

CURATED:  
TURN IT UP

HONG KONG 8 JUNE 2018



Sotheby's | 蘇富比 EST. 1744



FRONT COVER  
LOTS 127, 136  
BACK COVER  
LOT 134  
THIS PAGE  
LOT 159  
OPPOSITE PAGE  
LOT 101, 115

CURATED:  
TURN IT UP



## IMPORTANT NOTICE TO BUYERS

### PRE-REGISTRATION



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

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

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

### 給予買家的重要告示

#### 預先登記

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

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

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

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

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

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

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

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

#### COLLECTION AND STORAGE

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

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

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

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

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

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

#### 收取及儲存貨品

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

# CURATED: TURN IT UP

AUCTION IN HONG KONG  
8 JUNE 2018  
SALE HK0831  
6 PM

## EXHIBITION

Sunday 3 June  
11am - 7pm

Monday 4 June  
10am - 6pm

Tuesday 5 June  
10am - 7pm

Wednesday 6 June  
10am - 6pm

Thursday 7 June  
10am - 7pm

Friday 8 June  
10am - 6pm (Highlights only)

5th Floor  
One Pacific Place  
88 Queensway, Hong Kong

## SPECIALISTS AND AUCTION ENQUIRIES

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

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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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### CATALOGUE PRICE

HK\$500 at the gallery

### AUCTION & EXHIBITION

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THIS PAGE  
DOT 132



## COLLECTION AND STORAGE 收取及儲存貨品

All items from this auction not collected from 5/F One Pacific Place by Monday 11 June 2018 11am will be transferred to Helu-Trans (HK) Pte Ltd where they can be collected from Tuesday 12 June 2018 onwards. All items not collected within one month after the date of the auction will incur storage charge at the following rate:

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

To arrange shipping or collection, please contact:

### **Post Sale Services**

As printed in front of this catalogue

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.

### **Collection Address**

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

### **Office Hours**

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

是次拍賣之拍賣品可於2018年6月11日（星期一）上午11時前在太古廣場1期5樓領取，所有未獲領取之拍賣品將會轉移到喜龍（香港）有限公司，2018年6月12日（星期二）起可供閣下於喜龍領取。如閣下在拍賣後一個月內未能在太古廣場1期5樓領取拍品，則須支付儲存費。

儲存費計算方法如下：

**每件每月港幣1,800元。**

如欲安排付運或收取拍品，請聯絡：

### **售後服務部**

聯絡方法請參見前頁

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

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

### **取貨地址**

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

### **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



## CONTENTS

2	IMPORTANT NOTICE TO BUYERS
3	AUCTION INFORMATION
4	SPECIALISTS AND AUCTION ENQUIRIES
7	COLLECTION AND STORAGE INFORMATION
10	<b>CURATED: TURN IT UP</b> LOTS 101-204
124	WORLDWIDE CONTEMPORARY ART DIVISION
125	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
128	CONDITIONS OF BUSINESS
131	GUIDE FOR ABSENTEE BIDDERS
132	CLIENT SERVICES ASIA SPECIALIST DEPARTMENTS
133	ABSENTEE BID FORM
135	PRE-REGISTRATION APPLICATION FORM
136	INDEX OF ARTISTS



101

101

## NARA YOSHITOMO

b.1959

### Mori Girl

painted wood

signed and numbered 172/200 on a wood certificate

Executed in 2012, this work is number 172 from an edition of 200.

29 (H) by 19 by 15 cm; 11 $\frac{3}{8}$  (H) by 7 $\frac{1}{2}$  by 5 $\frac{7}{8}$  in.

#### PROVENANCE

Private Collection, Asia

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

HK\$ 60,000-80,000

US\$ 7,700-10,200

## 奈良美智

### 森子

彩繪木雕

二〇一二年作

款識

奈良, 172/200 (木質證書)

版數

172/200

此作品共200件

來源

亞洲私人收藏

此作品附設藝術家親簽之木質保證書及作品原裝紙盒



102

102

## NARA YOSHITOMO

b.1959

### Sleepless Night Sitting

mixed media

signed and numbered 237/300 on a wood certificate

Executed in 2007, this work is number 237 from an edition of 300.

29 (H) by 19 by 15 cm; 11<sup>3</sup>/<sub>8</sub> (H) by 7<sup>1</sup>/<sub>2</sub> by 5<sup>7</sup>/<sub>8</sub> in.

#### LITERATURE

*Yoshitomo Nara + Graf A to Z*, Foil Co., Tokyo, Japan, 2006, unpaginated

Exh. Cat. Málaga, CAC Malaga Contemporary Art Center, *Yoshitomo Nara+Graf: Torre De Málaga*, September 2007 - January 2008, p.45, edition unspecified (illustrated in colour)  
*Yoshitomo Nara: The Complete Works 1984-2010, Volume I*, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.314, edition unspecified (illustrated in colour)

#### PROVENANCE

Private Collection, Asia

This work is accompanied by a wood certificate signed by the artist, an original wooden box and its original carton box.

HK\$ 60,000-80,000  
US\$ 7,700-10,200

## 奈良美智

### 失眠夜（坐著）

綜合媒材

二〇〇七年作

款識

奈良，237/300（木質證書）

版數

237/300

此作品共300件

出版

〈奈良美智 + graf: A to Z〉（東京，Foil有限會社，二〇〇六年）無頁數

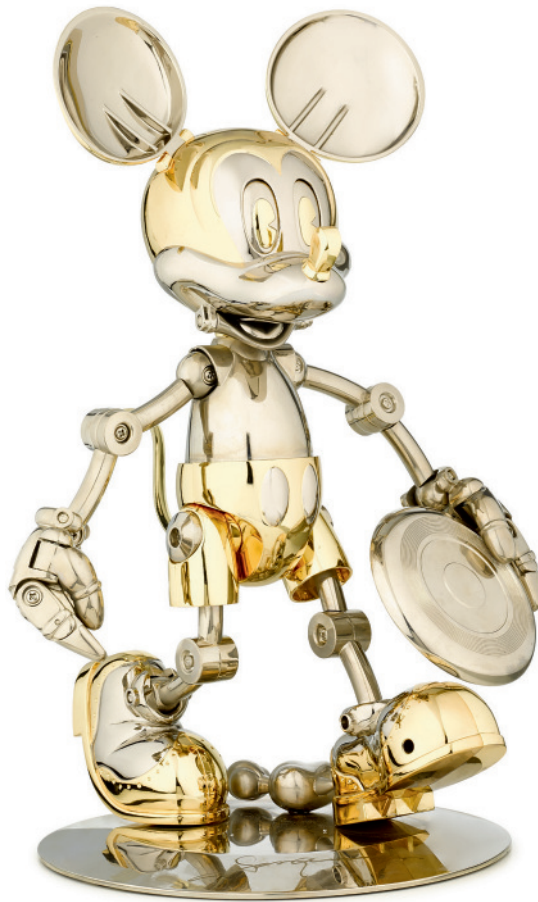
〈奈良美智 + graf: Torre De Málaga〉（馬拉加，現代美術館，二〇〇七年九月至二〇〇八年一月），45頁，版數不詳（彩色圖版）

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年），314頁，版數不詳（彩色圖版）

來源

亞洲私人收藏

此作品附設藝術家親簽之木質保證書、作品原裝木盒及原裝紙盒



103

103

## SORAYAMA HAJIME

b.1947

### Dhypy. Future Mickey (Gold)

zinc alloys

signed on the base; numbered 1/1000 on the underside of the base; signed on the underside of the shield

Executed in 2004, this work is number 1 from an edition of 1000, produced by Tomy Company, Ltd.

35.2 (H) by 22 by 25 cm; 13<sup>7</sup>/<sub>8</sub> (H) by 8<sup>5</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub> in.

#### PROVENANCE

Private Collection, Asia

This work is accompanied by its original product box and carton box.

HK\$ 5,000-8,000

US\$ 650-1,050

## 空山基

### Dhypy · 未來的米奇 (金)

鋅合金

二〇〇四年作

款識

Sorayama

Sorayama ( 盾牌底部 )

1/1000 ( 作品底部 )

版數

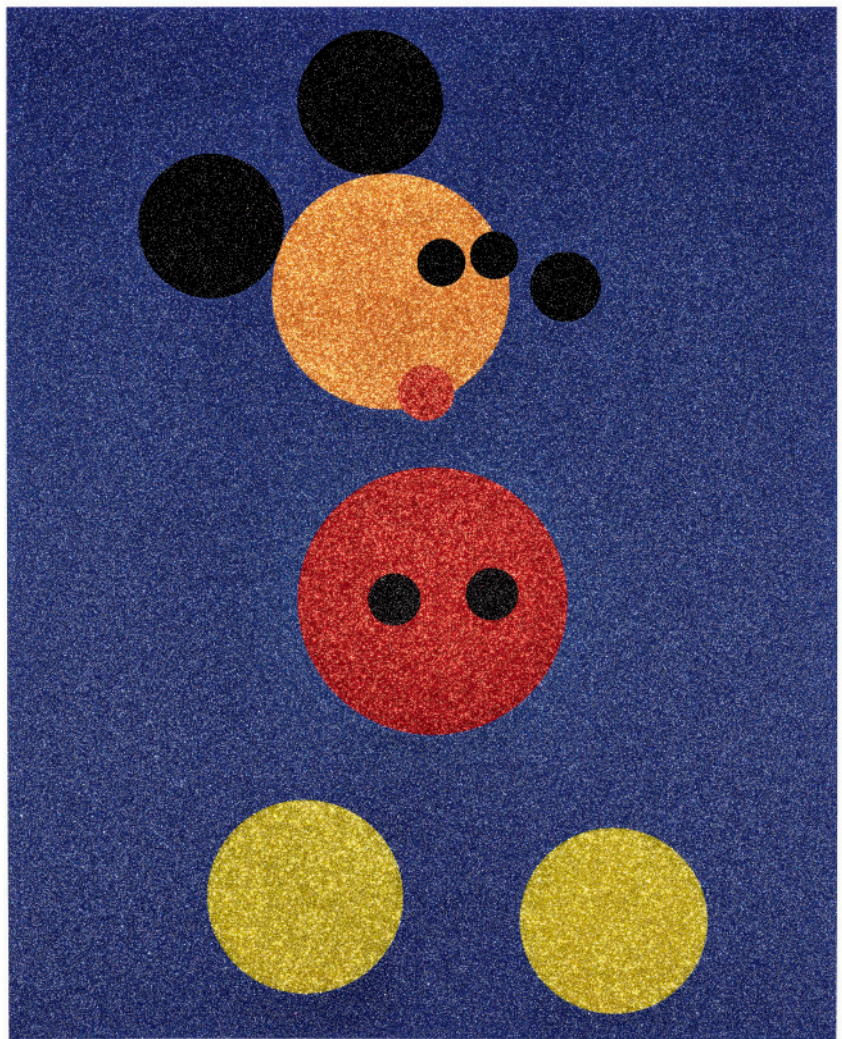
1/1000

此作品共1000件，由Tomy Company Ltd.製造

來源

亞洲私人收藏

此作品附設作品原裝紙盒及運輸紙盒



104

104

## DAMIEN HIRST

b.1965

### Mickey

screenprint with glitter  
signed, stamped with the artist's studio seal and numbered  
8/150 on labels affixed to the reverse  
Executed in 2015, this work is number 8 from an edition of 150.  
86.5 by 69.5 cm; 34 by 27<sup>3</sup>/<sub>8</sub> in.

#### PROVENANCE

Private Collection, Asia

**HK\$ 80,000-120,000**  
**US\$ 10,200-15,300**

## 達米恩·赫斯特

### 米奇

絲網印刷及閃粉  
二〇一五年作

#### 款識

Damien Hirst, 藝術家工作室蓋章, 8/150 (作品背面標籤)

#### 版數

8/150

此作品共150幅

#### 來源

亞洲私人收藏



105

105

## KAWS

b. 1974

### BWWT 400% Be@rbrick

wood

incised with the artist's signature and dated 05 on the reverse

This work is produced by Medicom Toy Life Entertainment, Japan.

27.5 (H) by 14 by 7 cm; 10¾ (H) by 5½ by 2½ in.

#### LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*, Skira Rizzoli International Publications, New York, 2010, p. 24 (illustrated)

#### PROVENANCE

Private Collection, Asia

This work is accompanied by its original product box.

HK\$ 40,000-60,000

US\$ 5,100-7,700

## KAWS

### BWWT 400% Be@rbrick

木

二〇〇五年作

款識

KAWS, 05 (作品背面)

此作品製造商為日本，Medicom Toy Life Entertainment

出版

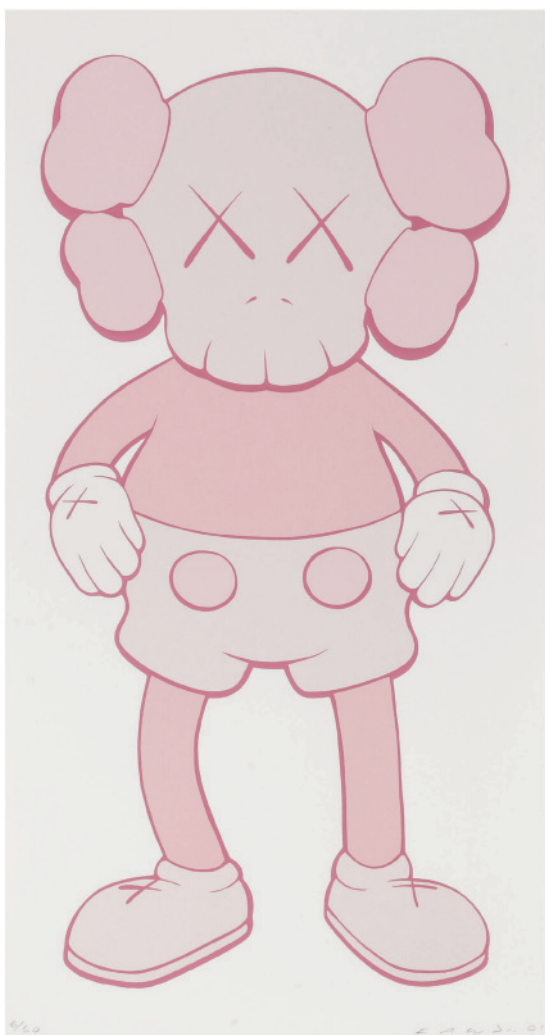
〈KAWS: 1993-2010〉Monica Ramirez-Montagut著 (紐約, Skira Rizzoli 國際出版社, 二〇一〇年), 24頁 (圖版)

來源

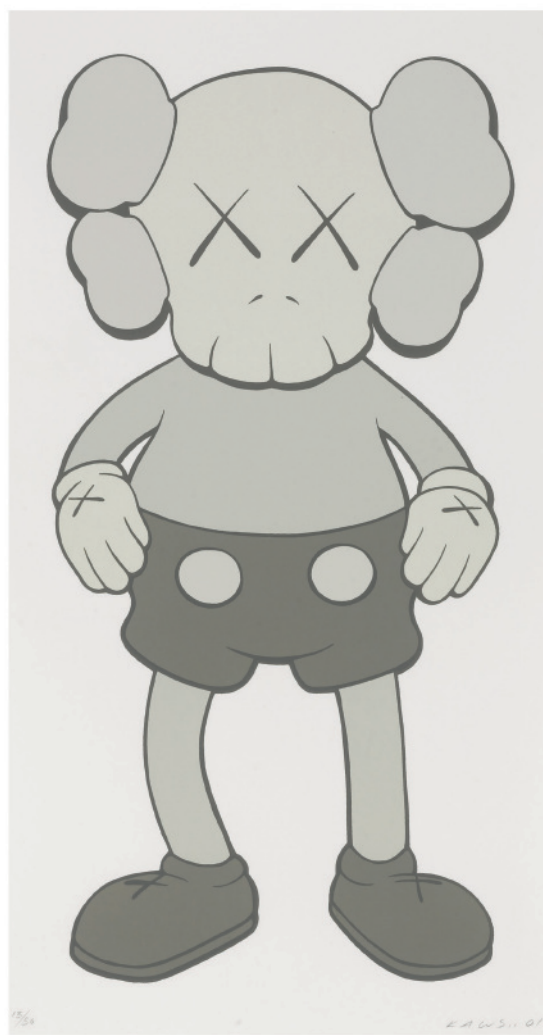
亞洲私人收藏

此作品附設作品原裝硬紙盒





106 (i)



106 (ii)

106

## KAWS

b. 1974

Companion: i. Pink/ ii. Grey (Two Works)

screenprint on paper

(i) signed, numbered 17/50 and dated 01

(ii) signed, numbered 19/50 and dated 01

These works are from an edition of 50.

each: 43 by 23 cm; 17 by 9 in.

### PROVENANCE

Private Collection, Asia

**HK\$ 90,000-130,000**

**US\$ 11,500-16,600**

## KAWS

i. 粉色同伴/ ii. 灰色同伴 (兩幅作品)

絲網印刷紙本

二〇〇一年作

### 款識

(i): 17/50, KAWS, 01

(ii): 19/50, KAWS, 01

### 版數

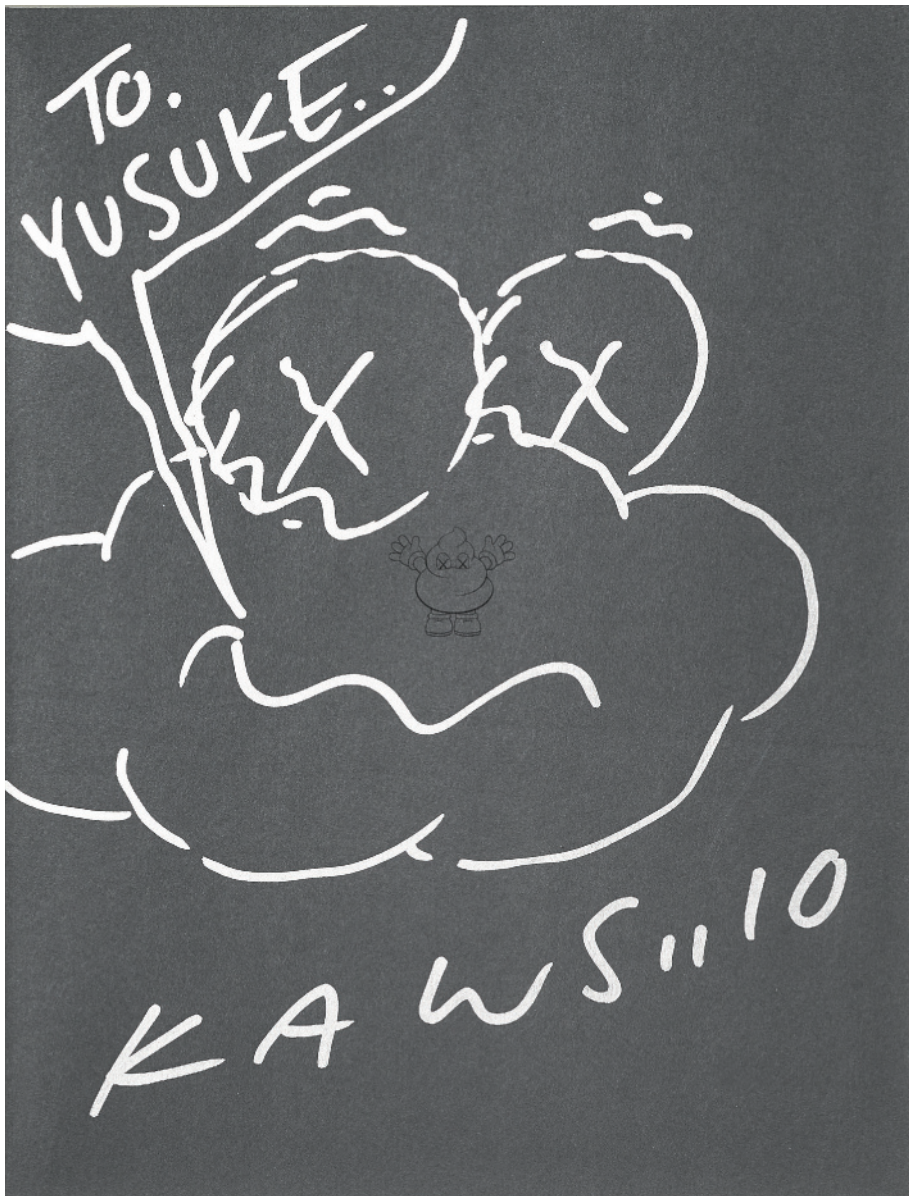
i. 17/50

ii. 19/50

每幅作品共50幅

### 來源

亞洲私人收藏



107

107

KAWS

b. 1974

Untitled

marker on paper  
signed and dated 10  
27.5 by 20 cm; 10<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Private Collection, Asia

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

KAWS

無題

油漆筆紙本  
二〇一〇年作

款識

KAWS, 10

來源

亞洲私人收藏

## KAWS

b. 1974

## KAWSBOB: For the Aldrich/Black/Red (Three Works)

screenprint  
each signed, dated 11 and numbered as the following respectively

(i) KAWSBOB for the Aldrich: AP 11/20

(ii) KAWSBOB Red: AP 19/20

(iii) KAWSBOB Black: AP 19/20

These works are from an edition of 100, plus 20 artist's proofs, published by KAWS INC.

each: 50.7 by 50.7 cm; 20 by 20 in.

## PROVENANCE

Private Collection, Asia

HK\$ 90,000-150,000

US\$ 11,500-19,200

## KAWS

## KAWSBOB: 阿爾德里奇版本/黑/紅 (三幅作品)

絲網印刷

二〇一一年作

## 款識

(i) KAWSBOB(阿爾德里奇): KAWS, 11, AP 11/20

(ii) KAWSBOB(紅): KAWS, 11, AP 19/20

(iii) KAWSBOB(黑): KAWS, 11, AP 19/20

## 版數

i. AP 11/20

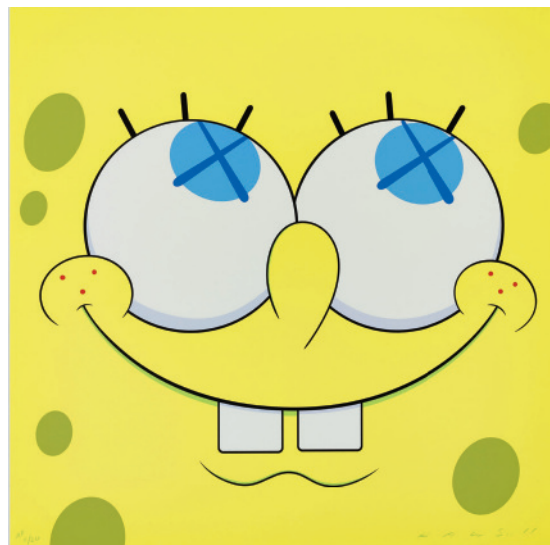
ii. AP 19/20

iii. AP 19/20

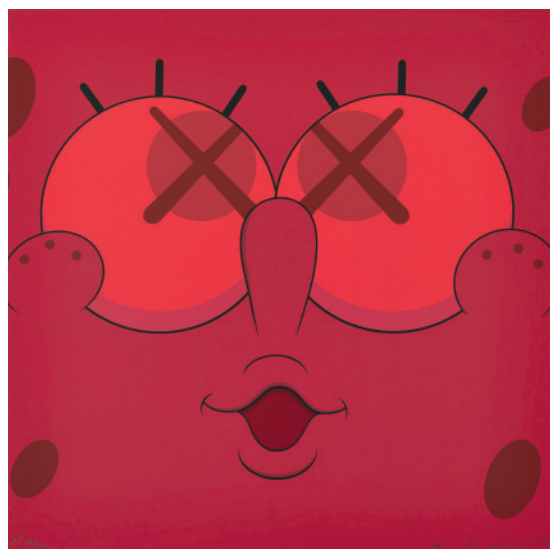
每幅作品共100幅，並加上20幅藝術家自留版，由KAWS INC. 出版

## 來源

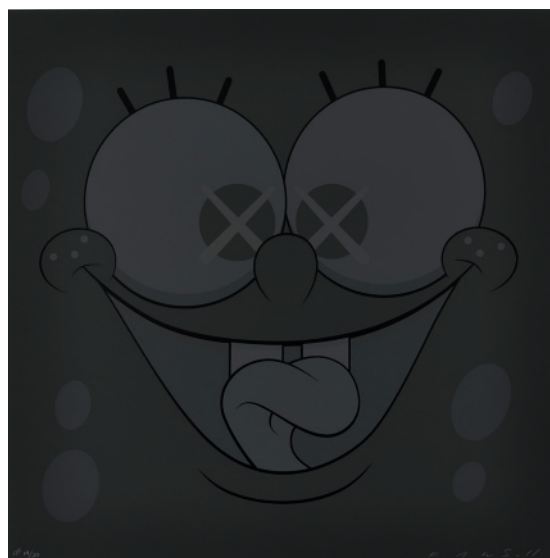
亞洲私人收藏



108 (i)



108 (ii)



108 (iii)

## KAWS

b. 1974

### No Reply (A Complete Set of Ten Prints)

screenprint

each signed, dated 15 and numbered 20/100

These works are number 20 from an edition of 100, published by Pace Editions, Inc., and comes in the original portfolio case.

each: 88.9 by 58.5 cm; 35 by 23 in.

