

An impressionistic painting of a pond. The water is a deep, textured blue. Several large, rounded lily pads float on the surface, rendered in shades of green, grey, and pinkish-purple with visible brushstrokes. Two white lily flowers with yellow centers are in bloom, one in the upper right and one in the lower left. The overall style is soft and painterly.

CHRISTIE'S 佳士得

2021 CENTURY

HONG KONG | 26-27 SEPTEMBER 2024
香港 | 2024年9月26-27日

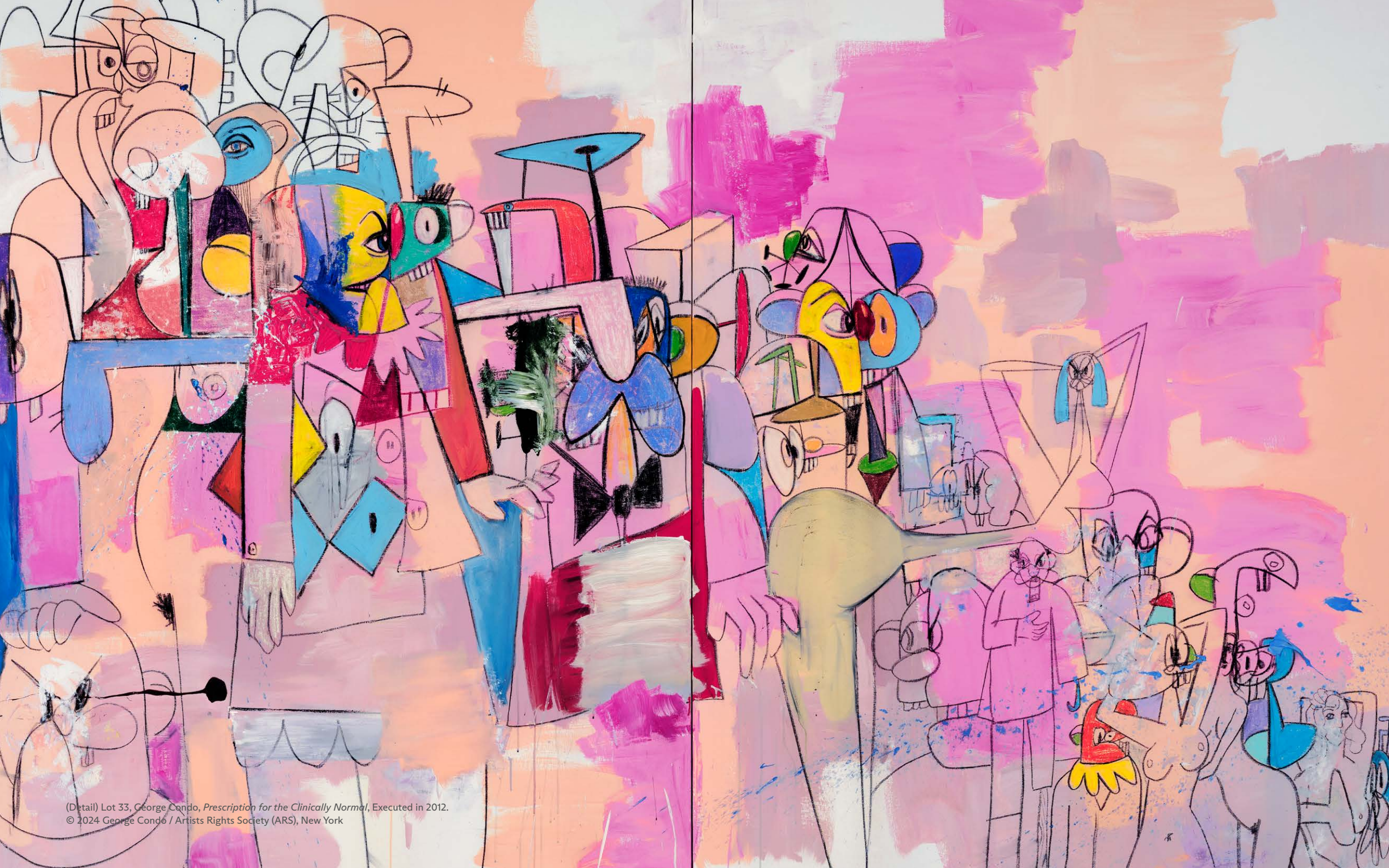


COVER: (Detail) Lot 8, Claude Monet, *Nymphéas*, Painted circa 1897-1899

THIS SPREAD: (Detail) Lot 13, Vincent van Gogh, *Les canots amarrés*, Painted in Paris in the Summer of 1887



(Detail) Lot 9, Zao Wou-Ki, 05.06.80 - *Triptyque*, Painted in 1980.
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(Detail) Lot 33, George Condo, *Prescription for the Clinically Normal*, Executed in 2012.
© 2024 George Condo / Artists Rights Society (ARS), New York



(Detail) Lot 10, Lalan, *La mère de nuage* (*Mother of the Clouds*), Painted in 1968.



OPPOSITE PAGE: (Detail) Lot 30, Pierre Soulages, *Peinture* 162 × 130 cm, 26 mai 1963, Painted in 1963.
© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris
THIS PAGE: Lot 17, Le Pho, *Les musiciens dans un jardin* (*Musicians in a Garden*), Painted circa 1940.
© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris



THIS PAGE: (Detail) Lot 11, Chu Teh-Chun, *Dynamisme bleu I* (*Blue Dynamism I*), Painted in 1982.
© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris
OPPOSITE PAGE: (Detail) Lot 25, Kim Whan-ki, *9-XII-71 #216*, Painted in 1971.

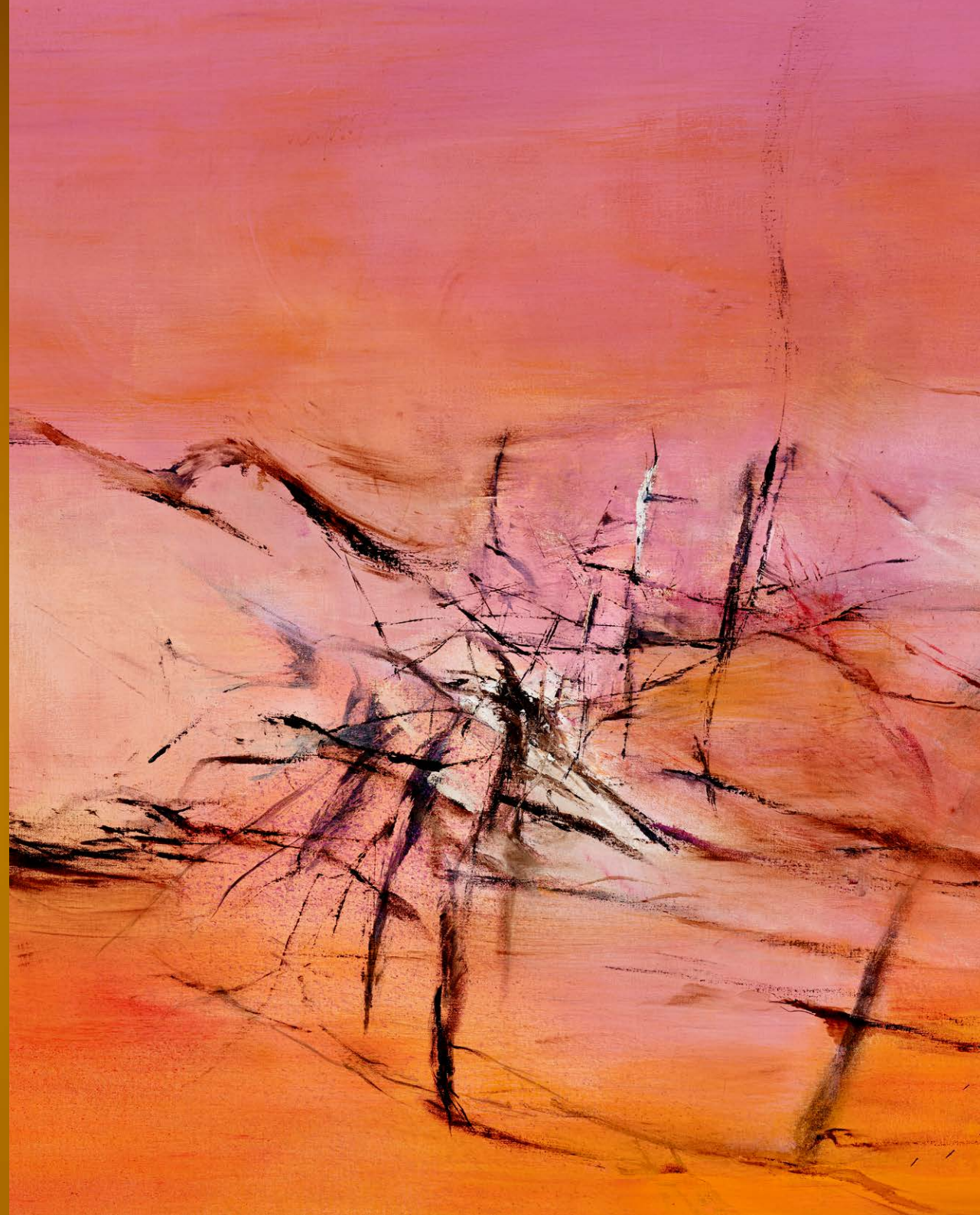


THIS PAGE: (Detail) Lot 12, Zao Wou-Ki, *île (Island)*, Painted in 1956.

© 2024 Artists Rights Society (ARS), New York / ProLitteris, Zürich

OPPOSITE PAGE: Lot 15, Sanyu, *Nu blanc au genou levé (White Nude, with Raised Knee)*, Painted in 1930.





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

20/21 CENTURY

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

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



Lot 22, Liu Ye, *Painter and Model*, Painted in 2010. © Liu Ye Studio



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查閱全球拍賣資訊



Lot 3, Lucy Bull, 18:50, Painted in 2021. © Lucy Bull

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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20TH / 21ST CENTURY
 EVENING SALE

OPPOSITE PAGE: Lot 34, Yayoi Kusama, *SELF-PORTRAIT [BOTEF0]*, Painted in 2014. © YAYOI KUSAMA



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

OPPOSITE PAGE: (Detail) Lot 7, René Magritte, *La préméditation*, Painted in 1943.
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1 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. (78¾ x 59 in.) (2)
overall: 200 x 300 cm. (78¾ x 118⅞ in.)
Painted in 2016-2018

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

PROVENANCE

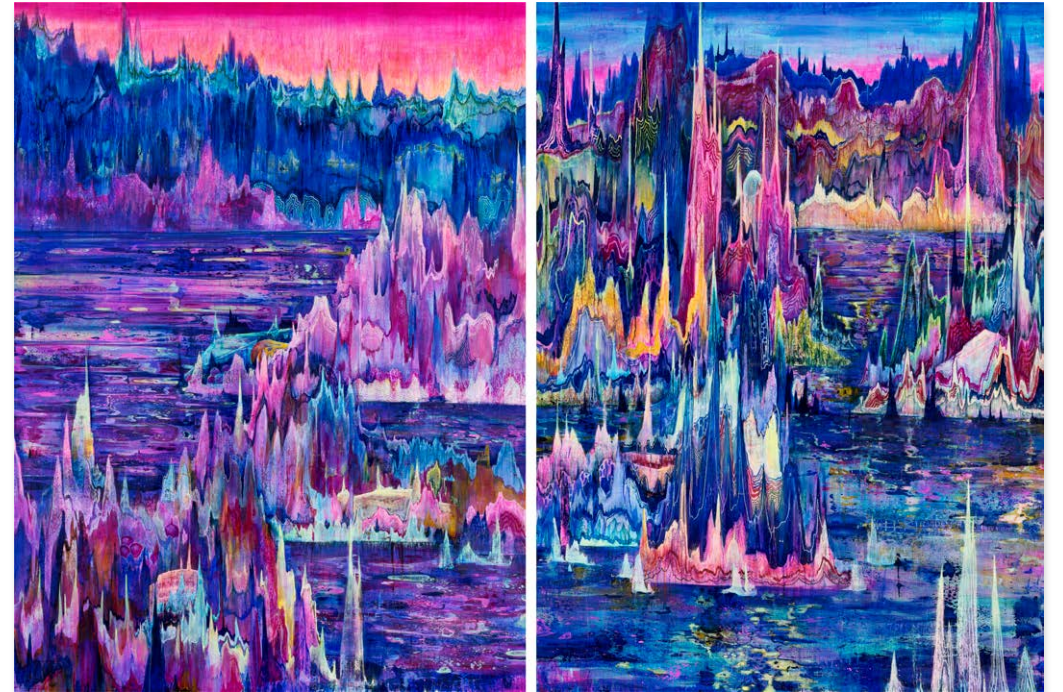
Private collection, Asia (acquired directly from the artist's studio)
Acquired from the above by the present owner

