

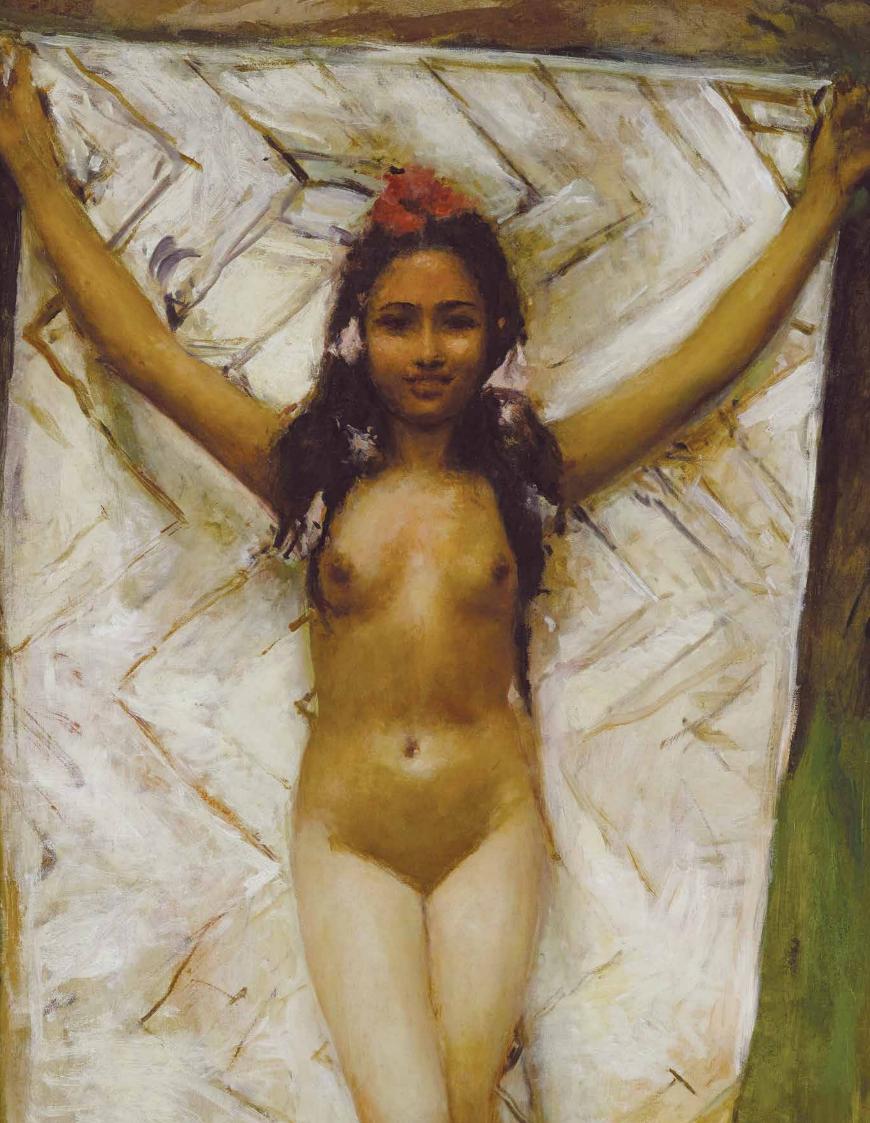


ASIAN 20TH CENTURY & CONTEMPORARY ART

EVENING SALE

Saturday 28 May 2015

CHRISTIE'S 佳士得



ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE) 亞洲二十世紀及當代藝術(晚間拍賣)

SATURDAY 28 MAY 2016 · 2016年5月28日(星期六)

AUCTION· 拍賣

Saturday 28 May 5月28日(星期六)

5.30 pm (Lots 1-83) 下午5.30 (拍賣品編號1-83)

Location: Convention Hall, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

地點:香港灣仔港灣道1號香港會議展覽中心會議廳

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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港,香港會議展覽中心

Tuesday - Saturday, 26 - 28 May · 5月 26至28日(星期四至六) 10.30am - 6.00pm

HIGHLIGHTS PREVIEW·精潠拍品預展

TOKYO, CHRISTIE'S JAPAN

東京,佳士得日本辦事處

Monday, 25 April · 4月25日 (星期一) 1:00pm - 5:00pm Tuesday, 26 April · 4月26日 (星期二) 11:00am - 5:00pm

SINGAPORE, ARTSPACE@HELU-TRANS

新加坡,ARTSPACE@HELU-TRANS

Saturday-Sunday, 7-8 May·5月7至8日 (星期六至日) 11:00am - 7:00pm

BEIJING, ROSEWOOD HOTEL

北京,瑰麗酒店

Friday-Saturday, 13-14 May · 5月13 至14日 (星期五至六) 10:00am - 6:00pm

TAIPEI, FUBON INTERNATIONAL CONVENTION CENTER

台北,富邦國際會議中心

Saturday-Sunday, 14-15 May·5月14 至15日 (星期六至日) 11:00am - 6:00pm

ENQUIRES · 查詢

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Rahul Kadakia

AUCTION CODE AND NUMBER

拍賣名稱及編號

In sending written and telephone bids or making enquiries, this sale should be referred to as

NEW ERA S16-12515.

在遞交書面和電話競投表格或查詢拍賣詳情時,請註明 拍賣名稱及編號為 新世紀 \$16-12515。

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christies.com

CHRISTIE'S 佳士得





CONTENTS·內容

3	Auction	Information
	拍賣資訊	

- 6 International Asian Art Department 國際亞洲藝術部
- 7 Specialists and Services for this Auction 是次拍賣的專家及服務
- 8 Property for Sale 出售物品
- 244High Value Lot Pre-Registration高額拍賣品預先登記
- 245 Conditions of Sale Buying at Christie's 業務規定 · 買方須知
- 253 Symbols used in this Catalogue 本目錄中使用的各類標識
- 254 Important Notices and Explanation of Cataloguing Practice 重要通知及目錄編列方法之說明
- 255 Christie's Specialist Departments and Services 佳士得專家及服務
- 259 Written Bids Form 書面競投表格
- 261 Bidder Registration Form 投標者登記表格
- 263 Christie's Hong Kong Limited 佳士得香港有限公司

FRONT COVER 1:

Lot 24 (Detail), Zao Wouki © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich FRONT COVER 2:
Lot 6 (Detail), Yayoi Kusama © YAYOI KUSAMA

BACK COVER 1A & 1B : Lot 34 (Detail), Affandi, Borobudur Lot 11 (Detail), Chen Wen Hsi, Malay Girls

BACK COVER 2A & 2B:

Lot 5 Nara Yoshitomo © Yoshitomo Nara LOT 59 Jia Aili © Jia Aili Studio

INSIDE FRONT COVER: Lot 25 Zao Wouki © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich

FRONTISPIECE: Lot 41 Romualdo Locatelli, Tigah, The Balinese Goddess

Let 13 (Detail), Sadamasa Motonaga, Work Courtesy to artist estate

ABOVE: Lot 55 Zhan Wang © Zhan Wang Art

INSIDE BACK COVER : Lot 42 Xu Beihong, A distant view of the Himalayas

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YAYOI KUSAMA

(JAPANESE, B. 1929)

The Sea in the Evening Glow (Facing the Imminent Death)

signed 'Yayoi Kusama' in English; titled in Japanese; dated '1988' (on the reverse) acrylic on canvas 161.9 x 130.5 cm. (63 ³/₄ x 51 ¹/₈ in.) Painted in 1988

HK\$3,500,000 - 5,500,000 US\$460,000 - 710,000

PROVENANCE

Acquired directly from the artist by the present owner
Private collection, Japan
Gallery Cellar, Nagoya, Japan
Anon. Sale, Christie's New York, 9 November 2011, Lot 650
Acquired from the above by the present owner

EXHIBITED

Salt Lake City, USA, Utah Museum of Fine Arts, Yayoi Kusama: Decade, October 2010-February 2011.

草間彌生

夕陽映照的海面(面對逼近的死亡)

壓克力 畫布

1988年作

簽名: YAYOI KUSAMA (畫背)

來源

直接購自藝術家 日本 私人收藏 日本 名古屋 Gallery Cellar 2011年11月9日 佳士得紐約 編號650 現藏者購自上述拍賣

展覽

2010年10月 - 2011年2月「草間彌生:十年」猶他州美術博物館 美國



Mark Tobey, *Structures For Time*, 1959, Christie's London, King Street, 14 February 2014, Lot 119 ⑤ 2016 Estate of Mark Tobey / Artists Rights Society (ARS), New York 馬克・杜比《時間的結構》佳士得倫敦國王街 2014 年 2 月 14 日 編號 119

Although I cannot travel to space, I can create the universe. I wish to purify my soul with art.

- Yayoi Kusama

「我雖然無法前往宇宙,卻能創造出宇宙世界。希望透過藝術 來美化我的靈魂。」

- 草間彌牛



CHOI SO-YOUNG

(KOREAN, B. 1980)

Snow Covered Landscape

signed, titled and inscribed in Korean; inscribed in '146 cm x 227.5 cm'; dated '2010' (on the reverse) denim on canvas 227 x 146 cm. (89 $^3/8$ x 57 $^1/2$ in.) Executed in 2010

HK\$1,000,000 - 2,000,000 US\$130,000 - 260,000

PROVENANCE

Private Collection, Asia

EXHIBITION

Seoul, Korea, Cais Gallery, Denimscape, 2010.

LITERATURE

Cais Gallery, Choi, So Young, Seoul, Korea, 2010 (illustrated, pp. 19 & 97).

崔素榮

雪景

牛仔布 畫布 2010年作 藝術家簽名 (畫背)

來源

亞洲 私人收藏

展覽

2010年「牛仔布風景」Cais畫廊 首爾 韓國

文獻

2010年《Choi, So Young》Cais畫廊 首爾 韓國 (圖版,第19及97頁)



Jeong Seon, *Geumgang Jeondo*, 1734, Ho-Am Art Museum, Yongin, Korea

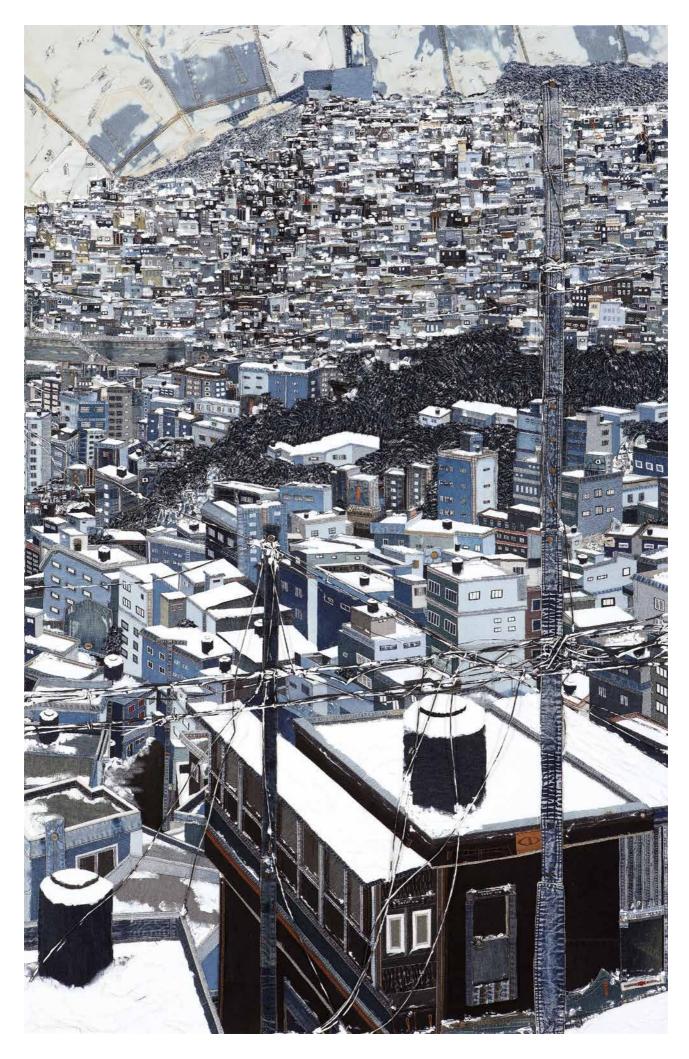
鄭敾《金剛全圖》1734年作 韓國 龍仁市 湖巖美術館藏

I went up to the root top on 15 floor to take a photograph of a scene, and hope to share such a trifle and personal euphoria within daily life with others.

- Choi So-Young

「我跑到十五層樓高的大廈頂樓拍照,希望可以跟別人分享一些 有趣的瑣事,以及自己的愉快心情。」

- 崔素榮







PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

3

WANG GUANGLE

(CHINESE, B. 1976)

TERRAZZO 2003.3

dated '03.3. 4' (lower middle); signed in Chinese; dated '2002' (on the reverse) oil on canvas 180 x 150 cm. (70 $^{7}/8$ x 59 in.) Painted in 2002-2003

HK\$3,000,000 - 5,000,000 US\$390,000 - 650,000

PROVENANCE

Acquired directly from the artist by the present owner Private collection, Asia

EXHIBITED

Beijing, China, Beijing Tokyo Art Projects, Prayer Beads and Brush Strokes, 26 July - 10 October 2003.

王光樂

水磨石 2003.3

油彩 畫布

2002-2003年作

簽名:王光樂(畫背)

來源

現藏者直接購自藝術家 亞洲 私人收藏

展覽

2003年7月26日 - 10月10日「念珠與筆觸」北京東京藝術工程 北京 中國



Giacomo Balla, *Street Light*, 1909, The Museum of Modern Art, New York, USA © 2016 Artists Rights Society (ARS), New York / SIAF. Rome

莫巴拉《路燈-光的研究》1909 年作 美國 紐約 大都會博物館藏

Currently, I still paint the terrazzo to indicate that "Life is here". The only difference is that, it points to many different "nows" temporally.

- Wang Guangle

「現在我畫水磨石的意義還是『生活在此處』, 只是它指向的 更多是時間性『此時』。」

- 王光樂



YOSHITOMO NARA

(JAPANESE, B. 1959)

Banging the Drum

titled 'Banging the Drum' (along the upper edge) acrylic on wood 260 x 259.5 cm. (102 $^3/8$ x 102 $^1/8$ in.) Painted in 2007

HK\$7,500,000 - 11,000,000 US\$980,000 - 1,400,000

PROVENANCE

Galerie Zink, Berlin, Germany Anon. Sale, Christie's London, 16 October 2014, Lot 93 Acquired from the above by the present owner

EXHIBITED

Malaga, Spain, Centro de Arte Contemporáneo de Málaga, Yoshitomo Nara + Graf: Torre de Málaga, 21 September 2007-6 January 2008.

New York, USA, Asia Society Museum, Yoshitomo Nara: Nobody's Fool, 9 September 2010-2 January 2011.

LITERATURE

Centro de Arte Contemporáneo de Málaga, Yoshitomo Nara + Graf: Torre de Málaga, Malaga, Spain, 2007 (illustrated, p. 54). Asia Society Museum, Yoshitomo Nara: Nobody's Fool, New York, USA, 2010 (illustrated, p. 153).

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate B-2007-006, p. 234).



Utagawa Hiroshige, *One Hundred Famous Views of Edo*, Night View of Matsuchiyama and the San'ya Canal, 19th Century

歌川廣重《名所江戶百景:真乳山山谷堀夜景》 19 世紀作

奈良美智

Banging the Drum

壓克力 木板 2007年作

來源

德國 柏林 Galerie Zink 2014年10月16日 佳士得倫敦 編號93 現藏者購自上述拍賣

展覽

2007年9月21日 - 2008年1月6日「奈良美智+ Graf: Torre de Málaga」Centro de Arte Contemporáneo de Málaga 馬拉加 西班牙

2010年9月9日 - 2011年1月2日「奈良美智:Nobody's Fool」 亞洲協會美術館 紐約 美國

文獻

2007年《Yoshitomo Nara + Graf: Torre de Málaga》 Centro de Arte Contemporáneo de Málaga 馬拉加 西班牙 (圖版,第54頁)

2010年《奈良美智:Nobody's Fool》亞洲協會美術館 紐約 美國 (圖版,第153頁)

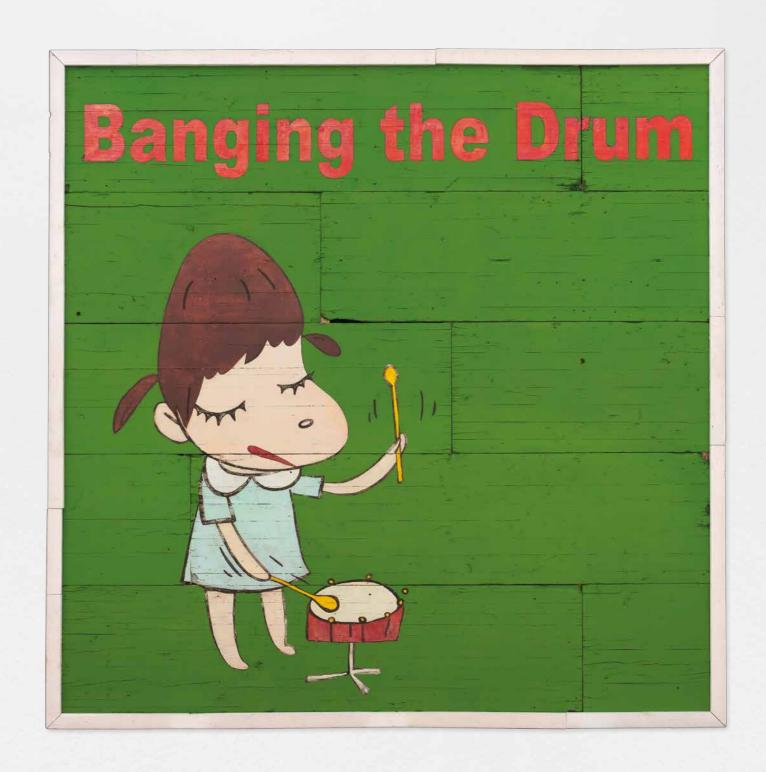
2011年《奈良美智:作品全集 第1卷 - 繪畫,雕塑,版畫,攝影作品》Bijutsu Shuppan Sha 東京 日本 (圖版,第B-2007-006圖,第234頁)

The influence of music on me is far more significant than that of manga and other things that people often talk about.

- Yoshitomo Nara

「音樂對我的影響是遠超過人們常談論的漫畫或其他東西。」

- 奈良美智



YOSHITOMO NARA

(JAPANESE, B. 1959)

Magic Hand

signed with artist's signature; titled 'magic hand' in English; dated '94' (on the reverse) acrylic on canvas 100.5 x 100.3 cm. (39 $^5/8$ x 39 $^1/2$ in.) Painted in 1994

HK\$5,500,000 - 6,500,000 US\$720,000 - 840,000

PROVENANCE

Hakutosha, Nagoya, Japan Anon. Sale, Christie's Hong Kong, 27 November 2010, Lot 1033

Acquired from the above by the present owner

EXHIBITED

Nagoya, Japan, Hakutosha, Yoshitomo Nara Ionesome babies, 5 April-14 May 1994.

Gunma, Japan, Gunma Museum of Modern Art, Gunma Youth Biennale 95, 22 July-27 August 1995.

LITERATURE

Hakutosha, Yoshitomo Nara Ionesome babies, exh. cat., Nagoya, Japan, 1994 (illustrated, unpaged and on exhibition postcard).

Kadokawa Shoten Publishing Co., Ltd., In the Deepest Puddle, Tokyo, Japan, 2006 (illustrated twice, both unpaged). Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1994-016, p. 102).

奈良美智

Magic Hand

壓克力 畫布 1994年作 藝術家簽名(畫背)

來源

日本 名古屋 白土舎 2010年11月27日 佳士得香港 編號1033 現藏者購自上述拍賣

展覽

1994年4月5日 - 5月14日「奈良美智 lonesome babies」 白土舎 名古屋 日本

1995年7月22日 - 8月27日「群馬青年雙年展 95」群馬縣立 近代美術館 群馬 日本

文獻

1994年《奈良美智 lonesome babies》白土舎畫廊 名古屋 日本 (圖版,無頁數及展覽明信片)

2006年《In the Deepest Puddle》角川書店 東京 日本 (圖版,無頁數)

2011年《奈良美智:作品全集 第1卷 - 繪畫,雕塑,版畫,攝影作品》Bijutsu Shuppan Sha 東京 日本 (圖版,第P-1994-016 圖,第102頁)



Constantin Brancusi, *Mlle Pogany*, 1913, Museum of Modern Art, New York, USA

© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris 康斯坦丁·布朗庫西《波嘉尼小姐像》 1913 年作 美國 紐約 現代藝術博物館藏 Rather than merely offering the work for the viewers to see face-on, I want to trigger their imaginations.

- Yoshitomo Nara

「與其讓觀眾只看到作品的表面,我更希望觸發他們的想像力。」

- 奈良美智



YAYOI KUSAMA

(JAPANESE, B. 1929)

Cloud Considering

titled in Japanese; signed 'Yayoi Kusama' and 'YAYOI KUSAMA' in English; dated '1991-92' (on the reverse of each)

acrylic on canvas, diptych

each: 162×130 cm. $(63 \times 51 \, ^{1}/8 \, in.)$ overall: 162×260 cm. $(63 \times 102 \, ^{3}/8 \, in.)$

Painted in 1991-1992

HK\$18,000,000 - 26,000,000 US\$2,400,000 - 3,400,000

PROVENANCE

Private collection, Asia

The work is accompanied by a registration card issued by the artist's studio

EXHIBITED

Tokyo, Japan, Yayoi Kusama - Bursting Galaxies, The Sogetsu Art Museum, 21 September-31 October 1992.

Niigata, Japan, Yayoi Kusama - Bursting Galaxies, Niigata City Art Museum, 7 November-13 December 1992.

LITERTURE

Committee of the Exhibition of Yayoi Kusama, Yayoi Kusama, exh. cat., Japan, 1992 (illustrated, p. 99).



Jean Dubuffet , *Contrepoint aux outils*, 1964, Christie's London, King Street, 28 June 2011, Lot 49, Sold for GBP £ 1,189,250 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris 杜布菲《Contrepoint aux outils》1964 年作 佳士得倫敦國王街 2011 年 6 月 28 日 編號 49 成交價:1,189,250 英鎊

草間彌生

雲的思考

壓克力 畫布 (雙聯作)

1991 - 1992年作

簽名: Yayoi Kusama; YAYOI KUSAMA (每件 畫背)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

1992年9月21日 - 10月31日「草間彌生 - 爆發的宇宙」草月美術館東京日本

1992年11月7日 - 12月13日「草間彌生 - 爆發的宇宙」新潟市美術館 新潟市 日本

文獻

1992年《草間彌生》草間彌生展執行委員會日本(圖版,第99頁)

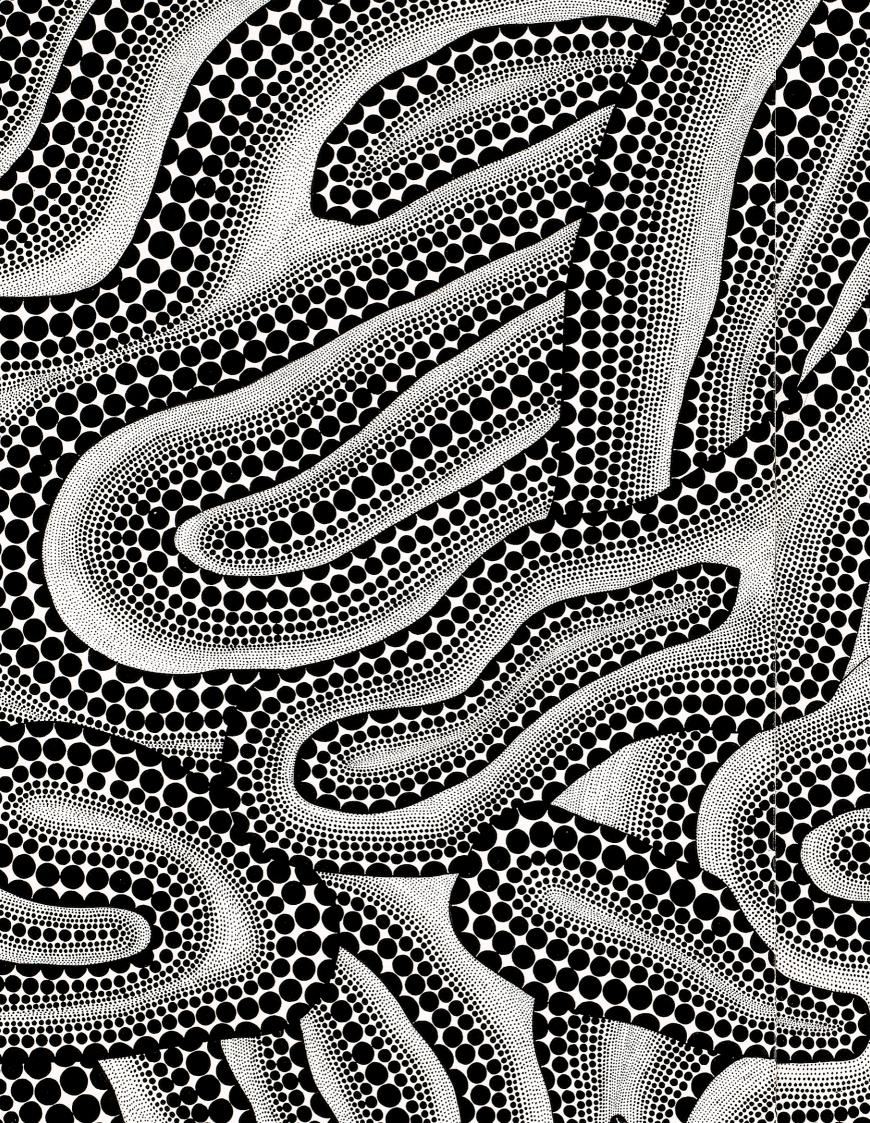
Our earth is only one polka dot among a million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment.

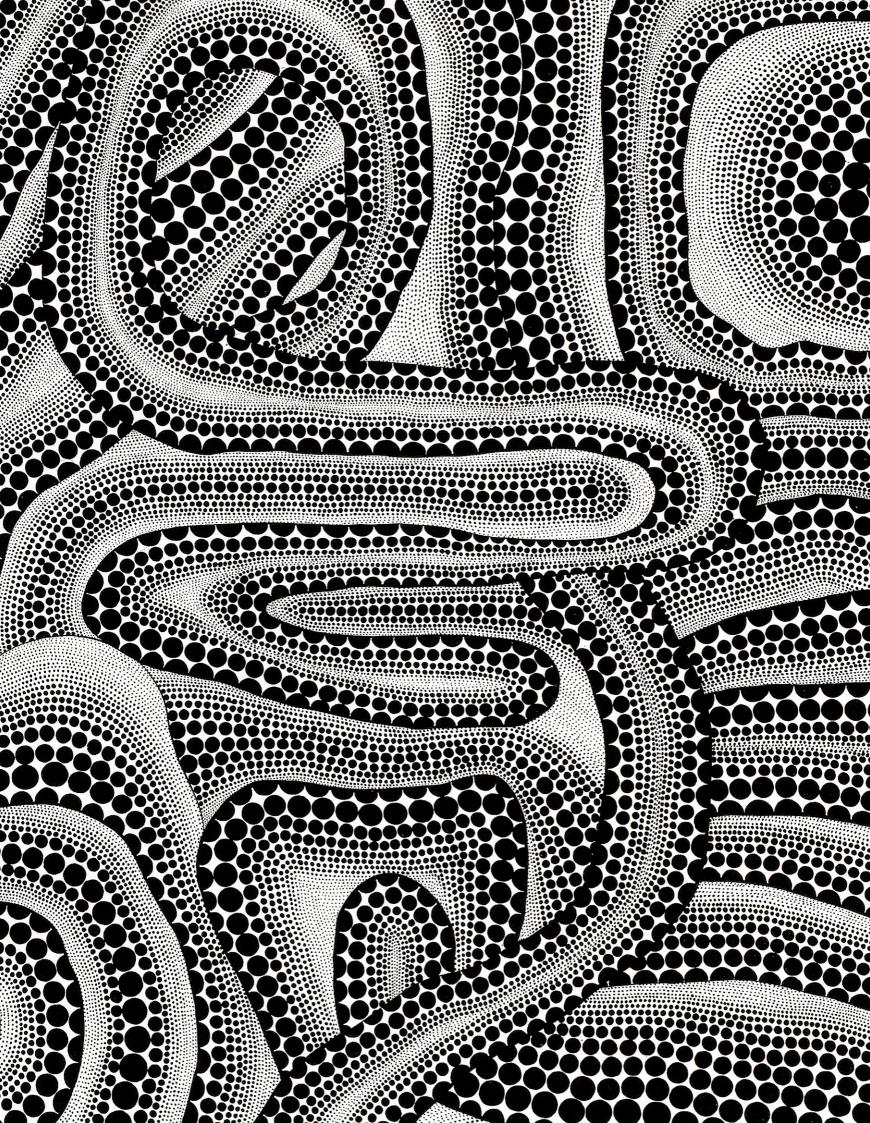
- Yayoi Kusama

「在整個字宙成千上萬的星體之中,我們的地球只是其中一個 圓點。當我們把自然與身體融入圓點當中,便能與天地萬物合 而為一」

- 草間彌生







PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

7

FERNANDO ZÓBEL

(FILIPINO, 1924-1984)

Erenos

signed, dated, titled and inscribed '#308/ERENOS/ Julio 3 1959/Zobel' (on the reverse) oil on canvas 72 x 59.5 cm. (28 3/8 x 23 3/8 in.) Painted in 1959

HK\$1,000,000 - 1,600,000 US\$130,000 - 210,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 25 November 2007, Lot 64 Acquired from the above sale by the present owner

費南度・索維爾

Erenos

油彩 畫布 1959年作

款識:#308/ERENOS/Julio 3 1959/Zobel (畫背)

來源

2007年11月25日 香港佳士得 編號64 現藏者購自上述拍賣



Jackson Pollock, *Untitled*, 1947, Christie's New York, 13 May 2015, Lot 0028B, sold for US\$ 3,525,000.

© 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

傑克遜·波洛克《無題》紐約佳士得 批號 0028B 2015 年 5 月 13 日成交價 \$3,525,000 美元

I gradually came to the conclusion that my use of color was becoming meaningless. Its function appeared to be merely decorative. Any two colors, as long as they produced a certain vibration, seemed to work. I believe that in art things are either necessary or superfluous. At that point I started using less and less color till finally I ended up using only black lines against a white background.

- Fernando Zóbel

「我漸漸得出一個結論,我覺得顏色的運用已經變得毫無意義。它的功能似乎僅僅是裝飾。任何兩種顏色,即使只產生少許共鳴,也可以帶來驚人份量。我相信在藝術中,需要去蕪存菁。因為這樣,我開始使用越來越少的顏色,直到最後,我只在白色背景中畫出黑色線條。」

- 費南度・索維爾



CESAR LEGASPI

(FILIPINO, 1917-1994)

Ginintuang Mayo (Golden Spring)

signed and dated 'Legaspi 85' (lower right) oil on canvas 110 x 175.5 cm. (43 $^{1}/_{4}$ x 69 $^{1}/_{8}$ in.) Painted in 1985

HK\$1,400,000 - 2,000,000 US\$190,000 - 260,000

PROVENANCE

Anon. sale; Sotheby's Singapore, 10 April 2005, Lot 83 Acquired from the above sale by the present owner

LITERATURE

Rifky Effendy, Face To Face: Identity to Indonesian Art - The Art Collection of Deddy Kusuma, Deddy Kusuma, Indonesia, 2011 (illustrated, fig. 73, p. 112-113).

塞薩・李加斯比

金春

油彩 畫布 1985年作

款識:Legaspi 85 (右下)

來源

2005年4月10日 新加坡蘇富比 編號83 現藏者購自上述拍賣

太獻

2011年《Face to Face: Identity in Indonesian Art》Rifky Effendy 印度尼西亞(圖版,第73圖,第112-113頁)



Hernando Ruiz Ocampo, *Playmates*, 1958, Christie's Hong Kong, 28 November 2015, Lot 12, sold for HK\$6,040,000.

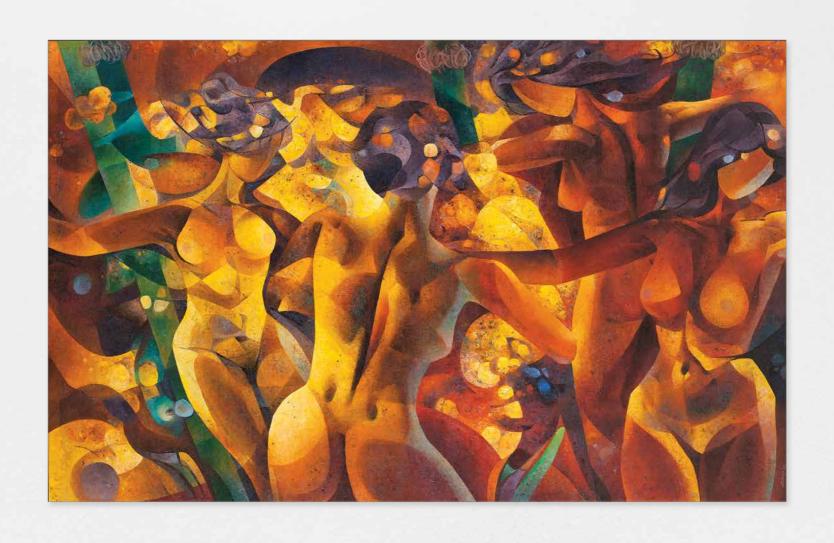
赫南多·魯伊斯·奥堪波 (Hernando Ruiz Ocampo) 作品 《玩伴》 (Playmates) 1958 年作 香港佳士得 2015 年 11 月 28 日 編號 12 成交價:6,040,000 港元

What matters is not external reality anymore, but its transformation into a new kind of shapes and lines and colors interacting on one another in space. It approaches the quality and condition of music in the sense that musical ideas are expressed with musical means.

First Non-Objective Art in Tagala,
 Philippine Art Gallery, 1953

「重要的已經不再是外在的現實,而是將外在現實形象轉變成一種形狀與線條和顏色在空間中相互呼應的全新形象,以通過音樂的途徑表達音樂理念的方式,探索音樂的質感和狀態。」

- 1953 年 徒步者畫廊(PAG)「最初的太加拉非客觀藝術」展





VICENTE SILVA MANANSALA

(FILIPINO, 1910-1981)

Mural Study

inscribed 'A Propose Mural Design For Phil.Am Bldg.'; signed and dated 'by Vicente S. Manansala 59' (lower right) egg tempera on paper 36 x 530 cm. (14 $^{1}/_{8}$ x 208 $^{5}/_{8}$ in.) Executed in 1959 six seals of the artist

HK\$700,000 - 900,000 US\$91,000 - 120,000

PROVENANCE

Acquired directly from the artist by the present owner

Manansala painting a wall mural at the Philippine Heart Centre 莫南薩拉正在菲律賓心臟醫療中心繪書壁書。

維参特・馬南薩拉 ^壁書

蛋彩 紙本 1959年作

款識: A Propose Mural Design For Phil.Am Bldg.; by Vicente S. Manansala 59 (右下)

鈐印:藝術家鈐印六枚

來源

現藏者得自藝術家本人

Mastery of the past, of traditional drawing, was a keystone in Manansala's view. Moreover, it was a view which did not exclude the use of the modernistic, cubist inflected idiom which he updated with a new sense of transparency. He also did many drawings which sometimes pushed this view to almost full abstraction.

- Rod Paras-Perez

「莫南薩拉的創作觀點建基於對過去及傳統繪畫方法 的掌握,但亦並不排除採用添加了獨特透明感的一套 現代化,立體化的語言。他其後創作的多幅作品,將 這套概念推向極致,演化出近似全抽象畫的效果。」

- Rod Paras-Perez

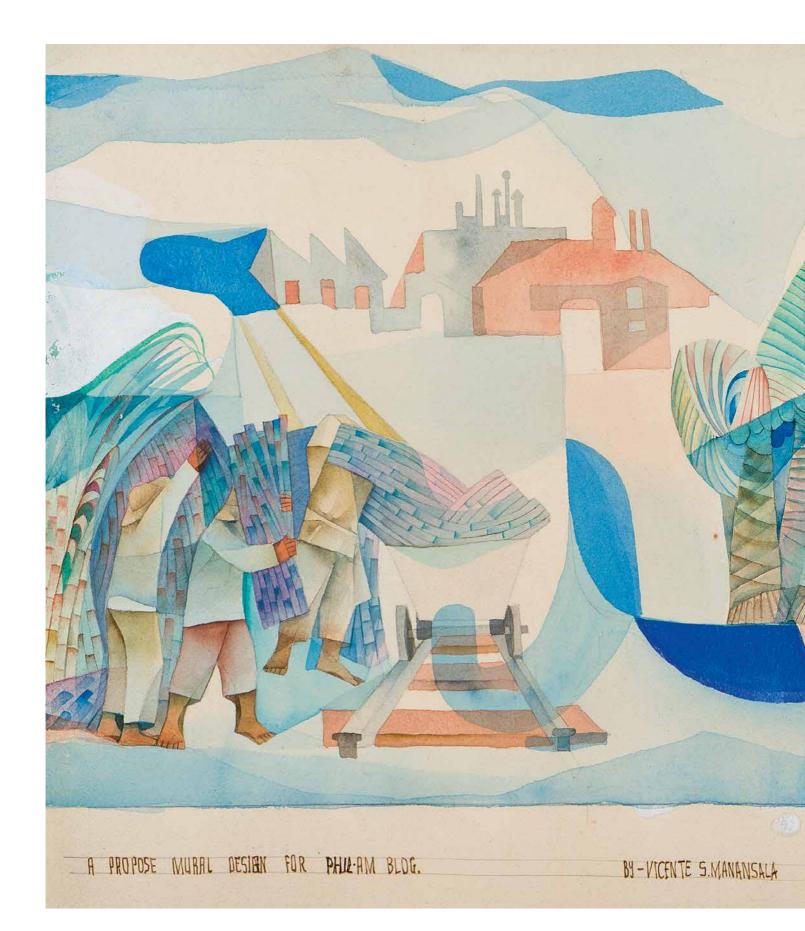
















CHEN WEN HSI

(SINGAPOREAN, 1906-1991)

Malayan Life

ink and colour on paper 100 x 588 cm. (39 $^{3}/_{8}$ x 231 $^{1}/_{2}$ in.) Painted in the 1960s

HK\$2,800,000 - 3,800,000 US\$370,000 - 490,000

PROVENANCE

Acquired directly from the artist by the present owner

陳文希

馬來亞生活

水墨 設色 紙本約1960年代作

來源

現藏者得自藝術家本人





Chen Wen Hsi, *Sea Palace*, painted in the late 1960s to early 70s, Christie's Hong Kong, 29 November 2015, Lot 384, sold for HK\$5,080,000.

陳文希《海宫》六十年代末、七十年代初作 香港佳士得 2015 年 11 月 29 日 編號 384 成交價:5,080,000 港元 More and more the artist tries to express inner thoughts and ideas subjectively conceived in his mind and not bound by form and shape

- Chen Wen Hsi

「藝術家愈來愈多嘗試去表現胸臆之中主觀的內在想法及理念,而不為形式及外在 所羈勒。」

- 陳文希





PROPERTY FROM AN IMPORTANT SINGAPOREAN PRIVATE COLLECTION 新加坡重要私人收藏

11

CHEN WEN HSI

(SINGAPOREAN, 1906-1991)

Malay Girls

signed 'Chen Wen Hsi' (lower left) oil on canvas laid on board 120 x 120 cm. (47 ¹/₄ x 47 ¹/₄ in.) Painted in the 1960s

HK\$5,000,000 - 8,000,000 US\$650,000 - 1,000,000

PROVENANCE

Acquired directly from the artist by the present owner

陳文希 馬來女子

油彩 畫布 裱於木板 1960年代作 款識: Chen Wen Hsi (左下)

來源

現藏者得自藝術家本人

When studying Chen Wen Hsi's paintings, it is instructive to remember their eclectic sources of inspiration, Chinese and Western, in order to appreciate his originality.

- Johnson Chang Johnson Chang, *Paintings by Chen Wen Hsi*, The Old and New Gallery, Singapore, 1987

「研究陳文希的畫作時,非常有益的一點就是要記得觸動這些 畫作靈感各方來源是中國與西方,如此一來,我們才能欣賞他 的原創力。」

> - 張頌仁 張頌仁《陳文希畫集》新加坡 古今畫廊 1987



Chen Wen Hsi, Samsui Women, Private Collection. 陳文希《三水女人》私人收藏品



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION 亞洲重要私人收藏

12

WU DAYU

(CHINESE, 1903 - 1988)

Untitled-27

oil on canvas 44 x 33 cm. (17 ½ x 13 in.)

