



# CHINESE CONTEMPORARY INK

## 中國當代水墨

Hong Kong, 27 November 2017 | 香港 2017年11月27日

CHRISTIE'S 佳士得



# CHINESE CONTEMPORARY INK 中國當代水墨

MONDAY 27 NOVEMBER 2017 · 2017年11月27日 (星期一)

## AUCTION CODE AND NUMBER

### 拍賣名稱及編號

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Monday 27 November · 11月27日 (星期一)  
11.00am (Lots 801-886) · 上午11.00 (拍賣品編號801-886)

Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong  
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10.30am - 8.00pm  
Saturday - Sunday, 25 - 26 November · 11月25至26日 (星期六至日)  
10.30am - 6.30pm

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### BEIJING, Christie's Beijing Art Space

#### 北京，佳士得北京藝術空間

Friday - Saturday, 3 - 4 November · 11月3至4日 (星期五至六)  
10.00am - 6.00pm

### SINGAPORE, Artspace@Helu-Trans

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Saturday - Sunday, 4 - 5 November · 11月4至5日 (星期六至日)  
11.00am - 7.00pm

### SHANGHAI, Christie's Shanghai Art Space

#### 上海，佳士得上海藝術空間

Tuesday - Thursday, 7 - 9 November · 11月7至9日 (星期二至四)  
10.00am - 6.00pm

### TAIPEI, Fubon International Convention Center

#### 台北，富邦國際會議中心

Saturday - Sunday, 11 - 12 November · 11月11至12日 (星期六至日)  
11.00am - 6.00pm

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**CHRISTIE'S 佳士得**



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- IBC** Christie's Hong Kong Limited  
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Opposite Page 對頁 : Lot 843  
Back Cover 封底 : Lot 869

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801

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

*Untitled*

Scroll, mounted and framed

Ink and colour on paper

94 x 30 cm. (37 x 11 3/4 in.)

Executed in 1964

**PROVENANCE**

Previously in the collection of Vincent Price (1911-1993), USA

**LITERATURE**

*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 10-11

**HK\$100,000-200,000**

**US\$13,000-26,000**

呂壽琨 (1919-1975)

無題

設色 紙本 鏡框

1964年作

題識

甲辰仲春，香江呂壽琨寫。

鈐印

呂、壽琨

來源

美國Vincent Price舊藏

出版

《新墨色：中國當代水墨選集》，藏新藝術有限公司，  
台北，2017年，第10-11頁



802

WUCIUS WONG (WANG WUXIE, B. 1936)

*Expressions in Calligraphy #27*

Scroll, mounted and framed

Ink and colour on paper

68.5 x 98.5 cm. (27 x 38 1/2 in.)

Executed in 1999

**PROVENANCE**

Plum Blossoms Gallery, Hong Kong, 2000

Private Hong Kong Collection

**HK\$80,000-150,000**

US\$10,000-19,000

王無邪 (1936年生)

書興廿七

設色 紙本 鏡框

1999年作

來源

香港萬玉堂，2000年

香港私人收藏



803

WUCIUS WONG  
(WANG WUXIE, B. 1936)

*Secluded Spring No. 8*

Hanging scroll

Ink and colour on paper

52.3 x 36.8 cm. (20 5/8 x 14 1/2 in.)

Executed in 1985

**PROVENANCE**

Formerly the property of the Dr. K. S. Lo  
Collection

**HK\$50,000-70,000**  
**US\$6,500-9,000**

王無邪 (1936年生)

幽泉之八

設色 紙本 立軸

1985年作

**題識**

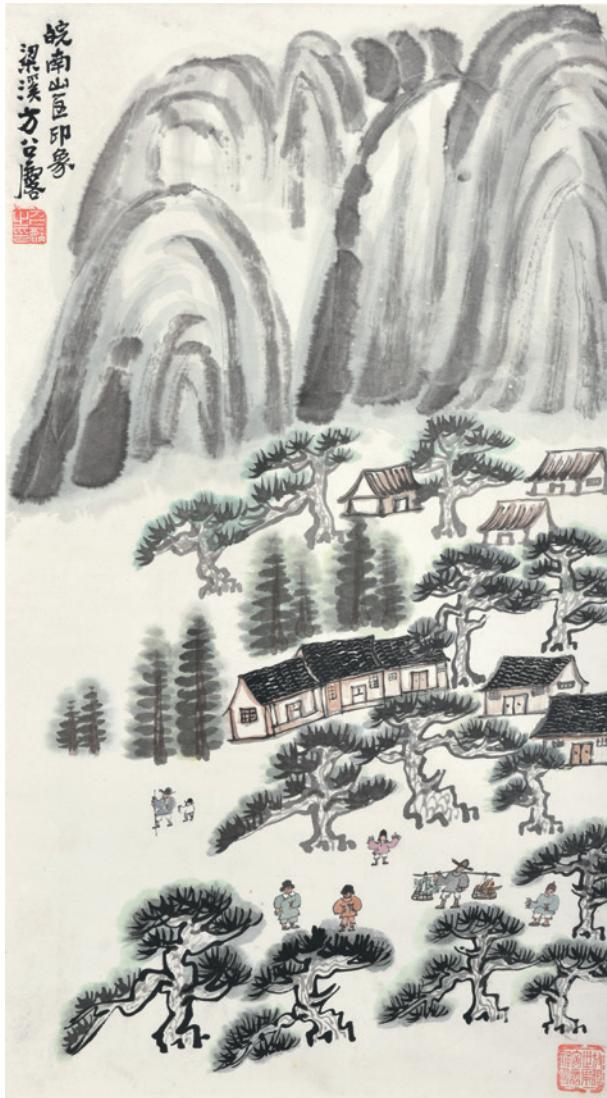
幽泉之八。王無邪，一九八五年秋。

**來源**

羅桂祥博士舊藏中國書畫

**FANG ZHAOLING** is one of the most prominent female artists in the history of modern Chinese ink paintings. This sale features four works by the artist, including two early landscape works from the 1970s, a calligraphy couplet and an impression of Stonehenge both dated 1997. The 1970s marks a turning point in Fang Zhaoling's career when her most distinct landscape painting began to emerge. Most works from this decade were created when Fang was living in London. As China re-opened its door to the world, Fang sought inspiration from nature and visited the great rivers and mountains in China including Mount Huang and the Yangzi River. Fang's encounter with artists during these visits such as Li Keran also left an imprint. *Fishing in Winter* (Lot 807) pays tribute to the monumental mountains and rivers she saw, and it becomes evident that Fang's bold calligraphic brushstrokes are incorporated in her depiction of mountains. *Village* (Lot 804) portrays the mountain community of Wannan,

Anhui province, near Mount Huang. The figures, consisting of not only men but also women and children, were uncommon then and are characteristic of Fang's oeuvre. The scenes of village life can also be attributed partly to the socialist realist movement that was current at the time in China. Fang's later works in the 1990s are characterised by total calligraphic freedom and idea that further broke free from the convention of traditional ink painting. One can see the correlation between her calligraphic couplet (Lot 805) and her depiction of Stonehenge (Lot 806) - the latter rendered in simple, unsophisticated yet powerful brushstrokes. Throughout her career, Fang has painted scenes from all over the world fully showing her faith in humanity and her optimism in her motherland. A major retrospective exhibition of her work opened at the Asia Society in Hong Kong in autumn 2017, attesting to the importance of her art in the landscape of contemporary ink painting today.



804

**804**  
**FANG ZHAOLING (1914-2006)**  
*Village*

Hanging scroll  
Ink and colour on paper  
79 x 44 cm. (31 1/8 x 17 5/8 in.)

**PROVENANCE**  
Lo Shan Tang, Hong Kong, 1993

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

方召麌 (1914-2006)

皖南山村

設色 紙本 立軸

題識

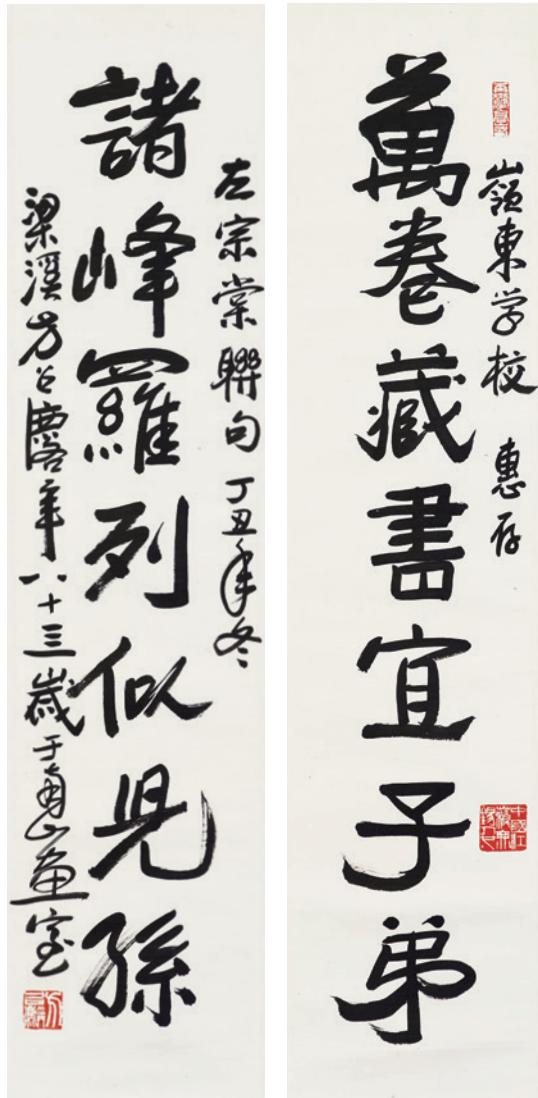
皖南山區印象。梁溪方召麌。

鈐印

召麟之印、放眼世界胸懷祖國

來源

香港樂山堂，1993年



805

**805**  
**FANG ZHAOLING (1914-2006)**  
*Calligraphic Couplet*

A pair of hanging scrolls  
Ink on paper  
Each scroll measures 138 x 32 cm. (54 1/8 x 12 5/8 in.)  
Executed in 1997

**HK\$40,000-60,000**  
US\$5,200-7,700

方召麌 (1914-2006)

書法對聯

水墨 紙本 立軸兩幅  
1997年作

題識

萬卷藏書宜子弟，諸峰羅列似兒孫。

嶺東學校惠存。左宗棠聯句。

丁丑年冬，梁溪方召麌年八十三歲於南山畫室。

鈐印

再攀高峰、中國江蘇無錫人也、方召麟

方召麌是現在水墨歷史上其中一位最有代表性的女藝術家。本次拍賣四幅方氏的作品呈現了藝術家不同時期的經典風格及題材，包括兩幅作於 1970 年代的山水，以及同作於 1997 年的書法對聯，與描繪英國巨石陣的作品。1970 年代的山水作品可視為方召麌藝術創作生涯的重要轉捩點，此時期的大部分作品創作於倫敦。彼時中國大陸重新對外開放，方召麌藉此機會回到中國，攀登了黃山，遊覽了長江三峽，旅途中亦結識包括李可染等的中國重要藝術家，這對她的藝術創作影響深遠。《冬日垂釣》（編號 807）表現出祖國壯美的風景，以似書法筆觸般的厚重筆墨去表現奇

峰峭壁。《皖南山村》（編號 804）所繪是安徽長江以南地區，畫中人物不僅是古畫中常見的男士，也有女性及兒童：她描繪人物的活動或許是接觸到當時在中國藝術社會主義、現實主義化的思潮。1990 年代，方召麌的創作愈顯自由瀟灑，能無拘無束地運用書法性的蒼勁線條，在她的書法對聯（編號 805）與《巨石陣》（編號 806）中均可見。方召麌晚年作品往往表達了她對美好未來的願景，充滿著樂觀自信。“道無盡 - 方召麌水墨藝術展”於 2017 年秋在亞洲協會香港中心舉行，方召麌藝術的影響與成就可見一斑。



806

FANG ZHAOLING (1914-2006)

Stonehenge

Scroll, mounted and framed

Ink and colour on paper

53 x 68.5 cm. (20 7/8 x 27 in.)

Executed in 1997

PROVENANCE

Alisan Fine Arts, Hong Kong, 1999

Private Hong Kong Collection

HK\$100,000-180,000

US\$13,000-23,000

方召麌 (1914-2006)

巨石陣

設色 紙本 鏡框

1997年作

題識

大石之群樸茂厚重，令人肅然起敬。

以書法筆意寫成更能發思故之幽情。

丁丑年方召麌。

鈐印

召麟書畫、肖形印 (牛)

來源

香港藝倡畫廊，1999年

香港私人收藏



807

FANG ZHAOLING (1914-2006)

*Fishing in Winter*

Scroll, mounted and framed

Ink and colour on paper

108 x 106 cm. (42 1/2 x 41 3/4 in.)

Executed in 1979

**PROVENANCE**

Hong Kong Private Collection

**LITERATURE**

*Works by Fang Zhaoling*, Hong Kong University Press, Hong Kong, 1992, p.114 (with incorrect dimensions)

HK\$260,000-360,000

US\$33,000-46,000

方召麌 (1914-2006)

冬日垂釣

設色 紙本 鏡框

1979年作

**題識**

三人行，必有我師，各出心思運籌斗室之間。

由初創至完成，歷時未到一小時。

處擾攘之世，偷一日之閑。

蟬兒穢濁之中，得以浮游塵埃之外，可得樂矣。

放懷寥廓，寄情山水，作孤舟蓑笠翁獨釣寒江雪圖。

方召麌、高登瑪琦、麥錦銜合繪于倫敦題。

己未潤六月，方召麌時寓倫敦小威尼斯。

**鈐印**

召麌女史、麟、  
狂來輕世界醉里得真知

**來源**

香港私人收藏

**出版**

《方召麌作品集》，香港大學出版社，香港，1992年，  
第114頁（出版尺寸有誤）



808

808

IRENE CHOU  
(ZHOU LÜYUN, 1924-2011)

Pink

Scroll, mounted and framed  
Ink and colour on paper  
94.5 x 88.5 cm. (37 1/4 x 34 3/4 in.)

PROVENANCE

Acquired directly from the artist  
in 1988  
Previously in the collection of  
Lo Shan Tang

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

周綠雲 (1924-2011)

無題

設色 紙本 鏡框

鈐印

周綠雲畫

來源

1988年直接得自藝術家  
樂山堂舊藏



809

809

CHAN TIN BOO  
(CHEN TIANBAO, B. 1950)

Mountains

Scroll, mounted and framed  
Ink and colour on paper  
61.5 x 91 cm. (24 1/4 x 35 7/8 in.)

HK\$30,000-50,000  
US\$3,900-6,400

陳天保 (1950年生)

遠壑

設色 紙本 鏡框

款識

天保

鈐印

陳



810

WESLEY TONGSON (1957-2012)

*Guanyin*

Scroll, mounted and framed  
Ink and colour on cardboard  
59.5 x 40 cm. (23 3/8 x 15 3/4 in.)

HK\$40,000-60,000  
US\$5,200-7,700

唐家偉 (1957-2012)

觀音

設色 紙板 鏡框

款識

唐家偉

鈐印

家偉

811

WESLEY TONGSON (1957-2012)

Landscape

Scroll, mounted and framed  
Ink and colour on paper  
72 x 97 cm. (28 3/8 x 38 1/4 in.)

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

唐家偉 (1957-2012)

山水

設色 紙本 鏡框

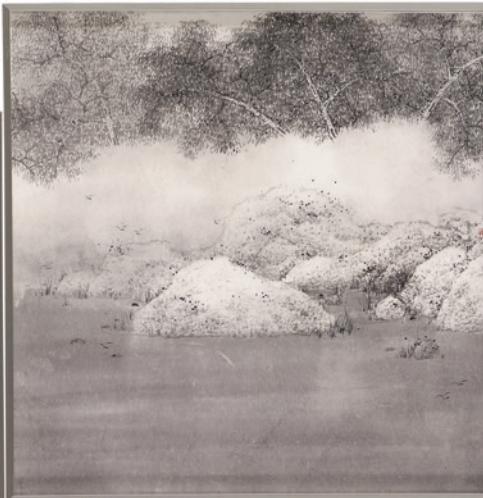
款識  
唐家偉  
鈐印  
家偉

The brightly coloured landscape painting of Wesley Tongson offers an alternative window to look into the artist's mind. Mostly withdrawn from the world, Tongson found consolation and joy in the pure act of painting. *Landscape* (Lot 811) witnesses his exploration of the splashed ink technique, which he began to paint as early as the late 1970s while studying in Canada. With great admiration for 20<sup>th</sup> century renowned Chinese painter Zhang Daqian, Tongson's splashed ink paintings echo the loftiness of the master's work. Also in the same technique Tongson created *Guanyin* (Lot 810) with a complex composition, revealing subtly a seated Guanyin through a web of semi-transparent ink washes. One can easily see the artist's skilful application of bright mineral colours and his manipulation of the semi-autonomous method to create an atmospheric mountain landscape. "I believe that artistic creation requires purity, passion, and integrity," he once said, "without which no good work of art can ever be produced."

唐家偉一生醉心水墨，全心專注於創作，以藝術面對生活的種種困擾。五光十色的山水創作，正是他快樂的源泉，因此唐氏作品中往往散發出一股無窮的活力與生命力。《山水》（編號 811）雖未指明創作日期，作品應作於八〇年代，恰為他探索潑彩潑墨技巧的重要時期。自七〇年代末起，於加拿大學畫的唐家偉便十分仰慕張大千筆下清高之氣。礦物顏料的色彩在畫面上自由地流動，極具靈性的筆勢與墨觸可見一斑。《觀音》（編號 810）構圖複雜，巧妙地隱藏了坐蓮觀音的形象。他曾說：“創作是極需要有一個純真的性格，真誠也是十分重要的。作品流露出來自心靈的啟發，那是感情和創作混為一體。”







812



813



812

KOON WAI BONG (GUAN WEIBANG, B. 1974)

*Whispering Woods*

A set of six scrolls, mounted and framed  
Ink on paper  
Each measures 35 x 35 cm. (13 3/4 x 13 3/4 in.)

**PROVENANCE**

Lot 759, 30 November 2015, Chinese Contemporary Ink,  
Christie's Hong Kong

**HK\$110,000-150,000**  
US\$15,000-19,000

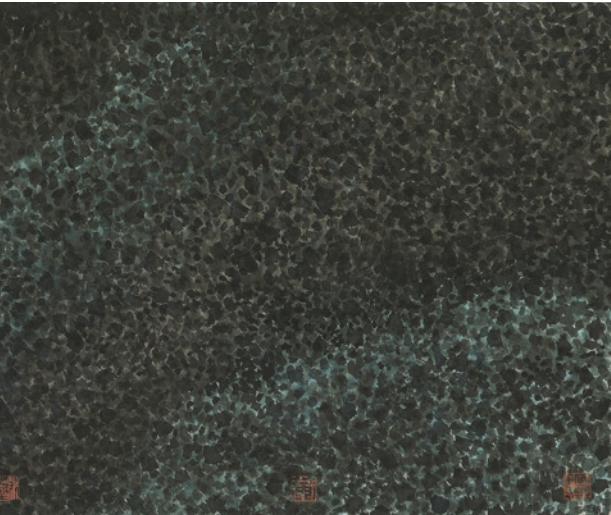
管偉邦 (1974年生)

颯颯風聲

水墨 紙本 鏡框六幅

來源

香港佳士得，中國當代水墨，2015年11月30日，編號759



813

WONG HAU KWEI (HUANG XIAOKUI, B. 1946)

*Huangguoshu Waterfall*

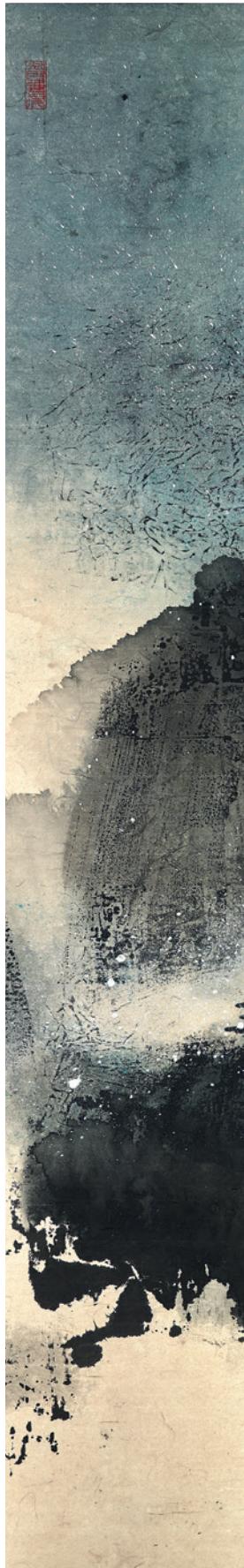
Scroll, mounted and framed  
Ink and colour on paper  
34 x 138 cm. (13 3/8 x 54 3/8 in.)  
Executed in 2017

**HK\$40,000-60,000**  
US\$5,200-7,700

黃孝達 (1946年生)

黃果樹瀑布

設色 紙本 鏡框  
2017年作



814

**RAYMOND FUNG (FENG YONGJI, B. 1952)**

*Land of Beauty*

A pair of scrolls, mounted and framed

Ink and colour on paper

Each scroll measures 138 x 23 cm. (54 1/8 x 9 in.)

Executed in 2016

**HK\$120,000-180,000**

**US\$16,000-23,000**

**馮永基 (1952年生)**

**俏江山**

設色 紙本 鏡框兩幅

2016年作

款識

永基

鈐印

馮、知所進退

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。

815

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

*Autumn Landscape*

Hanging scroll  
Ink and colour on paper  
45 x 61.5 cm. (17 ¾ x 24 ¼ in.)  
Executed in 1988

**PROVENANCE**

From the Estate of C. C. Wang  
Lot 226, 30 March 2006, Fine Chinese  
Ceramics & Works of Art, Sotheby's  
New York  
Acquired at the above sale by the  
present owner

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

王己千 (1907-2003)

秋景山水

設色 紙本 立軸  
1988年作

題識

戊辰二月四日，王己千。

鈐印

季遷長壽

來源

王己千遺產  
紐約蘇富比，中國瓷器及藝術品，  
2006年3月30日，編號226  
現藏家購自上述拍賣



815

816

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

*Distant Peaks*

Scroll, mounted and framed  
Ink and colour on paper  
49 x 59 cm. (19 ¼ x 23 ¼ in.)  
Executed in 1986

**HK\$50,000-70,000**  
US\$6,500-9,000

王己千 (1907-2003)

茂林遠岫

設色 紙本 鏡框  
1986年作

題識

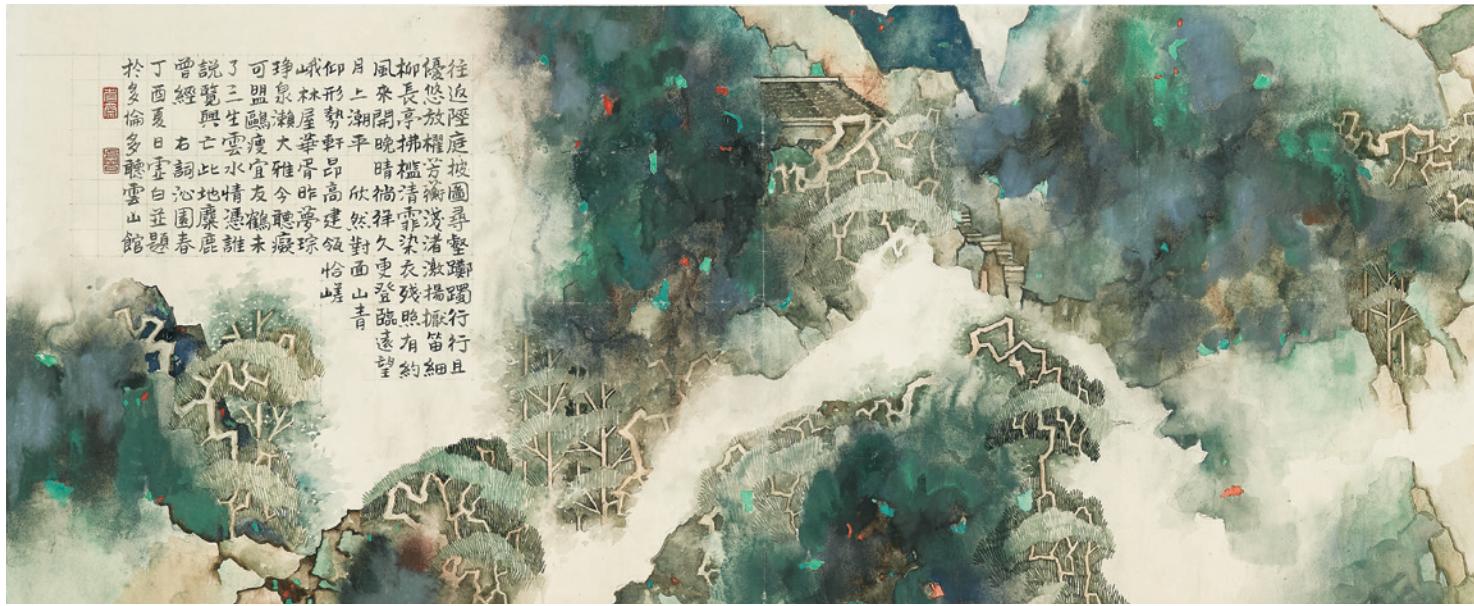
丙寅二月一日，王己千寫。

鈐印

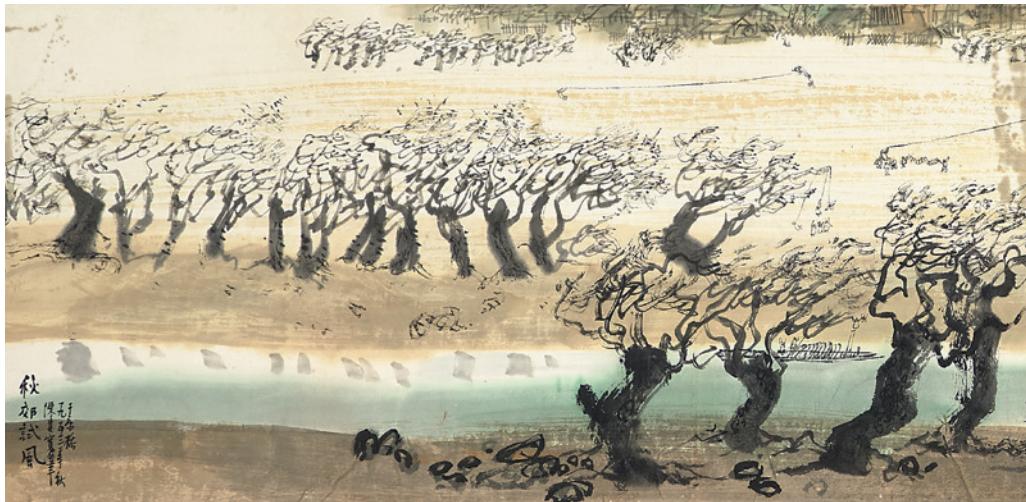
王己千鉤



816



817



817

LI XUBAI (B. 1940)

*Clouds at Sunset*

Scroll, mounted and framed  
Ink and colour on paper  
46.5 x 174 cm. (18 1/4 x 68 1/2 in.)  
Executed in 2017

HK\$80,000-100,000  
US\$10,000-13,000

李虛白 (1940年生)

*溪山晚霽*

設色 紙本 鏡框  
2017年作

題識

往返陞庭，披圖尋壑，躑躅行行。  
且優悠放櫂，芳蘅淺渚；  
激揚擣笛，細柳長亭。  
拂檻清霏，染衣殘照，有約風來開晚晴。  
徜徉久、更登臨遠望，月上潮平。

欣然對面山青，仰形勢軒昂高建瓴。

恰嵯峨林屋，華胥昨夢；

琮琤泉瀨，大雅今聽。

癡可盟鶴，瘦宜友鶴，未了三生雲水情。

憑誰說、覽興亡此地，麋鹿曾經。

右詞沁園春，丁酉夏日，

虛白並題於多倫多聽雲山館。

鈐印

省齋、虛白、山水有清音



818

818

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

Testing Autumn Wind in the Countryside

Scroll, mounted and framed

Ink and colour on paper

24.5 x 121 cm. (9 5/8 x 47 5/8 in.)

