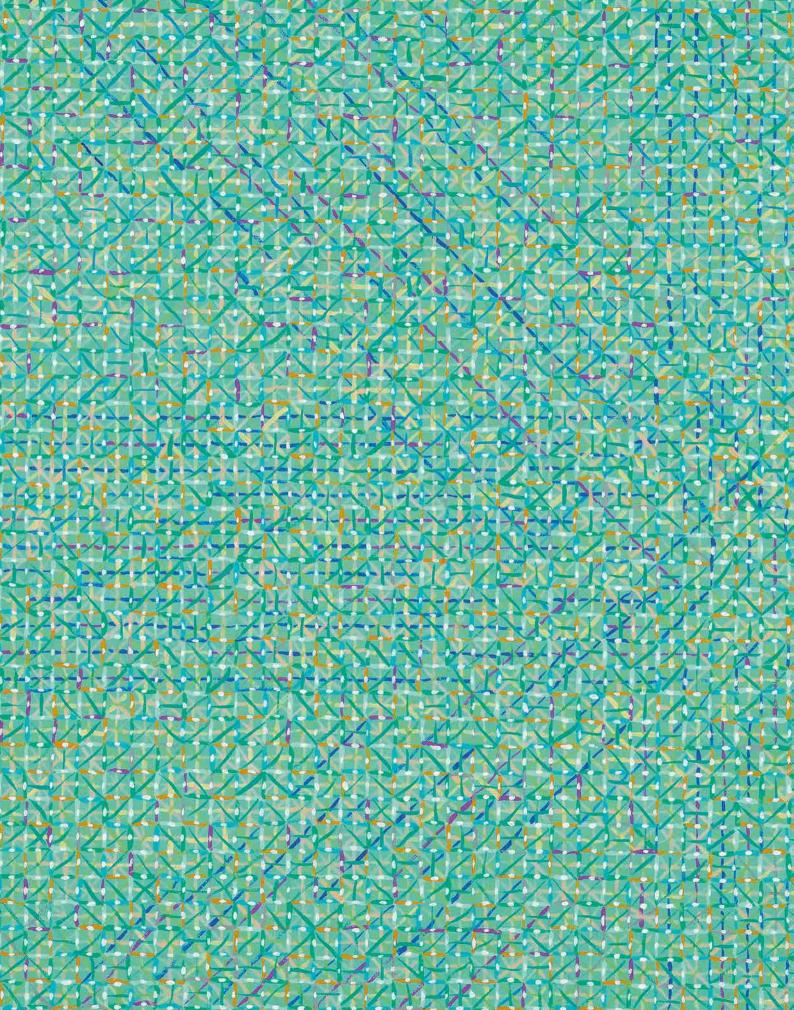


亞洲當代藝術 日間拍賣

ng Kong, 29 May 2016 香港2016年5月29日



CHRISTIE'S







# Asian Contemporary Art (Day Sale)

# 亞洲當代藝術 日間拍賣

SUNDAY 29 MAY 2016 · 2016年5月29日(星期日)

### AUCTION: 拍賣

Sunday 29 May · 5月29日(星期日)

10:30 am (Lots 101-264) · 上午10.30 (拍賣品編號101-264)

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

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

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#### CONTEMPORARY S16 - 12516

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CHRISTIE'S 佳士得





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### FRONT COVER:

Lot 133 (Detail), Chen Yujun ©Chen Yujun Lot 137 (Detail), Zeng Fanzhi © Zeng Fanzhi Studio Lot 135 (Detail), Zhang Enli © Zhang Enli Studio Lot 106 (Detail), Gede Mahendra Yasa, After Paradise Lost

### BACK COVER:

Lot 134 (Detail), Zhang Enli © Zhang Enli Studio Lot 161 (Detail), Ye Yongqing © Ye Yongqing Lot 162 (Detail), Mao Xuhui, Human figure in White: Escape Lot 185 (Detail), Arin Dwihartanto Sunaryo, Stratum#3 | MYCMYK

INSIDE FRONT COVER: Lot 155, Ding Yi © DingYi Studio

FRONTISPIECE:

Lot 146, Wang Ziwei, Vanguard-Joker

LEFT PAGE: Lot 116, Li Chen © Li Chen Sculpture

ABOVE:

Lot 104, Kohei Nawa, Courtesy the artist and SCAI THE  ${\tt BATHHOUSE}$ 

### INSIDE BACK COVER:

Lot 178, Mitsuru Watanabe, Courtesy the artist and Gallery Gyokuei

(For lot detail, please refer to the Lot information in this catalogue)

# International Asian Art Department

# CHAIRMAN AND INTERNATIONAL HEAD

Jonathan Stone Tel: +852 2978 9989

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# ASIAN 20TH CENTURY & CONTEMPORARY ART

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# CHINESE CERAMICS & WORKS OF ART

Dai Dai Felix Pei

Tel: +86 (0) 10 8572 7958

### **CHINESE PAINTINGS**

Michael Xie Vicky Liu

Tel: +86 (o) 10 8572 7939

### HONG KONG

# ASIAN 20TH CENTURY & CONTEMPORARY ART

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Jessie Or Carmen Shek Cerne Sara Mao Amy Cheng Sophia Zhou Yorkie Tam Tel: +852 2760 1766

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#### **SEOUL**

Hye-Kyung Bae Tel: +82 2 720 5266

# ASIAN 20TH CENTURY & CONTEMPORARY ART

Yunah Jung Tel: +82 2 720 5266

#### **SHANGHAI**

Gwenn Delamaire Tel: +86 (0) 21 6279 8773

# ASIAN 20TH CENTURY & CONTEMPORARY ART

Grace Zhuang Tel: +86 (0) 21 2226 1516

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Harriet Yu Tel: +86 (0) 21 2226 1527

### **SINGAPORE**

Wen Li Tang Tel: +65 6235 3828

# ASIAN 20TH CENTURY & CONTEMPORARY ART

Zineng Wang Dexter How Hui Min Teo Tel: +65 6838 7202

### TAIPEI

Ada Ong Tel: +886 2 2736 3356

# ASIAN 20TH CENTURY & CONTEMPORARY ART

Lihua Tung Yu-Shan Lu Elise Chen Tel: +886 2 2736 3358

### **CHINESE PAINTINGS**

Kim Yu Tel: +886 2 2736 3356

#### TOKYO

Seiji Inami Gen Ogo Masahiko Kuze Tel: +81 (0)3 6267 1766

# SPECIALISTS AND SERVICES FOR THIS AUCTION ASIAN 20TH CENTURY AND CONTEMPORARY ART SPECIALISTS & LIAISONS



Eric Chang



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### INTERNATIONAL DIRECTOR

Eric Chang

### **HONG KONG**

Joyce Chan Marcello Kwan Aileen Tse Angel Yip Cindy Lim Janice Chan Melanie Cheung Tel: +852 2978 6728 Fax: +852 2525 1572

#### BEIJING

Dina Zhang Tel: +86 (0) 10 8572 7900 Fax: +86 (0) 10 8572 7901

### **SHANGHAI**

Grace Zhuang Tel: +86 (o) 21 6279 8773 Fax: +86 (o) 21 6279 8771

#### TAIPEL Lihua Tung

Yu-Shan Lu Elise Chen Tel: +886 2 2736 3356 Fax: +886 2 2736 4856

### SINGAPORE

Zineng Wang Dexter How Hui Min Teo Tel: +65 6715 9355 Fax: +65 6235 8128

### JAKARTA

Vanessa S Pranoto Tel: +62 (0) 21 7278 6268 Fax: +62 (o) 21 7278 6282

Yunah Jung Tel: +822 720 5266 Fax: +822 722 5444

### TOKYO

Gen Ogo Tel: +81 (0)3 6267 1766 Fax: +81 (0)3 6267 1767

### **NEW YORK**

Tianyue Jiang Sarina Taylor Tel: +1 212 468 7124

### **PARIS**

Clara Rivollet Tel: +33 1 40 76 84 14 Fax: +33 1 40 76 85 86 Jean-Francois Hubert (Senior Consultant, Vietnamese Art)

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Samantha Sham Tel: +852 2978 9939

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Annie Lee Tel: +852 2978 9994

Othniel Jai Prakash Tel: +852 2978 6866

# ASSISTANT EXHIBITION MANAGER

Kelvin Li Tel: +852 2978 6717 Fax: +852 2525 1572

### **ADMINISTRATORS**

Malina Ma, Hong Kong Tel: +852 2978 6709

Kimmy Lau, Hong Kong Tel: +852 2978 6743

Nellie Poon, Hong Kong (Copyright) Tel: +852 2978 9973

Yiwen Huang, Taipei

Tel: +886 2 2736 3356 Fax: +886 2 2736 4856 Angel Chiang, Taipei

Tel: +886 2 2736 3356 Fax: +886 2 2736 4856

Salome Zelic, Paris Tel: +33 1 40 76 85 83 Fax: +33 1 40 76 85 86

### LOGISTIC COORDINATOR

Samson Po Tel: +852 2978 6867 Fax: +852 2525 1572

### **SERVICES**

# WRITTEN AND TELEPHONE

Tel: +852 2978 9910 Email: bidsasia@christies.com

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# YAYOI KUSAMA (JAPAN, B. 1929)

### FLOWER (AOWER)

signed 'Yayoi Kusama' in English; dated '2003'; titled 'FLOWER (AOWER)' in English; titled in Japanese (on the reverse) acrylic on canvas  $33.3 \times 24.2$  cm. ( $13 \frac{1}{8} \times 9 \frac{1}{2}$  in.) Painted in 2003

HK\$300,000-400,000 US\$39,000-52,000

### PROVENANCE

Private Collection, Asia The work is accompanied by a registration card issued by the artist's studio.

### 草間彌生

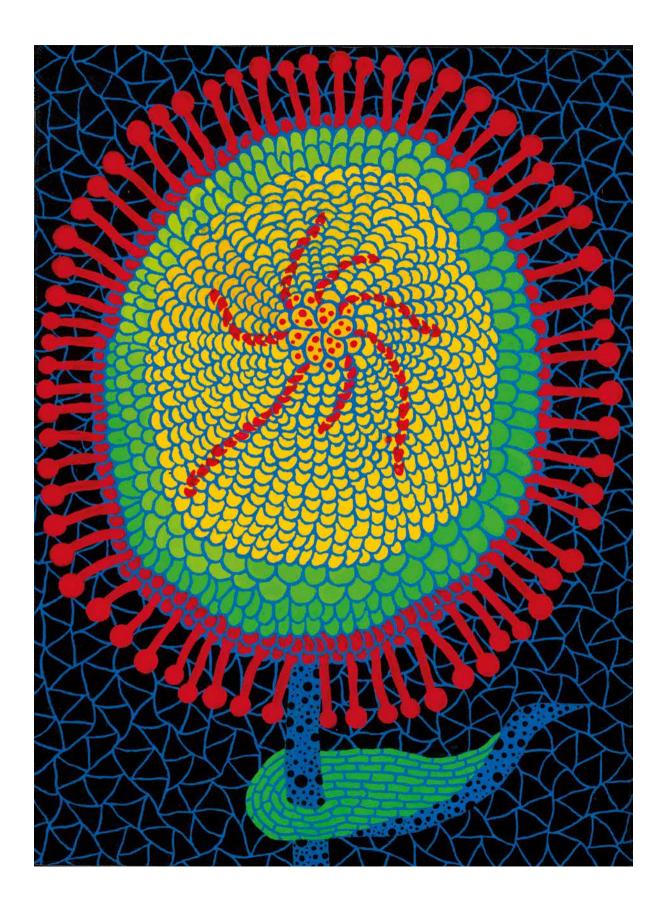
### 花 (AOWER)

壓克力 畫布 2003年作 簽名:Yayoi Kusama (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



# YAYOI KUSAMA (JAPAN, B. 1929)

### **POLLEN**

signed 'yayoi Kusama' in English; titled 'POLLEN' in English; & dated '1984' (on the underside) wood, canvas, spray paint, synthetic fibre and mixed media

86.4 x 48.3 x 58.4 cm. (34 x 19 x 23 in.) Executed in 1984

### HK\$1,200,000-1,600,000 US\$160,000-210,000

#### PROVENANCE

Fuji Television Gallery, Tokyo, Japan Gallery A3, Tokyo, Japan Private Collection, New York, USA The work is accompanied by a registration card issued by the artist's studio

In early 1960s, Kusama's sculptures are the unique and early example of soft sculptures. She refers these works as Sex Obsession series.

Equally recognisable as a signature work by Kusama, *Pollen* (Lot 102) is very revolutionary in form and challenging in content. As the title suggests, pollen is a fine powdery substance which are the male microgametophytes of plants. Pollen is a chair covered in white and pink nets, completed with white phallic protrusions made of fabric and stuffed with cotton, with pink polka dots on top. It is seen to represent her neurotic anxiety of male sex organ and her philosophy of 'Self-obliteration', she recalls, "I use my complexes and fears as subject. I am terrified by just the thought of something long and ugly like a phallus entering me, and that is why I make so many of them." It is manifestation and metaphor of the artist's own attempt to surrender herself to her art, in which an internal obsession is protected into the physical realm.

With the sexualised and whimsical transformation of domestic objects, symbol of feminine domesticity as a dinner chair, is joyfully overrun by Kusama's erect phalluses and nets. It is an explicit expression of feminist anger at male domination, which, permeated with her personal frustration as a female Asian artist in a chauvinistic white male

### 草間彌生

### 花粉

木 畫布 噴漆 合成纖維 綜合媒材 1984年作 簽名:yayoi Kusama (椅底)

#### 來源

日本東京富士電視畫廊 日本東京A3畫廊 美國 紐約 私人收藏 此作品附藝術家工作室所簽發之藝術品註冊卡

dominated art world. Pollen represents a striking prescient example of Kusama's pioneering practice, and contemporary art that wrestles with gender issues.

草間彌生於六十年代初創作的雕塑系列「Sex Obsession」是「軟雕塑」的早期典範,獨特破格。

草間彌生以異想天開的手法將餐椅轉化,加添性的意味,令這個本來是家庭至上的女性象徵,快樂地任由直立的陽具狀物體和網在它身上蔓生。這是女權主義者對男權社會的明確控訴,蘊含她作為一位亞州女性藝術家在白人男性沙文主義主導的藝術世界所遭遇的挫折。《花粉》代表了草間彌生富有開創性的藝術實踐,也是當代藝術探討性別議題的先鋒典範。



# YAYOI KUSAMA (JAPAN, B. 1929)

### **PUMPKIN**

signed 'Yayoi Kusama' in English, dated '2005'; titled 'Pumpkin' ; signed and titled in Japanese (on the reverse) acrylic on canvas 91 x 72.7 cm. (35  $^7/8$  x 28  $^5/8$  in.) Painted in 2005

HK\$3,800,000-4,800,000 US\$500,000-620,000

#### PROVENANCE

Private collection, Asia The work is accompanied by a registration card issued by the artist's studio

#### PROVENANCE

The bulbous Pumpkin (Lot 103) is one of the most iconic and beloved motifs of Yayoi Kusama. The pumpkin is at once profoundly autobiographical and surreal, with an onslaught of bedecked with a myriad of glistening dots juxtaposed against crystallised formations in red, the Pumpkin is bursting with psychedelic vibrancy. The red and black colour palette of Pumpkin reminds Kusama's attempts to come to terms with her demons, "You might say that I came under the spell of repetition and aggregation. My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover walls, the ceiling, and finally the whole universe. I was always standing at the center of the obsession, over the passionate accretion and repetition inside me." (Y. Kusama, quoted in L. Hoptman, A. T atehata, and U. Kultermann, Yayoi Kusama, London, 2001, p.103). This optical effect is a testament of the artist's attention to detail; each section is attended to with precision and devotion. The result is a light and playful intermingling of patterns and mesmerising in its rhythmic quality. Kusama's repetition of black dots and mosaic patterns epitomises the visual illusions she experienced throughout her life, therefore, pumpkin is an

invitation to share with her the surreal visual

journey of her inner world.

### 草間彌生

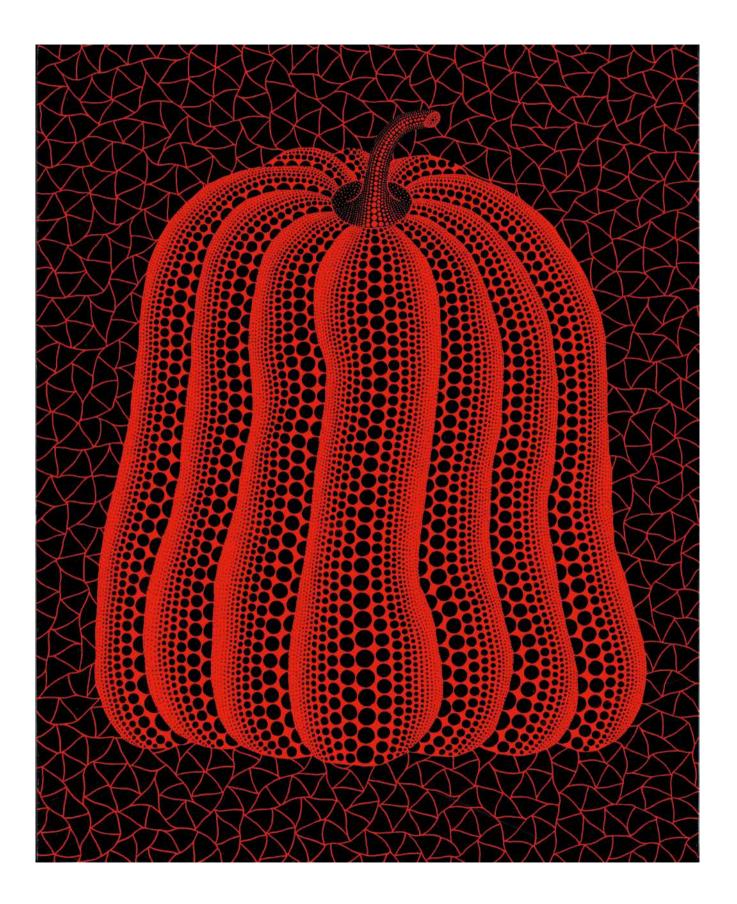
### 南瓜

壓克力 畫布 2005年作 簽名: Yayoi Kusama 草間彌生 (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

飽滿圓潤的《南瓜》(Lot 103)是草間彌生最經典且最 受喜愛的作品主題之一。「南瓜」題材不僅自傳色彩 濃厚,亦帶有超現實的美感衝擊。《南瓜》由無數閃 閃發亮的圓點與紅色結晶體般的網格所共構,是一件 綻放著迷幻活力的作品。黑與紅的色調透露出草間彌 生與其心魔周旋的努力,「可以説我像是陷入魔咒般 地重複和集結這些圖案。我創作的網不斷擴大到超越 了我自身,超越了佈滿網的畫布空間。它們漸漸覆蓋 了牆壁、天花板,最後覆蓋了整個宇宙。我一直沉醉 於我內在對於增生與重複的熱切執迷。」(草間彌生, 摘自霍普特曼 (L. Hoptman)、建畠哲與庫爾特曼 (U. Kultermann)著《草間彌生》,倫敦,2001年, 第103頁)。如此強烈的視覺衝擊來自於藝術家對細節 的極度專注,每一部分都注入了藝術家對精準的執著 與投入。作品輕巧而富於趣味地結合了不同的圖案表 現,其節奏律動令人著迷。草間彌生對黑點及馬賽克 圖案的重複運用,如同是伴隨她一生中所經驗的視覺 幻象之縮影。藝術家藉由「南瓜」邀請觀者進入她的 內心世界,分享這段魅幻、超現實的視覺旅程。



# KOHEI NAWA (JAPAN, B. 1975)

### PIXCELL: BAMBI

glass beads and mixed media sculpture 63.5 x 68.5 x 30.5 cm. (25 x 27 x 12 in.) Executed in 2010

### HK\$1,000,000-1,300,000 US\$130,000-170,000

#### PROVENANCE

Private Collection, New York, USA Sotheby's New York, 9 March 2010, Lot 273 Acquired from the above by the present owner Private Collection, Switzerland

### 名和晃平 PIXCELL: 斑比

玻璃球珠 綜合媒材 雕塑 2010年作

### 來源

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Back of Lot 104

Born in Osaka in 1975, Kohei Nawa has gained international attention for his meticulously constructed sculptures. *PixCell* is a term the artist created to describe his most sought after body of work; it combines the words "pixel" and "cell," which are fundamental elements in technology and nature. In his sculptures, Nawa treats the two elements as parallel substances, eliminating the opposition of between the virtual and the natural world.

PixCell:Bambi (Lot 104) depicts a fawn crystalised by a multitude of acrylic spheres. The animal is frozen in place, one leg poised in the air and head cocked as if just disturbed by a distant sound. To create his sculptures, the artist purchases taxidermy animals online; in viewing them through a screen, the boundary between the virtual world and reality is blurred. While countless pixels compose the virtual image, they are arranged to represent an object that is real. In response to this experience, Nawa uses the spheres to encapsulate his subject's body, thus representing the virtual with what is real and tangible. Simultaneously, the spheres replace the flesh and blood of the animal, becoming the new cells of the hybrid creature. Nawa's choice of subject in Bambi perhaps alludes to Shintoism in which deer are considered messengers to the gods.

1975年出生於日本大阪的名和晃平,以他精心創作的雕塑作品獲得國際注目。「PixCell」是名和晃平自行創造的辭彙,這個辭彙結合了「像素」與「細胞」這兩個字,它們分別為科技與自然的基本元素。名和晃平透過他的雕塑作品,把這兩種元素視為並行不悖的物質,從而消除了虛擬世界與自然世界的對立。

《PixCell:斑比》(Lot 104)是一隻由大量壓克力圓珠黏附而產生晶化效果的幼鹿。這隻動物被固定於臺座上,揚起頭,豎直耳朵,一條腿略微提起,彷彿正被遠方的聲響驚動。為了創造這類雕塑作品,名和晃平從網站上購買動物標本;他透過電腦螢幕觀看這些標本,使得虛擬與現實之間的界線變得模糊。無數的像素構成虛擬的圖像,而這些像素的排列組合所呈現的卻是真實的物件。為了回應這樣的體驗,名和晃平以晶亮的圓珠包覆這些標本,意味著以真實有形的物件展現虛擬世界。同時,這些圓珠取代了動物的血肉,成為這隻混種生物的新細胞。此外,名和晃平在這件雕塑作品中選擇以幼鹿為主體,可能是在間接指涉視鹿為神之使者的神道教。







# KOHEI NAWA (JAPAN, B. 1975)

### PIXCELL: TOY MACHINE GUN

mixed media sculpture 31.3 x 86.3 x 10.6 cm. (12  $^{3}/_{8}$  x 34 x 4  $^{1}/_{8}$  in.) Executed in 2007

HK\$220,000-320,000 US\$29,000-41,000

### PROVENANCE

SCAI the Bathhouse, Tokyo, Japan Acquired from the above by the present owner in 2010 Private Collection, Switzerland

### 名和晃平

PIXCELL: 玩具機關槍

綜合媒材 雕塑 2007年作

### 來源

日本 東京 SCAI the Bathhouse 現藏者於2010年購自上述畫廊 瑞士 私人收藏

### **GEDE MAHENDRA YASA**

I think painting as a medium and being a painter is not significant anymore … I think of it as a painting universe. It reminds me of the universes of Marvel or DC Comics: a parallel universe with its own logic, fandom, villains, vigilantes and superheroes. When I make my paintings I feel like I live in a sanctuary, shelter or castle. It's a nostalgic, lonely, but safe place.

Gede Mahendra Yasa

The point of entry into Gede Mahendra Yasa's works, especially in the present painting, *After Paradise Lost*, may seem forbidding, what with the absolute proliferation of details, references to art, art histories and artists contained within the work. But in fact, Mahendra Yasa's works are extremely relevant to contemporary audiences who, in the face of great stride in the advancement of technology, increasingly find refuge in history.

After Paradise Lost confronts big and detailed aspects of history squarely. If it references English poet John Milton's Paradise Lost, the poet's magnum opus that concerns the Biblical story of the Fall of man, it references it by guiding us towards a Balinese worldview, where traditional painting is in essence about narration. At its essence, be it in the West, or its dichotomy of the East, a central function of painting is to narrate and to describe.

Mahendra Yasa has observed that '[s]ometimes we just pretend that the boundary/dichotomy between East and West doesn't exist. I think the best thing for me to do is to learn about Western art and at the same time learn about our own identity, whatever "identity" means now. I'm a Balinese Indonesian, and we have our own traditional Balinese painting. I think I could learn a lot from our history.'

After Paradise Lost brings us into the world of Balinese, and Indonesian art, where significant Indonesian modern and contemporary artists and artworks find their existence in the pictorial (and narrative) space of the large-sized painting. The audience spots a retelling of Raden Saleh's landmark mid-19th century painting, The Arrest of Prince Diponegoro, and close to it - in a different period and context - is a rendition of Belgian artist Adrien-Jean Le Mayeur's painting muse

Ni Pollok in a classic reclining pose beneath an orange parasol. In the Balinese pictorial space, time and space is seemingly compressed and brought onto one same plane.

After Paradise Lost is arguably the artist's most accomplished work in his Post-Bali series where he seeks to explore the potential and limits of realist miniature painting and traditional Balinese painting. He learns and recreates the dense, overflowing composition of traditional Balinese painting, but infuses episodes and characters from a multitude of disparate references. This is a further development from his longstanding interest in painting, its vocabulary, and its processes.

Ever since his works caught the attention of the Indonesian and Asian contemporary artworld in the mid-2000s, he has maintained a steadfast interest in examining and calling to attention issues, questions and discourse about painting. He stands out from other Indonesian artists in this regard, maintaining a conceptual bent to his art-making.

「我認為繪畫作為一種媒介來説,畫家變得不再重要了…我把繪畫視為一個不同的宇宙。這讓我聯想到漫威或 DC 漫畫中的不同世界:一個平行世界,裡面充滿自我邏輯、死心塌地的支持者、壞蛋、正義使者、以及超級英雄。當我作畫時,我覺得似乎身處於一個避風港、庇護所、或城堡。它是一個緬懷過去、寂寞、但是安全的地方。」

要進入蓋德·馬罕杜拉·亞薩的作品,似乎有點令人望畫生 畏,特別是這幅《失樂園過後》,因為畫中出現大量繁複的細 節,充滿了許多藝術、藝術故事、及藝術家的典故提示。但事 實上,馬罕杜拉·亞薩的作品與當代觀眾關係密切,因為現代 人面對科技的日新月異,反而愈來愈想在歷史中尋求慰藉。

藝術家的後峇里島系列是他追求、探索寫實細密畫與傳統峇里畫所蘊藏的潛力與限制的創作,而《失樂園過後》可能是他在此系列中最為精湛的一件作品。他從傳統峇里畫中學習並重新創造出稠密、滿溢的構圖,但在畫面中灌注了大量不同出處的情節與角色。這是他長年對繪畫興趣、語彙、及過程的進一步提升與發展。

自從他的創作在2000年代中期受到印尼與亞洲當代藝術世界的觀注開始,他延續其檢視與繪畫相關的議題、問題與論述的堅定態度,引起大家對這些討論的關切。這一點讓他與其他印尼藝術家產生區隔,並持續在其藝術創作中表達他的概念。



1 0 6

# GEDE MAHENDRA YASA (INDONESIA, B. 1967)

### AFTER PARADISE LOST

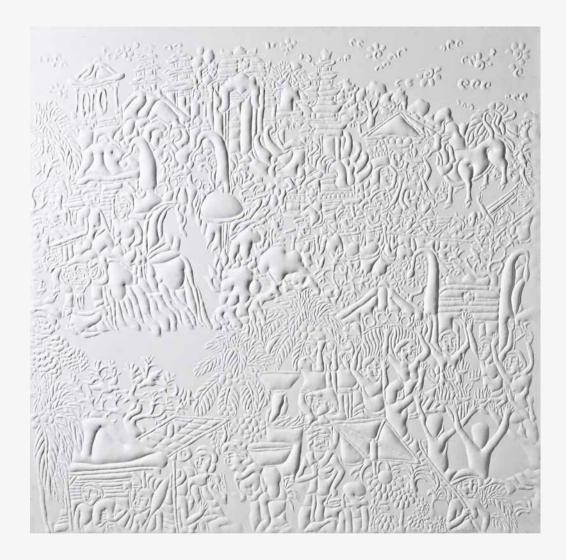
signed, titled and dated 'AFTER PARADISE LOST/2014-2016/ACRYLIC ON CANVAS/190 X 250 CM/GEDE MAHENDRA YASA' (on the reverse) acrylic on canvas 195 x 250 cm. (76  $^3/4$  x 98  $^3/8$  in.)

195 x 250 cm. (76 <sup>3</sup>/<sub>4</sub> x 98 <sup>3</sup>/<sub>8</sub> in.) Painted between 2014-2016

HK\$350,000-500,000 US\$46,000-65,000

## 蓋德·馬罕杜拉·亞薩 失樂園過後

壓克力 畫布 2014-2016年作 簽名: AFTER PARADISE LOST/2014-2016/ACRYLIC ON CANVAS/190 X 250 CM/GEDE MAHENDRA YASA (畫背)



# I MADE WIGUNA VALASARA (INDONESIA, B. 1983)

# KONSTRUKSI SEMESTA (CONSTRUCTION OF THE UNIVERSE)

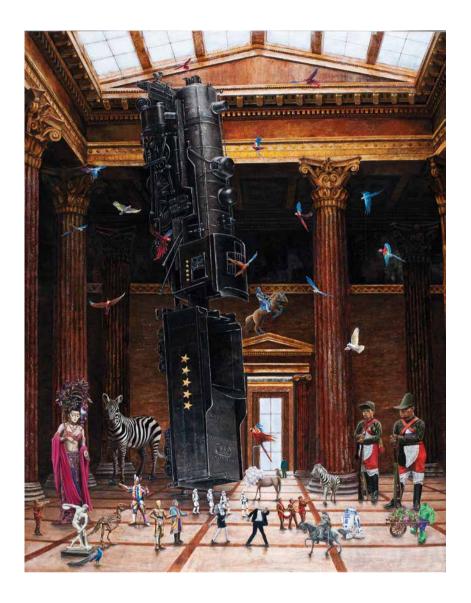
signed with artist's monogram and dated 'Wiguna V/Bali 13' (lower right); signed, titled and dated again 'MADE W. VALASARA/"KONSTRUKSI ALAM SEMESTA"/2013/STUFFED CANVAS/160 X 160' (on the reverse) stuffed canvas 160 x 160 cm. (63 x 63 in.) Executed in 2013

HK\$55,000-70,000 US\$7,200-9,100

### I MADE WIGUNA VALASARA 建設宇宙

填充畫布 2013年作 簽名: Wiguna V/Bali 13 (右下)





# M. RFAN (INDONESIA, B. 1972)

### THE BOURGEOIS BLUSS ROOM

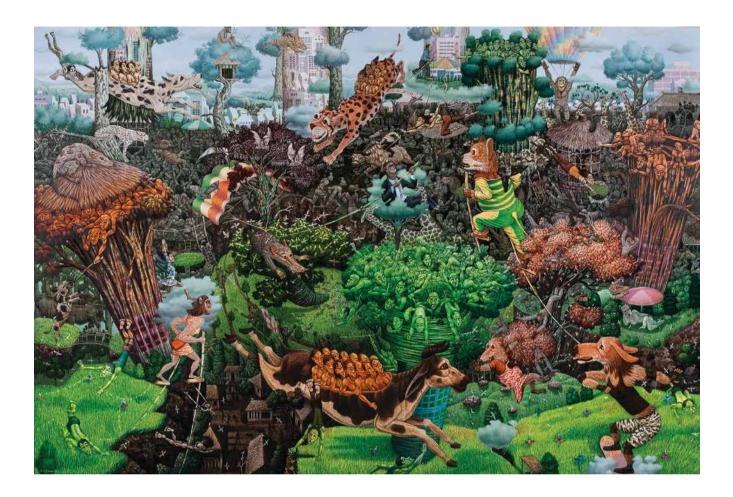
signed and dated with artist monogram 'IRFAN 2015-2016' (lower right); titled, signed and dated "The BOURGEOIS BLUSS ROOM"/M. IRFAN/230 x 180 cm./"ACRYLIC ON CANVAS"/2015-2016'; inscribed with artist's monogram (on the reverse) acrylic on canvas 230 x 180 cm. (90 1/2 x 70 7/8 in.) Painted in 2015-2016

HK\$120,000-160,000 US\$16,000-21,000

# 伊凡 幻夢路程

壓克力 畫布 2015-2016年作 簽名: IRFAN 2015-2016 (右下)





# SURAJI (INDONESIA, B. 1970)

### KEBUN BINATANG (ZOO)

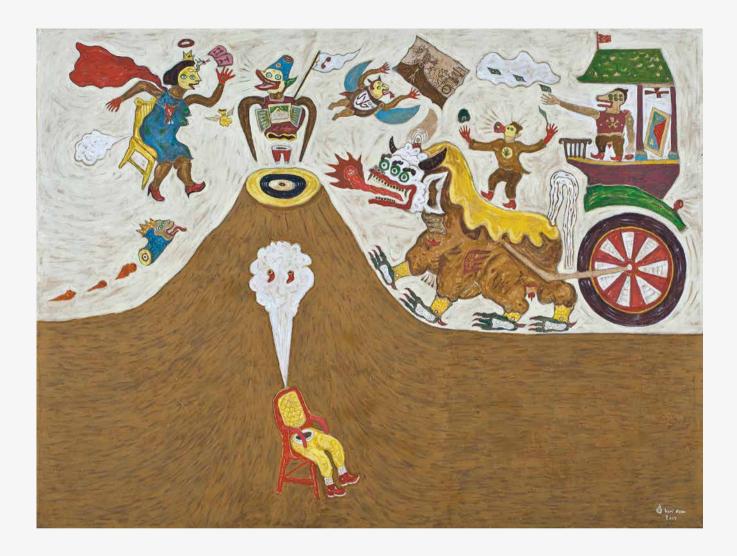
signed and dated 'Suraji 2014/15' (lower left); signed, titled and dated again 'Suraji/Kebun Binatang/200 x 300 cm/acrylic on canvas' (on the reverse) acrylic and oil on canvas 200 x 300 cm. (78  $^3/4$  x 118  $^1/8$  in.) Painted in 2014-2015

HK\$140,000-180,000 US\$19,000-23,000

### 蘇拉吉

### 動物園

壓克力 油彩 畫布 2014-2015年作 簽名: Suraji 2014/15 (左下)



# HERI DONO (INDONESIA, B. 1960)

### INDONESIA CONSPIRACY

signed with artist's monogram and dated 'heri dono 2004' (lower right); signed with artist's monogram, titled and dated again "Indonesian Conspiracy" 2004/Heri Dono' (on the reverse) acrylic and collage on canvas 150 x 200 cm. (59 x 78 <sup>3</sup>/<sub>4</sub> in.) Painted in 2004

HK\$90,000-140,000 US\$12,000-18,000

### PROVENANCE

Private Collection, Indonesia

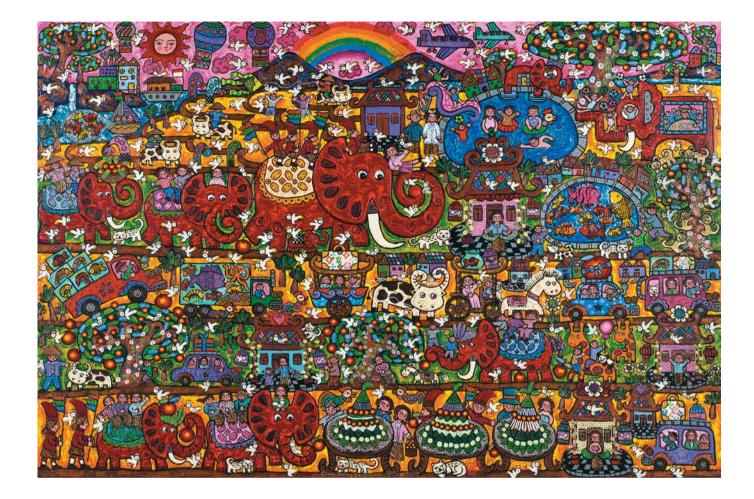
### 赫利·多諾

### 印尼陰謀

壓克力 剪貼 畫布 2004年作 簽名: 藝術家花押 09 (左下)

來源

印尼 私人收藏



# ERICA HESTU WAHYUNI (INDONESIA, B. 1971)

### THE GRAND CEREMONY OF PROSPERITY

signed and dated 'Erica 2014' (lower middle); titled, signed and dated 'The Grand Ceremony of Prosperity/198 x 298 cm/Erica/ 2014'; inscribed with artist's monogram (on the reverse) acrylic on canvas 198 x 298 cm. (78 x 117  $^3$ /8 in.) Painted in 2014

HK\$80,000-100,000 US\$11,000-13,000 艾瑞卡·海斯圖·瓦尤尼 繁榮的盛典

壓克力 畫布 簽名: Erica 2014 (中下)



### **RODEL TAPAYA**

瑞鐸•塔帕亞

"My works are inspired by the folk narratives series that are very rich in colour, figure, motifs and patterns. Everything started from depicting everyday life with a tinge of commentary and humor. Then I just found myself branching out to folk beliefs. I find Philippine contemporary art so alive and full of potential."

Rodel Tapaya

Critically acclaimed Filipino painter Rodel Tapaya's works depict piercing social commentaries on contemporary life. Winner of the prestigious 2011 APB-Signature Art Prize, the heart of Rodel Tapaya's work is his ongoing amalgamation of folk narratives and contemporary reality within the framework of memory and history. Rodel Tapaya composes fantastic tableaus of colours and intricately layered compositions. The subjects of his social commentaries are composed of carnivorous and freakish characters which the artist has placed in varied and fantasized environs.

Tapaya's trademark illustrative style epitomizes the portrayal of his mystical universe. As he juxtaposes his uncanny characters against a forested background woven through with magical flora and fauna, the viewer is brought on an enigmatic adventure through a rare glimpse into a hidden parallel landscape only visible through Tapaya's conjured visions. The central character of the stag dominates the composition and dwarfs the strange animal-human hybrids. Inverting the perceived hierarchy of the relationship between man, animal, and nature, Tapaya questions the negative impact of man on the environment by presenting us with a topsy-turvy fantasy where man is at the mercy of the environment.

Tapaya manages to infuse in his paintings the suspense across the spectrum of society's individuals. His use of foliage within the composition and various distortions of perspective result in a distinctively original visual language - from the mutanthodgepodge of its characters to its subtle narrative threads, Tapaya is first and foremost a storyteller.





# RODEL TAPAYA (PHILIPPINES, B. 1980)

### ANIMAL RESCUE

signed, titled, inscribed, and dated (on the reverse) acrylic on canvas 190 x 190 cm. (74  $^3/_4$  x 74  $^3/_4$  in.) Painted in 2010

HK\$160,000-240,000 US\$21,000-31,000

### EXHIBITED

Singapore, Art Stage Singapore, 12 January-15 January 2012.

