

不假雕琢
神然天成

等蓋峯

月叢

龍池遇
天欲雨
則津潤

潭碧

上洞口

方壇

玉洞

滴水計在池
內懸日家增

下洞三折通上
洞予嘗時於
其間

CHINESE CONTEMPORARY INK

中國當代水墨

Hong Kong, 29 May 2016

香港 2016 年 5 月 29 日



CHRISTIE'S

佳士得亞洲三十週年



劉國松
一九六九



CHINESE CONTEMPORARY INK

中國當代水墨

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)

3.00pm (Lots 801-870) · 下午3.00 (拍賣品編號801-870)

Location: Convention Hall, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

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AUCTION CODE AND NUMBER

拍賣名稱及編號

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YANSHAN-12549

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10.30am – 6.00pm

Sunday, 29 May · 5月29日 (星期日)

10.30am – 2.00pm

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TAIPEI, Fubon International Convention Center

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Saturday – Sunday, 14 – 15 May · 5月14至15日 (星期六至日)

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掃描以瀏覽拍賣詳情



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金生漂泊四海為家期望
安定的生活余年幸
所願也
梁溪方望
一九八三年十月



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INSIDE FRONT COVER 封面裡 : Lot 822 (detail)

BACK COVER 封底 : Lot 805

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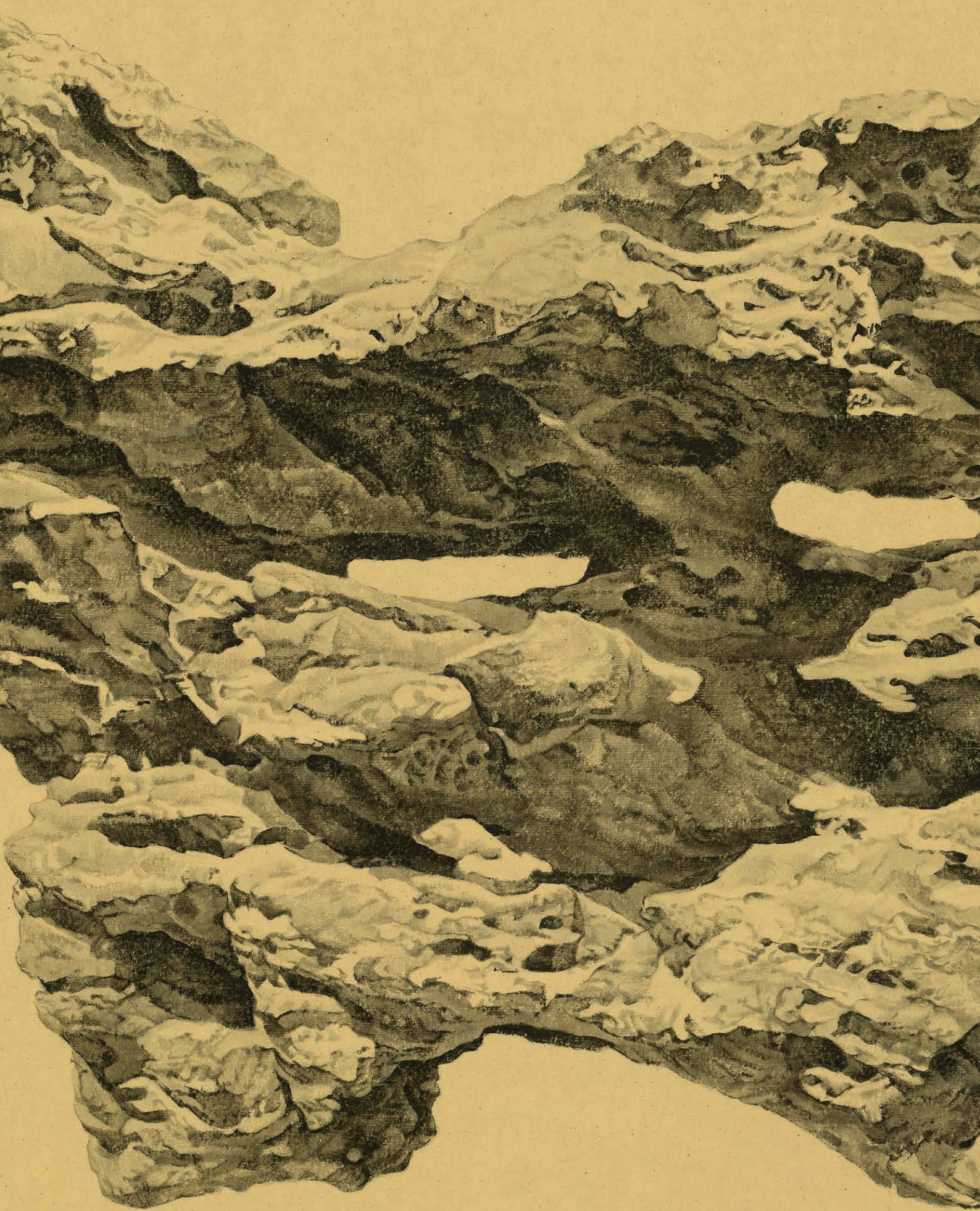
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以下拍品將被呈獻於

30 YEARS: THE SALE
《三十週年誌慶拍賣：世紀珍藏》

30 May 2016, 6:00pm
2016年5月30日，下午6:00





維秦古巖居而不知琬石蓋溫飽之不暇石為器而不為賞焉唐
 人崇華瞻因遺幽森及南唐頽廢始識奇石之可眷宋士唯羨是
 逐書畫詞曲有餘而癖石之風大盛矣其亦石奇之謂奇石者焉
 謫云擁書萬卷不若袖石一拳書言也人意也商畧未定也石物
 也無為也世外之懿德也論石口訣傳曰瘦皺透漏秀其維瘦也
 清癯介癖庸瑣刊落殆盡矣其維皺也涵容豐緻俯仰無數大有
 餘妍矣其維透也玲瓏穿度鬱勃而通剔應接石外天地矣其維
 漏也實則虛虛則實石靈之韜畧所在矣其維秀也渾然肆逸神
 完氣足天工畢矣然則工乎天而徇乎人者維全人能之乎匪也
 蓋工乎天而徇乎人者惟物自全而維大括藏之大匠圖之以垂
 世不泯也此屬英石出廣東英德縣為四大供石之一呈橫岫式
 狀若片雲層疊勢如狻猊怒吼間有幽壑洞天越巖穿岫可覓桃
 花源石色黝黑久經塵封覆澱表裏一襲銀衣其質縝密堅彌拱
 之沈甸雄渾呼之雲飛岫至正年間錢惟善先生遊江左獲奇石
 峯巒秀潤心異之作供几上每神遊其間便有世外之想作詞曰
 九華烟霞五老冰雪縹緲飛來幻形嶧巖光吞玄圃氣掩赤城移
 鎮丘壑式耀軒楹既來仙靈亦集真侶絳綵朝餐紫英夕茹山人
 久視居士長生俯仰一室逍遙太清北宋蘇東坡詠石空堂明月
 清且新幽人睡息來初勻了然非夢亦非覺有人夜呼祈孔賓披
 衣相從到何許朱欄碧井開瓊戶忽驚石上堆龍蛇玉芝紫筍生
 無數鏘然敲折青珊瑚味如蜜藕和雞蘇主人相顧一撫掌滿堂
 坐客皆盧胡亦知洞府嘲輕脫終勝稽康羨王烈神山一合五百
 年風吹石髓堅如鐵莫廷韓咏石誰向靈巖斲片雲移來林際隔
 氤氳不須更問商山曲紫氣先從袖裏分王秋澗咏石偶到君家
 思適然一峯奇石隨吾前千金欲買初無價百穴潛通小有天花
 露透香滋碧潤月娥含影愛幽妍從今紫翠芙蓉夢不到齊州落
 照邊雲飛岫原藏翦松閣數年前蒙黃兄割愛已歸拱極軒此石
 之貴乃其有前有後有左有右奇中之正者也觀石之相雍穆
 穆宜獨占高拱毋與他石並置一几也金陵劉丹於北京并題

LIU DAN (B. 1953)

Spirit Rock

Scroll, mounted and framed

Ink on paper

52 x 136 cm. (20 ½ x 53 ½ in.)

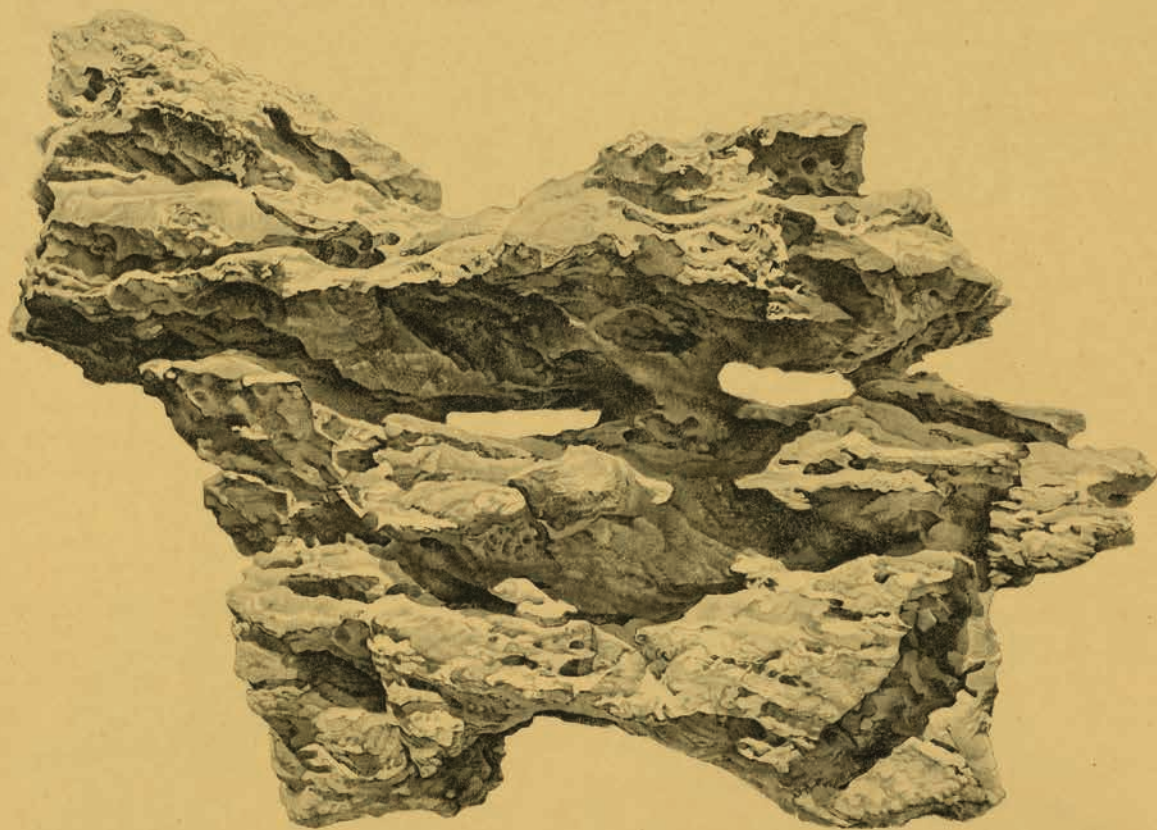
HK\$1,800,000-2,800,000

US\$240,000-360,000

劉丹（1953 年生）

雲飛岫

水墨 紙本 鏡框



題識：維泰古巖，居而不知珍石，蓋溫飽之不暇，石為器而不為賞焉。唐人崇華，瞻因遺幽森，及南唐頹廢，始識奇石之可眷。宋士唯美，是逐書畫詞曲有餘，而癖石之風大盛矣。其亦石奇之，謂奇石者焉。諺云：擁書萬卷，不若袖石一拳。書言也，人意也，商畧未定也。石，物也，無為也，世外之懿德也。論石口訣傳曰：瘦皺透漏秀。其維瘦也，清癯介癖，庸瑣刊落殆盡矣；其維皺也，涵容豐緻，俯仰無斲大有餘妍矣；其維透也，玲瓏穿度，鬱勃而通剔應接石外天地矣。其維漏也，實則虛，虛則實，石靈之韜畧所在矣；其維秀也，渾然肆逸，神完氣足天工畢矣。然則工乎天而俟乎人者，維全人能之乎？匪也。蓋工乎天而俟乎人者，惟物自全。而維大哲藏之，大匠圖之，以垂世不泯也。此屬英石，出廣東英德縣，為四大供石之一，呈橫岫式，狀若片雲層疊，勢如猱猊怒吼，間有幽壑洞天，越巖穿岫可覓桃花源。石色黝黑，久經塵封，覆澱表裏，一襲銀衣。其質縝密堅彌，拱之沈甸雄渾，呼之雲飛岫。至正年間，錢惟善先生遊江左獲奇石，峯巒秀潤，心異之，作供几上，每神遊其間，便有世外之想。作詞曰：九華煙霞，五老冰

雪，縹緲飛來，幻形窠巖，光吞玄圃，氣掩赤城，移鎮丘壑，式耀軒楹。既來仙靈，亦集真侶，絳綵朝餐，紫英夕茹，山人久視，居士長生，俯仰一室，逍遙太清。北宋蘇東坡詠石：空堂明月清且新，幽人睡息來初勻。了然非夢亦非覺，有人夜呼祁孔賓。披衣相從到何許，朱欄碧井開瓊戶。忽驚石上堆龍蛇，玉芝紫荀生無數。鏘然敲折青珊瑚，味如蜜藕和雞蘇。主人相顧一撫掌，滿堂坐客皆盧胡。亦知洞府嘲輕脫，終勝稽康羨王烈。神山一合五百年，風吹石髓堅如鐵。莫廷韓咏石：誰向靈巖斷片雲，移來林際隔氤氳。不須更問商山曲，紫氣先從袖裏分。王秋澗咏石：偶到君家思適然，一峯奇石墮吾前。千金欲買初無價，百穴潛通小有天。花露透香滋碧潤，月娥含影愛幽妍。從今紫翠芙蓉夢，不到齊州落照邊。雲飛岫，原藏翦淞閣，數年前蒙黃兄割愛，已歸拱極軒。此石之貴，乃其有前有後，有左有右，奇中之正也。觀石之相雍雍穆穆，宜獨占高拱，毋與他石並置一几也。金陵劉丹於北京並題。

鈐印：劉丹印

LOTS 801-803
PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION
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801

LIU KUO-SUNG (LIU GUOSONG, B. 1932)
Mountains Viewed from a River Bank

Hanging scroll
Ink and colour on paper
55.5 x 38 cm. (21 7/8 x 15 in.)
Executed in 1964

PROVENANCE

Lot 778, 29 May 2006, Fine Modern and Contemporary
Chinese Paintings, Christie's Hong Kong

HK\$180,000-280,000
US\$24,000-36,000

劉國松（1932 年生）
江岸望山圖

水墨 設色 紙本 立軸
1964 年作

來源

香港佳士得，中國近現代畫，
2006 年 5 月 29 日，編號 778



802



803

802

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Village Scene

Scroll, mounted and framed
Ink and colour on paper
31.5 x 83.5 cm. (12 ½ x 32 ⅞ in.)
Executed in 1962

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

呂壽琨 (1919-1975)

山村小景

水墨 設色 紙本 鏡框
1962 年作

803

YU CHENGYAO (1898-1993)

Landscape

Scroll, mounted and framed
Ink and colour on paper
46.4 x 59 cm. (18 ¼ x 23 ¼ in.)

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

余承堯 (1898-1993)

山水

水墨 設色 紙本 鏡框

804

TENG PU-CHUN
(DENG BUJUN, B. 1957)

Black Landscape

Scroll, mounted and framed
Ink and colour on paper
44.5 x 22.5 cm. (17 ½ x 8 ⅞ in.)
Executed in 2012

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

鄧卜君 (1957 年生)

黑山沁水

水墨 設色 紙本 鏡框
2012 年作



804



805

805

LU CHUNTAO (B. 1965)

Lotus Pond 2015 No. 11

Scroll, mounted and framed
97 x 97 cm. (38 1/8 x 38 1/8 in.)

Ink on paper

Executed in 2015

EXHIBITION

San Francisco, Visual Art Center of Chinese Culture Foundation of San Francisco, *Mind Traveling: Lu Chuntao's Ink Art*, 7 March-11 April 2015

LITERATURE

Mind Traveling: Lu Chuntao's Ink Art, Chinese Culture Foundation of San Francisco, San Francisco, 2015, p. 101

HK\$200,000-300,000

US\$26,000-39,000

陸春濤（1965 年生）

荷塘 2015 No.11

水墨 紙本 鏡框

2015 年作

展覽

三藩市，舊金山中華文化基金會視覺藝術中心，“臥遊：陸春濤水墨藝術”，2015 年 3 月 7 日 - 4 月 11 日

出版

《臥遊：陸春濤水墨藝術》，舊金山中華文化基金會，三藩市，2015 年，第 101 頁

806

HE HUAISHUO (B. 1941)

Falling Moon

Hanging scroll
Ink and colour on paper

104 x 68.3 cm. (41 x 26 7/8 in.)

Executed in 1970

PROVENANCE

Property from a private Asian collection

HK\$60,000-80,000

US\$7,800-10,000

何懷碩（1941 年生）

月落

水墨 設色 紙本 立軸

1970 年作

來源

亞洲私人珍藏

Lu Chuntao attempts to express his mood and feelings through his semi-abstract paintings of lotus pond. For him, memories of his childhood and hometown and his inner reflections on life are indescribable. They can only be evoked by abstracting them into tangible scenes such as moonlight, sunrise, evening mist, and wilting lotus. Lu hopes to share his deepest emotions with the viewers and to enable them to wander with their eyes and heart in his landscape. Born in Shanghai, Lu Chuntao studied at the Shanghai International Studies University and currently serves as vice principal of the Shanghai Calligraphy and Painting Institute, visiting painter at Shanghai Chinese Painting Academy, member of the China Artists Association and the board of directors of the Shanghai Artists Association.