Executed in 1953

LITERATURE

*The Pleasure of Small Things: Early Ink Paintings*  
by Chen Chi-Kwan, Ping Art Space, Taipei, 2013,  
pp. 56-57, pl. 25  
*Novel Ink: Collection of Chinese Contemporary Ink*  
Art, Ping Art Space, Taipei, 2017, pp. 16-17

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

陳其寬 (1921-2007)

秋郊試風

設色 紙本 鏡框

1953年作

題識

秋郊試風。陳其寬筆。  
一九五三年於康橋。

出版

《微觀之趣：陳其寬早期水墨作品》，  
台北，藏新藝術有限公司，2013年，  
第56-57頁，圖版25

《新墨色：中國當代水墨選集》，  
藏新藝術有限公司，台北，2017年，第  
16-17頁



819

819

**CHEN QIKUAN  
(CHEN CHI-KWAN, 1921-2007)***Family Portrait*Scroll, mounted and framed  
Ink on paper  
23 x 29.5 cm. (9 x 11 5/8 in.)**LITERATURE***Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 20-21**HK\$60,000-80,000**  
US\$7,800-10,000**陳其寬 (1921-2007)****全家福****水墨 紙本 鏡框****題識**

叔猶道兄正之。弟陳其寬書贈。

**鈐印**

陳其寬印

**出版**《新墨色：中國當代水墨選集》，  
藏新藝術有限公司，台北，2017年，  
第20-21頁

820

820

**HE HUAISHUO (B. 1941)***Hometown*Scroll, mounted and framed  
Ink and colour on paper  
45 x 52.5 cm. (17 3/4 x 20 5/8 in.)  
Executed in 1980**LITERATURE***Inner Realms of Ho Huai-shuo*, HIBIYA Co. Ltd.,  
Hong Kong, 1981, p. 52  
*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 38-39**NOTE**Titleslip inscribed by the Master of the Water,  
Pine and Stone Retreat**HK\$60,000-80,000**  
US\$7,800-10,000**何懷碩 (1941年生)****故鄉****設色 紙本 鏡框**

1980年作

**題識**

六十九年歲次庚申，何懷碩造境并記於未之聞齋之燈下。

**鈐印**

何、懷碩

**出版**《懷碩造境》，HIBIYA Co. Ltd., 香港，  
1981年，第52頁

《新墨色：中國當代水墨選集》，藏新藝術有限公司，台北，2017年，第38-39頁

**註**

水松石山房主人題簽條

821

HE HUAISHUO (B. 1941)

Silence

Scroll, mounted and framed

Ink and colour on paper

107.5 x 68 cm. (42 3/8 x 26 3/4 in.)

Executed in 1971

LITERATURE

Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space, Taipei, 2017, pp. 36-37

HK\$100,000-150,000

US\$13,000-19,000

何懷碩 (1941年生)

岑寂

設色 紙本 鏡框

1971年作

題識

何懷碩一九七一年歲闌矣。

鈐印

懷斯、多生餘

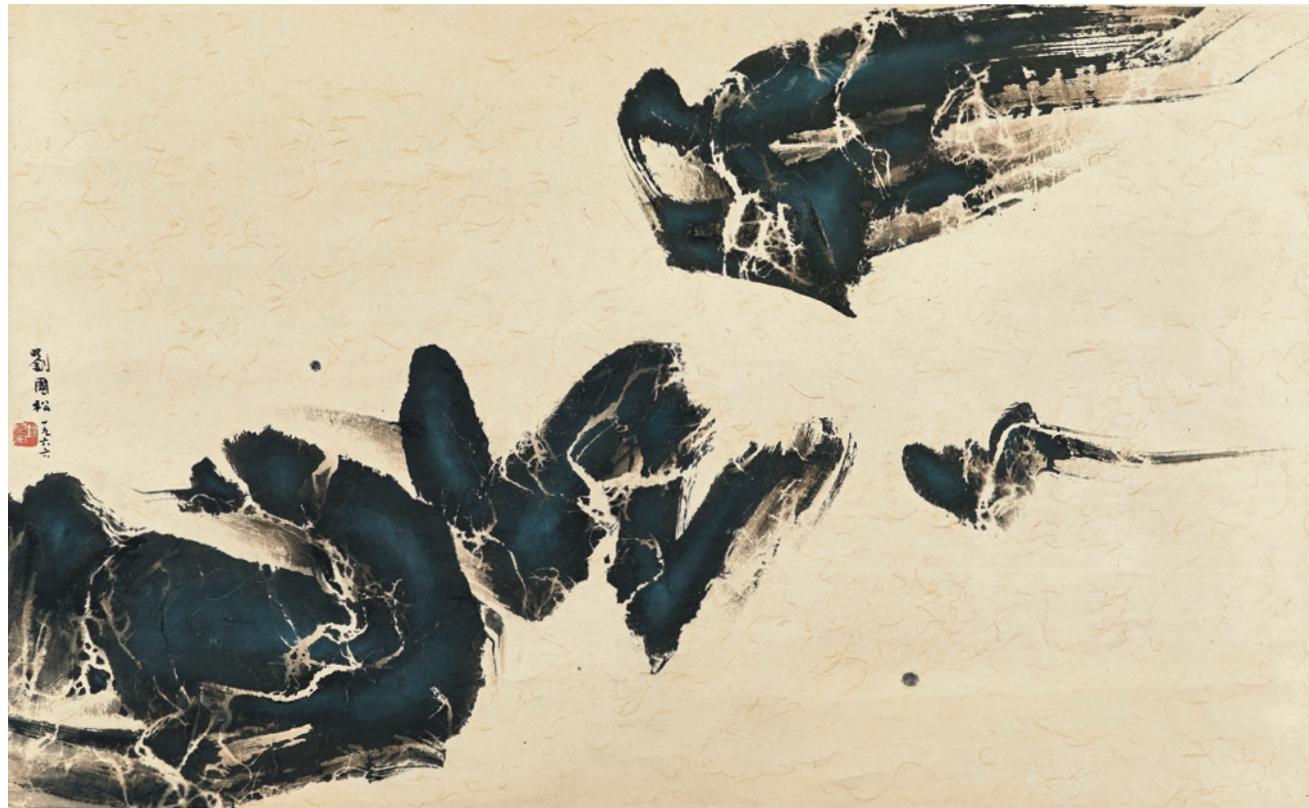
出版

《新墨色：中國當代水墨選集》，  
藏新藝術有限公司，台北，2017年，  
第36-37頁

He Huaishuo, born in 1941 in Guangdong province, graduated from the National Taiwan Normal University before further studying in the United States. Despite elements of traditional Chinese landscape paintings present in He's work, the artist renders them with new techniques and perspectives. He encourages young artists to not only learn from their teachers but also discover their own aesthetic language. He believes three elements make great art - uniqueness, the embrace of the culture it comes from, and a reflection of contemporary spirit.

何懷碩，1941年生於廣東，畢業於台灣師範大學，後赴美國留學。何氏的作品自中國傳統山水出發，但構圖和細節彰顯藝術家創新的技法和觀點。何氏鼓勵年輕藝術家不要只跟從老師學習，還要發掘自我藝術表現的語言。對他來說，藝術應具備獨特性、母體文化的傳承以及反映所處時代精神等三要素。





822

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

*Cosmic Movement*

Scroll, mounted and framed

Ink and colour on paper

58 x 93.5 cm. (22 7/8 x 36 3/4 in.)

Executed in 1966

**PROVENANCE**

Charlotte Horstmann & Gerald Godfrey Gallery, Hong Kong, 1988

Private English Collection

**HK\$300,000-400,000**

US\$39,000-51,000

劉國松 (1932年生)

太虛的運動

設色 紙本 鏡框

1966年作

款識

劉國松，一九六六年。

鈐印

劉國松

來源

香港Charlotte Horstmann & Gerald Godfrey畫廊，1988年

英國私人收藏



823

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

*Abstract Movement*

Scroll, mounted and framed

Ink and colour on paper

59 x 91.5 cm. (23 1/4 x 36 in.)

Executed in 1966

PROVENANCE

Charlotte Horstmann & Gerald Godfrey Gallery, Hong Kong, 1988

Private English Collection

HK\$300,000-400,000

US\$39,000-51,000

劉國松 (1932年生)

抽象的運動

設色 紙本 鏡框

1966年作

款識

劉國松，一九六六年。

鈐印

劉國松

來源

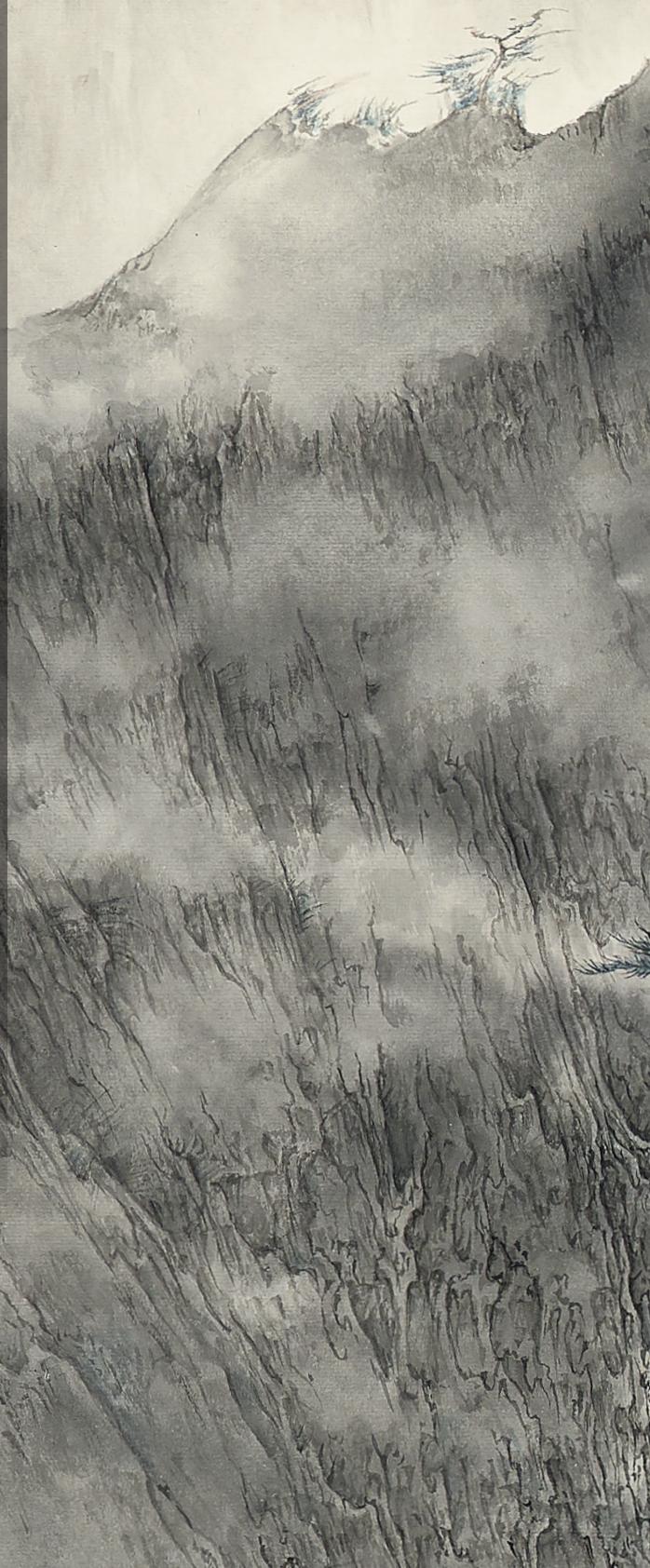
香港Charlotte Horstmann & Gerald Godfrey畫廊，1988年  
英國私人收藏

The intricate landscape by Li Huayi resembles the monumental Northern Song painting in spirit, yet the method with which the artist experiments is fundamentally a mix of the old and the new. Born in Shanghai, Li studied traditional Chinese paintings as a child with Wang Jimei, the son of artist Wang Zhen. At the age of sixteen, he became acquainted with Western art through the artist Zhang Chongren, who studied at the Royal Academy of Fine Arts in Brussels. During the 1970s, Li worked as a propaganda artist; the experience inspired him to seek a new visual language in his artistic production. Since then, he has travelled to scenic, historic and cultural sites of China, from Mount Huang to Dunhuang, the sights of which have remained a lasting inspiration.

With the literati tradition as a point of departure, *Misty Mountains* is a magnificent example of Li Huayi's works from the mid-2000s. The landscape with delicate details is set against an expressive splashed-ink background, with ardently added photo-realistic details with *gongbi* technique to depict the pine trees and jagged rocks rising from the abyss. For the artist explains that he is "most attracted to the serenity and purity in Northern Song dynasty landscape – it is a purity of the heart that touches beyond the technique of the brush. The power of the ink manifests itself as pure expression."

李華弌筆下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。他自幼鍾情中國書畫，六歲時在上海隨著名藝術家王震之子王季眉習畫；十六歲時，亦師從曾就讀布魯塞爾皇家美術學院的畫家張充仁，學習西方藝術及理論，因而得以從一位中國藝術家的角度體會西方藝術之美。自小受中西方藝術影響的李華弌在1970年代成為了一名政治宣傳工作者，這經歷亦使他決定尋求一種新的藝術語言。他的足跡踏遍名山幽川、文化古跡，從黃山至敦煌，飽覽奇觀異景並致力研究佛教理念，創作深受二者影響。

秉承文人傳統，在《重嶺氤氳》中李華弌以工筆筆法描繪疊起的奇石和飽經風霜的古松，運筆精緻細膩，極有攝影般的寫實感，是其2000年代中期的傑作。李華弌作品中往往羣山雲煙籠罩，光線效果與明暗對比富有戲劇性。而此幅中的懸崖峭壁則以淺淺淡化的顏色勾勒出，突顯極為寫實的石與松。李華弌曾道，北宋山水畫最吸引他的是“畫面呈現的意境、安靜，山水寄情，北宋人對山水的純淨，到心田的純淨，是最感動人的地方，不只是學習筆意技法，更應體會墨韻的力量，客觀純淨的表現出來。”





824

LI HUAYI (B. 1948)

*Misty Mountains*

Scroll, mounted and framed

Ink and colour on paper

70 x 134 cm. (27 1/2 x 52 3/4 in.)

Executed in 2007

**EXHIBITED**

Beijing, Beijing Center for the Arts, *Beyond Representation: Li Huayi's New Art*, 23 April-1 June 2011

**LITERATURE**

*Li Huayi*, Beijing Center for the Arts, Beijing, 2011, p. 132

**HK\$2,400,000-3,200,000**  
US\$310,000-410,000

李華弌 (1948年)

重嶺氤氳

設色 紙本 鏡框

2007年作

**題識**

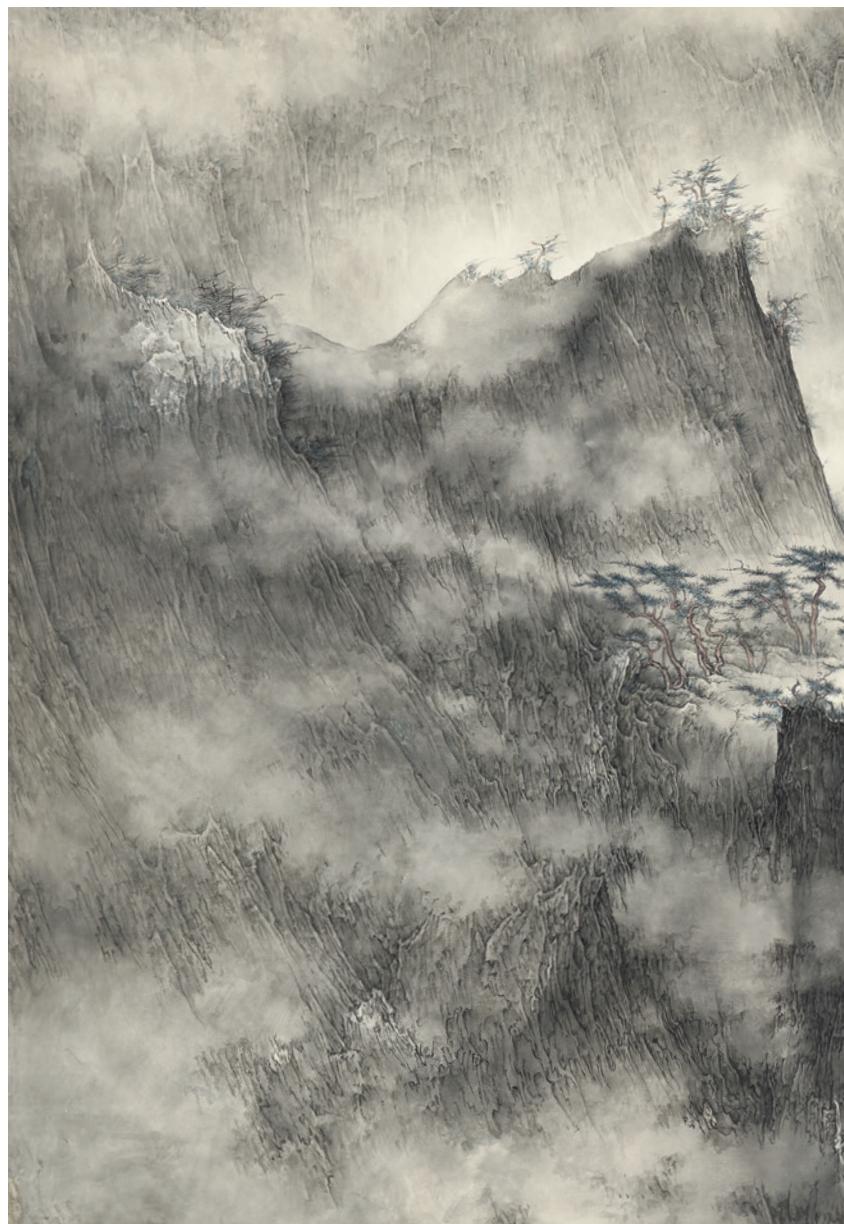
丁亥年初春，李華弌筆。

**展覽**

北京，天安時間當代藝術中心，“李華弌新作展”，2011年4月23日-6月1日

**出版**

《李華弌》，天安時間當代藝術中心，2011年，第132頁





丁亥年初春  
畫於大筆

## LUO JIANWU (B. 1944)

*Old Pine on the Cliff*

Scroll, mounted and framed

Ink on paper

85 x 105 cm. (33 1/2 x 41 3/8 in.)

Executed in 2011

## LITERATURE

*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, p. 75**HK\$220,000-320,000**  
US\$29,000-41,000

羅建武 (1944年生)

崖畔老松

設色 紙本 鏡框

2011年作

題識

華山下棋亭崖畔老松。辛卯一〇一年，羅建武。

鈐印

羅氏、建武、茶痴、澄懷

出版

《新墨色：中國當代水墨選集》，藏新藝術有限公司，台北，2017年，第75頁



Born in 1944 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. 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，1944 年生於四川，於台中長大，1966 年畢業於台北國立藝術學院。1987 年，羅建武搬到紐約居住十多年，最終遷回中國。羅建武山水和古樹的作品表現出畫家與大自然之間深切的關係。羅建武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。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。雖然羅建武的作品明顯有著宋、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。





826

LUO JIANWU (B. 1944)

*The Clear, Wondrous, Ancient, Strange Cypress of the Han Dynasty*

Scroll, mounted and framed

Ink on gold-flecked paper

29.6 x 42 cm. (11 1/2 x 16 1/2 in.)

Executed in 2013

EXHIBITED

Hong Kong, Plum Blossoms Gallery, *Luo Jianwu: Crazy for Painting, Crazy for Tea*, 11-29 January 2014

LITERATURE

*Luo Jianwu: Crazy for Painting, Crazy for Tea*, Plum Blossoms International Limited, Hong Kong, 2013, pp. 28-29

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

羅建武 (1944年生)

漢柏之清奇古怪

水墨 灑金箋 鏡框

2013年作

題識

怪。漢柏之清奇古怪。羅建武。

鈐印

建武、澄懷

展覽

香港，萬玉堂，“羅建武：畫·癡·茶”，2014年1月11-29日

出版

《羅建武：畫·癡·茶》，香港，萬玉堂，2013年，第28-29頁

827

SHEN QIN (B. 1958)

*Landscape*

Scroll, mounted and framed  
Ink and colour on paper  
141 x 33 cm. (55 1/2 x 13 in.)  
Executed in 2016

HK\$160,000-220,000  
US\$21,000-26,000

沈勤 (1958年生)

山水

設色 紙本 鏡框  
2016年作

For Shen Qin, the practice of ink painting is a state of mind. The use of muted, monochromatic palette is one of the most striking features of his work, depicting mountains, flowers, plants and still-life against the background of ponds, pavilions or imaginary spaces. Shen's portrayal of broadly contoured landscape with pared-down and minimalistic lines depicts scenes that recall the ethereal gardens and mountains 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.

沈勤的水墨創作重意境，喜用輕、薄、透的淡墨描繪山水、花草、靜物，而背景常配以池塘、亭閣、庭園等建築，並以纖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。沈勤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。



瑤瑟雙歌李白一  
詞馮夷捧出蘭識  
縵綠水仙花上清  
兩垂絕侶清醒  
華賜浴時况是楚  
秦承恩澤後托大  
根只合在瑤池夫  
冰肌冷浸六華庚  
香姑射仙人試辰  
曉校門外玉京春  
天咫尺金璫瑤為  
佩謁明光冰薄吳  
沙昏短草枯采爾  
香人遠隔湘湖芙蓉  
誰笛夜月群仙家  
珮絕勝秋風九萬  
晚園梁園池館劉  
日蒼涼飛蓋追丹  
隨憶故鄉澤畔并  
行吟春事晚時書  
時駐履近微香



翠鈿那得復只珊瑚  
愁歸去便乘鸞瑚  
青竹珠帘人似郤  
玉霧鬢風環綴怜  
靈粟一笑誤翻不  
金匝羅香濕群得  
儻翠袿禡龍國同  
朝回八鳳舞々蘭  
也猝度凌波曲蕙

A lyrical and intimate study of beloved flowers, Liu Dan's *Narcissus* is a poetic contemplation on the universe delicately rendered in ink that holds a special place in the artist's heart. The seemingly simple and graceful composition – with slender leaves and the cluster of flowers blooming from an elegant stem – is complemented by calligraphy of poems and ancient verses about the narcissus flower, executed in the artist's fine hand. Exuding a luminous and glowing beauty, this portrait of narcissus appears almost timeless with a spiritual intensity. It is no wonder that Liu Dan has written in the note accompanying the painting addressed to Mrs Eleonora Volf that "this piece is probably the best [flower painting] I have done so far."

Painted in 2000, *Narcissus* belongs to the series of flower paintings that Liu Dan began in the late 1990s when he was living in New York. In the catalogue of his solo exhibition, *Still Expression – Recent Flower Paintings by Liu Dan* held at the Chinese Porcelain Company in New York, the artist writes eloquently that "whether it is from a life sketch or from a photograph, [the flowers'] shapes are formed initially in order 'not to forget.' Now what has been painted has become the 'remembered.'"

The flowers the artist encountered also bore witness to friendships: it was first in the beautiful garden of Mrs Volf that Liu Dan found important inspiration for his flower paintings. When Liu Dan visited one day, the narcissus was in bloom and she insisted that the artist should paint the flower. An expression of gratitude for the inspiration, this painting was dedicated to her as the beauty of the narcissus is now immortalised and forever remembered. On a subsequent visit to Mrs Volf, Liu Dan was captivated by the red poppies blossoming in her garden and immediately knew he had found the ideal subject to paint.

In *Narcissus*, the memory of the flowers is created by Liu's distillation of his subject matter into a pure visual experience, one so beautiful that it becomes impossible to forget. For blossoms are transient beings – and the flowers depicted by Liu Dan appear more beautiful than in reality. One would never see the objects he paints the same way again, but ponder over the complexity of things and the emotions they can unleash.

Liu Dan's fascination with everyday objects allows him to explore the mystery and uncertainty in their structure before decontextualising them. For him, it is the aesthetics that interests him: "What I strive to build or 'restore' is the relationship between a painting's fundamental elements. This relationship can be found somewhere between a visual impression, an image and the concept of the microcosm. I try to identify this relationship and endow it with an epic puissance through brushwork." In *Narcissus*, Liu Dan perfectly captures the elegance and vitality of the narcissus flowers, resulting in an image that is at once monumental and intimate, radiating a quiet energy.

