# CHRISTIE'S 佳士得



# CHINESE CONTEMPORARY INK

## 中國當代水墨

MONDAY 25 NOVEMBER 2019 · 2019年11月25日(星期一)

#### AUCTION CODE AND NUMBER 拍賣名稱及編號

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#### AUCTION·拍曹

Monday 25 November · 11月25日 (星期一)

11.00am (Lots 801-880) · 上午11.00 (拍賣品編號801-880)

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

No.1 Expo Drive, Wanchai, Hong Kong

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10.00am - 7.00pm

Sunday, 24 November • 11月24日(星期日)

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11.00am - 6.00pm

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18/10/2019

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# **LUIS CHAN** (CHEN FUSHAN, 1905-1995) *Figures and Fish*

Hanging scroll Ink and colour on paper 135.3 x 68.5 cm. (53 ¼ x 27 in.) Executed in 1985

PROVENANCE
Private collection, USA

**HK\$160,000-260,000** *US\$21,000-33,000* 

## **陳福善**(1905-1995) 魚與人物

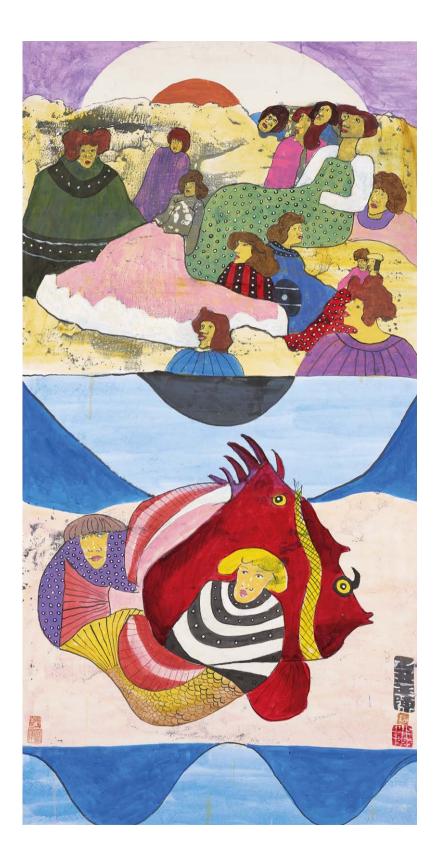
設色 紙本 立軸 1985 年作

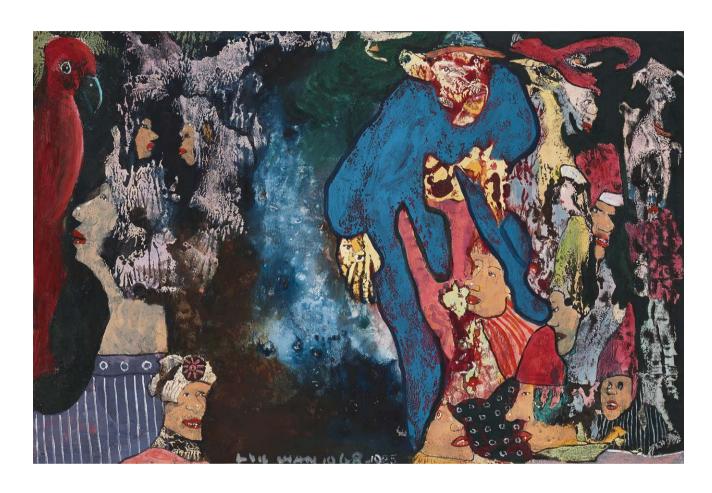
鈐印:乙丑年陳、福善、LUIS CHAN 1985、 福善、戲筆

<sup>來源</sup> 美國私人收藏

Luis Chan was born in Panama and moved to Hong Kong in 1910. He spent his early days working as a typist in a law firm and designing fonts for a ferry boat company. A self-taught artist who painted in his spare time, Chan learned through a correspondence course from the Press Art School in London. Luis Chan's art focuses on the imagination brought to his works. The features come from Chan's wild imagination and use of a kaleidoscopic range of fantastical colours, and are teeming with childlike whimsy.

陳福善,生於巴拿馬,1910 年移居香港。早年從事律師事務所打字員和船務公司設計工作,業餘時間通過倫敦一所藝術學校的函授課程自修繪畫。陳福善的藝術語言並不刻意關注和區分西方或東方藝術,而是強調作品中所表現出的想像力。他的風格為超現實主義風格,作品營造出如萬花筒般夢幻的色彩與場景。陳福善喜歡將日常生活的事物轉化為畫中形象。他將電視作為他的寫生對象,晚上常常會看電視至凌晨,因而畫面也出現了充滿奇思異想的人物及奇怪的生物。





**LUIS CHAN** (CHEN FUSHAN, 1905-1995)

Figures with Paddington Bear

Scroll, mounted and framed Ink and colour on paper 49.5 x 74.5 cm. (19 ½ x 29 ¾ in.) Executed in 1968-1985

PROVENANCE
Private collection, USA

**HK\$50,000-80,000** *US\$6,500-10,000* 

## **陳福善**(1905-1995) 人物與柏靈頓熊

設色 紙本 鏡框 1968-1985 年作

來源

美國私人收藏

# **CHU HING WAH** (B. 1935) Here I Am, Playing the Violin at San Marco

Scroll, mounted and framed Ink and colour on paper 172 x 97 cm. (67 % x 38 % in.) Executed in 2000

PROVENANCE

Hanart TZ Gallery, Hong Kong, November 2000 Private collection, Hong Kong

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

US\$16,000-23,000

## 朱興華 (1935 年生) 聖馬可音樂咖啡座

設色 紙本 鏡框 2000 年作

題識:朱興華二干。 鈐印:象形印

來源

香港漢雅軒,2000年11月

香港私人收藏

Born in Guangdong in 1935, Chu Hing Wah worked as a psychiatric nurse which has profoundly influenced his art. Delicately depicting solitude but also the radiant warmth of community in everyday life, his observant portraits reflect the artist's great sensitivity. In Here I Am, Playing the Violin at San Marco, Chu captures a personal moment from his visit to Venice and the figure playing the violin is in fact a subtle self-portrait. An ardent admirer of performances, Chu regards himself as a director and his painting as a stage play; instead of explicitly verbalising his thoughts, Chu delights in performing them. The scattered individuals and crowds are actors in staged positions, while the basilica serves as a theatrical backdrop. By interpolating patterns into flat shapes and forms, Chu's painting is endowed with a sense of radiance and humour.

朱興華 1935 年生於廣東,曾為專業精神科護士,他照顧過的病人亦深深地影響了他的創作。他筆下的場景往往嘗試傳達孤單的情緒,但也細膩描繪了日常生活中的點滴簡單喜悅,體現了其敏銳的洞察力。在《聖馬可音樂咖啡座》中,朱興華描繪了自己到威尼斯旅遊時站在聖馬可廣場上的景象,並將自己化作前景小提琴演奏者。身為一位戲曲愛好者,朱興華將畫面像舞台一樣去編排,他在表達意念、思想時,選擇將它舞台化。畫中的人群是演員,而大教堂則是背景,造型平面化而賦色清雅,充滿了稚趣。







#### 804

#### LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

#### Abstract

Scroll, mounted and framed Ink and colour on paper 46.5 x 37.5 cm. (18 ¼ x 14 ¾ in.) Executed in 1962

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

US\$6,500-9,000

## 呂壽琨 (1919-1975) 抽象

設色 紙本 鏡框 1962 年作

題識:壬寅二月,呂壽琨。

鈐印:呂壽琨印

#### 205

#### LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

## Landscape

Scroll, mounted and framed Ink and colour on paper 46 x 46 cm. (18 1/8 x 18 1/8 in.) Executed in 1963

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

US\$5,200-7,700

# 呂壽琨 (1919-1975)

## 山水

設色 紙本 鏡框 1963 年作

題識:癸卯秋日,呂壽琨寫。

鈐印:呂壽琨印

8 805

# **IRENE CHOU** (ZHOU LÜYUN, 1924-2011) *I Intitled*

Scroll, mounted and framed Ink and colour on paper 136.5 x 67.5 cm. (53 3/4 x 26 5/4 in.)

PROVENANCE
Private collection, USA

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

**周綠雲** (1924-2011) 無題

設色 紙本 鏡框 鈐印:雲

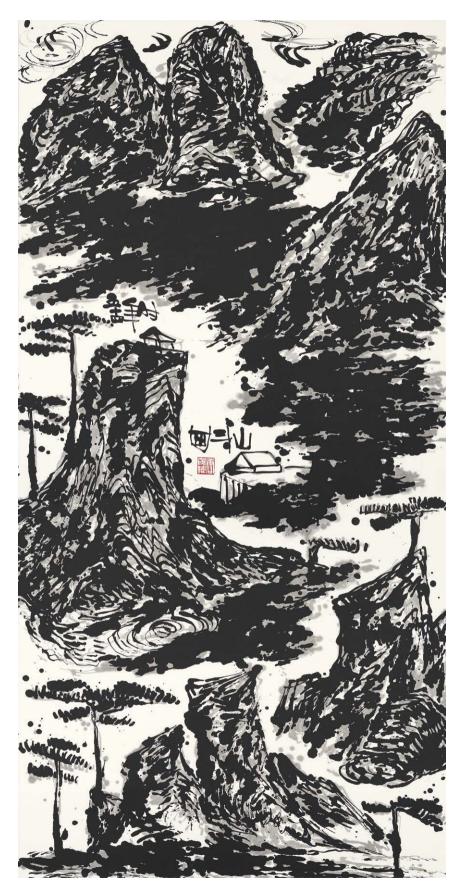
來源

美國私人收藏

As the leading figure of Hong Kong's New Ink Painting Movement in the early-1970s, Irene Chou sought to express her own inner universe through a highly original and innovative visual language. In Untitled, the visceral quality of Chou's ink application creates an overwhelming and explosive energy across the paper. Borrowing from the abstract structure of Chinese calligraphy, the sharp twists and turns of the dark ink brushstrokes demonstrate a sense of vigour in the artist's handling of ink and brush. A kaleidoscope of bright greens, blues, oranges, and reds punctuate the movement and rhythm of the luminous black surface. Emerging from all these microvessellike brushstrokes is a singular vermillion cloud seal at the top half of the painting. Seemingly unconventional and insignificant, the decorative seal is in fact a personal remembrance of Chou's late husband Yang Yangi, who carved all her seals. To the left of the seal a spherical shape rendered by a mix of dark and light dots can be seen, which from afar appears as though there is a light source shining on its surface. Chou has often expressed that spheres represent her 'inner self' and this deliberate repetition of circular movements throughout the painting suggests a deeply personal and complex reflection of her emotions.

作為香港七十年代初期新水墨運動中最具創造 力的藝術家之一,周綠雲對如何通過新穎視覺 語言表達內心的宇宙萬物的探索從未停止。在 《無題》中,發自藝術家內心的鮮艷色彩有如 爆炸般綻放,淋漓的筆觸借鑒了傳統書法內有 的抽象結構,大筆揮灑濃墨帶出飛白,充分展 現了周綠雲對筆墨的大膽運用。畫中線條猶如 神經細枝,又似微細血管,在畫面上恣意蔓延, 又如漩渦般向內捲動;獨特的鮮艷青綠、赭紅, 仿佛萬花筒中瞬息變化的光影,為閃爍律動的 墨色帶來了喘息的空間,正是她別樹一幟的抽 象表現手法的例證。此作雖不見簽名,但畫面 上方空白處可見一枚雲狀肖形印,由藝術家丈 夫楊彥岐為她親手刻製。由眾多彩點堆砌而成 的漂浮的球體,像從遠方遙望的光源,在周綠 雲的創作中象徵了她內心真誠的凝聚。畫中旋 動的形態表達了藝術家內心宇宙的森羅萬象, 也是她豐富的精神世界的完美見證。





# **WESLEY TONGSON** (1957-2012) *Spiritual Mountains*

Scroll, mounted and framed Ink on paper 247 x 123.5 cm. (97 1/4 x 48 5/6 in.)

PROVENANCE

Acquired directly from the artist

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

唐家偉(1957-2012)

靈山

水墨 紙本 鏡框

題識:山斗畫。 鈐印:唐家偉

來源

直接得自藝術家

Spiritual Mountains is a mesmerising example of Wesley Tongson's finger painting. He found consolation and joy in the pure act of painting after he was diagnosed with schizophrenia at the age of 15. Fervently devoted to art throughout his life, he created paintings overflowing with energy which reflected his mind. He studied Chinese painting with artist Gu Qingyao when he moved to Canada in 1977. After returning to Hong Kong in 1981, inspired by Liu Kuo-sung who was then teaching at the Chinese University of Hong Kong, Tongson began exploring experimental techniques to paint instead of the brush. Working with fingers and nails, he created powerful and deeply spiritual images such as Spiritual Mountains.

藝術是唐家偉一生快樂的源泉。他從十五歲時受思覺失調症困擾,全心專注於創作,用藝術去積極面對生活的種種束縛,因此作品往往表達了藝術家豐富充沛的內在心態。在加拿大求學期間,唐家偉隨顧青瑤習傳統水墨畫;1981年返港後,受當時在中文大學任教的劉國松啟發,開始探索以創新技法代替畫筆的可能性。2001年起,唐家偉開始實驗指畫,直至2009年完全停止使用畫筆,而使用指甲、手指與手直接創作。《靈山》是唐家偉指畫山水的巨幅代表作,畫中干變萬化的流動形態勾勒出山體,氣勢磅礴,而線條渾厚而俐落,創作的力量令人歎為觀止。

# **LUI SHOU KWAN** (LÜ SHOUKUN, 1919-1975)

#### In Search of Zen

Scroll, mounted and framed Ink and colour on paper 137.6 x 68.6 cm. (54 1/4 x 27 in.) Executed in 1969

#### PROVENANCE

Previously in the collection of Dr Desmond Robinson

#### EXHIBITED

Hong Kong, Hong Kong Museum of Art, Lui Shou-Kwan: New Ink Painting, 22 November 2002 - 2 March 2003

#### LITERATURE

Lui Shou-Kwan: New Ink Painting, Hong Kong Museum of Art, Hong Kong, 2003, p. 156, pl. 97

## HK\$380,000-580,000

US\$49,000-74,000

## 呂壽琨(1919-1975)

#### 尋禪

設色 紙本 鏡框 1969 年作

題識:六九尋禪,呂壽琨。

鈐印:呂、自誠明

#### 來源

Desmond Robinson 博士舊藏

#### 展賢

香港,香港藝術館, "呂壽琨:新水墨畫", 2002年11月22日-2003年3月2日

#### 出版

《呂壽琨:新水墨畫》,香港藝術館,香港,

2003年,第156頁,圖版97



#### LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

#### **Purity**

Scroll, mounted and framed Ink and colour on paper 180 x 97 cm. (70 % x 38 ¼ in.) Executed in 1970

#### PROVENANCE

Collection of Sara Larkin

Collection of Mary and George Bloch

Sotheby's Hong Kong, Contemporary Literati: Early Ink Masters, 5 October 2013, Lot 3601

#### EVHIRITED

Hong Kong, The Hong Kong Museum of Art, The World of Lui Shou Kwan, 12 November-12 December 1976

#### LITERATURE

The World of Lui Shou Kwan, Hong Kong Museum of Art, Hong Kong, 1976, p. 40, pl. 42 Wucius Wong (ed.) Lui Shou Kwan 1919-1975, Lui Mui Sin-Ping, Hong Kong, 1979

#### HK\$800,000-1,500,000

US\$110.000-190.000

#### 呂壽琨(1919-1975)

#### 不染

設色 紙本 鏡框 1970 年作

題識:不染。七〇年呂壽琨畫。 鈐印:呂、自誠明、壽琨之印

#### 來源

羅琴更女士藏

瑪麗及莊智博珍藏

香港蘇富比,早期現代水墨大師,2013 年 10 月 5 日,編號 3601

#### 屈鹽

香港,香港藝術館,"呂壽琨的世界",1976年11月12日 - 12月12日

#### 出版

《呂壽琨的世界》,香港藝術館,香港,1976年,第40頁,圖版42 王無邪(編),《呂壽琨-1919-1975》,呂梅倩萍,香港,1979年

Executed in 1970, *Purity* is a unique example of the pinnacle of Lui Shou Kwan's most revered period, the last decade of his life when a deep fascination with Buddhism profoundly transformed his artistic output. In his iconic Zen paintings, the artist established a powerful visual idiom to represent the lotus, a symbol for eternity, purity, and Buddhahood. With dense ink applied with bursting energy and spontaneity, the lotus leaves are heightened by the red dot that represents the moment of epiphany, while the calligraphy inscribed by the artist refers to the Platform Sutra, a Chan Buddhist scripture.

在呂壽琨生命的最後十年中,他研究佛家思想,抽象風格不斷演變,藝術再創巔峰。一系列以蓮為主題的禪畫是他創造力登峰造極的代表。蓮,出淤泥而不染,象徵永恆純潔,有出塵之意。在《不染》中,呂壽琨雄渾有力的大筆揮刷出荷塘上的荷葉,黑白之間丹紅的點則勾畫出蓮蕊,體現了頓悟的一刻。畫面上方點題有呂壽琨書法"不染"二字,另一範例則為同是1970年作的《無念》,引用《六祖壇經》語:"心不染著,是為無念。"





810

## 811 **KOO MEI** (GU MEI, B. 1929) Morning Breeze

Scroll, mounted and framed Ink and colour on paper 78 x 49 cm. (30 3/4 x 19 1/4 in.) Executed in 2018

HK\$30,000-40,000 US\$3,900-5,100

## 顧媚 (1929年生) 曉風

設色 紙本 鏡框 2018 年作

款識:顧媚。

鈐印:嘉瀰、顧媚、顧媚畫印、

戊戌

## 810 **LI XUBAI** (B. 1940)

Scroll, mounted and framed Ink and colour on paper 135 x 68 cm. (53 1/8 x 26 3/4 in.) Executed in 2019

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

## 李虚白(1940年生) 春澗流雲圖

設色 紙本 鏡框 2019 年作

題識:憑軒眺遠,一川桃汛釀春晴。

江山鵜鴃聲聲。

幾曲銀屏罨畫,詩思也縱橫。

看鶯花雜沓,漸感飄零。

松濤晚聽。經風雨,亦關情。

天外層雲流澗,萬壑箏鳴。

此間投老,惟認取,滄浪可濯纓。

銷凝久,排闥峰青。

右詞婆羅門引,己亥季夏虛白並題於多倫多聽雲山館。

鈐印:省齋、虛白、大隱于市



**WONG HAU KWEI** (HUANG XIAOKUI, B. 1946)

Skift

Scroll, mounted and framed Ink and colour on paper 180 x 36 cm. (70 % x 14 % in.) Executed in 2019

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

**黃孝逵** (1946 年生) 輕舟

設色 紙本 鏡框 2019 年作

鈐印:孝逵、黃、墨禪、清水居業主

Wong Hau Kwei was born in Chongqing in 1946 and settled in Hong Kong in 1978. He graduated from Donghua University and worked in the textile industry. With the economy flourishing in the 1990s, he decided to change course and became a self-taught artist. Wong learned to paint from Huang Zhou and has spent almost a decade painting landscapes. Wong's unique technique in his condensed lines and strokes distinguishes him from his contemporaries - his meticulous craftsmanship acts as though the entire painting is woven. He paints landscape with definite tonality that is metaphorically interwoven with subtle reminders of his past, almost like a textile needle worker. Wong often juxtaposes nature with modern elements of the society to create an equilibrium between the two polarities, as seen in the sailing boats along the dramatic coastline. A similar work received an award at the Hong Kong Biennial Exhibition in 2001, and is in the collection of the Hong Kong Museum of Art.

