



Sotheby's | 蘇富比 EST. 1744

CONTEMPORARY
ART

HONG KONG | 7 OCTOBER 2019





CONTEMPORARY
ART

Important Notice to Buyers

PRE-REGISTRATION

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

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

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

給予買家的重要告示

預先登記

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

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

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

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

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

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

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

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

COLLECTION AND STORAGE

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

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

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

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

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

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

收取及儲存貨品

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

CONTEMPORARY ART

當代藝術

AUCTION IN HONG KONG
7 OCTOBER 2019
SALE HK0889
10.30 AM

香港拍賣
2019年10月7日
拍賣編號 HK0889
上午10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 Centre

預展

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

展覽

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

Sotheby's EST. 1744

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SALE NUMBER

HK0889 "HAIRCUT"

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

SUBSCRIPTIONS

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CATALOGUE PRICE

HK\$500 at the gallery

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

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AUCTION AND EXHIBITION INFORMATION

+852 2524 8121



Collection and storage 收取及儲存貨品

All items from this auction not collected from HKCEC by Tuesday 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:

Post Sale Services

As printed in front of this catalogue

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

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

Collection Address

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

Office Hours

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

是次拍賣，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。

儲存費計算方法如下：

每件每月港幣1,800元。

如欲安排付運或收取拍品，請聯絡：

售後服務部

聯絡方法請參見前頁

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

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

取貨地址

喜龍(香港)有限公司
香港荃灣楊屋道168號國際訊通中心1102室

辦工時間

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



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501

501

KAWS

b.1974

FINAL DAYS

bronze

signed, dated 17 and numbered AP 4/5 on the underside
Executed in 2017, this work is number AP 4/5 from an
edition of 25 + 5 AP.

This work is accompanied by an original wooden box.

24.1 (H) by 21.6 by 16.5 cm. 9½ (H) by 8½ by 6½ in.

PROVENANCE

Private Collection

HK\$ 120,000-220,000

US\$ 15,400-28,100

KAWS

最後的日子

銅雕

2018年作

款識

KAWS · 17 · AP 4/5 (作品底部)

版數

AP 4/5

此作品共25版，並加上5版藝術家自留版

來源

私人收藏

KAWS

b. 1974

FOUR FOOT COMPANION (BROWN)

painted cast vinyl

Executed in 2007, this work is from an edition of 100.

128.2 (H) by 57 by 35 cm. 50½ (H) by 22½ by 13¾ in.

PROVENANCE

Private Collection

Zhong Cheng Auction, Taipei, 18 December 2016, Lot 216

Acquired from the above sale by the present owner

HK\$ 250,000-350,000

US\$ 31,900-44,700

KAWS

四尺同伴（棕色）

纖維強化塑膠

2007年作

版數

此作品共100版

來源

私人收藏

台北·中誠拍賣·2016年12月18日·拍品編號216

現藏者購自上述拍賣





503

503

KAWS

b. 1974

UNTITLED (KIMPSONS 6) PACKAGE PAINTING SERIES

acrylic on canvas, in blister package

signed, titled and dated 2001 on the reverse

painting: 41 by 41 cm. 16 $\frac{1}{8}$ by 16 $\frac{1}{8}$ in.

package: 59 by 49.5 by 7.5 cm. 23 $\frac{3}{4}$ by 19 $\frac{1}{2}$ by 3 in.

PROVENANCE

Gallery Target, Tokyo

Private Collection

Sotheby's, Hong Kong, 19 January 2017, Lot 87

Acquired from the above sale by the present owner

HK\$ 400,000-600,000

US\$ 51,500-77,000

KAWS

無題（辛普森 6）包裝畫作系列

壓克力畫布、罩板包裝

2001年作

款識

KAWS · 《KIMPSONS 6》 · 2001（作品背面）

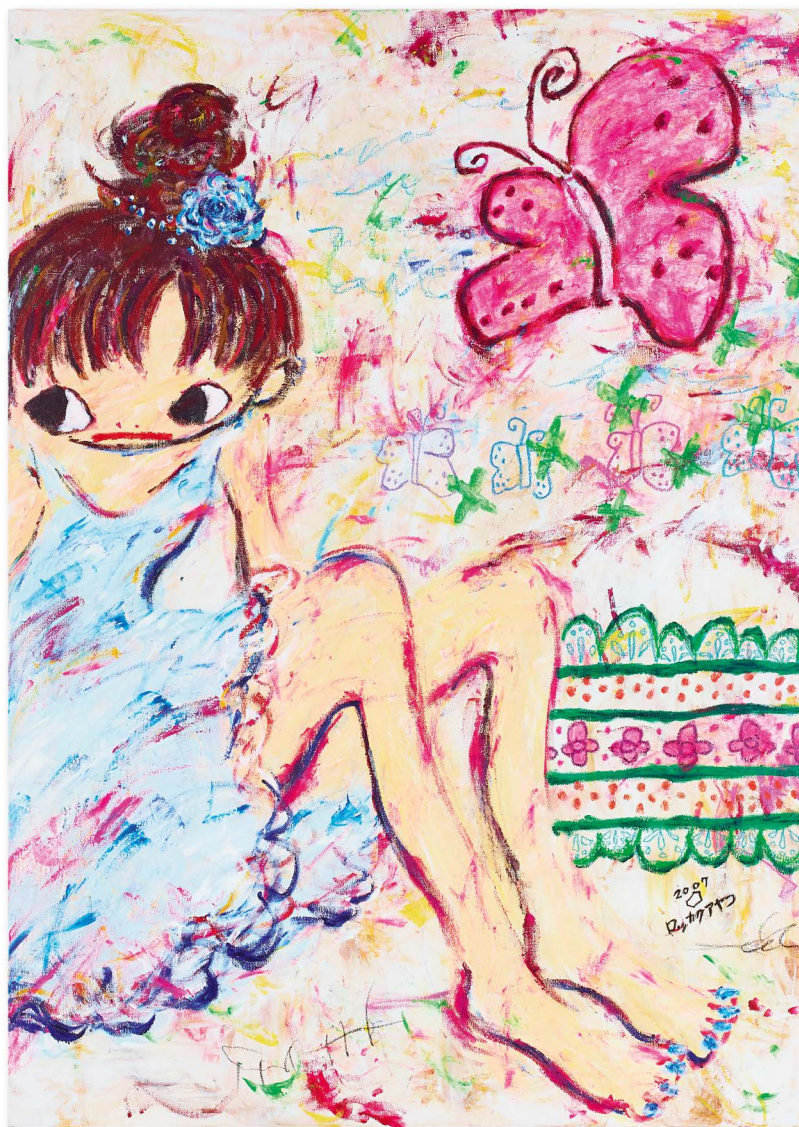
來源

東京 · Target 畫廊

私人收藏

香港 · 蘇富比 · 2017年1月19日 · 拍品編號87

現藏者購自上述拍賣



504

504

AYAKO ROKKAKU

B. 1982

UNTITLED

acrylic on canvas

signed and dated 2007

140 by 100 cm. 55 $\frac{1}{8}$ by 39 $\frac{3}{8}$ in.

PROVENANCE

Galerie Delaive, Amsterdam

Acquired from the above by the present owner

This work is accompanied with a certificate issued by Galerie Delaive

HK\$ 260,000-450,000

US\$ 33,200-57,500

六角彩子

無題

壓克力畫布

2007年作

款識

2007·藝術家簽名

來源

荷蘭·Delaive 畫廊

現藏者購自上述來源

此作品附Delaive畫廊所發之保證書

SHARA HUGHES

b. 1981

CHILLAX

oil, acrylic, enamel and spray paint on canvas

signed, titled and dated 2011 on the reverse

122.5 by 142.5 cm. 48¼ by 56⅞ in.

PROVENANCE

Museum 52, New York

Private Collection

Phillips, New York, 19 September 2017, Lot 102

Acquired from the above sale by the present owner

HK\$ 200,000-300,000

US\$ 25,600-38,300

莎拉·休斯

休息

油畫、壓克力、瓷漆及噴漆畫布

2011年作

款識

Shara Hughes · 《Chillax》 · 2011（作品背面）

來源

紐約 · Museum 52

私人收藏

紐約 · 富藝斯 · 2017年9月19日 · 拍品編號102

現藏者購自上述拍賣

“I like for you to be able to totally believe in the painting but then know that it stops at the edges, and going back and forth between something that feels real but that you know is basically talking about abstract painting. I like being able to have that kind of back and forth of yes and no. So the framing kind of pulls you in without really asking the viewer to be in it because you already know where you stand. It's mimicking the idea of the painting like again here's another border so there's the actual border and then there's another one that's inside.”

SHARA HUGHES

「我希望你能完全相信畫中的世界，但仍知道它的邊緣就是畫的終結，然後不停思考感覺裡的真實，但你也知道這其實只是抽象畫而已。我喜歡在是與非之間徘徊。作品的邊框彷彿將你拉進畫裡，但你並非真的置身其中，因為你知道自己身在哪裡。這個邊框道出了繪畫的意念，它彷彿在說，看，這裡又有一條邊界；畫作本來就有一條實際存在的邊界，而畫裡又有另一條邊界。」

莎拉·休斯





506

506

EDDIE MARTINEZ

b.1977

BEGINNER MIND 6

oil and spray paint on canvas

signed

Executed in 2013.

91.4 by 121.9 cm. 36 by 48 in.

EXHIBITED

Miami, Bill Brady Gallery, *Eddie Martinez: Beginner Mind*,
March - June 2013

PROVENANCE

Bill Brady Gallery, Miami
Acquired from the above by the present owner

HK\$ 250,000-350,000

US\$ 31,900-44,700

艾迪·瑪汀尼茲

Beginner Mind 6

油畫及噴漆畫布

2013年作

款識

Martinez

展覽

邁阿密·Bill Brady畫廊〈Eddie Martinez: Beginner
Mind〉2013年3月至6月

來源

邁阿密·Bill Brady畫廊
現藏者購自上述來源



507

507

TOMOO GOKITA

b. 1969

BLOODTHIRSTY CONE-NOSE

acrylic and gouache on linen

signed, titled in English and dated 2007 on the reverse

60.7 by 41 cm. 23⁷/₈ by 16¹/₈ in.

PROVENANCE

Private Collection, Europe

Acquired from the above by the present owner

HK\$ 400,000-600,000

US\$ 51,500-77,000

五木田智央

Bloodthirsty Cone-Nose

壓克力及水粉畫布

2007年作

款識

《Bloodthirsty Cone-Nose》· Tomoo Gokita · 2007 (作品背面)

來源

歐洲·私人收藏

現藏者購自上述來源



508

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BANKSY

b.1974

KEEP IT REAL

spraypaint on cardboard

The present work was executed by Banksy at an event held by the current owner in Japan in 2002

47 by 35. 18½ by 13¾ in.

PROVENANCE

Private Collection, Japan (acquired from the artist in 2002)

This work is accompanied by a Pest Control certificate

HK\$ 400,000-600,000

US\$ 51,500-77,000

班克斯

Keep It Real

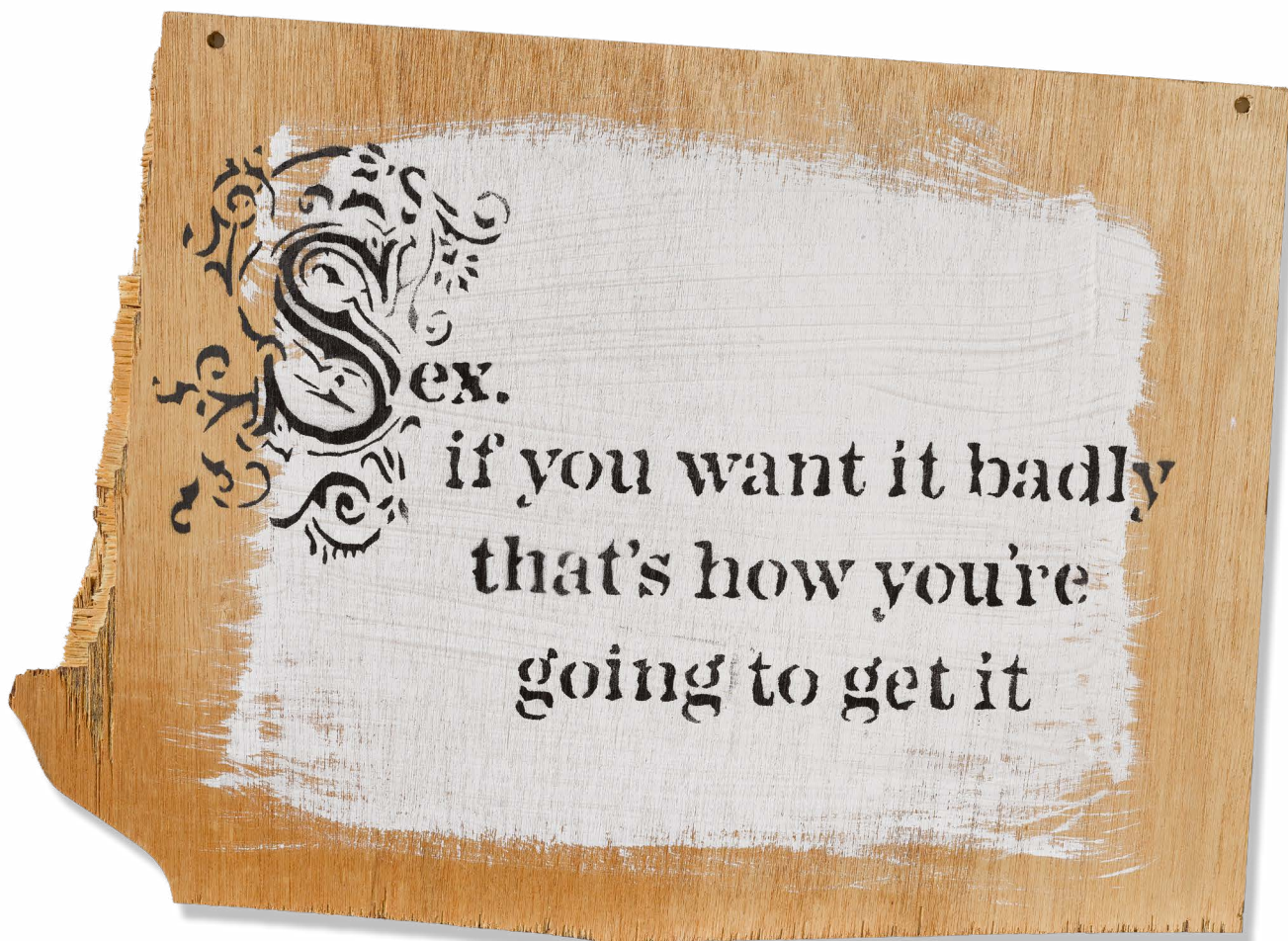
噴漆卡紙板

Banksy在現藏者於2002年舉辦之活動中創作此作品
2002年作

來源

日本私人收藏（於2002年購自藝術家本人）

此作品附Pest Control所發之藝術品保證書



509

509

BANKSY

b. 1975

SEX, IF YOU WANT IT BADLY

stenciled spray paint, emulsion on ply board

Executed in 2005, this work is unique.

49.7 by 68.7 cm. 19 $\frac{5}{8}$ by 27 in.

PROVENANCE

Santa's Ghetto, London

Phillips London, 3 July 2014, Lot 177

Acquired from the above sale by the present owner

This work is accompanied by a Pest Control certificate

HK\$ 400,000-600,000

US\$ 51,500-77,000

班克斯

Sex, if you want it badly

噴漆及塑膠彩木板

2005年作

此作品獨一無二

來源

倫敦·Santa's Ghetto

倫敦·富藝斯·2014年7月3日·拍品編號177

現藏者購自上述拍賣

此作品附Pest Control所發之藝術品保證書

ANARCHY of the STREETS

510

BANKSY

b.1974

HEAVY WEAPONRY

spray paint on canvas

stenciled with the artist's name on the right overturn
Executed in 2004, this work is number 10 from an edition of 25.

30.5 by 30.5 cm. 12 by 12 in.

PROVENANCE

Castle Gallery, Belfast
Acquired from the above by the present owner

This work is accompanied by a Pest Control certificate

HK\$ 600,000-800,000

US\$ 77,000-103,000

班克斯

Heavy Weaponry

噴漆畫布

2004年作

款識

Banksy (作品側面) · 10/25 (作品內框)

版數

10/25

此作品共25版

來源

貝爾法斯特·Castle 畫廊
現藏者購自上述來源

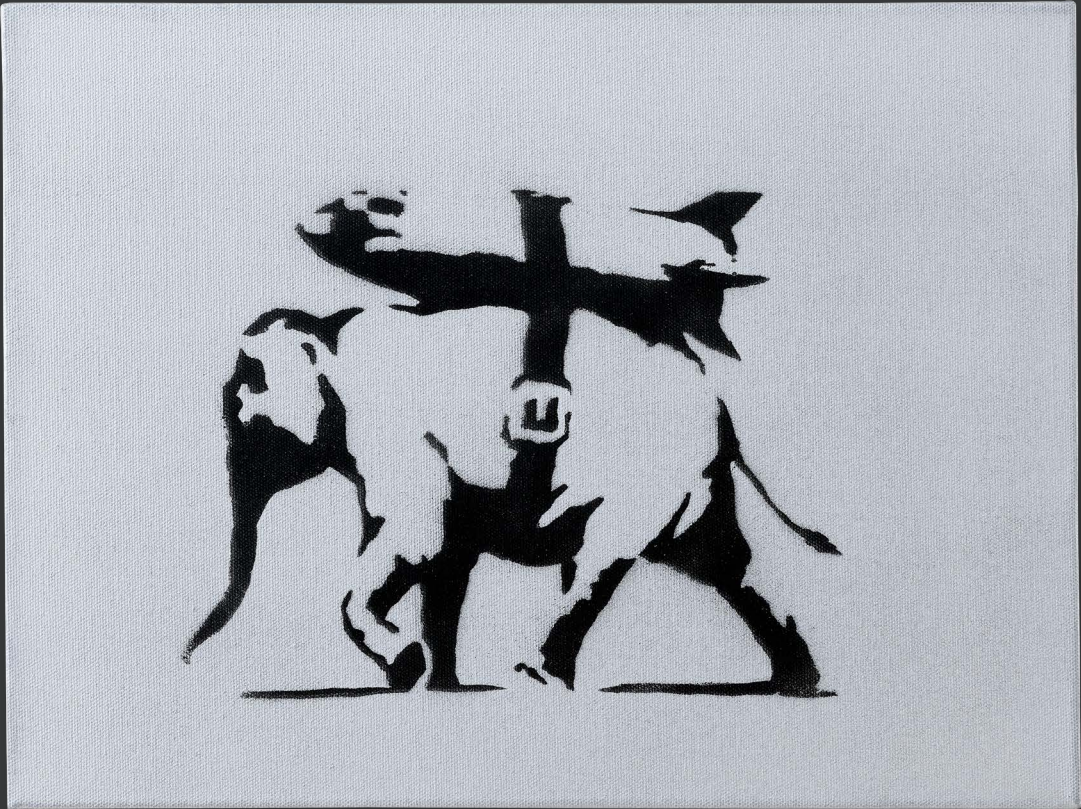
此作品附Pest Control所發之藝術品保證書

“Graffiti is one of the few tools you have if you have almost nothing. And even if you don't come up with a picture to cure world poverty you can make someone smile while they're having a piss.”

BANKSY

「如果你將近一無所有，那麼塗鴉就是所餘無幾的工具之一。就算你不能畫出解決全球貧窮問題的作品，你也能在人們小便時令他們會心微笑。」

Banksy



ANARCHY ON THE STREETS

▷ 511

BANKSY

b. 1974

RIOT COP

spray paint on card

signed, numbered 1/2 and dated 04

Executed in 2004, this work is number 1 from an edition of 2.

101 by 69.4 cm. 39¼ by 27¾ in.

PROVENANCE

Steve Lazarides, London

Private Collection, London

Sotheby's, London, 19 June 2006, Lot 749

Acquired from the above sale by the present owner

This work is accompanied by a Pest Control Certificate

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

US\$ 230,000-358,000

班克斯

Riot Cop

噴漆卡紙

2004年作

款識

Banksy · 1/2/2004 (作品側面)

來源

倫敦 · Steve Lazarides

倫敦 · 私人收藏

倫敦 · 蘇富比 · 2006年6月19日 · 拍品編號

現藏者購自上述拍賣

此作品附Pest Control所發之藝術品保證書

“Imagine a city where graffiti wasn't illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring.”

BANKSY

「試想一下有這樣一個城市，在那裡，塗鴉不是非法，所有人都能畫出心中所想，所有街道都佈滿顏色和字句，在巴士站等車不會覺得無聊。」

Banksy



ANARCHY of the STREETS

512

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RAMMELLZEE

1960 - 2010

IKONOKLAST PANZERISM LETTER "V"

spray paint, acrylic and pen on paperboard

signed, titled and dated 90 on the reverse

38.1 by 50.8 cm. 15 by 20 in.

PROVENANCE

Private Collection

Artcurial, Paris, 15 December 2008, Lot 212

Acquired from the above sale by the present owner

HK\$ 80,000-120,000

US\$ 10,300-15,400

重要私人收藏

拉美爾奇

Ikonoklast Penzerism Letter "V"

噴漆、壓克力及水彩筆紙板

1990年作

款識

《Ikonoklast Penzerism Letter "V" 》，藝術家簽名·90（作品背面）

來源

私人收藏

巴黎·Artcurial·2008年12月15日·拍品編號212

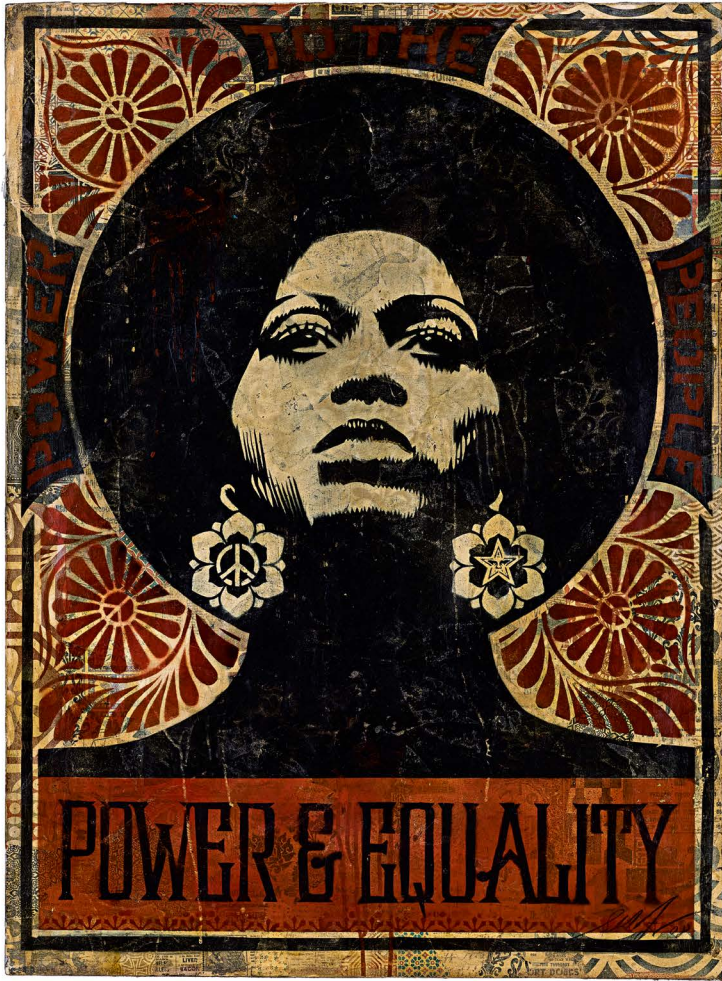
現藏者購自上述拍賣

Cult legend of the Street Art scene Rammellzee, who mesmerized the likes of Basquiat, was (and still is) seen as somewhat of a mythological being. The dynamic and vibrant panache of Rammellzee's graffiti was based on illegible writing resembling the medieval Gothic script, with the essence of Rammellzee's manifesto claims that language is an act of violence. Through his Ikonoklast Panzerism series, Rammellzee reclaims the letter's meaning by deconstructing its symbols, liberating it from the tyranny of language; once liberated, the letter formation is then weaponized against further manipulation through redesigning the familiar.

拉美爾奇是街頭藝術界的傳奇人物，其神話般的存在至今依舊是一個謎，讓巴斯基亞及一幫街頭藝術紅人也對他的創作為之著迷。拉美爾奇的塗鴉藝術動態滿溢，活力盎然，華麗的風格取源於中世紀哥德式手稿難以辨認的字體，體現著拉美爾奇創作概念的精髓：語言是一種暴力行為。拉美爾奇通過他的「圖像坦克」（Ikonoklast Panzerism）系列解剖文字，讓它們脫離作為符號的枷鎖，把字母從語言的暴政，亦即從標準化形式中解放出來。從此，字母重拾新生；它們在拉美爾奇的拼湊下獲得嶄新意義，並以煥然一身卻又似曾相識的姿態，重新投入一場字體本身和字母標準化之間的拉鋸抗衡。



ANARCHY of the STREETS



513

513

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

SHEPARD FAIREY

b. 1970

POWER AND EQUALITY

HPM and mixed media collage on canvas

signed and dated 08

103.5 by 74 cm. 40¾ by 29⅞ in.

PROVENANCE

Magda Danysz Gallery, Paris

Acquired from the above by the present owner

HK\$ 80,000-120,000

US\$ 10,300-15,400

重要私人收藏

謝帕德·費爾雷

權力與平等

2008年作

款識

藝術家簽名·08

來源

巴黎·Magda Danysz 畫廊

現藏者購自上述來源



514

514

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ALEXANDRE FARTO, AKA VHILS

b.1987

BILLBOARD 6

billboards collected from the street, hand carved
Executed in 2012, this work is unique.

185 by 140 cm. 72 $\frac{7}{8}$ by 55 $\frac{1}{8}$ in.

PROVENANCE

Magda Danysz Gallery, Paris
Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

重要私人收藏

亞歷山大·法爾托，又名維里斯

廣告牌6

手工雕刻街頭收集之廣告牌

2012年作

來源

巴黎·Magda Danysz 畫廊
現藏者購自上述來源

MR.

b. 1969

COSPLAY IN THE STREETS

acrylic on canvas

signed and dated 2008 on the stretcher

112 by 194 cm. 44 by 76¾ in.

PROVENANCE

Private Collection

Christie's, Hong Kong, 29 May 2011, Lot 1351

Acquired from the above sale by the present owner

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

US\$ 128,000-256,000

MR.

街頭角色扮演

壓克力畫布

2008年作

款識

Mr. · 2008 (作品內框)

來源

私人收藏

香港·佳士得·2011年5月29日·拍品編號1351

現藏者購自上述拍賣

“I’ve watched anime since I was a kid. It’s been such an obsession of mine that it’s become impossible to separate my life from it. Using otaku as a form of self-expression came as second nature to me, which is why it’s been a theme for 20 years.”

- MR.

「我小時候就開始看動畫，並且沉迷其中，難以自拔。對我來說，以御宅文化表達自我是第二天性，這也是為什麼御宅在二十年間一直是我的創作主題。」

MR.





KAWS

b.1974

UNTITLED (MAO)

acrylic on poster mounted on linen

signed and dated 02

101 by 75 cm. 39¾ by 29½ in.

PROVENANCE

Private Collection

HK\$ 620,000-950,000

US\$ 79,500-122,000

KAWS

無題（毛主席）

壓克力紙本裱於畫布

2002年作

款識

KAWS · 02

來源

私人收藏

“KAWS went from a skater kid doing graffiti around New York City to illustrating the beloved animated series [...] and created motifs that elevated fine art into the cultural zeitgeist.”

-Andy TOYSREVIL

「KAWS本來是在紐約市隨處塗鴉的滑板小子，後來參與卡通系列[...]他的創作主題甚至使藝術變成文化熱潮。」

Andy TOYSREVIL



4/11/2007



517

517

ZENG FANZHI

b. 1964

CLASS ONE SERIES

oil on canvas

signed in Chinese on the reverse
Executed in 1996.

48 by 38 cm. 18 $\frac{7}{8}$ by 15 in.

EXHIBITED

Beijing, Beijing Art Now Gallery; Shanghai,
Shanghai Duolun Museum of Modern Art,
*Stone Face - China Art Now First Group Printing
Exhibition*, November - December 2004, pp.
133-4, illustrated

LITERATURE

The Painting of Zeng Fanzhi, Hubei Fine Arts
Publishing House, Hubei, 2003, pp. 92-3,
illustrated

PROVENANCE

Private Collection
Christie's, Hong Kong, 27 November 2005, Lot
405
Acquired from the above sale by the present
owner

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

US\$ 128,000-256,000

曾梵志

三年級一班系列

油畫畫布

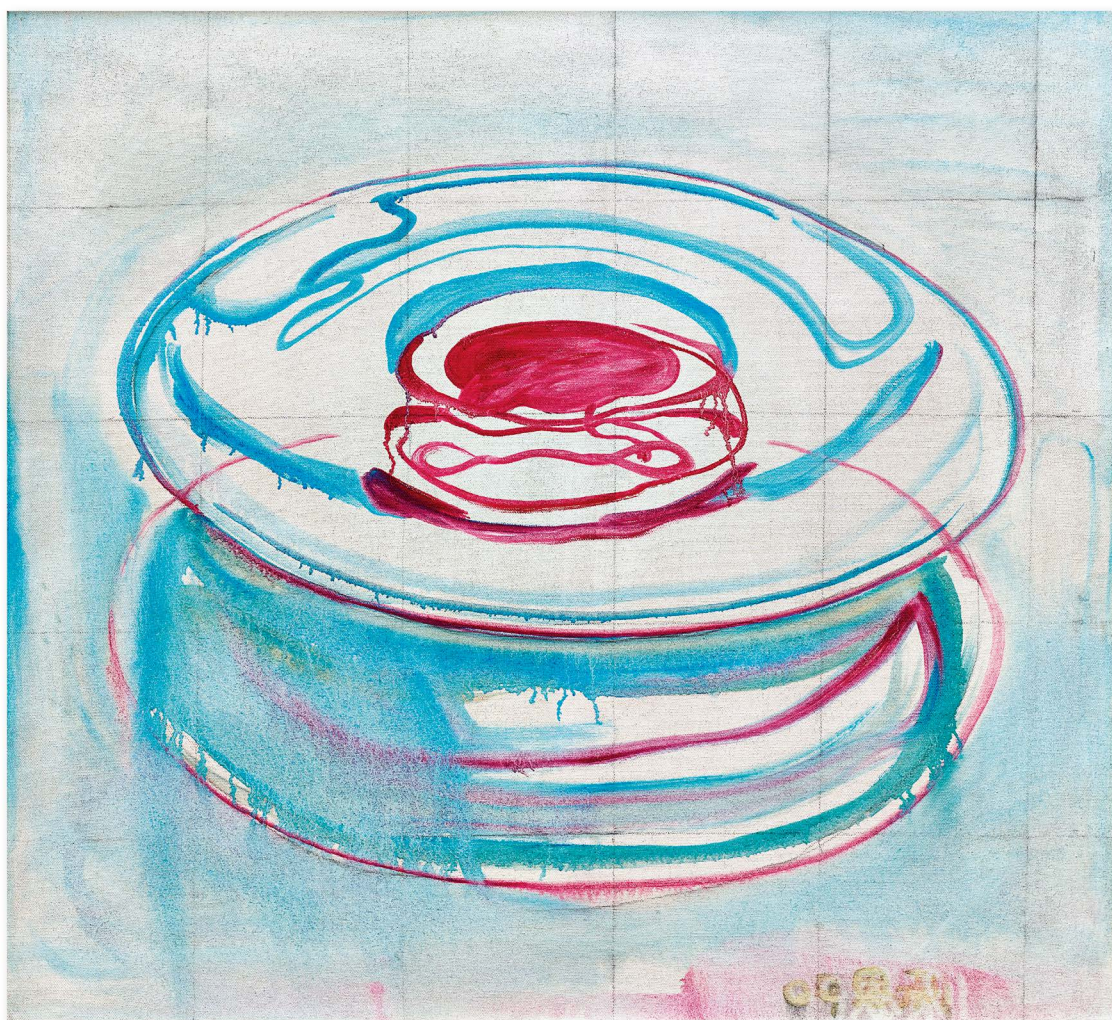
1996年作

款識

曾梵志（作品背面）

展覽

北京，北京現在畫廊；上海，上海多倫現代
美術館〈板起面孔：中國現在藝術第一次
版畫聯展〉2004年11月至12月，133至134
頁，載圖



518

518

出版

〈曾梵志的繪畫〉（湖北，湖北美術出版社，2003年）92至93頁，載圖

來源

私人收藏

香港，佳士得，2005年11月27日，拍品編號405

現藏者購自上述拍賣

ZHANG ENLI

b. 1965

FRUIT DISH

oil on canvas

signed in Chinese and dated 09; signed and titled in Chinese and dated 2009 on the reverse

99.5 by 108.5 cm. 39¹/₈ by 42³/₄ in.

PROVENANCE

Hauser & Wirth, New York

Acquired from the above by the present owner

HK\$ 350,000-550,000

US\$ 44,700-70,500

張恩利

水果盆

油畫畫布

2009年作

款識

09·恩利

《水果盆》，2009，張恩利（作品背面）

來源

紐約，Hauser & Wirth

現藏者購自上述來源

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

WANG GUANGYI

b. 1957

**FAMOUS PAINTINGS COVERED WITH INDUSTRIAL
OIL PAINTINGS NO. 11**

oil on canvas

signed in Chinese and Pinyin and dated 1989

150 by 120 cm. 59 by 47¼ in.

LITERATURE

Wang Guangyi, Timezone 8, Hong Kong, 2002, p. 89,
illustrated in colour

Wang Guangyi: Art and People, Sichuan Fine Arts Publishing
House, Sichuan, 2006, p. 123, illustrated in colour

PROVENANCE

Galerie Urs Meile, Lucerne

Acquired from the above by the present owner

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

US\$ 256,000-383,000

重要歐洲企業珍藏

王廣義

被工業快幹漆覆蓋的名畫 No.11

油畫畫布

1989年作

款識

1989 · 王廣義 · Wang Guang Yi

出版

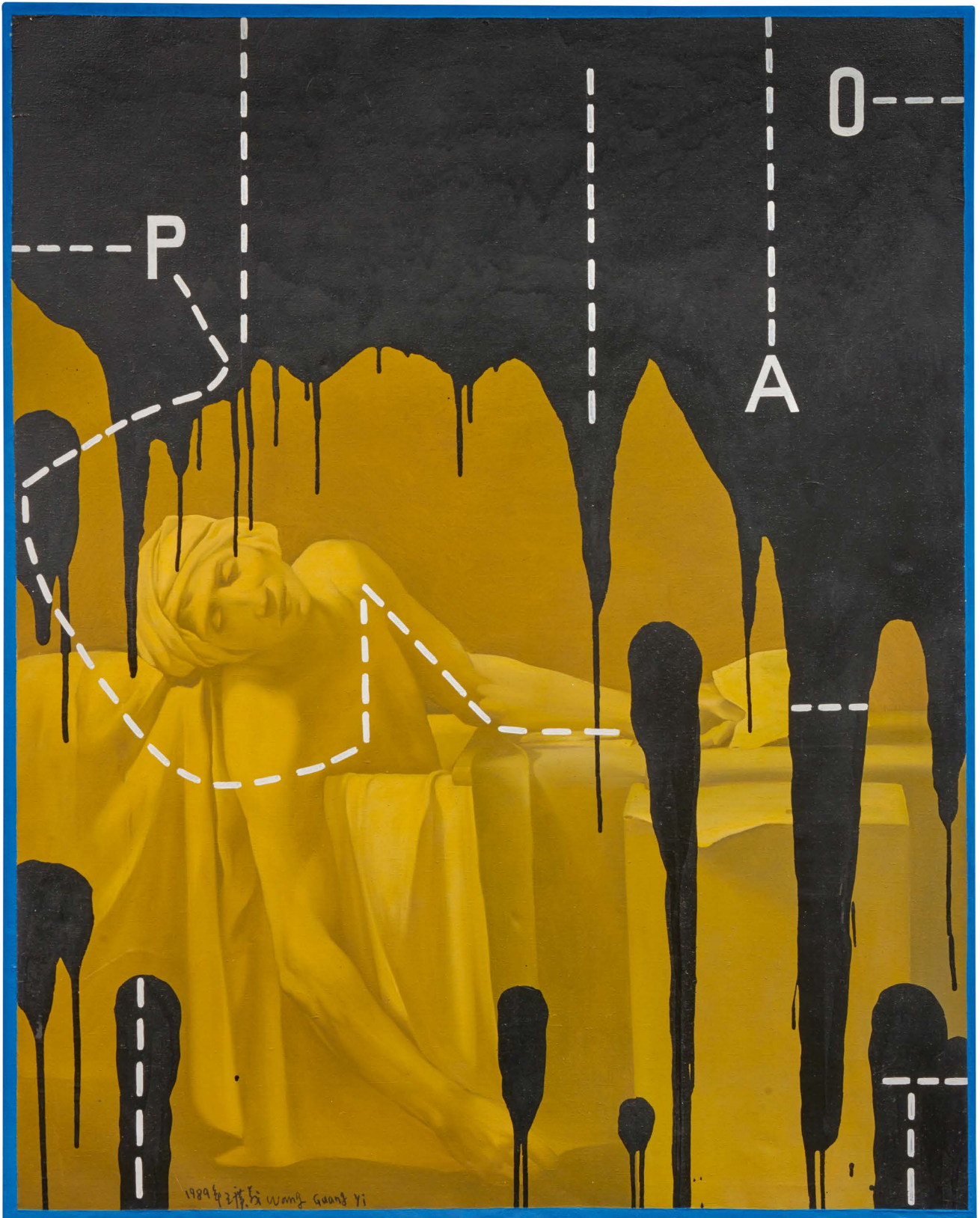
〈王廣義〉（香港，Timezone 8，2002年），89頁，
載彩圖

〈王廣義：藝術與人民〉（四川，四川美術出版
社，2006年），123頁，載彩圖

來源

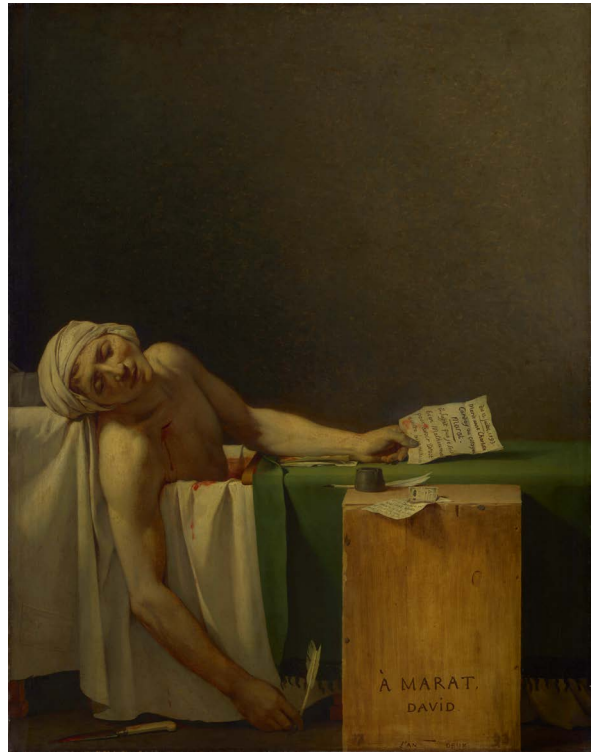
盧塞恩，麥勒畫廊

現藏者購自上述來源



1989年3月 王广义 王广义





Jacques-Louis David, Death of Marat, 1793

Famous Paintings Covered with Industrial Oil Paintings No. 11 from 1989 is an archetypal work from Wang Guangyi's iconic oeuvre – one that engages with Jacques-Louis David's 1793 classic *The Death of Marat*. Wang Guangyi first encountered Western classical art, philosophy, and aesthetics during his time at the China Academy of Art in the early 1980s, and the canonical images of classical art became a primary reference point for his visual lexicon. The artist has written that "I felt that art, seen from a cultural perspective, always comes from tradition, but as its own cultural fact, art always has its residual issues that can serve as a starting point for the present. So I settled on the theme of retouching 'classical art' [...] Only then did I truly begin to participate in contemporary art as a contemporary artist, rather than painting simply as a person who loves art". In the artist's earlier *Post-Classical* series, the artist engaged in reworkings of iconic images in art history that rendered them frozen, lifeless, and imbued with a sense of tragedy. After the *Post-Classical* series, Wang Guangyi engaged in another type of intervention in the present series, which overlays art historical iconography with dotted lines and letters, creating an absurdist impression. The resulting works are 'cleansed' and 'purified' of meaning and passion; as Wang wrote: "My task now was to cleanse the 'proliferation of meaning' caused by an illogical growth of humanistic passion. I had first to cleanse myself. I thought that the nature of contemporary art was to generate a conceptual aporia, which was possible only by analysing artistic language. Artworks with a conceptual aporia would stop people's critical judgments in their tracks". Roughly concurrent to Wang Guangyi's red and black *Rationality* series in the late 1980s, the present work's 'cleansing' and 'purifying' of humanistic passion evolved shortly thereafter into the artist's *Mao Zedong* series.

