

An abstract painting featuring a central, dark, vertical form, possibly a figure or a stylized object, rendered in shades of purple, brown, and black. The background is a light, textured surface with soft, blended colors of purple, blue, and white, creating a dreamlike and ethereal atmosphere.

20TH CENTURY ART DAY SALE

二十世紀藝術 日間拍賣

Hong Kong | 2 December 2021 香港 | 2021年12月2日

CHRISTIE'S 佳士得





牡丹花 一枝

花 在 小 房 中 生 幸





AUCTION CODES AND NUMBERS

拍賣名稱及編號

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

20th Century A21 - 16901

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20TH CENTURY ART DAY SALE

二十世紀藝術 日間拍賣

THURSDAY 2 DECEMBER 2021 · 2021年12月2日(星期四)

AUCTION · 拍賣

20TH CENTURY ART DAY SALE 二十世紀藝術 日間拍賣

3.00pm (Sale 16901, Lots 301-402) · 下午3.00 (拍賣編號 16901, 拍賣品編號301-402)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday - Wednesday, 26 November - 1 December · 11月26日至12月1日 (星期五至三)

10.30am - 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

TAIPEI, TAIPEI MARRIOTT HOTEL

台北，台北萬豪酒店

Saturday - Sunday, 23 - 24 October · 10月23至24日 (星期六至日)

11.00am - 6.00pm

SINGAPORE, ARTSPACE @ HELUTRANS

新加坡，Artspace @ Helutrans

Saturday - Sunday, 30 - 31 October · 10月30至31日 (星期六至日)

11.00am - 7.00pm

SHANGHAI, PENINSULA SHANGHAI

上海，上海半島酒店

Thursday - Friday, 11 - 12 November · 11月11至12日 (星期四至五)

10.00am - 6.00pm

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CHRISTIE'S 佳士得



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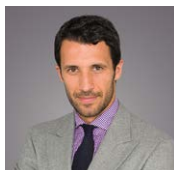
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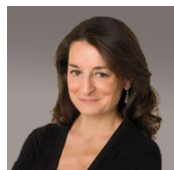
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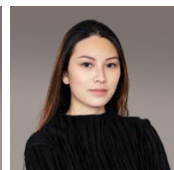
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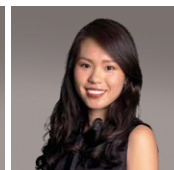
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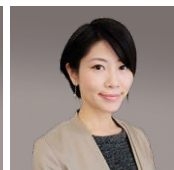
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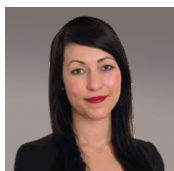
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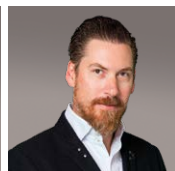
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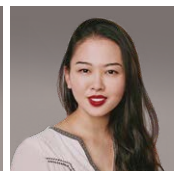
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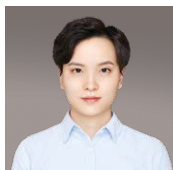
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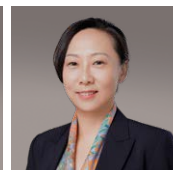
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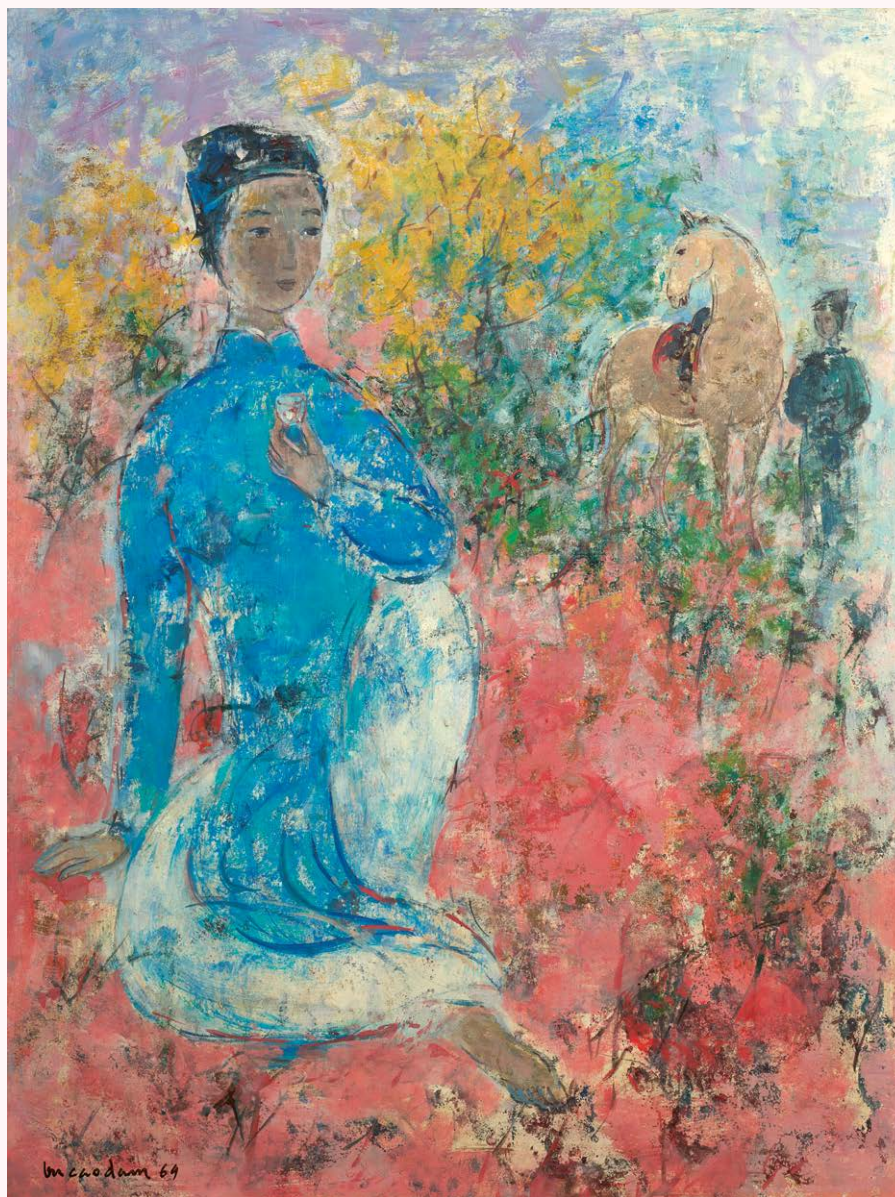
04/11/2021





301 VU CAO DAM
(1908-2000)

武高談



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

歐洲私人收藏

Le Penseur (The Thinker)

signed and dated 'vu cao cam 69' (lower left)
oil on masonite

64.8 x 50 cm. (25 1/2 x 19 5/8 in.)

Painted in 1969

PROVENANCE

Acquired directly from the artist
Thence by descent to the present owner
Private Collection, Europe

思想者

油彩 纖維板

1969 年作

款識：vu cao dam 69 (左下)

來源

前藏者直接購自藝術家

從此由現藏者收藏

歐洲 私人收藏

HK\$180,000-280,000

US\$24,000-36,000

302 VU CAO DAM
(1908-2000)

武高談



PROPERTY FROM A FRENCH PRIVATE COLLECTION

法國私人收藏

Maternité (Maternity)

signed 'vu cao dam' (lower right); inscribed,
titled, signed '8F, Maternité, vu cao dam,
Vence 1955' (on the reverse)
mixed media on wooden panel
46 x 38 cm.(18 1/8 x 15 in.)
Painted in 1955

PROVENANCE

Gifted directly by the artist to the present owner
Private Collection, France

母愛

綜合媒材木板
1955 年作
款識：vu cao dam (右下);
8F, Maternite, vu cao dam,
Vence 1955 (畫背)

來源

原藏者直接得自藝術家
法國 私人收藏

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

303 VU CAO DAM
(1908-2000)

武高談



**Promenade au Printemps
(Spring Walk)**

signed and dated 'Vu cao dam 1965' (lower right); signed, titled, dated and inscribed 'vu cao dam Promenade au Printemps 1965 W. Findlay New-York U.S.A. No:6' (on the reverse)

oil on canvas

65 x 92 cm. (25 5/8 x 36 1/4 in.)

Painted in 1965

PROVENANCE

Donated to the present owner
Private Collection, USA

春天漫步

油彩 畫布

1965 年作

款識：Vu cao dam 1965 (右下)；

武高談 vu cao dam Promenade
au Printemps 1965 W. Findlay
New-York U.S.A. No:6 (畫背)

來源

捐贈給現藏者

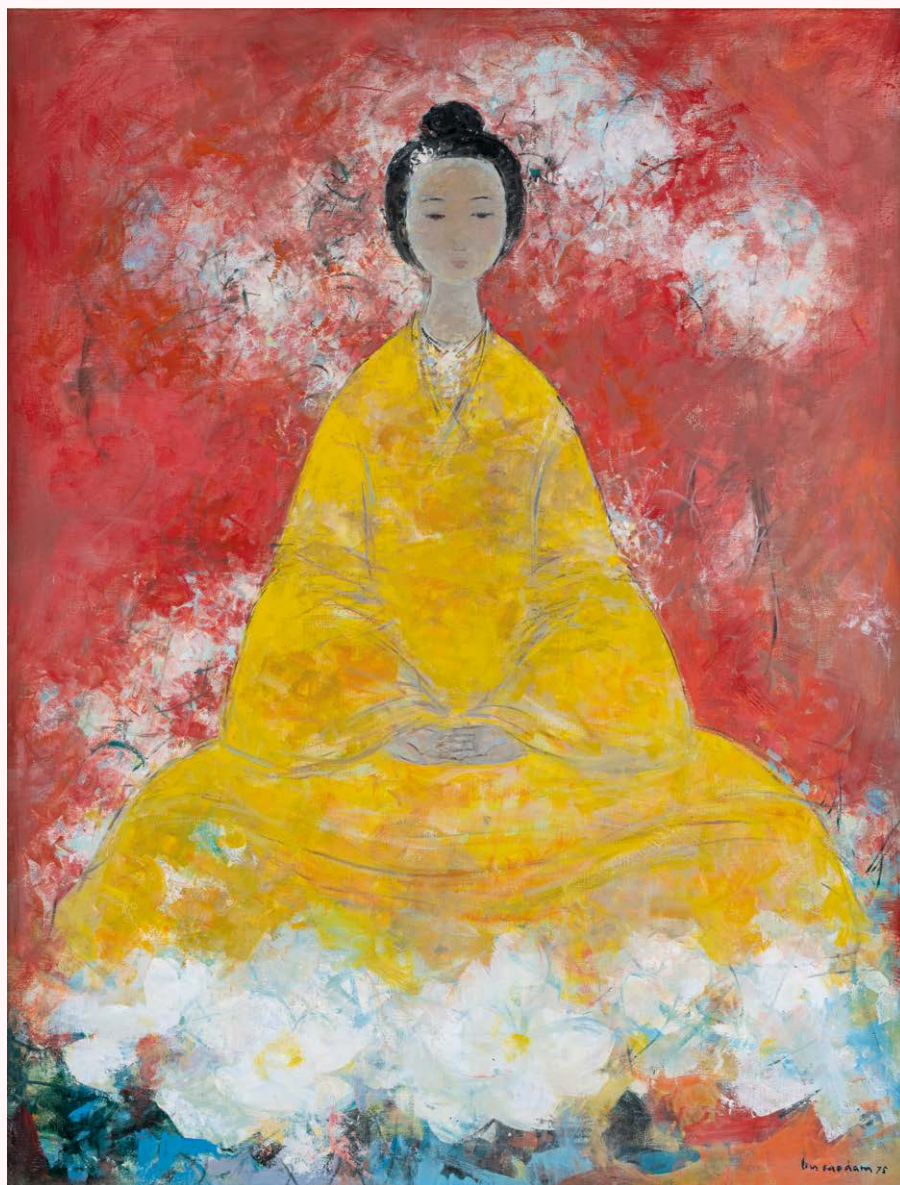
美國 私人收藏

HK\$200,000-300,000

US\$26,000-39,000

304 VU CAO DAM (1908-2000)

武高談



La méditation

signed and dated 'vu cao dam 75' (lower right)
oil on canvas in original frame by the artist
114.5 x 87 cm. (45 1/8 x 34 1/4 in.)
Painted in 1975

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above by the present owner
Private Collection, USA

沉思

油彩 畫布 原裝畫框
1975 年作
款識：vu cao dam 75 (右下)

來源

紐約 沃裡·芬尼利 畫廊
現藏家購自上述畫廊
美國 私人收藏

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

305 LE PHO
(1907-2001)

黎譜



Fleurs (Flowers)

signed in Chinese; signed again 'Le Pho' (lower right); titled and inscribed 'Fleurs W.F. Findlay g.' (on the reverse); gallery label affixed on the reverse
oil on canvas

90 x 116 cm. (35 3/8 x 45 5/8 in.)

Painted *circa* 1975

PROVENANCE

Private Collection, USA

花

油彩 畫布

約 1975 年作

款識：黎譜；Le Pho (右下)；
Fleurs W.F. Findlay g. (畫背)；
畫廊標籤於畫背

來源

美國 私人收藏

HK\$300,000-400,000

US\$39,000-52,000

306 LE PHO (1907-2001)

黎譜



Composition

signed in Chinese and signed again 'Le Pho' (lower right); gallery label affixed (on the reverse)

oil on canvas

115 x 80 cm. (45 1/4 x 31 1/2 in.)

Painted *circa* 1975

PROVENANCE

Wally Findlay Galleries, New York

Acquired from the above by the present owner

Private Collection, USA

構圖

油彩 畫布

約 1975 年作

款識：黎譜 Le Pho (右下);

畫廊標籤於 (畫背)

來源

紐約 沃裡·芬尼利 畫廊

現藏家購自上述畫廊

美國 私人收藏

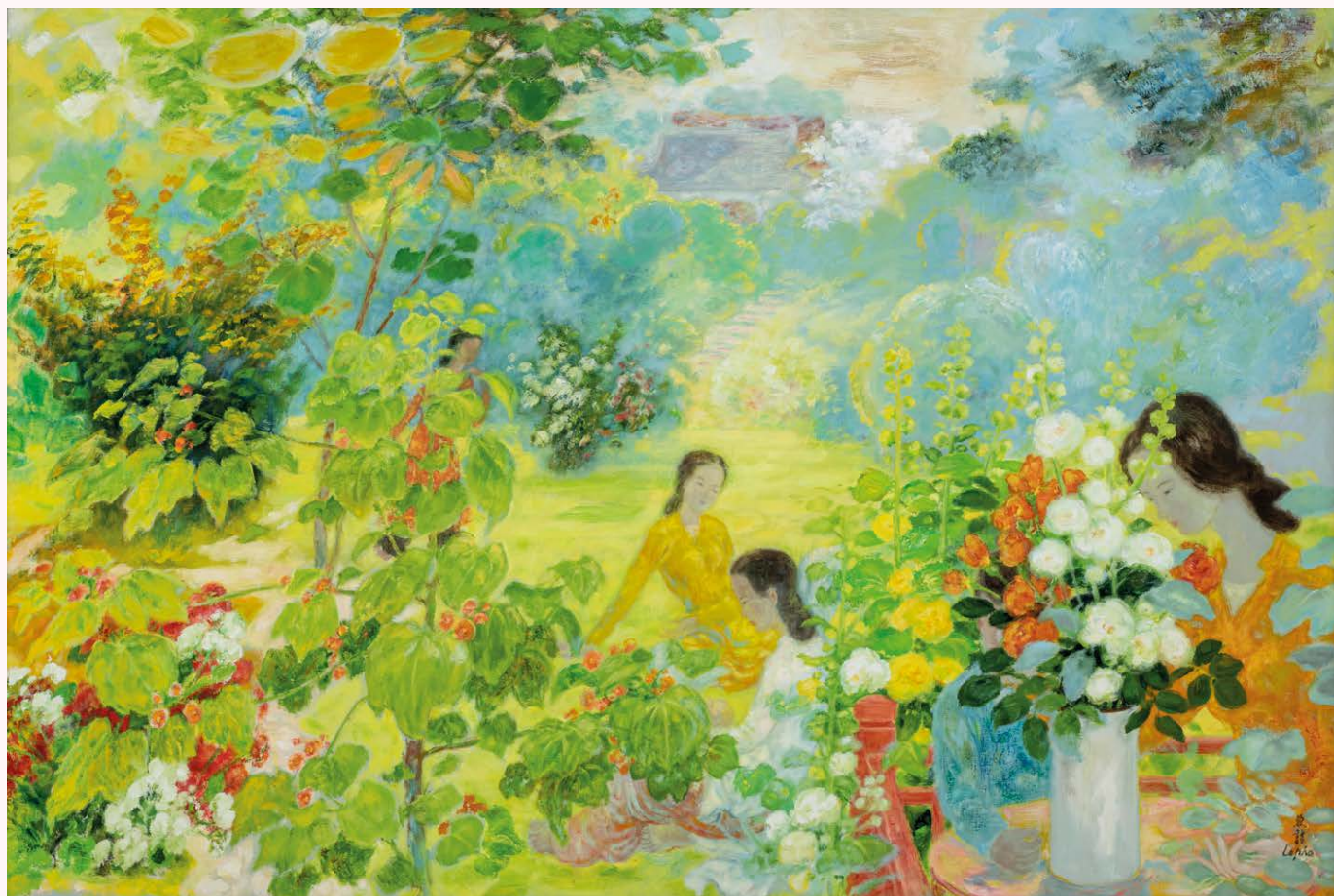
HK\$300,000-400,000

US\$39,000-52,000



Detail of Lot 307
拍品編號 307 局部

廖詩
Lapisa



**Dans le Jardin Fleuri
(In the Flower Garden)**

signed in Chinese and signed 'Le Pho' (lower right); titled and inscribed 'Dans le Jardin W. Findlay Galleries' (on the reverse); gallery label affixed (on the reverse)

oil on canvas

130 x 195.5 cm. (51 1/8 x 77 in.)

Painted *circa* 1975

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above by the present owner
Private Collection, USA

This work is accompanied by a certificate of authenticity issued by Wally Findlay Galleries.

花園裡

油彩 畫布

約 1975 年作

款識：黎譜；Le Pho (右下)；Dans le Jardin W. Findlay Galleries (畫背)；畫廊標籤於(畫背)

來源

紐約 沃裡·芬尼利 畫廊

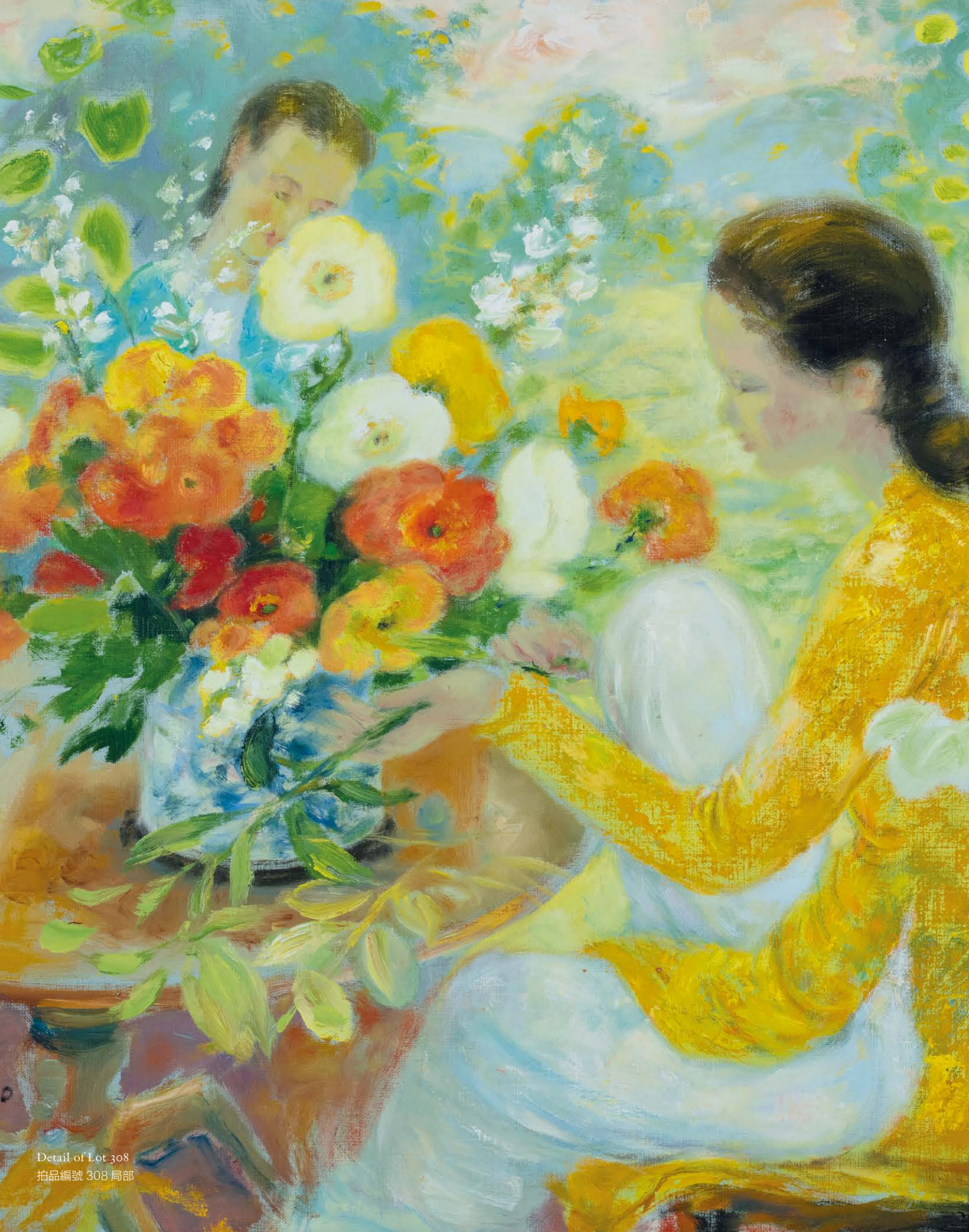
現藏家購自上述畫廊

美國 私人收藏

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

US\$110,000-190,000

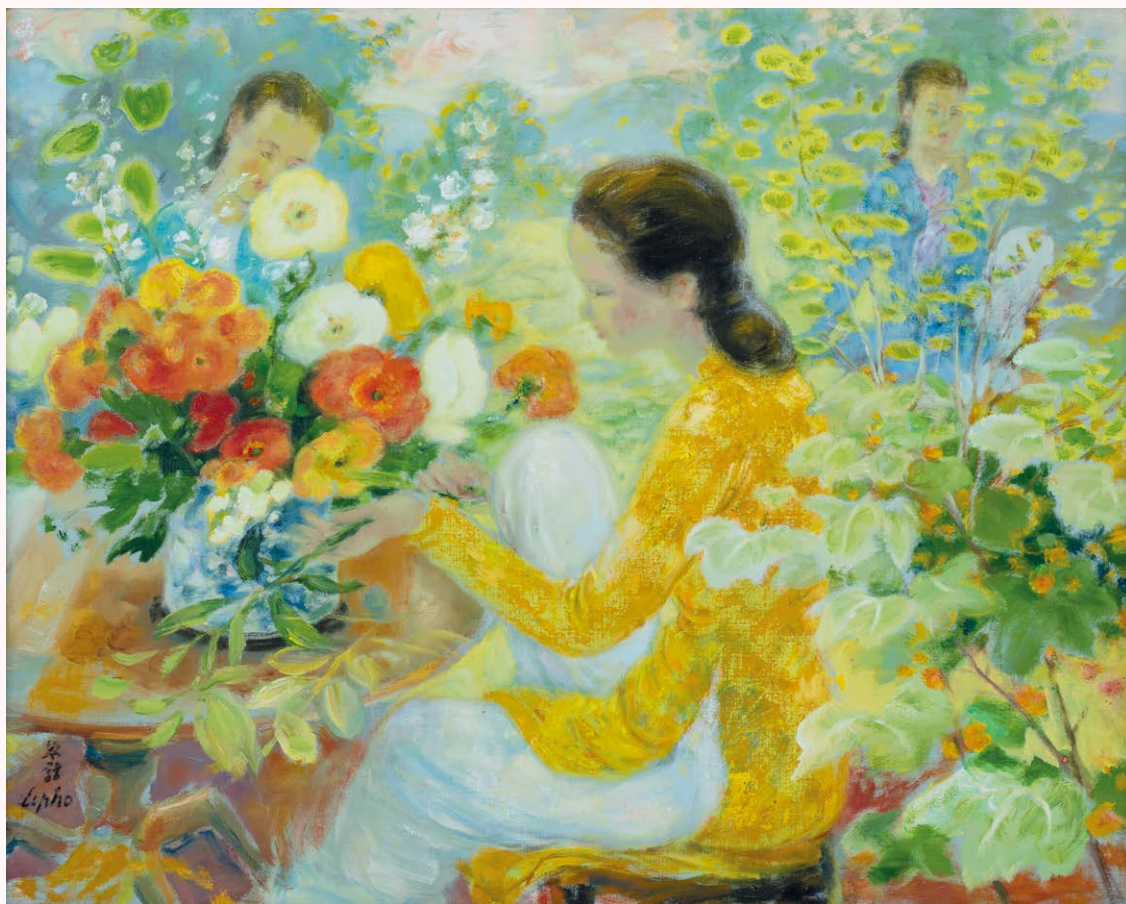


Detail of Lot 308
拍品編號 308 局部

308 LE PHO

(1907-2001)

黎譜



La femme en jaune (Lady in Yellow)

signed in Chinese and signed 'Le Pho' (lower left); gallery label affixed (on the reverse)
oil on canvas

74 x 92 cm. (29 1/8 x 36 1/4 in.)

Painted *circa* 1980

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above by the present owner
Private Collection, USA

This work is accompanied by a certificate of authenticity issued by Wally Findlay Galleries.

EXHIBITED

New York, USA, Wally Findlay Galleries, Le Pho: Oriental Variations, September – October 1982.

黃衣女子

油彩 畫布

約 1980 年作

款識：黎譜；Le Pho (左下)；畫廊

標籤於 (畫背)

來源

紐約 沃裡·芬尼利 畫廊

現藏家購自上述畫廊

美國 私人收藏

此作附沃裡·芬尼利畫廊所開立之作品保證書。

展覽

1982 年 9 月 -10 月「黎譜：東方風情」

沃裡·芬尼利 畫廊 紐約 美國

HK\$600,000-800,000

US\$78,000-100,000

村
糖
西
色
仙
昌
餅
山
陰

唐
平
色
湯
菊
沈
藩
正
筆



309 NGUYEN PHAN CHANH 阮潘正 (1892-1984)



PROPERTY FROM A FRENCH DIPLOMAT'S
PRIVATE COLLECTION

法國外交官私人收藏

La Pâtisserie (The Pastry)

signed and dated in Chinese 'Nguyen Phan Chanh, winter gengwu year (1930-1931)' (upper left); inscribed in Chinese (upper right)

ink and gouache on silk

64.5 x 50.5 cm. (25 3/8 x 19 7/8 in.)

Painted 1930-1931

one seal of the artist

糕餅製作

水墨 水粉 絹布

1930-1931 年作

款識：村粧隱面色，仙呂餌人情（右上），庚午年（1930-1931）冬之季鴻南阮潘正筆（左上）

藝術家鈐印一枚

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

PROVENANCE

Collection of Captain Leboiteux (1900–1937)
Acquired directly from the artist in 1931
Thence by descent to the present owner
Private Collection, France

來源

上校 Jacques Leboiteux
(1900–1937 年) 珍藏
原藏者 1931 年直接購自藝術家
現由原藏者家屬收藏
法國 私人收藏

Nguyen Phan Chanh, *Enfant à l'oiseau* (Child with Bird), 1931
Christie's Hong Kong, 27 May 2018, lot 315, sold for HKD 6,700,000
阮潘正《孩童與鳥》1931 年
香港 佳士得 2018 年 5 月 27 日 編號 315 成交價: 6,700,000 港幣



LA PÂTISSERIE: THE GODS ARE IN LOVE

La Pâtisserie is one of a kind, a very rare painting which belongs to a small group of exquisite works, executed by the painter between 1930 and 1931.

The Chinese calligraphy seen in the upper left corner dates the work by mentioning "Year of the Horse, Winter". It would indicate a date between 30 January 1930 and 16 February 1931. In Hanoi, where the painting was executed, winter begins sometime in November, which should set the date of our work between November and December 1930, or even January up to 16 February 1931. The painter's seal, the inscription "Hong Nan" and the painter's signature occupy the upper left corner of the work while a short poem is written in the upper right corner. On the reverse, one notices a stamp in black ink, with Chinese, or possibly Quoc Ngû, inscriptions probably indicating the name and address of the framer: "Tam-Tho Boi Chanh, 56 street Bac Ninh, Hanoi."

In 1931, Captain Jacques Leboiteux travelled in Indochina as an aide-de-camp for the French Minister for Colonies, Paul Reynaud. He acquired the work then and it has remained in his family to this day.

Like in most of the painter's early works, *La Pâtisserie* combines different flat tones of gouache and ink on silk. Cameos of brown and light brown next to each other offer a painting of exceptional quality. The space is constructed in a succession of triangles (the two legs in her pants and the headdress in black ink, both the feet and the face in a cream colour, the angle shaped by the feet, the fan itself) and rounded shapes (the container filled with embers, the pancake cooking, the container, on the right where the cooked pancakes pile up). The objects in this composition are stylized: neither the jars, the fire, nor the charcoal are realistic.