陸春濤在其半抽象的荷塘作品中表達個人的情感和心緒。對於畫家來說，他對家鄉、童年的記憶和對生活的感悟是難以形容的。陸氏以抽象的手法，借用月色、晨曦、暮靄、殘荷等元素營造出荷塘景色，希望通過作品讓觀者用眼和心遨遊山水，分享畫家最深的情感。

陸春濤生於上海，就讀於上海外國語學院美術專業班。現為上海美術家協會會員，上海市崇明畫院常務副院長和上海書畫院兼職副院長。



806

807

CHEN CHI-KWAN
(CHEN QIKUAN, 1921-2007)

Courtyard

Hanging scroll
Ink and colour on paper
185 x 30 cm. (72 7/8 x 11 3/4 in.)
Executed in 1985

PROVENANCE

Formerly the property of the Dr. K. S. Lo
Collection, Hong Kong

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

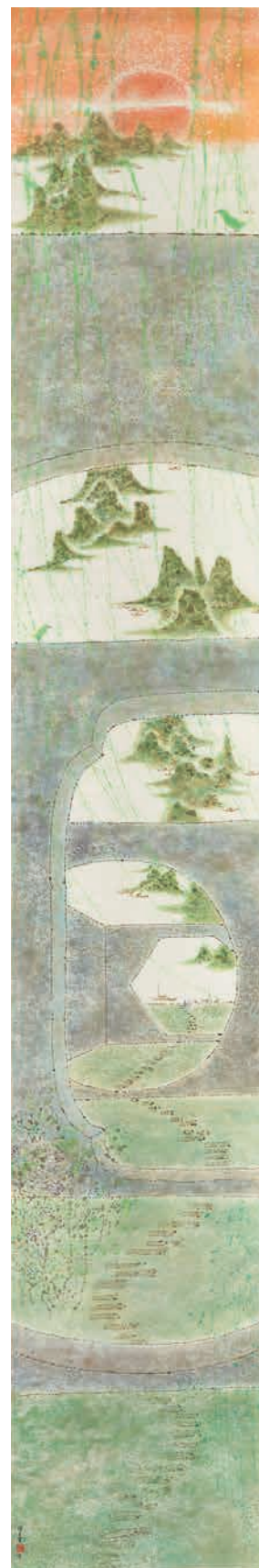
陳其寬 (1921-2007)

庭院

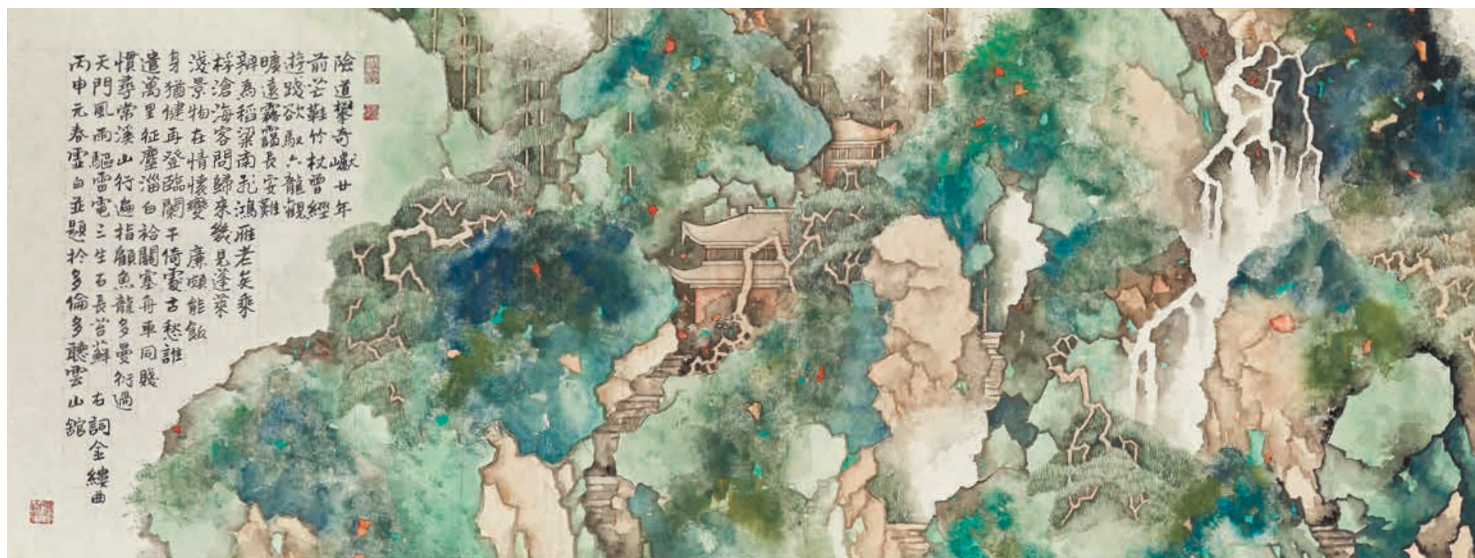
水墨 設色 紙本 立軸
1985 年作

來源

羅桂祥博士舊藏中國書畫



807



808

808

LI XUBAI (B.1940)

Journey in the Green Mountains

Scroll, mounted and framed

Ink and colour on paper

46.5 x 173 cm. (18 3/4 x 68 1/4 in.)

Executed in 2016

HK\$70,000-90,000

US\$9,100-12,000

李虛白（1940 年生）

潑彩青綠溪山遊踐

水墨 設色 紙本 鏡框

2016 年作



809

809

LUO JIANWU (B. 1944)

Dreaming of Han and Tang — Luchu Pine

Scroll, mounted and framed

Ink and colour on paper

52.5 x 208.5 cm. (20 5/8 x 82 1/4 in.)

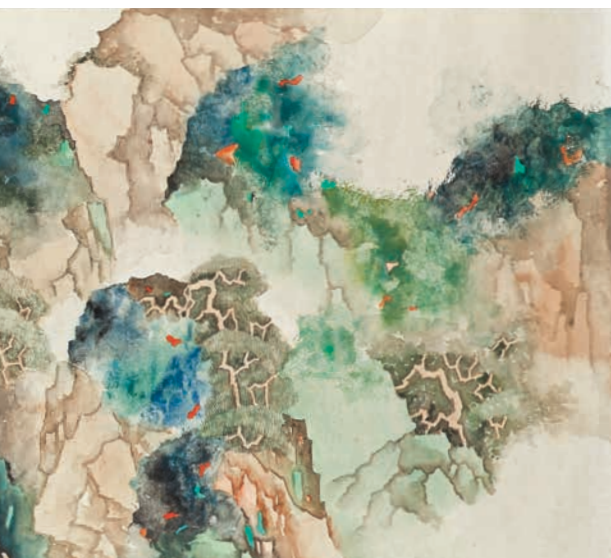
HK\$260,000-300,000

US\$34,000-39,000

羅建武（1944 年生）

夢迴漢唐 — 琉球松

水墨 設色 紙本 鏡框



Born in Wusheng, Sichuan province, Luo Jianwu grew up in Taichung and graduated from the National Art Institute of Taipei in 1966. In 1987 Luo moved to New York for over a decade and eventually relocated back to China. He now lives and works at the foothills of Taishan in Shandong.

Luo's paintings of mountains and old trees evoke a deep connection between himself and nature. Luo is a self-taught artist in the ink and brush genre. He mastered his skills through meticulous observation and ceaseless practice, having spent many hours at the National Palace Museum studying classical Chinese paintings. Although Luo's works suggest a strong influence by Song, Yuan and Ming painterly styles, his compositions and his realistic approach in depicting rocks and tree branches show his earlier training in Western art and his will to instil new elements to traditional ink paintings.

羅建武生於四川，於台中長大，一九六六年畢業於台北國立藝術學院。一九八七年，羅氏搬到紐約居住十多年，最終遷回中國。他現於山東泰山的山腳定居。

羅氏山水和古樹的作品表現出畫家與大自然之間深切的關係。羅氏從小就在台中的郊區被群山和古樹包圍，後期在紐約中央公園又被當地的松樹吸引著。羅氏跟大部分工筆風格畫家不同－他水墨的功底為自學成才，並沒有拜師學藝。通過細緻的觀察和不斷的實踐，他掌握了自己的技能，並長時間在故宮博物院學習古代中國書畫，尤以宋代山水最能啟發他的創作。雖然羅氏的作品明顯有著宋、元、明的繪畫風格，但他的構圖和他描繪岩石和樹枝的寫實手法表現出他早年的西方藝術訓練和他對傳統水墨畫灌輸的新元素。



810

TAI XIANGZHOU (B. 1968)

Celestial Chaos 2016-8

Scroll, mounted and framed

Ink on silk

45 x 195 cm. (17 ¾ x 76 ¾ in.)

Executed in 2016

HK\$320,000-480,000

US\$42,000-62,000

泰祥洲 (1968 年生)

天象 2016-8

水墨 絹本 鏡框

2016 年作

題識：故道者，虛無平靜柔弱純粹素樸，此五者道之形象也。虛無者道之舍也，平易者道之素也，柔者道之剛也，弱者道之強也，純粹素樸者道之幹也，清靜者道之鑒也。虛者中無載也，平者心無累也，嗜欲不載虛之至也，無所好憎平之至也，一而不變靜之至也，不與物雜粹之至也，不憂不樂德之至也。丙申祥洲。



With an air of mystery and expansiveness, Tai Xiangzhou's paintings evidently demonstrate his interest in astronomy. His engagement with landscape painting and determination to reinvigorate the genre reflect a visual and philosophical exploration of traditional Chinese cultural belief and its representation system. Tai studied the relationship between astronomical phenomenon and Chinese landscape painting in his doctoral research, arguing that the genre would not exist without the ancient practice of astronomical observation. He claims that we shall "reconsider the impact of today's scientific knowledge on art itself and reconstruct a worldview with concerns in the fundamental existential questions."

In the *Celestial Chaos* series, one can easily associate Tai's compositions with images of the Big Bang, or the origin of the universe. His grotesque rock formations flowing in mid-air, their movement unpredictable with subtle tracks and orbits surrounding them. Tai's compositions give viewers an illusion that his subject matters are constantly moving with various degrees of energy within the boundless cosmos.

As a seasoned veteran in the conservation and restoration of classical Chinese paintings, Tai Xiangzhou is celebrated for his scrupulous explorations of the materiality of ink and paper in his artistic practice. Inspired by his experience with and research on the history of materials, he recreates ancient ink from the Qianlong period and Cheng Xin Tang paper from Southern Tang. The meticulousness and vibrancy with which Tai renders his subjects – hyper-realistic scholar's rocks, lofty mountains and fantastical landscapes – reconfigure the age-old themes into modern spectacles of transcendental beauty.

泰祥洲的畫面有著神秘和遼闊的氣氛，表達了他對天文學的興趣。泰氏鑽研山水畫，致力革新，從視覺和哲學的角度探索傳統中國的信仰文化和圖像的表現系統。他的博士論文研究天文現象和中國山水畫的關係，認為如果沒有遠古的天文觀測，山水畫的概念亦不會出現。他重申我們要“重新思考宇宙圖式對於藝術本體的作用和影響，審慎地建立一種關注生命存在性的問題。”

泰氏的《天象》系列容易令觀者聯想到宇宙誕生時大爆炸的畫面。在四圍不起眼的軌道圍繞下，他所繪畫的怪誕岩層或石頭在半空中飄動，它們的移動方向不可預測。畫面彷彿在不停轉動，岩層或石頭有快有慢地在無邊的宇宙中行走。

泰祥洲得益於早年學習裝裱和修復的經歷，對繪畫材質十分敏感，且有獨到研究。他使用乾隆時期的古墨和仿澄心堂古紙進行創作，畫面中透露出他對水墨傳統的熟諳。在傳統的繪畫圖式之下，泰氏以現代人的視角，通過山石、樹木與河流表達自己對世界和宇宙的理解。透過畫面，他將內心對風景直觀性的洞悉，轉化成畫作，向歷代水墨大師致敬。



PROPERTY FROM A PRIVATE
AMERICAN COLLECTION
美國私人收藏

811

LI HUAYI (B. 1948)

Northern Peaks

Scroll, mounted and framed
Ink and colour on paper
87 x 181 cm. (34 1/4 x 71 1/4 in.)

PROVENANCE

Acquired by the present owner from Eskenazi,
London, UK

EXHIBITED

London, Eskenazi, *Mountain Landscapes by Li Huayi*, 1-30 November 2007;
Princeton, Princeton University Art Museum,
When Men and Mountains Meet: China as Land and People, 5 March – 26 June 2011

LITERATURE

Mountain Landscapes by Li Huayi, Eskenazi,
London, 2007, pp. 34-35

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

李華弼 (1948 年生)

雙嶺映暉

水墨 設色 紙本 鏡框

來源

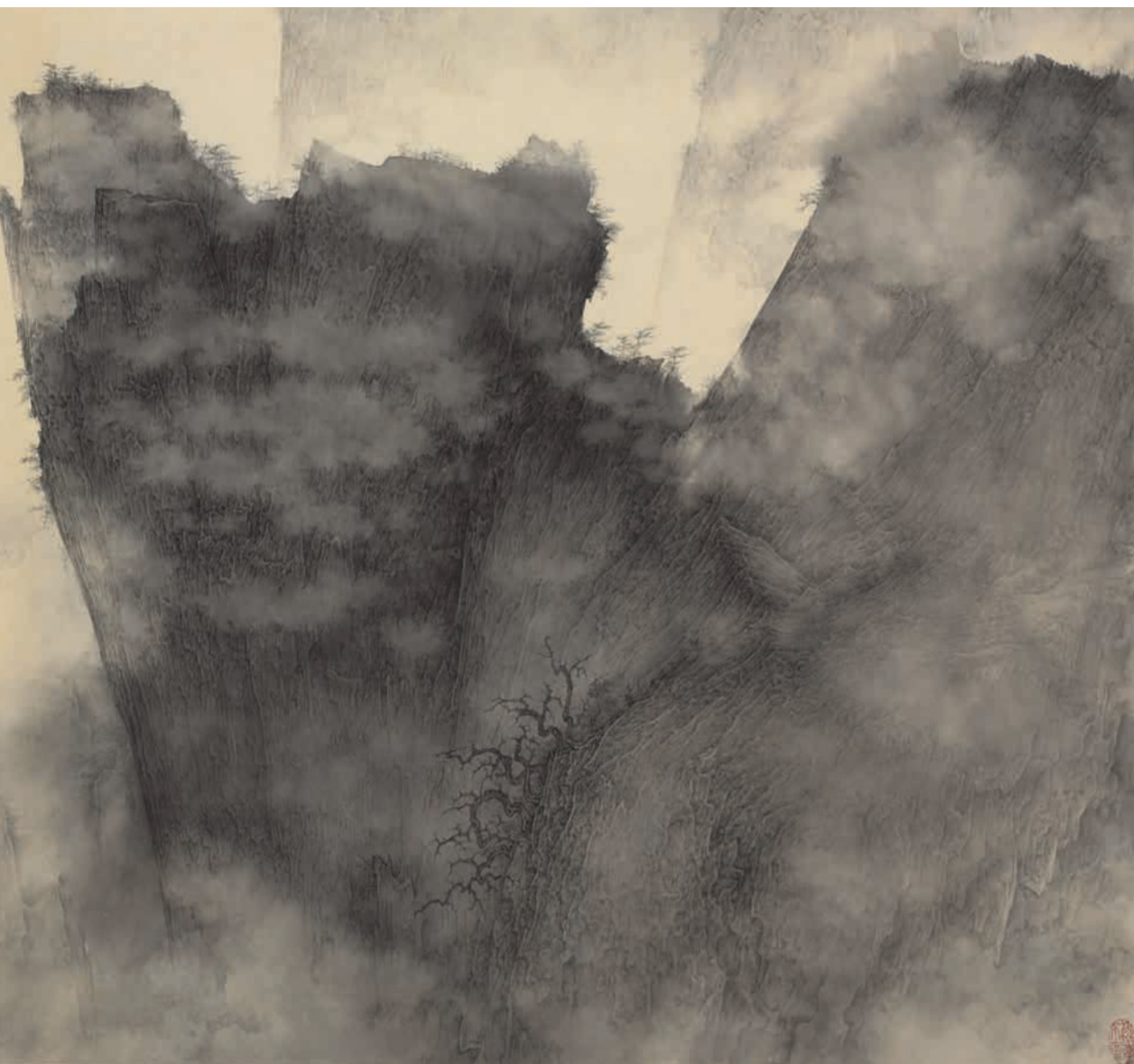
現藏家於英國倫敦 Eskenazi 購入此畫

展覽

倫敦，Eskenazi，「李華弼的山水」，
2007 年 11 月 1-30 日；
普林斯頓，普林斯頓大學美術館，「When
Men and Mountains Meet: China as Land
and People」，2011 年 3 月 5 日 -6 月 26 日

出版

《李華弼的山水》，Eskenazi，倫敦，
2007 年，第 34-35 頁



Li Huayi's intricate landscape work uses experimental techniques to blend the new and the old, creating a work reminiscent of the monumental Northern Song painting in spirit. Beginning with splashes of ink on paper which create a free-form formation of grotesque mountains and cliffs, a technique most often associated with Zhang Daqian, Li then adds photo-realistic details to depict jagged rocks and looming pines, using the meticulous *gongbi* technique and often taking several months over the process. The artist's detailed approach creates an image at once monumental and intimate, portraying a vast mountainscape, radiating quiet energy, obscured by lofty clouds and bathed in dramatic light.

李華式筆下的山水傳承北宋山水畫中崇山峻嶺巍峨之氣，磅礴而雄偉壯美。作品在展現強烈的視覺美感之餘，獨到的創作過程則跨越時空及歷史，蘊含藝術家對現代美學解構思潮的探討及思考。畫面中高低起伏的峰巒由藝術家直接用墨色刷於紙上產生，而墨汁則自由流淌，形成帶有隨機性和偶然性的構圖，與張大千的潑墨有異曲同工之妙。李氏以工筆筆法描繪疊起的怪石和飽經風霜的老樹，運筆精細，極有攝影般的寫實感。此幅作品中羣山雲煙籠罩，光線效果與明暗對比富有戲劇性，畫家將北宋山水畫中各個元素重新組合，意境深沉而幽遠。

CONVERSATION WITH XU LEI

C: Christie's X: Xu Lei (interview conducted in Chinese)

C: *Boundless* and *Evening Dance* were painted in the 1990s, could you elaborate on the background?

X: The year 1989 marked many turning points. The *China Avant-Garde* exhibition was a reality check for artists with ideals and aspirations. In the early 1990s, artists became increasingly introspective and many chose to retreat into themselves. With this came the Close Up, Cynic Art, and New Literati Painting movements. Looking back, the common motif of decadence clearly emerged. I believe decadence always makes a comeback at the end of a century, like a cycle. These movements did not affect me, for I am not a realist artist in public nor private. With the knowledge of modernism, I do not aspire to follow the old, formal conservatism. However, I did not manage to escape from the epidemic of decadence of the time. Decadence for me is a temperament that is quintessentially Chinese, which can be likened to the Southern Chinese sentiment of nobility and negativism. It colours my worldview with a nihilistic attitude. Hence I chose to enter a state of self-confinement, where I would leave people and time behind. The curtains and screens in my paintings shield me from the viewer and simultaneously obstruct the view. More importantly, they are conceptual devices that began to appear in all my paintings. Inspired by old photographs, I hoped to return to the good old times of theatrical glamour and illusion by creating scenes or metaphors. From here I eventually found my own system of visual representation. It was like wandering alone at night guided by the candlelight: quiet, accompanied by peace of mind, fear and hidden happiness. *Boundless* and *Evening Dance* were executed between 1982 and 1993 and are representative of my early work. In March 1995, my first solo exhibition was held at Alisan Fine Arts in Hong Kong. *Boundless* and *Evening Dance* were both exhibited then, *Boundless* being the cover of the catalogue.

C: What do the horse and crane symbolise in the paintings?

X: As the saying goes, winding paths lead to a secluded, enchanting view, which is also true of classical Chinese aesthetics. To veil something is to leave room for imagination – what is unsaid, unspoken is more powerful than what is presented. This is why the use of metaphor is important in the Chinese literary tradition: a white horse's shadow across a crevice symbolises the passing of time, while the poet Qu Yuan uses the orchid as an allegory of his fate. I don't often paint human figures in my work. The presence of man is hinted by the personified animals that were once kept by humans, expressing a sense of loss and displacement. In *Boundless*, the theme is eroticism. As love and desire are not directly articulated in Chinese culture, they are instead expressed using metaphors of natural elements. The visual symbols one sees in *Boundless* are related to this, a sublimation of the subconscious perhaps in psychoanalysis. In later works with similar subject-matter, I have replaced the lotus pod with an embroidered shoe, but the intention remains the same. In *Evening Dance* I attempt to express an emotion; with the setting sun, the crane is not as regal as that painted by Emperor Huizong of Song Dynasty. Its self-embracing pose resembles a kind of dance, probably embodying a sense of loss at the time.

C: And *Yan Shan* is based on the classical text *Yan Shan Ming*.

