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CONTEMPORARY
INK ART
CONFLUENCE

HONG KONG 2 OCTOBER 2017

FRONT COVER
LOT 809
BACK COVER
LOT 804
THIS PAGE
LOT 805

The background of the image is a complex, abstract composition of dark, expressive ink brushstrokes. The strokes vary in thickness and direction, creating a sense of movement and depth. The colors range from deep black to dark charcoal, with some areas showing a yellowish-gold hue, possibly due to the lighting or the ink's interaction with the paper. The overall effect is one of dynamic energy and artistic spontaneity.

CONTEMPORARY
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CONFLUENCE

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CONTEMPORARY INK ART CONFLUENCE

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2 OCTOBER 2017
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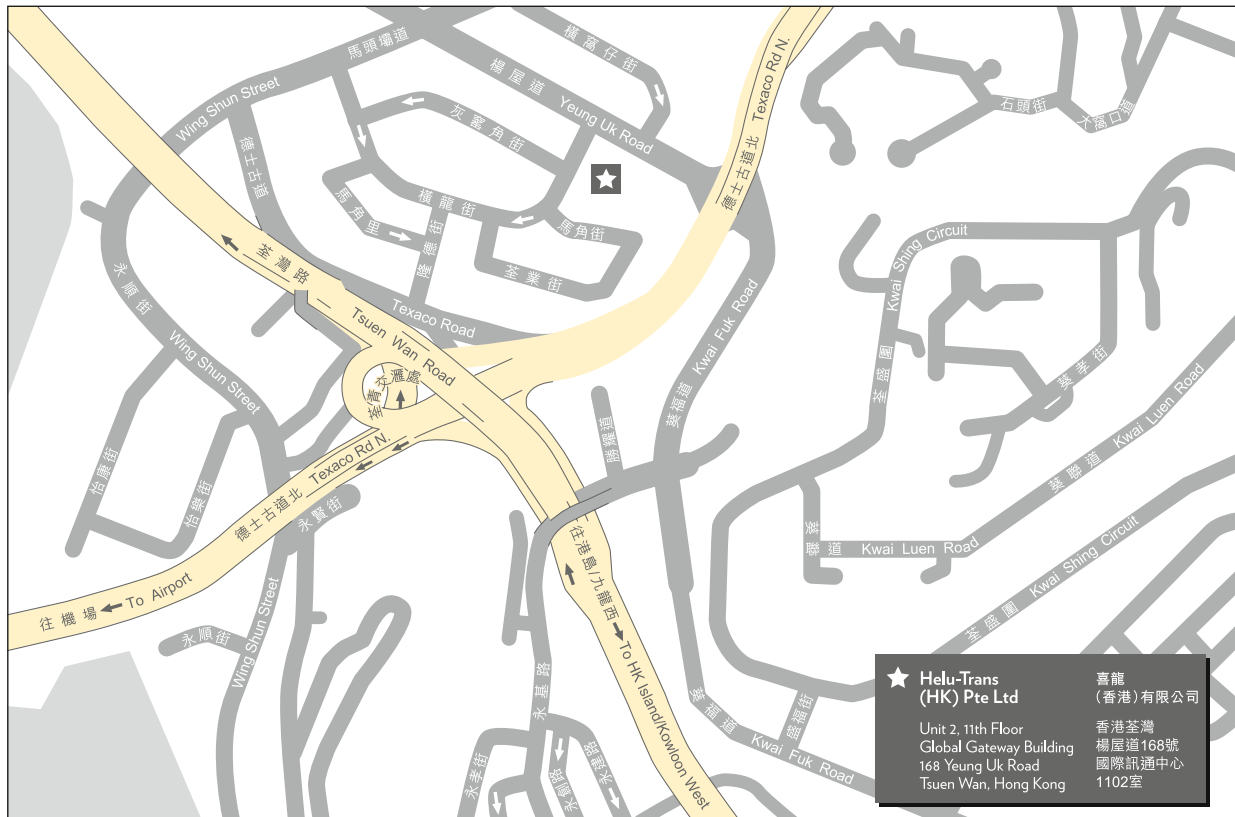
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INTRODUCTION

Confluence is a thematic sale of contemporary art that visualises the dynamic range of works by artists trained in, or influenced by, the ink painting tradition. Ink is more than just a medium; ink art draws upon the concept of painting that originated in China thousands of years ago and is distinguished for its use of ink, brush and calligraphic principle. Inspired by the fabled Silk Road—which carried not only textiles and spices, but also the creative traditions of Eurasia’s many cultures—the sale brings together works from China and its neighbours in the East, alongside European and South Asian pieces, all building on the rich history of ink.

As the title indicates, *Confluence* brings together many streams of artistic styles and scholarly traditions and emphasizes the cross-cultural dialogue that has taken place in this medium over the centuries. While the geographical boundaries and definitions of ink art may be blurred—with works categorized as everything from written calligraphy, to landscape painting, to abstract & conceptual art—its history and influence is clearly distinctly felt in the fantastic breadth of artists that provides new takes on historical sources and traditional practices. We are grateful to Catherine Maudsley for contributing her scholarship of ink painting, drawing cultural parallels in contemporary approaches to using ink in her essay “A Meeting of Cultures: The transmission and exchange of ideas and goods.”

當代藝術專題拍賣「合」匯聚深受水墨藝術啟發或具備統水墨功底的傑出藝術家，展示千變萬化的墨畫佳作。水墨畫數千年前源於中國，以其用墨、運筆及書法之道著稱。是次拍賣的靈感源於名揚中外的絲綢之路，它不僅是絲綢與香料貿易的重要商路，更促進了歐亞大陸文化與藝術多元化特質的形成。本次拍賣匯集來自中國、歐洲、南亞及中亞地區的經典傑作，共同展現水墨這一傳統媒介豐富深遠的獨特魅力。

「合」如其名，是次拍賣集合各類藝術風格及研究傳統，強調水墨媒介幾世紀以來的跨文化對話。作品種類繁多，包括書法、山水畫以至抽象及概念藝術，地域疆界與水墨的定義在此似乎漸漸變得模糊。然而正因藝術家們背景各異，才能對歷史及傳統技法提出嶄新的觀點，反映出豐富的歷史底蘊與影響。我們很榮幸邀請到毛岱康女士特別為是次拍賣撰文，以其在水墨領域獨特的學術研究視角，探討當代水墨中不同文化背景與創作形式之間的交流與融合。

Of the works in this sale, those by Wang Jiqian and Tseng Yuho represent the Chinese diaspora that is well-versed in traditional painting and committed to a fusion of East and West. Similarly, artists such as Inoue Yuichi, Krishen Khanna, Liu Kuosung, and Lui Shoukwan each draw strength from the exchange of Eastern calligraphic principles and Western abstract concepts in their paintings. In an alternative approach, Gu Wenda, Wilson Shieh, and Tsherin Sherpa use ink as an illustrative tool to upend tradition and make social commentaries. In stark contrast, other artists exclusively focus on the properties of ink—texture, transparency, luminosity—such as Hans Hartung, Yang Jiechang and Zheng Chongbin, whose works can be viewed outside of cultural constructs.

What underlies each approach is the versatile, sophisticated and expressive medium of ink. This sale presents a confluence of works by artists who have been profoundly affected by their encounters with ink and it is worth noting that this thematic auction introduces established international artists from other Sotheby’s sale categories for the first time in these Hong Kong sale rooms, including Hans Hartung, Charles-Hossein. Zenderoudi, Krishen Khanna, and Isamu Noguchi. We provide a special thanks to our colleagues worldwide for their research and enthusiasm in support of our special sale.

此次拍賣所呈現的作品風格包羅萬象，王己干與曾佑和結合其海外經歷，在傳統國畫的基礎上融貫中西；井上有一、克里香·康納、劉國松及呂壽琨將東方書法之道與西方抽象藝術概念融會貫通；谷文達、石家豪及次仁·夏爾巴則另闢蹊徑，將水墨作為社會評論及打破傳統的工具，各抒己見；漢斯·哈同、楊詰蒼及鄭重賓則跳出文化界限，聚焦水墨本身，發掘其質地、光澤及透明感等特性。

藝術家們不同的探索途徑正體現出水墨這一多元化媒介獨有的複雜性、表現性與可塑性。此次以「合」為主題的專題拍賣不僅囊括了不同藝術家與水墨相遇碰撞後的精彩作品，亦將首次於香港拍場展示一眾國際知名藝術家，包括漢斯·哈同、查爾斯·侯賽因·曾德羅迪、克里香·康納以及野口勇等。我們在此特別鳴謝全球各地蘇富比同仁為是次拍賣的研究工作提供的協助與支持。

A MEETING OF CULTURES: THE TRANSMISSION AND EXCHANGE OF IDEAS AND GOODS

CATHERINE MAUDSLEY

Ink is at the heart of some of the world's greatest artistic treasures. The instruments used to apply ink vary from the reed *qalam* in Islamic calligraphy, to the quill pen of European Old Master drawings to the brush for East Asian calligraphy and painting. Carbon black ink is made from soot. In its most basic form, ink is made from simple materials, is widely available, inexpensive, and it is permanent. Pure carbon is produced by burning organic material such as bone, oil, or wood. Combustion produces soot which is then collected, ground and sifted, and a water-soluble binder is added.

With its long and continuous use in China, ink art has used carbon black to its fullest and most profound capacity, making its ink art one of the world's most important, expressive and sophisticated aesthetics.

Drawing strength from East and West

In the late 1940s, there was a large exodus of artists from China. Among them were Wang Jiqian (C. C. Wang, 1907-2003) and Tseng Yuho (b. 1925). Well-versed in traditional Chinese painting and committed to the primacy of ink, their personal odysseys were a confluence of East and West.

Born in Suzhou, Wang moved to Shanghai in 1925, where he studied painting under Gu Linshi (1865–1930) and Wu Hufan (1894-1968). His knowledge of classical painting became even deeper when he examined paintings in the Palace Museum, Beijing, in preparation for a London exhibition. He also co-authored, with German art historian, Victoria Contag (1906-1973), *The Seals of Chinese Painters and Collectors in Ming and Qing Dynasties*, a compilation of about 9,000 seals. These studies equipped the artist with a rare and deep knowledge of China's painting tradition.

In 1949 Wang moved to the United States and it was there where he modernised his paintings, focusing on landscapes, many of them of standard size, the best of them monumental in bearing. His early works from the 1930s are predictable in their emulating and copying of past masters. A half century later, by the 1980s, he had reached his mature, distinctive expression. His painting materials remained traditional – the use of ink as the foundation and the use of colour to highlight and accentuate. In some cases, the colour is particularly modern, bold and daring (fig. 1).

The primacy of ink in Chinese painting is demonstrated well in fellow Chinese-American Tseng Yuho's (b. 1925) early work (fig. 2). The Beijing-born artist's life trajectory is one of ongoing confluence of cultures. From youth, she was steeped in the tradition of Chinese calligraphy and painting, studying with prominent Manchu royals, brothers Pu Jin (1893-1966) and Pu Quan (1913-1991), for whom she became a ghost painter. In 1945, she married her Furen University art history professor, the German scholar and collector Gustav Ecke (1896-1971). The couple left Beijing for Xiamen and Hong Kong in 1948 and relocated to Honolulu, Hawaii in 1949, where they both made significant



Fig 1. Wang Jiqian, *Landscape No. 472*, 1983, sold at Sotheby's Hong Kong, April 2017. ©Sotheby's

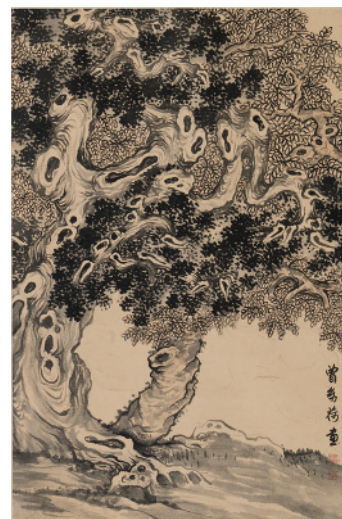


Fig 2. Tseng Yuho, *Two Trees*, 1955, Lot 825.

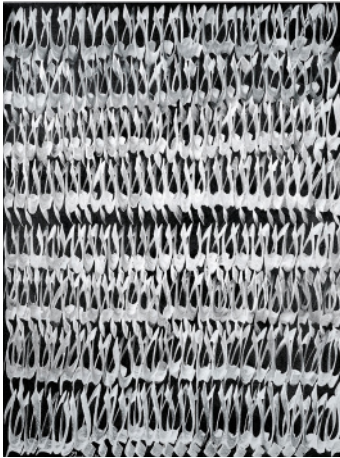


Fig 3. Charles-Hossein Zenderoudi, *LALM+LALM*, 1970, sold at Sotheby's London, April 2017. ©Sotheby's



Fig 4. Imran Qureshi, *Moderate Enlightenment*, 2007, sold at Sotheby's New York, November 2016. ©Sotheby's

contributions to artistic, intellectual and scholarly circles. In 2005, Tseng Yuho returned to her birthplace, where she continues to live.

Tseng Yu-ho's mature work remains steeped in Chinese tradition, but makes a significant departure from it in the combined use of ink, acrylic, aluminum and *dsui* collage, a technique invented by the artist. The tearing and layering of the paper derives from her familiarity with Chinese painting mounting techniques.

National upheavals around the world and creative striving have prompted many artists to leave their homelands or to incorporate international art movements into local artistic discourse. Pioneering Iranian artist Charles-Hossein Zenderoudi was born in Tehran in 1937. Having laid the foundations for an artistic revolution known as Saqqa Khaneh in the late 1950s, he relocated to Paris in 1960 when the French government granted him a scholarship at the National School of Fine Arts in Paris. Drawing on the creative movements of Expressionism and Lettrism, Zenderoudi cultivated an abstract painting style imbued with calligraphic forms and gestures (fig. 3). Émigré and exile artists contributed greatly to cross-cultural dialogue on calligraphic principles. International art discourse was proactively encouraged in post-war era Japan by Bokujinkai-founder Shiryu Morita (1912-1998) and Gutai-founder Jiro Yoshihara (1905-1972). In 1951 Morita published the inaugural issue of *Bokubi* (*Ink Beauty*), a bilingual Japanese-English art publication discussing the relationship among calligraphy, abstract painting and modern art. Subsequent issues of *Bokubi* featured analysis of the use of line and space using calligraphic principles and Japanese aesthetic concepts present in works by prominent modern artists including Isamu Noguchi (1904-1988), Jackson Pollock (1912-1956), Mark Rothko (1903-1970), and Pierre Soulages (b. 1919).

Mughal miniatures and Rembrandt

Dutch painter Rembrandt van Rijn's (1606-1669) drawing in ink and ink wash of the fourth Mughal emperor Jahangir (1569-1627, reigned 1605-1627) portrays him in a more informal and lively manner than the originals on which it was undoubtedly based. The 2015 exhibition *Asia in Amsterdam – The Culture of Luxury in the Golden Age* (Peabody Essex Museum and the Rijksmuseum) examined the Rijksmuseum's Rembrandt drawings based on Mughal miniatures, firmly establishing the artistic link between India and one of Europe's greatest Old Masters.

There are 22 known drawings by Rembrandt that are based on Mughal miniatures. The miniatures, which were probably part of Rembrandt's own art collection, depicted his Indian contemporaries such as Jahangir and his son Shah Jahan (1592-1666, reigned 1628-1658), the builder of the Taj Mahal.¹ Emperor Akbar (1549-1605, reigned 1556-1605), Jahangir's father, and Shah Jahan's grandfather, encouraged ecumenical religious dialogue, and was instrumental in establishing the Mughal style of painting by encouraging the confluence of cultures. Ateliers of artists from the pre-Mughal centers of painting trained under Persian masters.

As the *Asia in Amsterdam* catalogue shows, Rembrandt's ink drawing of *Jahangir* (Rijksmuseum RP-T-1961-82) shows the emperor in a stance similar to the portrait of *Jahangir* (ca. 1620) by Balchand (active about 1596-1640) from the Chester Beatty Library collection in Dublin (acc. 45.1), which depicts the bejewelled ruler, sword in hand, standing against a light green background.

¹ *Asia in Amsterdam*, Peabody Essex Museum, 2015, p. 283, cats. 79 a-e

Upending Tradition – Contemporary Miniature Painting and Thangka Painting

Similarly, contemporary Pakistani artist Imran Qureshi (b. 1972), Deutsche Bank's 2013 Artist of the Year, uses the same colour background in *Moderate Enlightenment* (fig. 4), a work from his series of miniature paintings made between 2006 and 2009. In his hands, miniature painting is transformed into a contemporary form of artistic expression commenting on social developments. The New York-based Pakistani artist Shazia Sikander (b. 1969) takes Indo-Persian miniature painting as a point of departure in her broad artistic practice of drawings, videos, animations, and installations.

Nepalese-born Tsherin Sherpa (b. 1968) also upends tradition. After years of training by his father, Urgen Dorje (b. 1948, Mgyalam, Tibet), Tsherin Sherpa is a skilled painter of traditional thangkas. Thangkas, scroll-banner artworks painted on cotton or silk, follow the rigorous, formal requirements of Buddhist iconography, governed by iconometric principles and measurements and they use carbon black as one of the pigments. Thangka's most frequent themes are mandalas, the Buddha's life, the wheel of life, Buddhas, Peaceful deities and Wrathful deities. The latter is the theme of a densely painted 17th/18th century thangka depicting Heruka Chakrasamvara and his consort Vajravahni, male and female meditational deities, who are in the ecstatic union of sexual embrace (fig. 5). Taking thangka painting as a point of departure, Sherpa dramatically reconfigures it. In *Lost Spirits* (Lot 862) two figures, who take their inspiration from traditional thangka paintings of wrathful deities, are overlapping but not joined. They are physically powerful, have athletic stances, their faces are contorted by grimaces and their attributes are the typical skulls and snakes.

Cave Temples and Buddhist Art

No other site has had as much influence across Asia as the rock-cut Ajanta caves in India, with their wall paintings, sculptures and architecture. They date from the 2nd and 1st centuries BCE, with later additions from the 5th and 6th centuries. The walls were originally covered in paintings, but today there are only nine surviving images, the most famous being the bodhisattvas Avalokitesvara and Vajrapani.

Cave 1 has exquisite paintings of the lotus-bearing Padmapani (a favoured form of Avalokitesvara) and Vajrapani on either side of the Buddha. Both are refined, sensuous and bejewelled. The influence of their stunning, radiant spirituality spread far and wide. An early 5th century wall painting fragment of the bodhisattva Maitreya from Tiantishan Cave 4 in Gansu, reproduced in the exhibition catalogue *Monks and Merchants; Silk Road Treasures from Northwest China* (Asia Society, New York, 2001, p. 132, fig. 11), for example, is strongly indebted to the Indian stylistic idiom. The figure stands in the sensuous S-curved *tribhanga* pose. The confident black lines in the painting, however, show Chinese brush skills, making the work a confluence of cultures. Many Buddhist cave sites along the Silk Road's transcontinental overland route, in today's Gansu and Ningxia provinces, are testaments to cross-cultural influences.

Chief among these are the powerful cultural cross-currents that shaped the art of Gansu's Dunhuang site. Its fusion of Chinese, Indian and Central Asian culture is seen in its extensive surviving repository of wall paintings, sculptures, manuscripts and textiles. The Dunhuang caves were constructed between the 4th and 14th centuries. The caves, which consist of the Mogao Grottoes, Yulin Grottoes and the West Thousand Buddha caves, have had a great impact on Chinese artists of the early 20th century. Zhang Daqian (1899-1983) is foremost among them. A younger generation of artists continues to be inspired.



Fig 5. A Thangka Depicting Chakrasamvara and Consort Tibet, 17th/18th century, sold at Sotheby's New York, Septmeber 2014. ©Sotheby's



Fig 6. Liu Dan, *Water-Moon Avalokiteshvara*, 1979, sold at Sotheby's Hong Kong, April 2017. ©Sotheby's



Fig 7. Li Huayi, *Two Han Figures*, sold at Sotheby's Hong Kong, October 2016. ©Sotheby's



Fig 8.1. A Fine Blue and White Barbed 'Flower Scroll' Dish, Yongle Period, Ming Dynasty, sold at Sotheby's Hong Kong, April 2017. ©Sotheby's



Fig 8.2. [Detail]

Liu Dan's (b. 1953) *Water-Moon Avalokitesvara* (fig. 6) is based on Dunhuang Cave 320, which the artist visited in the late 1970s before he left China for America. Li Huayi (b. 1948) also visited and was inspired by his late 1970s Dunhuang trip. China's past is an important theme for many artists of this generation and is a vital part of the artist's creative journey. His Han figures series (fig. 7) incorporated textured background and calligraphy. Buddhist figures directly inspired by Dunhuang focus solely on sacred figures. A more nuanced interpretation is found in Li's ink, colour and collage on paper painting of *Guanyin, the Sovereign* (Lot 858). The rock face background in this painting signals an important development for the artist – an increasing interest in the textures, fissures, folds and seams of rock. Li's meticulous rendering of these textures are the signature feature in his later landscape paintings.

The mineral-based colours used in the Dunhuang caves are brilliant and luminous. Mineral blue from lapis lazuli was used to its fullest extent, as much treasured there as it was by medieval and renaissance European painters. For ten centuries Dunhuang's cave art and abundant material culture had been a beacon in the surrounding, unforgiving desert.

Trade and the Maritime Silk Road

With the abandonment of the Silk Road after the 13th century, the site and its treasures went into obscurity, to be surpassed by daring maritime adventures. In the 14th and 15th centuries, China was still thoroughly connected with the outside world and cultural confluences were undiminished. Admiral Zheng He (1371–1433), with the patronage of the Yongle Emperor (1360-1424, reigned 1402-1424), ushered in the great age of China's maritime exploration. He led seven official missions as far as East Africa, India and Arabia, transporting luxury goods, including porcelains, abroad and bringing back to China exotic, sought-after goods.

Ming dynasty Chinese blue and white porcelain is universally acknowledged as one of the finest arts ever produced. It therefore acts as a symbol of the very best that can be achieved by the confluence of cultures. In the late Yuan and early Ming period the advanced technical skill of Chinese potters brought out cobalt's fullest potential. The finest cobalt was imported from the Near East to China.

A naturally occurring ferromagnetic metal, found in rock deposits worldwide, cobalt produces a deep blue coloured mineral. A large "barbed rim" Yongle floral scroll dish delights in the rhythmic interplay of a variety of flowers (fig. 8.1). Six flowers in the centre are connected by intertwining lines and are surrounded by even more flowers. The technical achievements by early Ming potters in utilizing cobalt's tonal variations are superb, giving depth and dimension to each flower (fig. 8.2).

Conclusion

In the meeting of cultures, the transmission and exchange of ideas and goods transcend differences to produce superlative art, which is, at its best, enriched by multiple points of view. Ink is a simple, widely available material not restricted to a specific place. Wielded by creative artists determined to bring out its depth of darkness and the lightest of its tones, its widest broad sweep or delicate fine line makes it far from simple. Permanent in nature, ink directly expresses the heart and mind of the artist. Through time and across cultures it is no wonder that it has been and continues to be enchanting.

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文化碰撞： 思想與物質的傳遞和交流

毛岱康

縱觀世界各地的藝術珍寶，經常可見墨的印跡。用墨工具因地制宜，例如伊斯蘭書法藝術所用的蘆葦筆、歐洲古典大師的羽管筆，又或東亞地區常見的毛筆。碳墨由煤煙煉成，原材料簡單易得，耗費甚微，且墨色可永久留存。有機物質如骨、油、木燃燒後形成純碳，收集燃燒過程中產生的煤煙，經研磨過濾，再加入水溶性粘合劑制成墨。

水墨在中國源遠流長，延續至今，在歷代藝術家筆下呈現千變萬化的風格和意境，誠為古今中外皆備受尊崇的一門美學。

海納百川 東西匯流

上世紀四十年代，大批中國藝術家歷經流離，旅居他鄉。王己干與曾佑和是其中之一，他們自幼習傳統國畫，一生皆以水墨為創作媒介，其經歷可謂東西方文化交匯碰撞的縮影。

王己干生於蘇州，1925年遷居上海，於顧麟士及吳湖帆門下習畫。在參與審核赴倫敦參展的作品時，他得以觀摩故宮歷代名畫珍藏，國畫造詣更進一步。他曾與德籍藝術史家維多利亞·孔達合編《中國明清畫家印鑒》，載錄約九千個印鑑。王氏學問淵博，對中國傳統繪畫知之甚詳，在當時實屬少見。

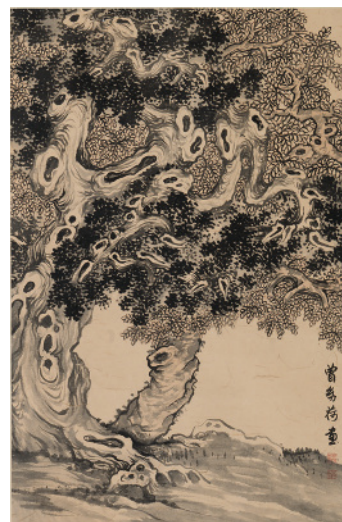
1949年，王己干移居美國。在異鄉，他將現代藝術概念帶入創作，專注於山水景物，大部分尺幅適中，而箇中精品則畫幅恢宏。他的三十年代作品慕仿前人名家，並不刻意創新。直至半個世紀後八十年代，王己干的繪畫功力已臻成熟，自成一格。他採用傳統媒材——以水墨為本，彩墨作烘托和加強。其作品有時用色鮮豔大膽，頗具現代感（圖一）。

另一位美籍華裔藝術家曾佑和的早期作品同樣以水墨為主。她生於北京，一生經歷不同文化的衝突和交匯。曾氏幼時曾向滿清王族溥忻及溥佺學習書畫，後來更為溥佺代筆。1945年，曾佑和下嫁輔仁大學藝術史教授、德國學者兼收藏家古斯塔夫·艾歷克。二人離開北京後，途徑廈門，1948年轉至香港，1949年移居夏威夷檀香山；他們在當地之藝術文化圈以至學術界皆成就顯著。2005年，曾佑和重歸故里，並生活至今。

曾佑和的藝術創作進入成熟階段後，雖仍深深紮根中國傳統，卻又邁前了一大步——她兼採水墨、壓克力顏料、鋁和自創的「綴畫」技巧。曾氏「綴畫」源於她對中國鑲畫工藝的知識，過程包括將紙張撕碎和層疊拼貼於畫紙上。



圖一. 王己干，《山水第472號》，一九八三年作，售於香港蘇富比，2017年4月。（圖片版權 / 蘇富比）



圖二. 曾佑和，《雙樹》，一九五五年作，拍賣編號825。



圖三. 查爾斯·侯賽因·曾德羅迪，《LALM+LALM》，一九七〇年作，售於倫敦蘇富比，2017年4月。(圖片版權 / 蘇富比)



圖四. 伊姆蘭·庫雷希，《Moderate Enlightenment》，二〇〇七年作，售於紐約蘇富比，2016年11月。(圖片版權 / 蘇富比)

藝術家離鄉背井的原因，不外於本國局勢動盪、或為追求藝術新天地；另外亦有人積極將國際藝術新風潮引入本土藝壇。伊朗（現代）藝術先鋒查爾斯·侯賽因·曾德羅迪（Charles-Hossein Zenderoudi）在1937年生於德黑蘭，曾為五十年代的Saqqa Khaneh（新傳統）藝術革命奠下基礎。六十年代，他獲授法國政府獎學金，入讀巴黎美術學院。在表現主義和字母派的創意浪潮下，曾德羅迪發展出一種融入書法形態和動態的抽象繪畫風格（圖三）。在二戰後的日本，一眾現代藝術家，例如「墨人會」及「具體派」的創始人——森田子龍和吉原治良，皆積極地開拓與海外藝術家的溝通渠道。1951年，森田子龍發表《墨美》創刊號，該雙語雜誌的宗旨是倡導書法、抽象繪畫及現代藝術的關係。此後陸續在《墨美》上刊登的文章，以各地知名藝術家如野口勇、傑克森·波洛克、馬克·羅斯科、皮耶·蘇拉吉的作品為案例，按照書法原則和日本美學概念，分析他們對線條與空間的運用。

莫臥兒細密畫與倫勃朗

荷蘭畫家倫勃朗繪製的莫臥兒第四任皇帝賈漢吉的肖像，以水墨作顏料，這個版本明顯以原畫為基礎，但主角表現得更輕鬆隨意。2015年，《阿姆斯特丹的亞洲風情——黃金時代的奢華文化》展覽（皮博迪埃塞克斯博物館與荷蘭國立博物館合辦）回顧荷蘭國立博物館收藏多幅倫勃朗根據莫臥兒細密畫創作的素描，牢固地建立起一道印度與歐洲古典藝術大師的藝術橋樑。

倫勃朗根據莫臥兒細密畫創作的素描，目前已知有22幅。這些細密畫可能是他本人的藝術藏品，它們描繪了同時代的印度皇帝賈漢吉及其子沙賈漢（1592-1666年，1628-1658年在位），後者就是下令建造泰姬瑪哈陵的君主。¹ 賈漢吉之父阿卡巴（1549-1605年，1556-1605年在位）鼓勵各派宗教之間的對話，亦積極支持文化交流，為莫臥兒風格繪畫締造了良好的發展基礎，波斯國的藝術大師們對莫臥兒早期的藝術家團體影響深遠。

《阿姆斯特丹的亞洲風情》展覽圖錄載有一幅倫勃朗的賈漢吉墨水素描（荷蘭國立博物館RP-T-1961-82），畫中人的姿態與另一幅賈漢吉肖像非常相似，後者是班查的作品（活躍於1596-1640年），現藏都柏林切斯特·比替圖書館（acc. 45.1）；該畫以淺綠色為背景，賈漢吉一手持劍，穿戴珍貴寶石。

¹ 《Asia in Amsterdam》，皮博迪·艾塞克斯博物館，二〇一五年，283頁，圖版79 a-e。

顛覆傳統——當代細密畫及唐卡

巴基斯坦當代藝術家伊姆蘭·庫雷希（1972年生）是德意志銀行2013年度藝術家，他用與《溫和的啟蒙》（圖四）相同的背景顏色，該作品出自一系列2006至2009年期間的細密畫。在他的畫筆下，細密畫成為一種議論社會發展的當代藝術表現媒介。居於紐約的巴基斯坦裔藝術家莎茲亞·斯茲達（Shazia Sikander，1969年生）以印度波斯風格細密畫為起點，對其他創作方式多有涉獵，拓展至如素描、影像、動畫和裝置藝術。

生於尼泊爾的次仁·夏爾巴（1968年生）亦為傳統帶來新貌。他自幼承父烏金·多傑（1948年生）啟蒙，熟習唐卡畫法。唐卡是繪製與錦緞、布帛、紙面上的宗教卷軸畫，製作過程非常嚴謹，必須按照經書儀軌進行，並採用碳黑作其中一種顏料。唐卡的主題一般是曼陀羅、佛祖生平、六道輪迴圖、眾佛、文武百尊等。後者在十七至十八世紀尤其常見，描繪勝樂金剛與金剛亥母相擁結合（圖五）。夏爾巴以唐卡為創作起點，重新組合當中的元素。《Lost Spirits》（拍品編號862）中的兩個人物靈感源自傳統唐卡描繪的護法神，二者形象相疊而不相交，姿態靈活矯健，面部作猙獰狀，雙腿及兩臂穿蛇環、帽戴飾人頭骨，是傳統護法神常見配飾。

石窟寺與佛教藝術

印度阿旃陀石窟群的壁畫、塑像和建築藝術對亞洲各地藝術影響深遠。石窟最早建於公元前二至一世紀，直至公元五至六世紀為止。洞內原本佈滿壁畫，但至今僅存九幅，當中以觀世音菩薩和金剛手菩薩的壁畫最為著名。

一號石窟內有一幅精美壁畫，釋迦牟尼身旁各立持蓮花者（觀音菩薩的化身）和金剛手菩薩，皆姿態莊嚴，寶珠加身，彰顯佛法光明無邊。甘肅天梯山四號石窟內有一幅五世紀彌勒菩薩壁畫殘部，在《僧侶與商人：中國西北部絲綢之路珍寶》展覽圖錄有載（亞洲協會，紐約，2001年，頁132，圖11），佛身姿態優美，呈三屈式，造型深受印度風格影響。壁畫的黑線勾勒疏朗自然，帶中國水墨畫法的痕跡，可見是文化交匯成果。絲綢之路橫跨亞洲多國，今日中國甘肅及寧夏省內許多佛教石窟皆是當時文化交流的實證。