#### PROVENANCE

Private Collection, Asia

HK\$ 320,000-450,000

US\$ 40,800-57,500

## KAWS

### 沒回覆（一套十幅）

彩色絲網印刷

二〇一五年作

款識

KAWS, 15, 20/100 (每幅)

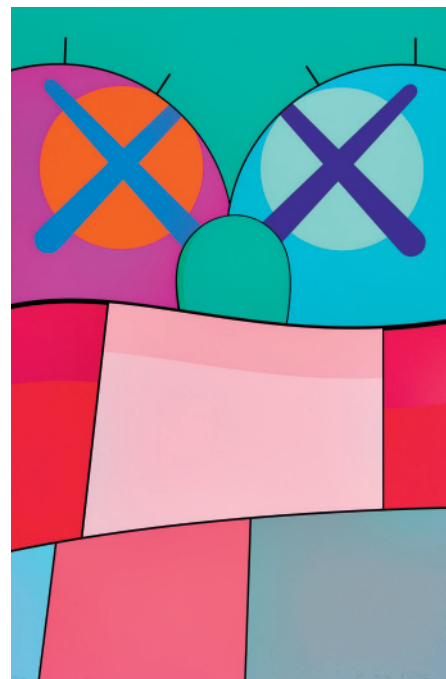
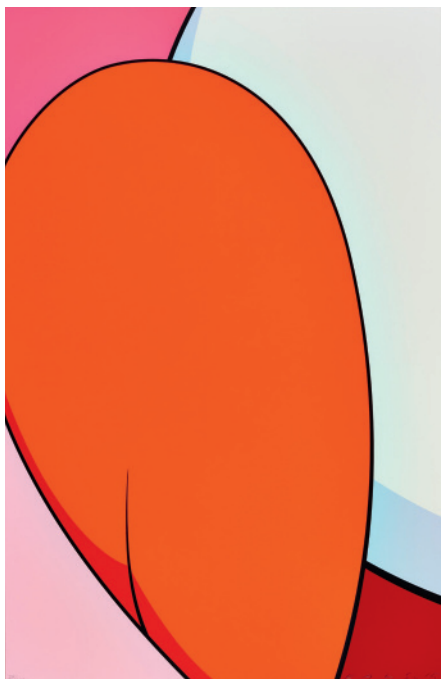
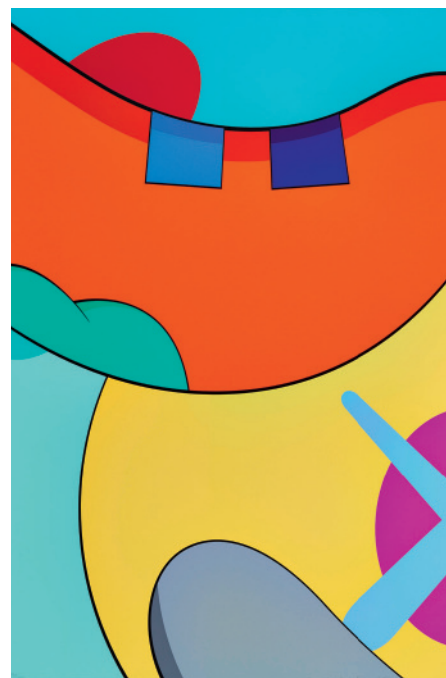
版數

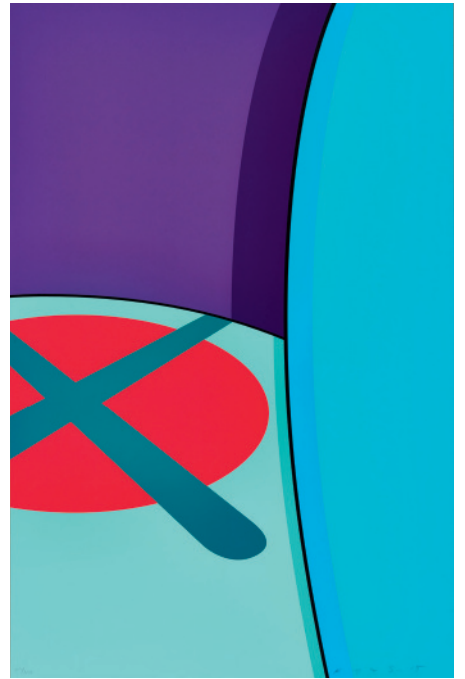
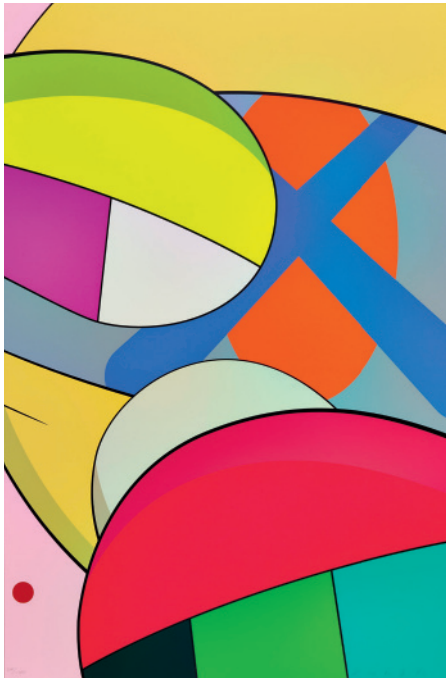
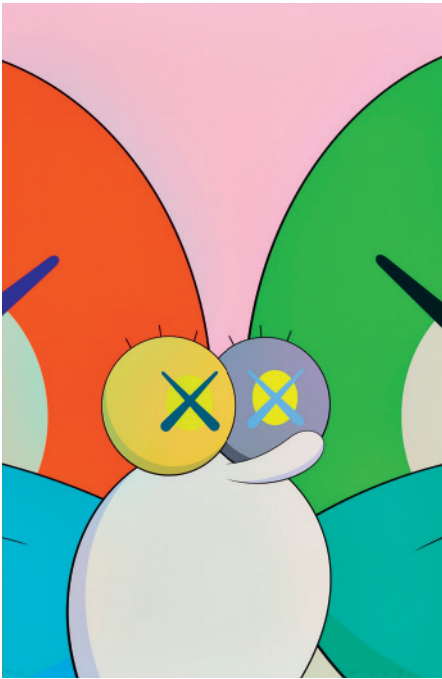
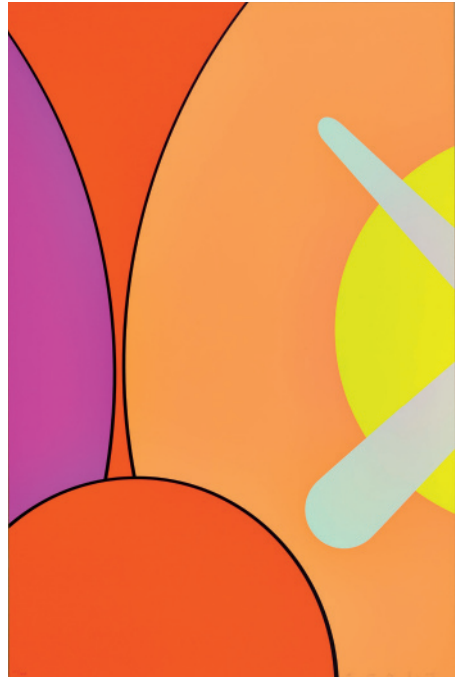
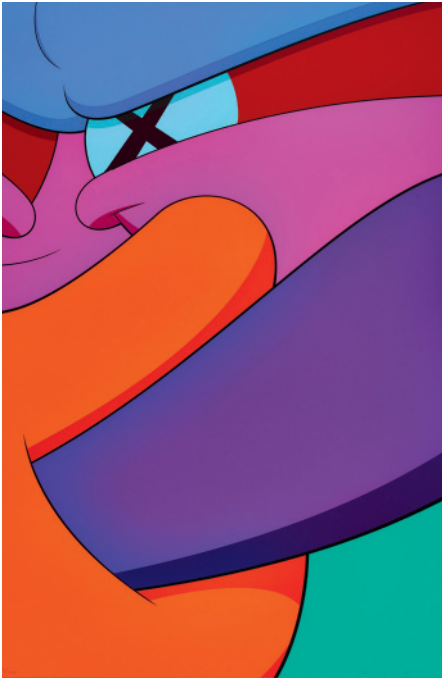
20/100

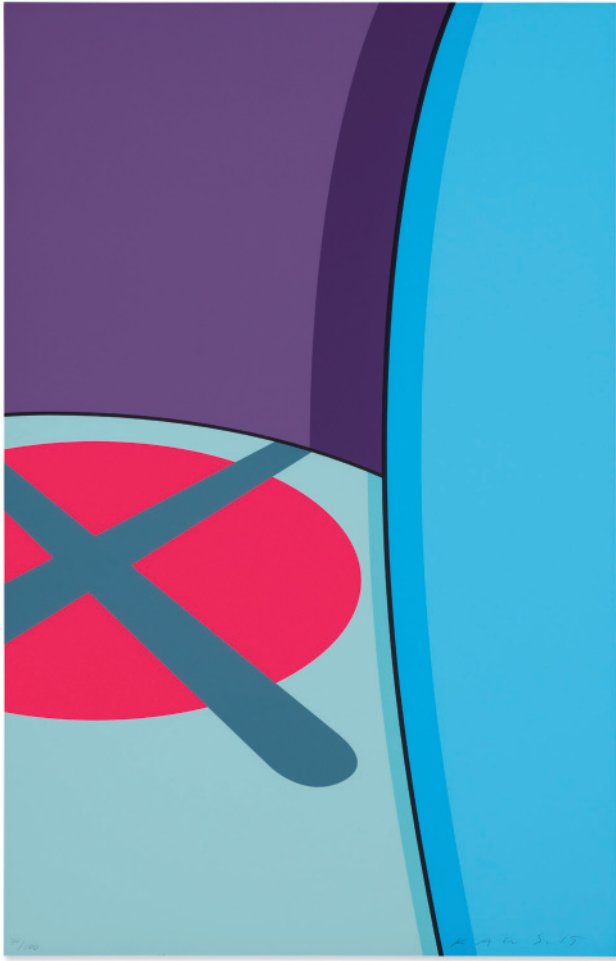
此作品共100件，由紐約佩斯印社發行，並附設原裝硬盒

來源

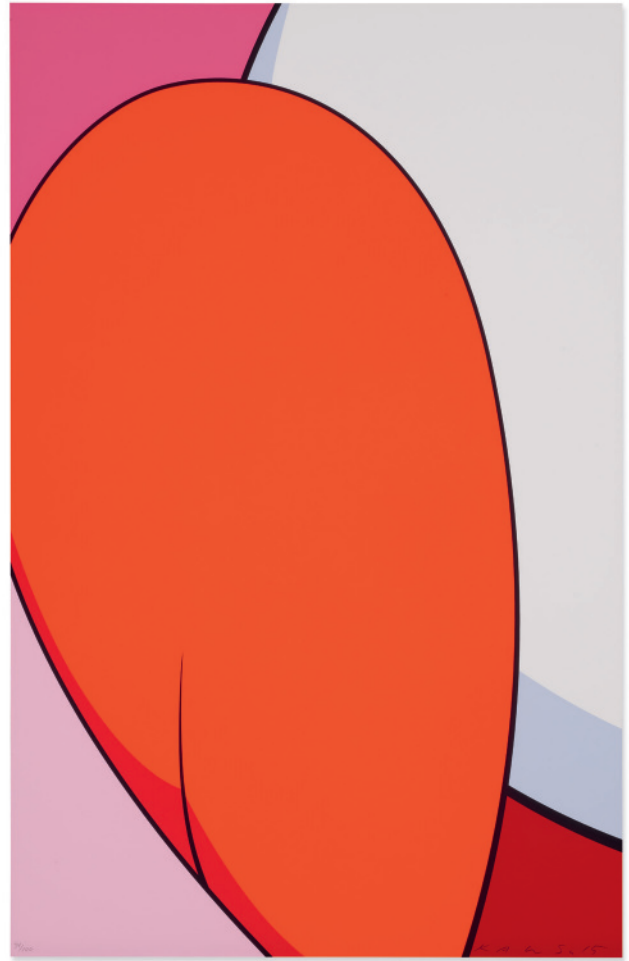
亞洲私人收藏







110



110

## KAWS

b. 1974

### No Reply (Two Works)

screenprint

signed in English, dated 15 and numbered 34/100

These works are number 34 from an edition of 100, published by Pace Editions, Inc.

each: 88.3 by 58.4 cm; 34¾ by 23 in.

#### PROVENANCE

Private Collection, USA

HK\$ 60,000-100,000

US\$ 7,700-10,200

## KAWS

### 無回覆（兩幅作品）

絲網印刷

二〇一五年作

款識

KAWS, 15, 34/100

版數

34/100

此作品共100件，由紐約佩斯印社發行

來源

美國私人收藏



111

111

## KAWS

b. 1974

### Warm Regards

bronze

incised with the artist's signature, dated 08 and numbered 7/10 on the reverse

This work is number 7 from an edition of 10, plus 2 artist's proofs.

17.5 (H) by 9 by 3 cm; 6 $\frac{7}{8}$  (H) by 3 $\frac{1}{8}$  by 1 in.

#### LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*, Skira Rizzoli International Publications, New York, 2010, p. 238, edition unspecified (illustrated)

#### PROVENANCE

Private Collection, Asia

HK\$ 150,000-260,000

US\$ 19,200-33,200

## KAWS

### 溫暖的問候

青銅

二〇〇八年作

款識

KAWS, 08, 7/10 (作品背面)

版數

7/10

此作品共10件，並加上2件藝術家自留版

出版

〈KAWS: 1993-2010〉Monica Ramirez-Montagut著 (紐約, Skira Rizzoli 國際出版社, 二〇一〇年), 238頁, 版數不詳 (圖版)

來源

亞洲私人收藏

## KAWS

b. 1974

## Skateboard Decks (Eight Works)

acrylic and screenprint on skateboard decks

- (i)(ii). signed and dated 01  
 (iv). signed and dated 98  
 (v). signed, dated 05 and numbered 362/500  
 (vi). signed and numbered 399/400  
 (vii). signed, illustrated and inscribed *ORIGINAL FAKE* and dated 07  
 (i)(ii). 79.5 (H) by 19.5 by 5 cm; 31¼ (H) by 7⅞ by 2 in.  
 (iii). 79.5 (H) by 20 by 4 cm; 31¼ (H) by 7⅞ by 1½ in.  
 (iv). 79.5 (H) by 19.5 by 5.5 cm; 31¼ (H) by 7⅞ by 2⅛ in.  
 (v)(vi)(vii)(viii). 78.5 (H) by 19 by 5.5 cm; 31 (H) by 7½ by 2½ in.

## LITERATURE

- (i). Monica Ramirez-Montagut, *KAWS: 1993 - 2010*, Skira Rizzoli International Publications, New York, 2010, p.250 (illustrated in colour)  
 (ii)(v). Ibid, p.251 (illustrated in colour)  
 (vi)(vii). Ibid, p.29 (illustrated), p.246 (illustrated in colour)

## PROVENANCE

Private Collection, Asia

HK\$ 130,000-180,000

US\$ 16,600-23,000



(i)

(ii)

(iii)

## KAWS

## 滑板板子 (八件作品)

壓克力及絲網印刷於滑板板子

- (i)(ii). 二〇〇一年作  
 (iv). 一九九八年作  
 (v). 二〇〇五年作  
 (vii)(viii). 二〇〇六至七年作

## 款識

- (i)(ii). KAWS, 01  
 (iv). KAWS, 98  
 (v). KAWS, 05, 362/500  
 (vi). KAWS, 399/400  
 (vii). KAWS, 藝術家繪圖, ORIGINAL FAKE, 07

## 出版

- (i). 〈KAWS: 1993-2010〉莫妮卡·拉米雷斯-蒙塔古特著  
 (紐約, Skira Rizzoli出版社, 二〇一〇年), 250頁(彩色圖版)  
 (ii)(v). 出處如上, 251頁(彩色圖版)  
 (vii)(viii). 出處如上, 29頁(圖版), 246頁(彩色圖版)

## 來源

亞洲私人收藏





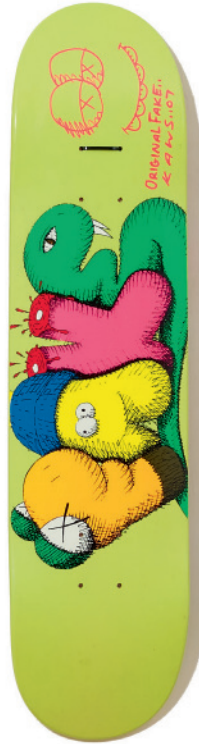
(iv)



(v)



(vi)



(vii)



(viii)



113

113

## EDDIE PEAKE

b. 1981

### Sye Ipa Shn

paint on polished stainless steel  
signed and dated 2014 on the reverse  
100 by 70 cm; 39<sup>3</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Galleria Lorcan O'Neill, Rome  
Acquired by the present owner from the above

**HK\$ 60,000-90,000**  
**US\$ 7,700-11,500**

## 埃迪·皮克

### Sye Ipa Shn

彩漆拋光不銹鋼  
二〇一四年作

#### 款識

Eddie Peake, 2014 (作品背面)

#### 來源

羅馬, Lorcan O'Neill 畫廊  
現藏者購自上述來源

114

## JONAS WOOD

b. 1977

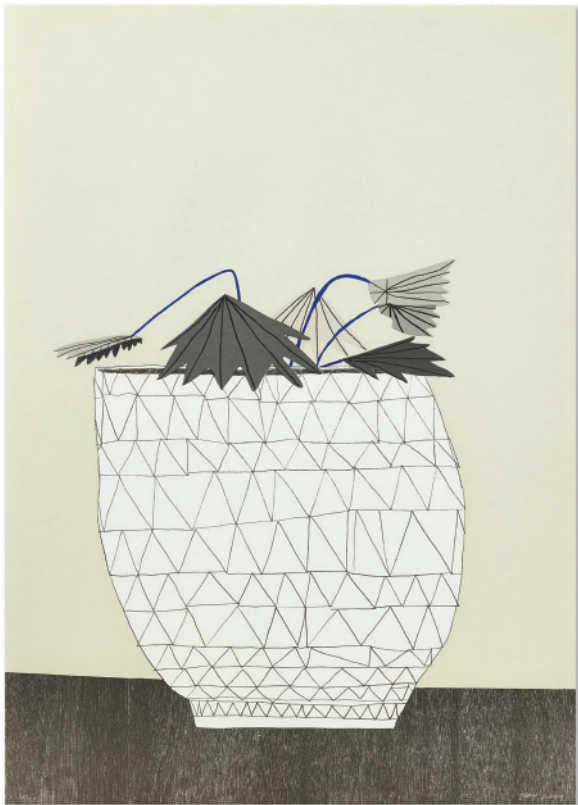
### Untitled (Three Works)

lithograph and screenprint on paper  
each signed, dated 2009 and numbered 15/50  
(i) From an edition of 50, plus 12 artist's proofs  
(ii) From an edition of 50, plus 16 artist's proofs  
(iii) From an edition of 50, plus 3 artist's proofs  
These works are published by Cirrus Editions,  
Ltd., Los Angeles (publisher's chop on the recto)  
i. 101.6 by 67.6 cm; 40 by 26<sup>5</sup>/<sub>8</sub> in.  
ii. 101.6 by 72.7 cm; 40 by 28<sup>5</sup>/<sub>8</sub> in.  
iii. 101.6 by 76.2 cm; 40 by 30 in.

#### PROVENANCE

Acquired by the present owner directly from  
Cirrus Editions, Ltd., Los Angeles.

**HK\$ 150,000-260,000**  
**US\$ 19,200-33,200**



114 (i)



114 (ii)



114 (iii)

## 喬納斯·伍德

### 無題（三幅作品）

版畫及絲網印刷

款識

JBRW, 2009, 15/50（每幅）

版數

15/50（每幅）

每幅作品共50幅，並加上下列藝術家自留版，由洛杉磯，Cirrus Editions, Ltd.出版（出版商蓋印）：

- (i) 12幅藝術家自留版
- (ii) 16幅藝術家自留版
- (iii) 3幅藝術家自留版

來源

現藏者直接購自洛杉磯，Cirrus Editions, Ltd.

## GEORGE CONDO

b.1957

### Young Girl

oil on canvas  
signed and dated 07 on the reverse  
40.6 by 30.5 cm; 16 by 12 in.

#### EXHIBITED

Zurich, Galerie Andrea Caratsch, *George Condo: New Works*,  
June - July 2007

#### PROVENANCE

Galerie Andrea Caratsch, Zurich  
Acquired by the present owner from the above

**HK\$ 500,000-700,000**  
**US\$ 64,000-89,500**

*Young Girl* is an archetypal example of George Condo's acclaimed visual vocabulary that delves deep into the depths of the fragmented human psyche. The painting forms part of a large corpus of fabricated portraiture that the artist began developing in the mid-1980s; during that decade, which the artist spent in Europe, Condo fervently studied the works of great masters such as Diego Velazquez, Jean-Baptiste Greuze and Edouard Manet. Their works sparked Condo's interest in interrogating art historical tropes such as the ideals of female beauty under a fresh contemporary lens; the artist subsequently developed a unique and highly iconic aesthetic involving quasi-surreal and cubist portraits with imaginary sitters. Stylistically, Pablo Picasso's influence on Condo's modus operandi is unmistakable and the artist openly pays homage to his Modernist predecessor. While Picasso's cubist portraits of his muses and mistresses simultaneously show various facets of their facial features on a single two-dimensional plane, Condo reapplies the technique of analytical cubism to his own paintings, showing different and often conflicting psychological states. In the artist's own words: "Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face" (George Condo, quoted in *The Guardian*, 10 February 2014).

## 喬治·康多

### 少女

油畫畫布  
二〇〇七年作

#### 款識

Condo, 07 (作品背面)

#### 展覽

蘇黎世, Andrea Caratsch畫廊 (George Condo: New Works) 二〇〇七年六月至七月

#### 來源

蘇黎世, Andrea Caratsch畫廊  
現藏者購自上述來源

此作畫中的年輕女子面容扭曲，五官彷彿雜亂無章地堆砌在一起，離奇怪誕，卻莫名吸引著觀者的目光。喬治·康多一貫的繪畫風格備受推崇，此作正是其中典例，深入探索支離破碎的人類靈魂。康多從一九八〇年代中開始創作一系列數量繁多的肖像畫，此作正是其中一幅。其時，康多身處歐洲，孜孜不倦地鑽研迭戈·維拉斯蓋茲、讓·巴蒂斯特·格勒茲、愛德華·馬奈等歷代大師的作品。這些傑作點燃了康多想以當代嶄新視角重新審視藝術傳統的興趣，尤其是對理想女性之美的探討，他因而發展出一套獨一無二的美學風格，糅合類似超現實主義和立體主義，為虛構的模特兒繪畫肖像。從風格上而言，巴布羅·畢加索對康多的影響毋庸置疑，康多亦不吝公開向這位現代主義前輩致敬。畢加索為其繆思和情人創作立體主義肖像，嘗試在平面畫布上同時展示她們多角度的面部特徵；康多把分析立體主義技法套用在自己的創作裡，希望藉此反映出多種互為矛盾的心理狀態。一如康多自己所言：「畢加索同一時間從四個不同角度描繪小提琴，我用相同的方式描繪心理狀態。四種心理狀態同時出現，就如看到在一輛巴士上有人因為在電話裡聽到的笑話而大笑，還有人在睡覺或哭泣——我把他們全部置於同一張臉上。」（喬治·康多，引述自《衛報》，二〇一四年二月十日）



**HERNAN BAS**

b. 1978

**The Forest Through the Forests**

acrylic, silkscreen, block print, airbrush, oil pastel and collage  
on paper

signed with initials and dated 10

153 by 130 cm; 60¼ by 51⅞ in.

**PROVENANCE**

Fredric Snitzer Gallery, Miami

Acquired by the present owner from the above

**HK\$ 280,000-380,000**

**US\$ 35,700-48,500**

**赫南·巴斯**

**林中之林**

壓克力彩、絲網及木刻印刷、噴繪、油畫棒及拼貼紙本  
二〇一〇年作

**款識**

HB, 10

**來源**

邁阿密, Fredric Snitzer 畫廊

現藏者購自上述來源

117 No Lot



**NARA YOSHITOMO**

b.1959

**Untitled**

colour pencil on paper  
signed and dated 2009 on the reverse  
23.5 by 15.9 cm; 9¼ by 6¼ in.

**LITERATURE**

*Yoshitomo Nara: The Complete Works 1984-2010, Volume II*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.297 (illustrated in  
colour)

**PROVENANCE**

Marianne Boesky Gallery, New York  
Acquired by the present owner from the above

**HK\$ 300,000-500,000****US\$ 38,300-64,000****奈良美智****無題**

彩色鉛筆紙本  
二〇〇九年作

**款識**

奈良，2009（作品背面）

**出版**

〈奈良美智作品全集1984 - 2010 第二冊〉（日本東京，株式會  
社美術出版社，二〇一一年），297頁（彩色圖版）

**來源**

紐約，Marianne Boesky畫廊  
現藏者購自上述來源





## GEORGE CONDO

b.1957

### Joan of Arc

oil on canvas  
signed, titled and dated 2003 on the stretcher; signed and dated 03 on the reverse  
52.4 by 44 cm; 20 $\frac{3}{8}$  by 17 $\frac{3}{8}$  in.

#### EXHIBITED

Hong Kong, Sotheby's S | 2 Gallery, *Face-Off: Picasso/ Condo*, March 2018, p.41, pl. 16 (illustrated in colour)

#### PROVENANCE

Private Collection (acquired directly from the artist in 2003)  
Christie's, London, 2 July 2014, lot 179  
Acquired by the present owner from the above sale

HK\$ 600,000-800,000  
US\$ 76,500-102,000

Best known for his eccentric mannerist portraits of imaginary sitters that straddle the uncanny and the grotesque, George Condo has created in the present work a demure and unexpectedly tender portrait. Depicting Joan of Arc, one of the best known female heroines in Western history, the painting recalls a long art historical lineage of representations of the sacrosanct female saint. Never deriving his imagery from a single model, the artist invests a vast amount of time making studies of Old Masters, to the extent which, as Margrit Brehm observes, "form and content become mixed, technical devices are examined with a view to the narrative structure of the painting and the mood radiated by the protagonists" ("Tradition as Temptation. An Approach to the 'George Condo Method'", in *George Condo: One Hundred Women*, Hatje Cantz Publishers, 2005, p.22). Drawing from vastly diverse painting practices based on an internalized multitude of art historical sources, Joan of Arc displays Condo's unique capability in capturing penetrating psychological complexities. In this instance, it is the upward tilt of the head and the ardent piercing gaze that evoke the unfathomable faith of the martyr; in addition, the heroine's neck, elongated with a Condoesque touch, heightens the surreal uncanniness preeminent throughout the artist's highly idiosyncratic oeuvre.

## 喬治·康多

### 聖女貞德

油畫畫布  
二〇〇三年作

#### 款識

G. Condo, 《Joan of Arc》, 2003 (畫框)  
Condo, 03 (作品背面)

#### 展覽

香港, 蘇富比藝術空間 (Face-Off: Picasso/ Condo) 二〇一八年三月, 41頁, 圖版16 (彩色圖版)

#### 來源

私人收藏 (2003年直接購自藝術家本人)  
倫敦, 佳士得, 2014年7月2日, 拍品編號179  
現藏者購自上述拍賣

喬治·康多筆下帶有矯飾主義風格的肖像畫通常怪異荒誕, 畫中人更是來自他天馬行空的想像; 然而此作卻一反常態, 散發著端柔溫婉的氣息。畫中人是聖女貞德, 西方歷史上無人不識的女性英雄, 藝術史對這個不可侵犯的聖女形象一直有既定的描畫, 作品多如恆河沙數, 康多此作令人自然而然地聯想起這些前人鉅作。一眾歐洲古典油畫對其創作甚巨影響, 並在作品中處處透露自己的靈感來源。他筆下的人物意象從來不止取自一位模特兒, 他用大量時間鑽研古典油畫, 其深入程度連瑪格麗特·布雷姆 (Margrit Brehm) 都不禁如此形容: 「形式和內涵融為一體, 並透過作品的敘事結構和畫中人的情緒來檢視技法。」 (『傳統如誘惑, 『喬治·康多法』析論』, 〈喬治·康多: 百名女性〉, 漢傑·坎茨出版社, 二〇〇五年, 22頁)

此作遵隨傳統, 與康多的其他作品相比顯得循規蹈矩; 然而, 康多其實別出機杼, 將歷來的貞德形象濃縮至其共同的本質, 再藉此作呈現出來。這幅《聖女貞德》取材自眾多迥異的繪畫風格, 把藝術史上的貞德畫作糅合內化, 更加凸顯了康多捕捉深層複雜心理的獨門造詣。畫中的貞德臉龐微微上揚, 目光熱切, 流露出這位殉道烈女堅定不移的信念; 她的頸項稍微拉長, 無疑出自康多的標誌手筆, 呼應其作品一貫以來的超現實怪誕。



## NARA YOSHITOMO

b.1959

### No.1

acrylic on cotton mounted on FRP  
signed, titled and dated 96 on the reverse  
36 by 27.5 cm; 14¼ by 10¾ in.

#### LITERATURE

*Yoshitomo Nara: The Complete Works 1984-2010, Volume I*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.143 (illustrated in  
colour)

#### PROVENANCE

Private Collection (acquired directly from the artist)  
Ota Fine Arts, Tokyo  
Sotheby's, London, 22 June 2006, lot 355  
Private Collection, Asia  
Acquired by the present owner from the above

**HK\$ 2,000,000-3,000,000**  
**US\$ 255,000-383,000**

*No.1* is one of only two rare Nara Yoshitomo works produced in the special form of an 18th century British portrait medallion. A genre invented during the Renaissance, portrait medallions rose to prominence again in the last quarter of the 18th century, featuring engraved busts or profiles of heroes and popular figures. The present work is Nara's contemporary take on the portrait medallion, featuring the artist's iconic scowling little girl mounted on an oval base with an indented relief. Feisty and defiant, a cheeky heroine in her own right, *No.1* encapsulates and epitomizes the epochal emancipatory spirit of Nara's paradigmatic oeuvre.

One of the most recognized living contemporary artists today, Nara's endearing creations fuse anime, Pop Art and punk rock, combining mischief and innocence to convey a beguiling sugary sweetness on the surface that melts to reveal darker angsts of childhood loneliness. The artist's reductive figurations draw also on Modernism's sign-like shorthand language of images to leaving endless space for fantasy for the child as well as adult viewer. Formally, his works evoke hints of traditional Japanese forms from the East; as Stephan Trescher writes, "[...]portrait in front of a neutral background, the relationship between figure and the picture plane, the image-object and the empty surrounding space, the connection between the image sign and the text sign, the blurring of the boundary between printmaking and painting – all can be found in Nara's art as well as in colored prints from the 18th and 19th centuries by Hiroshige, Hokusai or Utamaro" (Stephan Trescher, "A Portrait of the Artist as a Young Dog", in *Yoshitomo Nara: Lullaby Supermarket*, Michael Zink Gallery, Munich, 2002, p. 11).

Conceptually, Nara's oeuvre can be seen as "both a detached commentary on the pressures of Japanese adolescence and a symptom of it" (David McNeill, "Yoshitomo Nara: neo-pop artist who defies categorisation", *South China Morning Post Magazine*, March 5, 2015), while his revolutionary aesthetic constitutes a seamless unification of Eastern and Western themes and motifs. In American critic Roberta Smith's words, Nara is "one of the most egalitarian visual artists since Keith Haring", with art that bridges "high, low and kitsch; East and West; grown-up, adolescent and infantile" and is "so seamless as to render such distinctions almost moot" (*Ibid*).

## 奈良美智

### No.1

壓克力棉布裱於強化玻璃纖維  
一九九六年作

#### 款識

奈良，《No.1》，96（作品背面）

#### 出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年），143頁（彩色圖版）

#### 來源

私人收藏（直接購自藝術家本人）  
東京，大田秀則畫廊  
倫敦，蘇富比，2006年6月22日，拍品編號355  
亞洲私人收藏  
現藏者購自上述來源

《No.1》模仿十八世紀的英國圓章頭像創作而成，別具匠心，奈良美智僅以這種形式完成過兩件作品，此作屬其中一件，彌足珍貴。圓章頭像這種藝術形式始於文藝復興時期，在十八世紀後半葉的二十多年間再次盛極一時，圓章頭像上通常雕刻著英雄、名人的半身像或側臉。此作乃奈良美智的當代版本，裱於飾有浮雕的橢圓形底板上，畫中正是藝術家筆下常見的小女孩，一臉憤懣。她在《No.1》裡怒氣沖沖，不屑一切，儼如自己小宇宙裡的囂張女王，傳神地捕捉並傳達出奈良美智經典作品裡的反叛精神。

奈良美智是廣為人知的在世當代藝術家之一，他的畫風簡練單純，融入動畫、普普藝術和朋克搖滾元素；女孩調皮天真的可愛面目下，暗藏源自童年孤獨的焦慮不安。簡潔的人物造型源於現代主義，圖像猶如一段簡略的速記語言，留給兒童以至成年觀眾無窮的想像空間。其作品構圖受傳統日本畫影響，正如史提芬·特里沙（Stephan Trescher）所言：「……空無一物的背景上的肖像，人物與平面、圖像與周邊空白的關係，圖像與文字的關聯，印刷和繪畫之間界限的模糊——這一切都出現在奈良美智和十八、十九世紀歌川廣重、葛飾北齋和喜多川歌麿等浮世繪畫師的創作中」（史提芬·特里沙，「以小狗作為藝術家寫照」，〈奈良美智：搖籃曲超級市場〉，邁克爾·青克畫廊，慕尼黑，二〇〇二年，11頁）。

奈良美智的創作可說是「對日本青少年背負的壓力做出冷靜旁觀表述，同時對其針砭」（大衛·麥克尼爾，〈奈良美智：定義分類的新普普藝術家〉，南華早報雜誌，二〇一五年三月五日）；他的畫風顛覆傳統的藝術審美標準，完美地糅合東西方的藝術主題和概念。誠如美國藝評人羅伯塔·史密斯（Roberta Smith）所言，奈良美智是「自凱斯·哈林以來最接近平等主義的視覺藝術家之一」，他的藝術「連接高級（藝術）、低級（藝術）以及媚俗；東方與西方；成年人、青少年和幼兒」，「漫不經意地將這些界別消除殆盡」（同上）。





121

121

## NARA YOSHITOMO

b.1959

### Hope So

woodcut print

signed, dated 2014 and numbered 5/25

This work is number 5 from an edition of 25, published by Pace Editions Inc., New York.

