



MODERN
ASIAN
ART

HONG KONG 1 APRIL 2018





MODERN ASIAN ART

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IMPORTANT NOTICE TO BUYERS

PRE-REGISTRATION



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

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

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

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

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

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

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

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

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

COLLECTION AND STORAGE

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

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

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

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

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收取及儲存貨品

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

MODERN ASIAN ART

AUCTION IN HONG KONG
1 APRIL 2018
SALE HK0785
3 PM

TRAVELLING EXHIBITION
17 - 18 March
Taipei
Hua Nan Bank International Convention Center

EXHIBITION
Thursday 29 March
10am - 5.30pm
Friday 30 March
10am - 8pm
Saturday 31 March
10am - 8pm
Sunday 1 April
10am - 2pm
Hall 5
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive Wanchai Hong Kong



THIS PAGE
LOT 714 (DETAIL)

SPECIALISTS AND AUCTION ENQUIRIES

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

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Vinci Chang
Head of Modern Asian Art



Felix Kwok
Senior Specialist



Shawn Chen
Specialist Trainee



Jestina Tang
Cataloguer



Katherine Don
*Specialist,
Contemporary Ink Art*



Felix Yip
Business Manager



Florence Chui
Administrator

INTERNATIONAL



Yoshiko Marutani
*Client Relationship Assistant
Manager, Western Art*



Mee-Seen Loong
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SALE NUMBER
HK0785 "PUNTO"

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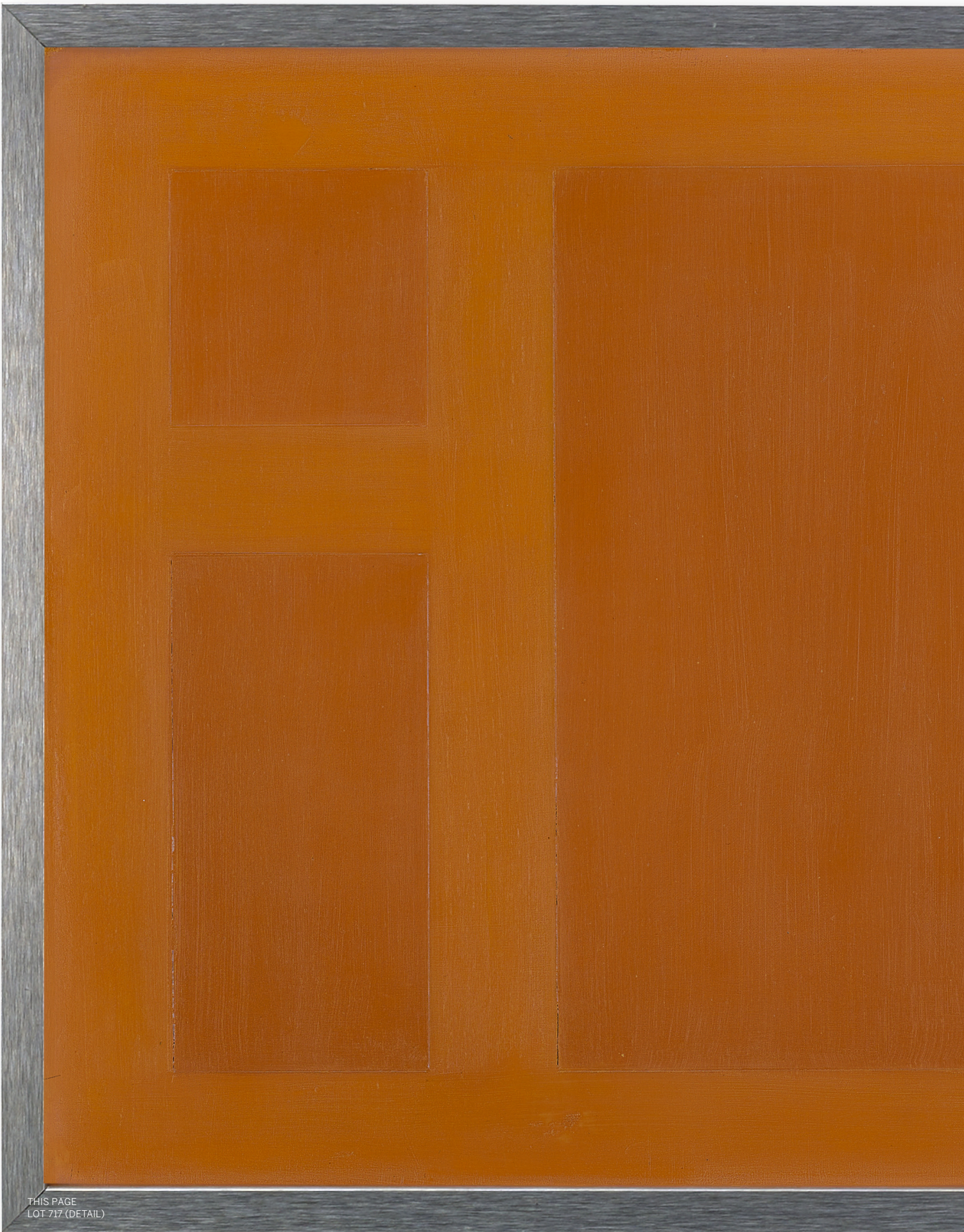
Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

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HK\$500 at the gallery

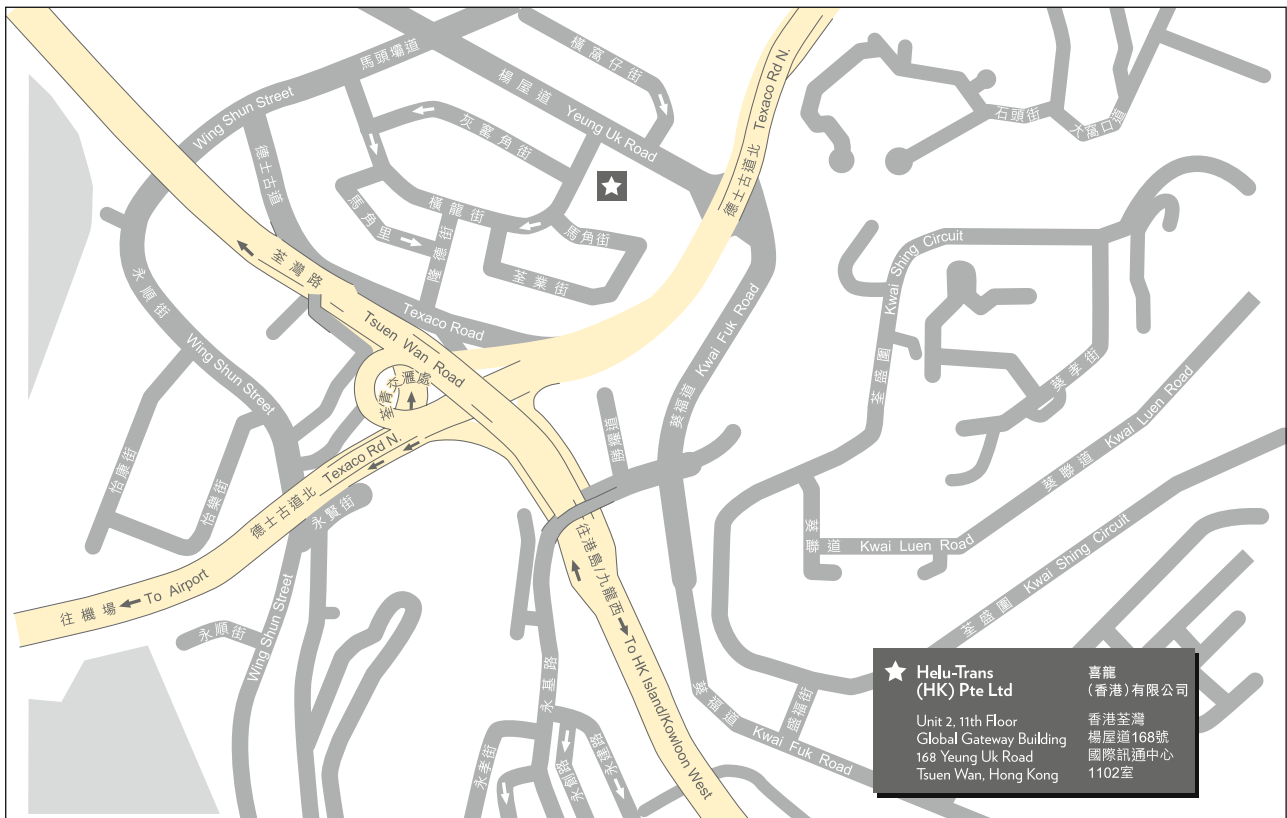
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AUCTION AND EXHIBITION INFORMATION
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THIS PAGE
LOT 717 (DETAIL)

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All items from this auction not collected from HKCEC by Tuesday 4th April 2018 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

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

To arrange shipping or collection, please contact:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue

or

Helu-Trans (HK) Pte Ltd

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

Tsuen Wan, Hong Kong

Contact: Ms. Kelly Fung

Tel: 2612 2711

Fax: 2612 2815

Office Hours:

Monday to Friday 9am – 5pm

Saturday 9am – 12pm

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

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

是次拍賣，所有於4月4日上午11時(星期四)未獲領取的拍賣品將會轉移到喜龍(香港)有限公司，而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：

儲存費：每件每月港幣1,800元。

如欲安排付運或收取貨品，請聯絡：

行政助理 / 運輸助理

列印於此圖錄之前部份

或

喜龍(香港)有限公司

香港荃灣楊屋道168號國際訊通中心1102室

聯絡：馮嘉嘉

電話：2612 2711

傳真：2612 2815

辦公時間：

星期一至星期五 上午9時 - 下午5時

星期六 上午9時 - 下午12時

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

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十(30)天。未獲領取的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。



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戰後亞洲藝術

二次大戰之後，亞洲藝術大師輩出，他們憑藉豐富的創造力、劃時代的眼光、加上善用深厚的傳統底蘊，在全球藝壇大放異彩；過去二、三十年的拍賣市場，對於推廣趙無極、朱德群、吳冠中等戰後大師的成就亦卓有建樹，豎立足與西方大師分庭抗禮的成功個案。然而，西方現當代藝術之強勢，遠不止於擁有獨當一面的大師，還在於擁有無數別開生面的前衛運動與藝術結社，形成反映時代、指引未來的巨大力量。縱觀全球戰後藝術發展，能夠代表亞洲話語權，在西方藝壇獨標一幟，並且爭取到一眾歐美名家參與者，唯有六〇年代的「龐圖國際運動」（Movimento Punto）。此一明確以東方「靜觀精神」為宗旨而具有充份開放性的國際運動，成功凝聚起亞洲藝術力量，無論是運動的核心抑或周邊成員，都因此獲得明確的現代東方文化標識，而不必附庸於西方浪潮。承接晚拍部份的「戰後亞洲藝術」專題，現代亞洲藝術日拍將從龐圖運動溯源至東方畫會，並透過著名詩人羅門的「燈屋」收藏，呈獻以五月畫會為主的中國戰後藝術，以及來自另一來源、曾經長期借展於哈佛大學亞瑟·賽克勒博物館（Arthur M. Sackler Museum）的劉國松六〇年代抽象；龐圖運動的西方健將，及與龐圖關係至深的西方巨匠，亦將在香港首度登場，循此宣示現代亞洲藝術並不囿於亞裔藝術

家，實乃全球共傳之藝術寶藏。而為我們揭開這場宏大史詩的，則是一生特立獨行的龐圖領袖李元佳，以及他旅居海外初期的最重要贊助人、國際設計大師葛維納（Dino Gavina）。

從甲骨文到宇宙點：李元佳的哲學之詩

李元佳，戰後亞洲藝壇的天外游龍。這位生於中國廣西的國軍後裔，畢生游走於台北、米蘭、博洛尼亞、倫敦以至坎布里亞等地，特立獨行的他不受名利約束，選擇自由遁世的生活，卻奇跡般隻身創立了北英格蘭一座每年來客三萬人的李元佳博物館。他的藝術深處，體現了最純粹的東方靜觀精神，而在藝術形式上，則始終在數十年的創作生涯中進行最徹底的簡化。李元佳的藝術之路，始於他1952年投身前國立藝專教授李仲生在台北安東街開設之畫室，《無題》（拍品編號702）和《無題》（拍品編號704）即顯示藝術家當時的典型風格：書寫性線條在畫面中心反覆交織，形成康丁斯基（Wassily Kandinsky）式的音樂性，甚至讓人聯想起活躍於同年代的超現實大師米羅（Joan Miro）；飛揚的線條和星屑般的彩點，在藝術家的佈局下，編成一種韻律性的章法結構，盡見筆勢與墨法之奧妙。1957年，李元佳與蕭勤、霍剛等人於台北成立「東方畫會」，他們秉持獨立於官方意識形

態的自由創意與精神，並從中國哲學的根本，發展出與現代主義接軌的創新風格，旨在顛覆當時保守的繪畫形式。李元佳從金石和甲骨文中尋找靈感，表現出富有中國趣味的抽象畫風。李元佳的台北時期油畫可能不到十幅，而難得一見的《無題》（拍品編號701）即以拼貼與書法並行之方式，營造古文字和岩畫般滄桑古樸的氣息，呈現高古藝術的獨特美感。

1962年，李元佳應蕭勤邀請前往米蘭，並聯同日本雕塑家吾妻兼治郎、意大利畫家卡爾代拉拉發起「龐圖運動」；翌年，又在國際知名設計師葛維納的贊助下，前往博洛尼亞展開為期四年的旅居生活，繼續磨練其個人藝術風格。在位於聖拉扎羅（San Lazzaro）的葛維納傢俱工廠裡，李元佳始於1959年的「宇宙點」概念得以持續發酵，以往較為奔放的構圖變得簡化和集中，筆觸含蓄內斂，紀錄他靜觀之後最低限的精神思緒活動。此時，李元佳將調色盤精簡至只剩紅、黑、金、白四色：「紅」指血和生命、「黑」代表開始與結束、「金」象徵尊榮，「白」則是純潔。是次日拍的一系列《無題》（拍品編號703、709、710、791、792、795及796），無論是以水墨、油彩、或綜合媒材繪製，作品均遵從簡約而超逸的格調，一劃一點代表著萬物的始與終，大面積的留白則平衡陰陽與虛實，帶出作品強烈的



李元佳於葛維納工廠內的工作室入口今貌。（圖片版權 / Felix Kwok）

思索性以及靜觀表現。在葛維納的工廠駐紮期間，李元佳充分利用身邊豐富的創作媒材一如木料或金屬板，開始製作淺浮雕等立體創作；兩件《無題》（拍品編號709及791）配以原裝畫框，皆是當時藝術家親手所製，完好無缺保存至今，實在難得。

設計大師葛維納和他的《超移動》系列

葛維納是意大利現代藝術史上舉足輕重的設計師、企業家、藝術贊助人與收藏家。自五、六〇年代，他已活躍於與一眾戰後藝術家以不同形式進行交流與合作，為設計界與藝壇之間架起重要的橋樑。1998年出版之《迪諾·葛維納：超理性·超移動》（Dino Gavina: Ultrazionale Ultramobile）完整記錄葛維納與諸位的深厚情誼，當中包括達達大師杜尚（Marcel Duchamp）和空間派創始人封塔納（Lucio Fontana）等國際知名藝術家，而李元佳與日本設計師高浜和秀亦並列其中。Paradisoterrestre為葛維納於七〇年代所成立之工作室，並與攝影大師曼·雷（Man Ray）、未來主義巨匠賈科莫·巴拉（Giacomo Balla）等合作設計家具，實現葛維納將藝術融入設計之中的宏大理想。2017年，適逢葛維納逝世十週年，Paradisoterrestre由新一代繼承人接管而重新活躍，繼續傳承葛維納的理念，是次日拍徵集的七項拍品（拍品編號705

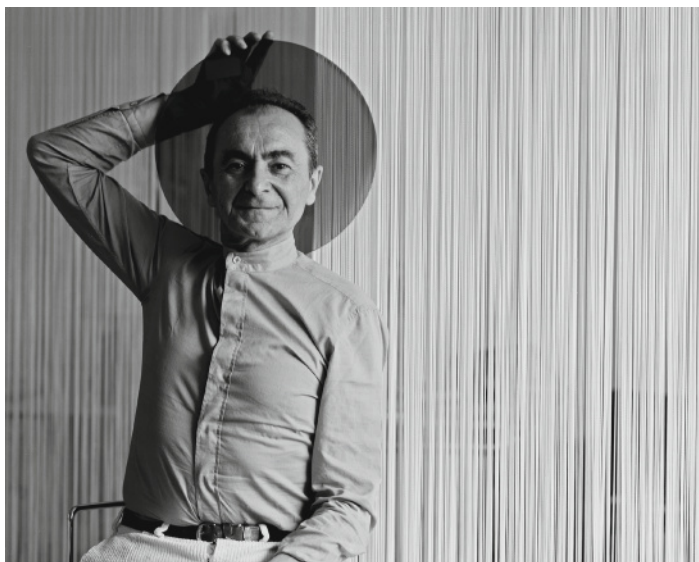
、706、707、708、711、712及713）均源自此一來源，乃葛維納七〇年代親自監製的首批作品，不但品相上佳，估價亦殊為吸引，誠為難得之收藏機遇。

1971年，葛維納策劃一個龐大的協作項目，邀請當時知名度極高的藝術家們，為《超移動》系列提供設計概念，並由葛維納所成立之公司負責生產；他於同年發表宣言：「今天我們生活在一個被功能、理性和方法論所迷惑和主宰的時代，《超移動》系列的誕生即將引起風波……《超移動》不是單純的傢俱，它是個一個充滿奇蹟的物件、一件非凡的圖騰、一種在屋內會呼吸的存在、一首被凝結於歡騰的詩篇……《超移動》是一次冒險之旅。」是次上拍的七件《超移動》系列作品，將七〇年代的前衛視覺與觸覺體驗，重新呈現於藏家面前。

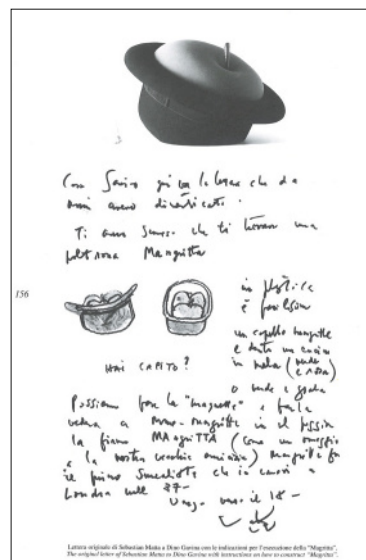
《超移動》系列是達達主義與超現實主義革命性的復興與延伸，多件作品均以「現成物」（Ready-made）的表現手法，將兩個前衛主義中極具標誌性的圖像，應用於傢俱之上。其中的《金寶湯椅子》（拍品編號713）由葛維納包辦設計與生產，其金寶湯罐頭的形象取自美國波普藝術家安迪·沃荷（Andy Warhol）著名的絲網版畫，為人熟悉的商標再度引用於葛維納的家居用品之上，將富爭議性的現成物概念推向極致；同樣地，智利畫家羅伯

托·馬塔所設計的《瑪格麗特》（拍品編號705）椅子，引用了馬格利特（René Magritte）畫中經常出現的黑帽與青蘋果，這種符號式的再現與重組完美體現《超移動》系列的抽象理念，更被葛維納稱之為「詩性的荒誕」。而曼·雷和梅拉·奧本海姆則分別在《透明》（拍品編號707）、《見證人》（拍品編號708）和《軌道》（拍品編號706）之上，將自己以往的創作進行改造而融合家居環境，賦予藝術品一種意料不到的親切感與功能性。

葛維納與日本設計師高浜和秀於1957年米蘭三年展結緣，縱使沒有共同的語言，兩人卻能夠了解彼此的設計理念，其後更曾多次合作設計傢俱，以東西合璧的手法共同挑戰現代設計的可能性。是次上拍的《安德烈·馬松屏風》（拍品編號711）和《傑克森·波洛克屏風》（拍品編號712）為二人於七〇年代創作，多扇併合的曲屏形式源自日本的裝飾性屏風繪畫，屏上的圖案則參照安德烈·馬松和傑克森·波洛克的藝術風格，以向兩位二十世紀西方藝壇巨人致敬；作品展現協調東西方文化之獨到美感與品味，更使設計與藝術之間的微妙隔閡進一步消融，成為副富於實用功能的藝術傑作。



迪諾·葛維納。（圖片版權 / Archivio Alfa Castaldi - Milano）



羅伯托·馬塔致葛維納之作品製作解說書。（圖片來源 / 《迪諾·葛維納：超理性·超移動》Renzo Orsini編（意大利，博洛尼亞，Editrice Compositori出版，一九九八年），156頁。）

701

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media on canvas
signed in Chinese and dated 47 in Republican
Chinese calendar
executed in 1958
40.5 by 23.5 cm; 16 by 9 7/8 in.

PROVENANCE

Private European Collection

HK\$ 60,000-120,000

US\$ 7,700-15,400

李元佳

無題

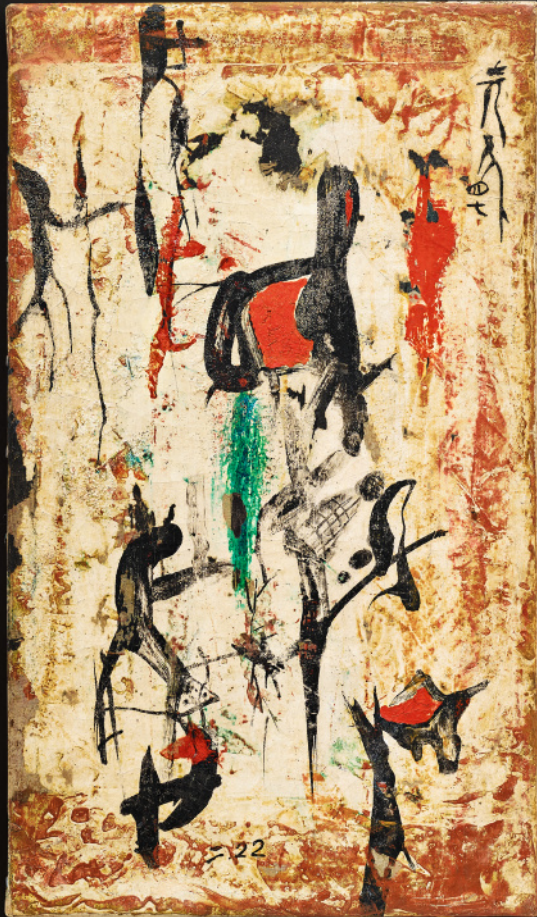
綜合媒材畫布
一九五八年作

款識：

元佳 四七（右上）
二·22（左下）

來源：

歐洲私人收藏





702

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

ink and colour on paper
signed in Chinese and numbered 841
executed in 1950-1960s
53.5 by 39 cm; 21 by 15 3/8 in.

PROVENANCE

Acquired directly from the artist by the present
private European collector

HK\$ 20,000-40,000
US\$ 2,600-5,200

李元佳

無題

彩墨紙本
一九五〇 / 六〇年代作

款識：
元佳 841（右上）

來源：
現歐洲私人藏家直接購自藝術家本人



703

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

colour ink and collage on paper
signed in Pinyin and Chinese
executed in 1962-1964
29.7 by 29.7 cm; 11 5/8 by 11 5/8 in.

PROVENANCE

Acquired directly from the artist by the present private
European collector

HK\$ 50,000-100,000
US\$ 6,400-12,800

李元佳

無題

彩墨拼貼紙本
一九六二至一九六四年作

款識：
Li 元佳（右下）

來源：
現歐洲私人藏家直接購自藝術家本人



704

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media on paper
executed in 1950s
63.7 by 62.7 cm; 25 by 24 5/8 in.

PROVENANCE

Acquired directly from the artist by the present private
European collector

HK\$ 100,000-200,000

US\$ 12,800-25,600

李元佳

無題

綜合媒材紙本
一九五〇年代作

來源：

現歐洲私人藏家直接購自藝術家本人

ROBERTO SEBASTIÁN MATTA

1911 - 2002

Magritta

acrylic fabric over polyurethane foam
executed in 1971
64 by 84 by 92 cm; 25 1/8 by 33 by 36 1/4 in.

LITERATURE

Il potere agli oggetti: Dino Gavina 1955-1975, Centro Duchamp, Bologna, p. 24

Virgilio Vercelloni, *L'Avventura del design: Gavina*, Jaca Book, Milan, 1987, p. 139, 194

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, p. 149, 150, 156

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Ultramobile series in 1971

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 15,000-35,000

US\$ 1,950-4,500

羅伯托·馬塔

瑪格麗特

壓克力布、聚氨酯
一九七一年作

出版：

〈物體的力量：迪諾·葛維納 1955-1975〉（意大利，博洛尼亞，Centro Duchamp出版），24頁

〈設計冒險：葛維納〉Virgilio Vercelloni編（意大利，米蘭，Jaca Book出版，一九八七年），139，194頁

〈迪諾·葛維納：超理性·超移動〉Renzo Orsini編（意大利，博洛尼亞，Editrice Compositori出版，一九九八年），149，150，156頁

來源：

博洛尼亞，Paradisoterrestre文獻庫

註：本作由迪諾·葛維納成立之西蒙·葛維納工作室於1971年為〈超移動〉系列所製作

附：由博洛尼亞Paradisoterrestre文獻庫開立之書信





706

MÉRET OPPENHEIM

1913 - 1985

Traccia

gilt bronze and gold leaf on plywood
executed in 1972
68 by 53 by 65 cm; 26 ¾ by 20 7/8 by 25 5/8 in.

LITERATURE

Il potere agli oggetti: Dino Gavina 1955-1975, Centro Duchamp, Bologna, p. 24
Virgilio Vercelloni, *L'Avventura del design: Gavina*, Jaca Book, Milan, 1987, p.139, 142-143, 194
Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, p. 149, 152

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Ultramobile series in 1972

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 26,000-55,000

US\$ 3,350-7,100

梅拉·奧本海姆

軌道

鍍金青銅和金箔於木雕
一九七二年作

出版:

〈物體的力量：迪諾·葛維納 1955-1975〉（意大利，博洛尼亞，Centro Duchamp出版），24頁
〈設計冒險：葛維納〉Virgilio Vercelloni編（意大利，米蘭，Jaca Book出版，一九八七年），139, 142至143, 194頁
〈迪諾·葛維納：超理性·超移動〉Renzo Orsini編（意大利，博洛尼亞，Editrice Compositori出版，一九九八年），149, 152頁

來源:

博洛尼亞，Paradisoterrestre文獻庫

註：本作由迪諾·葛維納成立之西蒙·葛維納工作室於1972年為〈超移動〉系列所製作

附：由博洛尼亞Paradisoterrestre文獻庫開立之書信



707

MAN RAY

1890 - 1976

Les Grands Trans-Parents

signed in English and titled in French
plate glass, silkscreen, polyurethane
executed in 1971

181 by 91 by 3 cm; 71 ¼ by 35 ⅞ by 1 ¼ in.

LITERATURE

Il potere agli oggetti: Dino Gavina 1955-1975, Centro Duchamp, Bologna, p. 24

Virgilio Vercelloni, *L'Avventura del design: Gavina*, Jaca Book, Milan, 1987, p.45, 139, 194

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, back cover, p. 125, 147, 149, 153

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Ultramobile series in 1971

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 10,000-20,000
US\$ 1,300-2,600

曼·雷

透明

平板玻璃、網版印刷、聚氨酯
一九七一年作

款識：

les grands trans-Parents (中間)
Man Ray (下方)

出版：

〈物體的力量：迪諾·葛維納 1955-1975〉(意大利，博洛尼亞，Centro Duchamp出版)，24頁

〈設計冒險：葛維納〉Virgilio Vercelloni編(意大利，米蘭，Jaca Book出版，一九八七年)，45, 139, 194頁

〈迪諾·葛維納：超理性·超移動〉Renzo Orsini編(意大利，博洛尼亞，Editrice Compositori出版，一九九八年)，封底，125, 147, 149, 153頁

來源：

博洛尼亞，Paradisoterrestre文獻庫

註：本作由迪諾·葛維納成立之西蒙·葛維納工作室於1971年為〈超移動〉系列所製作

附：由博洛尼亞Paradisoterrestre文獻庫開立之書信

MAN RAY

1890 - 1976

Le Temoin

Silk-screened acrylic, leatherette on wood frame
executed in 1971
70 by 152 by 43 cm; 29 1/8 by 59 7/8 by 17 in.

LITERATURE

Il potere agli oggetti: Dino Gavina 1955-1975, Centro Duchamp, Bologna, p. 24

Virgilio Vercelloni, *L'Avventura del design: Gavina*, Jaca Book, Milan, 1987, p. 116, 138, 173, 194

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, p. 148, 151, 157, 205

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Ultramobile series in 1971

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 20,000-40,000

US\$ 2,600-5,200

曼·雷

見證人

壓克力彩於人造皮革及木框
一九七一年作

出版:

〈物體的力量: 迪諾·葛維納 1955-1975〉(意大利, 博洛尼亞, Centro Duchamp出版), 24頁

〈設計冒險: 葛維納〉Virgilio Vercelloni編(意大利, 米蘭, Jaca Book出版, 一九八七年), 116, 138, 173, 194頁

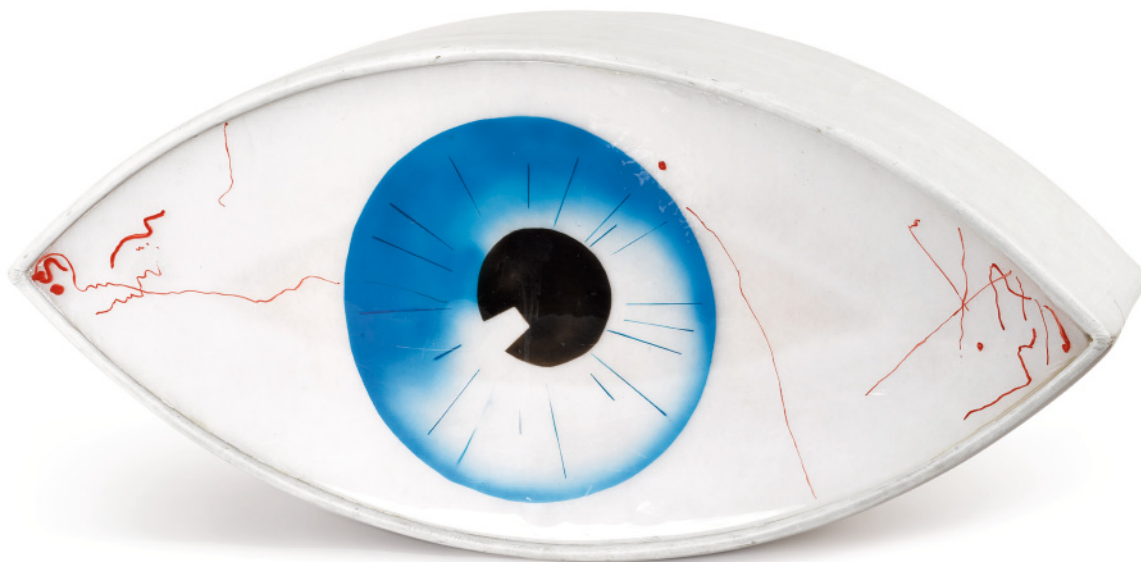
〈迪諾·葛維納: 超理性·超移動〉Renzo Orsini編(意大利, 博洛尼亞, Editrice Compositori出版, 一九九八年), 148, 151, 157, 205頁

來源:

博洛尼亞, Paradisoterrestre文獻庫

註: 本作由迪諾·葛維納成立之西蒙·葛維納工作室於1971年為〈超移動〉系列所製作

附: 由博洛尼亞Paradisoterrestre文獻庫開立之書信





709

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media

signed in Pinyin and Chinese; signed in Chinese
and Pinyin, inscribed in Italian on the reverse
executed in 1960s

72 by 17 cm; 28 3/8 by 6 3/4 in.