黃孝逵 1946 年生於重慶,畢業於東華大學,1978 年定居香港,曾於紡織業界經商。1990 年代經濟繁榮時,黃孝逵決意改變人生方向,自學藝術。他曾隨黃胄習畫,用近十年時間創作山水作品,具觀念性地運用細密線條入畫。黃孝逵的細緻筆墨善於用重覆的手法,配合平直的幾何構圖,展現一種和諧之美,仿佛整幅作品由針線織造而成,令人聯想其紡織背景。他經常將自然景色與現代建築或社會物象同時呈現在畫面中,如輕舟與海岸,以實現兩個方向的平衡。黃孝逵同題材作品 2001 年於香港當代藝術雙年展獲獎,並被香港藝術館收藏。





## 813 ERIC HO KAY-NAM (HE JILAN, B. 1974) Journey of the Rocks – Sky High

Scroll, mounted and framed Ink and colour on paper 116 x 32 cm. (45 % x 12 % in.) Executed in 2019

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

## **何紀嵐** (1974 年生) 天比高

設色 紙本 鏡框 2019 年作

鈐印:何、紀嵐、真水墨

The Journey of the Rocks series documents Eric Ho's recent excursion to the magnificent Mount Taihang and the inspiration he took from the travels. Ho challenged himself by stepping out of his hometown Hong Kong to which he has dedicated his earlier works, depicting the multi-layered and angular view of a dense metropolis. Compelled by the breathtaking landscape of Mount Taihang, Ho constructs new landscape compositions that seek a stronger connection with the past - with powerful lines and shadows seen from the dynamic rock formations and the cliff rocks on the steep gorge.

何紀嵐近年的一次難忘的太行山之行成為了藝術家 取之不盡的靈感源泉。自此,他創作出一系列以太 行風貌為主題的作品,一改以往創作的面貌。何紀 嵐的水墨畫作多以香港城市的景象為主題,往往用 其極簡幾何視角高度抽象、提煉出都市風景最本質 之神態。而在《天比高》中,何紀嵐以直幅的構圖 強調表現了太行石崖的險峻,畫面似乎與傳統山 水的構圖產生呼應。富有動感的線條配合和諧的設 色,令他描繪山崖與岩石呼之欲出。

## **BENNY SY LI** (B. 1957)

#### Crossing Thresholds

Scroll, mounted and framed Ink and colour on paper 73 x 22 cm. (28 % x 8 % in.) Executed in 2019

LITERATURE

Pine's Art, Pine's Art, Taipei, 2019, pp. 220-221

#### HK\$28,000-32,000

US\$3.600-4.100

#### 李純恩(1957年生)

#### 過關

設色 紙本 鏡框 2019 年作

題識:三月十二日從日本回香港。先過日本關,再過香港關。 一九七九年三月十二日,那天我也過了兩個關,先過中國關, 再過香港關。打後到今日在香港生活已整整四十年矣。之所 以有這四十年,就是因為那一天過了關。過了關之後天地就 不一樣了,人生也不一樣了。我的家庭事業朋友都因此而建 立。轉眼四十年,說短不短,說長也不過像放了一場電影, 情節大致上也是過關,大大小小過了一關又一關,到了今天。 人生之事,說穿了就是一個過關的進程,出娘胎為第一關, 上學識字又一關,然後就是考試過關,升級過關,踏上社會 拿着一張文憑過關。上班了,天天過關,戀愛了,結婚了, 為人父母了,為兒女求學了,外面有外面的關,家裏有家裏 的關,開心有關,哀愁有關,身體好有身體好的關,身體差 有身體差的關,富裕有關,貧窮有關。化作日常用語叫作解 決問題,捫心自問則為家家有本難唸的經,難唸是因為遇到 了關口。但也無所謂了,因為只要你有一口氣,你就要過關 直到最後一關過不到了,氣斷了。既然如此,過關就過關, 每次過了關,就會鬆一口氣,幸運者還會高興地鬆一口氣, 這一關便載入個人歷史了。有一次在深圳過關,檢查證件的 邊防人員看我的電視節目,檢查完證件後找了一張紙遞給我, 要我幫他簽個名再寫一句話,我就寫了一句:人生貴在順利 過關。<br/>己亥春日抵港四十年之夜,純恩。

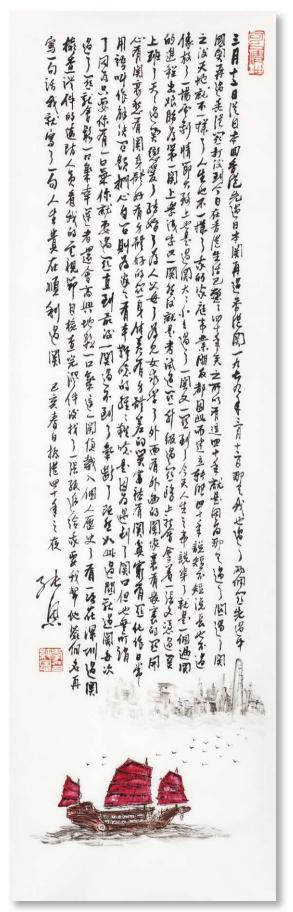
鈐印:李純恩印、可以清心

出版

《松蔭裏》,松蔭藝術,台北,2019年,第220-221頁

Hong Kong writer and artist Benny SY Li grew up in Shanghai and has previously served as the chief editor of the Ming Pao Newspaper Supplement. A self-taught artist who counts Chinese and European masters among his influences, Li incorporates a contemporary and idiosyncratic visual language in his painting. A combination of his genial humour, keen observation, and artistic courage, *Crossing Thresholds* encapsulates Li's joyfulness — his fluid calligraphy and elaborate brushwork bring about a delightful and uplifting impression.

香港作家、藝術家李純恩生長於上海,曾任明報副刊編輯主任,亦為媒體主持人及專欄作家。李純恩將他獨創的當代藝術語彙入畫,題材往往是日常生活中可見的美食或趣事,表達了對生活的熱忱。《過關》正展示了李純恩的敏銳觀察力,佐以口語化的書法題識,風趣幽默而又承載著人生哲理。





# **HE HUAISHUO** (B. 1941) The Pavilion of the Old Drunkard

Hanging scroll Ink and colour on paper 135.8 x 35.8 cm. (53 % x 14 in.) Executed in 1988

PROVENANCE

Acquired directly from the artist Umbrella, Hong Kong Collection of Mary and George Bloch

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

## **何懷碩**(1941年生)

## 醉翁亭圖

設色 紙本 立軸 1988 年作

題識:醉翁亭圖。戊辰之夏作。

又題:峯回路轉,有亭翼然臨於泉上者,醉翁亭也。

作亭者誰?山之僧智仙也。名之者誰?太守自謂也。

太守與客來飲於此,飲少輒醉,而年又最高,故自號曰醉翁也。

醉翁之意不在酒,在乎山水之間也。

一九八八年六月戊辰盛夏,澀盦何懷碩并錄歐陽脩句。

鈐印:澀盦、何、懷、碩 簽條:醉翁亭。何懷碩。

來源

直接得自藝術家 香港傘畫廊

瑪麗及莊智博珍藏

#### **HE HUAISHUO** (B. 1941)

Hanging scroll Ink and colour on paper 65.5 x 73 cm. (25 ¾ x 28 ¾ in.) Executed in 1987

#### PROVENANCE

Acquired directly from the artist Umbrella, Hong Kong Collection of Mary and George Bloch

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

US\$9,000-12,000

## 何懷碩(1941年生)

#### 春水

設色 紙本 立軸 1987 年作

題識:一九八七年歲次丁卯夏,何懷碩。

鈐印:何、懷碩、澀園 簽條:春水。何懷碩。

來源

直接得自藝術家 香港傘畫廊 瑪麗及莊智博珍藏



#### 817

## **ARNOLD CHANG** (ZHANG HONG, B. 1954) *Mindscape* (2013.2)

Scroll, mounted and framed Ink and colour on paper 60 x 60 cm. (23 % x 23 % in.) Executed in 2013

PROVENANCE

Bridge Gallery, Beijing Private collection, Hong Kong

NOTE

Left unsigned, this work can be viewed from all sides as intended by the artist, breaking free from the established perspectives in the painting tradition.

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

US\$5,200-7,700

## 張洪(1954年生) 心境(2013.2)

設色 紙本 鏡框 2013 年作

來源

北京橋舍畫廊 香港私人收藏

此作並無署名,皆因張洪冀望觀者可以自由 選擇觀賞角度,從不同方向在畫中探尋胸中 丘壑。



817







#### 818

## **LI XUBAI** (B. 1940) Listening to the Stream in Autumn

Scroll, mounted and framed Ink and colour on paper 68 x 135 cm. (26 3/4 x 53 1/8 in.) Executed in 2019

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

US\$9,000-12,000

## 李虚白 (1940 年生) 秋壑聽泉

設色 紙本 鏡框 2019 年作

題識: 澧浦菰蒲鷗鷺、武陵桑柘田畦。 沓然流水碧山棲。誰會夷由此意? 蘭壑陋廬人悄,霜天老樹烏啼。 蒼煙四起夕陽低。歸岫浮雲凝紫。 右詞西江月,己亥初秋虛白並題於 多倫多聽雲山館。

鈐印:省齋、虛白、可居可遊可吟嘯

#### 819

## **CHEN FAN** (B. 1944) Mount Taihang

Scroll, mounted and framed Ink and colour on paper 94 x 178 cm. (37 x 70 1/8 in.) Executed in 2019

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

## 陳帆 (1944 年生) 太行有約

設色 紙本 鏡框 2019 年作

鈐印: 陳凡

#### 820

## SUCHUNG-MING (B. 1965) Misty Mount Huang

Scroll, mounted and framed Ink and colour on paper 69.5 x 136 cm. (27 % x 53 ½ in.) Executed in 2018

#### HK\$60,000-80,000 US\$7,700-10,000

## 蘇崇銘(1965年生) 黃山瑞靄

設色 紙本 鏡框 2018 年作

題識:二〇一八戊戌崇銘。 鈐印:蘇、崇銘

The original owners of this collection of C.C. Wang paintings were acquainted with the artist, and would spend time with Wang when they visited New York. The paintings are accompanied by a signed appraisal by Wang dated March 2001.

此私人收藏王己干作品的原藏家與藝術家熟稔,每至紐約時均會登門拜 訪王己干。本收藏作品附有王己干 2001 年 3 月的簽名鑒定。



821

#### 821

## **C. C. WANG** (WANG JIQIAN, 1907-2003) Landscape No. 881205

Hanging scroll Ink and colour on paper 30.5 x 47.3 cm. (12 x 18 % in.) Executed in 1988

# **HK\$60,000-80,000** *US\$7.700-10.000*

## **王己千** (1907-2003) 山水第 881205 號

設色 紙本 立軸 1988 年作

題識:戊辰十二月五日,己千。

鈐印:己千創稿

簽條:王己千十二月五日,戊辰年創稿。

#### 822

## **C. C. WANG** (WANG JIQIAN, 1907-2003) Landscape No. 133

Hanging scroll Ink and colour on paper 47 x 92 cm. (18 ½ x 36 ¼ in.) Executed in 1971

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

## **王己干** (1907-2003) 山水第 133 號 - 平岡積翠

設色 紙本 立軸 1971 年作

題識:辛亥八月,己干。 鈐印:季遷旅美之作、偶然拾得 簽條:王己干辛亥八月,平岡積翠圖。



822



823

**C. C. WANG** (WANG JIQIAN, 1907-2003) *Landscape No. 175* 

Hanging scroll Ink and colour on paper 29.5 x 89 cm. (11 5 x 35 in.) Executed in 1969

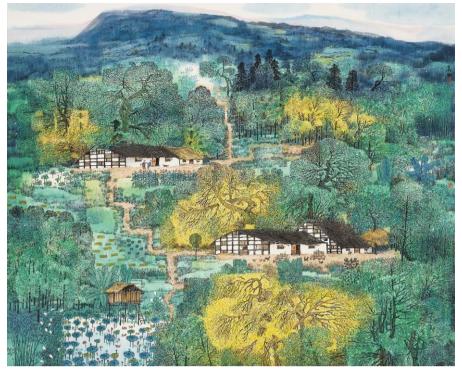
**HK\$100,000-150,000** US\$13,000-20,000

## **王己千** (1907-2003) 山水第 175 號 - 山獻翠屏

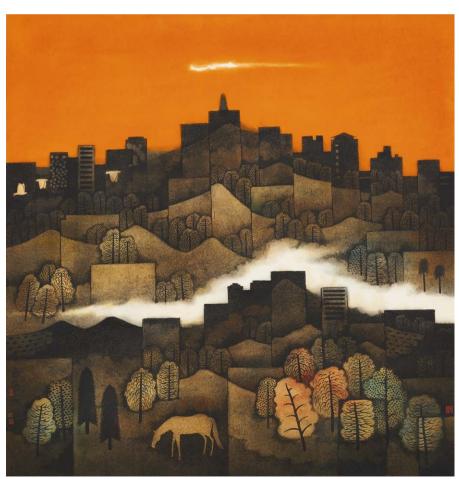
設色 紙本 立軸 1969 年作

題識:己酉己千。

鈐印:王己千鉨、石橋邨裏人家 簽條:王己千,己酉山獻翠屛圖。



824



825

**KO NAM** (GAO NAN, B. 1963) Visiting a Friend's Farmhouse

Scroll, mounted and framed Ink and colour on paper 69 x 85 cm. (17 1/2 x 33 1/2 in.)

**HK\$35,000-45,000** *US\$4,500-5,800* 

高楠(1963 年生) 過故人莊

設色 紙本 鏡框

Born in Sichuan, now residing in Hong Kong, Ko Nam received training in Chinese painting from a young age. Motivated by a deep love for life and the beauty of nature, he depicts rivers, mountains and villages with earthy tones and intricate brushstrokes. His art transports the viewer to the tranquil luxuriant countryside. From cultivated fields and pellucid ponds to grazing livestock and idling ducks Ko delivers serenity and relief, offering glimpses into his silent world.

高楠生於四川,現居香港,自幼習畫。他喜歡寫生而能觀察入微,在他無聲的世界中創造出獨特的繪畫風格。高楠筆下的寧靜繁茂的鄉村擁有樸實的色調,以細緻的筆觸勾勒帶出山村田園、草原牧群和清澈池塘,將觀者帶入恬靜閒適的自然風光。

#### 825

## **HUANG HONGTAO** (B. 1983) Nameless Mountain

Scroll, mounted and framed Ink and colour on paper 123.5 x 120 cm. (48 % x 47 ¼ in.) Executed in 2015

LITERATURE

Nameless Mountains - Works of Huang Hongtao, Baijia Wenhua, Guangzhou, 2019, pp. 16-17

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

**黃紅濤** (1983 年生) 無名山

設色 紙本 鏡框 2015 年作

題識:無名山。乙未紅濤。

鈐印:肖形印、黃、紅濤、看看風景

出版

《無名山 - 黃紅濤作品》, 百嘉文化, 廣州, 2019 年, 第 16-17 頁

#### **JIA YOUFU** (B. 1942)

#### Heavenly Composition of Cloud Brocade No. 2

Hanging scroll Ink and colour on paper 152.5 x 33.2 cm. (60 x 13 ½ in.) Executed in 2002

PROVENANCE

M. Sutherland Fine Arts, New York Christie's Hong Kong, Chinese Contemporary Ink, 30 November 2015, Lot 734

#### HK\$220,000-320,000

US\$29,000-41,000

## **賈又福** (1942 年生)

## 天章雲錦圖之二

設色 紙本 立軸 2002 年作

題識:天章雲錦圖。鏡真樓又福寫。 鈐印:福、瓢者、吾心、問岳

簽條:賈又福天章雲錦圖。瓢者自題。

來源

紐約 M. Sutherland Fine Arts

香港佳士得,中國當代水墨,2015年11月30日,編號734

Born in Hebei in 1942, Jia Youfu entered the Central Academy of Fine Arts in 1960 where he studied landscape painting under Li Keran and Li Kuchan. A contemporary master of eerie and striking landscapes, Jia Youfu is acclaimed for his progressive reinvigoration and lyrical exploration of the ink-wash tradition. Jia has repeatedly travelled to the Taihang Mountains which have become a subject and life-long fascination. Inspired by the monumental mountainscapes of the Northern Song period, Jia sees in the awe-inspiring peaks the sublime presence of nature which he masterfully captures with broad, rugged brushstrokes set against atmospheric skies. Combined with the stark contrast between light and darkness, the breathtaking heights of mountains dwarf human existence and invoke contemplation of the relationship between man and nature.