劉丹寫的《水仙》精緻細膩地描繪了花卉盛開之美。畫中優雅流暢的線條寫出水仙綽約的風姿，含蓄的花蕊以白粉渲染，舞動的葉以墨色表達，如吳帶當風，脫俗出塵而不沾一絲渾濁。藝術家又摘錄古文典籍中寫凌波仙子的詩詞，以雋永小楷題於畫上。作品中深遠靈動的意境，彷彿能讓觀者洞察箇中哲理。或許正因如此，劉丹在隨書贈予吳爾莘女士的信函中寫道：“這可能是我目前最滿意的花卉創作。”

《水仙》作於 2000 年，為劉丹自九十年代末期居紐約時開始創作以花為主題的作品之一。2000 年時，中國瓷器公司在紐約為劉丹舉行花卉作品的個人展覽，劉丹在展覽圖錄中寫道：“無論以素描寫生為原本，或以攝影為素材，用繪畫去捕捉花開瞬間是為了不去遺忘，畫面定格之後才能銘記於心。”

在劉丹的藝術世界裡，記憶中含蓄待放的鮮花見證了不少珍貴的友誼。《水仙》為友人吳爾芙女士而作。她是愛花之人，家中的花園芳香四溢，花色迷人；一天劉丹前往探訪時，恰好遇見盛開的水仙，被其清香雅氣深深吸引。吳爾芙女士遂鼓勵劉丹以筆墨，將水仙盛開之姿畫於紙上，因而能將花之美永恆保存下來。劉丹作《水仙》，正是為了感謝友人花園給他帶來的靈感。劉丹鍾愛紅罂粟，吳爾芙女士花園中綻放的罂粟花亦令他深深著迷，成為了劉丹藝術創作的靈感源泉。

在《水仙》中，劉丹將印象中花卉之美提煉成純粹的視覺體驗，水仙之美令人難以忘懷。花開花落雖是人間常事，但劉丹筆下展現的水仙比肉眼所見的更美。觀者因而不能再用同樣的眼光去看待事物，而對日常生活中的物體刮目相看，將花卉轉化成空靈的幻相，神遊其中。

劉丹著迷於日常事物內含的神秘感與不確定性，筆墨之間將物體從它們的環境中脫離。劉丹曾言：“我的興趣始終是在美學上的，我要建立的或也可以說要復活的，是一種內結構中的根本關係。它介於感官印象、形象和微觀的概念之間。找到它，並通過筆墨的手段，使其具有史詩般的張力。”《水仙》精準地展現了花卉的風姿神韻，描繪細緻入微之餘又似宇宙浩瀚深遠，直達內在的精神國度。

828

LIU DAN (B.1953)

*Narcissus*

Scroll, mounted and framed  
Ink and colour on paper  
30.5 x 41.2 cm. (12 x 16 1/4 in.)  
Executed in 2000

**PROVENANCE**

Gift from the artist to the present owner

**HK\$800,000-1,200,000**  
US\$110,000-150,000

劉丹 (1953年生)

水仙

設色 紙本 鏡框  
2000年作

題識

仙子凌波佩陸離，文魚先乘殿馮夷。積水斷雪揚靈夜，鼓瑟吹竽會舞時。  
海上瑤池春不斷，人間金碗事堪疑。天寒日暮花無語，清淺蓬萊當問誰。  
雨帶風襟玉體寒，為誰解佩在江干。金枝翠鉢那得復，只愁歸去便乘鶯。  
青竹珠簾人似玉，霧鬢風環綴靈粟。一笑誤翻金叵羅，香濕群僊翠桂禡。  
龍國朝回八鳳舞，舞池醉度凌波曲。瑤瑟雙歌李白詞，馮夷捧出蘭縵綠。  
水仙花上兩垂垂，絕侶清華賜浴時。況是親承恩澤後，托根只合在瑤池。  
冰肌冷浸六華香，姑射仙人試曉妝。門外玉京天咫尺，金璫瑤佩謁明光。  
冰薄沙昏短草枯，采香人遠隔湘湖。誰留夜月群仙珮，絕勝秋風九畹圖。  
梁園池館日蒼涼，飛蓋追隨憶故鄉。澤畔行吟春事晚，時時駐履近微香。  
白粲銅盤傾沆瀣，清明寶玦破珊瑚。卻怜不得同蘭蕙，一識清醒楚大夫。  
庚辰春為吳爾芳家寫。劉丹并書。

鈐印

劉

來源

由畫家贈送予現藏家

離文魚先乘殿榮  
馮夷積水斲雪銅  
揚靈夜鼓瑟吹盤  
竽會舞時海上傾  
瑤池春不斷人沉  
問誰雨帶風襟寶  
玉體寒為誰解袂  
佩在江干金枝破  
翠鈿那得夏只珊瑚  
愁歸去便乘鷺湖  
青竹珠帘人似郤  
玉霧鬢風環綴  
靈粟一笑誤翻不  
金匝羅香濕群得  
儂翠袖擣龍國同  
朝回八鳳舞蘭池  
醉度凌波曲蕙瑤  
瑟雙歌李白一詞馮夷捧出蘭誠  
縵綠水仙花上清  
兩垂絕俗清醒華賜浴時况是楚  
宋承恩澤後托大根只合在瑤池  
夫冰肌冷浸六華庚  
香姑射仙人試辰曉  
按門外玉京春天咫尺金璫瑤為  
佩謁明光冰薄吳  
沙昏短草枯禾爾  
香人遠隔湘湖苦  
誰留夜月群仙家  
珮絕勝秋風九馬  
晚園梁園池館劉  
日蒼涼飛蓋追丹  
隨憶故鄉澤畔并  
行吟春事晚時書  
時駐履近微香



829

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed

Ink and colour on paper

150.5 x 82.5 cm. (59 1/4 x 32 1/2 in.)

Executed in 1969

**PROVENANCE**

Acquired directly from the artist, thence by descent

From the collection of the artist's daughter, the Lui Chin Ling Collection

**HK\$450,000-650,000**

US\$58,000-84,000

呂壽琨 (1919-1975)

禪

設色 紙本 鏡框

1969年作

鈐印

呂、壽琨之印、自誠明（二次）、肖形印（虎）

鑑藏印

梅倩萍藏、呂展靈藏

來源

直接得自藝術家，由家族傳承

藝術家女兒呂展靈收藏

Often recognised in the form of a rounded triangular red dot, Lui's lotus flower in Zen appears in an extraordinarily and rarely seen figurative manner, its petals shining in bright hue of saffron. Like many of Lui's great Zen paintings, this work is not signed nor dated, and is marked only with a few of Lui's seals. Zen is an exemplary example of Lui's wet style, where he sprinkled water drops and diluted ink and colour on the surface of the painting in an unrestrained manner. Lui's abstract Zen paintings always represent a universal theme – the lotus, which symbolises eternity, purity and Buddhahood. His wet style painting is complex, transparent and fervently energetic; it expresses the artist's emotion at its most complex. With diluted ink applied in various types of brushstrokes, the orange lotus petals and their reflection scattered in the horizon and unite the lotus, its leaves, and the lotus pond into one expression, which welcomes viewers to meditate upon Lui's lifelong pursuit of Zen.

呂壽琨的禪畫，常以紅點代表蓮花，以達到畫面中抽象的表現。《禪》中荷花的形象，則罕有地以相對具象的橘黃色勾勒出來，畫並無落款或日期，而以簡單鈐印交代。《禪》為濕筆作品的代表作。畫面上筆墨流動、透明、極具活力，皆因畫家自由地將水灑於紙上，以稀釋墨汁、顏色，展現獨特的質感。雖然禪畫有不同的面目，但總是以蓮花為主題，象征佛家永恆、純潔與佛性。呂壽琨的濕筆作品筆觸雄渾有力，具有極強的表現力，將藝術家的內心世界表現得淋漓盡致。畫筆蘸水、墨後，以不同的筆觸落於紙上，橘黃色的蓮花花瓣、水中的倒影與荷塘在墨氣的融合下貫通為一體，讓觀者深思呂壽琨終身追求的禪意。





830

LUI SHOU KWAN  
(LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed  
Ink and colour on paper  
69 x 33.5 cm. (27 1/8 x 13 1/4 in.)  
Executed in 1974

PROVENANCE

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

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

呂壽琨 (1919-1975)  
禪

設色 紙本 鏡框  
1974年作

題識

七四年呂壽琨畫。

鈐印

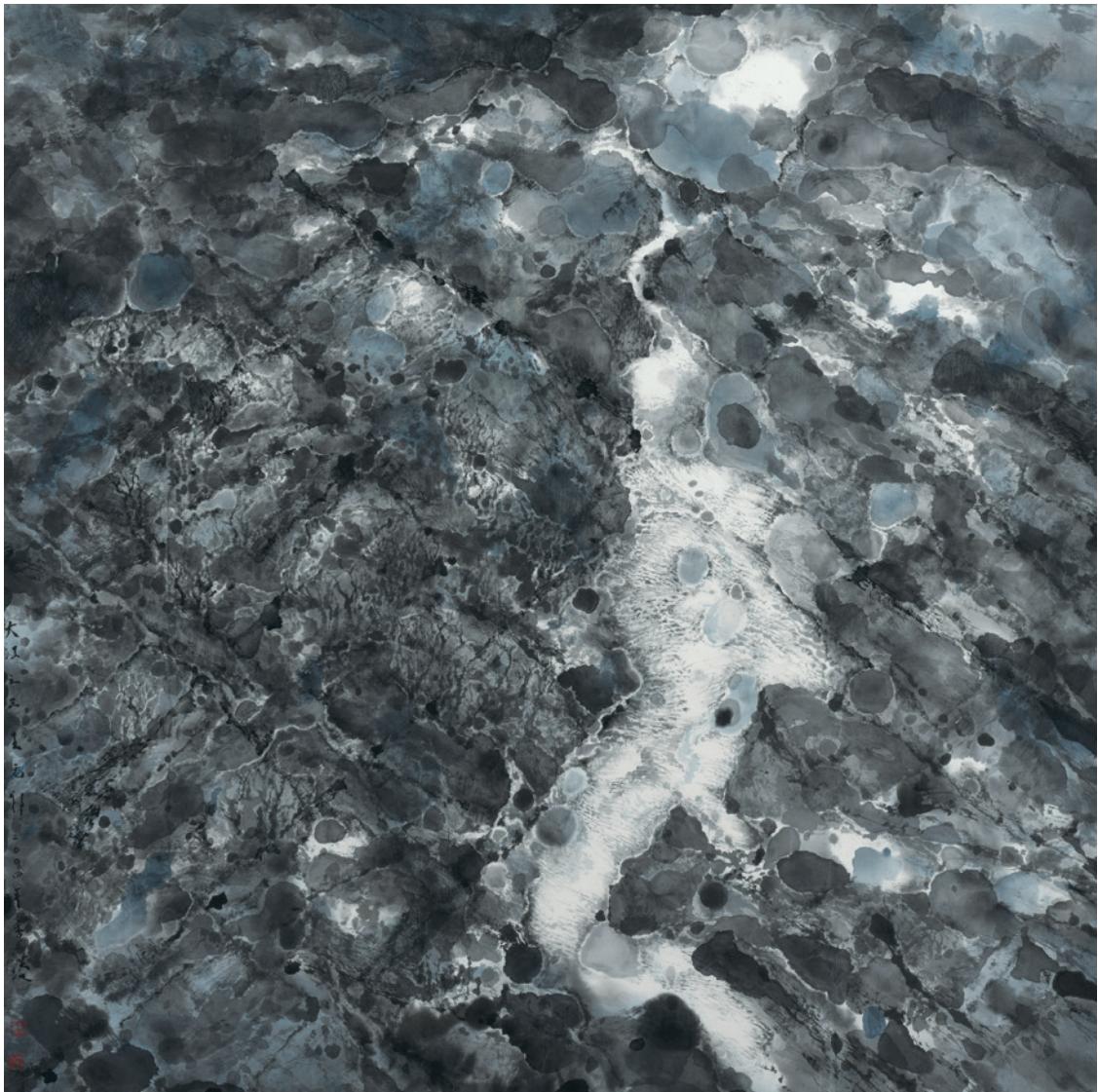
呂、壽琨、肖形印 (虎)

鑑藏印

梅倩萍藏、呂展靈藏

來源

直接得自藝術家，由家族傳承  
藝術家女兒呂展靈收藏



831

WUCIUS WONG (WANG WUXIE, B. 1936)

Great River 3

Scroll, mounted and framed

Ink and colour on paper

80 x 80 cm. (31 1/2 x 31 1/2 in.)

Executed in 2004

EXHIBITION

Beijing, National Art Museum of China, *Exhibition of New Freehand Chinese Ink Paintings by Invited Artists*, 26-31 October 2004

LITERATURE

China Art Foundation (ed.), *2004 Selections of New Freehand Chinese Ink Painting by Invited Artists*, Yisulang Art Gallery, Singapore, 2004, p. 15

HK\$260,000-360,000

US\$34,000-46,000

王無邪 (1936年生)

大江之三

設色 紙本 鏡框

2004年作

題識

大江之三。王無邪。二〇〇四年香港。

鈐印

王、無邪

展覽

北京，中國美術館，“2004新寫意水墨畫邀請展”，2004年10月26-31日

出版

中國藝術發展基金會（編），《2004新寫意水墨畫作品集》，藝溯廊，新加坡，2004年，第15頁

832

HE BAILI (PAKLEE HO, B. 1945)

*Dawning of Hope*

Scroll, mounted and framed

Ink and colour on paper

72.5 x 72.5 cm. (28 1/2 x 28 1/2 in.)

HK\$350,000-450,000

US\$46,000-58,000

何百里 (1945年生)

曦望

設色 紙本 鏡框

款識

百里

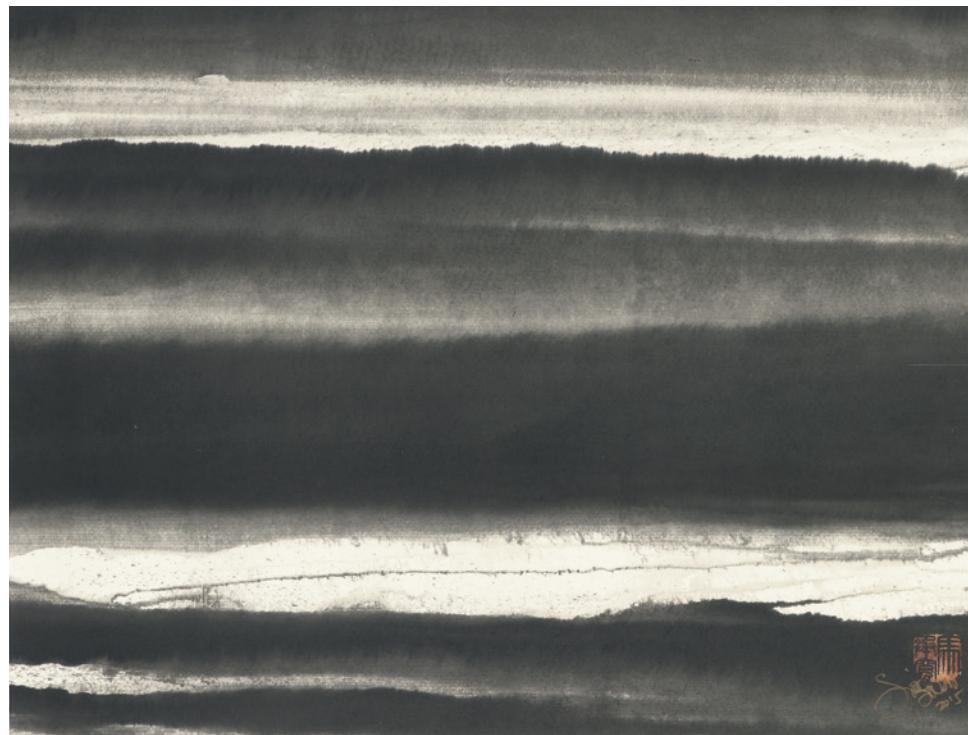
鈐印

何氏、百里、自在軒、曦望

In *Dawning of Hope* series, He Baili depicts landscape cast with rays of morning light captured in broad, lyrical brushstrokes. 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。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。1984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。





833

**833**  
**MA SINGFOON**  
**(MA CHENGKUAN, B. 1940)**

*Morning Light*

Scroll, mounted and framed  
Ink on paper  
46 x 60 cm. (18 1/8 x 23 5/8 in.)  
Executed in 2015

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

**馬承寬 (1940年生)**  
**清暉晨耀**

設色 紙本 鏡框  
2015年作



834

**834**  
**C. C. WANG**  
**(WANG JIQIAN, 1907-2003)**

*Autumn Landscape*

Scroll, mounted and framed  
Ink and colour on paper  
58.5 x 84.5 cm. (23 x 33 1/4 in.)  
Executed in 1986

**PROVENANCE**  
From the collection of artist Koo Mei

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

**王己千 (1907-2003)**  
**秋光**

設色 紙本 鏡框  
1986年作

**題識**  
嘉瀾女侄清賞。  
己酉三月紀千寫。

**鈐印**  
王己千鉢、屋漏痕

**來源**  
藝術家顧媚收藏



835

KOO MEI (GU MEI, B.1934)

*Fading Moon*

Scroll, mounted and framed

Ink and colour on paper

68.5 x 126.5 cm. (27 x 49 ¾ in.)

Executed 2016

EXHIBITED

Vancouver, Vancouver Art Gallery, *Pacific Crossings – Hong Kong*

*Artists in Vancouver*, 4 March-28 May, 2017

HK\$60,000-80,000

US\$7,800-10,000

顧媚 (1934年生)

曉風殘月

設色 紙本 鏡框

2016年作

款識

顧媚

鈐印

嘉瀾、丙申、下筆便有煙雲生

展覽

溫哥華，溫哥華藝術館，“跨越太平洋：香港藝術家在溫哥華”，2017年3月4日-5月28日



836

WEI LIGANG (B. 1964)

Serenity No. 2

Scroll, mounted and framed

Ink and colour on paper

68 x 135 cm. (26 ¾ x 53 ½ in.)

Executed in 2005

**PROVENANCE**

Alisan Fine Arts, Hong Kong

**EXHIBITED**

Beijing, Today Art Museum, *Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic Paintings by Yang Xiaojian & Wei Ligang*, 24 April-1 May 2005

**LITERATURE**

*Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic Paintings by Yang Xiaojian & Wei Ligang*, Today Art Museum, Beijing, 2005, p. 123

**HK\$70,000-90,000**

US\$9,100-12,000

魏立剛 (1964年生)

寧靜 No. 2

設色 紙本 鏡框

2005年作

來源

香港藝倡畫廊

展覽

北京，今日美術館，“搗墨圖：現代書法兄弟展 - 楊小健 魏立剛”，2005年4月24日-5月1日

出版

《搗墨圖: 現代書法兄弟展 - 楊小健 魏立剛》，今日美術館，北京，2005年，第123頁

837

GAO XINGJIAN (B. 1940)

*Contemplation*

Scroll, mounted and framed

Ink on paper

96 x 100 cm. (37 3/4 x 39 3/8 in.)

Executed in 2001

**PROVENANCE**

Alisan Fine Arts, Hong Kong, 2001

Private Collection

HK\$80,000-100,000

US\$11,000-13,000

高行健 (1940年生)

沉思

水墨 紙本 鏡框

2001年作

來源

香港藝倡畫廊, 2001年

私人收藏



837

838

FUNG MING-CHIP (B. 1951)

*Airplane Landscape Script II*

Scroll, mounted and framed

Ink on paper

97 x 69.5 cm. (38 1/4 x 27 3/8 in.)

**PROVENANCE**

Alisan Fine Arts, Hong Kong

Private Collection

HK\$50,000-70,000

US\$6,500-9,000

馮明秋 (1951年生)

機械字 (飛機風景II)

水墨 紙本 鏡框

來源

香港藝倡畫廊

私人收藏



838

839

YANG JIECHANG (B. 1956)

*Tomorrow Cloudy Sky*

A set of two scrolls, mounted and framed

Ink and colour / ink on paper

95 x 98.5 cm. (37 1/2 x 38 1/2 in.)

102 x 106 cm. (40 1/2 x 41 1/2 in.)

Executed in 2006

**PROVENANCE**

Hanart TZ Gallery, Hong Kong

Private Collection

**EXHIBITED**

Hong Kong, Hanart TZ Gallery, *Yang Jiechang: Tomorrow Cloudy Sky*, 31 March-22 April 2006

**HK\$300,000-400,000**

US\$39,000-51,000

楊詰蒼 (1956年生)

聽日多雲

水墨／設色 紙本 鏡框兩幅

2006年作

來源

香港漢雅軒

私人收藏

展覽

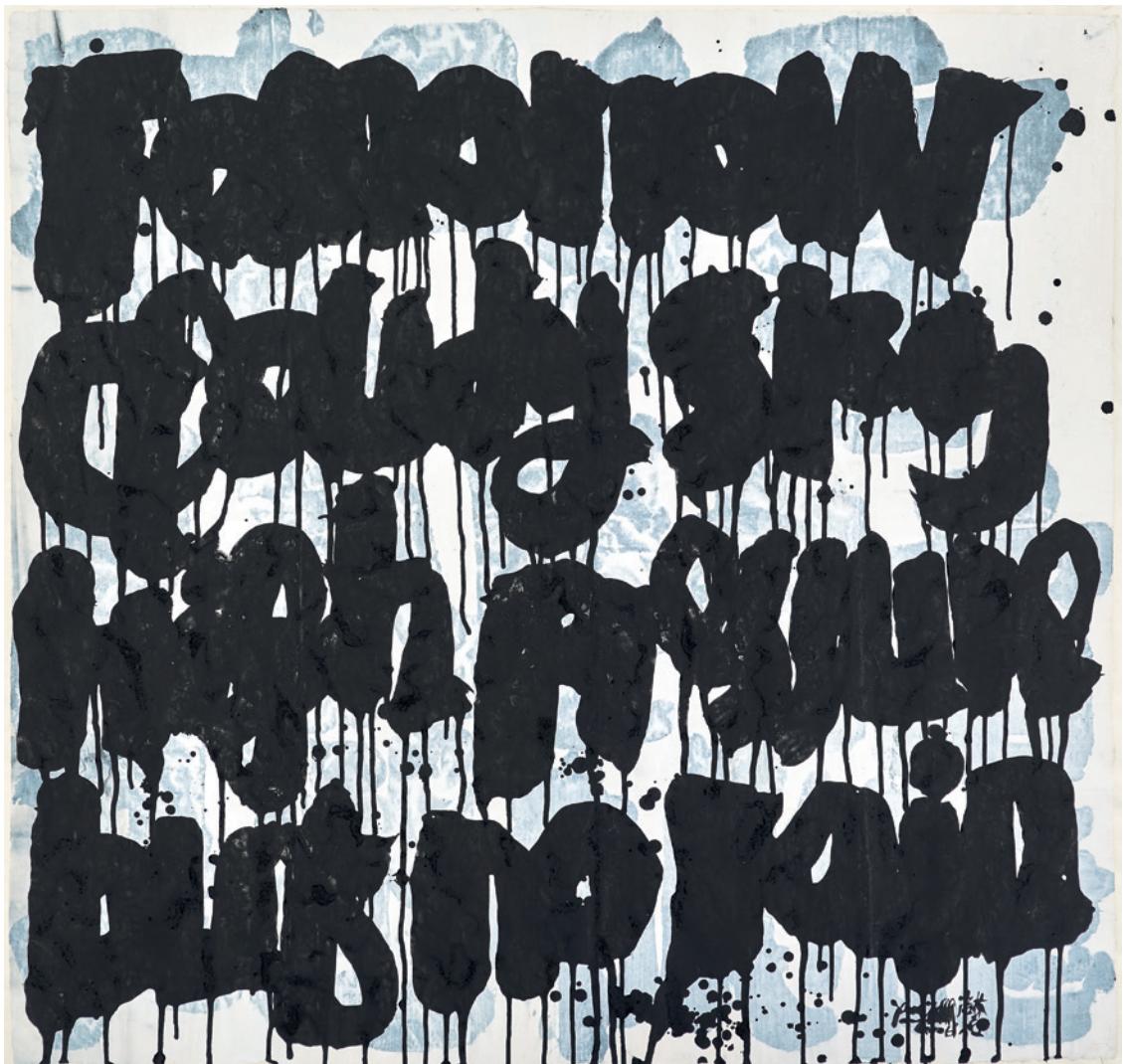
香港，漢雅軒，“楊詰蒼：聽日多雲”，

2006年3月31日-4月22日

Yang Jiechang was born in Foshan, Guangdong, and graduated from the Chinese Paintings Department at the Guangzhou Academy of Fine Arts in 1982. He spent time studying Taoism under master Huangtao, which has had a profound influence on his work. Since the late 1980s Yang has been residing in Europe. Yang Jiechang has gone through many distinct phases in his artworks, from the early abstract ink works *Hundred Layers of Ink* where he associated the repetitive practice of layering ink to meditation, to the more recent series in which he merged political ideologies with his Song style fine brushwork. Although much of Yang's subject matter is contemporary in nature, his technique with the Chinese brush confirms his roots and strong foundation in classical Chinese ink painting. *Tomorrow Cloudy Sky* is inspired by the discussion about the dangers of nuclear power: the 'clouds' depicted in the painting differs from the ones referred to in the calligraphy work.

楊詰蒼，生於廣東佛山，1982年畢業於廣州美術學院國畫系。他及後師從黃陶道長學習道教，此經驗對他的創作有著深厚的影响。1980年代後移居歐洲。楊氏在藝術創作生涯中經歷了多個階段，由早年抽象的千層墨系列中將積墨和冥想聯繫起來，到近期的作品結合政治意味的題材和宋人工筆，往往能把野蠻和暴力的題材化成美麗和仁慈的畫面。儘管楊氏創作皆為當代的主題，他運用毛筆的精湛技巧反映出深厚的國畫功底。《聽日多雲》系列受核危機啟發，畫中“雲”的形態扭曲，並非書法作品中天氣報告所指的雲，與背景的顏色形成了強烈的對比。







伏參



*“Medicine is a risky mix. The relationship between the toxicity and the medicinal qualities is sometimes contradictory, sometimes collective. They exert mutual promotion and restraint on each other, nothing collapses.”*

“是藥三分毒，毒性和藥性之間，有時是對立的，有時是統一的，此消彼長，生生不息。”

Creatively interpreting ancient wisdom while fusing art and medicine, *Six Flavour Rehmanni* is a comprehensive medical manual in the format of a twelve-leaf, traditionally bound album of painting and calligraphy. Beginning by outlining the herbal concoction itself, Zhang Yanzi elegantly illustrates the herbal ingredients in their floral forms over eight leaves, complemented by descriptions from historical medical literature. The album then ends with the recipe for preparing the medicine and the dosage. The album's leaves are delicately stained with the resultant recipe, and perforated in an echo of traditional analgesic patches commonly used in China. Leafing through the album offers a multi-sensory experience for the contemporary viewer.

