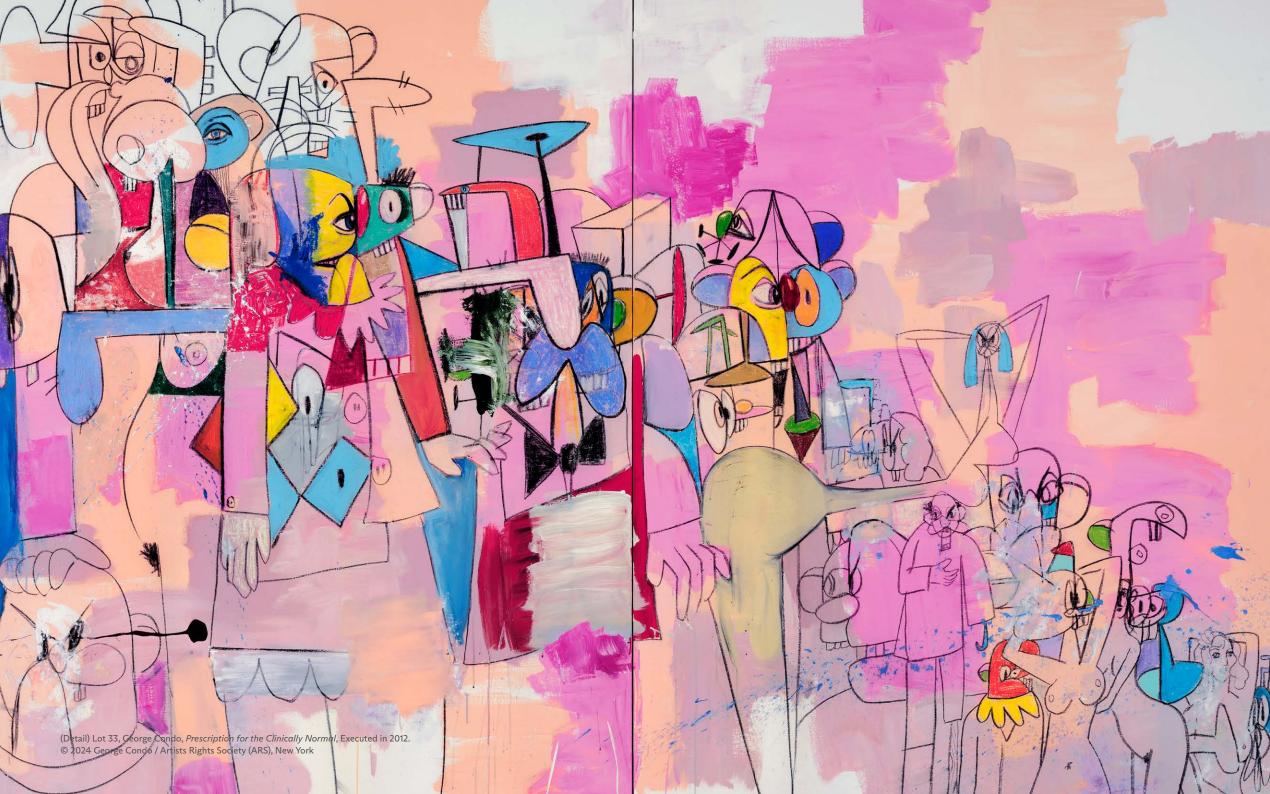
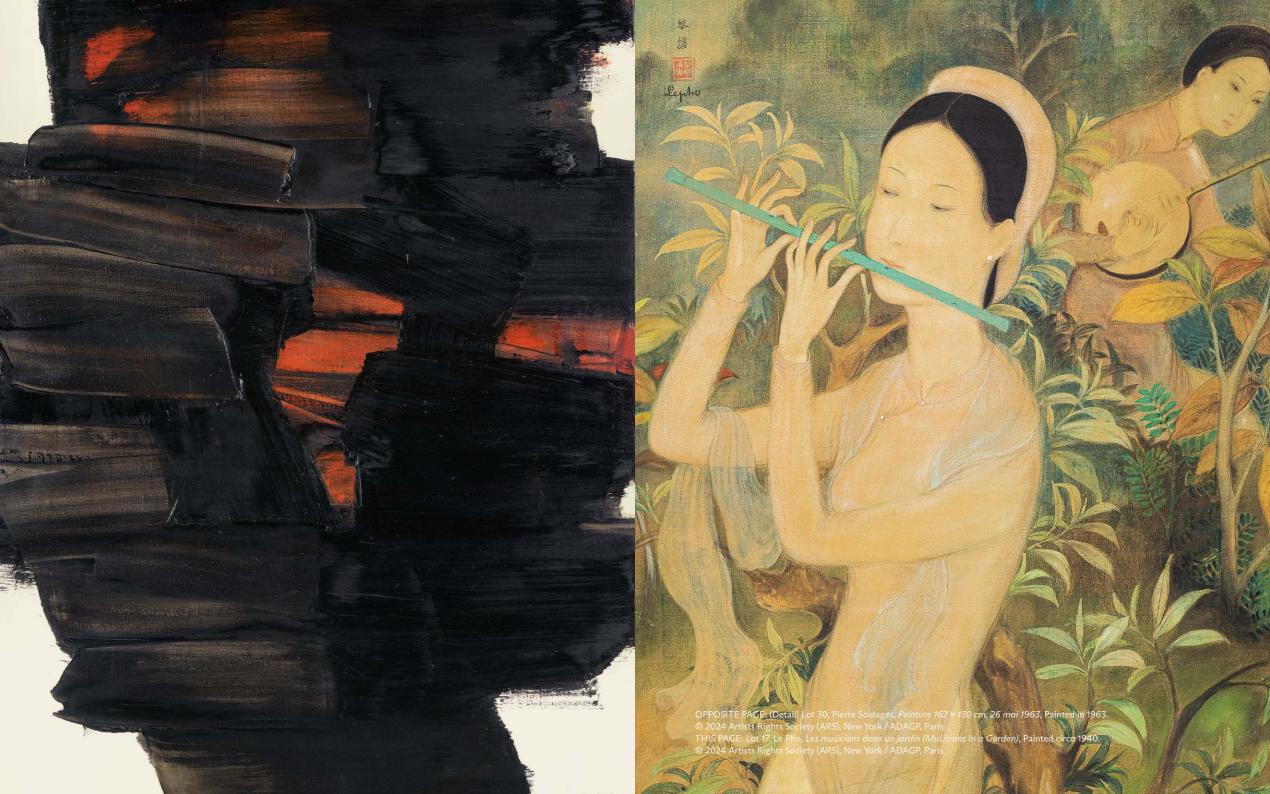
CHRISTIE'S 佳士得 251 CENTURY HONG KONG | 26-27 SEPTEMBER 2024 香港 | 2024年9月26-27日



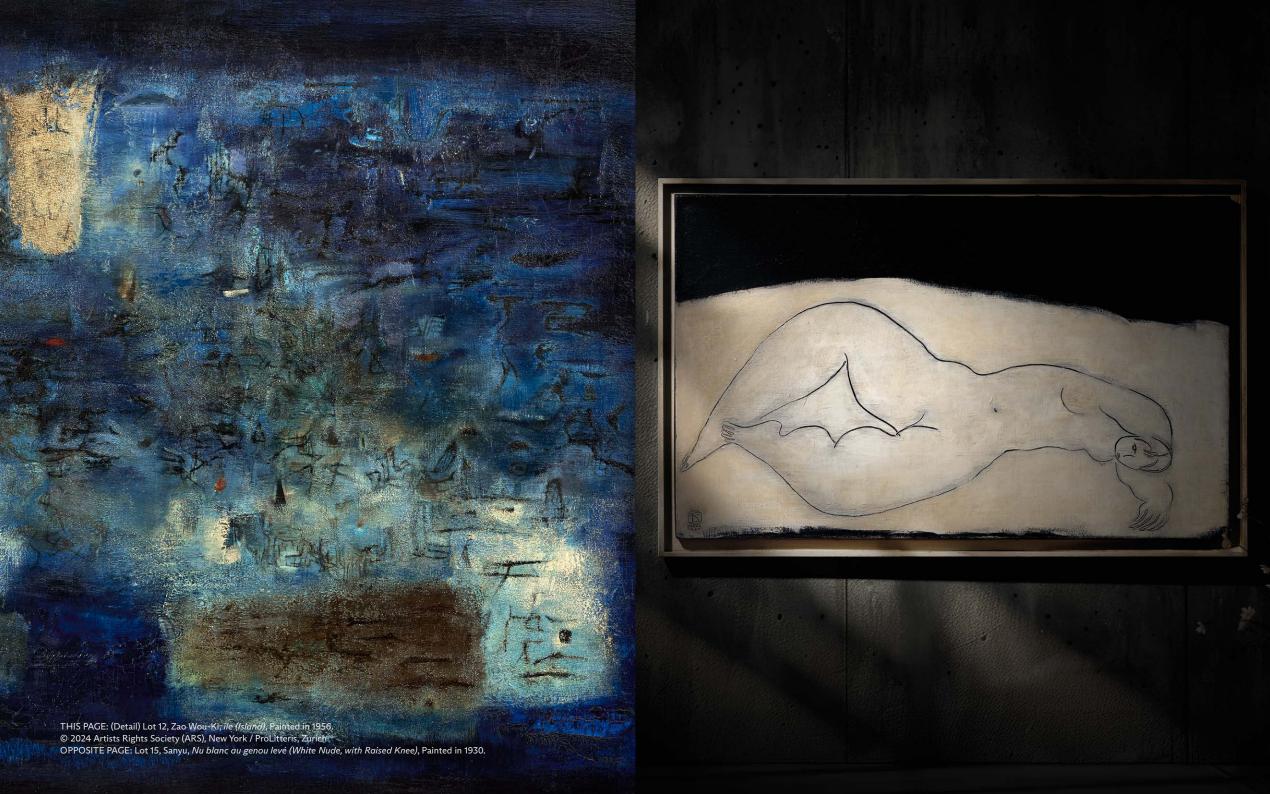
















THIS PAGE: Lot 216, Yayoi Kusama, *Pumpkin*, Painted in 2006. © YAYOI KUSAMA OPPOSITE PAGE: (Detail) Lot 107, Zao Wou-Ki, *10.04.2006*, Painted in 2006 © 2024 Artists Rights Society (ARS), New York / ProLitteris, Zurich





AUCTIONS 拍賣

20th/21st Century Evening Sale·二十及二十一世紀 晚間拍賣 Thursday, 26 September 2024·2024年9月26日(星期四) 7.00pm (Sale 21648, Lots 1-46)·晚上7時(拍賣編號 21648,拍賣品編號 1-46)

20th Century Day Sale · 二十世紀 日間拍賣 Friday, 27 September 2024 · 2024年9月27日(星期五) 2.00pm (Sale 21649, Lots 101-153) · 下午2時(拍賣編號 21649,拍賣品編號 101-153)

21st Century Day Sale · 二十一世紀 日間拍賣 Friday, 27 September 2024 · 2024年9月27日(星期五) 4.00pm (Sale 21650, Lots 201-245) · 下午4時(拍賣編號 21650,拍賣品編號 201-245)

Location: HONG KONG, 6th Floor, The Henderson, 2 Murray Road, Central 地點:香港,中環美利道2號 The Henderson 6樓

VIEWING 預展

HONG KONG, 6th Floor, The Henderson, 2 Murray Road, Central 香港,中環美利道2號 The Henderson 6樓 Sunday – Thursday, 22–26 September 9月22至26日(星期日至四) 10.30am – 5.30pm

IMPORTANT NOTES 重要說明

The information in this gallery guide is provided as a courtesy to you only, and is not a catalogue for the auction.

Condition reports are available on request. Please see the sale catalogue for the particular sale or refer online at www.christies.com for full lot descriptions, conditions of sale, catalogue symbols and other important sale information regarding the auctions.

All lots in 20th/21st Century Evening Sale are considered High Value Lots. You will need to do High Value Lot pre-registration

& get a special High Value Lot paddle to bid for these sale. [150]

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ENQUIRIES 查詢

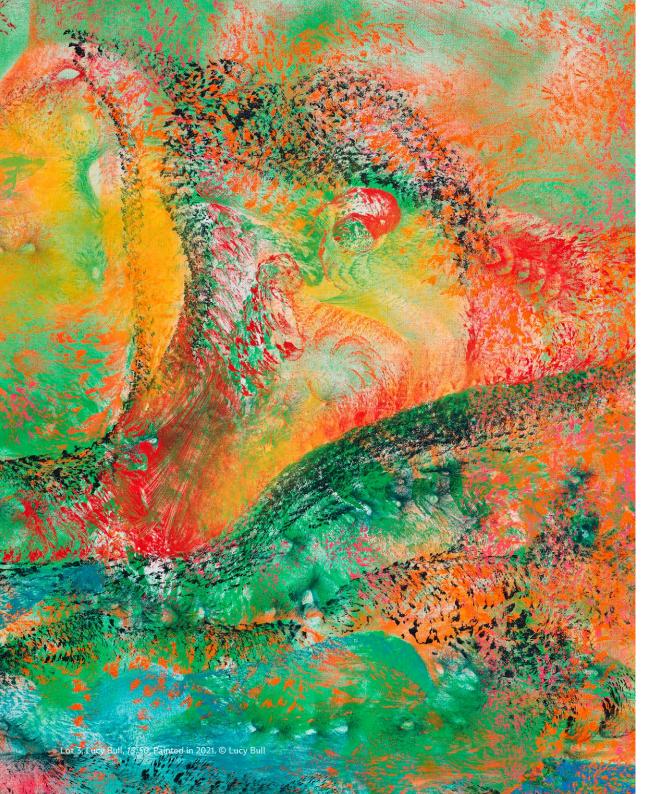
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CHRISTIE'S 佳士得

20TH/21ST CENTURY EVENING SALE

二十及二十一世紀 晚間拍賣

THURSDAY, 26 SEPTEMBER 2024 星期四 2024年9月26日 7.00pm (Sale 21648, Lots 1-46) 晚上7時(拍賣編號 21648, 拍賣品編號 1-46)

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Crystal Ngai Head of Sale Management +852 2978 9996 cngai@christies.com

AFFANDI 阿凡迪 45 AYMÉ, ALIX 阿利克斯·埃梅 18 BANKSY 37 BAS, HERNAN 赫爾南·巴斯 5 BASELITZ, GEORG 喬治·巴塞利茲 40 BULL, LUCY 露西·布爾 3 C CHAGALL, MARC 馬克·夏加爾 14 CHANG, TANG 唐昌 31 CHEONG, SOO PIENG 鍾四賓 43 CHU, TEH-CHUN 朱德群 11 CONDO, GEORGE 喬治·康多 33 GHADYANLOO. MEHDI 梅迪·加迪揚盧 2 GUNAWAN, HENDRA 亨德拉·古納萬 44 HAO, LIANG 郝量 24 HUANG, YUXING 黃宇興 1 ISHIDA, TETSUYA 石田徹也 35

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KIM, WHAN-KI 金煥基 25
KUSAMA, YAYOI 草間彌生 32, 34
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LE MAYEUR DE MERPRÉS, ADRIEN-JEAN 勒邁耶・德・莫赫普赫斯 19
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MONET, CLAUDE 克勞德・莫奈 8
Q
QUARLES, CHRISTINA
克莉絲蒂娜・夸爾斯 38

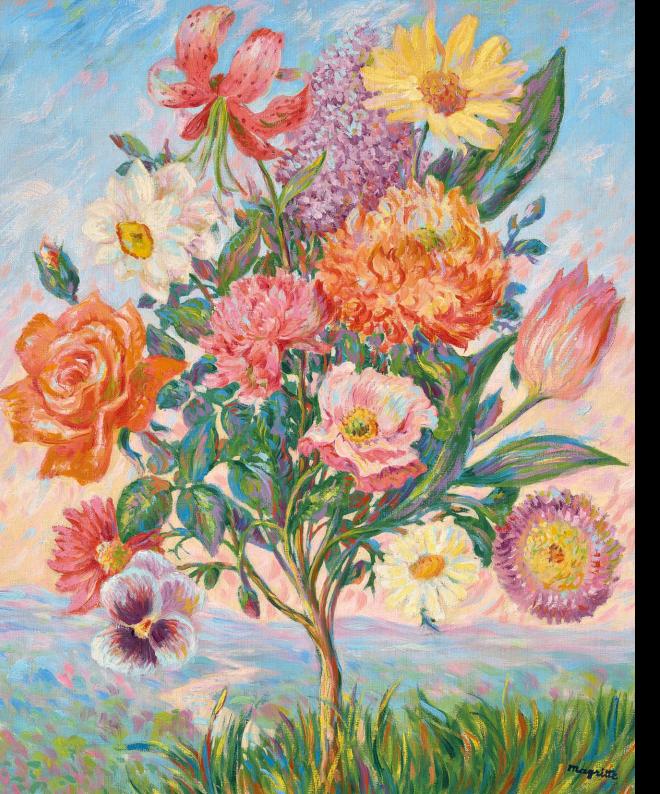
SANYU 常玉 15 SHIRAGA, KAZUO 白髮一雄 29 SIMÃO, MARINA PEREZ 瑪麗娜·佩雷斯·西芒4 SOULAGES, PIERRE 彼埃·蘇拉吉 30 SPANN, VAUGHN 沃恩·斯班 39 Т TING. YIN YUNG 丁衍鏞 16 VAN GOGH, VINCENT 文森特·梵高 13 VENTURA, RONALD 羅納德·文圖拉 36 W WANG, GUANGYI 王廣義 23 WONG-UPARAJ, DAMRONG 丹龍黃 20 Υ YAMAGUCHI, TAKEO 山口長男 28 ZAO, WOU-KI 趙無極 9, 12 ZHANG, ENLI 張恩利 6 ZHOU, CHUNYA 周春芽 42

ZÓBEL, FERNANDO 費南度·索培爾 46

RHEE, SEUNDJA 李聖子 26







20TH/21ST CENTURY EVENING SALE 二十及二十一世紀 晚間拍賣

HUANG YUXING

黃宇興

(B. 1975)

Boundless Ocean - Vast Sky

signed and dated 'Huang Yuxing 16-18' (on the reverse of both panels) acrylic on canvas (diptych) each: 200 x 150 cm. (7834×59 in.) (2) overall: 200 x 300 cm. (7834×1184 in.) Painted in 2016-2018

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

PROVENANCE

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

Acquired from the above by the present owner

海闊-天空

壓克力 畫布 (雙聯作) 2016-2018年作 款識: Huang Yuxing 16-18 (每聯畫背)

來源

亞洲 私人收藏 (直接購自藝術家工作室) 現藏者購自上述收藏





MEHDI GHADYANLOO

梅迪·加迪揚盧

(B. 1981)

Memories of the Future

signed with artist's signature, signed again and dated 'Mehdi Ghadyanloo 2021' (twice on the reverse); signed with artist's signature (on the overlap) acrylic and oil on canvas $200\times300\,\text{cm}.$ (78¾ x 118½ in.) Painted in 2021

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

US\$110,000-150,000

PROVENANCE

Unit, London
Acquired from the above by the present owner

未來的回憶

壓克力 油彩 畫布 2021年作 款識: 藝術家簽名 Mehdi Ghadyanloo 2021' (於畫背簽名兩次); 藝術家簽名 (畫布翻折處)

來源

倫敦 Unit畫廊 現藏者購自上述畫廊



LUCY BULL 露西·布爾

(B. 1990)

18:50

oil on canvas 178 x 307 cm. (70 1/8 x 120 7/8 in.) Painted in 2021 油彩 畫布 2021年作

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

PROVENANCE High Art, Paris

Acquired from the above by the present owner

來源 巴黎 High Art畫廊 現藏者購自上述畫廊



4

MARINA PEREZ SIMÃO 瑪麗娜·佩雷斯·西芒

(B. 1980)

Untitled

signed and dated 'MARINA PEREZ SIMAO 9.11.20' (on the reverse) oil on canvas 160×200 cm. $(63\times78^{3}\!4$ in.) Painted in 2020

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

US\$91,000-150,000

PROVENANCE

Mendes Wood DM, Brussels Acquired from the above by the present owner

LITERATURE

D. Campbell and O. Yerebakan, Marina Perez Simão, Cobogó, Rio de Janeiro, 2022 (illustrated, p. 88). O. Yerebakan, F. Brenner, P. Mendes, and S. Pessoa, Marina Perez Simão, Rizzoli, New York, 2022 (illustrated, p. 138).

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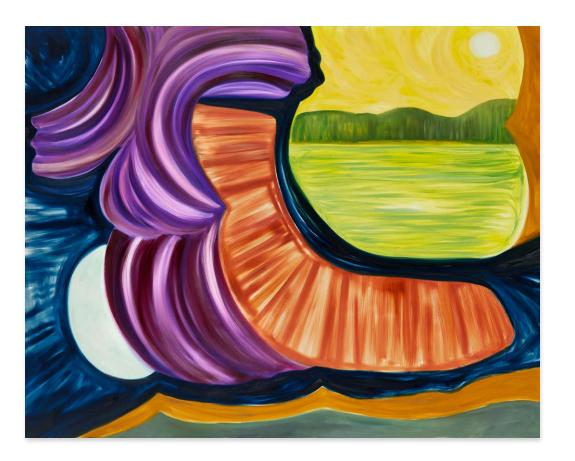
油彩 畫布 2020年作 款識: MARINA PEREZ SIMAO 9.11.20 (畫背)

來源

布魯塞爾 Mendes Wood DM 現藏者購自上述畫廊

出版

2022年《瑪麗娜·佩雷斯·西芒》D. Campbell及O. Yerebakan著 里約熱內盧 Cobogó出版社 (圖版 · 第88頁) 2022年《瑪麗娜·佩雷斯·西芒》O. Yerebakan · F. Brenner · P. Mendes及S. Pessoa著 紐約 Rizzoli出版社 (圖版 · 第138頁)



HERNAN BAS 赫爾南 · 巴斯

(B. 1978)

Mystery Bouf (or, the kingdom after the flood)

signed with artist's initials and dated 'HB 09' (lower right); signed with artist's initials, titled and dated 'Mystery Bouf (or, the kingdom after the flood) HB 2009' (on the reverse) acrylic on canvas over panel 182.9 x 243 cm. (72 x 955/8 in.) Painted in 2009

HK\$4,800,000-8,800,000

US\$620,000-1,100,000

PROVENANCE

Lehmann Maupin, New York Private collection Perrotin, Paris Acquired from the above by the present owner in 2013

New York, Lehmann Maupin, Hernan Bas: the Dance of the Machine Gun & Other Forms of Unpopular Expression, April-July 2009.

Hannover, Kunstverein Hannover, Hernan Bas: The other side, February-April, 2012.

Málaga, Centro de arte contemporáneo de Málaga, Hernan Bas, A Brief Intermission, September-December 2018.

LITERATURE

M. Price (ed.), Hernan Bas, Rizzoli International Publications, New York, 2014 (mentioned, p. 271; illustrated, p. 170-171). Hernan Bas, A Brief Intermission, exh. cat., Málaga, Centro de arte contemporáneo de Málaga, 2018 (mentioned, p. 119; illustrated, p. 32-33).