HK\$10,000,000 - 12,000,000 US\$1,300,000 - 1,600,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Wu Dayu and His Students from National Hangzhou School of Art, 13 January – 6 February 1996

Taipei, Taiwan, National Museum of History, Exhibition of Wu Dayu's Paintings, 9 March - 8 April 2001

Shanghai, China, Shanghai Art Museum, Retrospective of Wu Dayu's Oil Painting, 21 November - 10 December 2003

Taipei, Taiwan, Lin & Keng Gallery, Wu Dayu Solo Exhibition, 15 October - 6 November 2005

LITERATURE

National Museum of History, Exhibition of Wu Dayu's Paintings, Taipei, Taiwan, 2001 (illustrated, cover, p.44)

Shanghai Education Press, Wu Dayu, Shanghai, China, 2003 (illustrated, p. 121)

Lin & Keng Gallery Inc., Wu Dayu, Taipei, Taiwan, 2006 (illustrated, cover, p. 115)

吳大羽

無題 - 27

油彩 畫布

來源

亞洲 私人收藏

展覽

1996年1月13日 - 2月6日「吳大羽及其杭州藝專學生」大未來畫廊台北.台灣

2001年3月9日 - 4月8日「吳大羽畫展」 國立歷史博物館 台北台灣

2003年11月21日 - 12月10日「吳大羽油畫藝術回顧展暨紀念吳大羽 100周年誕辰」上海美術館 上海 中國

2005年10月15日 - 11月6日「吳大羽個展」大未來畫廊 台北 台灣

文獻

2001年《吳大羽畫展》國立歷史博物館 台北 台灣 (圖版,封面,第44頁)

2003年《吳大羽》上海教育出版社 上海 中國 (圖版,第121頁) 2006年《吳大羽》大未來畫廊藝術有限公司台北 台灣 (圖版, 封面,第115頁)



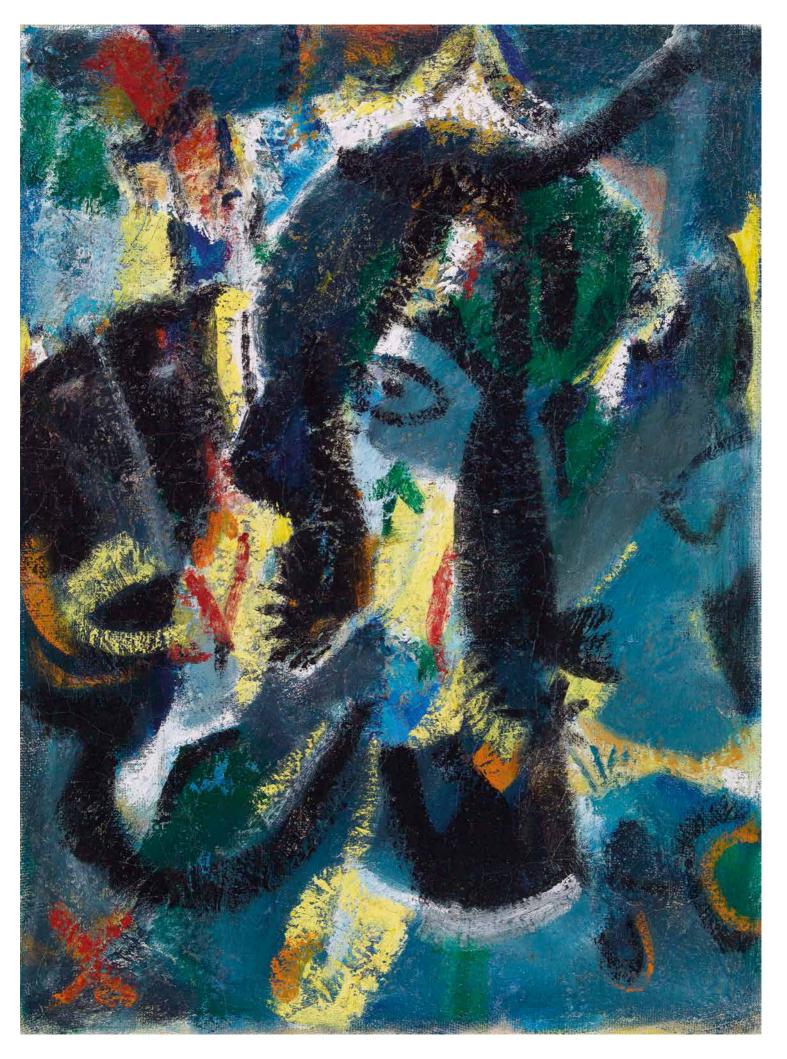
Xu Wei, *Fishes and Crabs*, Ming Dynasty, Tianjin Museum of History, Tianjin, China徐渭《魚蟹圖卷》明代 中國 天津市歷史博物館

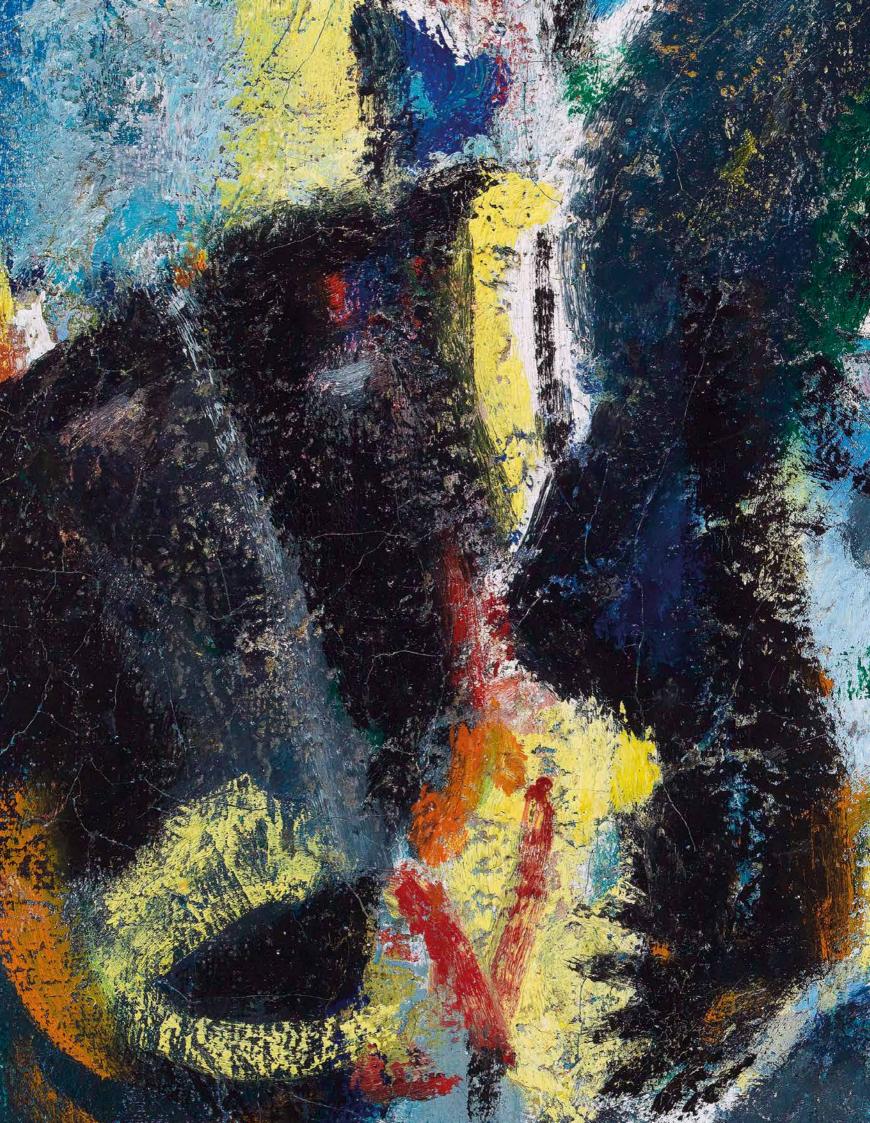
Painting is an artist's reflection on nature, and it is also the reality of the universe being caught by the artist at the fleeting moment.

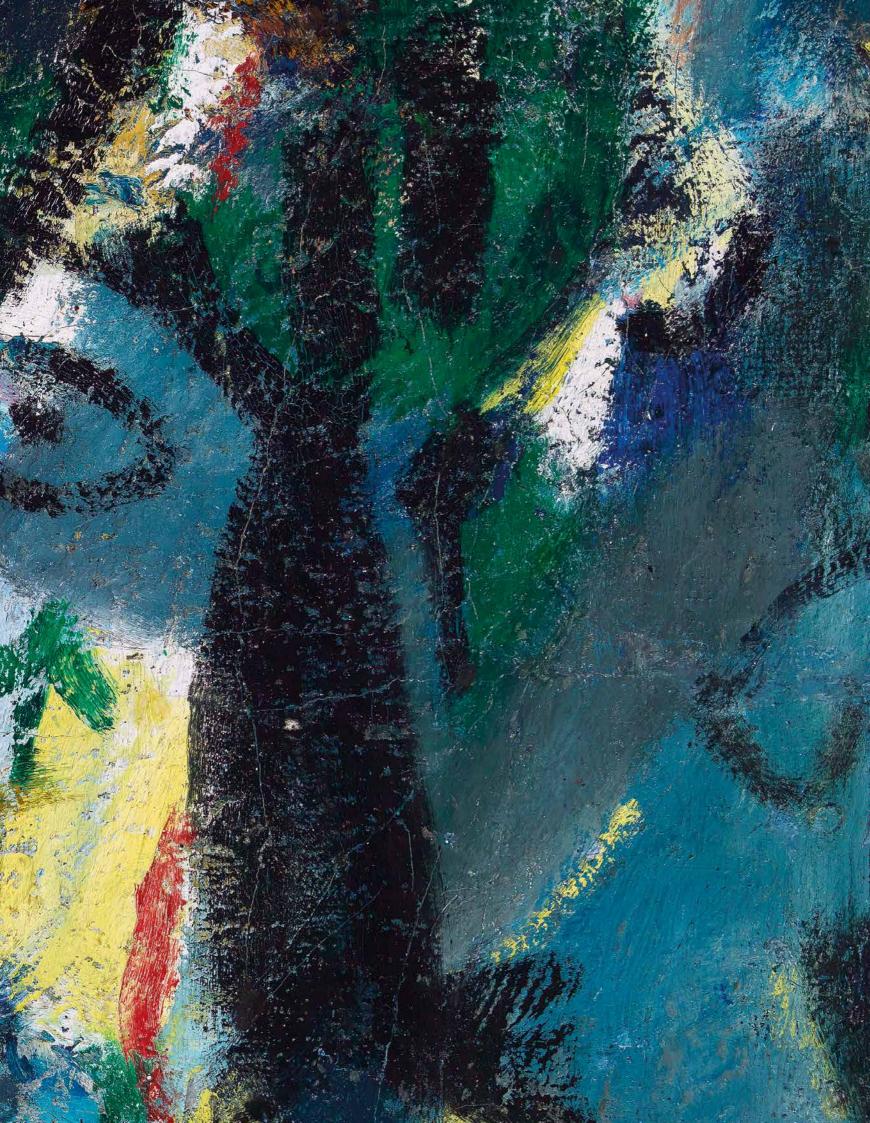
- Wu Davu

「繪畫即是畫家對自然的感受,亦是宇宙間一剎那的 真實」

- 吳大羽







SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

WORK

dated and signed '66 S. Motonaga' (lower right); dated '1966'; titled and signed in Japanese; signed 'Sadamasa Motonaga' (on the reverse)

enamel paint of oil based synthetic on canvas 45.5 x 53 cm. (17 $^{7}/8$ x 20 $^{7}/8$ in.) Executed in 1966

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

PROVENANCE

Private Collection, Italy (acquired in Osaka, Japan in the 1980s) Private Collection, Asia

The lot is accompanied with certificate of authenticity issued by Motonaga Archive Research Institution Ltd. in March 2016

EXHIBITED

Marcon, Venice, Italy, Padiglione delle Arti, "e", Gutai Paintings in the Midsummer Burning Sun, 25 July - 5 September 2015; Udine, Venice, Italy, Domo Arte, "e", Gutai Paintings in the Midsummer Burning Sun, 12 September - 14 November 2015.

LITERATURE

Padiglione delle Arti, "e", Gutai Paintings in the Midsummer Burning Sun, Marcon, Italy, 2015 (illustrated, p. 21)

Parkview Art Hong Kong, Gutai, The Eternal Avant-Garde, Hong Kong, 2015 (illustrated, p. 35).



Sadamasa Motonaga and his works at the 1st Gutai Exhibition 元永定正和他的作品,於具體畫派的第一次展覽 © モトナガ資料研究室 (Motonaga Archive Research Institution Ltd.)

元永定正

作品

油性合成瓷漆 畫布

1966年作

款識:66 S.Motonaga (右下);1966「作品」元永定正 Sadamasa Motonaga (畫背)

來源

義大利 私人收藏 (1980年代購自日本大阪)

亞洲 私人收藏

此作品附元永定正資料研究室於2016年3月簽發之作品保證書。

展覽

2015月7月25日 - 9月5日「"e", 仲夏烈日中的具體派畫作」 馬爾孔藝術大廳 馬爾孔 義大利;2015月9月12日-11月14日「"e", 仲夏烈日中的具體派畫作」Domo Arte 烏迪內 威尼斯 義大利

文獻

2015年《"e", 仲夏烈日中的具體派畫作》馬爾孔藝術大廳 馬爾孔義大利(圖版,第21頁)

2015年《具體派:永恆的先鋒》芳草地畫廊香港(圖版,第35頁)

If the painting is drawn as a space of gravity like a real world, we can be absorbed into it without tilting our heads. Many Motonaga's works are presented in a way we can understand the direction under this preposition.

- Tsukasa Ikegami

(*The World of Sadamasa Motonaga* by Tsukasa Ikegami, Assistant Curator of Otani Memorial Art Museum, Nishinomiya City)

「如果畫面空間被視為是引力的空間,如真實的世界一樣,我們不用把頭傾斜便能進入畫面。許多元永定正的作品都可以用這個假設來理解。」

- 池上司

(「元永定正的世界」西宮市大谷紀念美術館助理館長)



ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

1972A

signed '1972A Atsuko Tanaka' (on the reverse) vinyl paint on canvas 164.8 x 104.2 cm. (64 $^{7}/_{8}$ x 41 in.) Painted in 1972

HK\$8,000,000 - 12,000,000 US\$1,100,000 - 1,600,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Ashiya, Japan, Ashiya City Museum of Art & History, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, 2001.

LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 179, plate 144) Atsuko Tanaka Catalogue Raisonné, Galleria Col, Ed., Osaka, Japan, 2015 (illustrated in black and white, pp.172-173)

田中敦子 1972A

合成樹脂 畫布 1972年作

款識:1972A Atsuko Tanaka (畫背)

來源

亞洲 私人收藏

展覽

2001年「田中敦子:尋找未知的美學 1954-2000」蘆屋市藝術歷史博物館 蘆屋市 日本

文獻

2001年《田中敦子:尋找未知的美學1954-2000》蘆屋市美術館、靜岡縣立美術館日本(黑白圖版,第179頁,第144圖) 2015年《田中敦子全集》Col, Ed畫廊大阪日本(黑白圖版,第172-173頁)

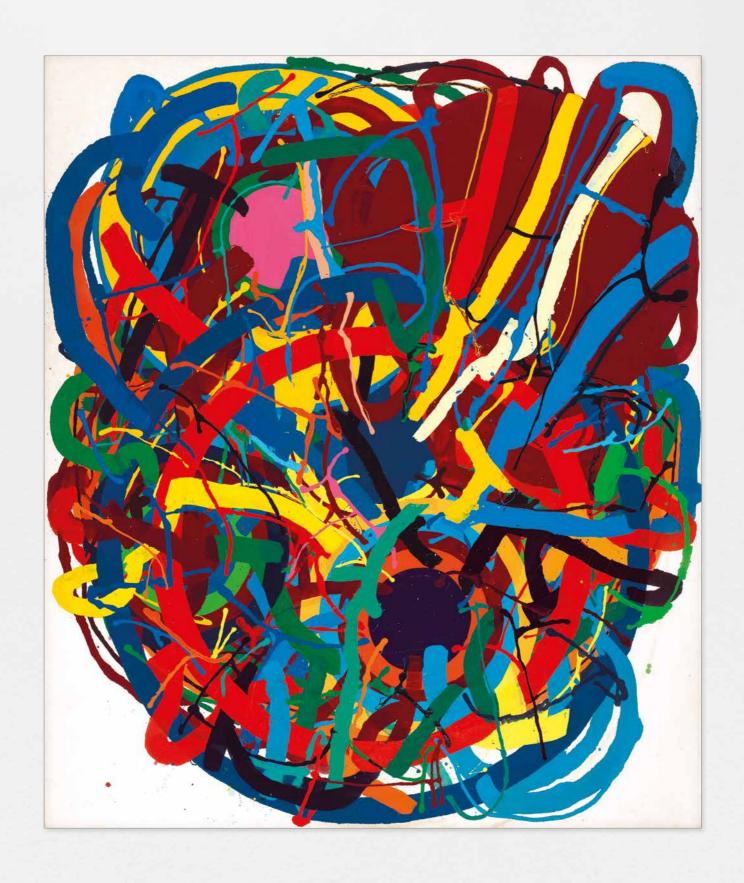
I get an idea of what I want to paint from something I've already completed, but once I paint it something I never imagined occurs. When I understand what is going on in the painting it becomes important to bring it to life. If I can take my work beyond any established limits something wonderful will happen no matter what it is. Whether I search for that direction while I'm thinking it through or painting, what I have to do is find out how many painting will express a point of view and this is not something I can understand before I start a work.

- Atsuko Tanaka

Yoshiaki Tono (ed.), 'A Shout from Contemporary Artists: Japanese Radicals, 'Mizue, vol. 707. January (1964): 40.

「我從已經完成了作品中取得下一幅創作的靈感,當我開始創作時,一些我之前沒有想到的事便會開始出現。而當我意識到畫作內容時, 很重要的是要將其帶進到我的生活中。如果我的作品可以突破既有的限制,不論如何,那都是美好的。當我試著思索或是創作時,不管我 要探索的是那個方向,我要做的就是找出如何在繪畫中表達出我的觀點。但這些都是在我開始創作之前無從得知的。」

- 田中敦子







WU GUANZHONG

(CHINESE, 1919-2010)

A Seaside Fisherman Village

dated in Chinese (upper left) ink and colour on paper 69 x 47 cm (27 x 18 1/2 in.) Painted in 1977 one seal of the artist

HK\$5,800,000-6,800,000 US\$760,000-880,000

PROVENANCE

Private Collection, USA Private Collection, Asia

EXHIBITED

Shenzhen, China, Shenzhen exhibition hall, People's Fine Arts Publishing House Chinese Paintings exhibition, 1978

LITERATURE

Mingpao Newspapers Limited, Mingpao Monthly Iss.150, Hong Kong, China, June 1978 (illustrated)

People's Fine Arts Publishing House, Wu Guanzhong Selected works, Beijing, China, April 1979 (illustrated, p.4) Hunan Art Publishing Co., Art of Wu Guanzhong Vol. 5, Hunan, China, 2007 (illustrated, p.67)

吳冠中

濱海漁村(魚與海)

水墨 設色 紙本

1977年作

款識:'一九七七.'(左上)

鈐印:吳冠中印

來源

美國 私人收藏亞洲 私人收藏

展覽

1978年「人民美術出版社書畫原作展覽」深圳展覽館 深圳 中國

文獻

1978年6月《明報月刊》第150期增刊香港明報有限公司香港中國(圖版)

1979年4月《吳冠中畫選》人民美術出版社 北京 中國 (圖版,第4頁)

2007年8月《吳冠中全集》第5卷 湖南美術出版社 湖南 中國(圖版,第67頁)



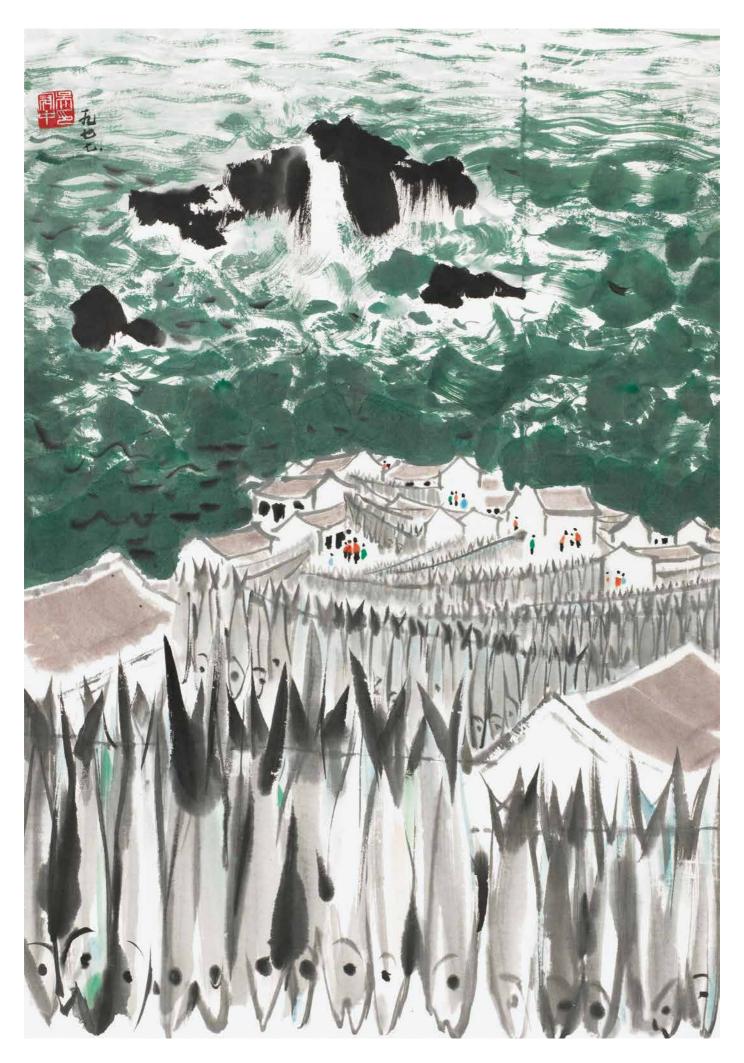
Wu Guanzhong, Seascape at Beidaihe, 1977, Metropolitan Museum of Art, New York, USA Credits:Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence 吳冠中《北戴河海景》 1977 年作 美國 紐約 大都會博物館

Beauty, formal beauty, is also a science, which can be analyzed and dissected.

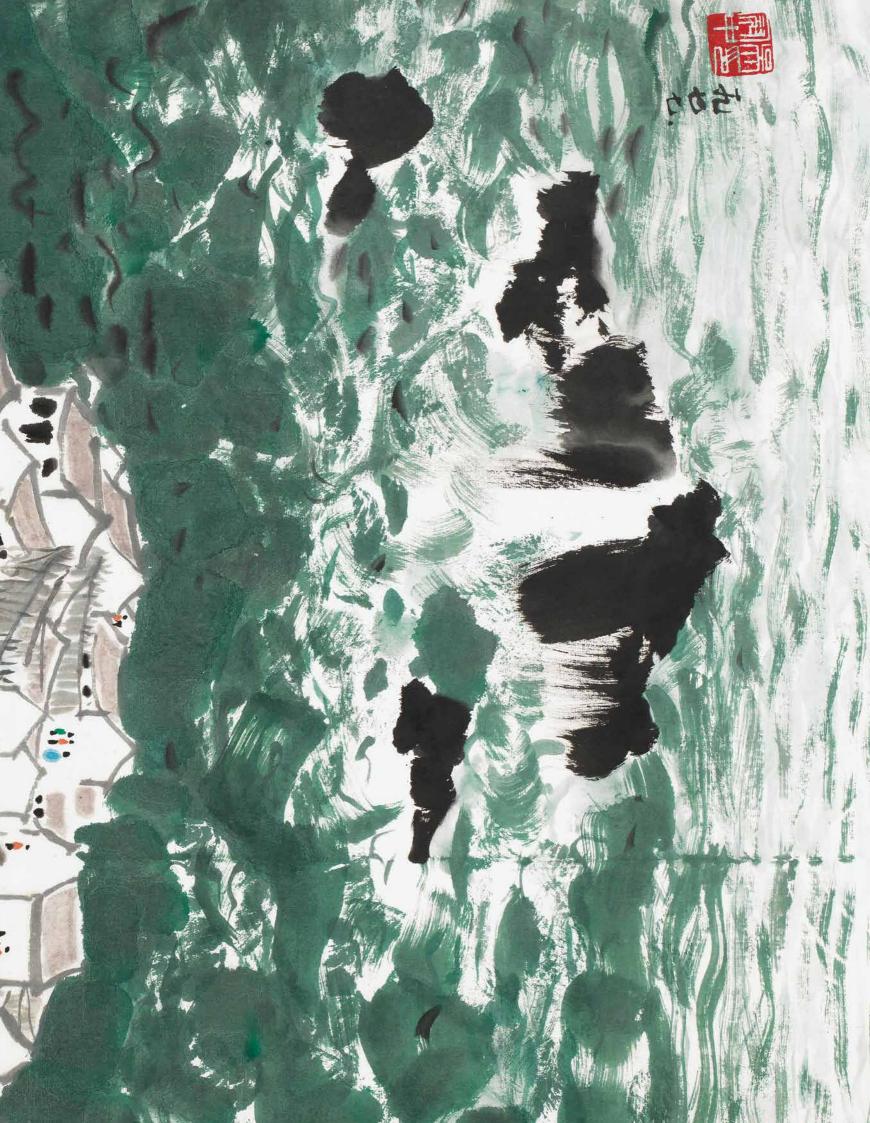
- Wu Guanzhong

「美,形式美,已是科學,是可分析,解剖的。」

- 吳冠中







WU GUANZHONG

(CHINESE, 1919-2010)

The Yulong Mountains After Rain

signed in Chinese; dated '96' (lower right); titled, signed and dated in Chinese (on the reverse) oil on canvas 91.4 x 65.2 cm. (36 x 25 $^{7}/8$ in.) Painted in 1996

HK\$10,000,000 - 15,000,000 US\$1,300,000 - 1,900,000

PROVENANCE

Private Collection

LITERATURE

Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. IV, China, 2007 (illustrated, p. 131)

Li Tang, *Wind in Pines Among a Myriad Valleys*, Painted in Southern Song Dynasty, Taipei Credit: National Palace Museum, Taiwan 李唐《萬壑松風圖》南宋 台灣 台北故宮博物館藏

吳冠中

雨後玉龍山

油彩 畫布

1996年作

款識: 荼 96 (右下); 雨後玉龍山 吳冠中 一九九六 (畫背)

來源

私人收藏

文獻

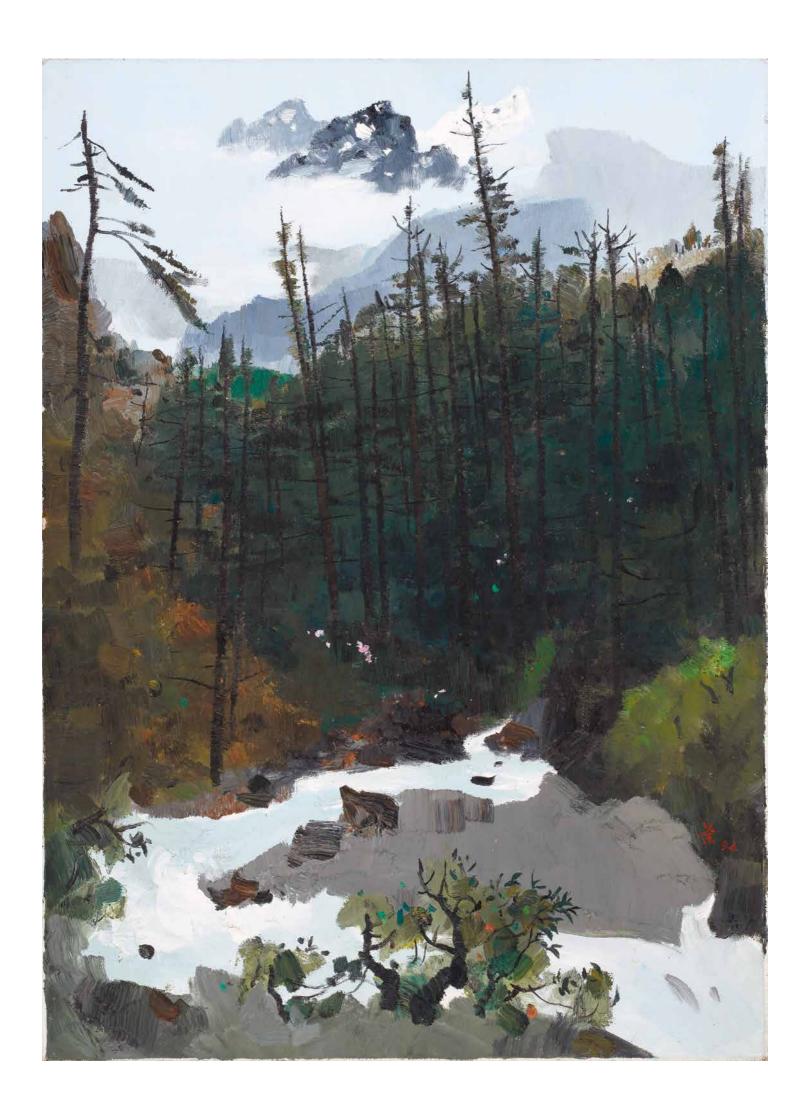
2007年《吳冠中全集》第四卷 湖南美術出版社 中國(圖版,第 131頁)

When nature is drenched with rain, it's the same as with your clothesthe colours become deeper. Trees are even greener, waterfalls whiter. For more than a week I went out painting every day in the rain, and I had to blow off beads of rainwater that formed on my canvas and my paint palette. In my oil paintings I captured the beautiful foothills of Yulong Mountain, the Yulong foothills dripping with rain. I dearly love the paintings that were born on those rainy days.

- Wu Guanzhong, Recalling Yulong

「大地濕了就像衣裳濕了,色彩更濃重,樹木更蒼翠,白練更白。就這樣連續一個多星期,我天天冒雨寫生,畫面和調色板上 積了水珠,便用嘴吹去。美麗的玉龍山下,濕漉漉的玉龍山下, 都被捕入了我的油畫中,我珍愛這些誕生於雨天的作品。」

- 吳冠中《夜縛玉龍》



WU GUANZHONG

(CHINESE, 1919-2010)

Homes

signed in Chinese; dated '85' (middle right); signed, titled and dated in Chinese (on the reverse) oil on canvas 62 x 73 cm. (24 $^2/_5$ x 28 $^7/_{10}$ in.) Painted in 1985

HK\$12,000,000 - 15,000,000 US\$1,600,000 - 1,900,000

PROVENANCE

Private Collection, Asia

LITERATURE

Joint Publishing Ltd., The Landscape of Life II: Wu Guanzhong Album in Art, Beijing, China, 2003 (illustrated, pp. 26-27)
Hunan Fine Arts Publishing House, The Complete works of Wu Guanzhong, Vol. III, China, 2007 (illustrated, pp. 206-207)
Jiang Xi Mei Shu Chu Ban She, Wu Guanzhong Volume 2, Beijing, China, 2009 (illustrated, p. 332)

吳冠中

家

油彩畫布

1985年作

款識: 茶八五 (右中); 吳冠中家 一九八五 (畫背)

來源

亞洲 私人收藏

文獻

2003年《生命的風景 II - 吳冠中藝術專集》三聯書店 中國 (圖版,第26-27頁)

2007年《吳冠中全集》第三卷 湖南美術出版社 長沙 中國 (圖版,第206-207頁)

2009年《吳冠中畫集:下卷》江西美術出版社 北京 中國(圖版,第332頁)



Chu Teh-Chun, Untitled, 1963, Christie's Hong Kong, 29 May 2016, Lot 397 © Courtesy of Chu Teh-Chun estate 朱德群《無題》1963 年作 佳士得香港 2016 年 5 月 29 日 編號 397

The beauty of the rhythmic movement unites with the harmonious tones allowing people to look beyond the crystal to see wild dancing, but not hear any noise, a rough force partitioned from quiet beauty.

- Wu Guanzhong commented on Chu Teh-Chun's works

「運動的節奏之美統一在和諧的色調之中,讓人隔著水晶看狂 舞而聽不到一點噪音,粗獷的力融於寧靜的美。」

- 吳冠中談朱德群的作品







PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION 美國重要私人收藏

18

JU MING

(ZHU MING, CHINESE, B. 1938)

TAICHI SERIES: SINGLE WHIP

signed in Chinese; dated '91' (incised on the backside of the left leg) wood sculpture 143 x 92 x 88 cm. (56 $^{1}/_{4}$ x 36 $^{1}/_{4}$ x 34 $^{5}/_{8}$ in.) sculpture diagonal: 160 cm. (63 in.) Executed in 1991

HK\$8,000,000 - 10,000,000 US\$1,100,000 - 1,300,000

PROVENANCE

Kalos Gallery, Taipei, Taiwan

Acquired from the above by the present owner

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

朱銘

太極系列:單鞭下勢

木雕 雕塑 1991年作

款識:朱銘 '91 (刻於人物左腿底部)

來源

台灣 台北 真善美畫廊 現藏者購自上述畫廊 此作品附台灣真善美畫廊開立之作品保證書



Umberto Boccioni, *Unique Forms of Continuity in Space*, Bronze, 1913, Museum of Modern Art (MOMA), New York, USA Credit: Digital image, The Museum of Modern Art, New York/ Scala, Florence

翁貝特·薄丘尼《空間連續性的唯一形體》銅雕 1913 年作 美國 紐約現代藝術博物館

Art is cultivation, not limited to learning, and is about spiritual practice. All practice is a lifetime dedication. If something can be achieved by studying, it only stays on the technical level, and it has not yet transformed into real art. The process of cultivation and spiritual practice is the only way to reach the highest artistic realm.

- JU MING

「藝術即修行—藝術不能止於學習,藝術是一種修行;凡是修行,就是一輩子的全心全意。如果是用學的就可以解決,那僅是技術的層次,而非真正的藝術;如果沒有經過修行的過程,絕對達不到最高境界。」

- 朱銘







CHUNG SANG HWA

(KOREAN, B. 1932)

UNTITLED 82-1

dated and signed '1982 CHUNG SANG-HWA'; titled and signed in Korean (on the reverse) acrylic on canvas 130 x 130 cm. (51 $^{1}/_{8}$ x 51 $^{1}/_{8}$ in.) Painted in 1982

HK\$3,500,000 - 5,500,000 US\$460,000 - 710,000

PROVENANCE

Private Collection, Asia

鄭相和

無題 82-1

壓克力 畫布

1982年作

款識:1982 無題 82-1 鄭相和 CHUNG SANG-HWA (畫背)

來源

亞洲 私人收藏



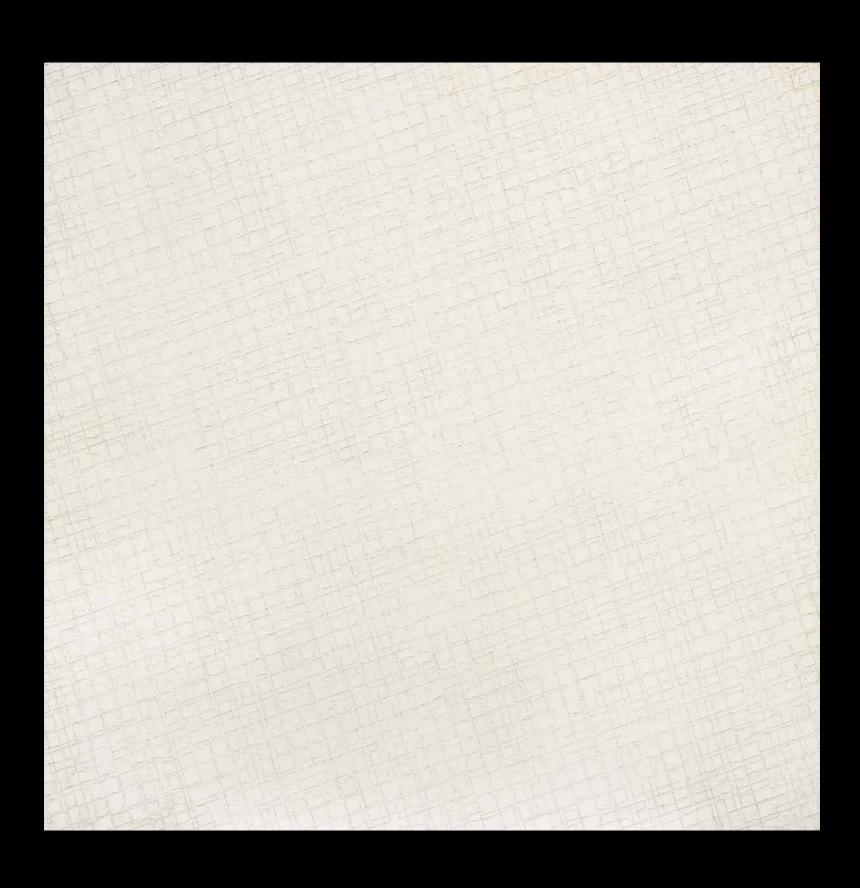
White porcelain Moon jar, 18th Century, National Museum of Korea 白陶瓷月瓶 18 世紀作 韓國國家博物館

Paper has to be alive and choppy.
Canvas work also refers to humidity.
It is like a pulse and a breath. The picture thus moves choppily. The final result is not the target of my work but to present the process of how it is done.

- Chung Sang-Hwa

「紙材不僅必須有生命力,更必須是波瀾起伏的。空氣中的濕度深深影響著油畫作品,如其呼吸、心跳與脈動,畫面因而隨之起伏。我作品的目的並非在呈現最終結果,而是記錄下創作的歷程。」

- 鄭相和



YUN HYONG-KEUN

(KOREAN, 1928-2007)

Umber-Blue 7-IIII-75

titled, dated and signed 'UMBER. BLUE 7-III-75 #161 Yun HYONG-GUN 1975' (side of canvas); inscribed '181.5 x 99.5 cm UMBER-BLUE (in cotton) 7-III-75 # 161 1975. 4-6'; inscribed in Korean (on the stretcher) oil on linen

181.6 x 99.7 cm. (71 $^{1}/_{2}$ x 39 $^{1}/_{4}$ in.) Painted in 1975

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

尹亨根

棕色藍色 7-1111-75

油彩 麻布

1975年作

款識: UMBER. BLUE 7-III-75 #161 Yun HYONG-GUN 1975 (畫布邊); 181.5 x 99.5 cm UMBER-BLUE (in cotton) 7-III-75 # 161 1975. 4-6 / 1976.12 文軒画廊個展出品作於 村松画廊個展出品作 1976. 6 21-27 (畫布框架)

來源

亞洲 私人收藏



Yun Hyong-Keun with Donald Judd at Donald Judd Foundation in New York, 1993 © Judd Foundation / Licensed by VAGA, New York, NY

尹亨根與唐諾·賈德於紐約賈德工作室合影

The more one tries to express oneself, the ego becomes self-conscious, hence, the expression becomes contrived…I want to paint that something which is nothing, that will inspire me endlessly to go on.

- Yun Hyong-Keun

「一個人越是試圖表達自己,越會變得過度自覺,然後,表現 出來便會顯得造作……我想畫的主題其實是空無一物,這反而 可以激勵我不斷繼續下去。」

- 尹亨根





RHEE SEUNDJA

(KOREAN, 1918 - 2009)

L'envol du Printemps (Flight of Spring)

signed 'SEUND JA RHEE 63' (lower left); signed, titled, numbered and inscribed '6360F726 PARIS SEUND JA RHEE "L'envol du Printemps" (on the reverse)

oil on canvas

130 x 97 cm. (51 1/8 x 38 1/4 in.)

Painted in 1963

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Paris, France, Galerie Lumière, Rhee Seundja Solo Exhibition, 12 April – 12 May 1967

Cagnes-sur-Mer, France, Château-Musée de Cagnes-sur-Mer, Rhee Seundia, 10 April - 13 June 1976

Vallauris, France, Château-Musée de Vallauris, Rhee Seundja: Chemin au Pays du Matin Calme, 5 April - 23 June 2003

Hong Kong, Hong Kong, Christie's HK, Forming Nature: Dansaekhwa Korean Abstract Art, 6 November - 4 December 2015

LITERATURE

Galerie De La Lumiere, Seund Ja Rhee - MCMLXV || 1967, Paris, France, 1967 (illustrated, p. 22)

李聖子

春翔

油彩 畫布

1963年作

款識: SEUND JA RHEE 63 (左下) 6360F726 PARIS SEUND JA RHEE "L'envol du Printemps" (畫背)

來源

亞洲 私人收藏

展覽

1967年4月12日 - 5月12日「李聖子個展」盧米埃爾畫廊 巴黎 法國

1976年4月10日 - 6月13日「李聖子」卡涅城堡博物館 卡涅 注國

2003年4月5日 - 6月23日「李聖子作品展」瓦洛裡博物館 瓦洛裡 法國

2015年11月6日 - 12月4日「構造自然:單色畫韓國抽象藝術」 佳士得香港 香港

文獻

1967年《李聖子 - MCMLXVII》 Galerie De La Lumiere 畫廊 巴黎 法國 (圖版,第22頁)



Rhee Seundja in front of the museum for her second retrospective exhibition at the National Museum of Modern and Contemporary Art, Seoul in 1978

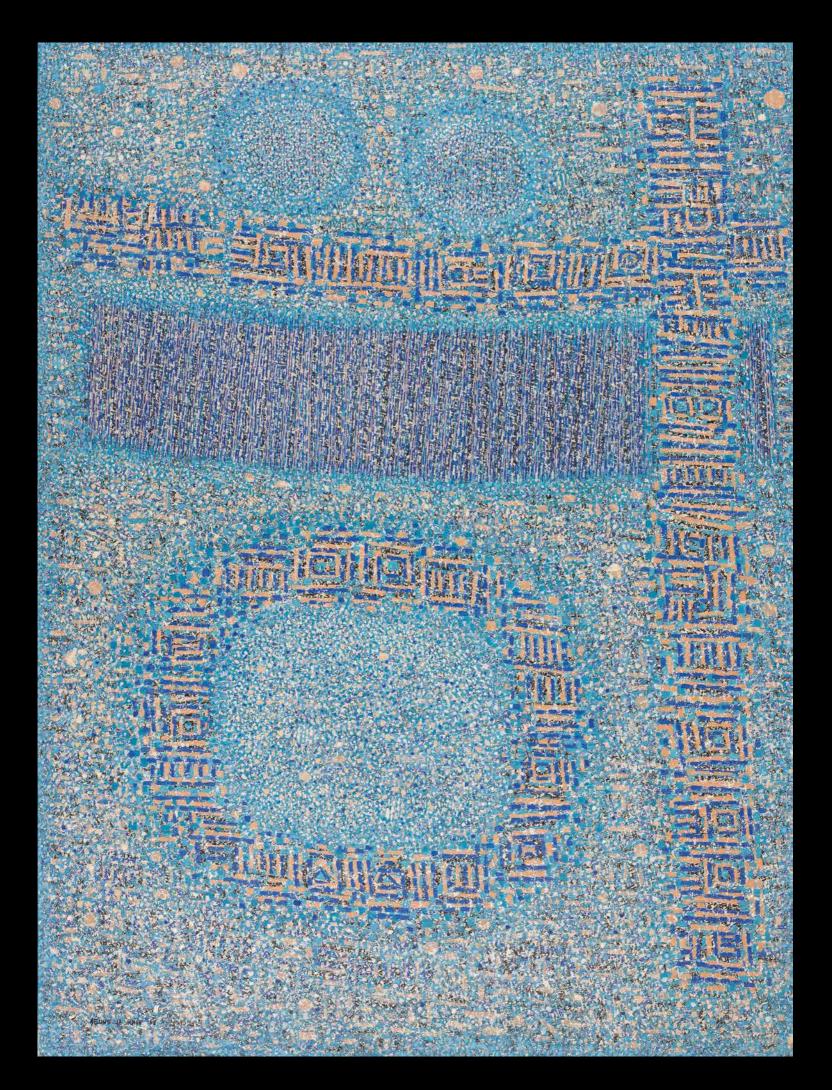
1978 年李聖子舉行她的第二次回顧展,攝於韓國首爾國立現代美術館前

I employed geometrical marks to express my subject "Mother and Earth". I chose triangle, square and circle as universal signs transcending time and borders.