《被工業快乾漆覆蓋的名畫 No 11》作於1989年，是王廣義著名油畫系列的典範之作。此系列與雅克·路易·大衛1793年的經典作品《馬拉之死》頗有關聯。王廣義於1980年代初在中國美術學院習藝，期間首次接觸西方古典藝術、哲學及美學；從此，古典藝術名畫成為了王廣義視覺語彙的首要參考。王廣義曾經寫道：「我感到藝術從文化角度看它永遠是傳統的，但作為一個已有的文化事實，它又必然有其遺留的問題，而這遺留的問題，正可以作為今天的出發點，如是我選擇了對『古典藝術』進行修正主義態度的創作路線……至此，才可以說我真正開始了作為一個當代藝術家對於當代藝術的參與活動，而不是作為一個愛藝術的人在畫畫。」在早期的《後古典》系列中，王廣義挪用藝術史上的傳世名作並加以重製，令它們顯得失去活力、了無生氣、滿載悲愴。繼《後古典》系列後，王廣義在本系列採用另一種挪用手法，在歷史名畫上添加虛線及字母，營造出一種荒誕的效果。由此，作品的意義與激情似乎都已「清理」及「淨化」，正如王廣義所言：「我現在主要做的是清理工作。即清理由人文熱情的無邏輯化所引起的『意義氾濫』；首先清理自身，認為當代藝術的本質是意義的盲點，而盲點的獲得要靠對藝術語言的分析處理，具有意義盲點性的藝術品會將當代人的判斷力阻隔在途中。」這種「清理人文熱情」精神，與王廣義1980年代末的《紅色理性》及《黑色理性》系列大致相同。此後不久，它亦於王廣義的《毛澤東》系列上再次重生。



520

520

LIU WEI

b. 1965

UNTITLED

watercolour on paper

24 by 31.3 cm. 9½ by 12¾ in.

PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired from the above by the present owner

HK\$ 200,000-300,000

US\$ 25,600-38,300

劉煒

無題

水彩紙本

來源

香港·漢雅軒

現藏者購自上述來源



521

521

LIU WEI

b. 1965

UNTITLED

watercolour on paper

signed in Chinese and Pinyin and dated 2006

27.9 by 24 cm. 11 by 9½ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

劉煒

無題

水彩紙本

2006年作

款識

劉煒 · Liu Wei · 2006

來源

現藏者直接購自藝術家本人

43

LIU WEI

b. 1965

SWIMMING NO. 2

oil on canvas

signed in Chinese and Pinyin and dated 1996

100.7 by 100.3 cm. 39½ by 39½ in.

LITERATURE*Liu Wei*, Red Bridge Gallery, Shanghai, 2008, p. 85, illustrated in colour**PROVENANCE**

Schoeni Art Gallery, Hong Kong

Acquired by the present owner from the above

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

US\$ 192,000-319,000

劉煒

游泳之二

油畫畫布

1996年作

款識

劉煒 · Liu Wei · 1996

出版

〈劉煒〉（上海，紅橋畫廊，2008年），85頁

來源

香港，少勵畫廊

現藏者購自上述來源

“A true artist should find beauty in the familiar things of his life. Only this is lasting beauty.”

LIU WEI

「一個真正的藝術家，應該在自己的日常生活中，從那些司空見慣的事物中找到美，這才是長久的永恒的東西。」

劉煒





523

523

LIU WEI

b. 1965

UNTITLED

mixed media on paper laid on panel

signed in Chinese

Executed circa 2015, this work is unique.

paper: 91.4 by 141 cm. 36 by 55½ in.

work: 70.2 by 134.6 cm. 27½ by 53 in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 260,000-350,000

US\$ 33,200-44,700

劉煒

無題

綜合媒材裱於木板

約2015年作

款識

劉煒，劉煒

此作品獨一無二

來源

現藏者直接購自藝術家本人



524

524

SUN XUN

b. 1980

THE TIME VIVARIUM - 04

acrylic on paper mounted on aluminum panel
signed in Chinese and dated 2014

150 by 250 cm; 59 by 98½ in.

PROVENANCE

Sean Kelly Gallery, New York
Acquired from the above by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

孫遜

時間公園 - 04

壓克力畫布裱於鋁板

2014年作

款識

孫遜 · 2014

來源

紐約 · Sean Kelly 畫廊

現藏者購自上述來源

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

GEORGE CONDO

b. 1957

FEMALE NUDE COMPOSITION

charcoal on paper

signed and dated 07

59.5 by 45.5 cm. 23³/₈ by 18 in.

EXHIBITED

London, Simon Lee Gallery, *George Condo*, 7 February – 21
April 2007

PROVENANCE

Simon Lee Gallery, London
Private Collection, London
Simon Lee Gallery, London
Acquired from the above by the present owner

HK\$ 450,000-650,000

US\$ 57,500-83,000

重要歐洲私人收藏

喬治·康多

裸女

炭筆紙本

2007年作

款識

藝術家簽名，07

展覽

倫敦，Simon Lee畫廊〈喬治·康多展〉2007年2月7日
至4月21日

來源

倫敦，Simon Lee 畫廊

倫敦，私人收藏

倫敦，Simon Lee 畫廊

現藏者購自上述來源

“Instead of space being my subject,
I’m painting all of someone’s
emotional potentialities at
once, and that’s what I’d call
Psychological Cubism.”

- George Condo

「空間不是我的題材，我同時繪畫
的是人類的潛在情感，我將之稱
為『心理立體主義』。」

喬治·康多

2006 07





526

526

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

LIU YE

b. 1964

UNTITLED

watercolour on paper

signed in Pinyin and dated 97

41 by 59.2 cm. 16 $\frac{1}{8}$ by 23 $\frac{3}{4}$ in.

PROVENANCE

Galerie Serieuze Zaken, Amsterdam

Private Collection, London

Sotheby's, New York, 17 March 2008, Lot 16

Acquired from the above sale by the present owner

HK\$ 250,000-350,000

US\$ 31,900-44,700

重要歐洲私人收藏

劉野

無題

水彩紙本

1997年作

款識

Liu Ye · 97

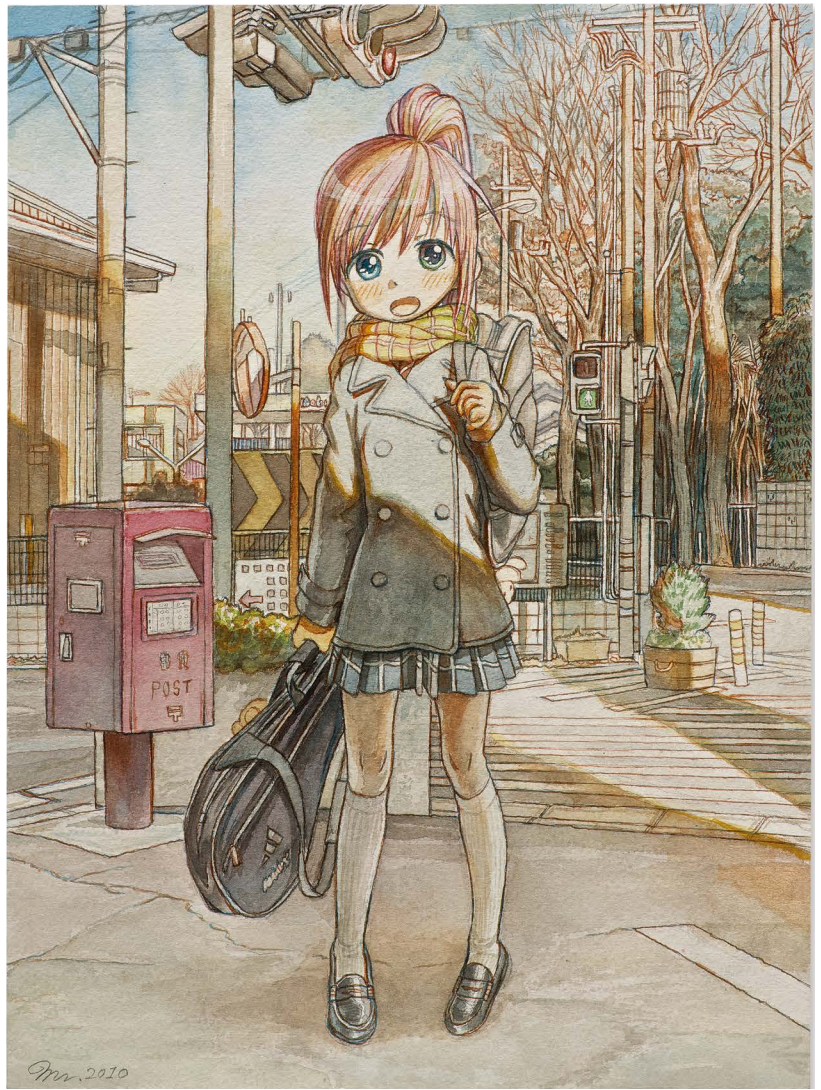
來源

阿姆斯特丹，Serieuze Zaken 畫廊

倫敦，私人收藏

紐約，蘇富比，2008年3月17日，拍品編號16

現藏者購自上述拍賣



527

527

MR.

b. 1969

UNTITLED

watercolour on paper

signed in English and dated 2010

34 by 25 cm; 13³/₈ by 9⁷/₈ in.

PROVENANCE

Private Asian Collection

HK\$ 60,000-90,000

US\$ 7,700-11,500

MR.

無題

水彩紙本

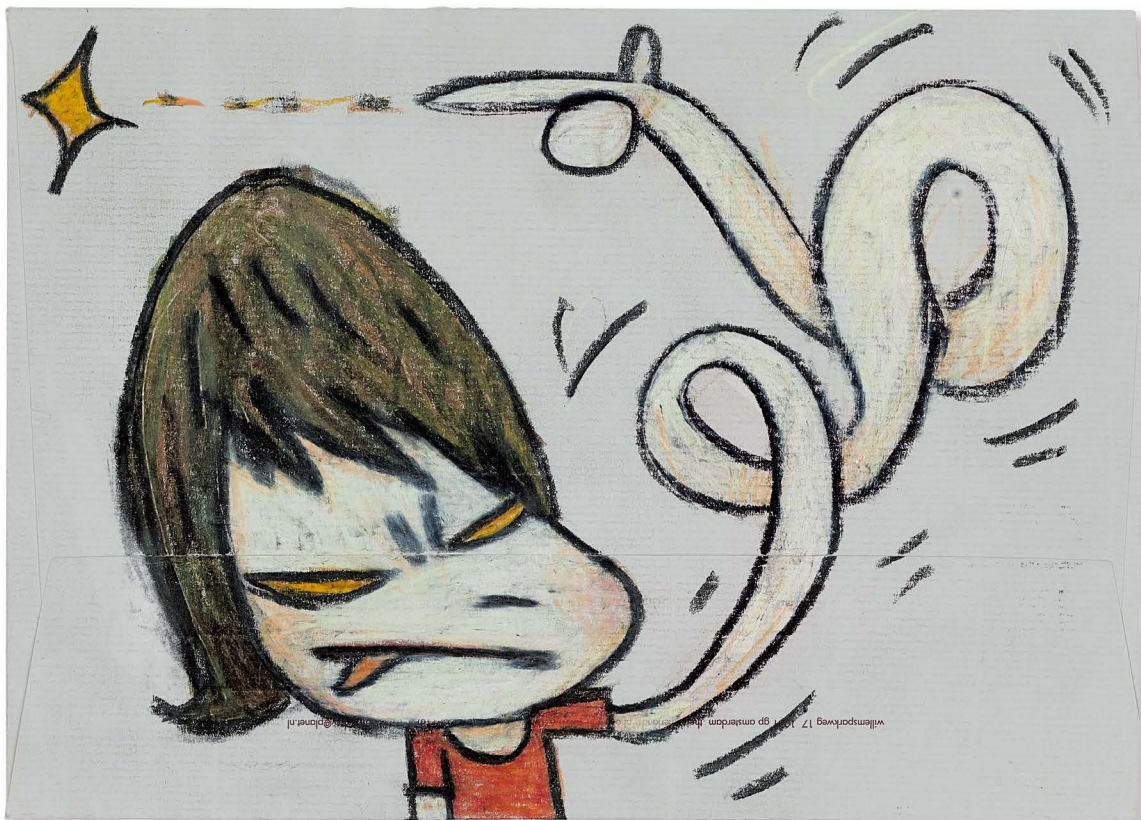
2010年作

款識

Mr.,2010

來源

亞洲私人收藏



528

528

YOSHITOMO NARA

b. 1959

UNTITLED

coloured pencil on paper

signed in Japanese and dated 08 on the reverse

15.5 by 21.6 cm. 6¼ by 8½ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume 2, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 288, illustrated in colour

PROVENANCE

Private Collection, Los Angeles

Acquired from the above by the present owner

HK\$ 250,000-350,000

US\$ 31,900-44,700

奈良美智

無題

彩色鉛筆紙本

2008年作

款識

奈良・08（作品背面）

出版

〈奈良美智作品全集1984—2010 第二冊〉（日本東京・株式會社美術出版社・二〇一一年）・288頁・載彩圖

來源

洛杉磯，私人收藏

現藏者購自上述來源



529

529

YOSHITOMO NARA

b. 1959

UNTITLED

pen on Hong Kong Dollar bill

signed in English

Executed in 2011.

7.6 by 15.2 cm. 3 by 6 in.

PROVENANCE

Gifted from the artist to the present owner in 2011

HK\$ 30,000-40,000

US\$ 3,850-5,200

奈良美智

無題

水筆壹佰元香港紙幣

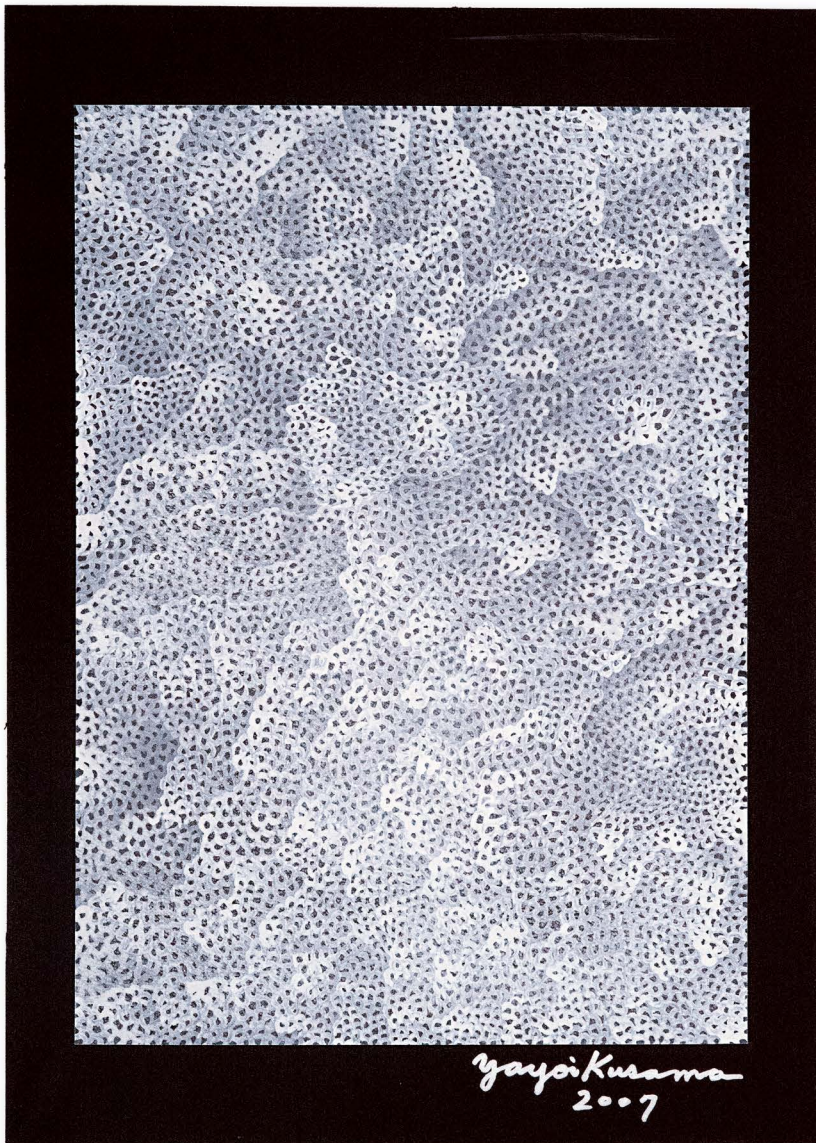
2011年作

款識

Nara Yoshitomo

來源

由藝術家來源於2011年相贈



530

530

YAYOI KUSAMA

b. 1929

UNTITLED

acrylic on paper

signed in English and dated 2007

sheet: 53.5 by 38.5 cm. 21 by 15¹/₈ in.

image: 41 by 30 cm. 16¹/₈ by 11⁷/₈ in.

PROVENANCE

Moma Contemporary, Fukuoka

Acquired from the above by the present owner

Executed in 2007, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 500,000-800,000

US\$ 64,000-103,000

草間彌生

無題

壓克力紙本

2007年作

款識

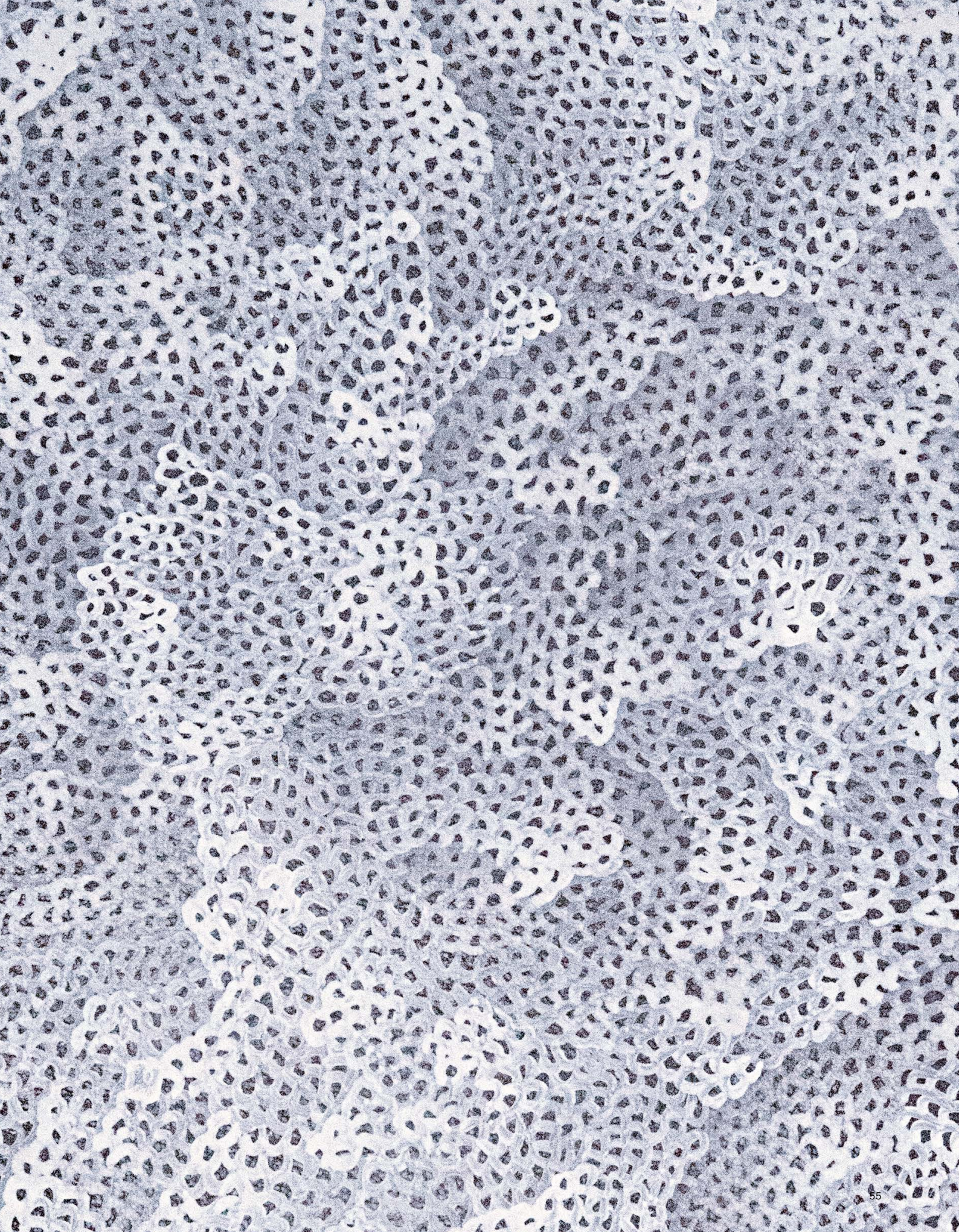
Yayoi Kusama · 2007

來源

福岡 · Moma Contemporary

現藏者購自上述來源

作於2007年，此作品附設株式會社草間彌生簽發之藝術品註冊卡





531

531

YAYOI KUSAMA

b. 1929

BUTTERFLY

watercolour and ink on paperboard

signed in English, dated 1979 and marked with one artist's seal; signed in English, titled in Japanese and dated 1979 on the reverse

27.1 by 24.1 cm. 10 $\frac{5}{8}$ by 9 $\frac{1}{2}$ in.

PROVENANCE

Moma Contemporary, Fukuoka
Acquired from the above by the present owner

Executed in 1979, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 120,000-220,000

US\$ 15,400-28,100

草間彌生

蝶

水彩及水墨紙本

1979年作
款識及藝術家鈐印一方

Yayoi Kusama · 1979
《蝶》· 1979 · Yayoi Kusama (作品背面)

來源

福岡 · Moma Contemporary
現藏者購自上述來源

作於1979年，此作品附設株式會社草間彌生簽發之藝術
品註冊卡



532

532

YAYOI KUSAMA

b. 1929

THROUGH THE SEA OF CLOUDS

enamel on paperboard

signed in English and dated 1978; signed in English, titled in Japanese and dated 1978 on the reverse

27.3 by 24.3 cm. 10¾ by 9½ in.

PROVENANCE

Private Collection

Acquired from the above by the present owner

Executed in 1978, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 120,000-150,000

US\$ 15,400-19,200

草間彌生

穿過雲海

瓷漆色紙

1978年作

款識

Yayoi Kusama · 1978

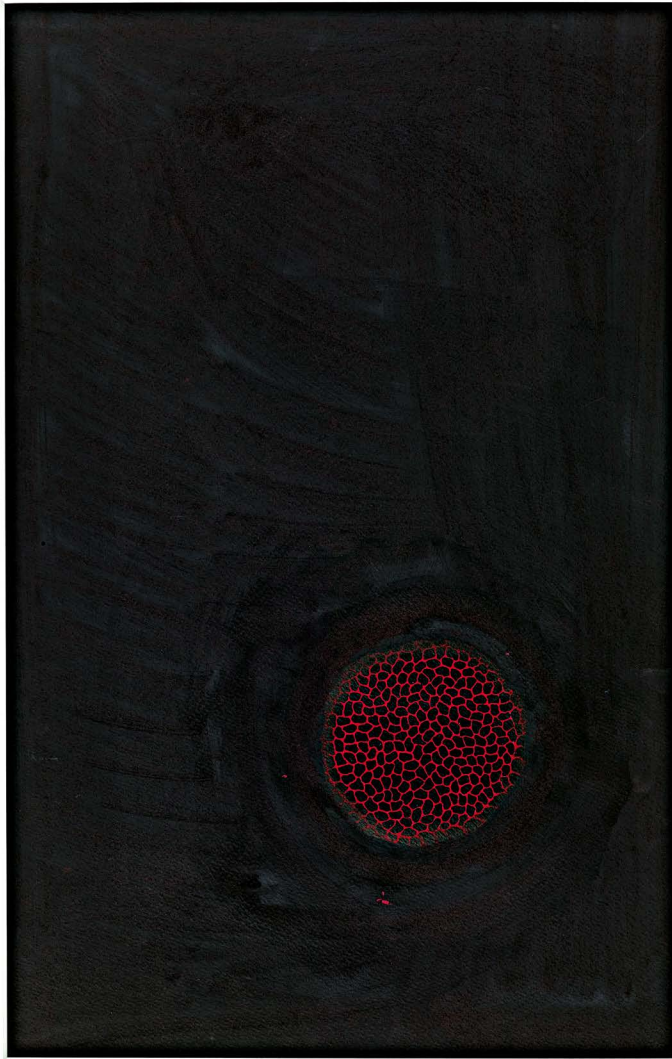
《穿過雲海》· 1978 · Yayoi Kusama (作品背面)

來源

私人收藏

現藏者購自上述來源

作於1978年，此作品附設株式會社草間彌生簽發之藝術品註冊卡



533

534

SAM FRANCIS

1923 - 1994

UNTITLED

watercolour on paper

signed, numbered SF73-656, and stamped with *Sam Francis Estate*

Executed in 1973

34.3 by 26.5 cm. 13½ by 10¾ in.

PROVENANCE

Private Collection, Asia

This work is identified with the interim identification number of SF73-656 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Please refer to E-catalogue for detailed provenance history and exhibition records

HK\$ 80,000-100,000

US\$ 10,300-12,800

533

YAYOI KUSAMA

b.1929

SUN GOES DOWN

ink and pastel on paper

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

50.1 by 32.1 cm. 19¾ by 12⅝ in.

PROVENANCE

Moma Contemporary, Fukuoka

Acquired from the above by the present owner

Executed in 1996, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 250,000-450,000

US\$ 31,900-57,500

草間彌生

沉陽

水墨及蠟筆紙本

1996年作

款識

《沉陽》·1996·Yayoi Kusama (作品背面)

來源

福岡·Moma Contemporary

現藏者購自上述來源

作於1996年，此作品附設株式會社草間彌生簽發之藝術品註冊卡

山姆·弗朗西斯

無題

水彩紙本

1973年作

款識

SF73-656 · Sam Francis · 藝術家委員會蓋章（作品背面）

來源

亞洲，私人收藏

如欲參詳來源出版詳細資訊，請瀏覽日拍電子圖錄



534

535

ATSUKO TANAKA

1932 - 2005

WORK

crayon on paper

signed in English and dated 2004 on the reverse

35.9 by 26 cm. 14¹/₈ by 10¹/₄ in.

PROVENANCE

Private Collection (acquired directly from the artist)
Est-Ouest Auctions, Hong Kong, 27 May 2018, Lot 149
Private Collection
Acquired from the above by the present owner

This work is accompanied with a registration certificate for work issued by Kanayama Akira and Tanaka Atsuko Association

HK\$ 40,000-60,000

US\$ 5,200-7,700

田中敦子

作品

蠟筆紙本

2004年作

款識

2004 · Atsuko Tanaka（作品背面）

來源

私人收藏（直接購自藝術家本人）

香港，伊斯特拍賣，2018年5月27日，拍品編號149

私人收藏

現藏者購自上述來源

此作品附金山明·田中敦子基金會所發之作品登錄保證書



535



536

536

MASARU SHICHINOHE

b. 1959

SNOW WHITE

acrylic on canvas

signed in English

Executed in 2009.

40 by 32 cm. 15³/₄ by 12⁵/₈ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

七戶優

白雪公主

壓克力畫布

2009年作

款識

Shichinohe



537

537

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

ROKKAKU AYAKO

b. 1982

UNTITLED

acrylic on canvas

signed and dated 2008

49.8 by 49.8 cm. 19½ by 19½ in.

PROVENANCE

Galerie Delaive, Amsterdam

Acquired from the above by the present owner

HK\$ 180,000-250,000

US\$ 23,000-31,900

重要歐洲私人收藏

六角彩子

無題

壓克力畫布

2008年作

款識

2008，藝術家簽名

來源

阿姆斯特丹，Delaive 畫廊

現藏者購自上述來源

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

AYAKO ROKKAKU

B. 1982

UNTITLED

acrylic on canvas

signed and dated 2008

100 by 100 cm. 39³/₈ by 39³/₈ in.

PROVENANCE

Galerie Delaive, Amsterdam

Acquired from the above by the present owner

HK\$ 320,000-450,000

US\$ 40,900-57,500

重要歐洲私人收藏

六角彩子

無題

壓克力畫布

2008年作

款識

2008，藝術家簽名

來源

阿姆斯特丹，Delaive 畫廊

現藏者購自上述來源

“When I’m painting, I try to get in touch with the way I felt as a child—to get back to my starting point, if you like.”

AYAKO ROKKAKU

「我在作畫時會盡量回想起自己還是小孩時的感覺，你可以說這樣做是為了回到我人生的起點。」

六角彩子



YOSHITOMO NARA

b.1959

NIGHT CAT

acrylic on canvas

signed in Japanese, titled in English and dated 99 on the reverse

60 by 50 cm. 23⁵/₈ by 19³/₄ in.**EXHIBITED**

Tokyo, Hara Museum of Contemporary Art; Fukui, Kanazawa Forest of Creation; Tottori, Yonago City Museum of Art; Hiroasaki, Yoshii Brick Brewhouse; Seoul, Rodin Gallery, *Yoshitomo NARA: From the Depth of My Drawer*, 2004-2005, pp. 59, 62, 112, 183 and 191, illustrated in colour

LITERATURE

Lullaby Supermarket, Verlag für moderne Kunst Nürnberg and Michael Zink Gallery, Germany, 2002, p. 86

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume 1, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 157, illustrated in colour

Yoshitomo Nara: The Complete BT Archives 1991 - 2013, Bijutsu Shuppan Sha, Tokyo, Japan, 2013, p. 24, illustrated in colour

Yoshitomo Nara Self-Selected Works Paintings, Seigensha Art Publishings, Kyoto, Japan, 2015, p. 79, illustrated in colour

PROVENANCE

Marianne Boesky Gallery, New York

The Kenneth L. Freed Collection, Massachusetts

Christie's, New York, 23 September 2003, Lot 85

Sotheby's, New York, 15 May 2008, Lot 491

Sotheby's, Hong Kong, 4 April 2011, Lot 992

Sotheby's, Hong Kong, 6 October 2014, Lot 874

Acquired from the above sale by the present owner

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

US\$ 515,000-770,000

奈良美智

夜貓

壓克力畫布

1999年作

款識

《Night Cat》·奈良·99（作品背面）

展覽

東京，原美術館；福井，Kanazawa Forest of Creation；鳥取，米子市美術館；弘前，吉井酒造煉瓦倉庫；首爾，Rodin畫廊〈奈良美智：From the Depth of My Drawer〉2005年4月16日至5月22日，59、62、112、183及191頁，載彩圖

出版

〈Lullaby Supermarket〉（德國，Verlag für moderne Kunst Nürnberg與Zink畫廊，2002年），86頁

〈奈良美智作品全集1984—2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年），157頁，載彩圖

〈奈良美智完全讀本：美術手帖全記事1991-2013〉（日本東京，株式會社美術出版社，2013年），24頁，載彩圖

〈奈良美智自選集：繪畫〉（日本京都，株式會社青幻舎，2015年），79頁，載彩圖

來源

紐約，Marianne Boesky 畫廊

馬薩諸塞，The Kenneth L. Freed 收藏

紐約，佳士得，2003年9月23日，拍品編號85

紐約，蘇富比，2008年5月15日，拍品編號491

香港，蘇富比，2011年4月4日，拍品編號992

香港，蘇富比，2014年10月6日，拍品編號874

現藏者購自上述拍賣

“There is no special model for the human figures that appear in Yoshitomo Nara’s works. Any element that might define the place has disappeared from the background of the picture. No special person just stands in no special place. That he does not paint in any familiar backgrounds reflects the fact that, for him, everywhere is a strange land.”

Taro Amano

「奈良美智筆下的人物沒有特定的模特兒，作品背景裡能夠顯示人物身處地點的元素都消失不見，只是一個毫不特別的人站在一個毫不特別的地方。他從來不會畫出讓人感覺熟悉的背景，因為對他來說，任何地方都是陌生的。」

天野太郎



YOSHITOMO NARA

b.1959

O.T

acrylic on canvas

signed and titled in English and dated 94 on the reverse

72 by 78 cm. 28³/₈ by 20³/₄ in.**LITERATURE**

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume 1, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 107, illustrated in colour

PROVENANCE

Tomio Koyama Gallery, Tokyo

Private Collection, Japan

Christie's, Hong Kong, 31 May 2015, Lot 125

Acquired from the above sale by the present owner

HK\$ 2,200,000-3,200,000

US\$ 281,000-409,000

奈良美智**O.T**

壓克力畫布

1994年作

款識

《O.T》· Yoshitomo Nara · 94 (作品背面)

出版

〈奈良美智作品全集1984 — 2010 第一冊〉 (日本東京·株式會社美術出版社·2001年)·107頁·載彩圖

來源

東京·小山登美夫畫廊

日本·私人收藏

香港·佳士得·2015年5月31日·拍品編號125

現藏者購自上述拍賣

“Effectively transcribed in simple colours and deformed contours, his paintings blend dream and reality, human and animal senses; they recapitulate the child's telepathic sympathy with the phenomenal world, making the audience feel as if it were their present perception.”

Midori Matsui

「他的畫用色簡約，外形奇異，將夢境和真實、人類和動物感官融為一體；它們道出了孩童對感知世界心靈相通的憐惜，讓觀眾覺得這就是自己當前的感受。」

松井碧



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

LIU YE

b. 1964

MONDRIAN AND ANGEL

acrylic and oil on canvas

signed in Chinese, initialled in Pinyin and dated 96

24 by 24 cm. 9½ by 9½ in.

PROVENANCE

Private Collection, the Netherlands
Borobudur Auction, Singapore, 31 May 2009, Lot 230
Acquired from the above sale by the present owner

The authenticity of this work has been confirmed by the
artist

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

US\$ 319,000-447,000

重要歐洲私人收藏

劉野

蒙德里安與天使

壓克力及油畫畫布

1996年作

款識

96 · L.Y · 野

來源

荷蘭，私人收藏

新加坡，Borobudur拍賣，2009年5月31日，拍品編號
230

現藏者購自上述拍賣

此作品為藝術家認證作品







Mondrian and Angel manifests Liu Ye's indebtedness to the pure abstraction of the Dutch De Stijl artist, whose idiom of rectilinear lines and palette of the three primary colours was a powerful influence on the Chinese artist. Images of Mondrian's works rank among Liu Ye's most important and enduring motifs. He first encountered works by Mondrian in 1980 when he enrolled to study industrial design in Beijing Industrial Art School; later, after completing his studies in Beijing's Central Academy of Fine Arts he spent prolonged periods in Europe - first studying in the Hochschule der Künste in Berlin in 1994 and later at the Rijksakademie in Amsterdam in 1998, where he encountered many of the master's works first hand.