X: Probably the most legendary scholar's rock in the history of Chinese literati art, Yan Shan belonged to Southern Tang Emperor Li Yu but its whereabouts has been unknown for a long time. Yan Shan has been well documented in illustrations throughout history; the literati have also long studied and written about it in prose and poetry. Recently, a *Yan Shan* painting by Huang Binhong appeared in auction, accompanied by the artist's inscription of a classical text authored by the Qing calligrapher and scholar Weng Fanggang. The Qing poet Wang Yuyang once said, "no one can find Mi Fu's portrait of Yan Shan, as the Yan Shan painting is only a fragment of our imagination"; the suspense is what triggers much interest and curiosity. Much like the calligraphy *Preface to the Poems Collected from the Orchid Pavilion* by Wang Xizi and the painting *Wangchuan Villa* by Wang Wei, Yan Shan is an unsolved mystery in art history. I hope that the contemporary viewer can participate in the visual game to imagine the part of Yan Shan that is hidden or covered, as all we can see is only illustrated in drawing or writing. For me, this incomplete knowledge is what makes classical Chinese painting and calligraphy interesting, as one can always find fresh materials to supplement old themes. This is precisely what makes the notion of tradition evergreen and intriguing.

C: On the old and the new, how has your work evolved in the past two decades?

X: In terms of structure and concept, my early and recent works have developed in the same vein. Although my work is narrative in nature, what is being narrated is often an imagery. The difference is that I used to indulge in an enclosed space, while nowadays I have returned to nature. Between the two extremes, you can find middle ground in my work from the early 1990s. Featuring curtains or screens, these works create a dramatic effect through the division of space, where the interior and the exterior are clearly demarcated. As a visual voyeur and outsider, one is bound to be hopelessly excluded from what lies behind the curtain. From 2012 on, I have introduced the sea and the sky in my work, bringing a sense of openness and optimism. However the dividing line is still visible, only this time the division is from top to bottom. Truth is often buried deep under the water, while what appears above the water is but a contextual perception of reality. For me the world is an illusion, and I have attempted to explore the concepts of the seen and the unseen throughout my career. The two concepts complement each other, at times in conflict with each other, and I have united them through dialecticism. This is what being Chinese is about, in which the notion of moderation becomes particularly meaningful in our age. Only through this can we reconcile the cultural differences between the East and the West, the old and the new.

LOTS 812-813
PROPERTY FROM A PRIVATE
HONG KONG COLLECTION
香港私人收藏

812

XU LEI (B. 1963)

Boundless

Scroll, mounted and framed
Ink and colour on paper
58 x 46 cm. (22 7/8 x 18 1/2 in.)
Executed in 1994

PROVENANCE

Acquired by the present owner from
Alisan Fine Arts, Hong Kong, in 1995

EXHIBITED

Hong Kong, Alisan Fine Arts, *Xu Lei –
The Mystery of Absence*, 14-31 March,
1995

LITERATURE

Xu Lei – The Mystery of Absence, Alisan
Fine Arts, Hong Kong, 1995, cover & p. 29;
Xu Lei, Hebei Education Publishing
House, Hebei, 2003, p. 3;
Xu Lei, Culture and Art Publishing
House, Beijing, 2013, p. 111

HK\$380,000-480,000
US\$50,000-62,000

徐累 (1963 年生)

茫

水墨 設色 紙本 鏡框
1994 年作

來源

現藏家於 1995 年從香港藝倡畫廊
購入此畫

展覽

香港，藝倡畫廊，「徐累 — 舊夢新
影」，1995 年 3 月 14-31 日

出版

《徐累 — 舊夢新影》，藝倡畫廊，
香港，1995 年，封面及第 29 頁；
《徐累》，河北教育出版社，河北，
2003 年，第 3 頁；
《徐累》，文化藝術出版社，北京，
2013 年，第 111 頁



對話徐累

問：佳士得 徐：徐累（訪問以中文進行）

問：《茫》與《夕舞》創作於九十年代，請介紹當時的創作。

徐：一九八九年是許多人和事的分水嶺，藝術上則有“現代藝術大展”這個拐點，理想回到現實。九十年代初期，藝術家更多關心私性，好像“退縮”到個人的殼裡，所以才有“近距離”、“潑皮藝術”、“新文人畫”。以現在的眼光看，它們其實是有共通性的，那就是“頹廢主義”。頹廢主義也總會在世紀末回來，這好像是一種規律。但說起來，這幾個潮流都與我無關。於公於私，我都不是藝術上現實主義者；有了現代主義的準備工作，我也不會從形式上回到保守的老路。可是，我卻沒有逃脫了時代的頹廢主義病症。頹廢主義對我來說更接近於一種氣質，這種氣質正好應證了中國傳統、尤其是江南文化中“高貴”而“消極”的精神。如果落實到我的世界觀，它開始具有一種“虛無主義”的態度。所以，我選擇了一種自閉狀態，游離出人群和時代，帷幕或屏風就是一個明確的態度，它遮蔽了我，同時又阻礙了觀眾，重要的是，它是一個觀念性的裝置，開始在所有的畫面中出現。最初的階段，我從老照片得到啟發，希望回到“舊時光”的“舞台”和“幻象”，營造出某種情境，或是隱喻化的圖像，舉一反三，逐漸找到一種個人視覺的譜系。秉燭夜行，無人打攪，我的安心、懼怕和暗喜同在。《茫》和《夕舞》創作於一九八二至一九九三年，是這批作品最早成型的代表作。一九九五年三月，我的首次個展在香港藝倡畫廊舉辦，《茫》和《夕舞》為其中的展品，《茫》也成為我第一本畫冊的封面作品。

問：《茫》與《夕舞》中馬與仙鶴的形象隱含著什麼意義？

徐：中國古代美學講究曲徑通幽，《文心雕龍》裡就說，“秘響旁通，伏彩潛發”，欲說還休會給人以意境，給人以想像。所以，中國傳統的文賦傳統，使許多主題通過隱喻的方式表達出來，對世事的感歎如此，對個人境遇的表白也是如此。比如用“白駒過隙”象徵時間的飛逝，或者屈原用山間蘭草比喻自己的命運。在我的畫中沒有出現人，如果有的氣息，也就是這些被人豢養過的動物，流離失所、魂不守舍的樣子，它們其實是有人格的，在每張不同的畫裡，它們有不同的意思。《茫》的主題是情色。中國人表現男歡女愛，形式上不是那麼直接，它會以萬物隱示天地之歡。《茫》中出現的符號和這有關係，如果用精神分析的理論說，也是潛意識的表面化。在後來的類似題材中，蓮蓬換成繡鞋，意圖還是一樣。而《夕舞》表現的是一種情緒，夕陽殘照，仙鶴並不像徽宗《瑞鶴圖》那樣恢宏大氣，而是蜷縮掙扎成一種舞姿，可能這是當時惘然情緒的一種表露吧。

問：《研山》受《研山銘》啟發，你的作品與中國古代書畫的關係是怎樣的？

徐：研山是中國文人藝術史話中的經典案例。在歷代賞石者眼中，米芾所讚美的南唐李後主遺石“研山”，可能在賞石者眼中是最傳奇的了。雖然實物下落不明，但它的形象歷代都有圖像應證，考據和詩文傳誦見諸於文人墨客的筆端，比如有一件不久前拍賣上出現的黃賓虹老人作《研山圖》並題錄長篇翁方綱《寶晉齋研山考》，又是一例。關於研山，雖然如漁洋先生所說，“海嶽研山不可見，人間空說研山圖”，但正因為如此，讓人更有猜想的興趣，如同書法中的《蘭亭敘》和繪畫中的《輞川圖》，是一樁藝術史上的懸案。我希望通過現代人的視角也參與到這個遊戲，想像研山還有它隱藏的那部分，正如它在湮沒在虛無縹緲的歷史黑洞中一樣，我們能夠看見的只是一個文本圖像。中國古代書畫讓我倍感興趣的也是在這裡，從圖像學的角度，有許多課題可供挖掘而變成新鮮的資源，這就是傳統在個人態度上常看常新的魅力所在。

問：二十多年來，你的藝術創作發生了怎樣的變化與轉變？

徐：其實從內在結構和觀念上說，早期和現在的作品是一脈相承的。我的作品雖然有“敘事性”的特徵，但“敘事”的屬“意象”，只不過過去沉迷在內景中，而今天重新回到“自然”中。前後對比，你會發現我的作品始終有一個“中界”。九〇年代初，這個“中界”是“帷幔”或者“屏風”，類似戲劇性的間離效果，隔開了內和外。作為一個視角的窺視者，因為是局外人，你被排斥在“帷幔”之外，不能夠深入到場景的內部，會有一種絕望。當從二〇一二年以後，新的系列“海”與“天”換了一個豁然開朗的境界，但仍然有一個中界在那裡，變成了“上”和“下”，許多真相是湮沒在水中的深淵裡，而暴露出來的又不是真實的景觀，而是文本，在我的世界觀中，這個世界仍然是“虛幻”的。不管早期還是現在，“隱”和“現”一直是我探討的主題，立足在這兩個世界之間同時關照，平衡矛盾的或者是兩極的部分，最後用辨證的方法將它們統一起來。這是中國人“中庸之道”的思想方式，在今天尤其有意義，如此，我們才能進一步調和文化上“東方”和“西方”，“古代”和“當代”的關係。

813

XU LEI (B. 1963)

Evening Dance

Scroll, mounted and framed

Ink and colour on paper

59 x 47 cm. (23 ¼ x 18 ½ in.)

Executed in 1993

PROVENANCE

Acquired by the present owner from
Alisan Fine Arts, Hong Kong, in 1995

EXHIBITED

Hong Kong, Alisan Fine Arts, *Xu Lei – The Mystery of Absence*, 14-31 March, 1995

LITERATURE

Xu Lei – The Mystery of Absence, Alisan Fine Arts, Hong Kong, 1995, p. 41;
Xu Lei, Hebei Education Publishing House, Hebei, 2003, p. 5;
Xu Lei, Culture and Art Publishing House, Beijing, 2013, p. 104

HK\$320,000-380,000

US\$42,000-49,000

徐累（1963 年生）

夕舞

水墨 設色 紙本 鏡框

1993 年作

來源

現藏家於 1995 年從香港藝倡畫廊
購入此畫

展覽

香港，藝倡畫廊，“徐累——舊夢新影”，1995 年 3 月 14-31 日

出版

《徐累——舊夢新影》，藝倡畫廊，香港，1995 年，第 41 頁；
《徐累》，河北教育出版社，河北，2003 年，第 5 頁；
《徐累》，文化藝術出版社，北京，2013 年，第 104 頁





814

WANG DONGLING (B. 1945)

Su Shi - Prelude to Water Melody

Scroll, mounted and framed

Ink on paper

66.2 x 67.5 cm. (26 1/8 x 26 5/8 in.)

HK\$100,000-150,000

US\$13,000-19,000

王冬齡 (1945 年生)

蘇軾 - 水調歌頭

水墨 紙本 鏡框

題識：

明月幾時有？把酒問青天。
不知天上宮闕，今夕是何年？
我欲乘風歸去，唯恐瓊樓玉宇，高處不勝寒。
起舞弄清影，何似在人間！
轉朱閣，低綺戶，照無眠。
不應有恨，何事長向別時圓？
人有悲歡離合，月有陰晴圓缺，此事古難全。
但願人長久，千里共嬋娟。
王冬齡書。

NOTE

Translation of the lyrics:

When will the moon be clear and bright?
With a cup of wine in my hand, I ask the clear sky.
In the heavens on this night,
I wonder what season it would be?
I'd like to ride the wind to fly home.

Yet I fear the crystal and jade mansions
are much too high and cold for me.
Dancing with my moonlit shadow,
It does not seem like the human world.

The moon rounds the red mansion,
Stoops to silk-pad doors,
Shines upon the sleepless,
Bearing no grudge,
Why does the moon tend to be full when people
are apart?

People experience sorrow, joy, separation and
reunion,

The moon may be dim or bright, round or
crescent shaped,
This imperfection has been going on since the
beginning of time.

May we all be blessed with longevity,
Though thousands of miles apart, we are still able
to share the beauty of the moon together.



815

LI JIN (B. 1958)

Spring in the Artist Studio

Scroll, mounted and framed

Ink and colour on paper

38 x 43 cm. (15 x 17 in.)

Executed in 2016

PROVENANCE

Directly acquired by the present owner from the artist

HK\$60,000-80,000

US\$7,800-11,000

李津（1958 年生）

畫室裡的春天

水墨 設色 紙本 鏡框

2016 年作

來源

現藏家直接得自畫家本人



816

816

GU WENDA (B. 1955)
Mythos of Lost Dynasties H35:
Pseudo Seal-Script in Ancient Wrap

Scroll, mounted and framed
 Ink on paper
 96 x 59 cm. (37 ¾ x 23 ¼ in.)
 Executed in 2005

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

谷文達 (1955 年生)
 遺失的王朝 H35: 偽篆書古郵戳式
 水墨 紙本 鏡框
 2005 年作

817

GU WENDA (B. 1955)
Mythos of Lost Dynasties:
A Series #23

Scroll, mounted and framed
 Ink on paper
 66.3 x 96.5 cm. (26 ¼ x 38 in.)
 Executed in the 1980s

LITERATURE

Huang Zhuan, *Ink Alchemy: The Experimental Ink of Gu Wenda*, Lingnan Art Publishing, Guangzhou, 2010, p.183, 185

PROVENANCE

Formerly in the Monique Sartor Collection, Milan, Italy

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

谷文達 (1955 年生)
 遺失的王朝: A 系列 #23

水墨 紙本 鏡框
 1980 年代作

出版

黃專, 《水墨煉金術: 谷文達的實驗水墨》, 嶺南美術出版社, 廣州, 2010 年, 第 183、185 頁

來源

意大利米蘭 Monique Sartor 舊藏

Gu Wenda's *Mythos of Lost Dynasties Series A* is a revolutionary breakthrough of traditional Chinese ink painting. Executed between 1983 to 1986 in the artist studio in Hangzhou, this series of 50 works created by the young Gu challenges the culture and history of China both visually and philosophically. Gu mixes real and fake seal script characters so that his calligraphy is partly unidentifiable and thus illegible and devoid of meaning. Gu uses this visual conundrum to refer to our partial interpretation of languages from the past, and how this limitation affects the integrity of the study of history and culture, when modern scholars are distanced from original historical context.

Born in Shanghai, Gu Wenda graduated from the Shanghai School of Arts and Crafts and later received his master's degree from Zhejiang Academy of Fine Arts in 1981 where he studied under great modern painter Lu Yanshao. From 1980 when foreign literature became available in China, Gu studied in depth the writings of Nietzsche, Wittgenstein and Russell. Their philosophical theories had tremendous impact on Gu's worldview and his paintings. Since moving to the United States in 1987, Gu continues to explore the limitations and possibilities of the Chinese language and its writing, and applies his artistic discoveries in the format of calligraphy, painting as well as large-scale installation.



817

《遺失的王朝 A 系列》創作於一九八三至一九八六年間，是谷文達早年以偽篆字為主題的重要作品，為早期當代水墨反思、挑戰水墨傳統的革命性突破。系列共有五十幅的作品，藝術家通過使用偽篆字，穿插在真篆字其中，使書法變成無意義的碎片，從視覺及哲學的角度去探討中國的語言及文化系統。藝術家藉無法辨識文字的視覺難題，以說明現代人對遠古語言理解的限制，提出當代學者如何通過文字去解讀文明史的問題，令人深思。

谷文達生於上海，就讀於上海市工藝美術學校，後於一九八一年入讀中國美術學院國畫研究生班，師從陸儼少。隨著西方哲學著作於一九八〇年代陸續被翻譯成中文出版，谷氏仔細研讀尼采、維特根斯坦、羅素的哲學理論，而這些對他的藝術創作產生了極大的影響。一九八七年移居美國後，他通過書畫及大型裝置等作品繼續嘗試突破語言的限制和可能性。



Gu Wenda and his *Mythos of Dynasties: A Series* (Lot 817 at the lower right corner of the photograph, second painting from the bottom)

谷文達和他《遺失的王朝：A系列》作品（拍品編號817於照片的右下角，從下到上第二幅）

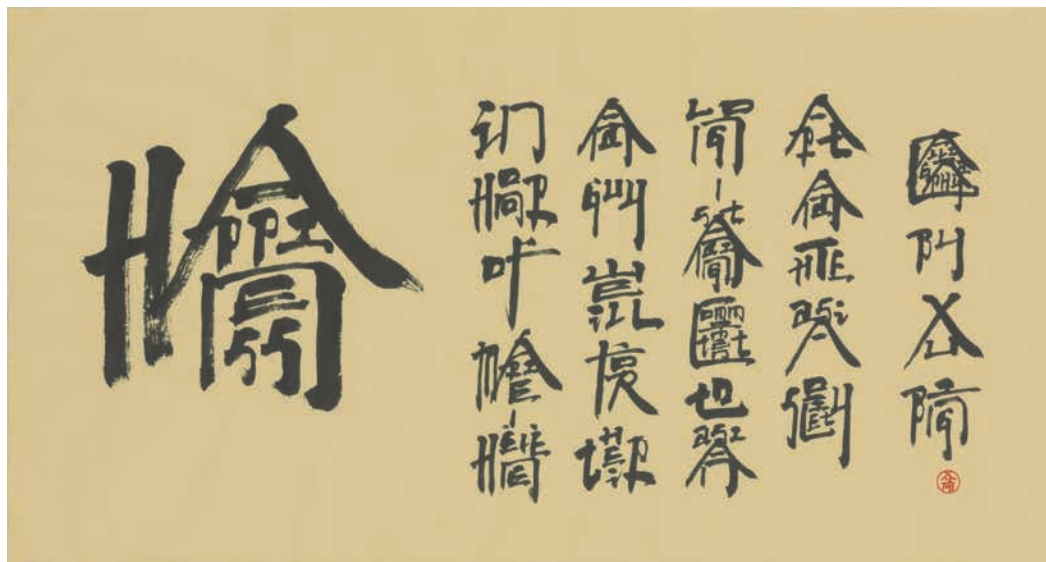
PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL
基·韋爾和瑪麗·伊蓮·韋爾伉儷珍藏

Born in Lausanne, Switzerland, Marie-Hélène Bigar immigrated to the US in 1939 where after attending Radcliffe College, she married Guy Weill, also a native of Switzerland. Becoming true partners in art and intellect, they embarked on a lifetime journey of collecting and studying the art that caught their eye, primarily Abstract Expressionism and later Asian art. Inspired by her love for Asian art, Marie-Hélène served as a docent at the China Institute and then went on to become a lecturer at the Metropolitan Museum of Art. Marie-Hélène and Guy saw collecting as an essential means of engaging with the world: "For us," the couple stated simply, "art is, and always has been, life."

瑪麗·伊蓮·畢嘉女士出生於瑞士洛桑，一九三九年移民至美國，在拉德克里夫學院畢業後與基·韋爾結為伉儷。二人藝術收藏之旅自抽象表現主義繪畫開始，後發展至亞洲藝術。自此之後，瑪麗·伊蓮分別於華美協進社、大都會博物館擔任導賞員、講師。韋爾伉儷深信藝術與生活息息相關，通過收藏，生活亦時時刻刻充滿趣味。



Guy and Marie-Hélène Weill on Lake Geneva, 1950
基·韋爾和瑪麗·伊蓮·韋爾伉儷1950年於日內瓦湖



818

XU BING (B. 1955)

*Square Word Calligraphy –
Long Life and Happiness*

A pair of scrolls, mounted and framed
Ink on paper

Long Life measures 23.5 x 66.9 cm.
(9 ¼ x 26 ¼ in.)

Happiness measures 36.9 x 69.2 cm.
(14 ½ x 27 ¼ in.)

Inscriptions:

Long Life. Xu Bing. A special gift from
the China Institute Gallery.

Happiness. In honor of Marie-Hélène
and Guy Weill for their long-standing
commitment to Asian art and the Asia
Society. Calligraphy by Xu Bing.