- Rhee Seundia

「我使用幾何形狀是為了表達並且探索母親與地球這樣的主題。我選擇了象徵宇宙符號的三角型、正方型與圓型,是因為 這些符號能超越時間與國界。」

- 李聖子



PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION 法國重要私人收藏

22

T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN, ZENG HAIWEN, CHINESE, 1927-1991)

UNTITLED

signed 'T'ang'; signed in Chinese (lower right); inscribed 'Varenna Italie 67' (on the reverse) watercolour on Kyro Card 70 x 49.7 cm. (27 $^{1}/_{2}$ x 19 $^{5}/_{8}$ in.) Painted in 1967

HK\$800,000 - 1,600,000 US\$110,000 - 210,000

PROVENANCE

Private Collection, France

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: S23-LMC-15

曾海文

無題

水彩 Kyro紙板 1967年作

款識:T'ang 海文 (右下); Varenno Italie 67 (畫背)

來源

法國 私人收藏

此作品將收錄於曾海文文獻庫及古獨奇先生正在編纂的《曾海文作品編年集》(S23-LMC-15)



Claude Monet, *Les Coquelicots,* 1873, Musée d'Orsay, Paris, France

克勞德·莫內《罌粟花》1873 年 法國 巴黎 奧賽博物館

Painting navigates deftly between two worlds: that of the visible, and that of thoughts. Ideal painting would bring them together, striving towards total expression.

- T'ang Haywen

(Interview of T'ang Haywen with Jean-Paul Desroches, 1983)

「畫作靈巧遊走於兩個世界之間:現實的世界和想像的世界。理想的畫作會將兩個世界連繫,全面帶出作品的思想。」

- 曾海文 (戴浩石專訪曾海文)



PAN YULIANG

(CHINESE, 1895-1977)

Yellow Flowers in a Vase

signed in Chinese; dated '66' (upper right) ink and colour on paper 70 x 60.6 cm. (27 $^{1}/_{2}$ x 23 $^{7}/_{8}$ in.) Painted in 1966

HK\$6,800,000 - 8,800,000 US\$890,000 - 1,100,000

The Belfield Trust Collection, USA

PROVENANCE

Acquired directly from the artist and thence by descent to the present owner $% \left(1\right) =\left(1\right) \left(1$

潘玉良黄菊瓶花

水墨 設色 紙本 1966年作

款識:玉良66(右上)

來源

現藏家家屬直接購自藝術家本人 美國BELFIELD 基金會收藏



Pan Yuliang, *Self-portrait*, Painted in 1940, National Art Museum of China, Beijing, China 潘玉良《自畫像》1940 年作 中國 北京 中國美術館

A new light frost has gathered on the tiles in the night,

Plantain stalks are breaking now, and lotuses withering.

Only the chrysanthemums at the eastern fence endure the cold,

Their new blooms, aflame with color

Their new blooms, aflame with colour, make the morning brighter,

- Ode to Chrysanthemums by Bai Juyi

「一夜新霜著瓦輕, 芭蕉新折敗荷傾。耐寒唯有東籬菊, 金粟 初開曉更清。」

- 《詠菊》白居易







ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920 - 2013)

Untitled (Vert émeraude / Emerald Green)

signed in Chinese; signed 'ZAO' (lower right); signed 'ZAO WOU-KI' (on the reverse) oil on canvas 127 x 127.5 cm. (50 x 50 1/4 in.) Painted *circa* 1950

Estimate on request

估價待詢

PROVENANCE

Patty Everett B. Birch, New York, USA
De Sarthe Gallery, Paradise Valley, USA
Private Collection, Asia
De Sarthe Gallery, Hong Kong
Private Collection, Asia

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Paris, France, Galerie nationale du Jeu de Paume, Zao Wou-Ki, 2003

Tokyo, Japan, Bridgestone Museum of Art, Ishibashi Foundation, Zao Wou-Ki, 16 October 2004-16 January 2005

LITERATURE

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated in black & white, plate 269, p. 316).

Yves Bonnefoy & Gérard de Cortanze, Zao Wou-Ki, La Difference/Enrico Navarra, Paris, France, 1998 (illustrated, p. 91).

Galerie nationale du Jeu de Paume, Zao Wou-Ki (exh.cat), Paris, France, 2003 (illustrated, pp. 62-63).

Bridgestone Museum of Art, Ishibashi Foundation, Zao Wou-Ki (exh.cat.), Tokyo, Japan, 2004-2005 (illustrated, plate 11, p. 55).

José Frèches, Zao Wou-Ki. Works, writings, interviews, Editions Hazan, Paris, France, 2007 (illustrated, p. 34).

Dominique de Villepin, Françoise Marquet, Yann Hendgen, Zao Wou-Ki - Oeuvres 1935-2008, Kwai Fung Art Publishing House, 2010 (illustrated, p. 74).

趙無極

翠綠森林

油彩 畫布

約1950年作

款識:無極 ZAO (右下); ZAO WOU-KI (畫背)

來源

美國 帕蒂·艾佛雷特 B·畢趣收藏

美國 天堂谷 德薩畫廊

亞洲 私人收藏

香港 德薩畫廊

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫,並將收錄於梵思娃. 馬凱及揚.亨德根正籌備編纂的《趙無極作品編年集》 (資料由趙無極基金會提供)

展覽

2003年「趙無極」Galerie nationale du Jeu de Paume 巴黎 法國

2004年10月16日 - 2005年1月16日「趙無極」石橋美術館 石橋財團 東京 日本

文獻

1986年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Cercle d'Art Editions 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納 西班牙 (黑白圖版,第269圖,第316頁)

1998年《趙無極》Yves Bonnefy & Gérard de Cortanze著 La Difference/Enrico Navarra 巴黎 法國 (圖版,第91頁)

2003年《趙無極》Galerie du Jeu de Paume巴黎 法國(圖版,第62-63頁)

2004-2005年《趙無極》石橋美術館 石橋基金會 東京 日本(圖版,第11圖,第55頁)

2007年《趙無極:作品、文章、采訪合集》弗雷謝斯何塞著 阿贊出版社 巴黎 法國 (圖版,第34頁)

2010年《趙無極 1935-2008》Dominique de Villepin、 Françoise Marquet及Yann Hendgen著 季豐軒 香港 中國 (圖版·第74頁)



Paul Klee, Untitled, Private Collection 保羅·克利《無題》私人收藏



ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920 - 2013)

Vieille Ville (Ancient city)

signed in Chinese; signed and dated 'ZAO 55' (lower right); signed and dated 'ZAO WOU-KI 1955'; titled in French (on the reverse) oil on canvas 80 x 116 cm. (31 $^{1}/_{2}$ x 45 $^{5}/_{8}$ in.) Painted in 1955

HK\$35,000,000 - 45,000,000 US\$4,600,000 - 5,800,000

PROVENANCE

Anon. Sale; Christie's Hong Kong, 27 November 2005, Lot 180 Acquired from the above sale by the present owner This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

趙無極

淹没的城市

油彩 畫布

1955年作

款識:無極ZAO 55 (右下) ZAO WOU-KI Vieille Ville 1955 (畫背)

來源

2005年11月27日 佳士得香港 編號180

現藏者購自上述拍賣

此作品已登記在趙無極基金會之文獻庫,並將收錄於梵思 娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》 (資料由趙無極基金會提供)



Zao Wou-Ki, *Mistral*, 1957, Solomon R. Guggenheim Museum, New York, USA © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《北風》1957 年作 美國 紐約 所羅門·R·古根漢美術館藏

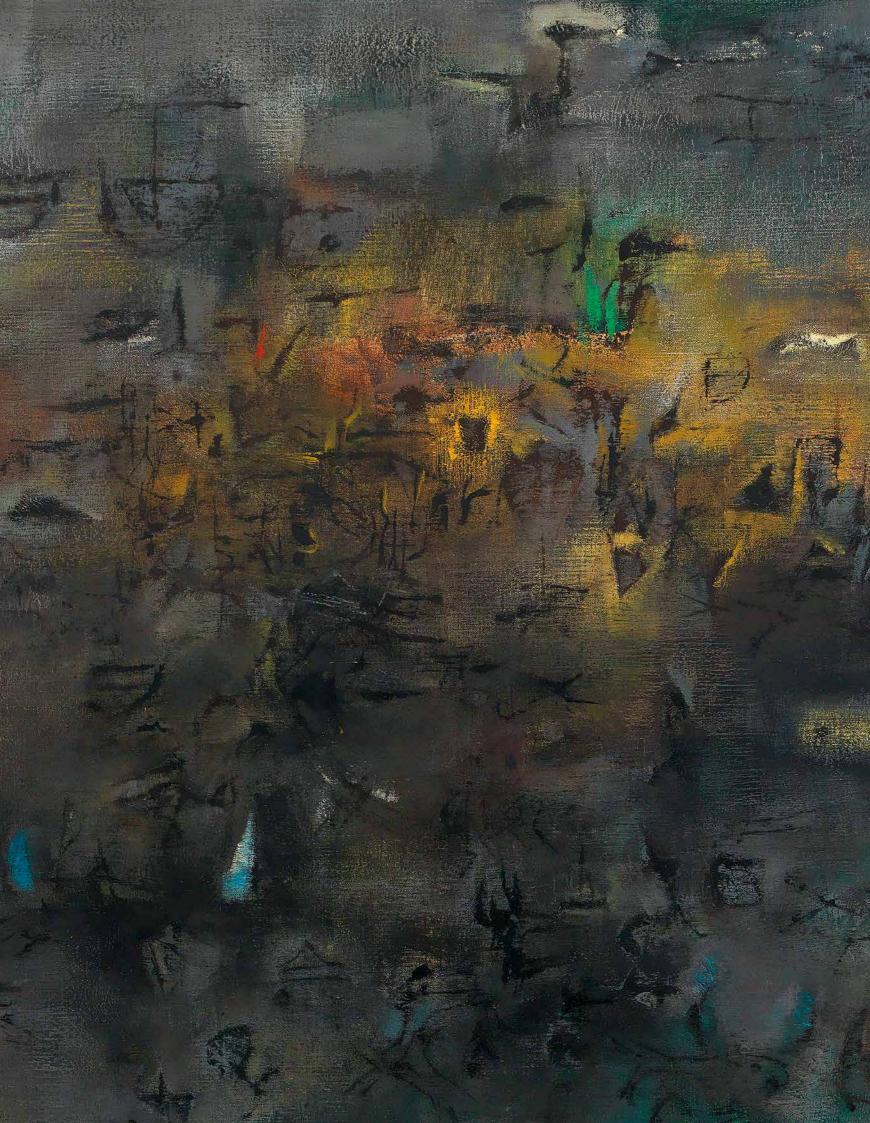
Zao Wou-Ki has distilled what is great in Western art...and has discovered the marvels of Eastern culture.

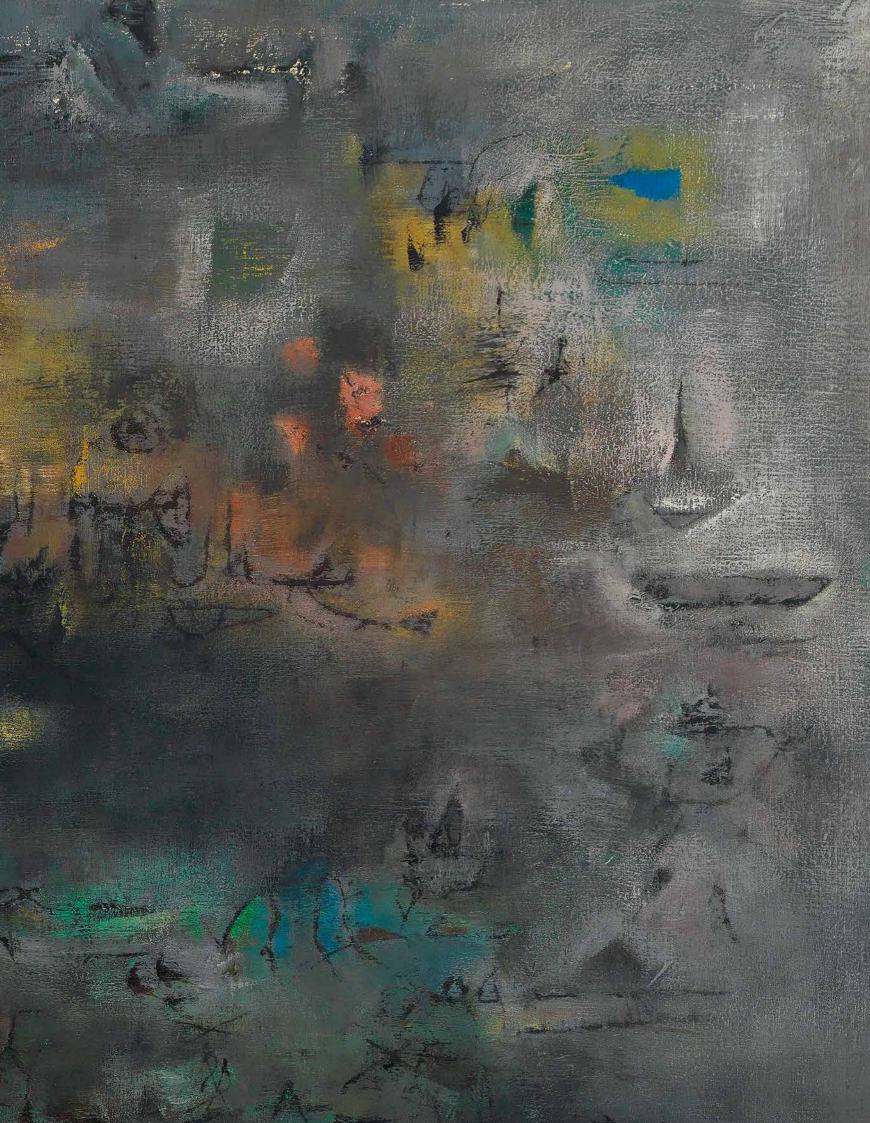
- François Cheng

「趙無極吸取了西方藝術的偉大之處…也發現了東方文化之精 彩。」

- 法蘭西學院華裔院士程抱一







PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION 法國重要私人收藏

26

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

14.12.71

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'Zao Wou-Ki 14.12.71' (on the reverse) oil on canvas 130×195 cm. $(51 \frac{1}{8} \times 76 \frac{3}{4} \text{ in.})$

HK\$35,000,000 - 50,000,000 US\$4,600,000 - 6,500,000

PROVENANCE

Painted in 1971

Galerie de France, Paris

Private Collection, France (acquired from the above by the present owner in 1986)

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Paris, France, Galeries nationales du Grand Palais; Fukuoka, Japan, Fukuoka Art Museum; Tokyo, Japan, Tokyo Nihonbashi Art Gallery; Fukui, Japan, Fukui Prefectural Museum; Kyoto, Japan, National Museum of Modern Art; Kamakura, Japan, Museum of Modern Art, Zao Wou-Ki, Peintures, encres de Chine. 1950-1981, 1981-1982

LITERATURE

Galerie de France, Zao Wou-Ki 1971-1975 (exh. cat.), Paris, France (illustrated in black & white, unpaged).

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated, plate 172, p. 223).

Pierre Daix, Editions Ides et Calendes, Zao Wou-Ki L'Oeuvre 1935-1993, France, 1994 (illustrated, pp. 120-121).



Jackson Pollock, *One: Number 31*, 1950, 1950, MoMa Collection, New York, USA © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

傑克森·波洛克《One: Number 31, 1950》1950 年 美國 紐約 現代藝術美術館

趙無極

14.12.71

油彩 畫布

1971年作

款識:無極ZAO (右下) Zao Wou-Ki 14.12.71 (畫背)

來源

法國 巴黎 法蘭西畫廊

法國 私人收藏(現藏者於1986年購自上述畫廊)

此作品已登記在趙無極基金會之文獻庫,並將收錄於梵思娃· 馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》 (資料由趙無極基金會提供)

展覽

1981-1982年「趙無極 — Peintures, encres de Chine 1950 - 1981巡迴展覽」大皇宮國家美術館 巴黎 法國;福岡市美術館福岡 日本;東急百貨公司 東京 日本;福井縣立博物館 福井 日本;京都國立近代美術館 京都 日本;現代藝術博物館 鎌倉 日本

文獻

《趙無極1971-1975》法蘭西畫廊 巴黎 法國 (黑白圖版,無頁數)

1986 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究 Editions Cercle d'Art 巴黎 法國及Ediciones Polígrafa 巴塞隆 納 西班牙(彩色圖版,第172圖,第223頁)

1994年《趙無極 1935-1993》 Pierre Daix著 Editions Ides et Calendes 法國 (圖版,第120-121頁)

Painting is a battle between me and the canvas, a physical battle. Specifically on large formats which allow more human movements and a complete projection into the painting.

(Zao Wou-Ki in Jean Leymarie, Zao Wou-Ki, Editions Cercle d'Art, Paris, France, 1986, p. 38)

「繪畫是我與畫面的鬥爭,這是一場肉搏,大型作品尤其如是, 它給予了更多動作空間,如實反映在畫面上。」

> - 趙無極(尚·雷瑪利著《趙無極》 Editions Cercle d'Art 巴黎 法國 第 38 頁)







WANG HUAIQING

(CHINESE, B.1944)

Gold Stone

signed in Chinese; dated in Chinese (lower left) oil on canvas (triptych) each: 200 x 160 cm. (78 $^3/_4$ x 63 in.) overall: 200 x 480 cm. (78 $^3/_4$ x 189 in.) Painted in 1998

HK\$40,000,000 - 60,000,000 US\$5,200,000 - 7,800,000

PROVENANCE

Anon. sale Ravenel's sale December 2, 2007, Lot 69 Acquired from the above by the present owner

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Wang Huaiqing, January 2-18, 1999.

Beijing, China, National Art Museum of China, 20th Century Chinese Oil Painting Exhibition, July 5-23, 2000

LITERATURE

Lin & Keng Gallery, Wang Huaiqing, Taipei, Taiwan, 1999 (illustrated, cover and pp. 38-41).

Beijing Publishing House, Beijing Arts and Photography Publishing House, Chinese Oil Painting in the 20th Century II-2, Beijing, China, 2001, (illustrated, p. 543).

Wang Huai Qing, Wang Huai Qing, Beijing, Taiwan, 2004 - 2005 (illustrated, p. 104-105).

Yan Gallery, Wang Huai Qing - Traces of Nature, Hong Kong, China, 2005 (illustrated, p. 42-43).

National Museum of History, Wang Huai Qing – An Exhibition of Wang Huai Qing's Paintings, Taipei, Taiwan, 2008 (illustrated, p. 60-61).

Seattle Art Museum, Wang Huaiqing – A Painter's Painter in Contemporary China, Seattle, Washington, USA, 2010. (illustrated, p. 224-225).



Pierre Soulages, Peinture 30 Octobre 1958, 1958, Sotheby's London, 17 Oct 2014, Lot 00029, sold for GBP 2,658,500 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris 皮埃爾·蘇拉吉《畫作 -1958 年 10 月 30 日》 倫敦蘇富比 2014 年 10 月 17 日 編號 29 成交價 GBP

2,658,500

王懷慶金石為開

物学・工幅度 00年11日 /ナ

款識:王懷慶 98年11月 (左下) 油彩 畫布 (三聯作) 1998年作

來源

羅芙奧台北 2007年12月2日 編號 69 現藏者購自上述拍賣

展譼

1999年1月2日 - 18日「王懷慶個展」大未來畫廊 台北 台灣 2000年7月5日 - 23日「二十世紀中國油畫展」北京中國 美術館 北京 中國

文獻

1999年1月《王懷慶》大未來畫廊 台北 台灣 (圖版,封面和第38-41頁)

2001年8月《二十世紀中國油畫 II-2》北京出版社 北京 攝影美術出版社 北京 中國 (圖版,第543頁)

2004 - 2005年《王懷慶》王懷慶出版 北京 中國(圖版, 第104 - 105頁)

2005年《王懷慶一天工開物》一畫廊 香港 中國(圖版,第42-43頁)

2008年《王懷慶畫展》國立歷史博物館 台北 台灣(圖版,第60-61頁)

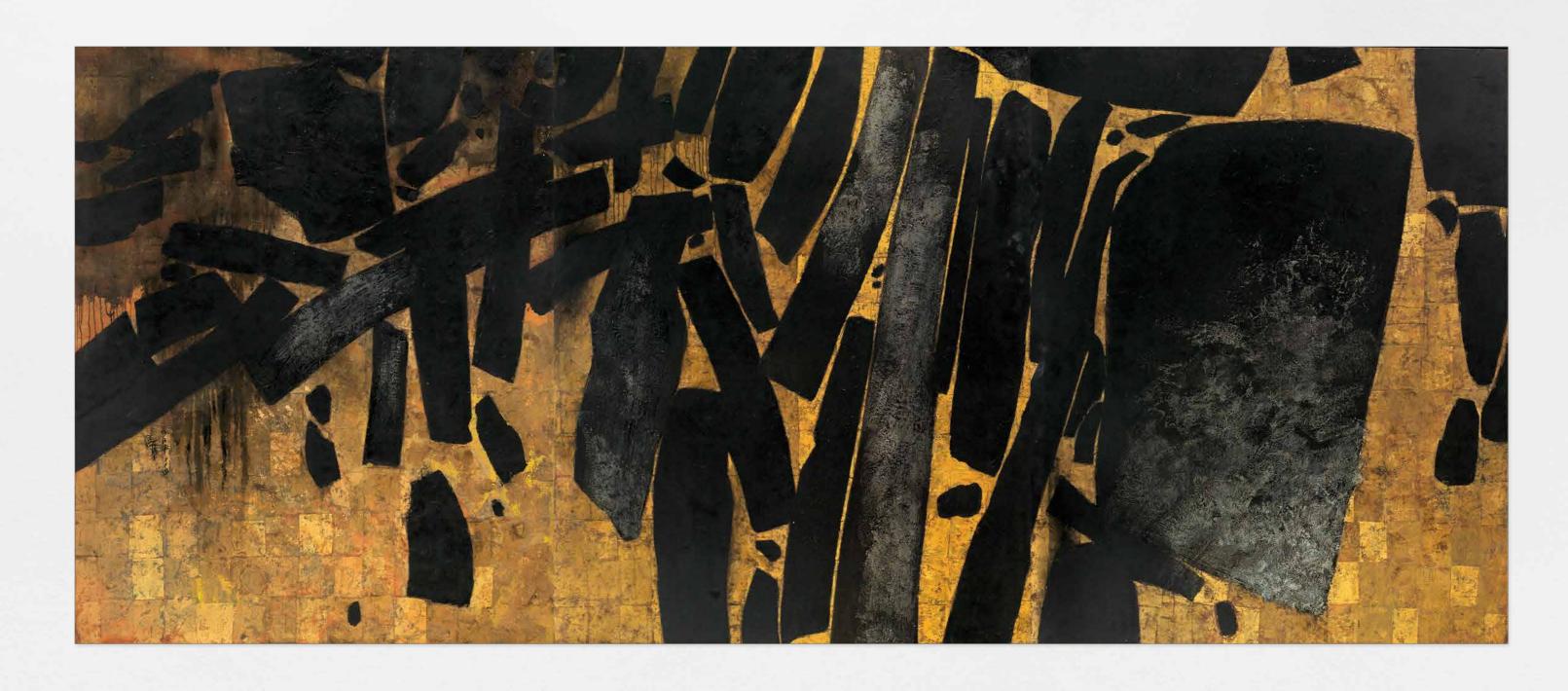
2010年《王懷慶一走出故園》西雅圖藝術博物館 西雅圖華盛頓 美國(圖版,第224-225頁)

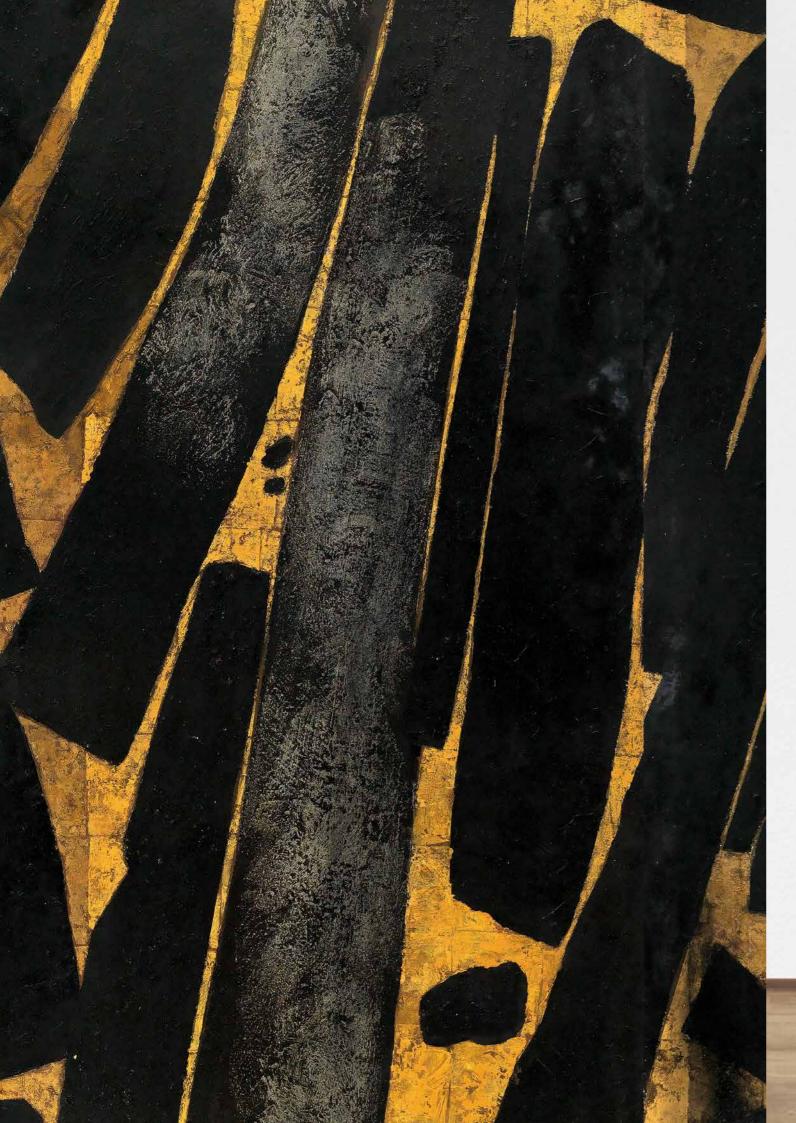
In the *Gold Stone* triptych, battle gongs sound and armies clash in a powerful assault with complete indifference to their own fate.

- Wu Guanzhong, A Discourse on the Oil Paintings of Wang Huaiqing

「三聯幅的《金石為開》是鳴金,是短兵相接,是力的攻擊, 不惜粉身碎骨。」

- 吳冠中《説王懷慶的油畫藝術》





PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

28

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

90D

signed, dated and titled '1990 '90D' Atsuko Tanaka' (on the reverse) enamel on canvas 194 x 258 cm. (76 $^3/8$ x 101 $^5/8$ in.) Executed in 1990

HK\$12,000,000 - 18,000,000 US\$1,600,000 - 2,300,000

PROVENANCE

Private Collection, Japan

EXHIBITED

Nagoya, Japan, Takagi Gallery, Atsuko Tanaka Exhibition, 20 October - 22 November, 1990

LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 184, plate 237)

田中敦子

90D

瓷漆 畫布 1990年作

款識:1990 '90D' Atsuko Tanaka (畫背)

來源

日本 私人收藏

展覽

1990年10月22日-11月22日「田中敦子展覽」高木畫廊 名古屋 日本

文獻

2001年《田中敦子:尋找未知的美學1954 - 2000》 蘆屋市立美術館、靜岡縣立美術館 日本 (黑白圖版, 第184頁,第237圖)

It is especially in the physicality of her work that Tanaka displays a sense of the body encompassing the meaning of both subject and object as she appears to search out an approximate horizon, revealing to the West an unknown perspective which beckons it to surpass tradition.

- Mizuho Kato, Curator, Ashiya City Museum of Art & History, Japan

「特別是在她的作品中,田子敦子展示了關於身體本身同時包含了主體和客體的意義,她試著去尋找出一個最大的可能,向西方展出一個尚未知的、可超越傳統的觀點。」

- 加藤瑞穂 (日本蘆屋市藝術與歷史博物館館長)







PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

29

KAZUO SHIRAGA

(JAPANESE, 1924-2008)

Motto of Prosperity (Onkurodanau Unjaku)

signed in Japanese (lower right); signed, titled and dated in Japanese (on the reverse) oil on canvas 194 x 130.3 cm. (76 ³/₈ x 51 ¹/₄ in.) Executed in 1994

HK\$10,000,000 - 18,000,000 US\$1,300,000 - 2,300,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of registration issued by Kazuo Shiraga Authenticity Committee and Japan Art Dealers Association, dated 15 January 2014.

EXHIBITED

Karuizawa, Japan, Karuizawa New Art Museum, Wind of Karuizawa - Japanese Contemporary Art 1950 – 2012, April – September, 2012.

LITERATURE

Karuizawa New Art Museum, Wind of Karuizawa - Japanese Contemporary Art 1950 – 2012, exh. cat., Karuizawa, Japan, 2012 (illustrated, p.137, plate 90).

白髮一雄

平安箴言

油彩 畫布

1994年作

款識:白髮 (右下) 白髮一雄 おんくろだなううんじゃく 平成六年七月二十七日(畫背)

來源

亞洲 私人收藏

此拍品附白髮一雄鑑定登錄委員會及日本洋畫商協同組合於2014 年1月15日簽發之保證書。

展覽

2012年4月 - 9月「輕井澤之風展——日本之現代藝術1950 - 現在」輕井澤新美術館 輕井澤 日本

文獻

2012年7月《輕井澤之風展》展覽圖錄 輕井澤新美術館 輕井澤日本 (彩色圖版,第137頁,第90圖)

Why does art exist? Certain kinds of art make the world more beautiful and dazzle people. Lately in the adult world, however, Art is seen as the proof of life.

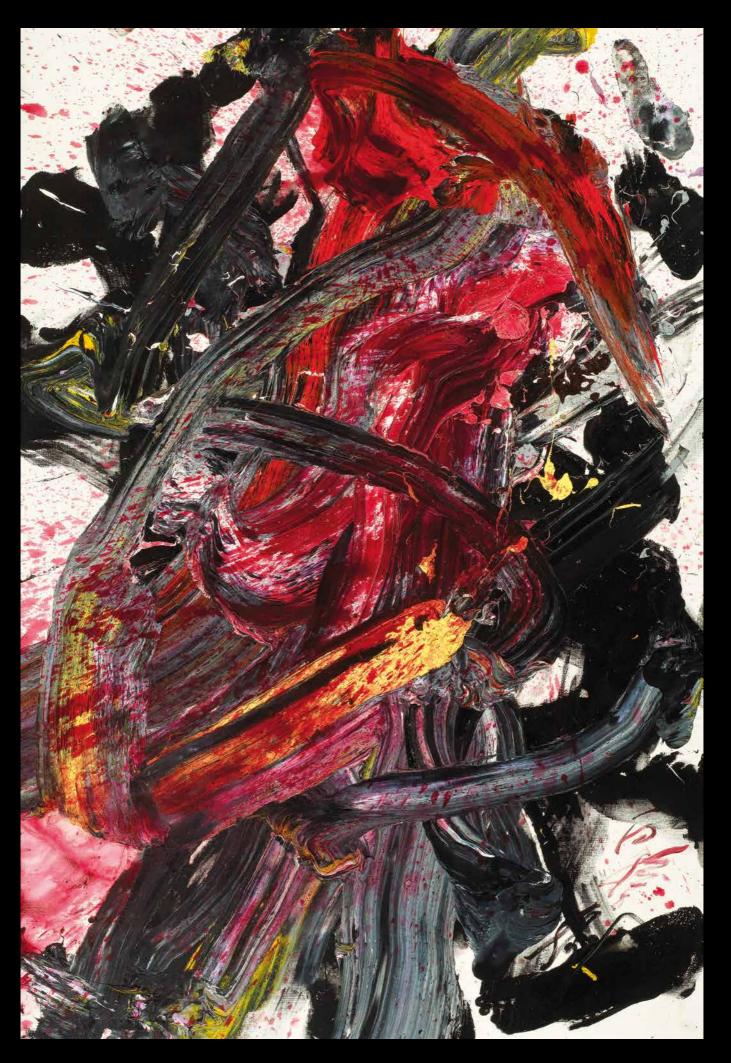
- Kazuo Shiraga

(The Baby and Milk, or Proof of Life, In Akachan to miruku/; Ikigai to iukoto, Kirin (May 1956), P. 1.)

「藝術為什麼會存在?某些藝術令世界更漂亮,叫人眼前一亮。在成人的世界裡,藝術被視為是生命的證明 。」

- 白髮一雄

(白髮一雄,「嬰兒各奶,或生命的證明」《Akachan to miruku/; Ikigai to iukoto》《麒麟》(1956年5月),第1頁。)







SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

GREEN SHAPE

signed and dated 'S.Motonaga '94' (lower right); signed, titled and dated in Japanese(on the stretcher) acrylic on canvas 194 x 130 cm. (76 $^3/8$ x 51 $^1/8$ in.) Executed in 1994

HK\$800,000 - 1,200,000 US\$110,000 - 160,000

PROVENANCE

Private Collection, Asia
De Primi Fine Art, Lugano, Switzerland
Private Collection, Asia

EXHIBITED

Osaka, Japan, Takashimaya Department Store Gallery, Sadamasa Motonaga Solo Exhibition, 1996.

Osaka, Japan, Keihan Department Store Gallery, Sadamasa Motonaga, Waichi Tsukata and Shigeru Izumi, The Group Exhibition, 1996.

Matsusaka, Mie, Japan, Mie Prefectual Culture Hall, Solo Exhibition of Sadamasa Motonaga, 1997.

Kobe, Japan, Sanchika Hall, The Work of Sadamasa Motonaga, 1998

Hamamatsu, Japan, Gallery Art Dune, The Tableaux of Sadamasa Motonaga, 1998.

Lugano, Switzerland, De Primi Fine Art SA, Sadamasa Motonaga, La felicità delle metamorfosi, 2015.

LITERATURE

Otani Memorial Art Museum, Motonaga Sadamasa, Nishinomiya City, Japan, 2002 (illustrated in black and white, plate 387, p.120)



Motonaga Sadamasa with Green Shape (Lot 30), 1994 © モトナガ資料研究室 (Motonaga Archive Research Institution I td.)

元永定正和《綠色的形狀》合影。

元永定正

綠色的形狀

壓克力 畫布

1994年作

款識:S. Motonaga '94 (右下) 一九九四年 元永定正 みどりのかたち (畫布框架)

來源

亞洲 私人收藏

瑞士 盧加諾 De Primi Fine Art

亞洲 私人收藏

展覽

1996年「元永定正個人展覽」高島屋百貨畫廊 大阪 日本 1996年「元永定正、津高和一及泉茂聯展」

1997年「元永定正個人展覽」三重縣文化會館 松阪 三重縣 日本

1998年「元永定正作品展」Sanchika Hall 神戶 日本

1998年「元永定正的舞台」藝術沙丘畫廊 濱松 日本

2015年「元永定正——幸福的變形」De Primi Fine Art 畫廊 SA盧加諾 瑞士

文獻

2002年《元永定正》大谷紀念美術館 西宮市 日本(黑白圖版,第387圖,第120頁)

The artist called this shapes as "katachi (shapes)" in hiragana or Japanese syllabic character.

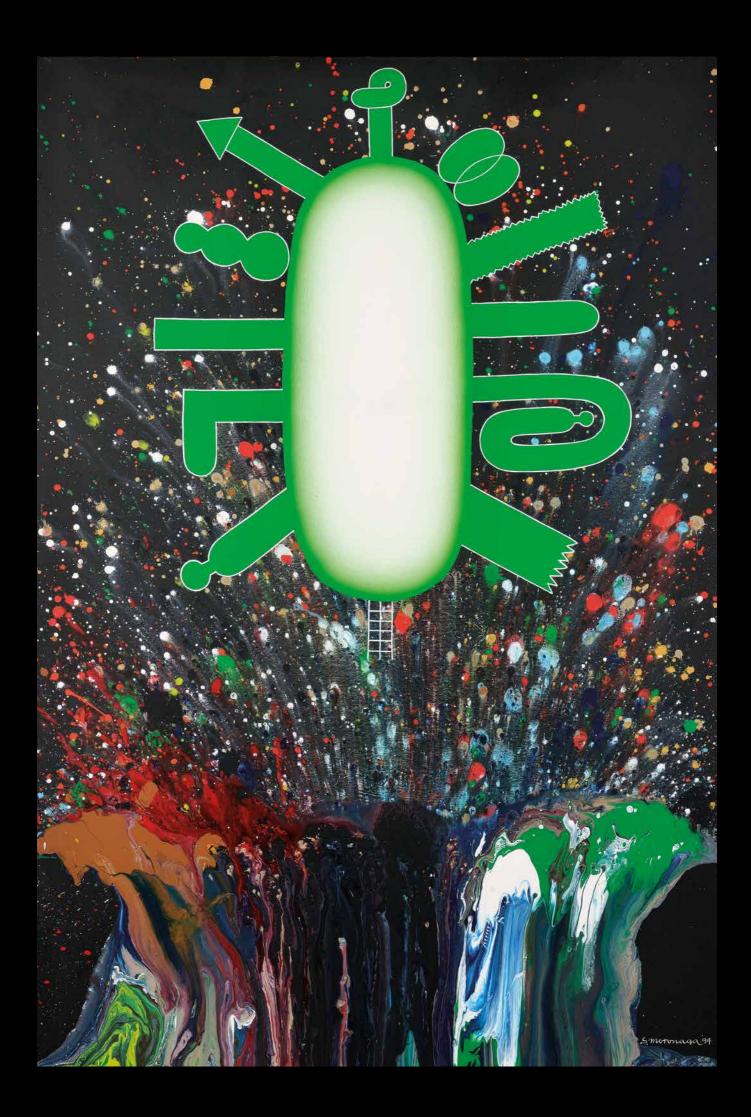
- Tsukasa Ikegami

(The World of Sadamasa Motonaga by Tsukasa Ikegami, Assistant Curator of Otani Memorial Art Museum, Nishinomiya City)

「藝術家稱他創作的形狀為日本語言中的音節字。」

- 池上司

(「元永定正的世界」西宮市大谷紀念美術館助理館長)



SHOZO SHIMAMOTO

(JAPANESE, 1928-2013)

UNTITLED

acrylic and broken glasses on canvas (bottle crash) 228.3 x 200.5 cm. (89 $^{7}/_{8}$ x 78 $^{7}/_{8}$ in.) Executed in 2010

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

This work is accompanied by certificate of authenticity issued by Shozo Shimamoto Archive, dated 31 October 2015.

EXHIBITED

Tokyo, Japan, Shozo Shimamoto Solo Exhibition, Whitestone Gallery, 2015.

嶋本昭三

無題

壓克力 玻璃碎片 畫布 (撞擊玻璃瓶) 2010年作

來源

亞洲 私人收藏

此拍品附嶋本昭三文獻庫於2015年10月31日簽發之作品 保證書。

展覽

2015年「嶋本昭三個人展覽」白石畫廊 東京 日本



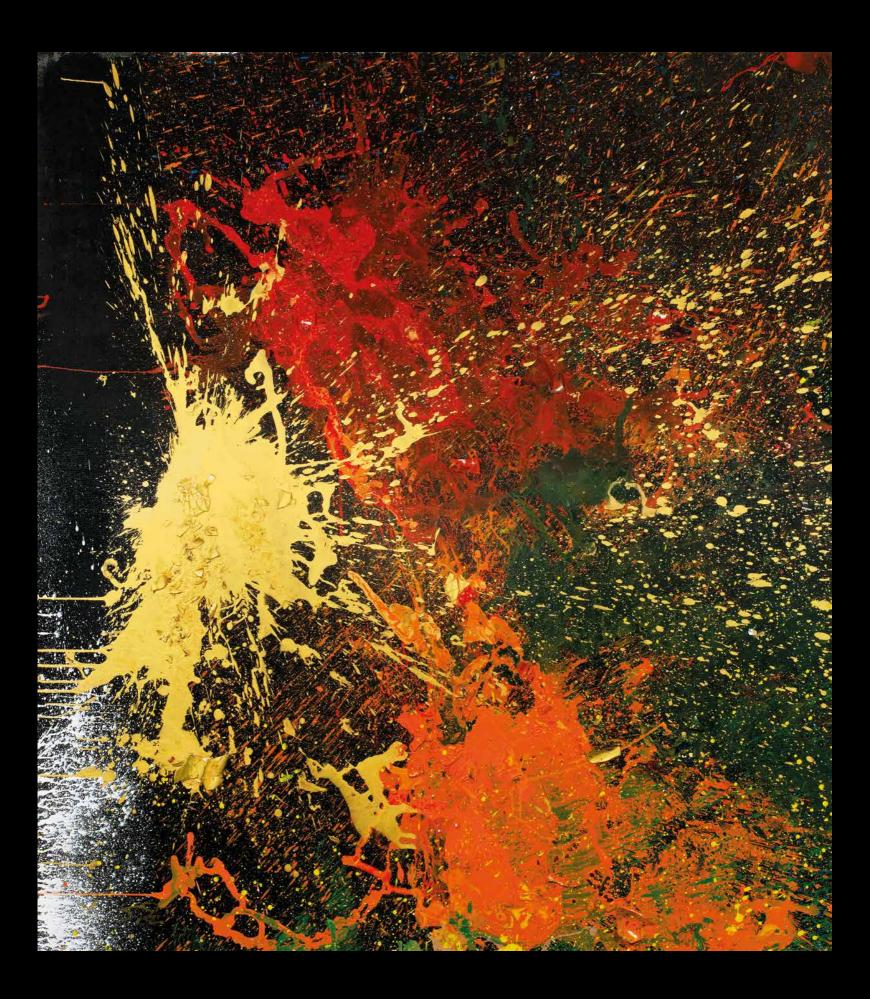
Shozo Shimamoto, Performance of Destruction (Bottle Crash) - Hurling Colors, 2nd Gutai Open-air Exhibition, Tokyo, 1956
©Shozo Shimamoto Association/ Courtesy of Andrea Mardegan
1956 年,嶋本昭三在東京第二屆具體戶外展覽舉行「毀壞 (撞擊玻璃瓶) 藝術表現 一 投擲顏色」

Avant-garde art thus revolutionizes the perspective of what beauty means, and at the same time shows what human existence is like.