《年糕小販》(La Pâtisserie) 一作精巧絕倫，是藝術家阮潘正於 1930 至 1931 年之間創作的上乘佳作。

畫面左上角，藝術家用漢字題註「馬年，冬日」，說明作品創作於 1930 年 1 月 30 日至 1931 年 2 月 16 日之間。在河內，冬季一般開始於 11 月。所以理論上，畫作創作的時間應該是在 1930 年 11 月至 12 月之間，亦或是 1931 年 1 月至 2 月 16 日農曆春節之前。同時，藝術家在畫面左側上角加蓋私人印章「鴻南」且親筆署名，並在右上角題詩一首。在畫布背面，觀者會留心到一張黑色印戳，上面亦有漢字及越南語字母印記，應該是裝裱師傅的個人信息和郵件地址：「Tam-Tho Boi Chanh，河內 Bac Ninh 街 56 號」。

1931 年，雅克·勒伯瓦特 (Jacques Leboiteux) 船長作為法國殖民地部長保羅·雷諾 (Paul Reynaud) 的副官前往法屬印度支那。正是在這一次旅程中，勒伯瓦特獲得了此作且一直珍藏於家中。

與藝術家早期的絕大部分作品相同，《年糕小販》一作創作於絹上，並使用了水墨設色，使得畫面端莊、素雅。彼此相鄰的棕色和淺棕色色塊，相得益彰，達到了視覺上的完美平衡。畫面上的空間由一系列的三角形（人物的兩條褲腿和頭飾都是黑色的，她的腳和麵部都是奶油皮膚色，腳擺開所形成的角度，以及扇子本身）和圓形（裝滿餘燼的容器，烹製的煎餅，容器，右側擺成一摞的做好的煎餅）組成。畫面中的物的造型方式極具個人特色：畫中罐子、火焰和木炭都並不是簡單的寫實。

阮潘正的畫風質樸無華、卻又能深深打動觀者的心。例如，在描繪畫中這位年輕女子時，畫風的樸素大方絲毫不妨礙這位女子臉龐和姿勢散發出的優雅高貴。與藝術家之前的很多作品相似，本件拍品中畫家再次為他筆下的人物設定了一個簡單的任務，即烹製煎餅，並再次成功在平凡樸素中捕捉到人物姿態的從容大方。

Nguyen Phan Chanh is the painter of simplicity. A simplicity that doesn't prevent elegance as a certain nobility transpires from the young woman's face and posture. As always, the painter managed to take a simple task, the making of a rice pancake, and raise and elevate it into a noble one.

The gesture in using the fan, blowing air into the brazier below, gives the making of the rice pancake all its importance in the composition of the painting.

This is supported by the poem and its strong calligraphy set on the top right:

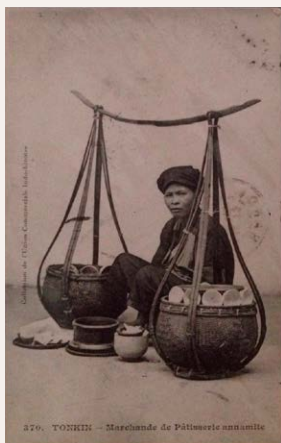
“The grain is a light yellow colour
Even the gods are in love with the pastry.”

Nguyen Phan Chanh has the unique talent and ability to take a simple and humble act – like these grains of rice being made into a rice cake, becoming an object of the Gods' love. It symbolises a divine simplicity: the work reflects life back to us with simplicity and truth, imbued by the true spirit of Nguyen Phan Chanh.

Let us note the discreet creamy and bluish touch which, modestly, reveals a small part of the young woman's skin on her side as she is in a squatting position. We find her – the sole female protagonist featured in *La Vendeuse de Bétel*, painted in 1931, from the Tholance-Lorenzi collection, in *L'Enfant à l'Oiseau* from the Morax collection, and in 1933, in a much more colourful work *La Jeune Fille au Perroquet*. Nguyen Phan Chanh has also presented groups of women in some prominent works, such as *Le Jeu des Cases Gagnantes* from the Tuan Pham collection, *La Marchande de Oc* from a British collection and in *Les Couturières* from the Jean-Marc Lefèvre collection.

The Gods are in love but Nguyen Phan Chanh knows how to elevate humble Tonkinese figures into true epicureans of simplicity.

Jean-François Hubert,
Senior Expert, Vietnamese Art



(Left) Annamite Pastry Seller in Tonkin
(左) 在越南東京的年糕小販

(Top) Stamp on the reverse of the painting
(上) 畫布背後印章細節

在畫面的整體構圖中，主人公用手扇將冷風吹入火盆的下方，讓整個烹製煎餅的過程在畫面上充滿生機與動感、栩栩如生。

藝術家在畫面右側上角的題詩中，也用遒勁有力的書法表明了對這幅畫作的心意：

村妝隱面色，仙呂餌人情。

阮潘正卓越過人的繪畫天賦與技巧，讓他可以將這些日常生活中常常出現的事物轉變成讓為之傾心的美好，就像畫中人的將米粒製作成年糕一樣，化平凡為神奇。本件拍品展現著一種質樸中的神聖：它不追求繁雜的變化，而是以平鋪直敘的方式向慣者真正反映了生活並娓娓道來，展現出阮潘正真正的繪畫精神。

同時，也請各位仔細觀察畫面上奶油皮膚色與藍色的觸感，以及當她蹲下時，小心顯露出一小部分側面的皮膚。這樣的人物姿勢我們能在藝術家 1931 年繪製的《檳榔小販》(*La Vendeuse de Bétel*) (藏於 Tholance-Lorenzi 珍藏中)、《孩童與鳥》(*L'Enfant à l'Oiseau*) (現藏於 Morax 珍藏中) 以及 1933 年所繪製的色彩更加豐富的作品《少女與鸚鵡》(*La Jeune Fille au Perroquet*) 找到共通之處。阮潘正也曾曾在一些著名作品中刻畫過女性群像，例如 Tuan Pham 珍藏中的《下圍棋》(*Le Jeu des Cases Gagnantes*)、現藏於英國的《蝸牛賣家》(*La Marchande de Oc*) 以及 Jean-Marc Lefèvre 珍藏中的《裁縫少女》(*Les Couturières*)。

藝術家雖然將日常生活中的越南人物形像用樸素自然的方式呈現，但人物的性格魅力也展現無疑。這正是阮潘正深諳在平凡中尋找美妙的訣竅。

讓·弗朗索瓦·休伯特
越南藝術資深專家



Nguyen Phan Chanh, *La Marchande de Gateaux* (Cake seller).
Private Collection, Europe

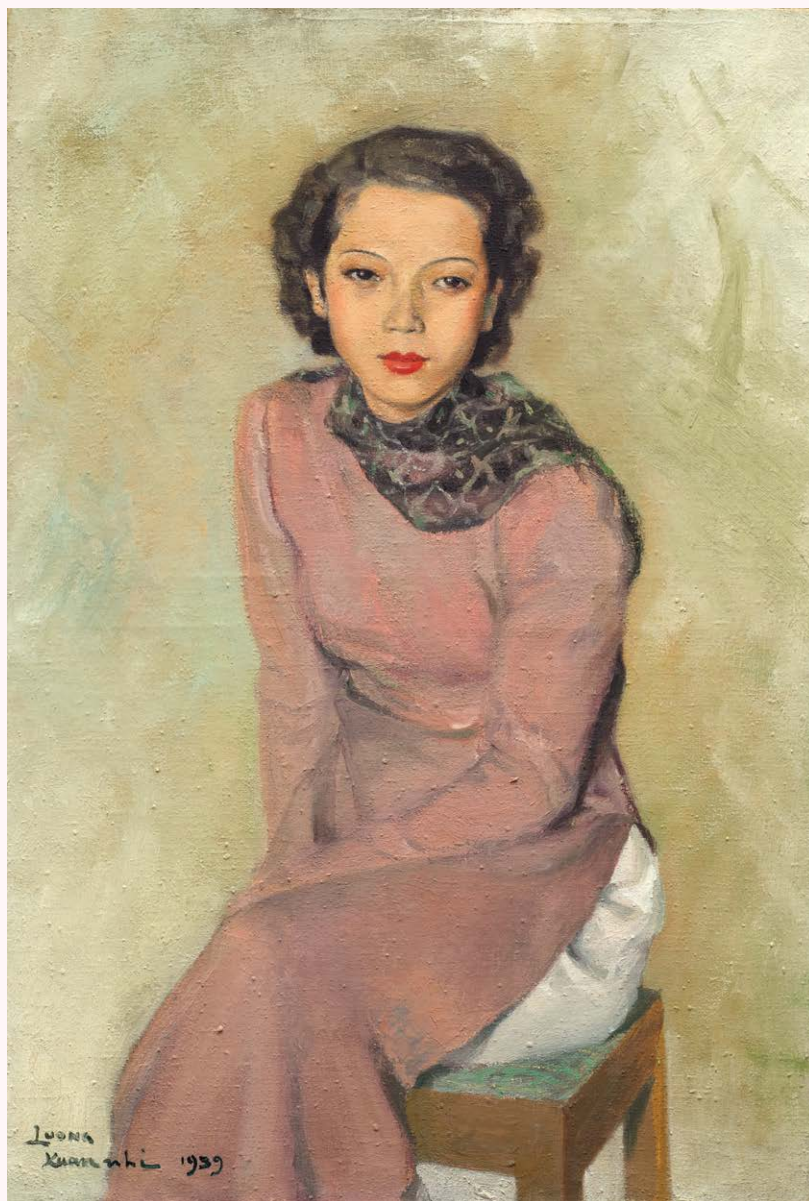
阮潘正《蛋糕鋪子》歐洲私人收藏



Detail of Lot 310
拍品編號 310 局部

310 LUONG XUAN NHI
(1914-2006)

梁春爾



PROPERTY FROM A FRENCH PRIVATE COLLECTION

法國私人收藏

Portrait of a Lady

signed and dated 'Luong Xuan Nhi 1939'
(lower left)

oil on canvas

73.5 x 50 cm. (28 7/8 x 19 5/8 in.)

Painted in 1939

PROVENANCE

Private Collection, France

女士肖像

油彩 畫布

1939 年作

款識：Luong Xuan Nhi 1939

(左下)

來源

法國 私人收藏

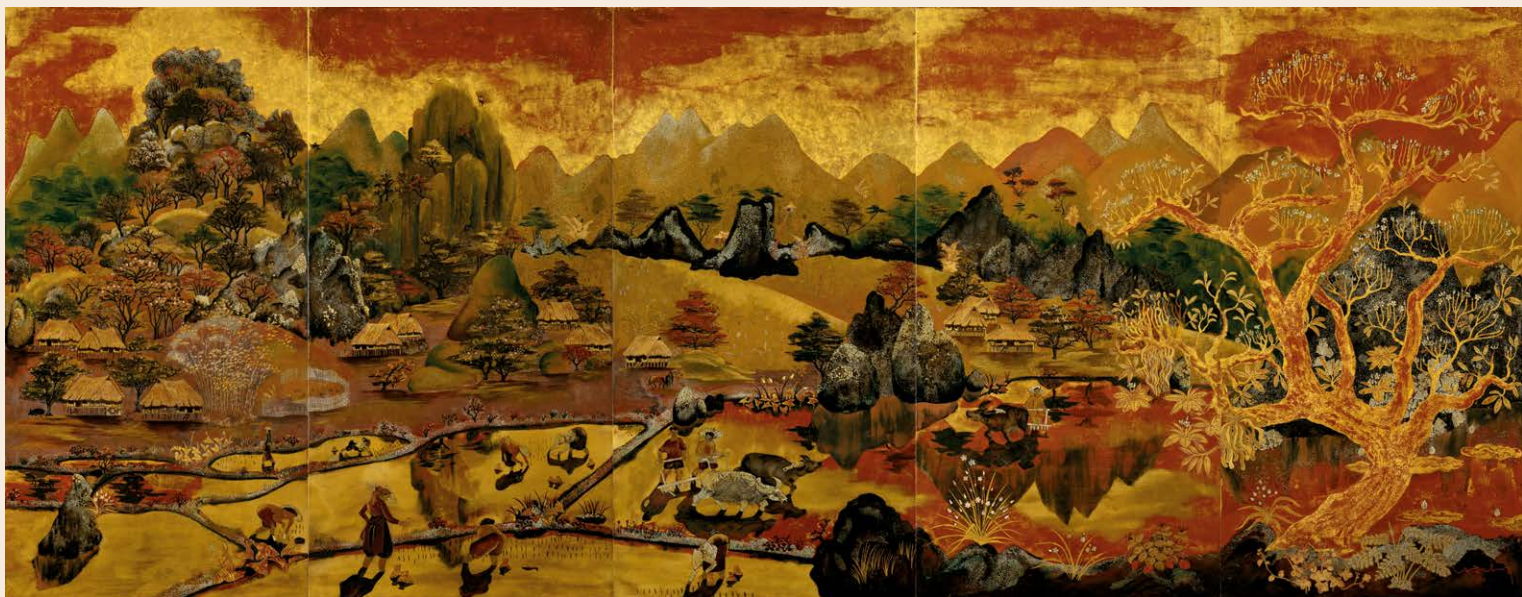
HK\$800,000-1,200,000

US\$110,000-160,000



311 HOANG TICH CHU 黃積鑄

(1912-2003)



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

La Haute-Région du Tonkin (Tonkinese Upper Region)

signed and dated 'H T Chu 9/50' (lower right)
lacquer on panel

each: 90 x 46 cm. (35 3/8 x 18 1/8 in.) (5)

overall: 90 x 230 cm. (35 3/8 x 90 1/2 in.)

Painted in 1950

Offered with 1 original sketch and 3 drawings
by the artist.

PROVENANCE

Private Collection, Asia

亞洲私人收藏

奇尼高區

漆 木板

1950 年作

款識：H T Chu 9/50 (右下)

附藝術家的 1 幅原始草圖和 3 幅鉛筆畫

來源

亞洲 私人收藏

HK\$1,400,000-2,200,000

US\$190,000-280,000





Detail of Lot 311
拍品編號 311 局部

After graduating from the Hanoi School of Fine Arts in 1941, Hoang Tich Chu started a lacquer workshop with his fellow student (who graduated the same year) and friend Nguyen Tien Chung, on Hàng Khoai Street in Hanoi. Amateurs were offered views of Hanoi (Hoan Kiem, Tay Ho...) as well as places nearby such as the Master Tay's Pagoda, Bac Ninh, and further away, Halong Bay, the Middle Region and a large lacquer for one of Hué's churches.

In the 1940s, Hoang Tich Chu defined his own code of conduct for his works: their conception, execution and development would all be done only by himself. This was very different from other artists like Pham Hau who would often repeat the same theme, which enabled him to hire a large number of assistants, as did Nguyen Gia Tri later on. Hoang Tich Chu however did not repeat his subjects and did not delegate the execution of his works to anyone else.

Hoang Tich Chu closed his Hanoi studio in 1946 and joined the Vietminh in their struggle for independence in the Bac Ninh region, an area he knew well as a native of Tu Son. He left the maquis in 1947 to return to Hanoi. The maturity acquired over these two years brought about a change in his style: his line became looser and his palette more colourful. In Dong Ky, where he spent a lot of time, he observed the techniques of experienced woodworkers and their related techniques such as mother-of-pearl work. He also met the buffalo and cow breeders who have the ancestral habit of buying their livestock in Lang Son and, even further, in Cao Bang, before selling it in the Delta.

On their recommendation, he went there at the end of 1948 and returned to Hanoi for Têt in 1949, after a three-month stay. This is when he produced this large work (225 cm), composed in 5 panels, each of them constituting almost a whole independent view of one another while at the same time conveying a majestic feeling when combined.

The painter offers us an inhabited landscape of the Upper Region, an area he previously refused to locate to. The landscape is filled with a profusion of sugar loaf trees, rice terraces and houses on stilts. Small Hmong horses are also seen, one brown, the other white. There is also the images of buffaloes and farmers transplanting rice, guiding the buffaloes pulling the plow. It is the observation of a man who is a champion of naturalism, yet

1941 年從河內美術學院畢業後，黃積鑄 (Hoang Tich Chu) 與他同年畢業的同學與朋友阮進忠 (Nguyen Tien Chung) 在河內古城區的薯行街 (Hàng Khoai) 開設了一間漆器工作室。心儀他作品的藝術愛好者，也可以擁有描繪河內 (邊劍郡，西湖郡) 及其周邊風景的作品，如鎮國寺，北寧，或者距離更遠的下龍灣、中部地區和順化教堂的漆器作品。

上世紀四十年代，黃積鑄為自己的藝術創作設定了一個基本準則：作品從構思、執行到成形都只能由他本人親手完成。這與範厚 (Pham Hau) 等其他藝術家大不相同，後者的作品經常重複相同的主題，這讓他能夠聘請大量助手協助創作，再之後的阮嘉治 (Nguyen Gia Tri) 也如法炮製這一策略。然而，黃積鑄拒絕原地踏步、重複使用同一主題，也完全沒有將作品的製作過程交給任何其他人代筆。

黃積鑄於 1946 年關閉了他的河內工作室，並在越南北寧省 (Bac Ninh) 投身於獨立運動。他對這一地區非常熟悉，因為他就是來自北寧省的慈山市 (Tu Son)。1947 年，他結束了在北寧的居住返回河內。這兩年的人生經歷使他的風格發生了成熟的變化：他的線條變得更加寬鬆，他的用色更加豐富。此期間，他在東基村 (Dong Ky) 呆了很久，在那裡仔細觀摩了經驗豐富的木工們精湛的技藝，以及他們是如何處理其他非木頭的材料，比如對貝母的處理。他在那裡還遇到了水牛和奶牛的放牧者，他們一直以來保存著祖先的習慣，先在諒山省 (Lang Son) 甚至在更遙遠的高平省 (Cao Bang) 購買牲畜，然後帶回三角洲地區出售。

在他們的推薦下，黃積鑄於 1948 年底前往那裡，並在周遊三個月後於 1949 年返回河內過農曆新年 (Têt)。正是在這是他創作出這幅由五幅面板組成的大型作品 (225 釐米)，每扇板幾乎都能獨立成畫、構成完整、相對獨立的視圖，同時在組合在一起時又能向觀者傳遞出一種洶湧澎湃的氣勢。

在本件拍品中，藝術家為我們呈現出東京高地無人區的綺麗景觀，這是藝術家曾經拒絕走訪的地區。畫面上的奇景，漫山遍野都是數不盡的糖麵樹、梯田和高蹺房屋。仔細觀察，觀者還可以看到些小型苗族馬，一匹棕色的、另一匹白色的。同時，作品中還囊括了農民們插秧、以及水牛拉犁的畫面。這毫

elevates this to a phantasmagorical naturalism. Everything is true and captured, but above all, everything is felt, thus revealing the artist's poetry.

The work is accompanied by a preparatory drawing executed on site late 1948 and 3 fragments of tracing (1:1 scale) probably executed in Hanoi in 1949. They give us information on the painter's technique: drawing on the motif, then tracing in the studio and then executing the lacquer itself. These drawings serve also reveal the excellent draughtsmanship of the artist.

Hoang Tich Chu loves colour: yellow, red, white, black, green, silver and gold, explode forth in his work. Abundance however, is nothing without subtlety: fine differences in tones, the choice between solid and powder, the subtle use of eggshells, all contribute to the quality of the work. For example, the painter uses the convexity and concavity of the shell fragments. After applying a layer of lacquer, the convexes appear white and the concaves darker. This allows the painter to create yet more masterly effects.

His mother Hoang Tuyet Trinh, a jeweller, had a direct influence on Hoang Tich Chu by encouraging him to use gold as powder. This is used effusively to depict the water in the rice fields, or in leaf form, to depict the sky above the mountains. Water and air, the principles of life, are thus magnified by gold.

Hoang Tich also uses silver powder, especially in the depiction of bushes. He also used a double effect of tone on tone but also of eggshell and lacquer as seen in one of the buffaloes, for example. Note also the numerous shadow effects – the mountains, the people and the buffaloes reflection in the water of the rice fields – and the numerous incisions which, for example, highlight the brown trunk and branches in the trees or, elsewhere, the golden leaves.

The work presented here, majestic and subtle, is a true masterpiece and testifies to the artistic fervour and perfect technique of a painter at his peak.

Jean-François Hubert,
Senior Expert, Vietnamese Art

無疑問是一個對大自然滿懷激情的人才能呈現的細緻觀察，但黃積鑄又將這種對現實的觀察昇華為如夢如幻的自然主義（phantasmagorical naturalism）。畫面上的一切都是真實的、被實實在在捕捉到的；但最重要的是，一切都是用心感受出來的，讓藝術家的詩意自然流淌於畫面。

與該作品一道，還有一副 1948 年末藝術家在當地完成的準備圖與三副描繪細節的 1:1 比例線稿，這三張線稿可能是於 1949 年在河內完成。這些草圖為我們展示出藝術家的作畫過程：首先根據主題繪製草圖，然後在工作室中創作線稿，最後執行上漆過程。這一系列草圖也完整印證出藝術家卓爾不群的繪畫功底。

黃積鑄深愛色彩：黃色、紅色、白色、黑色、綠色、銀色和金色，都會在他的作品中迸發出來。然而，斑斕的色彩並不意味著藝術家沒有精細的變化：色調之間的細微差別，固體和粉末之間的選擇，蛋殼的微妙運用，都極大程度地提升了作品的品質。例如，藝術家高妙地運用了貝殼碎片的凸面和凹面。塗上一層漆後，貝殼的凸面變白，凹面變暗。這一技法使得他的作品愈發精妙絕倫。

黃積鑄的母親 Hoang Tuyet Trinh 是位珠寶商，並鼓勵他使用黃金作為顏料粉末，對他的藝術風格產生了直接影響。這一融合的技法在本作中主要用來描繪稻田中的水，或以一片一片的形式描繪山頂上的天空。水和空氣，皆是生命的原素，在本作中都以閃耀的黃金所凸顯。

黃積鑄也常使用銀粉，特別是在對灌木叢的描繪中運用頗多。此外，他還使用了色調重迭的雙重效果，以及使用蛋殼和漆色的對比，例如在其中一頭水牛身上看到的效果。觀者同時應仔細觀察到藝術家對無數陰影效果的精湛刻畫——山、人、和水牛在稻田的水中倒影——以及無數細緻入微的切口，突出了大樹的棕色樹幹和金燦燦的樹葉。

本件拍品雄偉壯觀而又微妙精巧，是精湛的傑作，完整體現出一位大師級藝術家巔峰時期的藝術熱情與完美技巧。

讓·弗朗索瓦·休伯特
越南藝術資深專家



Detail of Lot 311
拍品編號 311 局部

312 NGUYEN TIEN CHUNG 阮進忠

(1914-1976)



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION 歐洲私人收藏

Ladies in a Garden

signed 'N.T. Chung' (lower left)
lacquer on panel
60.7 x 110.5 cm. (23 7/8 x 43 1/2 in.)
Painted *circa* 1942

PROVENANCE

Acquired in Vietnam in the 1950s
Private Collection, Hungary
Acquired from the above by the present owner

園中女子

漆 木板
約 1942 年作
款識：N.T. Chung (左下)

來源

原藏者於 1950 年代直接購自越南
匈牙利 私人收藏
現藏家購自上述來源

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

313 NGUYEN GIA TRI
(1908-1993)

阮嘉治



Woman

signed 'ng Tri' (lower right)
lacquer on board
60 x 80 cm. (23 5/8 x 31 1/2 in.)
Executed *circa* 1960

PROVENANCE

Collection of the artist's family

女士

漆 木板
約 1960 年作
款識: ng Tri (右下)

來源

藝術家家屬收藏

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

314 MAI TRUNG THU 梅忠恕

(1906–1980)



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

歐洲私人收藏

Little Girl of Hué (Jeune Fille de Hué)

signed and dated 'MAI TR THU 1937'
(middle right)

graphite and pastel on ochre paper
55 x 43.5 cm. (21 5/8 x 17 1/8 in.)
Painted in 1937

PROVENANCE

Collection of Dr Henri Chabaud (1903–1988)
Acquired directly from the artist in 1937
Private Collection, France
Private Collection, Europe

順化少女

石墨 粉彩 赭色紙本

1937 年作

款識：MAI TR THU 1937 (中右)

來源

Dr. Henri Chabaud 收藏 (1903–1988)

原藏者 1937 年直接購自藝術家

法國 私人收藏

歐洲 私人收藏

HK\$500,000–700,000
US\$65,000–90,000

315 MAI TRUNG THU 梅忠恕
(1906-1980)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

法國私人收藏

**Le petit pêcheur du lac
(Child Fishing by The Lake)**

signed 'MAI THU' and dated 1974 in
Chinese (upper left)
ink and gouache on silk in the artist's
original frame

39 x 55 cm. (15 3/8 x 21 5/8 in.)

Painted in 1974

one seal of the artist

池塘釣魚之樂

水墨 水粉 絹布 (原裝畫框)

1974 年作

款識: MAI THU 七十四年 (左上)

藝術家鈐印一枚

來源

原藏者於 1970 年代收藏

現由原藏家屬收藏

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Acquired in the 1970s

Thence by descent to the present owner

316 MAI TRUNG THU 梅忠恕

(1906-1980)



Le pont (The Bridge)

signed and dated 'MAI THU 1956' (lower right)

gouache on silk laid down on cardboard in the original frame by the artist

53.5 x 44.5 cm. (21 1/8 x 17 1/2 in.)

Painted in 1956

one seal of the artist

橋

水粉 絹布 紙板 (原裝框架)

1956 年作

款識: MAI THU 1956 (右下)

藝術家鈐印一枚

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

PROVENANCE

Property from the Mildred H. Morse Revocable Trust
Christie's Hong Kong, 28 May 2006, Lot 63
Acquired from the above sale by the present owner

來源

Mildred H. Morse 可撤銷信託 珍藏
香港 佳士得 2006 年 5 月 28 日 編號 63
現藏者購自上述拍賣

MAI THU, 1954, *LE PONT* : THE HAPPINESS OF THE RITE

Mai Thu, proud to be Tonkinese, depicts the mountains of the Middle Region in the distance. Set far back in the scenery, a tomb on the left and a Dinh on the right remind us that we are ephemeral and that the sacred and the secular are complementary since the Dinh (the communal house) is the place where the cult of the tutelary genius is honored as well as the place used as a public space for the villagers. In *Le Pont* (*The Bridge*), Mai Thu chose a diaphanous background, already used in some of his earlier works such as *Au Bord de l'Étang* (*By the Pond*), painted in 1944 (lot 317). But in this painting, the colours are used to distinguish the characters in motion: blue, red, ochre and white are subtly combined to give this group a particular elegance. They are well-to-do people - as evidenced by their careful dress and posture - who are on their way to a vow ceremony. The girl carries a round wicker box filled with votive paper and offerings. No one knows to which ceremony she is invited to, but one can assume that she is participating in these visits (tomb, Dinh, pagoda, temple...) on the first day of the Têt.

The oldest woman, equipped with a fan is wearing the *Khăn mỏ quạ* worn only in North Vietnam and particularly in the countryside. The younger one wears the "*khăn vấn*", a headdress the people of Bac Ninh claim as their creation. The figures, two by two, connect with each other in graceful gestures.

The lacquered and incised frame, made with particular care by Mai Thu, shows a rare originality: it is asymmetrical, the upper part being larger than the lower part. This creates an optical effect by amplifying the surface of the sky.

Elegance, serenity and concentration: a whole multi-millennial civilisation straddles the bamboo bridge.

Mai Thu's whole world : rite and voluptuousness.

Jean-François Hubert,
Senior Expert, Vietnamese Art

梅忠恕《橋》，1954 年作： 節慶之樂

梅忠恕是東京（越南北部地區）人，他深深以此為傲，並將越南中部山脈之美繪於畫中。畫面遠處左上方描繪了一座墓碑，右邊則畫了一座丁寺（Dinh），喻示著宗教與世俗相輔相成，也提醒觀者生命稍縱即逝。丁寺不僅供奉著越南人民的守護神，用以舉行宗教儀式，也是村民的公共生活場所。《橋》中，梅忠恕延續了輕柔的背景，如他 1944 年的早期作品《塘邊》（編號 317）。但在《橋》中，色彩用以強調人物的動作：藍、紅、赭、白的結合，微妙地凸顯畫中人的姿態。他們衣著講究，儀態優雅，可見出自富裕家庭。他們即將前往何處慶典，觀者無從而知，但可以推斷出，作品表現了越南的元旦節初一一——小女孩手端竹編盒，放滿紙錢與奉禮，也許正要去祭祖、去丁寺，也可能是正去禮佛、去觀塔。

最年長的女子手持扇子，頭戴越南北部鄉村常見的傳統頭飾 *Khăn mỏ quạ*。稍年輕的女人則戴著 *Khăn vấn*，是北寧地區特有的頭巾。畫中人兩兩相行，姿態優雅。

漆雕畫框出自畫家梅忠恕本人之手，做工精細，極富巧思。畫框採用非對稱結構，上部較下部更大一些，看起來彷彿是延展的天空。

優雅、寧靜、專注：兩千多年的文明貫穿於畫中的竹橋，如梅忠恕的藝術世界一樣奢華富麗，如一場美妙的慶典。

讓·弗朗索瓦·休伯特
越南藝術資深專家

317 MAI TRUNG THU 梅忠恕
(1906-1980)



PROPERTY FROM A FRENCH PRIVATE COLLECTION

法國私人收藏

**Au bord de l'étang
(By the Pond)**

signed and dated 'MAI THU 1944'
(lower right); signed and titled 'Mai Thu
au bord de l'étang' (on the reverse)

ink and gouache on silk

58 x 44.5 cm. (22 7/8 x 17 1/2 in.)

Painted in 1944

one seal of the artist

池塘邊

水墨 水粉 絹布

1944 年作

款識：MAI THU 1944 (右下); Mai
Thu au bord de l'étang (畫背)

藝術家鈐印一枚

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

US\$110,000-160,000

PROVENANCE

Acquired in Buenos Aires, Argentina
Thence by descent to the present owner
Private Collection, France

來源

購自阿根廷布宜諾斯艾利斯
從此由現藏者收藏
法國 私人收藏



Detail of Lot 317
拍品編號 317 局部

318 TRAN BINH LOC 陳平祿

(1914-1941)



PROPERTY FROM A FRENCH PRIVATE COLLECTION

法國私人收藏

La soeur et le petit frère (Siblings)

signed in Chinese, signed and dated 'Tran Binh Loc 1934' (lower left)

ink and gouache on silk

61 x 45.5 cm. (24 x 17 7/8 in.)

Painted in 1934

PROVENANCE

Private Collection, France

This lot is consigned through Christie's partner auction house Marambat-Malafosse, Toulouse, France.