HK\$200,000-300,000

US\$26,000-39,000

徐冰（1955 年生）

英文方塊字書法 — 長壽、幸福

水墨 紙本 鏡框兩幅



819

QIN FENG (B. 1961)

Series Desire Scenery No. 0014

Scroll, mounted and framed

Ink on paper

200 x 124 cm. (78 ¾ x 48 ⅞ in.)

Executed in 2012

PROVENANCE

Beyond Tradition – Chinese Contemporary Ink
Private Sales Exhibition, Christie's New York,
28 February – 22 March 2013

HK\$350,000-450,000

US\$46,000-58,000

秦風（1961 年生）

欲望風景系列 0014

水墨 紙本 鏡框

2012 年作

來源

紐約佳士得，“閱墨—中國當代水墨畫展”
私人洽購展覽，2013 年 2 月 18 日 -3 月
22 日



820

GAO XINGJIAN (B. 1940)

Inner Strength

Scroll, mounted and framed

Ink on paper

60.5 x 64.5 cm. (23 ¾ x 25 ½ in.)

Executed in 2002

PROVENANCE

Alisan Fine Arts, Hong Kong

EXHIBITED

New York, Artemis Fine Arts/C. G. Boerner,
Gao Xingjian: Contemplating an Inner Vision,
16-27 March 2004

LITERATURE

Gao Xingjian: Contemplating an Inner Vision,
Alisan Fine Arts, Hong Kong, 2004, pl. 28

HK\$70,000-90,000

US\$9,100-12,000

高行健（1940 年生）

氣蘊

水墨 紙本 鏡框

2002 年作

來源

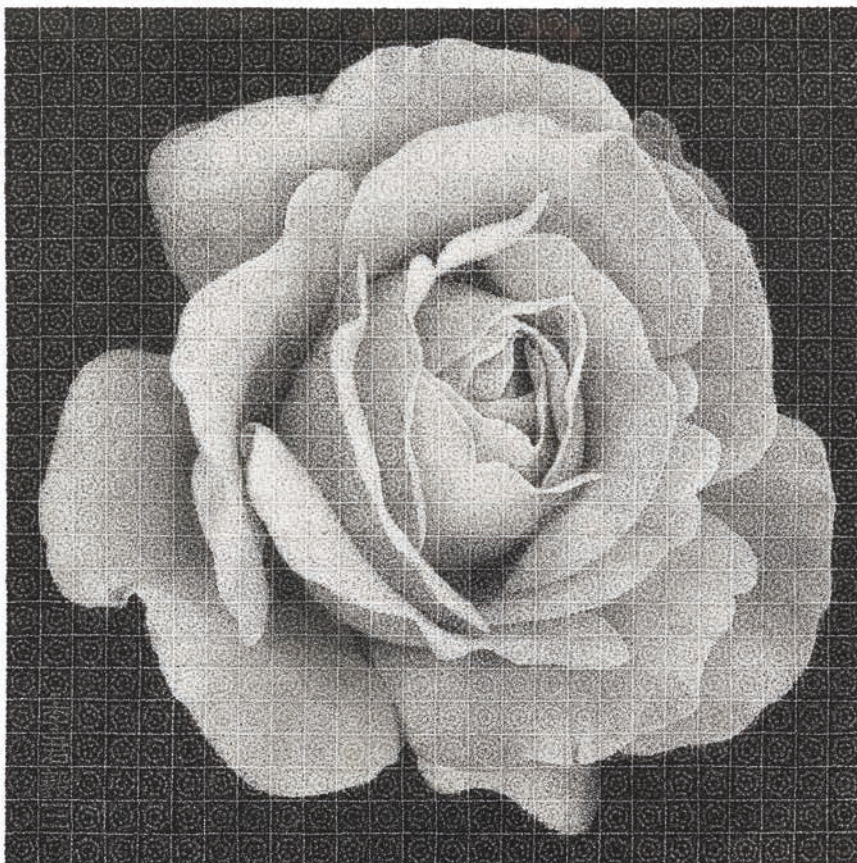
香港藝倡畫廊

展覽

紐約，Artemis Fine Arts/C. G. Boerner，
“高行健”，2004 年 3 月 16-27 日

出版

《高行健》，藝倡畫廊，香港，2004 年，
圖版 28



821

LEE CHUN-YI (LI JUNYI, B. 1965)

One Flower One World

Scroll, mounted and framed

Ink on paper

66 x 66 cm. (26 x 26 in.)

LITERATURE

Lee Chun-Yi, *An Artistic Exploration of
Postcolonialism: the Creative Concept of Lee
Chun-Yi's Modern Ink Painting*, Yuan-Liou
Publishing, Taipei, 2015, p.79

HK\$120,000-180,000

US\$16,000-23,000

李君毅（1965 年生）

一花一世界

水墨 紙本 鏡框

出版

李君毅，《後殖民的藝術探索：李君毅的現
代水墨畫創作》，遠流出版公司，台北，
2015 年，第 79 頁

LOTS 822-823
PROPERTY FROM AN IMPORTANT ASIAN COLLECTION
重要亞洲收藏



822

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Oasis in the Desert

Hanging scroll

Ink and colour on paper

69 x 69 cm. (27 1/8 x 27 1/8 in.)

Executed in 1989

PROVENANCE

Acquired by the present owner from Chan Liu Art Gallery, Taipei, in June 2004

LITERATURE

The Paintings of Liu Kuo-sung, Chengdu Contemporary Arts Museum, Chengdu, 2001, p.50;

Liu Kuo-sung: A Universe of His Own, Chan Liu Art Gallery, Taipei, 2004, p. 88

HK\$350,000-450,000

US\$46,000-58,000

劉國松（1932 年生）

沙漠中的甘泉

水墨 設色 紙本 立軸

1989 年作

來源

現藏家於 2004 年 6 月從台北長流美術館購入此畫

出版

《劉國松畫集》，成都現代藝術館，成都，2001 年，第 50 頁；

《劉國松的宇宙》，長流美術館，台北，2004 年，第 88 頁

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Tibet Series No. 48 – The Peak

Hanging scroll

Ink and colour on paper

184.2 x 91.4 cm. (72 ½ x 36 in.)

Executed in 2003

PROVENANCE

Acquired by the present owner from Alisan Fine Arts, Hong Kong, in January 2007

LITERATURE

New Works by Liu Kuo-sung in the 21st Century, Chung Hua University Arts Centre, Taiwan, 2006, p. 32

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

US\$200,000-260,000

Considered the “father of Chinese modern ink” in Taiwan, Liu Kuo-sung received numerous awards for his contribution to art development in Greater China. He constantly introduces new techniques and materials in his works—from techniques such as collage, paper tearing, ink rubbing, and steeping ink between two pieces of paper. Liu expresses the unpredictability of ink and paper reacting with each other, resulting in his many series of ethereal and abstract landscape paintings over the past six decades.

In *Tibet Series No. 48 – The Peak*, Liu combines technical mastery and an experimental use of materials to conjure a Tibetan landscape. The creative process, pioneered by Liu, involves the artist peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Through repeated painting, creasing and peeling of both sides of the paper, Liu creates atmospheric ‘portraits’ of snowy mountains, their topography shown through webs of white lines set against the dark, expansive backdrop of a Tibetan sky.

Liu was born in Shandong and settled in Taiwan in 1949. At the age of 20 Liu shifted his studies to Western painting and later co-founded the Fifth Moon Group to promote Chinese contemporary art with a Western perspective. By 1961, Liu refocused his energies on the ink and brush genre, which allowed him to better express his own culture. Currently resides in Taipei, Liu taught at numerous institutions, including the Chinese University of Hong Kong, University of Ohio, and National Taiwan Normal University.

劉國松（1932 年生）

峰之極：西藏組曲 48

水墨 設色 紙本 立軸

2003 年作

來源

現藏家於 2007 年 1 月從香港藝倡畫廊購入此畫

出版

《21 世紀劉國松新作集》，中華大學藝文中心，台灣，2006 年，第 32 頁

劉國松在台灣被譽為現代水墨畫之父，在中國內地也被譽為中國現代畫的先驅。在漫長的藝術生涯中，劉氏創作出許多著名系列作品。他運用多種技法，去表達水墨和紙張相互反應的不可預測性，以及他駕馭這些媒介材質的能力。畫家的努力和不斷嘗試，成就了早期的抽象系列和近期的九寨溝、西藏組曲等空靈、壯觀的系列作品。

在《峰之極 — 西藏組曲 48》中，劉氏結合材料的實驗和熟練的技法創作出宏偉的西藏雪山風景。劉氏早在八〇年代開創嶄新的“抽筋剝皮皴”技法，在特製粗厚的紙上撕下紙筋，以白線勾勒雪山的山脈。通過畫家在紙的兩面反覆繪畫、弄縐和剝皮，劉氏製造了雪山在廣闊無垠環境下的氛圍。劉國松所描畫的雪山在一片交織的白線下展現，與背後廣闊而低沉的西藏天空形成強烈的對比。

劉國松祖籍山東，一九四九年定居台灣。他二十歲改習西畫，並隨即創立五月畫會，發起現代藝術運動，主張全盤西化。一九六一年，劉氏重拾東方畫系的水墨媒材以傳承與發揚民族文化傳統。他身體力行從事實驗創造，倡導水墨畫的現代化。劉氏曾任教於世界上多所院校，先後出任香港中文大學美術系主任、美國艾荷華大學客座教授、以及台灣師範大學講座教授。



824

XU LEI (B. 1963)

Inkstone "Yan Shan"

Scroll, mounted and framed

Ink and colour on silk

160.5 x 98.5 cm. (63 1/8 x 38 3/4 in.)

Executed in 2014

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

US\$330,000-450,000

徐累 (1963 年生)

研山

水墨 設色 絹本 鏡框

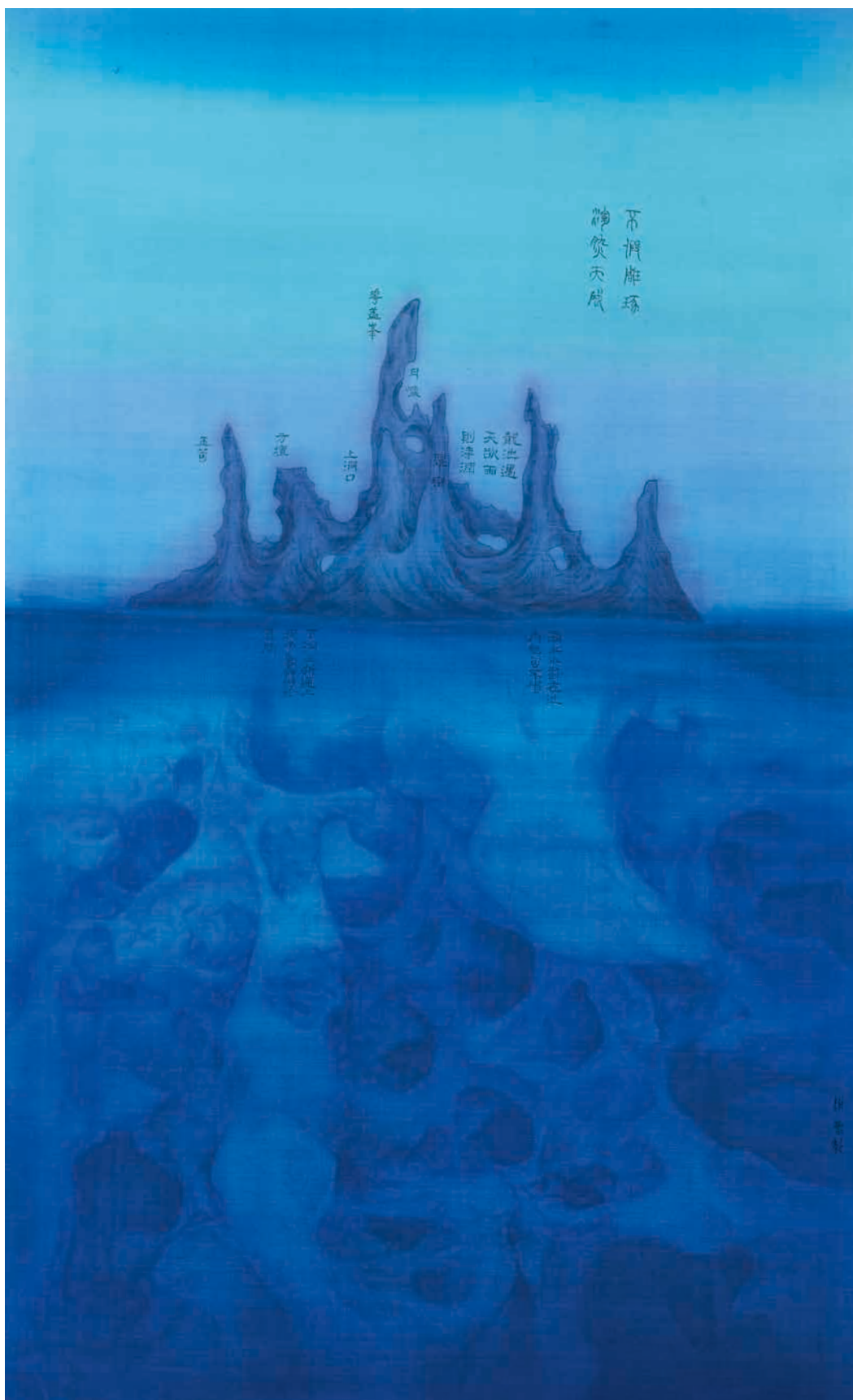
2014 年作

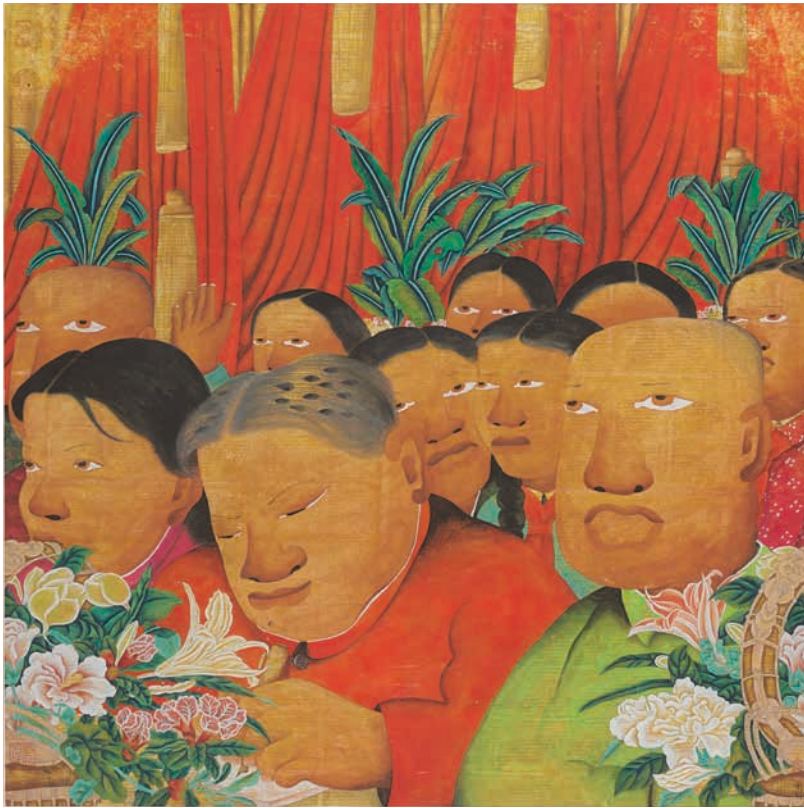
One of the most celebrated scholar's rocks in history, Yan Shan originally belonged to Southern Tang Emperor Li Yu as suggested by historical accounts. Li excelled in painting and poetry, and was also passionate about scholar's rocks. As his dynasty fell, Yan Shan eventually came into the hands of the renowned Song poet Mi Fu, who allegedly rendered the first pictorial record of the rock on a handscroll named *Yan Shan Ming*. Since then, it has fascinated rock collectors from Song Emperor Huizong, Qing Emperor Qianlong to contemporary connoisseurs. Although the location of Yan Shan remains unknown, it has often been written about and painted based on Mi Fu's rendition of the rock, which Xu Lei's *Yan Shan* directly references and provides a contemporary interpretation.

Yan Shan belongs to the *Sea and Sky* series that Xu Lei began in 2012. Moving away from his previous practice of portraying dim and enclosed spaces, Xu depicts outdoor scenes of nature with a strong sense of openness and optimism. The upper part of *Yan Shan* resembles the scholar's rock in Mi Fu's painting, while the bottom is a giant Taihu rock painted in the fine brush (*gongbi*) style. The two parts are seemingly connected, only divided by a line that suggests the sea level. From the composition Xu implies that the Taihu rock is the lower extension of Yan Shan, submerged in water, never exposed to viewers. A master manipulator of the seen and the unseen, Xu Lei invites the contemporary viewer to participate in this visual conundrum – to imagine a part of Yan Shan that is hidden and not illustrated. Xu Lei's *Yan Shan* is a metaphor of firstly, how truth is often hidden, signified by the Taihu rock buried beneath the water, and secondly, how the truth that we are presented with is often only a perceived reality – like the Yan Shan portrayed by Mi Fu. After all, there is no way of knowing what Yan Shan looks like; the existing evidence can only be supplemented by our imagination. The unsolvable mystery continues to provoke and inspire throughout history, and is the reason why Xu Lei finds classical Chinese painting as intriguing as ever.

研山是有史以來最受鍾愛的供石，據歷史記載，最初為南唐後主李煜所藏。李煜善詩文、工書畫，亦好奇石。唐朝末落後，研山石輾轉落到宋朝大詩人米芾手上，有傳米芾於手卷《研山銘》首次用筆墨記錄此奇石的面貌。從宋徽宗、清乾隆皇帝到當代的供石藏家均為研山著迷，對它苦苦尋覓。研山的去向早已無人知曉，但從宋代起文獻記載充裕，徐累的《研山》也明顯是與米芾《研山銘》的直接對話及反思。

徐累的《研山》屬其《海天系列》的作品，畫家從二〇一二年開始創作。徐累擺脫過往常繪畫幽暗和關閉的空間，描繪室外自然景觀，為作品帶入開放和樂觀的態度。畫面上半部是畫家臨摹米芾的研山，而下半部則是以工筆描繪的龐大的太湖石。兩個部分看似連接自然，只有地平線相隔。畫家暗喻太湖石為研山地下的延伸，浸沒在水底永不出現在人前。徐累是視覺藝術的魔術師，能巧妙地在觀眾眼前處理可見與不可見的景象。畫家希望當代的觀者能思考這個視覺難題，去想像縱然研山的正面有前人記載，但石頭的其他部分卻是無法考究。畫家通過《研山》隱喻兩個想法：其一，事情的真相往往是被埋藏的，如水底的太湖石；其二，我們被呈現所謂的真相只是別人的理解，如米芾所繪的研山。畢竟，當今的觀眾無法尋究研山的真面貌，只能用想像力以補充現有的文獻資料。這種不可解之謎從古代延伸到我們至今，也是畫家對中國古代書畫沉醉的原因。





825

LOTS 825-826
PROPERTY FROM AN INTERNATIONAL
PRIVATE COLLECTION
海外私人收藏

825

ZHU WEI (B. 1966)

Utopia No. 65

Scroll, mounted and framed
Ink and colour on paper
118 x 119.5 cm. (46 ½ x 47 in.)