42 by 29 cm; 16½ by 11¾ in.

#### PROVENANCE

Private Collection

HK\$ 80,000-120,000

US\$ 10,200-15,300

## 奈良美智

### 期盼如此

木刻版畫

二〇一四年作

款識

5/25, 2014, 奈良

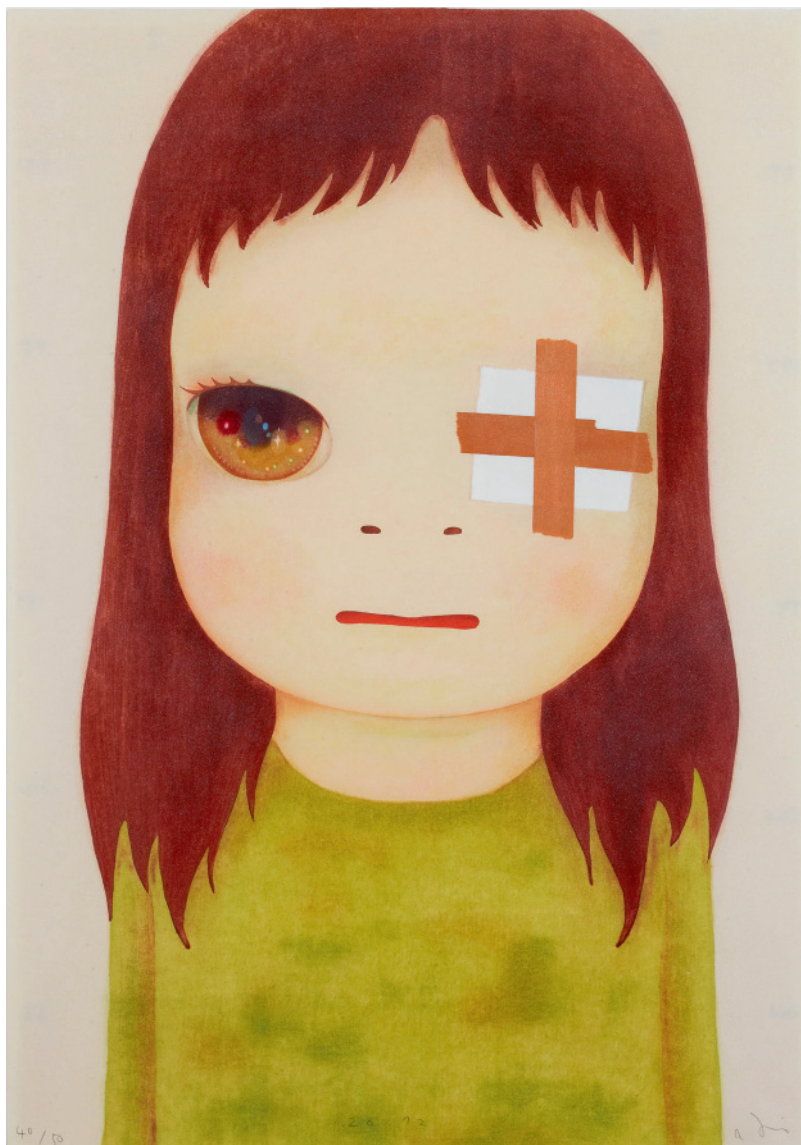
版數

5/25

此作品共25幅，由紐約，Pace Editions Inc.出版

來源

私人收藏



122

122

## NARA YOSHITOMO

b.1959

### Untitled (Eye Patch)

woodcut print with collage  
signed, dated 2012 and numbered 40/50

This work is number 40 from an edition of 50, published by Tomio Koyama Gallery, Tokyo and Pace Editions, Inc., New York  
68 by 43 cm; 26¾ by 17 in.

#### PROVENANCE

Private Collection

HK\$ 150,000-250,000  
US\$ 19,200-31,900

## 奈良美智

### 無題（眼罩）

木刻版畫及拼貼  
二〇一二年作

#### 款識

40/50, 2012, 奈良

#### 版數

40/50

此作品共50幅，由東京小山登美夫畫廊及紐約，Pace Editions, Inc.出版

#### 來源

私人收藏

**GEORGE CONDO**

b. 1957

**Untitled**

watercolour, pastel and graphite on paper  
signed and dated 85  
31.8 by 21.6 cm; 12½ by 8½ in.

**PROVENANCE**

Private Collection, USA

**HK\$ 150,000-260,000****US\$ 19,200-33,200****喬治·康多****無題**

水彩、粉彩及石墨紙本  
一九八五年作

**款識**

Condo, 85

**來源**

美國私人收藏

“It’s more about the way they feel than the way they look. There should be a person behind the facade.”

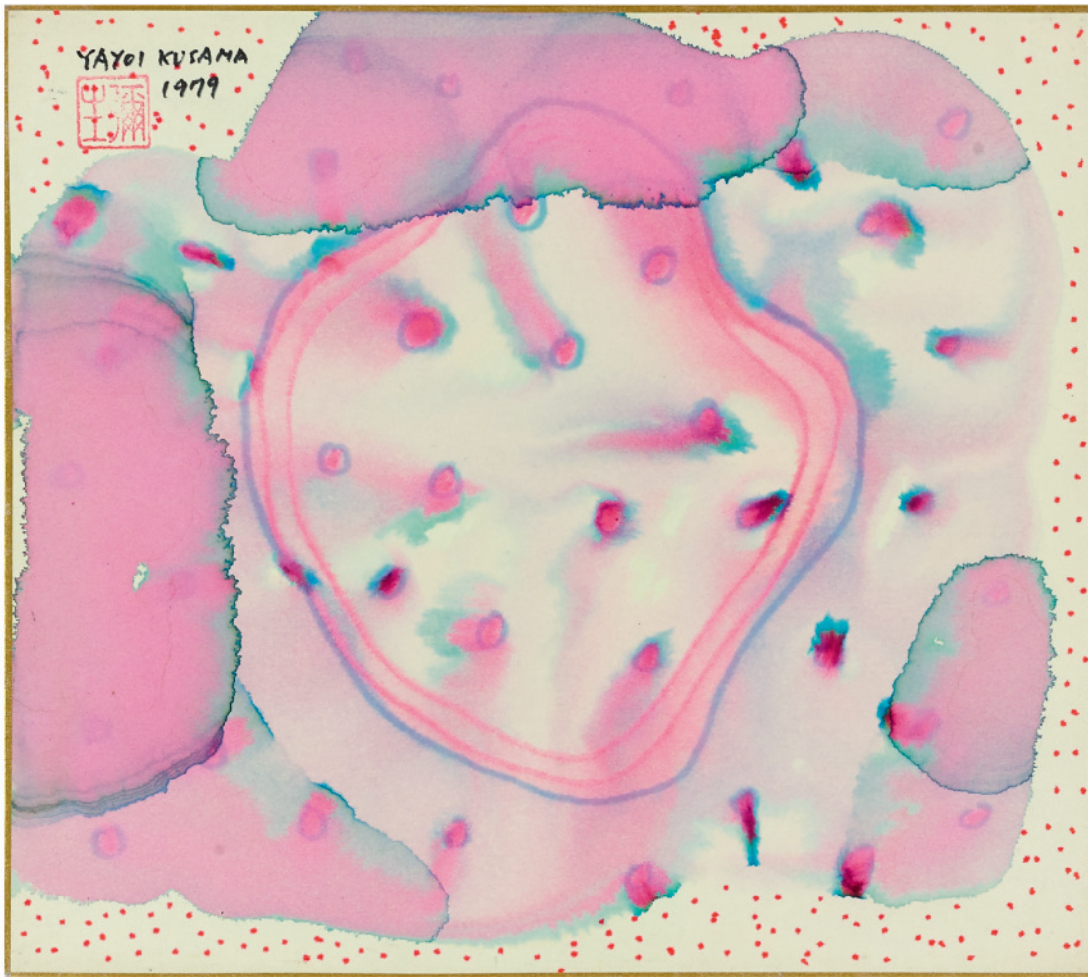
GEORGE CONDO

「他們的感受比容貌更重要。外表軀殼之下應該是有血有肉的人。」

喬治·康多







124

124

## KUSAMA YAYOI

b. 1929

### Red Sunflower

watercolour on paper  
signed in English, dated 1979 and stamped with the artist's  
seal; signed in English, titled in Japanese and dated 1979 on  
the reverse  
24.2 by 27.2 cm; 9½ by 10¾ in.

#### PROVENANCE

Acquired by the present owner directly from the artist

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

HK\$ 60,000-80,000  
US\$ 7,700-10,200

## 草間彌生

### 紅色向日葵

水彩紙本  
一九七九年作

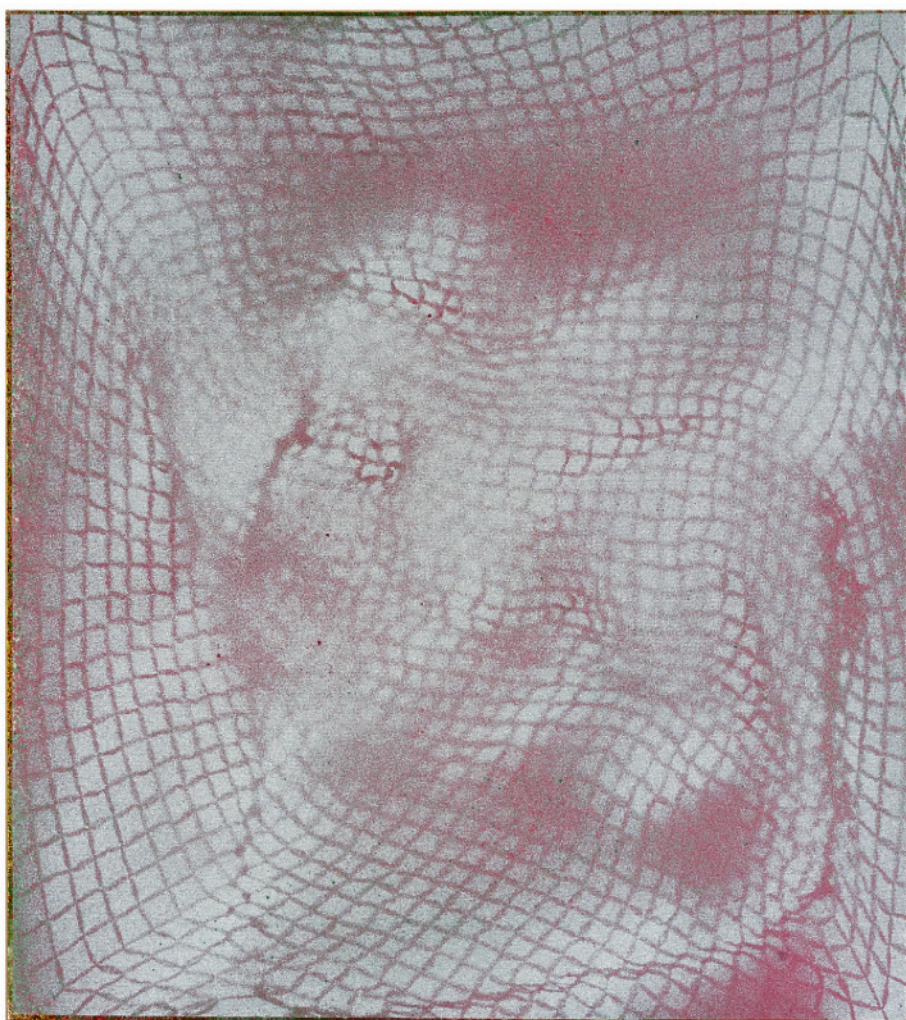
#### 款識

YAYOI KUSAMA, 1979, 藝術家鈐印一方  
Yayoi Kusama, 《紅色向日葵》, 1979 (作品背面)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡



125

125

## KUSAMA YAYOI

b. 1929

### The Sea

watercolour on paper  
signed in English, titled in Japanese and dated 1980 on the  
reverse  
27 by 24.2 cm; 10<sup>5</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Acquired by the present owner directly from the artist

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

**HK\$ 80,000-100,000**  
**US\$ 10,200-12,800**

## 草間彌生

### 海

水彩紙本  
一九八〇年作

#### 款識

Yayoi Kusama, 《海》, 1980 (作品背面)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡

## KUSAMA YAYOI

b. 1929

## Pumpkin

acrylic on canvas

signed in English, titled in Japanese and dated 1996 on the reverse

14 by 18 cm; 5½ by 7¼ in.

## PROVENANCE

Private European Collection

Sotheby's, Hong Kong, 6 October 2014, lot 704

Acquired by the present owner from the above sale

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

HK\$ 700,000-900,000

US\$ 89,500-115,000

## 草間彌生

## 南瓜

壓克力畫布

一九九六年作

## 款識

Yayoi Kusama, 1996, 《南瓜》(作品背面)

## 來源

歐洲私人收藏

香港, 蘇富比, 2014年10月6日, 拍品編號704

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡

“Pumpkins are lovable and their wonderfully wild and humorous atmosphere never ceases to capture the hearts of people. I adore pumpkins.”

KUSAMA YAYOI

「南瓜惹人愛憐，它那美妙的野性和幽默一直擄獲人們的心。我愛南瓜。」

草間彌生



126

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

## KUSAMA YAYOI

b. 1929

### Untitled (Pumpkin Sculpture)

urethane on FRP  
signed in English and dated 2007 on the rear side

This work is unique.  
sculpture: 100 (H) by 100 by 100 cm; 39 $\frac{3}{8}$  (H) by 39 $\frac{3}{8}$  by 39 $\frac{3}{8}$  in.  
base: 20 (H) by 120 by 120 cm; 7 $\frac{7}{8}$  (H) by 47 $\frac{1}{4}$  by 47 $\frac{1}{4}$  in.

#### PROVENANCE

Moma Contemporary, Japan  
Beyond Gallery, Taiwan  
Private Collection, Taiwan  
Acquired from above by the present owner

This work is accompanied by an artwork registration card issued by the artist's studio and a certificate of authenticity issued by Moma Contemporary Co., Ltd.

HK\$ 6,000,000-9,000,000

US\$ 765,000-1,150,000

重要亞洲私人收藏

## 草間彌生

### 無題（南瓜雕塑）

著色強化玻璃纖維塑料  
二〇〇七年作

#### 款識

YAYOI KUSAMA, 2007

此作品獨一無二

#### 來源

日本, Moma Contemporary畫廊  
台灣, Beyond畫廊  
台灣, 私人收藏  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡及Moma Contemporary畫廊簽發之作品保證書



Kusama Yayoi with *Pumpkin*, 2010. Installation view  
AICHI Triennale 2010

草間彌生與《南瓜》，二〇一〇年，展覽現場  
AICHI 2010年三年展

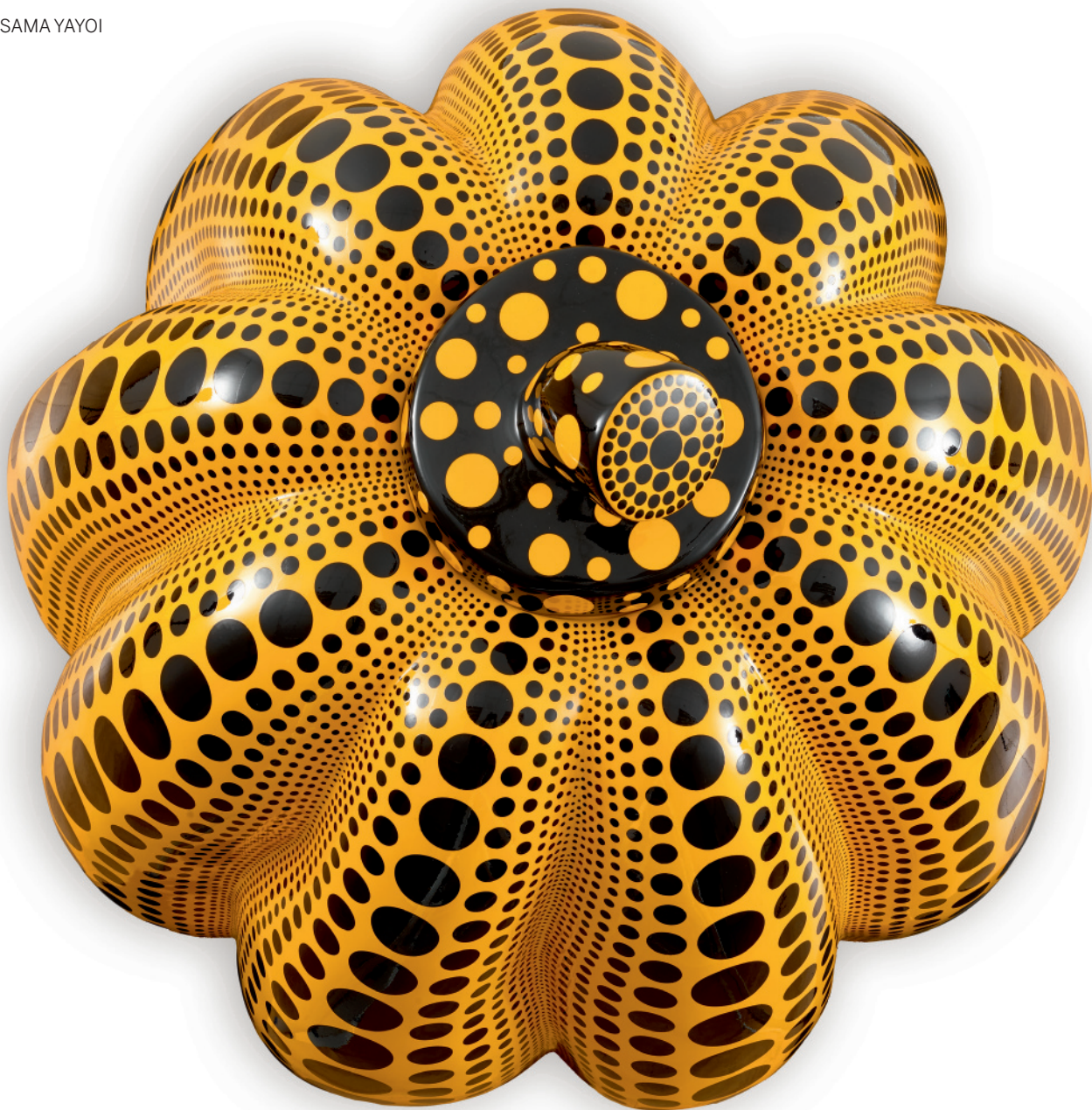
© YAYOI KUSAMA



127

"I adore pumpkins. As my spiritual home since childhood, pumpkins bring about poetic peace in my mind. Pumpkins talk to me, giving off an aura of my sacred mental state. They embody a base for the joy of living shared by all of humankind on earth. It is for the pumpkins that I keep on going."

KUSAMA YAYOI



「我很喜愛南瓜。作為我自小的心靈居所，南瓜為我心帶來別具詩意的平和安寧。南瓜跟我說話，煥發莊嚴神聖的精神狀態。它們包涵了全人類共享的生活喜悅之源。這就是讓我繼續創作的南瓜。」

草間彌生



Standing at a metre tall and wide, *Untitled (Pumpkin Sculpture)* is a prime example of Kusama Yayoi's most loved and iconic figurative motif – her ubiquitous pumpkin, decorated with her signature polka dot theme. Multi-sized striated black dots slither over the gleaming yellow skin of the pumpkin's bulbous form, exhibiting Kusama's extraordinarily dexterous skill, meticulous technique as well as the singular hallucinogenic vision that drives her legendary career. Rendered in yellow and black, the most classic palette of Kusama's corpus of pumpkin sculptures, the sculpture's intense colour juxtaposition and dynamic patterns induce a rhythmic and enthralling optical sensation. Kusama's pumpkins are one of the most loved and recognized images in contemporary art today; feisty and universally adored, they are an embodiment of optimism, serenity and joy – an artistic and symbolic motif which the artist repeatedly returned to for "spiritual balance", inspiration and motivation (Yayoi Kusama, trans. Ralph McCarthy, *Infinity Net*, Tate Publishing, London, 2011, p.76).

Kusama's profound connection with the pumpkin motif can be traced back to a vivid hallucinogenic episode during her childhood: "The first time I ever saw a pumpkin was when I was in elementary school and went with my grandfather to visit a big seed-harvesting ground...and there it was: a pumpkin the size of a man's head...It immediately began speaking to me in a most animated manner" (*Ibid*, p. 75). The artist also recalls having overconsumed the vegetable to the point of nausea in her childhood years during and after the war. Kusama began painting images of the voluptuous vegetable during her Nihonga practice at the Kyoto Municipal School of Arts and Crafts in the late 1940s; recalling this period, Kusama wrote: "During my time in Kyoto I diligently painted pumpkins, which in later years would become an important theme in my art" (*Ibid*, p. 75).

Kusama's pumpkin motif in its matured polka dotted form made its formal entrance in the artist's oeuvre during the 1980s and 1990s, appearing in paintings, drawings and prints, as well as in her defining environmental installation *Mirror Room (Pumpkin)* at the Fuji Television Gallery and the Hara Museum in Tokyo in 1991. The dazzling and immersive installation was subsequently recreated at the Japanese Pavilion at the 45<sup>th</sup> Venice Biennale in 1993, at which she handed out little takeaway pumpkins to visitors. Kusama was the first solo artist as well as the first woman ever to grace the Japanese pavilion at the Biennale – an occasion that marked the artist's status as a truly international artist – and the momentous milestone was made possible by her wholly distinctive and paradigmatic pumpkins.

《無題（南瓜雕塑）》高闊一米，充分彰顯草間彌生最喜愛的經典創作標誌，以著名的圓點主題，佈滿其無處不在的南瓜。大小不一的黑點圖紋，在球莖狀南瓜的鮮黃外皮上蔓延四散，展示藝術家純熟精湛的創作技巧，獨一無二的奇異幻覺，奠定她的傳奇藝術成就。本作以黃黑配搭而成，其為藝術家南瓜雕塑系列最經典的色調，當中色彩對比強烈，圖案生動有致，帶來律動澎湃、扣人心弦的迷幻視覺。草間彌生的南瓜是現今最備受歡迎、廣為人識的當代藝術標誌之一。她的南瓜活力充沛，廣受愛戴，集樂觀、平靜與喜悅於一身，作為草間彌生一再重返的藝術及象徵符號，為她帶來「靈性和諧」、創作靈感及動力。（草間彌生，譯：拉爾夫·麥卡錫，《無限網》，泰特出版社，倫敦，二〇一一年，76頁）

草間彌生與南瓜的淵源深遠，可追溯至她兒時生動清晰的幻覺情景，她回憶道：「我第一次看見南瓜是小學的時候，當時我和祖父到一個大型種子採集場參觀.....看到一個人頭般大的南瓜.....它還栩栩如生地開始和我說話。」（同上，75頁）她亦回想兒時經歷的戰爭及戰後時期，她每天總以南瓜為食，直至作嘔反胃。四十年代末，藝術家在京都市立工藝美術學校學習日本畫期間開始繪畫南瓜，她回憶這段時期，曾說：「我在京都的時候已極力繪畫南瓜，後來南瓜更成為我的重要創作主題。」（同上，75頁）

草間彌生以精煉嫻熟的圓點創作南瓜標誌，正式成為其八、九十年代的創作主題，遍及她的油畫、素描及版畫，當中更包括一九九一年於東京富士電視畫廊及原美術館展出的裝置傑作《鏡房（南瓜）》。其後於一九九三年，她為第四十五屆威尼斯雙年展日本展館重構如此眩目迷人的作品，並在現場向參觀者派發小型南瓜。草間彌生是威尼斯雙年展日本展館的首位獨立藝術家及女性藝術家，由此奠定她作為國際藝術家的地位，憑藉其獨樹一幟、別具代表性的南瓜，開創重要的里程碑。



Installation view of *Mirror Room (Pumpkin)*, 1991  
Collection of Hara Museum ARC

《鏡房（南瓜）》裝置展覽現場，一九九一年  
原美術館ARC收藏

© YAYOI KUSAMA

## KUSAMA YAYOI

b. 1929

## Vacillating Mind

acrylic on canvas  
signed in English, titled in Japanese and dated 1988 on the reverse  
41 by 32 cm; 16 $\frac{1}{8}$  by 12 $\frac{5}{8}$  in.

## PROVENANCE

Private Collection  
Sotheby's, Olympia, 25 October 2005, lot 531  
Galleria Orler, Favaro Veneto  
Acquired by the present owner from the above circa 2010

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

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

US\$ 102,000-153,000

## 草間彌生

## 迷惘的心

壓克力畫布  
一九八八年作

## 款識

Yayoi Kusama, 1988, 《迷惘的心》(作品背面)

## 來源

私人收藏  
倫敦奧林匹亞, 蘇富比, 2005年10月25日, 拍品編號531  
法瓦羅威尼托, Orler畫廊  
現藏者約2010年購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡

“From within the radiantly shining sky appear quietly my infinitely earnest wishes for finding the truth. With my heart filled with emotions, I say now from the bottom of my heart with tears welled up in my eyes: A wish for a great life has supported me in this dizzying world of people filled with glittering love and hope.”

KUSAMA YAYOI

「光輝燦爛的天空之中，靜靜透出我無盡的摯願，希望找到真理。我內心波濤洶湧，熱淚盈眶，從心底真誠訴說：在這充滿愛與希望的燦爛人世，支撐我的是對美好生活的願望。」

草間彌生



## KUSAMA YAYOI

b. 1929

## Infinity Dots

acrylic on canvas  
signed in English, titled in English and Japanese, and dated  
2003 on the reverse  
31.8 by 41 cm; 12½ by 16⅞ in.

## PROVENANCE

Japan, Mainichi Auction, 11 March 2017, lot 249  
Acquired by the present owner from the above sale

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

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

**US\$ 102,000-153,000**

"I am a polka dot. You, too, are a polka dot. Another dot is the friend of that polka dot. The Earth is a polka dot. The sun is in the shape of a polka dot, and the moon, too, is polka dot-shaped. Polka dots do not exist as individual entities. It is within the sense of solidarity due to uniformity of totalitarianism that polka dots exalt themselves as individual entities for the first time."

