

CHRISTIE'S 佳士得



21ST CENTURY DAY SALE  
二十一世紀藝術 日間拍賣

HONG KONG | 29 MAY 2024  
香港 | 2024年5月29日



# 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

### AUCTION 拍賣

Wednesday 29 May 2024 · 2024年5月29日 (星期三)  
5.00pm (Lots 301-403) · 下午5時 (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  
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### VIEWING 預展

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

### AUCTION CODE AND NUMBER 拍賣名稱及編號

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## 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

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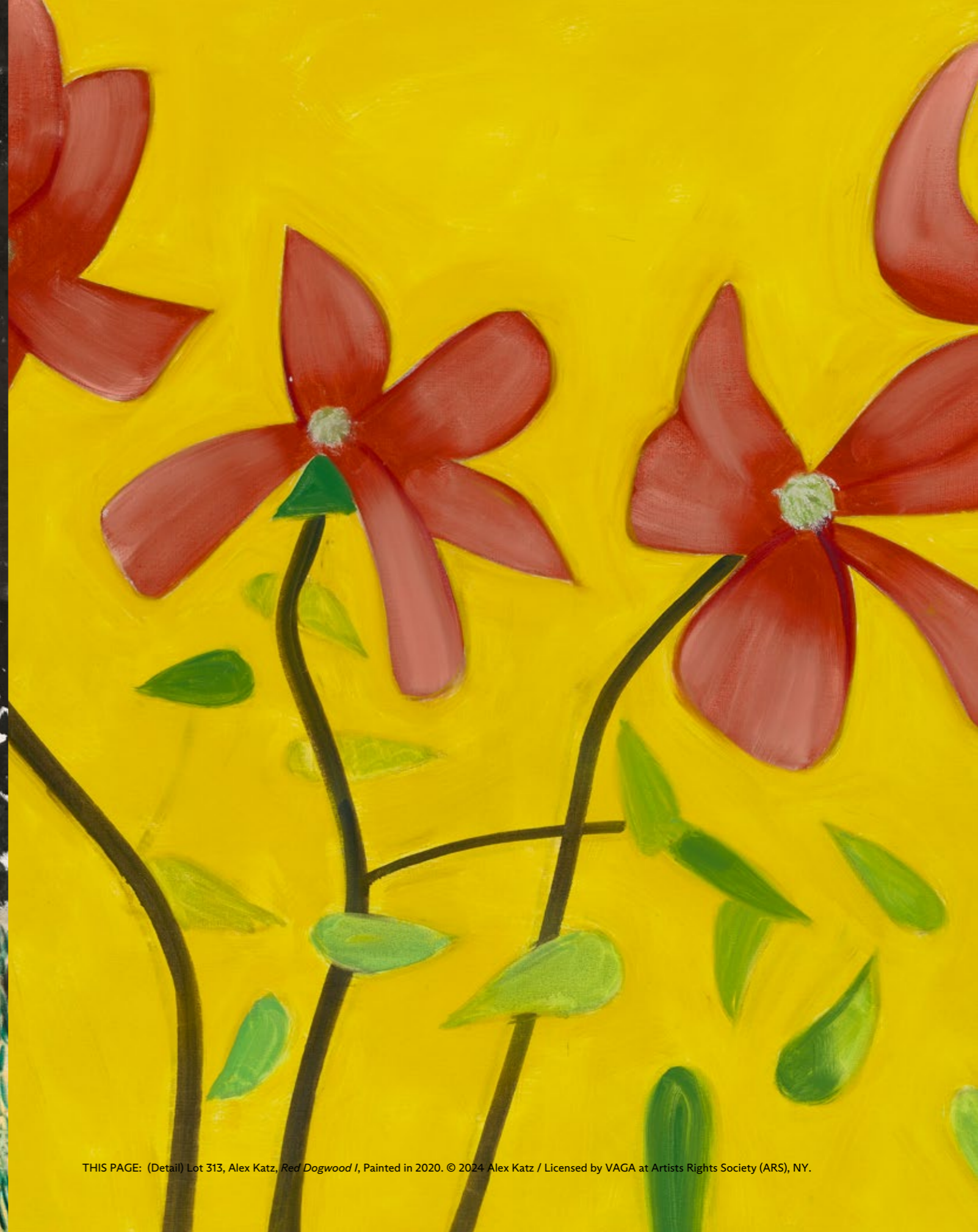
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THIS PAGE: (Detail) Lot 336, Zhang Enli, *Garden*, Painted in 2005. © Zhang Enli



THIS PAGE: (Detail) Lot 313, Alex Katz, *Red Dogwood I*, Painted in 2020. © 2024 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.



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FRONT COVER:  
Lot 310, Yayoi Kusama, *Pumpkin*, Painted in 1987. © YAYOI KUSAMA

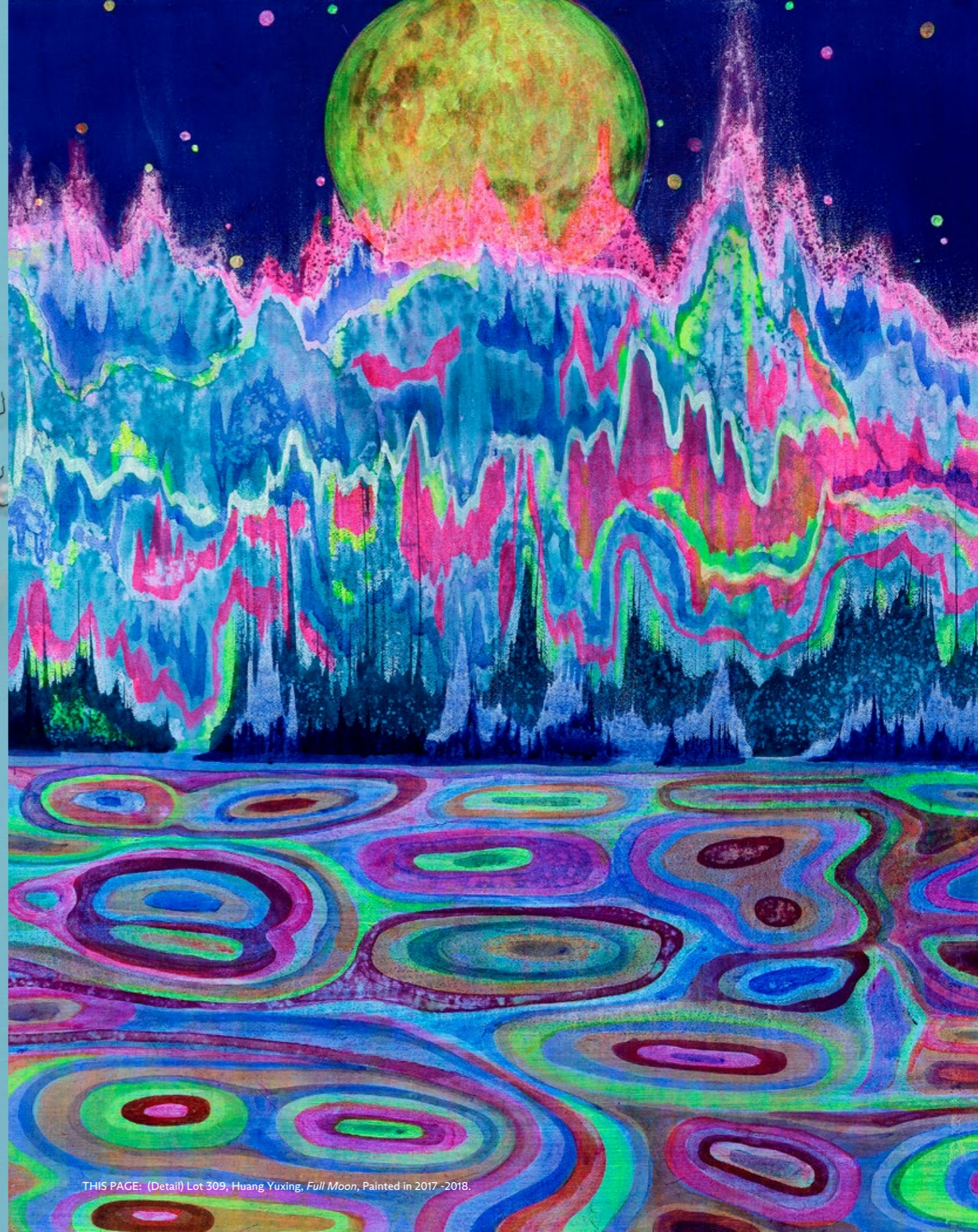
BACK COVER:  
(Detail) Lot 306, Salvo, *La Valle (The Valley)*, Painted in 2007. © Courtesy Archivio Salvo, Turin.

INSIDE FRONT COVER:  
(Detail) Lot 333, George Condo, *Transmutation 2*, Painted in 2015. © 2024 George Condo / Artists Rights Society (ARS), New York

OPPOSITE PAGE:  
(Detail) Lot 339, Liu Ye, *Memory of My Teacher*, Painted in 2006. © Liu Ye Studio



THIS PAGE: (Detail) Lot 366, Handiwirman Saputra, *Sejumput, Segumpal, Seutas di Atas Biru*, Painted in 2014.



THIS PAGE: (Detail) Lot 309, Huang Yuxing, *Full Moon*, Painted in 2017 -2018.

301 XIA YU

夏禹

(B. 1981)



**Blossom and Lady**

signed and titled in Chinese, dated '2021' (on the reverse)  
tempera on board  
100 x 80 cm. (39 3/8 x 31 1/2 in.)  
Painted in 2021

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

**EXHIBITED**  
Beijing, Hive Center for Contemporary Art, Xia Yu: Here and Now, July - August 2021.

**LITERATURE**  
F. Yu (ed.), Xia Yu: Glittering Light and Sunken Jade, exh. cat., Song Art Museum, Beijing, 2024 (illustrated. p.269).

HK\$80,000-120,000  
US\$11,000-15,000

**花與女子**

坦培拉 木板  
2021年作  
款識：花與女子 夏禹 2021 (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**  
2021年7月-8月「夏禹：此時此地」北京 蜂巢當代藝術中心

**出版**  
2024年《夏禹：浮光與沉璧》展覽圖錄 于非編輯 北京 松美術館  
(圖版·第269頁)

302 AMANDA BALDWIN

阿曼達·鮑德溫

(B. 1984)



**Reaching Range**

signed with the artist's signature, titled and dated 'Reaching Range, 2020' (on the overlap)  
oil and acrylic on canvas  
135 x 107 cm. (53 1/8 x 42 1/8 in.)  
Painted in 2020

**PROVENANCE**  
Hesse Flatow, New York  
Acquired from the above by the present owner

**EXHIBITED**  
New York, Hesse Flatow, Raindrops are Spheres, September - October 2020.

HK\$60,000-120,000  
US\$7,800-15,000

**視線範圍以內**

油彩 壓克力 畫布  
2020年作  
款識：Reaching Range, 2020 藝術家簽名 (畫布翻折處)

**來源**  
紐約 Hesse Flatow畫廊  
現藏者購自上述畫廊

**展覽**  
2020年9月-10月 「如同球體般的雨點」紐約 Hesse Flatow畫廊

303 ATSUSHI KAGA

加賀 溫

(B. 1978)



**September, Kyoto, Days are Shorter Now**

**九月，京都，白晝越發短暫**

signed, titled and dated 'September, kyoto, days are shorter now Atsushi 2019' (on the reverse)  
acrylic on board  
53 x 41 cm. (20 7/8 x 16 1/8 in.)  
Painted in 2019

壓克力 木板  
2019年作  
款識：September, kyoto, days are shorter now Atsushi 2019 (畫背)

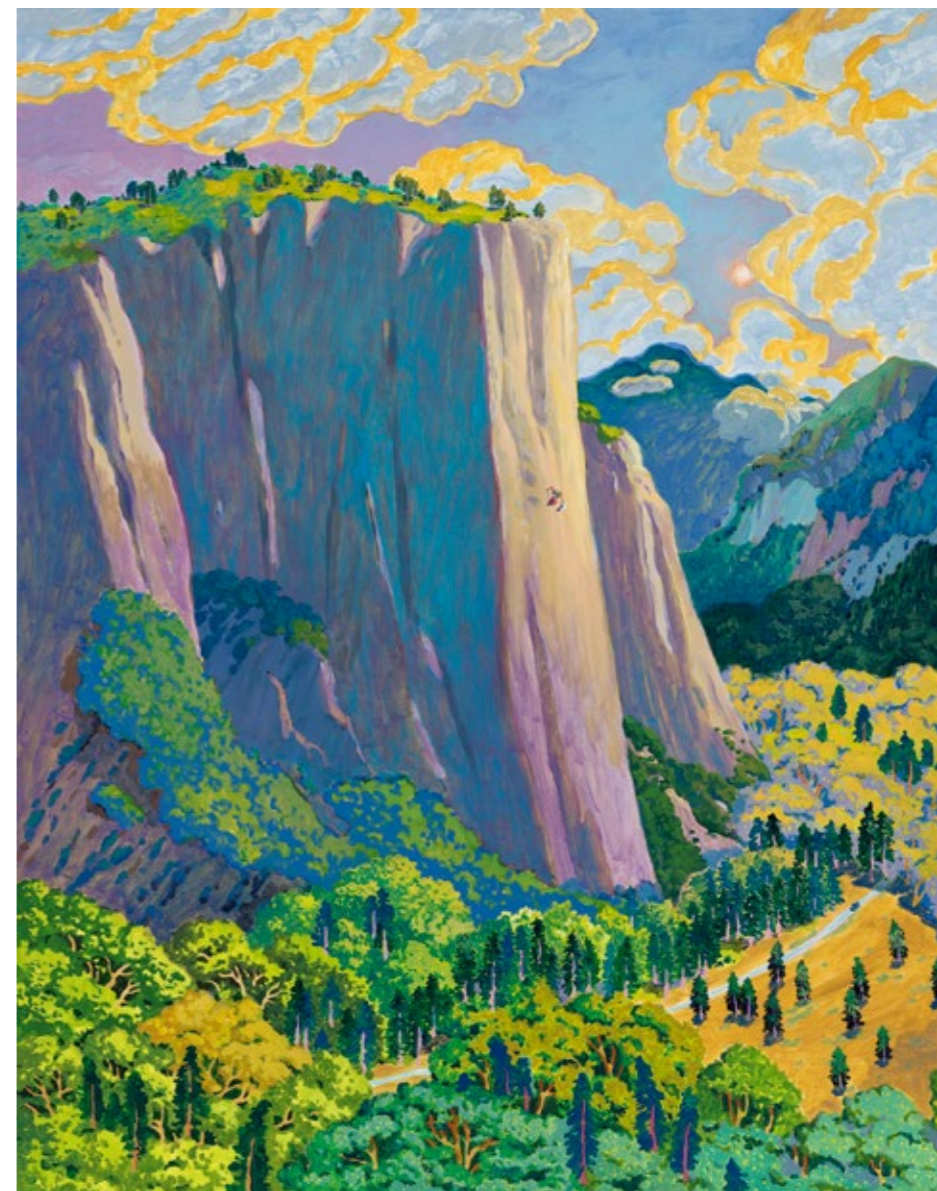
來源  
都柏林 Mother's Tankstation 畫廊  
現藏者購自上述畫廊

**PROVENANCE**  
Mother's Tankstation, Dublin  
Acquired from the above by the present owner

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

304 STEPHEN WONG CHUN HEI 黃進曦

(B. 1986)



**Grand Tour in Google Earth, El capitan 谷歌地球中的旅程，酋長岩**

signed in Chinese, signed and dated 'WONG CHUN HEI 2021' (on the reverse)  
acrylic on canvas  
100 x 80 cm. (39 3/8 x 31 1/2 in.)  
Painted in 2021

壓克力 畫布  
2021年作  
款識：黃進曦 WONG CHUN HEI 2021 (畫背)

來源  
香港 安全口畫廊  
現藏者購自上述畫廊

**PROVENANCE**  
Gallery Exit, Hong Kong  
Acquired from the above by the present owner

**展覽**  
2021年7月 - 8月「黃進曦：孤高的旅程」香港 安全口畫廊

**EXHIBITED**  
Hong Kong, Gallery EXIT, Stephen WONG Chun Hei: A Grand Tour in Google Earth, July - August 2021.

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



(1947-2015)



***Bosnia Erzegovina  
(Bosnia Herzegovina)***

signed and titled 'Salvo "BOSNIA ERZEGOVINA"' (on the reverse)  
oil on canvas  
180 x 130 cm. (70<sup>7</sup>/<sub>8</sub> x 51<sup>3</sup>/<sub>8</sub> in.)  
Painted in 2003

HK\$600,000-1,200,000  
US\$78,000-150,000

**波士尼亞赫塞哥維納**

油彩 畫布  
2003年作  
款識：Salvo "BOSNIA ERZEGOVINA" (畫背)

**PROVENANCE**

Mazzoleni Gallery, Turin  
Private collection, Italy  
Acquired from the above by the present owner

**EXHIBITED**

Turin, Mazzoleni Gallery, Salvo Opere 1974-2004, March - May 2004.  
Turin, Galleria Pirra, EAST, October - November 2020.

**LITERATURE**

Mazzoleni Gallery, Salvo Opere 1974-2004, exh. cat., Mazzoleni Gallery, Turin, 2004 (illustrated, fig. 40, p. 90).

This work is registered in the Archivio Salvo, Turin under the no. S2003-39 and it is accompanied by a certificate of authenticity issued by the Archivio Salvo, Turin.

**來源**

都靈 Mazzoleni畫廊  
意大利 私人收藏  
現藏者購自上述來源

**展覽**

2004年3月-5月「Salvo opere 1974-2004」都靈 Mazzoleni畫廊  
2020年10月-11月「東方」都靈 Galleria Pirra畫廊

**出版**

2004年《Salvo Opere 1974-2004》展覽圖錄 都靈 Mazzoleni畫廊  
(圖版·第40圖·第90頁)

此作品已在 都靈Archivio Salvo 註冊，註冊號為S2003-39並附有都靈 Archivio Salvo 發的真品證書。



306 SALVO

薩爾沃

(1947-2015)



### *La Valle (The Valley)*

signed and titled 'Salvo "LA VALLE"' (on the reverse)  
oil on canvas  
80.5 x 100.7 cm. (31¾ x 39⅝ in.)  
Painted in 2007

**PROVENANCE**  
Althuis Hofland Fine Arts, Amsterdam  
Acquired from the above by the present owner

This work is registered in the Archivio Salvo, Turin under the no. S2007-113 and it is accompanied by a certificate of authenticity issued by the Archivio Salvo, Turin.

HK\$500,000-800,000  
US\$65,000-100,000

### 山谷

油彩 畫布  
2007年作  
款識：Salvo "LA VALLE" (畫背)

**來源**  
阿姆斯特丹 Althuis Hofland Fine Arts畫廊  
現藏者購自上述畫廊

此作品已在都靈Archivio Salvo 註冊，註冊號為S2007-113並附有都靈 Archivio Salvo 發的真品證書。

307 SCOTT KAHN

斯科特·卡恩

(B. 1946)



### *April in Old Lyme*

signed and dated 'Scott Kahn '08' (lower right)  
oil on linen  
76.2 x 91.4 cm. (30 x 36 in.)  
Painted in 2008

**PROVENANCE**  
Acquired directly from the artist by the previous owner in 2011  
Christie's New York, 29 September 2022, lot 372  
Acquired at the above sale by the present owner

HK\$800,000-1,200,000  
US\$110,000-150,000

### 四月的萊姆鎮

油彩 麻布  
2008年作  
款識：Scott Kahn '08 (右下)

**來源**  
原藏者2011年直接購自藝術家  
2022年9月29日 紐約 佳士得 編號372  
現藏者購自上述拍賣

(B. 1975)



**White Pine Tree Under Aurora**

signed and dated 'HUANG Yuxing 2019' (lower right)  
acrylic on canvas  
150 x 100 cm. (59 x 39½ in.)  
Painted in 2019

**PROVENANCE**  
Whitestone Gallery, Taipei  
Acquired from the above by the present owner

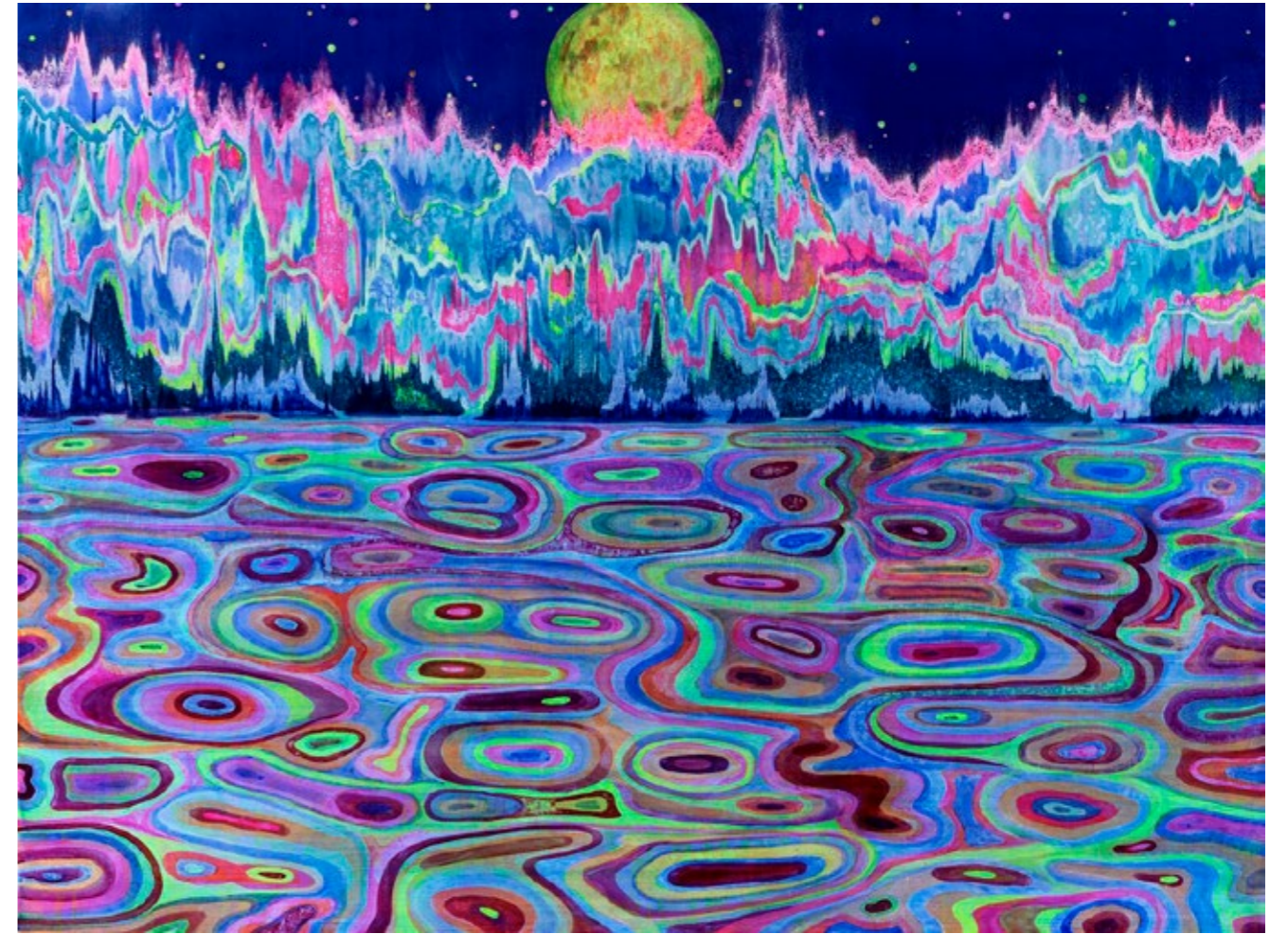
**HK\$1,000,000-2,000,000**  
*US\$130,000-260,000*

**極光下的白松樹**

壓克力 畫布  
2019年作  
款識：HUANG Yuxing 2019 (右下)

**來源**  
台北 白石畫廊  
現藏者購自上述畫廊

(B. 1975)



**Full Moon**

signed and dated 'Huang Yuxing 17-18' (on the reverse)  
acrylic on canvas  
90 x 120.5 cm. (35½ x 47½ in.)  
Painted in 2017-2018

**PROVENANCE**  
Private collection, Asia (acquired directly from the artist)  
Acquired from the above by the present owner

**HK\$800,000-1,200,000**  
*US\$110,000-150,000*

**月圓**

壓克力 畫布  
2017-2018年作  
款識：Huang Yuxing 17-18 (畫背)

**來源**  
亞洲 私人收藏 (直接購自藝術家)  
現藏者購自上述來源

(B. 1929)

“When the sun came up over Mount Higashiyama, I would confront the spirit of the pumpkin, forgetting everything else and concentrating my mind entirely on the form before me... Morning, noon, and night, I scrupulously painted each tiny bump on the rinds of my subjects.”