- Shozo Shimamoto

「前衛藝術為美感帶來革命性的新觀點,同時表現了人類存在 的意義。」

- 嶋本昭三



CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

No.312

signed in Chinese; signed and dated 'CHU TEH-CHUN 69' (lower right); signed in Chinese; signed, titled and dated 'CHU TEH-CHUN 1969 No. 312' (on the reverse) oil on canvas

198 x 199 cm. (78 x 78 ³/₈ in.) Painted in 1969

HK\$38,000,000 - 48,000,000 US\$5,000,000 - 6,200,000

PROVENANCE

De Sarthe Gallery, Hong Kong Private Collection, Asia

This work is accompanied with a certificate of authenticity issued by Atelier Chu Teh-Chun and signed by Mrs. Chu Ching-Chao on 14 February 2011.

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第 312 號

油彩 畫布

1969年作

款識:朱德群 CHU TEH-CHUN 69 (右下); CHU TEH-CHUN 朱德群 1969 NO. 312 (畫背)

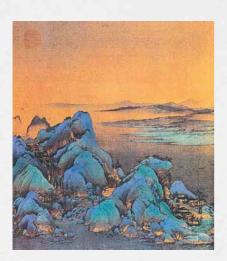
來源

香港 德薩畫廊

亞洲 私人收藏

此作品附朱德群工作室及朱董景昭女士於2011年2月14日簽發之保證書。

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》



Wang Ximeng, detail of *A Thousand Li of Rivers and Mountains*, Song dynasty, The Palace Museum, Beijing, China 王希孟《千里江山》(局部)宋代 故宮博物院 北京 中國

In spring the river rises as high as the sea,
And with the river's rise the moon uprises bright.
She follows the rolling waves for ten thousand li,
And where the river flows, there overflows her light.

春江潮水連海平,海上明月共潮生。 灩灩隨波千萬里,何處春江無月明。





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION 歐洲重要私人收藏

33

LALAN

(XIE JINGLAN, CHINESE, 1921-1995)

Les formes sortent du bleu et du vert (Forms come out of the blue and the green)

oil on canvas, diptych

each: 195 x 130 cm. (76 $^{3}/_{4}$ x 51 $^{1}/_{8}$ in.) overall: 195 x 260 cm. (76 $^{3}/_{4}$ x 102 $^{3}/_{8}$ in.)

Painted in 1972

HK\$3,000,000 - 4,000,000 US\$390,000 - 520,000

PROVENANCE

Private Collection, Europe Anon. Sale, Sotheby's Hong Kong, 7 October 2012, Lot 549 Acquired from the above by the present owner

EXHIBITED

Paris, France, Espace Pierre Cardin, Exposition de Peintures de Lalan, May 1990.

Shanghai, China, Shanghai Art Museum, My Vision of Paradise - Retrospective of Lalan's Art, July 4 - August 5, 2009.

Macau, China, Museu de Arte de Macau, Fragrance of the Mind-A Retrospective of Lalan's Work, March 5 - May 30, 2010.

LITERATURE

L'Association Culturelle Confluences: Europe-Asie, Exposition de Peintures de Lalan, Paris, France, 1990 (illustrated, plate 14) Shanghai Renmin Meishu Publishing, Lalan, Shanghai, China, 2009 (illustrated, p.90-91)

Museu de Arte de Macau, Fragrance of the Mind - A Retrospective of Lalan's Work, Macau, China (illustrated, plate 33, p. 62-63)

謝景蘭

從藍綠中產生的形象

油彩 畫布(二聯作)

1972年作

款識:Lalan 72(畫背)Les formes sortent du bleu et du vert(畫布框架)

來源

歐洲 私人收藏 2012年10月7日 蘇富比香港 編號549 現藏者購自上述拍賣

展覽

1990年5月「謝景蘭畫展」皮耶·卡登藝文空間 巴黎 法國 2009年7月4日 - 8月5日「意境·天堂 - 謝景蘭藝術回顧 展」上海美術館 上海 中國 2010年3月5日 - 5月30日「蕙景蘭心 - 謝景蘭藝術回顧展」 澳門藝術博物館 澳門 中國

位計

1990年《謝景蘭畫展》歐亞文化交流協會 巴黎 法國(圖版,第14圖)

2009年《謝景蘭》上海美術館上海人民美術出版社上海中國(圖版,第90-91頁)

2010年《蕙景蘭心 - 謝景蘭藝術回顧》澳門藝術博物館 澳門中國(圖版,第33圖,第62-63頁)



Zhang Daqian, *Summer on California Mountain*, 1967, 30 Years: The Sale, Christie's Hong Kong, 30 May 2016, Lot 3006

張大千《加州夏山》佳士得香港「三十週年誌慶 拍賣:世紀珍藏」2016年5月30日編號3006 Lalan saw painting as a study of the relationship between substance and emptiness, "le vide et le plein".

謝景蘭將繪畫視為對「實」與「虛」之間關係的探索。



PROPERTY FROM AN IMPORTANT INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏

34

AFFANDI

(INDONESIAN, 1907-1990)

Borobudur

signed with artist's monogram and dated '1983' (lower right) oil on canvas 125 x 150 cm. (49 $^{1}/_{4}$ x 59 in.) Painted in 1983

HK\$7,000,000 - 10,000,000 US\$910,000 - 1,300,000

PROVENANCE

Private Collection, Indonesia

LITERATURE

Sardjana Sumichan, Affandi - Vol II, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 249, p. 305).

Helena Spanjaard, Indonesian Odyssey: A Private Journey Through Indonesia's Most Renowned Fine Arts Collections, Equinox Publishing, Singapore, 2008 (illustrated, p. 40).

阿凡迪

婆羅浮屠

油彩 畫布

1983年作

款識:藝術家花押 1983 (右下)

來源

印尼 私人收藏

文獻

2007年《阿凡迪 - 第二卷》Sardjana Sumichan著 Bina Lestari Budaya基金會 雅加達 印尼;新加坡美術館 新加坡 (圖版,第249圖,第305頁)

2008年《印尼奧德賽:探索印尼重要美術收藏》Helena Spanjaard著 亞Equinox出版 新加坡 (圖版,第40頁)



Borobudur Temple, Indonesia. 婆羅浮屠 印尼

I like the sun, so I paint the sun. It is a symbol of my life. It is like the painting. If I only painted one sun, it is not enough, so I paint another; two suns, three suns or four. It depends on the sense of heat that I want to convey

- Affandi

「我喜歡太陽,所以我畫太陽。這是我生命的一個象徵。這就 像繪畫一樣。如果我只畫一個太陽,這是不足夠的,於是我畫 另一個,兩個太陽、三個太陽,甚至四個。這取決於我想表達 怎樣的熱度。」

- 阿凡迪







PROPERTY FROM AN INDONESIAN PRIVATE COLLECTION 印尼私人收藏

35

AFFANDI

(INDONESIAN, 1907-1990)

Madurese Boats

signed with artist's monogram and dated '1960' (lower left) oil on canvas 105 x 125 cm. (41 $^3/8$ x 49 $^1/4$ in.) Painted in 1960

HK\$1,500,000 - 2,000,000 US\$200,000 - 260,000

LITERATURE

Sardjana Sumichan, Affandi – Vol II, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 50, p. 101).

阿凡抽

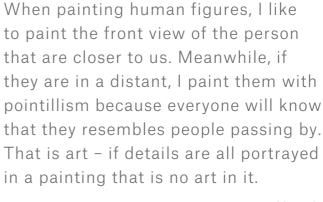
馬都拉漁船

油彩 畫布 1960年作

款識:藝術家花押 1960 (左下)

文獻

2007年《阿凡迪 - 第二卷》Sardjana Sumichan著 Bina Lestari Budaya基金會 雅加達 印尼;新加坡美術館 新加坡 (圖版,第50圖,第101頁)



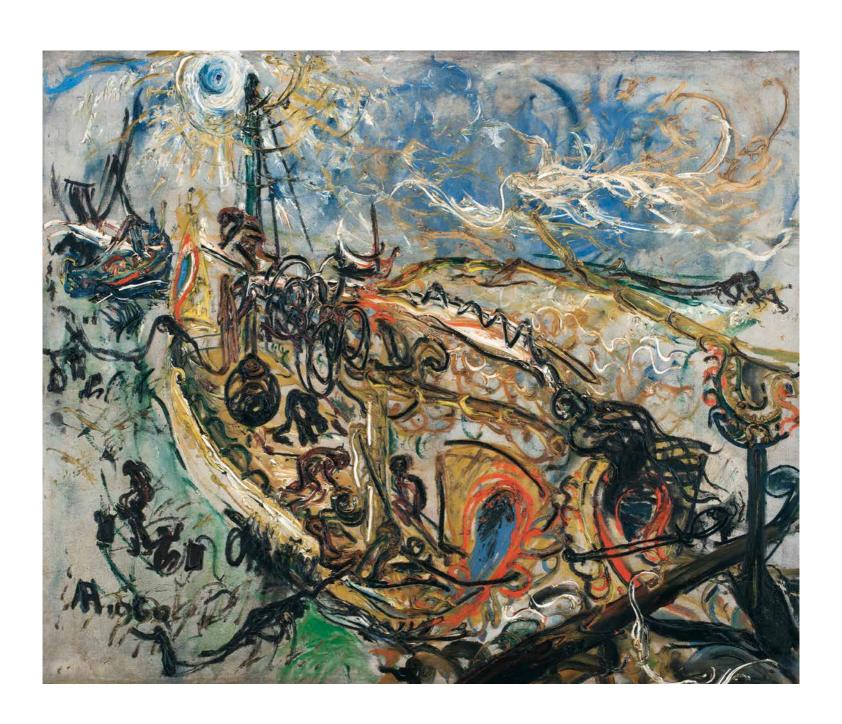
- Affandi

「當我畫人像時,我喜歡畫較近我們的人的正面。如果他們在遠處的話,我會用點畫法來畫他們,因為大家也知道這樣才像是過客。這就是藝術——如果一幅畫中,把所有細節都畫出來的話,這其中就沒有藝術了。」

- 阿凡迪



Van Gogh, Fishing Boats on the Beach at Saintes-Maries, 1888. 梵谷《濱海聖瑪利海灘上的漁船》1888 年



HENDRA GUNAWAN

(INDONESIAN, 1918-1983)

Shielding from the Rain

signed 'Hendra' (lower right) oil on canvas 200 x 130 cm. (78 ³/₄ x 51 ¹/₈ in.)

HK\$2,000,000 - 3,000,000 US260,000 - 390,000

PROVENANCE

Anon. sale; Sotheby's Singapore, 3 October 1998, Lot 141 Acquired from the above sale by the present owner

LITERATURE

Agus Dermawan T. and Dr Astri Wright, Hendra Gunawan: A Great Modern Indonesian Painter, Ir Ciputra Foundation, Archipelago Press, Jakarta, Indonesia, 2001 (illustrated, fig 73, p. 141).

古那彎

避雨

油彩 畫布

款識:Hendra (右下)

來源

1998年10月3日 新加坡蘇富比 編號141 現藏者購自上述拍賣

文獻

2001年《古那彎 印尼現代畫大師》Agus Dermawan 及 Astri Wright 博士 著 雅加達 印尼(圖版,第73 圖,第141頁)



Hendra Gunawan, *Pulang Pasar (Return from the Market)*, 1975, Private Collection.

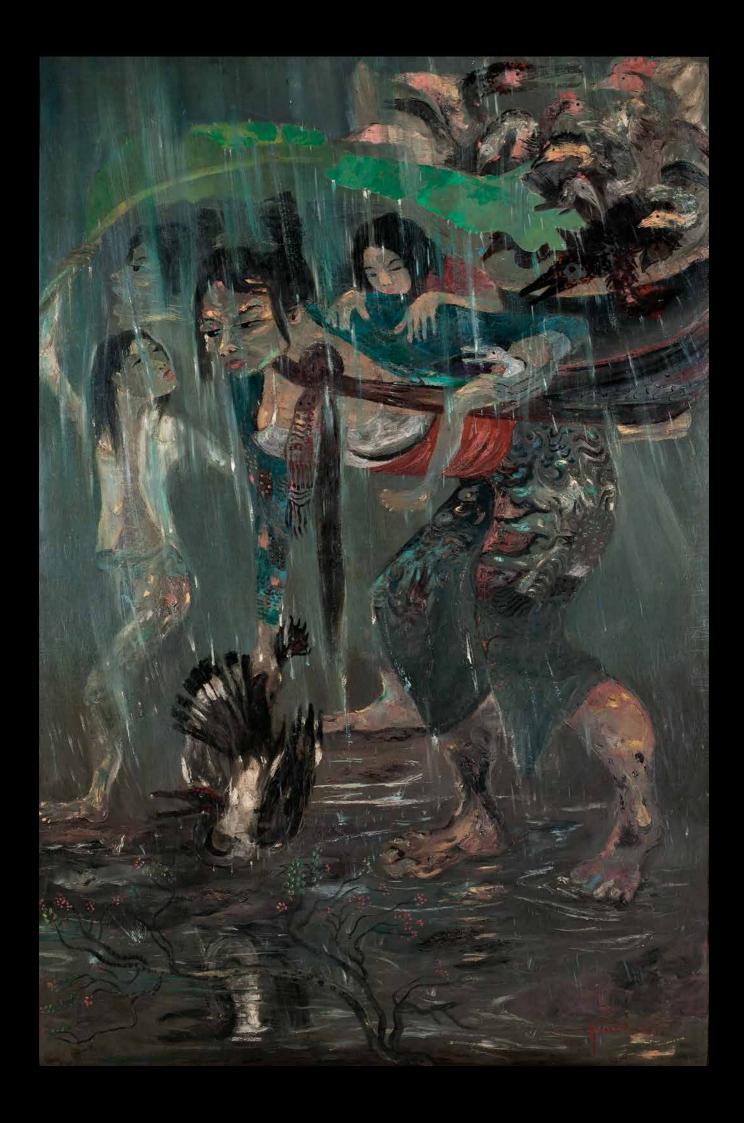
亨德拉·古納萬《自市場歸家》1975 年 私人珍藏

From the beginning, it seems, Hendra was painting people in contexts of work and play, in celebration, struggle and death.

- Astri Wright

「從一開始,似乎古那彎就專注於描繪在工作與生活語境中的 人們,描繪他們的狂歡、掙扎與死亡。」

- 阿斯特裡·萊特



RUDOLF BONNET

(DUTCH, 1895-1978)

Dressing Up for the Performance

signed, dated, inscribed, and titled 'R.Bonnet/Bali 1975' (upper right) pastel on paper 109 x 72 cm. (42 $^{7}/8$ x 28 $^{3}/8$ in.) Executed in 1975

HK\$1,000,000 - 1,500,000 US\$130,000 - 190,000

PROVENANCE

Anon. sale; Christie's Amsterdam, 4 October 2005, Lot 170 Acquired from the above sale by the present owner

魯道夫・邦尼

上妝

粉臘 紙本 1975年作

款識: R.Bonnet/Bali 1975 (右上)

來源

2005年10月4日 阿姆斯特丹佳士得 編號170 現藏者購自上述拍賣



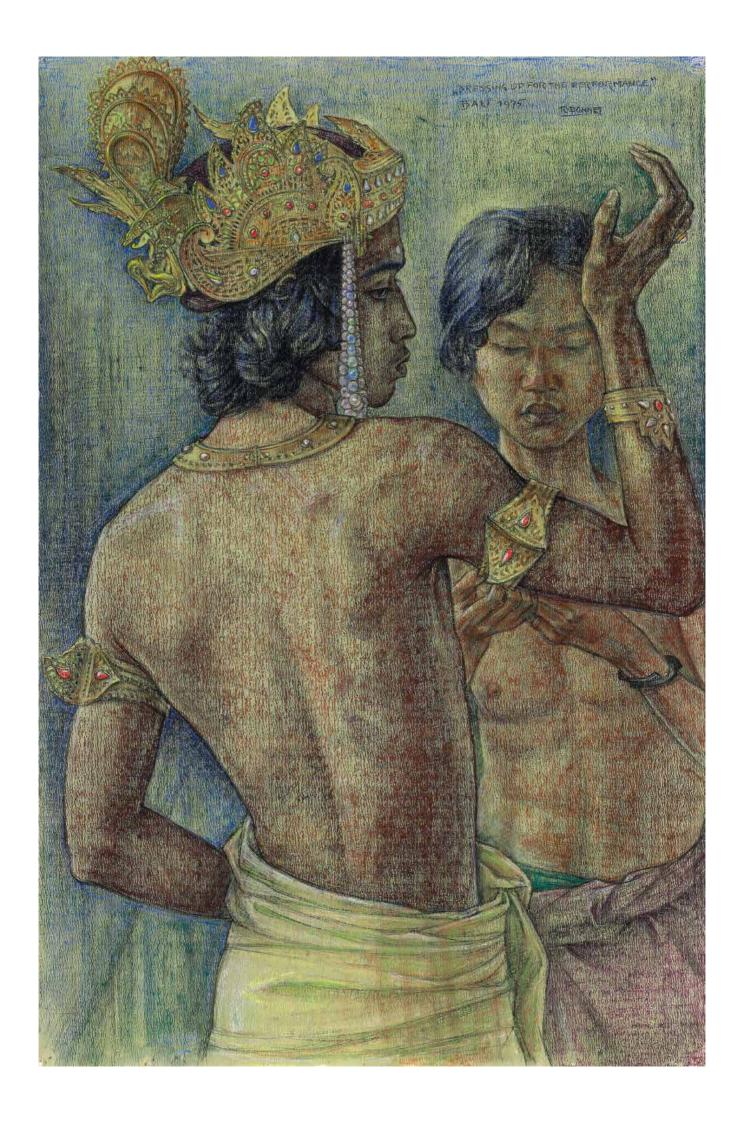
Doryphoros of Polykleitos, Naples National Archaeological Museum 波留克列特斯的持矛者雕像,那不勒斯國家考古博物館藏

My work might also be interpreted as a unit, as a single portrayal of a race. It is a story. The story of a peasant class, preserved in its classical state, and part of a people whose background spans the centuries.

- Rudolf Bonnet

我的作品可以由階級單位來解釋,一個定位種族的方式。這是一個社會現象,一個出生時就決定的階級制度,農民階層的故事。之中,有些人的背景在多個世紀前就已經被決定了。

- 魯道夫·邦尼



RUDOLF BONNET

(DUTCH, 1895-1978)

Balinese Beauty Holding a Rijstbald

signed and dated 'R.Bonnet Bali 1955' (upper left) oil on canvas $87 \times 61 \text{ cm.} (34 \, ^{1}/_{4} \times 24 \text{ in.})$ Painted in 1955

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

PROVENANCE

Acquired directly from the artist in 1955 Anon. sale; Christie's Hong Kong, 27 November 2005, Lot 13 Acquired from the above sale by the present owner 魯道夫·邦尼 峇里少女和飯碗

油彩 畫布 1955年作

款識: R.Bonnet Bali 1955 (左上)

來源

原藏者於1955年得自藝術家本人 2005年11月27日 香港佳士得 編號13 現藏者購自上述拍賣

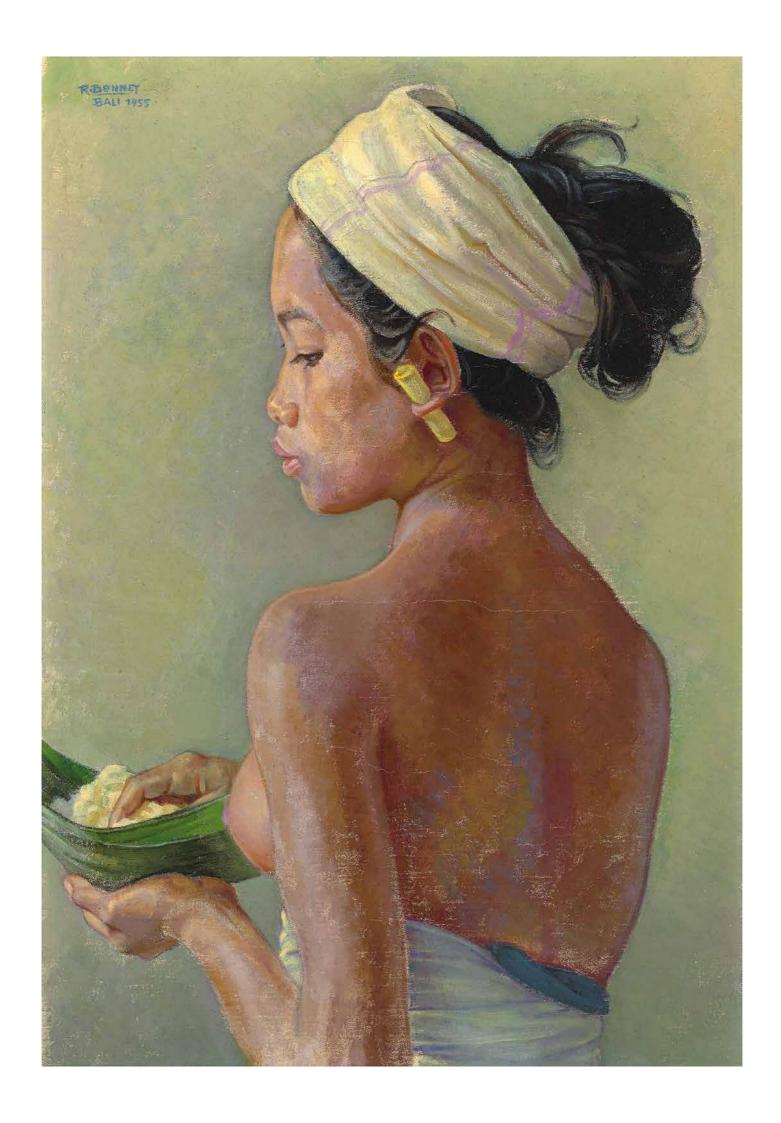


Johannes Vermeer, *The Girl With The Pearl Earring*, 1665, collection of the Royal Picture Gallery Mauritshuis, The Hague, Netherlands

約翰內斯·維米爾作品《戴珍珠耳環的少女》1665 年作 荷蘭海牙莫瑞泰斯皇家美術館藏品

A masterful painter, Bonnet uses his oils to sculpt the physical form of the maiden on the surface of the canvas, using nuanced colours and shading to produce the effect of soft light beautifully illuminating and reflecting off the figure's body.

作為一名技藝精湛的畫家,邦尼用油彩在畫布上塑造出少女的 形體,同時用細致的顏色和明暗變化,製造柔和的光線,優美 地映照出人物身體的效果。



ADRIEN-JEAN LE MAYEUR 勒邁耶·德·莫赫普赫斯 DE MERPRÈS

(BELGIAN, 1880-1958)

Dancers in the Garden, Bali

signed 'J Le Mayeur' (lower right); inscribed 'at home, no. 16, caisse C3' (on the reverse) oil on canvas in the original hand-carved Balinese frame 100 x 120 cm. (39 3/8 x 47 1/4 in.)

HK\$4,000,000 - 6,000,000 US\$520,000 - 780,000

PROVENANCE

Anon. sale; Christie's Singapore, 1 April 2001, Lot 38 Acquired from the above sale by the present owner

峇里花園中的舞者

油彩 畫布 原裝手雕峇里式框

款識: J Le Mayeur (右下); at home, no. 16, caisse C3 (畫背)

來源

2001年4月1日 新加坡佳士得 編號38 現藏者購自上述拍賣



Claude Monet, Im Garten (In the Garden), 1895 莫內《在花園裡》1895

I organized my home exactly as I liked it. I intended to surround myself with nothing but beauty.

- Adrien Jean Le Mayeur de Mepres

「我的家完全根據我想要的方式所設計。我要讓自己完全只被 美所包圍。」

- 勒邁耶·德·莫赫普赫斯







ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIAN, 1880-1958)

Women Carrying Offerings

signed 'J Le Mayeur' (lower right) oil on canvas in the original hand-carved Balinese frame 100×120 cm. $(39 \, ^3/8 \times 47 \, ^1/4 \, in.)$

HK\$3,200,000 - 4,800,000 US\$420,000 - 620,000

PROVENANCE

Private Collection, Belgium



A Legong dancer. 一位 Legong 舞者

勒邁耶·德·莫赫普赫斯 預備祭物

油彩 畫布 原裝手雕峇里式框款識: J Le Mayeur (右下)

來源

比利時 私人收藏

Bali was to become a rich source of inspiration for Le Mayeur, and he devoted himself to the task of depicting his immediate surroundings: the Balinese people, the luxuriant flora, the beach and the sea, usually bathed in exuberant sunlight. For Le Mayeur, the physical beauty of the island was complimented by the artistic creativity of the islanders themselves. 'Les Balinais aussi sont des artistes' (The Balinese are artists in their own right), said the artist.

- Dr. Jop Ubbens and Cathinka Huizing

「峇里島是勒邁耶主要的創意泉源,他沉醉於描繪他身邊的環境之中: 艷陽照耀下的峇里的民眾、茂盛的花卉、海灘與大海。對勒邁耶來說,小島的美景與島民的藝術創造力相得益彰。『峇里人都是藝術家』, 勒邁耶曾這樣說。」

- Jop Ubbens 及 Cathinka Huizing



ROMUALDO LOCATELLI

(ITALIAN, 1905-1943)

Tigah, the Balinese Goddess

signed, inscribed, and dated 'R. Locatelli/Bali 1940' (lower left) oil on canvas 200 x 108 cm. (78 $^3/_4$ x 42 $^1/_2$ in.) Painted in 1940

HK\$4,000,000 - 6,000,000 US\$520,000 - 780,000

PROVENANCE

Acquired directly from the artist by the present owner Private Collection, Didier Hamel Acquired from the above by the present owner

LITERATURE

Erminia Locatelli Rogers, Romulado Locatelli: The Ultimate Voyage of an Italian Artist in the Far East, Darga Fine Arts Editions, Jakarta, Indonesia, 1994 (illustrated, p. 175).

羅格泰利 峇里女神 Tigah

油彩 畫布 1940年作

款識: R. Locatelli/Bali 1940 (左下)

來源

原藏者得自藝術家本人 Didier Hamel 私人收藏 現藏者購自上述收藏

文獻

1994年《羅格泰利:意大利藝術家的遠東之旅》Erminia Locatelli Rogers著 Darga 美術版本 雅加達 印尼 (圖版,第175頁)



Gustav Klimt, *Mäda Primavesi*, 1912, Collection of Metropolitan Museum of Art.

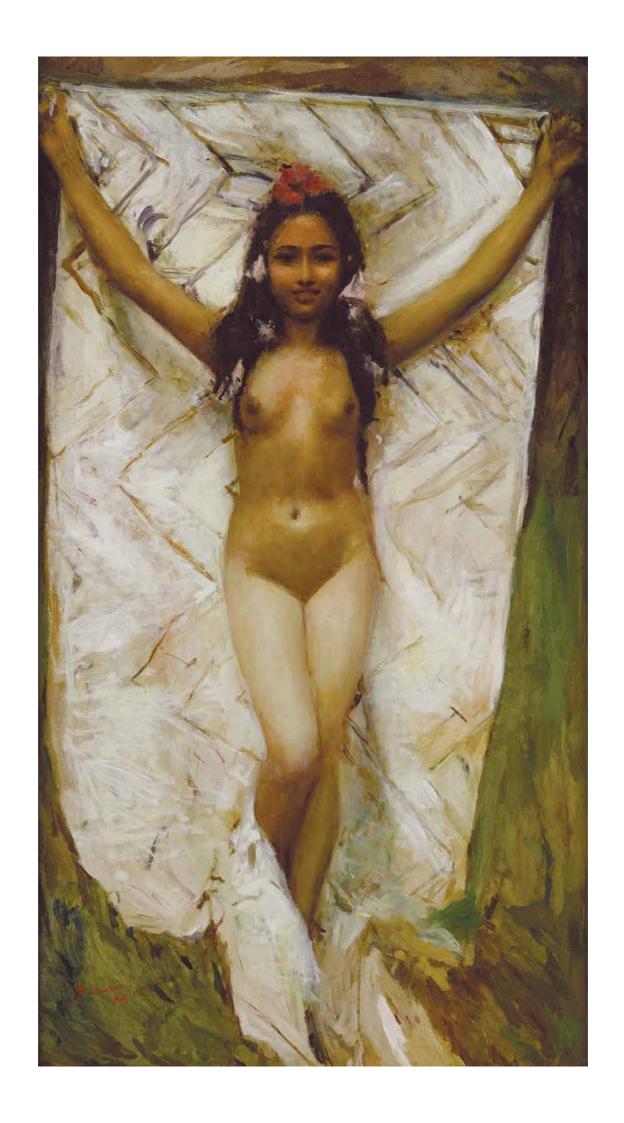
克林姆《瑪丹普利馬威西》1912 年作 大都會藝術博物館藏

Just look at her slender arms and long legs, her delicate hands and feet, her body so glamorous like that of one used to dance training. Her expressive eyes, small nose and full mouth, her hair so thick and glossy, she is like a Goddess. Her golden brown skin, so tanned by the sun, looks like velvet. I would call her very beautiful

- Romualdo Locatelli

「看她的纖長四肢、嬌嫩手腳,迷人的身體像是經過舞蹈訓練。水 靈靈的雙眸、秀氣鼻樑、豐滿的嘴唇、濃密烏髮,美若天仙,陽光 下的金銅色皮膚,滑溜如天鵝絨。我認為她美麗極了。」

- 羅格泰利



XU BEIHONG

(CHINESE, 1895-1953)

Panoramic View of Himalayas

signed in Chinese and dated '29' (29th year of the Republic Era, corresponding to 1940) (lower left) oil on canvas

 $37 \times 93.2 \text{ cm.}$ (14 $\frac{1}{2} \times 36 \frac{3}{4} \text{ in.}$)
Painted in 1940 (29th year of the Republic Era)

HK\$18,000,000 - 26,000,000 US\$2,400,000 - 3,400,000

PROVENANCE

Anon. sale, Christie's Hong Kong, 12 January 1987, Lot 149 Private Collection, Asia

This work is accompanied with a certificate of authenticity issued by Xu Beihong Memorial Museum.

LITERATURE

Artist's Publishing House, Looking at Arts in Mainland China from Oversea, Taipei, Taiwan, 1987 (illustrated, pp.140 - 141)

徐悲鴻

喜馬拉雅山全景

油彩 畫布

1940年作 (民國29年作)

款識:悲鴻 廿九年 (左下)

來源

1987年1月12日 佳士得香港 拍品編號149 亞洲 私人收藏 此拍品附徐悲鴻紀念館所發之鑒定證明

文獻

1987年《海外看大陸藝術》藝術家出版社 台北 台灣 (圖版,第140-141頁)



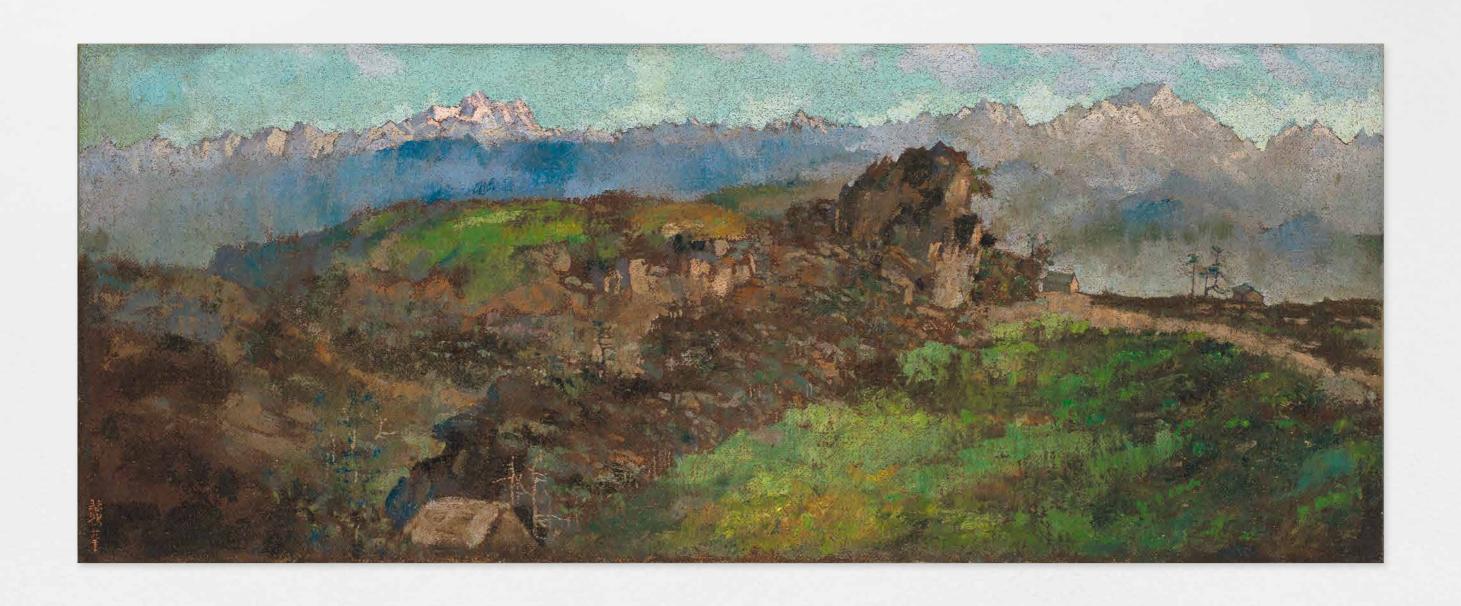
Fan Kuan, *Travellers among Mountains and Streams*, Song Dynasty, National Palace Museum, Taipei, Taiwan 范寬《谿山行族圖》北宋 台灣 台北 國立故宮博物院藏

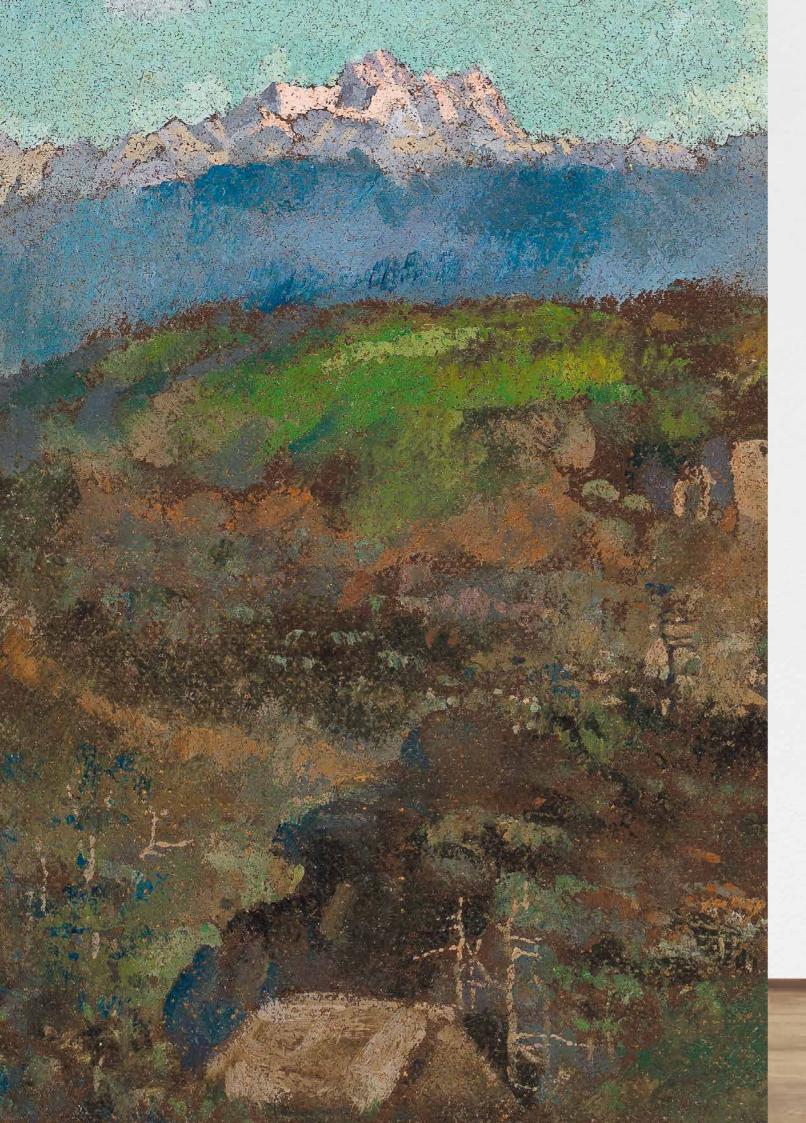
Art is the embodiment of wisdom. Wisdom comes into play especially in our ability to observe, and to trim away (to select and reject). When observation is perfected, you can achieve harmony of colour. With the ability to frame your composition, you can use just a part of the whole, and you can also find a painting in anything. There's no end to what you can do.

- Xu Beihong

「藝術乃智之體現。智慧之作用尤在於能觀察,能剪裁(即切取)。觀察精,自能得色之和。能取景,則不特盡象之用,且無處無畫,應用莫窮。」

- 徐悲鴻





PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

43

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

06.10.68

signed in Chinese; signed 'ZAO' (lower right); signed, inscribed and titled 'ZAO WOU-KI 95 x 105 6.oct.68.' (on the reverse)

oil on canvas

95 x 105 cm. (37 ³/₈ x 41 ³/₈ in.)

Painted in 1968

HK\$15,000,000 - 18,000,000 US\$2,000,000 - 2,300,000

PROVENANCE

Galeria de France, Paris, France Galeria Diprove, Lisbon, Portugal

Private Collection, Portugal

Private Collection, Asia

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Lisbon, Portugal, Galeria Diprove, Exposition personnelle Zao Wou-Ki, 1974

Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, Zao Wou-Ki Retrospective, December 1995

LITERATURE

Galeria Diprove, Exposition personnelle Zao Wou-Ki (exh.cat.), 1974 (illustrated, unpaged).

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated in black & white, plate 403, p. 334).

Kaohsiung Museum of Fine Arts, Zao Wou-Ki Retrospective, Taiwan, December 1995 (illustrated, plate 48, p.156).