PROVENANCE

Acquired directly from the artist by the present
private European collector

HK\$ 60,000-100,000

US\$ 7,700-12,800

李元佳

無題

綜合媒材

一九六〇年代作

款識：

Li 元佳（右下）

李元佳 Li Yuen-Chia S. Lazzaro di Savena
Bologna（畫背）

來源：

現歐洲私人藏家直接購自藝術家本人

710

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

ink and colour on paper
executed in 1962
38 by 19.8 cm; 15 by 7 ¾ in.

PROVENANCE

Private European Collection

HK\$ 60,000-120,000

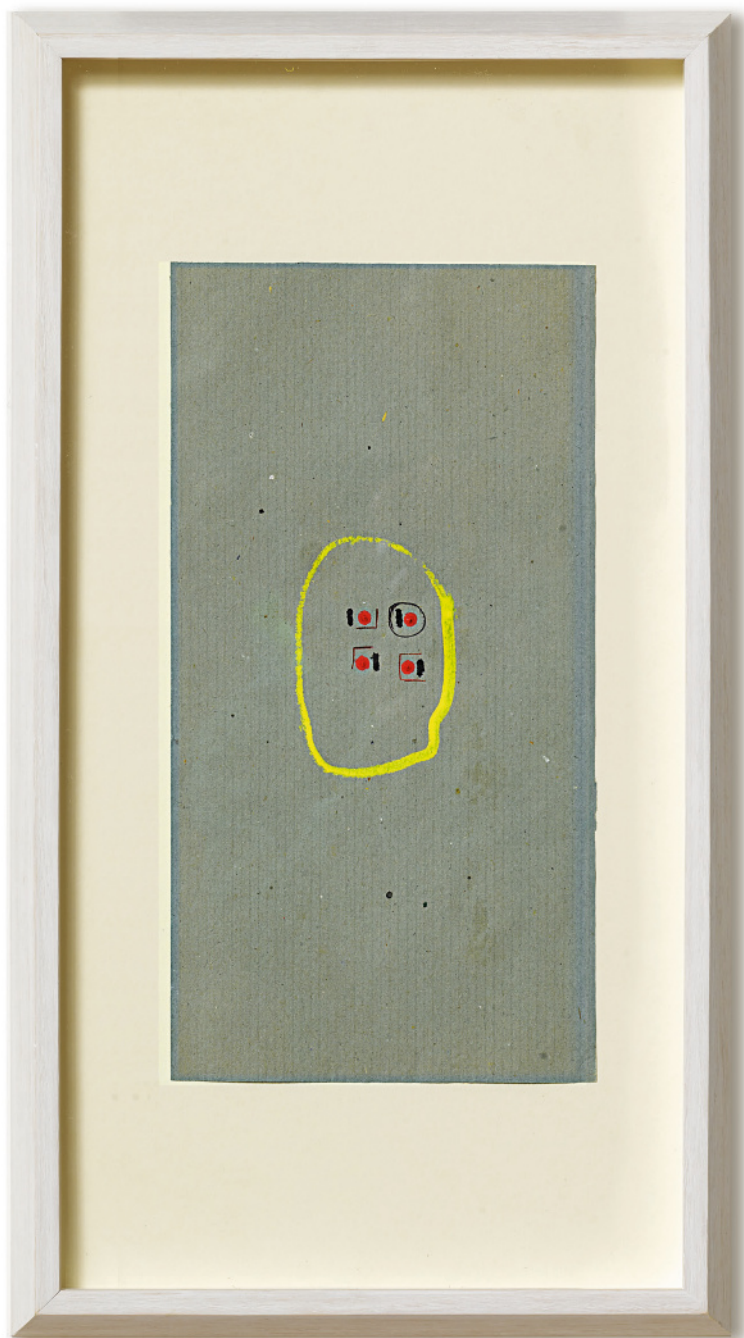
US\$ 7,700-15,400

李元佳

無題

彩墨紙本
一九六二年作

來源：
歐洲私人收藏





711

**DINO GAVINA AND KAZUHIDE
TAKAHAMA**

1922-2007 & 1930-2010

André Masson screen

lacquered wood

executed in 1977

45 by 220 cm; 17 ¾ by 86 ⅝ in. (each)

LITERATURE

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*,
Editrice Compositori, Bologna, 1998, p. 158

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by
Dino Gavina, for Ultramobile series in 1977

This work is accompanied by a letter issued by
Paradisoterrestre archive, Bologna

HK\$ 90,000-150,000

US\$ 11,600-19,200

安德烈·馬松屏風

漆木

一九七七年作

出版：

〈迪諾·葛維納：超理性·超移動〉Renzo Orsini編（意大利，
博洛尼亞，Editrice Compositori出版，一九九八年），158頁

來源：

博洛尼亞，Paradisoterrestre文獻庫

註：作本件由迪諾·葛維納成立之西蒙·葛維納工作室於1977年
為〈超移動〉系列所製作

附：由博洛尼亞Paradisoterrestre文獻庫開立之書信



712

DINO GAVINA AND KAZUHIDE TAKAHAMA

1922-2007 & 1930-2010

Jackson Pollock screen

lacquered wood
executed in 1977
45 by 220 cm; 17 ¾ by 86 ⅝ in. (each)

LITERATURE

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, p. 17, 159

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Ultramobile series in 1977

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 90,000-150,000
US\$ 11,600-19,200

傑克森·波洛克屏風

漆木
一九七七年作

出版:

〈迪諾·葛維納: 超理性·超移動〉Renzo Orsini編(意大利, 博洛尼亞, Editrice Compositori出版, 一九九八年), 17及159頁

來源:

博洛尼亞, Paradisoterrestre文獻庫

註: 本作由迪諾·葛維納成立之西蒙·葛維納工作室於1977年為〈超移動〉系列所製作

附: 由博洛尼亞Paradisoterrestre文獻庫開立之書信

DINO GAVINA

1922-2007

Campbell's stool

silkscreen painted metal, upholstery over foam
executed in 1973
43 by 30.4 by 30.2 cm; 17 by 12 by 12 in.

LITERATURE

Il potere agli oggetti: Dino Gavina 1955-1975, Centro Duchamp, Bologna, p. 26

Virgilio Vercelloni, *L'Avventura del design: Gavina*, Jaca Book, Milan, 1987, plate 130-132, p. 145

Renzo Orsini, ed., *Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998, p. 189

PROVENANCE

Paradisoterrestre archive, Bologna

This work is produced by Simon Gavina, the studio founded by Dino Gavina, for Metamobile series in 1973

This work is accompanied by a letter issued by Paradisoterrestre archive, Bologna

HK\$ 20,000-30,000

US\$ 2,600-3,850

迪諾·葛維納

金寶湯椅子

絲網印刷於鐵桶、絨布枕
一九七三年作

出版：

〈物體的力量：迪諾·葛維納 1955-1975〉（意大利，博洛尼亞，Centro Duchamp出版），26頁

〈設計冒險：葛維納〉Virgilio Vercelloni編（意大利，米蘭，Jaca Book出版，一九八七年），圖版130-132，145頁

〈迪諾·葛維納：超理性·超移動〉Renzo Orsini編（意大利，博洛尼亞，Editrice Compositori出版，一九九八年），189頁

來源：

博洛尼亞，Paradisoterrestre文獻庫

註：本作由迪諾·葛維納成立之西蒙·葛維納工作室於1973年為〈半移動〉系列所製作

附：由博洛尼亞Paradisoterrestre文獻庫開立之書信



龐圖大系： 東方與西方之橋

發生於一九六〇年代的「龐圖國際運動」，乃二戰之後最能代表東、西文化合流的前衛藝術運動。龐圖運動自1961年誕生，1966年結束，期間舉行展覽凡十三次，地點遍及歐洲各大重要城市以及台北，參與的二十六位藝術家來自亞、歐、美三大洲十一國，規模之大，幅員之廣，在藝術史上允稱空前，不僅象徵中國以至亞洲藝術的現代化，同時亦為西方藝術引進深刻的東方精神。

然而，要研究龐圖運動的內涵、成就與影響，遠不能以上述為界限。意大利著名藝評家暨策展人伊凡·夸羅尼（Ivan Quoroni）對於龐圖運動素有研究，自從得知蘇富比於去年香港秋拍策劃「龐圖運動」專題，即特別為本次蘇富比春拍撰寫《龐圖運動：東方與西方之橋》，其全文已收錄於本季現當代晚拍圖錄。夸羅尼氏的觀點，反映了西方學者重視龐圖運動的基本立場，其標題的三個關鍵詞——「東方」、「西方」與「橋」——更可謂微言大義：如果說龐圖運動本身是一座橫跨東西方的藝術巨「橋」，那麼上述的展覽、參展藝術家與作品，即是構成這座橋樑的基本元素；然而更不容忽視的，則是龐圖運動所對接的「東方」與「西方」兩端，以及與之聯動並進的連鎖反應：龐圖運動之核心成員，包括創辦人蕭勤、李元佳以及稍後加入的霍剛，都是1955年在台北創立

的「東方畫會」領袖，與同年成立的「五月畫會」聯袂開啟中國戰後藝術之先河，而「龐圖運動」即為「東方畫會」之擴大與昇華；龐圖運動進行之際，其創始人蕭勤同時在西方策展多個中國現代藝術展覽，團結了東方畫會以外的海外華人藝術家，包括五月畫會諸君、趙無極、朱德群、丁雄泉、林壽宇，甚至貝聿銘、呂壽琨等，以上都應視為「龐圖運動」對接「東方」藝壇的巨大能量。

另一方面，「龐圖運動」所對接與調動的「西方」藝術資源同樣不可小覷：龐圖藝術家中的西方成員封塔那（Lucio Fontana）、卡爾代拉拉（Antonio Calderara）、達達米諾（Dadamaino）、卡斯特納尼（Enrico Castellani）、索托（Jesús Rafael Soto）、克魯迪亞士（Carlos Cruz-Diez）等等，其本人在西方都是俱足輕重的一代宗師，配合他們各自領導的前衛團體如「空間派」（Movimento Spaziale）、「零」藝社（Group Zero）、「核子藝術」運動（Arte Nucleare）、「奧普」（Op Art）藝術等，即形成一個巨大的前衛聯盟；加上與「龐圖運動」存在競爭與互補關係的美國「抽象表現主義」、法國「抒情抽象主義」、以至日本「具體派」，整個全球戰後藝術面貌即告完整。

本文以「龐圖大系」（Pan-Punto）為

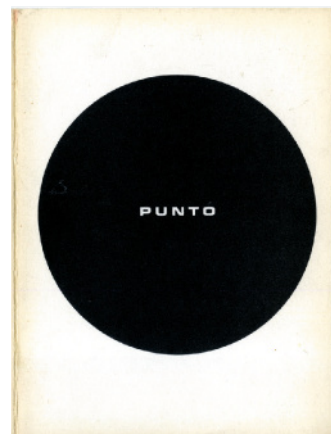
名，旨在強調龐圖運動無遠弗屆的藝術能量；本季日拍呈獻的龐圖大系作品當中，蕭勤六〇年代精品《絕對之分裂》（拍品編號715）以及曾在中國美術館展出的《流星A》（拍品編號714），極能體現藝術家數十年來始終如一的精觀精神與宇宙能量，加上前面率先亮相的李元佳傑作，以及後面的卡爾代拉拉《光線—空間》（拍品編號717）及吾妻兼治郎《MU-786》（拍品編號718），四位龐圖領袖終於在香港歷史性重逢；作為多次參展龐圖運動的女將，也是蕭勤的首任妻子，畢卓（Pia Pizzo）的《元始》（拍品編號719）可見西方藝術家對於東方符號的理解與運用，不僅足與蕭勤同期作品並觀，與霍剛及西潤東的抽象《無題》（拍品編號720）亦相映成趣；東方畫會在「八大響馬」之外人材輩出，其中蔡遐齡的《繪畫》（拍品編號721）即於1961年曾代表中國出戰德國沃爾夫拉姆斯-埃申巴的「國際繪畫博覽」，另一先後旅居歐美的成員黃博鏞，其論著《Tao and its view of the created world》不僅於1967年被紐約大都會博物館收藏，作品《無題》（拍品編號722）亦體現了「東方—龐圖」藝術家一脈相承的抽象語言；作為法國抽象大師，馬修《丹砂》（拍品編號716）乃本場拍賣點睛之作，可見以意大利為基地的龐圖運動，與以巴黎為據點的抒情抽象如何彼此爭輝。



吾妻兼治郎於米蘭布蕾拉美術學院工作室，1957年。（圖片版權 / Lorenzelli Arte）



卡爾代拉拉（左），拜斯基（中）及蕭勤（右）於蘇黎世「龐圖九展」，1965年。（圖片來源 / 蕭勤及蕭勤國際文化藝術基金會）



1962年「龐圖運動」於米蘭迦達里奧畫廊的展覽海報。© Estate of Li Yuan-Chia, Courtesy Richard Saltoun Gallery



714

HSIAO CHIN (XIAO QIN)

b.1935

Metero A

acrylic on canvas
signed in Pinyin, titled in Chinese and dated 2002
on the reverse
130 by 160 cm; 51 ¼ by 63 in.

EXHIBITED

Beijing, National Art Museum of China, *Glory to the Source: A Retrospective Exhibition of Hsiao Chin 1955-2005*, 20 May - 2 June 2006

LITERATURE

Hsiao Chin, Lin & Keng Gallery, Taipei, 2006,
p. 150

PROVENANCE

Christie's, Hong Kong, 25 May 2008, Lot 296
Acquired directly from the above by the present
private European collector

The authenticity and information of this work
have been confirmed by Hsiao Chin and Hsiao
Chin International Art Foundation

HK\$ 500,000-1,000,000
US\$ 64,000-128,000

蕭勤

流星 A

壓克力彩畫布
二〇〇二年作

款識：

Hsiao勤 “流星-A” 2002（畫背）

展覽：

北京，中國美術館〈榮源－蕭勤七十回顧展1955－2005〉二〇〇六年五月二十日至六月二日

出版：

〈蕭勤〉（台灣，台北，大未來畫廊出版，二〇〇六年），150頁

來源：

香港，佳士得，2008年5月25日，拍品編號296
現歐洲私人藏家直接購自上述拍賣

註：本作之資料與真確性已獲蕭勤本人及蕭勤國際
文化藝術基金會確認



715

HSIAO CHIN (XIAO QIN)

b.1935

Quando l'assoluto si divide

ink and colour on canvas

signed in Pinyin and Chinese, dated 62; titled in Italian, signed in Pinyin and Chinese, dated 1962 on the reverse

70 by 100 cm; 27 ½ by 39 ¾ in.

LITERATUREZhang Xiangxiang, ed., *Hsiao Chin*, Dimensions Art Centre, Taipei, 1996, plate 40, p. 108**PROVENANCE**

Private Asian Collection

The authenticity and information of this work have been confirmed by Hsiao Chin and Hsiao Chin International Art Foundation

HK\$ 180,000-280,000**US\$ 23,100-35,900****蕭勤****絕對之分裂**

彩墨畫布

一九六二年作

款識：

Hsiao勤62（右下）

quando l'assoluto si divide HSIAO CHIN 1962

蕭勤（畫背）

出版：

〈蕭勤〉張湘蕙編（台灣，台北，帝門藝術中心出版，一九九六年），圖版40，108頁

來源：

亞洲私人收藏

註：本作之資料與真確性已獲蕭勤本人及蕭勤國際文化藝術基金會確認

GEORGES MATHIEU

1921 - 2012

Cinabre

oil on canvas

titled on the reverse

labels of Dominion Gallery and Lorenzelli Arte affixed to the stretcher on the reverse executed in 1967

92 by 73 cm; 36 ¼ by 28 ¾ in.

EXHIBITED

Genova, ABC-ARTE, *Georges Mathieu*, 2013
Rome, Galleria Mucciaccia, *Georges Mathieu 1952-1986*, 19 December 2013 - 20 February 2014

LITERATURE

Dominique Stella, *Georges Mathieu 1952-1986*, Carlo Cambi Editore, Rome, 2013, p. 153

PROVENANCE

Dominion Gallery, Montréal
Private Canadian Collection
Christie's, Paris, 27 May 2008, Lot 92
Lorenzelli Arte, Milan
Private European Collection

This work is accompanied by a certificate of authenticity issued by Dominique Stella, the author of the exhibition catalogue *Georges Mathieu 1952-1986*

HK\$ 350,000-700,000

US\$ 44,800-90,000

喬治·馬修

丹砂

油畫布

一九六七年作

款識:

“CINABRE” (畫背)

展覽:

熱那亞, ABC-ARTE (喬治·馬修) 二〇一三年
羅馬, Mucciaccia畫廊 (喬治·馬修 1952-1986)
二〇一三年十二月十九日至二〇一四年二月二十日

出版:

(喬治·馬修 1952-1986) Dominique Stella (意大利, 羅馬, Carlo Cambi Editore出版, 二〇一三年), 153頁

來源:

蒙特利爾, Dominion畫廊
加拿大私人收藏
巴黎, 佳士得, 2008年5月27日, 拍品編號92
米蘭, Lorenzelli Arte
歐洲私人收藏

附: (喬治·馬修 1952-1986) 展覽圖錄之作者
Dominique Stella 開立之作品保證書

註: 畫背貼有蒙特利爾Dominion畫廊及米蘭
Lorenzelli Arte畫廊標籤

來自法國的東方殷紅

喬治·馬修，法國抒情抽象大師、理論家與創始人。1947年，馬修與哈同（Hans Hartung）、里奧佩爾（Jean-Paul Riopelle）等十四人組成「想像」（L'Imaginaire）畫會，策劃了歷史性的「邁向抒情抽象」展覽，同時多次發表宣言，奠定相關理論基礎，翌年更首度向法國公眾介紹美國抽象表現主義大師波洛克（Jackson Pollock）與杜比（Mark Tobey），被視為開啟法式與美式抽象較量的第一人，對於五〇年代以後陸續赴法、赴歐的亞洲藝術家，更有著無可估量之影響：1952年，趙無極於皮耶畫廊（Galerie Pierre）與一眾同儕的經典合照中，馬修即坐於趙無極右側，兩人展開了長久的友誼；1956年，日本具體派祖師吉原治良發表「具體藝術宣言」，明言受到以馬修為代表的「非定形藝術」影響；旅意大師蕭勤亦明確提到「龐圖運動」進行期間，馬修已是法式抽象的核心人物；1957年起，馬修的事業邁向全球，在日本、美國、巴西、阿根廷甚至中東巡

迴展覽；1959年，年僅38歲的他已經開辦大型回顧展；1976年更獲頒法蘭西藝術院士，成為最早獲此殊榮的抒情抽象大師，作品至今展出於全球超過90家博物館，允稱戰後藝術史上的殿堂級大師。

馬修自出機杼的抽象觀念誕生於四〇年代，與美國羅斯科的「宣言」（Manifesto）、中國吳大羽的「勢象」鼎足而立，鋪墊起戰後抽象藝術的理論基礎，其核心思想如「唯快是尚」（Primacy of speed of execution）、「無成勢」（No premeditated moves）、「無常形」（No preexisting shapes）、「明心見性」（Ecstatic state of mind）等，更與東方精神妙合無垠，促成了東、西方藝術的深度融合。《丹砂》是馬修六〇年代事業巔峰時期佳作，畫中大氣端正的丹紅飽含筆鋒，如江河湖海深流湧動；居中的湛藍方塊耀眼醒目，與左右兩邊穿插而過的明黃線條，共構幾何抽象的基本格調；然而最為精彩的，仍要數呼嘯而來的墨色線條，其如

狂草，如閃電，固若金湯，銳似兵戈，藝術家創作時不經畫筆，直接用軟管將顏料擠上畫布，以更完整地表現自己的精神狀態，此一標誌性技法，對於日後無數具象和非具象畫家，都產生重大影響。

國際市場上，馬修的個人紀錄早已晉身千萬港幣級別，每年在全球拍場的作品流通量、成交率、成交額與升幅，都給予藏家充份信心，其五、六〇年代作品尤受追捧；若與趙無極、朱德群、蘇拉哲（Pierre Soulages）、哈同等學術上同居一線的法式抽象大師相較，其作品價格在穩步上揚中，更兼具突進飛躍的可能性，尤其在過去兩年蘇拉吉與哈同都經歷價格紀錄大幅飛躍之後，馬修作品價格亦很可能在近期走入突進軌道。按平均號數計算，與本作尺幅與精彩度相近的作品，成交價早已多次落在130,000至200,000美金（約1,000,000至1,600,000港幣）之間，對於收藏亞洲抽象早已成熟的藏家而言，本作實為擴充收藏體系，使之更加國際化的上佳選擇。



ANTONIO CALDERARA

1903 - 1978

Luce Spazio

oil on wood
signed, inscribed, titled in Italian and dated 1963
on the reverse
executed in 1961-63
27 by 27 cm; 10 5/8 by 10 5/8 in.

PROVENANCE

Collection of Elda Fezzi
Lorenzelli Arte, Milan
Private European Collection

This work is accompanied by a certificate of
authenticity issued by Fondazione Antonio e
Carmela Calderara

HK\$ 280,000-480,000

US\$ 35,900-61,500

安東尼奧·卡爾代拉拉

光線 - 空間

油彩木板
一九六一至一九六三年作

款識：

Per Elda Fezzi con cordialità Antonio
Calderara
Antonio Calderara
Corso Europa 14, Milano
“Luce Spazio 1961, 1963” (畫背)

來源：

Elda Fezzi舊藏
米蘭, Lorenzelli Arte
歐洲私人收藏

附：安東尼奧和卡梅拉·卡爾代拉拉基金會開立之
作品保證書

「我要畫出虛空中的圓滿、寧靜
與光華，我要畫出無限。」

卡爾代拉拉

卡爾代拉拉是意大利最重要的抽象大師之一。他是四位龐圖領袖當中最年長者，也是西方藝術之代表；其與封塔那（Lucio Fontana）早期的深厚交情，亦促成這位空間派大師為龐圖運動帶來重要支持。早在三〇年代，卡爾代拉拉已經憑藉溫潤細膩的具象風景與人物馳譽畫壇，贏得博物館與收藏家的廣泛好評，並在1948及1956年兩度入選威尼斯雙年展；然而，藝術家在具象世界始終找不到創作上的終極答案，終於在1959年西方抽象浪潮的頂峰之中毅然轉向，形成他龐圖運動時期的經典風格，並在1968年入選第四屆卡塞爾文獻展，同時贏得翌年於琉森國家博物館展覽的機會，一舉奠定其國際大師地位。

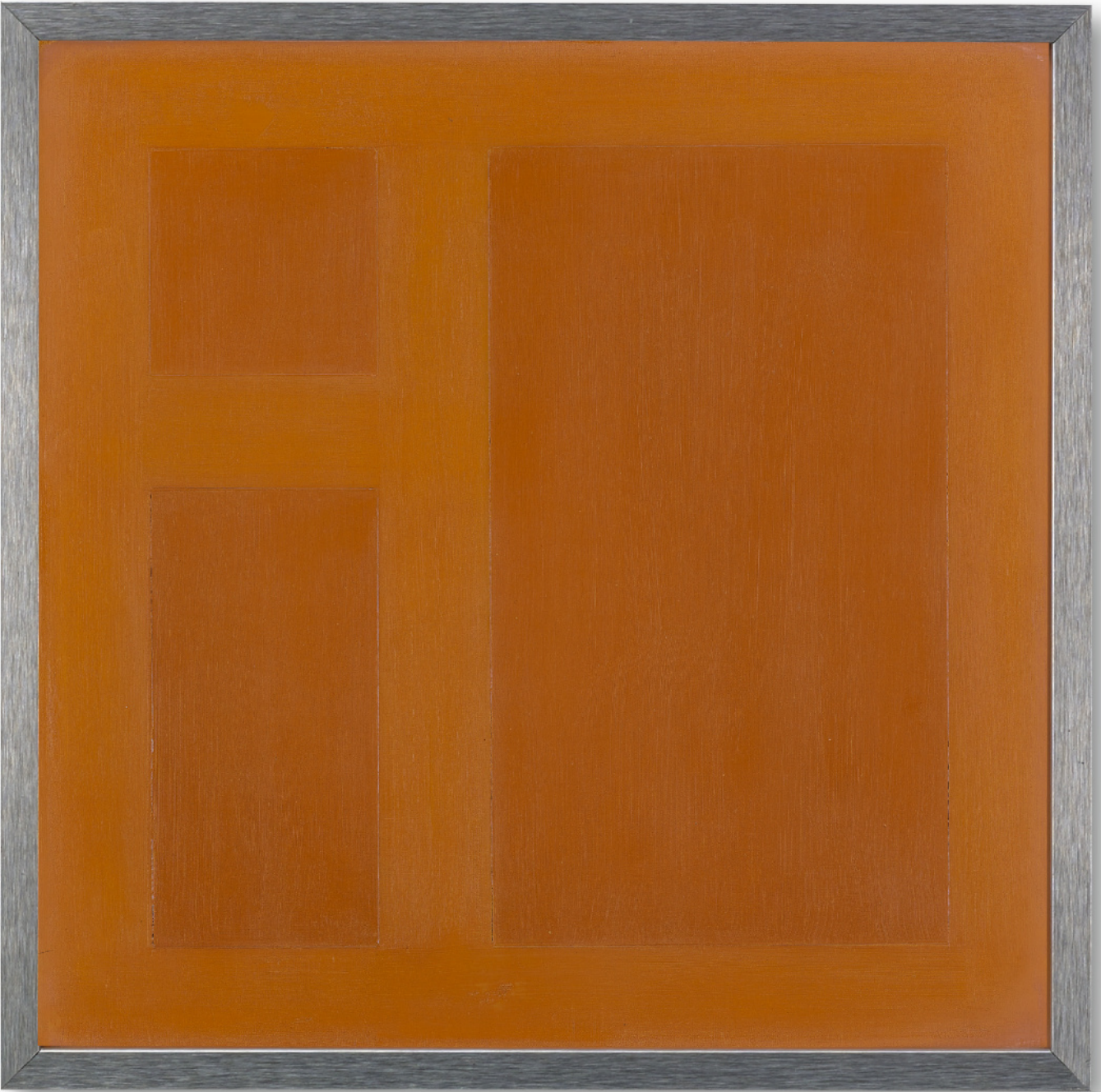
《光線 - 空間》（拍品編號717）誕生於1961至63年龐圖運動的高峰時期，亦是卡爾代拉拉最早的抽象作品，其具有典型的西方幾何抽象特徵，不僅吸潤著從蒙德里安（Piet Mondrian）至亞爾伯斯（Josef Albers）繪畫中的理性韻律，畫面方塊之演化亦體現了道家「一生二，二生三，三生萬物」的宇宙觀；然而，正如藝術家所

自述，他走向抽象的真正目標，是要脫離西方傳統的光影與透視，從而表現真正的光線和空間，如此追求，恰恰與東方藝術「超以象外，得其圓中」的宏旨相契合，促成他代表西方藝術共建龐圖運動的歷史機遇。因此，本作棱角分明的幾何結構，在藝術家筆觸綿密而變化細膩的琥珀色彩調節下，呈現出鴻蒙氤氳、煙水迷離的效果，滲透著詩情與感性，極富東方韻味，不僅呼應北宋米家山水的意象，更透現了《老子》第十四章之哲悟：「視之不見名曰夷，聽之不聞名曰希，搏之不得名曰微。此三者不可致詰，故混而為一……是謂無狀之狀，無物之象，是謂惚恍」，從形式到精神，都堪稱龐圖運動的西方代表之作。

卡爾代拉拉的繪畫以精幹緊湊著名，本作即屬於他典型的中等尺幅作品；其畫背帶有藝術家致予著名藝評家Elda Fezzi的親筆題款，倍添歷史意義。Elda Fezzi以評論雷諾瓦、高更及賈科梅蒂等大師著名，亦是1958及1960年威尼斯雙年展藝評家大獎得主，從六〇年代至今，經歷近乎一

甲子才再度公開於世，極為珍貴。卡爾代拉拉的作品在歐洲拍賣市場稀罕難求，尤其受到意大利、德國、瑞士、奧地利、荷蘭熱烈追捧，近年價格節節攀升，若以近兩年的拍賣紀錄計算，與本作年份、尺幅、質量相近之作品成交價已多次落在80,000-90,000美元（約620,000-700,000港幣）之間，由此可見本作估價吸引，增長潛力豐富可期。

從六〇年代至今，卡爾代拉拉在歐洲的重要展覽甚為頻繁，半個多世紀以來，幾乎每一至三年即有一次藝術家的重要畫廊或博物館展；就在本年一至二月，五十年前曾為李元佳舉行多次個展、至今依然非常著名的倫敦里森畫廊（Lisson Gallery）即舉行了「卡爾代拉拉：繪出無限」展覽，漢堡Ernst Barlach Haus博物館亦將緊接在二至三月於巡迴舉行「卡爾代拉拉：光線 - 空間，繪畫五十年」，足證藝術家於西方的影響力在廿一世紀依然與日俱增，延續龐圖運動的歐洲傳奇。





AZUMA KENJIRO

1926 - 2016

MU-786

bronze

signed in English and numbered 2/3
executed in 1978, this work is number 2 from an edition of 3
32.5 by 47.5 by 31 cm; 12 ¾ by 18 ¾ by 12 ¼ in.

