cut shina plywood sculpture
 30.9 (H) x 33.1 x 16.1 cm. (12 $\frac{1}{8}$ x 13 x 6 $\frac{3}{8}$ in.)
 Executed in 2016
 edition: 1/3
 奇奇·史密斯 波西 手繪著色 雷射切割 木板 雕塑 2016年作
 版數: 1/3

HK\$80,000-120,000
US\$11,000-15,000

NO RESERVE | 無底價



392
DANIEL CORREA MEJÍA (B. 1986)
El poder de las manos (The Power of Hands)

oil on burlap
 80 x 70 cm. (31 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.)
 Painted in 2021
 丹尼爾·科雷亞·梅希亞 雙手的力量 油彩 麻布 2021年作

HK\$80,000-120,000
US\$11,000-15,000

NO RESERVE | 無底價





393
KATHERINA OLSCHBAUR (B. 1983)
Untitled
 oil on canvas
 199 x 199 cm. (78 $\frac{3}{8}$ x 78 $\frac{3}{8}$ in.)
 Painted in 2019-2020
 凱瑟琳娜·奧爾施鮑爾 無題 油彩 畫布 2019-2020年作

HK\$80,000-120,000
US\$11,000-15,000



394
RAFA MACARRÓN (B. 1981)
Playa Lunar (Moon Beach)
 acrylic, spray paint, ink, collage on canvas (diptych)
 each: 100 x 119.5 cm. (39 $\frac{3}{8}$ x 47 in.) (2)
 overall: 100 x 239 cm. (39 $\frac{3}{8}$ x 94 $\frac{1}{8}$ in.)
 Painted in 2016
 拉法·馬卡龍 月光海灘 壓克力 噴漆 墨水 拼貼 畫布 (雙聯作)
 2016年作

HK\$300,000-500,000
US\$39,000-64,000

NO RESERVE | 無底價



395
DONGHYUN SON (B. 1980)
Dragon
 ink and acrylic ink on paper
 112 x 188 cm. (44 $\frac{1}{8}$ x 74 in.)
 Painted in 2023
 孫東鉉 龍 水墨 壓克力墨水 紙本 2023年作

HK\$75,000-95,000
US\$9,700-12,000



396
HYUNSUN JEON (B. 1989)
Memory of Shapes
 watercolour on canvas
 145.5 x 112 cm. (57 $\frac{1}{4}$ x 44 $\frac{1}{8}$ in.)
 Painted in 2019
 全炫宣 記憶的形狀 水彩 畫布 2019年作

HK\$40,000-60,000
US\$5,200-7,700

397
SUYEON KIM (B. 1986)
March Winds
 mixed media on canvas
 145.5 x 112 cm. (57 $\frac{1}{4}$ x 44 $\frac{1}{8}$ in.)
 Executed in 2022
 金秀娟 三月的風 複合媒材 畫布 2022年作

HK\$40,000-60,000
US\$5,200-7,700



398
YOUNG DO JEONG (B. 1985)
Was Muss Muss
 acrylic, spray paint, coloured pencil, and graphite on canvas
 162 x 130 cm. (63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in.)
 Painted in 2023-2024
 鄭英道 Was Muss Muss 壓克力 噴漆 彩色鉛筆 石墨 畫布
 2023-2024年作

HK\$80,000-150,000
US\$11,000-19,000



399
JI DACHUN (B. 1968)
Untitled
 acrylic on canvas
 140 x 140.4 cm. (55 $\frac{1}{8}$ x 55 $\frac{1}{4}$ in.)
 Painted in 2006
 季大純 無題 壓克力 畫布 2006年作

HK\$100,000-200,000
US\$13,000-26,000

NO RESERVE | 無底價



400
DANIEL ARSHAM (B. 1980)
Bronze Eroded Bear
 rose quartz and bronze sculpture
 45.5 (H) x 40 x 39 cm. (17 $\frac{7}{8}$ x 15 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in.)
 Executed in 2018
 丹尼爾·阿爾軒 被侵蝕的銅製熊 粉水晶 銅 雕塑 2018年作