神秘的布夫(或者,洪水後的王國)

壓克力 畫布 裱於木板 2009年作

款識: HB 09 (右下);

Mystery Bouf (or, the kingdom after the flood) HB 2009 (畫背)

來源

紐約 立木畫廊 私人收藏 巴黎 貝浩登 現藏者於2013年購自上述畫廊

2009年4-7月 「赫爾南‧巴斯:機關槍之舞及其他不受歡迎的 表達形式」 紐約 立木畫廊 2012年2-4月「赫爾南·巴斯:另外一面」 漢諾威

2018年9-12月 「赫爾南·巴斯:短暫的中場休息」 馬拉加 馬拉加現代藝術中心

2014年《赫爾南·巴斯》M. Price編輯 紐約 Rizzoli國際出版 (提及,第271頁;圖版,第170-171頁) 2018年《赫爾南·巴斯:短暫的中場休息》展覽圖錄馬拉加 馬拉加現代藝術中心(提及,第119頁;圖版,第32-33頁)



[®] ZHANG ENLI 張恩利

(B. 1965)

Big tree (6)

signed in Chinese and dated '04' (lower right); titled in Chinese (on the reverse) oil on canvas $250 \times 200 \text{ cm. } (98\% \times 78\% \text{ in.})$ Painted in 2004

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

PROVENANCE

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

大樹(六)

油彩 畫布 2004年作 款識: 恩利 04 (右下); 大樹(六)(畫背)

來源 上海 香格納畫廊 現藏者購自上述畫廊



RENÉ MAGRITTE 雷尼·馬格利特

(1898-1967)

La préméditation

signed 'magritte' (lower right); inscribed and dated "La Préméditation" 1943' (on the reverse) oil on canvas 55.3 x 46.2 cm. (21¾ x 18¼ in.) Painted in 1943

HK\$22,000,000-28,000,000

US\$2,900,000-3,600,000

PROVENANCE

Private collection, by whom acquired directly from the artist in 1943

Galerie Isy Brachot, Brussels, by whom acquired from the above in 1989

Private collection, Europe, by whom acquired from the above, by 1993

Anonymous sale, Christie's, London, 2 February 2004, lot 60 Private collection, by whom acquired at the above sale; sale, Christie's, London, 6 February 2007, lot 130 Acquired at the above sale by the present owner

先見之明

油彩 畫布 1943年作

款識: magritte (右下); "La Préméditation" 1943 (畫背)

來源

私人收藏(1943年直接購自藝術家)

布魯塞爾 伊斯·巴曹畫廊 (1989年購自上述來源)

歐洲 私人收藏(1993年購自上述畫廊);2004年2月2日 倫敦 佳士得 匿名拍賣 編號60

私人收藏(購自上述拍賣);2007年2月6日 倫敦 佳士得

現藏者購自上述拍賣



EXHIBITED

Basel, Galerie Isy Brachot, Magritte, June 1989, pp. 28 & 67 (Illustrated pp. 29 & 67); this exhibition later travelled to Paris, Galerie Isy Brachot, September - December 1989. Ostende, Provinciaal Museum voor Moderne Kunst, René Magritte, June - August 1990, no. 39, pp. 158 & 159 (Illustrated p. 159).

Verona, Galleria d'Arte Moderna di Palazzo Forti, Da Magritte a Magritte, July - October 1991, no. 49, p. 99 (illustrated).

Liverpool, Tate Gallery, René Magritte: The Pleasure Principle, June - October 2011, p. 90 (illustrated); this exhibition later travelled to Vienna, Albertina, November 2011 - February 2012, p. 113 (illustrated).

San Francisco, Museum of Modern Art, René Magritte, The Fifth Season, May - October 2018, pl.1, pp. 70 & 148 (illustrated as a frontispiece; illustrated again p. 70).

Paris, Musée de l'Orangerie, Magritte / Renoir. Le surrealisme en plein soleil, February - July 2021, no. 37, pp. 66 & 183 (illustrated on the cover; illustrated again p. 67).

LITERATUR

D. Sylvester, ed. & S. Whitfield, René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects 1931 - 1948, London, 1993, no. 544, p. 324 (illustrated)

J. Curiel, 'Unlikely Pear: "René Magritte: The Fifth Season" at SFMOMA', in SF Weekly, San Francisco, 30 May 2018

展覽

1989年6月「Magritte」巴塞爾伊斯·巴曹畫廊第28 · 67頁(圖版 · 第29頁 ; 圖版 · 第67頁):此展覽還在以下地點展出1989年9月—12月 巴黎 伊斯·巴曹畫廊1990年6月—8月「René Magritte」歐斯通德市 現代藝術美術館編號39 第158 · 159頁(圖版 · 第159頁)1991年7月—10月「Da Magritte a Magritte」維羅納市 Galleria d'Arte Moderna di Palazzo Forti 編號49 第99頁(圖版)2011年6月—10月「René Magritte: The Pleasure Principle」利物浦 泰特美術館 第90頁(圖版)此展覽還在以下地點展出2011年11月—2012年2月 維也納 阿爾貝蒂美術館 第113頁(圖版)

2018年5月-10月 「René Magritte, The Fifth Season」 舊金山 現代藝術博物館 圖號1 第70,148頁 (圖版,卷首插圖, 第70頁)

2021年5月-7月「Magritte / Renoir. Le surrealisme en plein soleil」 巴黎 橘園美術館 編號37 第66-67,183頁 (圖版,封面,第67頁)

出版

1993年《René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931–1948 》 D. Sylvester編輯 倫敦 編號554 第324頁 (圖版) 2018年5月30日 Unlikely Pear: "René Magritte: The Fifth Season" at SFMOMA《SF Weekly》 E. Pratt著



CLAUDE MONET 克勞德·莫奈

(1840-1926)

Nymphéas

stamped with signature 'Claude Monet' (Lugt 1819b; lower right); stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse) oil on canvas $73.3 \times 101 \, \text{cm}$. ($28\% \times 39\% \, \text{in}$.) Painted *circa* 1897-1899

HK\$200,000,000-280,000,000

US\$25,000,000-35,000,000

PROVENANCE

Michel Monet, Giverny, by descent from the artist Private collection, France, by descent from the above Acquired from the above by the present owner

睡蓮

油彩 畫布 約1897–1899年作 簽印: Claude Monet (Lugt 1819b; 右下); Claude Monet (Lugt 1819b; 畫背)

來派

吉維尼 米歇爾·莫奈(繼承自藝術家) 法國 私人收藏(繼承自上述收藏) 現藏家購自上述收藏



EXHIBITED

Basel, Kunsthalle, Impressionisten, Monet, Pissarro, Sisley, Vorläufer und Zeitgenossen, September - November 1949, no. 200, p. 36 (titled 'zwei seerosen').

Zurich, Kunsthaus, Claude Monet, May - June 1952, no. 118, p. 24.

. The Hague, Gemeentemuseum, Claude Monet, July - September 1952, no. 88.

Edinburgh, Royal Scottish Academy, Claude Monet, August - September 1957, no. 106, p. 59 (illustrated pl. 23 f; incorrectly dated 'circa 1905'); this exhibition later travelled to London, Tate Gallery, September - November 1957.

Portland, Museum of Art, on long term loan from June 2015 - January 2021.

Louisville, Speed Art Museum, on long term loan from February 2022 - August 2024.

LITERATURE

G. Bachelard, "Les nymphéas ou Les surprises d'une aube d'été" in Verve, vol. VII, nos. 27 & 28, Paris, 1952, p. 59 (illustrated).

D. Rouart, J.-D. Rey & R. Maillard, Monet, Nymphéas, ou les miroirs du temps, Paris, 1972, p. 185 (illustrated).
D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. IV, Peintures, 1899-1926, Lausanne & Paris,

1985, no. 1505, p. 150 (illustrated p. 151).

D. Wildenstein, Monet: Catalogue raisonné, vol. III, Nos. 969
- 1595, Cologne, 1996, no. 1505, p. 635 (illustrated).

展覽

1949年9月-11月 「Impressionisten, Monet, Pissarro, Sisley, Vorläufer und Zeitgenossen」 巴塞爾 巴塞爾美術館 編號200第36頁 (標題zwei seerosen)

1952年5月-6月 「Claude Monet」 蘇黎世 蘇黎世美術館 編號118 第24頁

1952年7月-9月 「Claude Monet」 海牙 海牙市立藝術博物館 編號88

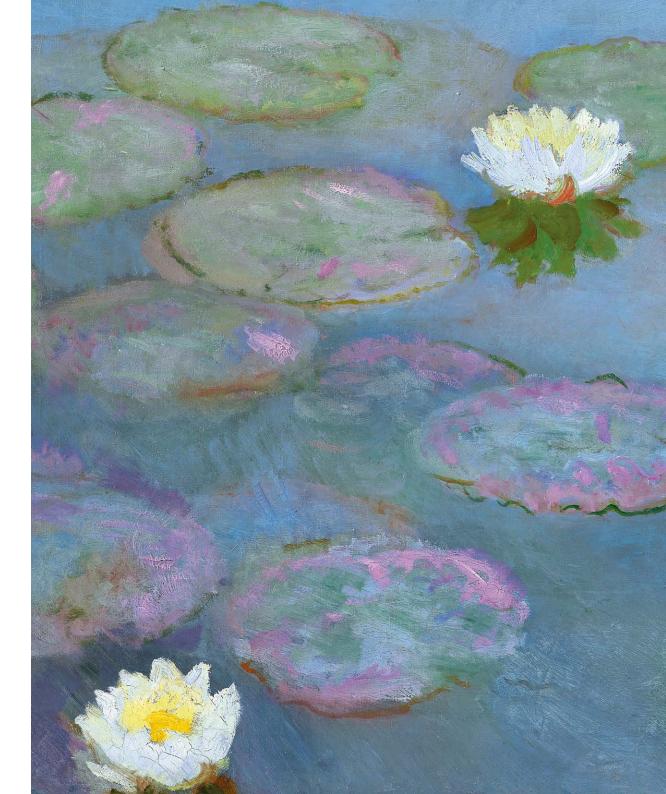
1957年8月-9月「Claude Monet」愛丁堡 蘇格蘭皇家學院編號106 第59頁 (圖版 · 圖號23f; 錯誤標為 · 約1905年作')此展覽還在以下地點展出 1957年9月-11月 倫敦 泰特美術館 2015年6月-2021年1月 波特蘭 波特蘭美術館 (長期借展) 2022年2月-2024年8月 路易斯維尔 斯皮德藝術博物館 (長期借展)

出版

1952年《"Les nymphéas ou les surprises d'une aube d'été" in Verve, vol. VII 》G. Bachelard著 巴黎 第27,28號 第59頁(圖版)

1972年《Monet, Nymphéas, ou les miroirs du temps》 D. Rouart, J.-D. Rey 及 R. Maillard著 巴黎 第185頁(圖版) 1985年《Claude Monet: Biographie et catalogue raisonné, vol. IV, Peintures, 1899–1926》 D. Wildenstein著 洛桑及巴黎 編號1505 第150頁(圖版[,] 第151頁)

1996年《Monet: Catalogue raisonné, vol. III Nos. 969-1595》 D. Wildenstein著 科隆 編號1505 第635頁 (圖版)



ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

05.06.80 - Triptyque

signed in Chinese and signed 'ZAO' (lower right of panel III); signed, titled, inscribed and dated 'ZAO WOU-KI Triptyque I 195 x 390 5.6.80.' (on the reverse of panel I); signed, titled, inscribed and dated 'ZAO WOU-KI Triptyque II 5.6.80 195 x 390.' (on the reverse of panel II); signed, titled, inscribed and dated 'ZAO WOU-KI Triptyque III 5.6.80 195 x 390' (on the reverse of panel III) oil on canvas (triptych) each: 195 x 130 cm. (763/4 x 511/8 in.) (3) overall: 195 x 390 cm. (763/4 x 1531/2 in.) Painted in 1980

HK\$78,000,000-128,000,000

US\$10,000,000-15,000,000

PROVENANCE

The Artist

Artcurial centre d'art plastique contemporain, Paris (acquired directly from the artist) Private collection, Europe (acquired from the above in 1988)

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 28 November 2018.

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

05.06.80 - 三聯作

油彩 畫布 (三聯作)

1980年作

無極 ZAO (第三聯右下);

ZAO WOU-KI Triptyque I 195 x 390 5.6.80. (第一聯畫背); ZAO WOU-KI Triptyque II 5.6.80 195 x 390. (第二聯畫背); ZAO WOU-KI Triptyque III 5.6.80 195 x 390 (第三聯畫背)

來源

藝術家

巴黎 Artcurial當代藝術中心 (購自藝術家本人) 歐洲 私人收藏 (1988年購自上述畫廊)

此作品附趙無極基金會於2018年11月28日所開立之保證書

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



EXHIBITED

Paris, Galeries Nationales du Grand Palais, Zao Wou-Ki: Peintures, encres de Chine, 12 June - 10 August 1981. Fukuoka, Fukuoka Art Museum, Zao Wou-Ki: Peintures, encres de Chine, 6 - 21 October 1981. This exhibition later travelled to Tokyo, Grand Art Gallery, 13 - 18 November 1981; Fukui, Fukui Prefectural Museum of Art, 27 February - 22 March 1982; Kyoto, The National Museum of Modern Art Kyoto, 30 March - 9 May 1982; Kmakura, The Museum of Modern Art Kamakura, 16 May - 20 June 1982. Hong Kong, Hong Kong Arts Centre, Zao Wou-Ki, 1982.

Hong Kong, Hong Kong Arts Centre, Zao Wou-Ki, 1982.
Beijing, The National Art Museum of China, Zao Wou-Ki,
September 1983. This exhibition later travelled to Hangzhou,
Zhejiang Academy of Fine Arts (now China Academy of Art),
1983

Aix-en-Provence, Galerie de la Prévoté, Zao Wou-Ki : oeuvres récentes, 1986.

Paris, Artcurial centre d'art plastique contemporain, Zao Wou-Ki 1955-1988, September - November 1988.

LITERATURE

Zao Wou-Ki: Peintures, encres de Chine, exh. cat., Galeries Nationales du Grand Palais, Paris, 1981 (illustrated, unpaged). Zao Wou-Ki: Peintures, encres de Chine, exh. cat., Fukuoka Art Museum, Fukuoka; Grand Art Gallery, Tokyo; Fukui Prefectural Museum of Art, Fukui; The National Museum of Modern Art Kyoto, Kyoto; The Museum of Modern Art Kamakura, Kamakura, 1981-1982 (illustrated & listed, plate 46, unpaged).

Paintings Zao Wou-Ki, exh. cat., Hong Kong Arts Centre, Hong Kong, 1982 (illustrated, unpaged).

Zao Wou-Ki, exh. cat., The National Art Museum of China, Beijing; Zhejiang Academy of Fine Arts (now China Academy of Art), Hangzhou, 1983 (listed, unpaged).

J. Leymarie, Zao Wou-Ki, Updated Edition, Editions Cercle d'Art, Paris, and Ediciones Polígrafa, Barcelona, 1986 (illustrated, plate 230, p. 282-283).

Zao Wou-Ki 1955-1988, exh. cat., Artcurial centre d'art plastique contemporain, Paris, 1988 (illustrated, p. 22-23; listed, p. 45).

Y. Bonnefoy & G. de Cortanze (ed.), Zao Wou-Ki, La Différence / Enrico Navarra, Paris, 1998 (illustrated, p. 192). R. Lesgards, Zao Wou-Ki: Couleurs et Mots, Le Cherche-Midi Éditeur, Paris, 1998 (illustrated, p. 43).

D. de Villepin, F. Marquet, Y. Hendgen, Zao Wou-Ki - Oeuvres 1935-2008, Flammarion, Paris, 2009, 2012 and 2017 (illustrated, p. 226-227).

D. de Villepin, F. Marquet, Y. Hendgen, Zao Wou-Ki -Oeuvres 1935-2008, Kwai Fung Art Publishing House, Hong Kong, 2010 (illustrated, p. 226-227). R. Lesgards, Zao Wou-Ki: Couleurs et Mots, Le Cherche-Midi Éditeur, Paris, 2013 (illustrated, p. 46-47).

展覽

1981年6月12日-8月10日「趙無極:繪畫、中國水墨」巴黎 巴黎大皇宮國家展覽館

1981年10月6-21日「趙無極:繪畫、中國水墨」福岡福岡市美術館 此展覽還在以下地點展出 1981年11月13-18日 東京東急百貨店日本橋店; 1982年2月27日-3月22日福井福井縣立美術館; 1982年3月30日-5月9日京都京都國立近代美術館; 1982年5月16日-6月20日鎌倉神奈川縣立近代美術館1982年「趙無極作品展」香港香港藝術中心1983年9月「趙無極畫展」北京中國美術館此展覽還在以下地點展出 1983年杭州浙江美術學院(現中國美術學院)1986年「趙無極:近期作品」艾克斯-普羅旺斯 Prévoté畫廊1988年9月-11月「趙無極 1955-1988」巴黎 Artcurial當代藝術中心

出版

1981年《趙無極:繪畫、中國水墨》展覽圖錄 巴黎 巴黎大皇宮國家展覽館(圖版·無頁數)

1981-1982年《趙無極:繪畫、中國水墨》展覽圖錄 福岡 福岡 市美術館;東京 東急百貨店日本橋店;福井 福井縣立美術館;京都 京都國立近代美術館;鎌倉 神奈川縣立近代美術館(圖版及著錄,第46圖,無頁數)

1982年《趙無極作品展》展覽圖錄香港香港藝術中心(圖版,無頁數)

1983年《趙無極》展覽圖錄 北京 中國國家美術館; 杭州 浙江美術學院(現中國美術學院)(著錄·無頁數) 1986年《趙無極(法語新版)》 J. Leymarie著 巴黎 Editions Cercle d'Art及巴塞羅那 Ediciones Polígrafa(圖版,第230圖, 第282-283頁)

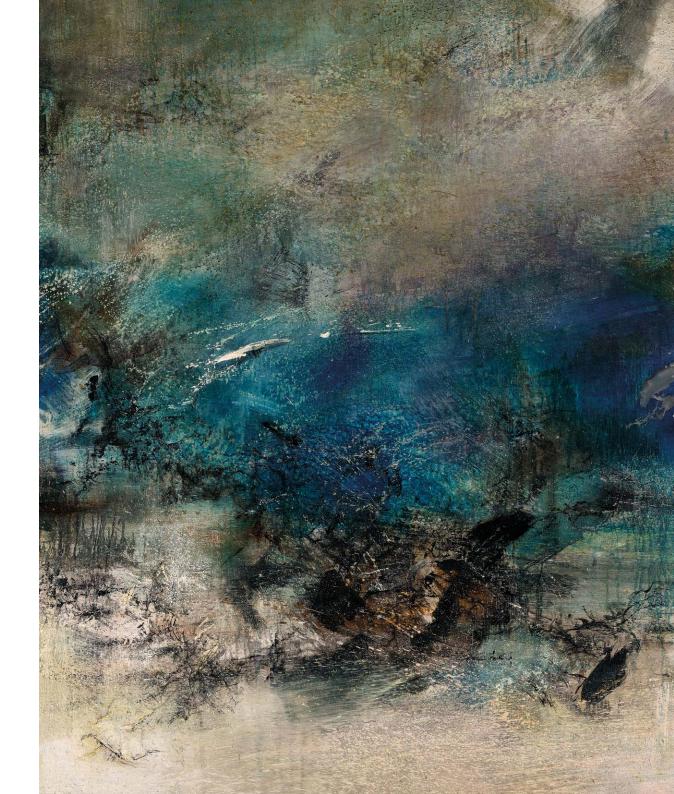
1988年 《趙無極 1955-1988 》展覽圖錄 巴黎 Artcurial當代藝術中心 (圖版,第22-23頁;著錄,第45頁)

1998年《趙無極》Y. Bonnefy及G. de Cortanze編輯 巴黎 La Difference/Enrico Navarra版(圖版・第192頁) 1998年《趙無極・魚彩段文字》R. Leggards 英田黎

1998年《趙無極: 色彩與文字》R. Lesgards著 巴黎 Le Cherche-Midi Éditeur (圖版,第43頁)

2009、2012及2017年《趙無極 1935-2008》D. de Villepin, F. Marquet及Y. Hendgen著 巴黎Flammarion(圖版,第226-227頁)

2010年《趙無極 1935-2008》 D. de Villepin, F. Marquet及 Y. Hendgen著 香港 李豐軒美術出版社 (圖版,第226-227頁) 2013年《趙無極:色彩與文字》 R. Lesgards著 巴黎 Le Cherche-Midi Éditeur (圖版,第46-47頁)



*10 LALAN

謝景蘭

(XIE JINGLAN, 1921-1995)

La mère de nuage (Mother of the Clouds)

signed, titled and dated 'La mère de nuage, Lalan 68' (on the stretcher of the left panel); signed and dated 'Lalan 68' (on the reverse of the left panel); signed, titled and dated 'La mère de nuage, Lalan 68' (on the stretcher of the centre panel); signed and dated 'Lalan 68' (on the reverse of the centre panel); signed, titled and dated 'La mère de nuage, Lalan 68' (on the stretcher and reverse of the right panel) oil on canvas (triptych)

each: 162 x 97 cm. (63¾ x 38¼ in.) (3) overall: 162 x 291 cm. (63¾ x 114½ in.)

Painted in 1968

HK\$18,000,000-28,000,000

US\$2,400,000-3,600,000

PROVENANCE

Estate of the artist Sotheby's Hong Kong, 9 April 2008, lot 833 Acquired at the above sale by the present owner

EXHIBITED

Corbeil-Essonnes, Galerie du centre culturel Pablo Neruda, Maison des jeunes et de la culture Fernand Léger, Lalan, 10 December 1974 - 5 January 1975.

LITERATURE

J. Rougemont (ed.), Lalan, J. M. Beurdeley, Bangkok, 1999 (mentioned, p. 40-41).

E. Bunnag Booth & J.M. Beurdeley (ed.), Lalan: The Cosmic Dance of the Paintbrush, exh. cat., MAIIAM Contemporary Art Museum, Chiang Mai, 2017 (mentioned, p. 34). E. Fung (ed.), Lalan, Rizzoli International Publications Inc. and Kwai Fung Art Publishing House, Milan, 2022 (illustrated, p.80-81: listed, p. 314).

This work is registered by the Lalan Archive represented by Kwai Fung Foundation. For further information, please refer to Lalan Archive (https://lalanarchive.org/). A certificate of authenticity can be requested by the successful buyer.

雲的母親

油彩 畫布 (三聯作)

1968年作

款識: La mère de nuage, Lalan 68 (左聯畫框);

Lalan 68 (左聯畫背);

La mère de nuage, Lalan 68 (中聯畫框);

Lalan 68 (中聯畫背);

La mère de nuage, Lalan 68 (右聯畫框與畫背)

來源

藝術家舊藏 2008年4月9日 香港 蘇富比 編號833 現藏者購自上述拍賣

展覽

1974年12月10日-1975年1月5日 「拉蘭」 科貝-埃松 費爾南·萊格青年文化之家 聶魯達文化活動中心畫廊

出版

1999年《LALAN蘭》祖斯安·盧治曼編輯 曼谷 尚-米歇爾·伯德萊(提及,第40-41頁)

2017年《謝景蘭——畫筆舞天地》展覽圖錄 艾力克·班納·布斯及尚-米歇爾·伯德萊編輯 清邁 MAIIAM 當代美術館(提及,第34頁)

2022年《謝景蘭》馮戈編輯 米蘭 Rizzoli國際出版社及季豐美術出版社(圖版,第80-81頁;著錄,第314頁)

此作品已登記在季豐藝術文教管理的謝景蘭文獻庫(詳情請瀏 覽謝景蘭線上文獻庫 https://lalanarchive.org/) 買家可向季豐藝術文教申請作品保證書。



CHU TEH-CHUN

朱德群

(ZHU DEQUN, 1920-2014)

Dynamisme bleu I (Blue Dynamism I)

signed in Chinese, signed again, and dated 'CHU TEH-CHUN 82' (lower right of the right panel);

titled in Chinese, titled again and dated "Dynamisme Bleu I B" (diptyque) 1982' (on the reverse of the left panel); titled in Chinese, titled again and dated "Dynamisme bleu I A" (diptyque) 1982' (on the reverse of the right panel) oil on canvas (diptych)

each: 162 x 130 cm. (63¾ x 51½ in.) (2) overall: 162 x 260 cm. (63¾ x 102¾ in.)