In *Mondrian and Angel*, Liu Ye pays his forebear homage. In the upper-centre of the composition Liu Ye incorporates a work by the founder of Neo-Plasticism, half-bathed in the intense yellow light of afternoon sun. In the foreground, a winged cherub, oblivious of the masterpiece above him, stares fixedly through binoculars out a window, of which only an edge is shown. Depicted in what appears to be a contrapposto stance, the cherub evokes the Renaissance notion of viewing a painting as a window on the world. Although he is ostensibly the subject of the painting, when we scrutinise the composition, we notice Liu Ye's formal homage to Mondrian. Everything is carefully

orchestrated to Mondrian's aesthetic. The strong horizontals of the floor, echoed in the black binoculars and the shadow cast by the cherub, are offset by the verticals on both edges, especially the black window frame on the right and the blue shadow encroaching from beyond the confines of the canvas. Just as the blue of the Mondrian painting echoes the blue shadows on the cherub, here the powerful lines mimic the structural qualities of the Mondrian, enclosing the flatly painted expanse of the yellow background. As the critic Zhu Zhu explains, "This simplified handling of background lies somewhere between Mondrian's abstraction and the spatial composition of traditional Chinese painting" (Zhu Zhu, 'An Aged Childhood' in Exhibition Catalogue, Bern, Kunstmuseum, Liu Ye, 2007, p. 72).

As Bernhard Fibicher says, "In his work Liu Ye strives to combine the imagination and sensibility of the fairytale with the strictly rational thinking of philosophy, to obtain a synthesis of eastern art (in his paintings we can trace Chinese but also Japanese influences) and western role models (Mondrian, Barnett Newmann etc.) in strict and at the same time playful visual findings" (Bernhard Fibicher, 'The Squaring of the Fairytale' in *Ibid*, p. 13). As such, *Mondrian and Angel* is the perfect synthesis of East and West, the rational and the irrational, a knowing and reverential parody of Western art in a quintessentially Chinese idiom.

《蒙德里安與天使》是中國藝術家劉野向荷蘭風格派畫家蒙德里安致敬之作，後者筆下的直線與三原色構圖對劉野影響深遠。蒙德里安的畫作是劉野創作中最重要和歷久不衰的題材之一。1980年，他第一次接觸蒙德里安的作品，同年考進北京工藝美術學校工業設計系。其後，他入讀北京中央美術學院，畢業後在歐洲生活了很長一段時間——最初於1994年負笈柏林藝術學院，後於1998年駐留阿姆斯特丹皇家視覺藝術學院，在這段期間他親身欣賞到藝術大師蒙德里安的不少作品。

在《蒙德里安與天使》，劉野向這位前人致以敬意。在構圖的上中位置，劉野將這位新造型主義始祖的一幅作品入畫，午後陽光的熾烈黃光灑落於該作的下半部分。在前景中，一名長著翅膀的小天使沒有理會上方的大師作品，而是拿著望遠鏡凝視窗外，卻只見一扇窗邊。天使擺出看似旋轉的站姿，同時喚起文藝復興時期的一種概念——繪畫被視為通往世界之窗。雖然表面上他是畫中主角，但當我們細看構圖，會發現劉野在形式上向蒙德里安致敬。畫面的一切精心佈局，與蒙德里安的審美觀相符。地板的粗橫線與黑色望遠鏡、天使的影子相呼應，同時與兩邊直線對立，尤其

是右側的黑色窗框，以及從畫布外漸漸籠罩的藍色陰影。如同蒙德里安畫中的藍色和應著天使身上的藍色陰影，本作中的粗線條也是仿效蒙德里安的構圖特色，圍繞著平塗的黃色背景。藝評家朱朱闡述：「這種簡化的背景處理，是介於蒙德里安的抽象藝術與傳統國畫的空間佈局之間。」（朱朱著，〈老去的童年〉展覽圖錄，伯恩，伯恩藝術館，《劉野》，2007年，頁72）

如伯恩哈德·菲比希爾所言：「在其作品中，劉野致力在嚴謹而同時富趣味的視覺研究成果上，將童話的幻想感性結合哲學思想的理性，將東方藝術（在畫中我們能找到中國和日本藝術的影響）與西方典範（蒙德里安、巴奈特·紐曼等人）合而為一。」（伯恩哈德·菲比希爾著，〈童話方格〉，同上，頁13）因此，《蒙德里安與天使》是東西藝術、理智與情感的完美合體，以中國典型藝術風格呈現西方藝術的一種隱喻諧擬，亦是另一種致敬。



542

542

YAYOI KUSAMA

b.1929

PUMPKIN

mixed media

signed in English, titled in Japanese and dated 1991 on the underside

6 (H) by 9.5 by 9 cm. 2³/₈ (H) by 3³/₄ by 3¹/₂ in.

PROVENANCE

Moma Contemporary, Fukuoka

Acquired from the above by the present owner

Executed in 1991, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 200,000-300,000

US\$ 25,600-38,300

草間彌生

南瓜

綜合媒材

1991年作

款識

Yayoi Kusama · 1991 · 《南瓜》（作品底部）

來源

福岡 · Moma Contemporary

現藏者購自上述來源

作於1991年，此作品附設株式會社草間彌生簽發之藝術品註冊卡



543

543

YAYOI KUSAMA

b.1929

PUMPKIN

acrylic on canvas

signed in English, titled in Japanese and dated 1991 on the reverse

14 by 18 cm. 5½ by 7 in.

PROVENANCE

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

Executed in 1991, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 600,000-800,000

US\$ 77,000-103,000

草間彌生

南瓜

壓克力畫布

1991年作

款識

Yayoi Kusama · 1991 · 《南瓜》（作品背面）

來源

日本 · 三越百貨

現藏者購自上述來源

作於1991年，此作品附設株式會社草間彌生簽發之藝術品註冊卡

YAYOI KUSAMA

b.1929

SELF-OBLITERATION OF PUMPKINS

mixed media

signed in English, titled in Japanese and dated 1991 on the underside

32.7 (H) by 19.5 by 14.5 cm. 12⁷/₈ (H) by 7⁵/₈ by 5⁵/₈ in.**PROVENANCE**

Private Collection, Japan

Acquired from the above by the present owner

Executed in 1991, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

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

US\$ 128,000-256,000

草間彌生

自己消滅之南瓜

綜合媒材

1991年作

款識

《自己消滅之南瓜》，1991，Yayoi Kusama（作品底部）

來源

日本，私人收藏

現藏者購自上述來源

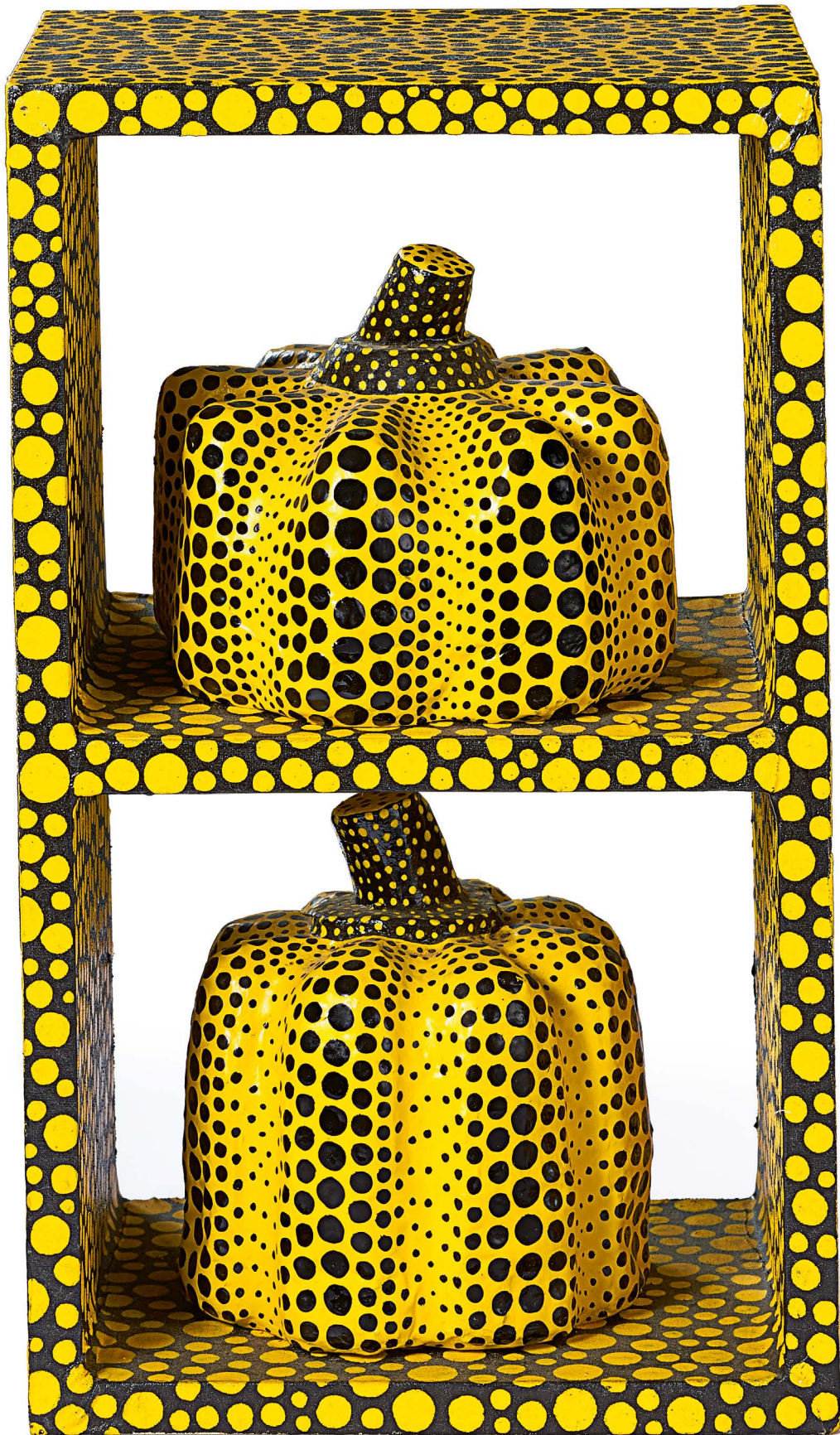
作於1991年，此作品附設株式會社草間彌生簽發之藝術品註冊卡

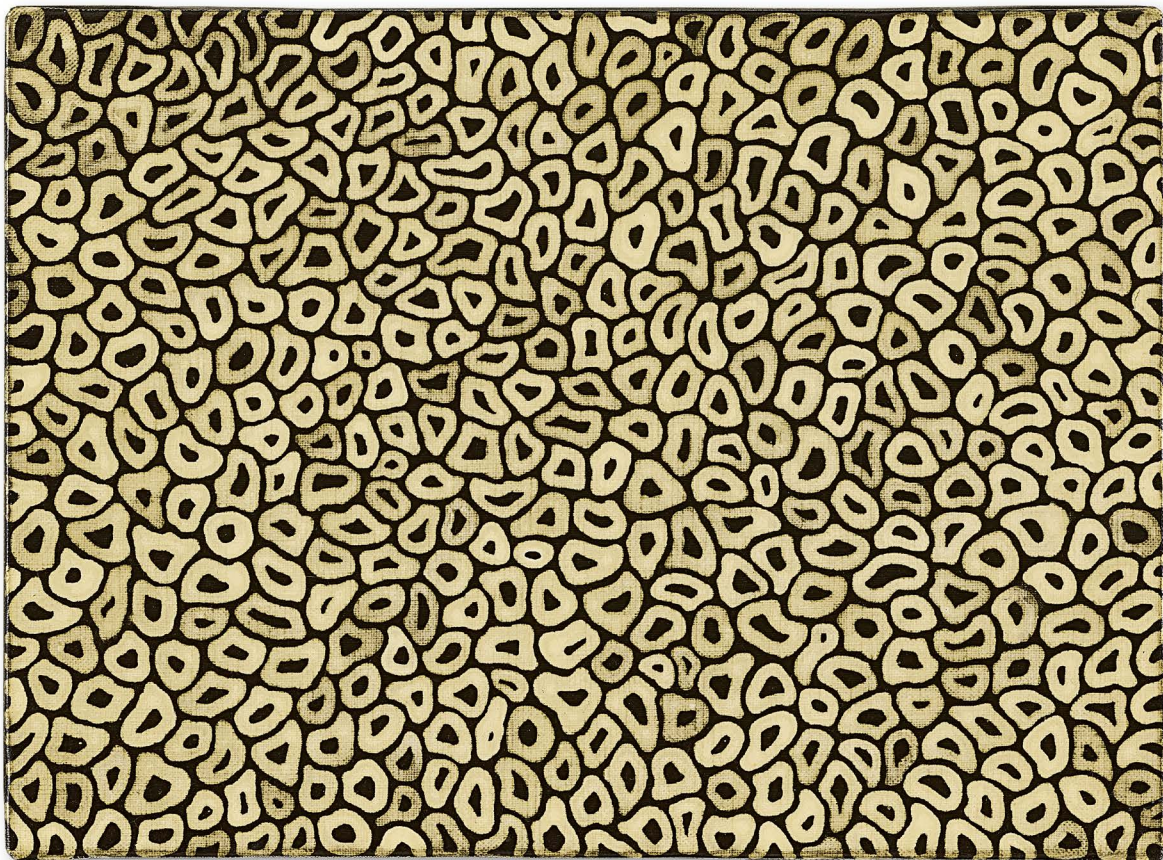
“Polka dots can't stay alone.
When we obliterate nature and
our bodies with polka dots, we
become part of the unity of our
environments.”

Yayoi Kusama

「波點不能獨自存在。當我們用波
點毀滅大自然和身體後，我們就
會成為環境的一部分。」

草間彌生





545

545

YAYOI KUSAMA

b.1929

MID-AFTERNOON INFINITY NETS TWXA

acrylic on canvas

signed in English, titled in Japanese and English and dated 2003 on the reverse

24 by 32 cm. 9³/₈ by 12⁵/₈ in.

PROVENANCE

Lucite Gallery, Tokyo

Acquired from the above by the present owner

Executed in 2003, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 600,000-800,000

US\$ 77,000-103,000

草間彌生

畫下無限網TWXA

壓克力畫布

2003年作

款識

Yayoi Kusama · 2003 · 《Infinity Nets TWXA》（作品背面）

來源

東京 · Lucite 畫廊

現藏者購自上述來源

作於2003年，此作品附設株式會社草間彌生簽發之藝術品註冊卡



546

546

LIANG YUANWEI

b. 1977

50 SCENES OF LIFE (4 WORKS)

oil on canvas

each signed in Chinese and dated 2005 on the reverse

each 14.2 by 12.5 cm. 5% by 5 in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

梁遠葦

生活的五十個片段

油畫畫布

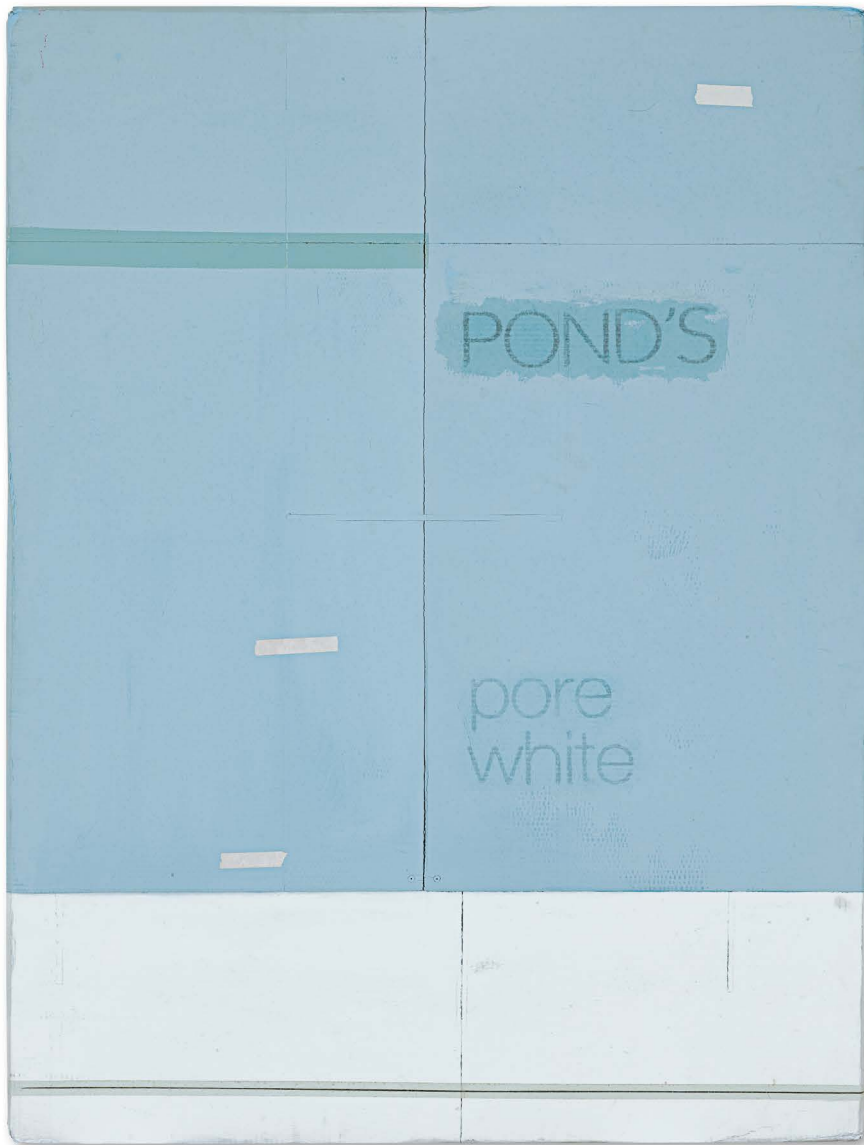
2005年作

款識

葦，2005（每張作品背面）

來源

現藏者直接購自藝術家本人



547

547

LEE KIT

b. 1978

POND'S - PORE WHITE

acrylic, emulsion and inkjet ink on cardboard
Executed in 2011

140.4 by 106 cm. 55¼ by 41¾ in.

PROVENANCE

Osage Gallery, Hong Kong
Acquired from the above by the present owner

This work is accompanied by a certificate issued by Osage
Gallery

HK\$ 100,000-200,000

US\$ 12,800-25,600

李傑

POND'S - PORE WHITE

壓克力、塑膠彩乳膠漆及打印機墨紙板

2011年

來源

香港·Osage 畫廊
現藏者購自上述來源

此作品附Osage畫廊所發之藝術品保證書



548

548

YANG HAEGUE

b. 1971

HARDWARE STORE COLLAGE - BAUHAUS BUILT-IN LIGHTS #1

printed paper collage on paper mounted on alu-dibond

signed on a label affixed to the reverse

Executed in 2013.

51.1 by 51.1 cm. 20 $\frac{1}{8}$ by 20 $\frac{1}{8}$ in.

EXHIBITED

France, Strasbourg Museum, *Family of Equivocations*, June - September 2013, illustrated

LITERATURE

Hague Yang: ETA 1994-2018, Verlag Der Buchhandlung Walther König, Museum Ludwig, 2019, pp. 210-1

PROVENANCE

Kukje Gallery, Seoul

Acquired from the above by the present owner

HK\$ 45,000-65,000

US\$ 5,800-8,300

梁慧圭

硬件商店拼圖系列 - 包豪斯燈火1號

拼貼紙本裱於鋁塑板

2013年作

款識

藝術家標籤上簽署並貼於作品背面

展覽

法國·Strasbourg美術館〈Family of Equivocations〉2013年6月至9月·載圖

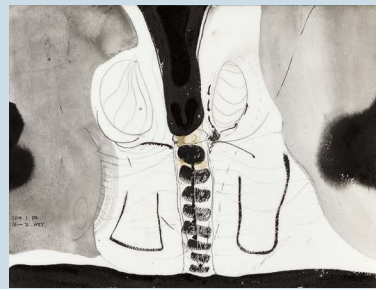
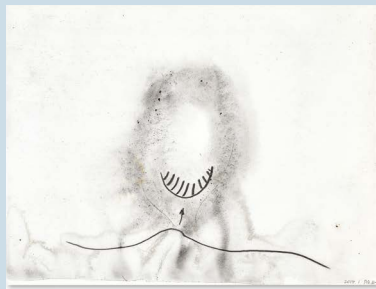
出版

〈Hague Yang: ETA 1994-2018〉(路德維希美術館·Buchhandlung Walther König出版社·2019年)·210至211頁

來源

首爾·國際畫廊

現藏者購自上述來源



549

HE XIANGYU

b. 1986

PALATE PROJECT - EVERYTHING WE CREATE IS NOT OURSELVES 16-2 (SET OF 16)

pencil, wax, acid-free oil-based marker, watercolour on paper (14 pieces); inkjet print on paper (2 pieces)

two works initialled in Pinyin, each works titled *PA. 2014. 1. 16-2*

Executed in 2014.

each 31 by 41 cm. 12¼ by 16½ in.

EXHIBITED

London, White Cube, *He Xiangyu*, January - April 2014, unpaginated, illustrated in colour
Berlin, Uferhallen, *The 8 of Paths: Art in Beijing*, April - July 2014

LITERATURE

He Xiangyu, Distanz, Germany, 2016, unpaginated, illustrated in colour

PROVENANCE

White Space, Beijing
Acquired from the above by the present owner

HK\$ 150,000-200,000

US\$ 19,200-25,600

何翔宇

口腔計劃——我們所創造的一切都不是我們自己 16-2 (16張一組)

鉛筆、蠟、無酸油性筆、水彩紙本 (14張) ; 無酸噴墨打印 (2張)

2014年作

款識

HXY. PA. 2014. 1. 16-2 (每張, 其中兩張簽藝術家名字縮寫)

展覽

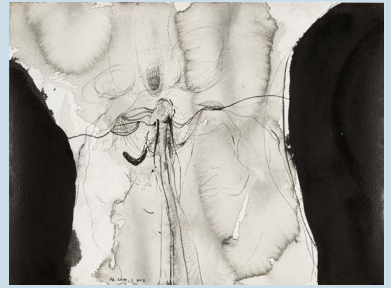
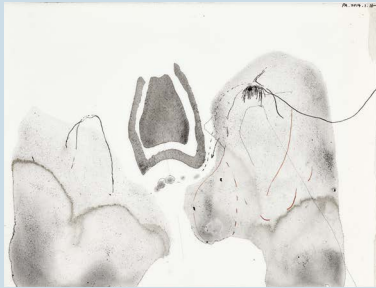
倫敦, 白立方〈何翔宇〉2014年1月至4月, 無頁數, 載彩圖
柏林, Uferhallen〈八種可能路徑〉2014年4月至7月

出版

〈何翔宇〉(德國, Distanz出版社, 2016年), 無頁數, 載彩圖

來源

北京, 空白空間
現藏者購自上述來源



“[...], But the interior space of the mouth is something that is rather ambivalent. One cannot see the space, but one can always feel it. It is an experience that is extremely personal and individual.”

He Xiangyu

「[...] 但是口腔是個有點模糊不清的地帶，我們看不見口腔內部，卻總能感覺到它，這種體驗非常私密、個人。」

何翔宇



550

550

DING YI

b. 1962

APPEARANCE OF CROSSES 2008-23

acrylic, chalk, charcoal and pencil on canvas

signed in Chinese and dated 2008; signed and titled in Chinese and dated 2008 on the reverse

120 by 140 cm; 47¼ by 55½ in.

PROVENANCE

ShanghArt Gallery, Shanghai

Acquired from the above by the present owner

HK\$ 550,000-850,000

US\$ 70,500-109,000

丁乙

十示2008-23

壓克力、粉筆、炭筆及鉛筆畫布

2008年作

款識

丁乙·2008

《十示2008-23》，丁乙·2008（作品背面）

來源

上海·香格納畫廊

現藏者購自上述來源



551

551

RHEE SEUNDJA

1918 - 2009

UNTITLED

oil on canvas

signed and dated 62; numbered on the stretcher

65 by 53.8 cm. 25½ by 21¼ in.

PROVENANCE

Galerie Cavaleiro, Cannes

Private Collection

Acquired from the above by the present owner

HK\$ 350,000-550,000

US\$ 44,700-70,500

李聖子

無題

油畫畫布

1962年作

款識

Seund Ja Rhee · 63

來源

夏納·Cavaleiro 畫廊

私人收藏

現藏者購自上述來源



552

552

CHIYU UEMAE

b. 1920

UNTITLED

oil on canvas

signed in Japanese and English and dated 1967
on the reverse

54.5 by 46 cm. 21½ by 18⅞ in.

PROVENANCE

Private Collection (acquired directly from the
artist)
Acquired from the above by the present owner

HK\$ 200,000-400,000

US\$ 25,600-51,500

上前智祐

無題

油畫畫布

1967年作

款識

上前智祐・1967・Chiyu Uemae (作品背
面)

來源

私人收藏 (直接購自藝術家本人)
現藏者購自上述來源



553

553

TAKEO YAMAGUCHI

1902-1983

WA - UNITY

oil on panel

signed, titled and dated 1972 in Japanese on a label affixed to the reverse

91 by 91 cm. 35 $\frac{7}{8}$ by 35 $\frac{7}{8}$ in.

EXHIBITED

Tokyo, Minami Gallery, *Takeo Yamaguchi Solo Exhibition*, 1972

Dusseldorf, Stadtische Kunsthalle Dusseldorf, *Japan: Tradition and Presence*, May - June 1974, p. 129, illustrated

Tokyo, Seibu, The Contemporary Art Gallery, *The Abstraction Rooted in the Earth - Takeo Yamaguchi*, April - May 1986, unpaginated, illustrated in colour

LITERATURE

Takeo Yamaguchi, Kodansha, Tokyo, Japan, 1981, pl. no. 340

PROVENANCE

Minami Gallery, Tokyo
Seibu Department Store, Japan
Private Collection, Tokyo
Acquired from the above by the present owner

HK\$ 600,000-800,000

US\$ 77,000-103,000

山口長男

和

油畫木板

1972年作

款識

《和》，一九七二年十一月，山口長男（簽於標籤貼於作品背面）

展覽

東京，伊奈画廊〈山口長男個展〉1972年
杜塞爾多夫，Stadtische Kunsthalle
Dusseldorf〈日本：傳統與現代〉1974年5
月至6月，129頁，載圖

東京，西武百貨店，The Contemporary
Art Gallery〈大陸之根抽象藝術：山口長
男〉1986年4月至5月，無頁數，載彩圖

出版

〈山口長男作品集〉（日本東京，株式會社
講談社，1981年），圖版編號340

來源

東京，伊奈画廊
日本，西武百貨
東京，私人收藏
現藏者購自上述來源

ATSUKO TANAKA

1932 - 2005

99K

synthetic polymer paint on canvas

signed and titled in English on the reverse
Executed in 1999.145.6 by 112 cm. 57³/₈ by 44 in.**EXHIBITED**Nagoya, Gallery HAM, *Tanaka Atsuko, 1998-2000: Recent Works*, December 2000 - February 2001**LITERATURE***Atsuko Tanaka: Search for an Unknown Aesthetic, 1954-2000*, Ashiya City Museum of Art and History, Ashiya City, Japan, 2001, p. 187, cat. no. 300*Atsuko Tanaka: Catalogue Raisonné 2015*, Galleria Col, Osaka, Japan, 2015, p. 485**PROVENANCE**Private Collection, Japan
Sotheby's, New York, 12 November 2015, Lot 190
Acquired from the above sale by the present owner

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

US\$ 256,000-383,000

田中敦子

99K

合成樹脂漆畫布

1999年作

款識

《'99K》·Atsuko Tanaka（作品背面）

展覽

名古屋，HAM畫廊〈田中敦子世界〉2000年12月至
2001年2月

出版

〈田中敦子:未知的美的探求1954-2000〉（日本蘆屋市，蘆屋市立美術館，2001年），187頁，圖版300號
〈田中敦子全集2015〉（日本大阪，Galleria Col，2015年），485頁

來源

日本，私人收藏
紐約，蘇富比，2015年11月12日，拍品編號190
現藏者購自上述拍賣

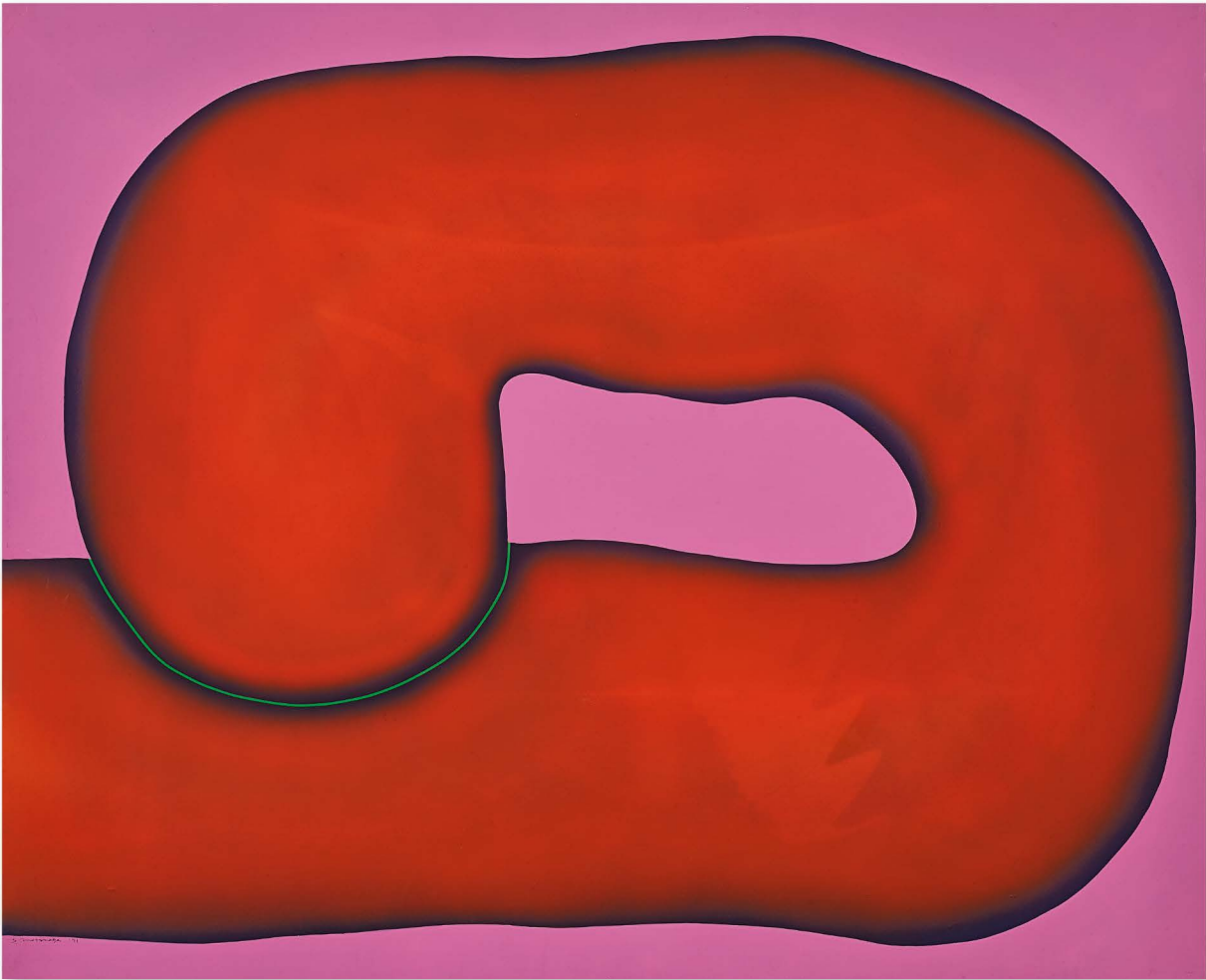
“[Tanaka's paintings] deeply affects the viewer's spirit through the implication that the boundary of 'self' that we feel to be fixed can actually be changed, with the potential of structuring a new relationship to the world.”

MIZUHO KATO

「（田中敦子的作品）暗示，我們所認為固定的『自我』邊界，其實是可以改變的，也可能與世界形成全新的關係，觀者的精神世界因而深受影響。」

加藤瑞穗





555

555

SADAMASA MOTONAGA

1922 - 2011

SEN GREEN

oil on canvas
signed in English and dated 71; signed and titled in Japanese
and English and dated 1971 on the reverse

130 by 162 cm. 51 $\frac{1}{8}$ by 63 $\frac{3}{4}$ in.

EXHIBITED

Hong Kong, de Sarthe Gallery, *Gutai*, October 2015,
unpaginated, illustrated in colour

PROVENANCE

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

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

US\$ 128,000-256,000

元永定正

青綠

油畫畫布

1971年作

款識

S.Motonaga · 71

《Sen Green》，1971年，元永定正 · S.
Motonaga（作品背面）

展覽

香港 · 德薩畫廊〈具體〉2015年10月，無頁數，載彩圖

來源

東京 · 東京畫廊
現藏者購自上述來源



556

556

TSUYOSHI MAEKAWA

b. 1936

UNTITLED

acrylic and sewn burlap laid on panel

signed in English and dated 1977

91 by 182 cm. 35⁷/₈ by 71⁵/₈ in.

EXHIBITED

London, Sotheby's S|2 Gallery, *Tsuyoshi Maekawa*, June - September 2018

LITERATURE

Maekawa III, Axel Vervoordt, 2017, n.p., illustrated in colour

PROVENANCE

ArtCourt Gallery, Osaka

Private Collection

Acquired from the above by the present owner

HK\$ 350,000-450,000

US\$ 44,700-57,500

前川強

無題

壓克力及縫製麻布裱於木板

1977年作

款識

Tsuyoshi Maekawa · 1977 (作品背面)

展覽

倫敦，蘇富比S|2畫廊〈前川強展〉2018年6月至9月

出版

〈前川強III〉(Axel Vervoordt篇，2017年)，無頁數，載彩圖

來源

大阪，ArtCourt 畫廊

私人收藏

現藏者購自上述來源

89



557

557

NOBUO SEKINE

b.1942

G100-12 FOUR CORNERS

gold leaf and mixed media on canvas

signed in English, titled in Japanese and dated 87 on a label affixed to the reverse

162.2 by 130.5 cm. 63 $\frac{7}{8}$ by 51 $\frac{3}{8}$ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 80,000-120,000

US\$ 10,300-15,400

關根伸夫

G100-12 四角

金箔及綜合媒材畫布

1987年作

款識

《G100-12·四角》·NSekine87（於標籤上簽署並貼於作品背面）

來源

現藏者直接購自藝術家本人



558

558

TOSHIMITSU IMAI

1928 - 2002

SOLEIL - SUN

oil on canvas

signed and dated 63; signed, titled and dated 1963 Paris on the reverse

73 by 92 cm. 28¾ by 36¼ in.

PROVENANCE

Galleria il Centro, Naples
Fondazione Morra, Naples
Private Collection, Italy
Sotheby's, Paris, 7 June 2017, Lot 219
Acquired from the above sale by the present owner

HK\$ 120,000-220,000

US\$ 15,400-28,100

今井俊滿

太陽

油畫畫布

1963年作

款識

Imai · 63

Toshimitsu Imai · Paris 1963 · 《Soleil》（作品背面）

來源

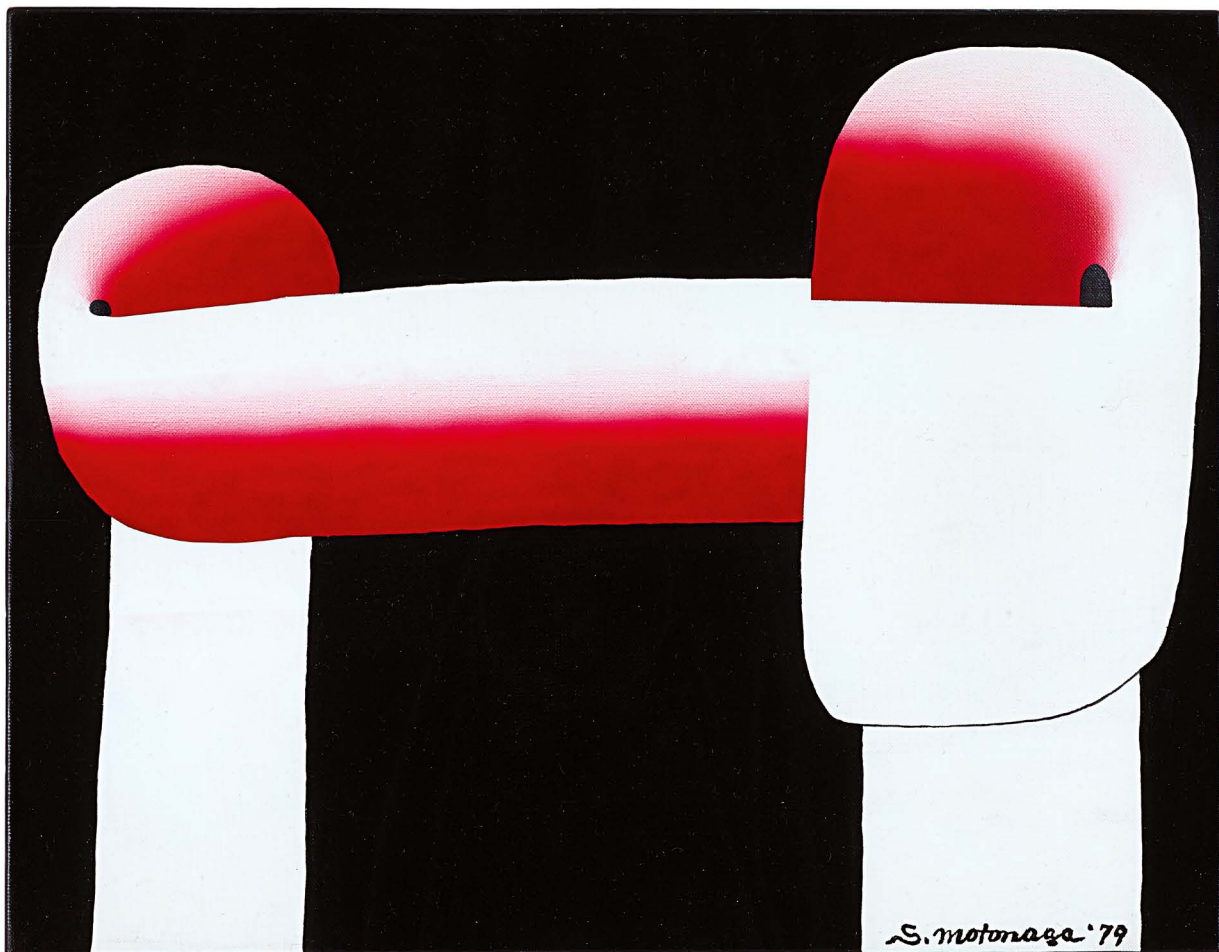
那不勒斯·Il Centro 畫廊

那不勒斯·Morra Fondazione

意大利·私人收藏

巴黎·蘇富比·2017年6月7日·拍品編號219

現藏者購自上述拍賣



559

559

SADAMASA MOTONAGA

1922 - 2011

RED WHITE BLACK

acrylic on canvas

signed in English and dated 79; signed and dated 79 in both Japanese and English, titled in Japanese on the reverse

32 by 41 cm. 12 $\frac{5}{8}$ by 16 $\frac{1}{8}$ in.