賈又福,1942 年生於河北,1960 年考入中央美術學院國畫系,師從李可染及李苦禪。自 1965 年畢業後,他於北京任教及工作,並堅持藝術創作。賈又福醉心於自然山水,自六十年代起,多次前往中國北部太行山地區寫生,以其為題材創作《太行風情》系列水墨畫。他的山水以北宋雄渾壯闊之大山大水風格為宗,喜用濃密、渲染筆法勾勒山石,帶出雄偉壯觀之逼人之勢,伴以濃烈色彩描繪的背景,形成獨樹一幟的視覺風格。作為當代水墨山水名家,賈又福作品常以鮮明的光暗對比,幽邃神秘的山巒,襯托出畫中人物之渺小,體現藝術家於描繪山水之中對人與自然關係的思考。





## LIN HAIZHONG (B. 1968)

## Snowscape

Handscroll Ink on paper 22 x 137 cm. (8 % x 53 % in.) Executed in 2015

# **HK\$220,000-280,000** *US\$29,000-36,000*

## **林海鐘** (1968 年生)

## 蘆汀雪意

水墨 紙本 手卷 2015 年作

題識:乙未年夏,臥霞散人於臺北。

鈐印: 臥霞山人

又題:蘆汀雪意。昔董思翁云:水墨渲染始於王右丞,其意祖於張彥遠, 所載王右丞之深重。深重之意,即為墨氣,即為如思翁所云。且 王摩詰好畫雪意山水,宣和內府收得多幅,渲染之法正謂此意也。 余曾見內府藏梁師閔密蘆湖汀圖,真乃摩詰畫意。略師其形,仿

佛摩詰。丁酉孟春題於二十四柱堂。臥霞散人。

鈐印:林海鐘印

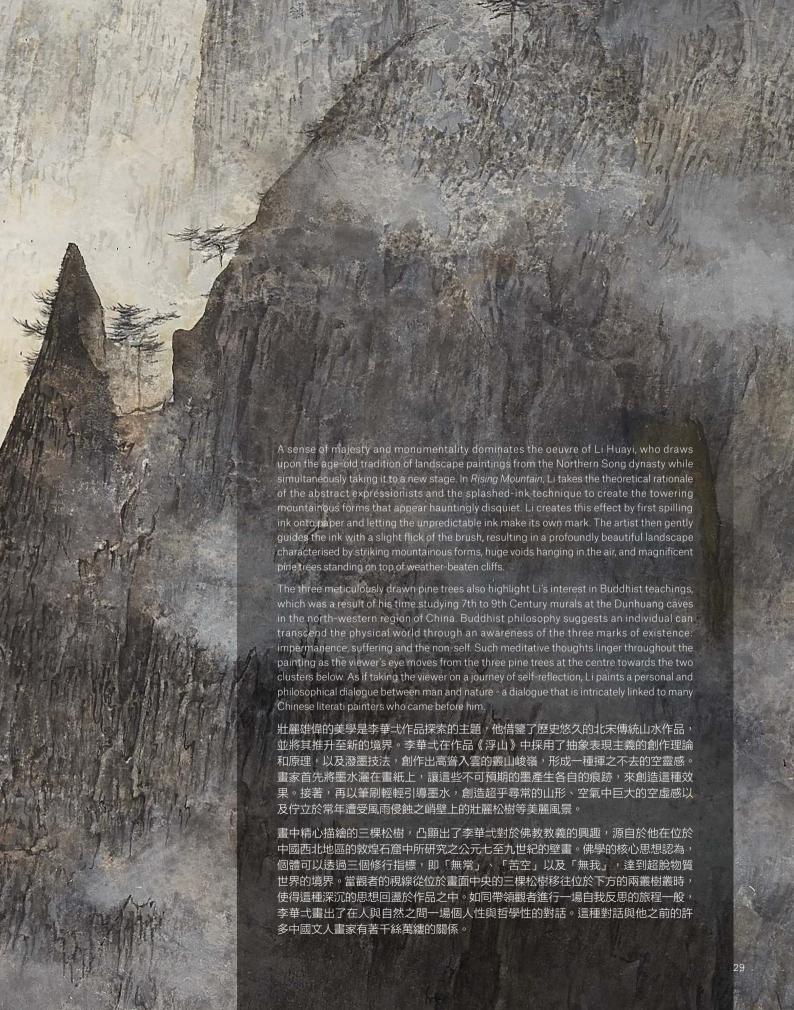


Born in Hangzhou in 1968, Lin Haizhong has worked as a professor in the Chinese Painting Department at the China Academy of Art since graduating with a doctoral degree in 2004. Lin's landscapes serve as testaments to his erudition: his refined brushwork, from depicting the fine branches and to the broad sweeps of the river, reveal his mastery in emulating the classics. A river scene after a composition by the Northern Song academy artist Liang Shimin, *Snowscape* depicts the bare trees, the snow-covered rocks and the frozen water with a sense of oneness, a tranquil panorama through which Lin expresses a reverence for natural beauty. An educator and artist, Lin has published widely, with works in the collection of the British Museum and the National Museum of China.

林海鐘 1968 年生於杭州, 2004 年獲中國美術學院國畫系博士學位,現任教授。林海鐘的山水作品古意盎然,展現了他的精湛博學,簡逸又往往洋溢著禪意。《蘆汀雪意》中,藝術家以墨色渲染表現出雪景的細微層次變化,河岸枯木、孤石精心佈置,營造出清涼勝景。題識提及,畫家曾有機會見到北宋梁師閔《蘆湖汀圖》,並認為此作甚得王維水墨渲染之法的神髓,於是創作出此幅。林海鐘兼為藝術家、教育家,不僅著作眾多,繪畫作品亦被倫敦大英博物館及中國美術館等機構收藏。







#### **LI HUAYI** (B. 1948)

#### Rising Mountain

Scroll, mounted and framed Ink and colour on paper 136.5 x 67.5 cm. (53 ¾ x 26 ¾ in.) Executed in 2006

PROVENANCE

Acquired directly from the artist, June 2006 Private collection, Hong Kong

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

US\$210,000-330,000

#### 李華弌 (1948 年生)

浮山

設色 紙本 鏡框 2006 年作

款識:李華弌

鈐印:李華弌、桃李不言

來源

2006年6月直接得自藝術家

香港私人收藏

I am deeply enthralled by the sense of serenity that permeates Northern Song landscapes. They say landscape expresses one's feelings, so the purity of the landscape paintings from that era reflects a pureness of heart, which is the most affective.

Li Huayi

北宋山水畫最吸引我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。

李華弌





足陽舌點里曰名白九三拿邊五如湯二多多面面器陰里薰又多北其二其多其面如像流狀其石陽又仍身水如面 多能其口缨曰石南百草席十蕙水十白尸百百介多曰草西水流策里歇斜工北韭可注如除工多西其赤出羊山 以英方状黄如無馬流八馬其里其其里玉鳩七五鳥赤爺麻百玉注如曰如魚多法而以於葵多亦珍八廣是焉而經 禦金石如山有修其注十其及日本上曰洛又十十昌朝次葉二多於麻竹熟其极入白禦渭而鐵線珍十十可北馬藥 火玉四牛無鳥可名於里狀者天如多鳴水西里里其其之而十人渭白山黄状檀於華火其赤其木之里里以流尾山 山其鹨而草焉以曰集日如不帝枝桃蒙出百日曰状陽山方里魚其花其身如其曷黑又獸花丘雨玉曰爲已法名之 海陰鴉蒼木其壽嬰瓊皋葵盎之梗枝之高八南時如多漆藍曰育陽而上而繁陰水寶西多如育生爲小熊滕於曰首 经多又黑多状藏可之逢其盲山黑鉤山北十山山最響水赤浮獸多赤多赤其多其食六葱實木食多華莫又潭戰曰 之绕西大竹如有以水之臭馬上華端漢流里上無人坦出華山焉竹實齊喙音鏡中 西牛二目箭鸡獸毒其山如焉多面獸水注曰多草面之壽面多其箭其木其如其有己里其嬰名已鶩山育六中其來 山應百其盼而寫鼠陽菩羅其搜不多出於大丹水而玉北黑紛狀多狀其名羊陽流猜曰狀兒曰心可其此十多脂之 經窮里名水人其有多水藥状排實罪為滑時票逐一方流實本如營如陰曰其多辨其石如舌文痛以未為里到可山 句其曰曰出足狀草丹出名如下名恐而清之丹水及歌注臭识版玉精多肥陽赤以陽脱華食蓝又禦多名曰有以其 唯鳥翠攀焉名如焉粟焉曰鵠多曰熊束水山水出曰焉於如葉而丹浴鐵遺多金塗多之面之其而火荆曰太鳥 在多山育西曰鹿其其西杜黑管膏灌流出上出焉豪其渭蘼而白水之育食薪禺牛樗山赤使贯八其杞肥華焉腊多 去鹬其鸟流教而状除流衡文惠名鸟注焉多写北色秋其典無毛出己草之箭水馬珍其髮人如十草其趨之其面松 展其工焉注斯白如多注可而育食多於南穀北流冬如上銀傷大焉疥焉已其出無之木其不妻里介歌六山名四其 春秋多其於食尾蔥銀於以赤獸之白河流非流法見禺多之太如東又其竊獸焉病五多鳥感可曰草多足削曰十下 風如梭状赤之馬茭黃譜之翁為使輸篱注下注於夏而械可蟲等南可名可多北义其搜多得以符荔指四歲鶇五多 等鹳耕如水已足其金资馬名其人赤水於多於渭繁長惱以后而流以曰以祚流西陰粹鸠禹已禺壯牛異而梁里洗 觀赤其鴞其瘳人葉其之食曰狀無鳖出漢祖渭其股臂其已之黑注已黄毅牛注七多其其之贄之如其見四其曰石 黨黑下青中又手如上水之標如子育馬水槌歌中之善下邁育端於脫蘿蟲職於十銅草狀水其山島陰則方状松育 样而多用多西面葵多堂已食约又草北又除多多不枝多又草名洛州其又草枯里灌乡如出草其韭乡天其如果歌 州西竹赤玉百四面桂水瘿之名西青流西多锰水畏其竹西焉曰水水状西直水日水條翠葛多陽而磬下高山之焉 装首箭啄介八角赤木出西已曰三其注三銀豹玉雷名箭七名党其出如五鳥其英出其而而條多生石大五離山其 🏙四其人獸十名背育焉南痔務百葉於百陽鳥又又曰其十日歲中焉榜十焉中山焉状赤北其銅於其早千黑濩状

#### 829

#### TAI XIANGZHOU (B. 1968)

#### Western Hills

Handscroll Ink on silk 41.2 x 302.7 cm. (16 ¼ x 119 ⅓ in.) Executed in 2012

PROVENANCE

Acquired directly from the artist

**HK\$450,000-650,000** *US\$58,000-83,000* 

#### 泰祥洲 (1968年生)

#### 西山

水墨 絹本 手卷 2012 年作

題識:(文不錄)。山海經之西山經句。 唯在壬辰春風等觀堂,祥洲製。

鈐印:祥洲

引首:西山。壬辰秋月重陽日,祥洲自題。

鈐印:泰祥洲

來源

直接得自藝術家





Born in Yinchuan in 1968, Tai Xiangzhou is a scholar and painter. He studied under the calligrapher Hu Gongshi and received his doctorate from Tsinghua University. Tai reconstructs the model configuration of early Chinese landscape paintings by researching on the origin and evolution of their compositions from ancient times. Tai's works have been exhibited in important museums and galleries in the United States, and are collected by institutions such as the Harvard University, Yale University, and Princeton University Art Museum.

泰祥洲,1968 年生於銀川,曾師從胡公石習書法,擅長書畫裝裱及古代書畫修復,2012 年畢業於清華大學美術學院,獲得博士學位。泰祥洲通過臨摹古代大師作品,深入研究中國山水畫的根源。泰祥洲的作品曾在世界各地廣泛展出,並被哈佛大學、耶魯大學、普林斯頓大學藝術博物館等藝術機構收藏。

**LU HUI** (B. 1977)

## Vine 19-2

Scroll, mounted and framed Ink and colour on paper 90 x 150 cm. (35 % x 59 in.) Executed in 2019

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

**盧輝** (1977年生) 蔓 19-2

設色 紙本 鏡框 2019 年作

題識:2019.5.1

Born in Jiangsu in 1977, Lu Hui graduated from the Nanjing University of the Arts in 2003. Lu lives and works in Beijing and Nanjing. His Vine series takes as its subject the intertwining vines growing over a white wall. Rendered entirely in black and white and in a photorealistic close-up, the vines in Lu Hui's oeuvre present a microcosmic view of the traditional landscape approximating abstraction.

盧輝,1977 年生於江蘇,2003 年畢業於南京藝術學院中國畫系,現生活、工作與北京及南京。《蔓草組畫》系列以藤蔓爬滿白墻、重疊交錯的形態為描繪主題,藝術家用層層墨色渲染又配以留白,視覺上結構的虚實與墨色的黑白形成了強烈的對比。藝術家以山水中極其微小的局部入畫,呈現出近乎抽象的景觀,使景物增添了獨特的意味。





# **XIAO XU** (B. 1983) Stepping on the Mist

Scroll, mounted and framed Ink and colour on paper 82.7 x 177 cm. (32 ½ x 69 % in.)

### EXHIBITED

Beijing, Hive Center for Contemporary Art, In Search of the Supernatural: Xiao Xu Solo Exhibition, 26 October – 24 November 2013

### LITERATURE

*In Search of the Supernatural*, Hive Center for Contemporary Art, Beijing, 2013, pp. 120-121

**HK\$200,000-300,000** *US\$26,000-38,000* 

## **肖旭** (1983 年生) 踏霧而來

設色 紙本 鏡框

款識: 肖旭

展覽

北京,蜂巢當代藝術中心, "搜神記:肖旭個展", 2013 年 10

月 26 日 - 11 月 24 日

出版

《搜神記》,蜂巢當代藝術中心,北京,2013年,第120-

121頁

Born in 1983 in Chongqing, Xiao Xu graduated from the Chinese Painting department at the Sichuan Fine Arts Institute with a bachelor's degree in 2007 and a master's degree in 2010. As one of the leading emerging contemporary ink artists, Xiao steadily expands the visual language of ink art through disrupting the rooted conventions. Inspired by paintings dating to the Song dynasty, Xiao sets the scene of *Stepping on the Mist* in a sparse forest field with weeds, barren tree trunks and stalks of bamboo; to the left, a meticulously painted stag flees, launching clouds of dust trailing behind it. Enshrouding the composition is a mysterious grey fog that heightens a sense of psychological tension. Here, the artist hints at the multitude of narratives of the past.

肖旭,1983 年生於重慶,2007 年畢業於四川美術學院中國畫系,2010 年取得碩士學位。作為當代水墨領域中最具創作力的年輕藝術家之一, 肖旭嘗試以全新視覺挑戰及擴展水墨藝術的視覺語言。受到宋代繪畫的 牽動,《踏霧而來》以層層墨色描繪的幽暗幻境散發著強烈的戲劇感。 畫面中,肖旭用工筆描繪的植被移景佈局,其中一隻奔跑的鹿驀然回首, 捲起身後的神秘塵雲。不同的時空在肖旭的作品中進行碰撞,表達了他 對水墨創作的思考。



# **CHU CHU** (B. 1975)

### The Sameness of Things - Fruit - Pear

Scroll, mounted and framed Ink and photographic print on paper 55 x 60 cm. (21 % x 23 % in.) Executed in 2010-2019

**HK\$60,000-80,000** *US\$7,700-10,000* 

儲楚(1975 年生) 齊物 - 果實 - 梨

水墨 攝影 紙本 鏡框 2010-2019 年作

鈐印:儲氏、璨如

A native of Hangzhou, Chu Chu grew up in an artistic environment and studied at the China Academy of Art in her hometown, her father having graduated from the same academy. Chu received training in traditional Chinese painting, oil painting, photography and film, and for her doctoral degree she studied calligraphy under Wang Dongling. Chu explores the relationship between traditional and new media and integrates them in her artwork. The dried pear in the photograph was found by the artist in 2007. She photographed it in 2010, and reworked the black-and-white photograph by inscribing cursive calligraphy on the print. The text refers to writings by Zhuangzi, expanding the literary and philosophical dimension of the work.

儲楚,杭州人,出生於藝術之家,與其父同為中國美術學院畢業生。她曾學習傳統書畫、油畫、電影與攝影,攻讀博士學位時隨王冬齡專攻書法。《齊物-果實-梨》取材於2007年藝術家發現被蟲蛀的梨,果實存放三年後風乾,被藝術家於2010年以攝影手法記錄。2019年,儲楚再以草書臨寫莊子《齊物論》於攝影作品紙上,去探索傳統媒介與新媒體的關係,並嘗試融合兩者,使其道通為一。



# **SUN HAO** (B. 1980) *Together*

Scroll, mounted and framed Ink on paper 123 x 150 cm. (48 % x 59 in.) Executed in 2018

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

# 孫浩 (1980 年生) 在一起

水墨 紙本 鏡框 2018 年作

題識:在一起。孫浩。2018.10.

Born in Shandong in 1980, Sun Hao graduated from the Central Academy of Fine Arts. A member of the group Qishe for artists born after 1970, Sun draws inspirations from Greek and Roman sculptures of horses as well as Buddhist sculptures from the Gandhara and Northern Qi periods. Sun's work explores the boundaries of expressive complexity and the relationship between tradition and the contemporary context. Solo exhibitions include *Time as a Fleeting White Horse* held at the National Art Museum of China in 2016.

孫浩 1980 年生於山東,畢業於北京中央美術學院,為當代青年水墨藝術家群體染舍成員。孫浩致力探討水墨藝術的傳承與當代背景的融合,廣泛汲取創作靈感。從古希臘、羅馬時期馬的雕像,至犍陀羅時期與北齊青州時期的佛像,均能融入其創作之中。孫浩個展"白駒過隙"於2016 年於中國美術館舉行。

# As the flowers tremble, their cold fragrance flies upon my verse.

To the Tune of Memories of a Graceful Servant, Jiang Kui (1154–1221)

All that passes is like the river, flowing constantly, day and night.

The Analects of Confucius

### 834

### **XU LEI** (B. 1963)

### Departing Horse

Scroll, mounted and framed Ink and colour on paper 78 x 56 cm. (30 % x 22 in.) Executed in 1997

### PROVENANCE

Browse & Darby, London Private collection, Europe

#### EYHIRITEI

London, Browse & Darby Gallery, Yu Hui & Xu Lei: New Work, 8-24 October 1997

### LITERATURE

Yu Hui & Xu Lei: New Work, Browse & Darby Gallery, London, 1997, pl. 21

*Xu Lei*, Hebei Education Publishing House, Hebei, 2003, p. 25

*Xu Lei*, Culture and Art Publishing House, Beijing, 2013, p. 127

### HK\$500,000-700,000

US\$65,000-90,000

# 徐累 (1963 年生)

### 沉沒的青花

設色 紙本 鏡框 1997 年作

題識:徐累製。

### 來源

倫敦 Browse & Darby 畫廊 歐洲私人收藏

### 展譼

倫敦,Browse & Darby Gallery,"喻慧舆 徐累:新作",1997年 10 月 8-24 日

### 出版

《喻慧與徐累:新作》,Browse & Darby 畫廊,倫敦,1997 年,圖版 21

《中國名畫家精品集:徐累》,河北教育出版 社,河北,2003年,第25頁

《徐累》,文化藝術出版社,北京,2013 年, 第 127 頁 A dreamlike vision awash with iridescent hues of blue, *Departing Horse* witnesses the height of Xu Lei's prowess in conjuring up the many spectres of China's artistic, literary and cultural past. Executed in 1997, it belongs to his landmark paintings of horses immersed in water: a docile white steed stands still, its rump tattooed with blue floral motifs often found on Ming and Qing porcelain, which, as if leaping out of the horse's body, scatter across the composition and descend from the sky. The imagery of inanimate creatures in Xu's oeuvre originates in a fortuitous childhood memory of seeing the taxidermied animals at his school - deer, goat, peacock, even a leopard - taken out of their display cases. Stripped of its energy and vitality, the horse is transformed into an aesthetic object. With deft brushwork and a cinematic painterly effect, Xu Lei captures the uncanny materiality of the lifeless animal as the running water signifies the passing of time - the blue flowers acting as vessels of memory, of both time past and time present. The strange relationship between the pictorial elements endow the painting with mystery that lies beyond this beautiful facade.