姐弟情

水墨 水粉 絹布

1934 年作

款識：陳平祿 Tran Binh Loc 1934

(左下)

來源

法國 私人收藏

此作品由法國圖盧茲 Marambat-Malafosse 拍賣行
委托予佳士得拍賣。

HK\$150,000-250,000

US\$20,000-32,000

319 **LE PHO**
(1907-2001)

黎譜



**La femme au bouquet de fleur
(Lady with Flowers)**

signed in Chinese; signed again 'Le Pho'

(lower left)

oil on canvas

89 x 116 cm. (35 x 45 5/8 in.)

Painted in 1978

PROVENANCE

Wally Findlay Galleries, Chicago

Private Collection, USA

Private Collection, Asia

少女與花卉

油彩 畫布

1978 年作

款識：黎譜 Le Pho (左下)

來源

芝加哥 沃裡·芬尼利 畫廊

美國 私人收藏

亞洲 私人收藏

HK\$600,000-800,000

US\$78,000-100,000

320 LE PHO

(1907-2001)

黎譜



Composition

signed in Chinese; signed again 'Le Pho' (lower right); gallery label affixed (on the reverse)

oil on canvas

92.5 x 62.5 cm. (36 3/8 x 24 5/8 in.)

Executed *circa* 1970

PROVENANCE

Wally Findlay Galleries, Chicago

Acquired from the above by the present owner
Private Collection, USA

構圖

油彩 畫布

約 1970 年作

款識：黎譜 Le Pho (左下); 畫廊標
籤 (畫背)

來源

芝加哥 沃裡·芬尼利 畫廊

現藏家購自上述畫廊

美國 私人收藏

HK\$280,000-380,000

US\$37,000-49,000

321 VU CAO DAM
(1908-2000)

武高談



Divinité (Divinity)

signed and dated 'vu cao dam 67' (lower left); signed, dated and titled '武高談 vu cao dam 1967 Divinité' (on the reverse)
oil on canvas

73.5 x 61 cm. (28 7/8 x 24 in.)

Painted in 1967

PROVENANCE

Private Collection, Asia

神

油彩 畫布

1967 年作

款識：vu cao dam 67 (左下);
武高談 vu cao dam 1967 Divinité
(畫背)

來源

亞洲 私人收藏

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

322 SANYU
(CHANG YU, 1895-1966)

常玉



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

**Lectrice à la jupe jaune
(Reader in a Yellow Skirt)**

signed in Chinese and signed 'SANYU'
(lower right)

ink and watercolour on paper

50 x 31.6 cm. (19 5/8 x 12 1/2 in.)

Painted in 1920 – 1930s

閱讀中的黃裙女士

水墨 水彩 紙本

1920-1930 年代作

款識：玉 SANYU (右下)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Hôtel Drouot, Paris, September 1966
Collection of Jacques Nieszawer
Private Collection
Sotheby's Hong Kong, 31 March 2018, lot 1003
Private Collection, Asia

This work is registered as W134 by the Li-Ching Cultural & Educational Foundation.
(For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

來源

巴黎 Hôtel Drouot 1966 年 9 月
Jacques Nieszawer 先生私人收藏
私人收藏
香港 蘇富比 2018 年 3 月 31 日 編號 1003
亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，
登錄號碼為 W134 (詳情請瀏覽常玉線上資料庫
<http://www.artofsanyu.org/>)



Detail of Lot 322
拍品編號 322 局部

323 ZENZABURO KOJIMA 兒島善三郎

(1893-1962)



Roses

signed 'Zenz. Kojima' (upper left)
oil on canvas
41 x 32 cm. (16 1/8 x 12 5/8 in.)
Painted in 1958- 1960

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner
in Tokyo

The work is accompanied by a certificate of authenticity.

LITERATURE:

Committee to Publish Works of Zenzaburo Kojima c/o Gallery Kojima, Catalogue Raisonné of the Oil Painting Works of Zenzaburo Kojima, Tokyo, Japan, 2012 (illustrated, plate 1187, p. 109).

薔薇

油彩 畫布
1958 - 1960 年作
款識: Zenz. Kojima (左上)

來源

日本 私人收藏
現藏者在東京購自上述來源

此作品附作品保證書

出版

2012 年《兒島善三郎 油彩畫總覽》東京
兒島善三郎畫集刊行會 (圖版 第1187 圖,
第 109 頁)

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

324 TAMARA DE LEMPICKA 塔瑪拉·德·藍碧嘉
(1898-1980)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION 重要私人珍藏

Roses dans un vase

oil on canvas

51 x 41 cm. (20 1/8 x 16 1/8 in.)

Painted *circa* 1952

花瓶裡的玫瑰

油彩 畫布

約 1952 年作

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

US\$130,000-230,000

PROVENANCE

Enrique de la Medina-Caraza, Cuernavaca, Mexico (acquired directly from the artist in 1955), by decent; Christie's New York, 16 February 1989, lot 62
Sydelle & Henry Ostberg, New Jersey (acquired from the above sale); Sotheby's New York, 5 November 2014, lot 409
Private Collection, Europe (acquired from the above sale); Christie's London, 1 March 2017, lot 416
Private collection, by whom acquired at the above sale

EXHIBITED

Rome, Complesso del Vittoriano, Tamara de Lempicka, The Queen of Modern, March – July 2011, no. 77 (illustrated p.315).

LITERATURE

A. Blondel, Tamara de Lempicka, Catalogue raisonné 1921-1979, Lausanne, 1999, no. B.317, p. 364 (illustrated).

來源

墨西哥 庫埃納瓦卡 恩里克·德拉梅迪納－卡拉薩(1955年直接購自藝術家本人)，並由後人繼承；紐約 佳士得 1989年2月16日 匿名拍賣 拍品編號 62
新澤西 西德爾及亨利·奧斯特伯格收藏(購自上述拍賣)；紐約 蘇富比 2014年11月5日 匿名拍賣 拍品編號 409
歐洲 私人收藏(購自上述收藏)；倫敦 佳士得 2017年3月1日 拍品編號 416
私人收藏，購自上述拍賣

展覽

2011年3月至7月 「Tamara de Lempicka, The Queen of Modern」展覽 羅馬 維克多－埃曼紐博物館綜合體 編號 77(圖版，第315頁)

出版

1999年《Tamara de Lempicka, Catalogue raisonné 1921-1979》A. Blondel 著 洛桑 第364頁 編號 B.317(圖版)



Tamara de Lempicka, *Vase with Flowers*, 1952. London, December 2015. Sold For 245,000 GBP (365,726 USD) Artwork: © 2021 Tamara Art Heritage / ADAGP, Paris / ARS, New York
塔瑪拉·德·藍碧嘉 《瓶花》1952年作
倫敦 2015年12月 成交價：245,000 英鎊

'I was the first woman who did clear painting—and that was the success of my painting. Among a hundred paintings, you could recognise mine. And the galleries began to put me in the best rooms, always in the centre, because my painting attracted people. It was neat, it was finished.'

— Tamara de Lempicka

「我是第一個乾淨俐落作畫的女性藝術家——那也正是我繪畫的成功之道。哪怕從一百張畫裡，你也能一眼認出我的作品。畫廊開始把我放在最好的位置，總是在正中央，因為我的畫就是那麼吸引人。我的畫乾乾淨淨，有始有終」

— 塔瑪拉·德·藍碧嘉



Tamara de Lempicka, *Les arums*, 1935. Centre Pompidou, Paris. Artwork: © 2021 Tamara Art Heritage / ADAGP, Paris / ARS, New York
塔瑪拉·德·藍碧嘉《海芋》
1935 年 巴黎 蓬皮杜中心

Celebrated not only as one of the most successful female artists of her time to this day, but as a chic hostess and glamorous party-goer, Lempicka reached the height of her fame in the 1930s. The professional and social aspects of her life were inextricably intertwined, centred on her specially designed Art Deco atelier at 7, rue Méchain in the 14th arrondissement. All these qualities enhanced her reputation as the most visible female artist to emerge during *les années folles*, the post-Great War, pre-Depression era of conspicuous glamour and extravagance. Combining stylistic traits drawn from French Cubism, post-war Purism and Neo-Classicism, her own study of early Italian masters, and showing her awareness of contemporary realist trends in Germany, Lempicka forged her own boldly cosmopolitan, classical figure style.

Painted in 1952, Tamara de Lempicka's *Roses dans un vase* presents a rare departure from the artist's famed portraits in the form of an abundant bouquet of colourful roses, evoking a sense of romance and desire. This subject, portrayed on a rare occasions by the artist, relates to her wider oeuvre in its distinctive style of execution, in bold, planes with sophisticated chiaroscuro is reminiscent of the artist's best known work from the early-1930s. The flower theme, most often in the form of white Arum-lilies, can be seen in some of her most prominent works, featuring a soft echo of the pristine skin of her models. The sense of clear, porcelain flesh here is referenced in the colourful petals, which further reference skin tones, in this sophisticated still life rendering.

The formal structure of the vase itself, revealing modulated tones of the grey background, reference the cool and steely tones of backgrounds featuring the steely modern metropolis for which she made her name. Depicting its perfect transparency, Lempicka expresses her incredible skill in depicting the vase, informed by her study of the Old Master Paintings she so revered.

藍碧嘉不僅被譽為她那個時代最成功的女藝術家之一，更因其作為時尚標桿與社交名流而廣為人知，在 1930 年代聲名卓著。她的藝術生涯與社交生活密不可分，以其位於巴黎塞納河左岸梅尚街 7 號，特別設計的裝飾藝術風工作室為中心。在一戰之後、大蕭條之前的「瘋狂時代」，當時崇尚高調魅力和奢侈享受，藍碧嘉的一切特質都無疑使她聲名遠揚，成為最引人注目的女性藝術家。結合法國立體主義、戰後純粹主義和新古典主義的風格特徵，以及她自己對早期意大利古典大師的研究，再加上她對德國當代現實主義趨勢的認識，藍碧嘉打造出一種前所未有、僅屬於她自己的大膽的國際化古典人物風格。

繪製於 1952 年，《花瓶裡的玫瑰》是藝術家常見肖像畫主題以外的罕見題材，描繪了一大束色彩繽紛的玫瑰，令人喚起浪漫與渴望之感。這一題材在藍碧嘉筆下極為罕見，而其獨一無二的繪畫風格與她其他常見題材的作品有著異曲同工之妙，大膽的平面與複雜的明暗對比讓人聯想到藝術家 1930 年代早期最著名的作品。在藍碧嘉廣為流傳的花卉主題畫中，最常見的表現形式即是白色的海芋百合，正與她肖像畫中模特質樸清新的膚色遙相呼應。畫中五彩繽紛的花瓣呈現出清新而瓷質的肉感，在這幅精心佈置的靜物畫中形成了膚色般的質感。

花瓶本身莊重的結構與背景的灰色調相契合，營造出冷靜而似鋼鐵般的氛圍，藍碧嘉正以繪製這冷酷的大都市鋼鐵水泥森林而得名。藍碧嘉描繪了花瓶完美的透明度，展示了她描繪花瓶的驚人技巧，這得益於她對極為崇敬的古典大師繪畫的研究。



Tamara de Lempicka, *Portrait d'Ira P.*, 1930. Private Collection. Artwork: © 2021 Tamara Art Heritage / ADAGP, Paris / ARS, New York
塔瑪拉·德·藍碧嘉《艾拉肖像》
1930 年 私人收藏

325 SANYU
(CHANG YU, 1895-1966)

常玉



PROPERTY FROM A DUTCH PRIVATE COLLECTION

荷蘭私人收藏

Untitled (Pink Hydrangeas)
signed in Chinese and signed 'SANYU'
(lower right); signed 'Sanyu 1.1934 Paris'
(on the reverse)
oil on canvas
73.5 x 50.5 cm. (28 7/8 x 19 7/8 in.)
Painted in 1934

無題 (粉紅繡球花)
油彩 畫布
1934 年作
款識：玉 SANYU (右下) ;
Sanyu 1.1934 Paris (畫背)

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

PROVENANCE

Kunstzaal Van Lier, Amsterdam
Private Collection, Amsterdam (acquired prior
to 1974)
Thence by descent to the present owner

This work will be included in the forthcoming
catalogue raisonné under preparation by
Rita Wong and The Li Ching Cultural and
Educational Foundation, with registration
number CR315.

EXHIBITED

Amsterdam, Kunstzaal Van Lier, Sanyu, 14
April – 3 May 1934.

來源

阿姆斯特丹 Kunstzaal Van Lier
阿姆斯特丹 私人收藏 (1974 年前收藏)
從此由現藏者收藏

此作品將收錄於由財團法人立青文教基金會董事長衣
淑凡女士正籌備編纂的《常玉素描與水彩全集》續編，
登錄號碼為 CR315

展覽

1934 年 4 月 14 日 – 5 月 3 日「常玉」 阿姆斯特丹
Kunstzaal Van Lier



Detail of Lot 325
拍品編號 325 局部



The façade of Kunstzaal Van Lier in Amsterdam, 1929
Photo: Courtesy of the Archives of Carel Van Lier, RKD, The Hague, The Netherlands.
1929 年位於阿姆斯特丹的凡萊畫廊

A magnificent rediscovery, *Untitled (Pink Hydrangeas)* is a powerful yet intimate work that has been cherished by its present owners in a Dutch family collection since at least the 1970s. The owners of this work simply adored the painting, having fallen in love with the beautiful image, unaware of how market for the artist has reached new heights in recent years. Unbeknownst to them, the painting is of course from one of the most iconic artists of Modern Chinese art. Featuring the soft, abundant petals of the blooming hydrangeas, contrasted with thick, black, leaves, this exceptional composition with its mastery of painterly clarity and stunning elegance provides a distinctive attribution to many who recognise the distinctive traits of Sanyu's best work.

Untitled (Pink Hydrangeas) is a wonderful example of Sanyu's highly sought-after flower series. It is a rare depiction of hydrangeas, one of only three known to exist today. Further to this, it is only one of five floral paintings depicting a vase with the artist's delicately inscribed calligraphy, paying tribute in this case to Southern Song Dynasty poet Weng Sen's "Four Seasons Reading Music." This particular stanza, referring to friendship and the emulation that comes from it, is further reflected by the floral composition.

「山光照檻水繞廊，舞雩歸詠春風香。
好鳥枝頭亦朋友，落花水面皆文章。
蹉跎莫遣韶光老，人生惟有讀書好。
讀書之樂樂何如，綠滿窗前草不除。」

— 翁森

本季拍賣，佳士得將隆重呈獻常玉這幅久未現世的隱秘之作。這件由一個荷蘭家族珍藏近半個世紀的經典瓶花油畫，以其綿柔細膩的粉色調與深黑色葉片相掩映的反差設色，與婉轉優美的花卉構圖為人所驚豔。藏家最初僅是傾心於畫作，對藝術家一無所知；他們不知道這幅畫的作者是這樣一位如此卓犖殊眾的中國現代主義藝術的標誌性先驅。

《無題》是常玉廣為青睞的花卉系列中的一幅典範佳構，以罕見的繡球花為主題。另有相類之作，目前已知僅一件；同時也是五幅繪有書法題字花瓶的瓶花作品之一。此處詩句引自宋代詩人翁森所作七言律詩《四時讀書樂·其一》。畫面中的花朵優雅地呼應了這段頌聯暗喻的友誼，及由此展開的聯想。

The reverse of the painting bears a label from the Kunstzaal Van Lier exhibition in Amsterdam, organised by Sanyu's dear friend and patron, Johan Franco. Franco was a Dutch composer, well-connected through his family and friends, and as such he played a key role in supporting, financing, and promoting Sanyu's work. In particular, he helped organise three important exhibitions in the Netherlands in the early 1930s: one at the J. H. de Bois Gallery in Haarlem in 1932, and two at the Kunstzaal Van Lier in 1933 and 1934. Untitled (Hydrangeas) was exhibited in Sanyu's last show at the Kunstzaal Van Lier.

Kunstzaal Van Lier, a large gallery space in the city centre of Amsterdam, was an international hub for modern figurative Oriental and African art during the 1930s. It was the place where international collectors such as the German banker Baron Eduard von der Heydt came to do their shopping, where the renowned Parisian ethnographic dealer Charles Ratton once exhibited his collection and where Homer Saint-Gaudens, director of the American Carnegie Institute, came every year to be informed about the developments in Dutch modern art. Its director, Carel van Lier (1897-1945) was one of the most important art dealers in the Netherlands between the two World Wars. A passionate art connoisseur with wide-ranging interests, he travelled often to Paris, Brussels and London. As a result, not only did he exhibit Dutch contemporary artists, such as Jan Sluijters, Wim Schuhmacher, Carel Willink and Dick Ket, but also many international avant-garde artists, particularly the Europeans Hannah Höch, Georg Kolbe, Auguste Herbin, Jules Pascin, Marie Laurencin, and Léonard Tsuguharu Foujita.



Sanyu, Flowers in a White Vase, Painted ca. 1930s. Christie's Hong Kong, May 2017, Sold for HKD 74,460,000

常玉《白瓶花卉》作於1930年代 香港 佳士得 2017年5月
成交價：74,460,000 港幣



Kunstzaal Van Lier label on the reverse of the painting.
在畫背框架上的凡萊畫廊標籤

該作背面有一枚範·利爾畫廊的展簽；此次展覽由常玉的摯友、贊助人約翰·弗蘭科組織策劃。這位荷蘭作曲家，憑藉其家族與友人深厚的人脈，為常玉作品的支援、資助與推廣發揮了關鍵作用。特別是在二十世紀三十年代初，他協助常玉在荷蘭舉辦了三場展覽：一場於1932年在哈勒姆的J. H. 德布瓦畫廊、另外兩場分別於1933年及1934年在範·利爾畫廊。這幅《無題（繡球花）》就曾在其最後一場展覽中展出。

二十世紀三十年代初，坐落於阿姆斯特丹市中心的大型藝術空間範·利爾畫廊是現代具象東方風格與非洲藝術的國際化舞臺與交流樞紐。頻繁光顧的海內藏家就包括德國銀行家愛德華·馮·德·海特男爵、曾在此處舉辦個人收藏展的巴黎著名人類學藝術商人查理斯·拉頓、和每年都會到此考察荷蘭現代藝術發展近況的美國卡內基研究所所長霍默·聖·戈登。該畫廊的董事卡雷爾·範·利爾（1897-1945年）是兩次世界大戰間荷蘭最重要的藝術商人之一，是一位充滿激情且興趣廣泛的藝術鑒賞家。他時常奔走於巴黎、布魯塞爾及倫敦之間，故而畫廊不僅陳列著荷蘭當代藝術家，如揚·斯魯吉特斯、維姆·舒馬赫、卡雷爾·威林克、及迪克·凱特的作品，還囊括諸多海外藝術家，如德國藝術家漢娜·霍赫、喬治·科爾貝、法國人奧古斯特·赫賓、朱爾斯·帕辛、瑪麗·勞倫辛和藤田嗣治的作品。

由於範·利爾與約翰·弗蘭科私交甚篤，因此常玉的兩場個展在範·利爾畫廊舉辦便不足為奇。弗蘭科為常玉的畫作在荷蘭與比利時的推廣與銷售付出了諸多努力。範·利爾也在其展覽期間成功出售了常玉的幾幅作品，故不時有其畫作從荷蘭釋出。



Sanyu, Chrysanthèmes roses, ca. 1930s.
Private Collection, Taipei.
Exhibited at Kunstzaal Van Lier in 1933.
常玉《盆菊》作於 1930 年代 台北 私人收藏，
於 1933 年在凡萊畫廊展出



Sanyu, Cat and Birds, Painted in the 1950 – 1959. Christie's Hong Kong, May 2009, Sold for HKD 42,100,000
常玉《貓與雀》作於 1950–1959 年
香港 佳士得 2009 年 5 月
成交價：42,100,000 港幣

Van Lier was acquainted with Johan Franco through their mutual friend and artist Dick Ket, and as such, it remains no surprise that two of Sanyu's shows took place at the Kunstzaal Van Lier. Franco dedicated great energy to promoting and encouraging the sale of Sanyu's work in the Netherlands and Belgium whilst Van Lier was successful in selling several works by Sanyu throughout the course of his exhibitions. As a result of their dedication and active engagement with Sanyu's work, paintings have been known to come to light from private Dutch collections, such as this.

Untitled (Pink Hydrangeas) is a beautiful demonstration of the magnificent skill and care Sanyu devoted to composition and the application of colour. The painting's palette of white, pink and black, along with its structuring of space reveal a careful, precise, ingenious approach. In a style so characteristic of Sanyu's 1930s oeuvre, the present work displays how the artist would often reduce his palette of colours to its bare minimum, highlighting the purity of the still life elements to convey an essentially Chinese ideology. At the same time, these compositions feature a distinctive simplification of figurative elements against a pure geometric background in a way that highlights the depth of space.

這幅《無題（繡球花）》展現出常玉在構圖與敷色上的超絕技巧與細微處理。該作獨特的白、粉、黑的色彩搭配，及其構築的空間結構顯露出藝術家縝密、精確、空靈的創作手法。在其 1930 年代的典型作品中，常玉經常將他的配色精簡至最低限度，以突出靜物元素的純粹性，傳達一種本質上的中國美學概念。同時，這些畫作在純幾何背景的襯托下簡化了主體的客觀形式，以強調空間的深度與立體感。

在中國傳統繪畫中，線條在圖像表面勾勒外形輪廓，同時也發展出獨特的留白手法。反觀西方藝術，這種表達形式通常與其對空間的表現有關。該作中，常玉巧妙地結合了這兩種傳統。他通過在畫面底部增添一抹粉色的邊界來明確空間的深度。花瓶不是被安置在這個貌似桌面的平面上，而是仿佛懸空漂浮在畫面中心，從而營造了一種立體感，同時也呈現出另一種維度感：在同一個繪畫空間中採用不同視角（從花瓶的形狀、它在空間中的位置，到花束的不對稱構圖）以呈現一種稜鏡效果。這種雙重視角的運用，同時淡化了作品中造型的整體和諧，或許正是常玉對“現代藝術之父”塞尚，及立體主義大師畢卡索的致敬。最終，花束以兩朵朝向觀者，而與主構圖偏離的第三朵花遠離觀者的排列佈局，加強了空間的立體感。

常玉的藝術世界源自其身心投入地嘗試描繪一個感性的、無所拘束的理想世界。他的畫時常喚起一種詩意境界，似一段精闢而透徹的詩句，觸動著觀者的心。常玉將其獨特的風格化的自由表達與形式結構相結合，兼具內斂含蓄的熾熱情感，在東西方美學的交融中表達了他對中國精神本質的理解。因其超越了東西方的視角，常玉具有重新詮釋、重新表達藝術的基本元素的非凡能力。他以一種真實、不矯揉造作的樸素感來呈現他的創作；在其作品中，東方思想與美學得到了極致豐盈的綻放，奠定了他作為一位具有獨特表現力的藝術家的地位。

WIJ NOODIGEN U UIT TOT
EEN BEZOEK AAN DE
TENTOONSTELLING VAN
NIEUW WERK

DOOR

SANYU

DEZE EXPOSITIE WORDT
GEHOUDEN VAN
14 APRIL - 3 MEI 1934 IN DE
KUNSTZAAL VAN LIER
ROKIN 126 TE AMSTERDAM



OPENING ZATERDAGMIDDAG 3 UUR

Announcement of Sanyu's exhibition at the Kunstzaal Van Lier, Amsterdam, 1934

Photo: Courtesy to The Li Ching Cultural and Educational Foundation

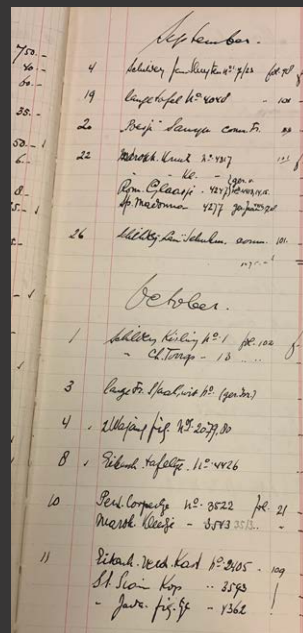
常玉在凡萊畫廊所舉行的展覽的通知，阿姆斯特丹，1934 年

A black and white photograph of two men standing on a cobblestone street. The man on the left is wearing a light-colored, double-breasted trench coat and a fedora hat. He has his hands in his pockets and is smiling. The man on the right is wearing a dark, long coat and a dark scarf. He is also smiling. In the background, there are buildings, including a large, curved structure, and other people walking on the street. The overall atmosphere is casual and friendly.

常玉與約翰·弗蘭科的合照，約 1930 年

卡雷爾·範·利爾的銷售書，
1934 年

卡雷爾·範·利爾的銷售書，
1934 年



(右) De Telegraaf 於 1933 年 5 月 28 日有關常玉在凡萊畫廊所舉行的展覽的報道

Sanyu's artistic world sprang from the complete immersion of his being, in reaching for a sensory, boundless ideal. His paintings in oil frequently evoke a poetic realm, penetrating the heart of his viewers like the incisive, pertinent lines of verse from a favourite poem. The artist expressed his interpretation of the essential Chinese spirit in an aesthetic mélange of East and West, as revealed in his unique combination of stylistic freedom and formal structure, an emotional ardour combined with stoic reserve. Sanyu possessed the outstanding ability to reinterpret and re-express the fundamental elements of art by transcending one view or the other, sophisticatedly reconciling the perspectives of both East and West. Presenting his creations with a truthful and unaffected simplicity of feeling, Eastern thought and aesthetics come into rich bloom throughout Sanyu's work, establishing his position as an artist of unique and unrivalled expressive capabilities.



常玉《花籃》作於 1930 年代 亞洲 私人收藏

Sanyu's werk is decoratief-vlak en niet gemodelleerd.

Na Foulita, die uit het land van de rijzende zon tot ons kwam, is thans een schilder uit het hemelsche rijk ageest in de kunstzaal Van Lier. Toen Sanyu twaalf jaar oud was, gaf zijn vader, zelf schilder, hem de eerste teeken- en schilderlessen. Later bekwamde hij zichzelf, zonder andere leermeesters. Na een verblijf van twee jaar in Japan, kwam hij in 1921 naar Parijs, waar hij, met onderbreking van een reis naar zijn vaderland en een twee-jaar verblijf te Berlijn, tot op heden woont en werkt.

De Oosterlingen eeren niet alleen hun ouders maar ook de kunstenaars, die zij als voorgangers erkennen, hooger dan de Westerlingen. Zoo moet een Japanisch Cézanne-vereerder op zijn pelgrimage in het avondland eens den drempel der woning van den meester te Aix-en-Provence gekust hebben!

De natuur was niet de eenige leermeesteresse van Sanya's kunst! De schilderijen van „fauves" als Henri Matisse en Raoul Dufy waren de professoren, die hij als verwanten koos. Wellicht vond hij er iets van de rijke tradities der kunst van zijn eigen land voortgezet in terug. Zij mogen hem opgewekt hebben een kunst te maken, volgens zichzelf, volgens den aard van zijn ras en den geest van onzen tijd.

Sanya's werk is decoratief vlak en niet ge-

modelleerd: zonder tegenstellingen van licht en donker. Men zou een groot deel dezer meestal in verzilverde lijsten geëncadreerde schilderijen arrangementen in zwart, wit en rose kunnen noemen. De eentonigheid van dezen drieklank wordt te weinig verbroken, dan dat men mogelijkheden eener ontwikkeling van dit zichzelf herhalende talent zou kunnen zien.

De verhouding tot de natuur schijnt tamelijk koel. De bladeren op zijn bloemstukke zijn bijv. op een enkele uitzondering na altijd zwart of grijs; de bloemen rose en de fond wit als op oude fresco's, of zwart. Sanyu mag zichzelf als een fantist zijn voorgerekend, toen hij op enkele zijner bloem- en vruchtenstukken ook nog het geel van een vogeltje of wat groen en blauw toeliet!

Het werk bestaat verder uit dierenkrukken: van een rose katje of een geleen paard, waar oogen, snoet of strepen met den penseelstok zijn inkrastt in de witte fond. Op een ander stuk teekent een grazend paardje zich met witte vercontouren af op een zwarten grond. Aan oude Chineseesche kamerschermers herinnert een tryptiek met witte, rood- en zwartbonte, bruine en zwarte paardjes, gaand, grazend, op den rus dartelend, steigend, met de pooten achteruitstakend of galloppend op een rood- of zwart- of geelachtigen, zonder horizon als op alle Chineseesche landschapschilderijen. Het laatste paardje, dat de kunstenaar Sanyu's naakten prikkelen wellicht het sterft in den kunstzin.

den kunstzinnig.
 In het grafiekzaaltje toont hij dan nog
 aquarellen, teekeningen, linoleumsneden en
 droge naaldetsen. Drie zijner etsen versieren
 de deur Liang Tsong Tai, uit het Chineesch in
 het Fransch vertaalde verzen van T'ao Ts'ien.
 Over 't algemeen zijn deze grafische werken
 beter in 't materiaal gedacht dan de schilde-
 rijen. Hoewel de in het aniline-achtige trek-
 kende giftige kleur der aquarellen minder
 zuiver is.

In een paar kinderkopjes dreef Sanyu de kunst van het weglaten, wel te ver. Men kan toch niet aannemen, dat hij alleen éénnoozige modellen had! Op een paar in 't verkort opgenomen naakten met mastodontische voeten als op slechte foto's, ging Sanyu in tegen z'n eigen stijl, die anders nooit diepte of perspectief geeft:

KASPER NIEHAUS.

326 PANG JIUN
(B. 1936)

龐均



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Still Life with Lily and Lotus seeds

signed in Chinese, dated '2009' (lower left)
oil on canvas

91 x 72.5 cm. (35 7/8 x 28 1/2 in.)