EXHIBITED

Milan, Lorenzelli Arte, *Kengiro Azuma: Infinito MU*, 24
November 2016 – 4 February 2017

LITERATURE

Jacqueline Ceresoli, *Kengiro Azuma: Infinito MU*, Lorenzelli
Arte, Milan, 2016, plate 64, p. 151

PROVENANCE

Lorenzelli Arte, Milan
Private European Collection

This work is accompanied by a certificate of authenticity
issued by Archivio Kengiro Azuma

HK\$ 70,000-120,000

US\$ 9,000-15,400

吾妻兼治郎

MU-786

銅雕

一九七八年作

版數:

2/3

款識:

2/3 AZUMA (底部)

展覽:

米蘭, Lorenzelli Arte 〈吾妻兼治郎 - Infinito MU〉二〇一六年
十一月二十四日至二〇一七年二月四日

出版:

〈吾妻兼治郎 - Infinito MU〉Jacqueline Ceresoli著 (米蘭,
Lorenzelli Arte出版, 二〇一六年), 圖版64, 151頁

來源:

米蘭, Lorenzelli Arte
歐洲私人收藏

附: 吾妻兼治郎資料庫開立之作品保證書

彫刻禪圓

吾妻兼治郎的抽象雕塑，表現了東方藝術與哲學傳統經過西方激活之後的嶄新丰姿，其畢生成就在意大利深受推崇，並於去年十一月獲米蘭市議會主席頒授榮銜，名字與意大利數百年來最重要的文化巨擘，共鑄於有「名人的萬神殿」之稱的米蘭紀念堂 (Il Famedio) 上。吾妻兼治郎出身冶銅世家，五〇年代畢業於東京藝術大學之後，即遠赴米蘭布雷拉藝術學院深造，成為雕塑大師馬里尼 (Mario Marini) 的助理。馬里尼鼓勵吾妻兼治郎勿於西潮之中丟失自我，更應從本國傳統之中開拓新機，由此啟迪他創造獨樹一幟的「MU」系列雕塑。「MU」即「無」的意思，藉此深得禪機之主題，藝術家勇敢背離源遠流長的傳統工藝，以及學院派藝術，獨闢一條抽象雕塑的通

路。藝術家在本作的長方形平台上深深鑄刻出一個圓形，當中陡然矗立一尊木石，如此造型，讓人自然聯想到佛教禪宗象徵真如、法性、實相的符號「圓相」(Enso)，以及日本園林的極簡美學；藝術家在平台平面與立軸正面仔細拋光，在平台側面與立軸背面側保持斑駁，造成二元對立，突顯銅雕的可塑性，而那橫空出世的球形凹洞與直線穿透，更是他對於作品完整性之自我顛覆，體現了藝術家與龐圖運動以至空間派之淵源。吾妻兼治郎的學術成就甚高，作品不僅備受各國機構展覽及收藏，更成為梵蒂岡博物館首件日本藝術典藏，《MU》系列銅雕去年於蘇富比秋拍首度亮相，即以估價數倍之態勢飆升成交，足見藏家慧眼，亦可見其於拍賣市場的長遠潛力。





719

PIA PIZZO

b. 1937

Prima dell'inizio

oil on canvas
signed in Italian, dated 1963 and titled on the
reverse
50 by 70 cm; 19 5/8 by 27 5/8 in.

PROVENANCE

Private European Collection

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

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

碧亞·畢卓

元始

油畫畫布
一九六三年作

款識：
Pia Pizzo 1963 prima dell' inizio (畫背)

來源：
歐洲私人收藏

附：藝術家親自開立之作品保證書



碧亞·畢卓，六〇年代。(圖片版權 / Pia Pizzo)



720

HO KAN

b. 1932

Senza Titolo

oil on canvas

signed in Chinese and Pinyin, dated 70; signed in Pinyin and Chinese, dated 1970 on the reverse
50 by 60 cm; 19 ¾ by 23 ⅝ in.

PROVENANCE

Private European Collection

HK\$ 60,000-100,000

US\$ 7,700-12,800

霍剛

無題

油畫畫布

一九七〇年作

款識：

剛 Ho 70 (左下)

Ho-Kan 霍剛 1970 (畫背)

來源：

歐洲私人收藏



721

TSAI HSIA-LING

b. 1936

Malerei

oil on canvas

inscribed and dated 59. 7 in Chinese; signed in Pinyin, titled and dated 1960 on the reverse labels of *Internationale Malerei 1960-61*, Galerie 59 Aschaffenburg and Galerie Senatore affixed to the stretcher on the reverse
60.2 by 72.2 cm; 23 ¾ by 28 ½ in.

EXHIBITED

Wolframs-Eschenbach, *Internationale Malerei 1960-61*, 15 July – 24 September 1961

PROVENANCE

Galerie 59, Aschaffenburg
Galerie Senatore, Stuttgart
Private European Collection

HK\$ 30,000-60,000

US\$ 3,850-7,700

蔡遐齡

繪畫

油畫畫布

一九五九年作

款識:

畫於五九、七 (右上)

Tsai Hsia-Ling "Paint" 1960 (畫背)

展覽:

沃爾夫拉姆斯-埃申巴 (國際繪畫博覽1960-1961)
一九六一年七月十五日至九月二十四日

來源:

阿沙芬堡, 59畫廊

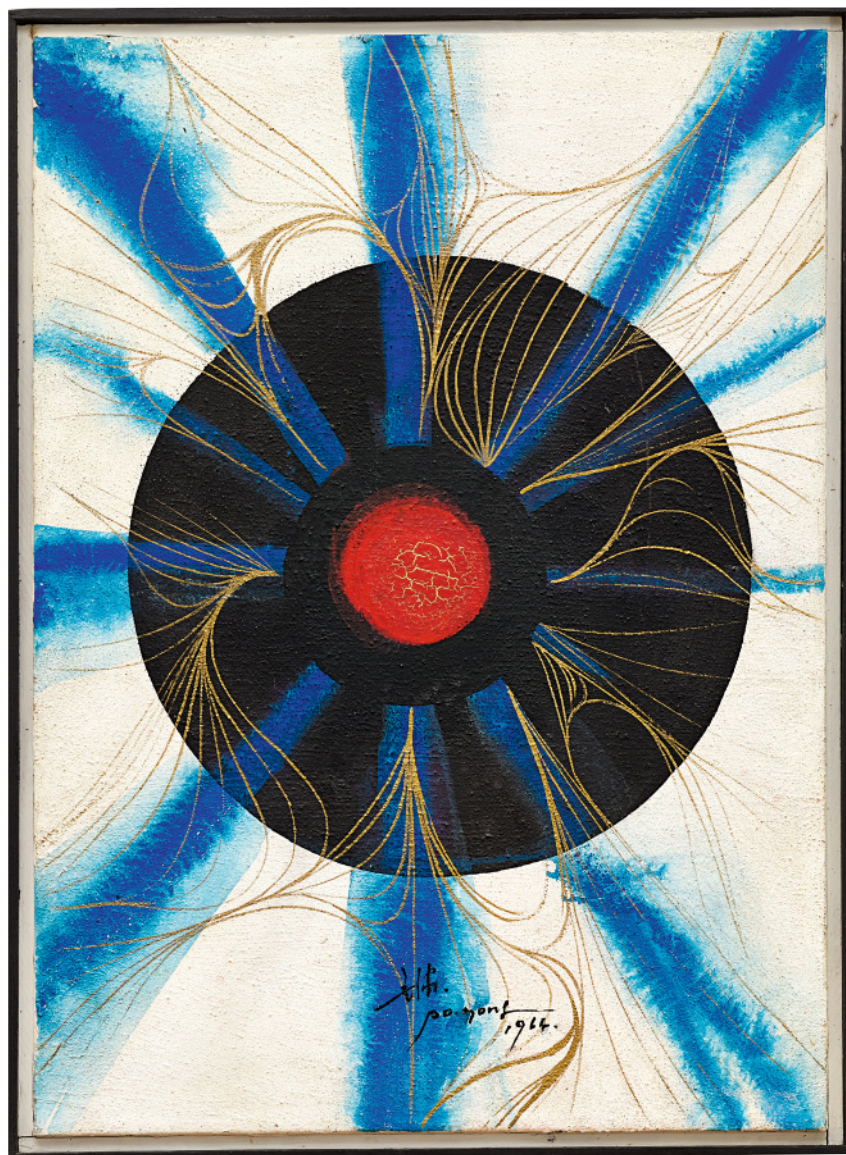
斯圖加特, Senatore畫廊

歐洲私人收藏

註: 畫背貼有 (國際繪畫博覽1960-1961) 阿沙芬堡59畫廊展覽及斯圖加特Senatore畫廊標籤



常玉、蔡遐齡及夏陽於1964年蕭勤巴黎個展。
(圖片版權 / 蕭勤及蕭勤國際文化藝術基金會)



722

HUANG PO YONG

Untitled

oil on canvas
signed in Chinese and Pinyin, dated 1964
72.5 by 52.4 cm; 28 ½ by 20 ⅝ in.

PROVENANCE

Private European Collection

HK\$ 8,000-12,000
US\$ 1,050-1,550

黃博鏞

無題

油畫畫布
一九六四年作

款識：
毛鏞 po yong 1964 (下方)

來源：
歐洲私人收藏



1975年東方畫會會員合影。前排左起：李元佳、夏陽、陳道明，後排左起：黃博鏞、吳昊、蕭明賢、霍剛、歐陽文苑。
(圖片版權 / 藝術家出版社)

「海南是生母，台灣是養母，地球是祖母。他的心永遠要隨著藝術飛翔。台灣是養育我六十年的養母，我送給她的禮物，就是這座燈屋。大陸是我的生母，童年在那裏成長，我在海南島蓋了一座圖像燈屋送給她。地球是全人類的老祖母，我送給地球的是『遙望天國的詩國』。詩國裡有一座裝置藝術博物館，詩國整體是送給地球、送給全人類的。」

羅門

美的集中營

羅門的詩是結合語言的藝術與造形藝術，燈屋如同從羅門的詩中打造出來的裝置藝術，羅門稱其燈屋為「美的集中營」，此處的集中營非希特勒的滅絕營，而是羅門將美、藝術與永恆珍藏紀錄在燈屋內。從1955年級開始籌建，是台灣最早，也是世界較早的裝置藝術空間，將整個住家以裝置藝術的方式，容納各種現代藝術完成的造型空間，燈屋本身不僅是一個裝置藝術，亦是個詩國，是個能用眼睛看的視覺詩。綜觀羅門的燈屋收藏，時間涵蓋從1950年代一直到2010年代，是完整的紀錄著這時代的華人戰後藝術。

燈屋：羅門與華人戰後藝術收藏

繼2017年9月，蘇富比於香港秋拍策劃「從龐圖運動看戰後藝術發展」，此次我們藉由羅門與其華人戰後藝術收藏更深入的認識與梳理華人現當代藝術發展。自上世紀八、九〇年代開始，學者和社會對中國藝術現代部份之理解，往往以地緣因素之故，而形成「大陸」、「港台」與「海外」三部份，久之形成割裂而不完整的藝術史觀念，過份強調三者獨特性與獨立性，而忽視了彼此重要的內聯性與共同性。龐圖運動的前身，是創立於台北的東方畫會，東方畫會的精神導師，即是與林風眠、吳大羽等一同執教於國立藝專的中國現代繪畫先驅李仲生，東方畫會的一眾藝術家、與之分庭抗禮的五月畫會，亦都是抗戰之前出生於中國大陸，而在抗戰之後隨同國民政府東渡台灣的年輕華人。這些年輕藝術家如同當時的國民政府，自視為中國文化、中國藝術正朔之繼承人，他們於五、六〇年代西行歐美之際，莫不以「中國現

代藝術家」自居，加上1972年之前，聯合國依然以中華民國擔任常任理事國，故此戰後萌發於台灣的戰後華人藝術，理所當然的應視為中國戰後藝術的主軸，而不應被局限為偏安一隅的地區性藝術；如此，華人藝術於五、六十年代的藝術發展，才能從中國大陸獨尊蘇聯寫實主義的官方意志中掙脫，顯示出來自在野藝術家的自由意志與澎湃創造力。如果我們今天能肯定1948年從上海經香港轉赴法國的趙無極，1950年從上海到台灣數年、再到法國發展的朱德群，則我們亦必須以相同的歷史眼光重視其發展軌跡如出一轍的東方畫會與五月畫會。唯其如此，中國大陸、港台與海外之藝術展，方能成為一完整的系統。

自古以來，中國傳統繪畫即有詩、書、畫同源的觀點，在現代繪畫與現代詩的革新運動，詩人與畫家之間的關係有如同音共律般，彼此交會激盪，畫因詩附加的想像力而使意境更深遠。羅門即是著名的現代詩人，曾擔任藍星詩社社長、世界華文詩人協會會長等文學要員，羅門與其妻蓉子被譽為台灣詩壇的白朗寧夫婦，出版各種詩集，與現代畫會先鋒們不僅往來密切，羅門亦難得會特意寫詩讚揚其喜愛的藝術家。此次蘇富比特別策畫「燈屋：羅門與華人戰後藝術收藏」專題，呈獻十一幅珍稀作品，一覽從二戰結束至今的華人戰後藝術，由現代詩壇指標性人物羅門珍藏的「五月」、「東方」諸君；莊喆、陳庭詩、胡奇中，霍剛、秦松、陳道明及名家林壽宇與席德進的珍品，不少作品是藝術家贈予羅門及其妻子蓉子，亦有作品是藝術家特別為羅門夫婦所創作的，至今首度

出現在蘇富比羅門舊藏專題拍賣，實為藏家不容錯過的一場盛會。

「東方的結構主義」大畫家霍剛 — 以色列造型建構人類美的視覺聖地

羅門《全人類都在流浪》
2002年4月14日

霍剛的繪畫元素是從中國文字及金石刻印中獲取靈感，簡單的幾何塊面看似西方的幾何抽象，卻暗似著神秘的東方抒情美學。《未完成之宇宙轉運站》（拍品編號723）即是以點、直線、塊面組合成方形及圓形的構圖形式。霍剛曾說他的畫不管構圖、符號，是一種象徵、一種啟示，使其簡單的幾何抽象帶有好似述說或是詩意的特質。點之於人，實心的黑點在這幅畫上顯得的渺小，對比旁邊的幾何圖形好比這宇宙的寬闊。幾何色塊的組合非單純色塊的色面，一層層的堆積顯是多層次的彩度。背景的鵝黃與天然色的幾何色塊給人一種神秘而又純真的感覺。中間的湛藍色搭配潔淨純白的圓形呈現出靜謐月圓的夜晚。霍剛式的極簡抽象語彙揉合東方的抒情與西方的幾何美學，呈現出的是霍剛的心靈空間，而非單純的色塊組合平面。

莊喆：破壞的創新突破中國傳統的框架

莊喆認為中國現代繪畫是一種對材料運用的開放態度，不應以中國傳統工具侷限中國畫。藝術家曾告訴詩人楚戈：「我想賦紙以新生命，這確要靠布來襯托，我用紙、用水墨、用布、用油彩、用毛筆、用刷子、用可見及的一切東西（雖然我也許做不到



羅門與其燈屋收藏攝於1994年台北燈屋。(圖片來源/國立交通大學)



羅門與莊喆《無題》及陳庭詩《新生#1》等收藏合影於台北燈屋。(圖片來源/國立交通大學)

此)，但這是我們時代的東西……」1958年到1972年不斷的嘗試及突破媒材的限制，1964年開始，莊喆開始用棉紙拼貼在畫布，巧妙的將中西媒材結和。1969年的《無題》(拍品編號729)構圖分成三個部分，左下角為藝術家典型抽象山水構圖，水墨的筆觸勾勒出山形的線條，拼貼的紙形暗示山形、石頭或是峭壁的形體，紙的皺褶、紋路增加畫面的深度。中間的構圖，下方黑色形體與簡潔規矩的藍色線條有如窗內人立於窗前，上方的格子好像行事曆般紀錄著藝術家的心情或活動。右邊的構圖好似窗外的景色，視野被侷限的窗內只能看到窗外一定範圍內的景色，此幅無疑的表現著藝術家個人現代造型的抽象語彙。到了1972年的《窗》(拍品編號728)莊喆更在其創作中加入中文字、詩詞。《窗》的文字即在此幅構圖扮演重要角色，文字大小小展現出書寫的美感並依循著中文字的書寫規則，與左方的色塊構圖行成強烈類比。詩詞的加入暗示著文字內容與抽象構圖的關係；左方簡潔俐落的手形立刻呼應著首句的詩詞「猛力一推」，亦展現出中國特有的精神與文化美學，用現代繪畫將文學與藝術結合，以中國書畫同源的精神出發。莊喆的抽象繪畫是充滿詩意的，是透過藝術家個人的觀念去重現藝術家內心的自然景物。如同詩人用文字符號表達出內心的情感。

陳庭詩：中國現代版畫的詩與思

陳庭詩曾以「大律希音」來形容自己的作品，雖然藝術家在幼時不慎失去聽覺，雖然聽不到聲音，但陳庭詩內心的聲音是澎湃響亮的。陳庭詩的版畫1970年，在來自

世界各地的兩百多位藝術家，獲得第一屆韓國國際板畫雙年展首獎，陳庭詩走入國際達到其版畫創作高峰。陳庭詩七〇年代到八〇年代除了保持其特有的抽象語彙，將其形態變化，更以黑、白、紅、金、青作為其構圖的五種主要顏色，亦象徵著中國式的五行。大紅色的《新生#1》(拍品編號730)及青藍色的《無題》(拍品編號731)即是此時期的作品。陳庭詩在版畫中開創出藝術家個人獨特風格的抽象畫作，其藝術創作充滿著詩意，深受詩人喜愛，《無題》即是羅門及蓉子詩選的封面，構圖是其標誌性的圓形半月形，象徵著日月星辰，表現著中國獨有的陰陽哲理，將其元素表現在現代語彙當中，此版畫由羅門舊藏釋出更顯難得的意義。

席德進：歷史就是我們自己

此次羅門舊藏中僅有兩張的人物肖像均是羅門的妻子蓉子，蓉子亦是藍星詩社的詩人，被譽為詩壇「永遠的青鳥」，出版許多的詩集，其成就與貢獻在文學界是有目共睹。蓉子當時與畫壇的諸位名家也是多有往來，許多蓉子當時出版詩集的封面，都是由藝術家設計的，其中1969年出版的《維納麗沙組曲》即是使用席德進為蓉子繪製的肖像作為封面，並特意送其肖像《蓉子》(拍品編號733)給她。席德進說：「好的肖像畫家能透徹你的心靈，抓住你的性格，表現你的習性，畫你不自覺的神情。一個有經驗的肖像畫家，像一位看相專家，或算命者，他會用彩筆，道出你在人生中的經歷與遭遇。」羅門即是席德進的知音，羅門認為席德進是最著名的

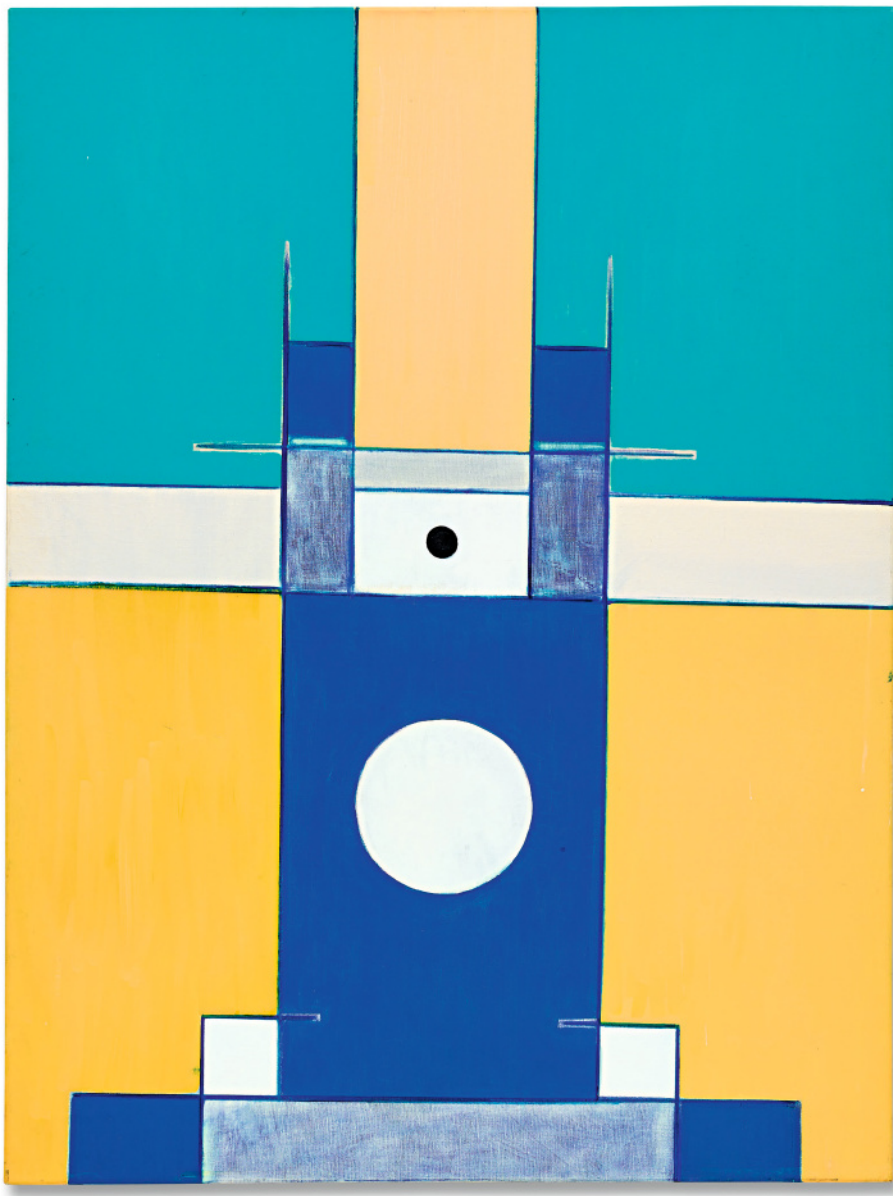
人像大畫家，評道席德進將蓉子畫得非常逼真與美，將詩人蓉子生命結構中的「剛柔之美」都深刻如微的畫出來，由蓉子最親近及最瞭解其個性的羅門去評論此畫是最合適不過的讚美。

另一幅《蓉子》(拍品編號732)由胡奇中所繪，胡奇中1927年生於中國浙江，早年從事海軍為軍中畫家，1949年遷台後成為全職的畫家，1961年即加入「五月畫會」成為重要核心成員。其畫風與同其畫家非常不同，胡奇中創作色彩絢麗，線條柔美以油彩結合沙粒創作其標誌性的砂畫。此《蓉子》即是以此技法創作，相較於席德進以簡結精確的線條勾勒出蓉子的神態，胡奇中筆下的蓉子好似批著薄紗，如詩如幻的，柔美中卻又不失其剛毅的神情，紀錄著當時樹立女性詩人新典範的「永遠的青鳥」蓉子。

玩○與丨的遊戲 — 給絕對主義抽象大畫家秦松

羅門《全人類都在流浪》
2002年4月14日

半幾何符號與書法筆觸的線條構圖是秦松九〇年代標誌性的作品。是次日拍的《無題》(拍品編號724)與《色彩幾何學》(拍品編號725)造型極簡、色塊平塗交疊、色彩鮮明，不同色彩的線條穿插在橢圓形的內外，畫面富含音樂性，跳躍的色彩線條，宛如無數的管弦樂，半幾何形的符號與書法性的筆觸，以中間密集的線條向外擴散，抑或時而疏時而密的排列，好似一首交響樂，時而壯闊時而歡愉輕快的演奏著。



723

HO KAN (HUO GANG)

b. 1932

Senza Titolo

oil on canvas
signed in Chinese, titled and dated 2009 in
Chinese on the reverse
130 by 98 cm; 51 ¼ by 38 ⅝ in.

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 60,000-140,000
US\$ 7,700-18,000

霍剛

未完成之宇宙轉運站

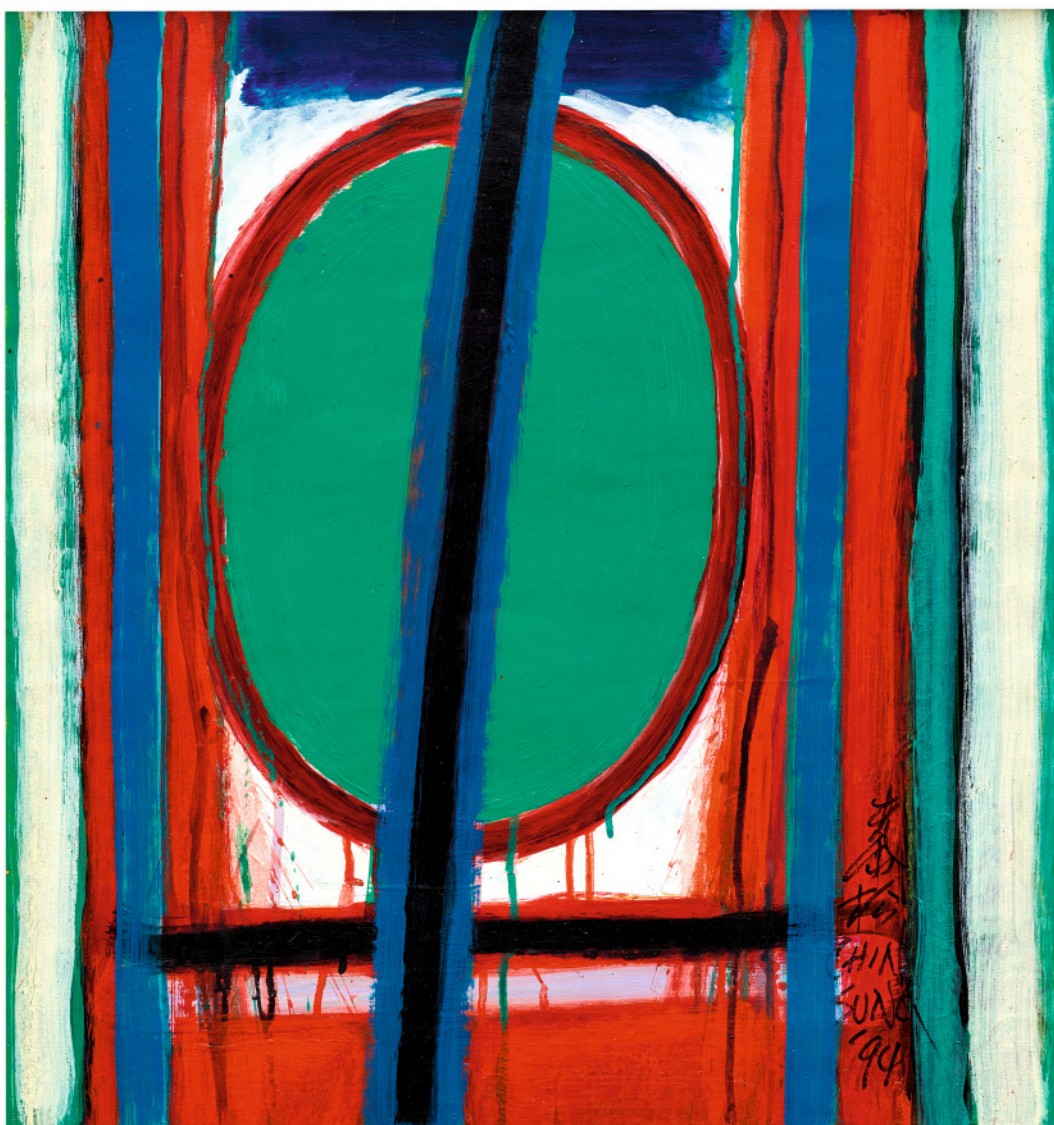
油畫畫布
二〇〇九年作

款識：
未完成之宇宙轉運站 羅門囑
霍剛 二〇〇九年二月 於臺北（畫背）

來源：
羅門舊藏
Artbridge 薪藝藝術基金



羅門與霍剛、顧炳星、秦松合影，攝於2001年台北燈屋。
（圖片來源／國立交通大學）



724



羅門夫婦與右後方秦松作品《色彩幾何學》2000年攝於台北燈屋。(圖片來源 / 國立交通大學)

CHIN SUNG

1932 - 2007

Colour Geometry

oil on paper
signed in Chinese and Pinyin, dated 94; titled,
signed in Chinese and Pinyin, dated 94 on the
reverse
57.1 by 54.6 cm; 22 ½ by 21 ½ in.

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 30,000-50,000
US\$ 3,850-6,400

秦松

色彩幾何學

油彩紙本
一九九四年作

款識:

秦松 CHIN SUNG '94 (右下)
色彩幾何學 秦松 '94 CHIN SUNG (畫背)

來源:

羅門舊藏
Artbridge 薪藝藝術基金



725

CHIN SUNG

1932 - 2007

Untitled

oil on canvas
signed in Chinese and Pinyin, dated '96
87.8 by 112 cm; 34 ½ by 44 ⅞ in.

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 50,000-100,000
US\$ 6,400-12,800

秦松

無題

油畫畫布
一九九六年作

款識：
秦松 CHIN SUNG '96 (右下)

來源：
羅門舊藏
Artbridge 薪藝藝術基金



綠色畫境

「東方畫會」創辦人之一的陳道明其他蕭勤、霍剛等成員，在藝術圈同被譽為「八大響馬」，蕭勤更曾說陳道明是台灣第一位抽象派畫家。陳道明擅長顏料的堆疊，不斷的探索顏料媒材、顏色及造型的變化。《無題》（拍品編號726）完成於2010年，構圖不是剛硬的幾何圖形，是有機的構圖，雖然不可以一眼看穿，但氣韻生動的表現，有如綠寶礦脈，帶著華麗的東方氣質。羅門特別喜愛這件作品「那確是大自然綠色盎然的『綠』，聯通過潔白地球的『河流』也是深『綠』它。」，羅門以微觀與宏觀的視野，引領我們進入陳道明的綠色畫境。

726

TOMMY CHEN

1931-2017

Untitled

oil on canvas
signed in Chinese and English, dated 08.2010
116.5 by 91 cm; 45 7/8 by 31 7/8 in.