趙無極

06.10.68

油彩 畫布

1968年作

款識:無極ZAO (右下) ZAO WOU-KI 95 x 105 6.oct.68. (畫背)

來源

法國 巴黎 法蘭西畫廊

葡萄牙 里斯本 Galeria Diprove 畫廊

葡萄牙 私人收藏

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫,並將收錄於 梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品 編年集》(資料由趙無極基金會提供)

展覽

1974年「趙無極個人展覽」Galeria Diprove 畫廊 里斯本葡萄牙

1995年12月「趙無極回顧展」高雄市立美術館 高雄 台灣

文獻

1974年《趙無極個人展覽》Galeria Diprove 畫廊 里斯本葡萄牙 (圖版,無頁數)

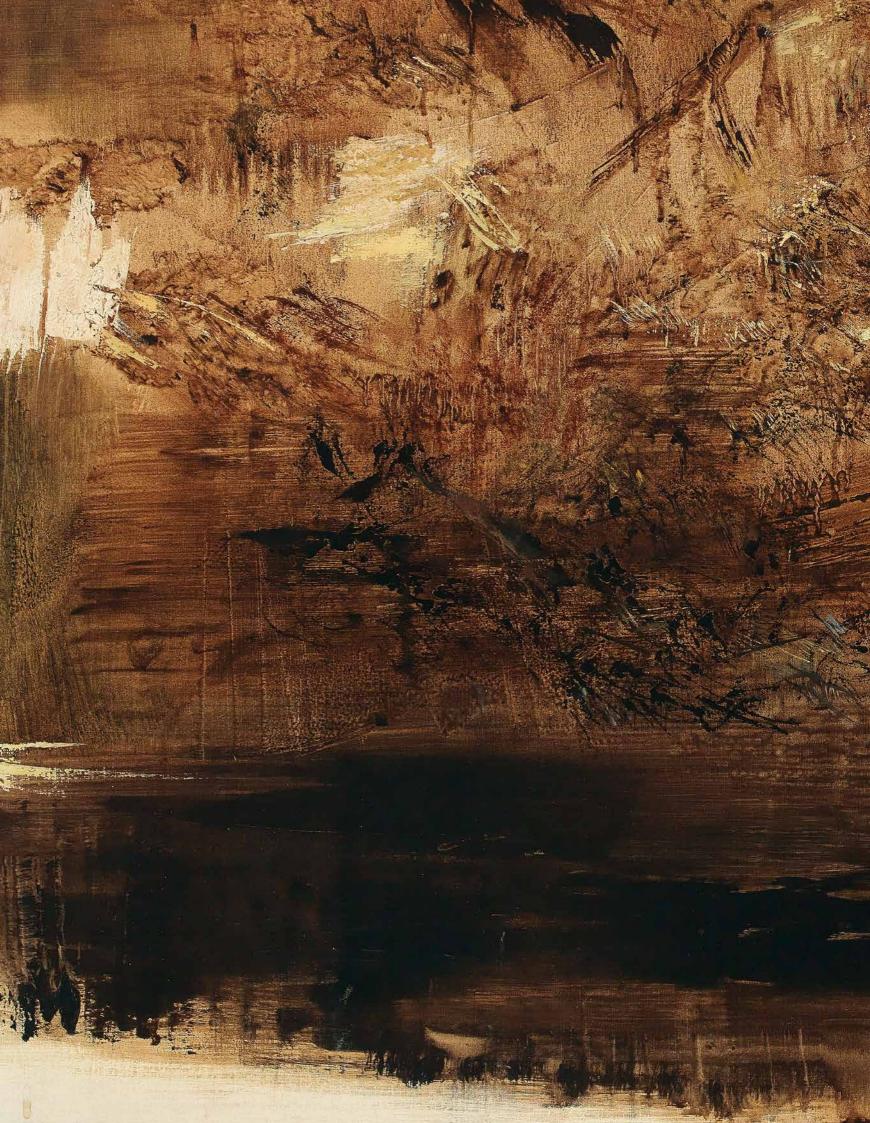
1986 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究Editions Cercle d'Art 巴黎 法國及Ediciones Polígrafa 巴塞隆納 西班牙(黑白圖版,第403圖,第334頁)

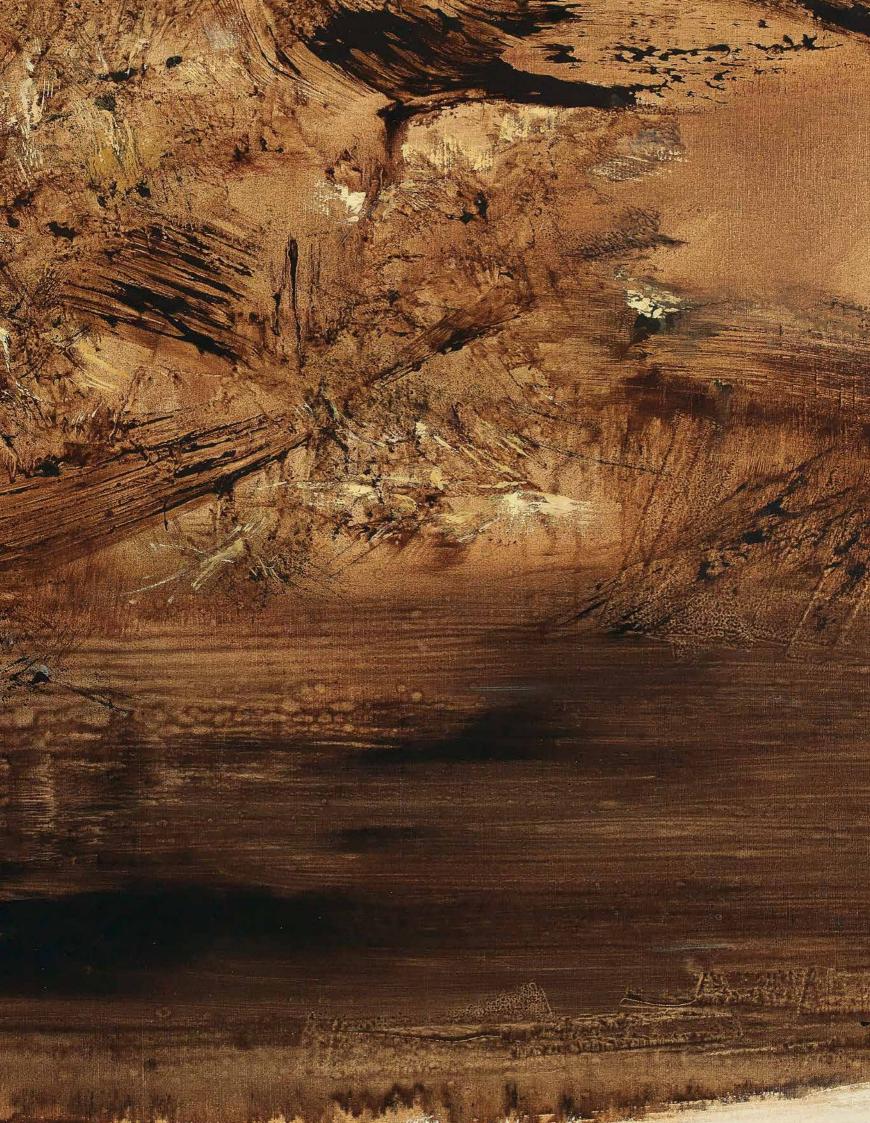
1995年12月《趙無極回顧展》高雄市立美術館 高雄 台灣(圖版,第48圖,第156頁)



Franz Kline *Untitled*, Painted in 1957. Christie's New York, 14 November 2012, lot 17 © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York 克萊因《無題》 1957年 2012年11月14日 佳士得紐約 編號 17







ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

23.05.62-07.01.71

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO WOU-KI 23.5.62. 7-1.71.' (on the reverse) oil on canvas

114 x 162 cm. (44 $^{7}/8$ x 63 $^{3}/4$ in.) Painted in 1962-1971

HK\$15,000,000 - 20,000,000 US\$2,000,000 - 2,600,000

PROVENANCE

Private Collection, France (acquired directly from the artist in 1972) This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

New York, USA, Kootz Gallery, 1962 Paris, France, Galerie du Jeu de Paume, Zao Wou-Ki, October -December 2003

LITERATURE

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated, plate 171, p. 222).

Yves Bonnefoy & Gerard de Cortanze, Zao Wou-Ki, La Difference/Enrico Navarra, Paris, France, 1998 (illustrated, p. 144).

Galerie nationale du Jeu de Paume, Zao Wou-Ki (exh. cat.), Paris, France, 2003 (illustrated, p. 101).



William Turner, Snow Storm, Hannibal and His Army Crossing the Alps, 1812 威廉·透納《暴風雪:漢尼拔率領大軍跨越阿爾卑斯山》1812 年作 英國 倫敦 泰特畫廊

趙無極

23.05.62-07.01.71

油彩畫布

1962 - 1971年作

款識:無極ZAO (右下): ZAO WOU-KI 23.5.62. 7-1.71. (畫背)

來源

法國 私人收藏(現藏家於1972年直接購自藝術家) 此作品已登記在趙無極基金會之文獻庫,並將收錄於梵思娃· 馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》 (資料由趙無極基金會提供)

展覽

1962年 庫滋畫廊 紐約 美國

2003年10月 - 12月「趙無極」國立網球場現代美術館 巴黎 法國

文獻

1986 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究 Editions Cercle d'Art 巴黎 法國及Ediciones Polígrafa 巴塞隆納 西班牙(圖版,第171圖,第222頁)

1998年《趙無極》Yves Bonnefy & Gérard de Cortanze著 La Difference/Enrico Navarra 巴黎 法國 (圖版,第144頁) 2003年《趙無極》國立網球場現代美術館 巴黎 法國 (圖版, 第101頁)

Now I, a boat lost in the hair of bays, Hurled by the hurricane through bird-less ether, I, whose carcass, sodden with salt-sea water, No Monitor or Hanseatic vessel could recover

Arthur Rimbaud, *Drunken Boat*, 1871, in illuminations

我是失蹤的船,纏在大海的青絲裡, 還是被風卷上飛鳥達不到的太虛? 不論鐵甲艦或漢薩同盟的帆船, 休想把我海水灌醉的骨架釣起。

摘自亞瑟·蘭波,《醉舟》,1871年



The following spread page: Detail of Lot 44 \blacktriangleright





PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

45

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

May-September 1992

signed in Chinese; signed 'ZAO' (lower right); signed, titled, dated and inscribed 'ZAO WOU-KI Mai-Sept. 1992 260 x 200 cm.' (on the reverse)

oil on canvas

260 x 200cm. (102 3/8 x 78 3/4 in.)

Painted in 1992

HK\$16,000,000 - 26,000,000 US\$2,100,000 - 3,400,000

趙無極

1992年5月 - 9月

油彩 畫布

1992年作

款識:無極ZAO (右下) ZAO WOU-Ki Mai-Sept. 1992 260 x 200cm. (畫背)

PROVENANCE

Galerie Jan Krugier, Geneva, Switzerland

Private Collection, Switzerland

Anon. sale; Sotheby's Hong Kong, 9 October 2006, Lot 1615

Private Collection, Asia

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Mexico City, Mexico, Fundacion Cultural Televisa, Centro Cultural Arte Contemporaneo, Zao Wou-Ki: Cuarenta Años de Pintura (1954-1994), 1994.

Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, 1995.

Hong Kong, Hong Kong Museum of Art, Infinite Image and Space: A Retrospective of Zao Wou-Ki, 1996.

Angers, France, Musée des Beaux-Arts, Zao Wou-Ki. Rétrospective de l'oeuvre peinte, 1998.

Shanghai, China, Shanghai Museum; Beijing, China, National Art Museum of China; Guangdong, Guangdong Museum of Art, Zao Wou-Ki: 60 ans de peinture, 1935-1998, 1998-1999.

Valencia, Spain, Instituto Valencio de Arte Moderno (IVAM), Centre Julio Gonzalez, Zao Wou-Ki, 2001.

Paris, France, Galerie Nationale du Jeu de Paume, Zao Wou-Ki, 2003.

LITERATURE

Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, Taipei, Taiwan, 1993. (illustrated, cover, p.92)

Centro Cultural Arte Contemporaneo, Fundacion Cultural Televisa,

Zao Wou-Ki: Cuarenta Años de Pintura (1954-1994) (exh.cat.), Mexico City, Mexico, 1994 (illustrated, plate 29, p. 110)

Pierre Daix, Zao Wou-Ki L'œuvre 1935-1993, Editions Ides et Calendes, Neuchâtel, Switzerland, 1994 (illustrated, p. 183)

Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki (exh.cat), Kaohsiung, Taiwan, 1995 (illustrated, plate 85, p. 230)

Hong Kong Museum of Art, Infinite Image and Space : A Retrospective of Zao Wou-Ki (exh. cat), Hong Kong, China, 1996 (illustrated, p. 188-189)

Musée des Beaux-Arts, Zao Wou-Ki. Rétrospective de l'oeuvre peinte (exh.cat), Angers, France, 1998 (illustrated, plate 27, p.59)

Shanghai Museum of Arts, Zao Wou-Ki 60 ans de peinture 1935-1998 (exh.cat), Shanghai, China, 1998 (illustrated, plate 87, p. 237)

Yves Bonnefoy & Gérard de Cortanze, Zao Wou-Ki, La Difference/Enrico Navarra, Paris, France, 1998 (illustrated, p. 263)
Instituto Valencio de Arte Moderno (IVAM), Centre Julio Gonzalez, Zao Wou-Ki

(exh. cat), Valencia, Spain, 2001 (illustrated, p. 66)

Jean-Luc Chalumeau, Zao Wou-Ki : Ce qui est abstrait pour vous est réel pour moi, Cercle d'Art, Paris, France, 2001 (illustrated, plate 43)

Noël Bernard, Zao Wou-Ki - Grand Formats, Éditions Cercle d'Art, Paris, 2000 (illustrated, plate 71)

Galerie nationale du Jeu de Paume, Zao Wou-Ki (exh. cat), Paris, France, 2003 (illustrated, p. 152)

José Frèches, Zao Wou-Ki. Works, writings, interviews, Editions Hazan, Paris, France, 2007 (illustrated, p. 128)

來源

瑞士 日內瓦 Jan Krugier 畫廊

瑞士 私人收藏

2006年10月9日 蘇富比香港 編號1615

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫,並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽

1994年「趙無極四十年繪畫展1954-1994」墨西哥當代藝術文化中心 墨西哥城 墨西哥

1995年「趙無極回顧展」 高雄市立美術館 高雄 台灣

1996年「無極意象:趙無極回顧展」香港美術館 香港

1998年「趙無極回顧展」精美藝術博物館 昂傑 法國

1935-1998, 1998-1999年「趙無極繪畫六十年回顧 1935-1998」

上海博物館 上海 中國; 中國美術館 北京 中國; 廣東美術館 廣東 中國

2001年「趙無極」巴倫西亞研究所 胡利奧岡薩雷斯中心 巴倫西亞 西班牙

2003年「趙無極」國立網球場現代美術館 巴黎 法國

出版

1993年《趙無極回顧展》台北市立美術館 台北 台灣 (圖版,封面,第92頁)

1994年《趙無極四十年繪畫展1954-1994》墨西哥當代藝術文化中心 電視文化基金會墨西哥城 墨西哥 (圖版,第29圖,第110頁)

1994年《趙無極作品1935-1993》Pierre Daix 著 Editions Ides et Calendes 納沙泰爾瑞士 (圖版,第183頁)

1995年《趙無極回顧展》高雄市立美術館 高雄 台灣 (圖版,第85圖,第230頁)

1996年《無極意象:趙無極回顧展》香港藝術館 香港 中國 (圖版,第188-189頁)

1998年《趙無極回顧展》精美藝術博物館 昂傑 法國 (圖版,第27圖,第59頁)

1998年《趙無極繪畫六十年回顧展》上海博物館 上海 中國 (圖版,第87圖,第237頁)

1998年《趙無極》Yves Bonnefoy 及 Gérard de Cortanze 著 La Difference/Enrico Navarra 巴黎 法國 (圖版,第263頁)

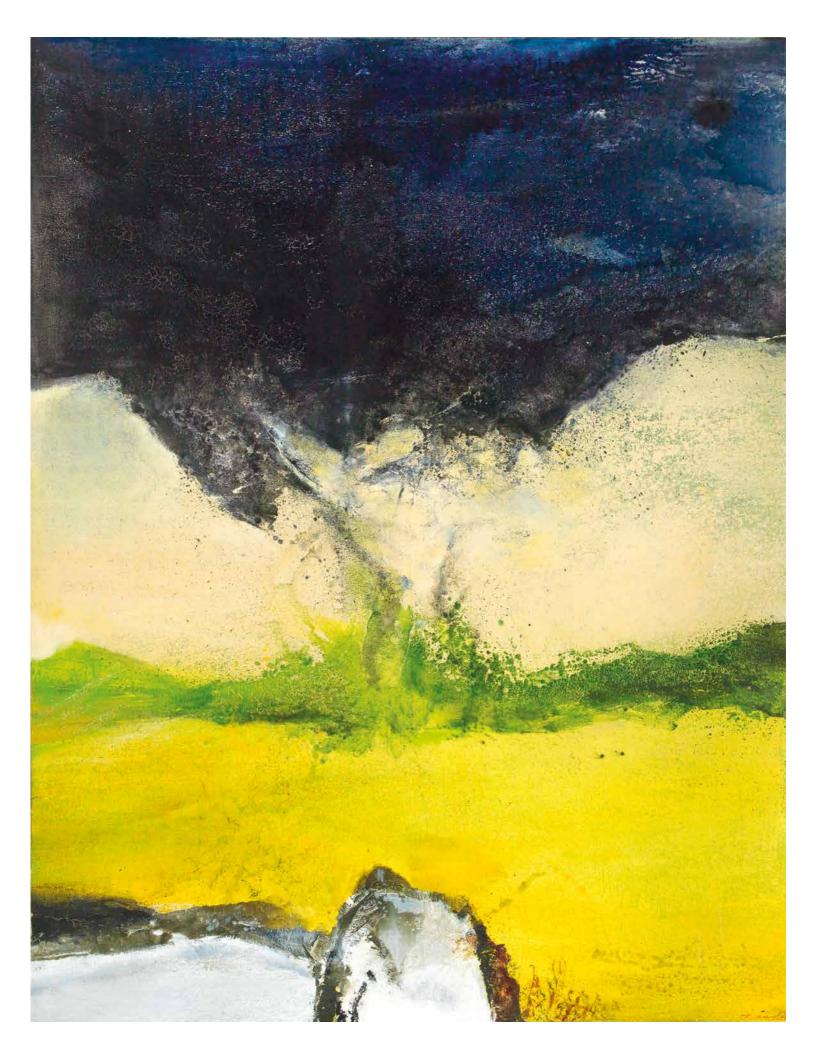
2001年《趙無極》巴倫西亞研究所 胡利奧岡薩雷斯中心 巴倫西亞 西班牙 (圖版,第66百)

2001年《趙無極:Ce qui est abstrait pour vous est réel pour moi》 Jean-Luc Chalumeau著 Cercle d'Art 巴黎 法國 (圖版,第43圖)

2000年《趙無極 - Grand Formats》Noël Bernard著 Éditions Cercle d'Art 巴黎 法國 (圖版,第71頁)

2003年《趙無極》國立網球場現代美術館 巴黎 法國 (圖版,第152頁)

2007年《趙無極:繪畫、寫作、訪問》José Frèches 著 Editions Hazan 巴黎 法國 (圖版,第128頁)







CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

No. 282

signed in Chinese; signed and dated 'CHU TEH-CHUN 68' (lower right); signed in Chinese; signed and dated 'CHU TEH-CHUN 1968' (on the reverse)

oil on canvas

96.5 x 129.5 cm. (38 x 51 in.)

Painted in 1968

HK\$9,000,000 - 12,000,000 US\$1,200,000 - 1,600,000

PROVENANCE

Former Collection of Chu Teh-Chun Private Collection, New York, USA Private Collection, USA

Anon. Sale; Christie's Hong Kong, 27 November 2011, Lot 1120 Private Collection, Asia (acquired from the above sale by the present owner)

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第 282 號

油彩 畫布

1968年作

款識:朱德群 CHU TEH-CHUN 68 (右下) CHU, THE-CHUN 朱德群 1968 (畫背)

來源

前朱德群收藏

美國 紐約 私人收藏

美國 私人收藏

2011年11月27日 佳士得香港 編號1120

亞洲 私人收藏 (現藏者購自上述拍賣)

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》



Emperor Gaozong of Song, detail of Awakening from Sleep in a Fishing Boat, Song dynasty, National Palace Museum, Taipei, Taiwan 宋高宗《篷窗睡起》宋代 國立故宮博物院 台北 台灣

In my works, the colours and lines are never accidental. They arrive at the same purpose harmoniously; they stimulate light and evoke formal and melodic rhythms.

- Chu Teh-Chun

「在我的畫面上,其色彩和線條從不是偶然的,它們相和諧地 達到同一目的:激活光源,喚起形象和韻律。」

- 朱德群







WU GUANZHONG

(CHINESE, 1919-2010)

The Sea (Figure)

signed in Chinese; dated 1990 (lower left) ink and colour on paper 70 x 140 cm. (27 $^{1}/_{2}$ x 55 in.) Painted in 1990 two seals of the artist

HK\$3,000,000 - 5,000,000 US\$390,000 - 650,000

PROVENANCE

Private Collection

LITERATURE

L'Atelier Production Pte Ltd., Nudes in the Twilight: Wu Guanzhong, Singapore, 1992 (illustrated, pp.116 – 117) Shanghai Pictorial Publishing House, Splendid Facets into Sky - The World of Wu Guanzhong, Shanghai, China, 2005 (illustrated, pp. 90-91)

Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. VI, China, 2007 (illustrated, p.346)

吳冠中

海(人體)

水墨 設色 紙本

1990年作

款識:吳冠中 1990 (左下)

鈐印:吳冠中印(左下);九十年代(右上)

來源

私人收藏

文獻

1992年《夕照看人體 - 吳冠中》藝達作坊 新加坡 第31頁 (圖版,第116-117頁)

2005年《彩面朝天:吳冠中的世界》上海畫報出版社上海中國(圖版,第90-91頁)

2007年《吳冠中全集》第六卷 湖南美術出版社 中國 (圖版,第 346頁)



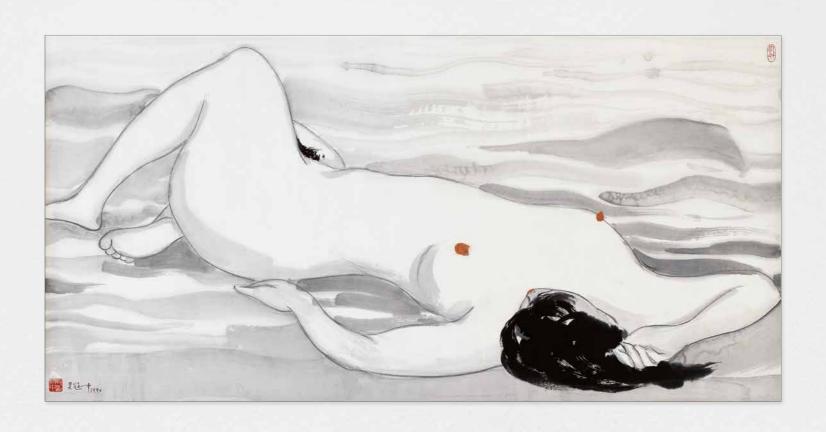
Wu Guanzhong's studio, Photo credit: Mr Chua Soo-Bin Photography studio 吳冠中工作室 攝影:蔡斯民

A human form in the setting sun Whoever sees this, just watch this old man dance again.

- Wu Guanzhong

「夕照看人體,誰看白首起舞。」

- 吳冠中



PROPERTY FROM A CANADIAN PRIVATE COLLECTION 加拿大私人收藏

48

JU MING

(ZHU MING, CHINESE, B. 1938)

Taichi Series

signed and inscribed in Chinese; dated and numbered '90 3/3' bronze sculpture 240 x 240 x 135 cm. (95 x 95 x 53 in.) edition: AP 3/3 Executed in 1990

HK\$7,000,000 - 9,000,000 US\$910,000 - 1,200,000

PROVENANCE

Acquired directly from the artist by the present owner This work is accompanied by a certificate of authenticity issued by the artist



Isamu Noguchi, *Pylon*, 1981, Christie's New York, 14 May 2014, Lot 276, sold for US\$106,250

野口勇《高塔》1981年作 佳士得紐約 2014年5月14日 編號 276 成交價:106,250美元

朱銘

太極系列

銅雕 雕塑

版數:藝術家試版 3/3

1990年作

款識: 朱銘 '90 自 3/3

來源

現藏者直接購自藝術家本人 此作品附藝術家開立之作品保證書

The essence of sculpture is for me the perception of space, the continuum of our existence. All dimensions are but measures of it, as in relative perspective of our vision lie volume, line, point, giving shape, distance and proportion. Movement, light and time itself are also qualities of space. Space is otherwise inconceivable. These are the essence of sculpture and as our concepts of them change, so must our sculpture change.

- Isamu Noguchi

(I. Noguchi, quoted in S. Hunter, Isamu Noguchi, New York, 1978, p. 85.)

對我來說,雕塑的本質是對空間的感知和揭示我們存在帶來的影響。所有緯度不過是丈量雕塑的單位,而相對的視覺角度產生不同的體積,線點,引出形狀距離和比例。動感,光和時間都是造就空間的特質。空間是如此的不可思議。雕塑的本質及我們對它的認識產生了改變,所以我們的雕塑也必然改變。

- (野口勇,錄於 S. Hunter,《Isamu Noguchi》, 紐約,1978 年,第 85 頁)



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

49

JU MING

(ZHU MING, CHINESE, B. 1938)

Taichi Series: Sparring

signed in Chinese; dated '95' (engraved on the bottom); signed in Chinese; dated '95' (engraved on the bottom) a pair of wood sculptures $26 \times 23 \times 56$ cm (10 $^{1}/_{4} \times 9 \times 22$ in.); & $26 \times 26 \times 58$ cm. (10 $^{1}/_{4} \times 10$ $^{1}/_{4} \times 22$ $^{7}/_{8}$ in.) (2) Executed in 1995

HK\$2,500,000 - 3,800,000 US\$330,000 - 490,000

PROVENANCE

Alice Art Gallery, Taipei, Taiwan
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by Alice Art Gallery, Taiwan

朱銘

太極系列:對打

款識:朱銘'95(刻於每件人物之底部) 木雕 雕塑(一組共兩件) 1995年作

來源

台灣 台北 思維藝術畫廊 亞洲 私人收藏 此作品附台灣思維藝術畫廊開立之作品保證書



Henry Moore, *Two Piece Reclining Figure No. 1*, 1959, Glenkiln Sculptures Walk, Scotland
© The Henry Moore Foundation. All Rights Reserved, DACS 2016

Photo © Brian Seed / Bridgeman Images 亨利·摩爾《兩件式側臥人體第 1 號》1959 年作 蘇格蘭 格林肯雕塑公園 Living with the genes of art, style is part of my heart, and creativity and enthusiasm come to me of themselves.

- Ju Ming

「生活在藝術基因中,風格在我心,創意、意氣自然展現。」

- 朱銘



NATEE UTARIT

(THAI, B. 1970)

Comedy

signed, dated, and inscribed, 'natee utarit 07/The Amusement of Dreams hope and Perfection Series' (on the reverse)

oil on canvas 225 x 195 cm. (88 $^5/8$ x 76 $^5/8$ in.) Painted in 2007

HK\$800,000 - 1,200,000 US\$110,000 - 160,000

LITERATURE

Numthong Gallery, Natee Utarit: The Amusement of Dreams, Hope and Perfection, Numthong Gallery, Bangkok, Thailand, 2008 (illustrated, pp. 116-117).

納堤·尤塔瑞 喜劇

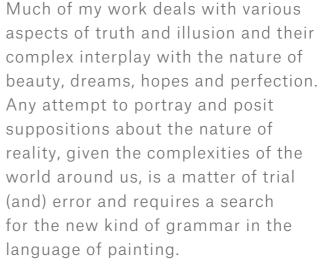
油彩 畫布

2007年作

簽名: natee utarit 07/The Amusement of Dreams hope and Perfection Series (畫背)

文獻

2008年《納堤·尤塔瑞:夢,希望,和完善的娛樂》 Numthong 畫廊 泰國 曼谷 (圖版,第116-117頁)



- Natee Utarit

「我在很多作品中探討真相和幻覺不同的觀點,與美的本質、 夢境、希望及完美之間的複雜關係。在這個複雜的世界裡,要 對現實本質的推測作出描繪和假設,往往都要經過反覆的嘗試 和探索,並需要尋求新的繪畫藝術語言。」

- 納堤·尤塔瑞



Natee Utarit, *Steamboat Overture*, 2008, Christie's Hong Kong, 28 November 2015, Lot 72, Sold for HK\$1,720,000.

納堤·尤塔瑞《汽船序曲》 2008 年作 香港佳士得 2015 年 11 月 28 日 拍品編號 72 成交價 1,720,000 港元



RONALD VENTURA

(FILIPINO, B. 1973)

Eye Land

signed and dated 'Ventura 2011' (lower left) graphite, acrylic, and oil on canvas 183 x 274.5 cm. (72 x 108 1/8 in.)
Painted in 2011

HK\$2,800,000 - 3,800,000 US\$370,000 - 490,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 April 2013, Lot 248 Acquired from the above sale by the present owner

羅納德·文圖拉 眼島

石墨 壓克力 油彩 畫布 2011年作 簽名: Ventura 2011 (左下)

來源

2013年4月6日 香港蘇富比 編號248 現藏者購自上述拍賣



Francois Boucher, *L'enlèvement d'Europe*, 1747, Musée du Louvre, Paris, France.

Francois Boucher 《L'enlèvement d'Europe》1747 年作 羅浮宮 法國巴黎

The contrast between mixed representational styles of European renaissance painting, hand-drawn cartoons from television shows of our childhoods, the monochrome realist treatment and graphic, graffiti style showcases his talent and range as an artist, and accentuates the contrast between the layers of realities and meanings in his work.

歐洲文藝復興繪畫的混合式具象派風格、電視兒童節目的手繪 卡通人物、黑白的現實主義處理手法及平面塗鴉風格之間的對比,充分展現了藝術家的才華和水準,並突出現實層面及畫作意義之間的對比。







I NYOMAN MASRIADI

(INDONESIAN, B. 1973)

Hero vs Hero (Jago Neon)

signed, titled and dated 'I NYOMAN MASRIADI/ HERO VS HERO/2013/200 CM X 300 CM/ACY ON CANVAS'; inscribed 'if you are really strong make sure you're the stronger one' (on the reverse) acrylic on canvas 300 x 200 cm. (118 x 78 ³/₄ in.) Painted in 2013

HK\$3,600,000 - 5,000,000 US\$470,000 - 650,000

LITERATURE

Nyoman Masriadi, Masriadi Art Foundation, Jogjakarta, Indonesia. 2015 (illustrated. pp. 13-14).

米斯尼亞迪

英雄比英雄(氖英雄)

壓克力 畫布

2013年作

簽名: I NYOMAN MASRIADI/HERO VS HERO/2013/200 CM X 300 CM/ACY ON CANVAS; if you are really strong make sure you're the stronger one (書背)

文獻

2015年《米斯尼亞迪》米斯尼亞迪 美術藝術基金會 日惹 印尼(屬版,第13-14頁)



I Nyoman Masriadi, *Neon Hero (Jago Neon)*, 2007.

Masriadi uses the frame-by-frame layout as a setting for his witty blend of the western superhero within an Indonesian context. Text heavy, this piece communicates in words just as much as a comic book does, with Masriadi co-opting the storytelling form to explain the intent behind his work.

米斯尼亞迪運用漫畫連環圖的形式創作,這種手法亦見於其他作品中。畫中一格一格的構圖生動有趣地將西方超級英雄與印尼的文化背景融匯一起。畫中與漫畫一樣有很多文字敘述,但藝術家加上說故事的形式,把創作背後的理念詮釋出來。



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION 美國重要私人收藏

53

TAKASHI MURAKAMI

(JAPANESE, B. 1962)

Skulls & Flowers Red

signed 'TAKASHI'; dated '2013'; signed with artist's signature (on the reverse) acrylic on canvas 199.1 x 153 cm. (78 $^3/_8$ x 60 $^1/_4$ in.) Painted in 2013

HK\$6,500,000 - 8,500,000 US\$850,000 - 1,100,000

PROVENANCE

Blum & Poe, Los Angeles, USA Private Collection, USA

村上隆

骷髏與花-紅色

壓克力 畫布 2013年作

簽名:TAKASHI;藝術家簽名(畫背)

來源

美國 洛杉磯 Blum & Poe 美國 私人收藏



Gustav Klimt, Farm Garden (Flower Garden), 1905/06 古斯塔夫·克林姆《農場花園》1905/06 年作

My Flowers & Skulls works are, in that sense, the polar opposite of still-life paintings. I desire change, especially the tendency toward decay.

- Takashi Murakami

「我的《花和骷髏》作品與靜物畫是截然相反的。我渴望變化, 尤其是傾向於腐朽。」

- 村上隆



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION 重要私人收藏

54

TAKASHI MURAKAMI

(JAPANESE, B. 1962)

Flower Matango (d)

oil paint, acrylic, fiberglass and iron sculpture 314.8 x 204.2 x 263 cm. (123 $^7/8$ x 80 $^3/8$ x 103 $^1/2$ in.) Executed in 2001-2006

HK\$16,000,000 - 24,000,000 US\$2,100,000 - 3,100,000

PROVENANCE

Galerie Perrotin, Paris, France Acquired from the above by the present owner

EXHIBITION

Versailles, France, The Palace of Versailles, Murakami Versailles, 14 September-12 December 2010.

LITERATURE

Editions Xavier Barral, Murakami Versailles, Paris, France, 2010 (exhibition view illustrated, pp.101-111).

村上隆

Flower Matango (d)

油漆 壓克力 玻璃纖維 鐵 雕塑 2001-2006年作

來源

法國 巴黎 貝浩登畫廊 現藏者購自上述畫廊

展覽

2010年9月14日 - 12月12日「村上隆 凡爾賽宮」凡爾賽宮 凡爾賽 法國

文獻

2010年《村上隆 凡爾賽宮》Editions Xavier Barral 巴黎 法國 (圖版為展覽場景,第101-111頁)

Each one seemed to have its own feelings, its own personality...I find them just as pretty, just as disturbing. At the same time there is this strength in them; it is the same image of strength I find when drawing the human face.

- Takashi Murakami

「每一朵花都看似有自己的情感,自己的性格…我覺得它們很美麗,但也很令人不安。與此同時,它們擁有一種力量,那是我在 畫人們臉孔時所察覺到的同一種力量。」

- 村上隆



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

55

ZHAN WANG

(CHINESE, B. 1962)

Artificial Rock No. 121

signed in Chinese; dated '2007'; titled and numbered '121# 2/4' (on the side) stainless steel sculpture 247 x 177 x 129 cm. (97 $^{1}/_{4}$ x 69 $^{5}/_{8}$ x 50 $^{3}/_{4}$ in.) edition 2/4 Executed in 2007

HK\$6,000,000 - 8,000,000 US\$780,000 - 1,000,000

PROVENANCE

Private Collection, Asia

展望

假山石系列第 121 號

不鏽鋼 雕塑 版數: 2/4 2007年作

簽名:展望(作品側邊)

來源

亞洲 私人收藏

The indeterminate curves distort all the light and images reflected on the surface. The latent desire for destruction is released through these fantastic reflections, while new hopes emerged.

- Zhan Wang

「那些不確定的起伏則扭曲了所有映在上面的光線和圖像,支解和毀滅的潛在慾望在迷幻的鏡像中得以釋放,新的希望不斷的由此而產生。」

- 展望







LIU WEI

(CHINESE, B. 1972)

Purple Air

signed in Chinese; signed 'Liu Wei' in Pinyin; dated '2005' (on the reverse of each panel)

oil on canvas, triptych

each: 299.5 x 150 cm. (117 $^{7}/8$ x 59 in.) overall: 299.5 x 450 cm. (117 $^{7}/8$ x 117 $^{1}/8$ in.)

Painted in 2006

HK\$4,000,000 - 5,000,000 US\$520,000 - 650,000

PROVENANCE

Private Collection, Montreal, Canada

劉韡

紫氣

油彩 畫布 (三聯作) 2006年作

簽名:劉韡; Liu Wei (每件畫背)

來源

加拿大 蒙特利爾 私人收藏



Artist Liu Wei at work. ⑥ Liu Wei Studio 創作中的劉韡







It is not important for a work to contain any particular deep meaning. But rather, it should stimulate a nerve in reality, so that it can clear a way in your mind to welcome new ideas.

- Liu Wei

「重要的不是內裡的什麼深意,而是作品能否刺激到現實中某根神經,迎來各種新思維,清理路徑讓新的生活影像浮現。」

RONALD VENTURA

(FILIPINO, B. 1973)

Pausok (Creating Smoke)

signed and dated 'Ventura 2013' (lower left) oil on canvas 122 x 91.5 cm. (48 x 36 in.) Painted in 2013

HK\$1,400,000 - 2,000,000 US\$190,000 - 260,000 羅納德·文圖拉 生煙

油彩 畫布 2013年作

簽名: Ventura 2013 (左下)



Peter Paul Rubens, *The Fall of Phaeton*, circa 1604, National Gallery of Art, Washington DC, USA.

彼得・保羅・魯本斯《斐頓的墜落》約 1604 年 美國華盛頓國家畫廊

Pausok is a complex and visually ambitious creation, referencing tropes of philosophy, psychology, religion - but predominantly concerned with the theme of self-realization and inner integrity.

《生煙》是一件複雜且具視覺震撼力的創作,它指涉哲學、心理學與宗教的譬喻,但主要關注的是自我實現與內在完整性的主題。



I NYOMAN MASRIADI

(INDONESIAN, B. 1973)

Weight

signed and dated 'MASRIADI 15/6/15' (lower right) acrylic on canvas 225 x 125 cm. (88 $^5/8$ x 49 $^1/4$ in.) Painted in 2015

HK\$1,800,000 - 2,800,000 US\$240,000 - 360,000

米斯尼亞迪

重量

壓克力 畫布 2015年作

簽名: MASRIADI 15/6/15 (右下)

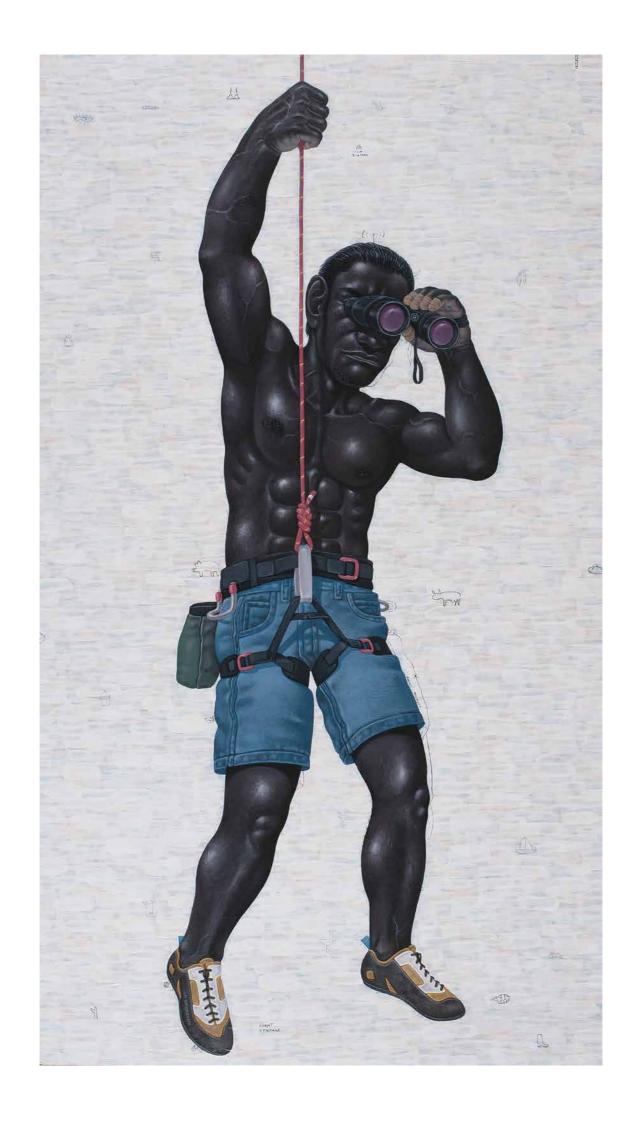


I Nyoman Masriadi, *Master Yoga*, 2009, Christie's Hong Kong, 30 November 2009, Lot 1138, sold for HK\$3,620,000 米斯尼亞迪《Master Yoga》2009 年作 香港佳士得 2009 年 11 月 30 日

拍品編號 1138 成交價 3,620,000 港元

Richly explicit, Masriadi's iconic paintings deliver an immediate visual impact demanded by a consumerist and mediasavvy audience, and go on to reveal layer after layer of profound messages.

米斯尼亞迪的著作切實地滿足媒體消費者對即時視覺衝擊的追求,繼而引領他們進一步探討作品箇中的含意。



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

59

JIA AILI

(CHINESE, B. 1979)

Mickey's Redemption

signed and dated 'JAL 2009' (lower right) oil on canvas 200 x 282 cm. (78 $^3/_4$ x 111 in.) Painted in 2009

HK\$4,800,000 - 7,800,000 US\$630,000 - 1,000,000

PROVENANCE

Private collection, Asia

EXHIBITED

Taipei, Taiwan, Mind Set Art Center, Utopia - Asian Contemporary Art Group Exhibition, 10 - 23 December 2010.

LITERATURE

Mind Set Art Consulting, Utopia- Asian Contemporary Art Group Exhibition, Taipei, Taiwan, 2010 (illustrated, pp. 28-20)

賈藹力

米奇的救贖

油彩 畫布 2009年作

簽名: JAL (右下)

來源

亞洲 私人收藏

展覽

2010年12月10 - 23日「烏托邦 - 亞洲當代藝術聯展」安卓藝術 台北 台灣

文獻

2010年《烏托邦 - 亞洲當代藝術聯》安卓藝術 台北 台灣 (圖版,第28-29頁)



Rembrandt HarMenszoon van Rijn, *The anatomy lesson of Dr. Nicolaes Tulp*, 1632, Mauritshuis Royal Picture Gallery, The Hague, The Netherlands. SCALA Credits: Photo Scala, Florence

倫勃朗《蒂爾普醫生的解剖 》1632 年 荷蘭海牙莫瑞修斯皇家博物館藏

To me, no matter how objective history seems to be, volumes of secrets must be buried beneath the surface. It will always be worthwhile to unearth their hidden meanings. The hidden narratives are what I am after.

- Jia Aili

「對於我來講,不管是多麼客觀的歷史,它背後所暗含的秘密 是非常多的,永遠都值得我去采索,它所暗示的意義其實也是 我想去追問的潛臺詞。」

- 賈藹力



LIU DAHONG

(CHINESE, B. 1962)

Butterfly and Flower

signed 'Liu Dahong' in Pinyin (lower right of the first panel); signed in Chinese (lower left of the last panel)

oil on canvas, seven panels

each: $40 \times 70 \text{ cm}$. $(15 \frac{3}{4} \times 27 \frac{1}{2} \text{ in.})$

overall: 40 x 490 cm. (15 3/4 x 192 7/8 in.) (7)

Painted in 1993

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

EXHIBITED

Bonn, Germany, Kunstmuseum Bonn, CHINA!, 1996. Warsaw, Poland, Zacheta Modern Art Museum, CHINA!, 1997

Vienna, Austria, Kunstlerhaus, CHINA!, 1997.

Berlin, Germany, Haus der Kulturen der Welt Berlin, CHINA!, 1997.

LITERATURE

Kunstmuseum Bonn, CHINA!, exh. cat., Bonn, Germany, 1996 (illustrated, pp. 150-151).

doART Beijing, Liu Dahong 1988-2008, exh. cat., Beijing, China, 2008 (illustrated, pp. 120-125 & 220).

劉大鴻

蝶戀花圖

壓克力 畫布 (七聯作)

1993年作

簽名:Liu Dahong (首聯 右下):劉大鴻 (尾聯 左下)

展覽

1996年「中國!」現代藝術博物館 波恩 德國 1997年「中國!」華沙國家美術館 華沙 波蘭 1997年「中國!」維也納藝術館 維也納 奧地利 1997年「中國!」世界文化宮 柏林 德國

文獻

1996年《中國!》現代藝術博物館 波恩 德國 (圖版,第150-151頁)

2008年《劉大鴻 1988 - 2008》都亞特畫廊 北京 中國 (圖版,第120-125及220頁)



H. Bosch, *The Garden of Earthly Delights* (central panel of triptych), circa 1500, Museo del Prado, Madrid, Spain

波希《人間樂園》(三聯的中屏)約1500年作西班牙馬德里普拉多博物館

Liu Dahong never ceases to subvert political symbols that are familiar to the public. With his wildly imaginative imagery, he reveals absurdities and helplessness in reality and in history.

劉大鴻一直努力顛覆觀眾對既有政治符號及其意義的觀念,以 天馬行空的畫面,道盡了現實和歷史的荒謬與無奈。



Detail of Lot 60 ▼















PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

61

LIU YE

(CHINESE, B. 1964)

Red No. 2

Acrylic on canvas 195 x 195 cm. (76 ³/₄ x 76 ³/₄ in.) Painted in 2003

HK\$5,000,000 - 7,000,000 US\$650,000 - 910,000

PROVENANCE

Schoeni Art Gallery, Hong Kong Acquired from the above by the present owner

EXHIBITED

Hong Kong, Schoeni Art Gallery, Liu Ye: Red Yellow Blue, 2004.

LITERATURE

'Avant-garde Art Goes Chic' in Chinese Art Digest 5, Beijing, China, 2003 (details illustrated, cover; & illustrated, p. 5). Schoeni Art Gallery, Liu Ye: Red Yellow Blue, Hong Kong, 2004 (illustrated, p. 47).

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 311).