Painted in 1982

HK\$12,000,000-22,000,000

US\$1.600.000-2.800.000

PROVENANCE

Acquired directly from the artist by the previous owner Thence by descent to the present owner

EXHIBITED

Le Havre, André Malraux Fine Arts Museum, Chu Teh-Chun, paintings – drawings - 1955-1982, June - September 1982. Taipei, National Museum of History, Chu Teh-Chun, October 1987.

Taipei, Taiwan Museum of Art, Chu Teh-Chun: Exhibition Tour, 1988-1989. This exhibition also travelled to Changhua, Changhua County Cultural Center; Hsinchu, Hsinchu Municipal Cultural Center; Kaohsiung, Kaosiung County Cultural Center; Keelung Municipal Cultural Center; Miaoli, Miaoli County Cultural Center; Nantou, Nantou County Cultural Center; Taipei Taipei County Cultural Center; Taichung, Taichung County Cultural Center; Tainan, Tainan County Cultural Center; Tainan, Tainan County Cultural Center; Taivang, Taitung County Cultural Center; Taoyuan, Taoyuan County Cultural Center; Yunlin, Yunlin County Cultural Center.

LITERATURE

Chu Teh-Chun, paintings - drawings - 1955-1982, exh. cat., André Malraux Fine Arts Museum, Le Havre, 1982 (listed, plate 63, unpaged) Chu Teh-Chun, exh. cat., National Museum of History, Taipei, 1987 (illustrated, p.48-49).

藍色活力之一

油彩 畫布 (雙聯作)

1982年作

款識

朱德群 CHU TEH-CHUN 82 (右聯右下);

"Dynamisme Bleu I B" (diptyque) 1982 "藍色活力"之一 B" (左聯書背);

"Dynamisme bleu I A" (diptyque) 1982 "藍色活力"之一 A" (右聯書背)

本酒

原藏者直接購自藝術家現由原藏者家屬收藏

展覽

1982年6月-9月「朱德群 油畫 紙本 1955-1982」 勒阿弗爾安德列馬爾羅美術館

1987年10月「朱德群首度回國邀請展」台北國立歷史博物館 1988-1989年「朱德群中華民國巡迴展」台北台灣省立美術館 該展覽還在以下地點展出彰化彰化縣立文化中心;新竹新竹市立文化中心;高雄高雄縣立文化中心;基隆 基隆市立文化中心;苗栗 苗栗縣立文化中心;南投 南投縣立文化中心;台北縣立文化中心;台中 台中縣立文化中心;台南台南縣立文化中心;台南台南市立文化中心;台東台東縣立文化中心;桃園 桃園縣立文化中心;宣蘭 宜蘭縣立文化中心;雲林 雲林縣立文化中心

出版

1982年《朱德群油畫紙本1955-1982》展覽圖錄勒阿弗爾勒阿弗爾市政府出版(著錄,第63號,無頁數) 1987年《朱德群畫集》展覽圖錄台北國立歷史博物館出版(圖版,第48-49頁)



P. Cabanne, Chu Teh-Chun, Cercle D'art Publications, Paris, 1993 (illustrated, plate 32, p. 66-67). L. Chang and S. Wang (ed.), Chu Teh-Chun Paintings,

L. Chang and S. Wang (ed.), Chu Teh-Chun Paintings, KingLing Art Center, Taipei, 1989 (illustrated, p. 94-95).

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

1993年《朱德群》P. Cabanne著 巴黎 Cercle D'art出版社 (圖版 · 第32圖 · 第66-67頁) 1989年《朱德群畫集》張珞珊 王素鳳編輯 台北 金陵藝術中心 (圖版 · 第94-95頁)

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

ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

île (Island)

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI file, 56' (on the reverse) oil on canvas 60×73 cm. ($23\% \times 2834$ in.) Painted in 1956

HK\$18,000,000-28,000,000

US\$2,400,000-3,600,000

PROVENANCE

Galerie de France, Paris Private collection, Europe Laurin-Guilloux-Buffetaud Paris, 19 June 1974, lot 208 Private collection, Luxembourg (acquired at the above sale) Christie's Hong Kong, 24 November 2018, lot 2 Acquired at the above sale by the present owner

EXHIBITED

Paris, Musée du Luxembourg, L'Envolée lyrique, Paris 1945-1956, 26 April - 6 August 2006.

LITERATURE

P. Persin, M. Ragon & P. Descargues (ed.), L'Envolée lyrique, Paris 1945-1956, exh. cat., Musée du Luxembourg, Paris, 2006 (illustrated, plate 112, p. 253).

F. Marquet-Zao & Y. Hendgen, Catalogue Raisonne des Peintures Zao Wou-Ki Volume 11935-1958, Flammarion, Paris, 2019 (illustrated, plate P-0475, p. 223 & p. 318).

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 26 March 2019.

This work is referenced in the archive of the Fondation Zao Wou-Ki (Information provided by Fondation Zao Wou-Ki).

島

油彩 畫布 1956年作 款識:無極ZAO (右下); ZAO WOU-KI île, 56 (畫背)

來源

型象 法蘭西畫廊 歐洲 私人收藏 1974年6月19日 巴黎 Laurin-Guilloux-Buffetaud 編號208 盧森堡 私人收藏 (購自上述拍賣) 2018年11月24日 香港 佳士得 編號2 現藏者購自上述拍賣

展譼

2006年4月26日-8月6日「抒情的飛翔: 巴黎1945-1956」 盧森堡博物館 巴黎

出版

2006年《抒情的飛翔 巴黎1945-1956》展覽圖錄 P. Persin, M. Ragon & P. Descargues 著 盧森堡博物館 巴黎 (圖版,第112圖,第253頁)

2019年《趙無極油畫全集第一冊 1935-1958》 F. Marquet-Zao與Y. Hendgen著 巴黎 Flammarion 出版 (圖版,第P-0475圖,第223及318頁)

此作品附趙無極基金會於2019年3月26日所開立之保證書

此作品已登記在趙無極基金會之文獻庫 (資料由趙無極基金會 提供)



VINCENT VAN GOGH 文森特・梵高

(1853-1890)

Les canots amarrés

oil on canvas 52 x 65 cm. (20½ x 255/8 in.) Painted in Paris in the summer of 1887

HK\$230,000,000-380,000,000 US\$30,000,000-50,000,000

PROVENANCE

Theo van Gogh [the artist's brother], Paris Johanna van Gogh-Bonger, Amsterdam, by descent from

Vincent Willem van Gogh, Amsterdam, by descent from the above

Ambroise Vollard, Paris, by whom acquired from the above in August 1897

Galerie Bernheim-Jeune, Paris

Independent Gallery, London, 1912

John Tattersall, Dundee, by 1928

Matthew Justice. Dunbee, by whom acquired from the above Royan Middleton, Aberdeen, by whom acquired from above in 1933, and thence by descent; sale, Sotheby's, London, 3 December 1991, lot 18

Acquired at the above sale by the family of the present owner

Paris, Ambroise Vollard, December 1896 - February 1897. London, Doré Galleries, Post-Impressionist and Futurist Exhibition, October 1913, no. 15.

London, The Independent Gallery, A Few Masterpieces of French Painting (Ingres to Cézanne), May - June 1925, no. 27. Kirkcaldy, Art Gallery and Museum, Scottish and Foreign Artists, 1928, no. 122.

London, Royal Academy of Arts, Exhibition of Dutch Art 1450-1900, January - March 1929, no. 468, p. 196. Dundee Corporation Galleries, Modern Pictures, 1929,

London, The Lefevre Gallery, Important XIX & XX Century Works of Art, November - December 1983, no. 18, p. 46 (illustrated p. 47).

停泊的船隻

油彩 畫布 1887年夏天作於巴黎

巴黎 提奧·梵高(藝術家弟弟)

現藏者家屬購自上述拍賣

阿姆斯特丹約翰娜·梵高-邦格(繼承自上述收藏) 阿姆斯特丹 文森特·威廉·梵高(繼承自上述收藏) 巴黎 安布魯瓦茲·沃那 (1897年8月購自上述來源) 巴黎 小伯恩海姆畫廊 倫敦 獨立畫廊(1912年) 鄧迪市 約翰·塔特索爾(1928年前) 鄧迪市 馬修·賈斯蒂斯 (購自上述收藏) 亞伯丁魯瓦揚‧米德爾頓(1933年購自上述收藏),由後人繼 承;1991年12月3日 倫敦 蘇富比 編號18

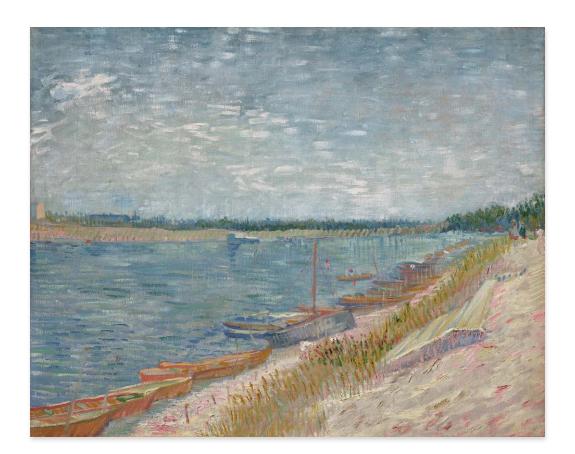
1896年12月-1897年2月 巴黎 安布魯瓦茲 · 沃那 1913年10月 「Post-Impressionist and Futurist Exhibition」 倫敦 多雷畫廊 編號15

1925年5月-6月 「A Few Masterpieces of French Painting (Ingres to Cézanne)」 倫敦 獨立畫廊 編號27

1928年「Scottish and Foreign Artists」 柯科迪市 畫廊博物館

1929年1月-3月 「Exhibition of Dutch Art 1450-1900」 倫敦 皇家藝術學院 編號468 第196頁

1929年「Modern Pictures」 鄧迪市 Corporation畫廊 編號107 1983年11月-12月 「Important XIX & XX Century Works of Art」 倫敦 勒菲弗畫廊 編號18 第46頁(圖版,第47頁)



Aberdeen, Art Gallery, French Masterpieces From a North East Collection, July 1986 (illustrated).

Martigny, Fondation Pierre Gianadda, Van Gogh, June - November 2000, no. 30. pp. 181 & 264 (illustrated p. 181). Warwickshire, Compton Verney, Van Gogh and Britain, Pioneer Collectors, March – June 2006, no. 12, pp. 72, 124 & 128. (illustrated p. 73; titled 'View of a river with rowing boats'); this exhibition later travelled to Edinburgh, National Galleries of Scotland, July – September 2006.

LITERATURE

Andries Bonger list, 1890, no. 81 (titled 'Bord de Seine à Asnières (triptyque)').

J.-B. de la Faille, L'oeuvre de Vincent van Gogh, Catalogue Raisonné, Paris & Brussels, 1928, vol. I, no. 300, p. 86 (illustrated vol. II, pl. LXXXII).

J.-B. de la Faille, Vincent van Gogh, Paris, 1939, no. 384, p. 279 (illustrated).

J.-B. de la Faille, The Works of Vincent van Gogh, His Paintings and Drawings, Amsterdam, 1970, no. F 300, pp. 148 & 149 (illustrated p. 149).

P. Lecaldano, Tout l'oeuvre peint de Van Gogh, 1881-1888, Paris, 1971, no. 384, p. 115 (illustrated p. 114).

B. Welsh-Ovcharov, Vincent van Gogh, His Paris Period, 1886-1888, Utrecht, 1976, p. 233.

J. Hulsker, The New Complete Van Gogh, Paintings, Drawings, Sketches, Amsterdam, 1977, no. 1275, p. 284 (illustrated p. 285; titled 'View of a river with rowboats'). I.F. Walther & R. Metzger, Vincent van Gogh: The Complete Paintings, vol. I, Etten, April 1881 - Paris, February 1888, Cologne, 1993, p. 233 (illustrated; titled 'View of a River with Rowing Boats').

M. Korn, 'Collecting Paintings by Van Gogh in Britain before the Second World War', in Van Gogh Museum Journal, Amsterdam, 2002, pp. 136 & 137.

C. Stolwijk & H. Veenenbos, The account book of Theo van Gogh and Jo van Gogh-Bonger, Amsterdam, 2002, p. 143. F. Fowle, 'Pioneers of Taste: collecting in Dundee in the 1920s', in Journal of the Scottish Society for Art History, vol. 11, Dundee, 2006, p. 61.

(Possibly) L. Jansen, H. Luijten & N. Bakker, The Letters, The Complete Illustrated and Annotated Edition, vol. 4, Arles 1888 - 1889, London, 2009, pp. 164, 165, 168 & 169, nos., 637 & 638.

Exh. cat., Vincent van Gogh, Between Earth and Heaven, The Landscapes, Ostfildern, 2009, fig. 55, pp. 100-105 (illustrated p. 101).

W. Feilchenfeldt, Vincent van Gogh: The Years in France, Complete Paintings 1886-1890, London, 2013, p. 87 (illustrated).

M. Vellekoop, M. Geldof, E. Hendriks, L. Jansen & A. de Tagle, eds., Van Gogh's Studio Practice, exh. cat., Amsterdam, 2013, pp. 169, 172, 302.

B. Gerritse & J. N. Coutré, eds., Van Gogh and the Avant-Garde, Along the Seine, exh. cat., New Haven, 2023, no. 50, pp. 85 & 89 (illustrated).

1986年7月「French Masterpieces From a North East Collection」 亞伯丁畫廊 (圖版) 2000年6月-11月「Van Gogh」 馬蒂尼 馬蒂尼皮埃爾·吉安納達基金會 編號30 第181,264頁 (圖版,第181頁)

納達基金會 編號30 第181,264頁 (圖版,第181頁) 2006年3月-6月 「Van Gogh and Britain, Pioneer Collectors」 沃里克郡 Compton Verney 編號12 第72,124,128頁 (圖版, 第73頁; 標題View of a river with rowing boats) 此展覽還在以 下地點展出 2006年7月-9月 愛丁堡 蘇格蘭國家畫廊

出版

1890年 Andries Bonger清單 編號81 (標題 Bord de Seine à Asnières (triptyque)

1928年《L'oeuvre de Vincent van Gogh, Catalogue Raisonné》 J.-B. de la Faille著 巴黎及布魯塞爾 第I冊 編號300 第86頁 (圖版,第II冊,圖號LXXXII)

1939年《Vincent van Gogh》J.-B. de la Faille著 巴黎 編號384 第279頁 (圖版)

1970年《The Works of Vincent van Gogh, His Paintings and Drawings》 J.-B. de la Faille著 阿姆斯特丹 編號F300 第148,149頁 (圖版,第149頁)

1971年《Tout l'oeuvre peint de Van Gogh, 1881–1888》
P. Lecaldano著 巴黎 編號384 第115頁(圖版·第114頁)
1976年《Vincent van Gogh, His Paris Period, 1886–1888》
B. Welsh-Ovcharov著 烏德勒支市 第233頁
1977年《The New Complete Van Gogh, Paintings, Drawings, Sketches》J. Hulsker著 阿姆斯特丹 編號1275 第284頁(圖版·第285頁; 標題View of a river with rowboats)
1993年《Vincent van Gogh: The Complete Paintings, Etten, April 1881 - Paris, February 1888》I.F. Walther及R. Metzger著科隆 第I冊 第233頁(圖版; 標題View of a River with Rowing

2002年 Collecting Paintings by Van Gogh in Britain before the Second World War《Van Gogh Museum Journal》 M. Korn著阿姆斯特丹第136,137頁

2002年《The account book of Theo van Gogh and Jo van Gogh-Bonger》C. Stolwijk及H. Veenenbos著 阿姆斯特丹第143頁

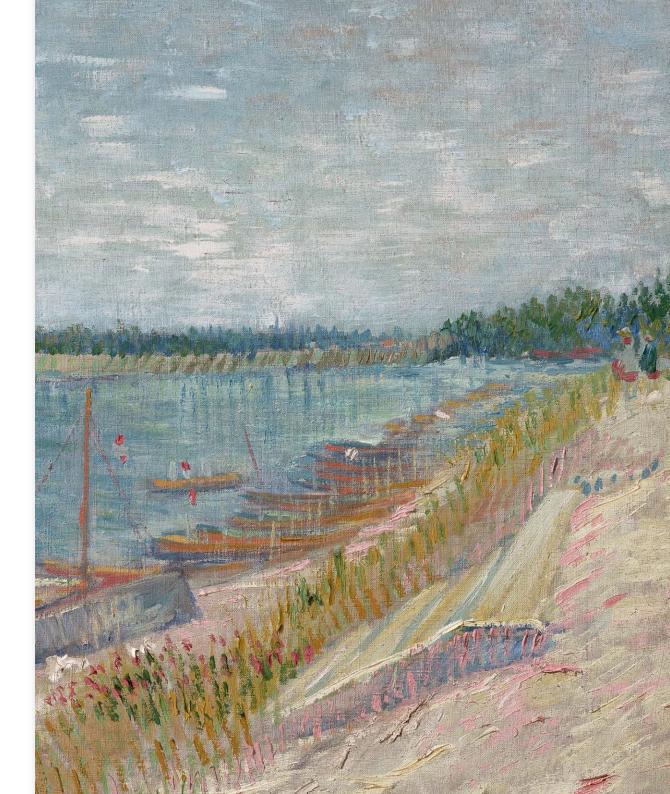
2006年 Pioneers of Taste: collecting in Dundee in the 1920s 《Journal of the Scottish Society for Art History vol. 11》 F. Fowle著 鄧迪市 第61頁

(可能) 2009年《The Letters, The Complete Illustrated and Annotated Edition, vol. 4, Arles 1888-1889》 L. Jansen,H. Luijten及N. Bakker著倫敦第164,165,186,169頁編號637,638

2009年《Vincent van Gogh, Between Earth and Heaven, The Landscapes》展覽圖錄 奧斯特菲尔登 第55圖 第100-105頁(圖版,第101頁)

2013年《Vincent van Gogh: The Years in France, Complete Paintings 1886–1890》 W. Feilchenfeldt著 倫敦 第87頁 (圖版)

2013年《Van Gogh's Studio Practice》展覽圖錄M. Vellekoop,M. Geldof,E. Hendriks,L. Jansen 及A. de Tagle編輯阿姆斯特丹第169,172,302頁2023年《Van Gogh and the Avant-Garde, Along the Seine》展覽圖錄B. Gerritse & J. N. Coutré編輯 紐黑文編號50第85,89頁(圖版)



*¹⁴ MARC CHAGALL 馬克·夏加爾

(1887-1985)

Le coq au bouquet

signed 'Marc Chagall' (lower right); signed and dated 'Marc Chagall 1981' (on the reverse) oil on canvas 81.5 x 65.3 cm (32 x 25% in.) Painted in 1980-1981

HK\$12,000,000-18,000,000

US\$1.600.000-2.300.000

PROVENANCE

Pierre Matisse Gallery, New York Acquavella Galleries, Inc., New York, by whom acquired from the above on 22 October, 1986

Anonymous sale, Sotheby's, New York, 13 November 1997, lot 160

Private collection, acquired at the above sale Acquired from the above by the present owner

EXHIBITED

New York, Pierre Matisse Gallery, Marc Chagall, Paintings 1980-1981, Gouaches 1981, Temperas 1979-1981, Wash Drawings 1979, November - December 1982, no. 12 (illustrated on the cover; with incorrect dimensions).

The Comité Marc Chagall has confirmed the authenticity of this work

公鷄與花束

油彩 畫布 1980-1981年作

款識: Marc Chagall (右下); Marc Chagall 1981 (畫背)

來源

紐約 皮埃爾·馬蒂斯畫廊 紐約 阿奎維拉畫廊 (1986年10月22日購自上述畫廊) 1997年11月13日 紐約 蘇富比 匿名拍賣 編號160 私人收藏 (購自上述拍賣) 現藏者購自上述來源

展簪

1982年11月-12月「Marc Chagall, Paintings 1980-1981, Gouaches 1981, Temperas 1979-1981, Wash Drawings 1979」 紐約 皮埃爾·馬蒂斯畫廊 編號12(圖版,封面;尺寸有誤)

馬克·夏加爾委員會已確認本作品的真實性



SANYU 常玉

(1895-1966)

Nu blanc au genou levé (White Nude, with Raised Knee)

signed in Chinese, signed and dated 'SANYU 1930' (lower left) oil on canvas 50.3×81.3 cm. (1934×32 in.) Painted in 1930

HK\$35,000,000-55,000,000

US\$4,600,000-7,100,000

PROVENANCE

Henri-Pierre Roche, Paris (inventory no. 69)
Jean-Claude Riedel, Paris
Dreyfus collection, Paris
Private collection, Singapore (acquired from the above)

曲膝白色裸女

油彩 畫布 1930年作 款識:玉SANYU 1930 (左下)

संद्र शक

巴黎 亨利·皮爾·侯謝(庫存編號69) 巴黎 尚·克勞德·希耶戴 巴黎 德佛斯典藏 新加坡 私人收藏(購自上述來源)



EXHIBITED

Taipei, National Museum of History, In Search of a Homeland - The Art of San Yu, 13 October - 2 December 2001.

Barcelona, Fundació Joan Miró, La dona, metamorfosi de la modernitat (The Woman, Metamorphosis of Modernity), 26 November 2004 - 6 February 2005.

LITERATURE

Rita Wong (ed.), Sanyu Catalogue Raisonné: Oil Paintings, YAGEO Foundation and Lin & Keng Art Publications, Taipei, 2001 (illustrated, plate 4, p. 103).

Pauline Kao (ed.), In Search of a Homeland - The Art of San Yu, National Museum of History, Taipei, 2001 (illustrated, plate 13, p. 48).

L'écriture du corps (Sanyu, Language of the Body), Guimet Museum, Paris, 2004 (Illustrated, plate 24, p. 60, 127). Gladys Fabre (ed.), La dona, metamorfosi de la modernitat (The Woman, Metamorphosis of Modernity), Fundació Joan Miró, Barcelona, 2004 (Illustrated, p. 191).

Yi Zhuang, Gu Yue (ed.), World Famous Artist - Sanyu, Hebei Education Publishing House, Hebei, 2010 (illustrated, p. 72). Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings Volume II, The Li Ching Cultural and Educational Foundation, Taipei, 2011 (illustrated, plate 4, p. 116).

R. Wong (ed.), SANYU: His Life and Complete Works in Oil Volume One, The Li Ching Cultural and Educational Foundation, Taipei, 2024 (illustrated, plate 76, p. 73). R. Wong (ed.), SANYU: His Life and Complete Works in Oil Volume Two, The Li Ching Cultural and Educational Foundation, Taipei, 2024 (illustrated, plate 24, p. 54, 382).