KUSAMA YAYOI

## 草間彌生

## 無限圓點

壓克力畫布  
二〇〇三年作

## 款識

Yayoi Kusama, 《Infinity Dots》, 《無限圓點》, 2003 (作品背面)

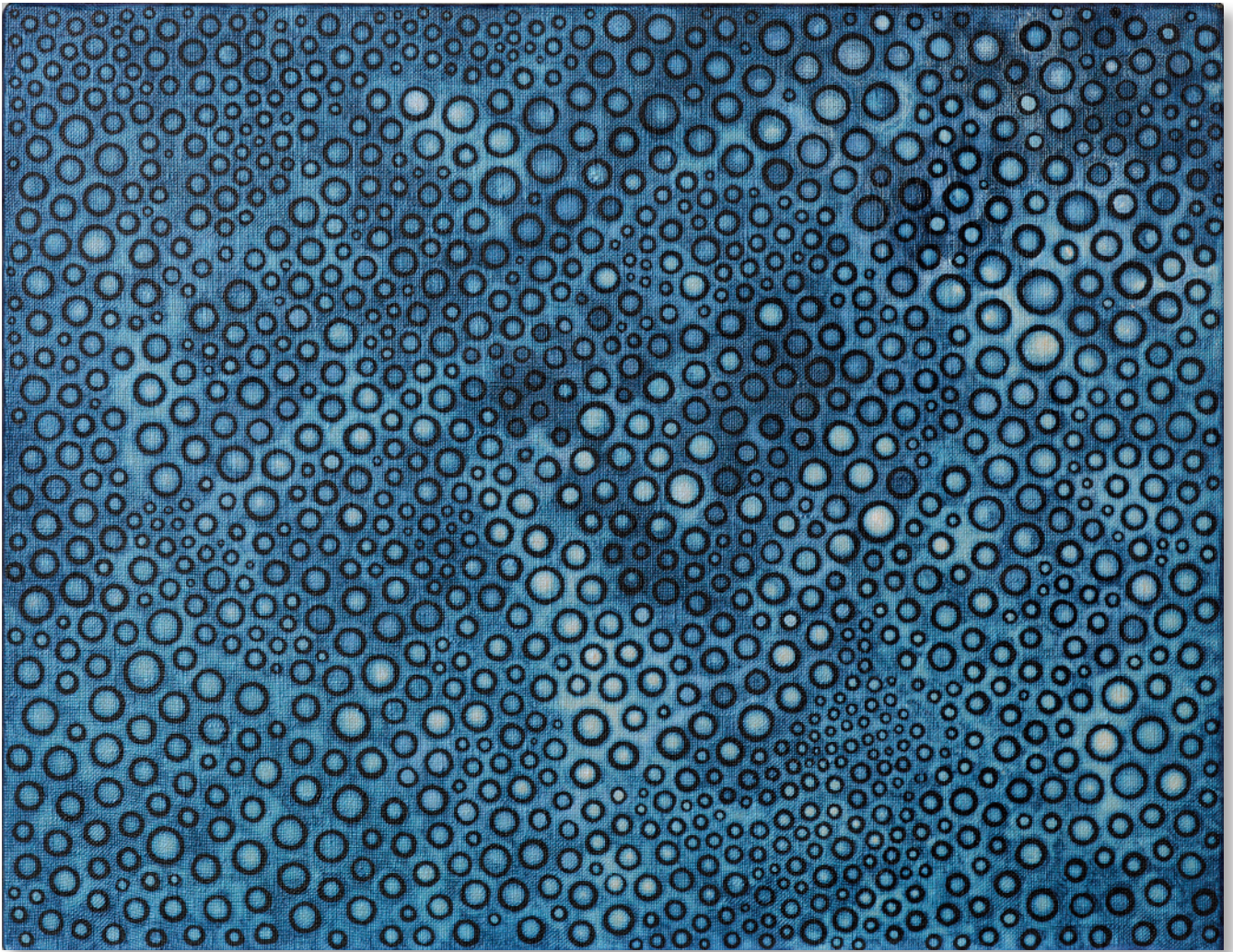
## 來源

日本, 每日拍賣行, 2017年3月11日, 拍品編號249  
現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡

「我是一個波點。你也一樣，是一個波點。另一個點是那個波點的朋友。地球是一個波點。太陽是一個波點的形狀，月亮也是一個波點的形狀。波點並不以單一個體的形式存在。極權主義下的團結一致，令波點首次得以將自我提升至獨立個體的形式。」

草間彌生





130

130

## KUSAMA YAYOI

b.1929

### Milky Way

ink and pastel on paper  
signed in English, titled in Japanese and dated 1996 on reverse  
50 by 32.1 cm; 19<sup>5</sup>/<sub>8</sub> by 12<sup>5</sup>/<sub>8</sub> in.

#### PROVENANCE

Acquired by the present owner directly from the artist

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

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

## 草間彌生

### 天河

水墨粉彩紙本  
一九九六年作

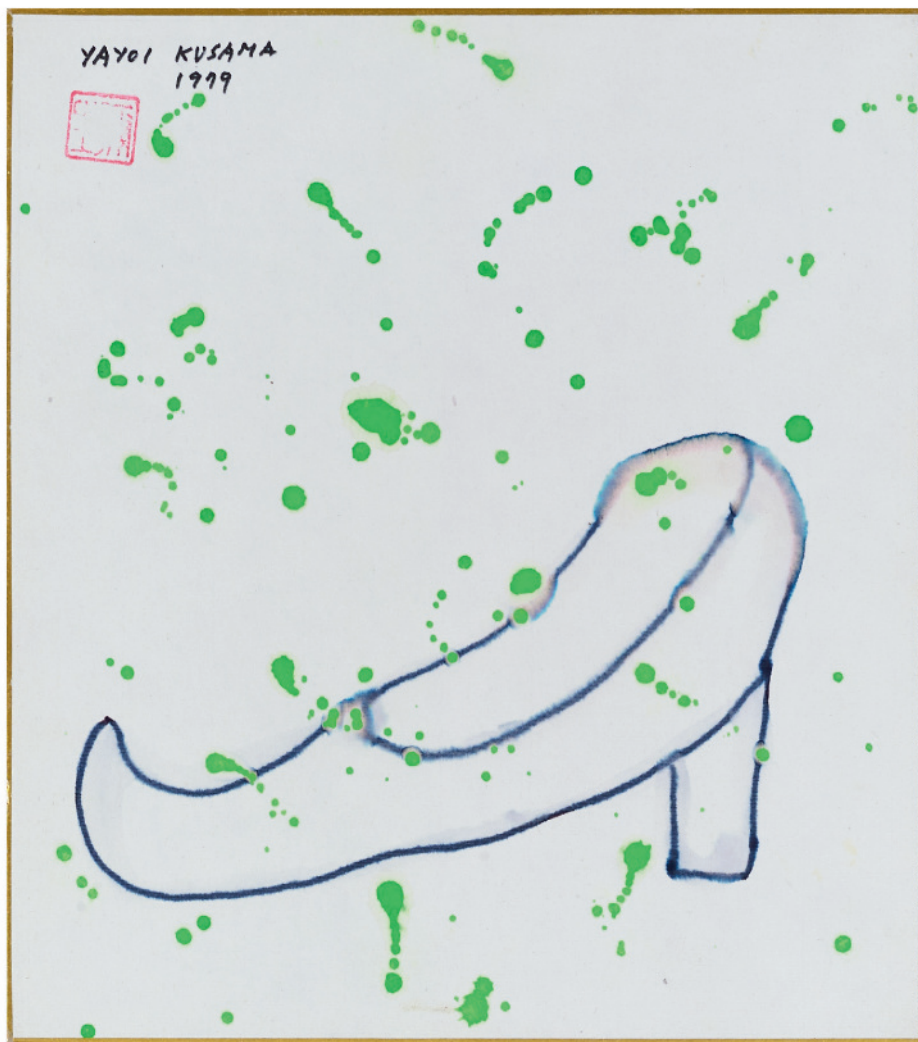
#### 款識

Yayoi Kusama, 《天河》, 1996 (作品背面)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡



131

131

## KUSAMA YAYOI

b. 1929

### High Heel

watercolour on paper  
signed in English, dated 1979 and stamped with the artist's seal; signed in English, dated 1979 and titled in Japanese on the reverse  
27.3 by 24.2 cm; 10¾ by 9½ in.

#### PROVENANCE

Acquired by the present owner directly from the artist

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

HK\$ 60,000-80,000  
US\$ 7,700-10,200

## 草間彌生

### 高跟鞋

水彩紙本  
一九七九年作

#### 款識

YAYOI KUSAMA, 1979, 藝術家鈐印一方  
1979, Yayoi Kusama, 《高跟鞋》(作品背面)

#### 來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡

## DAN COLEN

b. 1979

TBT:Hills/Waterfalls/Seas/Rainfalls  
(Four Works)

steel studs on canvas  
each signed, titled and dated 2011 on the reverse  
each: 61 by 45.5 cm; 24 by 18 in.

## PROVENANCE

Massimo De Carlo, Milan  
Acquired by the present owner from the above

HK\$ 450,000-550,000  
US\$ 57,500-70,500

Executed in 2011, *TBT: Hills/Waterfalls/Seas/Rainfalls* is a sequence of four works from American artist Dan Colen's steel studs series. Spanning four canvases are geometric constellations of scintillating steel studs that reference simultaneously the mundane and the divine, evoking the motions and contours of drizzling raindrops, splashing waterfalls, sloping hill sides and calm horizons. While Colen is perhaps best known for his exuberant chewing gum and confetti paintings or his infamous provocative post-pop phase in the early 2000s, the present work is markedly more elegant and contemplative. More restrained in composition and controlled in methodology, the present work is nevertheless a continuation of Colen's quest to harness the full potential of artistic expression inherent to his chosen medium with minimal artistic intervention. Interchangeable between a painting and a sculpture, *TBT: Hills/Waterfalls/Seas/Rainfalls* reveals a formal poetry of abstract composition whilst emanating a sense of pristine tranquility that taps into the seductive vitality of prosaic objects. Born in 1979, Dan Colen is a New York-based artist whose work was included in the 2006 Whitney Biennial and the 12th Biennale de Lyon in 2013. Selected public collections that feature his works include Whitney Museum of American Art, New York; Albright-Knox Art Gallery, New York; Astrup Fearnley Museum of Modern Art, Oslo; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; de la Cruz Collection Contemporary Art Space, Miami; and Walker Art Center, Minneapolis.

## 丹·柯林

TBT: 山丘、瀑布、大海、下雨 (四幅作品)

鋼釘畫布  
二〇一一年作

## 款識

每幅作品背面:

- (i) 山丘: Dan Colen, 2011, 《HILLS》
- (ii) 瀑布: Dan Colen, 2011, 《WATERFALLS》
- (iii) 大海: Dan Colen, 2011, 《SEAS》
- (iv) 下雨: Dan Colen, 2011, 《RAINFALLS》

## 來源

米蘭, Massimo De Carlo畫廊  
現藏者購自上述來源

2011年作品《TBT: 山丘、瀑布、大海、下雨》是美國藝術家丹·柯林的一連四幅鋼釘系列。四幅畫布上呈幾何狀分佈的鋼釘閃閃發亮，同時象徵平凡與神聖，分別描繪絲絲細雨、奔流瀑布、陡峭山坡和平靜海面的動態和輪廓。柯林的代表作以口香糖和糖果為媒材，除此之外另有2000年代初備受爭議的後普普時期創作，儘管如此，柯林在本系列作品繼續追求不同的藝術表達方式，有意選擇不需創作者過多干預的媒材創作。《TBT: 山丘、瀑布、大海、下雨》既是繪畫也是雕塑，構圖抽象而充滿詩意，塑造寧靜祥和的氛圍，展現平凡事物的活力和魅力。

丹·柯林生於1979年，居於紐約，其作品曾獲邀參與2006年惠特尼雙年展、2013年第十二屆里昂雙年展。他的作品獲公共機構收藏，包括：紐約惠特尼美國藝術博物館及奧爾布賴特-諾克斯美術館、奧斯陸阿斯特魯·費安雷現代藝術館、華盛頓鹿角博物館及雕塑公園、邁阿密de la Cruz當代藝術空間、明尼阿波利斯沃克藝術中心。



132 (i)





132 (ii)



132 (iii)



132 (iv)

## KAWS

b. 1974

## OriginalFake Companion (Brown)

vinyl

stamped with fabricator and artist's name; dated 2009 on the underside of left foot

This work is from an edition of 100, produced by Medicom Toy Life Entertainment, Japan

127 (H) by 55.9 by 35.6 cm; 50 (H) by 22 by 14 in.

## LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*, Skira Rizzoli International Publications, New York, 2010, p. 230, edition unspecified (illustrated in colour)

## PROVENANCE

Private Collection, Japan

This work is accompanied by its original product box.

HK\$ 180,000-280,000

US\$ 23,000-35,700

## KAWS

## OriginalFake同伴 (棕色)

塑膠

二〇〇九年作

款識

Medicom Toy 2009 © KAWS..09 (作品底部)

此作品共100件，製造商為日本，Medicom Toy Life Entertainment

出版

〈KAWS: 1993-2010〉Monica Ramirez-Montagut著 (紐約, Skira Rizzoli 國際出版社, 二〇一〇年), 230頁, 版數不詳 (彩色圖版)

來源

日本私人收藏

此作品附設作品原裝紙盒



another view



## KAWS

b.1974

## Make the Run

acrylic on canvas  
signed and dated 12 on the reverse  
diameter: 102 cm; 40½ in.

## EXHIBITED

Hong Kong, Galerie Perrotin, *KAWS: THE NATURE OF NEED*,  
May - June 2012

## PROVENANCE

Galerie Perrotin, Hong Kong  
Acquired by the present owner from the above

HK\$ 600,000-1,000,000  
US\$ 76,500-128,000

Brooklyn-based artist and designer KAWS (Brian Donnelly) is one of the most acclaimed contemporary heirs of Pop Art. Continuing the legacy of the movement's founding father Andy Warhol, who transformed banal images of Campbell soup cans and Coca Cola bottles into an explosive art world sensation, KAWS takes the embrace of consumerist culture to the next level by infiltrating the realm of mass commodity with his highly distinctive characters and cartoon icons. Best known for appropriating characters from popular culture and remodeling them with his trademark skull heads with crossbones and X-ed out eyes, KAWS's quirky revamp of the familiar reinvents a unique taxonomy that permeates the worlds of contemporary art as well as commercial retail through collaborations with design labels such as Original Fake, Medicom Toy, Supreme, Nike, and NIGO.

*Make the Run (Lot 134)* hails from a distinctive series of iconic tondo (i.e. circular) paintings that KAWS created in 2012 showcasing various cropped close-ups of his iconic characters. A Renaissance term for a circular work of art, the word 'tondo' derives from the Italian *rotondo*, or 'round'; historically, tondos featured enclosed scenes, with the circular composition serving to focus the viewer's attention on the scene. KAWS subverts the traditional feature of round canvases, presenting almost unidentifiable fragments of portraits of his cartoon characters. Furthermore, his distinctive color palette imbues every inch of the composition with equal relevance, rendering foreground and background almost indistinguishable, with each intense hue fighting for the viewer's attention. In this instance, the present work seems to feature an inflated facial fragment of KAWSBOB – the popular cartoon character Spongebob revamped with the signature KAWS' twist. By creating a hybrid of the recognizable and the alienated, the work demands active engagement of its audiences to re-associate the abstracted with the figurative.

## KAWS

## 溜之大吉

壓克力畫布  
二〇一二年作

## 款識

KAWS, 12 (作品背面)

## 展覽

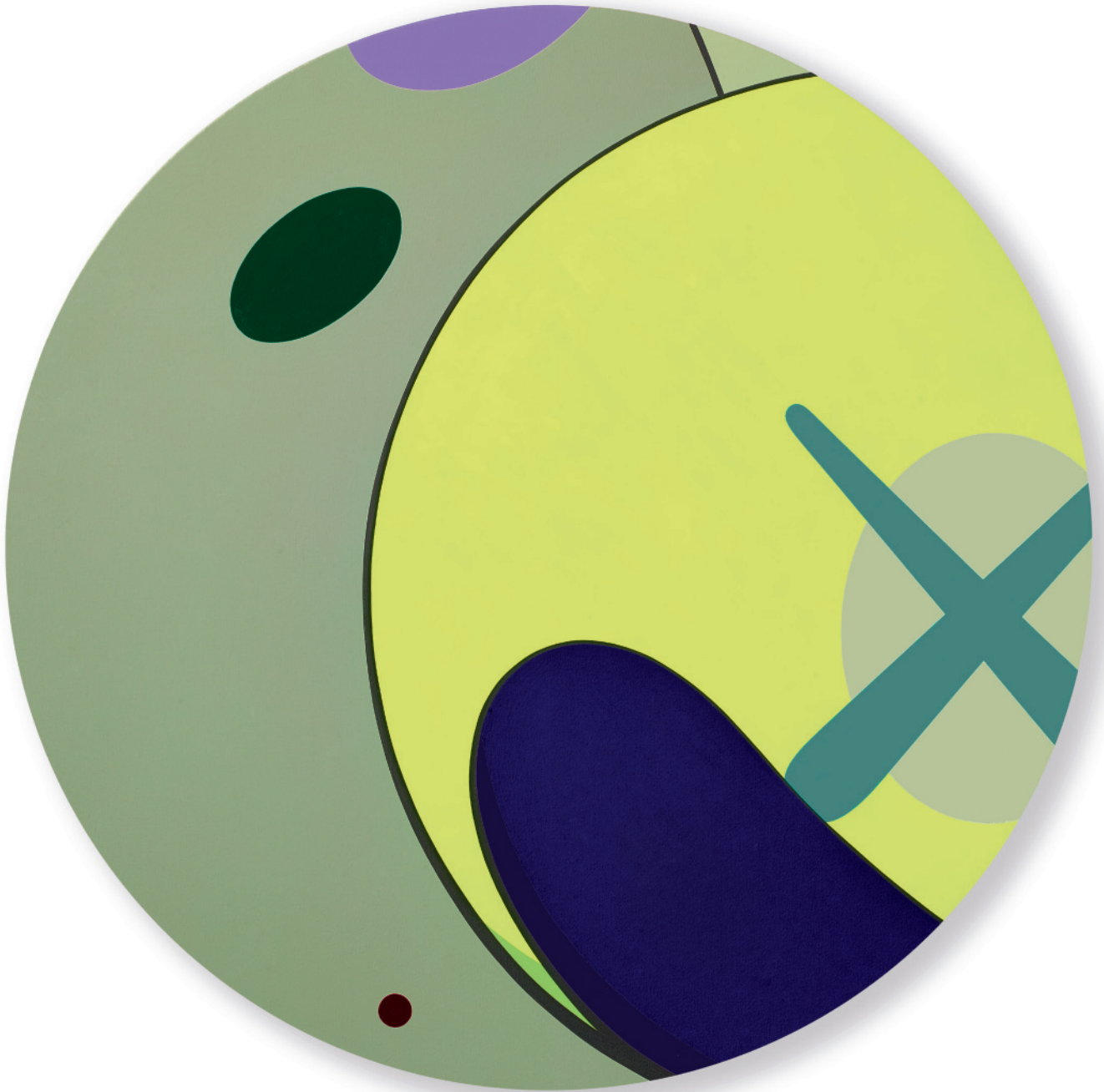
香港, 貝浩登畫廊 (KAWS: THE NATURE OF NEED) 二〇一二年五月至六月

## 來源

香港, 貝浩登畫  
現藏者購自上述來源

現駐布魯克林的藝術家兼設計師KAWS (布賴恩·唐納利) 是最享負盛譽的當代普普藝術家之一。普普藝術之父安迪·沃荷將平平無奇的金寶湯罐頭及可口可樂瓶圖像, 轉化為轟動藝壇的藝術傑作; KAWS秉承前人遺風, 以其別具一格的角色人物和卡通標誌象徵大眾商品, 將對消費主義文化的崇拜昇華至另一層次。KAWS挪用來自流行文化的角色人物, 再以骷髏頭加上交叉骨頭和X形眼睛的標誌性頭像重新塑造, 因而著稱; 其創作手法出奇制勝, 將為人熟悉的事物改造成獨一無二的形象, 並透過與設計品牌如Original Fake、Medicom Toy、Supreme、耐克 (Nike) 和NIGO合作, 滲透當代藝術與商業零售兩個領域。

《溜之大吉》(拍品編號134) 來自KAWS作於二〇一二年的系列「tondo」(即圓形) 畫作, 這一獨特系列以不同剪裁的特寫構圖, 呈現其別具代表性的角色。「Tondo」一字源於意大利語「rotondo」(圓形), 是代表文藝復興圓形藝術作品的名稱; 在歷史上, 圓形畫的封閉空間構圖可將觀者的目光聚焦於畫中場景。KAWS顛覆圓形畫的傳統特徵, 展現的卡通角色肖像支離破碎, 幾乎無法辨認, 並活用灼亮鮮豔的著色, 均勻地覆蓋每一寸畫面, 前景和背景幾乎融為一體, 各種色彩鬥麗爭妍, 渴求觀者的垂青。本作看似描繪了一個面部特徵被膨脹放大的KAWSBOB——被KAWS以標誌性手法重塑的流行卡通人物海綿寶寶。本作構圖既熟悉又陌生, 藉此吸引觀者主動投入其中, 重新思索抽象與具象之間的聯繫。



134

## KAWS

b. 1974

## Untitled (Black &amp; White)

acrylic on canvas  
signed and dated 15 on the reverse  
89.2 by 58.4 cm; 35½ by 23 in.

## PROVENANCE

Private Collection, USA

HK\$ 450,000-650,000

US\$ 57,500-83,000

*Untitled (Black & White)* (Lot 135) presents one of KAWS most-loved motifs – Charles Schulz’s iconic Peanuts character Snoopy revamped with KAWS’ instantly recognizable XX eyes, abstracted with the artist’s jittery, scribbled style and rendered in a white-on-black aesthetic. In 1995, still in his graffiti artist days, KAWS tagged a billboard for MetLife insurance that included the Peanuts characters Snoopy and Woodstock; since then the artist has collaborated with the Peanuts license multiple times to much popular appeal. The composition of the present work is cropped, heightening the level of abstraction and placing KAWS’ minimalistic yet frenzied contours at the forefront, inviting the universally adored character into the realm of abstract monochrome painting.

KAWS was recently honoured by amfAR at its fourth annual amfAR Gala Hong Kong 2018. His selected recent solo exhibitions include ‘WHERE THE END STARTS’ at the Yuz Museum, Shanghai (2017) and Modern Art Museum of Fort Worth, Fort Worth (2016); ‘KAWS’ at Yorkshire Sculptural Park, West Yorkshire, UK (2016); ‘ALONG THE WAY’ at the Brooklyn Museum, Brooklyn, New York (2015); ‘FINAL DAYS’ at Centro de Arte Contemporáneo, Málaga, Spain (2014). The artist’s works have been collected by public collections such as Modern Art Museum of Fort Worth in Fort Worth, Brooklyn Museum in Brooklyn, Museum of Contemporary Art in San Diego, Nerman Museum of Contemporary Art in Overland Park, High Museum in Atlanta, Zabłudowicz Collection in London, and Rosenblum Collection in Paris.

## KAWS

## 無題（黑白）

壓克力畫布  
二〇一五年作

## 款識

KAWS, 15 (作品背面)

## 來源

美國私人收藏

《無題（黑白）》（拍品編號135）展示KAWS筆下其中一個最受人喜愛的圖像——查爾斯·舒茲（Charles Schulz）著作〈花生漫畫〉的經典角色史努比飾以KAWS標誌性的XX形眼睛，運用顫抖潦草的風格，繪成黑白分明的抽象畫作。一九九五年，當KAWS還在創作塗鴉的時候，他在大都會人壽的廣告牌上塗鴉簽名，當中描繪了〈花生漫畫〉角色史努比與糊塗塌客（Woodstock）；自此之後，KAWS多次與〈花生漫畫〉品牌合作，並大受歡迎。本作呈現經過剪裁的構圖，加強了抽象元素，而且著重KAWS信筆塗鴉的簡約線條，將風靡全球的卡通角色帶進單色抽象畫的領域。

最近，KAWS在二〇一八年愛滋病研究基金會（amfAR）第四屆香港慈善籌款晚宴上獲頒榮譽獎項。他近年的重要個展包括在上海余德耀美術館（二〇一七年）和沃思堡現代藝術博物館（二〇一六年）舉辦的〈始於終點〉；英國西約克郡約克郡雕塑公園的〈KAWS〉（二〇一六年）；紐約布魯克林博物館的〈沿途〉（二〇一五年）；以及西班牙馬拉加當代藝術中心的〈最後的日子〉（二〇一四年）。而其作品可見於公共收藏如沃思堡現代藝術博物館、布魯克林博物館、聖地亞哥當代藝術博物館、歐弗蘭帕克內爾曼當代藝術博物館、亞特蘭大藝術博物館、倫敦扎布羅維克茨收藏館，以及巴黎羅森布魯姆收藏等。



## MURAKAMI TAKASHI

b. 1962

## HOLLOW

acrylic on canvas

signed in English and dated 2014.OCT.30 on the overlap of canvas

141.5 by 120 cm; 55¾ by 47¼ in.

## PROVENANCE

Gagosian Gallery, New York

Acquired by the present owner from the above

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

US\$ 319,000-446,000

One of the most acclaimed artists to have emerged from postwar Asia, Murakami Takashi is celebrated for his era-defining oeuvre that merged contemporary pop culture with fine art. First introducing his revolutionary “Superflat” philosophy in the 1990s, Murakami’s works draw on everything from anime and manga to Buddhist forms and iconography to Pop and Abstract Expressionism, while his highly organized production methods fused art and commercial enterprise in a way that took Andy Warhol’s vision to a new level. While trained in the Japanese art of Nihonga, a highly regimented and traditional form of art, Murakami’s wholly unique and contemporary aesthetic moves seamlessly amongst diverse roles as artist, producer, theorist, curator, designer, businessman and celebrity, rendering him an unprecedented phenomenon in the global cultural scene. With his numerous collaborations with luxury brands such as Louis Vuitton, Murakami’s hybridized art not only put Japanese *pop culture* onto the global map of contemporary art but uses it to reference and embody the overwhelming phenomenon of cultural collisions occurring all over the world.

Executed in 2014, *HOLLOW* epitomizes the full depth and complexity of Murakami’s extraordinarily multifaceted corpus. Featuring the word “HOLLOW” spray-painted on top of a completed painting, the work belongs to – and indeed, originated – a highly distinctive series of paintings which Murakami called the *Ensō* or ‘circle’ series. The *Ensō* in Japanese Zen Buddhism symbolizes emptiness, unity and infinity; in the series, Murakami reinterprets the single fluid brush stroke with spray paint in a variety of works, either overlaid across a background of his signature smiling flowers or embossed monochrome backgrounds of skulls. The series is significant because it constitutes something of a personal epiphany for Murakami, developed from ongoing spiritual practice; while artistically, the idiosyncratic style was inspired by the first painting of the series, i.e. *HOLLOW*. Aside from circles and the word “HOLLOW”, the series also features works with the word “DEATH” spray-painted over the artist’s unique visual vocabulary. The distinctive series constitutes a tongue-in-cheek philosophical meditation on spiritual themes; at the same time, these works represent Murakami’s satirical view of the art world. In the artist’s own words: “[Entering the art world is] like going into the hollow, there’s only a shape,

## 村上隆

## HOLLOW

壓克力畫布

二〇一四年作

## 款識

TAKASHI, 2014.OCT.30 (畫布折入處)

## 來源

紐約，高古軒畫廊

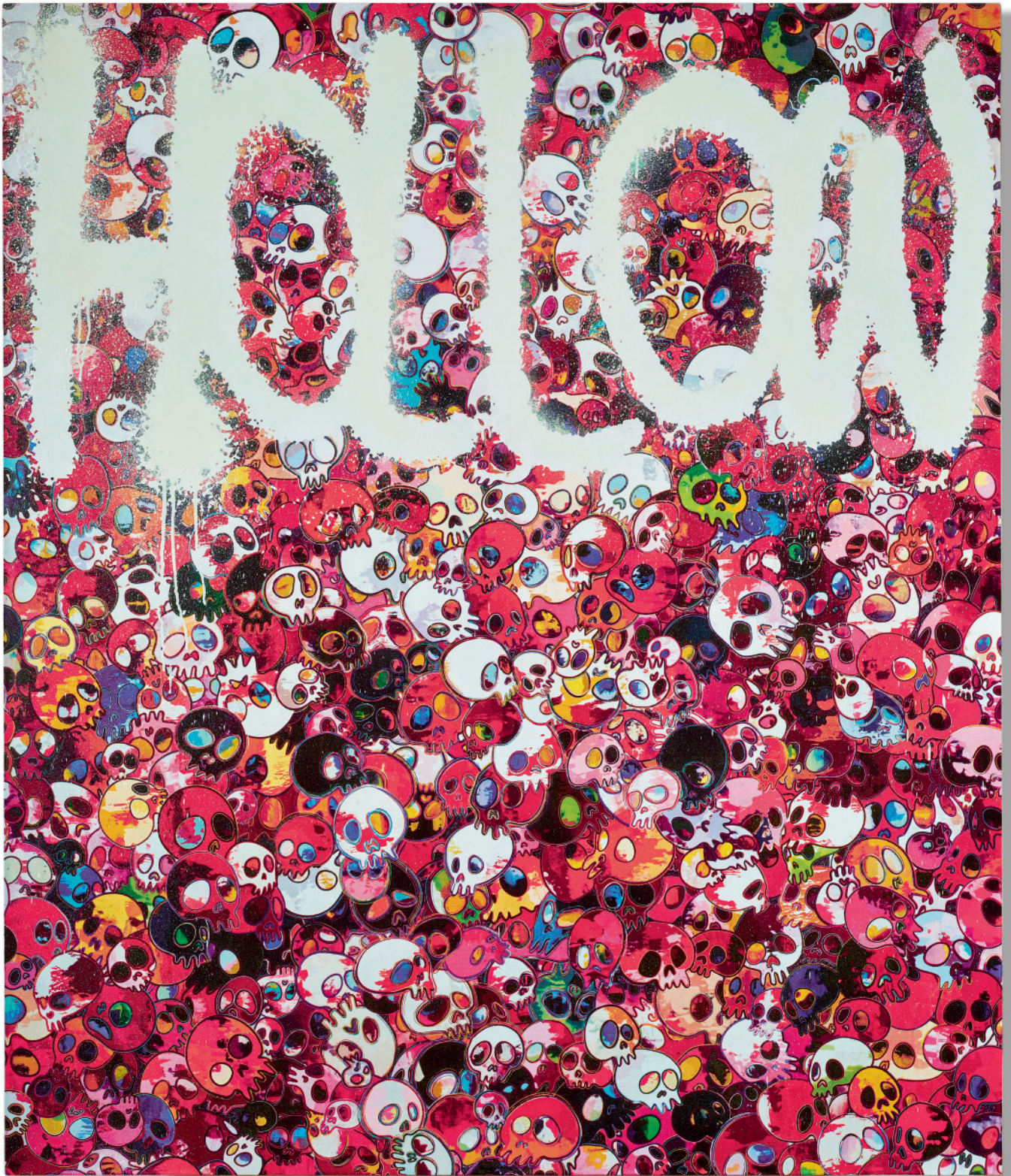
現藏者購自上述來源

only a frame, and then inside it’s hollow” (the artist quoted in “Interview: Takashi Murakami Discusses His New Death-Themed Art Exhibition and His Film Trilogy “Jellyfish Eyes””, *complex.com*, 12 November 2014). Combining complex spiritual and traditional themes with social commentary as well as his trademark maverick and mischievous sense of humour, the present painting reveals the superstar artist at the height of his powers and encapsulates the very best of his ubiquitous oeuvre.