Since Zhang Yanzi's *Remedy* series came into being in 2013, her art and medicine have been closely intertwined: western medical pills, syringes, Chinese herbal medicine, and gauze bandages are all muses and inspirations. *Six Flavour Rehmanni* is a prescription from traditional Chinese medicine: one that, according to ancient texts, strengthens the function of the kidney. Now available as processed pills, it is a commonly used medicine, not only to heal but also to nourish. The original prescription was written by Qian Yi, a medical doctor from the Song imperial court. As its name suggests, this medical concoction consists of six major herbal ingredients:

Herb 草藥	Function 功效
Chinese foxglove root 熟地黃	Clears heat, cools blood, nourishes kidney yin and promotes body fluids production 滋陰補血，益精填髓
Japanese cornel fruit 山茱萸	Nourishes the liver and kidney, restrains the leakage of the essence 補益肝腎，收斂固澀
Chinese yam 山藥	Replenishes vital energy (qi), enriches yin, reinforces spleen, lungs and kidneys, and stops excessive essence depletion 補脾益腎、養肺、止瀉、斂汗之功效
Water plantain 澤瀉	Promotes urination, drains dampness, purges heat 利水滲濕，泄熱
Tuckahoe mushroom 茯苓	Drains dampness from the spleen 滲濕利水，益脾和胃，寧心安神
Tree peony bark 牡丹皮	Clears heat and promotes blood circulation to dissipate stasis 清熱涼血，活血散瘀

Medicine often conjures images of rigid adherence to age-old prescriptions. However, within this thousand-year old scientific framework, Zhang's flowers and herbs are fresh, colourful, and in bloom – something perhaps unexpected in a contemporary conception of Chinese herbal medicine. The stark contrast

between the beautifully painted flowers and the dark and sombre pills that we use today provides a point of reflection: in an industrialised world removed from nature, the plants that make up the medicine have become unrecognisable to us. Through her fine brushwork, Zhang reinvigorates life through nature and its healing power.

Born in 1967 in Zhenjiang, Jiangsu province, Zhang Yanzi studied at the Central Academy of Fine Arts in Beijing and received a Master of Fine Art in traditional ink painting in 2007. Her fascination with medicine and the medical sciences began at an early age. Influenced by her veterinarian father, Zhang was exposed to medical paraphernalia and the notion of healing at an early age. Later, medical tools became a theme in her work. In 2018, Zhang Yanzi will present two solo shows in the UK: at the Surgeons' Hall Museums and the Museum of East Asian Art. Zhang currently lives and works in Beijing.

中藥古方向來承載了古人的智慧。受此啟發，《六味地黃丸》以十二開冊頁的形式描繪這源遠流長的名藥處方，作品書畫合璧，充滿詩意，以富現代性的理解去重新演繹古人對生命的種種態度及歷久彌新的古典理論。章燕紫先描寫六味地黃丸藥方功用，再以優雅細膩的筆觸去描繪熟地黃、山藥、茯苓、澤瀉、山茱萸等五種草藥植物開花結果的形態，輔以《本草綱目》中的文字，最後以書法寫完整處方結尾。冊頁中，每一頁的背景都經由章燕紫用藥方熬製的中藥渲染著色；紙張上整齊的小孔，又令人聯想起傳統中藥的止痛貼。於是對觀者而言，欣賞《六味地黃丸》成為了一個多感官的嶄新體驗。

章燕紫從2013年開始創作《止痛貼》系列作品，醫藥與藝術亦在她的創作中愈來愈緊密相連，以膠囊、注射器、中草藥、紗布繃帶等形象出現。六味地黃丸這一古方現選宋代太醫錢乙所著《小兒藥證直訣》，是一種如今廣泛使用的方劑。中醫學認為，六味地黃丸有滋陰補腎的功效，藥方由六種草藥組成。

醫藥，往往令人有守舊嚴謹的印象。在中藥的科學框架下，患者更需要嚴格遵循千年古老的藥方。然而章燕紫筆下婀娜多姿的花草，則與現代人意識中的中藥大相逕庭，形成了強烈的對比：如今工業化的社會中，中成藥丸均為批量生產，往往以膠囊形式出現，令現代人無法想象或還原藥方中的不同草藥的面貌。章燕紫恰是借這一切入點，通過創作去展示藝術治愈心靈的深層意義，引人深思。

章燕紫，生於1967年，江蘇鎮江人，2007年獲中央美術學院碩士學位。幼時受當獸醫的父親影響，在成長過程中經常接觸到不同的醫療用具以及治療、治愈的主題，並開始把醫療工具和藥品帶入創作。2018年，章燕紫將於英國愛丁堡外科醫生大廳博物館及巴斯東亞藝術博物館舉行個人展覽。章燕紫現居於北京。

An album of 8 leaves of painting and 4 leaves of calligraphy  
 Each leaf measures approximately 33 x 22 cm. (13 x 8 1/2 in.)  
 Ink, colour and Chinese herbal medicine on paper  
 Executed between 2014-2015

## EXHIBITED

Hong Kong, Hong Kong Museum of Medical Sciences, *Essence - Zhang Yanzi*,  
 18 July - 28 August 2016

## LITERATURE

*Essence - Zhang Yanzi*, Ora-Ora International Limited, Hong Kong, February 2017,  
 pp. 52-53, 78-79  
*The Remedy*, Ora-Ora International Limited, Hong Kong, February 2015, pp. 36-37

HK\$220,000-320,000  
 US\$28,000-42,000

章燕紫 (1967年生)

六味地黃丸

設色 中藥 紙本 冊頁十二開  
 2014-2015年作

## 題識

1-2. 六味地黃丸。腎天一之水，先天之本也。  
 腎水充足，自多誕育。凡夙夜宣勞。耄而不倦者。  
 腎氣之固也。腎陰虛損，血不能充髓海也。  
 脈左右尺常細軟。其症為頭暉、耳鳴、腰膝酸軟、  
 骨潮熱、盜汗遺精、消渴。六經備治，而功專腎肝，  
 寒燥不偏，補兼氣血。

3. 熟地。

4. 時珍曰《爾雅》云：芋，地黃。

5. 山藥。

6. 茯苓。

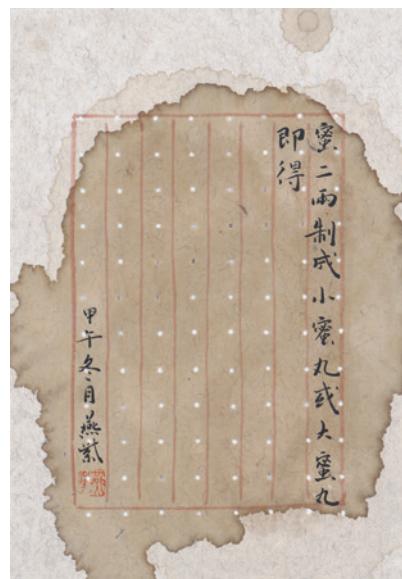
7. 漚瀉。

8. 《別錄》曰：澤瀉生汝南池澤。  
 五月采葉，八月采根，九月采實，陰乾。

9. 山茱萸。

10. 時珍曰：《本經》一名蜀酸棗，今人呼為肉棗，皆象形也。

11-12. 處方：熟地黃（三兩二錢），山茱萸（制一兩六錢），牡丹皮  
 （一兩二錢），山藥（一兩六錢），伏苓、澤瀉（各一兩二錢）。  
 以上六味，精研細粉，過篩混勻，每二兩粉末加水鍊蜜各一兩，  
 泛丸乾燥制成水蜜丸，或加鍊蜜二兩制成小蜜丸或大蜜丸即得。  
 甲午冬月，燕紫。



## 鈐印

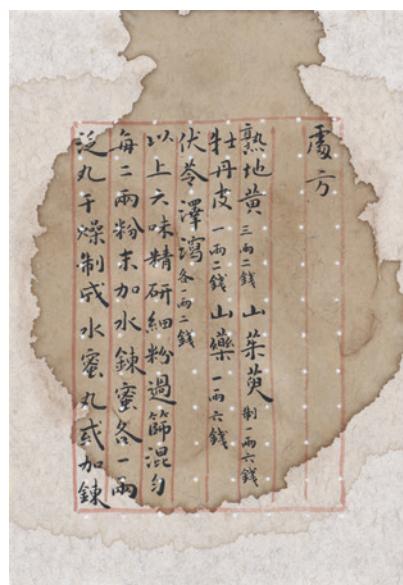
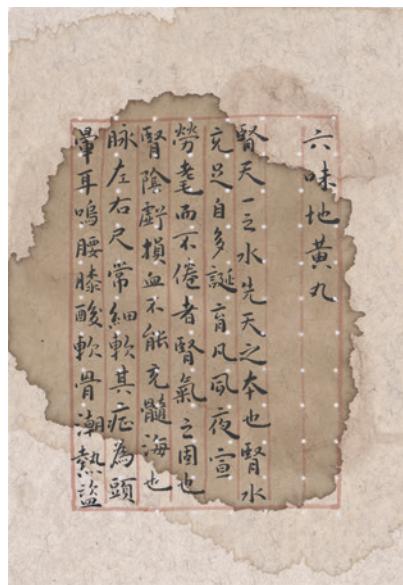
章 (八次)、燕子

## 展覽

香港，香港醫學博物館，“本 - 章燕紫”，2016年7月18日-8月28日

## 出版

《本 - 章燕紫》，Ora-Ora International Limited，香港，  
 2017年2月，第52-53，78-79頁  
 《止痛貼 - 章燕紫》，Ora-Ora International Limited，香港，  
 2015年2月，第36-37頁



"Emptiness goes together with substance and truth with fantasy.  
Reality and illusion are one world: the two underlie and engender each  
other. The give and take is spontaneous."

Xu Lei

“虛虛實實，真真幻幻，現實和幻境是一個世界，兩者相因相生，進退自如。”

徐累

**841**

**XU LEI (B. 1963)**

*Coloured Rocks*

Scroll, mounted and framed  
Ink and colour on silk  
45.5 x 64 cm. (17 7/8 x 25 1/4 in.)

**PROVENANCE**

Marlborough Gallery, London

**HK\$400,000-600,000**  
US\$52,000-77,000

徐累 (1963年生)

霓石

設色 絹本 鏡框

來源

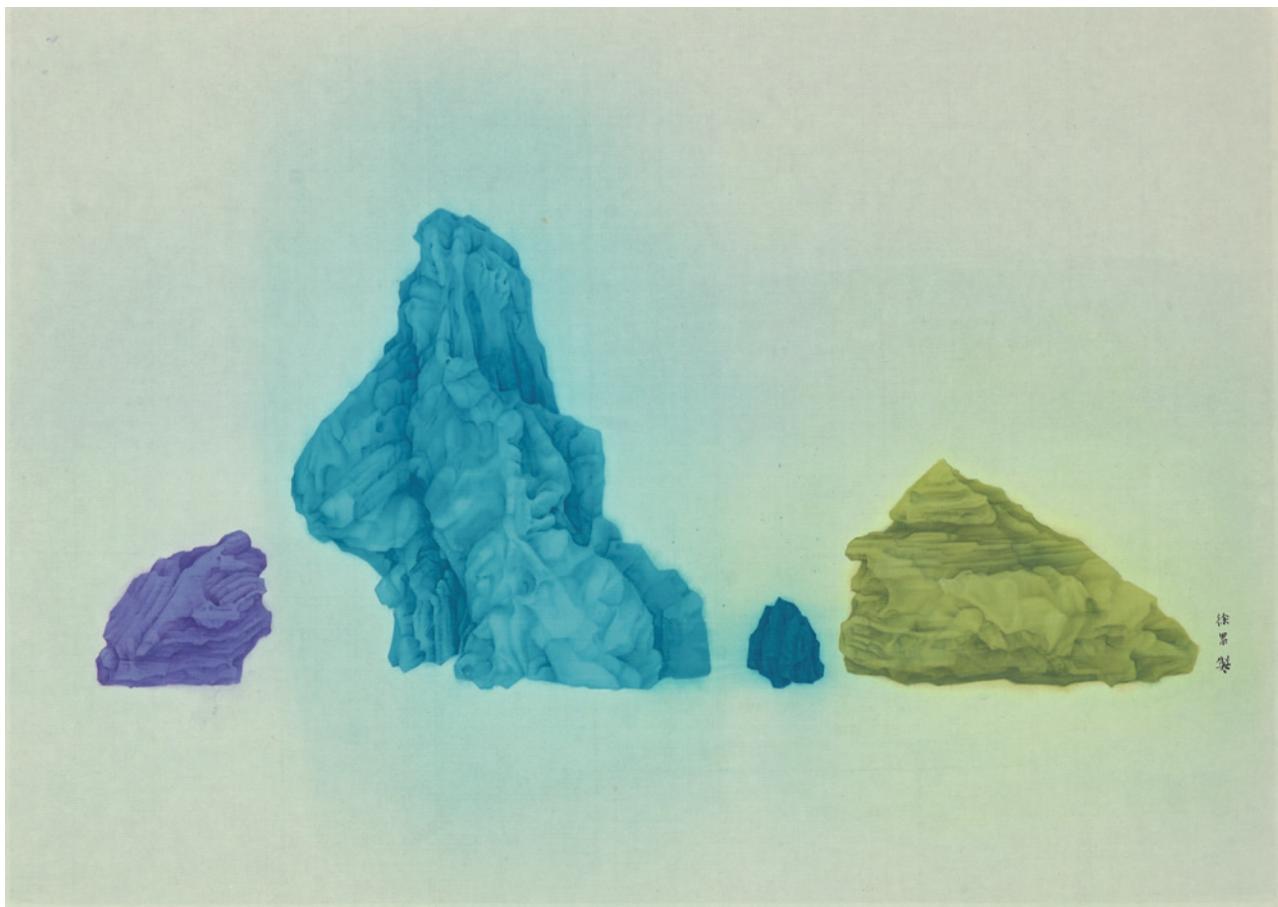
倫敦Marlborough畫廊

Xu Lei was born in Nantong, Jiangsu Province in 1963. He was trained at the Nanjing Art Academy and became a resident painter at the Jiangsu Institute of Chinese Painting upon graduation. Xu was an active participant in the New Wave movement and his work was exhibited in the China/ Avant-Garde Exhibition in Beijing in 1989.

Xu's choice of colour palette strikes viewers in their first impression. With refined and restrained gongbi technique, Xu portrays his subject, in a realistic manner, set against mysterious backdrops such as water, curtain and screen. He constructs a fantastical spatial dimension that gives a domestic and estranged context, alluring viewers to imagine the relationship between the subject and its surrounding. For Xu what appeals to him is "how to make a game out of cerebral, rhetorical relations among pictorial figures". This treatment reminds viewers the works by surrealist painters where the seen and unseen are equally intriguing to one's eyes.

徐累 1963 年出生於江蘇省南通，於南京藝術學院美術系接受繪畫訓練，畢業後到江蘇省國畫院從事專業創作和研究。徐累曾是新潮美術的積極參與者，作品曾在 1989 年中國前衛藝術大展中展出。

徐累對色彩的選擇和使用給觀者留下強烈的第一印象。利用精緻入微的工筆技巧，徐累以寫實的方法表現被刻畫對象，並設置神秘的背景，例如水，屏風和簾幕。徐氏在畫面中構建出虛幻的空間，賦予其內在疏離的語境，以引導觀者去想象被描繪對象和環境之間的關係。對徐累來說，最吸引他的是“如何調弄圖像之間的思維關係，修辭關係”。這種處理方法讓觀眾聯想到超現實主義畫家的作品，不管是可見的，還是不可見的，對觀眾來說同樣是引人入勝的。





*Horse • Free Run* is an exquisitely rendered masterpiece by Xu Lei that dramatises movement frozen in time with an almost cinematic aesthetic and an eerie beauty. Painted in 2014, it captures a galloping white steed, whose rump is tattooed with a blue-and-white floral pattern like those on Ming and Qing porcelain, charging forward and disappearing into the heavily curtained stage. The superimposed images of the animal in motion are mesmerising: the horse's limbs overlap, repeated for a total six times, as if an uncanny afterimage that lingers on the retina as the eye travels across the composition from left to right. For Xu Lei, what appeals is "an illusion of an illusory evocation" – in *Horse • Free Run*, this is suggested by Xu's refined, meticulous *gongbi* technique and deft reworking of motifs from the histories of art that create the theatrical suspension of disbelief, transforming the assemblage of the running horse into a perfect visual riddle.

A master manipulator of the seen and the unseen, Xu Lei invites the viewer to participate in the *mise en abyme* in his pictorial scene. The seemingly implausible dreamscape, washed in enigmatic hues of blue, is grounded in a profusion of influences. 'Each person,' writes Xu, 'is actually rearranging his [or her] own art history.' One can trace the image of the running horse to a myriad of imageries that came before: from the form of the iconic *Night-Shining White*, portrait of a charger of Emperor Xuanzong by Han Gan (ca. 706-783), to the chronophotography of horses in motion by 19th century photographers such as Étienne-Jules Marey (1830-1904) and Eadweard Muybridge (1830-1904). Despite the strong visual link between superimposed images of the horse by Xu Lei and the stop-motion photography, the artist further points to a reference literary in nature: a white horse leaping through a crevice signifies the passing of time. In rearranging and appropriating his own histories, memories, and rhetoric and illusions, perhaps Xu Lei summons not one but many spectres – endowing the painting with a sense of mystery that lies beyond its beautiful facade.

《馬·逸》創作於2014年，徐累以綿密俊秀的筆法去描繪動態的白馬，極具視覺張力及戲劇性的場景猶如定格的電影畫面，凝固了白馬兀自奔跑的瞬間，呈現詭秘深幽的誘人幻境。畫面中的駿馬疾馳飛奔向前，而馬股上來歷不明的神秘青花圖案彷如刺青或烙印，與馬身一樣逐漸消失於重重帷幔遮掩的舞臺上。《馬·逸》構圖懾人心魄之處莫過於白馬交替、重複、交錯的四肢。馬的形象在畫面空間上反復出現前後共六次，好似在不同時間捕捉的影象因重複曝光而合成於同一張照片上，為觀者帶來殘留影般的恍惚錯覺。對徐累而言，他畫中“一個幻景的幻境”藉助優雅而精準的工筆表達，藝術史中命題的解構重組，令觀者暫時擱置懷疑、難以置信的心態，置身於他精心部署可進可退的幻境。

徐累是視覺藝術中的魔術師，能巧妙地在觀者眼前處理可見與不可見的景象，在畫面上佈設種種謎題。在《馬·逸》中深淺不同的藍色層層渲染出天馬行空的夢境中，亦可以窺見徐累受不同地域、時期藝術啟發的影子。正如徐累曾說，“每個人的創作實際上就是在整理自己的藝術史。”徐累畫中馬的形象，可見唐代韓幹（約706-783）筆下唐玄宗坐騎照夜白四蹄騰驤的造型，亦可見十九世紀早期攝影師埃德沃德·邁布里奇（1830-1904）和艾蒂安·朱爾·馬雷（1830-1904）拍攝運動中的馬的影子。在中國文賦傳統中，白駒過隙更象徵了時間的飛逝。通過重新整理歷史、記憶、修辭及幻影，徐累賦予作品一種超越畫作精緻迷人表象之外的神秘感，留下了跌宕跳動的詭秘意象與悖論的迷題。



Eadweard Muybridge, *Horse in Motion*, c. 1878, Library of Congress  
埃德沃德·邁布里奇，《運動中的馬》，約1878年，  
美國國會圖書館



Étienne-Jules Marey, *White Horse Running*, 1886  
艾蒂安·朱爾·馬雷，《奔跑的白馬》，1886年





**842**

**XU LEI (B. 1963)**

*Horse • Free Run*

Scroll, mounted and framed

Ink and colour on silk

88 x 148 cm. (34 5/8 x 58 1/4 in.)

Executed in 2014

**PROVENANCE**

Kwai Fung Hin Art Gallery, Hong Kong

Acquired from the above by the present owner

**HK\$2,400,000-3,200,000**

**US\$310,000-410,000**

徐累 (1963年生)

馬·逸

設色 絹本 鏡框

2014年作

來源

香港季豐軒畫廊

現藏家購自上述畫廊

# A NEW GENERATION

The following fifteen ink paintings are presented together not because they share a uniform artistic style or subject matter, but because the artists behind these works are the emerging power of the category – young and born after 1970, they offer new ways of thinking about Chinese ink painting as a dynamic form of visual expression full of possibilities.

When Chinese contemporary ink first emerged as an independent artistic category, much focus was cast on the generation of artists directly impacted by the history and politics of China in the 1960s and 1970s. After China opened its door in 1979 many of these artists went to Europe and the United States, using ink and brush while embracing the art and philosophies from the West. The result has been a unique burst of creativity that sharply contrasts with 20th century ink painting that still dominates in Mainland China today. The thirteen artists featured here come from Mainland China and Hong Kong, with diverse backgrounds in terms of training and education that influence their career trajectories in different ways.

As the capital city, Beijing has historically attracted talented artists. Born in 1974, Peng Wei moved to Beijing in 2000 after graduating from Nankai University. Influenced by her artist father Peng Xiancheng, Peng Wei quickly found her own artistic vocabulary and established herself as one of the most significant ink artists of her generation. In her Beautiful Brocade series (Lots 843, 844), Peng reconnects with tradition by using antique brocade and silk embroidery, yet her contemporary interpretation allows her to build an ever-changing relationship with her own past. The Central Academy of Fine Arts, one of the most prestigious in China, also produces many distinguished young ink artists such as Tan Jun (Lot 857) and Guo Hui (Lot 853).

Gao Qian (Lot 847, 886), Shen Ning (Lot 854), and Zhou Xue (Lot 848) are part of the new fine brush (*xin gong bi*) movement active in Nanjing. The ancient capital has provided fertile ground for a generation of young artists who excelled in fine brush painterly skills but are also bold to incorporate contemporary elements. Zhu Xiaoqing (Lot 845), from Suzhou, offers a refined reworking of the landscape tradition.

Peng Jian (Lot 850), a native of Hunan, graduated from the ink painting department at the China Academy of Art in Hangzhou, where he currently lives. Peng is fascinated by the grids and lines as an abstract division of space. In *Limit No.3*, Peng's grid takes form of a meticulously painted mosquito net, offering an obstructed view of the city through the window. Zeng Guoqing (Lot 852), on the other hand, studied printmaking and incorporated this visual language in his ink painting of cityscapes.

Contemporary ink art is also about experimenting with media. Chu Chu (Lot 846) from Hangzhou is trained in multimedia, oil painting and calligraphy. A student of Wang Dongling, Chu combines cursive calligraphy and her black and white photography to form her imagery. Lin Guocheng (Lot 851), who studied at the Sichuan Academy of Fine Art, moved to Beijing and uses both a pen and ink brush to create complex, dreamlike landscapes. Inspired by early modern European sketches, Lin uses pen to draw lines that formulate his landscape.



His lines emulate the texture of mountains, water and trees with lines swirling across the composition, as if the landscape is constantly growing in front of the viewers.

New ink art movements have been born in Hong Kong independent of that in Mainland China since the 1960s. Artists such as Eric Ho Kay-nam (Lot 856) studied fine art and design in Canada, and his works depict the cityscape of Hong Kong that Ho grew up in. Chui Pui Chee (Lot 855) is trained at the Chinese University of Hong Kong before furthering his study in calligraphy at the China Academy of Art. As the title of the painting suggests, his work humorously references the local contemporary culture, particularly Cantonese pop music in the early 1990s.



843

PENG WEI (B. 1974)

*Beautiful Brocade I*

Scroll, mounted and framed

Ink and colour on paper

80 x 153 cm. (31 1/2 x 60 1/4 in.)

