

Sotheby's | 蘇富比 EST. 1744

CONTEMPORARY  
ART

HONG KONG 1 OCTOBER 2017







The background of the entire page is a dense, repeating pattern of solid yellow circles of various diameters, scattered across a black field. The circles vary significantly in size, from small dots to large, prominent shapes, creating a complex, organic texture.

CONTEMPORARY  
ART



## IMPORTANT NOTICE TO BUYERS

### PRE-REGISTRATION

Clients who wish to bid on lots marked ♪ in the printed catalogue and ♠ in the eCatalogue ("Premium Lots") may be requested by Sotheby's to complete the pre-registration application form and to deliver to Sotheby's a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used. The BID<sup>now</sup> online bidding service is not available for Premium Lots.

For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of **HK\$1,000,000** or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$500,000** or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion, as security for the bid.

Sotheby's reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby's may determine from any bidder whose total bidding (hammer price plus buyer's premium) has reached or exceeded ten times the amount of that bidder's deposit.

### 給予買家的重要告示

#### 預先登記

蘇富比可要求有意競投在目錄內標有 ♪ 符號或電子目錄內標有 ♠ 符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**港幣5,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣2,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比**港幣1,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣500,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby's at its sole discretion and Sotheby's reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby's.

Sotheby's has no obligation to accept any pre-registration application. Sotheby's decision in this regard shall be final.

Clients are requested to contact Sotheby's **at least 3 working days** prior to the relevant sale in order to allow Sotheby's to process the pre-registration, and to bear in mind that Sotheby's is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby's).

If a client is not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby's fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby's or if the pre-registration application is not accepted by Sotheby's.

#### COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,800 per lot per month. Please refer to 'Guide for Prospective Buyers' for details.

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

#### 收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,800元。詳情請參考‘給準買家之指引’。



# CONTEMPORARY ART

AUCTION IN HONG KONG  
1 OCTOBER 2017  
SALE HK0740  
1.30 PM

## TRAVELLING EXHIBITION

6 - 7 September  
Seoul  
The Shilla Seoul

9 - 10 September  
Singapore  
The Regent Singapore

16 - 17 September  
Taipei  
Hua Nan Bank International  
Convention Center

## EXHIBITION

Thursday 28 September  
10am - 5.30pm

Friday 29 September  
10am - 8pm

Saturday 30 September  
10am - 8pm

Sunday 1 October  
10am - 12pm

Hall 1  
Hong Kong Convention and Exhibition Centre  
1 Expo Drive Wanchai Hong Kong



## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

### SPECIALISTS IN CHARGE OF SALE



Evelyn Lin  
*Head of Contemporary Art,  
Asia*



Jonathan Wong  
*Senior Specialist*



Yuki Terase  
*Specialist*



Jacky Ho  
*Specialist*



Mei Mei  
*Specialist  
Fine Arts*



Jasmine Chen  
*Specialist  
Fine Arts*



Heather Sang Jin Kim  
*Specialist Trainee*



Florence Ho  
*Junior Specialist*



Michele Chan  
*Researcher / Writer*



Maisy Yim  
*Senior Administrator*



Wing Tso  
*Administrator  
Fine Arts*



Ying Wang  
*Specialist*



Jen Hua  
*Deputy Chairman, China*

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*Head of Contemporary,  
Europe*



Gregoire Billault  
*Head of Contemporary Art,  
New York*



George O'Dell  
*Director, Contemporary Art*



Saara Pritchard  
*Vice President  
Contemporary Art*



Mee-Seen Loong  
*Vice Chairman, Chinese Art  
and Asian Paintings*



**SALE NUMBER**  
HK0740 "FRED"

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Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

**SUBSCRIPTIONS**

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**CATALOGUE PRICE**

HK\$500 at the gallery

**SOTHEBY'S AT HONG KONG CONVENTION AND EXHIBITION CENTRE DURING AUCTION AND EXHIBITION**

+852 2868 6755  
FAX +852 2868 6756

**AUCTION AND EXHIBITION INFORMATION**

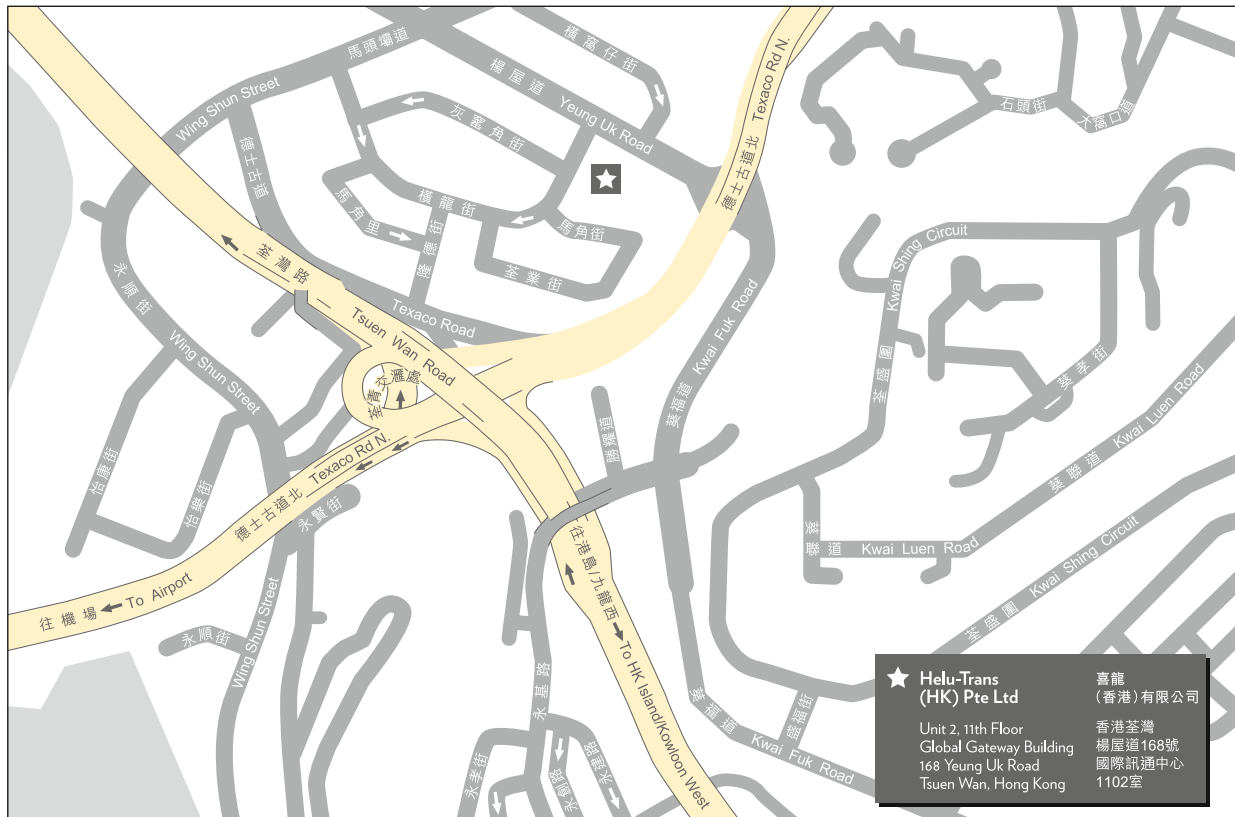
+852 2524 8121







## COLLECTION AND STORAGE 收取及儲存貨品



All items from this auction not collected from HKCEC by Tuesday 3rd October 2017 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

### Storage charge - HK\$1,800 per lot per month.

To arrange shipping or collection, please contact:

#### Sale Administrator / Shipping Administrator

As printed in front of this catalogue

or

#### Helu-Trans (HK) Pte Ltd

Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road

Tsuen Wan, Hong Kong

Contact: Ms. Kelly Fung

Tel: 2612 2711

Fax: 2612 2815

#### Office Hours:

Monday to Friday 9am – 5pm

Saturday 9am – 12pm

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) calendar days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

是次拍賣，所有於10月3日(星期二)上午11時前未獲領取的拍賣品將會轉移到喜龍(香港)有限公司，而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：

儲存費：每件每月港幣1,800元。

如欲安排付運或收取貨品，請聯絡：

行政助理 / 運輸助理

列印於此圖錄之前部份

或

#### 喜龍(香港)有限公司

香港荃灣楊屋道168號國際訊通中心1102室

聯絡：馮嘉嘉

電話：2612 2711

傳真：2612 2815

#### 辦公時間：

星期一至星期五 上午9時 - 下午5時

星期六 上午9時 - 下午12時

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。(辦公時間為星期一至五上午9時30分至下午6時)

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十(30)天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。





L. Ufan 87



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601

601

## MOTONAGA SADAMASA

1922 - 2011

### Work

oil, synthetic resin and gravel on canvas, framed  
signed in Japanese and English, titled in Japanese and dated  
1963 on the reverse, framed  
18 by 14.1 cm; 7 by 5½ in.

### EXHIBITED

Japan, Tokyo, Tokyo Gallery, *Motonaga Sadamasa*, 11 - 24  
October 1963

### PROVENANCE

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

HK\$ 150,000-250,000

US\$ 19,200-32,000

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SOTHEBY'S 蘇富比

## 元永定正

### 作品

油畫、合成樹脂及礫石畫布 鏡框  
一九六三年作

### 款識

1963, 《作品》, 元永定正, S.Motonaga (作品背面)

### 展覽

日本, 東京, 東京畫廊〈元永定正〉一九六三年十月十一日至二十四日

### 來源

東京, 東京畫廊  
現藏者購自上述來源





602

602

MAEKAWA TSUYOSHI

b. 1936

Untitled

oil and mixed media on canvas  
signed in Japanese and dated 1964, framed  
98.5 by 79 cm; 38¾ by 31⅛ in.

**PROVENANCE**

Acquired directly from the artist by the present owner

**HK\$ 180,000-220,000**

**US\$ 23,100-28,200**

前川強

無題

油畫及綜合媒材畫布 畫框  
一九六四年作

款識

前川，1964

來源

現藏者直接購自上述來源

## SHIMAMOTO SHOZO

1928-2013

## Lucky Star

oil on canvas  
signed in English and dated 1965; signed, titled and dated 1965  
in Japanese on the reverse, framed  
40.9 by 31.5 cm; 16 $\frac{1}{8}$  by 12 $\frac{3}{8}$  in.

## PROVENANCE

Private Asian Collection

This work is accompanied with an original letter from the artist  
in which he explains the current lot in his own words.

HK\$ 500,000-800,000

US\$ 64,000-103,000

## 嶋本昭三

## 幸運之星

油畫畫布 鏡框  
一九六五年作

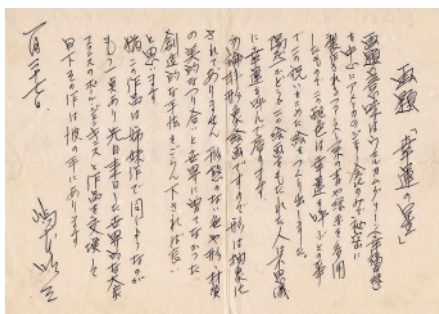
## 款識

1965 26/1, Shimamoto Shozo  
《幸運之星》，嶋本昭三，昭和四十年一月二十六日（作品背  
面）

## 來源

亞洲私人收藏

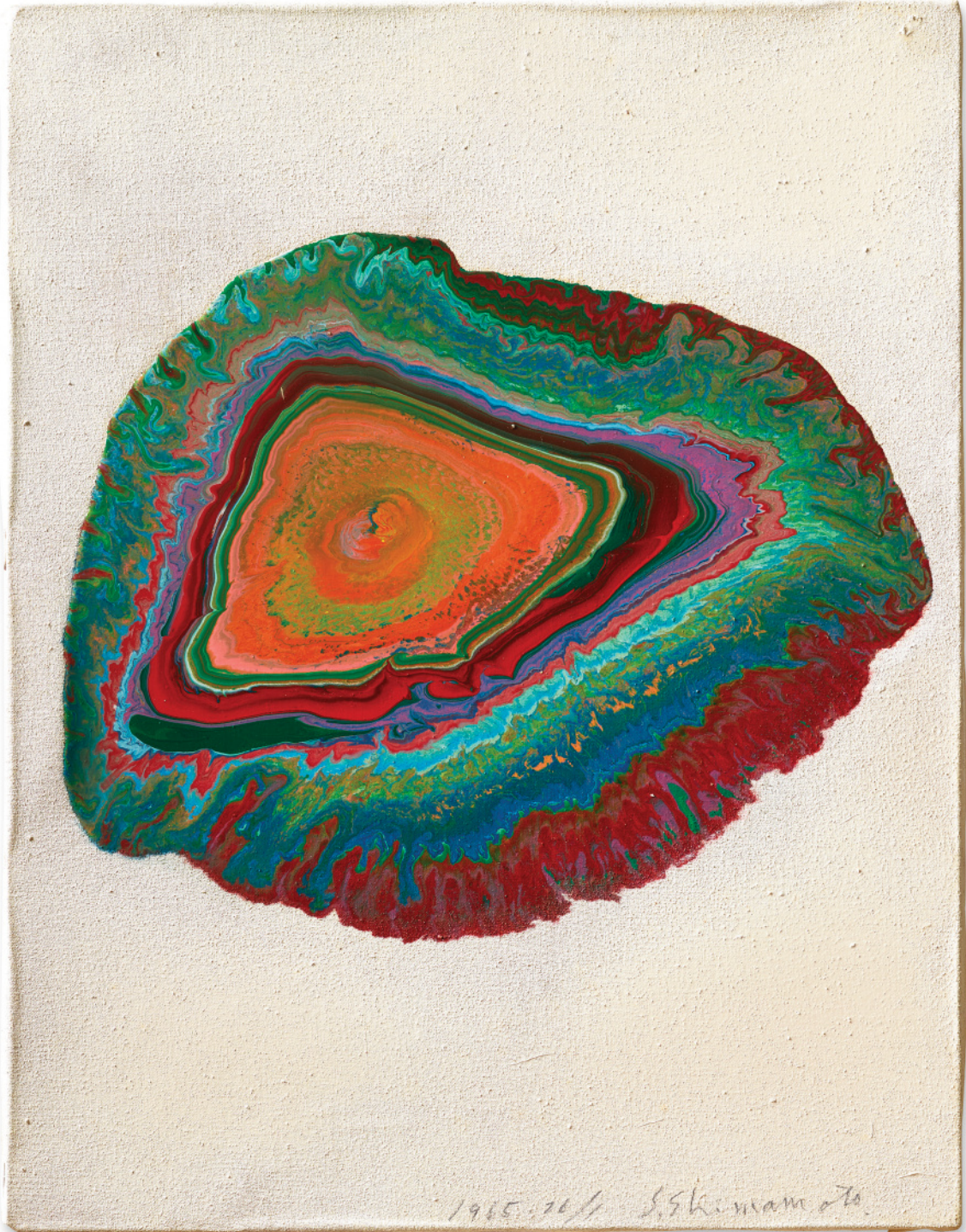
此作附藝術家親筆信，解釋此件拍品重要性



Artist's original letter

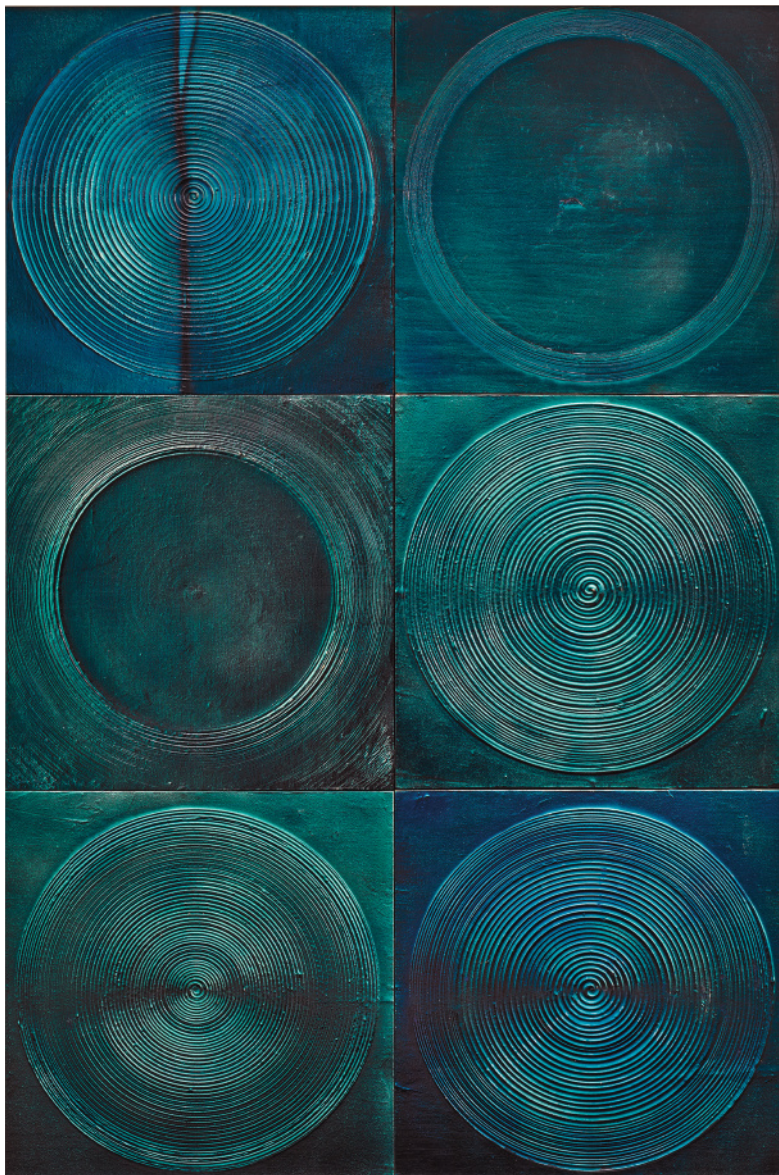
藝術家親筆信





603





604

604

## NASAKA YUKO

b. 1938

537-2

resin and lacquer on canvas mounted on board  
framed  
executed in 1962  
120.3 by 80 cm; 47<sup>3</sup>/<sub>8</sub> by 31<sup>1</sup>/<sub>2</sub> in.

### PROVENANCE

Private Collection  
Shinwa Art Auction, Tokyo, 5 April 2008, lot 61  
Acquired by the present owner from the above sale

HK\$ 400,000-500,000

US\$ 51,500-64,000

## 名坂有子

537-2

合成樹脂漆畫布裱於木板 畫框  
一九六二年作

### 來源

私人收藏  
東京，親和拍賣，2008年4月5日，拍品編號61  
現藏者購自上述拍賣





605

605

## UEMAE CHIYU

b. 1920

### Untitled

oil on canvas  
signed in Japanese and dated 1972 on the reverse, framed  
168 by 137.5 cm; 66 $\frac{1}{8}$  by 54 $\frac{1}{8}$  in.

#### PROVENANCE

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

HK\$ 350,000-450,000

US\$ 44,800-58,000

## 上前智祐

### 無題

油畫畫布 畫框  
一九七二年作

#### 款識

上前智祐，1972（作品背面）

#### 來源

東京，白石畫廊  
現藏者購自上述來源





606

606

## TSUTAKA WAICHI

1911 - 1995

### Untitled

oil on canvas  
signed in English and dated 60  
95.3 by 157.5 cm; 37½ by 62 in.

#### PROVENANCE

Galeria Langeback & Tenreiro, Sao Paulo  
Acquired by the present owner from the above

HK\$ 220,000-320,000

US\$ 28,200-41,000

## 津高和一

### 無題

油畫畫布  
一九六〇年作

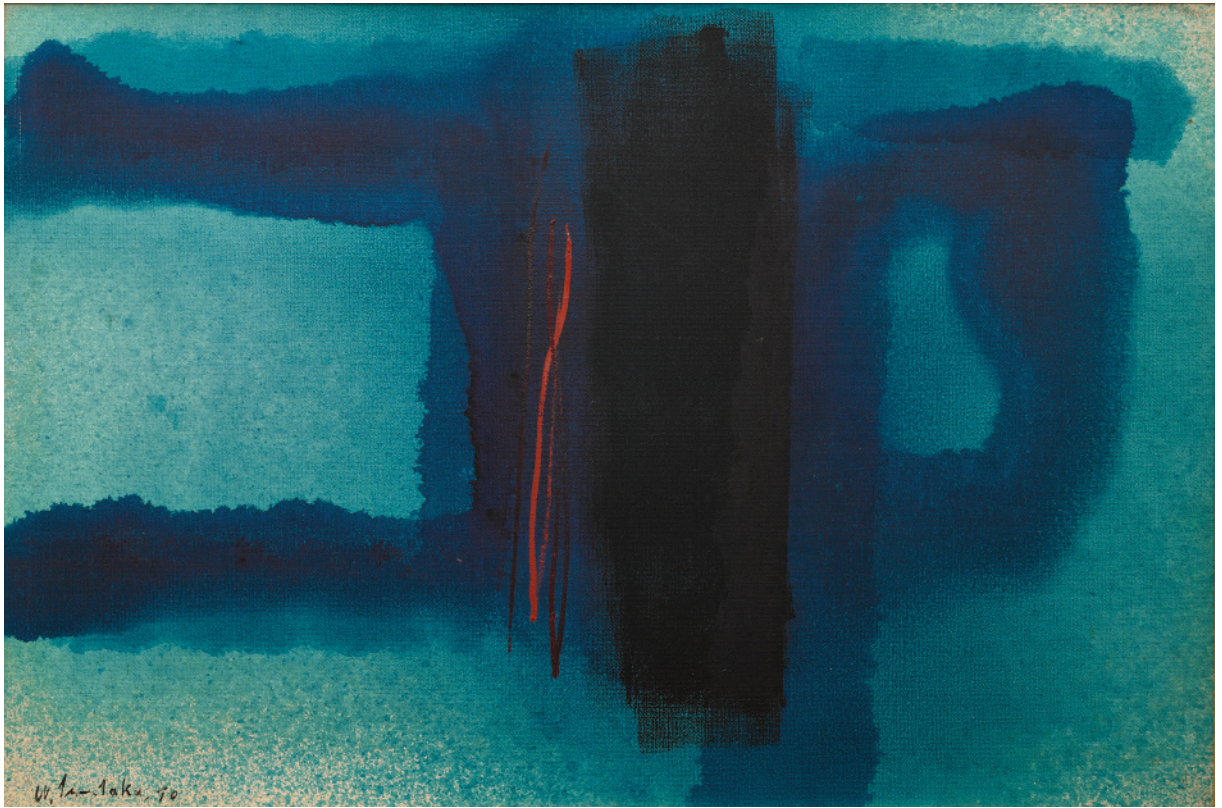
#### 款識

Tsutaka, 60

#### 來源

聖保羅，Galeria Langeback & Tenreiro  
現藏者購自上述來源





607

607

## TSUTAKA WAICHI

1911 - 1995

### Untitled

oil on canvas  
signed in English and dated 70, framed  
97 by 145 cm; 38½ by 57 in.

#### PROVENANCE

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

HK\$ 120,000-220,000

US\$ 15,400-28,200

## 津高和一

### 無題

油畫畫布  
一九七〇年作

#### 款識

W. Tsutaka, 70

#### 來源

東京, Cellar畫廊  
現藏者購自上述來源



608

608

## TSUTAKA WAICHI

1911 - 1995

### Untitled

oil on canvas  
signed in English, framed  
25.4 by 15.2 cm; 10 by 6 in.

HK\$ 20,000-40,000

US\$ 2,600-5,200

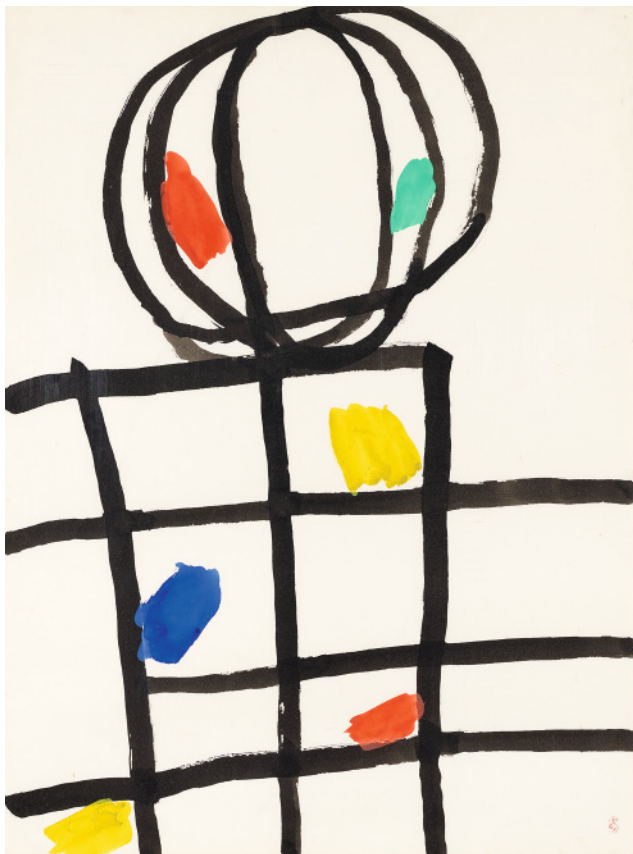
## 津高和一

無題

油畫畫布 畫框

款識

W. Tsutaka



609

609

## YAMAGUCHI TAKEO

1902 - 1983

### Untitled

watercolour on paper  
marked with one artist's seal, framed  
circa 1970  
75 by 56 cm; 29½ by 22 in.

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 20,000-30,000

US\$ 2,600-3,850

## 山口長男

無題

水彩紙本 鏡框  
約一九七〇年作

鈐印

藝術家鈐印一方

來源

現藏者直接購自藝術家本人





610

610

## YAMAGUCHI TAKEO

1902 - 1983

### Gai - End of the Edge

oil on board  
signed, titled and dated 1982 in Japanese on a label affixed to  
the reverse, framed  
91.7 by 91.7 cm; 36 $\frac{1}{8}$  by 36 $\frac{1}{8}$  in.

#### PROVENANCE

Private Asian Collection

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

HK\$ 550,000-750,000

US\$ 70,500-96,000

## 山口長男

### 涯

油畫木板 畫框  
一九八二年作

#### 款識

《涯》，一九八二年，山口長男（於標籤簽署並貼於作品背面）

#### 來源

亞洲私人收藏

此作品附設山口長男作品登錄會所發之保證書

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## SAM FRANCIS

1923 - 1994

### Untitled

acrylic on canvas

signed, stamped with the Sam Francis Estate logo, facsimile  
signature stamps and dated 1988 on the reverse, framed

This work is identified with the archival identification number  
of SFF.1490 in consideration for the forthcoming addendum  
to the *Sam Francis: Catalogue Raisonné of Canvas and Panel  
Paintings*, to be published by the Sam Francis Foundation.

This information is subject to change as scholarship continues  
by the Sam Francis Foundation. This work is alternatively  
registered with the Sam Francis Foundation under archive  
number SFP88-72 and SFP88-77.

182.9 by 122 cm; 72 by 48 in.

### EXHIBITED

Palo Alto, Smith Andersen Gallery, *Sam Francis: Four Decades*,  
February - April 1988

New York, Associated American Artists, *Sam Francis Prints  
and Drawings 1957- 1989*, January - February 1990 (illustrated  
in color)

New York, Associated American Artists, *New Painting: From  
Frank Faulkner, Sam Francis, Neil Marshall, Jules Olitski, James  
Walsh*, April - May 1990, cat. no. 7 (illustrated in color)

Bratislava, Danubiana Meulensteen Art Museum, *Sam*

*Francis: Retrospective in Blue*, June - August 2010, pp. 178-9  
(illustrated in color)

New York, Sotheby's S|2 Gallery, *Sam Francis: The Exploration  
of Color: A Selling Exhibition*, September - October 2011, p. 73,  
Lot 32 (illustrated in colour)

### LITERATURE

Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of  
Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no.  
792, illustrated in color on DVD

Pasadena Museum of California Art/Crocker Art Museum,  
*Sam Francis: Five Decades of Abstract Expressionism from  
California Collections*, 2013-2014, p.165, fig. 67 (illustrated in  
color)

### PROVENANCE

Estate of the Artist

Gallery Delaive, Amsterdam (acquired from the above in 1996)  
Collection Meulensteen, Slovakia

Sotheby's New York, S|2 Gallery, *Sam Francis: The Exploration  
of Color: A Selling Exhibition*, 2011, Lot 32

Acquired by the present owner from the above

HK\$ 3,600,000-4,600,000

US\$ 461,000-590,000

重要亞洲私人收藏

## 山姆· 弗朗西斯

### 無題

壓克力畫布 畫框

一九八八年作

### 款識

Sam Francis, 山姆· 弗朗西斯故藏印章, 1988 (作品背面)

本作為山姆· 弗朗西斯基金會之註冊作品, 圖錄編號為SFF.1490,  
並將載於山姆· 弗朗西斯基金會出版之〈山姆· 弗朗西斯: 畫  
布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更  
改。此外, 本作亦另附山姆· 弗朗西斯基金會檔案編號, 分別為  
SFP88-72及SFP88-77

### 展覽

帕羅奧圖, Smith Andersen畫廊〈山姆· 弗朗西斯: 四十載〉—  
一九八八年二月至四月

紐約, 美國藝術家協會〈山姆· 弗朗西斯版畫及繪畫作品1957-  
1989〉一九九〇年一月至二月 (彩色圖版)

紐約, 美國藝術家協會〈新穎畫作: 從弗蘭克· 福克納、山姆·  
弗朗西斯、尼爾· 馬歇爾、朱爾斯· 奧里斯基、詹姆斯· 沃爾  
什〉一九九〇年四月至五月, 圖錄編號7 (彩色圖版)

布拉提斯拉瓦, Danubiana Meulensteen Art Museum〈山  
姆· 弗朗西斯: 藍之回顧展〉二〇一〇六月至八月, 178至179頁  
(彩色圖版)

紐約, 蘇富比S|2〈山姆· 弗朗西斯: 顏色的探索〉二〇一一年九  
月至十月, 73頁, 品號32 (彩色圖版)

### 出版

〈山姆· 弗朗西斯: 畫布及畫板作品全集, 1946-1994〉德布  
拉· 伯切特-勒爾編 (伯克利, 二〇一一年) 圖版編號792, 相關  
圖錄之資料光碟載彩色圖版

〈山姆· 弗朗西斯: 加州收藏五十載之抽象表現主義作品〉 (加  
州帕薩迪納藝術博物館/克羅克藝術博物館, 二〇一三至二〇一四  
年) 165頁, 圖版67 (彩色圖版)

### 來源

山姆· 弗朗西斯故藏

阿姆斯特丹, Delaive畫廊 (於一九九六年購自上述來源)

斯洛伐克, Meulensteen館藏

紐約, 蘇富比S|2〈山姆· 弗朗西斯: 顏色的探索〉, 二〇一  
一年, 品號32

現藏家購自上述展售會







Considered as one of twentieth century's leading post-war American artists, Sam Francis has incorporated into his work his exposure to European art, Zen philosophy and Asian calligraphy during his extensive travels around the world. Exploring the relationship amongst colour, light, and space, the artist has displayed his virtuosity in employing painterly expressions in extraordinary variability.

Executed in 1988, the current work was painted during the mature heights of the artist's fifty-year career. The vibrant, aqueous pigments in bold, saturated swaths and frivolous flicks typify the series of untitled works that Francis exuberantly produced during the late 1980s. During this period of artistic production, the artist's compositions have evolved from the grid-like formats populating his canvases in the late 1970s to displaying his new interest in vivid undulating strips and drips. The poignant colours in the current painting trickle like weak pulsating veins over, under and through a disorder of vigorous splatters. At times, they dance and float in unity on and amongst dispersed patches of white. However, the viewer's prolonged gaze on the work provokes the questioning of whether these colours are in fact precipitates forming a bed beneath the brilliant slices of white.

This lack of hierarchy amongst forms, colours, and most importantly, whiteness, is archetypal of Francis' paintings. His oeuvre ceases to uphold the art historical trope of illusionism and celebrates the Modernist embrace of painting's two-dimensionality. Relieved from their duality of suggesting the presence and absence of space, the role of white, as well as surfaces intentionally left blank, has a renewed significance in Francis' painterly realm. If colour to Francis is 'light on fire', then the whiteness or the colourless is light at its full potential to be ignited, bearing the same weight and importance as any colour palette. (Sam Francis cited in Jan Butterfield, *Sam Francis*, Los Angeles 1980, pp. 9-10) The famous French philosopher, Jean-François Lyotard, was so

intrigued by the artist's life-long conquest of white as a new painterly language that he wrote extensive poetic commentaries compiled into one volume focusing solely on Francis' abstract corpus. It is often tempting and easy to read Sam Francis' use of colours in parallel with his biographical anecdotes. Francis chanced upon his passion in painting during his bedridden days, suffering from a back injury while serving in United States Air Force during World War II. For almost three years, he was surrounded by the white walls of the hospital where he began painting as a hobby. When he was diagnosed with life-threatening tuberculosis in 1960, the colour blue dominated his works. Brighter hues along with white reconquered his paintings when he had recovered and moved to California. Episodes experienced in life by Francis' have undoubtedly provided colour context for his painterly manifestations; however, it is Francis' contribution towards the radical change in the reading of white in pictorial spaces that interests Lyotard. It is to the philosopher's comprehension that white is an ore when colours are yet to be extracted and hence it represents what he described as chromatic blindness and nothingness. So when the juxtaposition of the variegated and the blank mutually enhances their voluminous presence and incandescent glow, Lyotard praised Francis' ability to be able to employ this medium of 'nothingness' and create a 'contradictory bouquet to the glory of what seeing can and cannot do.' (*Sam Francis, Lesson of Darkness*, Leuven University Press 2010, p.30) Under the artist's brush, white is no longer a chromatic void but chromatic brilliance, one that has the capacity to both conceal and unleash the fire in light.

In 1950, Francis moved to France and lived in Paris for eight years. While he immersed himself into the mesmerising colours of the Impressionists and Post-Impressionists such as Claude Monet and Henri Matisse, he was also exposed to artistic influences that had travelled from another end of

the globe. A wave of Chinese and Japanese artists congregated in Paris during the early 1950s; amongst them were Modern masters such as Zao Wou-ki, Chu Teh-Chun and Imai Toshimitsu. Francis' fascination with Asian philosophy propelled him to adapt into his works large expanse of white or blank spaces characteristic of the Chinese and Japanese aesthetic of less is more. William C. Agee commented, 'With this new openness, we are given more breathing room in which to move around the paint and the surface, with areas of white now modulating the color zones, pulling them back as we would part a curtain and affording us a glimpse of another kind of space... the space of infinity.' (Quoted in Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley 2011, p. 74)

Thus stated, the blank and the empty in Francis' painting balances the expressiveness of colours while providing a simple elegant space for the substitution and expansion of the viewer's imagination. Furthermore, the artist travelled to Japan in 1957 to live and work in a temple in Tokyo where he also studied *haboku* (traditional Japanese flung-ink painting) and *ikebana* (the art of flower arrangement). Both of the mentioned artistic forms have found resonance in the current work's gestural dynamic rendering. However, while Francis' painterly forms are inherently abstract, they are also distinctly organic. The composition of the current work itself still bears reminiscence of the artist's earlier visual vocabulary, whereby his paintings were dominated by cellular structures that resemble microscopic organisms. Magnified into a kaleidoscope of visual feast, the quivering motion of biomorphic pigments draws the keen viewer to look closely in attempt to discern the traces of the artist's invisible hand while the austerity of white pushes the viewer back in order to take in the chromatic abyss as a whole, leaving the viewer dazed and in awe.



山姆·弗朗西斯被譽為二十世紀頂尖美國戰後藝術家之一。他遊歷世界各地，將歐洲藝術、禪思哲理與亞洲書法糅合於創作之中，並探索色彩、光線與空間的關係，以豐富多變的繪畫表達方式，展現優秀精湛的創作技藝。

本作創於一九八八年，見證弗朗西斯創作五十年來的成熟高峰。畫中色彩生動流麗，劃痕雄渾飽滿，筆勢輕盈自如，反映其八十年代末廣泛創作的《無題》系列特色。在這段創作時期，他從七十年代末的方格構圖，走向他全新的創作喜好，展示生動起伏的條紋與滴痕。鮮明色彩如遊絲滴落畫中，活潑飛濺，斑駁雜亂，縱橫交錯；時而又在四處分散的白色斑紋上方及中間匯聚調和，飛舞浮動。然而，若觀者定睛細看作品，便會不禁心生疑問，色彩彷彿從一片白色底下沉澱而成。

弗朗西斯作品中的形態、色彩，以至於留白空間均沒有高低正負之分，正是其創作的一大典型風格。他的作品不再強調傳統以來的錯覺藝術手法，而是展現現代主義採納的二維特質。在弗朗西斯的創作領域中，他為白色與畫中刻意留白的空間賦予全新意義，不再用以對比空間虛實的存在。對弗朗西斯而言，若說色彩是「燃燒中的光」，白色或無色便是光線蘊含的燃燒潛能之凝聚待發，與其他色調同樣舉足輕重。（引述自山姆·弗朗西斯，楊·巴特菲爾德，《山姆·弗朗西斯》，洛杉磯，一九八〇年，9至10頁）藝術家畢生致力以白色作為新的繪畫語彙，著名法國哲學家讓·弗朗索瓦·利奧塔對此為之著迷，更以其抽象體系作為焦點，廣泛撰寫詩式評論並輯成書冊。

提及弗朗西斯的色彩運用，他的生平軼事經常被並置而談，令人印象深刻。他在二戰時期效力於美國空軍，期間因背傷住院。機緣巧合之下，臥病在床的日子令他發掘對繪畫的熱忱。近三年來，他被醫院的四面白牆包圍，開始以繪畫消磨時間。他於一九六〇年被診斷患上足以致命的肺結核，藍色便全然佔據他的畫作。後來他康復過來並搬到加洲，明亮色彩與白色才再次在其畫作出現。他的人生處境

無疑為其創作帶來不同的色彩表達。然而在其繪畫空間之中，他為白色的詮釋帶來徹底變化，正是利奧塔深感興趣的地方。利奧塔理解的白色，如同色彩未被提取的礦石，他以「色盲」與「虛無」形容當中的表現。當斑駁色彩與空白並置其中，兩者相輔相成，更見寬廣飽滿，增添耀目光芒。利奧塔稱讚弗朗西斯對「虛無」媒介的掌握，「彰顯視覺感知的能力與局限，創出充滿矛盾的彩色表達風格」。（〈山姆·弗朗西斯：漆黑的啟示〉，魯汶大學出版社，二〇一〇年，30頁）在藝術家筆下的白色不再是空泛虛無，而是光彩明亮，既可隱藏、又能綻放火光。

弗朗西斯於一九五〇年遷至法國，並於巴黎定居八年。他沉醉於印象派及後印象派的迷人色彩之中，其中包括克勞德·莫內與亨利·馬蒂斯的傑作。他亦遊歷地球另一端，從中深受不同的藝術影響。時值五十年代初期，趙無極、朱德群及今井俊滿等中日藝術家初集巴黎。弗朗西斯對亞洲哲學深感興趣，因此他在作品中融入大片留白空間，深具中日追求簡約的美學特色。威廉·艾傑曾評道：「全新的開放表達帶來更多喘息空間，讓色彩與構圖靈活自如，白色空間調和各種顏色，如同打開簾幕，將色彩包覆其中，同時又讓觀者窺探另一空間……探索無盡之境。」（引述自黛布拉·伯切特·萊雷編，〈山姆·弗朗西斯：油畫及版畫作品全集 1946-1994年〉，伯克萊，二〇一一年，74頁）

弗朗西斯畫作中的空白與虛無為色彩的豐富表達帶來平衡，同時展現簡約優雅的空間，從而令觀者的想像得以轉換與擴展。除此之外，藝術家於一九五七年曾到日本遊歷，其間留居東京一所寺廟，研習破墨及花道，對其創作影響深遠，從本作生動強烈的動勢表達，足見當中的共鳴。他的繪畫形態具備抽象本質，然而亦不失生命活力。本作構圖依然令人回想起藝術家早期的視覺語彙，畫面充滿如同微生物的細胞質狀。投放於千變萬化的視覺盛會，生物抽象的律動吸引敏銳的觀者駐足細看，嘗試追溯藝術家的筆觸。簡樸的白色同時讓觀者後退，從畫面整體投入色彩深淵，教人眼花繚亂，嘆為觀止。



**CHUNG SANGHWA**

b. 1932

**Untitled 84-8-16**

acrylic on canvas  
signed in Hanja and English, titled in Hanja and dated 1984 on  
the reverse, framed  
67.6 by 68 cm; 26 $\frac{5}{8}$  by 26 $\frac{5}{8}$  in.