PROVENANCE

Private Collection, Japan

HK\$ 80,000-120,000

US\$ 10,300-15,400

元永定正

紅白黑

壓克力畫布

1979年作

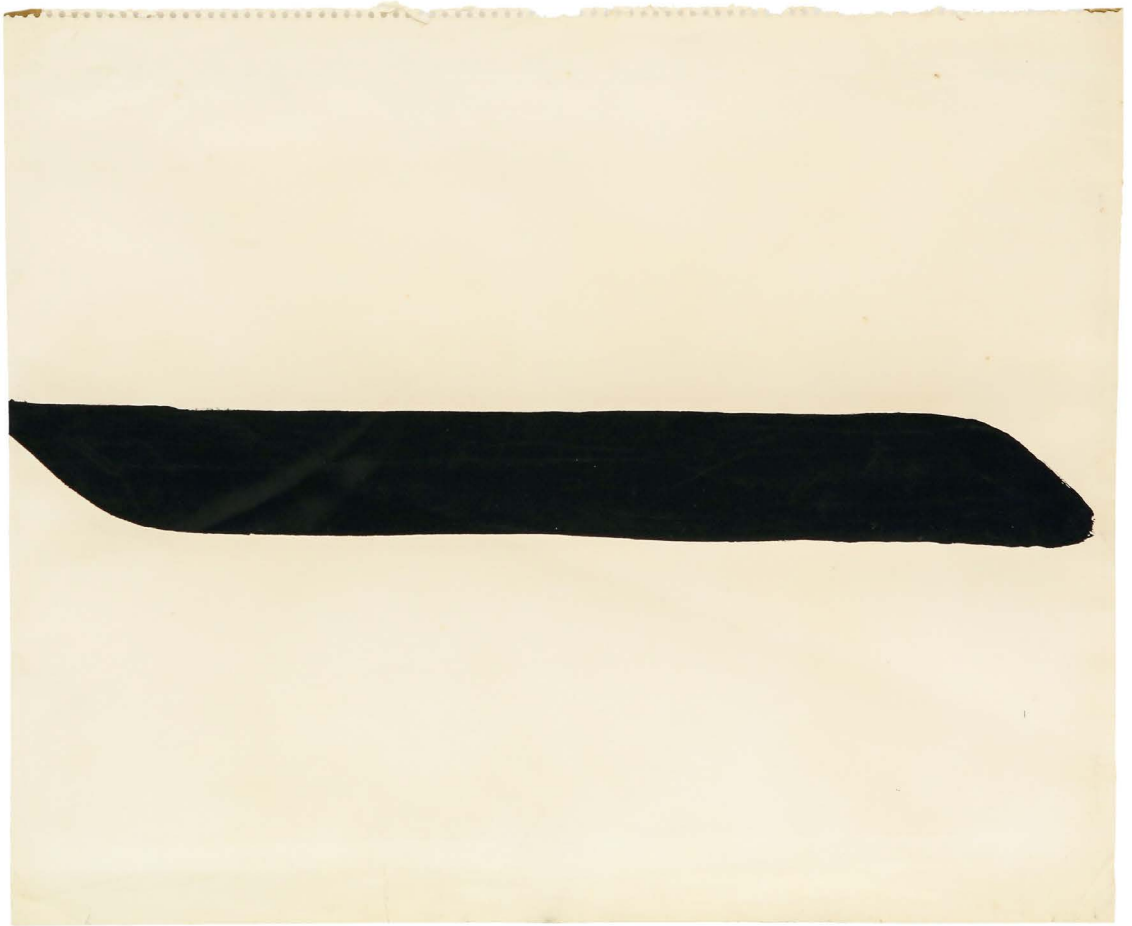
款識

S. Motonaga · 79

一九七九年 · 元永定正 · S. Motonaga · 79 · 《紅白黑》（作品背面）

來源

日本 · 私人收藏



560

560

JIRO YOSHIHARA

1905 - 1972

UNTITLED

ink on paper

Executed circa 1965.

37 by 45 cm. 14½ by 17¾ in.

PROVENANCE

Tokyo Gallery, Tokyo

Acquired from the above by the present owner

This work is accompanied with a certificate of registration issued by Japan Art Dealers Association

HK\$ 30,000-50,000

US\$ 3,850-6,400

吉原治良

無題

水墨紙本

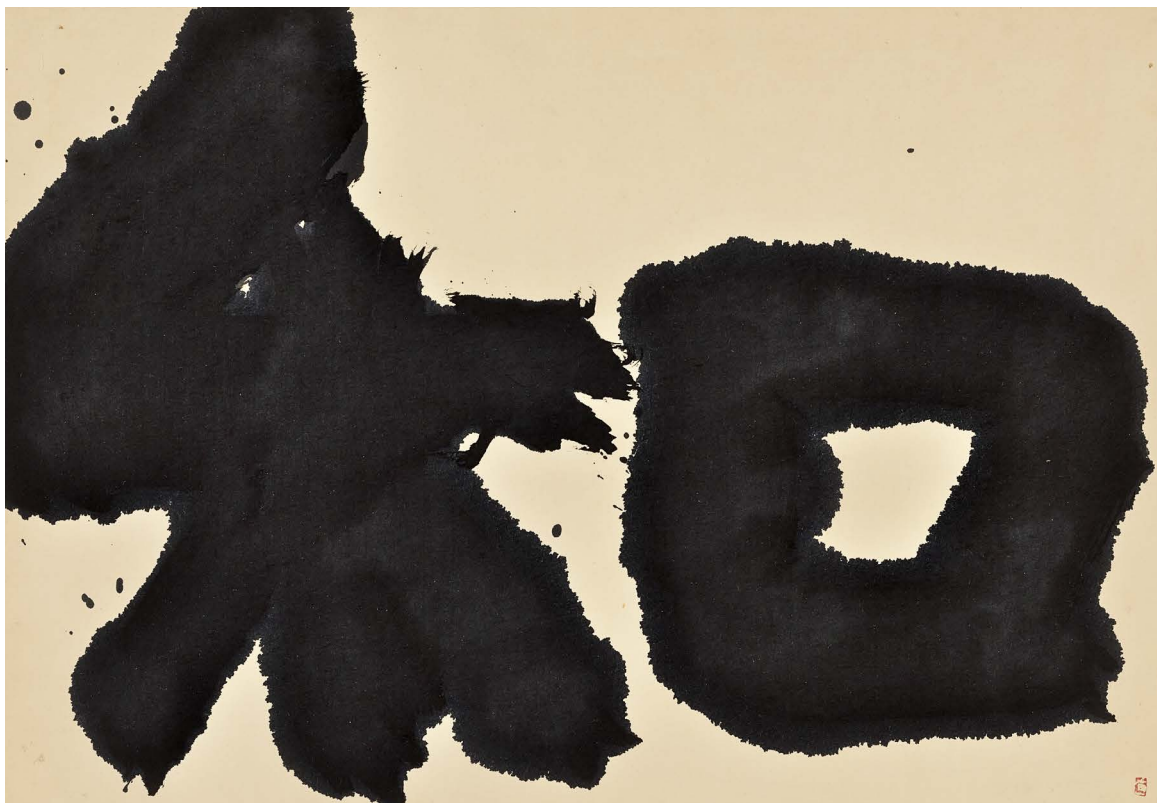
約1965年作

來源

東京・東京畫廊

現藏者購自上述來源

此作品附設日本洋畫商協同組合所發至藝術品註冊卡



561

561

YU-ICHI (YUICHI INOUE)

1916-1985

WA - PEACE

ink on paper

marked with artist's seal; label on the reverse signed by Unagami Masaomi stating the work description and catalogue number

48.5 by 70.5 cm. 19 by 27¾ in.

LITERATURE

Yu-ichi [Yu-ichi INOUE]: Catalogue Raisonné of the works 1949-1985, Vol. 2 1970-1976, ed. Unagami Masaomi, UNAC Tokyo, Tokyo, 1998, p. 212, CR72006

PROVENANCE

Private Collection, Japan

HK\$ 120,000-220,000

US\$ 15,400-28,100

井上有一

和

水墨紙本

1972年作

鈐印

藝術家鈐印一方

海上雅臣親簽之作品描述及圖錄編號（作品背面標籤）

出版

〈井上有一全畫業：全3卷內第二卷 1970-1976〉海上雅臣改編（日本東京，UNAC Tokyo株式會社，一九九八年），212頁，圖錄編號CR72006

來源

日本，私人收藏



562

562

YU-ICHI (YUICHI INOUE)

1916-1985

FUNE - BOAT

ink on paper

label on the reverse signed by Unagami Masaomi stating the work description and catalogue number
Executed in 1982.

153 by 138.8 cm. 60¼ by 54⅝ in.

LITERATURE

Yu-ichi [Yu-ichi INOUE]: Catalogue Raisonné of the works 1949-1985, Vol. 3 1977-1985, ed. Unagami Masaomi, UNAC Tokyo, Tokyo, 1998, CR82054

PROVENANCE

Private Collection, Japan

HK\$ 200,000-300,000

US\$ 25,600-38,300

井上有一

舟

水墨紙本

1982年作

款識

海上雅臣親簽之作品描述及圖錄編號（作品背面標籤）

出版

〈井上有一全畫業：全3卷內第三卷 1977-1985〉海上雅臣改編（日本東京・UNAC Tokyo株式會社，一九九八年），圖錄編號CR82054

來源

日本，私人收藏

TAKESADA MATSUTANI

b.1937

PROPAGATION 70

vinyl adhesive and acrylic on canvas mounted on panel

signed in English and dated 1970; titled in Japanese and English and dated 1970. *Paris* on the reverse; signed in English and dated 1970 on the stretcher bar116 by 89 cm. 45% $\frac{3}{8}$ by 35 in.

EXHIBITED

New York, Galerie Richard, Matsutani, *Gutai Spirit Forever*, March – April 2013, p. 7, illustrated in colour
New York, Galerie Richard, *Painting Into Three Dimensions*, February 2016

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 650,000-950,000

US\$ 83,000-122,000

Propagation 70 is a unique piece in Matsutani Takesada's body of work that straddles two of his two most iconic styles: his early three-dimensional bulbous forms and the beginnings of his later aesthetic of hard-edged shapes. Rendered in translucent hues of gradated ocher, the monochromatic *Propagation 70* manifests Matsutani's profound exploration and celebration of material in its purest and most authentic form. Beginning in the early 1960s, Matsutani began experimenting with vinyl adhesive, creating sensual organic volumes and swelling shapes that were inspired by observing matter through a microscope. Vinyl adhesive quickly became the artist's signature material, and he developed techniques which involved him exhaling through a straw to inflate globules of glue. The resulting membranous texture and subtly three-dimensional structures constituted a unique aesthetic which earned the artist international acclaim.

In 1963, at the age of 26, Matsutani was invited to join the radical Gutai Art Association and remained with the group until it disbanded in 1972. In 1966, Matsutani won the first prize of the Mainichi Newspaper Franco-Japanese competition and received a grant to study in France. While in Paris, Matsutani joined Stanley William Hayter's legendary Atelier 17 printmaking studio, and the change in environment deeply inspired his artistic development and reinforced his confidence as an artist. Working in Atelier 17 exposed Matsutani to the hard-edge style, inspiring a shift in his own aesthetic towards flat blocks or straight streaks of colour, as in the present work. Living and working in Europe also prompted Matsutani to reassess his spiritual roots of Shinto and Buddhism, impelling him to work towards an increasingly more personal style where the philosophy of matter and material is linked to notions of time and space, stillness and suspended movement.

Created in 1970, a few years after his move to Paris, *Propagation 70* is exemplary of Matsutani's singular aesthetic grounded in his devout connection with matter and materiality. Minimalistic in style, the work is testament to the artist's ability to surpass traditional painting conventions and his commitment to the inherent purity and sensuality of matter. Blurring the boundaries between two-dimensional painting and three-dimensional sculpture, and furthermore presenting two of the artist's trademark visual motifs, *Propagation 70* is a stylistically important work from a significant juncture within Matsutani's oeuvre.

松谷武判

繁殖70

複合媒材畫布裱於木板

1970年作

展覽

紐約，Richard畫廊〈Matsutani, Gutai Spirit Forever〉2013年3月至4月，7頁，載彩圖

紐約，Richard畫廊〈Painting Into Three Dimensions〉2016年2月

款識

Matsutani · 1970

《繁殖70，Propagaion-70》，Paris（作品背面）

1970，Matsutani（作品內框）

來源

現藏者直接購自藝術家本人

《繁殖70》是松谷武判的一件精緻傑作，它橫跨了松谷兩個標誌性的藝術風格——早期的三維球形和後來的硬邊藝術。《繁殖70》採用晶莹剔透的赭石色，其樸素中性的單色體現松谷對媒材最純粹的本質和真實形態的深刻探索和欣賞。二十世紀六十年代初，松谷開始試驗乙烯黏合劑，創造出一種有質感的有機複合物和膨脹物，這些形狀的靈感源自他透過顯微鏡看到的物質。乙烯黏合劑很快就成為了藝術家的標誌式藝術媒材，而且他發展出一種技藝——用吸管向黏合劑吹出氣泡小球。由此而生的細胞膜質感和微妙的三維結構，成為松谷的獨特美學，也為他帶來國際聲譽。

1963年，松谷26歲時獲邀加入前衛的具體藝術協會，成為其會員，直至該會在1972年解散。1966年，松谷贏得《每日新聞》法日比賽第一名，獲獎學金留學法國。在巴黎期間，松谷加入了斯坦利·威廉·海特創辦的傳奇17版畫工作室（Atelier 17）。環境的變化為松谷的藝術帶來更多靈感，增強了他作為藝術家的信心。在17版畫工作室裡，松谷認識到硬邊藝術風格，啟發他朝扁平色塊或直線條紋色彩的美學方向發展，本品即為一例。在歐洲工作和生活，亦驅使松谷重新評估自身的神道教和佛教信仰，推動他日趨追求更個人的風格，而在他的藝術哲學中，物質和物料與時間和空間、靜止和暫緩的狀態互相關連。

搬到巴黎數年後，松谷在1970年創作了《繁殖70》，充分展現他以物質和物料的關係為根本的獨特美學。這幅作品風格簡約，可見他超越傳統繪畫規範，並堅持探究物質固有的本質和感官特質。《Propagation 70》模糊了二維繪畫和三維雕塑的界線，展示藝術家的兩大視覺藝術標誌；從風格上而言，它無疑是松谷的里程碑作品。

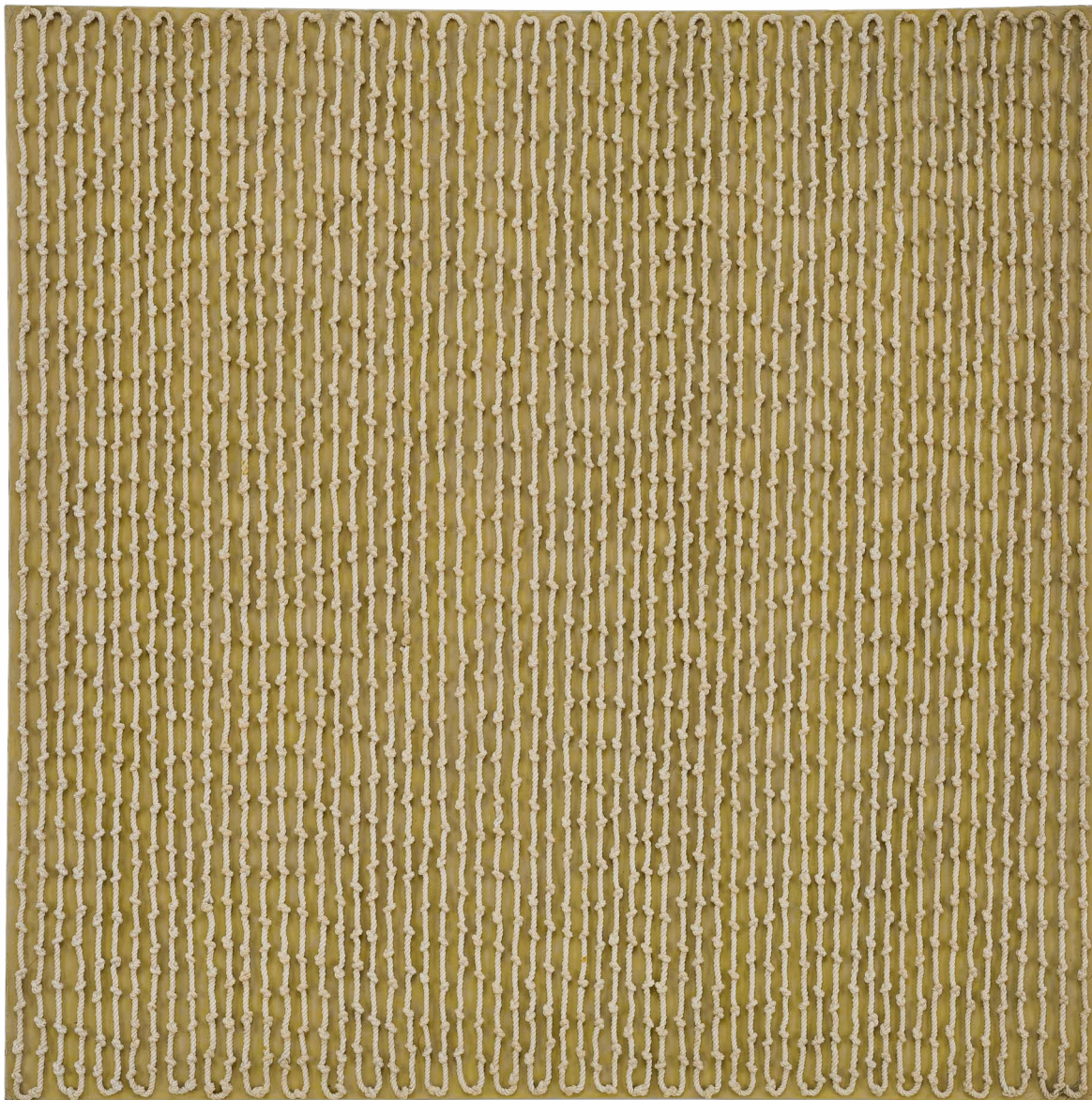


Matsutani inflating vinyl glue with a straw in his studio. 20 passage de la Bonne Graine, 1981. Archives Matsutani



M. J. C. 1920





564

▷ ◦ 564

LEE SEUNGTAEK

b. 1932

UNTITLED

rope on colored canvas

signed in Korean and dated 1963 on the reverse

100.4 by 100 cm. 39½ by 39⅝ in.

PROVENANCE

Gallery Hyundai, Seoul

Acquired from the above by the present owner

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

US\$ 103,000-154,000

李升澤

無題

繩子彩繪畫布

1963年作

款識

1963 · 李升澤 (作品背面)

來源

首爾 · 現代畫廊

現藏者購自上述來源



565

565

TAKEO YAMAGUCHI

1902-1983

TEN - DOT

oil on board

signed, titled and dated 1982 in Japanese on a label affixed to the reverse

20.4 by 45.4 cm; 8 by 17⁷/₈ in.

PROVENANCE

Gallery TE, Tokyo

Private Collection

Sotheby's, Hong Kong, 3 April 2017, Lot 721

Acquired from the above sale by the present owner

HK\$ 300,000-400,000

US\$ 38,300-51,500

山口長男

點

油畫木板

1982年作

款識

《點》，一九八二年，山口長男（於標籤上簽署並貼於作品背面）

來源

東京，手畫廊

私人收藏

香港，蘇富比，2017年4月3日，拍品編號721

現藏者購自上述拍賣

SHIRYU MORITA

1912-1998

DO CHU SEI - QUIETNESS IN MOTION

lacquer on paper laid on folding screen

signed and titled in Japanese on a label affixed to the reverse
Executed circa 1976.

overall: 112 by 223.5 cm. 44 by 88 in.

PROVENANCE

Yamada Gallery, Kyoto

Acquired from the above by the present owner

HK\$ 600,000-800,000

US\$ 77,000-103,000

森田子龍

靜中動

漆紙本裱於屏風

約1976年作

款識

森田子龍作，《靜中動》（於標籤上簽署並貼於作品背面）

來源

京都，山田畫廊

現藏者購自上述來源



COLLECTION OF DISTINGUISHED FRENCH DESIGN

Sotheby's is proud to unveil a vast collection of modern French design, offering distinguished and iconic pieces from Le Corbusier, Jean Prouvé, Charlotte Perriand and Pierre Jeanneret, presenting a perfect opportunity to acquire furniture designed by the twentieth century's most-celebrated masterminds.

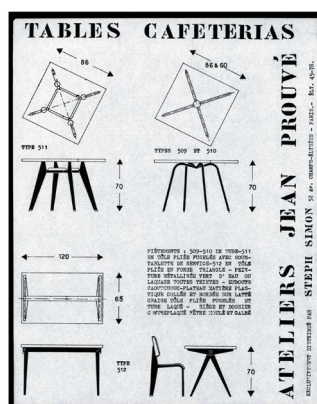
Widely acknowledged as one of the most influential designers, Jean Prouvé's prolific career spanned more than sixty years, during which he produced furniture and interior. The highlight of this collection is Prouvé House, the famous 1944 demountable house, which will be simultaneously offered in Sotheby's Hong Kong Evening Sale this season (Lot 1158). Prouvé's exceedingly efficient structural system reveals the genesis of the demountable houses that were first built in 1944 to rehouse war victims, supported by axial portal frames, rapidly constructed and immediately habitable on the day of assembly. Incorporating materials such as steel and aluminum, his groundbreaking design is not only practically engineered, but also elevated everyday living environment with chic touch of modern aesthetic. Prouvé himself once quoted "never design anything that cannot be made." A post-war necessity turned icon of mid-century design, Prouvé's archetypal of his elegant lines are included in the collection, with the iconic *Metropole Chair* and *Cafeteria Table* (Lot 567 & 568).

Hailed as the father of what is now called modern architecture, Le Corbusier has both influenced and collaborated with Perriand, Prouvé and Jeanneret. His design combines functionalism of the modern movement with sculptural expressionism. Le Corbusier's *Diabolo Standing Lamp* (Lot 574) perfectly epitomizes the ambiance and feel of modern furniture and embraces the aesthetic of minimalism. Both as the eminent architects and designers and also working along for Le Corbusier, Charlotte Perriand and Pierre Jeanneret dedicated their discipline to providing better living conditions through designs of bold elegance and efficiency. Collection includes legacies of their most celebrated design pieces, Jeanneret's iconic v-legged easy armchairs (Lot 575 & 576) and Perriand's *Single Bed* (Lot 573).

蘇富比拍賣行榮譽呈現現代法國設計作品薈萃，上呈勒·柯布西耶（Le Corbusier）、讓·普魯夫（Jean Prouvé）、夏洛特·佩里安（Charlotte Perriand）及皮埃爾·讓內雷（Pierre Jeanneret）等當代藝術家多元化且包羅萬象的藝術珍品，為收藏二十世紀大師級家具藝術品提供寶貴機會。

作為公認最有影響力的設計師之一，讓·普魯夫（Jean Prouvé）的職業生涯橫跨六十餘年，聚獻於預製可拆卸房屋的室內裝潢及家具設計。此收藏之焦點拍品為讓·普魯維享負盛名的《6 x 6 組合屋》，並將於今秋香港蘇富比當代藝術晚間拍賣中上拍（拍品編號1158）。這個組合屋初建於1944年，設計亮點在於其軸向門式鋼架結構設計，能高效搭建與拆卸，有即日投入運作之優勢，用以迅速安置戰爭災民。通過結合鋼、鋁等材料造就的開創性設計，將工程實際化的同時提升了日常生活環境與現代美學的別緻觸覺。正如普魯夫的引語“永遠不要設計不能被製造的物品。”戰後必要性對世紀中葉設計的標誌性轉變體現在普魯夫典型的大都會座椅及自動餐桌（Metropole Chair and Cafeteria Table）（拍品編號567 & 568）的優雅線條中。

作為現代建築之父，勒·柯布西耶（Le Corbusier）對普魯夫及讓內雷的深遠影響及合作珍品反映現代運動功能主義與雕塑表現主義的碰撞結合。勒·柯布西耶的空竹立燈（Diabolo Standing Lamp）（拍品編號574）完美詮釋了現代家具的氛圍及感覺並擁抱了極簡主義的美學思想。通過與勒·柯布西耶的合作，傑出設計師、建築師夏洛特·佩里安及皮埃爾·讓內雷致力於通過大膽且高效的優雅設計提供更好的生活條件。珍藏中包含他們享負盛名的遺產設計作品：讓內雷標誌性的簡易V腿扶手椅（v-legged easy armchairs）（拍品編號575 & 576）以及佩里安的單人床（Single Bed）（拍品編號573）。



Les Sièges Jean Prouvé, Édition Steph Simon, ca. 1957, Advertising brochure



Tables Cafétérias Ateliers Jean Prouvé, Steph Simon, ca. 1954, Advertising brochure



Ateliers Jean Prouvé, rue des Jardiniers, Nancy. The furniture assembly workshop, ca. 1946.
© Centre Pompidou - MNAM/CCI-Bibliothèque Kandinsky-Dist. RMN-Grand Palais

JEAN PROUVÉ

1901-1984

CAFÉTÉRIA TABLE NO. 512 (BLUE)

Designed in 1953 and executed circa 1955
 bent steel and plywood
 71.5 (H) by 120 by 80 cm. 28¼ (H) by 47¼ by 31½ in.

LITERATURE

Jean Prouvé, edition Galerie Patrick Seguin, Paris, 2017,
 Vol.1, p. 294, 298-301, 322

*Jean Prouvé, Oeuvre Complète/ Complete Works Volume
 3: 1944-1954*, Peter Sulzer Birkhäuser-Publishers for
 Architecture, Basel, 2005, p. 268-269

PROVENANCE

Commissariat à l'énergie atomique, centre de Marcoule,
 France
 Acquired from the above by the present owner

HK\$ 130,000-170,000

US\$ 16,600-21,700

讓·普魯維

「Compas」餐桌 型號512 (藍)

1953年設計，約1955年製造
 鋼材及夾板

出版

《Jean Prouvé Vol.1》(巴黎，2017年)，頁294、298-
 301及322

《Jean Prouvé, Oeuvre Complète/ Complete Works Volume
 3: 1944-1954》(巴塞爾，2005年)，頁268-269

來源

法國，Commissariat à l'énergie atomique
 現藏者購自上述來源



JEAN PROUVÉ

1901-1984

METROPOLE CHAIR NO. 305 (BLUE)

Executed circa 1950
 bent steel and molded plywood
 81 (H) by 41.5 by 48 cm. 31¾ (H) by 16¼ by 19 in.

LITERATURE

Jean Prouvé, edition Galerie Patrick Seguin, Paris, 2017, Vol. 1, p. 88-93, 99

Jean Prouvé, edition Galerie Patrick Seguin, Paris, 2017, Vol. 2, p. 60-61, 80

Jean Prouvé, Oeuvre Complète/ Complete Works Volume 3: 1944-1954, Peter Sulzer Birkhäuser-Publishers for Architecture, Basel, 2005, p. 209-211, 232

PROVENANCE

Commissariat à l'énergie atomique, centre de Marcoule,
 France

Acquired from the above by the present owner

HK\$ 90,000-120,000

US\$ 11,500-15,400

讓·普魯維

「Metropole No. 305」椅子（藍）

1950年設計，約1950製造
 鋼材及模塑夾板

出版

《Jean Prouvé Vol.1》（巴黎，2017年），頁88-93及99

《Jean Prouvé Vol.2》（巴黎，2017年），頁60-61及80

來源

法國，Commissariat à l'énergie atomique
 現藏者購自上述來源



CHARLOTTE PERRIAND

1903-1999

BERGER STOOL

Designed in 1953

walnut wood

26.7 (H) by 32.4 by 32.4 cm. 10½ (H) by 12¾ by 12¾ in.

LITERATURE

Charlotte Perriand, L'Oeuvre Complète, Vol. 3: 1956-1968, Archives Charlotte Perriand / Editions Norma, Paris, 2017, p. 105

PROVENANCE

Private Collection, Paris

Acquired from the above by the present owner

HK\$ 50,000-80,000

US\$ 6,400-10,300

夏洛特·貝里安

「Berger」矮凳

1953年設計

核桃木

出版

《Charlotte Perriand, L' Oeuvre Compl è te, Vol. 3: 1956-1968》（巴黎·2017年）·頁105

來源

巴黎·私人收藏

現藏者購自上述來源





563

570

**LE CORBUSIER AND CHARLOTTE
PERRIAND**

WALL UNIT

Executed in 1955-59, edition by Steph Simon
wood
70 (H) by 70 by 22 cm. 27½ (H) by 27½ by 8¾ in.

LITERATURE

Le Corbusier, Oeuvre complete, Volume 7: 1957-65, W.
Boesiger, Birkhäuser Publishers, 1995, p.198
Le Corbusier, Furniture and Interiors 1905-1965, Arthur
Rüegg, Fondation Le Corbusier, Scheidegger & Spiess, 2012,
p. 365

PROVENANCE

Fondation Franco-Brésilienne, Cité Internationale
Universitaire de Paris, France
Acquired from the above by the present owner

HK\$ 90,000-170,000

US\$ 11,500-21,700

勒·柯布西耶與夏洛特·貝里安

壁櫃

1955年至1959年製造·Steph Simon版本
木材

出版

W. Boesiger 編，《Le Corbusier, Oeuvre complete,
Volume 7: 1957-65》（Birkhäuser 出版社，1995年）
·頁198
Arthur Rüegg 著，《Le Corbusier, Furniture and
Interiors 1905-1965》（Scheidegger & Spiess 出版
社，2012年）·頁365

來源

法國·Fondation Franco-Brésilienne
現藏者購自上述來源

107

JEAN PROUVÉ

1901-1984

WARDROBE VARIANT

Executed circa 1945-47
bent sheet steel and wood
160 (H) by 160 by 54.5 cm. 63 (H) by 63 by 21½ in.

LITERATURE

Jean Prouvé, edition Galerie Patrick Seguin, Paris, 2017, Vol. 1, p. 400, 415

Jean Prouvé, Oeuvre Complète/ Complete Works Volume 3: 1944-1954, Peter Sulzer Birkhäuser-Publishers for Architecture, Basel, 2005, p. 56, 174-175

PROVENANCE

Galerie Patrick Seguin, Paris

HK\$ 350,000-520,000

US\$ 44,700-66,500

讓·普魯維

衣櫥

1945年設計，約1945年至1947年製造
鋼片及木材

出版

《Jean Prouvé Vol.1》（巴黎，2017年），頁400及415
《Jean Prouvé, Oeuvre Complète/ Complete Works Volume 3: 1944-1954》（巴塞爾，2005年），頁56及174-175

來源

巴黎，Patrick Seguin 畫廊



PIERRE JEANNERET

1896-1967

PIGEONHOLE DESK

Executed circa 1957

teak, leather and aluminium

71 (H) by 122.5 by 83.5 cm. 28 (H) by 48¼ by 32¾ in.

LITERATURE*Le Corbusier - Pierre Jeanneret, Chandigarh, India*, edition Galerie Patrick Seguin, Paris 2014, p. 246-249, p. 267, p. 288*Le Corbusier - Pierre Jeanneret, The Indian Adventure*, Eric Tuschaleaume & Gérald Moreau, edition Gourcuff Gradenigo & Eric Touchaleaume Galerie 54, Paris, 2010 p. 200-201, 572**PROVENANCE**

Corporate Collection, Chandigarh, India

Acquired from the above by the present owner

HK\$ 120,000-170,000

US\$ 15,400-21,700

皮耶·讓納雷

辦公桌

約1957年製造

柚木、皮革及鋁材

出版

《Le Corbusier - Pierre Jeanneret, Chandigarh, India》（巴黎，2014年），頁246-249、267及288

Eric Tuschaleaume 與 Gérald Moreau 編，《Le Corbusier - Pierre Jeanneret, The Indian Adventure》（巴黎，2010年），頁200-201及572

來源

印度，昌迪加爾，企業收藏

現藏者購自上述來源





CHARLOTTE PERRIAND

1903-1999

SINGLE BED

Executed circa 1959, edition by Steph Simon
wood and fabric
26 (H) by 190 by 80 cm. 10¼ (H) by 74¾ by 31½ in.

LITERATURE

Le Corbusier, Oeuvre Complete, Volume 7: 1957-65, W. Boesiger, Birkhäuser Publishers, 1995, p.198

Le Corbusier, Furniture and Interiors 1905-1965, Arthur Rüegg, edition Fondation Le Corbusier, Scheidegger & Spiess, 2012, p. 365

PROVENANCE

Fondation Franco-Brésilienne, Cité Internationale
Universitaire de Paris, France
Acquired from the above by the present owner

HK\$ 120,000-170,000

US\$ 15,400-21,700

夏洛特·貝里安

單人床

約1959年製造·Steph Simon 版本
木材及布料

出版

W. Boesiger 編·《Le Corbusier, Oeuvre Complete, Volume 7: 1957-65》(Birkhäuser 出版社·1995年)·頁198

Arthur Rüegg 著·《Le Corbusier, Furniture and Interiors 1905-1965》(Scheidegger & Spiess 出版社·2012年)·頁365

來源

法國·Fondation Franco-Brésilienne
現藏者購自上述來源



LE CORBUSIER

1887 - 1965

DIABOLO STANDING LAMP

Executed circa 1963-64

metal, aluminium and electric elements

228 (H) by 52.5 by 25 cm. 89¾ (H) by 20¾
by 20¾ in.**LITERATURE***Le Corbusier - Pierre Jeanneret, Chandigarh, India*, edition Galerie Patrick Seguin, Paris 2014, p. 152, 272-273, 290*Le Corbusier - Pierre Jeanneret, The Indian Adventure*, Eric Tuschaleaume & Gérald Moreau, edition Gourcuff Gradenigo & Eric Touchaleaume Galerie 54, Paris, 2010, p. 110-111, 243, 599**PROVENANCE**

Corporate Collection, Chandigarh, India

Acquired from the above by the present owner

HK\$ 450,000-700,000

US\$ 57,500-89,500

勒·柯布西耶

「Diabolo」立燈

約1963至1964年製造
金屬、鋁材及電子元件

出版

《Le Corbusier - Pierre Jeanneret, Chandigarh, India》（巴黎，2014年），頁152、272-273及290

Eric Tuschaleaume 與 Gérald Moreau 編，《Le Corbusier - Pierre Jeanneret, The Indian Adventure》（巴黎，2010年），頁110-111、243及599

來源

印度，昌迪加爾，企業收藏
現藏者購自上述來源



PIERRE JEANNERET

1896-1967

PAIR OF EASY ARMCHAIRS

Executed circa 1955-56

teak and wicker

each: 67.5 (H) by 52.5 by 70 cm. 26½ (H) by 20¾ by 27½ in.

LITERATURE

Le Corbusier - Pierre Jeanneret, Chandigarh, India, edition Galerie Patrick Seguin, Paris 2014, p.176-181, 283

Le Corbusier - Pierre Jeanneret, The Indian Adventure, Eric Tuschaleaume & Gérald Moreau, edition Gourcuff Gradenigo & Eric Touchaleaume Galerie 54, Paris, 2010, p. 342, 352, 354-355, 563

PROVENANCE

Corporate Collection, Chandigarh, India

Acquired from the above by the present owner

HK\$ 260,000-400,000

US\$ 33,200-51,500

皮耶·讓納雷

扶手椅一對

約1955至1956年製造

柚木及柳條

出版

《Le Corbusier - Pierre Jeanneret, Chandigarh, India》（巴黎，2014年），頁176-181及283

Eric Tuschaleaume 與 Gérald Moreau 編，《Le Corbusier - Pierre Jeanneret, The Indian Adventure》（巴黎，2010年），頁342、354-355及563

來源

印度，昌迪加爾，企業收藏

現藏者購自上述來源



PIERRE JEANNERET

1896-1967

PAIR OF ADVOCATE CHAIRS (HIDE)

Executed circa 1955-56

hide and teak

each: 90 (H) by 64 by 69 cm. 35½ (H) by 25¼ by 27¼ in.

LITERATURE

Le Corbusier - Pierre Jeanneret, Chandigarh, India, edition Galerie Patrick Seguin, Paris 2014, p 136 & 282

Le Corbusier - Pierre Jeanneret, The Indian Adventure, Eric Tuschaleaume & Gérald Moreau, edition Gourcuff Gradenigo & Eric Touchaleaume Galerie 54, Paris, 2010 p. 168-169, 567

PROVENANCE

High Court, Chandigarh, India
Galerie Patrick Seguin, Paris

HK\$ 300,000-400,000

US\$ 38,300-51,500

皮耶·讓納雷

「Advocate」椅子一對

約1955至1956年製造

皮料及柚木

出版

《Le Corbusier - Pierre Jeanneret, Chandigarh, India》（巴黎，2014年），頁136及282

Eric Tuschaleaume 與 Gérald Moreau 編，《Le Corbusier - Pierre Jeanneret, The Indian Adventure》（巴黎，2010年），頁168-169及567

來源

印度，昌迪加爾，高等法院

巴黎，Patrick Seguin 畫廊





577

577

SAM FRANCIS

1923 - 1994

UNTITLED

gouache on paper

signed and dated 1959 on the reverse

68 by 51 cm. 26³/₄ by 20¹/₈ in.