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

朱偉（1966 年生）

烏托邦六十五號

水墨 設色 紙本 鏡框



826

826

ZHU WEI (B. 1966)

Utopia No. 55

Scroll, mounted and framed
Ink and colour on paper
119 x 102.5 cm. (46 ¾ x 40 ⅞ in.)
Executed in 2005

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

朱偉（1966 年生）

烏托邦五十五號

水墨 設色 紙本 鏡框
2005 年作

Zhu Wei studied at the People's Liberation Army of Art, Beijing Film Academy, and the China Institute of Art. As one of the internationally-recognised pioneers of Chinese contemporary art, he often engages with his background in classical Chinese painting by using the fine brush (*gongbi*) technique in his whimsically painted, socio-political artworks. Reflective of his life during the Cultural Revolution, Zhu Wei's *Utopia* is a series that emphasises both the innocence and hopelessness of the era.

朱偉，先後就讀於解放軍藝術學院、北京電影學院、中國藝術研究院，為具國際視野的當代水墨畫家。他的作品探索如何運用傳統工筆技巧去表現當代社會、政治生活的圖景，幽默風趣而令人深思。《烏托邦》系列反映了藝術家文革時期的生活，畫作勾動觀者對該時期政治氣氛的感觸。

827

WALASSE TING
(DING XIONGQUAN,
1929-2010)

Ladies and Crickets

Hanging scroll

Ink on paper

178.5 x 95.5 cm. (70 1/4 x 37 3/8 in.)

PROVENANCE

Formerly the property of the Dr. K. S. Lo
Collection, Hong Kong

HK\$70,000-90,000

US\$9,000-12,000

丁雄泉 (1929-2010)

美女蟋蟀

水墨 紙本 立軸

來源

羅桂祥博士舊藏中國書畫





828

MA JUN (B. 1975)

Young Monks

A set of two scrolls, mounted and framed

Ink and colour on paper

Each scroll measures 49 x 39 cm. (19 ¼ x 15 ½ in.)

PROVENANCE

Property from a private Asian collection

HK\$40,000-60,000

US\$5,200-7,800

馬駿（1975 年生）

沙彌

水墨 設色 紙本 鏡框兩幅

來源

亞洲私人珍藏

829

AI XUAN (B. 1947)

Tibetan Girl

Scroll, mounted and framed

Ink and colour on paper

98.7 x 96.7 cm (38 7/8 x 38 in.)

Executed in 2015

PROVENANCE

Directly acquired by the present owner from the artist

HK\$500,000-600,000

US\$65,000-78,000

艾軒（1947 年生）

西藏女孩

水墨 設色 紙本 鏡框

2015 年作

來源

現藏家直接從畫家購入此畫



828



829

LOTS 830-839
PROPERTY FROM AN IMPORTANT CHINESE CONTEMPORARY INK
COLLECTION IN HONG KONG
香港重要中國當代水墨私人收藏

This selection of ten paintings comes from an important Chinese contemporary ink collection in Hong Kong. It represents the pioneering vision of the collector and the diverse range of talents and possibilities the category has to offer. The collection has been assembled since 1991 and has witnessed the fast-changing development of Chinese ink paintings in the past two decades.

The paintings presented here covers works by artists from Mainland China, Hong Kong and Taiwan and presents a wide array of styles and subject matters, including the atmospheric, Northern Song-inspired landscape of Li Huayi (China/ United States), the innovative painterly technique of Lee Chun-yi (Taiwan), to the humorous genre scenes depicted by Fang Zhaolin (Hong Kong).

With an impeccable provenance, the selection of paintings were acquired directly from the artists or from leading galleries in Hong Kong and abroad.

此次香港重要當代水墨收藏呈獻十件風格迥異的精彩作品，充分體現藏家的前瞻視野，將當代水墨的多元面貌以及水墨媒介的無限可能性顯現得淋漓盡致。藏家自一九九一年起便開始收藏當代水墨作品，二十餘年以來，其收藏亦隨當代水墨的發展而蛻變，日臻成熟。

本私人收藏精品薈萃，涵括中國大陸、香港、台灣等地的水墨畫家不同風格、題材的作品，從李華弌筆下氤氳的北宋山水，到李君毅革命性的創新筆法，以及方召麐描繪的幽默山村一景，自成一格，各有千秋。這些藏品皆來源有緒，多直接購自藝術家或從重要香港、海外畫廊購入。



830

YUAN JAI (YUAN ZHAN, B. 1941)

Shower of Heavenly Blossoms

Scroll, mounted and framed
Ink and mineral pigments on silk
91 x 172.5 cm. (35 7/8 x 67 7/8 in.)
Executed in 1999

PROVENANCE

Acquired by the present owner from Hanart TZ Gallery, Hong Kong, in 2000

EXHIBITED

Shenzhen, He Xiangning Art Gallery, *Yuan Jai*, 23 June – 2 July 2000

LITERATURE

Yuan Jai, He Xiangning Art Gallery and Hanart TZ Gallery, Hong Kong, 2000, pp. 28-29

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

袁旃（1941 年生）

梵雨天花

水墨 礦物顏料 絹本 鏡框
1999 年作

來源

現藏家於 2000 年從香港漢雅軒購入此畫

展覽

深圳，何香凝美術館，“袁旃”，2000 年 6 月 23 日 -7 月 2 日

出版

《袁旃》，何香凝美術館與漢雅軒，香港，2000 年，第 28-29 頁

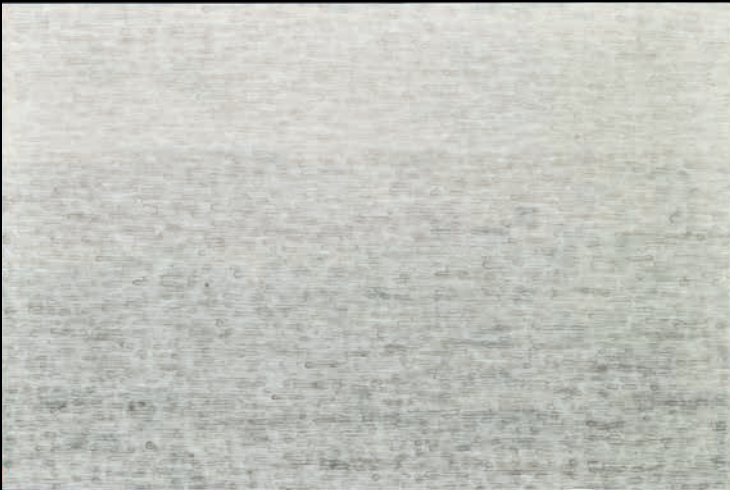
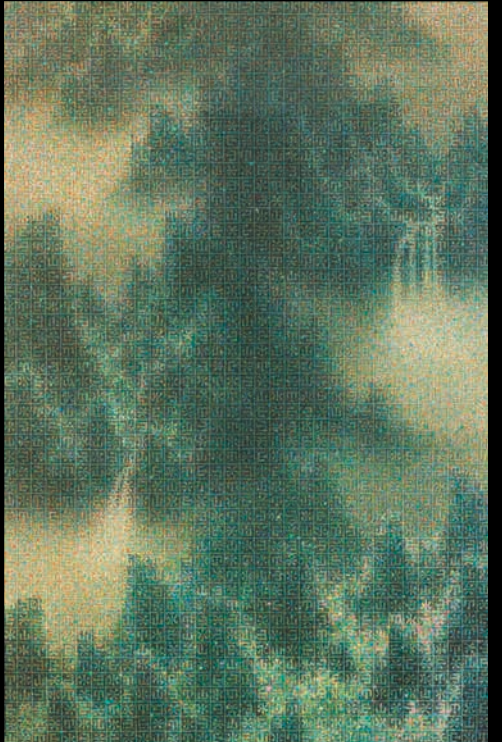
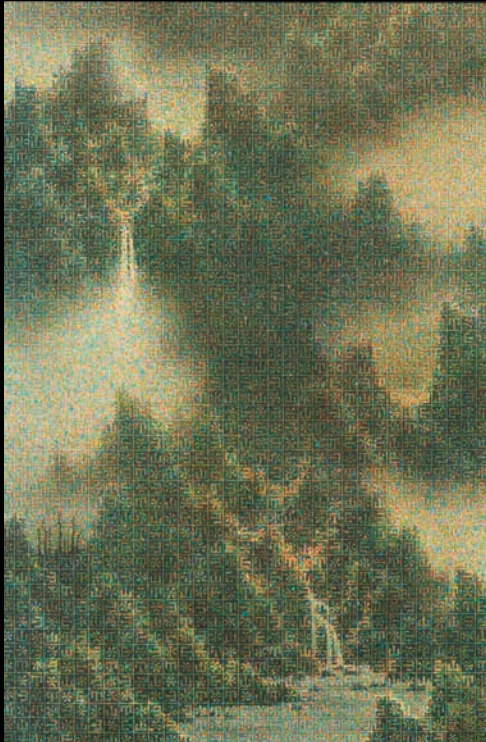


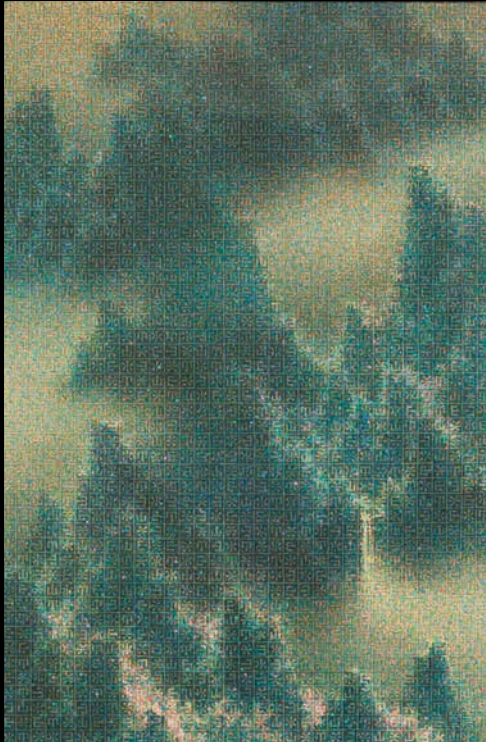
Using traditional Chinese ink and brush, Yuan Jai depicts a world full of rich imaginations. Her paintings distinctly depart from the age-old Chinese tradition in the use of colour and composition. She once said that "heavy colours are the colours of our time. We see on the street neon lights and the contrasting colours of shop signs, and these bright colours should appear in contemporary ink works." In *Shower of Heavenly Blossoms*, Yuan uses beautiful hues of blue, red, yellow and gold to construct a phantasmal image of flowers showering from the sky. Optimistic and passionate in life, Yuan creates ink paintings that reflect a sense of playfulness and childlike innocence.

Yuan Jai was born in Sichuan, China and studied Chinese painting at the National Taiwan Normal University. She later went to the Catholic University of Leuven in Belgium to further her studies in art. For over 20 years Yuan worked at the National Palace Museum in Taipei as a researcher and only began her career as an artist in the early 1990s.

袁旂的畫風突破了中國書畫在顏色與構圖上的桎梏，跳離傳統水墨的配色，用色繽紛亮麗，洋溢著無窮的想象力。她曾說，“重彩是這個時代的顏色，看看滿街上亮麗的霓虹燈與色彩對比的招牌，這些明艷的色彩，也應該出現在作品中”。《梵雨天花》中鮮艷的紅、藍、黃、金等色彩的運用，令人想起天女散花般的美景，更充分表達了她獨有的天真爛漫及赤子之心。

袁旂出生於中國四川，在國立台灣師範大學學習中國書畫，後前往比利時魯汶大學進修藝術。她曾任職於台北國立故宮博物館研究院超過二十年，自一九九〇年代初期起才重拾畫筆，進行創作。





831

LEE CHUN-YI (LI JUNYI, B. 1965)

Mountains and Waters in Love

A set of four scrolls, mounted and framed

Ink and colour on paper

Each scroll measures 100.5 x 66 cm. (39 ½ x 26 in.)

Executed in 1999

PROVENANCE

Acquired by the present owner from Hanart TZ Gallery, Hong Kong, in 2000

EXHIBITED

Hong Kong, Hanart TZ Gallery, *Wordplay: Paintings by Lee Chun-yi*, 5-19 September 2000

HK\$240,000-300,000

US\$32,000-39,000

李君毅（1965 年生）

萬水千山總是情

水墨 設色 紙本 鏡框四幅

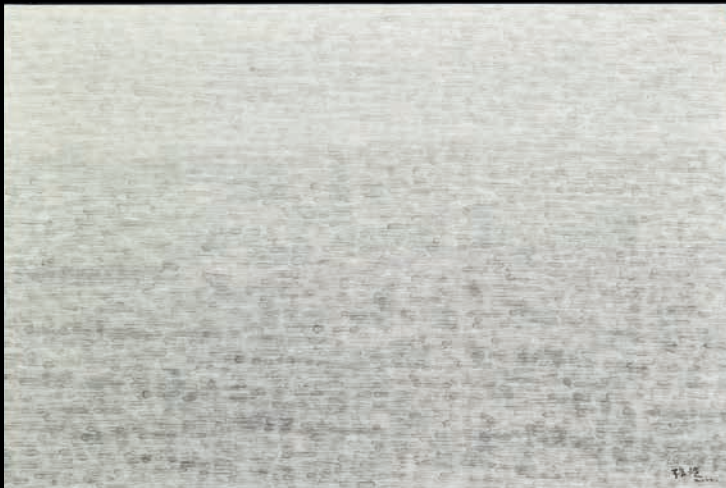
1999 年作

來源

現藏家於 2000 年從香港漢雅軒購入此畫

展覽

香港，漢雅軒，「字娛—李君毅畫展」，2000 年 9 月 5-19 日



832

ZHANG QUAN (B. 1967)

Infinity in Mist No. 2

A set of three scrolls, mounted on canvas and framed

Ink on paper

Each scroll measures 80 x 120 cm. (31 ½ x 47 ¼ in.)

Executed in 2012

PROVENANCE

Acquired by the present owner from Fine Arts Literature Art Center, Wuhan, in 2012

LITERATURE

One: Works by Zhang Quan, Fine Arts Literature Art Centre, Wuhan, 2012, pp. 10-11

HK\$80,000-100,000

US\$11,000-13,000

張詮（1967 年生）

迷遠 2

水墨 紙本 油畫布 鏡框三幅

2012 年作

來源

現藏家於 2012 年從武漢美術文獻藝術中心購入此畫

出版

《一：張詮作品》，美術文獻藝術中心，武漢，2012 年，第 10-11 頁



833

QIN FENG (B. 1961)
Desire Landscape No.2

Scroll, mounted and framed
 Ink, coffee and tea on paper
 124 x 79.5 cm. (48 7/8 x 31 1/4 in.)
 Executed in 2009

PROVENANCE

Acquired by the present owner from Michael
 Goedhuis, London, UK in 2012

HK\$90,000-150,000
 US\$12,000-19,000

秦風（1961 年生）

欲望風景 No. 2

水墨 咖啡 茶 紙本 鏡框
 2009 年作

來源

現藏家於 2012 年從英國倫敦 Michael
 Goedhuis 購入此畫





834

WEI LIGANG (B. 1964)

Black Object

Scroll, mounted and framed
Ink and acrylic on paper
96 x 180 cm. (37 7/8 x 70 7/8 in.)
Executed in 2005

PROVENANCE

Acquired by the present owner from Alisan Fine
Arts, Hong Kong in 2007

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

魏立剛（1964 年生）

黑物

水墨 丙烯 紙本 鏡框
2005 年作

來源

現藏家於 2007 年從香港藝倡畫廊購入此畫



835

LI XUBAI (B. 1940)
Clouds Rising Over Sunset Mountains

Hanging scroll
 Ink and colour on paper
 246 x 123.5 cm. (96 7/8 x 48 in.)
 Executed in 1998

PROVENANCE

Acquired by the present owner from Kaikodo, New York in 1999

EXHIBITED

New York, Kaikodo, *Summoning the Seasons: the Art of Li Xubai*, 16 October – 3 November, 1999

LITERATURE

Exhibition catalogue, *Summoning the Seasons: the Art of Li Xubai*, Kaikodo, New York, 1999, pl. 1

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

李虛白（1940 年生）

暮山雪起圖

水墨 設色 紙本 立軸
 1998 年作

來源

現藏家於 1999 年從紐約懷古堂購入此畫

展覽

紐約·懷古堂，“李虛白畫展”，1999 年
 10 月 16 日 -11 月 3 日

出版

展覽圖錄，《李虛白畫展》，懷古堂·紐約，
 1999 年，圖版 1

836

FANG ZHAOLIN (1914-2006)

My Homeland

Scroll, mounted and framed
Ink and colour on paper
176.5 x 96 cm. (69 3/4 x 37 3/4 in.)
Executed in 1987

PROVENANCE

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

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

方召麐 (1914-2006)

祖國山河

水墨 設色 紙本 鏡框
1987 年作

來源

現藏家從香港藝倡畫廊購入此畫

Born in Wuxi, Jiangsu province, Fang Zhaolin received a progressive education under the guidance of her open-minded parents. In 1937 Fang left China for the United Kingdom to study European modern history at the University of Manchester, becoming the first Chinese female student at the institution. Fang's journey as an artist was inspired by many prominent painters of the 20th century. She first received training from Chen Jiucun and Qian Songyan in Shanghai; while in Hong Kong she learned under Lu Xinnong and Zhao Shao'ang who opened her doors to the Lingnan School. She became a student of Zhang Daqian in 1953, and this experience had profound influence on her art. Fang's mature works after the 1960s accentuate her superb skill in using calligraphy brushwork to outline mountains and landscapes. Through the activity scenes she depicted, Fang's works resemble Western genre painting and manifest an underlying humour and often a social ideology that is shared by her audience.

方召麐生於江蘇無錫，在開明父母的引導下，她自幼便接受現代教育。一九三七年，方召麐負笈英國，於曼徹斯特大學攻讀歐洲近代史，成為該校首位中國女留學生。方氏在諸多中國二十世紀藝術大家的影響和啟發下，開始踏上藝術道路。最初，她在上海陳舊村和錢松壘門下接受藝術訓練，之後前往香港，拜陸辛農和趙少昂為師，自此便叩開嶺南派大門。一九五三年，她入張大千門下，藝術風格受到巨大影響。在一九六〇年代之後的成熟期作品中，方召麐著重使用書法中的筆墨技巧刻畫遠山和風景。透過她所描繪的景色，方氏的作品以近乎西方風俗畫的風格傳達出潛在的幽默感，並時常表達社會意識形態或共同信念，以利觀者理解。





837

LI HUAYI (B. 1948)

Misty Landscape

Scroll, mounted and framed

Ink and colour on paper

132 x 64.5 cm. (52 x 25 3/8 in.)

Executed in 2005

PROVENANCE

Directly acquired by the present owner from the artist

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

US\$240,000-360,000

李華弌（1948 年生）

遠山蓋霧

水墨 設色 紙本 鏡框

2005 年作

來源

現藏家直接從畫家購入此畫





838

XU LELE (B. 1955)

Appreciating Paintings

Scroll, mounted and framed

Ink and colour on paper

69.2 x 64.8 cm. (27 ¼ x 25 ½ in.)

Executed in 1998

PROVENANCE

Directly acquired by the present owner from the artist

HK\$120,000-180,000

US\$16,000-23,000

徐樂樂 (1955 年生)

賞畫圖

水墨 設色 紙本 鏡框

1998 年作

來源

現藏家直接從畫家購入此畫

839

LU FUSHENG (B. 1949)

Lady and Horse in Tang Style

Scroll, mounted and framed
Ink and colour on paper
135.4 x 66.2 cm. (53 1/4 x 26 in.)