Xia Gui, Boats by the Willows of West-Lake, Song Dynasty, National Palace Museum, Taipei, Taiwan 夏圭《西湖柳艇圖》南宋 台灣 台北 國立故宮博物館

劉野

紅 2 號

壓克力 畫布 2003年作

來源

香港 少勵畫廊 現藏者購自上述畫廊

展覽

2004年「劉野:紅黃藍」少勵畫廊香港

文獻

2003年「先峰藝術走向時尚前沿」《美術之友》北京中國(圖版為局部,封面;及圖版,第5頁)

2004年《劉野:紅黃藍》少勵畫廊 香港 (圖版,第47頁) 2015年《劉野:圖錄全集 1991-2015》Hatje Cantz Verlag Ostfildern 德國 (圖版,第311頁)

I grew up in a world of red, the red sun, red flags, red scarves with green pines and sunflowers often supporting the red symbols.

- Liu Ye

「我成長於一個被紅色所覆蓋的世界,紅太陽、紅旗、紅領巾; 而青松翠柏、向日葵也經常是紅色象徵的襯托。」

- 劉野





ZHANG XIAOGANG

(CHINESE, B. 1958)

Three Black Songs: Melancholy

signed in Chinese; dated '1990' (lower left); signed and inscribed in Chinese; signed in Chinese; dated '1990' (on the reverse)

oil and collage on canvas 177.8 x 114.3 cm. (70 x 45 in.) Painted in 1990

HK\$7,000,000 - 9,000,000 US\$910,000 - 1,200,000

PROVENANCE

Acquired from Pacific Asia Museum in 1992, Pasadena, USA, by the present owner

Private Collection, California, USA

EXHIBITED

Pasadena, USA, Pacific Asia Museum, "I Don't Want to Play Cards with Cezanne" and Other Works: Selections from the Chinese "New Wave" and "Avant-Garde" Art of the Eighties, 16 January - 25 August 1991.

LITERATURE

The Castle Press, "I Don't Want to Play Cards with Cezanne" and Other Works, Pasadena, USA, 1991, (illustrated, p.93).

Editions Xin-Dong Cheng, Forget and Remember: Zhang Xiaogang, Beijing, China, 2003 (illustrated, p.99).

Hanart T Z Gallery and Galerie Enrico Navarra, Umbilical Cord of History-paintings by Zhang Xiaogang, Hong Kong, China; Paris, France, 2004 (illustrated, pp. 24-25).

Queensland Art Gallery, Zhang Xiaogang: Shadows in the Soul, Brisbane, Australia, 2009 (illustrated, p.10).

Thames & Hudson, Contemporary Chinese Art: A History – 1970s-2000s, London, UK, 2014 (illustrated, p. 150).

Phaidon Press, Zhang Xiaogang: disquieting memories, New York, USA, 2015 (illustrated, unpaged).



Zhang Xiaogang at Sichuan Fine Arts Institute, Chongqing, 1990 ⑤ Beijing Zhangxiaogang Art Studio 1990 年,張曉剛於重慶,四川美術學院

張曉剛

黑色三部曲:憂鬱

油彩 拼貼 畫布

1990年作

簽名:張曉剛(左下);張曉剛;張曉剛(畫背)

來源

現藏者於1992年購自美國 帕薩迪納 亞太博物館 美國 加利福尼亞 私人收藏

展覽

1991年1月16日-8月25日「"我不想和塞尚玩牌"及其他作品:中國八十年代新浪潮及前衛藝術選」亞太博物館 帕薩迪納 美國

文獻

1991年《"我不想和塞尚玩牌"及其他作品》城堡印刷 帕薩迪納美國(圖版,第93頁)

2003年《失意與記憶》程昕東出版公司 北京 中國 (圖版,第99頁)

2004年《時代的臍帶 - 張曉剛繪畫》漢雅軒 香港 中國 及Galerie Enrico Navarra 巴黎 法國 (圖版,第24-25頁)

2009年《張曉剛:靈魂上的影子》昆士蘭美術館 布里斯班 澳大利亞 (圖版,第10頁)

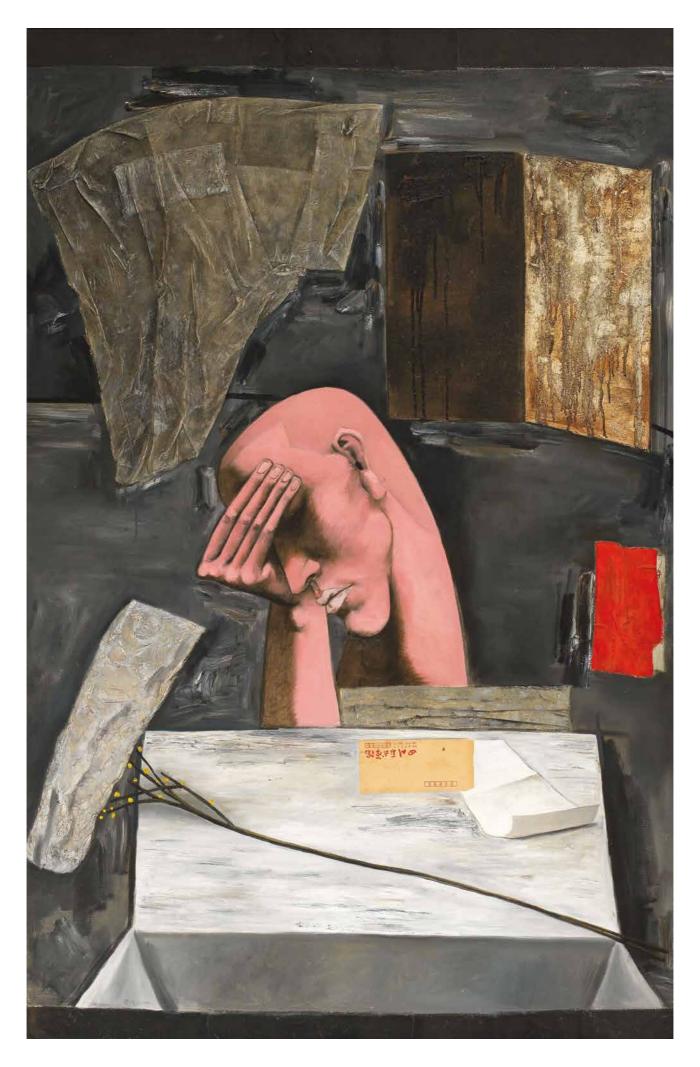
2014年《當代中國藝術:一場歷史1970年代至2000年代》Thames & Hudson 倫敦 英國 (圖版,第150頁)

2015年《張曉剛:不安的記憶》費頓印刷 紐約 美國 (圖版,無頁數)

What is most important is the present... What interests me is where history and the present cross, the relationship between the individual and society. I have never painted about contemporary society, however, I express what lies at the heart of my contemporaries. I am interested in society's contradictory relationship with its past...Art is not made to predict the future: It is a moment in the process of life. Art must tell the truth about life.

-Zhang Xiaogang

「對我來說最重要的是現在 ... 我所感興趣的是歷史與當下的交界處,個體與社會的關係。我從來沒有畫過當代社會;然而,我所表達的是同時代人心底深處的想法。我認為當下社會與其過去形態的矛盾關係非常有意思 ... 藝術不是用於預測未來:它是生命的過程中的一個時刻,藝術必須直擊生活的真相。」









WANG XINGWEI

(CHINESE, B. 1969)

Arcadia

signed in Chinese; dated '96.5' (lower right) oil on canvas 169 x 239 cm. (66 $^{1}/_{2}$ x 94 $^{1}/_{8}$ in.) Painted in 1996

HK\$3,000,000 - 4,000,000 US\$390,000 - 520,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Edinburgh, United Kingdom, The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

Beijing, China, Ullens Center for Contemporary Art, Wang Xingwei, 18 May-18 August 2013.

LITERATURE

Ullens Center for Contemporary Art, Wang Xingwei, exh. cat., Beijing, China, 2013 (illustrated, p. 35).



Nicolas Poussin, *The Arcadian Shepherds*, 1637-1638, Musée du Louvre, Paris, France

尼古拉·普桑《阿爾卡迪的牧人》1637-1638 年 法國 巴黎 羅浮宮博物館藏

王興偉

桃源

油彩 畫布 1996年作

簽名:王興偉(右下)

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔:中國當代繪畫」水果市場畫廊愛丁堡蘇格蘭(巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

2013年5月18日 - 8月18日「王興偉」尤倫斯當代藝術中心 北京 中國

文獻

2013年《王興偉》尤倫斯當代藝術中心 北京 中國 (圖版,第35頁)

Wang Xingwei positions himself as a traveller who is asking for directions, thus placing himself in this historical context in order to explore a new meaning for the phrase.

王興偉以尋源問道者的姿態重回歷史現場,試圖發掘新的意義。





ZENG FANZHI

(CHINESE, B. 1964)

Meat No.3: Nativity

signed in Chinese; dated '92' (lower right) oil on canvas 180 x 167 cm. (70 $^{7}/8$ x 65 $^{3}/4$ in.) Painted in 1992

Estimate on request 估價待詢

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Hanart TZ Gallery, Behind Masks: Zeng Fanzhi, April 1995.

London, UK, Saatchi Gallery, Post Pop: East Meets West, 26 November 2014-3 March 2015.

LITERATURE

Hanart TZ Gallery, Behind Masks: Zeng Fanzhi, exh. cat., Hong Kong, 1995 (illustrated, p. 7).

Hubei Fine Arts Publishing House, I/We: The Painting of Zeng Fanzhi - 1991-2003, Wuhan, China, 2003 (illustrated, p. 157).

Tsukanov Family Foundation, Post Pop: East meets West, exh. cat., CentreInvest UK Limited, London, UK, 2014 (illustrated, p. 267).

曾梵志

肉系列之三: 獻血過量

油彩 畫布 1992年作

簽名:曾梵志(右下)

來源

現藏者直接購自藝術家

展覽

1995年4月「曾梵志:假面」漢雅軒 香港 2014年11月26日 - 2015年3月3日「後波普藝術: 東西交匯」薩奇畫廊 倫敦 英國

文獻

1995年《曾梵志:假面》漢雅軒 香港 (圖版,第7頁) 2003年《我·我們:曾梵志的繪畫 - 1991-2003》 湖北美術出版社 武漢 中國 (圖版,第157頁)

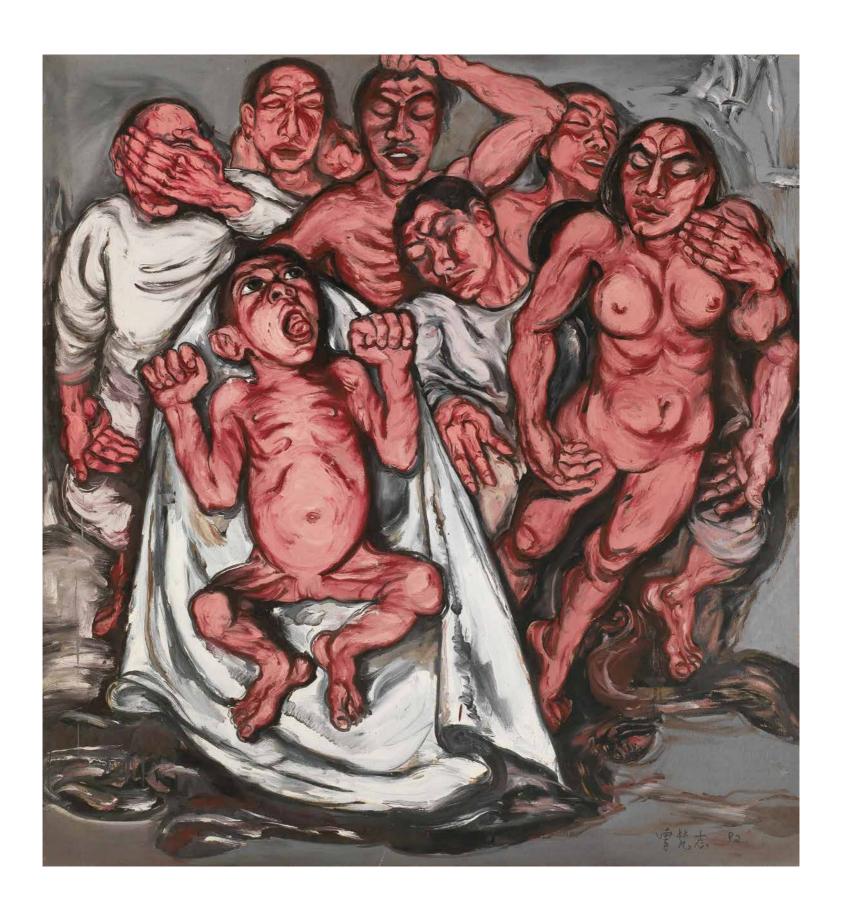
2014年《後波普藝術:東西交匯》楚卡諾夫家族基金 會 CentreInvest UK Limited 倫敦 英國 (圖版, 第267頁)



Caravaggio, *The Entombment*, 1602-1603, Vatican City 卡拉瓦喬《埋葬基督》1602-1603 年作 梵蒂岡藏

Using the birth of the Infant Jesus as a metaphor, Zeng Fanzhi prays for the nation and its people in hopes that the blood of Christ will bring salvation to those who are hurt.

曾梵志借「聖嬰」的誕生作為對國家和民族的一種祈願,並以 聖血為喻,治療人間的悲哀和苦痛。









LIU WEI

(CHINESE, B. 1965)

Bathing Beauty III

signed in Chinese; signed 'Liu Wei' in Pinyin; dated '1994.10.' (lower left) oil on canvas 200 x 150 cm. (78 $^3/_4$ x 59 in.) Painted in 1994

HK\$15,000,000 - 22,000,000 US\$2,000,000 - 2,800,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Bonn, Germany, Kunstmuseum Bonn, CHINA!, 1996. Warsaw, Poland, Zacheta Modern Art Museum, CHINA!, 1997. Vienna, Austria, Kunstlerhaus, CHINA!, 1997. Berlin, Germany, Haus der Kulturen der Welt Berlin, CHINA!, 1997.

LITERATURE

Kunstmuseum Bonn, CHINA!, exh. cat., Bonn, Germany, 1996 (illustrated, p. 157).

劉煌

游泳美女 第三號

油彩 畫布 1994年作

簽名:劉煒; Liu Wei (左下)

來源

現藏者直接購自藝術家

展覽

1996年「中國!」現代藝術博物館 波恩 德國 1997年「中國!」華沙國家美術館 華沙 波蘭 1997年「中國!」維也納藝術館 維也納 奧地利 1997年「中國!」世界文化宮 柏林 德國

文獻

1996年《中國!》現代藝術博物館 波恩 德國(圖版,第157頁)

An artwork has to have its own character and something that is personal. You take these features and develop them determinedly.

- LIU WEI

「做藝術,必須要有個人的東西,個性化的東西,然後斬釘截 鐵地進展它。」

- 劉煒



CHINA!, Kunstmuseums Bonn, Germany, 1996 From left: Fang Shaohua, Liu Wei, Wang Guangyi, Ren Rong, Ding Fang, Wei Guangqing, Zhang Xiaogang, Yue Minjun, Mao Xuhui, Fang Lijun, Guo Jin, Zhou Chunya

1996 年德國波恩美術館「中國!」展,左起:方少華、劉煒、王廣義、任戎、丁方、魏光慶、張曉剛、岳敏君、毛旭輝、方力鈞、郭晉、周春芽。









YU YOUHAN

(CHINESE, B. 1943)

The Lowly are the Most Intelligent, the Elite are the Most Ignorant

dated '95'; signed in Chinese (lower right) acrylic on canvas 150 x 113.8 cm. (59 x 44 $^3/_4$ in.) Painted in 1995

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Edinburgh, Scotland, The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

London, UK, Saatchi Gallery, Post Pop: East Meets West, 26 November 2014-3 March 2015.

LITERATURE

The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, exh. cat., Edinburgh, Scotland, 1996 (illustrated, p. 1).

Tsukanov Family Foundation, Post Pop: East meets West, exh. cat., CentreInvest UK Limited, London, UK, 2014 (illustrated, p. 296).



George Clausen, *The Mowers*, 1892, Usher Gallery, Lincoln, U.K. 喬治·克勞森《刈草者》 1892 年作 英國 林肯 亞 瑟畫廊藏

余友涵

卑賤者最聰明,高貴者最愚蠢

壓克力 畫布 1995年作

簽名:余友涵(右下)

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔:中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

2014年11月26日 - 2015年3月3日「後波普藝術:東西交匯」薩奇畫廊 倫敦 英國

文獻

1996年《追昔:中國當代繪畫》水果市場畫廊 愛丁堡 蘇格蘭 (圖版,第1頁)

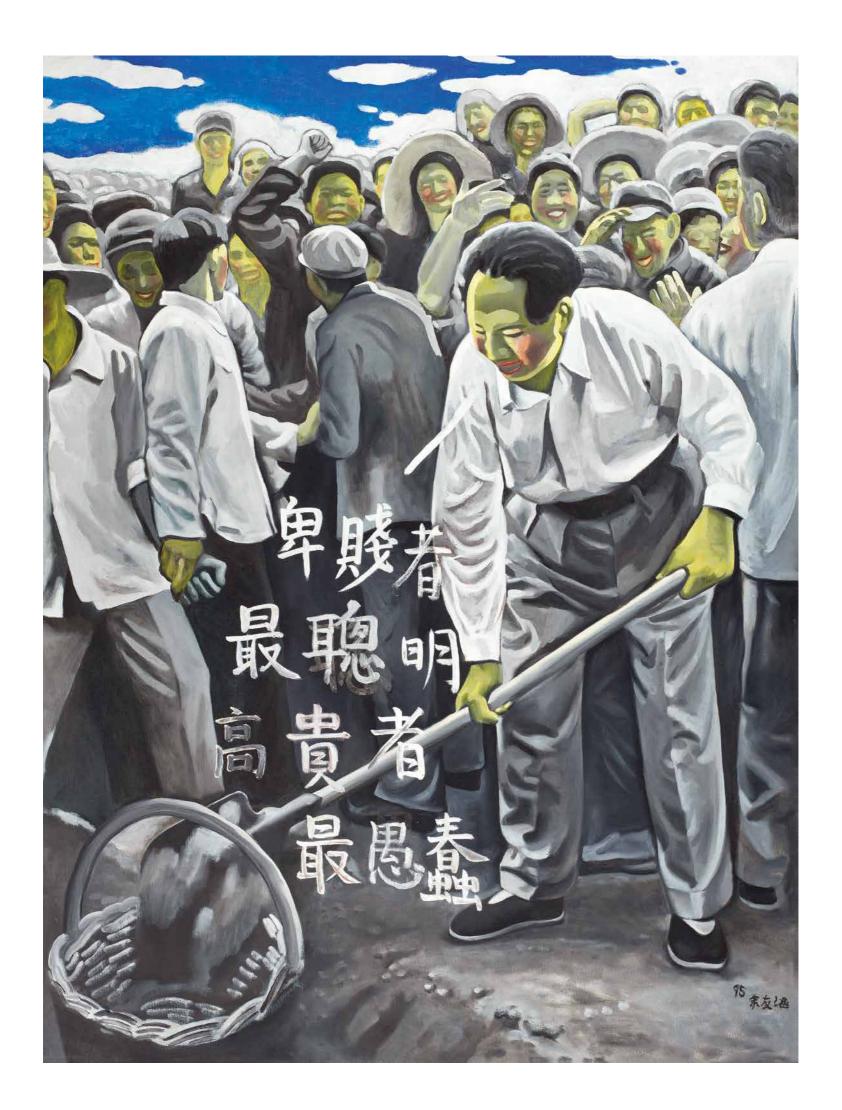
2014年《後波普藝術:東西交匯》楚卡諾夫家族基金會 CentreInvest UK Limited 倫敦 英國 (圖版,第296頁)

When I paint Mao Zedong, I want to express China, express history, and express my own experiences.

- Yu Youhan

「我畫毛澤東總的來說是想表現中國,表現歷史,也表現我所 經歷的生活。」

- 余友涵





YU YOUHAN

(CHINESE, B. 1943)

Mao & His People: Green

dated '95'; signed in Chinese (lower right) acrylic on canvas 176.8 x 137.2 cm. (69 5/8 x 54 in.) Painted in 1995

HK\$1,200,000 - 1,500,000 US\$160,000 - 190,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Edinburgh, Scotland, The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

LITERATURE

The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, exh. cat., Edinburgh, Scotland, 1996 (illustrated, p. 41).



Mao Zedong at Yanan, 1942 毛澤東於延安 1942 年

余友涵

毛主席愛人民:綠

壓克力 畫布 1995年作

簽名:余友涵(右下)

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔:中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

文獻

1996年《追昔:中國當代繪畫》水果市場畫廊 愛丁堡 蘇格蘭 (圖版,第41頁)

I think good art comes from the every day life. It cannot be limited to the individual life of the artist. It has to be a collective life that is connected to the times and its people.

- Yu Youhan

「我認為好的藝術一定是從生活中來的,而且這種生活不僅僅 是藝術家的個人小生活,而是與時代相聯繫的人民群眾的大生 活。」

- 余友涵





WANG JIANWEI

(CHINESE, B. 1958)

The Blind

titled in Chinese; dated '1990' (on the reverse) oil on canvas 160 x 140 cm. (63 x 55 $^{1}/_{8}$ in.) Painted in 1990

HK\$1,800,000 - 2,600,000 US\$240,000 - 340,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

汪建偉

盲眼

油彩 畫布 1990年作

來源

現藏者直接購自藝術家



Salvador Dali, *Venus and Sailor*, 1925, Museum of 20th Century Art, Ikeda, Japan © 2016 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York 達利《維納斯與水手》1925 年作 日本 池田 二十世紀美術館藏 The artist contemplated on how to represent multiple spaces as well as multiple temporal instances on a two dimensional surface. This experimentation foreshadows how the artist will employ similar strategies in videos, installations, and multimedia works in his artistic career.

藝術家考慮的是如何在一個平面上展示空間,並使之成為多重時間相遇的場域。這也是若干年後藝術家在影像、裝置、多媒體劇場等綜合媒介藝術實踐的徵兆點。







QIU ZHIJIE

(CHINESE, B. 1969)

Homage to Vita Nouva

two mixed media on plexiglass each: 183 x 122 cm. (72 x 48 in.) (2) Executed in 1992

HK\$800,000 - 1,200,000 US\$110,000 - 160,000

15% of the hammer price of this lot will be donated to Moonchu

此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Hong Kong Arts Centre; & Hong Kong City Hall, China's New Art, Post-1989, 30 January-28 February 1993.

Sydney, Australia, Museum of Contemporary Art, Mao Goes Pop, 2 June-15 August 1993.

Melbourne, Australia, Melbourne Arts Festival, China's New Art, Post-1989, Summer 1993.

Vancouver, Canada, Vancouver Art Gallery, China's New Art, Post-1989, 12 April-28 May 1995.

Eugene, USA, University of Oregon Art Museum, China's New Art, Post-1989, 17 December 1995-28 February 1996.

Fort Wayne, USA, Fort Wayne Museum of Art, China's New Art, Post-1989, 23 March-11 May 1996.

Salina, USA, Salina Arts Centre, China's New Art, Post-1989, 14 March-11 May 1997.

Chicago, USA, Chicago Cultural Centre, China's New Art, Post-1989, 7 June-8 August 1997.

San Jose, USA, San Jose Museum of Art, China's New Art, Post-1989, 2 September-2 November 1997.



Qiu Zhijie, Homage to Vita Nuova © Qiu Zhijie Studio (exhibition view) 邱志傑《獻給新生活》(展覽現場)

邱志傑

獻給新生活

綜合媒材 塑膠玻璃 (共兩件) 1992年作

來源

現藏者直接購自藝術家

展覽

1993年1月30日 - 2月28日「後八九中國新藝術」香港藝術節 香港藝術中心;及香港大會堂香港

1993年6月2日 - 8月15日「毛走向波普」澳洲當代藝術館 悉尼澳洲

1993年夏季「後八九中國新藝術」墨爾本藝術節 墨爾本 澳洲 1995年4月12日 - 5月28日「後八九中國新藝術」溫哥華美術館 溫哥華 加拿大

1995年12月17日 - 1996年2月18日「後八九中國新藝術」俄勒岡大學藝術博物館 尤金 美國

1996年3月23日 - 5月11日「後八九中國新藝術」韋恩堡博物館 韋恩堡 美國

1997年3月14日 - 5月11日「後八九中國新藝術」薩利納藝術中心 薩利納 美國

1997年6月7日 - 8月8日「後八九中國新藝術」芝加哥文化中心 芝加哥 美國

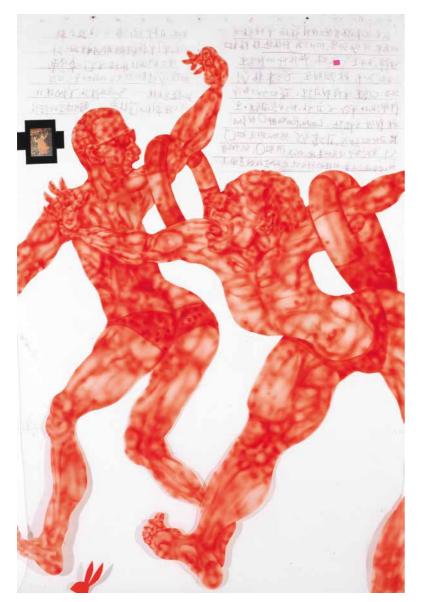
1997年9月2日 - 11月2日「後八九中國新藝術」聖荷西藝術博物館 聖荷西美國

The duty of the contemporary artist is no different from the ancient master: to be a professional traveller. We travel and bring back news of different worlds for those who have not yet tread outside.

- Qiu Zhijie

「藝術家在當代社會中所要做的和古代大師沒有任何兩樣:做一個職業旅行家,為那些很久沒有出門的人們,帶來一些別的世界的消息。」

- 邱志傑







XIA XIAOWAN

(CHINESE, B. 1959)

Sea of Life

dated '1990.11.25.'; signed in Chinese (lower right) oil on canvas 180 x 200 cm. (70 $^{7}/8$ x 78 $^{3}/4$ in.) Painted in 1990

HK\$2,200,000 - 3,000,000 US\$290,000 - 390,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Hong Kong Arts Centre; & Hong Kong City Hall, China's New Art, Post-1989, 30 January-28 February 1993.

Sydney, Australia, Museum of Contemporary Art, Mao Goes Pop, 2 June - 15 August 1993.

Melbourne, Australia, Melbourne Arts Festival, China's New Art, Post-1989, Summer 1993.

Vancouver, Canada, Vancouver Art Gallery, China's New Art, Post-1989, 12 April-28 May 1995.

Eugene, USA, University of Oregon Art Museum, China's New Art, Post - 1989, 17 December 1995-28 February 1996.

Fort Wayne, USA, Fort Wayne Museum of Art, China's New Art, Post-1989, 23 March - 11 May 1996.

Salina, USA, Salina Arts Centre, China's New Art, Post-1989, 14 March - 11 May 1997.

Chicago, USA, Chicago Cultural Centre, China's New Art, Post-1989, 7 June-8 August 1997.

San Jose, USA, San Jose Museum of Art, China's New Art, Post-1989, 2 September-2 November 1997.

LITERATURE

Asian Art Archive, China's New Art, Post-1989, Hong Kong, 2001 (illustrated, p. 122).

Aye Gallery; & Today Art Museum, Xia Xiaowan, Beijing, China, 2008 (illustrated, p. 79).



Théodore Géricault, *The Raft* of the Medusa, 1818-1819, Musée du Louvre, Paris, France

西奥多·傑利柯《梅杜薩之筏》 1818-1819 年作 法國 巴黎 羅浮 宮博物館藏

夏小萬

生涯

油彩 畫布

1990年作

簽名:小萬(右下)

來源

現藏者直接購自藝術家

展譼

1993年1月30日 - 2月28日「後八九中國新藝術」香港藝術節 香港藝術中心;及 香港大會堂 香港

1993年6月2日 - 8月15日「毛走向波普」澳洲當代藝術館 悉尼 澳洲

1993年夏季「後八九中國新藝術」墨爾本藝術節 墨爾本 澳洲 1995年4月12日 - 5月28日「後八九中國新藝術」溫哥華美術館 溫哥華 加拿大

1995年12月17日 - 1996年2月18日「後八九中國新藝術」俄勒岡大學藝術博物館 尤金 美國

1996年3月23日 - 5月11日「後八九中國新藝術」 韋恩堡博物館 韋恩堡 美國

1997年3月14日 - 5月11日「後八九中國新藝術」薩利納藝術中心 薩利納 美國

1997年6月7日 - 8月8日「後八九中國新藝術」芝加哥文化中心芝加哥 美國

1997年9月2日 - 11月2日「後八九中國新藝術」聖荷西藝術博物館 聖荷西 美國

文獻

2001年《後八九中國新藝術》亞洲藝術文獻庫 香港 (圖版,第122頁) 2008年《夏小萬》Aye 畫廊;及 今日美術館 北京 中國 (圖版, 第79頁)

Xia Xiaowen's body of work produced during the 1990s carried stronger and more profound implications for the life and soul, which prompted Wu Hong to eulogized them as "a peak of Xia's career in the early 1990s; and the six paintings exhibited in Post-'89 clearly exemplified the artist's signature painting style that has been a classic of its own."

踏入九十年代,夏小萬作品中生命與靈魂的意涵更為豐富,巫鴻甚至把這批作品形容為:「一個創作高峰終於在九十年代初出現,『後 八九中國藝術展』中的六幅畫代表了他在藝術風格上的成熟。」









SONG YONGHONG

(CHINESE, B. 1966)

Riding in a Bus

signed 'Song Hong' in Pinyin; dated '1991.6' (lower right)

oil on canvas 100 x 100 cm. (39 3/8 x 39 3/8 in.) Painted in 1991

HK\$600,000 - 800,000 US\$78,000 - 100,000

15% of the hammer price of this lot will be donated to Moonchu Foundation

此拍賣品成交價的 15% 將捐給夢周文教基金會

宋永紅

乘公共汽車

油彩 畫布

1991年作

簽名: Song Hong (右下)

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Hong Kong Arts Centre; & Hong Kong City Hall, China's New Art, Post-1989, 30 January-28 February 1993.

Sydney, Australia, Museum of Contemporary Art, Mao Goes Pop, 2 June-15 August 1993.

Melbourne, Australia, Melbourne Arts Festival, China's New Art, Post-1989, Summer 1993.

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Salina, USA, Salina Arts Centre, China's New Art, Post-1989, 14 March-11 May 1997.

Chicago, USA, Chicago Cultural Centre, China's New Art, Post-1989, 7 June-8 August 1997.

San Jose, USA, San Jose Museum of Art, China's New Art, Post-1989, 2 September-2 November 1997.

Prague, Czech Republic, Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, 1997.

Taichung, Taiwan, National Taiwan Museum of Fine Arts, Post-Martial Law vs Post-'89: The Contemporary Art in Taiwan and China, 2006.

LITERATURE

Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, Prague, Czech Republic, 1997 (illustrated, p. 82).

Asian Art Archive, China's New Art, Post-1989, Hong Kong, 2001 (illustrated, p. 172).

National Taiwan Museum of Fine Arts, Post-Martial Law vs Post-'89: The Contemporary Art in Taiwan and China, Taichung, Taiwan, 2006 (illustrated, p. 183).

Guangdong Museum of Art, Square of Desire: Song Yonghong, Guangzhou, China, 2008 (illustrated, p. 74).

Lu Peng, A History of Art in Twentieth-Century China (Revised Edition), Peking University Press, Beijing, China, 2009 (illustrated, p. 802).

Lu Peng, Zhu Zhu, Kao Chienhui (ed.), Thirty Years of Adventures: Art and Artists Post 1979, Timezone 8 Limited, Beijing, China, 2010 (illustrated, p. 283).

來源

現藏者直接購自藝術家

展覽

1993年1月30日 - 2月28日「後八九中國新藝術」香港藝術節香港藝術中心;及香港大會堂香港

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1997年6月7日 - 8月8日「後八九中國新藝術」芝加哥文化中心 芝加哥 美國

1997年9月2日 - 11月2日「後八九中國新藝術」聖荷西藝術博物館 聖荷西 美國

1997年「來自中央帝國的面孔與身體:九十年代中國藝術」魯道夫 美術館 布拉克 捷克

2006年「後解嚴與後八九:兩岸當代美術對照」國立台灣美術館台中台灣

文獻

1997年《來自中央帝國的面孔與身體:九十年代中國藝術》魯道夫美術館 布拉克 捷克 (圖版,第82頁)

2001年《後八九中國新藝術》亞洲藝術文獻庫 香港 (圖版,第172頁)

2006年《後解嚴與後八九:兩岸當代美術對照》國立台灣美術館台中台灣(圖版,第183頁)

2008年《欲望廣場: 宋永紅》廣東美術館 廣州 中國 (圖版,第74頁)

2009年《20世紀中國藝術史(增訂本)》呂澎著 北京大學出版社 北京 中國(圖版,第802頁)

2010年《中國新藝術三十年:1979年以來的中國藝術和藝術家》 呂澎著 Timezone 8 北京 中國 (圖版,第283頁)





LIU DAHONG

(CHINESE, B. 1962)

Nanpu Bridge; West Lake; Wenge Bridge; & A Middle-aged Air Hostess

Nanpu Bridge: signed 'LIU DAHONG' in Pinyin (upper middle); signed in Chinese; signed 'Liu Da Hong' in Pinyin; dated '96.4.3' (lower left); West Lake: signed 'Liu Da Hong' (lower middle); signed in Chinese; dated '97' (lower right); Wenge Bridge: signed 'Liu Da Hong' in Pinyin; dated '1966' (middle left); signed and inscribed in Chinese; dated '1996' (lower right); & A Middle-aged Air Hostess: signed in Chinese; dated '95' (lower right)

four oil on canvas

64.5 x 99.5 cm. (25 3 /8 x 39 1 /8 in.); 64.5 x 100 cm. (25 3 /8 x 39 3 /8 in.); 64.5 x 99.5 cm. (25 3 /8 x 39 1 /8 in.); & 63.5 x 99.5 cm. (25 x 39 1 /2 in.) (4) Painted in 1996; 1997; 1996; & 1995

HK\$1,800,000 - 2,400,000 US\$240,000 - 310,000

15% of the hammer price of this lot will be donated to Moonchu Foundation 此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Nanpu Bridge; & A Middle-aged Air Hostess

Edinburgh, Scotland, The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

LITERATURE

The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, exh. cat., Edinburgh, Scotland, 1996 (A Middleaged Air Hostess illustrated, p. 49; & Nanpu Bridge illustrated, p. 51). doART Beijing, Liu Dahong 1988-2008, exh. cat., Beijing, China, 2008 (illustrated, pp. 232, 237, 238 & 241).

劉大鴻

南浦大橋;西湖;文革橋;及東方空嫂

油畫 畫布 (共四件)

1996;1997;1996;及1995年作

簽名:南浦大橋: LIU DAHONG (中上);劉大鴻; Liu Da Hong (左下);西湖: Liu Da Hong (中下); 劉大鴻 (右下);文革橋: Liu Da Hong (左中); 劉大鴻 (右下);及東方空嫂:劉大鴻 (右下)

來源

現藏者直接購自藝術家

展覽

《東方空嫂》及《南浦大橋》

1996年8月3日 - 9月28日「追昔:中國當代繪畫」 水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭 九個不同場地至1999年)

文獻

1996年《追昔:中國當代繪畫》水果市場畫廊 愛丁堡蘇格蘭 (東方空嫂,圖版,第49頁;及南浦大橋,圖版,第51頁)

2008年《劉大鴻 1988 - 2008》都亞特畫廊 北京 中國 (圖版,第232,237,238及 241頁)

Through deftly weaving together visual tales rooted in both reality and fantasy, Liu Dahong interprets history with a fresh eye. His paintings are like the infamous looking-glass: on one side, it is reality as we know and understand it; on the other side, revelations of unseen truths.

劉大鴻以自由理性的角度,對歷史作出新穎的詮釋。表面上的戲謔和荒誕,回應了現實和人性的現象。他的作品像一面照妖鏡,把一本正經的現實世界,幻化為光怪陸離的精彩畫面。







JIRO YOSHIHARA

(JAPANESE, 1905-1972)

Untitled

oil on canvas 53 x 45.5 cm. (20 ⁷/₈ x 17 ⁷/₈ in.) Painted in 1971

HK\$2,500,000 - 4,500,000 US\$330,000 - 580,000

PROVENANCE

Private Collection, Asia

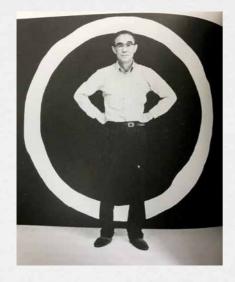
吉原治良

無題

油彩 畫布 1971年作

來源

亞洲 私人收藏



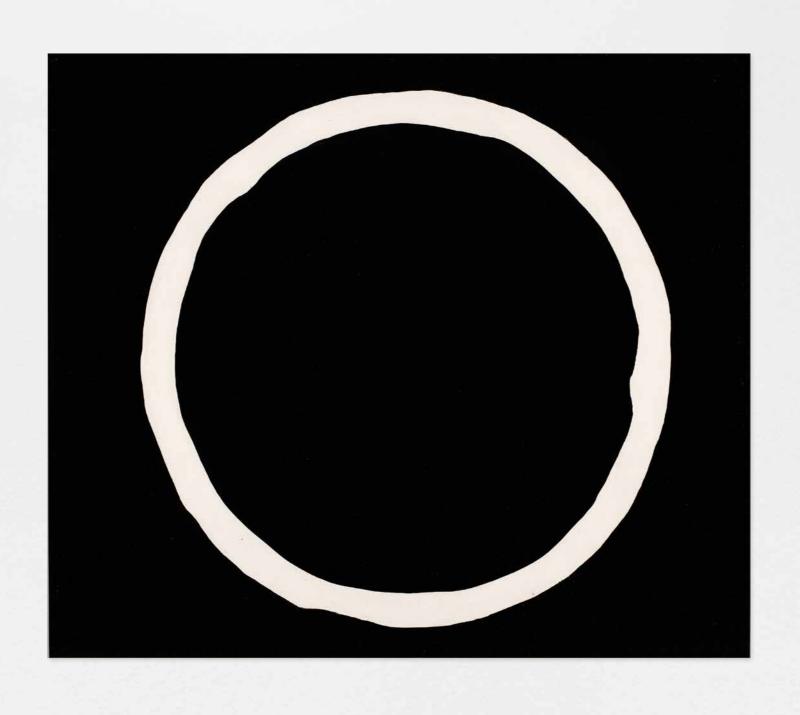
Yoshihara in front of his work at his atelier, 1970. 吉原治良在工作室於作品前,1970 年

It is our desire to embody the fact that our spirit is free.

- Jiro Yoshihara, Gutai Journal Vol. 1

「我們渴望體現一個事實,就是我們擁有自由的精神。」

- 吉源治良《具體 1》



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

74

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

77J

signed and titled '77J Atsuko Tanaka' (on the reverse) vinyl paint on canvas 116.7 x 90.9 cm. (46 x 35 $^3/_4$ in.) Painted in 1977

HK\$3,500,000 - 5,500,000 US\$460,000 - 710,000

PROVENANCE

Private Collection, Asia

LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 180, plate 159)

Atsuko Tanaka Catalogue Raisonne, Galleria Col, Ed., Osaka, Japan, 2015 (illustrated in black and white, pp.2012-2013)

田中敦子

合成樹脂 畫布 1977年作

款識: 77J Atsuko Tanaka (畫背)



Atsuko Tanaka, *Round on Sand*, 1968, Filmed and produced by Hiroshi Fukuzawa © Kanayama Akira and Tanaka Atsuko Association 田中敦子《Round on Sand》1968 年 攝影制作:福澤博

來源

亞洲 私人收藏

文獻

2001年《田中敦子:尋找未知的美學1954-2000》蘆屋市立美術館、靜岡縣立美術館日本(黑白圖版,第180頁,第159圖) 2015年《田中敦子全集》Col, Ed畫廊大阪日本(黑白圖版,第2012-2013頁)

Tanaka's work was a highly conceptual response to the gestural automatism of Informel and Abstract Expressionism practiced by artists around the world. As opposed to those artists, who sought to expand the expressive possibilities of painting through the use of gesture and materiality, Tanaka focused on the boundaries of painting and sought to enlarge the definition of this medium to include sound, time, space, alternative materials, and alternative forms of visual representation such as technical drawings. In so doing, Tanaka breached the boundary between art and life, making a critical maneuver that is generally credited to later movements in the history of art.

- Ming Tiampo, *Electrifying Painting*, in *Electrifying Art: Atsuko Tanaka* 1954-1968, New York, 2004, p. 64

「田中敦子的作品可以視作對當時世界範圍興起的不定形藝術及抽象表現主義所推崇的行為自動性的高度概念化回應。不同於那些追求用肢體行為和物質性來開拓繪畫表現可能性的藝術家,田中敦子重視繪畫的界限問題,並力圖豐富媒介的定義,引入 音、時間、空間、視覺表現的另類形式如技術繪畫。借此,田中敦子打破了藝術與生活的界線,為今後藝術史發展起到致關重要的推動作用。」

- 蔡宇鳴著《電子化繪畫》文, 《電子化藝術: 田中敦子 1954 至 1968》書 紐約 2004 第 64 頁



SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

WORK

signed and dated 'S. Motonaga '75' (lower right) acrylic and oil on canvas 91×116.7 cm. ($35 \frac{7}{8} \times 46$ in.) Painted in 1975

HK\$600,000 - 1,000,000 US\$78,000 - 130,000

PROVENANCE

Private Collection, Asia

LITERATURE

Karuizawa New Art Museum, Gutai Still Alive 2015 Vol. 1, Nagano Prefecture, Japan, 2015 (illustrated, p.131)

Motonaga Sadamasa, *Work (Water)*, 1955 (Reproduced in 1991), 1955 元永定正《水》1995 年 (在 1991 年重新製作) ⑥ モトナガ資料研究室 (Motonaga Archive Research Institution Ltd.)

元永定正

作品

壓克力油彩畫布 1975年作

款識: S.Motonaga '75 (右下)

來源

亞洲 私人收藏

太獻

2015年1月《具体人2015卷1》輕井澤新美術館 長野縣 日本 (圖版,第131頁)

I usually begin with form. In the previous ten years, I had poured paint, but I thought in New York it would be good to return to form. When I let the paint run, I used gravity. It's beyond my intention. I wondered what could replace it. Then I found an airbrush.

- Sadamasa Motonaga, in an interview with MizuhoKato and Hiroko Ikegami. *Post Notes on Modern & Contemporary Art Around the Globe*. Museum of Modern Art, 23 Jan. 2014.