嫣然搖動,冷香飛上詩句。

《念奴嬌‧鬧紅一舸》姜夔(1154-1221)

逝者如斯夫,不舍晝夜。

《論語·子罕》

創於 1997 年的《沉沒的青花》彌散著夢境一般的幽深氛圍。徐累用詭秘的藍色作為背景的主色調,以極其寫實的細膩工筆筆法描繪了一匹靜態的白馬佇立於水中,畫面充滿了超現實主義的神秘色彩。白馬是徐累創作中最重要的象徵符號,而馬股上往往有來歷不明的青花圖案。畫中青花更徐徐從天而降,墜落至畫面下半部的水中,散佈於整個構圖。徐累筆下毫無生命力的馬源自於一段童年時期偶然的記憶:他記得,學校裡有很多動物標本,每年秋天都會把它們拿出來曬;展示櫃中的鹿、山羊、孔雀和豹既栩栩如生,又死氣沉沉。徐累從不掩飾他作品中意象與文字及文學的關係,他曾提及,水中的馬意味著"逝者如斯夫,不分畫夜",而馬身上的青花紋身則承載著記憶。於是,《沉沒的青花》中的馬保持緘默,轉化成一個純粹的審美對象,繪畫元素間的特殊關係賦予了作品超越表象的神秘色彩。



### **XU LEI** (B. 1963)

### The Reader

Scroll, mounted and framed Ink and colour on paper 83 x 62.5 cm. (32 % x 24 % in.)

PROVENANCE
Alisan Fine Arts, Hong Kong
Private collection, Europe

**HK\$400,000-600,000** *US\$52.000-77.000* 

## 徐累 (1963 年生) 閱讀者

設色 紙本 鏡框 題識:徐累製。 鈐印:徐

來源

香港藝倡畫廊歐洲私人收藏

Immersing the viewer in an enigmatic mise en scène, *The Reader* is an iconic early work from Xu Lei's celebrated imperial court series. Sumptuously painted in a muted palette and adhered onto gold-speckled, textured paper, it presents a mesmeric entrapment: in a cubic structure a lone figure dressed in white sits, with a Magrittean bowler hat, his face hidden behind the book held in his hand. Behind him, a flowering tree branch meanders upward as if tattooed onto the wall, its physicality ambivalent; to the left a bird is halted abruptly, frozen mid-air. Though Xu's training in flower-and-bird painting looms large in the sensuality of this work's refined brushwork, it offers momentary glimpses into the artist's interest in the theatrical collision of word and image, appearance and illusion that would come to epitomise his artistic output of the 2000s.

Emerging as an ink painter in 1990s Nanjing, Xu Lei's practice stood in contrast to the bold, conceptual stance of his 85 New Wave contemporaries. Instead he turned to the rich literary tradition of Chinese painting, gathering source material from decadent poetry and the visual culture of China's imperial past; the crossed-leg reader in this painting is probably based on an old black-and-white photograph of Puyi, China's last emperor. As his close friend Su Tong was penning his novella Wives and Concubines in the former capital Nanjing, Xu Lei began depicting the likeness of Puyi sitting on a pliant white horse (Vision I, 1991), and palace ladies in Manchurian dress (Spring, 1993), effaced by time. Haunted by symbols that refuse to be decoded, this work channels fables and fantasies into a psychedelic tableau, celebrating the disjunctive, surreal imageries that resemble an unfinished stage set caught in the cinematic dead time of Michelangelo Antonioni - a filmmaker greatly admired by the artist - and invites the viewer to participate in its pictorial ambiguity.

徐累創作的誘人幻境往往窺探了文字與圖象、表象與錯覺之間的悖論,挑戰了傳統水墨視覺語彙的界限。《閱讀者》正是他在1990年代初開始創作的舊宮系列中極具標誌性的作品之一。畫面拼貼於灑金箋上,描繪了一個密室般的立方封閉空間。其中一位白衣男子蹺腿獨坐在圓凳上,手中的書遮擋了他的容貌。他頭戴白色帽子,令人不禁聯想起雷內.馬格利特畫中戴圓頂硬禮帽的男子。他身後的樹枝蜿蜒向上延伸,繁花盛開看起來又像是牆上的花紋,令人虚實難辨;畫面左方,一隻展翅的飛鳥瞬間定格空中。作品採用淺赫、米黃色為主調,柔和的用色襯托出撲朔迷離的氣氛。精緻筆觸雖然可歸功於徐累在工筆花鳥畫訓練中習得之技術,但箇中似幻似真、將文學意象轉化為圖象符號的主題,他以後更成熟的藝術創作風格的雛形已經可見。

1990 年代初,生活在南京的徐累與源自 85 美術新潮的前衛藝術運動漸行漸遠。他選擇了回歸水墨畫中豐富的意象傳統,迷戀存在於過往皇朝舊都的頹廢美學,從文學及視覺文化中蒐集創作素材。《閱讀者》中坐在圓凳上並蹺著二郎腿的男子,原形來自徐累偶然見到的一張清朝末代皇帝溥儀的黑白照片,他仿佛沉浸於自己的世界中而與現實脫離的樣子令徐累難忘。當他的摯友蘇童在創作描寫斷瓦殘垣、家國廢墟的小說《妻妾成群》的同時,騎在馬上的清朝王公貴族以及穿著滿族傳統服裝的宮女的形象開始在徐累的畫作中出現。然而,《閱讀者》中充滿隱喻的符號令人無法辨識,畫面中空虛、寂靜的影象散發出殘缺感,如同意大利現代主義導演米開朗基羅·安東尼奧尼電影作品裡靜止凝固的時間,邀請觀者走進這模稜兩可的幻境之中。





An intimate portrait of chiselled ridges and ravines, Scholar's Rock takes its place within Liu Dan's finest, most virtuosic studies of rocks. Suffused with subtle inflections of light and shadow dancing across the composition. it showcases the artist's extraordinarily meticulous brushwork, whose oscillation between presence and absence alludes to the Deleuzian folding of space and time. The rock portrayed, which belongs to the artist and collector Zeng Xiaojun, is elegantly slender and marked with hollows and protrusions: the artist's refined inscription of poems by the Tang poet Bai Juyi balances the composition. By capturing and enlarging the minutiae of the rock surface, Liu Dan creates a profound effect of strangeness inspired by the Russian philosopher Viktor Shklovsky, who proclaimed that the purpose of art is to impart the sensation of things as they are perceived, not as they are known. For Liu Dan, rocks are "a symbolic microcosm of the material world". Thus, Scholar's Rock offers endless open-ended interpretations and possibilities, inviting the viewer to journey through history and time.

劉丹的《太湖石》創作於 2012 年,作品中左側所描繪的供石外形優雅織細,稜角輪廓鮮明,表面凹陷與突起彼此參差。而在畫面右側,劉丹以精練的楷書題以唐代詩人白居易詩句,平衡了作品整體構圖,並提及太湖石原型為當代藝術家及古董收藏家曾小俊介眉堂所藏。畫家運用其卓越且嚴謹的筆觸,在微觀的岩石表面刻劃出光與影的細緻變化,引導出岩體無所不在的皺褶,產生虛實不定的效果。這種效果與法國後現代主義哲學家吉爾·德勒茲時空褶皺的概念相互呼應,體現出一種無窮盡的生成過程和連續差異性。俄國哲學家維克托·什克洛夫斯基曾主張,藝術應表達對事物的感覺,而不是認知。"深受其啟發,劉丹透過捕捉及放大岩體表面瑣碎的細節,創造出一個極其奇異的效果。對劉丹來說,岩石就象徵著"物質世界的縮影",他在《太湖石》中提供觀者一個無止盡開放式的闡釋與可能性,引領觀者進行一場穿梭時空的旅程。

### 836

## **LIU DAN** (B. 1953) Scholar's Rock

Scroll, mounted and framed Ink on paper 99.8 x 183 cm. (39 ½ x 72 in.) Executed in 2012

PROVENANCE

The Chinese Porcelain Company, New York, November 2011

NOTE

The painting was commissioned by the current owner through the Chinese Porcelain Company, with the painting dated a year after the commission. The work was on loan to the Nelson-Atkins Museum of Art, Kansas from 2013 to 2019, during which the painting was displayed at its furniture gallery.

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

US\$450,000-580,000

# 劉丹 (1953年生)

太湖石

水墨 紙本 鏡框 2012 年作

題識:古之達人,皆有所嗜:玄晏先生嗜書,嵇中散嗜琴,靖節先 生嗜酒,今丞相奇章公嗜石。石無文無聲,無臭無味。與三 物不同,而公嗜之何也?眾皆怪之,我獨知之。昔故友李生 約有云:苟適吾意,其用則多。誠哉是言,適意而已。公之 所嗜,可知之矣。公以司徒,保厘河洛。治家無珍產,奉身 無長物。惟東城置一第,南郭營一墅。精茸宮宇,慎擇賓客。 性不苟合,居常寡徒。遊息之時,與石為伍。石有族聚,太 湖為甲。羅浮、天竺之徒次焉。今公之所好者,甲也。先是 公之寮吏,多鎮守江湖。知公之心,唯石是好。乃鉤深致遠, 獻瑰納奇。四五年間,累累而至。公於此物,獨不謙讓。東 第南墅,列而置之。富哉石乎,厥狀非一:有盤拗秀出,如 靈丘鮮雲者。有端儼挺立,如真官神人者。有縝澗削成如珪 瓚者。有廉棱銳劌如劍者。又有如虯如鳳,若跧若動。將翔 將踴,如鬼如獸。若行若驟,將攫將門者。風烈雨晦之夕, 澗穴開刻頦,若欱雲歕雷,嶷嶷然有可望而畏之者。煙霽景 麗之旦,岩堮霮若拂嵐撲黛,靄靄然有可狎而玩之者。昏旦

之交,名狀不可。撮要而言,則三山五嶽、百洞干壑,覼縷 簇縮,盡在其中。百仞一拳,干里一瞬,坐而得之。此其所 以為公適意之用也。嘗與公迫視察,相顧而言。豈造物者有 意於其間乎?將胚渾凝結,偶然成功乎?然而自一成不變以 來,不知幾干萬年,或委海隅,或淪湖底。高者怪數仞,重 者殆干鈞。一旦不鞭而來,無脛而至。爭奇騁怪,為公眼中 之物。公又待之如賓友,視之如賢哲,重之如寶玉,愛之如 兒孫。不知精意有所召耶?將尤物有所歸耶?孰不為而來耶, 必有以也。石有大小其數四等,以甲乙丙丁品之。每品有上 中下,各刻於石陰。曰:牛氏石,甲之上,丙之中,乙之下 噫!是石也,干百載後,散在天壤之內。轉徙隱見,誰復知之。 欲使將來與我同好者,睹斯文,知公嗜石之自。會昌三年五 月丁丑記。唐代白居易太湖石記。

錯落復崔嵬,蒼然玉一堆。峰駢仙掌出,罅坼劍(門)開。 峭頂高危矣,盤根下壯哉。精神欺竹樹,氣色壓亭台。隱起 磷磷狀,凝成瑟瑟胚。廉棱露鋒刃,清越扣瓊瑰。岌嶪形將動, 巍峩勢欲摧。奇應潛鬼怪,靈合蓄雲雷。黛潤沾新雨,斑明 點古苔。未曾棲鳥雀,不肯染塵埃。尖削琅玕筍,窪剜瑪瑙罍。 海神移碣石,畫障簇天臺。在世爲尤物,如人負逸才。渡江 一葦載,入洛五丁推。出處雖無意,升沉亦有媒。拔從水府底, 置向相庭隈。對稱吟詩句,看宜把酒杯。終隨金礪用,不學 玉山頹。疏傅心偏愛,園公眼屢回。共嗟無此分,虛管太湖來。 奉和思黯相公以李蘇州所寄太湖石奇狀絕倫,因題二十韻見 示兼呈夢得。

青石一兩片,白蓮三四枝。寄將東洛去,心與物相隨。石倚 風前樹,蓮栽月下池。遙知安置處,預(想)發榮時。領郡 來何遠,還鄉去已遲。莫言干里別,歲晚有心期。白居易蓮 石詩。介眉堂藏太湖石。壬辰初春,金陵劉丹畫并題。

鈐印:忽然客

來源

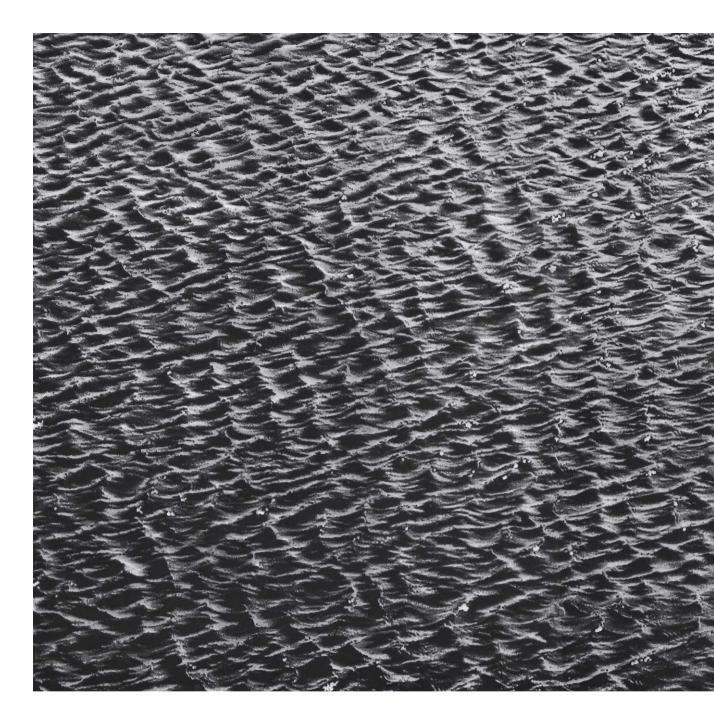
紐約中國瓷器公司,2011年11月

註

此作品為現藏家通過中國瓷器公司委託藝術家創作,時經一年後完成。《太湖石》曾於 2013 至 2019 年間借展予美國堪薩斯州的納爾遜 - 阿特金斯藝術博物館展出。



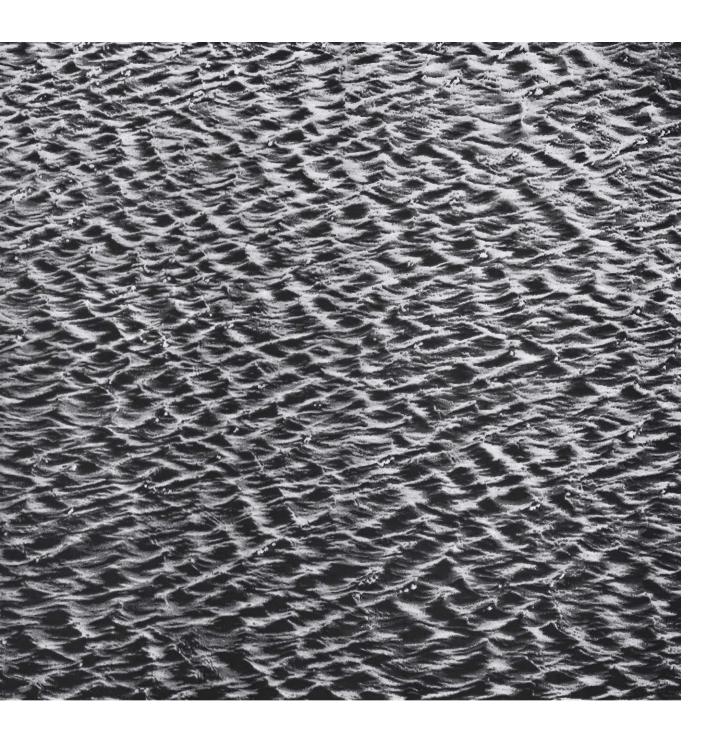




One of the foremost contemporary printmakers in China, Chen Qi graduated from the Nanjing University of Arts in 1987 and received his doctoral degree in 2006. He currently serves as a professor at the Central Academy of Fine Arts in Beijing and is one of the four artists representing China during the 2019 Venice Biennale. Experimentally using digital media and technology in woodblock printmaking, Chen creates monumental images of water with fluid lines redolent of ink painting. Despite having trained as an ink artist in the early 1980s, he became fully aware of the vitality and potential of woodblock printing as an aesthetic unique to the Chinese artistic tradition. His impressively photorealistic portraits of Ming

furniture, traditional musical instruments and lotus dating from the 1990s result from his deep engagement with reinvigorating the technique. An extraordinary technical and artistic feat that challenges the limitations of woodblock printmaking, 1912 belongs to Chen's immense depictions of water, signalling a move from the figurative into the abstract: the digital blueprints were first created based on the drawing, then separated into numerous layers to create the nuanced different shades of ink used in arduous processes of carving and printing. The resultant image of mesmerising, undulating waves invites the viewer to contemplate on the sheer physicality of time.

作為中國當代最有影響力的版畫藝術家之一,陳琦 1987 年畢業於南京藝術學院美術系,2006 年獲博士學位,現為北京中央美術學院教授。2019 年,他為代表中國參加威尼斯雙年展的四位藝術家之一。陳琦的創作融合了新媒體和傳統木刻水印技術,嫻熟地運用素描中光影明暗的理念去營造水墨線條的韻律感。儘管陳琦早期曾學習水墨畫,他意識到木刻水印對中國藝術傳統而言不單純是技法或媒介,而是獨有的審美視覺語言,因此致力對其進行革新、轉換。九十年代初,陳琦的創作引入歐洲版畫圖象的概念,追求精準的表達,以明式家



具、傳統樂器、荷花等為創作主題的木刻水印作品有著令人讚歎的照片般寫實的能力。陳琦的近期作品象徵了他從具象到抽象的轉化。水承載了人類情感的投射,道家學說中水為至柔至善,而陳琦的創作亦著重了對水的抽象表現和精神含義。《1912》尺幅巨大,創作工藝亦極其複雜:陳琦用電腦繪製的數碼畫稿去分色階,每個色階均用一套木板進行雕刻、印製。墨色經過層層壓印營造出微妙的濃淡變化,令觀者面對波瀾壯闊的水面能進入冥想的狀態,表達了藝術家對世界的宏觀表達,對時間、生命演化的主題深入思考。

### 837

### **CHEN QI** (B. 1963)

### 1912

Scroll, mounted and framed Woodblock print on paper 180 x 380 cm. (70 % x 149 ½ in.) Executed in 2010 Edition 2/15

PROVENANCE

Amelie Art Gallery, Beijing, 2010

LITERATURE

Notations of Time: Chen Qi 1983-2013, People's Fine Arts Publishing House, Beijing, 2013, p. 205

**HK\$320,000-450,000** *US\$41,000-58,000* 

# **陳琦** (1963 年生)

### 1912

水印木刻紙本 鏡框 2010 年作

版數:2/15

題識: 陳琦 2010。2/15 1912。

鈐印:陳

水油

北京龍藝榜,2010年

出版

《時間簡譜:陳琦 1983-2013》,人民美術出版社,北京,2013年,第 205 頁



# WESLEY TONGSON (1957-2012)

## Misty Landscape

Scroll, mounted and framed Ink on paper 59.5 x 39 cm. (23 % x 15 % in.)