– Yayoi Kusama

「每當太陽從東山升起，我就不停地畫南瓜，忘卻身邊的一切，全神貫注……清晨，午後，深夜——我鉅細無遺地把眼前南瓜的每一處細小紋路都訴諸筆端。」  
— 草間彌生



PROPERTY FROM AN ESTEEMED JAPANESE COLLECTION

### *Pumpkin*

signed, titled in Japanese, and dated '1987 Yayoi Kusama' (on the reverse)  
acrylic on canvas  
38.1 x 44.9 cm. (15 x 17<sup>7</sup>/<sub>8</sub> in.)  
Painted in 1987

HK\$8,000,000-15,000,000  
US\$1,100,000-1,900,000

日本尊貴私人收藏

### 南瓜

壓克力 畫布  
1987年作  
款識：南瓜 1987 Yayoi Kusama (畫背)

**PROVENANCE**

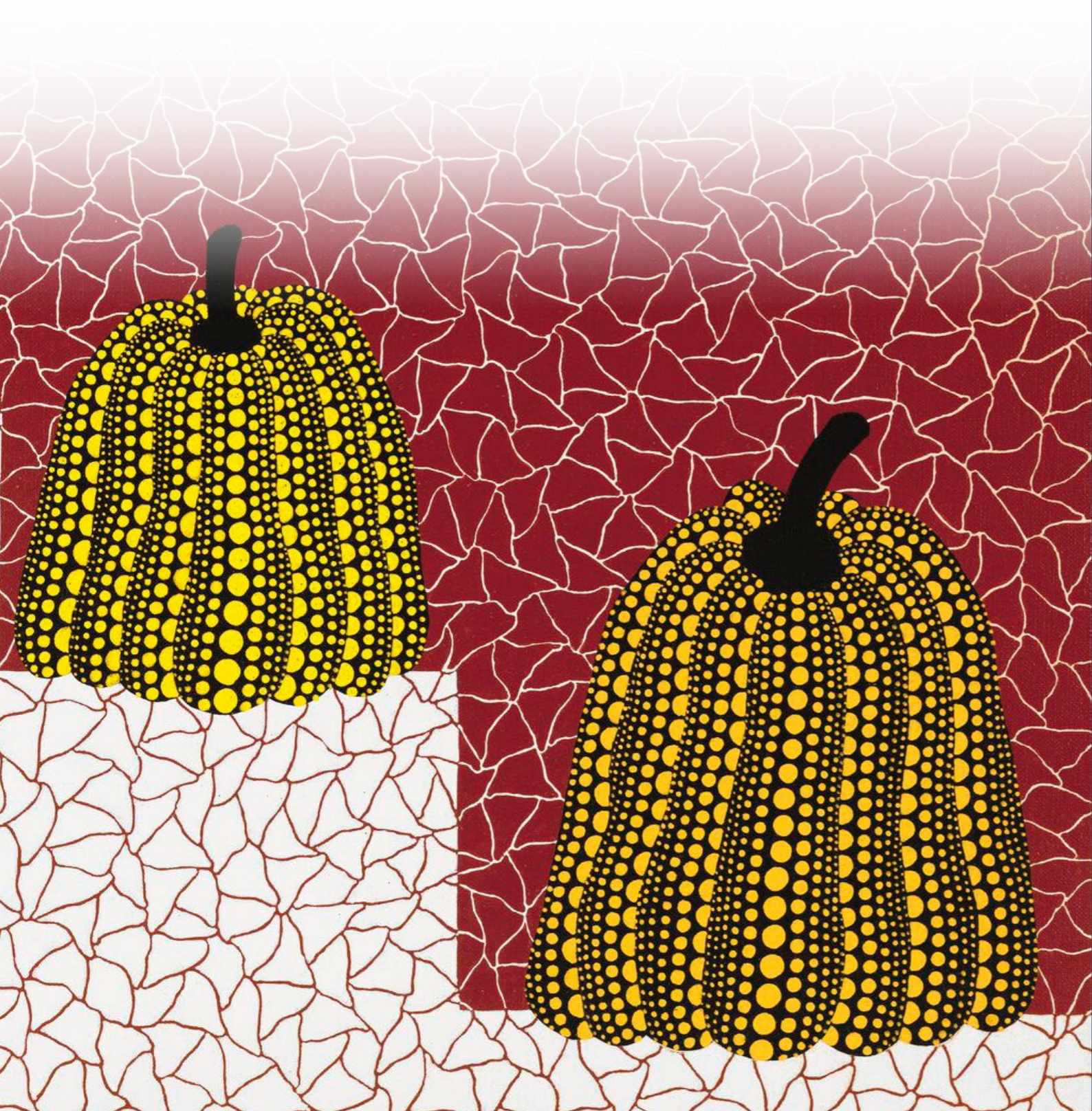
Gallery Te, Tokyo  
Acquired from the above by the present owner, *circa* 1990

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

**來源**

東京 Te畫廊  
現藏者約1990年購自上述畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡



(B. 1929)



**Flowers**

signed, titled in Japanese, and dated 'Yayoi Kusama 1996' (on the reverse)  
 acrylic on canvas  
 18 x 14 cm. (7 1/8 x 5 1/2 in.)  
 Painted in 1996

**PROVENANCE**  
 Private collection  
 Shinwa Auction, 6 July 2008, lot 73  
 Acquired at the above sale by the present owner

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

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

**花**

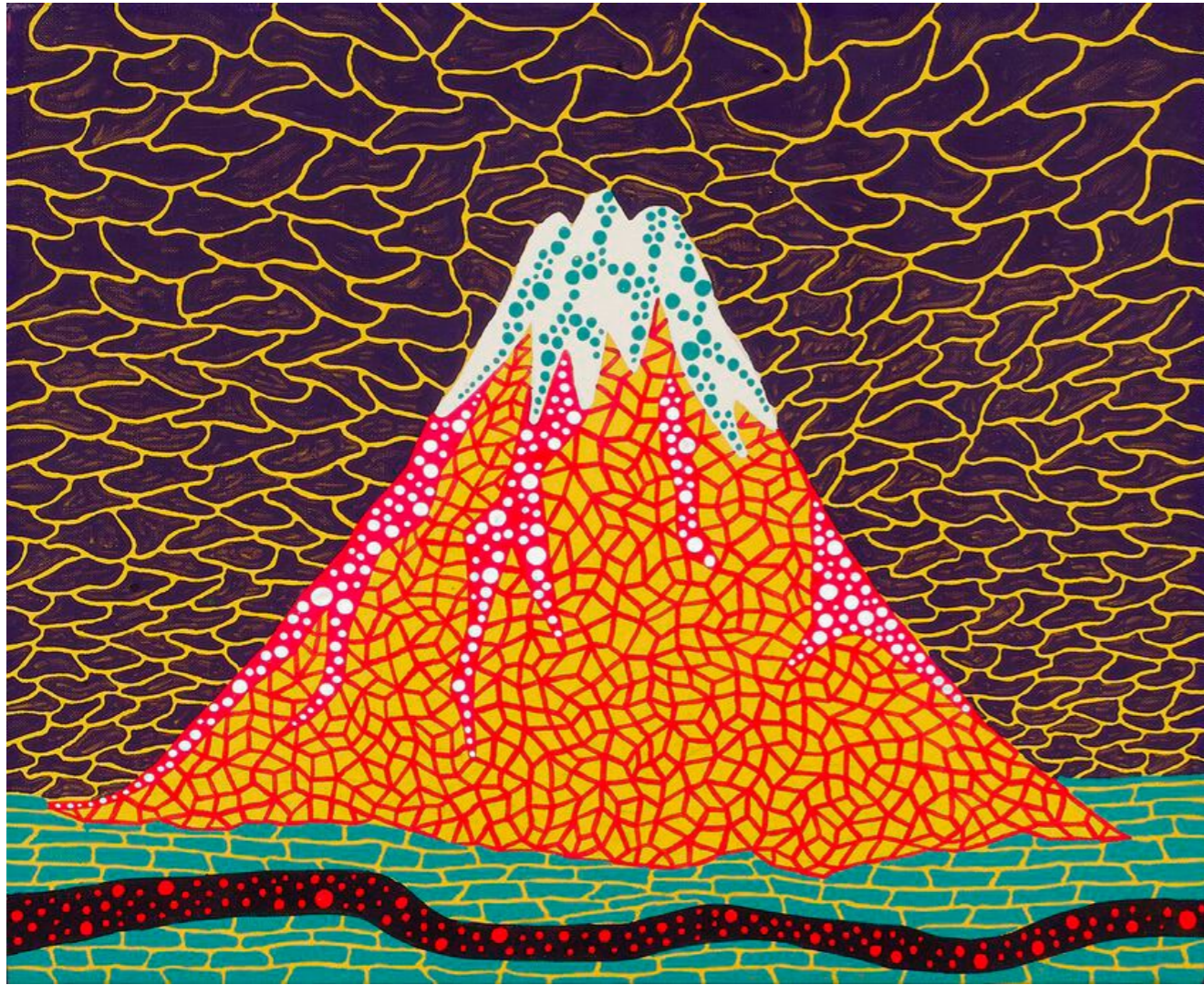
壓克力 畫布  
 1996年作  
 款識：Yayoi Kusama 1996 花 (畫背)

**來源**  
 私人收藏  
 2008年7月6日 Shinwa Auction 編號73  
 現藏者購自上述拍賣

此作品附有藝術家工作室所簽發之藝術品註冊卡



(B. 1929)



**Breaking Through the Heavenly Sky**

titled in Japanese, signed and dated 'Yayoi Kusama 1989' (on the reverse)  
acrylic on canvas  
38 x 45.5 cm. (15 x 17 7/8 in.)  
Painted in 1989

**PROVENANCE**

Private collection, Asia  
Acquired from the above by the present owner in April 2022

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

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

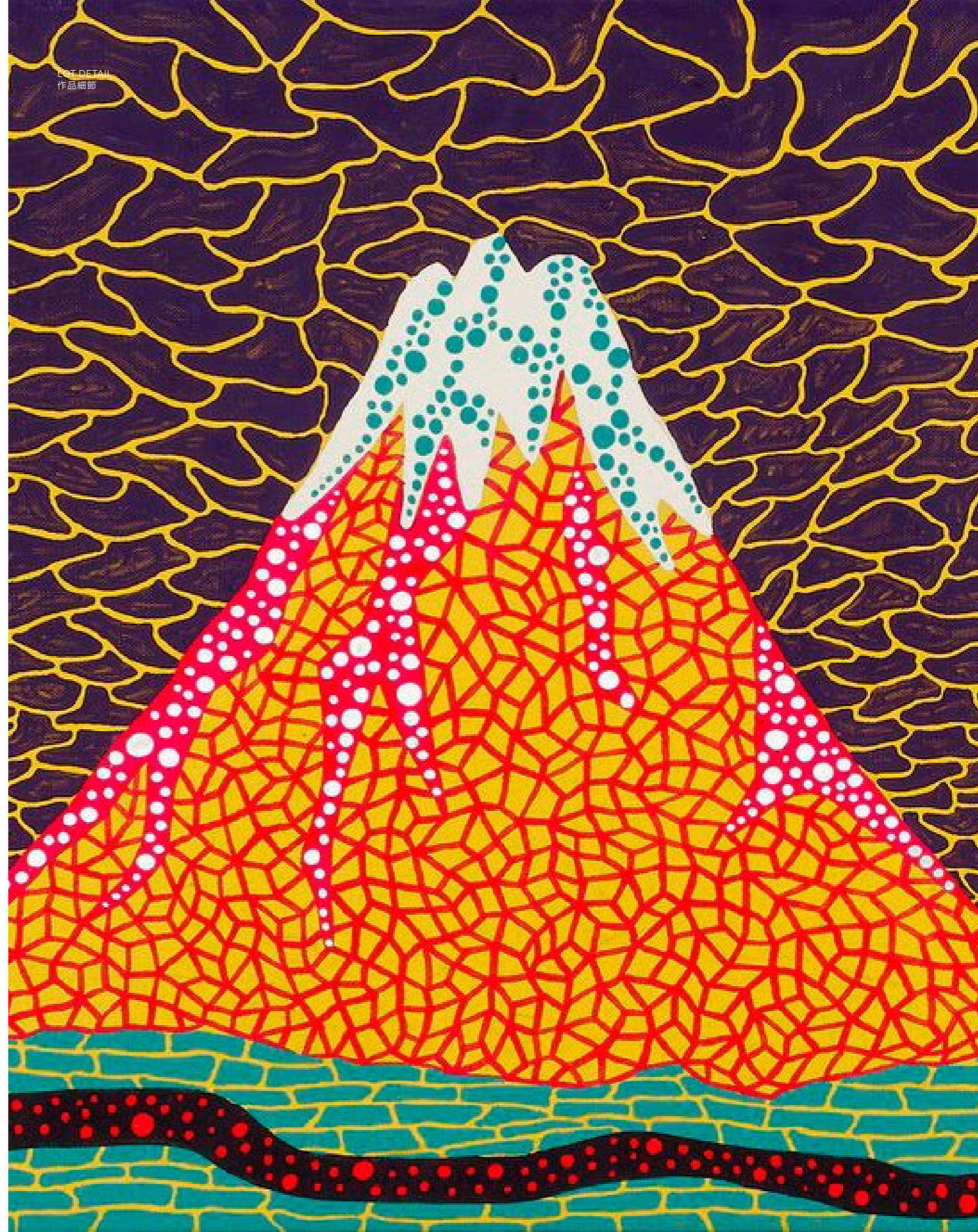
**突破蒼穹**

壓克力 畫布  
1989年作  
款識：Yayoi Kusama 1989天空を砕く（畫背）

**來源**

亞洲 私人收藏  
現藏者於2022年4月購自上述來源

此作品附有藝術家工作室所簽發之藝術品註冊卡



(B. 1927)



PROPERTY FROM A PRIVATE COLLECTION

**Red Dogwood I**

oil on linen  
183.4 x 244.2 cm. (72¼ x 96⅞ in.)  
Painted in 2020

HK\$4,000,000-7,000,000  
US\$520,000-900,000

私人珍藏

**紅山茱萸 I**

油彩 麻布  
2020年作

LOT DETAIL  
作品細節

**PROVENANCE**

Gavin Brown's Enterprise, New York  
Private collection  
Sotheby's Hong Kong, 27 April 2022, lot 1129  
Acquired at the above sale by the present owner

**來源**

紐約 Gavin Brown's Enterprise  
私人收藏  
2022年4月27日 香港 蘇富比 編號1129  
現藏者購自上述拍賣





314 LOIE HOLLOWELL

洛伊·霍洛韋爾

(B. 1983)



**Linked Lingam in Blue, Gray, Purple and Yellow**

**連接的林伽 (藍、灰、紫、黃)**

signed, dated and titled "Linked Lingam in blue, gray, purple and yellow" Loie Hollowell 2019' (on the reverse)  
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 2 3/8 in.)  
Executed in 2019

油彩 壓克力 木屑 高密度泡沫 麻布 裱於木板  
2019年作  
款識：“Linked Lingam in blue, gray, purple and yellow” Loie Hollowell 2019 (畫背)

來源  
首爾 佩斯畫廊  
現藏者購自上述畫廊

**PROVENANCE**  
Pace Gallery, Seoul  
Acquired from the above by the present owner

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

315 HERNAN BAS

赫爾南·巴斯

(B. 1978)



**A Rising Fever**

**逐漸發熱**

signed with the artist's initials and dated 'HB 15' (lower right); signed again with the artist's initials, titled and dated 'a rising Fever HB 2015' (on the reverse)  
acrylic on linen  
127.1 x 102.1 cm. (50 x 40 in.)  
Painted in 2015

壓克力 麻布  
2015年作  
款識：HB 15 (右下)；a rising Fever HB 2015 (畫背)

**PROVENANCE**  
Lehmann Maupin, New York and Hong Kong  
Private collection (acquired from the above)  
Phillips Hong Kong, 7 June 2021, lot 111  
Private collection (acquired at the above sale)  
Acquired from the above by the present owner

來源  
紐約&香港 立木畫廊  
私人收藏 (購自上述畫廊)  
2021年6月7日 香港 富藝斯 編號111  
私人收藏 (購自上述拍賣)  
現藏者購自上述來源

**EXHIBITED**  
Seoul, PLATEAU at Samsung Museum of Art, Hernan Bas: Tracing Shadows, March - June 2015.

展覽  
2015年3月- 6月「Hernan Bas: Tracing Shadows」首爾 PLATEAU三星美術館

HK\$800,000-1,200,000  
US\$110,000-150,000

316 ROBERT NAVA

羅伯特·納瓦

(B. 1985)



**Untitled**

signed and dated 'Nava 19' (on the reverse)  
acrylic, grease pencil, pencil and crayon on canvas  
185.5 x 185.5 cm. (73 x 73 in.)  
Painted in 2019

**PROVENANCE**  
V1 Gallery, Copenhagen  
Acquired from the above by the present owner in 2019

**EXHIBITED**  
Copenhagen, V1 Gallery, MYTHOLOGIES, September - October 2019.

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

**無題**

壓克力 油性鉛筆 鉛筆 蠟筆 畫布  
2019年作  
款識：Nava 19 (畫背)

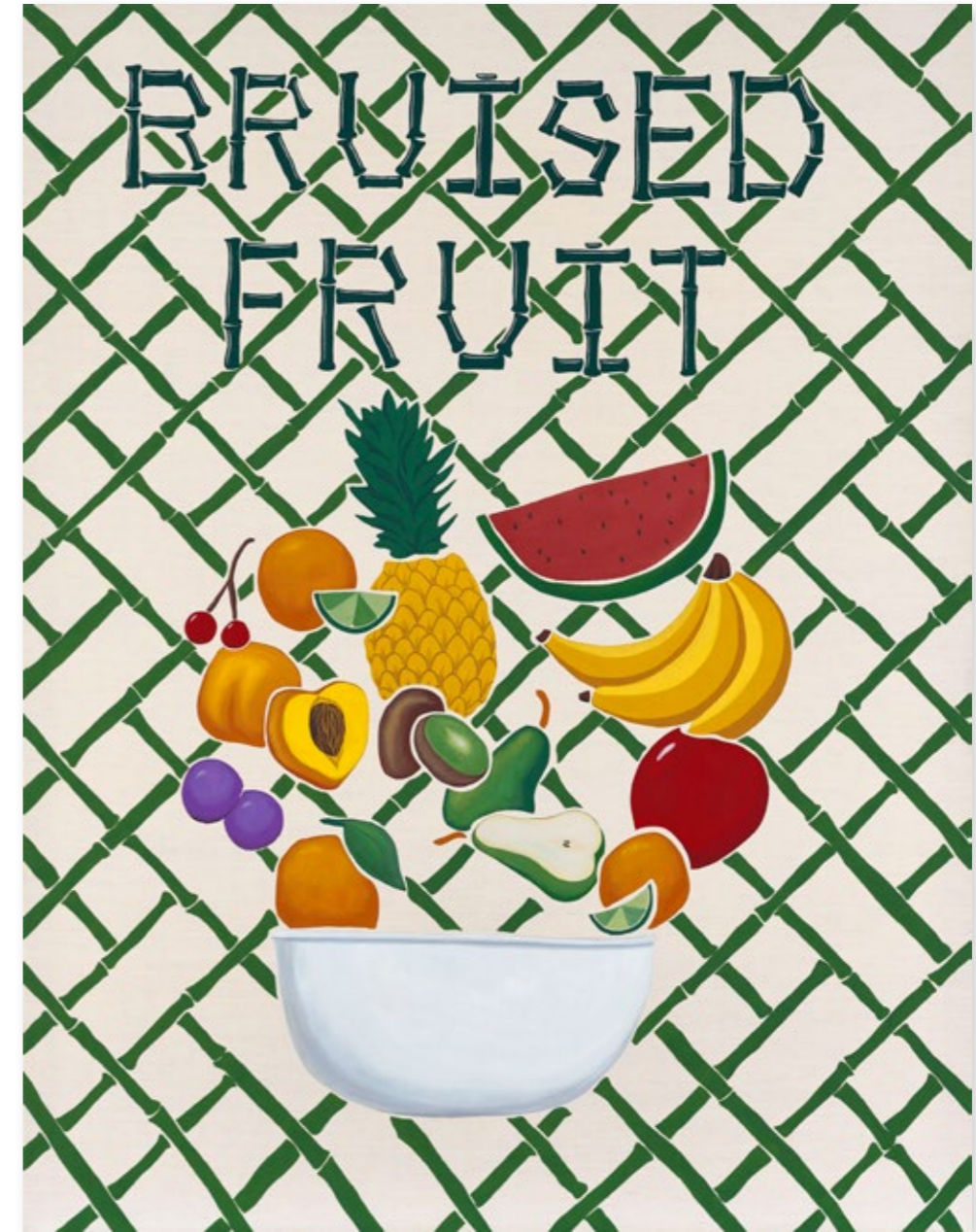
**來源**  
哥本哈根 V1畫廊  
現藏者2019年購自上述畫廊

**展覽**  
2019年9月 - 10月「神話」哥本哈根 V1畫廊

317 JOEL MESLER

喬爾·梅斯勒

(B. 1974)



**Untitled (Bruised Fruit)**

signed with the artist's signature and dated '2020' (on the overlap)  
pigment on linen  
213.4 x 165.1 cm. (84 x 65 in.)  
Painted in 2020

**PROVENANCE**  
David Kordansky, Los Angeles  
Acquired from the above by the present owner

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

**無題 (擦傷的水果)**

顏料 麻布  
2020年作  
款識：藝術家簽名 2020 (畫布翻折處)

**來源**  
洛杉磯 大衛·柯丹斯基畫廊  
現藏者購自上述畫廊

318 GENESIS TRAMAINE

吉尼西絲·特萊敏

(B. 1983)



**Nana Said I Could Sit HERE!**

**祖母說了我可以坐這！**

signed with artist's signature (lower right)  
acrylic, spray paint, Yeshua, oil sticks, puddy on canvas  
182.9 x 121.9 cm. (72 x 48 in.)  
Painted in 2020

壓克力 噴漆 油畫棒 畫布  
2020年作  
款識：藝術家簽名（右下）

**PROVENANCE**  
Almine Rech, Shanghai  
Acquired from the above by the present owner

**來源**  
上海 阿爾敏·萊希  
現藏者購自上述畫廊

**EXHIBITED**  
Shanghai, Almine Rech, Painting Someone, November - December 2020.

**展覽**  
2020年11月- 12月「繪像」上海 阿爾敏·萊希

HK\$800,000-1,200,000  
US\$110,000-150,000

319 ANTONY GORMLEY

安東尼·葛姆雷

(B. 1950)



**MEME CXCVI**

**MEME CXCVI**

inscribed with the studio reference number and dated '2011' (on the underside)  
cast iron  
13.9 (H) x 9.2 x 13.8 cm. (5½ x 3¾ x 5¾ in.)  
Executed in 2011

鑄鐵 雕塑  
2011年作  
款識：藝術家工作室參考號 2011（底部）

**PROVENANCE**  
Galleria Continua  
Private collection  
313 Art Project, Seoul  
Acquired from the above by the present owner