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 x 300 cm. (78¾ x 118⅞ in.)
Painted in 2021

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

PROVENANCE

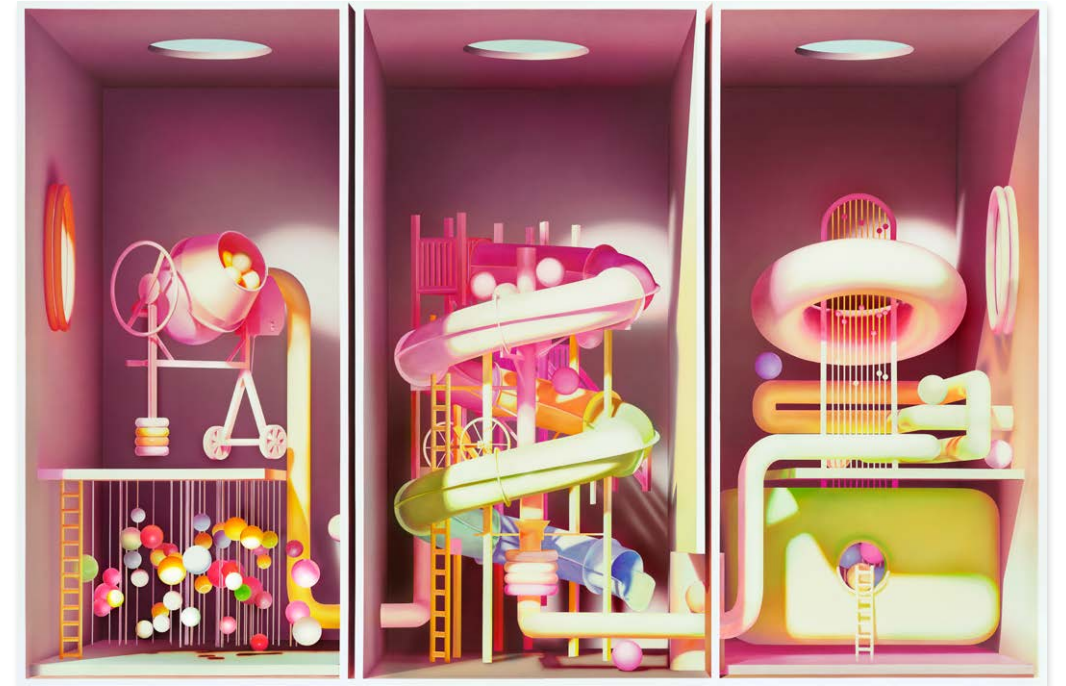
Unit, London
Acquired from the above by the present owner

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

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

油彩 畫布
2021年作

來源

巴黎 High Art畫廊
現藏者購自上述畫廊



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 x 200 cm. (63 x 78¾ 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).

無題

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 95 7/8 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

EXHIBITED

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

展覽

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
漢諾威藝術協會
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

出版

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)



6 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 x 200 cm. (98 $\frac{3}{8}$ x 78 $\frac{3}{4}$ 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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人珍藏

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 伊絲·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
編號130
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 surréalisme en plein soleil, February - July 2021, no. 37, pp. 66 & 183 (illustrated on the cover; illustrated again p. 67).

LITERATURE

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 伊絲·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 伊絲·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 surréalisme 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 x 101 cm. (28⁷/₈ x 39³/₄ 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)

來源

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, Kunsthhaus, 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

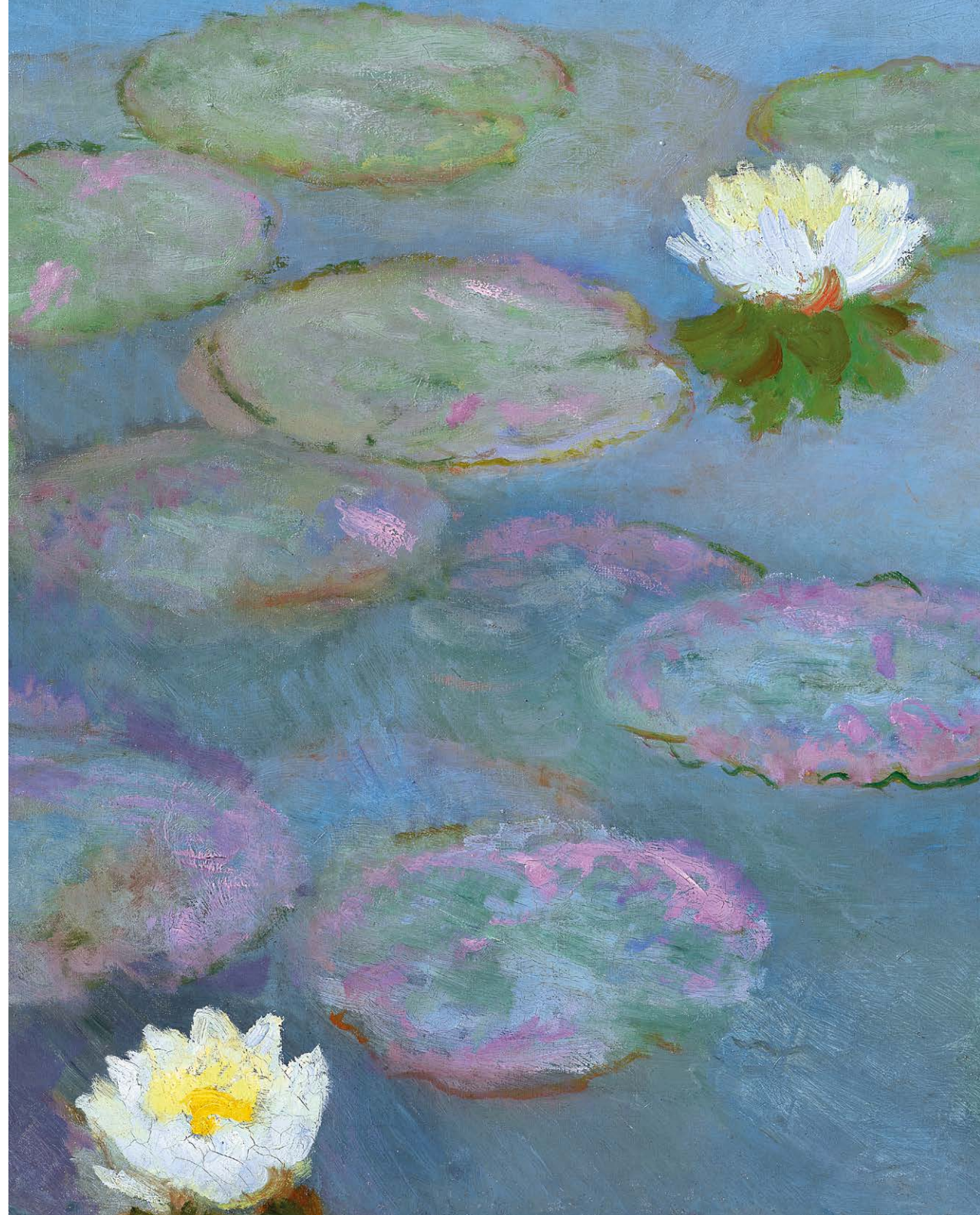
G. Bachelard, "Les nymphéas ou Les surprises d'une aube d'été" in *Verve*, vol. VII, nos. 27 & 28, Paris, 1952, p. 59 (illustrated).
D. Rouart, J.-D. Rey & R. Maillard, *Monet, Nymphéas, ou les miroirs du temps*, Paris, 1972, p. 185 (illustrated).
D. Wildenstein, *Claude Monet: Biographie et catalogue 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 路易斯維爾 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. (76¾ x 51½ in.) (3)
overall: 195 x 390 cm. (76¾ x 153½ 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

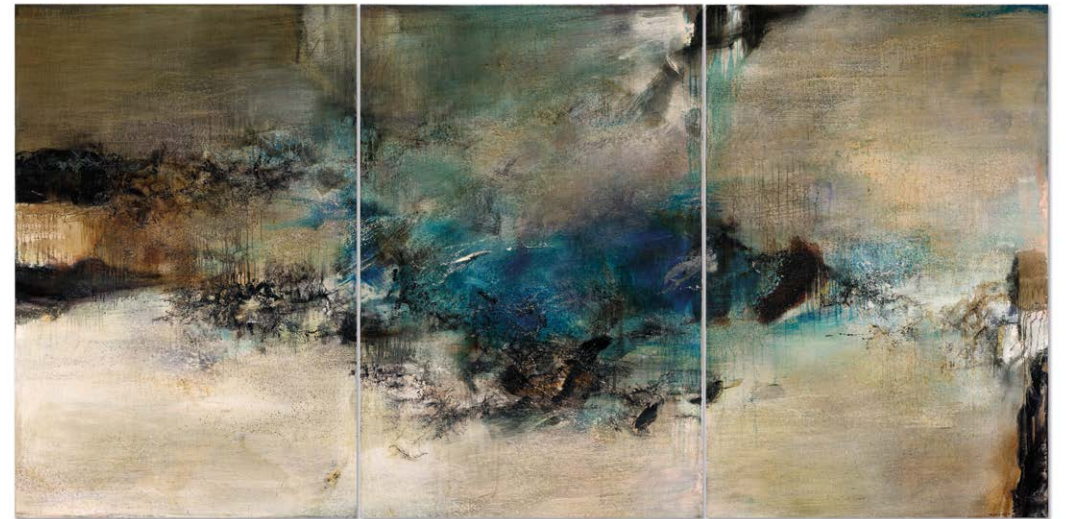
油彩 畫布 (三聯作)
1980年作
款識:
無極 ZAO (第三聯右下);
ZAO WOU-KI Triptyque I 195 x 390 5.6.80. (第一聯畫背);
ZAO WOU-KI Triptyque II 5.6.80 195 x 390. (第二聯畫背);
ZAO WOU-KI Triptyque III 5.6.80 195 x 390 (第三聯畫背)

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; Kamakura, The Museum of Modern Art Kamakura, 16 May - 20 June 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