PROVENANCE

Acquired directly from the artist

# **HK\$60,000-80,000** *US\$7,700-10,000*

## **唐家偉** (1957-2012) 霧景

### 水墨 紙本 鏡框

題識:霧如山岩之奔流湧長, 是真若假,令人感到迷濛。 此勝之情景憂人心醉, 為中華之好風光。 作此時三十一於香港半山

又題:唐家偉創。 鈐印:家偉

居中也。

來源

直接得自藝術家



# **839 WUCIUS WONG** (WANG WUXIE,B. 1936) *Great River #10*

Scroll, mounted and framed Ink and colour on paper 69.5 x 68.5 cm. (27 % x 27 in.) Executed in 2005

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

# **王無邪** (1936 年生) 大江之十

設色 紙本 鏡框 2005 年作

題識:大江之十。王無邪,二〇〇五。



At once drawing inspiration from the traditional landscape painters of Northern Song dynasty and the abstract expressionists, Li Huayi also has a deep admiration for European classical music, which manifests itself in the compositional drama in Pine and Flying Waterfall. As an avid listener of Franz Schubert and Richard Wagner, Li once said that because he paints in large formats, "(s)uch work requires energy and a seriously creative attitude. It is not just a gala; it is an entire opera. It has to be complete from the first note to the last." Such thirst for theatricality and an endless melody as first put forth by Wagner is explicit in Pine and Flying Waterfall where the suspense of the abyss propels the plot forward. Placing the viewer at a high vantage point, the artist heightens the sense of danger by forcing the eye to travel down a narrow stream of water falling into an abyss of fog and mist. Alluding to the drama that will unfold, Li creates a suspenseful atmosphere by juxtaposing rugged cliffs with a gaping void at the bottom edge of the painting. Wandering above the sea of fog is a lone pine tree, whose struggle is rendered painstakingly as its contorted and protruding limbs clutch onto an overhanging cliff. The dramatic use of a pine tree struggling against the brutality of nature echoes the most potent motifs of Northern Song landscape paintings from the late-10th to 12th century. Li once wrote, "the beauty of landscape has to be in sync with one's emotions" and in this painting, the artist alludes to the struggle between the contemporary man, nature and the unknown. Ultimately, Li plays with a daring perspective, which demonstrates his ability to skilfully create moments of lightness and darkness, joy and fear, fantasy and reality. 李華弌從北宋傳統山水畫家、抽象表現主義藝術家,以及其對 歐洲古典音樂的深度欣賞中汲取靈感,在作品《蒼松飛瀑》中 表現出戲劇性的構圖。身為一位舒伯特與華格納的忠實聽眾, 李華弌談論其在創作大幅作品時曾說道:"這類型作品需要活 力以及嚴謹的創作態度。這不是單一樂章的演出,而是一整齣 歌劇。它必須從第一個音符到最後一個音符都是完整的。"李 華弌這種對戲劇性以及由華格納提出的無止盡的旋律的追求, 在《蒼松飛瀑》中以無盡深淵的形式,不停推進著劇情的發展。 藝術家將觀者置於高位,迫使觀者的視線順著狹窄的水流進入 雲霧繚繞的深淵,以增強危險感;而陡峭的山壁及畫面底部的 一片虛無並列所產生的懸疑氛圍暗示著即將展開的劇情。 霧海之上可見一棵孤松,其扭曲而突出的樹幹懸掛於峭壁枝上, 極盡細微地表現出它與自然的殘酷面艱難的鬥爭。此一戲劇性 的意象呼應了十世紀晚期至十二世紀北宋山水畫中最強而有力 的主題。李華弌曾寫道:"山水之美必須與人的情感同步。" 而畫家在這幅作品中暗示了當代人、自然以及未知之間的鬥爭。 最終,李華弌在《蒼松飛瀑》中探索了他大膽的創作觀點,巧 妙地展現出其創造光明與黑暗、喜悅與恐懼、幻想與現實之瞬 間的能力。



**LI HUAYI** (B. 1948)

Pine and Flying Waterfall

Scroll, mounted and framed Ink and colour on paper 48 x 158 cm. (18 % x 62 ¼ in.)

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

# 李華弌 (1948 年生) 蒼松飛瀑

設色 紙本 鏡框

款識:李華弌

鈐印:李華弌印、繁簡求弌善



## **LIU KUO-SUNG** (LIU GUOSONG, B. 1932) Impression of the Five Flower Sea

Scroll, mounted and framed Ink and colour on paper 88.3 x 148 cm. (34 ¾ x 58 ¼ in.) Executed in 2013

PROVENANCE

Hanart TZ Gallery, Hong Kong Private collection, Hong Kong

EXHIBITED

Hong Kong, Hanart TZ Gallery, Liu Kuo-sung Solo Exhibition, 22 November-16 December 2013

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

US\$110,000-160,000

## 劉國松 (1932 年生) 五花海印象

設色 紙本 鏡框 2013 年作

題識:劉國松,二〇一三。

鈐印:劉國松

來源

香港漢雅軒 香港私人收藏

展覽

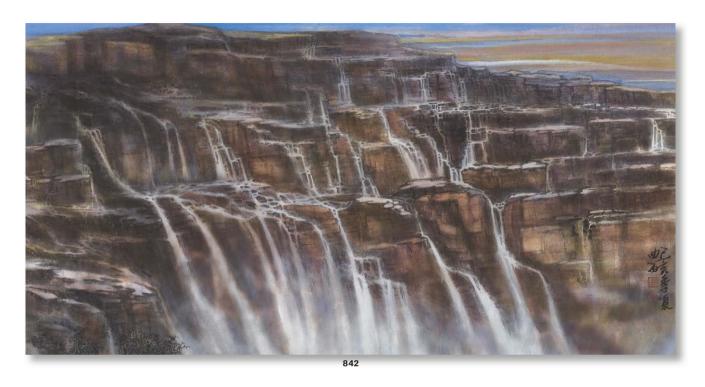
香港,漢雅軒,"劉國松個展",2013 年 11 月 22 日 -12 月 16 日

Liu Kuo-sung's fascination with water led the artist to work over the course of two decades on a technique to capture the ever-changing and ethereal nature of the element. *Impression of the Five Flower Sea* is a fine example of Liu's steeped ink series, in which he renders the surface of a body of water at different times of the year. Liu first applies ink and colour to moist tracing paper, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from one another. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre.

在九寨溝,劉國松深深地被風在湖面上留下的曼妙波紋吸引,鑽研如何呈現水之動態的新技法,以捕捉水面在不同環境及季節下的效果。《五花海印象》正是他漬墨系列的標誌性作品。畫家先在濕潤的描圖紙上塗上墨和水彩,然後將另一張描圖紙鋪在畫上,用排筆在紙上掃刷後把兩張紙分開,形成出乎意料的橫向線條和紋理,有如水面亦動亦靜的生態。通過運用水和水面反射的環境作為畫的中心,劉國松把這個常常被忽視的元素帶到中國山水畫的核心,改變了傳統山水畫中"山"與"水"的關係。







# **WENG ZUQING** (B. 1947) Spring Rhythm

Scroll, mounted and framed Ink and colour on paper 68 x 133 cm. (26 % x 52 % in.) Executed in 2019

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

## **翁祖清** (1947年生) 泉律

設色 紙本 鏡框 2019 年作

題識:己亥季夏,曲翁。 鈐印:翁祖清印、曲翁

### 843

# **HE BAILI** (PAKLEE HO, B. 1945) Dawning of Hope

Scroll, mounted and framed Ink and colour on paper 64.8 x 64.8 cm. (25 ½ x 25 ½ in.)

**HK\$350,000-450,000** *US\$45,000-58,000* 

## 何百里(1945 年生) 曦望

設色 紙本 鏡框

款識:百里

鈐印:何氏、自在軒、曦望

With his early training from the Lingnan School and his brilliant application of colour wash, He depicts the sunrise at its most brilliant hour of the day, a romanticised vision of the world. Since childhood, He was struck by the beauty of nature and its relationship to man as it opens his mind and heart. Before he paints, the artist first meditates and places himself within nature. This feeling is thus expressed with his hand and brush. He believes that beauty is found in things and people one loves, and that with emotions ordinary objects can be dazzling and beautiful.

得其早年習嶺南畫派寫實和設色風格的經歷,何百里在作品中揉合潑墨、破墨、潑彩等技巧, 墨彩靈動地寫出日出幽美景色,將其獨特的寫 意山水發揮得淋漓盡致。人與自然的關係、大 自然的美深深觸動了何百里。他認為,意境的 表達需要過濾感情,需要用心造境才能寫出畫 家的濃濃情意。





# **844 KELLY WANG** (B. 1992) *Bloom ||*

Scroll, mounted and framed Ink and colour on paper 79 x 142 cm. (31 ½ x 55 ½ in.) Executed in 2019

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

# **王佳怡** (1992年生) 盛 ||

設色 紙本 鏡框 2019 年作

鈐印:王佳怡印、玉齋後人

Born in 1992 in New York, Kelly Wang was introduced to Chinese paintings at a young age by her family and was under the tutelage of Chen Ruikang, a student of Pu Ru. An intercultural artist, Wang traverses boundaries established by time and space; her style is a fusion of diverse mediums and eclectic elements. By working with traditional and post-industrial materials, Wang pays homage to her upbringing and artistic training, her subliminal and liberal application of ink and pigment reflecting the flowing spirit of Chinese paintings. With vibrant colours diffused across the paper, Bloom II appears to be a dynamic snapshot of blazing fireworks, capturing the spontaneous energy of ink and expressive freedom. Wang's works are in the collection of Princeton University and are currently exhibited at the Princeton University Art Museum.

王佳怡 1992 年生於紐約,成長於鑒藏世家,自小對書畫耳濡目染,曾受業於溥儒弟子陳瑞康先生修習書畫,後進修藝術史。身為一位跨文化的藝術家,她的創作融合了傳統筆墨及後工業材料等多種媒介。在《盛川》中,王佳怡向自己的多元文化背景及藝術傳統示意,通過自由運用的鮮艷色彩,將水墨山水傳統強調的靈動氣韻闡釋得淋漓盡致。色彩絢麗的畫面似熾烈的煙花,扣人心弦。王佳怡的作品獲美國普林斯頓大學收藏,現正在普林斯頓大學藝術博物館展出。

### **LAMPO LEONG** (LIANG LANBO, B. 1961)

### Inkscape I

Scroll, mounted and framed Ink on paper 152.7 x 83.7 cm. (60 ½ x 33 in.) Executed in 2017

# **HK\$60,000-80,000** *US\$7,700-10,000*

# **梁藍波**(1961年生)

墨象 | 水墨 紙本 鏡框 2017 年作

款識:藍波。Lampo Leong。 鈐印:梁、求索、藍波

Born in Guangzhou, Lampo Leong studied at the Guangzhou Academy of Fine Arts and the California College of the Arts in San Francisco. Leong says, "One of the most pervasive and enduring motifs for artistic creativity must surely be the desire to express a sense of awe and majesty evoked by the overwhelming power of nature." His painting features geometric structures painted in traditional Chinese ink brushstrokes, creating a sublime and mysterious composition. Leong's composition expresses a dynamic life force that emanates from the centre of the painting, like the energy radiating from a planet in the universe. Through the piling and intersection of dots and lines Liang instils a strong sense of movement and threedimensionality to his paintings.

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



### **QIN FENG** (B. 1961)

### The Five Elements

A set of five scrolls, framed Ink, coffee and tea on ceramic paper Each measures 199 x 85 cm. (78 % x 33 ½ in.) Executed in 2012

PROVENANCE
Christie's Hong Kong, Chinese
Contemporary lok, 24 November 2014, Lo

Contemporary Ink, 24 November 2014, Lot 931

# **HK\$1,200,000-2,200,000** *US\$160.000-280.000*

## **秦風** (1961年生) 五行圖

水墨 咖啡 茶 陶瓷紙 鏡框五幅 2012 年作

來源

香港佳士得,中國當代水墨,2014 年 11 月 24 日,編號 931

Daring and exuberant, The Five Elements is a bold, contemporary reiteration of the ancient Chinese cosmology of the five elements - metal, wood, water, fire and earth, long considered as cosmic agents of change. As Qin's idiosyncratic gestural brushstrokes of black ink traverse the surface of special ceramic paper stained by tea and coffee, horizontal and vertical lines meet to form an abstract symbol that dominate the five scrolls. Almost spiritual in nature, the allure of Qin's calligraphic script invites the viewer's eye to roam freely across the pictorial space and to contemplate on the beauty of the fluid brushwork.

秦風的《五行圖》以奔放的筆法以及極 具現代性的視野,重新詮釋古代五行學 說之奧妙。五行,即金、木、水、火、土, 自古被視為物質世界發展、變化之根源。 充滿節奏及韻律感的筆法是秦風獨有的 創作特點。他以咖啡與茶垢渲染在陶瓷 紙上,令其呈現棕色的效果,再於畫面 上以大面積筆墨掃過,形成各種行雲流 水的線條,流動交匯,轉化為不同抽象 符號,以達到強烈而意境幽遠的視覺效 果,揣摩五行變化和萬物生息之機。







### **GU WENDA** (B. 1955)

# Lost Dynasties Series D #6

Scroll, mounted and framed Ink and colour on paper 96.5 x 60 cm. (38 x 23 ½ in.) Executed in 2006

PROVENANCE

Acquired directly from the artist Private collection, Beijing

Christie's Hong Kong, Asia + / First Open, 5 October 2014, Lot 34

### HK\$60,000-80,000

US\$7,700-10,000

# 谷文達 (1955 年生) 遺失的王朝丁系列之六

設色 紙本 鏡框

2006 年作

題識:遺失的王朝丁系列之六。

二〇〇六年文達於上海莫干山路室並記之。

鈐印:酒神、谷文達印

來源

直接購自藝術家本人

北京私人收藏

香港佳士得,Asia + / First Open,2014 年 10 月 5 日,編號 34



848

# **QIU DESHU** (B. 1948) *Untitled*

Scroll, mounted and framed Ink and colour on paper 32 x 88.5 cm. (12 % x 34 % in.) Executed circa 1984

PROVENANCE Ethan Cohen Gallery, New York, circa 1989

**HK\$60,000-80,000** *US\$7,700-10,000* 

# **仇德樹** (1948 年生) 無題

設色 紙本 鏡框 約 1984 年作

題識:仇德樹 Qiu Deshu。

來源

紐約 Ethan Cohen 畫廊,

約 1989 年

### 849

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

### **Abstract**

Scroll, mounted and framed Ink on paper 69.5 x 131 cm. (27 % x 51 ½ in.)

PROVENANCE

Acquired directly from the artist

**HK\$60,000-80,000** *US\$7,700-10,000* 

# 王己千(1907-2003)

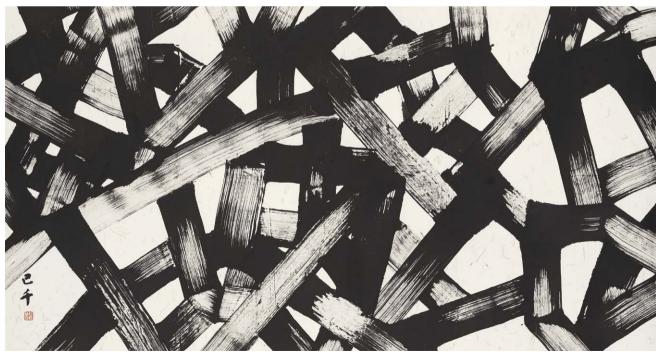
## 抽象

水墨 紙本 鏡框

款識:己干 鈐印:王己干鉨

來源

直接得自藝術家



849

I am a student of mathematics. I've always had a fantastical side, and I've always been interested in exploring complex and mysterious things. A painter can make a complex magic square, but my forms are recognisably calligraphic and are not purely visual. They are like new characters.

Wei Ligang









### 850

# **WEILIGANG** (B. 1964) *Fish, Bird, Lotus*

A set of four scrolls, mounted and framed Ink and colour on paper Each measures 69 x 45.5 cm. (27 1/8 x 17 1/8 in.)
Executed in 2003

### PROVENANCE

Acquired directly from the artist in Beijing Acquired from the previous owner in 2004

# HK\$100,000-150,000

US\$13,000-19,000

## **魏立剛** (1964 年生) 魚鳥荷

設色 紙本 鏡框四幅 2003 年作

題識:魏立剛 2003。 鈐印:魏

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直接得自藝術家,北京 2004 年得自原藏家

# **WEILIGANG** (B. 1964) Ramboo Slab

Scroll, mounted and framed Ink and colour on paper 180 x 96 cm. (70 % x 37 % in.) Executed in 2001

PROVENANCE

Acquired directly from the artist in Beijing Acquired from the previous owner in 2004

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

# 魏立剛 (1964 年生) 竹簡

設色 紙本 鏡框 2001年作

來源

直接得自藝術家,北京 2004 年得自原藏家

Wei Ligang, born in 1964 in Shanxi, was originally trained in Mathematics at Nankai University in Tianjin. Since 1985, he has held solo and group exhibitions in China and overseas, including institutions such as the National Art Museum of China and the Shanghai Museum of Art. He has lived and worked in Beijing since 1995.