**PROVENANCE**

Private Collection  
Acquired by the present owner from the above

**HK\$ 1,200,000-1,800,000****US\$ 154,000-231,000****鄭相和****無題84-8-16**

壓克力畫布 畫框  
一九八四年作

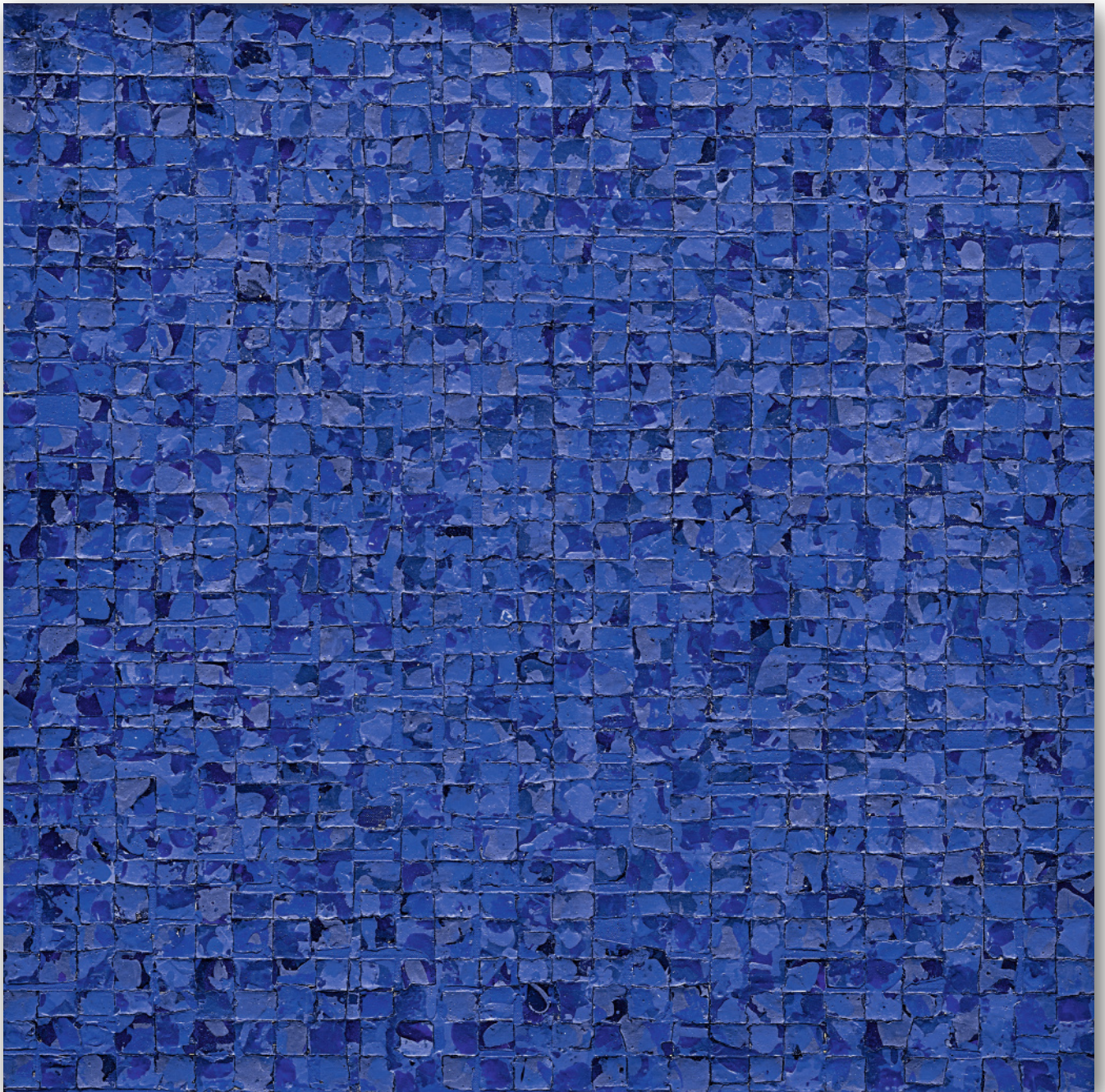
**款識**

1984, 《無題84-8-16》, 鄭相和, Chung Sanghwa (作品  
背面)

**來源**

私人收藏  
現藏者購自上述來源





LEE UFAN

b. 1936

From Winds

oil and mineral pigment on canvas  
signed in English and dated 87; signed and titled in English and  
dated 1987 on the reverse, framed  
91.1 by 72.7 cm; 35<sup>7</sup>/<sub>8</sub> by 28<sup>5</sup>/<sub>8</sub> in.

**PROVENANCE**

Unkei Gallery, Japan  
Acquired by the present owner from the above in 1992

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

**US\$ 128,000-192,000**

李禹煥

從風

油畫及礦物顏料畫布 畫框  
一九八七年作

款識

L. Ufan, 87  
《From Winds》, 1987, Lee Ufan (作品背面)

來源

運慶畫廊, 日本  
現藏者於一九九二年購自上述來源





613





614

614

INOUE YUICHI (YU-ICHI)

1916 - 1985

Hana - Flower

ink on paper  
marked with one artist's seal, framed  
executed in 1967  
91.3 by 107.3 cm; 36 by 42¼ in.

This work is accompanied with a label on the reverse signed by Unagami Masaomi stating the work description and catalogue number as CR. 67060a

HK\$ 150,000-250,000

US\$ 19,200-32,000

井上有一

花

水墨紙本 鏡框  
一九六七年作  
鈐印  
藝術家鈐印一方

此作品附海上雅臣親簽之作品描述及圖錄編號，編號為67060a（作品背面標籤）





615

615

## CHUNG SANGHWA

b. 1932

### Untitled 79-p.1

frottage on canvas  
signed in English and dated 79; signed in Hanja and English,  
titled in Hanja and dated 1979 on the reverse  
123.4 by 90.1 cm; 48<sup>5</sup>/<sub>8</sub> by 35<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Private Asian Collection

**HK\$ 180,000-280,000**

**US\$ 23,100-35,900**

## 鄭相和

### 無題 79-P.1

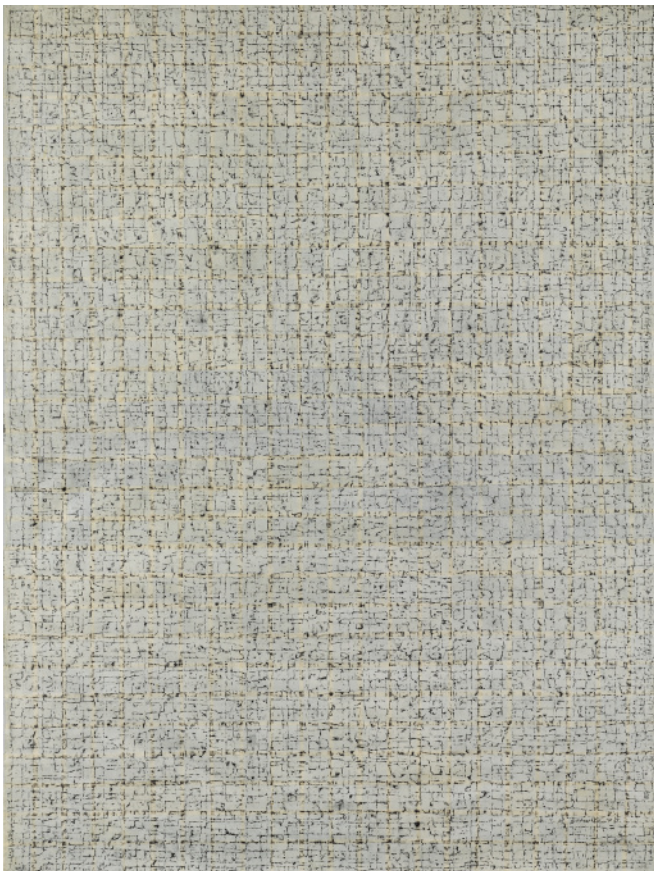
拓印畫布  
一九七九年作

#### 款識

SH Chung, 79  
1979年7月, 《無題 79-P.1》, 鄭相和, Chung  
Sanghwa (作品背面)

#### 來源

亞洲私人收藏



616

616

## CHUNG SANGHWA

b. 1932

### Frottage P.6

frottage on paper collage laid on canvas  
signed in English and dated 78; titled in Hanja on the reverse,  
framed  
128.8 by 96.3 cm; 50 $\frac{5}{8}$  by 38 in.

#### PROVENANCE

Private Asian Collection

**HK\$ 180,000-280,000**

**US\$ 23,100-35,900**

## 鄭相和

### 拓本 P.6

拓印紙本拼貼裱於畫布 鏡框  
一九七八年作

#### 款識

SH Chung, 78  
《拓本 P.6》(作品背面)

#### 來源

亞洲私人收藏



617

617

## CHUNG SANGHWA

b. 1932

### Frottage + Sketch P.8

frottage on canvas  
signed in English and dated 78; titled in Hanja on the reverse,  
framed  
87.9 by 85.6 cm; 34 $\frac{5}{8}$  by 33 $\frac{3}{4}$  in.

#### PROVENANCE

Private Asian Collection

**HK\$ 150,000-180,000**

**US\$ 19,200-23,100**

## 鄭相和

### 拓本 + 素描 P.8

拓印畫布 鏡框  
一九七八年作

#### 款識

SH Chung, 78  
《拓本 + 素描 P.8》(作品背面)

#### 來源

亞洲私人收藏





618

618

## CHUN KWANG-YOUNG

b. 1944

### Aggregation 04-MA029

mixed media on mulberry paper  
signed in Hanja and English, titled in Korean and English, and  
dated 04 on the reverse  
163 by 228.2 cm; 64 $\frac{1}{8}$  by 89 $\frac{7}{8}$  in.

**HK\$ 200,000-300,000**

**US\$ 25,600-38,400**

## 全光榮

### 集合04-MA029

綜合媒材韓紙  
二〇〇四年作

款識

全光榮, Chun Kwang-Young 《Aggregation 04-MA029》,  
04, KYChun (作品背面)



## DAMIEN HIRST

b.1965

## Beautiful Oasis in a Deserted Expanse, Drink Up the Beauty Before It's Too Late Painting

household gloss on canvas  
signed, stamped with artist's seal, titled and dated 2007 on the reverse; signed and stamped with the artist's seal on the stretcher, framed  
diameter: 122.5 cm; 48 ¼ in.

## PROVENANCE

White Cube, Hong Kong  
Acquired by the present owner from the above

HK\$ 1,700,000-2,400,000

US\$ 218,000-308,000

'THERE ARE ON-GOING IDEAS  
I'VE BEEN WORKING OUT FOR  
YEARS, LIKE HOW TO MAKE A  
RAINBOW IN A GALLERY.'

DAMIEN HIRST

This current work is a spectacular example of Damien Hirst's Spin series. His use of the circular format suggests the ongoing cycles of life, playing with the notions of the beginning and end. Hirst's use of a spin machine removes an element of the decision-making process, aligning the works with the minimalist desire to remove any trace of the artist's hand. However, the chance spontaneity of the spin paintings – which maintain an allusion to the fleeting joy of their creation – act as a counterpoint to his spot series, which are based on a formula and hand-painted to appear machine-made.

'I grew up with Blue Peter,' Hirst remarked. 'I got my idea for the spin paintings from an episode in the 1970s. I never thought it was real art. I remember thinking: 'That's fun, whereas art is something more serious.' And then as I got older, I started thinking about Van Gogh and all those painters, and cutting your ear off when you're painting, and at that point I just thought: 'Why does it have to be like that?' I thought: 'No, actually, the better art is the art made with the spin machine.' (the Artist quoted in Mark Brown, *The Guardian*, 29th August 2012)

This work seeks to celebrate the joy of life through the radiating splashes of vibrant paint, which also invite viewers to attempt to trace the untraceable origin of its spin. The circularity of Hirst's painting suggests a resemblance to a clock or a mirror, corresponding with a title which emphasises the fugitive nature of time. The painting questions our preconceptions of abstract content in contemporary art, as well as highlighting the close relationship art can hold with daily life.

## 達米恩·赫斯特

荒蕪中的綠洲，趁著還來得及，暢飲它的美麗

光澤塗料畫布 鏡框  
二〇〇七年作

## 款識

2007, 《Beautiful Oasis in a Deserted Expanse, Drink Up the Beauty Before It's Too Late Painting》, Damien Hirst, 藝術家印章（作品背面）  
DHirst, 藝術家印章（作品背面畫架）

## 來源

香港，白立方  
現藏者購自上述來源

「我多年埋首努力發展一些自己在藝術創作上的想法及追求，譬如如何在畫廊空間裡築起彩虹。」

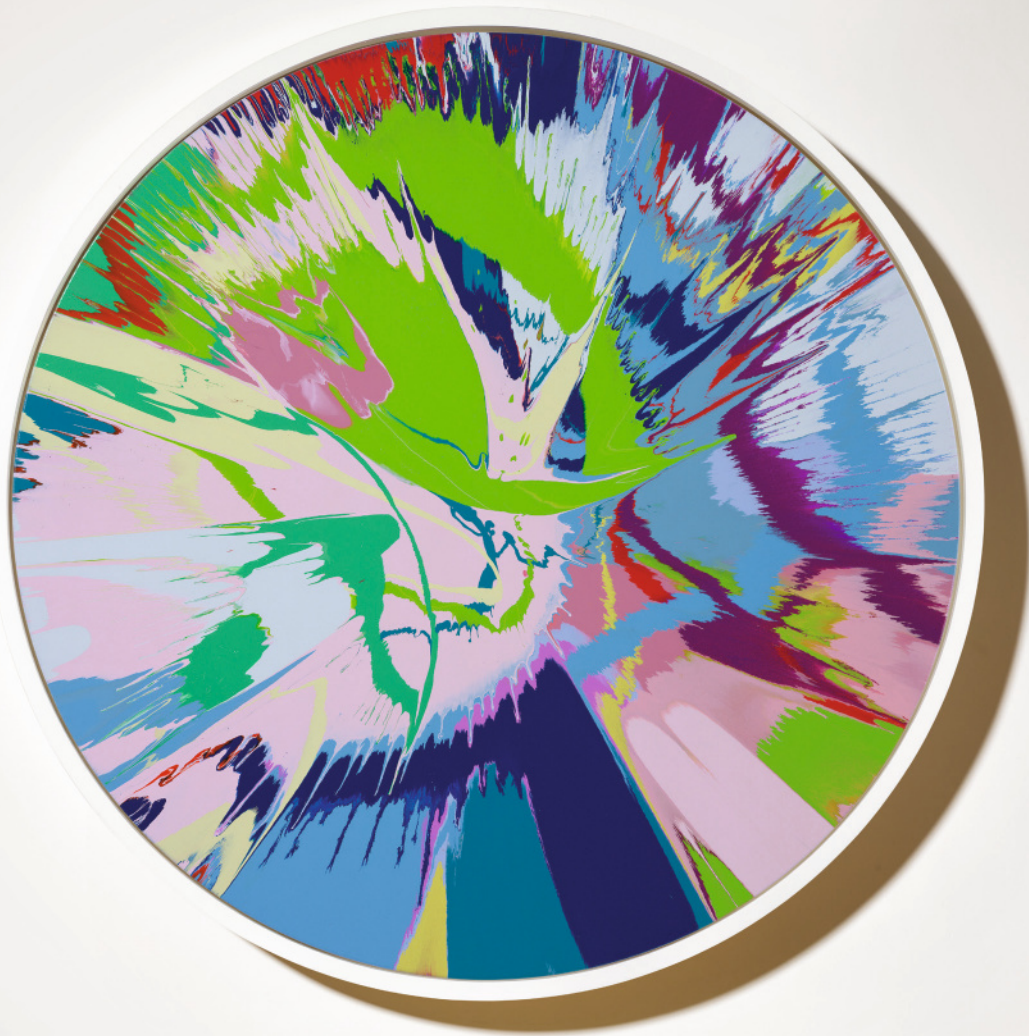
達米恩·赫斯特

本作為達米恩·赫斯特旋轉畫系列的優秀範例。他以標誌性的圓形代表生命循環，以終始的概念貫穿畫作。赫斯特運用旋轉機器作為創作工具，以極簡主義為宗旨，排除藝術家對創作方向及手法的主導性，讓藝術家之手從創作過程中抽離。旋轉畫的矛盾之處，在於其機緣性的誕生居然源於機器，並製造了創作過程中歡樂揮舞畫筆的幻象。相反地，赫斯特的圓點畫則井井有條，猶如印刷，作畫手法卻是藝術家手繪。

「兒童節目〈藍色彼得〉陪伴著我成長的歲月，旋轉畫系列的創作靈感更是源於該節目在七十年代時所播放的其中一集。我從不認為那堪稱真正的藝術。那時候的我在想，這東西是嬉戲，藝術理應是更嚴肅的創作。但隨著年齡的增長，我開始反思像梵谷般的藝術家，作畫過程中甚至自殘割耳，更讓我覺得：「何必要演化成這般境地呢？」既然如此，還是運用旋轉機器創作的藝術更好。」（達米恩·赫斯特擇錄於衛報 Mark Brown 撰寫之文章，2012年8月29日）

本作以鮮豔奪目的飛濺潑彩展現生命之美，吸引觀者追溯無跡可尋的旋轉源頭。他的畫作有如時鐘，又如鏡子，強調稍縱即逝的時間，與其題完美呼應。本作對當代藝術抽象元素的既有概念提出疑問，亦對創作與生命之間密切的隱喻關聯觀察入微，尤顯意味深長。





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## YU YOUHAN

b. 1943

1991-8

acrylic on canvas

signed in Chinese and dated 1991; signed in Chinese and English on the reverse, framed  
92 by 116 cm; 36¼ by 45⅝ in.

## PROVENANCE

ChinaToday Gallery, Belgium

Acquired by the present owner from the above

HK\$ 1,400,000-1,800,000

US\$ 180,000-231,000

重要歐洲收藏

## 余友涵

1991-8

壓克力畫布 畫框

一九九一年作

## 款識

1991, 余友涵

Yu Youhan, 余友涵 (作品背面)

## 來源

比利時, ChinaToday畫廊

現藏者購自上述來源

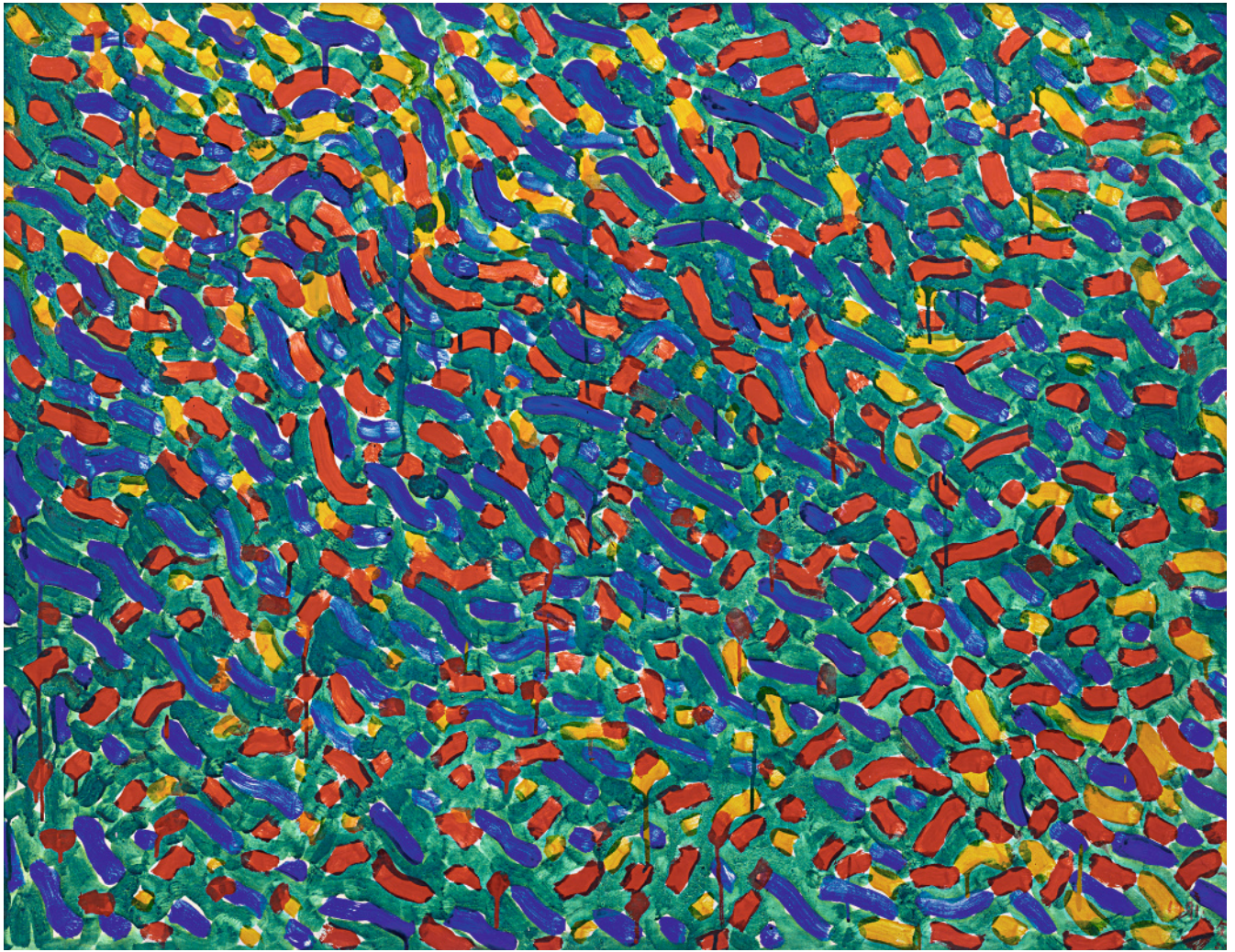
“I want my art to be identified with Laozi’s ideas. The world is eternally alive and ceaselessly changing.”

YU YOUHAN

「我希望我的創作和老子的觀點一樣，世界永遠是活的，是不斷變動的。」

余友涵





620





621

621

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## LI SHAN

b. 1942

### Extensions No.1

oil on canvas

signed in Chinese and dated 1984.12; signed in Chinese and Pinyin, titled in Chinese and dated 1984 on the reverse, framed 120.5 by 57.5 cm; 47½ by 22⅝ in.

#### EXHIBITED

China, Hong Kong, Alisan Fine Art, *Li Shan: Building the "Rouge Empire". Paintings from 1976 to 1992*, 13 - 21 October 1994, p. 34 (illustrated in colour)

#### PROVENANCE

ChinaToday Gallery, Belgium  
Acquired by the present owner from the above

HK\$ 500,000-700,000

US\$ 64,000-90,000

重要歐洲收藏

## 李山

### 擴延之一

油畫畫布 畫框  
一九八四年作

#### 款識

李山，1984.12

《擴延》，李山，Li Shan，1984年（作品背面）

#### 展覽

中國，香港，藝倡畫廊〈李山-通往「胭脂帝國」之路1976-1992作品〉一九九四年十月十三日至二十一日，34頁（彩色圖版）

#### 來源

比利時，ChinaToday畫廊  
現藏者購自上述來源





(i)



(ii)



(iii)

622

622

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

重要歐洲私藏

SOL LEWITT

索爾·勒維特

1928 - 2007

Loopy doopy (three works)

繚繞 (三張作品)

gouache on paper, framed  
each signed and dated 99,  
each 28.5 by 18 cm; 11¼ by 7 in.

水粉紙本 鏡框  
一九九九年作

**PROVENANCE**

**款識**

Private Collection  
Christie's Amsterdam, 16 April 2013, Lot 233  
Acquired by the present owner from the above sale

i) S Lewitt 99  
ii) S Lewitt 99  
iii) S Lewitt 99

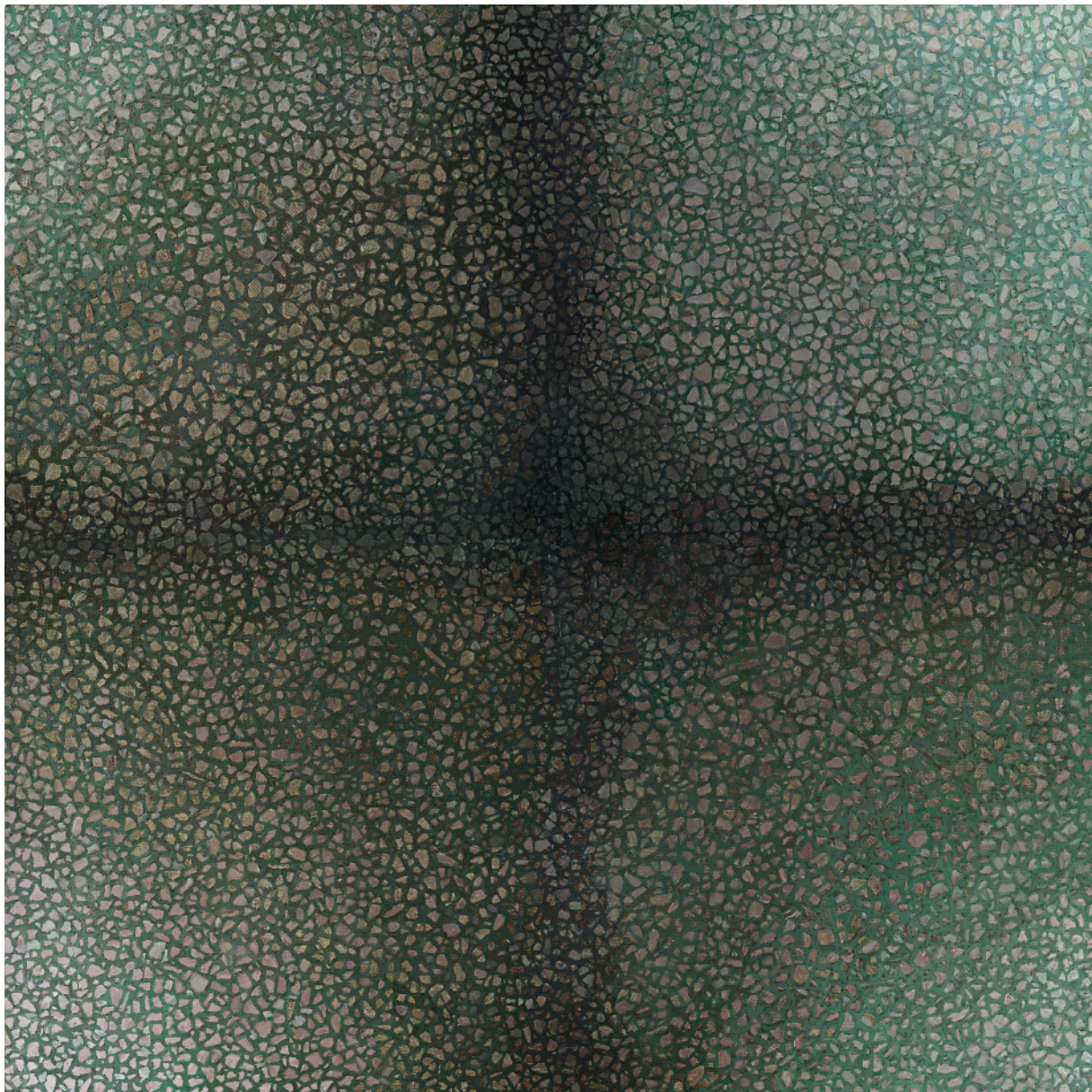
**HK\$ 150,000-260,000**

**來源**

**US\$ 19,200-33,300**

**私人收藏**

阿姆斯特丹，佳士得，2013年4月16日，拍品編號233  
現藏者購自上述拍賣



623

623

## WANG GUANGLE

b. 1976

### Terrazzo

oil on canvas

signed in Chinese and dated 2002.5.21 on the side  
50 by 49.8 cm; 19<sup>5</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub> in.

#### PROVENANCE

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

HK\$ 300,000-500,000

US\$ 38,400-64,000

## 王光樂

### 水磨石

油畫畫布 畫框  
二〇〇二年作

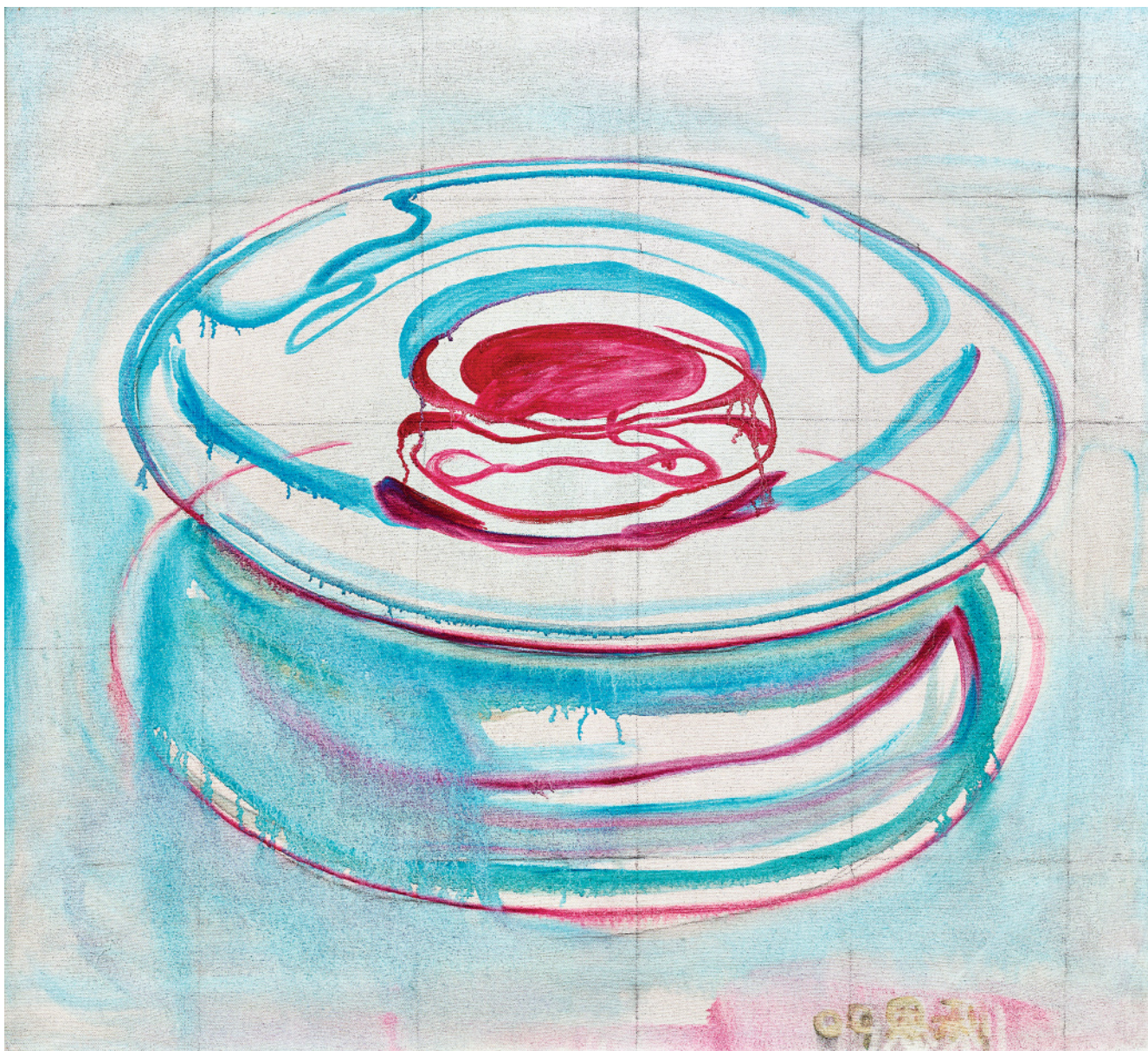
#### 款識

2002.5.21, 王光樂 (作品側面)

#### 來源

北京, 一月當代畫廊  
現藏者購自上述來源





624

624

ZHANG ENLI

b. 1965

Fruit Dish

oil on canvas

signed in Chinese and dated 09; signed and titled in Chinese and dated 2009 on the reverse, framed  
99.5 by 108.5 cm; 39 $\frac{1}{8}$  by 42 $\frac{3}{4}$  in.

**PROVENANCE**

Hauser & Wirth Gallery, Zurich  
Acquired by the present owner from the above

**HK\$ 400,000-500,000**

**US\$ 51,500-64,000**

張恩利

水果盆

油畫畫布 畫框  
二〇〇九年作

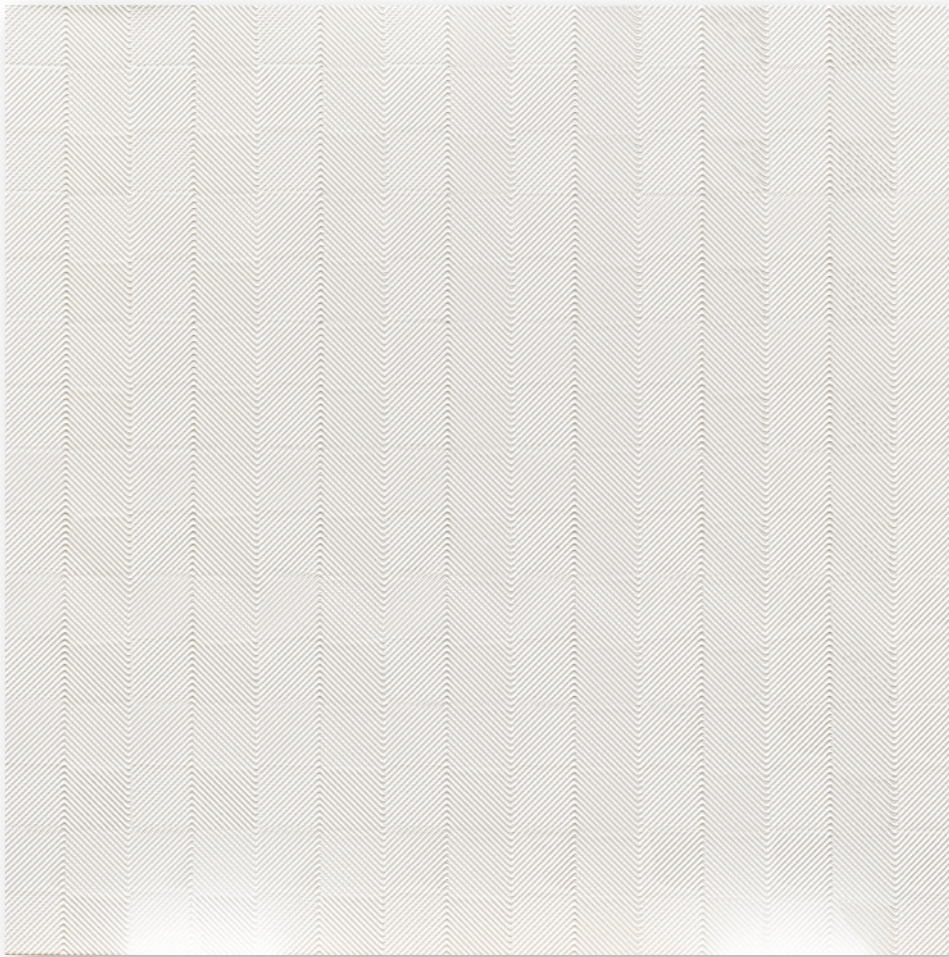
款識

09, 恩利  
《水果盆》，2009，張恩利（作品背面）

來源

蘇黎世，Hauser & Wirth畫廊  
現藏者購自上述來源





625

625

## XIE MOLIN

b. 1979

### Land 1

acrylic on canvas  
signed and titled in Chinese and dated 2012.12 on the reverse  
120 by 120 cm; 47¼ by 47¼ in.

#### PROVENANCE

Beijing Commune, Beijing  
Acquired by the present owner from the above

**HK\$ 150,000-250,000**

**US\$ 19,200-32,000**

## 謝墨凜

### 响 1

壓克力畫布  
二〇一二年作

#### 款識

《响1》，謝墨凜，2012.12（作品背面）

#### 來源

北京，北京公社  
現藏者購自上述來源





626

626

XU ZHEN

b.1977

Under Heaven-3233GK0416

oil on canvas mounted on aluminum board  
signed in Pinyin and dated 2014 on the reverse  
90 by 120 cm; 35<sup>3</sup>/<sub>8</sub> by 47<sup>1</sup>/<sub>4</sub> in.

**EXHIBITED**

Hong Kong, PMQ, *Twenty - A Solo Exhibition of New Painting by Xu Zhen*, 11 - 18 March 2015

**PROVENANCE**

Acquired directly from the artist by the present owner

HK\$ 300,000-500,000

US\$ 38,400-64,000

徐震

天下-3233GK0416

油畫畫布裱於鋁塑板  
二〇一四年作

**款識**

Zhen, 2014 (作品背面)

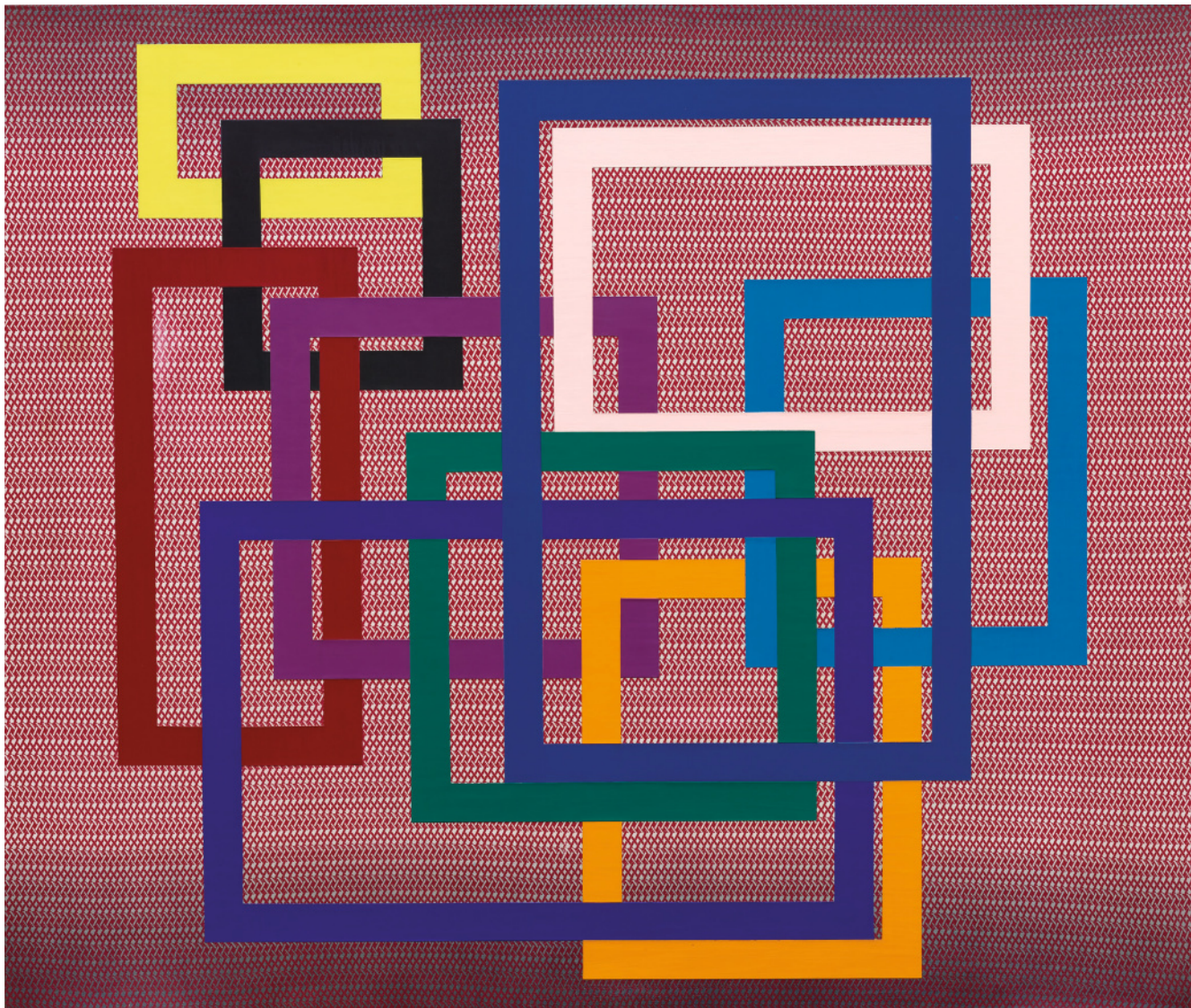
**展覽**

香港, PMQ (20歲系列: 徐震繪畫新作展) 二〇一五年三月十一日至十八日

**來源**

現藏者直接購自藝術家本人





627

627

## ZHAO YAO

b. 1981

### A Painting of Thought III-250

acrylic on found fabric laid on canvas  
signed and titled in Chinese and dated 2012 on  
the reverse  
135 by 160 cm; 53 $\frac{1}{8}$  by 63 in.