Painted in 2009

one painted seal of the artist

PROVENANCE

Acquired directly from the artist by the present owner

A certificate of authenticity has been requested from the artist studio

百合與蓮子

油彩 畫布

2009 年作

款識：龐均 2009 (左下)

藝術家手繪鈐印

來源

現藏者直接購自藝術家

本作品已向藝術家工作室申請作品保證書。

HK\$400,000-600,000

US\$52,000-78,000

327 PANG JIUN
(B. 1936)

龐均



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Mountain

signed in Chinese and dated '2013'
(lower right)
oil on canvas
180 x 180 cm. (70 7/8 x 70 7/8 in.)
Painted in 2013
one painted seal of the artist

PROVENANCE

Acquired directly from the artist by the present owner

A certificate of authenticity has been requested from the artist studio

高山

油彩 畫布
2013 年作
款識：龐均 2013 (右下)
藝術家手繪鈐印

來源

現藏者直接購自藝術家

本作品已向藝術家工作室申請作品保證書。

HK\$600,000-1,200,000
US\$78,000-160,000

328 PAN YULIANG
(1895-1977)

潘玉良



THE BELFIELD TRUST COLLECTION, USA

Yellow Flowers in a Vase

signed in Chinese; dated '66' (upper right)
ink and colour on paper

73 x 64 cm. (28 3/4 x 25 1/4 in.)

Painted in 1966

PROVENANCE

Acquired directly from the artist and thence by
descent to the present owner

美國 Belfield 基金會收藏

黃菊瓶花

水墨 設色 紙本

1966 年作

款識：玉良 66 (右上)

來源

現藏者家屬直接購自藝術家本人

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

US\$200,000-320,000

In the night, a light frost gathered on the tiles;
The plantain stalks are breaking, lotuses wither and droop.
Only the chrysanthemums at the eastern fence endure the cold;
Their new blooms, brilliant with color, make the morning brighter.

— *Ode to Chrysanthemums*, Bai Juyi

「一夜新霜著瓦輕，芭蕉新折敗荷傾。
耐寒唯有東籬菊，金粟初開曉更清。」

—白居易《詠菊》

Detail of Lot 328
拍品編號 328 局部

In traditional Chinese culture, the chrysanthemum was one of the “Four Gentlemen Among Flowers”, symbols of both noble character and longevity. In the Eastern Jin Dynasty, Tao Yuanming imbued the chrysanthemum with a lofty character that he saw as both pure and indomitable. In *Ode to Chrysanthemums*, Tang poet Bai Juyi uses the withering of the lotuses and plantains in the first frost as a foil, highlighting the chrysanthemum's tenacious endurance as it stands by the east fence in the cold; for him it metaphorically represents a person of high moral character, and the elegant demeanor of someone not sullied by contact with the world.

Aspirations, Home, and Loved Ones

Pan Yuliang loved the chrysanthemum, and it remained with her as a constant and illuminating presence throughout her artistic career. During the several decades of that career, she excelled at painting themes as various as nudes, portraits, still lifes, and scenic landscapes, yet she returned constantly to the subject of the chrysanthemum. She frequently made chrysanthemums the featured subjects of her still lifes, and they were an important presence that adorned even her own self-portraits. *Yellow Flowers in a Vase* is a work in colored ink, dating from the year 1966, when Pan Yuliang was already 71 years old. She had also at that time lived in France for 30 years, and everything about this painting, from its subject to her choice of medium, reflects a very deep longing for her native land. At the same time, it evinces the practiced maturity of style of this history-making female artist in her later years.

在中國傳統文化中，菊花乃花中四君子之一，有高潔和長壽之意。東晉陶淵明賦予菊花堅韌不拔、孤傲冰清的高尚品格。唐白居易《詠菊》用霜降之時，以芭蕉和荷葉的殘敗來反襯東籬菊的清絕耐寒，借菊花比喻品行高潔的人，不與世俗同流合污的高雅氣質。

托菊言志，思鄉憶人

菊花是潘玉良摯愛的花卉，也是她藝術生涯中如影隨形的璀璨一筆。在潘玉良數十年的創作歲月中，裸女、肖像、靜物、風景都是她涉獵且擅長的題材，而菊花始終都是她反復描繪的元素，這不僅是她靜物畫中的常客主角，也是她自畫像中的重要點綴。彩墨作品《黃菊瓶花》繪於1966年，潘玉良作畫時已年屆71歲。此作是她居於法國近三十載的作品，從題材到作畫媒材，都無一不反映著潘玉良對故土深厚的情思，更體現出這位劃時代女畫家晚年風格的純熟掌握。

對於潘玉良而言，菊花對她別具個人意義。她早年與丈夫潘贊化寓居於滬時就曾在家中以栽種菊花為趣，她作品的菊花題材，便是對丈夫及故鄉思念的象徵。因而在這幅承載著與親人、故土之別三十餘年的情感作品中，藝術家繾綣的情思懷念流淌在畫面中，更仿佛賦予了靜物長久的生命。

Chrysanthemums held an individual and personal meaning for Pan Yuliang. Growing chrysanthemums had been a pastime for her when she lived in Shanghai with her husband, Pan Zanhua, and thus the chrysanthemums that appear in her works often symbolize her longing for her husband and her former home. This Yellow Chrysanthemums is imbued with her feelings for the family and homeland to which she had said good-bye more than 30 years previously. The deep feeling and sense of nostalgia flowing through this still life have given it a lasting meaning and a life of its own.



Letters from Pan Yuliang to Wang Chiyuan
潘玉良致王濟遠的書信

An Illustrious Provenance

During the 1960s, Pan Yuliang was frequently active in the US. First, in 1963, she held a solo exhibition at the China Institute in New York, which then traveled to San Francisco; then, in 1967, she took part in a group exhibit entitled Modern Chinese Brushwork, along with Zhang Daqian and Wang Jiyuan, at the Wustum Museum of Fine Arts. Pan had originally studied under Wang Jiyuan after entering the Shanghai School of Fine Arts in 1918, while Zhang Daqian, who referred to her as 'Big Sister Yuliang,' was one of her close acquaintances in the art world. Wang Jiyuan moved permanently to the US in 1941, where he founded the New York School of Chinese Brushwork. At that time, a member of the family associated with The Belfield Trust Collection, the present owner of this Pan Yuliang work, taught at that school, and along with Zhang Daqian, was a member of its board of directors. The discerning taste of this family member led her to collect numerous fine works by Zhang Daqian, Pan Yuliang, and Wang Jiyuan during this period. The family of the current owner had a close association with the artist, and on behalf of Wang Jiyuan preserved a number of letters written in the hand of Pan Yuliang herself. Pan Yuliang's output of original works was not large; the current owner was happy to acquire this work in the 1960s and valued it to the extent that she has kept it in her collection until the present. A work on

來源顯赫，彌足珍貴

在六十年代，潘玉良與美國交流頻繁，首先 1963 年在紐約華美協進社舉辦個展，隨後巡展至舊金山，1967 年又與張大千和王濟遠一同在美國舉辦《近代中國筆墨》群展。潘玉良 1918 年入學上海美術專科學校時即師從王濟遠，與張大千更為藝壇知己，大千稱之「玉良大姊」。王濟遠 1941 年開始定居美國，創立華美畫學院，現藏者 Belfield 基金會的家族成員，當時便在此學院授課，並與張大千同為學校董事會成員，期間以非凡眼界收藏多幅來自張大千、潘玉良、王濟遠的佳作。現藏者家族與藝術家淵源甚深，更為王濟遠代為保管多封潘玉良親筆書信。潘玉良原作數量歷來稀少，現藏者在六十年代喜得此作，一直收藏至今，更見作品彌足珍貴。與此作同題材的《白菊花》作品，亦為安徽博物館的收藏，更見此作為博物館級的質量。

融攝影聚柔焦，合中西於一治

潘玉良赴歐洲留學後受古典主義學院派教育的薰陶，而其自身的東方氣韻使她創作更具獨特的個人藝術風格，其作品合中西於一治。這種風格尤體現於她自五十年代起所創作的靜物畫中。《黃菊瓶花》一作描繪了花瓶中綻放的嬌嫩溫良的黃菊，桌上鋪設著繁花式樣的桌布，還有一疊線裝書，依稀可辨是唐詩集，另有瓷質的茶碗和茶杯，陳設與筆法都極具東方的韻味。



Pan Yuliang, *White Chrysanthemums*, 1959. Anhui Museum, China.
潘玉良《白菊》1959 年作 中國 安徽 安徽博物院藏

the same theme as this, Pan's White Chrysanthemums, resides in the collection of the Anhui Museum, an indication of the museum-collection quality of this Yellow Chrysanthemums.

A Photographic Focus

Arriving in Europe to continue her studies, Pan Yuliang was inculcated with a classical, academic education, but with her own Eastern outlook she developed a more unique, personal style, creating works that fused Chinese and Western sensibilities. This style is embodied especially in the still life paintings she produced beginning in the 1950s. *Yellow Flowers in a Vase* depicts the delicate beauty and warmth of yellow chrysanthemums in full bloom in a blue vase. The table is covered with a floral-print tablecloth, on which are set several thread-bound books — which we can just make out to be volumes of Tang poetry — and a porcelain teacup and tea bowl. Pan deliberately leaves the background behind the chrysanthemums undefined, while her manner of arranging the objects in the composition and her special handling of them bring to the work a strong Eastern atmosphere.

But there is much more to this work than its expression of the artist's nationality: in Pan Yuliang's presentation of the diverse objects in her still life, we see for the first time in the history of modern Chinese art an artist introducing a photographic element, the concept of a visual focal point, as a means of expressing scenic depth within a two-dimensional medium. The flowers and the vase of the foreground serve as this focal point, as she sets them out with finely detailed and dense brushwork, while the books and the stems and leaves that extend behind are depicted more vaguely, so as not to detract from this focus of attention. Pan's innovative approach resembles the use of depth of field techniques in photography, and produces a sharply defined sense of space even within the reserved and quietly elegant colors of her composition. At the same time, *Yellow Flowers in a Vase* successfully unites elements drawn from both East and West, from antiquity and the present day, and from tradition and modernity, in a single work of art.

Ink and Color Woven Together

Western academic painting theories prescribe rigorous methods by which warm and cool colors and light and shadow can be used to create a sense of space. Pan Yuliang's paintings, however, show she clearly did not feel restricted by these rules. With fleet, overlapping brushstrokes of varying lengths, she seems to weave ink and color together to construct a sense of penetration into space. Further, the chrysanthemums, vase, tablecloth, and tea bowls are comprised of similar color gradients and repetitive elements, yet with her fine feel for color, Pan first differentiates then brings these disparate elements together to make a unified and harmonious whole out of this complex composition. To regard Pan Yuliang's yellow chrysanthemums in colored ink next to the paintings of chrysanthemums and sunflowers by Van Gogh, we see how both let themselves indulge in uninhibited expressions of their subjects; if Van Gogh's strike the viewer as passionate or even unruly, Pan Yuliang's instead show a fine balance of tension and relaxation, more inwardly directed and self-contained.

而在表現物體的多樣性時，潘玉良在中國現代藝術中首次引入了攝影中強調物體視覺焦點的這一概念，來呈現二維平面中的景深。藝術家將前景中的花瓶與花葉作為重點，以細膩凝重的筆觸描繪後方的書本和枝葉則模糊處理，避免了喧賓奪主。這種創新的手法近似於攝影中的聚焦與柔焦，為色彩含蓄清淡的畫面製造出清晰的空間感，更是精妙地將中與西、古與今、傳統與現代完整結合起來。



Vincent Van Gogh, *Sunflowers*, 1889. Van Gogh Museum, Amsterdam, the Netherlands.

文森·梵高《向日葵》1889年作 荷蘭 阿姆斯特丹 梵高博物館藏

色墨交織，穿透空間

西方學院理論嚴格利用色彩的冷暖明暗來製造空間感，而潘玉良的作品用色明顯不拘泥於這些規則，她以長短不一、交叉短促的筆觸，產生了色墨交織的效果，建構空間的穿透感。此外，畫中的菊花、花瓶、桌布和茶碗皆是由相似的色澤及繁複的元素組成，但潘玉良以卓越的色彩感將他們分割、融合，使本該繁雜的畫面成為和諧統一的整體。縱目觀之，潘玉良的彩墨黃菊與凡高筆下的菊花及向日葵相比，二者同樣放縱不羈充滿表現力，潘氏筆下的菊花張弛有度，而偏內斂含蓄，凡高的則是熱情張狂。

In Western classical painting techniques, lines often disappear into the other elements of a painting; here however, by subtle use of the ease with which lines extend and turn in the ink medium, Pan Yuliang makes line an instrument through which she expresses the textures of her still life. Pan's handling of backgrounds in the ink medium can also be seen here, as she explores the possibility of uniting textured strokes from Chinese painting and calligraphy with Western brushwork. Her short, urgent, criss-crossing brushstrokes produce varying densities of color, and as in the impetuous 'cursive' style of calligraphy, the emphasis is on freedom and expressiveness. Traditional Chinese ink-wash painting held there were five shades of black, and Pan Yuliang here employs variations of 'charred, dense, heavy, light, and transparent,' giving her lines the proper character to express relative distances to create a pleasing still-life grouping. Lin Fengmian, in his own Chrysanthemums, treats space as a blank area. He 'substitutes black for white,' which is to say that he sets his vase and flowers within a black background of indeterminate depth. By contrast, Pan Yuliang's criss-crossing brushwork creates an abstract background; she introduces into her ink painting the concept of a sensed source of light, despite the fact that the notion of depicting light itself was largely lacking in traditional Chinese painting. Pan applies light colors around the borders of objects and makes skillful use of empty space to bathe her subject within a soft halo of light — an advanced experiment in rediscovering some elements of Western classicism, even in the Eastern medium of ink.

In the fall of 2018, the Asia Society presented Hong Kong's first solo exhibition of works by Pan Yuliang, displaying valuable pieces from both the Anhui Museum and the Musée Cernuschi of Paris, and providing a high degree of recognition for her status as an artist. Pan Yuliang once said, 'A Chinese artist who studies Western painting but does not join it to their own Chinese tradition, who does not create their own unique style, that is not someone who really aspires to the profession of artist, nor is it an artist who can expect much future success.' Her forward-looking experiments with line, color, and space in her colored ink paintings are all represented in this *Yellow Chrysanthemums in a Vase*. It is a model of how to join the finest of East and West together in a successful artistic synthesis.



Detail of Lot 329
拍品編號 329 局部



Lin Fengmian, *Chrysanthemum*. Christie's, Hong Kong, May 2017
Sold for 3,060,000 HKD
林風眠《菊花》香港 佳士得 2017 年 5 月
成交價：3,060,000 港元

在古典西方技巧中，線條在繪畫中幾乎是被隱去的元素，而潘玉良巧妙運用水墨中線條良好的延展性和曲折性的特質，以線條作為她表現靜物質感的工具。潘玉良的水墨畫背景處理亦見於此作之中，使中國書畫皴法與西方油彩筆觸找到了接軌的可能性，其將十字交叉的筆法，發展成濃淡不一的短促筆觸，儼如率意的中國草書，加強了筆法的自由度和表現力。中國傳統水墨中講究墨分五色，潘玉良再運用焦、濃、重、淡、清的變化，使畫面中物體的遠近層次在線條的表達中錯落有致。林風眠畫《菊》使用留白處理空間，他採用了「計黑當白」的原則，在黑色背景中刻畫出菊花與花瓶，創造了畫面幽深莫測的意境。相比之下，潘玉良以十字交叉的筆法製造抽象背景，在彩墨畫中引入了光感這一概念。在中國傳統繪畫中，對光線的描繪這點是空缺的。潘玉良在上色過程中，通過使用淡色暈染邊緣處，以及巧妙地運用留白法，使得所繪物體籠罩在柔和的光線之中，這是她以東方媒材還原西方古典主義特點的一次先進嘗試。

去年之秋，亞洲協會舉辦潘玉良首個香港個人展覽，展出由安徽博物館及巴黎賽努奇博物館的珍貴之作，對其藝術地位作出高度肯定。潘玉良曾說：「一個中國人學西畫不與中國傳統相結合，不去創造自己的獨特風格，那不是有志於藝術事業的人，更不是有出息的藝術家。」她在彩墨畫中對線條、色彩、空間的先進嘗試，均盡收於此作《黃菊瓶花》之中，使其成為融匯東西方之藝術精髓的典範之作。

329 WALASSE TING
(DING XIONGQUAN, 1928-2010)

丁雄泉



PROPERTY FROM A EUROPEAN
PRIVATE COLLECTION

歐洲私人收藏

Moulin Rouge Girl

titled, signed, dated and inscribed
'Moulin Rouge girl ting 86 Amsterdam'
(on the reverse)

acrylic on canvas

75 x 100 cm. (29 1/2 x 39 3/8)

Painted in 1986

PROVENANCE

Galerie Delaive, Amsterdam

Galerie Willy Schoots, Eindhoven

Private Collection, Holland (acquired from the
above in 1990)

紅磨坊女子

壓克力 畫布

1986 年作

款識：Moulin Rouge girl ting 86
Amsterdam (畫背)

來源

阿姆斯特丹 Delaive 畫廊

愛因荷芬 Willy Schoots 畫廊

荷蘭 私人收藏 (現藏者於 1990 年購自
上述來源)

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

330 WALASSE TING
(DING XIONGQUAN, 1928-2010)

丁雄泉



Untitled

acrylic on rice paper
128 x 301 cm. (50 3/8 x 118 1/2 in.)
Painted in the 1990s
one seal of the artist

PROVENANCE

Private Collection, Amsterdam
Christie's Hong Kong, 23 November 2014,
lot 282
Acquired from the above by the present owner

無題

壓克力 宣紙
1990 年代作
藝術家鈐印一枚

來源

阿姆斯特丹 私人收藏
香港 佳士得 2014 年 11 月 23 日 編號 282
現藏者購自上述拍賣

HK\$800,000-1,500,000
US\$110,000-190,000



Enormità nell'infinito

signed 'Hsiao' and signed and titled in Chinese, titled 'Enormità nell'infinito', dated and inscribed '2008 110 x 250 cm.' (on the reverse)

acrylic on canvas

110 x 250 cm. (43 1/4 x 98 3/8 in.)

Painted in 2008

PROVENANCE

Lotus Art Gallery, Kaohsiung City
Ravenel Taipei, 1 December 2019, lot 153
Private Collection, Asia (acquired from the above sale by the present owner)

This work is accompanied by a certificate of authenticity issued by Lotus Art Gallery.

鴻之無限

壓克力 畫布

2008 年作

款識：Hsiao 勤 " 鴻之無限 "

"Enormità nell'infinito" 2008

110 x 250 cm. (畫背)

來源

高雄 荷軒新藝空間

台北 羅芙奧 2019 年 12 月 1 日 編號

153

亞洲 私人收藏 (現藏者購自上述拍賣)

此作品附荷軒新藝空間所開立之作品保證書。

HK\$700,000-1,000,000

US\$91,000-130,000

332 GEORGES MATHIEU
(1921-2012)

喬治 · 馬修



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

**Silence Apaisé
(Peaceful Silence)**

signed 'Mathieu' (lower left);
titled 'SILENCE APAISE' (on the stretcher)
oil on canvas
81 x 100 cm. (31 7/8 x 39 3/8 in.)
Painted in 1988

寧靜之寂

油彩 畫布
1988 年作
款識：Mathieu (左下);SILENCE
APAISE (畫布框架)

HK\$700,000-1,500,000
US\$91,000-190,000

PROVENANCE

Galerie Protée, Paris
Private Collection, France (acquired from the
above by the previous owner in 1988)
Artcurial Paris, 19 October 2015, lot 92
Acquired from the above sale by
the present owner

This work is accompanied by a certificate of
authenticity signed by Georges Mathieu, dated
November 1988.

EXHIBITED

Paris, Galerie Protée, Georges Mathieu,
October - November 1988

來源

巴黎 Protée 畫廊
法國 私人收藏 (前藏者於 1988 年購自上述畫廊)
巴黎 Artcurial 2015 年 10 月 19 日 編號 92
現藏者購自上述拍賣

此作品附藝術家於 1988 年 11 月親簽之作品保證書

展覽

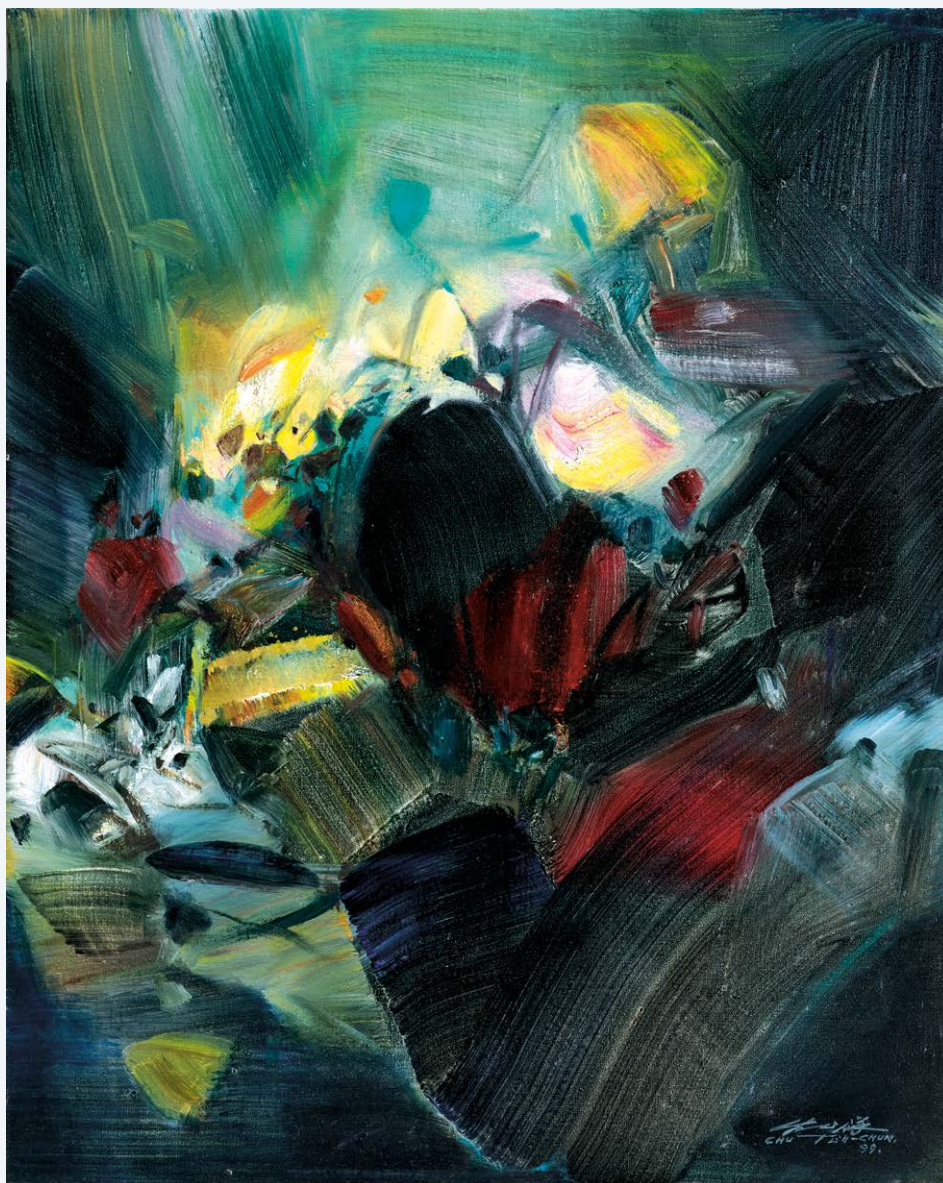
1988 年 10-11 月「Georges Mathieu」 巴黎 Protée 畫廊



Detail of Lot 332
拍品編號 332 局部

333 CHU TEH-CHUN
(ZHU DEQUN, 1920-2014)

朱德群



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

**Double Extase
(Double Ecstasy)**

signed in Chinese, signed and dated 'CHU TEH-CHUN 99' (lower right); signed in Chinese, dated and titled 'Double Extase CHU TEH-CHUN 1999' (on the reverse)
oil on canvas

100 x 81 cm. (39 3/8 x 31 7/8 in.)

Painted in 1999

雙重喜悅

油彩 畫布

1999 年作

款識：朱德群 CHU TEH-CHUN
99 (右下); Double Extase 朱德群
CHU TEH-CHUN 1999 (畫背)

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

US\$260,000-390,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity signed by Chu Teh-Chun, dated 20 November 2004.

EXHIBITED

Paris, Fiac Art Paris, 15 – 20 September 1999.

來源

亞洲 私人收藏

此作品附朱德群於 2004 年 11 月 20 日親簽之作品照片保證書

展覽

1999 年 9 月 15-20 日「FIAC 1999 巴黎展覽會」巴黎

In the 1990s, Chu Teh-Chun produced a series of works that perfectly showcased his exploration with light and shadow, along with forms and colours. As he continued to gravitate towards this artistic direction, Chu described it as a journey down memory lane, where spiritually he had travelled far and wide to be in a mental state to freely portray the intimate sceneries he had envisioned in mind.

His handling of colours to represent elements of light and dark were seamlessly executed in *Crossing* (lot 334) – appearing for the first time at auction, this is an iconic example created at the height of Chu's mature period. The free and uncontrolled brushstrokes wielded on canvas are all crafted with great skill and precision, resulting in a balanced and cohesive composition. Chu also used layers of translucent colours to mimic the effects of light emanating from the centre of the work. With rays of light breaking through the darkness on the horizon, he fills the work with rich details and subtle painterly layers comparable to the artistic technique of the impressionists.

The artist's emotions are also delicately conveyed through Chu's clever use of colours. By mixing and splashing pigments freely, he creates a flowy movement across the composition. Unlike his contemporary Willem de Kooning's approach of using thick impasto to create abstract paintings, Chu adopts traditional Chinese calligraphy as his source of inspiration. While de Kooning's work evokes a sense of shock, Chu imposes the spirit of Chinese landscape painting in his works through vivid imagery and his imaginative use of space – the perfect display of power and elegance in one work. His work also exudes beautiful musicality as portrayed in *Double Ecstasy* (lot 333). Painted in 1999, this work fully illustrates the artist's masterful weave of infusing the sonata of light, shadows and rhythm on the canvas. Creating lyrical and explosive energy within this piece, thus elevating abstract art to a higher level.

Chu Teh-Chun's artistic roots started when he pursued art at the Hangzhou School of Arts. It was during his studies when he learnt more about Chinese expressionism, an art form favoured by Pun Tianshou; as well as modern abstract art from France advocated by Lin Fengmian. Under

the mentorship of both masters, it inspired Chu to blend Western modern and Chinese traditional art together. Chu later continued his further studies by travelling to France in the 1950s, where he took Western abstract expressionism to new heights by imbuing oriental elements within his works. Chu's achievements were recognized in 1997 when he was elected to the Académie des Beaux-Arts – being the first Chinese artist to receive such an honor.

90 年代朱德群創作了一系列探索光影形色的作品，並逐步轉向內部求索，如其所言「幻遊我的記憶」，神遊千里，肆意揮灑胸中丘壑。

《穿越》(拍品編號 334) 這幅畫中，朱德群運用深淺顏色劃分出強烈明暗對比。首次現身拍場，這幅作品是朱德群成熟時期的典型佳構。在看似豪邁的自動化手勢揮灑間，精準拿捏畫面的平衡度，使畫面整體感得以維持，不流於鬆散破碎。在畫面中央他以具透明感的明暗與色彩層次衍生出光線路徑，在地平線的那一端透出彷彿些許光亮，打破幽暗混沌，有如印象派運用光線的技巧，使作品在視覺結構上組成豐富而細微的層次。

朱德群透過色彩表達情感營造畫面效果，讓顏料互相暈染混合，產生流動感緩緩流過畫面，交錯成為另一種線條表現模式，但不同於德庫寧等西方抽象大師將厚重油彩在畫面上恣意揮灑，創造出強烈風格的抽象世界；朱德群運用中國水墨畫技巧，將油彩稀釋，擺脫油彩的濃厚的調性。他用深具詩意和充滿想象空間的抽象手法，表現出中國山水般的意境，豪氣及優雅兼具。正如 1999 年創作的《雙重喜悅》(拍品編號 333)，畫面富含音樂的律動感及能量感。畫中靈動恣意的筆觸，譜出如奏鳴曲般的光影旋律，把抽象藝術帶到至臻之境。

朱德群的藝術之根源自於就讀杭州藝專時期，當時他同時接觸到前輩藝術家潘天壽提出的中國寫意派與林風眠推崇的法國現代抽象理論，讓他初步建構起連接西方現代藝術與中國傳統藝術之間的橋樑。1950 年代，朱德群赴法進修，以西方抽象表現主義為起點，透過東方藝術語彙表現其獨特的抽象藝術風格，從而奠定了他東西合璧的藝術地位。1997 年朱德群獲選為法蘭西學院藝術學院 (Académie des Beaux-Arts) 終身院士，為史上首位獲此殊榮的華人藝術家。

334 CHU TEH-CHUN
(ZHU DEQUN, 1920-2014)

朱德群



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

**Franchissement
(Crossing)**

signed in Chinese, signed and dated 'CHU
TEH-CHUN 90' (lower right); titled
'Franchissement' (on the reverse)
oil on canvas

130 x 195 cm. (51 1/8 x 76 3/4 in.)

Painted in 1990

PROVENANCE

Private Collection, Asia

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

穿越

油彩 畫布

1990 年作

款識：朱德群 CHU TEH-CHUN
90 (右下); Franchissement (畫
背)

來源

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定，
如果作品尚未附保證書，買家可向基金
會申請

HK\$6,500,000-8,500,000

US\$840,000-1,100,000



Detail of Lot 334
拍品編號 334 局部

335 PRATUANG EMJAROEN

(B. 1935)



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION 歐洲私人收藏

Untitled

inscribed, signed and dated 'Buddhist Year:
2517 P Emjaroen 1974' (upper left)
oil on masonite board
59 x 75 cm. (23 1/4 x 29 1/2 in.)
Painted in 1974

PROVENANCE

Private Collection, Europe

無題

油彩 纖維板
1974 年作
款識：Buddhist Year: 2517 P
Emjaroen 1974 (左上)

來源

歐洲 私人收藏

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



Detail of Lot 335
拍品編號 335 局部

336 KAZUO SHIRAGA
(1924-2008)

白髮一雄



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Yo Ryn Kun

signed in Japanese (lower left); titled, dated
and signed in Japanese (on the reserve)
oil on canvas

61 x 73 cm. (24 x 28 3/4 in.)