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 100,000-200,000
US\$ 12,800-25,600

陳道明

無題

油畫畫布
二〇一〇年作

款識：
陳道明 Tommy Chen 08.2010（左下）

來源：
羅門舊藏
Artbridge 薪藝藝術基金

RICHARD LIN (LIN SHOUYU)

1933-2011

Black Green Yellow (diptych)

oil on canvas

signed and titled in English, dated 1980-1982 and inscribed in English and Chinese on the reverse

46 by 26 cm; 18 1/8 by 10 1/4 in. (each)

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 400,000-600,000

US\$ 51,500-77,000

林壽宇

黑綠黃（雙聯作）

油畫畫布

一九八〇至一九八二年作

款識：

RICHARD LIN BLACK GREEN YELLOW, DIPTYCH
1980-1982 OIL . CANVAS 46 X 26 CM EACH PANEL
1984 羅門 贈藏品（畫背）

來源：

羅門舊藏

Artbridge 薪藝藝術基金

純淨空間的建築師

「林壽宇將深淺不同的白色，一道道的塗在白色上，不但使白色呈現出優美的層次感字疊景，而且使人看過去，那許多關在白色中出不來的白色，真像是許多面玻璃，被關在逃不出去的透明裡。實在美妙得令人神往。」

羅門《羅門論視覺藝術》

1995年4月14日

林壽宇的「白色系列」看似西方的極簡藝術但林壽宇自述：「雖然我使用西方媒材，但我的作品屬於中國哲思的內涵。」林氏將構圖不斷的簡化，達到「減之又減，以致於減無可減」，亦或好似「無為」的中國古代哲理。此次《黑綠黃（雙連作）》（拍品編號727），林壽宇不僅運用其經典白色的幾何色塊更精巧的加上幾條有色的線條，給純淨的空間帶出一點不一樣的色彩。仔細去看其構成；白色的色塊有著濃淡輕重，如中國書畫墨色使用的「濃、淡、乾、濕、漲」；粗細差異不大的白色平塗色塊，卻是有如毛筆書法性的輕重節奏，而非單純機械性、粗細一致的幾何色塊；看似單一的白其實是藝術家用複雜準確的白色色塊去堆疊安排，用疊加的方式所呈現出的極簡效果；平面的色塊但會因為現地的光線，將其白產生明暗變化，也因為疊加出來的厚度，會因光線而出現陰影形成線條，這樣的表現方式有如大自然的山勢或是

石頭產生出的自然效果，增加的作品的深度；其畫面中少數的黑、綠、黃線條讓整個看似單調的空間添加層次與變化，好似寂靜的天空，迸出一道絢麗的彩霞。《黑綠黃（雙連作）》林壽宇於1984年特意落款於畫背，贈予羅門珍藏。此件作品不僅是林壽宇著名的白色系列，亦是藝術家創作中少數的雙聯屏作品，其雙聯屏作品《現代繪畫浮雕雙聯作》於1985年更首例的納入國立故宮博物院的現代藝術收藏，喜歡林壽宇的藏家千萬不能錯過此次收藏良機。



羅門燈屋收藏，攝於燈屋一隅。（圖片來源／國立交通大學）





728

CHUANG CHE

b. 1934

Window

mixed media on canvas
 titled, signed and dated 1972 in Chinese
 85 by 129 cm; 33 ½ by 50 ¾ in.

PROVENANCE

Collection of Lomen
 Artbridge Art Fund

HK\$ 150,000-250,000
 US\$ 19,200-32,000

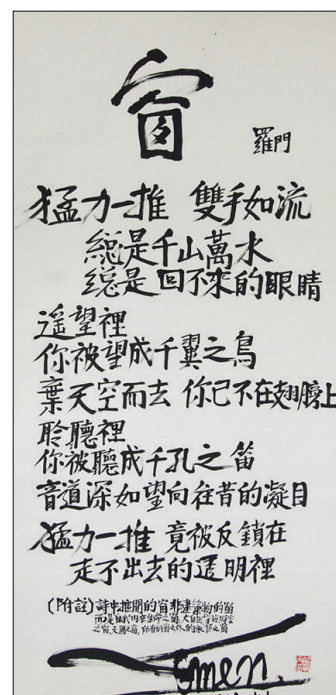
莊喆

窗

綜合媒材畫布
 一九七二年作

款識：
 窗（右上）
 莊喆 羅門詩作 一九七二月（左下）

來源：
 羅門舊藏
 Artbridge 薪藝藝術基金



羅門手稿《窗》。（圖片來源 / 國立交通大學）



729

CHUANG CHE

b. 1934

Untitled

mixed media on canvas
signed in Chinese, dated 1969
86.5 by 121.5 cm; 34 by 47 7/8 in.

LITERATURE

Qiongrui Xiao, *History of Fine Art in Postwar Taiwan*, Artist Co. Ltd, Taipei, 2013, p. 114

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 120,000-220,000
US\$ 15,400-28,200

莊喆

無題

綜合媒材畫布
一九六九年作

款識：
莊喆 1969（左下）

出版：

〈戰後台灣美術史〉蕭瓊瑞著（台灣，台北，藝術家出版社出版，二〇一三年），114頁

來源：

羅門舊藏
Artbridge 薪藝藝術基金



730

CHEN TING-SHIH

1916-2002

New Birth #1

lithograph

signed in Pinyin, dated 1970, titled and numbered
7/18

this work is number 7 from an edition of 18
91.6 by 91.6 cm; 36 by 36 in.

LITERATURE

Zheng Huimei, *Spiritual Journey, Beyond Objects*,
Chen Ting-Shih, Hsiung-Shih Art Publisher, Taipei,
2004, p. 69

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 10,000-20,000
US\$ 1,300-2,600

陳庭詩

新生#1

石版版畫

一九七〇年作

版數:

7/18

款識:

New Birth #1 (左下)

7/18 (下方)

Chen Ting-Shih 1970 (右下)

出版:

〈神遊·物外·陳庭詩〉鄭惠美著(台灣,台北,
雄獅圖書出版,二〇〇四年),69頁

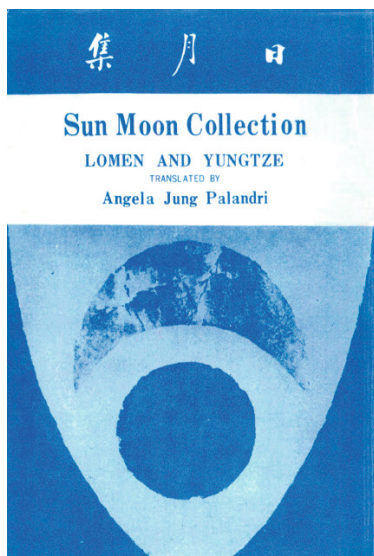
來源:

羅門舊藏

Artbridge 薪藝藝術基金



731



〈日月集〉羅門與蓉子著，榮之穎翻譯（台灣，台北，美亞出版社出版，一九六八年），封面。
（圖片來源／國立交通大學）

CHEN TING-SHIH

1916-2002

Untitled

lithograph

signed in Pinyin, stamped with the artist's seal and numbered 1/12

this work is number 1 from an edition of 12
57.9 by 57.5 cm; 22 ¾ by 22 ⅝ in.

LITERATURE

Lomen and yungtze, translated by Angela Jung Palandri, *Sun and Moon Collection Selected Poems of Lomen and Yungtze*, Mei Ya Publications, Taipei, 1968, cover page

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 10,000-20,000
US\$ 1,300-2,600

陳庭詩

無題

石版版畫

版數：

1/12

款識：

1/12 Chen Ting-Shih 藝術家鈐印（右下）

出版：

〈日月集〉羅門與蓉子著，榮之穎翻譯（台灣，台北，美亞出版社出版，一九六八年），封面

來源：

羅門舊藏
Artbridge 薪藝藝術基金



732

HU CHI-CHUNG

1927-2012

Portrait of Yungtze

oil on canvas
signed in Chinese
61 by 50.5 cm; 24 by 19 7/8 in.

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 20,000-50,000
US\$ 2,600-6,400

胡奇中

蓉子肖像

油畫畫布

款識：
中（左下）

來源：
羅門舊藏
Artbridge 薪藝藝術基金



蓉子攝於1964年。（圖片來源 / 國立交通大學）



733

SHIY DE-JINN (XI DEJIN)

1923-1981

Portrait of Yungtze

charcoal on paper
signed in Chinese, dated 1962
39.0 by 27.2 cm; 15 3/8 by 10 3/4 in.

LITERATURE

Xianyong Bai ed. *Xian wen yin yuan*, Linking Publishing, Taipei, 2016

PROVENANCE

Collection of Lomen
Artbridge Art Fund

HK\$ 20,000-50,000
US\$ 2,600-6,400

席德進

蓉子肖像

炭筆紙本
一九六二年作

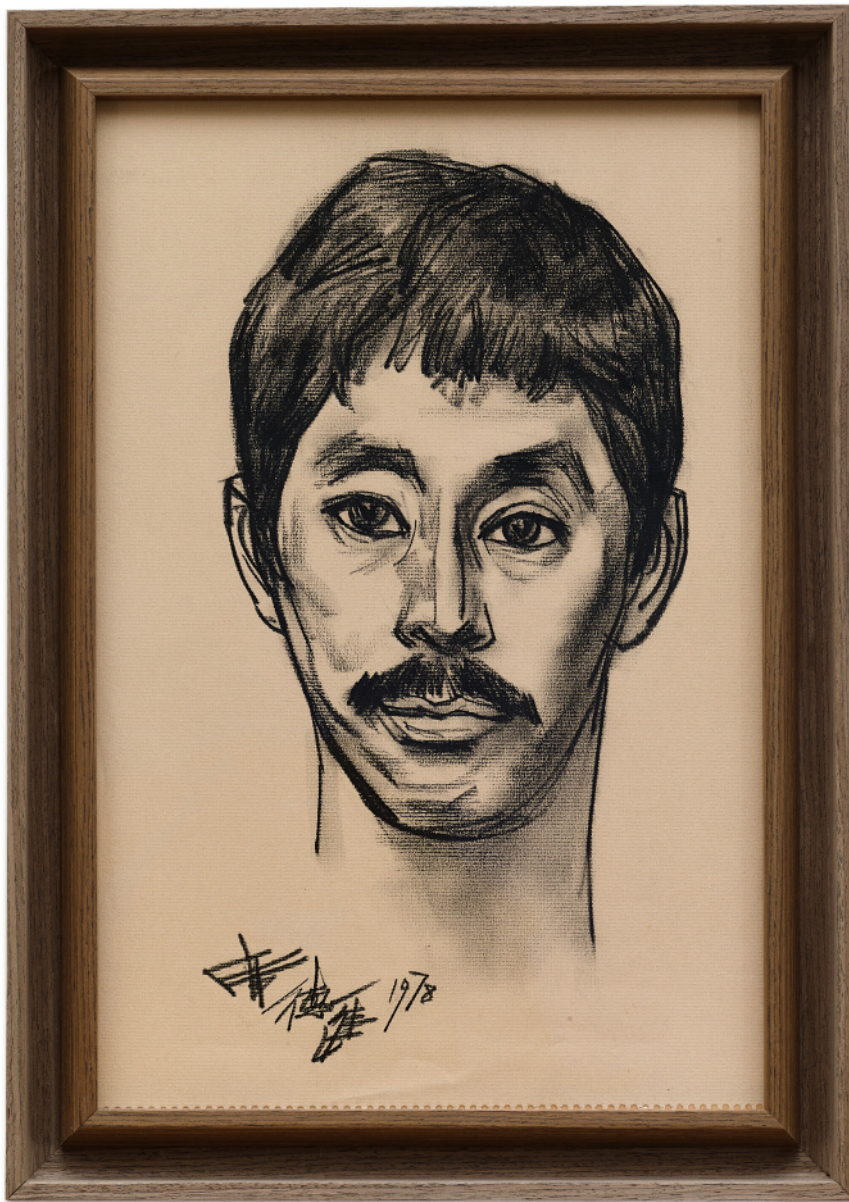
款識：
席德進 1962（左下）

出版：
〈現文因緣〉白先勇編（台灣，台北，聯經出版公司出版，二〇一六年）

來源：
羅門舊藏
Artbridge 薪藝藝術基金



政大客座教授史密斯夫婦訪台北燈屋，後方為席德進作品《蓉子肖像》。（圖片來源／國立交通大學）



734

SHIY DE-JINN (XI DEJIN)

1923-1981

Portrait of Ku Fu-Sheng

charcoal on paper
signed in Chinese, dated 1978
45.5 by 30.3 cm; 17 7/8 by 7 1/8 in.

PROVENANCE

Collection of Ku Fu-Sheng
Acquired directly from the above by the present private Asian collector

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

席德進

顧福生像

炭筆紙本
一九七八年作

款識：
席德進 1978（左下）

來源：
顧福生舊藏
現亞洲私人藏家直接購自上述來源

KU FU-SHENG

1935-2017

Portland Days

mixed media on canvas
 stamped with the artist's seal, signed in Pinyin
 executed in 1995
 116.0 by 37.3 cm; 45 5/8 by 14 5/8 in.

EXHIBITED

Hong Kong, Galerie du Monde, *Fifth Moon Group Exhibition*, 20 April - 1 June 2016
 New York, Gallery 456, *Life Is Like A Dream, Ku Fu-Sheng Retrospective Exhibition*, 24 March - 7 April 2017

PROVENANCE

Acquired directly from the artist by the present private Asian collector

This work is included in the artist's official website, please refer to www.fushengku.com/1990 for more details.

HK\$ 40,000-60,000

US\$ 5,200-7,700

顧福生

波特蘭日子

綜合媒材畫布
 一九九五年作

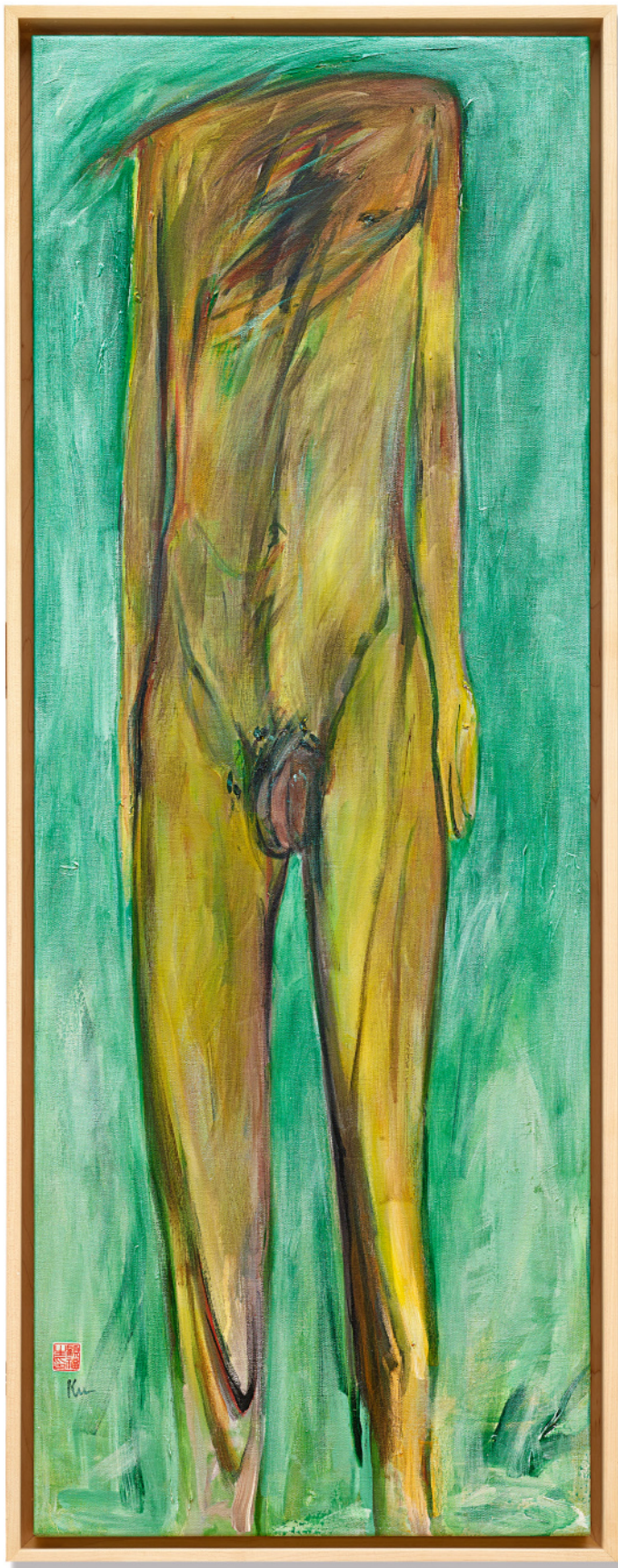
款識：
 藝術家鈐印 Ku (右方)

展覽：
 香港，世界畫廊〈五月畫會群展〉二〇一六年四月二十日至六月一日
 紐約，456畫廊〈人生如夢：顧福生回顧展〉二〇一七年三月二十四日至四月七日

來源：
 現亞洲私人藏家直接得自藝術家本人

註：本作收錄於藝術家官方網站，詳情請參照 www.fushengku.com/1990





736

KU FU-SHENG

1935-2017

Alone

oil on canvas

stamped with the artist's seal, signed in Pinyin

executed in 1996

120 by 44.5 cm; 47 ¼ by 17 ½ in.

EXHIBITED

Hong Kong, Galerie du Monde, *Fifth Moon Group Exhibition*, 20 April - 1 June 2016

New York, Gallery 456, *Life Is Like A Dream, Ku Fu-Sheng Retrospective Exhibition*, 24 March - 7 April 2017

PROVENANCE

Acquired directly from the artist by the present private Asian collector

HK\$ 30,000-50,000

US\$ 3,850-6,400

顧福生

單獨

油畫畫布

一九九六年作

款識：

藝術家鈐印 Ku（左下）

展覽：

香港，世界畫廊〈五月畫會群展〉二〇一六年四月二十日至六月一日

紐約，456畫廊〈人生如夢：顧福生回顧展〉二〇一七年三月二十四日至四月七日

來源：

現亞洲私人藏家直接購自藝術家本人

「顧福生畫上的人（多是他自己）是看不見頭、手、腳的，是個不完全的人。彷彿說：『這就是現代人。』這就是他的哲學觀，也是我們這個動亂時代，一個青年人對世界潛意識的認識。顧福生代我們宣示出來。」

席德進

《席德進看歐美藝壇》，1966年



737

KU FU-SHENG

1935-2017

Sunset

oil on canvas
 stamped with the artist's seal, signed in Pinyin
 executed in 1999
 45.5 by 35.5 cm; 18 by 14 in.

EXHIBITED

Hong Kong, Galerie du Monde, *Fifth Moon Group Exhibition*, 20 April - 1 June 2016
 New York, Gallery 456, *Life Is Like A Dream, Ku Fu-Sheng Retrospective Exhibition*, 24 March - 7 April 2017

PROVENANCE

Acquired directly from the artist by the present private Asian collector

This work is included in the artist's official website, please refer to www.fushengku.com/1990 for more details.

HK\$ 20,000-40,000
 US\$ 2,600-5,200

顧福生**日落**

油畫畫布
 一九九九年作

款識：
 藝術家鈐印 Ku（右上）

展覽：

香港，世界畫廊〈五月畫會群展〉二〇一六年四月二十日至六月一日
 紐約，456畫廊〈人生如夢：顧福生回顧展〉二〇一七年三月二十四日至四月七日

來源：

現亞洲私人藏家直接購自藝術家本人

註：本作收錄於藝術家官方網站，詳情請參照 www.fushengku.com/1990



738

KU FU-SHENG

1935-2017

Walking on Earth

mixed media on canvas
stamped with the artist's seal, signed in Pinyin
executed in 2016
101.6 cm; 40 in. (diameter)

PROVENANCE

Acquired directly from the artist by the present
private Asian collector
This work is included in the artist's official
website, please refer to www.fushengku.com/2000 for more details.

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

顧福生

行走於地球

綜合媒材畫布
二〇一六年作

款識：
藝術家鈐印 Ku (右方)

來源：
現亞洲私人藏家直接購自藝術家本人

註：本作收錄於藝術家官方網站，詳情請參照
www.fushengku.com/2000



739

KU FU-SHENG

1935-2017

Untitled

oil on canvas
signed in Pinyin and dated 1960
90 by 72.5 cm; 35 ½ by 28 ½ in.

PROVENANCE

Christie's, Hong Kong, 30 May 2010, Lot 1415
Acquired directly from the above by the present
private Asian collector

HK\$ 80,000-100,000
US\$ 10,300-12,800

顧福生

無題

油畫畫布
一九六〇年作

款識：
Ku 1960 (右下)

來源：
香港，佳士得，2010年5月30日，拍品編號1415
現亞洲私人藏家直接購自上述拍賣

將門英傑：五月畫會

作為與「東方畫會」同年而生的中國戰後藝術先鋒，「五月畫會」的創始成員多數為國軍遺族，其本人甚至即曾經參與抗日戰爭：如陳庭詩在「七七事變」之後在上海、福建一帶主編國軍抗戰刊物，莊喆父親莊嚴曾任故宮博物院副院長，負責守護國寶南遷，胡奇中先後投身中國海、陸軍，五月畫會領袖劉國松在1948年赴台之前，肄業於「國民革命軍遺族學校」，顧福生的父親顧祝同更是先後參與辛亥革命、北伐與抗戰的中華民國陸軍一級上將；五月畫會藝術家從小在山河鉅變中成長，個性中自有一股義無反顧的堅執與倔強，儘管在1949年以後面對截然不同的世局，作品依然帶著金戈鐵馬之氣，在各自的人生戰場上奮勇馳騁。繼前面的羅門「燈屋」舊藏，本季日拍將繼續呈獻兩位「五月畫會」名家－顧福生與劉國松－的重要作品，重現五月畫會的完整面貌。

顧福生：人生與愛的自由

顧福生，民國名將顧祝同次子。與乃父鐵血長歌、保家衛國的生涯截然不同，藝術家畢生致力於保守社會環境底下，爭取自己的生命自由。同為同志藝術家，顧福生與席德進於六〇年代熟識，兩者個性完全不同，亦各自毫不保留的畫出內心世界。席德進曾特意創作《顧福生像》（拍品編號734），可見兩者惺惺相惜；獨步戰後華人藝壇的顧福生，曾是「五月畫會」重要成員，其旅居國外五十餘年，是當時少數由抽象繪畫反向發展至具象形體的藝術家。1960年誕生的《無題》（拍品編號739）是藝術家罕見的台灣時期作品；1961年，顧福生在台北完成個展

之後，決定跟隨朱德群的脚步移居法國，接著輾轉於美國各大城市；相較於同儕專注在當時主流的抽象表現主義，顧福生更傾向於個人表現主義，在戰後動亂、世代交替期間，將人的痛苦、孤獨、矛盾、掙扎與渴望表現出來。

六〇年代開始，顧福生以超現實意味的抽象人體繪畫獨樹一格。《單獨》（拍品編號736）無頭及變形拉長的人體，即是顧氏標誌性的風格；《日落》（拍品編號737）亦是以男性裸體為主，其身處的超現實空間，體現了他對俗世的厭倦及自由的嚮往。長期旅美的顧福生，作品中亦可見普普藝術的影響：《波特蘭日子》（拍品編號735）以地圖、藝術家證件照及自畫像拼貼於其標誌性的男性裸體，生動、明亮的色彩，呈現出積極樂觀的生命氣象；而2016年完成的《行走於地球》（拍品編號738）則是藝術家離世前一年的作品，藝術家將自己孤寂而傲岸的背影，置於少見的圓形畫面及暖黃色空間，更將一隻小麻雀拼貼在左下角的影子，讓觀者發揮玄想，容或意味著藝術家最終找到內心真正的自由。

劉國松：五月畫會與新水墨領袖

劉國松，五月畫會創始人、新水墨領軍人物。藝術家的早期創作與思想，深受西方現代主義熏陶，然而他很快不滿於盲目的西化，繼而重拾中國傳統繪畫工具，致力尋回並發揚現代藝術的東方民族性，並提出「中國古代即具『抽象』思維」的見解，其所發展出的新水墨風格，有力回應了與同年代的西方抽象表現

主義（Abstract Expressionism），開闢了東方現當代藝術的嶄新路途。1966年，劉國松經藝術史家李鑄晉引薦，獲得洛克斐勒三世基金（The Rockefeller Foundation）贊助的兩年環球旅行獎金，飽覽歐美各地重要美術典藏；翌年更於紐約舉行個展，躋身國際藝壇；是次上拍的四件劉國松水墨作品即創於此重要年份。《山徑》（拍品編號740）、《雲的遊戲》（拍品編號741）、《山林》（拍品編號742）和《陰陽》（拍品編號743）來自美國重要私人收藏，在1997至2018年間，更長期借展於哈佛大學以收藏亞洲藝術與文物著名的亞瑟·賽克勒博物館（Arthur M. Sackler Museum），足見此系列的學術價值。

在此四幅作品之中，劉國松採用中國山水畫裡不定向的透視方式，讓畫中的自然萬象橫向舒展，在有限的空間上，帶出無限之啟示；這種空間結構，讓觀者視線能同時在不同距離、高度和角度之間游動，從而建構對畫中意境之理解。此系列充分展示劉國松始於六〇年代的標誌性創作技巧，當中包括「抽筋剝皮」及「拓墨」法：富書法性的筆觸於紋理豐富的紙上快速舞動，除去山、雲、徑、樹等具象形態，而只取其神韻，形成純粹抽象的造型又不失其磅礴氣勢。中國傳統美學中的空寂與輕盈在其繪畫中亦佔據重要的位置，「空」在畫中形成的負面空間，空而不虛，烘托出靈活活動的物象，更喚起近似禪畫的山色空濛，正如余光中所評：「那是水的感覺、靈的感覺、風的感覺，有限對無限的嚮往，刹那對永恆的追求。」



740

LIU KUO-SUNG

b. 1932

Mountain Path

ink and colour on paper
signed in Chinese, dated 1967 in Chinese and
stamped with the artist's seal
50.8 by 74 cm; 20 by 29 1/8 in.

PROVENANCE

Important Private American Collection (on loan
to Harvard Art Museums/Arthur M. Sackler
Museum, 1997-2018)

HK\$ 240,000-360,000**US\$ 30,700-46,100****劉國松****山徑**

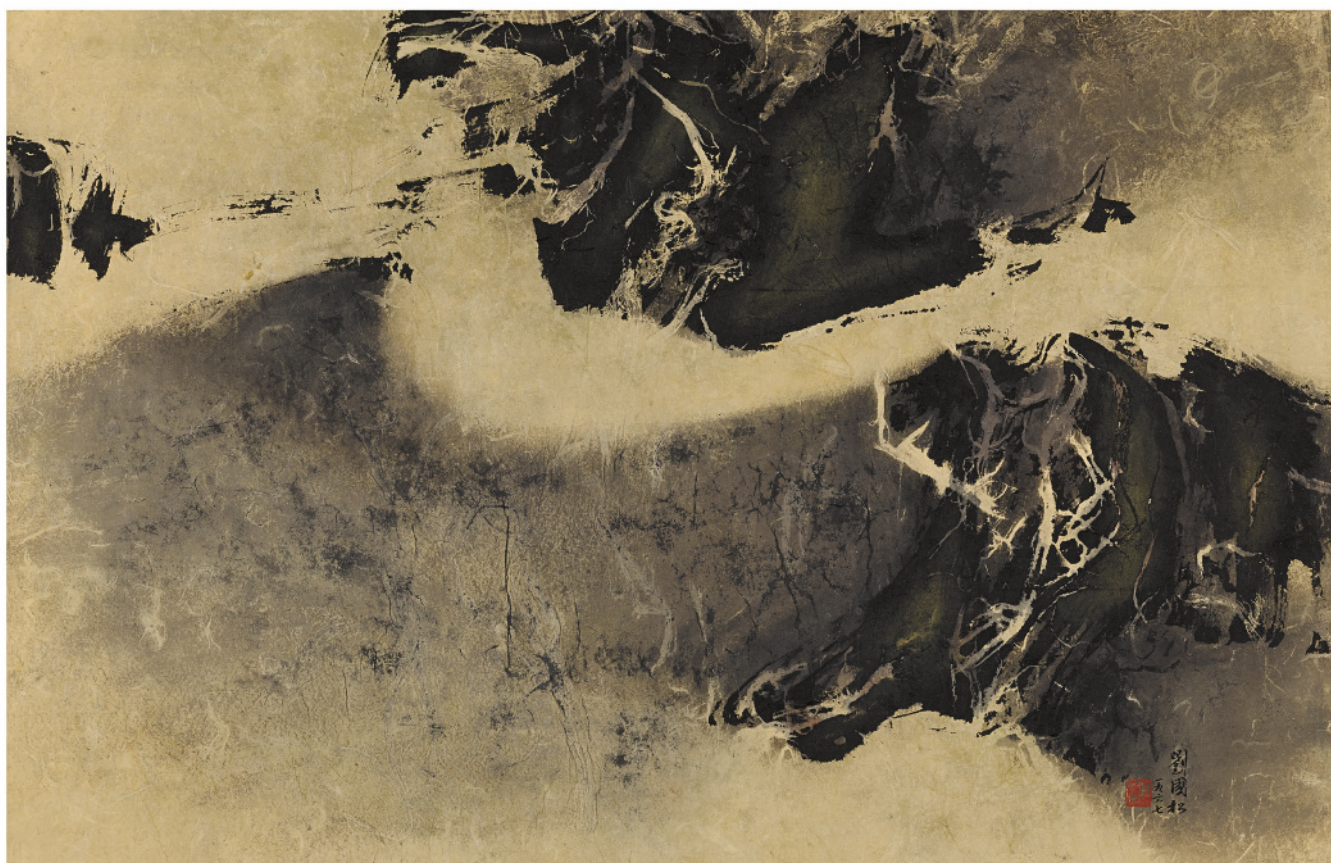
彩墨紙本
一九六七年作

款識：

劉國松 一九六七 藝術家鈐印（左下）

來源：

美國重要私人收藏（1997至2018年借展於哈佛藝術
博物館/亞瑟·賽克勒美術館）



741

LIU KUO-SUNG

b. 1932

Jeu de Nuages

ink and colour on paper
signed in Chinese, dated 1967 in Chinese and stamped with the
artist's seal
55.7 by 86 cm; 22 by 33 7/8 in.

PROVENANCE

Important Private American Collection (on loan to Harvard Art
Museums/Arthur M. Sackler Museum, 1997-2018)

HK\$ 280,000-400,000

US\$ 35,900-51,500

劉國松

雲的遊戲

彩墨紙本
一九六七年作

款識：
劉國松 一九六七 藝術家鈐印（右下）

來源：
美國重要私人收藏（1997至2018年借展於哈佛藝術博物館/亞瑟·賽克勒美術館）



742

LIU KUO-SUNG

b. 1932

Mountain Forest

ink and colour on paper
signed in Chinese, dated 1967 in Chinese and stamped with the
artist's seal
59.2 by 88.3 cm; 23 3/8 by 34 3/4 in.