村上隆是最廣受稱頌的戰後亞洲藝術家之一，憑著富時代感的作品而成名，將當代流行文化與美術融為一體。上世紀九十年代，村上隆的作品首次展示革命性的「超扁平」概念，而且取材甚廣，不論是動漫、佛教造像，或是普普藝術和抽象表現藝術，都是他參考的對象。他的創作方式亦有條理，結合藝術與商業模式，將安迪·沃荷的願景帶進新的層次。儘管村上隆曾學習嚴謹守舊的日本畫，但他的美學觀卻全然屬於當代，且獨樹一幟，令他自如穿梭於藝術家、製作人、策展人、設計師、商人和名人的各種身份，成為國際文化界前所未有的奇才。村上隆多次與路易威登（Louis Vuitton）等奢侈品牌合作，他多元化的藝術不僅把日本流行文化放在國際當代藝術的視角下，更以其為憑證，體現當今全球不同文化碰撞的現象。

二〇一四年作的《HOLLOW》充分體現村上隆多元創作的深度和複雜性。本作源自村上隆稱為「円相」或「圓」的一系列獨特畫作，在已完成的作品上方噴畫「HOLLOW」字樣。日本佛教禪宗的「円相」象徵著虛空、合一與無限；在此系列中，村上隆利用噴漆在不同作品上重新演繹這種單一流暢的筆觸，分別畫在其經典笑臉花朵的背景或佈滿顛骨的凸印單色背景上。這一系列作品意義重大，流露村上隆的個人頓悟，從持續進行的心靈實踐中萌芽發展；而在藝術方面，其與眾不同的風格受到本系列的第一幅作品《HOLLOW》所啟發。此系列除了圓圈和「HOLLOW」字樣以外，有些作品還在村上隆的獨特藝術語彙上噴畫「DEATH」一字。這個獨一無二的系列以插科打趣的形式探討靈性主題；同時，這些作品代表村上隆對藝術世界的諷刺看法。如藝術家本人所言：「[進入藝術世界就像]走進空無，只有一種形態，一種框架，然後裡面空洞無物。」（引述村上隆，〈專訪：村上隆談最新死亡主題的藝術展覽及《水母看世界》電影三部曲〉，*complex.com*，2014年11月12日）本作融合錯綜複雜的靈性和傳統主題、社會評論以及其獨有的黑色幽默，展現出這位巨星藝術家的巔峰造詣，集其名作之大成於其中。







137

137

## KEITH HARING

1958 - 1990

### Untitled

marker on paper  
signed, dedicated *To Sharon* and dated 82  
23 by 24 cm; 9¼ by 9½ in.

#### PROVENANCE

Private Collection, USA (acquired directly from the artist at  
Tony Shafrazi Gallery, New York in 1982)  
Acquired by the present owner from the above

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

## 凱斯·哈林

### 無題

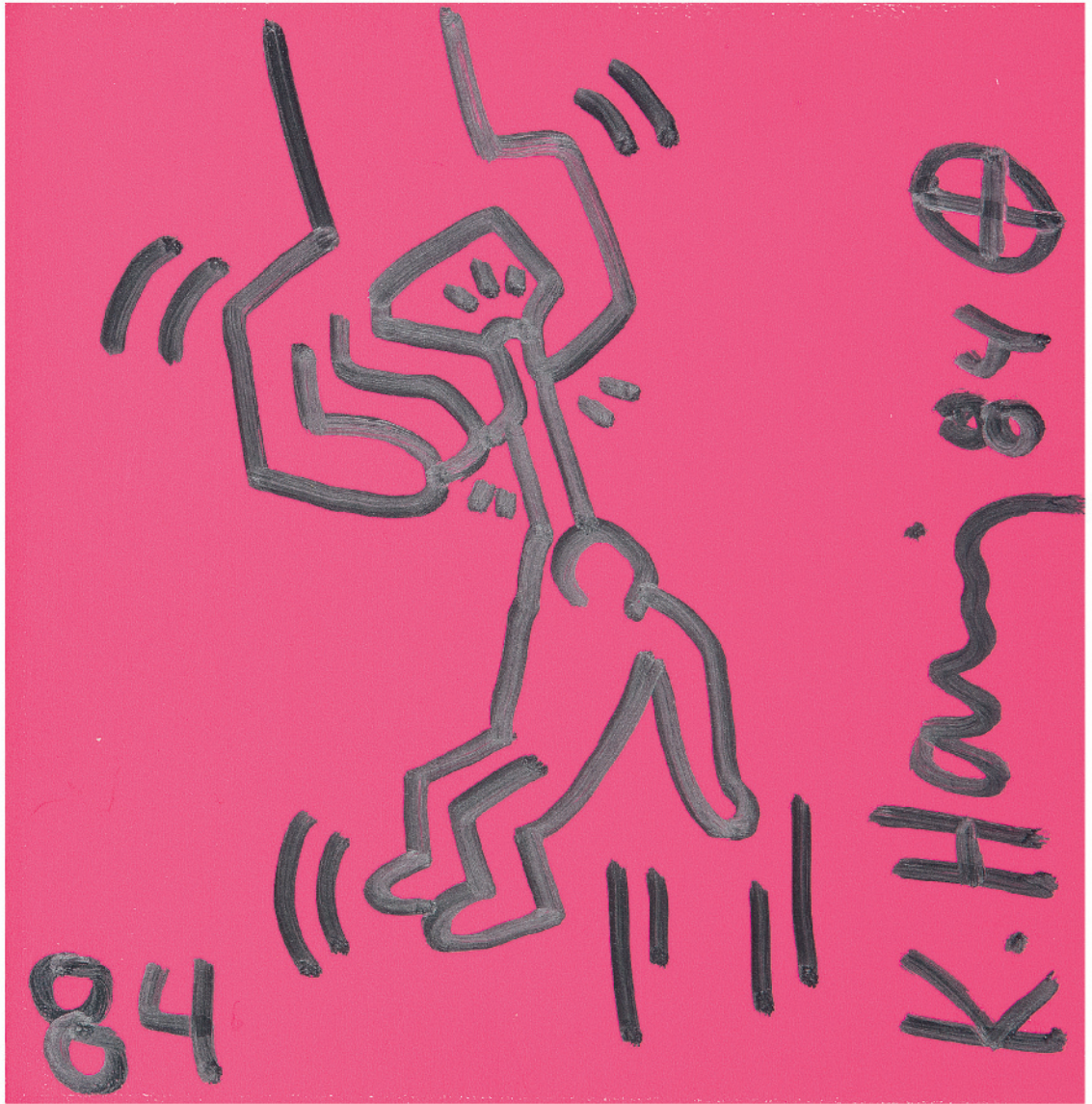
油漆筆紙本  
一九八二年作

#### 款識

To Sharon, K. Haring, 82

#### 來源

美國私人收藏（藏者於1982年紐約托尼·沙弗拉茲畫廊直接購自  
藝術家本人）  
現藏者購自上述來源



138

138

## KEITH HARING

1958 - 1990

### Untitled (Hanging Man)

marker on paper  
signed and dated 84  
23 by 24 cm; 9 1/8 by 9 1/2 in.

#### PROVENANCE

Private Collection (gifted by the artist)  
artnet Auctions, 15 August 2013, lot 88637  
Acquired by the present owner from the above sale

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

## 凱斯·哈林

### 無題（被垂吊的男子）

油漆筆紙本  
一九八四年作

#### 款識

84, K. Haring 84

#### 來源

私人收藏（藝術家贈予）  
artnet 拍賣，2013年8月15日，拍品編號88637  
現藏者購自上述拍賣



139

## ANDY WARHOL

1928 - 1987

### Mick Jagger

screenprint on paper  
signed by the artist, signed by Mick Jagger and  
numbered 43/250; stamped with the publisher  
stamp on the reverse

Executed in 1975, this work is number 43 from  
an edition of 250, plus 50 artist's proofs and 3  
printer's proof from the *Mick Jagger Portfolio*  
series, published by Seabird Editions, London.  
sheet: 110.8 by 73.2 cm; 43 $\frac{3}{8}$  by 28 $\frac{7}{8}$  in.

### LITERATURE

Frayda Feldman and Jörg Schellmann, Ed., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, D.A.P./Ronald Feldman Fine Arts/Andy Warhol Foundation for the Visual Arts, 2003, p. 92, cat. no. II.142 (illustrated in colour)

### PROVENANCE

Private Collection

HK\$ 240,000-350,000

US\$ 30,600-44,600

## 安迪·沃荷

### 米克·賈格爾

絲網印刷紙本  
一九七五年作

### 款識

43/250, M.Jagger, Andy Warhol  
蓋印刷商印章（作品背面）

### 版數

43/250

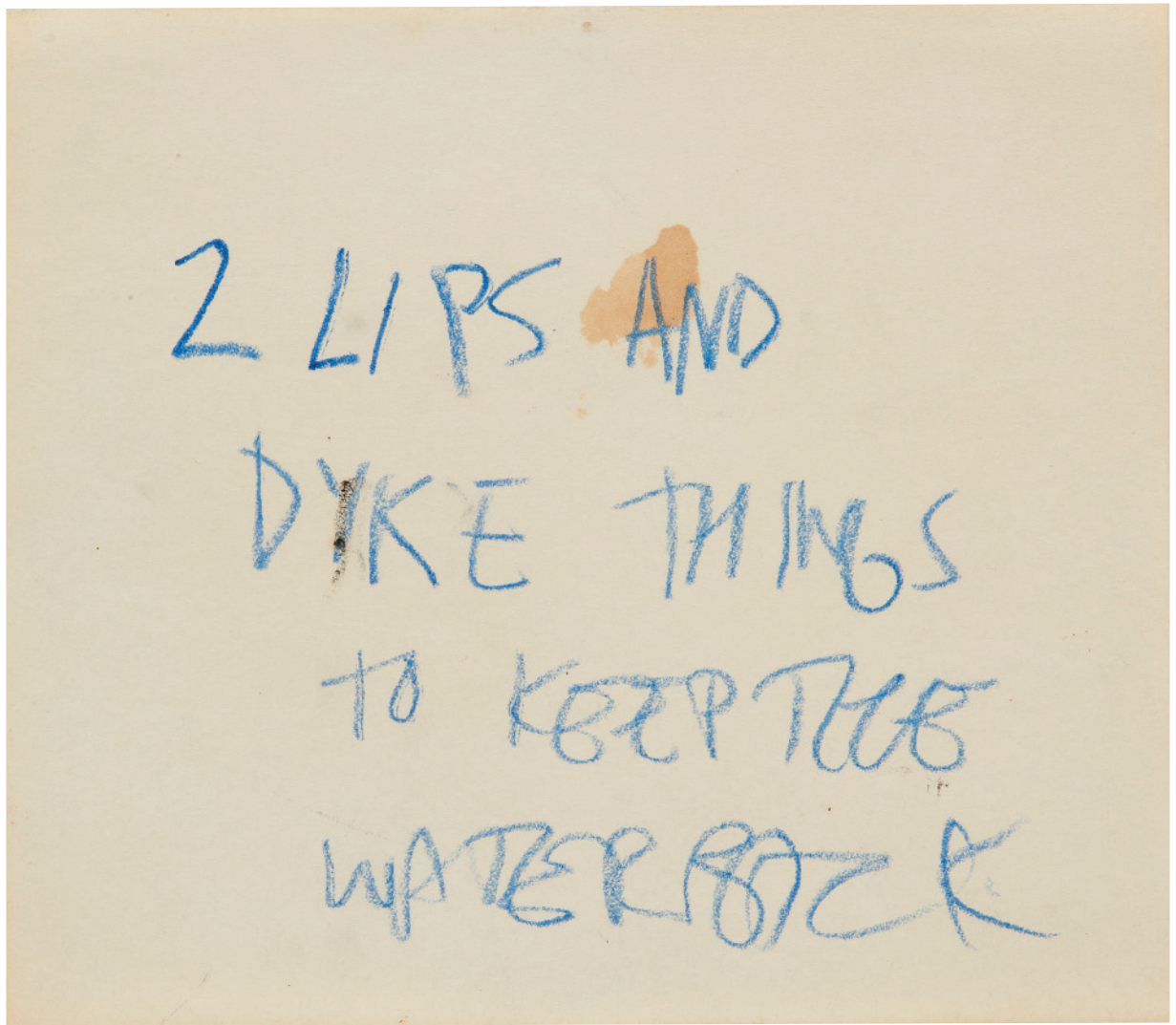
此作品共250幅，並加上50幅藝術家自留版及3幅  
印刷商自留版，屬藝術家《米克·賈格爾》系列作  
品，由倫敦，Seabird Editions 出版

### 出版

〈安迪·沃荷版畫全集 1962-1987〉Frayda  
Feldman及Jörg Schellmann編（D.A.P./Ronald  
Feldman Fine Arts/Andy Warhol Foundation for  
the Visual Arts, 二〇〇三年）92頁，圖錄編號  
II.142（彩色圖版）

### 來源

私人收藏



140

140

JEAN-MICHEL BASQUIAT

1960 - 1988

Untitled (2 Lips and Dyke Things)

crayon on paper

Executed in 1981, this work is accompanied with a certificate issued by the Authentication Committee of The Estate of Jean-Michel Basquiat.

24.8 by 27.9 cm; 9¾ by 11 in.

**PROVENANCE**

Private Collection, USA

HK\$ 150,000-260,000

US\$ 19,200-33,200

尚·米榭·巴斯基亞

無題 ( 2 Lips and Dyke Things )

蠟筆紙本

一九八一年作

此作品附設尚·米榭·巴斯基亞遺產認證委員會所簽發之作品保證書

來源

美國私人收藏



141

141

## KEITH HARING

1958 - 1990

### Untitled

Painted earthenware vase

signed, dated 89, dedicated *For Dorothy With Love + Respect-Keith XXX* on the inside of the ceramic

This work is from an edition of 25, plus 5 artist's proofs.

overall: 28.9 (H) by 24.1 by 24.1 cm; 11<sup>3</sup>/<sub>8</sub> (H) by 9<sup>1</sup>/<sub>2</sub> by 9<sup>1</sup>/<sub>2</sub> in.

### PROVENANCE

Private Collection

Sotheby's, London, 2 May 2015, lot 166

Acquired by the present owner from the above sale

HK\$ 150,000-260,000

US\$ 19,200-33,200

## 凱斯·哈林

### 無題

塗漆陶瓷

一九八九年作

### 款識

K.Haring, FOR DOROTHY WITH LOVE + RESPECT-KEITH XXX, 89 (作品底部)

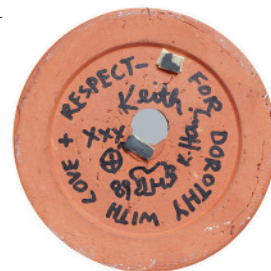
此作品共25件，並加上5件藝術家自留版

### 來源

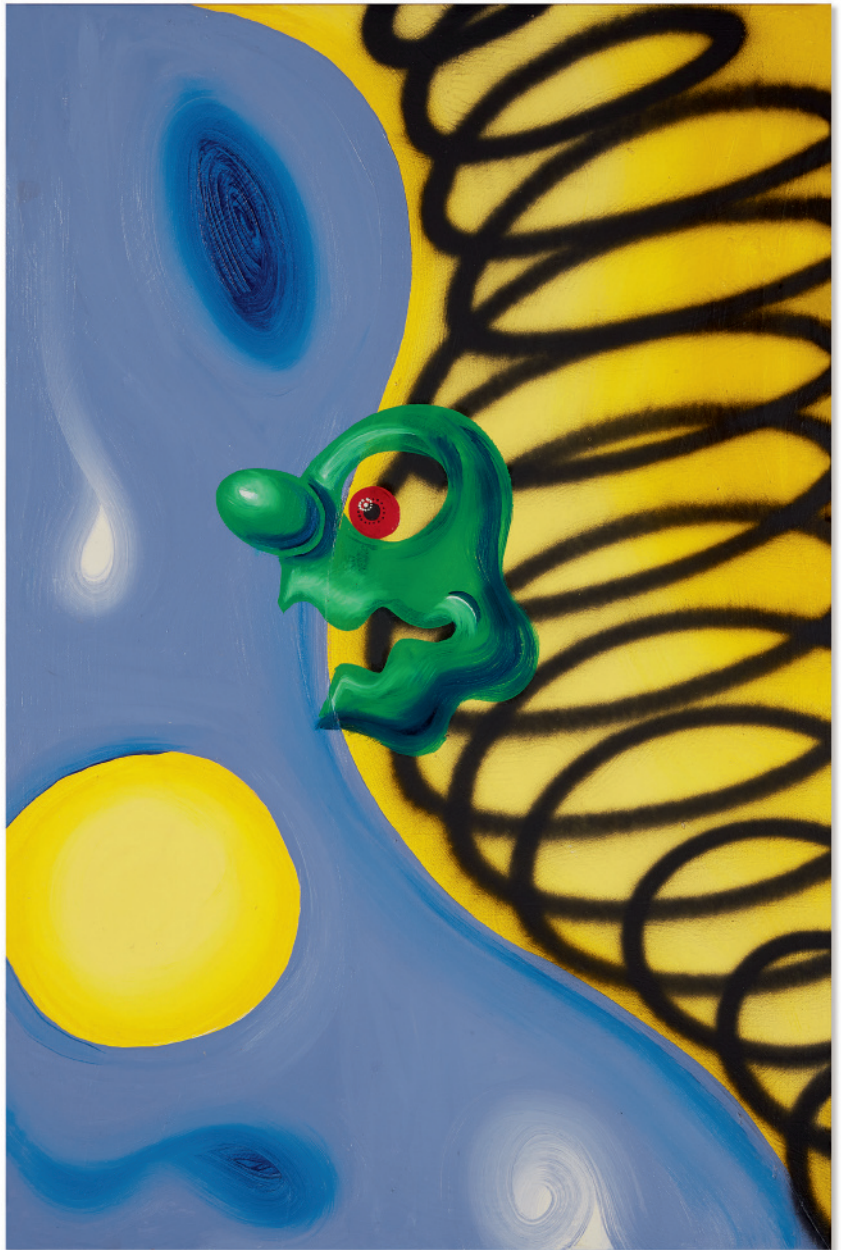
私人收藏

倫敦，蘇富比，2015年5月2日，拍品編號166

現藏者購自上述拍賣



Another View



142

142

## KENNY SCHARF

b. 1958

### Swishblip

acrylic and spray paint on canvas  
signed, titled and dated 85 on the reverse  
91.4 by 61 cm; 36 by 24 in.

#### PROVENANCE

Private Collection, USA

HK\$ 200,000-300,000  
US\$ 25,500-38,300

## 肯尼·沙夫

### Swishblip

壓克力、噴漆畫布  
一九八五年作

#### 款識

Kenny Scharf, 《Swishblip》, 85 (作品背面)

#### 來源

美國私人收藏



143 (i)



143 (ii)

143

## MURAKAMI TAKASHI

b. 1962

### Murakami x Complexcon Mr. Dob (Two Works)

PVC figures

i. This work is from the Gold Edition of 250

ii. This work is from the Original Edition of 750

Executed in 2016.

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

#### PROVENANCE

Private Collection, Asia

Each work is accompanied by its original product and carton box.

HK\$ 20,000-40,000

US\$ 2,550-5,100

## 村上隆

### Murakami x Complexcon Mr. Dob (兩件作品)

限量版塑料擺設

二〇一六年作

i. 此作品共250件

ii. 此作品共750件

來源

亞洲私人收藏

此作品附設原裝硬紙盒及運輸紙盒





144

144

## LI SHAN

b. 1942

### Untitled

acrylic and silkscreen on paper collaged on canvas  
signed in Chinese and Pinyin and dated 2005 on the reverse  
39.7 by 49.5 cm; 15<sup>5</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Private Collection, Beijing  
Private Collection, New York

HK\$ 120,000-220,000  
US\$ 15,300-28,100

## 李山

### 無題

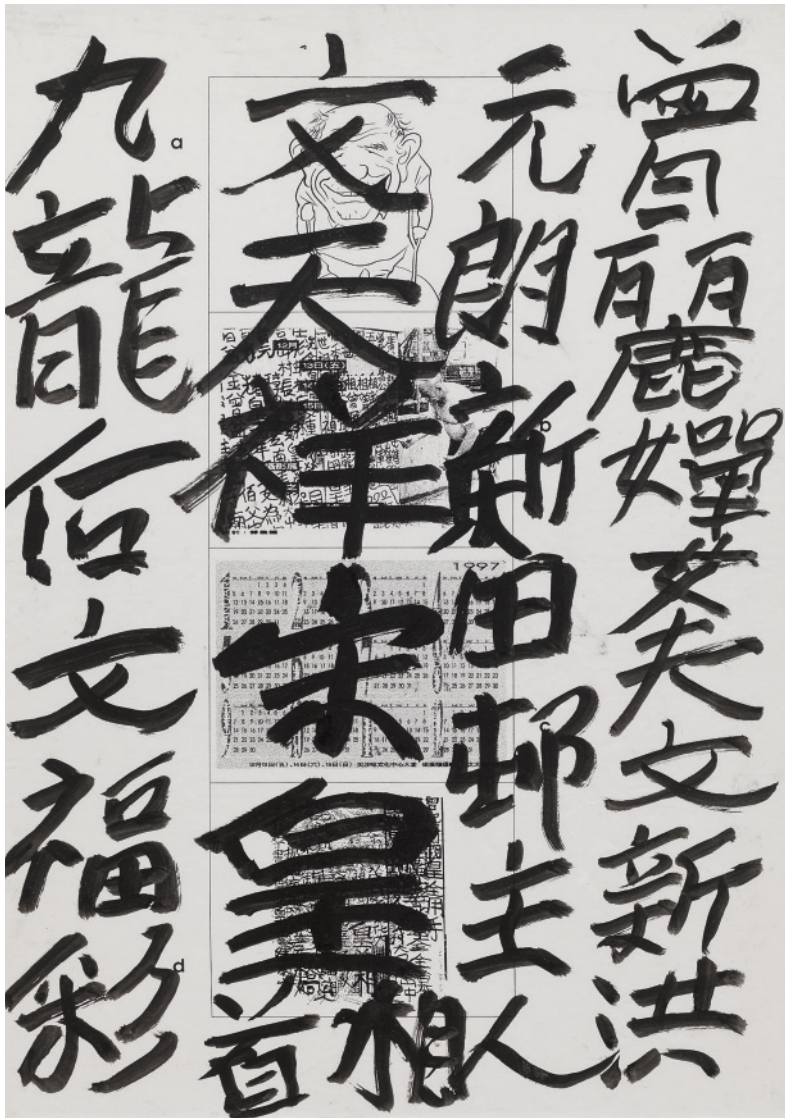
壓克力、絲網印刷紙本拼貼於畫布  
二〇〇五年作

#### 款識

李山, Li Shan, 2005年 (作品背面)

#### 來源

北京, 私人收藏  
紐約, 私人收藏



145

145

TSANG TSOU CHOI (KING OF  
KOWLOON)

1921-2007

Calligraphy

ink on paper  
42 by 30 cm; 16½ by 11¾ in.

PROVENANCE

Private Collection, Asia

HK\$ 24,000-36,000  
US\$ 3,100-4,600

曾灶財

行書墨寶

水墨紙本

來源  
亞洲私人收藏

十一世祖曾曰汝明公同治公會曰紀財國皇  
曾曰三元璋曾直亥天皇廟光緒皇十三年  
英國皇女皇國聯軍打中白雲  
大姐夫龍定樂哥父龍濟光利  
十九世父曾益金皇石洗金全生曾鳳梅  
曾曰侍明侍洪曾曰侍強曾麗密曾  
為住曾馬油邨曾康盛以化園曾廣德  
曾曰文孫三山國皇祠山堂曾灶財字  
曾曰灶茂揚江邨主女揚有住平石邨  
山廟曾曰蓮塘邨九龍城皇弟  
為住曾曰飛山鶴山曾曰富山邨曾東  
生新中國皇會曰富堂會曰富國皇  
曾曰麗蓮會曰富中具會曰榮華皇  
曾曰麗麗小蘭會曰麗麗嬋會曰室玉女  
木曰港政府會曰灶財文福彩生皇

146

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

Calligraphy

marker on paper  
signed and dated 2005  
47 by 64 cm; 18½ by 25¼ in.

PROVENANCE

Private Collection, Asia

HK\$ 35,000-45,000  
US\$ 4,500-5,800

曾灶財

行書墨寶

油漆筆紙本  
二〇〇五年作

款識  
曾灶財，二〇〇五年

來源  
亞洲私人收藏



147

147

## KUSAMA YAYOI

b. 1929

### Pumpkin

screenprint

signed in English, titled in Japanese, dated 1983 and numbered 17/75

This work is number 17 from an edition of 75, plus 8 artist's proofs and 3 printer's proofs.

image: 58.7 by 48.5 cm; 23<sup>1</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>8</sub> in.

paper: 69 by 55.2 cm; 27<sup>1</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>4</sub> in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.25 (illustrated in colour)

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 60,000-80,000

US\$ 7,700-10,200

## 草間彌生

### 南瓜

絲網印刷

一九八三年作

款識

17/75, 《南瓜》, Yayoi Kusama, 1983

版數

17/75

此作品共75幅，並加上8幅藝術家自留版及3幅印刷商自留版

出版

〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年), 25頁(彩色圖版)

來源

現藏者直接購自藝術家本人



148

148

## KUSAMA YAYOI

b. 1929

### The Yangtze River

screenprint

signed in English, titled in Japanese, dated 1990 and numbered 16/100

This work is number 16 from an edition of 100, plus 10 artist's proofs and 3 printer's proof.

image: 45 by 53.5 cm; 17¾ by 21½ in.

paper: 54 by 62.8 cm; 21¼ by 24¾ in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.92 (illustrated in colour)

#### PROVENANCE

Whitestone Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 40,000-60,000

US\$ 5,100-7,700

## 草間彌生

### 揚子江

絲網印刷

一九九〇年作

款識

16/100, 《揚子江》, 1990, Yayoi Kusama

版數

16/100

此作品共100幅，並加上10幅藝術家自留版及3幅印刷商自留版

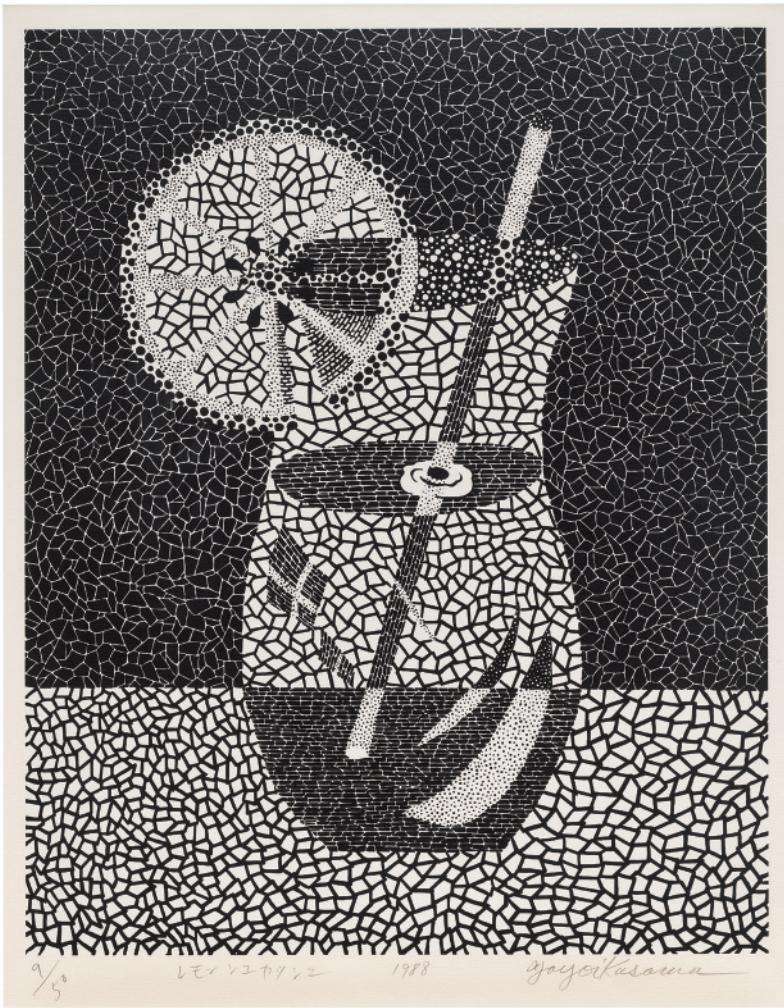
出版

《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年), 92頁(彩色圖版)

來源

香港, 白石畫廊

現藏者購自上述來源



149

149

## KUSAMA YAYOI

b. 1929

### Lemon Squash

screenprint

signed in English, titled in Japanese, dated 1988 and numbered 9/50

This work is number 9 from an edition of 50, plus 5 artist's proofs and 3 printer's proofs.

image: 84.8 by 68 cm; 33 $\frac{3}{8}$  by 26 $\frac{3}{4}$  in.

paper: 97.5 by 79.3 cm; 38 $\frac{3}{8}$  by 31 $\frac{1}{4}$  in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.76 (illustrated in colour)

#### PROVENANCE

Kumquat Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 80,000-150,000

US\$ 10,200-19,200

## 草間彌生

### 檸檬雜飲

絲網印刷

一九八八年作

款識

9/50, 《檸檬雜飲》, 1988, Yayoi Kusama

版數

9/50

此作品共50幅, 並加上5幅藝術家自留版及3幅印刷商自留版

出版

《草間彌生全版畫 1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年), 76頁(彩色圖版)

來源

香港, Kumquat畫廊

現藏者購自上述來源

150

## KUSAMA YAYOI

b. 1929

### Stars

etching

signed in English, titled in Japanese, dated 1994 and numbered 4/50

This work is number 4 from an edition of 50, plus 8 artist's proofs, 2 printer's proofs and 1 hors commerce.

image: 41.8 by 29.5 cm; 16 $\frac{1}{2}$  by 11 $\frac{5}{8}$  in.

paper: 63 by 45.5 cm; 24 $\frac{3}{4}$  by 18 in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.121 (illustrated in colour)

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 40,000-60,000

US\$ 5,100-7,700



150



151

151

## 草間彌生

### 星

石刻版畫  
一九九四年作

款識  
4/50, 《星》, 1994, Yayoi Kusama

版數  
4/50

此作品共50幅, 並加上8幅藝術家自留版, 2幅印刷商自留版及1幅非商業版

出版  
《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年), 121頁(彩色圖版)

來源  
現藏者直接購自藝術家本人

## KUSAMA YAYOI

b. 1929

### Bloom

etching  
signed in English, titled in Japanese, dated 1995 and numbered 15/75  
This work is number 15 from an edition of 75, plus 10 artist's proofs, 2 printer's proofs and 1 hors commerce.  
image: 34.3 by 22.1 cm; 13½ by 8¾ in.  
paper: 53 by 38 cm; 20⅞ by 15 in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.129 (illustrated in colour)

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 35,000-55,000  
US\$ 4,500-7,100

## 草間彌生

### 開花

石刻版畫  
一九九五年作

款識  
15/75, 《開花》, 1995, Yayoi Kusama

版數  
15/75

此作品共75幅, 並加上10幅藝術家自留版, 2幅印刷商自留版及1幅非商業版

出版  
《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年), 129頁(彩色圖版)

來源  
現藏者直接購自藝術家本人



152

152

## KUSAMA YAYOI

b. 1929

### Coffee Cup

screenprint

signed in English, titled, dated 1985 and numbered 38/100

This work is number 38 from an edition of 100, plus 10 artist's proofs and 3 printer's proofs.

image: 52.7 by 45.2 cm; 20¾ by 17¾ in.

paper: 61 by 53.3 cm; 24 by 21 in.