甘肅敦煌石窟是古代中國、印度和中亞各地文化藝術的大熔爐，目前存世壁畫、雕塑、手稿和織品數量豐富，精美絕倫。敦煌石窟建於公元四至十四世紀，包括莫高窟、榆林窟、西千佛洞等，這些壁畫藝術對二十世紀中國藝術家的影響尤其深刻，當中尤以張大千（1899–1983年）最著名。敦煌壁畫對後人的啟發亦延續到下一代藝術家。

劉丹在七十年代移居美國前，曾遊覽敦煌石窟，《水月觀音》（圖六）就是根據莫高窟320號窟繪製。李華弢在七十年代也曾遊覽敦煌並深受啟發。這一代藝術家非常重視中國歷史，在創作旅程中亦不時回顧往昔古物。《漢人像》系列作品背景融合拼貼



圖五. 密集勝樂金剛唐卡，西藏，售於紐約蘇富比，2014年9月。（圖片版權 / 蘇富比）



圖六. 劉丹，《觀音》，一九七九年，售於香港蘇富比，2017年4月。（圖片版權 / 蘇富比）



圖七. 李華弑, 《漢人像》, 售於香港蘇富比, 2016年10月。(圖片版權 / 蘇富比)



圖八.一. 明永樂青花纏枝花卉菱式折沿盤, 售於香港蘇富比, 2017年4月。(圖片版權 / 蘇富比)



圖八.二 [局部]

和書法，佛像的造型直接源於敦煌神佛塑像及壁畫，以表虔敬。另一幅水墨設色拼貼紙本畫《觀自在》（拍品編號858）的演繹則更細膩微妙。此畫背景質感如岩石般粗礪，可見藝術家在此時開始對質感、裂紋、摺痕、石縫產生興趣，是其藝術發展的重要階段。這些鉅細無遺的細節重現，是日後李氏山水畫特色的早期啟蒙。

敦煌石窟採用的礦物顏料鮮豔明亮，畫師工匠們一如中世紀及文藝復興時期的歐洲畫家，珍而重之地選用稀貴的青金石藍料。在長達一千年的歲月裡，敦煌石窟藝術和豐富的物質文化是照耀四周茫茫荒漠的文明亮燈。

海上絲綢之路的貿易往來

自十三世紀海上探險興起，陸上絲綢之路遂趨沒落，敦煌石窟和洞內珍寶亦漸始被世人遺忘。在十四和十五世紀，中國與世界的聯繫仍未中斷，文化交流蓬勃。明朝永樂皇帝命鄭和下西洋，開啟中國遠洋探索的崢嶸歲月。鄭和率領官船隊七次下西洋，遠至印度、阿拉伯半島及東非，給沿途諸國給予瓷器等賞賜，又將海外奇珍異寶帶回中國。

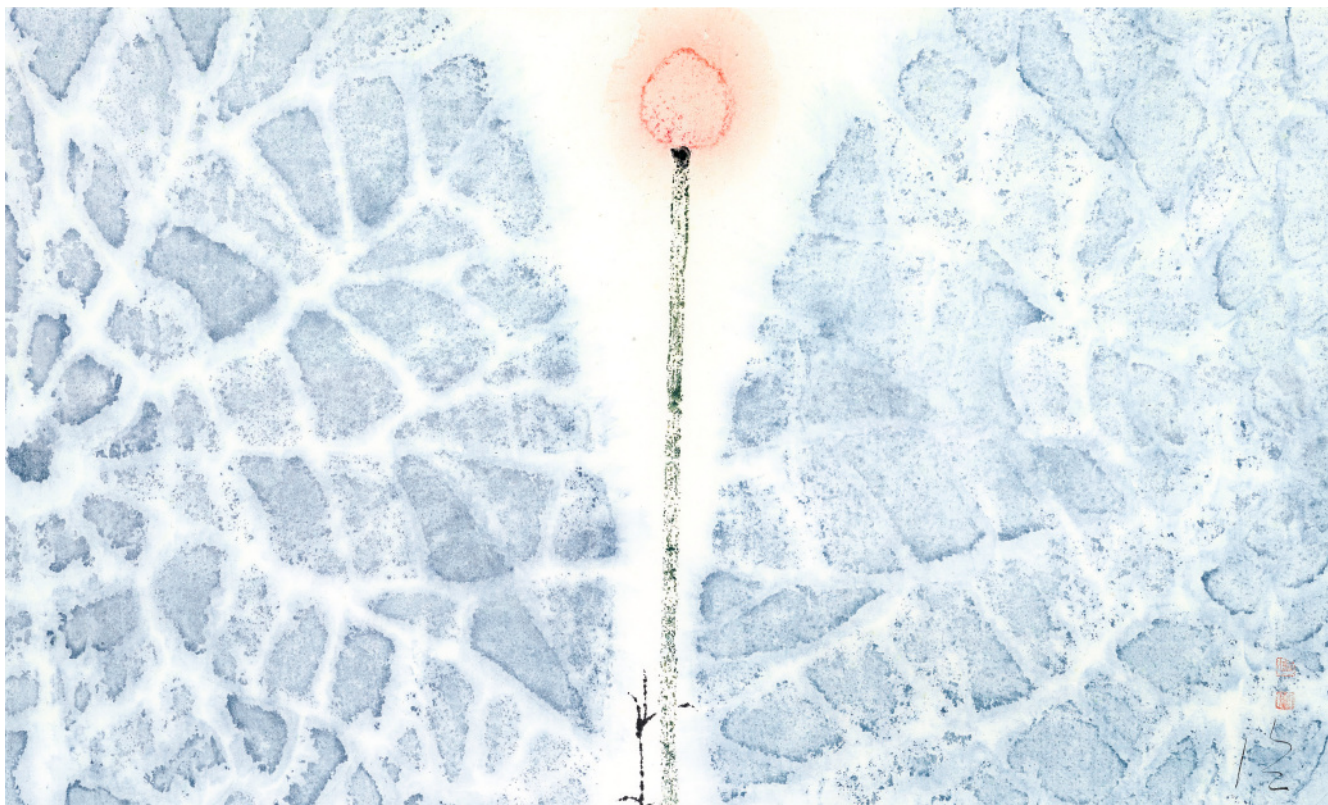
明代青花瓷名揚天下，堪稱古今中外最優秀的工藝品之一，是東西文化交流的象徵。元末至明初年間，中國瓷匠憑日積月累的精湛技藝，將鈷藍料發揮至極，當中尤以蘇勃泥青為上，進口自原產地波斯。

鈷藍來自具磁性的自然金屬鈷，分佈於世界各地岩石層，化合物呈深藍色。永樂花卉紋菱式大盤的花卉圖案豐富而細緻多姿（圖8.1），盤心六種花卉枝連交纏，內壁周邊再飾折枝花卉並以捲草紋相連。明初瓷匠工藝卓越，巧用鈷藍色調變化，每朵花發色濃淡相宜，色調微妙漸進（圖8.2）。

結語

每當兩地文化交匯，人們總能跨越各種差異和藩籬，在思想的碰撞中取得新靈感、新發現，甚至創下前所未有的藝術成就。水墨是一種簡單而隨處可見的媒材。藝術家以墨抒志，染色或濃或淡、落筆或粗或細，其外看似簡約，然箇中情意變化只可領會，殊非放眼即拾。水墨著色恆久，遙見畫者內心之觀照。水墨藝術跨越千年歲月和不同文化，至今依然歷久彌新，其魅力值得深考。

毛岱康居於香港，身兼藝術史家、藝術顧問、策展人、導師及作家。她曾多次獲獎，曾為多倫多大學干諾研究學者（Connaught Research Scholar）、於北京擔任加拿大中國學者、及香港英聯邦學者。她就亞洲藝術及文化的著述和講學甚多；亦曾任教於香港大學藝術系及擔任香港大學博物館學會及香港東方陶瓷學會執行委員。她目前是香港藝術學院理事。



801

CHEN JIALING

b.1937

Red Lotus Bud

ink and colour on paper, framed

signed and marked with two seals of the artist
59 by 98 cm; 23¼ by 38½ in.

PROVENANCE

Plum Blossoms, Hong Kong
Private Asian Collection

HK\$ 60,000-100,000

US\$ 7,700-12,800

陳家泠

紅蓮

設色紙本 鏡框

款識：泠。

鈐印：「陳」、「家泠」。

來源

香港，萬玉堂
亞洲私人收藏

"My ink works are like my children, and they are full of life; I have poured my energy into their creation."

CHEN JIALING

「我的作品就像我的孩子，他們充滿生命與活力；我傾注了我全部的精力與能量在我的創作之中。」

陳家泠



802

HE HUAISHUO
(HO HUAI-SHUO)

b. 1941

Emptiness

ink and colour on paper, framed
signed, inscribed and dated 1983 in Chinese, and
marked with four seals of the artist
67 by 66.5 cm; 26³/₈ by 26¹/₄ in.

PROVENANCE

Important Private American Collection

LITERATURE

*Ten Master Pieces by Liu Tian-hua, The World of
Wong Onyuen's Hu Qin Music, Linfair, Vol.7, Jan
1987, album cover*
*Ho Huai-shuo: Review 1990, Umbrella, Hong Kong,
China, 1990, p. 30*

HK\$ 100,000-150,000
US\$ 12,800-19,200

何懷碩

空茫

設色紙本 鏡框
一九八三年作

款識：忍看國破先離俗，但道親存便返扉。萬里飄
蓬雙布履，十年回首一僧衣。歲在癸亥夏七月下浣，
滴齋何懷碩寫並拈唐僧天然詩句題此對圖，諦視不
勝愴然。
鈐印：「何」、「懷碩」、「碩」、「苦澀滋味」。

來源

重要美國私人收藏

出版

〈劉天華十大名曲〉，胡琴大師黃安源專輯之七，
一九八七年一月，封面
〈何懷碩庚午畫集〉，中國，香港，傘，
一九九〇年，30頁

803

LUI SHOU-KWAN (LÜ SHOUKUN)

1919-1975

Zen Abstract

ink and colour on paper, framed

signed, inscribed and dated 1974 in Chinese, and marked with

four seals of the artist

97 by 180 cm; 38¼ by 71 in.

PROVENANCE

Acquired directly from the artist and thence by descent

Private European Collection

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

US\$ 103,000-128,000

呂壽琨

禪境

設色紙本 鏡框

一九七四年作

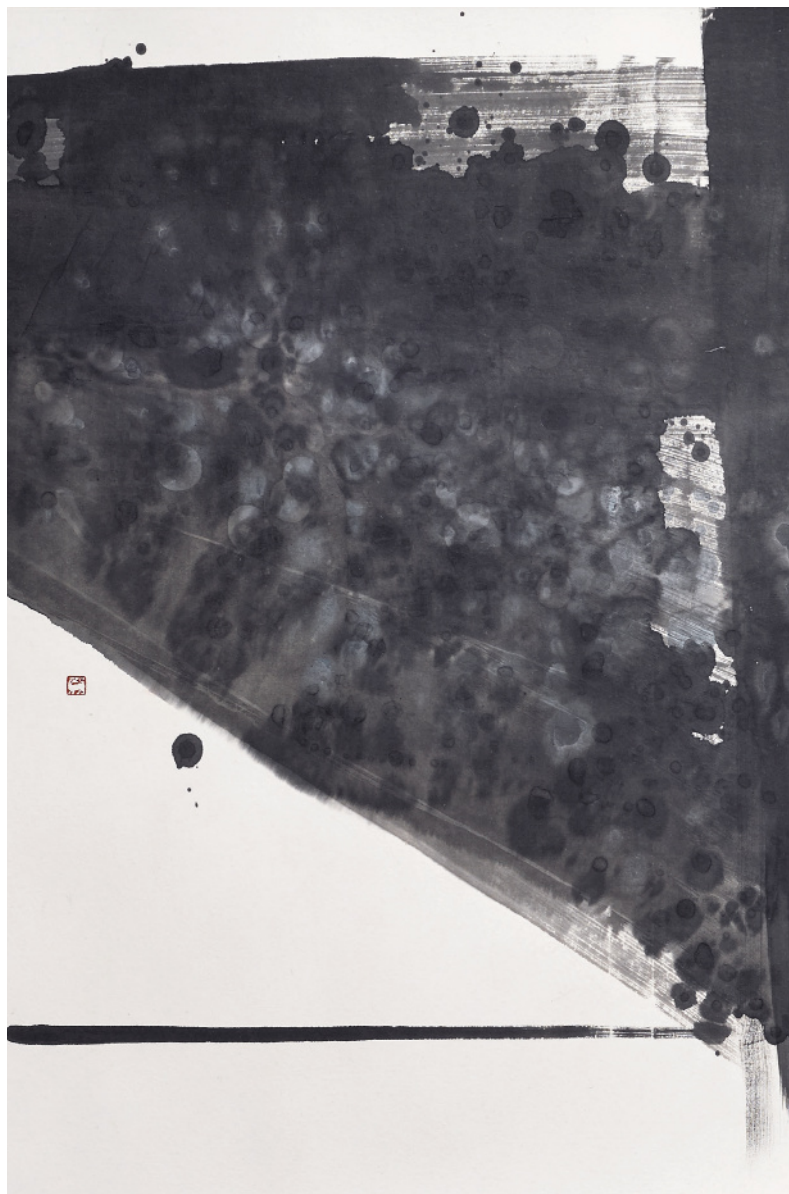
款識：七四年畫禪，呂壽琨。

鈐印：「壽琨之印」、「自誠明」、「天之所與」、「虎」肖形印一方。

來源

直接得自藝術家後代

歐洲私人收藏





INOUE YUICHI: THE POWER OF WORDS

Inoue Yuichi was one of five founders of the Bokujinkai group in Japan, acknowledged as the most influential and innovative of the post-war avant-garde traditional arts groups at the time.¹ Central to their strategy was the identification of the abstract, conceptual and spiritual essence of *shodo* (calligraphy), which they sought to reconceptualize as a form of expressionist contemporary painting. Bokujinkai artists explored radical methods and experimented with various materials such as cardboard, sticks, and broom-sized brushes to apply mineral pigments, oil paint, and lacquer instead of ink on surfaces of canvas, wood, or glass rather than traditional paper. These avant-garde tendencies inspired innovation, including the formation of the renowned Gutai art group established by Jiro Yoshihara in 1956. However, Bokujinkai maintained both philosophical and material connection specific to calligraphy as the core component of Eastern religion, philosophy and poetry with the aim to seek a common universal language. Co-founder Morita Shiryu, prominent calligrapher and intellectual, stated that the group's mission was "to establish calligraphy on the basis of modern art and theoretical ideas...To expand calligraphy on a global scale."

During this period of post-war idealism—while artists in the West embraced the spontaneous gesture of Abstract Expressionism and *Art Informel* as a reflection of perceived chaos and terror in the post-war condition—artists in the East drew upon the inherent gesture of calligraphic arts as a medium for expressionist painting, experiencing a sense of euphoria and liberation from decades of totalitarian oppression. In this period, Inoue Yuichi was determined to convey new significance within old ideals and carve out forms of expression to replicate his struggle. Capturing the beauty of kanji, Chinese characters, Yuichi created powerful, massive single-character expressions that channel his inner states of mind through the spontaneous yet meditated movement of both his body and brush. Blurring the boundaries between calligraphy, abstract painting and performance art, Yuichi's transcendent artistic language was recognized

The characters I write have been used in our society for a long time and the oil from my fingers has seeped into those characters. That is why it is possible for me to pour all of my energy into my calligraphy.

INOUE YUICHI

in major international displays of abstract art including MoMA in New York in 1954, Sao Paolo Biennale in 1957, and Documenta II in Kassel in 1959. As such, global exhibitions of East and West sought to highlight the artistic and philosophical similarities between the works of modern calligraphy artists and abstract gesture artists. Thus, Yuichi became increasingly recognized for his free-form works distinguished from those of high-profile artists in the West such as Jackson Pollock and Hans Hartung.²

Created in 1966, *Yume (Dream)* is a distinctive example of Yuichi's painting style from the 1960s and early 1970s exhibiting a sophisticated texture of ink with tonal gradients and trailing brush marks. By this period, Yuichi had adopted the practice of intensely focusing on single character paintings and repeated experiments with the same character over and over again, frequently destroying works that he viewed to be inferior. The present 1966 painting derives from a sequence of experiments with the *yume* character where the dynamic expression seems to simultaneously reflect the artist's personal awakening and artistic confidence developed in this period. In contrast to his earlier experiments of single characters that featured densely controlled ink tones and the subsequent works of the late 1970s and 1980s, which mainly focus on the literary meaning of the character rather than tonality, this present painting presents a masterful example of reduction of control from his brush and the reveal of splashes of ink illustrate the ongoing narrative between artist and the medium.

¹ Munroe, Alexandra, "With the Suddenness of Creation: Trends in Abstract Painting in Japan and China, 1945–1970," *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945–1970*, Harry N. Abrams, New York, 1997, p. 35

² *Bokubi No. 1*, June 1951.

我所書寫的文字是日本社會從古至今、從今往後都一直在使用的文字，其筆劃中甚至滲透著我的手汗油脂，正因如此，我將我全部的生命和精力都投入到我所創作的書法之中。

井上有一

井上有一： 文字的力量

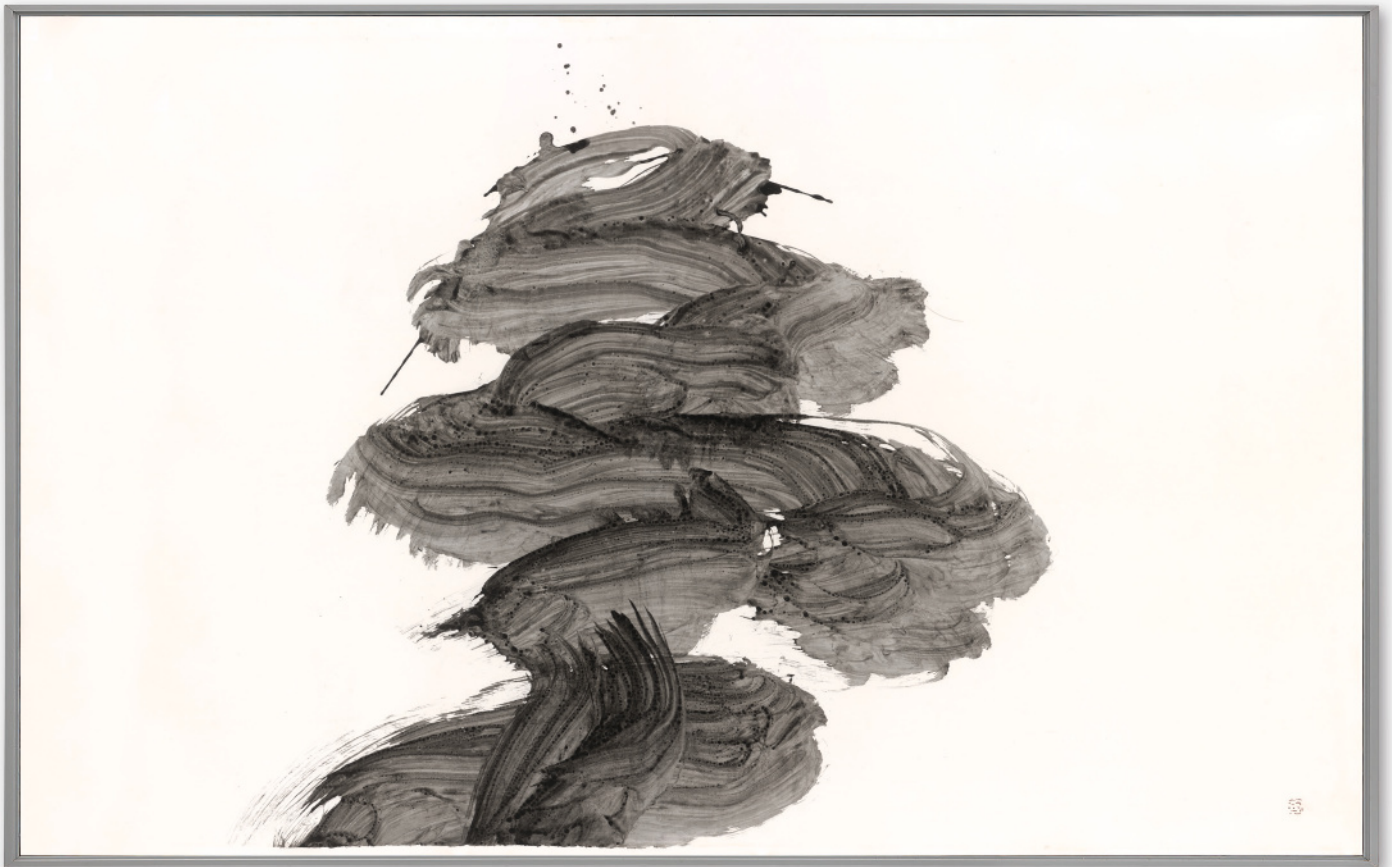
作為影響深遠的「墨人會」五位創始人之一，井上有一素來被視為日本戰後前衛藝術團體至關重要的代表人物¹。「墨人會」旨在探索傳統書道所蘊含的抽象意念及內在精髓，並以嶄新的當代美學重新呈現。他們的創作媒介不受限於傳統的水墨紙張，畫面中常常可見極具張力的實驗性素材，如以帆布、木板甚至玻璃為地，以卡紙、木棍或筭帚大小的筆刷上色，敷以礦物顏料、油彩乃至漆料，以創造出非比尋常的豐厚質感。同期發展的前衛藝術團體還包括由吉原治良於1956年創立的「具體派」，主張擯棄舊有觀點，鼓勵嶄新的藝術形式。「墨人會」則在崇尚規約的書法傳統下，延伸其具有東方特質的涵義及形態，尋求一種可以引起廣泛共鳴的藝術語言。另一位創始人森田子龍，亦為廣受尊崇的書法家，談及「墨人會」的宗旨，他總結道：「要將書道從根深蒂固的傳統形式中解放出來，注入現代藝術理念，由此推向國際舞臺。」²

戰後時期的西方藝壇掀起抽象表現主義的熱潮，以此抒發人們戰時的心靈創傷。東方的現代主義藝術家將表現主義的審美注入傳統書法，以表達極權主義壓迫下的解放。井上有一則嘗試為傳統觀念賦予全新意義，以驅除戰爭帶來的恐懼。藝術家巧妙地捕捉漢字之美，以軀體作為能量源泉，隨著畫筆的舞動毫無保留地抒發出內心最純粹的感性，由此創作出等身大小的單字作品尤顯力量充沛。井上打破書道、抽象畫及行為藝術之間的界限，以其獨特的表現方式在國際藝壇備受讚譽，其作品在世界各地廣泛展覽，包括1954年紐約現代藝術博物館「抽象日本書道展」、1957年「聖保羅國際美展」以及1959年「卡塞爾文獻展」。其書法與西方的傑克遜·波洛克、漢斯·哈同等知名藝術家作品同台展出，獨樹一幟，將源自東方的現代書法引領至盛行於西方的抽象表現主義，啟發兩者藝術表現形式及內涵上的相通之處。

創作於1966年的《夢》是井上有一一六至七十年代時期風格的典範之作，在變化多端的筆觸濃度及潑墨形成的微小迸發中，展現水墨獨特的細膩質感。此時期的井上集中在以單字為主題的畫作上，常常用同一漢字反復創作，並銷毀他認為不夠優秀的版本。本作即是他1966年以「夢」字為主題的系列實驗性作品之一，充滿動感和表現力的筆觸反映出這一創作時期藝術家自我意識的覺醒和藝術風格的成熟化。對比井上早期濃墨書寫的單字畫作，以及七、八十年代更注重漢字含義而非筆墨質感的晚期作品，本幅結構體現出藝術家莊嚴虔敬卻又灑脫大膽的熟練運筆，並以潑墨的過程表達其身心與水墨媒介之間感性交流的過程。

¹ 亞歷山大·麥露，〈With the Suddenness of Creation: Trends in Abstract Painting in Japan and China, 1945–1970〉，《Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945–1970》，亞伯拉·哈里，紐約，1997年，35頁。

² 《墨美》，第一期，1951年6月。



804

INOUE YUICHI (YU-ICHI)

1916-1985

Yume (Dream)

ink on paper, framed

Painted in 1966

marked with one seal of the artist

125 by 218 cm; 49¼ by 86¾ in.

PROVENANCE

JAPAN ART - Galerie Friedrich Müller, Frankfurt

Acquired by the present owner from the above

EXHIBITED

Germany, Frankfurt, JAPAN ART - Galerie Friedrich Müller,
YU-ICHI: Works on Paper, 1 September - 27 October, 2012

LITERATURE

Unagami Masaomi, *Yu-Ichi: Catalogue Raisonné of the Works 1949-1985*, Vol. 1 1949-1969, UNAC Tokyo, Tokyo, 1998, p. 449, cat. no. CR66089

HK\$ 400,000-600,000

US\$ 51,500-77,000

井上有一

夢

水墨紙本 鏡框

一九六六年作

鈐印：「有」。

來源

法蘭克福，JAPAN ART - Galerie Friedrich Müller

現藏者購自上述畫廊

展覽

德國，法蘭克福，JAPAN ART - Galerie Friedrich Müller，
〈井上有一：紙上作品〉，二〇一二年九月一日至十月二十七日

出版

海上雅臣，〈井上有一全書業：全3卷內第一卷 1949-1969〉，
日本，東京，UNAC Tokyo 株式會社，一九九八年，449頁，
編號CR66089

HANS HARTUNG: BLACK IS A COLOUR

Hans Hartung is arguably one of the most outstanding representatives of the Ecole de Paris from the early 20th century, acknowledged as a pioneer of *tachisme*, which later became known as the European equivalent of American abstract expressionism. Hartung's iconic style reveals a pursuit of 'painting as meditative writing' where each work places importance on line and the suggestion of movement.

As early as 1925, Hartung's informal ink scribbles, drawings and watercolours were an exploration of automatism and a conscious counter-response to the German Bauhaus, popular at the time. Exposed to the teachings of Russian painter Vasily Kandinsky—who taught at the Bauhaus from 1922-1933—and the Constructivist movement, Hartung was not purely convinced by the systematic analysis of art as a science and as a precocious art student sought another source of inspiration; "I wanted to do something new, to express all kinds of feelings."¹ Thereupon, in response to his search for his own artistic processes, through the Cubist and Fauvist painters he encountered during his first stay in Paris in 1927, Hartung established the quintessential approach of his mature works – a calligraphic style twinned with an exploration of colour unbound by line.

Notably, Hartung's highly sensitive brushwork and mark making is never attributed to the imitation of past teachers or popular master works of abstraction. As evidenced by his earliest ink blot and watercolour drawings made in high school, he was preoccupied with organic responses from his materials and exposure to natural forces from an early age. His subsequent paintings made in Paris before and after the Second World War, which were often included in the Informal exhibitions of abstract painting, were actually recreations of his early drawings that owed a stylistic debt to Emil Nolde yet departed from the figurative expressions to explore geometric signs and symbols. Sometimes known to paint with olive branches, spray paint and garden rakes, or to create an image with the back of a pen, pastel, oil, or acrylic, Hartung was

not wed to his materials and is acknowledged as one of the few artists to understand painting as another form of language. Such expressions were greatly admired by his contemporaries, including Pierre Soulages and Zao Wouki, who also sought to reveal the intuitive language of colour and line through abstract painting. These efforts were followed closely by the abstract calligraphy movements in Japan, as widely discussed in *Bokubi* journals established by Shiryu Morita in 1954. Yet Hartung had established his artistic language decades before, claiming no connection with Asian calligraphic and painting traditions from the outset.

This 1967 ink painting is emblematic of Hartung's deliberate exploration of space and recording of movement using bold brushstrokes and solid black colour. The luminous gradations of the drawing are formed by layered vertical strokes of black ink colours upon a light base of yellow acrylic, interrupted by white pastel marks at several intervals. As the colour which embodies all others, Hartung treated black as an especially nuanced tool. Indeed, his systematic use of it is evidence for his early ideas concerning the rejection of representation and forms.

Hailing from Germany and initially self-taught as an artist, Hartung studied philosophy and art history at Leipzig University in 1924. Hartung was invited to participate in the first *Documenta* at Kassel in 1955, which famously presented abstract art of the 1920s and 1930s as opposed to the contemporary art made after 1945. He gained international recognition upon receipt of the coveted Grand Prize at the Venice Biennale in 1960 and was the first living European artist to have a major exhibition at the Metropolitan Museum of Art in New York in 1975. In 1989, Hartung passed away, leaving behind a masterful legacy of explorative abstraction, one that even anticipated the concerns of today's most notable contemporary painters such as Julie Mehretu, Rudolph Stingel, Terry Winters and Christopher Wool.