### 瑞鐸·塔帕亞

### 動物收容

壓克力 畫布 2010年作 簽名: Rodel Tapaya (畫背)

### 展覽

2012年1月12日-1月15日「新加坡Art Stage藝博會」新加坡



Lot 113

# LOUIE CORDERO

(PHILIPPINES, B. 1978)

### TSUNAMI'S GIFT (SWEET SURRENDER)

signed and dated 'Louie Cordero 2013' (lower right) oil on canvas in artist's painted frame 110 x 110 cm. (43 <sup>1</sup>/<sub>4</sub> x 43 <sup>1</sup>/<sub>4</sub> in.) Painted in 2013

HK\$70,000-90,000 US\$9,100-12,000

### LOUIE CORDERO

海嘯的禮品 (甜蜜的投降)

油彩 畫布 藝術家原裝框架 2013年作 簽名: Louie Cordero 2013 (右下)

# OKY REY MONTHA

(INDONESIA, B. 1986)

### A JOURNEY TO THE EARTH

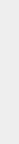
signed with artist's monogram, titled, and dated 'Yogyakarta/2015/A.O.C/A Journey To The Earth/ Oky Rey Montha' (middle left) acrylic on canvas 150 x 250 cm. (59 x 98 <sup>3</sup>/<sub>8</sub> in.) Painted in 2015

HK\$50,000-65,000 US\$6,500-8,400

歐其・瑞・蒙特哈

到地球的旅程

壓克力 畫布 2015年作 簽名: Yogyakarta/2015/A.O.C/A Journey To The Earth/Oky Rey Montha (中左)



1 5



Lot 114

# EDDIE **H**ARA

(INDONESIA, B. 1957)

### SI JANTUNG PUTIH (THE WHITE HEART)

signed and dated 'EddiE haRA 1\_1996' (lower middle); signed, titled 'Si Jantung Putih', and dated (on the reverse) oil on canvas 180 x 120 cm. (70 7/8 x 47 1/4 in.) Painted in 1996

HK\$30,000-40,000 US\$3,900-5,200

PROVENANCE

Private Collection, Indonesia

### EDDIE HARA 白心

油彩 畫布 1996年作 簽名: EddiE haRA 1\_1996 (中下)

來源 印尼 私人收藏



Lot 115

### LICHEN (TAIWAN, B. 1963)

### FLICKERING MOONLIGHT

signed 'Li Chen' in Pinyin; signed in Chinese ; dated '2009' numbered '1/8' (on the back) bronze sculpture  $60 \times 33.5 \times 65$  cm. (23  $^5/8 \times 13$   $^1/4 \times 25$   $^5/8$  in.) edition 1/8 Executed in 2009

### HK\$500,000-700,000 US\$65,000-91,000

#### PROVENANCE

Private Collection, Asia

sized version exhibited).

#### EXHIBITED

Taipei, Taiwan, Freedom Square, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, 2012 (different sized version exhibited). Paris, France, Place Vendome, Li Chen's Major Sculpture Solo Exhibition, 2013 (different

#### LITERATURE

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, Taipei, Taiwan, 2012 (different sized version illustrated, pp. 102-105).

Place Vendome, Monumental Levity of Li Chen Premiere Sculpture Exhibition Place Vendome Paris, Paris, France, 2014 (different sized version illustrated, pp. 68, 98-99 & 113-114).

### 李真

### 浮光

銅雕 雕塑 版數: 1/8 2009年作 簽名: 李真; Li Chen (作品背面)

#### 來源

亞洲 私人收藏

#### 展覽

2012年「大氣:李真台灣大型雕塑首展」自由廣場台北台灣(展出為另一尺寸) 2013年「李真2013巴黎凡登廣場大型雕塑個展」 巴黎法國(展出為另一尺寸)

#### 文獻

2012年《大氣:李真台灣大型雕塑首展》 亞洲藝術中心 台北 台灣 (出版為另一尺寸版本,第102-105頁)

2014年《李真-既重又輕》 凡登廣場 巴黎 法國 (出版為另一尺寸版本,第68,98-99及113-114頁)

A Chinese proverb goes, "water in thousands of rivers reflects the same moon, while no cloud in the sky represents you a clear view," which is exactly the inspiration for Li Chen's work *Flickering Moonlight* (Lot 116). Different from traditional forms of sculpture, the texture of base in this piece of sculpture represents shadows of moon, flickering endless waves that transform static sculpture into moving state. The moon, the moonlight, the shadow and the wave, all interactive elements combines together, showing the wonderful realm in this sculpture. The free and unfettered state shown in the sculpture represents Zen spirit of life. The slow movements and slightly touch in the water was calm and wonderful, elegant and unhurried. *Flickering Moonlight* is truly an immortal spiritual inspiration to all of us.

源自宋朝佛教文學詩歌的「千江有水千江月,萬里無雲萬里天」,為李真作品《浮光》(Lot 116)的創作靈感,其作品在底座的處理有別於一般傳統雕塑形式,它詮釋輝映著月光的影子,搖曳出無窮水波,賦予靜態雕塑移動感,而各元素的互動,由水面牽引著月光閃動,點水的體態,在虛無間縹緲,就如李真所言:「生命一種成熟的階段,才能體會《浮光》的妙處。」這靜中求動的美感、優雅浪漫的生活態度、廣視人生萬事,展現「逍遙」狀態,表露出雕塑語言上的超然境界。



### LICHEN (TAIWAN, B. 1963)

### **ELYSIUM BUDDHA**

signed 'Li Chen' in Pinyin; signed in Chinese ; dated '2007' numbered '5/8' (on the back) bronze sculpture  $80.5 \times 45.5 \times 28.5$  cm. (31  $^3/_4 \times 17$   $^7/_8 \times 11$   $^1/_4$  in.) edition 5/8 Executed in 2007

HK\$450,000-650,000 US\$59,000-84,00

#### **PROVENANCE**

Private Collection, Asia

#### LITERATURE

National Art Museum of China, Li Chen: In Search of Spiritual Space, Beijing, China, 2008 (illustrated, p. 182). Asia Art Center, Li Chen: Soul Guardians-In an Age of Disasters and Calamities, Beijing, China, 2008 (illustrated, p. 90).

### 李真

### 西風佛來

銅雕 雕塑 版數:5/8 2007年作

簽名:李真; Li Chen (作品背面)

來源

亞洲 私人收藏

#### 太獻

2008年《李真:尋找精神的空間》中國 美術館 北京 中國 (圖版,第182頁) 2008年《李真:798神魄個展》 亞洲藝 術中心 北京 中國 (圖版,第90頁)

At this stage in Li Chen's *Spiritual Journey Through the Great Ether* series of personality sculptures, he has completed the impressionist mode of sculpting his works outward appearance. In *Elysium Buddha* (Lot 117), we see the hands folded gently, eyes closed meditatively, spirit profoundly full, body completely relaxed, with a deeply joyful presence. As a kind of both human and Buddha like expression... leaving one feeling deeply attached to those common affections of the human spirit, mindful of the little kindnesses we show one another when we embrace the soul and abandon the allure of the physical world, Li Chen masterfully migrates the character of the work's personality as if a balloon gently floating carefree astride the clouds amidst the mountaintops. Buddhist personages may also embrace the manner of the world, full of spirit and rich detail, so that we can visually appreciate their intimacy and playfulness engaged with the emotions of the world. This more than illustrates how the artistic life amongst our lives, expresses the world beyond and its ever present call, escaping from this world, in a frail, veneer superego.

李真的「大氣神遊」系列作品,發展至《西風佛來》(Lot 117)時,人物造型已經完全以寫意的方式處理雕塑的形貌體態。此作人物雙手合十、閉眼冥想,氣能飽滿,體態圓潤,帶著喜悦的表情。李真讓人物如球體般飄於山頂高處,一種彷彿是人或佛的…讓人感覺到十分接近人世間的樸拙可愛,一種心懷脫離物質世界的超越性表現。佛教人物也擁有世俗生活的形態、神情與細節,由此讓人們感覺到它們與人世間情感的接近與可愛。作品表明了藝術家身在世俗生活,而懷想塵外世界的精神訴求,為一件超越塵世、自在自為的大像。



## KEY HIRAGA (JAPAN, 1936-2000)

### INTERIOR WITH A KITE AND CORRIDOR

signed 'Key Hiraga' in English; dated '92' (lower right); inscribed in Japanese; dated '1992'; signed in Japanese (on the reverse) acrylic on canvas 130.3 x 162.1 cm. (51  $^{1}/_{4}$  x 63  $^{7}/_{8}$  in.) Painted in 1992

HK\$280,000-480,000 US\$37,000-62,000 平賀敬 有風箏和走廊的室內

壓克力 畫布 1992年作 簽名: Key Hiraga (右下); Key Hiraga (書背)

Born in Tokyo in 1936, as a young man Key Hiraga worked at a tattoo parlour in the Asakusa, a district was notorious for hedonists, womanseekers, hunters of sensual pleasures in old Japan. In 1963 he received the prestigious Shell Prize, which allowed him to travel to Paris to study for a year. During this time the subject of his painting found focus on the raunchy society of Pigalle, a neighbourhood notorious for the Moulin Rouge cabaret. Perhaps some of the wild characters he encountered in both of these places are featured in The Elegant Life of Mr. H No. 35 (Lot 119) and Personnages Enlacés (Lot 120). Both works are crafted in Hiraga's unique method of painting in which he used thick layers of oil paint atop his canvases to create grotesque surfaces that resembled the texture of shikkui plaster, a Japanese lime-based material used for hundreds of years in houses, temples and castles.

In the early 1970s Hiraga's style became more figurative and realistic when he switched from using oil to acrylic paint. *Interior With a Kite and Corridor* (Lot 118) is representative of this later period of Hiraga's work. The composition depicts pallid-faced geishas arranged languidly surrounding a John. A finished customer makes his winged-escape out the doors on the left, while through the heart-shaped window on the

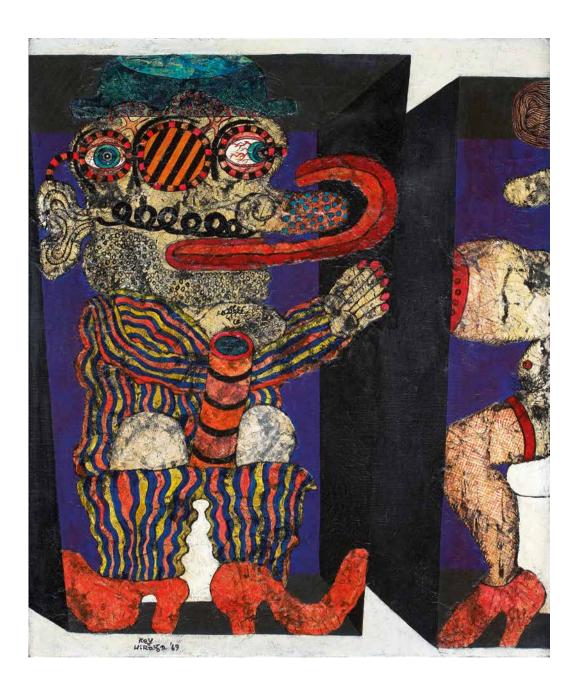
right a shadowy figure approaches. Throughout his career, until his death in 2000, Hiraga maintained his focus on utopian eroticism. His works are included in the collections of institutions across the world, including the Museum of Modern Art in New York and the National Museum of Art in Osaka.

平賀敬1936年生於日本東京,年青時在淺草一間紋身店工作;當年的淺草是「舊日本」著名的聲色犬馬之地,充斥著尋歡作樂的場所。1963年他榮獲享負盛名的貝殼藝術大獎,得以前往巴黎進修一年。他在這個時期的畫作,題材主要圍繞巴黎皮加勒區燈紅酒綠的世界,此區以紅磨坊舉世知名。《H先生的優雅生活第35號》(Lot 119)和《相擁》(Lot 120)中似曾相識的人物,也許就是藝術家在這些煙花之地遇見的色慾男女的寫照。從這兩幅作品可以看見藝術家獨特的繪畫技巧,他在畫布塗上厚厚的油彩,質感就像日本的建築塗料「漆喰」,一種以石灰為主的塗料,用於日式房屋、寺廟或城堡的牆壁,已有數百年歷史。

在七十年代初期,平賀敬放棄油彩,轉而以壓克力顏料作畫,風格亦趨向更具象寫實。《有風箏和走廊的室內》(Lot 118)是這個時期的代表作。畫中數名妝容粉白的藝妓慵懶地圍攏在一名嫖客的身旁,或躺或坐。左邊門前一名剛完成交易的客人正在展翅離開;右邊心形窗戶則隱約透著一個走近的身影。平賀敬於2000年去世,終其一生,烏托邦式的情慾一直是創作的主軸命題。其作品被世界各大藝術館收藏,包括紐約現代藝術博物館和大阪國立藝術博物館等。







# KEY HIRAGA (JAPAN, 1936-2000)

### THE ELEGANT LIFE OF MR. H NO. 35

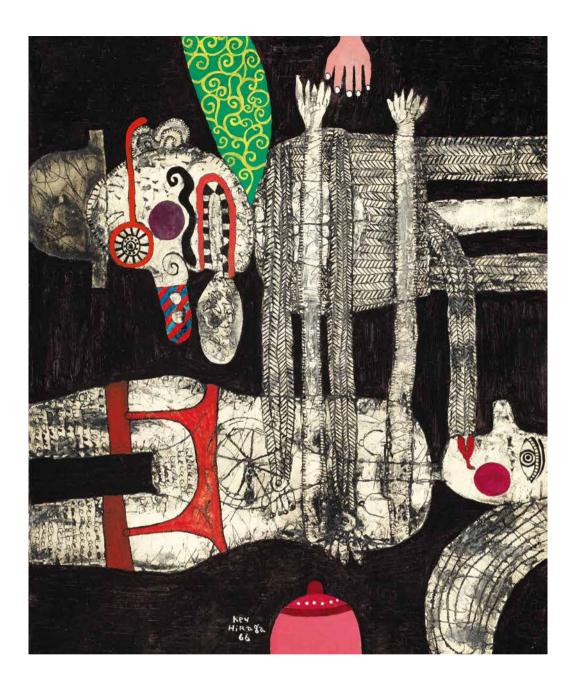
signed 'Key Hiraga' in English; dated '69' (lower left) oil on canvas  $45.5\times38$  cm. (17  $7/8\times15$  in.) Painted in 1969

HK\$100,000-150,000 US\$13,000-19,000

## 平賀敬 H先生的優雅生活第35號

油彩 畫布 1969年作 簽名:Key Hiraga (左下)





# KEY HIRAGA (JAPAN, 1936-2000)

### PERSONNAGES ENLACÉS

signed 'Key Hiraga' in English; dated '66' (lower edge); signed 'Key Hiraga' in English; dated '66' (on the reverse) acrylic on canvas  $64.7 \times 53.6$  cm.  $(25^1/2 \times 21^1/8 \text{ in.})$  Painted in 1966

HK\$140,000-200,000 US\$19,000-26,000

#### PROVENANCE

The Mayor Gallery, London, UK Acquired from the above by the present owner

### 平敬賀

#### 相擁

壓克力 畫布 1966年作 簽名:Key Hiraga (下邊緣);Key Hiraga (畫背)

#### 來源

英國 倫敦 梅耶畫廊 現藏者購自上述畫廊

# YOSHITOMO NARA (JAPAN, B. 1959)

#### **FOR CITIZEN**

titled 'FOR CITIZEN' in English; signed with artist's signature; dated '98' (on the reverse) acrylic and coloured pencil on cotton canvas  $50 \times 42$  cm. (19  $^5/8 \times 16$   $^1/2$  in.) Painted in 1998

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

#### PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan Acquired from the above by the present owner

In For Citizen (Lot 121), a girl wearing celeste blue dress is holding a little knife, against a patchwork-like white background. She is the poster child for Yoshitomo Nara's beloved mischievous and frequently misunderstood youth. Adorable, irritated, innocent yet pranksterish, she wields her power with her wide-set green eyes with piercing gaze, chestnut hair and little knife clutched at her side.

For Citizen addresses a universal "scream" of alienation and rebellion that can be heard across generations and cultures. "The children in my works are not aggressive. With the knives, the kids can generate power over their lives. I'm not making art to give the viewer hope. I'm articulating or producing a scream for them… I'm expressing current conditions. The audience in Japan doesn't see my work as 'ooh it's so cute,'--it's more 'I get it, I understand it.' They say 'I know this child' or 'I was this child'". (Y. Nara, from 1998 interview held in conjunction with a show he participated at the University of Wisconsin)

Both self-perception and memories are fragmented and elusive - an idea visually reinforced by the painting's patchwork-like texture, which Nara created by adhering smaller pieces of canvas to the surface. To ponder the artist's intentions is no different from questioning ourselves, the constant search for answers is a reflection of our own need for certainty and reassurance. Isolation, awkwardness in connecting with the outside

# 奈良美智 FOR CITIZEN

壓克力 顏色鉛筆 棉質畫布 1998年作 藝術家簽名 (畫背)

來源

日本 東京 小山登美夫畫廊 現藏者直接購自藝術家

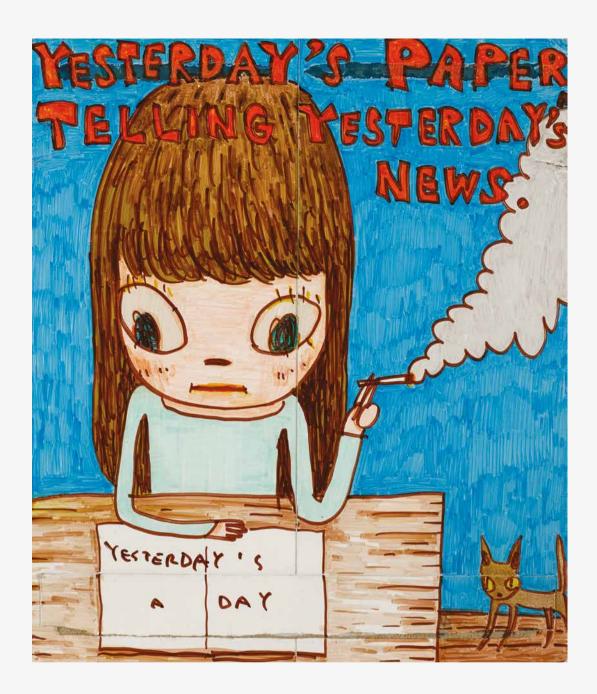
world are major themes in Nara's work and subject matter traditionally brushed under the rug in Japanese society. The familiarity allows for an empathic viewer to slip into the role of the child. Leveraging visual artifice to get at deeply existential truths, Nara embraces the manner in which the strangeness of childhood never truly leaves us.

《For Citizen》(Lot 121)畫中的女孩穿著天藍色的裙子,手中握著一把小刀,背景是一片白色的拼貼圖案。她是奈良美智筆下的招牌人物,個性頑皮,經常被人誤解。她一頭栗色頭髮,樣子天真可愛,調皮搗蛋,雙眼分得很開,目光凌厲,帶有一股怒氣,手中的刀子緊貼身旁,渾身充滿力量。

《For Citizen》是人類內心深處最真切的吶喊,所表達的孤獨疏離感和反叛精神是超越世代和文化的普世情感。「畫中的小孩並沒有攻擊性。有了刀,孩子才有能力掌控自己的生命。我做創作的目的不是為了給觀眾帶來希望,而是要為他們抒發內心的感受、向世界吶喊…我在表達當下的情況。日本觀眾看了我的作品,不會高呼『噢!這真是太可愛了!』…而是『我感受得到、我明白。』他們會說:『我懂這小孩』或者『我就是這小孩』。」

自我感知和記憶,都是容易破碎又難以捉摸。藝術家 將細小的畫布逐塊黏貼在畫面上,營造拼貼效果,在 視覺上強調了這個想法。觀眾如果深思藝術家的意 圖,無異是在質疑自己;對答案的持續尋求反映了人 對安定的渴望。孤獨和面對世界時的徨恐不安向來是 藝術家的主要創作命題,也是日本社會長久以來刻意 迴避的問題。這些熟悉的題材讓觀眾很快便投入孩子 的角色,感同身受。在奈良的世界,童年時的陌生疏 離感從未真正離開我們,他巧妙地運用視覺效果和角 色形象帶引我們深入探討生存的真諦。





# YOSHITOMO NARA (JAPAN, B. 1959)

### YESTERDAY'S PAPER

titled 'Yesterday's paper, telling yesterday's news' in English; signed with artist's signature; dated '09' (on an envelope attached at the back) marker pen on cardboard 37 x 32 cm. (14  $^5/8$  x 12  $^5/8$  in.) Painted in 2009

# HK\$280,000-380,000 US\$37,000-49,000

#### LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 -Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2009-016, p. 295).

# 奈良美智 YESTERDAY'S PAPER

麥克筆 紙板 2009年作 藝術家簽名 (背面信封)

#### 文獻

2011年《奈良美智:作品全集第2卷-紙上作品》Bijutsu Shuppan Sha 東京 日本(圖版,第D-2009-016圖,第295頁)

# YOSHITOMO NARA

(JAPAN, B. 1959)

### **UNTITLED**

signed and dated 'Yoshitomo 90' (lower bottom); signed and dated 'Yoshitomo Nara 89' (on the reverse) acrylic and coloured pencil on cardboard 80.5 x 50.5 cm. (31  $^{3}/_{8}$  x 19  $^{7}/_{8}$  in.) Painted in 1990

# HK\$420,000-600,000 US\$55,000-78,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 23 November 2014, Lot 507 Acquired from the above by the present owner Private Collection, Asia

# 奈良美智

#### 無題

壓克力 彩色鉛筆 紙板 1990年作 簽名: Yoshitomo (畫作下方); Yoshitomo Nara (畫背)

#### 來源

2014年11月23日 佳士得香港 編號507號 現藏者購自上述拍賣 亞洲 私人收藏



# **M R.** (JAPAN, B. 1969)

#### HELLOOOO THERE!

signed 'Mr.' in English, dated '2008' (on the stretcher) acrylic on canvas 182 x 227.5 cm. (71 5/8 x 89 1/2 in.) Painted in 2008

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

PROVENANCE

Private Collection, Asia

# MR. HELLOOOO THERE!

壓克力 畫布 2008年作 簽名: Mr. (畫框)

來源

亞洲 私人收藏

MR. mines the Japanese subculture of otaku-a computergeek culture characterised by an obsession with manga, anime, and Lolicon imagery and celebrates the Japanese concept of kawaii or cuteness.

In *Helloooo There !* (Lot 124), MR. portrays a wide-eyed exuberant girl in a panty revealing pose cleaning a table. This girl in her frilly French maid outfit, surrounded by myriad symbols of sweetness and cuteness, displays a look of being caught in the act. The arty interior calls to mind the Maid Café in Japan, part of the broader community of Japanese cosplay subculture.

Maid Café is the quintessential French maid fantasy. Servers behaving in an eddy of cuteness are dressed as maids, and treat customers masters and princess for girls in a private home. In line with Japanese concept of moe, all maids are young and innocent-looking girls. Maid Café blurs the lines between the living and the dead, animal and human, fantasy and reality. The characters in manga and anime come to life in the cafe, playing an inexistent role, yet they become part of the real world. It is a phenomenon of Split Identity. From Freud, we can understand the representation of identity on the fictional world and the psychoanalytic enquiry into human nature are intrinsically linked, which acknowledges that identity is transient. Maid Café are offering more than food and drinks, rather, an escape from the mundane life. Similarly, *Helloooo There !* is an artistic creation circumvents neurosis and takes the place of psychoanalytic treatment. It exemplifies the style and subject matter that has garnered MR. an international cult.





# AYA TAKANO (JAPAN, B. 1976)

# THOSE WHO LEAVE PARADISE

signed 'Aya Takano' in English; dated '2006' (on the reverse) acrylic on canvas 181.2 x 227.5 cm. (71  $^{1}/_{4}$  x 89  $^{1}/_{2}$  in.) Painted in 2006

## HK\$500,000-700,000 US\$65,000-91,000

#### PROVENANCE:

Galerie Emmanuel Perrotin, Paris, France Acquired from the above by the present owner in 2006

#### **EXHIBITED**

Tokyo, Japan, Parco Museum, City Dog, April 7-April 24 2006. Nagoya, Japan, Parco Gallery, City Dog, June 15-28 2006.

#### LITERATURE

Musée d'art contemporain de Lyon, Chiho Aoshima, MR., Aya Takano, Lyon, France, 2006 (illustrated, p. 190).

### 高野綾

#### 離開極樂園的人們

壓克力 畫布 2006年作 簽名:Aya Takano (畫背)

#### 來源

法國 巴黎 貝浩登畫廊 現藏者於2006年購自上述畫廊

#### 展覽

2006年4月7日-24日 「城市犬」公園 博物館 東京 日本 2006年6月15日-28日 「城市犬」公園 畫廊 名古屋 日本

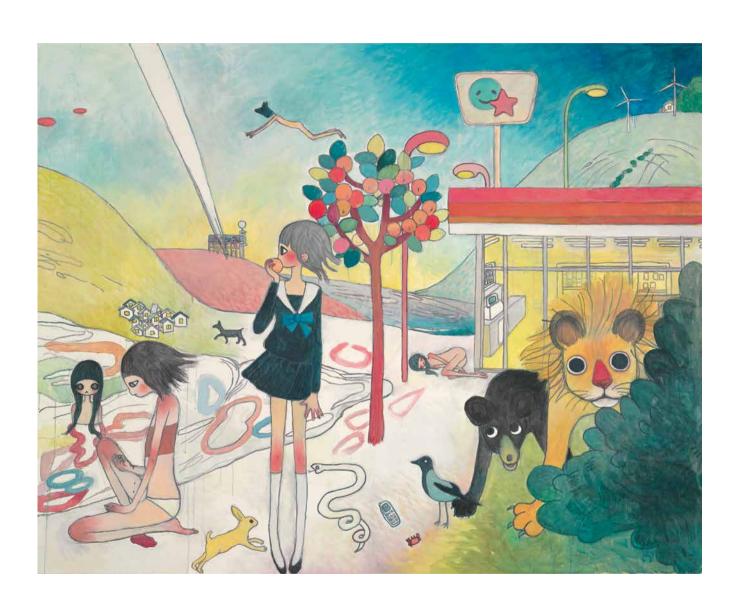
#### 文獻

2006 年 《青島千穗; MR.; 高野綾》 里昂當代藝術博物館 里昂 法國 (圖版, 第190頁)

高野綾的作品是一場視覺上的沉思冥想,流露過人的想像能力,嘗試透過女性角度,重塑兩性極端化的御宅族文化。作品的意象取材自二戰後動蕩的七十年代少女漫畫中的逃避主義和夢幻氣氛,以似曾相識的抽離場景,幻化為用筆精致、用色斑爛的畫作,為觀眾塑造了一個心理避風所,超越社會約束的「引力」。

高野綾將流行文化融入創作,建立全新的美學語言,揭示當代生活的複雜性,發人深省。《離開極樂園的人們》(Lot 125)中的青春期前少女是藝術家的標誌性人物,她們處身於山谷中的一條小路上,兩旁有獅子、熊、兔子、鳥和蛇,遠處還有一間商店和一座燈塔。然而,這一片樂天的景象其實暗藏危險一有毒的河流和捕食者。畫中天真和腐敗毗鄰、純潔與惡毒對碰,嘲諷的意味不言而喻。也許藝術家試圖透過筆下的魔幻世界對急劇工業化帶來的影響,以及社會上虛偽腐敗的現象和顛覆欺詐的行為作出批判。

2011年3月11日,日本東北地區發生強烈大地震,引發海 嘯及核洩漏事故,造成重大傷亡。《現在》(Lot 126) 就是創作於3.11事件發生不久之後,畫面呈現 片混亂 景象:被水淹沒的城市;擱在建築物之間的船隻;撞毀 的火車。還有三個少女在半空中漂浮;其中一個在用手 機、另一個則抱著一頭老虎,還有一個舞弄著一團粉紅 色的魔法塵,似乎在各盡一己的超能力拯救這個地方。 「自從3.11事件以來,我終於得以一窺從古流傳至今的 大智慧,感受到了大自然的恩賜及力量,甚至想要俯伏 于都市以外處所的非道德性與真實智慧面前。」(高野 綾,引述自《高野綾一日本東北地方地震以後》,貝浩 登畫廊, Kaikai Kiki Corporation, 東京, 2012年, 第 3頁)。高野綾透過她的夢幻國度探索藝術和現實人心的 關連。對她來說,藝術雖然多元化,但都有一個共同的 原點,就是植根於對社會現實的反動。高野綾為我們開 啟了一度清新的視野,溫暖和煦,充滿活力,把我們從 單調的日常生活中解放出來。



# AYA TAKANO (JAPAN, B. 1976)

#### PRESENT

dated '2011-2012'; signed 'Aya Takano' in English (on the stretcher of the reverse) acrylic on canvas 150 x 150 cm. (59 x 59 in.) Painted in 2011-2012

# HK\$600,000-800,000 US\$78,000-100,000

#### PROVENANCE

Galerie Emmanuel Perrotin, Paris, France Private Collection, Europe

#### LITERATURE

Perrotin, Kaikai Kiki Co. Ltd., Aya Takano – After the Tohoku Earthquake, Paris, Hong Kong, Tokyo, New York (illustrated, cover, unpaged).

In Aya Takano's visual musings of extraordinary imaginary capacity, she seeks to reinvent and reclaim the highly gendered *otaku* culture (geek culture) through a feminine perspective. Drawing from the concepts of escapism and fantasy in *shojo manga* (girls comics) that derived in the uncertain post-World War II era of the 1970s, Takano's images establish a kind of psychological sanctuary for her audience to surpass the "gravity" of social constraints by employing vaguely familiar but distant settings, all of which are transmuted into her delicately painted and vividly coloured canvases.

Takano's new pop aesthetic is revelatory of the perceived complexities of contemporary life. In *Those Who Leave Paradise* (Lot 125), her iconic pre-pubescent girls are on a road in a valley. Lion, bear, rabbit, bird, and snake flank them on either side, with store and lighthouse in the background. Though rendered in an optimistic color palate, elements of the composition allude to danger, such as the poisonous river and predators. There is a sardonic tone behind the juxtaposition of the innocent and corrupt, pure and toxic. Takano is perhaps providing commentary on the effects of rapid industrialisation, and a type of artifice,

### 高野綾

#### 現在

壓克力 畫布 2011-2012年作 簽名: Aya Takano (背面畫框)

#### 來源

法國 巴黎 貝浩登畫廊 歐洲 私人收藏

#### 出版

2012年《高野綾一日本東北地方地震以 後》貝浩登畫廊Kaikai Kiki Corporation巴 黎香港東京紐約(圖版,封面,無頁數)

subversion and corruption in society, through her whimsical pictorial world.

Painted shortly after the devastating earthquake, tsunami and ensuing nuclear crisis of Mar 11, 2011 in the Tohoku region in Japan, Present (Lot 126) depicts a chaotic scene; the urban landscape is flooded, ships are parked between buildings and trains have crashed. Three girls float in the sky, one using a cellphone, another holding a tiger, and the last tumbling in a cloud of pink magic dust, as if they are using their super powers to help the devastated city. The artist reveals, "Since 3.11, I have seen glimpses of a vast store of knowledge collected through time, the blessings and power of nature, and have fallen on my knees before the amorality and wisdom of those places outside of the city." (A. Takano quoted in Aya Takano - After the Tohoku Earthquake, Perrotin, Kaikai Kiki Corporation, Tokyo, 2012, p. 3). Takano explores the association between art and psychology in the world through her dreamlike imagery. To Aya, though art is vastly diverse, all work shares an origin rooted in society's reactions. In its warmth and vibrancy, this refreshing vision liberates viewers from the monotony of everyday life.



# TOMOKAZU MATSUYAMA (JAPAN, B. 1976)

#### HOLLOW MOON HYPOTHESIS

titled 'Hollow Moon Hypothesis' in English; dated '10.2014 NYC'; signed with artist's signature; signed in Japanese (on the reverse) acrylic and mixed media on canvas 152.4 x 166.3 cm. (60 x 65  $^{1}/_{2}$  in.) Painted in 2014

HK\$150,000-200,000 US\$20,000-26,000

This painting Hollow Moon Hypothesis (Lot 127) has dual reference to the canons of Eastern and Western art history. The work was influenced by Takebayashi Tadashichi Takashige by Ogata Gekko, 1902, against expressive floral patterns appropriated by Birds and Flowers of Spring and Summer by court painter Kano Eino from Kano School in late 17th century.

Tomokazu Matsuyama has quite literally taken his inspiration from the important paintings of Japan's past, from *Ukiyo-e*, and from a wide variety of Western sources, such as Abstract Expressionist painters of the New York School to create an effect that mimics a gestural approach, with a painstakingly precise technique of layering paint in a very controlled manner. Matsuyama

松山智一 空心月球的假設

壓克力 綜合媒材 畫布 2014年作 簽名:藝術家簽名;松山智一(畫背)

has blended all of them into a most contemporary amalgamation that very actively erases the boundaries between nations, mindsets, art histories and aesthetic tropes.

《空心月球的假設》(Lot 127)這幅畫作同時涉及東方及 西方藝術史的準則。這件作品受到尾形月耕於1902年創 作的《武林唯七隆重》(圖1)之影響,再重疊十七世紀 末葉狩野派宮廷畫家狩野永納《春夏花鳥圖》(圖2)中 豐富生動的花卉圖案而成。

松山智一總是從日本早期的重要畫作、浮世繪,以及如 紐約畫派的抽象表現主義的動態筆觸等各種西方畫風來 汲取創作靈感,透過嚴格掌控分層上色的精細技巧來完 成作品。松山智一把上述特色巧妙地融合為最具當代性 的混合體,藉此積極地消除不同國家、思維模式、藝術 史與美學譬喻之間的界線。



Fig. 1 Ogata Gekko, Takebayashi Tadashichi Takashige, 1902 圖1 尾形月耕《武林唯七隆 重》1902年作



Fig. 2 Kano Eino, *Birds* and Flowers of Spring and Summer (detail), circa late 17th century

圖2 狩野永納《春夏花鳥 圖》(局部)約17世紀末作



# TOMOYA TSUKAMOTO

(JAPAN, B. 1982)

#### MEMORY OF THE FOREST - TIGER

titled 'Memory of the Forest - Tiger' in English; titled in Japanese; dated '2016'; signed 'Tomoya Tsukamoto' in English and Japanese (on the reverse of each); dated '2016'; dated '2016'; signed 'Tomoya Tsukamoto' in English (on canvas on the stretcher of each)

acrylic on canvas, diptych

each: 162 x 130.5 cm. (63  $^3/_4$  x 51  $^3/_8$  in.) (2) overall: 162 x 261 cm. (63  $^3/_4$  x 102  $^3/_4$  in.)

Painted in 2016

HK\$450,000-700,000 US\$59,000-91,000

### 塚本智也

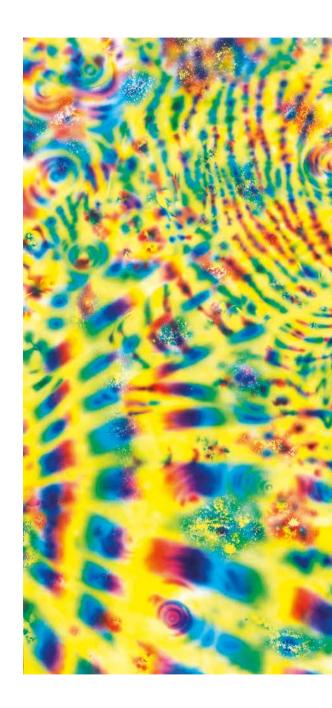
森林的記憶 - 虎圖

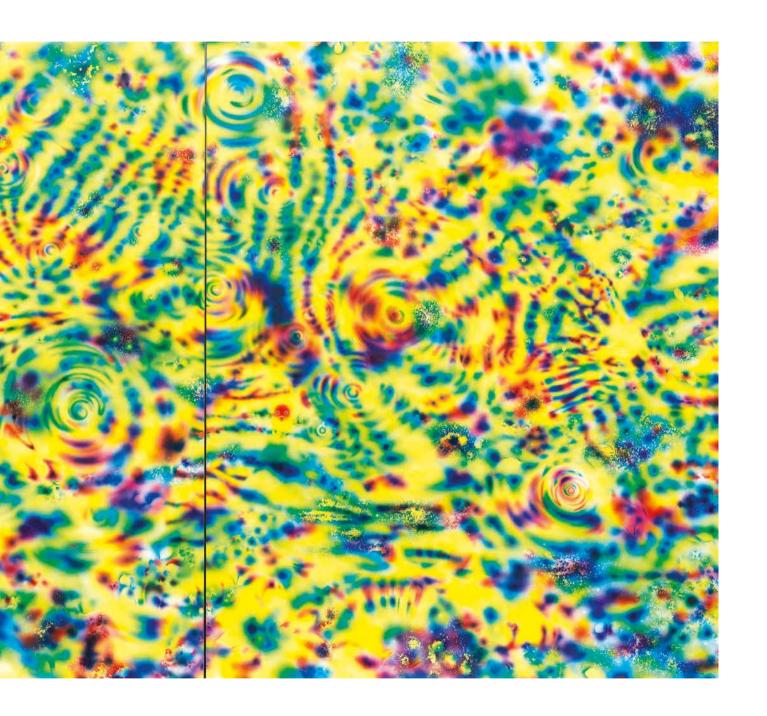
壓克力 畫布 (雙聯作)

2016年作

簽名:Tomoya Tsukamoto;塚本智也(每件畫背); Tomoya Tsukamoto(每件畫架內框上的畫布)

「從油畫到壓克力到使用空氣槍的噴繪顏料,我發現了三原色的迷人層疊效果,於是開始致力於三原色的單純表現,並從最小的分子量點中創造出自己圖像化的繪畫表現,像是點的大小、距離、側寫,反轉到類似中國水墨量染表現,我反覆著用各種不同技法從中繪出我心中的宇宙微觀世界。《森林的記憶一虎圖》是我從2003年起,過去十多年來在繪畫旅程中一個美好的轉程,也是我創造的一個新的境地與方向。在這張作品中,我留下了我一路以來繪畫的痕跡,但卻又不露痕跡地隱藏了所有人們想探視的境地。」 一塚本智也









# YAYOI KUSAMA (JAPAN, B. 1929)

# PUMPKIN (HOZ)

signed 'Yayoi Kusama' in English; dated '2002'; titled in Japanese (on the reverse) acrylic on canvas 27.3 x 22 cm. (10  $^3$ /4 x 8  $^5$ /8 in.) Painted in 2002

HK\$300,000-400,000 US\$39,000-52,000

#### PROVENANCE

Private Collection, Asia

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

# 草間彌生

### 南瓜 (HOZ)

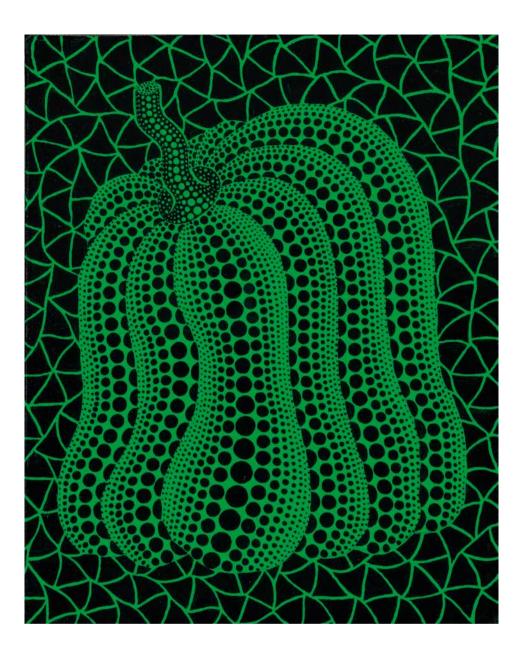
壓克力 畫布 2002年作 簽名:Yayoi Kusama (畫背)

#### 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





# YAYOI KUSAMA (JAPAN, B. 1929)

### **PUMPKIN**

signed 'Yayoi Kusama' in English; dated '2003'; titled 'PUMPKIN' in English; titled in Japanese (on the reverse) acrylic on canvas 27.3 x 22 cm. (10  $^3/4$  x 8  $^5/8$  in.) Painted in 2003

HK\$300,000-400,000 US\$39,000-52,000

#### PROVENANCE

Private Collection, Asia

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

# 草間彌生

# 南瓜

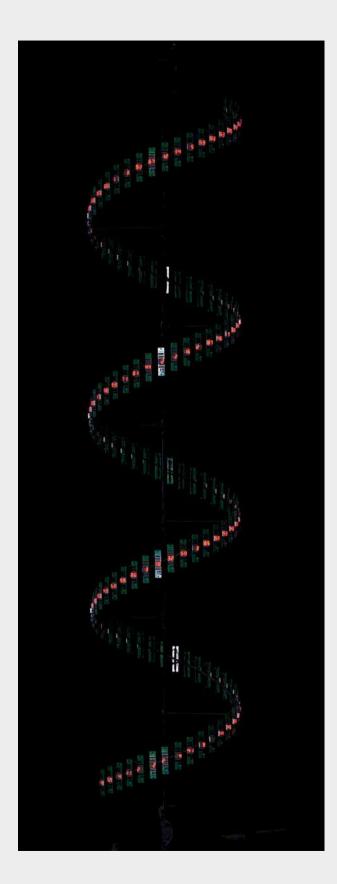
壓克力 畫布 2003年作

簽名: Yayoi Kusama (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



# TATSUO MIYAJIMA (JAPAN, B. 1957)

#### COUNTERSPIRAL (RED)

LED, IC, electric wire, and iron panel 312.7 x 60.6 cm. (123  $^{1}/_{8}$  x 23  $^{7}/_{8}$  in.) Executed in 2000

# HK\$500,000-700,000 US\$65,000-91,000

#### PROVENANCE

Luhring Augustine Gallery, New York, USA Private Collection, USA

#### **EXHIBITED**

New York, USA, Luhring Augustine Gallery, Tatsuo Miyajima: Totality of Life, 16 December 2000 - 27 January 2001. Gyeongju, Korea, Artsonje Museum, Count of Life: Tatsuo Miyajima, 7 June-25 August 2002. Seoul, Korea, Artsonje Centre, Count of Life: Tatsuo Miyajima, 7 September-10 November 2002. Rome, Italy, Museo d'Arte Contemporanea Roma, Tatsuo Miyajima, 22 May-29 August 2004.