#### EXHIBITED

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.54 (illustrated in colour)

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 80,000-100,000

US\$ 10,200-12,800

## 草間彌生

### 咖啡杯

絲網印刷

一九八五年作

款識

38/100, 《COFFEE CUP》, 1985, Yayoi Kusama

版數

38/100

此作品共100幅，並加上10幅藝術家自留版及3幅印刷商自留版

展覽

〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年), 54頁(彩色圖版)

來源

現藏者直接購自藝術家本人





153

153

## KUSAMA YAYOI

b. 1929

### Spring

etching

signed in English, titled in Japanese, dated 1995 and numbered 13/75

This work is number 13 from an edition of 75, plus 10 artist's proof, 2 printer's proofs and 1 hors commerce.

image: 22 by 34.3 cm; 8 $\frac{5}{8}$  by 13 $\frac{1}{2}$  in.

paper: 38 by 53 cm; 15 by 20 $\frac{7}{8}$  in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.126 (illustrated in colour)

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 35,000-55,000

US\$ 4,500-7,100

## 草間彌生

### 春

石刻版畫

一九九五年作

款識

15/75, 《春》, 1995, Yayoi Kusama

版數

13/75

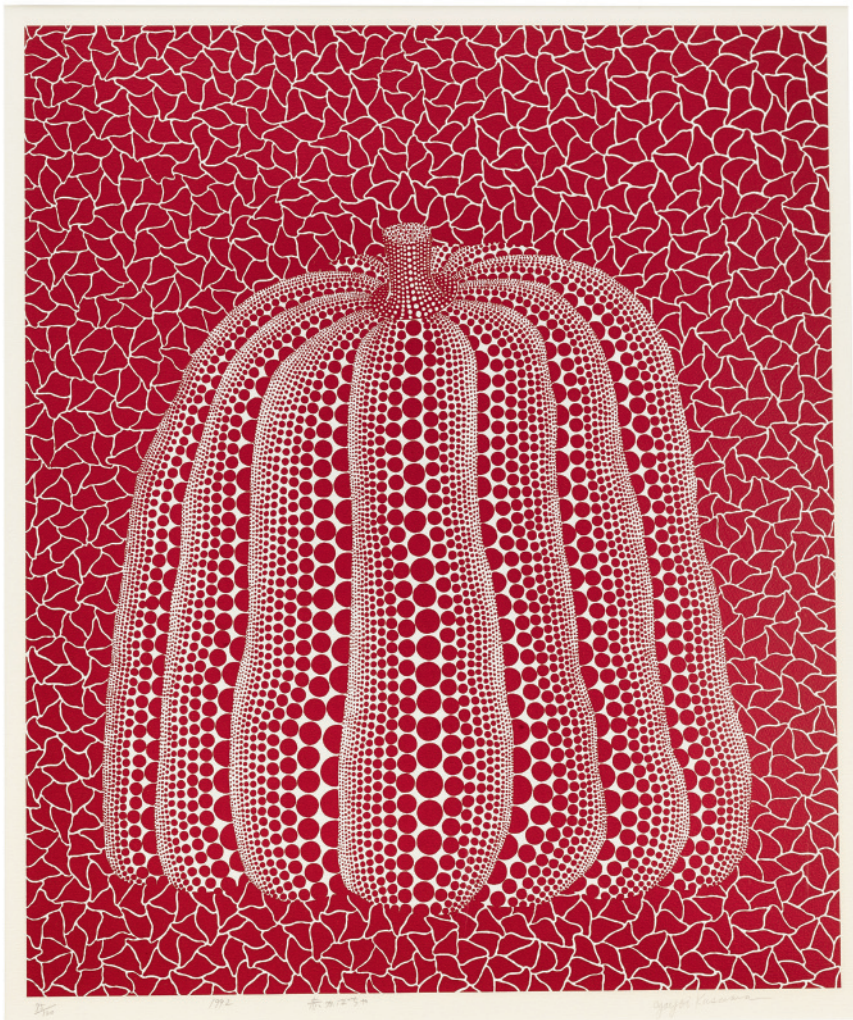
此作品共75幅，並加上10幅藝術家自留版，2幅印刷商自留版及1幅非商業版

出版

〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年), 126頁(彩色圖版)

來源

現藏者直接購自藝術家本人



154

154

## KUSAMA YAYOI

b. 1929

### Red Pumpkin

screenprint

signed in English, titled in Japanese, dated 1992 and numbered 75/120

This work is number 75 from an edition of 120, plus 12 artist's proofs and 4 printer's proof.

image: 72.3 by 60.5 cm; 28½ by 23¾ in.

paper: 84 by 71 cm; 33⅓ by 28 in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.100 (illustrated in colour)

#### PROVENANCE

Kumquat Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 150,000-200,000

US\$ 19,200-25,500

## 草間彌生

### 紅南瓜

絲網印刷

一九九二年作

款識

75/120, 1992, 《紅南瓜》, Yayoi Kusama

版數

75/120

此作品共120幅，並加上12幅藝術家自留版及4幅印刷商自留版

出版

〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年), 100頁(彩色圖版)

來源

香港, Kumquat畫廊

現藏者購自上述來源



155

155

## KUSAMA YAYOI

b. 1929

### Flower QE

screenprint

signed in English, titled in Japanese, dated 1993 and numbered 59/90

This work is number 59 from an edition of 90, plus 9 artist's proofs and 5 printer's proofs.

image: 72.7 by 60.6 cm; 28<sup>5</sup>/<sub>8</sub> by 23<sup>7</sup>/<sub>8</sub> in.

paper: 84 by 71 cm; 21<sup>1</sup>/<sub>4</sub> by 28 in.

#### LITERATURE

*Yayoi Kusama Prints 1979-2011*, ABE Publishing, Tokyo, Japan, 2011, p.111 (illustrated in colour)

#### PROVENANCE

Private Collection

HK\$ 60,000-80,000

US\$ 7,700-10,200

## 草間彌生

### 花 QE

絲網印刷

一九九三年作

款識

59/90, 《花QE》, 1993, Yayoi Kusama

版數

59/90

此作品共90幅，並加上9幅藝術家自留版及5幅印刷商自留版

出版

《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年), 111頁(彩色圖版)

來源

私人收藏



156

156

156

## FRANZ WEST

b.1947

### 'Light' Hanging Lamp

welded iron chain

stamped *METAMEMPHIS/FRANZ*

*WEST/1991/155* on the iron pate

Designed in 1991, this work is manufactured by Meta Memphis, Milan.

163 (H) by 186 by 3.5 cm; 64 $\frac{1}{8}$  (H) by 73 $\frac{1}{4}$  by 1 $\frac{3}{8}$  in.

#### LITERATURE

*Meta Memphis Collezione '91*, Milan, 1991, pp.34-5, number unspecified

#### PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authentication issued by Memphis, Milan.

HK\$ 18,000-28,000

US\$ 2,300-3,600

## 弗朗茲·韋斯特

### 「Light」吊燈

焊接鐵鍊吊燈

一九九一年設計

#### 款識

METAMEMPHIS/FRANZ WEST/1991/155 (印於鐵片)

此作品由米蘭，Meta孟菲斯製造

#### 出版

〈*Meta Memphis Collezione '91*〉(米蘭，一九九一年) 34至35頁，號碼不詳

#### 來源

歐洲私人收藏

此作品附設由米蘭，孟菲斯簽發之作品保證書

## MARTINE BEDIN

b.1920

## 'Super' Lamp

fiberglass

labelled *MEMPHIS MILANO/ MARTIN BEDIN/ 1981* on the rear above cable connection point  
Designed in 1981, this work is manufactured by Memphis, Milan.

34 (H) by 62 by 9 cm; 13<sup>3</sup>/<sub>8</sub> (H) by 24<sup>3</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>2</sub> in.

## LITERATURE

*Memphis Milano Catalogue*, Milan, n.d., n.p.

## PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authentication issued by Memphis, Milan.

HK\$ 4,000-6,000  
US\$ 550-800

## 馬丁納·貝丁

## 「Super」座燈

玻璃纖維

一九八一年設計

## 款識

MEMPHIS MILANO/ MARTIN BEDIN/ 1981  
(作品電流接駁處標籤)

此作品由米蘭，孟菲斯製造

## 出版

〈Memphis Milano Catalogue〉(米蘭，年份不詳) 無頁數

## 來源

歐洲私人收藏

此作品附設由米蘭，孟菲斯簽發之作品保證書



## ETTORE SOTTASS

1917 - 2007

## 'Hyatt' Side Table

laminated wood and metal

Designed in 1984, this work is manufactured by Memphis, Milan.

41.4 (H) by 39.1 by 39.6 cm; 16<sup>1</sup>/<sub>4</sub>(H) by 15<sup>3</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>2</sub> in.

## LITERATURE

*Memphis Milano Catalogue*, Milan, n.d., n.p.,  
edition unspecified

## PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authentication issued by Memphis, Milan.

HK\$ 8,000-10,000  
US\$ 1,050-1,300

## 埃托雷·索特薩斯

## 「Hyatt」茶几

塑料層壓木、鍍鉻金屬

一九八四年設計

此作品由米蘭，孟菲斯製造

## 出版

〈Memphis Milano Catalogue〉(米蘭，年份不詳) 無頁數，版數不詳

## 來源

歐洲私人收藏

此作品附設由米蘭，孟菲斯簽發之作品保證書



FERNANDO CAMPANA AND  
HUMBERTO CAMPANA

b. 1961, b. 1953

Teddy Bear Sofa

stuffed teddy bear toys hand sewn on canvas cover over  
brushed steel  
fabric label embroidered *CAMPANA/ TEDDY BEAR IN PLUSH*  
and numbered *1/3*

Executed in 2015, this work is number 1 from an edition of 3.  
85.1 (H) by 177.2 by 104.5 cm; 33½ (H) by 69¾ by 42½ in.

PROVENANCE

Friedman Benda, New York  
Private Collection

HK\$ 280,000-380,000  
US\$ 35,700-48,500

費納多·坎帕納和阿貝托·坎帕納

泰迪熊沙發

泰迪熊絨玩具及鋁架  
二〇一五年作

款識

CAMPANA/ TEDDY BEAR IN PLUSH, 1/3 (作品底部標籤)

版數

1/3

此作品共3件

來源

紐約, Friedman Benda  
私人收藏



Closed up





## MICHELANGELO PISTOLETTO

b. 1933

### 'Tutti Designers', A Neon and Aluminium Lamp

tubular neon light with screenprint over  
aluminium briefcase

Designed in 1989, this work is manufactured by  
Meta Memphis, Milan.

Lamp: 71 (H) by 69 by 2.5 cm; 28 (H) by 27 $\frac{1}{8}$  by  
1 in.

Briefcase: 40 (H) by 44.5 by 14 cm; 15 $\frac{3}{4}$  (H) by  
17 $\frac{1}{2}$  by 5 $\frac{1}{2}$  in.

#### LITERATURE

*Meta Memphis Collezione '89*, Milan, 1989,  
pp. 30-1

#### PROVENANCE

Private Collection, Europe

HK\$ 15,000-26,000

US\$ 1,950-3,350

## 米開朗基羅·皮斯特萊托

### 「Tutti Designers」霓虹燈

霓虹燈管及絲網印鋁箱

一九八九年設計

此作品共由米蘭，Meta孟菲斯製造

#### 出版

〈Meta Memphis Collezione '89〉(米蘭，一  
九八九年) 30至31頁

#### 來源

歐洲私人收藏





## MICHELE DE LUCCHI

b.1951

## 'First' Chair

enamelled wood and steel  
labelled *MEMPHIS / MILANO / MICHELE DE LUCCHI / 1983 / MADE IN ITALY* on the underside  
Designed in 1983, this work is manufactured by Memphis, Milan.  
90 (H) by 65 by 46 cm; 35½ (H) by 25¼ by 18½ in.

## LITERATURE

*Memphis Milano Catalogue*, Milan, n.d., n.p.

## PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authentication issued by Memphis, Milan.

HK\$ 6,000-8,000

US\$ 800-1,050

## 米凱萊·德·盧基

## 「First」椅

上漆木材及鋼管  
一九八三年設計

## 款識

MEMPHIS / MILANO / MICHELE DE LUCCHI  
/1983 / MADE IN ITALY (作品底部標籤)

此作品此由米蘭，孟菲斯製造

## 出版

〈Memphis Milano Catalogue〉(米蘭，年份不詳)無頁數

## 來源

歐洲私人收藏

此作品附設由米蘭，孟菲斯簽發之作品保證書

## DINO GAVINA

1922-2007

## Campbell's Stool (Two Works)

silkscreen painted metal, upholstery over foam  
Executed in 1973, this work is produced by Simon Gavina, the studio founded by Dino Gavina, for Metamobile series.  
each: 42.5 (H) by 30 by 30 cm; 16¾ (H) by 11⅞ by 11⅞ 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, p. 145, plate 130-132  
*Renzo Orsini, ed., Dino Gavina: Ultrarazionale Ultramobile*, Editrice Compositori, Bologna, 1998,  
p. 189

## PROVENANCE

Private Asian Collection

HK\$ 12,000-18,000

US\$ 1,550-2,300

## 迪諾·葛維納

## 金寶湯椅子(兩件作品)

絲網印刷於鐵桶、絨布枕

一九七三年作

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。

## 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), 145頁,  
圖版130-132  
〈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

亞洲私人收藏



163 SOLD WITHOUT RESERVE

## MAX INGRAND

1908-1969

### A Pair of Wall Lights, Model no. 2093

partially frosted glass and brass

This work is designed in the 1960s and produced by Fontana Arte, Milan.

each: 22 (H) by 12 by 14 cm; 8 $\frac{5}{8}$  (H) by 4 $\frac{3}{4}$  by 5 $\frac{1}{2}$  in.

#### LITERATURE

Edoardo Paolo, 'Specchi nell'arredamento', *Vitrum*, no. 151, September - October 1965, p. 45

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du verre à la lumière*, Paris, 2009, p. 203

#### PROVENANCE

Private Collection, Asia

HK\$ 20,000-40,000

US\$ 2,550-5,100

## 馬克斯·安格朗

### 壁燈（一對），型號 2093

局部磨砂玻璃及黃銅

一九六〇年代設計

此作品由米蘭，Fontana Arte生產

#### 出版

〈Specchi nell'arredamento〉，《Vitrum》，第151期，Edoardo Paolo著（意大利，一九六五年）45頁

〈Max Ingrand: Du verre à la lumière〉Pierre-Emmanuel Martin-Vivier著（巴黎，二〇〇九年）203頁

#### 來源

亞洲私人收藏

163



164

□164 SOLD WITHOUT RESERVE

## BØRGE MOGENSEN

1914 - 1972

### Large and Small Bench (Two Works)

oak and cane rattan

Designed *circa* 1950-1969, these works are produced by Erhard Rasmussen, Copenhagen.

small: 35 (H) by 115.5 by 45 cm; 13¾ (H) by 45½ by 17¾ in.  
large: 35 (H) by 115.5 by 50 cm; 13¾ (H) by 45½ by 19¾ in.

#### PROVENANCE

Private Collection, Asia

HK\$ 15,000-26,000

US\$ 1,950-3,350

## 柏耶·莫根森

### 長凳 (兩張)

橡木及藤

約一九五〇至一九六九年設計

此作品由哥本哈根, Erhard Rasmussen製作

來源

亞洲私人收藏

□165 SOLD WITHOUT RESERVE

## YRJÖ KUKKAPURO

b.1933

### Fourteen Chairs, Model no. 417

steel and green fabric upholstery

Designed *circa* 1960s, this work is produced by Avarte, Finland.  
each: 83 (H) by 64 by 62.5 cm; 32¾ (H) by 25¼ by 24⅝ in.

#### PROVENANCE

Private Collection, Asia

HK\$ 40,000-60,000

US\$ 5,100-7,700

## 里奧·庫卡波羅

### 椅子, 型號417 (一組十四張)

鋼鐵及綠色布料飾面

約一九六〇年代設計

此作品由芬蘭, Avarte生產 (椅子底部標籤)

來源

亞洲私人收藏



165



166

166

## ROBERT INDIANA

b.1928

### Chosen Love

skain dyed, hand carved and hand tufted archival New Zealand wool on stretched canvas with nature Latex backing signed and numbered 117/125 on a label attached to the reverse

Executed circa 1995, this work is number 117 from an edition of 125.

301 by 304.5 cm; 118½ by 119⅞ in.

#### PROVENANCE

Collection of John Gilbert, Los Angeles  
Acquired by the present owner from the above

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

## 羅伯特·印第安納

### 被選擇的愛

絞紗染色、手雕簇絨新西蘭羊毛於畫布及天然膠背  
約一九九五年作

#### 款識

藝術家簽名，117/125（作品背面標籤）

#### 版數

117/125

此作品共125件，作品背面標籤註有作品相關說明

#### 來源

洛杉磯，約翰·吉伯特收藏  
現藏者購自上述來源



(i)

(ii)

(iii)

(iv)

(v)

167

167

## MURAKAMI TAKASHI

b. 1962

Inochi Doll: i. Yamamoto/ ii. Zhang/ iii. David/  
iv. Victor/ v. Bob (Five Works)

ABS, NP-PVC, iron, cotton, polyester, nylon, soft vinyl, artificial  
leather, metal, magnet

each signed and numbered on the underside:

- (i) 113
- (ii) 088
- (iii) 118
- (iv) 083
- (v) 098

Executed in 2009, these works are each from an edition of  
200, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo  
and New York.

each: 39 (H) by 16 by 11 cm; 15<sup>3</sup>/<sub>8</sub> (H) by 6<sup>3</sup>/<sub>4</sub> by 4<sup>3</sup>/<sub>8</sub> in.

### PROVENANCE

Private Collection, Asia

This work is accompanied by the original product box, shipping  
box and certificate of authenticity.

HK\$ 50,000-70,000  
US\$ 6,400-9,000

## 村上隆

Inochi 娃娃: i.Yamamoto/ ii.Zhang/ iii.David/  
iv.Victor/ v.Bob (五件作品)

ABS、NP-PVC、鐵、布、聚酯、尼龍、聚氯乙烯、人造皮革、  
鋼、磁鐵

二〇〇九年作

### 款識

每件作品底部附藝術家簽名，版數依序為：

- (i) 113
- (ii) 088
- (iii) 118
- (iv) 083
- (v) 098

每件作品共200件，由藝術家本人與東京及紐約，Kaikai Kiki  
Co., Ltd.聯合出版

### 來源

亞洲私人收藏

此作品附設作品原裝硬紙盒，運輸紙盒及作品保證書

**SAMANTHA LI**

b. 1990

**Birkins**

acrylic on canvas

signed

Executed in 2013.

120 by 120 cm; 47¼ by 47¼ in.

**EXHIBITED**Hong Kong, Yan Gallery, *Samantha Li: What's Up Hong Kong?*,  
March - April 2017Hong Kong, KC100 Art Space, *fantasia*, March - May 2018**PROVENANCE**

Private Collection, Asia

**HK\$ 70,000-90,000****US\$ 9,000-11,500****李楚洳****柏金包**

壓克力畫布

二〇一三年作

**款識**

Samantha

**展覽**

香港，一畫廊〈李楚洳畫展：港咩畫？〉二〇一七年三月至四月

香港，KC100藝術空間〈幻想協奏曲〉二〇一八年三月至五月

**來源**

亞洲私人收藏





169

169

## KAWS

b. 1974

### Ankle Bracelet

silkscreen on paper

signed, dated 17 and numbered 30/50

This work is number 30 from an edition of 50.

Executed in 2017, this work is number 30 from an edition of 50.

147.3 by 147.3 cm; 58 by 58 in.

#### PROVENANCE

Pace Prints, New York

Acquired by the present owner from the above

HK\$ 150,000-260,000

US\$ 19,200-33,200

## KAWS

### 踝鐲

絲網印刷紙本

二〇一七年作

款識

KAWS, 17, 30/50

版數

30/50

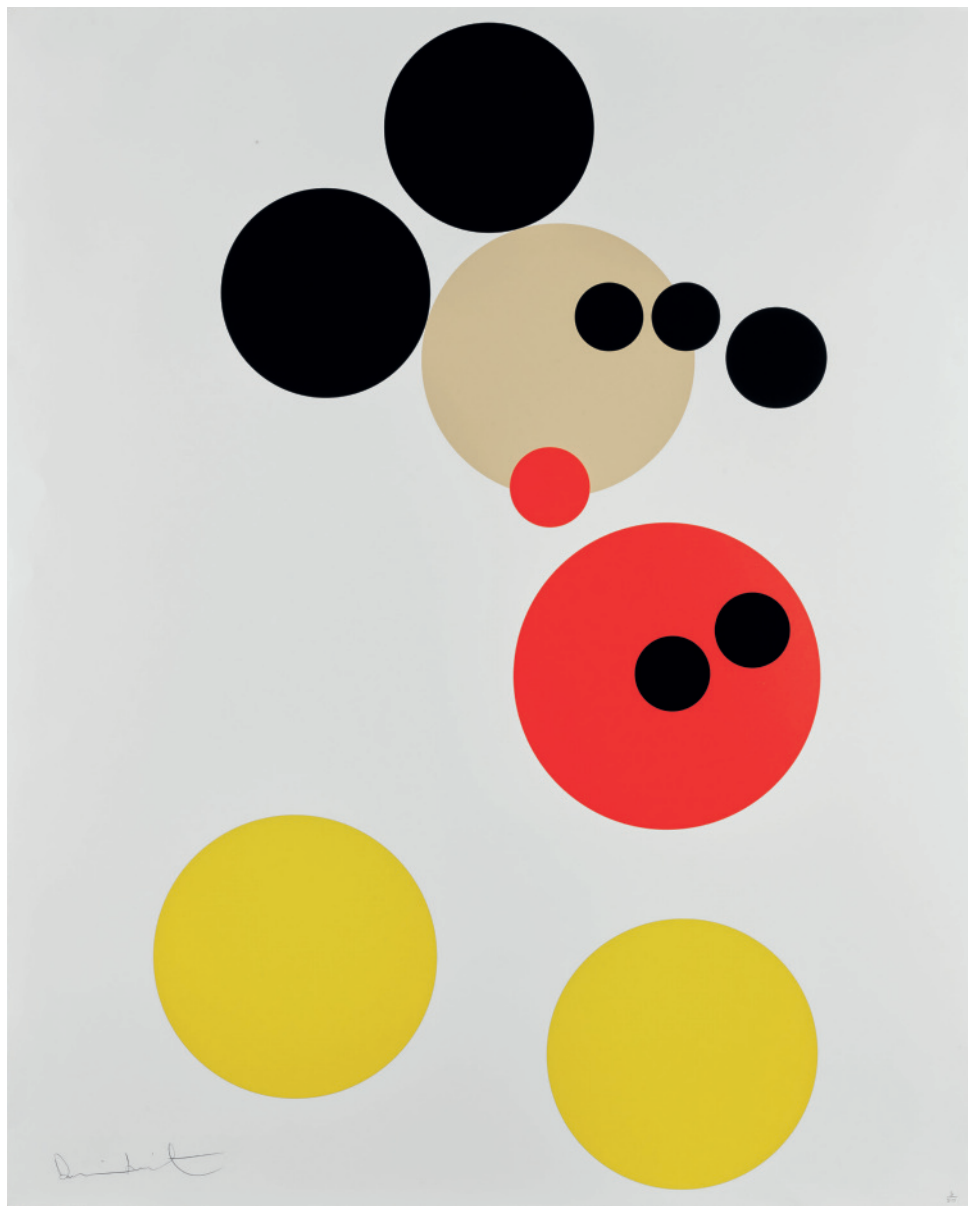
此作品共50幅

來源

紐約, Pace Prints

現藏者購自上述來源





170

170

## DAMIEN HIRST

b.1965

### Mickey

screenprint on paper  
signed and numbered 3/50

Executed in 2014, this work is number 3 from an edition of 50, plus 10 artist's proofs, published by Other Criteria, Ltd., London.

152.5 by 122 cm; 60 by 48 in.

#### PROVENANCE

Other Criteria, London

Acquired by the present owner from the above

HK\$ 200,000-300,000

US\$ 25,500-38,300

## 達米恩·赫斯特

### 米奇

絲網印刷  
二〇一四年作

#### 款識

Damien Hirst, 3/50

#### 版數

3/50

此作品共50幅，並加上10幅藝術家自留版，由倫敦，Other Criteria, Ltd.出版

#### 來源

倫敦，Other Criteria

現藏者購自上述來源



171

171

## JEFF KOONS

b.1955

### Balloon Dog (Yellow)

metallised porcelain  
printed signature and numbered 1614/2300 on a label affixed to the reverse

This work is number 1614 from an edition of 2300, published by Bernardaud, Limoges, France, and comes in the original presentation box, signed and numbered by Michel Bernardaud. Executed in 2015.  
diameter: 26.7 cm; 10½ in.

#### PROVENANCE

Private Collection  
Heritage Auctions, California, 11 June 2017, lot 771  
Acquired by the present owner from the above

HK\$ 60,000-90,000

US\$ 7,700-11,500

## 傑夫· 昆斯

### 小狗氣球（黃色）

金屬化瓷器  
二〇〇五年作

#### 款識

Jeff Koons, 1614/2300 (作品背面)

#### 版數

1614/2300

此作品共2300件，由貝爾納納瓷器製造

此作品附設附米高.貝爾納簽名與版數之原裝硬盒

#### 來源

私人收藏

加利福尼亞州，Heritage拍賣，2017年6月11日，拍賣編號771  
現藏者購自上述拍賣

## DAMIEN HIRST

b.1965

## Chlordiazepoxide 5mg 24 capsules

polyurethane resin with Tri pigments for colour  
signed, stamped with artist's seal, numbered 27/30 and dated  
2014 in the cast on the underside

This work is number 27 from an edition of 30.  
54 (H) by 27 by 23 cm; 21¼ (H) by 10⅝ by 9⅞ in.