Painted in 1989

幼龍君

油彩 畫布

1989 年作

款識：白髮（左下）；含日文款識 幼龍君
一九八九年十二月 白髮一雄（畫背）

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

PROVENANCE

Christie's Paris, 27 May 2008, lot 144
Acquired from the above sale by the present
owner

來源

巴黎 佳士得 2008 年 5 月 27 日 編號 144
現藏者購自上述拍賣

This work is accompanied by a certificate of
registration issued by the Japan Art Dealers
Association.

此作品附日本洋畫商協會開立之藝術品登錄卡

'If you believe that your art has a spiritual meaning and it helps you develop yourself, such art will truly be on the cutting edge of global culture.'

– Kazuo Shiraga

「如果你相信自己的藝術有精神意義，而且有助你成長，這樣的藝術才真正站在全球文化的浪尖上。」

– 白髮一雄

Detail of Lot 336
拍品編號 336 局部



337 LALAN
(XIE JINGLAN, 1921-1995)

謝景蘭



Composition

signed and dated "Lanlan 70"
(on the reverse)
oil on canvas
61 x 50 cm. (24 x 19 5/8 in.)
Painted in 1970

構圖

油彩 畫布
1970 年作
款識：Lanlan 70 (畫背)

HK\$500,000-800,000
US\$65,000-100,000

PROVENANCE

Galerie Moderne, Silkeborg
Private Collection, Europe
Galerie F. Hessler, Luxembourg
Christie's Hong Kong, 25 November
2012, lot 139
Acquired from the above by the present
owner

LITERATURE

Josiane Rougemont (ed.), Jean-Michel
Beurdeley, LALAN, Bangkok, 1999

來源

錫爾克堡 Moderne 畫廊
歐洲 私人收藏
盧森堡 F. Hessler 畫廊
香港 佳士得 2012 年 11 月 25 日 編號 139
現藏者購自上述拍賣

出版

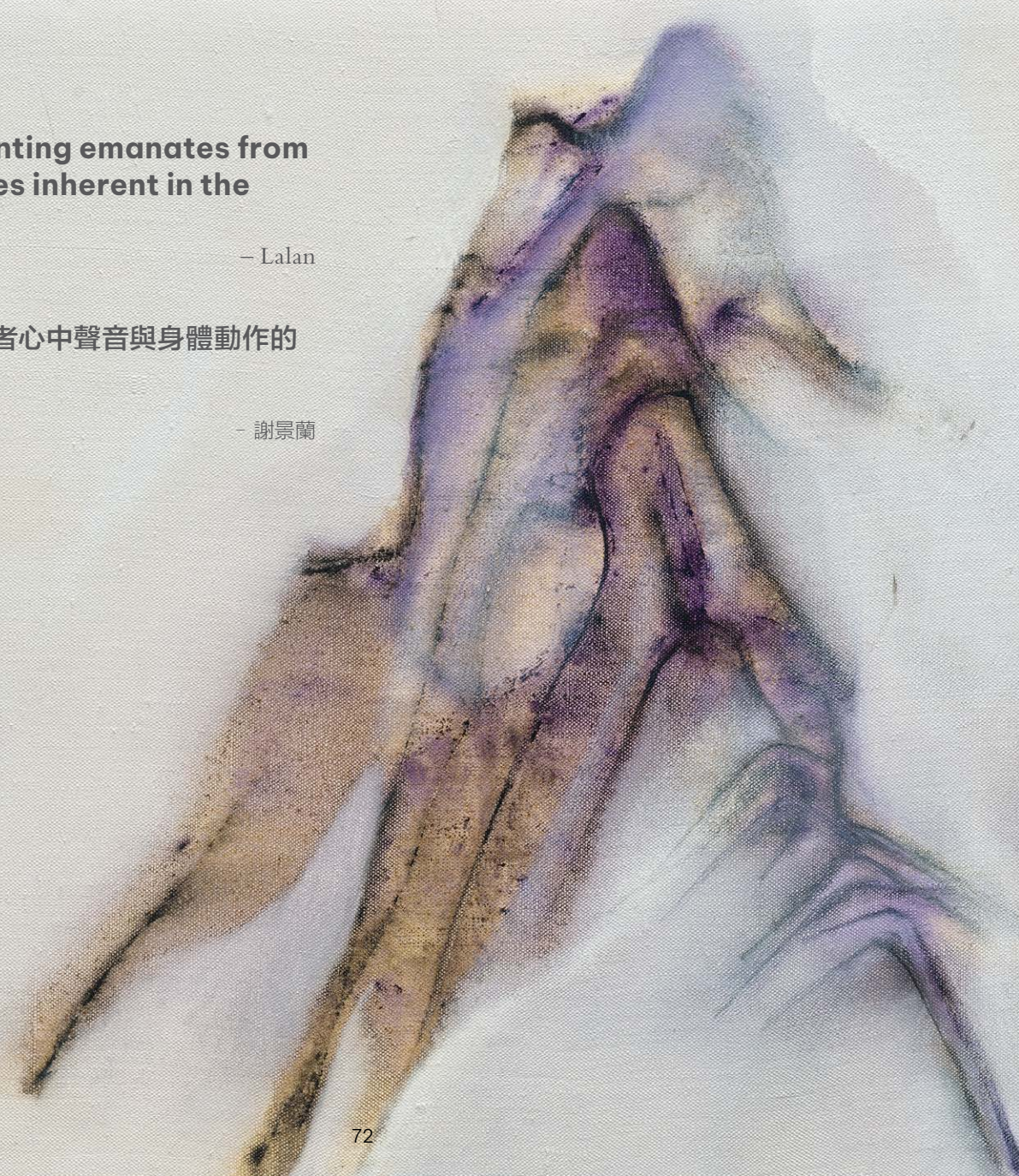
1999 年《LALAN 蘭》Josiane Rougemont 編輯
曼谷 Jean-Michel Beurdeley 出版社

'The gesture of painting emanates from
sounds and gestures inherent in the
human body.'

— Lalan

「繪畫中的動感是創作者心中聲音與身體動作的
完整體現。」

— 謝景蘭



338 TAKEO YAMAGUCHI 山口長男
(1902-1983)



Kage B (Shadow B)

signed, titled and dated in Japanese
(on a label affixed to the reverse)

oil on board

91 x 61 cm. (35 7/8 x 24 in.)

Painted in 1977

影 B

油彩 木板

1977 年作

款識：山口長男 一九七七年四月 影 B

(畫背標籤)

HK\$700,000-1,000,000

US\$91,000-130,000

PROVENANCE

Private Collection

Shinwa Art Auction, 29 January 2011, lot 46

Sotheby's Hong Kong, 3 April 2017, lot 712

Private Collection, Japan (acquired from the above sale by the previous owner)

Acquired from the above by the present owner in 2018.

This work is accompanied by a certificate of authenticity issued by Takeo Yamaguchi Artwork Registration Association.

EXHIBITED

This work was on loan in the National Museum of Modern Art, Kyoto, from 2017 to 2018.

LITERATURE

Mizue, no. 901, April 1980, (illustrated, p. 59)

Takeo Yamaguchi, Takeo Yamaguchi

Sakuhinshu, Kodansha, Tokyo, Japan, 1981

(illustrated, plate 462).

來源

私人收藏

日本 Shinwa 拍賣 2011 年 1 月 29 日 編號 46

香港 蘇富比 2017 年 4 月 3 日 編號 712

日本 私人收藏 (前藏者購自上述拍賣)

現藏者於 2018 年購自上述來源

此作品附山口長男作品登錄會簽發之保證書

展覽

本作品於 2017-2018 年曾在京都國立近代美術館展出

出版

1980 年 4 月《Mizue No. 901》(圖版·第 59 頁)

1981 年《山口長男作品集》東京 株式會社講談社出版

(圖版·第 462 圖)

'What I do is not so much abstract, but wanting to get at the root of primitive. [...] The boards I paint, I sometimes think, are not pictures or works. I don't want them to be paintings. I'm simply making movements to make sure I can do something. The multicoloured paint becomes simplified and colourless, then the colour of one's body.'

– Takeo Yamaguchi

「我的創作其實並沒有那麼抽象，只是想要到達原始的根源所在。[...] 我有時想，我創作的畫板既不是畫也不是藝術作品。我不希望它們是繪畫。我只是通過簡單的動作來讓自己做些什麼。多重色彩的顏料變得簡約和無色，然後成為身體的顏色。」

– 山口長男

339 ZAO WOU-KI
(ZHAO WUJI, 1920-2013)

趙無極



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

20.5.94

signed in Chinese, signed 'ZAO' (lower right); signed, titled and inscribed 'ZAO WOU-KI 20.5.94 54 x 65 cm.' (on the reverse)

oil on canvas

54 x 65 cm. (21 1/4 x 25 5/8 in.)

Painted in 1994

20.5.94

油彩 畫布

1994 年作

款識：無極 ZAO (右下); ZAO WOU-KI 20.5.94 54 x 65 cm. (畫背)

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

PROVENANCE

Alisan Fine Arts, Hong Kong
Private Collection, Asia
Private Collection, Asia
(acquired from the above by the present owner)

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

來源

香港 藝倡畫廊
亞洲 私人收藏
亞洲 私人收藏 (現藏者購自上述來源)

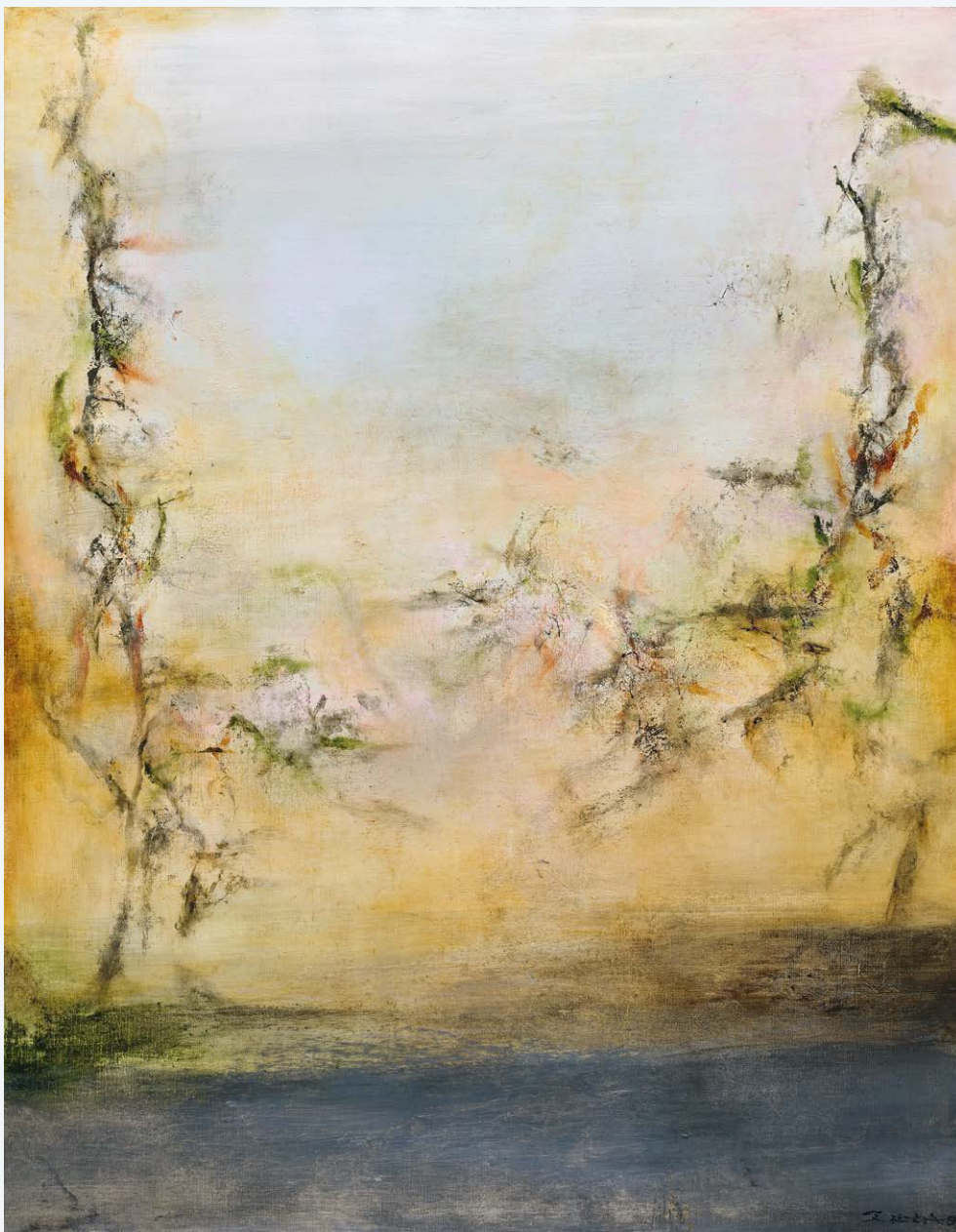
此作品已登記在趙無極基金會之文獻庫，並將收錄於
弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作
品編年集》(資料由趙無極基金會提供)



Detail of Lot 339
拍品編號 339 局部

340 ZAO WOU-KI
(ZHAO WUJI, 1920-2013)

趙無極



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

25.5.2001

signed in Chinese, signed 'ZAO'
(lower right); signed, titled and dated
'ZAO WOU-KI 25.5.2001. 146 cm x
114 cm. (PAV)' (on the reverse)

oil on canvas

146.5 x 115 cm. (57 5/8 x 45 1/4 in.)

Painted in 2001

25.5.2001

油彩 畫布

2001 年作

款識：無極 ZAO (右下); ZAO
WOU-KI 25.5.2001. 146 cm x 114
cm. (PAV) (畫背)

HK\$8,000,000-12,000,000

US\$1,100,000-1,600,000

PROVENANCE

Marlborough Gallery, New York
Private Collection, Asia
Shanghai Tianheng Auction, 28 June 2011,
lot 616
Private Collection, Asia
Ravenel, Taipei, 2 June 2019, lot 233
Private Collection, Asia

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

EXHIBITED

New York, Marlborough Gallery, Zao Wou-Ki
Recent Work, 30 April – 24 May, 2003.

LITERATURE

Marlborough Gallery, Zao Wou-Ki Recent
Work, New York, 2003 (illustrated, p.17).

來源

紐約 馬爾伯勒畫廊
亞洲 私人收藏
上海 天衡拍賣 2011 年 6 月 28 日
編號 616
亞洲 私人收藏
台北 羅芙奧 2019 年 6 月 2 日 編號 233
亞洲 私人收藏

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

展覽

2003 年 4 月 30 日 - 5 月 24 日「趙無極近作展」紐約
馬爾伯勒畫廊

出版

2003 年《趙無極近作展》紐約 馬爾伯勒畫廊 (圖版，
第 17 頁)



Detail of Lot 340
拍品編號 340 局部

In 2003, Zao Wou-ki held an exhibition, "Zao Wou-ki: Recent Works" at the Marlborough Gallery in New York, and an album of the same name was published; *25.5.2001* made its debut at that exhibition. American art critic Jonathan Hay, discussing Zao Wou-ki's paintings, said: "Faithful to a fundamental Chinese aesthetic assumption, he paints an experience of the world in which he himself is implicated; the world he summons up is never entirely separate from him. For this reason his paintings can always be read in two directions, either as evocations of the macrocosmic environments of experience, or as articulations of a deeply private emotional topography."

Throughout his life, Zao Wou-ki never limited his art to merely expressing "likenesses" or "simulations of nature." Instead, he saw the changes in nature and expressed them as space, movement, vital energy, and spirit. The artistic development and fusion of all the life and colour within things led him to the opening of a new realm, wherein the myriad changes of the universe are revealed. Never content to rest satisfied with the success he achieved in any environment or any stage of his career, Zao Wou-ki always sought to surpass himself and achieve new breakthroughs, pushing past achievements or frameworks already established in the past. Thus, during his nearly 70-year career, his artistic language evolved in connected stages, in a journey of the spirit that took him from his origins in the East, to establishing himself artistically in the West, and finally, to a return to the East.

Zao Wou-ki's *25.5.2001*, dating from 2001, can be seen as an ideal exemplification of one stage in this journey of the spirit. Standing before this work, we are met with a kind of gentle, rhythmic energy and the rich visual experience of its subtle gradations of colour. The various hues of the painting, soft and elegant, are like a breeze flowing through a valley, and the clear voice of a dream; the lightly fluttering, dancing lines at each side inject boundless exuberance and movement into the painting. Yellow and green tones, making up the main colour palette, intermix with a wash of indigo at the bottom, touches of pink near the center, and the nearly transparent turquoise and white in the distance; the joyful rhythms of life begin to unfold, projecting an aura of nature and its energy and a sense of flowing, agile movement.

The aesthetics of Eastern lines and the pictographic symbols of antiquity were two of the most arresting features of Zao Wou-ki's creative work in the 1950s. Those linear symbols, only half emerging from the background, floated between heaven earth, becoming lighter or heavier, or clearer or more obscure, depending on the light and shadow of the painting. They became Zao's central aesthetic motif, a motif created out of a union of Western abstraction with aesthetics of a more Eastern origin. Up until about 2000, Zao Wou-ki had been roaming at will in this limitless world, free of



Zao Wou-Ki, *Vent*, 1954. Centre Georges Pompidou, Paris
Artwork: © 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《Vent》1954 年作 巴黎 龐畢度國家藝術和文化中心

2003 年，趙無極在紐約 Marlborough 畫廊舉辦了展覽“趙無極近作展”，並出版了同名畫冊，本作品首次亮相。美國藝術評論家強納森·傑 Jonathan Hay 談論到趙無極的繪畫時說到：「基於對中國美學的認知，趙無極從自身的經驗畫出繪畫的世界，而他所召喚的世界絕對無法和他 分割開來。因此，閱讀趙無極的繪畫可以從兩個角度，一是生命經驗召喚的大宇宙環境，另一則是深層私密情感的圖志。」

縱觀其一生的藝術創作，趙無極從不將自己的藝術表現局限於「形似」或是「模擬自然」，而是從自然變化，看出和表達一種空間、動勢、生機、氣韻。以形體的生命、色彩的開展與融合，去展現宇宙中氣象萬千的新境界。而在不同的環境及生活閱歷階段，趙無極藝術創作從未停留在某個階段性成就，而是不斷突破及超越自我，打破過往已建立的成就與框架，使得他在近 70 年的藝術創作生涯，將其藝術語彙層層互扣地推演，經歷了從來源於東方，立足於西方，又回歸於東方的心曆之程。

time and space; in this *25.5.2001*, his coloristic spaces are transformed. This work is conceived as an open, ethereal and beautiful space, wherein those indistinct lines suggest the outlines of a mountain chain or upward-reaching branches, moving in rhythm, blooming, and spreading. A visual manifestation of the artist's quiet, happy frame of mind in his later years, *25.5.2001* is also a portrait of his lifetime of memories. As the noted Swiss author Jacques Chessex wrote, "Here, a kind of unbelievable meditation on the sublimation of things occurs and develops into fullness, as the space within the painting brings forth a delightful, sweet spectacle. While no human figure appears in it, the painting coalesces into a kind of highly concentrated power that connects in our minds with aspects of humanity, with the memories of the artist, and all of his past experiences of both the ordinary and of beauty in its perfection."



Ma Yuan, *Viewing Plum Blossoms by Moonlight*, early 13th Century. Metropolitan Museum of Art, New York.

馬遠《月下觀梅圖》1954 年作 紐約 大都會博物館藏



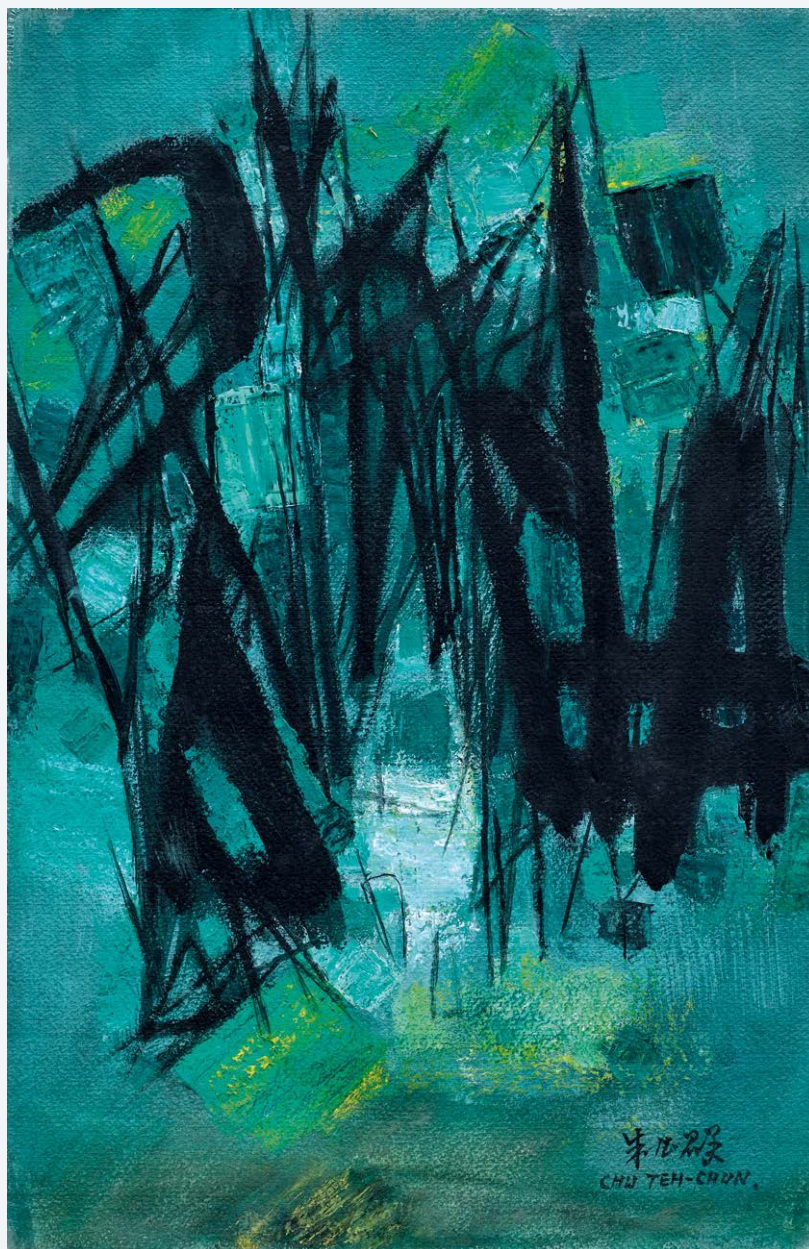
A Superb Large Famille-Rose Pruns and Rose Charger, Yongzheng period. From the old collection of the Meiyintang Collection, Switzerland.

《粉彩過枝月季梅花圖大盤》清雍正年作 瑞士 玫茵堂舊藏

這副創作於 2001 年的作品《25.5.2001》可視為趙無極這段心曆之程的極佳寫照：站立於本作之前，一股柔和而具有律動的能量迎面撲來。微妙的色彩層次的視覺感非常豐富：畫面主體色彩柔美淡雅，宛如微風穿越於山谷中，明音如夢。兩側仿佛翩跹舞動的靈動線條又為此作品添加了無限生機盎然的動態之勢。畫面色彩以黃，綠色為主基調，又與下方的靛藍、中部的幾抹粉彩和遠方幾近通透的青石白色融合貫通、縱橫交錯，其中演繹著生命的歡快節奏，以及流動的輕靈感，強調出自然力量的光芒。

回望趙無極的 1950 年代創作中，東方線條美學及遠古象形文字符號的運用已是趙無極繪畫中令人矚目的特點。那些虛實相間的線條符號隨著畫面光影的變化，或輕或重、或晦或明地飄移在天地之中，成為趙無極源自東方美學加以融合西方抽象創作而成的美學符號。直至 2000 年代，此時的趙無極早已瀟灑自如遊走在他的無國界、無時空的“無極世界”中。在此副《25.5.2001》可見那些虛實相間的線條如山脈輪廓，又如樹木枝條，在色彩的空間中頓挫、綻放、流溢，進而把這個色彩的空間轉變成為空靈澄明的絕美意境。這不僅是藝術家在暮年之時清靜怡然心緒的視覺顯現，也是他一生記憶的寫照。如同瑞士著名作家謝塞克斯所言：「一種對於事物昇華的冥想，在此不可思議地出現和充實。畫裡的空間呈現一種暢快甜美的奇觀。這畫雖無人在其中，卻高度凝聚出一股力量，使我們聯想到人的蹤跡，藝術家的記憶，以及他所有走過平凡和走過完美的記憶」。

341 CHU TEH-CHUN 朱德群
(ZHU DEQUN, 1920-2014)



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Composition no. 25

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed, dated and titled 'CHU TEH-CHUN 1960 No. 25' (on the reverse)

gouache on paper

55.5 x 37 cm. (21 7/8 x 14 5/8 in.)

Painted in 1960

構圖第 25 號

水粉 紙本

1960 年作

款識：朱德群 CHU TEH-CHUN

(右下); CHU TEH-CHUN 朱德群

1960 No. 25 (畫背)

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

US\$130,000-190,000

PROVENANCE

Sotheby's Hong Kong, 4 April 2011, lot 637
Acquired by the present owner from the above sale

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

來源

香港 蘇富比 2011 年 4 月 4 日 編號 637
現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定，如果作品尚未附保證書，買家可向基金會申請

'By fusing Western colour ideology and the abstract Lines of calligraphy, I hope to mold a new style of abstract painting: one that can express the ineffable qualities of classical Chinese poetry, and abstract conceptions that can only be sensed or felt. Given what the Western critics have been saying about my work, they seem to have understood that I am searching for something different from those of Western abstract artists.'

— Chu Teh-Chun

「我希望通過西方的色彩關係和書法的抽象線條，鑄鑄成新風格的抽象繪畫：即能表達中國古典詩詞中的不可言傳、只能意會的抽象意境。從西方評論家對我的作品評論來看，他們似乎看到了我與西方抽象畫家不同的追求。」

— 朱德群

342 CHU TEH-CHUN 朱德群
(ZHU DEQUN, 1920-2014)



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Le Matin (The Morning)

signed in Chinese, signed 'CHU TEH-CHUN' (lower left)

gouache on paper

65 x 50 cm. (25 5/8 x 19 5/8 in.)

Painted in 1985

清早

水粉 紙本

1985 年作

款識：朱德群 CHU TEH-CHUN (左下)

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Private Collection, Asia

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

EXHIBITED

Taipei, Gallery TRIFORM, 1987.

來源

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定，如果作品尚未附保證書，買家可向基金會申請

展覽

1987 年 台北 TRIFORM 畫廊



343 TAKESADA MATSUTANI

(B. 1937)

松谷武判



WAVE 97-2-1

signed, dated, titled, inscribed in English and Japanese 'WAVE 97-2-1 162 x 130 cm. pencil, vinyl relief on canvas Matsutani_97' (on the reverse)

pencil, vinyl adhesive on canvas
162 x 130 cm. (63 3/4 x 51 1/8 in.)
Executed in 1997

PROVENANCE

Acquired directly from the artist by the present owner, *circa* 1997

波動 97-2-1

鉛筆 乙烯基浮雕 畫布

1997 年作

款識: WAVE 97-2-1 162 x 130
cm. pencil, vinyl relief on canvas
Matsutani_97 (畫背)

來源

現藏者約 1997 年直接購自藝術家

HK\$500,000-700,000

US\$65,000-90,000

344 CHIYU UEMAE 上前智祐

(1920-2018)



Untitled

signed, titled, dated and inscribed in Japanese '59-96 104 x 84 1996.9 1973' (on the reverse)

mixed media and oil on woodboard
104 x 84 cm. (41 x 33 1/8 in.)