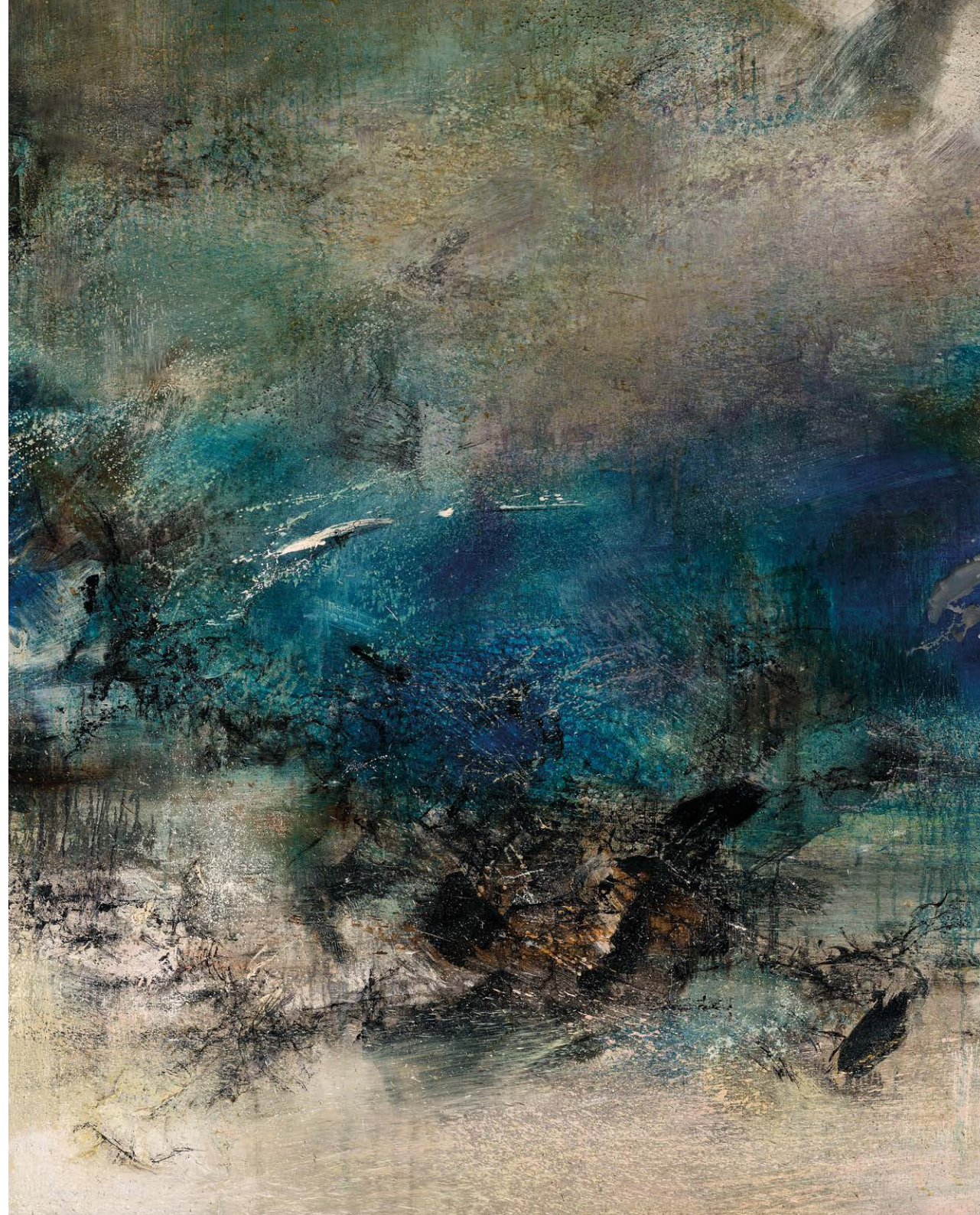
Zao Wou-Ki : Peintures, encres de Chine, exh. cat., Galeries Nationales du Grand Palais, Paris, 1981 (illustrated, unpagéd).
Zao Wou-Ki: Peintures, encres de Chine, exh. cat., Fukuoka Art Museum, Fukuoka; Grand Art Gallery, Tokyo; Fukui Prefectural Museum of Art, Fukui; The National Museum of Modern Art Kyoto, Kyoto; The Museum of Modern Art Kamakura, Kamakura, 1981-1982 (illustrated & listed, plate 46, unpagéd).
Paintings Zao Wou-Ki, exh. cat., Hong Kong Arts Centre, Hong Kong, 1982 (illustrated, unpagéd).
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, unpagéd).
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. Bonnefoy及G. de Cortanze編輯 巴黎 La Différence/Enrico Navarra版（圖版，第192頁）
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 季豐軒美術出版社（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）



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 51¼ 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, Kaohsiung County Cultural Center; Keelung, 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 Municipal Cultural Center; Taitung, Taitung County Cultural Center; Taoyuan, Taoyuan County Cultural Center; Yilan, Yilan 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, unpagued)
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" (左聯畫背);
"Dynamisme bleu I A" (diptyque) 1982 "藍色活力"之一 A" (右聯畫背)

來源

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 安德烈馬爾羅美術館
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 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;宜蘭 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, 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 île, 56' (on the reverse)
oil on canvas
60 x 73 cm. (23⁵/₈ x 28³/₄ 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 Raisonné des Peintures Zao Wou-Ki Volume 1 1935-1958, 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

巴黎 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

展覽

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 25¾ 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 the above
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

EXHIBITED

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, no. 107.
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

來源

巴黎 提奧·梵高 (藝術家弟弟)
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
現藏者家屬購自上述拍賣

展覽

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 編號122
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 Bongers 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. Veenbos, 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)

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 Bongers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 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 Boats)

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. Veenbos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 奧斯特菲爾登 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 25⁵/₁₆ 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

公雞與花束

油彩 畫布
1980-1981年作
款識：Marc Chagall (右下)；Marc Chagall 1981 (畫背)

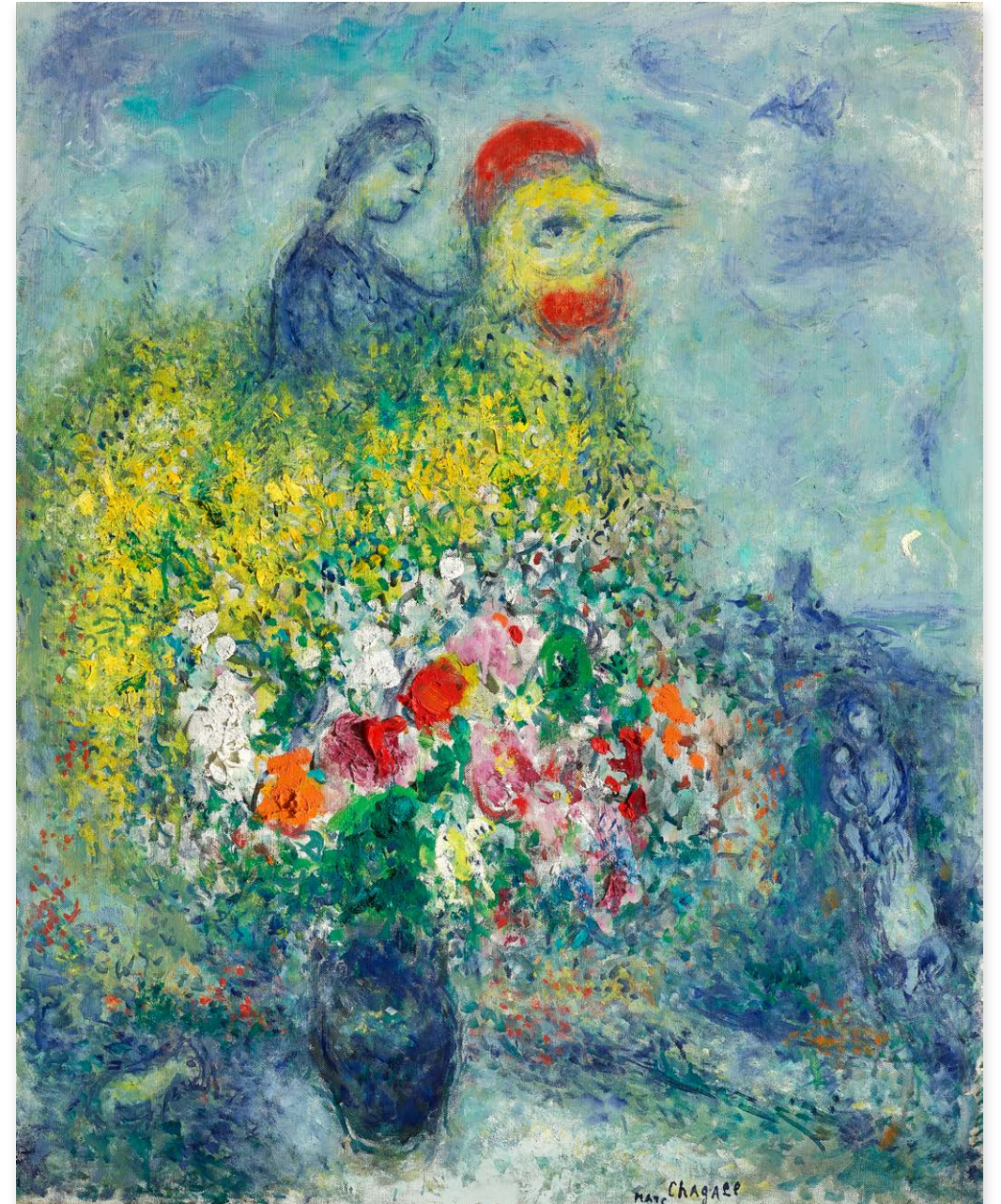
來源

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

展覽

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 x 81.3 cm. (19¾ x 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）

來源

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)



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 23⁷/₈ in.)
Painted in 1970

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

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/>)



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 $\frac{3}{8}$ x 21 $\frac{1}{4}$ 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



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 x 76 cm. (59 x 29⁷/₈ in.) (3)
overall: 150 x 228 cm. (59 x 89³/₄ 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



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 x 120 cm. (39 $\frac{3}{8}$ x 47 $\frac{1}{4}$ 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. (31¼ x 58⅞ 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) x 54.5 x 48.5 cm. (37 x 21½ x 19⅞ 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—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—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-虛空中的能量：第52屆威尼斯雙年展》展覽圖錄 亞洲藝術中心著 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 新加坡美術館著 新加坡 新加坡美術館 (圖版為不同尺寸及版數，第90及91頁)



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—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 x 100 cm. (31½ x 39¾ 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)

來源

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

展覽

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. (46½ x 68¾ 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

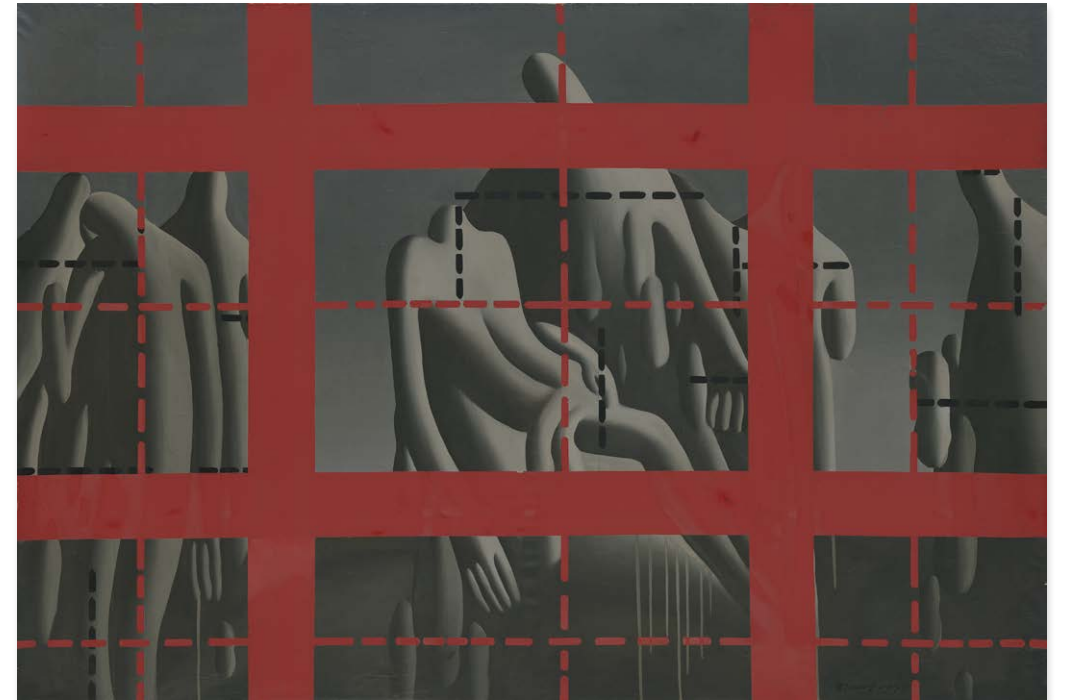
油彩 畫布
1989年作
款識：89. Wang Guang Yi (右下)

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：迷變與執著 (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)



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 $\frac{7}{8}$ x 34 $\frac{3}{4}$ 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