PROVENANCE

Yayoi Gallery, Tokyo

Acquired from the above by the present owner

This work is identified with the interim identification number of SF59-026 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Please refer to E-catalogue for detailed exhibition records

HK\$ 500,000-700,000

US\$ 64,000-89,500

山姆·弗朗西斯

無題

水粉紙本

1959年作

款識

Sam Francis · 1959 (作品背面)

來源

東京·彌生畫廊

現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄編號為SF59-026，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。

如欲參詳出版詳細資訊，請瀏覽日拍電子圖錄



578

578

SAM FRANCIS

1923 - 1994

UNTITLED

acrylic on paper

signed and dated 1973 Tokyo on the reverse

56 by 75.5 cm. 22 $\frac{1}{8}$ by 29 $\frac{3}{4}$ in.

PROVENANCE

Minami Gallery, Tokyo
Private Collection, California
Richard Gray Gallery, Chicago
Private Collection
Sotheby's, New York, 8 October 1988, Lot 304
Yayoi Gallery, Tokyo
Acquired from the above by the present owner

This work is identified with the interim identification number of SF73-33 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Please refer to E-catalogue for detailed exhibition records

HK\$ 200,000-400,000

US\$ 25,600-51,500

山姆·弗朗西斯

無題

壓克力紙本

1973年作

款識

Sam Francis · 1973 · Tokyo (作品背面)

來源

東京，南畫廊
加州，私人收藏
芝加哥，Richard Gray 畫廊
私人收藏
紐約，蘇富比，1988年10月8日，拍品編號304
東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄編號為SF73-33，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。

如欲參詳出版詳細資訊，請瀏覽日拍電子圖錄



579

579

SAM FRANCIS

1923 - 1994

UNTITLED

acrylic on canvas

numbered *SFP89-0011* on stretcher and overlap
Executed in 1989.

199 by 381.6 cm. 78³/₈ by 150¹/₄ in.

EXHIBITED

Stockholm, Heland Wetterling Gallery, *Sam Francis Paintings 1988-1989*, March - April 1990, illustrated in colour

Bern, Galerie Kornfeld, *Sam Francis: 40 Years of Friendship - Werke 1945-1990*, March - April 1991, exh. cat. pl. 70, illustrated in colour

Toulouse-Labege, Centre régional d'art contemporain Midi-Pyrénées, *Sam Francis*, November - February 1992, p. 57, illustrated in colour

Tokuyama, Tokuyama City Museum of Art and History, *Sam Francis and Sengai: From the Idemitsu Museum of Arts*, April - June 1997, exh. cat. pl. 22, pp. 52-3, illustrated in colour

PROVENANCE

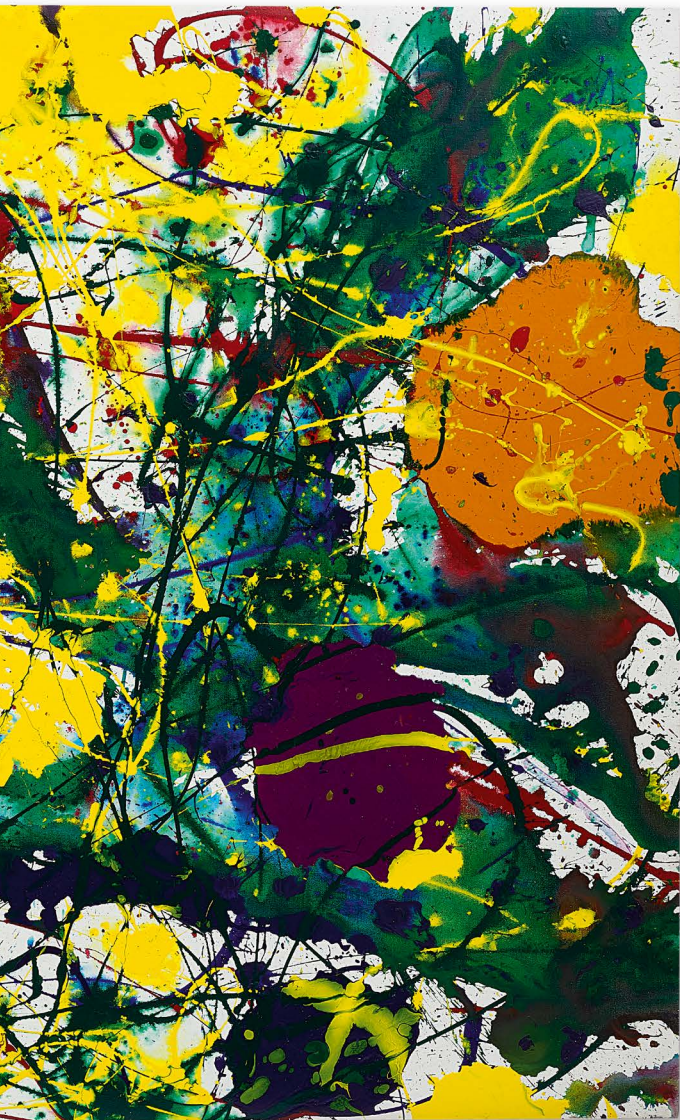
Yayoi Gallery, Tokyo

Acquired from the above by the present owner

This work is identified with the interim identification number of SFF.1576 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

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

US\$ 192,000-319,000



山姆·弗朗西斯

無題

壓克力畫布

1989年作

款識

SFP89-0011（作品折入處）

展覽

斯德哥爾摩·Heland Wetterling畫廊〈山姆·弗朗西斯繪畫1988-1989〉1990年3月至4月，載彩圖

伯爾尼·Kornfeld畫廊〈山姆·弗朗西斯：40年之友誼，1945-1990作品〉1991年3月至4月，土路編號70，

載彩圖

拉貝格·Centre régional d'art contemporain Midi-Pyrénées〈山姆·弗朗西斯〉1991年11月至1992年2月，57頁，載彩圖

德山·德山市美術博物館〈出光美術館館藏：山姆·弗朗西斯與仙崖義梵〉1997年4月至6月，圖錄編號22，52至53頁，載彩圖

來源

東京·彌生畫廊

現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄編號為SFF.1576，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：畫布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更改。

SAM FRANCIS

1923 - 1994

UNTITLED

acrylic on canvas

numbered *SFP90-14* on the stretcher and overlap
Executed in 1990.152.7 by 122.2 cm. 60¹/₈ by 48¹/₈ in.**EXHIBITED**Santa Monica, Angles Gallery, *Sam Francis: Selected Works 1957-1991*, April - May 1991Tokyo & Osaka, Idemitsu Museum of Arts, *Sam Francis: From the Idemitsu Collection*, June 2000 - April 2001Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, August - September 2002, p. 84, no. 56, illustrated in colour. This exhibition later travelled in the same to additional venues in Japan: Chiba, Kawamura Memorial Museum of Art; Ehime, Museum of Art Ehime; and in 2003 to Tokyo, Museum of Contemporary Art; Fukushima, Iwaki City Art Museum; Oita, Oita City Art Museum, September 2002 - October 2003**PROVENANCE**

Yayoi Gallery, Tokyo

Acquired from the above by the present owner

This work is identified with the interim identification number of SFF.1624 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

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

US\$ 128,000-256,000

山姆·弗朗西斯

無題

壓克力畫布

1990年作

款識

SFP90-14 (作品內框及畫布折入處)

展覽

聖莫妮卡，Angles畫廊〈山姆· 弗朗西斯選集1957-1991〉1991年4月至5月

東京及大阪，出光美術館〈出光美術館館藏：山姆· 弗朗西斯〉2000年6月至2001年4月

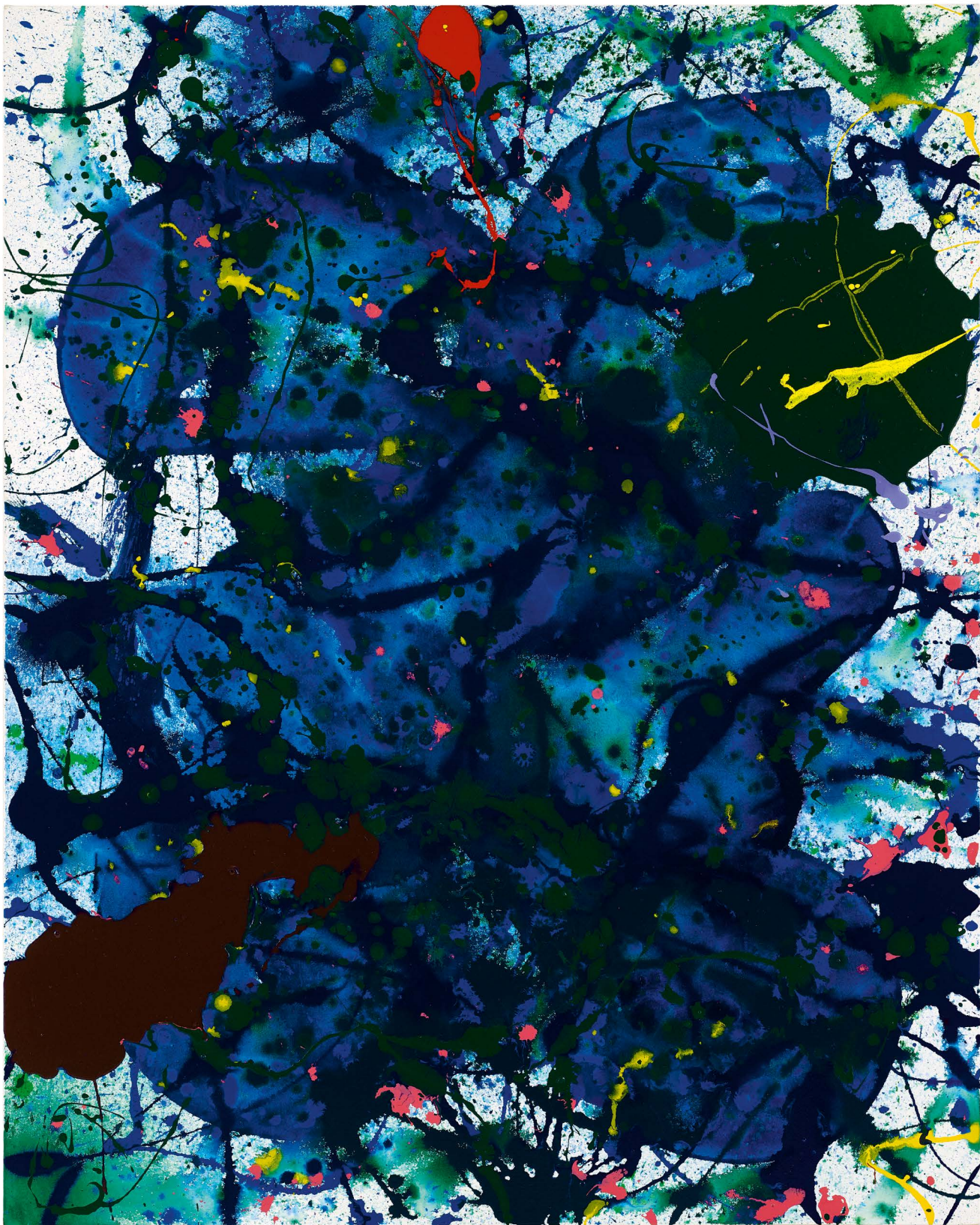
富山，富山縣立近代美術館〈出光美術館館藏：山姆· 弗朗西斯〉2002年8月至9月，84頁，圖錄編號84，載彩圖。此展覽於同年巡迴日本各地：千葉，川村紀念美術館；愛媛，愛媛縣美術館；東京，現代美術館；福島，磐城市立美術館；大分縣，大分縣立美術館，2002年9月至2003年10月

來源

東京，彌生畫廊

現藏者購自上述來源

本作為山姆· 弗朗西斯基金會之註冊作品，圖錄編號為SFF.1624，並將載於山姆· 弗朗西斯基金會出版之〈山姆· 弗朗西斯：畫布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更改。





Photography by Francois Halard

WORKS FROM THE COLLECTION OF
MARC JACOBS

Few individuals have exerted such broad an influence on the trends of fashion and contemporary art as Marc Jacobs. Considered one of the most important couturiers of the last three decades, Jacob's unrelenting commitment to his creative vision has earned him immense appreciation, as both head designer of his eponymous fashion label and formerly as creative director of Louis Vuitton between 1997 and 2013. It is of little surprise therefore, that Jacobs's discerning eye and fastidious taste for exceptional quality is reflected in his esteemed collection of contemporary art, which brings together an iconoclastic and eclectic host of works that testifies to the extraordinary character of its ensembler.

Jacobs is known as an early patron for John Currin and Elizabeth Peyton, and the selection on offer presents exceptional examples from both artists. A highlight of this collection is Currin's *Study for The Penitent*, a portrait of the artist's wife rendered in paper. Embodying strong classical

Marc Jacobs 是約翰在時裝界和當代藝術界引領潮流，影響廣泛，當今可比肩者寥寥無幾。在過去三十年裡，Marc Jacobs 一直被公認為殿堂級的高級時裝設計師；他憑着對創作理念的執著和熱誠，多年來載譽滿堂。他不僅是同名時裝品牌的首席設計師，也曾在1997至2013年間擔任路易威登（Louis Vuitton）創意總監。Marc Jacobs對卓越品質的敏銳觸覺、對品味的講究，亦反映在他的當代藝術珍藏裡。Marc Jacobs收藏的作品精彩絕倫，這個兼容並蓄、突破傳統的藝術珍藏，從側面印證了收藏家卓爾不群的風範。

Marc Jacobs遠見卓著，很早便開始集藏藝術家約翰·柯林和伊麗莎白·佩頓的作品，而是次上呈其收藏拍品中亦包含兩位藝術家筆下的傑出範例。約翰·柯林的《懺悔者的習作》（2004年）是其妻子的肖像紙本作

undertones, the sketch was a study for 'The Penitent', also from the Marc Jacobs collection and concurrently on offer in the Contemporary Art Evening Sale. The present ensemble also includes two quintessential Peyton portraits: *Hair Cut (Ben and Spencer)*, a painting on board; and *Pierre Calling His Mom (Pierre and Camille)*, a work on paper. Both portraits feature Peyton's iconic androgynous boys depicted with the artist's unique visual language that conveys beauty and tender vulnerability. Rounding up the group is *Richard Prince's Untitled (Black Bra)*, a mixed media work employing the modus operandi of found objects whose title alludes to a band the artist was part of in 1990; and Genieve Figgis' *Friends*, an archetypal work rich in colour, texture, and the artist's signature macabre humour. Assembled with the creativity and connoisseurship of one of the most celebrated arbiters of contemporary taste, this selection charts a panorama of young and influential artists, curated by one of the most pioneering aesthetes of recent times.

品，亦為今秋當代藝術晚拍中上呈的《懺悔者》油畫作品草圖習作，作畫風格甚具古典風韻。伊麗莎白·佩頓的兩幅肖像作品——《皮埃爾呼喚母親（皮埃爾與卡米爾）》（2003年）和《理髮（本與斯賓莎）》（2002年）——呈現了佩頓筆下卓爾不群的中性男孩，是藝術家一貫藝術風格的優秀例子。日拍壓軸睛點作品還有理查·普林斯的《無題（黑色內衣）》（2016年作），作品標題暗示了藝術家於1990年參與的樂隊名稱，是藝術家運用現成物進行創作的絕佳例子。熱尼維·菲吉斯透過《朋友》（2018年作）展示其標誌性的黑色幽默，在她一貫強調豐富色彩及質感的創作手法之下透露著惶恐不安。Marc Jacobs慧眼獨具、創意超群，精心蒐集的收藏藝壇巨匠與新星薈萃，卓絕藏品勾勒呈現出一個當代藝術脈絡全景，彰顯藏家作為當代美學先驅的美譽

WORKS FROM THE COLLECTION OF
MARC JACOBS

○ 581

JOHN CURRIN

b.1962

STUDY FOR THE PENITENT

conté crayon, pastel and wash on paper

signed and dated 04 on the reverse

45.4 by 34.8 cm. 17⁷/₈ by 13⁵/₈ in.

LITERATURE

Kara Vander Weg, Ed., *John Currin*, New York, 2006, p. 334,
illustrated in colour

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by Marc Jacobs

HK\$ 450,000-650,000

US\$ 57,500-83,000

約翰·柯林

懺悔者習作

蠟筆、粉筆及粉筆渲染紙本

2004年作

款識

John Currin · 04 (作品背面)

出版

〈約翰·柯林〉(紐約, 2006年), 334頁, 載彩圖

來源

倫敦, Sadie Coles HQ

馬克·雅各布斯購自上述來源



Sotheby's Hong Kong Evening Sale, October 2019, Lot 1147

John Currin, *The Penitent*, 2004, oil on linen

蘇富比香港2019年秋拍夜拍, 拍品編號1147

約翰·柯林《懺悔者》2004年作, 油畫畫布



MARC JACOBS

o 582

ELIZABETH PEYTON

b.1965

PIERRE CALLING HIS MOM (PIERRE AND CAMILLE)

coloured pencil on paper

partially titled; signed, titled and dated 2003 on the reverse

22 by 15.4 cm. 8⅝ by 6 in.

LITERATURE

"peyton's place", *Vogue* (October 2004), illustrated in colour
Elizabeth Peyton, Rizzoli, New York, 2005, p. 210, illustrated in colour

PROVENANCE

Neugerriemschneider, Berlin
Acquired from the above by Marc Jacobs

HK\$ 300,000-500,000

US\$ 38,300-64,000

伊麗莎白·佩頓

皮埃爾呼喚母親（皮埃爾與卡米爾）

彩色鉛筆紙本

2003年作

款識

《Pierre and Camille》

《Pierre Calling His Mom (Pierre and Camille)》·藝術家簽名·2003（作品背面）

出版

〈VOGUE〉“peyton's place”（2004年10月期）·載

彩圖

〈伊麗莎白·佩頓〉（紐約·Rizzoli出版社·2005年）·

210頁·載彩圖

來源

柏林·Neugerriemschneider

馬克·雅各布斯購自上述來源



o 583

ELIZABETH PEYTON

b.1965

HAIRCUT (BEN & SPENCER)

oil on board

signed, titled and dated *SEPT 2002* on the reverse

30.8 by 23.4 cm. 12¼ by 9¼ in.

EXHIBITED

London, Royal Academy of Art, *The Galleries Show - Contemporary Art in London*, September - October 2002
New York, New Museum; Minneapolis, Walker Art Center; London, Whitechapel Gallery; Maastricht, Bonnefantenmuseum, *Live Forever: Elizabeth Peyton*, October 2008 - March 2010, p. 164, illustrated in colour

LITERATURE

Elizabeth Peyton, Rizzoli, New York, 2005, p. 196, illustrated in colour

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by Marc Jacobs

HK\$ 1,600,000-2,400,000

US\$ 205,000-307,000

Haircut (Ben and Spencer) is a quintessential Peyton portrait featuring two oft-depicted characters within the artist's oeuvre. By endowing her subjects with androgynous qualities, Peyton shuns the archaic gender system of machoism and toughness, and chooses instead to draw out the feminine beauty and tenderness of her sitters. This is further enhanced by her use of a non-perspectival space, framing her subjects in an angled and photographic perspective, thereby rendering them in dramatic and reflective poses. In the process, she distances her sitters from the pressure of masculine virility, instead viewing them with a compassionate affection that awakens their vulnerability.

Touted as one of the most influential artists in the field of contemporary figurative painting, Elizabeth Peyton is celebrated for reanimating and democratising 19th Century traditions of portraiture by intimately depicting present-day figures with her signature romanticised realism. Working at a time when figurative painting had been declared dead, Peyton is praised for reinvigorating portraiture in a contemporary form, simultaneously portraying her subjects with an air close to veneration whilst at the same time imbuing them with a familiarity that resonates with a strong romantic devotion. By diminishing the traditional distance of portraiture, Peyton seeks instead to enhance the inner vulnerabilities of her sitters through lush and expressive brushwork. Armed with a unique palette, Peyton's approach to beauty balances illusion and reality with a psychological intimacy that unearths the inner qualities of her protagonists. As she immerses the viewer into her pictorial code, Peyton skilfully invents a multisensorial aesthetic that combines the classicism of the Romantic era with contemporary innovation, making her one of the most captivating artists of her generation.

伊麗莎白·佩頓

理髮（本與斯賓莎）

油畫畫板

2002年作

款識

《Haircut (Ben & Spencer)》，藝術家簽名，SEPT 2002（作品背面）

展覽

倫敦，皇家美術學院〈倫敦現代藝術展覽〉2002年9月至10月

紐約，新美術館；明尼阿波利斯，沃克藝術中心；倫敦，Whitechapel畫廊；馬斯特里赫特，Bonnefanten博物館〈Live Forever: Elizabeth Peyton〉2008年10月至2010年3月，164頁，載彩圖

出版

〈伊麗莎白·佩頓〉（紐約，Rizzoli出版社，2005年），196頁，載彩圖

來源

倫敦，Sadie Coles HQ

馬克·雅各布斯購自上述來源

《理髮（本與斯賓莎）》是佩頓的肖像畫典範之作，畫中可見佩頓筆下經常出現的兩位人物。佩頓為畫中人賦予了一種中性氣質，擺脫了陳腐的陽剛雄性性別框架，將他們的陰柔美態與細膩柔情勾勒出來。佩頓更在畫面中創造了一個非透視空間，將人物定格於固定的攝影角度，為人物賦予強烈的對立姿態，進一步加強了上述效果。在這個過程中，佩頓卸下了畫中人的大男子包袱，以關切的同理之心觀察畫中人物，喚醒他們內心脆弱的一面。

伊麗莎白·佩頓被譽為最有影響力的當代具象畫大師，她以代表性浪漫現實主義風格，細膩地刻畫現代人物，復興及倡導19世紀的肖像畫傳統，因而廣受好評。佩頓在具像畫被宣告死亡的時代下投身創作，以當代形式為肖像畫注入生機，備受稱頌。她讓筆下人物處於近乎虔誠的氛圍中，同時賦予他們一種與浪漫主義風格強烈呼應的親密感。佩頓消除了傳統肖像畫的距離感，改以富有表現力的豐厚筆觸，凸顯畫中人心底的脆弱敏感。她以個人美學手法，配合獨特用色，在畫作上營造出一種親暱感，揭露出兩位主角的內心感受，平衡了幻想與現實。通過引領觀者全心投入於她的的圖像符號中，佩頓巧妙地創造出一個糅合浪漫主義傳統及當代新思、擁有多重感官刺激的藝術風格，令她躋身為同輩中最有感染力的藝術家。



WORKS FROM THE COLLECTION OF
MARC JACOBS



584

◦ 584

RICHARD PRINCE

b.1949

UNTITLED (BLACK BRA)

bra and acrylic on photo/digital print canvas

signed and dated 2016 on the reverse

50.8 by 40.8 cm. 20 by 16 in.

PROVENANCE

Collection of the artist

Paddle8, The LGBT Community Center Benefit Auction, April

2017, Lot 26 (donated from the above)

Acquired from the above sale by Marc Jacobs

HK\$ 240,000-400,000

US\$ 30,700-51,500

理查·普林斯

無題（黑色胸罩）

胸罩及壓克力照片印刷

2016年作

款識

藝術家簽名，2016（作品背面）

來源

藝術家收藏

Paddle8 拍賣，LGBT社區中心慈善拍賣，2017年4月，

拍品編號26（於藝術家捐贈）

馬克·雅各布斯購自上述拍賣



585

○ 585

GENIEVE FIGGIS

b. 1972

FRIENDS

acrylic on canvas

signed and dated 2018 on the reverse

99.9 by 119.8 cm. 39³/₈ by 47¹/₈ in.

PROVENANCE

Half Gallery, New York

Acquired from the above by Marc Jacobs

HK\$ 120,000-160,000

US\$ 15,400-20,500

熱尼維·菲吉斯

朋友

壓克力畫布

2018年作

款識

Genieve Figgis · 2018 (作品背面)

來源

紐約·Half 畫廊

馬克·雅各布斯購自上述來源

FERNANDO BOTERO

b. 1932

WOMAN AND FLOWER

oil on canvas

signed and dated 08

162 by 152 cm. 63¾ by 59⅞ in.

PROVENANCE

Private Collection

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

US\$ 383,000-515,000

費南度·波特羅

女士與花瓶

油畫畫布

2008年作

款識

Botero · 08

來源

私人收藏

“Botero keeps a middle ground between what is perceived and what is imagined. He combines a face-to-face vision of things with a reflective relationship. He takes into account the reflection of the thing in the organic eye and considers this reflection, modifying it only to the extent that is compatible with maintaining a relative amount of classical pictorial figuration. He combines the unique point of view on the object with perspective, which is not possible in the classical sense: volume.”

MARCEL PAQUET

「波特羅在所見和所想之間闢出一片中間地帶，將面前所見和所思所想聯繫起來。他反思事物在眼睛裡的影像，再將它塑造成在一定程度上符合古典圖像特徵的形象。他將看待某一事物的獨特視角和比例互相結合，而這種比例在古典解讀中並不存在，那就是龐大臃腫。」

馬塞爾·帕凱



FERNANDO BOTERO

b. 1932

THE DREAM

bronze

stamped with artist's signature and numbered 5/6
Executed circa 1980s.67 by 30 by 31 cm. 26³/₈ by 11⁷/₈ by 12¹/₄ in.**PROVENANCE**

Private Collection

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

US\$ 128,000-192,000

費南度·波特羅

夢想

銅雕

約1980年代作

款識

Botero · 5/6 (作品側面)

來源

私人收藏



“I did not choose this style. I started doing these volumetric forms by intuition, then I discovered Italian art that is specially volumetric, like Italian Renaissance painter Piero della Francesca. I realised the importance of these generous and sensual forms in art.”

FERNANDO BOTERO

「當初我並沒有選擇這種風格，而是在直覺的驅使下，開始繪畫這些體態豐腴的人像，然後才接觸到尤顯富態的意大利畫像，例如是意大利文藝復興畫家皮耶羅·德拉·弗朗切斯卡的作品，我於是意識到這些豐滿、肉感的體態在藝術裡的重要性。」

費南度·波特羅



MANOLO VALDÉS

B. 1942

LYDIA III

oil, collaged burlap on canvas

signed, titled and dated 1999 on the reverse

234.5 by 188.5 cm. 92³/₈ by 74¹/₄ in.**PROVENANCE**

Acquired directly from the artist by the present owner

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

US\$ 128,000-256,000

馬諾洛·華迪斯

莉迪亞III

油畫，麻布拼貼畫布

1999年作

款識

《Lydia III》· 1999 · M Valdes (作品背面)

來源

現藏者直接購自藝術家本人

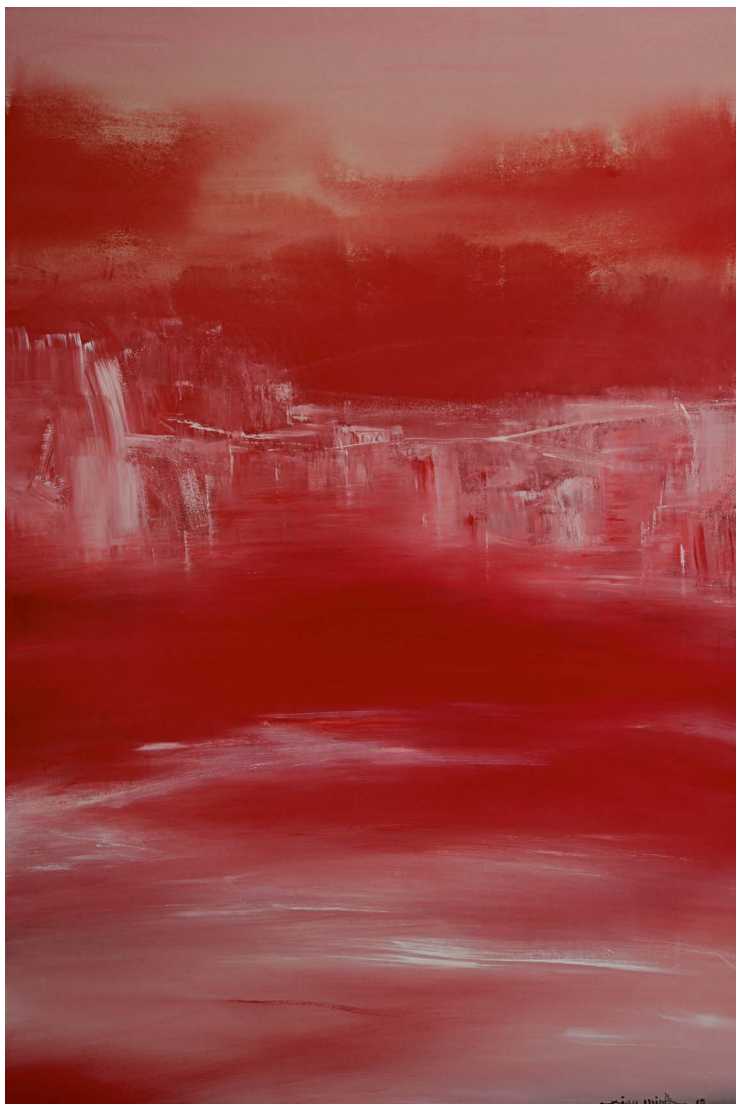
“Between when that head was created in the 17th century and now, so many things have happened in art history: material paintings, abstraction, pop art ... What did pop art teach us? It taught us large scale. So when I look at and reread that image from the 17th century, I can't stop thinking and block out everything that's happened in art history between then and now. Everything that's happened becomes a tool with which to reinterpret the original image.”

MANOLO VALDES

「舉個例子，我的創作起點可能是維拉斯蓋茲的作品。然後我會從那幅作品裡挑出一個角落，而那通常是人物的頭部。從十七世紀畫家畫下這個頭顱的那一刻到現在，藝術史上出現了不同媒材的繪畫、抽象藝術和普普藝術……普普藝術教曉我們什麼？就是作品尺幅要大。所以當我看著那幅十七世紀的畫時，我無法不想起從那時到現在藝術史上發生的一切，而這一切變成重新解讀原有作品的工具。」

馬諾洛·華迪斯





589

589

FENG XIAOMIN

b. 1959

COMPOSITION 20-01-15

acrylic on canvas

signed in Pinyin and dated 15

195 by 130.6 cm. 76¾ by 51½ in.

PROVENANCE

Private Collection

HK\$ 600,000-800,000

US\$ 77,000-103,000

馮驍鳴

構圖20-01-15

壓克力畫布

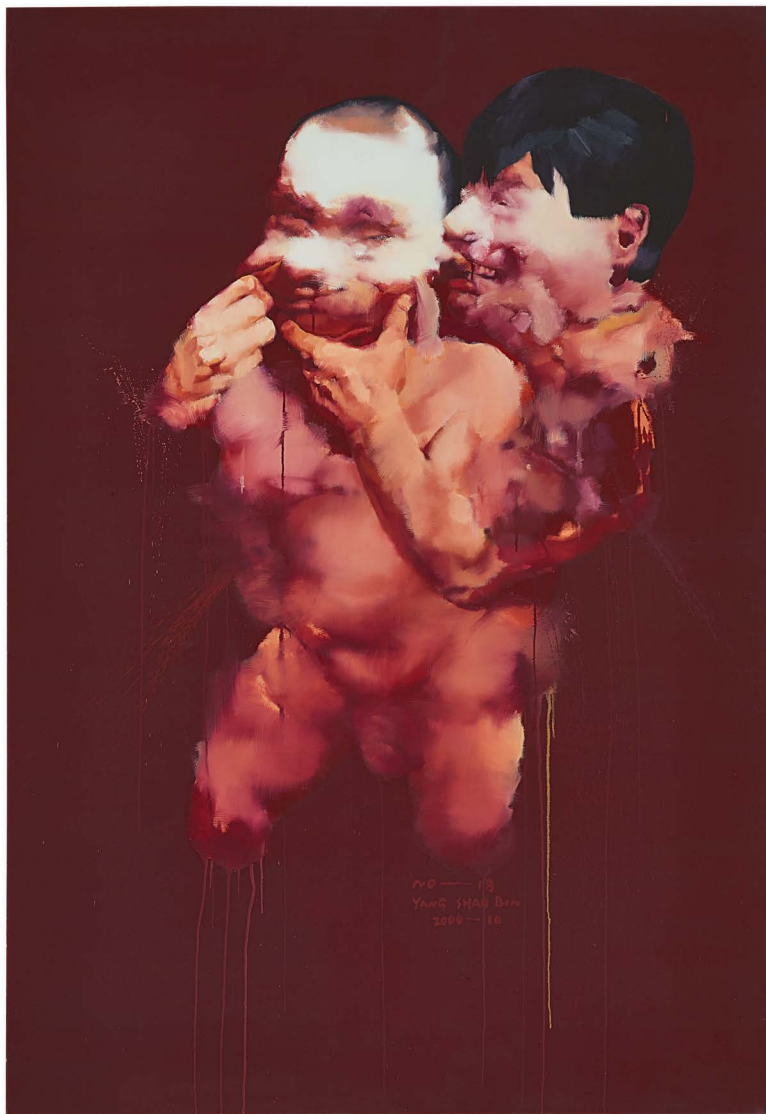
2015年作

款識

Xiao ming · 15

來源

私人收藏



590

590

YANG SHAOBIN

b. 1963

NO. 18

oil on canvas

signed in Pinyin, titled and dated 2000-10

265 by 179 cm. 104¼ by 70½ in.

LITERATURE

Yang Shaobin, Xin Dong Cheng Publishing House, Beijing, 2004, p. 159

Chinese Artists of Today: Yang Shaobin - Essence of Violence, Hebei Education Press, Hebei, 2006, p. 117

PROVENANCE

Xin Dong Cheng Space For Contemporary Art, Beijing
Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

楊少斌

No. 18

油畫畫布

2000年作

款識

《No-10》·Yang Shao Bin·2000-10

出版

〈楊少斌〉（北京·程昕東出版公司·2004年）159頁

〈楊少斌：暴力的本質〉（河北·河北教育出版社·2006年）·117頁

來源

北京·程昕東當代藝術空間

現藏者購自上述來源

139

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

LIU XIAODONG

b. 1963

A FIELD

oil on canvas

signed in Chinese and dated 1999; signed, titled in Chinese and English and dated 1999 on the reverse

200 by 200 cm. 78¾ by 78¾ in.

PROVENANCE

Acquired directly from the artist by the present owner

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

US\$ 192,000-319,000

重要歐洲企業珍藏

劉小東

一片曠野

油畫畫布

1999年作

款識

小東 · 1999

《A Field 一片曠野》劉小東 · 1999年 · 小東 · Liu Xiaodong (作品背面)

來源

現藏者直接購自藝術家本人

“What brought so much attention to the work of Liu Xiaodong from the art world was the fact that his paintings conveyed a new reality. He was not interested in being isolated in his innovation, nor in using the tools of theory. Rather, in the process of revealing reality, he displayed a state of self-fulfillment.”

FAN DIAN

「劉小東在畫壇最初為人所注意的，是他在繪畫中表達出的一種新的真實。他的興趣不在於孤立的形式創新也不在於運用觀念的武器，而是在坦陳真實中展示一種飽滿的自我狀態。」

范迪安



591



592

592

YIN ZHAOYANG

b. 1970

KING

oil on canvas

signed in Chinese and dated 2005 on the reverse

150 by 130 cm. 59 by 51½ in.

LITERATURE

Myth: Yin Zhaoyang, Sichuan Art Publishing House, Sichuan, 2006, p. 121, illustrated in colour

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 200,000-400,000

US\$ 25,600-51,500

尹朝陽

王

油畫畫布

2005年作

款識

朝陽，2005年做，2007年外簽於，布魯塞爾（作品背面）

出版

〈神話——尹朝陽〉（四川，四川美術出版社，2006年），121頁，載彩圖

來源

現藏者直接購自藝術家本人



593

593

SUN XUN

b. 1980

21 GRAMS

pastel on canvas
Executed in 2006-10.

100 by 140.2 cm. 39³/₈ by 55¹/₈ in.

EXHIBITED

Shanghai, Minsheng Art Museum, *21 Grams: Sun Xun Solo Exhibition*, 21 October - 19 December 2010

LITERATURE

2010 Chinese Contemporary Art Awards Best Young Artist: Sun Xun, 2010, Blue Kingfisher Limited, Hong Kong, 2010
Sun Xun: The Parallel World, A4 Contemporary Art Centre, Chengdu, 2012

PROVENANCE

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

HK\$ 120,000-220,000

US\$ 15,400-28,100

孫遜

21克

蠟筆畫布

2006至2010年作

展覽

上海·民生現代美術館〈21克——孫遜個展〉2010年10月21日至12月19日

出版

〈中國當代藝術獎·最佳年輕藝術家·孫遜〉(香港·Blue Kingfisher Limited·2010年)
〈孫遜：平行的世界〉(成都·A4當代藝術中心·2012年)

來源

上海·香格納畫廊
現藏者購自上述來源



594

594

QIN QI

b. 1975

SWAN

oil on canvas
Executed in 2011.

80.2 by 100.8 cm. 31½ by 39¾ in.

PROVENANCE

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

HK\$ 100,000-150,000

US\$ 12,800-19,200

秦琦

天鵝

油畫畫布

2011年作

來源

北京·站台中國
現藏者購自上述來源



595

595

LI SHAN

b. 1942

LIFE SERIES: BIOLOGY 4

oil on canvas

signed in Chinese and Pinyin and dated 1995 New York

62.5 by 109.5 cm. 24 $\frac{5}{8}$ by 43 $\frac{1}{8}$ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 100,000-150,000

US\$ 12,800-19,200

李山

生命系列4號

油畫畫布

1995年作

款識

李山·Li Shan·江山木楠山·1995·紐約

來源

現藏者直接購自藝術家本人

ZHOU CHUNYA

b. 1955

RED MOUNTAIN ROCK SERIES: NUDE

oil on canvas

signed in Chinese and dated 1992

99 by 79.2 cm. 39 by 31¼ in.