我學數學,從小也有一些異想天開的地方, 一直想探究複雜的、神秘莫測的東西。有 意思的是,畫家也可以把一個方塊做得非 常複雜,但是我的結構,看上去還真是一 種書法上的結構,而不是圖像上的結構, 就像造字術。

魏立剛

魏立剛,1964年生於山西,畢業於天津 南開大學數學系,1995年定居北京。自 1985年至今,魏立剛曾多次在全球各地舉 辦個展及聯展,包括中國美術館及上海美 術館等。





852

### **HONG ZHU'AN** (B. 1955)

### **Evening Mood**

Scroll, mounted and framed Ink and colour on paper 51.3 x 51.3 cm. (20 ½ x 20 ½ in.) Executed in 2004

PROVENANCE

Plum Blossoms Gallery, Hong Kong, March 2005 Private collection, Hong Kong

HK\$26,000-38,000

US\$3,400-4,900

# 洪祝安 (1955 年生) 暮色

設色 紙本 鏡框 2004 年作

題識: 祝安 2004

本流

香港萬玉堂,2005年3月

香港私人收藏



# MI-LI-TSUN NAN (WANG CHIA-NUNG, B. 1960)

Scroll, mounted and framed Ink and acrylic on canvas 100 x 76.2 cm. (39 % x 30 in.) Executed in 2017

HK\$70,000-90,000

US\$9,000-12,000

**瀰力村男** (王家農, 1960 年生)

荖濃溪

水墨 丙烯 布本 鏡框 2017年作

款識: 瀰力村男



瀰力村男本名王家農,出生於台灣屏東縣瀰力村,為紀念出生地而以瀰力村男之名創作當代水墨。現居高雄的瀰力村男用創新的筆墨層層渲染,在大型的畫布上繪出點、線、面的層次及光影的變化。他用增厚劑營造層層肌理,在簡潔中加以細緻綿密的線條,表達了思鄉的點點情愫。瀰力村男的作品曾在台灣高雄市立美術館、國立歷史博物館、山東博物館等地展出。



853



# **854 CHUANG CHE** (B. 1934) *Abstract*

Scroll, mounted and framed Ink and colour on paper 92 x 104 cm. (36 ¼ x 40 ½ in.) Executed in 1992

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

## 莊喆 (1934 年生) 抽象

設色 紙本 鏡框 1992 年作

題識:莊喆 92。

A 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 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。



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

### Lakeside

Scroll, mounted and framed Ink and colour on paper 30.5 x 47.5 cm. (12 x 18 ¾ in.) Executed in 1961

PROVENANCE
Chan Liu Art Gallery, Taipei
Private collection

Christie's Hong Kong, Asia + / First Open, 5 October 2014, Lot 23

**HK\$150,000-200,000** *US\$19,000-26,000* 

# 劉國松 (1932年生)

## 湖濱

設色 紙本 鏡框 1961年作

題識:一九六一。 鈐印:劉國松

來源

台北長流畫廊 私人收藏

香港佳士得,Asia +/First Open, 2014 年 10 月 5 日,編號 23



# **LIU KUO-SUNG** (LIU GUOSONG, B. 1932) *Ribboned by Mist*

Scroll, mounted and framed Ink and colour on paper 56.5 x 84.8 cm. (22 ¼ x 33 % in.) Executed in 1964

PROVENANCE

Acquired directly from the artist in November 1980 Private collection, USA

**HK\$450,000-550,000** *US\$58,000-70,000* 

# **劉國松** (1932 年生) 霧之帶

設色 紙本 鏡框 1964 年作

題識:劉國松,一九六四。

鈐印:劉國松

來源

1980 年 11 月直接得自藝術家 美國私人收藏 Under the influence of Western art, Liu Kuo-sung initially focused on oil painting but returned to ink painting in 1961. He has since then expanded the possibility of the ink painting genre by introducing new techniques, such as collage, paper tearing, ink rubbing, to steeping ink between two pieces of paper. Inspired by cursive script calligraphy, Liu Kuo-sung began to work on his Calligraphic Abstraction Series (Lots 856 and 859) 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 only in his 30s.

劉國松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、斯紙筋、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 856、859),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。





#### LIU KUO-SUNG (LIU GUOSONG, B. 1932) Roof of the World Series No. 5

Scroll, mounted and framed Ink and colour on paper 94.2 x 158.2 cm. (37 1/8 x 62 1/4 in.) Executed in 2013

Hong Kong, Christie's, Hong Kong Convention and Exhibition Centre, Chinese Contemporary Ink, 21-26 November 2013

#### LITERATURE

Chinese Contemporary Ink, Christie's, Hong Kong, 2013, pp. 76-77

# HK\$1,600,000-2,200,000

US\$210,000-280,000

#### 劉國松 (1932年生) 世界屋脊系列之五

設色 紙本 鏡框 2013 年作

題識:劉國松,二〇一三。 鈐印:劉國松、孔子家鄉人

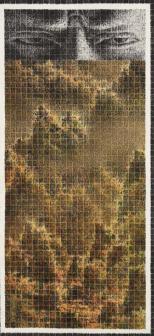
香港,佳士得,香港會議展覽中心,"中國 當代水墨 ", 2013 年 11 月 21-26 日

《中國當代水墨》,佳士得,香港,2013年, 第 76-77 頁













# **LEE CHUN-YI** (LI JUNYI, B. 1965) Sacrifice to Four Seasons

A set of four hanging scrolls Ink and colour on paper Each measures 61 x 29 cm. (24 x 11 % in.) Executed in 1994

#### EXHIBITED

Hong Kong, Exhibition Gallery, Shatin Town Hall & Tuen Mun Town Hall, *The Four Seasons Paintings by Lee Chun-Yi*, December 1999

#### LITERATURE

Lee Chun-Yi, Hong Kong Modern Chinese Ink Painting Association, Hong Kong, 1997 The Four Seasons Paintings by Lee Chun-Yi, Hong Kong Modern Chinese Ink Painting Association, Hong Kong, 1999

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

#### **李君毅** (1965 年生) 四祭圖象

設色 紙本 立軸四幅 1994年作

題識:李君毅94

#### 展覽

香港,沙田、屯門大會堂展覽廳,"世紀·四季:李君毅的繪畫",1999 年 12 月

#### 出版

《李君毅》,香港現代水墨協會,香港, 1997 年

《世紀·四季:李君毅的繪畫》,香港現代水墨協會,香港,1999年

University of Hong Kong in the 1970s, Lee Chun-yi challenges the conventional relationship between the artist and the paint brush. His passion for Chinese seals and ink rubbing underpins a revolutionary technique, in which he carves sticks of soft woods to become small seals so that stamping, rather than brushwork, form the composition of his paintings. Nuances within the work are expressed through repetitive stamping that reveal photographic images of landscapes. An early work executed in 1994, Sacrifice to Four Seasons plays on the homonyms of 'sacrifice' and 'season' in Chinese. Framed by close-ups of eyes of different deities, landscapes of the four seasons are an elegiac metaphor of the vicissitudes of life.

A student of Liu Kuo-sung at the Chinese

李君毅在香港中文大學師從劉國松,受其啟發,繪畫技法探索並遠離了水墨畫家與毛筆的傳統關係。他對拓本和印章的愛好徹底改革了他的技巧:他用條狀的軟木雕刻成小小的印章,繼而用印章作畫。墨的濃淡通過不同力度和反覆蓋印的動作呈現,營造出如照片般逼真的山水形象。早年作品《四祭圖象》借取了古代碑刻的造型,而四季山水上方採用表情各異的神象眼部特寫,蘊含了春夏秋冬滄海桑田的隱喻。



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

#### Abstract

Scroll, mounted and framed Ink and colour on paper 57.5 x 91 cm. (22 % x 35 % in.) Executed in 1967

PROVENANCE

Acquired directly from the artist in 1975 Private collection, USA

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

# **劉國松** (1932年生)

#### 抽象

設色 紙本 鏡框 1967年作

題識:劉國松,一九六七。

鈐印:劉國松

來源

1975 年直接得自藝術家

美國私人收藏





LI JIN (B. 1958) Husband and Wife / So Say the Idle

A pair of scrolls, mounted and framed Ink and colour on paper Each measures 41 x 46 cm. (16 1/3 x 18 1/3 in.) Executed in 2010

HK\$100,000-150,000

US\$13,000-19,000

**李津** (1958 年生) 夫妻圖 / 閒人道

設色 紙本 鏡框兩幅 2010 年作

1. 題識:夫妻圖。

鈐印: CHINA 李津、李津之印、秀、 能吃就吃、返老還童、金光妙 品奧義難窮六根境界總包容字 二即決難

字啟迷聾

2. 題識: 閒人道。李。

鈐印:李津、李津之印、金光妙品奧 義難窮六根境界總包容字字啟 迷聾、肉食者不鄙、古為今用、

返老還童

Considered one of the most successful figure painters in contemporary China, Li Jin was fascinated by painting at a young age and following the advice of his aunt, renowned painter Zhou Sicong, Li received his formal training at the Tianjin Academy of Fine Arts. Here Li depicts two relaxed scenes at home - a husband and a wife in a reserved pose and a man idling, both painted with neutral understated tones. Li's direct and colloquial depiction of daily scenes manifests his deeper thoughts on concepts such as companionship and loneliness beyond the lavish and colourful banquet that he often depicts and indulges in.

作為當今最有影響力的人物畫家之一,李津自幼喜歡繪畫,嚮往西方現代主義藝術思潮。在其表姨周思聰的鼓勵下,他 1983 年畢業於天津美術學院中國畫系,之後從事水墨創作。《夫妻圖》及《閒人道》畫面用柔和的色彩描繪輕鬆日常生活中的情景,或是李津對夫妻情誼及孤獨感幽默而富有生活情趣的表達,與其筆下常見的鮮艷絕美的飲食男女截然不同。



#### **AI XUAN** (B. 1947)

#### Late Autumn

Scroll, mounted and framed Ink and colour on paper 69 x 70 cm. (27 ½ x 27 ½ in.) Executed in 2012

PROVENANCE

Kwai Fung Hin Art Gallery, Hong Kong

EXHIBITED

Hong Kong, Kwai Fung Hin Art Gallery, *Ai Xuan: Colours from Ink*, 3 October - 2 November 2013

LITERATURE

Ai Xuan - Colours from Ink, Kwai Fung Art Publishing House, Hong Kong, 2013, pp. 84-85

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

### **艾軒** (1947年生)

#### 深秋

設色 紙本 鏡框 2012 年作

題識:艾軒,貳零壹貳。 鈐印:艾軒、圭

來源

香港季豐軒畫廊

展覽

香港,季豐軒畫廊,"艾軒 - 粉墨登場",2013 年 10 月 3 日 - 11 月 2 日

出版

《 艾軒 - 粉墨登場 》,季豐美術出版社,香港,2013 年,第 84-85 頁





#### 862

# **XULELE** (B. 1955) *Musicians on a Boat*

Scroll, mounted and framed Ink and colour on paper 70 x 35 cm. (27 ½ x 13 ¾ in.) Executed in 2009

LITERATURE

Resting By the Qin: Paintings by Xu Lele, RCM the Museum of Classic Art, Nanjing, 2019, p. 27

**HK\$80,000-150,000** *US\$11,000-20,000* 

#### 徐樂樂(1955年生) 小紅低唱我吹簫

設色 紙本 鏡框 2009 年作

題識:小紅低唱我吹簫。清人有此構圖。

己丑歲末樂樂戲仿之。

鈐印:徐、朱泉、清音、夢回雲水、一江花雨、花干萬

出版

《 眠琴處:徐樂樂書畫展作品集 》,南視覺美術館,南京,2019 年,

第27頁

#### **CHEN YONGOIANG (B. 1948)**

#### Carps

Scroll, mounted and framed Ink and colour on paper 139 x 70 cm. (54 ¾ x 27 ½ in.) Executed in 2002

LITERATURE

Paintings by Chen Yongqiang, Lingnan Arts Publishing, Guangzhou, 2013, p.19

#### HK\$60,000-80,000

US\$7,700-10,000

#### 陳永鏘 (1948 年生) 錦鱗成畫展清池

設色 紙本 鏡框 2002 年作

題識:錦鱗成畫展清池。壬午陳永鏘。 鈐印:永鏘之鉨、放懷樓、樂在故園秀野間

出版

《陳永鏘畫譜 鱗介篇》,嶺南美術出版社,

廣州,2013年,第19頁

Born in Guangzhou in 1948, Chen Yongqiang graduated from the School of Traditional Chinese Painting at the Guangzhou Academy of Fine Arts, and currently serves as a Visiting Professor at the school. The alluring layered colours in *Carps* prompt the viewer to explore the painting's spectrum, while the short, scattered strokes remind one of rippling water. In depicting the fish's varied bearings and leisurely swim, the solid brushstrokes and soft touches brilliantly capture lively movement and pleasant repose. Chen's refined treatment of both the subject and the background of the painting evinces his artistry and virtuosity.

陳永鏘 1948 年生於廣州,畢業於廣州美術學院國畫系,現於該校任客座教授,擅寫意花鳥。《錦鱗成畫展清池》中賦色靈動,濕筆渲染帶出水波蕩漾。畫中的錦鯉以勾勒、點染、皴擦等方法畫出,往不同方向悠閒游泳,活潑而自在。陳永鏘將細節和動態注入畫中的主體和背景,更展示了他表現微妙變化的精湛技藝。

#### 864

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

#### Monkeys

Scroll, mounted and framed Ink on paper 63.5 x 93 cm. (25 x 36 % in.)

PROVENANCE

Acquired directly from the artist by Mr. Chen Lien-ching (1922-2016), and thence by descent

#### HK\$60,000-80,000

US\$7.700-10.000

#### **陳其寬**(1921-2007) 全家福

水墨 紙本 鏡框

鈐印:陳其寬、其寬戲墨

來源

陳聯慶先生(1922-2016)直接得自藝術

家,由家族傳承



#### **ZHANG LUCHENG** (B. 1958) Heavenly Horses

Scroll, mounted and framed Ink on paper 97 x 180 cm. (38 1/8 x 70 1/8 in.)

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

US\$160,000-230,000

#### 張錄成 (1958年生) 天馬圖

水墨 紙本 鏡框 題識:錄成寫意。 鈐印:錄成寫意

Born in Jiuquan, Gansu in 1958, Zhang Lucheng is known for his bold portrayal of herds of cows, horses, camels and desert poplars found along the Silk Road. Drawing from the wealth of immemorial myths, legends and gripping narratives as his source, Zhang depicts his subjects with vigour and might, a sense of strength and confidence palpable in his work. In Heavenly Horses, with spirited, expressive brushwork, Zhang distils the image of galloping horses into highly abstracted forms, resulting in a spectacular frieze of running horses that celebrates the unstoppable force of nature.

張錄成,1958年生於甘肅酒泉,除了在傳統繪畫和繪畫美學的境界有突 破外,更以雄渾的筆法描繪了西域常見的牛、馬、駱駝及胡楊等題材, 開拓了絲路大寫意的風格。酒泉自古便是中原通往西域的交通要塞,因 此神話、傳說、民間故事和歷史記載為張錄成提供了豐富的創作靈感。 他通過高度抽象化及符號化,筆下具有強烈時代氣息的藝術形象躍然紙 上,展示出強烈的生機。在《天馬圖》中,張錄成用富有表現力和非凡 的筆觸描繪了壯觀的奔馬圖,探索全新的視覺圖式與語言。







# **LITINGTING** (B. 1982) Pomegranate No. 3

Scroll, mounted and framed Ink and colour on paper 52 x 96 cm. (20 % x 37 ¾ in.) Executed in 2019

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

#### 李婷婷(1982年生) 榴實圖 No.3

設色 紙本 鏡框 2019 年作

題識: Ting 2019。 鈐印: T Having graduated from the Renmin University of China's School of Arts in 2007, Li Tingting lives and works between Beijing and Shenzhen. Creatively exploring the expressive power of monochromatic paintings, she depicts everyday objects from chandeliers to fruits with a focus on fluid lines and ink washes approximating abstraction. In *Pomegranate No. 3*, Li's radiant use of the diluted colour blue evokes the sentiment of the passing of time.

李婷婷 2007 年畢業於中國人民大學藝術學院,取得碩士學位,現生活並工作於北京及深圳。她用單色水墨創作描繪日常生活中常見的物件,運用勾勒和暈染等技法去探索水墨視覺語言。在《榴實圖 No.3》中,她精湛地運用明亮的藍色,加以飽和水分渲染去呈現時間的流淌,畫面上洋溢著清澈的透明感。

#### **CHEN JIALING** (B. 1937)

#### Flowers 5 & 6

A pair of scrolls, mounted and framed Ink and colour on paper Each measures 47 x 43.5 cm. (18 ½ x 17 ½ in.) Executed in 1990

PROVENANCE

Plum Blossoms Gallery, Hong Kong, July 2002 Private collection, Hong Kong

# **HK\$35,000-55,000** *US\$4,500-7,000*

#### **陳家泠**(1937年生) 花(五及六)

設色 紙本 鏡框兩幅 1990 年作

1. 題識:一九九〇年寫於上海楓林橋斜土草屋。

泠。

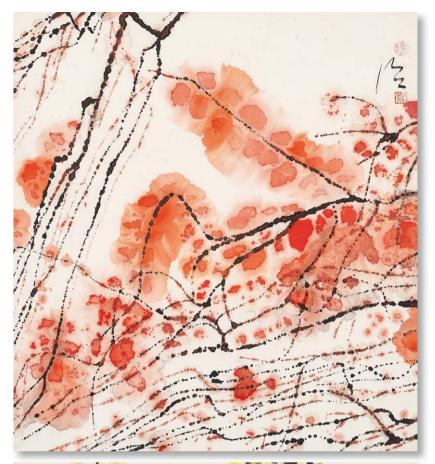
鈐印:陳、陳、家泠

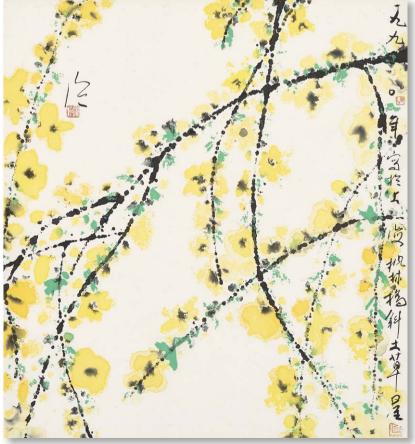
題識:泠。
 鈐印:陳、家泠

來源

香港萬玉堂,2002年7月

香港私人收藏







# **CHEN JIALING** (B. 1937) Swaying in the Breeze

Scroll, mounted and framed Ink and colour on paper 91 x 88.5 cm. (35 % x 34 % in.)

#### PROVENANCI

Plum Blossoms Gallery, Hong Kong, July 2002 Private collection, Hong Kong

#### HK\$60,000-80,000

US\$7,700-11,000

#### 陳家泠(1937年生) 清風搖曳

設色 紙本 鏡框

款識:冷

鈐印:陳、家泠、大勢至、有意無意、

韌為貴、肖形印

來源

香港萬玉堂,2002年7月

香港私人收藏



#### 869

# **JIANG HONGWEI** (B. 1957) *Birds by the Water*

Scroll, mounted and framed Ink and colour on paper 42.5 x 44.5 cm. (16 34 x 17 ½ in.)