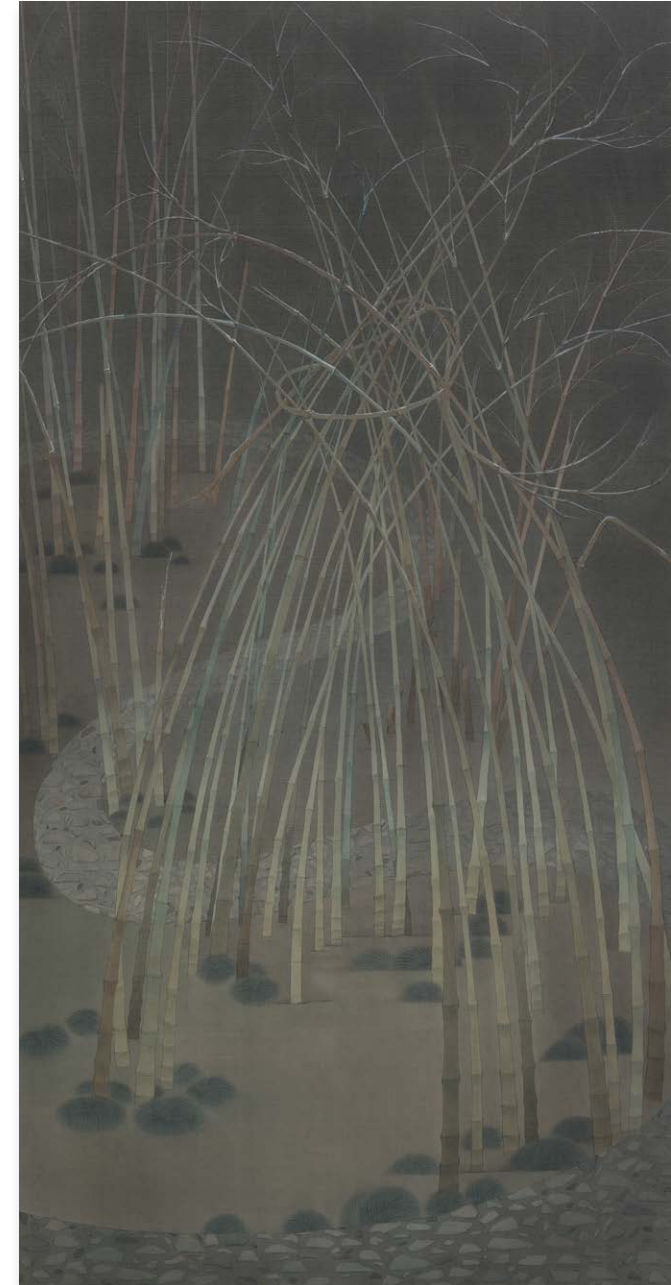
北京 蜂巢當代藝術中心
現藏者購自上述畫廊

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 98⁷/₈ 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).

油彩 棉布
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

出版

1999年 《煥基：煥基逝世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. (51 $\frac{1}{8}$ x 76 in.)
Painted in 1963-1965

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

PROVENANCE

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

EXHIBITED

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 (畫背)

來源

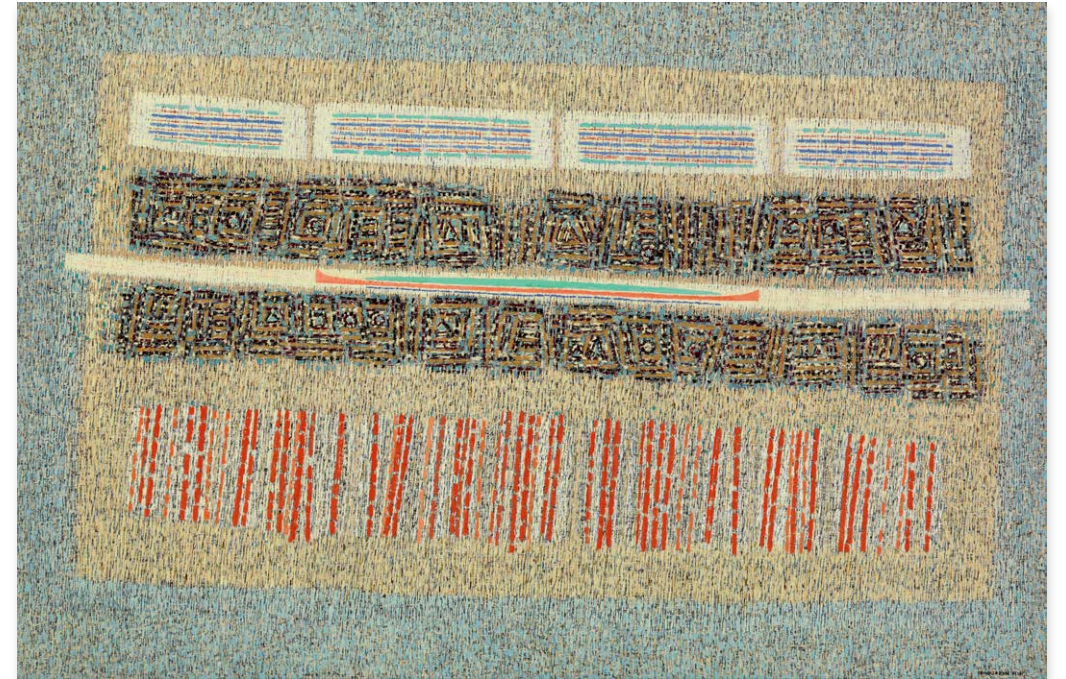
韓國 私人收藏
首爾 現代畫廊 (購自上述來源)
現藏者購自上述畫廊

展覽

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 51¼ 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)

來源

釜山 Johyun畫廊
現藏者購自上述畫廊



28 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 x 183 cm. (72 x 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, unpagged).

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

展覽

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



KAZUO SHIRAGA

白髪一雄

(1924-2008)

Shakudei (Burning Mud)

signed in Japanese (lower right); signed again, titled, and dated in Japanese (on the reverse)
oil on canvas
130 x 162 cm. (51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ 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日所發之作品保證書



PIERRE SOULAGES

彼埃·蘇拉吉

(1919-2022)

Peinture 162 x 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 x 130 cm. (64 x 51¼ in.)
Painted in 1963

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

PROVENANCE

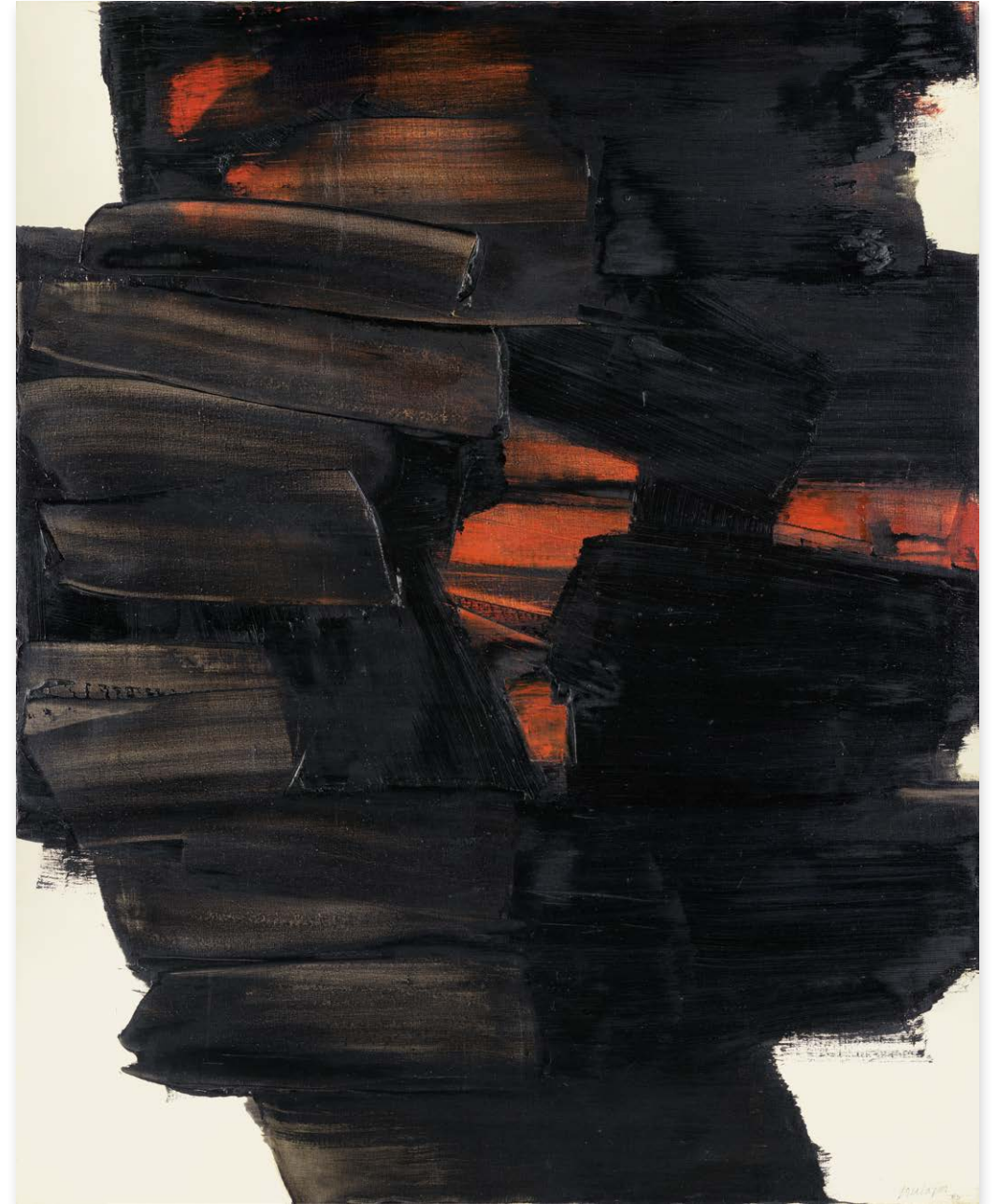
Kootz Gallery, New York
Galerie de France, Paris (acquired in 1970)
Private collection, Switzerland (acquired from the above in 1972)
Christie's London, 30 November 1989, lot 759
Private collection, Switzerland (acquired at the above sale)
Sotheby's London, 30 November 1994, lot 47
Essl Collection, Klosterneuburg
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)
現藏者購自上述來源



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

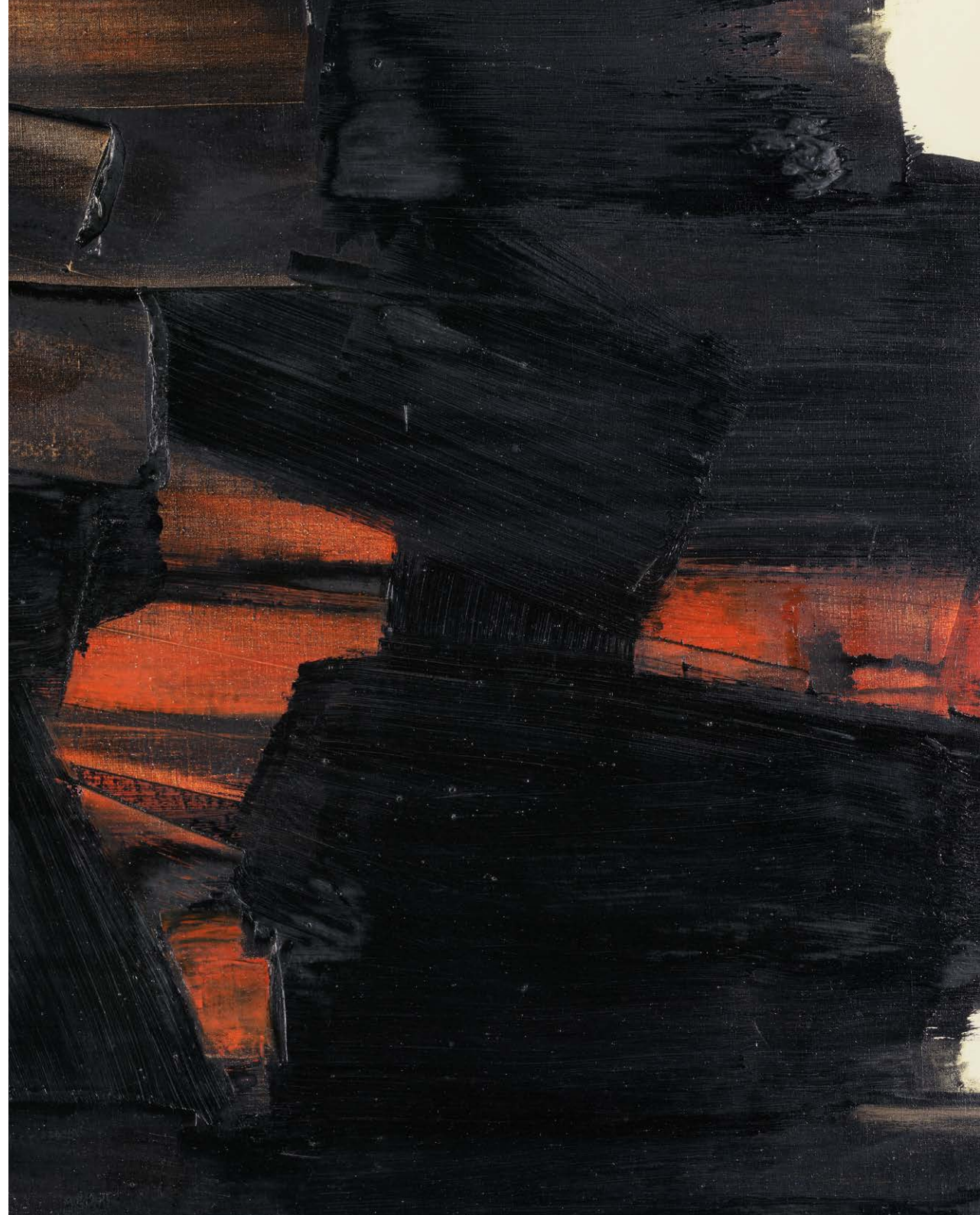
Arte francesca depois de 1950, exh. cat., Lisbon, Fundação Calouste Gulbenkian, 1971 (listed, no. XXXVIII, p. 34).
 P. Encrevé, Soulages, L'oeuvre complet Peintures II. 1959-1978, Paris 1995 (illustrated, no. 498, p. 134).
 Sammlung Essl - the first view, exh. cat., Klosterneuburg, Sammlung Essl - Kunst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