## PROVENANCE

Private Collection, Asia

HK\$ 110,000-190,000

US\$ 14,100-24,300

## 達米恩·赫斯特

## 粒眠寧5毫克24顆膠囊瓶

彩漆聚氨酯樹脂

二〇一四年作

## 款識

Damien Hirst, 27/30, 2014 (作品底部)

## 版數

27/30

此作品共30件

## 來源

亞洲私人收藏



## RENATO BARJA JR

B. 1982

### Birthday Boy (In Two Parts)

acrylic on canvas, hand painted epoxy, wood, enamel, paint and found objects

i. signed and dated 13; signed, titled and dated 2013 on the reverse

ii. signed with the artist's initials; incised with the signature of the artist and dated 12 on the rear side of the base; signed, titled, dated 2012 on the underside of the base

Painting: 122 by 91.5 cm; 48 by 36 in.

Sculpture: 61 (H) by 19 by 18 cm; 24 (H) by 7½ by 7 in.

#### PROVENANCE

Private Collection

Sotheby's, Hong Kong, 6 April 2013, lot 205

Acquired by the Present Owner from the above sale

Private Collection, Hong Kong

HK\$ 20,000-30,000

US\$ 2,550-3,850

## 雷納多·巴爾哈二世

### 過生日（共兩部分）

壓克力畫布、人造樹脂、木材、瓷漆、顏料、拾得物

二〇一三至二〇一三年作

#### 款識

i. Renato L. Barja Jr., 13; Renato L. Barja Jr., 《BIRTHDAY BOY》, 2013 (作品背面)

ii. JB; Renato L. Barja Jr., 12 (雕塑底座側面), 《BIRTHDAY BOY》, 2012, Renato L. Barja Jr. (雕塑底部)

#### 來源

私人收藏

香港, 蘇富比, 2013年4月6日, 拍品編號205

現藏者購自上述拍賣

香港, 私人收藏



(i)



(ii)

## KAWS AND VARIOUS ARTISTS

### I Like Printing (A Set of Thirty Prints)

screenprint

This set of prints by thirty artists were published in 2002 by Artomatic.

each: 59.5 by 42 cm; 23 $\frac{3}{8}$  by 16 $\frac{1}{2}$  in.

case: 60.5 by 43 cm; 23 $\frac{7}{8}$  by 17 in.

#### PROVENANCE

Acquired by the present owner directly from the publisher

This work is accompanied by the original case.

HK\$ 15,000-26,000

US\$ 1,950-3,350

## KAWS 與多位藝術家

### 我喜歡印刷（一套三十幅）

絲網印刷

二〇〇二年作

此作品含共30幅30位藝術家之絲網印刷作品，由 Artomatic出版

來源

現藏者直接購自出版商

此作品附設原裝硬盒



174

## OKOKUME

b. 1985

### Along With Her

acrylic on canvas

signed and dated 2018 on the reverse

92.5 by 73.5 cm; 36 $\frac{3}{8}$  by 28 $\frac{7}{8}$  in.

#### PROVENANCE

Private Collection, Asia

HK\$ 20,000-30,000

US\$ 2,550-3,850

## 奧高古曼

### 與她

壓克力畫布

二〇一八年作

款識

Okokume, 2018 (作品背面)

來源

亞洲私人收藏



175



176 (i)



176 (ii)

176

## YUE MINJUN

b. 1962

### Smile-ism Series No. 6, 27 (Two Works)

lithograph

each signed in Pinyin and numbered 29/45

Executed in 2006, these works are number 29 from an edition of 45.

(i) No.6: 110.5 by 80 cm; 43½ by 31½ in.

(ii) No.27: 88.9 by 109.2 cm; 35 by 43 in.

#### PROVENANCE

Acquired by the present owner directly from the artist

HK\$ 20,000-40,000

US\$ 2,550-5,100

## 岳敏君

### 微笑主義之6、27號（兩幅作品）

版畫

二〇〇六年作

款識

(i) 6號: Yue Minjun, 29/45

(ii) 27號: Yue Minjun, 29/45

版數

29/45

此作品共45幅

來源

現藏者直接購自藝術家本人



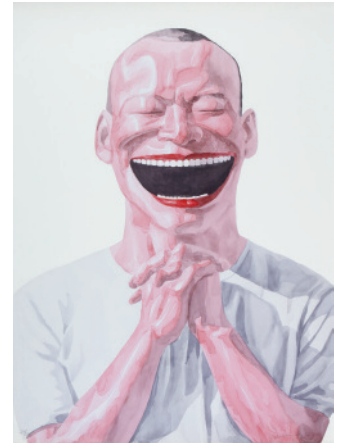
177 (i)



177 (ii)



177 (iii)



177 (iv)

177

## YUE MINJUN

b. 1962

Smile-ism Series No. 17, 25, 18, 23 (Four Works)

lithograph

each signed in Pinyin and numbered as the following:

(i) No.17: 28/45

(ii) No.25: 26/45

(iii) No.18: 43/45

(iv) No.23: 24/45

Each executed in 2006, these works are from an edition of 45.

(i)(iii): 109 by 88.9 cm; 43 by 35 in.

(ii): 88.9 by 109 cm; 35 by 43 in.

(iv): 109 by 78.7 cm; 43 by 31 in.

### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 40,000-60,000

US\$ 5,100-7,700

## 岳敏君

微笑主義之17、25、18、23號（四幅作品）

版畫

二〇〇六年作

款識

(i) 17號: Yue Minjun, 28/45

(ii) 25號: Yue Minjun, 26/45

(iii) 18號: Yue Minjun, 43/45

(iv) 23號: Yue Minjun, 24/45

版數

i. 28/45

ii. 26/45

iii. 43/45

iv. 24/45

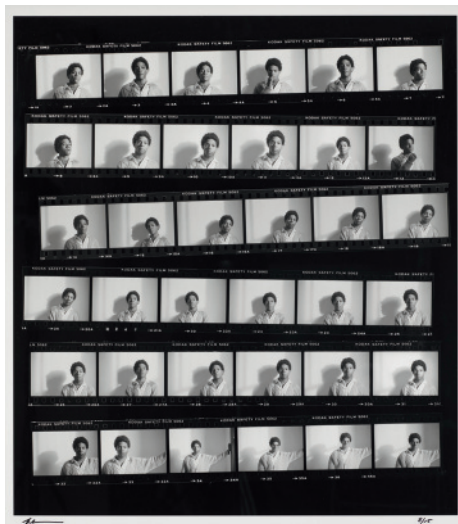
每幅作品共45幅

來源

現藏者直接購自藝術家本人



178 (i)



178 (ii)



178 (iii)



178 (iv)

□ 178 SOLD WITHOUT RESERVE

## LEE JAFFE & JEAN-MICHEL BASQUIAT

b. 1950 & 1960-1988

### Untitled (Four Works)

Lambda print on Fujicolor crystal archive matt paper

(i)(ii): signed and numbered 8/15

(iii): signed, dated 1983 and numbered 5/15

(iv): signed and numbered 3/15

i. 81 by 116.8 cm; 31 $\frac{7}{8}$  by 46 in.

ii. 116.8 by 81 cm; 46 by 31 $\frac{7}{8}$  in.

iii. 114 by 83.3 cm; 44 $\frac{7}{8}$  by 32 $\frac{3}{4}$  in.

iv. 116 by 81.5 cm; 45 $\frac{5}{8}$  by 32 in.

### PROVENANCE

Private Collection, Miami

Sotheby's, Hong Kong, 19 January 2017, lot 61

Acquired by the present owner from the above sale

HK\$ 60,000-80,000

US\$ 7,700-10,200

## 李謝斐與尚·米謝·巴斯基亞

### 無題（四幅作品）

Lambda富士晶彩啞光相紙

(iii) 一九八三年作

### 款識

(i)(ii): Lee Jaffe, 8/15

(iii): Lee Jaffe, 1983, 5/15

(iv): Lee Jaffe, 3/15

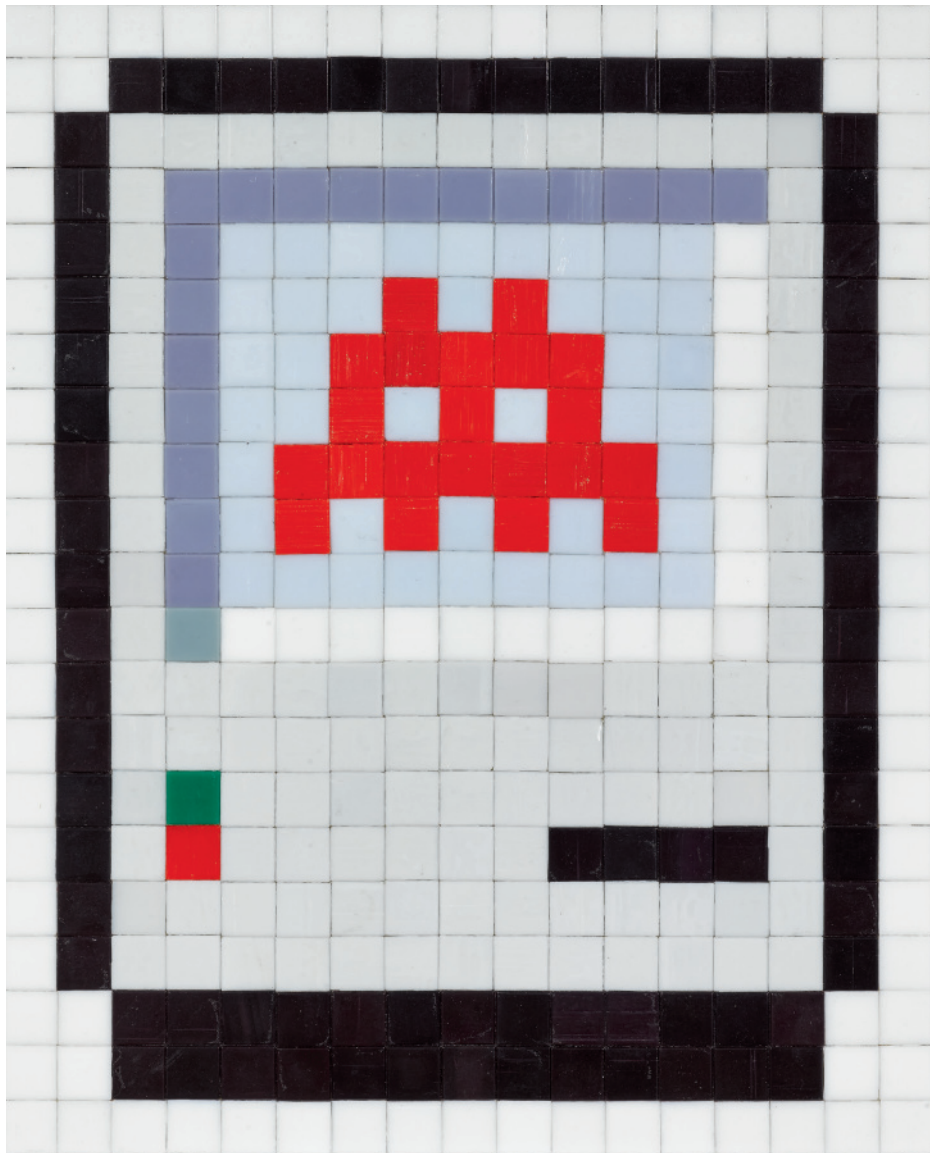
### 來源

邁阿密私人收藏

香港，蘇富比，2017年1月19日，拍品編號61

現藏者購自上述拍賣





179

179

## INVADER

b. 1969

### Space O.S. 7.2

mosaic tiles on wood  
signed, titled and dated 2008 on the reverse  
30.2 by 25.5 cm; 11 $\frac{7}{8}$  by 10 in.

#### EXHIBITED

London, Elms Lesters Painting Rooms, December 2008

#### PROVENANCE

Elms Lesters Painting Rooms, London  
Acquired by the present owner from the above

HK\$ 100,000-200,000  
US\$ 12,800-25,500

## INVADER

### 太空 O.S. 7.2

馬賽克瓷磚木板  
二〇〇八年作

#### 款識

SPACE O.S. 7.2, INVADER, 2008 (作品背面)

#### 展覽

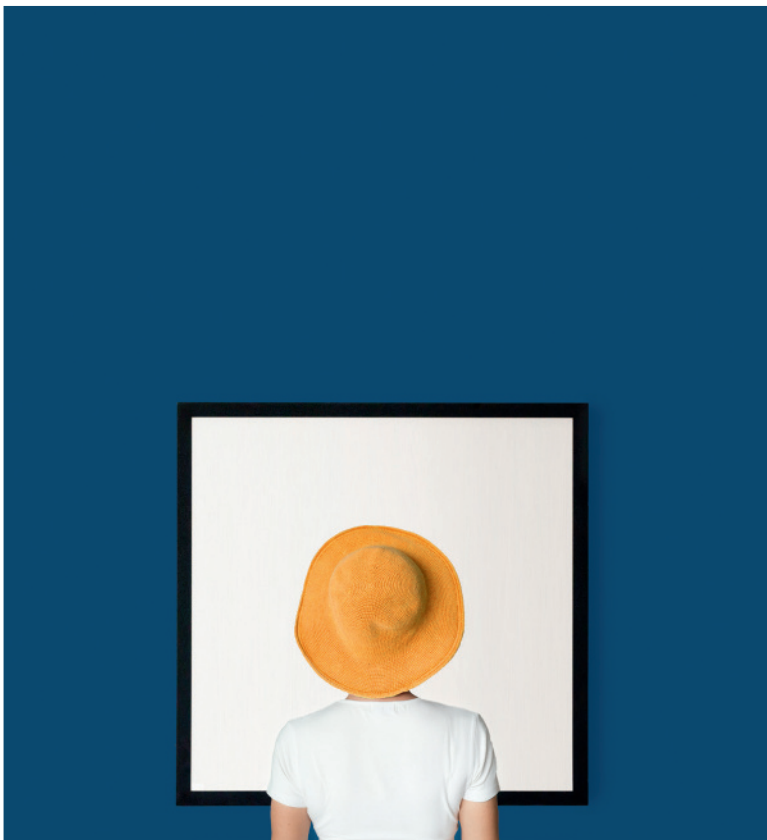
倫敦, Elms Lesters Painting Rooms畫廊, 二〇〇八年十二月

#### 來源

倫敦, Elms Lesters Painting Rooms畫廊  
現藏者購自上述來源



180



181

180

## VALENTINA LOFFREDO

b.1978

### iCloud

fine art pigment print

Executed in 2015, this work is from an edition of 8.

64 by 44 cm; 25¼ by 17¼ in.

#### EXHIBITED

Hong Kong, Novalis Contemporary Art Design, *Valentina Loffredo: As For Me, I'm Very Little*, 16-19 February 2017, n.p. (illustrated in colour)

#### PROVENANCE

Private Collection, Europe

HK\$ 15,000-26,000

US\$ 1,950-3,350

## 瓦倫蒂娜·洛弗雷多

### iCloud

彩色印刷

二〇一五年作

此作品共8幅

#### 展覽

香港, Novalis Contemporary Art Design 畫廊  
〈Valentina Loffredo: As For Me, I'm Very Little〉二〇一七年二月十六至十九日, 無頁數 (彩色圖版)

#### 來源

歐洲私人收藏

181

## VALENTINA LOFFREDO

b.1978

### Sunny Side Up

fine art pigment print

Executed in 2015, this work is from an edition of 8.

64 by 44 cm; 25¼ by 17¼ in.

#### EXHIBITED

Hong Kong, Novalis Contemporary Art Design, *Valentina Loffredo: As For Me, I'm Very Little*, 16-19 February 2017, n.p. (illustrated in colour)

#### PROVENANCE

Private Collection, Europe

HK\$ 15,000-26,000

US\$ 1,950-3,350



182 (i)



182 (ii)

182

瓦倫蒂娜·洛弗雷多

荷包蛋

彩色印刷  
二〇一五年作  
此作品共8幅

展覽

香港, Novalis Contemporary Art Design畫廊  
(Valentina Loffredo: As For Me, I'm Very Little) 二〇一七年二月十六至十九日, 無頁數(彩色圖版)

來源

歐洲私人收藏

ESTHER MAHLANGU

b. 1935

Untitled (Two Works)

acrylic on canvas  
each signed and dated 2017  
each: 30 by 40 cm; 11<sup>3</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Private Collection, South Africa

**HK\$ 12,000-18,000**  
**US\$ 1,550-2,300**

埃斯特·馬蘭古

無題 (兩幅)

壓克力畫布  
二〇一七年作

款識

ESTHeRMahlangu, 2017 (每幅)

來源

南非私人收藏



183

## AI WEIWEI

b. 1957

## Artist's Hand

electroplated rhodium on cast urethane resin  
incised with the artist's name on the underside  
Executed in 2017, this work is from an edition of 1000.

12 (H) by 11 by 10 cm; 4¾ (H) by 4⅜ by 4 in.

## PROVENANCE

Private Collection, Asia

This work is accompanied by a postcard of the Public Art Fund exhibition *Good Fences Make Good Neighbors* in New York City from October 2017 - February 2018, on the occasion which this work was created.

HK\$ 10,000-20,000

US\$ 1,300-2,550

## 艾未未

## 藝術家之手

電鍍鉑於聚氨酯樹脂  
二〇一七年作

## 款識

AiWei (作品底部)

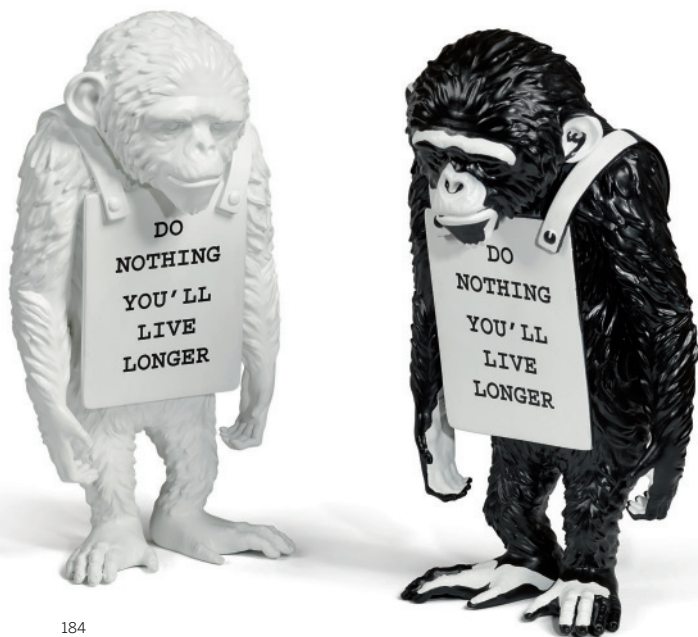
此作品共1000件

## 來源

亞洲私人收藏

此作品附設公共藝術基金會 (Public Art Fund) 於紐約市舉辦之〈好籬笆促成好鄰居〉展覽 (二〇一七年十月至二〇一八年二月) 明信片。此作乃該展衍生之作品。

184



184

## AFTER BANKSY

## Monkey Sign (Two Works)

resin

Executed in 2016, this work is produced by Medicom Toy and Brandalism, Japan (stamped on the underside of feet)

each: 34 (H) by 18.5 by 14.5 cm; 13⅜ (H) by 7¼ by 5¾ in.

## PROVENANCE

Private Collection, Asia

These works are accompanied by their original product boxes.

HK\$ 7,500-9,500

US\$ 1,000-1,250



185

185

## 仿班克斯

猴子廣告牌（兩件作品）

樹脂

二〇一六年作

此作品由日本Medicom Toy及Brandalism製造（印於每件作品底部）

來源

亞洲私人收藏

此作品附設作品原裝紙盒

## BANSKY AND VARIOUS ARTISTS

Pax Britannica: A Hellish Peace (A Set of Twenty-Two Prints)

mixed media  
each signed

Executed in 2004, these works are from an edition of 100, published by Aquarium Gallery, London on the occasion of its exhibition of the same title (March - April 2004).  
overall: 23.5 by 32.5 cm; 9¼ by 12¾ in.

### PROVENANCE

Private Collection

This work is accompanied by its original portfolio case.

HK\$ 65,000-85,000  
US\$ 8,300-10,900

## 班克斯與多位藝術家

Pax Britannica: 地獄般的和平（一套二十二幅）

綜合媒材

二〇〇四年作

款識

每幅附藝術家簽名

此作品共100件，由倫敦，Aquarium畫廊為與本作同名之展覽（二〇〇四年三月至四月）出版

來源

私人收藏

此作品附設原裝硬盒



186

186

## JONAS WOOD

b. 1977

### Large Shelf Still Life

offset lithograph

Executed in 2017, this poster is published on the occasion of *Shio Kusaka & Jonas Wood* exhibition by Voorlinden Museum, Netherlands.

58.5 by 58.5 cm; 23 by 23 in.

#### PROVENANCE

Private Collection

HK\$ 10,000-20,000

US\$ 1,300-2,550

## 喬納斯·伍德

### 大架子上的靜物

版畫

二〇一七年作

此作品由荷蘭位於瓦瑟納爾的現代美術館為展覽〈Shio Kusaka & Jonas Wood〉特別出版

來源

私人收藏

187

## KAWS X HAJIME SORAYAMA

### No Future Companion (Silver Chrome)

metallised plastic

incised with two artists' signatures, dated 2008 and numbered 412/500 on the underside

This work is number 412 from an edition of 500, produced by Medicom Toy Life Entertainment, Japan.

32 (H) by 20 by 20 cm; 12 $\frac{5}{8}$  (H) by 7 $\frac{7}{8}$  by 7 $\frac{7}{8}$  in.

#### LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*, Skira Rizzoli International Publications, New York, 2010, p. 234, edition unspecified (illustrated in colour)

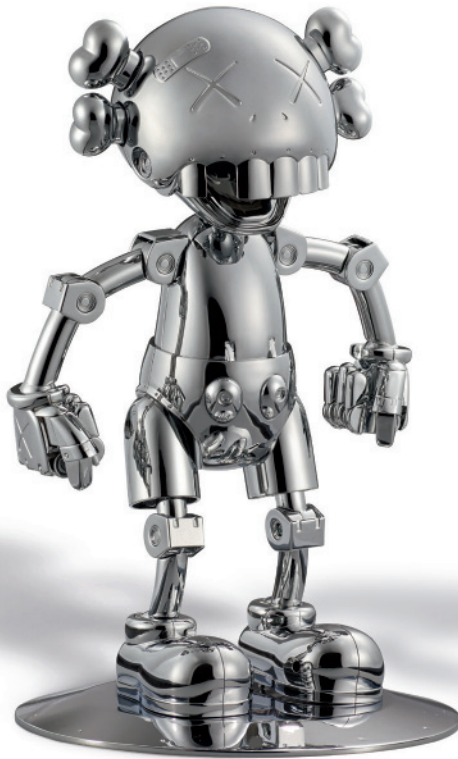
#### PROVENANCE

Private Collection, Asia

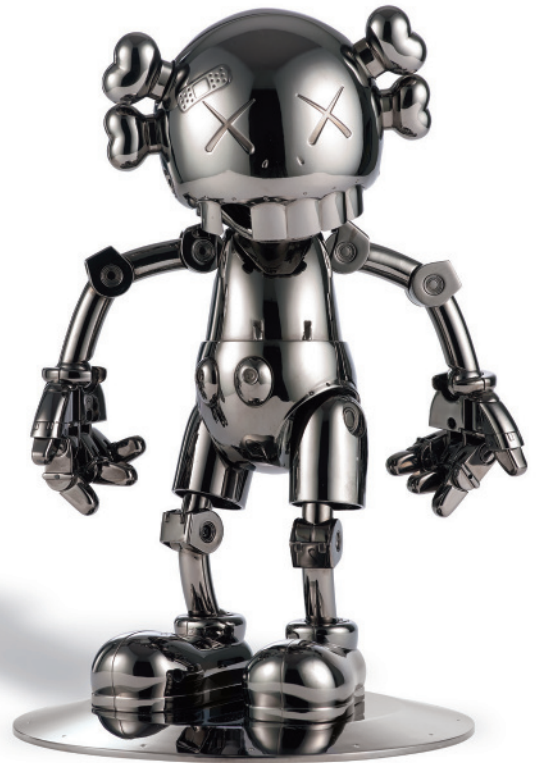
This work is accompanied by its original product box.

HK\$ 30,000-50,000

US\$ 3,850-6,400



187



188

188

## KAWS x 空山基

### 沒有未來的伴侶（銀鉻）

鍍金屬塑膠  
二〇〇八年作

#### 款識

OriginalFake EDITION, 412/500,  
KAWS, Sorayama, MEDICOM TOY 2008,  
MADE IN CHINA (作品底部)

#### 版數

412/500

此作品共500件，製造商為日本，Medicom Toy  
Life Entertainment

#### 出版

〈KAWS: 1993-2010〉Monica Ramirez-  
Montagut著（紐約，Skira Rizzoli 國際出版社，二  
〇一〇年），234頁，版數不詳（彩色圖版）

#### 來源

亞洲私人收藏

此作品附設作品原裝硬紙盒

## KAWS X HAJIME SORAYAMA

### No Future Companion (Black Chrome)

metallised plastic  
incised with two artists' signatures, dated 2008  
and numbered 74/500 underneath  
This work is number 47 from an edition of 500,  
produced by Medicom Toy Life Entertainment,  
Japan.  
32 (H) by 20 by 20 cm; 12<sup>5</sup>/<sub>8</sub> (H) by 7<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in.

#### LITERATURE

Exh. Cat., Toronto, Design Exchange, *This is  
Not a Toy*, February - May 2014, p. 131, edition  
unspecified (illustrated)

#### PROVENANCE

Original Fake Store, Tokyo  
Acquired by the present owner from the above

This work is accompanied by its original product  
box.

HK\$ 30,000-50,000

US\$ 3,850-6,400

## KAWS x 空山基

### 沒有未來的伴侶（黑鉻）

鍍金屬塑膠  
二〇〇八年作

#### 款識

OriginalFake EDITION, 74/500,  
KAWS, Sorayama, MEDICOM TOY 2008,  
MADE IN CHINA (作品底部)

#### 版數

74/500

此作品共500件，製造商為日本，Medicom Toy  
Life Entertainment

#### 出版

多倫多，設計交流博物館〈這不是玩具〉二〇一四  
年二月至五月，131頁，版數不詳（圖版）

#### 來源

東京，OriginalFake Store  
現藏者購自上述來源

此作品附設作品原裝紙盒

CURATED: TURN IT UP

109



189 (i)



(ii)



(iii)

189

## KAWS

b. 1974

Companion: i. Brown Colourway/  
ii. Black Colourway/ iii. Grey  
Colourway (Set of Three)

vinyl

each signed, illustrated and dedicated *TO RUSS*  
on the reverse

These works are from an edition of 500 of each  
colourway, produced by Bounty Hunter, Japan  
in 1999.

each: 18 (H) by 8 by 4.5 cm; 7½ (H) by 3¼ by  
¾ in.

### LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*,  
Skira Rizzoli International Publications, New York,  
2010, p. 232 (illustrated)

### PROVENANCE

Hideout Store, London

Acquired by the present owner from the above

HK\$ 28,000-38,000

US\$ 3,600-4,850

## KAWS

伴侶: i. 棕/ ii. 黑/ iii. 灰 (三件一組)

塑膠

一九九九年作

款識

每件作品附藝術家繪圖及:

(i): TO RUSS, KAWS

(ii)(iii): TO RUSS, KAWS

每件作品共500件, 由日本Bounty Hunter製造

出版

〈KAWS: 1993-2010〉Monica Ramirez-  
Montagut著 (紐約, Skira Rizzoli 國際出版社, 二  
〇一〇年), 232頁 (圖版)

來源

倫敦, Hideout Store

現藏者購自上述來源

190

## KAWS

b. 1974

OriginalFake StormTrooper

vinyl

Executed in 2008, these works are produced by  
Medicom Toy Life Entertainment, Japan.

25 (H) by 10.5 by 6.5 cm; 9.8 (H) by 4.1 by 2.6 in.

### LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993-2010*,  
Skira Rizzoli International Publications, New York,  
2010, p. 239, edition unspecified (illustrated in  
colour)

### PROVENANCE

Private Collection, Japan

This work is accompanied by its original product  
box.

