

# Moutarderie

THE GILLION CROWET COLLECTION

# Nationale

無涯：吉利翁·庫維中國當代藝術珍藏

Sotheby's | 蘇富比 EST. 1744



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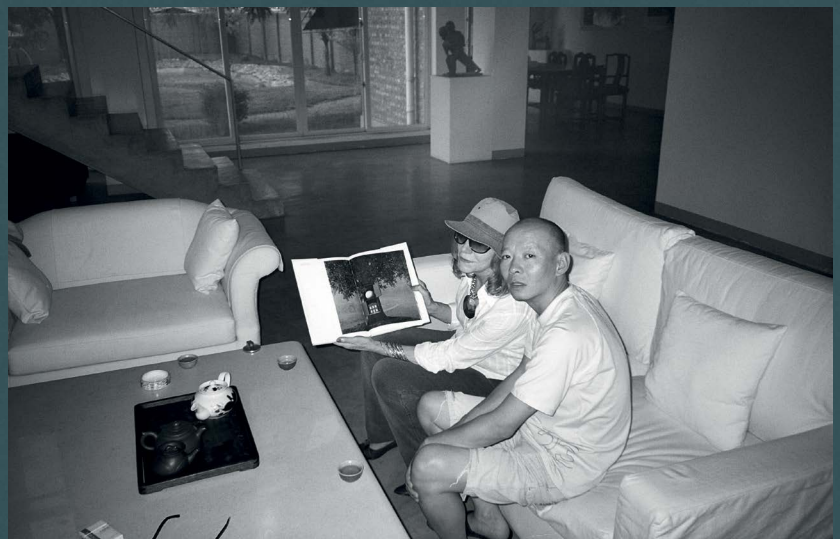
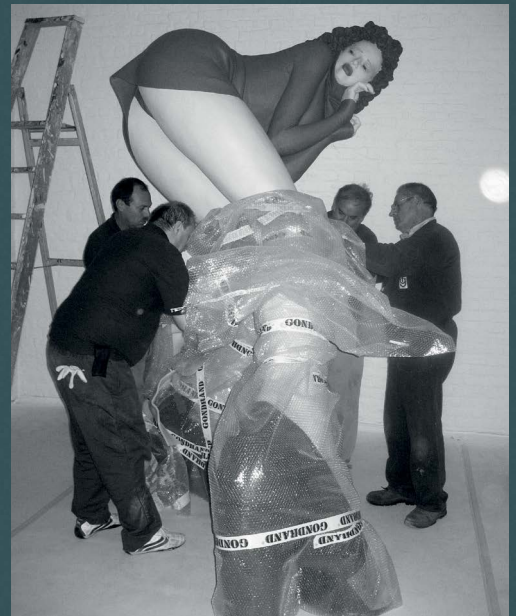
The collection is a search for balance in the excess of perfection. There is at the same time a dream, knowledge and the desire to achieve a goal.

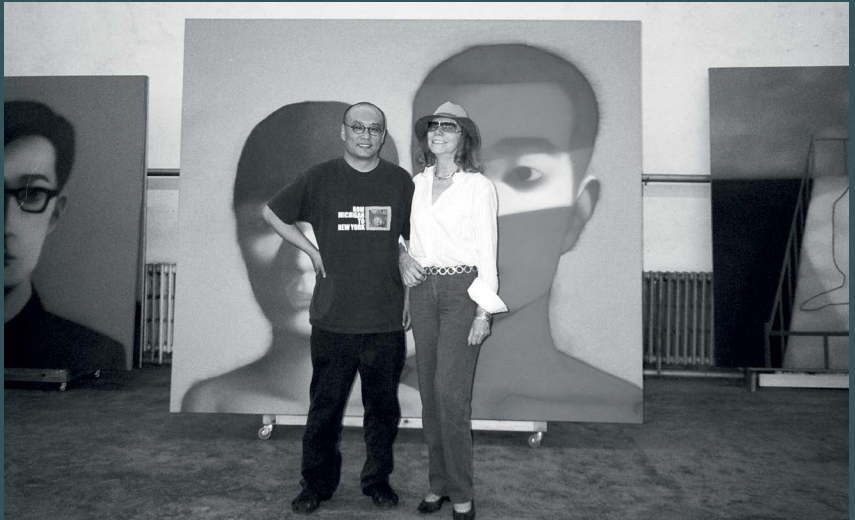
– ANNE-MARIE GILLION CROWET

“

這個收藏反映了我在完美與不完美中尋求平衡；結合收藏家的夢想和知識，同時體現我對實踐理想的渴望。

— 安瑪莉·吉利翁·庫維













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
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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。

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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

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。

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All items from this auction not collected from HKCEC by Tuesday 8th October 2019 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

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

To arrange shipping or collection, please contact:

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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).

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### **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，所有於2019年10月8日上午11時前(星期二)未獲領取的拍賣品將會轉移到喜龍(香港)有限公司，而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。

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### **取貨地址**

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香港荃灣楊屋道168號國際訊通中心1102室

### **辦工時間**

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



# Moutarderie

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## Nationale

無涯：吉利翁·庫維中國當代藝術珍藏

### AUCTION IN HONG KONG

6 OCTOBER 2019

SALE HK0916

6.30PM

香港拍賣

2019年10月6日

拍賣編號 HK0916

晚上6時30分

### TRAVELLING EXHIBITION

4 – 5 September  
Shanghai  
Four Seasons Hotel Shanghai

7 – 8 September  
Beijing  
Park Hyatt Beijing

16 – 17 September  
Seoul  
Hotel Shilla

21 – 22 September  
Taipei  
Hua Nan Bank International  
Convention Center

巡展

9月4至5日  
上海  
上海四季酒店

9月7至8日  
北京  
北京柏悅酒店

9月16至17日  
首爾  
首爾新羅酒店

9月21至22日  
台北  
華南銀行國際會議中心

### EXHIBITION

Thursday 3 October  
10am – 5.30pm

Friday 4 October  
10 am – 8 pm

Saturday 5 October  
10 am – 8 pm

Sunday 6 October  
10 am – 6 pm

Hall 1  
Hong Kong Convention  
and Exhibition Centre (New Wing)  
1 Expo Drive Wanchai Hong Kong

預展

星期四 10月3日  
10 am – 5.30 pm

星期五 10月4日  
10 am – 8 pm

星期六 10月5日  
10 am – 8 pm

星期日 10月6日  
10 am – 6 pm

香港會議展覽中心(新翼),  
展覽廳1  
香港灣仔博覽道一號

275  
YEARS  
EST. 1744

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**SALE NUMBER**  
HK0916 "MOUTARDERIE"

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with a minimum low estimate of  
HK\$40,000

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**CATALOGUE PRICE**

HK\$500 at the gallery

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INFORMATION**

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# A NEW LIFE FOR LA MOUTARDERIE NATIONALE

Creating La Moutarderie was an important step in my life as a collector.

Fascinated by architecture, I embarked enthusiastically on the restoration of this late 19th century industrial building to create a place dedicated to art. I never intended to turn it into a museum, rather into somewhere I could give free rein to my choices and passions.

I have always loved creating collections that, like musical notes, form a whole, a work in itself. I had previously done it with Art Nouveau and again with this collection, which was the symbol of La Moutarderie for nearly 12 years.

I discovered contemporary Chinese art in 2004 when we were invited to accompany our sovereigns on an official visit to China. Before undertaking such a trip, I wanted to get to know this art, and it was love at first sight. I was so amazed by the technical and pictorial quality, the profusion of colours, the audacity of the choices that I threw myself into a new collection which would be showcased at La Moutarderie.

I sought out each of these works, desired them, hoped to own them, always favouring quality, choosing the best that the artists had produced.

I am particularly proud of my hanging, where each painting has found its place in an equilibrium that is both serene and powerful, and which doesn't hesitate to pitch Chinese artists against works by Belgian, English and American artists. In my opinion, this ensemble represents a global work to which nothing can be added or removed.

My friends have been coming here for more than 10 years now, and during that time I have introduced this place to many more people who share my passion.

However, my feeling now is that we have come full circle, that La Moutarderie is in danger of falling asleep and becoming stagnant. I couldn't bear that.

Therefore, it is time to turn the page and give it a new start.

I've always liked change. Discovery is my *raison d'être*.

That is why I have decided to separate myself from the current display, returning all of these works I have loved passionately to the art world, while I set off on a new adventure to other horizons.

I would like to conclude with this admirable quote by our friend Philippe Roberts Jones: "You must be an adventurer in your own life".

Anne-Marie Gillion Crowet





# 穆塔德希藏館 即將展開全新旅途

身為收藏家，創辦穆塔德希藏館（La Moutarderie）是我人生歷程裡的重要一頁。

我對建築深感興趣，因此付出大量心血，將這幢十九世紀末期的工業建築重新修復，改造出一個藝術空間。我從未想過要把它變成博物館，反而是一處我可以隨心所欲展示自己所愛事物的地方。

建立收藏一直是我的熱情所在，過程就像把音符排列組合，譜成一曲作品。之前我努力建立的新藝術主義收藏就是一例，現在這個收藏則代表了穆塔德希在過去將近十二年的旅程。

當代中國藝術是我在二〇〇四年獲邀隨同王室成員出訪中國時的美好收穫。我在出發前就希望了解更多關於這個時期的藝術，親眼看見後就一見鍾情了。其創作技巧和構圖佈局之精妙、用色之繁雜、落筆之大膽皆令我讚歎不已，因此決定全情投入建立一個全新收藏，並於後來在藏館展出。

每件藏品我都親自追蹤，也渴望買下它們，讓它們成為自己所有，我總是著眼於品質，只選擇每位藝術家的一流作品。

我對自己懸掛藝術品的哲學尤感自豪，每幅畫作都找到屬於自己的位置，在寧靜和力量之間取得平衡，此外，我還會毫不猶豫將中國和比利時、英國、美國等藝術家的作品並置一堂。在我看來，這個收藏是全球藝術的集大成者，增一分則多，減一分則少。

十多年來，我的朋友經常到訪藏館，期間我也積極將這個美妙的地方介紹給更多志同道合的人認識。

然而，我漸漸覺得穆塔德希已經走完一個循環，開始停滯不前。這是不忍卒睹的情況。

藏館翻開全新一章、重新出發的時機已經成熟。

我喜歡轉變。探索新事物是我的生存意義。

因此我決定和現有展品道別，將所有我熱愛過的作品重投藝術市場，而我亦再次踏上路途，尋找更廣闊的山水。

最後，我希望以我們都敬愛的藝術史學家菲利普·羅伯特·瓊斯（Philippe Roberts Jones）的名言作結：「你必須成為自己人生的探險家」。

安瑪莉·吉利翁·庫維（Anne-Marie Gillion Crowet）

# A COLLECTION AND THE WORLD AROUND IT

Philip Tinari

In 1997, long before the term “fake news” entered the public lexicon, the Shanghai artist Zhou Tiehai created a series of imagined magazine covers. *Newsweek*, *Art in America*, *The New York Times Magazine*: he re-envisioned these titles in a highly unlikely scenario, with his image, and the story of him, a contemporary Chinese artist, in the lead position. It is hard to remember from where we sit today just how absurd Zhou’s proposition seemed at the time: the idea that contemporary artists from China would be taken seriously, let alone accorded global recognition, belonged to the far-flung fantasy world of conceptual hijinks, as outlandish idea as Duchamp labeling a urinal as art earlier in the century. Even in the years shortly after the turn of the millennium, this idea of Chinese art as eternally peripheral still held. One of my own deepest early memories of my involvement with this scene dates from 2002 when I was working on the First Guangzhou Triennial: at the end of a long working lunch one day a few weeks before the opening, the still unknown artist Ai Weiwei turned to the curator Feng Boyi and said, with utter irony and sarcasm, “How much longer do you think this Chinese art ‘bubble’ can last?” It was a hilarious joke, because the idea that there would ever be enough interest in this tiny field to constitute a “bubble,” let alone to drive it to its logical conclusion, was simply unthinkable.

Artists have a way of imagining, and then producing, the reality they want to inhabit, and within a decade of Zhou’s covers, a new world had arrived. A bubble appeared, inflated, and then burst. It left in place a whole system for contemporary art that would take root and grow into the thriving field we know today, in which Chinese artists

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It is an apt moment then to recall how the present situation came into being, and particularly the efforts of a number of international interlocutors in the formation of the field. The Moutarderie Nationale collection is one such force.

are integrated into the programs of leading galleries and institutions around the world, and Chinese collectors constitute a significant slice of the market not just for Chinese, but for global art as well. It is an apt moment then to recall how the present situation came into being, and particularly the efforts of a number of international interlocutors in the formation of the field. The Moutarderie Nationale collection is one such force.

By way of recap: China’s contemporary art scene began to stir immediately as the first wave of economic reforms and political opening went into effect in the late 1970s and early 1980s, with movements succeeding each other rapidly. The Stars, the various collectives of the ‘85 New Wave, the excitement and anxiety of the 1989 “China/Avant-Garde” exhibition: these are just some of the landmarks from that initial decade of experimentation and conversation that connected artists around the country in heated discussion of what art could be and how it might transform a society that was itself in transformation. The 1990s were different, not just for following in the wake of the Tian’anmen movement, but in that they were connected, through a small cadre of Greater Chinese and Western dealers, curators, and collectors, into a larger system. Figures like Hans van Dijk (1944-2002) and Johnson Chang proved instrumental in creating new points of interaction, bringing Chinese art to audiences around the world. Van Dijk, who lived in Beijing for the last decade of his life, saw himself as an earnest servant of the avant-garde, doing everything he could to make their work intelligible to the outside. In doing so they also began to create a canon of artists who would continue to accrue international and then Chinese attention, often understood through the prism of specific schools or movements such as “Political Pop” or “Cynical Realism” that Chang’s exhibition “China’s New Art: Post-1989,” co-curated with Li Xianting, began to export. By the late 1990s, Chinese-born, overseas-based curators such as Wu Hung, Gao Minglu, Fei Dawei, and Hou Hanru were organizing serious curatorial projects that explored the various lineages and tendencies of the Chinese avant-garde. In 1999, the legendary Swiss curator Harald Szeemann included nearly twenty Chinese artists in that year’s edition of the Venice Biennale. In 2000, the Shanghai Art Museum launched the first international edition of the Shanghai Biennale, putting many of these figures into global dialogue with Western artists now showing in China for the first time. Suddenly, what had been a relatively closed art circle expanded into an outward looking art world. The foundations for the situation we now inhabit were laid.

At around this same time, two major European collections of Chinese contemporary art were beginning to emerge, belonging to Uli Sigg and Guy Ullens respectively. These two figures became some of the defining presences of the field at that moment, and their contrasting approaches would have a lasting impact on how it has since developed. Both were successful entrepreneurs with considerable resources and abiding interest, two things extremely rare at the time. Sigg, who served as Swiss ambassador to China

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Built in the mid-2000s, the Gillion Crowet collection almost perfectly reflects the excitement of the moment when global attention was beginning to focus on China.

from 1995-99, saw himself as a chronicler of China's evolution, using art to record and document social change. His collection attained a completeness that was almost philatelic. Ullens, by contrast, who had begun collecting Chinese antiquities while looking for business opportunities in Beijing in the 1980s, was more of a hunter, looking for works that had the power to shock and awe. They would, in the early 2000s, compete avidly through their proxies for some of the very best pieces coming to what was still an entirely primary market. And by the end of the noughties, their divergent paths would become even more clear as Ullens established an institution in Beijing (originally Ullens Center for Contemporary Art, now known simply as UCCA, where I have served as director since 2011) and ultimately sold his collection, while Sigg donated (and also sold) most of his to M+, a new museum in Hong Kong that we continue to eagerly anticipate. If the thrust of the market has long since moved to Chinese collectors living in Beijing, Shanghai, Hong Kong, and elsewhere, the content and value system of that market may forever bear traces of these two founding fathers, and the art-historical consensus that their collections served to solidify and amplify.

These two figures were never acting in isolation, and a number of other world-class collections were built throughout this same

period. This is the context in which the Moutarderie Nationale should be understood. Built in the mid-2000s, the Gillion Crowet collection almost perfectly reflects the excitement of the moment when global attention was beginning to focus on China, and to coalesce around a slate of Chinese artists who were by then on their way to being established presences on the international scene. Crowet dates her particular interest in Chinese art to a 2004 trip to Beijing, accompanying the Belgian king on a state visit. This trip, fortuitously, occurred exactly at the moment that contemporary art was shedding its previously peripheral status as artists assumed positions of increasing centrality. And yet the scene at this moment was still new, raw, and exciting enough to capture the interest of many who encountered it. This was the moment when the 798 Art District on the outskirts of Beijing had not yet become home to institutions like UCCA or galleries like Pace, Continua, or Long March: it was instead home to the studios of artists such as Sui Jianguo, Chen Wenbo, Zhao Bandi, Liu Xiaodong, and Yu Hong, who used the ample space to create works of immense imagination. It was a moment of discovery and breakthrough, connection and conversation, exuberance and optimism. The Beijing Olympics drew near, and the financial crisis that would follow only weeks after the games had ended had not yet been imagined. China promised continued progress, and increasing openness.

This was also the moment when the market began to crystallize. Sotheby's and its competitor initiated dedicated auctions of Chinese contemporary art in Hong Kong in the same year as Crowet's fateful journey; Sotheby's went on to stage a transformational sale "Contemporary Art Asia: China Japan Korea" in New York on March 31, 2006, from which, for example, Lot 1105 in the present sale was acquired. New York sales of Chinese art became a semi-annual occurrence for the next few years, with a significant number of new works joining the collection with Sotheby's September 2006 auction. Another important set of players at the time were international dealers specialized in the Chinese market, including Jean-Marc Decrop's Galerie LOFT of Paris, and Ludovic Bois's Chinese Contemporary of London and with a location in Beijing. Taken together, the collection presents a compelling snapshot of the material that was most revered at the moment of its assemblage, tracing the contours of an emerging critical and connoisseurial conversation that was inherently transnational. One thing that makes this collection so special is the way in which it captures the spirit of this moment; another is that the works have, since being acquired, been "hiding" in plain view in the building their owner set aside for them—there to be seen, but at the same time static and content in their home.

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While this context is important, Moutarderie Nationale, like all collections, is best understood through the specific works that comprise it. Among them are a great number of very fine examples of important artists and representative styles, as well as a few absolute masterpieces. Wang Guangyi, Zhang Xiaogang, Fang Lijun, and Yue Minjun—the so-called “Four Heavenly Kings” of the mid-2000s, are all amply present. Yue Minjun’s 1993 painting *Kites* is by any measure one of the most ambitious compositions he had realized up to that point—not a restaging of a Western or Chinese socialist reference as so many future works would be, but an original transposition of a row of figures, anticipating the sculptures on view elsewhere in this sale, onto the most well-known of all political landscapes. Wang Guangyi’s 2005 *Great Criticism—Magritte* refers indirectly to the nationality shared by the great surrealist and the painting’s owner, while his *VISA on Red Background* captures what was perhaps the defining psychological anxiety of the 1990s for Chinese artists—applying for permission to travel abroad to the exhibitions that were building their careers. Zhang Xiaogang’s five-figure *Big Family No. 16*, from 1998, belongs to the precise moment when the pictorial vision he began to develop in the early 1990s began to expand in ways that would undergird his subsequent decade of work. And Fang Lijun, always the rawest and most urgent of the bunch, appears here in two rather unlikely compositions from 1998 and 2001, including a trio of three swimmers with a shark, from one of his most inspired and productive periods.

Sculpture is another sustained interest of this collector. Sui Jianguo, the sculptor and former Central Academy of Fine Arts department chair whose need to complete a major state commission led him to the roomy chambers of the nearby Factory 798, is represented by two works which span the range of his practice at this time. His *Clothes Vein Study - Discobolus* is the most accomplished in a series of sculptures that juxtaposed the two defining ideologies and agendas of his life and that of many other Chinese artists of his generation: the Western classical, academic tradition, and the political mandates of Maoist socialism. The awkward fit of the Mao suit around a usually nude figure, which Sui explores by focusing on its folds and wrinkles, is a way of talking about the contrast between these programs of thought. *Made in China*, meanwhile, takes a turn for the poppy and absurd, blowing up dinosaur toys like those being produced in plastic-injection molding plants throughout the country in the heyday of the export economy into haunting caricatures. This time the juxtaposition is between the cheap and the monumental. (Other examples from this same series, collected by Guy Ullens, lived for ten years in cages at the entrance to UCCA, becoming a kind of unofficial landmark and meeting point for the entire 798 Art District.) Wang Guangyi’s sculptures explore socialism from another angle, converting the figures who populated the *Great Criticism* paintings for which he first became known in the early 1990s into three-dimensional space. The first suite of these sculptures were commissioned for the First Guangzhou Triennial in 2002, inhabiting the public plaza outside a state museum of art in what seemed like a revolutionary announcement of self-critique and openness. Wang Jin is an artist sometimes overlooked by those who made a large contribution to the conversation of the mid-1990s; here his vinyl *Dream of China* seems to anticipate the current leadership’s idea of the “China Dream,” but at the time he was referring instead to the specter of a traditional culture hauntingly present if not immediately visible. It is no coincidence that this work adorned the cover of Wu Hung’s breakthrough 1999 exhibition *Transience*, which argued for exactly this sort of fleeting connection between past and present. Perhaps the most ambitious sculpture on offer here is Zhang Huan’s *Peace 1*, which when cast in an edition of three in 2001 was perhaps the most significant piece in bronze yet made by a living Chinese artist. Zhang here transposes his own naked body, site of his landmark endurance performances of the mid-1990s East Village scene, into an object of permanence real flesh could never aspire to. He suspends this replica of himself as he had his actual self in the 1994 performance *67kg*, using it as the striker for a bell bedecked with nonsensical and farcical phrases.



Also deserving special mention are the works of Zeng Fanzhi and Liu Ye, fantastic early examples by painters of the generation just slightly younger than the “Heavenly Kings” who have since gone on to push their own thinking in ever new and compelling directions. Zeng Fanzhi’s *Mask Series No. 16* belongs to perhaps the finest vintage of that series, and displays exactly the combination of symbolic attributes, compositional elements, and virtuosic brushwork that typifies its most important works. Liu Ye’s *Smoke* meanwhile ranks among his most impressive canvases. When it was first exhibited in the Chengdu Biennial, and later in Beijing at the Beijing Tokyo Art Project in 2002 and 2003, this work shook the scene, which was then accustomed to seeing Liu Ye as a painter of cute parodies of Miffy and Mondrian. The ambiguous subversiveness of this solitary smoking figure, set against a rising red sun on a sprawling canvas, hanging in a newly opened gallery in the early Beijing spring—the spring, incidentally, of the SARS epidemic—led many, this writer included, to question their earlier understanding of this singular voice. Liu Ye’s work in the decade and a half since has continued to ply this boundary between the macabre, the uncanny, and the cuddly in increasingly intense fashion. This was in many ways the painting that announced him as a formidable figure and conceptual thinker.

Taken together, the works in the Gillion Crowet collection speak to a China that is quite different from the one we encounter today. Most of the artists represented here are expressing a level of self-scrutiny, historical inquiry, and epistemological doubt that is no longer felt in quite the same way. Some critics and scholars have interpreted the work of this generation in terms of the traumatic experiences of high socialism and the aftermath of the 1980s democracy movement. Seen instead from the vantage of a moment when China’s ascendance is no longer a matter of speculation but a geopolitical fact to be dealt with, the works take on a different valence of melancholy. We get the feeling that even if the artists did not anticipate their future status in the international art community, they may have known even then that such accolades would not slake underlying instabilities and insecurities. There is an art of circumspection, skepticism, and even (to use that moniker) cynicism, rooted not in self-satisfaction or superiority, but in a world weariness that knew, even then, that things are not generally as they seem.

As far-fetched as Zhou Tiehai’s magazine covers appeared in 1997, Chinese contemporary art actually had already been on the cover of *The New York Times Magazine* when he made them. This happened in 1993, when the young critic Andrew Solomon authored a feature that was given the headline “Their Irony, Humor (and Art) Can Save China.” The cover photograph featured a screaming face by Fang Lijun, and the text marked the most complete accounting of the post-Tiananmen Chinese avant-garde that the English-language media would publish for at least the next five years. The works of the Moutarderie Nationale are indicative of the consensus that formed during this period—a narrative about art and its possibilities in contemporary China that the collection itself, like several others at the time, played a major role in shaping. The background assumptions underlying this narrative may now seem fragile, or even wrong: few would argue that their art “saved China,” and fewer still can agree on what such salvation would require or even mean. And yet the canon built in this constantly updating cycle of Chinese creation, overseas circulation, and transnational valuation that came to be in the 1990s and early 2000s remains, strengthened by the collectors and institutions who have come in the past decade to examine and diffuse it to ever wider audiences. Like Duchamp’s urinal, the once outlandish has become classical. The further China continues down its path, and the clearer it becomes to the world that this path owes little to the ideas of liberalization and democratization that were previously seen as inevitable, the more poignant these works, from this fleeting moment of exploratory anxiety, come to seem.