展覽

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)



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. (38 $\frac{3}{8}$ x 78 $\frac{1}{8}$ in.)
Painted in 1963

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

PROVENANCE
Collection 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. (76³/₈ x 76³/₈ 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 x 165.1 cm. (90 x 65 in.) (2)
overall: 228.6 x 330.2 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)

來源

柏林 施布特·瑪格
歐洲私人收藏
現藏者購自上述來源

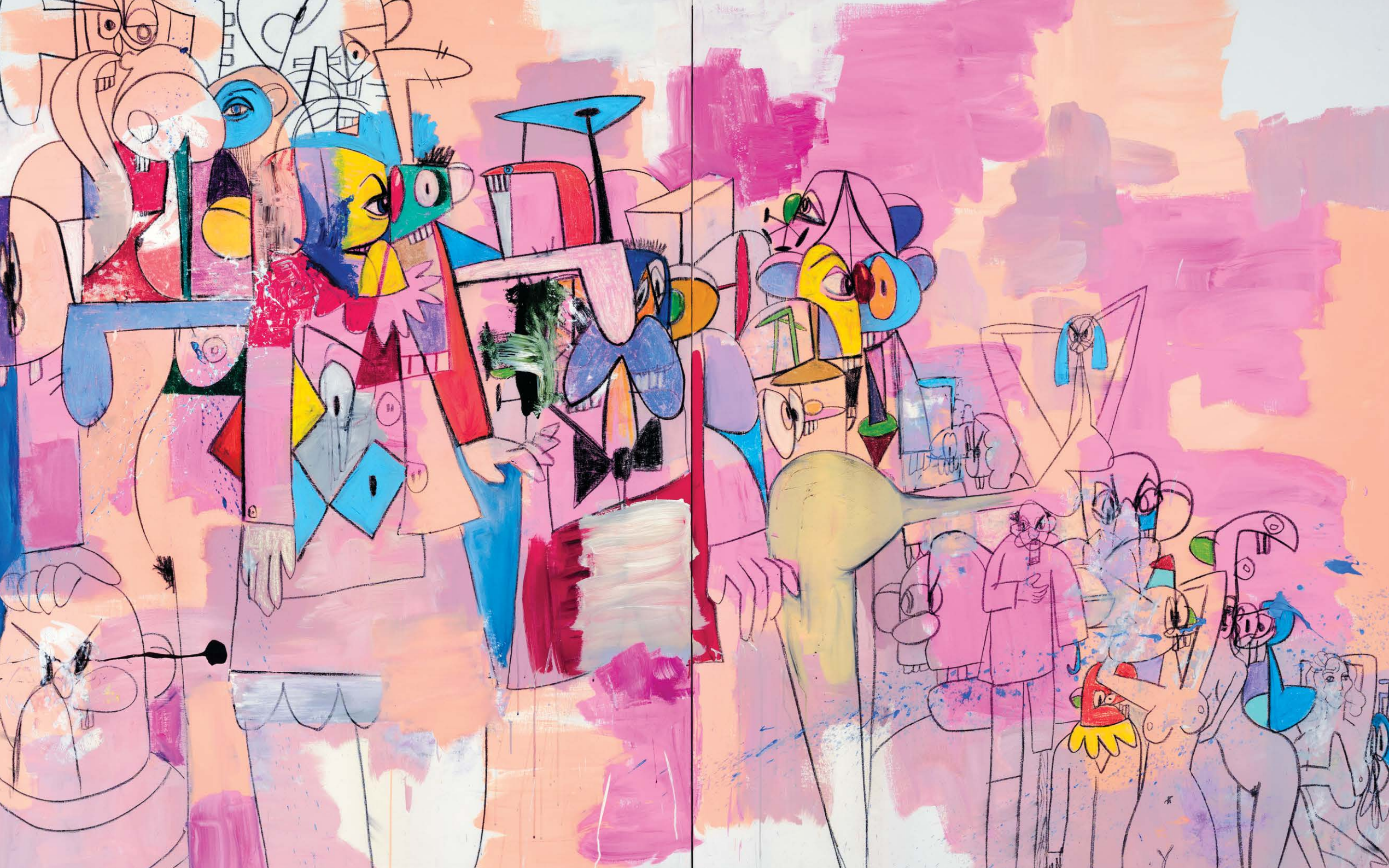
展覽

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)





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 ¼ x 57 ¼ 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 x 60.6 cm. (19⁵/₈ x 23⁷/₈ 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 Q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 - 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)



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 x 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



BANKSY

(B. 1974)

Girl and Balloon

stenciled 'BANKSY' (on the side); numbered '21/25' (on the stretcher bar)
 spray paint on canvas
 40 x 40 cm. (16 x 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



38 **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 x 121.9 cm. (60 x 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



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

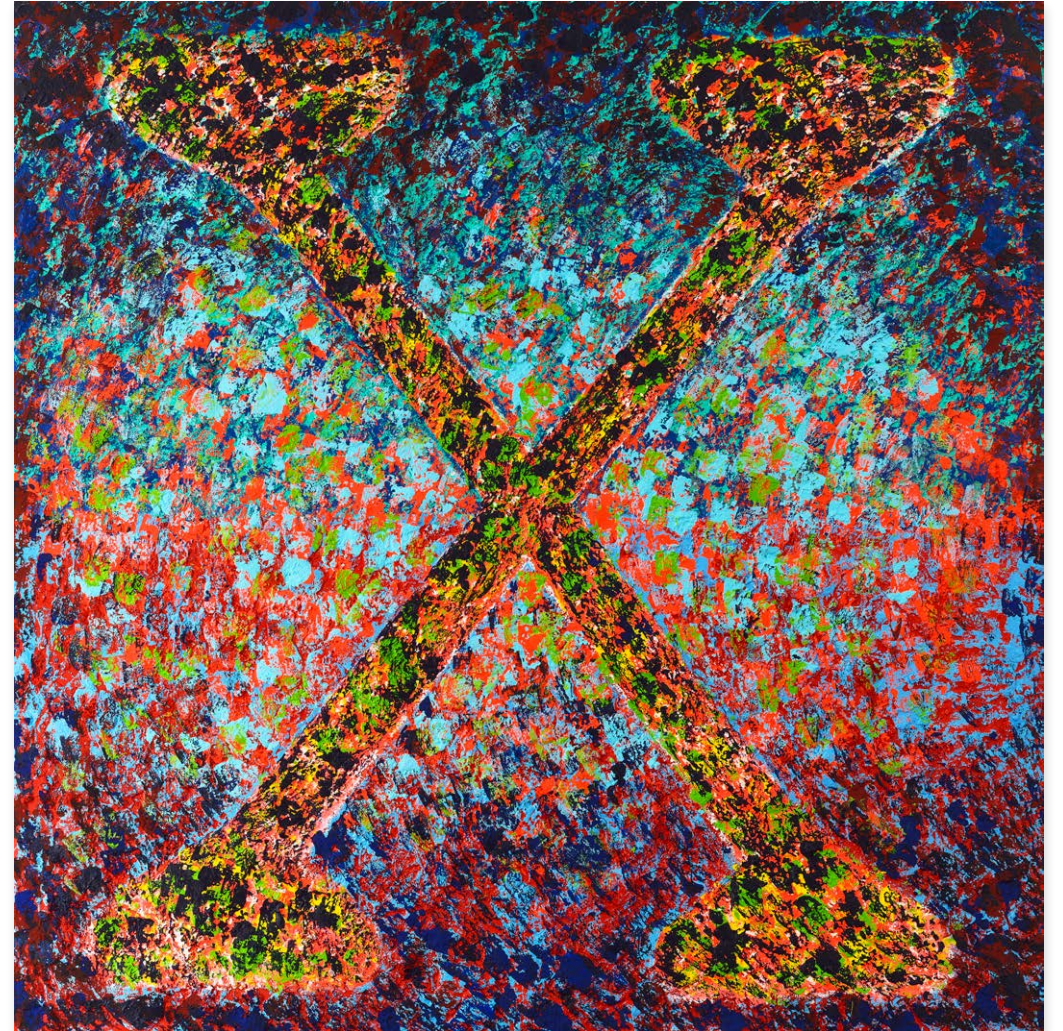
Almine Rech, New York
Acquired from the above by the present owner

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 阿爾敏·萊希
現藏者購自上述畫廊



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 x 162 cm. (78¾ x 63¾ 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)

來源

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



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 $\frac{3}{8}$ x 51 $\frac{1}{8}$ 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)

來源:

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. (98 $\frac{3}{8}$ x 78 $\frac{7}{8}$ 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——當代中國藝術的革新與演化 編號166
現藏者購自上述拍賣

展覽

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. (78¾ x 94½ 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

LITERATURE

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)

來源

原藏者直接購自藝術家
現由原藏者家屬收藏

出版

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)



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. (57 $\frac{1}{8}$ 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 39¼ 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, Paris, Cuenca, exh. cat., Museo de Arte Moderno (Mexico), Mexico City, 2015 (illustrated, p. 97).
A. Torre, Fernando Zobel: Catalogue Raisonné of Paintings 1946-1984, Fundación 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)

來源

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

展覽

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

出版

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)

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THIS PAGE (Detail) Lot 111, Sanyu, *Globe de mariée avec fleurs et hirondelle* (*Globe de Mariée with Flowers and a Swallow*),
Painted in the 1930s-1940s.