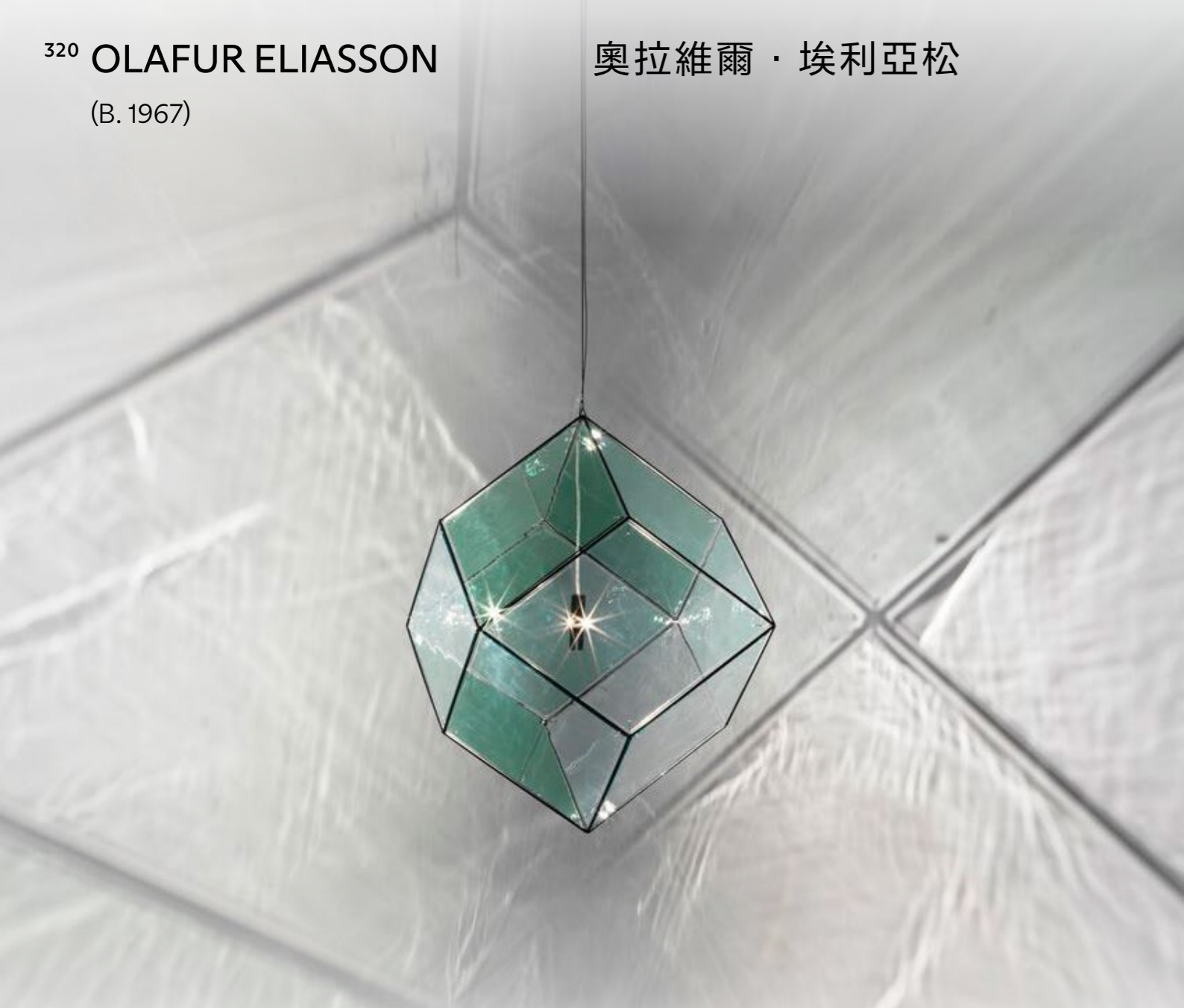
**來源**  
Galleria Continua畫廊  
私人收藏  
首爾 313 Art Project  
現藏者購自上述畫廊

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

320 OLAFUR ELIASSON

(B. 1967)

奧拉維爾·埃利亞松



**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.

**PROVENANCE**

neugerriemschneider, Berlin  
Acquired from the above by the present owner

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

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

**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

**來源**

柏林 neugerriemschneider  
現藏者購自上述畫廊

作品附有藝術家簽名之證書。

© Olafur Eliasson  
photo by Jens Ziehe

321 JULIE MEHRETU

(B. 1970)

朱莉·梅赫雷圖



**Untitled**

graphite on paper  
53 x 77 cm. (20⅞ x 30⅜ in.)  
Executed in 2005

**PROVENANCE**

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

HK\$380,000-550,000  
US\$49,000-71,000

**無題**

石墨 紙本  
2005年作

**來源**

巴黎 白立方畫廊  
現藏者購自上述畫廊

322 KOHEI NAWA

名和晃平

(B. 1975)



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### PixCell-Goat #2

mixed media sculpture  
69 (H) x 49 x 47.5 cm. (24<sup>1</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> in.)  
Executed in 2015

**PROVENANCE**  
Private collection, New York  
Christie's Hong Kong, 26 May 2019, lot 413  
Acquired at the above sale by the present owner

HK\$600,000-1,200,000  
US\$78,000-150,000

卓越私人珍藏

### PixCell-山羊 第2號

混合媒材 雕塑  
2015年作

**來源**  
紐約 私人收藏  
2019年5月26日 香港 佳士得 編號413  
現藏者購自上述拍賣

323 AYA TAKANO

高野綾

(B. 1976)



### Untitled

signed and dated '2021 Aya Takano' (on the overlap)  
oil on canvas  
130 x 194 cm. (51<sup>1</sup>/<sub>8</sub> x 76<sup>3</sup>/<sub>8</sub> in.)  
Painted in 2021

**PROVENANCE**  
Kaikai Kiki, Tokyo  
Acquired from the above by the present owner

**EXHIBITED**  
Tokyo, Kaikai Kiki, 2021 Kaikai Kiki Autumn Show, September 2021.

HK\$500,000-800,000  
US\$65,000-100,000

### 無題

油彩 畫布  
2021年作  
款識：2021 Aya Takano (畫布翻折處)

**來源**  
東京 Kaikai Kiki 畫廊  
現藏者購自上述畫廊

**展覽**  
2021年9月「2021 Kaikai Kiki 秋季展覽」東京 Kaikai Kiki 畫廊

(B. 1969)



**After Sadness**

signed and dated 'Mr. 2016' (on the side)  
acrylic on canvas mounted on wood panel  
221 x 180 cm. (87 x 70 7/8 in.)  
Painted in 2016

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

**悲傷之後**

壓克力 畫布 裱於木板  
2016年作  
款識：Mr. 2016 (畫側)

LOT DETAIL  
作品細節

PROVENANCE  
Private collection  
Acquired from the above by the present owner

來源  
私人收藏  
現藏者購自上述來源



(B. 1959)



PROPERTY FROM THE COLLECTION OF HIROMICHI NAKANO

***The Pond Girl***

signed with the artist's signature, titled, and dated 'the Pond Girl '95'  
(on the reverse)  
oil on canvas  
72.7 x 60.6 cm. (28<sup>5</sup>/<sub>8</sub> x 23<sup>7</sup>/<sub>8</sub> in.)  
Painted in 1995

HK\$2,500,000-4,500,000  
US\$330,000-580,000

中野裕通珍藏

**池塘女孩**

油彩 畫布  
1995年作  
款識：藝術家簽名 the Pond Girl '95 (畫背)

**PROVENANCE**

Galerie Sho Contemporary Art, Tokyo  
Acquired from the above by the present owner, *circa* 2000

**EXHIBITED**

Nagoya, Galerie Humanité, Oil on Canvas, 1995.

**LITERATURE**

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume I: Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate P-1995-072, p. 130).

**來源**

東京 Galerie Sho Contemporary Art  
現藏者約2000年購自上述畫廊

**展覽**

1995年「油彩 畫布」名古屋 Galerie Humanité

**出版**

2011年《奈良美智：作品全集 1984 – 2010：第1卷 – 繪畫，雕塑，版畫，攝影作品》東京 株式會社美術出版社（圖版，第P-1995-072圖，第130頁）

“It began with a small puddle in my heart where rain was falling incessantly. I swam in this small world like a tadpole. As rain kept falling, the puddle became larger, eventually joining the neighbouring puddle. The puddles formed stronger connections, and there were times when I could not keep pace with their growth, but it made me happy nevertheless.”

— Yoshitomo Nara

「這一切都源自於我心中的一個小水窪，那裡雨下個不停。我像小蝌蚪一樣在這個小世界裡遊來游去。隨著雨越下越大，水窪也越來越大，最後與鄰近的水窪連成一片。小水窪之間的連結越來越緊密，有的時候我跟不上它們成長的步伐，但這還是讓我感到快樂。」

— 奈良美智

(B. 1959)

**Cat**

signed with the artist's signature, titled, and dated 'cat '93' (on the reverse)  
acrylic on canvas  
40 x 40 cm. (15¾ x 15¾ in.)  
Painted in 1993

**PROVENANCE**

Galerie Ferdinand van Dieten, Amsterdam  
Private collection  
Sotheby's Amsterdam, 23 May 2007, lot 201  
Private collection, Asia (acquired from the above)  
Christie's Hong Kong, 29 March 2018, lot 76  
Acquired at the above sale by the present owner

**LITERATURE**

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume I: Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate P-1993-032, p. 89).

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

**貓**

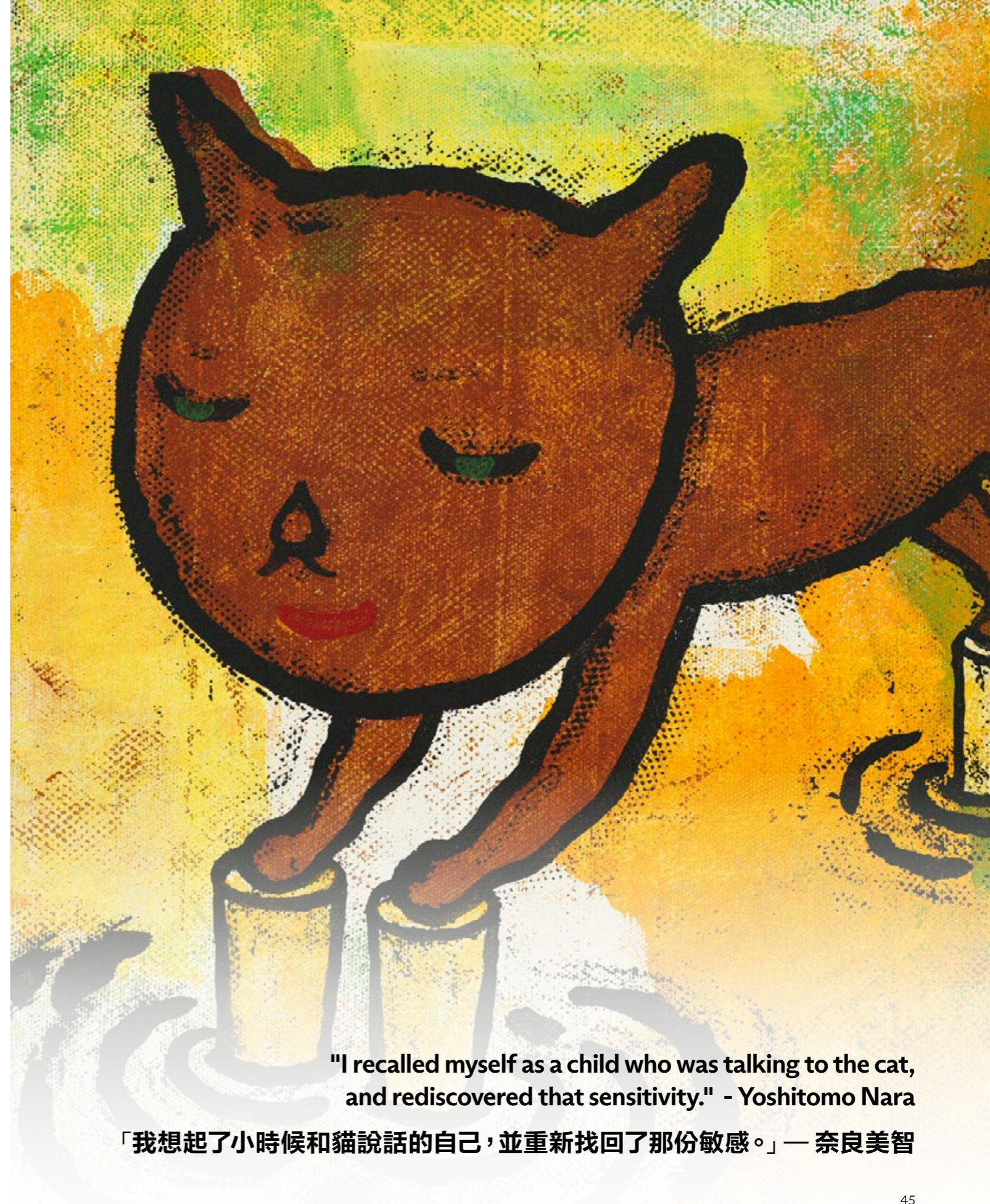
壓克力 畫布  
1993年作  
款識：cat 藝術家簽名 '93 (畫背)

**來源**

阿姆斯特丹 Galerie Ferdinand van Dieten  
私人收藏  
2007年5月23日 阿姆斯特丹 蘇富比 編號201  
亞洲 私人收藏 (購自上述拍賣)  
2018年3月29日 香港 佳士得 編號76  
現藏者購自上述拍賣

**出版**

2011年《奈良美智：作品全集 1984 - 2010》，第1卷 - 繪畫、雕塑、版畫、攝影作品》東京 株式會社美術出版社 (圖版，第P-1993-032圖，第89頁)



"I recalled myself as a child who was talking to the cat,  
and rediscovered that sensitivity." - Yoshitomo Nara

「我想起了小時候和貓說話的自己，並重新找回了那份敏感。」— 奈良美智



(B. 1959)



PROPERTY FROM THE COLLECTION OF HIROMICHI NAKANO

**Red in Blue**

titled 'Red in blue' (on the overlap)  
acrylic on cotton mounted on canvas  
30 x 25 cm. (11¾ x 9⅞ in.)  
Painted in 1999

**PROVENANCE**

Gallery Hakutosha, Nagoya  
Acquired from the above by the present owner in 1999

**EXHIBITED**

Nagoya, Gallery Hakutosha, Happy Hour, 1999.

**LITERATURE**

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume I: Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate P-1999-026, p. 158).

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

US\$160,000-230,000

中野裕通珍藏

**藍色中的一點紅**

壓克力 棉布裱於畫布  
1999年作  
款識：Red in blue (畫布翻折處)

**來源**

名古屋 Hakutosha畫廊  
現藏者於1999年購自上述畫廊

**展覽**

1999年「Happy Hour」名古屋 Hakutosha畫廊

**出版**

2011年《奈良美智：作品全集 1984 - 2010，第1卷 - 繪畫、雕塑、版畫、攝影作品》東京 株式會社美術出版社 (圖版，第P-1999-026圖，第158頁)



The present lot displayed at the home of Japanese fashion designer Hiromichi Nakano (on the right).  
© Gentosha Inc.

此拍品展示於日本時裝設計師中野裕通(右)之家中

I have been collecting for fifty-five years. I began with toys, and then vintage Barbie doll, Mickey Mouse in 1930's and even antiquities. Fifty years ago, I bought an Andy Warhol work when I walked pass Gallery Watari, and it was for two times my annual salary then and I thought it will work somehow! After that I got to know Christie's, and the auction company opened the door for me to the art world. I was able to handle works that I had only seen in museums, with a price attached. The auction catalogues were like art books, and I learned about 20th century modern art from Christie's. There is a spending limit for me, hence I could only buy one to two works every year. My price range cannot afford the works that were illustrated in art books, therefore I went for works of my own taste. I have decorated my home with the works I bought for over ten years (and visitors would comment on the works ten years later thinking that they saw them in my house before and it was amazing.) Even if the works may have no value in the future, at least I have used them to decorate my home and it is worth the cost. My collection includes Keith Haring, Banksy, Henry Darger to Liu Wei. No matter how much I like the works I could still trade them in for new works, as it is necessary to buy new works. New artist acquisitions is like a dream come true to me, and being able to continue my collecting journey. It is a special feeling to include contemporary art in my collection, it took me by surprise but also necessary to myself.

In the late 1990s, which was a different period to the 1980s boom, the jellybean-shaped eyes of the rebellious kids hit my heart. I saw that there was a show in Hakutosha Gallery in Nagoya so I went in the morning on the very first day. There were around twenty works in the show and of course the well-known Nara jellybean-shaped eyes and mischievous face was what I was looking for, but the exhibition was almost sold out already on the first day morning! (*Red in Blue*) was the only work that was still available and that's how we met. Although it wasn't the most desirable work to me in the show, I still asked for it because I knew it was very difficult to get the best works from the gallery, and I really liked Nara so I wanted to get any work so that I could run into more paintings by Nara in the future! So I have been looking for his works and later I bought *The Pond Girl*, which is a very rare oil painting.

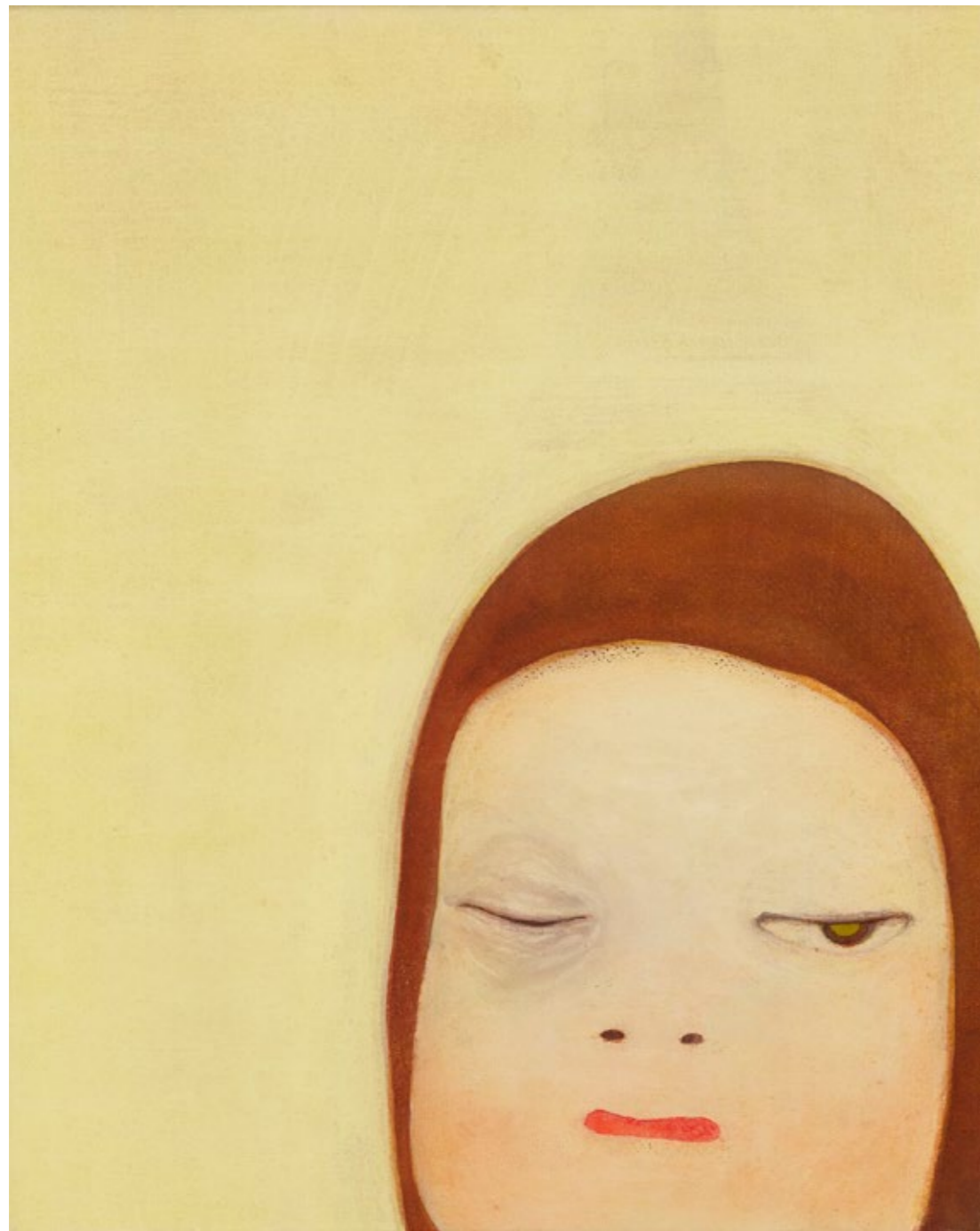
- Mr. Hiromichi Nakano, May 8th, 2024

我收藏至今已經五十五年了，最開始是玩具，然後是復古芭比娃娃、1930年代的米老鼠玩偶，古董亦有涉獵。五十年前，我經過Watari畫廊時購入了一幅安迪·沃霍爾的作品。當時售價是我年薪的兩倍，但我也抱著「總會行得通」的想法購入了作品。後來我與佳士得相遇，拍賣行為我打開了藝術世界的大門。我得以親身接觸那些曾經只能在博物館欣賞的作品，而且還是明碼實價的。拍賣圖錄猶如藝術專書，我也因佳士得深入瞭解了二十世紀現代藝術。當然，我也有預算限制，所以一年最多只能購入一至兩件作品。我的預算買不起藝術書籍裏的作品，所以我選擇我喜歡的作品。十多年來，我將珍藏展示在家中（而在十年後，訪客仍然會記得在我家看過這些作品。這對我來說十分開心。）即使一件作品將來可能不再有市場價值，它至少曾經讓我的家蓬畢生輝，這已經物有所值。我的藏品包括凱斯·哈林(Keith Haring)、Banksy、亨利·達格(Henry Darger)和劉韋。不過無論我多麼喜愛這些作品，我都會將它們換成新品，通過釋出藏品可以使我購入新藏品，這一點於我而言至關重要。購入新進藝術家的作品於我而言就像美夢成真，並且是我收藏的原動力。收藏當代藝術作品為我帶來新鮮的感覺，這是我沒有預想到的，但對我來說也是必不可缺的。

有別於80年代盛行的藝術風格，(奈良美智)在90年代末創作的叛逆孩童深深俘獲了我的心，尤其那雙糖豆形眼睛。當時名古屋Hakutosha畫廊有一場畫展開幕，於是開幕當天我就一大早過去。展覽中有大概二十件作品，當中包括我所追求的奈良美智標誌性糖豆形眼睛和怪趣表情之孩童畫作。但在展覽的第一天早上，他的作品就幾乎賣完了！《藍色中的一點紅》是唯一尚可購入的作品，而這就是我們的初次相遇。雖然當時它並非為我最想要的作品，但我還是決定收藏它，因為要從畫廊處得到最好作品並非易事，而且我真的很喜歡奈良美智，所以我想得到任何可及的作品，盼望往後還能遇到更多奈良美智的作品！至此以後我一直尋找他的作品，後來我亦收藏了《池塘女孩》，那是一幅非常罕見的油畫作品。

中野裕通先生之親筆信，寫於2024年5月8日

(B. 1959)

***The Girl with Black Eye***

signed with the artist's signature, titled, and dated 'the Girl with the Black Eye '99' (on the reverse)  
acrylic on canvas  
50 x 40 cm. (19¾ x 15¾ in.)  
Painted in 1999

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

**黑眼圈少女**

壓克力 畫布  
1999年作  
款識：藝術家簽名 the Girl with the Black Eye '99 (畫背)

LOT DETAIL  
作品細節

**PROVENANCE**

Gallery Hakutosha, Nagoya  
The Shun Kurokochi collection  
You Are Not Alone – Yoshitomo Nara works from The Kurokochi collection, Sotheby's Hong Kong, 5 April 2013, lot 811  
Private collection (acquired at the above sale by the previous owner)  
Sotheby's Hong Kong, 10 October 2021, lot 524  
Acquired at the above sale by the present owner

**EXHIBITED**

Nagoya, Nagoya City Art Festival, Painting Expression, October 1999.  
Yokohama, Yokohama Museum of Art, Works by Nara Yoshitomo in Yokohama Museum of Art Collection, January - March 2011.

**LITERATURE**

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume I: Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate P-1999-035, p. 160).