¹ "Interview with Hans Hartung", *Hans Hartung: A Vision into Abstraction 1923-1964*, Fischer Fine Art, London, 1981



Zao Wouki in his rue Jonquoy studio in Paris with a 1972 ink painting by Hans Hartung on the left wall as illustrated in *L'homme des deux rives: Zao Wou-Ki collectionneur*, 2016. © Sanjiro Minamikawa

趙無極於巴黎的工作室內，牆上掛有漢斯·哈同創作於1972年的水墨作品，出版於《L'homme des deux rives: Zao Wou-Ki collectionneur》，二〇一六年。（圖片版權 / 南川三治郎）

漢斯·哈同： 至黑之色

漢斯·哈同被譽為二十世紀初最優秀的巴黎畫派代表之一，乃滴色派歐洲先鋒人物，與美國抽象表現主義齊名。哈同重視線條與動勢的痕跡，以此獨特風格展示「繪畫作為冥思寫作」的追求。

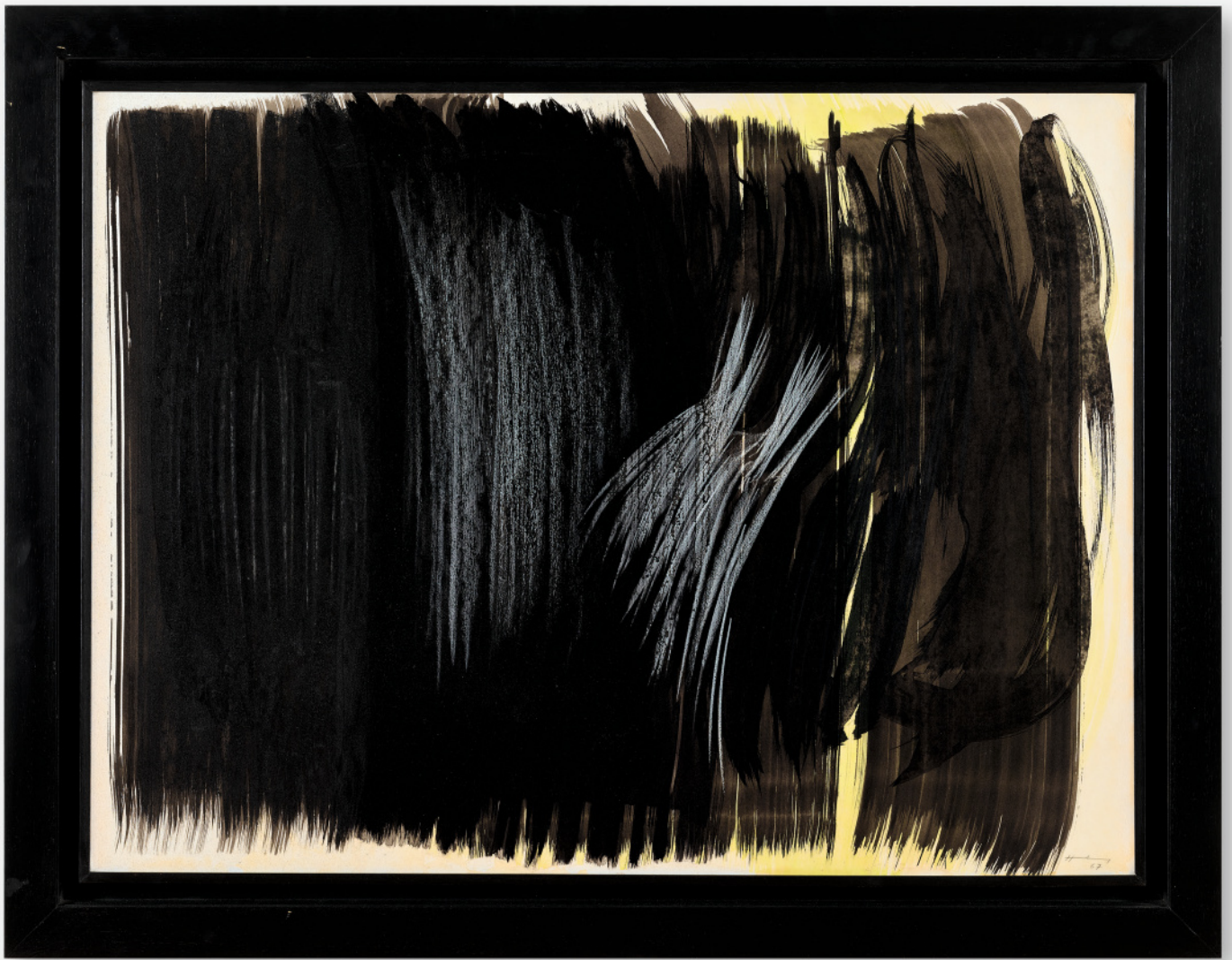
早於一九二五年，哈同以不定形的墨水塗鴉、素描及水彩作品探索自動主義，並對當時流行的德國包豪斯學派提出自覺省察的回應。俄裔畫家瓦西里·康丁斯基於一九二二年至一九三三年於包豪斯任教，當時哈同曾隨他學習，並接觸建構主義，然而將藝術視為科學的系統性分析，並未令他完全信服。因此他成為突破先鋒，嘗試另覓其他靈感來源。他曾說：「我想創作全新事物，表達一切情感。」¹從哈同後期的成熟作品看來，他的書法風格以及不受線條限制的色色探索，源自其於一九二七年首次到訪法國的經歷，透過與立體派及野獸派畫家的交流，從創作過程的探索中建構出獨特風格。

哈同以其靈巧敏銳的筆觸著稱，他所描繪的標記符號別樹一幟，不受先師訓語與大師名作約束，亦非從臨摹而來。從他在高中時期最早期創作的墨漬及水彩素描可見，他早已對不同媒材與不同構圖元素流露自然反應。他其後於二戰前後在巴黎作畫，這些作品經常於不定形抽象藝術展覽中展出，重新以其早期素描再次創作，多借鑒埃米爾·諾爾德的風格，然而他傾向脫離具象表達方式，探索幾何標誌和符號。他不時以橄欖枝、噴漆、泥耙創作，或以筆背、粉彩、油彩及壓克力彩描繪畫像，從不受媒材約束，被視為少數將繪畫作為另一種語言的藝術家。如此表達方式深受同期藝術家欣賞，當中包括皮耶·蘇拉奇及趙無極，他們亦透過抽象藝術追求色彩與線條的直覺語彙。其後日本掀起抽象書道運動，森田子龍於一九五四年開創墨人會刊物，廣泛討論他們的革新創作。然而哈同早已於數十年前建構他的藝術語彙，其出發點與亞洲書法及繪畫並無直接關聯。

是幅作品創於一九六七年，哈同運用粗獷筆觸與純實色調，展現空間的仔細探索，記錄動勢的痕跡。他以黃色壓克力彩塑造素淡背景，在上描繪層層黑墨的垂直筆觸，又加入白色粉彩交錯其中，締造明亮漸變的效果。哈同視黑色為色彩之一。他了解到黑色是所有顏色的總體，其亦存在細微的變化差異。他以組織有序的方式描繪黑色，充分反映其摒除具象及形態的早期理念。

來自德國的哈同一九二四年於萊比錫大學修讀哲學及藝術史，早年自學藝術。他於一九五五年受邀參加首屆卡塞爾文獻展，該展以同場展出二十、三十年代的抽象藝術以及一九四五年以後創作的當代藝術作品著稱。哈同於一九六〇年獲頒備受青睞的威尼斯雙年展大獎，自此廣受國際稱譽。一九七五年，他以首位在世歐洲藝術家的身份，於紐約大都會藝術博物館舉行重要展覽。哈同於一九八九年逝世，為後世留下重要影響，透過探索並展示其精湛的抽象創作技藝，為朱莉·梅雷圖、魯道夫·斯丁格爾、特里·溫特斯及克里斯托弗·塢爾等著名當代藝術家帶來啟發，成就創作之先聲。

¹ 〈漢斯·哈同訪談〉，《抽象視野——1923-1964年》，菲舍爾美術，倫敦，1981年



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“Scribbling, scratching, acting upon the canvas are human activities which, to me, seem as immediate, spontaneous and simple as dancing, or the gambols of an animal that prances, runs, frisks. A plant that sprouts, blood that pulsates, everything that germinates, grows, explodes with vitality, with the force of life, with sufferance or joy, all these things can find their peculiar incarnation - their own sign - in a drawn line which can be soft or flexible, curved or erect, rigid or muscular, and in blotches of colour, strident, joyful or sinister.”

HANS HARTUNG

HANS HARTUNG

1904 - 1989

P1967 - A47

ink, acrylic and pastel on paper, framed

signed and dated *Hartung 67* lower right in pencil
74 by 99 cm; 29 by 39 in.

PROVENANCE

Galerie de France, Paris
Private French Collection
Private European Collection

The work will be included in the *Catalogue Raisonné* from the artist, currently being prepared by the *Fondation Hans Hartung et Anna-Eva Bergman*.

HK\$ 400,000-600,000

US\$ 51,500-77,000

漢斯·哈同

P1967 - A47

水墨壓克力及粉彩紙本 鏡框

一九六七年作

款識：Hartung 67。

來源

巴黎，法蘭西畫廊

法國私人收藏

歐洲私人收藏

此作將被收錄於漢斯·哈同及安娜·伊娃·伯格曼基金會現正籌備之藝術家專題目錄。

KRISHEN KHANNA: AN EXPLORATION OF LINE

One of India's renowned and venerated modern artists, Krishen Khanna was born in Lyallpur, India (now Faisalabad, Pakistan) in 1925. Khanna excelled at academics from a young age and was awarded a scholarship to study at the Imperial Service College in England. While he was away from his homeland, political, ideological, and geographical lines were beginning to be drawn, and upon his return and enrollment at the Government College in Lahore in 1944 he was faced with a nation split apart, and the birth of two new identities – India and Pakistan. It is these two discordant components of Khanna's coming of age: the nostalgia of an idealized Independent India and the trauma of living through Partition, which forged the dual yet conjoined notes of audacity and tenderness that characterize his artistic sensibilities.

Joining the mass migration from Pakistan to India, Khanna took a job at Grindlays Bank in Bombay and it was there that he was introduced to the Progressive Artists' Group, a collection of visionary modern artists who innovatively fused Indian art historic traditions with Expressionism, Cubism, and Post-Impressionism. Founded by Francis Newton Souza, Sayed Haider Raza, and Maqbool Fida Husain, the PAG provided Khanna an invaluable space for learning and experimentation outside the confines of his day job. Khanna's early paintings were a riotous clash between composition and subject matter; visually dazzling in vivid blocks of colour with mannerist contours. His paintings depicted everyday life in India—women draped in saris carrying swaddled babies and baskets, crowds gathered at roadsides, musicians in concert, faceless beggars and laborers.

Khanna was truly influenced by Souza, Raza, and Husain, who brought the PAG into fruition as a direct reaction to partition,¹ and who embraced anarchy on the canvas as a declaration of freedom and disparagement of colonial rule. This preference for de-construction informed the trajectory of Khanna's artistic evolution. Over time, Khanna's style became more and more abstract. His fully formed figures gave way to tumultuous outlines—each line was no longer blended into a larger composition but declarative in its individual existence. Bright colours and elaborate tableaux were replaced by fraught unfixed subjects in dark brown and black. Although he continued to use oil on canvas, his distinct and forceful brushstrokes brought forth the imagery of *sumi-e* (Suibokuga) ink wash painting. In 1962 Khanna was a recipient of the prestigious John D. Rockefeller III Fellowship which afforded him an opportunity to study ink painting in Japan, which was so distinct from his known medium of oil, his Indian roots, his English upbringing, and the work of his Bombay contemporaries. The present painting was inspired by *sumi-e* without becoming mimics of it. The artist later described this period as a

“series of events which formulate or assist in formulating the kind of action you have to take.”

Khanna painted *A Graph of Pleasure and Pain* in 1961, the end of a decade long engagement with Expressionism and the year before his immersion into ink painting. In this work, he blends staccato brushwork with mathematical motifs, a noticeable difference from *sumi-e*'s roots in depicting nature. Khanna imagines the canvas as an axis, and then seeks to depict the interplay of line and colour physically over the axis. He says, “In this particular work I tried to connect the two horizontal lines by using a broad brush, lightly charged applying vertical strokes thereby drawing attention away from the horizontal sides of the canvas and creating a passage in which connected forms could move from one end of the vertical side to the other... The whole exercise was a matter of great pleasure at making discoveries and there was pain when the action didn't go as I had hoped.”² His decision to keep colour out of the composition is not only a nod to the ink genre but a purposeful decision to avoid colour's “unnecessary intervention.”³ The final effect is of an, “internal rhythm and intense movement, both horizontally and vertically. It is from these images, which continue till 1967, that his (later) figurative works emerge.”⁴

In a letter about the painting, Khanna reveals that his motivation at the time was “in probing the medium of oil painting.”⁵ *A Graph of Pleasure and Pain* truly did probe not only medium, but also line and form. This work was one of an entire body of *sumi-e* inspired paintings which were exhibited by Charles Egan Gallery in New York's Fuller Building. The show drew favorable reviews and some works were even acquired by American museums including MoMA. *A Graph of Pleasure and Pain* was purchased by Mr. Abraham Weisblat, who was on the board of the John D. Rockefeller III Council for Economic and Cultural Affairs. The following year Khanna received the Rockefeller Fellowship and used it to travel in East Asia continuing his study of *sumi-e* by observing Zen Buddhist practice in Japan. The painting remained in the Weisblat Family Collection for more than 50 years and was most recently exhibited at the Jane Voorhees Zimmerli Museum at Rutgers University in 2002 in a groundbreaking exhibition titled *India: Contemporary Art from Northeastern Private Collections*.

We would like to thank Kritika Roychowdhury for her work on this essay.

¹ Paramoo, Ratan, and Nalini Bhagwat. “Progressive Artists Group of Bombay: An Overview The Spirit of Late 1940s and Early 1950s,” *Art Etc.*, Jan. 2012. www.artnewsviews.com/view-article.php?article=progressive-artists-group-of-bombay-an-overview&iid=29&articleid=800. Accessed July 27, 2017.

² Sotheby's correspondence with Krishen Khanna, July 22nd, 2012

³ *Ibid.*

⁴ Sinha, Gayatri, *Krishen Khanna: A Critical Biography*, New Delhi, 2001, pp. 57, 81

⁵ Sotheby's correspondence, *ibid.*

克里香·康納： 探尋線條的奧秘

克里香·康納是巴基斯坦最成功藝術家之一，對現代印度藝術有著深遠影響。他投身藝術的經歷與眾不同，早年受孟買進步藝術家聯盟

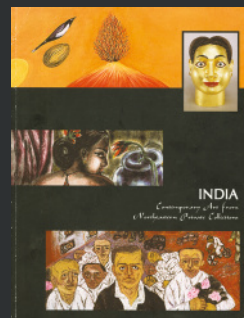
(Progressive Artists' Group) 影響，工作之餘自學繪畫，最終如願以償，隨後數十年間曾多次在印度和海外舉辦展覽。此幅巨作《苦樂圖》繪於1961年，是其受日本十四世紀禪宗墨繪影響所作的系列繪畫之一，最初於紐約Charles Egan畫廊展出。展覽廣受好評，展品悉數入藏美國重要博物館，包括現代藝術博物館等。此幅《苦樂圖》更是由亞伯拉罕·維斯伯拉特先生遞藏，維斯伯拉特氏時任約翰·洛克菲勒三世夫婦成立的「經濟文化事務委員會」董事之一。次年，康納即獲得洛克菲勒獎學金，負笈東亞遊學，深入研究日本禪宗。於2002年在羅格斯大學齊默爾藝術博物館展出。「印度：美國東北部私人收藏之當代藝術作品」是一場別開生面的展覽，由傑弗里·韋斯勒策劃，展出逾百件繪畫、素描及雕像——時至今日，該展仍然是美國博物館當中最全面展示現代印度藝術的展覽。《紐約時報》著名藝術評論家霍爾·科特曾表示，這場在齊默爾藝術博物館舉行的展覽「大大加深了我們對當代亞洲文化的認識，是研究印度獨立後繪畫發展的重要展覽。」¹

水墨在南亞藝術家作品中並不常見，康納是少數在創作中探究水墨媒材及筆墨原理的藝術家之一。此作是反映他在創作早期探索線條形態和追求現代主義藝術的典例。他寫道：「在這件作品中，我嘗試利用輕蘸顏料的寬頭畫筆塗染，將兩側橫向畫面連接，再畫上直線，遂將焦點從畫面的橫向空間轉移開去，形成一通道讓相連的形態由直線的一端移動至另一端……在整個過程中，獲得新發現時充滿樂趣，而當效果不如預期時卻是一種痛苦。」他對於線條的醉心研究後來促成了一系列作於1960年代及1970年代的實驗性單色繪畫。

雖然康納以具象繪畫聞名於世，但《苦樂圖》卻是他探索抽象藝術的早期罕作，象徵著其藝術風格逐漸成形的時期。「在多幅畫作中，一抹突出的鮮紅、或黑或白的筆觸猶如抽象書法，營造出縱橫交錯的韻律感與強烈動感。他一直創作這類作品，直到1967年其具象繪畫開始面世。」²此作展現出康納在早期對於線條、色彩與筆觸的著迷，而這一特徵經常出現於他後期為人所知的具象繪畫上。

¹ 科特，〈新澤西州：近在咫尺的亞洲藝術〉(In New Jersey, Art From Asia On a Comfortably Human Scale)，《紐約時報》，2002年7月26日

² 辛哈，《克里香·康納評傳》(Krishen Khanna: A Critical Biography)，德里，2001年，第57、81頁



Cover of *India: Contemporary Art from Northeastern Private Collections*. ©Zimmerli Art Museum at Rutgers University, New Jersey, USA

羅格斯大學齊默爾藝術博物館展覽《印度：美國東北部私人收藏之當代藝術作品》圖錄封面。(圖片版權/羅格斯大學齊默爾藝術博物館)



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KRISHEN KHANNA

b. 1925

A Graph of Pleasure and Pain

oil on canvas, framed

inscribed, signed and dated *A Graph of Pleasure and Pain/KKhanna/ '61* and further inscribed *I confirm that this painting was painted in India in 1961/KKhanna* on reserve
62.4 by 105.4 cm; 24½ by 41½ in.

PROVENANCE

Acquired directly from the artist by Mr. Abraham Weisblat, and thence by descent

EXHIBITED

USA, New Jersey, Rutgers University, Jane Voorhees Zimmerli Art Museum, *India: Contemporary Art from a Northeastern Private Collection*, 7 April - 31 July, 2002

HK\$ 240,000-350,000

US\$ 30,700-44,800

克里香·康納

苦樂圖

油畫畫布 鏡框

一九六一年作

款識：*A Graph of Pleasure and Pain/KKhanna/ '61*.
I confirm that this painting was painted in India in 1961/KKhanna (作品背面)

來源

亞伯拉罕·維斯伯拉特先生直接得自藝術家，此後家族相傳

展覽

美國，新澤西，羅格斯大學，齊默利藝術博物館，
(印度：美國東北部私人收藏之當代藝術作品)，
二〇〇二年四月七日至七月三十一日

CHARLES-HOSSEIN ZENDEROU DI: CALLIGRAPHY AS THE BUILDING BLOCKS OF PAINTING

Born in Tehran and based in Paris, Charles-Hossein Zenderou di is one of Iran's most accomplished modern artists, and as the founder of the influential Saqqa Khaneh movement. A citizen of the world, his signature use of Arabic script and calligraphy as the building blocks of his paintings—emphasizing form over function—are internationally recognized as a formal mode of artistic expression.

As early as his student days, Zenderou di received many accolades for his ground-breaking efforts to modernize Iranian art and was recognized internationally while still in his twenties. While studying painting at the Fine Art College of Tehran University, he founded the Saqqa Khaneh movement to place emphasis on the incorporation of national, folk, and religious elements in art with a modern viewpoint, so as to create a style that was culturally specific to Persian heritage and formally modern. He was invited to exhibit his works at the influential Venice Biennale in 1960 and Sao Paolo Biennale in 1961. In 1963 the Museum of Modern Art in New York acquired *K+L+32+H+4*, marking the first of many major public collections. By 1970, the renowned French journal, *Connaissance des Arts*, nominated Zenderou di as one of ten of the

most important living artists, alongside Frank Stella and Andy Warhol.

TCHODAF is a distinctive painting from the artist's most formative development period in the 1960s that anticipates the confident and mature calligraphic painting style for which Zenderou di is known. In 1961 Zenderou di left Tehran for Paris, where he met influential artists such as Alberto Giacometti and Lucio Fontana, and writers such as Eugene Ionesco, who were all part of an artistic and literary scene that he recalls as "extraordinary, with no frontiers, and I was part of it." Making Paris his home, throughout the 1960s Zenderou di developed a dynamic, graphic painting style that fit remarkably well in between the popular art and creative movements of Expressionism and Lettrism. By the late 1960s, Zenderou di abandoned much of the culturally-associated iconography and focused solely on the form and gesture of Persian calligraphy. As evident in the present painting, Persian words are layered and superimposed on one another with an explosion of colours. The result is striking but indecipherable, captivating but illusory—this is the intent of his proposition to move beyond culturally specific semantics and create a universal language.

查爾斯·侯賽因·曾德羅迪出生於德黑蘭，後定居巴黎，為伊朗最成功的現代藝術家之一，並為影響甚廣的Saqqa Khaneh藝術運動的創始人。曾德羅迪具有國際化視野，他的作品常以阿拉伯文字及書法作為構成元素，強調形狀與視覺效果，以其極具表現性的藝術風格蜚聲海外，影響深遠。

曾德羅迪早在學生時代即或多個榮譽獎項，二十幾歲時便以其大膽創新伊朗現代藝術的成就在國際上廣受關注。在德黑蘭大學美術學院就讀期間，曾德羅迪便發起了著名的Saqqa Khaneh運動，注重以現代化的視角將本土文化及宗教元素融入藝術之中，形成既保留波斯文化傳統又具現代形式的創新風格。他的作品曾受邀參加1960年的威尼斯雙年展及1961年的聖保羅雙年展。紐約現代藝術博物館於1963年收藏曾德羅迪的《K+L+32+H+4》，此後其作品逐漸開始進入重要公共藝術機構收藏。至1970年，著名法國藝術期刊《Connaissance des Arts》將曾德羅迪與弗蘭克·斯特拉及安迪·沃霍爾等一同列為十位最重要的在世藝術家之一。

《TCHODAF》體現出曾德羅迪1960年代成熟時期書法畫作的獨特風格。他於1961年離開德黑蘭前往巴黎，在那裡結識了如阿爾伯特·賈科梅蒂及盧齊歐·封塔納等極具影響力的藝術家，以及歐仁·尤內斯庫等著名作家，他們共同構成了對他影響深遠的文化藝術圈，他自己曾形容，「這個超乎尋常的圈子打破文化疆界的束縛，而我即是其中一員。」定居巴黎後，六十年代的曾德羅迪發展出充滿活力的繪畫風格，並將其融入流行藝術、表現主義運動及字母主義之中。六十年代後期，曾德羅迪逐漸減少作品中帶有文化含義的元素，而是更加專注於對文字本身的探索。本作的畫面中可見多個阿拉伯字符層層重疊，在奪目的顏色中綻放，雖極具視覺衝擊力和迷幻魅力，但觀者卻無法解讀字義。這也標誌著他試圖衝破文化束縛並創造國際化的藝術語言。



Charles-Hossein Zenderou di, *LALM+LALM*, 1970, sold at Sotheby's London, April 2017. ©Sotheby's
查爾斯·侯賽因·曾德羅迪，《LALM+LALM》，一九七〇年作，售於倫敦蘇富比，2017年4月。(圖片版權 / 蘇富比)

"I am a scholar in calligraphy but I am not a calligrapher. I paint; I don't do letters. Like the architect who uses stones or bricks to construct a building, I use calligraphy to construct my painting."

CHARLES-HOSSEIN ZENDEROU DI

「我研究書法，卻不是書法家。就像建築師用磚石建造高樓，我用書法構建我的畫作。」

查爾斯·侯賽因·曾德羅迪



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**CHARLES-HOSSEIN
ZENDEROUDI**

(French, Born Iranian)
b. 1937

TCHODAF

oil on paper, framed

signed and dated *Zenderoudi '68* at lower right
50 by 60 cm; 19 $\frac{5}{8}$ by 23 $\frac{5}{8}$ in.

PROVENANCE

Private European Collection

This work is accompanied with a certificate of authenticity from the Charles-Hossein Zenderoudi archives and will be included in the forthcoming Charles-Hossein Zenderoudi Catalogue Raisonné.

HK\$ 350,000-550,000

US\$ 44,800-70,500

查爾斯·侯賽因·曾德羅迪

TCHODAF

紙本油畫 鏡框

一九六八年作

款識: Zenderoudi '68。

來源

歐洲私人收藏

附有查爾斯·侯賽因·曾德羅迪檔案館出具之鑑定證書並收錄於即將出版的藝術家作品年鑑。

GU WENDA

b.1955

Mythos of Lost Dynasties Series -
Tranquillity Comes from Meditation,
No. 4: Deconstruction of Wordsink on paper, hanging scroll
marked with one seal of the artistTitleslip: signed, entitled and dated 1985, and
marked with one seal of the artist
275 by 175.5 cm; 109 by 69 in.

PROVENANCE

Sotheby's Hong Kong, 24 October 2005, lot 729
Important Private European CollectionGU WENDA:
POLITICAL POP IN SCHOLARLY ART

As one of the leading figures in the '85 New Wave, Gu Wenda is undoubtedly the most adventurous and ambitious pioneer of experimental ink art in China since the 1980s. Born in 1955, Gu studied traditional Chinese painting with the renowned landscape master Lu Yanshao at the Zhejiang Academy of Art, where he also taught after graduation. At the time, Gu was interested in Western philosophy, especially Ludwig Wittgenstein's theory on language, which correlated with his own research on ancient Chinese seal script. Through his study of writing systems, Gu began his now famed series of large-scale ink paintings depicting pseudo-characters; an exploration of the illogical world of imagery and emotion that can be illustrated but not adequately articulated through words alone.¹

The present work, titled *Deconstruction of Words*, is the fourth painting of the monumental five-piece *Mythos of Lost Dynasties Series - Tranquillity Comes from Meditation*; one of Gu's earliest pseudo-character experiments, distinguished by an integration of calligraphy, landscape, and abstract ink washes. Here, four Chinese characters – *jing* (tranquil), *guan* (observe), *chaoran* (transcendence) are broken into free-floating fragments, while still maintaining the original meaning of each. Viewers, first challenged and confused by the deconstructed elements, are able to gradually reconstruct meanings with endless possibilities through re-adjusted perceptions.



Gu Wenda in his studio, 1980s. ©Gu Wenda's Studio
谷文達於工作室，攝於八十年代。(圖片版權 / 谷文達工作室)

EXHIBITED

China, Hubei, *All China Ink Painting Invitational*, 1984
Shaanxi, Xi'an Artists Gallery, *Wenda Gu First Solo Exhibition*, 1986
Hong Kong, Hanart Gallery, 1993

展覽

中國，湖北，全國國畫邀請展，一九八四年
陝西，西安，西安美術家畫廊，谷文達水墨畫展，一九八六年
香港，漢雅軒，一九九三年

HK\$ 600,000-800,000

US\$ 77,000-103,000

With his bold and striking pseudo-character series, Gu's intensely complex visual experiments stood out among his contemporaries in the 1980s, yet he never associated himself with the collective activities and exhibitions of the '85 New Wave in China.² Rather, his solid academic background and training in traditional Chinese painting enabled Gu to seek depth and meaning in language and philosophy, and to create works which genuinely reflected his intellectual pursuits, and differed from other artistic groups at the time. The Stars Group in Beijing, for example, in Gu's words, was more politically oriented, focusing on breaking taboos and barriers, while he was just more interested in playing with language in his own creations.³ This is perhaps why Gu, as the art critic Gao Minglu states, was "the only independent artist during the '85 New Wave to be able to counter artistic groups and be immensely influential at the same time."⁴

¹ Maxwell K. Hearn, "Past as Present in Contemporary Chinese Art", *Ink Art: Past as Present in Contemporary China*, The Metropolitan Museum of Art, New York, 2013, p. 40.

² Wu Hung, "Transcending the East/West Dichotomy: A Short History of Contemporary Chinese Ink Painting", *ibid.*, p. 22-23.

³ Jane DeBevoise, "Gu Wenda Interview Transcript", *Materials of the Future: Documenting Contemporary Chinese Art from 1980-1990*, Nov. 4, 2009, p. 9.

⁴ Gao Minglu, *A History of Contemporary Chinese Art, 1985-1986*, Shanghai People's Publishing House, October 1991, p. 207.



谷文達

遺失的王朝系列——靜觀的世界之
四：文字的分解

水墨紙本 立軸

一九八五年作

簽書：靜觀的世界系列書之四-文字的分解。
1985，八月文達自題。鈐印：「谷文達印」。
鈐印：藝術家鈐印一方。

來源

香港，蘇富比，2005年10月24日，拍品編號729
重要歐洲私人收藏

谷文達：
政治波普與學術畫派

谷文達是「八五美術新潮」的領軍人物之一，勇於探索，大膽創新，無疑是八十年代以來在實驗水墨藝術領域中為最突出的先鋒藝術家。谷氏生於1955年，曾在浙江美術學院師從陸儼少學習傳統國畫，畢業後留校任教。當時他對西方哲學興趣濃厚，尤其是維特根斯坦的語言理論，與此同時他又自己鑽研篆文，發現二者之間的相通之處，並對書寫系統產生濃厚興趣。受此啟發，他開始創作以虛構漢字符號為主體的大型水墨畫作，在圖像與情感的混沌世界中探索文字的奧秘，個中精髓通過畫面展現無餘，而僅憑文字本身卻無法精確表達其中深意。¹

此幅《文字的分解》，是《遺失的王朝系列——靜觀的世界》五幅作品中的第四幅。該系列是谷文達對虛構文字主題最早期的探索性作品之一，將書法、山水、抽象水墨等元素融為一體。畫中將四個漢字——靜、觀、超、然——分解成文字碎片，以不同字體書寫，分散飄浮於抽象背景之中，分解後的每一部分仍保留其漢字原意。乍看之下觀者往往會感到迷惑和不解，但隨著不斷調整觀感，就會發現無限可能的文字解讀方式，並最終逐漸重構出新的含義。

谷文達的虛構文字系列以其極強的視覺衝擊力和複雜性，令其在八十年代的中國畫壇中異軍突起，名噪一時。然而，他卻從未將自己與「八五美術新潮」中的任何藝術群體或展覽相關聯。²而是以自己深厚的學術背景和傳統國畫功底，探尋文字與哲學的深義，並創作能夠如實反映他對知識和真理追求的作品，這也將谷氏與當時眾多藝術群體區分開來。谷文達曾表示，北京的星星畫會更具有政治導向，意圖打破禁忌和阻攔；而他自己則純粹想在文字中尋找創作的樂趣。³或許正因如此，著名藝術評論家及策展人高名潞曾評價，「谷文達是在八五美術新潮中唯一能夠與美術群體抗衡的個體藝術家」。⁴

¹ 何慕文 (Maxwell K. Hearn), 《借古說今中國當代藝術》，收錄於《水墨：借古說今中國當代藝術》，紐約大都會藝術博物館，2013年，40頁

² 巫鴻，《超越東西二元論：當代中國水墨畫簡史》，同上，22-23頁

³ 杜柏真 (Jane DeBevoise), 《谷文達訪談抄錄》，《未來的材料：1980-1990年中國當代藝術紀錄》，2009年11月4日，9頁

⁴ 高名潞，《中國當代美術史1985-1986》，1991年10月，上海人民出版社，207頁

主

大

賦

命

日

也

口

ISAMU NOGUCHI: STUDIES WITH QI BAISHI 野口勇：相遇齊白石

Although most renowned for his abstract modernist sculptures, Isamu Noguchi produced a significant body of ink paintings in 1930 during his study with Qi Baishi in Beijing. Brief and fortuitous, the young Noguchi's encounter with Qi Baishi, by that time already a mature and respected artist, profoundly changed the course of his artistic development.

In 1929, having studied under Constantin Brancusi for two years, Noguchi was already an established figure working on portraits and commissions for the likes of R. Buckminster Fuller and Martha Graham. However, he was also struggling to find his own voice outside of Brancusi's influence. His subsequent visit to Asia in July 1930 was perhaps a quest to establish his own artistic identity, and also to reconnect with his father, whom he had not seen since leaving Japan as a teenager.

Noguchi planned to visit Beijing and travel on to Japan but while waiting for a visa in Paris, his father informed him that he would not acknowledge Noguchi as his son. Devastated, Noguchi extended his stay in Beijing. There, he met the Japanese businessman Sotokichi Katsuzumi, an avid collector of contemporary Chinese paintings who introduced him to Qi Baishi. Despite the language barrier, the two artists bonded instantly, and Noguchi studied with Qi for around six months until his departure in January 1931.

This brief but fertile period in Noguchi's career resulted in a series of over 100 ink paintings, known as the *Peking Scroll Drawings* or *Peking Brush Drawings*. The present work is an exceptional example from this series, depicting a mother nursing her infant child in sweeping, gestural brushstrokes that reduce the figures to a few essential marks. Thin fluid lines detail their facial features and clothing, while broad washes add weight and dimension to the figures. They suggest curve and movement, while simultaneously existing as independent abstract forms on the surface of the paper, reflecting Noguchi's innate sense of space and abstraction. The influence of Qi Baishi's brushwork is unmistakable. Many of the *Peking Brush Drawings* including the present piece have wide sweeps of ink wash applied over fine contour lines, a signature technique of Qi's (fig. 1). While

the two did not have a formal disciple-teacher relationship, Noguchi would study Qi's masterful brushstrokes as he painted in the studio and attempt to copy them. By observing Qi's unusual compositions, ink effects and most significantly, his condensed, dynamic yet nuanced strokes, Noguchi learned to forge his own fluid and expressive line.

While Noguchi learnt from Qi's mastery of the brush, the two artists were drawn to very different subject matter. Qi was fond of depicting the natural world and "lowly" subjects not often shown in conventional literati art, such as shrimp and rice paddies. On the other hand, no doubt owing to his work as a sculptor and portraitist, Noguchi had a preference for the human body. In his brush drawings, he portrays a wide spectrum of humanity: youth engaged in sports, monks in flowing robes, the male nude and mother and child. The image of mother and child is a recurring theme in Noguchi's work, and he often said that his mother Léonie Gilmour (1874 – 1933) was his biggest inspiration. See an example created in the same period in the collection of Alexandra and Samuel May (fig. 2). This theme seems to take on a deeper meaning when read within the context of his personal life, having been raised primarily by his mother and recently rejected by his father. Perhaps even his relationship with Sotokichi Katsuzumi and Qi Baishi came at an opportune time when he was seeking a father figure and mentor.

Noguchi's study with Qi Baishi left a deep impression on him. In 1938, he inscribed one of his *Peking Brush Drawings* (also of a mother and child), "I am a follower of great China and I have learned from its great art." In his seventies, Noguchi reminisced that he hoped to return to Beijing "to learn the art of the brush, learn how to be with nature, how to live." The young artist's experiments with the brush in 1930 allowed him to think about space, abstraction, and figuration in wholly different ways. Though clearly important for understanding his later work, the *Peking Brush Drawings* are also worthy of attention in their own right—not only as a record of the interaction between with one of China's pre-eminent painters in the 20th century and a young man who would eventually become a pioneering modernist sculptor, but also for their significance within the genre of ink and its many possibilities.