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# 一個收藏 與它所處的世界

田霏宇

1997年，當「假新聞」尚未成為流行詞之時，上海藝術家周鐵海將自己的影像移印在《新聞周刊》、《Art in America》、《紐約時報雜誌》等西方雜誌媒體巨頭的封面上，將自己的形象和故事寫成頭條新聞。可是，當年的中國藝術家毫不受重視，更遑論要獲得國際的一致認可。周鐵海當時那徹底脫離現實的概念式狂想，就如近一個世紀前，杜尚將便斗標籤為藝術一樣離經叛道。即使世界踏入千禧年後不久，人們仍視中國藝術為無關緊要的一環。然而時過境遷，現在回想起來，竟無法憶起當時他的舉動令人感覺有多麼荒誕無稽。我在這個藝術圈生涯中最難忘的一幕回憶，發生在2002年，當時我正為第一屆廣州三年展作準備。開幕前數週，在一次漫長的工作午餐散場之後，當時仍然默默無聞的艾未未用極盡諷刺的口吻對策展人馮博一說：「你覺得這中國藝術的『泡沫』能維持多久？」那是一個幽默至極的笑話，因為當時根本沒人相信，這個微不足道的藝術圈子能引起任何關注和興趣，以至於能成為「泡沫」，更遑論是泡沫爆破。

藝術家總有一種想像事物的方式，並藉此製造出他們想要棲身其中的現實。在周鐵海的雜誌封面作品面世後不到十年，新世界已然降臨。泡沫出現、膨脹、然後爆破。它留下了一整個當代藝術的生態系統，它生根發芽，成長為今日我們所見的模樣——中國藝術家的身影穿梭在世界各地頂尖畫廊和博物館；中國收藏家對中國以至國際藝術品市場的影響力不容小覷。現在正是回顧它的成長歷程的適當時刻，尤其是一眾來自各國的持份參與者的貢獻——其中一個就是穆塔德希藏館。

中國當代藝術圈隨著1970年代末至1980年代初的改革開放而迅速發展起來：一如後浪推前浪般，新生代藝術運動不斷湧起。星星畫會、「85美術新潮」、一直到1989年「中國前衛藝術展」的

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中國收藏家對中國以至國際藝術品市場的影響力不容小覷。現在正是回顧它的成長歷程的適當時刻，尤其是一眾來自各國的持份參與者的貢獻——其中一個就是穆塔德希藏館。

狂飆猛進——這些都是那起步頭十年裡不間斷的試驗和對話過程的里程碑：全國各地的藝術家互相連繫，積極尋探藝術路向，探討藝術能如何影響這個正經歷巨變的社會。到了1990年代，形勢已有所不同，不只是因為天安門事件的餘波，而是藝術家之間通過少數華人和西方藝術商、策展人和收藏家而連繫，從而邁入更廣闊的藝術圈；戴漢志（1944-2002年）、張頌仁等策展者打開了中國藝術與世界交流的窗口。戴漢志在北京度過了生命的最後十年，他以對外傳播和闡釋中國前衛藝術為己任，克盡己能、孜孜不倦。因有他們的傳揚，中國藝術家獲得越來越多海外以至國內同胞的關注；人們開始以某藝術流派或運動為切入點去了解中國藝術作品。張頌仁與栗憲庭合作策劃的「後八九：中國新藝術」展覽，就將「政治波普」和「玩世現實主義」這兩個新詞輸出到外國。到了1990年代末，一批在中國出生而旅居海外的策展人，如巫鴻、高名潞、費大為、侯瀚如，都不約而同地籌辦各種展覽項目，探討中國前衛藝術的源流和趨勢。1999年，瑞士策展人哈洛·史澤曼在威尼斯雙年展上向世界介紹近二十位中國藝術家的作品。2000年，上海美術館首次舉行國際當代藝術雙年展，讓不少中國藝術家與一些首次在中國參展的西方藝術家站在同一個全球交流平台上。倏忽之間，一個本來相對封閉的藝術圈子，擴大成為一個向外觀望/敞開的藝術世界。目前所見的中國藝術界的基礎，就是建立於那個時候。

大約在同一時期，兩個來自歐洲的重量級中國當代藝術收藏開始成形——它們分屬於烏利·希克（Uli Sigg）和蓋伊·尤倫斯（Guy Ullens）。這兩位藏家是中國當代藝術發展史上的標杆人物，而兩人截然不同的收藏理念對它的發展影響深遠。他們都是成功的企業家，資源充裕，對藝術收藏矢志不渝；而在當時的環境下，這兩個條件極為難得。希克在1995至1999年間擔任瑞士駐中國大使，自認是中國社會變革的見證者，並憑藉藝術去紀錄和記載社會變化。尤倫斯的經歷與希克不同，他於1980年代在北京尋找商機時開始收藏中國古董。他更像一位獵人，尋覓一些能引起世人震撼和驚嘆的作品。千禧年代初，他們通過代理人，在當時仍全屬初級市場的當代藝術收藏板上互相競逐最優秀的作品。在二十一世紀初頭十年的尾聲，二人分叉的軌跡更為明顯：尤倫斯在北京建立起一間美術館/當代藝術機構（原稱尤倫斯當代藝術中心 Ullens Center for Contemporary Art，現簡稱UCCA，筆者自2011年起擔任館長），並最終將收藏售出；希克則將其大部分收藏捐贈（及出售）予香港翹首以待的M+博物館。即使目前中國當代藝術市場的大腕是一眾居住在北京、上海、香港等地的中國收藏家，這兩位開山鼻祖對這個市場的內涵和價值系統的影響將永不磨滅，其收藏協力塑造和發揚了中國當代藝術發展史的面貌。

當時的市場參與者當然不止他們兩人，不少世界級收藏都是在這個時期紛紛建立起來的，而「無涯：吉利翁·庫維中國當代藝術珍藏」是其中重要例子。吉利翁·庫維的中國當代藝術收藏建立於千禧年代中期，適逢全球目光開始聚焦中國，國民士氣振奮激昂，它所囊括的中國藝術家亦是從那時起逐漸獲得世人關注。2004年，庫維男爵夫人隨比利時國王的國事訪問團到訪北京，此行使她對中國藝術萌生興趣。恰在此時，隨著藝術家們日漸向舞台中心，當代藝術逐漸褪去之前的邊緣位置。其時，當代藝術圈之風雖在青萍之末，仍足以令不少剛接觸它的人躍躍欲試。那時位於北京郊區的798藝術區尚未成為UCCA尤倫斯當代藝術中心和佩斯、長青、長征空間等畫廊的聚集地，那裡仍是隋建國、陳文波、趙半狄、劉小東和喻紅等藝術家設立工作室的地方。他們利用開闊的空間，創造出充滿無限想像的作品。那是發掘和創新、連繫和對話、豐富和樂觀的年代。北京奧運會舉行在即，賽事結束後幾週就爆發的金融海嘯還未出現徵兆，中國政府承諾會繼續發展，對外更加開放。

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## 吉利翁·庫維的中國當代藝術收藏建立於千禧年代中期，適逢全球目光開始聚焦中國，國民士氣振奮激昂。

正是在這一時期中國當代藝術的市場開始成形。蘇富比和其他拍賣行在庫維男爵夫人踏上北京之旅的同年，在香港策劃了首場中國當代藝術拍賣；紐約蘇富比在2006年3月31日舉辦了一場劃時代的亞洲當代藝術拍賣「Contemporary Art Asia: China Japan Korea」；本場拍賣的其中一件作品（拍品編號1105）就是出自那場拍賣。接下來的幾年裡，紐約蘇富比的中國藝術拍賣成為一年兩度的盛事，庫維收藏也在2006年9月的拍賣會上收穫甚豐。專攻中國市場的國際藝商同樣非常活躍，其中包括Jean-Marc Decrop的巴黎LOFT畫廊、Ludovic Bois的倫敦和北京Chinese Contemporary畫廊。本收藏濃縮了當時最受推崇的藝術創作，追溯了一段對話的湧現過程，它是思辨的、鑒賞性的，在本質上跨越國界。本收藏之所以如此獨特，除了因為它反映出一個時代的精神，還因為收藏中的作品自購入後，就一直「藏在」主人特意開闢的建築空間裡；這些作品可供人欣賞，並在各自棲息的空間著散發光華。

庫維收藏的建立背景固然重要，不過一如其他收藏，要透徹了解，最好還是一一欣賞每件藏品。此收藏包括許多傑出藝術家和重要流派的代表作，當中不少是精彩絕倫的佳作。在千禧年代中期合稱「四大天王」的王廣義、張曉剛、方力鈞、岳敏君自然不會缺席。岳敏君1993年的《風箏》無疑是他當時最具野心的作品，它並非如其後來的不少作品般重新演繹西方或中國社會主義名畫，而是將一排人物橫置於家喻戶曉的政治地標上，這些人物甚至可以說是在今年秋季拍賣同場出現的岳敏君雕塑的藍本。王廣義2005年的《大批判——馬格利特》巧妙暗示了這位偉大的超現實主義藝術家和本畫藏主的共同國籍；《紅色背景的VISA》則捕捉了九十年代中國藝術家的普遍焦慮——他們不知能否取得簽證，到國外參加對其藝術生涯至關重要的展覽。張曉剛1998年的《大家庭16號》裡有五個人物，他在九十年代初開始摸索出自己的繪畫風格，並慢慢拓展，使之成為往後十年的創作基礎；這幅作品正好完成於此時。方力鈞在四人當中具備最原始、迫切的表現力，今次拍賣會有兩幅分別來自1998和2001年的非典型畫作，其中一幅描繪了三個泳者和一隻鯊魚，出自其靈感充沛的多產時期。

雕塑同樣也是庫維男爵夫人熱愛已久的藝術形式。雕塑家隋建國曾任中央美術學院雕塑系主任，一次國家委託的大型雕塑，讓他走進學院附近的798藝術工廠，在寬敞的空間裡埋首創作，今次拍賣的兩件作品均完成於該時期。其中一件是《衣紋研究——擲鐵餅者》，此作將他和很多同代中國藝術家生活中的兩股重要意識形態和議題，即西方古典學院傳統和毛澤東社會主義政治思想並置對比。隋建國討論這兩種思考體系的方式，是為男性裸體套上不合體的中山裝，並著重皺褶和紋理的刻畫。另一組雕塑《中國製造》風格一轉，利用深紅色和荒謬感，將出口業興盛年代在全國各地塑膠廠製造的恐龍玩具誇張放大，變成令人過目難忘的諷刺式雕塑。在這裡，互相對照並置的是低廉的造價和龐大的體積。（蓋伊·尤倫斯曾經收藏過屬於同一系列的恐龍雕塑，幾層高的籠子在UCCA尤倫斯當代藝術中心門前屹立了十年之久，可謂是一座非官方的地標，也是遊客在798藝術區的集合點。）王廣義的雕塑從另一角度探討社會主義思想，將其九十年代初期成名作《大批判》系列裡的特色人物轉化成立體形態。他的第一件雕塑，是因2002年首屆廣州三年展的邀請而創作，作品在一間國家級美術館門外的公眾廣場展出，展現出劃時代的自我批判精神和開放態度。王晉是一位鮮被提及的藝術家，但他對1990年代中展開的藝術對話貢獻良多；從他的乙烯基塑料作品《中國夢》中，似乎可以預見到當今領導人的「中國夢」

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庫維收藏的建立背景固然重要，不過一如其他收藏，要透徹了解，最好還是一一欣賞每件藏品。此收藏包括許多傑出藝術家和重要流派的代表作，當中不少是精彩絕倫的佳作。

構想，但當時他所指的是一種揮之不去、若隱若現的傳統文化遺風。此作登上巫鴻於1999年舉辦的劃時代展覽「瞬間：二十世紀末的中國實驗藝術」的宣傳封面並非巧合，因為該展的主題正是探討今昔之間的虛縵聯繫。張洄的《和平1號》可謂是今次拍賣中最具雄心的雕塑巨構，2001年鑄成一版三件，堪稱在世中國藝術家所作的最偉大的青銅雕塑作品。張氏於1990年代中期在北京東村以裸體創作出標誌性的耐力行為藝術；在此作中，他將自己的血肉之軀轉化成永垂不朽的銅象。1994年的行為作品《67公斤》中，他將自己的複製雕像懸吊在空中。而在《和平1號》中，他的銅鐘則刻有貌似荒謬無章卻又妙富詩韻的喃喃自語。

另外值得一提的是曾梵志和劉野的早期傑作，他們屬於「四大天王」之後的一代畫家。他們開創了別具啟發性的新方向，將創作意念推向極致。曾梵志的《面具系列16號》是同系列的典範作品，完美地體現該系列的象徵標誌、構圖元素及精湛筆觸。《煙》是劉野最受矚目的畫作之一。此畫在成都雙年展首次面世，後於2002及2003年在北京的東京藝術工程展出，在藝壇轟動一時，因為當時劉野主要以米菲兔和蒙德里安為諧擬對象。孤獨一人的吸煙女孩站在巨幅畫面的紅色旭日前，有一種似是而非的反叛意味。這幅畫作曾於SARS疫症爆發那年的早春，在北京一家新畫廊展出，當時顛覆了不少人對劉野的獨特藝術語彙的早期理解，包括筆者本人。劉野在隨後十五年的創作生涯中，繼續探究恐懼、怪誕與可愛之間的分界，而且更加深入透徹。在很多方面而言，此畫奠定了他作為藝壇巨匠和概念思想者的地位。

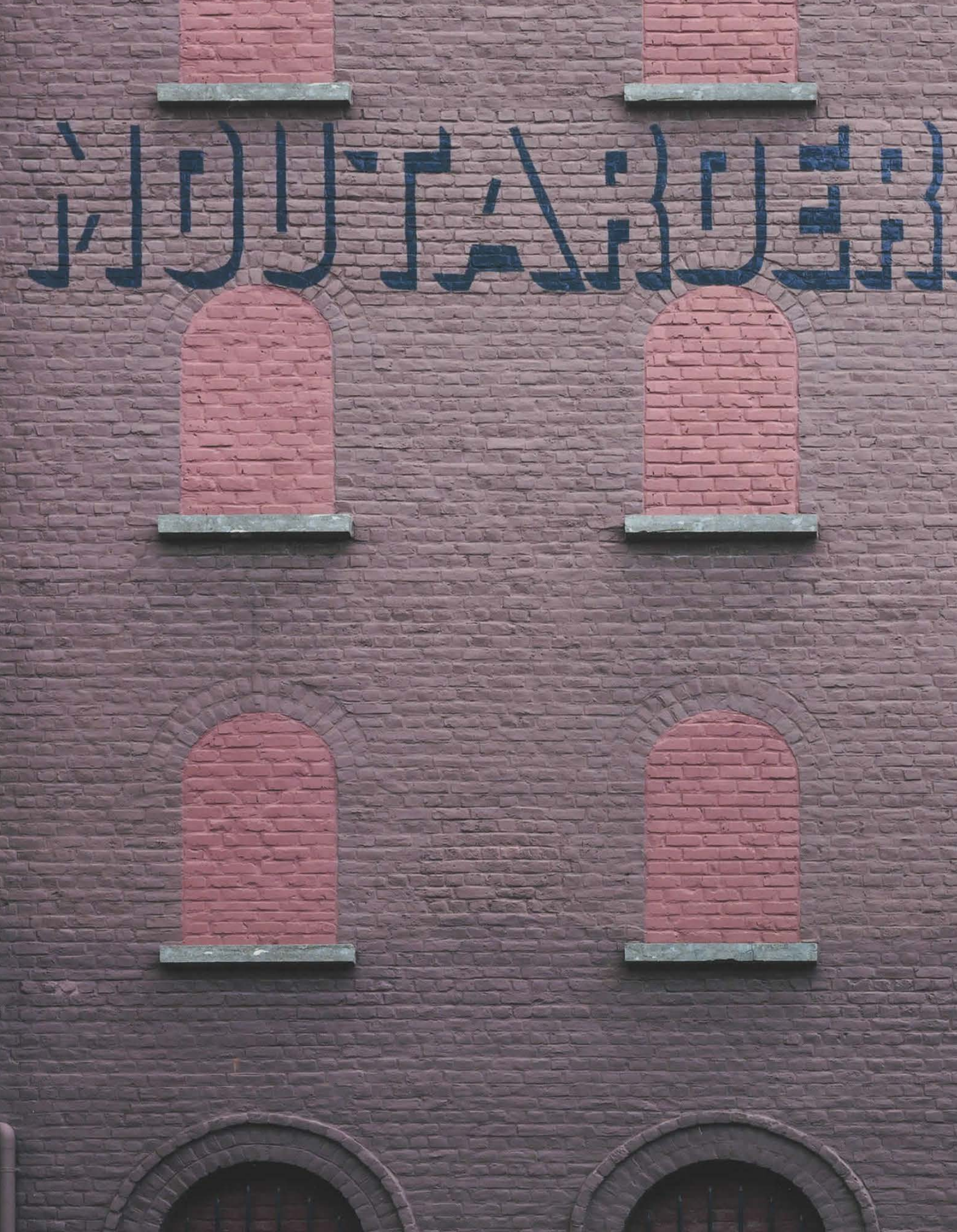
總括而言，吉利翁·庫維收藏的作品呈現中國的另一面貌，與我們現今的認知截然不同。當中大部分藝術家表現出某程度的自我

批判、對歷史的探問以及對認知的質疑，與如今的情況已不能相提並論。一些藝評家與學者通過高度集權的社會主義所帶來的創傷經歷，以及八十年代民主運動的餘波，去詮釋這一代藝術家的作品。今日中國的崛起已不再是想像，而是地緣政治的現實，若從這一角度看來，這些作品別具一絲愁緒。我們能想像，也許這群藝術家從未預料到將來能在國際藝壇佔一席之地，當時他們可能已明白到，這些名譽並不能釋放他們內心的惶恐不安。他們的作品是一種出於憂慮、懷疑、憤世主義的藝術，但這些情感並非植根於自滿或優越感，而是出於一種厭世觀——即在當時已洞悉世事往往不如表面所見。

1997年，周鐵海創作雜誌封面作品之時，其實中國當代藝術早已登上過《紐約時報雜誌》的封面。那是1993年，年輕藝評家安德魯·索羅門撰寫一篇題為〈他們的諷刺與幽默（和藝術）可以解救中國〉的專題文章。封面照片是方力鈞筆下的吶喊面孔，內文完整地記錄後天安門事件時期中國前衛藝術的發展，並在其後至少五年，被不同英語媒體流傳刊載。穆塔德希藏館體現了這個時期的廣泛共識——關於藝術及其在當代中國潛力的敘事，而此收藏與當時的其他數個收藏在塑造中國當代藝術過程中擔當重要角色。這種敘事背後的假設於現時看來似乎并不合理，甚至是錯誤：很少人會認為他們的藝術能「解救中國」，甚至更少人會認同這種救贖需要的前提或意義。然而，建基於1990年代至2000年代初而且不斷循環的模式——在中國創作、作品流傳海外、在國際間獲得評價——仍然存在，並且由過去十年湧現出的藏家和機構驗證後，再傳揚至更廣大的觀眾群。一如杜尚的便斗，曾經標奇立異的作品，最終成為經典。隨著中國繼續沿著它的發展道路前進，世界就會看得愈清楚，它所行之路與曾經被以為無可避免的自由化和民主化發展沒有太大關係；在充滿未知的當下，這些作品更顯得觸目而尖銳。

“

穆塔德希藏館體現了這個時期的廣泛共識——關於藝術及其在當代中國潛力的敘事，而此收藏與當時的其他數個收藏在塑造中國當代藝術過程中擔當重要角色。



וְיָשְׁבוּ בְּעִיר אֶתְרוּגָה וְעָבְדוּ אֶת ה' אֱלֹהֵינוּ וְשָׂמְרוּ אֶת מִצְוֹת ה' אֱלֹהֵינוּ וְשָׂמְרוּ אֶת מִצְוֹת ה' אֱלֹהֵינוּ



1101

## Wang Guangyi

b. 1957

### MAGRITTE (FROM THE GREAT CRITICISM SERIES)

oil on canvas  
signed in Pinyin and Chinese, and dated 2005  
on the reverse  
199.5 by 198.5 cm. 78½ by 78⅝ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 300,000-500,000

US\$ 38,300-64,000

## 王廣義

大批判——馬格里特

油畫畫布

2005年作

款識

2005 · Wang Guangyi · 王廣義 (作品背面)

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」  
· 2007至2019年

來源

巴黎，Loft 畫廊  
現藏者購自上述來源

“

I resolved that art must be passionate towards reality, and that only this enthusiasm can develop academic issues in terms of society, history and reality.

— WANG GUANGYI

“

我下定決心，藝術必須充滿激情的朝向現實。只有這種熱情能夠在社會、歷史和現實的方面來開發學術上的問題。

— 王廣義



# MAGRITTE



LUMIERE NOIRE

1102

## Li Shan

b. 1942

### RED YOUNG MAO

acrylic and silkscreen ink on canvas  
signed in Chinese and Pinyin, dated 1995 and  
inscribed *New York* in Chinese on the reverse  
106 by 135 cm. 41¾ by 53⅜ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### LITERATURE

Exh. Cat. Sao Paulo, Museu de Arte Brasileira,  
*China: Contemporary Art*, Sao Paulo 2002, p. 85,  
illustrated in colour  
Catherine Buci-Glucksmann and Jean Marc  
Decrop, *Modernites Chinoises*, Milan 2003, p. 45,  
illustrated in colour

### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 200,000-300,000

US\$ 25,500-38,300

## 李山

毛主席（紅）

壓克力絲網印刷畫布

1995年作

### 款識

李山 · Li Shan · 1995 · 紐約（作品背面）

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」  
，2007至2019年

### 出版

聖保羅，巴西美術館，《China: Contemporary Art》  
（聖保羅，2002年），頁85，載彩圖  
Catherine Buci-Glucksmann 與 Jean Marc Decrop  
著，《Modernites Chinoises》（米蘭，2003年），  
頁45，載彩圖

### 來源

巴黎，Loft 畫廊  
現藏者購自上述來源

“

People have an ingrained  
impression of the older  
Mao – one that’s powerful  
and authoritarian  
... younger Mao is  
ambitious and vibrant.