**來源**

名古屋 Hakutosha畫廊  
黑河內珍藏  
2013年4月5日 香港 蘇富比「你不孤單—黑河內珍藏奈良美智作品」  
編號811  
私人收藏（原藏者購自上述拍賣）  
2021年10月10日 香港 蘇富比 編號524  
現藏者購自上述拍賣

**展覽**

1999年10月「繪畫表現」名古屋 名古屋藝術祭  
2011年1月-3月「橫濱美術館收藏：奈良美智作品展」橫濱 橫濱美術館

**出版**

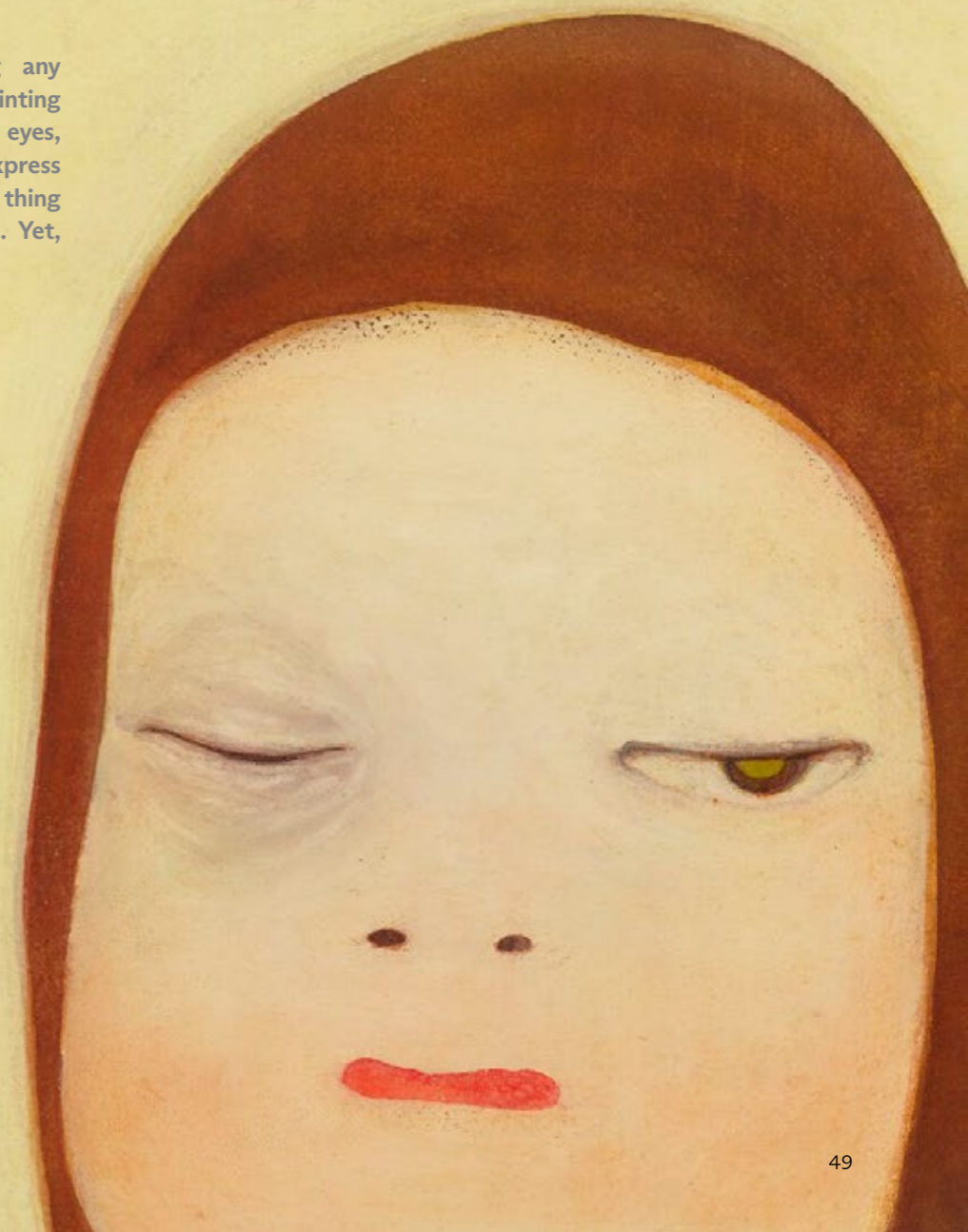
2011年《奈良美智：作品全集 1984 - 2010，第1卷 - 繪畫，雕塑，版畫，攝影作品》東京 株式會社美術出版社（圖版，第P-1999-035圖，第160頁）

"I was not deliberately painting any particular girl. Through painting representational features such as eyes, noses, and mouths, I wanted to express something deeper. This deeper thing cannot be described with language. Yet, people will understand."

— Yoshitomo Nara

「我並沒有刻意去畫某個特定的女孩。我想透過描繪眼睛、鼻子和嘴巴等表象特徵來表達更深層次的東西。這種深層次的東西無法用語言描述。然而，人們會理解的。」

— 奈良美智



329 IZUMI KATO

加藤泉

(B. 1969)



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

### Untitled

signed with artist's signature, inscribed, and dated '2008 oil on canvas 116.7 x 72.7 cm (50M)' (on the reverse)  
oil on canvas  
116.7 x 72.7 cm. (46 x 28 5/8 in.)  
Painted in 2008

#### PROVENANCE

Arataniurano, Tokyo  
Private collection  
Acquired from the above by the present owner

#### EXHIBITED

Taipei, Michael Ku Gallery, Long Season, February – April 2009.

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

卓越私人珍藏

### 無題

油彩 畫布  
2008年作  
款識：藝術家簽名 2008 oil on canvas 116.7 x 72.7 cm (50M) (畫背)

#### 來源

東京 Arataniurano畫廊  
私人收藏  
現藏者購自上述來源

#### 展覽

2009年2月-4月「Long Season」台北 谷公館

330 IZUMI KATO

加藤泉

(B. 1969)



### Untitled

signed with the artist's signature, inscribed, and dated '2014 oil on canvas 80.5 x 80.5 cm' (on the reverse)  
oil on canvas  
80.5 x 80.5 cm. (31 3/4 x 31 3/4 in.)  
Painted in 2014

#### PROVENANCE

Perrotin  
Private collection, Europe  
Acquired from the above by the present owner

#### EXHIBITED

Paris, Perrotin, Izumi Kato, June – July 2014.

#### LITERATURE

R. Gatel and M. Lutanie (ed.), Izumi Kato, Perrotin, Paris, 2020 (installation view, p. 148).

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

### 無題

油彩 畫布  
2014年作  
款識：藝術家簽名 2014 oil on canvas 80.5 x 80.5 cm (畫背)

#### 來源

貝浩登  
歐洲 私人收藏  
現藏者購自上述來源

#### 展覽

2014年6月-7月「加藤泉」巴黎 貝浩登

#### 出版

2020年《加藤泉》R. Gatel 及M. Lutanie編輯 巴黎 貝浩登 (現場圖, 第148頁)

(B. 1976)



**Arrangement**

signed and dated 'Dana Schutz 2010' (on the reverse)  
oil on canvas  
182.9 x 228.6 cm. (72 x 90 in.)  
Painted in 2010

HK\$2,000,000-4,000,000  
US\$260,000-510,000

**構圖**

油彩 畫布  
2010年作  
款識：Dana Schutz 2010 (畫背)

LOT DETAIL  
作品細節

**PROVENANCE**

Zach Feuer Gallery, New York  
Private collection, USA (acquired from the above in 2010)  
Christie's New York, 13 May 2022, lot 473  
Acquired at the above sale by the present owner

**EXHIBITED**

Dublin, Douglas Hyde Gallery, Dana Schutz: Tourette's Paintings, July - September 2010.

**LITERATURE**

Dana Schutz: Tourette's Paintings, exh. cat., Dublin, Douglas Hyde Gallery, 2010 (illustrated, no. 7, unpagged).

**來源**

紐約 Zach Feuer 畫廊  
美國私人收藏 (於2010年購自上述畫廊)  
2022年5月13日 紐約 佳士得 編號473  
現藏者購自上述拍賣

**展覽**

2010年7月-9月「戴娜·舒茨：Tourette's Paintings」都柏林 Douglas Hyde 畫廊

**出版**

2010年《戴娜·舒茨：Tourette's Paintings》展覽圖錄 都柏林 Douglas Hyde 畫廊 (圖版, 第7圖, 無頁碼)



(B. 1957)

**The Rock Thrower**

signed and dated 'Condo 07' (upper left)  
 acrylic and charcoal on canvas  
 134 x 116.8 cm. (52¾ x 46 in.)  
 Executed in 2007

HK\$3,800,000-5,900,000  
 US\$490,000-760,000

**投石者**

壓克力 炭筆 畫布  
 2007年作  
 款識：Condo 07 (左上)

LOT DETAIL  
 作品細節

**PROVENANCE**

Galerie Andrea Caratsch, Zurich  
 Private collection  
 Sotheby's New York, 14 November 2013, lot 508  
 Private collection, Hong Kong (acquired at the above sale)  
 Private collection, Europe (acquired from the above)  
 Phillips London, 3 March 2022, lot 26  
 Acquired at the above sale by the present owner

**EXHIBITED**

Paris, Dina Vierny Foundation – Musée Maillol, George Condo: The Lost Civilization, April – August 2009.

**LITERATURE**

George Condo: The Lost Civilization, exh. cat., Paris, Dina Vierny Foundation – Musée Maillol, 2009 (illustrated, p. 91).

**來源**

蘇黎世 Andrea Caratsch 畫廊  
 私人收藏  
 2013年11月14日 紐約 蘇富比 編號508  
 香港 私人收藏 (購自上述拍賣)  
 歐洲 私人收藏 (購自上述來源)  
 2022年3月3日 倫敦 富藝斯 編號26  
 現藏者購自上述拍賣

**展覽**

2009年4月-8月「喬治·康多: The Lost Civilization」巴黎 迪娜·維耶尼基金會-馬約爾美術館

**出版**

2009年《喬治·康多: The Lost Civilization》展覽圖錄 巴黎 迪娜·維耶尼基金會-馬約爾美術館 (圖版, 第91頁)



"That's why I work with a cast of characters, all created carefully. As each of them becomes real, so do their environments, their place of being. Sometimes, I think they even come from some imaginary character's mind." — George Condo



(B. 1957)



*Transmutation 2*

signed and dated 'Condo 2015' (upper left)  
oil on linen  
178 x 165 cm. (70 x 65 in.)  
Painted in 2015

**PROVENANCE**

Sprüth Magers, Los Angeles  
Acquired from the above by the present owner

HK\$8,000,000-15,000,000  
US\$1,100,000-1,900,000

蛻變 2

油彩 麻布  
2015年作  
款識：Condo 2015 (左上)

**來源**

洛杉磯 施布特·瑪格畫廊  
現藏者購自上述畫廊



「這就是為什麼我與一群精心創作的角色合作。  
隨著他們變得愈發真實，他們的環境、他們存在的地方也變得真實。  
有時，我認為他們甚至來自某個虛構角色的內心。」  
— 喬治·康多

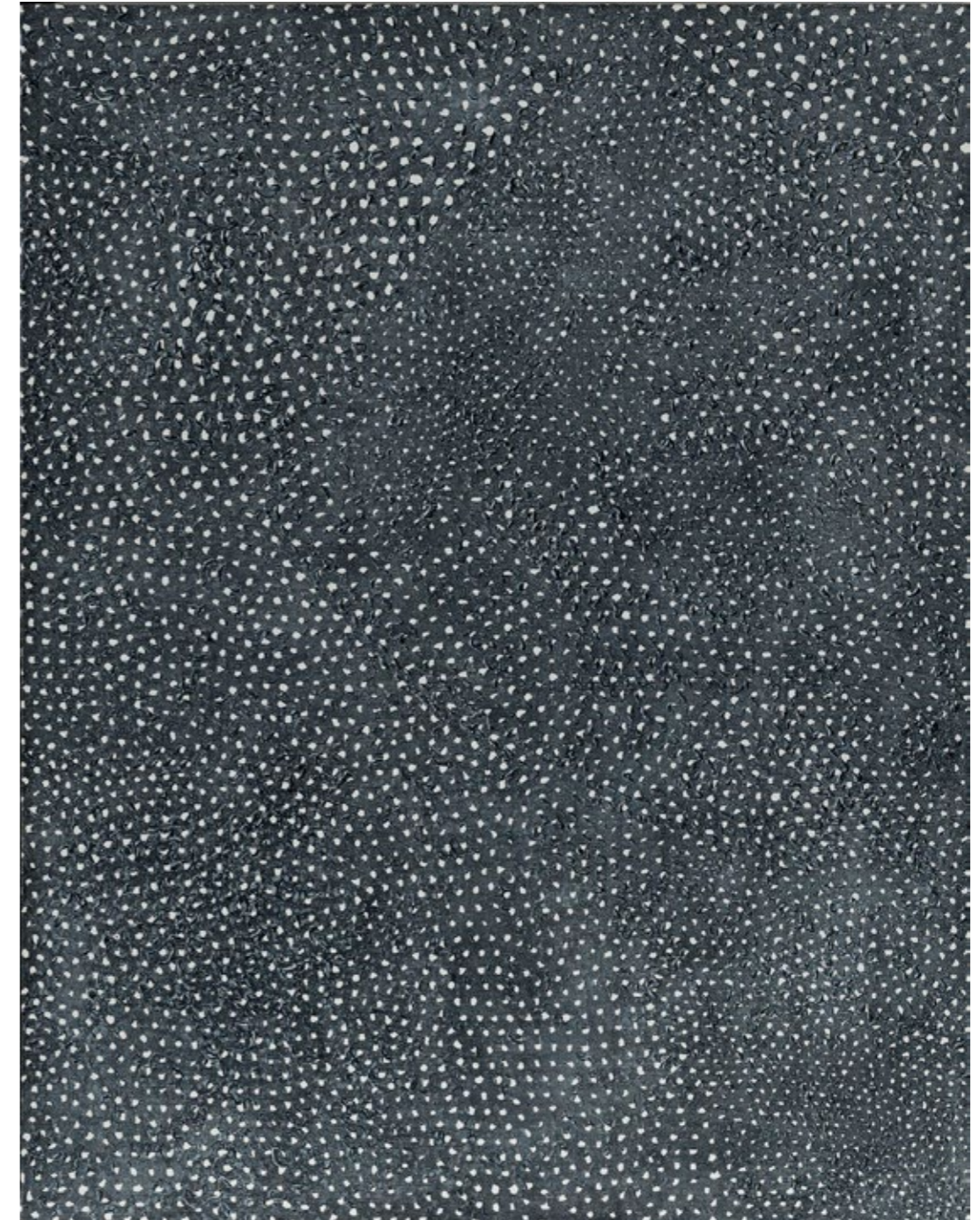
(B. 1929)

“Well, you might say that I came under the spell of repetition and aggression. My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me.”

– Yayoi Kusama

「你可以說我是被重複和侵略的魔力所吸引。我的『網』逐漸超越了我自己，也超越了我所覆蓋的畫布。它們開始覆蓋牆壁、天花板，最後覆蓋整個宇宙。我始終站在迷戀的中心，俯瞰我內心激蕩的累積和重複。」

—草間彌生



*Original-Infinity Nets*

signed, titled, and dated 'YAYOI KUSAMA 2000 ORIGINAL-INFINITY NETS' (on the reverse)  
acrylic on canvas  
117 x 91 cm. (46 $\frac{1}{8}$  x 35 $\frac{7}{8}$  in.)  
Painted in 2000

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

原-無限之網

壓克力 畫布  
2000年作  
款識：YAYOI KUSAMA 2000 ORIGINAL-INFINITY NETS (畫背)



**PROVENANCE**

Ota Fine Arts, Tokyo  
Roslyn Oxley9, Sydney  
Studio Guenzani, Milan  
Acquired from the above by the present owner

**EXHIBITED**

Tokyo, Ota Fine Arts, Yayoi Kusama, June - July 2000.  
Sydney, Roslyn Oxley9, Yayoi Kusama, April - May 2002.  
Milan, Studio Guenzani, Yayoi Kusama, April - May 2005.

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

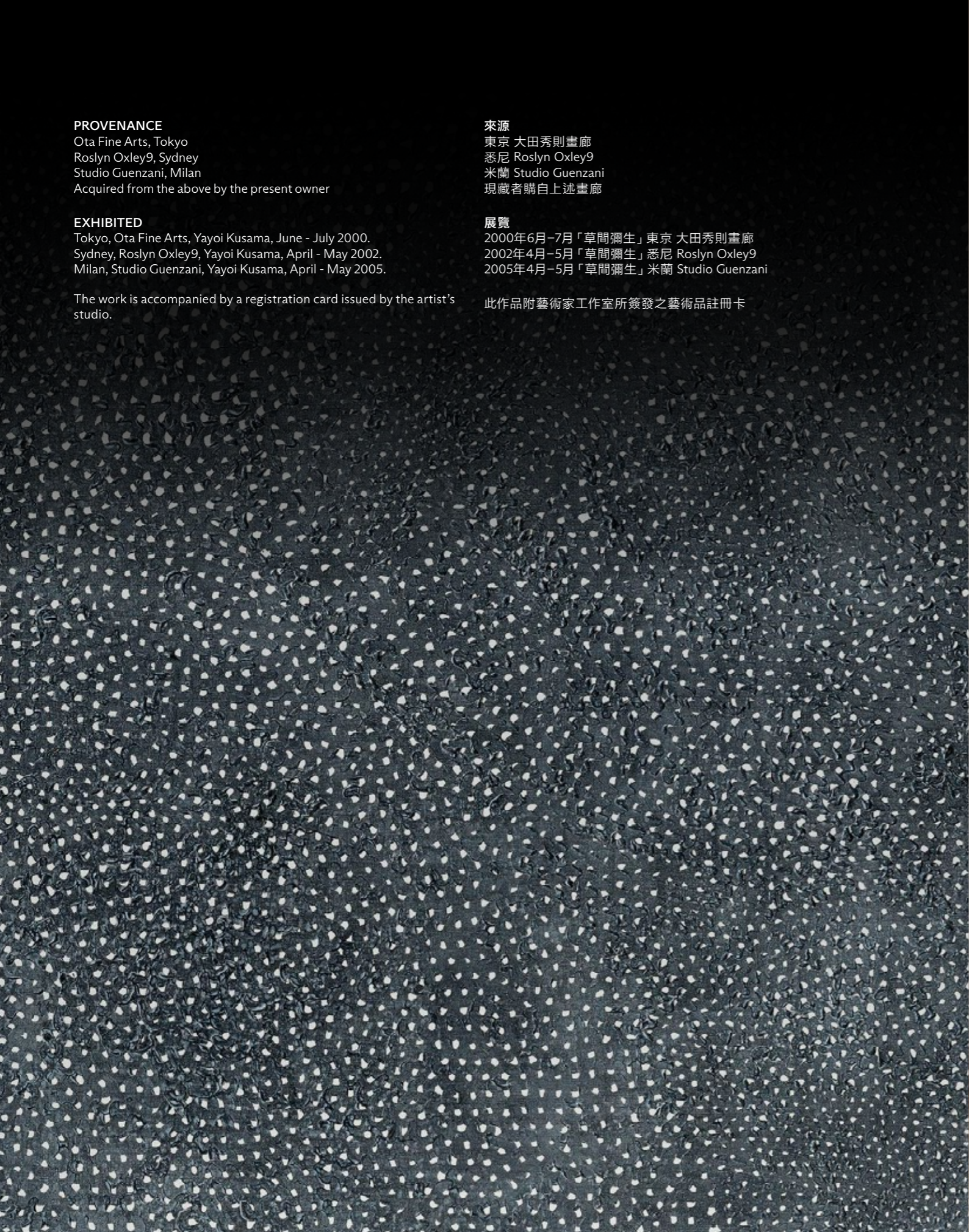
**來源**

東京 大田秀則畫廊  
悉尼 Roslyn Oxley9  
米蘭 Studio Guenzani  
現藏者購自上述畫廊

**展覽**

2000年6月-7月「草間彌生」東京 大田秀則畫廊  
2002年4月-5月「草間彌生」悉尼 Roslyn Oxley9  
2005年4月-5月「草間彌生」米蘭 Studio Guenzani

此作品附藝術家工作室所簽發之藝術品註冊卡



335 YAYOI KUSAMA

草間彌生

(B. 1929)



### SPLENDOR OF LOVE

signed, titled and dated 'YAYOI KUSAMA 2013 SPLENDOR OF LOVE' (inner rim)  
 sewn stuffed fabric, paint, metal sculpture  
 55 (H) x 70 x 25 cm. (21<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub> x 9<sup>7</sup>/<sub>8</sub> in.)  
 Executed in 2013

#### PROVENANCE

Victoria Miro, London  
 Acquired from the above by the present owner

#### EXHIBITED

London, Victoria Miro Gallery, Yayoi Kusama: Paintings & Accumulation Sculptures, April – May 2013.

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

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

### 愛的輝煌

縫製填充物 油漆 金屬 雕塑  
 2013年作  
 款識：YAYOI KUSAMA 2013 SPLENDOR OF LOVE (內圈)

#### 來源

倫敦 Victoria Miro畫廊  
 現藏者購自上述畫廊

#### 展覽

2013年4月-5月「草間彌生：繪畫與雕塑」倫敦 Victoria Miro畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡

336 ZHANG ENLI

張恩利

(B. 1965)



### Garden

signed in Chinese and dated '05' (lower right); signed again and titled 'garden ENLI' (on the reverse)  
 oil on canvas  
 179 x 159.5 cm. (70<sup>1</sup>/<sub>2</sub> x 62<sup>3</sup>/<sub>4</sub> in.)  
 Painted in 2005

#### PROVENANCE

Büro Friedrich, Berlin  
 Acquired from the above by the present owner

HK\$500,000-800,000  
 US\$65,000-100,000

### 花園

油彩 畫布  
 2005年作  
 款識：恩利 05 (右下)；garden ENLI (畫背)

#### 來源

柏林 Büro Friedrich  
 現藏者購自上述畫廊

(B. 1965)

**Tree in Winter 4**

signed in Chinese and dated '08' (lower right); signed again in Chinese, titled in Chinese, dated and inscribed '2008.2 250 x 200 cm (on the reverse)  
oil on canvas  
248.3 x 198.1 cm. (97¾ x 78 in.)  
Painted in 2008

HK\$1,300,000-2,300,000  
US\$170,000-300,000

**冬天的樹 4**

油彩 畫布  
2008年作  
款識：08 恩利（右下）；冬天的樹 2008.2 250 x 200 cm 張恩利（畫背）

LOT DETAIL  
作品細節

**PROVENANCE**

ShanghART, Shanghai  
Acquired from the above by the present owner

**來源**

上海 香格納畫廊  
現藏者購自上述畫廊

**EXHIBITED**

Birmingham, Ikon Gallery, Zhang Enli, February - March 2009.  
Bern, Kunsthalle Bern, Zhang Enli, May - July 2009.

**展覽**

2009年2月 - 3月「張恩利」伯明翰 艾康畫廊  
2009年5月 - 7月「張恩利」伯爾尼 伯爾尼美術館

"Thinking about Chinese painters from the past, it is clear to me that they painted trees and rocks from life. Day after day, I walk past some tree, they are a familiar presence; for me, to paint a tree is the same as to make someone's portrait: each tree is different and has its own individual features."

- Zhang Enli

「回想過去的中國畫家，我很清楚他們畫的樹和石頭都來自生活。日復一日，我走過一棵棵樹，它們是我熟悉的存在；對我來說，畫樹就像給人畫像一樣，每棵樹都是不同的，都有自己的個性特徵。」

— 張恩利

(B. 1964)



**Untitled**

signed in Chinese, signed again and dated '97 liu ye' (lower left)  
 acrylic and oil on canvas  
 120 x 140 cm. (47¼ x 55½ in.)  
 Painted in 1997

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

**無題**

壓克力 油彩 畫布  
 1997年作  
 款識：97 野 liu ye (左下)

LOT DETAIL  
 作品細節

**PROVENANCE**

Acquired directly from the artist by the previous owner  
 Private collection, Europe  
 Acquired from the above by present owner

**LITERATURE**

C.Noë (ed.), Liu Ye: Catalogue Raisonné: 1991-2015, Hatje Cantz, Ostfildern, 2015 (illustrated, plate 97-14, p. 276).