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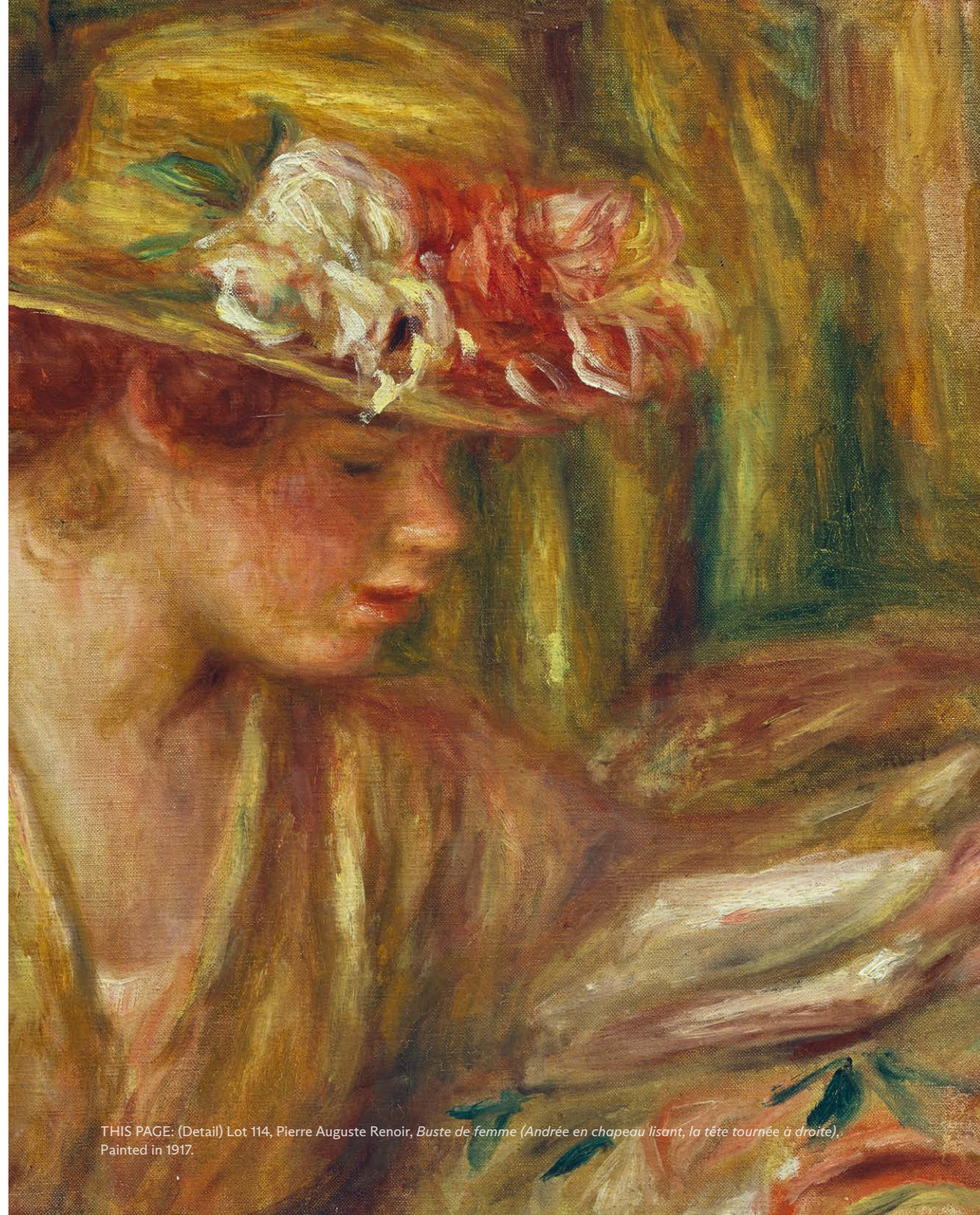
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THIS PAGE: (Detail) Lot 114, Pierre Auguste Renoir, *Buste de femme (Andrée en chapeau lisant, la tête tournée à droite)*, Painted in 1917.



THIS PAGE: Lot 139, Miguel Covarubias, *Aves del Paraiso (Birds of Paradise)*, Painted circa 1935.

101
FERNANDO CUETO AMORSOLO (1892-1972)
Fruit Vendor

oil on canvas
51.4 x 41.2 cm. (20 $\frac{1}{4}$ x 16 $\frac{1}{4}$ 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 $\frac{7}{8}$ x 23 $\frac{7}{8}$ 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. (17 $\frac{3}{4}$ x 29 $\frac{1}{8}$ 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 $\frac{3}{8}$ x 25 $\frac{5}{8}$ 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. (34 $\frac{1}{4}$ x 44 $\frac{1}{8}$ 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



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

oil on canvas
100 x 73 cm. (39 $\frac{3}{8}$ x 28 $\frac{3}{4}$ 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

107
ZAO WOU-KI (ZHAO WUJI, 1920-2013)
10.04.2006

oil on canvas
130 x 154 cm. (51 $\frac{1}{8}$ x 57 $\frac{1}{8}$ 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 $\frac{1}{8}$ x 24 $\frac{1}{4}$ 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 $\frac{3}{8}$ x 36 $\frac{1}{4}$ 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. (45⁵/₈ 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



113
SANYU (CHANG YU, 1895-1966)
Woman with Hoop Earrings

ink and watercolour on paper
 46 x 31.5 cm. (18¹/₈ x 12³/₈ 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



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. (20¹/₂ x 10³/₄ 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



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. (15⁵/₈ x 19³/₄ 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



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

oil on canvas
 50.8 x 40.4 cm. (20 x 15⁷/₈ 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



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. (78³/₄ x 98³/₈ 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. (51⅞ 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



118
SHOZO SHIMAMOTO (1928-2013)
Nihon Television 08

acrylic and glass on linen
200 x 130 cm. (78¾ x 51⅞ in.)
Executed in 2006
嶋本昭三 日本電視 08 壓克力 玻璃 麻布 2006年作

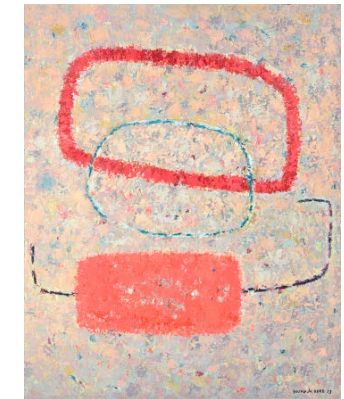
HK\$200,000-300,000
US\$26,000-39,000



119
TOSHIMITSU IMAI (1928-2002)
Untitled

oil on canvas
80.5 x 100 cm. (31¾ x 39⅝ in.)
Painted in 1959
今井俊滿 無題 油彩 畫布 1959年作

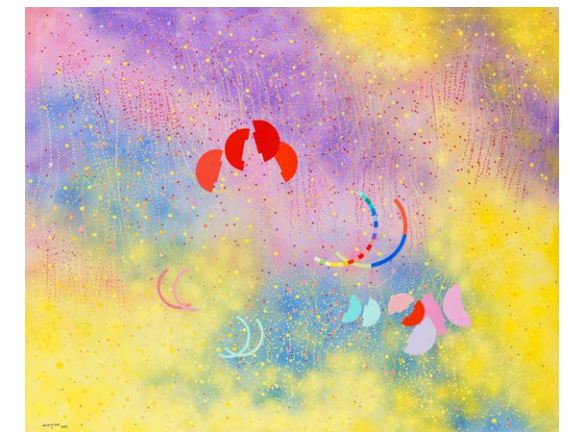
HK\$80,000-120,000
US\$11,000-15,000



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

oil on canvas
81 x 65 cm. (31⅞ x 25⅝ 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 98⅜ 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

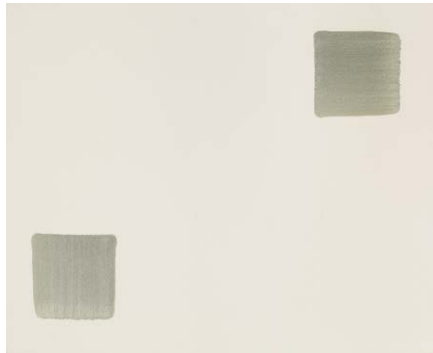
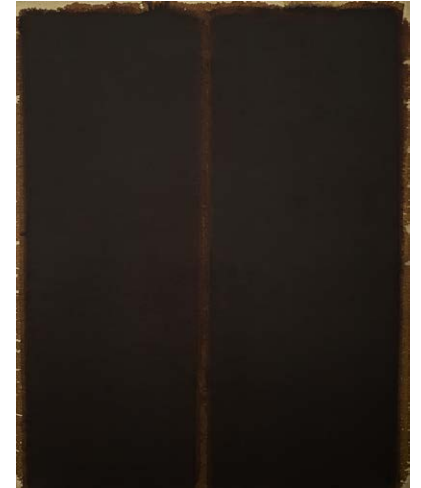
oil and mineral pigment on canvas
90.2 x 72.4 cm. (35½ x 28½ in.)
Painted in 1984
李禹煥 東風 油彩 礦物顏料 畫布 1984年作

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

125
YUN HYONG-KEUN (1928-2007)
Burnt Umber & Ultramarine

oil on linen
162.2 x 130.1 cm. (63¾ x 51¼ in.)
Painted in 1992
尹亨根 焦赭與群青 油彩 麻布 1992年作

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



123
LEE UFAN (B. 1936)
Correspondance

oil and mineral pigment on canvas
53 x 65.2 cm. (20¾ x 25¾ 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

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

oil on canvas
100 x 200 cm. (39¾ x 78¾ 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



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

acrylic and oil on canvas
97 x 162.2 cm. (38¼ x 63¾ 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

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

oil on canvas
120 x 120 cm. (47¼ x 47¼ 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. (15 $\frac{1}{8}$ x 18 $\frac{1}{4}$ 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

131
VU CAO DAM (1908-2000)
Dame aux cerisiers en fleurs (Lady with Cherry Blossoms)

ink and gouache on silk
45.5 x 37.5 cm. (17 $\frac{7}{8}$ x 14 $\frac{3}{4}$ 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



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

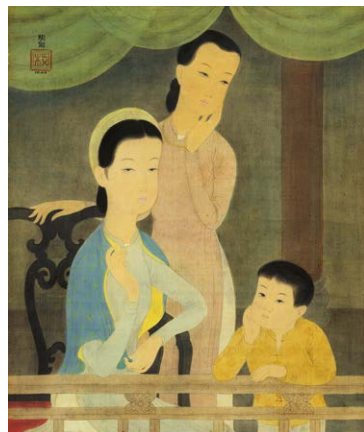
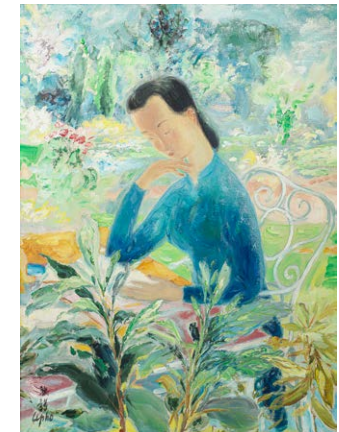
ink and gouache on silk
46.5 x 78 cm. (18 $\frac{1}{4}$ x 30 $\frac{3}{4}$ in.)
Painted in 1933
阮祥麟 蓮花池中 水墨 水粉 絹布 1933年作

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

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

oil on canvas
81 x 60 cm. (31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ 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



△130
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 $\frac{7}{8}$ x 18 $\frac{1}{8}$ 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

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

oil on canvas
115 x 146.5 cm. (45 $\frac{1}{4}$ x 57 $\frac{5}{8}$ 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. (45 $\frac{1}{8}$ x 57 $\frac{5}{8}$ 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 57 $\frac{3}{4}$ 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



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

oil on silk laid on board
50 x 57.5 cm. (22 $\frac{5}{8}$ x 27 $\frac{1}{2}$ 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



137
ALIX AYMÉ (1894 - 1989)
Bouquet de fleurs (Flower Bouquet)

lacquer on panel
41 x 31 cm. (16 $\frac{1}{8}$ x 12 $\frac{1}{4}$ 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. (22 $\frac{5}{8}$ x 27 $\frac{1}{2}$ 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 $\frac{5}{8}$ 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. (27³/₈ x 27³/₈ 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. (29³/₈ x 23³/₄ 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



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

oil on canvas
 75 x 90 cm. (29¹/₂ x 35³/₈ in.)
 勒邁耶·德·莫赫普赫斯 陽光下的生活之樂 油彩畫布

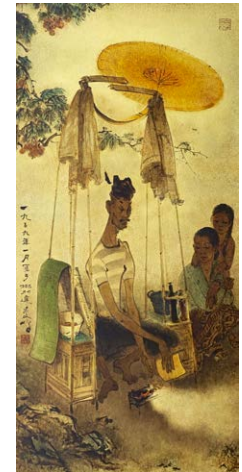
HK\$2,000,000-3,000,000
US\$260,000-390,000



143
SUDJANA KERTON (1922-1994)
Ancol Diwaktu Malam (Ancol at Night)

oil on canvas
 73 x 87.5 cm. (28³/₄ x 34¹/₂ in.)
 Painted in 1988
 蘇加那·克爾頓 安卯之夜 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. (40¹/₂ x 19¹/₈ 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. (39¹/₈ x 49³/₄ 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 39⅞ 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. (35⅝ 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



148
SRIHADI SOEDARSONO (1931-2022)
Bromo

oil on canvas
120 x 140 cm. (47¼ x 55⅞ 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

149
SRIHADI SOEDARSONO (1931-2022)
Dua Penari Legong (Two Legong Dancers)

oil on canvas
100 x 100 cm. (39⅜ x 39⅞ in.)
Painted in 1994
斯里哈迪·蘇達索諾 兩位樂舞舞者 油彩 畫布 1994年作

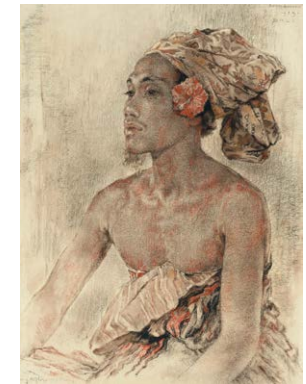
HK\$240,000-350,000
US\$31,000-45,000



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

conté crayon on paper
53 x 40 cm. (20⅞ x 15¾ in.)
Executed in 1939
賀夫卡 來自 Batoeboelan Kerenang 的農民 孔特粉蠟筆 紙本 1939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. (32⅞ 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. (29 $\frac{1}{8}$ x 16 $\frac{7}{8}$ 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 $\frac{5}{8}$ x 71 $\frac{5}{8}$ 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



THIS PAGE: (Detail) Lot 103, Anita Magsaysay Ho, *Santol Pickers*, Painted in 1956.