展覽

2001年10月13日-12月2日 「鄉關何處——常玉的繪畫藝術」 台北 國立歷史博物館 2004年11月26日-2月6日「女性——現代主義之蛻變」 巴塞隆納 米羅基金會

出版

2001年《常玉油畫全集》 衣淑凡編輯 台北 國巨基金會及 大未來藝術出版社(圖版,編號4,第103頁) 2001年《鄉關何處——常玉的繪畫藝術》高玉珍編輯 台北 國立歷史博物館(圖版,編號13,第48頁) 2004年《常玉:身體語言》巴黎 法國國立居美博物館 (圖版,編號24,第60及127頁) 2004年《女性——現代主義之蛻變》葛蕾蒂斯·法柏編輯 巴塞隆納 米羅基金會(圖版,第191頁) 2010年《世界名畫家:常玉》乙庄及顧躍編輯 河北 河北教育出版社(圖版,第72頁) 2011年《常玉油畫全集(第二冊)》 衣淑凡編輯 台北 立青文教基金會(圖版,編號4,第116頁) 2024年《常玉: 生平與油畫全集 第一卷》 衣淑凡編輯 台北 立青文教基金會(圖版,編號76,第73頁) 2024年《常玉: 生平與油畫全集 第二卷》 衣淑凡編輯 台北 立青文教基金會(圖版,編號24,第54及382頁)



16 TING YIN YUNG

丁衍鏞

(DING YANYONG, 1902-1978)

Nude

signed and dated 'Y.Y. TING 12/10.70' (upper left) oil on canvas 91.3 x 60.5 cm. (36 x 23% in.) Painted in 1970

HK\$1,500,000-2,000,000 US\$200,000-260,000

03\$200,000-200,0

PROVENANCE

Man Shum Yau (acquired directly from the artist)
Private collection, Canada (by inheritance from the above)
Acquired from the above by the present owners

This work is accompanied by a letter of opinion issued by Rita Wong and The Li Ching Cultural and Educational Foundation. This work will be included in the Online Archive of Ting Yin Yung (http://www.tingyinyung.org/).

裸女

油彩 畫布 1970年作 款識: Y.Y.TING 12/10.70 (左上)

來源

丘文森 (直接得自藝術家) 加拿大 私人收藏 (繼承自上述來源) 現藏者購自上述來源

此作品附財團法人立青文教基金會董事長衣淑凡女士所開立之作品意見書 此作品將收錄于丁衍鏞線上文獻庫(http://www.tingyinyung.org/)



17

LE PHO

黎譜

(1907-2001)

Les musiciens dans un jardin (Musicians in a Garden)

signed in Chinese and signed again 'Le Pho' (upper left) ink and gouache on silk 72 x 54 cm. (28 1/4 in.) Painted *circa* 1940 one seal of the artist

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

PROVENANCE

Acquired from France in 2001 Private collection, Asia

花園裡的音樂家

水墨水粉 絹布 約1940年作 款識: 黎譜 Le pho (左上) 藝術家鈐印一枚

來源 2001年 購自法國 亞洲 私人收藏

18

ALIX AYMÉ 阿利克斯·埃梅

(1894-1989)

Pastorale

signed 'Alix Aymé' (lower right of the middle panel) lacquer on panel each: 150×76 cm. $(59 \times 29\% \text{ in.})$ (3) overall: 150×228 cm. $(59 \times 89\% \text{ in.})$ Executed *circa* 1938-1940

HK\$1,000,000-1,800,000 US\$130,000-230,000

PROVENANCE

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

田園

漆 木板 約1938-1940年間作 款識: Alix Aymé (中聯右下)

來源

法國 私人收藏 現藏者購自上述來源



¹⁹ ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶·德·莫赫普赫斯

(1880-1958)

Women by the Lotus Pond

signed 'J. Le Mayeur' (lower left) oil on canvas, in the original hand-carved Balinese frame 100×120 cm. ($393\% \times 471\%$ in.) Painted in the late 1930s

HK\$3,000,000-5,000,000 US\$390.000-640.000

PROVENANCE

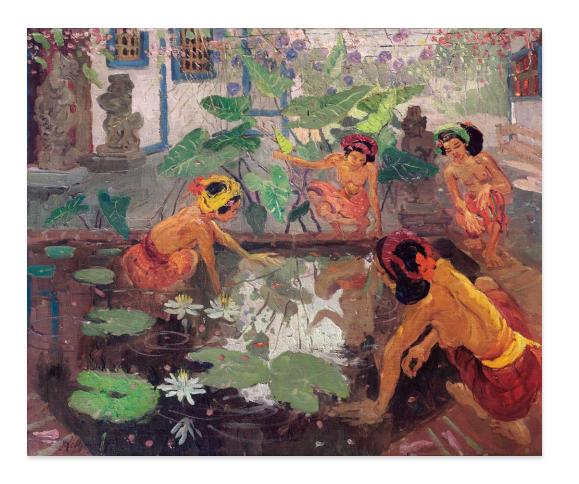
Private collection, Singapore Christie's Singapore, 4 October 1998, lot 236 Private collection, USA (acquired at the above sale) Christie's Hong Kong, 29 May 2005, lot 18 Private collection, USA (acquired at the above sale) Christie's Hong Kong, 22 November 2014, lot 18 Private collection (acquired at the above sale) 33 Auction, 4 December 2022, lot 22 Acquired at the above sale by the present owner

荷花池邊的女子

油彩 畫布 原裝手雕峇里式框 1930年代末作 款識: J. Le Mayeur (左下)

來源

新加坡 私人收藏 1998年10月4日 新加坡 佳士得 編號236 美國 私人收藏 (購自上述拍賣) 2005年5月29日 香港 佳士得 編號18 美國 私人收藏 (購自上述拍賣) 2014年11月22日 香港 佳士得 編號18 私人收藏 (購自上述拍賣) 2022年12月4日 33拍賣 編號22 現藏者購自上述拍賣



DAMRONG WONG-UPARAJ 丹龍黃

(1936-2002)

Shore Scene with Boats, Rocks and Scaffold-Like Poles

signed and dated 'Damrong.w 1961' (upper right) oil on canvas 79.5 x 147.5 cm. (311/4 x 581/6 in.) Painted in 1961

HK\$1,500,000-2,500,000 US\$200.000-320.000

PROVENANCE

Acquired directly from the artist by Faye G.Y Stone Thence by descent to the previous owner Private collection, USA Christie's Hong Kong, 25 May 2014, lot 365 Acquired at the above sale by the present owner

EXHIBITED

Bangkok, Bangkok Art and Culture Centre, Damrong Wong-Uparaj: A Retrospective of Versatility and Discipline, April-July 2021.

LITERATURE

MoNWIC and Bangkok Art and Culture Centre, Damrong Wong-Uparaj: A Retrospective of Versatility and Discipline, exh cat., Bangkok Art and Culture Centre, Bangkok, 2021 (illustrated, p. 51, 172).

岸邊漁船、岩石與棚架

油彩 畫布 1961年作 款識: Damrong.w 1961 (右上)

來源

Faye G.Y Stone 直接購自藝術家 前藏者家屬收藏 美國 私人收藏 2014年5月25日 香港 佳士得 編號365 現藏者購自上述拍賣

展覽

2021年4月-7月「丹龍黃:多才多藝與紀律的回顧」 曼谷 曼谷藝術文化中心

出版

2021年《丹龍黃:多才多藝與紀律的回顧》展覽圖錄 MoNWIC及曼谷藝術文化中心 曼谷 曼谷藝術文化中心 (圖版,第51,172頁)



LI CHEN

李真

(B. 1963)

Golden Rain

signed in Chinese, signed again, numbered and dated 'Li Chen 7/8 2005' (incised on the back) bronze sculpture $94(H) \times 54.5 \times 48.5$ cm. $(37 \times 211/2 \times 191/6$ in.) Executed in 2005 edition: 7/8

HK\$1,200,000-2,200,000 US\$160.000-280.000

PROVENANCE

Asia Art Center, Taipei Private collection, Asia

EXHIBITED

Beijing, National Art Museum of China, Li Chen: In Search of Spiritual Space, 29 April - 11 May 2008 (different size and edition exhibited).

Singapore, Singapore Art Museum, Li Chen: Mind·Body·Spirit, 24 September - 9 December 2009 (different size and edition exhibited).

Shanghai, Aurora Museum, Through the Ages - Li Chen Solo Exhibition, 3 November 2018 - 27 January 2019 (different size and edition exhibited).

Taipei, Asia Art Center Taipei, Transgression throughout the Volatile World - Inaugural Exhibition of Asia Art Center Taipei New Flagship Space, 29 May - 12 September 2021 (different size and edition exhibited).

LITERATURE

Asia Art Center, Li Chen-Energy of Emptiness: 52nd International Art Exhibition, exh. cat., La Biennale di Venezia, Venice, 2007 (different size and edition illustrated, p. 186-189)

Asia Art Center, 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 size and edition illustrated, illustrated in detail, cover page; illustrated, p. 130-139; listed, p. 198).

Singapore Art Museum, Li Chen- Mind Body Spirit: 2009 Solo Exhibition at Singapore Art Museum, exh. cat., Singapore Art Museum, Singapore, 2010 (different size and edition illustrated, p. 90-91).

黃金雨

銅雕 雕塑 2005年作 款識: 李真 Li Chen 7/8 2005 (刻於背面) 版數: 7/8

來源

台北 亞洲藝術中心 亞洲 私人收藏

展覽

2008年4月29日-5月11日「李真:尋找精神的空間」北京中國美術館(展覽為不同尺寸及版數) 2009年9月24日-12月9日「李真:精神·身體·靈魂」新加坡

新加坡美術館 (展覽為不同尺寸及版數) 2018年11月3日-2019年1月27日「古往今來一李真個展」上海

2018年11月3日-2019年1月27日「古往今來一李真個展」上海震旦博物館(展覽為不同尺寸及版數)

2021年5月29日-9月12日 「越界~在砌時變局中縱橫一亞洲藝術中心台北旗艦空間開幕展」台北亞洲藝術中心(台北) (展覽為不同尺寸及版數)

出版

2007年《李真-虚空中的能量:第52屆威尼斯雙年展》展覽圖錄 亞洲藝術中心著 威尼斯 威尼斯雙年展(圖版為不同尺寸及版數,第186-189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著北京中國美術館(圖版為不同尺寸及版數,詳細圖版,封面;圖版,第130-139頁;著錄,第198頁) 2010年《李真-精神,身體,靈魂:2009新加坡美術館個展》展覽圖錄新加坡美術館個展》展覽圖錄新加坡美術館(圖版為不同尺寸及版數,第90及91百)



Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, exh. cat., Chiang Kai-shek Memorial Hall, Taipei, 2012 (different size and edition illustrated, p. 56 & 162).

Asia Art Center, Li Chen: New Eastern Sculpture - Monumental Levity, exh. cat., Place Vendôme, Paris, 2013 (different size and edition illustrated, p.17).

Asia Art Center, Through the Ages—Li Chen, exh. cat., Aurora Museum, Shanghai, 2019 (different size and edition illustrated, p.122-126).

This work is accompanied by a certificate of authenticity issued by Asia Art Center, Taipei.

2012年《大氣:李真台灣大型雕塑首展》展覽圖錄 亞洲藝術中心著台北中正紀念堂(圖版為不同尺寸及版數, 第56及162頁)

2013年《李真·新東方雕塑 - 既重又輕》展覽圖錄 亞洲藝術中心著 巴黎 凡登廣場 (圖版為不同尺寸及版數, 第17頁)

2019年《古往今來一李真》展覽圖錄亞洲藝術中心著上海 震旦博物館(圖版為不同尺寸及版數·第122-126頁)

此作品附台北亞洲藝術中心所開立之作品保證書

• LIU YE

劉野

(B. 1964)

Painter and Model

signed in Chinese, signed and dated 'YE 2010' (lower right) acrylic on canvas 80×100 cm. ($31\frac{1}{2} \times 39\frac{3}{8}$ in.) Painted in 2010

HK\$11,000,000-18,000,000

US\$1,500,000-2,300,000

PROVENANCE

Sperone Westwater Gallery, New York
Private collection, USA
Private collection, Asia (acquired from the above)
Christie's Hong Kong, 25 May 2019, lot 66
Acquired directly at the above sale by the present owner

EXHIBITED

Beijing, Eastation Gallery, Portraits, 2011. New York, Sperone Westwater Gallery, Liu Ye Bamboo Bamboo Broadway, 6 September - 27 October 2012.

LITERATURE

Liu Ye: Bamboo Bamboo Broadway, exh. cat., Sperone Westwater Gallery, New York, 2012 (mentioned, p.7 and 40; illustrated, p. 19).

Xiao Xiao, The World According To Liu Ye, Art Bank, September 2012 (illustrated, p. 45).

L'Officiel Art 79, The Winner Liu Ye, Paris, January 2014 (illustrated, p. 57).

Christoph Noe (ed.), Liu Ye: Catalogue Raisonné 1991-2015, Hatje Cantz Verlag, Ostfildern, 2015 (illustrated, p. 222-223 and 344).

畫家和模特兒

壓克力畫布 2010年作 款識: 2010 野 YE (右下)

本派

紐約斯珀隆·韋斯特沃特畫廊 美國 私人收藏 亞洲 私人收藏(購自上述來源) 2019年5月25日 香港 佳士得 編號66 現藏者購自上述拍賣

展層

2011年「肖像」北京東站畫廊 2012年9月6日-10月27日「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 紐約 斯珀隆·韋斯特沃特畫廊 (提及 · 第7及40頁 ; 圖版 · 第19頁) 2012年9月〈劉野眼中的世界〉《藝術銀行》 Xiao Xiao著 (圖版 · 第45頁) 2014年〈贏家 劉野〉《L'Officiel Art 79》一月號 巴黎 (圖版 · 第57頁) 2015年《劉野 : 圖錄全集 1991-2015》 Christoph Noe編輯

奧斯特菲爾登 Hatje Cantz Verlag (圖版,第222-223及344頁)



WANG GUANGYI

王廣義

(B. 1957)

Red Rationality: Revision of Idols

signed and dated '89. Wang Guang Yi' (lower right) oil on canvas 118 x 173.8 cm. $(461/2 \times 683/6 \text{ in.})$ Painted in 1989

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

PROVENANCE

Private collection Sotheby's Hong Kong, 7 October 2007, lot 671 Private collection, Asia Christie's Hong Kong, 28 May 2011, lot 1031 Acquired at the above sale by the present owner

LITERATURE

A History of China Modern Art, 1979-1989, Hunan Fine Arts Publishing House, Hunan, 1992 (illustrated, p. 179). 1542-2000 Chinese Oil Painting, Hunan Fine Arts Publishing House, Hunan, 2002 (illustrated, p. 1401). Black White Grey: A Conscious Cultural Stance, Hunan Fine Arts Publishing House, Hunan, 2002 (illustrated, p. 61). Lu Peng (ed.), A History of Art in Twentieth-Century China, Peking University Press, Beijing, 2006 (illustrated, plate 31-11, p. 857).

Li Qing, Lu Peng (ed.), Wang Guangyi: Change and Perseverance (Contemporary Artists Series 2nd Edition), Sichuan Art Publishing Company, Chengdu, 2007 (illustrated, p. 37).

紅色理性:偶像的修正

油彩 畫布 1989年作

款識: 89. Wang Guang Yi (右下)

來源 私人收藏

2007年10月7日 香港 蘇富比 編號671 亞洲 私人收藏 2011年5月28日 香港 佳士得 編號1031 現藏者購自上述拍賣

出版

1992年《中國現代藝術史1979-1989》湖南湖南美術出版社(圖版,第179頁)

2002年《1542-2000中國油畫文獻》湖南湖南美術出版社 (圖版,第1401頁)

2002年《黑白灰:一種主動的文化選擇》湖南湖南美術出版社(圖版,第61頁)

2006年《20世紀中國藝術史》 呂澎著 北京大學出版社 北京 (圖版,第31-11圖,第857頁)

2007年《王廣義: 迭變與執著(當代藝術家叢書第二輯)》李清著 呂澎編輯 成都 四川美術出版社(圖版,第37頁)



²⁴ HAO LIANG

郝量

(B. 1983)

Bamboo Hut (II)

signed in Chinese (lower left) ink and colour on silk laid on board 175 x 88.2 cm. (68% x 34¾ in.) Painted in 2015

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

PROVENANCE

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

EXHIBITED

Beijing, Hive Center for Contemporary Art, Painting as Strait Gate: Post-80s Artists Invitation Exhibition, 26 August -24 September 2016.

Shanghai, Shanghai Minsheng Art Museum, Everyday Legend, 8 November - 7 December 2016.

LITERATURE

J. Xia (ed.), Painting as Strait Gate: Post-80s Artists Invitation Exhibition, exh. cat., Hive Center for Contemporary Art, Beijing, 2016 (illustrated, p. 75).

J.Jiang & N.Nan (ed.), Everyday Legend, exh. cat.,
Shanghai Minsheng Art Museum, Shanghai, 2017
(illustrated, p. 44-45).

盧(二)

重彩 絹本 裱于畫板 2015年作 款識:量製(左下)

來源

北京 蜂巢當代藝術中心 現藏者購自上述書廊

展覽

2016年8月26日-9月24日「作為窄門的繪畫:80后藝術家邀請展」北京蜂巢當代藝術中心 2016年11月8日-12月7日「今天重做」上海上海民生現代美術館

出版

2016年《作為窄門的繪畫:80后藝術家邀請展》展覽圖錄 夏季風編輯北京蜂巢當代藝術中心(圖版·第75頁) 2017年《今天重做》展覽圖錄姜節泓及楠楠編輯上海 上海民生現代美術館(圖版·第44-45頁)





KIM WHAN-KI 金煥基

(1913-1974)

9-XII-71 #216

signed, dated, and inscribed '9-XII-71 whanki NEW YORK #216' (on the reverse) oil on cotton 127 x 251 cm. (50 x 98% in.) Painted in 1971

HK\$45,000,000-65,000,000

US\$5,800,000-8,400,000

PROVENANCE

Gallery Hyundai, Seoul Acquired from the above by the present owner in 2006

EXHIBITED

Seoul, Gallery Hyundai, WHANKI: A 25th Anniversary Exhibition on the Death of Whanki, May 1999. Seoul, POSCO Art Museum, The Empty Field - Kim Whanki, Park Sookeun, Lee Jungseop, July - September 2020.

LITERATURE

WHANKI: A 25th Anniversary Exhibition on the Death of Whanki, exh. cat., Gallery Hyundai, Seoul, 1999 (illustrated, p. 72).

N. Cater (ed.), Kim Whanki 1913-1974: The most beloved painter in Korea, Maronie Books, Paju, 2011 (illustrated, p. 265 and 358).

1971年作

款識: 9-XII-71 whanki NEW YORK #216 (畫背)

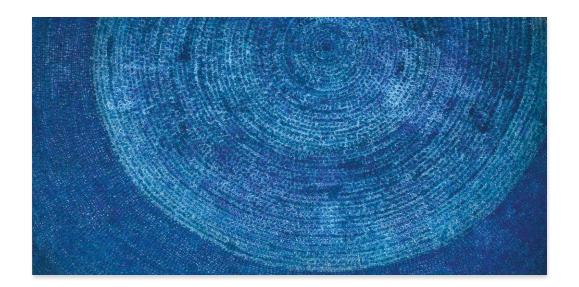
來源

首爾 現代畫廊 現藏者於2006年購自上述畫廊

展覽

1999年5月「煥基: 煥基逝世 25 週年紀念展」 首爾 現代畫廊 2020年7月-9月 「The Empty Field - 金煥基, 朴壽根, 李仲燮」首爾 POSCO美術館

1999年《焕基: 焕基逝世25週年紀念展》展覽圖錄 首爾 現代畫廊 (圖版,第72頁) 2015年《金煥基1913-1974:最受敬愛的韓國畫家》 N. Cater編輯 坡州市 Maronie Books出版社 (圖版,第265,358頁)





RHEE SEUNDJA

李聖子

(1918-2009)

Jamais vu de mémoire d'arbre (Never seen the memories of a tree)

signed and dated 'SEUND JA RHEE 63-65' (lower right); signed and dated again, titled, and inscribed '1863 RIVAZUR 65 11. RANELAGH. "JAMAIS VU DE MEMOIRE D'ARBRE" SEUND JA RHEE' (on the reverse) oil on canvas 130 x 193 cm. (511/2 x 76 in.)

HK\$5,000,000-8,000,000

US\$650.000-1.000.000

Painted in 1963-1965

PROVENANCE

Private collection, Korea
Gallery Hyundai, Seoul (acquired from the above)
Acquired from the above by the present owner

EXHIBITE

Paris, Galerie de la Lumière, Seund Ja Rhee, April - May 1967. Château-Musée de Cagnes-sur-Mer, Seund Ja Rhee, April -June 1976.

Seoul, Gallery Hyundai, Seund Ja Rhee, February 1985. Gwacheon, National Museum of Modern and Contemporary Art, Seundja Rhee, April 1988.

Gwacheon, National Museum of Modern and Contemporary Art, Rhee Seundja: Road to the Antipodes, March - July 2018. Seoul, Gallery Hyundai, Seundja Rhee's Abstract Painting 1957-1968, September-October 2018.

LITERATURE:

Seund Ja Rhee, exh. cat., Galerie de la Lumière, Paris, 1967 (no. 13).

Seund Ja Rhee, exh. cat., Château-Musée de Cagnes-sur-Mer, 1976 (illustrated, p. 10-11).

M. Butor, Seund Ja Rhee, Youl-wha-Dang, Seoul, 1985 (illustrated, p. 77, no. 38).

Seundja Rhee, exh. cat., National Museum of Modern and Contemporary Art, Gwacheon, 1988 (illustrated, p. 34, fig. 3, no. 54)

Rhee Seundja: Road to the Antipodes, exh. cat., National Museum of Modern and Contemporary Art, Gwacheon, 2018 (illustrated, p. 100).

未曾見過樹的記憶

油彩 畫布

1963-1965年作

款識: SEUND JA RHEE 63-65 (右下); "1863 RIVAZUR 65 11. RANELAGH. "JAMAIS VU DE MEMOIRE D'ARBRE" SEUND JA RHEE (書背)

來源

韓國 私人收藏 首爾 現代畫廊(購自上述來源) 現藏者購自上述畫廊

展貿

1967年4-5月「李聖子」巴黎 Galerie de la Lumière 1976年4-6月「李聖子」濱海卡涅城堡博 1985年2月「李聖子」首爾 現代畫廊 1988年4月「李聖子」果川 國立現代美術館 2018年3-7月「李聖子:對極之路」果川 國立現代美術館 2018年9-10月「李聖子的抽象繪畫 1957-1968」首爾 現代畫廊

出版:

1967年《李聖子》展覽圖錄 巴黎 Galerie de la Lumière (編號13)

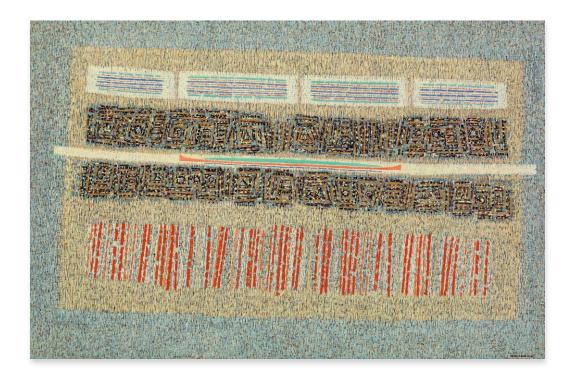
1976年《李聖子》展覽圖錄 濱海 卡涅城堡博 (圖版,第10-11頁)

1985年《李聖子》M. Butor著 首爾Youl-wha-Dang出版社(圖版,第77頁,編號38)

1988年《李聖子》展覽圖錄 果川 國立現代美術館

(圖版,第34頁,第3圖,編號54)

2018年《李聖子: 對極之路》展覽圖錄 果川 國立現代美術館 (圖版·第100頁)



Seundja Rhee's Abstract Painting 1957-1968, exh. cat., Gallery Hyundai, Seoul, 2018 (illustrated, n.p., no. 38). Seundja Rhee 1918-2009, Maronie Books, Seoul, 2018 (illustrated, p. 192-193, no. 57).