PROVENANCE

Acquired directly from the artist Reverie Collection

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

# **江宏偉** (1957年生)

#### 雪塘幽禽

設色 紙本 鏡框

題識:江宏偉畫

鈐印:江宏偉印、江氏、肖形印

來源

直接得自藝術家 大夢典藏

# **LIZHANG** (B. 1960)

#### Poise of Branches

Scroll, mounted and framed Ink and colour on paper 121 x 121 cm. (47 % x 47 % in.) Executed in 2014

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

US\$6,500-9,000

#### **李璋** (1960 年生)

#### 枝意

設色 紙本 鏡框 2014 年作

款識:李璋 鈐印:李璋書畫



870

#### 871

#### **HEXI** (B. 1960)

#### Inappropriate Association I

Scroll, mounted and framed Ink and colour on paper 43 x 39 cm. (16 % x 15 % in.) Executed in 2013

#### HK\$28,000-38,000

US\$3,600-4,900

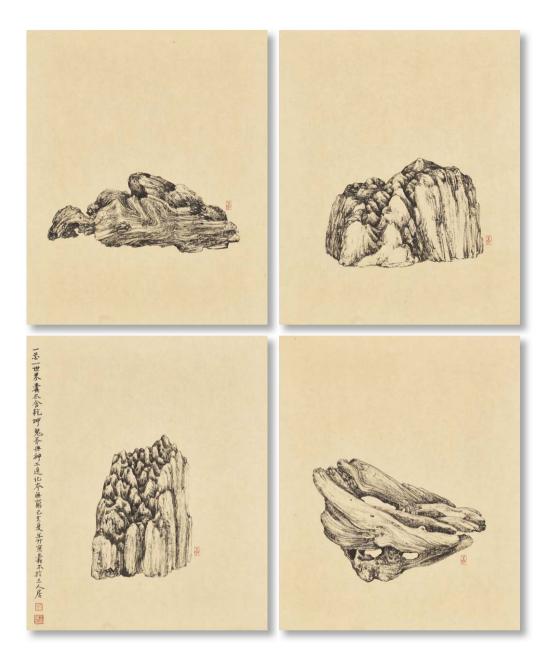
#### 何兮(1960年生) 不恰當的聯想之一

設色 紙本 鏡框 2013 年作

款識:何兮

鈐印:何兮之印、何





#### WANG MANSHENG (B. 1962)

#### Old VVooa

A set of four scrolls, mounted and framed  $\mbox{lnk}$  on paper

Each measures 48 x 39 cm. (18 % x 15 % in.) Executed in 2019

# **HK\$50,000-100,000** *US\$6,500-13,000*

#### 王滿晟 (1962年生)

#### 蠹木

水墨 紙本 鏡框四幅 2019 年作

題識:一花一世界,蠹木含乾坤。 鬼斧與神工,造化本無窮。 己亥夏半升寫蠹木于三人居。

鈐印:半升、太行山人、王滿晟印

Wang Mansheng's journey to becoming a fine Chinese painter began in his youth. After graduating from Shanghai's Fudan University in 1985, where he majored in classical Chinese literature, Wang worked as a director and producer of Chinese arts and cultural programmes at China Central Television. He emigrated from China to the United States in 1996, where he began his career as an artist. Today, Wang lives and works in New York. In *Old Wood*, Wang draws upon the traditional appreciation of Chinese landscape painting and scholar rocks to inform his artistic vision. Depicting four intricately drawn forms, each wood reveals a myriad of natural peaks and valleys. The artist interchanges between light and heavy applications of ink and skilfully dances between feather-like brushstrokes and smudge marks to create different textures and tonalities within the compact composition. In a few of the drawings, Wang incorporates the natural spiral forms found on mollusk shells, some plant structures, human fingerprints, and even in the galaxy. Perhaps alluding towards Buddhist teachings on human existence, each vignette becomes a meditative encounter with life as a cycle of repeated days, rituals and thoughts that becomes a powerful image.

王滿晟自幼便開始學習中國書畫藝術。他 1985 年畢業於上海復旦大學中國古典文學系,其後於北京中央電視台擔任導演及製片,製作關於中國藝術與文化的節目。1996 年移居紐約後,開始其全職藝術家的職業生涯。在《蠢木》中,王滿晟以緊密細緻的線條描繪出四幅自然地景中的山脊,熟練地在墨色濃淡間、如羽毛般的皴法及不規則的墨點間交互運用,以創造不同的質感及濃淡墨色。在部分畫面中,藝術家將許多諸如軟體動物、植物、指紋以及銀河系等自然界中出現之螺旋狀融入於畫作之中。而這樣的螺旋形狀彷彿強而有力地暗示著佛教義理中人生輪迴的意象。

#### **ANGELA SU** (B. 1969) Coccoloba Diversifolia

Scroll, mounted and framed Ink on drafting film 120 x 75 cm. (47 1/4 x 29 1/2 in.) Executed in 2011

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

Educated in biochemistry, Hong Kong-based artist Angela Su creates pseudo-scientific drawings of plants with a mythical aesthetic to challenge the viewer's perception of the body and technology.

#### 徐世琪(1969年生) 海葡萄

水墨 描圖紙本 鏡框 2011年作

香港藝術家徐世琪曾修讀生物 化學,她的創作通過神秘的偽 科學植物繪畫去挑戰觀者對身 體與科學的視覺感知。

#### 874

#### **GAO QIAN** (B. 1973) One Man Show

Scroll, mounted and framed Ink and colour on paper 47.2 x 99 cm. (18 ½ x 39 in.)

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

#### 高茜 (1973 年生) 獨角戲

設色 紙本 鏡框

款識:高







# 876

#### 875

#### **LUO JIANWU** (B. 1944)

#### Pine

A set of two scrolls, mounted and framed Ink on paper 19.5 x 39.3 cm. (7 % x 15 % in.) 16.7 x 48.6 cm. (6 ½ x 19 ½ in.) Executed in 2000 and 2004

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

US\$9,000-12,000

#### **羅建武** (1944 年生) 松柏

水墨 紙本 鏡框兩幅 2000、2004年作

題識:二〇〇〇於花蓮寫生。羅建武。
 題識:松柏萬年,羅建武。二〇〇四。

鈐印:建武

#### 876

# **CHUI PUI CHEE** (B. 1980) Friends of the Humble Chamber

Scroll, mounted and framed Ink on gold paper 33.5 cm. (13 ¼ in.) in diameter

#### HK\$15,000-20,000

US\$2,000-2,600

#### **徐沛之**(1980 年生) 陋室之友

水墨 金箋 鏡框

鈐印:大吉、徐沛之、肖形印









**PU SHENG** (LIAO TIANCAI, B. 1984)

The Hidden Place

A set of four scrolls, mounted and framed as one frame lnk and colour on paper Each measures 41 x 15 cm. (16 % x 5 % in.)

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

**圃生** (廖田才,1984年生)

隱廬

設色 紙本 四幅 鏡框 鈐印:圃生(四次) Guilin-born, Beijing-based Pu Sheng graduated from the School of Chinese Painting at the Guangxi Arts Institute and worked as an editor for an acclaimed art journal on ink art. Creating works that are minute in size but packed with moving details, Pu takes inspiration from his childhood memories of growing up in his father's orchard as well as the motifs found in traditional paintings. At times revealing his heartfelt longing to return to his hometown, imparting an eagerness to reside in the secluded woods, Pu's paintings are humble and serene.

圃生生於桂林,現居於北京,從廣西藝術學院國畫系畢業,曾在知名雜誌《水墨味》從事美術編輯工作。圃生喜以小物入畫,作品尺寸雖小,但充滿了細水長流的韻味。畫中山水、庭院的創作靈感來自童年時,藝術家父親親自種的果園。圃生的作品樸素中散發出細緻恬淡的美感,或透露了藝術家思念家鄉的心聲,或揭曉了他歸隱山林的願景。



878

# CHERIE CHEUK KA-WAI (B. 1989) The Tale of Two

A set of eight scrolls, mounted and framed Ink and colour on gold and silver cardboard Each measures 23 cm. (9 in.) in diameter Executed in 2014

PROVENANCE

Acquired directly from the artist Private collection, Hong Kong

#### HK\$30,000-40,000

US\$3,900-5,100

#### **卓家慧** (1989 年生) 雙雙

設色 金箋/銀箋卡紙 鏡框八幅 2014 年作

來源

直接得自藝術家 香港私人收藏

註

- 1. 籠 Birdcage
- 2. 淌 Flow
- 3. 栽 Plant Pot
- 4. 燈 Lantern-Eye
- 5. 竹臺 Bamboostick
- 6. 芳 Fragrance
- 7. 閃靈 Shining
- 8. 蝴蝶效應 Butterfly Effect

Born in 1989, Hong Kong artist Cheuk Ka-wai graduated from the Chinese University of Hong Kong. Visioning beyond the mundane use of everyday objects, Cheuk brings them to a novel light with her imaginative coupling of quaint objects and fresh embellishments. Her belief in a dimension that rests 'between reality and illusion' delivers a profusion of imaginative notions that permeate her work. With Cheuk's meticulous fine-brush technique, the idiosyncratic and whimsical pairings of objects create 'relationships of both the deliberate and fortuitous nature'. The Tale of Two, in eight parts, precisely speaks to the hidden dualities in our lives.

卓家慧,1989年生於香港,畢業於香港中文大學美術系。她有創新性地聯結古今日常小物,將貌似靜謐平凡的物件承載的意識與記憶進行重組及配對。因此《雙雙》游離在真實與虛幻之間,以細膩的工筆筆觸展現"物與物之間有意無意的結合",揭示日常生活中內在隱蔽的二元性。



879

#### **ZHU XIAOQING** (B. 1986) Layered Peaks

Scroll, mounted and framed Ink on paper 30.5 x 100.5 cm. (12 x 39 ½ in.)

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

#### 朱曉清(1986 年生) 疊嶂層崖

水墨 紙本 鏡框

題識:吳門拾雲樓曉清畫。 鈐印:朱曉清印、拾雲





880

Born in 1963 in Chiayi, Taiwan, Huang Chien-liang is an artist and expert in purple clay tea ware. Inspired by the woodblock printed books of the Song and Ming dynasties, Huang sources his subjects from the rich textual and pictorial history of China, creating doorways in time through which the viewer can revisit literary figures of the past.

黃健亮,別名古谿,1963年生於台灣嘉義, 在紫砂和茶文化研究領域耕雲多年。他用 精湛的手寫書法臨摹宋、明時期木刻雕版 古籍的線性書寫,從豐富的歷史和傳統中 尋找繪畫和文字主題,以此創造時光之門, 令觀眾走進過去的時光。

#### 880

# HUANG CHIENLIANG (B. 1963) On Sincerity / Vegetable Root Discourse

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

85 x 29 cm. (33 ½ x 11 % in.) 67 x 29 cm. (26 % x 11 % in.)

Executed in 2019

#### LITERATURE

Piled Up Hills - Reading and Writing by Huang Chienliang, Pine's Art, Shanghai, 2019, pp.92-93, 104-105

**HK\$30,000-40,000** *US\$3,900-5,100* 

#### **黃健亮**(1963 年生) 真率銘 / 菜根譚

水墨 紙本 鏡框兩幅 2019 年作

1. 題識:《真率銘》,宋司馬溫公。 (文不錄)。己亥元夕,古谿。

鈐印:黃健亮、超逍遙兮樂無窮2. 題識:《淡中有真趣·菜根譚》,

題識:《淡中有具趣·采恨譚》, 明洪應明。(文不錄)。 己亥春日,古谿。

鈐印:黃健亮、食淡衣粗

#### 出版

《青山亂疊 - 黃健亮的讀與寫》,松蔭藝術, 上海,2019年,第 92-93、104-105 頁



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#### CONDITIONS OF SALE • BUYING AT CHRISTIE'S

#### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot ( $\Delta$  symbol), Christie's acts as agent for the seller.

#### A BEFORE THE SALE

#### 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 indepth 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 WITHDRAWAI

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 IFWFII FRY

(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(f).

#### 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.

# 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

(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 (I) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; (iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services

#### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com

#### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

#### C CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

#### 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, Christies 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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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.

#### WARRANTIES

#### SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to 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 claims notified within 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

(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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity** warranty you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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

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:

This additional warranty does not apply to:

- 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.

#### HOW TO PAY

Immediately following the auction, you must pay the purchase price being:

the **hammer price**; and

(ii) the buyer's premium; and

(iii) any duties, goods, sales, use, compensating or

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:

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. 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: HSBCHKHHHKH

#### (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\$1,000,000 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.

#### 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

#### 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

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 unless we have agreed otherwise with you in writing.

#### 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.

#### 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.

#### **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).

For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 administrative 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 shall apply.

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

#### TRANSPORT AND SHIPPING

#### TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on+852 2760 1766 or email to 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.

#### 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.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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 s 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

(d) 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.

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

(f) Gold

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

#### (a) 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  $\Psi$ 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.

#### **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.

#### OTHER TERMS

#### **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.

#### 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.

#### 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.

#### 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.

#### 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

#### **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.

#### PERSONAL INFORMATION

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

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall . constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### LAW AND DISPUTES

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

#### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www. christies.com. Sales totals are hammer price plus buver'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.

#### **GLOSSARY**

auctioneer: individual auctioneer and/or Christie's. 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 aroun.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph

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

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

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定・買方須知

#### 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款,因此,您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權(以△標示),佳士得為賣方的代理人。

#### A. 拍賣之前

#### 1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋,請見本目錄內"本目錄中使用的各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍賣品狀况報告及其它陳述(不管是口頭還是書面),包括拍賣品性質或狀况、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1段另有約定。

#### 3. 狀况

- (a) 在我們拍賣會上拍賣的**拍賣品狀况**可因 年代、先前損壞、修復、修理及損耗等 因素而差異甚大。其性質即意味著幾乎 不可能處於完美的**狀况。拍賣品**是按照 其在拍賣之時的情况以"現狀"出售, 而且不包括佳士得或賣方的任何陳述或 保證或對於**狀况**的任何形式的責任承擔。

#### 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**狀况**。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衆開放。在拍 賣之前的檢視或通過預約,我們的專家 可在場回答問題。

#### 5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的稅費。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

佳士得有權單方面决定在**拍賣品**拍賣過程中 或拍賣之前的任何時間將**拍賣品**撤回。佳士 得無須就任何撤回决定向您承擔責任。

#### 7 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石) 可能經過處理以改良外觀,包括加熱及 上油等方法。這些方法都被國際珠寶行 業認可,但是經處理的寶石的硬度可能 會降低及/或在日後需要特殊的保養。
- (b) 所有類型的實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實石鑒定報告,報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告,我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候,才會提及對寶賈石沒有被改良處理。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。實驗室所知悉的改進及處理進行報告。實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說,**估價**是以寶石鑒定 報告中的信息為基礎,如果沒有報告, 就會認為寶石可能已經被處理或提升 過。

#### 8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含有非原裝零部件。我們不能保證任何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(f) 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,以給我們足够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:顯示名稱及注冊地址的公司注冊證明或類似文件,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/或反恐佈主義財政審查,我們可能會不允許您登記競投,而如果您成功投得**拍賣品**,我們可能撤銷您與賣方之間的買賣合約。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 小時辨理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之拍賣品將不接受電話競投。若需要以英語外的其他語言進行競投,須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

#### (B) 在 Christie's LIVE ™網絡競投

在某些拍賣會,我們會接受網絡競投。請登入 www.christies.com/livebidding, 點擊 "現場競投"圖標,瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™使用條款的管限,詳情請見 www.christies.com 網站。

#### (C) 書面競投

您可於本目錄,任何佳士得辦公室或通過www.christies.com選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。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事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不能的最低價行使書面標。如果您的書面競投一件沒有底價的拍賣品以低端供比沒有其他更高行競投,我們會為您以低端供比沒有其他更高行競投的書面競投實的等的書面競投,則以您的書面競投價所數,則該拍賣時此等競投價乃該拍賣品生行競投,而在拍賣時此等競投價乃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. 舉行拍賣

#### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參 與拍賣,亦可拒絕接受任何競投。

#### 2. 底價

除非另外列明,所有拍賣品均有底價。不定 有底價的拍賣品,在拍賣品號碼旁邊用·標 記。底價不會高於拍賣品的低端估價。

#### 3. 拍賣官之酌情權

#### 拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變拍賣品的順序;
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件 **拍賣品**合併拍賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有關於競投的錯誤或者爭議,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,或是將**拍賣品**重新拍賣或出售。如 果您相信**拍賣官**在接受成功投標時存在 錯誤,您必須在拍賣日後3個工作天 內提供一份詳細記述您訴求的書面通 知。**拍賣官**將本著真誠考慮該訴求。如 果**拍賣官**在根據本段行使酌情權,在拍 賣完成後決定取消出售一件**拍賣品**,或 是將**拍賣品**重新拍賣或出售,**拍賣官**最 遲將在拍賣日後第7個日曆日結束前通 知成功競投人。**拍賣官**有最終決定權。 本段不在任何情況下影響佳士得依據本 業務規定中任何其他適用規定,包括第 B(3), E(2)(i), F(4) 及 J(1) 段中所列的 取消權,取消出售一件拍賣品的權利。

#### 4. 競投

#### **拍賣官**接受以下競投:

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

#### 5. 代表賣方競投

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

#### 6. 競投價遞增幅度

競投通常從低於**低端估計**開始,然後逐步增加 (競投價遞增幅度)。**拍賣官**會自行决定競投 開始價位及遞增幅度。本目錄內的書面競投表 格上顯示的是一般遞增幅度,僅供閣下參考。

#### 7. 貨幣兌換

拍賣會的顯示板,Christie's LIVE ™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**决定使用以上 C3 段中的酌情權,**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合

約之訂立。我們僅向已登記的成功競投人開 具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票,但我們並不負責通知閣下 競投是否成功。如果您以書面競投,拍賣後 您應儘快以電話聯繫我們或親臨本公司查詢 競投結果,以避免產生不必要的倉儲費用。

#### 9. 競投地法律

當您在我們的拍賣中競投時,您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

#### D. 買方酬金及稅款

#### 1. 買方酬金

成功競投人除支付成交價外,亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣2,500,000元之25%;加逾港幣2,500,000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13.5%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。在任何情况下香港法律先决適用。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/或與拍賣品相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分,縣,地點而决定。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. 曹方保證