HK\$120,000-240,000
US\$16,000-31,000

NO RESERVE | 無底價





• 401
HIROYUKI MATSUURA (B. 1964)
Enola Over Drive Beat
 acrylic on canvas
 193.5 x 132.5 cm. (76¹/₈ x 52¹/₈ in.)
 Painted in February 2013
 松浦浩之 Enola Over Drive Beat 壓克力 畫布 2013年2月作

HK\$100,000-150,000
US\$13,000-19,000
 NO RESERVE | 無底價



• 402
XU ZHEN (B. 1977)
Evolution - Standing Female Attendant, Bwa Bobo Mask
 mineral-based composite, mineral pigments, stainless steel,
 wood sculpture
 195 (H) x 88 x 50 cm. (76³/₄ x 34⁵/₈ x 19¹/₁₆ in.)
 Executed in 2017
 edition: 1/3
 徐震 進化-唐彩繪侍女木俑·BWA BOBO面具 礦物複合材料
 礦物顏料 不鏽鋼 木頭 雕塑 2017年作 版數: 1/3

HK\$80,000-120,000
US\$11,000-15,000



• 403
YUKIMASA IDA (B. 1990)
Venus
 bronze sculpture
 127 (H) x 50 x 41 cm. (50 x 19³/₄ x 16¹/₈ in.)
 Executed in 2019
 edition of 4
 井田幸昌 維納斯 銅 雕塑 2019年作 版數: 共4版

HK\$100,000-200,000
US\$13,000-26,000



HIGH VALUE LOT PRE-REGISTRATION

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

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

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

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a lot (A 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) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.

- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) 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(g).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

- (a) **As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◊**.

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

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”

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.

(h) Handbags
A **lot** marked with the symbol **■** includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol **■** is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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**.

1 OUR LIABILITY TO YOU

1 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**.

2 (a) 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

(b) 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.

3 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.

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

5 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, **other 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 RECORDING

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the

English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie’s, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie’s also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHIRSTIES.COM

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

K GLOSSARY

auctioneer: 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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

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

UPPERCASE 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.

○

Christie’s has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◻

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

♠

Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

■

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**.

●

Lot offered without reserve.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

■

Handbag **lot** incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

▽

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

A Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified with the symbol **△** in the next to its **lot** number.

○ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such **lots** with the symbol **○** next to the **lot** number.

◻ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◻**.

Christie’s compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer’s premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

♠ Property in which Christie’s has an interest and Third Party Guarantee/Irrevocable bid

Where Christie’s has a financial interest in a **lot** and the **lot** falls

to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol **♠**. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

◻ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **◻**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s full buyer’s premium** plus applicable taxes.

Post-catalogue notifications

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating [christies.com](http://www.christies.com) with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

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

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the ‘Qualified Headings’.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

“Attributed to...”: in Christie’s qualified opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s qualified opinion a work of the period of the artist and showing his influence.

“Follower of ...”: in Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of ...”: in Christie’s qualified opinion a work executed in the artist’s style but of a later date.

“After ...”: in Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/“Inscribed ...”: in Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/“With inscription ...”: in Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.
“With signature ...”: In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

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.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: In Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: In Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A lot marked with the symbol Ⓢ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定 - 買方須知

業務規定

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

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款。因此，您須在競投之前仔細閱讀這些條款。下述**粗體字**詞語的解釋在尾部詞匯表列明。除非佳士得擁有**拍賣品**所有權（以 **Δ** 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品描述**佳士得所負的責任

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

3. 狀況

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

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

4. 拍賣之前檢查**拍賣品**

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

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

5. 估價

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

6. 撤回

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

7. 珠寶

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

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

目錄

目錄編列方法

我們將提供寶石學報告。

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

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶**拍賣品**的任何報告或證書負責。

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或輪匙出售。

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

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

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

- 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；
- 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有帶照片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；
- 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

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

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您原標E3(b)段提供文件以段驗證其身份。

5. 親自出席競投

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

6. 競投服務

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

(a) 電話競投

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

(b) 在Christie’s LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入www.christies.com/auctions/christies-live-on-mobile。如經網絡競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(c) 書面競投

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁運用。標記**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方情況下而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被認為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號^Δ。以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

許可證，或申請許可證延期，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766發郵件至：postsaleasia@christies.com。