#### LITERATURE

Artsonje Center & Artsonje Museum, Count of Life: Tatsuo Miyajima, exh. cat., Seoul, Korea & Gyeongju, Korea, 2002 (illustrated, p. 57).

Museo d'Arte Contemporanea Roma, Tatsuo Miyajima, exh. cat., Rome, Italy, 2004 (illustrated, p. 117).

Hiroshi Minamishima and Haruko Tomisawa (ed.), Contemporary Art Museum Kumamoto, Beyond The Death: Tatsuo Miyajima, exh. cat., Kumamoto, Japan, 2005 (detail of the work is illustrated, unpaged).

# 宮島達男

#### 反向螺旋 (紅色)

LED IC 電線 鋼板 2000年作

#### 來源

美國 紐約 Luhring Augstine畫廊 美國 私人收藏

#### 展覽

2000年6月7日-2001年1月27日 「宮島達男:生活的全部」Luhring Augustine畫廊 紐約 美國

2002年6月7日-8月25日「為生活記數:宮島達男」 藝術善載博物館 慶州 韓國

2002年9月7日-11月10日「為生活記數:宮島達男」藝術善載中心 首爾 韓國

2004年5月22日-8月29日 「宮島達男」 羅馬當代藝術博物館 羅馬 義大利

#### 文獻

2002年 《為生活記數: 宮島達男》 善載藝術中心及博物館 首爾及慶州 韓國 (圖版,第57頁)

2004年 《宮島達男》羅馬當代藝術博物館 羅馬 義大利 (圖版,第117頁)

2005年 《超越死亡:宮島達男》 Hiroshi Minamishima及富澤晴子 編 熊本當代藝術博物館 熊本 日本 (圖版為局部,無頁數)



(CHINA, B. 1974)

# FLOWERS BLOOMING -NO. 3

tilted and signed in Chinese; dated '2012.' (on the reverse) oil on canvas, diptych overall 200 x 300 cm. (78 <sup>3</sup>/4 x 118 <sup>1</sup>/8 in.) Painted in 2012

# HK\$200,000-300,000 US\$26,000-39,000

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, Soka Gallery, Ideological Image, 23 January – 28 February 2016.

#### LITERATURE

Soka Art Center, Floating in Memory: Zhao Bo, Taipei, Taiwan, 2012 (illustrated, pp. 12-13).

# 趙博

# 在那鮮花盛開的地方-3號

油彩 畫布 (雙聯作) 2012年作 簽名:趙博 (畫背)

#### 來源

亞洲 私人收藏

#### 展覽

2016年1月23日-2月28日 「意識圖景-趙博」索卡畫廊 台北台灣

#### 太獻

2012年《懸浮的記憶:趙博》索卡藝術中心台北台灣 (圖版,第12-13頁) Shenyang is an archetypal industrial city in Northern China. Following the national economic restructuring of production in the 1980s, Shenyang transformed from an important city of national infrastructure to a lethargic town. Zhao Bo lived in this town and witnessed the changes. In *Flowers Blooming - No. 3*, the romantic sea of flowers cover the land all the way to the horizon. The artist uses the pyramid as a symbol to suggest the contrasting ideas of civilisation and nature, as well as vitality and atrophy. Changes in society can induce a chronic state of anxiety and uncertainty for those who live there. The exploration of possibilities in the future is a wellspring of inspiration for artists.

瀋陽是極具代表性的北方重工業城市。隨著80年代中國經濟產業結構的調整,瀋陽逐漸從一個肩負國家建設的重點城市,慢慢放緩步伐而顯得缺乏活力,而瀋陽正是趙博生活的城市。《在那鮮花盛開的地方-3號》(Lot 132)中藝術家運用金字塔作為符號,浪漫主義的花海一直鋪滿至視線的盡頭,象徵和暗示了文明與自然,生機與衰亡。社會的驟變給生活在這裡的人帶來慢性的焦慮與不確定性。對未來可能性的探討追尋,也許是簇生藝術家靈感的源泉。

# CHEN YUJUN (CHINA, B. 1976)

# TEMPORARY FAMILY: SOUTH PACIFIC STYLE

titled and inscribed in Chinese; inscribed '260 x 380 CM'; dated '2012.2'; signed in Chinese; dated '2012.2' (on the reverse) acrylic on canvas, diptych left:  $260 \times 200$  cm. ( $102 \frac{3}{8} \times 78 \frac{3}{4}$  in.) right:  $260 \times 180$  cm. ( $102 \frac{3}{8} \times 70 \frac{7}{8}$  in.) overall:  $260 \times 380$  cm. ( $102 \frac{3}{8} \times 149 \frac{5}{8}$  in.)

# HK\$400,000-600,000 US\$52,000-78,000

#### PROVENANCE

Private Collection, Asia

#### **EXHIBITED**

Beijing, China, Boers-Li Gallery, Chen Yujun Solo Exhibition – Transitional Room, 31 August-14 October 2012.

#### 陳彧君

#### 臨時家庭:南太平洋風格

壓克力 畫布 (雙聯作) 2012年作 簽名:陳彧君 (畫背)

#### 來源

亞洲 私人收藏

#### 展覽

2012年8月31日至10月14日「陳彧君個展―臨時房間」博而勵畫廊北京中國

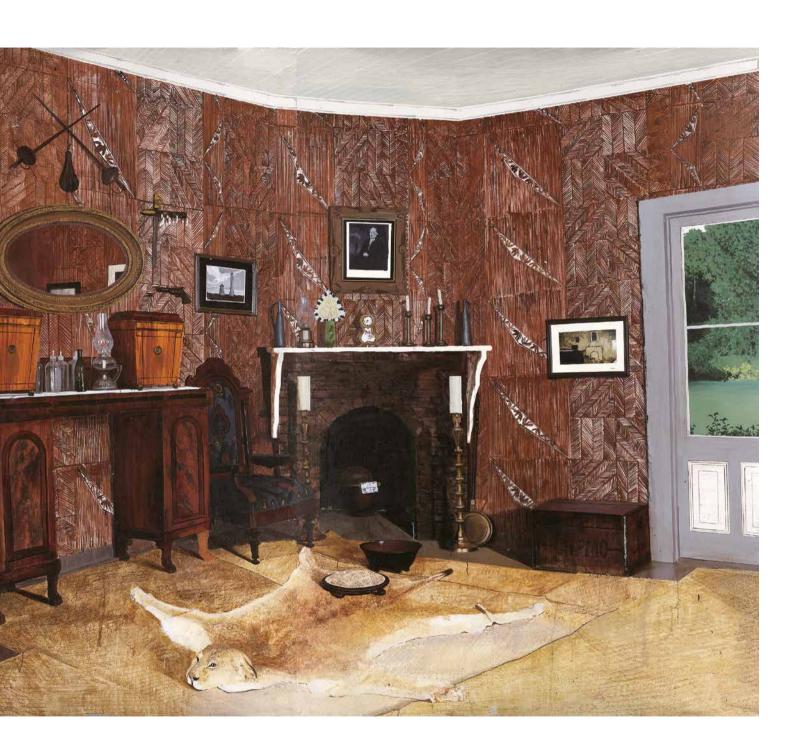
「我希望用單純、簡單的東西來表達內在的感覺,介於現實和非現實中間的狀態。所以作品看上去是具象的,但仔細看又是抽象的,這是我一直在追求的東西:能感受到卻又說不清楚的東西是繪畫所能表達的。」

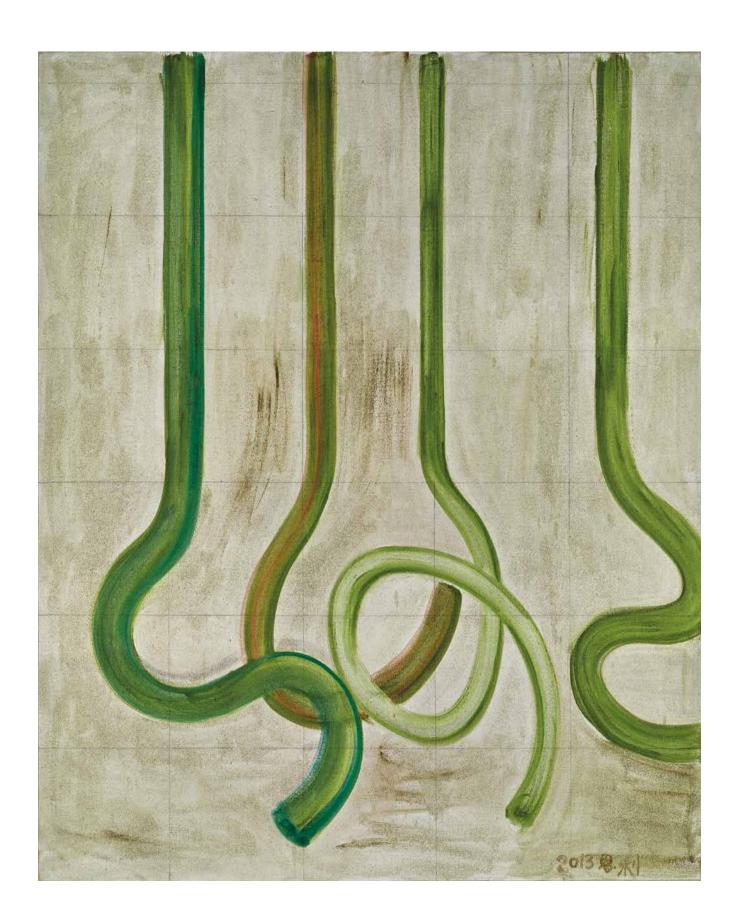
#### --陳彧君

陳彧君的創作一直致力於呈現內在個體與外部環境影響之間的關係,試圖檢視原有地域文化在面對現代性與全球化語境下支離破碎的身份問題。這一創作理念源於藝術家內心對生長之地福建莆田的碎片化記憶。莆田被譽為「流散之鄉」,僑鄉的地域特性,使陳彧君很早就意識到外部空間的存在,是靠記憶、錯覺、與想像來完成的。

「臨時家庭」系列始於2010年,藝術家試圖營造出既陌生又熟悉的南洋風情空間,傳達出關於身份、空間以及家庭的多維概念,模糊而沉重,把想像南洋成為沉思鄉土的一種方式。《臨時家庭:南太平洋風格》(Lot 133)創作於2012年,典型的開放式空間將觀者帶入畫面。但不同於常見作品中色塊的跳躍、簡潔佈局的居室空間,此時歐式壁爐、傢俱、橢圓鏡子、動物地毯、三幅畫中畫的陳設以及牆壁的佈局,使得整個空間籠罩在黃褐暖色調中,朦朧又復古。這或許是藝術家對於某個場景的想像還原,亦或是一代人群體意識中的困惑和思考構建出的鄉愁。主觀化的圖像世界是藝術家精神世界中對身份的梳理與反思,也帶給觀者含蓄內斂的理性思考。







# ZHANG ENLI (CHINA, B. 1965)

#### THE CURVED GLASSES

dated '2013'; signed in Chinese (lower right); titled and signed in Chinese; dated '2013'; inscribed '250 x 200 cm' (on the reverse) oil on canvas  $250 \times 200 \text{ cm. } (98\ ^3/8 \times 78\ ^3/4 \text{ in.})$  Painted in 2013

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE

Private Collection, Asia

# 張恩利

#### 彎曲的玻璃

油彩 畫布 2013年作

簽名:恩利(右下):張恩利(畫背)

來源

亞洲 私人收藏

張恩利1965年出生於吉林,1989年畢業後不久便搬到上海生活和創作。張恩利的作品不同於九十年代中國當代藝術主流的「玩世現實主義」或「政治波普」,寧靜單純的畫面包含了他不爭的入世哲學。不同城市的生活經歷使張恩利特別注意到上海繁華背後那些最基本的生活物件,如磁磚、電線、水桶,他在這些隨處可見的題材中發現城市的共性。正如張恩利所説,「我描繪處理這些現實是為了表達超越現實的東西。」

作品《大樹》(Lot 136)以從藝術家自己工作室窗戶室向旁邊的林蔭路為視角,來自前法租界的樹木品種展示出進口文化對上海城市多元性的豐富。大樹藍天代表永恆和無盡,這種根植於現在,聯繫著過去與未來的時間概念被藝術家用最普通的題材毫不費力的傳達。《彎曲的玻璃》(Lot 134)中的主體可以説是繩索也可以説是幾何曲線,極具物理特性和理性感受,但其體積和彎曲纏繞的狀態賦予它們生命和存在感,也影射著無法理清的社會關係。這兩件作品都展現張恩利與眾不同的繪畫方法:畫面中可以看到他作畫過程中留下的垂直網格,使曾經的輔助方式成為畫面的構成部分,這種變化成為一種時間緯度,同時讓觀者進入他的創作過程,重新定意觀書。

# ZHANG ENLI (CHINA, B. 1965)

#### **GIRL**

signed 'ENLI' in Pinyin; dated '97' (lower right) oil on canvas 168.5 x 148.5 cm. (66 <sup>3</sup>/8 x 58 <sup>1</sup>/<sub>2</sub> in.) Painted in 1997

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

#### PROVENANCE

ShanghART Gallery, Shanghai, China Acquired from the above by the present owner Private Collection, France

# 張恩利 女孩

油彩 畫布 1997年作 簽名:ENLI(右下)

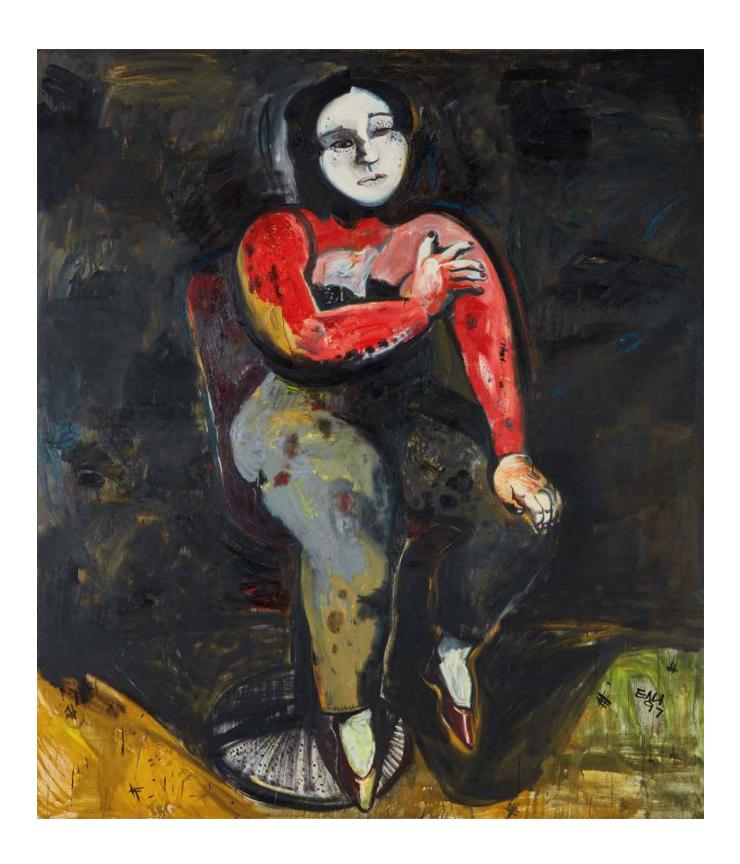
#### 來源

中國 上海 香格納畫廊 現藏者購自上述畫廊 法國 私人收藏

Chinese Society experienced tremendous social change during the economic reform in the 1990s. The economic development stimulated people's desire for money and materialistic pursuits, shrouding society with absurdity and tension. It was in this cultural climate that Zhang Enli chose to reveal the frustration and oppression experienced by the majority of the population. The works that he produced during this period also served as self-portraits of his personal life. In this period, he extensively used black and red in an expressive style to imbue the composition with a sense of tension. The gloomy tone of the overall canvas provides a striking contrast with the areas of intense red, as if these areas represent the only release for repressed emotion. The painting expresses the agitated outburst of the working class in the manner of a Munch's Scream, Girl (Lot 135) combines the use of impasto and washes to achieve a sense of turbidity that is richly layered. The subject sits on a swivel stool while the heavy background looms over her figure, implying a master-subordinate relationship where the subject is lost in the background. The use of the background as a metaphor to represent the oppressive atmosphere of the times is found in many other works produced by the artist in

the same period. In this work however, the only difference is that the character is expressing loss, helplessness, loneliness, and sorrow in her eyes. She is less arrogant and quieter than Zhang's other subjects. It demonstrates a critical turning point in the artist's career just before he switched to portraying indoor subject matter; *Girl* is an important work that marks this period of transition.

九十年代改革開放期間,中國經歷着巨大的社會變革, 經濟發展刺激人們對物質金錢的追逐,社會被荒誕和緊 張的氛圍籠罩。在這樣的時代背景下,張恩利選擇了反 向思考,在作品中揭露社會底層人物的困頓和壓抑,同 時也是他個人生活景況的真實寫照。他在這個階段大量 使用黑色和大紅色,採用表現主義的筆法,畫面展現巨 大張力,晦暗的畫布與紅色呈現的強烈反差彷彿是壓抑 情緒的唯一出口,表現出這一時期平民階層的躁動不 安, 充斥著蒙克式的吶喊。《女孩》(Lot 135) 中厚塗 和薄塗手法結合,創造出具有空間深度的混沌感。女孩 在畫面中所處的位置:獨自坐在可以轉向任何方向的獨 腳椅,人物和背景因此顯現出一種從屬關係,人物在背 景中迷失。和其他同期作品比較,藝術家使用相似背景 交代時代共性;不同的是,此作人物眼神流露出茫然、 無奈、孤獨、及憂傷,少一分偏執粗蠻,多一分沉靜, 業已顯現出張恩利2000年後轉型室內靜物畫後的表現 方式,《女孩》也因此成為連結前後期兩種截然不同風 格的重要作品。



# ZHANG ENLI (CHINA, B. 1965)

#### **BIG TREE**

signed in Chinese; dated '06' (lower right); titled 'Big Tree' in English'; signed in Chinese; dated '06' (on the reverse) oil on canvas  $250\times200$  cm. (98  $^3/8\times78$   $^3/4$  in.) Painted in 2006

### HK\$1,400,000-1,800,000 US\$190,000-230,000

#### **PROVENANCE**

Hauser & Wirth Gallery, Zurich, Switzerland Private Collection, USA

#### **EXHIBITED**

Zurich, Switzerland, Hauser & Wirth Gallery, Zhang Enli, 20 January-10 March 2007.

#### LITERATURE

Steid Hauser & Wirth; & ShanghART Gallery, Zhang Enli: Container, Gottingen, Germany; & Shanghai, China, 2008 (illustrated, p. 92).

Zhang Enli was born in 1965 in Jilin. Not long after he graduated in 1989, he moved to Shanghai to pursue his artistic career. His works diverge greatly from Cynical Realism and Political Pop, which were the dominant painting styles in China in the 1990s. His calm and naive imagery is an extension of his reclusive philosophy. Having lived in many different cities, Zhang Enli is especially attuned to the mundane objects that make up the background of Shanghai's prosperity; he finds essential commonalities of the city in quotidian objects such as tiles, cables, and buckets. Zhang Enli explained, "By depicting reality, I am trying to express things that are surreal."

Big Tree (Lot 136) was inspired by the foliage outside Zhang's studio window. The flourishing branches are a metaphor for the growth and prosperity experienced in the Shanghai International Settlement. The blue sky represents eternity, while the trees signify roots firmly planted in the present. The temporal concept of how the present is connected with

#### 張恩利

#### 大樹

油彩 畫布 2006年作 簽名: 恩利 (右下);張恩利 (畫背)

#### 來源

瑞士 蘇黎世 豪瑟沃斯畫廊 美國 私人收藏

#### 展覽

2007年1月20日-3月10日 「張恩利」 豪瑟沃 斯畫廊 蘇黎世 瑞士

#### 文獻

2008年 《張思利:容器》 漢雅軒 香港;及 Steid Hauser & Wirth 哥廷根 德國 (圖版, 第92頁)

the past and future is conveyed by the artist through the path of least resistance. The Curved Glasses (Lot 134) consists of objects that are represented as geometrical shapes, lending them a strong sense of materiality and rationality. Yet, the sinuous lines bestow these inanimate objects with a sense of vitality and presence, also alluding to relationships in society that cannot be untangled. These two works showcase Zhang Enli's idiosyncratic treatment of compositions: viewers can see the vertical lines he has laid down when he was in the process of sketching out the composition which also act as markers of time. Simultaneously, they allow viewers to enter the world of the artist's creative process, thus redefining the viewpoint of the viewer.



# ZENG FANZHI (CHINA, B. 1964)

#### A SMOKING MAN

signed in Chinese; dated '2004'; signed 'Zeng Fanzhi' in Pinyin (lower right) oil on canvas 149.8 x 149.8 cm. (59 x 59 in.) Painted in 2004

HK\$3,800,000-4,500,000 US\$500,000-580,000

#### PROVENANCE

Hanart T Z Gallery, Hong Kong Acquired from the above by the present owner

From his early Hospital and Meat Series to his later Mask Series, Zeng Fanzhi's work provides strong insights into the human existential condition. Locating the subject in an ethereal space in A Smoking Man (Lot 137), the male figure is meticulously dressed in crisp white shirt, bright red blazer and black trousers, paired with engorged hands holding a burning cigarette, against a barren background. Portrayed with a mysterious aura, the man imbues viewers with a feeling of suspense and a hint of melancholy, as his eyes shuns any direct gaze with aloofness.

Throughout different periods, the sartorial choices of his subjects have documented Zeng Fanzhi's personal chronicle of the conversion from socialist symbols to the savours of a capitalist society. The Red scarf was a recurrent motif in his earlier works, symbolising belief in collectivism; while the western suit often appeared in his later works, underlining individualism. Here, he paints the concomitant shift from the imposition of Maoist philosophy of the social system to a capitalist, liberalised economy. The protagonist represents China's emerging middle class echelon of society, one penetrated by Western traditions and values. It invokes national turmoil that have consistently driven the artist's quest of the human condition, filtered through his own conflicted upbringing amidst the Chinese Cultural Revolution.

# 曾梵志 吸煙的男人

油彩 畫布 2004年作 簽名:曾梵志;Zeng Fanzhi (右下)

來源 香港 漢雅軒 現藏者購自上述畫廊

從早期的「醫院」與「肉」系列,到後來的「面具」系列,曾梵志的作品始終為人類的生存處境提供了強而有力的洞見。他把《吸煙的男人》(Lot 137) 這件作品的主角置放於一個空靈的空間,男子精心打扮,身穿白襯衫,鮮豔的紅色外套和黑色長褲,雙手通紅,背景空無一物。在神秘的氛圍下,男子空洞的眼神迴避任何直視的目光,畫面充滿懸念感並帶有一絲憂鬱。

在不同時期,其筆下主角的服飾亦有所改變,從社會主義的符號演變到資本主義的品味,記載了藝術家個人歷年來的心路歷程。紅領巾是他早期作品中一再出現的圖式,象徵集體主義的信念;到了後來變成了西裝,代表個人主義的價值觀。《吸煙的男人》從以往毛澤東思想奉為圭臬的社會體系,轉移至現今的資本主義自由經濟。畫中主角代表著中國社會新興的中產階級,一個被西方傳統與價值滲透的階級。藝術家透過自身在文化大革命期間充滿衝突的成長經歷,不斷探問人類處境。





# ZENG FANZHI (CHINA, B. 1964)

### MAO

signed 'ZFZ' in English (lower right) oil on canvas  $49.2\times49.2$  cm. (19  $^3/8\times19$   $^3/8$  in.) Painted circa 2002

HK\$550,000-750,000 US\$72,000-97,000

#### PROVENANCE

Acquired directly from the artist by the present owner Private Collection, USA

# 曾梵志

# 毛主席

油彩 畫布 約2002年作 簽名: ZFZ (右下)

#### 來源

現藏家直接購自藝術家本人 美國 私人收藏

# TANG ZHIGANG

# 唐志岡







Detail of Lot 140

Detail of Lot 139

Detail of Lot 141

Tang Zhigang's earliest works suggested military life full of humble responsibilities. *Drilling* (Lot 141) from 1989 offers humanistic depictions of soldiers performing menial everyday tasks, simple and unadorned. Practicing as a painter first in the propaganda bureau of the People's Liberation Army in Socialist Realist style, Tang Zhigang developed an acute understanding of the authoritarian system, and its fetishisation of process and formalities.

In Adults in Meeting (Lot 139) from 1997, the characters appeared extremely composed, all clapping their hands as if they unanimously agree to something. The posturing and carefully arranged white teacups are analogous to the dynamics of power play among adults and add a touch of pompous civility to the scene. The long rectangular table and microphone further add to the official, authoritarian vista. A humdrum routine and a tool for political propaganda, meeting is the most essential element of the highly bureaucratised life.

1998 was the time of Tang Zhigang's first important transformation, as the directness and exposure of Adult Meeting was replaced by the humour and innuendo of Children's Meeting. Chinese Fairy Tales (Lot 140) from 2004 illustrates a violent yet gripping sight, children are fighting in a theatricallike setting. It inevitably beguile the viewer with their scenes of innocent toddlers play, but at the same time these invented tableau reveal the hitherto darker side of the sarcasm, that violence are part of human nature. In 1600s, English philosopher Thomas Hobbes first speculated that the "natural condition of mankind" was one of violence and conflict. Hobbes believed that humans are encouraged to attack and prey on one another mainly by fear of uncertainty. It's not a love of domination that makes people violent,

but an overpowering need for safety. Violence is being replayed over and over on the stage. A clear schism is visible between the people on stage and onlookers, who demonstrate detached perplexity and passive response against the brutality they witness. The object of his ironic humour is then an endemic level of human nature and confrontation of philosophical questions, a position that renders Tang Zhigang's depiction of the figures as humorous as it is maddeningly accurate.

唐志岡早期的作品陳述了克盡己任的軍旅生活。作於1989年的《操練》(Lot 141)對軍人瑣碎的日常任務作出人性化描寫,簡單又樸實。唐志岡最先在解放軍的宣傳部當畫家,以現實主義風格創作。這種環境讓唐志岡慢慢發展出對威權主義,以及其中對形式的執迷產生深刻認識。

1997年作的《成人開會》(Lot 139),人物表現得極其沉著冷靜,他們一起鼓掌,像同意着某件事情。造作的姿態與精心擺設的白色杯,暗示了成人之間權力的暗中較勁,並且為該場景增添一抹浮誇的客套氛圍。長方形的會議桌進一步營造出官方專制的意象。畫中鋪排意味着會議是官僚體制中的重要元素,是單調乏味的例行公事與政治宣傳工具。

1998年標誌着唐志岡的第一個重要轉變。直接坦率的「成人開會」系列被幽默和富暗示性的「兒童會議」系列取代。2004年作的《中國童話》(Lot 140)描繪了一幕暴力卻引人入勝的畫面:小孩在劇場般的環境中打鬥。乍看天真的幼兒遊戲給觀眾帶來歡樂,但與此同時,栩栩如生的場面卻顯露出畫家嘲諷的陰暗面:暴力是人性的一部分。早於17世紀,英國哲學家托馬斯·霍布斯推測暴力和衝突是「人類的自然狀態」之一。霍布斯認為,對不確性的恐懼驅使人類互相攻擊。暴力並不衍生於支配慾,而是源於對安全的強烈渴求。暴力在一史的舞台上不斷重演。舞台上的小孩與圍觀者形成明顯的劃分,圍觀者並沒有對目睹的暴行施予援助,表現冷漠。唐志岡諷刺幽點地描畫人性,並準確地反映現實,帶出深入的哲學問題。





# TANG ZHIGANG (CHINA, B. 1959)

### **ADULT IN MEETING**

signed in Chinese; dated '97' (lower right) oil on canvas 177 x 198 cm. (69  $^5/8$  x 78 in.) Painted in 1997

# HK\$600,000-800,000 US\$78,000-100,000

#### PROVENANCE

Acquired directly from the artist by the present owner

#### LITERATURE

Hanart TZ Gallery; & Galerie Enrico Navarra, Meeting in Painting: Tang Zhigang, Hong Kong; & Paris, France, 2004 (illustrated, p. 73).

# 唐志岡

### 成人開會

油彩 畫布 1997年作 簽名: 唐志岡 (右下)

#### 來源

現藏者直接購自藝術家

#### 文獻

2004年 《唐志岡:畫中會議》 漢雅軒 香港;及 Galerie Enrico Navarra 巴黎 法國 (圖版,第73頁)





# TANG ZHIGANG (CHINA, B. 1959)

### CHINESE FAIRY TALES

signed in Chinese; dated '2004' (lower right) oil on canvas 130 x 162 cm. (51  $^{1}/8$  x 63  $^{3}/4$  in.) Painted in 2004

HK\$500,000-700,000 US\$65,000-91,000

#### PROVENANCE

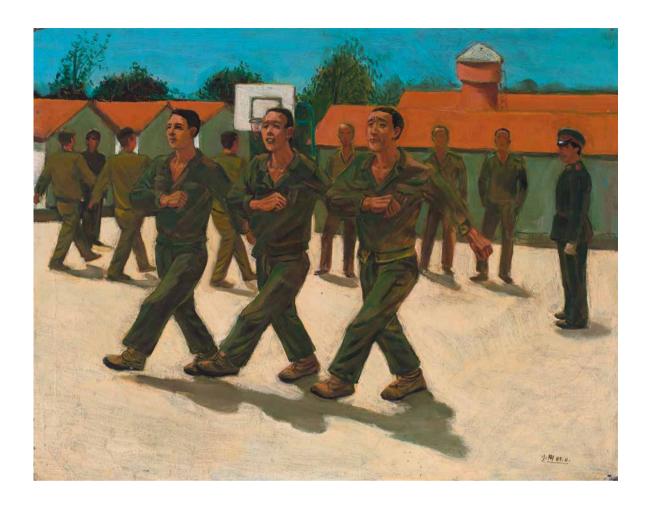
Hanart T Z Gallery, Hong Kong Acquired from the above by the present owner

# 唐志岡

## 中國童話

油彩 畫布 2004年作 簽名: 唐志岡 (右下)

來源 香港 漢雅軒 現藏者購自上述畫廊



14

# TANG ZHIGANG (CHINA, B. 1959)

### **DRILLING**

signed in Chinese; dated '89.4.' (lower right) oil on canvas 37.5 x 48 cm. (14  $^3$ /4 x 18  $^7$ /8 in.) Painted in 1989

## HK\$80,000-120,000 US\$11,000-16,000

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

#### LITERATURE

Hanart TZ Gallery, Half a Soldier's Life: Tang Zhigang, Hong Kong, 2002 (illustrated, p. 26). Hanart TZ Gallery, Meeting in Painting: Tang Zhigang, Hong Kong (illustrated, p. 46).

### 唐志岡

#### 操練

油彩 畫布 1989年作 簽名:小剛 (右下)

#### 來源

現藏者直接購自藝術家

#### 太獻

2002年 《唐志岡:軍中半世》 漢雅軒

香港 (圖版,第26頁)

2004年《唐志岡:畫中會議》漢雅軒

香港(圖版,第46頁)

# M AO LIZI

(CHINA, B. 1950)

#### VANDALISED FRESCO

signed 'MLZ' in English (lower right) mixed media on canvas 92 x 73 cm. (36 <sup>1</sup>/<sub>4</sub> x 28 <sup>3</sup>/<sub>4</sub> in.) Painted in 1990s

## HK\$200,000-300,000 US\$26,000-39,000

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

### 毛栗子

#### 被破壞的壁畫

綜合媒材 畫布 簽名: MLZ (右下) 1990年代作

來源

現藏者直接購自藝術家



Mao Lizi is an artist that has a great appetite for exploration. As one of the central figures who founded the avant-garde art movement Stars Group after the Cultural Revolution, he never stopped innovating. In the 1990s, he started creating wall and floor frescoes that combined Post-Modernism and Orientalism. Vandalised Fresco (Lot 142) is an iconic work that was produced during that period. The artist recreated the deteriorated qualities of an aged fresco painting as well as a stenciled graffiti of Mao. "The crudely vandalised ancient fresco is an inclusive world where frustration and renewal, restlessness and hope coexist", Chen Shaoping explained. With his well-honed fresco technique, the artist integrated contemporary concepts into traditional painting.

It suggests the coexistence and conflict between traditional culture and popular culture in the 1990s under the rapidly transforming regime in Chinese society.

毛栗子是一位富有探索精神的畫家,作為文革以後出現的前衛藝術組織「星星畫會」的發起人之一,他到了1990年開始創作具有「明顯的後現代和東方主義的牆地系列」。作品《被破壞的壁畫》(Lot 142)便是這時期的典型作品。藝術家以精湛的寫實技巧展現著斑駁的牆面和視覺上看似噴繪而成的「毛」肖像。「古壁畫中粗野無知的人為痕跡,是毛栗子呈現給我們的苦悶與換新、不安與希望的共生世界。」陳少平説。藝術家將扎實的傳統繪畫與當代理念相融合,暗示著中國社會形態中傳統文化的精髓與90年代潮流文化的共生與衝突。

# WANG KEPING (CHINA, B. 1949)

#### **IDOL**

numbered '7/8' (engraved at the lower left)
bronze sulpture
56 x 28 x 14 cm. (22 x 11 x 5 ½ in.)
edition 7/8
Executed in 1978
one seal of the artist

## HK\$300,000-500,000 US\$39,000-65,000

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

### 王克平

#### 偶像

銅雕 雕塑 版數:7/8 1978年作 藝術家鈐印一枚

#### 來源

現藏者直接購自藝術家

Stars Group is the first avant-garde art group to emerge after the conclusion of the Cultural Revolution in China. Wang Keping is one of the most important founders. He also organised and participated in the two Stars Group Exhibitions in 1979 and 1980. Wang Keping later immigrated to France and made his name as an exceptional sculptor, whose works are collected both privately and by museums. Idol (Lot 143) is a classic work that can fittingly represent the achievements of the artist in sculptural arts. The artist distorted the face, the eyes, the nose, and the mouth in an exaggerated manner. Using "Idol" as a subject matter, the sculpture is adorned with a star on its forehead, and its facial features are still easily recognisable. It is not difficult for the viewers to associate this work with a particular political figure and determine its meaning. Under the social atmosphere at the time, Wang Keping's work was undoubtedly bold

and innovative, both in terms of content and format. The experimentations and realisations of Wang Keping and other fellow Stars Group members made the most significant first step in the development of Chinese contemporary art.

「星星畫會」是文革以後中國出現的第一個前衛藝術團體,王克平是其中一位重要的發起人,亦是組織1979年和1980年兩次「星星畫展」的成員和參展藝術家。他之後移居巴黎,以雕塑聞名於美術界,作品為美術館及私人廣為收藏。《偶像》(Lot 143)是王克平的代表作之一,人物的面相經過藝術家的誇張處理而見過分地拉長,眼、鼻和嘴也有一定程度的變形。不過作品以偶像為題,加上頭像上方的星形標誌,以及仍然可以辨識的人物特徵,不難令人聯想到有關的獨特政治內容,從而產生明確的批判意義。在當時的社會氣氛來說,王克平的創作無論在藝術手法和內容上說都是絕對大膽和創新,他和其他「星星」畫家的嘗試和實踐,是中國當代藝術發展的重要第一步。

# OIU JIE (CHINA, B. 1961)

## POETRY OF PRESIDENT M

titled, dated, inscribed and signed in Chinese; signed 'Jie' in Pinyin (upper left) graphite on paper 200 x 140 cm. (78 <sup>3</sup>/<sub>4</sub> x 55 <sup>1</sup>/<sub>8</sub> in.) Painted in 2009

# HK\$350,000-550,000 US\$46,000-71,000

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

Macau, Fundação Oriente (Orient Foundation), New Work Exhibition by Qiu Jie in Macao, 28 April-7 June 2011.