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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BULL, LUCY 露西·布爾 209

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21ST CENTURY
DAY SALE

OPPOSITE PAGE: Lot 219, Nicolas Party, *Still Life with a Candle*, Painted in 2012.
© Nicolas Party. Courtesy the artist and Hauser & Wirth



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. (70¾ 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

207
SALVO (1947-2015)
La Valle (The Valley)

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



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

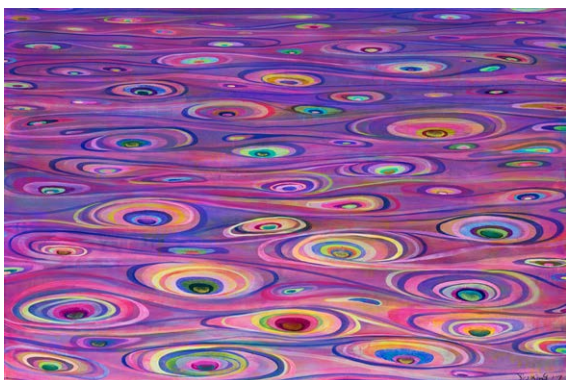
acrylic on canvas
150 x 200 cm. (59 x 78¾ in.)
Painted in 2022
黃進曦 盧吉道和維多利亞港 壓克力 畫布 2022年作

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

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

oil on canvas
180 x 145 cm. (70¾ x 57¾ in.)
Painted in 2010
克麗絲汀·媛珠 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



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

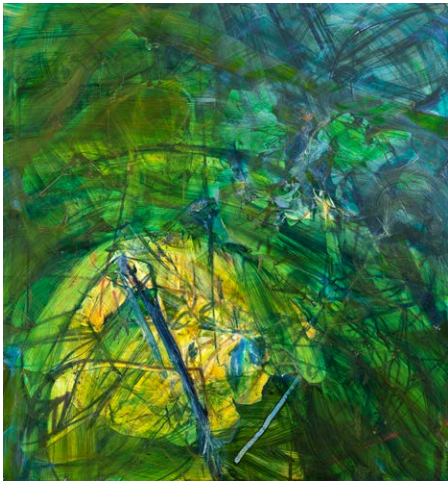
HK\$600,000-1,000,000
US\$78,000-130,000

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





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

oil, oil stick and acrylic on canvas
 150 x 140 cm. (59 x 55½ in.)
 Painted in 2021
 賈黛·法多朱蒂米 樹枝間的微光 油彩 油彩棒 壓克力 畫布 2021年作

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



212
YOSHITOMO NARA (B. 1959)
Attack the Rotten World

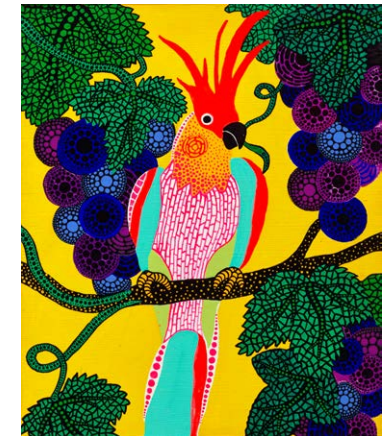
acrylic and coloured pencil on paper
 33 x 48.3 cm. (13 x 19 in.)
 Executed in 1995
 奈良美智 攻擊這崩壞的世界 壓克力 彩色鉛筆 紙本 1995年作

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

213
YAYOI KUSAMA (B. 1929)
Bird

acrylic on canvas
 45.5 x 38 cm. (17¾ x 15 in.)
 Painted in 1987
 草間彌生 鳥 壓克力 畫布 1987年作

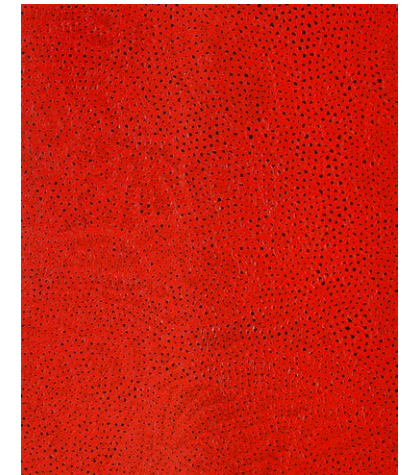
HK\$9,000,000-15,000,000
US\$1,200,000-1,900,000



214
YAYOI KUSAMA (B. 1929)
INFINITY-NETS (SHSOWX)

acrylic on canvas
 91 x 72.7 cm. (35¾ x 28¾ in.)
 Painted in 2006
 草間彌生 無限之網 (SHSOWX) 壓克力 畫布 2006年作

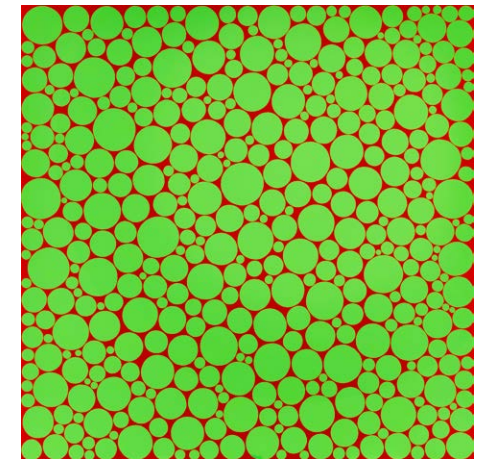
HK\$5,500,000-8,500,000
US\$710,000-1,100,000

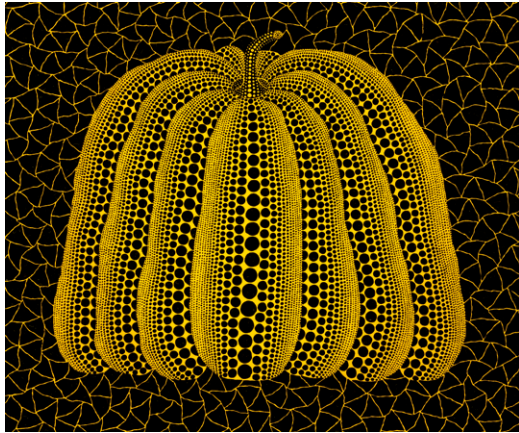


215
YAYOI KUSAMA (B. 1929)
INFINITY-DOTS (OPQRT)

acrylic on canvas
 162 x 162 cm. (63¾ x 63¾ in.)
 Painted in 2008
 草間彌生 無限圓點 (OPQRT) 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 $\frac{7}{8}$ 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 $\frac{1}{8}$ x 63 $\frac{1}{8}$ 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



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

oil, acrylic, marker and graphite on canvas
153 x 122 cm. (61 $\frac{1}{4}$ 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. (51 $\frac{1}{4}$ x 35 $\frac{5}{8}$ 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 $\frac{3}{8}$ x 5 $\frac{3}{8}$ 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

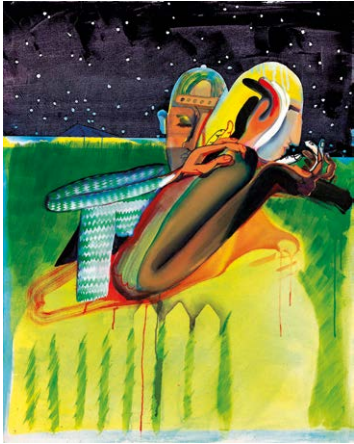


221
ANTONY GORMLEY (B. 1950)
STOP 3 (MEME) III

cast iron sculpture
7.7 (H) x 17.2 x 9.1 cm. (3 $\frac{1}{8}$ x 6 $\frac{3}{4}$ x 3 $\frac{5}{8}$ 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

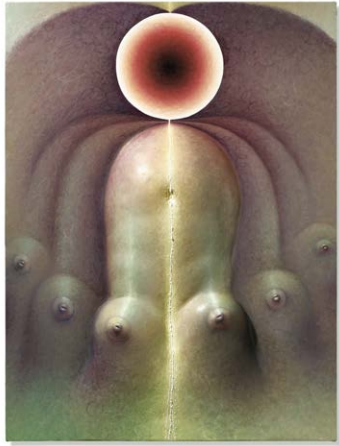




222
CHRISTINA QUARLES (B. 1985)
ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE

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. (28¼ x 21 x 3⅜ 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

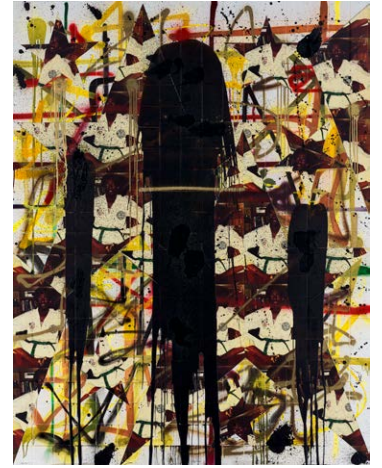
HK\$700,000-900,000
US\$91,000-120,000



224
SCOTT KAHN (B. 1946)
Job

oil on linen
157 x 193.2 cm. (61¾ x 76⅞ 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



225
RASHID JOHNSON (B. 1977)
End of Fall

ceramic tile, spray enamel, vinyl, black soap, wax
240 (H) x 185 x 5.5 cm. (94½ x 72⅞ 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
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. (16⅞ x 16⅞ 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 $\frac{7}{8}$ x 48 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in.)
Executed in 2007
奈良美智 *Long Long Way from Your Home* 手繪瓷盤
2007年作

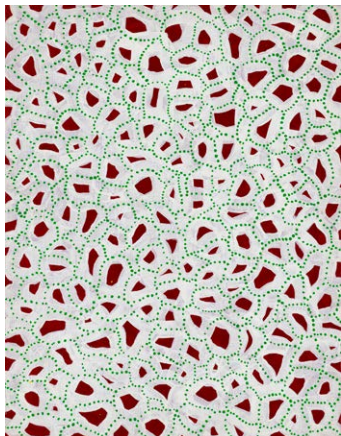
HK\$2,000,000-4,000,000
US\$260,000-520,000



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

acrylic and coloured pencil on board
119 x 40 cm. (46 $\frac{7}{8}$ x 15 $\frac{3}{4}$ 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



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

acrylic on canvas
41.3 x 32 cm. (16 $\frac{1}{4}$ x 12 $\frac{5}{8}$ 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

231
IZUMI KATO (B. 1969)
Untitled

oil on canvas
194 x 130.5 cm. (76 $\frac{3}{8}$ x 51 $\frac{3}{8}$ 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 $\frac{7}{8}$ x 28 $\frac{3}{8}$ 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. (29 $\frac{1}{2}$ x 57 $\frac{1}{8}$ 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





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 [駝鳥 第1號] 混合媒材 雕塑 2014年作
HK\$300,000-500,000
US\$39,000-64,000



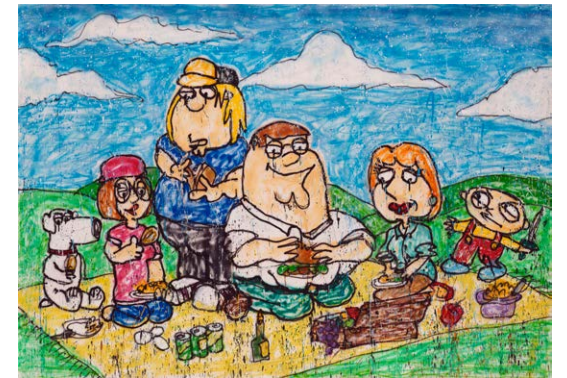
235
ROBERT NAVA (B. 1985)
Haunted Wolf House
 acrylic and grease pencil on canvas
 185.4 x 185.4 cm (73 x 73 in.)
 Painted in 2019
 羅伯特·納瓦 鬧鬼的狼屋 壓克力 油性鉛筆 畫布 2019年作
HK\$800,000-1,200,000
US\$110,000-150,000