**來源**

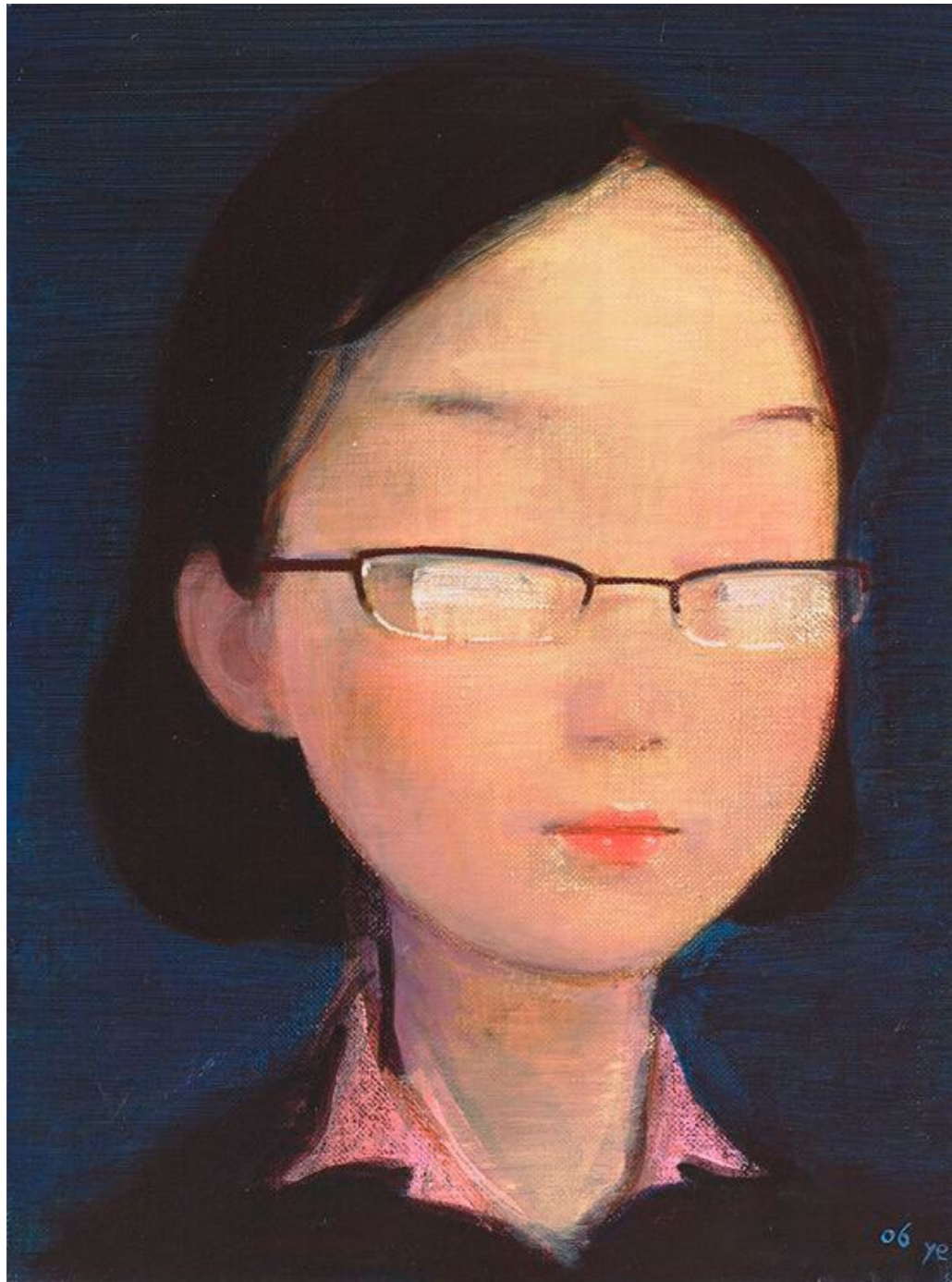
原藏者直接購自藝術家  
 歐洲 私人收藏  
 現藏者購自上述來源

**出版**

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97-14圖·第276頁)



(B. 1964)

**Memory of My Teacher**

signed and dated '06 ye' (lower right); stamped 'MEMORY OF MY TEACHER 06' (on the reverse)  
 acrylic on canvas  
 40.1 x 30.2 cm. (15¾ x 11⅞ in.)  
 Painted in 2006

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

**我的老師的記憶**

壓克力 畫布  
 2006年作  
 款識: 06 ye (右下); MEMORY OF MY TEACHER 06 (畫背印章)

**PROVENANCE**

Sperone Westwater, New York  
 Private collection  
 Sotheby's Hong Kong, 1 April 2018, lot 561  
 Acquired at the above sale by the present owner

**EXHIBITED**

New York, Sperone Westwater, Liu Ye: Temptations, September – October 2006.  
 Hong Kong, Lévy Gorvy Dayan & Wei, Portraits Go Pop!, January – March 2024.

**LITERATURE**

Liu Ye: Temptations, exh. cat., Sperone Westwater, New York, 2006 (illustrated, p. 25 & 43).  
 Kunstmuseum Bern and Liu Ye (ed.), Liu Ye, Bern, 2007 (illustrated, p. 100) a.  
 C.Noë (ed.), Liu Ye: Catalogue Raisonné: 1991-2015, Hatje Cantz, Ostfildern, 2015 (illustrated, plate 06-07, p. 329).

**來源**

紐約 斯珀隆韋斯特沃特畫廊  
 私人收藏  
 2018年4月1日 香港 蘇富比 編號561  
 現藏者購自上述拍賣

**展覽**

2006年9月-10月 「劉野：誘惑」紐約斯珀隆韋斯特沃特畫廊  
 2024年1月-3月 「Portraits Go Pop!」香港 厲蔚閣

**出版**

2006年《劉野：誘惑》展覽圖錄 紐約 斯珀隆韋斯特沃特畫廊(圖版, 第 25及43頁)  
 2007年《劉野》伯爾尼美術館與劉野合編 伯爾尼 (圖版, 第 100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06-07圖, 第 329頁)

“In The Picture of Dorian Gray, Oscar Wilde described that every picture drawn with emotions is painted by an artist rather than a model. The model is just an accidental intervention. It is a kind of incentive. What is revealed on the canvas is not the model, but the painter himself... an emotional autobiography. It records emotions that I can't copy, even those I don't even know.”

— Liu Ye

「奧斯卡·王爾德在《道林格雷的畫像》中形容，所有帶著情感的畫作，都是由藝術家所畫的，而不是模特兒本身。模特兒只是一種偶然的干預，是一種刺激。畫布上展現出來的不是模特兒，而是畫家本人一個情感的自述。它記錄了我無法仿製的情緒，甚至是那些我不知道的情緒。」

— 劉野

(B. 1964)



### Composition with Bamboo

signed in Chinese, signed again, and dated 'Liu Ye 2012' (lower centre)  
graphite on paper  
58 x 76.2 cm. (22<sup>7</sup>/<sub>8</sub> x 30 in.)  
Executed in 2012

#### PROVENANCE

Sperone Westwater, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Sperone Westwater, Liu Ye: Bamboo Bamboo Broadway,  
September - October 2012.

#### LITERATURE

Sperone Westwater (ed.), Liu Ye: Bamboo Bamboo Broadway, exh. cat.,  
New York, 2012 (illustrated, p. 25 & 47).

HK\$400,000-600,000

US\$52,000-77,000

### 竹子的構圖

石墨 紙本  
2012年作  
款識：野 Liu Ye 2012 (中下)

#### 來源

紐約 斯珀隆韋斯特沃特畫廊  
現藏者購自上述畫廊

#### 展覽

2012年9月-10月「劉野：竹子竹子百老匯」紐約 斯珀隆韋斯特沃特畫廊

#### 出版

2012年《劉野：竹子竹子百老匯》展覽圖錄 斯珀隆韋斯特沃特畫廊  
編輯 紐約 (圖版, 第25及47頁)

(B. 1963)



### Dreaming

signed in Chinese and dated '1991.' (lower left); signed with the artist's  
signature, signed again and titled in Chinese, dated and inscribed '112  
x 146 cm 1991.12' (on the reverse)  
oil on canvas  
146 x 112 cm. (57<sup>1</sup>/<sub>2</sub> x 44<sup>1</sup>/<sub>8</sub> in.)  
Painted in 1991

#### PROVENANCE

Private collection  
Acquired from the above by the present owner

#### EXHIBITED

Beijing, CAFA Art Museum, Works of Liu Xiaodong 1990-2000,  
September 2000.

#### LITERATURE

T. Shui (ed.), Liu Xiaodong, 1993 (illustrated, p. 54 & 55).  
'89-'92 Contemporary Art of China, Jiangsu, 1994 (illustrated, p. 216).  
X. Song (ed.), Works of Liu Xiaodong 1990-2000, Beijing, 2000  
(illustrated, no. 34, p. 49).  
J. M. Decrop (ed.), Liu Xiaodong, Hong Kong and France, 2006  
(illustrated in colour, p. 60).

HK\$250,000-450,000

US\$33,000-58,000

### 做夢

油彩 畫布  
1991年作  
款識：小東 1991. (左下)；《做夢》112 x 146 CM 小東 1991.12 劉小東  
(畫背)

#### 來源

私人收藏  
現藏者購自上述來源

#### 展覽

2000年9月 「劉小東1990-2000」北京 中央美術學院美術館

#### 出版

1993年《劉小東》水天中 編輯 (圖版, 第54及55頁)  
1994年《'89-'92中國現代藝術》江蘇 (圖版, 第216頁)  
2000年《劉小東1990-2000》宋曉霞 編輯 北京 (圖版, 第34圖, 第49頁)  
2006年《劉小東》J. M. Decrop (ed.) 香港 法國 (彩色圖版, 第60頁)

(B. 1958)

“[My early works were] concerned with human questions – reality, history, psychology – and concerned with those souls that have been distorted for a variety of reasons. Their most authentic lessons and experiences are preserved only in their diaries and letters, ‘historical records’ that may never be known”.

– Zhang Xiaogang

「(我早期的創作)關注人類所面對的現實、歷史與心理難題，關注那些受到不同創傷而扭曲的靈魂。他們最真實的經歷和體會，只能保存在日記和信件裡，是世人可能永遠無法得知的『歷史記錄』。」

— 張曉剛



### *The Story about Palmistry No. 1*

signed in Chinese and dated '1989.5' (lower right)  
oil on paper  
79 x 54 cm. (31 $\frac{1}{8}$  x 21 $\frac{1}{4}$  in.)  
Executed in May 1989

#### PROVENANCE

Acquired directly from the artist by the present owner in 1989

HK\$600,000-900,000

US\$78,000-120,000

### 關於手相的故事1號

油彩 紙本  
1989年5月作  
款識：張曉剛 1989.5 (右下)

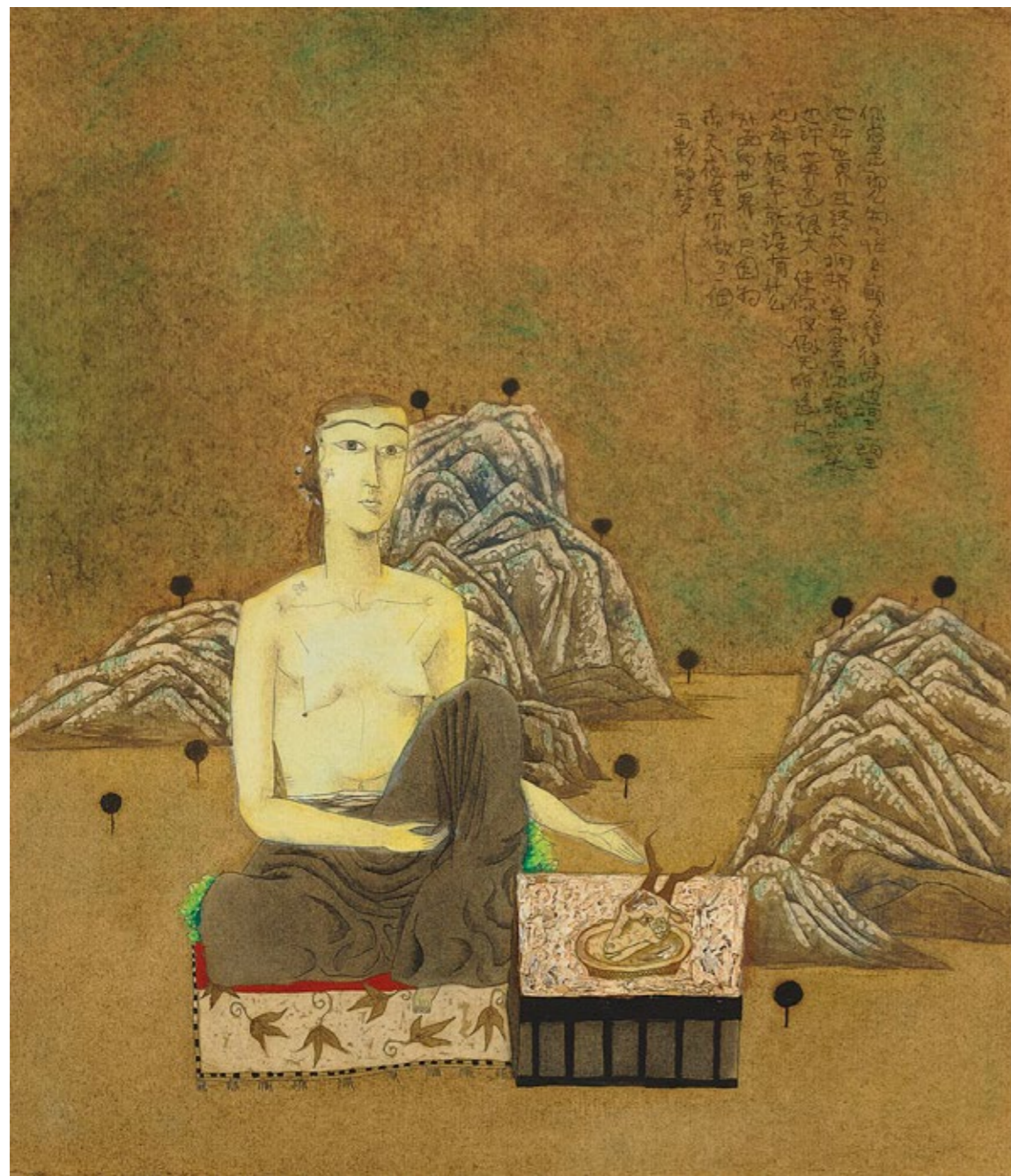
#### 來源

現藏者1989年直接購自藝術家

343 ZHANG XIAOGANG

張曉剛

(B. 1958)



**Untitled**

signed in Chinese and dated '1989.9' (centre left)  
oil on paperboard  
46.5 cm x 39.5 cm. (18¼ x 15½ in.)  
Executed in September 1989

**PROVENANCE**  
Acquired directly from the artist by the present owner in 1989

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

**無題**

油彩 紙板  
1989年9月作  
款識：張曉剛 1989.9 (左中)

**來源**  
現藏者1989年直接購自藝術家

344 CHEN KE

陳可

(B. 1978)



**Bag**

signed in Chinese and dated 2009 (lower right); signed, titled,  
inscribed and dated in Chinese and English 'Bag oil acrylic medium on  
Linen 200 x 115 cm Chen Ke 2009' (on the reverse)  
acrylic and oil on linen  
200 x 115 cm. (78¾ x 45¼ in.)  
Painted in 2009

**PROVENANCE**  
Private collection, Europe  
Sotheby's Hong Kong, 6 October 2014, lot 719  
Acquired at the above sale by the present owner

**HK\$800,000-1,200,000**  
*US\$110,000-150,000*

**背包**

壓克力 油彩 麻布  
2009年作  
款識：可 2009 (右下)；背包 Bag 布上油畫 媒介劑 oil acrylic medium  
on Linen 200 x 115 cm 陳可 Chen Ke 2009 (畫背)

**來源**  
歐洲私人收藏  
2014年10月6日 香港 蘇富比 編號719  
現藏者購自上述拍賣



345 CHRIS HUEN SIN KAN

禰善勤

(B. 1991)



### Doodood

signed and dated 'C. Huen 2018' (on the side)  
oil on canvas  
160 x 200 cm. (63 x 78¾ in.)  
Painted in 2018

#### PROVENANCE

Simon Lee Gallery, New York  
Acquired from the above by the present owner

#### EXHIBITED

New York, Simon Lee Gallery, Chris Huen Sin Kan, March - April 2018.

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

### Doodood

油彩 畫布  
2018年作  
款識：C. Huen 2018 (畫側)

#### 來源

紐約 Simon Lee畫廊  
現藏者購自上述畫廊

#### 展覽

2018年3月-4月「禰善勤」紐約 Simon Lee畫廊

346 YOSHITOMO NARA

奈良美智

(B. 1959)



### Going Alone

signed in Japanese, titled and dated 'going alone 1998' (lower edge)  
watercolour, coloured pencil and graphite on paper  
36 x 22.5 cm. (14¼ x 8⅞ in.)  
Painted in 1998

#### PROVENANCE

Blum & Poe, Los Angeles  
Acquired from the above by the present owner circa 2000

This work is referenced in the Yoshitomo Nara digital catalogue raisonné and registered under YNF 7776.

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

### 獨自出走

水彩 彩色鉛筆 石墨 紙本  
1998年作  
款識：going alone 藝術家簽名 1998 (下沿)

#### 來源

洛杉磯 Blum & Poe  
現藏者於約2000年購自上述畫廊

此作品已在奈良美智的線上作品全集中登記為YNF 7776

(B. 1959)



**Peace and Death**

wax crayon, charcoal on envelope  
33.6 x 26.8 cm. (13¼ x 10½ in.)  
Executed in 2003

**PROVENANCE**  
Tomio Koyama Gallery, Tokyo  
Private collection  
Christie's London, 26 June 2013, lot 294  
Acquired at the above sale by the present owner

**EXHIBITED**  
Cleveland, Museum of Contemporary Art Cleveland, Yoshitomo Nara:  
Nothing Ever Happens, September 2003 - January 2004.

**LITERATURE**  
E. Harris & S. Schottlaender (ed.), Yoshitomo Nara: Nothing Ever Happens, exh. cat., Museum of Contemporary Art Cleveland, Cleveland, 2004 (illustrated, p. 27; mentioned, p. 95).  
Yoshitomo Nara: The Complete Works 1984 - 2010, Volume II: Works on Paper, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate D-2003-107, p. 207).

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

**Peace and Death**

蠟筆 炭筆 信封  
2003年作

**來源**  
東京 小山登美夫畫廊  
私人收藏  
2013年6月26日 倫敦 佳士得 編號 294  
現藏者購自上述拍賣

**展覽**  
2003年9月-2004年1月「奈良美智：Nothing Ever Happens」克利夫蘭  
克利夫蘭當代藝術館

**出版**  
2004年《奈良美智：Nothing Ever Happens》展覽圖錄 E. Harris 及 S. Schottlaender 編輯 克利夫蘭 克利夫蘭當代藝術館 (圖版, 第27頁; 提及, 第95頁)  
2011年《奈良美智：作品全集 1984 - 2010, 第2卷 - 紙上作品》東京 株式會社美術出版社 (圖版, 第D-2003-107圖, 第207頁)



348 MR.  
(B. 1969)



**The Lights Are On in the Twilight Town** 夕暮的城市中燈光閃爍

signed and dated 'mr. 2019' (lower left)  
acrylic, pen and screenprint on paper  
72.2 x 56.7 cm. (28<sup>3</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>8</sub> in.)  
Executed in 2019

**PROVENANCE**  
Kaikai Kiki Gallery, Tokyo  
Private collection, Asia  
Acquired from the above by the present owner

壓克力 鋼筆 絲網印刷 紙本  
2019年作  
款識：mr. 2019 (左下)

**來源**  
東京 Kaikai Kiki 畫廊  
亞洲 私人收藏  
現藏者購自上述來源

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

349 IZUMI KATO  
(B. 1969)

加藤泉



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**Untitled**

signed with artist signature and dated '2012' (on the back of the sculpture)  
soft vinyl, acrylic, wood sculpture  
99 (H) x 43 x 40 cm. (39 x 16<sup>7</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> in.)  
Executed in 2012

**PROVENANCE**  
Perrotin, Tokyo  
Acquired from the above by the present owner

**EXHIBITED**  
Kagoshima, Kirishima Open-Air Museum, Izumi Kato Soul Union Deluxe, October-December 2012.  
Paris, Perrotin, Izumi Kato, June - July 2014.

**LITERATURE**  
Izumi Kato Soul Union Deluxe, exh. cat., Kirishima Open-Air Museum, Kagoshima, 2012 (illustrated, unpagged).  
R. Gatel and M. Lutanie (ed.), Izumi Kato, Perrotin, Paris, 2020 (installation view, p. 144).

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

卓越私人珍藏

**無題**

軟塑膠 壓克力 木 雕塑  
2012年作  
款識：藝術家簽名 2012 (雕塑背部)

**來源**  
東京 貝浩登  
現藏者購自上述畫廊

**展覽**  
2012年10月-12月 「加藤泉 Soul Union Deluxe」鹿兒島 霧島藝術之森 藝術館  
2014年6月-7月 「加藤泉」巴黎 貝浩登

**出版**  
2012年《加藤泉 Soul Union Deluxe》展覽圖錄 鹿兒島 霧島藝術之森 藝術館 (圖版, 無頁數)  
2020年《加藤泉》R. Gatel 及M. Lutanie編輯 巴黎 貝浩登 (現場圖, 第144頁)

350 **AYAKO ROKKAKU**

六角彩子

(B. 1982)



**Untitled**

signed with the artist's signature and dated '2016' (lower left)  
acrylic on canvas  
100 x 140.5 cm. (39<sup>3</sup>/<sub>8</sub> x 55<sup>3</sup>/<sub>8</sub> in.)  
Painted in 2016

**PROVENANCE**  
Galerie Delaive, Amsterdam  
Acquired from the above by the present owner

HK\$500,000-1,000,000  
US\$65,000-130,000

**無題**

壓克力 畫布  
2016年作  
款識：藝術家簽名 2016（左下）

**來源**  
阿姆斯特丹 Delaive 畫廊  
現藏者購自上述畫廊

351 **ROBY DWI ANTONO**

羅比·迪·安東諾

(B. 1990)



**Hayumi**

signed with the artist's signature and dated '2022' (on the reverse)  
oil on canvas  
130 x 150 cm. (51<sup>1</sup>/<sub>8</sub> x 59 in.)  
Painted in 2022

**PROVENANCE**  
Acquired directly from the artist by the present owner

HK\$500,000-1,000,000  
US\$65,000-130,000

**Hayumi**

油彩 畫布  
2022年作  
款識：藝術家簽名 2022（畫背）

**來源**  
現藏者直接購自藝術家

352 MICHAELA YEARWOOD-DAN 米凱拉·伊爾伍德一丹  
(B. 1994)



**Sentiments for D**

signed, titled and dated “‘Sentiments for D’ 2020 M Yearwood-Dan’  
(on the reverse)  
oil on canvas  
170.5 x 120 cm. (67 $\frac{1}{8}$  x 47 $\frac{1}{4}$  in.)  
Painted in 2020

**PROVENANCE**

The Auction Hub Online, 19 March 2021 (donated by the artist)  
Private collection  
Phillips London, 29 June 2022, lot 102  
Acquired at the above sale by the present owner

HK\$450,000-650,000  
US\$58,000-83,000

**對D的情愫**

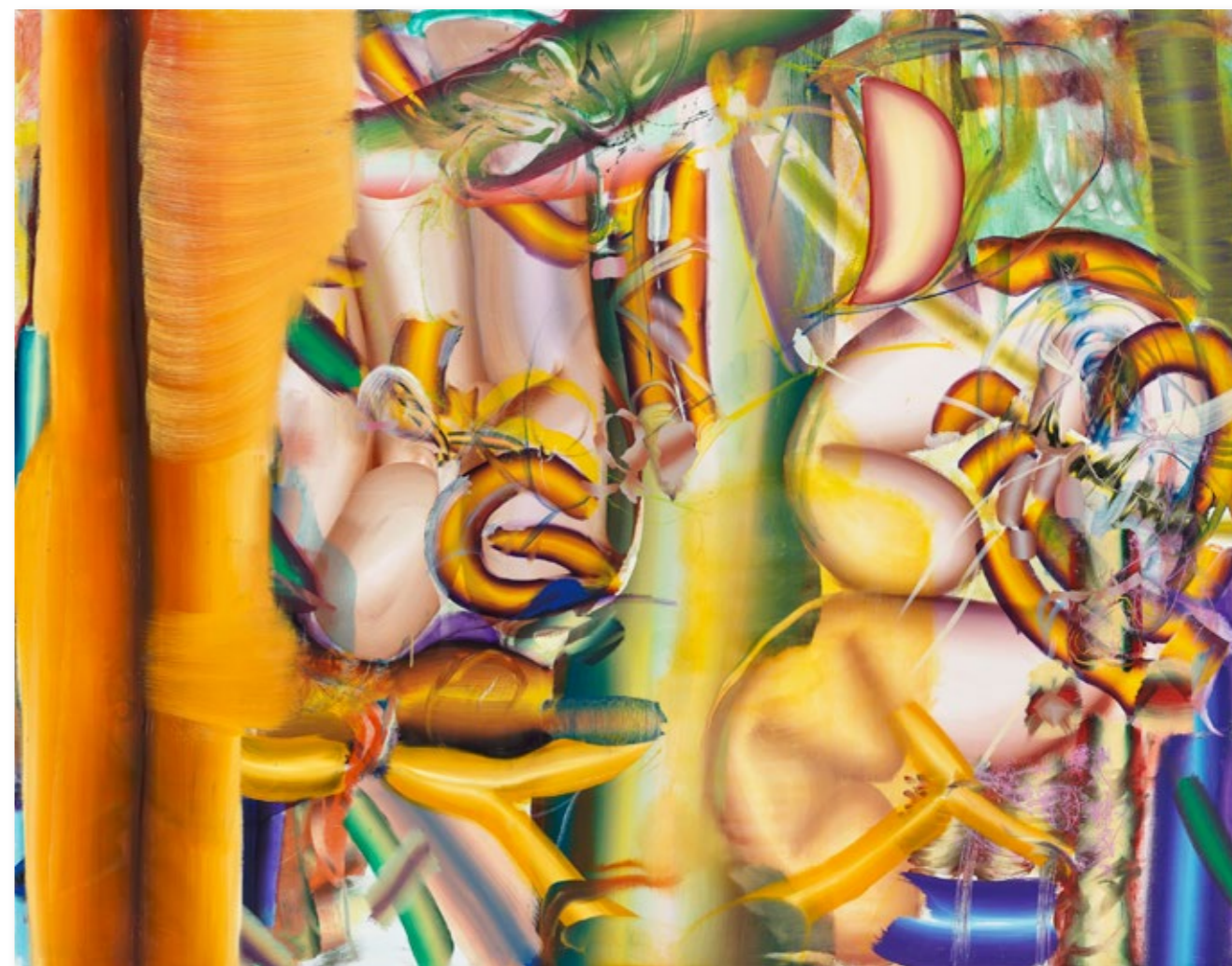
油彩 畫布  
2020年作  
款識：“Sentiments for D” 2020 M Yearwood-Dan (畫背)

**來源**

2021年3月19日 The Auction Hub網上拍賣 (由藝術家捐贈)  
私人收藏  
2022年6月29日 倫敦 富藝斯 編號102  
現藏者購自上述拍賣

353 LAUREN QUIN  
(B. 1992)

羅倫·奎恩



**Knuckle Moon**

signed and dated ‘L Quin 2021’ (on the reverse)  
oil on canvas  
142.3 x 182.5 cm. (56 x 71 $\frac{3}{8}$  in.)  
Painted in 2021

**PROVENANCE**

Friends Indeed Gallery, San Francisco  
Private collection  
Acquired from the above by the present owner

**EXHIBITED**

San Francisco, Friends Indeed Gallery, Lauren Quin: Vocal Fry, July -  
September 2021.