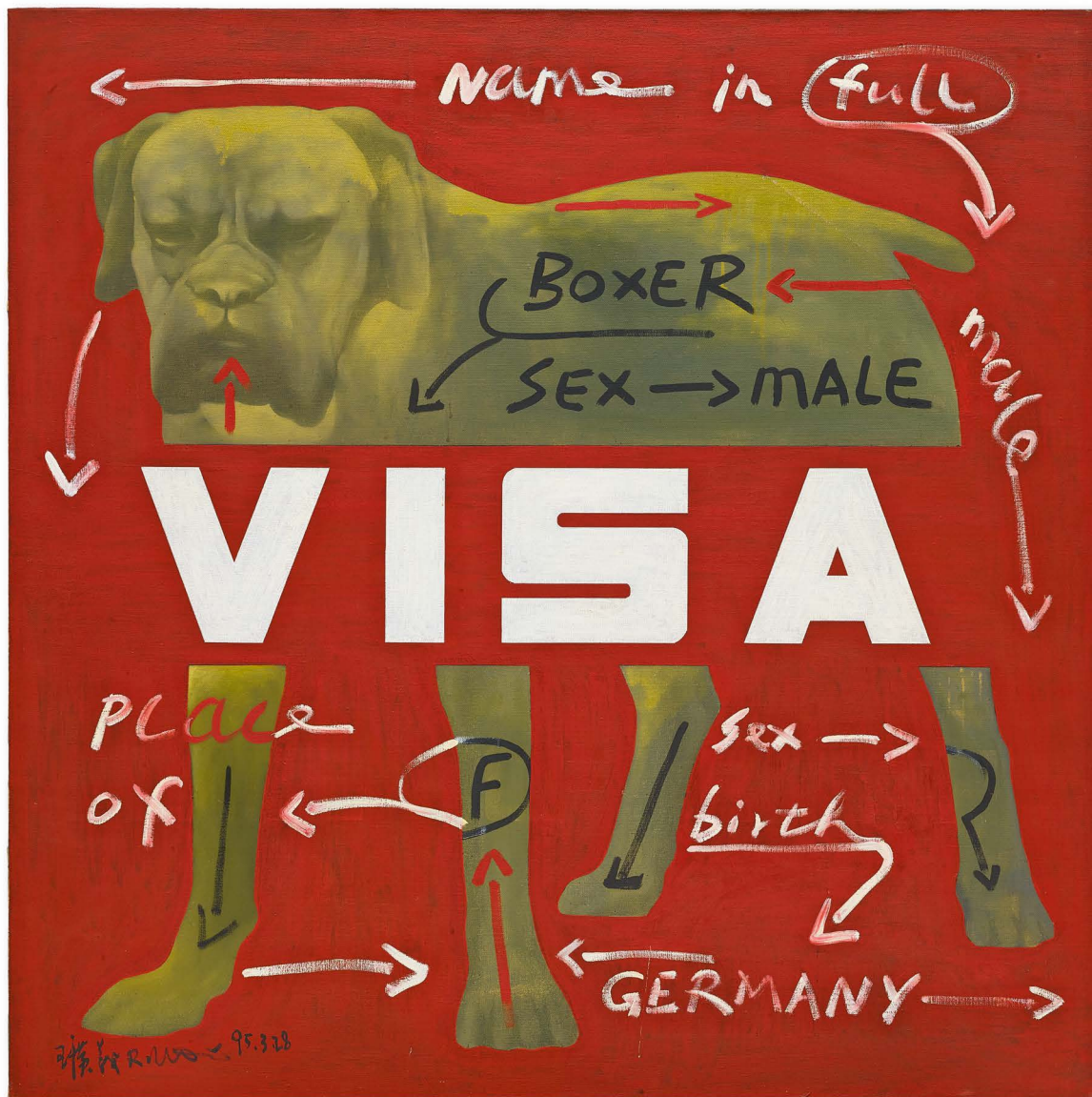
– LI SHAN

“

晚年的毛澤東，他的力  
量，他的專權，也已經在  
人們的印象中根深蒂固；  
早期的毛澤東朝氣勃發。

– 李山





1103

## Wang Guangyi

b. 1957

### VISA ON RED BACKGROUND

oil on canvas  
signed and signed in Chinese, and dated  
95.3.28  
150 by 150 cm. 59 by 59 in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### LITERATURE

Wang Junyi, Ed., *Wang Guangyi's Works  
and Thoughts - Collection of Criticisms and  
Interviews 1985 - 2015*, Beijing 2015, p. 343,  
illustrated in colour

### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 350,000-550,000

US\$ 44,700-70,500

## 王廣義

紅色背景的VISA

油畫畫布

1995年作

款識

王廣義 · 95.3.28

展覽

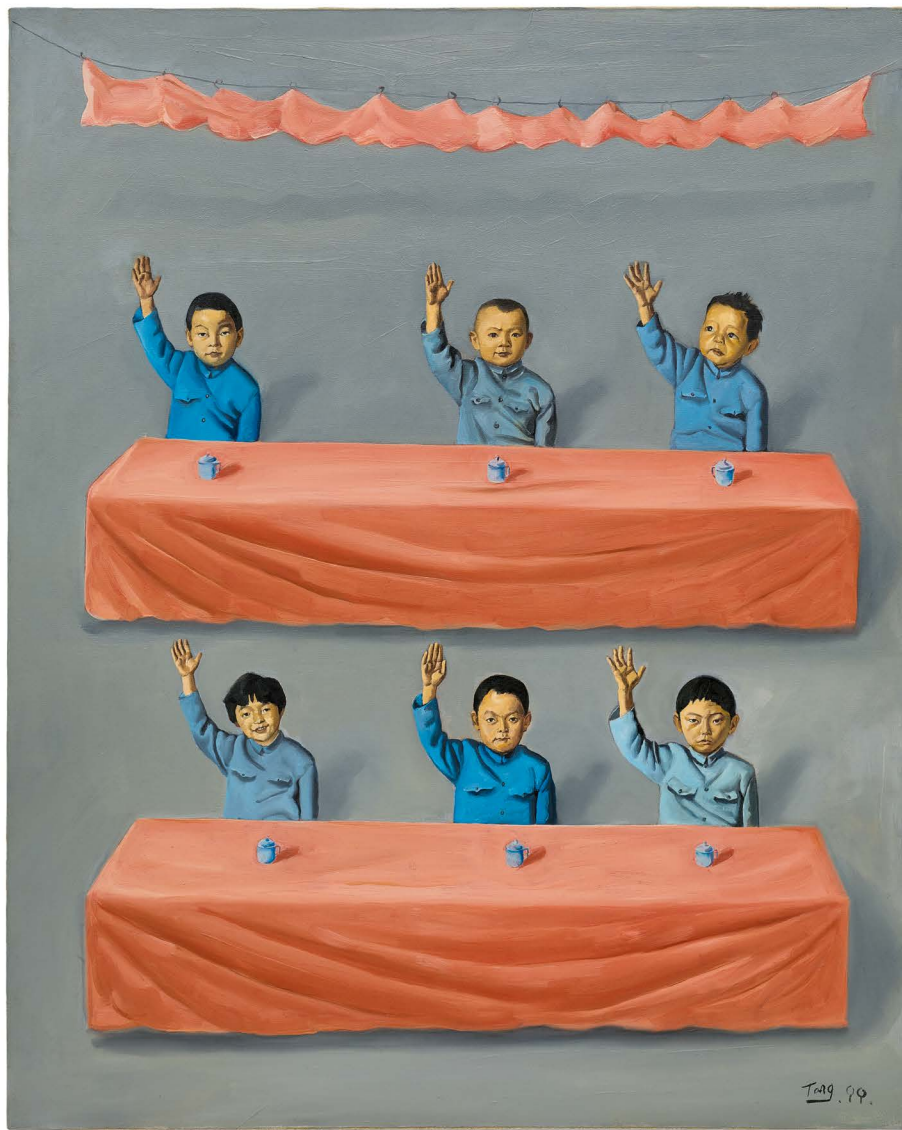
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」  
· 2007至2019年

出版

王俊藝編，《王廣義的藝術與思想 - 批評與訪談文集  
1985 — 2015》（北京，2015年），頁343，載彩圖

來源

巴黎，Loft 畫廊  
現藏者購自上述來源



1104

## Tang Zhigang

b. 1959

### CHILDREN MEETING NO. 9

oil on canvas  
signed in Pinyin and dated 99  
162 by 130 cm. 63¾ by 51⅞ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 120,000-180,000  
US\$ 15,300-23,000

## 唐志岡

兒童會議9號

油畫畫布  
1999年作

款識  
Tang · 99

展覽  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

來源  
巴黎，Loft 畫廊  
現藏者購自上述來源

1105

## Zhang Xiaogang

b. 1958

### YELLOW BABY NO. 2 (FROM THE BLOODLINE SERIES)

oil on canvas  
signed in Chinese and Pinyin and dated 1998  
129.5 by 99.5 cm. 51 by 39½ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### PROVENANCE

Galerie de France, Paris  
Private Collection, Europe  
Sotheby's, New York, 31 March 2006, Lot 10  
Diva Fine Arts, Geneva  
Acquired from the above by the present owner

HK\$ 600,000-800,000

US\$ 76,500-102,000

## 張曉剛

嬰兒-黃色2號 (血緣系列)

油畫畫布

1998年作

#### 款識

張曉剛 · Zhang Xiaogang · 1998

#### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 來源

巴黎，法蘭西畫廊  
歐洲，私人收藏  
紐約，蘇富比，2006年3月31日，拍品編號10  
日內瓦，Diva Fine Arts 畫廊  
現藏者購自上述來源

“

My parents worried that I would go out and get into trouble. So they gave us paper and crayons so we could draw at home.

– ZHANG XIAOGANG

“

早時是我父母擔心我會出去惹麻煩，所以給我買了紙和蠟筆待在家裡畫畫。

– 張曉剛









1106

## Zhou Chunya

b. 1955

### GREEN DOG

oil on canvas  
signed in Chinese and Pinyin, and dated 1998  
150 by 120.5 cm. 59 by 47½ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Dan and Kazuyo Friedlander, United States  
Sotheby's, New York, 20 September 2006,  
Lot 116  
Acquired from the above sale by the present  
owner

HK\$ 3,000,000-5,000,000

US\$ 383,000-640,000

## 周春芽

綠狗

油畫畫布

1998年作

### 款識

1998 · 周春芽 · Zhou Chunya

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

### 來源

美國，丹與卡祖尤·弗里德蘭德伉儷  
紐約，蘇富比，2006年9月20日，拍品編號116  
現藏者購自上述拍賣

“

The green dog is an emblem, a symbol. Green represents a quiet, romantic and lyrical expression – it is portentous, symbolic of the lull before the storm.

– ZHOU CHUNYA

“

綠狗是一種象徵，一種符號。綠色代表了安靜、浪漫和抒情，它預示著爆發前的一種寧靜。

– 周春芽





Zhou Chunya's *Green Dog* ranks amongst the strangest creatures within the iconography of contemporary art. Painted in an astonishing emerald green, a precise shade of Italian Classico Verde 290, the artist's beloved German Shepherd *Heigen* ('Black Root') channels a fervent, almost bewitching, vitality. Flushed fangs frame a panting crimson abyss of a mouth, which contrasts viscerally with the creature's green coat. Exhibiting a masterful marriage of bold colour and expressionistic form, Zhou's *Green Dog* is paradigmatic of Zhou Chunya's painterly virtuosity and provocative disposition that synthesizes his early training as a Mao propaganda portrait painter, the realist teachings of the Sichuan Academy of Fine Arts program, the passions of German Neo-Expressionism, and the deep traditions of Chinese literati masters.

While known for his skilful handling of complex palettes in other iconic works, it is Zhou's ability to unshackle the expressive potentials of a single hue in his *Green Dog* series that truly establishes his mastery over colour. Such accomplishments did not come easy: when Zhou began painting at the age of sixteen in one of the few schools that existed during the Cultural Revolution, the limited curriculum on Western art focused exclusively on Russian realism; it was much later before he discovered the liberated possibilities of colour via the canon of Western modernism. Later still, after graduating from the Sichuan Academy of Fine Arts in the early 1980s, Zhou distanced himself from the '85 New Wave, traveling instead to Germany and enrolling in the Academy of Fine Arts in Kassel. While there, he witnessed the peak of Neo-Expressionism and was profoundly inspired by the work of Anselm Kiefer, Georg Baselitz and A.R. Penck. Zhou remarks: "It was only in Germany that I began to realize what art is. Before that I only had a vague feeling" (cited in Li Xianting, "Interview with Zhou Chunya", in Hong Lei, ed., *Zhou Chunya*, Beijing, 2010, p. 26).

His horizons widened, Zhou hurried home in 1989 to develop his own visual lexicon. Distancing himself from the concurrent Cynical Realism and Political Pop trends, Zhou researched the art of the great literati masters Bada Shanren and Huang Binhong, leading him to his *Rocks* and *Peach Blossoms* series, both beginning in 1990. Situated between Chinese tradition and Neo-Expressionism, these two series were explosive in form and intent, employing Western media and techniques to express quintessentially Chinese symbols. The third motif that catapulted him to even greater heights of recognition was his highly personal and autobiographical *Green Dog*. In 1994, the artist adopted the German Shepherd from a friend and the pair quickly became inseparable, with *Heigen* even sharing the artist's bed. Zhou repeatedly painted *Heigen* from that year onwards, first in realistic black, then in expressionistic green starting from 1997. Whether positioned against fading cityscapes, nondescript interiors or plain backgrounds, the vividly emerald and anthropomorphic canine always took centre stage, standing guard with a searing immediacy over shapeless seas of grey.

Zhou has said: "The green dog is an emblem, a symbol. Green represents a quiet, romantic and lyrical expression – it is portentous, symbolic of the lull before the storm" (Jonathan Goodman, "Zhou Chunya: Heading Neither West Nor East", in *ibid*, p. 416). Igniting a manifold of symbolic possibilities, Zhou's *Green Dog* stands for the purity of primal passions and the ideal of genuine expression with lurking undertones of violence, aggression, and provocative rebellion – a complex, eccentric and epochal leitmotif that made Zhou one of the most unpredictable and important artists in China today.

Georg Baselitz, *Ein grosser Hund*, 1967-68  
Private Collection

格奧爾格·巴塞利茲，《一頭巨犬》，1967-68年  
私人收藏  
© Georg Baselitz 2019



周春芽的《綠狗》乃當代藝術中最獨特奇想的動物圖像之一。此作怪誕滑稽，又詭異駭人，藝術家將愛犬——名為「黑根」的德國牧羊犬——繪上鮮豔奪目的翠綠色，一種名為「Italian Classico Verde 290」的經典綠色，散發出強烈攝人的生命力。尖牙勾畫出血盆大口的輪廓，與狗身上的鮮綠色自然形成對比。周春芽早年作為毛澤東政治宣傳畫家所接受的肖像畫訓練、文革後第一代四川美術學院課程教授的現實主義風格、德國新表現主義的激烈情感表現，以及中國文人畫家的深厚傳統一一融匯於周春芽筆下的「綠狗」中。其大膽的用色與筆觸形態強烈的表現力巧妙結合，作成家喻戶曉的畫像，展現了藝術家的精湛畫技和發人深省的藝術意念。

周春芽的其他經典作品用色豐富複雜，憑著爐火純青的技巧而聞名，然而要到《綠狗》作品系列，他將單色的潛在表現力發揮得淋漓盡致，才真正印證他在色彩方面的精湛境界。但他的成就得來不易：周春芽十六歲開始習畫，就讀於文化大革命期間少數僅存的學校，當時校內的西方藝術課程數目有限，以俄羅斯現實主義為主；很久之後他才通過西方現代主義發現到色彩的無限可能。他在1980年代初畢業於四川美術學院後，為負笈德國而脫離「85新潮」，入讀卡塞爾美術學院。他在當地見證新表現主義的高峰時期，並深受安森·基弗、格奧爾格·巴塞利茲與A·R·彭克的作品所啟發。周春芽曾表示：「我覺得我去了德國以後，我才感覺到藝術是怎麼回事，以前是懵懵懂懂的。」（引述自栗憲庭，《周春芽訪談錄》，收錄於洪磊編，《周春芽》，北京，2010年，頁26）

出國深造使周春芽眼界打開，促使他於1989年回國後發展其獨有的視覺藝術語彙。周春芽沒有追隨當時冒起的玩世現實主義和政治普普藝術，反而鑽研偉大文人畫家八大山人與黃賓虹的藝術，繼而從1990年開始創作《石頭》及《桃花》系列。兩個作品系列介於中國傳統與新表現主義之間，在形態和意念上皆具震撼力，採用了西方藝術的媒材和技巧來呈現富中國色彩的符號圖案。而使其名聲更上一層樓的第三個主題，正是蘊含個人情感的自傳式作品《綠狗》。1994年，周春芽收養友人的德國牧羊犬，自此形影不離，甚至讓黑根與他同睡在一張床上。自那一年起，周春芽反覆為黑根作畫，最初繪以忠於現實的黑色，後於1997年開始轉為重於寫意的綠色。無論背景是黯淡的都市風景、平平無奇的室內場景或是樸素無形的灰調背景，這隻被擬人化的綠狗永遠主導畫面，炯炯有神，蓄勢待發，忠犬之態，不言而喻。

周春芽曾言：「綠狗是一種象徵，一種符號。綠色代表了安靜、浪漫和抒情，它預示著爆發前的一種寧靜。」（Jonathan Goodman 撰，〈東西方融合的藝術：解讀周春芽〉，同上，頁416）其作品《綠狗》流露出種種象徵意義，代表著原始情感的純粹、誠於中形於外的理想境界，同時隱藏暴力、攻擊和挑釁的反抗意味——憑著這個複雜奧妙又異想天開的劃時代主題，周春芽成為中國當代最難以捉摸的重要藝術家。





1107

## Zeng Fanzhi

b. 1964

### MASK SERIES NO. 16

oil on canvas  
signed in Chinese and Pinyin and dated 97  
150 by 130 cm. 59 by 51½ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### LITERATURE

Pi Li, Ed., *Zeng Fanzhi 1993-1998*, Beijing 1998, pp. 62-63, illustrated in colour

Wu Hung, Ed., *Chinese Art at the Crossroads: Between Past and Future, Between East and West*, Hong Kong 2001, p. 18, illustrated in colour

He Lijun and Pi Li, Ed., *I/We: The Paintings of Zeng Fanzhi 1991-2003*, Wuhan 2003, n.p., illustrated in colour

#### PROVENANCE

Dan and Kazuyo Friedlander, United States  
Sotheby's, New York, 20 September 2006,  
Lot 124

Acquired from the above sale by the present  
owner

HK\$ 6,000,000-8,000,000

US\$ 765,000-1,020,000

## 曾梵志

面具系列16號

油畫畫布

1997年作

#### 款識

曾梵志 · 97 · Zeng Fanzhi

#### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 出版

皮力編，《曾梵志1993-1998》（北京，1998年），頁62-63，載彩圖

巫鴻編，《Chinese Art at the Crossroads: Between Past and Future, Between East and West》（香港，2001年），頁18，載彩圖

何麗君與皮力編，《我·我們：曾梵志的繪畫 1991-2003》（武漢，2003年），無頁數，載彩圖

#### 來源

美國，丹與卡祖尤·弗里德蘭德伉儷  
紐約，蘇富比，2006年9月20日，拍品編號124

現藏者購自上述拍賣

“

The true self will always be concealed. No one appears in society without a mask.

— ZENG FANZHI

“

真正的自我總是被隱藏著，在社會中，沒有人不是帶著一副面具的。

— 曾梵志







*Mask Series No. 16* hails from Zeng Fanzhi's most celebrated iconography which today persists as one of the most pervasive and pertinent visions in Chinese contemporary art history. Within this stark composition depicting a student at his desk, we witness a poignant example in which Zeng confronts a personal history: his childhood ordeal of being denied the red neckerchief of the Young Pioneers. Growing up during the height of the Cultural Revolution, the significance of possessing this badge of membership in a society governed by conformity was monumental to a young impressionable child; to be denied it was akin to being condemned as a leper (Karen Smith, "All that Meets the Eye: Zeng Fanzhi's Art, 1990-2002", in Exh. Cat. *i/We: The Paintings of Zeng Fanzhi 1991-2004*, Shanghai, 2003). Alienation as an outsider – scarring enough for any child – was compounded by the fact that Communist Chinese education taught children that true selfhood, *da wo* ('super ego') was bestowed by the group (Christine Vial-Kayser, "The Banquet as a Global Figure of Power in the Work of Zeng Fanzhi", 14 *Art&Media (Korea)* No. 2, May 2015, p. 4). Children were also encouraged to criticize themselves in 'red diaries' (*ibid*), a motif that also appears in the present work. Masterfully bridging personal and social history, the present archetypal work represents Zeng as a child of Communist collectivism whilst emblemizing the universal psychological state of the individual within the throes of modernizing 1990s China.

Zeng's first exposure to art occurred early in his estranged childhood. Not yet ten years of age, he regularly sat for his neighbour, a painter, who also made woodblock prints of Lu Xun and Karl Marx in the style of German artist/printmaker Käthe Kollwitz (Smith, 2003, *ibid*). Kollwitz's incisive angst-ridden lines were thus one of Zeng's earliest influences. Later, when Zeng enrolled into the renowned Hubei Academy of Fine Arts from 1987 to 1991, he found the Social Realist training stifling and developed his own techniques and styles that inclined towards German Expressionism. His efforts were rewarded much sooner than he expected: in 1991, the eminent critic/curator Li Xianting chanced upon Zeng's graduation *Meat* and *Hospital* works, published critical appraisals and elevated him to the ranks of the foremost avant-garde artists of the generation.

His career thus launched, Zeng moved from his birthplace Wuhan to Beijing in 1993, a move that inspired his most celebrated *Mask* series. Overwhelmed by capitalist-driven consumer culture, Zeng plastered white masks on his subjects like a second skin, annihilating identities and disguising emotions and anxieties. Zeng associates this gesture of 'concealment' to social observation – "Everybody wanted to look good, but there was an air of fraudulence" (the artist cited in "Zeng Fanzhi: Amid Change, The Art of Isolation", in *The New York Times*, May 2007) – as well as to his own introverted tendency to hide his feelings. Importantly, however, the true genius of Zeng's *Masks* lies in how they function less as a tool of concealment than a masterful instrument of heightened expression. As Karen Smith observes, Zeng's masks "closely follow the contours of the face ... The emotion was clearly there for all to see, for the actual mask concealed nothing. [...] the mask merely frames the face and puts the emotion into straightforward black and white" (Smith, 2003, *ibid*).

The resulting intensity of expression and depth of emotional power is on par with the vehement anguish of Francis Bacon or the fierce desolation of Max Beckmann. Communicating a wholly idiosyncratic artistic language and sharp commentary on society, Zeng's *Masks* launched the artist into international acclaim, establishing him as one of the foremost representative Chinese artists on the global stage of contemporary art. In the present work, the masked face teeters palpably between anxiety, helplessness, and the exhausting weight of social pressures, tilting stiffly forward supported by a disproportionately large hand. Light from an unknown source spills onto two blocks of yellow that frame the pathos-stricken face, while the iris of his one visible eye is replaced with a cross, like the focal mark placed on the sight of a rifle (Vial-Kayser, 2015, *ibid*). By way of composition, light and dark contrast, and the uncanny mask, Zeng condenses private history with collective neurosis, delivering a simultaneously veiled and penetrating observation on the universal anxieties of an increasingly capitalist world, epitomizing the wider socio-economic state of China. Consummately executed and superlatively iconic, the present work stands as a superior paradigm within Zeng Fanzhi's oeuvre.

《面具系列16號》源自曾梵志最受推崇的創作系列——它至今仍然是中國當代藝術史上最膾炙人口、盛名遠播的系列作品之一。鮮明奪目的畫面構圖，呈現一名坐在案前的學生，正正講述了曾梵志自身的沉痛經歷——他與少年先鋒隊紅領巾絕緣的童年創傷。曾梵志文化大革命如火如荼之時成長，在一個遵循統一性的社會裡，擁有少先隊的成員徽章，對一位年少敏感的孩子而言可謂無比重要；要是無法擁有一條紅領巾，就等同被大眾唾棄，令人避之唯恐不及（Karen Smith 撰，〈眼目所及：曾梵志的藝術作品，1990至2002年〉，《我·我們：曾梵志的繪畫，1991至2004年》展覽圖錄，上海，2003年）。受眾人所疏遠及排斥，成為團體中的他者，對任何一個小孩而言都是莫大的創傷；更何況，中國共產教育教導孩子們，真實的自我——「大我」（超我）是由群體賦予的，令這種傷害更加深刻（Christine Vial-Kayser 撰，〈曾梵志作品中的飢饉：權力的全球形象〉，14《藝術與媒體（韓國）》，第2號，2015年5月，頁4）。孩子們還被鼓勵以「紅色日記」（出處同上）自我批判，這個主題在本畫同樣可見。這幅作品巧妙地將個人經歷與集體歷史互相連結；藝術家本人在共產黨的集體主義下的童年；另一方面，作品亦表達出中國普羅百姓在九十年代現代化洗禮下的複雜心態。

曾梵志於寂寞的童年歲月初次接觸藝術。他還未滿十歲時，已經承擔一位畫家鄰居的模特兒，這位畫家曾以德國藝術家及版畫家凱特·柯勒惠支的風格，製作魯迅及卡爾·馬克思肖像的木版畫（Smith，2003，同上）。柯勒惠支那尖銳而充滿焦慮的線條，便成為曾梵志最初的靈感來源。後來，曾梵志在1987至1991年就讀湖北美術學院，並認為社會現實主義風格的培訓過於壓抑，於是逐漸發展出一套傾向德國表現主義的獨特個人風格。他的成就比預期中來得更快：1991年，著名藝評家及策展人栗憲庭在偶然遇見了藝術家的畢業作品《肉》系列及《協和醫院》系列，公開予以佳評，令曾梵志一躍成名，躋身那個年代最前衛的先鋒藝術家之列。

自此，曾梵志的藝術生涯正式展開。1993年，曾梵志從出生地武漢遷至北京，成就了藝術家最為人稱頌的《面具》系列。面對資本主義下的消費文化，曾梵志有感不勝負荷；他以白色面具遮蔽畫中人的五官，猶如為人物賦予另一塊皮膚，抹去了他們的身份，隱藏了他們的情感及焦慮。曾梵志將這種「隱藏」之舉，與他對社會的體察聯繫起來：「每個人都希望有光鮮的外表，但卻也顯得有點虛假」（引自藝術家，〈曾梵志：傳變之中，孤獨的藝術〉，《紐約時報》，2007年5月），此舉亦與他習慣隱藏情緒的內向性格有關。但重要的是，曾梵志《面具》系列的精神，在於這些面具不為隱藏情緒，反而為巧妙地表達出強烈的情緒。根據凱倫·史密斯的觀察所得，曾梵志筆下的面具「緊貼著面部輪廓……實際上，人物的表情顯而易見，因為面具並沒有隱藏任何事物。（……）面具僅僅把面部遮擋，人物的情緒卻是欲蓋彌彰，表露無遺」（Smith，2003，同上）。

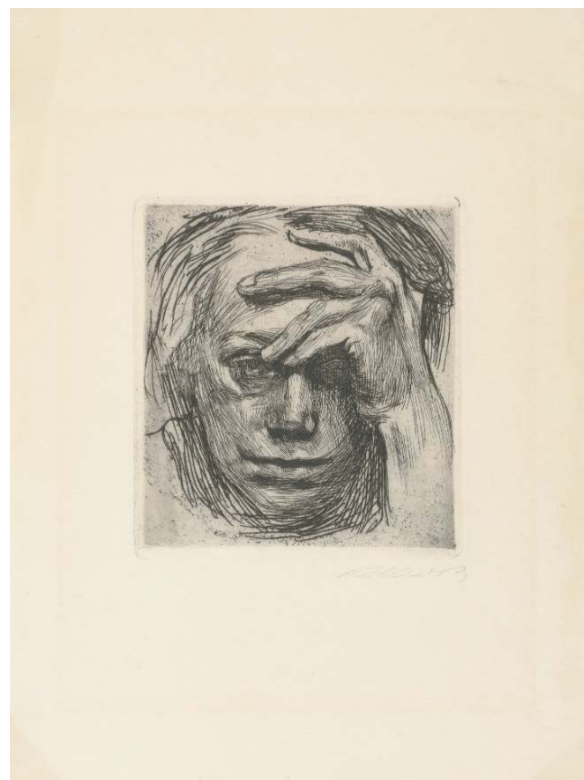
《面具》系列別樹一幟的藝術語彙對當下社會作敏銳評論，使曾梵志躍升國際舞台，享譽全球，位列極具代表性中國當代藝術家其一。本作表達出強烈、深沉的情感，與弗朗西斯·培根作品所呈現的鬱結憤懣，或馬克思·貝克曼所表現的孤寂蒼涼感相當。畫中那張戴上面具的面容，在惶恐、無助及社會重壓下顯得搖搖欲墜，以致僵硬地向前傾，要以一隻不合比例的大手掌承托。兩道來源不明的光線打在牆上，形成兩個黃色的方塊，包圍並突出了滿載悲愴的臉龐；唯一未被遮蓋的眼睛，當中瞳孔以一個交叉形狀取替，猶如刻在步槍瞄具上的標記（Vial-Kayser，2015年，同上）。曾梵志的《面具系列16號》無疑是其標誌性《面具》系列的優秀範例。藝術家通過本作別出心裁的構圖、明與暗的對比以及令人毛骨悚然的面具，濃縮自身過去並與時代的集體回憶融合為一，隱晦地傳遞了對世界日趨資本主義的焦慮和深入觀察，宏觀體現了中國社會的經濟狀況與趨向。



Max Beckmann, *Selbstbildnis mit Roten Schall* (Self Portrait with Red Scarf), 1917, oil on canvas, Staatsgalerie Stuttgart, Stuttgart

馬克思·貝克曼，《繫著紅圍巾的自畫像》，1917年，油畫畫布，斯圖加特·斯圖加特國立美術館

© Max Beckmann / BILD-KUNST, Bonn - SACK, Seoul, 2019



Käthe Kollwitz, *Self-Portrait, Hand at the Forehead* (Selbstbildnis mit der Hand an der Stirn), 1910, published c. 1946/1948, MoMA, New York

凱特·柯勒惠支，《手扶前額的自畫像》，1910年，約1946/1948年出版，紐約，現代藝術博物館





👤 1108

## Liu Ye

b. 1964

### SMOKE

acrylic on canvas  
signed in Chinese and Pinyin, and dated  
2001-02  
178 by 356.5 cm. 70 by 140<sup>3</sup>/<sub>8</sub> in.