野口勇以現代主義抽象雕塑聞名於世，然而他曾在1930年遠赴北京，與齊白石切磋畫藝，並留下不少水墨作品。齊白石當時已經是自成一家的藝術宗師，兩人之間短暫的偶遇對野口的藝術軌跡帶來了巨大改變。

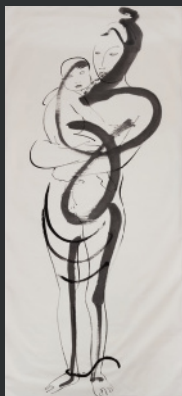
1929年，在師從康斯坦丁·布朗庫西兩年後，野口的人像雕塑作品已經小有名氣，並曾接受委託為R·巴克敏斯特·富勒和瑪莎·格雷厄姆造像。然而他也希望脫離布朗庫西的影響，找到個人風格。他在1930年7月的亞洲之行或許正是為了追尋自己的藝術個性，由於野口在青少年時期離開日本後就再也沒見過父親，因此這也是他試圖與父親重新建立聯繫的尋親之旅。

野口原本計劃造訪北京後就前往日本，然而在巴黎等候簽證時，他得知父親拒絕承認與他的父子關係。這個消息如同晴天霹靂，野口暫時留在了北京，並結識熱衷收藏當代中國藝術的日本商人勝泉外吉，並通過他認識了齊白石。兩位藝術家儘管言語不通，卻一見如故。與齊白石切磋畫藝半年後，野口終於1931年1月啟程離開。

短短六個月時間，野口在藝術造詣上收穫頗豐，他創作了逾百幅水墨畫，通常被稱為北京畫卷系列或北京筆墨系列，本件正是此系列佳作之一。描繪了一名母親正在給她襁褓中的嬰兒餵奶，筆觸揮灑自如，寥寥數筆就將人物姿態及精確勾勒出來。人物的面容和衣飾透過流暢細膩的線條描畫，淡墨渲染則為人物增添比重和層次感。這些線條不僅表現出整體曲線和動感，亦可作為畫面上的抽象形狀而獨立存在，反映出野口在空間與抽象概念方面的天賦。齊白石的筆法對野口影響深遠，這幅畫作與野口同時期的北京系列都有同一特徵，即在細緻的筆觸上大筆渲染淡墨，而這亦是齊老的典型技法（圖1）。他們之間雖無正式的師徒相承，野口在齊氏畫室創作時會研究並模仿他高超的筆法。透過觀察對方非凡的構圖、墨法，尤其是其濃重、張力十足卻細膩無比的筆觸，野口凝煉出別具一格的筆法，如行雲流水，形神兼備。

野口雖然在筆法上深受齊白石啟發，但兩人的作畫主題卻迥然不同。齊白石喜愛描繪大自然和傳統文人畫中不甚常見的日常主題，如魚、蝦等。而野口無疑受到自己的雕塑和人像作品影響，偏好以人體入畫。他的水墨作品取材自人間百態：如參與運動的年輕人、身穿長袍的僧侶、男性裸體以及母子。母與子是野口作品中反復出現的主題，他常說母親莉歐妮·吉歐蒙（Leonie Gilmour, 1874 – 1933）是其最大的靈感來源。另一幅出自亞歷珊德拉和山繆·梅（Alexandra and Samuel May）收藏的同期畫作也描繪了這一主題（圖2）。結合野口的生活經歷來看，這個題材似乎蘊含著更深層次的含義。他自幼由母親撫養長大，後又不為父親所接受，或許勝泉外吉和齊白石恰恰充當了他人生中所缺失的「父親」和「導師」這兩個重要角色。

野口跟隨齊白石學習的半年對他影響深遠。1938年，他在另一幅北京系列（同為母子圖）上題字：「我是偉大中華的追隨者，我從她身上學到優秀的藝術」。他在古稀之年還曾追憶過往，希望重回北京「學習水墨藝術，學習如何與自然相處，學習生活之道」。這位藝術家在1930年時還很年輕，他在水墨畫上的探索促使他用全新的角度思考空間、抽象及形體的概念。野口的北京筆墨系列固然是瞭解他後期作品的重要一環，同時也值得單獨研究——這批畫作不僅記錄了一位二十世紀中國藝壇大師和一位即將成為現代主義雕塑先鋒的年輕人之間的交流，更體現出水墨在風格及創新方面的無限可能。

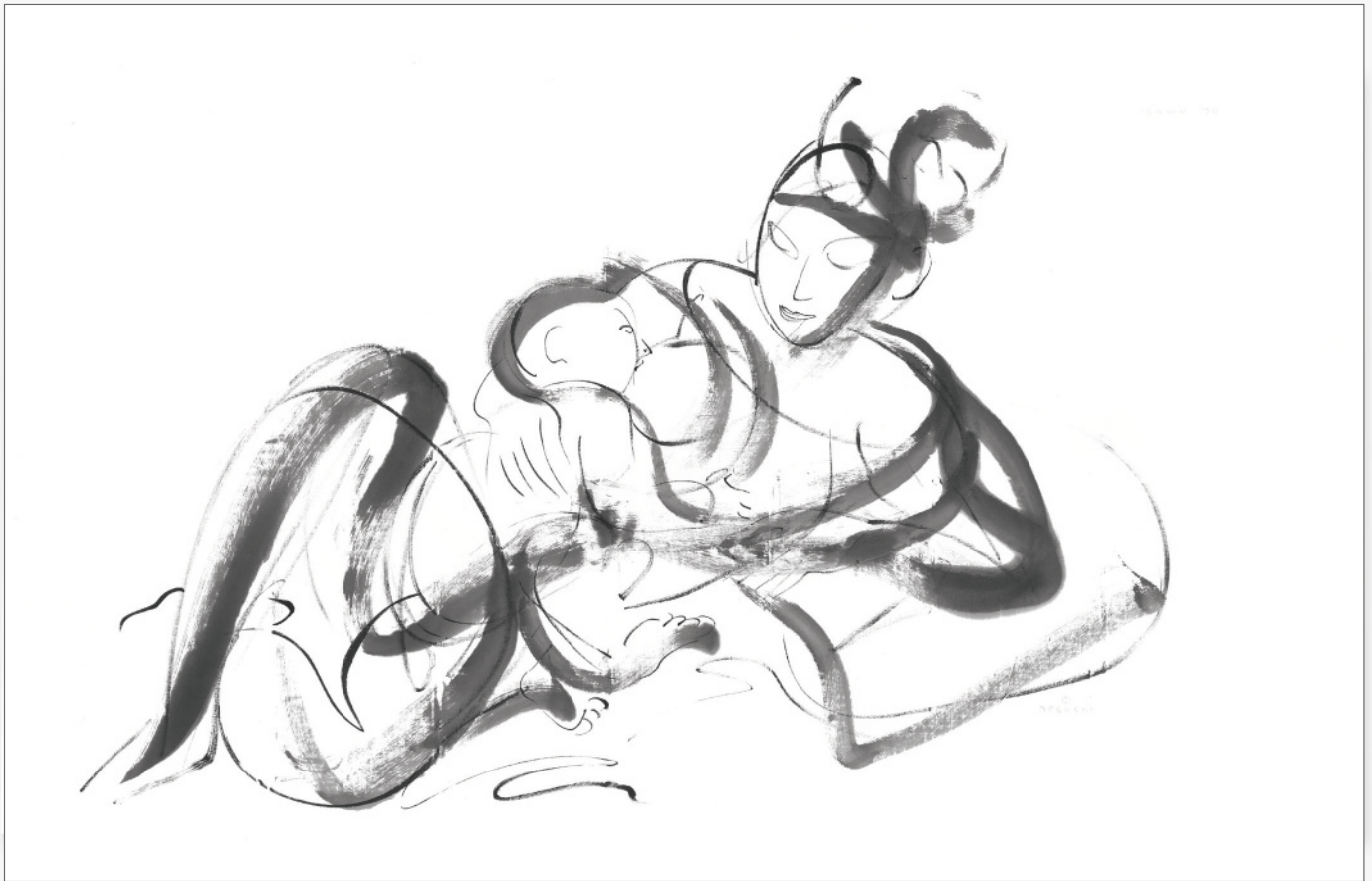


Left:
Fig. 1 Qi Baishi, *Blossom* (albums of eight leaves), 1922, sold at Sotheby's Hong Kong, October 2005. ©Sotheby's

圖1. 齊白石，花鳥冊頁，一九二二年作，售於香港蘇富比，2005年10月。（圖片版權 / 蘇富比）

Right:
Fig. 2 Isamu Noguchi, *Peking Brush Drawing*, 1930. ©The Isamu Noguchi Foundation and Garden Museum, New York / ARS. Photo by Kevin Noble.

圖2. 野口勇，北京系列水墨畫，一九三〇年作。（圖片版權 / 野口勇基金會及紐約園林博物館版權所有，攝影師Kevin Noble）



809

PROPERTY OF A PRIVATE AMERICAN
COLLECTION

美國私人收藏

ISAMU NOGUCHI

野口勇

1904 - 1988

北京系列：母子情

Peking Drawing (Mother and Child)

水墨紙本
一九三〇年作

ink on paper

signed *NOGUCHI, Isamu '30* in pencil
95 by 174 cm; 37¼ by 68½ in.

款識：NOGUCHI, Isamu '30。

PROVENANCE

來源

Acquired in New York in the 1970s

於七十年代得自紐約

HK\$ 600,000-800,000

US\$ 77,000-103,000



Isamu Noguchi at the exhibition of his Peking Brush Drawings at Demotte Gallery, New York, 1932. ©The Isamu Noguchi Foundation and Garden Museum, New York / Artist Rights Society [ARS].

野口勇於北京系列作品前，紐約Demotte畫廊，一九三二年。(圖片版權 / 野口勇基金會及紐約園林博物館)



810

LUIS CHAN (CHEN FUSHAN)

1905-1995

The Pacific

acrylic on paper, framed

signed *LUIS CHAN*, 1984, *The Pacific* lower left

116.5 by 76 cm; 45 $\frac{7}{8}$ by 30 in.

PROVENANCE

Acquired directly from the artist and thence by descent

EXHIBITED

China, Shanghai, Shanghai Art Museum, *The World of Luis Chan*, 2012, p. 192

HK\$ 200,000-260,000

US\$ 25,600-33,300

陳福善

太平洋

壓克力紙 鏡框

款識：LUIS CHAN, 1984, *The Pacific*。

來源

直接得自藝術家後代

展覽

中國，上海，上海美術館，〈陳福善的世界〉，二〇一二年，192頁

“Painting is about colour and form. There are basically two types of colour: warm and cool. One can express just about any emotion playing with colours.”

LUIS CHAN, 1984

「歸根究底，畫只不過是顏色與造型。顏色基本上分兩種：暖和冷。畫家利用顏色可以表達任何情緒。」

陳福善，一九八四年

陳福善1905年生於巴拿馬，被譽為香港現代畫壇最具才華與天賦的藝術家之一。他憑著對藝術的熱愛，自學成才，作品中展現出他不斷對題材、媒介及技法的探索創新，成就多彩藝術生涯。

《太平洋》（拍品編號810）是陳福善八十年代初期對水墨之外的媒材和抽象畫風格進行探索的典型佳作，與市場上常見的水墨人物畫風格形成鮮明對比。畫面形式雖然抽象，但整體構圖卻有陳氏山水畫結構的典型特徵。借鑒北宋山水中漸升視角的構圖傳統，陳氏於畫中展現一段奇幻的視覺之旅。首先，觀者被黑色背景上極富視覺衝突的筆觸與顏色引入畫面之中，緊接著在藍色海洋中逐漸找回平靜與秩序，最後在點綴以灑脫粉色筆觸的黃色遠景中放飛想思緒，自由翱翔。

1984年對陳福善來說意義重大，香港藝術館為他舉辦了大型回顧展，記錄他五十年來的卓越藝術成就。《無題（夕陽聚會）》（拍品編號811）即作於這一年，可謂其都市人物題材的代表作，記錄他對生活的觀察與體會。畫中用色大膽，線條靈動，圖案明快，筆觸極富流動性，描繪眾人在夕陽下聚會的生動場景。人物的衣著髮型誇張而充滿戲劇性，是陳氏都市題材的點睛之筆。相比同時期香港其他藝術家（如呂壽琨、王無邪等）寄情風景山水，陳氏對現代都市生活的詮釋卻聚焦人物及其思想情緒，可謂別具一格。

LUIS CHAN (CHEN FUSHAN)

1905-1995

Untitled (Sunset Gathering)

ink and colour on paper, framed

stamped *jiazi FUSHAN* and *LUIS CHAN 1984*, and marked with three seals of the artist
132.5 by 68 cm; 52 by 26¾ in.

PROVENANCE

Acquired directly from the artist and thence by descent

HK\$ 300,000-500,000

US\$ 38,400-64,000

陳福善

無題（夕陽聚會）

設色紙本 鏡框

鈐印：「甲子福善」、「LUIS CHAN 1984」、「陳」、「福善」、「戲筆」。

來源

直接得自藝術家後代

Born in Panama in 1905, Luis Chan is one of the most unique talents representing the modern Hong Kong art world. A self-taught, passionate painter, Chan presents through his works an extremely versatile artistic career with constant exploration of different subjects, mediums and techniques.

The Pacific (Lot 810) is a unique example of Chan's early 1980s explorative outburst in abstraction and use of non-ink media that provides an unusual contrast to his signature figurative ink works in the current market. Though abstract in style, its overall composition strongly mimics that of the ink and colour landscapes established as his distinctive painting structure. Reflecting upon the ascending-perspective of the monumental Song landscape tradition, Chan presents an illusionistic visual journey in three stages. He allows the viewer to enter into the pictorial narration through striking visual conflicts set against the black background, then resuming peace and order from chaos amidst the soothing blue sea, and finally he frees their mind and imagination in the upper yellow heavens, interspersed with spontaneous splashes of pink.

The year 1984 is momentous for Luis Chan, as the Hong Kong Museum of Art recognized fifty years of his visionary achievements in a retrospective exhibition. Painted in the same year, *Untitled (Sunset Gathering) (Lot 811)* is representative of Chan's figure paintings, recording his observations and interpretations of urban life. The bold application of vibrant colours combined with rhythmic lines and patterns in fluid brushwork captures a dynamic scene of people gathered under the setting sun. The theatricality of their dresses and exaggerated hairstyles are signature motifs of Chan's depiction of modern life, focusing on people and their psychological states, which set him apart from his contemporaries in Hong Kong, such as Lui Shou-Kwan and Wucius Wong, whose works mainly focus on Chinese landscapes.



MASTER OF THE WATER, PINE AND STONE RETREAT

b. 1943

The Hermit of Cold Mountain

ink and colour on paper, hanging scroll

titleslip: titled, dated 1993 and marked with two seals of the artist

signed, inscribed, and marked with nine seals of the artist
178.5 by 96.5 cm; 70¼ by 38 in.

PROVENANCE

Acquired directly from the artist
Private American collection

HK\$ 80,000-120,000

US\$ 10,300-15,400

水松石山房主人

寒山隱士

設色紙本 立軸

一九九三年作

簽書: Mo Shiwei, The Hermit of Cold Mountain, 1993.

鈐印: 「莫」、「士搨」。

鈐印: 「莫」、「士搨」、「攜杖老人」、「人磨墨磨人」、「有所不為」、「水松石山房」、「意外之喜」、「偶然得之」、「依樣」。

來源

直接得自藝術家
美國私人收藏

Filling the painting with his evocative 'calligraphic' English to transcribe his own sentiments for the landscape, the artist explores ink painting through a Western neo-literati lens. His writings are accompanied by selected poems from the Tang dynasty monk Han Shan. "Cold Mountain," describing his own journey across the peaks. Han Shan was a Buddhist hermit who begged for food at temples, sang and drank with cowherds, and became one of the most revered poets in history—an immortal figure in Chinese literature and Zen Buddhism alike. Inspired by this legendary figure, *The Hermit of Cold Mountain* depicts a monk meditating amidst the rocks, trees and streams of the Tiantai Mountains. Together with the English descriptions, the final effect is as such an homage to the Chinese literati tradition, as it is a testament to the scholarly sensitivities of the Master of the Water, Pine and Stone Retreat.

在此幅畫作中，藝術家從西方視角演繹著中國水墨的新美學，以其獨創的形似漢字行草、實為其母語英文的「書法」記載他遊歷山川時的感懷，並摘錄唐代僧人寒山的詩詞作跋。寒山長期隱棲天台山中，詩中無不體現清淨寂寥的禪意之美，或許此幅作品中坐禪靜觀的僧人即為寒山化身。這也正體現水松石山房主人嚴謹的學者風範，他在每幅畫作中充分表達自己精煉的思想與個性，並呈現詩書畫三者完美融合的意境，以此向中國文人傳統致敬。



LI JIN

b. 1958

Red Hat

ink and colour on paper, framed

painted in 2006

inscribed in Chinese and marked with one seal of the artist
138 by 68.5 cm; 54 $\frac{3}{8}$ by 27 in.

PROVENANCE

Sotheby's New York, 17 September 2008, lot 143
Private American collection

LITERATURE

China Onward: Chinese Contemporary Art, 1966-2006,
Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007,
p. 151

HK\$ 480,000-600,000

US\$ 61,500-77,000

李津

戴紅帽子的女人

設色紙本 鏡框

二〇〇六年作

鈐印：「李津之印」。

來源

紐約，蘇富比，2008年9月17日，拍品編號143
美國私人收藏

出版

〈China Onward〉，丹麥，胡姆勒拜克，路易斯安納現代
美術館，二〇〇七年，151頁

Completed in 2006, *Red Hat* belongs to a group of large-scale portraits Li Jin started to explore from the early 2000s, where protagonists are depicted in the centre of the composition and set against various backgrounds. In the present example, a girl in red hat and gloves stands in a pond with her dog, who eagerly watches a cluster of fish swimming by. The floral design on her dress echoes the painted vegetation behind, reflecting Li's love and understanding of patterns, inherited from his early training in dyeing and weaving at the Tianjin Arts and Crafts School.¹ The entire outfit, however, is bizarre and even theatrical. For Li, these clothes are not just an adornment of the body, but rather an expressive element, adding drama to the character as well as the painting.²

Upon closer observation, several details betray Li's whimsical sense of humour seen in the cartoonish faces of the fish, the small bone held in the girl's hand, and the dog face painted on her underwear. They draw a stark contrast with the painting's inscription of *The Mantra of Four Refuges* from Tibetan Buddhism. Such contrast between written and pictorial content is characteristic of Li's works and his choice of inscription – from traditional poetry to the lyrics of pop songs, from religious texts to menus or recipes – is well renowned for its audacity. Though seemingly random, these inscriptions expand upon the complexity of Li's work; adding further dimension to the romantic, pleasurable experiences that he has rendered in an ostensibly mundane world.

¹ Britta Erickson, *Contemporary Art Asia*, September 17, 2008, Sotheby's New York.

² Wang Min'an, "A World of Appetite", *Li Jin: More Than Alive*, Jiangsu meishu chubanshe, Nanjing, 2012, p. 122.

請於網上圖錄查詢拍品資料





814

LI JIN

b. 1958

Banquet

ink and colour on paper, framed

Painted in 2013

signed, inscribed and marked with three seals of the artist
53 by 234 cm; 20 7/8 by 92 1/8 in.

PROVENANCE

Acquired directly from the artist
Private American Collection

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

US\$ 103,000-128,000

Well known as a devout foodist and an enthusiast of *joie de vivre*, Li Jin celebrates his passion for life and art with lavish visual banquets filled with vibrant colours, lively brushstrokes, and a touch of his unique sense of humour. To be able to truly experience and enjoy the liveliness and sensuality evoked in Li Jin's works, viewers have to combine all five senses — to see, to smell, to touch, to hear, and to taste from the bottom of their hearts.

Banquet demonstrates one of Li Jin's signature styles of painting food, in the format of handscroll with various dishes and ingredients scattered around, against a background of densely written recipes describing how this sumptuous feast is prepared. With Li's delicate brushwork and superb mastery of colour washes, one can almost smell the freshness of the seafood and taste the mouth-watering meat.

“When I'm painting food, it's as if I'm eating a feast too. I can taste it, smell it.”

LI JIN



李津

葷素之約

設色紙本 鏡框

二〇一三年作

款識：李津。

鈐印：「金光妙品奧義難窮六根境界總包容字啟迷聾」、「有心人」、「李津之印」。

來源

直接得自藝術家

美國私人收藏

李津以歡享美食與生活之樂見稱。透過鮮豔色彩、生動筆觸與獨特的幽默感，以視覺豐富的盛宴展示他對生活與藝術的熱情。觀者須充分調動五官感受，用心去觀看、嗅聞、觸摸、聆聽及品嚐，方能盡情享受李津作品中的鮮活與風情。

《葷素之約》是李津以美食為主題的經典作品之一，展示其獨特風格。以長卷的形式描繪各式佳餚與食材，襯托於以緊密書寫的食譜為底的背景之上，記錄一場饕餮盛宴的炮製過程。透過李津的精緻筆觸與高超的墨染技藝，觀者仿佛置身桌前，似能聞到海鮮的撲鼻鮮香，品嚐令人垂涎欲滴的珍饈美饌。

「當我繪畫食物時，我覺得我在享受一頓盛宴。
我可以品嚐到它的味道、可以聞到它的香氣。」

李津

ZHU WEI

b. 1966

Great Sweet Potato, No. 1

ink and colour on paper, framed

painted in 2001

signed, titled, and with eight seals of the artist
130.5 by 66.5 cm; 51³/₈ by 26¹/₄ in.

PROVENANCE

Plum Blossoms, Hong Kong
Red Rock Studio Collection

HK\$ 80,000-120,000

US\$ 10,300-15,400

朱偉

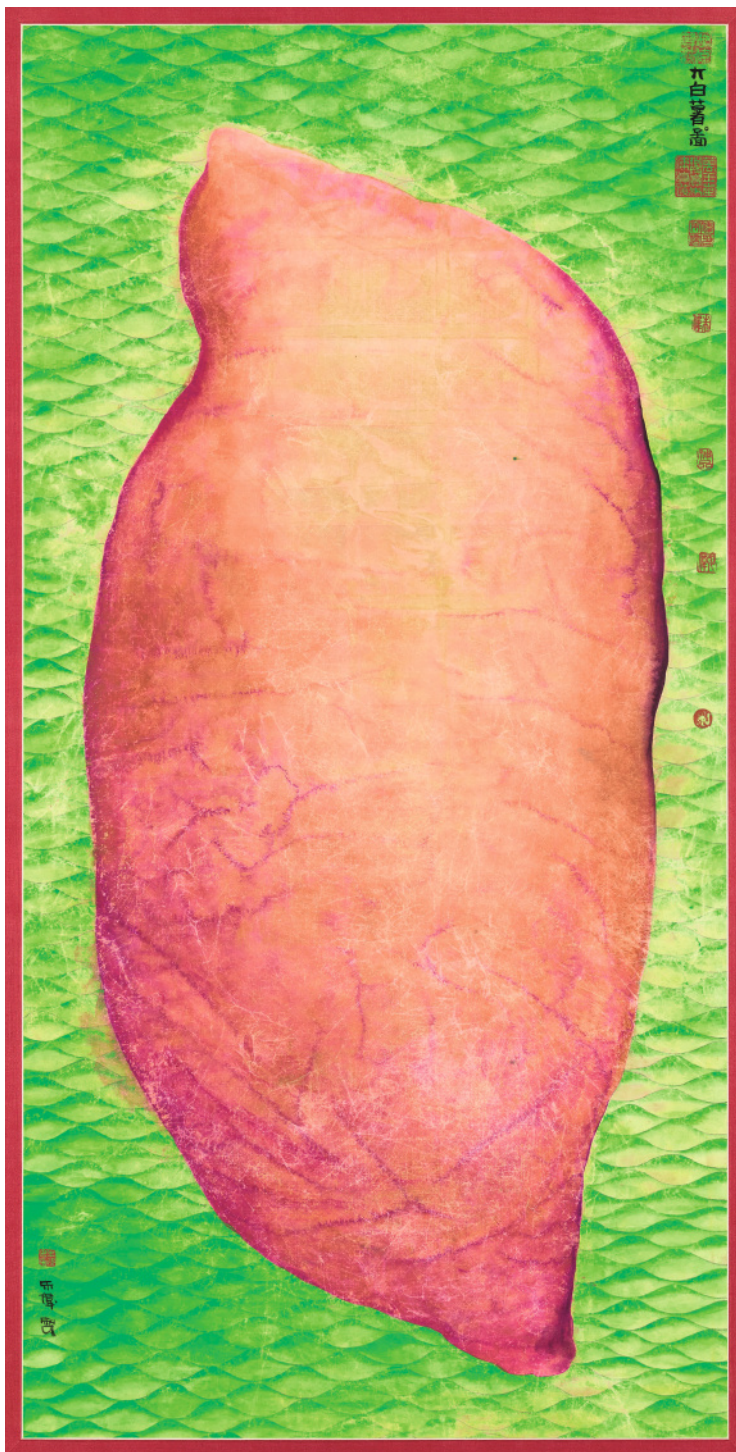
大白薯一號

設色紙本 鏡框

款識：大白薯圖。朱偉製。

鈐印：「朱偉書畫」、「朱偉真跡」、「萬玉堂鑒賞朱偉真跡」、「朱偉印信」、「朱偉」、「神品」、「阿偉」、肖形印一方。

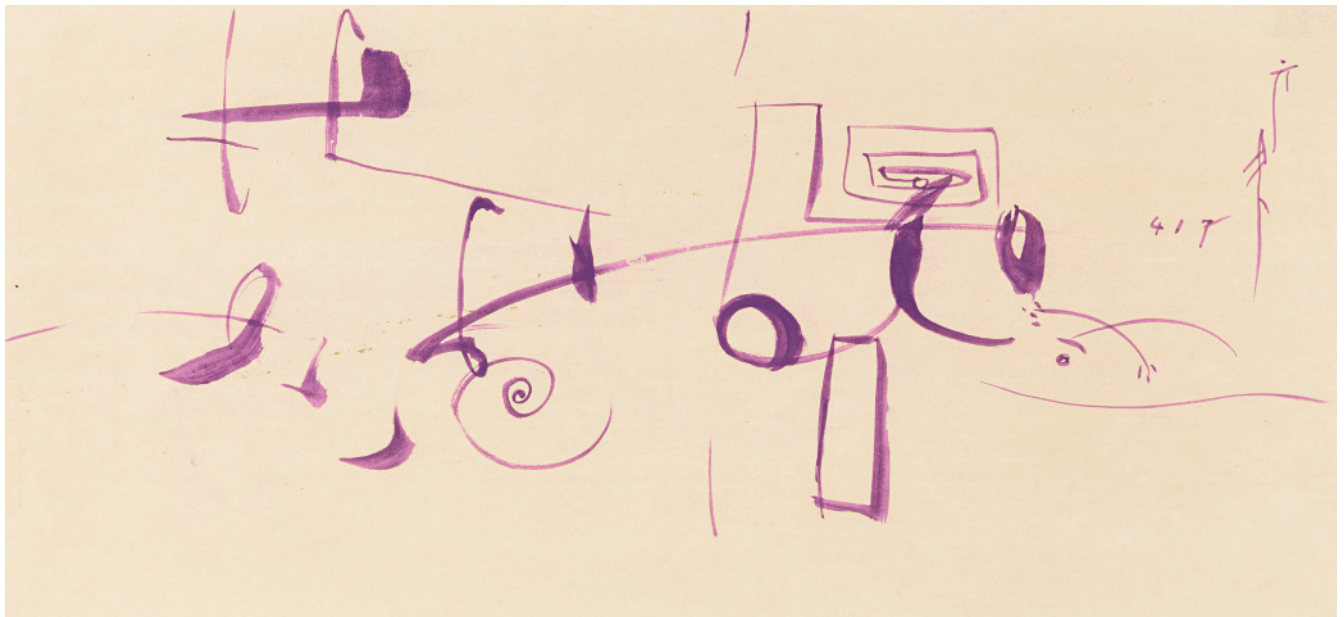
來源

香港，萬玉堂
石紅齋珍藏

815

Born in 1966, Zhu Wei was raised in Beijing by a family with close military affiliations. As a child he was constantly exposed to the conflict within the politically charged atmosphere of the Cultural Revolution—an inherent influence of his art. Often characterized for his quick wit and literary satire, Zhu infuses his art with astute observations of cultural identity and political tension.

In *Great Sweet Potato No.1*, Zhu creates an oversized portrait of the vegetable as an object of veneration. Mounted with his signature red silk border, the painting features a larger-than-life brightly colored yam, rendered with great detail against a backdrop painted in a traditional Chinese style for signifying water. By repeatedly rinsing and soaking *xuan* paper with colour washes, as well as applying various textures to achieve a rippled and antiqued surface, Zhu demonstrates a mastery of technique and offers an homage to tradition. However, the composition and colouring of the image overall is what reveals his acerbic wit; wherein the staple food is reimagined as a commodity and source of spiritual sustenance. Moreover, it is uncanny how the general shape and tonal gradations mirror the topology of the island of Taiwan.



816

816

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Untitled

ink and colour on paper, framed

Painted circa 1958-1959

signed in Chinese

25.5 by 55 cm; 9½ by 21½ in.

PROVENANCE

Acquired directly from the artist studio, Bologna
Private Italian Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

李元佳

無題

設色紙本 鏡框

約一九五八至一九五九年作

款識：元佳。

來源

直接得自藝術家工作室，博洛尼亞
意大利私人收藏

For more information, please refer to the online
catalogue.

請於網上圖錄查詢拍品資料

817

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Untitled

ink and colour on paper, framed

Painted in 1958

signed in Chinese

77.5 by 36 cm; 30½ by 14¼ in.

PROVENANCE

Acquired directly from the artist studio, Bologna
Private Italian Collection

HK\$ 80,000-150,000

US\$ 10,300-19,200

李元佳

無題

設色紙本 鏡框

一九五八年作

款識：元佳。

來源

直接得自藝術家工作室，博洛尼亞
意大利私人收藏



817

TSENG YUHO (ZENG YOUHE)

b.1923

Hawaii Sunset

ink and acrylic on paper mounted on board, framed

painted in 1957

signed in Chinese and marked with two seals of the artist
109 by 65.5 cm; 43 by 25¾ in.

PROVENANCE

Hanart TZ Gallery, Hong Kong
Important Private Asian Collection

EXHIBITED

China, Shanghai, Shanghai Museum of Modern Art in coordination with Hanart TZ Gallery, Hong Kong, *Dsui Paintings by Tseng Yuho: A Retrospective Exhibition*, 1992-1993, p.52; China, Beijing, The China Art Museum; Taiwan, Taipei, Taipei Fine Arts Museum; Hong Kong, Hong Kong Arts Centre; Singapore, National Museum of Singapore

HK\$ 280,000-350,000

US\$ 35,800-44,800

曾佑和

檀島落日

水墨及壓克力紙板 鏡框

一九五七年作

款識：曾幼荷。

鈐印：「幼荷書畫」、「曾幼荷印」。

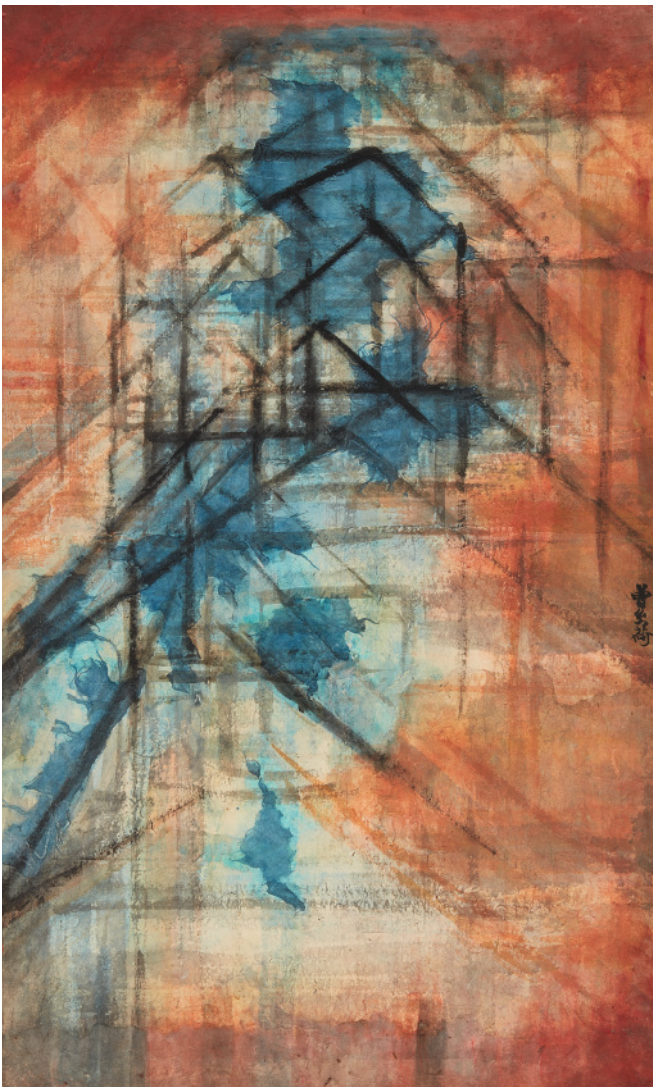
來源

香港，漢雅軒

重要亞洲私人收藏

展覽

中國，上海，上海美術館與漢雅軒協辦，〈掇畫：曾佑和回顧展〉，一九九二年至一九九三，52頁；中國，北京，中國美術；台北，台北市立美術；香港，香港藝術中；新加坡，新加坡國家博物院



'Pictorial-space as the structural skeleton applied to painting', artist sketches illustrated in *Dsui Hua: Tseng Yuho*, Hanart TZ Gallery, 1992. ©Tseng Yuho

「盒方遠近運用，鉛筆草稿」，藝術家草稿出版於〈綴畫：曾佑和〉，香港，漢雅軒，一九九二年。(圖片版權 / 曾佑和)

CHEN QIKUAN (CHEN CHI-KWAN)

1921-2007

Geomancy

ink and colour on paper, hanging scroll

painted in 1983

signed and marked with one seal of the artist

178.2 by 59.2 cm; 70 $\frac{3}{8}$ by 23 $\frac{3}{8}$ in.