#### PROVENANCE

Beijing Commune, Beijing  
Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

## 趙要

### 很有想法的繪畫 III-250

壓克力織物裱於畫布  
二〇一二年作

#### 款識

《III-250》，趙要，2012（作品背面）

#### 來源

北京，北京公社  
現藏者購自上述來源



628

XU ZHEN

b.1977

Under Heaven - 3228ZZ3151

oil on canvas mounted on aluminum board  
signed in Pinyin  
executed in 2014  
30 (H) by 20 by 8 cm; 11 $\frac{1}{8}$  (H) by 7 $\frac{7}{8}$  by 3 $\frac{1}{8}$  in.

HK\$ 70,000-90,000

US\$ 9,000-11,600

徐震

天下-3228ZZ3151

油畫畫布裱於鋁塑板  
二〇一四年作

款識

Zhen (作品背面)



628

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## DANIEL RICHTER

b. 1962

### OOA2

oil on canvas

signed, titled and dated 2011 on the reverse, framed  
200.5 by 271 cm; 79 by 106 $\frac{3}{8}$  in.

#### EXHIBITED

Los Angeles, Regen Projects, *A Concert of Purpose and  
Actions*, January - February 2012

#### PROVENANCE

Regen Projects, Los Angeles

Acquired by the present owner from the above

**HK\$ 1,500,000-2,400,000**

**US\$ 192,000-308,000**

重要亞洲私人收藏

## 丹尼爾·里希特

### OOA2

油畫畫布 畫框

二〇一一年作

#### 款識

Daniel Richter, 《OOA2》, 2011 (作品背面)

#### 展覽

洛杉磯, Regen Projects 〈目的與行動的演奏〉二〇一二年一  
月至二月

#### 來源

洛杉磯, Regen Projects

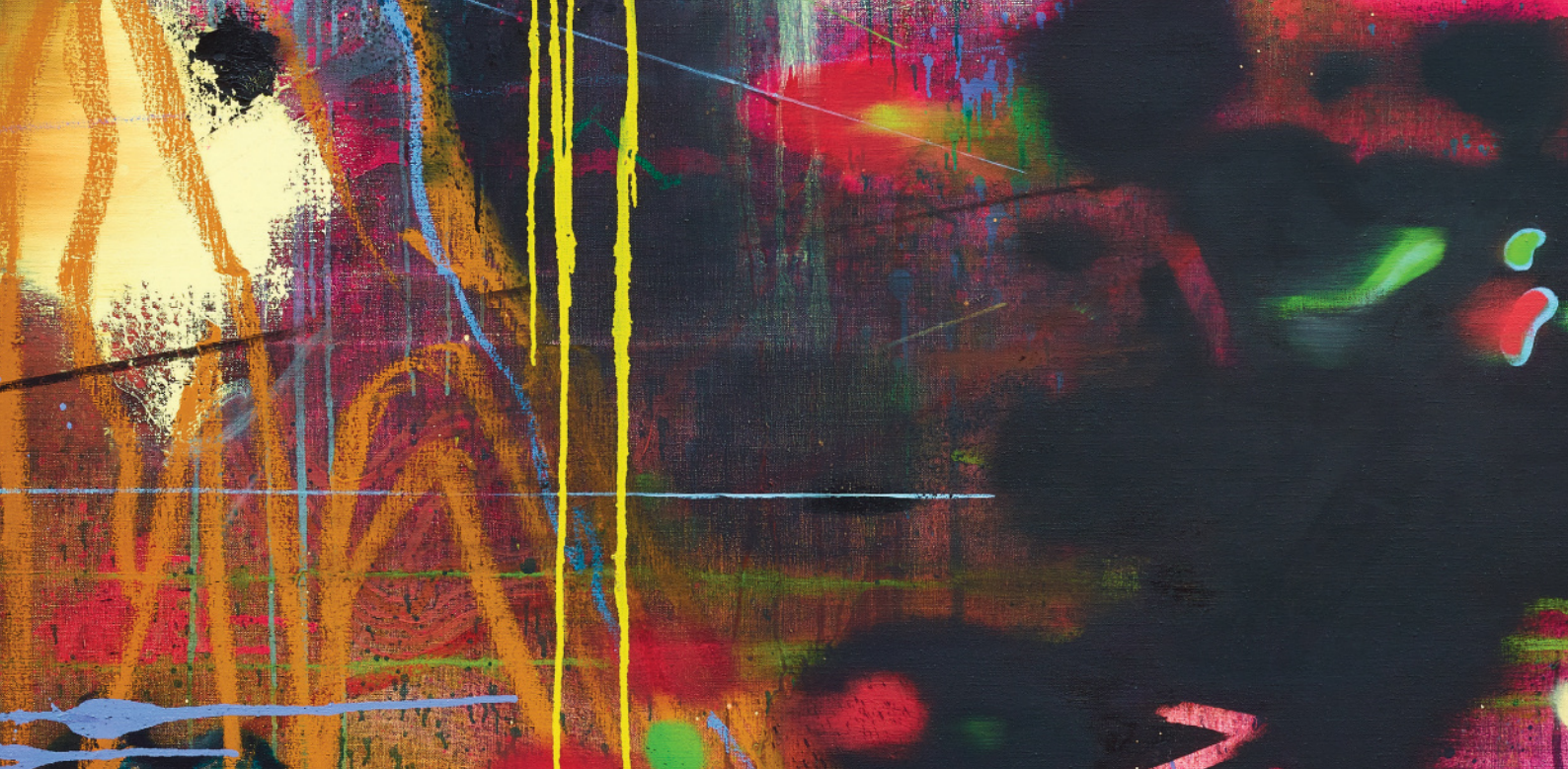
現藏者購自上述來源





629





A mysterious, gun-wielding figure covered in black, hustles through a nightmarish backdrop. His ghastly eyes, glowing in the dark under a mask, form stark contrast with the explosive surroundings and dazzling lighting. An emblematic image of catastrophe, Daniel Richter's bold, colour-intensive *OOA2* (Lot 629) simultaneously explores the boundaries of social order and the backlash of anarchic disorder. His works often reference war and historical events, but nevertheless convey current political tensions with an energetic punk rock approach.

Richter's psychedelic scenes provoke fear and anxiety through the juxtaposition of contrasting notions: fear and joy, evil and good, menace and security. The recurring theme of violence and war in particular dominates Richter's work. In the artist's striking and vibrant compositions, he alludes to raw human nature and feeble political establishments. Both splendid and terrifying, human nature can drastically change from love to hate, from compassion to greed depending on environment and circumstances. The same goes for political establishments, which can retain control for hundreds of years or be overthrown overnight. Richter not only encapsulates the fragility of civilization through the disorder of individuals, he also blends in ongoing political trends with historical events. A picture could either be a flashback from World War II, or an ongoing military conflict in the Middle East broadcasted on television. The hallucinatory appearance of Richter's ambiguous figures reproduces a reality where spectators are involved in his work—this scene could have been recent front-page news unfolding right in front of our eyes. With no immediate identifiable elements, the ambiguity of the scenery urges spectators to reconsider the role of history in relation with contemporary events and our everyday life. In the past decade, Richter's paintings have often

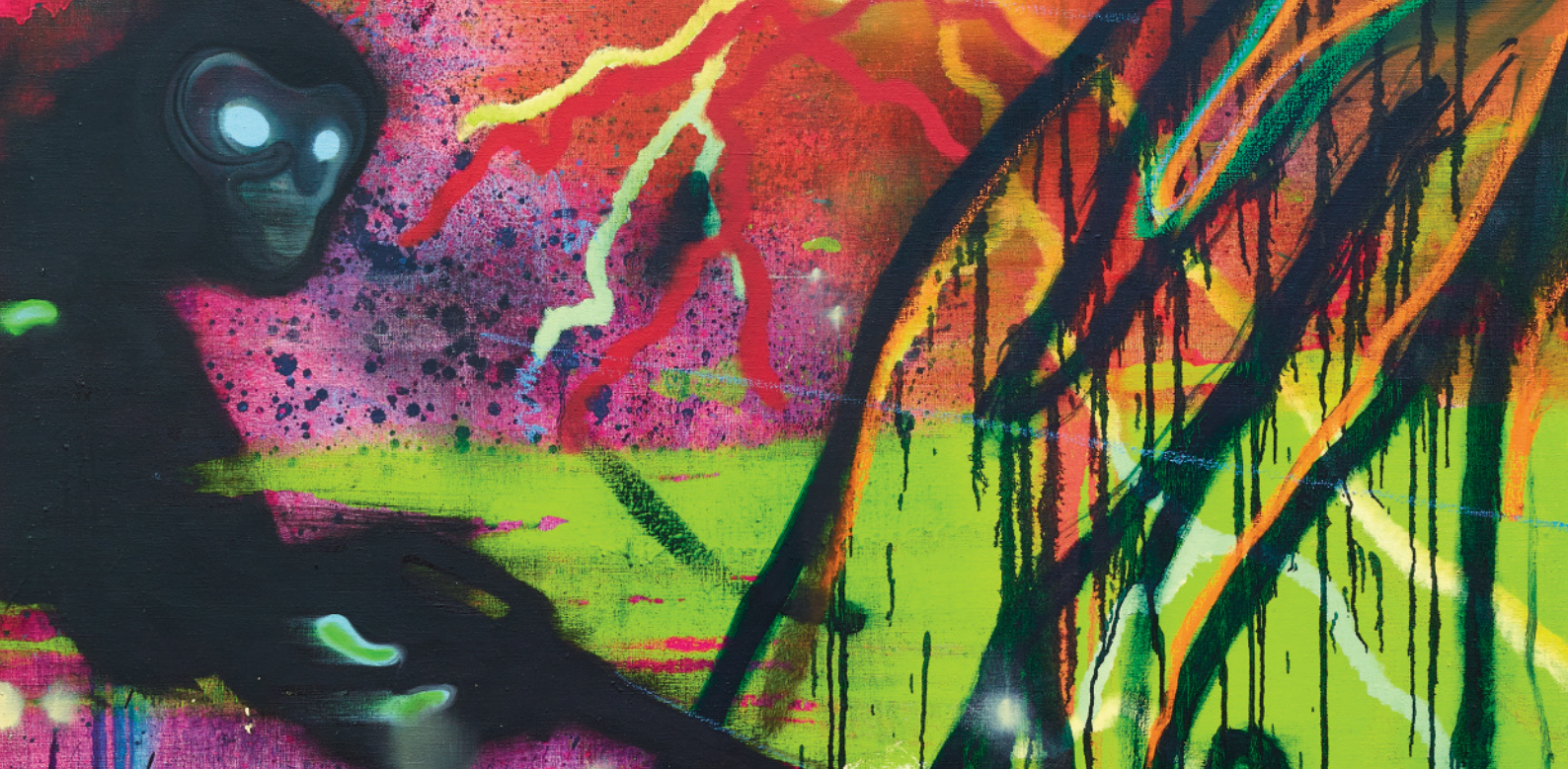
scrutinised the potential aftermath of an apocalypse. Featuring Western cities in the hypothetical event of existential destruction, Richter's works warn us of the consequence of the unfathomable doomsday. The dystopian depiction of a fallen society, characterized by squalor, oppression, and maladies, draws immediate comparison with the atmosphere emanating from *OOA2*. Typical of Richter's large scale tableaux, the landscape within which the sprinting figure is set against appears mountainous and turbulent, evoked by the graffiti-like lines that strike like thunder and crawl like pulsating veins over the vast expanse of abstract fluorescent chaos. Its composition echoes another painting by Richter titled *O.O.A. (out of angenehm)* (out of comfortable) painted in the same year, in which a silhouetted figure runs in opposite direction to the militant figure in our current work. Perhaps the lone mysterious figure in *OOA2* represents the arrival of hostile artificial intelligence that spells the end of the human race, a current topic frequently debated. In the apocalyptic world where governance lacks and anarchy thrives, there would be no social order or justice. In fact, political stability in our society is constantly under threat, not only from war, but also from civil unrest and natural disaster. Potential anthropogenic threats, such as overpopulation, global warming, or nuclear war would cripple or destroy modern civilisation as we know it. Therefore, it is not difficult for spectators to comprehend Richter's *OOA2* as a haunting prophetic imagery unveiling their eminent future, as Anders Kold succinctly described the artist's paintings, 'Nothing really happens in this uncanny mix of beauty and terror, and that being so, it makes the work an immediately identifiable texture woven of the unbroken thread of inexplicable violence, paranoia and often inappropriate heroism that runs through Richter's work.' ('Itzi

Bitzi', *1000Inacht*, Snoeck, Cologne 2011, p. 74)

Born in Eutin in northern Germany in 1962, Richter was influenced by the autonomous left-wing punk scene in Hamburg in his youth. Richter was a student of Werner Büttner at the Hamburg Academy of Fine Arts and later the studio assistant of the German artist Albert Oehlen. His artistic style then evolved from wild abstractions in his early career to politically based representational imagery. His style of painting changed abruptly in 2002 when he was inspired by newspapers to produce large scale figurative scenes that fused history and modernity. Inevitably a politically motivated painter, Richter's theatrical, pictorial language has garnished a new form of history painting. Instead of capturing a specific historical event, his paintings grasp the atmosphere in contemporary history inspired by mass media. In his most recent works, the artist has successfully coalesced violence and beauty in excessive aggression and vitality.

Richter's work has been the subject of numerous solo exhibitions worldwide, including the artist's most recent show at Regen Projects, Los Angeles in 2016 and Kestnergesellschaft, Hanover in 2011. In a recent exhibition entitled *Le Freak* at Galerie Thaddaeus Ropac in Paris, Richter has flirted with erotic corporeality and human figure. The works were so psychologically charged that they bear reminiscence of Francis Bacon's convoluted and grotesque figurative subjects. He received the prestigious Otto Dix award in 1998, the Preis der Nationalgalerie by Hamburger Bahnhof in 2002, and one of Europe's most valuable art prizes Kunstpreis Finkenwerder in 2009. Richter's works are part of renowned collections worldwide, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, and the Boros Collection in Berlin.





一名持槍的神秘黑衣人穿破噩夢般的佈景閃閃而過，他頭戴面具，讓人望而生怖的雙目在黑暗中幽幽發光，一身漆黑與周圍迸裂而出的繚亂電光形成強烈對比。這幅末世景象是丹尼爾·里希特筆下的震撼之作《OOA2》(拍品編號629)，旨在探討社會秩序的界限，以及無政府狀態的反噬。他的作品經常以戰爭和歷史事件為題材，融入龐克搖滾的激情，反映當前緊張的政治氣氛。

里希特透過對立的概念——恐懼與歡樂、邪惡與良善、威脅與安全——營造出迷幻場景，令人心生懼怕與不安。暴力與戰爭是他不斷回歸的主題，鮮明的構圖總是使人過目不忘，矛頭直指赤裸裸的人性和一擊即潰的政治體制。人性既美好又醜陋，由愛轉恨，拋棄憐憫之心轉投貪婪，極端的轉變只是形勢使然；政治體制亦然，幾百年的基業可在一夜之間化為烏有。里希特不僅從個體的混亂無序道出了文明的脆弱，而且模糊了當今政治局勢與歷史事件之間的界線，畫作描繪的既可以是二戰的場景，也可以是電視轉播的中東軍事衝突。他筆下面目模糊的人物有如幢幢魅影，把現實重新演繹，讓觀眾身陷其中，我們眼前的畫面可能就來自近日的頭版新聞。這種帶著歧異解讀的圖像缺乏可即時辨認的元素，促使觀眾重新思考歷史在當今時局與我們日常生活中扮演的角色。

過去十年裡，里希特常藉作品審視末日劫後餘生的世界，他描繪經歷了假想災難後盡毀一旦的西方城

市，警告人們無法預計的末日的後果。社會秩序業已傾頹，周圍一片反烏托邦的景象，骯髒壓抑，弊病叢生，與《OOA2》中的氣氛遙相呼應。與里希特一貫的大型畫作類似，畫中人在山野與動盪中疾速狂奔，螢光色的抽象塗鴉組成大片失控的混亂，各種線條有如寬張的血脈，又似雷霆利爪，彷彿要把畫布撕裂劈碎。本作的構圖與里希特的同年作品《O.O.A. (逃出安逸)》彼此呼應，《O.O.A.》中的人影朝著跟本作中的持槍者相反的方向跑去。《OOA2》裡神秘的獨行者或許代表著敵對人工智能的出現，它們將導致人類覆亡，這也是目前備受爭議的議題。末日後的世界陷入無政府狀態，秩序與法治欠奉；然而維持我們社會運作的政治穩定其實正無時無刻受到威脅，除了戰爭，還有民眾暴動及自然災害等因素，潛在的人為威脅如人口過多、全球暖化、核戰等都能破壞甚至摧毀現代文明。因此，觀眾並不難領會里希特的《OOA2》是一幅對未來的驚怖預言，安德斯·寇德曾一語中的地描述過他的作品：「這片由美感與恐怖混雜而成的詭異並非真實，儘管如此，它仍賦予了畫作顯而易見的肌理，由無以名狀的暴力、妄想，以及常在里希特作品裡出現的不合時宜的英雄主義交織而成。」(〈是有一點〉，《一萬零一夜》，史諾克，科隆，二〇一一年，74頁)

里希特一九六二年生於德國北部的奧伊廷，年輕時深受漢堡自治左翼龐克的影響，他曾在漢堡藝術學院跟隨華納·布特納學習，隨後成為德國藝術家

阿爾伯特·爾萊恩的工作室助手，藝術風格也從早年的狂野抽象主義轉變成政治意味濃烈的圖像表現方式。他的繪畫風格在二〇〇二年發生突然改變，當時他受到報章的啟發而開始創作大型具象畫，把歷史與現實融為一體。里希特從政治裡獲取靈感，用極具戲劇性的視覺語彙開創了歷史畫的全新形式，他的作品受到大眾傳媒啟發，著重重現當代歷史的氛圍，而非只是描繪歷史事件的某一時刻。他最新一批作品即把暴力與美感合而為一，再用幾乎從畫布上淌溢而出的侵略性與生命力包裝起來。

里希特於全球各地舉辦過無數個展，當中包括二〇一六年洛杉磯雷根項目畫廊(Regen Projects)及二〇一一年漢諾威凱斯特納協會畫廊(Kestnervesellschaft)。最近在巴黎塔戴尤斯·侯帕克畫廊(Galerie Thaddaeus Ropac)題為〈怪胎〉的展覽中，里希特玩心大發，探索起情色肉慾和人體，作品對心理的挖掘深刻赤裸，讓人不禁想起弗朗西斯·培根筆下扭曲癱瘓的怪誕肉體。他曾榮獲一九九八年年的奧托·迪克斯獎(Otto Dix award)，二〇〇二年由漢堡車站當代藝術館頒發的國家美術館獎(Preis der Nationalgalerie)，以及二〇〇九年的芬肯華德藝術大獎(Kunstpreis Finkenwerder)，此乃歐洲含金量最高的藝術獎項之一。里希特的作品散見於世界各大藝術機構，蹤跡涵蓋紐約現代藝術博物館、巴黎龐畢度中心及柏林伯洛收藏(Boros Collection)。





630

630

**JIA AILI**

b. 1979

**Untitled**

oil on canvas

initialed in Pinyin and dated 2009 in Chinese

20 by 30 cm; 7<sup>7</sup>/<sub>8</sub> by 11<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Platform China, Beijing

Acquired by the present owner from the above

**HK\$ 150,000-200,000**

**US\$ 19,200-25,600**

**賈藹力**

**無題**

油畫畫布

二〇〇九年作

款識

JAL, 二〇〇九

來源

北京，站台中國

現藏者購自上述來源





631

631

**WEI JIA**

b. 1975

**Illuminate the Dark Night No. 4**

acrylic on canvas

dated 07; signed and titled in Chinese and dated 07 on the reverse

200 by 300 cm; 78¾ by 118⅞ in.

**PROVENANCE**

Galerie Frank Schlag & Cie, Essen

Acquired by the present owner from the above

**HK\$ 550,000-750,000**

**US\$ 70,500-96,000**

**韋嘉**

**照亮夜色天垠IV**

壓克力畫布

二〇〇七年作

款識

07

《照亮夜色天垠IV》，韋嘉，07（作品背面）

來源

埃森，Frank Schlag & Cie畫廊

現藏者購自上述來源



632

632

QIN QI

b. 1975

Untitled

oil on canvas

signed in Pinyin and dated 2013, framed

100 by 100 cm; 39<sup>3</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Ota Fine Arts, Tokyo

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

秦琦

無題

油畫畫布

二〇一三年作

款識

Qin Qi, 2013

來源

東京，Ota Fine Arts

現藏者購自上述來源





633

633

## QIN QI

b. 1975

### Greenhouse

oil on canvas  
signed in Pinyin and dated 2011  
153 by 251 cm; 60¼ by 98⅞ in.

#### EXHIBITED

China, Chengdu, Blue Roof Museum of Chengdu, *Diversion of Contemporary Art Value Paradigm*, 14 July - 30 August 2012

#### LITERATURE

*Qin Qi*, Platform China, Beijing, China, 2015, p. 143

#### PROVENANCE

Platform China, Beijing  
Acquired by the present owner from the above

HK\$ 240,000-360,000

US\$ 30,800-46,100

## 秦琦

### 花房

油畫畫布  
二〇一一年

#### 款識

Qin Qi, 2011

#### 展覽

中國，成都，成都藍頂美術館〈當代藝術意義範式的轉移〉二〇一二年七月十四日至八月三十日

#### 出版

〈秦琦〉（中國北京，站台中國，二〇一五年），143頁

#### 來源

北京，站台中國  
現藏者購自上述來源



634

634

## SONG YUANYUAN

b. 1981

### Untitled

oil on canvas

initialed in Pinyin and dated 13

105 by 162 cm; 41<sup>3</sup>/<sub>8</sub> by 63<sup>3</sup>/<sub>4</sub> in.

#### PROVENANCE

Ota Fine Arts, Tokyo

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

## 宋元元

### 無題

油畫畫布

二〇一三年作

款識

SY, 13

來源

東京，Ota Fine Arts

現藏者購自上述來源





635

635

## ZHANG JIAN

b. 1968

### Square

oil on canvas  
signed in Chinese and dated 05; signed and titled in Chinese  
and dated 2005.7 on the reverse  
200 by 300 cm; 78¾ by 118⅞ in.

#### LITERATURE

*Chinese Artists of Today-Zhang Jian, Historical Reality*, Sichuan  
Fine Arts Publishing House, Sichuan, China, 2007, p. 165

#### PROVENANCE

Galerie Frank Schlag & Cie, Essen  
Acquired by the present owner from the above

HK\$ 150,000-250,000

US\$ 19,200-32,000

## 章劍

### 廣場

油畫畫布  
二〇〇五年作

#### 款識

章劍, 05  
《廣場》, 2005.7, 章劍 (作品背面)

#### 出版

〈今日中國藝術家: 章劍歷史的現實〉(中國四川, 四川美術出版社, 二〇〇七年), 165頁

#### 來源

埃森, Frank Schlag & Cie畫廊  
現藏者購自上述來源



636

636

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PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION

**QIU SHIHUA**

b.1940

**Untitled**

oil on canvas  
executed in 2001  
109 by 176 cm; 43 by 69¼ in.

**PROVENANCE**

Galerie Urs Meile, Zurich  
Acquired by the present owner from the above

**HK\$ 150,000-240,000**

**US\$ 19,200-30,800**

重要歐洲私人收藏

**邱世華**

**無題**

油畫畫布  
二〇〇一年作

**來源**

蘇黎士，麥勒畫廊  
現藏者購自上述來源



637

## CHEN HUI

b. 1971

### Untitled

oil on canvas  
framed  
143 by 131 cm; 56¼ by 51⅝ in.

HK\$ 30,000-40,000

US\$ 3,850-5,200

## 陳輝

### 無題

油畫畫布 畫框



637

638

## LI JIKAI

b. 1975

### Riprap

acrylic on canvas  
signed in Chinese and Pinyin and dated 2007,  
framed  
60 by 80 cm; 23⅝ by 31½ in.

#### PROVENANCE

Private European Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

## 李繼開

### 拋石

壓克力畫布 畫框  
二〇〇七年作

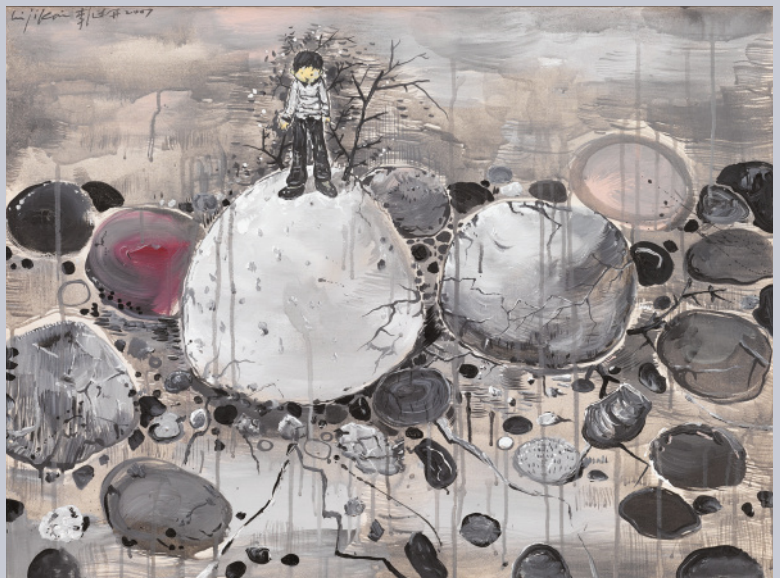
#### 款識

Li Jikai, 李繼開, 2007

Li Jikai, 李繼開, 07 (作品背面)

#### 來源

歐洲私人收藏



638

639

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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

**ZHOU CHUNYA**

b. 1955

**Red Rock**

oil on canvas  
signed in Chinese and dated 1999, framed  
114 by 89.5 cm; 44 $\frac{7}{8}$  by 35 $\frac{1}{4}$  in.

**PROVENANCE**

Private Collection  
Ravenel International Art Group, Hong Kong, 29 November  
2010, lot 539  
Acquired by the present owner from the above sale

**HK\$ 1,600,000-2,500,000**

**US\$ 205,000-320,000**

重要亞洲私人收藏

**周春芽**

**紅色石頭**

油畫畫布 鏡框  
一九九九年作

款識

1999, 周春芽

來源

私人收藏

香港，羅芙奧藝術集團，2010年11月29日，拍品編號539  
現藏者購自上述拍賣





639

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## LIU WEI

b. 1965

### Shameless

oil on canvas  
signed in Chinese and Pinyin and dated 2001, framed  
119.9 by 100.2 cm; 47¼ by 39⅜ in.

#### EXHIBITED

China, Shanghai, Red Bridge Gallery, *Land of Warmth*,  
December 2005, p. 42

#### LITERATURE

*Art In Motion*, Shanghai Shuhua Publishing House, Shanghai,  
China, 2006, p. 95

*Liu Wei- Blossom Fall, Stream Flow*, Red Bridge Gallery,  
Shanghai, China, 2006, unpaginated (illustrated in colour)

*Liu Wei*, Red Bridge Gallery, Shanghai, China, 2008, pp. 138-  
139 (illustrated in colour)

#### PROVENANCE

Red Bridge Gallery, Shanghai  
Private Collection

Acquired by the present owner from the above

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

US\$ 128,000-192,000

重要亞洲私人收藏

## 劉煒

### 不要臉

油畫畫布 畫框  
二〇〇一年作

#### 款識

劉煒, Liu Wei, 2001

#### 展覽

中國, 上海, 紅橋畫廊〈溫暖〉二〇〇五年十二月, 42頁

#### 出版

〈恆動: 當代藝術對話〉(中國上海, 上海書畫出版社, 二〇〇六年), 95頁

〈劉煒-落花, 流水〉(中國上海, 紅橋畫廊, 二〇〇六年), 無頁數(彩色圖版)

〈劉煒〉(中國上海, 紅橋畫廊, 二〇〇八年), 138至139頁(彩色圖版)

#### 來源

上海, 紅橋畫廊  
私人收藏  
現藏者購自上述來源

“You must have feeling in order to paint. You need to be truly alive in your heart and soul to keep your creativity and passion afresh, and ultimately making your painting eternally living.”

LIU WEI

「畫畫必須要有感覺，要對得住自己的心。只有內心鮮活，才能保持創造力的鮮活，也才能使花永遠鮮活。」

劉煒





640





641

641

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

**LIU YE**

b. 1964

**Doll**

oil and acrylic on canvas  
signed in Chinese and Pinyin and dated 1991 on the reverse,  
framed  
24 by 24 cm; 9½ by 9½ in.

**LITERATURE**

*Liu Ye*, Kunstmuseum Bern ed. Timezone 8 Ltd., China, 2006-  
2007, p. 53 (illustrated in colour)

**PROVENANCE**

Private Collection  
Acquired by the present owner from the above

**HK\$ 280,000-350,000**

**US\$ 35,900-44,800**

重要歐洲私人收藏

**劉野**

**娃娃**

油畫及壓克力畫布 鏡框  
一九九一年作

**款識**

野，1991，Ye（作品背面）

**出版**

〈劉野〉伯恩藝術博物館編（中國，Timezone 8，二〇〇六至二  
〇〇七年），53頁（彩色圖片）

**來源**

私人收藏  
現藏者購自上述來源





642

642

## LIU YE

b. 1964

### The Last Tempter

acrylic on canvas  
signed in Pinyin and dated 06, framed  
30.5 by 40.2 cm; 77½ by 15¾ in.

#### LITERATURE

*Liu Ye Catalogue Raisonné 1991-2015*, Hatje Cantz, Germany, 2015, p. 329

#### PROVENANCE

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

HK\$ 800,000-1,500,000

US\$ 103,000-192,000

## 劉野

### 最後的誘惑者

壓克力畫布 鏡框  
二〇〇六年作

款識  
06, ye

#### 出版

〈劉野作品全集1991-2015〉(Hatje Cantz出版社, 德國, 二〇一五年), 329頁

#### 來源

紐約, Sperone Westwater畫廊  
現藏者購自上述來源

PROPERTY FROM AN IMPORTANT PRIVATE  
ASIAN COLLECTION

## BARRY FLANAGAN

b.1941

### Acrobats

bronze

stamped with artist's monogram, numbered  
3/3/8 and dated 03 and stamped with foundry  
mark  
conceived in 1981, casted in 2003, the present  
work is artist's cast number 3 from an edition of  
3, plus 3 artist's casts  
145 (H) by 43 by 43 cm; 57 (H) by 17 by 17 in.

### EXHIBITED

London, Waddington Galleries, *Barry Flanagan:  
Sculptures in bronze 1980-1981*, December 1981,  
p. 28, another example exhibited (illustrated)  
Tokyo, British Council, Tokyo Metropolitan Art  
Museum, *Aspects of British Art Today*, February  
- April 1982, no. 75, p. 111, another example  
exhibited (illustrated). This exhibition travelled to  
Utsunomiya, Tochigi Prefectural Museum of Fine  
Arts, April - May 1982; Osaka, National Museum  
of Art, June - July 1982; Fukuoka, Fukuoka Art  
Museum, August 1982; and Sapporo, Hokkaido  
Museum of Modern Art, September - October  
1982.

Berlin, Martin-Gropius-Bau, *Zeitgeist:  
Internationale Kunst*, October - December  
1982, no. 79, p. 115, another example exhibited  
(illustrated)  
Venice, British Council, British Pavilion, XXXX  
Venice Biennale, *Barry Flanagan: Stone and  
Bronze Sculptures*, June - September 1982,  
no. 24, another example exhibited. This  
exhibition travelled to Krefeld, Museum Haus  
Esters, October - December 1982; and London,  
Whitechapel Art Gallery, January - February 1983.  
Paris, British Council, Centre Georges Pompidou,  
*Barry Flanagan Sculptures*, March - May 1983, p.  
64, another example exhibited (illustrated)  
Stockholm, Moderna Museet, *Dialog*, September  
- October 1985, p. 67 another example exhibited  
(illustrated)

London, Waddington Custot Galleries, *Two  
Pataphysicians: Flanagan - Miró*, October -  
November 2014, no. 15, p. 47, another example  
exhibited (illustrated in colour)

### LITERATURE

Enrique Juncosa, Ed., *Barry Flanagan Sculpture  
1965-2005*, Irish Museum of Modern Art, Dublin,  
2006, pp. 74, 77, another example (illustrated)

### PROVENANCE

Waddington Galleries, London  
Acquired from the above by the present owner

HK\$ 1,800,000-2,500,000

US\$ 231,000-320,000

重要亞洲私人收藏

## 巴里·弗拉納根

### 雜技

青銅

一九八一年作，二〇〇三年鑄造

### 款識

藝術家姓名縮寫，3/3/8 /-03，鑄造廠蓋印(作品  
基底)

### 版數

此作品為藝術家自留版AC3  
註：此作品共3件，並加上3件藝術家自留版

### 展覽

倫敦，Waddington畫廊〈巴里·弗拉納根：青銅雕  
塑1980 - 1981〉一九八一年十二月，28頁(另一  
版本)(圖版)  
東京，英國文化協會，東京大都會美術館〈當今英  
國藝術〉一九八二年二月至四月，編號75，111頁  
(另一版本)(圖版)此展覽後巡迴至宇都宮，榎木縣  
美術館，一九八二年四月至五月；大阪，國立藝術  
博物館，一九八二年六月至七月；福岡，福岡美術  
館，一九八二年八月；札幌，北海道現代藝術博物  
館，一九八二年九月至十月  
柏林，馬丁葛羅皮亞斯展覽館〈時代精神：國際藝  
術〉一九八二年十月至十二月，編號79，115頁(另  
一版本)(圖版)  
威尼斯，英國文化協會，第四十屆威尼斯雙年展英  
國館〈巴里·弗拉納根：石雕及青銅雕塑〉一九八  
二年六月至九月，編號24(另一版本)此展覽後巡迴  
至克雷費爾德，Haus Esters博物館，一九八二年  
十月至十二月；倫敦，Whitechapel Art Gallery，  
一九八三年一月至二月  
巴黎，英國文化協會，龐畢度中心〈巴里·弗拉納  
根雕塑〉一九八三年三月至五月，64頁(另一版本)  
(圖版)  
斯德哥爾摩，當代美術館〈對話〉一九八五年九月  
至十月，67頁(圖版)(另一版本)  
倫敦，Waddington Custot 畫廊，〈Two  
Pataphysicians: Flanagan - Miró〉二〇一四年十  
月至十一月，編號15，47頁(另一版本)(彩色圖版)

### 出版

〈巴里·弗拉納根雕塑1965 - 2005〉Enrique  
Juncosa編(都柏林，愛爾蘭現代藝術博物館，二  
〇〇六年)74及77頁(另一版本)(圖版)

### 來源

倫敦，Waddington 畫廊  
現藏者購自上述來源

Barry Flanagan's hare sculptures stood out  
amongst his series of bronze animals as the most  
emblematic of his later artistic career. The hare  
motif made its first appearance in Flanagan's  
sculptural oeuvre as the *Leaping Hare* which he  
conceived in 1979, inspired by the sight of a hare  
running on Sussex Downs. It soon prompted the  
relentless production of bronze hares in a variety  
of modes and guises, turning the motif into a  
dominating trademark of the artist.

Celebrated for the joyous wit found in his bronze  
hares, Flanagan's *Acrobats* presents two playful  
hares, one attempting to balance itself on top of  
the other. The continuous flow of their lean and  
sinuous bodily contours accentuates the space  
between the hares and the tenderness of their  
seeming gaze, a tentative silence and emotional  
vitality expressed not by facial features but bodily  
language.

This anthropomorphic quality is core to  
Flanagan's sculptural concept and appeal.  
Flanagan finds human expression far more limited  
than that of an animal, stating that 'the ears [of  
a hare] are really able to convey far more than a  
squint in an eye of a figure, or a grimace on the  
face of a model.' (Barry Flanagan, interview with  
Judith Bumpus, quoted in *Barry Flanagan: Prints  
1970-1983*, exhibition catalogue, Tate Gallery,  
London, 1986, p.15) Opting for expression instead  
of representation, conveying movement in both  
form and medium, the hares that inhabited within  
the luscious material of the *Acrobats* are unveiling  
themselves before the viewer as Flanagan had  
perceived them back in the 1980s.

巴里·弗拉納根乃當代藝壇中首屈一指的英籍藝術  
家。他以大型青銅動物雕塑作品聞名，當中數其  
以兔子為主題之作最為出眾。弗拉納根對於一次在  
索塞克斯郡目睹一隻奔馳中的兔子印象極其深刻，  
並且念念不忘。因此，這隻兔子的瞬間片影漸漸  
滲透了弗拉納根的創作思維，並於一九七九年首度  
成形，以一尊題為《跳躍中的兔子》的青銅雕塑亮  
相。自此，弗拉納根腦海中的兔子不但源源不斷地  
以繪畫及雕塑等模式實體化，形態越加多采多姿，  
更漸漸呈現人類情緒動作。

本作則為一鮮明例子。《雜技》中的一對兔子正像  
雜技員般展示著倒立支撐。兩兔漠視周遭並沉浸於  
互動中，它們含情脈脈地對視，既無聲又無形，為  
原本詼諧的互動增添一番優雅柔美的張力。此難以  
言喻卻又博得觀者心領神會的氛圍源於雕塑擬人化  
的特質，亦正是弗拉納根雕塑作品的創作宗旨及討  
喜之處，促使觀者多番仔細玩味。

論及他的青銅作品時，弗拉納根表示自己著重如何  
透過物質表現折射人類情感及行為。在一次訪問  
中，他甚至指出道：「兔子的耳朵能表達的東西往  
往比人類的一個眨眼或一個竊笑還要多。」(巴  
里·弗拉納根，與朱迪·邦珀斯之訪談，擇錄於  
〈巴里·弗拉納根：版畫一九七〇年至一九八  
三年〉，展覽圖錄，英國倫敦泰特美術館，一九八  
六年，15頁)從弗拉納根使用青銅物料表現出柔韌  
度，把一對兔子展現得如此生動逼真，可見其對媒  
材運用的爐火純青，突顯其藝術造詣的高深。





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## FERNANDO BOTERO

b. 1932

### Horse

bronze

incised with the artist's signature, numbered *E.A 2/2* and stamped with foundry mark (on the base)  
executed between 2006 and 2012

This work is artist's proof 2/2, from an edition of 6, plus 2 artist's proofs, executed by Fonderia Artistica Da Prato, Pietrasanta, Italy.

92 (H) by 91 by 50 cm; 36¼ (H) by 35⅞ by 19⅞ in.

#### PROVENANCE

Acquired by the present owner directly from the artist

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

**HK\$ 3,800,000-4,800,000**

**US\$ 487,000-615,000**

The horse motif undeniably stands out amongst Fernando Botero's sculptural oeuvre. The artist's fascination with the majestic animal is much owed to his travels in Europe during the 1950s when he encountered the works by the renowned Quattrocento Master Paolo Uccello and namely his famous cavalry painting *Battle of San Romano*. The painting, like the majority of Uccello's works, exhausts pictorial perspectival devices and depicts battling horses in various physical exertions at all angles. The artist has since then identified the equine form, as well as the human physique, as his favoured platform to implement his widely recognised aesthetics of undulating musculature in exaggerated volumes.

Botero did not begin exploring the sculptural field until he was in his early 30's. At the time, he experimented with porous materials such as acrylic resin and sawdust since bronze was costly. Prior to developing his interest in the three-dimensional realm, Botero has been a fervent figurative painter whose paintings display strong influence of Spanish colonial architecture. The specific architectural language in discussion, characterised by the contrasting elements of practical, robust simplicity and excessive embellishment of the Baroque, seems to have found its sculptural equivalent in Botero's bronzes. Exemplified by *Horse*, the sculpture's highly chased surface emanates a minimalist aura while the superfluous trait typical of the Baroque is translated into the overly inflated appearance of Botero's sculptural bodies. The resulting effect is a sensual visual experience whereby the viewer's gaze caresses the voluptuous anatomy of the rotund creature guided by the gliding light on the smooth flawless alloy. This is further encouraged by the animal's seemingly tamed nature, signified by its submissively lowered head.