PROVENANCE

Private Collection

Ravenel, Taipei, 4 December 2011, Lot 193

Duo Yun Xuan Auctions, Shanghai, 28 June 2014, Lot 2045

Ravenel, Taipei, 7 June 2015, Lot 269

Acquired from the above sale by the present owner

HK\$ 1,200,000-2,200,000

US\$ 154,000-281,000

周春芽

紅色山石系列：人體

油畫畫布

1992年作

款識

1992·周春芽

來源

私人收藏

台北，羅芙奧，2011年12月4日，拍品編號193

上海，朵雲軒拍賣，2014年6月28日，拍品編號2045

台北，羅芙奧，2015年6月7日，拍品編號269

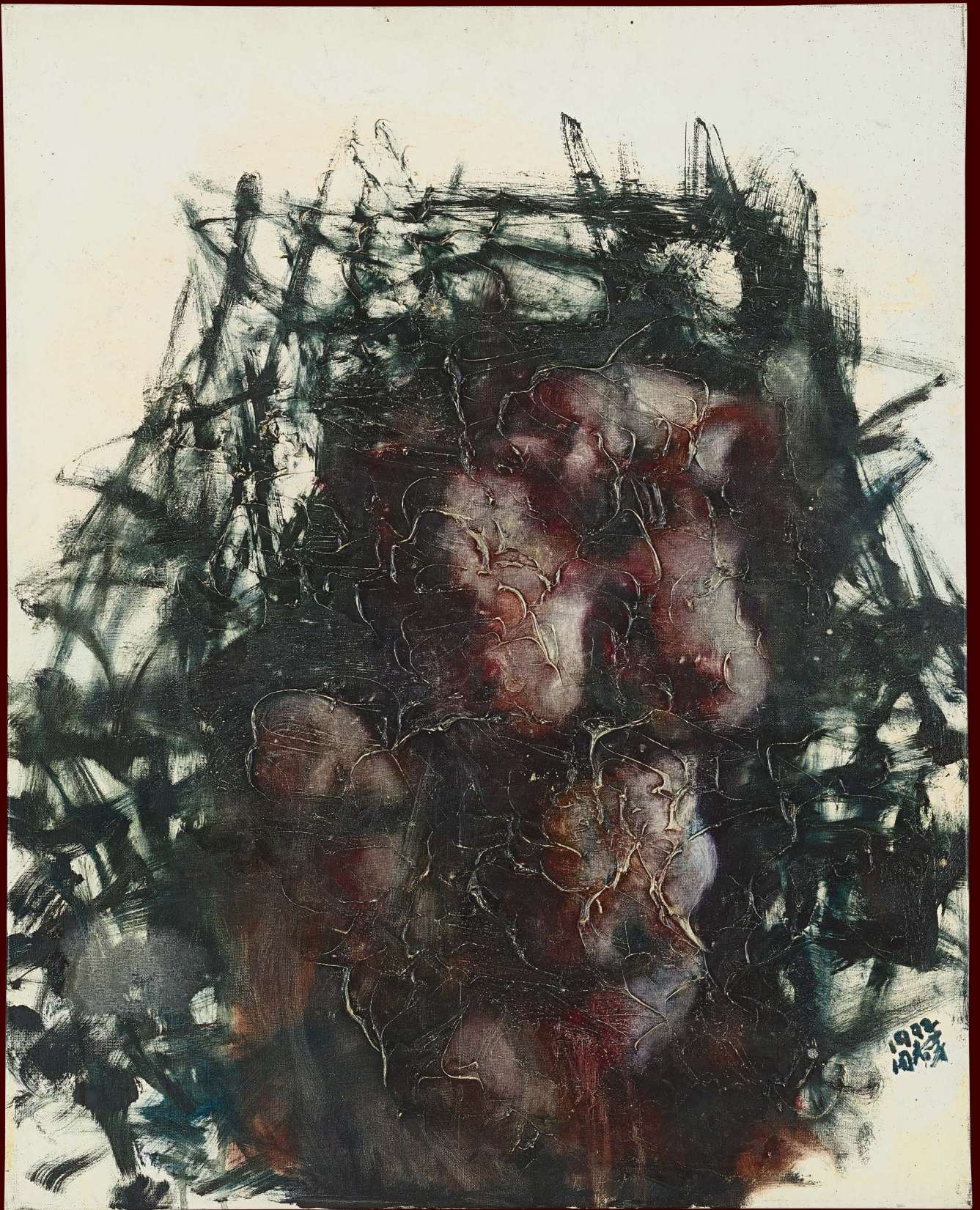
現藏者購自上述拍賣

“Zhou’s “Mountain Rock Series” broke away from the reticent literati painting and represented the texture and structures of rocks with delicate strokes.”

HU YUNG-FEN

「周春芽的『山石系列』擺脫了文人畫的靜默，用細膩的筆觸，繪出山石的紋理和結構。」

胡永芬



ZENG FANZHI

b. 1964

PORTRAIT

oil on canvas

signed in Chinese and Pinyin and dated 2006

160 by 130 cm. 63 by 51 $\frac{1}{8}$ in.**EXHIBITED**Seoul, Gallery Hyundai, *Zeng Fanzhi, 1989-2007*, March 2007**PROVENANCE**

Gallery Hyundai, Seoul

Acquired from the above by the present owner

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

US\$ 358,000-485,000

曾梵志

肖像

油畫畫布

2006年作

款識

曾梵志，2006，Zeng Fanzhi

展覽

首爾，現代畫廊〈曾梵志1987-2007〉2007年3月

來源

首爾，現代畫廊

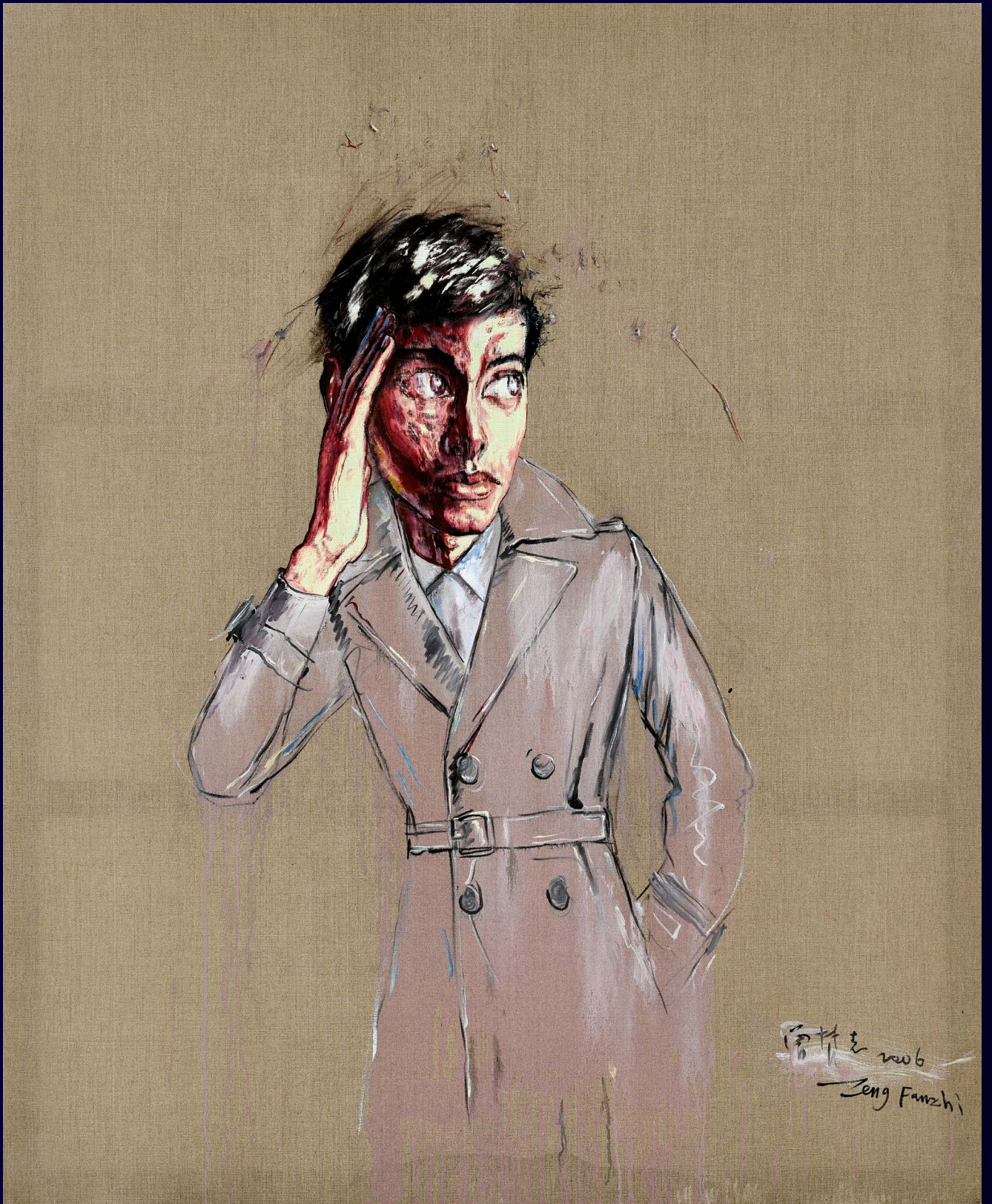
現藏者購自上述來源

“All the individuals that Zeng describes as having an ideal, as aspiring to a more exciting life, or having a more elevated image of the world are endowed with this upward pulling effect. The majority of the people whose portraits he paints are given this upward current, which symbolises the elevation of their soul.”

HENRY PERIER

「曾梵志為畫中人賦予一股積極向上的特質，令他們彷彿胸懷大志，渴望過上更精彩的人生，或者對世界有著更高尚的願景。他筆下的大部分畫像都流露出這股力爭上游的氣魄，象徵著畫中人靈魂的昇華。」

亨利·佩里爾



曾凡志 2006
Zeng Fanzhi

KOHEI NAWA

b. 1975

VILLUS - BUFFALO

mixed media

Executed in 2009, this work is unique.

86 (H) by 59 by 74 cm. 33 $\frac{7}{8}$ (H) by 23 $\frac{1}{4}$ by 29 $\frac{1}{8}$ in.

PROVENANCE

Scai the Bathhouse, Tokyo

Acquired from the above by the present owner

HK\$ 400,000-600,000

US\$ 51,500-77,000

名和晃平

絨毛水牛

綜合媒材

2009年作

此作品獨一無二

來源

東京・Scai the Bathhouse

現藏者購自上述來源



Alternate view of current lot





“In my earlier days, it came from my imagination, childhood memories, and the societal background. Recently, I’ve been more inspired by found objects around me. I think this is almost like a state of meditation. It’s when an ordinary thing can touch you or influence you out of nowhere. I’m relying less and less on imagination, but rather on objects that have no significance or seemingly have no significance.”

LIU YE

「早些年，我的靈感來自想像、童年記憶和社會背景。及至近來，身邊的事物對我啟發更大。就像冥想達到某種狀態時，一件平凡之物也能毫無預兆地觸動你或影響你。我對想像力的依賴愈來愈少，反而漸漸著重毫無重要性或看上去毫無重要性的物品。」

劉野



▯ ◦ 599

LIU YE

b. 1964

BLUND NOS 1, 2, 3 (3 WORKS)

acrylic on canvas

each signed in Chinese and Pinyin and dated 08 on the reverse

each 30 by 25.4 cm. 11 $\frac{7}{8}$ by 10 in.

LITERATURE

Liu Ye: Leave Me in the Dark, Sperone Westwater Gallery, New York, 2009, p. 49, illustrated in colour

Liu Ye Catalogue Raisonné 1991-2015, Hatje Cantz, Germany, 2015, p. 339, illustrated in colour

PROVENANCE

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

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

US\$ 383,000-640,000

劉野

Blund 1, 2, 3 (3張作品)

壓克力畫布

2008年作

款識

Liu Ye · 劉野 · 08 (每張作品背面)

出版

〈Liu Ye: Leave Me in the Dark〉(紐約, Sperone Westwater畫廊, 2009年), 49頁, 載彩圖

〈劉野作品全集1991-2015〉(Hatje Cantz出版社, 德國, 2015年), 339頁, 載彩圖

來源

紐約, Sperone Westwater 畫廊
現藏者購自上述來源



600

600

YAYOI KUSAMA

b.1929

PUMPKIN

acrylic on canvas

signed in English, titled in Japanese and dated 1990 on the reverse

22.7 by 15.8 cm. 8⁷/₈ by 6¹/₄ in.

PROVENANCE

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

Executed in 1990, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

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

US\$ 103,000-154,000

草間彌生

南瓜

壓克力畫布

1990年作

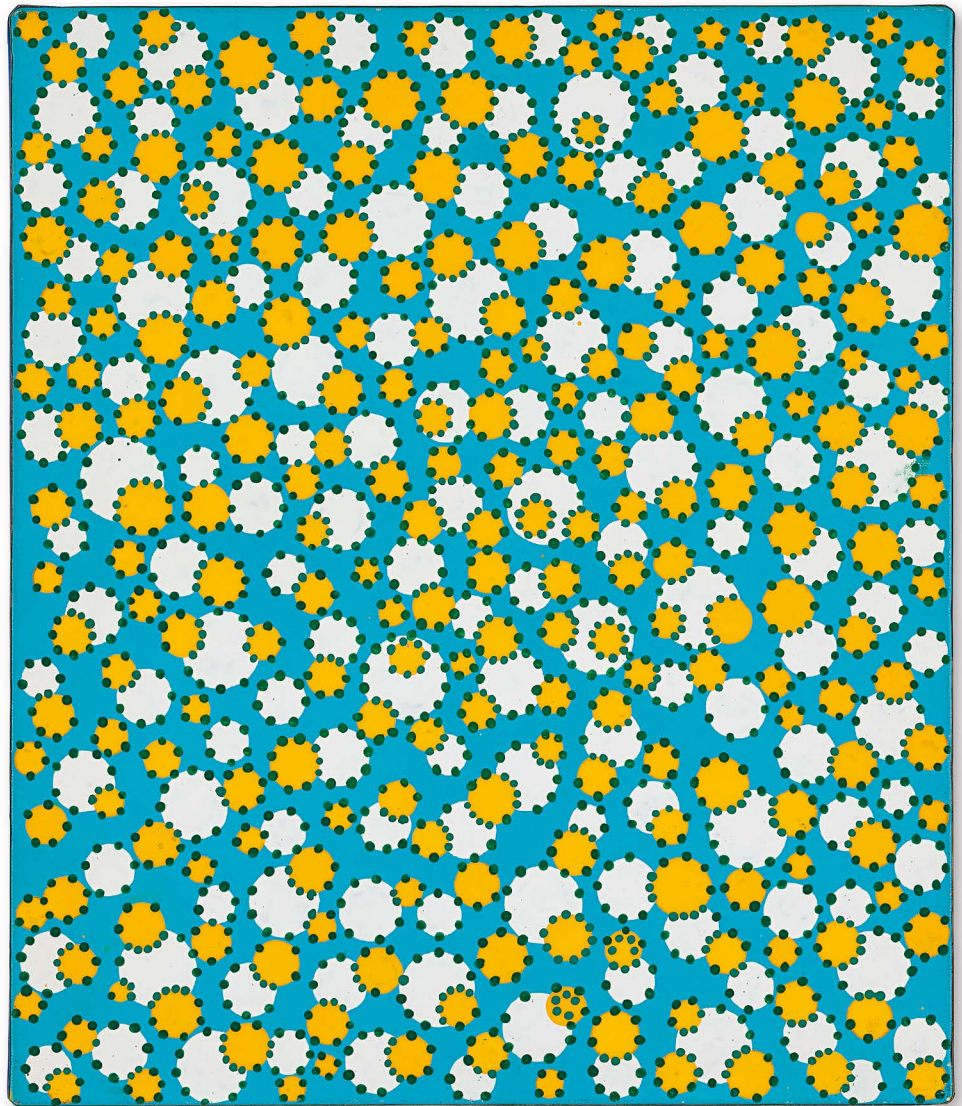
款識

Yayoi Kusama · 1990 · 《南瓜》（作品背面）

來源

日本，松坂屋百貨
現藏者購自上述來源

作於1990年，此作品附設株式會社草間彌生簽發之藝術品註冊卡



601

601

YAYOI KUSAMA

b.1929

SPIRITUAL THRONE OF CLOUDS

acrylic on canvas

signed in English, titled in Japanese and dated 1988 on the reverse

53 by 45.5 cm. 20 $\frac{7}{8}$ by 17 $\frac{7}{8}$ in.

PROVENANCE

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

Executed in 1988, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 1,200,000-2,200,000

US\$ 154,000-281,000

草間彌生

雲之靈座

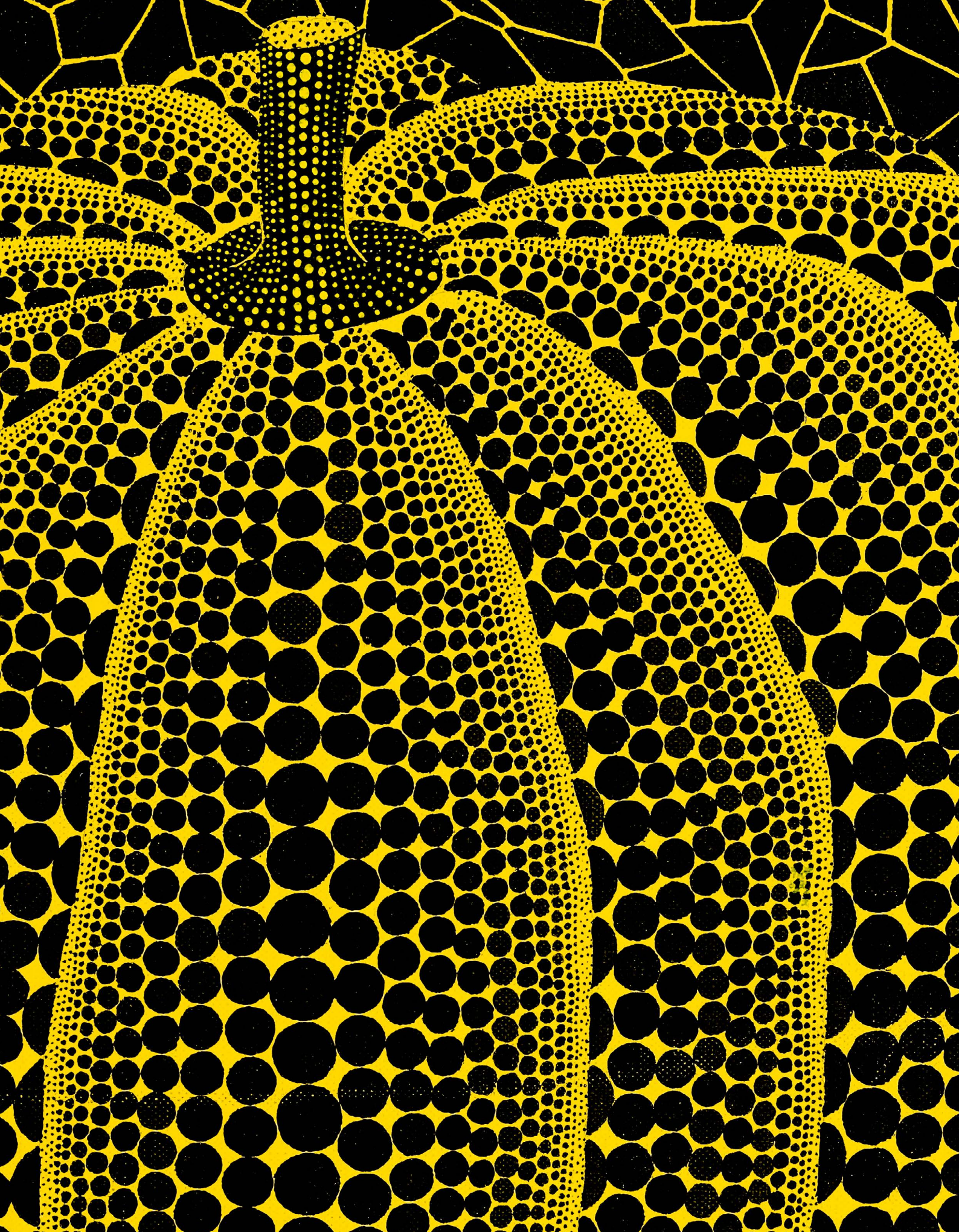
壓克力畫布

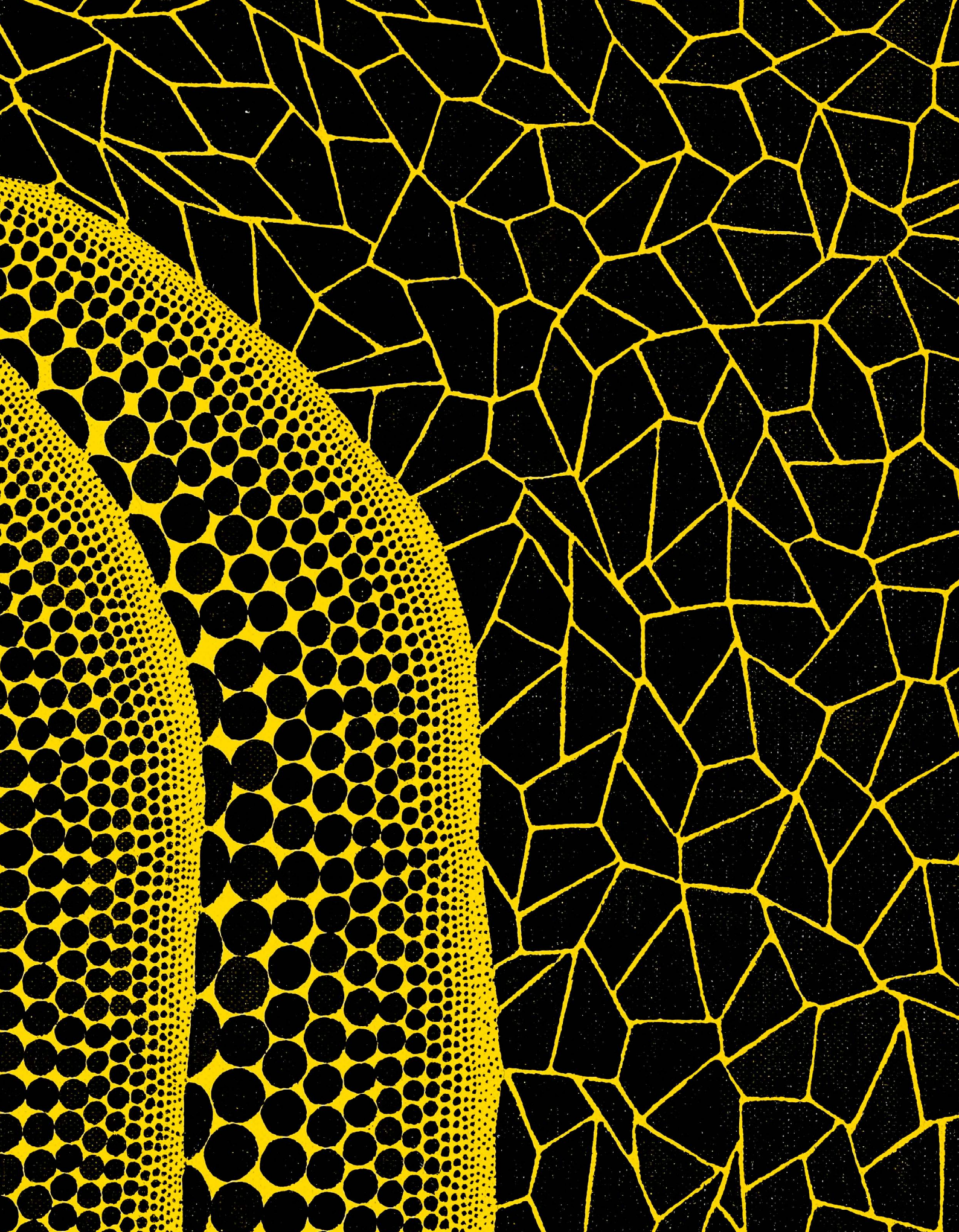
1988年作

來源

日本·松坂屋百貨
現藏者購自上述來源

作於1988年，此作品附設株式會社草間彌生簽發之藝術品註冊卡





YAYOI KUSAMA

b.1929

PUMPKIN

acrylic on canvas

signed in English, titled in Japanese and dated 1991 on the reverse

61 by 72.8 cm. 24 by 28 $\frac{5}{8}$ in.

PROVENANCE

Ota Fine Arts, Tokyo

Acquired from the above by the present owner

Executed in 1991, this work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

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

US\$ 770,000-1,030,000

Pumpkin manifests as an unequivocally consummate and technically impeccable archetype of Kusama's oeuvre – a testament to the legendary artist's astonishing dedication to art and creation. Arguably the most important living female artist today, responsible for revolutionising Abstraction, Expressionism, Emotionalism, Pop Art and Minimalism, Kusama Yayoi's phenomenal oeuvre transgresses paradigms in all fields and media. Since her early days of explosive stardom creating cutting-edge avant-garde art in parallel with key figures in the male-dominated global art scene such as Andy Warhol, George Segal, Donald Judd and Claes Oldenburg, Kusama's ground-breaking innovation never diminished; now in her late-eighties, the octogenarian shows no signs of slowing down. Fuelled by an irrepressible drive and a singularly extraordinary vision, Kusama works tirelessly and compulsively, producing captivating and intricate works each more beautiful and mesmerising than the last. The present *Pumpkin* was created in 1991 at the apex of the artist's return to global eminence, manifesting as an emblem of the artist's epochal multi-faceted oeuvre.

Embodying an iconic, charismatic and highly personal motif, Kusama's pumpkins are as universally emblematic of her oeuvre as the Campbell's soup can was to Andy Warhol's. Rendered in the classic palette of yellow and black, Kusama painted *Pumpkin* in the gourd's essential colour with a direct semblance to a sweet, tender and luscious kabocha. The work is covered in precisely painted polka dots and set against a wall of tessellated nets – all of which are wholly iconic and era-defining features of the artist's style. Developed to mature perfection through decades of near-obsessive production and reproduction, each of these distinct elements of the piece reflect a different segment within Kusama's expansive aesthetic philosophy whilst coming together to create a dazzlingly hypnotic visual narrative – one that evokes strong associations with the formal reduction of Minimalism, the repetitive symbolism of Pop and the hypnotic illusions of Op Art. Surreal and fantastical, Kusama's pumpkin paintings exhibit extraordinary dexterity in skill and execution as well as the single-minded meticulous vision that defines the artist's career – all the while being deeply personal and indexical, representing a wholly epic extension of Kusama's legacy in contemporary art and culture.

草間彌生

南瓜

壓克力畫布

1991年作

款識

Yayoi Kusama, 1991, 《南瓜》(作品背面)

來源

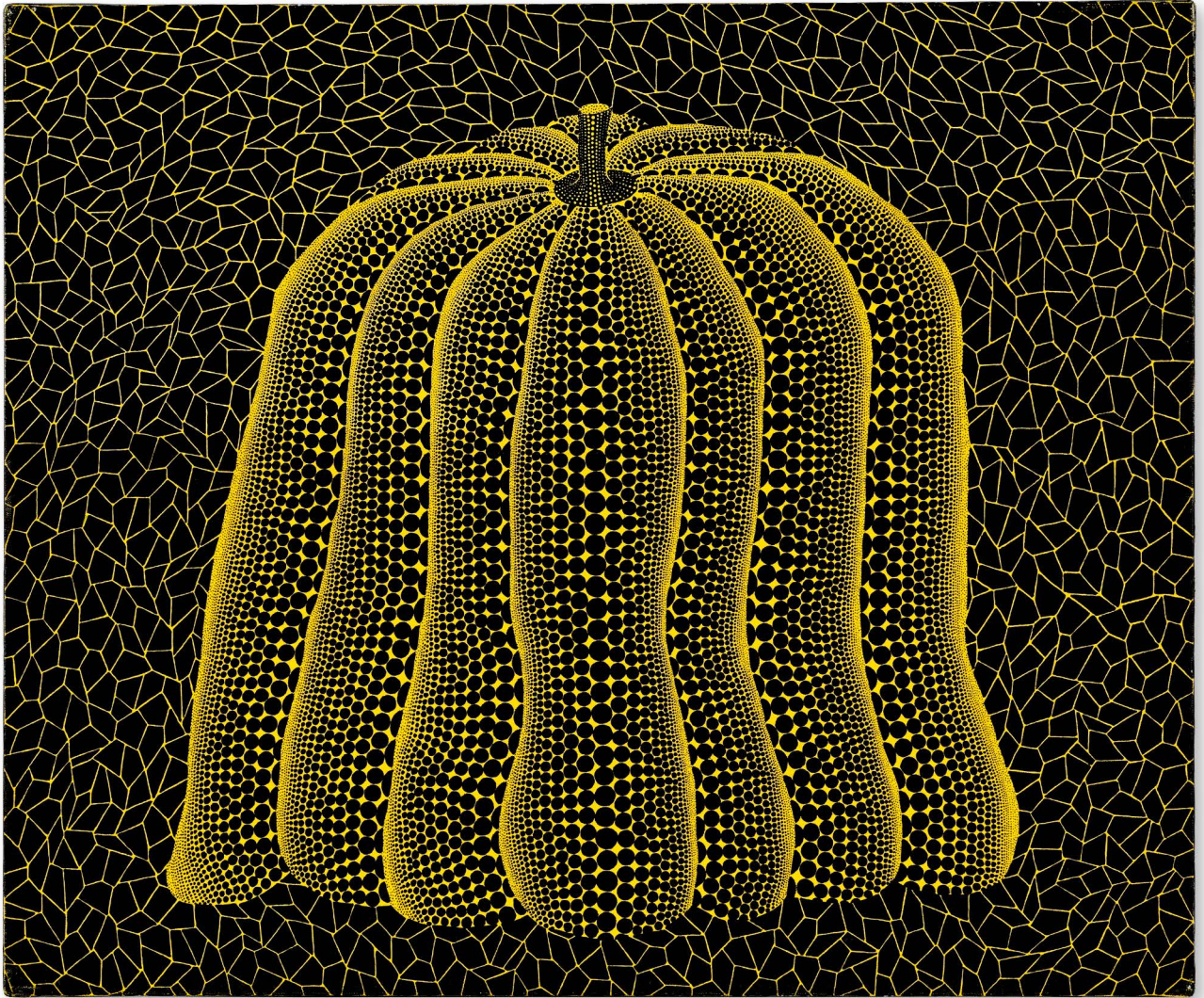
東京, Ota Fine Arts

現藏者購自上述來源

作於1991年, 此作品附設株式會社草間彌生簽發之藝術品註冊卡

《南瓜》一作渾然天成, 技藝無懈可擊, 是草間彌生無容置疑的典範之作, 足證這位傳奇藝術家對藝術及創作的無比精誠。草間彌生可謂當今最重要的在世女性藝術家, 對抽象主義、表現主義、情感主義、普普藝術及極簡主義帶來前所未見的影響。她的卓越鉅作, 超越了所有藝術類型及媒材的規範。草間彌生自踏上燦爛的藝術星途之初, 一直致力創作前衛的藝術, 在國際藝壇上與男性藝術家主導的力量分庭抗禮, 包括安迪·沃荷、喬治·西格、唐納德·賈德及克萊斯·歐登伯格。此後, 她的破格新思從未間斷; 如今, 草間彌生已屆九十之齡, 其創作熱情卻從未止息。她憑藉無可阻擋的魄力及卓爾不群的藝術視野, 孜孜不倦地創製出精巧複雜的作品, 一件比一件矚目迷人。《南瓜》作於1991年, 時值草間彌生再度享譽國際的巔峰時期, 是她筆下的劃時代多元經典鉅作。

這些南瓜作品充滿草間彌生的經典個人特色, 魅力非凡, 是她舉世知名的代表作, 地位相當於安迪·沃荷的金寶湯罐頭。草間以南瓜的原色——經典的黃色與黑色繪畫《南瓜》, 直接描摹出這種植物的香甜、柔軟及芬芳。畫幅上佈滿了鉅細無遺的波爾卡圓點, 背景是網狀格紋, 全然體現草間彌生獨一無二、極具時代感的藝術風格。草間彌生經過幾十年近乎執迷的創作及重複創作, 將上述元素磨練得臻至完美, 每個均體現了她廣博的藝術哲學; 它們互為表裡, 交織出令人目眩神迷的視覺敘事, 令觀者馬上聯想起極簡主義的規條簡約、普普藝術的重複符號及歐普藝術的錯視幻象。本作既超現實又如夢似幻, 體現了草間彌生的超凡作畫技藝, 以及她貫徹整個事業生涯的專注及嚴謹精神。與此同時, 本畫別具一格, 猶如一頁藝術索引, 展示草間彌生在當代藝術和文化界留下的偉大航跡。



game on

PROPERTY FROM THE COLLECTION OF RYAN BRANT

Born into a collecting family with an illustrious presence in the arts, Ryan Brant was raised in an environment of creativity and aesthetic stimulation. The Collection of Ryan Brant, carefully assembled, provides perspective for collectors to experience the cutting-edge aesthetic environment in which he lived.

Ryan's influence on the present generation's adaptability to technological innovations and interactive aesthetics is unsurpassed and speaks volumes to Ryan's understanding of the contemporary visual experience. Ever a forward thinker, Ryan founded Take-Two Interactive, a powerhouse in the video-game industry, which transformed the perception of gaming in the 1990s and continues to be a leader in the industry today. Take-Two Interactive, and its subsequent acquisitions, developed some of the world's most recognized and influential video games such as the Grand Theft Auto empire, and more recently, Red Dead Redemption.

The nascent years of Ryan's collecting ran parallel with his budding career. Ahead of the curve, Ryan sought out works by pioneers of contemporary photography, such as Andreas Gursky and Thomas Ruff, amongst others. When Ryan left the company in 2007 his tastes were clearly sculpted through the eyes of a video-game designer with a

Ryan Brant (萊恩·布蘭特) 出生在藝壇聲名顯赫的收藏世家，自小在充溢創意和美學的環境中成長。「萊恩·布蘭特珍藏」是藏家歷年憑獨到眼光精挑細選的成果，完美呈現萊恩·布蘭特的前衛美學。

現今新一代對嶄新科技和互動思維的適應力極強，布蘭特對這方面的影響可謂無人能及，足證他對當代視覺體驗的透徹見解。他創辦了電子遊戲界巨擘Take-Two Interactive，顛覆了1990年代的遊戲觀念，至今仍然冠絕業界。Take-Two Interactive與後來收購的公司開發出世界知名、極具影響力的電子遊戲，包括《俠盜獵車手》(Grand Theft Auto) 系列，以及最近面世的《碧血狂殺》(Red Dead Redemption)。

萊恩的早年收藏生涯，與他剛剛萌芽的電玩事業同步發展。他洞悉先機，蒐羅安德烈亞斯·古爾斯基及托馬斯·魯夫等當代攝影先鋒的作品。萊恩在2007年離開遊戲公司，那時候的他已經具備了電子遊戲設計師的敏銳觸覺，更精通以色彩和人物創造構圖的訣竅，以及後普普圖像的精髓。此後，萊恩緊貼市場變

knack for colorful character-driven compositions and post-pop imagery. Keeping up with a changing market, Ryan's focus shifted as he began collecting a variety of artists and designers in depth. An early collector and advocate for KAWS and avant-garde designers, Ryan developed a collection that is not only highly graphic and colorful, but also one that reflects the depth and knowledge of the contemporary landscape. His discerning eye for quality and thoughtful approach led him to bring together works that are in constant conversation with one another. An arrangement of Sottsass ceramics placed near a Campana Brothers sofa and a wall of KAWS paintings installed facing a Pesce cabinet all create a vibrant atmosphere that offers a glimpse into the way Ryan viewed the world, and his dual passions for art and gaming.

Ryan Brant's collection may be understood as an expression of how he formed his identity as a collector, a visionary, and an entrepreneur. Encompassing some of the most innovative and celebrated artists and designers of the twentieth century, including KAWS, Peter Doig, Francesco Clemente, the Campana Brothers, Ettore Sottsass, and Wendell Castle, Game On: The Collection of Ryan Brant highlights his immense creativity and whimsy. The collection, being offered in New York and Hong Kong, is a tribute to the imaginative man who brought these works together.

化，將目標轉移，開始深入收藏許多不同藝術家及設計師的作品。他是最早看中KAWS和一眾前衛設計師作品的伯樂，他的收藏不僅圖像豐富多樣、色彩繽紛，更反映了其對當代藝壇風尚的深入了解與掌握。萊恩憑著敏銳的藝術眼光以及深思熟慮的購藏策略，廣納百川，讓這些藝術品碰撞交流，創造對話。從坎帕納兄弟的沙發，置於其側的索特薩斯陶瓷，至掛滿KAWS畫作的牆壁，以及迎面而對的佩謝陳列櫃，萊恩的家居設計配搭營造出活潑的氣氛，讓觀者能夠一探他的世界觀，感受其對藝術和電玩的熱愛。

萊恩·布蘭特的收藏折射了他對自己作為收藏家、前瞻者和企業家的身份塑造與思維。「逐藝：萊恩·布蘭特珍藏」薈萃二十世紀一眾極具創新意念、享負盛名的藝術家和設計師作品，包括KAWS、彼得·多伊格、弗朗切斯科·克萊門特、坎帕納兄弟、埃托雷·索特薩斯及溫戴爾·卡索，突顯藏家的充沛創意和奇思妙想。此收藏將於紐約及香港上拍，向這位充滿想像力的收藏家致敬。





603

603

KENNY SCHARF

b.1958

HUMIDUNGLE

oil on canvas in artist's frame

signed, titled and dated 96 on the reverse

overall: 193 by 261 cm. 76 by 102³/₄ in.

EXHIBITED

New York, Tony Shafrazi Gallery, *Kenny Scharf*, December 1996 - January 1997

Game On: The Collection of Ryan Brant

HK\$ 550,000-850,000

US\$ 70,500-109,000

肯尼·沙夫

Humidungle

油畫畫布

1996年作

展覽

紐約·Tony Shafrazi畫廊〈肯尼·沙夫〉1996年12月至
1997年1月

逐藝：萊恩·布蘭特珍藏



604

604

JOSH SMITH

b. 1976

UNTITLED

oil on panel

signed and dated 2013 on the reverse

122 by 91.5 cm. 48 by 36 in.