### EXHIBITED

Chengdu, Chengdu Museum of Modern Art,  
*The First Chengdu Biennale*, December 2001 -  
January 2002, p. 333, illustrated in colour  
Beijing, Beijing Tokyo Art Projects, *Lifetime*,  
2003, n.p., illustrated in colour  
Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### LITERATURE

Exh. Cat., Schoeni Art Gallery, Hong Kong,  
*Liu Ye: Red, Yellow, Blue*, 2003, pp. 36-37,  
illustrated in colour  
Zhang Zhaohui, 'Avant-Garde Art Goes Chic',  
*Chinese Art Digest*, no. 5, 2003, p. 5, illustrated  
in colour  
Liu Ye, 'Liu Ye: My Own Story', *Gallery 3*, 2003,  
p. 126, illustrated in colour  
Huang Liaoyuan, 'Liu Ye and His Paintings',  
*Artist*, February 2003, pp. 66-67, illustrated in  
colour  
Exh. Cat., Beijing, Chinablue Gallery, *New  
Generation and Post-Revolution*, 2004, n.p.,  
illustrated in colour  
Exh. Cat., Bern, Kunstmuseum Bern, *Liu Ye*,  
Hong Kong 2007, p. 15, illustrated in colour  
Jiang Jiehong, Ed., *Burden or Legacy: From the  
Chinese Cultural Revolution to Contemporary  
Art*, Hong Kong 2007, p. 103, illustrated in  
colour  
Christoph Noe, Ed., *Liu Ye Catalogue Raisonné  
1991-2015*, Berlin 2015, p. 301, no. 02-01,  
illustrated in colour

### PROVENANCE

Private Collection, Beijing (acquired directly  
from the artist)  
Sotheby's, Hong Kong, 8 April 2006, Lot 508  
Diva Fine Arts, Geneva  
Acquired from the above by the present owner

HK\$ 25,000,000-35,000,000  
US\$ 3,190,000-4,470,000

## 劉野

煙

壓克力畫布  
2001至2002年作

款識

野 · Liu Ye · 2001-02

展覽

成都，成都現代藝術館，「第一屆成都雙年  
展」，2001年12月至2002年1月，頁333，  
載彩圖  
北京，北京東京藝術工程，「惦記」，  
2003年，無頁數，載彩圖  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

出版

香港，少勵畫廊，〈劉野：紅，黃，藍〉  
展覽圖錄（香港，2003年），頁36-37，  
載彩圖  
張朝暉撰，〈Avant-Garde Art Goes  
Chic〉，《Chinese Art Digest》，第5期  
（2003年），頁5，載彩圖  
劉野撰，〈劉野：我的故事〉，《Gallery 3  
》（2003年），頁126，載彩圖  
黃燎原撰，〈劉野與他的畫兒〉，《藝術  
家》（2003年2月），頁66-67，載彩圖  
北京，環碧堂畫廊，〈新生代與後革命〉展  
覽圖錄（北京，2004年），無頁數，載彩圖  
伯恩，伯恩美術館，〈劉野〉展覽圖錄（香  
港，2007年），頁15，載彩圖  
姜節泓編，〈Burden or Legacy: From  
the Chinese Cultural Revolution to  
Contemporary Art〉（香港，2007年），  
頁103，載彩圖  
Christophe Noe編，〈劉野作品全集1991-  
2015〉（柏林，2015年），頁301，編號  
02-01，載彩圖

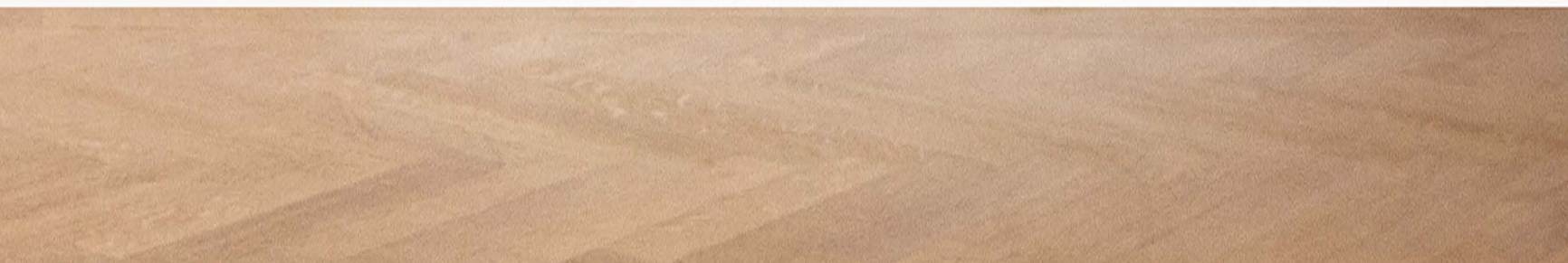
來源

北京，私人收藏（直接購自藝術家本人）  
香港，蘇富比，2006年4月8日，拍品編號508  
日內瓦，Diva Fine Arts 畫廊  
現藏者購自上述來源









“

I grew up in a world that  
was covered in red –  
the red sun, the red  
flag, and red scarves.

– LIU YE



**J.M.W. Turner**, *The Fighting Temeraire*, 1838  
National Gallery, London  
約瑟夫·馬洛德·威廉·泰納·《勇莽號戰艦》·1838年·倫敦·英國國家美術館



**Caspar David Friedrich**, *Moonrise over the Sea*, 1822  
Alte Nationalgalerie, Berlin  
賈斯帕·大衛·費得利奇·《海邊月出》·1822年·柏林·舊國家美術館

Ranking among the ultimate paragons of Liu Ye's oeuvre, the monumental *Smoke* is the first painting from a trinity of epic crimson-hued horizontal canvases from 2001-2002, the second of which resides in the esteemed M+ Sigg Collection and the third in an eminent private collection after fetching the artist's auction record in 2013. Unique to the present work is the looming red sun emblazoned upon the centre, edging out all notions of time and space, evoking René Magritte's celebrated image of *Le Banquet* and its ambiguous treatment of night and day. There is an ancient rhyme chanted by mariners at sea: "Red sky at morning, sailors take warning; red sky at night, sailors delight". The concept is an established wisdom; however, in the intoxicating crimson cosmos of Liu Ye's *Smoke*, the distinctions between night and day, sunrise and sunset, and fear or euphoria, are rendered moot. Instead, the scorching saturation of fiery colour aspires towards the absolute freedom of reductive abstraction. Emanating a rich alchemy of tonal ranges, the riveting red sky in *Smoke* evokes a mythic state of genesis, like "the light that bathed the world when heaven and earth first parted", or equally a threat of apocalyptic tragedy, "like the blood-red afterglow of sunset, carrying associations of calamity" (Zhu Zhu, "Only One Gram", in Christopher Noe, ed., *Liu Ye: Catalogue Raisonné 1991-2015*, Germany, 2015, p. 24). The ambiguity is compounded by the cryptically nonchalant expression on the little girl's face, her piercing yet unrevealing gaze, and finally the faintly foreboding wisp of smoke spiralling from the incongruous cigarette. Instantly commanding in its audaciously provocative colour tone, and progressively enthralling with exquisitely executed detail, *Smoke* is a magnum opus imbued at once with the timeless poeticism unique to Liu Ye's art as well as the searing weight of an entire generation's history.

Born in 1964, Liu Ye grew up in an artistic family: his father wrote children's fairy tales and his mother was a language teacher. During the Cultural Revolution his parents hid all their books, which Liu Ye found and read in secret, spending quiet hours enthralled by illustrations from foreign lands. At some point the family moved to Qianmen, close to Tiananmen. Liu Ye recalls: "We would play at Tiananmen at dusk. Back then, Tiananmen was all trees, grass, and flowers. There was a dense pine forest. I learned to ride a bicycle and fly kites there" (the artist cited in "Liu Ye in Conversation with Philip Tinari", in Christopher Noe, ed., *Liu Ye: Catalogue Raisonné 1991-2015*, Germany, 2015, p. 45). Liu Ye once remarked: "I grew up in a world that was covered in red – the red sun, the red flag, the red scarves" (the artist cited in Zhu Zhu, 2015, *ibid*, p. 23). Zhu Zhu elaborates: "In a world of red dictatorship, there is no other colour to speak of" (*ibid*). Importantly, however, the critic clarifies that for Liu Ye, and for the children of his generation, red was less the colour of an authoritarian government than the colour of childhood per se, i.e. "[Red] is the colour we must return to whenever we think of childhood" (*ibid*). And childhood constitutes a world of its own – one "neither tainted by ideology nor crushed by history, a world that [is] magnificent and eternal" (*ibid*).



**René Magritte**, *Le Banquet*, 1958  
 Art Institute of Chicago, Chicago  
 雷内·马格利特·《宴会》·1958年·芝加哥·芝加哥美术馆  
 © René Magritte / ADAGP, Paris - SACK, Seoul, 2019

After the Cultural Revolution, Liu Ye enrolled first in the vocational Beijing College of Art and Design in 1980 and then the Central Academy of Fine Arts (CAFA) in Beijing in 1986. At the CAFA, one of his teachers was Zhou Lingzhao, who painted the first portrait of Mao Zedong that hung in front of Tiananmen. Like a lot of artists of his generation, Liu Ye received a strict, orthodox education with a limited exposure to Western art that was nevertheless transformative. His first influences at the time included Paul Klee and René Magritte, whose works he learned about through printed materials. In the watershed year of 1989, Liu Ye was in his third year at the CAFA, but left for Germany at the end of the year where he remained until 1994. Later in the decade, Liu Ye was an artist-in-residence at the Rijksakademie, Amsterdam. During his time in Europe, Liu Ye's influences were diverse, ranging from works from the early Renaissance, Jan van Eyck in particular: "the painting was so small, yet so intense" (*ibid*), to Johannes Vermeer, Giorgio Morandi, Balthus, Giorgio de Chirico, Piet Mondrian, Klee, and Magritte, amongst many others. Digesting a plethora of styles and techniques, Liu Ye honed his technical capabilities and refined his own unique whimsical surrealist style, one which, as Zhu put it, was uniquely positioned between the Flemish tradition of *stilleven* (a world of equipoise and stillness) and Pop. Per Zhu, Liu Ye sensed in the Flemish painters "the appeal of language that transcends temporality and regionalism"; while for him, Pop's influence "manifested in his appropriation and displacement of art-historical images as readymades, leading over the course of his career to the creation of many works which [...] can be viewed as an ongoing, hidden dialogue with the artists he is fond of" (Zhu Zhu, 2015, *ibid*, p. 17).

*Smoke* from 2001-2002 is a prime example of Liu Ye's famed intertextuality, which engages in dialogue not only with other artists but with his past and future works. There is the reference to Magritte's *Le Banquet* in the centrally positioned mysterious red disc; hints of classical Romantic skyscapes in the tumultuously blazing sky; as well as traces of the tradition of lush Chinese landscapes in the delicately rendered *sfumato* treatment of the pine trees. And finally there is our short-haired little heroine which graces many of Liu Ye's paintings, donning her signature bright green skirt that recalls the green dress of the woman in van Eyck's *The Arnolfini Portrait*. Directly contemplating the viewer, the girl's gaze is intent, thoughtful, cryptic, even plotting; her heart-shaped face rendered in a meticulous precision reminiscent of the Flemish painters' *stilleven*: "the charm of Vermeer, like a jewel in darkness, sent forth its profound and edifying rays" (Zhu Zhu, 2015, *ibid*, p. 26). The finishing touch is the cigarette and the waft of smoke that gives the work its title. Smoking in art offers a double symbolism: the act is an emblem of mortality, while the waft of smoke presents an allegory for the transience and ephemerality of passing time. In this way, *Smoke* nods to the 16th and 17th century Dutch *vanitas*, or even to Jean-Baptiste-Siméon Chardin's 18th century genre paintings of young children blowing bubbles, contemplating spinning tops, or playing with fragile houses of cards. Here, our cigarette-smoking heroine wields no guns or swords, as in the eponymous works *Gun* and *Sword* from the trio of red works, but there remains a potent air of silent yet dramatic narrative, softly ominous yet mystically whimsical.



“

I want to strip away as much of the feeling, narrative, and plot points as much as possible and rely on the foundations of the painting like scale, colour scheme, and composition.

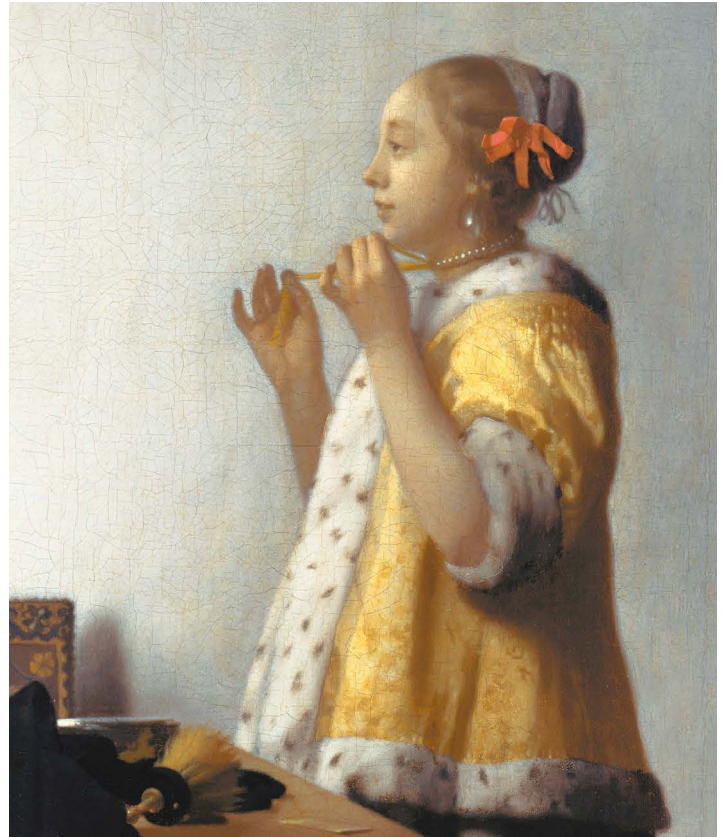
– LIU YE

Created in 2001-2002, *Smoke* furthermore situates at a pivotal turning point in the artist's career – one in which he began consciously stripping down his hitherto highly narrative paintings. In his words: "For all of the nineties, I was greatly influenced by Surrealism and metaphysical art movements. From 2000 onward, I have been more interested in Minimalism and abstract art" (*ibid*, p. 50). The artist continues: "I want to strip away as much of the feeling, narrative, and plot points as much as possible and rely on the foundations of the painting like scale, colour scheme, and composition" (*ibid*). The present *Smoke* is the triumphant result of such a shrewd exercise of reduction and paring down – retaining only the most minimal of components, Liu Ye allows the power of form and colour alone to reign absolute, such that the omnipresent hue of red became liberated even from symbolism. Zhu declares: "The colour red in Liu's painting has attained freedom. [...] This red is like a vault of heaven which can contain all echoes relating to redness, and the moment it embraces all of these is precisely when the particular symbolism of that bygone era is cancelled out" (Zhu Zhu, 2015, *ibid*, p. 24). By condensing his composition, Liu Ye's flaming paradise resonates beyond an entire nation, echoing beyond history and space, to invoke the timeless and otherworldly realms of reverie, memory, and dreams. Here, Zhu leads us to the French philosopher Gaston Bachelard, who wrote: "Childhood sees the World illustrated, the World with its original colours, its true colours. The great *once-upon-a-time* (*autrefois*) which we relive by dreaming in our memories of childhood is precisely the world of the first time" (cited in *ibid*, p. 23).

“

我想把早期情緒、敘述、情節比較多的地方，減少到依靠繪畫本身的元素，來成立一件作品。

— 劉野



Johannes Vermeer. *Woman with a Pearl Necklace*, 1664, Staatliche Museen, Berlin  
約翰尼斯·維梅爾·《戴珍珠項鍊的女人》·1664年·柏林·柏林國家博物館

尺幅恢宏的《煙》是劉野筆下的極致典範，也是創作於2001之2002年的三幅大型紅色橫幅畫作的第一幅，而這系列中的第二幅作品現藏於享負盛譽的M+，第三幅則於2013年創下藝術家拍賣紀錄，由著名私人藏家珍藏。此畫獨特之處在於畫面中央朦朧若現的紅太陽，將一切有關時空的觀念化為虛無，令人聯想到雷內·馬格利特的名畫《宴席》，以及畫中不分日夜的意境。海上水流傳一句古老諺語：「早上天發紅，水手要小心；晚上天發紅，水手最高興。」這句話是前人智慧的結晶，然而在劉野作品《煙》中艷紅迷人的世界裡，晝與夜、朝與夕、懼與喜之間再無區分。相反，遍佈畫面的火紅喚起藝術家對簡約抽象的藝術嚮往。本作描繪的紅霞天空，漸變色調層次豐富，引人入勝，恍若上帝創世的奧妙景象，「彷彿是天地初分的時刻，世界沐浴在紅色旭日的光輝中」，或是世界末日的悲劇預兆，「是殘陽如血的餘輝裡透現出來的災難感」（朱朱著，〈只有一克重〉，載於Christophe Noe 編，《劉野作品全集1991-2015》，德國，2015年，頁378）。畫中女孩表情冷漠神秘，凝視目光穿透人心，卻又含蓄深邃，手中香煙格格不入，一縷吐霧似有弦外之意，更令觀者迷惑。本作用色煽情懾人，引人注目，巧妙細節更加耐人尋味，同時洋溢劉野藝術獨有的雋永詩意，承載一整代人的沉重歷史，是為他筆下一大代表作。

1964年，劉野出生於文藝世家，其父從事童話寫作，而其母是一名語文老師。在文化大革命期間，他的父母藏起家中所有書卷，劉野發現後偷偷躲起來閱讀，長時間耽溺於外來書的插圖。其後，他們舉家搬到鄰近天安門的前門。劉野憶述：「那時候的天安門都是樹和花花草草，有很密的松樹林子，那時候在那裡學騎自行車，放風箏，現在都沒了。」（藝術家本人，引述自〈劉野與田霏宇對話〉，載於Christophe Noe 編，《劉野作品全集1991-2015》，德國，2015年，頁393）。他亦表示：「我成長於一個被紅色所覆蓋的世界，紅太陽、紅旗、紅領巾」（藝術家本人，引述自朱朱，2015年，同上，頁378）。藝評家朱朱闡述：「在一個紅色專政的世界裡，並無其他色彩的可言」（同上）。重要的是，他解釋對於劉野和成長於那一代的人而言，紅並不是專制政權的代表色，而是他們童年的色彩，是「一旦憶及童年就不得不回到的色彩」（同上）。孩子的童年世界從來與世無爭，是一個「未被意識玷污、未被沉重的歷史壓垮的世界，一座宏偉而永恆的世界」（同上，頁377）。



Jan van Eyck. *The Arnolfini Portrait*, 1434, National Gallery, London  
揚·凡·埃克·《阿爾諾芬尼夫婦像》·1434年·倫敦·英國國家美術館



**Liu Ye, *Sword*, 2001-2002, Private Collection**  
 Sotheby's, Hong Kong, 5 October 2013, Lot 57, HKD 42,680,000  
 Current auction record for the artist  
**劉野 · 《劍》 · 2001-2002年作**  
 香港 · 蘇富比 · 2013年10月5日 · 拍品編號57 · 42,680,000港元  
 目前藝術家拍賣紀錄作品

作於2001至2002年的《煙》是展現劉野享負盛名的文本互涉主題之典範作品，從中與其他藝術家乃至他本人的過去與未來開闢藝術對話。畫面中央的神秘紅色圓圈，參考了馬格利特《宴席》的意象；熾紅穹蒼下浮現古典浪漫主義風格的天際；並以暈染法勾畫鬱蔥茂盛的松樹，體現中國山水畫傳統。然後是畫中的短髮女孩，出現於劉野的多幅畫作，身穿標誌性的鮮綠色短裙，讓人想起凡·埃克的《阿爾諾芬尼夫婦像》中女子身上的綠裙。女孩直視觀者，目光專注又似沉思，撲朔迷離，甚至於不懷好意；她的心形臉龐刻畫細緻，仿照佛蘭芒畫家筆下的靜物畫：「維米爾的魅力美麗如同黑暗中的寶石再次散發著深遠的啟示性光芒」（朱朱，2015年，同上，頁380）。最後點綴香煙和一絲輕霧，賦予作品之名。「抽煙」在藝術中有雙重象徵：這個舉動意味著死亡，而煙霧則寄託生命無常和時間流逝的寓意。藉此，《煙》是向十六至十七世紀荷蘭虛空派致敬，又或者是十八世紀夏爾丹描繪稚童在吹泡玩耍、凝望旋轉的陀螺或堆疊紙牌屋的風俗畫。在本作中，女主角拿著煙吞雲吐霧，手中並無槍劍，有別於同系列另外兩幅紅色畫《槍》和《劍》，但畫中蘊藏一股寂靜中帶張力的故事氛圍，隱含不祥之兆，卻又妙趣橫生。



**Tom Wesselmann, *Smoker 1 (Mouth, 12)*, 1967**  
 Museum of Modern Art, New York  
 湯姆·衛索曼 · 《吸煙者1號（嘴巴12號）》 · 1967年 · 紐約 · 現代藝術博物館  
 © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence

《煙》作於2001至2002年，正好見證劉野藝術生涯的重要轉捩點，當時他開始刻意擺脫一直以來的高度敘事性繪畫。如他所言：「整個九十年代，更多的是借助於超現實主義和形而上畫派那種氣氛的影響的創作。2000年之後，我更感興趣的是極簡主義和抽象」（同上，頁397）。亦言：「我想把早期情緒、敘述、情節比較多的地方，減少到依靠繪畫本身的元素，來成立一件作品」（同上）。本作將其簡化手法盡致體現，劉野僅保留寥寥元素，去蕪存菁，讓形態與色彩的力量獨當一面，無所不在的紅甚至從象徵主義得到解放。朱朱評道：「紅色獲得了自由（……）它可以像一座穹頂般容納下有關紅色的所有回聲，當它兼有這一切時，恰好就是對那個年代的專有指涉和象徵含義的取消」（朱朱，2015年，同上，頁378）。劉野將構圖化繁為簡，這片紅色樂土產生的共鳴超越整個民族、超越歷史、超越地域，構築一個屬於遐想、回憶與夢幻的超凡世界，永恆不朽。就此，朱朱引用法國哲學家加斯東·巴舍拉的論說，寫道：「童年看到的世界是圖繪的世界，帶有它最初的色彩，它真正的色彩，它真正的色彩的世界。我們在夢想對童年的回憶時又體驗到的宏偉的過去正是那初次呈現的世界」（引述自同上，頁377-378）。



The artist in his studio with the present work  
藝術家與《煙》，攝於藝術家工作室

1109

## Fang Lijun

b. 1963

1998.10

acrylic on canvas  
signed in Chinese, titled and dated 1998 on the reverse  
300 by 200 cm. 118<sup>1</sup>/<sub>8</sub> by 78<sup>3</sup>/<sub>4</sub> in.