#### 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麽做;
- (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,您通知我們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) 我們對在拍賣日後5年內提供的申索通知提供**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提供品,但是佳士得不保證該作品。在競技前,請閱單"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,且僅在申索通 知做出之日原本買方是拍賣品的唯一所有 人,且拍賣品不受其他申索權、權利主張 或任何其他制約的限制。此真品保證中的 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。我們可以要求您提供上述申索完整的細節及佐證證據;
  - (ii) 佳士得有權要求您提供為佳士得及 您均事先同意的在此**拍賣品**領域被 認可的兩位專家的書面意見,確認 該**拍賣品**不是**真品**。如果我們有任 何疑問,我們保留自己支付費用獲 取更多意見的權利;及
  - (iii) 自費交回與拍賣時**狀況**相同的**拍賣** 品給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消 該項拍賣及取回已付的**購買款項**。在任 何情况下我們不須支付您超過您已向我 們支付的**購買款項**的金額,同時我們也 無須對任何利潤或經營損失、商機或價 值喪失、預期存款或利息、成本、賠償 金或**其他賠償**或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍,我們提供額 外自拍賣日起為期 14 天的保證,如經 校對後,拍賣品的文本或圖標存有瑕 疵,在以下條款的規限下,我們將退回 已付的購買款項:
  - (a) 此額外**保證**不適用於:
    - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵;
    - (ii) 繪圖、簽名、書信或手稿;帶有 簽名的照片、音樂唱片、地圖 冊、地圖或期刊;
    - (iii) 沒有標題的書籍;
    - (iv) 沒有標明**估價**的已出售拍賣品;
    - (v) 目錄中表明售出後不可退貨的 書籍;

- (vi) **狀况**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利,您必須 在拍賣後的 14 天內就有關瑕疵提交 書面通知,並交回與拍賣時狀況相 同的拍賣品給當時進行拍賣的佳士 得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。 真品保證並不適用於此類別拍賣品。目前學術界不容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)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 () 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 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

- 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。

#### 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。在此情况下,G(d)(iy) 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,請聯繫售後服 務部。電話 +852 2760 1766 或發電郵 至: postsaleasia@christies.com
- (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。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

#### H. 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。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。我們會就能獲得許可證。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。
- (b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**,且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用,您同意向佳士得退還該筆費用。

#### (c) 含有受保護動植物料的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成(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 渚的野牛動物材料(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。

#### (d) 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最品 是否來自非洲象。您凡購買有關拍賣品 是否來自非洲會。您凡購買有關拍賣子 是否來自時期直 計畫將有關拍賣品 計畫將有關則直述無定論或其他報行 對別。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。

#### (e) 源自伊朗的拍賣品

#### f) **黃金**

含量低於 18k 的黃金並不是在所有國家 均被視為「黃金」,並可能被拒絕入口。

#### (g) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以Ψ符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

#### I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。
- (b) (i)除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**與競投相關的任何其它事項);和
  (ii)本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、欠稀史、質量、**狀況**、作品歸屬、真實性、內、孫定程度、重理性、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 ™、狀况報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任
- (d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或 E2(i)段的規定, 我們因某些原因須對您負上法律責任, 我們不須支持超過您已支付的**購買款** 項。佳士得不須就任何利潤或經營損失、 商機喪失或價值、預期存款或利息、費 用、賠償或支出等原因負上任何責任。

#### J. 其它條款

#### 1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲,我們可取消該**拍賣品**的拍賣。

#### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,你可透過電話或書面競投或者在 Christie's LIVE ™競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

#### 3. 版權

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

#### 4. 效力

如本協議的任何部份遭任何法院認定為無 效、不合法或無法執行,則該部分應被視為 删除,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。

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

#### 7. 個人信息

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

#### 8. 棄權

未能或延遲行使本業務規定下的權利或補償 不應被視為免除該權利或補償,也不應阻止 或限制對該權利或補償或其他權利或補償的

行使。單獨或部分行使該權力或補償不應阻 止或限制對其它權利或補償的行使。

#### 9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍 賣的行為及任何與上述條文的事項,均受香 港法律管轄及根據香港法律解釋。在拍賣競 投時,無論是親自出席或由代理人出席競 投,書面、電話及其他方法競投,買方則被 視為接受本業務規定,及為佳士得之利益而 言,接受香港法院之排他性管轄權,並同時 接納佳士得亦有權在任何其他司法管轄區提 出索償,以追討買方拖欠的任何款項。

#### 10. www.christies.com 的報告

售出的拍賣品的所有資料,包括目錄描述及 價款都可在 www.christies.com 上查閱。 銷售總額為成交價加上買方酬金,其不反 映成本、財務費用或買方或賣方信貸申請 情况。我們不能按要求將這些資料從 www. christies.com 網站上删除。

#### K. 詞雁表

拍賣官:個人拍賣官和/或佳士得。 真品:以下所述的真實作品,而不是複製品

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

**真品保證:**我們在本協議 E 段所詳述為**拍 賣品**提供的保證。

**買方酬金**:除了成交價,買方支付給我們的 費用。

目錄描述:拍賣目錄內對拍賣品的陳述(包括 於拍賣場通過對有關陳述作出的任何更改)。 佳士得集團: Christie's International Plc、 其子公司及集團的其它公司。

狀况:拍賣品的物理狀况。

到期付款日:如第 F1(a) 段所列出的意思。 估價:目錄中或拍賣場通告中列明的我們認 為拍賣品可能出售的價格範圍。低端估價指 該範圍的最低價;高端估價:指該範圍的最 高價。**中間估值**為兩者的中間點。

**成交價:拍賣官**接受的**拍賣品**最高競投價。 標題:如 E2 段所列出的意思。

拍賣品:供拍賣的一件拍賣品(或作為一組 拍賣的兩件或更多的物件);

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

**購買款項:**如第 F1(a) 段的意思。 **來源:拍賣品**的所有權歷史。

有保留:如 E2 段中的意思;有保留標題則 指目錄中"重要通知和目錄編制說明"頁中 的"有保留標題"的意思。

**底價:拍賣品**不會以低於此保密**底價**出售。 拍賣場通告:張貼位於拍賣場內的拍賣品旁 或 www.christies.com 的書面通知(上述 通知內容會另行通知以電話或書面競投的客 戶),或拍賣會舉行前或拍賣某**拍賣品**前拍 **曹官**宣布的公告。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明 的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

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.

Bidding by parties with an interest.

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

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

Lot 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。

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

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

利益方的競投。

不設底價的拍賣品,不論其在本目錄中的售前 估價,該拍賣品將售賣給出價最高的競投人。

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

拍賣品含有瀕危物種的材料,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**

Δ: Property Owned in part or in full by Christie's From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number, 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.

OMinimum 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 o next to the lot number.

#### Ohrange 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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 advising their inflatical 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.

#### 

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol #. This interest can include beneficiaries of an estate that consigned can include behendance of all estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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

# 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

我們建議您應當要求您的代理人確認他 / 她是否在

#### 重要通告

#### Δ: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或 部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編 號旁註有 △ 符號以資識別。如果佳士得在目錄中每 一項拍賣品中均有所有權或經濟利益,佳士得將不 會于每一項拍賣品旁附注符號,但會于正文首頁聲 明其權益。

重要通知及目錄編列方法之說明

#### • 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果 持有直接的經濟利益。通常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 º 號以資識別。

#### •◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證,如果拍賣品未能出售,佳士得將承擔遭受重大損失的風險。 因此,佳士得有時選擇與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的第三方分擔該風 險。如果沒有其他更高的競價,第三方承諾將以他 們提交的不可撤銷的書面競投價格購買該拍賣品。 第三方因此承擔拍賣品未能出售的所有或部分風 險。該等拍賣品在目錄中注以符號 • ◆ 以資識別。

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不 可撤銷的成交價及買方酬金。

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,

#### ¤ 利益方的競投

拍賣品持有經濟利益。

當那些可能獲悉了拍賣品的底價或其他重要信息對 拍賣品擁有直接或間接權益的一方可能進行競投 時,我們會對該拍賣品附注符號 ¤。該利益可包括 委託出售拍賣品的遺產受益人或者拍賣品的共同所 有人之一。任何成功競得拍賣品的利益方必須遵守 佳士得的業務規定,包括全額支付拍賣品的買方酬 金及適用的稅費。

#### 目錄出版後通知

在有些情形下,在目錄出版後,佳士得可能會達成 某種安排或意識到有需要附注目錄符號的競投。在 此情況下,我們會在拍賣會前或拍賣該項拍賣品前 做出通知。

#### 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,我們不會在目錄中注以符號

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

# 有關繪畫、素描、版畫、小型畫、雕塑、裝置、

下列詞語於本日錄中具有以下意義。請注意本日錄 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。

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.

#### **Oualified 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 ..."

\*"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.

佳士得認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

指以住工停有保留之息兒認為,某作品人做至部或 部份是藝術家之創作。 \*「…之創作室」及「…之工作室」 指以佳士得有保留之意見認為,某作品在某藝術家 之創作室或工作室完成,可能在他監督下完成。 \*「…時期」

指以佳士得有保留之意見認為,某作品屬於該藝術 家時期之創作,並且反映出該藝術家之影響。

\*「跟隨…風格」

指以佳士得有保留之意見認為,某作品具有某藝術 家之風格,但未必是該藝術家門生之作品 \*「具有…創作手法」

指以佳士得有保留之意見認為,某作品具有某藝術 家之風格,但於較後時期完成。
\*「…複製品」

指以佳士得有保留之意見認為,某作品是某藝術家

作品之複製品(任何日期)。 \*「簽名…」、「日期…」、「題寫…」 指以佳士得有保留之意見認為,某作品由某藝術家

簽名/寫上日期/題詞。 \*「附有…簽名」、「附有…之日期」、「附有…

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前銀行家、紐約佳士得美術學院碩士課程總監 Noah Kupferman 將帶領您探討在當前的環球 經濟下,藝術與金融的關係。



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Enquiries 查詢

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EDUCATION 佳士得美術學院

# CHINESE CONTEMPORARY

#### MONDAY 25 NOVEMBER 2019 AT 11.00 AM

Grand Hall,

Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: PURITY SALE NUMBER: 17208 LOT NUMBER: 801-880

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

# BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

#### **BIDDING INCREMENTS**

HK\$1.000 to HK\$2.000

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

by HK\$100s

by HK\$5,000s by HK\$10.000s

by HK\$50,000s

by HK\$20,000s by HK\$20,000, 50,000, 80,000

(ie: HK\$320,000, HK\$350,000, HK\$380,000)

HK\$2,000 to HK\$3,000 HK\$3,000 to HK\$5,000 HK\$5,000 to HK\$10,000 HK\$10,000 to HK\$20,000 HK\$20,000 to HK\$20,000 HK\$10,000 to HK\$20,000 HK\$20,000 to HK\$20,000 HK\$20,000 to HK\$50,000 HK\$30,000 to HK\$50,000 HK\$30,000 to HK\$50,000 HK\$30,000 to HK\$50,000

HK\$50,000 to HK\$100,000 HK\$100,000 to HK\$200,000 HK\$200,000 to HK\$300,000 HK\$300,000 to HK\$500,000

HK\$500,000 to HK\$1,000,000 Above HK\$1.000,000

Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.

2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale · Buying at Christie's). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including HK\$ 2,500,000 up 0.20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the hammer price of each lot sold.

3. I confirm I have read the Conditions of Sale · Buying at

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I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.

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 Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

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#### Auction Results: +852 2760 1766.

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# Paddle No.

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

Client Number (if applicable)			
Client Name (please print)			
Address			
Contact Number (Mobile)			
Please verify email address for post-sale	communication:		
☐ Shipping Quote Required			
Shipping address ( ☐ Same as the above address):			
☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail			
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE $\bullet$ BUYING AT CHRISTIE'S			
Signature	Date		

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#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)



#### 中國當代水墨

二〇一九年 十一月二十五日 星期一 上午十一時正

香港灣仔博覽道1號 香港會議展覽中心大會堂

編號名稱:**不染** 拍賣編號:17208 拍賣品編號:801-880

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3,000-5,000 港元 200,500,800 港元

(例 4,200, 4,500, 4,800 港元)

5,000-10,000 港元 500 港元 1,000 港元 1,000 港元 20,000 港元 2,000 港元 2,000 港元

30,000-50,000 港元 2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)

50,000-100,000 港元 5,000 港元 10,000 港元 10,000 港元

200,000-300,000 港元 20,000 港元 20,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元 (例320,000, 350,000, 380,000港元)

500,000-1,000,000 港元 50,000 港元 1,000,000 港元或以上 拍賣官自行決定

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Paddle No.		
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If you are a new client, please provide copies of the following documents. <b>Individuals:</b> government-is the ID document, proof of current address, for example a utility bill or bank statement. <b>Corporate clie</b> bidder, letter of authorization duly signed by the director or the legal representative and, where applici. <b>Other business structures such as trusts, offshore companies or partnerships:</b> please contact the	<b>nts:</b> a certificate of incorporation, proof of company address, photo ID copy of the authorized able, chopped with company stamp and official document listing directors and shareholders.			
If you are registering to bid on behalf of someone who has not previously bid or consigned with Ch behalf you are bidding, together with a signed letter of authorisation from the person.	ristie's, please attach identification documents for yourself as well as the person on whose			
bank reference and/or a recent bank statement and we may also require a deposit as we deem approp methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot ac	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. Deposit can be paid by 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. If you are asked to provide a deposit, it may be made by calling at 4852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.			
To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculous estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requ	time to time. The HVL registration procedure applies even if you have already registered to			
C Sale Registration				
☐ 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira ☐ 17474 Handbags & Accessories	I ☐ 17208 Chinese Contemporary Ink ☐ 17209 Fine Chinese Classical Paintings and Calligraphy ☐ 17210 Fine Chinese Modern Paintings *			
<ul> <li>☐ 17478 Hong Kong Magnificent Jewels *</li> <li>☐ 17481 The Masterpiece Auction *</li> <li>Important Watches including an Important Private Asian Collection Part 1</li> </ul>	☐ 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period			
☐ 15618 20th Century & Contemporary Art (Evening Sale) * ☐ 18773 HI-LITE *	<ul> <li>□ 19171 On The Studio Desk *</li> <li>□ 17741 An Important Collection Of Chinese Ceramics</li> <li>From A Private Collector</li> </ul>			
☐ 15619 20th Century & Contemporary Art (Morning Session) ☐ 15620 20th Century & Contemporary Art (Afternoon Session)	☐ 19172 A Dream Realised: Kangxi's Ultimate Falangcai bowl * ☐ 16696 Important Chinese Ceramics and Works of Art *			
*If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.				
☐ I wish to apply for a HVL paddle.				
If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.  I wish to apply for a HVL paddle designated for the "Five Nudes".				
Please indicate the bidding level you require:    HK \$ 0 - 500,000	☐ HK \$ 2,000,001 - 4,000,000 ☐ HK \$ 20,000,000 +			
D Declarations				
I have read the "Conditions of Sale · Buying at Christie's" and "Important Notices and Explanat Payment Notice" and agree to be bound by them. I have read the personal information section of the conditions of sale printed in the sale catalogue I understand that if I have not completed the high value lot pre-registration before the auction Chrif you are not successful in any bid and do not owe any Christie's group company any money 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, even the surface of the sur	and agree to be bound by its terms. ristie's may refuse my bid for high value lots. y, the deposit will be refunded to you by way of wire transfer or such other method as			
You can opt-out of receiving this information at any time.  NameSignature	Date			

競投牌編號		
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#### 建議新客戶於拍賣舉行前至少 48 小時辦理登記,以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 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
客戶名稱	客戶編號
客戶地址	
	郵區編號
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):	
建这地址(□ 印工地地址相同)。	
B 身份證明文件及財務證明	
如閣下為新客戶,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、離岸公司或合果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代	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 <b>8公司:</b> 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。
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, 為允許閣下競投的先決條件。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 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	<ul><li>請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金,閣下</li></ul>
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C 拍賣項目登記	
	□ 17208 中國當代水墨
□ 17474 典雅傳承: 手袋及配飾 □ 17478 瑰麗珠寶及翡翠首飾 *	□ 17209 中國古代書畫 □ 17210 中國近現代畫*
□ 17481 名匠巨鑄 * 精緻名錶及亞洲重要私人收藏(第一部份)	□ 17742 雲中玉筵 — 重要亞洲私人古玉珍藏:新石器時代篇
□ 15618 二十世紀及當代藝術(晚間拍賣)*	□ 19171 斗室案上*
□ 18773 HI-LITE * □ 15619 二十世紀及當代藝術(上午拍賣)	□ 17741 私人珍藏重要中國瓷器 □ 19172 圓夢 — 康熙琺琅彩千葉蓮盌 *
□ 15620 二十世紀及當代藝術(下午拍賣)  *如閣下有意競投(i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品;或(ii 請於以下方格劃上「✓」號。 □ 本人有意登記高額拍品競投牌。	□ 16696 重要中國瓷器及工藝精品 * ) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品,即高額拍品,
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01/09/2019

### HONG KONG AUCTION CALENDAR

**FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL** PRIVATE COLLECTION AND A COLLECTION OF CENTURY **OLD MADEIRA** 

Sale number: 17625 SATURDAY 23 NOVEMBER

#### THE MASTERPIECE AUCTION

Sale number: 17481
SATURDAY 23 NOVEMBER

Viewing: 22-23 November

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

Sale number: 15618 **SATURDAY 23 NOVEMBER** 5.30 PM

Viewing: 22-23 November

#### HI-LITE

Sale number: 18773 **SATURDAY 23 NOVEMBER** 5.30 PM

Viewing: 22-23 November

#### **20TH CENTURY &** CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619 **SUNDAY 24 NOVEMBER** 10.00 AM

Viewing: 22-23 November

#### 20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620 **SUNDAY 24 NOVEMBER** 1.30 PM

Viewing: 22-23 November

#### **CHINESE CONTEMPORARY INK**

Sale number: 17208 **MONDAY 25 NOVEMBER** 11.00 AM Viewing: 22-24 November

# FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209 MONDAY 25 NOVEMBER 2.30 PM

Viewing: 22-25 November

#### **HANDBAGS & ACCESSORIES**

Sale number: 17474

MONDAY 25 NOVEMBER 3.00 PM

Viewing: 22-25 November

#### **FINE CHINESE MODERN** PAINTINGS Sale number: 17210

TUESDAY 26 NOVEMBER

Viewing: 22-25 November

#### HONG KONG MAGNIFICENT **JEWELS**

Sale number: 17478 **TUESDAY 26 NOVEMBER** 1.00 PM

Viewing: 22-26 November THE CHANG WEI-HWA

#### COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742 WEDNESDAY 27 NOVEMBER 10.30 AM

Viewing: 22-26 November

# IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION

Sale number: 17481 WEDNESDAY 27 NOVEMBER

11.00 AM Viewing: 22-26 November

#### **ON THE STUDIO DESK**

Sale number: 19171 WEDNESDAY 27 NOVEMBER 11.30 AM

Viewing: 22-26 November

#### AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741 WEDNESDAY 27 NOVEMBER 2.30 PM

Viewing: 22-26 November

#### A DREAM REALISED: KANGXI'S **ULTIMATE FALANGCAI BOWL**

Sale number: 19172 WEDNESDAY 27 NOVEMBER Viewing: 22-26 November

#### **IMPORTANT CHINESE CERAMICS** AND WORKS OF ART

Sale number: 16696 **WEDNESDAY 27 NOVEMBER** 2.50 PM

Viewing: 22-26 November