PROVENANCE

Lot 91, 25 April 1999, Fine Modern and
Contemporary Chinese Paintings, Christie's
Hong Kong

HK\$70,000-90,000

US\$9,100-12,000

盧輔聖 (1949 年生)

仿唐人仕女

水墨 設色 紙本 鏡框

來源

香港佳士得，中國近現代畫，1999 年 4 月
25 日，編號 91





840

FANG ZHAOLIN (1914-2006)

Village Life

Scroll, mounted and framed
Ink and colour on paper
86.5 x 89 cm. (34 x 35 in.)
Executed in 1983

PROVENANCE

Directly acquired by the present owner
from the artist;
Private Hong Kong collection

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

方召麐 (1914-2006)

福壽安寧

水墨 設色 紙本 鏡框
1983 年作

來源

現藏家直接從畫家購得此畫：
香港私人收藏



841

FANG ZHAOLIN (1914-2006)

Lofty Mountains

Scroll, mounted and framed
Ink and colour on paper
83.5 x 70 cm. (32 7/8 x 27 1/2 in.)

PROVENANCE

Directly acquired by the present owner
from the artist;
Private Hong Kong collection

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

方召麐 (1914-2006)

崇山峻嶺

水墨 設色 紙本 鏡框

來源

現藏家直接從畫家購得此畫：
香港私人收藏



842

C. C. WANG (WANG JIQIAN, 1907-2003)

Landscape

Hanging scroll mounted on board

Ink and colour on paper

95.5 x 62 cm. (37 7/8 x 24 3/4 in.)

Executed in 1985

PROVENANCE

10 Chancery Lane Gallery, Hong Kong

HK\$160,000-240,000

US\$21,000-31,000

王己千 (1907-2003)

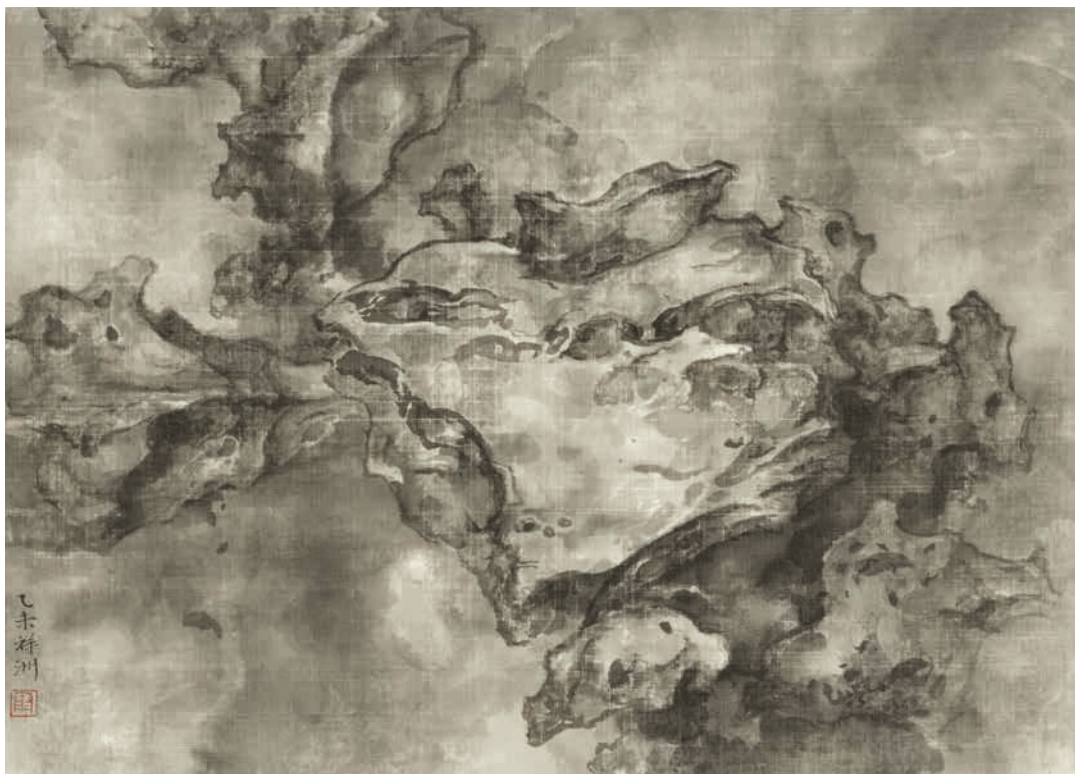
山水

水墨 設色 紙本 立軸

1985 年作

來源

香港 10 號贊善里畫廊



843

843

TAI XIANGZHOU (B. 1968)
Magnificence Within No. 2

Scroll, mounted and framed
Ink on silk
29 x 40 cm. (11 3/8 x 15 3/4 in.)
Executed in 2015

HK\$60,000-80,000
US\$7,800-11,000

泰祥洲（1968 年生）
眾妙之門之二

水墨 絹本 鏡框
2015 年作

844

LI XIAOKE (B. 1944)
Spring Snow

Scroll, mounted and framed
Ink and colour on paper
96 x 90 cm. (37 3/4 x 35 3/8 in.)
Executed in 2016

HK\$600,000-800,000
US\$78,000-110,000

李小可（1944 年生）
春雪

水墨 設色 紙本 鏡框
2016 年作

"In order to find new painting language and inspiration, I have been to Tibet many times. Passing by the sources of the Yellow River and Yangtze River, Qaidam, Ali, Mount Everest, Naqu, Maqu, Luqu and Xiahe ... I had the good fortune to encounter Tibet and the local people closely. The pure and profound, vigorous and boundless Tibet and the simple and honest, fervent and valiant Tibetans shocked me so deeply - that's a mysterious never-never land. I try to move closer, but it is always in the distance and full of change, loss and eternity... it has become my immortal spiritual home..."

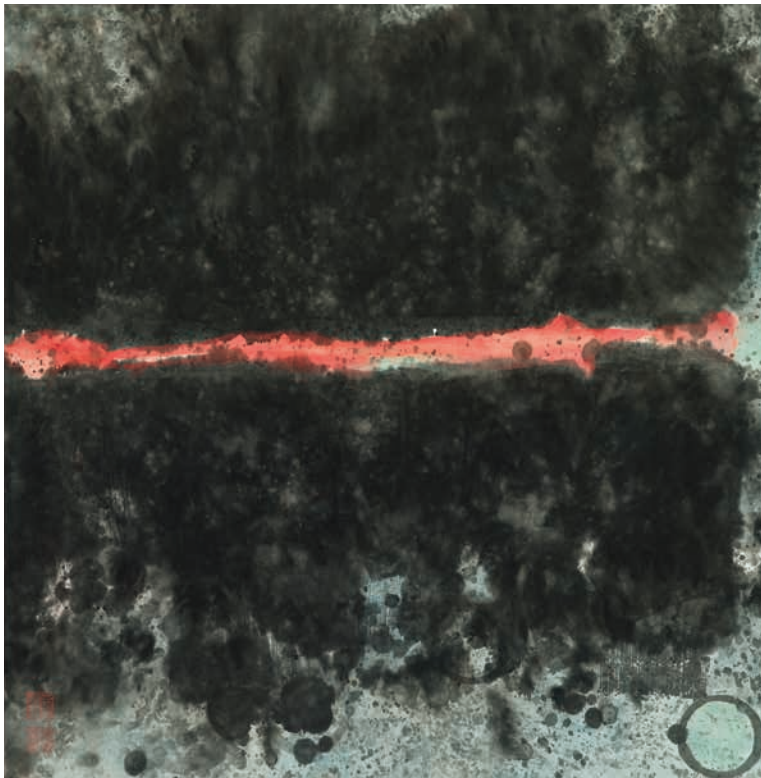
Li Xiaoke on his *Snowy Tibet Impression* series

“為了尋找新的繪畫語言和感受，我曾多次到西部藏地，歷經黃河源頭、長江源頭、柴達木、阿里、珠峰、那曲、瑪曲、碌曲、夏河……我有了和藏地藏人近距離接觸的機緣。藏地的純淨博大、渾厚蒼茫，藏人的真切摯熱、剛悍的純樸，都給我以震撼 - 那是一個讓人魂牽夢縈的神秘境地。我企圖走得更近，可她永遠在遠方，永遠包含著變化、失去與永恆……藏地已成為我不滅的精神家園與創作源泉。”

李小可談《雪域藏迹》系列作品



844



845

845

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Abstract

Scroll, mounted and framed
Ink and colour on paper
60.6 x 59.5 cm. (23 7/8 x 23 3/8 in.)

PROVENANCE

Acquired directly from the artist, thence by descent;
From the collection of the artist's daughter, the Lui Chin Ling
Collection

HK\$180,000-240,000
US\$24,000-31,000

呂壽琨 (1919-1975)

抽象

水墨 設色 紙本 鏡框

來源

直接得自藝術家，由家族傳承；
藝術家女兒呂展靈收藏



846

846

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Abstract

Scroll, mounted and framed
Ink and colour on paper
44.3 x 47.4 cm. (17 3/8 x 18 5/8 in.)

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

周綠雲 (1924-2011)

抽象

水墨 設色 紙本 鏡框

847

WUCIUS WONG (WANG WUXIE, B. 1936)

Boundless Vision

Scroll, mounted and framed
Ink and colour on paper
176 x 96 cm. (69 1/4 x 37 3/4 in.)
Executed in 1975

LITERATURE

Wucius Wong, Hong Kong Museum of Art, Hong Kong,
1979, pl. 37

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

王無邪 (1936 年生)

宏視

水墨 設色 紙本 鏡框

1975 年作

出版

《王無邪繪畫、素描、版畫展》，香港藝術館，香港，
1979 年，圖版 37





848

848

WUCIUS WONG (WANG WUXIE, B. 1936)

Sky-Land Expression #23

Scroll, mounted and framed
Ink and colour on paper
79 x 79 cm. (31 1/8 x 31 1/8 in.)
Executed in 2012

HK\$250,000-300,000

US\$33,000-39,000

王無邪 (1936 年生)

天地情廿三

水墨 設色 紙本 鏡框
2012 年作



849

849

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Hong Kong Harbour at Night

Scroll, mounted and framed

Ink and colour on paper

31 x 80 cm. (12 ¼ x 31 ¼ in.)

Executed in 1956

HK\$100,000-200,000

US\$13,000-26,000

呂壽琨 (1919-1975)

香江夜色

水墨 設色 紙本 鏡框

1956 年作

850

IRENE CHOU
(ZHOU LÜYUN, 1924-2011)

Abstract

Scroll, mounted and framed

Ink and colour on paper

59.5 x 47.5 cm. (23 ¾ x 18 ¾ in.)

HK\$60,000-80,000

US\$7,800-10,000

周綠雲 (1924-2011)

抽象

水墨 設色 紙本 鏡框



850



851

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Solitary Vessel

Scroll, mounted and framed
Ink and colour on paper
138 x 69 cm. (54 ½ x 27 ½ in.)
Executed in 1969

PROVENANCE

CJL Gallery, Hong Kong, 1971;
Lot 248, 14 May 2014, Fine Chinese Ceramics & Works of
Art, Sotheby's London

EXHIBITED

Hong Kong, CJL Gallery, *Lui Shou Kwan*, 15-29 October
1971

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

呂壽琨 (1919-1975)

孤舟

水墨 設色 紙本 鏡框
1969 年作

來源

CJL 畫廊，香港，1971 年；
倫敦蘇富比，重要中國瓷器及工藝品，2014 年
5 月 14 日，編號 248

展覽

香港，CJL 畫廊，“呂壽琨”，1971 年
10 月 15-29 日



Newspaper clipping of the Lui Shou Kwan exhibition at CJL
Gallery, Hong Kong, October 1971
有關呂壽琨1971年於香港CJL畫廊展覽的剪報



852

HE BAILI (PAKLEE HO, B. 1945)

Dawning of Hope 10

Scroll, mounted and framed
Ink and colour on paper
88.5 x 92 cm. (34 7/8 x 36 1/4 in.)

HK\$550,000-700,000
US\$72,000-91,000

何百里 (1945 年生)

曦望 10

設色 紙本 鏡框

In *Dawning of Hope* series, He Baili depicts landscape cast with rays of morning light captured in broad, lyrical brushstrokes. Inspired by the Taihang Mountains, his rendering of precipitous rocks, looming cloud formations and distant mountains present a visual feast to the viewer. For the artist, the emerging sunrise symbolises renewal and hope. Born in Guangzhou, He Baili became a student of the Lingnan School of Painting. After immigrating to Canada in 1984, he became inspired by painting in the romantic and impressionist modes, which he blended with that of the Song and Yuan dynasty landscape painting. Refining the splashed ink and the broken ink techniques, he has arrived at a unique style of landscape painting that breaks with the constraints of time and conventions of applying ink and colour.

何百里的《曦望》系列描繪雄渾壯闊日出之景。他曾多次前往中國北部太行山地區寫生，有感於清晨陽光穿透薄霧時壯觀震撼之勢，遂以酣暢而濃密的筆墨，勾勒山巒雲海、平原淺塘在朝暉映照下的光影變化之美。曦望，既代表日出晨曦之景；對藝術家而言，亦有希望之意，意境深遠。何氏生於廣州，旋即遷居香港，其後學習嶺南畫派。一九八四年移居北美洲後，受浪漫主義及印象派繪畫啟發，融匯宋元山水傳統技法，揉合潑墨、破墨、潑彩等技法，營造出墨彩靈動的獨特寫意山水風格。



853



854

853

RAYMOND FUNG
(FENG YONGJI, B. 1952)

Sheung Sze Wan

Scroll, mounted and framed
Ink and colour on paper
27 x 180 cm. (10 5/8 x 70 7/8 in.)

EXHIBITED

Hong Kong, Rong Bao Zhai, *Raymond Fung: Between Heaven and Earth*, 22-28 January 2016

LITERATURE

Raymond Fung: Between Heaven and Earth, Rong Bao Zhai, Hong Kong, pp. 38-39

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

馮永基 (1952 年生)

相思灣

水墨 設色 紙本 鏡框

展覽

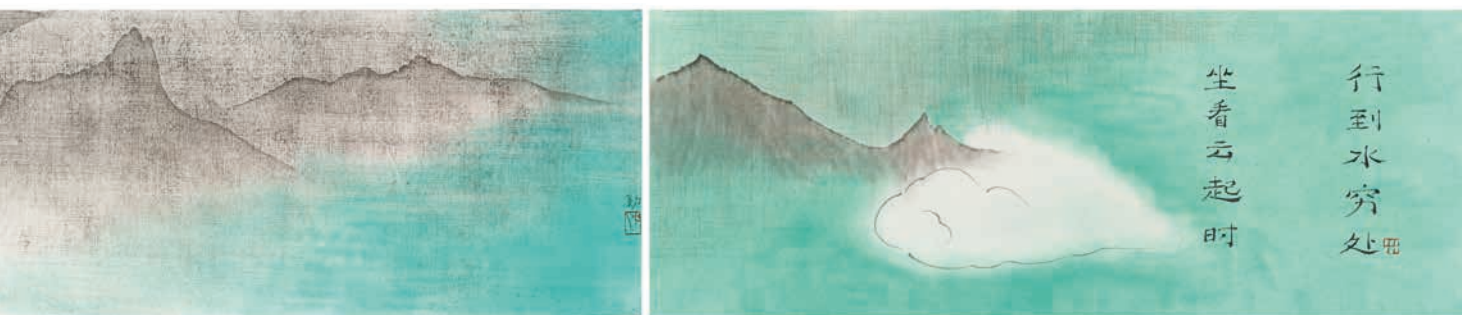
香港，榮寶齋，“馮永基：天地凡間”，
2016 年 1 月 22-28 日

出版

《馮永基：天地凡間》，榮寶齋，香港，
第 38-39 頁

Architect and artist, Raymond Fung depicts the natural beauty of landscape of Hong Kong devoid of buildings. In his practice as a contemporary ink artist, landscape is construed with abstract expressions and contrasting colours. Fung's lyrical and bold brushwork goes beyond the limitation of the ink on paper medium, accentuating the picturesque hills and islands of Hong Kong – what in the artist's mind is ethereal, between heaven and earth.

馮永基是香港著名建築師，亦是水墨畫家，他筆下的香港自然景色卻不見任何建築物的痕跡。馮氏的水墨創作以抽象手法寫山水，強調虛實對比與色彩互動。作品的大小受制於自設的局限，唯畫面的筆觸豪邁超越局限之外，並與空間相互呼應。香港之美對他來說在於秀麗的山巒島嶼，意境不凡，是藝術家心中的天地凡間。



854

SHEN QIN (B. 1958)

Watching Clouds

A set of two scrolls, mounted and framed

Ink and colour on paper

One scroll measures 26 x 176 cm. (10 ¼ x 69 ¼ in.)

One scroll measures 26 x 70 cm. (10 ¼ x 27 ½ in.)

Executed in 2015

HK\$160,000-200,000

US\$21,000-26,000

沈勤（1958 年生）

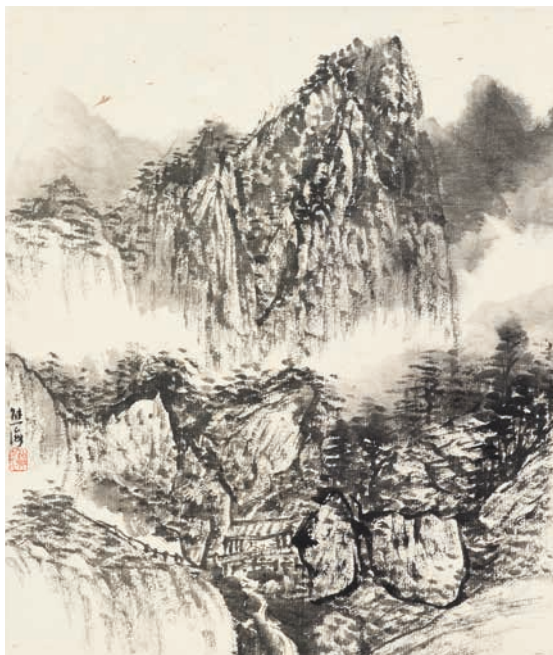
坐看雲起時

水墨 設色 紙本 鏡框

2015 年作

For Shen, the practice of painting with ink is a state of mind. The use of muted, monochromatic palette is one of the most striking features of his work, depicting flowers, plants and still-life against the background of ponds, pavilions or imaginary spaces, broadly contoured with pared-down and minimalistic lines – scenes that recall the ethereal gardens described in classical Chinese poetry. By incorporating elements of design, Shen creates images imbued with a sense of quietness that resemble black-and-white film stills: light and airiness permeate his paintings and evoke reverie.

沈勤水墨創作著重意境，喜用輕、薄、透的淡墨描繪花草靜物，而背景常配以池塘、亭閣、庭園等建築，並以尖細的線條勾勒其輪廓。墨色朦朧深淺，與簡約的線條虛實相應，形成對比，營造出帶有濃濃詩意的水墨空間。沈氏得益於設計方面的經歷，其畫作亦如黑白電影劇照般，渲染光影之變化，富有沉靜空靈的意境，引人深思。



855

HUNG HOI (XIONG HAI, B.1957)

Landscape Album

Album of ten leaves, mounted and framed as two frames
Ink on paper

Eight leaves measure 33 x 27.3 cm. (13 x 10 ¾ in.)

Two leaves measure 29.5 x 26.3 cm. (11 ½ x 10 ⅜ in.)

Executed in 1997

HK\$60,000-80,000

US\$7,800-10,000

熊海（1957 年生）

山水冊

水墨 紙本 冊頁十開 鏡框兩幅

1997 年作



856

FANG ZHAOLIN (1914-2006)

My Country

Scroll, mounted and framed

Ink and colour on paper

78.8 x 69.5 cm. (31 x 27 3/8 in.)