## 邱節

### M 主席詞意圖

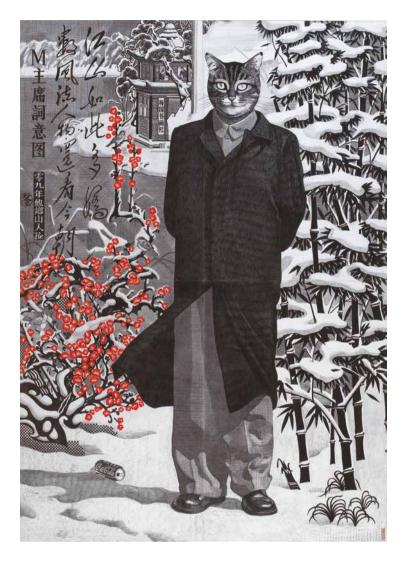
石墨 紙本 2009年作 簽名:他鄉山人; Jie (左上)

現藏者直接購自藝術家

### 展覽

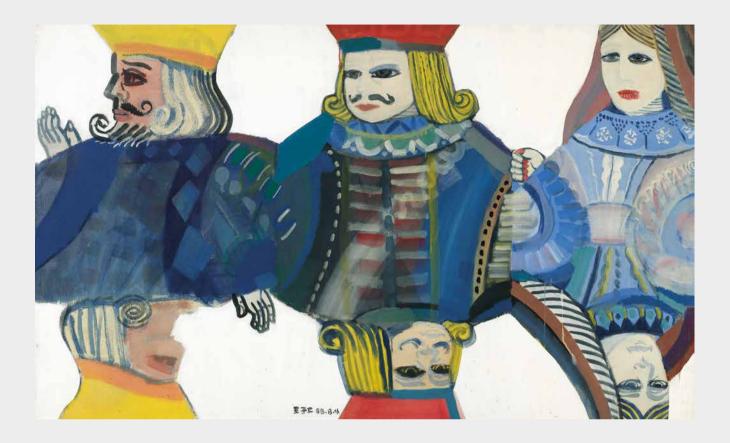
2011年4月28日-2011年6月7日「邱節澳門新作展」東方基金會 澳門

Qiu Jie was born in Shanghai in 1961. He graduated from Shanghai Light Industry College in 1981. In 1989, he went to Geneva, Switzerland to further his studies, and he continues to reside and work there. He confessed that when he first came to the West, he chose to create art with pencils because it was cheap and readily available. As a result, he developed a habit, and he grew to love its rustic and pure nature. His drawings are inordinately large. In order to adequately represent the relationships between characters and space, often times, several sheets of paper would be required to complete one work. Qiu Jie prefers to position himself as the rational observer of history and society. He loves to appropriate elements of advertising, genre paintings, political propaganda, and snapshots of society. When conflicting events and people are pieced together, intense juxtaposition and hilarity will ensue. In Poetry of President M (Lot 144), the insinuation of



"M" and "Meow" is featured prominently in the drawing. The flattened rendering of the background is in the style of classical Chinese ink painting. It contrasts jarringly with the empty Coke-Cola can on the snow – the air of absurdity permeates the entire work.

邱節1961年出生於上海,1981年畢業於上海輕工業專業學校,1989年前往瑞士日內瓦進修,現居當地。他自言早年初到西方社會因為經濟和便捷的原因而愛用鉛筆創作,結果習慣下來逐漸愛上這種物料的樸實和單純,又不失對描繪細節的能力,因而一直堅持使用。他的繪畫多為大幅,一個畫面常常由好幾張畫紙拼合而成,藉以表現人物和空間的關係。邱節喜歡作為一位冷靜的觀眾去看歷史和社會,他愛把廣告、風俗畫、政治宣傳畫、社會風貌等元素通過個人的聯想而並置,當一些南轅北轍的人和事走在一起時,即產生強烈的沖突感和滑稽感,正如《M主席詞意圖》(Lot 144)中「M」和「貓」的影射關係呼之欲出,造型寫實的貓主席和國畫背景的平面感充滿對比,雪地上的可樂空罐,更為作品的荒誕氣氛錦上添花。



14

# WANG ZIWEI

(CHINA, B. 1963)

### **POKER**

signed in Chinese; dated '88.8.16' (lower middle) acrylic on canvas 89 x 149.5 cm. (35 x 58 <sup>7</sup>/8 in.) Painted in 1988

# HK\$400,000-600,000 US\$52,000-78,000

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

# 王子衛 <sup>皇與后</sup>

壓克力 畫布

1988年作 簽名:王子衛 (中下)

現藏者直接購自藝術家

Wang Ziwei is an important figure in the Political Pop movement, which emerged in the 1990s. He already demonstrated exceptional skills in meticulously painting detail works in the mid-1990s, while his teacher, Yu Youhan, was actively involved in the Shanghai abstract painting movement. Wang Ziwei found much inspirations from Mao Zedong, and he started painting works in the style of Political Pop with the subject matter of Mao as early as 1987. The symbolism in *Vanguard-Joker*(Lot 146) and Poker(Lot 145) are appropriated from the imageries in Western poker cards. It is a metaphor for the social context in contemporary China. The appearance and behaviour of the clown are bizarre and eerie. On the other hand, the regal faces of the King and the Queen wield superior power. These works represent the personalities and relationships at play within the political ecosystem.



# WANG ZIWEI (CHINA, B. 1963)

### VANGUARD-JOKER

signed in Chinese; dated '1992' (lower middle); titled and signed in Chinese; titled 'VANGUARD-JOKER' in English; signed 'WANG-ZIWEI' in Pinyin; inscribed '168 x 120 cm Acrylic on canvas 1992, SHANGHAI, CHINA' in English; signed 'WANG ZIWEI' in Pinyin; inscribed 'No 1' (on the reverse)

acrylic on canvas 167.5 x 119 cm. (66 x 46 <sup>7</sup>/<sub>8</sub> in.) Painted in 1992

# HK\$400,000-600,000 US\$52,000-78,000

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**

Venice, Italy, 45th Venice Biennale, 1993.

# 王子衛

## 前衛小丑

壓克力 畫布 1992年作 簽名:王子衛(中下);王子 衛; WANG-ZIWEI; WANG ZIWEI (畫背)

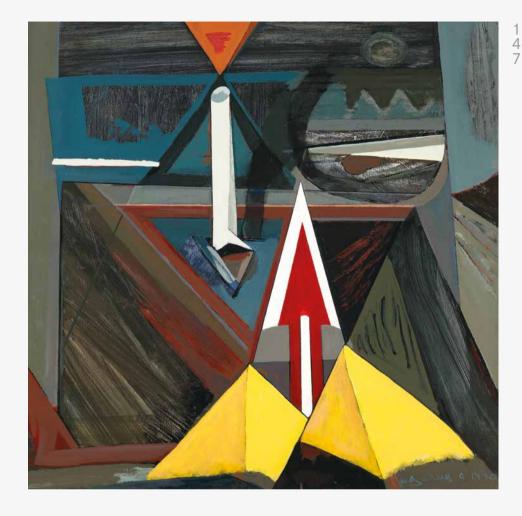
### 來源

現藏者直接購自藝術家

### 展覽

1993年「第45屆威尼斯雙年展」 威尼斯 意大利

王子衛是九十年代初興起的「政治 波普」風格的主要代表人物之一。 他在八十年代中已展示出細緻的繪 畫技巧,而當時他的老師余友涵正 活躍於上海抽象繪畫浪潮。王子衛 從毛澤東得到不少啟發,並早在 1987年起已經繪畫以毛澤東為題的 波普作品。《前衛小丑》(Lot 146) 和《皇與后》(Lot 145)兩作則是藝 術家借撲克牌這種來自西方的流行 玩意,作為對當代中國社會語境的 一個隱喻,小丑的形象和行為充滿 詭異氣氛,而皇與后刻板的面額代 表了無上的權力,各自代表了政治 生態內的人物性格和關係。



# Wang Chuan

(CHINA B 1953)

### **BELIEFS**

signed 'Wang Chuan' in Pinyin; dated '4 1990' (lower right) oil on canvas 99 x 99 cm. (39 x 39 in.) Painted in 1990

# HK\$300,000-500,000 US\$39,000-65,000

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

## 王川

# 信念

油彩 畫布 1990年作

簽名: Wang Chuan (右下)

來源

現藏者直接購自藝術家

Wang Chuan was born in 1953 in Chengdu, Sichuan. He graduated from the Chinese Ink Painting department of the Sichuan Fine Arts Institute. His oil painting Goodbye, Little Path is an iconic masterpiece that belongs to the Scars Movement period. In mid-1980s, Wang Chuan departed from his successful career as a painter of realism and pursued a new path of avantgarde painting. He participated in the China Avant-Garde Exhibition hosted by the National Art Museum of China in Beijing in the 1989. Beliefs (Lot 147) was finished two years after the landmark China Avant-Garde Exhibition. After the dramatic changes and upheavals in society, this painting shows a remarkable clarity and illumination in the palette. The geometric shapes are assertive and clearly defined. This works demonstrates the artist's devotion to the arts and his spirit of perseverance in life.

王川1953年出生於四川成都, 1982年畢業於四川美術 學院中國畫系,他的油畫《再見吧!小路》是傷痕時 期的代表作之一。80年代中期,王川放棄業已非常成 熟的寫實繪畫,實踐與先鋒前衛的新繪畫藝術。1989 年,他參加了北京中國美術館舉辦的「中國現代藝術 展」,此展具有深遠及標誌意義。作品《信念》(Lot 147)創作於「中國現代藝術展」後的第二年。經歷了驟 變的動盪與波折之後,畫面中明亮、清晰的顏色、幾何 結構和硬朗的線條,可以展示出藝術家對藝術的信仰, 還有對人生信仰的堅守。

# Feng mengbo

(CHINA, B. 1966)

### STREETFIGHTER II

oil on canvas 150 x 200 cm. (59 x 78 <sup>3</sup>/<sub>4</sub> in.) Painted in 1995

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

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.

### LITERATURE

The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, exh. cat., Edinburgh, Scotland, 1996 (illustrated, p. 27).

Hanart TZ Gallery, Feng Mengbo Build to Order: r-drawworld 0, exh. Cat., Hong Kong, 2006 (illustrated, p. 91).

## 馮夢波

遊戲終結:街頭霸王之二

油畫 畫布 1995年作

### 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

### 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27頁) 2006年 《馮夢波 訂製》 漢雅軒 香港 (圖版,第91頁)



In 1992, Feng Mengbo began experimenting with video games formats. He uses traditional oil painting techniques to portray the flat screen and colour contrasting images from the rough texture games screen of the eighties (8 dip) production, bringing the virtual race to our physical world. Insofar as fantasy is an effect of representation; both of these elements are based on the dialectic of presence and absence.

In Streetfighter II (Lot 148), two characters are fighting on a horizontal Street Fighter screen in a 1987 arcade fighting game. Wang is a character from the Revolutionary Model Opera popularised during the Cultural Revolution being manipulated into the video game; while Guile is the original character from Street Fighter as a major in the United States Air Force. Feng Mengbo tries to make his character a revolutionary hero by making him win. By bringing together classic images from two very different periods of contemporary cultural history, Feng creates a superficially

playful yet disquieting effect of Political Pop. Here, there are only order and procedures, but no political standard, no code of conduct. The work reveals the artist's sense that in contemporary culture, the ultimate reality lies in games.

馬夢波早於1992年開始嘗試以電玩遊戲概念進行新形式的藝術創作。他以傳統的繪畫技巧,重新呈現八十年代以「8位元」製作的粗糙遊戲畫面中那些色彩對比鮮明的平面圖像,將虛擬世界的人物帶入真實世界。這種再現方式創造了幻想的空間;兩者皆是建基於「存在」與「不存在」的辯證。

# ZHANG XIAOGANG (CHINA, B. 1958)

### **VAST OCEAN**

signed in Chinese; dated '1989.4' (lower right) oil on paper 54.6 x 78.5 cm. (21 1/2 x 30 7/8 in.) Painted in 1989

# HK\$2,000,000-2,400,000 US\$260,000-310,000

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

#### LITERATURE

Hanart TZ Gallery; & Galerie Enrico Navarra, Umbilical Cord of History: Paintings by Zhang Xiaogang, Hong Kong; & Paris, France, 2004 (illustrated, p. 21). Gallery Artside, Amnesia and Memory: Zhang Xiaogang, Seoul, Korea, 2006 (illustrated, p. 13).

After Modern China had undergone ten years of political upheavals, its vulnerable populace lost the ability to restore the balance of a worldview tempered by religious consolation, a void from which unavoidably springs a sense of desolation and desperation. This social tableau set the stage for Zhang Xiaogang to embark on his studies at the Sichuan Academy of Fine Arts in 1977, just after the end of the Cultural Revolution (1966-1976). As a consequence, Zhang is a painter on an unending quest to explore the inner self. Looking back over his entire creation of the 1980s, it appears that he persisted throughout in his search for an oracle of life's answers, but his end-of-decade work Vast Ocean (Lot 149) evidently depicts a mystical theocratic state, one devoid of political leaders, a polytheist idyll in which multiple gods coexist, as if through his paintings he creates a 'divinity' and a credo for himself, hoping that this will bring about an unconditional redemption of his own unbearably wounded spirit.

The exquisite painting techniques in *Vast Ocean* add a touch of beauty to Zhang Xiaogang's artistic traits in *The Other Side*: in contrast to the rough brush strokes of the first half of the 1980s, his oil paintings on cardboard exhibit extremely subtle permutations of colour and exude a sense of translucent, watercolour-like appeal, with the fine working of the contour lines imparting to this work in oil the gentle directness of a pencil sketch, with past fluctuations in mood nebulously dissolving into patches of smooth colour, and the skilled use of the technique of previews appearing a few years after the launch of the *Bloodline: Big Family* Series.

# 張曉剛

### 浩瀚的海

油彩 紙本 1989年作 簽名:張曉剛 (右下)

### 來源

現藏者直接購白藝術家

### 太獻

2004年《時代的臍帶:張曉剛繪畫》漢 雅軒 香港;及 Galerie Enrico Navarra 巴 黎 法國 (圖版,第21頁) 2006年《失憶與記憶:張曉剛》 Gallery

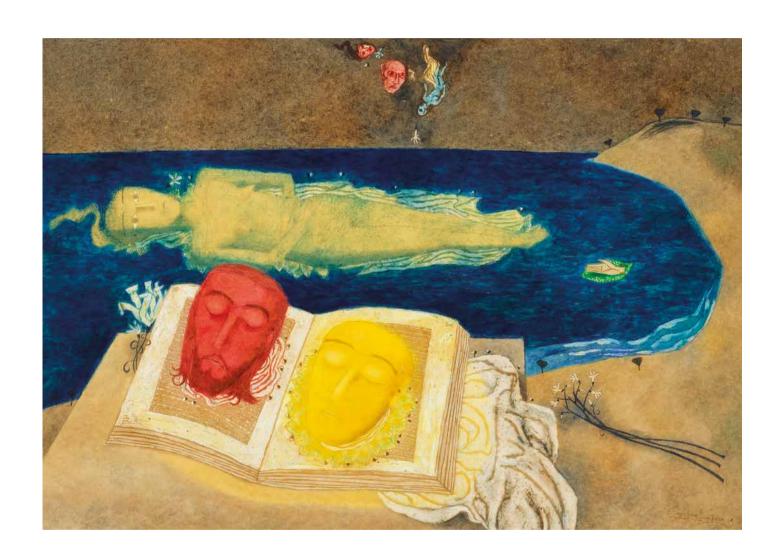
Artside 首爾 韓國 (圖版,第13頁)

The ocean is often used as a metaphor for the origin of life. It was not a subject matter that Zhang Xiaogang often explored in the 1980s. During that period, he favoured the settings of earth and confined spaces. For this reason, *Vast Ocean* is an extraordinarily rare work. The painting was created in an era that desperately sought intellectual release. As the ocean possesses the tremendous power to nourish life, it is a perfect metaphor for the desire to heal the present and nurture the future.

現代中國經過十年的政治震盪後,脆弱的人心無法平衡一個失去宗教慰藉的精神狀態,難免造成一種空洞和絕望。張曉剛在如此社會背景下,在文革後的1977年進入四川美院學習,他是一個不斷面向自我內心探索的畫家,回顧他整個八十年代的創作,無不執著尋找生命出口的解答,而作為那個年代終結前的作品,《浩瀚的海》(Lot 149)清楚地描繪出一個沒有政治領袖的神秘宗教國度,一個多神共存的幻想畫面,他通過繪畫為自己創造了「神」和信仰,希望藉以為自己痛苦不堪的精神帶來無條件式的拯救。

《浩瀚的海》的細膩繪畫技巧,標致了張曉剛在「彼岸時期」的藝術特色。與八十年代前半期的粗獷筆觸相反,繪畫在紙上的油彩表現出極為微妙的色彩變化,散發著水彩般迷人的透明感,幼細線條在輪廓上的處理,令油畫作品富有鉛筆素描般的直接和輕柔,過去情緒的波動隱隱地消溶於平滑色塊中,在技巧的運用上預視了幾年後面世的「血緣:大家庭」系列。

海洋被喻為生命的起源。張曉剛在八十年代的作品卻甚少以此 為題,而多以土地和密閉的空間為場景,因此《浩瀚的海》的 出現更見難得。在一個追求精神出口的時代,海洋那具有孕育 生命的巨大力量,正好作為一個對治療現在和繁衍未來的完美 隱喻。



# 50

# ZHOU CHUNYA (CHINA, B. 1955)

### A WOMAN WEARING LONG GOWN

dated '1991.5.'; signed in Chinese (lower right) oil on canvas 149.5 x 119 cm. (58  $^{7}/8$  x 46  $^{7}/8$  in.) Painted in 1991

# HK\$2,000,000-3,000,000 US\$260.000-390.000

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

#### LITERATURE

Timezone 8 Limited, Zhou Chunya, Beijing, China, 2010 (illustrated, p. 125).

# 周春芽

## 穿著袍子的女人

油彩 畫布 1991年作

簽名:周春芽(右下)

### 來源

現藏者直接購自藝術家

### 太獻

2010年《周春芽》Timezone 8 北京 中國(圖版,第125頁)



Fig. 1

Zhou Chunya, New Generation Tibetan, 1980, Christie's Hong Kong, 23 November 2013, Lot 45, Sold for HK\$33,720,000.

圖1

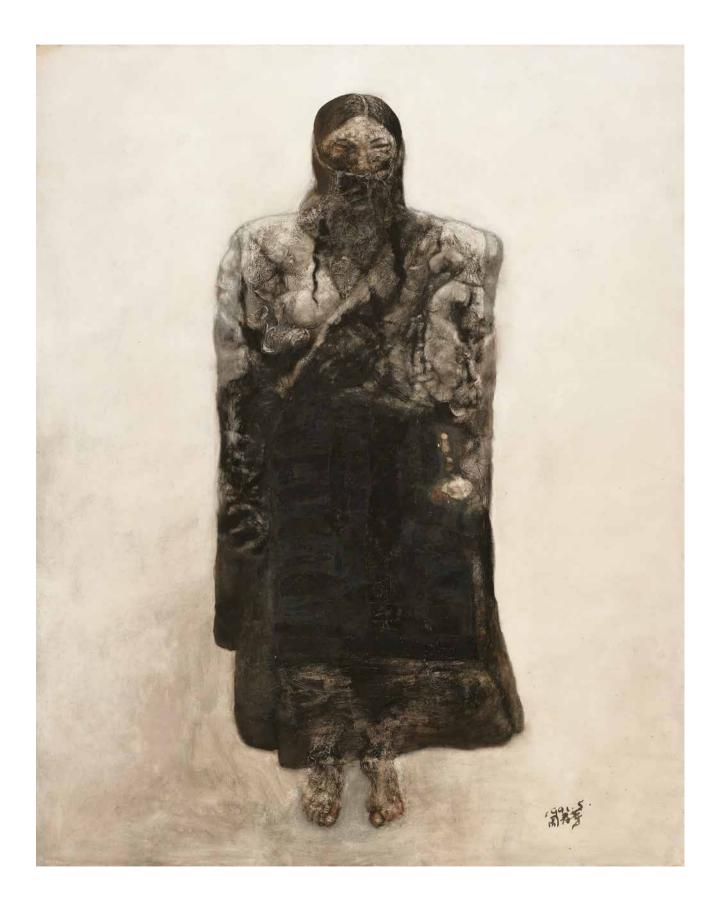
周春芽《藏族新一代》1980年作 佳士得香港 2013年11月23日 編號45 成交價 33,720,000港元

Born in Chongqing, Zhou Chunya graduated from the Sichuan Fine Art Institute in 1982. His 1980s oil painting New Generation Tibetan (Fig. 1) was a historic landmark in Chinese contemporary art. His lyrical treatment depicted the innocence in humanity. In 1988, he graduated from the Fine Arts department of University of Kassel in Germany. After he returned to China, he had a renewed interest in the substance and the form in the Chinese tradition. He further enhanced his practice with Western painting techniques and concepts. Together with Zhang Xiaogang, Mao Xuhui, and Ye Youngqing, they were the most exemplary artists representing the Southwest region of China.

The foundation of A Woman Wearing Long Gown (Lot 150) is the portraiture format. The woman is positioned in the centre of the painting where she is integrated into the white background space. The figure's delineation is bold and intense - the expression is dense and heavy. The monochrome modelling of the figure and the wide area of blank spaces are associated with the artist's background in Chinese traditional painting. Despite that it was painted with the Western oil medium, the artistic essence of the Eastern tradition can still be seen where the brushstrokes make calligraphic turns and the dry brush make expressive marks. Zhou Chunya was heavily influenced by the Neo-Expressionism that he learned from German. This is evident in his reduced depiction of details and attention paid to the rendering of inner emotions - it is a harmonious amalgamation of German Expressionism and Chinese ancient painting.

周春芽出生於重慶,1982年畢於於四川美術學院,80年代創作的油畫《藏族新一代》(圖1)成為中國當代藝術史上的重要作品,以抒情手法描繪出人性的純真。他在1988年畢業於德國卡塞爾綜合大學自由藝術系,回國後的創作反而更關注中國傳統的內涵和形式,同時亦結合了西方繪畫的觀念和手法。他跟張曉剛、毛旭輝和葉永青等人,同為西南地區最具代表性的藝術家。

作品《穿著袍子的女人》(Lot 150)以肖像繪畫為基礎,將穿長袍的女人設置於圖像的中心,與虛白的空間背景結合。人物的線條粗狂、強烈,呈現出黑密、厚重與低沉。單色的人物造型與大片的留白,呼應了藝術家喜愛的中國傳統繪畫。油畫顏料近乎在筆墨轉折、皴擦勾渲染之間,充分表現出東方性的藝術精髓。周春芽受過德國新表現主義影響,他減少對物件本身形式的細節刻畫,意圖體現人物的內在情感。藝術家追求繪畫技巧的突破與作品的精神性,將德國表現主義與中國古代繪畫相融與此。



# HEDUOLING (CHINA, B. 1948)

### REAR WINDOW NO. 2

oil on canvas 160 x 130 cm. (63 x 51 ½ in.) Painted in 1996

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

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**

Prague, Czech Republic, Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, 1997.

#### LITERATURE

Mountain Art Museum, Contemporary Chinese Art Collection (4): He Duoling, Kaohsiung, Taiwan, 1997 (details illustrated, p. 190; & illustrated, p. 191).

Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, Prague, Czech Republic, 1997 (illustrated, p. 95).

# 何多苓

# 後窗 第二號

油彩 畫布 1996年作

### 來源

現藏者直接購自藝術家

#### 展覽

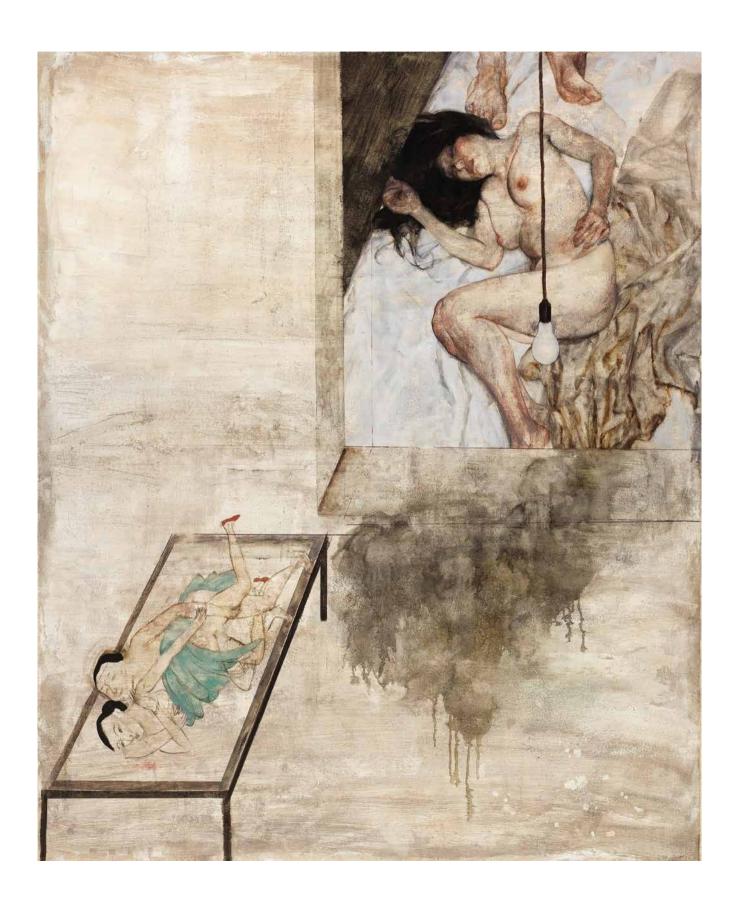
1997年「來自中央帝國的面孔與身體: 九十年代中國藝術」魯道夫美術館 布拉克 捷克

#### 淘文

1997年《中國當代藝術選集(4):何多 苓》山美術館高雄台灣(圖版為局部, 第190頁;及圖版,第191頁) 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95頁)

He Duoling's paintings are lyrical in nature. Stylistically, his expressions change over time as his artistic language become progressively more profound. His works are often interwoven with networks of internal structures. Towards the end of the 1990s, He Duoling introduced elements of erotic art in his works. Rear Window No. 2 (Lot 151) divides the space into two: the upper right corner features the naturalistic depiction of a sleeping female nude and a window frame. However, the lower left corner features a couple depicted with reduced rendering in a flattened isometric perspective that is typical in traditional Chinese ink art. It piques the interests of the viewers to investigate the details of the work as well as the relationships between the figures. He Duoling calls this the "one-on-one relationship as an uninvolved observer with an apathetic gaze." The choice of colours in this piece if similar to Chinese traditional ink. The unmodulated planes

of colours and calligraphic brushworks convey a supernatural sense of philosophical thinking. This is what the artist calls "details are brought forth through succinctness. Sophistications are made apparently by simplicity."





Shen Xiaotong graduated from the Printing Department of Sichuan Academy of Fine Arts in 1989. In his *People Flooded in Red No. 2* the artist has departed from his earlier symbolic tendencies and instead uses more emotionally direct imagery, painting disturbing portraits of people in crowds: their faces are blurred, their expressions vague. For Shen, these portraits act as a provocative means of 'awakening the love and hatred sleeping deep inside each one's soul.' Red is now the dominant colour of Shen's palette because, to him, red symbolises Chinese culture – not the vibrant red of politics but the 'dark blood red at the heart of our culture.'

沈小彤於1989年畢業於四川美術學院版畫系。在《好多的紅人之二》一作中,藝術家已脫離早期傾向象徵性的畫風,走向更為直接的情感表達,繪畫令人不安的人群肖像:他們的面目模糊、表情曖昧。沈小彤意圖透過這些令人困擾的肖像刺激我們的感官,「喚醒潛伏在每個人靈魂深處的愛與恨」。紅色已經成為藝術家創作的主調,因為在他來說,紅色是中國文化的象徵一不是富有政治色彩的赤紅,而是「深植在我們的文化之中的陰暗血紅」。

# SHEN XIAOTONG (CHINA, B. 1968)

### PEOPLE FLOODED IN RED NO. 2

titled, inscribed and signed in Chinese; inscribed '200 x 150 cm'; signed 'XIAOTONG SHEN' in Pinyin; dated '1992.7.' (on the reverse) oil on canvas  $198 \times 148.5$  cm. ( $78 \times 58 \frac{1}{2}$  in.) Painted 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 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

Art Retreat Museum, Singapore, Diaries. My Landscape, 9 September 2006-31 March 2007.

### LITERATURE

Soobin Art Int'l Singapore, Diaries. My Landscape, Singapore, 2006 (illustrated, p. 73; & p. 93). Hanart TZ Gallery, Shen Xiaotong, Hong Kong, 2008 (illustrated, p. 105).

# 沈小彤

### 好多的紅人之二

油彩 畫布 1992年作

簽名:沈小彤; XIAOTONG SHEN (畫背)

### 來源

現藏者直接購自藝術家

### 展覽

2006年9月9日-2007年3月31日「日記 · 我的風景」 好藏之美術館 新加坡

### 文獻

2006年《日記· 我的風景》 新加坡斯民國際藝苑 新加坡 (圖版,第73頁;及第93頁) 2008年 《沈小彤》 漢雅軒 香港 (圖版,第105頁)

# MAO YAN (CHINA, B. 1953)

## UNTITLED

signed 'mao yan' in Pinyin; dated '2000.8' (lower middle) oil on paper 74 x 51 cm. (29 1/8 x 20 1/8 in.) Painted in 2000

# HK\$300,000-500,000 US\$39.000-65.000

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

# 毛焰

### 無題

油彩 紙本 2000年作 簽名:mao yan (中下)

來源

現藏者直接購自藝術家



Mao Yan was born in the city of Xiangtan, Hunan in 1968. He graduated from the oil painting department at the China Central Academy of Fine Arts in 1991. Portraitures are his forte, and he devoted his career in exploring the conceptual and intellectual possibilities in the visual languages in portraiture. He considers painting as his personal ideal. Thus, he is not concerned with whether a particular subject matter is defined as contemporary. To Mao, the artistic practice has to come from the painting medium itself. A richly detailed portrait can express the characteristics of an era. It can also represent the subjective thinking of an artist. He explained, "I think a good direction in painting is more important than a good mode of expression. In order to do that, the first thing

that I have to do as an artist is to internalise the subject matter. The second thing is to express it with depth. The third thing is that the mode of expression cannot be merely a style. It should be relative simple and sincere. That is why I call it a direction, and not a technique."

毛焰1968年出生於湖南湘潭,1991年畢業於中央美術學院油畫系。他擅長肖像繪畫,致力深層挖掘其語言的觀念性及精神性本質。他視繪畫為個人理想,而並不關注作品主題是否被界定為當代,強調藝術實踐需要從繪畫本身出發。飽滿的肖像可以反映一個時代的特徵,更是反映藝術家的主觀意志。他説:我覺得好的繪畫方向比方式更重要,第一是內心化,第二是需要深度表達,第三是表達的方式不是風格,是相對質樸,坦誠的,我説的是一個方向的,不是方法。」

# PAN DEHAI (CHINA, B. 1956)

### THE CORN SERIES: WANTED NO. 4

signed 'Pan De Hai' in Pinyin; dated '1992' (lower right); inscribed '170 x 200 cm.' (on the reverse) acrylic on canvas  $200 \times 170$  cm. (78  $^3/4 \times 66$   $^7/8$  in.) Painted in 1992

# HK\$1,200,000-1,800,000 US\$160,000-230,000

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. 129).

Poly Art Museum; & Triumph Art Space, Pan Dehai, Beijing, China, 2007 (details illustrated, p. 79).

## 潘德海

苞米系列: 尋人啟示 第四號

壓克力 畫布 1992年作

簽名: Pan De Hai (右下)

#### 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

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

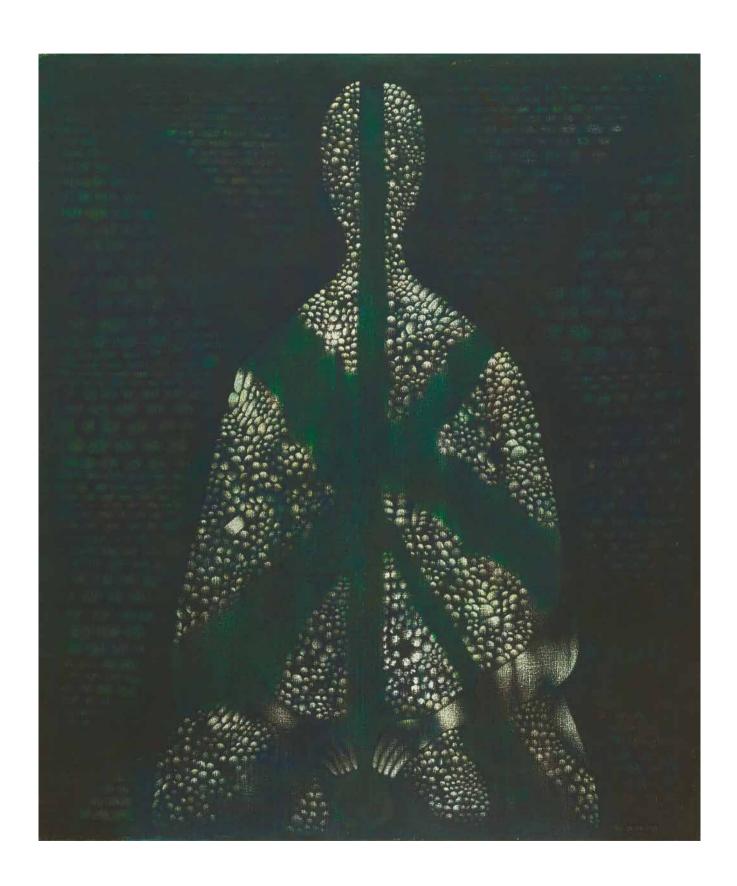
### 太獻

2001年《後八九中國新藝術》亞洲藝術文獻庫 香港(圖版,第129頁)

2007年《潘德海》 保利藝術博物館;及 凱旋藝術機構 北京 中國 (圖版為局部,第79頁)

The Corn Series: Wanted No. 4 (Lot 154) is a classic work that belongs to Pan Dehai's Corn series. Grains of corns in various sizes are configured at the center of the painting to form the figure. The intensely repeated pattern eliminates the natural appearance and properties of corn – it has become the medium and painting tools of the artist. Visually, the different configurations of corn are often read as mysterious, fantastic, complicated, and sometimes even incomprehensible. This is precisely what the artist is attempting to explore – the fundamental properties of image. The black intersecting lines cross the torso of the figure. Between what is apparent and what is obscured, within nature and humanity, the artist has discovered his unique visual language.

作品《苞米系列:尋人啟示 第四號》(Lot 154)是潘德海典型的「苞米」系列的作品。大小不等的苞米顆粒組成畫面中心的人物及姿勢。大量的重複的顆粒,完全消滅了苞米本身的自然屬性,它是藝術家造型的手段及繪畫工具。苞米在視覺上的排列組合呈現出解讀上的神秘、魔幻、繁複甚至是難以理解等感受。這正是藝術家在繪畫中企圖探索的圖形背後的本質。交叉的「線」穿越人物的身體。在「明確」與「模糊」之間,自然與人物之間,藝術家找到了屬於自我的獨特視覺語言。



# DING YI (CHINA, B. 1963)

### MANIFESTATION OF CROSSES 92-2

signed in Chinese; dated '1992.2' (lower right); titled and inscribed in Chinese; inscribed '160 x 140 cm'; signed 'Ding Yi' in Pinyin; dated '1992.2' (on the reverse) acrylic on canvas 140 x 160 cm. (55 1/8 x 63 in.) Painted in 1992

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

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. 223).

Ding Yi is among the first group of Chinese artists to participate in international exhibitions in the early 90s. In the mid-80s, he devoted himself to exploring theoretical abstractionism. In 1988, he started his Manifestation of Crosses series, the title in Chinese was originally a term from press printing indicating the lines which mark the boundaries of a page.

With a myriad of different shades of greens, the iconic '+' and 'y' symbols monotonously entwine across Manifestation of Crosses 92-2 (Lot 155), demonstrating a technical rigor, an impeccable sense of structure and a coolly analytical visual sensibility that accumulates into a crescendo, into the spiritual realm. Abandoning all methods of representation, Ding Yi's painting is an

# TZ

### 十示 92-2

厭克力 書布 1992年作 簽名:丁乙(右下); Ding Yi (畫背)

1993年1月30日-2月28日「後八九中國新藝術」

#### 來源

現藏者直接購自藝術家

#### 展覽

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

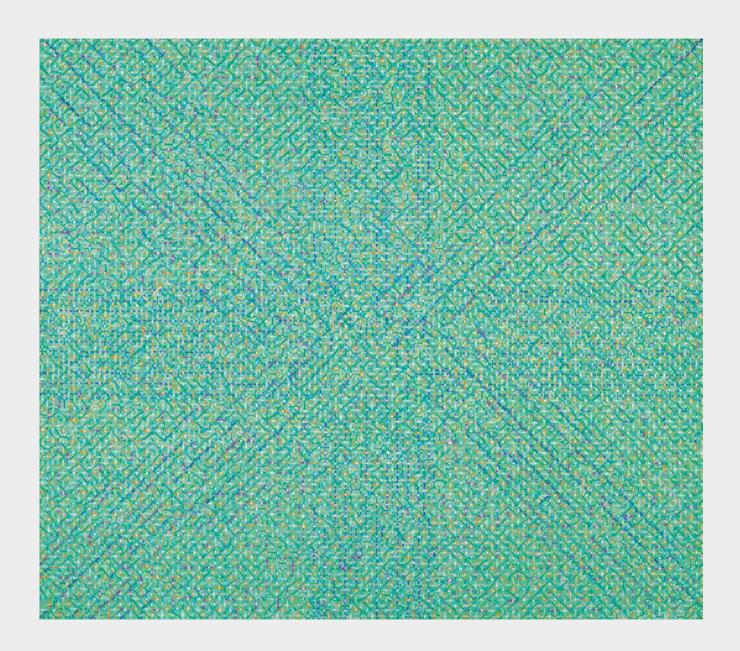
### 淘文

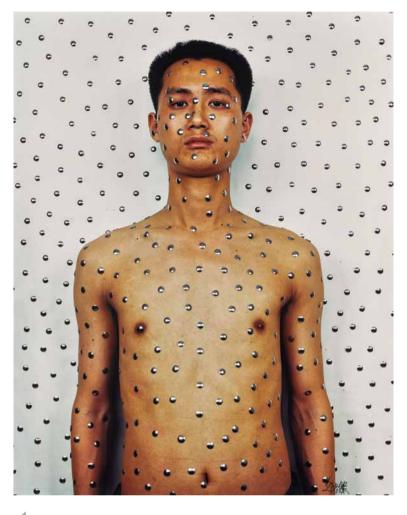
2001年 《後八九中國新藝術》 亞洲藝術文獻庫 香港 (圖版,第223頁)

expression of pure reason with the constraint and diminishment of emotions. It is a direct expression of freedom from any social or ideological expectations.

丁乙是九十年代初期中國最早一批參加國際大展的藝術 家之一。自八十年代中期便專注於抽象藝術的理論探 索;及至1988年開始創作「十示」系列。「十示」一辭 源於印刷業,原意是指校稿中確認套色的十字線。

不斷重複的綠色標誌性「十」和「X」符號,深淺不一, 交錯重疊,延伸至整個《十示:92-2》(Lot 155)的畫 面,展示出藝術家嚴謹的法度、無懈可擊的結構與及冷 靜理性的視覺語言,層層推進,臻至精神領域。丁乙摒 棄所有具象的表現方法,他的繪畫純粹是理性的表達, 情感克制。《十示:92-2》直接體現藝術家不受社會期 望或意識形態約束的創作自由。





Qiu Zhijie was born in the Fujian province in 1969. He graduated from the print-making department at the China Academy of Art in 1992. He created works in a wide variety of media including drawing, ink painting, video, photography, and installations. Tattoo I (Lot 156) is an early work that was completed in 1994. It explores the relationship between the image and the background behind it. Balancing these two aspects is the prime objective of traditional portraiture. Qiu Zhijie confronted this concept and subverted it by introducing foreign objects in the picture plane to obliterate any distance between them. As they share the same features, everything in the picture reverts to a universal flatness.