Painted in 1973 & 1996

PROVENANCE

Acquired directly from the artist by the present owner, *circa* 1996

無題

綜合媒材 油彩 木板

1973 及 1996 年作

款識：上前智祐 59-96 104 x 84

1996.9 中央の黄作品 1973 (畫背)

來源

現藏者約 1996 年直接購自藝術家

HK\$150,000-250,000

US\$20,000-32,000

345 RHEE SEUNDJA 李聖子

(1918-2009)



Une ville de février 1962

signed and dated 'SEUND JA RHEE 62' (lower right); signed, titled, dated and inscribed 'UNE VILLE DE FÉVRIER 63 SEUNDJA RHEE RANELAGH' (on the reverse); inscribed '6260P210 CAVALERO' (on the stretcher)
oil on canvas
130 x 89 cm. (51 1/8 x 35 in.)
Painted in 1962

1962 年 2 月的城市

油彩 畫布
1962 年作
款識:SEUND JA RHEE 62 (右下);
UNE VILLE DE FEVRIER 62
SEUNDJA RHEE RANELAGH
(畫背); 6260P210 CAVALERO
(畫布框架)

HK\$800,000-1,300,000
US\$110,000-170,000

PROVENANCE

Christie and Lionel Cavaleiro Collection, France
Thence by descent to the present owner

來源

法國 Christie and Lionel Cavaleiro 收藏
現由原藏家屬收藏

**'Rhee's works show touches of magic colour
in simply constructed shapes. There is
architectural toughness juxtaposed with soft
sensitive emotion.'**

— Raymond Nacenta

「李聖子的作品以神奇的色彩繪出簡單的形狀，將紮實的構圖
與溫和敏銳的情感並置一起。」

— 雷蒙·納桑塔



Façade of Galerie Cavaleiro in Cannes in 1960.
Photo: Courtesy of the archives from Galerie Cavaleiro.
1960 年位於戛納的 Cavaleiro 畫廊

Rhee Seundja at Galerie Cavaleiro, with Lionel Cavaleiro in the background, 1976. Photo: Courtesy of the Seundja Rhee Foundation, Seoul.
在 Cavaleiro 畫廊裏的李聖子與 Lionel Cavaleiro 先生，1976 年



346 NAM KWAN

(1911-1990)

南寬



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人收藏

Old Form

signed in Korean, signed 'NAM'
(lower right); signed and dated in Korean,
signed 'NAM KWAN' (on the reverse)
oil on canvas
65 x 80.5 cm. (25 5/8 x 31 3/4 in.)
Painted in 1976

PROVENANCE

Private Collection, Asia
Christie's Hong Kong, 26 Nov 2017, lot 569
Acquired from the above sale by the present
owner

EXHIBITED

Gwacheon, National Museum of Modern and
Contemporary Art, Nam Kwan Exhibition, 17
August –13 September 1980

舊形態

油彩 畫布
1976 年作
款識：寬 NAM (右下) ; 南寬 NAM
KWAN 一九七六年作 (畫背)

來源

亞洲 私人收藏
香港 佳士得 2017 年 11 月 26 日 編號 569
現藏者購自上述拍賣

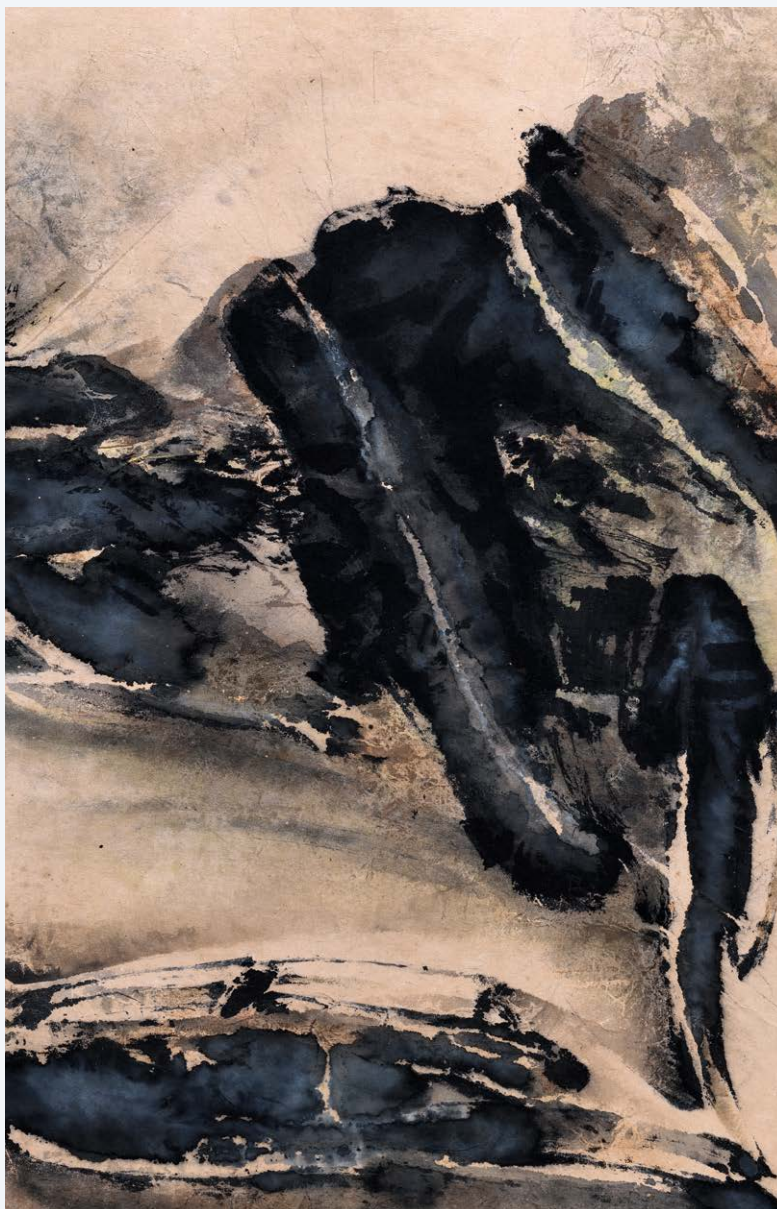
展覽

1980 年 8 月 17 日至 9 月 13 日
「西洋畫家南寬招待展」 果川
國立現代美術館

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

347 LIU GUO-SONG 劉國松

(B. 1932)



Snowy Landscape

signed in Chinese, dated "1964" (upper left)

ink and color on paper

85.5 x 55.5cm. (31 3/4 x 21 7/8 in.)

Painted in 1964

one seal of the artist

PROVENANCE

Loftyart Gallery, Taipei

Private Collection, Asia (acquired

from the above by the present owner)

雪景

水墨 設色 紙本

1964 年作

款識：劉國松 1964 (左上)

藝術家鈐印一枚

來源

台北 高士 畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

HK\$350,000-550,000

US\$46,000-71,000

348 GUAN LIANG
(1900-1986)

關良



West Yunnan Scenery

signed 'Liang' in Chinese (lower left)
oil on board
30 x 28.2 cm. (11 7/8 x 11 1/8 in.)
Painted *circa*. 1940s

滇西景

油彩 木板
約 1940 年代作
款識：良（左下）

HK\$800,000-1,500,000
US\$110,000-190,000

PROVENANCE

Acquired directly from the artist's family by the previous owner

China Guardian, 27 October 1999, lot 3

Private Collection, Asia

China Guardian Hong Kong, 2 October 2018, lot 36

Acquired from the above sale by the present owner

來源

原藏家直接購自藝術家家屬

中國 嘉德「美術百年專場」1999年10月27日

編號 3

亞洲 私人收藏

香港 嘉德 2018年10月2日 編號 36

現藏者購自上述拍賣

EXHIBITED

Shanghai, The Sun Gallery, Guan Liang's landscape oil and watercolour exhibition, 20th January 1947.

展覽

1947年1月20日「關良風景水彩畫油畫展」

上海大新公司畫廊

LITERATURE

Culture & Art Publishing House, History of Chinese Oil Painting in the 20th Century: Guan Liang, Beijing, 2009 (illustrated, p. 129)

出版

2009年《二十世紀西畫文獻：關良》北京

文化藝術出版社（圖版，第129頁）

349 GUAN LIANG
(1900-1986)

關良



Berlin Museum

oil on woodboard
24 x 33 cm. (9 1/2 x 13 in.)
Painted in 1957

柏林博物館

油彩 木板
1957 年作

HK\$700,000-1,400,000
US\$91,000-180,000

PROVENANCE

Sotheby's Hong Kong, 7 October 2007, lot 542
Private Collection, Asia
China Guardian Hong Kong, 2 October 2018,
lot 35
Acquired from the above sale by the present
owner

EXHIBITED

Taipei, Lin & Keng Gallery, Guan Liang – 100
Years of Retrospective, April 19 – May 14,
2000.

LITERATURE

Sichuan People's Publishing House, Guan
Liang, Sichuan, 1982 (illustrated, p. 28.)
Lin & Keng Gallery, Guan Liang, Taipei, 1996
(illustrated, p. 62–63)
Lin & Keng Gallery Inc., Guan Liang –
100 Years Retrospective, Taipei, 2000
(illustrated, p. 24)
Culture Art Publishing House, History of
Chinese Oil Painting in the 20th Century:
Guan Liang, Beijing, 2009 (illustrated, p. 141)

來源

香港 蘇富比 2007 年 10 月 7 日 編號 542
亞洲 私人收藏
香港 嘉德 2018 年 10 月 2 日 編號 35
現藏者購自上述拍賣

展覽

2000 年 4 月 19 日至 5 月 14 日 「關良百年紀念展」
台北 大未來畫廊

出版

1982 年《關良畫冊》四川人民美術社（圖版，第 28 頁）
1996 年《關良 1900 – 1986》台北 大未來畫廊（圖版，
第 62–63 頁）
2000 年《關良百年紀念展》台北 大未來畫廊（圖版，
第 24 頁）
2009 年《二十世紀西畫文獻：關良》北京 文化藝術出
版社（圖版，第 141 頁）

"Western painting forms the body of Guan Liang's paintings, and Chinese paintings their soul. Western painting techniques, lucid, solid, and rich, allow him to express the leisurely charm of Chinese paintings, with their tranquility, ease, and simple elegance. His aim is to create modern, forward-looking paintings that convey the spirit of traditional Chinese art; his purpose is to create."

– Guo Moruo

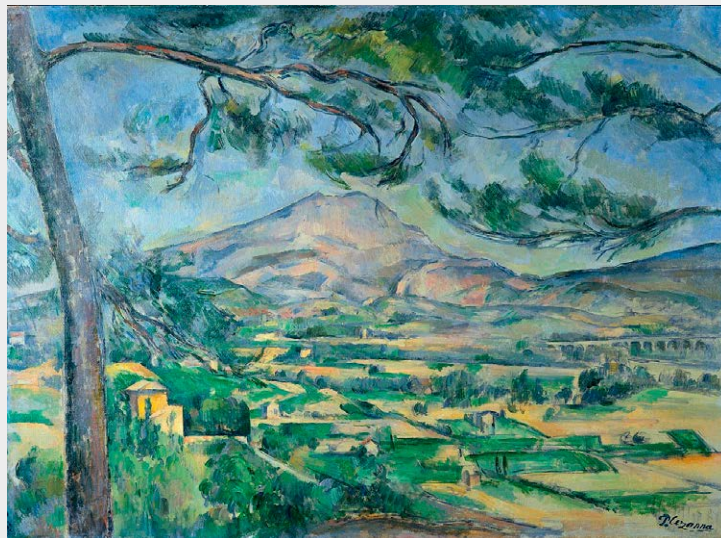
「關良以西畫作軀殼，國畫作靈魂，以西畫單純明快堅實濃郁的技巧，來表達國畫恬靜、灑脫、淡雅、超逸的神韻，企圖創作一種時代的、前進的、發揚中國傳統藝術精神的繪畫，他的目的在創作。」

– 郭沫若

Given that Guan Liang was one of the most avant-garde modern masters of his era, and one of the earliest to advocate a blend of Chinese and Western art practices, this quote captures perfectly the essence of his work. The focus of his career was formed around two lines of development, Chinese and Western, that wove together and formed a unique style as he moved between the oil medium and ink on paper. This season, Christie's is proud to present two important early oils from Guan Liang that testify to his evolution in the 1940s and '50s.

After graduating from the Pacific Academy of Fine Arts in Tokyo in 1923, Guan Liang was invited by Liu Haisu to teach at the Shanghai Art College. Under the influence of Guo Moruo, Guan Liang in 1927 joined the Northern Expedition, heading the Art Section of the General Political Division of the Northern Expedition Army. When the Marco Polo Bridge Incident broke out in 1937, Guan took a boat from Shanghai to Hong Kong, then passed through Hanoi to reach Yunnan by way of the Burma Road. Now in Kunming, he taught at the National College of Art, which had relocated to Yunnan, until early 1941, when he transferred to the Technical College of Chengdu, Sichuan. It was Guan Liang's tenacious and enthusiastic love for art that inspired him with hope in difficult times such as those.

Guan Liang's *Western Yunnan Scenery* (lot 348), dating from the 1940s, reflects his experiences during the war years. West Yunnan is famous for its diverse scenic views of snow-capped mountains, deep valleys, and lakes. Guan sets out an S-shaped composition for this winding, meandering scenery, with a temple and spire set side by side at its center. Framed by the surrounding landscape, they help highlight the well-proportioned differences in spatial depth as we advance through the layers of the painting. *Western Yunnan Scenery* (lot 348) employs both Western perspective techniques and the aesthetics of the "deep distance" method seen in traditional Chinese painting. Guan sets out the rock wall on the left, the mountains in the distance, and the foreground rocks with relaxed, natural, concise brushwork, ingeniously combining Chinese painting techniques with the Western oil medium. Colours are vivid and saturated, and while it may appear that the colours of the painting — the emerald green of the trees, the white of the building walls, the yellow highlights, and the misty pink layers — were simply casually applied by the artist, they in fact reflect a superb technical handling of colour. These techniques originated with the Fauves, whose rich, dense tones may not have represented the actual colours of any real scene, but were used to structure paintings, heighten their sense of atmosphere, and produce added layers, all of which contributed to the great energy and vitality of their works. In the artist's own words, "I capture colorful light that brings out a sense of movement in what I depict rather than stillness."



Paul Cezanne, *The Montagne Sainte-Victoire with a Large Pine*, circa. 1887.

保羅·塞尚《The Montagne Sainte-Victoire with a Large Pine》約 1887 年作

被譽為同時代最前衛的現代大師之一，以及最早宣導中西藝術實踐融合的藝術家之一，這段感言完美地捕捉了關良藝術作品的精髓。關良一生的藝術軌跡是由中西兩條線交織而成，在油彩畫布與紙上彩墨的兩種不同媒介之間游走，形成獨特的藝術風格。此次拍賣，佳士得榮幸地呈獻關良兩副重要早期油畫作品，見證了藝術家在 1940 年代至 50 年代的時代變遷。

關良 1923 年畢業於日本東京太平洋美術學院後，受劉海粟之邀，任教上海美專。1927 年在郭沫若的影響下，關良參加北伐戰爭，並任北伐軍總政治部藝術股股長。1937 年盧溝橋事變爆發後，關良從上海乘船到香港，又經河內，輾轉從滇越公路進入雲南，到達遷移昆明的國立藝專任教，直至 1941 年初轉至四川成都技藝專科學校教學。藝術家對藝術的堅韌和熱情激勵了他在困難時期的對生活的希望之情。

創作於 1940 年代的作品《滇西景》(拍品編號 348) 則是關良在戰爭歲月中的見證。滇西位於雲南，以雪山、深谷和湖泊等多樣的景觀而聞名。關良以 S 形構圖，勾勒出迂回蜿蜒的景觀。寺廟和尖塔並列在作品的中間，以周圍的景觀為框架，突出了空間深度之間的關係，層層推進，錯落有致，既有西方繪畫的透視觀，又有著中國繪畫景深美學觀。左邊的山牆、遠處的山脈以及前景中的岩石均被藝術家以簡練而灑脫的筆觸呈現，展示了他將中國傳統繪畫技法與西方油畫媒介相結合的巧妙運用。此作品的色彩以飽和、鮮豔的為特徵。藍色的塔樓，翠綠的樹木，白色的房屋，以及畫面高光的黃色、薄霧般的粉色層，看似隨心賦色，卻蘊含了藝術家高超的用色技巧。這種用色技巧來源於野獸派，這些濃郁的色彩未必是現實景物的實際色彩，而是被藝術家作為畫面結構來渲染氛圍及增添畫面層次感，並形成生機勃勃的生命力。用他的話來說，“捕捉彩色光，突出所描繪物體的運動感，而不是靜止感。”

When the War of Resistance ended in 1945, Guan Liang returned to Hangzhou, and later settled in Shanghai. In 1957, China and East Germany signed a cultural exchange agreement, and when a large-scale Chinese painting exhibition was held in East Germany, Guan Liang and Li Keran traveled to East Berlin as members of the Chinese delegation. Such a trip provided a rare opportunity to go abroad and to see great masterpieces of Western art. Guan Liang wrote in his memoirs: "In 1917, I studied Western painting at the Pacific Academy of Fine Arts in Tokyo, and was exposed to works by Da Vinci, Michelangelo, Monet, Picasso, and Matisse. When I was young, I always longed for the day when I might be able to visit the places where these masters once practiced their art, to study and admire their work. I was excited and on the edge of my seat as I departed Beijing with Li Keran, taking the train through Siberia, Moscow, and Czechoslovakia, and finally, ten days later, arriving in East Berlin.

The paintings of Guan Liang and Li Keran received an enthusiastic welcome during the Berlin exhibition. The German publishing house Insel-Bücherei issued a German-language edition of a Guan Liang painting album, making him only the second Chinese artist after Qi Baishi to be included in their "World Art" series. Under official sponsorship, Guan Liang was able to visit various parts of East Germany, and the unique impact of the European geography, cultures, and customs inspired him, resulting in the creation of his important "German series."

Guan Liang visited Museum Island in Berlin many times, repeatedly studying the masterpieces of Western art and making many sketches of the island itself; those sketches were invested with some of the deepest personal feeling of any works from his East Berlin visit. Berlin's Museum Island consists of five museums, including the Altes Museum, the Neues Museum, the Alte Nationalgalerie, the Bode-Museum, and the Pergamonmuseum. The varied styles of architecture of the five museums nevertheless achieve harmony, and together they house precious cultural relics from 6,000 years of human history.

In *Berlin Museum* (lot 349), Guan Liang adopts a distant perspective that takes in the riverside scenery, ships plying the riverbanks, empty streets, and the striking and monumental architecture of the museum itself on the river's far side. The tranquil, pleasant scene of the painting is composed in a warm palette with broad, freehand brushwork, while simple outlines establish a rhythm that carries through from the foreground and into the middle and deep distance. Given that Guan's visit took place in the deep autumn, in October, he selects a palette based around blue-greys of relatively low saturation and purity, while light yellow tones add a mild warmth to the streets and walls near the painting's center, producing contrasting warmth and coolness and highlighting the sunlit areas. The deep red of

1945 年抗戰結束後，關良回到杭州，後定居上海。1957 年，中國和東德簽署了文化交流協議，在東德舉辦了一場大型中國畫展，關良和李可染作為中國代表團的成員前往東柏林。這樣的旅行，提供了難得的出國機會，讓他有機會能看到西方藝術傑作。關良在其回憶錄中寫到：「1917 年，我在日本東京太平洋美術學校學西洋繪畫，接觸到達·芬奇、米開朗基羅及莫內、畢卡索、馬蒂斯等人的藝術作品，對這些大師們從事藝術活動的故地，我年青時代就嚮往著何時能有一天得以去觀摩、瞻仰……我懷著激動而又惴惴不安的心情與李可染一起從北京出發，乘火車途經西伯利亞、莫斯科、捷克等國，十多天以後才到達東柏林。」

在柏林藝術展覽期間，關良與李可染的畫作獲熱烈反響，德國的伊姆茵采爾出版社 (Insel-Bücherei) 為關良出版了德文版的畫冊，成為繼齊白石之後，入編該公司出版的《世界美術》叢書的第二個中國藝術家。在官方安排下，關良造訪東德各地，而歐洲獨特的地理環境與人文風情皆給了藝術家許多震撼與靈感，創作了在其油畫作品中非常重要的 "德國系列"。

其中，關良多次參觀柏林博物館島，他不但反復觀摩西方大師傑作之中，並以多次寫生博物館島，成為東德旅行中極具個人情感之作。柏林博物館島上由五座博物館組成，由柏林老博物館、柏林新博物館、國家美術館、博多博物館及佩加蒙博物館。島上五座博物館形態各異，卻和諧統一，共同展示 6,000 年人類歷史的珍貴文物。

在《柏林博物館》(拍品編號 349) 中，關良採用了遠景的視角，將河邊的景色，輪船沿著河岸航行，空蕩蕩的街道，以及矗立在河對面的柏林博物館不容錯過的紀念性建築。這個寧靜宜人的場景由溫暖的色調和廣泛的寫意組成。簡單的輪廓，在前景、中景和遠景之間建立了一種節奏。在色彩上，由於訪問柏林已是十月深秋，關良以飽和度較低的灰藍色調為主，色度偏低，加以淺黃的微暖色調繪製畫面中區的樓牆和沿岸的街道，形成冷暖對比，突出明暗光照。並以深紅色將的紅色塔尖頂天而立，與河道中的船隻上的幾抹紅色遙相輝映。左下角的灰綠與右上黃綠的草坪在視覺上達到平衡，令整個畫面浮現出朦朧微妙，並令人心神安寧的悠然氛圍。

創作此副作品時關良已是 57 歲，並已轉向中國繪畫多時。此副油畫的用色方面，無疑是受到中國繪畫精神的影響。魏晉南北朝以後，道家“五色蒙眼”的思想開始流傳，加上禪宗追求的樸素，使中國畫走上了更加簡化的道路。筆法和墨色。他在《柏林博物館》(拍品編號 349) 精細、微妙的色彩層次產生了平坦但和平的紋理，反映了藝術家在這一時期的意識和感知。他將中國傳統繪畫中對於著色及構圖的意味深長，運用於油彩畫作之中，創造出極具關良個人風格的繪畫風格。

此兩幅關良油畫作品來源均詳實可尋：《滇西景》(拍品編號 348) 源于藝術家家屬，更于 1947 年關良在上海大新公司畫廊舉辦的個展中展出。《柏林博物館》(拍品編號 349) 見證了 50 年代中德文化交流的歷史時刻，兩件作品均可見于多本權威著錄之中。兩幅作品不但是藝術家難得的具有代表性的作品，體現了他將中國傳統藝術精神與西方風格融為一體的獨特見解；而且見證了藝術家在戰爭年代及冷戰年代的歷史時刻中，藝術家作為親歷者，對歷史的感慨及見證。

the museum's central spire stands out against the sky, echoed by touches of red in the boats along the river. The grey-green in the lower left is balanced by the yellow-green of the lawn on the right, while the work as a whole emerges as a misty and delicate scene with a satisfyingly tranquil and leisurely atmosphere.

Fifty-seven years old when he painted *Berlin Museum* (lot 349), Guan Liang had already returned to Chinese painting for some time, and his use of color in this work undoubtedly shows the influence of Chinese painting. After the Wei, Jin, and the Northern and Southern Dynasties, the Daoist idea that "the five colors blind the eyes" began to spread, and this, along with the simplicity sought in Zen Buddhism, set Chinese painting along a path of more simplified brushwork and ink color. In *Berlin Museum* (lot 349), Guan's fine and subtle layering of color produces even, peaceful textures, reflecting the artist's state of mind and feelings

during this period. Guan Liang creates a painting style uniquely his own by infusing significant aspects of colour and composition from traditional Chinese painting into his oil work.

The provenance of these two Guan Liang oil paintings is known in detail: *Western Yunnan Scenery* (lot 348) belonged to the artist's family and was shown in a solo exhibition at the gallery of The Sun Company in Shanghai in 1947; *Berlin Museum* (lot 349) was witness to a historical moment of Sino-German cultural exchange in the 1950s. Mention of both works can be found in many authoritative records, and both are hard-to-find representative works by this artist. Both paintings embody his unique insights into integrating the spirit of traditional Chinese art with Western styles, and both were witness to particular episodes during the war and the cold war that followed, reflecting the artist's feelings as someone who personally experienced those eras of history.

Museum Island with Pergamon Museum and Bode Museum, Berlin. December 1951.
Photo by Peter Heinz Junge
1951 年的柏林博物館





Detail of Lot 348
拍品編號 348 局部



Detail of Lot 349
拍品編號 349 局部

350 ALFRED SISLEY 阿爾弗雷德·西斯利
(1839-1899)



PROPERTY FROM A DISTINGUISHED ARISTOCRATIC
FAMILY COLLECTION

顯赫家族珍藏

Vue de village

signed 'Sisley.' (lower left)
oil on canvas
38 x 55.7 cm. (14 7/8 x 22 in.)
Painted *circa* 1885

村景

油彩 畫布
約 1885 年作
款識：Sisley. (左下)

HK\$3,200,000-5,200,000
US\$420,000-670,000

PROVENANCE

Georges Bernheim, Paris
Mr. and Mrs. Salles, France
Anon. sale, Hôtel Rameau, Versailles, 15 June
1988, lot 126
Private collection, by whom acquired at the
above sale

LITERATURE

S. Brame and F. Lorenceau, Alfred Sisley:
Catalogue critique des peintures et des pastels,
Paris, 2021, no. 684, p. 262 (illustrated).

來源

巴黎 喬治·伯恩畫廊
法國 薩勒斯夫婦
凡爾賽宮 拉莫酒店拍賣 1988 年 6 月 15 日 匿名拍賣
拍品編號 126
私人收藏，購自上述拍賣

出版

2021 年《Alfred Sisley: Catalogue critique des
peintures et des pastels》S. Brame 及
F. Lorenceau 著 巴黎 第 262 頁 編號 684 (插圖)





Alfred Sisley, *The Road from Moret to Saint-Mammès*, 1883–85.
Metropolitan Museum of Art, New York.

阿爾弗雷德·西斯利《從莫雷特到聖馬梅的小徑》1883至1885年作
紐約大都會藝術博物館

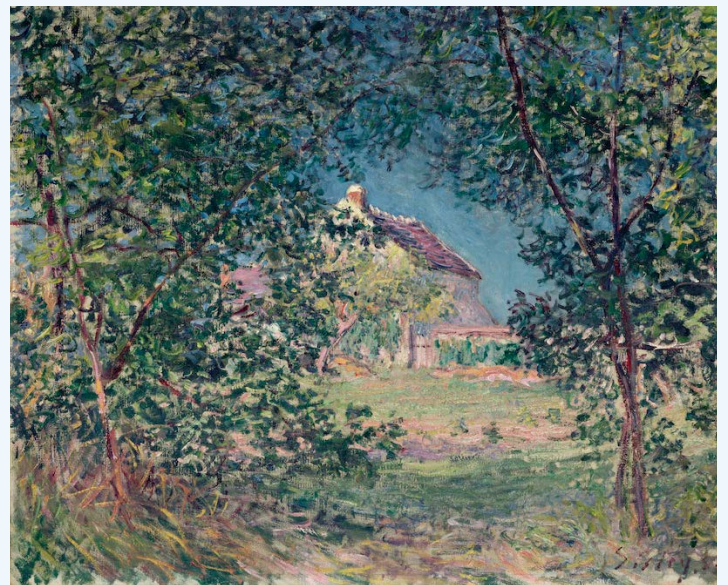
In 1885 Sisley lived in Les Sablons, a small village not far from the town of Moret-sur-Loing, where he would settle permanently in 1889. The artist was enamoured of the area and frequently portrayed the foot paths through woods and thickets, and country lanes which surrounded his home. Nevertheless, however absorbed he was by the natural landscape, he rarely overlooked the presence of people casually going about their daily lives. "In many of the paintings made at Les Sablons, the note is one of withdrawn simplicity, meditative and undramatic. This is country life, neither bucolic nor picturesque...in which the only 'events' are a turn in the road or a fallen tree, a local woman on a path..." R. Shone, *Sisley*, London, 1992, p. 142

In contrast to an artist like Monet, for whom the pure and untrammelled state of nature held far greater mystery and attraction, Sisley endeavoured to depict an easy and untroubled balance between rural life and nature. Gustave Geffroy wrote: "He sought to express the harmonies that prevail, in all weather and at every time of day, between foliage, water and sky; and he succeeded... He loved river banks; the fringes of woodlands; towns and villages glimpsed through the trees; old buildings swamped in greenery; winter morning sunlight; summer afternoons. He had a delicate way of conveying the effects of foliage (in "Sisley," *Les Cahiers d'Aujourd'hui*, Paris, 1923).

The sense of abundant and verdant nature is wholly evident in *Vue de village*. Magnificently lush trees extend upwards and expand with the weight of their thick, full, new leaves whilst the long green grass conveys a lively untamed texture, its vast expanse warmed with falling light in the

sun. Contrasts enliven the composition with the deep green shadows providing shady respite, the mahogany-coloured wood of the trees and receding line of the fence structuring the composition and ordering the altogether lush, rich greenery, a moment in nature captured fully and beautifully. The figures of a mother and child to the right, a group of hens to the centre, are delicately and finely articulated, diminutive within the great sense of openness and airiness of nature around them. Nature takes over in this composition as the line of tiny houses diminishing along the horizon line serve to subtly separate the lively fields from the open and magnificent sky, itself expressed in myriad shades of blue, carefully dappled with the puffy white clouds of a warm summer's day. The fresh air is almost tangible, palpable and accessible to the viewer.

The wonderfully structured and deftly painted composition of *Vue de village* reiterates Sisley's individual approach to painterly surfaces and, in particular, his belief in the prominence of light, which functions for him as both a formal element and a fantastic phenomenon: "Objects should be rendered with their own textures and above all they should be bathed in light as they are in nature. This is what we should be striving to achieve. The sky is not simply a background: its planes give depth (for the sky has planes as well as solid ground), and the shapes of clouds give movement to a picture. What is more beautiful indeed than a summer sky with its wispy clouds idly floating across the blue? What movement and grace . . . They are like the waves at sea, one is uplifted and carried away" (V. Coudrey, *Alfred Sisley: The English Impressionist*, Exeter, 1992, p. 68).