PROVENANCE

Important Private American Collection (on loan to Harvard Art
Museums/Arthur M. Sackler Museum, 1997-2018)

HK\$ 280,000-400,000

US\$ 35,900-51,500

劉國松

山林

彩墨紙本
一九六七年作

款識：
劉國松 一九六七 藝術家鈐印（右方）

來源：

美國重要私人收藏（1997至2018年借展於哈佛藝術博物館/亞瑟·賽克勒美術館）



743

LIU KUO-SUNG

b. 1932

Yin and Yang

ink and colour on paper
signed in Chinese, dated 1967 in Chinese and stamped with the
artist's seal
45.5 by 50.6 cm; 17 7/8 by 19 7/8 in.

PROVENANCE

Important Private American Collection (on loan to Harvard Art
Museums/Arthur M. Sackler Museum, 1997-2018)

HK\$ 150,000-250,000

US\$ 19,200-32,000

劉國松

陰陽

彩墨紙本
一九六七年作

款識：
劉國松 一九六七 藝術家鈐印（右方）

來源：

美國重要私人收藏（1997至2018年借展於哈佛藝術博物館/亞瑟·賽克勒美術館）



744

CHU TEH-CHUN

1920-2014

Composition

ink on paper
signed in Pinyin and Chinese, dated 64, and stamped with the
artist's seal; dated 1.1964 on the reverse
32.3 by 25.3 cm; 12 ¾ by 10 in.

PROVENANCE

Private European Collection

HK\$ 60,000-100,000**US\$ 7,700-12,800****朱德群****構圖**

水墨紙本
一九六四年作

款識：
藝術家鈐印（右方）朱德群 CHU TEH-CHUN 64（左下）
1.1964（畫背）

來源：
歐洲私人收藏



745

ZAO WOU-KI

1920 - 2013

Sans titre

ink on paper

signed in Chinese and Pinyin, dated 2003 and inscribed in French

40 by 44 cm; 15 ¾ by 17 ⅜ in.

PROVENANCE

Private Asian Collection

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 240,000-350,000

US\$ 30,700-44,800

趙無極

無題

水墨紙本

二〇〇三年作

款識：

無極ZAO 2003 pour mon ami Raymond Avec fidèle amitié en (右下)

來源：

亞洲私人收藏

註：此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙無極作品編年集〉(資料提供 / 趙無極基金會)



746

ZAO WOU-KI

1920 - 2013

Flying

oil on canvas
signed in Chinese and Pinyin
executed in 1950
12 by 15 cm; 4 ³/₄ by 6 in.

PROVENANCE

Christie's Swire, Taipei, 1 October 1994, Lot 20
Shoreman Art International, Taipei
Private Asian Collection
Acquired from the above by the present private Asian collector
in 2006

This work will be included in the forthcoming Catalogue
Raisonné currently being prepared by Françoise Marquet and
Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 300,000-500,000
US\$ 38,400-64,000

趙無極**展翅**

油畫畫布
一九五〇年作

款識：
無極ZAO（右下）

來源：

台北，太古佳士得，1994年10月1日，拍品編號20
台北，協民國際藝術
亞洲私人收藏
現亞洲私人藏家於二〇〇六年直接購自上述來源

註：此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的
《趙無極作品編年集》（資料提供 / 趙無極基金會）

ZAO WOU-KI

1920 - 2013

Village Scene

oil on canvas
signed in Chinese and Pinyin, dated 45
33.2 by 41.2 cm; 13 by 16 ¼ in.

EXHIBITED

Paris, Musée Cernuschi, *Peinture chinoise contemporaine*, 1946

PROVENANCE

Private French Collection
Néret-Minet, Paris, 21 November 2007, Lot 92
Private Collection
Christie's, Hong Kong, 25 May 2008, Lot 224
Acquired directly from the above by the present important private Asian collector

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

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

US\$ 320,000-448,000

趙無極

村莊

油畫畫布
一九四五年作

款識：
無極ZAO 45 (右下)

展覽：
巴黎，東方美術館〈當代中國繪畫〉一九四六年

來源：
法國私人收藏
巴黎，Néret-Minet，2007年11月21日，拍品編號92
歐洲私人收藏
香港，佳士得，2008年5月25日，拍品編號224
現亞洲重要私人藏家直接購自上述拍賣

註：此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙無極作品編年集〉(資料提供/趙無極基金會)

行者搖籃曲

千里之行，始於足下。偉大的旅程，往往從眼前的第一步開始。國際抽象大師趙無極一生風行寰宇，作品典藏於全球一百二十多家重要機構與博物館，如此輝煌事業，始於他的身心故鄉中國，始於他三〇年代肄業於林風眠創辦的國立藝專。趙無極1948年移居巴黎，其在此以前於中國創作的油畫，過去三十年來亮相於拍場者不過十餘幅。誕生於1945年的《村莊》(拍品編號747)不僅是這鳳毛麟角之一，更是趙氏拍品之中年代最早之作，並且代表藝術家參加1946年巴黎賽努奇博物館的「當代中國繪畫」展覽，象徵其邁向國際的第一步，象徵意義非同凡響。

作為國立藝專創校以來最年輕的入學生，趙無極在三〇年代畢業之後即以助教身份留校。時值八年抗戰，面對戰亂不休，校舍從杭州到重慶不斷遷徙，趙無極不僅與

一眾師生共同進退，在殘酷的生死契闊之中，更以藝術作為積極生存的力量，並在1942年在重慶國家自然歷史博物館策劃了「現代中國藝術聯展」，與恩師林風眠、吳大羽、關良、丁衍庸等一同展出作品；1945年，抗日戰爭終於結束，中國在艱苦卓絕的抗爭中擊退外敵，迎來歷史性的重大轉機，趙無極的作品亦流露出由衷的幸福與愉悅，而《村莊》亦在此背景下誕生。

《村莊》呈現趙無極出國以前的典型風格。此時，趙無極於藝術上充滿反叛，不甘為傳統所約束，並在藝專一眾旅法先驅啟導下，培養出對現代主義的嚮往。他欣賞塞尚、馬蒂斯、畢加索和夏卡爾的作品，「新鮮、輕盈、振顛」，努力攝取他們的創作語彙及長處，反映於本作，整體風格即顯得清新素雅，輕巧靈活的線條，

配合略帶透明質感的色彩，表現一幕寧靜致遠的鄉村景致：幾戶小屋聚散得宜，且遠且近，中央放空留白，予人遊弋與想象空間，亦構成張弛合度的結構；周圍的秋樹左右搖曳，隱指無形象的空氣或風勢流動，似有呼應當時藝術家隱藏心底對於不確定的時局之牽掛，然而，這種牽掛始終被他美好積極之心願所消融。因此，《村莊》雖以具象為題，其景物形象卻從現實中獲得昇華，粉藍、粉紅與鉛白的色彩組合，凝造出夢幻般的氛圍。趙無極在其自傳中，曾經回憶他早年繪畫時已致力表現「空白、光的明朗和純淨」，並將自己的內心感覺導入其中。作為極其罕見的傳世四〇年代作品《村莊》即標誌著藝術家青年時期所作努力和嘗試，奠定數年之後前往法國之基礎。







ZAO WOU-KI

1920 - 2013

Notre-Dame de Paris

oil on canvas

signed in Chinese and Pinyin; titled and dated 4.53 on the reverse

labels of Arthur Lenars & Cie., Maurice Robinot, Cadby-Birch Gallery, and The 7 Brothers, Fine Arts Division affixed to the stretcher on the reverse

53.3 by 65.9 cm; 20 by 25 7/8 in.

LITERATURE

Yves Bonnefoy & Gérard de Cortanze, ed., *Zao Wou-Ki*, editions La Différence / Enrico Navarra, Paris, 1998, p. 88

PROVENANCE

Cadby-Birch Gallery, New York

Private American Collection

Sotheby's, Taipei, 14 April 1996, Lot 37

Private Collection

Ravenel, Hong Kong, 25 November 2012, Lot 522

Acquired directly from the above by the present important private Asian collector

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 8,000,000-12,000,000

US\$ 1,030,000-1,540,000

趙無極

巴黎聖母院

油畫畫布

款識:

無極 ZAO (右下)

Notre Dame 4.53 (畫背)

出版:

〈趙無極〉Yves Bonnefoy & Gérard de Cortanze編(法國, 巴黎, editions La Différence/Enrico Navarra出版, 一九九八年), 88頁

來源:

紐約, 畢趣畫廊

美國私人收藏

台北, 蘇富比, 1996年4月14日, 拍品編號37

私人收藏

香港, 羅芙奧, 2012年11月25日, 拍品編號522

現亞洲重要私人藏家直接購自上述拍賣

註: 畫背貼有巴黎Arthur Lenars & Cie., 巴黎Maurice Robinot, 紐約畢趣畫廊及The 7 Brothers, Fine Arts Division標籤
此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙無極作品編年集〉(資料提供/趙無極基金會)



1948年2月26日，趙無極與妻子謝景蘭從上海乘坐「安德爾·勒邦號」（Andre Lebon）郵輪前往法國，圖為兩人出發前與家人親友合影。© Zao Wou-Ki - ProLitteris, Zurich

「寬宏大量，是惟一能夠照亮偉大靈魂的光芒。」

維克多·雨果

《巴黎聖母院》，1831年

戎馬之後的藝術長征

壯遊與交流，乃斬新創造之火種。智慧的思想與好奇的眼睛，遇上靈感充沛的人和地，藝術火花瞬即迸發無垠。十九、二十世紀之交，第一代現代亞洲藝術家紛紛遠洋出行，以自己的東方視界，飽覽彼邦風光，他們留下的作品，亦大大拓展了東方藝術的傳統領域；二次大戰之後，東方藝術家在世界恢復和平不久，旋即展開第二波大規模出國浪潮，而作為最重要的亞洲大師－趙無極，他長達六十五年的西方旅程尤具標誌意義，應視為戰後亞洲藝術的開端。

1948年，趙無極揮別家鄉中國，前往巴黎展開事業新章，及至五〇年代初，其繪畫風格仍然保持具象，身負杭州國立藝專素養的他，對於早期現代主義了然於胸，並在此時透過大量的歐洲遊歷，親炙西方自然與人文瑰寶，從而產生激活創作的真實感悟，而《巴黎聖母院》（拍品編號748）即是趙無極初到巴黎的代表作品。

《巴黎聖母院》呈現巴黎市中心最著名的古代建築。這座始建於1163年的莊嚴教堂，在藝術家筆下霸氣矗立於畫面左方，

正面面對觀眾；藝術家以主觀意志調整了建築物造型，將本來從下至上筆直朝天的哥德式建築，改成四條主柱賁張凸出、爪地而立，聖母院亦因而顯出踴躍欲動的氣勢與生命力；與此同時，藝術家不忘以右方空間營造場景，呈現塞納河與連接聖母院與巴黎第五區的小橋（Petit Pont Petit-Pont-Cardinal-Lustiger）及大主教橋（Pont de l'Archevêché）；近景的小橋，但見一名遊人漫漫而行，悠悠仰望聖母院，似乎是藝術家將自己置入畫中，抒發遊歷之情；遠方的大主教橋造型更為清晰，橋孔下方穿遊而出一艘觀光客輪，橋後可見塞納河筆直而上，似要接通天際；塞納河與聖母院之間，但見一輪紅日冉冉升起，畫面亦隨之洋溢暖光。

創作《巴黎聖母院》之時，趙無極已經開始思索中西藝術的滙通之路。中國春秋戰國時期青銅紋飾的尖銳線條，與漢代壁畫上的古拙繪畫，為藝術家在簡化物象的過程當中帶來重要靈感；與此同時，藝術家在歐洲發現受到東方藝術啟迪的現代大師保羅克利（Paul Klee），由此奠定他1951至1954年的創作風格。在本作，

觀眾可以逐一品味畫面深邃精微的細節，尤其是聖母院的複雜線條，實以鏤雕鑿刻的筆法，重現建築物外觀的浮雕；而饒富漢磚拓片古樸神秘的滄桑色彩，更讓整個畫面體現自然光線變化之餘，兼備舞台氣氛：蛻變自青銅重器的孔雀綠、丹書鐵券般的赭紅，無不遙遠地傳來東方文明的呼喚；當空一抹的湛藍，雖然僅佔畫面上沿，卻濃艷亮麗，有如早期文藝復興經典作品中看到的聖母衣服上的群青聖藍，含蓄而極富張力地透過色彩烘托主題、點染主題，在東西方色彩角力之中，突顯宗教超然於世的神聖與神秘。觀之良久，讓人不期然想起法國大文豪維克多·雨果的《巴黎聖母院》，投入詩意盎然的戲劇世界。

趙無極克利時期的作品，一直備受藏家熱烈追逐，當中主題明確如《巴黎聖母院》的風景油畫尤其稀少，過去三十年來在國際拍場上亮相者不過三、四幅；縱觀近年拍賣紀錄，與本作年代、尺幅與精彩程度相當的作品，市場價格已經穩然處於15,000,000港幣之水平以上，由此更顯本作之收藏價值。





JU MING

b.1938

Taichi series

wood

incised with the artist's signature in Chinese, dated '92
50 by 32 by 48.2 cm; 19 5/8 by 12 5/8 by 19 in.

PROVENANCE

Ravenel, Taipei, 5 June 2011, Lot 149
Acquired directly from the above by the present important
private Asian collector

This work is accompanied with a certificate of authenticity
issued by Nonprofit Organization Juming Culture and
Education Foundation

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

US\$ 384,000-515,000

朱銘

太極系列一起勢

木雕

一九九二年作

款識：

朱銘 '92 (下方)

來源：

台北，羅芙奧，2011年6月5日，拍品編號149
現亞洲重要私人藏家直接購自上述拍賣

附：財團法人朱銘文教基金會開立之作品鑑定報告書

太極之道

朱銘七〇年代展開太極系列雕塑，藝術家從練習打太極拳中悟出其中的精神奧妙，將其精神內化成創作題材，是次日拍的《太極系列一起勢》（拍品編號749）《太極系列一對招》（拍品編號750）《太極系列一十字手》（拍品編號767）及（拍品編號768）即是朱銘享譽國際的四件太極系列雕塑作品。朱銘多次雕刻不同的太極系列作品，其神態各自不同，朱銘並非單純的刻畫特定的太極招式，而是招式與招式之間的演變，在抽象塊面的結構中表現出人物的造型，以俐落的線條帶出滂沱的太極架式，並呈現出動感的肌理，朱銘是以太極系列傳達中國博大精深文化深度，融合傳統與現代的藝術創作。

在朱銘的太極系列中，主要可以區分為個體及兩者對招兩大類，個體主要是表現出力度及造型，《太極系列一起勢》及《太極系列一十字手》即是朱銘經典及深受藏家喜愛的個體造型。《太極系列一十字手》兩腳挺立於地，一腳前一腳後、單膝微曲而備起，身體微微向前傾，在精妙的動勢下蓄勢待發。《太極系列一起勢》如金雞獨立般，一腳懸空，單腳微彎的支撐

於地，姿態輕巧靈動，極具動勢，可見其重心的流轉，在天然木質紋理的刻痕亦展現出生生不息的動態能量。而對招展現的是兩者互相對應的關係，在《太極系列一對招》中，其中一方亦是擺出金雞獨立的拳勢，但是在對招的情勢下更顯沉著，兩方蓄勢待發，虛虛實實中，以無招應有招。朱銘將太極拳講究的敬、靜、定、慢、勻、柔、圓、鬆、整，體現在其雕塑的美學中，更賦予他們獨特的生命力。

綜觀朱銘的創作歷程，朱銘從15歲即開始學習木雕，也因此朱銘對木頭雕刻有著嫻熟的掌握。藝術家不做刻意的修飾，保留木材天然的紋理，表現出木材自身的語言，作品呈現出來的氣勢與神韻可謂天人合一，每一件都獨一無二。從市場價格而言，長寬約於50x50公分的太極木雕如《太極系列一起勢》2014年成交價已達5,000,000港幣，而與《太極系列一對招》大小相近的太極對打作品，自2015及2016已達6,000,000萬元港幣，朱銘的木雕不僅是最受讚譽並是各系列創作的經典代表，此次朱銘太極系列作品，品相良好，是收藏朱銘著名太極系列作品的好時機。

JU MING

b.1938

Taichi Series - Shadow Boxing

wood

incised with the artist's signature in Chinese, and dated '82 (each)

Left: 53 by 30 by 24 cm; 20 7/8 by 11 7/8 by 9 1/2 in.

Right: 56 by 45 by 23 cm; 22 by 17 3/4 by 9 in.

PROVENANCE

Taipei, Ravenel, 5 June 2011, Lot 150

Acquired directly from the above by the present private Asian collector

This work is accompanied by a certificate of authenticity issued by Kalos Gallery, Taipei

HK\$ 4,800,000-5,600,000

US\$ 615,000-720,000

朱銘

太極系列一對招

木雕

一九八二年作

款識：

左：朱銘 '82 (下方)

右：朱銘 '82 (下方)

來源：

台北，羅芙奧，2011年6月5日，拍品編號150

現亞洲重要私人藏家直接購自上述拍賣

附：台北真善美畫廊開立之原作證書

「我的木刻藝術一直在追尋 一種人與自然溝通的路…我的藝術的形式與質地是：我一個『人』，在使用自然的材料『木頭』，在進行一種表達：人與自然的合一。」

朱銘





CHU TEH-CHUN

1920-2014

No. 325

oil on canvas
signed in Chinese and Pinyin, dated 68; signed in Pinyin and Chinese, titled and dated 1969 on the reverse
80 by 80 cm; 31 ½ by 31 ½ in.

LITERATURE

Chu Teh-Chun, Darga Gallery, Bali / Galerie Enrico Navarra, Paris, 2000

PROVENANCE

Galerie Enrico Navarra, Paris
Acquired directly from the above by the present important private Asian collector in 2002

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

US\$ 231,000-359,000

「朱德群畫面的重要構成因素是『動』，每幅畫都是一部運動的和聲，作者將他運動的節奏之美統一在和諧的色調之中，讓人隔著水晶看狂舞而聽不到一點噪音，粗獷的力融於寧靜的美。」

吳冠中

《海外週知 - 訪巴黎畫家朱德群》節錄

朱德群

325號

油畫畫布
一九六八年作

款識：

朱德群 Chu Teh-Chun 68 (右下)
Chu Teh-Chun 朱德群 1969 N: 325 (畫背)

出版：

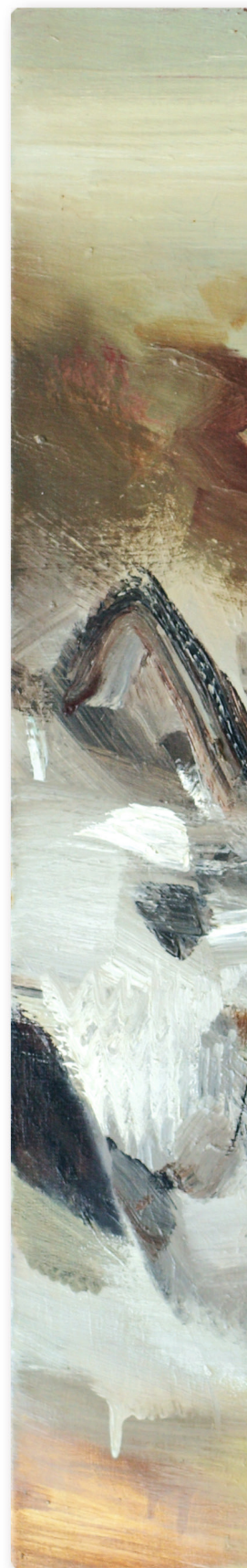
〈朱德群〉(印尼, 峇里島, Darga畫廊 / 法國, 巴黎, Enrico Navarra畫廊出版, 二〇〇〇)

來源：

巴黎, Enrico Navarra畫廊
現亞洲重要私人藏家於二〇〇二年直接購自上述來源

朱德群的抽象繪畫，從五、六〇年代至七、八〇年代經歷了轉大轉變，形成兩種截然不同的經典面貌。

《325號》(拍品編號751)表現藝術家初到巴黎之時，因俄裔抽象大師德史岱爾(Nicolas de Staël)的作品啟迪而進入抽象，黃鐘大呂的色塊與線條雄渾交擊，碰撞出如在激蕩中的國畫山水，其前、中、後景層次井然，琥珀色、鉛白與墨色交融而成詩意的洪流，從眼前礪石延展至天際之端；《一九七九年六月七日》(拍品編號752)中，北宋大山大水的結構更為明顯，藝術家更睿智地以歐洲古典油畫之長技「光影強化」(chiaroscuro)為作品賦與新生，山水的雄壯高昂，在劇力萬鈞的虹光照耀下宛若龍騰，與庶幾同時誕生的《一九七九年四月四日》(拍品編號754)一動一靜，演譯一種共賦中西、同時亦難辨中西的嶄新語境；而在《垂直之力》(拍品編號753)，更可見藝術家對於光影與山水結構的運用進入至哲學層面，飛流直下的藍光已是造化穹蒼之力，昇華而上的則是人類的思緒靈光，蔚成天人合一之境。





CHU TEH-CHUN

1920-2014

Le 7 Juin 1979

oil on canvas

signed in Chinese and Pinyin; signed in Pinyin and Chinese,
titled and dated *le 7 juin 1979* on the reverse

65 by 50 cm; 25 5/8 by 19 5/8 in.

PROVENANCE

Private American Collection

This work is accompanied by a certificate of authenticity issued and signed by Mrs. Ching-Chao Chu, spouse of the artist and co-editor of the forthcoming catalogue raisonné of the artist

HK\$ 1,800,000-2,600,000

US\$ 231,000-333,000

朱德群

一九七九年六月七日

油畫畫布

一九七九年作

款識：

朱德群 CHU TEH-CHUN (右下)

CHU TEH-CHUN朱德群 le 7. juin 1979 (畫背)

來源：

美國私人收藏

附：由藝術家妻子暨正在籌備編纂的藝術家全集之聯席編輯董景昭女士開立及親簽之作品保證書



(傳) 李成《晴巒蕭寺圖》絹本設色，北宋，111.8 x 55.9 厘米，納爾遜-阿特金斯藝術博物館藏。

©The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 47-71.

Photo: John Lamberton.

「朱德群作品中永遠在追求運動感，山雨欲來風滿樓，波濤翻滾中似見魚龍隱現，或令人感到十面埋伏，草木皆兵。他用大刀闊斧而多轉折的筆觸構成主旋律，用鮮明的色塊或鋒利的線條來擊節，奏出最強音。」

吳冠中

《燕歸來－喜迎朱德群畫展》節錄



CHU TEH-CHUN

1920-2014

Forces verticales

oil on canvas

signed in Chinese and Pinyin, dated 96; titled in French, signed in Chinese and Pinyin and dated 1996 on the reverse
92 by 73.5 cm; 36 ¼ by 28 ⅞ in.

EXHIBITED

Tokyo, The Ueno Royal Museum, *Solo Exhibition of Chu Teh-Chun*, 23 June – 10 July 2007

LITERATURE

Liao Chiung Fang, *Overseas Chinese Fine Arts Series II: Chu Teh-chun*, Artist Publishing Co., Taipei, 1999, plate 223, p. 282
Solo Exhibition of Chu Teh-Chun, The Ueno Royal Museum (catalogue), Tokyo; Thin Chang Corporation, Taipei, p. 290

PROVENANCE

Ravenel, Hong Kong, 25 November 2012, Lot 526
Acquired directly from the above by the present important private Asian collector

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

US\$ 384,000-515,000

朱德群

垂直之力

油畫畫布

一九九六年作

款識：

朱德群 CHU TEH-CHUN 96 (右下)

Forces Verticales 朱德群 CHU TEH-CHUN 1996 (畫背)

展覽：

東京，上野之森美術館〈大象無形—朱德群作品展〉二〇〇七年六月二十三日至七月十日

出版：

〈華裔美術選集II：朱德群〉廖瓊芳（台灣，台北，藝術家出版社出版，一九九九年），圖版223，282頁

〈大象無形—朱德群作品展〉（日本，東京，上野之森美術館；台灣，台北，馨昌股份有限公司出版，二〇〇七年），290頁

來源：

香港，羅芙奧，2012年11月25日，拍品編號526

現亞洲重要私人藏家直接購自上述拍賣

「畫家的用色與其個性有關，有些人的畫色幽暗，情調淒涼悲慘，我的畫面則充滿了光，而光與色是相關的，有了光，就有了空間結構的光色變化。我認為無光的畫面是平板的，沒有生氣。倫勃朗畫中的光使他的畫面更顯深刻、雄渾與結實，我認為他是最偉大的畫家之一。他是虔誠的教徒，他畫裡的光可謂信仰之光。我則不同，我沒有宗教信仰，我畫的是我內心的光，也是我的靈魂之光。」

朱德群

《渾厚·燦爛·朱德群》節錄



754

CHU TEH-CHUN

1920-2014

4.4.1979

oil on canvas

signed in Chinese and Pinyin; signed in Pinyin and Chinese,
titled and dated *le 4.4.1979* on the reverse
63 by 79.5 cm; 24 ³/₄ by 31 ¹/₄ in.

PROVENANCE

Acquired directly from the artist by Jean Bertho, French actor
and film director
Private Collection
Christie's, Hong Kong, 25 November 2012, Lot 110
Acquired directly from the above by the present important
private Asian collector

HK\$ 4,400,000-5,200,000

US\$ 565,000-670,000

朱德群

一九七九年四月四日

油畫畫布

一九七九年作

款識：

朱德群 CHU TEH-CHUN (右下)

A Jean Bertho bien cordialement

CHU TEH-CHUN 朱德群 LE 4.4.1979

伯多兄請指教 朱德群一九八一年(畫背)

來源：

法國電影演員及導演 Jean Bertho 直接購自藝術家本人
私人收藏

香港，佳士得，2012年11月25日，拍品編號110

現亞洲重要私人藏家直接購自上述拍賣

七〇年代，朱德群在倫勃朗的作品中獲得啟發，將
古典寫實油畫中的光影強化（chiaroscuro）引入抽
象創作，形成《一九七九年四月四日》中光芒乍現的
嶄新面貌。本作最早源自法國著名演員及導演 Jean
Bertho 舊藏，見證藝術家與法國藝壇的深入交流。





Chu Teh-chun
CHU TEH-CHUN

ZAO WOU-KI

1920 - 2013

12.12.67

oil on canvas

signed in Pinyin and Chinese; signed in Pinyin, titled and dated 12.12.67 on the reverse

labels of Frank Perls Gallery and San Francisco Museum of Art affixed to the stretcher on the reverse

73 cm by 60 cm; 28 ¾ by 23 ⅝ in.

EXHIBITED

San Francisco, San Francisco Museum of Art, *Painting by Zao Wou-Ki*, May 8 - June 16 1968

Beverly Hills, Frank Perls Gallery, *Zao Wou-Ki*, 1968

LITERATURE

Jean Leymarie, ed., *Zao Wou-Ki*, Ediciones Polígrafa, Barcelona / Editions Hier et Demain, Paris, 1978, plate 359, p. 293

Jean Leymarie, ed., *Zao Wou-Ki*, Rizzoli International Publications, New York, 1979, plate 359, p. 293

Jean Leymarie, ed., *Zao Wou-Ki*, Cercle d'Art, Barcelona/Paris, 1986, plate 390, p. 333

PROVENANCE

Collection of Frank Perls

Private American Collection

Ader-Picard-Tajan, Paris, 19 June 1989, Lot 105

Private European Collection

Sotheby's, Paris, 7 December 2011, Lot 21

Important Private Asian Collection

This work is accompanied by a certificate of authenticity issued by Fondation Zao Wou-Ki

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 4,800,000-6,800,000

US\$ 615,000-870,000

五、六〇年代，美國藝術界對於抽象藝術的討論達至頂峰，而舊金山美術館更以美國抽象大師波洛克、德庫寧及羅斯科的典藏而著名，其所在地三藩市亦因此成為國際抽象藝術重鎮。1958年，趙無極的作品率先進入舊金山美術館典藏，促成了東西方抽象藝術的深入交流；1968年，趙無極在該館舉行個展，進一步奠定其國際大師地位，而《12.12.67》即參與其中，誠為不可多得的歷史見證。

趙無極

12.12.67

油畫畫布

一九六七年作

款識：

無極ZAO（右下）

ZAO Wou-Ki 12.12.67（畫背）

展覽：

三藩市，舊金山美術館〈趙無極繪畫展〉一九六八年五月八日至六月十六日

比佛利山，法蘭克·佩爾斯畫廊〈趙無極〉一九六八年

出版：

〈趙無極〉Jean Leymarie編（西班牙，巴塞隆納，Ediciones Polígrafa / 法國，巴黎，Editions Hier et Demain出版，一九七八年），圖版359，293頁

〈趙無極〉Jean Leymarie編（美國，紐約，Rizzoli International Publications出版，一九七九年），圖版359，293頁

〈趙無極〉Jean Leymarie編（西班牙，巴塞隆納 / 法國，巴黎，Cercle d'Art出版，一九八六年），圖版390，333頁

來源：

法蘭克·佩爾斯舊藏

美國私人收藏

巴黎，艾德一畢卡一達尚拍賣，1989年6月19日，拍品編號105

歐洲私人收藏

巴黎，蘇富比，2011年12月7日，拍品編號21

亞洲重要私人收藏

附：趙無極基金會開立之作品保證書

註：畫背貼法蘭克·佩爾斯畫廊及舊金山美術館標籤

此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙無極作品編年集〉（資料提供 / 趙無極基金會）



趙無極《12.12.67》油畫畫布，130 x 96.5 cm，1967年，2017年4月2日於香港蘇富比現當代藝術晚間拍賣以40,037,500港幣成交；此作與本拍品曾同於一九六八年舊金山美術館〈趙無極繪畫展〉展出。（圖片版權 / 蘇富比）



丁衍庸與關良的 意象美學

作為首批將中西繪畫技法結合的藝術家，丁衍庸和關良是中國現代藝術史上的重要倡導者，與另一藝壇巨匠林風眠並稱為「廣東三傑」。他們的學習背景相當，在藝術的啟蒙上皆先從西畫入手，然後回歸水墨，探索一脈貫東西的表現手法，而二人亦不約而同地嗜愛描畫京劇人物，彼此因志趣契投而結成摯友。本季，丁衍庸與關良於現代亞洲藝術日拍連袂登場，展現二人互相呼應又各異其趣的風格。

《魚與羊》：三脈自一源

丁公所涉獵的美學領域廣闊，其藝術脈絡曾被高美慶教授以「一源三脈」精準概括，乃指其油彩、水墨和篆刻的創作鼎足而三，各具淵源又彼此參透，最終合而為一，成就別樹一幟的風格。丁衍庸的繪畫力求簡化，精準的素描並非他的創作重點，而是捕捉物象的精神與本質；《魚與羊》（拍品編號756）正正體現丁公對簡潔純粹的追求，事物均以符號化呈現，務求以最真誠、單純，甚至原始的方式，帶出藝術的感染力。西方野獸派的啟示不著痕跡地內化於其創作之中，同時他將中國畫的線條和墨運用到西畫之上，體現東西美學的完美融匯。在《魚與羊》中，物象以闊大遒勁的筆觸勾勒，線條渾圓古拙，形成稚拙又奔放的獨特造型，頗有奇崛幽默之感，盡顯筆者的率真情懷。

丁衍庸自五〇年代中已開始引用古文字入畫，初期的作品多見古樸典雅的甲骨文或金文，後來更多採用古篆和肖形印，取其具圖畫性和象徵性的形象，《魚與羊》即可為佳例。本拍品以篆刻的章法佈局作為構圖，背景以藍調襯托墨黑的線條，其分明的雙色組合既表現出篆刻的樸拙之美，又營造出金石之氣韻。丁公對象形「魚」字特別喜愛，因其形態兼備字義與繪畫性，在丁氏印譜中亦不乏魚的肖形印。

「魚」和「羊」看似毫無關係，並列一起時卻可作「鮮」字，此般視覺和邏輯關聯挑戰著觀者的想像力，倍添鑑賞趣味。憑藉對大篆和象形文字的鍾愛與觸覺，丁公透過油彩獨創富有東方意味的極簡格調，《魚與羊》更應被視為發展油畫民族化的關鍵突破。

丁氏水墨：詩書畫印共融

丁衍庸的藝術基礎始於西方繪畫，壯年以後才兼攻水墨，其書畫作品充分體現國畫寫意之傳統，又流露不囿於陳規的現代思想，與其西學素養可謂無痕接軌。丁公的書畫題材非常廣泛，而人物肖像更是他耕耘不輟的主題之一，是次上拍的《戲劇人物》（拍品編號757）、《武打戲劇人物》（拍品編號758）和《東坡與朝雲》（拍品編號759），囊括歷史、文學、傳說和戲曲等依據，足見眾作品之文化深度。丁氏以逸筆草草、藏巧於拙，略其形而寫其神，賦予各種人物活靈活現、躍然紙上的神態。在《東坡與朝雲》和《冬瓜芋頭》（拍品編號761）之上，丁衍庸亦有親自題字，借助書法突顯主題，字裡行間難掩其筆勢飛舞，無論是書還是畫都一氣呵成，將金石趣味表現得淋漓盡致。畫作之上亦有藝術家自設的鈐印，各呈不同款式，與水墨作品完整結合。

《小鳥與秋蟬（雙面）》：兩面生輝

丁衍庸的雙面畫為其油畫創作的一大特色，如此獨特的表現手法與其對雙面印鑑和邊款雕刻的喜愛與研究有著連帶關係，本次日拍亮相的《小鳥與秋蟬（雙面）》（拍品編號760）為一組罕見的雙面彩墨紙本作品，靈感與雙面油畫可謂如出一撤，更體現了中國扇面、插屏等傳統器具兩面觀賞之妙趣。雙面畫其中一面有銀箔點綴，襯托出作品的富貴氣質，與畫中的生氣盎然而一番景象相映生輝。



香港大學圖書館藏之1969年《中外畫報》第一百五十八期的封面及內頁；內頁右下為本拍品《魚與羊》。



丁衍庸《紅衣女郎》油畫畫布，1969年，90.5x60.5公分，於2016年4月3日香港蘇富比現當代亞洲藝術晚間拍賣以6,680,000港幣成交。（圖片版權／蘇富比）



756

DING YANYONG

1902-1978

Fish and goat

oil on masonite
signed in Pinyin, dated 68
50.6 by 45.4 cm; 20 by 17 7/8 in.