邱志傑1969年生於福建,1992年畢業於浙江美術學院版畫系,創作涉足繪畫、水墨、錄像、攝影和裝置多個範疇。《紋身 I》(Lot 156)是1994年的早期作品,討論了一個形象和它的背景之間的關係。保持這兩者的平衡和協調是傳統肖像畫的前提,邱志傑針對這個觀念作出顛覆,以另一種物質的介入把兩者之間應有的距離消除,令它們共享相同的特徵,讓畫面的一切復歸平面。

# 56

# QIU ZHIJIE (CHINA, B. 1969)

### TATTOO I

signed in Chinese (lower right); numbered '9/10'; titled 'TATTOO I' in English; signed in Chinese (on the reverse) chromogenic print  $102 \times 80$  cm.  $(40 \ ^{1}/8 \times 31 \ ^{1}/2$  cm.) edition 9/10 Executed in 2000

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

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

### LITERATURE

illustrated, p. 64).

Smart Museum of Art, University of Chicago, Between Past and Future: New Photography and Video from China, Chicago, USA, 2004 (different edition illustrated, p. 158). Fujian Art Publishing House, Contemporary Art and Cultural Transformation- Qiu Zhijie, Fuzhou, China, 2004 (different edition illustrated, p. 120). Sichuan Fine Arts Publishing House, Qiu Zhijie, Chengdu, China, 2007 (different edition

# 邱志傑

### 紋身丨

彩色 相紙 版數:9/10 2000年作

簽名:邱志傑(右下);邱志傑(背面)

### 來源

現藏者直接購自藝術家

### 太獻

2004年《過去與未來之間:中國的新攝影與錄像》Smart 美術館 芝加哥大學 芝加哥 美國 (圖版為另一版數,第158頁)

2004年 《當代藝術與本土文化一邱志傑》 福建 美術出版社 福州 中國 (圖版為另一版數,第120頁) 2007年 《邱志傑: 行走于之間 (當代藝術家叢書 第 五輯)》四川美術出版社 成都 中國 (圖版為另一版 數,第64頁)

# **HESEN** (CHINA, B. 1968)

### TWO FRIENDS IN A CHAIR

signed and dated in Chinese (lower left) oil on canvas 180 x 150 cm. (70 <sup>7</sup>/8 x 59 in.) Painted in 1991

# HK\$800,000-1,200,000 US\$110.000-160.000

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

# 何森 椅上的兩人

油彩 畫布 1991年作 簽名:何森(左下)



He Sen's works are melancholic and tragic. The nebulous and dreamlike qualities in the grey and red construct a mysterious sense of distance. This is precisely the ideal space for He Sen to meditate. Two Friends in a Chair (Lot 157) was painted in 1991. The figures are depicted as clusters of paint over a grey background in an expressionistic manner. The relationship between the figures' mental processes and bodies is the focus of the artist. He Sen explained that this works represents "the fear of adulthood and the escapism from reality."

### 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. 100).

Beijing Art Now Gallery, He Sen 1989-2004, Beijing, China, 2004 (illustrated, p. 46).

Lu Peng, A History of Art in Twentieth-Century China (Revised Edition), Peking University Press, Beijing, China, 2009 (illustrated, p. 873).

### 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

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

### 淘文

2001年 《後八九中國新藝術》 亞洲藝術文獻庫

香港 (圖版,第100頁)

2004年 《何森 1989-2004》 北京現在畫廊 北京 中國 (圖版,

第46百)

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873頁)



# GUO JIN (CHINA, B. 1964)

### MERRY CHILDREN NO. 5

signed 'GUO JIN' in Pinyin; dated '96.12' (lower right); titled, inscribed, dated and signed in Chinese; inscribed '184 x 145 cm'; signed 'GUO JIN' in Pinyin (on the reverse) oil on canvas

184 x 145 cm. (72 <sup>1</sup>/<sub>2</sub> x 57 <sup>1</sup>/<sub>8</sub> in.) Painted in 1996

# HK\$300,000-400,000 US\$39,000-52,000

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

### EXHIBITION

Prague, Czech Republic, Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, 1997.

### LITERATURE

Galerie Rudolfinum, Faces and Bodies of the Middle Kingdom: Chinese Art of the 90's, Prague, Czech Republic, 1997 (illustrated, p. 141).

## 郭晉

## 歡愉的孩子們 組畫之五

油彩 畫布 1996年作

簽名: GUO JIN (右下); 郭晉; GUO JIN (畫背)

### 來源

現藏者直接購自藝術家

### 展覽

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

### 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141頁)

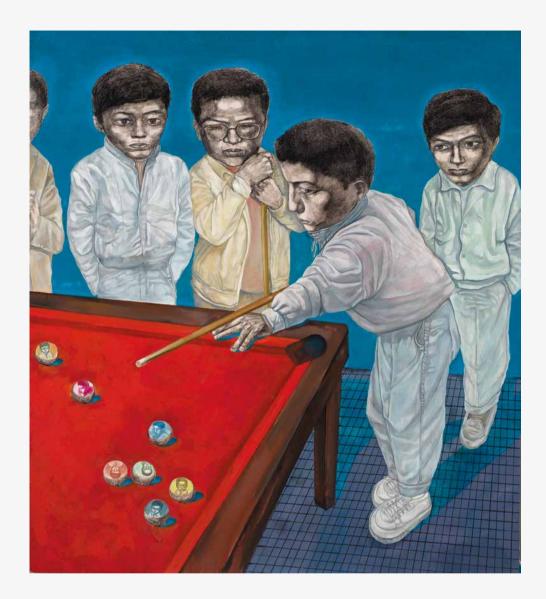
A childhood without worries, sadness, and resentments is still the imaginary pursuit of ours. It is a state of forgotten purity and security.

-Guo Jin

Guo Jing was born in the 1964 in the city of Chengdu, Sichuan. He graduated from the Sichuan Fine Art Institute in 1990. In the work Merry Children No. 5 (Lot 158), three children are levitating in mid-air as if they exist in a dimension between reality and fantasy. The images of children are cracked and mottled. Their coarse skin covers the entire picture, and their cloudy facial features are seemingly frozen. The artist is suggesting that behind every merriment and revel hides restlessness. It symbolises the myriads of mental and visual conditions experienced by city-dwellers. It is grave subject that the artist critically evaluates.

無怨無愁無顧慮兒童時代的幻想 成為我們仍然致力追求的已被多 時忘卻純淨與安全的景象。

一郭晉



1 5

# XIN HAIZHOU (CHINA, B. 1966)

# RULE OF THE GAME NO. 2

signed, titled and inscribed in Chinese; dated '1992.'; inscribed '200 x 180 cm.' (on the reverse) oil on canvas 198 x 178 cm. (78 x 70  $^{1}/8$  in.) Painted in 1992

# HK\$600,000-1,000,000 US\$78,000-130,000

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

# 忻海洲

# 遊戲規則之二

油彩 畫布 1992年作 簽名: 忻海洲 (畫背)

來源

現藏者直接購自藝術家

#### **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.

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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, pp. 98-99).

Beijing Now Gallery, Xin Haizhou 1987-2005, Beijing, China, 2005 (illustrated, pp. 22-23).

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. 377).

### 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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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

### 太獻

2001年 《後八九中國新藝術》 亞洲藝術文獻庫 香港 (圖版,第 98-99頁)

2005年 《忻海洲 1987-2005》 北京現在畫廊 北京 中國 (圖版,第22-23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377頁)

Xin Haizhou graduated from the Sichuan Fine Arts Institute. Because of his geographic location, it was unavoidable that he was deeply influenced by the Scar Art movement early in his career. Beginning in 1992, he started to take on the perspective of a game to rethink reality and the artistic language. Rule of the Game No. 2 (Lot 159) uses the game of pool as a metaphor for the state of existence. The artist once explained, "I chose the subject matter of the "game of pool" because it embodies the consumerism culture of our times. A covert sense of gameplay and absurdity is ubiquitous in contemporary life. We are thrown into a pre-fabricated stage set where monitors surround us. Karaoke and Hong Kong martial arts movies stroll down the street together. We jump from one box, which we call an apartment, to another box, which we call a bus, to encounter a bunch of

strangers in an tightly confined space. We do not know what will happen today, and we spend the day curiously anticipating. We are like the billiard balls that roll around on the pool table, waiting for our chance to strike."

忻海洲畢業於四川美術學院,因為地緣關係,他早期無可避免地受到「傷痕藝術」中的沉重和深度所影響,直到1992年起,他開始轉向以遊戲的角度來思考現實和藝術語言。《遊戲規則之二》(Lot 159)以桌球比喻當代的生存狀態。藝術家曾説:「選擇'打桌球'這個母題,我覺得是具有這個消費時代特徵的東西,現代生活無處不有一種神秘而不的場景裡,影視屏幕包圍著我們,卡拉OK和港台功表片在街頭散步,我們從方盒房間跳上方盒汽車要遇上很多彼此貼近而相互陌生的人。我們不知道今天。我們仿佛站在台桌上滾來滾去的小球,等待著把自己交出去…」。

Because of his softly defined facial features, Ma Liuming decided that he would use a feminised face and a masculine body to construct an artistic persona with an imaginary gender. Visually, his sexual identity is confusing and misplaced. The artist attempts to use an individualised language and format to investigate the cultural characteristics of the sexes in the society.

因為長相清秀,馬六明選擇了以女 性化的面部特徵及男性的身軀創造 了極具性別幻象的藝術形象。兩性 的視覺交替,是混沌、錯置、糾正 的感受。藝術家試圖以個人化的語 言和方式,探討兩性在社會中的文 化屬性及特質。





6

# MA LIUMING (CHINA, B. 1969)

## FEN-MALIUMING II; & III

numbered '10/10'; signed in Chinese; dated '1993'; inscribed 'photo: XU ZHI WEI' in English (lower edge); & numbered '8/10'; signed in Chinese; dated '1993'; inscribed 'photo: XU ZHI WEI' in English (lower right) set of two black and white photographs

paper size: each 60.8 x 50.6 cm. (23 <sup>7</sup>/<sub>8</sub> x 19 <sup>7</sup>/<sub>8</sub> in.) (2)

image size: 59.5 x 40 cm. (23 3/8 x 15 3/4 in); & 55.5 x 38 cm. (21 7/8 x 15

in.) (2)

edition 10/10; & 8/10 Executed in 1993

# HK\$60.000-80.000 US\$7,800-10,000

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

### **EXHIBITION**

Prague, Czech Republic, Galerie Rudolfinum, A Strange Heaven: Contemporary Chinese Photography, 2003.

### LITERATURE

Asia Art Archive, A Strange Heaven: Contemporary Chinese Photography, Hong Kong, 2003 (different edition illustrated, pp. 90-91).

Chinese Contemporary Gallery, Ma Liu Ming, London, England, 2003 (different edition illustrated, p. 9).

Asia One Books; & Hanart Projects, 3 Parallel Artworlds: 100 Art Things From Chinese Modern History, Hong Kong, 2015 (different edition illustrated, pp. 228-229).

# 馬六明

### 芬·馬六明 第二號;及 第三號

黑白照片 (一組共兩件) 版數:10/10;及8/10

1993年作

簽名:馬六明(下沿);及馬六明(右下)

### 來源

現藏者直接購自藝術家

### 展覽

2003年「幻影天堂:中華當代攝影」魯道夫美 術館 布拉克 捷克

### 文獻

2003年《幻影天堂:中華當代攝影集》亞洲藝 術文獻庫 香港 (圖版為另一版數,第90及91頁) 2003年 《馬六明》 中國當代畫廊 倫敦 英國 (圖

版為另一版數,第9頁)

2015年 《三個藝術世界: 中國現代史中的一百件 藝術物》 宏亞出版;及 漢雅項目 香港 (圖版為另

一版數,第228-229頁)



# YE YONGQING (CHINA, B. 1958)

## PARIS CHURCH & GREEN FRUIT

mixed media on canvas  $196.5 \times 162 \text{ cm.} (77^{-3}/8 \times 63^{-3}/4 \text{ in.})$  Painted in 1996

HK\$750,000-950,000 US\$98,000-120,000 葉永青 巴黎,教堂與蔬果市場

綜合媒材 畫布 1996年作

Ye Yongqing was born in 1958 in Yunnan. He graduated from the painting department of Sichuan Fine Arts Institute in 1982. Having participated in the landmark '85 New Wave movement, Ye Yongqing, Zhang Xiaogang, and a few other fellow artists founded the Southwestern Art Research Group. It was an inspiring decade when they expressed their passion for life through art.

Paris Church & Green Fruit (Lot 161) was painted in 1996. It is an iconic work that represents Ye Yongqing's Entertainment Period during the mid-1990s. By assembling newspaper clippings, traces of graffiti, political posters, head-shots of fictitious personalities, text and symbols, the artist constructed a public diary of a specific point in time. It is a textual painting that narrates the historical and philosophical musings of everyday life. This work subverts and ridicules the inherent meanings in reality and history. The visually rich experience brings audience

absurdity and humour in a graffiti-inspired art style. Ye Yongqing's works always follow his romantic temperament. The artist leisurely captures the lyrical elements that roam freely in real life.

葉永青在1958年出生於雲南,並在1982年畢業於四川 美術學院繪畫系。經歷八五新潮的洗禮後,他和張曉剛 等好友組成「西南藝術群體」,在一個激情澎湃的年代 以藝術表達對生命的體驗和感受。

《巴黎,教堂與蔬果市場》(Lot 161) 創作於1996年,是葉永青90年代中期進入一種「娛樂性」創作狀態的代表作。藝術家集合物件片段、塗鴉痕跡、政治壁報、虛擬的大頭人物等文字和符號,構成一個特定時期的公共日記,以一種文本繪畫的方式,詮釋具有歷史性和哲理性的生活藝術,帶有對歷史和現實本身存在意義的顛覆和調侃,產生更為豐富的視覺經驗。浪漫的荒誕及幽默,塗鴉式的藝術風格,葉永青的作品一直延續著他特有的浪漫氣質,從容地截取生活裡的抒情元素,放浪不羈的捕捉著現實的奇幻。

# MAO XUHUI (CHINA, B. 1956)

### HUMAN FIGURE IN WHITE: ESCAPE

signed in Chinese; dated '89.8' (lower right); inscribed (for) 'DR.RICHAR E.STRASSBERG'; signed in Chinese; dated '1990' (on the reverse) oil on canvas 119.4  $\times$  152.4 cm. (47  $\times$  60 in.) Painted in 1989

# HK\$600,000-800,000 US\$78,000-100,000

### PROVENANCE

Acquired from Pacific Asia Museum by the present owner in 1992 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).

Mao Xuhui was born in Chongqing in 1956. He graduated from the oil painting department of Yunnan Arts University in 1982. He was one of the central figures in the New Concrete Image movement during the 1980s and one of the most important founders of the Southwestern Art Research Group.

Mao Xuhui took a brief hiatus after the tremendous social unrest in 1989. He returned to his creative endeavours in August the same year. Human Figure in White: Escape is a pivotal work that connects two major series in his artist career. It concluded the Figure series, and the parents motif in the Parents series was originated here. At the time, Mao Xuhui was very much engrossed in investigating the process of painting, such as the thickness of texture and the production methods. In Human Figure in White: Escape, the space, the narrative, and the texture on the figure convey a sense of restlessness, fear, anger, and hopelessness. The white figure with the shrivelled skin is taking a big stride to leave the picture frame. It seems like he is escaping from the predicaments of life. Perhaps he is escaping from the mental oppression of the "authoritarian context".

## 毛旭輝

白色人物:逃離

油彩 畫布 1989年作 簽名:大毛(右下);毛(畫背)

#### 來源

現藏者於1992年購自亞太博物館 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

#### 太尉

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)

The artist said, "Other than trying to reach the philosophical state of mind of Laozi and Zhuangzi, it is more important to struggle against fate. That is the spirit of the contemporary era." The artist uses the painting medium and the literati state of mind to compel the viewers to rethink history.

毛旭輝,1956年生於重慶,1982年畢業於雲南藝術學院 美術系油畫專業。毛旭輝是八十年代「新具象」運動的主 要代表,是「西南藝術群體」的重要發起人之一。

毛旭輝在1989年曾因為社會事件帶來的衝擊而一度擱筆。 直到1989年8月之後,他才重新投入創作。《白色人物: 逃離》源於具有重要承上啟下意義的「人體」系列。之後 的「家長系列」中「家長」的形象源於此。那時的毛旭輝 極為重視繪畫性的探討,如畫面肌理的薄厚、製作以及程 式等。《白色人物:逃離》中的空間的描述和人物肌肉造 型的處理,流露出不安、恐懼、憤怒和絕望。一個白色的 人物,肌肉乾枯,邁開大步奔離著畫面。似要逃離個人生 活的困苦境地,似要逃離精神壓抑的「權力語境」。藝術 家説:「人生之途除了老莊之境,更重要的是與命運的抗 爭,這是現代的精神!」藝術家以繪畫為媒介,為那個時 代以人文關懷的方式反思歷史提供了經驗。







# Song kun (China, B. 1977)

# LULL

titled and signed in Chinese; titled 'Lull' in English; inscribed '60 cm x 45 cm oil on canvas' in English; dated '2009'; signed 'Song Kun' in Pinyin (on the reverse) oil on canvas  $45 \times 60$  cm. (17  $^3/4 \times 23$   $^5/8$  in.) Painted in 2009

HK\$80,000-120,000 US\$11,000-16,000

### PROVENANCE

Private Collection, Europe Private Collection, UK

# 宋琨

# 靜止

油彩 畫布 2009年作 簽名:宋琨; Song Kun (畫背)

來源

歐洲 私人收藏 英國 私人收藏





# M. RFAN (INDONESIA, B. 1972)

# ON THE STREETS I RAN

signed with artist's monogram and dated 'Irfan 2014-2016' (lower right); signed with artist's monogram, titled and dated again 'Judul: ON THE STREET I RAN/Ukuran: 375 X 200 CM/Bahan: MIXED MEDIA ON CANVAS/Tahun: 2014-2016/Irfan' (on the reverse) acrylic on canvas 200 x 375 cm. (78  $^3$ /4 x 147  $^5$ /8 in.) Painted in 2014-2016

HK\$150,000-250,000 US\$20,000-32,000 伊凡 火車

壓克力 畫布 2014-2016年作 簽名: Irfan 2014-2016 (右下)





# ANNIE CABIGTING (PHILIPPINES, B. 1971)

# HASTENED GLIMPSES OF DEAD METAPHORS IN VANISHED SPLENDOR

signed and dated 'annie 2013 5.6' (on the overlap) oil on canvas 91.5 x 91.5 cm. (36 x 36 in.) Painted in 2013

HK\$160,000-260,000 US\$21,000-34,000

### EXHIBITED

Beirut, Lebanon, Beirut Art Fair, 19 - 22 September 2013.

# ANNIE CABIGTING

瞥見在昏光中死去的隱喻

油彩 畫布 2013年作 簽名: annie 2013 5.6 (畫背)

### 展覽

2013年9月19日-22日 貝魯特藝術博覽會 黎巴嫩 貝魯特





# NONA GARCIA (PHILIPPINES, B. 1978)

# **MADELINE**

signed and dated 'nona garcia 2012' (on the overlap) oil on canvas with lamp 71 x 91.5 cm. (28 x 36  $^1\!/_4$  in.) Painted in 2012

HK\$60,000-80,000 US\$7,800-10,000

# NONA GARCIA MADELINE

油彩 畫布 電燈 2012年作 簽名: nona garcia 2012 (畫背)



# NATEE UTARIT

(THAILAND, B. 1970)

# PICTORIAL STATEMENT/ CONVERSATION WITH THE BUSH, JACOB ISAACHSZ VAN RUISADAEL

titled, signed, and dated 'Conversation with the Bush, Jacob Isaachsz Van Ruisadael/natee utarit 2000' (on the reverse)

oil on canvas 68 x 81.5 cm. (26 <sup>6</sup>/8 x 32 in.) Painted in 2000

# HK\$150,000-200,000 US\$20,000-26,000

### LITERATURE

Numthong Gallery, Natee Utarit: Survey 1991-2006, Bangkok, 2009 (illustrated, p. 120).

# 納堤·尤塔瑞 繪畫臆測

油彩 畫布 2000年作 簽名: Conversation with the Bush, Jacob Isaachsz Van Ruisadael/natee utarit 2000 (畫背)

### 太獻

2009年《納堤·尤塔 瑞:概觀1991-2006》 Numthong 畫廊 曼谷 泰國 (圖版,第120頁) Widely acknowledged and respected as one of the most visually striking and compelling contemporary Southeast Asian artists in recent years, Natee was a graduate from the Silpakorn University in Bangkok, where he took an equal interest in classical art of the renaissance as well as theories of post-modernism.

The pictorial language of his paintings creates not only references Western art history, but also makes veiled references and commentary on Thai contemporary society, exploring ideas of identity, truth, beauty and culture.

In this painting, the artist reflexively interrupts the visual plane of the coloured landscape with a framed, painted black and white one, questioning and subverting the western form of realist landscape painting. His work has always critically examined the medium of painting in Southeast Asian art, and has been regarded as highly artistically and conceptually developed, presenting an exceptional balance of painterly technique, distinctive style, and originality.



# aditya N ovali

(INDONESIA, B. 1978)

## METROPOLITAN LANDSCAPE

oil and ink on canvas, wood, mirror, aluminium, resin, and stone on 10 rotatable triangular tubes  $60\times247\times29$  cm. (23  $5/8\times97$   $1/4\times11$  3/8 in.) Executed in 2011

# HK\$60,000-80,000 US\$7,800-10,000

### EXHIBITED

Jakarta, Indonesia, Gallery Canna, Indoscape: A Geo-History by Aditya Novali, December 2011.

# ADITYA NOVALI

## 都市景觀

油彩 水墨 畫布 木板 鏡子 鋁雕 樹脂 石 在十個能夠轉動的 三角形管子 2011年作

### 展覽

2011年12月「Indoscape: 地理及歷史 Adityia Novali 著」 Canna畫廊 雅加達 印尼







# RONALD VENTURA (PHILIPPINES, B. 1973)

### NIGHTWAI K

signed and dated 'Ventura 2006' (lower right) oil on canvas 122 x 91 cm. (48 x 35  $^{7}/_{8}$  in.) Painted in 2006

HK\$550,000-750,000 US\$72,000-97,000

#### LITERATURE

Damiani Editore, Realities - Ronald Ventura, Bologna, Italy, 2011 (illustrated, p. 10).

# 羅納徳・文圖拉

夜步

油彩 畫布 2006年作 簽名: Ventura 2006 (右下)

文獻

2011年《現實-羅納德·文圖拉》 達米阿尼出版社 波隆那 意大利 (圖版,第10頁)

As a painting which represents a seminal period in Ronald Ventura's impressive body of work, the current lot *Nightwalk* is an excellent demonstration of Ventura's virtuosic technique in figurative painting with a smooth, photorealistic rendition. It reveals Ventura's fascination with anatomy and his lengthy studies into the human body, resulting in his facility in depicting it accurately and in great detail. Within this work, Ventura has created yet another superb observation of the human condition, and the complex, magical unraveling to be found lurking within our mental chambers.

Dominating the painting, the central figure of the female nude executed in a singular monochromatic tone lends an almost ethereal quality to the work. The nude female form is celebrated throughout classical painting genres with an aura of virginal purity but this is Ventura's own take on it, with the eroticism of the nude offset with a contemporary twist – the yellow sign replacing her visage, the pose of the figure and the cigarette she holds. His

artistic skill can be seen as well in the gritty textural tones of the background, perfectly counterbalancing the main central nude.

Executed in 2006 just after his residency in Australia, the painting was influenced by the sights and sounds he encountered, including the red light district areas endemic to every major city. The colours of the painting were inspired by street signs he saw while on residency. The unabashed sexual nakedness, of the female nude, just clad only in thigh high boots commands attention like a street sign which one has difficulty looking away from. One cannot help but look, and continue looking. The yellow sign however masks the identity of the figure despite her brazenness, raising up questions of identity and self, and the meshing of roles of both the viewer and the viewed in contemporary society. Ventura reminds us to think about what lies behind external appearances in our daily search for identity and place, and whether or not we are simply masquerading as stereotypes.





1 7 0

# JIRAPAT TATSANASOMBOON

(THAILAND, B. 1971)

## SUCREEP IS UPSET (MONDRIAN)

signed and dated 'Jirapat Tatsanasomboon 2006' (lower right) acrylic on canvas  $106 \times 85$  cm. (41  $^3/4 \times 33$   $^1/2$  in.) Painted in 2006

HK\$50,000-65,000 US\$6,500-8,400

# 吉拉帕 SUCREEP 懊惱 (蒙德里安)

壓克力 畫布 2006年作 簽名: Jirapat Tatsanasomboon 2006 (右下) The Mondrian series by Jirapat is an interesting series, as contrary to conventional understanding, he uses the black grid in Mondrian's paintings as a metaphor for a rigid system imposed by the West on the East. It could possibly allude to the rigid system of Western art imposed on Eastern artists, or it may be interpreted as well as a Western domination and sway of the East politically. Sucreep who is one of the monkeys in Hanuman's army in the Ramakien epic is seen tearing the grid here in an effort to destroy these boundaries.





# DAVID CHAN (SINGAPORE, B. 1979)

#### **THRONE**

signed, dated, and inscribed (on the reverse) oil on linen 180 x 150 cm. (70  $^{7}/_{8}$  x 59 in.) Painted in 2010

### HK\$70,000-100,000 US\$9,100-13,000

#### EXHIBITED

Kuala Lumpur, Malaysia, Richard Koh Fine Art, David Chan: Ego-States, 27 July - 16 August 2011.

Singapore, Art Seasons Gallery, David Chan: Every Trick Only Needs One Truth, 16 May - 15 June 2013.

#### LITERATURE

Art Seasons, David Chan: Every Trick Only Needs One Truth, Art Seasons, Singapore, 2013 (illustrated, pp. 84-85).

### 陳建偉

#### 王位

油彩 麻布 2010年作 簽名: 藝術家簽名 (畫背)

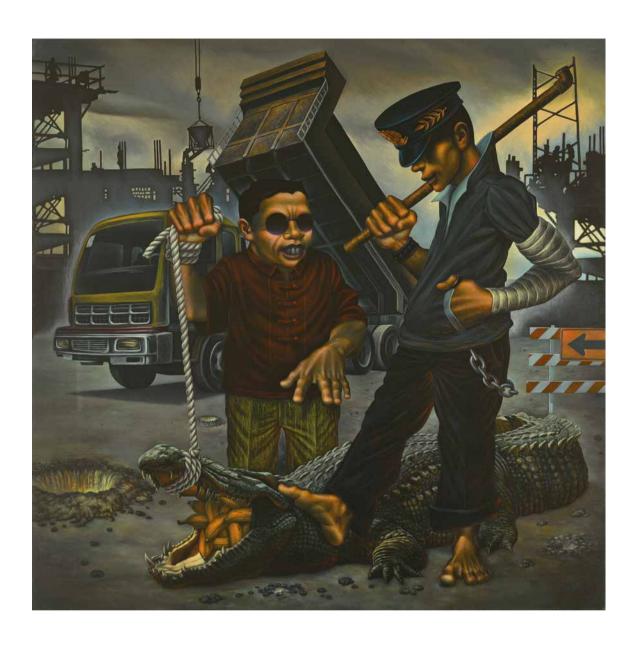
#### 展覽

2011年7月27日 - 8月16日「自我狀態」 Richard Koh Fine Art 吉隆坡 馬來西亞 2013年5月16日 - 6月15日「每個把戲只需要 一個真相」季節畫廊 新加坡

#### 文獻

2013年《每個把戲只需要一個真相》季節畫廊 新加坡 (圖版,第84-85頁)





# LESLIE DE CHAVEZ (PHILIPPINES, B. 1978)

### MR. CHIN'S PET PROJECT

oil on canvas 195 x 195 cm. (76 <sup>3</sup>/<sub>4</sub> x 76 <sup>3</sup>/<sub>4</sub> in.) Painted in 2008

HK\$200,000-300,000 US\$26,000-39,000

#### PROVENANCE

Arario Gallery, Seoul, Korea Private Collection, UK

# 萊斯利查維斯 金先生的寵物計划

油彩 畫布 2008年作

#### 來源

韓國 首爾 阿拉里奧畫廊 現藏者購自上述畫廊

# LESLIE DE CHAVEZ

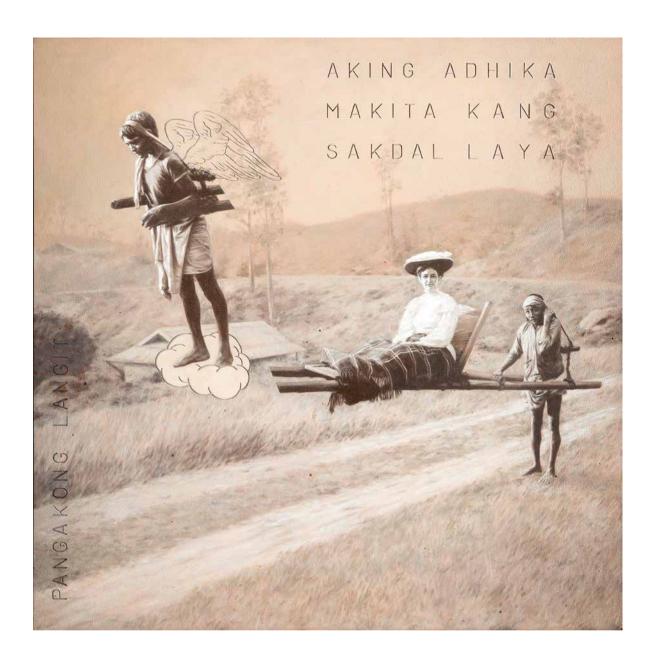
Recently having won acclaim for his participation in the Singapore Biennale 2013, Leslie de Chavez's critically lauded artistic career has been growing from strength to strength. Combining technically superior painting skill with thematic complexity, de Chavez tackles weighty issues relating to third world politics and social affairs. Employing a satirical approach and dark humor, de Chavez blends a motley cast of characters and non-sequitur motifs - such as de Chavez's by now iconic banana with a more serious undertone of social engagement.

The appearance of the ubiquitous banana in this painting refers to the artist's play on the sociopolitical term"banana republic." Originally coined by American writer O. Henry to describe the fictional "Republic of Anchuria" his short stories treatise Cabbages and Kings, inspired by his experience in Honduras. In the present-day vernacular, a banana republic means a politically unstable country whose economy is largely dependent on the export of a single limited-resource product. such as bananas. In de Chavez's native Philippines, the severe political unrest for most of the

20th century led to the term being loosely applied on occasion by pundits, despite not entirely fulfilling all the criteria of a true banana republic. The natural humorous turn of the term is not lost on de Chavez in the slightest as, of course, the Philippines is indeed one of the world's largest producer of bananas.

In this painting, de Chavez depicts a transaction between two figures, backgrounded by a highly industrial construction site, by now an ubiquitous sight, especially in Manila, where large scale development is occurring en masse. A squat figure holds a large, menacing crocodile's mouth open with a rope, revealing de Chavez's ubiquitous symbol: bananas at the back of its throat. The taller figure appraises the animal cooly, his face and expression unreadable under his hat. The juxtaposition of this unexpected exchange, the presence of a wild animal, and the industrial city setting lends the painting a surreal quality that effectively invites the viewer to look beyond the figurative depictions to glean the artist's socio-political commentary about the state of his own country.





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# ALFREDO ESQUILLO (PHILIPPINES, B. 1972)

### PANGAKONG LANGIT (PROMISE OF HEAVEN)

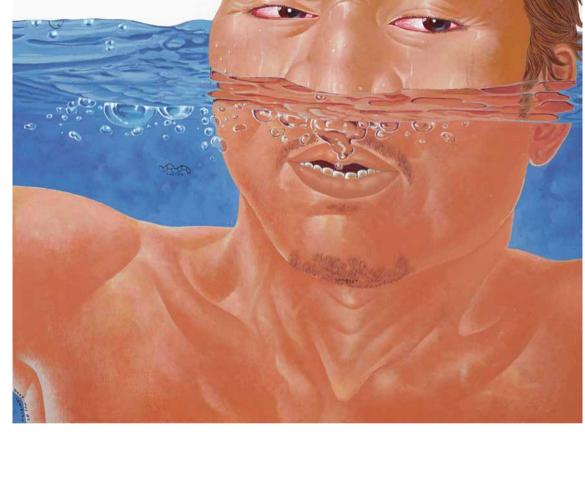
signed and dated 'A Esquillo 2009' (lower right) oil on ethylene-vinyl acetate (EVA) panel 122 x 122 cm. (48 x 48 in.)
Painted in 2009

HK\$150,000-200,000 US\$20,000-26,000

# 阿爾費雷多・艾斯奇洛 天堂的承諾

油彩 EVA 板 2009年作 簽名: A Esquillo 2009 (右下)





# I NYOMAN MASRIADI

(INDONESIA, B. 1973)

### BERNAFAS (BREATHE)

signed and dated 'MASRIADI 28 Sep 2004' (lower left); signed, titled, inscribed, and dated 'I NYOMAN MASRIADI/"BERNAFAS"/2004/10 0x100/ACY ON CANVAS' (on the reverse) acrylic on canvas 100 x 100 cm. (39 3/8 x 39 3/8 in.) Painted in 2004

HK\$400,000-500,000 US\$52,000-65,000

# 米斯尼亞迪

呼吸

壓克力 畫布 2004年作 簽名: MASRIADI 28 Sep 2004 (左下) "His canvases are delectable to apprehend precisely because Masriadi manages to raise them above the level of the everyday prosaic by finding in them a pertinence which escapes the observation of many."





# HIROYUKI MATSUURA (JAPAN, B. 1964)

### "F" LANGUAGE FIND IT;& "F" LANGUAGE FIGHT IT

signed 'Hiroyuki Matsuura' in English; dated '2009.3.28' (on the reverse); & signed 'Hiroyuki Matsuura' in English; dated '2009.3.28' (on the reverse) two acrylic on canvas

each: 35 x 35 cm. (13 3/4 x 13 3/4 in.) (2) Painted in 2009; & 2009

HK\$100,000-150,000 US\$13,000-19,000

#### PROVENANCE

BTAP Gallery, Japan Acquired from the above by the present owner The works are accompanied by certificates of authenticity issued by the BTAP Gallery.

## 松浦浩之

"F" LANGUAGE FIND IT; 及 "F"LANGUAGE FIGHT IT

壓克力 畫布 (共兩件) 2009;及 2009年作 簽名:Hiroyuki Matsuura (畫背);Hiroyuki Matsuura (畫背)

#### 來源

日本 東京畫廊 現藏者購自上述畫廊 作品附東京畫廊所簽發之藝術品保證書。









# Huang ming-che

(TAIWAN, B. 1948)

#### REBIRTH OF THE KING

signed and titled in Chinese; dated '2007-2008' (on the reverse of each panel) mixed media on canvas, triptych each: 240 x 100 cm. (94 1/2 x 39 3/8 in.) overall: 240 x 300 cm. (94 1/2 x 118 1/8 in.) Painted in 2007-2008

### HK\$500,000-700,000 US\$65,000-91,000

#### PROVENANCE

Galerie Pierre, Taichung, Taiwan Private collection, Asia

#### LITERATURE

Galerie Pierre Art, Huang Ming-Che, Taichung, Taiwan, 2015 (illustrated, unpaged).

# 黃銘哲

#### 王者再現

綜合媒材 畫布 (三聯作) 2007-2008年作 簽名: 黃銘哲 (每幅畫背)

#### 來源

台灣 台中 臻品藝術中心 亞洲 私人收藏

#### 文獻

2015年《黃銘哲》臻品藝術 台中台灣 (圖版,無頁數)

「黃銘哲的作品從女人到貓;從 『台北東區』到『人在北京』,, 銘哲用「藝術家的眼睛」收攝重疊 時間的百態與情緒轉折,用重疊的 分割的筆觸,交織出無法分離喻著 人和女人;用國王與土狗暗喻著內 心的自信與卑微。」(2015年 《 銘哲》臻品藝術中心 台中 台灣, 銘哲》臻品藝術中心 台中 台灣, 第 3頁)《王者再現》(Lot 176)為黃 哲此系列最重要和最具代表的作品 之一。



1 7 7

# OSCAR OIWA (BRAZIL/JAPAN, B. 1965)

#### CHELSEA CONSTELLATION

signed 'OSCAR SATIO OIWA NEW YORK'; dated '2010' (on the reverse) oil on canvas, triptych each: 226.5 x 111 cm. (89 ½4 x 43 ¾4 in.)

overall: 226.5 x 333 cm. (89 1/4 x 131 1/4 in.)
Painted in 2010

HK\$450,000-600,000 US\$59,000-78,000

#### PROVENANCE

Private Collection, New York, USA

#### LITERATURE

Kyuryudo Art-Publishing Co., The Creation of the World Ltd, Tokyo, Japan, 2016 (illustrated, p. 123).