Universality is core to Botero's sculptural intentions. Contrasting to the Classical equestrian bronzes, the artist opted for idealisation through minimal sculpting instead of meticulous depiction of details in order to constitute the universal equine. Calm and static, Botero's *Horse* heralds spiritual and intellectual beauty as he challenges the stereotypical representations of power and strength, playing with the duality of the fat and the robust. Corresponding with its interchangeable visual language, horse as an artistic subject matter is equally valued in both the Eastern and Western context symbolising spirituality, culture and civilisation.

重要亞洲私人收藏

## 費南度·波特羅

### 馬

青銅

二〇〇六年至二〇一二年作

#### 款識

Botero, E.A 2/2, 鑄造廠蓋章 (作品底座)

#### 版數

藝術家自留版2/2

註：此作品共6件，並加上2件藝術家自留版

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家簽發之藝術品證明書

在費南度·波特羅的雕塑作品當中，馬的形象非常突出。他在上世紀五十年代遊歷歐洲時，看到了十五世紀藝術大師保羅·烏切洛的名作《聖羅馬諾之役》，這幅畫以馬為主題，他因此開始特別欣賞這種優雅矯健的動物。這幅畫一如烏切洛的許多作品，採用全景觀式透視表現方法，從所有角度描繪戰馬的不同姿態。自此之後，波特羅採用馬匹和人體來表現他著名的美學——誇張碩碩、肌肉圓潤隆起的軀體。

波特羅年過三十後才開始嘗試創作雕塑。當時由於青銅價格不菲，他試驗過一些多孔的媒材，例如壓克力樹脂和鋸屑。在進入立體藝術領域之前，他一直埋首於具象繪畫，其風格明顯受西班牙殖民建築影響。畫中充斥著不同建築語言的剪影，包括粗曠簡約的實用主義元素和巴洛克的奢華矯飾風格，這些對比其後出現在波特羅的青銅雕塑中。《馬》的雕塑表面經過多重打磨，平滑亮麗，散發極簡主義的色彩，而巴洛克式浮華風格則表現為浮誇腫脹的身軀。觀者的目光流連在豐腴圓潤的軀體上，加上合金材質光滑無瑕，帶來豐富的視覺體驗。此外，動物姿態溫馴，作俯首服從狀，更令觀者感覺自然舒暢。

波特羅的雕塑理念是呈現普遍性。與古典青銅馬像的標準相反，他選擇以最簡約、而非仔細刻畫的方式去呈現一匹理想化的馬，從而塑造出一個普世皆準的馬匹形象。《馬》一反常見的表現方式，把玩肥腴和粗獷的形態的同時，展現馬匹沉靜祥和的一面，流露一種撼動心靈和心智的美感。在東西方藝術世界裡，馬的形象備受尊崇，其象徵意義豐富多變，是靈性、文化和文明的體現。





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## TONY CRAGG, R.A.

b.1949

### The Fanatics

stainless steel

incised with the artist's initials, stamped with foundry mark and dated 2006 on the underside  
This work is from an edition of 5  
345 (H) by 80 by 80 cm; 135 $\frac{7}{8}$  (H) by 31 $\frac{1}{2}$  by 31 $\frac{1}{2}$  in.

#### EXHIBITED

London, Lisson Gallery, *Tony Cragg*, May - June 2006 (another edition exhibited)  
Berlin, Akademie der Künste Museum, *Tony Cragg: Das Potential der Dinge*, September - October 2006 (another from the edition exhibited, p. 250, illustrated in colour). This exhibition later travelled to Duisburg, Stiftung Wilhelm Lehmbruck Museum

#### PROVENANCE

Marie-Christine Gennart, Brussels  
Private Collection  
Christie's, London, 28 June 2012, Lot 186  
Acquired by the present owner from the above sale

HK\$ 2,400,000-3,000,000

US\$ 308,000-384,000

The 1988 Turner Prize winner Tony Cragg is a renowned living British sculptor who excels at transforming a wide range of materials into his wondrous abstract sculptures. Calling himself a materialist, his ambition to test the limits of earthly materials, such as stone, clay, bronze and glass-fibre has earned him worldwide recognition. With an aim to instigate a new sculptural meaning and aesthetic appreciation, he relies on the material nature intrinsic to his chosen medium to establish a personalised emotional response. In 2006, Cragg stumbled upon the sculptural potential of stainless steel which led to the creation of *The Fanatics* and hence adding to his sculptural oeuvre a strand of pristine shimmer. *The Fanatics* comprises multiple circular discs stacking on top of each other, its fluid and active form epitomise Cragg's artistic endeavour for a new visual language in his sculptures. Monumental in volume, the sculpture emanates a mesmerising biomorphic presence as its

重要歐洲收藏

## 東尼·克雷格

### 狂熱

不銹鋼

二〇〇六年作

#### 款識

T.C., 鑄造廠蓋印, 2006 (作品底部)

註: 此作共5件

#### 展覽

倫敦, Lisson畫廊〈東尼·克雷格〉二〇〇六年五月至六月 (另一版數)  
柏林, 柏林藝術學院〈東尼·克雷格: 事物的潛力〉二〇〇六年九月至十月, 250頁 (另一版數, 彩色圖版) 註: 此展覽其後巡迴至杜伊斯堡, 威廉·萊姆布魯克博物館

#### 來源

布魯塞爾, Marie-Christine Gennart

私人收藏

倫敦, 佳士得, 二〇一二年六月二十八日, 拍品編號186

現藏者購自上述拍賣

undulating parts ascend in space, bringing to mind Constantin Brancusi's *Endless Column* in Târgu Jiu, which similarly arrived at a reduction of the natural form through his abstract formal language. Brancusi's 29.3-metre tall outdoor sculpture connects the earth to the sky with its verticality in an attempt to incarnate a vital impulse coming from the centre of the earth while the repetition of the rhomboid shapes stacked on one another evokes infinity. In Tony Cragg's sculpture, the silvery discs shift their weights in the most delicate manner, adding a sense of serenity and infinity in motion. The sculptural medium has transcended its cold tonality and unmalleable nature as its gleaming surface enhances the dynamism of the sculpture's arbitrary movements. The work, therefore, celebrates the sculptural medium's independence from its association with the mechanical and the industrial as it endues a deeper symbolic meaning of the notion of eternity and time.

東尼·克雷格為在世英國雕塑名家, 乃一九八八年泰納獎得主, 擅長運用各種物料轉化為其妙想天開的抽象雕塑。克雷格自稱為「材料主義者」, 他極力試驗石頭、泥土、青銅及玻璃纖維等尋常物料的極限, 因此獲得國際稱譽。他以發展全新的雕塑理念及審美觀為目標, 捕捉所選媒材的本質, 帶動別具個性的情感反應。他於二〇〇六年偶然發現不銹鋼的雕塑潛質, 最終創出全新作品《狂熱》, 為其雕塑創作增添純粹質樸的光芒。

《狂熱》以多個圓盤層疊而成, 形態流麗, 別具動感, 反映克雷格在雕塑中致力呈現的嶄新視覺語彙。本作體積龐大, 形態自然如流, 曲折起伏, 猶如上升空中, 令人聯想起康斯坦丁·布朗庫西於提古丘的《無限柱》, 透過抽象形態語彙, 創作與本作相似的自然簡約形態。布朗庫西的戶外雕塑長達29.3米, 高聳入雲, 如同天地連接, 嘗試將世界中心的活力集結一體, 長菱形重複層疊, 呈現無限之境。從克雷格的雕塑可見, 各個銀盤巧妙細緻地轉換重心, 平穩安詳, 無窮無盡。雕塑媒材超越其冰冷色調與僵硬性質, 而反光表面則讓雕塑的動勢洋溢活力。本作展示雕塑媒材的獨立狀態, 脫離其機械與工業的關聯, 賦予永恆與時間的深層意義。





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

## ZENG FANZHI

b.1964

### Untitled

oil on canvas  
signed in Chinese and Pinyin and dated 2002, framed  
219.5 by 145 cm.; 86<sup>3</sup>/<sub>8</sub> by 57<sup>1</sup>/<sub>8</sub> in.

#### LITERATURE

*Zeng Fanzhi: Every Mark Its Mask*, Hatje Cantz Verlag,  
Ostfildren, Germany, 2010, p. 83

#### PROVENANCE

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

**HK\$ 3,800,000-4,500,000**

**US\$ 487,000-580,000**

重要歐洲私人收藏

## 曾梵志

### 無題

油畫畫布 畫框  
二〇〇二年作

#### 款識

曾梵志，2002，Zeng Fanzhi

#### 出版

〈曾梵志：一面具，一印記〉（德國，Hatje Cantz Verlag，二  
〇一〇年），83頁

#### 來源

上海，香格納畫廊  
現藏者購自上述來源











Zeng Fanzhi was born in Wuhan in Hubei province in 1964, where he attended the Hubei Academy of Fine Arts from 1987 to 1991. While there, he grew attached to the forceful fragility of German Expressionism, its pathos alluring to him. This gave birth to his world renowned *Mask Series*. Created in 2002, *Untitled (Lot 646)* is a key piece situated between his *Mask* series and the later *Untitled* pieces and is indicative of the artist's style at the cusp of change. The painting features a man gazing upwards to his left, mouth slightly agape, as if his upturned face is inspecting a scene unbeknown to us. His visage is concealed not by a mask that Zeng is so well known for, but by a smear that has become characteristic of his later works. The man's furrowed eyebrows indicate perhaps some awareness of the smear, and his frozen body: bent legs, arms outstretched as if to balance him, may be indicative of his flight from the elusive blur. The sole of his left shoe, however, seems to be detained by harsh, almost cartoonish lines that creep into the canvas from the right hand side. His predicament seems to be one of entrapment rather than of escape, as if Zeng's figurative "unmasking" of this character has rendered it inept in the face of reality; rendering it a captive rather than a free man. Just like Zeng's earlier works, the character's rigid clothes are a mockery of reality, as are the exaggerated enflamed hands, abnormally large ears, excessively angular face, and waxy hair. The only thing that could be clues to the man's livelihood—his eyes—are too concealed by the blur, effacing him of his humanity.

Zeng's artistic oeuvre, spanning from the early 90s fixates itself on the human body and the impact of raw flesh. His *Hospital* series presents the human physique with an uninterested air, one that is vastly lacking in compassion or sympathy. The torturous conditions in which the pained patients find themselves are without relief; their vacant eyes stare blankly off into the distance, while the doctors beam triumphantly, eerily in the foreground. The human body is something of no worth, characterised by rough and aggressive strokes, while the surrounding equipment have a smooth gleam to them: waxy canisters, glossy syringes, and shiny bedframes are littered around the paintings and contrast starkly with the plights of the humans.

The human form remained a point of interest for Zeng even after his *Hospital* series: the *Meat* series, ensanguined and visceral, followed the aforementioned clinical scenes. The at once buttery, at once fleshy texture of their skin collides endlessly with the strung up carcasses, and are brought into even rawer comparisons where man and beast; man and meat become one. The enquiry into human fragility and the limitations of suffering gradually ebb, giving way to an even more prevalent sense of apathy. The previously expressionist, violent brushwork becomes more subdued, exuding an unconcerned quality that becomes characteristic of Zeng's *Mask* series.

曾梵志，一九六四年生於湖北武漢，一九八七年至一九九一年就讀於湖北美術學院。在學期間，他迷上德國表現主義的強烈脆弱性，深受它的感傷力所吸引。曾梵志最為著名的創作是他的〈面具〉系列，此作《無題》創於二〇〇二年，則是後面具時期的最佳示範作，預示了藝術家期後的人像創作，標示著曾梵志風格轉變，既繼承〈面具〉系列精髓，亦啟發後期著名的肖像作品。《無題》中的男人眼望上方，口部微微張開，愕然的表情，似是觀察著觀者看不到的情境。沒有了面具，卻換上藝術家剛健風格化的筆觸及顏色，並成就了後面具時期的一大特色。他猶豫的眼眸尤如在意著藝術家在其面上的筆觸，縱使左腳的黑鞋被來自右邊的綠條牽絆著，但他向外彎曲的腿部及手臂，仍試著平衡著凝固的身體。曾梵志把面具摘掉後，畫中人雖然得到自由，但面對現實，卻猶如被困於畫框裡，無從逃避。正如曾梵志的早期作品，人物標準的西裝、誇張的雙手與耳朵、充滿表現力的臉部及頭髮、都是對現實的戲謔及嘲弄。也許唯一接近人類本性的，是一雙被模糊掉的眼睛。

曾梵志的創作打從九十年代初開始便專注於人體和生肉的震撼。令他首次獲得國內藝評家關注的早期作品〈醫院〉系列，便是以漠然的氛圍展示身體，毫無惻隱之心。痛苦的病人，受盡折磨，卻找不到半點慰藉；空洞的眼睛呆望遠處，而醫生卻在前方得意洋洋地露出詭異的笑容。人的身體一文不值，特徵是粗獷狂野的筆觸；反之，周圍的醫療器材卻明亮如鏡：四處是光滑的小罐、光潔的針筒和光亮的床架，與人類的困厄形成強烈的對比。

在〈醫院〉系列之後，人體依然是曾梵志關注的焦點。緊接著上述病房場面的是血淋淋和發自本能的〈肉〉系列。後來他對人類的脆弱性和痛苦極限的質詢逐漸減少，轉而探索更為普遍的冷漠感。先前表現主義的暴力筆觸也變得更加含蓄，散發出無動於衷、疏離的感覺，成為〈面具〉系列的特徵。

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

## LIU WEI

b. 1965

### Swimming No. 2

oil on canvas

signed in Chinese and Pinyin and dated 1996, framed  
100.6 by 100.6 cm; 40 by 40 in.

#### LITERATURE

*Liu Wei*, Red Bridge Gallery, Shanghai, China, 2008, p. 85

#### PROVENANCE

Schoeni Art Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 4,000,000-5,000,000

US\$ 515,000-640,000

Created in 1996, *Swimming No. 2* (**Lot 647**) is a work from a seminal period in Liu Wei's career, spanning from his creation of the famous *Swimmers* series in the mid-1990s to his later *Meat* series of eroded and rotting landscapes and figures, exploring the limits of creativity within a work. Swimming was always an important subject matter for Liu Wei's early works. For instance, swimming imagery is distinctly perceptible throughout Liu's *Revolutionary Family* series. In 1994, at the Sao Paulo Biennale, Liu Wei's exhibition of the *Swimmers* series proved to be a moving experience for many scholars and curators, including Achille Bonito Oliva, the organiser of the previous Venice Biennale. During a round table discussion with notable art critic Li Xianting, who was not able to visit the Biennial, Liu specifically mentioned that "there were many people whom I didn't know. [Achille Bonito] Oliva was especially ecstatic and actively proposed future exhibition plans with us."<sup>1</sup>

1995 was one of the most crucial years in Liu's artistic career. At that time, Political Pop was an important symbol of contemporary Chinese art in overseas exhibitions. Having attracted international attention, Political Pop became a popular trend. At this juncture, Liu Wei chose to depart from his early style of strong political colour, typified by his *Revolutionary Family* series. His painting language became more cynical and willful, divorcing himself completely from the realist style prevalent at the academic level; his brush became a conduit for feeling. Beginning with the *Meat* series, Liu's subject matter began to ignore all social constraints, challenging the viewers' acceptances, as well as their conventional ways of looking at art. *Swimming No. 2* is representative of this crucial period. The focus of the piece is the two swimmers, a further rendering of one of Liu's significant early period motifs. However, the brushwork is quite unlike the meticulous style of his early years, now more relaxed and carefree. By using this thicker brush-style to depict the figures and the surface of the water, Liu achieves an intensity of feeling and emotion throughout the work. In fact, Liu himself once said: "painting needs feeling, it should capture your heart. As long as your heart is lively and vivacious, then you can capture the freshness of creativity, and forever imbue this into your work."<sup>2</sup> With its brash, aggressive style the *Swimming No. 2* expertly displays the correlation between human desire and human nature. Indeed, Liu's figures in the series, though varied and diverse, are all rendered with the most primitive of countenances.

<sup>1</sup> Fang Lijun, *Culture And Art Publishing House*, Beijing, China, 2010, p. 45

<sup>2</sup> *Liu Wei*, Red Bridge Gallery, p. 7

重要美國私人收藏

## 劉煒

### 游泳2號

油畫畫布 畫框

一九九六年作

#### 款識

劉煒, Liu Wei, 1996

#### 出版

〈劉煒〉(中國上海, 紅橋畫廊, 二〇〇八年), 85頁

#### 來源

香港, 少勵畫廊

現藏者購自上述來源

創作於一九九六年的《游泳2號》(拍品編號647)是劉煒一張重要轉折時期的作品, 它橫跨了他九十年代中期著名的〈游泳系列〉, 及九十年代後期, 以糜爛的山水及人物為題的〈肉系列〉, 是研究劉煒創作不可或缺的一張。游泳一直是劉煒早期作品的重要題材, 其中最早期的〈革命家庭系列〉中, 游泳的踪影隨處可見。一九九四年, 於聖保羅雙年展上, 劉煒展出了傳奇的〈游泳者系列〉, 令許多學者和策展人感到十分震撼, 其中包括上屆「威尼斯雙年展」的策展人阿其列·伯尼托·奧利瓦。在一次座談會上, 劉向因事未能出席「聖保羅雙年展」的著名藝評家栗憲庭提到: 「很多人我都不認識, 奧利瓦特別激動並特別主動地說我們以後要做展覽。」<sup>1</sup>

一九九五年是劉煒創作生涯中最重要的年份之一, 他住進了宋莊, 選擇了不跟隨大夥兒的美學理念, 而追求繪畫風格的轉變。事實上, 當時「政治波普」成為當代中國藝術在國外展覽的重要符號, 並取得相當程度的注目, 形成熱潮。就在此時, 劉煒選擇離開了早期有著濃厚政治色彩的〈革命家庭系列〉, 繪畫語言變得更為潑皮及肆意, 完全從學院派的寫實畫風中解脫出來, 情感藉畫筆赤裸裸的釋放出來, 題材更無視所有社會上的規限, 挑釁著觀者的接受能力及對繪畫約定俗成的看法, 並開始創作《肉》系列。《游泳2號》正是此關鍵時期代表之作。作品以兩個泳者為主體, 回應了劉煒這個早期重要主題, 唯筆觸與早年的精細迥異不同, 筆觸肆意放鬆, 以濃重筆調把玩著人物造型及海面暗湧, 把藝術家內心的情感毫無保留地投放在畫之上。劉煒說過: 「畫畫必須要有感覺, 要對得住自己的心。只有內心鮮活, 才能保持創造力的鮮活, 也才能使畫永遠鮮活。」<sup>2</sup>《游泳2號》正正表現了慾望與人性的交纏, 當中既喧鬧且聾張, 五味紛陳的人生在劉煒的筆下, 充滿著生命最原始的狀態。

<sup>1</sup> 《方力鈞》, 文化藝術出版社, 北京, 中國, 2010年, 第45頁

<sup>2</sup> 《劉煒》, 紅橋畫廊, 第7頁





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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## LIU WEI

b. 1965

### Swimming

oil on canvas  
signed in Chinese and dated 1993.12  
49.5 by 61 cm; 19½ by 24 in.

#### LITERATURE

*Liu Wei*, Red Bridge Gallery, Shanghai, China, 2008, p. 62

#### PROVENANCE

Private Collection  
Sotheby's, Hong Kong, 24 October 2005, lot 709  
Private Collection  
Christie's, Hong Kong, 28 May 2011, lot 1023  
Acquired by the present owner from the above sale

HK\$ 3,200,000-4,400,000

US\$ 410,000-565,000

重要亞洲私人收藏

## 劉煒

### 游泳

油畫畫布  
一九九三年作

#### 款識

劉煒，1993.12

#### 出版

〈劉煒〉（中國上海，紅橋畫廊，二〇〇八年），62頁

#### 來源

私人收藏  
香港，蘇富比，2005年10月24日，拍品編號709  
私人收藏  
香港，佳士得，2011年5月28日，拍品編號1023  
現藏者購自上述拍賣





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## MANOLO VALDÉS

B. 1942

## Retrato Con Fondo Naranja

oil on burlap  
signed, titled and dated 2007 on the reverse,  
framed  
222.3 by 166.4 cm; 87 ½ by 65 ½ in.

## PROVENANCE

Marlborough Gallery, New York  
Acquired by the present owner from the above

HK\$ 1,800,000-2,800,000

US\$ 231,000-359,000

A leading figure of Spanish Pop Art, Manolo Valdés is renowned for the diversity of his artistic medium. Throughout his career, Valdés has explored a variety of materials including paintings, prints, sculptures, and drawings. His work draws subjective inspiration from masterpieces of the past, especially those of Velázquez, Rembrandt, Rubens, and Matisse. In some of his sculptures and portraits, Valdés has referenced one of Velázquez most celebrated late portraits, *La infanta María Teresa de España*, which depicts the princess posing in a majestic manner for potential royal suitors at the age of 14. However, choosing the subject is simply the first step for Valdés — his approach to art is not to focus on the subject, but rather the process itself. Through examining ideas of cultural inheritance, Valdés creates new aesthetic objects in his reinterpretation. The current work, for example, is the artist's recontextualisation of the Western portraiture tradition using his unique contemporary visual language.

In *Retrato Con Fondo Naranja*, or *Portrait with Orange Background*, Valdés depicts the frontal view of a semi-abstract feminine figure. In the background, the glowing and energetic orange hue is balanced with splatters of tranquil blue. Her right countenance, rendered in creamy yellow along with the mysterious blue eye-shadow, appears vigilant and mellow. In contrast, the other half of the visage, more roughly painted, is darkened and contorted; the hollow eyes and somber

## 馬諾洛·華迪斯

## 橘色背景肖像

油畫粗麻布 鏡框  
二〇〇七年作

## 款識

VALDES, 《Retrato con fondo naranja》, 2007  
(作品背面)

## 來源

紐約, Marlborough畫廊  
現藏者購自上述來源

palette perhaps reveal the conflicting personalities or complex emotions about the subject. The seemingly wild brush work and feverish color, in addition to simplified shapes and abstract forms, recall early twentieth-century modern art movements. In particular, the current work shows direct influence of Fauvism in the use of bright colors and flattened perspective. While the patches of green create shadows and contrasts that resemble Henri Matisse's chef d'oeuvre *La Raie verte*, the orange background pay tribute to the fauve color frequently used by artists in their landscapes and portraits.

Using his highly personal and visual language, Valdés has introduced to Spain a form of expression that combined political and social critique with humor and irony. In 1964, Manolo Valdés, along with Rafael Solbes and Joan Toledo, formed Equipo Crónica, a leading Spanish manifestation of the Pop Art movement of the 1960s. The group rebuked the Spanish dictatorship of Francisco Franco and questioned the administration's repressive official culture. During this period, Valdés was featured in over seventy solo exhibitions. The group eventually disbanded in 1981 and Valdés has since embarked on his own characteristic revisions. He has received various accolades including Valencia's Alfons Roig Prize and National Fine Arts Award, Spain. Valdés currently resides in New York and Madrid, and his works are included in numerous important public collections around the globe.

馬諾洛·華迪斯是西班牙普普藝術的領軍人物，以創作媒介多元著稱。在他的藝術生涯中，華迪斯一直探究不同體裁如繪畫、版畫、雕塑和素描的可能性。其作品靈感來自於他從先輩大師之作得到的個人啟發，尤其是維拉斯蓋茲、倫勃朗、魯本斯與馬蒂斯的手筆。華迪斯曾在雕塑及肖像畫中引用維拉斯蓋茲的晚年鉅作《西班牙郡主瑪麗亞·特雷莎》，畫中年屆十四的郡主儀態端莊，吸引王室未婚男子的目光。不過，選擇題材只是華迪斯創作的第一步——其藝術創作著重過程，而非主題。透過研究文化傳承的概念，他以個人見解創作出新藝術形態。本作正是其中一例，展示藝術家利用獨特的當代視覺語彙，為西方肖像畫傳統帶來新景象。

在《橘色背景肖像》中，華迪斯從正面刻畫出半抽象的女子肖像。橙色背景鮮豔奪目，熱情洋溢，與平靜的藍色筆觸互相平衡。她的右臉繪上米黃色，配以神秘迷人的藍色眼影，顯得成熟謹慎。相比之下，另一邊臉較為深沉，並加以扭曲，畫法較粗獷；空洞的眼神與暗淡色色透露出其矛盾性格或藝術家對此主題的複雜情緒。奔放自如的筆法、鮮艷亮麗的色彩以及簡潔的抽象形態使人聯想起二十世紀初的現代藝術運動。本作尤其凸顯野獸派對其畫風的直接影響，運用了明亮色彩及平置透視法。綠色的陰影和對比仿如馬蒂斯傑作《綠線》，而同時背景令野獸派畫家在風景及肖像繪畫中常用的橙色得以彰顯。

透過其獨樹一幟的視覺語彙，華迪斯將結合政治社會評論及幽默諷刺的藝術形式引入西班牙。一九六四年，他與拉斐爾·索爾韋斯和霍安·托萊多創立藝術團體「現實記事」(Equipo Crónica)，成為六十年代西班牙普普藝術運動的領軍人物。這個團體指責弗朗西斯科·佛朗哥的獨裁統治，並質疑政府的文化專制。在這段期間，華迪斯舉辦了逾七十場個人展覽。其團體最終在一九八一年解散，而華迪斯就開始創出其標誌性的二次創作作品。他曾獲頒多項榮譽，包括瓦倫西亞阿爾方斯·羅伊格雕塑獎和西班牙國家美術獎。華迪斯現居紐約及馬德里，而其作品現藏於全球無數的重要公共收藏。





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## ZHOU CHUNYA

b. 1955

### Peach Blossoms Series 2006: Blue Sky

oil on canvas

signed in Chinese and Pinyin and dated 2006

250 by 200 cm; 98<sup>3</sup>/<sub>8</sub> by 78<sup>3</sup>/<sub>4</sub> in.

#### LITERATURE

*Zhou Chunya*, Timezone 8, Hong Kong, 2010, p. 471 (illustrated  
in colour)

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

**US\$ 320,000-448,000**

重要亞洲私人收藏

## 周春芽

### 桃花風景系列2006 – 藍色的天空

油畫畫布

二〇〇六年作

款識

2006, 周春芽, Zhou Chunya

出版

〈周春芽〉(香港, Timezone 8出版社, 二〇一〇年) 471頁  
(彩色圖版)





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## MAO XUHUI

b. 1956

### Image of Paternalism with Brown Door

oil on canvas

signed in Chinese and dated 1990.12, framed

120 by 90 cm; 47¼ by 35¾ in.

#### LITERATURE

*Mao Xuhui*, Xin Dong Cheng Publishing House, Beijing, China,  
2005, p. 164

#### PROVENANCE

Private Collection

Hosane Auction, Shanghai, 10 December 2010, lot 104

Acquired by the present owner from the above sale

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

**US\$ 103,000-154,000**

重要亞洲私人收藏

## 毛旭輝

### 有拱門的棕色調家長圖

油畫畫布 畫框

一九九〇年作

款識

1990.12, 大毛

出版

〈毛旭輝〉（中國北京，程昕東出版公司，二〇〇五年），164頁

來源

私人收藏

上海，鴻盛拍賣公司，2010年12月10日，拍品編號104

現藏者購自上述拍賣





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## YE YONGQING

b. 1958

### Who Will Play Autumn's Tune?

oil on canvas

signed in Pinyin and dated 1986, framed

78.8 by 91.7 cm; 31 by 36½ in.

#### LITERATURE

*Ye Yong Qing: China in the Eye of Scholar Artist*, Soobin Art International Gallery, Singapore, 1996, p. 22

#### PROVENANCE

Private Collection

Sotheby's, Hong Kong, 5 October 2008, lot 467

Acquired by the present owner from the above sale

HK\$ 220,000-300,000

US\$ 28,200-38,400

## 葉永青

### 誰來奏秋天的曲子

油畫畫布 畫框

一九八六年作

款識

Ye, 1986

出版

《葉永青畫集 - 文人眼底的中國》（新加坡，斯民藝苑，一九九六年），22頁

來源

私人收藏

香港，蘇富比，2008年10月5日，拍品編號467

現藏者購自上述拍賣



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## SU XINPING

b. 1960

### Expression No. 1

oil on canvas  
signed in Pinyin and dated 1998  
162 by 130 cm; 63¾ by 51¼ in.

#### LITERATURE

*Su Xinping's Art*, Hong Kong Xin Yuan Publishing House, Hong Kong, China, 2003, pl. no. 72

HK\$ 40,000-60,000

US\$ 5,200-7,700

## 蘇新平

### 表情之一號

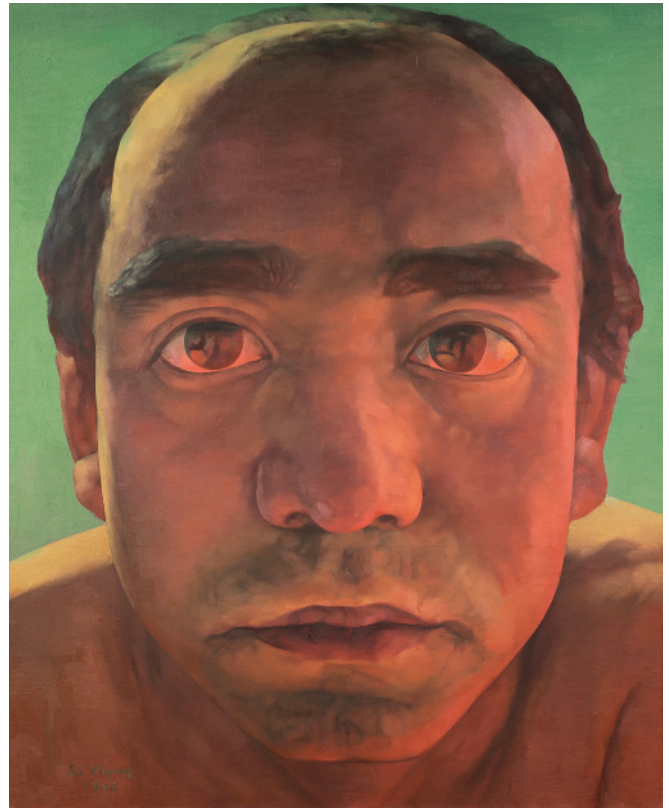
油畫畫布  
一九九八年作

#### 款識

Su Xinping, 1998

#### 出版

〈蘇新平作品〉(中國香港, 香港心源美術出版社, 二〇〇三年), 圖版編號72



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## QIU JIONGJIONG

b.1977

### Zhong Kui

ink on paper  
signed in Chinese, dated 2010.11 and marked with one artist's seal, framed  
111.7 by 111.6 cm; 44 by 44 in.

#### PROVENANCE

Star Gallery, Beijing  
Acquired by the present owner from the above

HK\$ 35,000-45,000

US\$ 4,500-5,800

## 邱炯炯

### 鍾馗

水墨紙本 鏡框  
二〇一〇年作

#### 款識

邱炯炯, 2010-11

#### 鈐印

藝術家鈐印一方

#### 來源

北京, 星空間  
現藏者購自上述來源



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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## YUE MINJUN

b. 1962

### Untitled

oil on canvas  
signed in Pinyin and dated 2001; signed in Pinyin and dated  
2001 on the reverse, framed  
120 by 140 cm; 47¼ by 55½ in.

#### LITERATURE

*Today's Chinese Painters. Yue Minjun: The Lost Self*, Hebei  
Education Press, China, 2005, pp. 176 & 237  
*Collected Edition of Chinese Oil Painter Volume of Yue Minjun*,  
Sichuan Fine Arts Publishing House, China, 2006, pp. 140-141

#### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired by the present owner from the above

HK\$ 1,400,000-1,800,000

US\$ 180,000-231,000

重要歐洲收藏

## 岳敏君

### 無題

油畫畫布 畫框  
二〇〇一年作

#### 款識

Yue Minjun, 2001  
Yue Minjun, 2001 (作品背面)

#### 出版

〈今日中國藝術家 - 岳敏君：迷失的自我〉（中國，河北教育  
出版社，二〇〇五年），176及237頁  
〈中國油畫家全集：岳敏君〉（中國，四川美術出版社，二〇〇  
六年），140至141頁

#### 來源

香港，少勵畫廊  
現藏者購自上述來源



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## FANG LIJUN

b. 1963

2004.5.3

acrylic on canvas  
signed in Chinese; signed in Chinese, titled and dated 2004.5.3  
on the reverse, framed  
180 by 80 cm; 70 $\frac{7}{8}$  by 31 $\frac{1}{2}$  in.

### LITERATURE

*Fang Lijun*, Culture And Art Publishing House, Beijing, China, 2010, p. 373

*Live Like a Wild Dog: 1963-2008, Archival Documentation of Fang Lijun*, Vision Art, Taipei, Taiwan, 2009, p. 301

### PROVENANCE

Alexander Ochs Gallery, Berlin  
Acquired by the present owner from the above

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

US\$ 154,000-231,000

重要歐洲收藏

## 方力鈞

2004.5.3

壓克力畫布 畫框  
二〇〇四年作

### 款識

方力鈞  
2004.5.3, 方力鈞 (作品背面)

### 出版

〈方力鈞 - 編年紀事〉(中國北京, 文化藝術出版社, 二〇一〇年), 373頁

〈像野狗一樣生活: 1963-2008方力鈞文獻檔案展〉(台灣台北, 視界藝術出版社, 二〇〇九年), 301頁

### 來源

柏林, Alexander Ochs畫廊  
現藏者購自上述來源



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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## FANG LIJUN

B. 1963

### Woodblock Print Series (six works)

woodblock print

each signed in Chinese, titled, dated 2000 and numbered 5/65 and 60/65, framed  
each 121 by 81 cm; 47 $\frac{7}{8}$  by 31 $\frac{1}{8}$  in.

#### PROVENANCE

Private European Collection  
Sotheby's, Hong Kong, 7 October 2012, lot 867  
Acquired by the present owner from the above sale

HK\$ 80,000-100,000

US\$ 10,300-12,800

重要歐洲收藏

## 方力鈞

### 版畫系列（六張作品）

木刻版畫 鏡框  
二〇〇〇年作

#### 款識

方力鈞，2000.5.5、2000.5.10、2000.5.20、2000.6.15、  
2000.6.25、2000.6.30，5/65及60/65（每張）

#### 版數

5/65 及 60/65

#### 來源

歐洲私人收藏  
香港，蘇富比，2012年10月7日，拍品編號867  
現藏者購自上述拍賣

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## LI SHAN, XU LONGSEN, ZHU XINJIAN

### Untitled

oil on antique wood cabinet

signed in Chinese and Pinyin and dated 1993

173.8 (H) by 105.6 by 61.5 cm; 68 $\frac{3}{8}$  (H) by 41 $\frac{5}{8}$  by 24 $\frac{1}{4}$  in.

#### PROVENANCE

Private Collection (acquired directly from the artist)  
Sotheby's, New York, 17 March 2008, lot 34  
Acquired by the present owner from the above sale

HK\$ 600,000-800,000

US\$ 77,000-103,000

## 李山、徐龍森、朱新健

### 無題

油畫古董衣櫥

一九九三年作

#### 款識

李山, Li Shan, 1993

#### 來源

私人收藏（直接購自藝術家本人）  
紐約，蘇富比，2008年3月17日，拍品編號34  
現藏者購自上述拍賣

*Untitled (Lot 658)*, created in collaboration with Xu Longsen and Zhu Xinjian in Shanghai, is one of only two collaborative projects ever created by the three artists. The work features an antique cabinet that belonged to Xu Longsen that is illustrated by each artist: the doors by Li Shan, the exterior sides by Xu Longsen and the interior by Zhu Xinjian. Li Shan's motif is US President Bill Clinton, who is androgenized and rendered in the artist's iconic *Rouge Series* style. Xu Longsen's two illustrations on the side feature a terracotta warrior holding the Chinese flag and President Lincoln holding the US flag respectively, while the cabinet interior displays Zhu Xinjian's renowned erotic palace paintings. With the exterior of the cabinet embodying the clash of East and West, and its interior illustrations symbolizing the Chinese tradition of palace paintings, *Untitled* is a thoughtful and exquisitely executed collaboration that encapsulates cultural dialogue between China and the West in the 1990s.

《無題》（拍品編號658）是李山與徐龍森及朱新建聯手於上海創作。三人聯手作品只有兩件，作品原為徐龍森收藏的古董傢俱，後由李山以〈胭脂〉風格繪畫櫃門，徐龍森負責兩側，而朱新建則負責衣櫃內格。李山的主體為中性化的美國總統克林頓，充份展現〈胭脂〉系列的精髓，同時，徐龍森的左右兩側分別以拿著中國國旗的兵馬俑及拿著美國國旗的林肯，衣櫃裡面則是朱新建著名的春宮情色繪畫。作品層層遞進，衣櫃的外圍代表著中西文化的衝突，打開卻是代表著中國傳統文化的春宮繪畫，尤如一件充滿心思考量的藝術裝置，代表著九十年代中國與西方的文化交流景象。





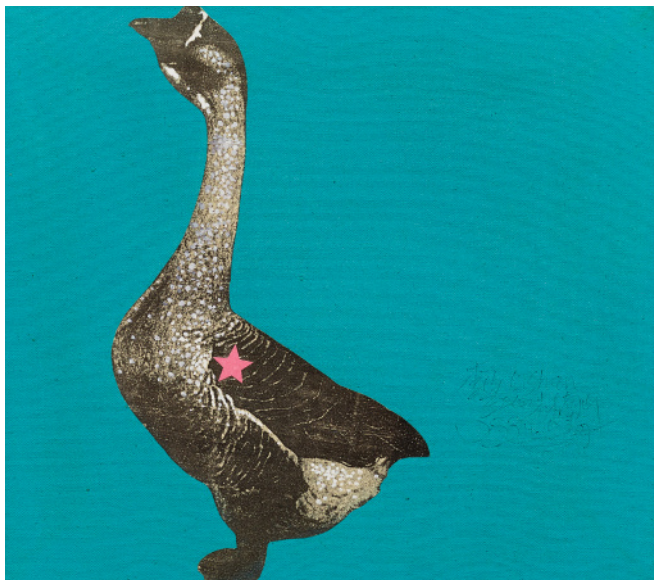
658



Inside of the cabinet  
衣櫃內部



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## LI SHAN

b. 1942

### Rouge Series

acrylic and collage on canvas  
signed in Chinese and Pinyin and dated 2005 on the reverse,  
framed  
55 by 44.5 cm; 21 $\frac{5}{8}$  by 17 $\frac{1}{2}$  in.

#### PROVENANCE

Private Asian Collection  
Christie's, Hong Kong, 26 May 2013, lot 229  
Acquired by the present owner from the above sale

HK\$ 80,000-120,000

US\$ 10,300-15,400

## 李山

### 胭脂系列

壓克力及拼貼畫布 畫框  
二〇〇五年作

#### 款識

李山, Li Shan, 2005年 (作品背面)

#### 來源

亞洲私人收藏  
佳士得, 香港, 2013年5月26日, 拍品編號229  
現藏者購自上述拍賣

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## LI SHAN

b. 1942

### The Seventh Day of Every Week Series

acrylic and collage on canvas  
signed in Chinese and Pinyin and dated 1994, framed  
32.6 by 36.6 cm; 12 $\frac{7}{8}$  by 14 $\frac{3}{8}$  in.

#### PROVENANCE

Private Collection  
Acquired by the present owner from the above

HK\$ 30,000-50,000

US\$ 3,850-6,400

## 李山

### 每周的第7天

壓克力及拼貼畫布 畫框  
一九九四年作

#### 款識

李山, Li Shan, 1994

#### 來源

私人收藏  
現藏者購自上述來源





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## TANG ZHIGANG

b. 1959

### The Era of Children

oil on canvas  
signed in Chinese and dated 2004, framed  
131 by 162 cm; 51½ by 63¾ in.