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

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精度不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負責在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物物的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在**拍賣詳情**中注有 – 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱗魚皮、短吻鱔皮及貘馬皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關條例和規定。在某些情況下，**拍賣品**必須附有獨立物種的科學證明和/或年證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ∞ 號或 ∞ 號，進一步資料請參見以下第H2(h)段。如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象牙的進口禁令

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

(e) 源自伊朗的拍賣品

為方便買方，佳士得源自伊朗（波斯）的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為“黃金”，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱧或鱈魚）的物料所製成的

錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♁符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有 ∞ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境外是不可能的。注有 ∞ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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

I. 佳士得之法律責任

1. 除了真品保證，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議、購買**拍賣品**或與競投相關的任何其它事項）；和

(b) 本公司無就任何**拍賣品**的可靠售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

3. 請注意佳士得所提供的書面競投及電話競投服務、Christie’s LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商標或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在**www.christies.com**上查閱。銷售總額為**落槌價**加上**買方佣金**，其不代表成本、財務費用或買方或賣方信實申請情況。我們不能按要求將這些資料從**www.christies.com**網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方佣金：除了**落槌價**，買方支付給我們的費用。**目錄描述**：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

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

狀況：拍賣品的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

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

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何

符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：拍賣品的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

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

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

目錄

歡迎光臨

歡迎光臨佳士得拍賣有限公司之拍賣會，佳士得謹此歡迎。本目錄中的各項拍賣品均受保護，且其售價會受拍賣當日之市況影響。本目錄中列出的各項拍賣品，其售價均可能受市況影響而有所變動，而拍賣官亦可能隨時對拍賣品之售價作出調整。本目錄中列出的各項拍賣品，其售價均可能受市況影響而有所變動，而拍賣官亦可能隨時對拍賣品之售價作出調整。

本目錄中列出的各項拍賣品，其售價均可能受市況影響而有所變動，而拍賣官亦可能隨時對拍賣品之售價作出調整。本目錄中列出的各項拍賣品，其售價均可能受市況影響而有所變動，而拍賣官亦可能隨時對拍賣品之售價作出調整。本目錄中列出的各項拍賣品，其售價均可能受市況影響而有所變動，而拍賣官亦可能隨時對拍賣品之售價作出調整。

本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

♠

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

♣

佳士得已經提供最低出售價保證並對此拍賣品持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

♠

佳士得對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

♠

佳士得對**此拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

♠

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

- 保證最低出售價**

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出價獲得最低出售價。這被稱爲保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 ◦ 號以資識別。

- 、 第三方保證/不可撤銷的競投**

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔**拍賣品**未能出售的所有或部分風險。該等**拍賣品**在目錄中注以符號 ◦▲ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**落槌價**計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付**落槌價**及**賣方酬金**。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

▲◆ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 ▲◆ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持所有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**拍賣品**持有經濟利益。

- 利益方的競投**

當那些可能獲悉了**拍賣品**的底價或其他重要信息對**拍賣品**擁有直接或間接權益的一方可能進行競投時，我們會對該**拍賣品**附注符號 ◻。該利益可包括委託出售**拍賣品**的遺產受益人或者**拍賣品**的共同所有人之一。任何成功競得**拍賣品**的利益方必須遵守佳士得的業務規定，包括全額支付**拍賣品**的**賣方酬金**及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某**拍賣品**前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。請登錄http://www.christies.com/financial-interest/瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或**拍賣品**描述中具有以下意義。請注意本目錄內或**拍賣品**描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括**真品保證**的條款下作出。該用詞的表達獨立於**拍賣品**本身的狀況或任何程度的修復。我們建議買方親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部分係是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但不必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部分係是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商之客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得有**保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoca 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供**真品證書**，所以（除非佳士得在目錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 ⊕ 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並僅供參閱用。狀況報告及評級反映了我們的如實意見但未必足以涵蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鉑金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鉑金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家將有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Medoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。



THIS PAGE: (Detail) Lot 20, Georgette Chen, *Still Life with Star Fruit*, Painted circa 1946 - 1950.



THIS PAGE: (Detail) Lot 22, Chen Yifei, *Lingering Melodies from the Xunyang River*, Painted in 1991. © Chen Yifei Estate
BACK COVER: (Detail) Lot 76, Matthew Wong, *Shangri-La*, Painted in 2017.
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