2018年《李聖子的抽象繪畫 1957-1968》展覽圖錄 首爾 現代畫廊 (圖版,無頁數,編號38) 2018年《李聖子1918-2009》首爾 Maronie Books出版社 (圖版,第192-193頁,編號57)

LEE BAE 李英培

(B. 1956)

Issu du feu - Do 5 (From Fire - Do 5)

signed, signed in Korean, titled, dated and inscribed 'Leebae 2003 Issu du feu - Do 5 charbon de bois sur toile 162x130cm cheong do' (on the reverse) charcoal on canvas 162 x 130 cm. (63¾ x 51½ in.)
Painted in 2003

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

PROVENANCE

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

火中生 - Do 5

木炭 畫布 2003年作 款識: Leebae 2003 Issu du feu – Do 5 charbon de bois sur toile 162x130cm cheong do (畫背)

來派

釜山 Johyun畫廊 現藏者購自上述畫廊



TAKEO YAMAGUCHI 山口長男

(1902-1983)

Sankai

signed, titled, and dated in Japanese (on a label affixed to the reverse) oil on wood 183×183 cm. (72×72 in.) Painted in 1956

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

US\$390,000-640,000

PROVENANCE

Minami Gallery, Tokyo Private collection, Switzerland (acquired from the above at FIAC in 1978)

Thence by descent to the present owner

EXHIBITED

Tokyo, Tokyo Metropolitan Art Museum, The 41st NIKA Exhibition. 1956.

LITERATURE

Takeo Yamaguchi, Takeo Yamaguchi Sakuhinshu, Kodansha, Tokyo, 1981 (illustrated, plate 24, unpaged).

This work is accompanied by a certificate of authenticity issued by Takeo Yamaguchi Artwork Registration Association.

散開

油彩 木板 1956年作

款識: 散開一九五六年夏山口長男(畫背標籤上)

來源

東京 南畫廊

瑞士 私人收藏 (於1978年購自巴黎國際當代藝術博覽會) 現由原藏者家屬收藏

展譼

1956年「二科展第41回」東京東京都美術館

出版

1981年《山口長男作品集》山口長男著東京株式會社講談社出版(圖版,第24圖,無頁數)

此作品附山口長男作品登錄會簽發之保證書



PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION 日本電要私人收藏

KAZUO SHIRAGA 白髮一雄

(1924-2008)

Shakudei (Burning Mud)

signed in Japanese (lower right); signed again, titled, and dated in Japanese (on the reverse) oil on canvas 130×162 cm. ($51\% \times 63\%$ in.) Painted in 1992

HK\$6,000,000-9,000,000 US\$780,000-1,200,000

PROVENANCE: Private collection, Japan

Art U, Osaka Acquired from the above by the present owner in 2007

This work is accompanied by a certificate of registration issued by the Japan Art Dealers Association, dated 18 June 2024.

灼泥

油彩 畫布 1992年作 款識: 白髪一雄 (右下); 灼泥 しゃくでい 白髪一雄 平成四年二月 十四日 (畫背)

來源:

日本 私人收藏 大阪 Art U 現藏者於2007年購自上述畫廊

此作品附日本洋畫商協同組合於2024年6月18日所發之作品保



PIERRE SOULAGES

彼埃・蘇拉吉

(1919-2022)

Peinture 162 × 130 cm, 26 mai 1963

signed and dated 'Soulages 63' (lower right); signed and dated '26 Mai 63 SOULAGES' (on the reverse) oil on canvas 162.3×130 cm. $(64 \times 511/4$ in.) Painted in 1963

HK\$33,000,000-55,000,000 US\$4,300,000-7,100,000

Kootz Gallery, New York

PROVENANCE

Galerie de France, Paris (acquired in 1970)
Private collection, Switzerland (acquired from the above in 1972)
Christie's London, 30 November 1989, lot 759
Private collection, Switzerland (acquired at the above sale)
Sotheby's London, 30 November 1994, lot 47
Essl Collection, Klosterneuburg
Essl:44 Works, Christie's London, 13 October 2014, lot 36
Private collection, Europe (acquired at the above sale)
Acquired from the above by the present owner

繪畫 162 x 130 公分 1963年5月26日

油彩 畫布 1963年作 款識: Soulages 63 (右下); 26 Mai 63 SOULAGES (畫背)

來源

紐約 庫茲畫廊
巴黎 法蘭西畫廊 (購於1970年)
瑞士 私人收藏 (1972年購自上述畫廊)
1989年11月30日 倫敦 佳士得 編號759
瑞士 私人收藏 (購自上述拍賣)
1994年11月30日 倫敦 蘇富比 編號47
克洛斯特新堡 Essl舊藏
2014年10月13日 倫敦 佳士得 Essl收藏專拍 編號36
歐洲 私人收藏 (購自上述拍賣)
現藏者購自上述拍賣)



EXHIBITED

New York, Kootz Gallery, Soulages, January - February 1964. Lisbon, Fundação Calouste Gulbenkian, Arte francesca depois de 1950, May - July 1971.

Paris, Galerie de France, 25 Ans de Peinture en France, 1972. This exhibition later travelled to New York, Kootz Gallery. Klosterneuburg, Sammlung Essl - Kunst der Gegenwart, Sammlung Essl - the first view, November 1999 - October 2000.

Klosterneuburg, Essl Museum - Kunst der Gegenwart, Sammlung Essl - Permanent 02, March 2002 - May 2003. Klosterneuburg, Essl Museum - Kunst der Gegenwart, Pierre Soulages: Painting the Light, June - September 2006. Vienna, Kunstforum, Wege der Abstrakten Malerei, Monet, Kandinsky, Rothko und die Folgen, February - June 2008. Klosterneuburg, Essl Museum - Kunst der Gegenwart, Vier Tage Sammlung Essl, November 2009. Klosterneuburg, Essl Museum - Kunst der Gegenwart, CORSO, Werke der Sammlung Essl im Dialog, January -November 2010.

Rodez, Musée Soulages, 2021-2024 (on long-term loan).

LITERATURE

Arte francesca depois de 1950, exh. cat., Lisbon, Fundação Calouste Gulbenkian, 1971 (listed, no. XXXVIII, p. 34).
P. Encrevé, Soulages, L'oeuvre complet Peintures II. 1959-1978, Paris 1995 (illustrated, no. 498, p. 134).
Sammlung Essl - the first view, exh. cat., Klosterneuburg, Sammlung Essl - Kunst der Gegenwart, 1999 (illustrated, p. 153).

Pierre Soulages: Painting the Light, exh. cat., Klosterneuburg, Essl Museum - Kunst der Gegenwart, 2006 (illustrated, p. 12, 22 and 45).

P. Encrevé, Soulages Les peintures 1946-2006, Seuil, Paris, 2007 (mentioned, no. 498, p.161)

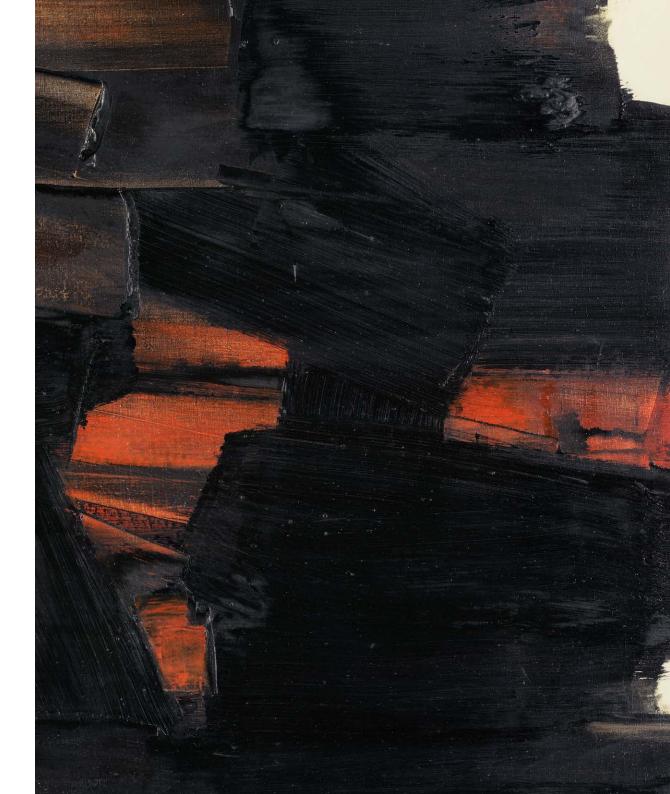
Wege der Abstrakten Malerei, Monet, Kandinsky, Rothko und die Folgen, exh. cat., Vienna, Kunstforum, 2008 (illustrated, no. 58, p. 151, 168, and 193).

展簪

1964年1月-2月 「蘇拉吉」 紐約 庫茲畫廊 1971年5月-7月「1950年後的法國藝術」里斯本 古伯金漢博物館 1972年「二十五年的法國繪畫」 巴黎 法蘭西畫廊 此展覽還在 以下地點展出 紐約 庫茲畫廊 1999年11月-2000年10月 「Sammlung Essl - the first view」 克洛斯特新堡 Essl 美術館 2002年3月-2003年5月 「Sammlung Essl 永久收藏」 克洛斯特新堡 Essl美術館 2006年6月-9月「彼埃·蘇拉吉:描繪光線」克洛斯特新堡 Essl 美術館 2008年2月-6月「抽象繪畫、莫內、康丁斯基、羅斯科的路徑 及其後果」 維也納 Kunstforum 2009年11月 「Essl Museum - Kunst der Gegenwart」 克洛斯特新堡 Essl 美術館 2010年1月-11月 「CORSO, Werke der Sammlung Essl im Dialog」克洛斯特新堡 Essl美術館 2021-2024年 羅德茲 蘇拉吉美術館 (長期借展)

出版

1971年《1950後的法國藝術》展覽圖錄 里斯本 古伯金漢博物館 (著錄,第XXXVIII圖,第34頁) 1995年《彼埃·蘇拉吉:繪畫全集 第二冊 1959-1978》 P. Encrevé著 巴黎 (圖版,第498圖,第134頁) 1999年《Sammlung Essl - the first view》展覽圖錄 克洛斯特新堡 Essl 美術館 (圖版,第153頁) 2006年《彼埃·蘇拉吉:描繪光線》展覽圖錄 克洛斯特新堡 Essl美術館 (圖版,第12,22及45頁) 2007年《蘇拉吉:繪畫 1946-2006》 P. Encrevé著 巴黎 Seuil出版 (提及,第498圖,第161頁) 2008年《抽象繪畫、莫內、康丁斯基、羅斯科的路徑及其後 果》展覽圖錄 維也納 Kunstforum (圖版,第151、168,193頁)



³¹ TANG CHANG

唐昌

(1934-1991)

Untitled

signed in Thai and dated '1963' (on the reverse) epoxy marine paint on canvas 97.5 x 198.5 cm. (383% x 781% in.) Painted in 1963

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

PROVENANCECollection of the artist's estate

無題

環氧船舶漆 畫布 1963年作 款識: 1963 藝術家泰文簽名(畫背)

來源 藝術家舊藏



YAYOI KUSAMA 草間彌生

(B. 1929)

INFINITY-NETS (OWATTS)

signed, titled, and dated 'Yayoi Kusama 2007 INFINITY-NETS OWATTS' (on the reverse) acrylic on canvas 194 x 194 cm. (76% x 76% in.) Painted in 2007

HK\$16,000,000-24,000,000

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

PROVENANCE

Ota Fine Arts, Tokyo Acquired from the above by the present owner in 2007

EXHIBITED

Tokyo, Ota Fine Arts, Gallery Collection - Yayoi Kusama, 7 July - 4 August 2007.

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

無限之網 (OWATTS)

壓克力 畫布 2007年作 款識: Yayoi Kusama 2007 INFINITY-NETS OWATTS (畫背)

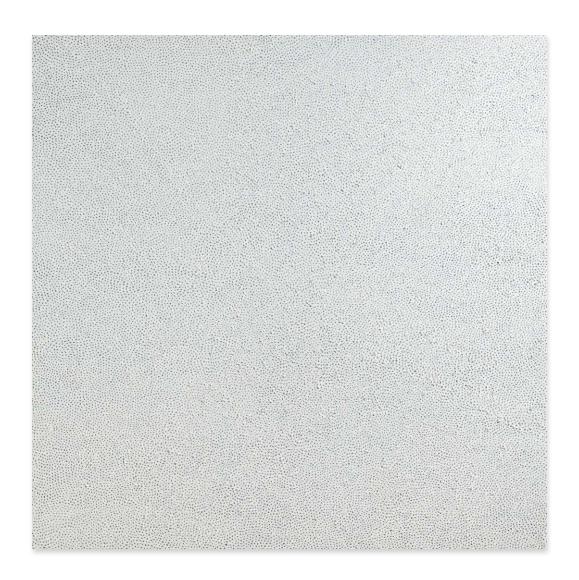
來源

東京大田秀則畫廊 現藏者於2007年購自上述畫廊

展覽

2007年7月7日-8月4日 「Gallery Collection - Yayoi Kusama」 東京 大田秀則畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡



**33 GEORGE CONDO

喬治·康多

(B. 1957)

Prescription for the Clinically Normal

signed twice and dated 'Condo 2012' (on the overlap of the left panel); signed and dated again 'Condo 2012' (on the overlap of the right panel) acrylic, charcoal, and pastel on linen (diptych) each: $228.6 \times 165.1 \, \text{cm}$. (90 x 65 in.) (2) overall: $228.6 \times 330.2 \, \text{cm}$. (90 x 130 in.) Executed in 2012

HK\$40,000,000-60,000,000

US\$5,200,000-7,700,000

PROVENANCE

Sprüth Magers, Berlin Private collection, Europe Acquired from the above by the present owner

EXHIBITED

Berlin, Sprüth Magers, George Condo: Paintings and Sculptures, April - June 2013.

LITERATURE

H. Amirsadeghi (ed.), Art Studio America: Contemporary Artist Spaces, Thames & Hudson, London, 2013 (studio view illustrated, p. 314-315).

臨床常人處方

壓克力 炭筆 粉彩 麻布 (雙聯作) 2012年作 款識: Condo Condo 2012 (左聯畫布翻折處); Condo 2012 (右聯畫布翻折處)

ᇔ

柏林 施布特·瑪格 歐洲 私人收藏 現藏者購自上述來源

展譼

2013年4月-6月「喬治·康多: 繪畫和雕塑」柏林施布特·瑪格

出版

2013年《Art Studio America: Contemporary Artist Spaces》 H. Amirsadeghi編輯 倫敦 Thames & Hudson出版社 (工作室現場圖,第314-315頁)





34 YAYOI KUSAMA

草間彌生

(B. 1929)

SELF-PORTRAIT [BOTEFO]

signed, titled, and dated 'BOTEFO SELF-PORTRAIT YAYOI-KUSAMA 2014' (on the reverse) acrylic on canvas 145.5 x 145.5 cm. (57 $\frac{1}{4}$ x 57 $\frac{1}{4}$ in.) Painted in 2014

HK\$23,000,000-40,000,000 US\$3,000,000-5,200,000

PROVENANCE
David Zwirner, New York
Private collection

自畫像 [BOTEFO]

壓克力 畫布 2014年作 款識: BOTEFO SELF-PORTRAIT YAYOI-KUSAMA 2014 (畫背)

來源 紐約 卓納畫廊 私人收藏



TETSUYA ISHIDA 石田徹也

(1973-2005)

Weaning

signed and titled in Japanese (on the reverse) acrylic on canvas 50×60.6 cm. ($19\% \times 23\%$ in.) Painted in 2002

HK\$3,500,000-5,500,000 US\$460,000-710,000

PROVENANCE

Gallery Q, Tokyo Acquired from the above by the present owner

EXHIBITED

Tokyo, Gallery Q, Tetsuya Ishida: A mourning exhibition, June 2006.

Tokyo, Gallery Q, Tetsuya Ishida and Friends - Empty Identity, July-August 2007.

Tokyo, Nerima Art Museum, Tetsuya Ishida: Self-Portraits of Ourselves, November-December 2008.

Tokyo, Gallery Q, Tetsuya Ishida - Publication Commemoration Exhibition and Fifth Anniversary Exhibition, May 2010.

Tokyo, Fuji Television Gallery, Lost Generation - Tetsuya Ishida. September 2010.

LITERATURE

Tetsuya Ishida: Self-Portraits of Ourselves, exh. cat., Nerima Art Museum, Tokyo, 2008 (illustrated, no. 44, p. 32). T. Ishida, Tetsuya Ishida - Complete, Kyuryudo Art Publishing, Tokyo, 2010 (illustrated, plate 129, p. 134).

離乳

壓克力 畫布 2002年作 款識:離乳 石田徹也(畫背)

來源

東京 Q畫廊 現藏者購自上述畫廊

展覽

2006年6月「石田徹也悼念展」東京 Q畫廊 2007年7月-8月「石田徹也和朋友作品群展」東京 Q畫廊 2008年11月-12月「石田徹也 - 我們的自畫像」東京 練馬區立美術館

2010年5月「石田徹也一出版紀念展暨5週年紀念展」 東京 〇畫廊

2010年9月「石田徹也: 迷茫的一代的肖像」 東京富士電視台畫廊

出版

2008年《石田徹也 一 我們的自畫像》展覽圖錄 東京 練馬區立美術館 (圖版,第44圖,第32頁) 2010年《石田徹也全作品集》石田徹也著 東京 求龍堂 (圖版,第129圖,第134頁)



36 RONALD VENTURA

羅納德 · 文圖拉

(B. 1973)

STATE OF BLOOM

signed and dated 'VENTURA 2021' (on the left side) oil on canvas 243.8×365.7 cm. (96 x 144 in.) Painted in 2021

HK\$1,800,000-2,800,000 US\$240,000-360,000

PROVENANCE

Formerly from the artist's collection Acquired directly from the artist by the present owner

綻放狀態

油彩 畫布 2021年作 款識: VENTURA 2021 (畫布左側)

來源

藝術家舊藏 現藏者直接購自藝術家



37 BANKSY

(B. 1974)

Girl and Balloon

stenciled 'BANKSY' (on the side); numbered '21/25' (on the stretcher bar) spray paint on canvas 40×40 cm. (16 \times 16 in.) Executed in 2003 edition: 21/25

HK\$7,000,000-10,000,000

US\$910,000-1,300,000

PROVENANCE

Private collection
Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity from Pest Control Office.

女孩與氣球

噴漆 畫布 2003年作 款識: BANKSY (畫側); 21/25 (畫框上) 版數: 21/25

來源 私人收藏 現藏者購自上述來源

此作品附 Pest Control 開立之作品保證書



[®] CHRISTINA QUARLES 克莉絲蒂娜·夸爾斯

(B. 1985)

We Woke in Mourning Jus Tha Same

signed with the artist's signature, titled, and dated '2017 "WE WOKE UP IN MOURNING JUS THA SAME" (on the reverse) acrylic on canvas 152.4 \times 121.9 cm. (60 \times 48 in.) Painted in 2017

HK\$2,000,000-4,000,000 US\$260,000-520,000

PROVENANCE

David Castillo Gallery, Miami Private collection, USA (acquired from the above, 2017) Sotheby's London, 29 June 2022, lot 114 Acquired at the above sale by the present owner

EXHIBITED

Miami, David Castillo Gallery, Baby, I Want Yew To Know All Tha Folks I Am, December 2017 - January 2018. 壓克力畫布 2017年作

款識: 藝術家簽名 2017 "WE WOKE UP IN MOURNING JUS THA SAME" (畫背)

來源

邁阿密 David Castillo畫廊 美國 私人收藏(於2017年購自上述畫廊) 2022年6月29日 倫敦 蘇富比 編號114 現藏者購自上述拍賣

展覽

2017年12月-2018年1月 「Baby, I Want Yew To Know All Tha Folks I Am」 邁阿密 David Castillo畫廊



39 VAUGHN SPANN 沃恩·斯班

(B. 1992)

The Vagabond

signed, titled, and dated 'Vaughn Spann 2020 "THE VAGABOND"' (on the reverse) polymer paint and mixed media on wood panel 213.4 x 213.4 cm. (84 x 84 in.) Executed in 2020

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

PROVENANCE

Almine Rech, New York Acquired from the above by the present owner

流浪者

聚合物油漆 綜合媒材 木板 2020年作 款識: Vaughn Spann 2020 "THE VAGABOND" (畫背)

來源 紐約 阿

紐約 阿爾敏·萊希 現藏者購自上述畫廊



40 GEORG BASELITZ

喬治·巴塞利茲

(B. 1938)

Die erste weibliche usbekische Traktoristin (The First Female Uzbek Tractor Driver)

signed, titled, and dated 'G. Baselitz 7.VII.99 Die erste weibliche usbekische Traktoristin' (on the reverse) oil on canvas $200 \times 162 \text{ cm.} (78\frac{3}{4} \times 63\frac{3}{4} \text{ in.})$ Painted in 1999

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

US\$390,000-640,000

PROVENANCE

Galleri Bo Bjerggaard, Copenhagen Private collection, Denmark Sotheby's London, 18 October 2013, lot 232 Acquired at the above sale by the present owner

烏茲別克首位女拖拉機手

油彩 畫布 1999年作 款識:G. Baselitz 7.VII.99 Die erste weibliche usbekische Traktoristin (畫背)

來流

哥本哈根 Galleri Bo Bjerggaard 丹麥 私人收藏 2013年10月18日 倫敦 蘇富比 編號232 現藏者購自上述拍賣



^ﯪ IZUMI KATO 加藤泉

(B. 1969)

Untitled

signed with artist's signature, inscribed and dated '2006 oil on canvas 194 x 130.3 cm (120 F)' (on the reverse) oil on canvas 194 x 130 cm. (76% x 51% in.) Painted in 2006

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

PROVENANCE:

SCAI the Bathhouse, Tokyo Private collection Christie's Hong Kong, 25 November 2012, lot 539 Private collection (acquired at the above sale) Sotheby's Hong Kong, 1 October 2018, lot 562 Acquired at the above sale by the present owner

無題

油彩 畫布 2006年作 款識: 藝術家簽名 2006 oil on canvas 194 x 130.3 cm (120 F) (畫背)

來說: 東京 SCAI the Bathhouse 私人收藏 2012年11月25日 香港 佳士得 編號539 私人收藏 (購自上述拍賣) 2018年10月1日 香港 蘇富比 編號562 現藏者購自上述拍賣



[†] ZHOU CHUNYA 周春芽

(B. 1955)

Red Hugging Lovers

signed in Chinese, signed again and dated '1998 ZHOU CHUNYA' (lower right) oil on canvas 250 x 200.5 cm. (983/8 x 787/8 in.) Painted in 1998

HK\$3,500,000-5,500,000

US\$460,000-710,000

PROVENANCE

Galerie Loft, Paris
Guy and Myriam Ullens de Schooten, Switzerland
The Ullens Collection - Experimentation And Evolution;
Sotheby's Hong Kong, 2 October 2011, lot 166
Acquired at the above sale by the present owner

EXHIBITED

Museo d'arte moderna e contemporanea di Trento e Rovereto, Zhou Chunya, January-February 2002.