#### EXHIBITED

China, Beijing, doART CHINA Gallery; South Korea, Seoul, Gallery Hyundai, *Never Grow Up - Tang Zhigang 1977-2007*, 15 December 2007 - 20 January 2008; 20 February - 16 March 2008, p. 55

#### LITERATURE

*Meeting in Painting: Tang Zhigang*, Hanart TZ Gallery, Hong Kong; Galerie Enrico Navarra, Paris, France, 2004, p. 96

#### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired by the present owner from the above

HK\$ 500,000-700,000

US\$ 64,000-90,000

## 唐志岡

### 兒童時代

油畫畫布 畫框  
二〇〇四年作

款識  
唐志岡，2004

#### 展覽

中國，北京，都亞特中國畫廊；韓國，首爾，現代畫廊〈永遠不長大-唐志岡〉二〇〇七年十二月十五日至二〇〇八年一月二十日；二〇〇八年二月二十日至三月十六日，55頁

#### 出版

〈唐志岡：畫中會議〉（中國香港，漢雅軒畫廊；法國巴黎，Enrico Navarra畫廊，二〇〇四年），96頁

#### 來源

香港，少勵畫廊  
現藏者購自上述來源



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## LI CHEN

b.1963

### Pure Land

bronze

inscribed in Chinese and Pinyin, dated 1998 and numbered 4/8  
edition of 4/8

89 (H) by 157 by 53 cm; 35 (H) by 61 $\frac{7}{8}$  by 20 $\frac{7}{8}$  in.

#### EXHIBITED

Italy, Venice, 52nd International Art Exhibition - La Biennale di Venezia, *Li Chen - Energy of Emptiness*, June - November 2007, pp. 30-31 (alternate edition exhibited)

China, Beijing, National Art Museum of China, *Li Chen - In Search of Spiritual Space*, 2008, pp. 171 & 173 (alternate edition exhibited, installation view)

Singapore, Singapore Art Museum, *Mind, Body, Spirit*, 2009, pp. 144-149 (alternate edition exhibited)

HK\$ 500,000-700,000

US\$ 64,000-90,000

## 李真

### 無憂國土

銅雕

一九九八年作

款識

Li Chen, 4/8, 李真, 1998

版數 4/8

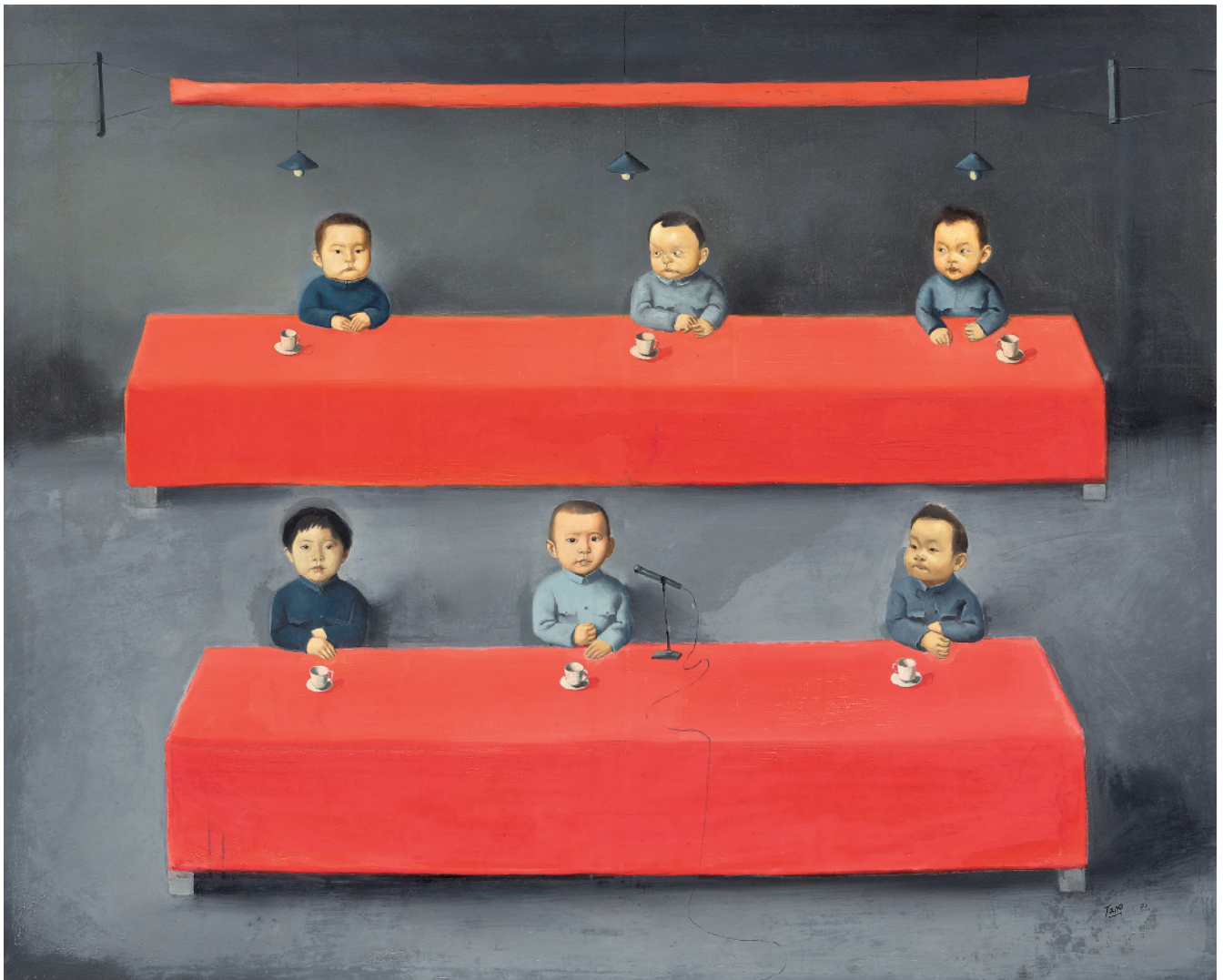
展覽

義大利, 第52屆威尼斯藝術雙年展〈虛空中的能量〉二〇〇七年六月至十一月, 30至31頁(另一版數)

中國, 北京, 中國美術館〈李真—尋找精神的空間〉二〇〇八年, 171及173頁(另一版數, 展覽照片)

新加坡, 新加坡美術館〈精神·身體·靈魂〉二〇〇九年, 144-149頁(另一版數)





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## TANG ZHIGANG

b. 1959

### Children in Meeting Series

oil on canvas

signed in Pinyin and dated 99

130 by 161.6 cm; 51 $\frac{1}{8}$  by 63 $\frac{5}{8}$  in.

#### PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 500,000-600,000

US\$ 64,000-77,000

## 唐志岡

### 兒童會議系列

油畫畫布

一九九九年作

款識

Tang, 99

來源

香港，漢雅軒畫廊

現藏者購自上述來源

# INTERSECTIONS: CONTEMPORARY CHINESE ART FROM AN IMPORTANT EUROPEAN COLLECTION

"Intersections: Contemporary Chinese Art from an Important European Collection" (Lots 644-677) presents a cross-section of the most cutting-edge contemporary Chinese art created in the late 1990s through to the present. Assembled by a distinguished European collection, the present selection of works reflect an East-West convergence of artistic views and inclinations encompassing new, complex and highly intelligent art forms with a particular focus on conceptual art.

For thousands of years, Chinese art developed according to its own pace and logic completely separate from the Western model. In the late 20<sup>th</sup> century, after China opened up to the West, scholars began to use the Western framework of art history to understand, analyze and define Chinese contemporary art. The majority of narratives begin from the end of the Cultural Revolution: in the late 1970s, Deng Xiaoping's modernizing policies opened China to the West, offering artists with sudden expanded exposure to global artistic trends and leading to rapid development of new artistic styles. Other lines of thought trace the nascence of contemporary Chinese art to 1960s and 1970s Maoist ideology, which dramatically broke traditional boundaries and influenced the first generation of contemporary artists born in the 1950s.

After Mao died, the 1980s witnessed the birth of a radical conceptual avant-garde. The decade saw rapid economization and urbanization, and artists of the period took it upon themselves to advocate for social reform, rebel against the past, and liberate long suppressed individuality

and democracy, putting forth a tone of humanist social and cultural criticism. Inspired by art currents in the West, artists experimented with new ideas, new philosophies and new media, exploring new visual syntax and the use of experimental, non-traditional techniques such as photography and video. Such pursuits, however, were dramatically shaken by events in 1989—a pivotal year that witnessed the shutting down of the China/Avant-Garde Exhibition and the Tiananmen Square incident. Henceforth, the 1990s Chinese scene became pervaded by cynical attitudes, exemplified by the internationally lauded Cynical Realism and Political Pop.

It is within such a charged socio-historic-political environment that the Chinese conceptual avant-garde developed in the 1990s. Presenting 15 works by key artists, encompassing art from the late 1990s through to the new millennium, the following section proposes a re-examining of the most volatile and exploratory phases of recent Chinese art history. On top of *Recruit* by **Wang Xingwei** offered in our Evening Sale, iconic works by **Ai Weiwei** and **Wang Guangle**, heavyweights in the global conceptual scene, headline the Day Sale section. These are followed by important representative works by **Wu Shanzhuan**, a leading figure in the 1980s conceptual avant-garde and the first Chinese artist to assimilate textual pop references into his work; **Lin Tianmiao**, one of the first Chinese female artists to achieve international recognition via mesmerizing works that merged textiles and photography; and **Zheng Guogu**, a key trend-setter in the 1990s whose genre-crossing works merge computer-generated

text with oil painting and traditional scroll painting. The selection also features multi-paneled works by **Qiu Zhijie** and **Shen Chen**, both highly acclaimed in China and abroad, as well as a collaborative work by husband-wife artist duo **Yin Xiuzhen & Song Dong**.

Particularly worth mentioning as well are works by **Hong Hau**, a leading conceptual photographer from Beijing. *My Things About Circle No. 2* hails from one of the artist's most well-known series, in which Hong scans and collages hundreds of common objects into mesmerizing patterns of controlled chaos. With humour and sardonic wit, *Mr. Hong Usually Waits Under the Arch Roof for the Sunshine* comments on Chinese consumerist culture whilst reflecting on his own life of acquisition and materialism. Another artist to look out for is **Zhou Xiaohu**, a pioneer of video animation in China who was originally trained as an oil painter; his diptych *Floaters - 4a & 4b (diptych)* epitomizes the artist's signature 'floating images' that merge animation with painting. Rounding up the selection is a meditative video work by **Cindy Ng Sioleng**, in which the life and beauty of ink is liberated from the longstanding constricting system of traditional calligraphy. Uniquely contemporary and progressive, the selection presents a dynamic cross-section of China's contemporary art scene that reflects the constantly shifting values of Chinese society whilst maintaining deep roots of history and tradition.



## 交匯： 歐洲收藏當代中國藝術

「交匯：歐洲收藏當代中國藝術」（拍品編號664-677）呈獻一九九〇年代末至今當代中國藝術的前衛佳作，由知名歐洲藏家集成，反映出東西方藝術觀的交流匯合，包羅嶄新、複雜且意涵豐富的藝術形式，當中又特別著眼於觀念藝術。

幾千年來，中國藝術以本身獨有的節奏和邏輯不斷發展，與西方藝術界模式完全脫離。二十世紀末，中國向西方開放後，學者開始在西方藝術史框架下了解、分析並定義中國當代藝術。當中大部分始於文化大革命末期：一九七〇年代末，鄧小平的改革開放政策讓中國打開國門，走向世界，藝術家驟然視野開闊，得以了解全球藝術發展趨勢，並迅速發展全新的藝術風格。其他學者則將當代中國藝術的起源追溯至一九六〇及七〇年代毛澤東思想以戲劇化的方式打破傳統界限，影響了一九五〇年代出生的第一代當代藝術家。

毛澤東去世後，一九八〇年代見證了激進觀念式前衛藝術的誕生。十年間，中國經濟迅速發展，城市化步伐加快，此時期的藝術家以倡導社會改革、反抗過去為己任，釋放長久以來備受壓抑的個體獨立性與民主思想，對人文社會及文化提出意見。藝術家以西方藝術潮流為靈感，實驗全新思想、哲學原理與創作媒材，探索嶄新視覺語彙以及非傳統的實驗性創作技巧，例如攝影和錄像藝術。然而這些理想在一九八九年劇烈動搖——中國現代藝術展被當場叫停，幾個月後即發生天安門事件。自此，一九九〇年代的中國藝術界瀰漫起一股玩世不恭的態度，當中最具代表性的便是廣為人知的玩世現實主義及政治波普藝術。

一九九〇年代，中國觀念先鋒主義便在動盪的社會歷史政治環境下成長茁壯。此收藏呈獻重要藝術家的十五幅作品，包羅一九九〇年代末至新千禧年的藝術創作，重新檢視近期中國藝術史上最靈活多變、勇於探險的時期。收藏包括**王興偉**的《新兵》，呈獻於晚拍，以及**艾未未**及**王光樂**之全球觀念藝術界公認的經典鉅作。另有**吳山專**的重要代表作，吳氏乃一九八〇年代觀念先鋒藝術界的領軍人物，也是第一位在作品中吸收並參考普普藝術元素的中國藝術家；第一位在國際上為人熟知的中國女藝術家**林天苗**也位列其中，她的迷人作品將織品與相片融為一體；其他藝術家還包括一九九〇年代的潮流領導者**鄭國谷**，他的跨領域作品將電腦文字、油畫以及傳統立軸糅合在一起。收藏中還有**邱志傑**和**沈忱**的多張聯作，在國內及海外都備受讚譽，另外還有一張**尹秀珍**與**宋冬**伉儷的聯合作品。

尤其值得一提的是北京知名觀念攝影師**洪浩**的作品。《我的東西之二》來自藝術家最知名的作品系列，他將上百件生活用品掃描並拼貼在一起，以令人著迷的圖案組成井井有條的混沌。《Mr. Hong時常在拱形屋簷下等候陽光》則以幽默諷刺的手法描繪中國消費主義文化，同時反思自己的購買慾與物質主義。值得注意的另外一位藝術家是中國影音動漫先鋒藝術家**周曉虎**，他原本接受油畫教育，雙聯作《Floater - 4a及4b（雙聯作）》中可見藝術家的標誌性漂浮圖像，將動畫與繪畫相結合。收藏中最後一件作品是來自**吳少英**的錄像作品，水墨由傳統書法的嚴格界限中掙脫出來，釋放完整的生命與魅力。此獨一無二的當代革新收藏將中國當代藝術界一個充滿活力的片段呈現世人，反映出中國社會在保留古老歷史傳統根源的同時，不斷更新改變的價值觀。

## WANG GUANGLE

b. 1976

120605

acrylic on canvas  
signed in Chinese and dated 2012 on the reverse  
280 by 180 cm; 110¼ by 70⅞ in.

## EXHIBITED

Netherlands, Rotterdam, Witte de With Center for Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

## PROVENANCE

Beijing Commune, Beijing  
Acquired by the present owner from the above

HK\$ 1,500,000-2,500,000

US\$ 192,000-320,000

## 王光樂

120605

壓克力畫布  
二〇一二年作

## 款識

《120605》，2012，王光樂（作品背面）

## 展覽

荷蘭，鹿特丹，Witte de With現代藝術中心（Dai Hanzhi: 5000 Artists）二〇一四年

## 來源

北京，北京公社  
現藏者購自上述來源

Wang Guangle is one of the most visible and promising contemporary Chinese artists born in the 1970s era. *120605* hails from his most recent series of highly conceptual and aesthetically distinctive works, which extends from his acclaimed *Coffin Paint* series (began in 2004). These new paintings are created by applying layer upon layer of acrylic paint in a precise and pre-determined order, resulting in minimal compositions with mesmerizing, illusionistic depth. Wang adds paint to his canvas twice daily in a ritualistic manner, with each rectangular layer slightly smaller in size and farther removed from the painting's edge. As a result, the center of the canvas thickens and approaches a distinctly sculptural dimension. The concept transforms the slow and steady passage of time into a purely formal pictorial language, and is further inspired by the Fujian tradition of elders preparing their coffins with a coat of lacquer for each year until their impending death. A fast-rising star in the contemporary scene today, Wang graduated from the Oil Painting Department of the Central Academy of Fine Arts in 2000 and is an important member of N12, a collective of young artists at the Academy who began staging exhibitions together in 2003. Compared to other artists born in the 1970s, Wang chose the idiosyncratic path of returning art to pure graphic aestheticism, in so doing opening up a new generation of painting concepts.

王光樂是中國當代能見度最高且最受矚目的七〇後藝術家之一，《120605》出自他的最新系列，該系列以觀念見長，美學風格獨特，是二〇〇四年起廣受讚譽的〈壽漆〉系列的延續。藝術家把壓克力彩按照事先計劃的嚴謹順序層層疊加，構圖極簡，卻創出奇異的深度。他以儀式性的自律每天兩次在畫布上施加顏料，每個新的長方形均比之前的稍微要小，四邊向畫布中心集中，日積月累之下，畫布中央的顏料愈來愈厚，堆疊出雕塑般的立體感。作品把平緩的時間流逝轉換成純粹具體的圖像語彙，是福建壽棺傳統啟發下的產物，壽棺會每年上一次漆，直到老人壽終正寢為止。王光樂在當代藝壇迅速崛起，他在二〇〇〇年畢業於中央美術學院油畫系，是藝術團體N12裡舉足輕重的成員，該團體由學院的一群年輕藝術家組成，他們在二〇〇三年開始共同舉辦展覽。相較於其他七〇後藝術家，王光樂選擇了開闢屬於自己的道路，將藝術回歸至毫無雜質的圖形唯美主義，開創了新一代的繪畫觀念。





## AI WEIWEI

b. 1957

## Coloured Vases (nine works)

acrylic on antique ceramics

executed in 2006

sizes variable

biggest: 19 (H) by 26 by 21 cm; 7½ (H) by 10¼ by 8¼ in.

## EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vandervén & Vandervén Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

## PROVENANCE

Galerie Urs Meile, Beijing

Acquired by the present owner from the above

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

US\$ 128,000-192,000

*Coloured Vases (nine works)* is one of Ai Weiwei's most iconoclastic and representative works. The Godfather of Chinese conceptual art took common Stone Age clay vases as a point of departure, and added his own irreverent touch by remodeling the found objects in what he calls 'Warhol colours'—cheerful saturated hues of red, pink and light blue. In covering the pots' surfaces with new paint, what is underneath—not unlike history—is "no longer visible, but still there". Ai always seems surprised when asked if the pots are truly objects of antiquity. The work plays on the questions of authenticity, appropriation and the nature of art and history itself, and is exemplary of Ai Weiwei's pivotal oeuvre that boldly challenges critical contemporary issues in China and beyond. Fluent in mediums ranging from sculpture, installation, architecture, curating, photography, film and activism, Ai Weiwei's wide-ranging, non-conformist and highly intelligent works have garnered him robust international acclaim. Regarding his works on ancient pots and vases, Ai Weiwei has said: "Always they are shown in the context of antiquity, and with great respect. But they can never get into the contemporary art museums, and contemporary art museums' exhibiting conditions are much better than the conditions for exhibiting antiquities". As a result of his seemingly disrespectful interventions, the pots are now eligible for display in prestigious contemporary art venues, giving rise to his comment: "Even disrespect itself is respect".

## 艾未未

## 上色陶瓶（九件作品）

壓克力古代陶瓶

二〇〇六年作

## 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vandervén&Vandervén Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司（East Asia Fine Arts 收藏展）二〇〇七、二〇〇八、二〇一三年

## 來源

北京，麥勒畫廊

現藏者購自上述來源

《上色陶瓶（九件作品）》是艾未未最具反叛性同時也最具代表性的作品之一。這位中國觀念藝術教父在石器時代造型的陶罐上加上玩世不恭的個人風格，對現成物重新改造，披上他所稱的「沃荷色彩」——光鮮飽和的紅色、粉紅色與淺藍色。陶罐的表面被新顏料所覆蓋，顏料之下「不再為世人所見，但依舊存在」，彷彿塵封的歷史。每當有人問及這些陶罐是否真為骨董，艾未未總是感到非常詫異，作品就真實性、挪用手法、藝術及歷史本質借題發揮，向中國及世界當代的重要議題發起大膽挑戰。艾未未在一種種媒材之間游刃有餘，雕塑、裝置、建築、策展、攝影、電影及行動主義藝術均是他的遊樂場，其作品涉獵奇廣，意味深長且絕不墨守成規，因而蜚聲國際。他曾就古代陶罐及陶瓶的作品評論道：「我總是心懷敬意地把它們展示在古物旁邊，但它們絕不可能陳列在當代美術館中，當代美術館的展覽條件要比陳列骨董的好多了。」正因為他看似無禮的話語，這些陶罐現在正名正言順地安坐於各大當代藝術展覽場館，以致他後來的語出驚人：「無禮本身即有禮。」





## SONG DONG &amp; YIN XIUZHEN

b. 1966 &amp; b. 1963

- (i) If you see something, say something  
 (ii) If you don't see anything, don't say anything

oil on canvas

each signed in Chinese and Pinyin, titled in Chinese and English and dated 2006 on the reverse, framed  
 each 50 by 150.3 cm; 19 $\frac{5}{8}$  by 59 $\frac{1}{8}$  in.

## EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

## LITERATURE

*Chinese Contemporary Art*, Chambers Fine Art, New York, Beijing, 2007, p. 36

## PROVENANCE

Chambers Fine Art, New York/Beijing  
 Acquired by the present owner from the above

HK\$ 140,000-200,000

US\$ 18,000-25,600

The current diptych is a witty, cryptic and thought-provoking collaborative artwork by Beijing-based husband-and-wife artist duo Yin Xiuzhen and Song Dong. Born in 1966 in Beijing, Song graduated from the oil painting department of the Capital Normal University in 1989 and developed a conceptual practice spanning photography, installation, video and performance. Yin Xiuzhen, also a leading conceptual artist in the Chinese contemporary art scene, was born in Beijing in 1988 and graduated from the same department and university as Song. The pair pursued solo careers for a few years before creating their first collaborative works in 2002 as a celebration of their 10th anniversary. The present work, featuring two horizontal canvases depicting dense mists of slightly varying tones of grey, alludes to the omnipresent billboards of a rapidly urbanizing Beijing as well as the city's infamous air pollution. The subtitle-esque texts, meanwhile, suggest the aesthetics of film stills, pronouncing evocative slogans cleverly appropriated from that of a New York subway company. The ambiguous and unexpectedly poetic warnings respond to the visual image of dense mist, which enshrouds the unknown, portrayed in the canvases, as well as to a broader social psyche of distrust, anxiety and caution.

## 宋冬、尹秀珍

- (i) 如果你看到什麼，要說  
 (ii) 如果你沒看到什麼，別說

油畫畫布 畫框

二〇〇六年作

## 款識

- (i) 《如果你看到什麼，要說/If you see something, say something》，Song Dong, 宋冬, 2006 (作品背面)  
 (ii) 《如果你沒看到什麼，別說/If you don't see anything, don't say anything》，Yin Xiuzhen, 尹秀珍, 2006 (作品背面)

## 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer (East Asia Fine Arts 收藏展) 二〇〇七、二〇〇八、二〇一三年

## 出版

《中國當代藝術》(紐約/北京，前波畫廊，二〇〇七年)，36頁

## 來源

紐約/北京，前波畫廊

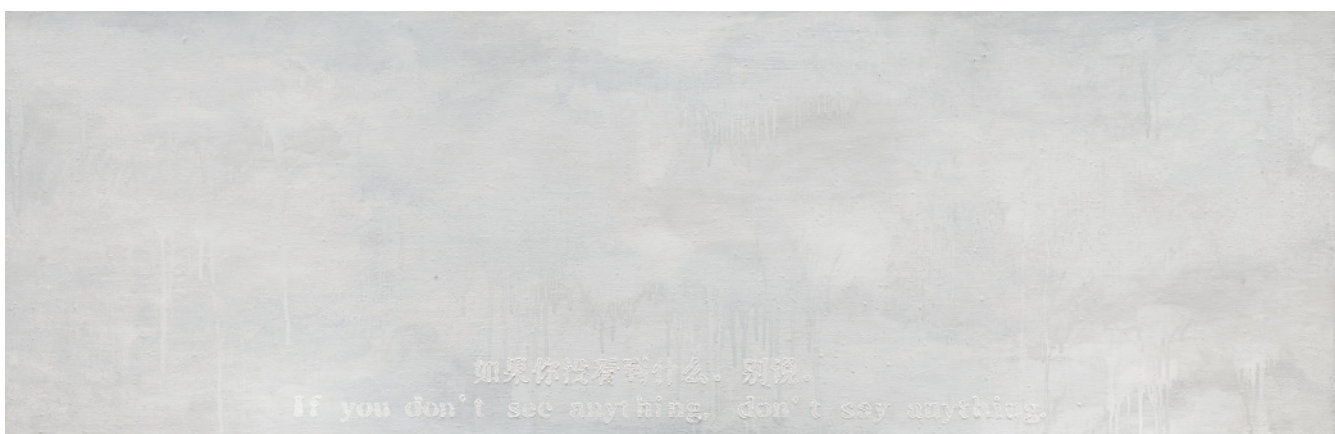
現藏者購自上述來源

此雙聯作是北京藝術家伉儷尹秀珍與宋冬聯手之作，妙趣橫生，撲朔迷離，耐人尋味。宋冬在一九六六年生於北京，一九八九年畢業於首都師範大學油畫系，發展觀念藝術創作風格，涵蓋攝影、裝置、影片及表演；妻子尹秀珍同為中國當代藝壇數一數二的觀念藝術家，一九八八年生於北京，同畢業於首都師範大學油畫系。兩人早年曾各自發展，直至二〇〇二年才聯袂創作首件作品，以慶祝結婚十週年。此作由兩幅水平長方畫作組成，分別以明暗不均的灰色色調描繪出濃霧，暗指快速都市化的北京城內無處不在的廣告牌及空氣污染。字幕似的文字讓作品生出電影定格畫面的錯覺，對某間紐約地鐵公司標語的巧妙挪用更是讓人浮想聯翩。濃霧掩蓋了畫布中繪畫的未知，文字含糊不清，詩意的警示出人意表，同時也是對社會上瀰漫的猜疑、不安與戒心的諷言。





如果你看到什么。要说。  
If you see something, say something.



如果你没看到什么。别说。  
If you don't see anything, don't say anything.

666



667

667

## LIN TIANMIAO

b.1961

### Seeing Shadow No. 11

photo print and thread on canvas  
signed in Chinese, titled in Chinese and English, dated 2006  
144 by 284.2 cm; 56 $\frac{3}{8}$  by 111 $\frac{7}{8}$  in.

#### EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 240,000-320,000

US\$ 30,800-41,000

## 林天苗

### 看影之十一

攝影輸出及針織絨布  
二〇〇六年作

#### 款識

《Seeing Shadow 看影》，2006，林天苗，No.11

#### 展覽

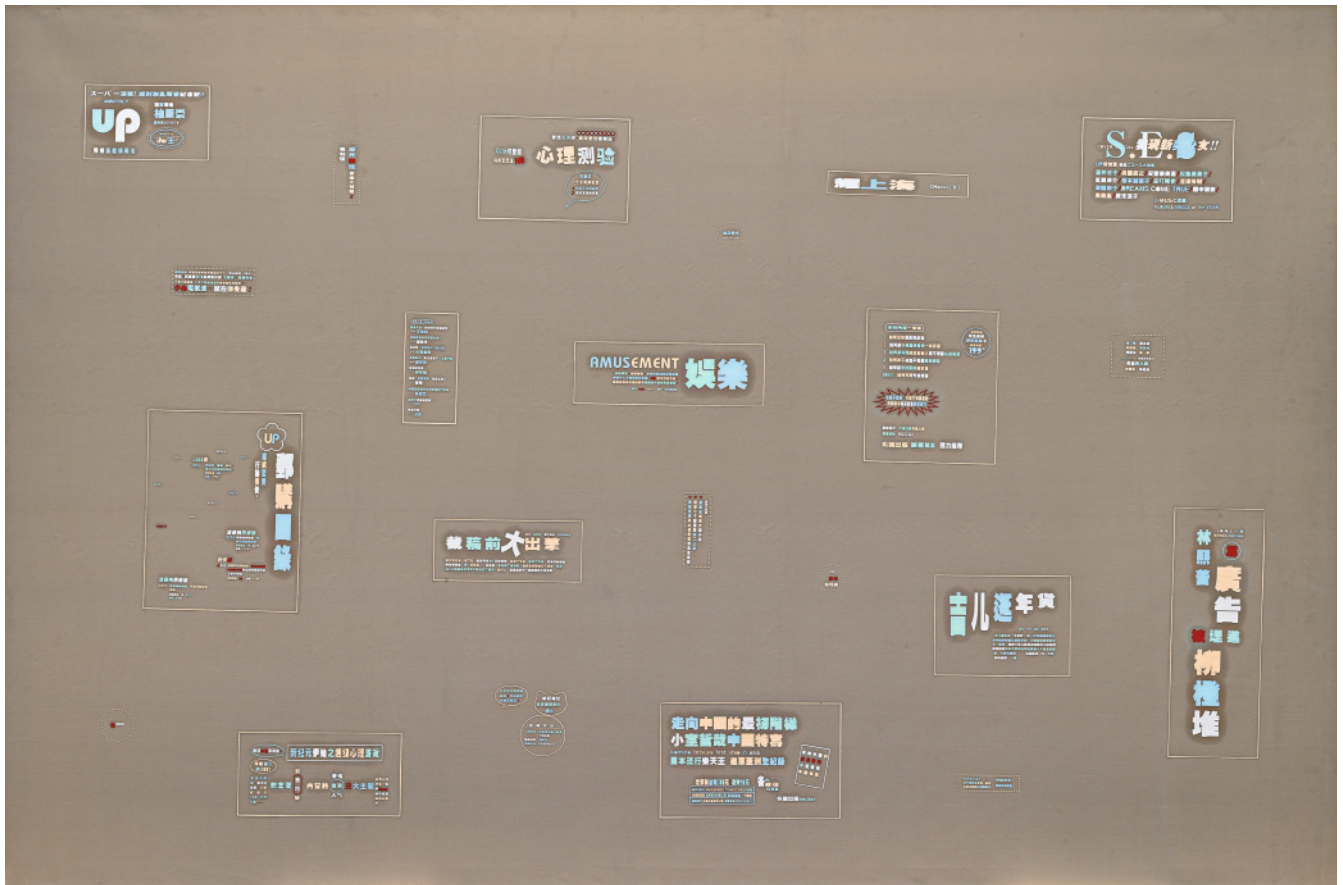
荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer（East Asia Fine Arts 收藏展）二〇〇七、二〇〇八、二〇一三年

#### 來源

現藏者直接購自藝術家本人







669

669

## ZHENG GUOGU

b. 1970

### Computer is controlled by pig's brain No. 63

oil on canvas

signed in Chinese and Pinyin, titled in Chinese and dated 2006 on the reverse

199.5 by 300 cm; 78½ by 118½ in.

#### EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

#### PROVENANCE

Vitamin Creative Space, Guangzhou

Acquired by the present owner from the above

HK\$ 120,000-180,000

US\$ 15,400-23,100

## 鄭國谷

### 豬腦控制電腦之六十三

油畫畫布

二〇〇六年作

#### 款識

《豬腦控制電腦之六十三》，鄭國谷，Zheng Guogu，2006年（作品背面）

#### 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer（East Asia Fine Arts 收藏展）二〇〇七、二〇〇八、二〇一三年

#### 來源

廣州，維他命藝術空間

現藏者購自上述來源





## SHEN CHEN

B. 1955

## Untitled No. 12447-12 (triptych)

acrylic on canvas  
each signed in Pinyin, titled in English and dated  
2012 on the reverse  
each 163 by 112 cm; 64½ by 44 in.

## EXHIBITED

Netherlands, Rotterdam, Witte de With Center for  
Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

## PROVENANCE

Canvas International Art, Amsterdam  
Acquired by the present owner from the above

HK\$ 150,000-250,000

US\$ 19,200-32,000

## 沈忱

## 無題12447-12號（三聯作）

壓克力畫布  
二〇一二年作

## 款識

Shen Chen, 《Untitled No. 12447-12》, 212  
(每張作品背面)

## 展覽

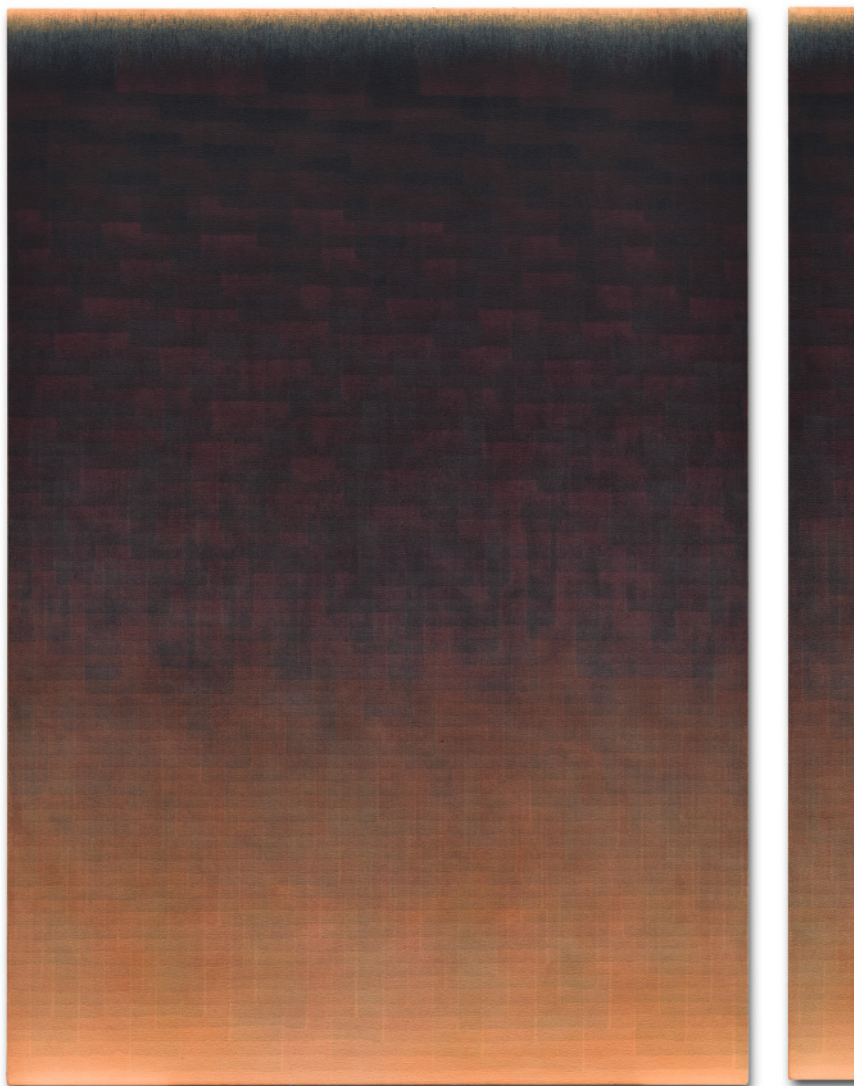
荷蘭, 鹿特丹, Witte de With現代藝術中心 (Dai  
Hanzhi: 5000 Artists) 二〇一四年

## 來源

阿姆斯特丹, Canvas International Art  
現藏者購自上述來源

The atmospheric triptych *Untitled No. 12447-12* is an archetypal work by New York-based Chinese artist Shen Chen, whose visually minimalist works blends concepts of time and space, Zen philosophy, meditation and repetition. Western in aesthetic but Oriental in soul, Shen Chen's works hover at the liminal spaces between the lineages of American colour field artists such as Mark Rothko and the Chinese tradition of painting. Born in Shanghai, and moving to Beijing after earning his MFA from the Shanghai Academy of Theater, Shen Chen was one of China's first pioneers of Chinese abstract painting and experimental ink painting and an active member of the Art Salon, an underground art movement. He later relocated to the United States and has lived in New York since 1991, garnering acclaim with peaceful and immersive works that prompt alternate modes of perception. Critics have observed how Shen Chen's meditative works "open new conduits of perception and thought" (Robert C. Morgan), evoking emptiness, breath, and the "void out of which all things originate" (Jonathan Goodman).

《無題12447-12號（三聯作）》散發空靈遼遠的氣息，是中國藝術家沈忱的典型代表作品。沈氏主要在紐約創作，在極簡主義創作中融入時空、禪學、冥想及重複等概念，西方美學混合東方神韻，徘徊在馬克·羅斯科等人的美國色域繪畫與中國傳統水墨之間。沈忱生於上海，在取得上海戲劇學院藝術碩士後遷居北京，是中國抽象繪畫及實驗水墨的第一批開荒者，也是地下藝術運動「藝術沙龍」的活躍成員，他隨後轉到美國，自一九九一年起定居紐約。其作品恬靜安寧，讓人不禁沉浸其中，以不同的角度觀看作品。藝評家認為沈忱的作品「建立起官感與思想之間的新紐帶」（羅伯特·C·摩根），針對虛空、吐納和「萬物之始的虛無」（喬納森·古德曼）引人深思。







671



672



672

## QIU ZHIJIE

b. 1969

### Constellation - Night of September 16 (set of five)

C-print mounted on board  
each framed  
executed in 2002, edition of 4/5  
each 146 by 112 cm; 57½ by 44 in.

#### EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable) Netherlands, Rotterdam, Witte de With Center for Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

#### LITERATURE

*A Strange Heaven: Contemporary Chinese Photography*, Asia Art Archive, Hong Kong, China, 2003, cover & p. 97  
*Qiu Zhijie*, Gao Songyin ed., Sichuan Fine Arts Publishing House, China, 2007, pp. 72-76

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 200,000-300,000

US\$ 25,600-38,400

## 邱志傑

### 2002年9月16日夜：指紋星球（五張一組）

彩色沖印裱於紙板 鏡框  
二〇〇二年作

#### 版數

4/5

#### 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer〈East Asia Fine Arts 收藏展〉二〇〇七、二〇〇八、二〇一三年  
荷蘭，鹿特丹，Witte de With現代藝術中心〈Dai Hanzhi: 5000 Artists〉二〇一四年

#### 出版

〈幻影天堂：中華當代攝影級〉（中國香港，亞洲藝術文獻庫，二〇〇三年），封面及97頁  
〈邱志傑 - 行走於之間〉高松寅著（中國四川，四川美術出版社，二〇〇七年），72至76頁

#### 來源

現藏者直接購自藝術家本人





The resplendently cosmic five-panel *Constellation* has its roots in a participatory installation work by Qiu Zhijie—an internationally influential artist, critic and curator who recently curated the Chinese Pavilion “Continuum – Generation by Generation” at the 57th Venice Biennale. For the participatory installation, Qiu Zhijie invited viewers to use their hands to roll and mold clay into balls that resembled planets in the solar system. These were photographed and digitally arranged into images, which were displayed on lightboxes in an installation that enabled audience members to view the work in detail via an indoor telescope. This allowed them to view in close detail each personalized clay ball marked with individual hand imprints. The present five-panel work, with its rich palette and whimsical aesthetic, exhibits Qiu’s acclaimed commitment to multi-media works that knows no bounds, spanning photography, sculpture and performance, amongst others. The motif of the solar system encapsulates the artist’s exploration of the tension between forces of destiny and self-assertion, or the relationship between individual agency and the forces of the universe. With its roots in the installation piece, *Constellation* also epitomizes Qiu’s explorations in collaborative and participatory practices, and is exemplary of the artist’s highly experimental and wide-ranging conceptual oeuvre.

邱志傑是國際知名的藝術家、藝評家及策展人，他最近負責策劃了第57屆威尼斯雙年展中國館，主題為〈不息〉。這件帶著漫畫風格的作品《2002年9月16日夜：指紋星球（五張一組）》由五塊畫板組成，是參與式裝置藝術作品，他邀請觀眾親手把黏土塑造造成小球，模擬太陽系的行星，這些小球隨後被拍成照片，照片經過數碼排列成圖像，展示在燈箱之上，觀眾可透過室內望遠鏡對它們仔細端詳，近距離看見每個黏土小球上的獨特手印。這件由五塊畫板組成的作品顏色豐富，充滿天馬行空的美感，是邱志傑全心全意投入多媒體創作的最佳印證，他對創作媒材的選擇毫不受限制，攝影、雕塑、表演等均有涉獵。藝術家以太陽系為主題，旨在探尋命運與自我肯定之間的角力，或自發能力與宇宙宿命間的關係。《2002年9月16日夜：指紋星球（五張一組）》是一件裝置藝術，它精彩地示範了邱志傑對集體及參與式創作的求索，作品實驗色彩濃厚，媒材應用廣泛，是邱氏觀念藝術的傑出之作。

## ZHENG GUOGU

b. 1970

## The Chat God of Millennium 19A &amp; 19B (set of two)

oil on photo print paper mounted on silk (hanging scroll)  
each marked with one artist's seal, signed in Chinese and Pinyin, titled in Chinese and dated 2002; each signed in Chinese and Pinyin, titled in Chinese and dated 2006 on the reverse

overall: each 340 by 82 cm; 133 $\frac{7}{8}$  by 32 $\frac{1}{4}$  in.

## EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art, *East Asia Fine Arts Collections*, 2007, 2008 (exhibition titles variable) Netherlands, Rotterdam, Witte de With Center for Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

## PROVENANCE

Vitamin Creative Space, Guangzhou  
Acquired by the present owner from the above

HK\$ 80,000-100,000

US\$ 10,300-12,800

## 鄭國谷

## 千禧聊神之十九A及十九B (兩件一組)

油畫打印紙裱於絹布 (立軸)  
二〇〇二年作

## 款識

《千禧聊神之十九A/B》，鄭國谷，Zheng Guogu，2002 (每張)

《千禧聊神之十九A/B》(對換)，鄭國谷，Zheng Guogu，2006 (每張作品背面)

## 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art (East Asia Fine Arts 收藏展) 二〇〇七、二〇〇八  
荷蘭，鹿特丹，Witte de With現代藝術中心 (Dai Hanzhi: 5000 Artists) 二〇一四年

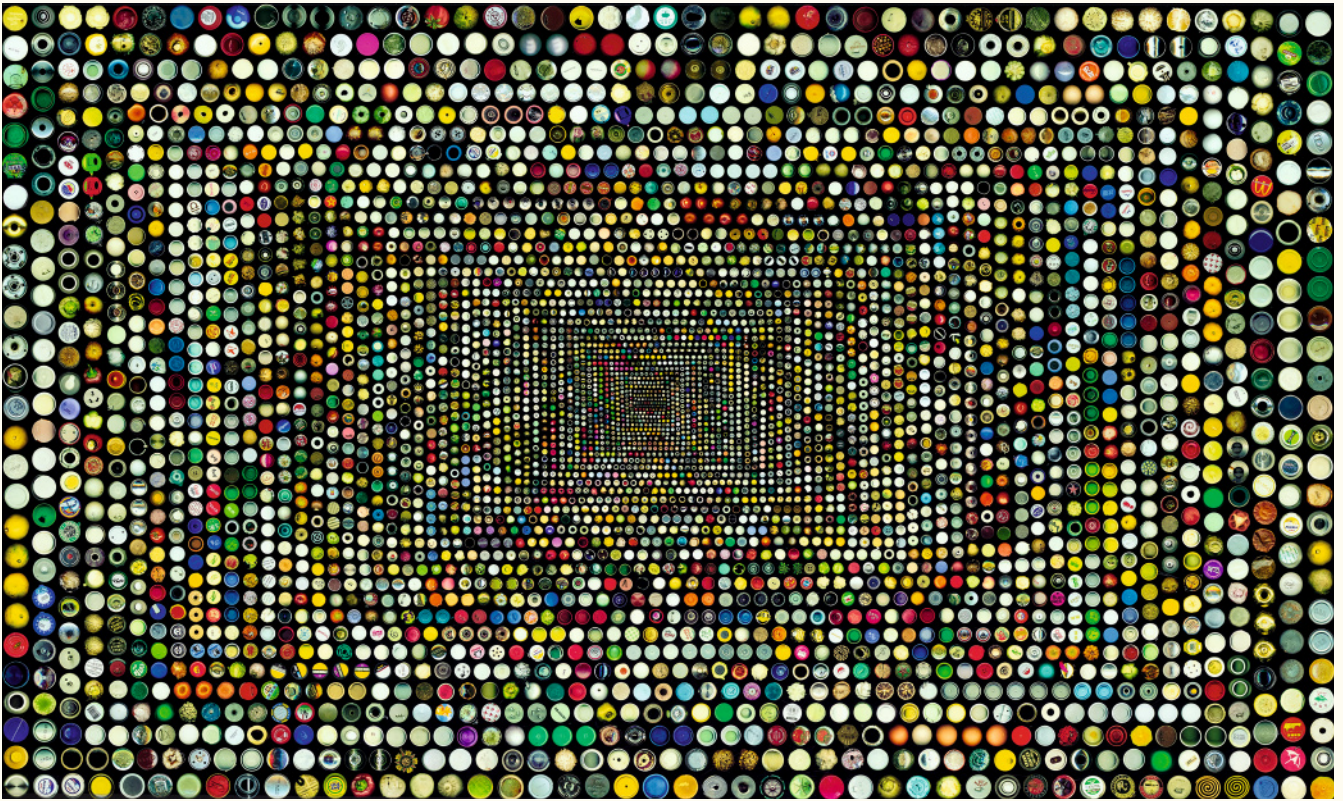
## 來源

廣州，維他命藝術空間  
現藏者購自上述來源



673





674

674

**HONG HAO**

b. 1965

**My Things About Circle No. 2**

C-print mounted on board  
executed in 2006, edition of 4/6  
165 by 270 cm; 65 by 106¼ in.

**EXHIBITED**

Netherlands, Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2008, 2013 (exhibition titles variable)  
Netherlands, Rotterdam, Witte de With Center for Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

**PROVENANCE**

Acquired directly from the artist by the present owner

**HK\$ 120,000-180,000****US\$ 15,400-23,100****洪浩****我的東西之二**

彩色沖印裱於紙板 鏡框  
二〇〇六年作

**版數**

4/6

**展覽**

荷蘭，阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer（East Asia Fine Arts 收藏展）二〇〇八、二〇一三年  
荷蘭，鹿特丹，Witte de With現代藝術中心（Dai Hanzhi: 5000 Artists）二〇一四年

**來源**

現藏者直接購自藝術家本人



675

675

## HONG HAO

b. 1965

### Mr. Hong Usually Wait Under the Arch Roof for the Sunshine

C-print  
framed

executed in 1998, edition of 8/12  
120 by 150 cm; 47¼ by 59 in.

#### EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

#### LITERATURE

*A Strange Heaven: Contemporary Chinese Photography*, Asia Art Archive, Hong Kong, China, 2003, p. 60  
*Elegant Gathering: Hong Hao's Opening*, Chambers Fine Art, New York, USA, 2007, p. 37

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 20,000-30,000

US\$ 2,600-3,850

## 洪浩

### Mr. Hong時常在拱形屋簷下等候陽光

彩色沖印 鏡框  
一九九八年作

#### 版數

8/12

#### 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer（East Asia Fine Arts 收藏展）二〇〇七、二〇〇八、二〇一三年

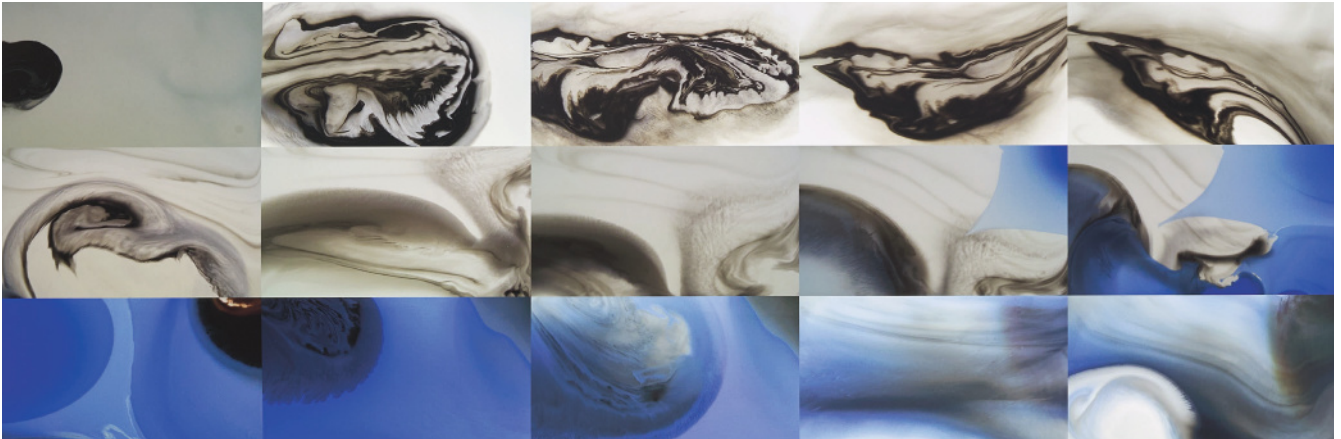
#### 出版

〈幻影天堂：中華當代攝影級〉（中國香港，亞洲藝術文獻庫，二〇〇三年），60頁  
〈洪浩之雅集〉（美國紐約，前波畫廊，二〇〇七年），37頁

#### 來源

現藏者直接購自藝術家本人





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**CINDY NG SIO IENG**

b. 1966

**Ink Walk 012010**

one DVD, one Betacam tape and print in original box  
inscribed artist's name, titled in Chinese and English and  
numbered 1/5 on the original box  
executed in 2010, edition of 1/5  
video: 8.30 minutes  
print: 42 by 200 cm; 16½ by 78¾ in.

**EXHIBITED**

Netherlands, Rotterdam, Witte de With Center for  
Contemporary Art, *Dai Hanzhi: 5000 Artists*, 2014

**PROVENANCE**

Acquired directly from the artist by the present owner

**HK\$ 8,000-12,000****US\$ 1,050-1,550****吳小英****散步 012010**

一張DVD，一盒Betacam錄影帶，攝影紙本附原裝盒子  
二〇一〇年作

**款識**

Cindy Ng Sio Leng, 吳小英, 《散步 Inkwalk 012010》, 1/5  
版數1/5

**展覽**

荷蘭，鹿特丹，Witte de With現代藝術中心〈Dai Hanzhi: 5000  
Artists〉二〇一四年

**來源**

現藏者直接購自藝術家本人



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INTERSECTIONS: CONTEMPORARY CHINESE ART FROM AN IMPORTANT EUROPEAN COLLECTION

## ZHOU XIAOHU

b. 1960

### Floater - 4a & 4b (diptych)

oil on canvas

each signed in Chinese and Pinyin, titled in English and dated 2005 on the reverse

each 99 by 99 cm; 39 by 39 in.

#### EXHIBITED

Netherlands, Amsterdam, Christie's non-selling exhibition; Amstelveen, Canvas International Art; Amsterdam, Artesia; Den Bosch, Vanderven & Vanderven Oriental Art; Utrecht, Mees Pierson Private Banking Office; Heerlen, DSM Head Office; France, Bordeaux, Chateau Palmer, *East Asia Fine Arts Collections*, 2007, 2008, 2013 (exhibition titles variable)

#### PROVENANCE

Ethan Cohen Gallery, New York

Acquired by the present owner from the above

HK\$ 10,000-15,000

US\$ 1,300-1,950

交匯：歐洲收藏當代中國藝術

## 周嘯虎

### Floater - 4a及4b (雙聯作)

油畫畫布

二〇〇五年作

#### 款識

《Floater 4a / 4b》，Zhou Xiaohu, 2005, 周嘯虎 (每張作品背面)

#### 展覽

荷蘭，阿姆斯特丹，佳士得展覽會；阿姆斯特丹，Canvas International Art；阿姆斯特丹，Artesia；斯海爾托亨博斯，Vanderven&Vanderven Oriental Art；烏得勒支，Mees Pierson私人銀行公司；海爾倫，DSM總公司；法國，波爾多，Chateau Palmer (East Asia Fine Arts 收藏展) 二〇〇七、二〇〇八、二〇一三年

#### 來源

紐約，Ethan Cohen畫廊

現藏者購自上述來源





APT (Artist Pension Trust) provides select artists around the world with long-term financial security through its patented mutual assurance model. Our program is similar to a cooperative model whereby members who participate benefit from every artwork sold.

Since its launch in 2004, APT has accumulated nearly 13,000 artworks from 2,000 artists in 75 countries, including artworks that have been exhibited at leading museums and galleries, such as MoMA, Tate Modern, and the Metropolitan Museum of Art. Many of our artists have participated in the most important fairs and biennials, and have won some of the most prestigious awards in the industry, this includes the Turner Prize, which four APT artists have received, and among many others, the Hugo Boss and Max Mara Art Prizes.

The selected artists participating in APT deposit 20 artworks with the program over a 20-year period. When the market is right for our artists, the works are gradually sold and the net proceeds are distributed as follows: 40% are paid to the individual artist whose work was sold and 32% are distributed among other artists in the program. The remaining 28% cover the operational costs of the program.

APT artworks have so far only been sold privately to collectors and institutions. We are excited to start offering select artworks for sale through specially curated auctions.

"APT's unique program is creating a new paradigm in the art world, proving that by sharing risk and reward artists support each other's artistic creation. Sotheby's Contemporary Curated auctions allow APT to show the benefit of its unique mission and the high quality of the participating artists and artworks."

*David A. Ross, Co-founder of APT and former director of the Whitney Museum of American Art, SFMOMA and ICA Boston*

藝術家信託基金 (APT) 在全球甄選藝術家，以專利財務模式，為他們提供長期財務保障。本項目互利共惠，藝術品出售時，所有參與者均可受益。

自2004年創立以來，APT從來自七十五個國家的兩千位藝術家手中收集了近一萬三千件藝術品，其中不少曾在著名博物館及畫廊展出，包括現代藝術博物館 (MoMA)、泰特現代美術館 (Tate Modern) 及大都會藝術博物館 (Metropolitan Museum of Art)。許多APT藝術家曾參與過各大頂尖藝術展及雙年展，並榮獲業內各項殊榮，包括曾有四位APT藝術家獲得的特納獎 (Turner Prize)、Hugo Boss及Max Mara藝術獎等。

加入APT的藝術家於二十年內投入二十件作品，待市場時機成熟，作品將會被逐步出售。淨收益根據以下形式分配：40%歸屬售出作品的藝術家，32%在基金內其他藝術家中分配，剩餘的28%用於基金營運費用。

APT藝術作品迄今為止僅透過私人渠道售予收藏家及藝術機構，我們榮幸宣布，APT即將把精心挑選的作品在專門策劃的拍賣會上拍。

「APT獨一無二的運作模式正成為藝術界的典範，證明了透過分擔風險與分享回報，藝術家能夠支持彼此進行創作。蘇富比的當代藝術拍賣讓APT得以展示其獨特使命帶來的效益，以及其優秀的藝術家與作品。」

大衛·A·羅斯，APT共同創辦人，惠特尼美國藝術博物館、三藩市現代藝術博物館、波士頓當代藝術協會前任總監

## LEE KIT

b.1978

### Hand Painted Cloth Used with Friends in Gathering (set of four)

acrylic on fabric, photo document  
executed in 2009  
each photo: 24 by 19 cm; 9½ by 7½ in.  
fabric: 231 by 118 cm; 90⅞ by 46½ in.

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 120,000-150,000

US\$ 15,400-19,200

Lee Kit is one of Hong Kong's most widely-exhibited contemporary artists. Aside from representing Hong Kong at the 2013 Venice Biennale, last year Lee also held a solo exhibition at the Walker Art Centre, one of America's top five modern art museums. His works serve as channels into the intimate details of his daily life. Lee graduated from the Chinese University of Hong Kong's fine arts department, a breeding ground for Hong Kong's art scene. Majoring in painting, he was unique in his attempt to challenge the very basis of painting and art more generally. However, whether exhibiting in Venice or at the Walker Art Centre, Lee is far more interested in the space of his creativity than simply painting. As such, he uses a variety of mediums to build this creative space, including painting, photographic imagery, *objets trouvés*, and performance.

*Hand Painted Cloth Used with Friends in Gathering (Lot 678)* was created in 2009; it is the artist's most representative series from his early period. The series challenges the fundamental definition and essence of painting by offering a fresh application of painted line on cloth. However, the cloth has not been mounted on a picture frame. Instead, the hand-painted cloths used are fragments from Lee's daily life. As for the meaning of its name, *Hand Painted Cloth Used with Friends in Gathering* uses a hand-painted cloth which was laid out on the grass at a picnic Lee enjoyed with his friends. Notably, the food and grass stains were not removed. The series of works also includes three photos from the picnic, exhibited alongside the hand-painted cloth. *Untitled (Pink) (Lot 679)* is also part of the hand painted cloth series. As something once used by the artist personally, the obvious hallmarks of daily use have become a part of the piece. Lee's hand-painted cloth series has solidified his artistic style; rather than emphasizing the artist's expression, they instead focus on recording daily life. This intimate style has becoming the defining symbolism of Lee Kit's idiosyncratic oeuvre, further developing the artistic creativity of utilising card paper, wood blocks, and theatre design.

## 李傑

### 手繪布用以朋友聚會（四件一組）

壓克力布及三張照片  
二〇〇九年作

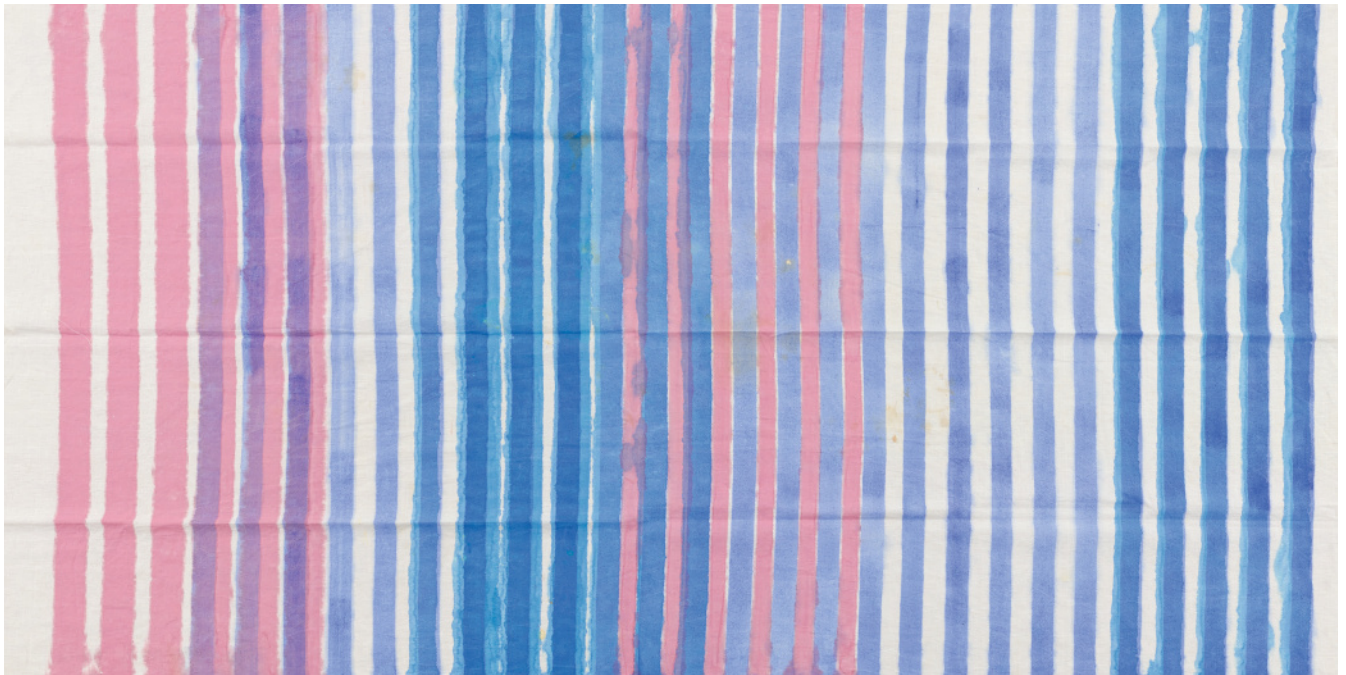
#### 來源

現藏者直接購自藝術家本人

李傑是香港當代藝術家之中，展歷最為豐富，無出其右。除了二〇一三年代表香港參展威尼斯雙年展，李傑去年更在美國五大國家現代藝術館之一沃克藝術中心舉辦個人展覽。李傑的作品是私密的，是日常生活的感知。藝術家在香港藝術搖籃中文大學藝術系畢業，以繪畫為主修，唯李傑一再挑戰繪畫或藝術的底線，無論是威尼斯還是沃克藝術中心，李傑均對創造空間比單純繪畫更感興趣，使用媒介包括繪畫、影像、現成物及表演等。

《手繪布用以朋友聚會》(拍品編號678)創作於二〇〇九年，是藝術家早年非常具代表性的創作系列。此系列挑戰了繪畫本質及定義，藝術家親手繪製線條在布匹上，但布沒有被裱在畫框上，反之，手繪布被用於藝術家的生活片斷之上。顧名思義，《手繪布用以朋友聚會》用於藝術家當年與朋友的野餐聚會，手繪布被鋪設在草地上，並留下了食物及草地的痕跡。作品包括聚會的三張照片，與手繪布一併展出。同場拍賣作品《無題(粉紅色)》(拍品編號679)創作於二〇〇一年，是手繪布系列最早的作品之一，用於藝術家的日常生活之中，生活的種種痕跡，亦留在手繪布上，成為作品的一部份。手繪布系列基本上確立了藝術家往後作品的氣息及氛圍，它著重的並非藝術家的表達，而是生活日常的紀錄，這種私密氣息成為李傑獨一無二的藝術標記，並發展了往後的咭紙、木版及接近劇場設計的藝術創作。





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## LEE KIT

b.1978

### Untitled (Pink)

acrylic on canvas  
signed in Chinese and dated 2002 on the reverse  
87 by 158 cm; 34<sup>1</sup>/<sub>4</sub> by 62<sup>1</sup>/<sub>4</sub> in.

#### PROVENANCE

Acquired directly from the artist by the present owner

**HK\$ 60,000-80,000**

**US\$ 7,700-10,300**

## 李傑

### 無題（粉紅）

壓克力畫布  
二〇〇二年作

#### 款識

傑，2002（作品背面）

#### 來源

現藏者直接購自藝術家本人

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## WILSON SHIEH

b.1970

### Hong Kong Art in a Moment

acrylic on canvas laid on board  
signed and titled in Chinese and English and dated 2012;  
signed in Chinese and English, titled in English and dated 2012  
on the reverse, framed  
75.5 by 59.5 cm; 29<sup>3</sup>/<sub>4</sub> by 23<sup>3</sup>/<sub>8</sub> in.

#### PROVENANCE

Acquired directly from the artist by the present owner

**HK\$ 50,000-80,000**

**US\$ 6,400-10,300**

## 石家豪

### 剎那香港藝術

壓克力畫布裱於木板 畫框  
二〇一二年作

#### 款識

《剎那香港藝術，Hong Kong Art in A Moment》，石家豪，Wilson Shieh，2012  
Wilson Shieh 石家豪，《Hong Kong Art in A Moment》，2012  
（作品背面）

#### 來源

現藏者直接購自藝術家本人



## TSANG CHUI MEI

b. 1972

### In Full Bearing

acrylic on canvas  
 signed and dated 2011 in Chinese on the reverse  
 78.8 by 122 cm; 31 by 48 in.

#### EXHIBITED

Hong Kong, Grotto Fine Art, *An Empty Stage: Tsang Chui-mei*, 2012, unpaginated (illustrated in colour)

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 30,000-40,000

US\$ 3,850-5,200

## 曾翠薇

### 紅纍纍

壓克力畫布  
 二〇一一年作

#### 款識

曾翠薇，二〇一一年（作品背面）

#### 展覽

香港，Grotto Fine Arts〈景無物：曾翠薇〉二〇一二年，無頁數  
 （彩色圖版）

#### 來源

現藏者直接購自藝術家本人



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## CHOW CHUN FAI

b. 1980

Bodyguards and Assassins  
(quadriptych)

enamel paint on canvas  
signed in Chinese and Pinyin and dated 2011 on  
the reverse of the first panel  
each: 244.2 by 122.2 cm; 96 $\frac{1}{8}$  by 48 $\frac{1}{8}$  in.  
overall: 244.2 by 488.8 cm; 96 $\frac{1}{8}$  by 192 $\frac{1}{2}$  in.

## PROVENANCE

Acquired directly from the artist by the present  
owner

HK\$ 300,000-500,000

US\$ 38,400-64,000

## 周俊輝

## 十月圍城（四聯作）

瓷漆畫布  
二〇一一年作

## 款識

周俊輝, Chow Chun Fai, 2011 (第一張作品背  
面)

## 來源

現藏者直接購自藝術家本人



為民所有，為民所治，  
Of the people, by the people, for

Appropriation is not an uncommon creative technique, the most famous practitioner being the American Pop Artist Andy Warhol, who used Campbell's Soup and Coca-Cola to critique the shallowness and commercialization of American culture. Chow Chun Fai's appropriation and reconstruction of symbols of Hong Kong popular culture time and time again capture the island city's postmodern characteristics and provide them with alternative possible interpretations. These artworks have made Chow Chun Fai an extremely representative Hong Kong contemporary artist. He began his famous *Painting on Movies* series in 2007; the series rose to prominence with his excerpted scene from the Hong Kong film *Infernal Affairs*, which commented on the quintessential question of identity for Hong Kong people.

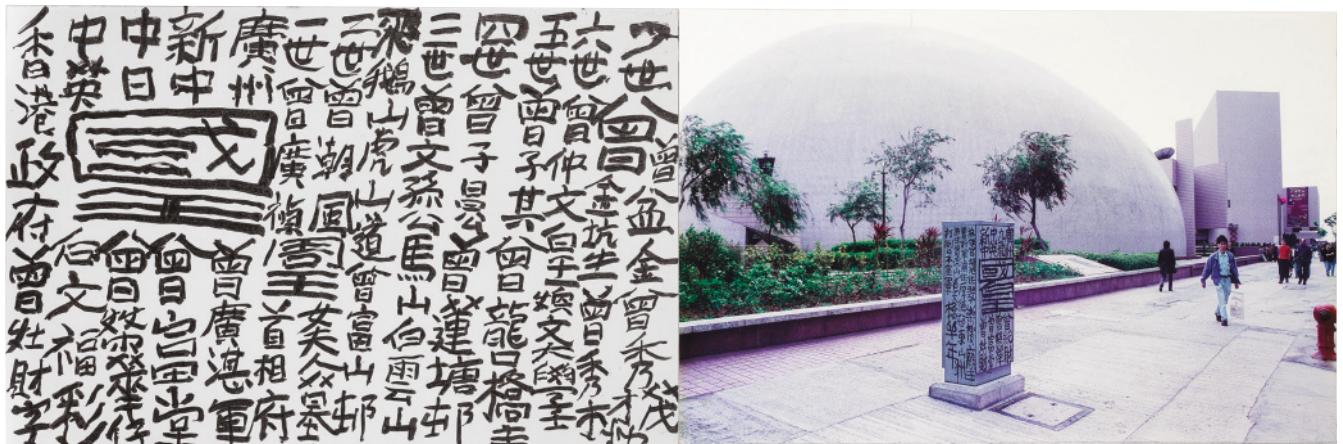
The artist's reflections on Hong Kong have continued in his subsequent works. *Bodyguards and Assassins* (Lot 682) is one of the largest works from this famous series: the quadriptych stretches nearly five metres long. *Bodyguards and Assassins* is set in Hong Kong early in the twentieth century. In the film, a group of revolutionaries protect Sun Yat-sen from assassination. The artist selected a scene from the film in which the revolutionary Yeung Ku-wan gives a speech to students at the Furen Literary Society, describing the idealistic Three People's Principles advocated by Sun Yat-sen. Chow Chun Fai distills this scene into a response to the recent democracy movement in Hong Kong, expressing the artist's hopes for the city.

挪用作為創作手法並不罕見，最為知名則為美國波普藝術家安迪沃荷，以金寶湯及可口可樂，闡述了美國文化淺薄及商業化的一面。周俊輝對香港流行文化符號的挪用及重構，一再捕捉了香港作為後現代城市的特質，為香港提供了另一解讀的可能性，是極具代表性的香港當代藝術家。他最為知名的〈電影繪畫〉系列，始於二〇〇七年，其成名作挪用香港電影「無間道」的片斷，為香港人身份問題作出註腳。藝術家對香港的思考延續在其後的作品中，《十月圍城》(拍品編號682)創作於二〇一一年，是此著名系列的最大呎吋作品之一，屬四聯之作，長近五米。「十月圍城」乃講述香港二十世紀初期，一班革命黨人如何保護國父孫中山的一段事跡。藝術家截取了電影一段講述，革命家楊衢雲於輔仁文社對學生演講，講述孫中山主張的三民主義的理想主張。周俊輝凝固了此畫面，對應了香港近年民主發展進程，表達了藝術家對城市的冀望。





為民所享，這個理念就是真正的民主之國。  
for the people. It is the democratic ideals of the republic.



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## TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

### Calligraphy

oil on board and photo document  
executed in 1997

board: 50.3 by 75.5 cm; 19 $\frac{7}{8}$  by 29 $\frac{3}{4}$  in.

photo: 50.5 by 76 cm; 19 $\frac{7}{8}$  by 30 in.

### PROVENANCE

Private Collection (acquired directly from the artist)

Private Asian Collection

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

## 曾灶財

### 墨寶

油畫木板及照片 鏡框  
一九九七年作

### 來源

私人收藏（直接購自藝術家本人）

亞洲私人收藏

現藏者購自上述來源





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## ZHANG HUAN

b. 1965

### My New York

C-print  
signed and titled in Chinese, dated 2002 and numbered 1/8 on  
a label affixed to the reverse, framed  
edition of 1/8  
152 by 100 cm; 59 $\frac{7}{8}$  by 39 $\frac{3}{8}$  in.

#### PROVENANCE

Private Collection  
Sotheby's Hong Kong, 9 October 2006, lot 1772  
Acquired by the present owner from the above sale

HK\$ 180,000-250,000

US\$ 23,100-32,000

## 張洄

### 我的紐約

彩色沖印 鏡框  
二〇〇二年

#### 款識

《我的紐約》，張洄，2002，1/8（於標籤上簽署並貼於作品  
背面）

#### 版數

1/8

#### 來源

私人收藏

蘇富比，香港，2006年10月9日，拍品編號1772

現藏者購自上述拍賣

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## GU WENDA

b.1955

Exclamatory word and bound human innards  
series: Xu! Xu! Xu! (triptych)

oil on canvas

signed in Pinyin and dated 1986

overall: 200 by 375 cm; 78¾ by 147⅝ in.

each: 200 by 125 cm; 78¾ by 49¼ in.

### PROVENANCE

Hatley Martin Gallery, San Francisco

Acquired by the present owner from the above

HK\$ 3,200,000-4,000,000

US\$ 410,000-515,000

## 谷文達

感嘆字與被捆綁的人體器官系列：吁吁吁（三聯作）

油畫畫布

一九八六年作

款識

Gu Wenda, 1986

來源

三藩市，Hatley Martin畫廊

現藏者購自上述來源







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## YANG JIECHANG

b. 1956

### Thousand Layers of Ink

ink, acrylic and paper on canvas laid on board  
signed in Pinyin and dated 1994; signed in Pinyin  
and dated 5.1994 on the reverse, framed  
95.4 by 175 cm; 37½ by 68⅞ in.

#### PROVENANCE

Private European Collection  
Acquired by the present owner from the above

HK\$ 120,000-180,000

US\$ 15,400-23,100

## 楊詰蒼

### 千層墨

水墨，壓克力及紙本書布裱於木板 畫框  
一九九四年作

#### 款識

Yang Jiechang, 1994  
Yang Jiechang, 5.1994, 詰蒼（作品背面）

#### 來源

歐洲私人收藏  
現藏者購自上述來源



## QIU ZHIJIE

b. 1969

## Dictionary Series

ink on paper mounted on hanging scroll  
marked with six artist's seals  
executed in 2001

work: 235 by 91.5 cm; 92½ by 36 in.  
overall: 330 by 97.7 cm; 130 by 38½ in.

## PROVENANCE

Private American Collection  
Acquired by the present owner from the above

HK\$ 60,000-80,000

US\$ 7,700-10,300

## 邱志傑

## 說文解字系列 - 耳字部

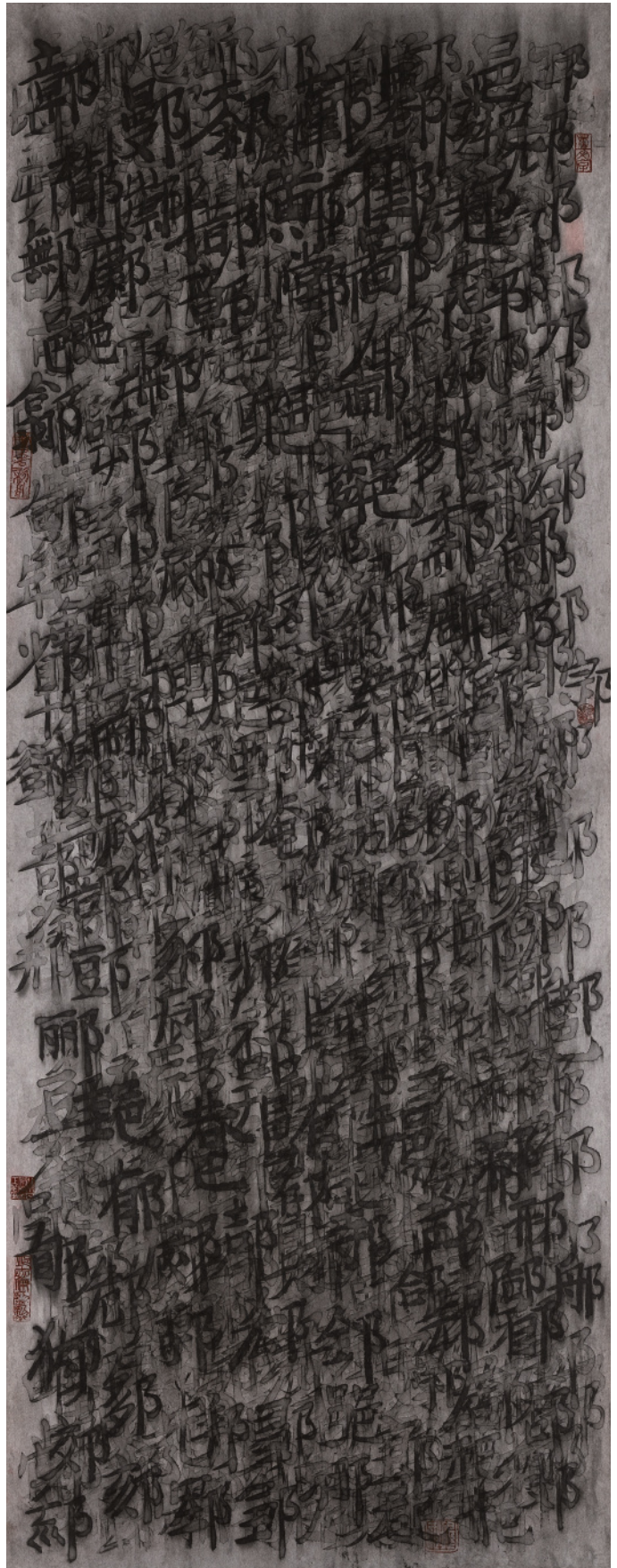
水墨紙本裱於立軸  
二〇〇一年作

## 鈐印

藝術家鈐印六方

## 來源

美國私人收藏  
現藏者購自上述來源





AI WEIWEI

b. 1957

Bowl of Pearls

porcelain and freshwater pearls

executed in 2010

43 (H) by 100 (diameter) cm; 17 (H) by 39<sup>3</sup>/<sub>8</sub> (diameter) in.

PROVENANCE

Acquired directly from the artist by the present owner

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

HK\$ 800,000-1,100,000

US\$ 103,000-141,000

艾未未

一碗珍珠

瓷器及淡水珍珠

二〇一〇年作

來源

現藏者直接購自藝術家本人

此作品附藝術家簽署的保證書





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## ZHOU TIEHAI

b. 1966

### Young woman with a child

oil on canvas

signed in Pinyin and dated 2006 on the reverse  
120 by 95 cm; 47¼ by 37¾ in.

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 40,000-60,000

US\$ 5,200-7,700

## 周鐵海

### 小婦人與嬰兒

油畫畫布

二〇〇六年作

款識

Zhou Tiehai, 2006 (作品背面)



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PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

## ZHOU TIEHAI

b. 1966

### Autumn Water's Rippling

acrylic and airbrush on canvas

executed in 2000

198 by 118 cm; 78 by 46½ in.

#### PROVENANCE

ShanghArt Gallery, Shanghai

Acquired buy the present owner from the above

HK\$ 60,000-100,000

US\$ 7,700-12,800

重要歐洲私人收藏

## 周鐵海

### 湖光瀲灩

壓克力噴漆畫布

二〇〇〇年作

來源

上海，香格納畫廊

現藏者購自上述來源



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## KAWS

b.1974

## Yellow Doorway

acrylic on canvas  
signed, titled and dated 2001 on the reverse, framed  
122.5 by 173 cm; 48 ¼ by 68 ⅝ in.

## LITERATURE

Taka Kawachi & Akio E-da, Eds., *KAWS ONE*, Masakazu Takei (Little More), Tokyo, 2001 (illustrated in colour)  
Monica Ramirez-Montagut, *KAWS: 1993 - 2010*, Skira Rizzoli, New York, 2010, p.19 (illustrated)

## PROVENANCE

Acquired by the present owner directly from the artist

**HK\$ 1,500,000-2,600,000**

**US\$ 192,000-333,000**

New York-based artist Brian Donnelly, best known as KAWS, emanates from Andy Warhol's mass-produced art and Keith Haring's graffiti works as he blends the line between fine art and commercial objects. His artworks often derive imageries from popular and mass culture, depicting familiar subjects from classic children's comic book characters. By revamping immediately identifiable characters such as the Simpsons, SpongeBob, and Mickey Mouse, KAWS' creation is meant to be universally understood and to surpass language and cultural barriers. His *Kimpsons* series, for example, subvert the classic American cartoon *The Simpsons* and reconfigure the characters with exaggerated emotions that can be easily understood by everyone. Their exaggerated crossbones and X-ed out eyes, both signature motifs in the artist's works which can also be observed in the current work, were derived from his earlier graffiti career when he tagged billboards and branded posters in New York. The bold yet playful gesture detaches KAWS' character from the existing cartoon figures but at the same time provoke a sense of forced collaboration with the original image. The current work has been featured on the cover page of *KAWSONE*, a limited Japanese publication on the artist's work from the 1990s and early 2000s whose title has since become the artist's branded website. Never been offered at auction before, *Yellow Doorway* presents a rare opportunity for collectors to acquire an iconic piece from the artist's earlier career as it marks the transition from two-dimensional graffiti and paintings to three-dimensional toys and sculptures.