LITERATURE

The Cosmorara Pictorial, No. 158, Cosmorama Pictorial
Publishing, Hong Kong, 1969, p. 19

PROVENANCE

Private Asian Collection

HK\$ 500,000-800,000
US\$ 64,000-103,000

丁衍庸

魚與羊

油彩纖維板
一九六八年作

款識:

Y. Y. T. ING 30/9 68 (右上)

出版:

〈中外畫報 第一百五十八期〉(香港, 中外畫報社出版, 一九六九年), 19頁

來源:

亞洲私人收藏



757

DING YANYONG

1902-1978

Opera Character

ink and colour on paper
stamped with the artist's seal
executed in 1930s
28 by 20 cm; 11 by 7 ¾ in.

LITERATURE

Mok E-den, ed., *Seals Collection of Ting Yin Yung*, E-den Studio, Hong Kong, 2013, p. 113

PROVENANCE

Acquired directly from the artist by the present private Asian collector in the 1960s

HK\$ 20,000-40,000

US\$ 2,600-5,200

丁衍庸

戲劇人物

彩墨紙本
一九三〇年代作

款識：
藝術家鈐印（左下）

出版：

〈丁衍庸印集〉莫一點編（香港，一點畫室出版，二〇一三年），113頁

來源：

現亞洲私人藏家於一九六〇年代直接購自藝術家本人



758

DING YANYONG

1902-1978

Kungfu Opera Figure

ink and colour on paper
signed in Chinese, stamped with the artist's seal
executed in 1972
26.7 by 34.5 cm; 10 ½ by 13 ⅝ in.

EXHIBITED

Shenzhen, Guan Shanyue Art Museum, *The Mok E-Den Collection of Ding Yanyong*, 21 November - 5 December 1998
Shanghai, Shanghai Art Museum, *Ding Yanyong*, 3 - 11 April 1999

PROVENANCE

Acquired directly from the artist by the present private Asian collector

HK\$ 30,000-50,000
US\$ 3,850-6,400

丁衍庸

武打戲劇人物

彩墨紙本
一九七二年作

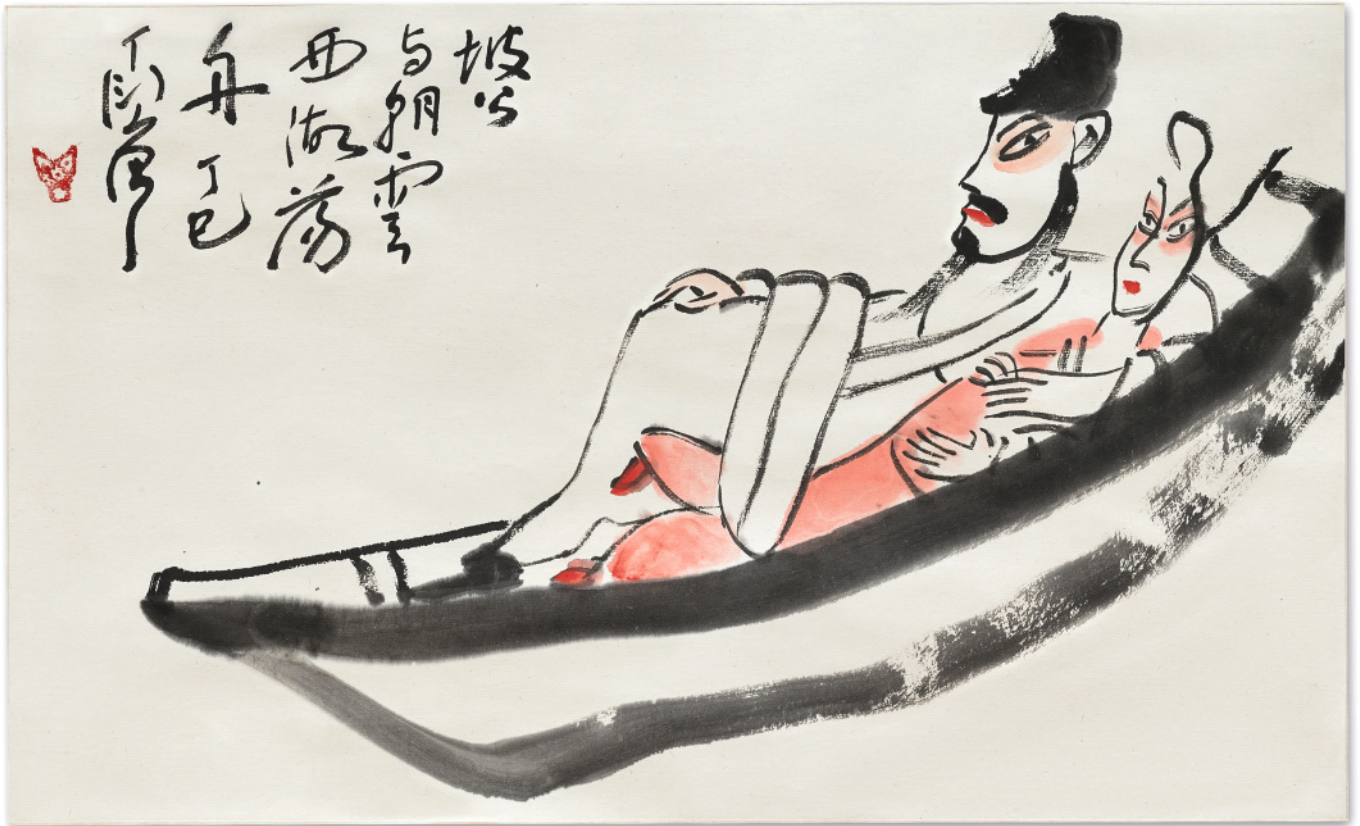
款識：
丁衍庸 藝術家鈐印（右下）

展覽：

深圳，關山月美術館〈莫一點珍藏丁衍庸畫展〉一九九八年十一月廿一日至十二月五日
上海，上海美術館〈丁衍庸畫展〉一九九九年四月三日至十一日

來源：

現亞洲私人藏家直接得自藝術家本人



759

759

DING YANYONG

1902-1978

Dongpo and Zhaoyun

ink and colour on paper
signed and inscribed in Chinese, dated 1977 in Chinese
sexagenary cycle, and stamped with the artist's seal
34.5 by 56.5 cm; 13 5/8 by 22 1/4 in.

PROVENANCE

Private Asian Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700

丁衍庸

東坡與朝雲

彩墨紙本
一九七七年作

款識：

坡公與朝雲西湖蕩舟 丁巳 藝術家鈐印（左上）

來源：

亞洲私人收藏



760a

760

DING YANYONG

1902-1978

Birds; Cicada (double-sided)

ink and colour on paper

a. signed in Chinese and stamped with the artist's seal

b. signed in Chinese and stamped with the artist's seal

31.5 by 40.7 cm; 12 3/8 by 16 in.

PROVENANCE

Private Asian Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700

丁衍庸

小鳥與秋蟬（雙面）

彩墨紙本

款識：

a. 丁衍庸 藝術家鈐印（左上）

b. 丁衍庸 藝術家鈐印（左方）

來源：

亞洲私人收藏



760b



761

DING YANYONG

1902-1978

Melon and Taro

ink and colour on paper
signed and inscribed in Chinese, and stamped with the artist's seal

52 by 40 cm; 20 ½ by 15 ¾ in.

PROVENANCE

Private Asian Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700

丁衍庸

冬瓜芋頭

彩墨紙本

款識：

冬瓜芋頭 豈非觀世音 丁衍庸 藝術家鈐印（右方）

來源：

亞洲私人收藏



762

GUAN LIANG

1899-1986

Still Life

oil on paper
signed in Chinese
executed in 1960s
19.3 by 25.5 cm; 7 5/8 by 10 in.

EXHIBITED

Hong Kong, City University of Hong Kong, *The Art of Guan Liang*, 10 June – 15 August 2005

LITERATURE

Cheng Pei-Kai, ed., *The Art of Guan Liang*, Chinese Civilisation Centre of City University of Hong Kong, Hong Kong, 2005, plate 102, p. 151
Mok E-Den, ed. *Collection of Seals Used By Guan Liang*, E-den Studio, Hong Kong, 2012, p. 111

PROVENANCE

Acquired directly from the artist by the present private Asian collector in the 1980s

HK\$ 300,000-600,000
US\$ 38,400-77,000

關良

水果 · 魚

油彩紙本
一九六〇年代作

款識：
關良（右方）

展覽：

香港，香港城市大學〈腕底粉墨—關良的繪畫藝術〉二〇〇五年六月十日 至 八月十五日

出版：

〈腕底粉墨—關良的繪畫藝術〉鄭培凱編（香港，香港城市大學中國文化中心出版，二〇〇五年），圖版102，151頁
〈關良用印集〉莫一點編（香港，一點畫室出版，二〇一二年），111頁

來源：

現亞洲私人藏家於一九八〇年代直接得自藝術家

PANG JIUN

b.1936

Sunflowers from the Field

oil on canvas

signed in Pinyin and Chinese, dated 2004; signed in Chinese, dated 2004 and titled in Chinese on the reverse

170 by 170 cm; 66 7/8 by 66 7/8 in.

LITERATURE

Pang Jiun, *Pang Jiun: 58 Years of Artistic Career*, Artist Publishing Co., Taipei, 2005, p. 156

PROVENANCE

Important Private Asian Collection

HK\$ 900,000-1,500,000

US\$ 116,000-192,000

龐均

來自農田的向日葵

油畫畫布

二〇〇四年作

款識：

J. Pang (中間) 龐均 2004. 12月18日 (右下)
龐均 Pang Jiun 2004 台南農田的向日葵 (畫背)

出版：

〈龐均—走過58年藝術生涯〉龐均編(台灣, 台北, 藝術家出版社出版, 二〇〇五年), 156至157頁

來源：

亞洲重要私人收藏

來自東方的太陽花

龐均的藝術創作融匯了中西方的藝術思維，善用油彩以律動的線條畫出東方寫意的油畫風格。相較於龐均灰色調的風景畫，藝術家的靜物畫色彩卻是絢爛飽滿。龐均曾說：「我畫花的作品更加自由、出色。畫花並非畫花，而是用色、用筆、個性，情緒化為一體，呈現精神性的視覺語言，既有西方又有東方。」二〇〇四年完成的《來自農田的向日葵》（拍品編號764）可視為龐均最大尺幅的向日葵

靜物作品，色彩濃烈，厚塗油畫的技法及構圖令人想起梵谷著名的《向日葵》系列作品，龐均跟梵谷一樣喜歡向日葵，畫過一系列向日葵作品；但龐均技法不像梵谷的粗獷，而是描繪出細膩的動感，畫面下方靜置的櫻桃更是對比出活潑奔放的向日葵，其熱情旺盛的生命力更顯生動。《來自農田的向日葵》好似向梵谷一系列的向日葵畫作致敬，加上其獨特的中西方融會畫法，是藏家不容錯過的一幅珍品。





CHEN YIFEI

1946-2005

Suzhou Landscape

oil on canvas
signed in Pinyin
executed in 1990s
100 by 120 cm; 39 3/8 by 47 1/4 in.

PROVENANCE

Acquired directly from the artist by Mr Xu
Xudong in the late 1990s
Private Asian Collection
Christie's, Hong Kong, 25 November 2012, Lot
172
Acquired directly from the above by the present
important private Asian collector

HK\$ 3,000,000-4,000,000
US\$ 384,000-515,000

陳逸飛

蘇州風景

油畫畫布
一九九〇年代作

款識：
Chen Yifei (右下)

來源：
徐旭東先生於一九九〇年代末直接得自藝術家
亞洲私人收藏
香港，佳士得，2012年11月25日，拍品編號172
現亞洲重要私人藏家直接購自上述拍賣

讓我們蕩起雙槳

旅行，是為了發現全新風景，當人愈是認識外面世界，往往亦更清晰了解自己家鄉。1980年，陳逸飛成為第一位赴美留學的新中國藝術家，其油畫藝術亦從早年的蘇聯式寫實，轉入歐美古典主義。1983年，陳逸飛利用得來不易的一筆旅費到歐洲遊歷，其中威尼斯的水鄉美景，激起了藝術家對於故鄉的藝術激情，由此催生他回到家鄉漫溯風光，最終成就震撼國際的「水鄉系列」，而《蘇州風景》即是藝術家以此為基礎，於九〇年代進一步攝取電影語言而成之傑作。

《蘇州風景》描繪蘇州水鄉婉約靜謐的河道，兩旁的黑瓦白牆小屋連綿不斷，微微的銀白晨光映照著水面的波光粼粼，清晨的朝露尚未退散，有人已經划船出門開始一天的日程。如此經典的水鄉情景，靈感源自八〇年代藝術家旅美期間遠赴歐洲遊歷，及至威尼斯之際，他被水都之美所震撼，彷彿進入了十八世紀風景大師加納萊托（Canaletto）筆下的威尼斯油畫，更喚起對於故鄉浙江鎮海的思念之情，以及與生俱來的東方審美，其以中國水鄉為題材

的構思，亦由此萌芽。此後，陳逸飛回到中國，輾轉抵達蘇州周莊採風，而他的寫實油畫，自此亦一改過往專注人物肖像，開啟了首個風景系列。

1983年，陳逸飛在紐約哈默畫廊（Hammer Galleries）首次展水鄉系列油畫，引起首輪轟動；1985年，美國石油大亨哈默博士（Dr. Armand Hammer）訪問中國，並將陳逸飛的《家鄉的回憶－雙橋》致送中國領導人鄧小平，神州大地一夜響徹藝術家之盛名；同年，水鄉油畫更被聯合國選作首日封，自此，水鄉成為陳逸飛的藝術標記，見諸其各個事業階段，並持續加以深化與昇華，而創於九〇年代的《蘇州風景》，即可見他以八〇年代的照相寫實為基礎，開創性地引入攝影語言：前景的小船和船夫鉅細無遺，對比兩旁小屋以及左方遠景之朦朧，視覺效果與鏡頭景深如出一轍；此外，陳逸飛更運用攝影常見的對角線條構圖：流水從右下方延伸至左上方；船夫背對划槳，意味小船逆向小橋而徐徐前進。這樣的安排增強了畫面的流動性，平靜淡雅的格調下，營

造出微妙的動感，引導著觀者想像畫面之外的風景。如此富於電影感之視覺語言，呼應了陳逸飛九〇年代致力開拓的導演事業。藝術家將拍攝電影當作是繪畫的延伸，大膽嘗試在銀幕上作畫，而《蘇州風景》亦因為藝術家拍攝電影之經歷，處處沉潤著光影靈感。

以《蘇州風景》為代表的水鄉系列，不僅為陳逸飛帶來巨大成功，亦代表著亞洲現代藝術對西方文化霸權的一場逆襲：二十世紀末，全球牽起一股後殖民思潮，以愛德華·薩伊德（Edward Said）為首的學者，大力抨擊在西方延綿兩世紀的東方主義（Orientalism），主張糾正這種偏頗而狹隘的對於東方世界的理解，加上中國在二十世紀後期迅速崛起，以自身實力贏得國際重視，中國現代藝術乘此契機，大幅重奪其全球性的文化地位與話語權，陳逸飛即在此歷史背景乘時而起，而《蘇州風景》即代表他以東方人的眼睛，發現中國真實之美，並以西方能夠理解的藝術語言，重塑真正的東方面貌與精神。



JU MING

b.1938

Taichi Series - Preparation for Underarm Strike

wood

incised with the artist's signature in Chinese, dated '81
23 by 26.5 by 10.5 cm; 9 by 10 5/8 by 4 1/8 in.

PROVENANCE

Important Private Asian Collection

This work is accompanied by a certificate of authenticity
issued by Kalos Gallery, Taipei

HK\$ 200,000-400,000

US\$ 25,600-51,500

朱銘

太極系列 - 十字手

木雕

一九八一年作

款識:

朱銘 '81 (底部)

來源:

亞洲重要私人收藏

附: 台北真善美畫廊開立之作品保證書



JU MING

b.1938

Taichi Series - Preparation for Underarm Strike

bronze

incised with the artist's signature in Chinese, dated '95 and numbered 8/10

executed in 1995, this work is number 8 from an edition of 10
32 by 19 by 37 cm; 13 ½ by 7 ⅝ by 14 ½ in.

PROVENANCE

Important Private Asian Collection

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

HK\$ 180,000-300,000

US\$ 23,100-38,400

朱銘

太極系列 - 十字手

銅雕

一九九五年作

款識：

朱銘 '95 8/10 (背面)

來源：

亞洲重要私人收藏

附：台北敦煌畫廊開立之作品保證書



YEE BON

1905-1995

Fields by the Banks of Peony River

oil on paper mounted on board
signed in Chinese
executed in 1963
54.3 by 79 cm; 21 3/8 by 31 1/8 in.

LITERATURE

Paintings by Yee Bon, People's Fine Arts Publishing House, Beijing, 1982, plate 41
Huang Duwei, Huang Shude, ed., *The Art of Yee Bon*, Lingnan Fine Art Publishing House, Shenzhen, 1994, p. 91

PROVENANCE

Important Private Asian Collection

HK\$ 500,000-700,000

US\$ 64,000-90,000

余本

牡丹江兩岸

油彩紙本裱於木板
一九六三年作

款識：

余本（右下）

出版：

〈余本畫集〉（中國，北京，人民美術出版社出版，一九八二年），圖版41

〈余本畫冊〉黃篤維、黃樹德編（中國，深圳，嶺南美術出版社出版，一九九四年），91頁

來源：

亞洲重要私人收藏

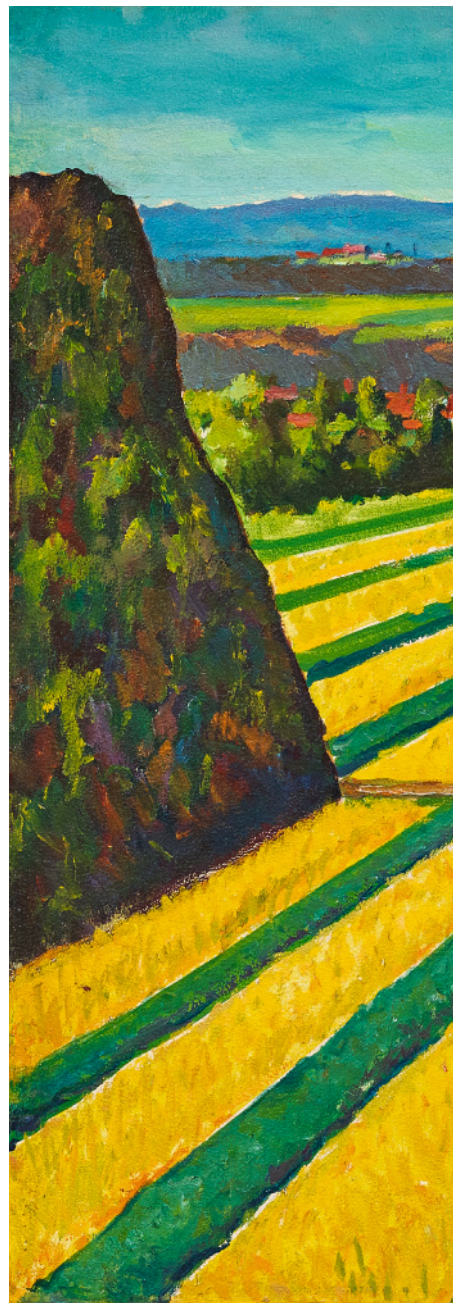
北國風光—新中國的 油畫民族化

余本為中國第一代留洋的油畫家，生於廣東省，藝術家早於1918年到加拿大勤工儉學，1931年畢業於加拿大著名的藝術學校安德里奧藝術學院，並受到海外的認同，隔年於加拿大渥太華美術館參展為首位與此參展的華人藝術家。及至1935年離開加拿大，移居香港，最後受中國政府號召於1957年回中國定居。從海外歸國的余本，致力將中國的民族精神與西方習得的油畫技法結合，余本開始遊歷中國的大江南北，油畫寫生明顯清晰的將中國名川大江的特色表現出來。余本60年的油畫創作歷程，可劃分成「香港時期」（1935-1956）及返回中國後的「中國時期」，本次日拍呈現的《牡丹江兩岸》（拍品編號765）完成於1963年，即是余本「中國時期」的佳作，北京中國美術館更藏有與《牡丹江兩岸》

構圖相似的《牡丹江墾區》，可見藝術家對北方四季分明的喜愛，如今釋出實為難得收藏的機會。

六〇年代前期為余本創作精力最旺盛的時期，藝術家到中國東北地區寫生遊歷，將北國的一花一草一山一水等風光入畫。

《牡丹江兩岸》構圖有強烈的透視感，畫面採取俯視的角度，前景的田地被分割為幾何形的構圖，如放射性線條般直指對岸的田地及遠山，營造出深遠的空間感，前景花田間從左至右的小路，觀者亦隨著曲線展開視野，田間牛車的微小也凸顯著東北肥沃遼闊的油菜花田。《牡丹江兩岸》充滿著田園的詩意，兩岸因為牡丹江的注入，地肥水美物產豐饒，金黃色的油菜花一層一層的如海浪般，無邊無際的蔓延，展現出余本對這莊稼的讚美之情。







768

AI XUAN

B. 1947

Tibetan Girl and Dogs

ink and colour on paper
signed in Chinese, dated 2015, stamped with the
artist's seals
96 by 90 cm; 37 ¾ by 35 ½ in.

PROVENANCE

Private Asian Collection

HK\$ 300,000-500,000
US\$ 38,400-64,000

艾軒

西藏女孩與狗

彩墨紙本
二〇一五年作

款識：
艾軒 貳零壹伍年 藝術家鈐印（左方）
藝術家鈐印（右下）

來源：
亞洲私人收藏



藝術家與本作之合影。（圖片版權 / 蘇富比）



769

LÉONARD TSUGUHARU
FOUJITA

1886-1968

Enfant au capuchon vert

ink and watercolour on paper
signed in Japanese and English, dated 1932
Fuji Television Gallery label affixed to the reverse
42.9 by 33 cm; 16 7/8 by 13 in.

LITERATURE

Sylvie & Dominique Buisson, *Léonard Tsuguharu Foujita Vol. II*, ACR Edition, Paris, 2001, plate 32.155, p. 332

PROVENANCE

iART auction, Tokyo, 4 March 2017, Lot 92
Acquired directly from the above by the present private Asian collector

This work is accompanied by a certificate of authenticity issued by Tokyo Art Club

HK\$ 300,000-500,000
US\$ 38,400-64,000

藤田嗣治

綠斗篷男孩

彩墨紙本
一九三二年作

款識：
嗣治 Foujita 1932 (右下)

出版：
〈藤田嗣治全集—第二冊〉Sylvie & Dominique Buisson編（法國，巴黎，ACR Edition出版，二〇〇一年），圖版32.155，332頁

來源：
東京，iART拍賣，2017年3月4日，拍品編號92
現亞洲私人藏家直接購自上述拍賣

附：東京美術俱樂部鑑定委員會開立之鑑定證書

藤田嗣治：肖像精品薈萃

1913年，二十七歲的藤田嗣治初抵巴黎，並落腳於藝術家聚居的蒙帕拿斯（Montparnasse），得以接觸到後來被統稱為「巴黎畫派」的畫家。遠渡歐洲以前，他已深深明白自己必須擺脫傳統派系與日本教育的枷鎖，才能與法國的前衛藝術接軌，並融入當時的巴黎藝壇。在拜訪過畢加索（Pablo Picasso）的工作室後，藤田嗣治開始嘗試以當時震撼藝術界的立體派（Cubism）風格繪畫，《立體派人物》（拍品編號770）即為藝術家少見的早期創作之一，展現出藤田對於西方現代藝術概念的獨到領悟與靈活運用；迄今為止，同類型的作品在市場上仍然非常罕見。在西方前衛藝術與日本傳統美學的衝擊下，藤田逐步確立個人的獨特畫風，其精湛細膩並富有東方韻味的繪畫於二〇年代已席捲巴黎。同為本季上拍的《少女》（拍品編號772）、《綠斗篷男孩》（拍品編號769），以及《金髮女孩》（拍品編號771），分別見證著藝術家於不同時期的風格演變，正好將其半世紀之藝術脈絡完整呈現。

二〇年代，正值藤田嗣治藝術發展的第一高峰；他專注於人體與肌理的描繪，透過參照並融併西方古典繪畫與東方美學，實現「和洋合璧」之獨特美感，更憑藉西方前所未見的「乳白色的肌膚」享譽巴黎藝壇。創於1925年的《少女》為藤田於此時期之典型作品，他運用帶透明質感的象牙白色顏料，為金色短髮少女塑造出陶瓷般的乳白色肌膚；白皙如雪的肌膚象徵著少女純潔無瑕的形象，與其裸女系列中同樣以乳白色所承載的情慾內容表現迥異。在油畫之上，藤田以纖

毫而蜿蜒的東洋工筆線條勾勒出人物輪廓，再以浮世繪中「暈色」的技法，在肌膚上擦拭細膩柔和的淡灰陰影，營造出肖像之立體感以及光影效果。於此，藤田將對自身文化的眷戀注入晶瑩剔透的色彩之中，在西方繪畫的題材上完美體現日本繪畫之韻味。

孩童是藤田嗣治第二段巴黎時期的重要創作主題，他於小孩身上看到了天真純樸的天性，並將自我對於單純快樂的渴求寄託於畫作之上。藤田所描繪的孩童皆有著異常成熟的模樣，如1932年作的《綠斗篷男孩》所示，男孩銳利的目光宛若穿破畫面，凝望著觀者並產生互動。二戰以後，藤田嗣治大量創作以小孩為題的作品，並取代了早期圍繞女體感官之美的題材；創於1947年《金髮女孩》屬此龐大系列之開端。經歷戰亂，使藤田深刻反省畫家與現實世界之間的關係，他體認藝術家「應追尋堅決的和平以及真實之美」，而此時已屆花甲之年的藤田筆下屢屢出現象徵無邪的孩童身影，似乎是對戰後藝壇一種烏托邦式的寄望。《金髮女孩》採用四分之三的側面視角，寫實地描畫紅衣女孩側向坐立的姿態，可愛的臉蛋帶有幾分稚氣之餘，又散發出過人的氣質；其又密又長的眼睫毛難掩她高傲自信的神態，直視前方的雙眸充滿思想。《金髮女孩》中的人物處於一個靜謐質樸的抽離空間，無任何裝飾的純色背景使畫中主角的形象更為鮮明，這無疑是西方古典肖像畫的形式再現；雖然如此，日本畫中細緻如絲的線條仍然主宰著藤田的繪畫，在女孩亮麗柔順的金色捲髮之上，尤其可見其精妙嫺熟之筆法。



770

LÉONARD TSUGUHARU FOUJITA

1886-1968

Personnage Cubisant Homme

oil on canvas
executed circa 1914
55.8 by 46.2 cm; 22 by 18 ¼ in.