LITERATURE

Zhou Chunya, exh. cat., Museo d'arte moderna e contemporanea di Trento e Rovereto, 2002 (illustrated, p. 66, no. 9; titled Red Human Figures).

C. Buci-Glucksmann & J. Decrop, Modernités chinoises, Skira, Milan, 2003 (illustrated, p. 94; titled Red Human Figures).

H. Lei (ed.), Zhou Chunya, Timezone 8, Shanghai, 2010 (illustrated, p. 292-293).

擁抱情人

油彩 畫布 1998年作

款識: 1998 周春芽 ZHOU CHUNYA (右下)

來源

巴黎 Galerie Loft 瑞士 蓋伊 及 米莉恩·尤倫斯·德·斯霍滕 2011年10月2日 香港 蘇富比 尤倫斯重要當代中國藝術收藏: 蛻變—一當代中國藝術的革新與演化 編號166 現藏者購自上述拍賣

展譼

2002年1月-2月「周春芽」 特倫托及羅韋雷托現當代藝術博物館

出版

2002年《周春芽》展覽圖錄 特倫托及羅韋雷托現當代藝術博物館 (圖版·第66頁·編號9;作品名稱 Red Human Figures) 2003年《Modernités chinoises》 C. Buci-Glucksmann及 J. Decrop著 米蘭 Skira出版社 (圖版·第94頁; 作品名稱 Red Human Figures) 2010年《周春芽》洪磊編輯 上海 東八時區出版社 (圖版·第292-293頁)



CHEONG SOO PIENG 鍾四賓

(1917-1983)

Malayan Life

signed and dated 'SOO PIENG. 57.' (upper right) oil on canvas laid on board 43.2 x 182 cm. (17 x 715/8 in.) Painted in 1957

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

PROVENANCE

Acquired directly from the artist by the previous owner Thence by descent to the present owner

EXHIBITED

Singapore, National Gallery Singapore, Cheong Soo Pieng: Bridging Worlds, September to December 2010.

LITERATURE

W.W. Yeo (ed.), Cheong Soo Pieng: Visions of Southeast Asia, The National Art Gallery, Singapore, 2010 (illustrated, p. 122).

馬來亞生活

油彩 畫布 裱於木板 1957年作 款識: SOO PIENG. 57. (右上)

來源

原藏者直接購自藝術家現由原藏者家屬收藏

展覽

2010年9月-12月「鍾四賓: 架起世界橋樑」 新加坡 新加坡國家美術館

出版

2010年《鍾四賓: 東南亞的願景》 W.W. Yeo編輯 新加坡 新加坡國家美術館出版社 (圖版·第122頁)



HENDRA GUNAWAN 亨德拉・古納萬

(1918-1983)

Cloth Seller

signed and dated 'Hendra 81' (lower right) oil on canvas 200 x 240 cm. (783/4 x 941/2 in.) Painted in 1981

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

PROVENANCE

Acquired directly from the artist by the previous owner Thence by descent to the present owner

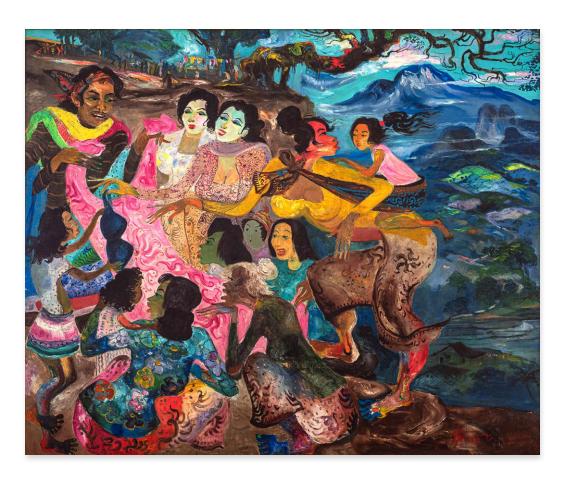
A. T., S. Wangsadarma and Y. F. Hu, Hendra Gunawan: The Maestro, Linda Gallery, Jakarta, 2022 (illustrated, cover page; illustrated, p. 214-215).

布販

油彩 畫布 1981年作 款識: Hendra 81 (右下)

原藏者直接購自藝術家 現由原藏者家屬收藏

2022年《亨德拉·古納萬·大師》 A. T.著, S. Wangsadarma 及Y. F. Hu著 雅加達 Linda畫廊出版社 (圖版,封面;圖版, 第214-215頁)



^{⁴⁵} AFFANDI 阿凡迪

(1907-1990)

Barong dan Rangda (Barong and Rangda)

signed with artist's monogram and dated '1983' (lower right) oil on canvas 145 x 195 cm. (57½ x $76\frac{3}{4}$ in.) Painted in 1983

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

PROVENANCE

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

LITERATURE

S. Sumichan (ed.), Affandi, vol. II, Jakarta, Bina Lestari Budaya Foundation & Singapore Art Museum, 2007 (illustrated, plate 250, p. 306).

This work is accompanied by a certificate of authenticity issued by Yayasan (Foundation) Affandi.

巴龍與讓達

油彩 畫布 1983年作 款識:藝術家花押 1983 (右下)

來源

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

出版

2007年《阿凡迪 第二冊》S. Sumichan編輯 雅加達 Bina Lestari Budaya Foundation及新加坡美術館出版社 (圖版,第250圖,第306頁)

此作品附阿凡迪 Yayasan (基金會) 所開立之作品保證書。



** FERNANDO ZÓBEL 費南度・索培爾

(1924-1984)

lessona

signed 'Zobel' (lower right); signed, titled, inscribed, numbered and dated 'Zobel lessona para Guillermo #315 Julio 26/1959' (on the reverse) oil on canvas 81.5 x 100 cm. (32 x 391/4 in.) Painted in 1959

HK\$3.600.000-5.600.000

US\$470,000-720,000

PROVENANCE

Collection of Guillermo Delgado, Madrid Subastas Segre, Madrid, 20 March 2002, lot 199 Distinguished private collection (acquired at the above sale by the previous owner) Sotheby's Hong Kong, 9 October 2021, lot 1040 Acquired at the above sale by the present owner

EXHIBITED

Mexico City, Museo de Arte Moderno (Mexico), Abstracciones: New York, Paris, Cuenca, Mexico, November 2015 - June 2016.

LITERATURE

L. León (ed.), Abstracciones: New York, París, Cuenca, exh. cat., Museo de Arte Moderno (Mexico), Mexico City, 2015 (illustrated, p. 97).

A. Torre, Fernando Zobel : Catalogue Raisonné of Paintings 1946-1984, Fundacion Azcona, Madrid, 2022 (illustrated, no. 59-74 (315), p. 180).

This work is registered in the archives of the artist.

伊索納

油彩 畫布 1959年作 款識: Zobel (右下); Zobel lessona para Guillermo #315 Julio 26/1959 (畫背)

馬德里 Guillermo Delgado 收藏 2002年3月20日 馬德里 Subastas Segre拍賣 編號199 著名私人收藏(前藏者購自上述拍賣) 2021年10月9日 香港 蘇富比 編號1040 現藏者購自上述拍賣

2015年11月-2016年6月 「抽象: 紐約、巴黎、昆卡、墨西哥」 墨西哥城 墨西哥現代藝術博物館

2015年《抽象:紐約、巴黎、昆卡、墨西哥》展覽圖錄 L. León編輯 墨西哥城 墨西哥現代藝術博物館 (圖版,第97頁) 2022年《費南度·索維爾:繪畫全集》A. Torre著 馬德 Fundación Azcona (圖版,編號59-74 (315),第180頁)

此作品已註冊在藝術家文獻庫。



CHRISTIE'S 佳士得

20TH CENTURY DAY SALE 二十世紀 日間拍賣

FRIDAY 27 SEPTEMBER 2024 星期五 2024年9月27日 2.00pm (Sale 21649, Lots 101-153) 下午2時 (拍賣編號 21649, 拍賣品編號 101-153)

> Emmanuelle Chan Head of Sale +852 2978 6721 echan@christies.com

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Tessa Wong Junior Specialist +65 67159359 tessawong@christies.com

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Chloe Cheung
Sale Coordinator
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AFFANDI 阿凡迪 146 147 AMORSOLO, FERNANDO CUETO 費爾南多· 奎托·阿莫索羅 101 ANG, KIUKOK 洪救國 105

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BRASILIER, ANDRÉ 安德烈克·布拉吉利 115

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DUCHANEE, THAWAN 達宛·都察尼 139

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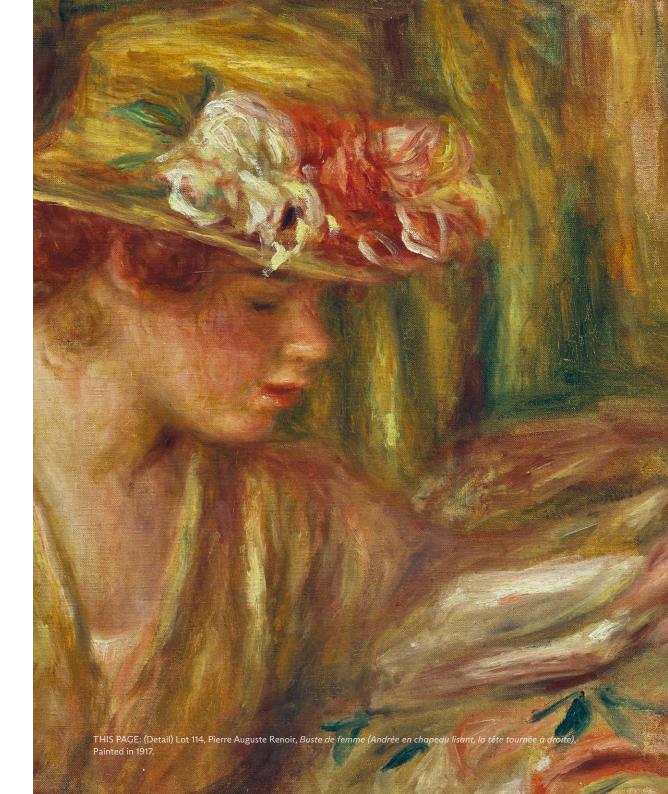
TING, YIN YUNG 丁衍鏞 112

VU, CAO DAM 武高談 131 134 135

WONG-UPARAJ, DAMRONG 丹龍黃 140

YUN, HYONG-KEUN 尹亨根 125

ZAO, WOU-KI 趙無極 107







101 FERNANDO CUETO AMORSOLO (1892-1972) Fruit Vendor

oil on canvas 51.4 x 41.2 cm. (2014 x 1614 in.) Painted in 1956 費爾南多·奎托·阿莫索羅 水果販 油彩 畫布 1956年作

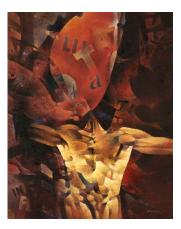
HK\$380,000-480,000 US\$49,000-62,000



102 CESAR LEGASPI (1917-1994) The Wall

oil on canvas 76 x 60.6 cm. (29% x 23% in.) Painted in 1986 塞薩·李加斯比 高牆 油彩 畫布 1986年作

HK\$550,000-750,000 *US\$71,000-97,000*



103 ANITA MAGSAYSAY-HO (1914-2012) Santol Pickers

oil on canvas 45 x 74 cm. (17¾ x 29½ in.) Painted in 1956 安妮塔·馬賽賽·何 山陀兒採收者 油彩 畫布 1956年作

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





104 HERNANDO RUIZ OCAMPO (1911-1978) Mother and Child

oil on board 81 x 65 cm. (31% x 25% in.) Painted in 1952 赫南多·魯伊斯·奧堪波 母親與孩童 油彩 木板 1952年作

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



105 ANG KIUKOK (1931-2005) *Untitled*

oil on canvas 87 x 112 cm. (341/4 x 441/8 in.) Painted in 1981 洪救國 無題 油彩畫布 1981年作

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



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▶ 106 CHU TEH-CHUN (ZHU DEQUN, 1920-2014) Composition No. 535

oil on canvas 100 x 73 cm. (39% x 28% in.) Painted in 1973 朱德群 構圖 第535號 油彩 畫布 1973年作

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



oil on canvas 130 x 154 cm. (511% x 571% in.) Painted in 2006 趙無極 10.04.2006 油彩 畫布 2006年作

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



108 LALAN (XIE JINGLAN, 1921-1995) Tendre Jour

oil on canvas 46 x 61.5 cm. (18% x 241/4 in.) Painted in 1973 謝景蘭 煙雨濛濛 油彩 畫布 1973年作

HK\$140,000-240,000 *US\$19,000-31,000*



109 CHU TEH-CHUN (ZHU DEQUN, 1920-2014) *No. 211*

oil on canvas 65 x 92 cm. (25% x 36¼ in.) Painted in 1965 朱德群 第211號 油彩畫布 1965年作

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





110 CHU TEH-CHUN (ZHU DEQUN, 1920-2014) Entre ciel et la terre

oil on canvas 116 x 89.5 cm. (45% x 351/4 in.) Painted in 1988 朱德群 天地交響 油彩 畫布 1988年作

HK\$2,600,000-3,800,000 US\$340,000-490,000



111 SANYU (CHANG YU, 1895-1966) Globe de mariée avec fleurs et hirondelle (Globe de Mariée with Flowers and a Swallow)

oil on canvas 52.1 x 27.3 cm. (20½ x 10¾ in.) Painted in the 1930s-1940s 常玉 婚禮花盅與燕子 油彩 畫布 1930-1940年代作

HK\$7,000,000-10,000,000 US\$910,000-1,300,000



140

112 TING YIN YUNG (DING YANYONG, 1902 - 1978) Flowers in a Vase

oil on canvas 50.8 x 40.4 cm. (20 x 15% in.) Painted in 1973 丁衍鏞 瓶花 油彩 畫布 1973年作

HK\$1,000,000-1,800,000 US\$130,000-230,000



ink and watercolour on paper 46 x 31.5 cm. (181% x 123% in.) 常玉 戴圓圈耳環的女士 水墨 水彩 紙本

HK\$700,000-1,200,000 US\$91,000-150,000



114 PIERRE-AUGUSTE RENOIR (1841-1919) Buste de femme (Andrée en chapeau lisant, la tête tournée à droite)

oil on canvas 39.7 x 50.2 cm. (15% x 19¾ in.) Painted in 1917 彼埃·奧古斯特·雷諾瓦 女子半身像(閱讀中的戴帽的安德烈, 頭向右側)油彩 畫布 1917年作

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



115 ANDRÉ BRASILIER (B. 1929) La grande chevauchée au parc (The Great Ride in the Park)

oil on canvas with gold leaf 200 x 250 cm. (78¾ x 98¾ in.) Painted in 2012 安德烈克·布拉吉利 公園中的壯美騎行 金箔 油彩 畫布 2012年作

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





116 GEORGES MATHIEU (1921-2012) Jour immense

oil on canvas 120 x 120 cm. (47¼ x 47¼ in.) Painted in 1986 喬治·馬修 偉大的一天 油彩 畫布 1986年作

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



117 KAZUO SHIRAGA (1924-2008) *Kasshiki*

oil on canvas 130 x 97 cm. (51½ x 38¼ in.) Painted in 1986 白髮一雄 喝食 油彩畫布 1986年作

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



SHOZO SHIMAMOTO (1928-2013)
Nihon Television 08

acrylic and glass on linen 200 x 130 cm. (78¾ x 51½ in) Executed in 2006 嶋本昭三 日本電視 08 壓克力 玻璃 麻布 2006年作

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

119 TOSHIMITSU IMAI (1928-2002) Untitled

oil on canvas 80.5 x 100 cm. (31¾ x 39¾ in.) Painted in 1959 今井俊滿 無題 油彩 畫布 1959年作

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



120 RHEE SEUNDJA (1918-2009) Sans titre (Untitled)

oil on canvas 81 x 65 cm. (31% x 25% in.) Painted in 1959 李聖子 無題 油彩 畫布 1959年作

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



121 RHEE SEUNDJA (1918-2009) Jupiter en fête (Festive Jupiter)

acrylic on canvas 200 x 250 cm. (78¾ x 98¾ in.) Painted in 2003 李聖子 歡慶的木星 壓克力 畫布 2003年作

HK\$2,500,000-3,500,000 US\$330,000-450,000

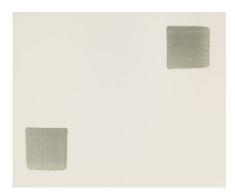




122 LEE UFAN (B. 1936) *East Winds*

oil and mineral pigment on canvas 90.2 x 72.4 cm. (35½ x 28½ in.) Painted in 1984 李禹煥 東風 油彩 礦物顏料畫布 1984年作

HK\$1,800,000-2,800,000 US\$240,000-360,000



123 LEE UFAN (B. 1936) Correspondance

oil and mineral pigment on canvas 53 x 65.2 cm. (20% x 25% in.) Painted in 2002 李禹煥 對應 油彩 礦物顏料 畫布 2002年作

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



144

124 KIM TSCHANG-YEUL (1929-2021) Recurrence BK201202

acrylic and oil on canvas 97 x 162.2 cm. (381/4 x 637/s in.) Painted in 2011 金昌烈 再現 BK201202 壓克力 油彩 畫布 2011年作

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



oil on linen 162.2. x 130.1 cm. (63% x 51¼ in.) Painted in 1992 尹亨根 焦赭与群青 油彩 麻布 1992年作

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



126 PANG JIUN (B. 1936) Our Homeland in Spring

oil on canvas 100 x 200 cm. (39% x 78% in.) Painted in 2022 龐均 萬里江山已是春 油彩 畫布 2022年作

HK\$600,000-1,000,000 US\$78,000-130,000



127 CHEN YIFEI (1946-2005) Tibetan Mother and Son

oil on canvas 120 x 120 cm. (47½ x 47½ in.) Painted in 1997 陳逸飛 藏族母與子 油彩 畫布 1997年作

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





128 MAI TRUNG THU (1906-1980) Leçon de boxe (Boxing Lesson)

ink and gouache on silk 38.4 x 46.4 cm. (151% x 1814 in.) Painted in 1952 梅忠恕 拳擊課 水墨 水粉 絹布 1952年作

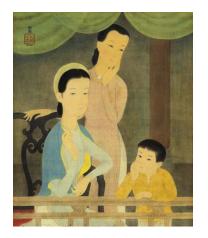
HK\$250,000-500,000 US\$33,000-64,000



129 NGUYEN TUONG LAN (1906-1946) Dans les lotus (Among the Lotuses)

ink and gouache on silk 46.5 x 78 cm. (18¼ x 30¾ in.) Painted in 1933 阮祥麟 蓮花池中 水墨 水粉 絹布 1933年作

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



146

Δ130
MAI TRUNG THU (1906-1980)
L'élégante Interrogation (The Elegant Questioning)

ink and gouache on silk laid on cardboard 55.5 x 46 cm. (21% x 181% in.) Painted in 1943 梅忠恕 優雅的思考 水墨 水粉 絹布 裱於紙板 1943年作

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



ink and gouache on silk 45.5 x 37.5 cm. (17% x 14¾ in.) Painted in 1949 武高談 女子與櫻花 水墨 水粉 絹布 1949年作

HK\$700,000-1,000,000 US\$91,000-130,000



132 LE PHO (1907-2001) La lettre (The Letter)

oil on canvas 81 x 60 cm. (31% x 23% in.) Painted *circa* 1970 黎譜 信 油彩 畫布 約1970年作

HK\$350,000-550,000 US\$46,000-71,000



133 LE PHO (1907-2001) Le premier âge (The Newborn)

oil on canvas 115 x 146.5 cm. (451⁄4 x 575⁄8 in.) Painted in the 1970s 黎譜 新生嬰兒 油彩 畫布 1970年代作

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





134 VU CAO DAM (1908-2000) Dans la campagne (In the Countryside)

oil on canvas 114.5 x 146.5 cm. (451/s x 575/s in.) Painted in 1972 武高談 在鄉間 油彩畫布 1972年作

HK\$700,000-900,000 US\$91,000-120,000



135 VU CAO DAM (1908-2000) Le guerrier (The Warrior)

oil on canvas 114.3 x 146.7 cm. (45 x 57¾ in.) Painted in 1964 武高談 戰士 油彩畫布 1964年作

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

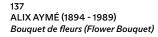


148

136 LE PHO (1907-2001) Fleurs de prunier (Plum Blossoms)

oil on silk laid on board 50 x 57.5 cm. (22% x 27½ in.) Painted *circa* 1960 黎譜 梅花 油彩 絹布 裱於木板 約1960年作

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



lacquer on panel 41 x 31 cm. (161/s x 121/4 in.) Executed in the 1950s 阿利克斯·埃梅 一束鮮花 漆 木板 1950年代作

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



138 PRATUANG EMJAROEN (1935-2022) *Universe*

oil on canvas mounted on board 50 x 57.5 cm. (22⅓ x 27½ in.) Painted in 1972 帕騰 · 恩姆賈恩 宇宙 油彩 畫布 裱於木板 1972年作

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



139 THAWAN DUCHANEE (1939-2014) Untitled

oil on canvas 126 x 155 cm. (49% x 61 in.) Painted in 1966 達宛·都察尼 無題 油彩畫布 1966年作

HK\$2,800,000-3,800,000 US\$370,000-490,000





140 DAMRONG WONG-UPARAJ (1936-2002) Buddha

collage and tempera on canvas 69.5 x 69.5 cm. (27% x 27% in.) Executed in 1967 丹龍黃 佛 拼貼坦培拉 畫布 1967年作

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



141 MIGUEL COVARRUBIAS (1904-1957) Aves del Paraiso (Birds of Paradise)

oil on canvas 74.5 x 60.3 cm. (29% x 23% in.) Painted *circa* 1935 柯法如拜雅斯 天堂鳥 油彩畫布 約1935年作

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



150

142 ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958) Joie de vivre traînée de soleil (Joie de Vivre, Ray of Sunlight)

oil on canvas 75 x 90 cm. (29½ x 35¾ in.)