「我從形狀開始。之前的十年裏,我傾倒顏料,但在紐約,我 想是時候回歸到形狀。我利用重力讓顏料在畫布上流淌,但我 無法控制它們。當我正在尋找替代品時,我發現了顏料噴槍。」

「與元永定正的採訪」,加藤瑞穗及池上裕子, 《全球現當代藝術後記》現代藝術博物館,2014年1月23日



YASUO SUMI

(JAPANESE, 1925-2015)

Work

signed in Japanese (on the stretcher) oil and lacquer spray on canvas 162 x 130.5 cm. (63 ½ x 51 ½ s in.) Executed in 1958

HK\$600,000 - 900,000 US\$78,000 - 120,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Yasuo Sumi Archive, dated 29 May 2015.

EXHIBITED

Itami City, Japan, Itami City Museum of Art, Yasuo Sumi Solo Exhibition, 2001.

Whitestone Gallery, Sumi Yasuo: Autonomy through Mess Solo Exhibition, Hong Kong, 10 March - 9 April, 2016.

LITERATURE

Whitestone Gallery and Whitestone Art Foundation, Sumi Yasuo: Autonomy through Mess Solo Exhibition, Whitestone Gallery, Hong Kong, 2016 (illustrated, p.13)



Yasuo Sumi performing at home in Itami City, holding a bangasa (Japanese umbrella), 2006 © Courtesy of artist estate 鷲見康夫於 2006 年在日本伊丹市家中花園中作畫,手持日本傘

鷲見康夫

作品

油彩 漆 畫布 1958年作

款識: 鷲見康夫 (畫布框架)

來源

亞洲 私人收藏

此作品附鷲見康夫文獻庫於2015年5月29日簽發之作品保證書。

展覽

2001年「鷲見康夫個人展覽」伊丹市立美術館 伊丹市 日本 2016年3月10日 - 4月9日「鷲見康夫:以混亂自治」白石畫廊 香港

文獻

2016年《鷲見康夫:以混亂自治展覽圖錄》白石畫廊香港(圖版,第13頁)

When people talk about nature, they are only interested in the outside world. But we are all part of nature too. That means that the power of nature also resides within us. Not thinking is your natural form. And you can create something when you are in that states. If I create something when I am in that natural state, the result is always messy and dirty.

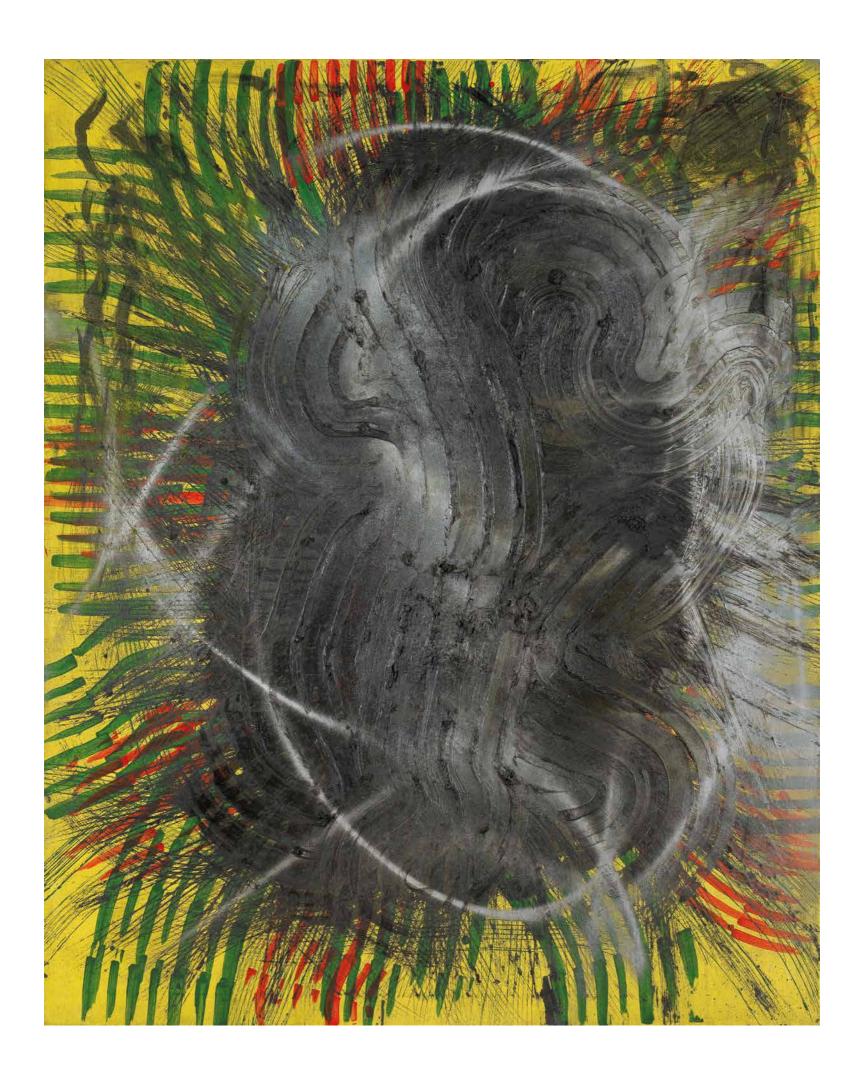
- Yasuo Sumi

(Yakekuso-Fumajime-Charanporan pp. 116-117)

「當人們談論自然,他們只對外面的世界感興趣。但是,我們是大自然的一部分了。這意味著,大自然的力量也聚合我們身上。放空思想是一個自然的狀態。而我們可以在這個狀態下創作新的東西。當我在這個自然狀態下,創造出來的都是一片混沌。」

- 鷲見康夫

(《Yakekuso-Fumajime-Charanporan》第 116-117 頁)



YUKO NASAKA

(JAPANESE, B. 1938)

∞ (Infinity) - 6 Pieces

titled ' ∞ -6 PIECES'; dated and signed in Japanese (on the sticker on the back of the frame) resin lacquer spray on board 104.5 x 69.3 cm. (41 $^{1}/_{8}$ x 27 $^{1}/_{4}$ in.) Executed in 1965 one seal of artist (on the sticker on the back of the frame)

HK\$600,000 - 1,000,000 US\$78,000 - 130,000

PROVENANCE

Private Collection, Asia

名坂有子

∞ (無限) - 六聯作

樹脂漆木板

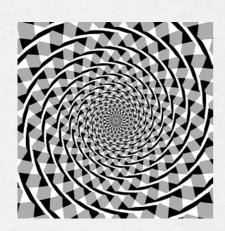
1965年作

款識: ∞-6 PIECES 1965年作 名坂有子 (畫框標籤)

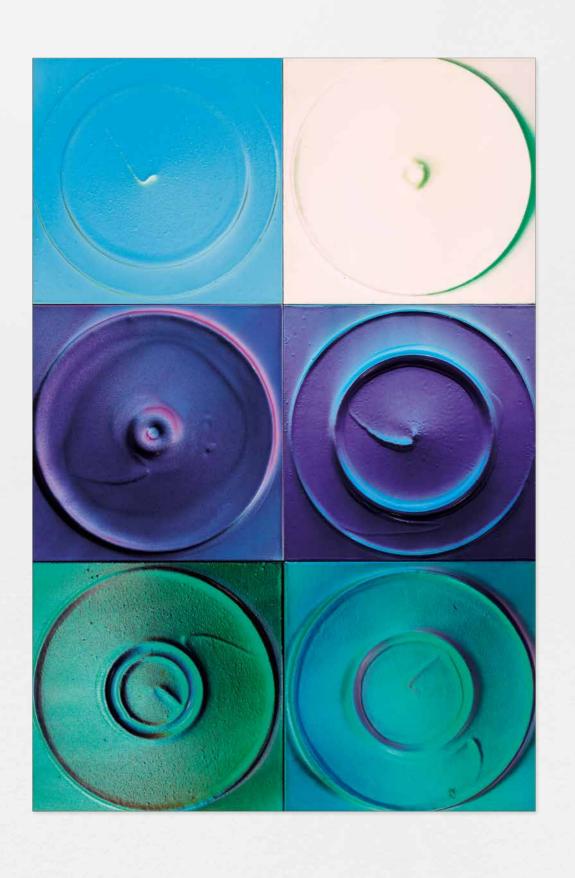
鈐印:有(畫框標籤)

來源

亞洲 私人收藏



Fraser Spiral Illusion 曲重運風形



TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

Eclipse (Noir)

signed 'Imai' and dated '62.' (lower right); titled, dated, signed and inscribed 'ECLIPSE (NOIR) 1962 PARIS TOSHIMITSU IMAI JAPON' (on the reverse); inscribed 'JAPON VII BIENNALE DE SÃO PAULO TOSHIMITSU IMAI' (on the stretcher) oil on canvas 132 x 160 cm. (52 x 63 in.) Executed in 1962

HK\$800,000 - 1,200,000 US\$110,000 - 160,000

PROVENANCE

Private Collection, Asia

EXHIBITED

São Paulo, Brazil, 7th International Biennial of São Paulo, 1963.

今井俊満

日蝕(黑色)

油彩 畫布

1962年作

款識:Imai 62. (右下); ECLIPSE (NOIR) 1962 PARIS TOSHIMITSU IMAI JAPON (畫背); JAPON VII BIENNALE DE SÃO PAULO TOSHIMITSU IMAI (畫布框架)

來源

亞洲 私人收藏

展覽

1963年「第七屆巴西聖保羅國際雙年展」聖保羅 巴西

To approach truth through art I considered to be my own self. So neither style nor technique was the basic problem, and I laid aside the brush only when I had convinced myself.

Kyuryudo Art Publishing, *Toshimitsu Imai,* Tokyo, Japan, 1975, P.72

「我認為以藝術創作來接近真理才是做我自己。所以風格和技巧都不是最根本的問題,唯有説服了自己,我才會放下畫筆。」

1975年《畫集 今井俊滿》求龍堂株式會社 東京 日本 (第72頁)



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

79

YUICHI INOUE

(JAPANESE, 1916 - 1985)

YUME

ink on Japanese paper 243.5 x 146 cm. (95 $^{7}/_{8}$ x 57 $^{1}/_{2}$ in.) Executed in 1966 one seal of artist

HK\$500,000 - 800,000 US\$65,000 - 100,000

PROVENANCE

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

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonné of the works, 1949-1985 (Vol. 1 1949-1969), Japan, 2000 (Catalogue No.: 66092).

Franz Kline *Untitled*, Painted in 1957. Christie's New York, 14 November 2012, lot 17 © 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York

克萊因《無題》1957年 2012年 11月 14日 佳士得紐約 編號 17

井上有一

夢

水墨 和紙 1966年作 鈐印:有

來源

直接購自藝術家 日本 私人收藏 現藏家購自上述收藏

文獻

2000年《井上有一作品編年集1949-1985》(第一冊1949-1969) 海上雅臣編 UNAC 東京 日本 (編號66092)

His traces of ink, which he often brushed and beat and splashed with enormous brushes on large strips of paper that covered the floor of his studio, are the immediate traces of life of one possessed. His entire life became calligraphy. And there was a continual transformation. He became a tiger and dragon, he became "cheerful laughing" and a bird. He became brush and ink, paper and sign.

Peter-Cornell Richter in *Traces of Ink - Traces of Life*, YU-ICHI's Art of Writing, 2005

「他以偌大的毛筆在覆蓋工作室地板的大幅紙張上擦、打、潑濺。落 墨之處,就是他立時擁有的生命痕跡。他把生命全情投入書法,而且 有著逐漸連貫的變形。他成了虎與龍、成了一片嬉笑、成了飛揚的鳥。 他終成筆與墨,紙與符號。」

彼得·康奈爾·里希特 2005 年著《墨的痕跡一生命的痕跡, 井上有一的書法藝術》



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

80

TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

Untitled

signed in French; dated and inscribed 'TOSHIMITSU IMAI JANV.1961 PARIS' (on the reverse) oil, crush stone, enamel on canvas 162.5 x 131 cm. (64 x 51 $^5/8$ in.) Executed in 1961

HK\$1,500,000 - 2,500,000 US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

今井俊満

無題

款識:TOSHIMITSU IMAI JANV.1961 PARIS (畫背)

油彩 碎石 瓷漆 畫布

1961年作

來源

亞洲 私人收藏

Imai's world appears with strength in an irreversible process, remaining in unknown greatness.

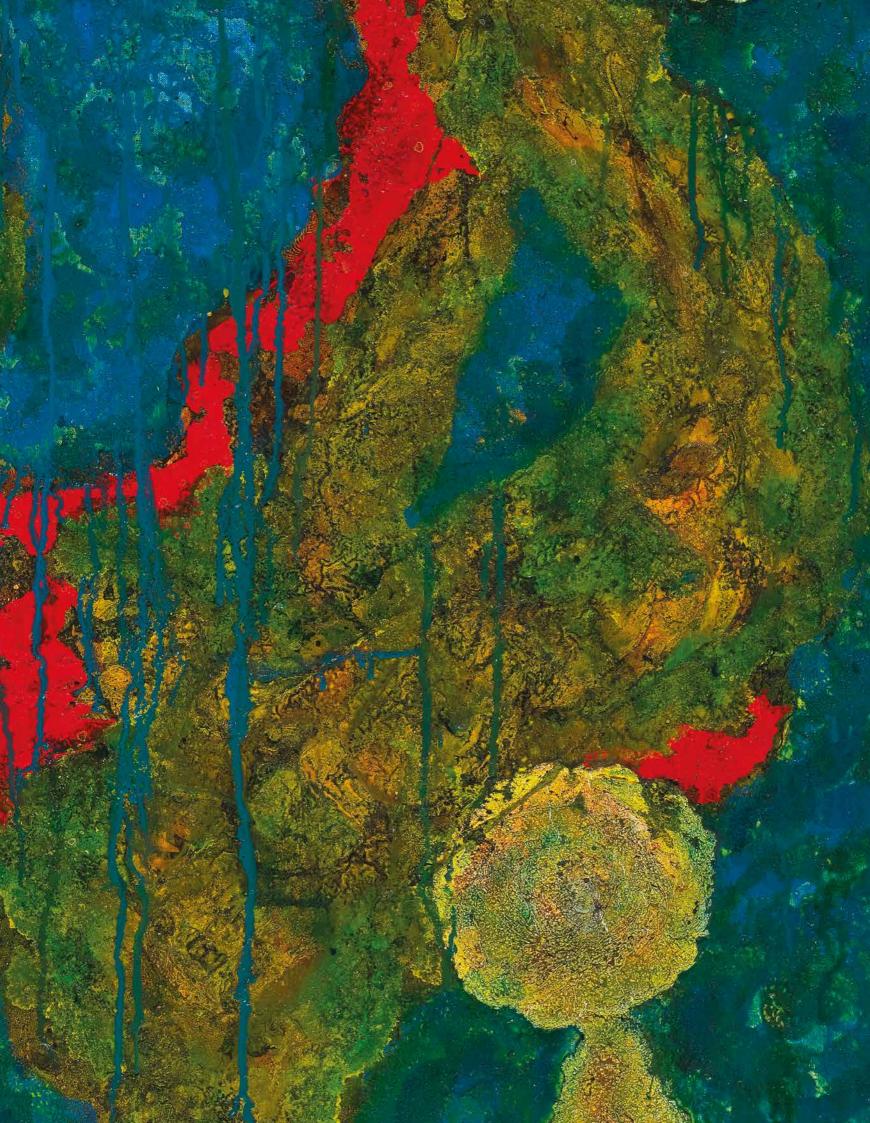
(Otto Mauer, art critic wrote for Imai's solo show at St. Stephen Gallery in Vienna in 1962) Kyuryudo Art Publishing, *Toshimitsu Imai*, Tokyo, Japan, 1975, P.90.

「今井的世界充滿由不可逆轉的創作過程而來的力量,停留在未知的偉大。」

1975年《畫集 今井俊滿》求龍堂株式會社 東京 日本 (第90頁)







PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏

81

HISAO DOMOTO

(JAPANESE, 1928 - 2013)

Untitled

signed and dated 'Domoto 1958'; signed in Japanese (on the reverse) oil on canvas 80 x 100 cm. (31 $^{1}/_{2}$ x 39 $^{3}/_{8}$ in.) Painted in 1958

HK\$550,000 - 750,000 US\$72,000 - 97,000

PROVENANCE

Gallery Art U, Osaka, Japan
Acquired from the above by the present owner

堂本尚郎

無題

油彩 畫布 1958年作

簽名: Domoto 1958 堂本尚郎 (畫背)

來源

日本大阪 ART U 畫廊 現藏者購自上述畫廊



Sam Francis, *Untitled*, 1958, Christie's New York, May 15, 2013, Lot 16, Sold for US\$4,603,750.

© 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

山姆·弗朗西斯《無題》1958 年作 佳士得紐約 2013 年 5 月 15 日 編號 16 成交價:4,603,750 美元

The dynamic forms he created are sometimes like flames blazing, sometimes like the giant swirling clouds of typhoon, sometimes like surging waves crashing down. But all present natural energy as pure motion and all exude an enigmatic sense of life.

- Ogawa Masataka, Japanese art critic

「他所創造的動態形式時而像是烈焰熊熊,時而宛若巨雲旋繞 的颱風或轟然落下的洶湧海浪。但是,所有的形式表現皆將自 然能量轉化為純粹的運動,散發出生命的神秘。」

- 日本美術評論家 小川正隆



HISAO DOMOTO

(JAPANESE, 1928 - 2013)

WORK 1960-15

signed, titled and inscribed 'Domoto 1960-15 JAPON'; signed in Japanese (on the reverse) oil on canvas 60 x 120 cm. (23 $^5/8$ x 47 $^1/4$ in.) Executed in 1960

HK\$700,000 - 1,200,000 US\$91,000 - 160,000

PROVENANCE

Private Collection, Asia

堂本尚郎 作品 1960-15

油彩 畫布 1960年作

款識: Domoto 1960-15 JAPON 堂本尚郎 (畫背)

來源

亞洲 私人收藏





Katsushika Hokusai, *The Great Wave off Kanagawa*, 1829-32 葛飾北齋《神奈川沖浪裏》1829-32 年作

To me, the circle is one pure form. Moreover, it seems to be an integral body.

- Hisao Domoto

「對我而言,圓是一個純粹的形式。此外,它似乎自成一個整 體。」

- 堂本尚郎



YUICHI INOUE

(JAPANESE, 1916 - 1985)

Yume (Dream)

ink on Japanese paper 214 x 115 cm. (84 ½ x 45 ¼ in.) Executed in 1966

HK\$450,000 - 900,000 US\$59,000 - 120,000

PROVENANCE

Private Collection, Asia

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonné of the works, 1949-1985 (Vol. 1949-1969), Japan, 2000 (Catalogue No.: 66077).

Karuizawa New Art Museum, Inoue Yuichi: Painting with All of One's Heart, and the Avant-Garde Art of Calligraphy, Japan, 2012 (illustrated in black and white, p.16)

HAOMM AND THE STATE OF THE STAT

Yuichi Inoue at work in 1955 ⑤ Courtesy of Unac Tokyo (photo: Asahi Shinbun) 井上有一創作中・1955 年

井上有一

夢

水墨 和紙 1966年作

來源

亞洲 私人收藏

文獻

2000年《井上有一作品編年集1949-1985》(第一冊1949-1969) 海上雅臣編 UNAC 東京 日本 (編號66077)

2012年《井上有一:日々絕筆・書の前衛アート》輕井澤新美術館 輕井澤 日本 (黑白圖版,第16頁)

To my mind, he (Yuichi) is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvelous painter of what I call, in my mind, "essences" and I can think of no higher ideal in modern art which has abandoned storytelling.

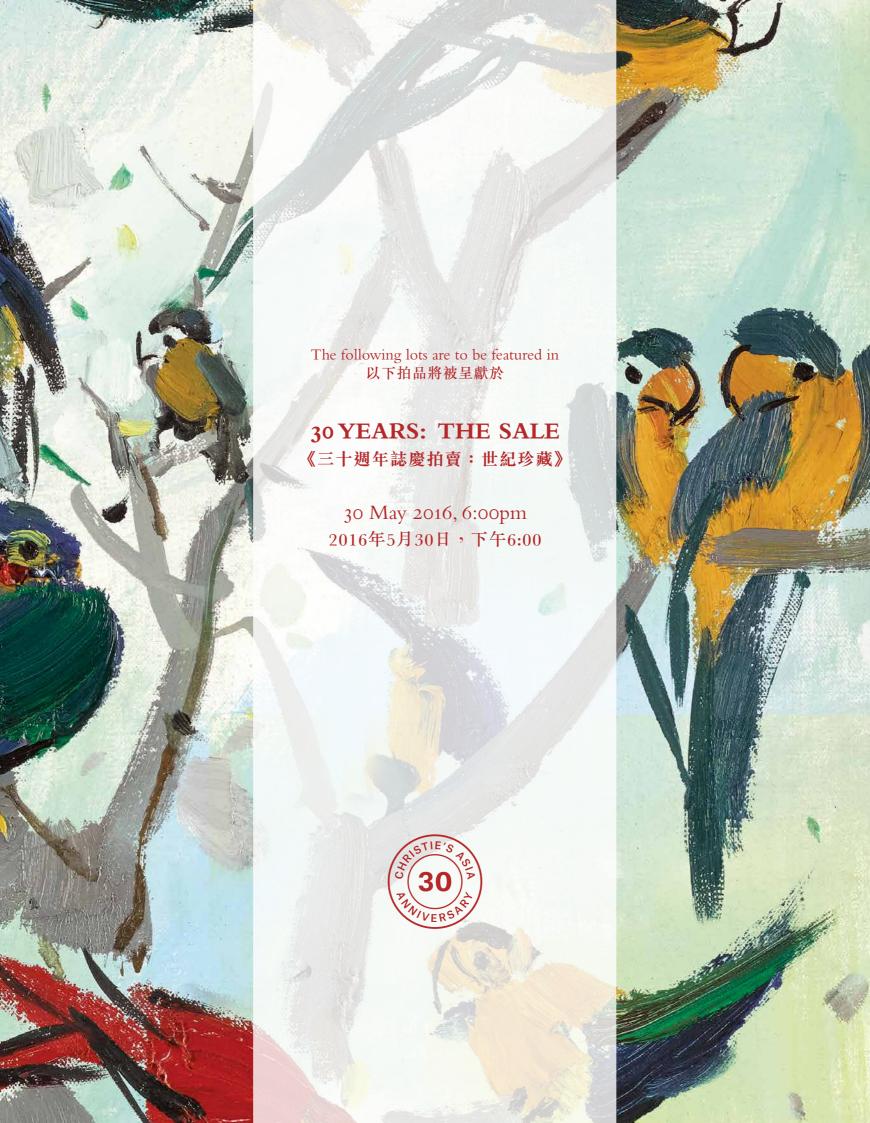
- Robert Motherwell (Letter to Masaomi Unagami, dated 16 April 1987)

「在我看來,他(井上有一)無疑是二十世紀下半葉為數極少的偉大藝術家之一。我不知道他的作品是否曾在日本以外發表,但其創作肯定是應該在更多的地方發表。他是一個了不起的藝術家,於我而言,『神髓』,我沒法想到的現代藝術中更高的層次,就是捨棄故事叙述。」

羅伯·馬哲威爾(致海上雅臣之信函,1987年4月16日)

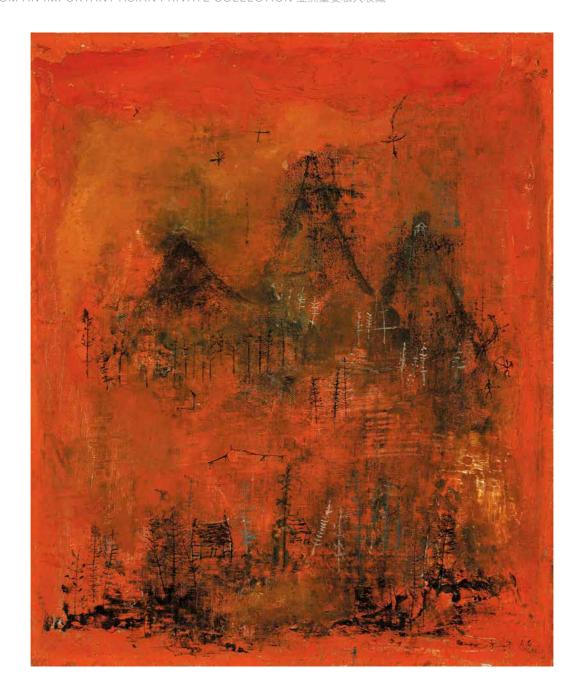






30 YEARS: THE SALE《三十週年誌慶拍賣:世紀珍藏》

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏



3007

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

22.03.50 (Paysage Rouge/Red Landscape)

signed in Chinese; signed 'Zao' (lower right); dated '22 Mars 50' (on the reverse) oil on canvas laid on board 46 x 38 cm. (18 1/8 x 15 in.) Painted in 1950

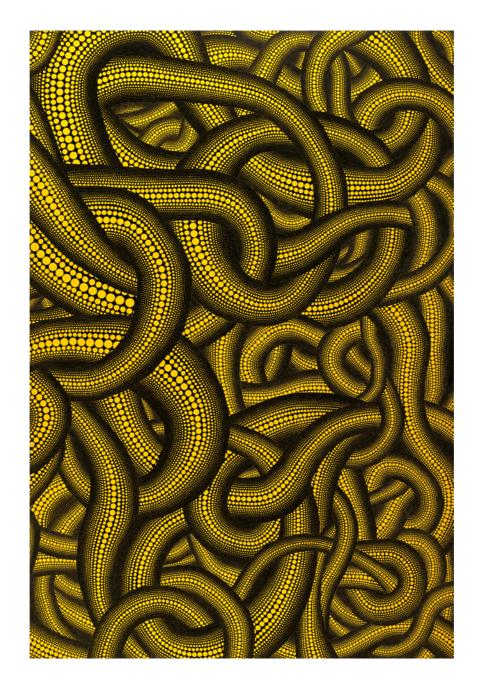
HK\$6,000,000 - 8,000,000 US\$780,000 - 1,000,000)

趙無極

22.03.50 (紅色家園)

款識:無極Zao (右下) 22 Mars 50 (畫背) 油彩 畫布 裱於板上

1950年作



YAYOI KUSAMA

(JAPANESE, B. 1929)

Sex-Obsession C

signed 'Yayoi Kusama' in English; dated '1992'; titled "SEX-OBSESSION C' in English (on the reverse) acrylic on canvas $194 \times 130.3 \text{ cm. } (76\ 3/8 \times 51\ 1/4 \text{ in.})$ Painted in 1992

HK\$9,000,000-12,000,000 US\$1,200,000-1,600,000

草間彌生

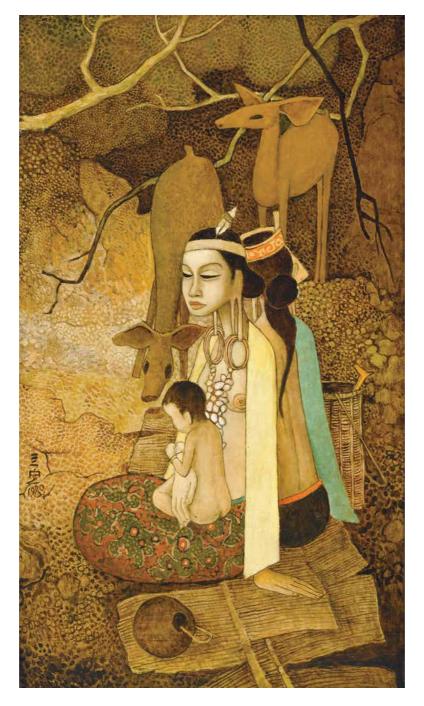
對性的癡迷 C

壓克力 畫布 1992年作

簽名: Yayoi Kusama (畫背)

30 YEARS: THE SALE《三十週年誌慶拍賣:世紀珍藏》

PROPERTY FROM AN IMPORTANT SINGAPOREAN PRIVATE COLLECTION 新加坡重要私人收藏



3014

CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

Sarawak Ladies

signed in Chinese and dated '1980' (lower left); signed and dated 'Soo Pieng 80' (on the reverse) oil on canvas $106 \times 62 \text{ cm. } (41\ 3/4 \times 24\ 3/8 \text{ in.})$ Painted in 1980

HK\$3,000,000-4,000,000 US\$390,000-520,000

鍾泗賓

沙撈越少女

油彩 畫布

1980年作

款識: 泗賓1980 (左下) Soo Pieng 80 (畫背)



WU GUANZHONG

(CHINESE, 1919-2010)

Parrots (Heaven of Parrots)

signed in Chinese; dated '94' (lower right); titled and signed in Chinese; dated '94' (on the reverse) oil on canvas $61 \times 81 \text{ cm}$. $(24 \times 31 \text{ 7/5 in.})$ Painted in 1994

HK\$15,000,000-20,000,000 US\$2,000,000-2,600,000

吳冠中

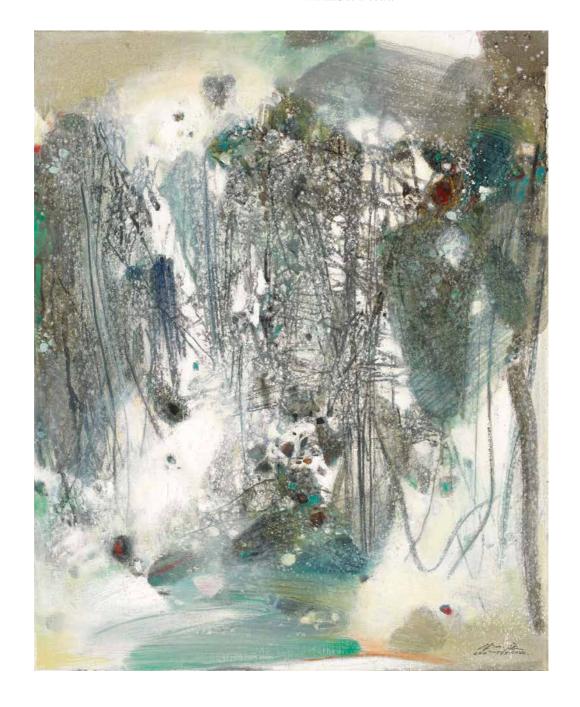
鸚鵡(鸚鵡天堂)

油彩 畫布 1994年作

款識: 荼 94 (右下); 鸚鵡 吳冠中 94 (畫背)

30 YEARS: THE SALE《三十週年誌慶拍賣:世紀珍藏》

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION 亞洲重要私人收藏



3022

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

Nuances de givre I (Shades of Frost I)

signed in Chinese; signed 'CHU TEH-CHUN' (lower right); titled, signed and dated 'Nuances de givre I 1986-1987 CHU TEH-CHUN.'; inscribed in Chinese (on the reverse)

Painted in 1986-1987

oil on canvas

81 x 65 cm. (31 4/5 x 25 1/2 in.)

HK\$8,000,000-12,000,000 US\$1,100,000-1,600,000)

朱德群

雪霽霜色丨

油彩 畫布

1986-1987年作

款識:朱德群 CHU TEH-CHUN (右下); Nuances de givre I 1986-1987 朱德群 CHU TEH-CHUN 君書夫人惠存 一九八七年秋 朱德群 (畫背)



3024 ZENG FANZHI

(CHINESE, B. 1964)

Enigmatic Night (07-18)

signed in Chinese; signed 'Zeng Fanzhi' in Pinyin; dated '2007' (lower right) oil on canvas, triptych each: 259 x 179 cm. (102 $\frac{1}{18}$ x 70 $\frac{1}{12}$ in.) overall: 259 x 537 cm. (102 $\frac{1}{18}$ x 211 $\frac{1}{12}$ in.)

Painted in 2007

HK\$7,000,000-10,000,000 US\$910,000-1,300,000

曾梵志

不可思議的夜 (07-18)

油彩 畫布 (三聯作) 2007年作

簽名:曾梵志; Zeng Fanzhi (右下)



KAZUO SHIRAGA

(JAPANESE, 1924-2008)

Chikisei Sesuisho (Shan Tinggui - The 108 Liangshan heroes in the Water Margin)

signed in Japanese; dated '1960' (lower left); signed and titled in Japanese; dated '1960'; titled 'Chikisei Sesuisho'; Official label of International Center of Aesthetic Research marked 'FONTANA v. Monforte 23 Milano' (on the reverse)

oil on canvas

130 x 193 cm. (51 1/8 x 76 in.)

Executed in 1960

ESTIMATE ON REQUEST

估價待詢

白髮一雄

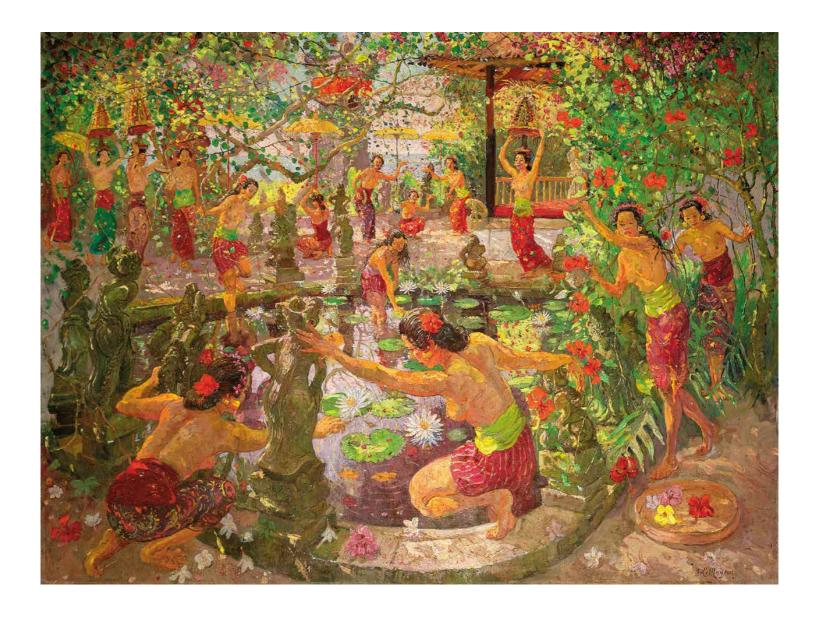
地奇星聖水將

(水滸傳108英雄好漢系列:單廷珪)

油彩 畫布

1960年作

款識:白髮一雄 1960 (左下);地奇星聖水將 白髮一雄 1960 Chikisei Sesuisho;國際美學研究中心寫上「FONTANA v. Monforte 23 Milano」之記錄標籤(畫背)



ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIAN, 1880-1958)

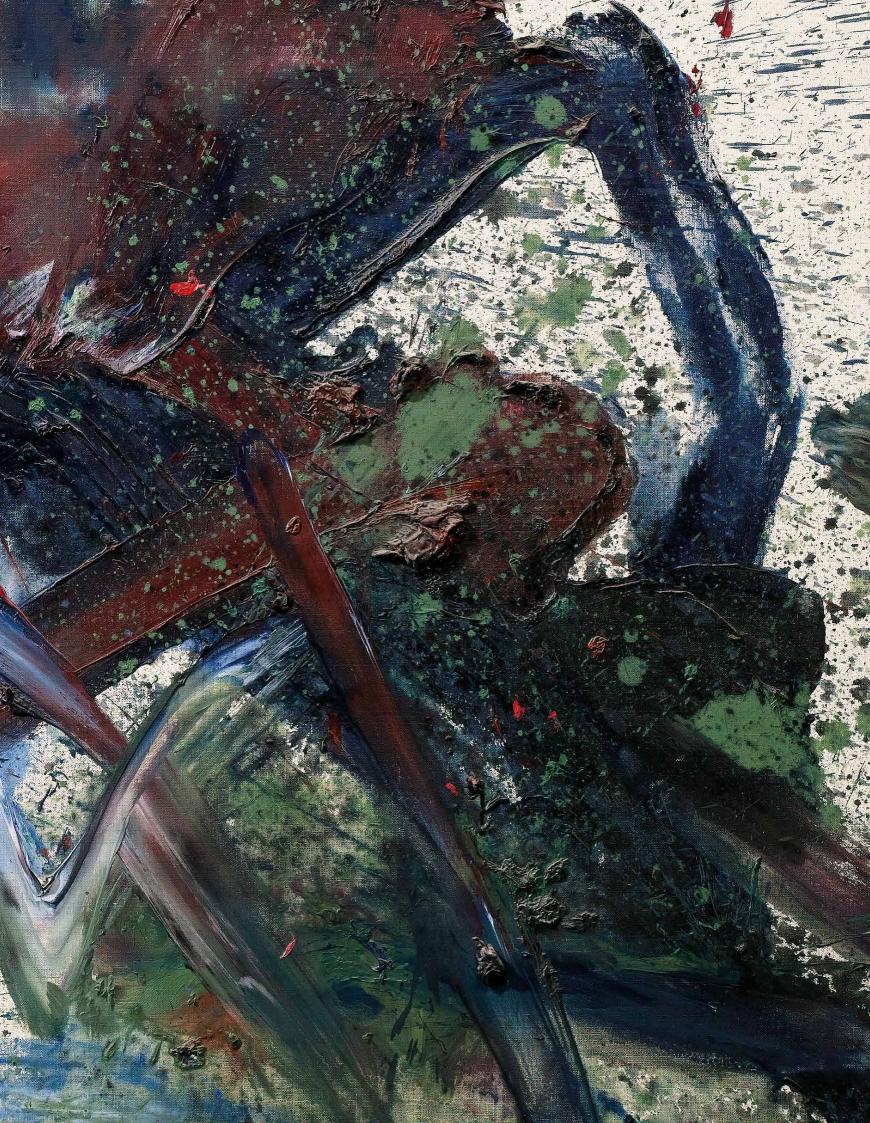
Women Around the Lotus Pond

signed 'J Le Mayeur' (lower right) oil on canvas in the original hand-carved Balinese frame 150 x 200 cm. (59 x 78 æ in.) Painted between 1950-1951

HK\$15,000,000-20,000,000 US\$2,000,000-2,600,000 勒邁耶·德·莫赫普赫斯 荷花池邊的女人

油彩 畫布 原裝手雕峇里式框 1950-1951年作 款識: J Le Mayeur (右下)







Index of Artists

А		P	
AFFANDI 阿凡迪	34, 35	PAN YULIANG 潘玉良	23
В		Q	
BONNET, RUDOLF 魯道夫·邦尼	37, 38	QIU ZHIJIE 邱志傑	69
С		R	
CHEN WEN HSI 陳文希	10, 11	RHEE SEUNDJA 李聖子	21
CHOI SO-YOUNG 崔素榮	2	s	
CHU TEH-CHUN 朱德群	32, 46	SHIMAMOTO, SHOZO 嶋本昭三	31
CHUNG SANG HWA 鄭相和	19	SHIRAGA, KAZUO 白髮一雄	29
D		SONG YONGHONG 宋永紅	71
DOMOTO, HISAO 堂本尚郎	81, 82	SUMI, YASUO 鷲見康夫	76
G		Т	
GUNAWAN, HENDRA 古那彎	36	T'ANG HAYWEN 曾海文	22
1		TANAKA, ATSUKO 田中敦子	14, 28, 74
IMAI, TOSHIMITSU 今井俊満	78, 80	U	
INOUE, YUICHE 井上有一	79, 83	UTARIT, NATEE 納堤·尤塔瑞	50
J		V	
JIA AILI 賈藹力	59	VENTURA, RONALD 羅納德·文圖拉	51, 57
JU MING 朱銘	18, 48, 49	W	
K		WANG GUANGLE 王光樂	3
KUSAMA, YAYOI 草間彌生	1, 6	WANG HUAIQING 王懷慶	27
L		WANG JIANWEI 汪建偉	68
LALAN 謝景蘭	33	WANG XINGWEI 王興偉	63
LE MAYEUR DE MERPRÈS, ADRIEN-JEAN	39, 40	WU DAYU 吳大羽	12
	0	WU GUANZHONG 吳冠中	15, 16, 17, 47
LEGASPI, CESAR 塞薩·李加斯比	8	X	
LIU DAHONG 劉大鴻	60, 72	XIA XIAOWAN 夏小萬	70
LIU WEI 劉煒 LIU WEI 劉韡	65	XU BEIHONG 徐悲鴻	42
LIU YEI 劉鉀	56	Υ	
		YOSHIHARA, JIRO 吉原治良	73
LOCATELLI, ROMULADO 羅格泰利	41	YU YOUHAN 余友涵	66, 67
M IANANSALA, VICENTE SILVA 維參特・馬南薩拉	9	YUN HYONG- KEUN 尹亨根	20
MASRIADI, I NYOMAN 米斯尼亞迪	52, 58	Z	
MOTONAGA, SADAMASA 元永定正	13, 30, 75	ZAO WOU-KI 趙無極	24, 25, 26, 43, 44, 45
MURAKAMI, TAKASHI 村上隆	53, 54	ZENG FANZHI 曾梵志	64
MURANAIVII, IANAOTI 初上性 N	00, 04	ZHAN WANG 展望	55
NARA, YOSHITOMO 奈良美智	4, 5	ZHANG XIAOGANG 張曉剛	62
NASAKA, YUKO 名坂有子	77	ZÓBEL, FERNANDO 費南度·索維爾	7
TWO TIVE, TORO TIXE			

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, 30 YEARS: THE SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the

deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳士得亞洲二十世紀及當代藝術晚間拍賣,三十週年誌慶拍賣:世紀珍藏之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品),必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續,請注意以下事項:

- 在登記成為佳士得競投人士後,須於拍賣日期前 通過投標部辦理高額拍賣品預先登記,或於拍賣 當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意,否則只能於佳士得確認閣 下拍賣前已付清保證金及完成高額拍賣品預先登 記後,方可競投高額拍賣品。
- 辦理預先登記時,閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,000,000元或閣下擬競投全部拍賣品低估價總額之20%(以較高者為準)作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品,於佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣

下須以港元以外貨幣付款,本公司將收取因而產生之貨幣費用,概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率,並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金,惟不同銀行處理匯款或退款所需時間各有差異,佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後,閣下將獲發高額拍賣品競投牌,以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及 規定而毋須作出任何通知。

查詢

如欲了解詳情,請致電+ 852 2760 1766 與本公司 客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 IFWFILERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on $\pm 852 \pm 2760 \pm 1766$.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on+852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this

well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale. (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

AT THE SALE

WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without $\boldsymbol{reserve}$ with the symbol \bullet next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid:
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6); and (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these

SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

THE BUYER'S PREMIUM, TAXES

THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including HK\$800,000, 20% on that part of the hammer price over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the hammer price above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

WARRANTIES

SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller: (a) is the owner of the lot or a joint owner of the lot

acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty") If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue **description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing

Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding

- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the ${\bf lot}$ at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or
- (j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
- (a) This additional warranty does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title;
- (iv) lots sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale. (b) To make a claim under this paragraph you must give
- written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs $E_2(b)$, (c), (d), (e), (f) and (g) and (i)also apply to a claim under these categories.