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

US\$ 77,000-128,000

賈許·史密斯

無題

油畫木板

2013年作

款識

Josh Smith · 2013 (作品背面)



605

605

KAWS

b. 1974

KIMPSONS

acrylic on canvas

signed, titled and dated 05 on the overlap

30.2 by 30.2 cm. 11¾ by 11¾ in.

PROVENANCE

Private Collection

Christie's, New York, 27 September 2018, Lot 22

Acquired from the above sale by the present owner

HK\$ 550,000-850,000

US\$ 70,500-109,000

KAWS

Kimpsons

壓克力畫布

2005年作

款識

KAWS · 05 · Kimpsons (作品背面)

來源

私人收藏

紐約·佳士得·2018年9月27日·拍品編號22

現藏著購自上述拍賣



606

606

KAWS

b. 1974

KIMPSONS

acrylic on canvas

signed, titled and dated 05 on the overlap

30.2 by 30.2 cm. 11¾ by 11¾ in.

PROVENANCE

Private Collection

Christie's, New York, 27 September 2018, Lot 22

Acquired from the above sale by the present owner

HK\$ 550,000-850,000

US\$ 70,500-109,000

KAWS

Kimpons

壓克力畫布

2005年作

款識

KAWS · Kimpons · 05 (作品背面)

來源

私人收藏

紐約，佳士得，2018年9月27日，拍品編號22

現藏者購自上述拍賣

607

KAWS

b. 1974

UNTITLED

acrylic on canvas

signed and dated 13

diameter: 150.5 cm. 59¼ in.

PROVENANCE

More Gallery, Switzerland

Acquired from the above by the present owner

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

US\$ 319,000-447,000

KAWS

無題

壓克力畫布

2013年作

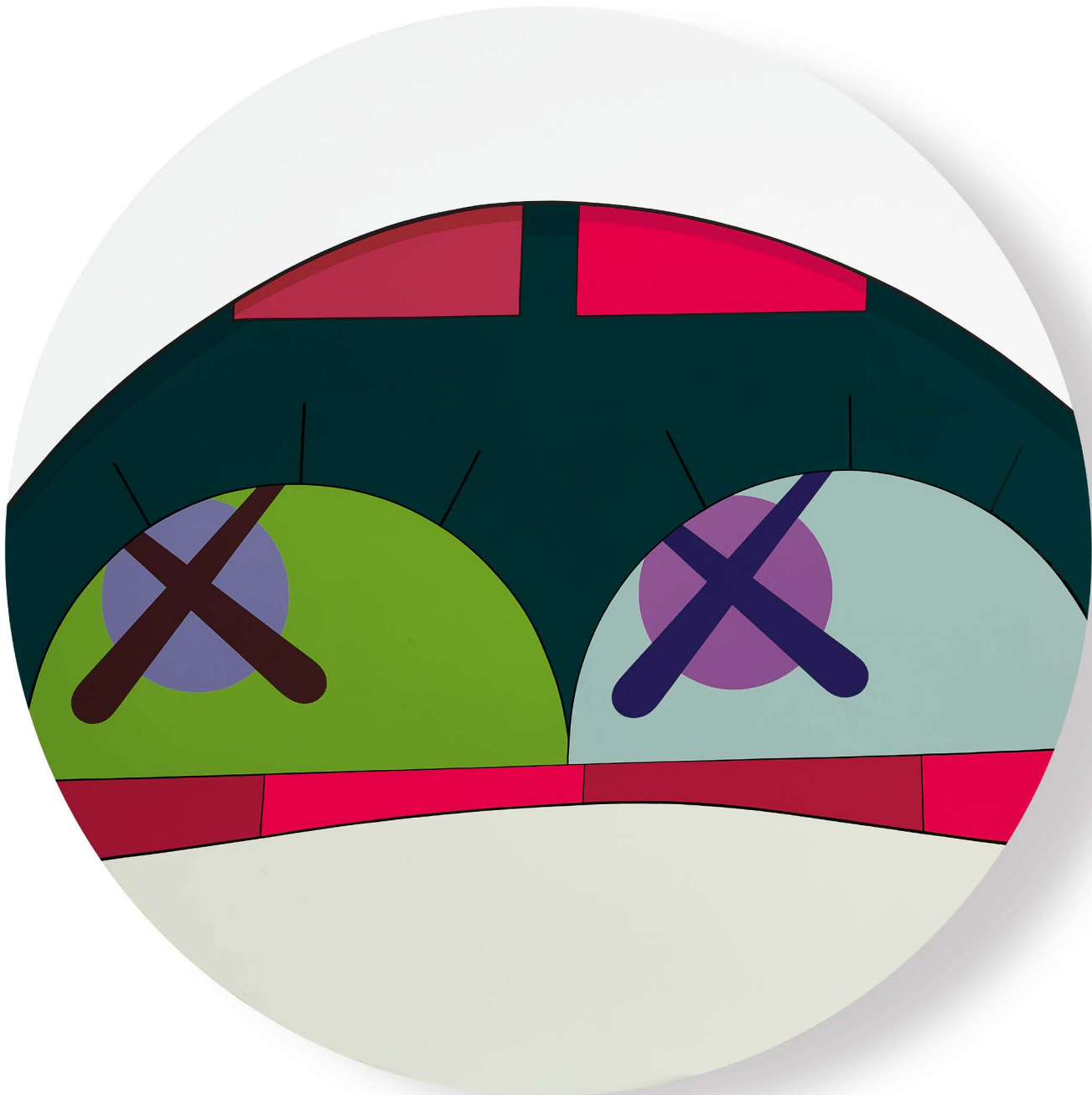
款識

KAWS · 13 (作品背面)

來源

瑞士 · More 畫廊

現藏者購自上述來源







608

608

KAWS

b. 1974

RULED OUT

acrylic on canvas

signed and dated 09 on the reverse

172.7 by 218.4 cm. 68 by 86 in.

EXHIBITED

Los Angeles, The Honor Fraser Gallery, *The Long Way Home*,
February - April 2009

LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993 - 2010*, Skira Rizzoli,
New York 2010, p. 167, illustrated in colour

PROVENANCE

Friedman Benda, New York

Acquired from the above by the present owner

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

US\$ 447,000-575,000

KAWS

排除

壓克力畫布

2009年作

款識

KAWS · 09 (作品背面)

展覽

洛杉磯，The Honor Fraser 畫廊，「The Long Way
Home」，2009年2月至4月

出版

Monica Ramirez-Montagut 著，《KAWS: 1993-2010》
(紐約，2010年)，頁167，載彩圖

來源

紐約，Friedman Benda 畫廊
現藏者購自上述來源

169



609

609

KAWS

b. 1974

UNTITLED

acrylic on canvas

signed and dated 13 on the reverse

diameter: 101 cm. 39¾ in.

PROVENANCE

Friedman Benda, New York

Acquired from the above by the present owner

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

US\$ 256,000-383,000

KAWS

無題

壓克力畫布

2013年作

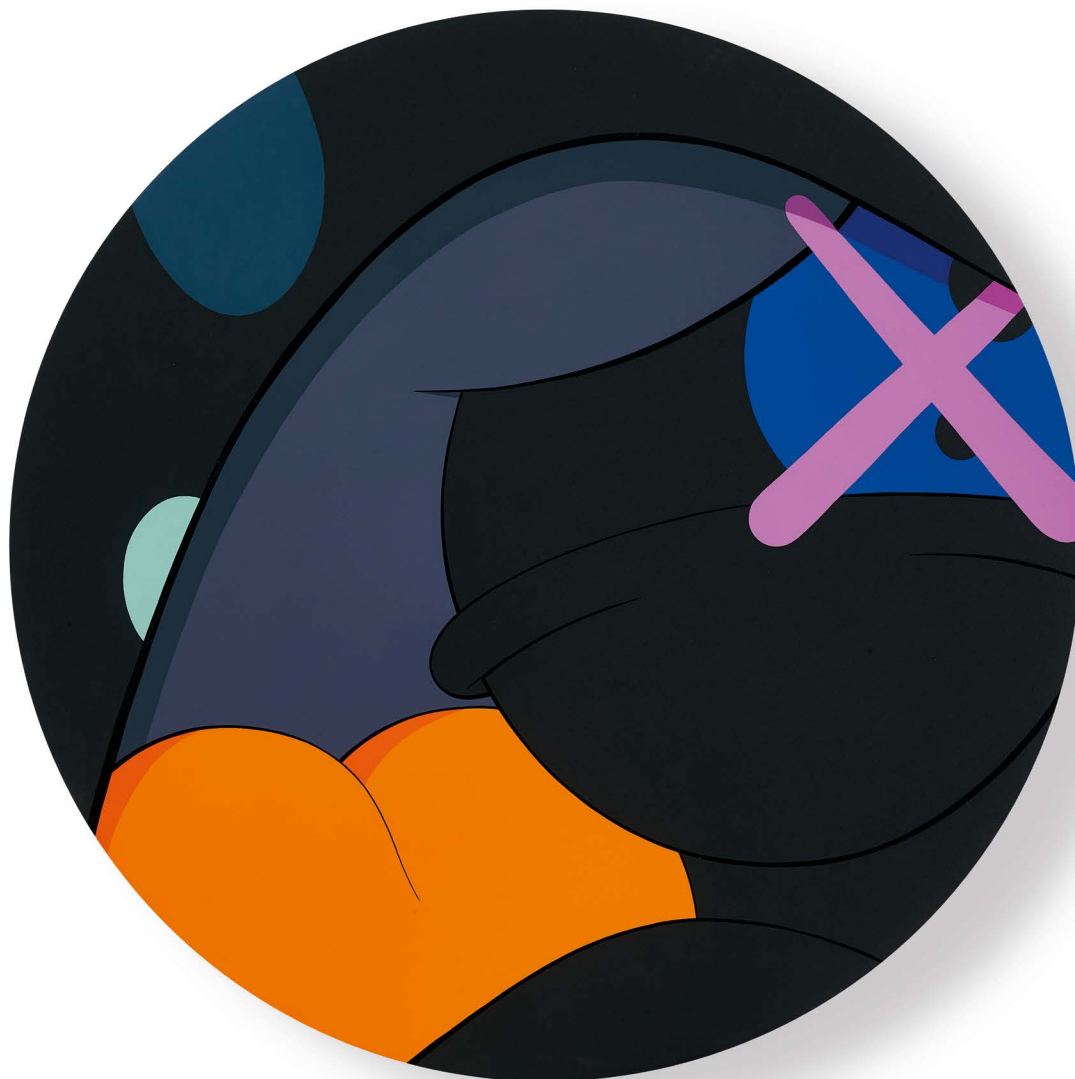
款識

KAWS · 13 (作品背面)

來源

紐約 · Friedman Benda 畫廊

現藏者購自上述來源



610

610

KAWS

b. 1974

AFTER LIMBO

acrylic on canvas

signed and dated *11* on the reverse

diameter: 101 cm. 39¾ in.

PROVENANCE

Code and Theory, New York

Acquired from the above by the present owner

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

US\$ 256,000-383,000

KAWS

After Limbo

壓克力畫布

2011年作

款識

KAWS · 11 (作品背面)

來源

紐約 · Code and Theory

現藏者購自上述來源



611

611

WANGECHI MUTU

b. 1972

THE ROYAL SLIPPER DIPPER, XX

airbrush paint, watercolor and paper collage on mylar

titled

Executed in 2003.

83 by 52 cm. 32¾ by 20½ in.

PROVENANCE

Private Collection

Philips, New York, 17 November 2006, Lot 101

Acquired from the above sale by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

瓦格西·穆圖

The Royal Slipper Dipper, xx

噴漆、水彩、紙本拼貼、聚酯薄膜

2003年作

款識

《The Royal Slipper Dipper, xx》

來源

私人收藏

紐約·富藝斯，2006年11月17日·牌品編號101

現藏者購自上述拍賣



612

612

DAVID LACHAPELLE

b. 1969

CATHEDRAL

digital chromogenic print

signed on the artist's studio label affixed to the reverse
Executed in 2007, this work is number 6 from an edition of 7.

124.5 by 167.6 cm. 49 by 66 in.

HK\$ 70,000-120,000

US\$ 9,000-15,400

大衛·拉夏培爾

教堂

彩色冲印

2007年作

藝術家簽於藝術家工作室標籤貼於作品背面

版數

10

此作品共10版

MANGAマンガ

Property from an Important Japanese Collection

重要日本動漫画稿收藏

‘Manga: Property from an Important Japanese Collection’ presents a sensational selection of nine manga collectables, including rare pieces from highly acclaimed studios.

‘Manga’ in Japanese refers to all kinds of cartooning, comics and animation. Its rich history is deeply rooted in traditional Japanese art, with many believing the Japanese artist and printmaker Hokusai to be the father of manga. Heightened global interest in manga has shifted public and academic discourse surrounding the genre, with the British Museum recently unveiling the largest ever manga exhibition outside of Japan. Art and storytelling collide in graphic worlds, with manga’s international appeal gaining mounting momentum. This medley showcases fine examples from the fascinating category, presenting manga as an important and defining aspect of Japanese identity.

The highlight of the collection, *Nausicaä of the Valley of the Wind* (Lot 617) is a unique piece hand-painted by the much acclaimed Yoshiyuki Takani, a household name in the manga and anime world. Created and directed by the highly celebrated animator Hayao Mizayaki, the 1984 animated epic explores themes of humanity’s relationship with nature and technology, and is considered one of the best works the genre

has to offer. Takani’s piece later became the main motif for the original poster for *Nausicaä*, with the film’s monumental success leading to the founding of Studio Ghibli.

The assemblage is also proud to present exclusive original drawings by Osamu Tezuka for *Astro Boy* (Lot 616) and Takashi Yanese for *Anpanman* (Lot 615). Osamu Tezuka, acclaimed as the Godfather of Anime, is to date one of the most successful manga artists, with *Astro Boy* spearheading the manga aesthetic and quickly gaining adoration in both Japan and globally. Created and written by Takashi Yanese, *Anpanman* is one of the most popular anime series which ran from 1973 until the author’s death in 2013, and is hailed as one of the most recognizable faces amongst young children in Japan.

Also unmissable from the collection for die-hard anime fans is a stellar selection of unique collectibles- original Animation Celluloid Pictures (cel-ga)- from some of the most prestigious animation houses, featuring several beloved series such as *One Piece*, *Dragon Ball*, *Galaxy Express 999* and *Pokémon*. Long captured the hearts of their viewers with compelling characters and complex storylines, these manga icons are crowned as mascots of Japanese pop culture.

「マンガ：重要日本動漫手稿收藏」隆重呈獻九件精選漫畫藏品，涵蓋數個備受好評的動漫製作公司佳作。

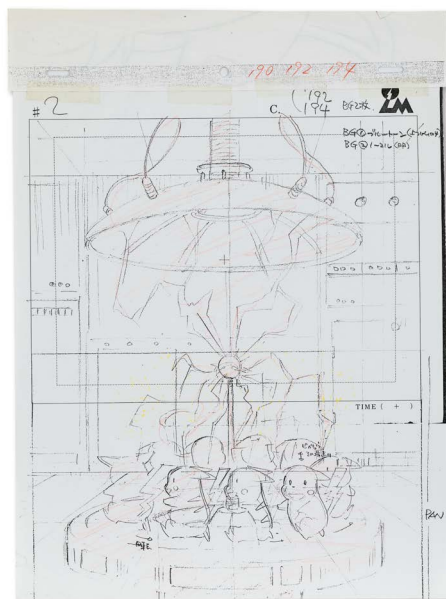
日語中的「漫畫」之意甚廣，可指卡通、漫畫及動畫等藝術形態。其悠久歷史深深植根於日本傳統藝術，而日本名浮世繪畫家葛飾北齋則被廣視為漫畫的始祖。漫畫的全球普及化引起並改變了大眾與學術界對此藝術板塊的關注和詮釋，而倫敦大英博物館更於近年舉辦了在日本以外首個最大型的漫畫專題展覽。在漫畫這個二維世界裡，藝術與敘事互相碰撞交錯，圖像與文字擦出另類火花，與日俱增的吸引力讓世界矚目。是次上呈收藏則雲集此藝術類別的卓絕例子，重點呈現日本本土文化與身份塑造定義不可或缺的元素。

此收藏之亮點拍品非《風之谷》（拍品編號 617）莫屬。此作由家喻戶曉的動漫界大師高荷義之親筆手繪，獨一無二。畫作題材源自著名動畫師宮崎駿創作執導的傳奇動畫電影《風之谷》，內容探討了人類與大自然及科技發展的密切關係，並被公認為該主題類型衍生的最佳作品之一。高荷的作品其後成為《風之谷》的原版海報，而該動畫電影的空前成功亦促成了吉卜力工作室的成立。

是次上呈之重要拍品也包括手塚治虫的手繪傑作《「飛行阿童木與火鳥」簽於手塚治虫及兩本古董漫畫書》（拍品編號 616）及柳瀨嵩的《麵包超人簽於柳瀨嵩》（拍品編號 615）。被譽為動漫教父的手塚治虫是迄今最成功的漫畫大師之一，其經典作品《小飛俠阿童木》促進了漫畫美學發展，備受日本民眾鍾愛之餘更衝出國際，風靡全球。殿堂級漫畫家柳瀨嵩筆下的《麵包超人》是史上最受歡迎的漫畫系列之一。作品從 1973 年發表至作者 2013 年逝世，人氣居高不下，故事角色膾炙人口，深植日本孩童的集體回憶，更陪伴數代老少歲月，享負盛名。

此外，忠實的動漫迷不容錯過收藏呈獻一系列絕無僅有的動畫賽璐珞片。這些動畫製作原片出自知名動畫製作公司團隊之手，呈現了廣為人知的動漫系列，當中包括《海賊王》、《龍珠》、《銀河鐵道 999》及《寵物小精靈》等，作品引人入勝的角色塑造及故事主題深受歡迎，擄獲無數追捧者之餘，亦為極具象徵性的日本流行文化人物形象。





613

613

POKEMON BY OLM INC.

PIKACHU ANIMATION CEL AND SKETCH (2 WORKS)

acrylic on cel and colour pencil on paper
 cel image: 44 by 25.4 cm. 17³/₈ by 10 in.
 drawing: 36 by 26.6 cm. 14¹/₈ by 10¹/₂ in.

PROVENANCE

Private Collection, Japan

HK\$ 40,000-50,000
 US\$ 5,200-6,400

口袋妖怪 by OLM Inc.

皮卡丘手稿及草圖（兩張作品）

手稿：壓克力紙本
 草圖：彩色鉛筆紙本

來源

日本，私人收藏



614

614

ONE PIECE BY TOEI ANIMATION

MONEY·D·LUFFY ANIMATION CEL SIGNED BY
EIICHIRO ODA

acrylic on cel

signed by Eiichiro Oda

20.2 by 24.3 cm. 8 by 9½ in.

PROVENANCE

Private Collection, Japan

HK\$ 40,000-50,000

US\$ 5,200-6,400

海賊王 by 東映動畫

蒙奇·D·路飛手稿簽於尾田榮一郎

壓克力紙本

款識

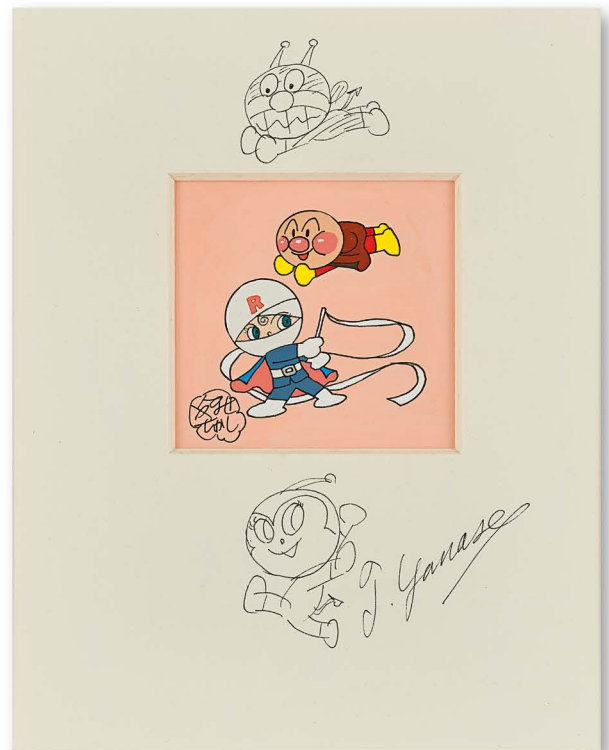
Eiichiro Oda

來源

日本·私人收藏



615 (i)



(ii)

615

TAKASHI YANASE

1919 - 2013

ANPANMAN SIGNED BY TAKASHI YANASE (2 WORKS)

pen and acrylic on paper

each signed by Takashi Yanase

Executed circa 1988.

i) 9.7 by 9 cm. 1¼ by 3½ in.

ii) 8.5 by 8.8 cm. 3⅜ by 3½ in.

PROVENANCE

Private Collection

Acquired from the above by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

柳瀨嵩

麵包超人簽於柳瀨嵩（兩張作品）

鋼筆及壓克力紙本

約1988年作

款識

Takashi Yanase（每張）

來源

私人收藏

現藏者購自上述來源



(i)



(ii)



616

616

OSAMU TEZUKA

1928 - 1989

FLYING ASTRO BOY WITH PHOENIX SIGNED BY
OSAMU TEZUKA WITH TWO ANTIQUE COMIC
BOOKS

watercolour on paper and first edition comic books
published in 1949 & 1957

signed by Osamu Tezuka
Executed circa 1970s.

work: 23 by 14 cm. 9 by 5½ in.
comic book 1: 17.4 by 12.1 cm. 6¾ by 4¾ in.
comic book 2: 22.8 by 14.7 cm. 9 by 5¾ in.

PROVENANCE

Private Collection (gifted from the artist)
Acquired from the above by the present owner

This work is accompanied with a certificate of registration
issued by Osamu Tezuka Works of Art Registration Meeting

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

手塚治虫

「飛行阿童木與火鳥」簽於手塚治虫及兩本古董漫畫書

水彩紙本及於1949&1957年發行之第一版本古董漫畫書
約1970年代作
款識
手塚治虫

來源
私人收藏（藝術家相贈）
現藏者購自上述來源

此作品附手塚治虫作品登錄會所發之登錄證書

STUDIO GHIBLI, DIRECTED BY HAYAO MIYAZAKI, PAINTED BY YOSHIYUKI TAKANI

NAUSICAA OF THE VALLEY OF THE WIND

oil on cardboard
Executed in 1984.

72 by 51.4 cm. 28¾ by 20¼ in.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner

HK\$ 600,000-800,000

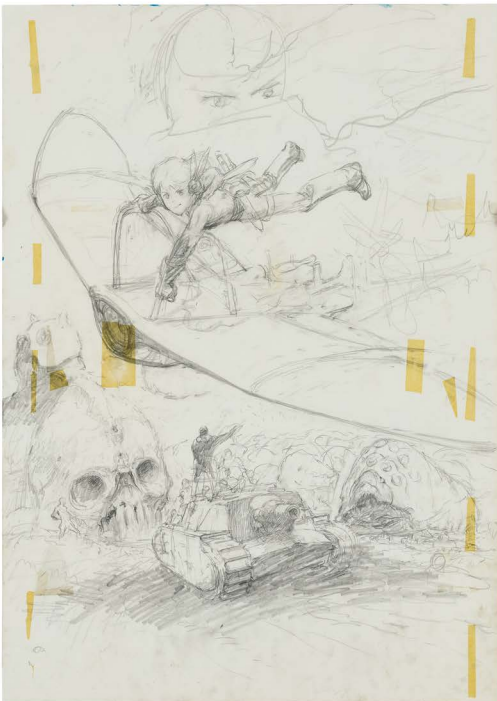
US\$ 77,000-103,000

吉卜力工作室（宮崎駿指導、高荷義之手繪）

風之谷
油畫卡紙板

1984年作

來源
日本・私人收藏
現藏者購自上述來源



Reverse of the current lot
此作品背面

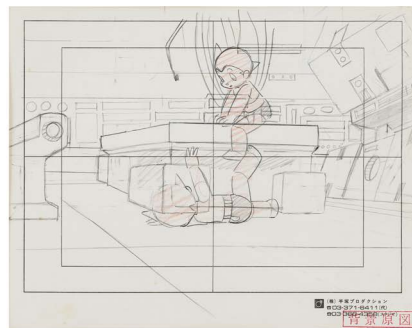


Present lot was used as the main visual for the original poster of the film
此拍品乃動畫電影原版海報的主要圖像

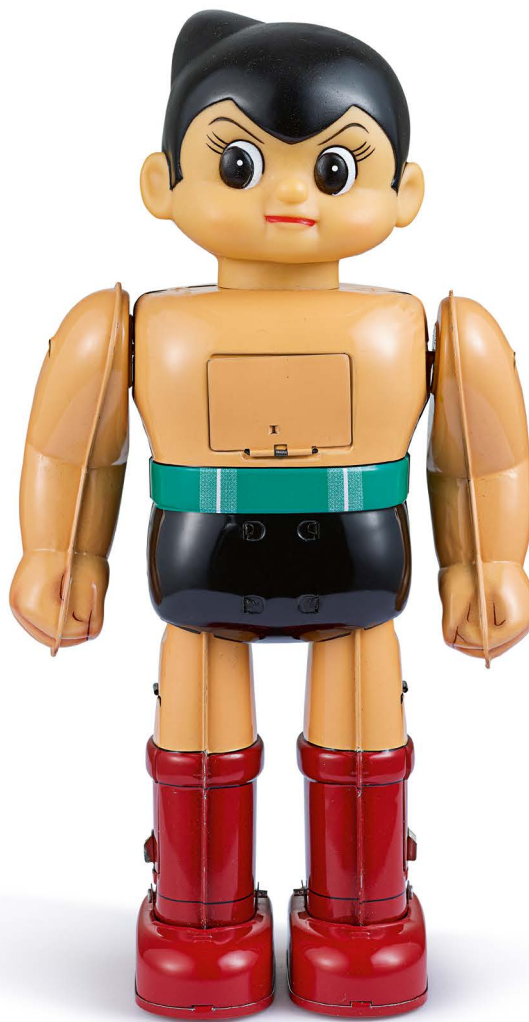




original drawing 原稿



animation cel 手稿



tin toy 玩具

618

GROUP OF ASTRO BOY BY TEZUKA PRODUCTION, MUSHI PRODUCTION, OSAKA TIN TOY INSTITUTE

ORIGINAL DRAWINGS BY OSAMU TEZUKA (5 WORKS), ASTRO BOY ANIMATION CEL AND SKETCH & TIN TOY

pen on paper; acrylic on cel; tin

original drawing: three works signed by Osamu Tezuka
Executed circa 1980s.

i) cel image: 25.5 by 36 cm. 10 by 14 $\frac{1}{8}$ in.

sketch: 23 by 27 cm. 9 by 10 $\frac{5}{8}$ in.

ii) original drawing: each 24 by 17 cm. 9 $\frac{1}{2}$ by 6 $\frac{5}{8}$ in.

iii) toy: 31 (H) by 16 by 11 cm. 12 $\frac{1}{4}$ by 6 $\frac{1}{4}$ by 4 $\frac{3}{8}$ in.

PROVENANCE

Private Collection, Japan

Original drawings (5 works) are accompanied with certificate of registration issued by Osamu Tezuka Works of Art Registration Meeting

HK\$ 100,000-200,000

US\$ 12,800-25,600

小飛俠阿童木套品 by 株式會社手塚, 蟲製作公司與大阪錫玩具資料室

手塚治虫原稿, 阿童木手稿, 阿童木玩具

鋼筆紙本; 壓克力紙本; 錫玩具

約1980年代作

款識

手塚治虫 (三張作品)

來源

日本, 私人收藏

每張手塚治虫原稿附手塚治虫作品登錄會所發之登錄證書



619

619

**GALAXY EXPRESS 999 BY TOEI
ANIMATION**

MAETEL ANIMATION CEL

acrylic on cel

50.2 by 39.3 cm. 19¾ by 15½ in.

PROVENANCE

Private Collection

Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

銀河鐵道999 by 東映動畫

梅德爾手稿

壓克力紙本

來源

私人收藏

現藏者購自上述來源

620

DRAGON BALL SERIES BY TOEI ANIMATIONGOKU (SUPER SAIYAN) ANIMATION
CEL

acrylic on cel

26.5 by 35.2 cm. 10³/₈ by 13⁷/₈ in.**PROVENANCE**

Private Collection, Japan

HK\$ 20,000-30,000

US\$ 2,600-3,850

龍珠 by 東映動畫

超級賽亞人手稿

壓克力紙本

來源

日本 · 私人收藏



620

621

ASTRO BOY BY MUSHI PRODUCTION

ASTRO BOY ANIMATION CEL

acrylic on cel

20 by 25.2 cm. 7⁷/₈ by 10 in.**PROVENANCE**

Mushi Production

Private Collection

Acquired from the above by the present owner

HK\$ 20,000-30,000

US\$ 2,600-3,850

小飛俠阿童木 by 蟲製作公司

小飛俠阿童木手稿

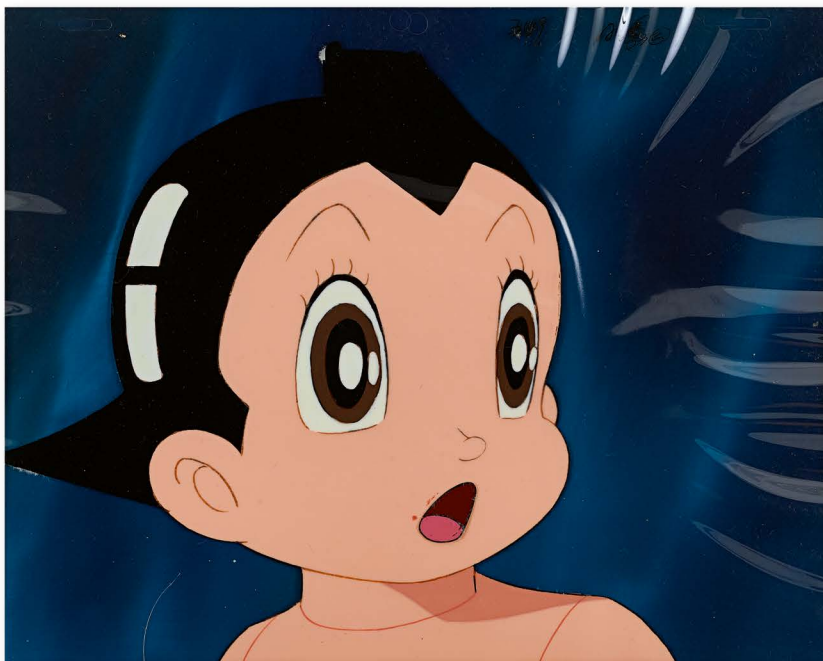
壓克力紙本

來源

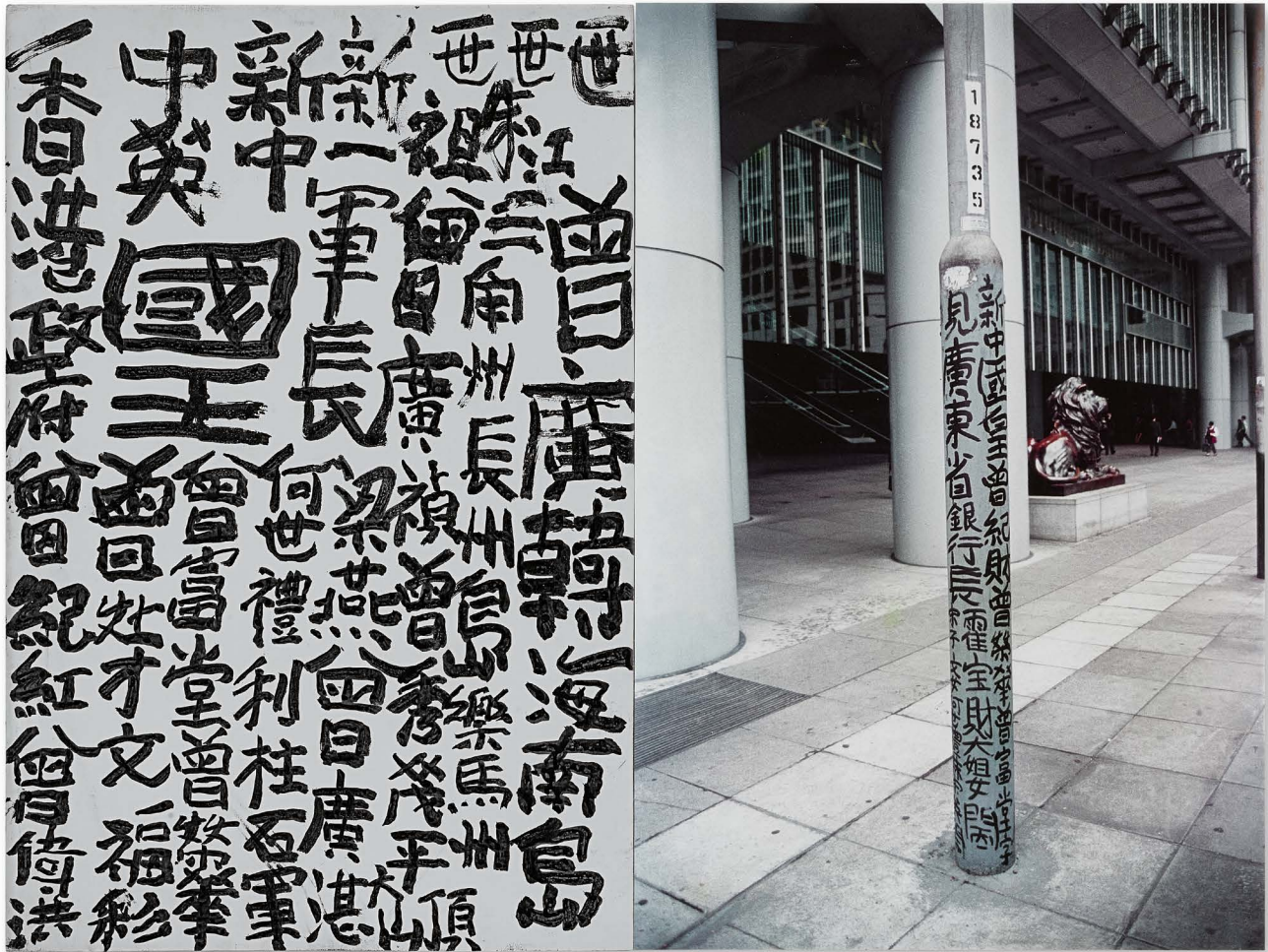
蟲製作公司

私人收藏

現藏者購自上述來源



621



622

622

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

CALLIGRAPHY AND PHOTOGRAPH

ink and paint on wood and C-print

Executed in 1996-97.

each 74.5 by 50 cm. 29% by 19% in.

PROVENANCE

Private Collection

HK\$ 80,000-100,000

US\$ 10,300-12,800

曾灶財

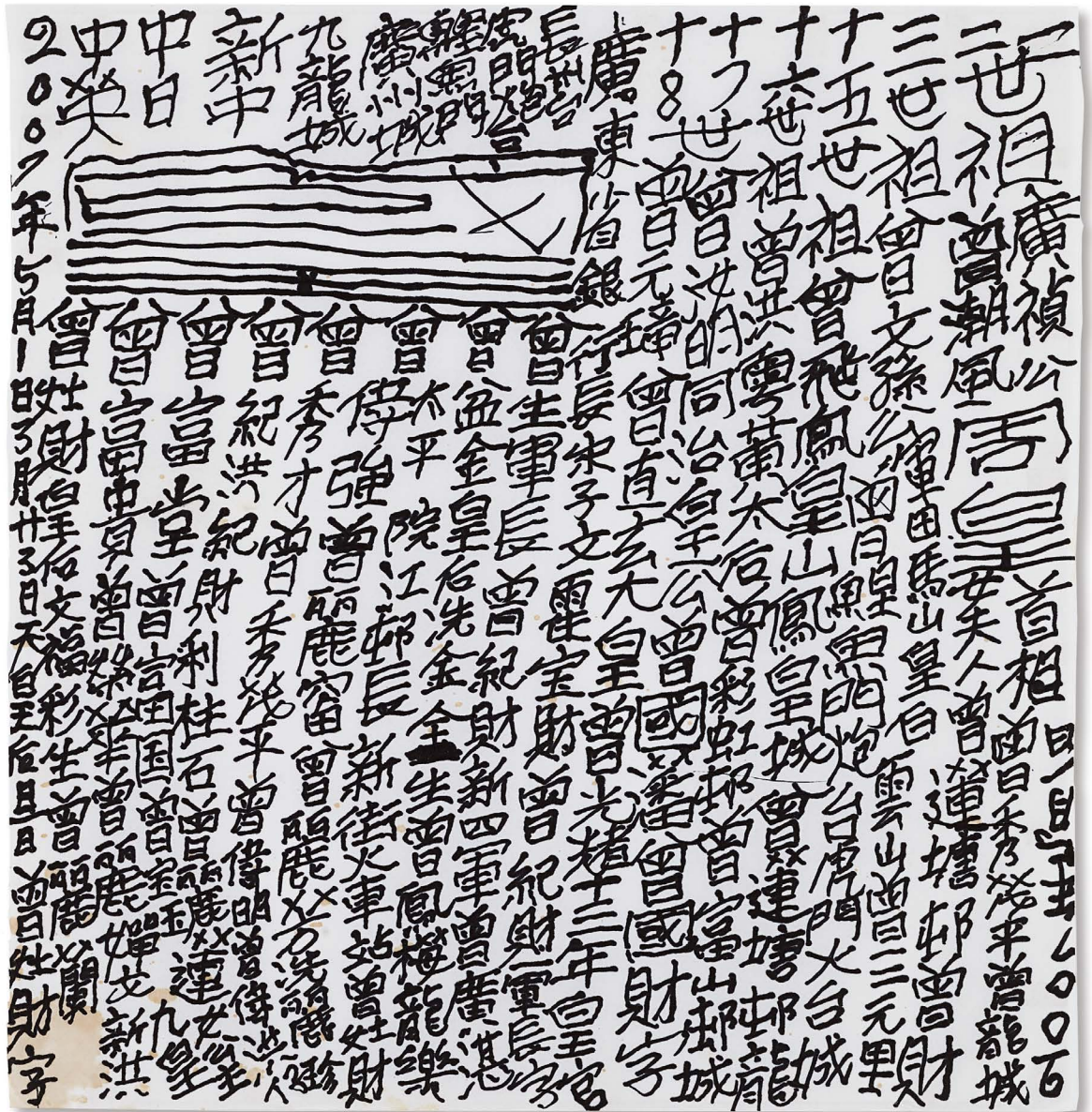
曾書與照片

水墨及油漆木板，彩色沖印

1996至1997年作

來源

私人收藏



623

623

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

CALLIGRAPHY

ink on paper

Executed circa 2000-04.