PROVENANCE

Collection of Tsuguharu Foujita
Collection of Kimiyo Foujita
Cornette de Saint Cyr, Paris, 21 November 2011. Lot 29
Acquired directly from the above by the present private Asian
collector

HK\$ 500,000-700,000
US\$ 64,000-90,000

藤田嗣治

立體派人物

油畫畫布
約一九一四年作

來源:

藤田嗣治舊藏
藤田君代舊藏
巴黎, Cornette de Saint Cyr拍賣, 2011年11月21日, 拍品
編號29
現亞洲私人藏家直接購自上述拍賣

附: Sylvie Buisson開立之作品保證書及東京美術俱樂部鑑定委
員會開立之鑑定證書



771

LÉONARD TSUGUHARU FOUJITA

1886-1968

Fillette blonde

oil on canvas
signed in English and dated 1947; signed in English and dated
1947 on the stretcher
27 by 22 cm; 10 5/8 by 8 5/8 in.

LITERATURE

Sylvie & Dominique Buisson, *Léonard-Tsuguharu Foujita Vol. II*,
ACR Edition, Paris, 2001, plate 47.21, p. 374

PROVENANCE

Private Asian Collection

This work is accompanied by a certificate of authenticity
issued by Tokyo Art Club

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

US\$ 192,000-320,000

藤田嗣治

金髮女孩

油畫畫布
一九四七年作

款識：

1947 Foujita (左下)
Foujita 1947 (背框)

出版：

(藤田嗣治全集 第二冊) Sylvie及Dominique Buisson編 (法
國, 巴黎, ACR Edition出版, 二〇〇一年), 圖版47.21, 374
頁

來源：

亞洲私人收藏

附：東京美術俱樂部鑑定委員會開立之鑑定證書



772

LÉONARD TSUGUHARU FOUJITA

1886-1968

Fille

oil on canvas

signed in Japanese and English, dated 1925; signed in English and Japanese, dated 1925 on the stretcher

33.5 by 24.5 cm; 13 1/8 by 9 5/8 in.

PROVENANCE

Private Asian Collection

This work is accompanied by a certificate of authenticity issued by Sylvie Buisson

This work will be included in the artist's forthcoming catalogue *Leonard-Tsuguharu Foujita IV*, prepared by Sylvie Buisson

HK\$ 1,000,000-1,800,000
US\$ 128,000-231,000

藤田嗣治

少女

油畫畫布

一九二五年作

款識:

嗣治 Foujita 1925 (左下)

1925 Foujita 巴里 嗣治作 (背框)

來源:

亞洲私人收藏

附: Sylvie Buisson 開立之作品保證書

本作將收錄於 Sylvie Buisson 即將出版之〈藤田嗣治全集 - 第四冊〉



773

LÉONARD TSUGUHARU FOUJITA

1886-1968

Nude

pencil and charcoal on paper
signed in Japanese and English
Gallery Kabutoya label affixed to the reverse
48.4 by 47.3 cm; 19 by 18 5/8 in.

PROVENANCE

Gallery Kabutoya, Tokyo
Acquired directly from the above from the present private
Asian collector

This work is accompanied by certificates of authenticity issued
by Tokyo Art Club and Kiyosuke Ebihara

HK\$ 250,000-350,000
US\$ 32,000-44,800

藤田嗣治

裸婦像

鉛筆、炭筆紙本

款識：
嗣治 Foujita (右方)

來源：
東京，兜屋畫廊
現亞洲私人藏家直接購自上述來源

註：畫背貼有兜屋畫廊標籤
附：東京美術俱樂部鑑定委員會開立之鑑定證書及海老原喜之助
親簽之作品保證書



774

LÉONARD TSUGUHARU FOUJITA

1886-1968

Tête de jeune fille

pencil on tracing paper
signed in English and dated 1949
30.1 by 15.3 cm; 11 7/8 by 6 in.

PROVENANCE

Collection of Kimiyo Foujita
Cornette de Saint-Cyr, Paris, 9 December 2013
Private Collection
Ader, Paris, 24 March 2017, Lot 245
Acquired directly from the above by the present private Asian
collector

HK\$ 40,000-80,000
US\$ 5,200-10,300

藤田嗣治

少女頭像

鉛筆紙本
一九四九年作

款識：
Foujita 1949 (下方)

來源：
藤田君代舊藏
巴黎，科爾內特。聖西爾拍賣，2013年12月9日
私人收藏
巴黎，Ader，2017年3月24日，拍品編號245
現亞洲重要私人藏家直接購自上述拍賣

白手套，滿堂紅： 八十年來首度亮相的常玉珍品

常玉在三〇年代鍾情於創作溫馴靈巧的小動物、安靜素美的裸女以及亭亭淨植的瓶花，傳遞一種樸素寧靜的幸福感，反映藝術家早年生活順心，並全情投入於愛情與婚姻。本次春拍，蘇富比有幸從一重要私人收藏徵得一系列八十年來首度曝光的常玉作品，其原藏家來自瑞典，三〇年代留學巴黎研習藝術，並於約1934至39年間從藝術家手上直接購得在本次現當代藝術晚拍亮相的《椅子上的北京犬》（拍品編號1004）與《小鹿》（拍品編號1005），以及在現代亞洲藝術日拍登場的油彩水墨作品《靜物與白手套》（拍品編號775）、版畫《瓶中荷花》（拍品編號776）、《雜技演員》（拍品編號777）、《入浴》（拍品編號778）、《斑馬》（拍品編號779）、《豹》（拍品編號780）及《曲腿馬》（拍品編號781）。這九幅作品均配以常玉親手製作及上色之畫框，而《椅子上的棕色北京犬》與《小鹿》背面更由藝術家親自題上其巴黎盧額道7號地址：[7 Impasse du Rouet, 75014 Paris, France]；按常玉全集，這地址為常玉1936年參展於杜樂麗沙龍時所用，並見諸當年的沙龍目錄，與原藏家之收藏經歷彼此印證。此一珍藏於八十年後首度曝光，並且釋出於市，實為研究與收藏常玉早年作品的嶄新機遇。

《靜物與白手套》以油彩水墨創作於紙本，乃常玉作品中較少得見的創作形式。常玉的靜物，一般以瓶花為

主，本作則充滿寫生精神與生活氣息，其率性的筆法與氣質，均與二、三〇年代的常玉水彩素描一脈相承；本作呈現一張鋪上紅桌布的圓桌，右上方擱有一疊帶題款的瓷盤，正中間放著一個白色手提包，上面醒目的晾著一雙白手套。本作所用的紙張形狀並不規則，似是藝術家信手拈來，完成後再親手粘裱於紙版之上，再裝上親手製作的畫框，整體成為一件完整作品。若仔細觀察，紙板與紙張之間留有淡淡筆觸，實為藝術家之手筆，表現一種富於實驗性而又構思完整的創作思維；此一收藏的常玉版畫作品，創作意念與《靜物與白手套》相同，若仔細留意，這七幅版畫印刷所用的紙張雖然極不規則，畫面圖像部份卻無任何遺漏或缺失，加上齊備藝術家親筆簽名與版數，可見藝術家當年特意選用這種外沿斑駁的紙張，然後托裱。這些版畫當中，《瓶中荷花》、《入浴》、《斑馬》、《豹》及《曲腿馬》均已著錄於2017年出版的《常玉版畫全集》，而《雜技演員》則是前所未見的常玉版畫作品，亦是迄今發現的唯一的常玉三色版畫。常玉的版畫雖然每每以五十張為總版數，然而其版畫由於大量散佚，許多都已不知去向，真正傳世的數量極為稀少，論其獨特性，與原創作品相較亦毫不遜色，實為可遇不可求的珍品，如今此組版畫透過珍藏八十年的單一藏家釋出，更顯來源清晰、年份難得。



775

SANYU

1895 - 1966

Still Life and White Gloves

ink and gouache on paper
signed in Chinese and French
executed in 1930s
paper size: 21.5 by 27.3 cm; 8 ½ by 10 ¾ in.
frame size: 30 by 37.5 cm; 11 ⅞ by 14 ¾ in.

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 200,000-400,000
US\$ 25,600-51,500

常玉

靜物與白手套

水墨、水粉紙本
一九三〇年代作

款識：
玉Sanyu（左下）

來源：
瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



776

SANYU

1895 - 1966

Lotus dans un vase

linocut in black on paper

signed in Chinese and French, numbered 5/50

executed in 1930s, this work is number 5 from an edition of 50

paper size: 22.3 by 11.5 cm; 8 ¾ by 4 ½ in.

frame size: 31.5 by 26.1 cm; 12 ¾ by 10 ¼ in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, plate P31, p.119

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 20,000-40,000

US\$ 2,600-5,200

常玉

瓶中荷花

黑墨橡膠板紙本

一九三〇年代作

版數:

5/50

款識:

5/50 (左下) 玉Sanyu (右下)

出版:

〈常玉版畫全集〉衣淑凡編(台灣,台北,立青文教基金會出版,二〇一七年),圖版P31,119頁

來源:

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



777

SANYU

1895 - 1966

Acrobat

colour etching on paper

signed in Chinese and French, numbered 30/50

executed in 1930s, this work is number 30 from an edition of 50

paper size: 19 by 14.3 cm; 7 ½ by 5 ⅝ in.

frame size: 33.6 by 22.6 cm; 13 ¼ by 8 ⅞ in.

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 30,000-50,000

US\$ 3,850-6,400

常玉

雜技演員

彩墨蝕刻版畫

一九三〇年代作

版數:

30/50

款識:

30/50 (左下) 玉Sanyu (右下)

來源:

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



778

SANYU

1895 - 1966

Baigneuse

linocut in black on paper
signed in Chinese and French, numbered 10/50
executed in 1930s, this work is number 10 from an edition of 50

paper size: 28.5 by 22.3 cm; 11 ¼ by 8 ¾ in.
frame size: 39.8 by 32.7 cm; 15 ⅝ by 12 ⅞ in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, plate P42, p. 143

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 40,000-60,000

US\$ 5,200-7,700

常玉

入浴

黑墨橡膠板紙本
一九三〇年代作

版數:

10/50

款識:

10/50 (左下) 玉Sanyu (右下)

出版:

〈常玉版畫全集〉衣淑凡編(台灣,台北,立青文教基金會出版,二〇一七年),圖版P42,143頁

來源:

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



779

SANYU

1895 - 1966

Zèbre

linocut in black on paper
signed in Chinese and French, numbered 25/50
executed in 1930s, this work is number 25 from an edition of 50

paper size: 12.5 by 16.5 cm; 4 7/8 by 6 1/2 in.
frame size: 23.3 by 29 cm; 9 1/8 by 11 3/8 in.

LITERATURE

Rita Wong, ed., *Sanyu: Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, plate P38, p. 135

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 20,000-40,000

US\$ 2,600-5,200

常玉

班馬

黑墨橡膠板紙本
一九三〇年代作

版數：
25/50

款識：
25/50 (左下) 玉Sanyu (右下)

出版：

〈常玉版畫全集〉衣淑凡編（台灣，台北，立青文教基金會出版，二〇一七年），圖版P38，135頁

來源：

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



780

SANYU

1895 - 1966

Léopard

linocut in black on paper
signed in Chinese and French
executed in 1930s
paper size: 23 by 31 cm; 9 by 12 ¼ in.
frame size: 32.5 by 39 cm; 12 ¾ by 15 ⅜ in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, plate P39, p. 137

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

HK\$ 40,000-60,000

US\$ 5,200-7,700

常玉

豹

黑墨橡膠板紙本
一九三〇年代作

款識:

玉Sanyu (右下)

出版:

〈常玉版畫全集〉衣淑凡編(台灣,台北,立青文教基金會出版,二〇一七年),圖版P39,137頁

來源:

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



781

SANYU

1895 - 1966

Chaval genoux

linocut in black on paper
signed in Chinese and French
executed in 1930s
paper size: 23 by 29.5 cm; 9 by 11 5/8 in.
frame size: 33.5 by 41.6 cm; 13 1/4 by 6 3/8 in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, plate P36, p. 131

PROVENANCE

Acquired directly from the artist by a private Swedish collector
Thence by descent to the present important private collectors

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

常玉

曲腿馬

黑墨橡膠板紙本
一九三〇年代作

款識：
玉Sanyu（右下）

出版：

〈常玉版畫全集〉衣淑凡編（台灣，台北，立青文教基金會出版，二〇一七年），圖版P36，131頁

來源：

瑞典私人藏家直接購自藝術家本人
現重要私人藏家繼承自上述來源



782

LÉONARD TSUGUHARU FOUJITA

1886-1968

Quatre fillettes assises

pencil on tracing paper
signed in English and dated 58
33 by 45.7 cm; 13 by 18 in.

PROVENANCE

Collection of Kimiyo Foujita
Cornette de Saint-Cyr, Paris, 27 March 2013, Lot 467
Acquired directly from the above by the present private Asian
collector

HK\$ 120,000-240,000

US\$ 15,400-30,700

藤田嗣治

四個坐著的女孩

鉛筆紙本
一九五八年作

款識:

14-4-58 Foujita (下方)

來源:

藤田君代舊藏
巴黎，科爾內特·聖西爾拍賣，2013年3月27日，拍品編號467
現亞洲私人藏家直接購自上述拍賣



783

LÉONARD TSUGUHARU FOUJITA

1886-1968

Tête de Christ auréolée

ink and watercolour on paper
signed in English and dated 66
27 by 24.1 cm; 10 5/8 by 9 1/2 in.

PROVENANCE

Collection of Kimiyo Foujita
Cornette de Saint-Cyr, Paris, 26 March 2013
Acquired directly from the above by a private collector
Cornette de Saint-Cyr, Paris, 4 April 2017, Lot 48
Acquired directly from the above by the present private Asian
collector

HK\$ 26,000-48,000
US\$ 3,350-6,200

藤田嗣治

基督頭上光環

彩墨紙本
一九六六年作

款識：
L. Foujita 66 (下方)

來源：

藤田君代舊藏
巴黎，科爾內特·聖西爾拍賣，2013年3月26日
私人藏家直接購自上述拍賣
巴黎，科爾內特·聖西爾拍賣，2017年4月4日，拍品編號48
現亞洲私人藏家直接購自上述拍賣



784

LÉONARD TSUGUHARU FOUJITA

1886-1968

Jeune fille aux bras croisés

pencil on tracing paper
signed in English
21 by 15 cm; 8 ¼ by 5 ⅞ in.

PROVENANCE

Collection of Kimiyo Foujita
Private Collection
Cornette de Saint Cyr, Paris, 28 June 2016, Lot 51
Acquired directly from the above by the present private Asian
collector

HK\$ 20,000-30,000
US\$ 2,600-3,850

藤田嗣治

交臂少女

鉛筆紙本

款識：
Foujita (右下)

來源：

藤田君代舊藏
私人收藏
巴黎，科爾內特·聖西爾拍賣，2016年6月28日，拍品編號51
現亞洲私人藏家直接購自上述拍賣



785

LÉONARD TSUGUHARU FOUJITA

1886-1968

Chiens bondissant

colour ink on paper
signed in Japanese and English
50.8 by 37.2 cm; 20 by 14 5/8 in.

LITERATURE

Sylvie & Dominique Buisson, *Léonard-Tsuguharu Foujita Vol.II*,
ACR Edition, Paris, 2001, plate 33.31, p. 333

PROVENANCE

iART Auction, Tokyo, 22 July 2017, Lot 98
Acquired directly from the above by the present private Asian
collector

This work is accompanied by a certificate of authenticity
issued by Tokyo Art Club

HK\$ 80,000-150,000
US\$ 10,300-19,200

藤田嗣治

跳躍的狗

彩墨紙本

款識：
嗣治 Foujita (左下)

出版：

〈藤田嗣治全集—第二冊〉Sylvie及Dominique Buisson編（法
國，巴黎，ACR Edition出版，二〇〇一年），圖版33.31，333
頁

來源：

東京，iART拍賣，2017年7月22日，拍品編號98
現亞洲私人藏家直接購自上述拍賣

附：東京美術俱樂部鑑定委員會開立之鑑定證書



786

SANYU

1895 - 1966

Nu assis

ink and watercolour on paper
signed in Chinese and French
executed circa 1920-1930s
28 by 48 cm; 11 by 18 7/8 in.

LITERATURE

Rita Wong, *Sanyu Catalogue Raisonné: Drawings and Watercolors*, The Li Ching Cultural and Educational Foundation, Taipei, 2014, plate W1, p. 140

PROVENANCE

Galerie Jean-Claude Riedel, Paris
Acquired directly from the above by the present private
European collector in 1989

HK\$ 400,000-600,000
US\$ 51,500-77,000

常玉

坐姿裸女

水墨、水彩紙本
約一九二〇至三〇年代作

款識:

玉 Sanyu (左下)

出版:

〈常玉素描與水彩全集〉衣淑凡編 (台灣, 台北, 財團法人立青
文教基金會出版, 二〇一四年), 圖版W1, 140頁

來源:

巴黎, Jean-Claude Riedel畫廊
現歐洲私人藏家於1989年直接購自上述來源



787

SANYU

1895 - 1966

Seated woman

ink and charcoal on paper
signed in Chinese and French
Kingstex Art label affixed to the reverse
45.4 by 28 cm; 17 7/8 by 11 in.

PROVENANCE

Kingtex Art, Taipei
Acquired directly from the above by the present private Asian
collector in the 1990s

HK\$ 100,000-200,000
US\$ 12,800-25,600

常玉

坐姿女士

水墨、炭筆紙本

款識：
玉 SANYU (右下)

來源：
台北，慶宜拍賣
現亞洲私人藏家直接購自上述拍賣

註：畫背貼有慶宜拍賣標籤



788

SANYU

1895 - 1966

Nu assis de profil

ink on paper

31.3 by 23.7 cm; 12 ¼ by 9 ⅜ in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Drawings and Watercolors*, The Li Ching Cultural and Educational Foundation, Taipei, 2014, plate D0387, electronic index p. 36

PROVENANCE

Collection of Jean-Claude Riedel
Artcurial, Paris, 28 November 2017, Lot 81
Acquired directly from the above by the present private Asian collector

HK\$ 80,000-120,000

US\$ 10,300-15,400

常玉

裸女側影

水墨紙本

出版:

〈常玉素描與水彩全集〉衣淑凡編（台灣，台北，財團法人立青文教基金會，二〇一四年），圖版D0387，電子附錄第36頁

來源:

尚·克勞德·希耶戴舊藏
巴黎，Artcurial，2017年11月28日，拍品編號81
現亞洲私人藏家直接購自上述拍賣



789

SANYU

1895 - 1966

Side-glancing Girl

ink on paper

44.5 by 27.5 cm; 17 ½ by 10 7/8 in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Drawings and Watercolors*, The Li Ching Cultural and Educational Foundation, Taipei, 2014, plate D2387, electronic index p. 109

PROVENANCE

Private Asian Collection

HK\$ 80,000-120,000

US\$ 10,300-15,400

常玉

側目少女

水墨紙本

出版:

〈常玉素描與水彩全集〉衣淑凡編（台灣，台北，財團法人立青文教基金會，二〇一四年），圖版D2387，電子附錄第109頁

來源:

亞洲私人收藏



a



b



c



d



e

790

WANG HUIQING

b.1944

a. Mono-Infinity & Six Tables; b. Small Bench; c. Another Space; d. Self and Self-Shadow; e. Three and Half Pair of Chopsticks

lithograph
signed in Chinese, inscribed H.C. and numbered 2/5 (each)
executed in 2002, this work is an hors de commerce proof and number 2 from an edition of 5

a. 74 by 87.2 cm; 29 1/8 by 34 3/8 in.
b. 86.8 by 74.4 cm; 34 1/8 by 29 1/4 in.
c. 95.8 by 76.9 cm; 37 3/4 by 30 1/4 in.
d. 96.4 by 73.8 cm; 38 by 29 in.
e. 76.5 by 73.7 cm; 30 1/8 by 29 in.

PROVENANCE

Private Asian Collection
Christie's, Hong Kong, 24 May 2008, Lot 331
Acquired directly from the above by the present important private Asian collector

HK\$ 350,000-550,000
US\$ 44,800-70,500

王懷慶

a. 六張桌子; b. 小凳子; c. 另一空間;
d. 自己和自己的影子; e. 三隻半筷子

石版版畫
二〇〇二年作

版數:
版權版之2/5

款識:
王懷慶 H.C. 2/5 (各版畫)

來源:
亞洲私人收藏
香港, 佳士得, 2008年5月24日, 拍品編號331
現亞洲重要私人藏家直接購自上述拍賣

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media
signed in Pinyin and Chinese
executed in 1960s
11 by 18 cm; 4 $\frac{3}{8}$ by 7 in.

PROVENANCE

Acquired directly from the artist by the present private European collector

HK\$ 20,000-40,000

US\$ 2,600-5,200

李元佳

無題

綜合媒材
一九六〇年代作

款識：
Li 元佳（右下）

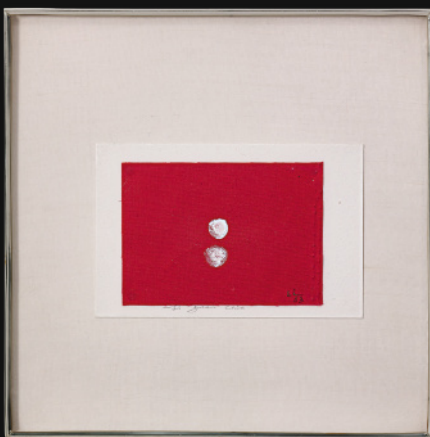
來源：
現歐洲私人藏家直接購自藝術家本人



791



a



b

792

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media
a. incised with the artist's signature in Pinyin
b. signed in Pinyin and dated 63; signed in Chinese and Pinyin, inscribed in Italian and dated 1963
a. 24 by 24 cm; 9 $\frac{1}{2}$ by 9 $\frac{1}{2}$ in.
b. 23.7 by 23.5 cm; 9 $\frac{3}{8}$ by 9 $\frac{1}{4}$ in.

PROVENANCE

Acquired directly from the artist by the present private European collector

HK\$ 20,000-40,000

US\$ 2,600-5,200

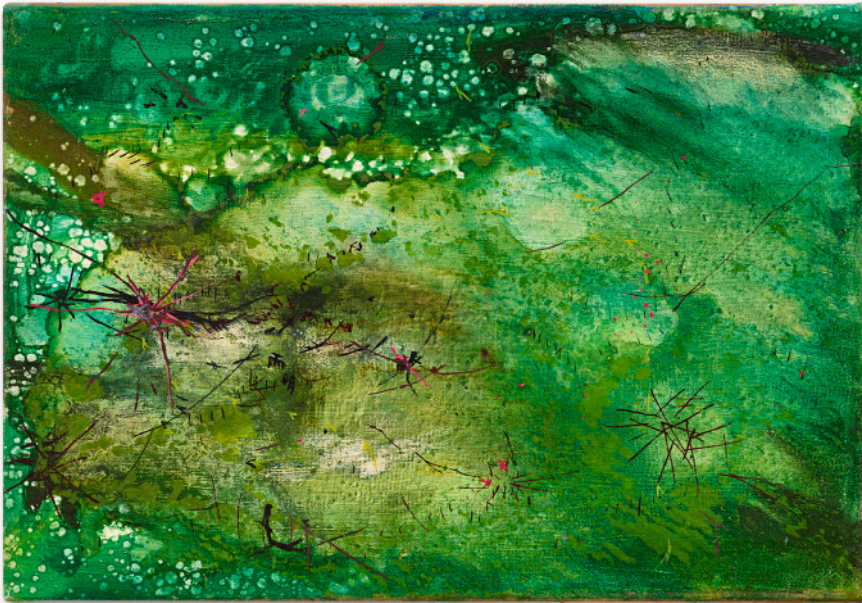
李元佳

無題

綜合媒材
一九六三年作

款識：
a. Li Yuen Chia（右下）
b. Li Yuen Chia（下方）Li 63（右下）
李元佳 Li Yuen Chia 275 Via Emilia S. Lazzaro di Savena Bologna 1963（畫背）

來源：
現歐洲私人藏家直接購自藝術家本人



793

793

WANG JANGENG

1927-2005

Senza titolo

oil on canvas
signed in Chinese, dated 64
Richard Saltoun Gallery label affixed to the
reverse
24 by 61 cm; 9 ½ by 24 in.

PROVENANCE

Estate of Li Yuan-Chia
Private European Collection

HK\$ 5,000-10,000

US\$ 650-1,300

王鎮庚

無題

油畫畫布
一九六四年作

款識：
雨明 64. 11 (右下)

來源：
李元佳舊藏
歐洲私人收藏

註：畫背貼有Richard Saltoun畫廊標籤

794

WANG JANGENG

1927-2005

Senza titolo

oil on canvas
signed in Chinese; dated 1964 in Chinese on the
reverse
executed in 1964
38.5 by 55.5 cm; 15 ¼ by 21 ⅞ in.

PROVENANCE

Estate of Li Yuan-Chia
Private European Collection

HK\$ 5,000-10,000

US\$ 650-1,300

王鎮庚

無題

油畫畫布
一九六四年作

款識：
雨明 (左方)
甲辰 (畫背)

來源：
李元佳舊藏
歐洲私人收藏



794

795

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media on board
signed in Pinyin and Chinese; signed in Chinese
and Pinyin on the reverse
executed in 1960s
23 by 18 cm; 9 by 7 in.

PROVENANCE

Acquired directly from the artist by the present
private European collector

HK\$ 20,000-40,000

US\$ 2,600-5,200

李元佳

無題

綜合媒材木板
一九六〇年代作

款識:

Li 元佳 (右下)

李元佳 Li Yuen Chia (畫背)

來源:

現歐洲私人藏家直接購自藝術家本人



795

796

LI YUAN-CHIA (LI YUANJIA)

1929-1994

Senza titolo

mixed media on board
signed in Pinyin on the reverse
executed in 1960s
23.8 by 23.8 cm; 9 3/8 by 9 3/8 in.

PROVENANCE

Acquired directly from the artist by the present
private European collector

HK\$ 20,000-40,000

US\$ 2,600-5,200

李元佳

無題

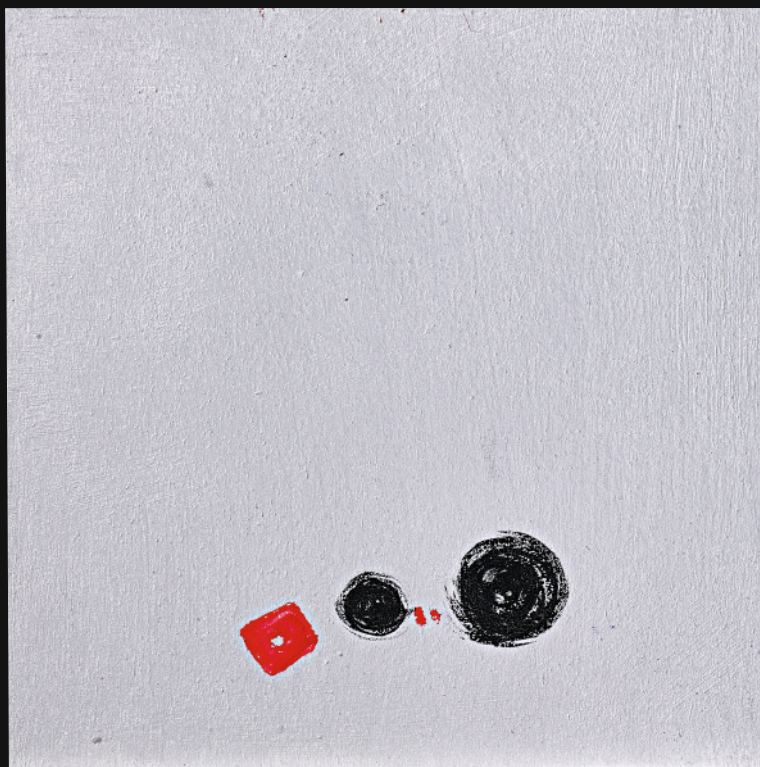
綜合媒材木板
一九六〇年代作

款識:

Li Yuen Chia (畫背)

來源:

現歐洲私人藏家直接購自藝術家本人



796



797

797

YU CHENGYAO

1898-1993

Cliff Standing Thousand Feet Above Ground

ink and colour on paper
signed and titled in Chinese
68 by 46 cm; 26 ¾ by 18 ⅛ in.

PROVENANCE

Private Asian Collection

HK\$ 180,000-280,000
US\$ 23,100-35,900

余承堯

壁立千仞

彩墨紙本

款識：
壁立千仞 余承堯作（右上）

來源：
亞洲私人收藏

798

HON CHEW HEE

1906-1993

Waikiki holiday

oil on masonite
executed in 1967
198 by 170 cm; 47 ¼ by 66 ⅞ in.

PROVENANCE

Acquired directly from the artist
Waikiki Holiday Hotel, Hawaii

HK\$ 180,000-280,000
US\$ 23,100-35,900

許漢超

威基基假期

油畫纖維板
一九六七年作

來源：
直接購自藝術家本人
夏威夷，威基基假期酒店

在夏威夷藝壇享負盛名的許漢超是二十世紀華人旅美先驅，其繪畫結合立體主義與東方的陰陽空間美學，獨樹一幟的風格迎來無數的創作委託，包括學校與商業大樓等公共空間，他的壁畫因而成為夏威夷檀香山其中最具有標誌性的裝置藝術之一。建於六〇年代的威基基假期酒店是威基基地區最早成立的旅館之一，於1966至1967年間，該酒店委託許漢超創作巨幅油畫《威基基假期》（拍品編號798），並放置於大堂門口接待處迎賓。相隔半世紀，《威基基假期》於拍場亮相，是許漢超目前最早釋出市場的公共藝術作品，別具歷史意義。作品以夏威夷文化特色為創作靈感，畫中人物穿著民族服飾、戴上花環，更一邊奏起四弦琴，歡騰的氣氛極富感染力，賦予觀者美好的渡假心情。





799

799

GAO XINGJIAN

b. 1940

View

ink on paper
signed in Pinyin, dated 2017
80.5 by 75 cm; 31 ¾ by 29 ½ in.

PROVENANCE

Acquired directly from the artist by the present private Asian collector

HK\$ 30,000-60,000
US\$ 3,850-7,700

高行健

觀

水墨紙本
二〇一七年作

款識：
Gao Xingjian 2017 (左下)

來源：
現亞洲私人藏家直接購自藝術



800

800

GAO XINGJIAN

b. 1940

Wind

ink on paper
signed in Pinyin, dated 2017
79 by 60.3 cm; 31 ½ by 23 ¾ in.

PROVENANCE

Acquired directly from the artist by the present private Asian collector

HK\$ 30,000-60,000
US\$ 3,850-7,700

高行健

風塵

水墨紙本
二〇一七年作

款識：
Gao Xingjian 2017(左下)

來源：
現亞洲私人藏家直接購自藝術家本人

□801 SOLD WITHOUT RESERVE

DAVID WU JECT-KEY

1890-1968

Lanesville

watercolour on paper
signed in Chinese and Pinyin, stamped with the artist's seal
66 by 35.5 cm; 14 by 26 in.