PROVENANCE

Lo Shan Tang Collection, London

Private European Collection

LITERATURE

LO SHAN TANG: *Contemporary Chinese Painting*, Robert Hall and Edwin Miller, London, UK, 1988, pl. 7

Hanmo: *Chen Chi-Kwan*, Hanmo Xuan Publishing Co., Ltd, Hong Kong, China, 1995, p. 40

HK\$ 400,000-800,000

US\$ 51,500-103,000

陳其寬

方壺

設色紙本 立軸

一九八三年作

款識：陳其寬作。

鈐印：「陳其寬印」。

來源

倫敦，樂山堂

歐洲私人收藏

出版

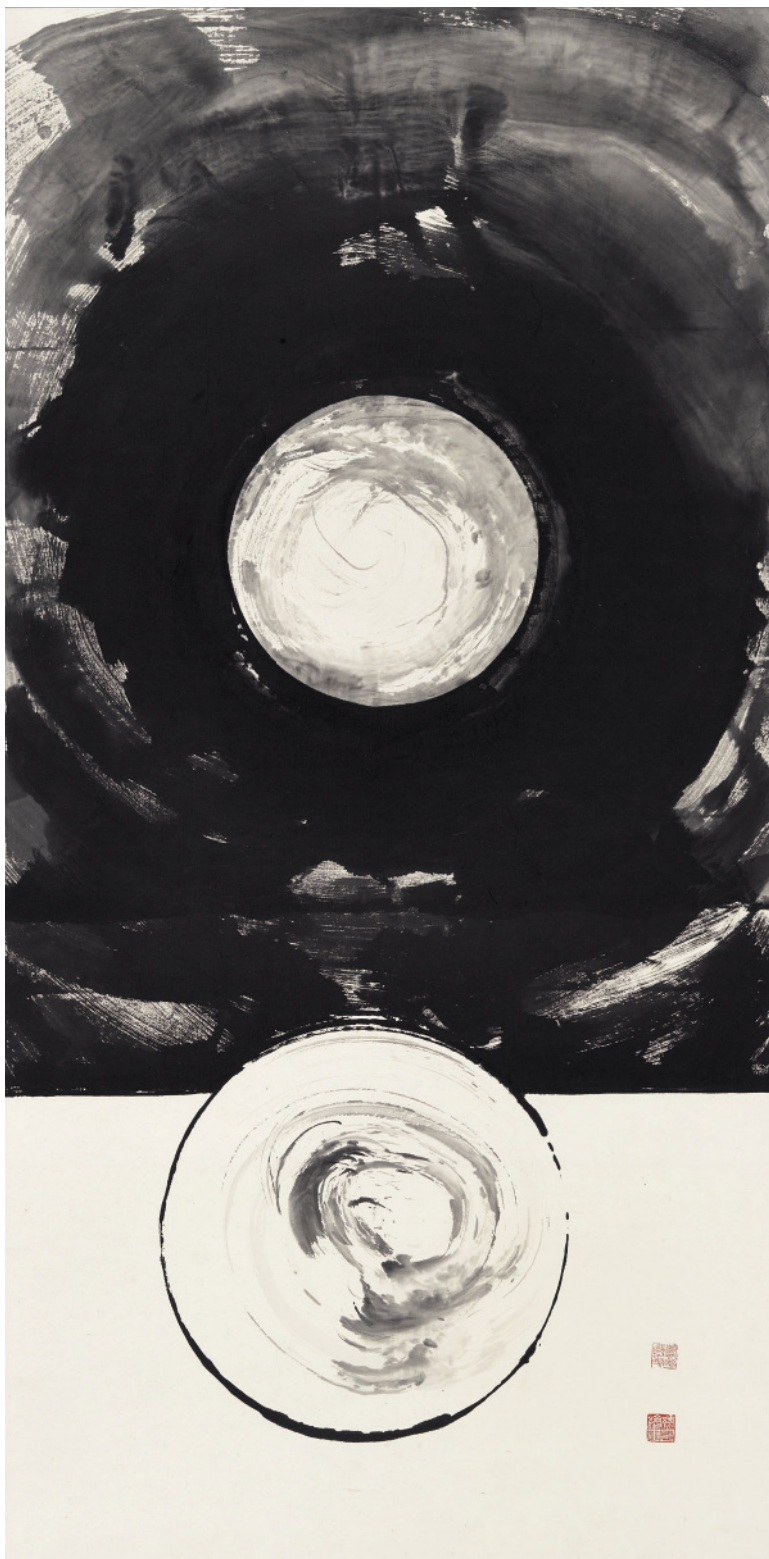
〈樂山堂中國當代繪畫〉，英國，倫敦，羅伯特·霍爾和艾德文·米勒，一九八八年，圖版7

〈名家翰墨：陳其寬〉，中國，香港，翰墨軒出版有限公司，一九九五年，40頁



Detail (局部)





820

IRENE CHOU (ZHOU LUYUN)

1924-2011

Zen No. 3

ink on paper, framed

Painted in 1988

marked with two seals of the artist
136 by 67 cm; 53½ by 26½ in.

PROVENANCE

Acquired directly from the artist
Private European Collection

HK\$ 80,000-120,000

US\$ 10,300-15,400

周綠雲

禪之三

水墨紙本 鏡框

一九八八年作

鈐印：「鶯花隨世界」、「綠雲繪畫」。

來源

直接得自藝術家

歐洲私人收藏



821

LIU KUO-SUNG
(LIU GUOSONG)

b. 1932

Path in Snowy Mountains

ink and colour on paper, framed

signed and dated 1967 in Chinese, and marked
with one seal of the artist
77 by 60 cm; 30 $\frac{3}{8}$ by 23 $\frac{5}{8}$ in.

PROVENANCE

Lo Shan Tang Collection, London
Private European Collection

HK\$ 260,000-400,000

US\$ 33,300-51,500

劉國松

雪山幽徑

設色紙本 鏡框

一九六七年作

款識：劉國松，一九六七。

鈐印：「鐺國松」。

來源

倫敦，樂山堂

歐洲私人收藏

HE HUAISHUO (HO HUAI-SHUO)

b. 1941

On the Edge of Infinity

ink and colour on paper, hanging scroll

signed, inscribed and dated 1986 in Chinese, and marked with three seals of the artist
66 by 66 cm; 26 by 26 in.

PROVENANCE

Umbrella, Hong Kong
Private European Collection

LITERATURE

Ho Huai-Shuo: Review 1990, Umbrella, Hong Kong, China, 1990, p. 97

HK\$ 100,000-150,000

US\$ 12,800-19,200

何懷碩

獨立蒼茫

設色紙本 立軸

一九八六年作

款識：一九八六年歲次丙寅，何懷碩。

鈐印：「碩之」、「澗齋」、「未之聞齋」。

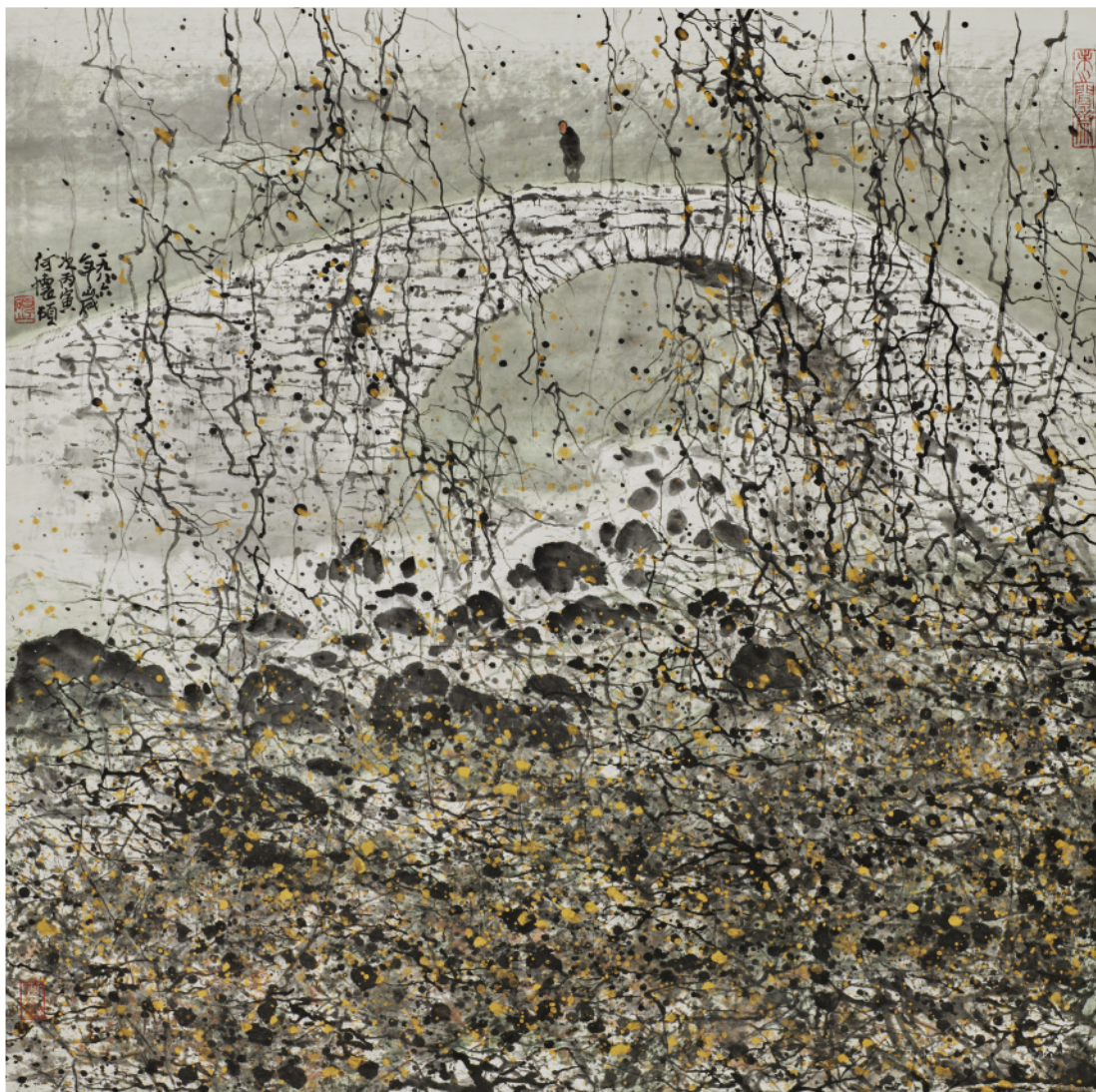
來源

香港，傘

歐洲私人收藏

出版

《何懷碩庚午畫集》，中國，香港，傘畫廊，一九九〇年，97頁



WANG JIQIAN (C. C. WANG)

1907-2003

Mountain Springs

ink and colour on paper, hanging scroll

signed, inscribed and dated 1987 in Chinese, and
marked with two seals of the artist
76 by 50 cm; 30 by 19¾ in.

PROVENANCE

Acquired directly from the artist
Private American Collection

HK\$ 160,000-260,000**US\$ 20,500-33,300****王己千****江岸陽春**

設色紙本 立軸

一九八七年作

款識：丁卯三月十六日，己千。

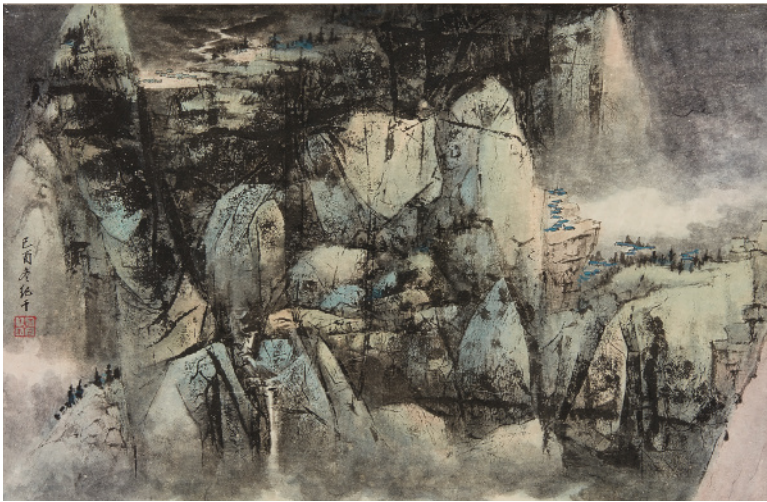
鈐印：「無人無我非古非今」、「己千造」。

來源

直接得自藝術家

美國私人收藏





824

824

WANG JIQIAN (C. C. WANG)

1907-2003

Blue Mountains

ink and colour on paper, hanging scroll

signed and dated 1969 in Chinese, and marked with one seal of the artist
39 by 60 cm; 15½ by 23½ in.

PROVENANCE

Lo Shan Tang Collection, London
Private European Collection

HK\$ 40,000-70,000

US\$ 5,200-9,000

王己千

寒山峭壁

設色紙本 立軸

一九六九年作

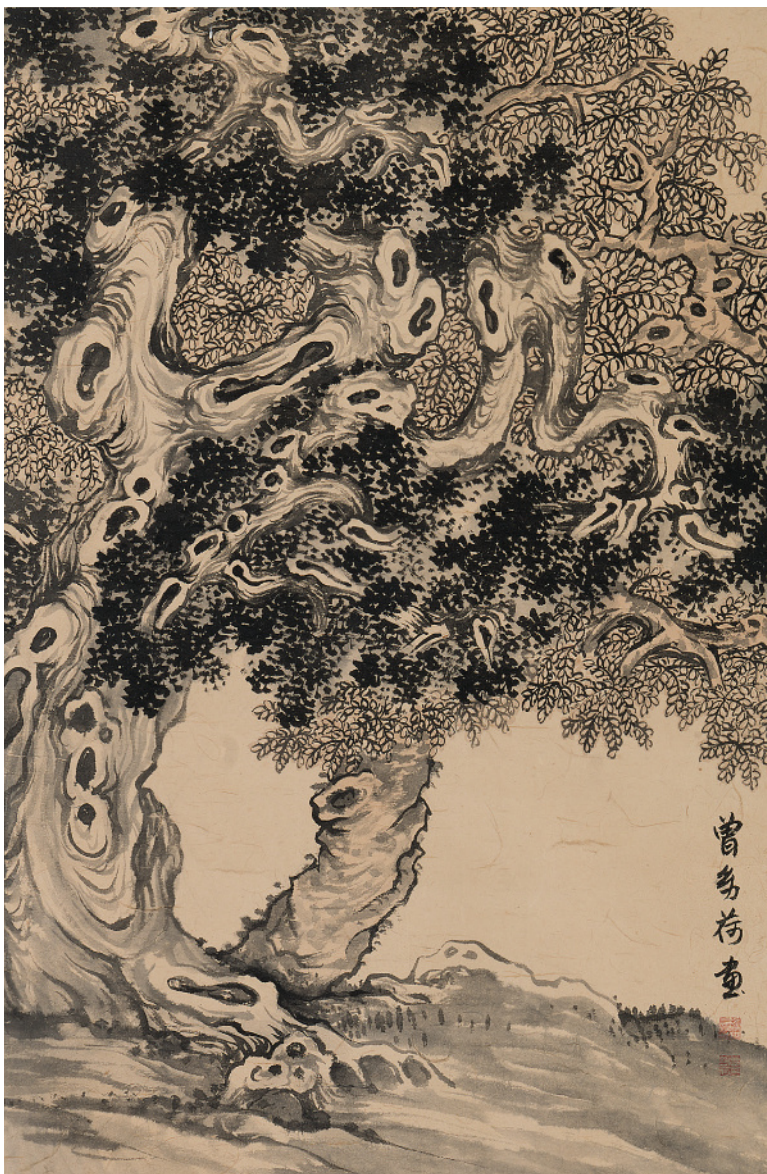
款識：己酉冬，紀千。

鈐印：「王己千鈐」。

來源

倫敦，樂山堂

歐洲私人收藏



825

825

TSENG YUHO (ZENG YOUHE)

b.1923

Two Trees

ink on paper, hanging scroll

painted in 1955

signed and marked with two seals of the artist
99.5 by 59.5 cm; 39¼ by 23¾ in.

PROVENANCE

Collection of Mr. and Mrs. Mitchell Hutchinson
Private American Collection

LITERATURE

Dsui Paintings by Tseng Yuho: A Retrospective Exhibition, Hanart TZ Gallery, Hong Kong, 1993, p. 24

HK\$ 10,000-15,000

US\$ 1,300-1,950



826

826

曾佑和

雙樹

水墨紙本 立軸
一九五五年作
款識：曾幼荷畫。
鈐印：「幼荷長壽」、「曾幼荷印」。

來源
米歇爾·哈金森伉儷收藏
美國私人收藏

出版
〈撥畫：曾佑和回顧展〉，漢雅軒，香港，
一九九三年，24頁

HE HUAISHUO (HO HUAI-SHUO)

b. 1941

My Country My People No. 4

ink and colour on paper, hanging scroll
signed and dated 1988 in Chinese, and marked
with one seal of the artist
65 by 96.5 cm; 24¾ by 38 in.

PROVENANCE

The Mary and George Bloch Collection

LITERATURE

Ho Huai-shuo: Review 1990, Umbrella, Hong
Kong, China, 1990, p. 71

HK\$ 150,000-240,000

US\$ 19,200-30,700

何懷碩

吾土吾人之四

設色紙本 立軸
一九八八年作
款識：戊辰五月下洗，何懷碩。
鈐印：「碩」。

來源
瑪麗及莊智博珍藏

出版
〈何懷碩庚午畫集〉，中國，香港，傘畫廊，
一九九〇年，71頁

Rooms with a View: Property from a Hampstead Collection

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a specifically Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy and still Bohemian corner of London, that since the 18th century has been home to artists, poets and writers, and which today still remains home to actors, film directors, architects and designers.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with

natural good taste. Their appreciation of British art of the twentieth century is self-evident and based on a deep understanding of its place in European modern art of the same period. What is surprising, perhaps, is their appreciation of Chinese contemporary art, something they collected long before it became the global phenomenon we know today.

They had visited China in the late 1980s and had recognised immediately the unique quality of the art being produced by artists working in a traditional idiom, but painting with a contemporary eye. In Chinese painting, beauty is considered inseparable from ethics and moral judgment and in many ways artists such as Xu Lei and Yu Hui represent a generation of painters whose choice of a classical medium can be

considered an almost political act.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote the British novelist E. M. Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook
Senior Director of Modern & Impressionist
Art, Sotheby's London

地靈人傑： 漢普斯特德收藏

所謂「觀其器，如見其人矣」，有時收藏更能反映出其所在地的風土人情。此漢普斯特德收藏不但展現出藏家超卓的鑒賞品味，更能體現當地文化，多年來藏於倫敦漢普斯特德的美麗宅邸內，四周綠樹成蔭，充滿波希米亞主義氣息。漢普斯特德自十八世紀以來成為藝術家、詩人與作家的聚居之地，而時至今日仍有不少演員、電影導演、建築師及設計師在當地居住。

筆者與藏家本人私交甚厚，其宅邸內的溫馨氣氛和高雅格調令人印象深刻。他們從事藝術，以行內人的真知灼見以及天生的高雅品味

蒐集珍品。收藏盡顯其對二十世紀英國藝術的欣賞之情，並體現出藏家對當時英國藝術在同時期歐洲現代藝術中的地位有深切了解。不過更令人讚嘆的是藏家對於中國當代藝術的遠見卓識，早在中國藝術成為國際藝壇焦點前開始收藏。

他們於1980年代末來到中國，很快就注意到中國藝術家以傳統國畫技藝展示當代視野的非凡造詣。中國書畫的美學與倫理道德密不可分，而當代藝術家如徐累和喻慧代表著利用傳統媒材去反映政治理念的一代畫家。

來自同一宅邸的收藏擁有一種與眾不同的魔力。珍貴傑作與其他藏品和諧共存，顯示出藏家在審美觀及情感上都對它們一視同仁。多年來這些藝術品一直共存，彼此影響。「只有聯繫，」英國小說家E.M.福斯特在《霍華德莊園》上寫道，「只有聯繫平淡和激情，兩者才會昇華……再也不要生活在碎片裡了。」此漢普斯特德收藏之無疑將當中深意表現得淋漓盡致。

倫敦蘇富比印象派及現代藝術部高級董事
Philip Hook

SALE CALENDAR

Irish Art

London 27 September

Contemporary Ink Art

Hong Kong 2 October

The Heart of Tantra – Buddhist Art

Hong Kong 3 October

Collections

London 31 October

Scottish Art

London 21 November

Modern & Post-War British Art

London 21 & 22 November

Old Masters

London 7 December

English Literature, History,
Children's Books and Illustrations

London 12 December

Victorian, Pre-Raphaelite
& British Impressionist Art

London 14 December



PROPERTY FROM A HAMPSTEAD COLLECTION

XU LEI

b. 1963

Perched Parrot

ink and colour on paper, framed

signed in Chinese and marked with one seal of the artist

58 by 45 cm; 22¾ by 17¾ in.

PROVENANCE

Browse & Darby, London

Acquired by the family of the present owners

EXHIBITED

UK, London, Browse & Darby, *Eight Chinese Contemporary Painters*, 29 November - 22

December, 1995, pl. 27

Hong Kong, Alisan Fine Arts, *Xu Lei: The Mystery of Absence*, 14 - 31 March, 1995, p. 39

LITERATURE

Xu Lei, Hebei Education Publishing House, Shijiazhuang, China, 2003, pl. 7*Xu Lei*, Art and Culture Publishing House, Beijing, China, 2013, p. 105

HK\$ 350,000-450,000

US\$ 44,800-58,000

英國漢普斯特德私人收藏

徐累

栖

設色紙本 鏡框

一九九三年作

款識：龔。

鈐印：藝術家鈐印一方。

來源

倫敦，Browse & Darby畫廊

現藏者家族相傳

展覽

倫敦，Browse & Darby畫廊，〈中國八位畫家聯展〉，一九九五年，圖版27

香港，藝倡畫廊，〈徐累：舊夢新影〉，一九九五年三月十四日至三十一日，39頁

出版

〈中國名畫家精品集：徐累〉，中國，石家莊，河北教育出版社，二〇〇三年，圖錄編號7

〈徐累畫集〉，中國，北京，文化藝術出版社，二〇一三年，105頁



827

當代水墨藝術直到近年才成為市場上備受重視的藝術門類，曾接受傳統水墨教育或受其啟發的藝術家也因此受到矚目。藏家購入此件拍品並非由於市場驅動，反而是出於對水墨媒材及傳統畫法的崇高敬意。一九九五年的「中國八位畫家聯展」乃受其中國藝術收藏啟發而舉辦，展品包括喻慧和徐累的水墨作品。此倫敦展覽是國際藝術市場上較早的中國當代藝術作品展，不但展現出對中國藝術的前瞻遠見，更預示此後當代水墨的收藏風潮。當代水墨藝術亦中亦西，充滿「當代」藝術精神。

徐累既是當代文人，亦為中國藝術史學者，細緻展示獨特風格，與世界交流對話。徐氏在其畫中向觀者喚起超現實主義的概念，然而他以中國文人畫為根基，積極探索傳統美學。他將事物置於異乎尋常、無可存在的情境之中，糅合古代傳統法則與時間、空間的當代概念，同時以過去與現在、現實與夢境作為創作依據。

駿馬在徐氏的藝術語彙中扮演重要角色，時而纖柔雅致，藏於輕紗簾後；時而剛強有力，彷如唐代英勇戰馬。《斷夢》（拍品編號828）的駿馬比喻不言而喻的中國文學傳統。白馬身影從縫隙透出，象徵著時光流逝。白馬窺看房中兩張空椅，暗示另一主角的缺席與存留。徐氏的生動演繹帶領觀者投入神秘幻境，超越時間與空間。

屏風亦是徐累最喜愛的標誌圖案之一，啟發自明代戲劇插圖的木刻板畫，使觀者目光聚焦於舞台之上。《栖》（拍品編號827）之中，畫家以簾幕為框，細緻描繪一對明式馬蹄足方凳，藍色鸚鵡挺立其上，其羽翼精細無比，盡顯徐氏精湛的工筆畫法。座椅的正面配置凸顯空椅無人的景象，營造虛空靜寂的氛圍。不同於現實主義創作風格，要了解徐氏的超現實場景，觀者須積極置身其中，喚起更深層的意義。

PROPERTY FROM A HAMPSTEAD COLLECTION

XU LEI

b. 1963

Shattered Illusion

ink and colour on paper, framed

signed, titled and dated 1997 lower right in pencil
on mounting

64 by 50.5 cm; 25 by 19¾ in.

PROVENANCE

Browse & Darby, London

Acquired by the family of the present owners

EXHIBITEDLondon, Browse & Darby, *Yu Hui and Xu Lei: New York*, 8 - 24 October, 1997, pl. 27**HK\$ 500,000-800,000****US\$ 64,000-103,000**

英國漢普斯特德私人收藏

徐累**斷夢**

設色紙本 鏡框

一九九七年作

款識：徐累製。

（題於裱邊）斷夢，64 x 50.5 cm，1997年。

來源

倫敦，Browse & Darby畫廊

現藏者家族相傳

展覽

英國，倫敦，Browse & Darby畫廊，〈喻慧與徐累〉，一九九七年十月八日至二十四日，圖版27



828

As a true contemporary literati and poetic scholar of Chinese art history, Xu Lei carefully presents a unique style that speaks to the world. Xu provokes his viewers with ideas of Surrealism in his paintings, but he is deeply rooted in the exploration of classical aesthetics typical of Chinese literati painting. By placing objects in unconventional and impossible contexts, Xu Lei infuses the ancient discipline with contemporary concepts of time and space, and provides simultaneous references to the past and present, reality and fiction.

The horse is a significant icon in Xu's artistic lexicon, ranging from a delicate creature hiding behind sheer curtains to a virile beast exemplifying the power of Tang dynasty chargers. In *Shattered Illusion* (Lot 828), the horse is a metaphor of an unspoken Chinese literary tradition: the shadow of a white horse across a crevice symbolises the passing of time. As the white horse peers into a room with two

empty chairs—alluding to the absence or recent presence of another protagonist—Xu's lyrical depiction draws the viewer into a mysterious realm that conveys a transcendence of time and space.

Inspired by Ming dynasty woodblock prints of theatrical stages, Xu Lei's other favoured motif is the screen that directs attention to a staged drama. Framed by drawn curtains, *Perched Parrot* (Lot 827) demonstrates a mastery of the *gongbi* technique where every aspect, including the feathers of the blue parrot atop a pair of Ming dynasty horseshoe chairs, is rendered with meticulous detail. The frontal arrangement of the chairs strongly suggests the absence of their sitters, creating an ambience of emptiness and stillness. Unlike the obvious interpretations of a realist painting, understanding Xu's surreal scenes requires viewer engagement and provokes deeper meaning.



829 (i)



829 (ii)

829

PROPERTY FROM A HAMPSTEAD COLLECTION

YU HUI

b. 1960

Quail in Bamboo Grove & Tranquillity (set of two works)

ink and colour on paper, framed

each signed and marked with one seal of the artist

each: (i) 82 by 54 cm; 32¼ by 21¼ in. ; (ii) 66 by 67 cm; 26 by 26¾ in.

PROVENANCE

Browse & Darby, London
Acquired by the family of the present owners

LITERATURE

Collection of Yu Hui's Flower and Bird Paintings, Rong Bao Zhai, Beijing, China, September 1991

HK\$ 100,000-150,000

US\$ 12,800-19,200



Yu Hui and Xu Lei in Nanjing, 1997. ©Browse and Darby, London.

喻慧與徐隸於南京，一九九七年。(圖片版權 / Browse&Darby畫廊)

英國漢普斯特德私人收藏

喻慧

竹林小徑 · 清林 (兩幅作品)

設色紙本 鏡框

款識: (i) 慧。(ii) 喻慧畫。

鈐印: (i) 「喻慧」。(ii) 「喻慧」。

來源

倫敦, Browse & Darby畫廊
現藏者家族相傳

出版

〈喻慧花鳥畫集〉, 中國, 北京, 榮寶齋,
一九九一年九月

Yu Hui, born in 1960 in Nanjing, studied *gongbi* (fine-line brush technique) painting with her father Yu Jigao, who is a renowned in China for his classical bird and flower paintings. In 1983 she received a BA degree from the Jiangsu Traditional Chinese Painting Institute, and graduated from the Academic Research department at the Art School of Peking University in 2006. Inspired by the refinement and rich colors of Song Dynasty (1127-1279) paintings, Yu Hui uses direct observations of nature to create delicate works in the pursuit of the subtlety and simplicity of classical court paintings.

Quail in Bamboo Grove & Tranquillity mark the beginning of her bird and flower paintings, created in a traditional Chinese style combined with Neo-classicism and personal expression. The subject of bird and bamboo expresses the spirit of Chinese literati paintings, yet the unconventional composition – cropping the top of bamboos and leaves sprout from the ground – implies a modern transformation.

“When I have enough idle time to take up the brush and paint, I find the tenderness of nature undoubtedly permeates my soul. And as long as I can observe the small birds perching on branches under the setting sun, I can preserve the sentiment. At this stage I begin to paint my ideas.”

「閒散之余提筆拈來的一點生活，自然的溫和無疑地融於我的內心。只要我面對黃昏中佇立於枝桠上的小鳥還可以保持感動，我就有繼續畫下去的念頭。」

喻慧

YU HUI



830

830

XU LEI

b. 1963

Red

ink and colour on paper, framed

Painted in 2012

signed in Chinese

54 by 64 cm; 21¼ by 25¼ in.

PROVENANCE

Acquired directly from the artist
Private American Collection

EXHIBITED

USA, New York, Mee-Seen Loong Fine Art, *The Scholar's Studio: Ink Paintings and Works of Art*, 2012

HK\$ 700,000-900,000

US\$ 89,500-116,000

徐累

紅

設色紙本 鏡框

二〇一二年作

款識：徐累。

來源

直接得自藝術家
美國私人收藏

展覽

美國，紐約，龍美仙 Fine Art, 〈當代文房：水墨畫和藝術品〉，二〇一二年



831

832

LIU DAN

b.1953

Book Collage Series: Window

ink, colour pencil and collage on paper, framed

signed *Liu Dan 526/85*

23.5 by 32cm; 9¼ by 12½ in.

PROVENANCE

Acquired directly from the artist
Collection of Elizabeth Wichmann-Walczak

EXHIBITED

USA, Hawaii, Honolulu Academy of Arts, *Paintings and Drawings by Liu Dan*, 1989

HK\$ 240,000-320,000

US\$ 30,700-41,000

劉丹

書本拼貼系列：窗外

設色紙本及鉛筆 鏡框

一九八五年作

款識：Liu Dan, 526/85。

來源

直接得自藝術家

魏莉莎教授珍藏

展覽

美國，夏威夷，檀香山藝術博物館，〈劉丹作品〉，一九八九年

831

LIU DAN

b.1953

Poppy

ink on paper, framed

signed, inscribed, and dated 2002 in Chinese, and marked with one seal of the artist
42.5 by 37.4 cm; 16¾ by 14¾ in.