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

**Knuckle Moon**

油彩 畫布  
2021年作  
款識：L Quin 2021 (畫背)

**來源**

舊金山 Friends Indeed 畫廊  
私人收藏  
現藏者購自上述來源

**展覽**

2021年7月-9月「羅倫·奎恩：氣泡音」舊金山 Friends Indeed 畫廊

354 CHRISTINE AY TJOE

克麗絲汀·嫺珠

(B. 1973)



**How Many Kilograms #1**

signed and dated 'Christine 09' (lower left); signed, titled, inscribed and dated 'ay tjoe christine "... How many kilograms.."' #01 120 x 100 cm acrylic on canvas 2009' (on the reverse)  
acrylic on canvas  
100 x 120 cm. (39¼ x 47¼ in.)  
Painted in 2009

**PROVENANCE**

Sotheby's Hong Kong, 7 October 2012, lot 231  
Private collection (acquired at the above sale by the previous owner)  
Christie's Hong Kong, 27 May 2022, lot 112  
Acquired at the above sale by the present owner

HK\$600,000-1,200,000  
US\$78,000-150,000

**幾公斤 #1**

壓克力 畫布  
2009年作  
款識：Christine 09 (左下)；ay tjoe christine "...How many kilograms.."  
#01 120 x 100 cm acrylic on canvas 2009 (畫背)

**來源**

2012年10月7日 香港 蘇富比 編號231  
私人收藏 (原藏者購自上述拍賣)  
2022年5月27日 香港 佳士得 編號112  
現藏者購自上述拍賣

355 LUCY BULL

露西·布爾

(B. 1990)



**Untitled**

signed with artist's initials and dated 'LB 2020' (on the reverse)  
oil on linen  
45.8 x 25.5 cm. (18 x 10 in.)  
Painted in 2020

**PROVENANCE**

Smart Objects, Los Angeles  
Private collection  
Private collection (Acquired from the above by the previous owner)  
Christie's Hong Kong, 1 December 2022, lot 301  
Acquired from the above by the present owner

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

**無題**

油彩 麻布  
2020年作  
款識：LB 2020 (畫背)

**來源**

洛杉磯 Smart Objects  
私人收藏  
私人收藏 (原藏者購自上述來源)  
2022年12月1日 香港 佳士得 編號301  
現藏者購自上述拍賣

356 KOAK

(B. 1981)



**Promenade**

signed, titled, and dated 'Promenade 2022 Koak' (on the reverse)  
oil, acrylic, Flashe, pencil, and graphite on canvas  
274.5 x 213.5 cm. (108 1/8 x 84 in.)  
Executed in 2022

**PROVENANCE**  
Altman Siegel, San Francisco  
Private collection  
Acquired from the above by the present owner

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

**兜風**

油彩 壓克力 乙烯塗料 鉛筆 石墨 畫布  
2022年作  
款識: Promenade 2022 Koak (畫背)

**來源**  
舊金山 Altman Siegel  
私人收藏  
現藏者購自上述來源

357 MIRIAM CAHN

(B. 1949)

米利亞姆 · 卡恩



**herumliegen, 28.8.20**  
**(lying around, 28.8.20)**

watercolour and oil pastel on paper  
64.3 x 86.5 cm. (25 3/8 x 34 in.)  
Painted in 2020

**PROVENANCE**  
Galerie Jocelyn Wolff, Paris  
Acquired from the above by the present owner

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

**側臥, 28.8.20**

水彩 油粉彩 紙本  
2020年作

**來源**  
巴黎 Jocelyn Wolff畫廊  
現藏者購自上述畫廊

(B. 1983)

“[A woman’s] identity is also reduced to the mother figure, to the Virgin Mary, or model, or muse. This is changing hugely at the moment, and I think it’s really very interesting. I’m a feminist, and as women artists, we have the opportunity to invent new images...[w]ith these images, you have to start showing true sexuality. And I do it from my own point of view, with my body as my instrument. This is my commentary on sexuality and on how it can be shown nowadays.”

– Miriam Cahn

「女性形象已被簡化為母親、聖母瑪利亞、模特兒或繆斯女神。而這種現象如今正在發生巨變，我認為十分有趣。我是一名女權主義者，並且作為女性藝術家，我們有機會創造新的意象……你需要開始在這些意象中展現真正的性。而我從自身角度出發，以我的肉身為媒介。這即是我對性這一主題以及如何將它呈現於現世的評述。」

—米利亞姆·卡恩



### *Driver and Maid*

signed and dated 'Salman Toor '13' (on the reverse)  
oil on canvas  
60.3 x 72.4 cm. (23¾ x 28½ in.)  
Painted in 2013

#### PROVENANCE

Aicon Gallery, New York, 2014  
Private collection (acquired from the above by the previous owner)  
Christie's New York, 29 September 2022, lot 346  
Acquired at the above sale by the present owner

#### EXHIBITED

New York, Aicon Gallery, The Happy Servant: Recent Works by Salman Toor, May - June 2013.

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

### 司機和女傭

油彩 畫布  
2013年作  
款識：Salman Toor '13 (畫背)

#### 來源

2014年 紐約 Aicon畫廊  
私人收藏 (原藏者購自上述畫廊)  
2022年9月29日 紐約 佳士得 編號346  
現藏者購自上述拍賣

#### 展覽

2013年5月 - 6月 「快樂的僕人：薩爾曼·圖爾近期作品」紐約 Aicon畫廊



(B. 1965)

***A Playful Bubblegum Kiss***

signed and dated 'Damien Hirst 2006' (on the overlap)  
butterflies and household gloss on canvas  
30.5 x 40.6 cm. (12 x 16 in.)  
Executed in 2006

**PROVENANCE**

White Cube, London  
Private collection (acquired from the above by the previous owner)  
Christie's London, 14 May 2021, lot 236  
Private collection  
Acquired from the above by the present owner

**LITERATURE**

'Das Geheimnis des Lebens', Unimagazin, no. 2, June 2008 (illustrated in detail, cover page).

**HK\$300,000-500,000**

*US\$39,000-64,000*

**俏皮的泡泡糖之吻**

蝴蝶 亮光塗料 畫布  
2006年作  
款識：Damien Hirst 2006 (畫布翻折處)

**來源**

倫敦 白立方  
私人收藏 (原藏者購自上述畫廊)  
2021年5月14日 倫敦 佳士得 編號 236  
私人收藏  
現藏者購自上述來源

**出版**

2008年6月《Das Geheimnis des Lebens》《Unimagazin第2期》(詳細圖版·封面)

(B. 1996)

***Ship of Fools X***

signed 'Sholto Blissett' (on the reverse)  
oil and acrylic on canvas laid on board  
110 x 100 cm. (43¼ x 39¾ in.)  
Painted in 2022

**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.

**HK\$80,000-160,000**

*US\$11,000-21,000*

**愚人船十號**

油彩 壓克力 畫布 裱於木板  
2022年作  
款識：Sholto Blissett (畫背)

**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—Ship of Fools」倫敦 Hannah Barry畫廊

361 HENNI ALFTAN

(B. 1979)

亨尼·阿爾夫坦



### Handshake (déjà vu)

signed with artist signature, titled and dated 'Handshake déjà vu 2020' (on the reverse of both canvases); each numbered '1/2' and '2/2' (on the reverse)  
oil on canvas (diptych)  
each: 60 x 73 cm. (23<sup>3</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>4</sub> in.) (2)  
overall: 60 x 146 cm. (23<sup>3</sup>/<sub>8</sub> x 57<sup>1</sup>/<sub>2</sub> in.)  
Painted in 2020

**PROVENANCE**  
KARMA, New York  
Private collection  
Acquired from the above by the present owner

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

### 握手 (既視感)

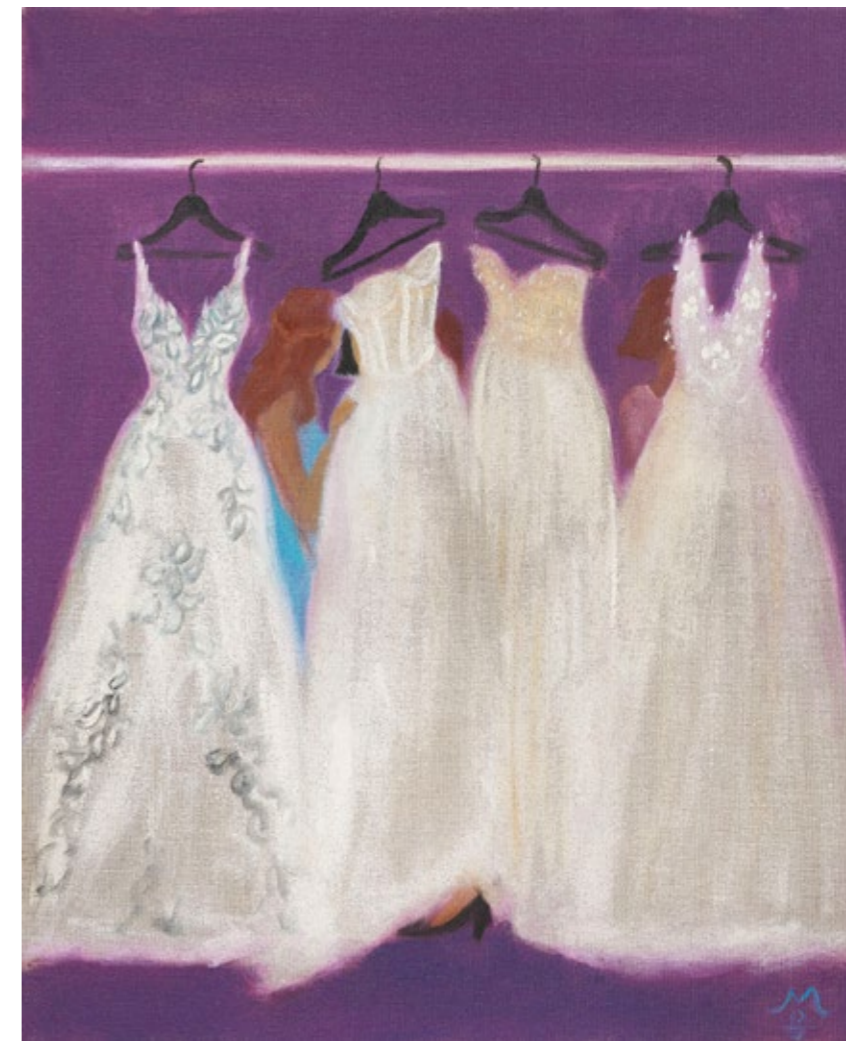
油彩 畫布 (雙聯作)  
2020年作  
款識: Handshake déjà vu 2020 藝術家簽名 (各聯畫背); 1/2 (左畫背); 2/2 (右畫背)

**來源**  
紐約 KARMA 畫廊  
私人收藏  
現藏者購自上述來源

362 MARIA FARRAR

(B. 1988)

瑪麗亞·法拉



### Woman Choosing a Dress

signed 'Mf' (lower right); dated '2021' (on the reverse)  
oil on linen  
55 x 45 cm. (21<sup>1</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> in.)  
Painted in 2021

**PROVENANCE**  
Ota Fine Arts, Singapore  
Acquired from the above by the present owner

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

### 女人們在選裙子

油彩 麻布  
2021年作  
款識: Mf (右下); 2021 (畫背)

**來源**  
新加坡 大田秀則畫廊  
現藏者購自上述畫廊

(B. 1973)



### EYELAND (3)

signed and dated 'ventura 2018' (lower left)  
 oil on canvas mounted on wood board in the artist's original frame  
 image: 91.5 x 61.2 cm. (36 x 24 1/8 in.)  
 framed: 153 x 122 cm. (60 1/4 x 48 in.)  
 Painted in 2018

**PROVENANCE**  
 Acquired directly from the artist by the present owner

**EXHIBITED**  
 Tainan, Fine Art Private Museum, Eyeland - Ronald Ventura Solo  
 Exhibition, November - December 2018.

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

### 眼島 (3)

油彩 畫布 裱於木板 藝術家原框  
 2018年作  
 款識：ventura 2018 (左下)

**來源**  
 現藏者直接購自藝術家

**展覽**  
 2018年11月 - 12月「眼島 - 羅納德·文圖拉個展」台南 梵藝術私人美  
 術館



364 NATEE UTARIT

納堤·尤塔瑞

(B. 1970)



***I am Beautiful, Famous and Gorgeous***

signed, inscribed and dated 'natee utarit. 13. Optimism is Ridiculous' (on the reverse)  
oil on linen in the artist's original frame  
image: 150 x 114 cm. (59 x 44<sup>7</sup>/<sub>8</sub> in.)  
framed: 179 x 142 cm. (70<sup>1</sup>/<sub>2</sub> x 55<sup>7</sup>/<sub>8</sub> in.)  
Painted in 2013

**PROVENANCE**  
Richard Koh Fine Art, Kuala Lumpur  
Acquired from the above by the present owner

**LITERATURE**  
D. Paparoni, Natee Utarit: Optimism is Ridiculous, Skira editore S.p.A., Milano, 2017 (illustrated, p. 207).

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

**美麗、著名、華麗**

油彩 麻布 藝術家原框  
2013年作  
款識：natee utarit. 13. Optimism is Ridiculous (畫背)

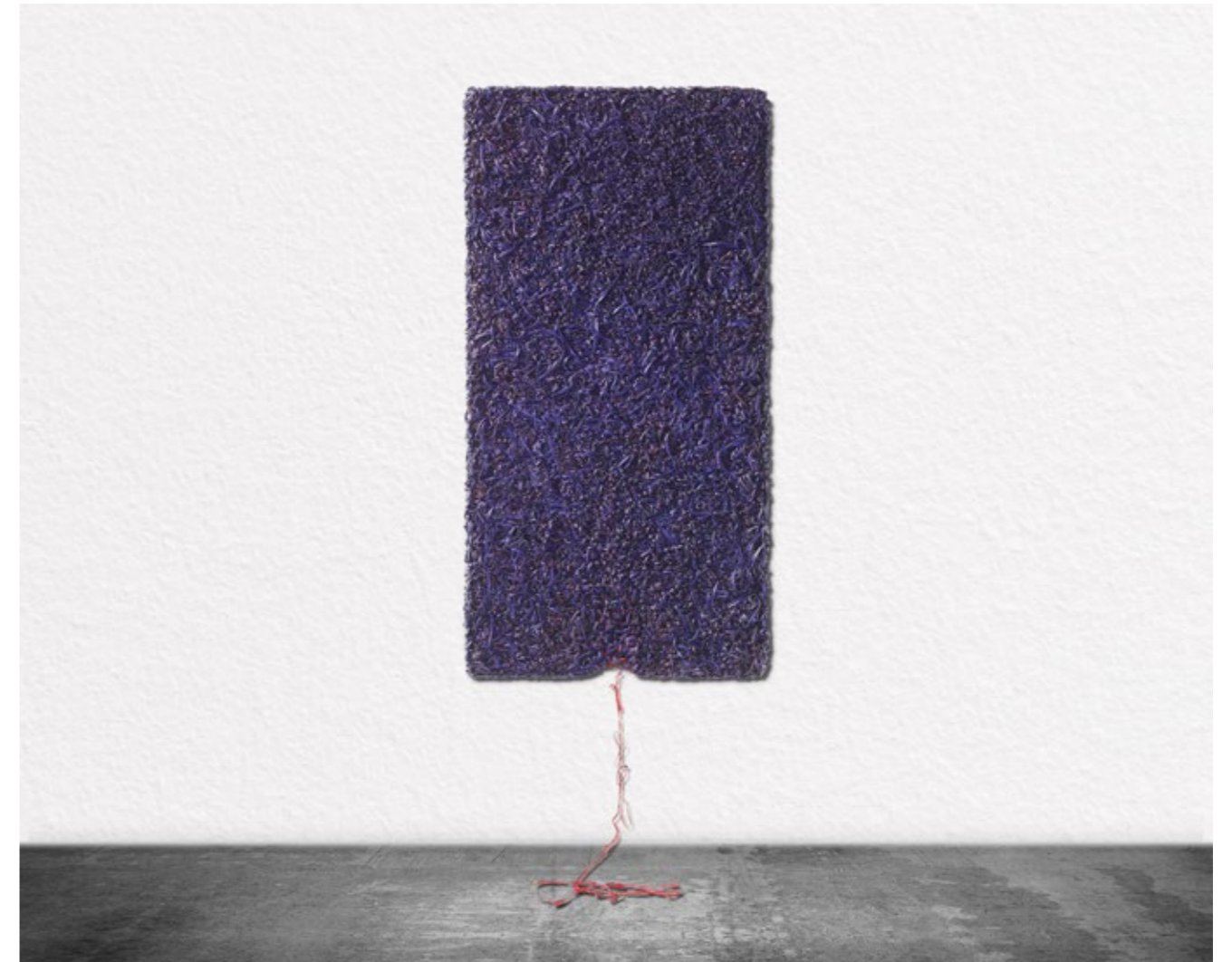
**來源**  
吉隆坡 Richard Koh 畫廊  
現藏者購自上述畫廊

**出版**  
2017年《納堤·尤塔瑞：樂觀是可笑的》D. Paparoni著 米蘭 Skira editore S.p.A. 出版社 (圖版, 第207頁)

365 JANE LEE

李綾瑄

(B. 1963)



***It Is as It Is, Wall series #1***

signed and dated 'Jane Lee 2019' (on the reverse)  
acrylic paint and canvas on wood  
123 (H) x 64 x 6 cm. (48<sup>3</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>8</sub> in.)  
Executed in 2019

**PROVENANCE**  
Sundaram Tagore Gallery, New York, 2019  
Acquired from the above by the present owner

**EXHIBITED**  
New York, Sundaram Tagore Gallery, It Is as It Is, October - November 2019.

**LITERATURE**  
M. Ho, It Is as It Is, exh. cat., Sundaram Tagore Gallery, New York, 2019 (illustrated in detail, p. 18; illustrated, p. 19; illustrated, unpagged).

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

**就是這樣 牆面系列 1號**

壓克力 畫布 木板  
2019年作  
款識：Jane Lee 2019 (畫背)

**來源**  
2019年 紐約 聖德拉姆泰戈爾畫廊  
現藏者購自上述畫廊

**展覽**  
2019年 10月-11月「就是這樣」紐約 聖德拉姆泰戈爾畫廊

**出版**  
2019年《就是這樣》展覽圖錄 M. Ho 著 紐約 聖德拉姆泰戈爾畫廊 (詳細圖版, 第18頁; 圖版, 第19頁; 圖版, 無頁數)

366 HANDIWIRMAN SAPUTRA 漢迪威曼·沙普塔拉

(B. 1975)



**Sejumpat, Segumpal, Seutas di Atas Biru (A Pinch, a Blob, a Thread on the Blue)**

signed with artist's signature and dated '2014' (lower right); signed, titled, inscribed and dated 'Handiwirman Saputra "sejumpat, segumpal, seutas di atas biru" 100 x 90 cm. 2014 acrylic on canvas' (on the reverse)  
acrylic on canvas  
100 x 90 cm. (39<sup>3</sup>/<sub>8</sub> x 35<sup>3</sup>/<sub>8</sub> in.)  
Painted in 2014

**PROVENANCE**

Nadi Gallery, Jakarta  
Acquired from the above by the present owner in 2014

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

**一撮，一團，一條於藍色上的線**

壓克力 畫布  
2014年作  
款識：藝術家簽名 2014 (右下); Handiwirman Saputra "sejumpat, segumpal, seutas di atas biru" 100 x 90 cm. 2014 acrylic on canvas (畫背)

**來源**

雅加達 Nadi 畫廊  
現藏者於2014年購自上述畫廊

367 I NYOMAN MASRIADI 尼歐曼·米斯尼亞迪

尼歐曼·米斯尼亞迪

(B. 1973)



**Keluarga Tikus (A Family of Rats)**

signed and dated 'MASRIADI 24 AUG 1999' (lower left); signed, titled and inscribed 'I NYOMAN MASRIADI "KELUARGA TIKUS" 145 cm x 145 cm MIXED' (on the reverse)  
mixed media on canvas  
145 x 145 cm. (57<sup>1</sup>/<sub>8</sub> x 57<sup>1</sup>/<sub>8</sub> in.)  
Executed in 1999

**PROVENANCE**

Komaneka Fine Art Gallery, Bali, 1999  
Acquired from the above by the present owner

**EXHIBITED**

Bali, Komaneka Fine Art Gallery, Contemporary Indonesian Paintings, September - October 1999.

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

**老鼠家族**

混合媒材 畫布  
1999年作  
款識：MASRIADI 24 AUG 1999 (左下); I NYOMAN MASRIADI "KELUARGA TIKUS" 145 cm x 145 cm MIXED (畫背)

**來源**

1999年 峇里島 Komaneka 美術畫廊  
現藏者購自上述畫廊

**展覽**

1999年9月-10月「印尼當代繪畫」峇里島 Komaneka 美術畫廊

368 **RODEL TAPAYA**

瑞鐸·塔帕亞

(B. 1980)



**Untitled**

signed and dated 'Tapaya 03/08' (lower right)  
acrylic on canvas  
199 x 169 cm. (78¾ x 66½ in.)  
Painted in 2008

**PROVENANCE**  
The Drawing Room, Manila  
Christie's Hong Kong, 29 November 2010, lot 1560  
Acquired at the above sale by the present owner

HK\$240,000-350,000  
US\$31,000-45,000

**無題**

壓克力 畫布  
2008年作  
款識：Tapaya 03/08 (右下)

**來源**  
馬尼拉 The Drawing Room 畫廊  
2010年11月29日 香港 佳士得 編號1560  
現藏者購自上述拍賣

369 **AGUS TRIYANTO BR.**

阿古斯·特里揚托·BR

(B. 1979)



**Dreamland Journey**

signed and dated 'Agus TBR 2022' (lower right); signed, titled,  
inscribed and dated 'AGUS. TBR "DREAMLAND JOURNEY" 200 x  
180 cm oil on canvas 2022' (on the reverse)  
oil on canvas  
200 x 180 cm. (78¾ x 70⅞ in.)  
Painted in 2022

**PROVENANCE**  
Private collection, Asia

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

**夢境之旅**

油彩 畫布  
2022年作  
款識：Agus TBR 2022 (右下); AGUS. TBR "DREAMLAND JOURNEY"  
200 x 180 cm oil on canvas 2022 (畫背)

**來源**  
亞洲 私人收藏

370 KOHEI NAWA

名和晃平

(B. 1975)



**Direction #82**

paint on canvas  
115 x 85 cm. (45¼ x 32½ in.)  
Painted in 2013

**PROVENANCE**  
Sandwich Inc., Kyoto  
Gallery Nomart, Osaka  
Acquired from the above by the present owner in 2013

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

**方向 第82號**

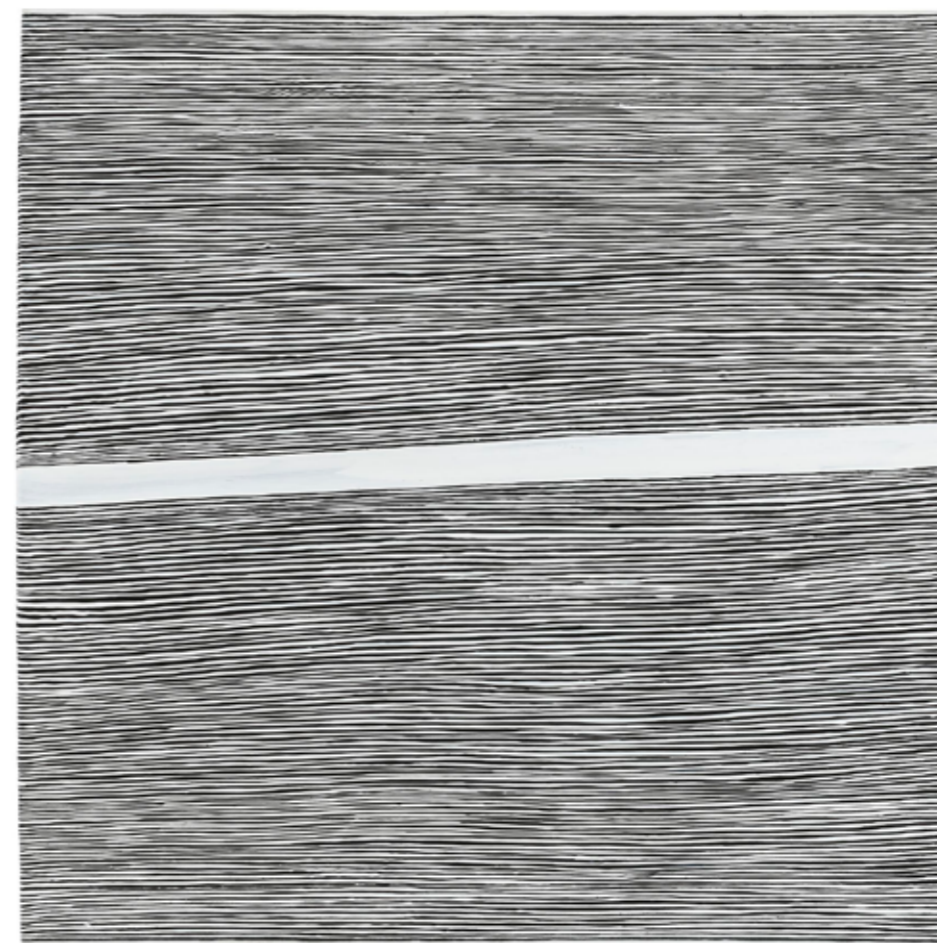
漆油 畫布  
2013年作

**來源**  
京都 Sandwich Inc.畫廊  
大阪 Nomart畫廊  
現藏者2013年購自上述畫廊

371 WANG GUANGLE

王光樂

(B. 1976)



**Coffin Paint 110703**

signed and inscribed in Chinese, titled, dated and inscribed '110703'  
146 x 146 cm 2011' (on the reverse)  
acrylic on canvas  
146 x 146 cm. (57½ x 57½ in.)  
Painted in 2011

**PROVENANCE**  
Private collection, Asia  
Christie's Hong Kong, 3 December 2020, lot 509  
Acquired at the above sale by the present owner

**EXHIBITED**  
Changsha, Hunan Provincial Museum, Wang Guangle: Disappearance of Rhetoric, September - October 2011.

**LITERATURE**  
G. He, Disappearance of Rhetoric, Hunan Fine Arts Publishing House, Changsha, 2011 (illustrated, p. 121).  
C. Noe (ed.), Wang Guangle, Hatje Cantz Verlag, Ostfildern, 2015 (illustrated, p. 77).