Executed in 2004

LITERATURE

Christina Sui (ed.), *New Freehand Paintings of Six Artists*, Yisulang Art Gallery, Singapore, June 2004, pp. 8-9

HK\$350,000-420,000

US\$46,000-54,000

彭薇 (1974年生)

彩墨錦繡 I

設色 紙本 鏡框

2004年作

出版

余欣 (編), 《新寫意名家六人新作集》, 藝溯廊,  
新加坡, 2004年, 第8-9頁

# 水墨新一代

以下十五幅作品題材與風格迥異，藝術家均出生於 1970 年後，年輕而充滿活力，在創作中融入新的觀念與現代的審美，通過傳統水墨媒介去探索演繹當代藝術。

當代水墨起初作為一個獨立的藝術類別出現時，受關注的往往是在 1960、1970 年代受到巨大歷史、政治變遷直接影響的一代藝術家。當中國重新對外開放時，因時代背景的變化，他們有機會前往歐洲、美國等地居住或交流，受西方藝術哲學啟發之餘仍然堅持使用水墨創作，帶有新藝術語言的作品一改二十世紀初期以來水墨畫的面貌。這次拍賣中推出的十三位年青藝術家來自中國大陸及香港，來自不同的背景，闡釋他們獨特的當代視野。

北京，作為首都，歷來就在文化藝術發展中舉足輕重。彭薇生於 1974 年，2000 年在南開大學人文學院美術專業畢業後移居北京。她受藝術家父親彭先誠的影響，鍾情於水墨，能在固有的圖示內容中拓展出豐富的變化。彭薇的《彩墨錦繡》系列（編號 843、844）結合了傳統文人畫的經典審美，漢服錦繡的神韻，創作出別具一格的當代作品。中央美術學院位於北京，被認為是中國美術家最高學府，亦培養出譚軍（編號 857）和郭輝（編號 853）等優秀年輕水墨畫家。

高茜（編號 847、886）、沈寧（編號 854）、周雪（編號 848），活躍於江蘇南京，這些精謹細膩的新工筆水墨作品散發著清雅悠遠的意境。朱曉清（編號 845），江蘇蘇州人，山水作品古意淳淳，清新雅逸。

彭劍（編號 850），湖南人，畢業於杭州中國美術學院國畫系。網格與線條是抽象空間的劃分，彭劍受此啟發，在《止境之三》中用精細的網格表現了隔著蚊帳看到的城市的風景。曾國慶（編號 852），1984 年出生於湖南，畢業於四川美術學院版畫系，筆下的城市風景帶有強烈的版畫意味。

當代水墨藝術亦探索了除筆、墨以外的其他媒體。儲楚（編號 846），杭州人，擅長水墨畫、書法、攝影及油畫，師從書法家王冬齡。儲楚嘗試將行書書法與黑白攝影結合，運用多種媒體來表達新穎的創作意念。林國成（編號 846），進修於四川美術學院，現居住於北京。林國成受歐洲的素描銅版畫技巧影響，以其細膩的筆觸描繪出圖景，通過筆的緩慢書寫，自由率性的探索，表達出生長的可能性。他繪畫的是可生長的風景，保留了素描、水墨與鋼筆畫的質樸。

香港，孕育了自成一格的新水墨運動，自 1960 年代起對水墨藝術的發展帶來了深遠的影響。何紀嵐（編號 856）求學於加拿大，背景為藝術及設計，作品以設計的理念滲透筆墨，描繪出香港街頭的風景。徐沛之（編號 855）畢業於香港中文大學藝術系，後於中國美術學院書法系獲碩士及博士學位。作品《又見雪飄過》取自 1990 年代初流行曲的歌詞，結合流行文化和藝術。

**844**

**PENG WEI (B. 1974)**

*Beautiful Brocade III*

Scroll, mounted and framed  
Ink and colour on paper  
83 x 154 cm. (32 5/8 x 60 5/8 in.)  
Executed in 2004

**LITERATURE**

Christina Sui (ed.), *New Freehand Paintings of Six Artists*, Yisulang Art Gallery, Singapore, June 2004, p. 12

**HK\$350,000-420,000**  
US\$46,000-54,000

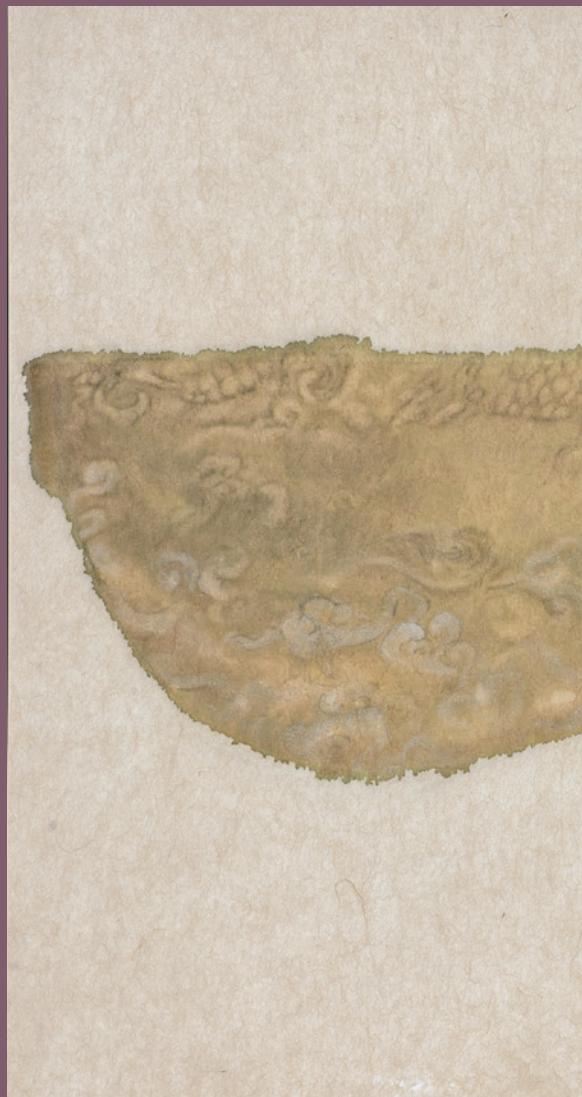
**彭薇 (1974年生)**

**彩墨錦繡 III**

設色 紙本 鏡框  
2004年作

出版

余欣（編），《新寫意名家六人新作集》，藝溯廊，新加坡，2004年6月，第12頁



**845**

**ZHU XIAOQING (B. 1986)**

*Autumn at Dongting*

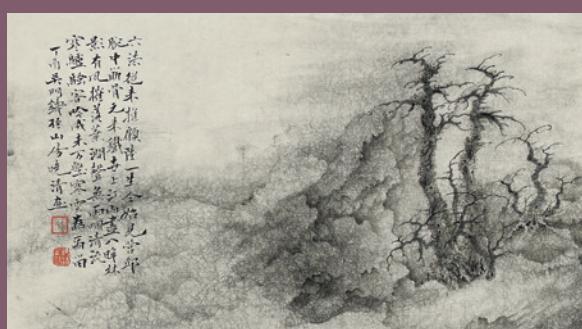
Scroll, mounted and framed  
Ink on paper  
22 x 135 cm. (8 5/8 x 53 1/8 in.)  
Executed in 2017

**HK\$40,000-60,000**  
US\$5,200-7,700

**朱曉清 (1986年生)**

**洞庭高秋**

水墨 紙本 鏡框  
2017年作





844



845



846

CHU CHU (B. 1975)

*Whisper of Trees: Tutcheria*

*Whisper of Trees: Osmanthus Fragrans*

A set of two scrolls, mounted and framed

Ink calligraphy on black and white photograph

Each measures 49.5 x 49.5 cm. (19 1/2 x 19 1/2 in.)

Executed between 2010-2017

NOTE

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

HK\$30,000-40,000

US\$3,900-5,100

儲楚 (1975年生)

樹語 : 石筆木

樹語 : 桂樹

水墨 黑白相片 鏡框兩幅

2010-2017年作

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，故此每個版本都是獨一無二的。



847

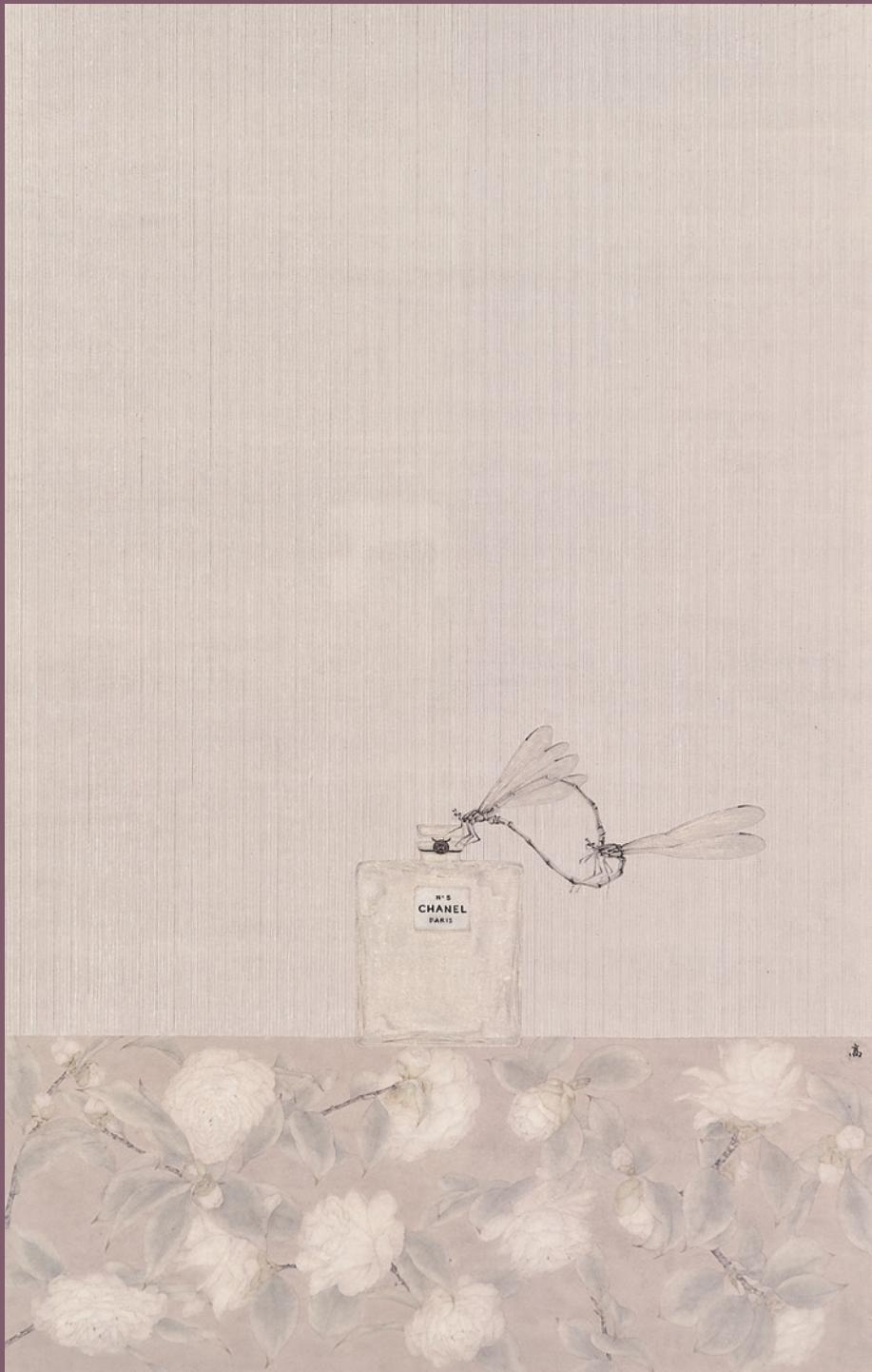
GAO QIAN (B. 1973)

Perfume No. 5

Scroll, mounted and framed  
Ink and colour on paper  
80 x 51 cm. (31 1/2 x 20 1/8 in.)

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

高茜 (1973年生)  
香水五號  
設色 紙本 鏡框





848

ZHOU XUE (B. 1980)

*A World You Cannot See*

Scroll, mounted and framed

Ink and colour on silk

78 x 54 cm. (30 3/4 x 21 1/4 in.)

Executed in 2014

LITERATURE

*Elegance: Gongbi Figures by Zhou Xue*, Anhui Fine Art Publishing House, Anhui, February 2017, p. 16

HK\$80,000-120,000

US\$11,000-15,000

周雪 (1980年生)

《遊·夢》系列一你看不到的世界

設色 繹本 鏡框

2014年作

出版

《畫境·典雅：周雪工筆人物探微》，安徽美術出版社，安徽，2017年2月，第16頁

849

PENG WEI (B. 1974)

*Rock II*

Scroll, mounted and framed

Ink on paper

136 x 69 cm. (53 1/2 x 27 1/8 in.)

Executed in 2004

LITERATURE

Christina Sui (ed.), *New Freehand Paintings of Six Artists*, Yisulang Art Gallery, Singapore, June 2004, p. 13

HK\$220,000-280,000

US\$29,000-36,000

彭薇 (1974年生)

奇石圖之二

水墨 紙本 鏡框

2004年作

出版

余欣 (編), 《新寫意名家六人新作集》, 藝溯廊, 新加坡, 2004年6月, 第13頁





850

**850**

**PENG JIAN (B. 1982)**

*Limit No.3*

Scroll, mounted and framed

Ink and colour on paper

112.5 x 59.5 cm. (44 1/4 x 23 5/8 in.)

Executed in 2010

**LITERATURE**

*Ten Miles Away*, Ora-Ora International Limited, Hong Kong, 2017, pp. 80-81

**PROVENANCE**

Galerie Ora-Ora, Hong Kong  
Private Hong Kong Collection

**HK\$50,000-80,000**

**US\$6,400-10,000**

彭劍 (1982年生)

止境之三

設色 紙本 鏡框

2010年作

**出版**

《十里遠》，Ora-Ora International Limited，香港，2017年，第80-81頁

**來源**

香港方由美術

香港私人收藏

**851**

**LIN GUOCHENG (B. 1979)**

*As the Rosy Clouds Linger in My Mind*

Scroll, mounted and framed

Ink, colour and pen on paper

160 x 90 cm. (63 x 35 5/8 in.)

Executed in 2014

**LITERATURE**

*The Sounds of Nature – Lin Guocheng's Solo Exhibition*, 3812 Gallery, Hong Kong, 2014, p. 56

**PROVENANCE**

3812 Gallery, Hong Kong

Acquired from the above by the present owner

**HK\$100,000-200,000**

**US\$13,000-26,000**

林國成 (1979年生)

蕩胸生層雲

鋼筆 設色 紙本 鏡框

2014年作

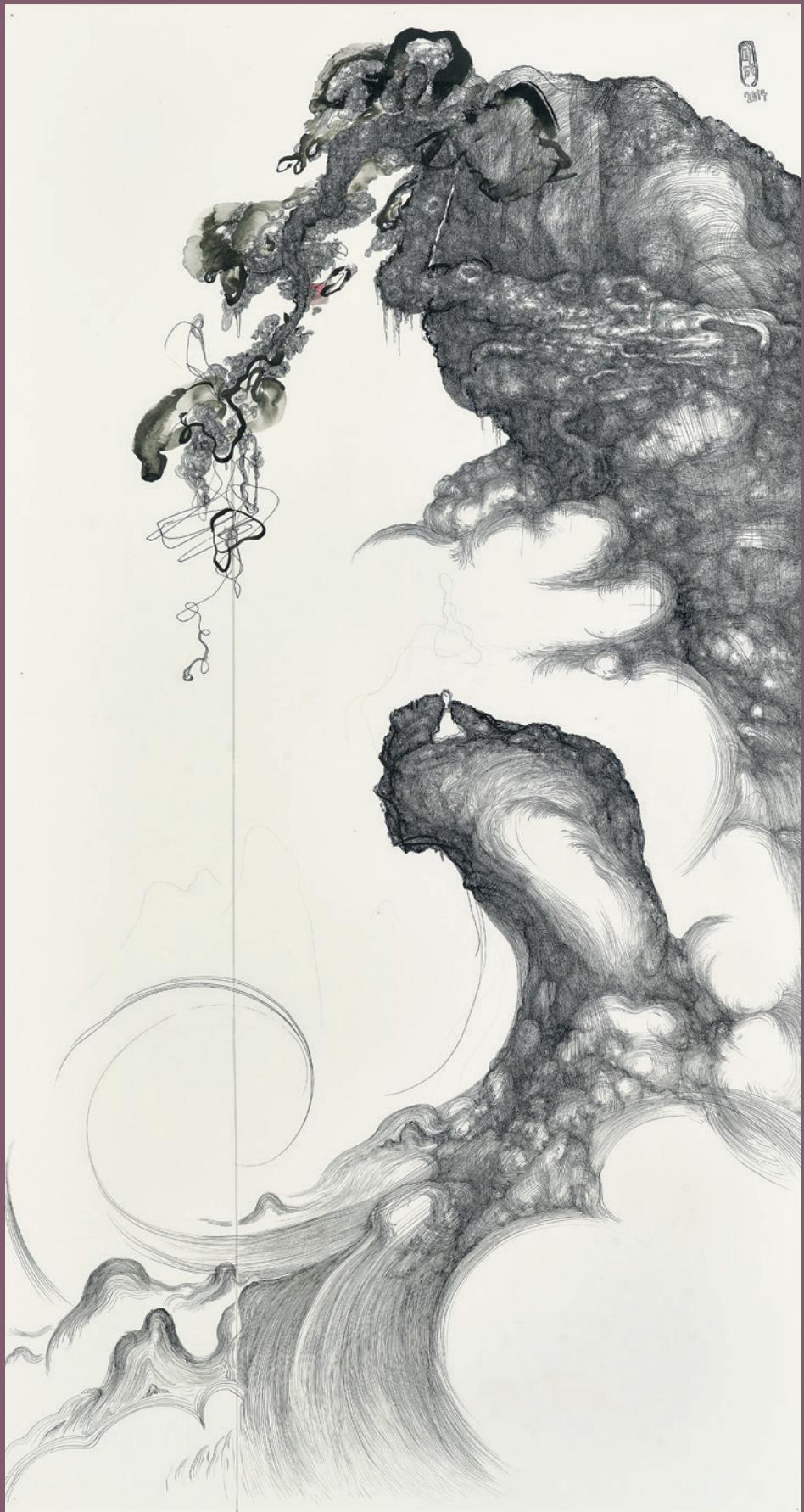
**出版**

《自然的蕭聲 – 林國成個展》，3812畫廊，香港，2014年，第56頁

**來源**

香港3812畫廊

現藏家購自上述畫廊





852

**852**

**ZENG GUOQING (B. 1984)**

*Sensation of Spring*

Scroll, mounted and framed

Ink on paper

106 x 68 cm. (41 3/4 x 26 3/4 in.)

Executed in 2009

**PROVENANCE**

Galerie Ora-Ora, Hong Kong

Private Hong Kong Collection

**HK\$30,000-60,000**

US\$3,900-7,700

**曾國慶(1984年生)**

**放牛般的春天**

**水墨 紙本 鏡框**

2009年作

**來源**

香港方由美術

香港私人收藏

**853**

**GUO HUI (B. 1986)**

*The Lingzhi Picker*

Scroll, mounted and framed

Ink and colour on paper

147 x 81.5 cm. (57 7/8 x 32 in.)

Executed in 2017

**LITERATURE**

*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 116-117

**HK\$40,000-60,000**

US\$5,200-7,700

**郭輝(1986年生)**

**採芝仙人**

**設色 紙本 鏡框**

2017年作

**出版**

《新墨色：中國當代水墨選集》，藏新藝術有限公司，台北，2017年，第116-117頁



853

**854**  
**SHEN NING (B. 1976)**  
*Cats*

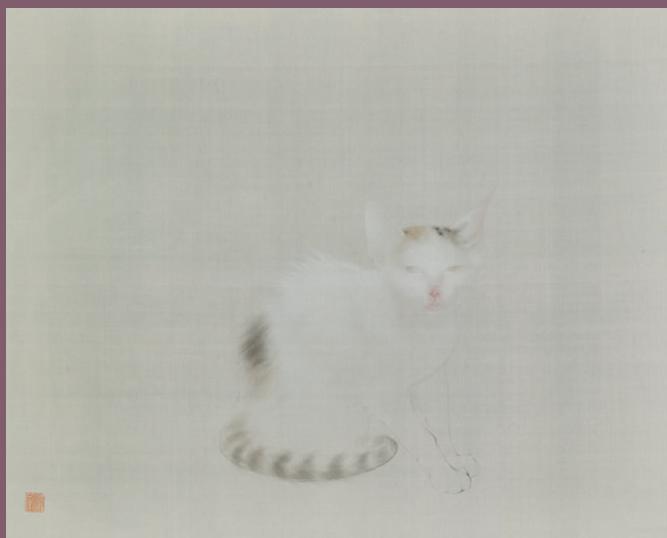
A set of two scrolls, mounted and framed  
Ink and colour on silk  
Each measures 43 x 53 cm. (16 7/8 x 20 7/8 in.)

**HK\$90,000-140,000**  
US\$9,100-12,000



854

**沈寧 (1976年生)**  
**貓趣圖**  
設色 絹本 鏡框兩幅





855

CHUI PUI CHEE (B. 1980)

*There's the Snow Again VIII*

Scroll, mounted and framed

Ink and colour on gold paper

136.5 cm x 69 cm. (53 3/4 x 27 1/8 in.)

Executed in 2017

HK\$40,000-50,000

US\$5,200-6,400

徐沛之(1980年生)

又見雪飄過之八

設色 金箋 鏡框

2017年作

856

ERIC HO KAY-NAM (HE JILAN, B. 1974)

HKID - Street Matrix 5

Scroll, mounted and framed

Ink and colour on paper

90 x 90 cm. (35 3/8 x 35 3/8 in.)

HK\$50,000-80,000

US\$6,500-10,000

何紀嵐 (1974年生)

香港格式-街頭5

設色 紙本 鏡框



856

857

TAN JUN (B. 1973)

A Little Bit 5

Scroll, mounted and framed

Ink and colour on paper

68 x 68 cm. (26 3/4 x 26 3/4 in.)

Executed in 2014

HK\$50,000-70,000

US\$6,500-9,100

譚軍 (1973年生)

些許5

設色 紙本 鏡框

2014年作



857



**858**  
**JIA YOUPU (B.1942)**  
*Herd*

A set of two scrolls, mounted and framed  
Ink and colour on paper  
Each scroll measures 31 x 31 cm. (12 1/4 x 12 1/4 in.)

**PROVENANCE**  
Private Collection, Asia

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

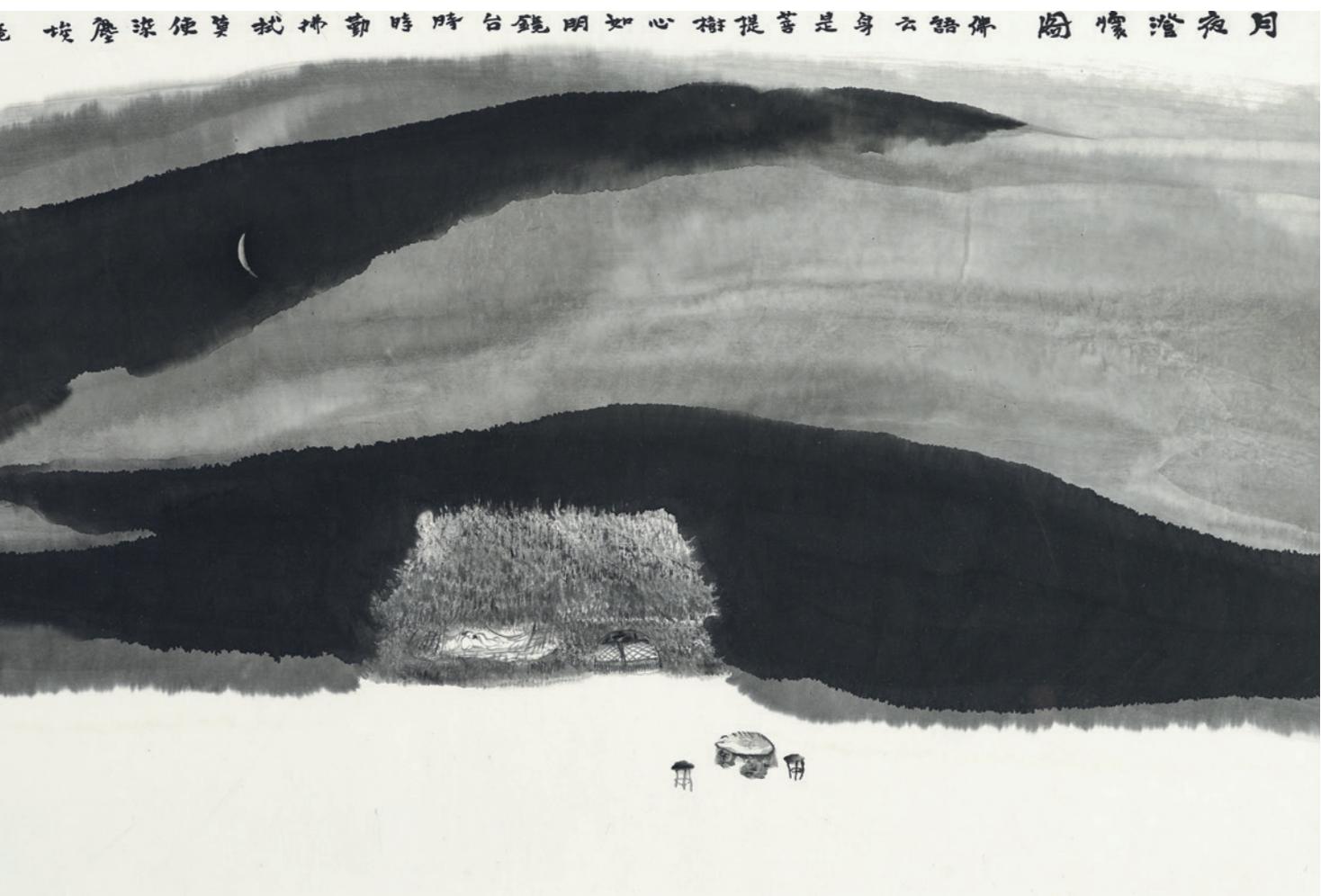
**賈又福 (1942年生)**  
**牧趣**

設色 紙本 鏡框兩幅

1. 題識 瓢者。  
鈐印 福

2. 題識 瓢。  
鈐印 福

來源  
亞洲私人收藏



859

859

JIA YOUPU (B. 1942)

*Moonlight*

Scroll, mounted and framed

Ink on paper

64 x 130 cm. (25 1/4 x 51 1/8 in.)

PROVENANCE

Private Collection, Asia

HK\$80,000-100,000

US\$11,000-13,000

賈又福 (1942年生)

月夜澄懷圖

水墨 紙本 鏡框

題識

月夜澄懷圖。

佛語云：身是菩提樹，心如明鏡台。

時時勤拂拭，莫使染塵埃。

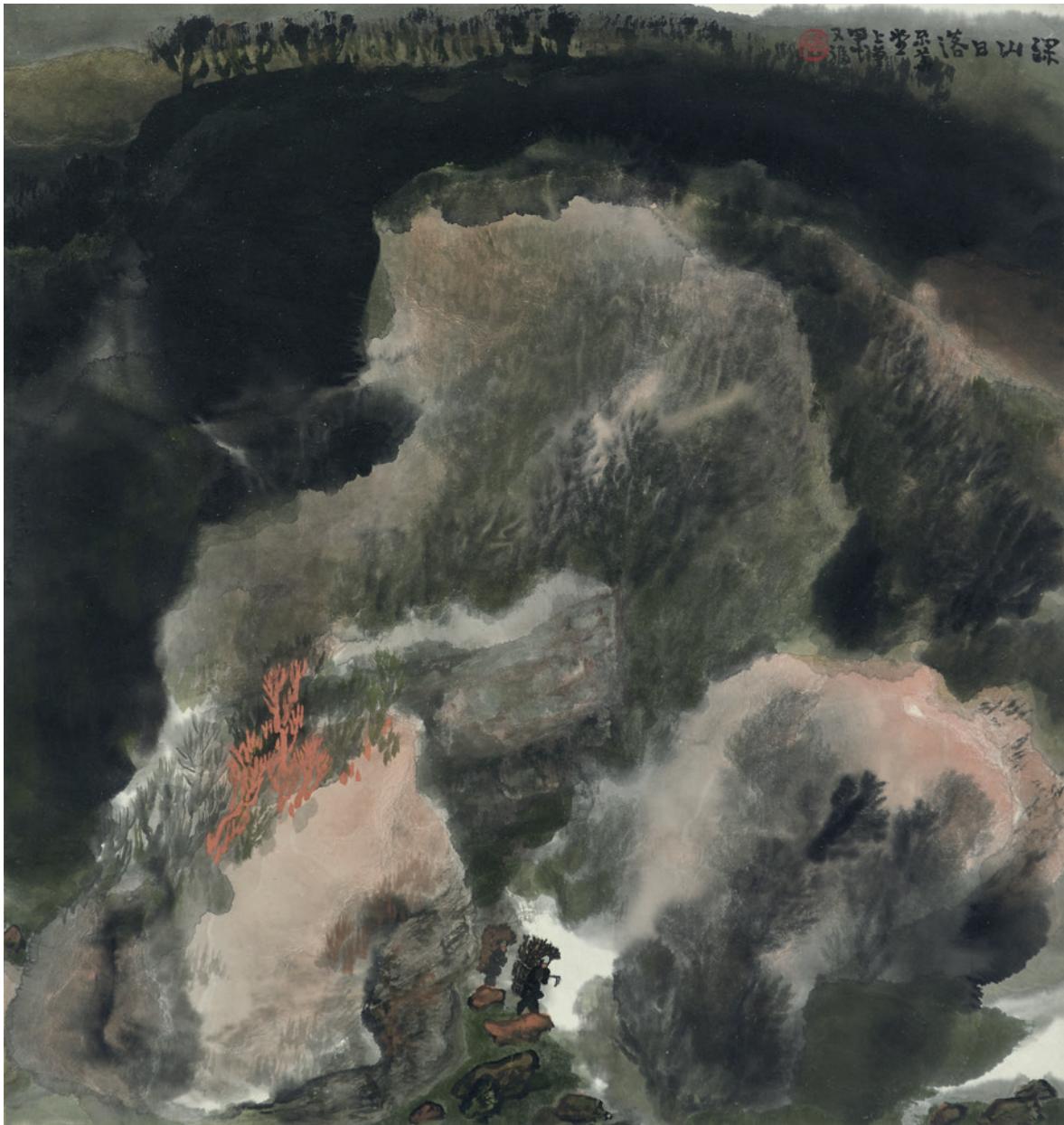
鏡真樓主人大傻瓢者，又福寫記。

鈐印

福

來源

亞洲私人收藏



860

JIA YOUPU (B. 1942)

*Sunset in the Mountains*

Scroll, mounted and framed  
Ink and colour on paper  
58 x 55 cm. (22 7/8 x 21 5/8 in.)