45.5 by 44.5 cm. 18 by 17½ in.

PROVENANCE

Private Asian Collection (acquired directly from the artist)

Acquired from the above by the present owner

HK\$ 40,000-60,000

US\$ 5,200-7,700

曾灶財

曾書

水墨紙本

約2000至2004年作

來源

亞洲私人收藏（直接購自藝術家本人）

現藏者購自上述來源

FINN JUHL

1912 - 1989

SETTEE, MODEL NO. FJ45produced by Niels Vodder, Copenhagen, Denmark
designed in 1945

teak and fabric

81 (H) by 117 by 77 cm. 31¾ (H) by 46 by 30¼ in.

PROVENANCE

Private Collection, Denmark

HK\$ 90,000-150,000

US\$ 11,500-19,200

芬·祖爾

沙發 型號FJ45

此作品於1945年設計，由哥本哈根工匠Niels Vodder
製造

柚木布料

來源

歐洲，私人收藏



FINN JUHL

1912 - 1989

ARMCHAIR, MODEL NO. FJ46*branded CABINETMAKER NIELS VODDER/COPENHAGEN
DENMARK/DESIGN: FINN JUHL*

produced by Niels Vodder, Copenhagen, Denmark

designed in 1946

rosewood and original leather upholstery

84 (H) by 65 by 61 cm. 33 (H) by 25½ by 24 in.

PROVENANCE

Private Collection, Denmark

◉ HK\$ 70,000-100,000

US\$ 9,000-12,800

芬·祖爾

扶手椅 型號FJ46

款識

CABINETMAKER NIELS VODDER/COPENHAGEN

DENMARK/DESIGN: FINN JUHL

此作品於1946年設計，由哥本哈根工匠Niels Vodder

製造

紅木及原裝皮革座墊

來源

歐洲，私人收藏



FINN JUHL

1912 - 1989

CHIEFTAIN CHAIR, MODEL NO. FJ49A

produced by Niels Vodder, Copenhagen, Denmark
 designed in 1949
 teak and original patinated leather
 93 (H) by 101 by 90 cm. 36½ by 39¾ by 35¼ in.

PROVENANCE

Private Collection, Denmark

HK\$ 500,000-700,000

US\$ 64,000-89,500

芬·祖爾**酋長椅 型號FJ49A**

此作品於1949年設計，由哥本哈根工匠Niels Vodder
 製造
 柚木及原裝皮革

來源

歐洲，私人收藏

“As well as drawing inspiration from modern art, Juhl was fascinated with “shapes which defy gravity and create visual lightness”. This obsession with the relationship between the two key elements of a piece of furniture: the carrying and the carried, resulted in forms that while structurally load bearing give the visual impression of floating in the air. In designing his pieces, Juhl would measure his own body and create organic, natural structures designed for comfort as well as elegance. This appreciation of the living human body also defined him against the popular high-tech futuristic style of the time, and has ensured his work remains timeless.”

ROSE ONANS

「祖爾除了從現代藝術汲取靈感，還對『抵抗地心吸力並且營造輕盈視覺效果的形態』非常感興趣。一件家具包含兩個關鍵元素——承托和被承托，他對兩者的關係著迷不已，因此設計的家具雖然有負重功能，但是看上去卻像漂浮在半空中。祖爾在設計家具時會量度自己的身體，造出有機、自然的結構，既舒適又優雅。這種著重人體的觀念與當時流行的高科技未來主義風格截然不同，他的設計也因此歷久不衰。」

蘿絲·安南斯



FINN JUHL

1912 - 1989

PAIR OF ARMCHAIRS, MODEL NO. FJ53

produced by Niels Vodder, Copenhagen, Denmark

designed in 1953

rosewood and fabric

each: 73 (H) by 72 by 78 cm. 28¾ by 28¾ by 30¾ in.

PROVENANCE

Private Collection, Denmark

• HK\$ 160,000-240,000

US\$ 20,500-30,700

芬·祖爾

扶手椅一對 型號FJ53

此作品於1953年設計，由哥本哈根工匠Niels Vodder

製造

紅木布料

來源

歐洲，私人收藏





628

628

FRANÇOIS-XAVIER LALANNE

b. 1927

PIGEON LAMP

patinated bronze, patinated copper, opaline glass

impressed with artist's monogram FxL and ARTCURIAL
185/900

Executed circa 1991, this work is number 185 from an edition
of 900

21 (H) by 13.5 by 25.7 cm. 8¼ (H) by 5⅜ by 10⅞ in.

PROVENANCE

Private Collection

Artcurial, Paris, 13 May 1992

Private Collection (acquired from the above sale)

Thence by descent to the present owner

This work is accompanied with certificate issued by Artcurial

HK\$ 180,000-250,000

US\$ 23,000-31,900

萊蘭和蓮恩

鴿子燈

彩繪青銅、蛋白石玻璃

約1991年作

款識

FxL · Artcurial · 185/900

版數

185/900

此作品共900版

來源

私人收藏

巴黎，Artcurial拍賣，1991年5月13日

私人收藏（購自上述拍賣）

藏者繼承自上述來源

此作品附Artcurial所發之保證書

193



629

629

ZHOU CHUNYA

b. 1955

GREEN DOG

painted stainless steel

Executed in 2008, this work is number AP from an edition of 8.

107 (H) by 95 by 41 cm. 42 $\frac{1}{8}$ (H) by 37 $\frac{3}{8}$ by 16 $\frac{1}{8}$ in.

PROVENANCE

Bei Zhuang Art Center, Taipei

Acquired from the above by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

周春芽

綠狗

彩繪不銹鋼

2008年作

此為藝術家自留版（作品共8版）

來源

台北·北莊藝術中心

現藏者購自上述來源



630

630

ZHOU CHUNYA

b. 1955

GREEN DOG

painted stainless steel

Executed in 2008, this work is number AP from an edition of 8.

111 (H) by 105 by 37 cm. 43³/₄ (H) by 41³/₈ by 14⁵/₈ in.

PROVENANCE

Bei Zhuang Art Center, Taipei
Acquired from the above by the present owner

HK\$ 150,000-250,000

US\$ 19,200-31,900

周春芽

綠狗

彩繪不銹鋼

2008年作

此為藝術家自留版（作品共8版）

來源

台北·北莊藝術中心
現藏者購自上述來源



631

631

LI CHEN

b.1963

THE BUDDHA IN THE CLOUD

bronze

signed, stamped, numbered 20/30 and dated 2002

Executed in 2002, this work is number 20 from an edition of 30.

49.2 (H) by 35.2 by 21 cm. 19¼ (H) by 13¾ by 8¼ in.

PROVENANCE

Private Asian Collection

This work is accompanied with a certificate of authenticity issued by Asia Art International Group Corporation

HK\$ 300,000-500,000

US\$ 38,300-64,000

李真

雲中一如來

銅雕

2002年作

款識

藝術家簽名·20/30·2002（作品背面）

版數

20/30

此作品共30版

來源

亞洲私人收藏

此作品附亞洲藝術國際集團股份有限公司所發之保證書

ZHU WEI

b. 1966

CHINA CHINA

lacquer and sand on aluminium

each incised with artist's signature, dated 2008 and numbered 9/9 on the base of figures

(i) 118 (H) by 63 by 43 cm; 46½ (H) by 24¾ by 16⅞ in.

(ii) 118 (H) by 54 by 38 cm; 46½ (H) by 21¼ by 15 in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 3 October 2011, Lot 939

Acquired from the above sale by the present owner

HK\$ 380,000-550,000

US\$ 48,500-70,500

朱偉

中國中國

沙及漆鋁塑

2008年作

款識

(i) 朱偉，2008·9/9（作品底側部）

(ii) 朱偉，9/9（作品底側部）

版數

9/9

此作品共9版

來源

私人收藏

香港·蘇富比，2011年10月3日·拍品編

號939

現藏者購自上述拍賣





633

633

ZHU WEI

b. 1966

SWEET LIFE

ink and colour on paper

signed in Chinese and marked with artist's seal
Executed in 1994.

175 by 132 cm; 68 $\frac{7}{8}$ by 52 in.

LITERATURE

Zhu Wei, Works 1988-2012, China Today Art Museum
Publishing House, Beijing, 2013, pp. 154-5, illustrated in
colour

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

朱偉

甜蜜的生活

水墨及水彩紙本

1994年作

款識
朱偉製

藝術家鈐印一方

出版

〈朱偉1988-2012作品〉（北京，今日美術館出版
社，2013年）154至155頁，載彩圖

來源

現藏者直接購自藝術家本人



634

634

XU LEI

b. 1963

SECLUDED

ink and colour on rice paper

signed in Chinese

Executed in 1993.

60.7 by 44.5 cm. 23 $\frac{7}{8}$ by 17 $\frac{1}{2}$ in.

EXHIBITED

Hong Kong, Alisan Fine Arts, *Xu Lei: The Mystery of Absence*,
March 1995, p. 37

PROVENANCE

Alisan Fine Arts, Hong Kong

Acquired from the above by the present owner

HK\$ 300,000-400,000

US\$ 38,300-51,500

徐累

僻靜

水墨及彩色紙本

1993年作

款識

徐

展覽

香港，藝倡畫廊〈徐累：舊夢新影〉1995年3月

來源

香港，藝倡畫廊

綫藏著購自上述來源



635

635

THE CONNOR BROTHERS

b.1968 & b.1968

I CAN RESIST EVERYTHING EXCEPT TEMPTATION

acrylic on canvas

Executed in 2019.

180 by 110 cm. 71 by 43¼ in.

PROVENANCE

Private Collection, Europe

HK\$ 150,000-200,000

US\$ 19,200-25,600

康納兄弟

I Can Resist Everything Except Temptation

油畫畫布

2019年作

來源

歐洲·私人收藏



636

636

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

REN ZHENYU

b.1976

MAO NO. 2

oil on canvas

signed in Chinese and dated 2007

150 by 150 cm. 59 by 59 in.

PROVENANCE

Willem Kerseboom Gallery, Amsterdam

Acquired from the above by the present owner

HK\$ 40,000-60,000

US\$ 5,200-7,700

重要歐洲私人收藏

任振宇

毛2號

油畫畫布

2007年作

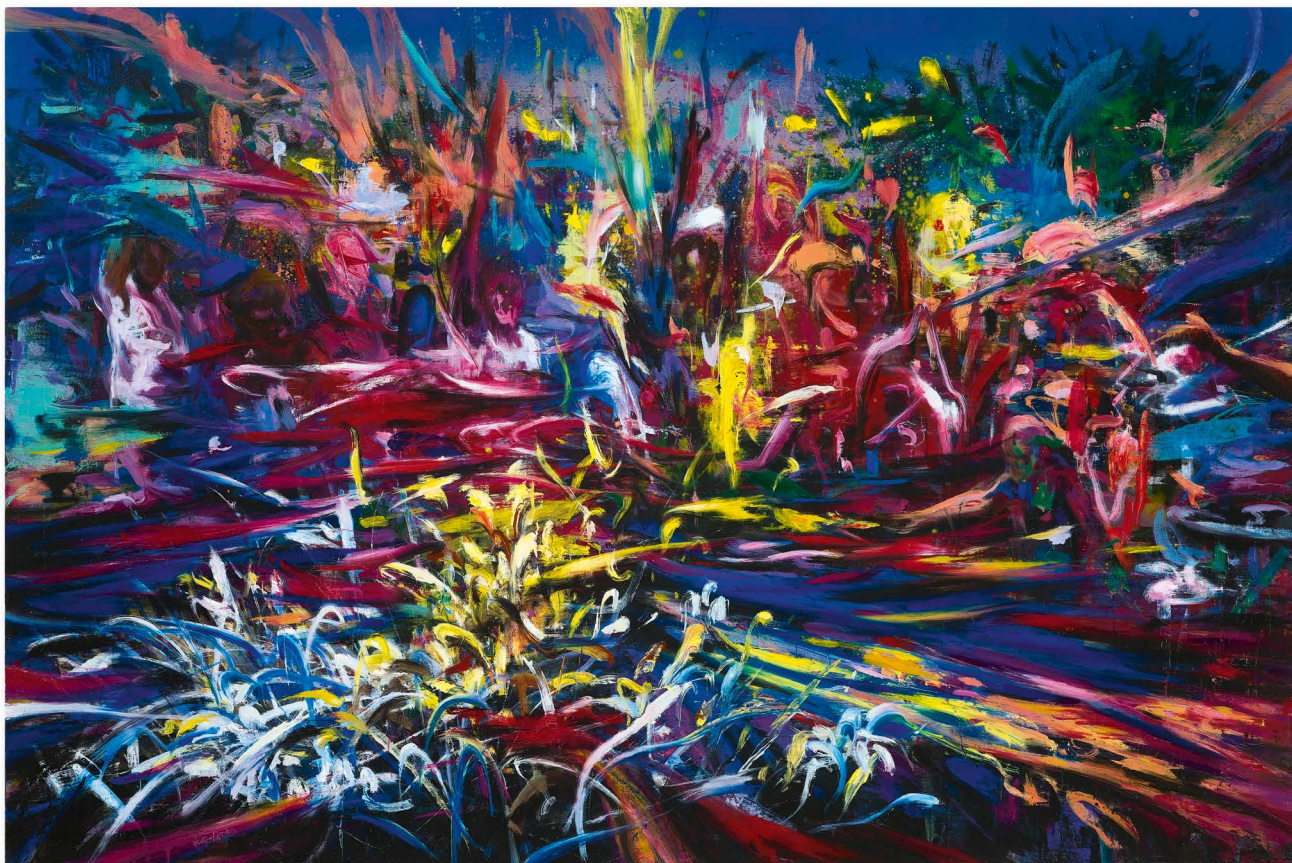
款識

任振宇·2007

來源

阿姆斯特丹·Willem Kerseboom 畫廊

現藏者購自上述來源



637

637

ZHAO BO

b. 1984

PARTY IN THE WILD NO.1

oil on canvas

signed, titled and dated 2015 on the reverse
Executed in 2015

100.3 by 150 cm. 39½ by 59 in.

PROVENANCE

Private Asian Collection

HK\$ 60,000-80,000

US\$ 7,700-10,300

趙博

荒野中的狂歡1號

油畫畫布

2015年作

款識

《荒野中的狂歡1號》·趙博·2015（作品背面）

來源

亞洲私人收藏



638

638

CHEN HUI

b. 1971

UNTITLED

oil on canvas

143 by 131 cm. 56¼ by 51½ in.

PROVENANCE

Private Collection

HK\$ 60,000-80,000

US\$ 7,700-10,300

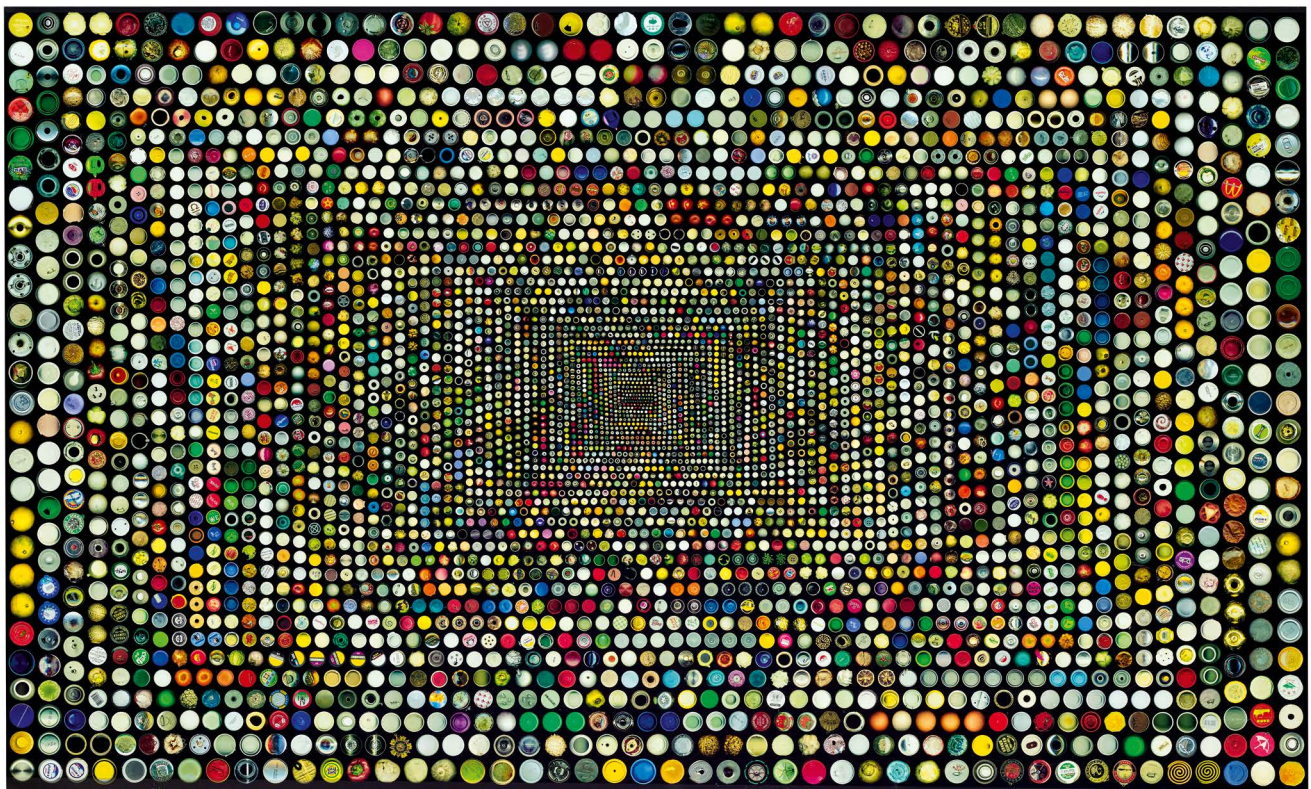
陳輝

無題

油畫畫布

來源

私人收藏



639

639

HONG HAO

b. 1965

MY THINGS ABOUT CIRCLE NO. 2

C-print

signed, titled and numbered 6/6 on the reverse

Executed in 2006, this work is number 6 from an edition of 6.

174 by 280 cm. 68½ by 110¼ in.

PROVENANCE

Acquired directly from the artist by the present owner

This work is accompanied with a certificate signed by the artist

HK\$ 80,000-150,000

US\$ 10,300-19,200

洪浩

我的東西之二

彩色沖印

2006年作

款識

《My Things - About Circle No.2》· Hong Hao · 6/6
(作品背面)

版數

6/6

此作品共6版

來源

現藏者直接購自藝術家本人

此作品附藝術家簽署的保證書



640

640

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

LIU YE

b. 1964

POET

screenprint on paper

signed in Chinese and Pinyin, dated 99 and numbered 24/28
Executed in 1999, this work is number 24 from an edition of 28.

57 by 73 cm. 22³/₈ by 28³/₄ in.

PROVENANCE

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

HK\$ 50,000-70,000

US\$ 6,400-9,000

重要歐洲私人收藏

劉野

詩人

絲網印刷

1999年作

款識

野·Yea·99·24/28

來源

阿姆斯特丹·Canvas International

現藏者購自上述來源



641



641

641

JONAS WOOD

b. 1977

**DILOPHOSAURUS WETHERILLI &
ARCHAEOPTERYX LITHOGRAPHICA**

lithograph

each signed, dated 2015 and numbered 10/30

Executed in 2015, these works are number 10 from edition of 30.

each 78.7 by 57.2 cm. 31 by 22½ in.

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

喬納斯·伍德

雙嵴龍 & 始祖鳥

版畫

2015年作

款識

JBWood · 2015 · 10/30 (每張)

版數

10/30

此作品共20版

來源

紐約·高古軒畫廊

現藏者購自上述來源



642

642

FRANCIS BACON

1909 - 1992

TRIPTYCH

lithographs in colours

each signed and numbered 130/180

Executed in 1983, these works are number 130 from an edition of 180

image: 67 by 50 cm. 26³/₈ by 19⁵/₈ in. (each)

sheet: 90 by 63 cm. 35³/₈ by 24⁷/₈ in. (each)

PROVENANCE

Private Collection

Seoul Auction, Hong Kong, 25 February 2011

Acquired from the above sale by the present owner

HK\$ 120,000-220,000

US\$ 15,400-28,100

弗朗西斯·培根

三聯作

彩色版畫

1983年作

款識

130/180 · Francis Bacon (每張)

版數

130/180

此作品共180版

來源

私人收藏

香港·首爾拍賣·2011年2月25日

現藏者購自上述拍賣



643

643

MEDICOM TOY

COCO CHANEL 1000% BE@RBRICK

Painted cast vinyl

Executed in 2006, this work is from an edition of 1000.

This work is not accompanied by its original packing box

72 (H) by 36 by 23 cm. 28³/₈ (H) by 14¹/₈ by 9 in.

PROVENANCE

Gifted from the studio of Karl Lagerfeld to the present owner

HK\$ 100,000-200,000

US\$ 12,800-25,600

Medicom Toy

香奈兒1000%庫柏力克熊

彩色塑料

2006年作

此作品共1000版

644

YOSHITOMO NARA

b.1959

SLEEPLESS NIGHT SITTING

mixed media

Executed in 2007, this work is number 000 from an edition of 300.

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

28 (H) by 15 by 17 cm. 11 (H) by 6 by 6 $\frac{5}{8}$ in.

PROVENANCE

Private Collection, Japan

HK\$ 80,000-120,000

US\$ 10,300-15,400

奈良美智

失眠夜（坐著）

綜合媒材

2007年作

版數

000/3000

此作品共300版

此作品附藝術家簽署的木質保證書及原裝木盒

來源

日本·私人收藏



645



644

645

YOSHITOMO NARA

b.1959

MORI GIRL

painted wood

Executed in 2012, this work is number 181 from an edition of 200.

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

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

PROVENANCE

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

HK\$ 60,000-80,000

US\$ 7,700-10,300

奈良美智

森子

彩繪木雕

2012年作

版數

181/200

此作品共200版

此作品附藝術家親簽之木質保證書及作品原裝紙盒

來源

東京·小山登美夫畫廊

現藏者購自上述來源

End of Sale

CONTEMPORARY ART ONLINE

當代藝術網上專場

This October, Sotheby's Hong Kong presents Contemporary Art Online which will showcase a compelling group of paintings, sculptures, prints and multiples by some of the most sought-after Eastern and Western contemporary artists. Highlights include works by Kusama Yayoi, KAWS, Liu Ye and Jean-Michel Basquiat, with estimates starting at only HKD4,000. The online auction will be open for bidding from 3 to 15 October 2019.

今秋十月香港蘇富比當代藝術網上專場橫跨東西方，帶來草間彌生、KAWS、劉野、巴斯基亞等知名藝術家的作品，包括油畫、雕塑、版畫等各種媒材，起拍價最低4000港元。10月3日至15日開放競投。

ONLINE SALE | 網上專場

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11AM 3 OCTOBER - 11AM 15 OCTOBER 2019

2019年10月3日早上11時至2019年10月15日早上11時

SALE CODE HK0909 | 專場編號 HK0909

SELECTED HIGHLIGHTS 精選拍品

NARA YOSHITOMO

b.1959

Broken Treasures

Woodcut

Signed in English, dated 2012 and number 18/50
42.5 by 29 cm; 16 ¾ by 11 3/8 in.

HKD60,000-120,000
USD7,600-15,300

奈良美智 破碎的寶物 木刻版畫
二〇一二年作

款識
Nara Yoshitomo, 2012, 18/50



JEAN-MICHEL BASQUIAT

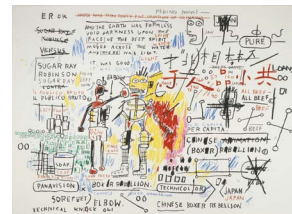
1960 – 1988

Boxer Rebellion

screenprint on paper
numbered; signed and stamped on the reverse
by The Estate of Jean-Michel Basquiat
Executed in 1982-83 and printed in 2018. This
work is from an edition of 60.
73 by 99.8 cm; 28 3/4 by 39 1/4 in.

HKD200,000-300,000
USD25,500-38,200

尚·米榭·巴斯基亞 拳擊手謀反 絲網印刷
原本一九八二至一九八三年作，二〇一八年印製
款識
Basquiat, 巴斯基亞委員會鈐印（作品背
面）
版數
60



KAWS

b.1974

DIOR X KAWS BFF Pink and Black Plush Dolls (two works)

polyester plush, with original box
Pink: stamped with the artist's signature and
numbered 375/500 on the underside
Black: stamped with the artist's signature and
numbered 75/500 on the underside
Executed in 2019.

Pink: 46 by 22 by 10 cm; 18 ½ by 8 ¾ by 3 ¾ in.
Black: 46 by 24 by 10 cm; 18 ½ by 9 ½ by 3 ¾ in.

HKD120,000-220,000
USD15,300-28,000

DIOR X KAWS BFF粉紅色與黑色絨毛玩具
（兩件）聚酯纖維絨毛，附原裝盒
二〇一九年作

款識
粉紅：KAWS, 375/500（印於作品底部）
黑：KAWS, 75/500（印於作品底部）



BANKSY

b.1974

Flying Copper

screenprint in colours, on wove paper
numbered 397/600, published by Pictures on
Walls, London, with their blindstamp.
Executed in 2003.

HKD60,000-80,000
USD7,600-10,200

班克斯 飛行警察
彩色絲網印刷於網紋紙
二〇〇三年作
款識
397/600, 倫敦Pictures on Walls水印



JEFF KOONS

b.1955

Balloon Rabbit (Red)

porcelain, with the original foam-lined box
stamped with the artist's signature, titled, dated
17 and number 299/999 on the underside
28 by 13 by 20 cm; 11 by 5 ½ by 7 ¾ in.

HKD60,000-80,000
USD7,600-10,200

傑夫·昆斯 兔子氣球（紅色）陶瓷，附原裝
泡棉襯裡紙盒
二〇一七年作

款識
Jeff Koons, 《兔子氣球（紅色）》
, 299/999, 17（作品底部）



YAYOI KUSAMA

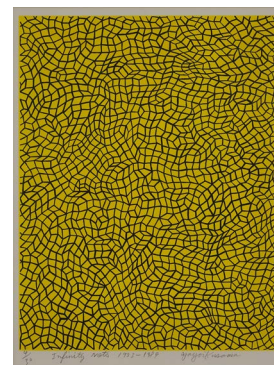
b.1929

Infinity Nets

lithograph
signed in English, titled, dated 1953-1984 and
numbered 4/30
image 40.5 by 31 cm; 16 by 12 ¼ in.
sheet 56.5 by 43 cm; 22 ¼ by 17 in.
framed 61.2 by 50.5 cm; 24 ½ by 19 ½ in.

HKD50,000-70,000
USD6,400-8,900

草間彌生 無限網 石板版畫
一九五三至一九八四年作
款識
4/30, 《Infinity Nets》, 1953-1984
, Yayoi Kusama



DANIEL ARSHAM

b.1980

RIMOWA X Daniel Arsham

plaster with glass fragments and RIMOWA
briefcase
printed with the artist's signature and numbered
353/500 in the Owner's Manual
Executed in 2019. This work is from an edition
of 500.

RIMOWA: 17 by 46 by 41 cm; 6 ¾ by 18 ½ by
16 ½ in.

Multiple: 9 by 29.5 by 21.5 cm; 3 ½ by 11 ½ by
8 ½ in.

HKD24,000-35,000
USD2,500-3,600

RIMOWA X 丹尼爾·阿爾軒
石膏、玻璃碎片、RIMOWA手提箱
二〇一九年作

款識
Daniel Arsham（印於物主手冊）
版數
353/500



LI SHAN

b.1942

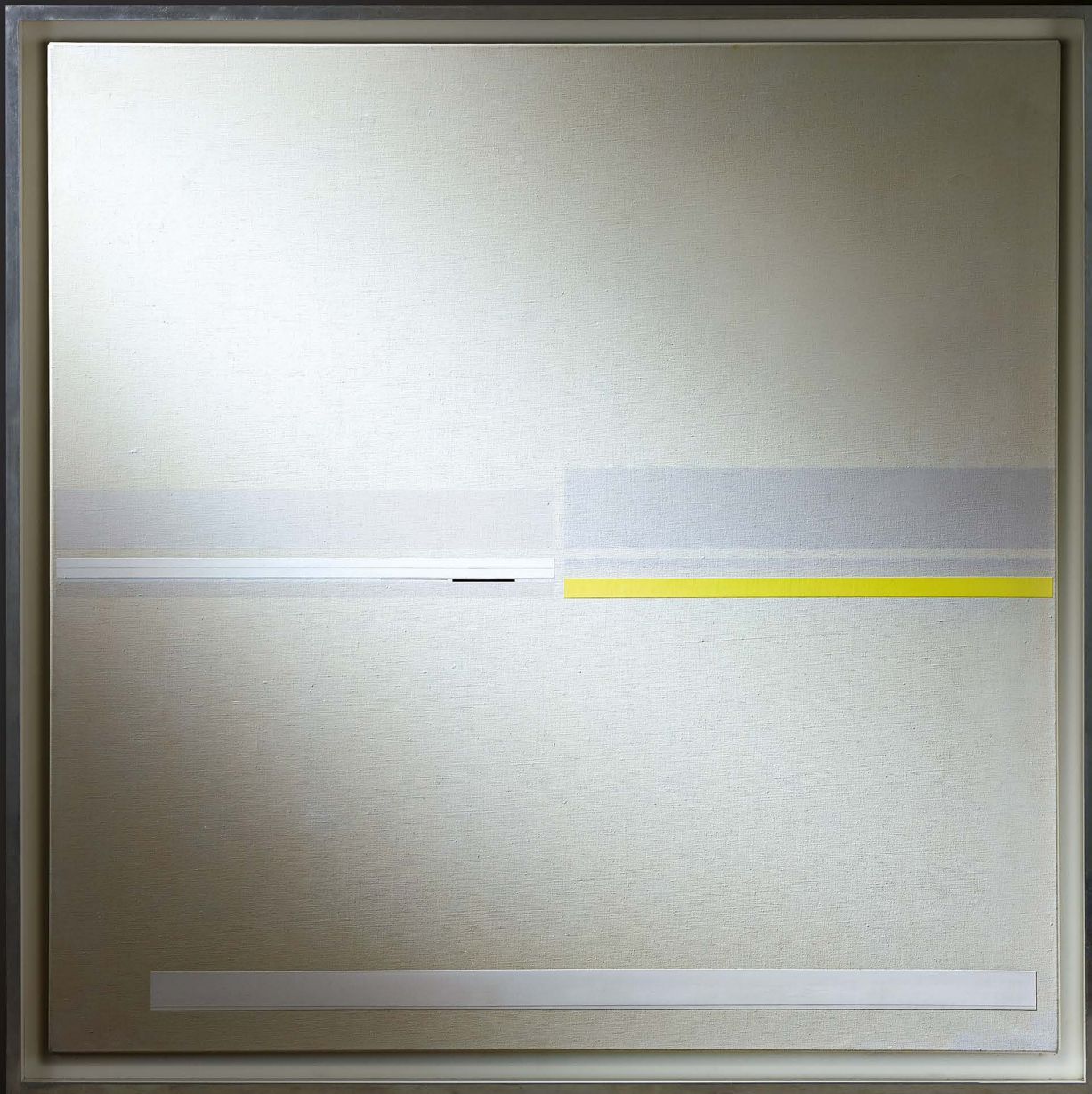
The Seventh Day of Every Week Series

oil on canvas
signed in Pinyin and Chinese and dated 1997 on
the reverse
38.3 by 38 cm; 15 ½ by 15 in.

HKD70,000-90,000
USD8,900-11,500

李山 每星期的第七天系列 油畫畫布
一九九七年作
款識
李山, Li Shan, 1997（作品背面）





Modern Art

AUCTIONS HONG KONG 5 – 6 OCTOBER

RICHARD LIN
Gwynfryn, 1974
Estimate HK\$3,500,000–5,000,000

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RONALD VENTURA
Super than Superman, 2018
Estimate HK\$2,000,000–3,000,000



Modern and Contemporary Southeast Asian Art

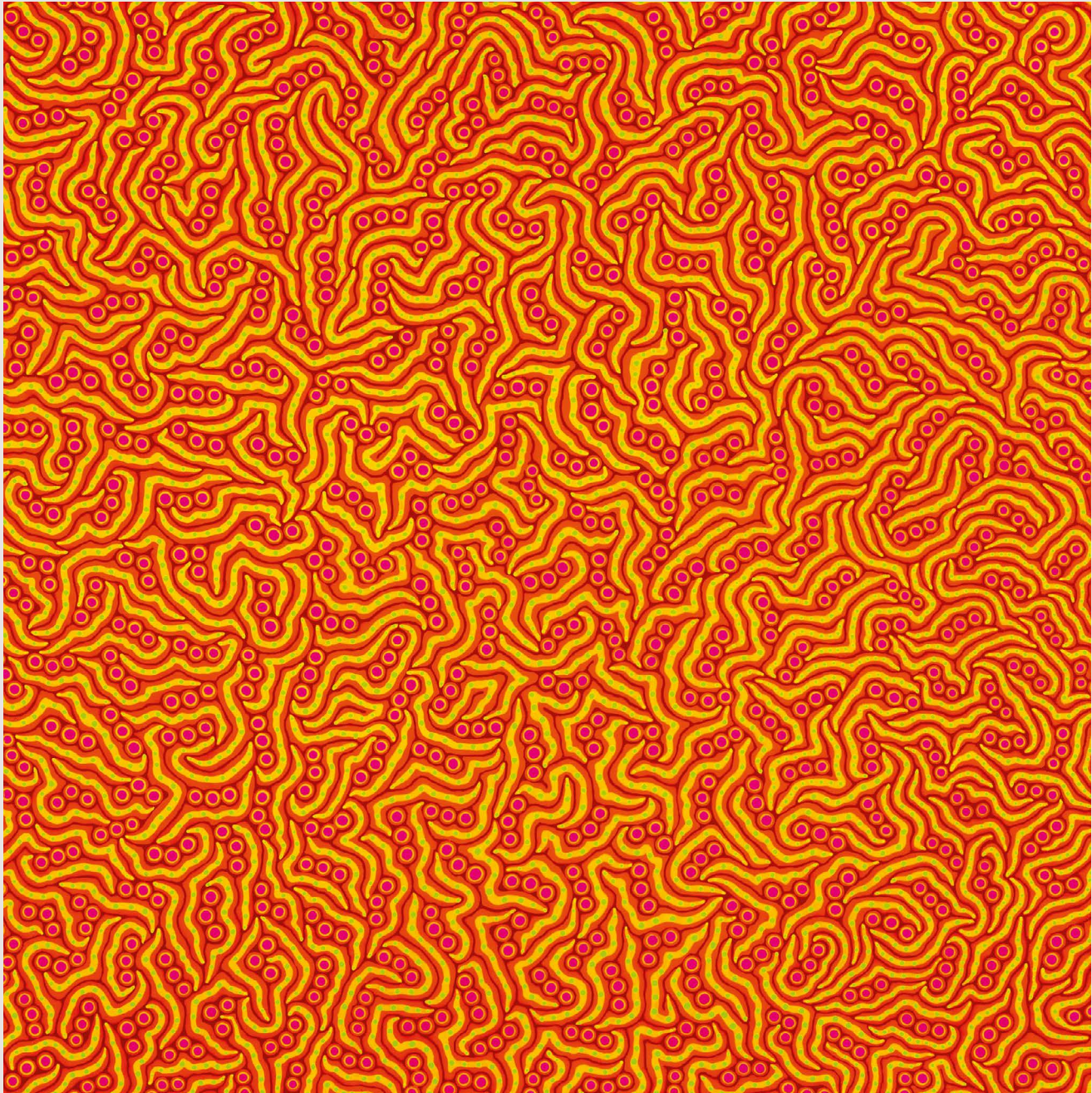
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Danseuse à l'éventail,
circa 1895-1900

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

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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.

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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。

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

買家酬金 買家應支付本公司酬金。拍賣品「落錘價」為港幣 3,500,000 元或以下，酬金以「落錘價」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。

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

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投均有成功機會。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確保拍賣品定能拍出之價格執行。該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。倘不可撤銷投標方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷投標方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷投標方必須向該人士披露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的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

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

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

4. 拍賣後

付款 拍賣後須即時以以下列方法以港幣付款：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仕的付款，而此等付款須先經通帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移至喜龍(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。
如欲安排運送或收取貨品，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向意，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 or available on request by email to 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;
「廢品」指蘇富比真品保證所定之涵義;
「落錘價」指拍賣官以擊槌接納之最高競投價,(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;
「買入價」指落錘價加上合適之買家酬金;
「底價」指賣家同意出售拍賣品之最低落錘價(保密);
「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人);
「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓;
「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's Diamonds SA 及其任何附屬公司(定義見香港法例第 622 章《公司條例》第 2 條)。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料,蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事,並承擔檢查及檢驗之責任,以使彼等對可能感興趣之拍賣品感到滿意。

(b) 蘇富比提出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)買家向其提供之資料;(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時為準。

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轉移及合適之證明經已提供前將拍賣品交給買家,而提早支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)。為免生疑問,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。蘇富比對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. 未領購贖品

(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

賣品將收載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。除非買家於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、瀕臨絕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。向蘇富比及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此本文所列主題之整份協議及理解。各方已承認,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權區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

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家利益，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 or available on request by email to 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 的私隱政策之描述，閣下或可電郵至 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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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 HK0889 | **Sale Title** CONTEMPORARY ART | **Sale Date** 7 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\$

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.

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 HK0889 | 拍賣名稱 當代藝術 | 拍賣日期 2019年10月7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\$

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。

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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