PROVENANCE

Private American Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

伍澤樞

萊恩斯維爾

水彩紙本

款識：

伍澤樞 D. Wu Ject-Key 藝術家鈐印（左下）

來源：

美國私人收藏



801

□802 SOLD WITHOUT RESERVE

DAVID WU JECT-KEY

1890-1968

Stone Tower, Newport, R.I.

watercolour on paper
signed in Chinese and Pinyin, stamped with the artist's seal;
dated 57 and titled on the reverse
executed in 1957
41 by 70.5 cm; 16 1/8 by 27 3/4 in.

PROVENANCE

Private American Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

伍澤樞

羅德島紐波特石塔

水彩紙本

一九五七年作

款識：

伍澤樞 D. WU JECT-KEY 藝術家鈐印（右下）

五七夏 照白水會（畫背）

來源：

美國私人收藏



802



803

□ 803 SOLD WITHOUT RESERVE

DAVID WU JECT-KEY

1890-1968

Harbour

oil on canvas
signed in Pinyin and Chinese and stamped with the artist's seal; dated 56 on the reverse
35.5 by 71.5 cm; 14 by 28³/₈ in.

PROVENANCE

Private American Collection

HK\$ 40,000-80,000

US\$ 5,200-10,300

伍澤樞

海港

油畫畫布
一九五六年作

款識:

伍澤樞 藝術家鈐印 D. WU JECT-KEY (左下)
五六 夏照 (畫背)

來源:

美國私人收藏

804



804

RAN IN-TING

1903-1979

Formosa

watercolour on paper
signed in Chinese and Pinyin, stamped with the artist's seal, titled and dated 1950
31.5 by 49.5 cm; 12³/₈ by 19¹/₂ in.

PROVENANCE

Acquired directly from the artist
Collection of the Constance S. de Beausset Trust,
Michigan
Leslie Hindman Auctioneers, Chicago, 26
September 2016, Lot 499
Acquired directly from the above by the present
private Asian collector

HK\$ 20,000-40,000

US\$ 2,600-5,200

藍蔭鼎

福爾摩沙

水彩紙本
一九五〇年作

款識:

蔭鼎 藝術家鈐印
Ran In-Ting Formosa 1950 (左下)

來源:

直接得自藝術家
密西根, Constance S. de Beausset Trust收藏
芝加哥, Leslie Hindman 拍賣, 2016年9月26
日, 拍品編號499
現亞洲私人藏家直接購自上述拍賣



805

805

GEORGE CHANN

1913-1995

Riverfront Sunset

oil on canvas
signed in English
50.8 by 60.9 cm; 20 by 24 in.

PROVENANCE

Private American Collection
John Moran Auctioneers, Monrovia, 21 March
2017, Lot 247
Acquired directly from the above by the present
private Asian collector

HK\$ 20,000-40,000
US\$ 2,600-5,200

陳蔭巖

江畔晚霞

油畫畫布

款識:

Geo Chann (左下)

來源:

美國私人收藏
蒙羅維亞, 約翰·莫蘭拍賣行, 2017年3月21日,
拍品編號247
現亞洲私人藏家直接購自上述拍賣



806

806

JOHN WAY

B. 1921

Red abstraction

oil on paper
signed in English and Pinyin, dated 64
45.7 by 60.3 cm; 18 by 23 3/4 in.

PROVENANCE

Skinner Auctioneers, Boston, 27 September 2017,
Lot 413
Acquired directly from the above by the present
private Asian collector

HK\$ 20,000-40,000
US\$ 2,600-5,200

魏樂唐

紅色抽象

油彩紙本

款識:

John Way 7' 64 (左下)

來源:

波士頓, 斯金納拍賣行, 2017年9月27日, 拍品編
號413
現亞洲私人藏家直接購自上述拍賣

807

MA PAI-SHUI

1909-2003

Landscape

ink and watercolour on paper
signed in Chinese, stamped with the artist's seal,
dated 1972
artist studio label affixed to the reverse
119 by 56.5 cm; 46 7/8 by 22 1/4 in.

PROVENANCE

Private Collection

HK\$ 30,000-60,000
US\$ 3,850-7,700

馬白水

山水

水彩紙本

一九七二年作

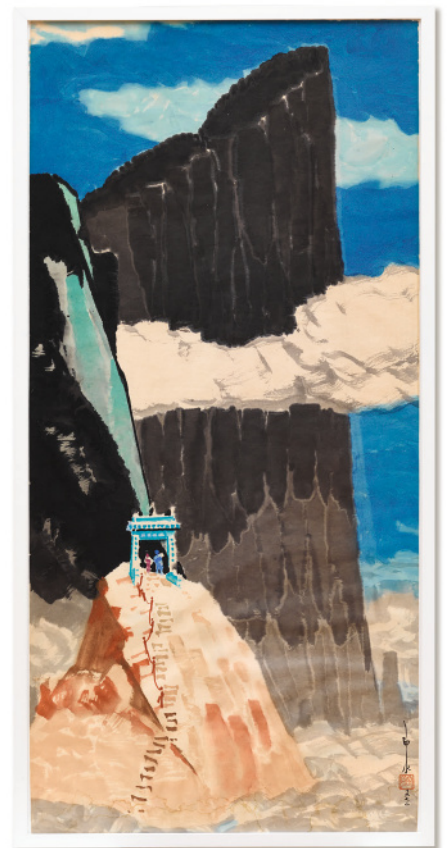
款識:

白水 藝術家鈐印 一九七二 (右下)

來源:

私人收藏

註: 畫背貼有藝術家工作室標籤



807



808

808

LÉONARD TSUGUHARU FOUJITA

1886-1968

Le rêve

lithograph

signed in English, numbered 9/50

executed in 1947, this work is number 9 from an edition of 50

50.5 by 64.5 cm; 19 7/8 by 25 3/8 in.

LITERATURE

Sylvie & Dominique Buisson ed., *La vie et l'oeuvre de Léonard Tsuguharu Foujita*, ACR Édition, Paris, 1987, plate 47.19, p. 454

Sylvie & Dominique Buisson ed., *Léonard-Tsuguharu Foujita Vol. I*, ACR Edition, Paris, 2001, plate 47.19, p. 454

PROVENANCE

Private Asian Collection

HK\$ 20,000-40,000

US\$ 2,600-5,200



809

藤田嗣治

睡夢中的美人

石版版畫

一九四七年作

版數:

9/50

款識:

9/50 (左下) Foujita (右下)

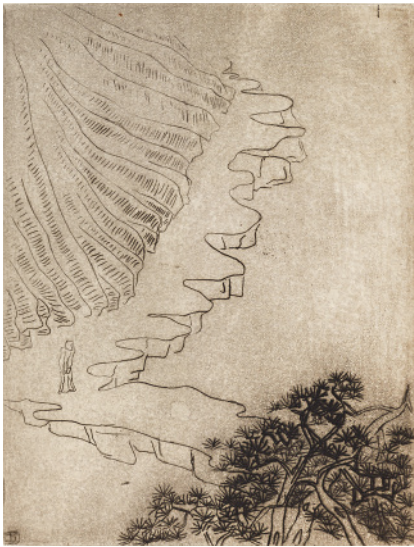
出版:

〈藤田嗣治的生平與藝術〉Sylvie及Dominique Buisson編(巴黎, 法國, ACR Édition出版, 一九八七年), 圖版47.19, 454頁

〈藤田嗣治全集 - 第一冊〉Sylvie及Dominique Buisson主編(法國, 巴黎, ACR Édition出版, 二〇〇一年), 圖版47.19, 454頁

來源:

亞洲私人收藏



809

LÉONARD TSUGUHARU FOUJITA

1886-1968

La rivière enchantée

etching
executed in 1951
this work is number 98 from an edition of 100
26 by 34.5 cm; 10 ¼ by 13 ½ in.

LITERATURE

Sylvie & Dominique Buisson, *Léonard-Tsuguharu Foujita Vol. II*, ACR Edition, Paris, 2001, plate 51.176, p. 574

PROVENANCE

Private Asian Collection

HK\$ 10,000-20,000
US\$ 1,300-2,600

藤田嗣治

迷人河流

蝕刻版畫
一九五一年作

版數：
98/100

出版：
〈藤田嗣治全集 第二冊〉Sylvie及Dominique Buisson編（法國，巴黎，ACR Edition出版，二〇〇一年），圖版51.176，574頁

來源：
亞洲私人收藏



810

SANYU

1895 - 1966

Les poèmes de T'ao Ts'ien

etching
executed in 1930, this work is number 12 from an edition of 290 plus 16 special editions
book size: 33 by 25.5 by 1.2 cm; 13 by 10 by ½ in.
etching size: 19 by 14.5 cm; 7 ½ by 5 ¾ in. (each)

EXHIBITED

Paris, Musée des arts asiatiques Guimet, *Sanyu: l'écriture du corps*, 16 June - 13 September, 2004 (another edition)

LITERATURE

La Nouvelle Revue Française (NRF), Issue 214, Éditions Gallimard, Paris, 1931, p. 163-165
Chen Yanfeng, ed., *Overseas Chinese Fine Arts Series: San Yu*, Artists Co. Ltd., Taipei, 1995, p. 27
Rita Wong, ed., *Sanyu Catalogue Raisonné: Oil Paintings*, Yageo Foundation, Lin & Keng Art Publications, Taipei, 1995, p. 50
Gao Yuzhen, et al, ed., *The Art of San Yu*, National Museum of History, Taipei, 1995, p. 124-125
In Search of a Homeland - The Art of San Yu, National Museum of History, Taipei, 2001, plate 1, p. 150
Sanyu: Language of the Body, Skira, Milan, 2004, plate 55-57, p. 161
Gu Yue, ed., *World Famous Artist: Sanyu*, Hebei Education Press, Shijiazhuang, 2010, p. 108
Sanyu: A Pioneering Avant-Garde in Chinese Modernist Art, Tina Keng Gallery, Taipei, 2013, p. 122-125
Rita Wong, *SANYU Catalogue Raisonné: Prints*, The Li Ching Cultural and Educational Foundation, Taipei, 2017, p. 100-107

PROVENANCE

Private European Collection

HK\$ 35,000-50,000
US\$ 4,500-6,400



810

常玉

陶潛詩集

蝕刻版畫
一九三〇年作

版數：
12/290

展覽：

巴黎，吉美國立亞洲藝術博物館〈常玉：身體語言〉二〇〇四年六月十六日至九月十三日（另一版數）

出版：

〈新法語雜誌 第214期〉（法國，巴黎，伽利瑪出版社出版，一九三一年），163至165頁
〈常玉 San Yu 華裔美術選集(I)〉陳炎鋒編（台灣，台北，藝術家出版社出版，一九九五年），27頁
〈常玉油畫全集〉衣淑凡編（台灣，台北，國巨基金會、大未來藝術出版社出版，一九九五年），50頁
〈常玉畫集〉高玉珍編（台灣，台北，國立歷史博物館出版，一九九五年），124至125頁
〈鄉關何處－常玉的繪畫藝術〉（台灣，台北，國立歷史博物館出版，二〇〇一年），150頁
〈常玉：身體語言〉（意大利，米蘭，Skira出版，二〇〇四年），圖版五十五至五十七，161頁
〈世界名畫家全集－常玉〉顧躍編（中國，石家莊，河北教育出版社出版，二〇一〇年），108頁
〈常玉：中國現代主義藝術的先鋒〉（台灣，台北，大未來畫廊出版，二〇一三年），122至125頁
〈常玉版畫全集〉衣淑凡（台灣，台北，財團法人立青文教基金會出版，二〇一七年），100至107頁

來源：
歐洲私人收藏



a



b



c

811

811

LÉONARD TSUGUHARU FOUJITA

1886-1968

a. *Jeune garçon*; b. *Le Petit Garçon*; c. *Femme à la cravate rose*

etching

a. signed in English and numbered 28/100

b. signed in English and numbered 94/100

c. signed in English and numbered 34/100

executed in 1929-1930, *Jeune garçon* is number 28 from an edition of 100, *Le Petit Garçon* is number 94 from an edition of 100, *Femme à la cravate rose* is number 34 from an edition of 100

a. 35.2 by 26.7 cm; 13 7/8 by 10 1/2 in.

b. 34.3 by 25.7 cm; 13 1/2 by 10 1/8 in.

c. 33.8 by 26 cm; 13 3/8 by 10 1/4 in.

PROVENANCE

Private Asian Collection

HK\$ 50,000-80,000

US\$ 6,400-10,300

藤田嗣治

a. 小男孩; b. 小男孩; c. 繫上粉色領帶的女人

蝕刻版畫

一九二九至三〇年作

版數:

a. 28/100

b. 94/100

c. 34/100

來源:

亞洲私人收藏

812

ZAO WOU-KI

1920 - 2013

Sans titre

lithograph

signed in Pinyin and Chinese, dated 59 and numbered

134/140

executed in 1959, this work is number 134 from an edition of 140

48 by 54 cm; 18 7/8 by 21 1/4 in.

PROVENANCE

Private Asian Collection

HK\$ 20,000-30,000

US\$ 2,600-3,850

趙無極

無題

石刻版畫

一九五九年作

版數:

134/140

款識:

134/140 (左下) 無極ZAO 59 (右下)

來源:

亞洲私人收藏

For exhibition and literature records of Lot 811, 812, 813, 814, 815, 816, 817, please refer to Sothebys.com or download Sotheby's Catalogue for iPad
欲查詢Lot 811, 812, 813, 814, 815, 816, 817之展覽及出版紀錄, 請上Sothebys.com或下載蘇富比iPad App

813

ZAO WOU-KI

1920 - 2013

Jardin la nuit

lithograph

signed in Chinese and in Pinyin, dated 54 and inscribed
épreuve d'artiste
executed in 1995, this work is an artist's proof aside from an
edition of 95
45.5 by 57 cm; 17 7/8 by 22 1/2 in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-60,000

US\$ 3,850-7,700

趙無極

花園夜色

石刻版畫

一九五四年作

版數:

藝術家自留版

款識:

épreuve d'artiste (左下) 無極ZAO 54 (右下)

來源:

亞洲私人收藏



812

814

ZAO WOU-KI

1920 - 2013

Two Trees

lithograph

signed in Chinese and Pinyin, dated 55 and numbered
16/60
executed in 1955, this work is number 16 from an edition of 60
50.8 by 65.4 cm; 22 1/2 by 14 1/8 in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-60,000

US\$ 3,850-7,700

趙無極

兩棵樹

石刻版畫

一九五五年作

版數:

16/60

款識:

16/60 無極ZAO 55 (右下)

來源:

亞洲私人收藏



813



814



815

815

ZAO WOU-KI

1920 - 2013

Vol d'oiseaux

lithograph

signed in Chinese and Pinyin, dated 54 and numbered 26/95
executed in 1954, this work is number 26 from an edition of 95
58 by 44.5 cm; 22 ½ by 14 ⅛ in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

趙無極

飛鳥

石刻版畫

一九五四年作

版數:

26/95

款識:

26/95 (左下) 無極ZAO 54 (右下)

來源:

亞洲私人收藏

816



816

ZAO WOU-KI

1920 - 2013

Sans Titre

lithograph

signed in Pinyin and Chinese, dated 65 and inscribed *épreuve d'artiste*
executed in 1965, this work is an artist proof
53.5 by 41 cm; 21 by 16 ⅛ in.

PROVENANCE

Private Asian Collection

HK\$ 20,000-30,000

US\$ 2,600-3,850

趙無極

無題

石刻版畫

一九六五年作

版數:

藝術家自留版

款識:

épreuve d'artiste (左下) 無極ZAO 65 (右下)

來源:

亞洲私人收藏

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欲查詢Lot 811, 812, 813, 814, 815, 816, 817之展覽及出版紀錄, 請上Sothebys.com或下載蘇富比iPad App

817

ZAO WOU-KI

1920 - 2013

Sans titre

lithograph

signed in Chinese and Pinyin, dated 60 and numbered 85/125
executed in 1960, this work is number 85 from an edition of
125

60 by 39 cm; 23 5/8 by 15 3/8 in.

PROVENANCE

Private Asian Collection

HK\$ 26,000-40,000

US\$ 3,350-5,200

趙無極

無題

石刻版畫

版數:

85/125

款識:

85/125 (左下) 無極 ZAO 60 (右下)

來源:

亞洲私人收藏



817

818

ZAO WOU-KI

1920 - 2013

Pierre de feu

printed ceramics

signed in Chinese and Pinyin; printed with the artist's signature
Chinese and Pinyin, numbered 26/150 on the reverse
BERNARDAUD label printed on the reverse
executed in 2005, this work is number 26 from an edition of
150

36.5 cm; 14 3/8 in. (diameter)

PROVENANCE

Private Asian Collection

HK\$ 20,000-40,000

US\$ 2,600-5,200

趙無極

火之石

彩繪陶瓷

二〇〇五年作

版數:

26/150

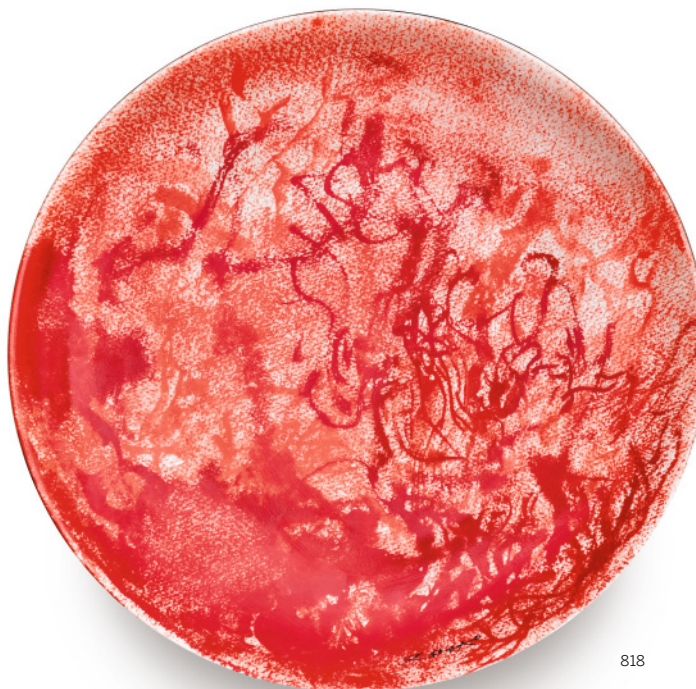
款識:

無極 ZAO (下方)

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來源:

亞洲私人收藏



818

註: 作品背面印有BERNARDAUD標籤

End of Sale

Sotheby's EST. 1744

Collectors gather here.

FRANÇOIS-XAVIER LALANNE
Table à dessin KL, 1966
Provenance, Karl Lagerfeld, Paris
Jacques Grange, Paris
Estimate €500,000–700,000



Design

Auction Paris 3 May 2018

76, RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS
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VU CAO DAM
Le Repos Après le Bain (Rest after the bath),
1938–1939
Estimate HK\$1,600,000–2,500,000

**Modern and Contemporary
Southeast Asian Art**
Auctions Hong Kong
31 March – 1 April 2018

Viewing 29 – 31 March

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SHIMAMOTO SHOZO
Untitled, 1962
Estimate HK\$8,000,000–10,000,000
To be sold in
Contemporary Art Evening Sale,
31 March 2018

Contemporary Art
Auctions Hong Kong 31 March – 1 April 2018

Viewing 29 March – 1 April

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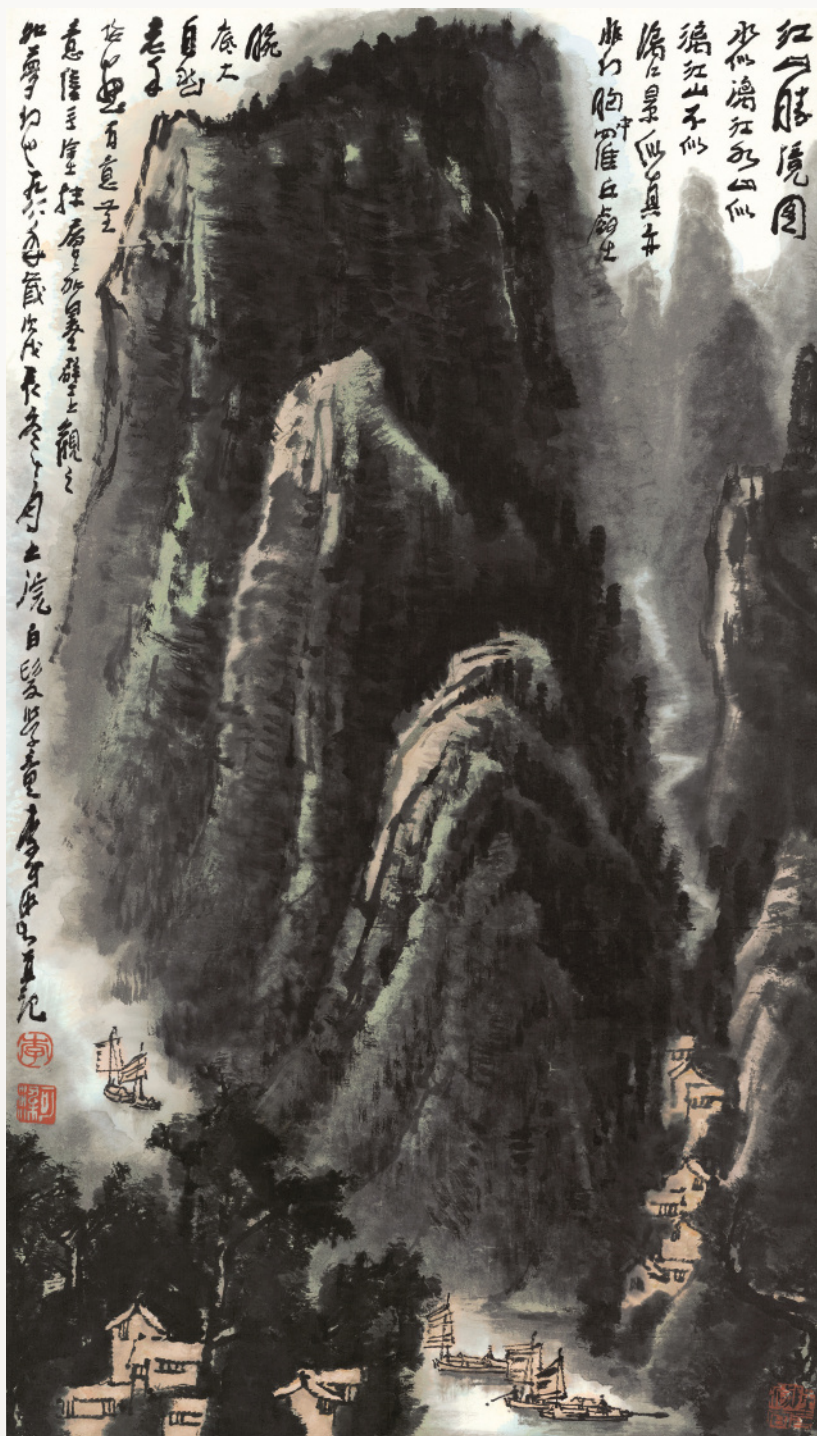
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Collectors gather here.



LI KERAN

Lofty Mountains in the Mist

Estimate HK\$9,000,000–12,000,000

Fine Chinese Paintings

Auction Hong Kong 2 April 2018

Viewing Taipei 17 – 18 March

Hua Nan Bank International
Convention Centre

Viewing Hong Kong 29 March – 1 April

Hong Kong Convention and
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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真品保證，以及可於蘇富比辦事處索取給賣家業務規則。

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GUIDE FOR PROSPECTIVE BUYERS

Bidding 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\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$22,500,000, and 12.9% of any amount in excess of HK\$22,500,000.

1. BEFORE THE AUCTION

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

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

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

SYMBOL KEY

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

👉 Premium Lots

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

○ Guaranteed Property

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

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

△ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

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

∨ Interested Parties

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

□ No Reserve

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

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID^{2WAY}.

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

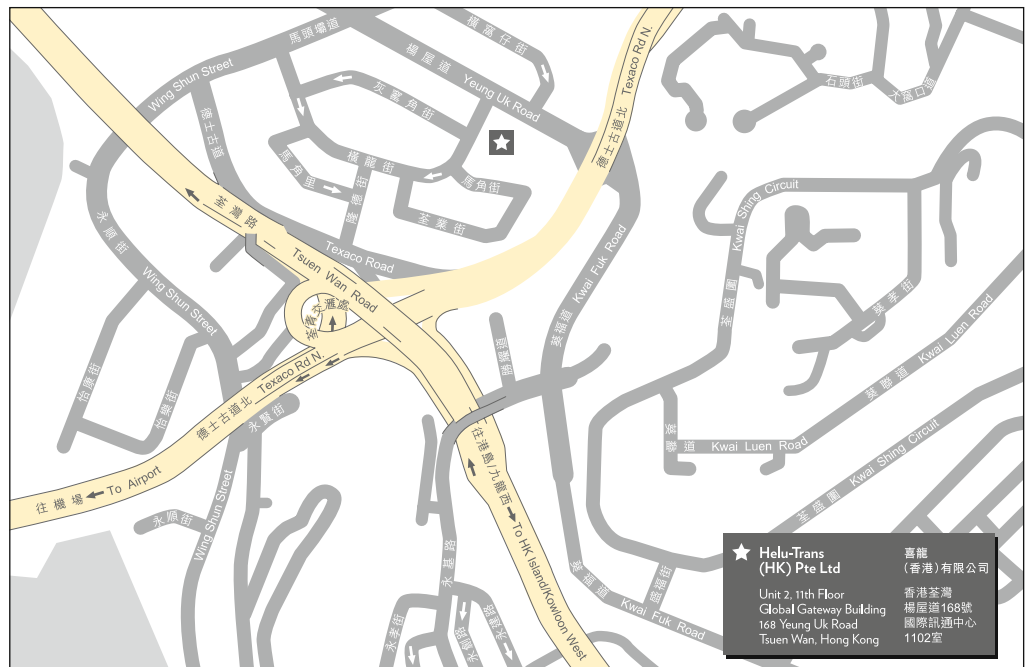
Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's 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.

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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.

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Fax: 2612 2815

Office Hours:

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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.

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

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

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

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or

delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

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

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Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you

to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

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

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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。

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訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

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

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

拍賣前估價 拍賣前估價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）的準買家完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比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，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

△ 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者就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出的價格執行。該不可撤銷投標者可以以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錫價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家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)出售拍賣品之遺產受益人，或(ii)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落錫價，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價之售價成交。圖錄中之拍賣品如不設底價，均會以☞符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣

品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

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

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行，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部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落錫價。「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，可透過電話競投低位估價最低為港幣 40,000 元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BIDSM網上競投服務進行網上競投 如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蘇富比保證所規限。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之關係。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公佈在拍賣會場張貼通告或由拍賣官作出經行之方式進行修改。

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幣付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣 80,000 元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明(通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣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。若以信用咭 (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咭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。信用咭付款之上限為港幣 1,000,000 元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士之付款，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至拍賣後三十(30)天。請參閱載於本圖錄之買家業務規則第7條。

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

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申請領照，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，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

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

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

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

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

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

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

買家稅務信息

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

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

買家應自行向稅務顧問就此方面尋求稅務意見。

CONDITIONS OF BUSINESS

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

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to 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.622).

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

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

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

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

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8 REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject

any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not

then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
 - (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
 - (iii) 銷售目錄所載之蘇富比保證書；及
 - (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；
 - (v) 就透過互聯網進行網上競投而言，蘇富比網頁之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；
「買家酬金」指根據準買家指引所載費率買家按落錘價應付之佣金；
「廣品」指蘇富比真品保證所定之涵義；
「落錘價」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」指落錘價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落錘價（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（定義見香港法例第622章《公司條例》第2條）。

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未明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（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、評論或估價，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廣品並符合真品保證內之各條件，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幣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，否則蘇富比毋須未能作出該競投承擔責任。電話及網上競投可能會被記錄。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，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港幣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買家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響買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（在已知買家之情況下）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估價及底價。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，拍賣品將收貯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，而估價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買入及買家之費用所需進出口提單、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目錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面

之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認為「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或適用之所有事宜、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。

真品保證

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」，根據上文之條款，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拍賣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) 於拍賣日期，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拍賣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，永不出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落錘價。「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

Sale #	Lot #	Account #
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Delivery Address

Telephone

Email

Invoice Address if different from above

Telephone

Fax

Special instructions:

Signed

Date

Please complete this section and delete where applicable

NOTES

ASIA SPECIALIST DEPARTMENTS

Our specialists are available by email using
firstname.lastname@sothebys.com

HONG KONG

CHINESE WORKS OF ART

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CHINESE PAINTINGS

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CONTEMPORARY ART

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Jacky Ho
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MODERN ASIAN ART

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CONTEMPORARY INK ART

Katherine Don
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FINE ARTS

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Jacky Ho
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MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

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Shanne ng
Yvonne Chu
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WATCHES

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Jessie Kang
+852 2822 8109

CLASSICAL CHINESE PAINTINGS

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WINE

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Auction
Michelle Chan
Paul Wong
Kent Law
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Retail
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Vivian Liang
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+662 286 0789
FAX +662 286 0787

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0785 | **Sale Title** MODERN ASIAN ART | **Sale Date** 1 APRIL 2018

*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 HK0785 | 拍賣名稱 現代亞洲藝術 | 拍賣日期 2018年4月1日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

請注意書面及電話競投是免費提供之附加服務, 風險由競投人承擔, 而該等服務會在蘇富比於拍賣時其他承諾之限下進行; 因此, 無論是由於疏忽或其他原因引致, 蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立, 而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納, 及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時, 閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼, 包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 <input checked="" type="checkbox"/> 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告 — 估價拍賣品 (📄)

為對「高估價拍賣品」(📄) 作出競投, 閣下必須填妥拍賣品預先登記申請表, 並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格, 或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品, 則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料, 否則我們可能無法為您提供產品及服務。

除非得到閣下同意, 我們不會使用閣下的個人資料。如閣下在本表格的末端簽署, 即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途, 請在方格內 以表示反對

本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷 (如宣傳資料、活動請柬及圖錄)。

簽署

日期

付款方式

拍賣後須即時以下列方法以港元付款: 現金、銀行匯票、旅行支票、支票、電匯、信用咭 (美國運通、萬事達、銀聯或維薩卡)。

蘇富比不會接納逾一萬美元 (或相等貨幣) 之現金款項。應蘇富比業務規則, 本公司有權向支付現金的賣家索取: 身份證明文件 (政府發出附有照片之身份證明文件, 如護照、身份證或駕駛執照) 及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭 (美國運通、萬事達、銀聯或維薩卡) 結賬, 請親攜咭到本公司付款。

(以英文本為準)

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? Yes No

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

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