### EXHIBITED

Amsterdam, Stedelijk Museum, *Fang Lijun*,  
February - April 1998, n.p., cat. no. 26,  
illustrated in colour  
Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### LITERATURE

Li Luming, Ed., *Fang Li Jun*, Changsha 2001,  
n.p., illustrated in colour  
Ou Ning, Ed., *Fang Lijun*, Hunan 2001, p. 163,  
illustrated in colour  
Zhang Qunsheng, Ed., *Chinese Artists of Today-  
Fang Lijun*, Hebei 2006, p. 167 and p. 410,  
illustrated in colour  
Lu Peng, Ed., *Contemporary Artists Collection  
Vol. II - Fang Lijun*, Sichuan 2007, p. 48,  
illustrated in colour  
Lu Yinghua, Ed., *Living Like A Wild Dog 1963-  
2008 Archive Exhibition of Fang Lijun*, Taiwan  
2009, p. 268, illustrated in colour  
Exh. Cat., Taipei, Taipei Fine Arts Museum,  
*Endless of life: 25 Years Retrospect of Fang  
Lijun*, Taipei 2009, p. 76, illustrated in colour

### PROVENANCE

Chinese Contemporary Factory 798, Beijing  
Acquired from the above by the present owner

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

US\$ 255,000-383,000

“

Water is very close to  
my understanding  
of human nature.  
Sometimes you think  
it is very beautiful, very  
comfortable, other times  
you think it is terrifying.

- FANG LIJUN

## 方力鈞

1998.10

壓克力畫布

1998年作

### 款識

《1998 No.10》·方力鈞（作品背面）

### 展覽

阿姆斯特丹，阿姆斯特丹市立美術館，「方  
力鈞」，1998年2月至4月，無頁數，圖錄  
編號26，載彩圖  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

### 出版

李路明編，《方力鈞》（長沙，2001年），  
無頁數，載彩圖  
歐寧編，《方力鈞》（湖南，2001年），頁  
163，載彩圖  
張群生編，《今日中國藝術家：方力鈞》  
（河北，2006年），頁167及410，載彩圖  
呂澎編，《方力鈞：玩世不羈，多元不盡（當  
代藝術家叢書 第二輯）》（四川，2007年），  
頁48，載彩圖  
盧迎華編，《像狗一樣生活：1963-2008方  
力鈞文獻檔案展》（台灣，2009年），  
頁268，載彩圖  
台北，台北市立美術館，《生命之渺：方  
力鈞創作25年展》展覽圖錄（台北，2009  
年），頁76，載彩圖

### 來源

北京，798藝術工廠  
現藏者購自上述來源

“

水和我對人性的認識正好  
非常吻合。有時你覺得  
它特別美、舒服，有時  
候你覺得它特別恐怖。

- 方力鈞









1110

## Yue Minjun

b. 1962

### CONTEMPORARY TERRACOTTA WARRIORS - 2 (NINE WORKS)

acrylic on fiberglass reinforced plastic, in nine parts  
each signed in Pinyin, dated 2010 and numbered 3, 10, 11, 12, 15, 18, 20, 22, 23 respectively on the lower back  
Executed in 2010, these works are from an edition of 25.  
each: 182 by 73 by 55 cm. 72 by 28¾ by 21⅝ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### LITERATURE

Zhang Qunsheng, Ed., *Today's Chinese Painters- Yue Min Jun: The Lost of Self*, Hebei 2005, pp. 188-195 and p. 238, illustrated in colour (edition no. unknown)

#### PROVENANCE

Rosewood Collection, New York  
Acquired from the above by the present owner

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

US\$ 102,000-128,000

## 岳敏君

現代兵馬俑 - 2 (九件作品)

壓克力及強化玻璃纖維，共九部分

2010年作

款識

- i. yue minjun · 2000-3
- ii. yue minjun · 2000-10
- iii. yue minjun · 2000-11
- iv. yue minjun · 2000-12
- v. yue minjun · 2000-15
- vi. yue minjun · 2000-18
- vii. yue minjun · 2000-20
- viii. yue minjun · 2000-22
- ix. yue minjun · 2000-23

此作品共25版

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

出版

張群生編，《今日中國畫家--岳敏君：迷失的自我》（河北，2005年），頁188-195及238，載彩圖（版數不詳）

來源

紐約，Rosewood 收藏  
現藏者購自上述來源





1111

## Fang Lijun

b. 1963

### 2001.1.5

acrylic on canvas  
signed in Chinese, titled and dated 2001 on the reverse  
180 by 250 cm. 70⅞ by 98⅞ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### LITERATURE

Li Yongmei and Zhang Xiuzhu, Ed., *Collected Editions of Chinese Oil Painter Volume of Fang Lijun*, Sichuan 2006, p. 140, illustrated in colour  
Xu Lei, Ed., *Fang Lijun – Artists of Today*, Beijing 2006, p. 19 and p. 24, illustrated in colour  
Zhang Qunsheng, Ed., *Chinese Artists of Today – Fang Lijun*, Hebei 2006, p. 368 and p. 414, illustrated in colour  
Lu Peng, Ed., *Contemporary Artists Collection Vol. II – Fang Lijun*, Sichuan 2007, p. 74, illustrated in colour  
Lu Yinghua, Ed., *Living Like A Wild Dog 1963-2008 Archive Exhibition of Fang Lijun*, Taiwan 2009, pp. 282-283, illustrated in colour  
Exh. Cat., Turin, GAM, *Fang Lijun: The Precipice Over the Clouds*, Turin 2012, p. 98, illustrated in colour  
Exh. Cat., Taipei, Taipei Fine Arts Museum, *Endless of Life: 25 Years Retrospect of Fang Lijun*, Taipei 2009, p. 144, illustrated in colour

#### PROVENANCE

Private Collection, Asia  
Sotheby's, Hong Kong, 8 April 2006, Lot 528  
Diva Fine Arts, Geneva  
Acquired from the above by the present owner

HK\$ 600,000-800,000

US\$ 76,500-102,000

## 方力鈞

### 2001.1.5

壓克力畫布

2001年作

#### 款識

方力鈞，〈2001.1.5〉（作品背面）

#### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 出版

李咏玫與張修竹編，《中國油畫家全集：方力鈞》（四川，2006年），頁140，載彩圖  
徐累編，《今日藝術家：方力鈞》（北京，2006年），頁19及24，載彩圖  
張群生編，《今日中國藝術家：方力鈞》（河北，2006年），頁368及414，載彩圖  
呂澎編，《方力鈞：玩世不羈，多元不盡（當代藝術家叢書 第二輯）》（四川，2007年），頁74，載彩圖  
盧迎華編，《像狗一樣生活：1963-2008方力鈞文獻檔案展》（台灣，2009年），頁282-283，載彩圖  
都靈，都靈現當代美術館，《方力鈞：雲端的懸崖》展覽圖錄（都靈，2012年），頁98，載彩圖  
台北，台北市立美術館，《生命之渺：方力鈞創作25年展》展覽圖錄（台北，2009年），頁144，載彩圖

#### 來源

亞洲，私人收藏  
香港，蘇富比，2006年4月8日，拍品編號528  
日內瓦，Diva Fine Arts 畫廊  
現藏者購自上述拍賣



1112

## Sui Jianguo

b. 1956

### MADE IN CHINA (TWO WORKS)

painted fiberglass, in two parts

This work is unique.

i. 210 by 225 by 115 cm. 82<sup>5</sup>/<sub>8</sub> by 88<sup>1</sup>/<sub>2</sub> by 45<sup>1</sup>/<sub>4</sub> in.

ii. 220 by 200 by 120 cm. 86<sup>5</sup>/<sub>8</sub> by 78<sup>3</sup>/<sub>4</sub> by 47<sup>1</sup>/<sub>4</sub> in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Galerie Loft, Paris

Acquired from the above by the present owner

HK\$ 100,000-180,000

US\$ 12,800-23,000

## 隋建國

中國製造（兩件作品）

著色玻璃纖維，共兩部分

2002年作

此作品獨一無二

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

### 來源

巴黎，Loft 畫廊

現藏者購自上述來源











1113

## Zhang Huan

b. 1965

### PEACE 1

cast bronze bell and gild cast bronze body  
bell: cast with the artist's name, titled, dated  
2001 in Chinese and numbered 2/3  
body: cast with artist's signature in Chinese and  
Pinyin, dated 2001 and numbered 2/3  
Executed in 2001, this work is number 2 from  
an edition of 3.

bell: 195 by 140 by 140 cm. 76¾ by 55½ by  
55½ in.

body: 20 by 173 by 50 cm. 7¾ by 68¾ by  
19¾ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### PROVENANCE

Cotthem Gallery, Sint-Lievens-Houtem  
Acquired from the above by the present owner

HK\$ 500,000-800,000

US\$ 64,000-102,000

## 張洄

和平1號

鑄銅鐘及鑄銅貼金身體

2001年作

款識

鐘：《世紀鐘》，編號2/3，公元二〇〇一  
年元旦鑄造，作者張洄  
人像：2/3，張洄，Zhang Huan，2001

版數

2/3

此作品共3版

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

來源

聖利芬斯·豪特姆，Cotthem 畫廊  
現藏者購自上述來源







1114  
**Wang Du**

b. 1938

**ENTER!**

acrylic, polyester and resin  
Executed in 2004, this work is from an edition of 8.

250 by 150 by 160 cm. 98 $\frac{3}{8}$  by 59 by 63 in.

**EXHIBITED**

Paris, Palais de Tokyo, *Wang Du: Wang Du Parade #4*, September 2004 - January 2005 (edition no. unknown)

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

**PROVENANCE**

Cotthem Gallery, Sint-Lievens-Houtem  
Acquired from the above by the present owner

HK\$ 80,000-120,000

US\$ 10,200-15,300

**王度**

請進！

壓克力、聚酯及樹脂

2004年作

此作品共8版

**展覽**

巴黎·東京宮·「王度：巡遊#4」·2004年9月至2005年1月（版數不詳）

布魯塞爾·穆塔德希藏館·「吉利翁·庫維收藏」·2007至2019年

**來源**

聖利芬斯·豪特姆·Cotthem 畫廊  
現藏者購自上述來源

1115

## Wang Guangyi

b. 1957

### MATERIALIST

painted polyester resin  
signed in Pinyin, numbered 3/6 and dated 2002  
on the base  
Executed in 2002, this work is number 3 from  
an edition of 6.  
200 by 88.5 by 98 cm. 78¾ by 34⅞ by 38⅝ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### LITERATURE

Demetrio Paparoni, Ed., *Wang Guangyi: Works  
and Thoughts 1985-2012*, Milan 2013, pp. 215-  
216, illustrated in colour (unknown edition)

### PROVENANCE

Jean-Marc Decrop, Hong Kong  
Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,500

## 王廣義

唯物主義者

著色聚酯樹脂

2002年作

款識

Wang Guangyi · 3/6 · 2002 (作品底座)

版數

3/6

此作品共6版

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

出版

Demetrio Paparoni編，《Wang Guangyi:  
Works and Thoughts 1985-2012》(米  
蘭，2013年)，頁215-216，載彩圖(版  
數不詳)

來源

香港，Jean-Marc Decrop 畫廊  
現藏者購自上述來源

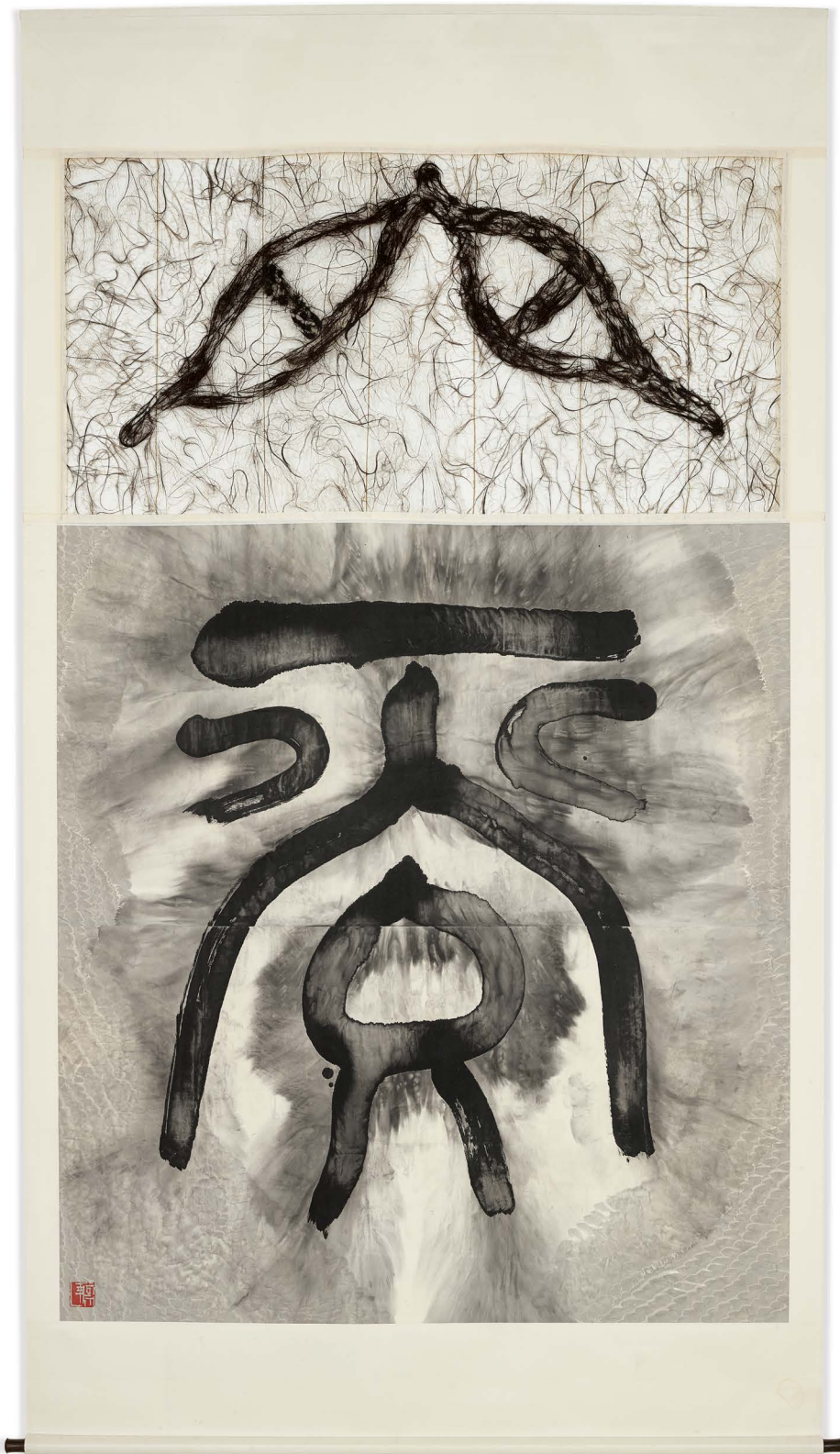








WANG JIN



1116  
**Gu Wenda**

b. 1956

**SILK ROAD NO. 1**

human hair, glue and ink on rice paper,  
 mounted on traditional paper with silk borders  
 stamped with the artist's seal  
 Executed in 2000, this work was created in the  
 artist's studio in New York.  
 overall: 341 by 190 cm. 134¼ by 74¾ in.

**EXHIBITED**

Brussels, La Moutarderie Nationale, *Collection  
 Gillion Crowet*, 2007 - 2019

**PROVENANCE**

Chinese Contemporary Factory 798, Beijing  
 Acquired from the above by the present owner

HK\$ 140,000-200,000

US\$ 17,900-25,500

谷文達

絲綢之路1號

人髮、白乳膠及水墨宣紙本，傳統紙背綾邊  
 裝裱立軸

2000年作

款識

藝術家鈐印一枚

藝術家於紐約的工作室創作此作品

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
 收藏」，2007至2019年

來源

北京，798藝術工廠  
 現藏者購自上述來源



1117

## Wang Jin

b. 1962

### DREAM OF CHINA

transparent polyvinyl, embroidery with nylon threads, iron chain and hook stamped with the artist's name in Pinyin and dated 2005

157 by 210 by 20 cm. 61¾ by 82⅞ by 7⅞ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Chinese Contemporary Factory 798, Beijing  
Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,500

## 王晉

### 中國夢

聚乙烯醇、尼龍刺繡、鐵鍊及鐵鉤

2005年作

款識

WANG JIN · 2005

展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

來源

北京，798藝術工廠  
現藏者購自上述來源

1118

## Liu Wei

b. 1965

### WHO AM I?

oil on canvas  
signed in Chinese and Pinyin, and dated 2001  
200 by 150 cm. 78¾ by 59 in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

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

US\$ 115,000-192,000

## 劉煒

我是誰？

油畫畫布

2001年作

### 款識

劉煒 · Liu Wei · 2001

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維  
收藏」，2007至2019年

### 來源

巴黎 · Loft 畫廊  
現藏者購自上述來源

“

Culture, after all, is something deep and profound. We (artists) must be able to shoulder this culture today.

- LIU WEI

“

文化最終是一種沈長的東西。我們（藝術家）今天得擔得起這個文化。

- 劉煒





1119

## Lin Tianmiao

b. 1961

### FOCUS #43

thread and digital photo on canvas  
signed in Chinese, titled and dated *February*  
*2003* on the reverse  
167 by 138.5 cm. 65¾ by 54½ in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection*  
*Gillion Crowet*, 2007 - 2019

### PROVENANCE

Private Collection, Europe  
Sotheby's, New York, 21 March 2007, Lot 27  
Acquired from the above sale by the present  
owner

HK\$ 70,000-100,000

US\$ 9,000-12,800

## 林天苗

### Focus #43

針線及數碼印刷於畫布  
2003年作

### 款識

《Focus #43》· 2003年2月· 林天苗 (作  
品背面)

### 展覽

布魯塞爾· 穆塔德希藏館· 「吉利翁· 庫維  
收藏」· 2007至2019年

### 來源

歐洲· 私人收藏  
紐約· 蘇富比· 2007年3月21日· 拍品編號27  
現藏者購自上述拍賣



1120  
Guo Wei

b. 1960

**INDOOR: MOSQUITOES AND  
MOTHS, NO. 17**

acrylic on canvas  
signed in Pinyin and dated 2000  
199 by 179.5 cm. 78<sup>3</sup>/<sub>8</sub> by 70<sup>5</sup>/<sub>8</sub> in.

**EXHIBITED**

Barcelona, Loft Gallery, *Indoor with Mosquitos  
and Moths*, 2004, p. 68 and p. 80, illustrated  
Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

**PROVENANCE**

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 70,000-100,000  
US\$ 9,000-12,800

郭偉

室內：蚊子與飛蛾17號

壓克力畫布

2000年作

款識

Guo Wei · 2000

展覽

巴塞隆納，Loft 畫廊，「室內：蚊子與飛蛾」，2004年，頁68及80，載圖  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

來源

巴黎，Loft 畫廊  
現藏者購自上述來源

1121

## Yue Minjun

b. 1962

### KITES

oil on canvas  
signed in Pinyin and dated 1993.5  
181 by 248 cm. 71¼ by 97⅝ in.

### EXHIBITED

Hong Kong, Schoeni Art Gallery, *Faces Behind the Bamboo Curtain*, July 1994, p. 18, illustrated in colour  
Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Private Collection, Asia  
Christie's, Hong Kong, 26 November 2006, Lot 361  
Acquired from the above sale by the present owner

HK\$ 5,000,000-7,000,000

US\$ 640,000-895,000

## 岳敏君

風箏

油畫畫布

1993年作

### 款識

yue minjun · 1993.5

### 展覽

香港，少勵畫廊，「竹簾後的臉」，1994年7月，頁18，載彩圖  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

### 來源

香港，少勵畫廊  
亞洲，私人收藏  
香港，佳士得，2006年11月26日，拍品編號361  
現藏者購自上述來源

“

It was better that I seemed to be saying that I was the fool or the buffoon! At least I had the right to make that statement.

- YUE MINJUN

“

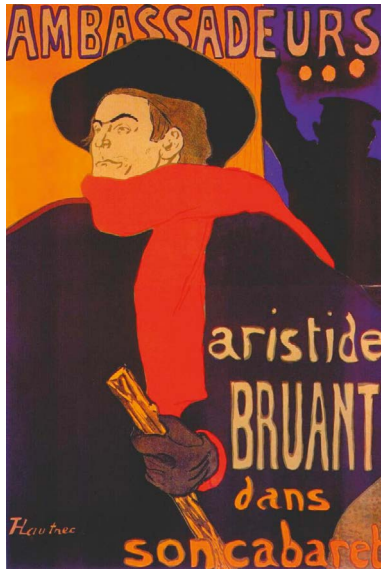
如果我要表現一種荒謬性，用誰的形像都不好，我覺得要是嘲笑自己總是可以的吧。

- 岳敏君









**Henri Toulouse-Lautrec.** *Ambassadeurs, Aristide Bruant Dans Son Cabaret*, 1892  
Victoria & Albert Museum, London

亨利·德·杜魯斯·洛特列克·《大使們：在歌廳的阿里斯提德·布呂昂》·1892年·倫敦·維多利亞與艾爾伯特博物館



**Yue Minjun.** *Gweong-gweong*, 1993  
Private Collection

岳敏君·《轟轟》·1993年·私人收藏

An incredibly early and rare example of Yue Minjun's Cynical Realism lexicon, *Kites* from 1993 is not only a major work in the artist's oeuvre but indeed a historical document from a crucial period in contemporary Chinese art history. As one of only a handful of paintings in Yue Minjun's career dealing explicitly with the motif of Tiananmen Square, a principal emblem of China's political power, *Kites* ranks amongst the most defining of Yue Minjun's works, in line with the current record-holding piece and other key works such as *Gweong Gweong* (1993), *Great Joy* (1993) and *Execution* (1995). Setting itself apart from these paintings, *Kites* is the only work that presents the monumental gates in full view, unobstructed by the artist's archetypal laughing clones suspended in mid-air. The vibrant colours of the architecture and the vivid blue sky recall *The Founding Ceremony of the Nation* by Dong Xiwen, a prominent Socialist Realist oil painting depicting Mao Zedong inaugurating the People's Republic of China on 1 October 1949. Also unique to *Kites* is the featuring of Henri de Toulouse-Lautrec's famous 20th century poster of Aristide Bruant. The inclusion of Western art-historical reference not only sheds light on the historical context of a generation of artists who came of age at a time when China first opened up to the West, but also further elevates the present work's inherent cynicism and satire which is imperative to Yue Minjun's pictorial corpus.

One cannot examine the course of contemporary Chinese art history without comprehending the significance of Yue Minjun and the Cynical Realism movement. Wholly iconic of the rise of Chinese art in the 1990s, Yue Minjun's maniacally grinning figures manifest as omnipresent portraits of a generation of artists working amidst an atmosphere of turbulent political shifts and conflicting socio-economic and cultural ideals. Central to the artist's oeuvre, the irreverent visages represent Yue Minjun's response to the perceived absurdity of reality – that of self-mockery, hysteria, and laughter. With their eyes shut, these figures stand as metaphors for obsolete principles of collectivism and egalitarianism championed by the state, and are furthermore interpreted as the artist's attempt at parodying China as an economic machine. For Yue Minjun, the only answer to the pervading ludicrousness of reality was self-mockery,

hysteria, and laughter. In his own words: "All problems can be resolved with a laugh, and disappear painlessly. In this way one attains an incomparable peace within" (Yue Minjun, 'A Few words Behind My Works' in exh. cat. *Mahjong: Contemporary Chinese Art from the Sigg Collection*, 2006, p. 138).