PROVENANCE

Private Collection, Asia

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

賈又福 (1942年生)

深山日落

設色 紙本 鏡框

題識

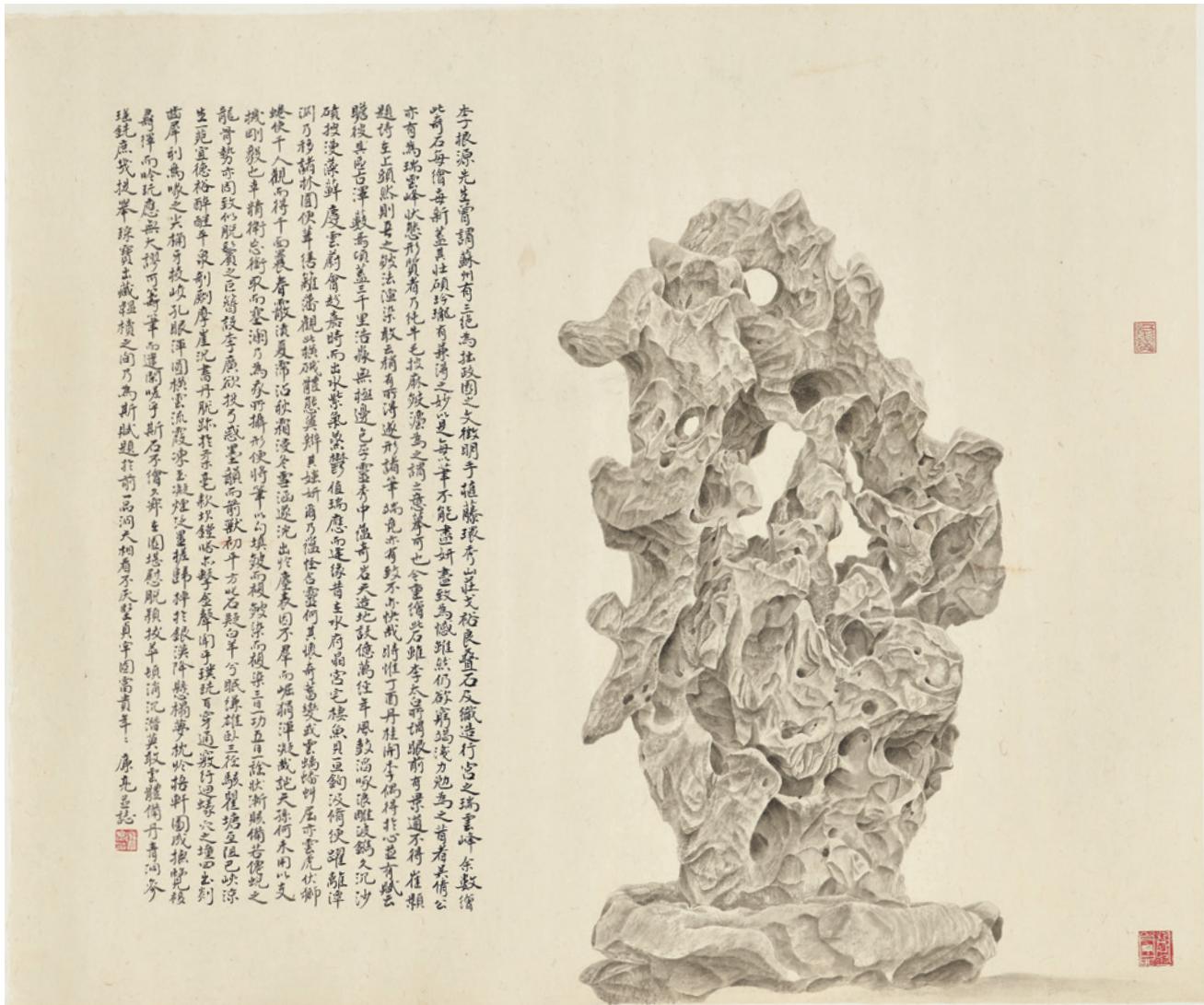
深山日落。不華堂上筆墨，又福。

鈐印

福

來源

亞洲私人收藏



861

LIAN LIANG (B. 1958)

*Auspicious Cloud*

Scroll, mounted and framed  
Ink on paper  
67 x 79.5 cm. (26 3/4 x 31 1/4 in.)  
Executed in 2017

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

廉亮 (1958年生)

瑞雲峰

水墨 紙本 鏡框  
2017年作

題識

李根源曾謂蘇州有三絕，為拙政園之文徵明手植藤、環秀山莊戈裕良疊石及織造行宮之瑞雲峰。余數繪此奇石，每繪每新，蓋其壯碩玲瓏有兼得之妙。以是每以筆不能盡妍致為憾，雖然，仍欲窮竭淺力勉為之。昔者吳倩翁亦有為瑞雲峰狀態形質者，乃純以牛毛披麻皴法為之，謂之意摹可也。今拙筆重繪此石，雖李太白所謂：眼前有景道不得，崔顥題詩在上頭。然則，吾之皴法渲染，敢雲稍有所得，遂形諸筆端，竟亦有致，不亦快哉。時惟丁酉丹桂開季，偶得於心，並有賦雲：瞻彼具區，古澤藪焉。頃蓋三千里，浩淼無極處。包孕靈秀，中蘊奇岩。天造地設，億萬經年。風鼓滔啄，浪雕波鑄。久沉沙磧，披漫藻蘚。慶雲蔚會，趁嘉時而出水。紫氣蒸鬱，值瑞應而逢緣。昔在水府晶宮，宅棲魚貝。一旦鉤汲修繩，躍離潭淵。乃移諸林囿，便蒼繕籬藩。觀此橫磯，體態莫辨其媸妍，爾乃蘊怪含靈，何其懷奇蓄變。或雲螭蟠虬屈，亦雲虎伏獅蟠，使千人觀而得千面。曩春霰濱，夏霧沾，秋霜浸，冬雪涵，遂浣出於塵表，因不群而崛獨。涓涓泮水，時有奇石，可為良器。予嘗題之，得句云：瑞雲峰挺拔，天柱石玲瓏。不知其誰所作，但知其為良石也。庚子年夏月，廉亮題於上海寓所。時年八十有二，心手俱健，故不以爲意。庚子年夏月，廉亮題於上海寓所。時年八十有二，心手俱健，故不以爲意。

凝哉！詫天孫何未用以支機，剛毅也，幸精衛忘銜取而塞闕。乃為我所攝形，便將筆以勾填。皴而復皴，染而復染。三日一功，五日一詮。狀漸駭備，若仙蛻之龍骨。勢亦周致，似脫鬢之巨簪。設李廣欲投弓，惑墨韻而箭斃。初平方叱石，疑白羊兮眠縑。雄臥三徑，駭瞿塘瓦阻巴峽。涼生一苑，宜德裕醉醒平泉。剗刷摩崖，況書丹脫跡於柔毫。款坎鐘嗒，亦擊金聲聞乎璞玳。百穿通竅，紆迴蟻穴之壘。四出剗齒，犀利鳥喙之尖。桷牙棱峻，孔眼渾圓，橫雲流霞，凍玉凝煙。泛星槎歸棹於銀漢，降懸榻夢枕於梧軒。圖成撫覽，復尋繹而吟玩。應無大謬，可籌筆而遣閑。嗟乎斯石不繪，久寂在園。堪慰脫穎拔萃，頓消沉潛。莫敢雲體備丹青，洞參瑤銘。庶幾提舉採寶，出藏鑑橫之間。乃為斯賦，題端於前。一品洞天，相看不厭。堅貞牢固，富貴年年。廉亮并誌。

鈐印

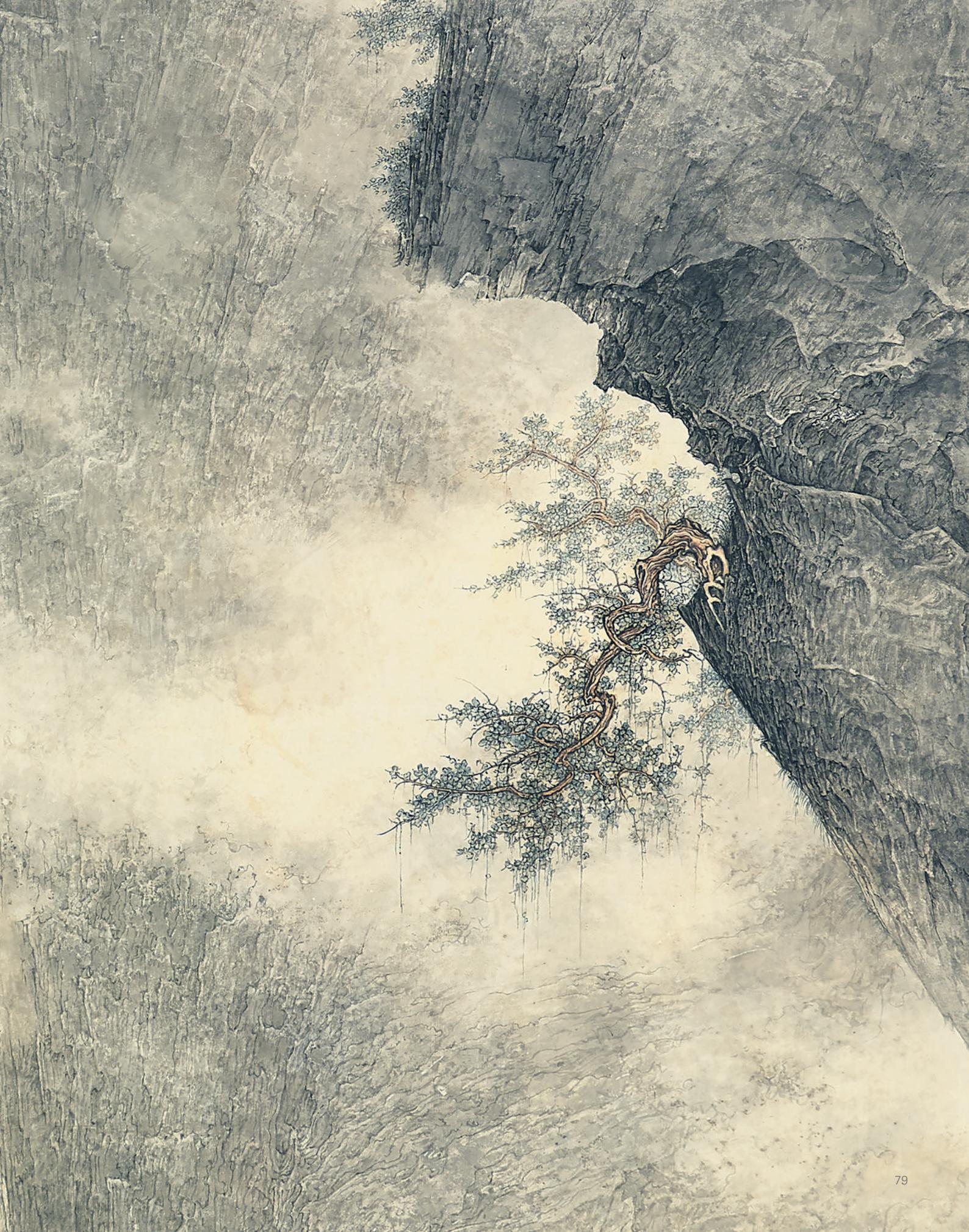
廉亮印、仁壽、堅貞

Whilst inspired by Northern Song landscape paintings Li continuously modernises his style, employing methods such as splashed ink and abstract expressionism. His works contrast meticulous (*gongbi*) and expressive (*xieyi*) brushwork within the same composition, embodying the elegance and subtlety of classical Chinese ink paintings with a splurge of light, space and energy unseen in the genre. This is partly impacted by his experience of living in the United States: in 1982 he left China for San Francisco to study at the San Francisco Academy of Art University where he received training in Western art, obtaining a degree in 1984. It was here that he began to see the connection between American abstract expressionism and the splashed ink technique. To create the architectonic formations of grotesque mountains and cliffs in his works, Li splashes ink onto paper, allowing it to flow freely to form the underlying composition – a process most notably associated with Zhang Daqian.

In *Magnificent Hills and Pine*, the composition confronts the viewers with the sublimity of nature. The struggle and vitality of the pine trees are rendered painstakingly, propelling the viewer into a philosophical reflection on individual existence within the vastness of the universe. As Li Huayi writes, 'the beauty of landscape has to be in sync with one's emotions. When one walks away from the scenery, the transient beauty of becomes impossible to experience fully like the flowing mist and clouds. Every moment in time and space creates new artistic conceptions.'

李華弌的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。他雖受北宋山水畫風啟發，但一直運用潑墨法、抽象表現主義等不同技法和風格，力圖獨樹一幟。同一佈局中，他兼用工筆、寫意以作對比，通過力量、光影、空間體現古典山水畫之優雅精妙。他的創作得益於在美國學習並生活的經歷：1982年，他赴三藩市入讀三藩市藝術大學，並於1984年獲得藝術碩士學位，期間他從美國抽象表現主義中找到潑墨技巧的理論根基。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。

《立松重嶺》中衝破邊際的陡然峭壁打破了傳統宋代山水的構圖傳統，精湛詮釋了自然之恢宏壯麗，令觀者頓生崇高之感。岩間枯榮的蒼松在畫家細緻的勾勒下表現出強大的生命力，引發出“人生天地間”的蒼茫思索。正如李華弌所言：“如果風景用來寄情，它的美一定要和情緒符合。當離開每個景觀的時候，山水之美已不可言傳，如雲霧的飄動，時刻在變化，靈動流動的山水，每處都想再去回首，每一瞬間和空間的相融都創造新的意境。”



**862**

**LI HUAYI (B. 1948)**

*Magnificent Hills and Pine*

Hanging scroll

Ink and colour on paper

136.5 x 68.5 cm. (53 ¾ x 27 in.)

Executed in 2006

**PROVENANCE**

Acquired directly from the artist by the present owner

Private Collection, USA

**HK\$2,200,000-2,800,000**

US\$290,000-360,000

李華式 (1948年生)

立松重嶺

設色 紙本 立軸

2006年作

題識

丙戌秋日，李華式

鈐印

絕世華章獨成式格

來源

直接得自藝術家

美國私人珍藏





863

863

JIA YOUFU (B. 1942)

*Herding in Mount Taihang*

Scroll, mounted and framed  
Ink on paper

56.5 x 45.4 cm. (22 1/4 x 17 7/8 in.)

**PROVENANCE**

Lot 1409, 26 November 2012, Fine Chinese  
Modern Paintings, Christie's Hong Kong

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

賈又福 (1942年生)

太行牧趣圖

水墨 紙本 鏡框

題識

太行牧趣圖，又福。

鈐印

賈

來源

香港佳士得，中國近現代畫，2012年  
11月26日，編號1409

864

CHEN JIALING (B. 1937)

*Lotus*

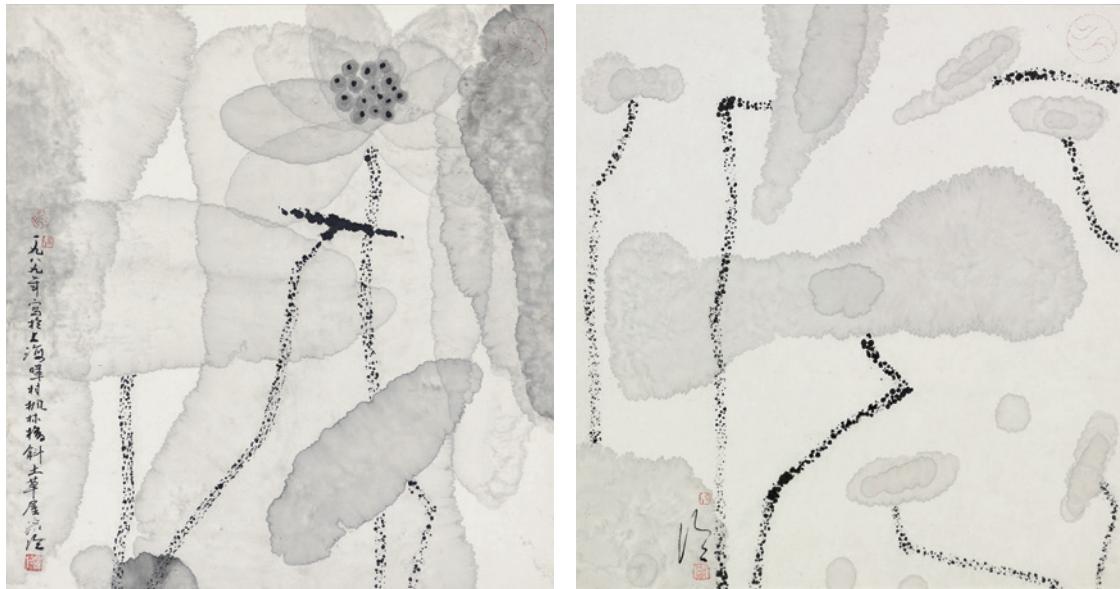
A set of two scrolls, mounted and framed  
Ink on paper

Each measures 47 x 43.5 cm. (18 1/2 x 17 1/8 in.)  
Executed in 1989

**PROVENANCE**

Plum Blossoms Gallery, Hong Kong  
Private Hong Kong Collection

**HK\$20,000-40,000**  
US\$2,600-5,100



864



865

陳家泠 (1937年生)  
墨荷

水墨 紙本 鏡框兩幅  
1989年作

來源  
香港萬玉堂  
香港私人收藏

865  
CHEN JIALING (B. 1937)  
*Autumn Rhapsody*

Scroll, mounted and framed  
Ink and colour on paper  
60 x 98.5 cm. (23 5/8 x 38 5/8 in.)

PROVENANCE  
Plum Blossoms Gallery, Hong Kong  
Private Hong Kong Collection

HK\$40,000-70,000  
US\$5,200-9,000

陳家泠 (1937年生)  
秋意

設色 紙本 鏡框  
出版  
香港萬玉堂  
香港私人收藏



866

HU YONGKAI (B. 1945)

*Gardens, Shadows, Memories*

Scroll, mounted for framing

Ink and colour on paper

142 x 146.5 cm. (55 7/8 x 57 7/8 in.)

Executed in 1998

**PROVENANCE**

Plum Blossoms Gallery, Hong Kong  
Red Rock Studio Collection

**LITERATURE**

Hu Yongkai: *Gardens, Shadows, Memories*, Plum Blossoms Gallery, Hong Kong, 1998, cover and p.21

**HK\$80,000-120,000**  
US\$11,000-15,000

胡永凱 (1945年生)

故園流影

設色 紙本 鏡片

1998年作

來源

香港萬玉堂  
石紅齋珍藏

出版

《胡永凱：故園流影》，萬玉堂，香港，1998年，  
封面及圖版21

867

LI JIN (B. 1958)

*Eat Drink Men and Women*

Scroll, mounted and framed

Ink and colour on paper

67 x 67 cm. (27 1/8 x 27 1/8 in.)

Executed in 2003

PROVENANCE

Acquired directly from the artist

HK\$80,000-100,000

US\$11,000-13,000

李津 (1958年生)

飲食男女

設色 紙本 鏡框

2003年作

來源

直接得自藝術家



867

868

XULELE (B. 1955)

*Graceful Dance*

Scroll, mounted and framed

Ink and colour on paper

70.5 x 46.5 cm. (27 3/4 x 18 1/4 in.)

Executed in 2009

LITERATURE

Xu Lele, Tianjin People's Fine Arts Publishing, Tianjin, 2013, back cover and p. 15

HK\$140,000-260,000

US\$19,000-33,000

徐樂樂 (1955年生)

婀娜生姿

設色 紙本 鏡框

2009年作

題識

發袖已成態，動足復含姿。

斜睛若不晒，嬌轉復遲疑。

羅衣恣風引，輕帶任情搖。

己丑歲末樂樂畫。

鈐印

徐樂樂、大本領人、一江花雨、眠琴處、清音、夢回雲水

出版

《名城·大家 - 徐樂樂》，天津人民美術出版社，天津，2013年，封底及第15頁



868



## INK IN TAIWAN

This section (Lots 869-878) explores the works of seven artists from Taiwan born between the 1920s and the 1960s. Liu Kuo-sung, He Huaishuo and Wu Hsueh Jang were born in China, yet their move to Taiwan at a young age has altered their trajectories. The openness and artistic freedom in post-war Taiwan became a catalyst for change and innovation, and in response, progressive artists founded the influential Fifth Moon Group and the Ton Fan Art Group.

The development of Chinese ink painting in Taiwan in the past half century is highlighted by the founding of the Fifth Moon Group in 1957 by artist Liu Kuo-sung and other graduates of the National Taiwan Normal University. Bold and innovative, the artists strove to revolutionise the art practice in Taiwan with a Western perspective. Liu Kuo-sung was born in 1932 and originally from Shandong, China. He later moved to Taiwan in 1949 and graduated from the National Taiwan Normal University. In search of a new expression in his art, Liu initially focused on oil painting but returned to ink painting in 1961. Liu has since constantly introduced experimental techniques and revolutionary materials to ink painting, from using collage, paper tearing, ink rubbing, to steeping ink between two pieces of paper.

Inspired by cursive script calligraphy, Liu began to work on his *Calligraphic Abstraction Series* (Lots 822, 823 and 870) in the 1960s. He uses a large brush to apply bold and carefree brushstrokes on wrinkled paper, abstracting traditional landscape compositions with a few powerful strokes. This series marks a breakthrough for Liu Kuo-sung who was then in his 30s. Executed between 1970 and 1971, *Which Is Earth? No. 96* (Lot 869) is a remarkable example of Liu's Space Series that he started in 1968 when he was residing in the United States. Inspired by astronaut William Anders' photograph *Earthrise* which was taken on the Apollo 8 Mission, Liu attempts to showcase the full moon shining above the earth with broad, abstract brushstrokes representing the landmasses and oceans of the Earth.

Liu expresses the unpredictability of ink and paper reacting with each other, resulting in his many series of ethereal abstract and landscape paintings over the past six decades. At a time when many of his contemporaries employed only ink and rice paper to reflect the traditions of the classical past, Liu Kuo-sung revolutionised his landscape works through the use of vibrant colours and new techniques. In 1971 Liu moved to Hong Kong to take up a teaching position at the Chinese University of Hong Kong, deeply influencing generations of Hong Kong artists ever since.

以下作品（編號 869-878）展現了生於上世紀 20 至 60 年代的七位台灣水墨藝術家的創作。

劉國松、何懷碩和吳學讓雖然生在中國，但因年輕時移居到台灣，從此影響他們的人生軌跡與藝術創作。戰後的台灣社會逐漸變得開放，對藝術創作的自由度也隨即增長，成為變革與創新的催化劑。當時的藝術家也隨即成立了極有影響力的五月畫會和東方畫會，集合藝術家的力量革新文化。

1957 年，劉國松和幾位台灣師範大學畢業的藝術家創立五月畫會，對台灣近五十年的水墨發展產生了重要的影響。他們大膽創新，以西方藝術的視野革新本土的藝術創作。劉國松 1932 年出生於山東，後移居到台灣，1949 年畢業於台灣師範大學。劉氏早年專注於油畫創作，到 1961 年才重拾東方畫系的水墨媒介。劉氏身體力行從事實驗創作，以幾何拼貼、撕紙筋、「水拓法」等方式倡導水墨畫的現代化。

劉國松在 1960 年代創作的狂草抽象系列（編號 822, 823, 870），靈感源自草書書法，以狂草筆法大膽入畫，在弄皺的紙上以寥寥數筆勾勒出傳統山水畫的構圖，是他三十多歲時重要的突破。在 1970 年至 1971 年間繪畫的《「地球

何許？」之九十六》（編號 869）是劉氏太空系列的經典例子。當時劉國松旅居美國，1968 年看到太空人威廉·安德斯從阿波羅 8 號上拍攝的地球上空的照片取得靈感，從而開創了太空系列，用平面的構圖，以豐富的顏色，描繪太空景觀中的迷人光影變化。畫面的下部，畫家以宏大和抽象的筆觸表現地球上的陸地和海洋被大氣層環繞之景象。

劉國松在漫長的藝術生涯中創作出許多著名的系列作品，他運用多種技法，去表達水墨和紙張的相互反應的不可預測性，以及他駕馭這些媒介材質的能力。當同期畫家專注用水墨和宣紙傳承中國古代書畫傳統時，劉國松運用鮮明的色彩和嶄新的技法完全改革了他的山水作品。1971 年劉國松移居到香港，擔任香港中文大學藝術系教授，對近幾十年香港水墨藝術的發展有著深遠的影響。



Liu Kuo-sung and members of the Fifth Moon Group  
劉國松與五月畫會成員

**869**

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

*Which Is Earth? No. 96*

Scroll, mounted and framed

Ink and colour on paper

153.1 x 66.7 cm. (60 1/4 x 26 1/4 in.)