勒邁耶·德·莫赫普赫斯 陽光下的生活之樂 油彩 畫布

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



oil on canvas 73 x 87.5 cm. (28¾ x 34½ in.) Painted in 1988 蘇加那·克爾頓 安卹之夜 油彩 畫布 1988年作

HK\$450,000-650,000 *US\$58,000-84,000*



144 LEE MAN FONG (1913-1988) Satay Seller

oil on board 103 x 48.5 cm. (40½ x 19½ in.) Painted in 1959 李曼峰 沙爹販 油彩 木板 1959年作

HK\$380,000-480,000 US\$49,000-62,000



145 HENDRA GUNAWAN (1918-1983) Selling the Lobster

oil on canvas 99.5 x 126.5 cm. (391% x 4934 in.) Painted in the 1960s 亨德拉·古納萬 賣龍蝦 油彩 畫布 1960年代作

HK\$1,200,000-1,800,000 US\$160,000-230,000





146 AFFANDI (1907-1990) Penjual Bebek (Duck Seller)

oil on canvas 159.5 x 99.5 cm. (62¾ x 39½ in.) Painted in 1969 阿凡迪 鴨販 油彩畫布 1969年作

HK\$1,200,000-1,800,000 US\$160,000-230,000



147 AFFANDI (1907-1990) Positano: Italian Town

oil on canvas 90 x 104 cm. (353/8 x 41 in.) Painted in 1972

阿凡迪 波西塔諾:意大利小鎮 油彩 畫布 1972年作

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



152

148 SRIHADI SOEDARSONO (1931-2022) Bromo

oil on canvas 120 x 140 cm. (47¼ x 551½ in.) Painted in 1981 斯里哈迪·蘇達索諾 布羅莫 油彩 畫布 1981年作

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



oil on canvas 100 x 100 cm. (39¾ x 39¾ in.) Painted in 1994

斯里哈迪·蘇達索諾 兩位樂貢舞者 油彩 畫布 1994年作

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



150 WILLEM GERARD HOFKER (1902-1981) De boer uit Batoeboelan Kerenang (The Farmer from Batoeboelan Kerenang)

conté crayon on paper 53 x 40 cm. (20% x 15¾ in.) Executed in 1939 賀夫卡 來自 Batoeboelan Kerenang 的農民 孔特粉蠟筆 紙本 1930年作

HK\$100,000-180,000 US\$13,000-23,000



151 CHEONG SOO PIENG (1917-1983) In Blue (Abstract)

oil on canvas 81.5 x 101.5 cm. (32½ x 40 in.) Painted in 1963 鍾四賓 藍 (抽象) 油彩 畫布 1963年作

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





152 CHEONG SOO PIENG (1917-1983) Mother and Children

oil on canvas laid on board 74 x 43 cm. (291% x 16% in.) Painted in 1979 鍾四賓 母親與孩子們 油彩 畫布 裱於木板 1979年作

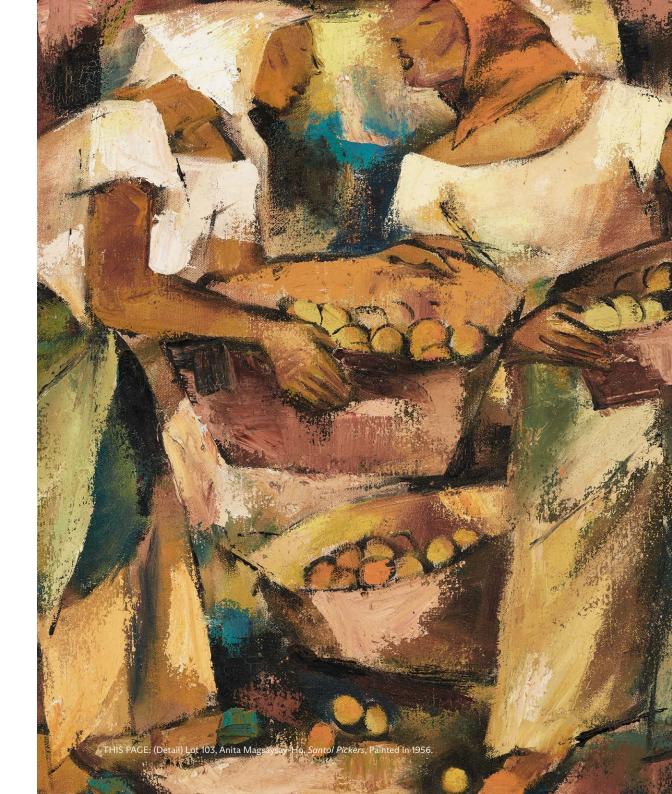
HK\$150,000-240,000 US\$20,000-31,000



153 CHIA YU CHIAN (1936-1991) Penang Festival

oil on board 121 x 182 cm. (47% x 71% in.) Painted in 1958 謝玉謙 檳城節慶 油彩 木板 1958年作

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



CHRISTIE'S 佳士得

21ST CENTURY DAY SALE

二十一世紀 日間拍賣

FRIDAY 27 SEPTEMBER 2024 星期五 2024年9月27日 4.00pm (Sale 21650, Lots 201-245) 下午4時(拍賣編號 21650, 拍賣品編號 201-245)

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AY TJOE, CHRISTINE 克麗絲汀·嬡珠 208 BLISSETT, SHOLTO 肖托·布里塞特 201 BULL, LUCY 露西·布爾 209 С CONDO, GEORGE 喬治·康多 218 CUI, JIE 崔潔 203 D DING, YI 丁乙 243 FADOJUTIMI, JADÉ 賈黛·法多朱蒂米 210 FANG, YUAN 方媛 244 FIGGIS, GENIEVE 珍尼維·菲吉斯 236 G GHADYANLOO, MEHDI 梅迪·加迪揚盧 204 GORMLEY, ANTONY 安東尼·葛姆雷 221 HEINZE, STEFANIE 史蒂芬妮·海因茲 202 HOLLOWELL, LOIE 洛伊·霍洛韋爾 223 HUANG, YUXING 黃宇興 206

JOHNSON, RASHID 拉希德·約翰遜 225 KAHN, SCOTT 斯科特·卡恩 224 KATO, IZUMI 加藤泉 231 KAWS 237 KIEFER, ANSELM 安塞姆·基弗 226 KUSAMA, YAYOI 草間彌生 213 214 215 216 230 L LEE, JANE 李綾瑄 241 М MADSAKI 238 MURAKAMI, TAKASHI 村上隆 217 N NARA, YOSHITOMO 奈良美智 211 212 227 228 229 NAVA, ROBERT 羅伯特·納瓦 235 NAWA, KOHEI 名和晃平 234 PARTY, NICHOLAS 尼古拉斯·帕蒂 219 220 QUARLES, CHRISTINA 克莉絲蒂娜·夸爾斯 222

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THIS PAGE: Lot 208, Christine Ay Tjoe, First Type of Stairs #2, Painted in 2010.

201 SHOLTO BLISSETT (B. 1996) Garden of Hubris X

oil on canvas laid on board 110 x 100.5 cm. (43¼ x 39½ in.) Painted in 2021 肖托·布里塞特 傲慢之園十號 油彩 畫布 裱於木板 2021年作

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



202 STEFANIE HEINZE (B. 1987) Untitled (Eyeball on Guard)

oil and acrylic on canvas 180 x 150 cm. (70% x 59 in.) Painted in 2016 史蒂芬妮·海因茲 無題(警惕的眼球) 油彩 壓克力 畫布 2016年作

HK\$450,000-650,000 US\$58,000-84,000



203 CUI JIE (B. 1983) Friendship Building #02

oil on canvas 230 x 150 cm. (90½ x 59 in.) Painted in 2017 崔潔 友誼大廈#02 油彩畫布 2017年作

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





204 MEHDI GHADYANLOO (B. 1981) The State of Light

oil on canvas 190 x 100 cm. (74¾ x 39¾ in.) Painted in 2020 梅迪·加迪揚盧 光的狀態 油彩畫布 2020年作

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



205 STEPHEN WONG CHUN HEI (B. 1986) Lugard Road and the Victoria Harbour

acrylic on canvas 150 x 200 cm. (59 x 78¾ in.) Painted in 2022 黃進曦 盧吉道和維多利亞港 壓克力畫布 2022年作

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



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206 HUANG YUXING (B. 1975) *River*

acrylic on canvas 100 x 150 cm. (39¾ x 59 in.) Painted in 2017 黃宇興 河流 壓克力 畫布 2017年作

HK\$600,000-1,000,000 US\$78,000-130,000



oil on canvas 100 x 80 cm. (39¾ x 31½ in.) Painted in 2000 薩沃爾 山谷 油彩 畫布 2000年作

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



208 CHRISTINE AY TJOE (B.1973) First Type of Stairs #02

oil on canvas 180 x 145 cm. (70% x 57% in.) Painted in 2010 克麗絲汀· 嬡珠 第一種階梯 #02 油彩 畫布 2010年作

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



209 LUCY BULL (B. 1990) I almost didn't recognize you

oil on canvas 127 x 83.8 cm. (50 x 33 in.) Painted in 2018

露西·布爾 我差點沒認出你 油彩 畫布 2018年作

HK\$2,000,000-4,000,000 US\$260,000-520,000



163



210 JADÉ FADOJUTIMI (B. 1993) A Glimmer of Our Twigs

HK\$2,000,000-4,000,000 US\$260,000-520,000



211 YOSHITOMO NARA (B. 1959) *ABC*

acrylic and graphite on canvas 50.8 x 40.6 cm. (20 x 16 in.) Painted in 1998 奈良美智 ABC 壓克力 石墨 畫布 1998年作

HK\$7,000,000-10,000,000 US\$910,000-1,300,000



YOSHITOMO NARA (B. 1959) Attack the Rotten World

acrylic and coloured pencil on paper 33 x 48.3 cm. (13 x 19 in.) Executed in 1995 奈良美智 攻擊這崩壞的世界 壓克力 彩色鉛筆 紙本 1995年作

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



acrylic on canvas 45.5 x 38 cm. (17% x 15 in.) Painted in 1987 草間彌生 鳥 壓克力 畫布 1987年作

HK\$9,000,000-15,000,000 US\$1,200,000-1,900,000



acrylic on canvas 91 x 72.7 cm. (35% x 28% in.) Painted in 2006 草間彌生 無限之網 (SHSOWX) 壓克力 畫布 2006年作

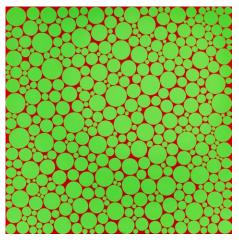
HK\$5,500,000-8,500,000 US\$710,000-1,100,000

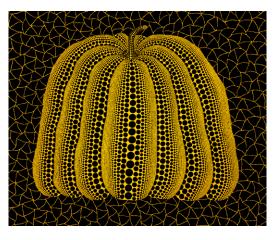


215 YAYOI KUSAMA (B. 1929) INFINITY-DOTS (OPQRT)

acrylic on canvas 162 x 162 cm. (63¾ x 63¾ in.) Painted in 2008 草間彌生 無限圓點 (OPORT) 壓克力畫布 2008年作

HK\$9,000,000-15,000,000 US\$1,200,000-1,900,000





216 YAYOI KUSAMA (B. 1929) Pumpkin

acrylic on canvas 38 x 45.5 cm. (15 x 17% in.) Painted in 2006 草間彌生 南瓜 壓克力畫布 2006年作

HK\$15,000,000-20,000,000 US\$2,000,000-2,600,000



217 TAKASHI MURAKAMI (B. 1962) Me and Kaikai and Kiki

acrylic and platinum leaf on canvas 160.3 x 160.3 cm. (63% x 63% in.) Executed in 2009 村上隆 我與Kaikai和Kiki 壓克力 白金箔 畫布 2009年作

HK\$3,200,000-5,200,000 US\$420,000-670,000



166

218 GEORGE CONDO (B. 1957) Antipodular Improvisation #1

oil, acrylic, marker and graphite on canvas 153 x 122 cm. (61½ x 48 in.) Executed in 1996 喬治·康多 對立幻象之即興創作 #1 油彩 壓克力 馬克筆 石墨 畫布 1996年作

HK\$2,000,000-4,000,000 US\$260,000-520,000 219 NICOLAS PARTY (B. 1980) Still Life with a Candle

oil on canvas 130.2 x 90.4 cm. (5114 x 35% in.) Painted in 2012 尼古拉斯·帕蒂 靜物與蠟燭 油彩 畫布 2012年作

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



220 NICOLAS PARTY (B. 1980) Untitled (Christmas Card)

acrylic on card 18.7 x 13.8 cm. (7% x 5% in.) Painted in 2018 尼古拉斯·帕蒂 無題(聖誕賀卡) 壓克力 卡片 2018年作

HK\$150,000-350,000 US\$20,000-45,000



221 ANTONY GORMLEY (B. 1950) STOP 3 (MEME) III

cast iron sculpture 7.7 (H) x 17.2 x 9.1 cm. (31% x 634 x 35% in.) Executed in 2018 安東尼·葛姆雷 *STOP 3 (MEME) III* 鑄鐵 雕塑 2018年作

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

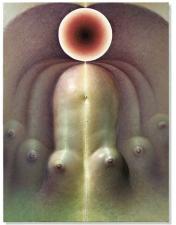




222 CHRISTINA QUARLES (B. 1985) ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE

acrylic on canvas 125.8 x 101.6 cm. (49½ x 40 in.) Painted in 2016 克莉絲蒂娜·夸爾斯 ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE 壓克力畫布 2016年作

HK\$700,000-900,000 US\$91,000-120,000



223 LOIE HOLLOWELL (B. 1983) In the act of conception

oil, acrylic medium, and high-density foam on linen mounted on panel 71.5 (H) x 53.5 x 8.5 cm. (28% x 21 x 3% in.) Executed in 2021 洛伊·霍洛韋爾 受孕過程 油彩 壓克力 高密度泡沫 麻布 裱於

木板 2021年作 HK\$700,000-900,000

US\$91,000-120,000



168

224 SCOTT KAHN (B. 1946) *Job*

oil on linen 157 x 193.2 cm. (61¾ x 761½ in.) Painted in 1998 斯科特·卡恩 約伯 油彩 麻布 1998年作

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



ceramic tile, spray enemal, vinyl, black soap, wax 240 (H) x 185 x 5.5 cm. (94½ x 72½ x 2 in.) Executed in 2015

拉希德·約翰遜 秋末 瓷磚 噴漆 乙烯基 黑肥皂 蠟 2015年作

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



226 ANSELM KIEFER (B. 1945) *Multatuli*

lead, acid, paint, dried flowers on canvas in glass and metal frame $% \left(1\right) =\left(1\right) \left(1\right)$

92 x 190 cm. (36¼ x 74¾ in.) Executed in 1989/2010

安塞姆·基弗 穆爾塔圖里 鉛酸 顏料 乾花 畫布 玻璃及金屬畫框 1989/2010年作

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



227 YOSHITOMO NARA (B. 1959) Sleepy Head

ceramic sculpture 41 (H) x 43 x 40.5 cm. (161% x 167% x 16 in.) Executed in 2018 奈良美智 瞌睡蟲 陶瓷雕塑 2018年作

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





228 YOSHITOMO NARA (B. 1959) Long Long Way from Your Home

hand-painted ceramic plate 124 (H) x 124 x 9 cm. (48% x 48% x 3½ in.) Executed in 2007 奈良美智 *Long Long Way from Your Home* 手繪瓷盤 2007年作

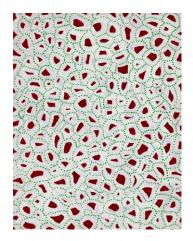
HK\$2,000,000-4,000,000 US\$260,000-520,000



229 YOSHITOMO NARA (B. 1959) I Doubt Their Truth

acrylic and coloured pencil on board 119 x 40 cm. (46% x 15¾ in.) Executed in 1988 奈良美智 我懷疑他們的真相 壓克力 彩色鉛筆 木板 1988年作

HK\$1,600,000-2,500,000 US\$210,000-320,000



170

230 YAYOI KUSAMA (B. 1929) Labyrinth in the Human World

acrylic on canvas 41.3 x 32 cm. (16¼ x 12½ in.) Painted in 1988 草間彌生 人間迷宮 壓克力 畫布 1988年作

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



oil on canvas 194 x 130.5 cm. (76% x 51% in.) Painted in 2008 加藤泉 無題 油彩 畫布 2008年作

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



232 TEPPEI TAKEDA (B. 1978) Painting of Painting 030

acrylic and oil on paper laid on wooden panel 91 x 72.7 cm. (35% x 28% in.)
Painted in 2021
武田鐵平 繪畫之繪畫030 壓克力 油彩 紙本 裱於木板 2021年作

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



233 AYAKO ROKKAKU (B. 1982) Untitled

acrylic on canvas 75 x 145 cm. (29½ x 57½ in.) Painted in 2016 六角彩子 無題 壓克力畫布 2016年作

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



171



° 234 KOHEI NAWA (B. 1975) PixCell [Ostrich#1]

mixed media sculpture 31 (H) x 26.5 x 31.5 cm. (12¼ x 10¾ x 12¾ in.) Executed in 2014 名和晃平 PixCell [鴕鳥 第1號] 混合媒材 雕塑 2014年作

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



235 ROBERT NAVA (B. 1985) Haunted Wolf House

acrylic and grease pencil on canvas 185.4 x 185.4 cm (73 x 73 in.) Painted in 2019 羅伯特·納瓦 鬧鬼的狼屋 壓克力油性鉛筆畫布 2019年作

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



172

236
GENIEVE FIGGIS (B. 1972)
Ladies in the Grass

acrylic on canvas 59.7 x 79.7 cm. (23½ x 31¾ in.) Painted in 2015

珍尼維·菲吉斯 草地上的淑女 壓克力 畫布 2015年作

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

237 KAWS (B. 1974) UNTITLED (KIMPSONS), PACKAGE PAINTING SERIES

acrylic on canvas in blister package with printed card canvas: 41×41 cm. (16×16 in.) package: 59.5 (H) \times 48.5×7.5 cm. ($231/2 \times 19 \times 27/8$ in.) Executed in 2002 KAWS 無題 (KIMPSONS) 包裝畫作系列 壓克力畫布 罩板包裝 連印刷卡 2002年作

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



238 MADSAKI (B. 1974) Family Guy II (inspired by Seth MacFarlane)

acrylic and aerosol on canvas 140 x 200 cm. (55½ x 78¾ in.) Executed in 2019 MADSAKI 惡搞之家 II(受塞斯·麥克法蘭啟發) 壓克力 噴漆 畫布 2019年作

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



239 HANDIWIRMAN SAPUTRA (B. 1975) Luardalam dan Tuturkarena

acrylic on canvas 220 x 180 cm. (86% x 70% in.) Painted in 2016 漢迪威曼·沙普塔拉 Luardalam dan Tuturkarena 壓克力畫布 2016年作

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





240 NATEE UTARIT (B. 1970) The Yellow MET

oil on canvas 240 x 200 cm. (94½ x 78¾ in.) Painted in 2007 納堤·尤塔瑞 黃色的MET 油彩畫布 2007年作

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



241 JANE LEE (B. 1963) Portrait #14

acrylic paint and heavy gel on fiberglass 102 (H) x 102 x 7 cm. (40% x 40% x 2% in.) Executed in 2016 李綾瑄 肖像14號 壓克力 重凝膠 玻璃纖維 2016年作

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

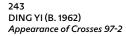


174

242 ZHANG ENLI (B. 1965) Peel Off

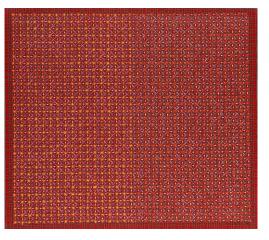
oil on linen 135 x 80 cm. (53½ x 31½ in.) Painted in 2006 張恩利 樹幹 油彩 麻布 2006年作

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



acrylic on tartan 139 x 159 cm. (54¾ x 62% in.) Painted in 1997 丁乙 十示 97-2 壓克力 格子布 1997年作

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



244
FANG YUAN (B. 1996)
Galloping Horses and Vines

acrylic on canvas 176×166 cm. (69%o×65% in.) Painted in 2021 方媛 奔馬與藤蔓 壓克力 畫布 2021年作

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



245 XUE SONG (B. 1965) Pointillist Landscape No. 4

mixed media on canvas laid on board 150 x 120 cm. (59 x 471/4 in.) Painted in 2018 薛松 點彩山水 4號 混合媒材 畫布 裱於木板 2018年作

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



HIGH VALUE LOT PRE-REGISTRATION

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

- · After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- · Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration hefore 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

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,

Christie's has the right to change the High Value Lot

pre-registration procedures and requirements from

telephone and absentee bids.

time to time without notice.

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳士得二十及二十一世紀 晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8.000.000 元或以上之拍曹品),必須辦理高額拍曹品預 先登記。為方便閣下辦理預先登記及付款手續,請注意以

- 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
- 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
- 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十得決 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
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而 **毌須作出任何涌知**。

ENOUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@ christies com

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

Unless we own a lot (\Delta symbol), Christie's acts as agent for the seller

A REFORE THE SALE

DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries unde the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only
- 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is" in the condition they are in at the time of the sale without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report

4 VIEWING LOTS PRE-AUCTION

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

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 or 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 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.
- 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.

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 Watchhands 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).

REGISTERING TO BID

NEW BIDDERS

- 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.

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.

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/

(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).

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

(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

(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.

Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the lots online at www. christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into accounthe 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 fo identical amounts, and at the auction these are the highest bid: on the lot, we will sell the lot to the bidder whose written bid we received first.

CONDUCTING THE SALE

WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid. 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We dentify 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

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
- (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

176 177 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

4 RIDDING

The auctioneer accepts bids from: (a) hidders in the salernom-

- (b) telephone bidders, and internet bidders through Christie's LIVE™ s shown above in Section B6); and
- (c) 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 othe 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 hid 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 RID 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 hids 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 hid. While we send out invoices by nost 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

THE BUYER'S PREMIUM

n addition to the hammer price, the successful bidder agrees to pay us a buver'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 ecommends you obtain your own independent tax advice.

For Inte Christie's shins to the United States a state cales 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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) 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.

OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading. even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any saleroom notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or moractical, or which was likely to have damaged the lot.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anvone else
- (h) In order to claim under the authenticity warranty you must:
- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) 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
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- 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 nrice subject to the following terms:
 - This additional warranty does not apply to: (A) 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: (B) drawings, autographs, letters or manuscripts, signed
 - photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title: (D) lots sold without a printed estimate:

 - (E) books which are described in the catalogue as sold not
- (F) defects stated in any condition report or announced at the time of sale. (ii) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale
- room at which you bought it in the same condition as at the time of sale within 14 days of the date of the sale (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer gives us written notice of the claim within twelve (12) onths 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 cordance 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

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 ne 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:
- (ii) If, (1) 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 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 atalogue 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):
- (iii) 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;
- (iv) 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.

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.
- (b) 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:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with al applicable anti-money laundering, counter terrorist financing and sanctions laws:
- (ii) 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
- (iii) 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:
- (iv) 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:
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the FFA 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

E DAVMENT

1 HOW TO PAY

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

- (i) the hammer price: and
- (ii) the buyer's premium; and
- (iii) any duties, goods, sales, use, compensating or service tax Payment is due no later than by the end of the 7th calendar day ollowing the date of the auction (the "due date").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice re-issue the invoice in a different name. You must pa immediately even if you want to export the lot and you need an
- (c) You must pay for lots bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
 - (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com. MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted wit no limits on amounts. To make a "cardholder not present (CNP) payment, we accept payment up to HK\$1,000,000 ner auction sale. CNP nayments cannot be accented by al 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) (iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hone
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it togethe with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us):
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any hids made by you or on your behalf or to obtain a deposit from you before accepting any bids:
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us: and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.
- (c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). It 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 releas 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 / Emailpostsaleasia@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
- 4. 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:
- (a) we or a third party warehouse will charge you storage costs from that date (b) 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. (c) we may sell the lot in any commercially reasonable way
- we think appropriate. (d) the storage terms which can be found at www.christies. com/storage shall apply.
- (e) nothing in this paragraph is intended to limit our rights under paragraph F4.

TRANSPORT AND SHIPPING

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 postsaleasia@christies com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect

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 property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you

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

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

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: postsaleasia@christies.