# 大岩 奥斯卡爾

#### 切爾西星群

油彩 畫布 (三聯作) 2010年作 答名: OSCAR SATIO OII

簽名: OSCAR SATIO OIWA (畫背)

#### 來源

美國 紐約 私人收藏

#### 太獻

2016年《創世界有限公司》求龍堂藝術 出版社東京日本(圖版,第123頁)



1 7 0

# MITSURU WATANABE (JAPAN, B. 1953)

### NAOKO BATHING IN THE WOODS OF ROUSSEAU

titled and signed in Japanese (on the reverse) oil on canvas 162 x 194 cm. (63  $^3/_4$  x 76  $^3/_8$  in.) Painted in 2015 one painted seal of the artist

HK\$280,000-380,000 US\$37,000-49,000

### 渡部滿

直子在盧梭的森林內沐浴

油彩 畫布 2015年作 簽名:渡部滿(畫背) 手繪鈐印一枚



1 7 0

# TOKUHIRO KAWAI (JAPAN, B. 1971)

# ANGEL ANIMAL WHISPERER AND ANIMAL WHISPERER

signed 'Tokuhiro' (lower right); titled 'Angel Animal Whisperer and Animal Whisperer' in English; signed in Japanese (on the reverse) oil on canvas 91.2 x 117 cm. (35  $^{7}/8$  x 46  $^{1}/8$  in.) Painted in 2015

HK\$60,000-80,000 US\$7,800-10,000

# 川井德寬 天使動物領導者及動物領導者

油彩 畫布 2015年作 簽名:Tokuhiro(右下)





# TETSUTARO KAMATANI (JAPAN, B. 1979)

### HAPPY PARADISE II

signed with artist's signature; dated '2007'; inscribed 'Human Paradise' in English; titled 'HAPPY Paradise - II' in English (on the reverse) oil and mixed media on canvas  $162 \times 162 \text{ cm. } (63\ ^3/4 \times 63\ ^3/4 \text{ in.})$  Painted in 2007

HK\$70,000-90,000 US\$9,100-12,000

PROVENANCE

Private Collection, Asia

# 鎌谷徹太郎 人間天堂Ⅱ

油彩 綜合媒材 畫布 2007年作 藝術家簽名 (畫背)

來源 亞洲 私人收藏



18

# IZUMI KATO (JAPAN, B. 1969)

### YOKIKAO NO. 10

dated '1999'; signed with artist's signature; titled in Japanese; inscribed '22 x 27.3 cm' (on the reverse) oil on canvas  $22 \times 27 \text{ cm. } (8\ 5/8 \times 10\ 5/8 \text{ in.})$  Painted in 1999

HK\$20,000-30,000 US\$2,600-3,900

# 加藤泉 YOKIKAO NO. 10

油彩 畫布 1999年作 藝術家簽名 (畫背)





### UNTITLED

dated '2009'; inscribed 'oil on canvas 145.5 x 112 cm (80F) in English; signed with artist's signature (on the reverse) oil on canvas 145.5 x 112 cm. (57 <sup>1</sup>/<sub>4</sub> x 44 <sup>1</sup>/<sub>8</sub> in.) Painted in 2009

HK\$220,000-300,000 US\$29,000-39,000

## 加藤泉

#### 無題

油彩 畫布 2009年作藝術家簽名(畫背)





# CHRISTINE AY TJOE (INDONESIA, B. 1973)

### **GENERATION 01**

signed and dated 'Christine 06' (lower right); signed and dated again, titled 'Generation 01' (on the reverse) acrylic and pencil on canvas 120 x 130 cm. (47 1/4 x 51 1/8 in.) Painted in 2006

HK\$400,000-500,000 US\$52,000-65,000

#### PROVENANCE

Anon. sale; Christie's Hong Kong, 26 November 2006, Lot 35 Private Collection, Indonesia (Acquired from the above sale by the present owner)

# 克麗絲汀・嬡珠 世代 01

壓克力 鉛筆 畫布 2006年作 簽名: Christine 06 (右下)

#### 來源

2006年11月26日 香港佳士得 編號35 印尼 私人收藏(現藏者購自上述拍賣)



# JIGGER CRUZ

(PHILIPPINES, B. 1984)

### **UNTITLED**

signed and dated 'JIGGER 13' (lower right) oil, acrylic, and spray paint on canvas laid on board with artist's overpainted frame 152 x 121.5 cm. (59 7/8 x 47 /8 in.) Painted in 2013

HK\$200,000-250,000 US\$26,000-32,000

# JIGGER CRUZ

無題

油彩 壓克力 噴漆 畫布 裱於木板 藝術家原裝框架 2013年作 簽名: JIGGER 13 (右下)

Filipino painter Jigger Cruz's iconic style denies all categorisation. By directly juxtaposing the binaries of classical technique and abstract expressionism, the artist forces the viewer to directly confront two visual fields from very different time periods in art history in his pieces.

In the present lot, most of the image is painted over with both spray paint and thick layers of colourful paint laid down in heavy impasto, leaving only a horse's eye and a maid servant's face in the background recognisable. By doing so, Jigger Cruz allows us to encounter the classical briefly, while forcibly inserting his inner subjectivity onto the painting and its frame, both literally and metaphorically.



# ARIN DWIHARTANTO SUNARYO

(INDONESIA, B. 1978)

#### STRATUM #3 | MYCMYK

signed and dated 'Arin Dwihartanto Sunaryo 2011' (on the edge of panel); signed and dated 'ARIN DWIHARTANTO SUNARYO/2011' (on the reverse) mixed media on wood panel 179 x 142 cm. (70 1/2 x 55 7/8 in.) Executed in 2011

HK\$160,000-200,000 US\$21,000-26,000

#### **EXHIBITED**

Jakarta, Indonesia, Nadi Gallery, A Solo Exhibition of Arin Dwihartanto Sunaryo: Frozen\*Stratum, 22 February - 5 March 2012.

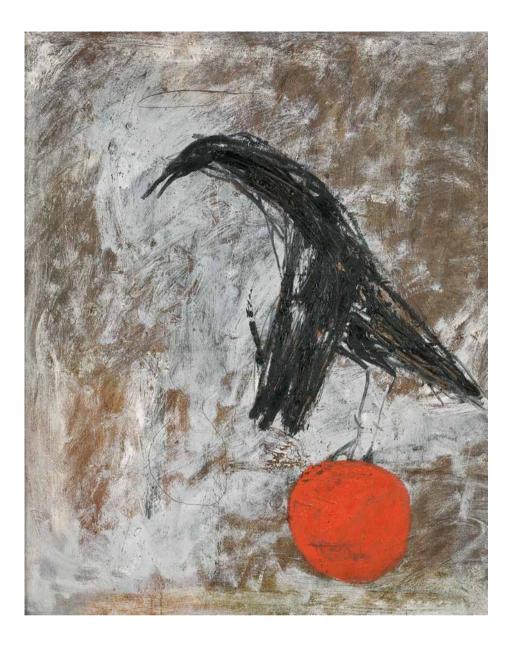
## 艾林·迪維哈坦托 地層#3 | MYCMYK

綜合媒材 木板 2011年作 簽名: Arin Dwihartanto Sunaryo 2011 (畫板邊)

#### 展覽

2012年2月22日-3月5日 「艾林·迪維哈坦托 個展: Frozen\*Stratum」Nadi畫廊 雅加達 印 Stratum #3/ MYCMYK is a further exploration work from Sunaryo's previous series that mainly utilize the base palette of mechanical color reproduction to create powerful works. With this work, Sunaryo further developed his composition by adding a layer of digital photographic print. Coloured resin expressively poured on top of the digital print making a curious dimensional quality as the material's glossiness retains the trace of fluid state. Stratum #3/ MYCMYK capture shifts between solid and liquid, static and dynamic, synthetic and natural, and rooted in the concept of chance.





# UGO UNTORO (INDONESIA, B. 1970)

### **GOLDEN BIRD**

signed and dated 'Ugo 03' (lower left); inscribed 'Golden Bird' (center left) oil on canvas 100 x 80 cm. (39  $^3/8$  x 31  $^1/2$  in.) Painted in 2003

HK\$40,000-50,000 US\$5,200-6,500

# UGO UNTORO

金鳥

油彩 畫布 2003年作 簽名: Ugo 03 (左下)





(INDONESIA, B. 1973)

### *I BELIEVE*

signed and dated 'Besta 2015' (lower right); signed, titled and dated again 'BESTRIZAL BESTA/"I Believe"/ CHARCOAL OIL ON CANVAS/150 X 200 CM-2015'(on the reverse) charcoal and oil on canvas 150 x 200 cm. (59 x 78 3/4 in.) Painted in 2015

HK\$70,000-90,000 US\$9,100-12,000

# 貝斯塔・貝斯特黎薩 我相信

炭筆 油彩 畫布 2015年作 簽名: Besta 2015 (右下) value of self-confidence and hope. Our limitation as human is denoted with the artist himself being blindfolded with red cloth – He chose to steadfast in his belief in the value of hard work in bringing about success, surrounding himself with pleasant things that are depicted with doves and colourful flowers. Bestrizal would then write, "With flaws and limited ability, as a human being, we should believe that we will be achieve what we want through perseverance and hard work."

Through his highly imaginative work in I Believe, Bestrizal exudes the

"Although when our eyes are closed, still believe that we can do countless amazing things in life."

- Besta Bestrizal





signed with artist's monogram, inscribed and dated 'Irfan 2012' (lower left) acrylic on canvas 185 x 300 cm. (72 7/8 x 118 1/8 in.) Painted in 2012

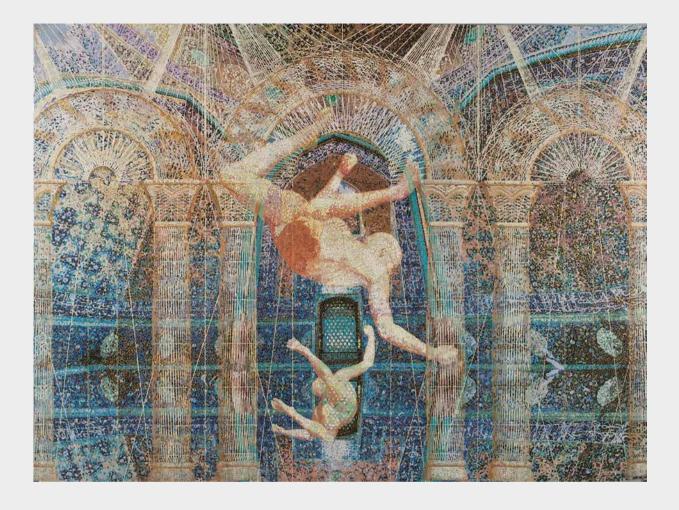
HK\$100,000-150,000 US\$13,000-19,000

MIDNIGHT DELIVERY #2

伊凡 夜送 #2

壓克力 畫布 2012年作 簽名: Irfan 2012 (左 下)





# EDO PILLU (INDONESIA, B. 1969)

#### WE BECOME TRANSPARENT

signed and dated 'Edo Pillu 2013 Yogyakarta' (lower right); signed, titled and dated 'aku dan dia menjadi transparant 2013/edo pillu/yogyakarta'; inscribed with artists address, dedication note to the family and exhibition details (on the reverse)

acrylic on canvas 200 x 270 cm. (78  $^3/4$  x 106  $^1/4$  in.) Painted in 2013

HK\$60,000-80,000 US\$7,800-10,000

#### EXHIBITED

Jakarta, Indonesia, National Gallery Indonesia, SEA+ Triennale, 13 November - 12 December 2013.

### 埃竇·皮魯

### 變成透明

壓克力 畫布 2013年作

簽名: Edo Pillu 2013 Yogyakarta (右下)

#### 展覽

2013年11月13日-12月12日「SEA+ 三年展」印 尼國家美術館 雅加達 印尼





# ERIANTO INDONESIA, B. 1983)

### RED PACKAGE

signed, titled, inscribed, and dated 'ERIANTO/"RED PACKAGE"/120x150x12cm/ACRYLIC ON CANVAS/2012' (on the reverse) acrylic on canvas 120 x 150 x 12 cm. (47  $^{1}/_{4}$  x 59 x 4  $^{3}/_{4}$  in.) Painted in 2012

HK\$30,000-40,000 US\$3,900-5,200

# 艾里安多

### 紅色箱子

壓克力 畫布 2012年作 簽名: ERIANTO/" RED PACKAGE" /120x150x12cm/ ACRYLIC ON CANVAS/2012 (畫背)

# **ICHWAN NOOR**

A graduate from Institut Seni Indonesia (ISI) Yogyakarta, Ichwan Noor is regarded as one of most proficient Indonesian artists in creating larger-than-life 3

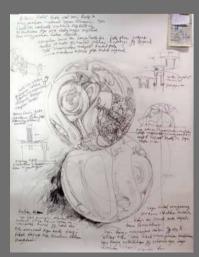
on sculpture-making as he assisted other artists.

His prolific technical skill in making 3 dimensional sculptures allows him to explore on different kind of materials used for his works, such as bronze, aluminum, and resin. In his own studio Noor would honed his mastery in exploring the many types of materials, and accuracy in calculating the structure and recognizing the various forms. Besides exploring on the anatomy of human figure, Noor is also often presented technological objects in his work. For his outstanding ability, Noor is known as 'The Maker' amongst his contemporaries.

"The idea emerged from a personal perception towards objects that are products of a 'transport culture', which induces hint or signs of spiritual emotion. To behold a vehicle (car) is to have a 'magical' (supernatural) identity. Sculpture represent the interaction between humans and the object realm, with strong spiritual tension that affects the subconscious, and that yields a new 'animistic' attitude."

Beetle Sphere (Lot 191) is a part of series work of reconstruction of VW Beetle car with its new rounded appearance through manipulation and substitution. Christie's is proud to present the Artist Edition of this remarkable piece. To

achieve the perfect spherical form, Ichwan Noor combines part of the actual 1953 VW Beetle with polyester and aluminum. Beetle Sphere showcases Ichwan Noor's precision and excellent technique in working with a large-scale sculptures. This artwork offering a brand-new intriguing concept to the object, shifting our perception that creates associative meaning to an object to seek for another meaning, opening new possibilities of interpretation.







# ICHWAN NOOR (INDONESIA, B. 1963)

### BEETLE SPHERE

inscribed and dated 'AB 2305 AH/0/0/2013' (lower back) aluminium, polyester, auto paint, and parts from a 1953 VW Beetle 180 x 180 x 180 cm. (70 7/8 x 70 7/8 x 70 7/8 in.) Executed in 2013 edition: Artist's Proof

HK\$600,000-750,000 US\$78,000-97,000

# ICHWAN NOOR

### 蟲球

鋁雕 聚酯纖維 汽車漆 1953年福斯金龜車部

件 2013年作 簽名: AB 2305 AH/0/0/2013 (下畫背) 版數:藝術家試版樣張

### HANDIWIRMAN SAPUTRA

Established in 1996 in Yogyakarta, Jendela group ground-breaking artworks intrigues the norms with cutting-edge techniques and concepts at that present time. Handiwirman established the group together with Jumaldi Alfi, Mohammad Irfan, Rudi Mantofani Yuniar as well as Yusra Martinus. Handiwirman himself was studying art in Institut Seni Indonesia (ISI) Yogyakarta before starting his artistic exploration through Jendela group.

With his works, Handiwirman questions the social perception of objects and material culture. In *Dalam Tampak Luar - Cookies (Cookies - Inside Out)* the artist analyze the idea of intimacy by painting 'disfigured' inner part of an object. With this concept in mind, the series of works done in the *Dalam Tampak Luar* series serve to re-construct the logic of alignment, integration, reversion as well as resistance. In this series of work, the artist also explores different approaches to his concept of intimacy, with different types of materials denoting the idea of transparency - One of them is *Dalam* 

Tampak Luar – Luar Tampak Dalam (Inside Looking [Like] Out – Outside Looking [Like] In) installation. By using clear acrylic lightly enveloping the two main subject in resin the artwork exuding clarity, Handiwirman retains the original form of his subjects, enabling the viewer to interact and see within the appearance of the subject.

In contrary, Dalam Tampak Luar - Cookies (Cookies - Inside Out) offers a different side of a subject as articulated through his series title, Inside Out. Through this intriguing painting, Handiwirman showcase a process of creation originated from the intimacy of interactions with objects, processing and re-creating the surface and forms. Dalam Tampak Luar -Cookies (Cookies - Inside Out) indicates the distinct contrast between two characteristics of an object, the inside and the outside, as well as presenting another aspect that an object can offer - It is a humble yet powerful work with an honest expressions of the true nature of one's beina.



Handiwirman Saputra, Dalam Tampak Luar - Luar Tampak Dalam (Inside Looking [Like] Out - Outside Looking [Like] In), 2009-2015





# HANDIWIRMAN SAPUTRA (INDONESIA, B. 1975)

# DALAM TAMPAK LUAR - COOKIES (INSIDE OUT - COOKIES)

signed with artist's monogram and dated '09' (lower left) acrylic on canvas 220.5 x 195.5 cm. (86  $^3/_4$  x 77 in.) Painted in 2009

HK\$280,000-380,000 US\$37,000-49,000

#### PROVENANCE

Anon. sale; Sotheby's Hong Kong, 4 April 2011, Lot 227 Acquired from the above sale by the present owner

# 漢迪威曼·沙普塔拉 從裡到外: 餅乾

壓克力 畫布 2009年作 簽名: 藝術家花押 09 (左下)

來源

2011年4月4日 香港蘇富比 編號227 現藏者購自上述拍賣





# SAMSUL ARIFIN (INDONESIA, B. 1979)

# PERJALANAN HITAM PUTIH (A JOURNEY OF BLACK AND WHITE)

wood, polyester, and cotton fibre 100 x 60 x 60 cm. (39  $^3/8$  x 23  $^5/8$  x 23  $^5/8$  in.) Executed in 2009

HK\$40,000-50,000 US\$5,200-6,500

PROVENANCE

Private Collection, Indonesia

# 薩舒·艾力飛

黑白的路程

木 聚酯纖維 棉 2009年作

來源

印尼 私人收藏



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# ALEAH ANGELES (PHILIPPINES, B. 1988)

### **MORNING FLOWER**

oil on canvas 183 x 127 cm. (72 x 50 in.) Painted in 2014

HK\$30,000-40,000 US\$3,900-5,200 艾莉亞·安吉里斯 早晨之花

油彩 畫布 2014年作







# AHMAD ZAKII ANWAR (MALAYSIA, B. 1955)

### STILL LIFE

signed and dated 'Ahmad Zakii Anwar 29.5.00' (on the reverse of each) two oil on canvas each:  $69 \times 69$  cm. (27  $^{1}/8 \times 27$   $^{1}/8$  in.) (2) Painted in 2000

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

#### PROVENANCE

Private Collection, Singapore

# 阿默徳・扎奇・安瓦 <sup>静物</sup>

油彩 畫布 (共兩件) 2000年作

簽名: Ahmad Zakii Anwar 29.5.00 (畫背)

來源

新加坡 私人收藏





# YAYOI KUSAMA (JAPAN, B. 1929)

### **MIRROR BOX**

signed 'Yayoi Kusama'; numbered '97/99' (engraved on the side) mirror sculpture

 $20.5 \times 20.5 \times 20.5 \text{ cm.}$  (8  $^{1}/_{8} \times 8 \, ^{1}/_{8} \times 8 \, ^{1}/_{8} \text{ in.}$ )

edition: 97/99

HK\$30,000-50,000 US\$3,900-6,500

#### PROVENANCE

Private Collection, Asia

### 草間彌生

### 鏡箱

簽名: Yayoi Kusama (作品側邊) 鏡子 雕塑 版數: 97/99

來源

亞洲 私人收藏



## 展望

#### 假山石 第四十三號

不鏽鋼 雕塑 版數:1/4 2008年作

簽名:展望; Zhan Wang

(底部)

德國 柏林 私人收藏

2011年 6月11日-9月11日 「帝王私人的極樂園:紫荊 城的寶藏」密爾沃基美術博 物館 密爾沃基 美國

《密爾沃基哨兵日報》 (2011 年6月11日)「讓展品進入現 實」瑪麗・路易斯・舒馬赫作 密爾沃基 美國 (圖版,第1及 20A頁)

Readymade sculptures are composed of objects that are not fabricated for the purpose of art, but are chosen by the artist. This concept challenges the ideologies of Western academic art and its attempt to severe art from the everyday in order to cater to the taste of the elites and bourgeoisie. In the early part of the 20th century, Duchamp created Fountain, he did not modify the urinal with which the piece is composed physically but altered it conceptually, endowing the object with a new meaning. Zhan Wang's Artificial Rock is a response to Duchamp's idea of the readymade; every stainless steel artificial scholar's rock was a reproduction of a genuine scholar's rock counterpart. To create these artificial scholar's rocks, stainless steel sheets of varying sizes are laid on top of the original rock and planished into shape with a hammer, in a process somewhat parallel to printmaking. These pieces are then welded together, polished, and burnished (this process was awarded a national patent in 2002). Even selecting the original rock as a type of readymade object for the artwork is a tedious process; the rock must possess the aestetic criteria saufht after in traditional rock appreciation—thinness, openness, perforations, and wrinkling. These factors greatly influence the quality of the work. After the process of reproduction in stainless steel, all traces of the original rock can no longer be found. The stainless steel has been bestowed with the form of the original rock, completely replacing the original readymade. The distinctive identity of the artwork's original medium is thus stolen by the imitation medium. These artificial rock made from stainless steel provoke the viewers to contemplate the readymade beyond its materiality: through the reproduction in stainless steel, the duplicated rock lends its form to the artifical rock, which in turn leaves the original behind, furthermore opening up a boundless re-examiation of tradition versus contemporary society and the natural versus the man-made.

「現成物雕塑」是藝術家選取非個人塑造的物 件組構而成,這個觀念挑戰了西方學院主義企 圖隔絕日常生活以迎合精英和中產品味的做 法。杜象在二十世紀初創作了《噴泉》,他 沒有對小便盤作任何本質上的改變,卻通過觀 念的賦予而產生新意義。展望的「不鏽鋼假山 石」,回應了杜象以現成物作為原材料:因 為每件不鏽鋼假山石都來自對一件原石的複 製(以大小不鏽鋼片覆蓋在原石上進行鎚 打以塑形,過程有如碑拓,繼而焊接,打 磨,抛光等多個工序,這種製作方法 於2002年獲得了國家專利。)。 挑選這種現成物是一個困難的過 程,因為涉及天然出產的局限, 原石在造型上是否符合賞石傳 統的要求,如「瘦皺漏透」 等,就會大大影響作品的可觀 性。經過複製成形的不鏽鋼假 山石上,已經無法看到那件 搜尋回來的原石。被賦予原 石形態的不鏽鋼片完全取代了 現成物,盗取了藝術品原材料的 關鍵身份。不鏽鋼假山石引令觀眾 超越對現成物在物質層面的思考: 那件被複製的原石借不鏽鋼之身, 除留下自然的造型,還有有關傳統 與現代、天然與人工的無盡反思。 Detail of Lot 197

# ZHAN WANG (CHINA, B. 1962)

### ARTIFICIAL ROCK

signed in Chinese; dated '2005'; numbered '3/8' (engraved on lower part) stainless steel sculpture  $95 \times 80 \times 63$  cm. (37  $^3/8 \times 31$   $^1/2 \times 24$   $^3/4$  in.) edition 3/8 Executed in 2005







「谷文達所著眼的文化神話都是富於情緒與爭議的集體歷史記憶」

「谷文逹的突破在於重新發現書法的實權背景和書法作為政府文誥的威力」

(1997年 《谷文達:神話·遺失的王朝》漢雅軒 香港;及台北,無頁數)

# GU WENDA (CHINA, B. 1955)

### THE MYTHOS OF LOST DYNASTIES #I SERIES NO. 14

ink on paper 97.5 x 181.3 cm. (38 <sup>3</sup>/<sub>8</sub> x 71 <sup>1</sup>/<sub>4</sub> in.) Painted in 2005 two seals of the artist

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE

Private Collection, Asia

### 谷文達

神話-遺失的王朝#I系列之十四

水墨 紙本 2005年作 藝術家鈐印 (共兩枚)

來源

亞洲 私人收藏

# Wang keping (China, B. 1949)

### WINGS

signed in Chinese; signed 'K' in English (engraved at the back) bronze sculpture  $39.5 \times 28 \times 11.8$  cm. ( $15\ ^{1}/_{2} \times 11 \times 4\ ^{5}/_{8}$  in.) Executed in 2007

HK\$100,000-150,000 US\$13,000-19,000

#### PROVENANCE

Private Collection, Asia

# 王克平

### 雙翼

銅雕 雕塑 簽名:王 K (刻於背部) 2007年作

來源

亞洲 私人收藏





2 0 1

# WANG KEPING (CHINA, B. 1949)

### UNTITLED

signed in Chinese; signed 'K' in English (bottom) wood sculpture  $50 \times 25 \times 11$  cm. (21  $^5/8 \times 9$   $^7/8 \times 4$   $^3/8$  in.)

HK\$120,000-180,000 US\$16,000-23,000

#### PROVENANCE

Private Collection, New York, USA

# 王克平

### 無題

木雕 雕塑 簽名:王K (底部)

來源

美國 紐約 私人收藏





# ZHOU CHUNYA (CHINA, B. 1955)

### **BROTHERHOOD**

signed and titled in Chinese; dated '2006' (engraved on the base) bronze sculpture 71 x 51 x 76 cm. (28 x 20 x 30 in.) edition 2/8 Executed in 2006

HK\$500,000-700,000 US\$65,000-91,000

#### LITERATURE

Timezone 8 Ltd., Zhou Chunya, Shanghai, China, 2010 (different edition illustrated, p. 407).

# 周春芽

### 桃園結義

銅雕 雕塑 版數: 2/8 2006年作

簽名:周春芽(刻於底部)

#### 文獻

2010年 《周春芽》 Timezone 8 Ltd. 北京 中國 (圖版為不同版數,第407頁)



# **M** ao lizi

(CHINA, B. 1950)

# UNTITLED

mixed media on canvas 162 x 96.5 cm (63 <sup>3</sup>/<sub>4</sub> x 38 in.)

HK\$150,000-250,000 US\$20,000-32,000

### PROVENANCE

Private Collection, Asia

# 毛栗子

無題

綜合媒材 畫布

來源



# CHOI YEONG-GEOL (KOREA, B. 1968)

# READING IN THE SUMMER TIME

signed with artist's signature (lower left watercolour on Korean paper 41 x 133 cm. (16 1/8 x 52 3/8 in.)
Painted in 2016
one seal of the artist

HK\$200,000-250,000 US\$26,000-32,000

#### PROVENANCE

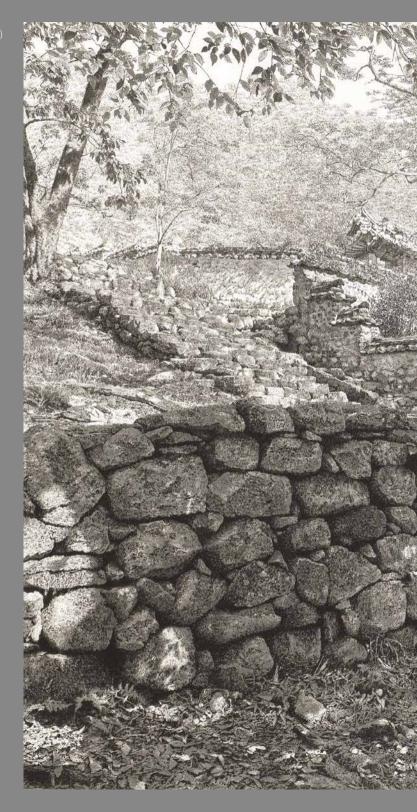
Private Collection, Asia

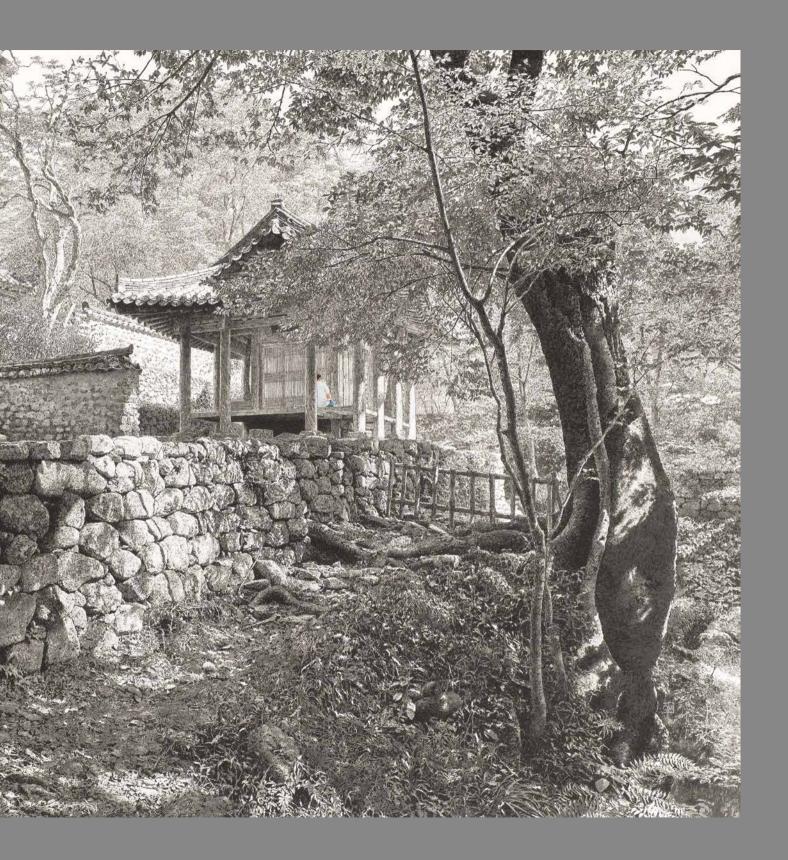
#### 崔令杰

# 夏日讀書圖

水彩 韓國紙 2016年作 藝術家簽名(左下) 藝術家鈐印一枚

#### 來源

























# JO JONG-SUNG

(KOREA, B. 1977)

### **UNTITLED**

dated '2014' (lower right); dated '2015' (upper leftt); dated '2015' (lower right); dated '2015' (lower right); dated '2015' (lower right); dated '2015' (lower right); dated '2015' (upper right); dated '2015' (lower right); dated '2015' (lower right); dated '2015' (lower right) a set of ten ink on paper each:  $29.5 \times 29.5 \text{ cm}$ .  $(11 \frac{5}{8} \times 11 \frac{5}{8} \text{ in.})$  (10)Painted in 2014; 2015; 2015; 2015; 2015; 2015; 2015; 2015; 2015 & 2015 one seal of the artist (each)

# HK\$35,000-55,000 US\$4,600-7,100

### PROVENANCE

Private Collection, Asia

# 曹宗成

### 無題

水墨 設色 紙本 (一組共十件) 2014;2015;2015;2015;2015;2015;

2015;2015;及2015年作 藝術家鈐印一枚 (每件)

#### 來源



# LIU SHIH-TUNG (TAIWAN, B. 1970)

### **BREATH OF FIELD**

signed and titled in Chinese; dated '2011' (on the reverse) mixed media on canvas 145 x 112 cm. (57  $^1/8\,x$  44 in.) Executed in 2011

# HK\$70,000-100,000 US\$9,100-13,000

#### PROVENANCE

Private collection, Asia

#### EXHIBITED

Taipei, Taiwan, Breeze: The Landscapes of Liu Shih-Tung, 3-25 September 2011.

#### LITERATURE

Lin & Lin Gallery, Breeze: The Landscapes of Liu Shih-Tung, Taipei, Taiwan, 2011 (illustrated, cover & p. 57)..

# 劉時棟

#### 曠野的呼吸

綜合媒材 畫布 2011年作 簽名:劉時棟(畫背)

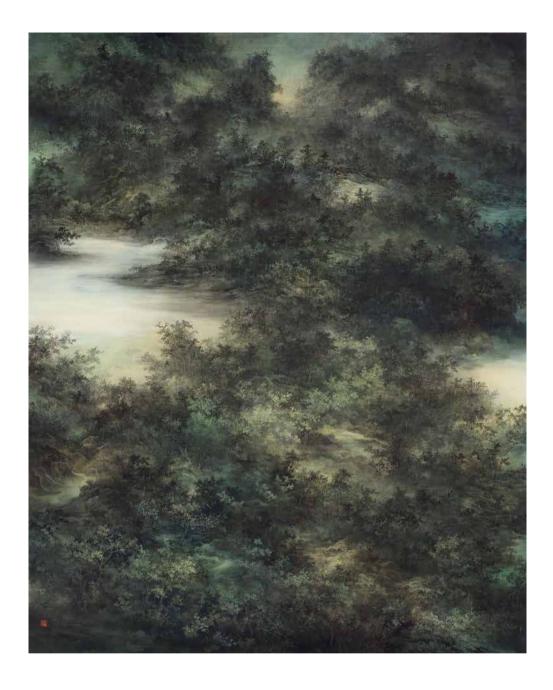
來源 亞洲私人收藏

# 展覽

2011年9月3日 -9月25日「風微微:劉時棟個展」大未來林舍畫廊 台北 台灣

#### 文獻

2011年《風微微:劉時棟》大未來林舍 畫廊 台北 台灣 (圖版,封面及第57頁)



# RYOZO KATO (JAPAN, B. 1964)

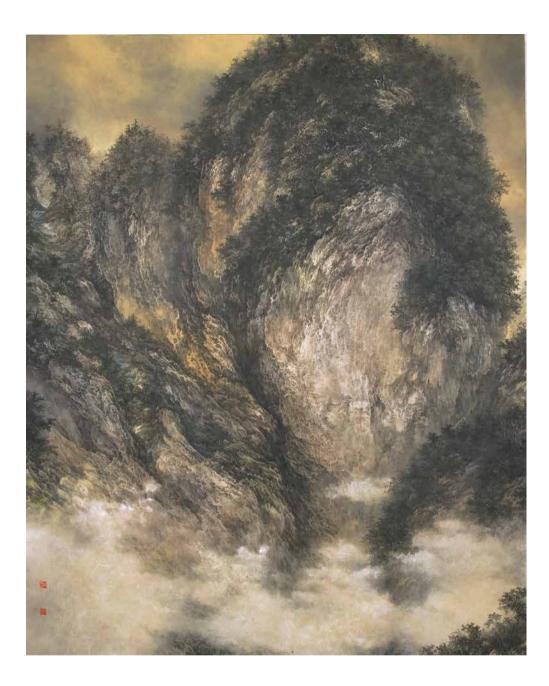
### SAN SUI KO

dated '2005'; signed, titled and inscribed in Japanese (on the reverse) sumi ink, Japanese pigment on paper mounted on board 162 x 130 cm. (63  $^3/4$  x 51  $^1/8$  in.) Painted in 2005 one seal of the artist

HK\$150,000-200,000 US\$20,000-26,000

# 加藤良造 山水行

水墨 土褐顏料 紙本 裱於木板 2005年作 簽名:加藤良造 (背部) 藝術家鈐印一枚



# RYOZO KATO (JAPAN, B. 1964)

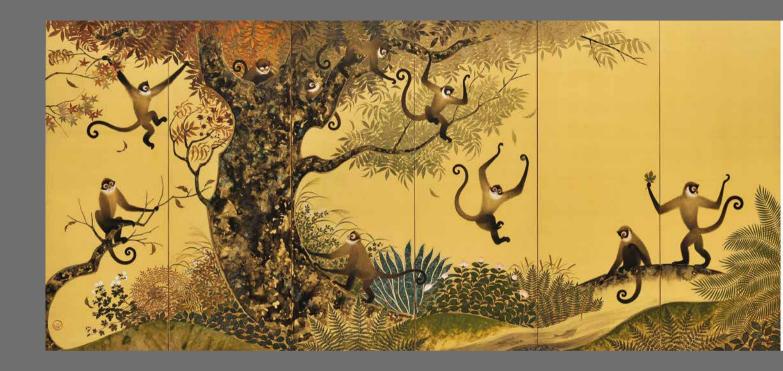
# SAN SUI KYO

sumi ink, Japanese pigment on paper mounted on board 162 x 130.3 cm. (63  $^3$ /4 x 51  $^1$ /4 in.) Painted in 2015-2016. two seals of the artist

HK\$120,000-220,000 US\$16,000-28,000

# 加藤良造 山水境

水墨 土褐顏料 紙本 裱於木板 2015-2016年作 藝術家鈐印 (共兩枚)



# ENOKI TOSHIYUKI

(JAPAN, B. 1961)

# JOYFUL MONKEY; & PLAYFUL MONKEY

a pair of acrylic, ink and Japanese pigment on six panels folding screen each:  $168 \times 375$  cm.  $(65\ ^3/4 \times 147\ ^1/2$  in.) (2) Executed in 2014 one seal of the artist (each)

HK\$250,000-350,000 US\$33,000-45,000

### 榎俊幸

樂猿圖;及遊猿圖

壓克力 水墨 日本顔料 六曲 屏風 (一組共二件) 2014年作 藝術家鈐印一枚(每件) 榎俊幸畢業於東京藝術大學,主修設計。他的繪畫風格深受傳統技法影響,《樂猿圖;及遊猿圖》(Lot 209)的創作靈感,一方面來自十三世紀從中國東渡日本的宋僧牧谿筆下的猿猴造型;另外,一組兩件日式屏風背景上的華麗金色,還有大樹和不同植物枝葉的細緻描繪方式,則來自江戶初期興起的「琳派」裝飾性繪畫風格。複檢幸揉合了兩者之長,加入個人的設計觀念,令畫面上的猿猴顯得格外靈巧活躍,充滿動感之美。





Detail of Lot 209

# ZHANG HONGTU (CHINA, B. 1943)

### WU HONG - VAN GOGH

signed and dated in Chinese (lower left); signed 'Zhang Hongtu' in Pinyin; dated 2003' (on the reverse) oil on canvas 101.6 x 152.4 cm. (40 x 60 in.) Painted in 2003

# HK\$100,000-200,000 US\$13,000-26,000

#### PROVENANCE

Lin & Keng Gallery, Taipei, Taiwan Private collection, Asia

#### EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Zhang Hongtu: Dialogue with the Taipei Palace Museum, 7-29 February 2004.
Taipei, Taiwan, Lin & Keng Gallery, Old Trunk, New Branch, A New Spring, 5-30 January 2008.

#### LITERATURE

Lin & Keng Gallery Ltd., Zhang Hongtu: Dialogue with the Taipei Palace Museum, Taipei, Taiwan, 2004 (illustrated, p. 14).

### 張宏圖

### 吳宏 - 梵谷

油彩 畫布 2003年作 簽名:張宏圖(左下);Zhang Hongtu (畫背)

#### 來源

台灣 台北 大未來畫廊 亞洲 私人收藏

未來畫廊 台北 台灣

#### 展覽

2004年2月7-29日「張宏圖中國山水畫再製系列-與台北故宮的對話」大未來畫廊 台北台灣 2008年1月5日-30日「老幹新枝又一春」大

#### 文獻

2004年《張宏圖中國山水畫再製系列—與台 北故宮的對話》大未來畫廊 台北 台灣(圖版,第14頁)



# NATSUKI URUSHIHARA (JAPAN, B. 1977)

# A PORTRAIT OF THE LANDSCAPE

ink, Japanese pigment, gold leaf and powder on paper 97 x 194 cm. (38 ½ 4 x 76 ½ in.)
Painted in 2016

HK\$80,000-120,000 US\$11,000-16,000 漆原夏樹 風景的肖像

水墨 日本顏料 金箔 金粉 紙本 2016年作



# WEIDONG (CHINA, B. 1968)

### THE LAW ENFORCER

ink and colour on paper 69 x 69 cm. (27 ½ x 27 ½ in.) Painted in 1997 ten seals of the artist

HK\$60,000-80,000 US\$7,800-10,000

### PROVENANCE

Plum Blossoms Gallery, Hong Kong Acquired from the above by the present owner

# 魏東

### 執法者

水墨 設色 紙本 1997年作 藝術家鈐印 (共十枚)

來源

香港 萬玉堂 現藏者購自上述畫廊

### **UNTITLED**

signed in Chinese (upper left) ink and colour on paper image size: 51 x 21.5 cm. (20 1/8 x 8 1/2 in.) mounted size: 63.5 x 33.5 cm. (25 x 13 1/4 in.) five seals of the artist

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

#### PROVENANCE

Plum Blossoms Gallery, Hong Kong Acquired from the above by the present owner

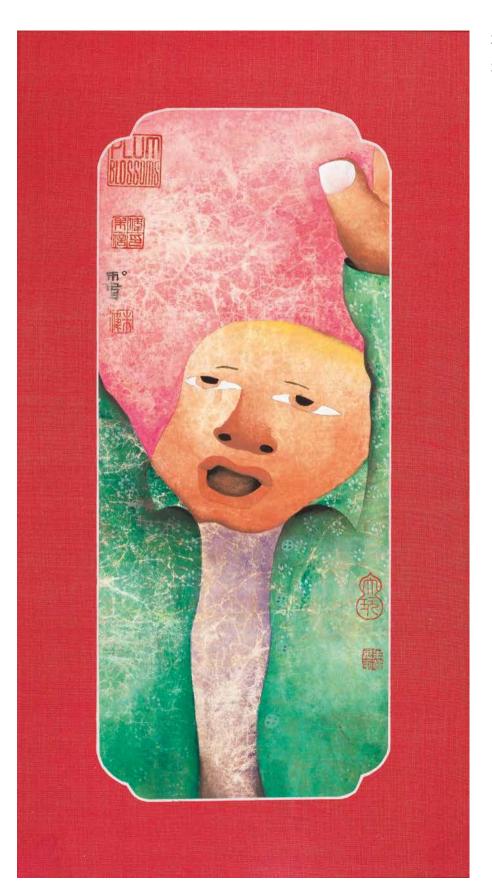
# 朱偉

### 無題

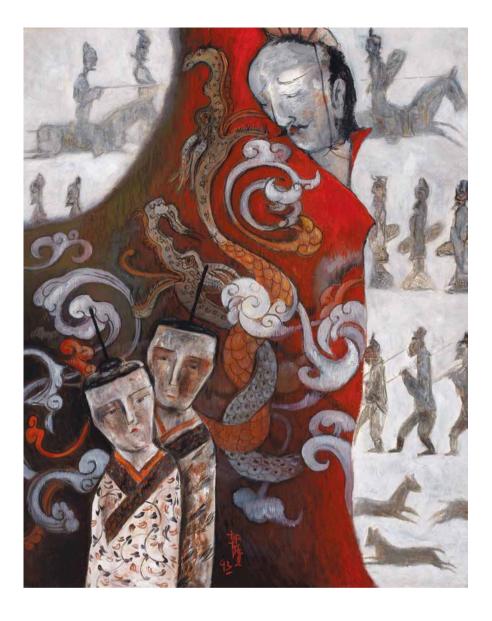
水墨 設色 紙本 簽名: 朱偉(左上) 藝術家鈐印 (共五枚)

#### 來源

香港 萬玉堂 現藏者購自上述畫廊







# CHEN CHAO-PAO (TAIWAN, B. 1948)

### KNOWING HAN

signed in Chinese, dated '93' (middle lower) oil on canvas  $81 \times 65$  cm. ( $32 \times 25$   $^{5}/8$  in.) Painted in 1993

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

### PROVENANCE

Private collection, Asia

#### LITERATURE

Yue Bao Art Gallery, Treasure Collector - Chen Chao-Pao, Taipei, Taiwan, 2006 (illustrated, p. 109).