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

**壽漆110703**

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

**來源**  
亞洲 私人收藏  
2020年12月3日 香港 佳士得 編號509  
現藏者購自上述拍賣

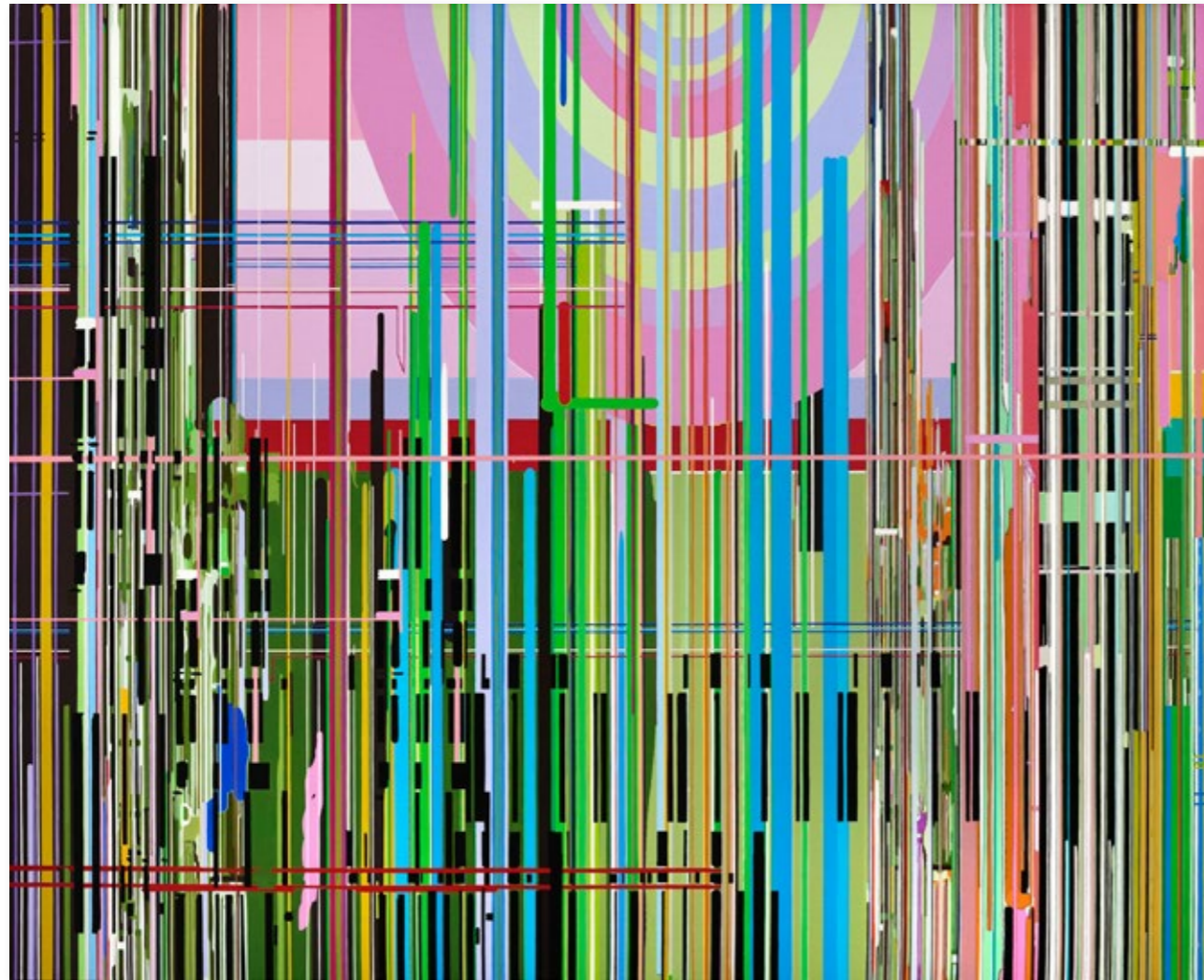
**展覽**  
2011年9月-10月「王光樂：修辭的消逝」長沙 湖南省博物館

**出版**  
2011年《修辭的消逝》何桂彥著 長沙 湖南美術出版社 (圖版·第121頁)  
2015年《王光樂》C. Noe編輯 奧斯特菲爾登 Hatje Cantz Verlag 出版社 (圖版·第77頁)

372 LIU WEI

劉韜

(B. 1972)



PROPERTY FROM A PROMINENT EUROPEAN PRIVATE COLLECTION

### *Purple Air D No.3*

signed in Chinese, signed again and dated 'Liu Wei 2010' (on the reverse)

oil on canvas  
180.5 x 220 cm. (71 $\frac{1}{8}$  x 86 $\frac{5}{8}$  in.)  
Painted in 2010

#### PROVENANCE

Pace Gallery, Beijing  
Acquired from the above by the present owner in 2011

#### EXHIBITED

London, White Cube, Liu Wei, March - May 2012.

#### LITERATURE

Liu Wei, exh. cat., White Cube, London, 2012 (illustrated, p. 42).

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

歐洲顯赫私人珍藏

### 紫氣 D 第3號

油彩 畫布  
2010年作  
款識：劉韜 Liu Wei 2010 (畫背)

#### 來源

北京 佩斯畫廊  
現藏者2011年購自上述畫廊

#### 展覽

2012年3月-5月「劉韜」倫敦 白立方

#### 出版

2012年《劉韜》展覽圖錄 倫敦 白立方 (圖版·第42頁)

373 XU ZHEN

徐震

(B. 1977)



### *Under Heaven - 0302JP1801*

signed in Chinese and dated '2018' (on the reverse)  
oil on canvas, aluminium  
110.3 (H) x 150.6 x 12.5 cm. (43 $\frac{3}{8}$  x 59 $\frac{1}{4}$  x 4 $\frac{7}{8}$  in.)  
Executed in 2018

#### PROVENANCE

Madein Gallery, Shanghai  
Acquired from the above by the present owner

HK\$80,000-120,000  
US\$11,000-15,000

### 天下 - 0302JP1801

油彩 畫布 鋁板  
2018年作  
款識：徐震 2018 (畫背)

#### 來源

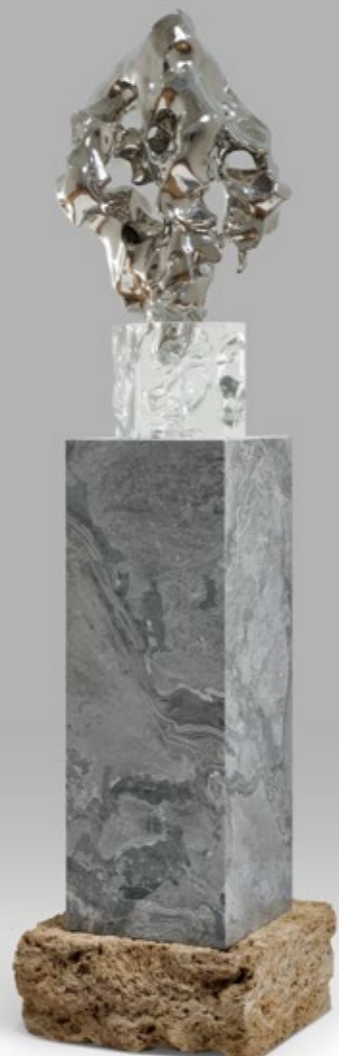
上海 沒頂畫廊  
現藏者購自上述畫廊



374 ZHAN WANG

(B. 1962)

展望



### Hexahedral Artifical Rock - Artifical Rock No. 164

incised with Chinese signature, dated and numbered '164# 2013-2019 3/4' (lower back)

stainless steel sculpture, with acrylic marble and volcanic rock stand  
overall: 189 (H) x 46 x 46 cm. (74<sup>3</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>8</sub> in.)  
Executed in 2013-2019  
edition: 3/4

#### PROVENANCE

Long March Space, Beijing  
Acquired from the above by the present owner

#### EXHIBITED

Beijing, Long March Space, Zhan Wang: Objects of Idea, July – October 2020.

HK\$200,000-400,000

US\$26,000-51,000

### 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  
款識：164# 展望 2013-2019 3/4 (後背下沿)

#### 來源

北京 長征空間  
現藏者購自上述畫廊

#### 展覽

2020年7月-10月「展望：埃迪亞物」北京 長征空間

375 LI CHEN

(B. 1963)

李真



### Cultivated by Mist and Cloud

signed in Chinese, signed again, numbered and dated 'Li Chen 1/8 2001' (incised on the lower back)  
bronze sculpture  
56 (H) x 56 x 28 cm. (22 x 22 x 11 in.)  
Executed in 2001  
edition: 1/8

#### PROVENANCE

Asian Art Center, Taipei  
Acquired from the above by the present owner

#### EXHIBITED

Taipei, National Chiang Kai-shek Memorial Hall, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition, November – December 2011 (different size exhibited).

#### LITERATURE

Asia Art Center (ed.), Li Chen: Energy of Emptiness - 52nd International Art Exhibition - La Biennale di Venezia, Telecom Italia Future Center, Venice, 2007 (different edition illustrated, p. 100-103, 218).  
Asia Art Center (ed.), Li Chen: In Search of Spiritual Space Solo Exhibition at National Art Museum of China, exh. cat., National Art Museum of China, Beijing, 2008 (different edition illustrated, unpagged, p. 196).  
Asia Art Center (ed.), Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, exh. cat., National Chiang Kai-shek Memorial Hall, Taipei, 2012 (different size version illustrated, p.152).

HK\$500,000-800,000

US\$65,000-100,000

### 煙雲供養

銅雕 雕塑  
2001年作  
版數：1/8  
款識：李真 Li Chen 1/8 2001 (刻於背面下方)

#### 來源

台北 亞洲藝術中心  
現藏者購自上述畫廊

#### 展覽

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

#### 出版

2007年《李真-虛空中的能量：第52屆威尼斯雙年展》展覽圖錄 亞洲藝術中心編輯 威尼斯 威尼斯未來展望美術館 (圖版為不同版本，第100-103、218頁)  
2008年《李真—尋找精神的空間：中國美術館個展》展覽圖錄 亞洲藝術中心編輯 北京 中國美術館 (圖版為不同版本，無頁數、第196頁)  
2012年《大氣—李真台灣大型雕塑首展》展覽圖錄 亞洲藝術中心編輯 台北 中正紀念堂 (圖版為不同尺寸版本，第152頁)

376 WANG YIN

王音

(B. 1964)



**Flowers**

signed and titled in Chinese, dated '2006 - 7' (on the reverse)  
oil on canvas  
125 x 250 cm. (49¼ x 98¾ in.)  
Painted in 2006

**PROVENANCE**  
Alexander Ochs Galleries, Berlin/Beijing  
Acquired from the above by the present owner

HK\$500,000-800,000  
US\$65,000-100,000

**花**

油彩 畫布  
2006年作  
款識：花 2006 - 7 王音 (畫背)

**來源**  
柏林/北京 亞歷山大·奧克斯畫廊  
現藏者購自上述畫廊

377 OUYANG CHUN

歐陽春

(B. 1974)



**City of Lust**

signed and titled in Chinese; dated '2009' (on the reverse)  
oil on canvas  
80.5 x 180.1 cm. (31½ x 70¾ in.)  
Painted in 2009

**PROVENANCE**  
Private collection, Asia  
Acquired from the above by the present owner

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

**慾望都市**

油彩 畫布  
2009年作  
款識：慾望都市 歐陽春 2009 (畫背)

**來源**  
亞洲 私人收藏  
現藏者購自上述來源

378 WANG YI

汪一

(B. 1984)



### *A Hospitable Bear*

signed, titled in Chinese, and dated '2016' (on the reverse)  
oil on canvas  
150.5 x 200 cm. (59¼ x 78¾ in.)  
Painted in 2016

#### PROVENANCE

Liang Project, Shanghai  
Acquired from the above by the present owner

#### EXHIBITED

Shanghai, Powerlong Art Museum, Over the Hills and Far Away, May 2020.

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

### 好客的熊

油彩 畫布  
2016年作  
款識：《好客的熊》2016 汪一（畫背）

#### 來源

上海 Liang Project  
現藏者購自上述畫廊

#### 展覽

2020年5月 「遠山」上海 寶龍美術館

379 ZHANG YINGNAN

張英楠

(B. 1981)



### *Sending from Afar*

signed, titled and inscribed in Chinese; inscribed and dated '130 x 130 cm 2021' (on the reverse)  
oil on canvas  
130 x 130 cm. (51⅛ x 51⅛ in.)  
Painted in 2021

#### PROVENANCE

Soka Art, Beijing  
Acquired from the above by the present owner

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

### 遙寄

油彩 畫布  
2021年作  
款識：《遙寄》130 x 130 cm 布面油畫 2021 張英楠（畫背）

#### 來源

北京 索卡藝術  
現藏者購自上述畫廊

(B. 1989)



### *Time, History, Why We Fight: All the Scars and History Turn into Poem, Poem, Poem*

signed, titled and dated 'Time, History, Why We Fight Pu Yingwei 2020' (lower right)  
stamp, watercolour, oil pastel, acrylic, solid maker, paper collage and oil on canvas  
170 x 200 cm. (66<sup>7</sup>/<sub>8</sub> x 78<sup>3</sup>/<sub>4</sub> in.)  
Executed in 2020

#### PROVENANCE

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

#### EXHIBITED

Beijing, Hive Center for Contemporary Art, Time, History, Why We Fight: Pu Yingwei Solo Project, May - July 2020.

HK\$50,000-80,000

US\$6,500-10,000

### 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  
款識：Time, History, Why We Fight Pu Yingwei 2020 (右下)

#### 來源

北京 蜂巢當代藝術中心  
現藏者購自上述畫廊

#### 展覽

2020年5月-7月「時間，歷史，我們：蒲英瑋個人項目」北京 蜂巢當代藝術中心

(B. 1971)



### *Ms Huang at M Last Night 2*

black and white C-print  
120 x 180 cm. (47<sup>1</sup>/<sub>4</sub> x 70<sup>7</sup>/<sub>8</sub> in.)  
Executed in 2006  
edition 10/10

#### PROVENANCE

ShanghART, Shanghai  
Acquired from the above by the present owner

#### EXHIBITED

Beijing, ShanghART Beijing, A Group Exhibition of ShanghART Artists, July - August 2009 (edition unknown).  
Beijing, ShanghART Beijing, ShanghART Group Show, July - September 2010 (edition unknown).  
Sydney, White Rabbit Collection, The Big Bang, September 2010 - February 2011 (edition unknown).  
Shanghai, OCT Contemporary Art Terminal, Quote Out of Context, September 2012 - January 2013 (edition unknown).  
Zurich, Kunsthalle Zürich, Yang Fudong: Estranged Paradise, Works 1993-2013, April - May 2013. This exhibition later travelled to San Francisco, Berkeley Art Museum, August - December 2013 (edition unknown).

#### LITERATURE

Artists Studio at M50 Shanghai Top, ShanghART, Shanghai, 2012 (unknown edition illustrated, fig.2, p.18).  
Quote Out of Context: Solo Exhibition of Yang Fudong, exh. cat., ShanghART, Shanghai, 2013 (installation view, p. 20).  
Yang Fudong: Selected Photograph Works (1999-2014), ShanghART, Shanghai, 2018 (unknown edition illustrated, fig.1, p. 65).

HK\$100,000-200,000

US\$13,000-26,000

### 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

#### 來源

上海 香格納畫廊  
現藏者購自上述畫廊

#### 展覽

2009年7月-8月 「香格納畫廊藝術家群展」北京 香格納畫廊 (版數不明)  
2010年7月-9月 「夏季群展」北京 香格納畫廊 (版數不明)  
2010年9月-2011年2月 「大爆炸」悉尼 白兔美術館 (版數不明)  
2012年9月-2013年1月 「斷章取義」上海 華僑城當代藝術中心 (版數不明)  
2013年4月-5月 「楊福東：陌生天堂，作品1993-2013」蘇黎世 蘇黎世美術館 此展覽還在以下地點展出 2013年8月-12月 舊金山 伯克利藝術博物館 (版數不明)

#### 出版

2012年 《藝術家工作室-M50桃浦》上海 香格納畫廊 (圖版 (版數不明), 第2圖, 第18頁)  
2013年 《斷章取義-楊福東作品集》展覽圖錄 上海 香格納畫廊 (現場圖 (版數不明), 第20頁)  
2018年 《楊福東：攝影作品選集 (1999-2014)》上海 香格納畫廊 (圖版 (版數不明), 第1圖, 第65頁)

(B. 1996)

**Thank Me Later**

charcoal on paper mounted on panel  
149.8 x 179.2 cm. (59 x 70½ in.)  
Executed in 2020

**PROVENANCE**

Galleria T293, Rome  
Acquired from the above by the present owner

**EXHIBITED**

Rome, Galleria T293, Anna Park: On Tilt, October - November 2020.

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

**以後再感謝我**

炭筆 紙本 裱於木板  
2020年作

**來源**

羅馬 T293畫廊  
現藏者購自上述畫廊

**展覽**

2020年10月 - 11月「安娜·帕克: On Tilt」羅馬 T293畫廊

(B. 1983)

**Rebel**

signed with artist signature, titled, and dated 'REBEL 2020' (on the overlap)  
oil and marker on canvas  
200 x 180 cm. (78¾ x 70¾ in.)  
Painted in 2020

**PROVENANCE**

Simon Lee Gallery, London  
Private collection (acquired from the above by the previous owner)  
Sotheby's New York, 30 September 2022, lot 201  
Acquired at the above sale by the present owner

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

**叛逆者**

油彩 麥克筆 畫布  
2020年作  
款識: 藝術家簽名 REBEL 2020 (畫布翻折處)

**來源**

倫敦 Simon Lee畫廊  
私人收藏 (原藏者購自上述畫廊)  
2022年9月30日 紐約 蘇富比 編號201  
現藏者購自上述拍賣

(B. 1989)

**The Source**

signed, dated and inscribed 'Camilla Engström LA 2021' (on the reverse)

oil on canvas  
198.1 x 167.6 cm (78 x 66 in.)  
Painted in 2021

**PROVENANCE**

Over the Influence, Hong Kong  
Acquired from the above by the present owner

**EXHIBITED**

Hong Kong, Over the Influence, Emerging Passages, November 2021 - January 2022.

HK\$80,000-120,000

US\$11,000-15,000

**起源**

油彩 畫布  
2021年作  
款識：Camilla Engström LA 2021 (畫背)

**來源**

香港 Over the Influence畫廊  
現藏者購自上述畫廊

**展覽**

2021年11月-2022年1月「Emerging Passages」香港 Over the Influence畫廊

(B. 1987)

**Ei Sueno Va Sobre El Tiempo  
(The Dream Goes Over Time)**

signed with the artist's initials 'CB' (lower right); signed, dated, and inscribed 'CRISTINA BANBAN 150 x 180 cm 2019' (on the reverse)

acrylic on canvas  
180 x 150 cm. (70 $\frac{7}{8}$  x 59 in.)  
Painted in 2019

**PROVENANCE**

Galerie Kornfeld, Berlin  
Private collection  
Phillips London, 4 March 2022, lot 105  
Acquired from the above by the present owner

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

US\$65,000-130,000

**夢想是關於時間**

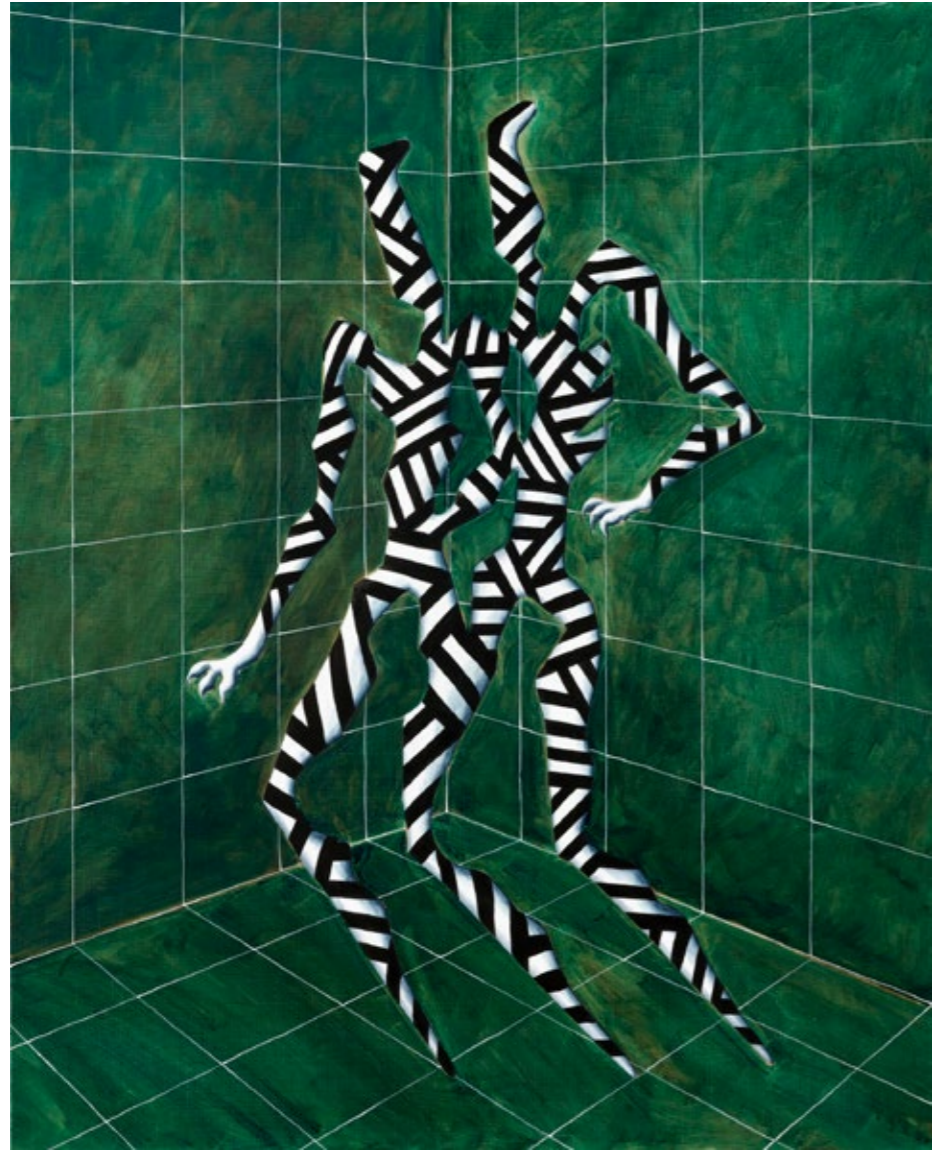
壓克力 畫布  
2019年作  
款識：CB (右下); CRISTINA BANBAN 150 x 180 cm 2019 (畫背)

**來源**

柏林 Kornfeld 畫廊  
私人收藏  
2022年3月4日 倫敦 富藝斯 編號105  
現藏者購自上述拍賣

386 ALEJANDRO CARDENAS 亞力山卓·卡德納斯

(B. 1977)



**Atacamite Hall 4**

signed and inscribed 'AC MMXX TROPICO, CA' (on the reverse)  
acrylic on canvas  
101.6 x 81.3 cm. (40 x 32 in.)  
Painted in 2020

**PROVENANCE**

Almine Rech, New York  
Private collection, UAE  
Private collection, USA  
Acquired from the above by the present owner

**EXHIBITED**

New York, Almine Rech, Alejandro Cardenas: ALEXANDRIA, January  
– February 2021.