PROVENANCE

Acquired directly from the artist
Private American Collection

HK\$ 650,000-750,000

US\$ 83,500-96,000

劉丹

罌粟花

水墨紙本 鏡框

二〇〇二年作

款識：（節錄宋楊婕妤〈百花圖〉詩，文略）宋人罌粟詩，壬午冬劉丹畫並書題。

鈐印：「若僧」。

來源

直接得自藝術家

美國私人收藏

《書本拼貼系列：窗外》是劉丹在八十年代作於夏威夷的早期罕作，當時他正在經歷重大的人生改變以及個人風格的轉變。此幅拼貼作品對藝術家來講意義重大，曾被選為他一九八九年檀香山藝術學院個展的重點作品之一，而該展是紀念華人抵達夏威夷兩百週年的慶祝活動之一。展覽同時展出其素描與繪畫作品，記錄下他經歷人生巨變後的新生活及新的藝術視野。他在展覽開幕時曾言：「全新的心態創造嶄新的藝術。」¹劉丹與前妻魏莉莎於一九八一年移居夏威夷，後者是著名中國戲劇教授及學者，其肖像亦見於本作之中。劉丹在夏威夷需要學習新的語言並適應異國文化，過程正如他在建立自己的繪畫理念：「口音比文法更重要，觀點比結構更關鍵，視野比技巧更有說服力。」²



832

本作展示出劉丹對中西兩種藝術風格的濃厚興趣，以其自由奔放的筆法，及他對中西藝術歷史與傳承的深厚敬意，在畫面中體現二者的對立與交融，妥協與掙扎。³肖像的前縮視角與細膩的素描筆法，體現出劉丹對西方藝術中線性透視法及明暗對比法的精準掌握，塑造出逼真的立體感和空間縱深感。然而，窗外的半抽象景色卻以淡墨渲染的寫意筆觸呈現出哈萊亞卡拉火山的獨特地貌，同時令人聯想到中國傳統山水立軸。劉丹將中國水墨和西方素描巧妙地並置與融合成一幅中西合璧的動人畫作。本作運用多種混合元素，是其筆下極為罕見之作，與他以乾筆描繪花卉（見拍品編號831）、文人石及山水的成名作截然不同。

¹ 馬西婭·莫爾斯，〈藝術家劉丹的跨媒介藝術新作〉，《The Sunday Star-Bulletin & Advertiser》，一九八九年四月三十日，10頁，印刷版

² 出處同上

³ 珍妮弗·薩維爾，〈劉丹作品〉，《檀香山藝術學院每日新聞》，一九八九年四月

Book Collage Series: Window is a rare example of Liu Dan's early works from the 1980s, created in Hawaii in a period representative of profound life changes and artistic transition for the artist. The unusual collage is a personally significant work for the artist, and was selected as a highlight of his solo exhibition at the Honolulu Academy of Arts in 1989, part of an ongoing bicentennial celebration of the arrival of Chinese people in Hawaii. "With a new heart, one can create new art," stated Liu Dan upon the opening of the exhibition that featured both drawings and paintings intended to chart his new artistic visions following several major life changes.¹ Liu Dan moved to Hawaii in 1981 with his then-wife Elizabeth Wichmann, a professor and scholar of Chinese theatre who is depicted in the present painting. The necessity to learn a new language and adapt to a foreign culture mirrored the efforts that Liu put towards defining his voice as a painter where "accent is more important than grammar—voice more essential than structure, vision more compelling than technique."²

In this present collage, Liu demonstrates the reconciliation of his interest in Chinese and Western styles in an atmosphere of artistic

liberty, establishing his profound respect for Chinese and Western artistic heritage and continuity.³ The foreshortened angle and the delicate pencil drawing reveal Liu's mastery of the linear perspective of the woman and chiaroscuro in creating a convincing sense of three-dimensional and spatial recession. Through the window however, one enters into a semi-abstract landscape; achieved using pale, loose ink washes. The style here is not only evocative of Haleakala's unique volcanic landscape, it is also reminiscent of the mists and clouds found in a traditional Chinese landscape. Liu's innovative juxtaposition of Chinese ink and Western drawing results in an intriguing image of cultural integration. The celebration of mixed elements evident in this work is extremely unique, especially in contrast to the development of Liu's mature dry-brush paintings of flowers (see *Poppy*, Lot 831), scholar stones and landscapes, for which he is renowned worldwide.

¹ Morse, Marcia. "Artist Liu Dan Transcends Technique in New Work," *The Sunday Star-Bulletin & Advertiser* 30 April 1989: E10. Print

² *Ibid.*

³ Jennifer Saville. "Works by Liu Dan," *Honolulu Academy of Arts Calendar News*, April 1989.



833

833

XIONG HAI (HUNG HOI)

b. 1957

Dwelling in the Mountains

ink and colour on paper, hanging scroll

signed and dated 1991 in Chinese, and marked
with three seals of the artist
179 by 96.5 cm; 70 $\frac{3}{8}$ by 38 in.

PROVENANCE

The Mary and George Bloch Collection

HK\$ 80,000-120,000

US\$ 10,300-15,400

熊海

深山隱居

設色紙本 立軸

一九九一年作

款識：辛未春日，熊海畫。

鈐印：「熊海」、「熊海寫意」、「山水緣」。

來源

瑪麗及莊智博珍藏

834

HE HUAISHUO
(HO HUAI-SHUO)

b. 1941

Moonlight

ink and colour on paper, hanging scroll
signed, inscribed and dated 1986 in Chinese, and
marked with four seals of the artist
87.5 by 94.5 cm; 34½ by 37¾ in.

PROVENANCE

Umbrella, Hong Kong
Private European Collection

HK\$ 180,000-280,000

US\$ 23,100-35,800

何懷碩

月光

設色紙本 立軸

一九八六年作

款識：一九八六年歲次丙寅孟冬，何懷碩造境於澗壺。
鈐印：「何」、「懷碩」、「澗壺」、「白摧朽骨龍
虎死，黑入太陰雷雨垂」。

來源

香港，傘

歐洲私人收藏



834

835

HE HUAISHUO
(HO HUAI-SHUO)

b. 1941

Layers of Clouds

ink and colour on paper, hanging scroll
signed, inscribed and dated 1983 in Chinese, and
marked with four seals of the artist
67.5 by 68 cm; 26½ by 26¾ in.

PROVENANCE

Umbrella, Hong Kong
Private European Collection

HK\$ 60,000-100,000

US\$ 7,700-12,800

何懷碩

積雲圖

設色紙本 立軸

一九八三年作

款識：一九八三年歲次癸亥正月下浣，何懷碩造境并
記於澗壺。

鈐印：「何」、「懷碩」、「澗壺」、「未聞」。

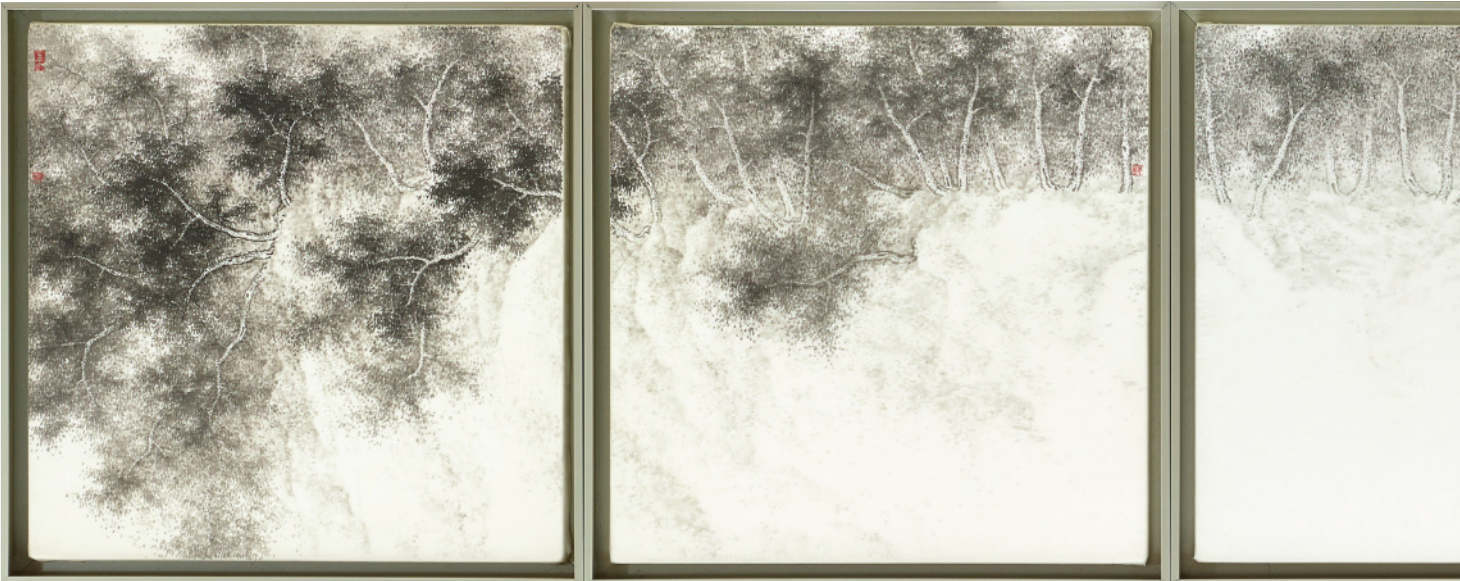
來源

香港，傘

歐洲私人收藏



835



836



837

836



KOON WAI BONG

b. 1974

Whispering Woods (set of five works)

ink on silk, framed

Painted in 2012

each: 35 by 35 cm; 13¾ by 13¾ in.

overall: 38 by 190.5 cm; 15 by 75 in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 80,000-100,000

US\$ 10,300-12,800

管偉邦

颯颯風聲（五聯作）

水墨絹本 鏡框

二〇一二年作

來源

現藏者直接得自藝術家



837

CHEN QIKUAN (CHEN CHI-KWAN)

1921-2007

A Gathering of Monkeys

ink on paper, framed

signed and dated 1960 in Chinese, and marked with one seal of the artist

31 by 182 cm; 12¼ by 71¾ in.

PROVENANCE

Private American Collection

HK\$ 240,000-380,000

US\$ 30,700-48,600

陳其寬

聚

水墨紙本 鏡框

一九六〇年作

款識：一九六〇，陳其寬。

鈐印：「陳其寬」。

來源

美國私人收藏

PROPERTY OF AN IMPORTANT PRIVATE
AMERICAN COLLECTION

LI HUAYI

b. 1948

Marchmont with Troubadors

ink and colour on paper, framed

Painted in 1999

signed *Li Huayi* in Chinese and with two seals of
the artist

65 by 125 cm; 25 $\frac{5}{8}$ by 49 $\frac{1}{4}$ in.

PROVENANCE

Kaikodo Gallery, New York
Important Private American Collection

EXHIBITED

USA, San Francisco, Asian Art Museum, *The
Monumental Landscapes of Li Huayi*, February -
May 2004, pl. 18, pp. 88-89

LITERATURE

*In Concert: Landscapes by Li Huayi and Zhang
Hong*, Kaikodo Gallery, New York, USA,
November 1999, No. 5

Images of the Mind: The Ink Paintings of Li Huayi,
National Art Museum of China, Beijing, China,
April 2011, pp. 74-75

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

US\$ 256,000-384,000

重要美國私人收藏

李華弑

峭壁蒼虬

設色紙本 鏡框

一九九九年作

款識：李華弑。

鈐印：「李華弑」、「李華」。

來源

紐約，懷古堂
重要美國私人收藏

展覽

美國，三藩市，亞洲藝術博物館，〈The
Monumental Landscapes of Li Huayi〉，
二〇〇四年二月至五月，圖版18，88至89頁

出版

〈In Concert: Landscapes by Li Huayi and
Zhang Hong〉，美國，紐約，懷古堂，一九九九年十一月，編號5

〈心印：李華弑藝術展〉，中國，北京，
中國美術館，二〇一一年，74至75頁



Born in Shanghai in 1948, Li Huayi is one of the most important contemporary ink masters to successfully combine his various trainings on both traditional Chinese painting and Western art, so as to develop a distinctive artistic style. His works are characterised by large-scale landscapes that crystalize the spirit of Northern Song masters and rearticulate it in a contemporary world. As early as the age of six, Li began his training in Chinese painting with Wang Jimei, son of the renowned Shanghai School master Wang Zhen. Later he studied Western art with the Brussels Royal Academy-trained painter Zhang Chongren. In 1982, Li moved to the United States and in 1984 graduated with a Master's degree from the Academy of Art in San Francisco. Then, after years of exploration and cultivation, Li returned to the traditional Chinese subject of landscapes, forming his unique artistic language with a deliberate synthesis of East and West.

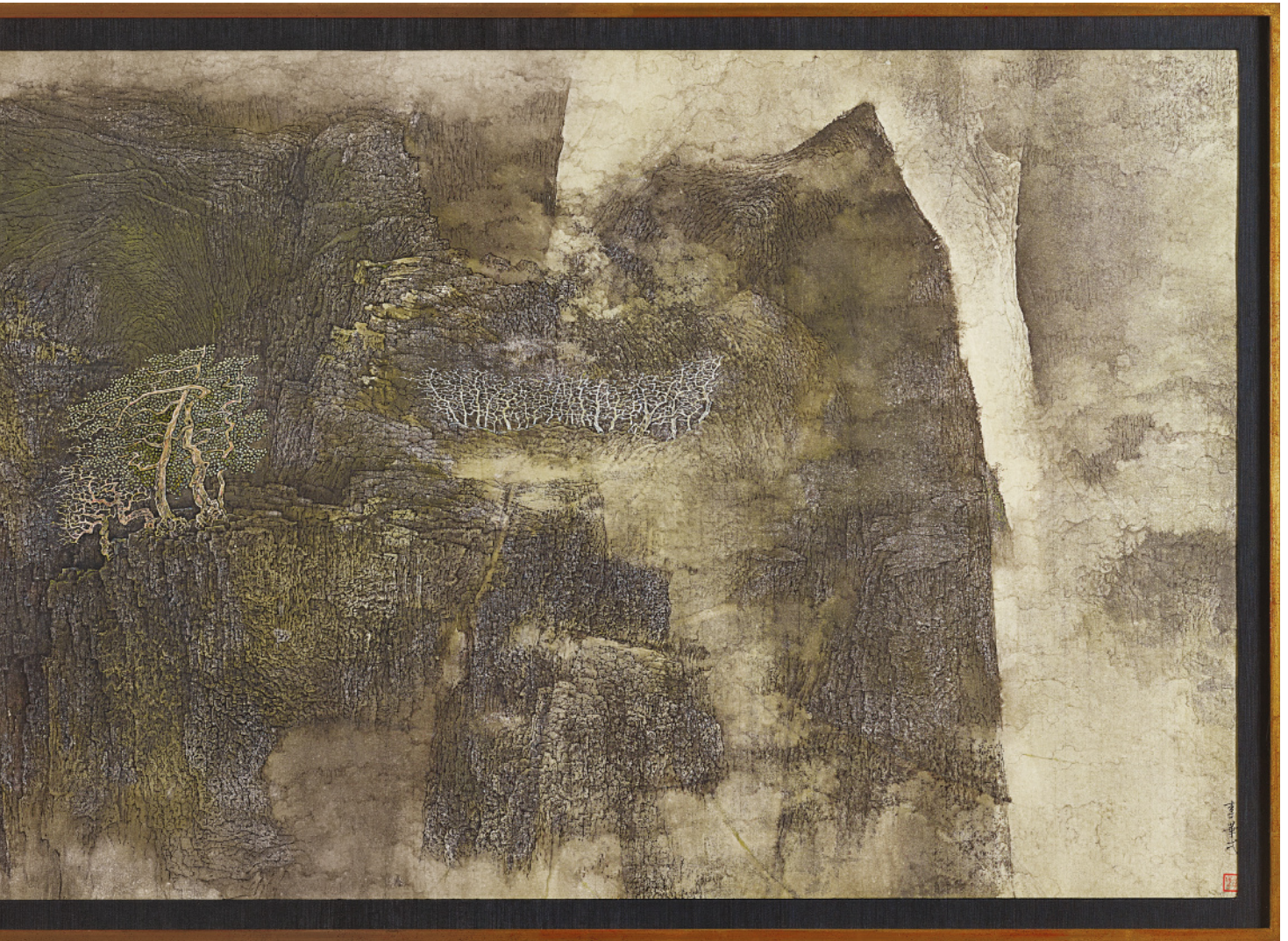
Marchmont with Troubadors, completed in 1999, is one of Li's signature landscape paintings that exemplifies his mastery of composition and technique in achieving a combination of the Northern Song sense of monumentality and the Southern Song sense of intimacy.¹ Viewing from a distance, one is suddenly astonished by the centralized mountain with its sheer cliffs and textured rock formations. The strong contrast between the central peak and the misty background brings the mountain to the foreground, maximizing the sense of sublimity and dynamism. Compositionally, the close-up depiction of only a selected section of the vertical mountain, highlighted by trees with twisted branches, marks an innovative departure from the Northern Song panoramic vista and invites the viewers to conceptualize the majesty of the unpainted landscape without the limits of pictorial representations. In terms of technique, Li usually

starts his painting with a splash of ink and water on paper, allowing the spontaneous flow of ink facilitated by a flat brush to set the fundamental atmosphere and compositional formations from which various details will be developed later, providing different layers of dynamism and overall three-dimensionality.² Upon closer observation, the viewer is challenged by the abundance of details presented in the textured strokes applied with excessive meticulousness, as if absorbed into the painting, mesmerized by its exquisite elegance, and gradually lost in its dynamic complexity. In Li's own words, the painting is more than a mere pageant, it is a complete opera; it necessitates coherence throughout, and its grandeur and magnificence are the most beguiling features.³

¹ Arnold Chang, "Substance, Surface, Spirit, and Space: On the Landscapes of Li Huayi," *Kaikodo Journal IV*, New York, 1997, p. 25-33.

² Claire Bouchara, "Interview: Li Huayi on Making a Splash in Chinese Ink Art and San Francisco", *Blouin Artinfo*, November 22, 2016.

³ Michael Knight, "Li Huayi, Past and Present", *Mountain Landscapes by Li Huayi*, Eskenazi Gallery, London, 2007



李華弋於1948年出生於上海，是最具聲望的當代水墨大師之一。他成功將自己在傳統國畫與西方藝術所學的技法融為一體，創造出獨特的個人風格，傳承北宋山水大師之精髓，並將之以當代的視角進行詮釋與重現。李氏早在六歲時即師從著名海派繪畫大師王震之子王季眉學習國畫，隨後又向曾就讀布魯塞爾皇家美術學院的畫家張允仁學習西方藝術。李氏於1982年移居美國，並於1984年取得三藩市藝術學院碩士學位。經過多年的探索與研究，李華弋最終選擇回歸中國傳統山水題材，形成其筆下東西融合的獨特藝術語彙。

1999年作的《峭壁蒼虬》是李氏經典山水畫作之一，充分展現其精湛的構圖手法及繪畫技巧，巧妙地將北宋山水的壯麗磅礴與南宋山水的精巧細膩合二為一。¹遠觀之下，畫面中心高山的陡峭懸崖及岩層紋理極具視覺張力，懾人心魄。中央山峰與薄霧背景之間的強烈對比不僅將高山推至前景，更加强了畫中的壯闊意境及蓬勃朝氣。在構圖上，李氏選

擇將山的局部放大，進行近距離細緻描繪，並點綴以奇樹怪石，這種別開生面的風格既脫離了北宋山水全景式視角的傳統，又令觀者跳脫畫面的視覺束縛，盡情想像畫面以外的恢弘景色。就技巧而言，李氏通常先在紙上以平頭畫筆潑灑水墨，讓自然流動的墨色呈現作品的基調與構圖，其後再增添各種細節，藉此產生不同層次的動感及整體的立體感。²近觀之下，眼前滿是以細膩入微的精湛筆法勾勒出的豐富細節，觀者好似被吸入畫面之中，陶醉於精緻優雅的意境，並漸漸迷失於複雜多變的景象。對於繪畫，李氏曾言，與其說它是一場盛會，不如說是一場完整的歌劇，需要從第一個音符唱至結尾，莊嚴感和恢弘感正是它吸引我之處。³

¹張洪，〈形神意境：李華弋山水作品〉，《懷古堂期刊IV》，紐約，1997年，25至33頁

²克萊爾·布沙拉，〈專訪：李華弋談自己在中國水墨藝術界及三藩市的成名之舉〉，《Blouin Artinfo》，2016年11月22日

³倪明昆，〈李華弋：過去和現在〉，《李華弋的山水畫》，埃斯凱納齊畫廊，倫敦，2007年

"There is no realistic landscape in Chinese painting. I splash ink and the splash will come together and form images and then I work on them. I try to catch the feeling and atmosphere with the ink. Different areas of my painting represent different dramas. You can visualize their movements."

LI HUAYI, 2016

「中國山水畫不求形似。在潑墨的基礎上，水墨交融成象，我就在墨色上進行創作。我嘗試以水墨捕捉山水意境。畫中不同部分代表著不同情趣，你能從中看到它們的生動氣韻。」

李華弋，二〇一六年



839

ZENG XIAOJUN

b. 1954

Qing Qi Gu Guai

ink and colour on paper

Painted in 2004

signed in Chinese and marked with two seals of the artist

130.5 by 320.5 cm; 50½ by 136½ in.

PROVENANCE

Chinese Porcelain Company, New York
Private American Collection

EXHIBITED

USA, New York, Chinese Porcelain Company, *Ink Paintings*,
2011

LITERATURE

Xinyuan Moji, People's Fine Arts Publishing, Beijing, China,
2005, pp. 244-245

HK\$ 600,000-1,000,000

US\$ 77,000-128,000



曾小俊

清奇古怪

設色紙本
二〇〇四年作
款識：小俊。
鈐印：「水踞山館」、「介眉堂」。

來源

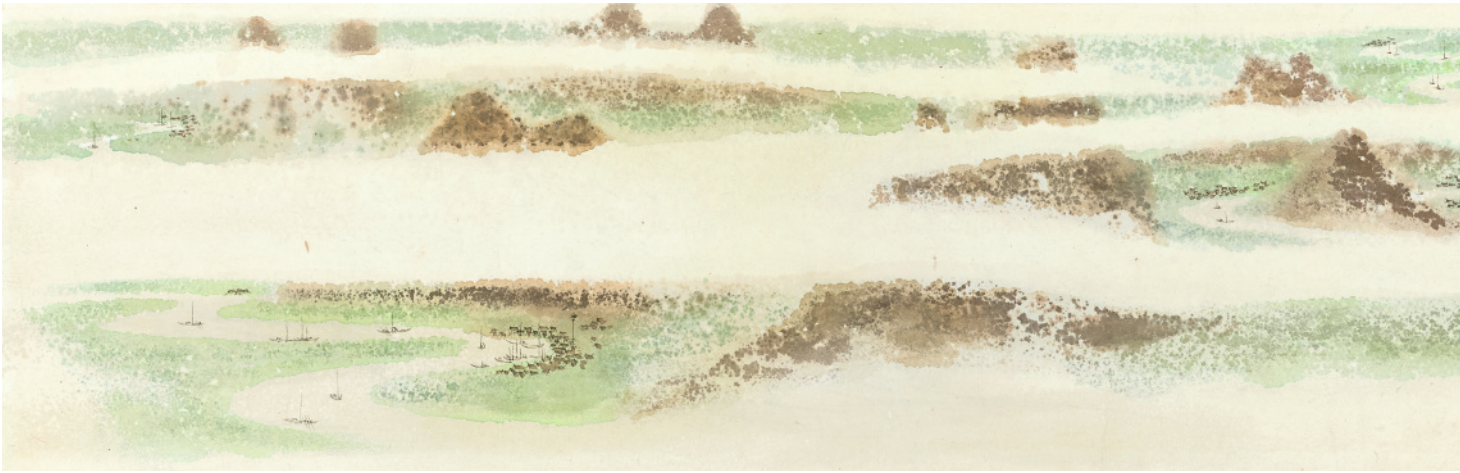
紐約，中國瓷器公司
美國私人收藏

展覽

美國，紐約，中國瓷器公司，〈水墨畫〉，二〇一一年

出版

〈心遠墨集〉，中國，北京，人民美術出版社，二〇〇五年，
244至245頁



840



841

840

CHEN QIKUAN
(CHEN CHI-KWAN)

1921-2007

Meandering Streams

ink and colour on paper, hanging scroll

inscribed and marked with one seal of the artist
22.5 by 92 cm; 8⁷/₈ by 36¹/₄ in.

PROVENANCE

Sotheby's Hong Kong, 6 Oct 2008, lot 1186
Important Private Asian Collection

HK\$ 180,000-220,000

US\$ 23,100-28,200

陳其寬

千里江流

設色紙本 立軸

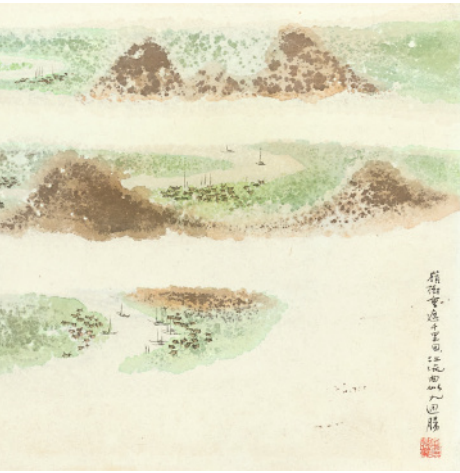
款識：嶺樹重遮千里回，江流曲似九迴腸。

鈐印：「陳其寬印」。

來源

香港，蘇富比，2008年10月6日，拍品編號1186

重要亞洲私人收藏

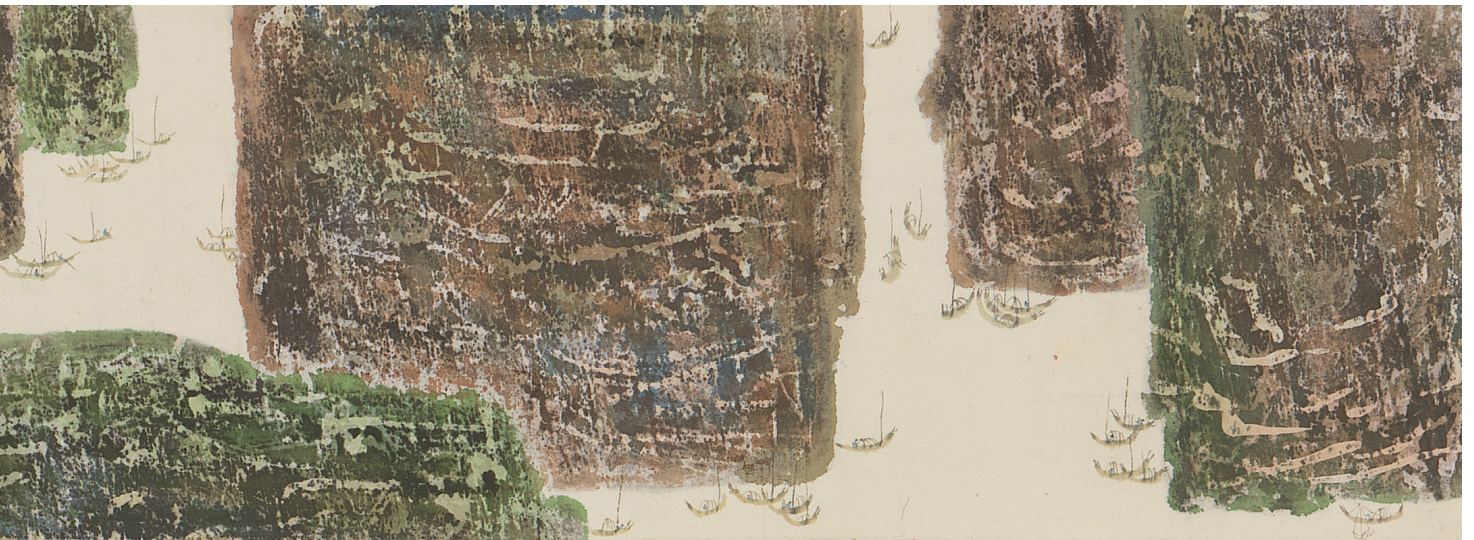


“Abstract painting is the result of the differences between what is seen with the naked eye, objective eye, and mind’s eye in the twentieth century of science and technology. It can be both rational and emotional.”

CHEN QIKUAN

「抽象畫是由於在這個科學的世紀中，肉眼、物眼、意眼所見不同而產生的。他是有理性的，也是有感情的。」

陳其寬



841

CHEN QIKUAN
(CHEN CHI-KWAN)

1921-2007

Gorge Scene

ink and colour on paper, handscroll

signed, titled and marked with one seal of the artist

22 by 122 cm; 8⁵/₈ by 48 in.

PROVENANCE

Lo Shan Tang Collection, London
Private European Collection

HK\$ 260,000-400,000

US\$ 33,300-51,500

陳其寬

蝦舟

設色紙本 手卷

款識：陳其寬作，蝦舟。

鈐印：「陳其寬印」。

來源

倫敦，樂山堂

歐洲私人收藏



842 (I)



842 (II)

842

XU LELE

b. 1955

Bathing Nudes (set of two works)

ink and colour on gold-flecked paper, hanging scrolls

(i) signed, titled, inscribed, dated 1989, and marked with three seals of the artist
 (ii) signed, inscribed, dated 1989, and marked with two seals of the artist
 each: 40 by 26 cm; 16 by 10¼ in.

PROVENANCE

Plum Blossoms, Hong Kong
 Red Rock Studio Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

徐樂樂

狐仙圖 (兩幅作品)

設色金箋 立軸

一九八九年作

款識: (i) 二狐仙消暑圖。己巳年八月, 是日酷熱, 揮汗作圖, 取其陰涼陰冷之意。樂樂戲作於南京四明山莊讀書半懂齋。

(ii) 己巳年中秋後, 天涼氣爽, 試作狐仙沐浴圖於四明山莊。樂樂。

鈐印: (i) 「樂樂」、「半壁屋」、「打坐」。

(ii) 「樂樂」、「樂樂畫印」。

來源

香港, 萬玉堂

石紅齋珍藏



843 (I)

843

CHEN JIALING

b.1937

Ink Lotus (set of two works)

ink on paper, framed

(i) signed and marked with three seals of the artist
 (ii) signed, dated 1988 and marked with four seals of the artist
 each: 40 by 55 cm; 15¾ by 21½ in.

PROVENANCE

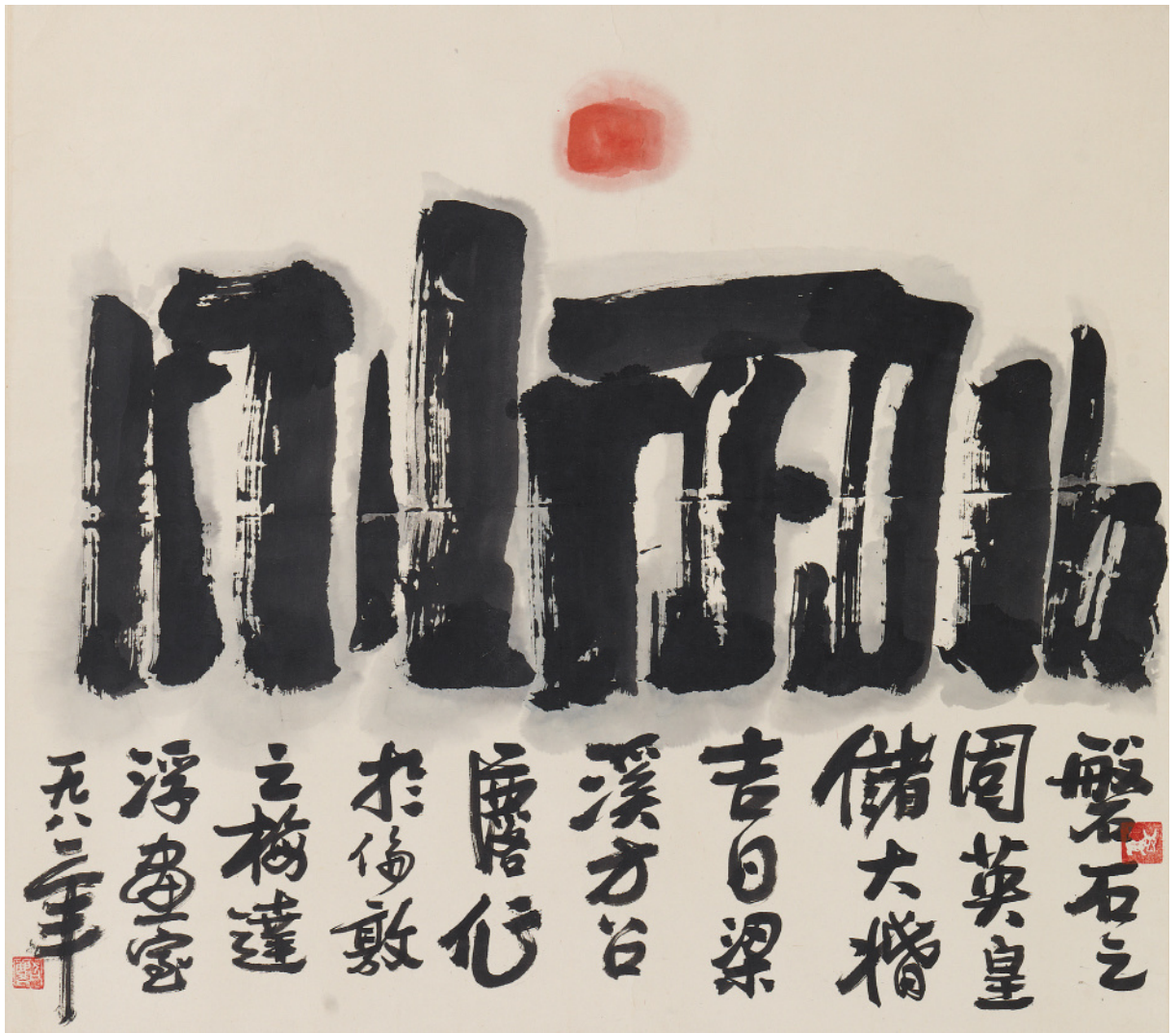
Acquired directly from the artist

HK\$ 40,000-60,000

US\$ 5,200-7,700



843 (II)



844

844

陳家泠

墨荷（兩幅作品）

水墨紙本 鏡框
一九九八年作

款識：(i) 泠。(ii) 一九八八龍年，陳家泠畫於上海。
鈐印：(i) 「陳」、「陳」、「家泠」。(ii) 「陳」、「陳」、「家泠」。

來源
直接得自藝術家

For more information, please refer to the online catalogue.