F PAYMENT

- 1 HOW TO PAY
- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the hammer price; and
- (ii) the buyer's premium; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer

You must make payments to:

HSBC Head Office 1 Queen's Road, Central, Hong Kong Bank code: 004 Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F₅ and any other rights or remedies we have by law):
- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase**

price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other partpayment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii)we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:

buyer before accepting any bids; (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect the purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) If you have paid for the lot in full but you do not collect the lot within 35 calendar days after the sale, unless otherwise agreed in writing, we may sell the lot in any commercially reasonable way we think appropriate. We can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

Nothing in this paragraph is intended to limit our rights under paragraph F4.

(c) Without prejudice to paragraph G(b), for paid lot(s) from this auction, we are pleased to offer complimentary storage up to and including the thirty-fifth calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the thirty-sixth calendar day following the sale for the period whilst the lot(s) remain stored with us, as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK \$800 per lot Others (except Wine, Handbags & Accessories *): HK\$1500 per lot

*Please refer to Wine and Handbags & Accessories Catalogue respectively for details.

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK\$850 administration fee (minimum charge).

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on+852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at

your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
- (d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.

christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明 佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款,因此,您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權(以△標示),佳士得為賣方的代理人。

A. 拍賣之前

- 1. 拍賣品描述
- (a) 目錄描述部分使用的某些詞匯有特殊意義。 詳情請見構成條款部分的重要通知及目錄編 列方法之說明。對目錄內的標識的解釋,請 見本目錄內"本目錄中使用的各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍 賣品狀況報告及其它陳述(不管是口頭還是 書面),包括拍賣品性質或狀況、藝術家、 時期、材料、概略尺寸或來源均屬我們意見 之表述,而不應被作為事實之陳述。我們不 像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。
- 2. 對於**拍賣品**描述佳士得所負的責任 我們不對**拍賣品**的性質提供任何保證,除了下述 第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀况

- (a) 在我們拍賣會上拍賣的拍賣品狀况可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的狀况。拍賣品是按照其在拍賣之時的情况以"現狀"出售,而且不包括佳士得或賣方的任何陳述或保證或對於狀况的任何形式的責任承擔。
- (b) 在本目錄條目或狀況報告中提及狀況不等同於對狀況的完整描述,圖片可能不會清晰展示出拍賣品。拍賣品的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查實體檢查時的情况不同。狀況報告可協助您評估拍賣品的狀況。為方便買方,狀況報告為們的費力,以為我們的產人,但是可能未指出所有的缺陷、內在買來,但是可能未指出所有的缺陷、內在買來。修復、更改及改造,因為我們的僱員不是專業修復或維護人員。出於這個原因不是專業修復或維護人員。出於這個原因不是專業修復或維護人員。出於這個原因不可以不可以表表達了任何狀況報告。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件拍賣品,應親自或通過 具有專業知識之代表檢視,以確保您接受拍 賣品描述及狀況。我們建議您從專業修復人 員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約,我們的專家可在場回答問題。

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保

證。估價不包括買方酬金或任何適用的稅費。

6. 撤回

佳士得有權單方面决定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回决定向您承擔責任。

7 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可能經過處理以改良外觀,包括加熱及上油等方法。這些方法都被國際珠寶行業認可,但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告,您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告,報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告,我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候,才會提及對寶石的改良及處理,但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異,對某寶石是否處理過、處理的程度或處理是否為永久性,都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說,**估價**是以寶石鑒定報告中的信息為基礎,如果沒有報告,就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含有非原裝零部件。我們不能**保證**任何錶的任何個別零部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝錶的部分,可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的錶經常有非常精細複雜的機械構造,可能需要一般保養服務、更換電池或進一步的修理工作,而這些都由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及,我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及 質量。因為這個原因,帶有防水錶殼的腕錶 可能不能防水,在使用之前我們建議您讓專 業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息, 請見第 H2(g) 段。

B. 登記競投

- 1. 新競投人
- (a) 如果這是您第一次在佳士得競投,或者您曾參與我們的拍賣,但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西,您必須在拍賣之前至少48個小時登記,以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照 執照、國民身份證或護照),如果身份 證明文件上沒有顯示,您當前的住址證

- 明(如:當前的公共事業費賬單或銀行 對賬單)。
- (ii)公司客戶:顯示名稱及注冊地址的公司 注冊證明或類似文件,以及董事和受益 股東的文件證明。
- (iii) 信托、合夥、離岸公司及其它業務結構, 請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或 押金作為許可您競投的條件。如需幫助,請 聯繫我們的客戶服務部:+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明,財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**,或者您本次擬出價金額高於過往,請聯繫我們的投票部:+852 2978 9910 或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手續的要求,包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查,我們可能會不允許您登記競投,而如果您成功投得**拍賣品**,我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- (a) **作為授權競投人**:如果您代表他人競投,在競投前,委託人需要完成以上的登記手續及提供已簽署的授權書,授權您代表其競投。
- (b) **作為隱名委托人的代理人**:如果您以代理人身份為隱名委托人(最終的買方)進行競投,您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且,您保證:
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對 拍賣品的最終的買方進行必要的客戶盡職調 查,同意我們依賴該盡職調查。並且,您將 在不少於 5 年的期間裏保存證明盡職調查的 文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄,除非(1)它已經在公共領域存在,(2)根據法律要求須被披露,(3)符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢,恐怖活動或其他基於洗黑錢的犯罪而被調查,被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款,競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投,必須在拍賣舉行前至少30分鐘辦理登記手續,並索取競投號碼牌。如需協助,請聯繫客戶服務部:+85227601766。

6. 競投服務

下述的競投服務是為方便客戶而設,如果在提供該服務出現任何錯誤(人為或其它),遺漏或故障,佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辨理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投,須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會,我們會接受網絡競投。請登入www.christies.com/livebidding,點擊"現場競投"圖標,瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限,詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄,任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後,合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品,而且沒有其他更高叫價,我們會為您以低端估價的 50% 進行競投;或如果您的書面標比上述更低,則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投,而在拍賣時此等競投價乃該拍賣品之最高出價,則該拍賣品售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦可拒絕接受任何競投。

2. 底價

除非另外列明,所有拍賣品均有底價。不定有底價的拍賣品,在拍賣品號碼旁邊用·標記。底價不會高於拍賣品的低端估價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣** 品的順序;
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品** 合併拍賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有出錯或爭議,無論是在拍賣時或拍賣後,選擇繼續拍賣、决定誰是成功競投人、取消拍賣品的拍賣或將拍賣品重新拍賣或出售。 在拍賣之時或後對競投有任何爭議,拍賣官有 最終決定權。

4. 競投

拍賣官接受以下競投:

- (a) 拍賣會場參與競投的競投人;
- (b) 從電話競投人,通過 Christie's LIVE™(如第 B6 部分所示)透過網絡競投的競投人;
- (c) 拍賣之前提交佳士得的書面競投(也稱為不在場競投或委托競投)。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應 其他競投者的投標而競投的方式,直至達到底價以 下。拍賣官不會特別指明此乃代表賣方的競投。拍 賣官不會代表賣方作出相等於或高於底價之出價。 就不設底價的拍賣品,拍賣官通常會以低端估價的 50%開始拍賣。如果在此價位沒有人競投,拍賣 官可以自行斟酌將價格下降繼續拍賣,直至有人競 投,然後從該價位向上拍賣。如果無人競投該拍賣 品,拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始,然後逐步增加(競投價遞增幅度)。拍賣官會自行决定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度,僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板(Christie's LIVE™)可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引,佳士得並不受其約束。對於在提供該服務出現的任何錯誤(人為或其它),遺漏或故障,佳士得並不負責。

8. 成功競投

除非拍賣官决定使用以上 C3 段中的酌情權,拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票,但我們並不負責通知閣下競投是否成功。如果您以書面競投,拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果,以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時,您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付成交價外,亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣800,000元之25%;加逾港幣800,000元以上至港幣15,000,000元以上之12%計算。

2. 稅費

成功競投者將負責所有適用拍賣品稅費,包括增值稅,銷售或補償使用稅費或者所有基於成交價和買方酬金而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情况下香港法律先决適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**,賣方**保證**其:

- (a) 為拍賣品的所有人,或拍賣品的共有人之一並獲得其他共有人的許可;或者,如果賣方不是拍賣品的所有人或共有人之一,其已獲得所有人的授權出售拍賣品或其在法律上有權這麼做:
- (b) 有權利將**拍賣品**的所有權轉讓給買方,且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實,賣方不必支付超過您已向我們支付的**購買款項**(詳見以下第 F1(a)段定義)的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證;只要法律許可,所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您使我們滿意您的拍賣品不

是**真品**,在符合以下條款規定之下,我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對 "**真品**"一詞做出解釋。 **真品保證**條款如下:

- (a) 我們在拍賣日後的 5 年內提供**真品保證**。此期 限過後,我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行("標題")以大 **階字體**注明的資料作出真品保證。除了標題中 顯示的資料,我們不對任何標題以外的資料(包 括標題以外的大階字體注明)作出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼。例如:標題中對"認為是…之作品"的使用指佳士得認為拍賣品可能是某位藝術家的作品,但是佳士得不保證該作品一定是該藝術家的作品。在競投前,請閱畢"有保留標題"列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後,學術發展導致 被普遍接受的學者或專家意見有所改變。此保 證亦不適用於在拍賣日時,**標題**乎合被普遍接 受的學者或專家的意見,或**標題**指出意見衝突 的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品,而在我們出版目錄之日,該科學方法還未存在或未被普遍接納,或價格太昂貴或不實際,或者可能損壞拍賣品,則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發 出之發票之原本買方,且僅在原本買方在拍賣 日與申索之日持續擁有該拍賣品才適用。保證 中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利,您必須:
 - (i) 在拍賣日後5年內,向我們提供書面的申 索通知並提供詳情,包括完整的佐證證據;
 - (ii) 佳士得有權要求您提供為佳士得及您均事 先同意的在此拍賣品領域被認可的兩位專 家的書面意見,確認該拍賣品不是真品。 如果我們有任何疑問,我們保留自己支付 費用獲取更多意見的權利;及
 - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳 士得拍賣場。
- (i) 您在本真品保證下唯一的權利就是取消該項拍 賣及取回已付的購買款項。在任何情况下我們 不須支付您超過您已向我們支付的購買款項的 金額,同時我們也無須對任何利潤或經營損 失、商機或價值喪失、預期存款或利息、成本、 賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍,我們提供額外自拍 賣日起為期 14 天的保證,如經校對後,拍賣品 的文本或圖標存有瑕疵,在以下條款的規限下, 我們將退回已付的購買款項:
 - (a) 此額外**保證**不適用於:
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及 書籍鑲邊的破損、污漬、邊緣磨損或其 它不影響文本及圖標完整性的瑕疵;
 - (ii) 繪圖、簽名、書信或手稿;帶有簽名的 照片、音樂唱片、地圖冊、地圖或期刊;
 - (iii) 沒有標題的書籍;
 - (iv) 沒有標明**估價**的已出售**拍賣品**;
 - (v) 目錄中表明售出後不可退貨的書籍;
 - (vi) 狀况報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利,您必須在拍賣後的 14 天內就有關瑕疵提交書面通知,並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容計對此類別作出確實之說明,但佳士得同意取消被證實為價品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方,但買方必須在拍賣日起12個月內以書面通知本公司有關拍賣品為價品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據,證實該拍賣品為價品,及須按照以上E2(h)(iii)規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g)和(i)適用於此類別之申索。

F. 付款

- 1. 付款方式
- (a) 拍賣後,您必須立即支付以下購買款項:
 - (i) **成交價**;和
 - (ii) 買方酬金;和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或 服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清("**到期付款日**")。

- (b) 我們只接受登記競投人付款。發票一旦開具, 發票上買方的姓名不能更換,我們亦不能以不 同姓名重新開具發票。即使您欲將**拍賣品**出口 且需要出口許可證,您也必須立即支付以上款 項。
- (c) 在香港佳士得購買的**拍賣品**,您必須按照發票 上顯示的貨幣以下列方式支付:
 - (i) 電匯至:

香港上海匯豐銀行總行 香港中環皇后大道中1號

銀行編號:004

賬號: 062-305438-001

賬名:Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(ii) 信用卡

在乎合我們的規定下,我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款,但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付,本公司每次拍賣接受總數不超過港幣500,000元之付款。您必須填妥CNP授權表格,該表格可向我們索取。請將已填妥之CNP授權表格以傳真(+85229730111)或以郵寄方式發送到以下(d)段的地址。CNP付款不適用於所有佳士得拍賣場,並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取,詳情列於以下(d)段:

(iii) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款(須受有關條件約束);

(iv) 銀行匯票

抬頭請注明「佳士得香港有限公司」(須受 有關條件約束);

(v) 支票

抬頭請注明「佳士得香港有限公司」。支票 必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼; 以郵寄方式支付必須發送到:佳士得香港有限 公司,客戶服務部(地址:香港中環遮打道 18 號歷山大廈 22 樓)。
- (e) 如要瞭解更多信息,請聯繫客戶服務部。電話+852 2760 1766;傳真:+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後,您才擁有**拍賣品**及**拍賣品**的所有權,即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您(以較早者為准):

- (a) 買方提貨日;
- (b) 自拍賣日起計 7 日後,即使買方在此日期前仍未提取拍賣品。

4. 不付款之補救辦法

- (a) 如果**到期付款日**,您未能全數支付**購買款項**, 我們將有權行使以下一項或多項(及執行我們 在 F5 段的權利以及法律賦予我們的其它權利或 補救辦法):
 - (i) 自到期付款日起,按照尚欠款項,收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息;
 - (ii) 取消交易並按照我們認為合適的條件對拍賣 品公開重新拍賣或私下重新售賣。您必須向 我們支付原來您應支付的購買款項與再次轉 賣收益之間的差額。您也必須支付我們必須 支付或可能蒙受的一切成本、費用、損失、 賠償,法律費用及任何賣方酬金的差額;
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討;
 - (iv) 您必須承擔尚欠之購買款項,我們可就取回 此金額而向您提出法律訴訟程序及在法律許 可下向您索回之其他損失、利息、法律費用 及其他費用;
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付 款)用以抵銷您未付之款項;
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給 賣方;
 - (vii) 在將來任何拍賣中,不允許您或您的代表作 出競投,或在接受您競投之前向您收取保證 金;
 - (viii) 在**拍賣品**所處地方之法律許可之下,佳士 得就您擁有並由佳士得管有的**拍賣品**作為抵 押品並以抵押品持有人身份行使最高程度之 權利及補救方法,不論是以典當方式、抵押 方式或任何其他形式。您則被視為已授與本 公司該等抵押及本公司可保留或售賣此物品 作為買方對本公司及賣方的附屬抵押責任;
 - (ix) 采取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付款 或我們欠下您之款項用以抵銷您欠我們或其他 **佳士得集團**公司的款項。
- (c) 如果您在到期付款日之後支付全部款項,同時, 我們選擇接受該付款,我們可以自拍賣後第35 日起根據 G(b) 段向您收取倉儲和運輸費用。在 此情况下,G(b) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他佳士得集團公司款項,除了以上 F4 段的權利,在法律許可下,我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後,您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項,並支付您任何剩餘部分。如果銷售所得不足以抵扣,您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品** (但請注意,在全數付清所有款項之前,您不可以提取**拍賣品**)。 (b) 如果您已經支付全部款項但未能在拍賣後的 35 個日曆日之內提取拍賣品,除非另有書面約定,我們可以按我們認 商業上合理且恰當的方式出售拍賣品出售。我們有權將拍賣品移送到關聯公司或第三方倉庫,並向您收取因此 生的運輸費用和處理費用。如果我們這樣做,我們會將拍賣品銷售所得在扣除欠我們的倉儲費用及任何欠下我們及佳士得集團公司的其它費用後支付給您。

本段的任何內容不限制我們在 F4 段下的權利。

(c) 在不影響 G(b) 段的原則下,佳士得為本拍賣中所有已付款拍賣品提供免費儲存至拍賣後第三十五個日曆日止。惟買家在屆時仍未提取拍賣品,佳士得將向買家收取自拍賣後第三十六日曆日起計的倉儲費,每月之倉儲費將按每件拍賣品收取,並須提前支付。儲存期不足一個月者,亦需繳付整月倉儲費。

珠寶/鐘錶:每件港幣800元 其他(不包括洋酒,手袋及配飾*):每件港幣1500元

*有關洋酒及手袋及配飾之倉儲費及提取事宜, 詳情請分別參閱洋酒及手袋及配飾圖錄目錄冊。 倉儲費並不包括其他額外費用,如保險和運輸費,其他額外費將會另行收取。

對於買方於拍賣品移送倉庫後, 欲安排於本公司辦事處提取其拍賣品之要求, 本公司享有酌情權, 允許在有限情況下在本公司辦事處提取拍賣品, 但需收取

H 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜,但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價,尤其是需要專業包裝的大件物品或高額品。應您要求,我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得藝術品運輸部,電話:+852 2978 9914;請見 www.christies.com/shipping 網站或發郵件至 arttransporthongkong@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司,我們不會承擔有關公司之行為,遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及/或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

- (a) 在競投前,您應尋求專業意見並負責滿足任何 法律或法規對出口或進口拍賣品的要求。如果 您被拒發許可證,或申請許可證延誤,您仍須 全數支付拍賣品的價款。如果您提出請求,在 我們能力範圍許可內,我們可以協助您申請所 需許可證,但我們會就此服務向您收取費用。 我們不保證必能獲得許可證。如欲了解詳情, 請聯繫佳士得藝術品運輸部,電話:+852 2978 9914。請見 www.christies.com/shipping 網站 或發郵件到:arttransporthongkong@christies.com。
- (b) 含有受保護動植物料的拍賣品

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、

犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。 若您有意將含有野生動物物料的任何**拍賣品**進 口至其他國家,您須於競投該**拍賣品**之前了解 有關海關法例和規定。有些國家完全禁止含有 這類物料的物品進口[,]而其他國家則規定須向 出口及入口國家的有關管理機構取得許可證。 在有些情況下,拍賣品必須附有獨立的物種的 科學證明和 / 或年期證明, 方能裝運, 而您須 要自行安排上述證明並負責支付有關的費用。 如果一件拍賣品含有象牙或其他可能和象牙相 混淆的野生動物材料(例如猛獁象牙,海象象 牙和犀鳥象牙) 且您計劃將上述拍賣品進口到 美國,請查看(c)段中之重要信息。如果您無 法出口, 進口該**拍賣品**或因任何原因**拍賣品**被 政府部門查收,我們沒有義務因此取消您的交 易並退回您的購買款項。您應負責確定並滿足 有關含有上述物料拍賣品進出口的法律和規例 要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料(例如猛獁象牙,海象象牙和犀鳥象牙),其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品院近中清楚表明。我們一般無法確認相關拍賣品時並中清楚表明。我們一般無法確認相關拍賣品站計畫將有關拍賣品進口美國,必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙被視為取消拍賣和退回購買款項的依據。

(d) 含有緬甸寶石的拍賣品

含有源於緬甸的紅寶石或翡翠的**拍賣品**,可能被禁止進口美國;為方便美國準買方,該類**拍** 賣品註有 Ψ 標記以供識別。若物件含有源於緬甸的其他類型寶石(例如藍寶石等),如是在緬甸以外地區鑲嵌或組裝成的珠寶,並能證實乃非暫時性的(暫時性指例如是僅以繩子束縛等),則有可能獲准進口美國。

(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的"傳統工藝作品"(身份不明確的藝術家作品及/或功能性作品。例如:地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情况下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關拍賣品,違反有關適用條例。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

(g) 鐘錶

(i) 本目錄內有些錶帶的照片顯示該手錶配有 瀕危及受保護動物(如短吻鱷或鱷魚)的 物料所製成的錶帶。這些拍賣品在本目錄 內的**拍賣品**編號旁以~符號顯示。這些錶帶 只用來展示**拍賣品**並不作銷售用途。在運 送手錶到拍賣地以外的地點前,佳士得會 把上述錶帶拆除並予以保存。買方若在拍 賣後一年內親身到拍賣所在地的佳士得提 取,佳士得可酌情免費提供該展示用但含 有瀕危及受保護動物物料的錶帶給買方。 H2 段中的標記是佳士得為了方便閣下而在 有關**拍賣品**附加的,附加標記時如有任何 錯誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了真品保證,佳士得、佳士得代理人或僱員,

對任何拍賣品作任何陳述,或資料的提供,均不作出任何保證。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些保證不負有任何責任。

- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實 陳述或在本業務規定中另有明確說明,我們不 會因任何原因對您負有任何責任(無論是因違 反本協議,購買**拍賣品**或與競投相關的任何其 它事項);或 (ii) 賣方、本公司、本公司之僱員 或代理人均無就任何**拍賣品**的可商售品質、是 否適合某特定用途、描述、尺寸、質量、**狀况**、 作品歸屬、真實性、稀有程度、重要性、媒介、 來源、展覽歷史、出版或歷史的關聯等作出任 何陳述、保證或擔保或承擔任何責任。除非當 地的法律強制要求,任何種類之任何保證,均 被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀况報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就拍賣品購買的事宜,我們僅對買方負有法律 責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定,我們 因某些原因須對您負上法律責任,我們不須支 持超過您已支付的購買款項。佳士得不須就任 何利潤或經營損失、商機喪失或價值、預期存 款或利息、費用、賠償或支出等原因負上任何 責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲,我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合 法或無法執行,則該部分應被視為刪除,其它部分 不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議 下的權利或責任設立任何抵押,亦不得轉讓您的權 利和責任。本協議對您的繼任人、遺產及任何承繼 閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英 文版用於解決本協議項下產生的任何問題以及爭 議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www. christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被 視為免除該權利或補償,也不應阻止或限制對該權 利或補償或其他權利或補償的行使。單獨或部分行 使該權力或補償不應阻止或限制對其它權利或補償 的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的 行為及任何與上述條文的事項,均受香港法律管轄 及根據香港法律解釋。在拍賣競投時,無論是親自 出席或由代理人出席競投,書面、電話及其他方法 競投,買方則被視為接受本業務規定,及為佳士得 之利益而言,接受香港法院之排他性管轄權,並同 時接納佳士得亦有權在任何其他司法管轄區提出索 價,以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料,包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金,其不反映成本、財務費用或買方或賣方信貸申請情况。我們不能按要求將這些資料從 www.christies.com 網站上删除。

K. 詞匯表

真品:以下所述的真實作品,而不是複製品或贗品:

- a) 拍賣品在標題被描述為某位藝術家、作者或 製作者的作品,則為該藝術家、作者或製造 者的作品;
- b) 拍賣品在標題被描述為是某時期或流派創作 的作品,則該時期或流派的作品;
- c) 拍賣品在標題被描述為某來源,則為該來源的作品;
- d) 以寶石為例,如**拍賣品在標題**被描述為由某 種材料製成,則該作品是由該材料製成。

真品保證:我們在本協議 E 段所詳述為拍賣品提供的保證。

貫方酬金:除了成交價,買方支付給我們的費用。 **目錄描述**:拍賣目錄內對拍賣品的陳述(包括於拍 賣場通過對有關陳述作出的任何更改)。

佳士得集團:Christie's International Plc、其子公司及集團的其它公司。

狀况:拍賣品的物理**狀况**。

到期付款日:如第 F1(a) 段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。低端估價指該範圍的最低價;高端估價:指該範圍的最高價。中間估值為兩者的中間點。

成交價:拍賣官接受的拍賣品最高競投價。

標題:如 E2 段所列出的意思。

拍賣品:供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

其**他賠償**:任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的"特殊"、"附帶"或"連帶"賠償。

購買款項:如第 F1(a) 段的意思。

來源:拍賣品的所有權歷史。

有保留:如 E2 段中的意思;有保留標題則指目錄中"重要通知和目錄編制說明"頁中的"有保留標題"的意思。

底價:拍賣品不會以低於此保密底價出售。

拍賣場通告:張貼位於拍賣場內的拍賣品旁或 www.christies.com 的書面通知(上述通知內容會 另行通知以電話或書面競投的客戶),或拍賣會舉 行前或拍賣某拍賣品前拍賣官宣布的公告。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實 為正確。

Symbols used in this Catalogue

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale• Buying at Christie's.

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為"業務規定•買方須知"一章的最後一頁。

生士得對該**拍賣品**擁有直接經濟利益。請參 閱重要通知及目錄編列方法之說明。

全部或部分由佳士得或其他**佳士得集團**公司 持有。 請參閱重要通知及目錄編列方法之說 明。 ▼ 佳士得對該**拍賣品**擁有直接經濟利益,佳士 得的全部或部分利益通過第三方融資。請參 閱重要通知及目錄編列方法之說明。

不設**底價的拍賣品**,不論其在本目錄中的售前估價,該**拍賣品**將售賣給出價最高的競投人。

拍賣品含有瀕危物種的材料,可能受出口限制。請參閱業務規定:買方須知第 H2(b) 段。

拍賣品含有來自緬甸或者不確定地區的翡翠和紅寶石。請參閱業務規定•買方須知第 H2(d) 段。

請注意對藏品的標記僅為您提供方便,本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

∆: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

^o Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol of the lot number.

* Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °•.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm

whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, **VIDEO, CALLIGRAPHY AND PAINTED CERAMIC**

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

- In Christie's opinion a work by the artist.

 *"Attributed to ..."
- In Christie's qualified opinion probably a work by the artist in whole or in part

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..

In Christie's qualified opinion a copy (of any date) of a work of the artist.
*"Signed ..."/ "Inscribed ..."
In Christie's qualified opinion the work has been signed/

dated/inscribed by the artist.

*"With signature ..."/"With date ..."/"With inscription ..."
In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this

重要通知及目錄編列方法之説明

重要通知

佳士得在受委託拍賣品中的權益

△:部分或全部歸佳士得擁有的拍賣品 佳士得可能會不時提供佳士得集團旗下公司全部 或部分擁有之拍賣品。該等拍賣品在目錄中於拍 賣編號旁註有△符號以資識別。

○ 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成 果持有直接的經濟利益。通常 其向賣方保證無論 拍賣的結果如何,賣方將就拍賣品的出售獲得最 低出售價。這被稱 保證最低出售價。該等拍賣品 在目錄中於拍賣編號旁註有 • 號以資識別。

*◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證,如果拍賣品 未能出售,佳士得將承擔遭受重大損失的風險。 因此,佳士得有時選擇與第三方分擔該風險。在 這種情况下,第三方同意在拍賣之前就該拍賣品 提交一份不可撤銷的書面競投。第三方因此承諾 競投該拍賣品,如果沒有其它競投,等三方將以 書面競投價格購買該拍賣品,除非有其它更高的 競價。第三方因此承擔拍賣品未能出售的所有或 部分風險。如果拍賣品未能出售,第三方可能承 擔損失。該等拍賣品在目錄中注以符號 ❖ 以資 識別。

第三方需要承擔風險,在自身不是成功競投人的 情況下,會收取基於成交價計算的的酬金。第三 方亦可以就該拍賣品以超過書面競投的價格進行 競投。如果第三方成功競投,則不會收取任何酬 余。

我們要求第三方保證人向其客戶披露在給予保證 的拍賣品持有的經濟利益。如果您通過顧問意見 或委託代理人競投一件標示為有第三方融資的拍 賣品,我們建議您應當要求您的代理人確認他/

她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包 括佳士得向賣方就拍賣品銷售所得預付金額或者 佳士得與第三方分擔保證風險,但並不要求第三 方提供不可撤銷的書面競投或參與拍賣品的競 投。因 上述協議與競投過程無關,我們不會在目 錄中注以符號。

利益方的競投

如果競技人在拍賣品持有經濟利益並欲競投該拍 賣品,我們將以拍賣場通知的方式知會所有競投 者。該經濟利益可包括遺 受益人保留權利參與競 投,遺 委托拍賣的拍賣品或者風險共擔安排下的 合作方保留權利參與競投拍賣品和 / 或通知我們 其競投該拍賣品的意願。

請 登 錄 http://www.christies.com/financialinterest/ 瞭解更多關於最低出售價保證以及第三 方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權 或經濟利益,佳士得將不會於每一項拍賣品旁附 註符號,但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、 錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目 錄中有關作者身份的所有聲明均按照本公司之業 務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況,亦可向佳士得 要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品 *「認為是… 之作品」

指以佳士得有保留之意見認為,某作品大概 全部或部份是藝術家之創作

*「 … 之創作室」及「… 之工作室」 指以佳士得有保留之意見認為,某作品在某 藝術家之創作室或工作室完成,可能在他監 督下完成。

*「… 時期」

指以佳士得有保留之意見認為,某作品屬於該藝 術家時期之創作,並且反映出該藝術家之影響。 *「跟隨…風格」

指以佳士得有保留之意見認為,某作品具有 某藝術家之風格,但未必是該藝術家門生之 作品。

*「具有… 創作手法」

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*「 … 複製品」

指以佳士得有保留之意見認為,某作品是某 藝術家作品之複製品(任何日期)。

*「簽名…」、「日期…」、「題寫…」 指以佳士得有保留之意見認為,某作品由某 藝術家簽名/寫上日期/題詞。

*「 附有 … 簽名」、「附有 … 之日期」、「附 有 … 之題詞」

指以佳士得有保留之意見認為某簽名/某日期/ 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 〔或大概日期〕而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為 對作者身份而言之有規限說明。 雖然本詞語之使 用,乃基於審慎研究及代表專家之意見,佳士得 及委託人於目錄內使用此詞語及其所描述之拍賣 品及其作者身份之真確及可信性,並不承擔及接 受任何風險、義務或責任,而真品保證條款,亦 不適用於以此詞語所描述的拍賣品

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07/03/16

255



TEATE OF LOAN MIT

Joan Mitchell (1925-1992)
Noon
signed 'Joan Mitchell' (lower left); signed again and titled '"Noon" Joan Mitchell' (on the reverse)
oil on canvas
103 x 79 in. (261.6 x 200.6 cm.)
Painted in 1969
US\$5,000,000-7,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 10 May 2016

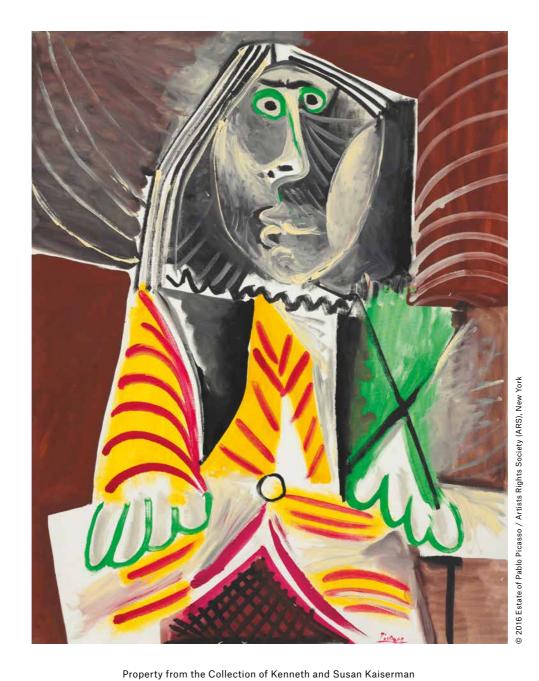
VIEWING

April 30th - May 10 20 Rockefeller Plaza New York, NY 10020

CONTACT

Sara Friedlander, Head of Sale, Post-War & Contemporary Art, New York +1 212 641 7554





PABLO PICASSO (1881-1973)

Homme assis
signed 'Picasso' (lower right); dated and numbered '17.9.69. I' (on the reverse)
oil and Ripolin on canvas
57% x 44% in. (146.7 x 113.9 cm)
Painted on 17 September 1969

US\$8,000,000-12,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 20 Rockefeller Plaza New York, NY 10020

CONTACT

Jessica Fertig jfertig@christies.com +1 212 636 2050

CHRISTIE'S



Property of the Zoological Society of London

JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)

Two tigers in a landscape, with a man in a tree
oil on canvas

25 x 30 ½ in. (63.5 x 76.4 cm.)
£200,000-300,000

(HK\$2,200,000-3,300,000)

Defining BRITISH ART

LOAN EXHIBITION

17 June - 15 July 2016 London, King Street

EVENING SALE

30 June 2016 London, King Street

HIGHLIGHTS EXHIBITION

26-30 May 2016 Convention Hall Hong Kong Convention and Exhibition Centre No. 1 Harbour Road Wanchai Hong Kong

VIEWING

17-30 June 2016 8 King Street London SW1Y 6QT



CONTACT

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Nicholas Orchard norchard@christies.com +44 (0) 20 7389 2548



ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE

SATURDAY 28 MAY 2016 AT 5.30 PM

Convention Hall,

Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: NEW ERA S16 SALE NUMBER: 12515 LOT NUMBER: 1-83

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000 by HK\$100s HK\$2,000 to HK\$3,000 by HK\$200s HK\$3,000 to HK\$5,000 by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000 by HK\$500s HK\$10,000 to HK\$20,000 by HK\$1,000s HK\$20,000 to HK\$30,000 by HK\$2,000s

HK\$20,000 to HK\$30,000 by HK\$2,000s HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000 by HK\$5,000s HK\$100,000 to HK\$200,000 by HK\$10,000s HK\$200,000 by HK\$20,000s

HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000 (ie: HK\$300,000, HK\$350,000, HK\$350,000)

HK\$500,000 to HK\$1,000,000 by HK\$50,000s Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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- have indicated for each lot.

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 4. I understand that if Christie's receive written bids on a lot for
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 5. Written bids submitted on "no reserve" lots will, in the absence of a
- 5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

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CHRISTIE'S 佳士得

Written Bids Form

CHRISTIE'S HONG KONG

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Address	
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☐ Please tick if you do not want to receive	
☐ Please tick if you prefer not to receive	information about our upcoming sales by e-mail
I HAVE READ AND UNDERSTOOD THIS WRITTEN E	BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S
Signature	Date

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

亞洲二十世紀及當代藝術 晚間拍賣

二〇一六年 五月二十八日 星期六 下午五時三十分

香港灣仔港灣道1號 香港會議展覽中心會議廳

編號名稱:<mark>新紀元 S16</mark> 拍賣編號:**12515** 拍賣品編號:**1-83**

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3,000-5,000 港元 200,500,800 港元

(例 4,200, 4,500, 4,800 港元)

5,000-10,000 港元 500 港元 1,000-20,000 港元 1,000 港元 2,000 港元 2,000 港元 2,000 港元

30,000-50,000 港元 2,000, 5,000, 8,000 港元

(例 32,000, 35,000, 38,000 港元)

50,000-100,000 港元 100,000-200,000 港元 100,000-300,000 港元 200,000-300,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元

(例320,000, 350,000, 380,000港元)

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拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)

BIDDER REGISTRATION FORM

Paddle No.		
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We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Bidder's Deta	sign this form and send it to us by email registrationasia@christies.com.	
Personal Account:	Account Holder Authorised Agent (Name)	
Company Account:	☐ I am (name and position)	
	Authorisation Letter and ID (if applicable):	
Account No.		
Account Name		
Business Registration	on No	
Invoice Address	Room/FlatBlock	
	Building/Estate	
	Street Address	
	City/DistrictPost/Zip Code	
The name and addre	Country/Province/StateCountryCountry	
	ess given above win appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are corr be changed after the sale.	ect as
Country Code	Phone No Email	
	uments and Financial References	
High Value Lots Pa Do you require a H You will need a HVL pa above. The auctioneer vi it will be the higher of: your HVL deposit using registration procedure our our HVL registration pr Please indicate the HK \$ 0 - 500	usly bid or consigned with Christie's, please provide copies of the following documents. Individuals: government-issued photo identification (such as a national identition on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation, proof of company address bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directions are structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +852 2978 6870 for advice on the information you shou bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing yor e a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds to addle figure to the considered of the considered complete until we receive payment of the deposit in full and cleared funds to addle figure to the considered of the considered complete until we receive payment of the deposit in full and cleared funds to the low on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; 30 Years: The Sale or (ii) a lot the low estimate of which is HK\$ 8 will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. (ii) HK\$ 1 million or (iii) 20 % of the aggregate low estimates of the HVLs you intend to bid on	
Sale Registra	ation	
Please register m	Rarest Wines: Direct from Great Estates Rare Wines Including a Private Collection of Sine Qua Non 12720 30 Years: The Sale 12551 Fine Chinese Classical Paintings and Calligraphy 30 Years: The Sale 12551 Fine Chinese Modern Paintings 12553 Hong Kong Magnificent Jewels 12553 12553 12555 12555 The Imperial Sale 12555 Important Chinese Ceramics and Works of Art 12586 Important Chinese Ceramics and Works of Art 12586 Important Chinese Ceramics 12586 Important Chinese Cerami	
Collection an	nd Shipment	
☐ I will collect my	e of the following options: y purchased lot(s). a shipping quotation to my account address/the below address:	

Declarations	S Inditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party	Dayme
Notice" and agree to I have read the data of The auctioneer will understand that if I h If you are not success		mpleted.
affiliates by e-	you are a new client and would like to receive information about sales, events and other services offered by the Christie's group mail. You can opt-out of receiving this information at any time. e sent by email. Please tick if you do NOT wish to receive your invoice by email.	and it
Name	SignatureDate	

Christie's Hong Kong Limited



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建議新客戶於拍賣舉行前至少 48 小時辦理登記,以便有充足時間處理登記手續。

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個人名義競投:	□ 本人 □ 代理人(姓名)
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公司名義競投:	□ 本人是(姓名和職位)
2 19 192/8032	授權書及身份證明文件(如適用): □ 現附上 □ 在佳士得記錄上/已提供
客戶編號	
客戶名稱	
商業登記編號	
客戶地址	室
	大廈 / 屋苑
	街道
	城市 / 區
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國家及地區代碼	電話號碼電話號碼電郵地址
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請提供閣下之競 □ 港幣 0 - 5 □ 港幣 4,00	
查 拍賣項目登本人有意競投下列	
□ 12570 佳: □ 12571 佳:	上得名離: 顯赫名客直遞珍釀 □ 12550 中國古代書畫 上得名離: 顯赫名客直遞珍釀 □ 12720 三十週年誌慶拍賣: 世紀珍藏 卅二十世紀及當代藝術(晚間拍賣) □ 12551 中國近現代畫
l '	州當代藝術(日間拍賣) □ 12573 瑰麗珠寶及翡翠首飾 州二十世紀藝術(日間拍賣) □ 13755 開元大觀
□ 12549 中国	國當代水墨 □ 12555 中國宮廷御製藝術精品
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15/04/16

Hong Kong Auction Calendar

FINEST & RAREST WINES: DI-RECT FROM GREAT ESTATES

Sale number: 12570 FRIDAY 27 MAY 5.00 PM

FINE & RARE WINES INCLUDING A PRIVATE COLLECTION OF SINE QUA NON

Sale number: 12571 SATURDAY 28 MAY 11.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515 SATURDAY 28 MAY 5.30 PM Viewing: 26-28 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516 SUNDAY 29 MAY 10.30 AM Viewing: 26-28 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517 SUNDAY 29 MAY 1.00 PM Viewing: 26-28 May

CHINESE CONTEMPORARY INK

Sale number: 12549 SUNDAY 29 MAY 3.00 PM

Viewing: 26-29 May

IMPORTANT WATCHES

Sale number: 12572 MONDAY 30 MAY 9.30 AM Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY Sale number: 12550

Sale number: 12550 MONDAY 30 MAY 10.30 AM Viewing: 26-29 May

30 YEARS: THE SALE

Sale number: 12720 MONDAY 30 MAY 6.00 PM Viewing: 26-30 May

FINE CHINESE MODERN PAINTINGS

Sale number: 12551 TUESDAY 31 MAY 10.00 AM & 2.30 PM Viewing: 26-30 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 12573 TUESDAY 31 MAY 1.00 PM Viewing: 26-31 May

CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES

Sale number: 13755 WEDNESDAY 1 JUNE 10.30 AM Viewing: 26-31 May

THE IMPERIAL SALE

Sale number: 12555 **WEDNESDAY 1 JUNE 11.15 AM** Viewing: 26-31 May

HANDBAGS & ACCESSORIES

Sale number: 12586 WEDNESDAY 1 JUNE 12.00 PM Viewing: 26-31 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

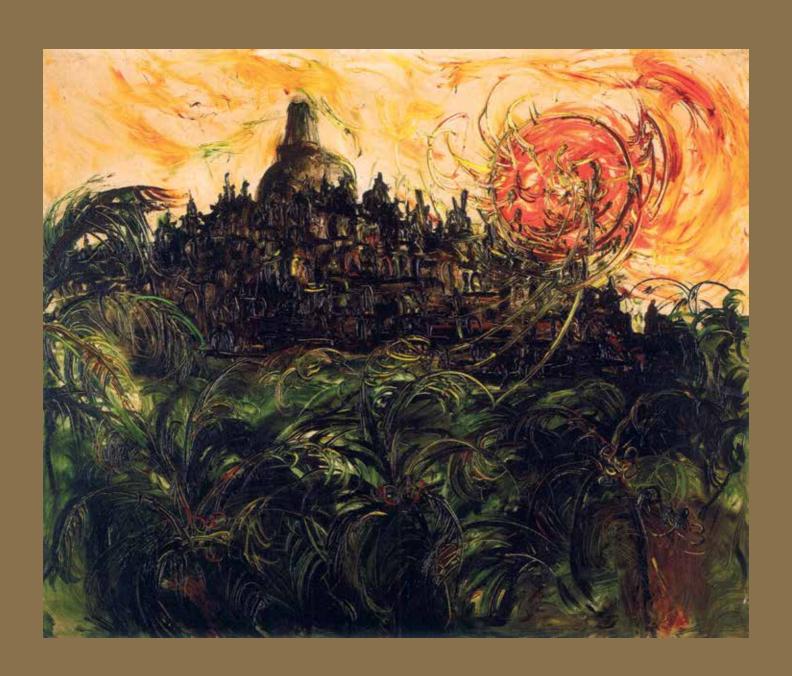
Sale number: 12555 WEDNESDAY 1 JUNE 2.30 PM Viewing: 26-31 May

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