HK\$ 8,000-12,000

US\$ 1,050-1,550

## KAWS

OriginalFake 風暴騎兵

塑膠

二〇〇八年作

此作品由日本, Medicom Toy Life Entertainment  
製造

出版

〈KAWS: 1993-2010〉Monica Ramirez-  
Montagut著 (紐約, Skira Rizzoli 國際出版社, 二  
〇一〇年), 239頁, 版數不詳 (彩色圖版)

來源

日本私人收藏

此作品附設作品原裝紙盒

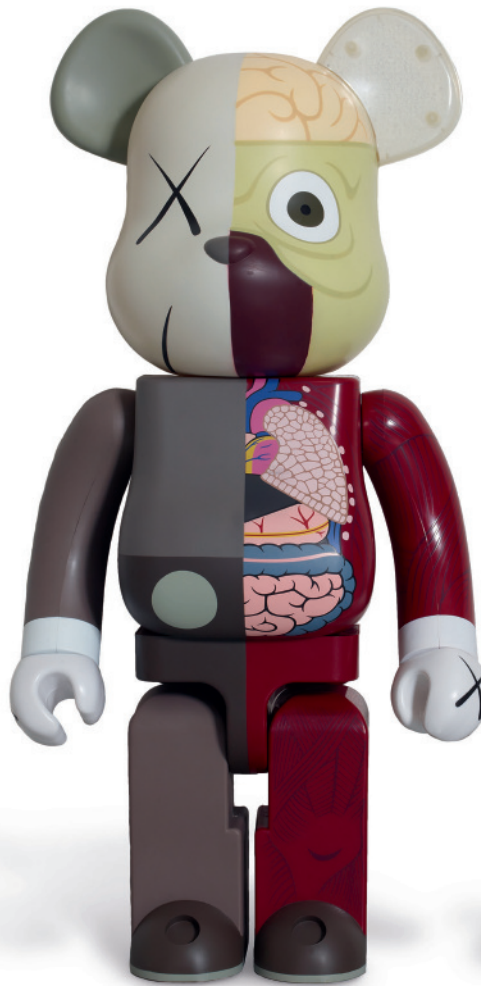


Another View





190



(ii)



(i) 191

191

## KAWS

b. 1974

i. 400% Bearbrick Companion/ ii. 1000% Bearbrick Companion (Two Works)

vinyl

Executed in 2009 and 2006 respectively, these works are produced by Medicom Toy Life Entertainment, Japan.

i. 29 (H) by 13 by 10 cm; 11<sup>3</sup>/<sub>8</sub> (H) by 5<sup>1</sup>/<sub>8</sub> by 4 in.  
ii. 77 (H) by 34 by 24.5 cm; 30<sup>1</sup>/<sub>4</sub> (H) by 13<sup>3</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub> in.

### PROVENANCE

Private Collection, Japan

These works are accompanied by their original product box.

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

## KAWS

i. 400% 熊磚同伴 / ii. 1000% 熊磚同伴 (兩件)

塑膠

i. 二〇〇九年作

ii. 二〇〇六年作

兩件作品由日本，Medicom Toy Life Entertainment製造

來源

日本私人收藏

此作品附設作品原裝紙盒



192

## ROY LICHTENSTEIN

1923 - 1997

## Paper Plate

screenprint on paper plate  
printed with the artist's and publisher's name on  
the reverse

Executed in 1969, this work is published by On  
1st Inc.

26 by 26 by 2.4 cm; 10¼ by 10¼ by 1 in.

## LITERATURE

Mary L. Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948-1997*, Washington, D.C., Hudson, 2002, p. 314, cat. no. III.45 (illustrated in colour)

## PROVENANCE

Private Collection, Asia

HK\$ 3,000-5,000

US\$ 400-650

## 羅伊·李奇登斯坦

## 紙盤子

絲網印刷於紙盤子  
一九六九年作

## 款識

Roy Lichtenstein, 1969, On 1st Inc. (印於作品背面)

此作品由 On 1st Inc. 出版

## 出版

(The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948-1997) Mary L. Corlett著 (華盛頓, 二〇〇二年) 314頁, 圖錄編號 III.45 (彩色圖版)

## 來源

亞洲私人收藏



193 (i)

193 (ii)

## 193

## BEN FROST

b. 1975

i. Don't Have Grand Angus Man/ ii. Great Escape/ iii. Upsize Me (Three Works)

acrylic on found product packaging  
each signed, titled and dated 2012 on the reverse  
(i)(ii) 10.2 by 8.3 cm; 4 by 3¼ in.  
(iii) 14 by 13.3 cm; 5½ by 5¼ in.

## PROVENANCE

White Walls Gallery, San Francisco  
Acquired by the present owner from the above

HK\$ 16,000-26,000

US\$ 2,050-3,350

## 本·弗羅斯特

i. 沒有巨無霸/ ii. 大逃亡/ iii. 變大的我  
(三幅作品)

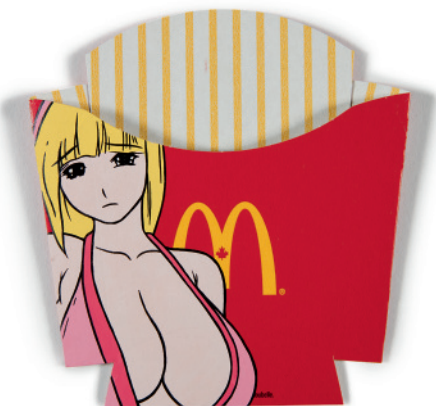
壓克力於產品包裝  
二〇一二年作

## 款識

(i): BEN FROST, 《Don't Have Grand Angus Man》, 2012 (作品背面)  
(ii): BEN FROST, 《Great Escape》, 2012 (作品背面)  
(iii): BEN FROST, 《Upsize Me》, 2012 (作品背面)

## 來源

三藩市, White Walls 畫廊  
現藏者購自上述來源



193 (iii)

## RON ENGLISH

b.1959

### MC supersize

acrylic on fibreglass

Executed in 2009, this work is from an edition of 15.

94 (H) by 80 by 40 cm; 37 (H) by 31.5 by 15.7 in.

#### PROVENANCE

Toy Tokyo, New York

Acquired by the present owner from the above

HK\$ 28,000-36,000

US\$ 3,600-4,600

## 羅恩·英格力

### 超巨型MC

壓克力玻璃纖維

二〇〇九年作

此作品共15件

來源

紐約, Toy Tokyo

現藏者購自上述來源



194

## FAILE

b. 1999

### (718) Fantasy Brooklyn's Finest

acrylic and spray paint on found wooden box titled; signed and dated 2011 on the reverse  
46.4 (H) by 35.6 by 8.9 cm; 18¼ (H) by 14 by 3½ in.

#### PROVENANCE

Thinkspace Gallery, California

Acquired by the present owner from the above

HK\$ 16,000-26,000

US\$ 2,050-3,350

## FAILE

### (718) 幻想布魯克林的最好

壓克力及噴漆木盒

二〇一一年作

款識

《718 Fantasy Brooklyn's Finest》

Faile, 2011 (作品背面)

來源

加州, Thinkspace畫廊

現藏者購自上述來源



195



196 (i)



196 (ii)

196

## MURAKAMI TAKASHI

b. 1962

### i. Kaikai With Moss/ ii. Kiki With Moss (Two Works)

offset lithograph

i. signed, dated 04 and numbered 184/300

ii. signed, dated 04 and numbered 102/300

Executed in 2003, these works are from an edition of 300, co-published by the artist and Kaikai Kiki, Tokyo. each: 69 by 69 cm; 27<sup>1</sup>/<sub>8</sub> by 27<sup>1</sup>/<sub>8</sub> in.

#### LITERATURE

*Takashi Murakami: Prints "My First Art" Series*, Kaikai Kiki Gallery, Tokyo, Japan, 2008, p.34-35, edition unspecified (illustrated in colour)

*Takashi Murakami: Summon monsters? Open the door? Heal? Or die?*, Museum of Contemporary Art, Tokyo, Japan, 2001, unpaginated, edition unspecified (illustrated in colour)

#### PROVENANCE

Private Collection, Asia

HK\$ 8,000-12,000

US\$ 1,050-1,550

## 村上隆

### i. Kaikai與苔蘚/ ii. Kiki與苔蘚（兩幅作品）

版畫

二〇〇三年作

款識

i. 藝術家簽名, 04, 184/300

ii. 藝術家簽名, 04, 102/300

版數

i. 184/300

ii. 102/300

每幅作品共300幅, 由藝術家本人與東京, Kaikai Kiki聯合出版

出版

〈村上隆: 我的第一個版畫系列〉(日本東京, Kaikai Kiki 畫廊出版, 二〇〇八年), 34-35頁, 版數不詳(彩色圖版)

〈村上隆: 召喚怪物? 開門? 痊癒? 或死亡?〉(日本東京, 東京都現代美術館出版, 二〇〇一年), 頁數不詳, 版數不詳(彩色圖版)

來源

亞洲私人收藏



197 (i)



197 (ii)



197 (iii)



197 (iv)

197

## MURAKAMI TAKASHI

b. 1962

And Then And Then And Then And Then And Then: i. Cream/ ii. Yellow Jelly/ iii. Blue-Red/ iv. Melting Bob (Four Works)

offset lithograph

(i) signed, dated 08 and numbered 155/300, executed in 2006

(ii) signed, dated 08 and numbered 129/300, executed in 2006

(iii) signed, dated 06 and numbered 229/300, executed in 2006

(iv) signed, dated 08 and numbered 110/300, executed in 2008

These works are from an edition of 300, co-published by the artist and Kaikai Kiki, Tokyo.

### PROVENANCE

Private Collection

HK\$ 12,000-22,000

US\$ 1,550-2,850

## 村上隆

然後然後然後然後然後: i. Cream/ ii. Yellow Jelly/ iii. Blue-Red/ iv. Melting Bob (四幅作品)

版畫

(i)(ii)(iii): 二〇〇六年作

(iv): 二〇〇八年作

款識

作品均有藝術家簽名，版數依序為：

(i) 155/300

(ii) 129/300

(iii) 229/300

(iv) 110/300

每幅作品共300幅，由藝術家本人與東京，Kaikai Kiki聯合出版

來源

私人收藏



198 (i)



198 (ii)



198 (iii)



198 (iv)

198

## MURAKAMI TAKASHI

b. 1962

i. Open Your Hands Wide/ ii. Flowers Have Bloomed/ iii. Jelly Fish/ iv. Planet 66 (Four Works)

offset lithograph

(i) signed and numbered 257/300, executed in 2010

(ii) signed and numbered 167/300, executed in 2000

(iii) signed, dated 04 and numbered 293/300, executed in 2003

(iv) signed and numbered 115/300, executed in 2004

### LITERATURE

(iv) *Takashi Murakami: Prints "My First Art" Series*, Kaikai Kiki Gallery, Tokyo, Japan, 2008, p.66, edition unspecified (illustrated in colour)

### PROVENANCE

Private Collection

HK\$ 12,000-22,000

US\$ 1,550-2,850

## 村上隆

i. 張開雙手/ ii. 百花盛放/ iii. 水母/ iv. 66號恆星  
(四幅作品)

版畫

(i)(ii): 二〇一〇年作

(iii): 二〇〇三年作

(iv): 二〇〇七年作

款識

(i): 二〇一〇年作

(ii): 二〇〇〇年作

(iii): 二〇〇三年作

(iv): 二〇〇四年作

每幅作品共300幅，由藝術家本人與Kaikai Kiki Co., Ltd聯合出版

出版

(iv) (村上隆: 我的第一個版畫系列) (日本東京, Kaikai Kiki 畫廊出版, 二〇〇八年), 66 頁, 版數不詳 (彩色圖版)

來源

私人收藏

## MURAKAMI TAKASHI

b. 1962

Homage to Francis Bacon: i. Study of George Dyer/ ii. Study of Isabel Rawsthorne) (Two Works)

offset lithograph

(i) signed, dated 04 and numbered 182/300

(ii) signed, dated 04 and numbered 104/300

Executed in 2003, these works are from an edition of 300, co-published by the artist and Kaikai Kiki, Tokyo. each: 68 by 68 cm; 26¾ by 26¾ in.

HK\$ 8,000-12,000

US\$ 1,050-1,550

## 村上隆

向弗朗西斯·培根致敬: i. 喬治·戴爾集作/ ii. 伊莎貝爾·羅斯索恩集作 (兩幅作品)

版畫

二〇〇三年作

款識

(i) 藝術家簽名, 04, 182/300

(ii) 藝術家簽名, 04, 104/300

200

## MURAKAMI TAKASHI

b. 1962

i. 727-727/ ii. 727-272 (Two Works)

offset lithograph

i. signed and numbered 98/300

ii. signed and numbered 69/300

Executed in 2006, these works are from an edition of 300, co-published by the artist and Kaikai Kiki Co., Ltd. image: 64.2 by 98.5 cm; 25¼ by 38¾ in. (each) paper: 65.6 by 100 cm; 25⅞ by 39⅞ in. (each)

## PROVENANCE

Private Collection, Asia

HK\$ 8,000-12,000

US\$ 1,050-1,550

## 村上隆

i. 727-727/ ii. 727-272 (兩幅作品)

版畫

二〇〇六年作

款識

i. 藝術家簽名, 98/300

ii. 藝術家簽名, 69/300



199 (i)



199 (ii)



200 (i)



200 (ii)



201

□ 201 SOLD WITHOUT RESERVE

## KUSAMA YAYOI

b. 1929

### Dots Obsession

mixed media

signed in English; signed in English, titled, dated 2011 and numbered 230/300 on the reverse

This work is from an edition of 300.

mirror: 32.5 by 25 cm; 12¾ by 9⅞ in.

#### PROVENANCE

Private Collection, Asia

HK\$ 10,000-20,000

US\$ 1,300-2,550

## 草間彌生

### 迷戀圓點

綜合媒材

二〇一一年作

款識

Yayoi Kusama

《DOTS OBSESSION》, 2011,

Y.Kusama, 230/300, (作品背面)

來源

亞洲私人收藏



202

202

## NARA YOSHITOMO

b.1959

### Cosmic Girls: Eyes Opened/ Eyes Closed (Two Works)

offset lithograph

Executed in 2008, these works are from an edition of 500.

each: 72 by 52 cm; 38¾ by 20½ in.

#### PROVENANCE

Private Collection, Asia

HK\$ 10,000-20,000

US\$ 1,300-2,550

## 奈良美智

### 宇宙女孩：張開眼睛/閉上眼睛（兩幅作品）

版畫

二〇〇八年作

每幅作品共500幅

來源

亞洲私人收藏



## NARA YOSHITOMO

b.1959

## Doggie Radio

polymer and fiberglass stereo with FM radio, bluetooth, USB port and Aux Jack  
stamped with the artist's name, titled and numbered 0573 on the certificate plaque

Executed in 2011, this work is number 573 from an edition of 3000.

33.7 (H) by 43.5 by 22.2 cm; 13¼ (H) by 17¼ by 8¾ in.

## PROVENANCE

Private Collection, Asia

This work is accompanied by its original carton box, a certificate plaque, a manual and other accessories.

HK\$ 10,000-20,000

US\$ 1,300-2,550

## 奈良美智

## 小狗收音機

塑料、玻璃纖維立體音響，附FM 調頻、藍芽、USB接口、Aux 接頭

二〇一一年作

款識 《Doggie Radio》，YOSHITOMO NARA, 0573

來源

亞洲私人收藏



203

## NARA YOSHITOMO

b.1959

## Life Is Only One (Three Works)

transfer print on porcelain

each stamped with artist's signature on the underside

Executed in 2015, this work is produced by HOW2WORK.

each: 17 by 17 by 2 cm; 6¾ by 6¾ by 1 in.

## PROVENANCE

Private Collection, Asia

These works are accompanied by their original product box.

HK\$ 6,000-8,000

US\$ 800-1,050

## 奈良美智

## 無常人生（三件作品）

轉印陶瓷

二〇一五年作

款識

奈良（印於每件作品底部）



204

來源

亞洲私人收藏

End of Sale

**Sotheby's** EST. 1744

Collectors gather here.



PABLO PICASSO  
Buste de femme de profil.  
Femme écrivain  
Estimate upon request

**Impressionist  
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Evening Sale**  
London 19 June 2018

Viewing 14 – 19 June

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Collectors gather here.



ZAO WOU-KI  
Pluie, 1953  
Oil on canvas, 65 x 50 cm  
Estimate €700,000–1,000,000

**Contemporary Art**  
Auction Paris  
6 & 7 June 2018

Viewing 1 – 6 June

76, RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS

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#SOTHEBYSCONTEMPORARY ART



Sotheby's EST. 1744  
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Property from a private Hong Kong collection  
A *huanghuali* continuous yokeback side chair, Ming dynasty, 17th century, *dengguayi*  
Estimate HK\$100,000–150,000  
Provenance: Grace Wu Bruce, London.

**Chinese Art**  
Auction Hong Kong  
31 May & 1 June 2018

VIEWING 25–30 MAY

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## The Burgundy Collection Auction Hong Kong 9 June 2018

LA ROMANÉE DOMAINE DU COMTE LIGER-BELAIR  
2010, 3 bottles  
Estimate HK\$75,000–130,000 / US\$9,500–16,000  
2009, 3 bottles  
Estimate HK\$60,000–95,000 / US\$7,500–12,000  
2005, 6 bottles  
Estimate HK\$170,000–260,000 / US\$20,000–32,000  
2002, 6 bottles  
Estimate HK\$120,000–200,000 / US\$15,000–24,000

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Allan Schwartzman  
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Consultant ‡

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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.

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## GUIDE FOR PROSPECTIVE BUYERS

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

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

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**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

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### ➤ 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.

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## 2. BIDDING IN THE SALE

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

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

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

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

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

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

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

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

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**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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by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

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

**Collection and Storage** All items from this auction not collected from 5/F One Pacific Place on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

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

To arrange shipping or collection, please contact:

#### Post Sale Services

As printed in front of this catalogue

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

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

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

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:  
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)  
Sally Lai  
Post Sale Manager  
+852 2822 5533  
FAX +852 2501 4266  
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences

being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

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

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

### 5. ADDITIONAL SERVICES

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

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

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

#### 給準買家之指引

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

**展品之處** 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之

身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

**買家酬金** 買家應支付本公司酬金。拍賣品「落錘價」為港幣 2,400,000 元或以下，酬金以「落錘價」之25%計算；超過港幣 2,400,000 至 22,500,000 元之部份，則以20%計算；超過港幣 22,500,000 元之部份，則以 12.9% 計算。

#### 1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

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

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

**拍賣前估價** 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

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

**保證項目** 附上 O 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出售價。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方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出的價格執行。該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。倘不可撤銷投標方競投成功，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，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷投標方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷投標方必須向該人士披露已方與拍賣品有經濟利害關係。如有願向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。

▽ **有利害關係的各方** 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。倘有利害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，有利害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害關係的一方可能參與拍賣，一則示有利害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錘價，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位之售價成交。圖錄中之拍賣品如不設底價，均會以符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

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

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

## 2. 拍賣之競投

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

**親身競投** 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不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」一即閣下親身出席拍賣會將會作出之落錘價。「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BID<sup>SM</sup>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BID<sup>SM</sup>網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID<sup>SM</sup>網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID<sup>SM</sup>網上競投服務之競投人受透過BID<sup>SM</sup>網上競投服務進行即時網上競投之附加條款(可參閱蘇富比網頁www.sothebys.com)，以及適用於該拍賣之業務規則所規限。

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

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

## 3. 拍賣

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

**有利害關係各方之公告** 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害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

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

## 4. 拍賣後

**付款** 拍賣後須即時以以下列方法以港幣付款：現金、銀行匯票、旅行支票、支票、電匯、信用卡(American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣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。若以信用卡(American Express, MasterCard, Union Pay & Visa)結賬，請親身持咭到本公司付款本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣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的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

**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。儲存費以下列每月：

**儲存費：每件每件港幣1,800元。**

如欲安排付運或收取貨品，請聯絡：

**售後服務部**  
列印於此圖錄之前部份

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** 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：  
售後服務部(星期一至星期五上午9時30分-下午6時)  
黎婉雯  
售後服務部經理  
+852 2822 5533  
傳真：+852 2501 4266  
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

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，閣下必須立即通知蘇富比。

**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。蘇富比應要求申請牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件(包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

**濒危物種** 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。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

## TAX INFORMATION FOR BUYERS

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

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

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

## 買家稅務信息

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

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

買家應自行向稅務顧問就此方面尋求稅務意見。

## CONDITIONS OF BUSINESS

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

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

### 1. INTRODUCTION

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

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

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

**Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at

Level 54, Hopewell Centre,  
183 Queen's Road East, Hong Kong;

**Sotheby's Company** means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.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 as the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

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

The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

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

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

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

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

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

### 7. PAYMENT AND COLLECTION

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

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

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

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

### 8. REMEDIES FOR NON-PAYMENT

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

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

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

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

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

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

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

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

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

shortfall together with all costs incurred in such resale;

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

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

## 9. FAILURE TO COLLECT PURCHASES

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

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

## 10. EXPORT AND PERMITS

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

## 11. GENERAL

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

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

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

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior

written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

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

## 12. DATA PROTECTION

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

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

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

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

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

## 13. LAW AND JURISDICTION

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

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

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with

proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

### General Authenticity Guarantee:

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

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

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

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

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

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

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

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

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

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

## 蘇富比之香港業務規則

### 買家之業務規則

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

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

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

(i) 本業務規則；

(ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；

(iii) 銷售目錄所載之蘇富比保證書；及

(iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；

(v) 就透過互聯網進行網上競投而言，蘇富比網頁之BID<sup>SM</sup>網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

### 2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；

「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；「買家之費用」指買家應向蘇富比支付之任何成本或費用；

「買家酬金」指根據準買家指引所載費率買家按落錘價應付之佣金；

「贖品」指蘇富比真品保證所定之涵蓋；

「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無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關於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贗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，否則蘇富比毋須就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(BID<sup>SM</sup>)受BID<sup>SM</sup>網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID<sup>SM</sup>網上競投服務規則連同業務規則適用於網上競投。

### 6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

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

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

### 7. 付款及領取

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

### 8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會買家之情況下）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其未來之競投須支付訂金；該訂金在買家隨後拒付款或延期付款時，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. 未領購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而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完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

## 11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

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

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

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

## 12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語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任何其他文件送交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」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/ 或任何類型之復元品及/ 或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- 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
- 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
- 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：—

- 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
- 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) 25221063.

## USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

## SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

## DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

### 給缺席競投人指引

#### 缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

#### 使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落錘價。「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。)

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## ABSENTEE/TELEPHONE BIDDING FORM

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

**Sale Number** HK0831 | **Sale Title** CURATED: TURN IT UP | **Sale Date** 8 JUNE 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<sup>max</sup> online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) \_\_\_\_\_

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (\*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED \_\_\_\_\_ DATED \_\_\_\_\_

### ARRANGING PAYMENT

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

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

## 競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0831 | 拍賣名稱 CURATED: TURN IT UP | 拍賣日期 2018年6月8日

\* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

\* 姓

\* 名

蘇富比賬號

\* 地址

郵編

\* 住宅電話

公司電話

手機號碼

\* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內  (並提供舊有郵編以核對)

### 重要事項

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

### 書面競投

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

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

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

### 電話競投

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

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

### 重要通告 — 估價拍賣品 (📄)

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

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

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

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

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

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

簽署

日期

### 付款方式

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

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

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

(以英文本為準)



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

SALE # 拍賣編號 HK \_\_\_\_\_

LOT # 拍賣品編號 \_\_\_\_\_

\*First Name 名

\*Last Name 姓

Client Account # 蘇富比賬戶號碼

\*Address 通訊地址

\*City 城市 Country 國家

\*Telephone 電話

Fax 傳真

\*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標?  有  沒有

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

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

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

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

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

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

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please  the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

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

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

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

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID<sup>online</sup> online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署

## INDEX OF ARTISTS

After Banksy 仿班克斯	184	KAWS	105, 106, 107, 108,	Okokume 奧高古曼	175
Ai, Weiwei 艾未未	183		109, 110, 111, 112,	Peake, Eddie 埃迪·皮克	113
			133, 134, 135, 169,	Pistoletto, Michelangelo 米開朗基羅·皮斯特萊托	160
Banksy and Various Artists 班克斯與多位藝術家	185	KAWS and Various Artists KAWS與多位藝術家	189, 190, 191		
Barja Jr, Renato 雷納多·巴爾哈二世	173		174	Scharf, Kenny 肯尼·沙夫	142
Bas, Hernan 赫南·巴斯	116	KAWS x Hajime Sorayama KAWS x 空山基	187, 188	Sorayama, Hajime 空山基	103
Basquiat, Jean-Michel 尚·米榭·巴斯基亞	140	Koons, Jeff 傑夫·昆斯	171	Sottsass, Ettore 埃托雷·索特薩斯	158
Bedin, Martine 馬丁納·貝丁	157	Kukkapuro, Yrjö 里奧·庫卡波羅	165		
		Kusama, Yayoi 草間彌生	124, 125, 126, 127,	Tsang, Tsou Choi 曾灶財	145, 146
Campana 費納多·坎帕納和阿貝托·坎帕納	159		128, 129, 130, 131,		
Colen, Dan 丹·柯林	132		147, 148, 149, 150,	Warhol, Andy 安迪·沃荷	139
Condo, George 喬治·康多	115, 119, 123		151, 152, 153, 154,	West, Franz 弗朗茲·韋斯特	156
			155, 201	Wood, Jonas 喬納斯·伍德	114, 186
English, Ron 羅恩·英格力	194				
		Li, Samantha 李楚洳	168	Yue, Minjun 岳敏君	176, 177
FAILE	195	Li, Shan 李山	144		
Frost, Ben 本·弗羅斯特	193	Lichtenstein, Roy 羅伊·李奇登斯坦	192	de Lucchi, Michele 米凱萊·德·盧基	161
		Loffredo, Valentina 瓦倫蒂娜·洛弗雷多	180, 181		
Gavina, Dino 迪諾·葛維納	162				
		Mahlangu, Esther 埃斯特·馬蘭古	182		
Haring, Keith 凱斯·哈林	137, 138, 141	Mogensen, Børge 柏耶·莫根森	164		
Hirst, Damien 達米恩·赫斯特	104, 170, 172	Murakami, Takashi 村上隆	136, 143, 167, 196,		
			197, 198, 199, 200		
Indiana, Robert 羅伯特·印第安納	166				
Ingrand, Max 馬克斯·安格朗	163	Nara, Yoshitomo 奈良美智	101, 102, 118,		
Invader	179		120, 121, 122, 202,		
			203, 204		
Jaffe & Basquiat 李謝斐與尚·米榭·巴斯基亞	178				

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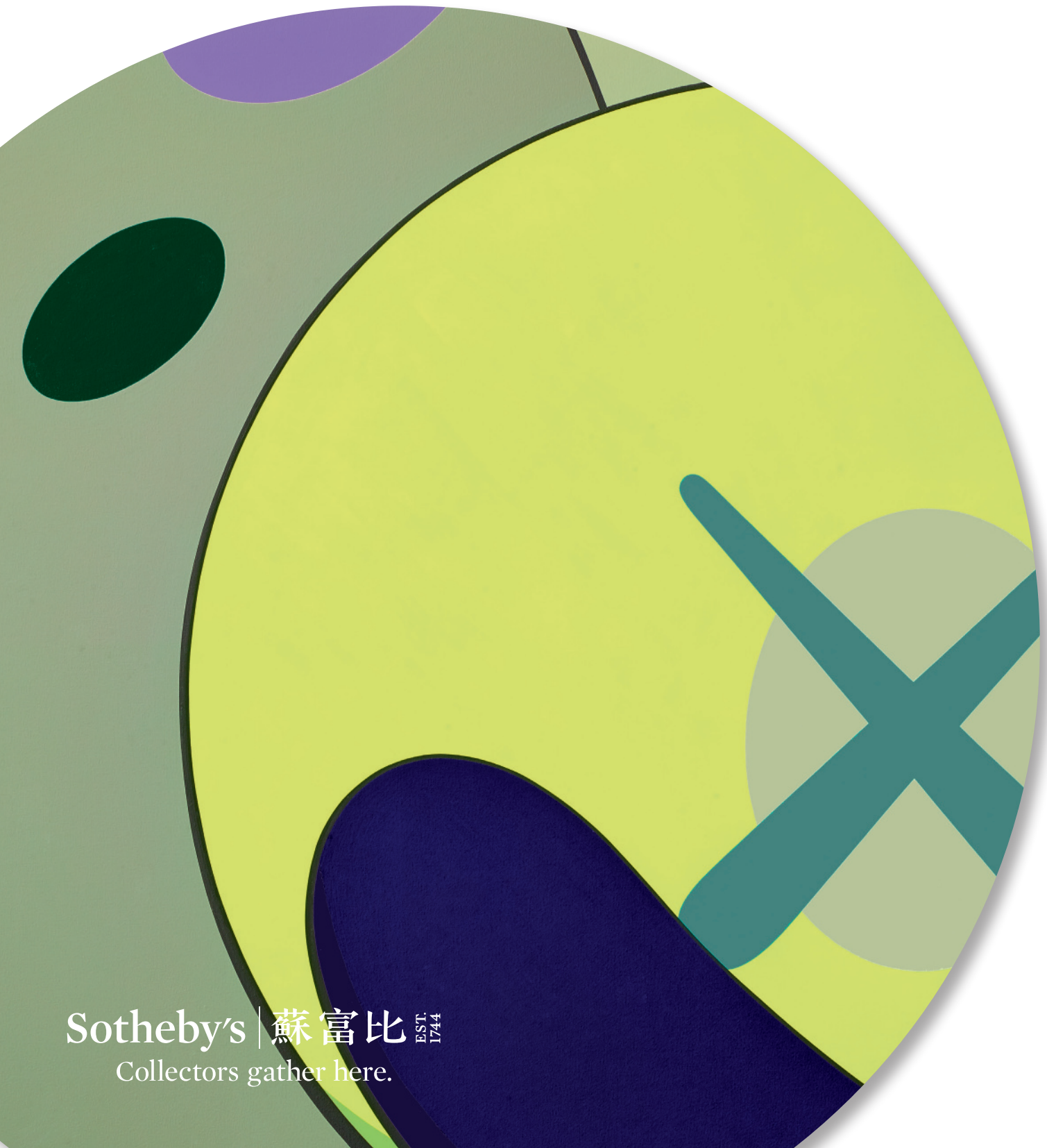
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