請於網上圖錄查詢拍品資料

FANG ZHAOLIN

1914-2006

Stonehenge

ink and colour on paper, framed

signed, inscribed and dated 1981 in Chinese, and marked with two seals of the artist
titleslip: signed, titled and inscribed in Chinese
74.5 by 83.5 cm; 29³/₈ by 32⁷/₈ in.

PROVENANCE

Lo Shan Tang Collection, London
Private European Collection

HK\$ 220,000-400,000

US\$ 28,200-51,500

方召麐

磐石之固

設色紙本 鏡框
一九八一年作

簽書：磐石之固（第二幅），方召麐寫於英皇儲大婚吉日（1981）。

款識：磐石之固。英皇儲大婚吉日，梁溪方召麐作於倫敦之梅達浮畫室，一九八一年。
鈐印：「召麐」、肖形印一方（牛）。

來源
倫敦，樂山堂
歐洲私人收藏



845

845

QIU DESHU

b. 1948

Calligraphic

ink, colour and free-form seals on paper, framed
 painted in 1988
 signed QIU DESHU and in Chinese, and inscribed
 88 by 61 cm; 34 $\frac{5}{8}$ by 24 in.

PROVENANCE

Plum Blossoms, Hong Kong
 Red Rock Studio Collection

HK\$ 50,000-80,000

US\$ 6,400-10,300

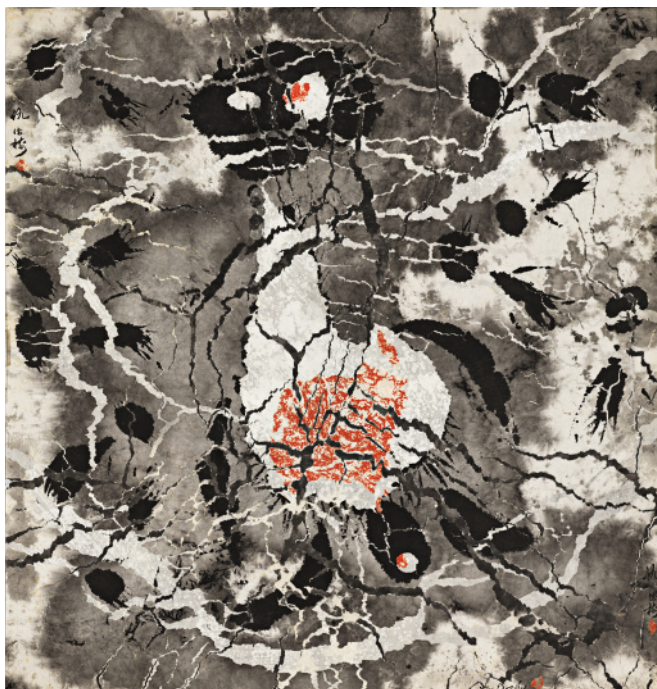
仇德樹

書法

設色紙本及朱印 鏡框
 一九八八年作
 款識: Qiu Deshu, 仇德樹於上海。

來源

香港, 萬玉堂
 石紅齋珍藏



846

846

QIU DESHU

b. 1948

Cracks - Elves

ink and free-form seals on paper, framed
 painted in 1988
 signed QIU DESHU and twice in Chinese
 77.5 by 74 cm; 30 $\frac{1}{2}$ by 29 in.

PROVENANCE

Plum Blossoms, Hong Kong
 Red Rock Studio Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700

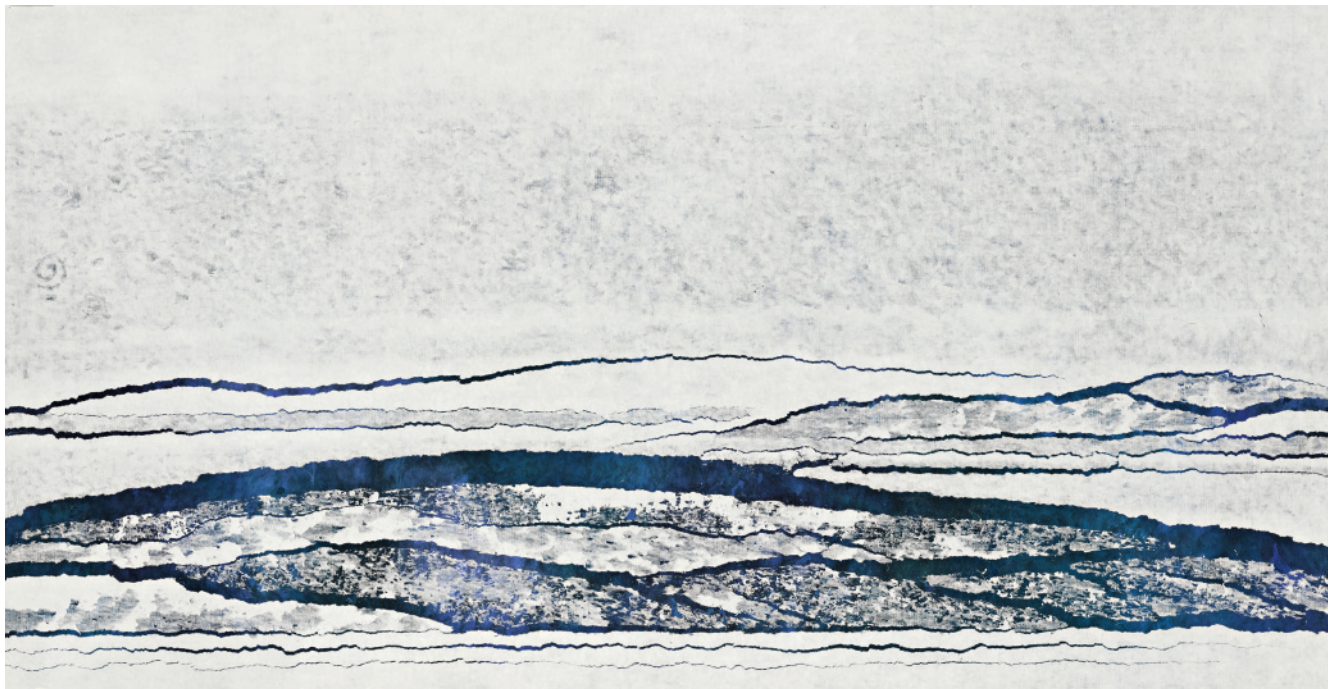
仇德樹

裂變——精靈

水墨紙本及朱印 鏡框
 一九八八年作
 款識: 仇德樹(兩次), Qiu Deshu。

來源

香港, 萬玉堂
 石紅齋珍藏



847

The two present lots by Qiu Deshu are rare and important early works that reveal a formative transformation of the artist's personal style. Dated in 1982, *Calligraphic* (Lot 845) and *Cracks - Elves* (Lot 846) both exhibit Qiu's early pursuit of distinctive fissuring techniques (torn paper collage), joint with his decorative use of seal marks against an ink wash background. As an accomplished seal carver, seals are integral to the composition of Qiu's works—as elements of painting and not necessarily as evidence of authorship or ownership. The anthropomorphic forms resemble human portraits caught in a web of dynamic cracks, exuding a metaphorical release of strong energy—emblematic of creativity's first moments of prosperity, after decades of cultural isolation in China. Qiu's art simultaneously acknowledges cultural heritage of the past, and yet rejects it in his conflicting processes of creation and destruction. This duality could be attributed to his Buddhist upbringing; whereby Qiu's fissuring technique

仇德樹身為八十年代「草草社」的領導人物，是最早在中國發展抽象及水墨藝術的先鋒之一，為求創新而不斷將傳統媒材如水墨、印章和宣紙的運用推陳出新。生於上海的仇氏自幼學習國畫、篆刻及字畫裝裱，後在文化大革命中成為一名紅衛兵畫家，從此展開其藝術生涯。其成熟畫風深受自幼接觸的傳統技法和艱苦生活經歷影響，但同時富有革新精神。

此二幅作品難得罕見，乃仇氏筆下的重要早期作品，展現其個人風格的形式轉變。作於1982年，《書法》（拍品編號845）與《裂變——精靈》（拍品編號846）呈現仇氏早期獨有的撕裂拼接技法，並以水墨渲染背景上的印章作為裝飾。身為篆刻家，印章是仇氏作品構圖中不可或缺的一部分，視之為繪畫元素，而並非突顯其創作者身份。畫中的人形形態恍如佈滿交錯裂縫的肖像，裂縫裡蘊含

represents the cathartic process of engaging with the concepts of impermanence and transcendence, while his layering methods are reminiscent of Buddhism's emphasis on the emptiness of form.

By the late 1990s, the raw emotions of Qiu's earlier works had all but subsided, with the exception of his fissures remaining as the essence of his signature artistic language. *Fissuring - Genesis - Landscape No.11* (Lot 847) forgoes the traditional ink and brush motifs so as to exhibit the beauty and quality of Chinese *xuan* paper, recognising its prominence in landscape composition – using parallel cracks to resemble mountains, and torn layers of paper to indicate water and sky. The cool tones of the tranquil scenery reflect a detachment from humdrum life, as advocated by Song dynasty landscapes master Guo Xi, inviting the viewer to a place of uncorrupted nature and pure serenity; thereby alluding that the scratches on Qiu's mind and the wounds to his soul are both gradually healing.

一股強大力量，喻意中國在經歷文化隔離後首次展現的創意力量。在相互矛盾的創造與破壞過程中，其藝術向傳統文化致敬，同時又在排斥傳統手法。這種二元性質歸因於他自小培養的佛教思想，代表著他投入思考人生短暫和超脫生死的過程，同時層層疊疊的拼貼使人聯想起萬物皆空的佛家思想。到九十年代末，八十年代作品中不加修飾的情感已成過去，但撕裂拼接技法依然是其獨特藝術語彙的重要特徵。《裂變—本原—風景11號》（拍品編號847）不以傳統水墨意象為題，反而探究中國宣紙的特質，及其在山水畫中的重要角色，紙上的平行裂痕形成山巒，拼接而成的紙層則象徵天與海。畫中風景的冷色調顯示仇氏擺脫宋代畫家郭熙提倡的現實生活題材，並將觀者帶入一個未被人跡污染、純潔靜謐的自然境地；這亦意味著仇氏心中的裂痕與受傷靈魂逐漸癒合。

847

QIU DESHU

b. 1948

Fissuring - Genesis - Landscape, No. 11

ink and acrylic on paper, framed

painted in 1996

signed with Sky & Earth symbol of the artist at centre left

65 by 122 cm; 25 $\frac{5}{8}$ by 48 in.

PROVENANCE

Plum Blossoms, Hong Kong
Red Rock Studio Collection

EXHIBITED

Hong Kong and Singapore, Plum Blossoms Gallery, *Genesis, Evolution, Sublimation: Qiu Deshu*, 1996, pl. no. 55, p. 139

HK\$ 100,000-180,000

US\$ 12,800-23,100

仇德樹

裂變—本原—禪境之十一

水墨丙烯紙本 鏡框

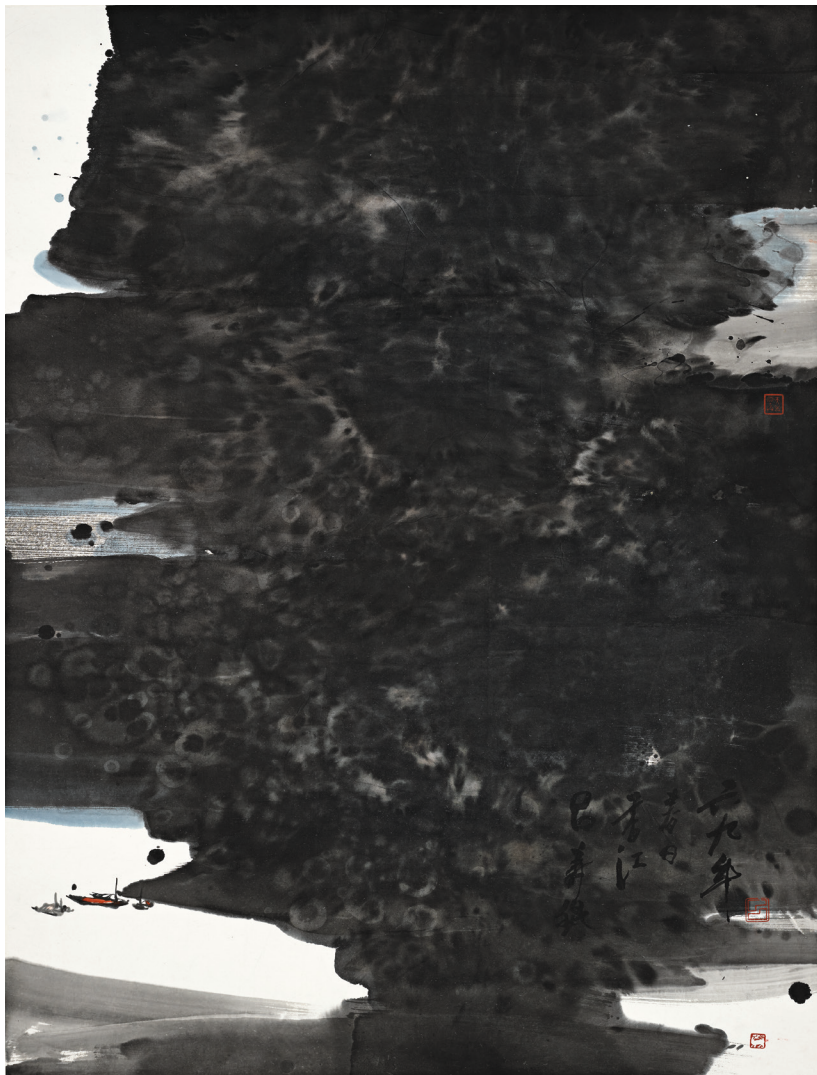
來源

香港，萬玉堂

石紅齋珍藏

展覽

香港及新加坡，萬玉堂，〈本原、演化、昇華：仇德樹〉，一九九六年，圖版編號55，139頁



848

848

LUI SHOU-KWAN (LÜ SHOUKUN)

1919-1975

Spring in Hong Kong

ink and colour on paper, framed

signed, titled, and dated 1969 in Chinese, and marked with three seals of the artist
109 by 83.5 cm; 43 by 33 in.

PROVENANCE

Acquired directly from the artist and thence by descent
Water, Pine and Stone Retreat Collection

HK\$ 350,000-500,000

US\$ 44,800-64,000

呂壽琨

香江春日

設色紙本 鏡框

一九六九年作

款識：呂壽琨，香江春日，六九年。

鈐印：「天之所與」、「呂」、肖形印（虎）。

來源

直接得自藝術家後代

水松石山房收藏

849

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

CHARLES-HOSSEIN ZENDEROUDI

(French, Born Iranian)

b. 1937

SEDA+SOBH+ZOULD

mineral pigments and acrylic on canvas

signed and dated *Zenderoudi '71*

120 by 113 cm., 47 ¼ by 44 ½ in

This work is accompanied with a certificate of authenticity from the Charles-Hossein Zenderoudi archives and will be included in the forthcoming Charles-Hossein Zenderoudi Catalogue Raisonné.

HK\$ 550,000-800,000

US\$ 70,500-103,000

重要歐洲私人收藏

查爾斯·侯賽因·曾德羅迪

SEDA+SOBH+ZOULD

顏料及壓克力畫布

一九七一年作

款識：Zenderoudi '71。

附有查爾斯·侯賽因·曾德羅迪檔案館出具之鑑定證書並收錄於即將出版的藝術家作品年鑑。

“Charles-Hossein Zenderoudi is the bearer of a precious gift: a fundamental intuition that drove him straight away in his art to speak of just and true things by their trace and to create an effect of detachment in the artist’s and in the public’s memory. What is the exact proportion of East and West in this major option and its spectacular virtue of enchantment? It matters little, it is the mystery of God’s talent and finger.”²

PIERRE RESTANY (1930 – 2003)

「查爾斯·侯賽因·曾德羅迪藝術天賦過人，他的藝術語言中透露著對真理的追尋，並在藝術家與公眾的記憶中產生一種神秘的抽離感。他的作品中西方文化的影響各占多少？這並不重要，重要的是畫中所見他似上帝之手一般精湛高超的技藝。」

皮埃爾·雷斯塔尼（1930年至2003年）



849

Pioneering Iranian artist Charles-Hossein Zenderoudi was born in Tehran in 1937. Having laid the foundations for an artistic revolution known as Saqqa Khaneh in the late 1950s, he relocated to Paris in 1960 when the French government granted him a scholarship at the National School of Fine Arts in Paris. Drawing on the creative movements of Expressionism and Lettrism, Zenderoudi cultivated an abstract painting style imbued with calligraphic forms and gestures.

In the 1970s, when French intellectuals were interested in China, Charles-Hossein Zenderoudi began to incorporate allusions to Chinese painting tradition in his works. Referring to the Confucian proverb, "When the sun rises, my heart fills with light," in the title, the present painting *SEDA + SOBH + ZOULD* is a colourful work of pigments and acrylic on canvas that mirrors Chinese literati painters' depictions of scholar's rocks. Bold red brushstrokes (*gou*) against a black background outline slightly more

gestural vein (*cun*) strokes within floating forms across the canvas. In the context of Chinese symbolism, the blending of red strokes and pools of gold denotes a sense of prosperity and good fortune. However, the hard-squared edges of the calligraphic lines are more reminiscent of Persian calligraphy than that of the Chinese tradition; the final result is a hybridisation of stylistic influences, such that Zenderoudi's work breaks down cultural barriers and brings forth a distinctive form of visual communication that is true to the global artist. "People around the world are all the same and everyone is able to read my work," he explains. "What matters is the harmonisation between the heart of the artist and the heart of the viewer."¹

¹ Ayad, Myrna and James Parry, "The Letter as a Sonata" *CANVAS* magazine, September/October 2009.

² Restany, Pierre, "The Man of True and Just Measure in Communication", *Pioneers of Iranian modern art: Charles-Hossein Zenderoudi*, Tehran Museum of Contemporary Art, 2001.

伊朗先鋒藝術家查爾·侯賽因·曾德羅迪1937年生於德黑蘭，並於1950年代創建了Saqqa Khaneh藝術革新運動。曾德羅迪1960年移居巴黎，並或法國政府頒發的巴黎國立美術學校獎學金。他的藝術融合了表現主義及字母主義的創新概念，形成了以書法為構成元素的抽象藝術風格。

1970年間，法國學者對中國文化深感興趣，曾德羅迪也開始在其畫作中融入他對傳統中國繪畫的幻想。本作之名《SEDA + SOBH + ZOULD》源於孔子箴言，以鮮豔的亞克力彩作於畫布之上，起伏的筆觸可見中國畫中文人賞石的特點。紅色勾筆大膽自如，與黑色皴筆所繪的充滿流動性的背景形成鮮明反差。紅色在中國傳統中象徵吉祥幸福，金色則寓意繁榮豐裕。然而與中國文人畫不同的是，曾德羅迪的紅色筆觸中依然可見阿拉伯文字的線條特徵，體現出兩種不同風格的結合。這也令他得以打破文化界限，創造出一種獨特的、全球化的視覺交流形式。曾德羅迪曾言，「這個世界上的每個人都是平等的，不論國籍、不論種族，任何人都能讀懂我的畫作。最重要的是藝術家與觀者之間心與心的和諧交流。」

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

LI JIN

b. 1958

Garden

ink and colour on paper

Painted in 2011

signed, inscribed and marked with two seals of
the artist

53 by 470 cm; 20 $\frac{7}{8}$ by 185 in.

PROVENANCE

Acquired directly from the artist
Important Private European Collection

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

US\$ 192,000-256,000

This long handscroll completed in 2011 epitomizes Li Jin's painting style with the incorporation of the renowned figure painter's most iconic motifs and signature themes. The illustration of seven consecutive scenes encompasses his travel experiences abroad; his nostalgia for China's past; and his memories of the enjoyable moments spent with friends and loved ones. Depicted repeatedly in different costumes, the Falstaffian figure modelled on Li Jin himself becomes not only the visual clue that unifies the narrative, but also the symbol of his idealized and sometimes distorted memories of the past.¹

The painting starts with a scene depicting two seated men with bulging eyes staring at the nipples of a naked girl, whose indifferent expression conveys a sense of detachment and emptiness. Departing from this dramatic opening, the next five scenes present the viewer with a grand opera that combines stereotypical elements representative of China's revolutionary past; from the Mao suit typical of the 1960s and 70s to the well-known Red Women's Army in their greyish-blue uniforms and red armbands; from pilot hat with goggles seen in Yugoslav movies that prevailed in China in the 1970s to the sap green uniform of the first generation of the People's Liberation Army; from the Red Guard's red-tasselled spear and red scarf during the Cultural Revolution to the yellow uniform of the Japanese army during the Anti-Japanese War. For

重要歐洲私人收藏

李津

雅魯贊布江水再長也有源

設色紙本

二〇一一年作

款識：雅魯贊布江水再長也有源。李津製。

鈐印：「李津之印」、「有心人」。

來源

直接得自藝術家

Li Jin's generation born in the late 1950s, these classic 'red themes' formed a crucial part of their childhood memories, now vividly recalled later in their life. Foreign-looking figures in exotic clothes and a group of people enjoying a lavish feast are interwoven in between, which originate from Li's travels abroad, and his memorable moments spent among friends. The scroll concludes with Li Jin sitting in a bath tub accompanied by a voluptuous girl, observing the dramatic opera in a contemplative state, while enjoying fresh fish and wine, as if trying to observe his true self among the scattered memories of the past.

Born in 1958 in Tianjin, Li Jin graduated from the Tianjin Academy of Fine Arts and is currently the Deputy Professor of the traditional Chinese painting department. Building on the foundations of his solid training in traditional techniques, in the 1990s Li gradually developed his distinctive playful style and became a representative of the New Literati group. In pursuit of originality, Li Jin celebrates the simple pleasures of contemporary life with his delicate brush and lush colours. Indeed, as he once remarked: "Whatever changes the society encounters, I will always use the traditional medium to record my daily life, as for me, this is the true joie de vivre!"²

¹ Yi Ying, "Writings on Li Jin", *Poetry Calligraphy Painting*, Issue No. 3, November 2011, Beijing.

² Li Jin, "Jiachang zhuyi", *ibid.*, Issue No.2, May 2011, Beijing.

此幅水墨長卷作於2011年，融合了李津最具標誌性的圖像元素、主題與藝術風格，堪比其藝術生涯的縮影。傳統手卷具有故事性及敘述性的特點，這讓李津得以依次展現七個不同場景，包括他遊歷海外的經歷、對中國往事的懷舊之情、以及他與愛人摯友的愉快回憶。李津的自畫像在畫中以不同服飾反覆出現，有如莎翁筆下的福斯泰夫，不僅作為視覺線索貫穿畫面當中，更代表了他本人潛意識中模糊不清、甚或支離破碎的舊時記憶。¹

整幅長卷的第一個場景描繪了兩位坐著的男子雙眼圓睜，定睛直視裸女雙乳，而女子的表情則冷淡茫然，抽離而空洞。這一充滿戲劇性的開端過後，隨後的五個場景好似向觀者呈獻了一場盛大的歌劇，融合了中國革命歷史的經典元素，其中包括六、七十年代的經典中山裝；身著灰藍色制服、佩戴紅袖章的紅色娘子軍；七十年代風靡中國的南斯拉夫電影中常見的飛行員帽子與風鏡；墨綠色的中國人民解放軍第一代制服；代表文革時期紅衛兵的紅纓槍及紅領巾；以及抗日戰爭時期的日本皇軍制服。對於像李津這樣出生於五十年代末的一代人而言，這些經典紅色主題是構成他們童年回憶的重要部分，伴隨他們成長，並深深烙印在記憶之中，不斷迴響。畫中亦穿插著身穿奇異服飾的外國人和享受盛宴的人群，源自李津海外遊歷的經歷，及其與好友同樂的珍貴回憶。卷軸以一幅沐浴圖結尾，李津與豐滿美女同坐浴缸之中，在享用海鮮與美酒的同時靜觀眼前這場跌宕起伏的歌劇，陷入沉思，仿佛在水墨的碎片之中重新尋找自我。

李津1958年生於天津，畢業於天津美術學院，目前為該院國畫系副教授。憑藉功底深厚的傳統技法，他於九十年代逐步形成以詼諧有趣而著稱的獨特藝術風格，並成為新文人畫派的代表人物。李津在他的藝術創作中尋求「鮮活」二字，透過細緻筆觸與明艷色彩，挖掘日常生活中純粹而簡單的喜悅。如他所說：「不管發生什麼樣的變化，我會始終用最傳統的工具來關注身邊的生活，這對我來說是非常愉快的事情。」²

¹ 易英，〈筆談李津〉，《詩書畫》，二〇一一年十一月，第三期，北京

² 李津，〈家常主義〉，前述出處，二〇一一年五月，第二期，北京



LEFT



CENTER



RIGHT



851

851

NIE OU

b. 1948

A Cool Mountain Stream

ink and colour on paper, hanging scroll

signed, inscribed, dated 1993 in Chinese and marked with two seals of the artist
94.5 by 89 cm; 37¼ by 35 in.

PROVENANCE

Plum Blossoms, Hong Kong
Red Rock Studio Collection

HK\$ 100,000-150,000

US\$ 12,800-19,200

聶鷗

清音圖

設色紙本 立軸

一九九三年作

款識：山高水長處，時時有知音。聶鷗作清音圖於京城，時值癸酉歲秋高氣爽日。

鈐印：「聶」、「鷗」。

來源

香港，萬玉堂
石紅齋珍藏

852

CHEN JIALING

b.1937

Morning Lotus and Transformation (set of two works)

ink and colour on paper, framed

Painted in 1990

(i) signed, dated 1990 and marked with four seals of the artist

(ii) signed and marked with two seals of the artist
each: 94.5 by 58.5 cm; 37¼ by 23 in.
each: 94.5 by 58.5 cm; 37¼ by 23 in.

PROVENANCE

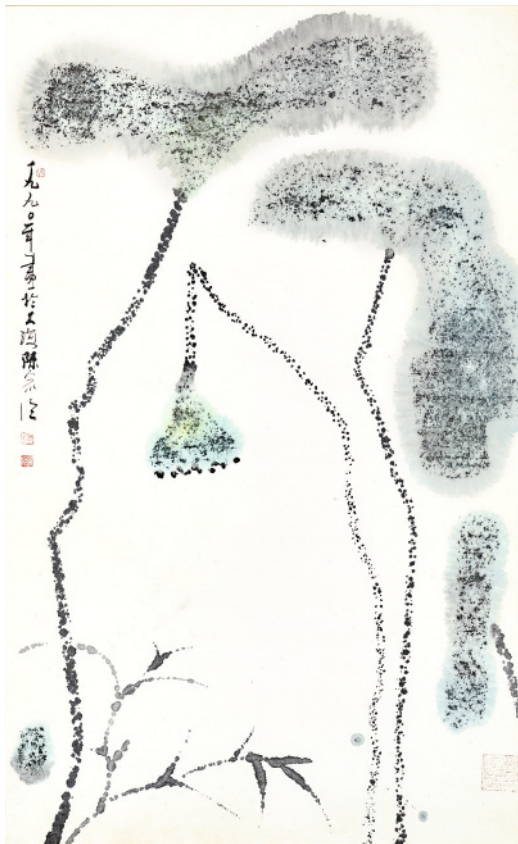
Plum Blossoms, Hong Kong
Important Private Asian Collection

LITERATURE

(Morning Lotus), - *Transformation: Chen Jialing*, Plum Blossoms (International) Ltd., Hong Kong, China, 1990, pl. 64

HK\$ 120,000-180,000

US\$ 15,400-23,100



852 (i)



852 (ii)

陳家冷

晨荷·化境（兩幅作品）

設色紙本 鏡框

一九九〇年作

款識：(i) 一九九〇年畫於上海，陳家冷。(ii) 冷。

鈐印：「陳」、「陳」、「家冷」、「與上帝合作」、「陳」、「化」。

來源

香港，萬玉堂

重要亞洲私人收藏

出版

〈晨荷〉出版於〈化境：陳家冷精選作品展〉，中國，香港，萬玉堂，一九九〇年，圖版64

請於網上圖錄查詢拍品資料

“One must understand that the dots, patches and lines in ink paintings are not executed randomly but rather, are placed according to certain rhythms.”¹

CHEN JIALING

Born in 1937 in Hangzhou, Chen Jialing graduated from the Zhejiang Academy of Art, where he studied with the esteemed masters Pan Tianshou and Lu Yanshao. In the 1980s, while teaching at the Shanghai Academy of Fine Arts, Chen formed his unique artistic style under the influence of ancient Chinese mural paintings and Western watercolours, simultaneously co-founding the Cao Cao Group in pursuit of innovative artistic spirits, techniques and styles. Characterized by layered pale ink washes and simple compositions, Chen's paintings often display a sense of natural spontaneity and harmonious interplay between brush, ink and paper, which lure the viewer into an intimate space of serenity.

The lotus flower is one of Chen's favourite subjects, whose natural transformation constantly provides inspiration for his artistic creation. *Morning Lotus* and *Transformation* presents a late autumn scene with seedpods and dry leaves barely supported by withered stems. The overall cool tone with greyish-blue washes and rhythmic dots conveys a quiet and meditative atmosphere. *Red Lotus Bud (Lot 801)*, on the contrary, is full of newborn energy and vitality seen in early summer, manifested in the use of bright colours and the symmetrical composition centralizing the red bud. The monochrome *Ink Lotus (Lot 843)* combines two stages in between, visualizing the free interaction between ink and

water on paper seen in large areas of washes representing the leaves.

Though distinct in their pictorial atmosphere, all three works exemplify Chen's innovative painting techniques, seen in his deceptively random dots merged with patches of soft ink washes, whose contours clearly reveal the way colours naturally flow, permeate, and defuse into the paper. The painting process, as Chen explains, is like a mutual dialogue: “on one hand, I am painting with a brush; on the other hand, the rice paper is also ‘painting’ spontaneously. It seems like we two are playing a game with each other.”² In this way, Chen has taken the traditional bird-and-flower subject into a new stage with his creative exploration of the medium. Moreover, with his solid background in traditional Chinese painting, Chen not only preserves the legacy of Pan Tianshou and Lu Yanshao, but also adds modern interpretations and innovative perspectives to it in building his unique artistic landscape that, as the curator Fan Di'an contends, will achieve its own inspirational legacy for younger generation artists.³

¹ Zhu Linyong, “I ink, therefore I am”, *China Daily*, August 30, 2007.

² ArtNetworking, “Featured Artists: Chen Jialing”, accessed in July 2017.

³ Fan Di'an, “Land of Purity: The Art of Chen Jialing”, *Zhongguo Nanfang Yishu*, Sept. 28, 2012.