# 陳朝寶 知有漢

油彩 畫布 1993年作

簽名:朝寶(中下)

來源

亞洲 私人收藏

文獻

2006年《藏寶徒—陳朝寶》悦寶文化事業 台北台灣(圖版,第109頁)





# CHOW CHUN FAI (HONG KONG, B. 1980)

### CHINESE BOX - "HONG KONG WON'T DIE"

signed in Chinese; signed 'CHOW CHUN FAI' in Pinyin; dated '2009' (on the reverse) enamel paint on canvas 149.2 x 198.8 cm. (58  $^3$ /4 x 78  $^1$ /4 in.) Painted in 2009

HK\$70,000-100,000 US\$9,100-13,000

#### PROVENANCE

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

### 周俊輝

中國匣「香港不會死」

瓷漆 畫布 2009年作

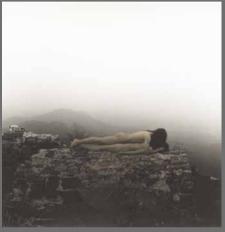
簽名:周俊輝; CHOW CHUN

FAI (畫背)

來源

香港 奧沙畫廊 現藏者購自上述畫廊







# RONG RONG & NRI (CHINA, B. 1968 & JAPAN, B. 1973)

### IN THE GREAT WALL, CHINA 2000 NO. 1, 2, 3

signed 'Rong Rong & Inri' in English (lower right); numbered '7/12' (lower left); titled 'In The Great Wall China No. 2'; dated '2000'; signed 'Rong Rong & Inri' in English (lower right); numbered '7/12' (lower left); titled 'In The Great Wall China No. 3'; dated '2000'; signed 'Rong Rong & Inri' in English (lower right) a set of three hand-dyed gelatin silver prints

each: overall:  $46 \times 46$  cm. ( $18 \frac{1}{8} \times 18 \frac{1}{8}$  in.); image:  $42.5 \times 42.5$  cm. ( $16 \frac{3}{4} \times 16 \frac{3}{4}$ 

HK\$75,000-95,000 US\$9,800-12,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, November 26, 2006, Lot 558 Acquired from the above by the present owner

#### LITERATURE

 $\label{thm:condition} \mbox{Time Zone 8 Ltd, Rong Rong \& Inri: Tui-Transfiguration, Beijing, China, 2004 (different edition illustrated, pp. 195-196).}$ 

### 榮榮;及 映里

在中國長城 2000 NO. 1, 2, 3

版數:7/12 2000年作 簽名:Rona Rona & Inri (每件 右下)

2006年11月26日 佳士得香港 編號558

中國 (圖版為另一版數,第195及196頁)





# ATSUSHI SUWA (JAPAN, B. 1967)

# UNTITLED

HK\$200,000-400,000 US\$26,000-52,000

# 諏訪敦

壓克力 木板 2012年作 簽名:藝術家簽名(左下);atsuhi suwa;諏訪敦 (畫框背面)



# HIDEO TANAKA (JAPAN, B. 1959)

# POINT OF VIEW 2

signed in Japanese (lower right); signed in Japanese and titled 'Point of view 2' (on the reverse on the stretcher) acrylic on canvas 116.7 x 116.7 cm. (46 x 46 in.) Painted in 2014

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

# 田中英生

視點 2

壓克力 畫布 2014年作

簽名:英(右下);田中英生(畫背畫框上)



# HIDEO TANAKA (JAPAN, B. 1959)

### WHERE

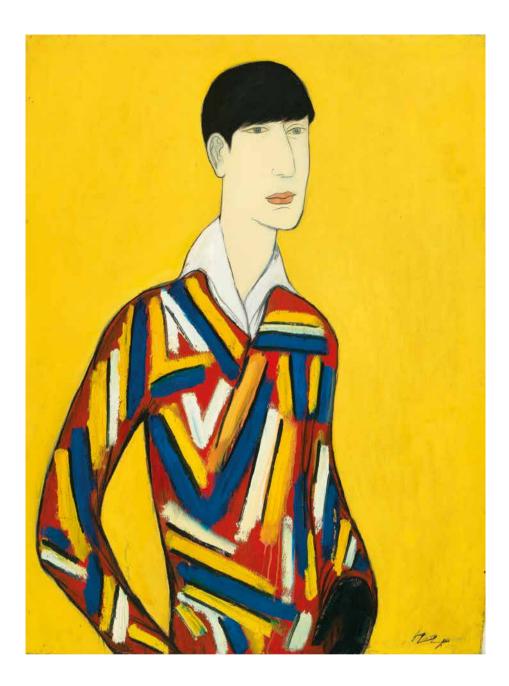
signed in Japanese (lower right); signed in Japanese and titled "Where" (on the reverse on the stretcher) acrylic on canvas 194 x 162 cm. (76  $^3/8$  x 63  $^3/4$  in.) Painted in 2012

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

# 田中英生

# 哪裡

壓克力 畫布 2012年作 簽名:英(右下);田中英生(畫背畫框上)



2 2 0

# QIU YACAI (CH'IU YA-TS'AI, TAIWAN, 1949-2013)

### YOUTH IN VIBRANT ATTIRE

signed in Chinese (lower right) oil on canvas 131.5 x 97.5 cm. (51  $^3/4$  x 38  $^3/8$  in.) Painted circa 2005

HK\$600,000-800,000 US\$78,000-100,000

#### **PROVENANCE**

Acquired directly from the artist by the present owner

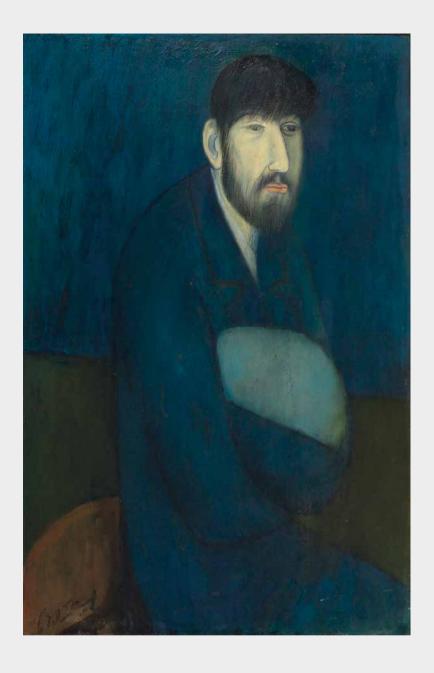
# 邱亞才 彩衣青年

油彩 畫布 約2005年作 簽名:亞才(右下)

來源

現藏者直接購自藝術家





# QIU YACAI (CHIU YA-TS'AI, TAIWAN, 1949-2013)

### PORTRAIT OF A GENTLEMAN

signed in Chinese (lower left) oil on canvas 108 x 70.2 cm. (42  $^{1}/_{2}$  x 27  $^{7}/_{8}$  in.)

HK\$300,000-400,000 US\$39,000-52,000

PROVENANCE

Private Collection, Asia

# 邱亞才 紳士的肖像

油彩 畫布 簽名: 邱亞才 (左下)

來源 亞洲 私人收藏





# GUAN YONG (CHINA, B. 1975)

# HERO 2

signed in Chinese; signed 'Guan Yong' in Pinyin (on the reverse) oil on canvas 200 x 150 cm. (78  $^3/4\,x$  59  $^1/8$  in.) Painted in 2006-2007

HK\$300,000-500,000 US\$39,000-65,000

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

New Age Gallery, Guan Yong, Beijing, China, 2007 (illustrated, pp. 158-159).

## 管勇

### 英雄 - 2

油彩 畫布 2006-2007年作 簽名: 管勇;Guan Yong (畫背)

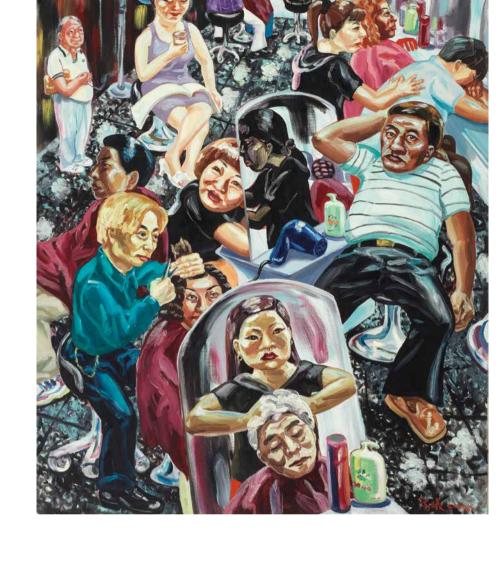
來源

亞洲 私人收藏

#### 文獻

2007年《管勇》新時代畫廊 北京 中國 (圖版,第158-159頁)





# CHEN XI (CHINA, B. 1968)

# UNTITLED

signed in Chinese; dated '2008' (lower right); signed in Chinese (on the reverse) oil on canvas 150 x 120 cm. (59 x 47  $^{1}/_{4}$  in.) Painted in 2000

HK\$150,000-200,000 US\$20,000-26,000

PROVENANCE

Private Collection, Asia

### 陳曦

### 無題

油彩 畫布 2000年作

簽名:陳曦(右下);陳曦(畫背)

來源



# ZHOU CHUNYA (CHINA, B. 1955)

# UNTITLED

signed in Chinese; dated '1988.2' (lower left) charcoal on paper 117 x 81 cm. (46  $^{1}/_{8}$  x 31  $^{7}/_{8}$  in.) Painted in 1988

HK\$200,000-300,000 US\$26,000-39,000

#### PROVENANCE

Private Collection, Europe

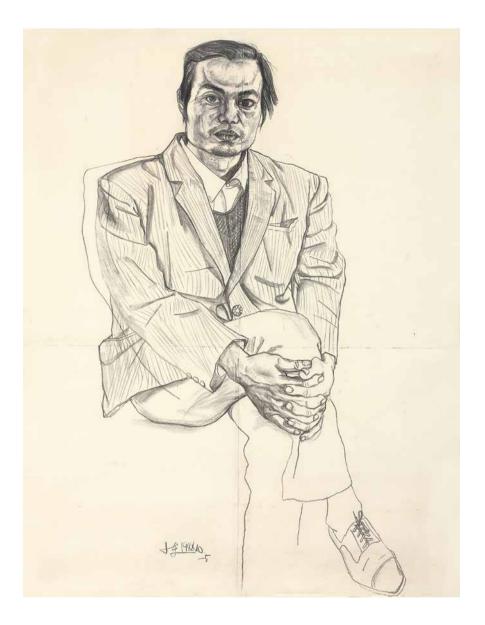
# 周春芽

### 無題

炭筆 紙本 1988年作 簽名:周春芽(左下)

來源

歐洲 私人收藏



# LIU XIAODONG (CHINA, B. 1963)

### SEATED MAN IN SUIT

signed in Chinese; dated '1988.10-5' (lower right) pencil on paper 188 x 148.6 cm. (74 x 58  $^1\!/_2$  in.) Painted in 1988

HK\$100,000-150,000 US\$13,000-19,000

#### PROVENANCE

Collection of Robert Hatfield Ellsworth Private Collection, New York, USA

# 劉小東

# 西裝男人坐像

鉛筆 紙本 1988年作 簽名:小東(左下)

來源 安思遠和

安思遠私人收藏 美國 紐約 私人收藏





# Wang Tzu-Ting(Taiwan, B. 1987)

### SPORT II

signed in Chinese; dated '2009' (on the reverse) acrylic and pencil on canvas 70 x 70 cm. (  $27 \frac{1}{2} \times 27 \frac{1}{2}$  in.) Painted in 2009

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

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, My Humble House Art Gallery, Exhibition of A New Generation, 2009.

#### LITERATURE

My Humble House Art Gallery, My Humble House –Exhibition of A New Generation, Taipei, Taiwan, 2009 (illustrated, p. 32).

# 王姿婷

### 運動之二

壓克力 鉛筆 畫布 2009年作 簽名: 王姿婷 (畫背)

### 來源

亞洲 私人收藏

#### 展覽

2009年「寒舍秘笈新世代年 度展」寒舍空間 台北 台灣

#### 文獻

2009年《2009寒舍秘笈新世代年度展》寒舍空間台北台灣(圖版,第32頁)

「斷裂的外在現實構成一個 集體的泛白,對現實實對愈 泛白情感和茫然的接受。 我希望以我的不規則 的、釋放性的線條純粹感性 地書寫這個現實狀態。 書寫現實的斷裂得到感知上 的完整。」

一王姿婷



# Wang Tzu-ting (Taiwan, B. 1987)

### SUMMER PARTY

signed in Chinese; dated '2009' (on the reverse) acrylic and pencil on canvas 70 x 70 cm. (27  $^1\!/_2$  x 27  $^1\!/_2$  in.) Painted in 2009

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

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, My Humble House Art Gallery, Exhibition of A New Generation, 2009.

#### LITERATURE

My Humble House Art Gallery, My Humble House –Exhibition of A New Generation, Taipei, Taiwan, 2009 (illustrated, p. 32).

# 王姿婷

夏日聚會 歴克力 鉛筆 畫布

2009年作 簽名: 王姿婷 (畫背)

來源

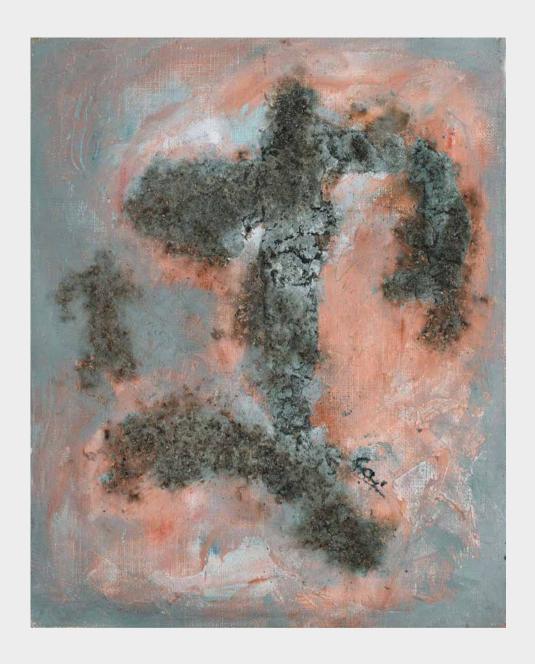
亞洲 私人收藏

展覽

2009年「寒舍秘笈新世代年度展」寒舍空間台北台灣

太獻

2009年《2009寒舍秘笈新世代年度展》寒舍空間台北台灣(圖版,第32頁)



2 2 8

# CAI GUO-QIANG (CHINA, B. 1957)

### **BRAND OF TAIGU- MAN**

signed 'Cai' in English (lower right) gun powder and oil on canvas 26.5 x 21 cm. (10  $^3/8$  x 8  $^1/4$  in.) Painted in 1986-1988

HK\$100,000-150,000 US\$13,000-19,000

# 蔡國強 太谷的品牌-人

火藥 油彩 畫布 1986-1988年作 簽名:Cai(右下)



# CAI GUO-QIANG (CHINA, B. 1957)

# PROJECT FOR EXTRATERRESTRIALS NO. 21: MYTH - SHOOTING THE SUNS

signed 'Cai Guo Qiang' in Pinyin; dated '1994'; inscribed 'Kroller Muller Museum Holland' in English (lower right) gunpowder, ink and arrow on paper 70 x 70 cm. (27  $^{1}/_{2}$  x 27  $^{1}/_{2}$  in.) Painted in 1994

HK\$400,000-600,000 US\$52,000-78,000

### PROVENANCE

Private Collection, Asia Anon. Sale, Christie's Hong Kong, 25 May 2008, Lot 442 Acquired from the above by the present owner

### 蔡國強

為外星人做的計劃第21號:神話一射日

火藥 水墨 箭 紙本 1994年作 簽名: Cai Guo Qiang (右下)

來源

亞洲 私人收藏 2008年5月25日 佳士得香港 編號442 現藏者購自上述拍賣

# YAYOI KUSAMA (JAPAN, B. 1929)

#### HAT

signed 'YAYOI KUSAMA'; dated '1988' '94'; numbered '13/30' (engraved at the bottom) bronze sculpture  $12 \times 26 \times 26.5$  cm.  $(4\ ^3/_4 \times 10\ ^1/_4 \times 10\ ^1/_2$  in.) edition 13/30 Original mould executed in 1988; Executed in 1994 one seal of the artist (engraved at the bottom)

### HK\$70,000-100,000 US\$9,100-13,000

#### PROVENANCE

Private collection, Asia

### 草間彌生

#### 帽子

銅 銅雕 版數: 13/30 原模於1988年作; 1994年作 簽名: YAYOI KUSAMA (刻於底部) 藝術家鈐印一枚(刻於底部)

#### 來源

亞洲 私人收藏



# YAYOI KUSAMA (JAPAN, B. 1929)

#### PUMPKIN 2

Dated '1988' '97'; signed 'Yayoi Kusama'; numbered '5/30' (engraved at the bottom) bronze sculpture 14 x 14.5 x 16 cm. (  $5\ 1/2\ x\ 5\ 3/4\ x\ 6\ 1/4$  in.) edition 5/30 Original mould executed in 1988; Executed in 1997; one seal of the artist (engraved at the bottom)

### HK\$80,000-120,000 US\$11,000-16,000

#### PROVENANCE

Private Collection, Asia

### 草間彌生

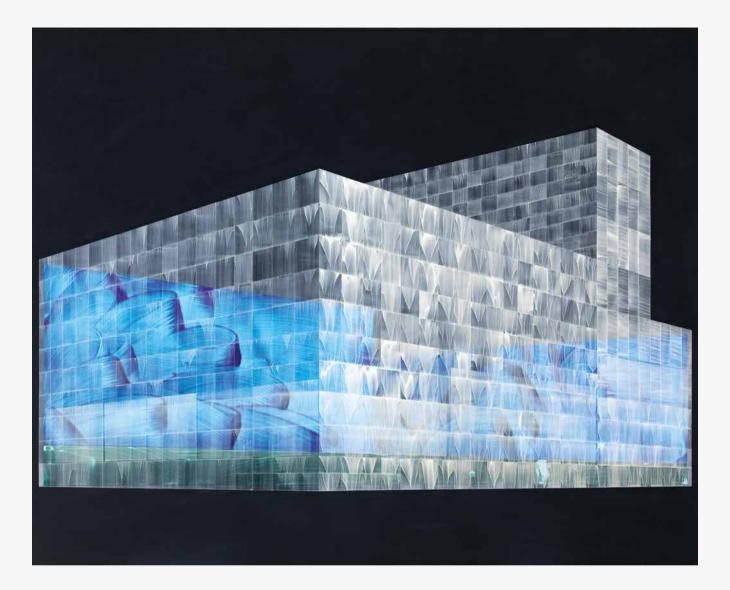
#### 南瓜 2

銅 銅雕 版數: 5/30 原模於1988年;1997年作 簽名: Yayoi Kusama (刻於底部) 藝術家鈐印一枚 (刻於底部)

#### 來源

亞洲 私人收藏

230



# HIDEKI KIMURA

(JAPAN, B. 1948)

GRID '07 - 11 - 21

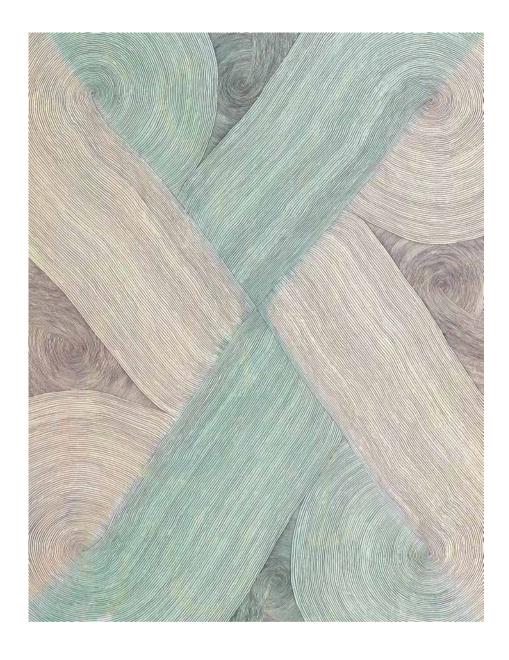
titled 'Grid 07 -11- 21'; signed with artist's signature (on a label at lower right side of the canvas) acrylic on canvas 130 x 162 cm. (51 1/8 x 63 3/4 in.) Painted in 2007

HK\$60,000-90,000 US\$7,800-12,000 木村秀樹 格 '07 - 11 - 21

壓克力 畫布 2007年作 藝術家簽名 (右側 標籤) "My work is an experiment using a transparent surface for painting, which is glass. I think that it is disappearing, into nothing. It is to say the transparency, which is the final point of the modern painting, is also the infinite task at the same time. I am trying to see the other side of the transparency by creatively using the material (including acrylic) which is transparent, semi-transparent and opaque."

-Hideki Kimura





# YOHEI YAMA (JAPAN, B. 1977)

# **FOUR SEASONS**

signed 'Yohei Yama' in English, dated '2015' (on the reverse) acrylic and ink on canvas 117 x 91 cm. (46  $^{1/8}\,x$  35  $^{3/4}$  in.) Painted in 2015

HK\$30,000-50,000 US\$3,900-6,500

#### PROVENANCE

Private Collection, Asia

# 山洋平 四季

壓克力 水墨 畫布 2015年作 簽名: Yohei Yama (畫背)

來源 亞洲 私人收藏





# YANG JIECHANG (CHINA, B. 1956)

### **VAST SQUARE**

signed 'Yang Jiechang' in Pinyin (lower right); signed and titled in Chinese; signed 'Yang Jiechang' in Pinyin; dated '1992-97' (on the reverse)

ink on paper mounted on cotton 115.3 x 97 cm. (45  $^3/_8$  x 38  $^1/_4$  in.) Executed in 1992-1997

HK\$85,000-120,000 US\$12,000-16,000

#### PROVENANCE

Alisan Fine Arts, Hong Kong Acquired from the above by the present owner

# 楊詰蒼

### 方千里

水墨 紙本 裱於棉布 1992-1997年作 簽名:Yang Jiechang (右下);楊詰蒼; Yang Jiechang (畫背)

### 來源

香港 藝倡畫廊 現藏者購自上述畫廊



2 3 5

# Chung doo-hwa (korea, b. 1968)

# SOUND

book on wood 120 x 120 x 40 cm. (47  $^{1}/_{4}$  x 47  $^{1}/_{4}$  x 15  $^{3}/_{4}$  in.) Executed in 2015

HK\$75,000-95,000 US\$9,800-12,000

#### PROVENANCE

Private Collection, Asia

# 鄭斗和

### 聲音

書本 木 2015年作

來源



2 3 6

# LIN TIANMIAO (CHINA, B. 1961)

### **UNTITLED**

signed in Chinese; dated '95' (on a label on the reverse) wooden frames and cotton strings 74.5 x 65 cm. (29  $^3/8$  x 25  $^5/8$  in.)

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

#### PROVENANCE

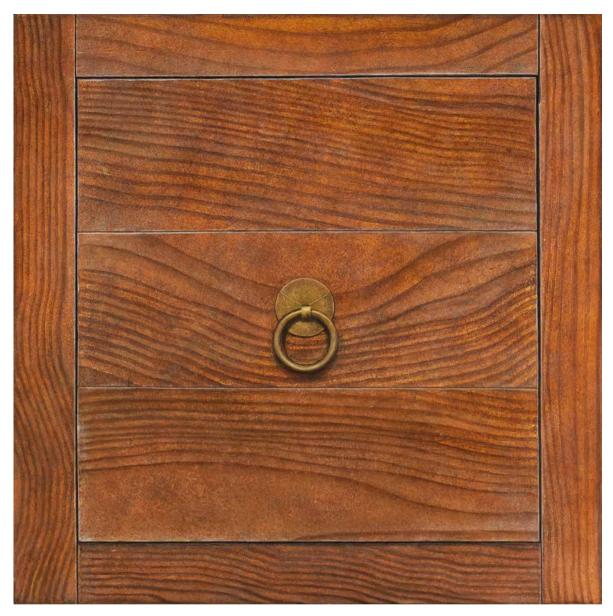
Private Collection, Asia

# 林天苗

### 無題

木框 棉線 簽名:林(背部標籤)

來源 亞洲 私人收藏



# TSENG SHU-FEN

(TAIWAN, 1982)

### SIMULACRUM-4

signed 'Shu-Fen' in Pinyin (on the reverse) acrylic on canvas 38 x 38 cm. (15 x 15 in.) painted in 2009

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

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, Julia Gallery, Six Realist Painters of the New Generation, 2009.

# 曾 琡 棻 模仿物之四

壓克力 畫布 2009年作 簽名: Shu- Fen (畫背)

來源 亞洲 私人收藏

展覽

2009年「心象寫實-青年六人油 畫聯展」雅逸藝術中心台北台灣 「老舊事物總能激起我內心的 悸動,看似樸實中,充滿無數 動人之處。不僅烙印所屬時代 的精神,反映昔日的生活面 貌,在殘破與斑駁裡,亦顯露 時間遞變的印痕,凝結著過往 回憶。」

- 曾琡棻





華麗浪漫的線條是笠井麻衣子的招牌,在她的作品中總能體會什麼叫做現實卻虛幻的畫面。《茶杯裡的風暴》猶如一窺少女夢境,大膽留白交會的筆觸讓人覺得畫面並非靜止,而是隨風飄逸地徐徐流動。兔子與人物間的互動是笠井現實生活中的感觸,將自己最真實的心情用想像中的景物深刻傳達。

# MAIKO KASAI (JAPAN, B. 1983)

#### TEMPEST IN A TEAPOT

signed 'Maiko Kasai' in English; titled 'Tempest in a Teapot' in English; dated '2016' (on the reverse) oil on canvas  $130.3\times194~cm.~(51~1/4\times76~3/8~in.)$  Painted in 2016

HK\$60,000-70,000 US\$7,800-9,100

### 笠井麻衣子 茶杯裡的風暴

油彩 畫布 2016年作 簽名:Maiko Kasai (畫 背)





# YU YASUDA (JAPAN, B. 1982)

### **DIAPHANOUS**

titled 'Diaphanous' in English; dated '2016'; inscribed 'oil on canvas'; signed 'Yu Yasuda' in English (on the reverse) oil on canvas 162 x 130.3 cm. (63 <sup>3</sup>/<sub>4</sub> x 51 <sup>1</sup>/<sub>4</sub> in.) Painted in 2016

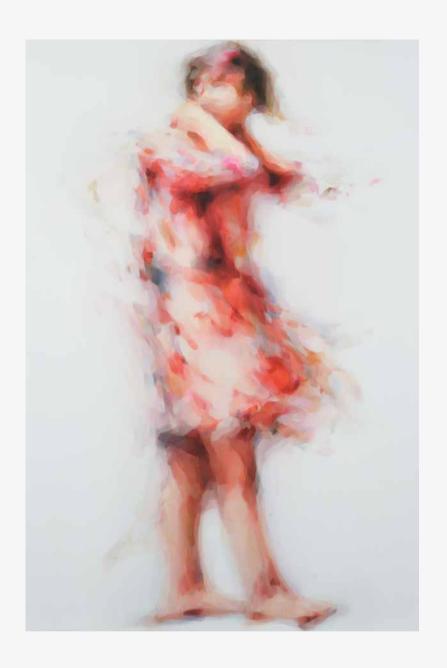
HK\$50,000-60,000 US\$6,500-7,800

# 安田悠

透明

油彩 畫布 2016年作 簽名:Yu Yasuda (畫背) 安田悠透過思考畫布上顏色間的關係、 筆觸的重要性及畫作的意義,讓風景畫 達到一個深層的境界,凝視《透明》 此 幅作品,彷彿時間與空間瞬間靜止,剩 下一望無際的靜謐與安詳。線條、筆 觸、顏色的柔美讓畫面不管橫著、豎著 或倒著看都能體驗層次的美,展現安田 獨有的藝術感性。





# TOMOMI NITTA (JAPAN, B. 1978)

#### **INFINITE SET 35**

titled 'Infinite Set 35' in English; dated '2014' signed with artist's signature (on canvas on the stretcher) oil and crystal powder on canvas 183 x 122 cm. (72 x 48 in.)
Painted in 2014

HK\$50,000-60,000 US\$6,500-7,800

### 新田友美 INFINITE SET 35

油彩 水晶粉末 畫布 2014年作 藝術家簽名(畫架內框畫布) 《Infinite Set 35》 延續系列風格,以 紅色漸層暈影為手法描繪佇立的女子。新 田透過「Infinite」系列探討每一個人在 群體社會下的存在感,時而具體真實,時 而像影子虛無縹緲。此作品中的女子看似 清楚卻又不清楚,像人對生活中的理想一 樣,有時胸有成竹,有時茫無頭緒,是新 田友美對生存下的最深感觸。



# TOMONA MATSUKAWA

(JAPAN, B. 1987)

### I FEEL LONELY WHEN I WALK UP STAIRS.#2

titled 'I Feel Lonely When I Walk Up Stairs.#' in English; dated '2016'; signed with artist's signature (on the reverse) oil on panel  $60.6\times80.3$  cm. (23  $7/8\times31$   $^5/8$  in.) Painted in 2016

HK\$18,000-22,000 US\$2,400-2,800

# 松川朋奈 當我走過樓梯 我感到孤獨.#2

油彩 木板 2016年作 藝術家簽名(畫背) 神秘寫實的日本現代畫家松川朋奈,風格直接強烈表達出女性最深層的情緒,是孤獨、不安、焦慮或是憂傷。松川在創作前,會訪問許多女性,以這些談話中最令她深刻的一句話當成創作主題或為標題。《當我走過樓梯我感到孤獨.#2》看似清晰美麗的畫面,卻不知為何有悲傷的氛圍。松川想表達的即是女性外表美麗,內心卻有説不出的憂傷,只剩寂寥。



# sakiSumida

(JAPAN, B. 1985)

#### **FUJI**

signed 'Sumida' in English; dated '2014' (on the reverse) oil on canvas  $130.3 \times 194$  cm. (51  $1/4 \times 76$  3/8 in.) Painted in 2014

HK\$40,000-50,000 US\$5,200-6,500

### 炭田紗季 富士

油彩 畫布 2014年作 簽名: Sumida (畫背) 炭田紗季是日本新生代油畫家,在第九屆日本岡山縣新進美術家「I氏獎」得到大獎後,受人關注。在「富士」系列中,將象徵日本傳統神聖的富士山,搭配各種外來文化的人事物,十分幽默逗趣。遠方寧靜保守的富士山,搭配熱戀的情侶,構圖層次分明,東西文化巧妙交流。



「這是一件用尹秀珍的名字命名的作品,我把從小到大的十張不同年齡段的肖像照片分別放在十雙女式布 鞋中。而「十」的數位暗喻了母親的十月懷胎。」 一尹秀珍

# YIN XIUZHEN (CHINA, B. 1963)

#### YIN XIUZHEN

numbered '1/1/5'; '2/1/5'; '3/1/5'; '4/1/5'; '5/1/5'; '6/1/5'; '7/1/5'; '8/1/5'; '9/1/5'; & '10/1/5' (inside each shoebox respectively); titled in Chinese; dated '1998'; signed in Chinese; signed 'Yin Xiuzhen' in Pinyin (inside each shoebox) numbered '1/1/5'; '2/1/5'; '3/1/5'; '4/1/5'; '5/1/5'; '6/1/5'; '7/1/5'; '8/1/5'; '9/1/5'; & '10/1/5' (on the sole of each shoe respectively); signed and titled in Chinese; dated '1998; signed 'Yin Xiuzhen' in Pinyin (on the sole of each shoe) a set of ten mixed media installation

each box: 33.5 x 24 x 12 cm. (13 1/4 x 9 1/2 x 4 3/4 in.) (10) each shoe:  $24 \times 9 \times 7$  cm.  $(9 \frac{1}{2} \times 3 \frac{1}{2} \times 2 \frac{3}{4}$  in.) (20)

Executed in 1998

one seal of the artist (each shoe)

### HK\$200,000-300,000 US\$26,000-39,000

#### PROVENANCE

Private Collection, New Zealand

#### **EXHIBITION**

Prague, Czech Republic, Galerie Rudolfinum, A Strange Heaven: Contemporary Chinese Photography, 2003. (different edition exhibited)

#### LITERATURE

Asia Art Archive, A Strange Heaven: Contemporary Chinese Photography, Hong Kong, 2003 (different edition illustrated, p. 143).

### 尹秀珍

### 尹秀珍

綜合媒材 裝置 1998年作 簽名: 尹秀珍 Yin Xiuzhen (每件鞋盒); 尹秀珍 Yin Xiuzhen (每件鞋底) 藝術家鈐印一枚 (每件鞋底)

#### 來源

新西蘭 私人收藏

#### 展覽

2003年「幻影天堂:中華當代攝影」魯道夫 美術館 布拉克 捷克 (展出為另一版數)

#### 文獻

2003年《幻影天堂:中華當代攝影集》亞洲 藝術文獻庫 香港 (圖版為另一版數,第143頁)



# EMMANUEL SANTOS (PHILIPPINES, B. 1957)

#### THE PASSING OF LIGHT

38 c-type lambda print each: 66 x 66 cm. (26 x 26 in.) (38) Executed between 2007-2008 34 works are from edition 1/7; 4 works are from edition 2/7

HK\$200,000-300,000 US\$26,000-39,000

#### PROVENANCE

Anon.sale; Christie's Hong Kong, 24 May 2008, Lot 66 Acquired from the above sale by the present owner

### **EMMANUEL SANTOS**

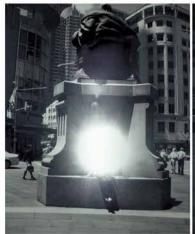
#### 光的傳遞

彩色 相紙 (共38件) 版數: 1/7 (34); 2/7 (4) 2007-2008年作

#### 來源

2008年5月24日 香港佳士得 編號66 現藏者購自上述拍賣











# POKLONG ANADING (PHILIPPINES, B. 1975)

#### ANONYMITY #0031; #0057; #0060; #0071

signed and titled 'P Anading Anonymity # 0031' in English; dated and numbered '2/20'08'; signed and titled 'P Anading Anonymity # 0057' in English; dated and numbered '2/20'08'; signed and titled 'P Anading Anonymity # 0060' in English; dated and numbered '1/20'08'; Signed and titled 'P Anading Anonymity # 0071' in English; dated and numbered '1/20'08' (on the reverse of each)

four photographic print in light box each:  $65 \times 52$  cm.  $(25 \frac{5}{8} \times 20 \frac{1}{2} in.)$  (4)

Executed in 2008; Edition: 2/20, 2/20, 1/20, 1/20 (4)

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

#### PROVENANCE

Soka Gallery, Taipei, Taiwan Private Collection, Asia

#### POKLONG ANADING

匿名#0031; #0057; #0060; #0071

簽名: Poklong Anading (作品背面)

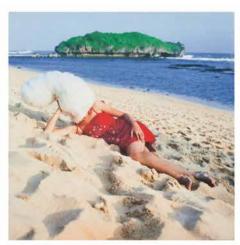
數碼輸出 燈箱

65 x 52 cm. (25 <sup>5</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>2</sub> in.) (4) 2008年作;版數: <sup>2</sup>/<sub>20</sub>, <sup>2</sup>/<sub>20</sub>, <sup>1</sup>/<sub>20</sub>, <sup>1</sup>/<sub>20</sub>(4)

#### 來源

台灣 台北 索卡畫廊 亞洲 私人收藏









# WIMO AMBALA BAYANG

(INDONESIA, B. 1976)

HIGH HOPES SERIES: BRIGITTA WISHES TO REMAIN BEAUTIFUL IN OLD AGE; JULIA WISHES TO BE A SUCCESSFUL PERSON; SUMI WISHES HER FAMILY WILL ALWAYS STAY WITHIN GOD'S PATH

signed, titled, dated, and inscribed (on the reverse of each) three pigment prints on hahnemuelhe monet canvas each: 100 x 100 cm. (39  $^3/8$  x 39  $^3/8$  in.) (3) Executed in 2009 unique edition in this medium

HK\$20,000-30,000 US\$2,600-3,900 維莫・安巴拉・巴揚

崇高的希望系列:碧姬亞希望一直保持美 貌;茱莉亞希望成功;素米希望她的家人 遵從上帝的教誨

彩色噴印 畫布(共三件) 2009年作 簽名:Wimo Ambala Bayang (畫背)







# MAITREE S IRIBOON (THAILAND, B. 1983)

#### ISARN BOY SOI 4 (NO.3 & NO.6)

two archival inkjet prints each: 67 x 90 cm. (26  $^3/8$  x 35  $^3/8$  in.) (2) Executed in 2009(2)

HK\$20,000-30,000 US\$2,600-3,900

#### EXHIBITED

Bangkok, Thailand, Whitespace Gallery, Isarn Boy Soi 4, 12 December 2009-24 January 2010.