## KAWS

## 黃色通道

壓克力畫布 鏡框  
二〇〇一年作

## 款識

KAWS, 《Yellow Doorway》, 2001 (作品背面)

## 出版

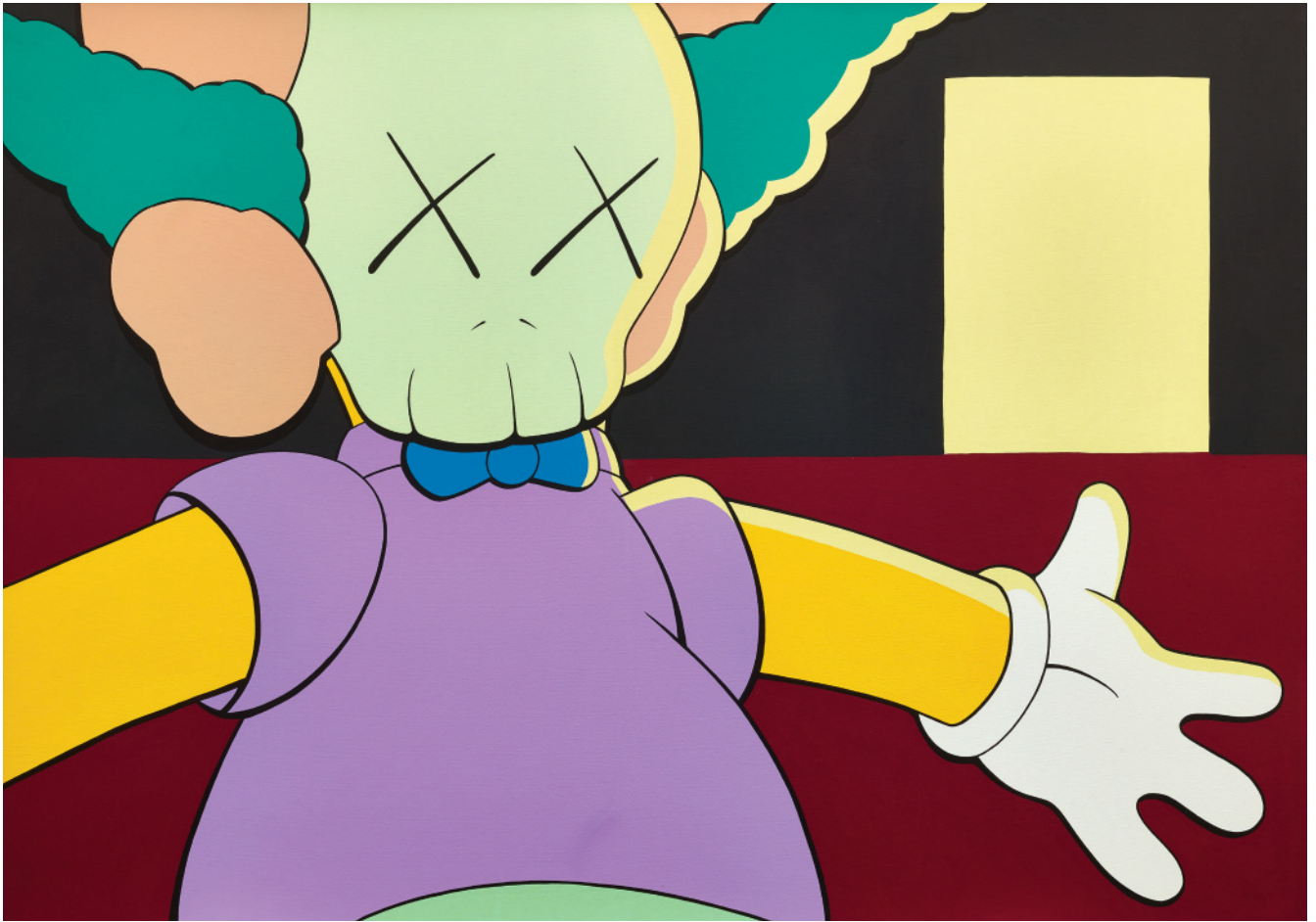
〈KAWSONE〉Taka Kawachi及Akio E-da編 (日本東京, Little More, 二〇〇一年) (彩色圖版)  
〈KAWS: 1993-2010〉莫妮卡·拉米雷斯-蒙太古特著 (紐約, Skira Rizzoli出版社, 二〇一〇年), 19頁 (圖版)

## 來源

現藏者直接購自藝術家本人

居住在紐約的知名藝術家布萊恩·唐納利有一個更為人熟知的名字——KAWS，崛起於安迪·沃荷批量生產的藝術和凱斯·哈林的塗鴉作品之後。他的作品模糊了藝術與商業物品間的界限，常常由流行大眾文化中取得素材，也描繪經典兒童漫畫中的熟悉身影。KAWS令諸多眾所周知的人物形象耳目一新，如辛普森一家、海綿寶寶和米奇老鼠等，打破語言及文化壁壘，成為普羅大拉米雷斯眾理解無礙的藝術品。比如說，他的《Kimpsons》系列就顛覆了傳統美國漫畫《辛普森一家》(The Simpsons)，為每個漫畫人物注入誇張的情感，很容易為世人所理解。他們誇張的骷髏頭及X型眼睛都是KAWS的經典標誌，來自藝術家早期在紐約佈告板及品牌海報上創作的塗鴉生涯，於此作中亦可看到。此種大膽有趣的創作方式將KAWS筆下的人物與其原生的漫畫形象剝離開來，但同時又散發出一種勉強的融匯意味。一九九〇年代至二〇〇〇年代初，日本出版了一本限量雜誌刊登KAWS的藝術創作，後來藝術家更直接以雜誌名字為自己網站命名，此作便曾經登上雜誌封面。《黃色通道》從未現身拍場，實乃藏家購得藝術家早期經典之作的罕有良機，因其代表著藝術家由平面塗鴉繪畫轉向創作立體玩具及雕塑的重要轉捩點。





691

**ANDY WARHOL**

1928 - 1987

**Campbell's Onion Soup Box**

acrylic and silk screen ink on canvas  
signed and dated 86 on the reverse, framed  
35 by 35 cm; 13¾ by 13¾ in.

**EXHIBITED**

Van Nuys, Michael Kohn Gallery, *Warhol Campbell's Soup Boxes*, 1986, p. 31, no. 120 (illustrated in colour)

**PROVENANCE**

Guy Pieters Gallery, Knokke-Le-Zoute  
Private Collection, Germany  
Sotheby's London, 11 February 2010, Lot 232  
Acquired by the present owner from the above sale

**HK\$ 1,400,000-2,000,000****US\$ 180,000-256,000****安迪·沃荷****金寶盒裝洋葱湯**

壓克力、絲網印刷於畫布 鏡框  
一九八六年作

**展覽**

梵耐斯, Michael Kohn畫廊〈沃荷盒裝金寶湯系列〉一九八六年, 31頁, 編號120 (彩色圖版)

**來源**

克諾克, Guy Pieters畫廊  
德國私人收藏  
倫敦, 蘇富比, 二〇一〇年二月十一日, 拍品編號232  
現藏家購自上述拍賣





692

**ANDY WARHOL**

1928 - 1987

**Diamond Dust Red Shoe**

acrylic, silkscreen ink with diamond dust on canvas  
signed, dated 1980 and dedicated *merry christmas Tommy* on  
the reverse, framed

executed in 1980, this work is stamped by the Andy Warhol  
Art Authentication Board, Inc. and numbered A108.052 on the  
reverse

45.7 by 35.5 cm; 18 by 14 in.

**PROVENANCE**

Mr. Tommy Pashun, New York (gift from the artist in  
December 1980)

Private Collection (acquired from the above Estate)

Sotheby's New York, 10 November 2005, lot 266

Private Collection (acquired from the above sale)

Acquired by the present owner from the above

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

**US\$ 103,000-154,000**

**安迪·沃荷****鑽石粉紅鞋子**

壓克力、鑽石粉、絲網印刷於畫布 畫框

一九八〇年作

**款識**

Andy Warhol, 1980, merry christmas Tommy (作品背面)

此作品經安迪·沃荷藝術鑑定委員會蓋章印，並於作品背面標記  
A108.052

**來源**

紐約，Tommy Pashun (藝術家於一九八〇年十二月贈予)

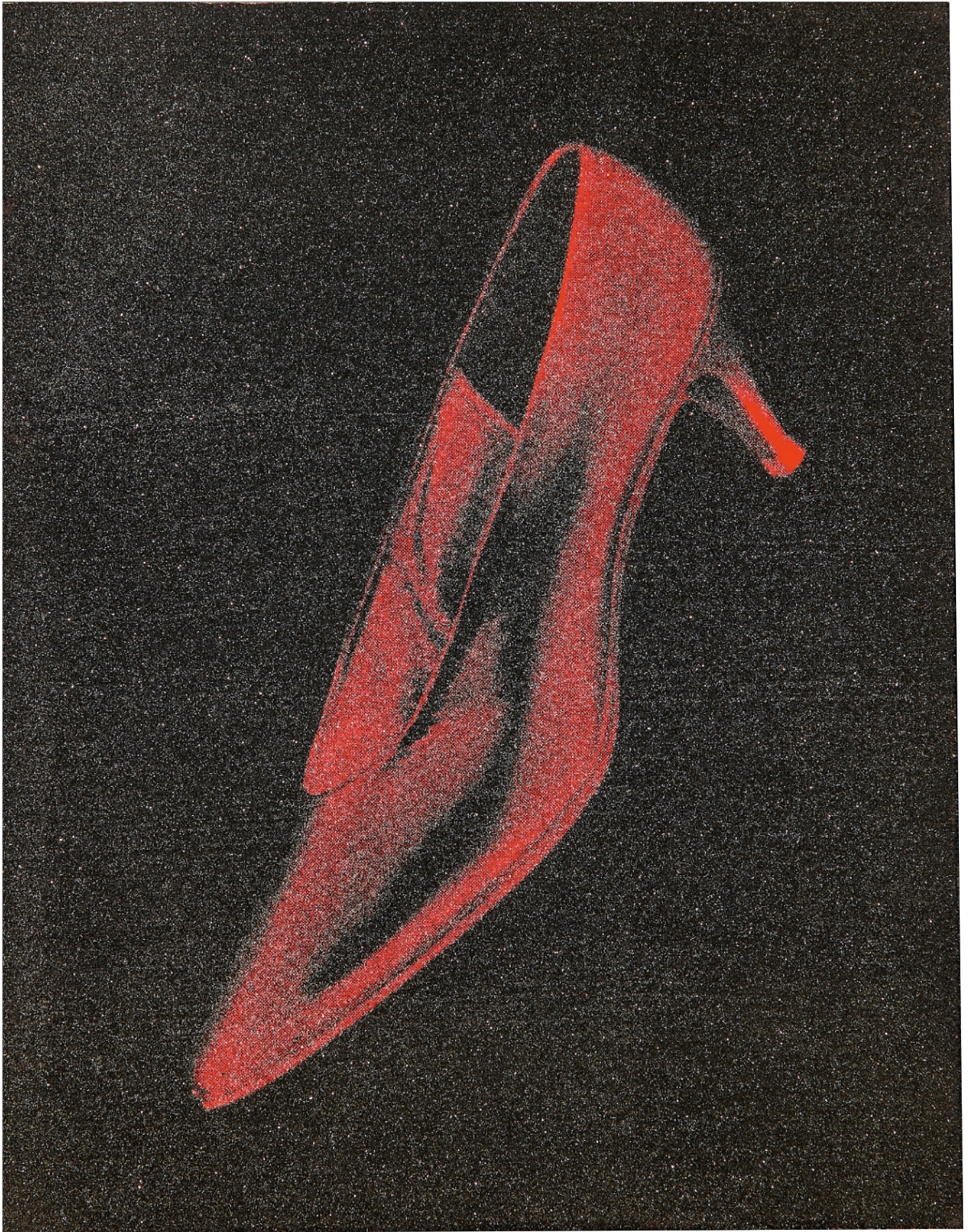
私人收藏 (購自上述故藏)

紐約，蘇富比，二〇〇五年十一月十日，拍品編號266

私人收藏 (購自上述拍賣)

現藏者購自上述來源









694

694

## NARA YOSHITOMO

b. 1959

### Kids Play Somethin' on Your Head

colored pencil on cardboard  
signed in Japanese and dated 2009 on the reverse, framed  
54 by 24.1 cm; 21¼ by 9 in.

#### LITERATURE

*Yoshitomo Nara: The Complete Works 1984 - 2010, Volume II*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 299

#### PROVENANCE

Tomio Koyama Gallery, Tokyo  
Acquired by the present owner from the above

HK\$ 400,000-600,000

US\$ 51,500-77,000

## 奈良美智

### Kids Play Somethin' on Your Head

彩色鉛筆紙板 鏡框  
二〇〇九年作

#### 款識

奈良，2009（作品背面）

#### 出版

〈奈良美智作品全集1984 - 2010 第二冊〉（日本東京，株式會社美術出版社，二〇一一年），299頁

#### 來源

東京，小山登美夫畫廊  
現藏者購自上述來源





695

695

**NARA YOSHITOMO**

b. 1959

**Untitled (Schüle ist nicht mehr klasse)**

colour pencil and pencil on envelope  
framed

signed in Japanese and dated 04 on the reverse, framed  
11 by 22 cm; 4 $\frac{3}{8}$  by 8 $\frac{5}{8}$  in.

**LITERATURE**

*Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 224

**PROVENANCE**

Private Asian Collection

**HK\$ 150,000-200,000**

**US\$ 19,200-25,600**

**奈良美智**

**無題 (Schüle ist nicht mehr klasse)**

彩色鉛筆及鉛筆信封 鏡框  
二〇〇四年作

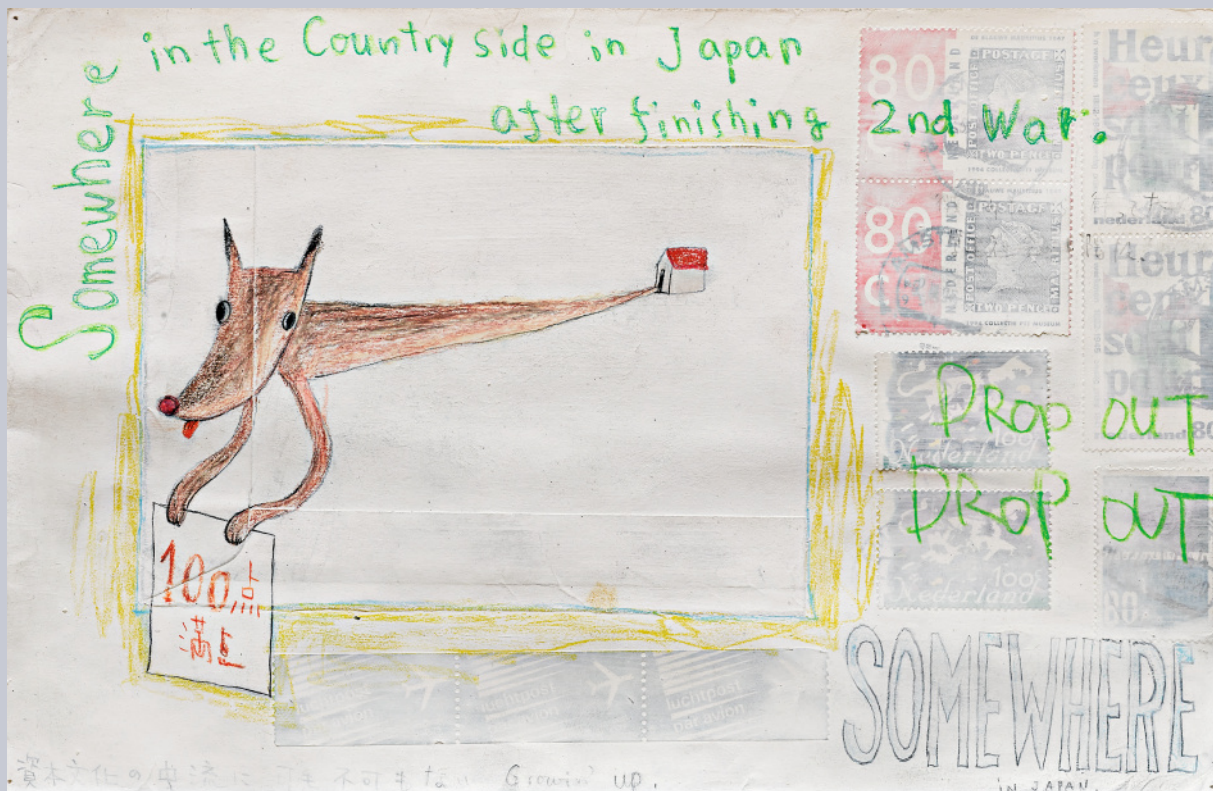
款識  
奈良，04（作品背面）

**出版**

〈奈良美智作品全集1984 - 2010 第二冊〉（日本東京，株式會社美術出版社，二〇一一年），224頁

**來源**

亞洲私人收藏



696

696

## NARA YOSHITOMO

b. 1959

### Untitled

acrylic, pen and colored pencil on envelope  
framed  
executed in 1994  
16 by 25 cm; 6¼ by 9⅞ in.

#### LITERATURE

*Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 74

#### PROVENANCE

Private Collection  
Shinwa Art Auction, Tokyo, 5 April 2008, lot 43  
Acquired by the present owner from the above sale

HK\$ 150,000-250,000

US\$ 19,200-32,000

## 奈良美智

### 無題

壓克力、圓珠筆及彩色筆紙本 鏡框  
一九九四年作

#### 出版

〈奈良美智作品全集1984 – 2010 第二冊〉(日本東京, 株式會社美術出版社, 二〇一一年), 74頁

#### 來源

私人收藏  
東京, 親和拍賣, 2008年4月5日, 拍品編號43  
現藏者購自上述拍賣





697

697

## NARA YOSHITOMO

b. 1959

### Untitled

crayon on paper  
framed  
executed in 1992  
21 by 14.7 cm; 8¼ by 5¾ in.

#### PROVENANCE

Galerie Humanite, Tokyo  
Private Collection  
The Market Auction, Tokyo, 25 October 2007, lot 49B  
Acquired by the present owner from the above sale

HK\$ 150,000-250,000

US\$ 19,200-32,000

## 奈良美智

### 無題

蠟筆紙本 鏡框  
一九九二年作

#### 來源

東京, Galerie Humanite  
私人收藏  
東京, The Market Auction, 2007年10月25日, 拍品編號49B  
現藏者購自上述拍賣

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## NARA YOSHITOMO

b. 1959

## Melting Moon

urethane on FRP  
executed in 2003  
diameter: 180.3 cm; 71 in.

## LITERATURE

*Yoshitomo Nara: The Complete Works 1984 – 2010, Volume I*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 276

HK\$ 2,800,000-3,500,000

US\$ 359,000-448,000

重要歐洲收藏

## 奈良美智

## Melting Moon

玻璃纖維塑料  
二〇〇三年作

## 出版

〈奈良美智作品全集1984 - 2010 第一冊〉(日本東京, 株式會社美術出版社, 二〇一一年), 276頁

“Overseas, everyone started to read the work within the context of Murakami’s Superflat theory. In a way, they can be explained with that, so that’s fine, but for me they were much more personal. All the children and animals depicted came from inside me, not from a theory.”

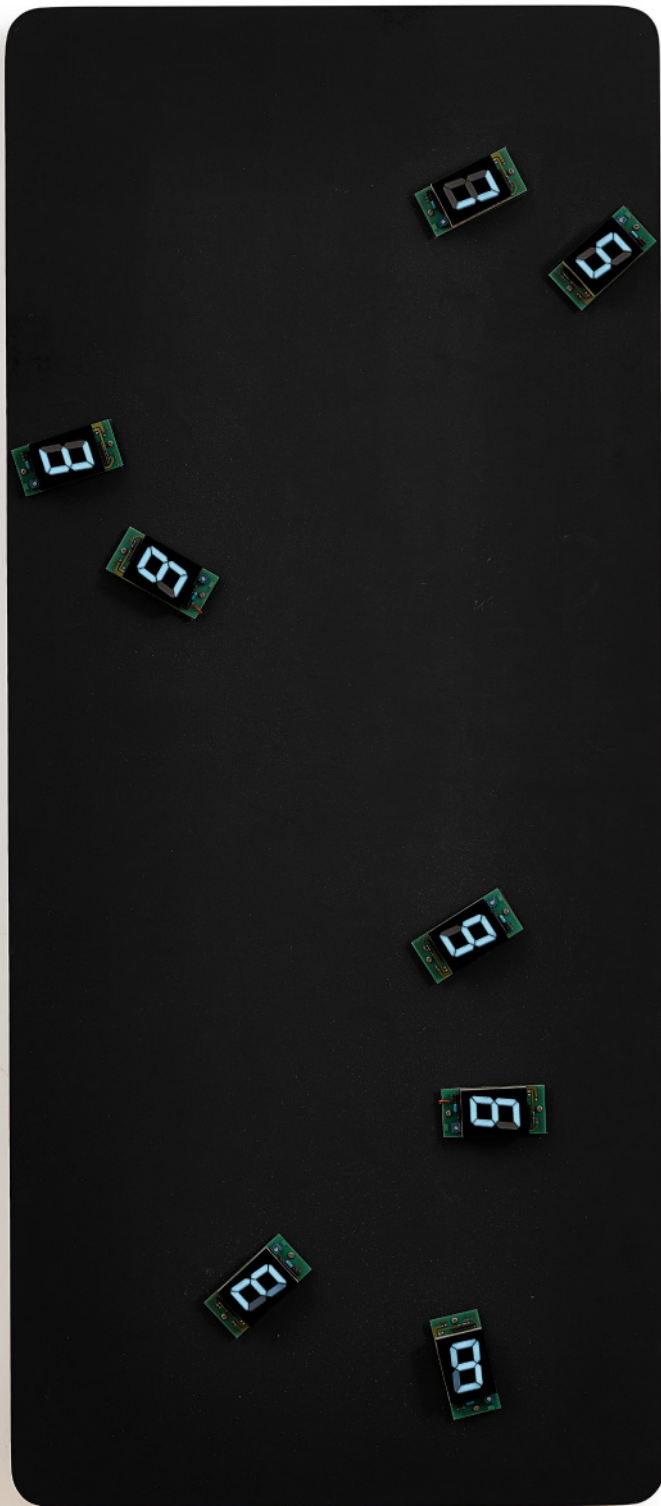
NARA YOSHITOMO

「在海外，每個人都以村上隆的超扁平理論去閱讀作品。我對此沒所謂，但我的作品卻更個人化，所有作品中的孩童及小動物，均來自我心深處，並非來自理論。」

奈良美智







699

## MIYAJIMA TATSUO

b. 1957

### Time in Blue No. 15

blue LED, IC, electrical wire and transformer on panel  
titled in English on the reverse

executed in 1996

116.8 (H) by 51 by 8.5 cm; 46 (H) by 20 $\frac{1}{8}$  by 3 $\frac{3}{8}$  in.

#### EXHIBITED

UK, London, Anthony d'Offay Gallery, *Tatsuo Miyajima - Time in Blue*, 1996

Germany, Bremen, Weserburg Museum of Modern Art, *Paint it Blue: ACT Art Collection*, Siegfried Loch, 2007, p. 83 (illustrated in colour)

#### PROVENANCE

Anthony d'Offay Gallery, London

Private Collection

Christie's, London, 28 June 2012, lot 208

Acquired by the present owner from the above sale

HK\$ 100,000-150,000

US\$ 12,800-19,200

## 宮島達男

### 藍色時間 第十五號

藍色LED、IC、電線、變壓器木面板  
一九九六年作

#### 款識

Time in Blue No.15 (作品背面)

#### 展覽

英國，倫敦，Anthony d' Offay 畫廊〈Tatsuo Miyajima - Time in Blue〉一九九六年

德國，不來梅，威悉堡美術館〈Paint it Blue: ACT藝術收藏展 Siegfried Loch〉二〇〇七年，83頁（彩色圖版）

#### 來源

倫敦，Anthony d' Offay畫廊

私人收藏

佳士得，倫敦，2012年6月28日，拍品編號208

現藏者購自上述拍賣





700

## TRACEY EMIN

b.1963

### This is Another PLACE

neon

executed in 2007, this work is an artist's proof I/II from an edition of 3, plus 2 artist's proofs  
33 (H) by 201 by 48 cm; 13 (H) by 79¼ by 18⅞ in.

#### LITERATURE

Exh. Cat., North Miami, Museum of Contemporary Art, *Tracey Emin: Angel Without You*, p. 74 (illustrated in color)

#### PROVENANCE

White Cube, Hong Kong  
Acquired by the present owner from the above

HK\$ 480,000-600,000

US\$ 61,500-77,000

## 翠西·艾敏

### 此乃他方

霓虹燈

二〇〇七年作

版數

此作品為藝術家自留版I/II

註：此作品共3件，並加上2件藝術家自留版

出版

〈Tracey Emin: Angel Without You〉（北邁阿密，當代藝術博物館，二〇一三年），74頁（彩色圖版）

來源

香港，白立方

現藏者購自上述來源

701

NAWA KOHEI

b. 1975

PixCell - Beckoning Cat

mixed media

executed in 2015

30 (H) by 24.5 by 24.5 cm; 11<sup>7</sup>/<sub>8</sub> (H) by 9<sup>5</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub> in.

**PROVENANCE**

Acquired directly from the artist by the present owner

This work is accompanied with a certificate of work issued by Sandwich Inc. and signed by the artist

**HK\$ 400,000-600,000**

**US\$ 51,500-77,000**

名和晃平

PixCell系列 - Beckoning Cat

綜合媒材

二〇一五年作

來源

現藏者直接購自藝術家本人

此作品附設畫廊所發之保證書及藝術家簽名



701

142

SOTHEBY'S 蘇富比



## NIKI DE SAINT-PHALLE

1930 - 2002

## Yin Yang

painted polyester resin (two elements)  
 stamped with artist's signature, stamped with foundry mark  
 and numbered 3/7 on the lower edge  
 executed in 1982, this work is number 3 from an edition of 7,  
 plus 3 artist's proofs  
 63 (H) by 34 by 25 cm; 24¾ (H) by 13⅜ by 9⅞ in.

## EXHIBITED

Paris, Galerie Colette Creuzevault, *Salon de Mars*, March 1991  
 (another example exhibited)

## PROVENANCE

Private Collection, Texas  
 Christie's New York, 21 September 2011, lot 150  
 Galerie Delaive, Amsterdam  
 Acquired by the present owner from the above

HK\$ 240,000-300,000

US\$ 30,800-38,400

## 妮基·桑法勒

## 陰陽

上色聚酯樹脂（兩部分）  
 一九八二年作

## 款識

Niki, 鑄造廠蓋印, 3/7 (作品基底)

## 版數

3/7

註：此作品共7件，並加上3件藝術家自留版

## 展覽

巴黎，Colette Creuzevault畫廊〈Salon de Mars〉一九九一年  
 三月（另一版數）

## 來源

德克薩斯州私人收藏  
 紐約，佳士得，二〇一一年九月二十一日，拍品編號150  
 阿姆斯特丹，Delaive畫廊  
 現藏者購自上述來源

703 No Lot





704

704

MR.

b.1969

Mami Mart

acrylic on canvas

signed in English and dated 2008 on the reverse, framed  
117 by 73 cm; 46 by 28¾ in.

**PROVENANCE**

Galerie Perrotin, Paris

Acquired by the present owner from the above

HK\$ 350,000-500,000

US\$ 44,800-64,000

Mr.

超市

壓克力畫布 畫框

二〇〇八年作

款識

Mr, 2008 (作品背面)

來源

巴黎, Perrotin畫廊

現藏者購自上述來源



## KATO IZUMI

b. 1969

## Untitled

acrylic and charcoal on wood, silicon and wooden chair  
signed in Japanese and English and dated 2007 on the bottom  
overall: 121.5 (H) by 27.5 by 27.5 cm.; 47 $\frac{7}{8}$  by 10 $\frac{7}{8}$  by 10 $\frac{7}{8}$  in.

## EXHIBITED

Japan, Tokyo, ARATANIURANO, *Izumi Kato- Dear Humans*, 14  
July - 11 August, 2007

## LITERATURE

*Izumi Kato: Paintings and Sculptures*, Seigensha Art Publishing,  
Kyoto, Japan, 2011, p. 21

## PROVENANCE

ARATANIURANO, Tokyo

Acquired by the present owner from the above

This work is accompanied with a certificate of authenticity  
issued by ARATANIURANO and is signed by the artist

HK\$ 100,000-150,000

US\$ 12,800-19,200

## 加藤泉

## 無題

木、壓克力、木炭及砂  
二〇〇七年作

## 款識

2007, Kato 泉(木雕塑底部)

## 展覽

日本, 東京, ARATANIURANO 畫廊〈加藤泉-人〉二〇〇七年  
七月十四日至八月十一日

## 出版

〈加藤泉作品集: 繪畫雕刻〉(日本京都, 青幻社, 二〇一一年),  
21頁

## 來源

東京, ARATANIURANO 畫廊  
現藏者購自上述來源

此作品附設ARATANIURANO畫廊發出並由藝術家簽發之保證書





706

706

## PARKER ITO

b.1986

### Inkjet Painting #6

inkjet ink on silk  
executed in 2013  
162.5 by 111 cm; 64 by 43¾ in.

#### PROVENANCE

PRISM, Los Angeles  
Private Collection  
Sotheby's London, 1 July 2014, Lot 315  
Acquired by the present owner from the above

HK\$ 30,000-50,000

US\$ 3,850-6,400

## 帕克·伊藤

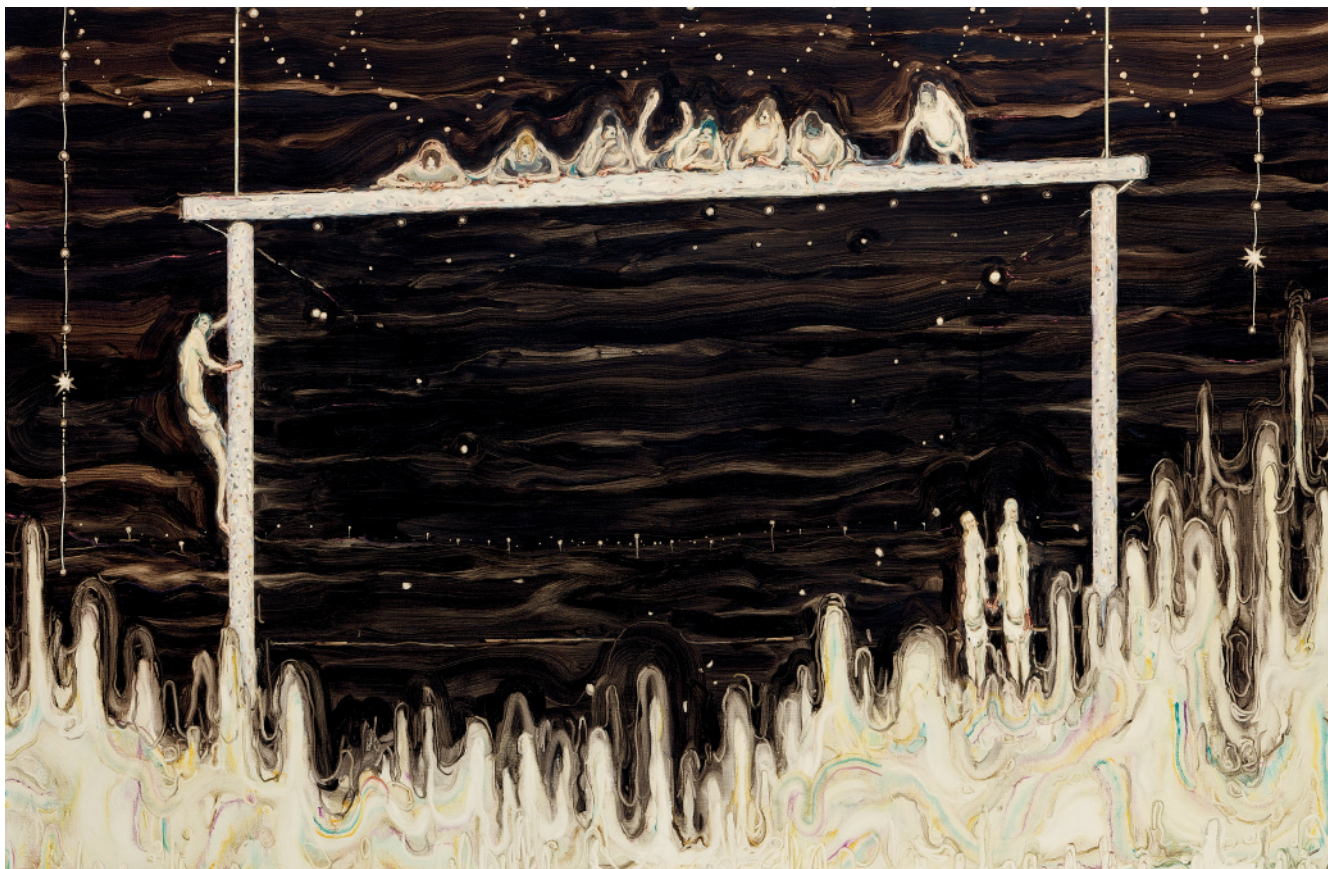
### 噴墨畫#6

噴墨打印於絲綢  
二〇一三年作

#### 來源

洛杉磯，PRISM  
私人收藏  
倫敦，蘇富比，二〇一四年七月一日，拍品編號315  
現藏者購自上述拍賣





707

707

## YASUDA YU

b. 1982

### Untitled

oil on canvas

signed and titled in English and dated 2008 on the reverse  
112 by 145.5 cm; 44 by 57¼ in.

#### PROVENANCE

Private Collection

Sotheby's, Hong Kong, 5 April, 2010, lot 389

Acquired by the present owner from the above sale

HK\$ 30,000-50,000

US\$ 3,850-6,400

## 安田悠

### 無題

油畫畫布

二〇〇八年作

#### 款識

《Untitled》，2008，Yu Yasuda（作品背面）

#### 來源

私人收藏

香港，蘇富比，2010年4月5日，拍品編號389

現藏者購自上述拍賣





708

708

## KUSAMA YAYOI

b. 1929

### Pumpkin

acrylic on canvas  
signed in English, titled in Japanese and dated 2001 on the  
reverse, framed  
22 by 27.3 cm; 8<sup>5</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub> in.

#### PROVENANCE

Private Asian Collection

This work is accompanied with an artwork registration card  
issued by the artist's studio

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

US\$ 103,000-154,000

## 草間彌生

### 南瓜

壓克力畫布 鏡框  
二〇〇一年作

#### 款識

Yayoi Kusama, 《南瓜》, 2001 (作品背面)

#### 來源

亞洲私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡





709

709

## KUSAMA YAYOI

b. 1929

### Pumpkin

acrylic on canvas  
signed in English, titled in Japanese and dated 1990 on the reverse, framed  
22.9 by 16 cm; 9 by 6¼ in.

#### PROVENANCE

Private Collection  
Seoul Auction, Seoul, 26 May 2014, lot 68  
Acquired by the present owner from the above sale

This work is accompanied with an artwork registration card issued by the artist's studio

HK\$ 450,000-650,000

US\$ 58,000-83,500

## 草間彌生

### 南瓜

壓克力畫布 鏡框  
一九九〇年作

#### 款識

Yayoi Kusama, 1990, 《南瓜》(作品背面)

#### 來源

私人收藏  
首爾, 首爾拍賣, 2014年5月26日, 拍品編號68  
現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡



710

710

## KUSAMA YAYOI

b. 1929

### Untitled

mixed media  
signed in English and dated 1984 on the underside  
6 (H) by 6 by 6.5 cm; 2<sup>3</sup>/<sub>8</sub> (H) by 2<sup>3</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Acquired directly from the artist by the present owner

This work is accompanied with an artwork registration card  
issued by the artist's studio

**HK\$ 120,000-180,000**

**US\$ 15,400-23,100**

## 草間彌生

### 無題

綜合媒材  
一九八四年作

#### 款識

Yayoi Kusama, 1984 (作品底部)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡





711

711

## KUSAMA YAYOI

b. 1929

### Untitled

mixed media  
signed in English and dated 1984 on the underside  
8.5 (H) by 8.1 by 8.8 cm; 3 $\frac{3}{8}$  (H) by 3 $\frac{1}{8}$  by 3 $\frac{1}{2}$  in.

#### PROVENANCE

Acquired directly from the artist by the present owner

This work is accompanied with an artwork registration card  
issued by the artist's studio

**HK\$ 150,000-260,000**

**US\$ 19,200-33,300**

## 草間彌生

### 無題

綜合媒材  
一九八四年作

#### 款識

Yayoi Kusama, 1984 (作品底部)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡



712

712

## KUSAMA YAYOI

b. 1929

### Holiday

acrylic on paper board  
signed in English and dated 1980; signed in English, titled in Japanese and dated 1980 on the reverse, framed  
51.3 by 65.2 cm; 20 $\frac{1}{8}$  by 25 $\frac{5}{8}$  in.

#### PROVENANCE

Mitsukoshi Department Store, Japan  
Acquired by the present owner from the above

This work is accompanied with an artwork registration card issued by the artist's studio

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

US\$ 103,000-154,000

## 草間彌生

### 休日

壓克力紙板 鏡框  
一九八〇年作

#### 款識

Yayoi Kusama, 1980  
《休日》，1980，Yayoi Kusama（作品背面）

#### 來源

日本，三越百貨  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡





713

713

## KUSAMA YAYOI

b. 1929

### Red Wave

acrylic on canvas  
signed and titled in English and dated 1988 on the reverse,  
framed  
65.2 by 53 cm; 25 $\frac{5}{8}$  by 20 $\frac{7}{8}$  in.

#### PROVENANCE

Private Collection  
SBI Auction, Tokyo, 25 February 2012, lot 85  
Acquired by the present owner from the above

This work is accompanied with an artwork registration card  
issued by the artist's studio

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

US\$ 128,000-192,000

## 草間彌生

### 赤波

壓克力畫布 畫框  
一九八八年作

#### 款識

Yayoi Kusama, 《赤波》, 1988 (作品背面)

#### 來源

私人收藏  
東京, SBI拍賣, 2012年2月25日, 拍品編號85  
現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡

**KUSAMA YAYOI**

b. 1929

**Chrysanthemum**

acrylic on canvas  
signed in English, titled in Japanese and dated 1989 on the  
reverse, framed  
45.6 by 38.2 cm; 18 by 15 in.

**PROVENANCE**

Private Collection  
Mallet Japan, Tokyo, 27 July 2007, lot 87  
Borobudur Fine Art Auction, Singapore, 19 January 2014, lot  
162  
Der-Horng Art Gallery, Tainan  
Acquired by the present owner from the above  
This work is accompanied with an artwork registration card  
issued by the artist's studio

**HK\$ 1,500,000-2,500,000****US\$ 192,000-320,000****草間彌生****菊**

壓克力畫布 鏡框  
一九八九年作

**款識**

《菊》，1989，Yayoi Kusama（作品背面）

**來源**

私人收藏  
東京，Mallet拍賣，2007年7月27日，拍品編號87  
新加坡，Borobudur拍賣，2014年1月19日，排品編號162  
台南，德鴻畫廊  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡





**KUSAMA YAYOI**

b. 1929

**Dots**

acrylic on canvas  
signed in English, titled in Japanese and English and dated  
1990 on the reverse, framed  
71 by 60.8 cm; 28 by 24 in.

**PROVENANCE**

Mitsukoshi Department Store, Japan  
Acquired by the present owner from the above

This work is accompanied with an artwork registration card  
issued by the artist's studio

**HK\$ 1,200,000-1,600,000****US\$ 154,000-205,000****草間彌生****水玉**

壓克力畫布 畫框  
一九九〇年作

**款識**

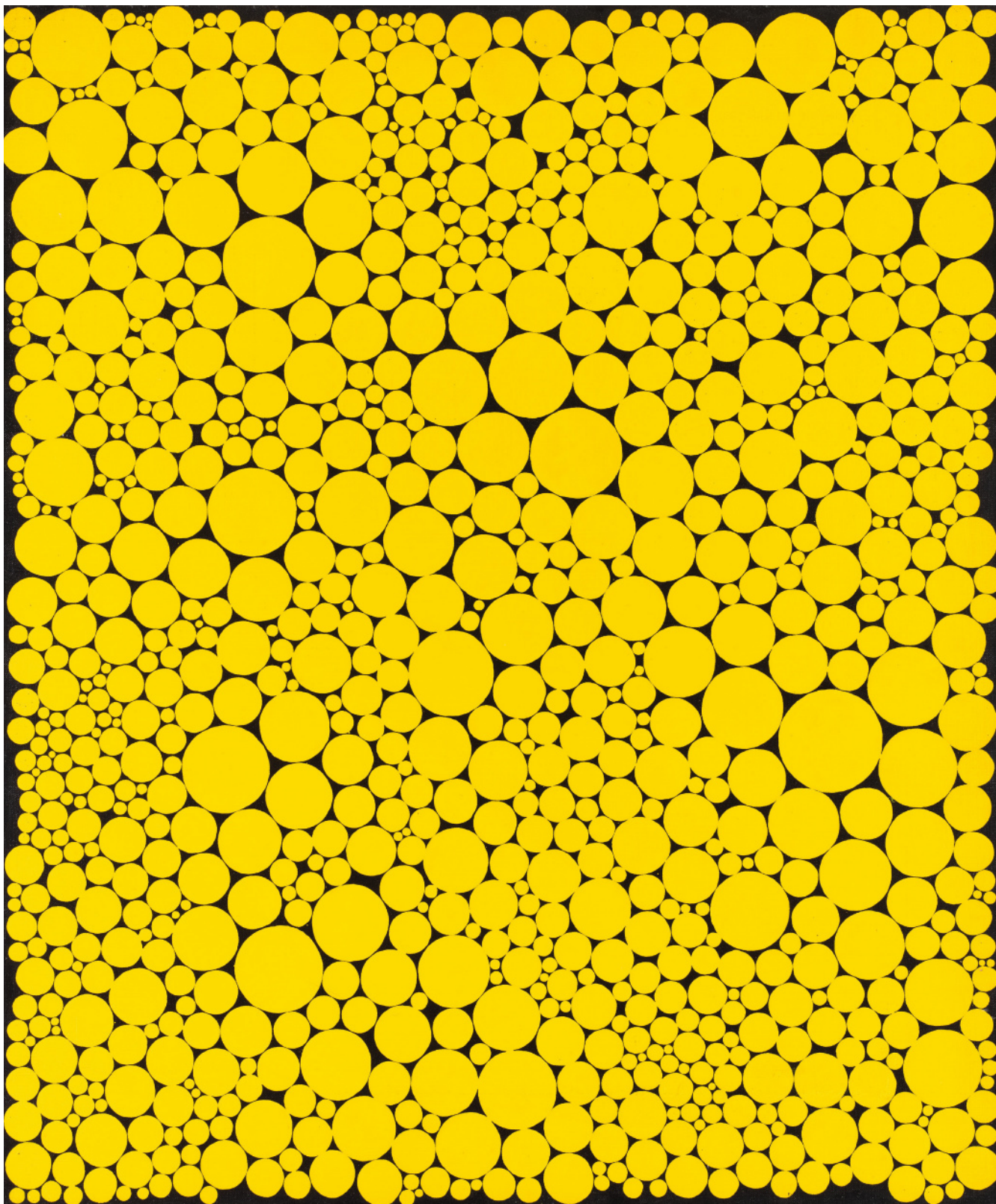
Yayoi Kusama, 1990, 《水玉 Dots》(作品背面)

**來源**

日本, 三越百貨  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡





**KUSAMA YAYOI**

b. 1929

**Infinity Flower Petals (AAAB)**

acrylic on canvas  
signed in English, titled in Japanese and English and dated  
2005 on the reverse, framed  
91 by 116.7 cm; 35 $\frac{7}{8}$  by 46 in.