Alfred Sisley, *Lisière de forêt au printemps*, 1885, Musée d'Orsay, Paris
阿爾弗雷德·西斯利《春日的樹林》1885年作 巴黎 奧賽美術館



Alfred Sisley, *Paysage*, 1887. Christie's, New York, 1 November 2011, lot 17. Sold for 3,330,500 USD
阿爾弗雷德·西斯利《風景》1887年作 紐約 佳士得 2011年11月1日 拍品編號 17 成交價: 3,330,500 美元

1885年，西斯利住在離盧萬河畔莫雷市不遠的小村莊薩布隆，他自1889年永久定居在那裡。那一片地區閒適怡情的氛圍深深吸引住了藝術家，使得他經常在作品中描繪那些橫穿樹林或灌木叢的小徑，抑或是環繞著他居所的鄉間小道。然而，無論他對自然景觀有多著迷，他也從未忽略過日常生活中來來往往的人們。「在薩布隆村創作的許多畫作中，藝術家的畫風是一種內斂的樸素、沈思和淡雅。這是真正樸實無華的鄉村生活，既不是優雅田園詩，也不是風景如畫……在這般平實祥和之中，生活里唯一有趣的「波瀾」恐怕是一條小路的曲折蜿蜒、或者是一棵猛然倒下的樹，或者是路上閒逛的當地婦女……」（勞·捨恩《西斯利》，1992年出版於倫敦，第142頁）

像莫奈這樣的藝術家，無疑對純淨的自然無拘無束的狀態抱有更大的好奇心與期待感，但與莫奈相比，西斯利則更多著墨於描繪鄉村生活與自然之間輕鬆閒適且無人打擾的平靜感。古斯塔夫·喬佛瑞曾這樣評價道：「不論是什麼樣的天氣、日子、甚至是一天中的任何時間，他（西斯利）都在試圖表現出樹葉、水和天空之間完美契合的和諧；他成功出來了……他深愛著自然中的美景：河岸、林地邊緣、透過樹林的縫隙瞥見的城鎮和村莊、綠樹成蔭的老建築、冬日早晨的暖陽、夏日午後的時光。他用一種精細微妙的方式來表現樹葉的效果。」（引自「西斯利」，《今日報》，1923年出版於巴黎）

在本作《村景》中，大自然風景的豐盈和青翠都被展現得淋漓盡致。鬱鬱蔥蔥的樹木向上延伸，並緊隨著它們厚實、飽滿的新葉子而逐漸更加飽滿，而長長的綠植野蠻蔓延著，傳達出一種活潑的質感，畫面上廣闊的空間也在自然光的煦煦透照下變得溫暖。深綠色的陰影給畫面帶來些許涼爽的氣息，而深紅色的樹木和推向遠方的圍欄定義了全畫的構圖，這種對比使得整個畫面活力十足，精巧地並置了鬱鬱蔥蔥、應接不暇的種種綠植，在大自然的變化中捕捉到一個完整而動人的時刻。畫面右邊的母親和孩子與中央的一群母雞，在周遭開闊且通透的環境中，小巧玲瓏、更顯得獨具一格。大自然在這幅作品中佔據主導地位，一排排沿地平線漸遠漸小的房子微妙地將歡愉熱鬧的田野與開闊壯麗的天空分開來，天空則以變化無數、深淺不一的藍色表現，略微點綴著活力夏日的蓬鬆雲朵。而新鮮的空氣也似乎是有形的、可觸碰的，能讓觀者充分感知到他們的存在。

《村景》一作獨具巧思，構圖與主題完美展現了西斯利的個人繪畫風格與理解，特別是他對畫面上光線的佈置與強調。光對他說來既是一種繪畫形式的元素、又是一種奇妙的自然現象：「每一個物體都擁有自己的紋理，而更重要的是，他們都應沐浴在自然陽光中。這是我們（作為藝術家）應該努力展現出的效果。天空也不僅僅應是一個背景：它寬廣的平面賦予了畫面深度（因為天空既有空曠的平面、也有堅實的形制），雲的形狀更是給畫面帶來動感。當纖細修長的雲朵悠閒地飄過湛藍的天空時，又有什麼是比夏日的天空更美麗的呢？多麼優雅的動感……它們就像海上起伏的波浪，吸引著觀者的心一同遠行……」（引自維·庫德里《阿爾弗雷德·西斯利：英國印象派》，1992年出版於埃克塞特，第68頁）。

351 CLAUDE MONET

(1840-1926)

克勞德·莫奈



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION 亞洲重要珍藏

Chemin creux, Pourville

signed 'Claude Monet' (lower right)

pastel on paper

21 x 31.7 cm. (8 ¼ x 12 ½ in.)

PROVENANCE

L. Bernard, Paris

Georges Aubry & Cie, Paris

Dr Laurent Rehfous, Geneva, by whom

acquired from the above on 27 February 1932

Private Collection, Washington; sale, Christie's

New York, 7 November 2001, Lot 408

Private collection, by whom acquired at the

above sale

This pastel will be included in the forthcoming supplement to the Claude Monet catalogue raisonné to be published by the Wildenstein Institute.

普維爾的小徑

粉彩 紙本

款識：Claude Monet (右下)

來源

巴黎 L·貝爾納

巴黎 喬治·奧布里畫廊

日內瓦 洛朗·雷福斯 (1932 年 2 月 27

日購自上述收藏)

華盛頓 私人收藏; 紐約 佳士得 2001 年

11 月 7 日 拍品編號 408

私人收藏 (購自上述拍賣)

本作將被收錄於由威爾頓斯坦·普拉特納研究所籌備的克勞德莫奈作品全集

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

US\$260,000-390,000

Monet had first travelled to the tiny fishing village of Pourville in early 1882, for a solo stint that lasted from mid-February through mid-April, commencing a sequence of transformative painting campaigns at the Normandy shore that occupied him throughout the first half of the decade. This was a landscape that held profound personal resonance for Monet, the stark and solitary beauty of the coast in the off-season offered him a welcome refuge at that time. 'One could not be closer to the sea than I am,' he wrote rapturously to his wife Alice, 'right on the shingle, and the waves break at the base of the house' (quoted in exh. cat., *Monet: The Seine and the Sea*, Edinburgh, 2003, p. 132).

In *Chemin creux, Pourville*, Monet sets himself upon La Cavée, where the trail nestled deeply between steep, shrub-covered slopes. The path opens out in the foreground, beckoning the viewer to enter the landscape towards the water and wide sky beyond. 'Monet was clearly captivated by the picturesque qualities of this route,' David Steel has written, 'but he seems to have been particularly sensitive to the compositional possibilities offered by one particular bend in the path' (exh. cat., *Monet in Normandy*, Fine Arts Museums of San Francisco, 2006, p. 110).

Executed swiftly, decisively and directly, Monet's works in pastel deftly harness the subtle nuances of nature under shifting weather conditions, from the soft, diffused light of dawn as the sun calmly rises to the dramatic after-effects of a storm. Displaying a keen sense of momentary, fleeting nature, *Chemin creux, Pourville*, is suffused with a sense of the urgency with which Monet has attempted to capture its nuances before they shift and disappear. The richly worked surface is filled with expressive swathes of blue and white to describe the open expanse of sky, the textured slopes beneath creating a solidity in the land as the light shifts over it. Superimposing fresh colours over previously applied layers of pigment and blending shades together with his finger, Monet develops an intensely tactile, sensuous dialogue with his subject. In *Chemin creux, Pourville* Monet here seeks respite from the mundane in the boundless powers of nature – in the magisterial confrontation of earth, sea, and sky.



Claude Monet, *Le chemin creux*, 1882. Christie's, London, June 2017. Sold for 5,653,000 GBP (7,232,600 USD).

克勞德·莫奈《小徑》1882 年作
倫敦佳士得 2017 年 6 月 成交價：5,653,000 英鎊 (7,232,600 美元)

莫奈於 1882 年初第一次旅行至普維爾這個以捕魚為業的小村莊。這次單人旅行從二月中旬一直持續到四月中旬，讓他開啟了一場始於諾曼底海岸、長達五年的繪畫變革。這裡的風景引起了莫奈的深深共鳴，休漁期的海岸以荒涼清冷之美歡迎莫奈的到來，這正是彼時的他最需要的慰藉。「沒有人可以比我更接近海，」他如此興高采烈地向妻子愛麗斯寫道，「就在石灘上，浪花衝擊著房屋底部」（引自「莫奈：漁網與海」展覽圖錄，愛丁堡，2003 年，頁 132）。

在《普維爾的小徑》中，莫奈將自己置身於拉卡維，小徑穿過兩旁陡峭而佈滿灌木的斜坡。小徑在前景中逐漸變得寬闊，彷彿在引領觀者進入畫中，向遠處的海天一色走去。「莫奈顯然被這條小徑上如畫的風景深深吸引，」大衛·斯特爾如此寫道，「但他似乎對這條小徑上一處拐彎的構圖組合特別敏感」（「莫奈在諾曼底」展覽圖錄，舊金山藝術博物館，2006 年，頁 110）。

下筆果斷，運筆如飛，莫奈的粉彩作品以精湛絕倫的技藝捕捉了不斷變化的天氣狀態下，大自然微妙的細節，我們看到暴雨過後，太陽緩緩升起，破曉時分天空柔和散佈著光線。《普維爾的小徑》抓住了變化多端的大自然中一瞬間的感覺，力圖留存下轉瞬即逝的微妙景色。畫面層次豐富，充滿表現力的藍色及白色筆觸呈現出廣闊的天空，天空之下，起伏的山坡在光線下顯得堅實沉著。層疊的鮮明色彩與交織的陰影在莫奈的手指下化為栩栩如生、極富質感的畫面。在《普維爾的小徑》中，莫奈在大自然的無限力量中尋求世外桃源般的休憩之機——在直面大地、海洋和天空之時。

Claude Monet, *Road at La Cavée, Pourville*, 1882, Museum of Fine Arts, Boston.

克勞德·莫奈《普維爾的拉卡維小徑》1882 年作 波士頓美術館

352 CAMILLE PISSARRO
(1830-1903)

卡密爾·畢沙羅



PROPERTY FROM A DISTINGUISHED ARISTOCRATIC
FAMILY COLLECTION

顯赫家族珍藏

Le Jardin des Tuileries, brume

signed and dated 'C. Pissarro 1900' (lower
left)

oil on canvas

54.2 x 65.3 cm. (21.3/8 x 25.5/8 in.)

Painted in 1900

霧中的杜麗樂花園

油彩 畫布

1900 年作

款識：C. Pissarro 1900 (左下)

HK\$5,500,000-7,500,000

US\$720,000-970,000

PROVENANCE

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist (possibly on 30 March 1900)
(possibly) Galerie Bernheim-Jeune, Paris, by whom acquired from the above on 9 April 1900
Adolphe Tavernier, Paris; sale, Drouot, Paris, 23 March 1903, lot 29
Jeanne Pissarro-Bonin, Paris (daughter of the artist), by whom possibly acquired at the above sale
Galerie Durand-Ruel, Paris, by whom acquired from the above on 18 November 1921
Oppenheimer, by whom acquired from the above on 17 March 1953
Galerie Commeter, Hamburg
Anon, sale, Sotheby's London, 27 March 1957, lot 106
J.R. Cleveland, by whom acquired at the above sale
Anon. sale, Sotheby's, London, 7 December 1966, lot 61
Furneaux (acquired at the above sale)
Jacques Spreiregen, Monaco (by 1977)
Anon. sale, Christie's, London, March 30, 1987, lot 9
Private Collection; sale, Christie's New York, Nov 14 1989, Lot 35
Private collection, by whom acquired at the above sale

EXHIBITED

Paris, Château de Bagatelle, Peintre de jardins des XVIIIe et XIXe siècles, June – July 1928, no. 71
London, Marlborough Fine Art, Pissarro in England, June – July 1968, no. 25 (illustrated)
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LITERATURE

L.-R. Pissarro and L. Venturi, Camille Pissarro, son art, son oeuvre, vol. I, Paris, 1939, no. 1127, p. 237; vol. II, no. 1127 (illustrated pl. 224).
J. Bailly-Herzberg, Correspondance de Camille Pissarro, 1891-1894, Paris, no. 1786, p. 149.
J. Pissarro & C. Durand-Ruel Snollaerts, Camille Pissarro, Critical Catalogue of Paintings, vol. III, Paris, 2005, no. 1315, p. 812 (illustrated)

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巴黎 杜蘭德·魯埃爾畫廊(可能1900年3月30日購入)
(可能)巴黎 小伯恩海姆畫廊(1900年4月9日購自上述收藏)
巴黎 阿道夫·塔維尼耶;巴黎 杜魯拍賣 1903年3月23日 拍品編號 29
珍妮·博寧·畢沙羅(藝術家之女,可能購自上述拍賣)
巴黎 杜蘭德·魯埃爾畫廊(1921年11月18日購自上述收藏)
奧本海默(1953年3月17日購自上述收藏)
漢堡 康米特畫廊
倫敦 蘇富比 1957年3月27日 匿名拍賣 拍品編號 106
J·R·克利夫蘭(購自上述拍賣)
倫敦 蘇富比 1966年12月7日 拍品編號 61
弗諾(購自上述拍賣)
摩納哥 雅克·斯普雷根(1977年)
倫敦 佳士得 1987年3月30日 匿名拍賣 拍品編號 9
私人收藏;紐約 佳士得 1989年11月14日 拍品編號 35
私人收藏,購自上述拍賣

展覽

1928年6月至7月「Peintre de jardins des XVIIIe et XIXe siècles」展覽 巴黎 巴加特爾城堡 編號 71
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出版

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《Correspondance de Camille Pissarro, 1891-1894》J. Bailly-Herzberg 著 巴黎 編號 1786 第 149 頁
2005年《Camille Pissarro, Critical Catalogue of Paintings》J. Pissarro 及 C. Durand-Ruel Snollaerts 著 巴黎 2005年 第III冊 第 812 頁,編號 1315(圖版)



(Left) Camille Pissarro, *The Garden of the Tuileries on a Winter Afternoon*, 1899. Metropolitan Museum of Art, New York.

(左) 卡密爾·畢沙羅《冬日下午的杜樂麗花園》
1899 年作 紐約 大都會藝術博物館

(Below) Camille Pissarro, *The Tuileries Gardens, Rainy Weather*, 1899. Ashmolean Museum, University of Oxford.

(下) 卡密爾·畢沙羅《雨中的杜樂麗花園》1899 年
牛津大學 阿什莫林博物館



In the mid-1890s, after more than a decade of painting almost exclusively at rural Eragny, Pissarro found himself craving a new type of landscape. Long since established as the preeminent modern painter of agrarian life in France, he now re-invented himself as a tireless chronicler of the contemporary metropolis. Commencing from January 1897, Pissarro undertook several successful campaigns and eventually decided to rent an apartment in Paris, enabling him to stay for the entire winter and spring and to bring his family with him. The artist found a flat at 204, rue de Rivoli that suited his criteria, its south-facing windows offering him a splendid variety of pictorial motifs—"with plenty of Parisian character," as he had sought. "We have secured an apartment opposite the Tuileries," he wrote to Lucien in December 1898, "with a magnificent view of the garden, the Louvre to the left, the houses at the bottom, the embankments behind the trees in the garden, the dome of the Invalides to the right, the spires of Sainte-Clothilde behind the clump of chestnut trees—it's most attractive. I shall have a beautiful series to work on" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 103).

This panorama formed the basis for Pissarro's longest and most varied urban series to date, consisting of twenty-eight canvases created during two separate campaigns in January-June 1899 and November 1899-May 1900. Looking directly out his window, he painted the Grand Bassin of the Tuileries, playing on the manifold variations of season, weather, and time of day to impart a unique character to each of the fifteen works on this theme. *Le Jardin des*

1890 年代中期，畢沙羅已經在艾尼拉鄉村醉心繪畫超過十年，幾乎從未離開此地，這時他發現自己渴望創作一種全新的風景作品。長期以來，畢沙羅一直是繪製法國鄉間風光聞名的傑出現代畫家，而現在的他煥然一新，重新定位自己為孜孜不倦的當代城市記錄者。從 1897 年一月開始，畢沙羅成功完成了幾次系列創作，最終決定在巴黎租一套公寓，讓他可以整個冬天和春天都待在這裡，並與家人共同生活。畢沙羅在裡沃利街 204 號找到了一套令他心滿意足的公寓，朝南的窗戶為他提供了豐富多彩又充滿變化的景色——「充滿巴黎特色」，正如他所尋找的。「我們在杜樂麗對面找到了一套公寓，」他在 1898 年 12 月如此向呂西安寫道，「窗外的花園景色美妙絕倫，左邊的盧浮宮，下邊的房子，花園裡樹後的路堤，右邊榮軍院的圓頂，栗樹叢後聖克羅蒂德聖殿的尖頂——那是最吸引人的地方。我應該有一系列漂亮作品要畫了」（引自喬金·畢沙羅及 C. 杜蘭德－魯埃爾·斯諾拉特，同上，2005 年，頁 103）。

這幅全景圖構成了畢沙羅迄今為止最長、最多樣化的城市系列畫基礎，該系列包括 1899 年 1 月至 6 月和 1899 年 11 月至 1900 年 5 月兩次創作活動中繪製的 28 幅畫作。畫家直視窗外，描繪了杜樂麗花園的大片綠地，利用季節、天氣和時間的不斷變化，讓這一主題中的 15 幅作品每一幅都與眾不同，別具一格。《霧中的杜樂麗花園》描繪了一個霧氣氤氳、詩情畫意的秋日，杜樂麗花園沐浴在一片柔和散佈的陽光裡，人們在四處消閒散步。這幅作品與其 1898 年創作的《冬日下午的杜樂麗花園》極為相似，而後者目前收藏於紐約大都會博物館，二者有可能創作於同一個冬天，《冬日下午的杜樂麗花園》畫面沉浸在更為柔和的光線中，或許暗示了那天的氣氛變化。「形式、主題、技藝和效果更為多樣，因為畢沙羅現在可以花更多時間，」喬金·畢沙羅如此寫道，「來冥想並全神貫注於自己的作品」（同上，頁 103）。

Tuileries, Brume depicts the Grand Bassin on a romantic, misty day in Autumn, under delicate, diffuse light, with a few people strolling here and there. It bears great similarity to *The Garden of the Tuileries on a Winter Afternoon* from 1898, now resident in the Metropolitan Museum of Art, New York and was perhaps created during the very same Winter, bathed in a softer light suggestive of the atmosphere that day. “The greater diversity of formats, motifs, techniques, and effects was a result of the fact that Pissarro could now take more time,” Joachim Pissarro has written, “to meditate on and absorb his work” (*ibid.*, p. 103).

Unlike the artist's earlier Parisian series, which treated city streets teeming with pedestrians and carriages, these new views develop the non-urban aspect of the metropolitan space. “Pissarro was now looking for new contrasts, new oppositions of themes—the parks where the city negates itself, opens itself on to nature” (*ibid.*, p. 104). The compositional basis for the present painting is found in the interlocking circular and rectilinear patterns of Le Nôtre's Tuileries, which confer on the view a solid, architectonic strength. The magnificently symmetrical layout of the formally planned gardens, however, is fragmented and disrupted here—forever in flux, like the modern metropolis itself. The organic forms of the trees counterbalance the linearity of the sculpted gardens, while the twin steeples of Sainte-Clothilde in the distance punctuate the vast expanse of sky.

In January 1901, Pissarro undertook a solo exhibition at Durand-Ruel's gallery, where his new views of Paris attracted particular enthusiasm. “Here are the Tuileries Gardens under a mild sky; here they are again on an afternoon in the same season with a pretty twilight sky filled with purplish tones,” wrote Jules de Saint-Hilaire for *Le Journal des Arts*. “But now hoar-frost makes its appearance, tinging the scene with a luminous pink transparency. Succeeding hoar-frost, it's the turn of snow which shrouds everything. And when the snow melts there comes the rebirth of spring” (quoted in J. Pissarro, C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 783). François Thiébault-Sisson, writing in *Le Temps*, was more succinct in his praise. “He renders the delicate modulations in his views of the Tuileries Gardens with absolute mastery. Here, truly, he triumphs” (quoted in *ibid.*, p. 299).

與藝術家早期的巴黎系列不同，畢沙羅的全新視角不再關注熙熙攘攘、車水馬龍的城市街道，而是選取了都市空間裡非都市的一面。「這時的畢沙羅開始尋找新的對比，對比前所未有的主題——城市在這裡不再像一座城市，而把自己徹底敞開給自然」（同上，頁 104）。畫作的構圖基礎來自勒諾特爾設計杜樂麗花園時用到的連環圓形和直線圖案，賦予景觀堅實的建築力量。然而，如此鄭重規劃的花園，其宏偉對稱的佈局在這裡卻分散消解——永遠在變化，正如現代都市本身。樹木錯落有致的組合與花園線性的規劃巧妙平衡，而遠處聖克羅蒂德聖殿的雙尖塔點綴著廣闊的天空。

1901 年 1 月，畢沙羅在杜蘭德－魯埃爾的畫廊舉辦個展，在那裡他聚焦巴黎的新系列引起了特別的轟動。「這是杜樂麗花園在和煦的天空之下；這又是杜樂麗花園，在同樣季節的午後，美麗的暮色裡，天空氤氳著紫色調，」儒勒·德·聖伊萊爾在《藝術雜誌》上如此寫道。「但是現在，又有白霜出現了，明亮的粉紅為風景平添一層透明色彩。繼白霜之後，輪到大雪籠罩一切。當雪融化，便是春回大地之時」（引自喬金·畢沙羅及 C. 杜蘭德－魯埃爾·斯諾拉特，同上，2005 年，頁 783）。弗朗索瓦·蒂博－西松在《Le Temps》時報中更是簡潔道來，不吝讚美。「他以精湛絕倫的筆觸呈現出杜樂麗花園的微妙變化。在這些畫裡，他確實大獲全勝」（同上，頁 299）。



(Upper) Camille Pissarro, *Le Pont-Neuf, effet de neige et brouillard*, 1902.
Christie's New York, November 2017.
Sold For \$1,272,500 USD.

(上) 卡密爾·畢沙羅《雪霧下的新橋》1902 年
紐約佳士得 2017 年 11 月 成交價：1,272,500 美元



(Lower) Camille Pissarro, *Le Jardin des Tuileries et le Pavillon de Flore, effet de neige*, 1899 New York, November 2009.
Sold For \$2,770,500 USD

(下) 卡密爾·畢沙羅《杜樂麗花園與花廊》
1899 年 紐約 2009 年 11 月 成交價：2,770,500 美元

353 ALFRED SISLEY
(1839-1899)

阿爾弗雷德·西斯利



PROPERTY OF A GENTLEMAN

La rue à Moret

signed 'Sisley.' (lower right)

oil on canvas

38.2 x 56.2 cm. (15 x 22 1/8 in.)

Painted *circa* 1888

私人收藏

莫雷特的街道

油彩 畫布

約 1888 年作

款識：Sisley. (右下)

HK\$3,200,000-5,200,000

US\$420,000-670,000

PROVENANCE

M. Lacroix, Paris; sale, Hôtel Drouot, Paris, 12 April 1902, lot 63
Etienne Bignou, Paris
Alex. Reid and Lefevre Ltd., London, by January 1937
Etienne Bignou, New York (inv. no. 2608), by February 1939
Durand-Ruel Gallery, New York (inv. no. 5503), by whom acquired from the above on 3 November 1943
Mr and Mrs S.E. Worms, New York, by whom acquired from the above on 13 March 1946, until at least 1968
Crane Kalman Gallery, London
Private collection, by whom acquired from above in 1997

EXHIBITED

London, The Lefevre Galleries, Pissarro and Sisley, January 1937, no. 23 (titled 'Moret, La Grand Rue').
New York, Bignou Gallery, Significant Landmarks of Nineteenth French Painting, February – March 1939, no. 19 (titled 'Rue a Moret sous la pluie'; dated 'circa 1878').
New York, Bignou Gallery, Selection of XIX and XX Century French Paintings, June – September 1939, no. 19.
New York, Durand-Ruel Gallery, Alfred Sisley centennial, 1840–1940, October 1939 (ex. cat.).
New York, Bignou Gallery, English and French Landscapes by 19 Century French Painters, January – February 1941, no. 28.
New York, M. Knoedler & Co., Early Impressionism, 1868–1883, March – April 1941, no. 27.
New York, Acquavella Galleries, Four Masters of Impressionism, Monet, Pissarro, Renoir, Sisley, October – November 1968, no. 44 (illustrated).
Ferrara, Palazzo dei Diamanti, Alfred Sisley, Poeta del Impressionismo, February – May 2002, no. 58, p. 266 (illustrated p. 267); this exhibition later travelled to Madrid, Museo Thyssen-Bornemisza, June – September 2002; and Lyon, Musée des Beaux-Arts, October 2002 – January 2003.

LITERATURE

F. Daulte, Alfred Sisley, Catalogue raisonné de l'œuvre peint, Lausanne, 1959, no. 658 (illustrated).
S. Brame and F. Lorenceau, Alfred Sisley, catalogue critique des peintures et des pastels, Paris, 2021, no. 738, pp. 279 and 483 (illustrated p. 279 and again p. 483).

來源

巴黎 M·拉克魯瓦; 巴黎 杜魯酒店拍賣 1902 年 4 月 12 日 拍品編號 63
巴黎 聖艾蒂安·賓努 (1937 年 1 月)
倫敦 亞歷克斯·里德及勒菲弗 (1939 年 2 月)
紐約 杜蘭德·魯埃爾畫廊 (目錄編號 2608) (1943 年 11 月 3 日購自上述收藏)
紐約 S·E·沃姆斯夫婦 (1946 年 3 月 13 日購自上述收藏, 直至至少 1968 年)
倫敦 克蘭·卡爾曼畫廊
私人收藏, 於 1997 年購自上述收藏

展覽

1937 年 1 月 「Pissarro and Sisley」展覽 倫敦 勒菲弗畫廊 編號 23 (作品名稱《Moret, La Grand Rue》)
1939 年 2 月至 3 月 「Significant Landmarks of 19th Century French Painting」展覽 紐約 賓努畫廊 編號 19 (作品名稱《Rue a Moret sous la pluie》; 約 1878 年作)
1939 年 6 月至 9 月 「Selection of XIX and XX Century French Paintings」展覽 紐約 賓努畫廊 編號 19
1939 年 10 月 「Alfred Sisley centennial, 1840–1940」展覽 紐約 杜蘭德·魯埃爾畫廊 (展覽目錄)
1941 年 1 月至 2 月 「English and French Landscapes by 19 Century French Painters」展覽 紐約 賓努畫廊 編號 28
1941 年 3 月至 4 月 「Early Impressionism, 1868–1883」展覽 紐約 M·克勞德畫廊 編號 27
1968 年 10 月至 11 月 「Four Masters of Impressionism, Monet, Pissarro, Renoir, Sisley」展覽 紐約 阿奎維拉畫廊 編號 44 (圖版)
2002 年 2 月至 5 月 「Alfred Sisley, Poeta del Impressionismo」展覽 費拉拉市 鑽石宮 第 266 頁, 編號 58 (圖版, 第 267 頁); 此展覽還在以下地點展出
2002 年 6 月至 9 月 馬德里 提森—那米薩美術館 及
2002 年 10 月至 2003 年 1 月 里昂 美術館

出版

1959 年 《Alfred Sisley, Catalogue raisonné de l'oeuvre peint》F. Daulte 著 洛桑 編號 658 (圖版)
2021 年 《Alfred Sisley, catalogue critique des peintures et des pastels》S. Brame 及 F. Lorenceau 著 巴黎 第 279 及 483 頁 編號 738 (插圖, 第 279 頁及再次插圖, 第 483 頁)

'Sisley was first and foremost a painter of light. He knew how to imbue all of his paintings with it. One could say that light floods his landscapes, deliciously bathing even the most modest of details.'

— Anonymous, 'Écho de Paris' in *Le Gaulois*, January 31, 1899

「西斯利是第一個也是最重要的一個光之畫家。他懂得如何將光融於自己的所有畫作中。你可以說他的風景畫充溢著光，每個最微小的細節都浸沐著光。」

— 匿名，〈巴黎的回聲〉載於《高盧》，1899年1月31日

Detail of Lot 353
拍品編號 353 局部

Around 40 miles south-east of Paris, the picturesque medieval town of Moret-sur-Loing remains one of the most significant environments which inspired the artist Alfred Sisley's substantial contribution to Impressionism. As Vivienne Couldrey notes, 'it is difficult to over-emphasise the importance of Moret, for Sisley painted most of his life's work in the area – 371 paintings in the 1880s, and 162 paintings between 1890 and his death are known and catalogued' (V. Couldrey, *Alfred Sisley, The English Impressionist*, Newton Abbott, 1992, p. 68). Sisley first moved there in 1882, relocating one year later to the nearby settlement of Les Sablons for a short period of time before once again returning permanently to the Moret around 1888–1889, ultimately settling at a house on the Rue Montmatre. A letter dated from Sisley to Adolphe Tavernier dated 1892 suggests how important the town was to the artist and his practice: 'It is in Moret, amid this dense nature, with its tall poplars and the beautiful, transparent, changing waters of the Loing... that my art has undoubtedly developed most; especially in the last three years... I will never really leave this little place that is so picturesque.'

La rue à Moret captures the view from the road leading to the Pont de Moret-sur-Loing, now named 'Rue du Peintre Sisley' in recognition of the artist and his association with the town. This view, with the imposing Port de Bourgogne at the opposite end of the bridge, and the gothic Church of Notre-Dame-de-la-Nativité dominating the skyline, is essentially unchanged today. In *La rue à Moret*, Sisley chooses

巴黎東南約四十英里的魯應河畔中世紀小鎮莫雷特，充滿詩情畫意，是藝術家阿爾弗雷德·西斯利最重要的靈感來源之一，源源不斷啟發著他為印象主義創作出大量精湛作品。正如薇薇安·坎雷所評，「無論多麼強調莫雷特的重要性都不足為過，因為西斯利在這裡創作了一生中絕大多數作品——光記錄在冊的就有 1880 年代的 371 幅，和 1890 年至他去世前的 162 幅」（薇薇安·坎雷，《阿爾弗雷德·西斯利——英國印象派畫家》，牛頓阿伯特，1992 年，頁 68）。西斯利在 1882 年第一次移居莫雷特，一年後又搬去附近的薩佈隆短住了一段時間，很快便於 1888–1889 年又搬回莫雷特鎮上蒙馬特街的一幢房子，從此一生定居在此，從一封 1892 年西斯利寄給阿道夫·塔維尼耶的信中，我們可以看出這個小鎮對藝術家和他的創作多麼重要：

「只有在莫雷特，被大自然緊緊環繞，挺拔的白楊，透明清澈、緩緩流動的魯應河水……無疑在這裡我的藝術得到了最長足的發展；尤其是最近三年……我永遠不會真正離開這個小地方，這個如畫般美麗的地方。」

《莫雷特的街道》一畫捕捉了一路延伸向魯應河橋的小鎮景致，如今這條街道被命名為「畫家西斯利街」，以紀念西斯利傑出的藝術貢獻，以及他與小鎮的密切聯繫。畫中描繪的景致，包括橋對岸雄偉的勃艮第港，以及俯瞰天際線的哥特式聖母教堂，直至今日未有改變。在《莫雷特的街道》中，西斯利選擇了一個有趣的角度的，他並沒有直接畫出水流，卻暗示了河水的存在。西斯利以擅於從各個角度繪製莫雷特而聞名，最終為他的第二故鄉搭建起一組包羅萬象的圖像地圖，他用一組接著一組的視角按次序排列記錄下一個個瞬間，正如藝術家為所愛之人繪製肖像。



Alfred Sisley, *Street in Moret (Porte de Bourgogne from across the bridge)*, circa 1888. Art Institute of Chicago.
阿爾弗雷德·西斯萊《莫雷特街道（橋對面的勃艮第港）》約 1888 年作 芝加哥藝術博物館藏

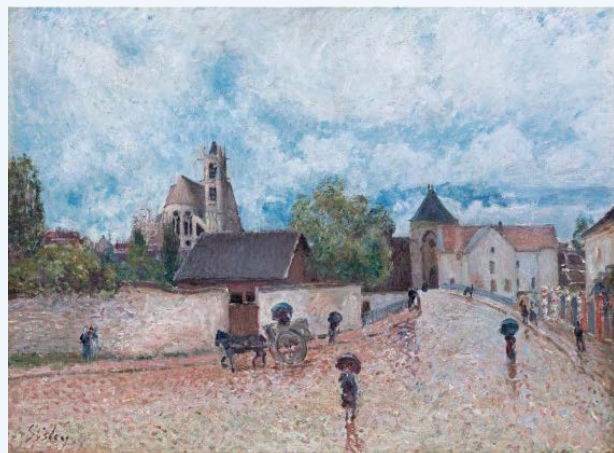
an interesting perspective that implies the presence of water without actually showing it. Sisley was known to paint Moret from all angles, essentially building a comprehensive pictorial mapping of his adoptive home with each scene building on the next, contextualising one another in a sequence of moments, like portraits of a beloved. Sisley's devotion to the pertinent motif he found in his favoured location of Moret is primarily concerned with its aptness to communicate the quintessentially Impressionist concerns of his very best work; the investigation of light, climactic conditions, and the interaction between the two. "Sisley remained rooted in his subjects, conveying in his views every perceived sensation, no matter how delicate and fugitive," William Johnston has written. "For him, the ephemeral is trapped by his sequential exploration of a given location" (Sisley, exh. cat., Royal Academy of Arts, London, 1992, p. 196). The sky dominates the canvas, glowing with light and colour, enriched by subtle tonal variations ranging from purple to green. The clouds possess a distinctive three-dimensionality and an extraordinary tactile fluffiness, allowed by Sisley's mastery of gestural impasto brushwork. The buildings in shadow also remain remarkably colourful in deep, textured purples, casting bold planes of pink and purple shade onto the broad cream-coloured swathes of brightly illuminated street. The overall effect is unmistakably that of an early afternoon in late spring or early summer, warm and bright, with verdant foliage peeking through the buildings, inspiring those heightened senses of the fresh outdoors.