Executed in 1970-1971

**PROVENANCE**

Acquired in Taiwan in the 1970s

Private Collection, Asia

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

**US\$120,000-190,000**

**劉國松 (1932年生)**

**「地球何許？」之九十六**

設色 紙本 鏡框

1970-1971年作

題識

劉國松。一九七〇 - 七一。

鈐印

鐫國松

來源

原藏家於1970年代購自台灣

亞洲私人收藏



此圖  
周  
畫



870

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

*Abstract*

Scroll, mounted and framed  
Ink and colour on paper  
85 x 55.5 cm. (33 1/2 x 21 5/8 in.)  
Executed in 1963

**PROVENANCE**

Acquired directly from the artist in Taiwan  
Private Collection, USA

**HK\$300,000-400,000**  
US\$39,000-51,000

劉國松 (1932年生)

抽象山水

設色 紙本 鏡框  
1963年作

題識

劉國松，一九六三。

鈐印

劉國松

來源

直接得自藝術家於台灣  
美國私人珍藏

871

CHUANG CHE (B. 1934)

*Shore of the Ice Lake*

Scroll, mounted and framed  
Ink and acrylic on paper  
109 x 93 cm. (42 7/8 x 36 5/8 in.)  
Executed in 1992

**PROVENANCE**

Previously in the collection of Kander's Art, Taipei,  
in the 1990s

**LITERATURE**

*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 24-25

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

莊喆 (1934年生)

冰湖畔

水墨丙烯 紙本 鏡框

1992年作

來源

台北勝大莊於1990年代收藏

出版

《新墨色：中國當代水墨選集》，藏新藝術有限公司，台北，2017年，第24-25頁

A contemporary of Liu Kuo-sung and member of the Fifth Moon Group, Chuang Che was born into a scholarly family in 1934 in Beijing. He was introduced to art at a young age by his father Chuang Shan-Yen, a renowned academic and calligrapher who served as the vice director of the Palace Museum in Taipei. At the National Taiwan Normal University, Chuang studied under Chu Teh-Chun who profoundly influenced his pursuit of abstraction in his artistic practice. In 1966, Chuang was awarded a travel grant by the J.D. Rockefeller III Fund to study and travel in the United States and Europe, and has settled in New York since 1988. Chuang's works are deeply connected with nature. His unrestricted use of expressive lines from Chinese landscape painting and the bright colours of European abstract painting recreate the landscape he sees.

莊喆，與劉國松同為五月畫會成員，1934年生於北京。父親莊嚴是著名書法家，曾任國立故宮博物院副院長。莊喆自小受父親的影響對藝術產生濃厚興趣，在台灣師範大學學習期間受朱德群的指導，展開了他一生對抽象藝術的追求。1966年，莊喆獲美國洛克菲勒三世基金會資助赴美國和歐洲研學，於1988年定居紐約。莊氏的創作與大自然有著密切的關係。他以寫意傳統中國山水的線條和歐洲抽象繪畫的鮮豔色彩，繪出他所看到的自然景觀。



871



872

872

HE HUAISHUO (B. 1941)

Falling Leaves

Scroll, mounted and framed

Ink and colour on cardboard

45 x 52.5 cm. (17 ¾ x 20 ½ in.)

Executed in 1980

HK\$60,000-80,000

US\$7,800-10,000

何懷碩 (1941年生)

落英

設色 紙板 鏡框

1980年作

題識

庚申春何懷碩。

鈐印

何、懷碩



873

WU HSUEH-JANG (1924-2013)

Joy

Scroll, mounted and framed  
Ink and batik on silk  
71 x 56 cm. (28 x 22 in.)  
Executed in 2012

EXHIBITED

Taipei, National Taiwan Museum of Fine Arts, *Linearity•Symbols•Eastern Geometry - Wu Hsueh-Jang Art Exhibition*, 18 February-7 May 2017  
Taipei, Sun Yat-sen Memorial Hall, *Dreaming of Homeland - Wu Hsueh-Jang 95th Memorial Exhibition*, 17 August-27 September 2017

LITERATURE

*Linearity•Symbols•Eastern Geometry - Wu Hsueh-Jang Art Exhibition*,  
National Taiwan Museum of Fine Arts, Taipei, February 2017, p. 217  
*Dreaming of Homeland - Wu Hsueh-Jang 95th Memorial Exhibition*, Sun Yat-sen Memorial Hall, Taipei, August 2017, p. 118

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

Trained as a traditional ink artist, Wu Hsueh-Jang has sought to continuously revolutionise his work with a childlike innocence. Wu studied under modern Chinese painting masters such as Lin Fengmian, Huang BinHong, Pan Tianshou, Li Keran and Fu Baoshi at the Hangzhou National Art College in 1943 and subsequently moved to Taiwan in 1948.

Wu's work arouses childhood or ancestral memories by depicting adorable figures with minimalist lines or patterns from ancient myths. His work reflects the revolutionary spirit of the frontiers of contemporary ink art. Emitting a vibrant energy, *Footprints* (Lot 874) was created after his root-searching journey to mainland China where he was inspired by patterns on ancient bronzeware and spirals on Neolithic pottery. Here, he restages this fascination with the ever-changing universe with an almost ritualistic dance of brush on paper. The uneven application of colours in the background adds a naïve and humanistic touch that departs from the geometric abstractionism of Europe. *Joy* (Lot 873) portrays a family of baby geese following their mother with highly simple lines, which is a continuation of the expressionist tradition in Chinese painting. The mottles created by dyeing technique recall a memory of home.

吳學讓 (1924-2013)

樂

水墨 蟻染 絹本  
2012年作

展覽

台北，國立臺灣美術館，“線性·符號·東方幾何－吳學讓藝術特展”，2017年2月18日-5月7日

台北，國立國父紀念館，“夢中家園－吳學讓95紀念特展”，2017年8月17日-9月27日

出版

《線性·符號·東方幾何－吳學讓藝術特展》，國立臺灣美術館，台北，2017年2月，第217頁

《夢中家園－吳學讓95紀念特展》，國立國父紀念館，台北，2017年8月，第118頁



吳學讓從傳統書畫起家，經歷了自我革新的蛻變，創造出童真爛漫而又扎根於歷史的視覺語言。1943年，吳學讓進入杭州藝專學習，師從現代美術大師林風眠、黃賓虹、潘天壽、傅抱石、李可染等，於1948年移居台灣。

吳學讓的作品充滿了幽默詼諧的孩子氣，可愛質樸的極簡人物形狀引起遠古或童年的記憶，如天真無邪的一縷清風，反映出一代當代水墨先驅勇敢開拓的實驗精神。《行跡》（編號874）創作於1992年，吳學讓造訪中國大陸後，從商周青銅圖騰及彩陶旋渦飾紋汲取靈感，將先人對天地神秘造化的奇異情緒再現於筆墨之間，再施以氤氳彩墨增加出豐富而不張揚的筆觸感，創造出獨立於西方幾何主義的東方式抽象。《樂》（編號873）以至簡的線條勾勒出一群小鵝在媽媽的帶領下其樂融融的景象，蠟染技法的斑駁效果更引發懷舊之感，寫意更寫心。

**874**

**WU HSUEH-JANG (1924-2013)**

*Footprints*

Scroll, mounted and framed  
Ink and colour on paper  
69 x 68 cm. (27 1/8 x 26 5/8 in.)  
Executed in 2011

**EXHIBITED**

Taipei, National Taiwan Museum of Fine Arts, *Linearity-Symbols·Eastern Geometry - Wu Hsueh-Jang Art Exhibition*, 18 February-7 May 2017

**LITERATURE**

*Linearity-Symbols·Eastern Geometry - Wu Hsueh-Jang Art Exhibition*, National Taiwan Museum of Fine Arts, Taipei, February 2017, p. 161

**HK\$90,000-120,000**  
US\$12,000-15,000

**吳學讓 (1924-2013)**

**行跡**

設色 紙本 鏡框  
2011年作

**展覽**

台北，國立臺灣美術館，“線性·符號·東方幾何－吳學讓藝術特展”，2017年2月18日-5月7日

**出版**

《線性·符號·東方幾何－吳學讓藝術特展》，國立臺灣美術館，台北，2017年2月，第161頁



875

PENG KANG-LONG (B. 1962)

*Tumbling Water, Soaring Pine*

Scroll, mounted and framed

Ink and colour on paper

142 x 75 cm. (55 7/8 x 29 1/2 in.)

Executed in 2004

LITERATURE

*Novel Ink: Collection of Chinese Contemporary Ink Art*, Ping Art Space, Taipei, 2017, pp. 78-79

HK\$80,000-120,000

US\$11,000-15,000

彭康隆 (1962年生)

飛瀑松濤

設色 紙本 鏡框

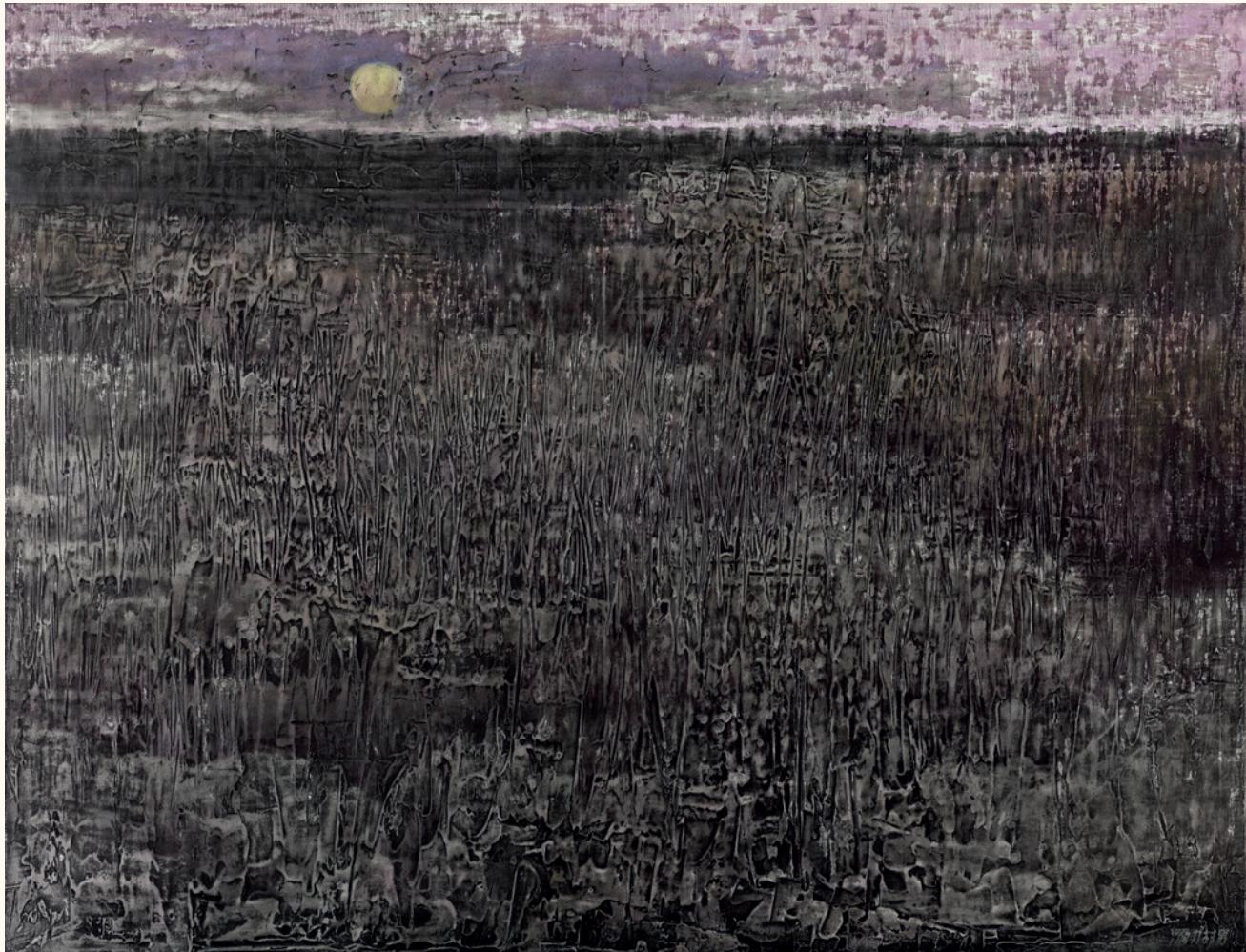
2004年作

出版

《新墨色：中國當代水墨選集》，  
藏新藝術有限公司，台北，2017年，  
第78-79頁

Born in 1962 in Hualien, Peng Kang-long graduated from the Taipei National University of the Arts in 1988 with a focus in ink painting. Peng is a pioneer in contemporary ink paintings in Taiwan, with works reflecting his novel interpretation of spatial dimensions and composition in traditional Chinese landscape paintings. His signature brushstrokes give tremendous life and energy to the trees and flowers he paints, often densely packed with lifeless rocks and mountains. Peng unleashes a dynamic emotion through a coexistence of yin and yang in his paintings.

彭康隆，1962年生於台灣花蓮，1988年畢業於台北國立藝術大學國畫系。彭氏是台灣當代水墨畫的先驅，他的作品反映了藝術家對中國傳統山水畫的空間感和革新構圖的演繹。彭氏的筆觸給予樹木和花朵一股巨大的生命力，而在這些活力無限的花草樹木旁，藝術家往往密集地襯托以無生命的岩石和山脈，彼此互相對比。彭康隆作品內的元素陰陽共存，抒發了藝術家的情感。



876

MI-LI-TSUN NAN (WANG JIA-NONG, B. 1960)

*Pink Season*

Scroll, mounted and framed

Ink and acrylic on canvas

112 x 145 cm. (44 1/8 x 57 1/8 in.)

Executed in 2017

**HK\$120,000-180,000**

US\$16,000-23,000

澠力村男 (王家農, 1960年生)

粉紅季節

水墨 丙烯 布本

2017年作

Born in 1960, Mi-Li-Tsun Nan graduated from Tamkang University in Taiwan. Paying homage to his hometown Mi-Li Village in Taiwan, his works are often inspired by nostalgic memories of the idyllic life of his childhood.

Since last century, artists in Taiwan like Liu Kuo-Sung have not only incorporated new subject matters into the realm of ink paintings, but also expanded the possibilities of its media and materials. Mi-Li-Tsun Nan invented the technique of subtractive coloration, where he first applies layers of thick ink on the canvas, and then scratches the pigments from the surface. Compared to his previous works, the two paintings presented in this sale further ventured with more levels of abrasion to represent the depth of space, creating a sculptural impression of the mysterious landscape.



877

MI-LI-TSUN NAN  
(WANG JIA-NONG, B. 1960)

*Reeds By the River*

Scroll, mounted and framed  
Ink and acrylic on canvas  
100 x 130 cm. (39 3/8 x 51 1/8 in.)  
Executed in 2015

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

瀾力村男 (王家農, 1960年生)

蒼濃溪畔菖芒花

水墨 丙烯 布本  
2015年作

瀾力村男畢業於台灣淡江大學，本名王家農。

1960 年生於台灣故鄉瀾力村，故取號瀾力村男。其水墨創作靈感植根於其對家鄉的回憶與思念。

正如劉國松“抽筋剥皮皴”的大膽創新，當代台灣水墨藝術家不僅在主題上有所開拓，更試圖為水墨媒介帶來新變革。瀾力村男自創“墨韻微彩”和“減法洗滌”的水墨技法。相較於傳統繪畫層積筆墨的“加法”，瀾力村男用濃稠的墨汁在布面形成具有雕塑感的層次，再以減法皴擦出畫面肌理。較先前創作，本次拍賣呈現的兩件作品更加大膽地利用不同程度的刮擦呈現出由近至遠的多個層次，創造出悠遠神秘之境。

878

SU CHUNG-MING (B. 1965)

Water-Like Blue Sky

Scroll, mounted and framed

Ink and colour on paper

217 x 95 cm. (85 1/2 x 37 1/2 in.)

Executed in 2012

**EXHIBITED**

Kaohsiung, Kaohsiung Museum of Fine Arts, A  
New Elegant Program – Ink and Wash Paintings by  
Su Chung-ming, 27 February-8 May 2016

**LITERATURE**

A New Elegant Program – Ink and Wash Paintings  
by Su Chung-ming, Kaohsiung Museum of Fine  
Arts, Kaohsiung, 2016, p. 24

**HK\$80,000-120,000**

US\$11,000-15,000

蘇崇銘 (1965年生)

碧天如水

設色 紙本 鏡框

2012年作

**展覽**

高雄，高雄市立美術館，“程式新韻 – 蘇崇銘水墨個展”，2016年2月27日-5月  
8日

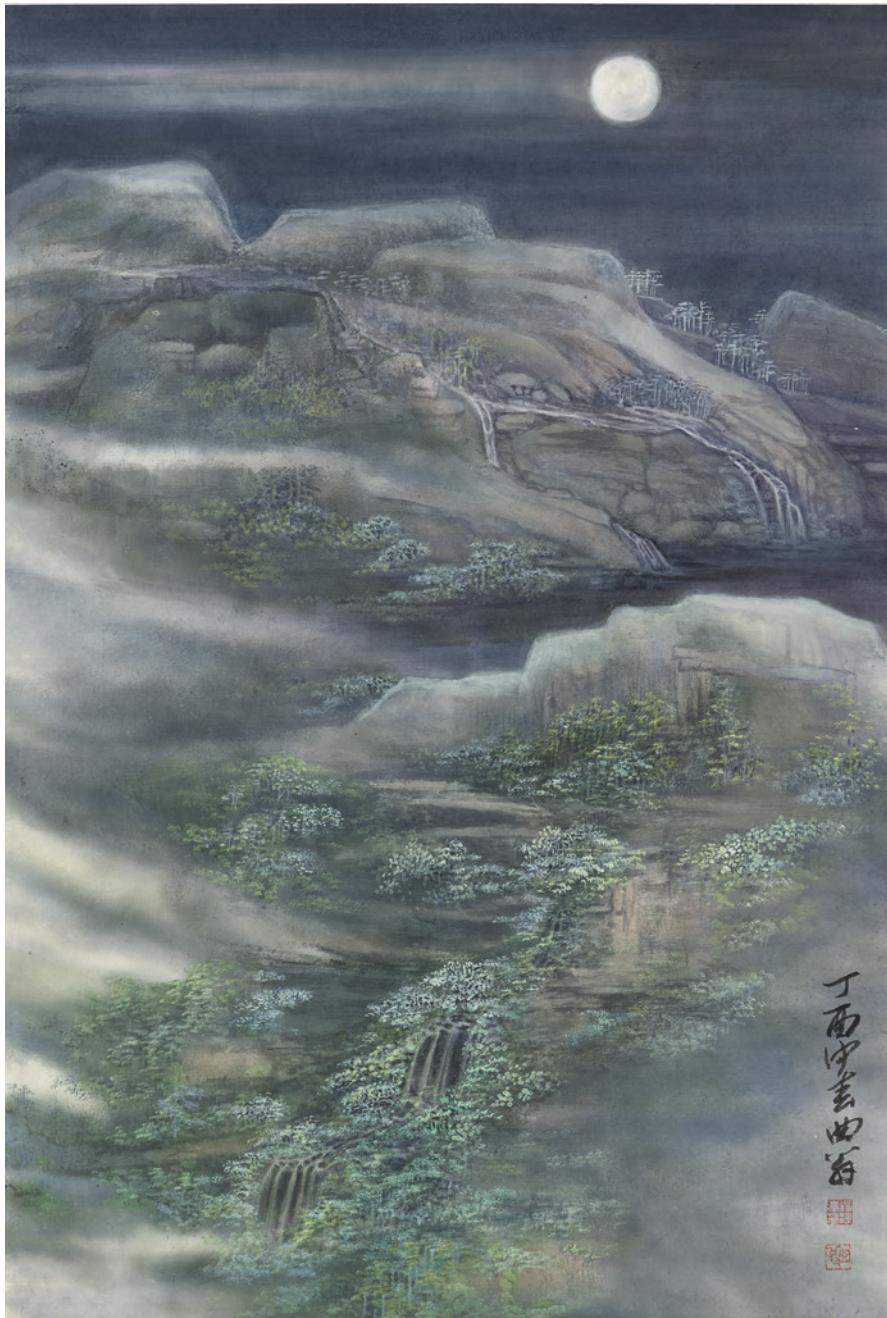
**出版**

《程式新韻 – 蘇崇銘水墨個展》，高雄市  
立美術館，高雄，2016年，第24頁

Born in 1965 in Kaohsiung, Su Chung-ming graduated from Tunghai University. Learning from both the traditional masters and nature, Su refines his painterly skills and sought his own artistic identity in the form of his "New Elegant Program" which emphasises subjective emotional expression. His landscapes are odes to nature, and for the artist, inspiration in art is derived from the awareness of nature and life. He believes that artists ought to rely on the observation and understanding of life to discover living sensory entities before internally transforming them into subjective emotions, which are expressed as unique forms and substance.

蘇崇銘 1965 年生於高雄，畢業於東海大學。蘇氏從傳統水墨大師的範本和大自然中學習，從此鑽研他的繪畫技法，並創作出注重主觀情感表達的個人藝術語言「程式新韻」。蘇氏的山水讚美大自然，對於藝術家而言，藝術的靈感來源於自然和生活的意識。他認為，藝術家要以觀察和對生命的理解去發掘不同的感官體驗，這樣才能把後者轉化成主觀情感，並表達成畫中的一草一木。





879

WENG ZUQING (B. 1947)

*Bright Moon*

Scroll, mounted and framed

Ink and colour on paper

102 x 69.2 cm. (40 1/8 x 27 1/4 in.)

Executed in 2017

HK\$180,000-260,000

US\$24,000-33,000

翁祖清 (1947年生)

明月清輝

設色 紙本 鏡框

2017年作

題識

丁酉中春，曲翁。

鈐印

翁祖清印、曲翁

880

GUO XIYUAN (B. 1947)

*Mountains Amidst Clouds*

Scroll, mounted and framed

Ink and colour on paper

130.5 x 65.2 cm. (51 1/2 x 25 1/2 in.)

Executed in 2011

HK\$400,000-600,000

US\$52,000-77,000

郭西元 (1947年生)

萬壑白雲

設色 紙本 鏡框

2011年作

題識

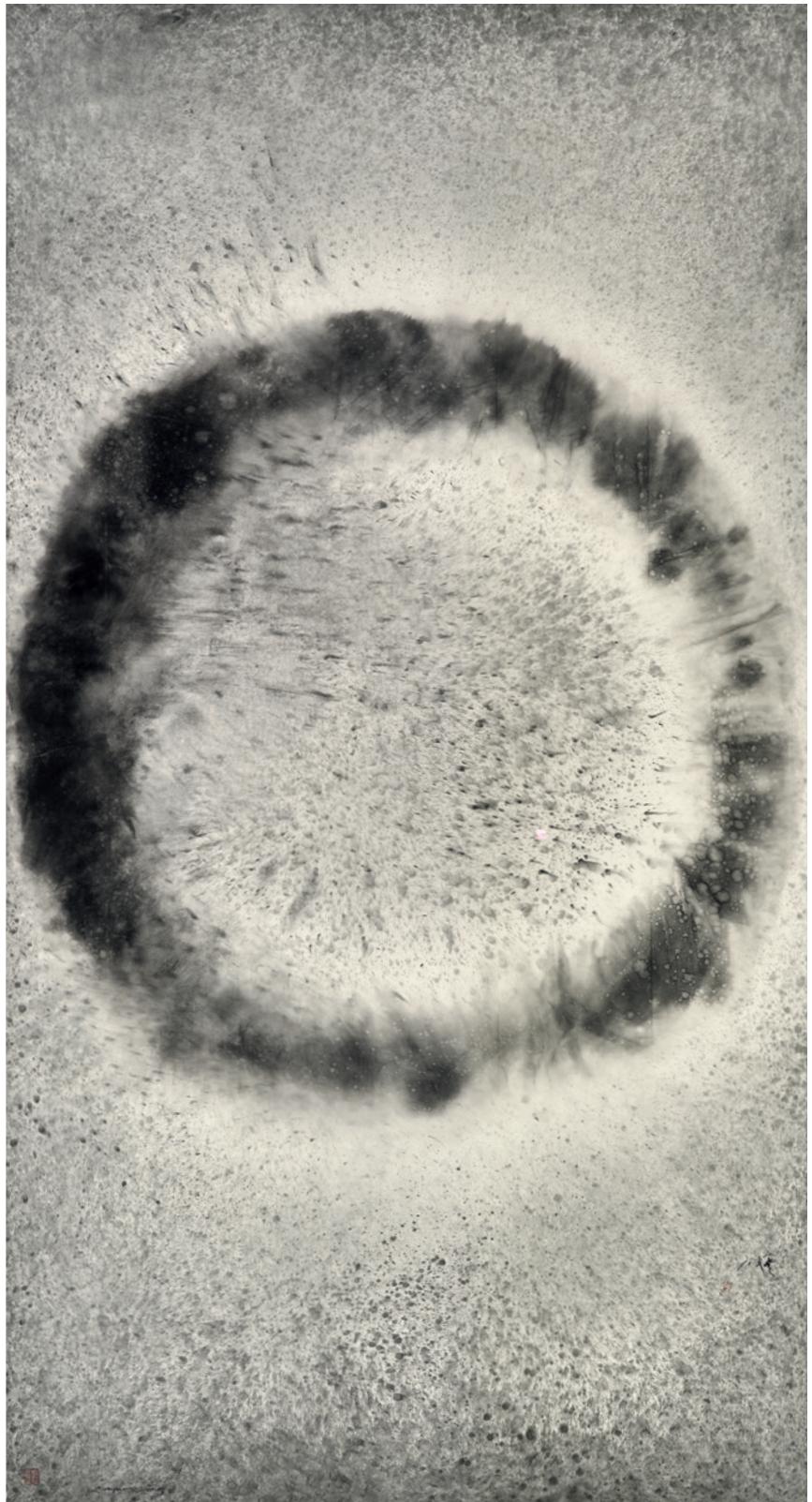
萬壑白雲。

辛卯冬月郭西元寫於木石山房。

鈐印

郭子、西元畫、墨戲





881

LAMPO LEONG (LIANG LANBO, B.1961)

*Supernova 1*

Scroll, mounted and framed

Ink on paper

180.5 x 96.5 cm. (71 1/8 x 38 in.)

Executed in 2017

**EXHIBITED**

Hong Kong, Hong Kong Convention and Exhibition Centre, *Ink Global 2017*, 3-8 August 2017

**LITERATURE**

*Collection of Works by Sun Endao, Liang Lanbo, and Tao Xinglin*, Wuhan Publishing House, Hubei, 2017, p. 62

**HK\$50,000-70,000**

**US\$6,500-9,000**

梁藍波 (1961年生)

天象 I

水墨 紙本 鏡框

2017年作

**展覽**

香港，香港會議展覽中心，“全球水墨畫大展”，2017年8月3-8日

**出版**

《墨象：孫恩道、梁藍波、陶興琳作品集》，湖北武漢出版社，2017年，第62頁

In *Supernova 1*, Lampo Leong incorporates geometric structure with the classical ink brushwork to attain a postmodern sensibility. With water and ink colliding and intertwining, an array of ink splashes marches in directional movements, forming a central element that is both like a planet orbiting in space, and a surge of light emanating from within. These familiar yet abstract images reveal the vitality in nature and the enigmatic process of creation in the universe. Reflecting a reverence for both the spirit of Daoism and the sublime, as well as a wonder at a universe exposed through science, Leong's painting celebrates the dynamic energies that give birth to new life, new planets, and new stars.