KOON WAI BONG

b. 1974

Dancing with the Shadows (set of eight fans)

ink on rounded fan paper, framed

painted in 2014

each fan: 24 by 23 cm; 9½ by 9 in.

overall: 203 by 52 cm; 80 by 20½ in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

OFF – Contemporary Art Fair Brussels, 2014

A prominent artist and professor based in Hong Kong, Koon Wai Bong is recognized for his contemporary ink works within public institutions including the M+ Pavilion, the Hong Kong Museum of Art, and the Asian Art Museum of San Francisco. In contrast to Chinese paintings that appropriate various concepts from Western art and are often criticized as having faint connections to Chinese cultural narratives, Koon specifically posits his paintings as *guohua* (referring to the essence of the Chinese painting tradition and not aligned with art reform in China between 1949-1952); thereby emphasizing the core values of traditional painting, especially those of the literati. It is this embrace of tradition and desire for contemporaneity that mirrors the search for cultural identity among many Hong Kong artists today.

HK\$ 80,000-120,000

US\$ 10,300-15,400

管偉邦

起舞弄清影 (扇面八幅)

設色紙本扇面 鏡框

二〇一四年作

來源

現藏者直接得自藝術家

展覽

布魯塞爾, OFF當代藝術展, 二〇一四年



853

ZHENG CHONGBIN

b. 1961

Accelerated Field

ink and acrylic on paper

signed in English and Chinese, dated 2013.12

lower right in pencil

243.8 by 122 cm; 48 by 96 in.

PROVENANCE

Acquired directly from the artist
RH Contemporary Art
Important Private European Collection

EXHIBITED

USA, New York, RH Contemporary Art Gallery,
Outside the Lines: New Art from China, 31 January
- 12 April, 2014

HK\$ 280,000-380,000

US\$ 35,800-48,600

鄭重賓

加速場

水墨及壓克力紙本

二〇一三年作

款識: 重賓, CHONGBIN, 2013.12。

來源

直接得自藝術家
RH Contemporary Art
重要歐洲私人收藏

展覽

美國, 紐約, RH Contemporary Art Gallery,
〈*Outside the Lines: New Art from China*〉,
二〇一四年一月三十一日至四月十二日



Zheng Chongbin in his studio, California, 2013. ©Zheng Chongbin's Studio

鄭重賓於加州工作室, 二〇一三年。(圖片版權 / 鄭重賓工作室)

“The way that I look at art is not to impose my vision but to expose the vision of the medium. The material I use is of traditional Chinese painting. The paper is made from sandalwood, mulberry, or bamboo fibers so the paper itself is quite strong. But what is special is that water can go through the paper without ruining it. This is what I like to refer to as material as agent. Water flowing over and through a surface is like the interactions between solid and fluid forms. In my work, I am not trying to control the water, but to find its flow with its own meaning.”

ZHENG CHONGBIN

「我看待藝術製作的方式，並不是要將我自己的圖式強加其上，而是要凸顯媒材本身的特質所能給予的意義。藝術是通過媒材所解譯的一種活動。我所使用的材料是傳統水墨畫媒材。今天的造紙技術會摻入稻草成份來做紙，特別之處是水穿透紙張時並不會太容易將其損毀，這就是我說的物料仲介。水流穿過表面時，好像固體與液體兩種形式的溝通。猶如地質成形。我在作品中並未刻意去控制水流，而是要體驗到它自己流動沉積的意義所在」。

鄭重賓





855

YANG JIECHANG

b. 1956

100 Layers of Ink

ink on *xuan* paper and gauze on canvas, framed

signed YANG JIECHANG and in Chinese, dated 1991 lower right

(on reverse) signed, titled, and dated 1990-1991 145 by 210 cm; 57 by 82 $\frac{5}{8}$ in.

PROVENANCE

Galerie Jeanne Bucher Jaeger, Paris

HK\$ 100,000-150,000

US\$ 12,800-19,200

Yang Jiechang is a pioneer of conceptual art in China, recognized for his unorthodox use of ink. He immigrated to Europe in 1989, a year that marked a paradigm shift in his personal life and was especially notable for his participation in the legendary exhibition, *Les Magiciens de la Terre* in the Centre Georges Pompidou in Paris, France. For the incredibly polarizing display that uprooted the curatorial discussion on Eurocentric

art history, Yang first presented four monumental works from his *100 Layers of Ink* series. In this series, he intertwines a Chinese traditional medium with a conceptual process that brought him substantial recognition as a pioneer of conceptual art in China.

In 1990, Yang created the present lot as a continuation of the series for his first solo exhibition abroad and was awarded the Pollock Krasner Grant in recognition of artistic merit for works on paper. *100 Layers of Ink* is the product of an intense repetitive process where Yang applies layer upon layer of ink that imparts an unusual texture of the medium itself. As the paper becomes completely saturated, the result is an intense black sculptural, often partially reflective, surface. These expansive textured paintings represent "a performance lasting over one and a half months". The process of repetition and resulting luminescent quality reflect certain aspects of his studies of Daoism and Zen Buddhism, as intended for the Paris exhibition, this painting represents "history... a room, a space, rather than simply a flat surface."¹

¹ Chris Noey and Howard Silver, "Yang Jiechang Discusses His Work 100 Layers of Ink", *Ink Art: Past As Present in Contemporary China*, The Metropolitan Museum of Art, May 13, 2014.

楊詰蒼

千層墨

水墨紙本及紗布裱於畫布 鏡框

一九九〇年至一九九一年作

款識: YANG JIECHANG, 詰蒼, 1991。

(題於背面) 款識: "100 Layers of Ink", YANG JIECHANG, 千層墨, 楊詰蒼, 1990-1991。

來源

巴黎, Jeanne Bucher Jaeger 藝廊



856

TSENG YUHO (ZENG YOUHE) 曾佑和

b.1923

Waiahole Valley II

ink, colour, acrylic and aluminium on paper with *dsui* collage and plastic moulds mounted on canvas, framed

created circa 1990s

signed and marked with one seal of the artist

81.5 by 81.5 by 8 cm; 32 by 32 by 3 1/8 in.

PROVENANCE

Acquired directly from the artist in 2001
Important Private Asian Collection

HK\$ 240,000-350,000

US\$ 30,700-44,800

For more information, please refer to the online catalogue.

請於網上圖錄查詢拍品資料

夏威夷谷之二

設色紙本、壓克力彩、鋁、「綴」拼貼與塑料模裱於畫布 鏡框

約一九九〇年作

款識：和。

鈐印：藝術家鈐印一方

來源

2001年直接得自藝術家
重要亞洲私人收藏

「所謂的『經營位置』構圖極簡單，安放在緊要關頭，如擊折唱和，略有呼應，但不順序，層次前後扭差，佈局重疊透漏，但每一標一豎都有責任，固定方盒中空間的距離點。因為層次顛倒，忽遠忽近，因此畫面有起伏開合的搖動感。用色深淺抑揚頓挫，如音樂節拍。又加上鋁箔紙質點染，強調細微的肌理，伸縮如呼吸，低動如脈搏，如此成全我畫中的生命。」

曾佑和, 1992年



'A rendering of plastic relief on rocks and peaks', artist sketches illustrated in *Dsui Hua: Tseng Yuho*, Hanart TZ Gallery, 1992. ©Tseng Yuho

「立體的 분석」，藝術家草稿出版於《綴畫：曾佑和》，香港，漢雅軒，一九九二年。（圖片版權 / 曾佑和）



857

857

WANG JIQIAN (C.C. WANG)

1907-2003

Landscape No. 870

ink and colour on paper, hanging scroll

signed and dated 1985 in Chinese, and marked with two seals of the artist

63 by 47 cm; 24¾ by 18¾ in.

PROVENANCE

Acquired directly from the artist
Water, Pine and Stone Retreat Collection

HK\$ 120,000-180,000

US\$ 15,400-23,100

王己千

山水第870號

設色紙本 立軸

一九八五年作

款識：乙丑七月十八日，己千。

鈐印：「己千創稿」、「童心未泯」。

來源

直接得自藝術家

水松石山房收藏

LI HUAYI

b. 1948

Guanyin, the Sovereign

ink, colour and collage on paper, framed
 painted in 1990
 inscribed in Chinese and marked with six seals of the artist
 204 by 69 cm; 80% by 27 in.

PROVENANCE

Lo Shan Tang, Hong Kong
 Important Private Asian Collection

LITERATURE

Hall, Robert and Edwin Miller, *Contemporary Chinese Paintings III: Migration*, Lo Shan Tang, Hong Kong, 1990, pl. 26

HK\$ 500,000-700,000

US\$ 64,000-89,500

李華弌

觀自在

設色紙本及拼貼 鏡框
 約一九八〇年代作
 鈐印：「剛折柔卷」、「賦體物以流亮」、「綠葉紫莖」、
 「獨破廬」、「華廬」、「李華」。

來源

香港，樂山堂
 重要亞洲私人收藏

出版

Robert Hall及Edwin Miller, 〈樂山堂當代中國書畫III: 遷徙〉,
 樂山堂, 香港, 一九九〇年, 圖版26

Guanyin, The Sovereign is an extremely atypical work from the end of Li's early experimental period in the 1980s, and is considered one of the best examples of his transitional phase, prior to the development of his signature landscape style. The depiction of the bodhisattva in the present work strongly resembles that of the Buddhist murals seen in the Mogao caves at Dunhuang, which Li visited in the 1970s, after the Cultural Revolution. Departing from the ancient Buddhist representation, Li placed the figure against an abstract background painted with expressive ink washes of varied tonality, achieving a striking visual effect full of raw texture and bold movement. Excerpts of Buddhist texts are applied as a collage, substituting the written inscriptions in traditional Chinese literati paintings. Through the fusion of different artistic forms and styles, Li demonstrates his knowledge and appreciation for ancient art and history, his mastery of the traditional medium and painting techniques, as well as the influence of Western style and elements on the formation of a powerful visual language of self-expression.

《觀自在》為李華弌早期作於80年代探索期的罕見作品，亦被譽為其風格轉變期的典範傑作之一，其後他形成自己別具一格的山水畫風。李氏曾於1970年代文革過後遊歷敦煌，本作描繪的觀音形象頗具莫高窟佛教壁畫之風。然與之不同的是，李氏將觀音襯於抽象背景之中，以灑脫不羈的筆觸及不同色調的水墨渲染，達到一種充滿粗獷紋理與動感的獨特視覺效果。佛經字句以拼貼形式入畫，取代中國傳統文人畫中的題畫詩。通過對截然不同的藝術形式與風格的融合，李氏在作品中展現出他對古代藝術與歷史的深刻理解和由衷欣賞、對傳統媒材的熟知掌握和爐火純青的畫法與技巧，以及受西方藝術風格與元素影響而塑造出的極具視覺震撼力的自我表現風格。





859

HIDENORI YAMAGUCHI

b. 1976

Crossroad: Okachimachi

ink on paper, framed

Painted in 2017

marked with one seal of the artist
25 by 70 cm; 9⁷/₈ by 27¹/₂ in.

HK\$ 50,000-80,000

US\$ 6,400-10,300

山口英紀

往來～御徒町～

水墨紙本 鏡框
二〇一七年作
鈐印：「英」。

Hidenori Yamaguchi is a Japanese contemporary artist recognized for his meticulous ink wash paintings, with exceptional attention paid to achieving photorealistic detail. He obtained his Master's in Fine Art from the University of Tsukuba Graduate School of Art and Design in 2001, and pursued his interest in traditional painting techniques at the China Academy of Art from 2002 to 2004. Since his return to Japan from China, he applied his study of seal engraving, Chinese painting, and calligraphy towards a rigorous exploration of *rinsho* painting—the imitation of expressive techniques or traditional calligraphic methods through stages of imitation, tracing and free-hand painting.

In the present lot *Crossroad: Okachimachi*, Yamaguchi captures a daytime train arriving at the aboveground Okachimachi station and depicts a densely crowded street scene below the tracks, tightly nestled between high-rise buildings of the Tokyo metropolis. His paintings demand a significant amount of time to be completed, which is consistent with his unwavering commitment to detail. As Yamaguchi states, "mastering techniques is one way to respect the accumulated layers of tradition."¹ Drawing upon *rinsho* imitation methods, he paints with a fine brush on many layers of thin, almost translucent paper, so as to imbue the desired image with an antique glow. Traditional ink paintings depict natural landscapes composed through the idealized lens of the imagination; adversely, Yamaguchi captures photorealistic moments at the very intersections of urban landscapes, composed with nostalgia-inducing vintage filter effects.

¹ Steer, Emily. *5 Questions: Surface Tension at White Rainbow*. Elephant, 24 Sept. 2015. elephantmag.com/5-questions-surface-tension-at-white-rainbow/. Web.

日本當代藝術家山口英紀以其嚴謹細緻、模擬程度極高的水墨畫作廣為人知。山口於2001年取得築波大學藝術與設計系文學碩士學位，並於2002至2004年赴中國美術學院研習傳統繪畫技法。從中國回到日本後，他將印章雕刻與中國書畫所學融會貫通，並將其應用於探索「臨書」繪畫——即透過模仿、描摹和寫意，模仿表現性技法或傳統書法。

山口以當代視角描繪過往歷史，運用傳統水墨畫技法和攝影光學中的畸變概念，使當今西化及現代化的日本躍然紙上。此作《往來～御徒町～》捕捉了日間列車駛達高架車站禦徒町駅的一刻，以及穿梭於東京摩天大廈之間的路軌下人山人海的街景。山口的作品耗時無數，體現出他對細節的執著，因為他相信「精通技法是尊重層層傳統的途徑之一」¹。山口運用「臨書」的模仿技法，以極細的筆畫在多層幾乎透明的薄紙上描畫，營造出帶有舊照片氣息的畫作。傳統水墨畫以描繪自然景觀為主，源於想像中的理想場景；山口則反其道而行之，以復古的濾鏡效果和對過去的緬懷之情定格都市交通的逼真一刻。

¹ Emily Steer採訪，《大象：藝術文化雜誌》，2015年，來自網絡

WILSON SHIEH (SHIEH KA HO)

b. 1970

Bank of China, Hong Kong

ink and colour on silk, framed

Painted in 2010

116 by 44 cm; 47⁵/₈ by 17³/₈ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 100,000-150,000

US\$ 12,800-19,200

石家豪

中銀大廈

設色絹本 鏡框

二〇一〇年作

來源

現藏者直接得自藝術家

At a relatively young age, Shieh mastered the art of *gongbi* (fine-brush painting) and emerged on the contemporary art scene with solo exhibitions beginning in the 1990s. He has since exhibited his works in both public and private collections worldwide. Addressing modern issues such as identity, body, and dress while rendering images with utmost detail and vibrant colours; his paintings manifest concepts of hybridity and establish the illusion of three-dimensionality.

Melding the natural human form with various well-renowned Hong Kong symbols, *Bank of China* is Shieh's way of personifying the controversial issues of development and political favouritism that often surrounds major real estate projects. Originating in his signature *Architecture* series where female forms wear the dress of iconic Hong Kong skyscrapers, Shieh explores the culture of corporate capitalism.

石氏年青時已擅長工筆，九十年代初期，他曾舉辦多場個展，作品於世界各地多個藝術機構和私人珍藏展出，在當代藝術中嶄露頭角。其作品直面身份、身體、衣著等現代議題，筆法細膩、色彩明豔，盡顯混融性的和三維立體錯覺。

《中銀大廈》把人體與香港著名地標結合起來，使用擬人手法，討論大型房地產項目中官商授受的富爭議性議題。此作是石氏標誌性「建築」系列的一幅，該系列描繪了身穿香港有名商廈造型長裙的女體，意在探討企業資本主義文化。





861



WILSON SHIEH (SHIEH KA HO)

b. 1970

Chow Yun Fat's Fitting Room

collage on paper, framed

Painted in 2009

68.5 by 68.5 cm; 27 by 27 in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Osage Soho, 2009

HK\$ 50,000-80,000

US\$ 6,400-10,300

石家豪

周潤發試身室

紙本拼貼 鏡框

二〇〇九年作

來源

現藏者直接得自藝術家

展覽

香港，奧沙蘇豪畫廊，二〇〇九年

石家豪善於在畫作中滲入政治意識，把它們當成無聲的歷史課，是香港當代藝術裡一把獨特的聲音。歐陽憲曾寫道：「進入後殖民時代，人們對政治和族群背景、流行文化和高雅文化、自己的身份和危機感等問題混淆不清。石氏透過畫作中的人像、符號和譬喻駁斥這種混亂，並把它盡情發揮。」¹

石氏的「試身室」系列以香港名人為題，是他最具煽動性的作品系列之一，《周潤發試身室》是該系列首幅作品，概念源自穿衣紙偶。周潤發（1955生）乃香港著名電視電影演員，三十多年的事業中扮演過許多鮮名角色。這組作品以周潤發的永恒面相為玩偶，其名作服飾分別繪於獨立的畫面上剪貼而成，製成一套發哥演藝生涯大拼盤。

Often employing painting as subtle history lesson, whilst injecting a dash of political consciousness, Wilson Shieh is recognized as one of Hong Kong's unique contemporary voices. As Henry Au Yueng writes, "In the post-colonial era, when people confuse politics with ethnics, pop culture with high culture and identity with insecurity, Shieh sets out to contrast and exploit this chaos through the figures, symbols and metaphors in his paintings."¹

As one of Shieh's most provocative series, aimed at Hong Kong celebrity, *Chow Yun Fat's Fitting Room* is the first of the *Fitting Room* series that portrays the costumes of Chow Yun Fat—one of Hong Kong's most famous icons and action hero—in various films. The meticulously labelled and illustrated collage is the collective manual for Chow's acting career, whereupon Shieh has created individual canvases of each costume laid out as for paper dolls.

¹ Henry Au-yueng, Wilson Shieh: the Liaison Officer, *Wilson Shieh: An Alternative Antiquity*, Grotto Fine Art, Hong Kong, October 2002.



862

TSHERIN SHERPA

b. 1968

Lost Spirits

gold leaf, acrylic and ink on cotton, framed

Painted in 2014

80 by 116.8 cm; 31½ by 46 in.

EXHIBITED

France, Rambouillet, La Lanterne, *Image-In Tibet*, October – 22 November, 2014

UK, London, Rossi & Rossi, *Active Blur*, 4

December 2015 – 21 January, 2016

Germany, Berlin, ARNDT, *Parallel Realities*, 26

2 December – 21 January, 2017

LITERATURE

Parallel Realities: Contemporary Tibetan Art.

London: Rossi & Rossi, 2014. p. 45

HK\$ 180,000-220,000

US\$ 23,100-28,200

次仁·夏爾巴

失落的靈魂

金箔與壓克力彩、水墨於布面 鏡框
二〇一四年作

展覽

法國，朗布依埃，La Lanterne，〈影像中的西藏〉，

二〇一六年十二月二日至二〇一七年一月二十一日

英國，倫敦，Rossi & Rossi畫廊，〈活躍模糊〉，

二〇一五年十二月四日至二〇一六年一月二十一日

德國，柏林，ARNDT畫廊，〈平行現實〉，二〇一

四年十月二十六日至十一月二十二日

出版

〈平行現實：西藏當代藝術〉，倫敦，Rossi &

Rossi畫廊，二〇一四年，45頁

Tsherin Sherpa is a contemporary artist currently living and working in California. He was born in 1968 in Kathmandu, Nepal, and studied traditional Tibetan thangka painting with his father Master Urgen Dorje, a prominent thangka artist. He emigrated to the United States in 1988 where he started to discover and create his individual style, contemporising traditional tantric emblems, colours, and motifs. In *Lost Spirits*, the elements of a traditional thangka painting are enlarged in the background and the two figures appear to be undergoing the same process of merging into abstraction. "Sometimes the act of discovery is a process more important than the end piece, which serves as a record of that search. To get through to a new form, sometimes it is necessary to completely let go of old methods."

尼泊爾當代藝術家次仁·夏爾巴1968年生於加德滿都，現於美國加州居住工作，其父為知名唐卡藝術大師烏金·多傑，畫家自小隨他學習藏族唐卡繪畫。他於1988年移居加州，開始探索並開創其個人風格，為傳統密宗佛教圖案、顏色及標誌注入當代氣息。他的作品於全球廣泛展出，亦被納入多個歐美及亞洲私人收藏。



863



864

863

ZHU WEI

b. 1966

Tightrope series

ink and colour on paper mounted on red silk, hanging scroll

Painted in 1996-1997

signed, titled and marked with three seals of the artist

133.3 by 33.4 cm; 52½ by 13¼ in.

PROVENANCE

Private Asian Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

朱偉

設色紙本於絹本 立軸

一九九六年至一九九七年作

款識：朱偉畫。走鋼絲。

鈐印：「朱偉真跡」、「朱偉印鑒」、肖形印一枚。

來源

亞洲私人收藏

864

XU LELE

b. 1955

Fairy from the Stars

ink and colour on gold-flecked paper, hanging scroll

signed, titled, inscribed and dated 1990 in Chinese, and marked with five seals of the artist
87 by 32 cm; 34¼ by 12½ in.

PROVENANCE

Plum Blossoms, Hong Kong
Red Rock Studio Collection

HK\$ 60,000-100,000

US\$ 7,700-12,800

徐樂樂

太清明星圖

設色、金箔紙本 立軸

一九九〇年作

款識：西上蓬花峰，迢迢見明星。素手把芙蓉，虛步躡太清。霓裳曳廣帶，飄拂昇天行。庚午年樂樂畫，太清明星圖。

鈐印：「樂樂」、「徐」、「徐」、「樂樂畫印」、「大自在」。

來源

香港，萬玉堂
石紅齋珍藏

LUO QI

b. 1960

Tranquil Stones

ink and colour on paper, hanging scroll

titleslip: signed, titled in Chinese and dated 1994

marked with six seals of the artist

272 by 67.2 cm; 107 by 26½ in.

PROVENANCE

Acquired directly from the artist in 1994

Private American Collection

HK\$ 50,000-80,000

US\$ 6,400-10,300

洛齊

清石

設色紙本 立軸

一九九四年作

簽書：清石，中國美院，洛齊，1994.3。

鈐印：「洛齊」、「洛」、「洛齊」、
「洛齊印信」、「林」、「洛齊印信」。

來源

於1994年直接購自藝術家

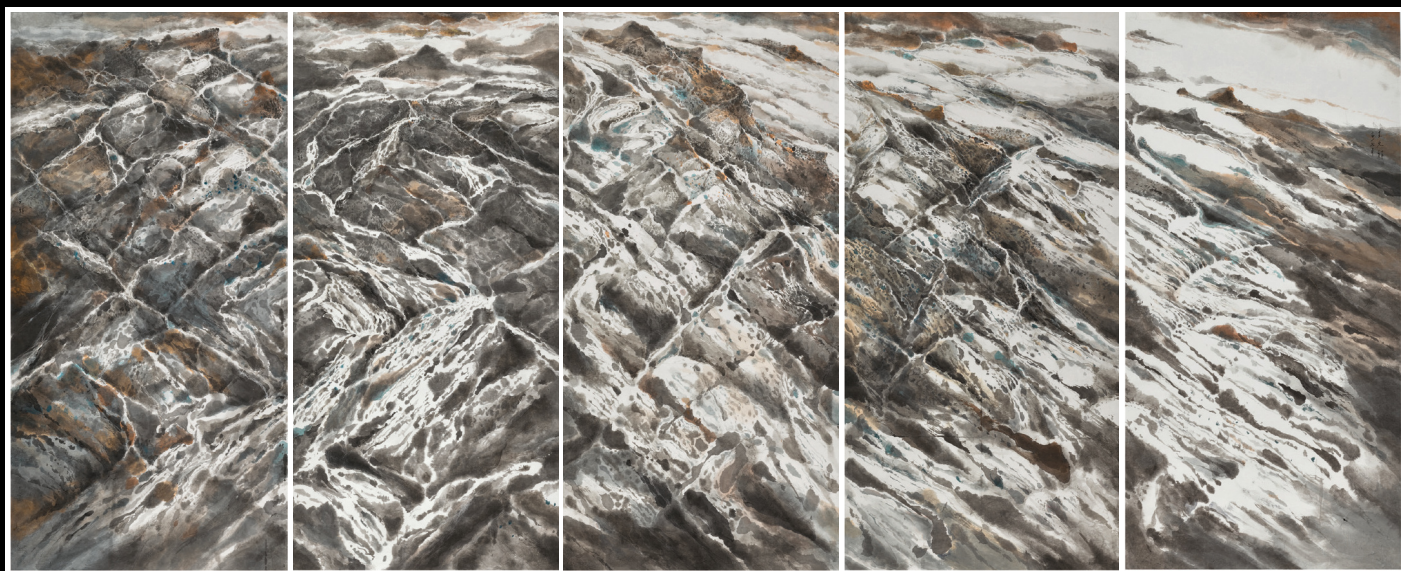
美國私人收藏

Luo Qi is an important advocate for the postmodern calligraphy movement that began in mainland China in the 1980s. In 1986 Luo Qi graduated from the printmaking department at the China Academy of Art in Hangzhou, where he remained as a guest lecturer and visiting scholar to several well-renowned American and European institutions. During his time spent abroad, Luo Qi deeply inspired by the works of the Western avant-garde, such as Joan Miro and Piet Mondrian. In *Tranquil Stones*, the combination of bold black lines and daring blocks of colour is reminiscent of ancient seal and clerical script styles yet infused with modernist thought; it reiterates the classic literati principle in the shared origin of painting and calligraphy while fuses colours together providing an unusual depth and texture to the painted surface. This painting is part of a series of four works which were exhibited at the China Academy of Art in the early 1990s.

洛齊是中國內地八十年代後現代藝術運動和「書法主義」的主要倡導者。1986年，洛齊畢業於杭州中國美院版畫專業，之後留校任教並於歐洲、美國知名院校擔任訪問學者。在早年遊學的歷程中，洛齊深受西方抽象派藝術家Miro以及Mondrian影響，但作品中仍然保留純粹的東方文字特徵。本作《清石》畫面由豪放的墨線及大膽的色塊構成，隱約可見大篆及隸書的筆法，亦書亦畫，亦墨亦色，充滿現代感之餘體現了傳統文人畫中「書畫同源」的理念。層層墨跡和的濃厚的色彩堆疊、滲透，有節奏地從輕薄的宣紙表面營造出深度，在強烈的對比和擴張的力量之間，洛氏邀請觀眾領略他抽象卻詩意的內心世界。此幅作品亦曾於八十年代在中國美術學院展出。



S | 2



WUCIUS WONG, *Mountains and Rivers of the Mind*, 2017
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Collectors gather here.



MORITA SHIRYU

So - Wilderness, 1954

Estimate HK\$ 1,200,000–2,200,000

To be sold 1 October in Hong Kong

Morita Shiryu: Bokujin

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CHEONG SOO PIENG

Guilin, 1980

Estimate HK\$200,000–300,000 /

US\$25,600–38,400

Modern and Contemporary Southeast Asian Art
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Sotheby's EST. 1744

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LÉONARD TSUGUHARU FOUJITA
Le chapeau de sa maman, 1955
Estimate HK\$4,000,000–6,000,000 /
US\$514,000–771,000

Modern Asian Art

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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 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 Asian 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 Asian 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 Asian 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 BID²⁰⁰⁰.

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.

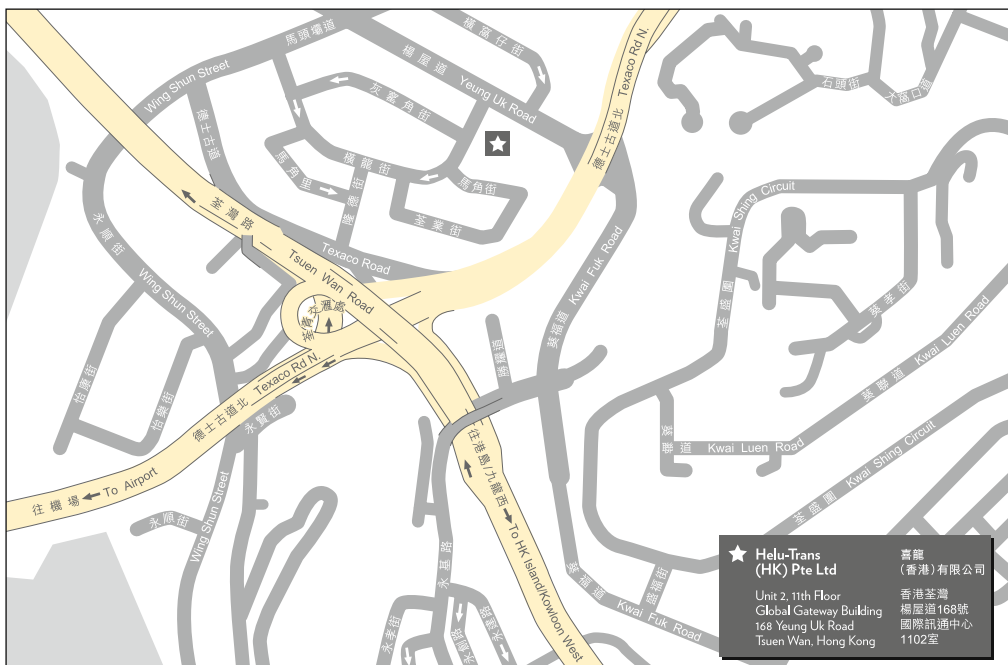
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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^{Now} If you cannot attend the auction, it may be possible to bid online via BID^{Now} for selected sales. This service is free and confidential. For information about registering to bid via BID^{Now}, please refer to sothebys.com. Bidders using the BID^{Now} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{Now}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{Now} 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 HKdollars 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 - 6pm).

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 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 Financial Services makes loans to clients of Sotheby's. These include loans secured by property consigned for sale and loans secured by art collections which are not intended for sale. It is Sotheby's Financial Services' general policy to lend no more than 50% of the total of its low auction estimates for such property. It is also general policy that the minimum loan for consignor advances is £25,001 (in the US \$50,000) and for secured loans is £250,000 (in the US \$500,000). For further information please call Sotheby's Financial Services in New York at +1 212 894 1144, or in London at +44 (0)20 7293 5273. This is not an offer or solicitation. The services described are subject to the laws and regulations of the jurisdiction in which any services may be provided.

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；閣下尤其應查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亞洲藝術晚間拍賣）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亞洲藝術晚間拍賣）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亞洲藝術晚間拍賣）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/及其他由蘇富比可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，該保證在本圖錄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種確拍拍賣品定能拍出的價格執行。該不可撤銷競投方可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。倘不可撤銷競投方競投成功，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。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該

人士披露己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。倘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售價售出。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缺憾。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BIDSM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，而不得轉讓至他人及其他地址。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。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

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BIDSM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BIDSM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BIDSM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BIDSM網上競投服務之競投人受透過BIDSM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户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，請親身持咭到本公司付款。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任的付款，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份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領照，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，均可能須申請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請其他許可證或證書。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 蘇富比財務服務部向蘇富比客戶提供貸款服務，其中包括以寄售物件作抵押之貸款及以不擬出售之藝術收藏品作為抵押之貸款。蘇富比財務服務部之一般政策是不會借出為數超越有關物品之拍賣低位估價50%之款項，另一政策為對於寄售物件之最低貸款額為25,001英鎊（50,000美元），而有抵押貸款則為250,000英鎊（500,000美元）。有關進一步資料，請致電紐約之蘇富比財務服務部，電話號碼是+1 212 8941 144，或倫敦之蘇富比財務服務部，電話號碼是+44 (0)20 7293 5273。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。

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）。

蘇富比現時已在美國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 Sotheby's are consistent with its role as 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 Buyers;

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拍賣品拍賣官之身份，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BIDSM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；

「廣品」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，將不會當作為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廣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的損失。

(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(BIDSM)受BIDSM網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BIDSM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，而毋須表示修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)拍賣會後第三十一天(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賣家之業務規則第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. 未領取購置品

(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、承付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隱私及機密，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、語音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，證明該物品乃贗品之唯一方法，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贗品之理由；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.

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。)

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

Please complete this section and delete where applicable

Sale # Lot # Account #

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Telephone

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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

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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 HK0742 | **Sale Title** CONTEMPORARY INK ART: CONFLUENCE | **Sale Date** 2 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^{max} 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 HK0742 | 拍賣名稱 當代水墨藝術 一合 | 拍賣日期 2017年10月2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。

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- 競投將以最盡可能低之價格進行。
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- 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。

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- 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。

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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。

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簽署

日期

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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:

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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：

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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.

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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.

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**).

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

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)。

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 new clients or purchasers 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. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The **BID^{online}** online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

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NOTE

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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75個國家的2,000位藝術家手中收集了近13,000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20年內投入20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間分配，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

(see lots 836, 853, 860, 861)

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