Executed in 1993, *Kites* is among the first works that demonstrate the incipience of Yue Minjun's original artistic voice in the early 1990s. After moving to the artistic community of Yuanmingyuan in 1991, one of Yue Minjun's first paintings was *On the Rostrum of Tiananmen*, which depicts four different looking laughing youths atop the gate at Tiananmen Square. In 1993, Yue Minjun would revisit the scene – this time flanked with armies of his trademark guffawing clones. In *Kites*, the unobstructed central frontal view of the walled building is unprecedented and unseen in the artist's few paintings featuring the same motif. The laughing figures billow in the air like kites in flight, bringing forth memories of the old days when citizens were able to fly kites, cycle, and congregate freely in the Square; while the freed-up foreground is dominated by an elaborate floral display, an essential celebratory embellishment on the National Day of China. The absence of cheering crowds, however, found in a similar painting *Gweong Gweong*, imbues the scene with an eerie silence jarringly incompatible to the animated palette.

Wholly unique to the present work is the incorporation of Henri de Toulouse-Lautrec's iconic image of the renowned satirical singer and poet Aristide Bruant. Emblazoned on the figures' t-shirts, the recurring Bruants gaze directly down towards the empty square, seemingly taunting and questioning the incongruity of the scene. Yue Minjun has regularly incorporated Western art-historical iconography in his paintings, for example referencing Manet in *Le Dejeuner sur l'Herbe* (1995) and Goya and Manet in *Execution* (1995). A superlative and early specimen of Yue Minjun's trademark laughing figures combined with references to Western Modernism as well as the history of his native land, *Kites* is a paramount piece in the history of contemporary Chinese art.



**Dong Xiwen**, *The Founding Ceremony of the Nation*, 1953-1967  
National Museum of China, Beijing  
董希文·《開國大典》·1953-1967年·北京·中國國家博物館

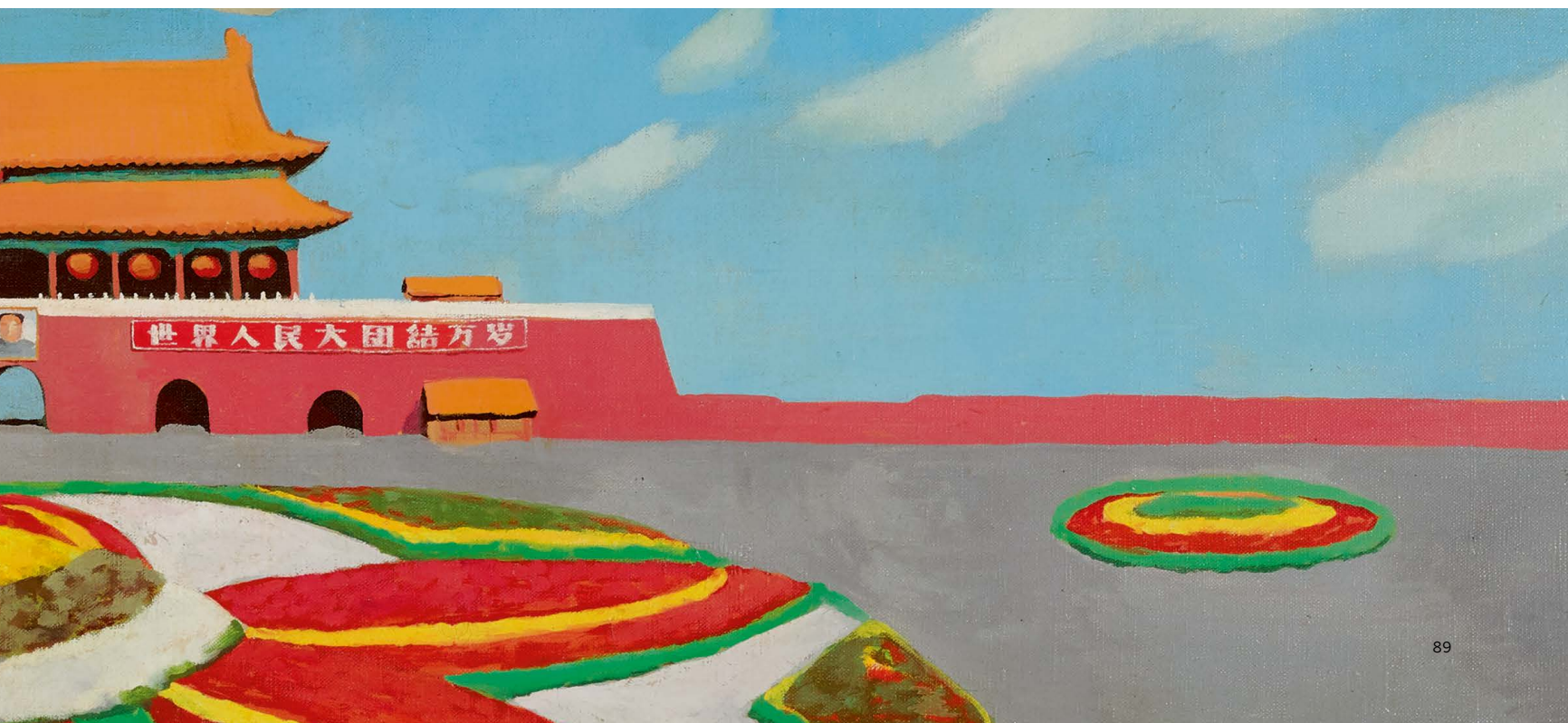


《風箏》作於1993年，是岳敏君「玩世現實主義」的早期珍貴傑作。它不僅是藝術家的重要生涯作品，更是中國當代藝術史上一段重要時期的歷史紀錄。在岳敏君的平生創作中，直接刻畫中國政治權力象徵——天安門廣場的作品數量甚少，而《風箏》就是其一：它是岳敏君數一數二的代表之作，與他目前的拍賣紀錄作品及其他重要傑作齊名，包括《轟轟》（1993年作）、《大狂喜》（1993年作）及《處決》（1995年作）。與上述作品不同的是，《風箏》是唯一一幅可以看見天安門廣場全景、沒有被懸浮在半空的經典大笑人物遮蔽的作品。畫中廣場的鮮明色彩與湛藍天空，令人聯想起董希文的社會現實主義鉅作《開國大典》，該畫呈現了毛澤東在1949年10月1日宣布中華人民共和國正式成立的情景。另外，本作另一獨特之處，在於岳敏君引用了亨利·德·杜魯斯·洛特列克在二十世紀創作的阿里斯蒂德·布呂昂海報。本畫引用了西洋藝術史，不僅道出這一代中國藝術家在中國首次對外開放下的成長背景，更強調了作品蘊含的諷刺不恭——它是岳敏君創作裡從不缺席的元素。

要審視中國當代藝術史，豈能不探討岳敏君的地位及「玩世現實主義」運動。岳敏君的瘋狂大笑人物是1990年代中國藝術崛起的代表：它是在動盪不安的政治形勢、社會經濟及文化理想互相衝突的時代裡，一眾當代藝術家默默耕耘的集體群像。這些毫無關聯的面孔是岳敏君的核心主題，反映藝術家認為面對現實的荒謬。這些人物雙目緊閉，象徵國家倡導的集體主義和平等主義等陳腐理念，更可解讀為岳敏君對中國淪為經濟機器的戲諷。對岳敏君來說，面對現實世界所充斥的荒唐之事，唯一的回應就是自嘲、歇斯底里和大笑。如他本人所言：「任何問題都可一笑了之，不往心裡去，轉變成虛無，從而能夠達到超平靜的內心世界」（岳敏君，〈有關作品的幾句話〉，《麻將：烏利·希克中國當代藝術收藏展》展覽圖錄，2006年，頁138）。

本作於1993年完成，是岳敏君在九十年代初在藝壇上嶄露頭角的首批作品。1991年，岳敏君搬進圓明園藝術家村，之後創作的首批油畫包括《發生在x城樓上的戲劇》。此畫描繪四位長相各異的少年站在天安門城樓上。1993年，岳敏君再度重演此景，這次加入了一排樣貌相同的經典大笑人物。在《風箏》一作中，畫面正中心的城樓建築毫無遮擋，讓讀者一覽無遺，在藝術家的同主題畫作中空前未見。這些在半空中浮浮沉沉的大笑人物，猶如在天際翱翔的風箏，教人回憶起市民曾經可以在廣場內放風箏、騎自行車、甚至自由集會的美好時光；畫面上空曠的前景，被大片璀璨的花卉佔據——這是國慶日的必要裝飾。可是，與《轟轟》一作相似，廣場上不見歡鬧的人群，導致四周瀰漫著一種詭秘的安靜，與畫面的繽紛用色顯得格格不入。

本作的獨特之處，在於加入了亨利·德·杜魯斯·洛特列克為諷刺歌手兼詩人阿里斯蒂德·布呂昂所創作的經典人像畫。這些布里昂人像在畫中人的衣服上反覆出現，俯瞰著空曠的廣場，彷彿對這個不協調的景象予以嘲弄並提出質疑。岳敏君不時會在自己的畫作中向西方藝術史取材，如受馬奈啟發的《草地上的午餐》（1995年作），以及受戈雅及馬奈啟發的《處決》（1995年作）。總括而言，《風箏》作為岳敏君經典大笑人物的早期優秀典例，並糅合西方現代主義及中國歷史，堪稱中國當代藝術史上的超卓鉅作。







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## Zeng Fanzhi

b. 1964

### SCAPES

oil on canvas  
signed in Chinese and Pinyin, and dated 2005  
165.5 by 250.5 cm. 65 $\frac{1}{8}$  by 98 $\frac{5}{8}$  in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### LITERATURE

Chang Tsong-zung and Shu Kewen, *Recent Works by Zeng Fanzhi*, Hong Kong 2005, p. 53, illustrated in colour (detail) and p. 61, illustrated in colour

### PROVENANCE

ShangART Gallery, Shanghai  
Rosewood Collection, New York  
Acquired from the above by the present owner

HK\$ 5,000,000-7,000,000

US\$ 640,000-895,000

## 曾梵志

### 風景

油畫畫布

2005年作

### 款識

曾梵志 · Zeng Fanzhi · 2005

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

### 出版

張頌仁與舒可文，《曾梵志近作》（香港，2005年），頁53，載彩圖（局部），頁61，載彩圖

### 來源

上海，香格納畫廊  
紐約，Rosewood 收藏  
現藏者購自上述來源

“

*Miao wu* is not simply a revelation, but an awakening of an unknown world – at once foreign and familiar – concealed in the depths of life.

– ZENG FANZHI

“

妙悟不是簡單地將本質顯露出來，而是帶來一個潛藏在生命的深層、既新穎卻又熟悉的未知世界。

– 曾梵志











**Zhang Daqian**, *Water and Sky Gazing After Rain in Splashed Color*, 1968

Sold at Sotheby's New York in March 2018

張大千 · 《卷去青靄望水天》 · 1968年 · 2018年3月於紐約蘇富比拍出

Executed in an enchanting palette of luminescent blues and pinks, Zeng Fanzhi's *Scapes* from 2005 is a masterful and early example of the artist's acclaimed *Luanbi Shanshui* series. With its softly luminous aura and appealing picturesque temperament reminiscent of Claude Monet's winter sunrise paintings, achieved through vibrant energetic abstract brushwork that references the artist's inspiration from Jackson Pollock, Zeng Fanzhi bridges Western and Chinese traditions in a unique and stunning visual vocabulary. Enticing the viewer into a realm of landscape painting in which the transition between figuration and abstraction progressively blurs, Zeng offers a consummate blending of his idiosyncratic intuition for colour and his astute sense of history devolving the rich past of Chinese landscape painting into a powerful contemporary vision.

Originally begun in 2004, Zeng's series of abstract landscapes follows the artist's renowned *Mask* paintings. The more fluid and vigorous landscape paintings mark a clear departure from the artist's early oeuvre, which was rich in symbolism and revealed the influence of German Expressionism. By contrast, the later landscapes focused Zeng Fanzhi's creative energies on the act of painting and his passionate exploration of both technique and medium. A large brush conceives the background with broad strokes while a thinner brush composes the wild grass on either side of a calm river. Zeng's development of scouring and scraping his works, using either a palette knife or the handle of his paintbrush to drag and extend wet paint, lends his brushwork an urgent, spirited nature, successfully capturing the vivacity of twisting branches and vines. Evolving from the metaphoric and symbolic qualities of his figurative works, these landscape paintings herald Zeng's new technical freedom and display a vibrating energy reminiscent of various lineages in global art history. The automatic flow of his brushstrokes unleashes an aesthetic expression akin

to the automatic drawings of the Surrealists; while the profusion of energy dispersed across the picture plane recalls the influence of Jackson Pollock, who himself was influenced by the Surrealist's concept of "psychic automatism".

More fundamentally, Zeng's *Luanbi Shanshui* enter into a fascinating visual and intellectual dialogue with the past the deep history of Chinese landscape painting, synthesizing important elements of Chinese landscapes from the Tang and Song Dynasty. While the Tang Dynasty was dominated by an exploration of monochromism versus polychromism as well as scrutinizing the significance of line and texture, the Song Dynasty was best known for its preoccupation with landscape at large and its connection to the human condition. By aptly manipulating oil paint with fingers and brushstrokes, Zeng not only demonstrates his absolute mastery of technique but creates undulating lines of immediate expressiveness and lyrical power that extend the historical relevance of landscape painting.

Recently in March 2019, the Los Angeles County Museum of Art acquired a monumental landscape painting by Zeng Fanzhi, attesting to the international prominence of the artist's post-*Mask* visual lexicon. In the present work, Zeng's singular painterly technique is used to capture the unruly crusades of large swathes of grass on either side of a calm river. Entangled in a complex infrastructure of the formed and unformed, the lively motion of these plants contrasts sublimely against the tranquil brushwork that captures the water and the sky in *Scapes*. Compositionally, Zeng has carefully balanced order and chaos, and mirrored it in his use of dark versus light colours. Exuding a confidence in his mastery of material and technique, Zeng Fanzhi merges aesthetic traditions of the East and the West, creating a signature new visual language full of self-assured painterly virtuoso.



Claude Monet, *Soleil d'hiver, Lavacourt*, 1879  
Musée d'art moderne André Malraux, L'Havre

克勞德·莫內·《拉法庫的冬日陽光》·1879年·勒阿弗爾·安德烈·馬爾羅現代藝術博物館

曾梵志的《風景》繪於2005年，畫面洋溢光彩炫目的藍色與粉紅色，是藝術家備受稱譽的《亂筆山水》系列中一幅早期鉅作。曾梵志受傑克森·波拉克啟發，筆觸生動活潑而抽象，在本畫營造出仿如克勞德·莫內冬季日出畫作的溫和光澤與絢麗景色，創造出卓爾不凡的視覺語彙，中西傳統在此合而為一。畫者引領觀眾進入具象與抽象邊界逐漸交融的寫景領域，糅合自身卓爾不群的馭色直覺和敏銳的歷史觸覺，將中國山水畫的博大精深，融入這幅富有感染力的當代作品中。

繼著名的《面具》系列後，曾梵志在2004年著手創作一系列抽象風景畫。這些作品更具動感、遒勁不凡，與藝術家充滿象徵符號、流露德國表現主義色彩的早期作品大相逕庭。這些後期的風景畫著重表現畫者在作畫時的創意力量，以及對技巧及媒材的積極探索。曾梵志以粗大的畫筆、豪爽的筆觸刷出背景，再以幼細的畫筆勾勒樹枝；同時，他亦繼續完善刮擦技巧，使用調色刀或筆桿拖拽及延展濕顏料，創造出躁動活潑的筆觸，成功刻畫了累累枝蔓的蓬勃生機。曾梵志的風景畫作從具象系列的譬喻和象徵意義中破繭而出，體現了藝術家的嶄新自由技法及蓬勃活力，與世界藝術史的不同源流互相交匯。這種隨心而發的筆觸，與超現實主義藝術家的美學表達手法「自發性繪畫」（automatic drawings）有異曲同工之妙；而橫掃整個畫幅的澎湃氣勢，亦令人聯想起傑克森·波拉克的所留下的影響，他亦正受到超現實主義的「心靈的無意識行為」（psychic automatism）概念所啟發。

更重要的是，《亂筆山水》結合了唐宋朝山水畫的重要元素，與中國山水畫的深厚歷史開展了精彩的視覺與思想交流。唐代作品主黑白墨色與隨類賦彩之探討，著重線條運用和質感表現；宋代山水則推崇蒼茫遼闊的全景山水，以濃厚的人文精神見稱。曾梵志用手指和畫筆巧妙地鋪陳油彩顏料，不但體現了他的精湛技法，更創造出即興隨心的曲線和韻律力量，與歷代山水作品遙相和應。

最近，洛杉磯郡立藝術博物館在2019年3月將曾梵志的一幅巨型風景油畫納入館藏，足見藝術家《風景》系列在國際上盛名遠播並進入美術館收藏體系。在本作中，曾梵志以這種獨一無二的作畫技法，刻畫了一條寧靜河流及兩旁的茂密亂叢。這些綠草盤根錯節、生機盎然，既有形亦無形，與天空、河水的靜態筆觸形成壯麗的對比。在構圖方面，藝術家以不同的深淺色，反映出秩序與亂象的細膩平衡。曾梵志以嫺熟自信的媒材運用及作畫技巧，將中西美學傳統融為一體，成功創造出吸引無數藏家青睞、技藝出神入化的全新個人視覺語言。

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## Zhang Huan

b. 1965

### FAMILY TREE

chromogenic prints and hand-drawn marker pen, in nine parts  
Executed in 2000, this work is unique.  
each: 219 by 173 cm. 86¼ by 68⅞ in.

### PROVENANCE

The Eagle Overseas, Hong Kong  
Acquired from the above by the present owner

HK\$ 500,000-700,000

US\$ 64,000-89,500

### EXHIBITED

Hamburg, Kunstverein; Bochum, Museum Bochum, *Zhang Huan*, November 2002 - June 2003, p. 81, illustrated in colour and one image illustrated in colour on the cover (edition no. unknown)  
New York, The Asia Society and the International Centre of Photography; Chicago, Museum of Contemporary Art; Chicago, Smart Museum of Art; Seattle, Seattle Art Museum; Berlin, Haus der Kulturen de Welt; Santa Barbara, Santa Barbara Museum of Art, *Between Past and Future: New Photography and Video from China*, June 2004 - September 2006, p. 140, illustrated in colour (edition no. unknown, smaller edition)  
New York, The Asia Society; Vancouver, Vancouver Art Gallery, *Altered States: The Art of Zhang Huan*, September 2007 - January 2008 (edition no. unknown, smaller edition)  
Jerusalem, The Israel Museum; Humlebaek, Louisiana Museum, *Made in China: Chinese Art Now! Works from the Estella Collection*, March 2007 - March 2008 (edition no. unknown, smaller edition)  
Paris, Centre Pompidou, *Photographs, New Acquisitions, 2003-2007*, November 2007 - January 2008 (edition no. unknown, smaller edition)  
Los Angeles, The J. Paul Getty Museum, *Photography from the New China*, December 2010 - April 2011 (edition no. unknown, smaller edition)  
Shanghai, Power Station of Art, *Electric Fields: Surrealism and Beyond. La Collection du Centre Pompidou*, December 2012 - March 2013 (edition no. unknown, smaller edition)

San Jose, San Jose Museum of Art; Champaign, Krannert Art Museum; Katonah, Katonah Museum of Art, *Rising Dragon: Contemporary Chinese Photography*, March 2012 - June 2013 (edition no. unknown, smaller edition)  
New York, The Metropolitan Museum of Art, *Ink Art: Past as Present in Contemporary China*, December 2013 - April 2014 (edition no. unknown, smaller edition)  
Hong Kong, Artistree, *M+ Sigg Collection Exhibition*, February - April 2016 (edition no. unknown, smaller edition)  
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Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### LITERATURE

Zhu Qi, Ed., *Chinese Avant-Garde photography Since 1990*, Changsha 2004, p. 93, illustrated in colour (edition no. unknown, smaller edition)  
Melissa Chiu, Ed., *Zhang Huan: Altered States*, Milan 2007, pp. 129-137, illustrated in colour (edition no. unknown, smaller edition)  
Yilmaz Dziewior, Roselee Goldberg and Robert Storr, *Zhang Huan*, London 2009, pp. 93 and 122-123, illustrated in colour (six images shown, edition no. unknown)

## 張洄

家譜（一組九幅）

顯色彩印相紙及油漆筆手繪，共九部分

2000年作

此作品獨一無二

來源

香港，The Eagle Overseas  
現藏者購自上述來源

展覽

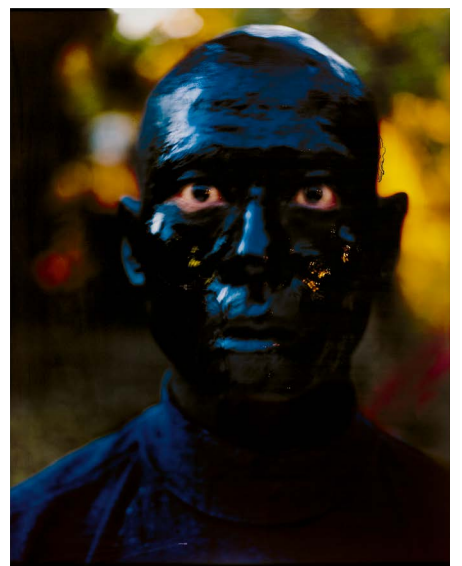
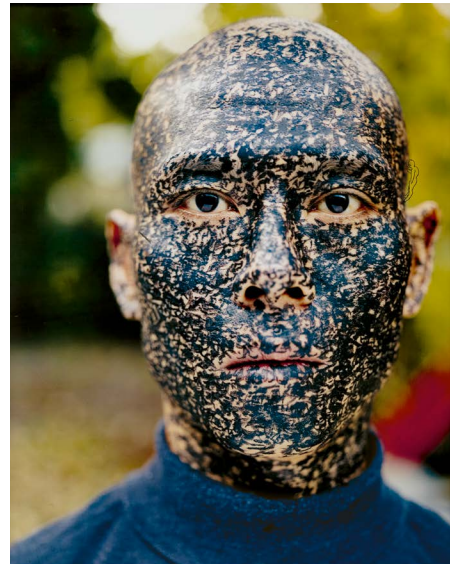
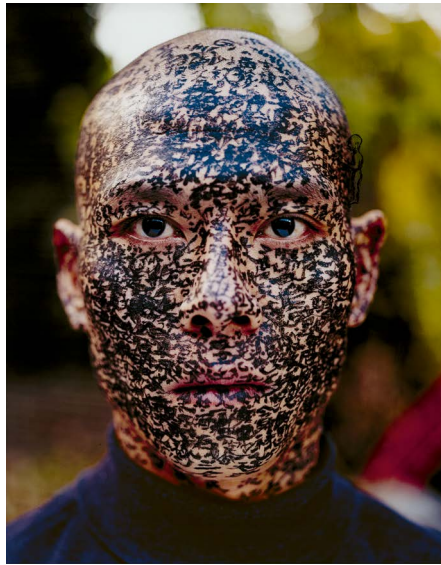
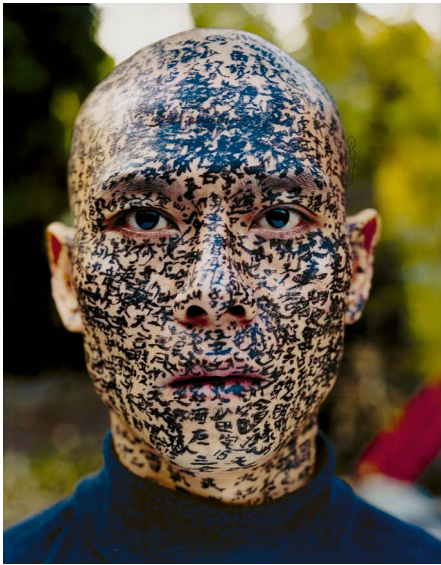
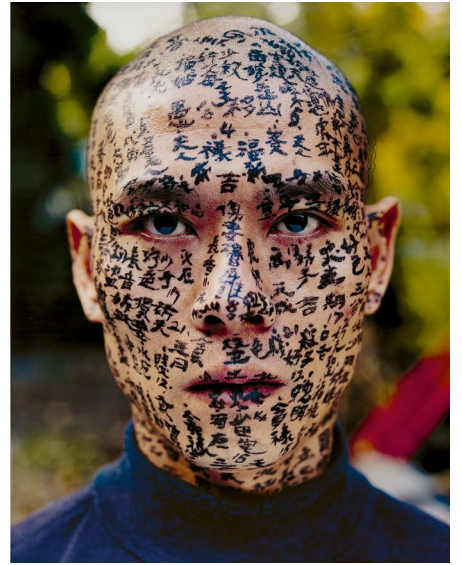
漢堡，藝術會堂；波琴，波琴博物館，「張洄」，2002年11月至2003年6月，頁81，載彩圖及封面（版數不詳）  
紐約，亞洲協會及國際攝影中心；芝加哥，當代藝術博物館；芝加哥，斯馬特美術館；西雅圖，西雅圖藝術博物館；柏林，世界文化中心；聖芭芭拉，聖芭芭拉藝術博物館，「Between Past and Future: New Photography and Video from China」，2004年6月至2006年9月，頁140，載彩圖（另一較小版數）  
紐約，亞洲協會；溫哥華，溫哥華美術館，

「Altered States: The Art of Zhang Huan」，2007年9月至2008年1月（另一較小版數）  
耶路撒冷，以色列博物館；胡姆勒拜客，路易斯安那現代藝術博物館，「Made in China: Chinese Art Now! Works from the Estella Collection」，2007年3月至2008年3月（另一較小版數）  
巴黎，龐比度中心，「Photographs, New Acquisitions, 2003-2007」，2007年11月至2008年1月（另一較小版數）  
洛杉磯，保羅·蓋蒂博物館，「Photography from the New China」，2010年12月至2011年4月（另一較小版數）  
上海，當代藝術博物館，「電場：超越超現實——法國龐比度中心藏品展」，2012年12月至2013年3月（另一較小版數）  
聖荷西，聖荷西藝術博物館；香檳，克蘭納特藝術博物館；卡頓南，卡頓南藝術博物館，「Rising Dragon: Contemporary Chinese Photography」，2012年3月至2013年6月（另一較小版數）

紐約，大都會藝術博物館，「Ink Art: Past as Present in Contemporary China」，2013年12月至2014年4月（另一較小版數）  
香港，Artistree，「M+ 希克藏品：中國當代藝術四十年」，2016年2月至4月（另一較小版數）  
俄亥俄州，哥倫布藝術博物館，「Pizzuti Collection of the Columbus Museum of Art」，永久借藏（版數不詳）  
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出版

朱其編，《1990以來的中國先鋒攝影》（長沙，2004年），頁93，載彩圖（另一較小版數）  
招穎思編，《Zhang Huan: Altered States》（米蘭，2007年），頁129-137，載彩圖（另一較小版數）  
Yilmaz Dziewior、Roselee Goldberg 與 Robert Storr，《Zhang Huan》（倫敦，2009年），頁93、122-123，載彩圖（載六幅，版數不詳）











## BLOODLINE: PORTRAITS OF A GENERATION

Zhang Xiaogang's era-defining *Big Family* series, created in endless permutations over the years, is an epochal visual encapsulation of the inescapability of familial and socio-political ties that bind people together – laterally, within present society, as well as throughout history. Exhibited and critically acclaimed in many important international art festivals, most notably the Sao Paulo Biennial and the Venice Biennale, the series was initially inspired by old family photographs from the Cultural Revolution. Intrigued by the stiff dispositions and facial demeanours within these photographs, the artist documents the scarred memories of his previous generations with his wholly unique visual language – one inspired by photo-realism as well as magical realism and which engages poignantly with collective national memory and Chinese identity.