# 麥蒂・斯里布恩

ISARN男孩4 (NO. 3;及NO. 6)

檔案噴墨打印 (共兩件) 版數:3/5 2009年作(2)

#### 展覽

2009年12月12日-2010年1月24日「Isarn男 孩4」Whitespace畫廊 曼谷 泰國





# ZHAO RENHUI (SINGAPORE, B. 1983)

# THE INSTITUTE OF CRITICAL ZOOLOGISTS (THE BLIND PROJECT)

archival Piezographic print 120 x 84 cm. (47 <sup>1</sup>/<sub>4</sub> x 33 <sup>1</sup>/<sub>8</sub> in.) Executed in 2008 edition: 1/10

HK\$30,000-40,000 US\$3,900-5,200

#### PROVENANCE

Anon. sale; Christie's Hong Kong, 27 May 2012, Lot 2626 Acquired from the above sale by the present owner

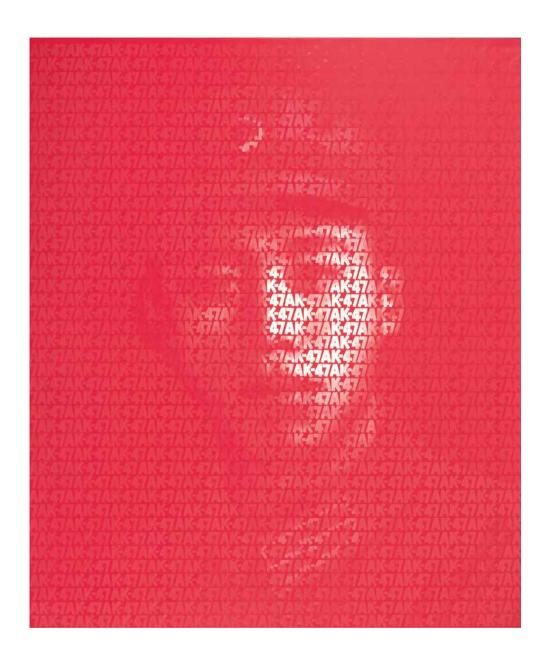
### 趙仁輝

關鍵動物學家學會(失明項目)

數碼 輸出 2008年作 版數:1/10

來源

2012年5月27日 香港佳士得 編號2626 現藏者購自上述拍賣



# ZHANG DALI (CHINA, B. 1963)

AK-47

acrylic on canvas 180 x 150 cm. (70 <sup>7</sup>/<sub>8</sub> x 59 in.)

HK\$60,000-80,000 USUSUS\$7,800-10,000

PROVENANCE

Private Collection, USA

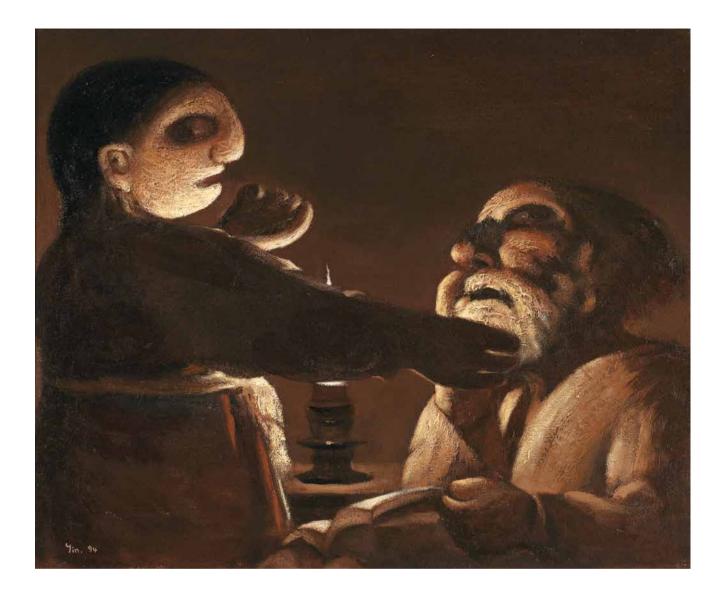
張大力

AK-47

壓克力 畫布

來源

美國 私人收藏



# YIN XIN (CHINA, B. 1977)

### AFTER LA TOUR : THE ANGEL APPEARS TO SAINT JOSEPH

signed 'Yin' in Pinyin; dated '94' (lower left); titled 'Après la Tour: l'ange apparaissant a saint Joseph' in French, inscibed in French; signed 'Yin Xin' in Pinyin and Chinese; dated '1994' (on the reverse) acrylic on canvas  $50 \times 61$  cm. (19  $5/8 \times 24$  in.) Painted in 1994

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

#### PROVENANCE

10 Chancery Lane Gallery, Hong Kong Acquired from the above by the present owner

# 尹欣

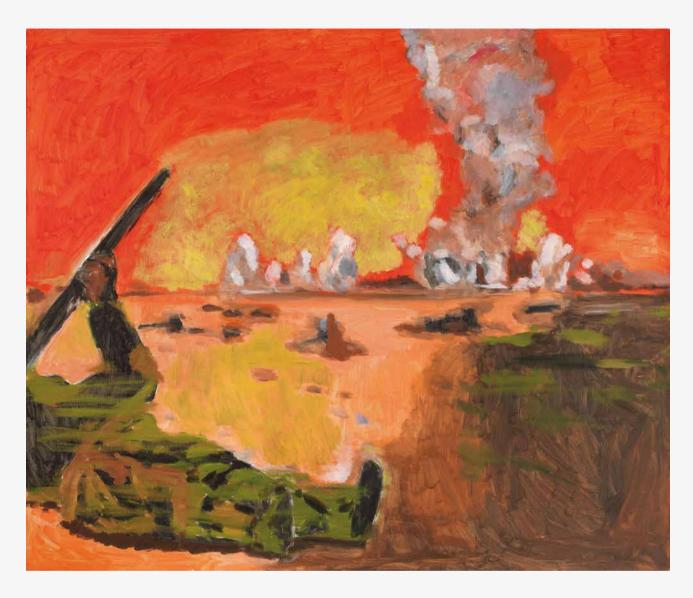
拉·圖爾:聖約瑟之夢

壓克力 畫布 1994年作

簽名:Yin (左下);Yin Xin 尹欣(畫背)

來源

香港 10號贊善里畫廊 現藏者購自上述畫廊



# ZHAO GANG (CHINA, B. 1961)

### I AM A HERO

oil on canvas 130 x 155 cm. (51 ½ x 61 in.) Painted in 2006

HK\$80,000-120,000 US\$11,000-16,000

#### PROVENANCE

10 Chancery Lane Gallery, Hong Kong Acquired from the above by the present owner

## 趙剛

我是一個英雄

油彩 畫布 2006年作

來源

香港 10號贊善里畫廊 現藏者購自上述畫廊

#### MORI GIRI

mixed media sculpture  $29.5 \times 16 \times 14.5 \text{ cm}$ . (11  $\frac{5}{8} \times 6 \frac{1}{4} \times 5 \frac{3}{4} \text{ in.}$ ) edition 151/200 Executed in 2012

HK\$60,000-80,000 US\$7,800-10,000

#### PROVENANCE

Private Collection, Asia This work is accompanied by a certificate issued by the artist's

### 奈良美智 MORI GIRL

綜合媒材 雕塑 版數:151/200 2012年作

#### 來源

亞洲 私人收藏 此作品附藝術家工作室所簽發之證書



252

# YOSHITOMO NARA (JAPAN, B. 1959)

#### DOGGY RADIO X RIMOWA

polymer and fiberglass with FM radio, bluetooth, USB port, headphone jack and yamaha speaker system; rimowa suitcase Doggy Radio: $43 \times 23 \times 35$  cm. ( $16 \frac{7}{8} \times 9 \times 13 \frac{3}{4}$  in.) Rimowa:  $51 \times 26 \times 39 \text{ cm} (20 \times 10^{3}/4 \times 15^{3}/8 \text{ in.})$ edition of 200 Executed in 2011

HK\$30,000-50,000 US\$3,900-6,500

#### PROVENANCE

Private Collection, Asia

### 奈良美智 DOGGY RADIO X RIMOWA

塑料 玻璃纖維 音響 附FM調頻 藍芽 USB插槽 音箱接頭; Rimowa旅行箱 版數:200 2011年作

#### 來源

亞洲 私人收藏





# TAKAFUMI YAGI (JAPAN, B. 1982)

### **ZEPHYR**

coloured pencil and resin sculpture 49 x 77 x 77 cm. (19  $^{1}/_{4}$  x 30  $^{3}/_{8}$  x 30  $^{3}/_{8}$  in.) Executed in 2013

HK\$45,000-60,000 US\$5,900-7,800

# 八木貴史

和風

顏色鉛筆 樹脂 雕塑 2013年作





# YAYOI KUSAMA (JAPAN, B. 1929)

### PUMPKIN 2

Dated '1988' '94'; signed 'Yayoi Kusama'; numbered '10/30' (engraved at the bottom) bronze sculpture 15.5 x 15.5 x 16 cm. (6  $^{1}/_{8}$  x 6  $^{1}/_{8}$  x 6  $^{3}/_{8}$  in.) edition 10/30 Original mould executed in 1988; Executed in 1994; one seal of the artist (engraved at the bottom)

HK\$80,000-120,000 US\$11,000-16,000

**PROVENANCE**Private Collection, Asia

# 草間彌生

#### 南瓜 2

銅 銅雕 版數: 10/30 原模於1988年;1994年作 簽名: Yayoi Kusama (刻於底部) 藝術家鈐印一枚 (刻於底部)

#### 來源

亞洲 私人收藏





# YAYOI KUSAMA (JAPAN, B. 1929)

### STRAWBERRY; & STRAWBERRY 2

dated '1974'; signed 'Y. KUSAMA' in English (engraved at lower edge); numbered '8/30; dated '93' (engraved at the bottom); & dated '74'; signed 'Y. KUSAMA' in English (engraved at lower edge); numbered '6/30; dated '94' (engraved at the bottom)

two bronze sculptures

23.3 x 23 x 8.5 cm. (9  $^{1}/_{8}$  x 9 x 3  $^{1}/_{4}$  in.) ; & 21.5 x 21.5 x 24 cm. (8  $^{1}/_{2}$  x 8  $^{1}/_{2}$  x 9  $^{3}/_{8}$  in.) (2)

edition 8/30; & 6/30

Original mould executed in 1974; Executed in 1993; & 1994

one seal of the artist (engraved at the bottom of each)

HK\$100,000-150,000 US\$13,000-19,000

#### PROVENANCE

Private collection, Aisa

#### 草間彌生

#### 草莓; 及草莓2

銅 銅雕 (共兩件) 版數: 8/30;及 6/30 原模於1974年作; 1993;及1994年作 簽名:Y. KUSAMA (刻於下方);及Y. KUSAMA (刻於下方) 藝術家鈐印一枚 (刻於每件底部)

#### 來源

亞洲 私人收藏





# YAYOI KUSAMA (JAPAN, B. 1929)

### FLOWER (4); & FLOWER (5)

numbered '19/30'; titled in Japanese; dated '1999' (lower left); signed 'Yayoi Kusama' in English (lower right); & numbered '53/60'; titled in Japanese; dated '1999' (lower left); signed 'Yayoi Kusama' in English (lower right) two silkscreen prints

each: paper 58 x 47 cm. (22  $^{7}/8$  x 18  $^{1}/2$  in.) image 54 x 45 cm. (21  $^{1}/4$  x 17  $^{3}/4$  in.)(2) edition 19/60; & 53/60 Executed in 1999

HK\$60,000-80,000 US\$7,800-10,000

#### 草間彌生

花 (4); 及花 (5)

絲網 版畫 (共兩件) 版數:19/60;及53/60

1999年作

簽名: Yayoi Kusama (每件 右下)







258

# YAYOI KUSAMA (JAPAN, B. 1929)

### GOLDFISH BOWL; SHELLFISH; & DEPTH OF THE SEA

numbered '29/100'; titled in Japanese; dated '1989'; sgined 'Yayoi Kusama' in English (lower edge); numbered '57/100'; titled in Japanese; dated '1989'; sgined 'Yayoi Kusama' in English (lower edge); & numbered '84/100'; titled in Japanese; dated '1989'; sgined 'Yayoi Kusama' in English (lower edge) three silkscreen prints

each: paper 49 x 55 cm. (19 1/4 x 21 5/8 in.) image 45.5 x 53 cm. (17 7/8 x 20 7/8 in.) (3) edition 29/100; 57/100; & 84/100 Executed in 1984; 1989; & 1989

HK\$80,000-100,000 US\$11,000-13,000

#### 草間彌生

金魚碗;貝類;及深海

絲網 版畫 (共三件)

版數: 29/100; 57/100; 及 84/100 1984; 1989; 及1989年作 簽名: Yayoi Kusama (每件下沿)

# YAYOI KUSAMA

(JAPAN. B. 1929)

### LEMON SQUASH (2); & LEMON SQUASH (3)

numbered '43/60'; titled in Japanese; dated '1999' (lower left)); signed 'Yayoi Kusama' in English (lower right); & numbered 'P.P.'; titled in Japanese; dated '1999' (lower left); signed 'Yayoi Kusama' in English (lower right) two silkscreen prints each: paper 58.5 x 47 cm. (23 x 18 1/2 in.) image 54.5 x 45 cm. (21 1/2 x 17 3/4 in.) (2) edition 43/60; & P.P Executed in 1999







### 草間彌生

檸檬水 (2);及 檸檬水 (3)

絲網 版畫 (共兩件) 版數: 43/60;及 P.P 1999年作 簽名: Yayoi Kusama (每件 右下)









**M R.** (JAPAN, B. 1969)

# IT'S STILL A YOUNG TEAM; YOU GIRLS; THE BOY WHO CAME TO IKEBUKURO; MAKING THINGS RIGHT; & STARTING OVER

signed 'MR.' in English; dated '08'; numbered '66/300' (lower left); signed 'MR.' in English; dated '08'; numbered '83/300' (lower right); signed 'MR.' in English; dated '08'; numbered '20/300' (lower right); signed 'MR.' in English; dated '07'; numbered '157/300' (lower right); & signed 'MR.' in English; dated '08'; numbered '66/300' (lower right)

five lithographs

149.5 x 99.3 cm. (58  $^{7}/8$  x 39  $^{1}/8$  in.); 62.5 x 87.5 cm. (24  $^{5}/8$  x 34  $^{1}/2$  in.); 59.5 x 59.5 cm. (23  $^{3}/8$  x 23  $^{3}/8$  in.); 59.5 x 90 cm. (23  $^{3}/8$  x 35  $^{5}/8$  in.); & 49.5 x 99.3 cm. (19  $^{1}/2$  x 39  $^{1}/8$  in.) (5)

edition 66/300; 83/300; 20/300; 157/300; & 66/300 Painted in 2008; 2008; 2008; 2007; & 2008

HK\$30,000-50,000 US\$3,900-6,500

PROVENANCE

Private Collection, Asia

#### MR.

IT'S STILL A YOUNG TEAM;
YOU GIRLS; THE BOY WHO
CAME TO IKEBUKURO; MAKING
THINGS RIGHT;及STARTING
OVER

石版 版畫 (共五件)

版數:66/300;83/300;20/300;157/300;

及 66/300

2008; 2008; 2008; 2008; 及2007年作 簽名: MR. (左下); MR. (右下); MR. (右下);

MR. (右下);及 MR. (右下)

來源

亞洲 私人收藏



# TAKASHI **M**URAKAMI

(JAPAN. B. 1962)

727 - 272

signed with artist's signature (lower right of each); numbered '158/300' (lower right); numbered '159/300' (lower right) two offset lithographs each: image 64 x 98 cm. (25 ½ 4 x 38 ½ in.); paper 65 x 99 cm. (25 ½ 8 x 39 in.) (2)

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

edtion 158/300; & 159/300

### 村上隆 727 - 272

膠印石版 版畫 (共二件) 版數: 158/300;及 159/300 藝術家簽名(每件 右下)



26

# TAKASHI **M**URAKAMI

(JAPAN. B. 1962)

FLOWERBALL SEXUAL VIOLET NO. 1
(3D); FLOWER BALL (3-D) SEQUOIA
SEMPERVIRENS; FLOWEBALL BROWN;
FLOWER BALL (3-D) AUTUMN 2004;
FLOWER BALL (LOTS OF COLORS); &
FLOWERBALL COSMOS (3D)

signed with artist's signature (lower right of each); numbered '128/300'; numbered '41/300'; numbered '21/300'; numbered '77/300'; numbered '85/300'; & numbered '140/300' six offset prints

each: diameter 71 cm. (28 in.) (6) edition 128/300; 41/300; 1/300; 77/300; 85/300; & 140/300 Executed in 2013; 2013; 2007; 2013; 2013; & 2008

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

#### 村上降

FLOWERBALL SEXUAL VIOLET NO. 1
(3D); FLOWER BALL (3-D) SEQUOIA
SEMPERVIRENS; FLOWEBALL BROWN;
FLOWER BALL (3-D) AUTUMN 2004;
FLOWER BALL (LOTS OF COLORS);及
FLOWERBALL COSMOS (3D)

膠印石版 版畫 (共六件)

版數:128/300; 41/300; 21/300; 77/300; 85/300; 及

140/300

2013; 2013; 2007; 2013; 2013;及 2008年作

藝術家簽名(每件 右下)

#### A PUMPKIN YB-D

numbered '45/120'; titled 'A PUMPKIN YB-D' in English'; dated '2004'; signed 'Yayoi Kusama' in English (lower edge) print 24 x 28.2 cm. (9 1/2 x 11 in.) edition 45/120 Executed in 2004

### HK\$50,000-80,000 US\$6,500-10,000

#### PROVENANCE

Private Collection, Asia

### 草間彌生 南瓜YB-D

簽名: Yayoi Kusama (作品下方) 版畫 版數: 45/120 2004年作

#### 來源

264

亞洲 私人收藏

# LIU YE (CHINA, B. 1964)

#### ANGEL CHOIR

signed 'Liu Ye' in Pinyin; signed in Chinese; dated '2001'(lower right); numbered '95/100 (lower left) digital print on canvas 60 x 70 cm. (23 <sup>5</sup>/8 x 27 <sup>1</sup>/2 in.) edition 95/100 Executed in 2001

### HK\$35,000-55,000 US\$4,600-7,100

#### PROVENANCE

Private Collection, Asia

### 劉野

#### 天使合唱團

數碼輸出 畫布 版數:95/100 2001年作

簽名: Liu Ye 野 (右下)

#### 來源

亞洲 私人收藏





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# 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** ( $\Delta$  symbol), Christie's acts as agent for the seller.

#### A BEFORE THE SALE

#### 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 JEWELLERY

(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 +852 2760 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.

#### C 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 reserve with the symbol • 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

#### 8 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.

#### 9 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.

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.

#### 2 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 vou must:
- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
- (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 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
- 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 E2(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.
- (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)

(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 F<sub>5</sub> 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 part-payment 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;

(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

#### 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 <a href="https://www.christies.com/shipping">www.christies.com/shipping</a> 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 \(\psi\) 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. certinal)

#### (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 LIVE<sup>TM</sup>, 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  $F_1(a)$ .

**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 <a href="www.christies.com">www.christies.com</a>, 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 auctioned.

**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 十得為賣方的代理人。

#### 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) 在本目錄條目或狀况報告中提及狀况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時期品或屏幕上看起來可能會與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,狀況報告為免費提供,僅作為指引。狀況報告提供了我們的環境,但是可能未指出所有的缺陷、內在環境後後或維護人員。出於這個原因,也們不能替代您親自檢查拍賣品或您自己經要求提供、收悉及考慮了任何狀况報告。

#### 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歷主實驗室發出的鑒定實驗室的報告僅在我們要求的時候,才會提及對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。寶驗室僅對報告作出日之前實驗室所知悉的改進及處理推行報告。
- (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:+852 2760 1766。

#### 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元部分之20%;加逾港幣15,000,000元以上之12%計算。

#### 2. 稅權

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 服過後,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贗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贗品並能按以上E2(h)(iii)的規定提供令佳士得滿意的證據,證實該拍賣品為贗品,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的的地址。CNP付款不適用於所有佳士得的的地址。CNP付款不適用於所有佳十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 必須於香港銀行承兑並以港幣支付。

- (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 本:
  - (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;和
  - (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已經進行了該嚴格科學測試,我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品地前畫將有關拍賣品進口美國,必須承擔風險並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 中標記以供識別。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自 取,佳士得可酌情免費提供該展示用方 有瀕危及受保護動物物料的裝帶給買方。 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、狀況、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。

#### 3. 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。

#### (. 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。

**買方酬金**: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.

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Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

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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.

Ψ

**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。

٥

佳士得對該**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。

Δ

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。  $\sim$ 

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。

Ψ

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  $\Delta$  next to its lot number.

#### ° 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 onext to 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 amouncement 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.

In Christie's qualified opinion a work executed in the artist's style but of a later date.

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 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º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 金。

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」

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,但於較後時期完成。

\*「... 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

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

# Christie's Specialist Departments and Services

ARGENTINA **BUENOS AIRES** 

+54 11 43 93 42 22 Cristina Carlisle

**AUSTRALIA** SYDNEY

+61 (0)2 9326 1422 Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 881214 Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30 Roland de Lathuy

**BERMUDA** 

**BERMUDA** 

+1 401 849 9222 Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553

SÃO PAULO

+5511 3061 2576 Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063 Brett Sherlock

SANTIAGO

+56 2 2 2631642 Denise Ratinoff de Lira

COLOMBIA BOGOTA

+571 635 54 00 Juanita Madrinan

DENMARK

**COPENHAGEN** 

+45 3962 2377 Birgitta Hillingso

(Consultant)

45 2612 0002

Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES HELSINKI

+358 40 5837945 Barbro Schauman (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78 Virginie Greggory

(Consultant)

**GREATER** 

EASTERN FRANCE

+33 (0)6 07 16 34 25 Jean-Louis Janin Daviet (Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02 Jean-Louis Brémilts (Consultant)

·PARIS

+33 (0)1 40 76 85 85 Poitou-Charente

Aquitaine

+33 (0)5 56 81 65 47 Marie-Cécile Moueix

PROVENCE -ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67 Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53 Dominique Pierron

(Consultant)

**GERMANY** DÜSSELDORF

+49 (0)21 14 91 59 352 Arno Verkade

FRANKFURT

+49 (0) 173 317 3975 Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073 Christiane Gräfin

zu Rantzau

MUNICH

+49 (0)89 24 20 96 80 Marie Christine Gräfin Huvn

**STUTTGART** 

+49 (0)71 12 26 96 99 Eva Susanne

INDIA

•MUMBAI

Sonal Singh

**DELHI** 

+91 (011) 6609 1170

Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268 Charmie Hamami

ISRAFI

**TEL AVIV** 

+972 (0)3 695 0695 Roni Gilat-Baharaff

ITALY

· MILAN

+39 02 303 2831

ROME

+39 06 686 3333 Marina Cicogna

NORTH ITALY

+39 348 3131 021 Paola Gradi

(Consultant)

TURIN +39 347 2211 541 Chiara Massimello

(Consultant)

VENICE

+39 041 277 0086 Bianca Arrivabene Valenti Gonzaga

BOLOGNA

+39 051 265 154 Benedetta PossatiVittoriVenenti

(Consultant)

**GENOA** 

+39 010 245 3747 Rachele Guicciardi (Consultant)

+39 055 219 012 Alessandra Niccolini di Camugliano

CENTRAL & SOUTHERN ITALY

+39 348 520 2974 Alessandra Allaria (Consultant)

TOKYO +81 (0)3 6267 1766 Chie Banta

**MALAYSIA** KUALA LUMPUR

+60 3 6207 9230 Lim Meng Hong MEXICO

MEXICO CITY

+52 55 5281 5546 Gabriela Lobo

MONACO

+377 97 97 11 00 Nancy Dotta

THE NETHERLANDS

·AMSTERDAM

+31 (0)20 57 55 255

NORWAY OSLO

+47 975 800 78 Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0)10 8572 7900 Jinqing Cai

·HONG KONG

·SHANGHAI +86 (0)21 6355 1766 Gwenn Delamaire

**PORTUGAL** 

LISBON +351 919 317 233 Mafalda Pereira Coutinho

(Consultant) RUSSIA

MOSCOW

+7 495 937 6364 +44 20 7389 2318

KatyaVinokurova SINGAPORE

SINGAPORE

Wen Li Tang SOUTH AFRICA

**CAPE TOWN** 

+27 (21) 761 2676 Juliet Lomberg (Independent Consultant)

**DURBAN & JOHANNESBURG** -27 (31) 207 8247

Gillian Scott-Berning

(Independent Consultant)

WESTERN CAPE +27 (44) 533 5178 Annabelle Conyngham

(Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266 Hye-Kyung Bae

SPAIN

**BARCELONA** 

+34 (0)93 487 8259 Carmen Schjaer

MADRID

-34 (0)91 532 6626 Juan Varez

Dalia Padilla

SWEDEN STOCKHOLM

+46 (0)73 645 2891 Claire Ahman (Consultant)

+46 (0)70 9369 201 Louise Dyhlén (Consultant)

SWITZERI AND

•GENEVA +41 (0)22 319 1766 Eveline de Proyart

·ZURICH

+41 (0)44 268 1010 Dr. Bertold Mueller

TAIPEI +886 2 2736 3356 Ada Ong **THAILAND** BANGKOK

+66 (0)2 652 1097

Yaoyanee Nirandara Punchalee Phenjati

**ISTANBUL** 

+90 (532) 558 7514 Eda Kehale Argün (Consultant)

**UNITED ARAB EMIRATES** 

•DUBAI +971 (0)4 425 5647

UNITED KINGDOM

· LONDON,

KING STREET +44 (0)20 7839 9060

· LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010 Thomas Scott

NORTHWEST +44 (0)20 7752 3033

Jane Blood

SOUTH

+44 (0) 1730 814 300 Mark Wrey

SCOTLAND

+44 (0)131 225 4756 Bernard Williams

Robert Lagneau David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

**CHANNEL ISLANDS** +44 (0)20 7389 2032

IRELAND

+353 (o)87 638 o996 Christine Ryall (Consultant)

**UNITED STATES** BOSTON

+1 617 536 6000 Elizabeth M. Chapin

**CHICAGO** 

+1 312 787 2765 Lisa Cavanaugh

DALLAS +1 214 599 0735

Capera Ryan HOUSTON

+1 713 802 0191 Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI +1 305 445 1487 Jessica Katz

NEWPORT

+1 401 849 9222 Betsy D. Ray

•NEW YORK

PALM BEACH +1 561 833 6952 Maura Smith

**PHILADELPHIA** +1 610 520 1590

Christie Lebano

SAN FRANCISCO +1 415 982 0982 Ellanor Notides

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**ENQUIRIES?**— Call the Saleroom or Office

**EMAIL**— info@christies.com

07/03/16



## HONG KONG MAGNIFICENT JEWELS

Hong Kong, 31 May 2016

#### VIEWING

26 May - 31 May 2016 Hong Kong Convention & Exhibition Centre No 1 Harbour Road, Wanchai, Hong Kong

#### CONTACT

Vickie Sek vsek@christies.com +852 2978 9922

THE AURORA GREEN:
A 5.03CARATS FANCY VIVID GREEN DIAMOND RING
HK\$125,000,000 - 155,000,000
US\$16,000,000 - 20,000,000





Pumpkin A/ABC
YAYOI KUSAMA (B. 1929)
signed, titled and dated 'PUMPKIN YAYOI KUSAMA 2012 #A/ABC' (on the reverse)
acrylic on canvas · 57 1/4 x 57 1/4 in. (145.4 x 145.4 cm.)
Painted in 2012
US\$800,000-\$1,200,000

# POST-WAR AND CONTEMPORARY ART MORNING SALE

New York, 11 May 2016

### VIEWING

April 29 - May 10 20 Rockefeller Plaza New York, NY 10020

### CONTACT

Saara Pritchard SPritchard@chrisities.com +1 212-636-2100



### Asian Contemporary Art Day Sale

#### SUNDAY 29 MAY 2016 AT 10.30 AM

Convention Hall,

Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong

**CODE NAME: CONTEMPORARY S16** 

SALE NUMBER: 12516 LOT NUMBER: 101-264

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

#### **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 HK\$2,000 to HK\$3,000 HK\$3,000 to HK\$5,000

by HK\$100s by HK\$200s by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800) by HK\$500s by HK\$1,000s

HK\$5,000 to HK\$10,000 HK\$10,000 to HK\$20,000 HK\$20,000 to HK\$30,000 HK\$30,000 to HK\$50,000

by HK\$2,000s by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)

by HK\$5,000s

HK\$50,000 to HK\$100,000 HK\$100,000 to HK\$200,000 HK\$200,000 to HK\$300,000 HK\$300,000 to HK\$500,000

by HK\$10,000s by HK\$20,000s by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000,

HK\$380,000)
HK\$500,000 to HK\$1,000,000

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.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale \* Buying at Christie's). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including HK\$ 800,000,20% on any amount over HK\$ 800,000 up to and including HK\$ 15,000,000 and 12% of the amount above HK\$ 15,000,000. For wine there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale Buying at Christie's printed in the catalogue.
  4. I understand that if Christie's receive written bids on a lot for
- Î understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
   Written bids submitted on "no reserve" lots will, in the absence of a
- Written Dids 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.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

#### Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

# CHRISTIE'S 佳士得

## WRITTEN BIDS FORM

### CHRISTIE'S HONG KONG

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)	
Client Name (please print)	
Address	
	Post Code
Contact Number (Mobile)	(Fax)
Email	
☐ Please tick if you do not want to receive	ve your invoice by email.
□ Please tick if you prefer not to receive	information about our upcoming sales by e-mail
I HAVE READ AND UNDERSTOOD THIS WRITTEN	BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S
Signature	Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to 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 party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous 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 you to bid. If you are asked to provide 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.

#### 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)

## 亞洲當代藝術日間拍賣

二〇一六年 五月二十九日 星期六 上午十時三十分

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>當代 S16</mark> 拍賣編號:<mark>12516</mark> 拍賣品編號:**101-264** 

佳士得不接受包括代理人在內之第三方付款;付款資料 於柏賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

#### 競投價遞增幅度

競投一般由低於**低端估價**開始,通常每次喊價之遞增幅度 (競投價遞增幅度)最高為10%,拍賣官會自行决定競投 開始價位及遞增幅度。書面競投價若與下列之遞增幅度不 一致,將被調低至下一個喊價金額:

競投價 每次喊價之遞增金額

1,000-2,000 港元 100 港元 2,000-3,000 港元 200 港元

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

10,000-20,000 港元 20,000-30,000 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 5,000 港元 100,000-200,000 港元 10,000 港元

100,000-200,000 港元 10,000 港元 200,000-300,000 港元 20,000 港元 20,000 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) 500,000-1,000,000港元 50,000港元

500,000-1,000,000 港元 50,000 港元 1,000,000 港元或以上 拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 1. 茲請求佳士得就本表格所列的**拍賣品**進行競投,直至本 表格所列的最高出價。
- 2. 本人知悉如競投成功,本人應付之購買款項為**成交價及 買方酬金(以及所有基於成交價和買方酬金而產生的 税費,及符合業務規定•買方須知)。買方酬金費率**按 每件拍賣品成交價首港幣800,000 元之25%,如逾港幣800,000 元以上至15,000,000 元部份之20%;加逾港幣15,000,000 元、超過港幣15,000,000 元之餘款的12%計算。名酒的**買方酬**金是按每件拍賣品成交價之22.5%。
- 3. 本人同意接受本目錄中所列之業務規定的管限。
- 4. 本人理解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。
- 5. 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;或如果您的投標價低於低端估價的50%,則以您的投標價進行競投。
- 本人亦明白, 佳士得的書面競投服務為一項向客戶提供的 免費服務, 佳士得會合理謹慎進行, 佳士得不會就任何 在佳士得控制的範圍以外產生的損失或賠償負責。

#### 拍賣結果查詢:+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額 拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高 額拍賣品之登記表格電郵 bidsasia@christics.com 至投標部。 本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人 將不獲准競投高額拍賣品。

若閣下未能成功競投任何拍賣品,對佳士得或**佳士得集團** 其他公司亦無任何欠款,保證金將以電匯方式或佳士得决 定之其他方式退還閣下。請確保閣下已提供有關之銀行資 料詳情。

## 書面競投表格

## 香港佳士得

書面競投必須在拍賣開始前至少24小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認, 請重新遞交書面競投表格或聯繫投標部。

電話: +852 2978 9910 電郵: bidsasia@christies.com

客戶編號(若適用)	
客戶名稱(請用正楷填寫)	
地址	
	郵編
聯絡電話(手提電話)	傳真
電郵	
□ 如閣下選擇不以電郵方式收取發票, □ 如閣下不希望透過電郵接收本公司將 格內劃上「✓」號。 我本人已細閱並理解本書面競投表格及業務規定・	舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料,請於
<u> </u>	日期
会之	HAD

如閣下未曾於佳士得競投或託售拍賣品,請附上以下文件之副本。個人:政府發出附有相片的身份證明文件(如國民身份證或護照),及(如身份證明文件未有顯示現時住址)現時住址證明,如公用事業帳單或銀行月結單。公司客戶:公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件,由公司董事或法人按公司規定簽署及(若有)蓋有公司章的競投授權書,以及列出所有董事及股東的公司文件。其他業務結構,如信託機構、離岸公司或合夥公司:請與信用部聯絡,以諮詢閣下須提供何種資料,電話為+852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投,請附上閣下本人的身份證明文件,以及閣下所代表競投人士的身份證明文件,連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品,及本次擬出價金額高於過往之客戶,須提供銀行信用證明及/或近期 的銀行月結單,亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金,閣下需與 我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

#### 請用正楷填寫清楚

日 = +++1.65 / 1+ ++1

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)





日本統仏師 (注数)

## BIDDER REGISTRATION FORM

Paddle No.	

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com. **Bidder's Detail** Personal Account: ☐ Account Holder ☐ Authorised Agent (Name) \_\_\_\_\_ Authorisation Letter and ID (if applicable): ☐ Attached ☐ In System/previously provided Company Account: ☐ I am (name and position) Authorisation Letter and ID (if applicable): ☐ Attached ☐ In System/previously provided Account No. Account Name Business Registration No. Invoice Address Room/Flat \_\_\_\_\_\_Block \_\_\_\_\_ Street Address City/District Post/Zip Code County/Province/State Country The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale. Country Code Phone No. Email **Identity Documents and Financial References** If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown 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, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to 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 you are bidding, together with 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 to spend more than on previous 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 you to bid. If you are asked to provide 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. High Value Lots Paddle Registration: Do you require a High Value Lot ("HVL") paddle? Yes You will need a HVL paddle if you intend to bid 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 million or above. The auctioneer 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. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christies; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice. Please indicate the bidding level you require: HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000 HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 + Sale Registration Please register me for the following sessions: 12550 Fine Chinese Classical Paintings and Calligraphy Finest & Rarest Wines: Direct from Great Estates Fine & Rare Wines Including a Private Collection of Sine Qua Non 12720 30 Years: The Sale 12571 12515 Asian 20th Century & Contemporary Art (Evening Sale) П 12551 Fine Chinese Modern Paintings 12516 Asian Contemporary Art (Day Sale) П 12573 Hong Kong Magnificent Jewels Classical Chinese Art from The Sui to The Song Dynasties П 12517 Asian 20th Century Art (Day Sale) П 13755 The Imperial Sale П 12549 Chinese Contemporary Ink 12555 Important Chinese Ceramics and Works of Art Important Watches П 12572 12586 Handbags & Accessories Collection and Shipment Please select one of the following options: ☐ I will collect my purchased lot(s). Please provide a shipping quotation to my account address/the below address: Declarations I have read the "Conditions 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 Payment Notice" and agree to be bound by them I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms. The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots. If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us. ☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time. ☐ Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

# 投標者登記表格

### 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。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

△ 投標者資料	格然後電郵至 registrationasia@christies.com。
個人名義競投:	□ 本人 □ 代理人(姓名)
公司名義競投:	□ 本人是(姓名和職位)
	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
	縣 / 省 / 州
客戶名稱及地址	會列印在附有是次登記之競投牌編號的發票上;付款資料於拍賣會完結後將不能更改,請確定以上資料確實無誤
國家及地區代碼	電話號碼
■ 身份證明文	性及財務等用
如閣下未曾於佳士 公用事業帳單或銀 出所有董事及股東 或託售拍賣品人士 價金額高於過往之	得競技或託售拍賣品,請提供以下文件之副本。個人:政府發出附有相片的身份證明文件(如國民身份證或護照),及(如身份證明文件未有顯示現時住址)現時住址證明,如 行月結單。公司客戶:公司註冊證書,公司地址證明、被授權競投者附有相片的身份證明文件,由公司董事或法人按公司規定簽署及(若有)蓋有公司章的競投授權書,以及列 的公司文件。其他業務結構,如值託機構、雕岸公司或合夥公司:請與信用部聯絡,以諮詢閣下須提供何種資料,電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投 競投,請附上閣下本人的身份證明文件,以及閣下所代表競投人士的身份證明文件,連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品,及本次擬出 客戶、現提供銀行信用證明及/或近期的銀行月結單,亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金,閣下需與我們聯繫以安排 申請會在我們收到保證金的全額付款後方可作賣。
如閣下有意競投(i) 賣品競投號碼牌。 的全部拍賣品低估 項。即使閣下已於 保留不時更改高額 請提供閣下之競	額拍賣品競投號碼牌?
● 拍賣項目登	
本人有意競投下歹 □ 12570 佳= □ 12571 佳= □ 12515 亞沙 □ 12516 亞沙	H拍賣項目:   上得名釀: 顯赫名容直遞珍釀
▶ 提貨及運送	· 安排
請選擇下列提貨 □ 本人將親自	
聲明	
<ul><li>本人已細閱載於</li><li>拍賣官僅接受已</li><li>若閣下未能成功</li></ul>	目錄內之末的業務規定·買家須知、重要適告及目錄編列方法之說明及不接受第三方付款通告,並同意遵守所有規定。 目錄內業務規定之資料搜集條款,並同意遵守該規定。 於拍賣日前缴付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人將不獲准競投高額拍賣品。 競投任何拍賣品,對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遠還閣下。請確保閣下已提供有關之銀行資料詳情。 客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料,請於方格內劃上「✔」號。閣下可隨時選擇拒收此訊息。
□ 如閣下選擇	不以電郵方式收取發票,請於方格內劃上「✔」號。
姓名	簽署 日期



# CHRISTIE'S

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#### CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkanen, Global President Stephen Brooks, Deputy CEO

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François Curiel, Chairman, Asia Pacific Stephen Lash, Chairman, Emeritus, Americas Viscount Linley, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li, Deputy Chairwoman, Christie's Int.

#### CHRISTIE'S ASIA PACIFIC

François Curiel, Chairman Xin Li, Deputy Chairwoman

#### CHRISTIE'S ASIA

Rebecca Wei, President Jinqing Cai, Chairwoman, China Jonathan Stone, Chairman, Asian Art Paul Dickinson, Chief Operating Officer

#### CHAIRMAN'S OFFICE

Eric Chang, Deputy Chairman Ben Kong, Deputy Chairman Vickie Sek, Deputy Chairwoman

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Jinqing Cai, Chairwoman Qionger Jiang, Pan Gong Kai, Handel Lee, Mary Ma, Patrick Thomas, Wang Wei

15/04/16

# Hong Kong Auction Calendar

## FINEST & RAREST WINES: DIRECT 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 & C O N T E M P O R A R Y A R T (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 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