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

**綠銅礦大廳4**

壓克力 畫布  
2020年作  
款識: AC MMXX TROPICO, CA (畫背)

**來源**

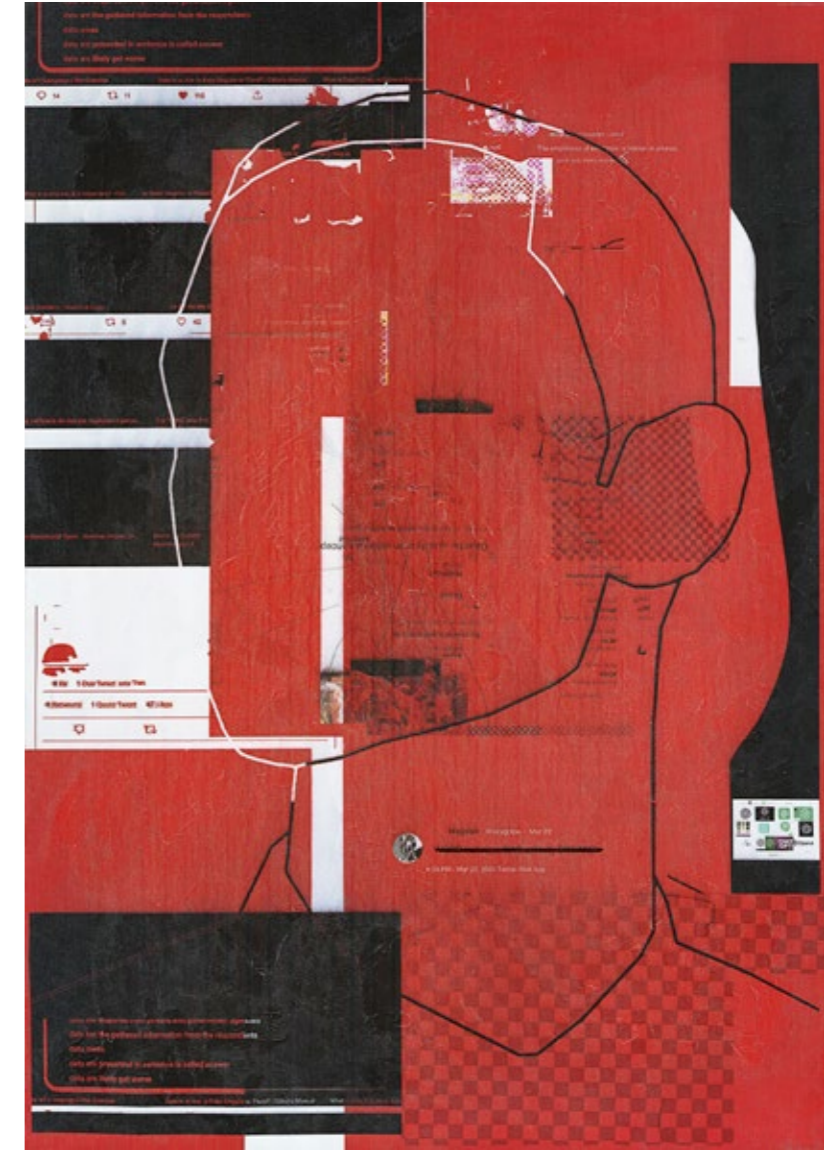
紐約 阿爾敏·萊希畫廊  
阿拉伯聯合大公國 私人收藏  
美國 私人收藏  
現藏者購自上述來源

**展覽**

2021年1月-2月「Alejandro Cardenas: ALEXANDRIA」紐約 阿爾敏·萊  
希畫廊

387 SKYGOLPE

(B. 1986)



**PX8371S**

smart contract address:  
0xD4EAC796b368e70c95eCAE2AD64054976da8A165  
token ID: 14  
wallet address: 0x9aa79E8afa349DEC0b973203232089A5855bEdba  
acrylic mixed media on printed canvas  
canvas: 100 x 70 cm. (39<sup>3</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub> in.)  
Executed in 2023 and minted on 27 January 2024. This non-fungible  
token is unique and is accompanied by the corresponding physical  
work.

**PROVENANCE**

The artist

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

**PX8371S**

智能合約地址:  
0xD4EAC796b368e70c95eCAE2AD64054976da8A165  
token ID: 14  
錢包地址: 0x9aa79E8afa349DEC0b973203232089A5855b  
Edba  
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

**來源**

藝術家

388 STICKYMONGER

(B. 1979)



**Hamburger Helper**

signed and dated 'Stickymonger 2022' (on the reverse)  
spray paint on canvas  
183 x 121.5 cm. (72 x 47 7/8 in.)  
Executed in 2022

**PROVENANCE**  
WOAW Gallery, Hong Kong  
Private collection  
Acquired from the above by the present owner

HK\$280,000-480,000  
US\$36,000-62,000

**漢堡助手**

噴漆 畫布  
2022年作  
款識：Stickymonger 2022 (畫背)

來源  
香港 WOAW畫廊  
私人收藏  
現藏者購自上述來源

389 YUICHI HIRAKO

(B. 1982)

平子雄一



**Green Master - 50**

signed with artist signature and dated '18' (on the reverse)  
acrylic on canvas  
164 x 132 cm. (64 5/8 x 52 in.)  
Painted in 2018

**PROVENANCE**  
Yiri Arts, Taipei  
Acquired from the above by the present owner

**EXHIBITED**  
Taipei, Yiri Arts, Yuichi Hirako: Bloom, November - December 2018.

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

**綠之主 - 50**

壓克力 畫布  
2018年作  
款識：藝術家簽名 18 (畫背)

來源  
台北 伊日藝術計畫  
現藏者購自上述畫廊

**展覽**  
2018年11月-12月「平子雄一：Bloom」台北 伊日藝術計畫



390 GAHEE PARK

朴佳熙

(B. 1985)



### A Cat Next Door

oil on canvas  
152.5 x 122 cm. (60 x 48 in.)  
Painted in 2017

**PROVENANCE**  
Motel, New York  
Private collection  
Phillips New York, 28 September 2022, lot 3  
Acquired at the above sale by the present owner

**EXHIBITED**  
New York, Motel, GaHee Park: Kissing in the Tree, November 2017-  
January 2018.

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

### 鄰家黑貓

油彩 畫布  
2017年作

**來源**  
紐約 Motel畫廊  
私人收藏  
2022年9月28日 紐約 富藝斯 編號3  
現藏者購自上述拍賣

**展覽**  
2017年11月-2018年1月「GaHee Park: Kissing in the Tree」紐約 Motel  
畫廊

391 KIKI SMITH

奇奇·史密斯

(B. 1954)



### Posie

hand painted laser cut shina plywood sculpture  
30.9 (H) x 33.1 x 16.1 cm. (12 1/8 x 13 x 6 3/8 in.)  
Executed in 2016  
edition: 1/3

**PROVENANCE**  
Pace Gallery, Hong Kong  
Acquired from the above by the present owner

**EXHIBITED**  
Barcelona, Palau de la Música Catalana, Kiki Smith: Breath, March -  
April 2017.  
New York, Below the Horizon: Kiki Smith at Eldridge, April - October  
2018 (different edition exhibited).

HK\$80,000-120,000  
US\$11,000-15,000

NO RESERVE | 無底價

### 波西

手繪著色 雷射切割 木板 雕塑  
2016年作  
版數：1/3

**來源**  
香港 佩斯畫廊  
現藏者購自上述畫廊

**展覽**  
2017年3月-4月「奇奇·史密斯：呼吸」巴塞隆納 加泰羅尼亞音樂宮  
2018年4月-10月「地平線以下：奇奇·史密斯於埃爾德里奇」紐約 埃  
爾德里奇街博物館（展覽為不同版數）

•<sup>392</sup> DANIEL CORREA MEJÍA 丹尼爾·科雷亞·梅希亞

(B. 1986)



***El poder de las manos***  
***(The Power of Hands)***

signed, titled, and dated 'El poder de las manos 21 DCM' (on the reverse)

oil on burlap  
80 x 70 cm. (31½ x 27½ in.)  
Painted in 2021

**PROVENANCE**  
mor charpentier, Paris  
Acquired from the above by the present owner

**HK\$80,000-120,000**  
**US\$11,000-15,000**

NO RESERVE | 無底價

**雙手的力量**

油彩 麻布  
2021年作  
款識： El poder de las manos 21 DCM (畫背)

**來源**  
巴黎 mor charpentier  
現藏者購自上述畫廊

<sup>393</sup> KATHERINA OLSCHBAUR 凱瑟琳娜·奧爾施鮑爾

(B. 1983)



***Untitled***

signed and dated 'K.AT. OLSCHBAVR 2019/2020' (on the reverse)  
oil on canvas  
199 x 199 cm. (78¾ x 78¾ in.)  
Painted in 2019-2020

**PROVENANCE**  
Nicodim Gallery, Los Angeles  
Acquired from the above by the present owner

**HK\$80,000-120,000**  
**US\$11,000-15,000**

**無題**

油彩 畫布  
2019-2020年作  
款識： K.AT. OLSCHBAVR 2019/2020 (畫背)

**來源**  
洛杉磯 Nicodim畫廊  
現藏者購自上述畫廊

(B. 1981)



**Playa Lunar (Moon Beach)**

acrylic, spray paint, ink, collage on canvas (diptych)  
each: 100 x 119.5 cm. (39<sup>3</sup>/<sub>8</sub> x 47 in.) (2)  
overall: 100 x 239 cm. (39<sup>3</sup>/<sub>8</sub> x 94<sup>1</sup>/<sub>8</sub> in.)  
Painted in 2016

**PROVENANCE**

Acquired directly from the artist by the previous owner  
Private collection, Valencia  
Private collection, Asia  
Acquired from the above by the present owner

**HK\$300,000-500,000**

*US\$39,000-64,000*

NO RESERVE | 無底價

**月光海灘**

壓克力 噴漆 墨水 拼貼 畫布 (雙聯作)  
2016年作

**來源**

原藏者直接購自藝術家  
瓦倫西亞 私人收藏  
亞洲 私人收藏  
現藏者購自上述來源

(B. 1980)



**Dragon**

ink and acrylic ink on paper  
112 x 188 cm. (44<sup>1</sup>/<sub>8</sub> x 74 in.)  
Painted in 2023

**PROVENANCE**

Gallery 2, Seoul  
Acquired from above by the present owner

**HK\$75,000-95,000**

*US\$9,700-12,000*

**龍**

水墨 壓克力墨水 紙本  
2023年作

**來源**

首爾 Gallery 2  
現藏者購自上述畫廊

396 HYUNSUN JEON

全炫宣

(B. 1989)



**Memory of Shapes**

watercolour on canvas  
145.5 x 112 cm. (57¼ x 44⅞ in.)  
Painted in 2019

**PROVENANCE**  
Gallery 2, Seoul  
Acquired from above by the present owner

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

**記憶的形狀**

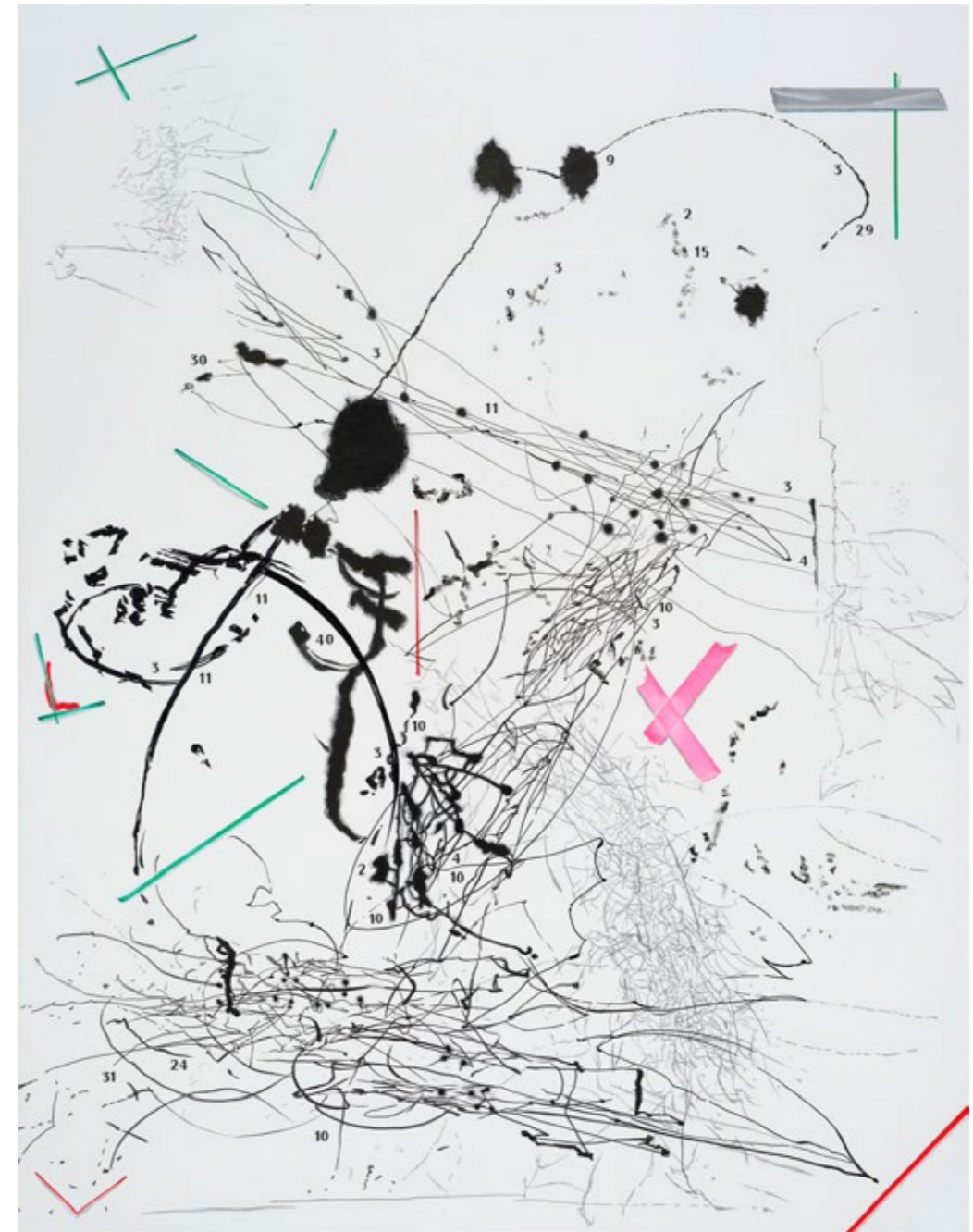
水彩 畫布  
2019年作

**來源**  
首爾 Gallery 2  
現藏者購自上述畫廊

397 SUYEON KIM

金秀娟

(B. 1986)



**March Winds**

mixed media on canvas  
145.5 x 112 cm. (57¼ x 44⅞ in.)  
Executed in 2022

**PROVENANCE**  
Gallery 2, Seoul  
Acquired from above by the present owner

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

**三月的風**

複合媒材 畫布  
2022年作

**來源**  
首爾 Gallery 2  
現藏者購自上述畫廊

(B. 1985)



**Was Muss Muss**

signed, titled, dated and inscribed “‘Was Muss Muss” (2023-24) YOUNG DO JEONG©’ (on the reverse)  
acrylic, spray paint, coloured pencil, and graphite on canvas  
162 x 130 cm. (63¾ x 51½ in.)  
Painted in 2023-2024

**PROVENANCE**  
PKM Gallery, Seoul  
Acquired from above by the present owner

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

**Was Muss Muss**

壓克力 噴漆 彩色鉛筆 石墨 畫布  
2023-2024年作  
款識：“Was Muss Muss” (2023-24) YOUNG DO JEONG© (畫背)

來源  
首爾 PKM 畫廊  
現藏者購自上述畫廊

(B. 1968)



**Untitled**

signed and dated in Chinese (center)  
acrylic on canvas  
140 x 140.4 cm. (55½ x 55¼ in.)  
Painted in 2006

**PROVENANCE**  
Private collection, Asia  
Acquired from the above by the present owner

HK\$100,000-200,000  
US\$13,000-26,000  
NO RESERVE | 無底價

**無題**

壓克力 畫布  
2006年作  
款識：大純 丙戌（中間）

來源  
亞洲 私人收藏  
現藏者購自上述來源

•400 DANIEL ARSHAM

丹尼爾·阿爾軒

(B. 1980)



**Bronze Eroded Bear**

rose quartz and bronze sculpture  
45.5 (H) x 40 x 39 cm. (17<sup>7</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>8</sub> in.)  
Executed in 2018

**PROVENANCE**  
Perrotin, Tokyo  
Acquired from the above by the present owner

**EXHIBITED**  
Tokyo, Perrotin, Color Shadows, May - June 2018.

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

NO RESERVE | 無底價

**被侵蝕的銅製熊**

粉水晶 銅 雕塑  
2018年作

**來源**  
東京 貝浩登  
現藏者購自上述畫廊

**展覽**  
2018年5月-6月「彩色的暗影」東京 貝浩登

•401 HIROYUKI MATSUURA

松浦浩之

(B. 1964)



**Enola Over Drive Beat**

signed and dated 'H. Matsuura 2013.2.5' (on the reverse)  
acrylic on canvas  
193.5 x 132.5 cm. (76<sup>1</sup>/<sub>8</sub> x 52<sup>1</sup>/<sub>8</sub> in.)  
Painted in February 2013

**PROVENANCE**  
Tokyo Gallery + Beijing Tokyo Art Projects  
Acquired from the above by the present owner

HK\$100,000-150,000  
US\$13,000-19,000

NO RESERVE | 無底價

**Enola Over Drive Beat**

壓克力 畫布  
2013年2月作  
款識：H. Matsuura 2013.2.5 (畫背)

**來源**  
東京畫廊+北京東京藝術工程  
現藏者購自上述畫廊

402 XU ZHEN

(B. 1977)

徐震



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**Evolution – Standing Female Attendant, Bwa Bobo Mask**

mineral-based composite, mineral pigments, stainless steel, wood sculpture  
195 (H) x 88 x 50 cm. (76¾ x 34⅝ x 19⅞ in.)  
Executed in 2017  
edition: 1/3

**PROVENANCE**

Perrotin  
Acquired from the above by the present owner

HK\$80,000-120,000  
US\$11,000-15,000

卓越私人珍藏

**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

**來源**

貝浩登  
現藏者購自上述畫廊

403 YUKIMASA IDA

(B. 1990)

井田幸昌



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

**Venus**

signed 'yuki' (incised on the sculpture's lower back)  
bronze sculpture  
127 (H) x 50 x 41 cm. (50 x 19¾ x 16⅞ in.)  
Executed in 2019  
edition of 4

**PROVENANCE**

SEIBU Department Store, Tokyo  
Acquired from the above by the present owner

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

卓越私人珍藏

**維納斯**

銅 雕塑  
2019年作  
版數：共4版  
款識：yuki (刻於雕塑背部下方)

**來源**

東京 西武百貨  
現藏者購自上述來源

# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> 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.

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**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** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" 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.
- (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.

## B 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](http://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](http://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



any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

#### 4 BIDDING

The **auctioneer** accepts bids from:

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

#### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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

#### 9 LOCAL BIDDING LAWS

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

#### D THE BUYER'S PREMIUM, TAXES

##### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

##### 2 TAXES

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

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

#### E WARRANTIES

##### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
  - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

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

##### 2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original

buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

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

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

##### (m) Guarantee in relation to Wines and Spirits

- Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- If, (i) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
- The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

#### 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
  - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
  - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

#### F PAYMENT

##### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any duties, goods, sales, use, compensating or service tax.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

- Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- Wire transfer  
You must make payments to:  
HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHKKH
- Credit Card

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

- Cash  
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- Banker's draft  
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- Cheque  
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

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

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

##### 2 TRANSFERRING OWNERSHIP TO YOU

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

##### 3 TRANSFERRING RISK TO YOU

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

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

##### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that

Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
  - to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
  - If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). In such circumstances paragraph G4(d) shall apply.

##### 5 KEEPING YOUR PROPERTY

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

#### G COLLECTION AND STORAGE

- We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsalesia@christies.com](mailto:postsalesia@christies.com).
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we or a third party warehouse will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and we or they may charge you transport costs and administrative fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
  - nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsalesia@christies.com](mailto:postsalesia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

##### 2 EXPORT AND IMPORT

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

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsalesia@christies.com](mailto:postsalesia@christies.com).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: [postsalesia@christies.com](mailto:postsalesia@christies.com).

##### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol – and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol – or – and further information can be found in paragraph H2(h) below.

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

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

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

##### (e) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

##### (f) Gold

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

##### (g) Watches

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

# 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**.

## I 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 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the

English version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

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

## 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.CHRESTIES.COM

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

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie’s.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**reserve**: the confidential amount below which we will not sell a **lot**.  
**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**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**.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

**△ 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** fails

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 indirect

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.



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

#### 4. 競投

**拍賣官**接受以下競投：

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

#### 5. 代表賣方競投

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

#### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址<https://www.christies.com/en/help/buying-guide-important-information/financial-information>顯示的是一般遞增幅度，僅供您參考。

#### 7. 貨幣兌換

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

#### 8. 成功競投

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

#### 9. 競投地法律

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

### D. 買方酬金及稅款

#### 1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品****落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品****落槌價**首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

### E. 保證

#### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人的索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

#### 2. 真品保證

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

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
  - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

#### (j) 書籍。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (i) 此額外**保證**不適用於：
  - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑄造的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
  - (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
  - (C) 沒有標題的書籍；
  - (D) 沒有標明**估價**的已售**拍賣品**；
  - (E) 目錄中表明售出後不可退貨的書籍；
  - (F) **狀況**報告中或拍賣時公告的瑕疵。
- (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣者。

#### (k) 東南亞現代及當代藝術以及中國書畫。

**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

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

以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。

(m) **與名酒及烈酒有關的保證**。

- (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或來源所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的賣方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買

方其就**拍賣品**所付的款項。然而，如果(i) 瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或 (iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

(iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

(iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

### 3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
  - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
  - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
  - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
  - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
  - (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

### F. 付款

#### 1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **落槌價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  - (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄[www.christies.com/MyChristies](http://www.christies.com/MyChristies)進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號

銀行編號：004

賬號：062-305438-001

賬名：Christie’s Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

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

(iv) 現金

本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

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

#### 2. 所有權轉移

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

#### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

#### 4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
  - (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等權利及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

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

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)段將適用。

#### 5. 扣押拍賣品

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

### G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

4. 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (a) 我們或第三方倉庫將自拍賣後第31日起向您收取倉儲費用。
- (b) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。
- (c) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (d) 倉儲的條款適用，條款請見[www.christies.com/storage](http://www.christies.com/storage)。
- (e) 本段的任何內容不限制我們在F4段下的權利。

## H. 運送

#### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為、遺漏或疏忽引致的任何責任。

#### 2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發



# 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售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 **○** 號以資識別。

**○◆ 第三方保證/不可撤銷的競投**

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該**拍賣品**。第三方因此承擔**拍賣品**未能出售的所有或部分風險。該等**拍賣品**在目錄中注以符號 **○◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**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**買方酬金**。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

**▲◆ 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**買方酬金**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贗，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

**繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器**

**有保留的標題**

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

**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份是藝術家之創作。

「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**時使用了由珠寶商的客戶所提供的原石。

**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 Epoque 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（除非佳士得在圖錄內另有特別說明），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謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**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、銀或鈀金）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「鈀金配件」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Médoc 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。

# CHRISTIE'S 佳士得



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