Zhang gave birth to the *Big Family* series in the summer of 1993 in Kunming. The immediate prototypes of these works are formal group photographic portraits from the 1950s and 1960s, including those of Zhang's own family. From these old black-and-white pictures Zhang derived the series' most defining features: a subdued, nearly monochromatic palette; a thickly layered but flat and translucent surface without any overt evidence of brushwork; a general compositional restriction to

upper bodies; the rigid and frontal poses and faces; and the Mao-era hairstyles and dress. The off-color passages, first introduced as patches of light on the faces, later became independent surface elements that recall vintage and damaged photographs. Rooted in the primordial importance of the concept of family in Chinese culture, the series's origin in the genre of the family portrait evokes extraordinary resonance and compelling psychological power. The critic Johnson Chang has written, "Through the Chinese tradition of portraiture, Zhang has drawn upon the classical iconography of ancestor portraiture of which every Chinese would have vague collective memory of" (Johnson Chang, "Between Reality and Illusion," in *Diancang*, p. 168). Likewise, for Li Xianting, "The legacy of Confucian ethics takes visual form in the common Chinese family's 'family group' photographs. The technique of formal retouching, the classical upright pose of the figures, the rigidly set social order: all reveal the enduring power of the blood relationship" (*Umbilical Cord*, p. 37).

As the series progressed and matured, Zhang's works achieved increasingly a signature aesthetic. The facial features, lit from the right without exception, exhibit faded contours in a diffused chiaroscuro to merge dreamily with the grey

backgrounds. The watery eyes hint at traumatic memories beneath the dazed and blank faces, pointing to history as well as interiority – Zhang's own emotional investment in his subjects. On the other hand, the eyes – the key to the subject's presence in traditional portraits and religious icons alike – are unrealistically jet-black and oversized, and being invariably unfocused or directed off-axis, they remain spiritually vacant. The translucency is achieved through numerous virtuosically applied layers; Zhang reflects: "To bring out a sense of vacuousness and feminine detachment, I must adhere to a rigorous painting process, and apply very thin layers one after another, repeatedly. Generally a face needs four to five layers". With solemn, quietly unsettling and icy cold exteriors, Zhang's enthralling portraits unravel hidden tensions in politics and history, giving voice to an entire generation's collective traumas and dreams, illusions and disillusion. It does so not by any direct "representation" of the past, but rather by enacting in painting the uncanny ambivalences between self and other, between self and collective, and even between self and self. Thoroughly entrancing, Zhang's *Big Family* series encapsulates not just the artist's paramount position in Chinese art history but also, in Li Xianting's words, "the maturity of Chinese contemporary art as a whole".



## 血緣： 歷史印記

《血緣》系列深具劃時代意義，多年來繪有不同版本，反映出在家譜世系與社會政治下，人與人、當下社會及整個歷史不能逃避的縱向聯繫以及矛盾隔閡，是一幅幅劃時代的觀景圖。此系列曾於不少重要的國際藝術展覽上亮相，其中包括聖保羅雙年展和威尼斯雙年展，最初靈感源自文化大革命時期的家庭老照片。藝術家對照片中僵硬姿態及面部表情深感興趣，透過受攝影現實和魔幻現實主義啟迪而生的獨特視覺語彙，記錄上一代人傷痕滿佈的過往，帶出沉重的集體國民記憶和中國國民身份。

張曉剛在一九九三年夏天於昆明創出《血緣》系列，作品的直接靈感來自五六十年代的標準化合照，包括他自己的家庭照。從這些舊黑白相片中，張曉剛創出《血緣》系列的典型特色：含蓄而近乎單色的色調、多層次卻平滑的畫面、沒帶半點筆觸的痕跡、人物只有上半身的構圖、拘謹的正面姿勢，當然少不了毛澤東時代的髮型和服飾。畫面上褪色的部位最初見於臉上的光斑，後來成為了作品的獨立元素，令人聯想起復古破舊的照片。此系列

深蘊中國文化最為著重的家庭觀念，因此，源自全家福照片的畫作成功引起觀眾的強烈共鳴，激發強大的精神力量。評論家和畫廊東主張頌仁曾道：「通過肖像的傳統而連接祖宗造像這樣一個中國人都依稀存有記憶的經典圖式」（張頌仁撰，〈寫實與寫幻〉，《典藏今藝術》，頁168）。同樣，栗憲庭也認為「在以儒家傳統為正統的中國，一向以宗親治國為本，它潛移默化地留給近代中國攝影業的直接影響，就是中國普通百姓的『全家福』留影方式——修飾的著裝、正經端莊的姿勢、主次有序的呆板排列，自覺不自覺地彰顯著宗親的力量」（《時代的臍帶》，頁37）。

隨著《血緣》系列愈臻成熟，張曉剛作品裡的美學愈顯個人風格。畫作無一例外都是從右側打光，人物面部輪廓在散漫的明暗裡逐漸消失，朦朧地融入灰濛濛的背景當中。一顆顆水靈的眼睛掛在空洞茫然的面孔上，掩藏源自歷史和內心的傷痛記憶，反映出藝術家在人物身上投射的感情。另一方面，眼睛也是傳統肖像和宗教聖像裡人物氣質的關鍵；《血緣》系列中的人物眼睛超乎現實地烏黑過大得

超乎現實，他們目光散漫，雙目斜視，神緒空虛。張曉剛在畫幅上熟練地塗上多層顏料，營造透明效果；他認為「要帶出一種空虛和女性化的抽離，我必須堅守嚴謹的繪畫程序，重複地塗上一層又一層透薄的油彩。大致上，一張臉便要塗上四至五層油彩」。張曉剛的肖像畫以嚴肅冰冷、暗藏不安的面目，揭示政治歷史裡的暗湧。源自張曉剛對自己家庭的記憶，最終替他這一代人的集體創傷和夢想、幻想和幻滅發聲，並非直接「呈現」過去，而是透過繪畫的過程，體現個人與他者、個人與群體、甚至個人與自身之間的詭異矛盾。《血緣》系列的創作原由及演變條理引人入勝，不僅體現張曉剛在中國當代藝術歷史中舉足輕重的地位，亦如栗憲庭所言：「集中國當代藝術成熟臻精之髓」。

👤 1124

## Zhang Xiaogang

b.1958

### BIG FAMILY NO. 16 (FROM THE BLOODLINE SERIES)

oil on canvas  
signed in Chinese and Pinyin, and dated 1998  
200 by 250 cm. 78¾ by 98¾ in.

#### EXHIBITED

Paris, Galerie de France, *Zhang Xiaogang: Les Camarades*, November - December 1999, p. 9, illustrated in colour  
Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### LITERATURE

Galerie et Editions Xin-Dong Cheng, *Zhang Xiaogang: Forget and Remember*, Beijing 2003, p. 120, illustrated in colour (installation at Galerie de France)  
Marcello Kwan and Nathalie Prat-Couadau, Ed., *Umbilical Cord of History, Paintings by Zhang Xiaogang*, Hong Kong and France 2004, pp. 120-121, illustrated in colour  
Michel Nuridsany, *China Art Now*, Paris 2004, p. 110, illustrated in colour  
Huang Zhuan, Ed., *Zhang Xiaogang: Work, Literature and Studies 1981 - 2014*, vol. 2, Chengdu 2006, pp. 422-423 and p. 469, illustrated in colour  
Lu Hong, *China Avant-Garde Art 1979-2004*, Shijiazhuang 2006, pp. 128-129, illustrated in colour  
Rosa Maria Falvo and Bruce Gordon Doar, Ed., *Bloodlines: The Zhang Xiaogang Story*, Milan 2016, p. 352, illustrated in colour

#### PROVENANCE

Galerie de France, Paris  
Private Collection, Luxembourg  
Christie's, New York, 15 November 2006, Lot 81  
Acquired from the above sale by the present owner

HK\$ 20,000,000-30,000,000  
US\$ 2,550,000-3,830,000

## 張曉剛

大家庭16號（血緣系列）

油畫畫布

1998年作

#### 款識

張曉剛，Zhang Xiaogang，1998

#### 展覽

巴黎，法蘭西畫廊，「張曉剛：同志」，1999年11月至12月，頁9，載彩圖  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 出版

程昕東畫廊及出版公司，〈張曉剛：失憶與記憶〉（北京，2003年），頁120，載彩圖（法蘭西畫廊展覽現場攝）  
關尚鵬與Nathalie Prat-Couadau 編，〈時代的臍帶：張曉剛繪畫〉（香港及法國，2004年），頁120-121，載彩圖  
Michel Nuridsany 著，〈China Art Now〉（巴黎，2004年），頁110，載彩圖  
黃尊編，〈張曉剛：作品，文獻與研究 1981-2014〉，第二卷（成都，2006年），頁422-423及469，載彩圖  
魯虹著，〈中國先鋒藝術1979-2014〉（石家莊，2006年），頁128-129，載彩圖  
Rosa Maria Falvo 與 Bruce Gordon Doar 編，〈Bloodlines: The Zhang Xiaogang Story〉（米蘭，2016年），頁352，載彩圖

#### 來源

巴黎，法蘭西畫廊  
盧森堡，私人收藏  
紐約，佳士得，2006年11月15日，拍品編號81  
現藏者購自上述拍賣

“

The *Bloodline* series marks not only Zhang's maturity, it also marks the maturity of Chinese contemporary art as a whole.

— LI XIANTING







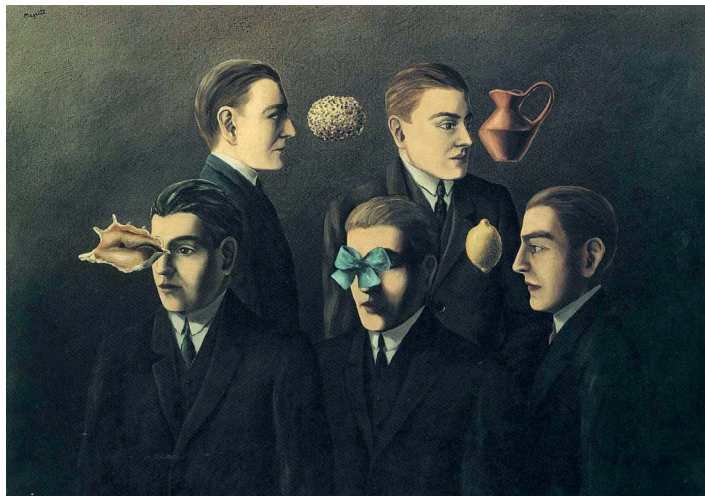
1998  
1998



Edouard Manet. *Le Balcon*, 1868, Musée d'Orsay, Paris  
 愛德華·馬奈·《陽台》·1868年·巴黎·奧塞博物館

The monumental *Big Family No. 16* is a tremendously rare masterpiece from Zhang's seminal *Bloodline* series – one of only three works with a five-person composition ever created by the artist. An earlier version, created in 1997, is smaller in dimension, while the other is a painting from 2008, featuring a straight-line configuration of figures, and resides in the collection of the Fondation Louis Vuitton. The present *Big Family No. 16* was executed in 1998, half a decade after the inception of the series when his *Bloodline* visual lexicon had achieved full maturity. Attaining classical perfection in compositional symmetry and rendering, the portrait features a young androgynous couple with three children, each in distinctive attire: the father in a Mao suit, the mother in a unisex shirt and cardigan, the brother in revolutionary cap and uniform and the sister in a Westernized school dress. At the center is a toddler perched on a highchair: naked from the waist down with his little penis exposed, he is singled out in a vivid shade of magenta. Standing rigidly, emotionally isolated from each other and from themselves, the five figures are nevertheless joined by Zhang's iconic red bloodlines. In the early 1990s, Zhang's *Bloodline* paintings received instant international acclaim for encapsulating the psychological disposition of an entire generation; as one of only two works from the 1990s with the five-person composition, *Big Family No. 16* symbolizes one of the greatest achievements in the artist's career.

Inspired by old family photos, the singular aesthetic mode opened up by Zhang's *Bloodline* lexicon is underlain by a rich range of influence from artistic trends and personal experiences during two dense decades of societal and cultural shifts. Zhang's teenage years coincided with the Cultural Revolution: in 1968, his parents were sent away for re-education, his father to the countryside and his mother to Chengdu. Afterwards, as part of the first graduating class of 1982 from the Sichuan Academy of Fine Arts, Zhang's earliest artistic influences beyond Socialist Realism included Jean-François Millet and Vincent Van Gogh. Zhang soon mastered technical command of various lineages of Western oil painting, and for his graduation project, he travelled to the Tibetan plateau, painting the ethnic peoples with experimental lyrical expressionism and emotion-filled brushwork. After graduation, Zhang's works across the 1980s engaged with Surrealism, symbolism, *trompe l'oeil* and a number of modern Western styles. In the '85 Movement, Zhang played a leading role in the Southwestern Art Research Group: while the Northern Artists Group, led by Wang Guangyi, focused on rationalism and idealism, the Southwestern Group focused on Western modernism and individualistic expression.



René Magritte. *Familiar Objects*, 1928, oil on canvas  
 Private Collection  
 雷內·馬格利特·《熟悉的物體台》，1928年，油畫畫布·私人收藏  
 © René Magritte / ADAGP, Paris - SACK, Seoul, 2019

From the '85 Movement to the nascence of the *Bloodline* series in 1993, two important milestones occurred. The first is the defining political events of 1989, which sparked a critical transition in Zhang's mindset from individualistic introspection to emphatic explorations of the linkages between art and reality, self and history. It was during this period from 1989 to 1992 that the patches of light, so prevalent within the *Bloodline* paintings, first appeared in Zhang's works. Always spilling from the right side of the canvas and illuminating sections of his subject's faces, these pools of light manifest as presences of the real world – “acknowledg[ing] the reality of the natural world, and yet [maintaining] a strong subjective resonance” (Jonathan Fineberg and Gary G. Xu, eds., *Zhang Xiaogang: Disquieting Memories*, London, 2015, p. 66). The connection between the subjective self and external reality forms a key part of Zhang's artistic and philosophical enquiry: for him, the “ambiguities” or “in-betweenness” of art brings him “closer to reality” (*ibid*). Zhang began to develop what he called “psychological realism” – one that “projects shadows onto [his heart]” (*ibid*). Gradually, the patches of light became abstract and expressionistic, eventually taking the form of the aberrant splashes of colour in his *Bloodline* works. Reminiscent of aged film or birth marks, these patches interrupt the otherwise greyscale palette of the series, representing vestiges of individual histories within nationalistic collectivism.





**Gerhard Richter.** *The Ruhнау Family*, 1968, Private Collection  
 格哈德·里希特·《鲁瑙一家》·1968年·私人收藏  
 © Gerhard Richter 2019 (0160)

The second milestone leading up to *Bloodline* was Zhang's four-month trip to Germany in 1992. During his brief time in Europe, two artists influenced Zhang profoundly: Gerhard Richter and René Magritte. Whereas Richter's treatment of photographs inspired Zhang's attention to the private and collective histories behind photos, Magritte's whimsical fantasies influenced Zhang's gradual detachment from anguished pathos and tormented turmoil towards a more distanced, collected approach to art and expression. Zhang wrote: "Calm yet irrational, imaginative but restrained, realistic and terrifying but at the same time alienating, using visible objects to bring thoughts into an invisible tunnel, depicting an indescribable, mysterious philosophy [...] this charisma of Magritte's has enchanted me all these years. It has also become the standard to which I hold my art and the state that I hope I will someday achieve. Through [Magritte and de Chirico] I learned how to 'keep a distance' when examining our heavy history or facing our ever-changing reality" (Zhang Xiaogang, 'My Soul Mate Magritte', in *Art World* No. 5, 2001).

Beginning shortly after Zhang's return to China, Zhang's *Bloodline* works resonate with an uncannily enthralling aura that combines the poignancy of old photographs – lost moments in time – with a disquieting surrealist style. By usurping the photographic medium's claims to objectivity, Zhang reopens a chapter from the past and enlivens its discourse with painterly ambiguity. The impassive and icy stares of his protagonists, inaccessible and indifferent, do not coerce us into an emotional response or any reading of narrative; rather, their grey apparitions beckon silently as flat relics of a familiar history, now emptied of its currency and rendered obsolete. Albeit united via facial features, posture, uniform, and the symbolic red bloodlines, Zhang's figures remain disconnected,

inaccessible not just to viewers but to each other, bringing to mind the provoking indifference and emotional isolation of the figures in Manet's *Le Balcon*. As such, Zhang constructs an open-ended remedy for dealing with a complex cultural past; his relived uneasy nostalgia of an ideologically extreme period, now a bygone era, and the traumas it enacted and left behind. Through his expressionless and disconnected figures the artist looks back on the flux of history with no certain terms, taking back the claimed objectivity of a family photograph and questioning notions of subjectivity, selfhood, and otherness within the complex construction of modern China's identity.

The enduring aesthetic resonance of Zhang's era-defining *Bloodline* paintings constituted an instant and enduring impact on the history of Chinese contemporary art and the globalized cultural dialogue of which it has become a profound contingent. Within the tides of international trends, Zhang remains wholly idiosyncratic; while he is sometimes uncomfortably labelled as a Cynical Realist, Arne Glimcher observes that "Zhang Xiaogang's works are anything but cynical", aspiring instead to create a genuinely personal vision. Along a similar vein, although the *Bloodline* paintings are often described, even by Zhang himself, as completing his transition from an "expressionistic" to "surrealistic" mode, such terms of Western modernism are not entirely accurate. "Repressive" is perhaps a better description, for the moments of surrealism are not there to express, but instead to conceal, resist, and thus draw attention said concealment. With one formulaic beautiful face after another, each connected by exquisitely fragile crimson bloodlines, Zhang's superlative oeuvre encapsulates the artist's private familial memories, the collective psychological histories, dreams, and disillusionments of an estranged generation, as well as his epochal position in global art history.

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《大家庭》系列，不但  
是張曉剛的藝術成熟  
期，同時也標誌著中國  
當代藝術的某種成熟。

- 栗憲庭

《大家庭16號》尺幅巨大，在張曉剛《血緣》系列裡屬罕有的出色之作，畫中有五人，同系列僅有三幅出現類似構圖。在另外兩幅作品裡，其中一幅創作於較早的1997年，尺寸也較小；還有一幅作於2008年，畫中五人呈一字排開，現藏於路易威登藝術基金會。本作於1998年完成，當時《血緣》系列已經誕生五年，視覺語彙早臻成熟。作品採用傳統的對稱構圖，畫中是一對面目刻板的年輕夫婦和三名小孩，衣著各有特色——父親作毛澤東時代的裝束，母親身穿一件中性襯衫和毛衣，男孩一身革命戎裝，頭戴帽子，女孩則穿著一條西式校服。畫面正中有一個坐在高椅裡的嬰兒，裸著下身，露出小小的陰莖，皮膚是生動的紅色，在視覺上尤其突出。五人姿勢生硬，神情疏離，冷如軀殼；雖然如此，他們依然被一條標誌性的血緣紅線聯繫起來。九十年代初期，張曉剛透過《血緣》系列，反映出一代人的精神狀態，令該系列在國際上聲名鵲起；本作是九十年代期間的兩幅五人肖像之一，堪稱藝術家事業生涯的偉大成就。

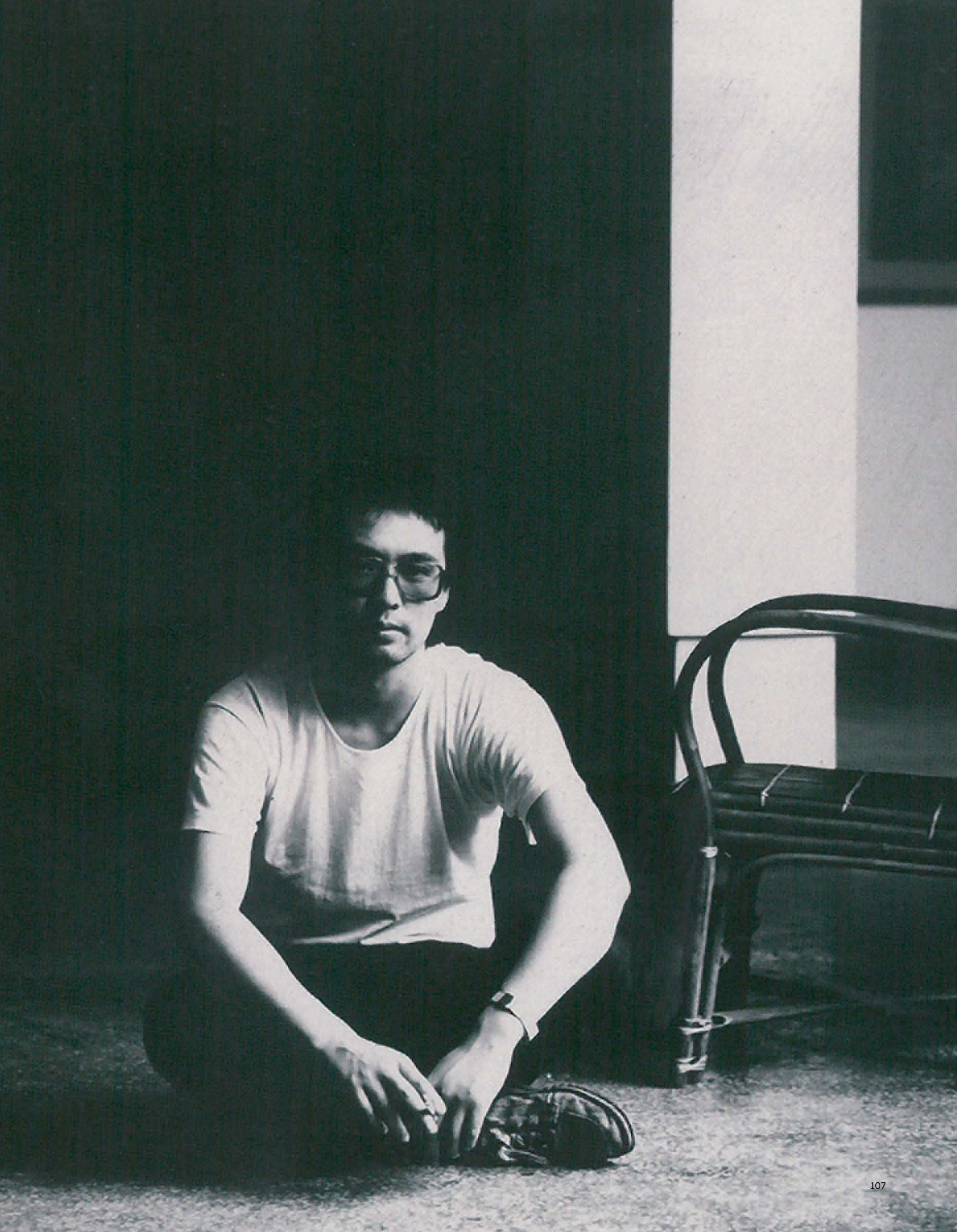
《血緣》系列的獨特美學靈感源自家庭老照片，各大藝術風潮和張曉剛在先前二十多年社會文化驟變中的個人經歷，也對其創作影響良多。張曉剛的青少年時期正值中國文化大革命，1968年，他的父母分別被安排到農村和成都接受「再教育」。1982年，他成為四川美術學院的第一屆畢業生，除了社會現實主義，其藝術風格啟蒙還包括米勒和梵谷。求學期間，他很快就掌握了西方不同流派的油畫技法，為了完成畢業作品，他遠赴西藏，以實驗性的表現主義筆觸，感情充沛地為當地的少數民族作畫。畢業後，張曉剛在八十年代創作的作品帶有超現實主義、象徵主義、錯視畫和不少西方現代藝術的影子。在「85新潮」美術運動裡，他是「西南藝術研究群體」的領軍人物，有別於在王廣義帶領下「北方藝術群體」所主張的理性和理想主義，「西南藝術研究群體」著重的是西方現代主義和個人表達。