**PROVENANCE**

Der-Horng Art Gallery, Tainan  
Acquired by the present owner from the above

This work is accompanied with an artwork registration card  
issued by the artist's studio

**HK\$ 1,800,000-2,500,000****US\$ 231,000-320,000****草間彌生****無限花片(AAAB)**

壓克力畫布 鏡框  
二〇〇五年作

**款識**

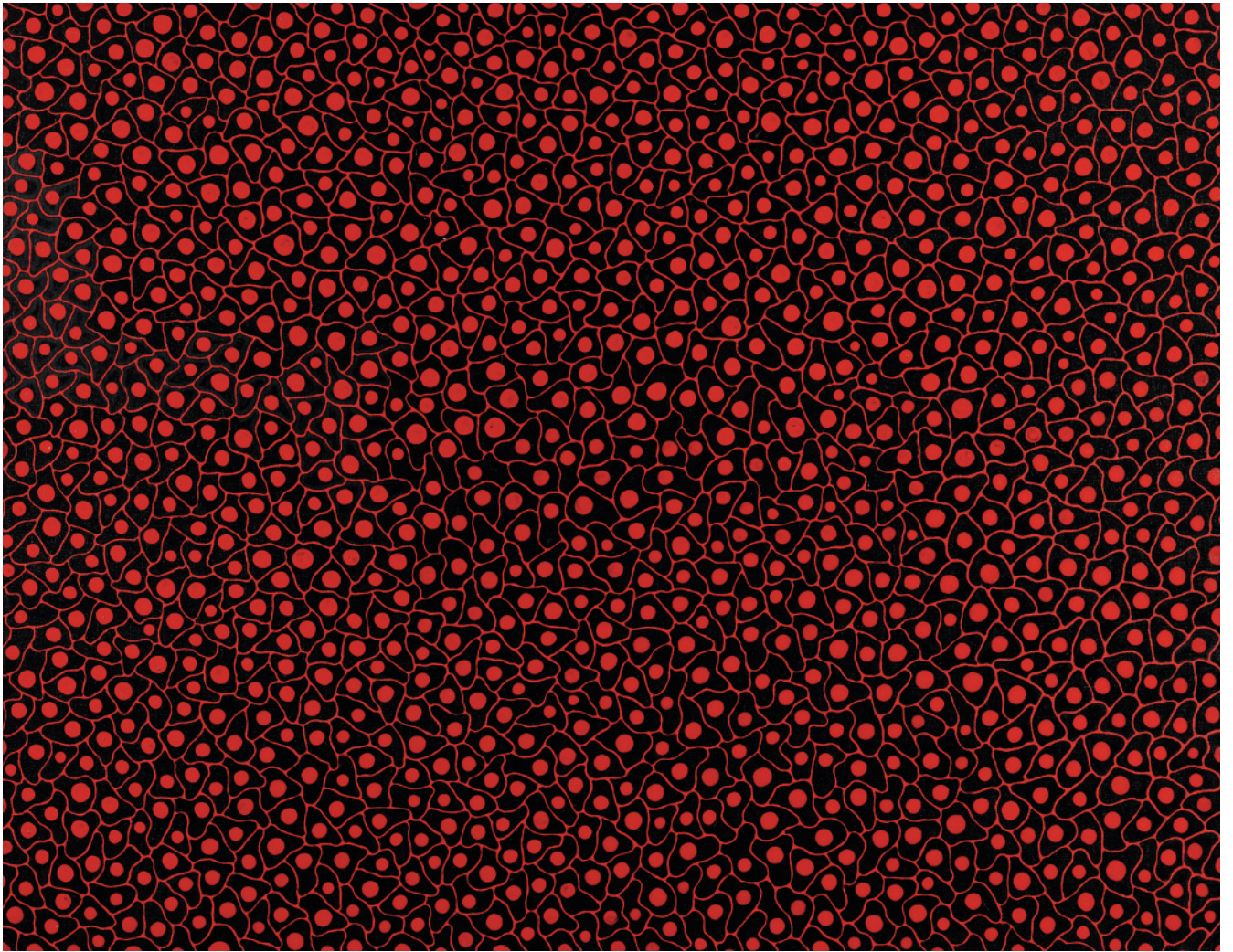
Yayoi Kusama, 2005, 《AAAB Infinity-Flower-Petals, 無  
限花片》(作品背面)

**來源**

台南, 德鴻畫廊  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡









717

717

## KUSAMA YAYOI

b. 1929

### Hat

acrylic on canvas  
signed in English, titled in Japanese and dated 1981 on the  
reverse, framed  
15.8 by 22.7 cm; 6¼ by 8⅞ in.

#### PROVENANCE

Private Collection  
Mallet Japan, Tokyo, 18 February 2016, lot 216  
Private Collection

This work is accompanied with an artwork registration card  
issued by the artist's studio

HK\$ 750,000-950,000

US\$ 96,000-122,000

## 草間彌生

### 帽子

壓克力畫布 鏡框  
一九八一年作

#### 款識

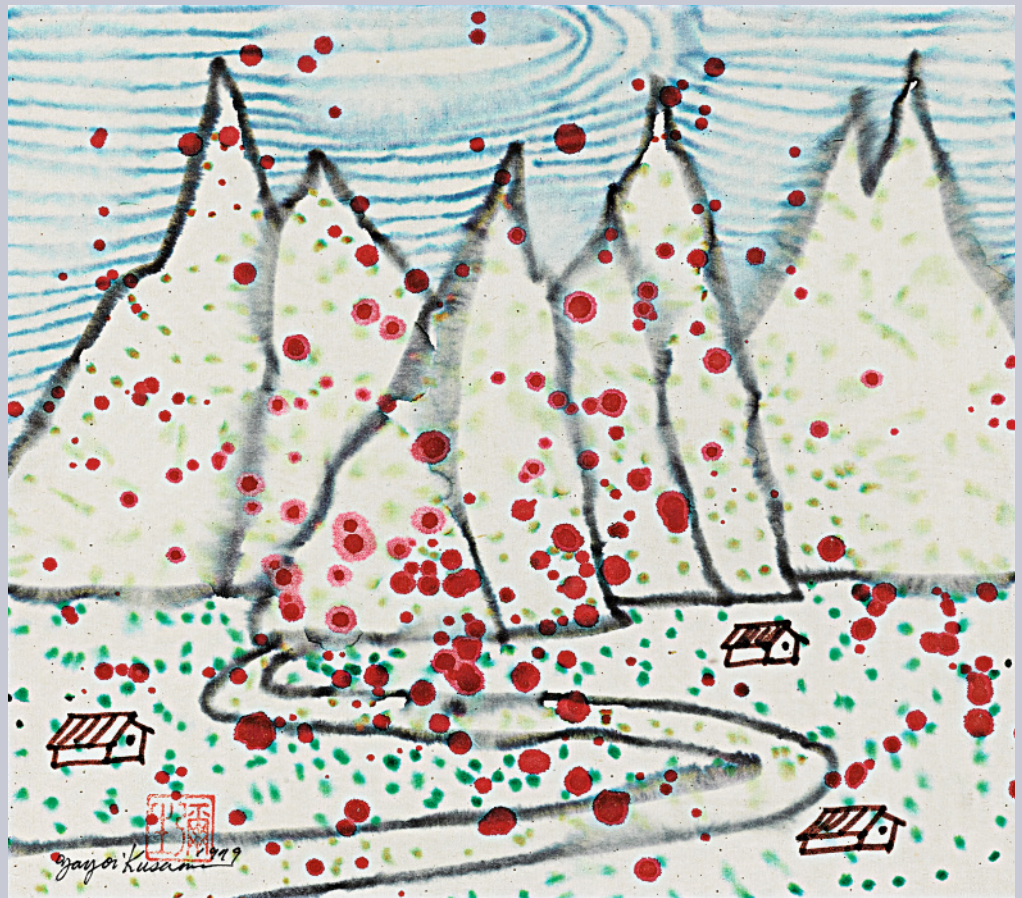
Yayoi Kusama, 1981 (作品背面)

#### 來源

私人收藏  
東京, Mallet拍賣, 2016年2月18日, 拍品編號216  
私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡





718

718

## KUSAMA YAYOI

b. 1929

### Rainy Mountainous Country

ink and marker pen on paperboard  
signed in English, dated 1979 and marked with one artist's seal,  
framed

27 by 24 cm; 10<sup>5</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Private Collection  
Seoul Auction, Seoul, 24 November 2013, lot 9  
Acquired by the present owner from the above sale

This work is accompanied with an artwork registration card  
issued by the artist's studio

HK\$ 50,000-80,000

US\$ 6,400-10,300

## 草間彌生

### 雨之山國

水墨及水性油漆筆紙板 鏡框  
一九七九年作

#### 款識

Yayoi Kusama, 1979

#### 鈐印

藝術家鈐印一方

#### 來源

私人收藏  
首爾，首爾拍賣，2013年11月25日，拍品編號9  
現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡



719

719

## FUTURA

b.1955

### FORENDO

acrylic, spray paint and glued paper on canvas  
signed; signed, titled and dated 05.29.02 on the  
reverse  
152.5 by 152.5 cm; 60 by 60 in.

#### PROVENANCE

Acquired directly from the artist by the present  
owner

**HK\$ 50,000-80,000**

**US\$ 6,400-10,300**

## Futura

### FORENDO

壓克力、噴漆及粘貼紙品於畫布  
二〇〇二年作

#### 款識

Futura; Futura, 《FORENDO》, 05.29.02 (作品背面)

#### 來源

現藏者直接購自藝術家本人



720

720

## KAWS

b.1974

### Untitled

screenprint and diamond dust on paper  
signed, dated 06 and numbered 8/50, this work  
is from an edition of 50, framed  
50 by 50 cm; 19 $\frac{5}{8}$  by 19 $\frac{5}{8}$  in.

#### PROVENANCE

Acquired directly from the artist by the present  
owner

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

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

## KAWS

### 無題

彩色絲網版畫、鑽石粉紙品 鏡框  
二〇〇六年作

#### 款識

KAWS, 06, 8/50

#### 版數

8/50

#### 來源

現藏者直接購自藝術家本人





721

721

## FRANCIS BACON

1909 - 1992

### Portrait of George Dyer Riding a Bicycle

giclée print face-mounted on aluminium  
printed with the artist's signature on a label affixed to the  
reverse and numbered 112/150 on the reverse, framed  
executed in 1966, this work is number 112 from an edition  
of 150 published by The Estate of Francis Bacon and Heni  
Productions in 2015

198 by 147 cm; 78 by 58 in.

#### PROVENANCE

Fondation Beyeler, Switzerland  
Acquired by the present owner from the above

HK\$ 70,000-120,000

US\$ 9,000-15,400

## 弗朗西斯·培根

### 騎腳踏車的喬治·戴爾

微噴印刷裝裱於鋁板 畫框  
一九六六年作，二〇一五年印製

#### 款識

Francis Bacon (作品背面標籤) 112/150 (作品背面)

#### 版數

112/150

註：此作品由弗朗西斯·培根及Heni Publications出版

#### 來源

瑞士, Beyeler基金會  
現藏者購自上述來源



722

722

## ZENG FANZHI

b.1964

### Mask Series: Mask No. 2

lithograph

signed in Chinese, dated 2005 and numbered 6/99, framed  
54.7 by 73 cm; 21½ by 28¾ in.

#### PROVENANCE

Private American Collection

Acquired by the present owner from the above

HK\$ 20,000-40,000

US\$ 2,600-5,200



723

## 曾梵志

### 面具系列：面具之二號

版畫 鏡框

二〇〇五年作

款識

6/99, 2005, 曾梵志

來源

美國私人收藏

現藏者購自上述來源

723

## LIU YE

b. 1964

### For Mondrian

lithograph

signed in Chinese and Pinyin, titled in Chinese, dated 2000 and  
numbered 25/62, framed  
56.5 by 73.1 cm; 22¼ by 28¾ in.

#### PROVENANCE

Canvas Contemporary, Netherlands

Acquired by the present owner from the above

HK\$ 20,000-40,000

US\$ 2,600-5,200

## 劉野

### 為M的構圖

版畫 鏡框

二〇〇〇年作

款識

《為M的構圖》，25/62，劉野，Liu Ye, 2000

來源

荷蘭，Canvas Contemporary畫廊

現藏者購自上述來源





724

724

## NARA YOSHITOMO

b. 1959

### Sleepless Night Sitting

mixed media

signed in English and numbered 274/300 on a wood certificate  
executed in 2007, edition of 274/300  
29 (H) by 19 by 15 cm; 11 $\frac{3}{8}$  (H) by 7 $\frac{1}{2}$  by 5 $\frac{7}{8}$  in.

#### PROVENANCE

Private European Collection  
Acquired by the present owner from the above

This work is accompanied with a wooden certificate signed by  
the artist and an original wooden box

HK\$ 50,000-80,000

US\$ 6,400-10,300

## 奈良美智

### 失眠夜（坐著）

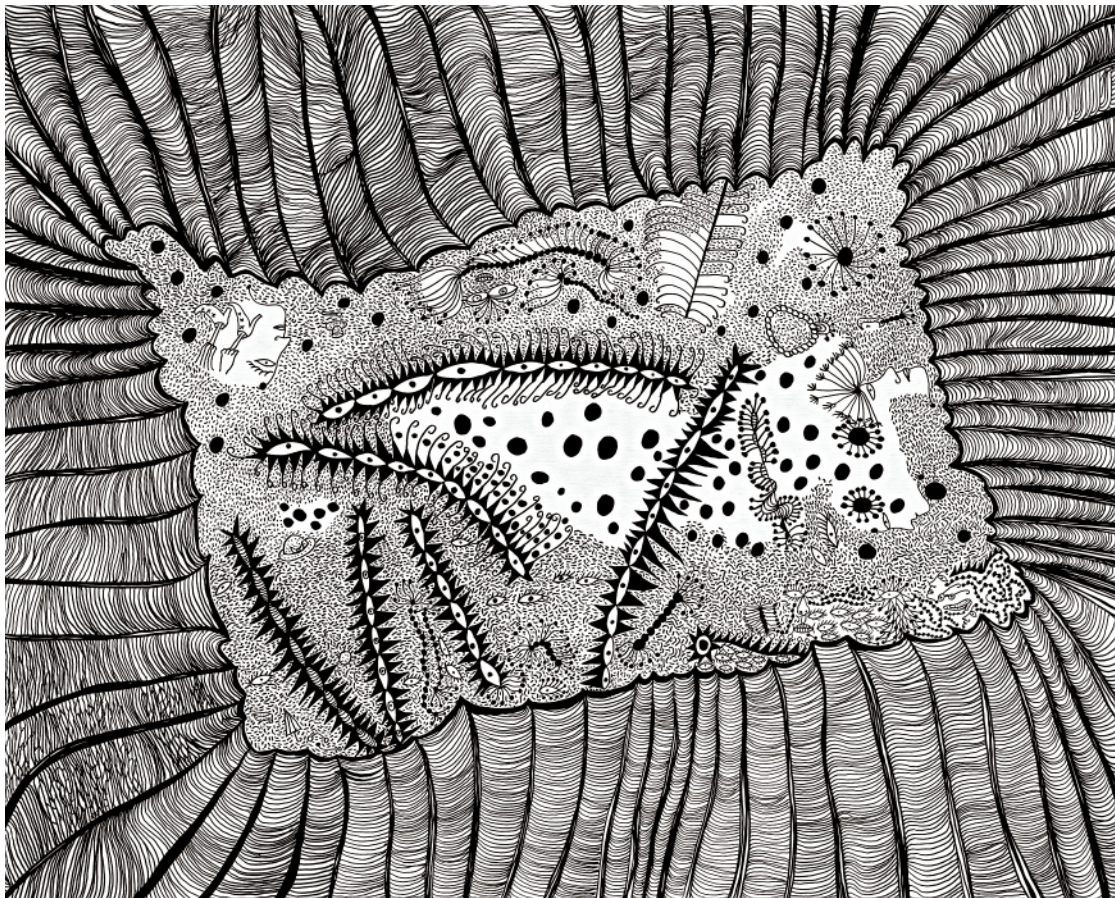
綜合媒材  
二〇〇七年作

款識  
奈良，274/300（木質證書）

版數  
274/300

來源  
歐洲私人收藏  
現藏者購自上述來源

此作品附藝術家簽署的木質保證書及原裝木盒



725

725

## KUSAMA YAYOI

b. 1929

### Sprouting (TOXZS)

silkscreen on canvas  
signed in English, titled in Japanese and English, dated 2006  
and numbered 2/5 on the reverse  
130.6 by 162 cm; 51 $\frac{3}{8}$  by 63 $\frac{3}{4}$  in.

#### LITERATURE

*Kusama Yayoi A Dream I Dreamed*, Daegu Museum, Daegu,  
Seoul, 2014, p. 138

HK\$ 200,000-300,000

US\$ 25,600-38,400

## 草間彌生

### 發芽 (TOXZS)

絲網印刷畫布  
二〇〇六年作

#### 款識

《發芽 (TOXZS) Sprouting》，2006，2/5，Yayoi Kusama（  
作品背面）

#### 版數

2/5

#### 出版

《草間彌生》（韓國大邱，大邱美術館，二〇一四年），138頁





726

726

## NARA YOSHITOMO

b. 1959

### Balance Girl

lithograph  
signed in Japanese, dated 2014 and numbered 20/25, framed  
edition of 20/25  
78.5 by 52 cm; 31 by 20½ in.

#### PROVENANCE

Pace Gallery, London  
Acquired by the present owner from the above

**HK\$ 280,000-450,000**

**US\$ 35,900-58,000**

## 奈良美智

### Balance Girl

版畫 鏡框  
二〇一四年作

款識  
20/25, 奈良, 2014

版數  
20/25

來源  
倫敦, 佩斯畫廊  
現藏者購自上述來源



727



727

## NARA YOSHITOMO

b. 1959

Cosmic Girls: Eyes Opened / Eyes Closed (two works)

offset lithograph  
executed in 2008, edition of 500  
each 72 by 52 cm; 38<sup>3</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>2</sub> in.

### PROVENANCE

Baltic Centre for Contemporary Art, Gateshead  
Acquired by the present owner from the above

HK\$ 10,000-20,000

US\$ 1,300-2,600

## 奈良美智

宇宙女孩：打開眼睛/閉上眼睛（兩張作品）

平版版畫 鏡框  
二〇〇八年作

### 版數

500

### 來源

蓋茨黑德，巴爾提克當代藝術中心  
現藏者購自上述來源



728

## NARA YOSHITOMO

b. 1959

### Just a Little Bit

woodcut print

signed in Japanese, dated 2013 and numbered 16/25, framed edition of 16/25

41.9 by 29 cm; 16½ by 11¾ in.

HK\$ 80,000-100,000

US\$ 10,300-12,800

## 奈良美智

### Just a Little Bit

木刻版畫 鏡框

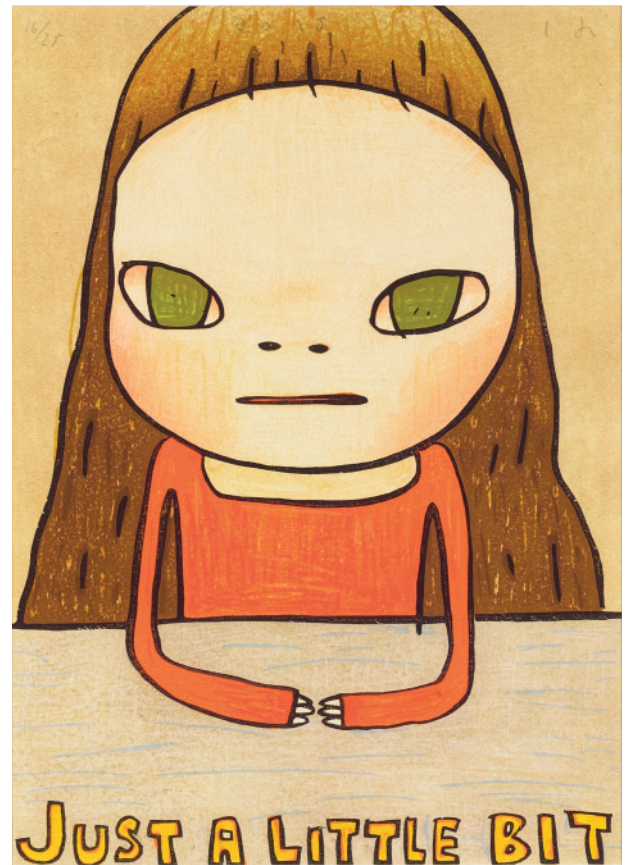
二〇一三年作

款識

16/25, 2013, 奈良

版數

16/25



728

729

## NARA YOSHITOMO

b. 1959

### Mori Girl

painting wood

signed in English and numbered 132/200 on a wood certificate executed in 2012, edition of 132/200

29 (H) by 19 by 15 cm; 11¾ (H) by 7½ by 5¾ in.

#### PROVENANCE

Private Asian Collection

Acquired by the present owner from the above

This work is accompanied by its original carton box and a wood certificate of authenticity signed by the artist

HK\$ 60,000-80,000

US\$ 7,700-10,300

## 奈良美智

### 森子

彩繪木雕

二〇一二年作

款識

Yoshitomo Nara, 132/200 (木質證書)

版數

132/200

來源

亞洲私人收藏

現藏者購自上述來源

此作品附藝術家親簽之木質保證書及作品原裝紙盒



729



730

730

## MURAKAMI TAKASHI

b. 1962

Murakami x Complexcon Mr. DOB (two works)

PVC figures

executed in 2016

each: 23.5 (H) by 27.5 cm; 9¼ (H) by 10⅞ in.

Each work is accompanied with its original carton box

**HK\$ 20,000-30,000**

**US\$ 2,600-3,850**



731

## 村上隆

Murakami x Complexcon Mr. DOB (兩件作品)

限量版塑料擺設

二〇一六年作

此作品附原裝紙盒

731

## MURAKAMI TAKASHI

b. 1962

Homage to IKB 1957 and other (four works)

lithograph

each signed in Japanese and numbered 64/300, 50/300, 49/300, 62/300, framed

each executed in 2012, edition of 300

each 73.8 by 53 cm; 29 by 20⅞ in.

### PROVENANCE

Private Collection

Mallet Japan, Tokyo

Acquired by the present owner from the above sale

**HK\$ 20,000-40,000**

**US\$ 2,600-5,200**

## 村上隆

Homage to IKB 1957外其他 (四張作品)

版畫 鏡框

二〇一二年作

款識

村上隆, 64/300, 50/300, 49/300, 62/300 (每張)

版數

64/300, 50/300, 49/300, 62/300

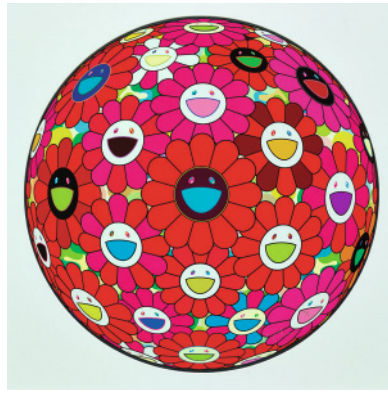
來源

私人收藏

東京, Mallet拍賣

現藏者購自上述拍賣





732

732

## MURAKAMI TAKASHI

b. 1962

### Flowerball Series and other (eight works)

lithograph

each signed in Japanese and numbered 78/300, 89/300, 80/300, 76/300, 82/300, 82/300, 84/300, 83/300, framed each executed in 2013-2014 each diameter: 70 cm; 27½ in.

HK\$ 20,000-30,000

US\$ 2,600-3,850

## 村上隆

### 花球系列與其他（八件作品）

版畫 鏡框

二〇一三及二〇一四年作

款識及版數

村上隆, 78/300, 89/300, 80/300, 76/300, 82/300, 82/300, 84/300, 83/300

End of Sale



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FERNANDO ZÓBEL

Saeta, 1956

Estimate HK\$2,000,000–3,000,000 /

US\$255,900–383,600



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## IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers.

Condition reports printed in the catalogue are intended as a guide only. Sotheby's will be pleased to provide more detailed reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

### 重要通知

請注意所有拍賣品皆受制於目錄後給買家業務規則及保證書，以及可於蘇富比辦事處索取給賣家業務規則。

如有要求的話蘇富比樂意提供任何物品之詳細報告。無論如何，請準買家注意所有物品皆以出示的狀況出售及注意給買家業務規則交易條款。

## GUIDE FOR PROSPECTIVE BUYERS

**Buying at Auction** The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue.

Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,000,000, 20% of any amount in excess of HK\$2,000,000 up to and including HK\$22,500,000, and 12.5% of any amount in excess of HK\$22,500,000.

## 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

**Deposit** If you wish to bid on (👉) lots in the printed catalogue and (👈) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

## SYMBOL KEY

The following key explains the symbols you may see inside this catalogue.

### 👉 Premium Lots

In order to bid on "Premium Lots" (👉 in print catalogue, 👈 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 🛡️ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a

third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

### 🏠 Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

### 🔒 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### 👁️ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### 📦 No Reserve

Unless indicated by a box (📦), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (📦). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot

in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

## 2. BIDDING IN THE SALE

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID<sup>ONLY</sup>.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

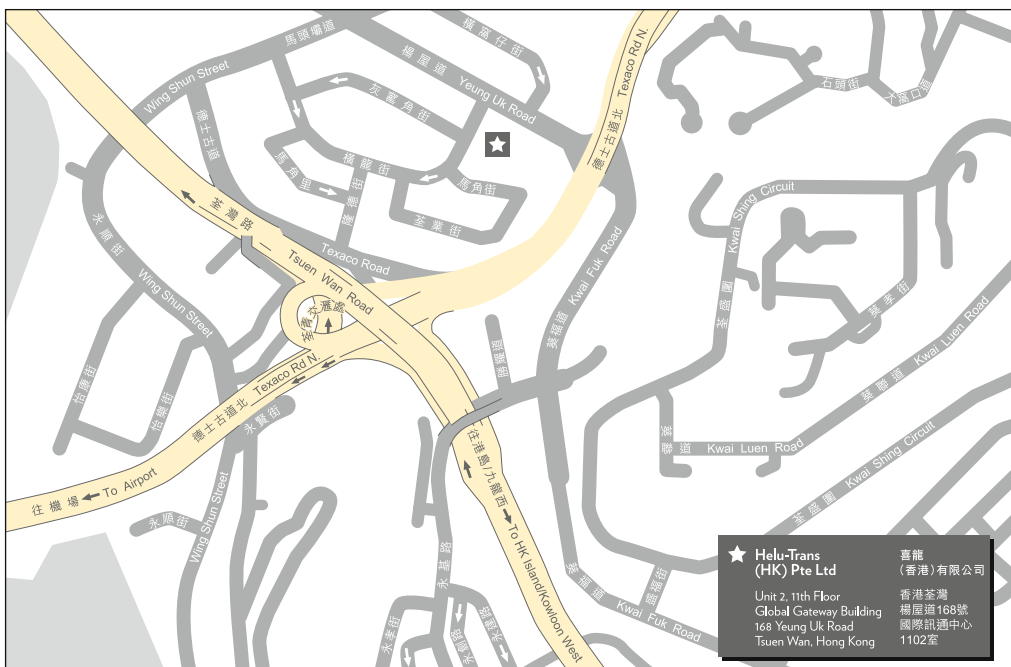
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: +852 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

**Bidding by Telephone** If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.



**Online Bidding via BID<sup>2000</sup>** If you cannot attend the auction, it may be possible to bid online via BID<sup>2000</sup> for selected sales. This service is free and confidential. For information about registering to bid via BID<sup>2000</sup>, please refer to sothebys.com. Bidders using the BID<sup>2000</sup> service are subject to the Additional Terms and Conditions for Live Online Bidding via BID<sup>2000</sup>, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID<sup>2000</sup> online bidding service is not available for premium lots.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

### 3. THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances,

interested parties may have knowledge of the reserves.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

### 4. AFTER THE AUCTION

**Payment** Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Travellers Cheque, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, Mastercard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless

be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Client Accounts Department if you have any questions concerning clearance.

**Collection and Storage** All items from this auction not collected from HKCEC on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

**Storage charge:** HK\$1,800 per lot per month.

To arrange shipping or collection, please contact:

**Sale Administrator / Shipping Administrator**

As printed in front of this catalogue or

**Helu-Trans (HK) Pte Ltd**  
Unit 2, 11th Floor,  
Global Gateway Building,  
168 Yeung Uk Road, Tsuen Wan,  
Hong Kong

**Contact:** Ms. Kelly Fung  
**Tel:** 2612 2711

**Fax:** 2612 2815

**Office Hours:**

Monday to Friday 9am – 5pm  
Saturday 9am – 12pm

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6:00pm).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on

uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9.30am and 6.00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue.

Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489.

Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong.

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

### 5. ADDITIONAL SERVICES

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong



Kong at +852 2822 8188 or in London at +44 20 7293 6005.

**Pre-sale Auction Estimates** Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

**Valuations** The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121. Fax (852) 2810 6238.

## 給準買家之指引

**於拍賣會上購買** 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。

準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

**展品之處** 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

**買家支付之酬金** 買家應支付本公司酬金。拍賣品「成交價」為2,000,000港元或以下，酬金以「成交價」之25%計算；超過2,000,000港元至22,500,000港元之部份，則以20%計算；超過22,500,000港元之部份，則以12.5%計算。

## 1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

**訂金** 如閣下有意競投目錄中(☞)或電子目錄中(☜)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

**拍賣前估價** 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣

前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家支付之酬金。

## 符號表示

以下為本圖錄所載符號之說明：

**☞ 高估價拍賣品** 蘇富比可要求競投高估價拍賣品（在目錄內標有☞符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

**○ 保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

**△ 蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

**☹ 不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出之價格執行。該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到已最後成交價作基準的補償。倘不可撤銷投標方競投成功，則須支付之酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷投標方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷投標方必須向該人士披露已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

**∨ 有利關係的各方** 附有∨符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。倘有利關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利關係的各方可能知悉底價。情況在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示意有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

**□ 無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之成交價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以

低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

**拍賣品之狀況** 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

**電器及機械貨品** 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉標進行，亦可在拍賣前以書面形式參加或通過電話或BID<sup>SM</sup>網上競投服務進行競投。

**親身競投** 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓予他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

**缺席競投** 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：+852 25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

**電話競投** 如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

**透過BID<sup>SM</sup>網上競投服務進行網上競投** 若閣下未能出席拍賣會，或可透過BID<sup>SM</sup>網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID<sup>SM</sup>網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID<sup>SM</sup>網上競投服務之競投人受透過BID<sup>SM</sup>網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

**僱員競投** 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

**美國經濟制裁** 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真實性保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

**有利關係各方之公告** 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利關係的各方可能知悉底價。

**接連投標及競投** 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

## 4. 拍賣後

**付款** 拍賣後須即時以以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用卡（American Express, MasterCard, Union Pay & Visa）。蘇富比之一般政策是不會以現金或現金等值形式接納逾80,000港元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港元開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用卡（American Express, MasterCard, Union Pay & Visa）結賬，請親身持到本公司付款。本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為1,000,000港元。

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之會計部。

**收取及儲存貨品** 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：  
**儲存費：每件每月港幣1,800元。**

如欲安排付運或收取貨品，請聯絡：

**行政助理/運輸助理**

列印於此圖錄之前部份

或

**喜龍（香港）有限公司**

香港荃灣楊屋道168號國際訊通中心1102室（請參閱列印於圖錄前部份之地圖）

聯絡：馮嘉嘉

電話：2612 2711

傳真：2612 2815

**辦公時間：**

星期一至星期五 上午9時 - 下午5時

星期六 上午9時 - 下午12時

蘇富比收到全數結清之貨款，附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予 閣下或 閣下所授權之代

表。(辦公時間為星期一至五上午9時30分至下午6時)請預先致電以節省等候時間。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十(30)天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

**損失或損壞** 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十(30)天。請參閱載於本圖錄之買家業務規則第7條。

**付運** 蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至(852)25236489。閣下之承運人將對運送保險作出報價。所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，請立即通知運送保險商或承運人。

**出口** 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申請牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件(包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

**瀕危物種** 由植物或動物材料(如珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進出口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件(請參閱載於本圖錄之買家業務規則第10條)。

## 5. 其他服務

**財務服務** 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款，及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

**估值** 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不

同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

## TAX INFORMATION FOR BUYERS

Buyers from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

## 買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅(例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅)。

蘇富比現時已在美国加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

## CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

## 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning +852 2524 8121;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's announcement at the auction; and
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

**Bidder** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyer;

**Buyer** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer;

**Buyer's Premium** is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

**Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**Purchase Price** is the Hammer Price and applicable Buyer's Premium;

**Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

**Sotheby's Company** means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.32).

## 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting

lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.



(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

## 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of

the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

## 8 REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction

and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred

by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

### General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## 蘇富比之香港業務規則

### 買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
- (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電+852 2524 8121索取）；
- (iii) 銷售目錄所載之蘇富比保證書；及
- (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富

比網頁之BID<sup>SM</sup>網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

### 2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；

「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；

「買家之費用」指買家應向蘇富比支付之任何成本或費用；

「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金；

「應價」指蘇富比保證書所定之涵義；

「成交價」指拍賣官以擊槌接納之最高競投價，（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；

「買入價」指成交價及合適之買家支付之酬金；

「底價」指賣家同意出售拍賣品之最低成交價（保密）；

「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；

「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；

「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）：Sotheby's Diamonds SA 及其任何附屬公司（定義見公司條例第 32 章第 2 節）。

### 3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

### 4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為產品並符合保證書內之各條件，將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；

(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；

(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生之損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

### 5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港元作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投(BID<sup>SM</sup>)受BID<sup>SM</sup>網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID<sup>SM</sup>網上競投服務規則連同業務規則適用於網上競投。

### 6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投



或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

## 7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港元支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i) 領取；或(ii) 拍賣會後第三十天（以較早日為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受買家之業務規則第6條所載之豁免情況所限。

## 8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i) 買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii) 拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii) 蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決

定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金；該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定預測價格及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

## 9. 未領取購買品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而預測價格及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

## 10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出生效聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

## 11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

## 12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認定為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語言信息等也可能被錄音。

## 13. 法例及司法權

**監管法例** 該等業務規則及其有關適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

**司法權** 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

**送達法律程序文件** 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## 保證書

### 本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

(i) 目錄內容乃根據學者及專家於銷售日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或  
(ii) 於銷售日期，證明該物品乃偽品之唯一方法，是有關工序並非當時普遍可用或認可，價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或  
(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是偽品之理由；及  
(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

## GUIDE FOR ABSENTEE BIDDERS

### ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: +852 2522 1063.

## USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

## SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

## DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

### 資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)

## 給缺席競投人指引

### 缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為+852 2522 1063。

### 使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限



**SHIPPING INSTRUCTIONS**

**SHIPPING INFORMATION**

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 2822 5507.

**Sale Details**

**Sale #**                      **Lot #**                      **Account #**

*Please complete this section and delete where applicable*

---

*Delivery Address*

---

---

---

Telephone

Email

---

*Invoice Address if different from above*

---

Telephone

Fax

---

Special instructions:

---

Signed

Date

## ASIA SPECIALIST DEPARTMENTS

Our specialists are available by email using  
firstname.lastname@sothebys.com

### HONG KONG

#### CHINESE WORKS OF ART

Nicolas Chow  
Sam Shum  
+852 2822 8128

#### CHINESE PAINTINGS

C.K. Cheung  
+852 2822 8132

#### CONTEMPORARY ART

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#### MODERN ASIAN ART

Vinci Chang  
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#### CONTEMPORARY INK ART

Katherine Don  
+852 2822 9019

#### FINE ARTS

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+852 2822 8101

### MODERN & CONTEMPORARY

#### SOUTHEAST ASIAN ART

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+65 6732 8239

#### JEWELLERY

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Flora Wong  
+852 2822 8114  
Shanne Ng  
+852 2822 5588  
Yvonne Chu  
+852 2822 8178  
Cristel Tan  
+852 2822 8011

#### WATCHES

Jessie Kang  
+852 2822 8109

#### CLASSICAL CHINESE PAINTINGS

Steven Zuo  
+852 2822 9013

### WINE

Adam Bilbey  
Auction  
Michelle Chan  
Paul Wong  
+852 2822 8174  
Kent Law  
+852 2822 5595  
Retail  
Victor Rabot  
Vivian Liang  
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#### JEWELLERY & WATCHES

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‡ Consultant

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13/3 South Sathorn Rd  
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+662 286 0788  
+662 286 0789  
FAX +662 286 0787



## ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

**Sale Number** HK0740 | **Sale Title** CONTEMPORARY ART | **Sale Date** 1 OCTOBER 2017

\*TITLE OR COMPANY NAME IF APPLICABLE

\*FIRST NAME

\*LAST NAME

SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)

\*ADDRESS

POSTCODE

\*TELEPHONE (HOME)

(BUSINESS)

MOBILE NO

\*EMAIL

FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY):  EMAIL  POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE:  \_\_\_\_\_

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

### IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

### FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

### IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID<sup>online</sup> online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) \_\_\_\_\_

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (\*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED \_\_\_\_\_ DATED \_\_\_\_\_

### ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

## 競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0740 | 拍賣名稱 當代藝術 | 拍賣日期 2017年10月1日

\* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

\* 姓

\* 名

蘇富比賬號

\* 地址

郵編

\* 住宅電話

公司電話

手機號碼

\* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內  (並提供舊有郵編以核對)

### 重要事項

請注意書面及電話競投是免費提供之附加服務, 風險由競投人承擔, 而該等服務會在蘇富比於拍賣時其他承諾之限下進行; 因此, 無論是由於疏忽或其他原因引致, 蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立, 而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

### 書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納, 及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時, 閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼, 包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 <input checked="" type="checkbox"/> 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

### 重要通告 — 估價拍賣品 (📄)

為對「高估價拍賣品」(📄) 作出競投, 閣下必須填妥拍賣品預先登記申請表, 並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格, 或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品, 則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (\*) 的欄目內填寫個人資料, 否則我們可能無法為您提供產品及服務。

除非得到閣下同意, 我們不會使用閣下的個人資料。如閣下在本表格的末端簽署, 即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途, 請在方格內  以表示反對

本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷 (如宣傳資料、活動請柬及圖錄)。

簽署

日期

### 付款方式

拍賣後須即時以下列方法以港元付款: 現金、銀行匯票、旅行支票、支票、電匯、信用咭 (美國運通、萬事達、銀聯或維薩卡)。

蘇富比不會接納逾一萬美元 (或相等貨幣) 之現金款項。應蘇富比業務規則, 本公司有權向支付現金的賣家索取: 身份證明文件 (政府發出附有照片之身份證明文件, 如護照、身份證或駕駛執照) 及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭 (美國運通、萬事達、銀聯或維薩卡) 結賬, 請親攜咭到本公司付款。

(以英文本為準)



PREMIUM LOT PRE-REGISTRATION APPLICATION FORM  
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK \_\_\_\_\_

LOT # 拍賣品編號 \_\_\_\_\_

\*First Name 名

\*Last Name 姓

Client Account # 蘇富比賬戶號碼

\*Address 通訊地址

\*City 城市 Country 國家

\*Telephone 電話

Fax 傳真

\*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose  
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before?  Yes  No

閣下曾否於蘇富比登記投標?  有  沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited  
5th Floor, One Pacific Place  
88 Queensway, Hong Kong  
Tel: (852) 2822 8142  
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至  
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司  
香港金鐘道88號  
太古廣場一期5樓  
電話：(852) 2822 8142  
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please  the box below before signing this form.

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