梁藍波的《天象 I》借助西方現代藝術的抽象幾何構架去強化作品的視覺衝擊力，延展傳統水墨的詞彙，推進水墨藝術向抽象性和後現代性的演化。畫面的中心結構形若運行於太空的星雲，又如同噴薄而出的光能；透過水和墨的不斷穿梭揮灑、碰撞交織，充滿爆發力的筆觸營造出強盛的生命張力以及氤氳渾沌、博大輝煌的宇宙氛圍。畫面深邃神秘，讓觀者感受到大自然驚心動魄的力量，體味到宇宙生命的躁動，並在解讀這些迷幻空間的同時獲取一種顧念永恆、跨越時空的人生體驗。老、莊哲學雄渾博大、磅礴昂揚的精神氣概，以及剛柔相濟、主客交融的浩瀚境界躍然紙上。

Hanging scroll

Ink on paper

192 x 96 cm. (75 5/8 x 37 3/4 in.)

Executed in 2016

HK\$60,000-80,000

US\$7,700-11,000

胡財和 (1960年生)

鳥鳴山幽

水墨 紙本 立軸

2016年作



Born in 1960, Oh Chai Hoo spent his childhood in the pre-industrial Jurong Island, Singapore, away from the hustle and bustle of urbanity, and later graduated from Nanyang Academy of Fine Arts in 1982. Reactivating the thousand-year-old art of stone appreciation with a contemporary form, his works were included in the permanent collection of the National Museum Art Gallery, Singapore. Oh grounds a complex mix of ink to create a special consistency that allows him to subsequently use newspaper to mould the patterns of the rock with meticulous details. The process ingeniously corresponds with the geological formation of rocks, which can be seen as the artist's homage to nature.

胡財和生於 1960 年，在新加坡裕廊農村度過童年，遠離都市的塵囂，自幼對自然藝術格外青睞，後於 1982 年畢業於南洋美專。他的作品用當代水墨語言詮釋了古代文人賞石之心境，並納入新加坡國家美術館永久館藏。為了讓墨汁在紙上黏著而形成更豐富的層次感，他自研墨汁，大筆刷開任墨汁舒展姿態，再用報紙在畫面上摩挲，刻畫出岩石千奇百怪的褶皺效果。順勢而為的創作方式不但展現了胡財和對墨性的運籌帷幄，更用創作過程本身呼應了岩層地質的自然天成。



883



884



883

MAI LUOWU (LOUIS MAK, B. 1946)

*Prosperity*

Scroll, mounted and framed  
Ink and colour on paper  
36.2 x 121.2 cm. (14 1/4 x 47 3/4 in.)

HK\$40,000-60,000  
US\$5,200-7,700

麥羅武 (1946年生)  
欣欣向陽

設色 紙本 鏡框

884

PENG WEI (B. 1974)

*Blue and White Porcelain*

A set of two scrolls, mounted and framed  
Ink and colour on paper  
Each measures 34.5 x 34 cm. (13 5/8 x 13 5/8 in.)

HK\$50,000-70,000  
US\$6,500-9,000

彭薇 (1974年生)  
青花瓷

設色 紙本 鏡框兩幅



885

CINDY NG SIO IENG (B. 1966)

*Ink 05*

Scroll, mounted and framed

Ink on canvas

150 cm. (59 in.) in diameter

**PROVENANCE**

Private Hong Kong Collection

**HK\$30,000-60,000**

US\$3,900-7,700

吳少英 (1966年生)

墨05

水墨 布本 鏡框

來源

香港私人收藏



886

GAO QIAN (B. 1973)

*A Luxurious Game*

Scroll, mounted and framed  
Ink and colour on gold paper  
52 x 44.5 cm. (20 1/2 x 17 1/2 in.)  
Executed in 2010

**PROVENANCE**

Contemporary by Angela Li, Hong Kong, 2011  
Private Hong Kong Collection

HK\$40,000-70,000  
US\$5,200-9,000

高茜 (1973年生)

奢華的遊戲

設色 紙本 鏡框  
2010年作

來源  
香港李安姿當代空間，2011年  
香港私人收藏



山茱萸

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永  
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1601  
LUI SHOU KWAN  
(LÜ SHOUKUN, 1919-1975)  
Aberdeen  
23.5 x 37.8 cm.  
呂壽琨 鴨巴甸之泊 鏡框  
HK\$20,000-30,000



1602  
LUI SHOU KWAN  
(LÜ SHOUKUN, 1919-1975)  
Fishing Village  
23.2 x 38 cm.  
呂壽琨 漁村 鏡框  
HK\$20,000-30,000



1603  
LUI SHOU KWAN  
(LÜ SHOUKUN, 1919-1975)  
Scenery of Hong Kong  
23.5 x 43.2 cm.  
呂壽琨 香港風光 鏡框  
HK\$20,000-30,000



1604  
FANG JUN (B. 1943)  
Winding Bridge to the Pavilion  
67 x 98 cm.  
方駿 溪亭曲橋 鏡框  
HK\$30,000-50,000



1605  
JIA YOUPU (B. 1942)  
The Loess Plateau  
34 x 29 cm.  
賈又福 黃土高原 鏡框  
HK\$40,000-60,000



1606  
KWOK HON SUM (1947-2004)  
Landscape  
85.5 x 67.5 cm.  
郭漢深 山水 鏡框  
HK\$20,000-30,000



1607  
C. C. WANG (WANG JIQIAN, 1907-2003)  
Landscape  
29 x 56.2 cm.  
王己千 抽象山水 立軸  
HK\$30,000-40,000



1608  
NIE OU (B. 1948)  
Summer Breeze  
68.5 x 68.5 cm.  
聶鷗 山莊消夏 鏡框  
HK\$20,000-30,000



1609  
HU YONGKAI (B. 1945)  
The Cabinet  
72 x 141 cm.  
胡永凱 柜 鏡框  
HK\$30,000-50,000



1610

SHI HU (B. 1942)

*Girl with Two Cows*

54.2 x 50.2 cm.

石虎 牧牛 鏡框

HK\$15,000-20,000



1611

XU LELE (B. 1955)

*Lady with Sword*

36 x 19.5 cm.

徐樂樂 舞劍仕女 鏡框

HK\$15,000-20,000



1620

LOU SHIBAI (1918-2010)

*Spring Breeze*

69 x 49 cm.

婁師白 春風 立軸

HK\$20,000-30,000



1621

PU RU (1896-1963)

*Crabs and Prawn*

28 x 38.5 cm.

溥儒 擁劍 鏡框

HK\$60,000-80,000



1640

ZHAO SHAO'ANG (1905-1998),

YE SHAOBING (1896-1968),

HE QIYUAN (1899-1970),

ZHOU YIFENG (1890-1982) &

RONG SHUSHI (1903-1996)

*Hibiscus and Bird*

88.2 x 34.1 cm.

趙少昂、葉少秉、何漆園、周一峰、容漱石

*芙蓉小鳥* 鏡框

HK\$12,000-18,000



1652

DING YANYONG (1902-1978)

*Aquatic Animals*

95.5 x 68 cm.

丁衍庸 水族動物 立軸

HK\$40,000-50,000



1656

HUANG BORE (1901-1968)

*Sketch of Victoria Peak*

46 x 63 cm.

黃般若 太平山下 立軸

HK\$5,000-10,000



1660

YANG SHANSHEN (1913-2004)

*Ink Lotus*

68.2 x 75 cm.

楊善深 香遠益清 鏡框

HK\$40,000-60,000



1674

TANG YUN (1910-1993)

*Birds on Rock*

114 x 47 cm.

唐雲 擬八大山人鳥石圖 鏡框

HK\$30,000-50,000

# 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** (A 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. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

#### 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.  
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to [bidsasia@christies.com](mailto:bidsasia@christies.com).

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

#### 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 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](http://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](http://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](http://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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 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) 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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) 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: HSBCCHKHHHKH

(iii) 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. 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 Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

## 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 you or on your behalf or to obtain a deposit from you 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 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) 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 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) Information on collecting **lots** is set out on the storage and collection page

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) 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.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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 Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@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.

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 any **lot** you purchase.

(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 Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@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 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 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.

#### (e) Gold

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

#### (f) Watches

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; and

(ii) We do not 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](http://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](http://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](http://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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://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。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 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鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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。寶石鑑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**是以寶石鑑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**任何鐘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) 收藏家等級的鐘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**每一隻鐘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，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

## B. 登記競投

### 1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+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 / 或反恐怖主義財政審查，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。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

##### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://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](http://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](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不底價的**拍賣品**，在**拍賣品**號碼旁邊用・標記。**底價**不會高於**拍賣品**的**低端估價**。

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、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：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

##### 5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

##### 6. 競投價遞增幅度

競投通常從低於**低端估價**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™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，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 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 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**而產生的該等稅費。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。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

#### E. 保證

##### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

##### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是真品（我們的“**真品保證**”）。如果在拍賣日後的五年內，您使我們滿意您的**拍賣品**不是真品，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。

- (b) 我們只會對本目錄描述第一行（“標題”）以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品的目錄描述**。
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。
- (h) 要申索真品保證下的權利，您必須：
  - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在**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。

## 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) 佳士得通過“*MyChristie's*”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - (ii) 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

- (iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。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售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 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）；
- (v) 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）；

### (vi) 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，售後服務部（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，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 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 30 日後，如較早，則**拍賣品**根據“**倉儲與提取**”頁由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

- (a) **如果到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
  - (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；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 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

#### 5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

#### G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的拍賣品，除非另有書面約定：
  - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 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。
  - (iii) 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。
  - (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (e) 本段的任何內容不限制我們在 F4 段下的權利。

#### H. 運送

##### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@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。

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

- (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，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

##### (b) 含有受保護動物物料的拍賣品

由瀕臨絕種及其他受保護野生動物製造或組成（不論分比率）的拍賣品在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

##### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品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象牙，不被視為取消拍賣和退回購買款項的依據。

##### (d) 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。

##### (e) 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。

##### (f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有關瀕危及受保護動物（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 **W** 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) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和
- (i) 本公司無就任何拍賣品的可售商品質、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，你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

## 3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

## 4. 效力

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

## 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

## 6. 翻譯

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

## 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目

的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

## 8. 爲某人

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](http://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](http://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](http://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：

- a) **拍賣品在標題被描述為某位藝術家、作者或製作者的作品**，則為該藝術家、作者或製作者的作品；
- b) **拍賣品在標題被描述為是某時期或流派創作的作品**，則該時期或流派的作品；
- c) **拍賣品在標題被描述為某來源**，則為該來源的作品；

d) 以寶石為例，如**拍賣品在標題被描述為由某種材料製成**，則該作品是由該材料製成。

**真品保證：**我們在本協議 E 段所詳述為拍賣品提供的保證。

**買方酬金：**除了成交價，買方支付給我們的費用。

**目錄描述：**拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團：**Christie's International Plc、其子公司及集團的其它公司。

**狀況：**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。**中間估價**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](http://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。

**大楷字體：**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** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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。

◆

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。

▲

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。

▪

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

拍賣品含有瀕危物種的材料，只會作展示用途，並不作銷售。

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 CONSIGNMENT FOR AUCTION

**A: 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 **A** 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 **♦**.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are

advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.  
\*\*Attributed to ...  
In Christie's qualified opinion probably a work by the artist in whole or in part.  
\*\*Studio of ... / "Workshop of ..."  
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*\*Circle of ...  
In Christie's qualified opinion a work of the period of the artist and showing his influence.  
\*\*Follower of ...  
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.  
\*\*Manner of ...  
In Christie's qualified opinion a work executed in the artist's style but of a later date.  
\*\*After ...  
In Christie's qualified opinion a copy (of any date) of a work of the artist.  
\*\*Signed ... / "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

#### A: 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 **A** 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。通常為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。這被稱為保證最低出售價。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，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中以符號 **♦** 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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或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，第三方必須全額支付成交價及買方酬金。

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。因為上述協議與競投過程無關，我們不會在目錄中以符號。

### 利益方的競投

如果競技人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委托拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/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所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註號，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

下列語詞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

佳士得認為是屬於該藝術家之作品

\*「傳」、「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 / 題寫。

\*「附有...簽名」、「附有...之日期」、「附有...之題寫」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題寫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語詞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語詞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，亦不適用於以此語詞所描述的拍賣品。

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# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4:00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2:00pm on 30 November 2017. All collections from the offsite warehouse will be by pre-booked appointment only. Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time. Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9:30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

### ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	

Please note that there will be no charge to clients who collect their **lots** within 30 days of this sale. Size to be determined at Christie's discretion.

Long-term storage solutions are also available per client request.

# 倉儲與提取

## 提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的拍賣品將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。拍賣品的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論拍賣品是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有拍賣品自 2017 年 11 月 30 日下午 2 時起可以開始提取。所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)

對於儲存在其它倉庫的拍賣品，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的拍賣品，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

## 應付費用的支付

所有成功出售或未能出售的拍賣品均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放拍賣品。所有費用付清之後，方可提取拍賣品。

## 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的拍賣品的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

## 有形損失和損壞責任

佳士得對已出售的拍賣品在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取拍賣品後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

### 管理費，倉儲和相關費用

按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買拍賣品的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	

如果在拍賣後 30 天內提取拍賣品，無須支付上述費用。物品大小由佳士得酌情決定。

長期倉儲服務方案可按客戶要求提供。



WU GUANZHONG (1919-2010)

*Yunnan Forest*

Scroll, mounted and framed, ink and colour on paper

68 x 54 cm. (26 3/4 x 21 1/4 in.)

Dated 1978

HK\$2,500,000-3,500,000 (US\$330,000-450,000)

吳冠中 雲南森林 設色紙本 鏡框 一九七八年作

## FINE CHINESE MODERN PAINTINGS

中國近現代畫

Hong Kong, 28 November 2017

香港, 2017年11月28日

### VIEWING 預展

24-27 November

Hong Kong Convention and  
Exhibition Centre

11月24至27日 香港會議展覽中心

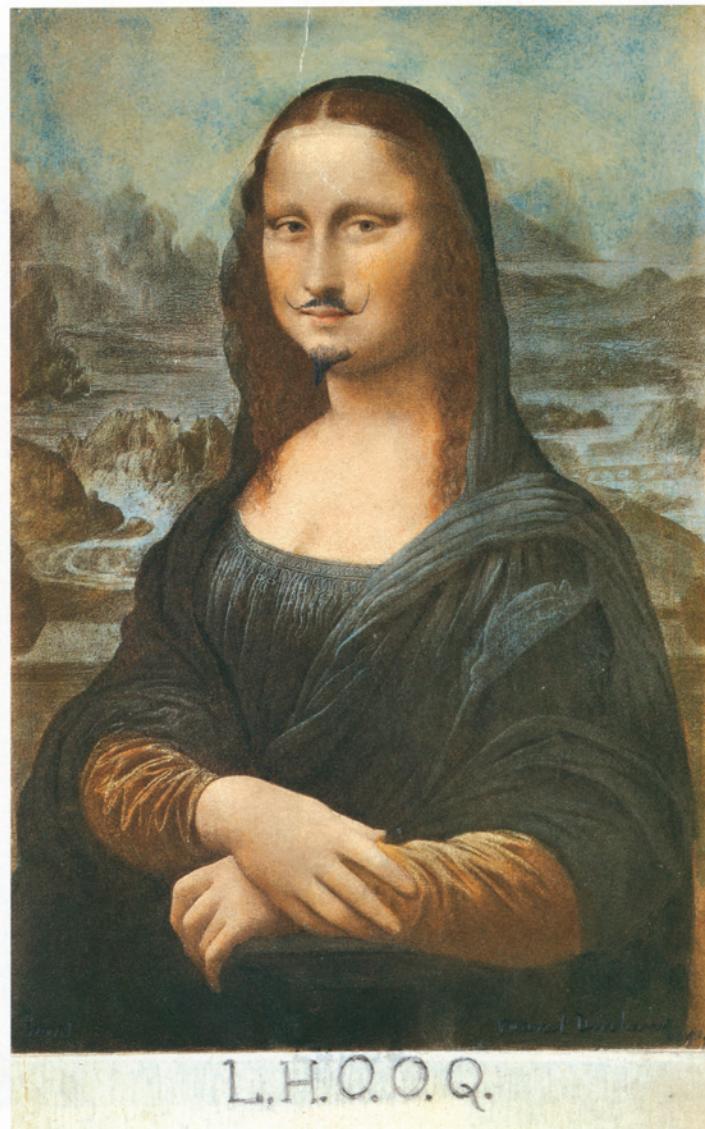
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chinesepaintings@christies.com

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CHRISTIE'S



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馬塞爾·杜尚 (1887–1968) 《L.H.O.O.Q.》1919年作

西方藝術簡史課程  
**歐洲現代主義之發展：  
從野獸派到超現實主義**

香港會議展覽中心 | 2017年11月25–26日 | 普通話

詳情

[www.christiesedu.hk](http://www.christiesedu.hk)

**CHRISTIE'S**  
EDUCATION 佳士得美術學院

christies.edu • hongkong@christies.edu • +852 2978 6768







# 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](mailto:registrationasia@christies.com).

## A Bidder's Detail

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.

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address)

## B Sale Registration

**Please register me for the following sessions:**

<input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection Part II	<input type="checkbox"/> 16043 Court, Studio, Atelier Chinese Works of Art and Paintings from The Ming Dynasty Evening Sale
<input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 14342 Fine Chinese Modern Paintings
<input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale)	<input type="checkbox"/> 14721 Hong Kong Magnificent Jewels & The Pink Promise
<input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 16508 An Ode to the Past - Fu Baoshi's <i>The Song of the Pipa Player</i> Previously from the Collection of H. H. Kung
<input type="checkbox"/> 15770 Dear Monsieur Monet	<input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection
<input type="checkbox"/> 14339 Chinese Contemporary Ink	<input type="checkbox"/> 14712 Handbags & Accessories
<input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches	<input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection
<input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy	<input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection
<input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection Evening Sale	<input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art

## C 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, it may be made by calling at +852 2978 5371. 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; 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\$ 1,600,000 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:

<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000
<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> HK \$ 20,000,000 +

## D 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.

Name ..... Signature ..... Date .....

# 現場競拍登記表格

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](mailto:registrationasia@christies.com)。

## A 投標者資料

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

客戶編號 .....

客戶名稱 .....

客戶地址 .....

城市 / 區 .....

郵區編號 .....

縣 / 省 / 州 .....

國家 .....

電話號碼 .....

**請確認電郵地址以作售後服務用途 .....**

請提供運費報價。

運送地址 ( 同上述地址相同)

## B 拍賣項目登記

本人有意競投下列拍賣項目：

<input type="checkbox"/> 14723 佳士得名釀	<input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫
<input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣)	<input type="checkbox"/> 晚間拍賣
<input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣)	<input type="checkbox"/> 14342 中國近現代畫
<input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 14721 琥珀珠寶及翡翠首飾
<input type="checkbox"/> 15770 親愛的莫內先生	<input type="checkbox"/> 16508 千秋名韻 - 一孔祥熙家族舊藏傅抱石《琵琶行》
<input type="checkbox"/> 14339 中國當代水墨	<input type="checkbox"/> 16069 養德堂珍藏中國古玉器
<input type="checkbox"/> 14720 精緻名錶及古董腕錶	<input type="checkbox"/> 14712 典雅傳承: 手袋及配飾
<input type="checkbox"/> 14340 中國古代書畫	<input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器
<input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器 晚間拍賣	<input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器
	<input type="checkbox"/> 14710 重要中國瓷器及工藝精品

## C 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份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 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之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 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會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 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 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。請於拍賣登記前至少 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作另行通知。

請提供閣下之競投總額：

<input type="checkbox"/> 港幣 0 - 500,000	<input type="checkbox"/> 港幣 500,001 - 2,000,000	<input type="checkbox"/> 港幣 2,000,001 - 4,000,000
<input type="checkbox"/> 港幣 4,000,001 - 8,000,000	<input type="checkbox"/> 港幣 8,000,001 - 20,000,000	<input type="checkbox"/> 港幣 20,000,000 +

## D 單聲明

- 本人已細閱載於目錄內之未的業務規定，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。

姓名 .....

簽署 .....

日期 .....

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 Guillaume Cerutti, Chief Executive Officer  
 Jussi Pylkkänen, Global President  
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20/09/17

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES FEATURING A SUPERB COLLECTION PART II

Sale number: 14723  
**SATURDAY 25 NOVEMBER**  
**11.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271  
**SATURDAY 25 NOVEMBER**  
**6.00 PM**  
 Viewing: 24-25 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273  
**SUNDAY 26 NOVEMBER**  
**10.30 AM**  
 Viewing: 24-25 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272  
**SUNDAY 26 NOVEMBER**  
**12.30 PM**  
 Viewing: 24-25 November

## DEAR MONSIEUR MONET

Sale number: 15770  
**SUNDAY 26 NOVEMBER**  
**5.00 PM**  
 Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 14339  
**MONDAY 27 NOVEMBER**  
**11.00 AM**  
 Viewing: 24-26 November

## IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720  
**MONDAY 27 NOVEMBER**  
**1.00 PM**  
 Viewing: 24-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340  
**MONDAY 27 NOVEMBER**  
**1.30 PM**  
 Viewing: 24-27 November

## IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION EVENING SALE

Sale number: 16030  
**MONDAY 27 NOVEMBER**  
**7.00 PM**  
 Viewing: 24-27 November

## COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043  
**MONDAY 27 NOVEMBER**  
**7.15 PM**  
 Viewing: 24-27 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 14342  
**TUESDAY 28 NOVEMBER**  
**10.30 AM, 2.30 PM & 4.30 PM**  
 Viewing: 24-27 November

## HONG KONG MAGNIFICENT JEWELS & THE PINK PROMISE

Sale number: 14721  
**TUESDAY 28 NOVEMBER**  
**1.00 PM**  
 Viewing: 24-28 November

## AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508  
**TUESDAY 28 NOVEMBER**  
**4.30 PM**  
 Viewing: 24-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069  
**WEDNESDAY 29 NOVEMBER**  
**10.30 AM**  
 Viewing: 24-28 November

## HANDBAGS & ACCESSORIES

Sale number: 14712  
**WEDNESDAY 29 NOVEMBER**  
**11.00 AM**  
 Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072  
**WEDNESDAY 29 NOVEMBER**  
**2.00 PM**  
 Viewing: 24-28 November

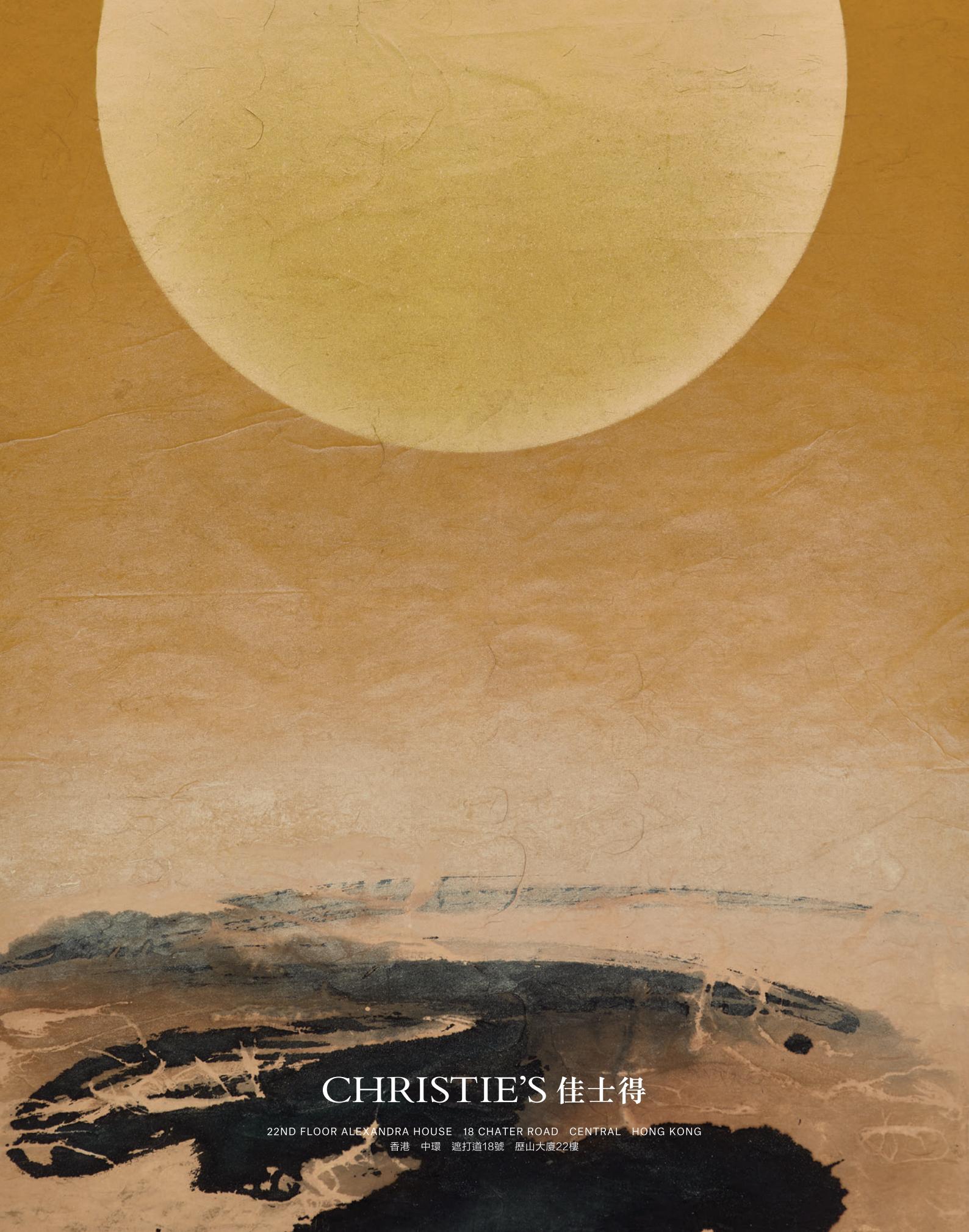
## IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071  
**WEDNESDAY 29 NOVEMBER**  
**2.15 PM**  
 Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710  
**WEDNESDAY 29 NOVEMBER**  
**2.20 PM**  
 Viewing: 24-28 November





# CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 罰山大廈22樓