Executed in 1993

PROVENANCE

Acquired by the present owner from the artist's family
in the mid-2000s;

Collection of Wang Fai Studio, Hong Kong

HK\$150,000-200,000

US\$20,000-26,000

方召麐 (1914-2006)

祖國河山

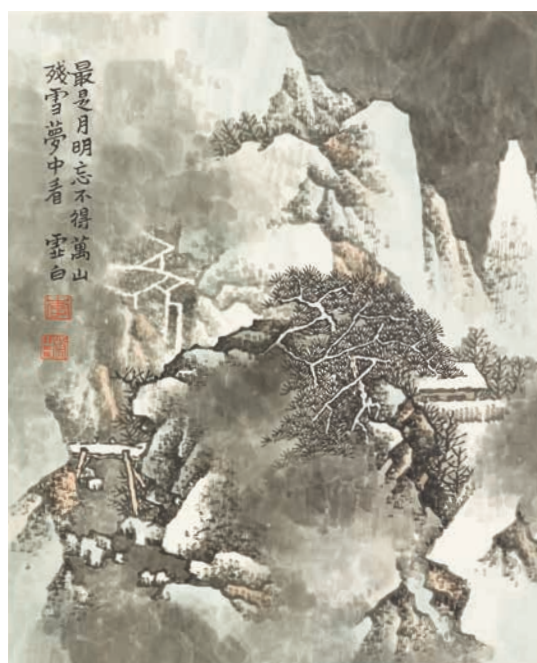
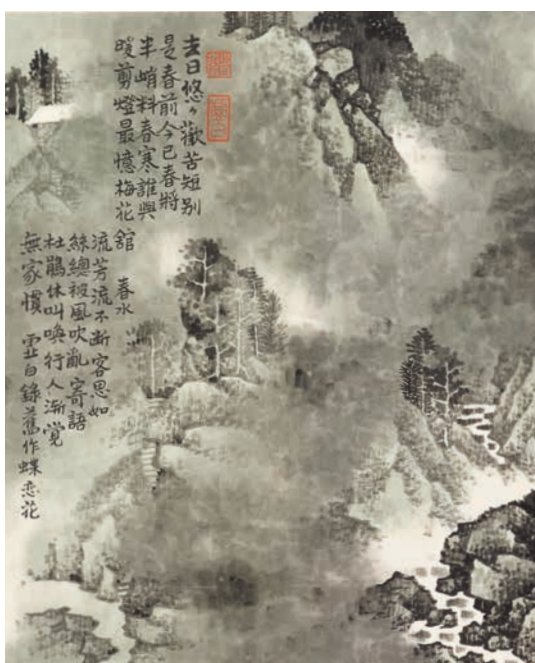
水墨 設色 紙本 鏡框

1993 年作

來源

現藏家於 2000 年代中期從藝術家家屬購入此畫；

香港泓暉書室收藏



857

LI XUBAI (B. 1940)

Album of Four Seasons

Album of eight leaves, mounted and framed as two frames

Each leaf measures approximately

29 x 24 cm. (11 1/4 x 9 3/8 in.)

Ink and colour on paper

Executed in 1993

HK\$80,000-100,000

US\$11,000-13,000

李虛白 (1940 年生)

四季冊

水墨 設色 紙本 冊頁八開 鏡框兩幅

1993 年作



858

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Moon's Metamorphosis I

Scroll, mounted and framed

Ink and colour on paper

Each side measures 77 cm. (30 3/8 in.)

Executed in 1971

PROVENANCE

Acquired by the original owner from Laky Gallery, California, USA
in the early 1970s;

By descent to the current owner in 2003

HK\$400,000-600,000

US\$52,000-78,000

劉國松 (1932 年生)

日之蛻變 I

水墨 設色 紙本 鏡框

1971 年作

來源

原藏家於 1970 年代早期從美國加州 Laky 畫廊購得此畫；

現藏家於 2003 年由家族傳承

859

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

*Jiuzhaigou Valley Series:
the Richness of Autumn at Mirror Lake*

Scroll, mounted and framed
Ink and colour on paper
80.5 x 147.7 cm. (31 ¾ x 58 ½ in.)
Executed in 2013

PROVENANCE

Acquired by the present owner from Hanart TZ Gallery, Hong Kong

HK\$800,000-1,000,000
US\$100,000-130,000

劉國松（1932 年生）

九寨溝系列：鏡海秋意濃

水墨 設色 紙本 鏡框

2013 年作

來源

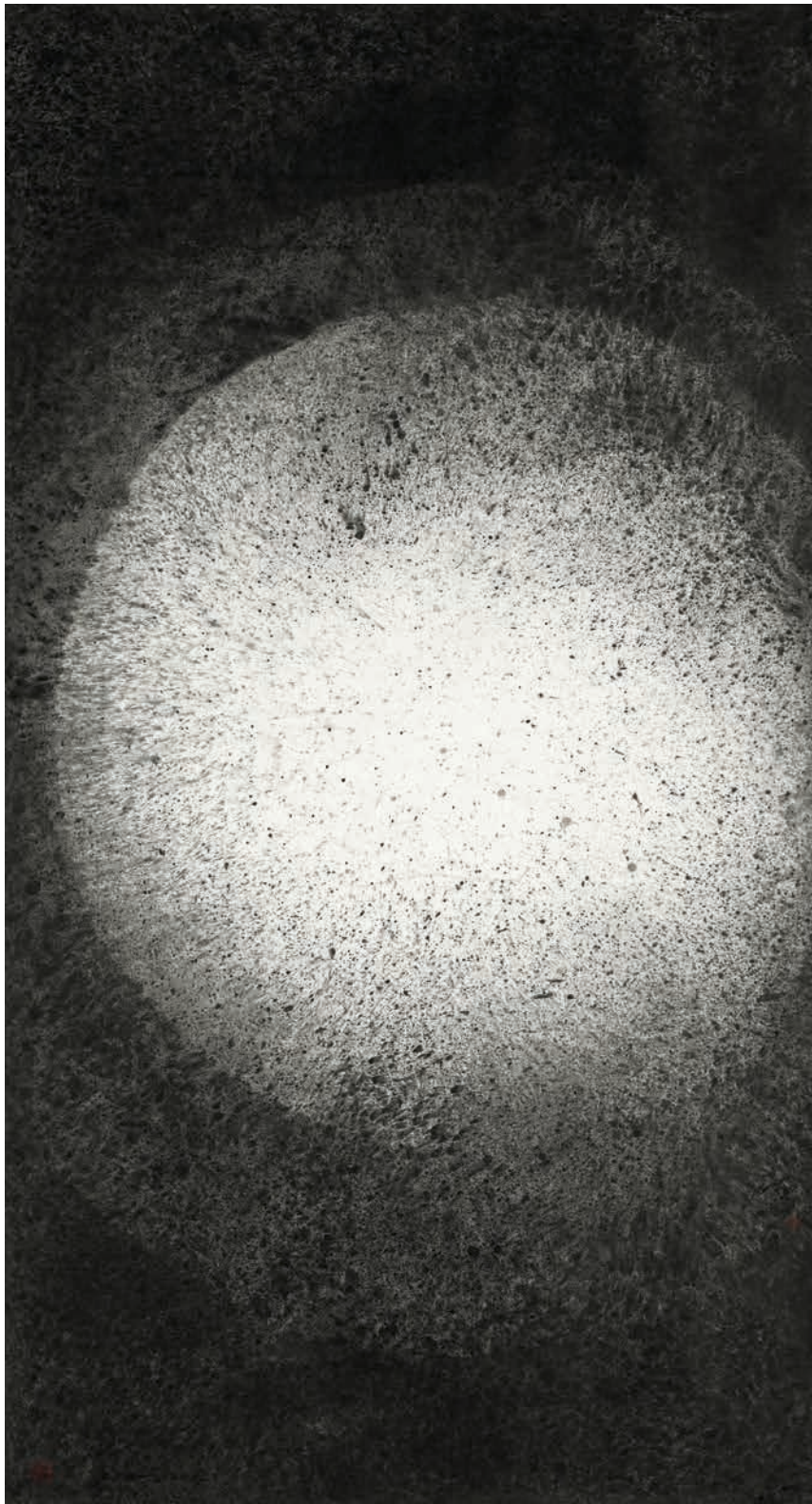
現藏家從香港漢雅軒購入此畫

Liu Kuo-sung's fascination with water led him to work on a special technique to capture the ever-changing and ethereal nature of water over the course of two decades. In the *Steeped Ink* series, he renders the surface of a body of water at different times of the year. Liu first applies ink and watercolour to moist tracing paper, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from one another. Through variations of colour, paper thickness, and pressure of application, Liu's *Jiuzhaigou Valley Series: the Richness of Autumn at Mirror Lake* portrays the soothing grace of an early autumn water, with subtle reflection of the foliage. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre.

劉國松用了超過二十年的時間來研究表現水的動態的新技法，捕捉水面在不同環境和氣候的效果。他的漬墨系列展現着水面在四季中不同的形態。畫家先在濕潤的描圖紙上塗上墨和水彩，然後將另一張描圖紙鋪在畫上，用排筆在紙上掃刷後把兩張紙分開，形成出乎意料的橫向線條和紋理，有如水面亦動亦靜的生態，栩栩如生。隨著顏色、紙張厚度和掃刷力度的不同，劉氏描繪了初秋平靜、優雅的水面，上面帶著紅葉輕輕的倒影。通過運用水和水面反射的環境作為畫的中心，劉國松把這個常常被忽視的元素帶到中國山水畫的核心，改變了傳統山水畫中“山”與“水”的關係。







860

LAMPO LEONG
(LIANG LANBO, B.1961)

Emanation 21

Scroll, mounted and framed

Ink on paper

155 x 84 cm. (61 x 33 in.)

Executed in 2016

HK\$30,000-40,000

US\$3,900-5,200

梁藍波（1961 年生）

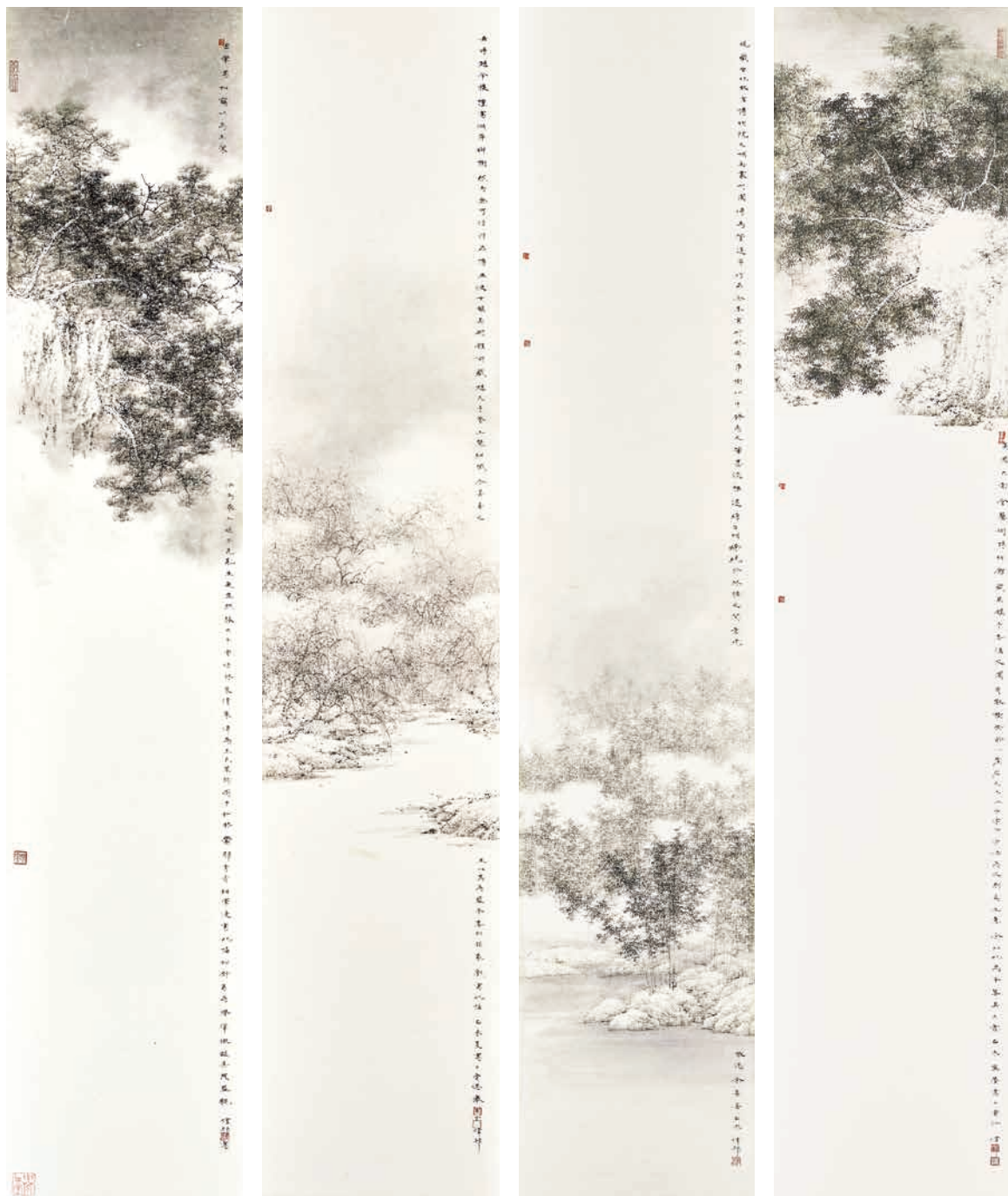
圓融 21

水墨 紙本 鏡框

2016 年作

Born in Guangzhou, Lampo Leong studied at the Guangzhou Academy of Fine Arts and the California College of the Arts in San Francisco. He completed his doctoral studies at the Central Academy of Fine Arts in Beijing and currently serves as Professor of Art at the University of Missouri-Columbia in the United States. In his artist statement, Leong says, "One of the most pervasive and enduring motifs for artistic creativity must surely be the desire to express a sense of awe and majesty evoked by the overwhelming power of nature." His *Emanation* series features geometric structures painted in traditional Chinese ink brushstrokes, creating a sublime and mysterious composition. Reminding viewers of the cosmic space, the series expresses a dynamic life force that emanates from the centre of the painting, like the energy radiating from a planet in the universe. Through the piling and intersection of dots and lines Liang instils a strong sense of movement and three-dimensionality to his paintings.

梁藍波出生於廣州，畢業於廣州美術學院，後赴美國加州美術學院進修，並於北京中央美術學院獲取博士學位，目前任教於哥倫比亞密蘇里大學美術系。梁氏曾寫道，“藝術創作的永恆主題，是如何去表達大自然令人敬畏的巨大能量”。《圓融》系列通過水和墨的碰撞與交織，以幾何結構營造出神秘渾沌的宇宙氛圍。畫面的中心結構既似翱翔於太空的星球，又如同噴薄而出的光能，點與線的交匯中迸發出豐厚強盛的生命張力。



861

KOON WAI BONG (GUAN WEIBANG, B. 1974)

Reworking the Classics

A set of four scrolls, mounted and framed

Ink on paper

Each scroll measures 142 x 30 cm. (56 x 11 7/8 in.)

Executed in 2015

HK\$150,000-200,000

US\$16,000-23,000

管偉邦 (1974 年生)

經典再造

水墨 紙本 鏡框四幅

2015 年作



862

WONG HAU KWEI
(HUANG XIAOKUI, B. 1946)

Clear Water Abode 2012-07-01

Scroll, mounted and framed
Ink and colour on paper
96 x 88 cm. (37 ¾ x 34 ⅝ in.)
Executed in 2012

EXHIBITED

Zhuhai, Chengfeng Art Museum, *Shui Mo Hong Kong – Exhibition of Hong Kong Ink Paintings*, 8-19 September 2012

LITERATURE

Shui Mo Hong Kong – Exhibition of Hong Kong Ink Paintings, Chengfeng Art Museum, Zhuhai, 2012, p. 38

HK\$90,000-130,000
US\$12,000-17,000

黃孝逵 (1946 年生)

清水居 2012-07-01

水墨 設色 紙本 鏡框
2012 年作

展覽

珠海，誠豐美術館，“港水港墨——香港水墨作品展”，
2012 年 9 月 8-19 日

出版

《港水港墨——香港水墨作品集》，珠海誠豐美術館，
珠海，2012 年，第 38 頁



863

LOUIS MAK (MAI LUOWU, B. 1946)

Ink Lotus 1

Scroll, mounted and framed
Ink on paper
74.5 x 70.2 cm. (29 ⅞ x 27 ⅝ in.)
Executed in 2016

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

麥羅武 (1946 年生)

水墨荷花之一

水墨 紙本 鏡框
2016 年作



864

YU RUNDE (B. 1967)

Universe No. 7

Scroll, mounted and framed
Ink and mixed media on canvas
100 x 157 cm. (39 3/8 x 61 7/8 in.)

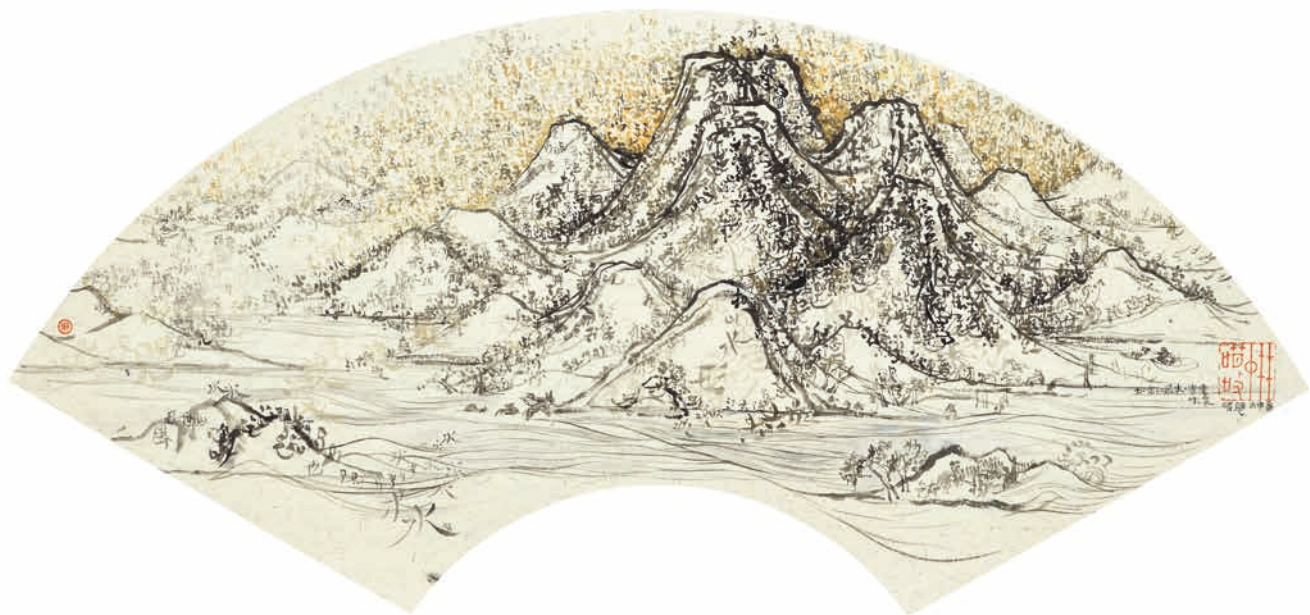
HK\$150,000-250,000

US\$20,000-32,000

余潤德（1967 年生）

宙 No. 7

水墨 綜合材料 布本 鏡框



865

865

CHU CHU (B. 1975)

Calligraphy - Gold Mountain and Silver Sea (Appreciating Landscape Paintings in a Calmed Mind)

Fan leaf, mounted and framed
Ink and colour on paper
21 x 59 cm. (8 ¼ x 23 ¼ in.)
Executed in 2016

HK\$28,000-35,000
US\$3,700-4,500

儲楚 (1975 年生)

書 · 金山銀水 · 澄懷味象

水墨 設色 扇面 鏡框
2016 年作

866

LIAN LIANG (B. 1958)

Bamboo, Birds and Rock

Scroll, mounted and framed
Ink and colour on paper
47.8 x 86.5 cm. (18 7/8 x 34 in.)
Executed in 2016

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

廉亮 (1958 年生)

竹石雙鳥

水墨 設色 紙本 鏡框
2016 年作

867

LIN YUSI (B. 1978)

Sacred Mink

Scroll, mounted and framed
Ink and colour on paper
68.5 x 138 cm. (27 x 54 3/8 in.)
Executed in 2015

EXHIBITED

Shanghai, Alioth Art Center, *Viva Primitive: the Solo Exhibition of Lin Yusi*, 27 June-31 July 2015

LITERATURE

Lin Yusi 2015, Joinecap Culture, Guangzhou, 2015, pp. 28-29

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

林于思 (1978 年生)

黃仙

水墨 設色 紙本 鏡框
2015 年作

展覽：

上海，玉衡藝術中心，“我們山呼萬歲從遠古走來—林于思個展”，2015 年 6 月 27 日 - 7 月 31 日

出版：

《林于思 2015》，中楷文化，廣州，2015 年，第 28-29 頁

Born in Guangdong, Lin Yusi studied Chinese painting at the Guangzhou Academy of Art. His paintings are fascinating visual riddles, often featuring minuscule humans or animals situated within an expansive, atmospheric landscape. The disproportionate scale of Lin's subject matters allows viewers to contemplate human existence against a tranquil backdrop.