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 x 41 cm. (16 x 16 in.)
 package: 59.5 (H) x 48.5 x 7.5 cm. (23½ x 19 x 2¾ in.)
 Executed in 2002
 KAWS 無題 (KIMPSONS) 包裝畫作系列 壓克力 畫布 單板包裝 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. (86¾ x 70¾ 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

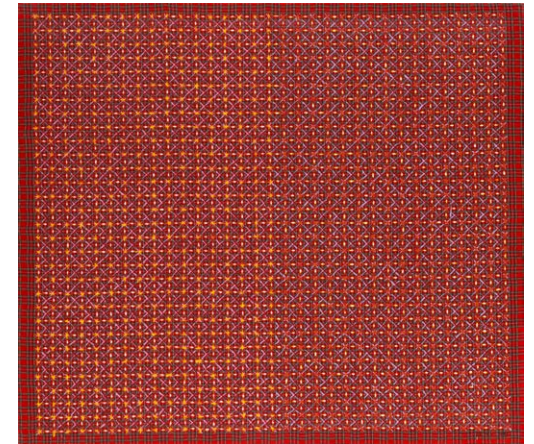


241
JANE LEE (B. 1963)
Portrait #14
acrylic paint and heavy gel on fiberglass
102 (H) x 102 x 7 cm. (40⅞ x 40⅞ x 2¾ in.)
Executed in 2016
李綾瑄 肖像14號 壓克力 重凝膠 玻璃纖維 2016年作
HK\$300,000-500,000
US\$39,000-64,000

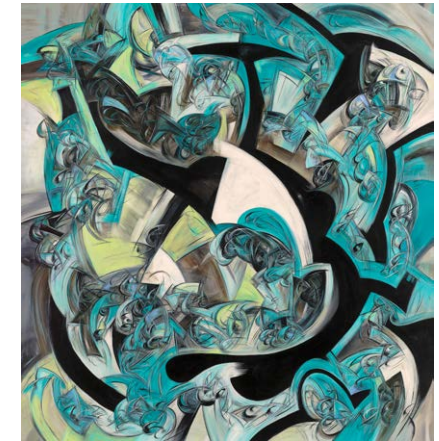


242
ZHANG ENLI (B. 1965)
Peel Off
oil on linen
135 x 80 cm. (53⅞ x 31½ in.)
Painted in 2006
張恩利 樹幹 油彩 麻布 2006年作
HK\$500,000-800,000
US\$65,000-100,000

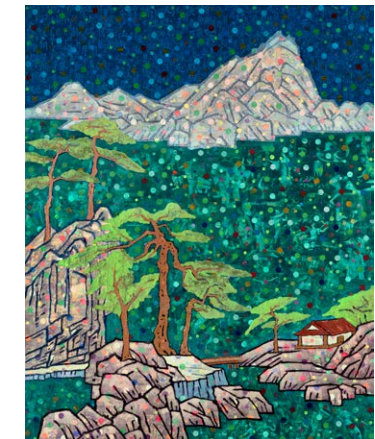
243
DING YI (B. 1962)
Appearance of Crosses 97-2
acrylic on tartan
139 x 159 cm. (54¾ x 62⅝ in.)
Painted in 1997
丁乙 十示 97-2 壓克力 格子布 1997年作
HK\$1,000,000-2,000,000
US\$130,000-260,000



244
FANG YUAN (B. 1996)
Galloping Horses and Vines
acrylic on canvas
176 x 166 cm. (69⅞ x 65⅝ 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 47¼ 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 before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣品低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高值拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高值拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高值拍賣品競投牌，以資識別。拍賣官一般只接受以高值拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高值拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

ENQUIRIES

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes. Estimates may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item

which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

- (d) Certain weights in the catalogue description are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a lot.
- (f) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
- Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid, if you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- (a) As authorised bidder: If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/ her.

- (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for lots only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without a reserve with the symbol - next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the sale. 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 his discretion is final. This paragraph does not in

SYMBOLS USED IN THIS CATALOGUE

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

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

(h) Handbags

A lot marked with the symbol **=** includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A lot with the symbol **=** is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

1 OUR LIABILITY TO YOU

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

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

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

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

4. We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

5. If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHIRSTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

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

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

UPPERCASE type: means having all capital letters.

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

o

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

o ♠

Christie's has provided a minimum price guarantee and has a direct financial interest in this lot. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the **Conditions of Sale** for further information.

Δ

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

Δ ♠

Christie's has a financial interest in this lot and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the **Conditions of Sale** for further information.

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

A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such lot is identified with the symbol 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 o next to the lot number.

o ♠ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o ♠.

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.

Δ ♠ 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

□

A party with a direct or indirect interest in the lot who may have knowledge of the lot's **reserve** or other material information may be bidding on the lot.

•

Lot offered without reserve.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag lot incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

■

Handbag lot incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

∩

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

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 Δ. Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

o Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's **reserve** or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating [christies.com](http://www.christies.com) with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

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

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

“Attributed to...”: in Christie's qualified opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of...”: in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie's qualified opinion a work of the period of the artist and showing his influence.

“Follower of ...”: in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

“Manner of ...”: in Christie's qualified opinion a work executed in the artist's style but of a later date.

“After ...”: in Christie's qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/“Inscribed ...”: in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/“With inscription ...”: in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.

“With signature ...”: In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s **qualified** opinion is probably a work by the jeweller/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A lot marked with the symbol Ⓜ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

業務規定 - 買方須知

業務規定 - 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款。因此，您須在競投之前仔細閱讀這些條款。下述**粗體字**詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE
The amount by which the level of wine is short of being full; these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

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

3. 狀況

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

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

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業技師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

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B. 登記競投

1. 新競投人

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

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：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似文件，被授權競投者附有帶相片的身分證文件，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、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

我們可選擇要求您提供以下B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。

如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

拍賣品

我們將提供寶石學報告。

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

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

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

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘繩、鐘錘或輪匙出售。

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

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業技師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少24小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：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似文件，被授權競投者附有帶相片的身分證文件，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、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

業務規定 - 買方須知

業務規定 - 買方須知

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，我們可能不會允許您登記競投，而如果您成功投得拍賣品，我們可能會撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所需的身分證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) 作為**授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) 作為**委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人曾在您向我們付款之前向您提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您提供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序中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(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。如需網絡競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(c) 書面競投

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁運用，標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被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**在目錄中以符號 ○。以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

許可證，或申請許可證延續，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766發郵件至：postsaleasia@christies.com。

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

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類**此類拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付**此拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物物的拍賣品

由瀕危物種及其他受保護野生動物物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有一 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、鱈魚皮、短吻鱔皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有≡符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有≈ 號或≡ 號，進一步資料請參見以下第H2(h)段。如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙、海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(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/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的

錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以≡符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境外是不可能的。注有≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可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。

1. 佳士得之法律責任

除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在E段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議、購買**拍賣品**或與競投相關的任何其他事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某些特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

3. 請注意佳士得所提供的書面競投及電話競投服務、Christie’s LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商標或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應該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它權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

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

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款可在**www.christies.com**上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從**www.christies.com**網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

(i) **拍賣品在標題被描述**為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(ii) **拍賣品在標題被描述**為是某時期或流派創作的作品，則該時期或流派的來源；

(iii) **拍賣品在標題被描述**為某來源的作品；

(iv) 以寶石為例，如**拍賣品在標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：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。

狀況：拍賣品的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

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

落槌價：拍賣官接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何

符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

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

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

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。

◦♦

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果真保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

▲

佳士得對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

▲♦

佳士得對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果真保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

▼

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H2段以獲得進一步資料。

▽♦

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

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重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

- 保證最低出售價**

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱爲保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 **◊** 號以資識別。

- ◊、 第三方保證/不可撤銷的競投**

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

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**落槌價**計算的酬金。第三方亦可以就以該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付**落槌價**及**賣方酬金**。

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

▲◊ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 **▲◊** 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持所有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**拍賣品**持有經濟利益。

- 利益方的競投**

當那些可能獲悉了**拍賣品**的底價或其他重要信息對**拍賣品**擁有直接或間接權益的一方可能進行競投時，我們會對該**拍賣品**附注符號 **◊**。該利益可包括委託出售**拍賣品**的遺產受益人或者**拍賣品**的共同所有人之一。任何成功競得**拍賣品**的利益方必須遵守佳士得的業務規定，包括全額支付**拍賣品**的**賣方酬金**及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某**拍賣品**前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。請登錄<http://www.christies.com/financial-interest/>瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或**拍賣品**描述中具有以下意義。請注意本目錄內或**拍賣品**描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括**真品保證**的條款下作出。該用詞的表達獨立於**拍賣品**本身的狀況或任何程度的修復。我們建議買方親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但不必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

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

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

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近现代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商之客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得有**保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1914

Bella Epoca 1895-1910

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供**真品證書**，所以（除非佳士得在目錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

拆除手錶電池

目錄中**拍賣品**注有 **Ⓛ** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作的作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並僅供參閱用。狀況報告及評級反映了我們的如實意見但未必足以涵蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未使用過，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度磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

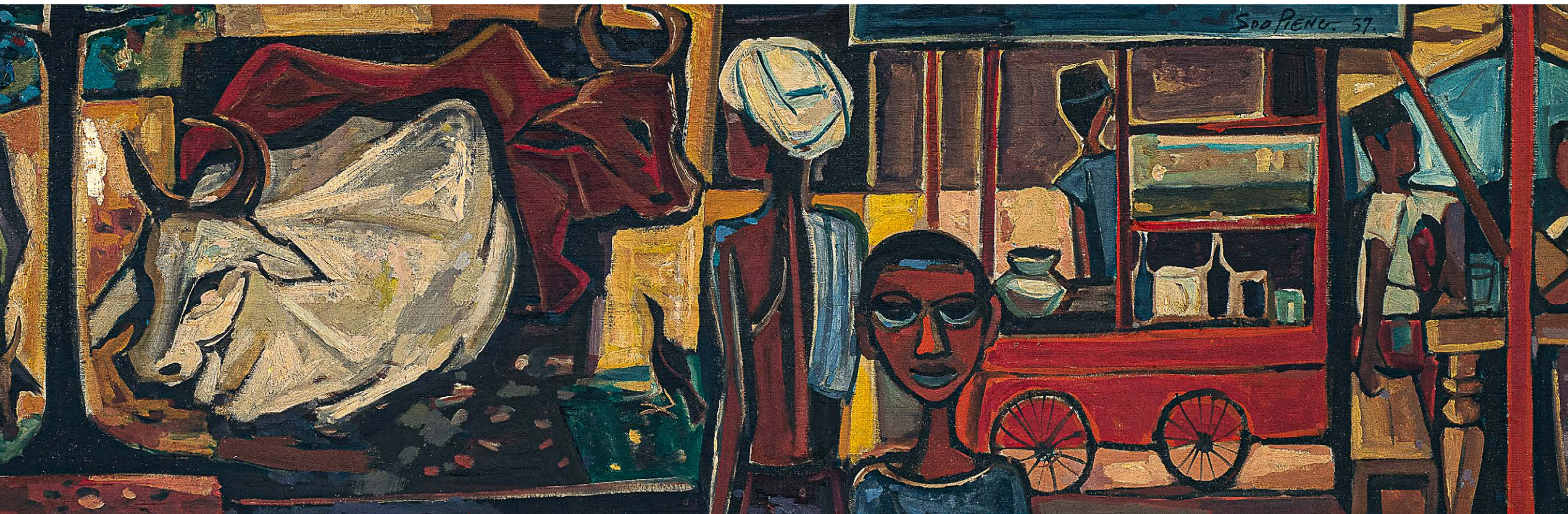
內容中的波爾多分類標準僅作識別之用，並且根據Medoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。



THIS PAGE: (Detail) Lot 43, Cheong Soo Pieng, *Malayan Life*, Painted in 1957.
BACK COVER: (Detail) Lot 9, Zao Wou-Ki, *05.06.80 - Triptyque*, Painted in 1980.
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