(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 a 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.

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 embargoe 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.

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 stran available to the buyer of the lot free of charge if collected in

person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular lot.

(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 employes, about any lot other than as set out in the authenticity warranty and, as fra 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 Era et heir 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 tot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, artibution, 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 he 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.
- 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 £2(l) above, we are found to be faible 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 dramages, or exponses.

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

2 RECORDINGS

3 COPYRIGHT

We own the copyright in all images, illustrations and writer 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 esponsibilities 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

180

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 **tww.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.

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 att Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

hammer price: the amount of the highest bid the auctioneer

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 E1(a).

provenance: the ownership history of a lot.

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

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

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

UPPERCASE type: means having all capital letters.

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

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"

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Christie's has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

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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 thirp darty. 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

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.

Ψ

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

Δ —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 Δ in the next to its **lot** number.

o 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 of "ext to the lot number.

04 Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarante, it is at risk of making a loss, which can be significant if the lot falls 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 "9".

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.

$\Delta \Phi$ 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 his risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol or. 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 buver's oremium blus apolicable 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 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 bid. 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/financia-interesty 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 a subject to the provisions of the Conditions of Sale, including authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restorated. 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 represent 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 resort 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.

30/04/24

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

DUALIFIED HEADINGS

"Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

"With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

IEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's qualified opinion is probably a work by the jewellery/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description e.g. A JA

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A lot marked with the symbol ^(a) in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture.

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot

of the parcel and the successful buyer of that lot is entitled to

take some or all of the remaining lots in the parcel at the same

hammer price. If the buyer of the first lot does not take further

lots, the remaining lots of the parcel will be offered in a similar

fashion. We recommend that a bid on a parcel lot be placed on

the first lot of the parcel. If the bid is superseded. Christie's will

automatically move your bid to the next identical lot and so on.

In all instances, such bids will be handled at the auctioneer's

Bordeaux Classifications in the text are for identification

purposes only and are based on the official 1855 classification

of the Médoc and other standard sources. All wines are

Wines are described in this catalogue as correctly as can be

ascertained at time of going to press, but buyers of old wines

must make appropriate allowances for natural variations of

ullages, conditions of cases, labels, corks and wine. No returns

The amount by which the level of wine is short of being full:

these levels may vary according to age of the wines and,

as far as can be ascertained by inspection prior to the sale.

are described in the catalogue. A chart explaining level and

ullage descriptions and interpretations, together with a visual

presentation, appears in this catalogue. We hope you will find

Château-bottled unless stated otherwise.

LILLAGES AND CORKS OF OLD WINES

CLASSIFICATIONS

will be accepted

ULLAGE

this helpful.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls..

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

- Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.
- Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.
- Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.
- Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.
- Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

業務規定・買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權(以△標示),佳士得為 賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

2. 對於拍賣品描述佳士得所負的責任

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

3. 狀况

- (a) 在我們拍賣會上拍賣的**拍賣品狀况**可因年代、先前 損壞 修復、修理及損耗等因素而差異甚大。其性 質即意味著幾乎不可能處於完美的**狀况。拍賣品**是 按照其在拍賣之時的情况以"現狀"出售,而且不 包括佳士得或賣方的任何陳述或**保證**或對於**狀况**的 任何形式的責任承確
- (b) 在本目錄條目或狀况報告中提及狀況不等同於割狀 况的完整描述,圖片可能不會清晰展示出拍實品。 拍實品的是彩和明暗度在印刷品或屏幕上看起來可 能會與實體檢查時的情况不同。狀況報告可協助您 評估拍賣品的狀況。為方便買方,狀況報告為免見, 但是可能未指出所有的缺陷、內在瑕疵、修復、護人 員。出於這個原因,他們不能替代您親自檢查拍賣 品或您自己要求的專業意息,買方有責任確保自己 已經要求提供、收悉及考慮了任何狀況報告。 已經要求提供、收悉及考慮了任何狀況報告。

4. 拍賣之前檢查拍賣品

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

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其 他人在任何情況下都不可能依賴估價 的實際售價的預測或保證。估價不包括實方酬金或任何 適用的稅費。估價可能以計賣場當地資幣以外的資際 示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近 目錄付即時的兌換率設定,所以可能與拍賣當日兌換率 看差別。

6. 撤回

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

7. 珠寶

- (a) 有色賣石(如紅寶石、藍寶石及錄寶石)可能經過 處理以改良外觀,包括加熱及上油等方法。這些方 法都被國際珠寶行業認可,但是經處理的賣石的硬 度可能會降低及或在日後需要特殊的保養。
- (b) 除非經過實石學實驗室的測試,否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試,

我們將提供寶石學報告。

- (c) 所有類型的實石均可能經過某些改良處理。如果某 件**拍賣品**沒有報告,您可以在拍賣日之前至少提前 三周向我們要求實石鑒定報告,報告的費用由您支 付。
- (d) 目錄描述中的某些重量僅供參考,因為它們是通過 測量估算的,因此不應被依賴為精確。
- (e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們 有從國際認可的寶石鑒定實驗室取得鑒定報告,我 們會在目錄中提及。從美國寶石鑒定實驗室說出的 鑒定報告會描述對寶石的改良或處理。歐洲會居 豐定爾驗室的放良及處理,但是該報告會確認該賣石 有被改良或處理。因各實驗室使用方法和技術的差 異,對某寶石是否處理過、處理的程度或處理是室 對報告作出日之時實驗室所知悉的改進及處理進行 報告。我們不保證,也不對寶石鑒定實驗室可能附 零拍會思於何卻就去的證書自告。
- (f) 對於珠寶銷售來說,估價是以實石鑒定報告中的信息為基礎,如果沒有報告,就會認為實石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝錶的部分,可能不是真品。拍賣的鐘可能跟隨沒有鐘擺、鐘錘可搶點出售。
- (b) 收藏家等級的鐘錢經常有非常精細複雜的機械構造。可能需要一般保養服務、更換電池或進一步的修理工作,而這些都固質角貴。我們不保護每一隻鐘錶都是在良好運作狀態。除非目錄中有提及,我們不提供證書。 (c) 大多數的錶都被打開過查看機芯的型號及晉量。因
- 為這個原因,帶有防水錶殼的錶可能不能防水,在 使用之前我們建議您讓專業鐘錶師事先檢驗。 手錶及錶帶的拍賣及運送方面的重要信息,請見第

手錶及錶帶的拍賣及運送方面的重要信息,請見 H2(g)段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投,或者您曾參與我們的拍賣,但在過去兩样內未曾從任何佳士得拍賣場成功競投過任何東西,您必須在拍賣之前至少48個小時登記,以給我們足够的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照執 照、國民身份證或護照)及(如果身份證 文件上沒有顯示現時往址道絆)現時往址 證明,如:公用事業帳單或銀行月結單;
 - (ii) 公司客戶:顯示名稱及註冊地址的公司註 冊證明或類以件,被授權說投者附有相 片的身份證文件,由法定代表人簽署及蓋 有公司章(若有)的競投授權書,以及列 出所有董事和最終受益人的文件證明; (iii) 信托、合夥、雜岸公司及其它業務結構,
- 請提前聯繫我們商談要求。 (b) 我們可能要求您向我們提供財務證明及/或押金作為 許可您競投的條件。如需幫助,請聯繫我們的客戶 服務部:+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份 證明,財務證則及「或押金作為許可您競投的條件。 如果您過去兩年中沒有從我們的拍賣會成功投**得拍賣** 品,或者您本次擬出價金額高於過往,請聯擊我們的 投懷部:+852 2978 9910或電郵至bidsasia@christies.

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手

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

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投而此委託人 會直接向佳士得付款,在競投前,委託人需要完成 以上的登記手續及提供已簽署的授權書,授權您代 表其競投。
- (b) 作為委托人的代理人:如果您以自己的名歲註冊但以代理人身份為他人("最終實方")進行競投而此人會在你向我們付款之前向你提供資金,您同意承擔支付購買數項和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份,並可能要求您根據E3(b)段提供文件以段驗證其身份。

5. 親自出席競投

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

6. 競投服務

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

(a) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投,並可以在佳士得微信小程式中做出申請。佳士 得只會在能夠安排人員協助電話競投的情况下接受 電話競投。**估價**低於港幣30,000元之**拍賣品**將不 接受電話競投。若需要以東語外的其他語言誰行驗 投,須儘早在拍賣之前預先安排。電話競投將可被 錄音。以電話競投即代表您同意其對話被錄音。您 同實電話路稅學業務與产營限。

(b) 在Christie's LIVE™

在某些拍賣會,我們會接受網絡競投。如需了解 更多信息,請登入www.christies.com/auctions/ christies-live-on-mobile。如需網路競投,您必 須在拍賣開始前至少24小時辦理申請。網絡競投 受業務規定及Christie's LIVE™使用條款的管限, 計情請見www.christies.com/LiveBidding/ OnlineTermsOfUse.aspx。

(c) 書面競投

您可於任何佳士得辦公室或通過www.christies. com或佳士得微信小程序選擇拍賣並查看拍賣品取 得書面競投表格。您必須在拍賣開始前至少24小 時提交已經填妥的書面競投表格。投標必須是以 賣會當地的貨幣為單位。拍賣實將在參考僱價後, 合理地履行書面競投務來以可能的最低價行樓書面 帳。如果您以書面競投務中、付沒有條價的拍賣品, 由沒有其他更高叫價,我們會為您以係端佔價的 50%進行競投;或如果您的書面標比上述更低,則 以您的書面標的價格進行競投。如佳土得收到多個 競投價相等的書面競投,而在拍賣時此等競投價乃 數投價相等的書面競投,而在拍賣時此等競投價乃 書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦 可拒絕接受任何競投。

2. 底價

除非另外列朗,所有拍賣品均有底價。不定有底價的拍 賣品,在拍賣品號碼旁邊用。標記。底價一高高於拍賣 閱品的低端估價,除非拍賣品已由第三方保證而相關 撤銷的書面競投價高於低端估價。在此情況下,底價將 被設為不可撤銷的書面競投的價格。該等由第三方保證 的拍賣品在目錄中注以符號。。以資識別。

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3. 拍賣官之酌情權

拍賣官可以酌情選擇:

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- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變拍賣品的
- (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者爭議,無論是在拍賣時 或拍賣後,選擇繼續拍賣、決定誰是成功競投人、 取消拍賣品的拍賣,或是將拍賣品重新拍賣或出 售。如果您相信**拍賣官**在接受成功投標時存在錯 誤,您必須在拍賣日後3個工作天內提供一份詳細 記述您訴求的書面通知。**拍賣官**將本著真誠考慮該 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

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

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)。拍賣官會自行决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 十得使用的竞换率僅作指引,佳十得並不受其約束。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。

除非**拍賣官**决定使用以上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

D. 買方酬金及稅款

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

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。在任何情况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,地點而决定。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

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麽做;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之索賠權

如果以上任何保證不確實, 曹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**拍曹品**的唯一所有人,目**拍曹品**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。在任何情况下我們不須支 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。

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 書籍鑲邊的破損、污漬、邊緣磨損或其 它不影響文本及圖標完整性的瑕疵;
- (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
- (C) 沒有標題的書籍;
- (D) 沒有標明**估價**的已出售拍賣品;
- (E) 目錄中表明售出後不可退貨的書籍;
- (F) 狀况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行。

(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。

(i) 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(1)在拍賣日後二十一日內,佳士得接 獲任何拍賣品的買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 冒方可以將**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 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)

(iv) 此真品保證的權益不可作轉讓,僅為按佳

3. 您的保證

- (a) 您保護用於結算的資金與犯罪活動(包括挑稅)沒
- (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
- 資金籌集及制裁法律;
- 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
- (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:

 - (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。
- "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 上置方的姓名不能更换,我們亦不能以不同姓名重 新開具發票。即使您欲將**拍賣品**出口且需要出口許 可證,您也必須立即支付以上款項。
- (c) 在香港佳士得購買的拍賣品,您必須按照發票上顯 示的貨幣以下列方式支付:
 - (i) 佳士得通過MyChristie's網上賬戶為客人提供 查看發票、付款及運送服務。您可直接登錄 查詢(如您還未註冊線上賬戶,請登錄www christies.com/MyChristies進行註冊)。本服 務適用於大多數拍賣品,但仍有少數拍賣品的 付款和運送安排不能通過網上進行。如需協 助,請與售後服務部聯絡。

香港中環皇后大道中1號

銀行編號:004

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
- (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 o

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

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
 - (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
 - (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
 - (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抵押及 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 **国**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 况下, 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

- 1. 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
- 2. 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 o
- 3. 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個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 取食儲費用。
 - (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
 - (e) 本段的任何內容不限制我們在F4段下的權

H. 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額品。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。

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 换**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

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賬號:062-305438-001

(見前述) 只有通過在出版目錄之日還未

- (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;
- 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,日買方雲在拍賣後對 拍賣品持有無間斷而未有產權負擔之擁有

- 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。
- (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
- (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;

- (i) **落槌價**;和
- 所有款項須於拍賣後7個日曆天內悉數付清

- (ii) 電匯至 香港上海匯豐銀行總行

許可證,或申請許可證延誤,您仍須全數支付**拍賣** 品的價款。如果您提出請求,在我們能力範圍許可 內,我們可以協助您申請所需許可證,但我們會就 此服務向您收取費用。我們不保證必能獲得許可 證。如欲了解詳情,請聯繫佳士得售後服務部, 電話:+852 2760 1766發郵件至:postsaleasia@ christies.com。

(b) 您應負賣支付與拍賣品出口或進口有關的所有適用 稅費、關稅或其他取府徵收的費用。如果佳士得為 您出口或進口拍賣品,且佳士得支付了上述適用的 稅費、關稅或其他取府徵收的費用,您同意向佳士 得渴認該參費用。

如果您是()來自德國、愛爾蘭、意大利、西班牙 或英國的烈酒或利口酒,包括愛爾蘭及蘇格蘭威 士忌;或(i)來自法國、德國、西班牙或英國的不 含碳酸且酒精量不足14%的兩公升以下的瓶裝酒 類此類**拍賣**品的如買方,而您打算將此**拍拍賣品** 品的關稅的責任。如要瞭解更多信息,請聯繫我 們的曾後服務部:4852 2760 1766或發郵件至電 郵:postsaleasia@christies.com。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成 (不論分比率)的拍賣品在拍賣詳情中注有~號。 這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些 珊瑚品種、玫瑰木、鰐魚皮、短吻鰐皮及鴕鳥皮。 由於您或需要獲得相關牌照,若您有意將含有野牛 動物物料的任何拍賣品從出售地進口至其他國家 您須於競投該**拍賣品**之前瞭解有關海關法例和規 定。在某些情况下,**拍賣品**必須附有獨立的物種的 科學證明和/或年期證明,方能運送,而您需要自行 安排上述證明並負責支付有關的費用。部分國家業 象牙交易設有限制,例如美國全面禁止進口象牙: 而部分國家則嚴格規管進口、出口及售賣象牙。由 象牙材料製成或包含象牙材料的拍賣品均標有 ≪ 符 號,並根據英國《象牙法》登記為"豁免"物品。 含有瀕危或受保護物種物料的手袋注有 ≈ 號或 = 號,進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原 因被政府部門查收,我們沒有義務因此取消您的交 易並退回您的購買數項。您應負責確定並滿足有關 含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料。例如 經須象牙,兩象象牙和展鳥象牙),其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確 記認物科計非洲象象牙後方可進口美國。如果我們們會在拍賣品牌並中清楚表明。我們一般無法確認相閱廣點的象牙是否來自非洲象。您凡職有關關險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物取得。

(e) 源自伊朗的拍賣品

為方便買方,佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。一些國家禁止或限制購買和瓜達口伊朗原產的財產。您有責任信保您的競標或您進口稅賣品時不會違反任何制裁、買易業運或其他有期適用條例。例如,美國禁止在沒有適當許可證的情况下交易和進口原產於伊朗的"傳統工藝作品"(如 15 該 新織品、裝飾品和科學儀器)。佳士得擁有OFAC的一般牌照,在存今其些條件的情况下,買家可以將此類拍賣品進口到美國。如您使用佳士得的一般OFAC的一般照代。此所有相關信息。您亦確認健生工得會向OFAC被鑑你的個人資料及您對牌照的

f) 黃金

含量低於18k的黃金並不是在所有國家均被視為 「黃金」,並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及 受保護動物(如短吻鱷或鱷魚)的物料所製成的 续帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Y 符號顯示。這些錄帶只用來展示**拍賣品**並不作銷售 用途。在運送手錶到拍賣此以外的地點前,佳士得 會把上述錶帶拆除並予以保存。若買方在拍賣後一 年內賴身到拍賣所在地的佳士得提取,佳士得可酌 情與費提供該展示用但含有瀕危及受保護動物物料 的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有。號的手袋受瀕危野生動植物種國際貿易公約 的出口進口限制所管制。這些手袋只可運往香港特 別行政區境內地址或從香港的拍賣場領取。獲取瀕 危野生動植物種國際貿易公約出口許可以將這些手 沒在售後運送到香港特別行政區境外是不可能的。 注有 = 號的手袋受瀕危野生動植物種随際國公約 的出口進口限制所管制,需要出口進口計可以將 這些手袋在售後運送到香港特別行政區境外。買家 有責任獲取必須的許可並為此付款。請與部門聯繫 以獲得進一步資料。

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

I. 佳士得之法律責任

1. 除了真品保證,往士得、佳士得代理人或僱員,對任何拍賣品任何陳遊,或資料的提供,均不作出任何陳證。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在EI段中的實方保證是由實方提供的保證,我們對這些保證不負有任何責任。

2.

- (a) 除非我們有所欺詐或作出有欺詐成份的失實陳 述或在本業務規定中另有明確說明: 我們不會 因任何原因對您負有任何責任(無論是因違反 本協議:購買**拍賣品**或與競投相關的任何其它 事項); 和
- (b) 本公司無就任何拍賣品的可商售品質、是否適 合某特定用途、描述、尺寸、質量、狀況、作 品歸屬、真實性、稀有程度、重要性、媒介、 來源、展覽歷史、文獻或歷史的關聯等作出任 何陳述、保體或擔保或承擔任何責任。除非當 地的法律強制要求,任何種類之任何保體,均 被本路相能合外。
- 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀况報告, 貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遭漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- 4. 就拍賣品購買的事宜,我們僅對買方負有法律責任。
- 5. 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的購買數項。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、其他賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們 會對個人信息加以保密。該資料可能用於或提供其他**性** 才**得集團**公司和市場夥伴以作客戶分析或以便我們向買 方提供台適的服務。若您不想被錄影,您可透過電話或 書面賴投或者在Christie's LIVE^{TV}競投。除非另有書面 約定,您不能在拍賣現場擊像或錄音。

3. 版權

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

得的拍賣品會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

3. 棄權

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

9. 法律及管轄權

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

10. www.christies.com的報告

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

K. 詞羅:

拍賣官:個人拍賣官和/或佳士得。

真品:以下所述的真實作品,而不是複製品或赝品:

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製作者的作品;
- (ii) 拍賣品在標題被描述為是某時期或流派創作的 作品,則該時期或流派的作品;
- (iii) 拍賣品在標題被描述為某來源,則為該來源的 作品;
- (iv) 以實石為例,如**拍賣品在標題**被描述為由某種 材料製成,則該作品是由該材料製成。

真品保證: 我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金:除了落槌價,買方支付給我們的費用。

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

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

狀况:拍賣品的物理**狀况**。

到期付款日:如第F1(a)段所列出的意思。

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

落槌價:拍賣官接受的**拍賣品**最高競投價。

標題:如E2段所列出的意思。

拍賣品:供拍賣的一件物品(或作為一組拍賣的兩件或 更多的物件)。

其他賠償:任何特殊、連帶、附帶或間接的賠償或任何

符合當地法律規定的"特殊"、"附帶"或"連帶"賠偿。

購買款項:如第F1(a)段的意思。

來源:拍賣品的所有權歷史。

有保留:如E2段中的意思;有保留標題則指目錄中 "重要通知和目錄編制說明"頁中的"有保留標題"的

底價:拍賣品不會以低於此保密底價出售。

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

副標題:如E2段所列出的意思。 大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正確。

30/04/24

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為"業務規定·買方須知"一章的最後一頁

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規 定**中的重要通知以獲得進一步資料。

0.

佳士得已經提供最低出售價保證並對此拍賣品持有直接 經濟利益。佳士得的全部或部分利益通過第三方顧賣。 如果具保點拍賣品被售出,該等第三方通常會獲得經濟 利益。請參閱業務規定中的重要通知以獲得進一步資

Λ

佳士得對此拍賣品持有經濟利益。請參閱業**務規定**中的 重要通知以獲得進一步資料。

ΔΦ

佳士得對此拍賣品持有經濟利益,該利益全部或部分通 過第三方融資。如果具保證拍賣品被售出,該等第三方 通常會獲得經濟利益。請參閱業務規定中的重要通知以 獲得進一資料。 對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品** 作出競投,其可能知道該拍賣品的底價或其他重要資 訊。

此拍賣品不設底價。

此**拍賣品**含有瀕危物種,或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

此手袋拍賣品含有瀕危物種。拍賣品只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第HZ段以獲得進一步資料。

此手袋拍賣品含有瀕危物種,受國際運輸限制約束。拍 賣品在售後需要獲得出口/人口許可以將其運送到香港特 別行政區域外。請參見業務規定中的第H2段以獲得進一 法資料。

此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以 獲得進一步資料。

Ψ

瀕危物種錶帶只用作展示用途並不作銷售。出售後,此 手錶或會配以不受瀕危野生動植物種國際貿易公約所管 制的錶帶(未有展示)以提供予買家。請參閱業務規定 以獲取進一步資料。請參閱業務規定H2項。

請注意對**拍賣品**的標記僅為您提供方便,本公司不承擔任何因標示錯誤或遺漏標記的責任。

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重要通知及目錄編列方法之說明

重要涌告

佳士得在受委託拍賣品中的權益

Δ 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計有 A 符號以資

· 保證最低出售價

佳士得有時就某些受委托出售的**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 加何, 南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

○◆ 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 0◆ 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 因完全額或其於**落艙價**計質的酬全。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**

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

△◆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。如果您涌渦代理人競投一件佳十得擁有經 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

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

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

佳士得可能訂立與競投無關的協議。這些協議包括佳士 得向曹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。

請答錄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**

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 創作的真贋,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。 日線描述山資料的前後編排版面的茁立版末期由立翻譯 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 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, 可能在他卧桴下空成。

「...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

「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 1 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

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

"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

"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

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。

日袋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。

Art Nouveau 1895-1910 Bella Epoque 1895-1914 Art Deco 1915-1935 Retro 1940年代

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 家要求將此手錶渾送到拍賣會場所在的以外地區,雷池 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

中國瓷器及工藝結品

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,以佳十得之意見認為,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 渥於該時期、統治時期或朝代創浩。

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

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 十2對此有強列懷疑。

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 對此有強列懷疑。

例如: A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU **CULTURE**

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。 該物品可能從未被使用過,或可能被使用過幾 次。該物品上僅有在狀況報告中所述的細微的 狀況備註。

第3級: 該物品呈現可察覺的被使用過的痕跡。任何使 用或磨損的跡象都很輕微。狀況良好

第4級: 該物品呈現頻繁使用後一般的磨損跡象。該物 品存在輕度總體性磨損或小範圍內的重大磨 捐。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,如鐐以 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

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

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。

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

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