Sacred Mink is inspired by Northeast Chinese folk religion and its worship of the Five Great Gods (*wu da xian*), namely the Fox Goddess, the Weasel God, the Snake God, the Hedgehog God, and the Rat God. The painting, named after the Weasel God (*huang xian*), depicts the encounter of a human and a giant weasel in the forest. Traditionally animal gods are believed to have the power to bestow fortune and misfortune on humanity. With respectable distance between them, a tiny human figure stands in front of the Weasel God as if he is asking for direction or hoping his wish to be granted. Resembling a scene from one's dream or a silent movie, Lin indulges viewers to make guesses to what happens in his paintings, and traverse between reality and imagination.

林于思生於廣東，畢業於廣州美術學院中國畫系。林氏的作品往往包涵了視覺謎語，常把極細小的人物或動物處於無限廣闊的景觀內。畫中主角不正常的大小比例使觀者透過背後寂靜的景色思考人類於宇宙微小的存在。

《黃仙》的題材源自中國東北民間的“五大仙崇拜”。五大仙分別指狐仙（狐狸）、黃仙（黃鼠狼）、白仙（刺蝟）、柳仙（蛇）和灰仙（老鼠）。作品描述一個人和黃仙在樹林的遭遇。民間傳統相信動物具有特殊的靈性，可以影響家道興衰，並可降人福禍。細小的人物遠距離站在巨大的黃鼠狼前面，彷彿在向黃仙問路或進行祈福儀式。林氏作品像夢境又像默劇中的一幕，讓觀眾浮沉於真實與虛無之間猜測畫面的情景。



866



867



868

CHU CHU (B. 1975)

Whisper of Trees: Elaeagnus
(*Book of Poetry: Grass-Insects*)

Whisper of Trees: Camphor (Search for West Lake in
My Dreams: Pavilion of the Jade Lotus)

A set of two scrolls, mounted and framed
Ink calligraphy on black and white photograph
Each scroll measures 49.5 x 49.5 cm. (19 ½ x 19 ½ in.)

NOTE

The photographs from *Whisper of Trees* series have 5 editions. The artist has inscribed calligraphy on the shadow of the tree branches hence each edition is unique.

HK\$26,000-30,000
US\$3,400-3,900

儲楚 (1975 年生)

樹語·牛奶子 詩經·草蟲；
樹語·香樟 西湖夢尋·玉蓮亭
水墨 黑白相片 鏡框兩幅

註：每幅《樹語》系列的相片有五個版本。畫家於每幅相片的樹影上加上書法，因此每個版本都是獨一無二的。

A native of Hangzhou, Chu Chu grew up in an artistic environment and studied at the China Academy of Art in her hometown, her father having graduated from the same academy. Since childhood, Chu received training in traditional Chinese painting, graphic design, oil painting, photography and film, and at her doctoral education she studied calligraphy under Wang Dongling. Chu explores the relationship between traditional and new media and integrates them in her artwork.

Whisper of Trees series combines Chu's black and white photography and her running script calligraphy. In encountering the change of season from winter to spring, Chu felt a subtle emotion of hope through the plants she saw at the botanical garden. By photographing the plants that she picked up from the garden, Chu captures the humble existence of a branch before it withers and returns to dust. Chu's photography accentuates the simple lines of the tree branches; her inscription of classical Chinese texts at the shadow of the branches becomes a subtle and intimate conversation between the artist and her subject matter.

儲楚，杭州人，出生於藝術之家，與其父同為中國美術學院畢業生。她曾學習傳統書畫、設計、油畫、電影與攝影，攻讀博士學位時隨王冬齡專攻書法。她的作品探索傳統媒介與新媒體的關係，並嘗試融合兩者，使其道通為一。

《樹語》系列是儲楚黑白攝影與行書書法的結合。在冬去春來之際，藝術家從植物公園中的花草樹木感受到一種微妙而帶有希望的情感。通過拍攝在公園拾到的樹枝，儲氏捕捉了樹枝枯萎化灰前那份短暫的存在感。儲楚的攝影強調了樹枝簡約的線條，而她在樹影下題的古文成為了她與樹枝兩者之間微妙及親密的對話。



869

ZHANG YIRONG (B. 1979)

Peony

Scroll, mounted and framed

Ink on paper

79.5 x 69.5 cm. (31 1/4 x 27 3/8 in.)

Executed in 2015

NOTE

The painting is inscribed by
Tai Xiangzhou (B. 1968).

HK\$80,000-120,000

US\$11,000-16,000

張藝蓉（1979 年生）

芍藥

水墨 紙本 鏡框

2015 年作

註：此畫由泰祥洲題識。

Born in Shaanxi, Zhang Yirong followed the footsteps of her father to become an artist. Zhang's monochromatic flowers and butterflies exude a sense of elegance that aptly echo the artist's personality. Her straightforward compositions are enriched by the meticulous details of her subject matter. Zhang pursues purity in her artistic representation - through painting these minute details, Zhang delves deep into her practice and discovers her universe from within. She currently lives in Beijing.

張藝蓉生於陝西，現居北京，從小受父親影響成為藝術家。張氏以水墨繪畫的花卉與蝴蝶散發著優雅和純淨，切合藝術家本身的個性。她描寫花卉的細節一絲不苟，構圖充實而簡約。張氏在藝術的表達上追求純摯的感覺，通過繪畫微小的細節，在創作過程中深深地發掘自己的宇宙。



870

LI ZHANG (B. 1960)
Countenance of Flowers

Scroll, mounted and framed
Ink and colour on paper
62 x 42 cm. (24 3/4 x 16 1/2 in.)
Executed in 2015

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

李璋（1960 年生）
花顏

水墨 設色 紙本 鏡框
2015 年作

Born in Nanjing, Li Zhang graduated from the Nanjing University of the Arts in 1982 and moved to Canada in 1995. She comes from a family of artists and is the granddaughter of renowned 20th century artist Chen Zhifo. Li is skilled in fine brush (*gongbi*) flower painting. Her typical composition consists of flowers and blue-and-white porcelain, resulting in an organic combination of traditional and modern styles. Li focuses on everyday objects as her subject matter, creating one-of-a-kind works that are serene, yet delicate in style.

李璋生於南京，一九八二年畢業於南京藝術學院，一九九五年移居加拿大。李璋是二十世紀著名畫家陳之佛的外孫女，深受家庭藝術氣氛的影響。她善用工筆技法細細描繪花草枝葉，再搭配以青花瓷器，傳統和現代達成了有機的結合。她的繪畫洋溢著現代氣息，生活中的“尋常之物”往往是畫面的主角。由此，一種精緻但輕鬆的情調可供觀者細細品味。

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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** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 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 bidasia@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 LIVE™ 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

1 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 LIVE™' (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 auction.

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 Christie's LIVE™) 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 services.

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.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$800,000, 20% on that part of the **hammer price** over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the **hammer price** above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

E WARRANTIES

1 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** you 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 expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting

evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs 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) below.

- (iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

- (iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

- (e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or

- (b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other 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

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

- (b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused

with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol **Ψ** in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, 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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall

it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is 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），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**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**狀況**。**拍賣品**是按照其在拍賣之時的情況以“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**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**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**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**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

佳士得有權單方面決定在**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決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。

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) 如果您是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：顯示名稱及注册地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
- (iii) 信託、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，請聯繫我們的投標部：+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) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（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 小時辦理申請電話競投。佳士得只會能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；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：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 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、決定誰是成功競投人、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：

- 拍賣會場參與競投的競投人；
- 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；
- 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）。拍賣官會自行決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

除非拍賣官決定使用以上 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. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成**

交價和**買方酬金**而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

- 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**或其任在法律上有權這麼做；
- 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：

- 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 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。
- 真品保證**不適用於有**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**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 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**符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。
- 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。
- 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。
- 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。
- (j) 您在**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**。在任何情況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) **狀況**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**。目前學術界不容許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)(ii) 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。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許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)(ii) 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（+852 2973 0111）或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取，詳情列於以下 (d) 段：
- (iii) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (iv) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
- (v) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫客戶服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (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) 代不履行政責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採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。在此情況下，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，我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產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，但需收取每件拍賣品港幣 850 元行政費（最低收費）。

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價值品。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) 含有受保護動植物物的拍賣品


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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙牙後方可進口美國。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**的象牙是否來自非洲象。您凡購買有關**拍賣品**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牙牙，不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  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況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) 本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以  符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其他事項）；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、文獻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™、**狀況**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，您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（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉

讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的隱私政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司隱私政策。

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利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償，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況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 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、作者或製作者的作品；
- 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；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 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。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。

中間估值為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

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。

◦ 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。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定•買方須知第 H2(b) 段。

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 **△** 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 **◦** next 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 the lots they are guaranteeing. However, for the avoidance

of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

***Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

***Studio of .../ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

***Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

***Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

***Manner of ...

In Christie's qualified opinion a work executed in the artist's style, but of a later date.

***After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

***Signed .../ "Dated .../ "Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/ inscribed by the artist.

***With signature .../ "With date .../ "With inscription ..."

In Christie's qualified opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通告

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託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱「保證最低出售價」。該等**拍賣品**在目錄中於拍賣編號旁註有 **◦** 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，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**在目錄中註以符號 **◦◆** 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，我們不會在目錄中註以符號。

利益方的競投

如果競投人在**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 委託拍賣的**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/financial-interest/> 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...之題詞」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期（或大概日期）而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的**拍賣品**。

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ENQUIRIES?— Call the Saleroom or Office

For a complete salerooms & offices listing go to christies.com

EMAIL— info@christies.com



**THE FLACKS FAMILY COLLECTION:
A VERY PERSONAL SELECTION**
New York, 16 September 2016

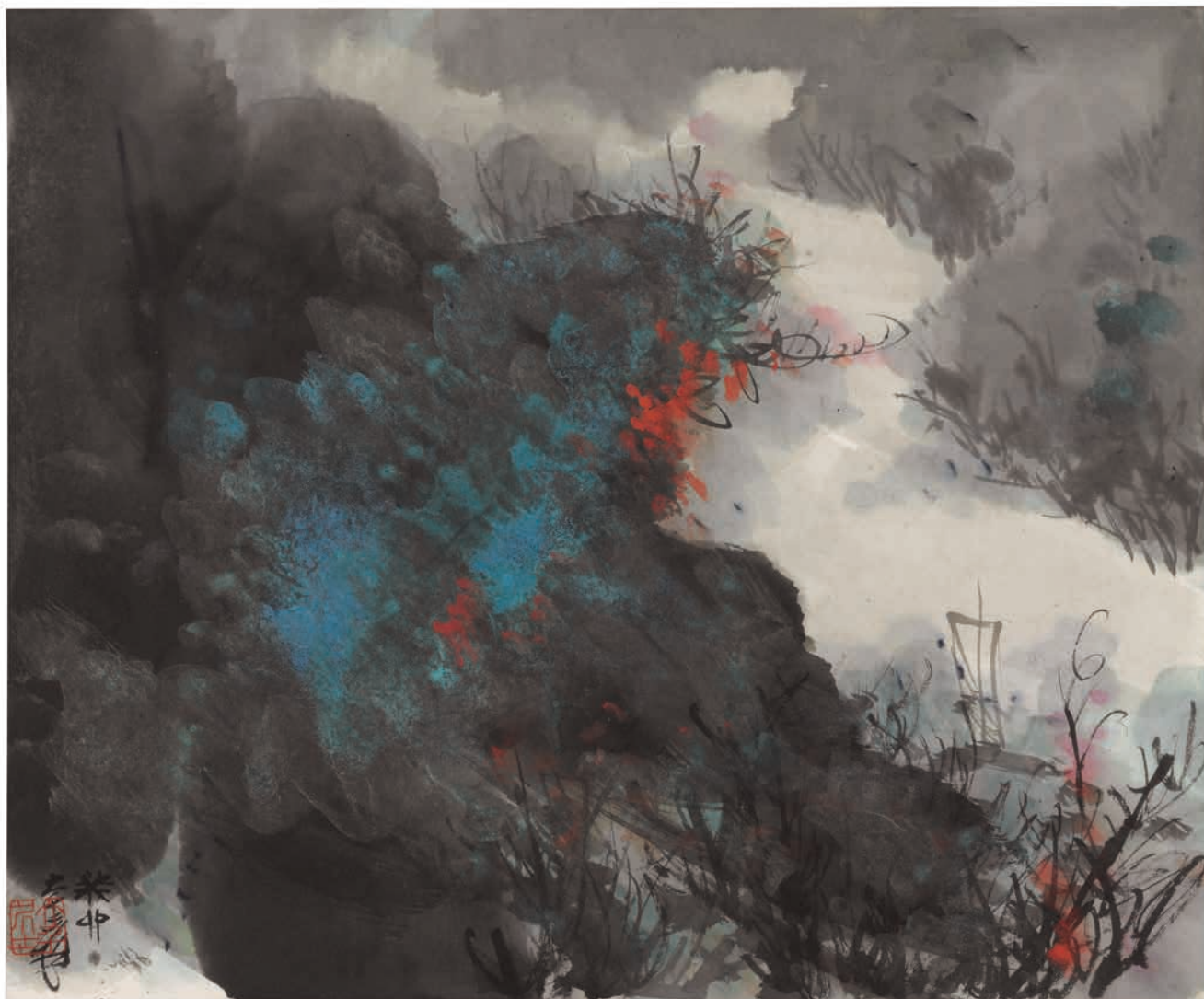
VIEWING

9-14 September 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Margaret Gristina
asianartny@christies.com
+1 212 636 2180

CHRISTIE'S



ZHANG DAQIAN (1899-1983)
Boat in a Splashed Ink Landscape
 Scroll, mounted on Japanese board and framed, ink and color on paper
 14 x 17 in. (35.5 x 43.1 cm.)
 Dated 1963
 \$40,000-60,000

張大千 青巒帆影 設色紙本 紙板鏡框 一九六三年作

FINE CHINESE PAINTINGS
New York, September 14, 2016

CONTACT
 Elizabeth Hammer
 nychinesepaintings@christies.com
 212-636-2193

CHRISTIE'S

中國當代水墨

二〇一六年 五月二十九日
星期日 下午三時正

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**研山**
拍賣編號：**12549**
拍賣品編號：**801-870**

佳士得不接受包括代理人在內之第三方支付款；付款資料於拍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**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決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	1,000 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
200,000-300,000 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
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。

- 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。
- 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稅費，及符合業務規定之買方須知）**。買方酬金費率按每件**拍賣品**成交價首港幣 800,000 元之 25%，加逾港幣 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 元之餘款之 12% 計算。名酒的**買方酬金**是按每件**拍賣品**成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 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。
- 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**低價估價**的 50% 進行競投；如果您的投標價低於**低價估價**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@christies.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決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，請於方格內劃上「✓」號。

☐ 如閣下不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。

我本人已細閱並理解本書面競投表格及業務規定。買方須知。

簽名

日期

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分證明文件（如國民身份證或護照），及（如身分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分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，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

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



BIDDER REGISTRATION FORM

Paddle No. _____

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.

A 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 Floor Block
 Building/Estate
 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

B 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 ☐ No

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 Christie's; 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 +

C Sale Registration

Please register me for the following sessions:

- | | |
|---|---|
| <input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates | <input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non | <input type="checkbox"/> 12720 30 Years: The Sale |
| <input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 12551 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 12573 Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties |
| <input type="checkbox"/> 12549 Chinese Contemporary Ink | <input type="checkbox"/> 12555 The Imperial Sale |
| <input type="checkbox"/> 12572 Important Watches | <input type="checkbox"/> Important Chinese Ceramics and Works of Art |
| | <input type="checkbox"/> 12586 Handbags & Accessories |

D 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:

E 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.

Name Signature Date

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22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
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投標者登記表格

競投牌編號

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。

A 投標者資料

個人名義競投：☐ 本人 ☐ 代理人（姓名）.....

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

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.....樓層.....座.....

大廈 / 屋苑.....

街道.....

城市 / 區.....郵區編號.....

縣 / 省 / 州.....國家.....

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.....電郵地址.....

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人：**政府發出附有相片的身分證明文件（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分證明文件，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，連同該人士簽署的授權書。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。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ ☐ 是 ☐ 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，三十週年誌慶拍賣：世紀珍藏之任何拍賣品；或 (ii) 其他類別拍賣品低估值為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

☐ 港幣 0 - 500,000 ☐ 港幣 500,001 - 2,000,000 ☐ 港幣 2,000,001 - 4,000,000

☐ 港幣 4,000,001 - 8,000,000 ☐ 港幣 8,000,001 - 20,000,000 ☐ 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

☐ 12570 佳士得名釀：顯赫名窖直遞珍藏

☐ 12550 中國古代書畫

☐ 12571 佳士得名釀

☐ 12720 三十週年誌慶拍賣：世紀珍藏

☐ 12515 亞洲二十世紀及當代藝術（晚間拍賣）

☐ 12551 中國近現代畫

☐ 12516 亞洲當代藝術（日間拍賣）

☐ 12573 瑰麗珠寶及翡翠首飾

☐ 12517 亞洲二十世紀藝術（日間拍賣）

☐ 13755 開元大觀

☐ 12549 中國當代水墨

☐ 12555 中國宮廷御製藝術精品

☐ 12572 精緻名錶

☐ 重要中國瓷器及工藝精品

☐ 12586 典雅傳承：手袋及配件

D 提貨及運送安排

請選擇下列提貨及運送安排：

☐ 本人將親自提取已繳付之拍賣品。

☐ 請按本人之**客戶地址 / 以下地址**提供貨運報價。

.....

.....

E 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
- 拍賣官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。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，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新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。

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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 & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515
**SATURDAY 28 MAY
5.30 PM**
Viewing: 26-28 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516
**SUNDAY 29 MAY
10.30 AM**
Viewing: 26-28 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517
**SUNDAY 29 MAY
1.00 PM**
Viewing: 26-28 May

CHINESE CONTEMPORARY INK

Sale number: 12549
**SUNDAY 29 MAY
3.00 PM**
Viewing: 26-29 May

IMPORTANT WATCHES

Sale number: 12572
**MONDAY 30 MAY
9.30 AM**
Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12550
**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





CHRISTIE'S 佳士得

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