在「85新潮」和1993年《血緣》系列面世之間，發生了兩件里程碑式的大事。首先是1989年的政治運動，令張曉剛的心態從著重個人內省，過渡到探討藝術和現實、自身和歷史的關聯。正是1989至1992年間，《血緣》系列裡常見的光斑首次出現在張曉剛的作品裡。光線總是來自畫面右方，落在人物臉上，象徵現實世界的存在，「反映自然現實，同時保留了強烈的主觀情感」（Jonathan Fineberg及徐鋼合編，《Zhang Xiaogang: Disquieting Memories》，倫敦，2015年，頁66）。主觀自我和外界現實的聯繫構成了張曉剛在藝術和哲學探求上的重要部分，對他而言，藝術的「曖昧性」和「居間性」令他「更加接近現實」（同上）。他開始發展出「[向自己內心]投下陰影」的「心理現實主義」（同上）。人物臉上的光斑逐漸變得抽象和富表現主義色彩，最終被《血緣》系列裡不自然的斑點取代。這些光斑仿如老膠片上的痕跡或胎記，為這個灰濛濛的系列帶來點點異色，代表了在國家集體主義下殘留的個人意志。

第二件里程碑式的大事是張曉剛在1992年旅居德國四個月。儘管停留時間短暫，藝術家格哈德·里希特和雷內·馬格利特依然對他影響深遠。里希特有如攝影般真實的繪畫，使他開始留意照片背後包含的個人和集體記憶；馬格利特天馬行空的想像力，則使他慢慢褪下令人痛苦的悲憤和煎熬，轉向更加冷靜自持、不動聲色的藝術表現手法。張曉剛曾經寫道：「冷靜而又非理性；充滿幻想而又保持住應有的節制；真實恐怖卻又令人感到陌生；利用可見的物體，使人的思維跨入不可見的隱秘隧道，呈現出某種神秘的哲理[...]馬格利特的這種魅力使我長久的著迷，同時也成為我長期以來對自己藝術的某種價值判斷和境界追求。正是通過他們[馬格利特和德·基里科]，使我學會了如何『有距離地』去體驗我們的深重的歷史，以及我們所面臨的多變的現實。」（張曉剛，〈我的知己——馬格利特〉，《藝術世界》，第5期，2001年）。

張曉剛返回中國後不久就開始創作《血緣》系列，作品的氛圍神秘怪誕卻引人入勝，結合了老照片飽含的傷痛——遺失在時間裂縫裡的歲月——和令人不安的超現實風格。他顛覆了攝影繪畫的客觀性，重訪一段塵封的歷史，並藉由繪畫的曖昧性重新加以詮釋。畫中人的目光冷若冰霜，木無表情，難以捉摸，絲毫無法引起觀眾的情感反饋和敘事想像；相反，他們幽魂般的灰調身影彷彿如家族遺物，早已失去價值，變得一文不值，卻還在發出無聲的召喚。張曉剛筆下的人物通過統一的五官、姿態、制服和標誌性的血緣紅線彼此相連，但他們之間依舊關係疏離，觀眾也無法看透他們的面具，令人不禁想起馬奈的名畫《陽台》裡同樣神情冷淡的三人。張曉剛透過這種手法，為一段眾說紛紜的歷史寫下任人解讀的救贖；那是一個受激進意識形態主宰的年代，雖已遠去，創傷卻已留下，回想往事總會勾起心中的惶惑。藝術家透過面部呆滯、彼此疏離的家庭成員，回溯歷史洪流，他抹走家庭照片的客觀性，在複雜的現代中國身份建構下，對主觀、自我、他者等概念提出質疑。

《血緣》系列擁有劃時代的意義，其美學意涵引起一代又一代人的共鳴，為中國當代藝術帶來立竿見影且歷久不衰的影響，並成為全球文化對話裡為人深入探討的一支。即使身處世界藝術潮流，張曉剛依然保持自我，雖然他的作品有時會被誤作為「玩世現實主義」，但是根據安涅·格林舍的觀察，「張曉剛的作品一點兒也不玩世」，反而充滿創造個人願景的抱負。同一道理，雖然《血緣》系列常被指是張曉剛從「表現主義藝術家」到「超現實主義藝術家」的圓滿過渡，甚至連他本人也有同感，但是這些二十世紀的西方現代主義術語，未必能夠反映實情。「壓抑」也許是比較恰當的形容詞；之所謂超現實主義不在表達，而在隱藏和抗拒，才能引起關注。張曉剛畫下一張又一張公式化的美麗面龐，再用脆弱的血紅細線將它們一一連起來，這些精彩畫作記錄了他的個人家族記憶、社會的集體心理狀態、夢想和疏離世代夢想的破滅，同時也反映出他在全球藝術史上的重要地位。



1125

## Zhang Xiaogang

b.1958

### FATHER AND DAUGHTER NO. 1

oil on canvas  
signed in Chinese and dated 2006  
200 by 260.5 cm. 78¾ by 102¾ in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### PROVENANCE

Chinese Contemporary Factory 798, Beijing  
Acquired from the above by the present owner

HK\$ 1,700,000-2,500,000

US\$ 217,000-319,000

## 張曉剛

父女1號

油畫畫布

2006年作

#### 款識

張曉剛 · 2006

#### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 來源

北京，798藝術工廠  
現藏者購自上述來源

“

I use an ‘internalized’ language to depict our lives – to pay heed to neglected souls, and to build a ‘Kingdom of Illusion’ where our spirits can reside – if only temporarily.

– ZHANG XIAOGANG

“

通過使用「內心化」的語言方式去描述我們的生活，去關注那些常常被忽略的心靈，去營造一個使我們的靈魂能夠得以暫且棲身的「虛幻王國」。

– 張曉剛





1126

## Huang Yan

b. 1966

### FACE TATTOO OF CHINESE LANDSCAPES: FOUR SEASONS

chromogenic prints, in eight parts  
each signed in Chinese, titled, dated 2005 and  
numbered 10/12  
Executed in 2005, this work is number 10 from  
an edition of 12.  
each: 99.5 by 79 cm. 39<sup>1</sup>/<sub>8</sub> by 31<sup>1</sup>/<sub>8</sub> in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

#### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 60,000-80,000

US\$ 7,700-10,200

## 黃岩

中國山水紋臉：春夏秋冬（八幅作品）

顯色彩印相紙，共八部分

2005年作

#### 款識

- i. 《中國山水紋臉-春1》· 10/12 · 2005 · 黃岩
- ii. 《中國山水紋臉-春2》· 10/12 · 2005 · 黃岩
- iii. 《中國山水紋臉-夏1》· 10/12 · 2005 · 黃岩
- iv. 《中國山水紋臉-夏2》· 10/12 · 2005 · 黃岩
- v. 《中國山水紋臉-秋1》· 10/12 · 2005 · 黃岩

- vi. 《中國山水紋臉-秋2》· 10/12 · 2005 · 黃岩
- vii. 《中國山水紋臉-冬1》· 10/12 · 2005 · 黃岩
- viii. 《中國山水紋臉-冬2》· 10/12 · 2005 · 黃岩

#### 版數

10/12

此作品共12版

#### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 來源

巴黎，Loft 畫廊  
現藏者購自上述來源



1127

## Zeng Hao

b. 1963

12 JUNE, 2002

oil on canvas  
signed in Chinese and dated 2002.7  
238 by 197 cm. 93<sup>3</sup>/<sub>4</sub> by 77<sup>1</sup>/<sub>2</sub> in.

### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

### PROVENANCE

Galerie Loft, Paris  
Acquired from the above by the present owner

HK\$ 20,000-40,000

US\$ 2,550-5,100

## 曾浩

2002年6月12日

油畫畫布  
2002年作

### 款識

曾浩 · 2002.7

### 展覽

布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

### 來源

巴黎，Loft 畫廊  
現藏者購自上述來源

1128

## Sui Jianguo

b. 1956

### CLOTHES VEIN STUDY - DISCOBOLUS

patinated bronze

Executed in 1998, this work is from an edition of 6, plus 2 artist's proofs.

165 by 70 by 110 cm. 65 by 27½ by 43⅞ in.

#### EXHIBITED

London, The British Museum, *Sui Jianguo's Discus Thrower*, June - September 2012 (edition no. unknown, white cast)  
Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### LITERATURE

Wu Hong, Ed., *Chinese Art at Crossroads: Between Past and Future, Between East and West*, Hong Kong 2001, p. 48, no. 27, illustrated in colour (edition no. unknown, white cast)

Exh. Cat. Sao Paulo, Museu de Arte Brasileira, *China: Contemporary Art*, Sao Paulo 2002, p. 14, illustrated in colour (edition no. unknown, installation image, white cast)

Catherine Buci-Glucksmann and Jean Marc Decrop, *Modernites Chinoises*, Milan 2003, p. 77, illustrated in colour (edition no. unknown, white cast)

Exh. Cat. San Francisco, Asian Art Museum, *Sui Jianguo: The Sleep of Reason*, San Francisco 2005, p. 28, illustrated (edition no. unknown)

Britta Erickson, *China Onward: The Estella Collection: Contemporary Art, 1966-2006*, Louisiana 2007, p. 269, illustrated in colour (edition no. unknown, white cast)

Exh. Cat., Beijing, JoyArt, *Sui Jianguo: Revealing Traces*, 2008, p. 44, illustrated in colour (edition no. unknown, white cast)

Exh. Cat., Changsha, Hunan Provincial Museum, *Sui Jianguo: Sand from Changsha*, Changsha 2009, pp. 88-89, illustrated in colour (edition no. unknown, installation image, white cast)

Exh. Cat., Beijing, Today Art Museum, *Sui Jianguo: Motion/Tension*, Hong Kong 2009, p. 49, illustrated (edition no. unknown)

#### PROVENANCE

Galerie Loft, Paris

Acquired from the above by the present owner

HK\$ 200,000-300,000

US\$ 25,500-38,300

## 隋建國

衣紋研究——擲鐵餅者

青銅

1998年作

此作品共6版，並加上2版藝術家自留版

#### 展覽

倫敦，大英博物館，「隋建國的擲鐵餅者」，2012年6月至9月（版數不詳，鑄白）  
布魯塞爾，穆塔德希藏館，「吉利翁·庫維收藏」，2007至2019年

#### 出版

巫鴻編，〈Chinese Art at Crossroads: Between Past and Future, Between East and West〉（香港，2001年），頁48，編號27，載彩圖（版數不詳，鑄白）  
聖保羅，巴西美術館，〈China: Contemporary Art〉（聖保羅，2002年），頁14，載彩圖（版數不詳，展覽現場攝，鑄白）

Catherine Buci-Glucksmann 與 Jean Marc Decrop 著，〈Modernites Chinoises〉（米蘭，2003年），頁77，載彩圖（版數不詳，鑄白）

舊金山，舊金山亞洲藝術博物館，〈Sui Jianguo: The Sleep of Reason〉（舊金山，2005年），頁28，載圖（版數不詳）  
Britta Erickson 著，〈China Onward: The Estella Collection: Contemporary Art, 1966-2006〉（路易斯安那，2007年），頁269，載彩圖（版數不詳，鑄白）

北京，卓越藝術，〈隋建國：公共化的個人痕跡〉展覽圖錄（北京，2008年），頁44，載彩圖（版數不詳，鑄白）

長沙，湖南省博物館，〈隋建國：長沙的沙〉展覽圖錄（長沙，2009年）頁88-89，載彩圖（版數不詳，展覽現場攝，鑄白）

北京，今日美術館，〈隋建國：運動的張力〉展覽圖錄（香港，2009年），頁49，載圖（版數不詳）

#### 來源

巴黎，Loft 畫廊

現藏者購自上述來源







1129

## Wei Dong

b. 1968

### FIRST DAY

acrylic on canvas  
signed  
Executed in 2004.  
150 by 90 cm. 59 by 35½ in.

### EXHIBITED

London and Beijing, Chinese Contemporary,  
*Wei Dong: I wanna Fly*, 2005, p. 7, illustrated in  
colour  
Brussels, La Moutarderie Nationale, *Collection  
Gillion Crowet*, 2007 - 2019

### PROVENANCE

Chinese Contemporary, London  
Private Collection, Europe  
Phillips, London, 6 February 2007, Lot 81  
Chinese Contemporary Factory 798, Beijing  
Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,500

## 魏東

第一天

壓克力畫布

2004年作

款識  
東

### 展覽

倫敦及北京·中國當代畫廊·「魏東：我想  
飛」，2005年·頁7·載彩圖  
布魯塞爾·穆塔德希藏館·「吉利翁·庫維  
收藏」，2007至2019年

### 來源

倫敦·中國當代畫廊  
歐洲·私人收藏  
倫敦·富藝斯·2007年2月6日·拍品編號81  
北京·798藝術工廠  
現藏者購自上述來源



1130

## Wang Guangyi

b. 1957

### ARTCO (FROM THE GREAT CRITICISM SERIES)

oil on canvas  
signed in Chinese and Pinyin, and dated 2005  
on the reverse  
158.5 by 158.5 cm. 62<sup>3</sup>/<sub>8</sub> by 62<sup>3</sup>/<sub>8</sub> in.

#### EXHIBITED

Brussels, La Moutarderie Nationale, *Collection Gillion Crowet*, 2007 - 2019

#### PROVENANCE

Chinese Contemporary Factory 798, Beijing  
Acquired from the above by the present owner

HK\$ 300,000-500,000

US\$ 38,300-64,000

## 王廣義

### 大批判——ARTCO

油畫畫布

2005年作

款識

2005 · Wang Guangyi · 王廣義 (作品背面)

展覽

布魯塞爾·穆塔德希藏館·「吉利翁·庫維收藏」·2007至2019年

來源

北京·798藝術工廠  
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## IMPORTANT NOTICE

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

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

### 重要通知

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

如有要求的話蘇富比樂意提供任何物品之詳細報告。無論如何，請準買家注意所有物品皆以出示的狀況出售及注意給買家業務規則交易條款3。

## GUIDE FOR PROSPECTIVE BUYERS

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

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

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% of any amount in excess of HK\$31,000,000.

## 1. BEFORE THE AUCTION

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

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

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

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

## SYMBOL KEY

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

### 👉 Premium Lots

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

### 👈 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

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

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

### 👈 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compen-

sated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### 👈 Interested Parties

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

### 👈 No Reserve

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

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

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

## 2. BIDDING IN THE SALE

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or online.

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

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from sell-

ing, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

### 3. THE AUCTION

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

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

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

### 4. AFTER THE AUCTION

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

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

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

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

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a

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

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

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

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

To arrange shipping or collection, please contact:

#### 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.)  
+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 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，賣方或上物主之身份或不會被揭露，如因賣方要求將其身份保密或因展品年代久遠以致上物主之身份不詳等。

**買家酬金** 買家應支付本公司酬金。拍賣品「落錘價」為港幣 3,500,000 元或以下，酬金以「落錘價」之25%計算；超過港幣 3,500,000 元至 31,000,000 元之部份，則以20%計算；超過港幣 31,000,000 元之部份，則以 13.9% 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低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

## 符號表示

以下為本圖錄所載符號之說明：

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

麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

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

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

**☹不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一種保拍賣品定能拍出的價格執行。該不可撤銷競投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。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

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

**□無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落錘價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

**拍賣品之狀況** 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會

提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

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

## 2. 拍賣之競投

**競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或透過電話或網上進行競投。**

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

**缺席競投** 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落錘價。「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，可透過電話競投低價估價最低為港幣 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。

**網上競投** 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁http://www.sothebys.com。使用網上競投之競投人受即時網上競投業務規則（可參閱蘇富比網頁http://www.sothebys.com），以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

**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之關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

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

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

## 4. 拍賣後

**付款** 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、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票賬。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時後轉移至喜龍(香港)有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：

**儲存費：每件每月港幣 1,800 元。**  
如欲安排付運或收取貨品，請聯絡：  
**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及至拍賣後三十(30)天。請參閱載於本圖錄之買家業務規則第7條。

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

**瀕危物種** 由植物或動物材料(如珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，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，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣

下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

## TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## 買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅(例如進口物品至美國並付運到某些州份時，或需繳付使用稅)。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定(總額包括落錘價、買家佣金、運送服務費用及保險)，買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明(Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明(Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

## 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 Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

**Seller** is the person offering a lot for sale

(including their agent (other than Sotheby's), executors or personal representatives);

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

**Sotheby's Company** means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

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

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

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

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

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

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

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

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

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

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

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

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

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

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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.

## 11. 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.

## 12. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## 蘇富比之香港業務規則

### 買家之業務規則

蘇富比、賣家與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競投前檢查拍賣品,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) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電(852) 2524 8121索取);
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及
- (v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以主事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「給準買家之指引」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」指落錘價加上合適之買家酬金;

「底價」指買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,以使彼等對可能感興趣之拍賣品感到滿意。

(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競投。

(c) 競投人明白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。圖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圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概不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,蘇富比在圖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,在各情況下以作出明示之詞為準。

#### 4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

(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,蘇富比公司或賣家均毋須:

(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,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

(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條件則不包括在內(惟法律規定不可免除之責任除外);

(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應而生的損失。

(e) 本規則第4條概不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任何人參與拍賣會。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。除獲蘇富比事先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事。競投人須對出價負責上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投價時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、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合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

#### 6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。

(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,惟以拍賣品底價為限,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,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

#### 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。蘇富比概無責任在拍賣品之擁有權經轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品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。已購買之拍賣品由(i)領取;或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,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下,倘買家在未預先協定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(經知會賣家)作出以下一項或多項補救方法:

(a) 將拍賣品存放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討損害賠償之權利;

(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)條重售時買入價與買家之費用之間任何差額(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)條重售時買入價與買家之費用之間任何差額(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品悉數支付買入價,蘇富比有絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價,及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求;

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金;該訂金在買家隨後拒絕付款或延期付款時,蘇富比有權自行處理;

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息;

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何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,以及將所得款項用於彌補結欠蘇富比之金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(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);

(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。倘重售之價格低於該拍賣品之買入價及買家之費用,買家將須承擔該差額,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向賣家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向賣家透露該等資料前,將採取合理步驟知會買家。

#### 9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由對該交易具司法權的政府機關以書面形式或適用法律或法規授權。

#### 10. 未領取購置品

(a) 倘買家支付買入價及買家之費用,但未於拍賣會後三十天內領取已購買之拍賣品,拍

賣品將收儲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。

#### 11. 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、瀝齒總種生物或其他方面之許可證,以及填妥任何必要進出口提單、清單或文件。銷售圖錄中任何符號或提示反映蘇富比於編制圖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,蘇富比及賣家概不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。

#### 12. 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,由蘇富比酌情決定之用途。

(b) 向蘇富比發出通知應以書面作出,註明出售之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出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本業務規則之任何條文,則其他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,任何買家不得本業務規則,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各方之間就本文所列主題之整份協議及理解。各方已協定,除有關具欺詐成份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。

#### 13. 資料保護

蘇富比會存留及處理閣下的個人資料,並可能將該資料與其他蘇富比公司分享,其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述,閣下或可電郵至enquiries@sothebys.com索取私隱政策。

#### 14. 法例及司法權

**監管法例** 本業務規則及其有關或適用之所有事宜、交易或爭議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爭議。各方均同意蘇富比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管轄區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## 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.

## 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：—

- (i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

## GUIDE FOR ABSENTEE BIDDERS

### Absentee Bids

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

## Using the Absentee Bids

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

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

### Successful Bids

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

### Data Protection

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 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之競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

## 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 [www.sothebys.com](http://www.sothebys.com) 的私隱政策之描述，閣下或可電郵至 [enquiries@sothebys.com](mailto:enquiries@sothebys.com) 索取私隱政策。

(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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NOTES

## Asia Specialist Departments

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

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**CHINESE WORKS OF ART**  
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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** HK0916 | **Sale Title** MOUTARDERIE NATIONALE - THE GILLION CROWET COLLECTION | **Sale Date** 6 OCTOBER 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)		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 \*REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) \_\_\_\_\_ 2) \_\_\_\_\_

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 HK DOLLARS 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.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		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. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

**Address**

City	State/Province
Country	Postal Code

### FOR WRITTEN/ABSENTEE 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.

- I/my agent will collect in person
- My Shipper will collect on my behalf
- Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. 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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

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

### 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.

### ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG  
 TEL (852) 2822 8142 | FAX (852) 2522 1063 | EMAIL BIDS.HONGKONG@SOTHEBYS.COM

## 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 HK0916 | 拍賣名稱 無涯：吉利翁·庫維中國當代藝術珍藏 | 拍賣日期 2019年10月6日

* 稱謂 (如先生、女士)	* 姓	* 名
* 公司名稱 (如適用)	蘇富比賬號	
* 地址	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱	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 \*必須填寫

拍賣期間之聯絡電話 (只限電話競投) 1) \_\_\_\_\_ 2) \_\_\_\_\_

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

### 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/缺席競投

• 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 ✓ 代表電話競投
		HK\$
		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。若在同一拍賣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。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址 \_\_\_\_\_

城市 \_\_\_\_\_ 州份/ 省份 \_\_\_\_\_

國家 \_\_\_\_\_ 郵編 \_\_\_\_\_

- 本人/ 本人之代理人將親身領取拍賣品。  
 本人之付運人將代表領取拍賣品。  
 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以20% 計算；超過港幣 31,000,000 元之部份，則以13.9% 計算。

本人同意接受蘇富比拍賣圖錄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。蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比之產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

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（每場拍賣上限為80,000港元）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

競投部，香港金鐘道 88 號太古廣場一座 5 樓 | 電話 (852) 2822 8142 | 傳真 (852) 2522 1063 | 電郵 BIDS.HONGKONG@SOTHEBYS.COM

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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

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。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

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 online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署

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Guo Wei 郭偉	1120
Zhang Huan 張洄	1113, 1123
Li Shan 李山	1102
Lin Tianmiao 林天苗	1119
Liu Wei 劉偉	1118
Liu Ye 劉野	1108
Sui Jianguo 隋建國	1112, 1128
Tang Zhigang 唐志岡	1104
Wang Guangyi 王廣義	1101, 1103, 1115, 1130
Wang Du 王度	1114
Wang Jin 王晉	1117
Wei Dong 魏東	1129
Huang Yan 黃岩	1126
Yue Minjun 岳敏君	1110, 1121
Zeng Fanzhi 曾梵志	1107, 1122
Zeng Hao 曾浩	1127
Zhang Xiaogang 張曉剛	1105, 1124, 1125
Zhou Chunyu 周春芽	1106

Print  
Artron Art Group  
Repro  
BORN Group

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Jasper Conran  
Henry Cornell  
Quinten Dreesmann  
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Tania Fares  
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Ann Getty  
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Benjamin Doller  
George Wachter

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Wendy Lin  
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