西斯利之所以如此鐘情莫雷特小鎮這個地方，其根本原因是因為小鎮極為適宜表現印象派風格，具備一切最佳條件：對光、氣候狀態以及二者之間相互作用的研究。「西斯萊堅守自己的題材選擇，將自己的感知融入到每一幅畫作中，無論多麼微妙易逝，」威廉·約翰斯頓如此寫道。「對西斯利來說，轉瞬即逝的東西通過他對於同一地點的不斷繪製，而得以留存」（「西斯利」展覽圖錄，皇家美術學院，倫敦，1992 年，頁 196）。天空佔據了畫面的大部分，閃爍著光澤與色彩，微妙的紫色與綠色增強了色調的精湛變化。雲朵呈現出一種獨特的三維效果，柔軟漂浮，仿佛觸手可及，正是西斯利大師級的厚塗筆觸賦予了畫面如此栩栩如生的觀感。陰影裡的房子在深邃多層的紫色調下呈現出繽紛的多種色彩，輪廓分明的粉色與紫色陰影投射在寬廣而燈火通明的奶油色街道上。毫無疑問，這是在一個暮春或初夏的午後，氣候溫暖，陽光明媚，樹木生機勃勃，越牆而出，激發起新鮮戶外的強烈感覺。



Alfred Sisley, *Les peupliers à Moret-sur-Loing, après midi d'août*, 1888. Christie's New York, May 2018, The Collection of Peggy and David Rockefeller. Sold for \$ 4,212,500 USD.

阿爾弗雷德·西斯萊《魯應河畔莫雷特的楊樹，八月下午》1888 年作 紐約佳士得 2018 年 5 月 佩吉及大衛·洛克菲勒夫婦珍藏
成交價：4,212,500 美元

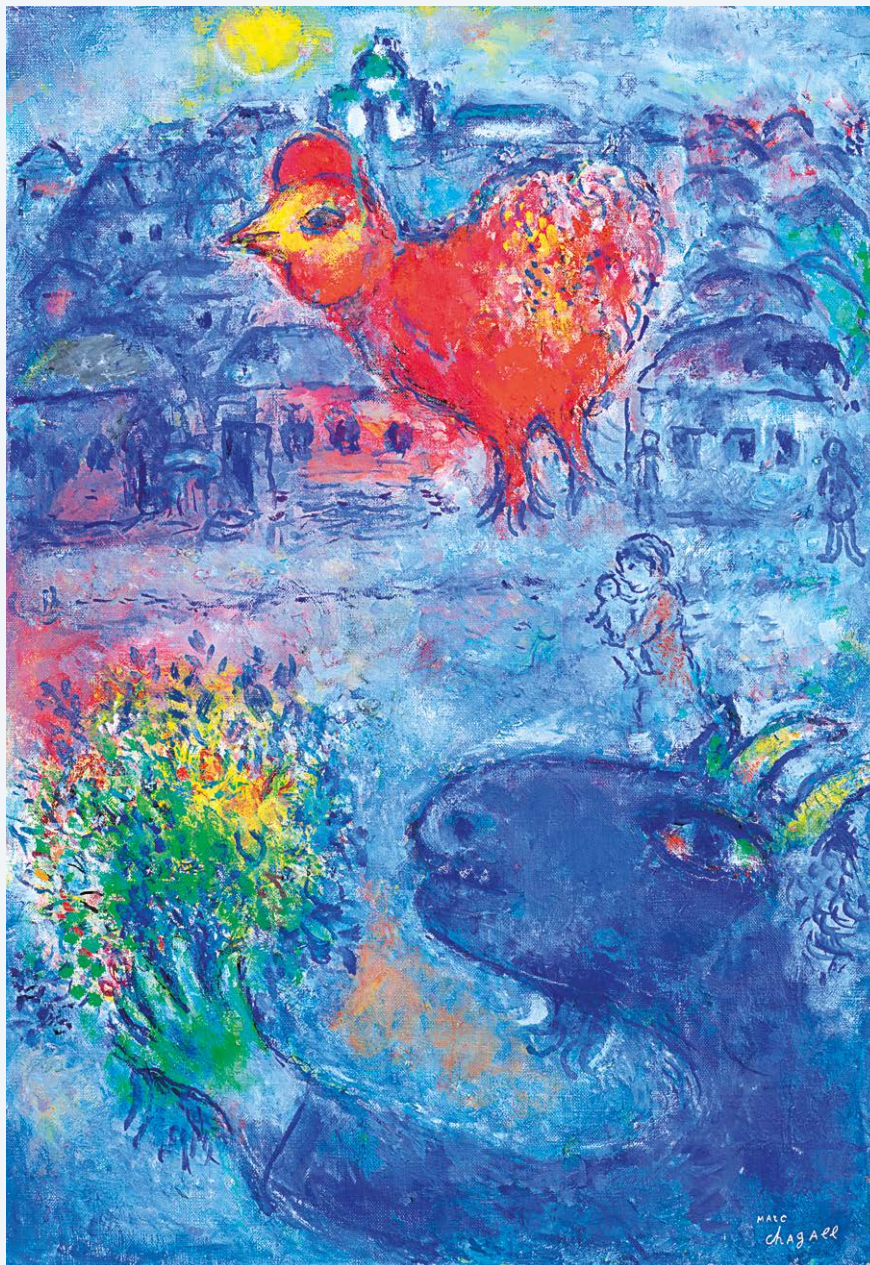


Alfred Sisley, *Moret-sur-Loing, temps de pluie*, 1887-1888. New York, May 2008. Sold for \$4,212,500 USD.

阿爾弗雷德·西斯萊《魯應河畔莫雷特，多雨天氣》1887-1888 年作 紐約 2008 年 5 月 成交價：4,212,500 美元

354 MARC CHAGALL
(1887-1985)

馬克·夏加爾



PROPERTY FROM A DISTINGUISHED FRENCH
COLLECTION

法國重要珍藏

Bouc bleu au coq rouge
with the artist's estate stamp 'Marc Chagall'
(lower right)
oil, tempera and pen and India ink on
canvas
55.2 x 38.4 cm (21 3/4 x 15 1/8 in.)
Painted *circa* 1971-1974

藍山羊與紅公雞
油彩 蛋彩 墨水筆 印度墨水 畫布
約 1971 至 1974 年作
藝術家舊藏印: Marc Chagall(右下)

HK\$4,300,000-6,200,000
US\$560,000-800,000

PROVENANCE

Estate of the artist

Acquired from the above by the present owner,
in the late-1980s

The Comité Chagall has confirmed the
authenticity of this work

來源

藝術家舊藏

現藏家約 1980 年代末購自上述收藏

馬克·夏加爾委員會已確認本作品的真實性

'All our interior world is reality—and perhaps more so than our apparent world...To call everything that appears illogical, 'fantasy, fairy tale, or chimera' would be practically to admit not understanding nature.'

— Marc Chagall (quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Palo Alto, 2003, pp. 81-82)

「我們所有的內在世界都是真實的——甚至比我們的外在世界更真實……那些把不合邏輯的事物稱為『幻想』『童話』或『空想』的人，實際上是在承認自己不理解個中本質。」

— 馬克·夏加爾（引自 B. 哈沙夫編，《馬克·夏加爾談藝術與文化》，帕洛阿爾托，2003 年，81-82 頁）



Bouc bleu au coq rouge is an extraordinarily rich and sumptuous work featuring an abundance of the artist's most iconic motifs, brimming with colour in Chagall's distinctive azure blue and rich rose red. This densely-worked composition depicts the pastoral elements which so inspired the artist, with farm animals and the townscape recalling his fondest memories of his hometown in Vitebsk, melded with the idyllic surroundings of his adopted home in Saint-Paul-de-Vence, evoked by the verdant, abundant, bouquet and the soft glow of the warm Mediterranean sun, hovering above.

Bouc bleu au coq rouge highlights the profound impact the Côte d'Azur had on the artist, and the manner in which the tranquil atmosphere and beautiful landscapes of the South of France came to influence his painting. He had first moved to the area in the early 1950s, settling in the historic walled town of Vence, and described his life there as 'a bouquet of roses' (Chagall, quoted in S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492). As Franz Meyer, Chagall's biographer and son-in-law, explained: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519). In *Bouc bleu au coq rouge* Chagall uses a luminous, effervescent blue throughout the composition, evoking the bright, azure light that filled the town, while the lush vitality of the foliage and roses highlights the sense of abundance and plenitude that radiated from the Provençale landscape.

Chagall's dream-like animals conjure a sense of harmonious rural life and communion with nature. As the artist himself said, 'The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I have' (quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83). Chagall's ubiquitous farm animals often take the form of avatars, performing human activities with semi-human features, most often embodying the artist in the form of painter or lover. In the foreground, a bright blue goat reaches forth, clutching a bouquet of bright flowers that emerge from a burst of green foliage. Representing the fiery symbology of the artist's homeland, the bright red cockerel, floating jubilantly above, provides a vibrant counterpoint with its radiant plumage.



Marc Chagall, *La Sainte-Chapelle, étude*, 1953. Christie's New York, May 2018. Sold For \$852,500 USD.

Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《習作：聖禮拜堂》1953年作 紐約 佳士得 2018年5月 成交價：852,500 美元

《藍山羊與紅公雞》畫面極為豐富，華彩絕倫，集合了藝術家最具代表性的符號，更以夏加爾別具一格的湛藍與玫紅色彩為背景。畫面構圖飽滿，描繪了那些啟發藝術家無限靈感的田園牧歌式元素，農場動物與城鎮風景令人回想起夏加爾對家鄉維捷布斯克的美好回憶，與他的第二故鄉，聖保羅德旺斯優美的環境融為一體，青翠欲滴、嬌美動人的花束沐浴在溫暖和煦的地中海陽光裡，散發著柔和光芒。

《藍山羊與紅公雞》彰顯了普羅旺斯蔚藍海岸給夏加爾帶來的深遠影響，法國南部平靜的氛圍與優美的風景以獨特的方式在夏加爾的作品上留下痕跡。夏加爾於1950年代早期第一次移居此地，落腳在一個頗具歷史的小鎮旺斯，他形容彼時的生活如『一束玫瑰』（夏加爾，引自S. 亞歷山大，《馬克·夏加爾傳》，紐約，1978年，頁492）。正如夏加爾的傳記作者兼女婿弗朗茲·邁耶所說：「那些光線，草木，生活節奏，都促使一種更為輕鬆自在、無憂無慮、愉悅感性的風格形成，色彩的魔力主導一切……」（弗朗茲·邁耶，《馬克·夏加爾：生活與工作》，倫敦，1964年，頁519）。《藍山羊與紅公雞》中，夏加爾選擇了一種閃閃發光、充滿活力的藍色佈滿整個畫面，令人聯想到小鎮上蔚藍明亮的光線，而鮮豔明快、極具生命力的綠葉與玫瑰凸顯出普羅旺斯景致帶來的豐盈充裕感。



Marc Chagall, *Le village bleu*, 1911. Museum of Modern Art, New York.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《藍色村莊》1967年紐約佳士得2018年5月
成交價：7,062,500 美元

Chagall often used flowers as a symbol of romantic love in his paintings, incorporating the motif in his compositions in order to evoke the intense feelings of passion and love that absorbed him. The theme of flowers was one to which Chagall returned time and again throughout his career, though his pursuit of the subject became particularly fervent in the mid-1920s. As James Johnson Sweeney has noted, 'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia...He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him.' (Marc Chagall, New York, 1946, p. 56).

Although Chagall insisted throughout his career that it was not his intention to create paintings which were symbolic in nature, the autobiographical lexicon inherent in his works is certainly hard to ignore. *Bouc bleu au coq rouge* was painted at a time when Chagall had achieved happiness in his romantic life, and was enjoying professional success as well. In *Bouc bleu au coq rouge*, this joyful exuberance—along with a wistful reminder of the artist's youth—is readily apparent.

Marc Chagall, *I and the Village*, 1911. Museum of Modern Art, New York.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《我與村莊》1911年作 紐約現代藝術博物館

夏加爾夢境般的動物們營造了一種和諧的鄉村生活之感，與大自然融為一體。正如藝術家自己所說，「我之所以選擇奶牛、擠奶工、公雞和農村裡俄式建築作為繪畫元素，是因為它們是我賴以生存的環境的一部分，毫無疑問，它在我的視覺記憶中留下了最為深刻的印象」（引自 B. 哈沙夫編，《馬克·夏加爾談藝術與文化》，斯坦福，2003 年，頁 83）。夏加爾筆下似乎無處不在的農場動物常常化身為人，從事著人類活動，並帶有半人半獸的特征，扮演著畫家或情人的角色。在此畫的前景中，一隻色彩明麗的藍山羊向前伸出手，抓著一束綠葉映襯下的芬芳鮮花。鮮豔的紅色公雞是夏加爾家鄉熱烈的象徵，它歡快地漂浮在畫面上方，以其光芒四射的羽毛與整個畫面形成鮮明對比。

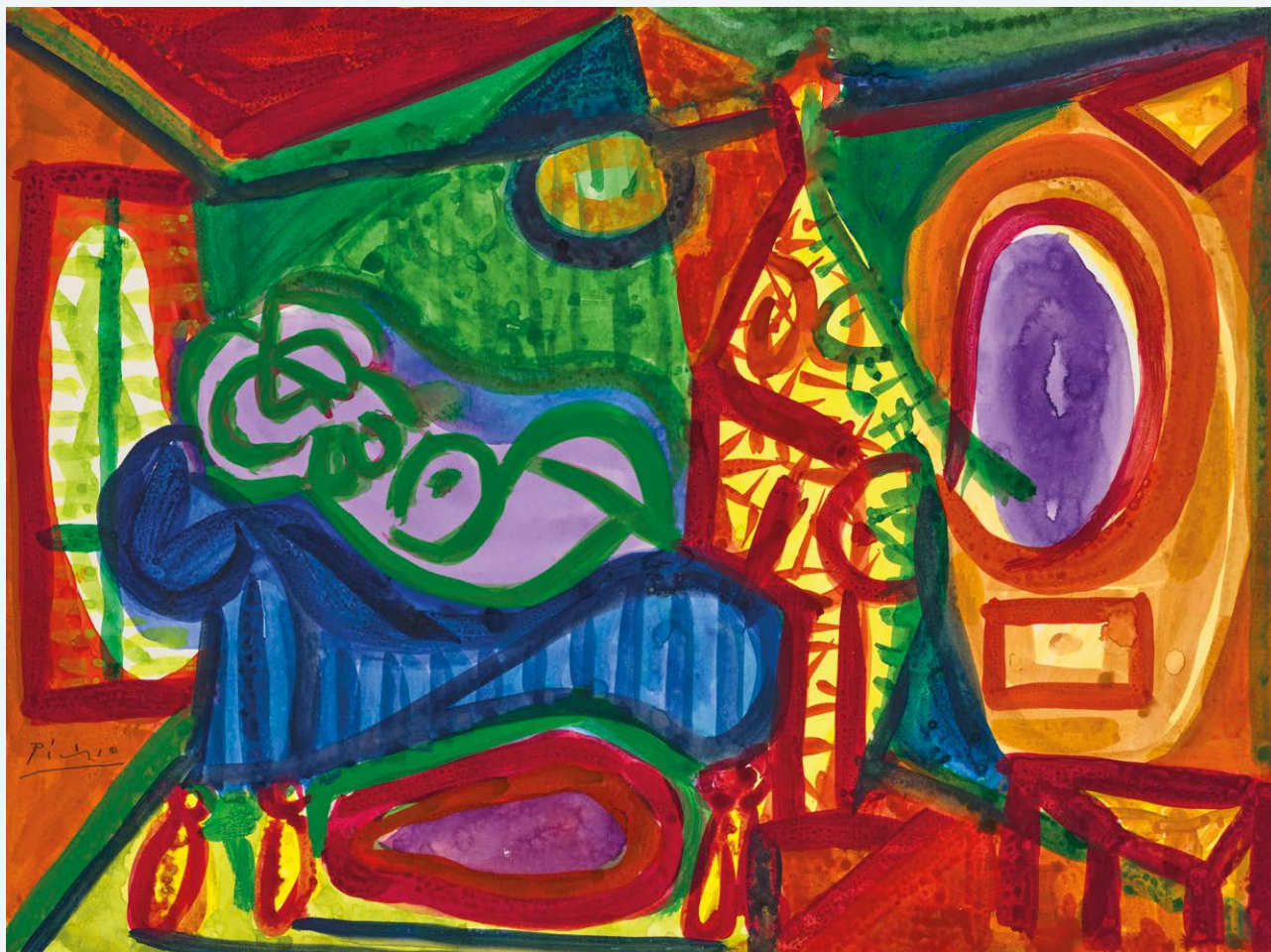
夏加爾常常使用鮮花作為畫中浪漫愛情的象征，他將這一符號融入構圖，以喚起他全身心投入的濃烈情感與愛意。縱觀夏加爾一生的創作，鮮花是他一次又一次回歸的主題，而以 1920 年代中期對這一主題的追尋尤為熾熱。詹姆斯·約翰遜·斯維尼如此形容，「1924 年的土倫港，夏加爾回憶道，那是他第一次被法國的鮮花震撼。他宣稱自己從未在俄國見過如此花束……他說，當他畫一束花時，他好像在畫一幅風景。對他來說，鮮花代表了法國。」（馬克·夏加爾，紐約，1946 年，頁 56）。

儘管夏加爾一生堅稱自己的畫作從本質上沒有特定的象征意義，其作品中內在的自傳式語彙卻顯然難以忽視。《藍山羊與紅公雞》創作於夏加爾的愛情生活幸福美滿、職業生涯功成名就之時。那洋溢在畫裡畫外的愉悅之情——與藝術家對童年的追憶神思——可謂一目了然。



355 PABLO PICASSO
(1881-1973)

巴布羅·畢加索



PROPERTY FROM A DISTINGUISHED PRIVATE BRITISH
COLLECTION

英國顯赫私人珍藏

**Femme couchée et
personnage**

signed 'Picasso' (lower left); dated '28.11.41.'
(on the reverse)

gouache and watercolor on paper

30.5 x 40.6 cm. (12 x 16 in.)

Painted on 28 November 1941

斜倚的女子與人

水粉 水彩 紙本

1941年11月28日作

款識: Picasso(左下); 28.11.41.(背面)

HK\$5,000,000-7,000,000

US\$650,000-900,000

PROVENANCE

Galerie Louise Leiris, Paris.
Galerie Beyeler, Basel (by 1971).
Private Collection (acquired from the above, 1972); sale, Christie's, New York, 7 May, 2014, Lot 125.
Private collection, by whom acquired at the above sale

EXHIBITED

Zurich, Kunstmuseum Winterthur, Picasso, 90 Zeichnungen und farbige Arbeiten, October–November 1971, no. 28 (illustrated p. 62); this exhibition then travelled to Basel, Galerie Beyeler, November 1971 – January 1972 and Cologne, Wallraf-Richartz-Museum, January – February 1972.

LITERATURE

C. Zervos, Pablo Picasso, vol. 11, Oeuvres de 1940 et 1944, Paris, 1960, no. 359 (illustrated, pl. 149; listed without title).

來源

巴黎 路易絲·萊里斯畫廊
巴塞爾 貝耶勒畫廊 (1971 年)
私人收藏 (1972 年購自上述收藏) ; 紐約 佳士得 2014 年 5 月 7 日 拍品編號 125
私人收藏, 購自上述拍賣

展覽

1971 年 10 月至 1971 年 10 月 「Picasso, 90 Zeichnungen und farbige Arbeiten」展覽 蘇黎世 溫特圖爾美術館 編號 28 (圖版: 第 62 頁) ; 此展覽還在以下地點展出 1971 年 11 月至 1972 年 1 月 巴塞爾 貝耶勒畫廊; 1972 年 1 月至 1972 年 2 月 科隆 瓦爾拉夫－里夏茨博物館)

出版

1960 年 《Pablo Picasso, Oeuvres de 1940 et 1944》C. Zervos 著 巴黎 第 11 冊 編號 359 (圖版, 圖頁 149; 列表無標題)

“Dora was added onto Marie-Thérèse. Painting would be shared between them... Each woman would epitomize a particular facet of a period rich in increasingly dramatic repercussions.”

– Pierre Daix

「朵拉與瑪莉－德雷莎重疊交織。二者都是畢加索的創作繆斯……每個女人都成為一段特定時期的典範，帶來愈發戲劇化的張力。」

– 皮埃爾·戴克斯

Painted in November 1941, Picasso's exceptionally vibrant *Femme couchée et personnage* presents an elaborate interior scene in lush swathes of colour, depicting two female nudes: one reclining, the other standing and gazing at her reflection in the mirror. With each significant relationship in his life, Picasso's partner would invariably become his muse, famously marking a new period in his oeuvre and evoking a unique pictorial language of visual symbols to capture her individual beauty, her aesthetic and spirit. With its depictions of two female figures, *Femme couchée et personnage* could be interpreted as a presentation of the artistic topography of arguably the two most significant muses of Picasso's career combined within the same close interior image; that of Dora Maar and Marie-Thérèse Walter.

創作於 1941 年 11 月，這是一幅極為罕見的色彩鮮明作品，《斜倚的女子與人》描繪了一個精心佈置、色彩繽紛的室內場景，刻畫了兩位裸女：一位斜躺，一位站著對鏡自視。在畢加索生命的每一段重要關係中，伴侶無一例外地成為了他的繆斯，標誌著他創作生涯中一個個全新的階段，喚起了種種獨特而富有視覺象征意義的圖像語言，捕捉了每位女性的動人美感、情感及藝術感。《在斜倚的女子與人》一作中，畢加索描繪了兩個女性人物，我們可以看到其一生中最重要得了兩個繆斯女神：朵拉·瑪爾與瑪麗·特雷斯·沃爾特，以藝術的方式結合並出現在同一個室內空間內。



Dora Maar, *The Conversation*, 1937. Fundación Almine y Bernard Ruiz-Picasso para el arte, Madrid. Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
朵拉·瑪爾《對話》1937 年作
馬德里阿爾敏和伯納德·魯伊斯 - 畢加索藝術基金會



Pablo Picasso, *Le miroir*, 1932. Private collection. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《鏡子》1932 年作 私人收藏



Pablo Picasso, *Girl before a Mirror*, 1932. Museum of Modern Art, New York. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《鏡子前的女孩》1932 年作
紐約 現代藝術博物館

Picasso's relationship with Maar had begun in 1935 and continued into the mid-1940s, during which time he would produce two of the most famous and poignant works of his career, her portrait *Weeping Woman* (1937, Tate Modern, London), and his epic masterpiece *Guernica* (1937, Reina Sofia Museum, Madrid). The two artists shared a passionate bond driven by common artistic pursuits during the War-years, however their relationship was not without complication. Picasso's prior muse and lover Marie-Thérèse Walter had never quite disappeared from Picasso's life, visually nor physically, bonded by an enduring affection and their child, Maya. Maar herself referenced this complexity in her own masterwork, *The Conversation*, from 1937, demonstrating the *impassé* the pair of women encountered in their common yet irreconcilable love of Picasso.

By 1941, Walter had mostly faded from view in Picasso's work, yet hints back to her iconic and unmistakable form emerges in *Femme couchée et personnage*, evoking the masterworks of Picasso's seminal year of 1932 at the height of their romance. Picasso would famously depict Walter reclining or asleep, the rounded curves of her youthful, sensual body most often rendered in a soft purple hue, similar to that seen in the figure on the right of *Femme couchée et personnage*. By comparison with Walter, Maar's dramatic and serious personality, her dark hair and pale skin, consumed Picasso's work through progressively darker tones and sharper angles—often contorted, distorted and rearranged, reflecting in part reflecting a zeitgeist of War-time anxiety.

畢加索與瑪爾的緣分始於 1935 年，二人的關係一直保持到 1940 年代中期，這期間畢加索創作了兩幅最廣為人知也最沉鬱激昂的作品，朵拉的肖像《哭泣的女人》（1937 年作，泰特美術館，倫敦）及史詩鉅作《格爾尼卡》（1937 年作，索菲亞王后博物館，馬德里）。畢加索與瑪爾懷有同樣的藝術追求，他們的熱情在戰爭年代緊緊聯繫在一起，然而兩人的關係卻並非那麼簡單。畢加索前一任繆斯兼情人瑪麗·特雷斯·沃爾特從未真正離開他的生活，兩人保持著密切聯繫，瑪麗不僅對畢加索從未變心，更因他們的孩子瑪雅而緊密相連。瑪爾在她自己 1937 年創作的傑作《對話》中展現了這一複雜的關係，表明兩位女性出於同樣對畢加索的愛而陷入不可調和的僵局。

到 1941 年，沃爾特幾乎已不再出現於畢加索筆下，然而，她標誌性的身影明確無誤地出現在《斜倚的女子與人》中，讓人聯想起在畢加索藝術生涯關鍵性的 1932 年，在二人浪漫關係巔峰期繪製的傑作。畢加索筆下斜躺及入睡的沃爾特聞名遐邇，她年輕身軀的曼妙曲線渾圓迷人，常常以柔和的紫色呈現，正如我們在《斜倚的女子與人》中看到的右方紫色身影。與沃爾特相比，瑪爾誇張而嚴肅的性格，一頭黑髮，皮膚蒼白，令畢加索刻意使用深色調及銳利的角度呈現——畫面常常扭曲變形，重新組合，反映出戰爭年代下焦慮的時代思潮。



Pablo Picasso, *Interior with a Girl Drawing*, 1935. Museum of Modern Art, New York. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

巴布羅·畢加索《室內繪畫的女孩》
1935 年作 紐約 現代藝術博物館

The presence of the mirror is also an interesting element in *Femme couchée et personnage*. Located to the right of the composition, this sophisticated pictorial device also harks back to Picasso's 1932 masterpieces, particularly *Girl before a Mirror* (Museum of Modern Art, New York) and *Le Miroir* (Private collection). On the one hand implying deep psychological connotations of the double or the inverse, this object also provided Picasso the ability to explore his subject reflected from simultaneous angles at once, echoing his earlier Cubist origins. The motif of the mirror is later reprised in a series of works from 1935 which appears to depicting both Maar and Walter within an enclosed interior space, namely *Interior with a Girl Drawing* (Museum of Modern Art, New York) and *La muse* (Musée National d'Art Moderne, Centre Georges Pompidou).

Although such complete watercolours form the period as *Femme couchée et personnage* remain exceedingly rare, the sister picture *L'aubade, deux femmes dans un intérieur (Étude)*, painted the same day, now resides in the Musée Picasso, Paris. These magnificently colourful and finely painted works, along with numerous pencil studies of the same year, would lead to Picasso's epic canvas *L'aubade (Nu allongée et musicien)* which would arrive in 1942. Now resident in the Musée National d'Art Moderne, Centre Georges Pompidou, this monumental canvas reveals the transition in Picasso's painterly style towards the more angular depictions of Maar and retains the closest compositional similarity to *Femme couchée et personnage* in oil.



Pablo Picasso, *Deux nus*, 1962. Christie's New York, May 2018. Sold For \$3,372,500 USD. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《兩個裸女》1962年作 紐約 佳士得 2018年5月 成交價：3,372,500 美元



Pablo Picasso, *L'aubade: deux femmes dans un intérieur (Étude)*, 1941. Musée Picasso, Paris. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《習作：晨歌，室內的兩個女人》1941年作 巴黎 畢加索博物館

《斜倚的女子與人》中的鏡子亦極為有趣，耐人尋味。鏡子位於畫面構圖右側，作為畢加索筆下的常客，這一圖形元素與其 1932 年繪成的大作，尤其是《鏡子前的女孩》（現代藝術博物館，紐約）和《鏡子》（私人收藏）遙相呼應。鏡子一方面暗示了雙重影像或反面事物的精神內涵，另一方面能夠讓畢加索從多重角度同時探索一個主題，與他早期的立體主義不謀而合。鏡子的符號從 1935 年開始重新出現在一系列作品中，刻畫了瑪爾與沃爾特同時出現在一個密閉室內空間的情景，例如《室內繪畫的女孩》（現代藝術博物館，紐約）和《繆斯》（國家現代藝術博物館，蓬皮杜中心）。

儘管這些水彩作品構成了這一時期的主要風格，《斜倚的女子與人》依舊極為珍罕，此畫的姊妹作，創作於同一天的《習作：晨歌，室內的兩個女人》現收藏於巴黎畢加索博物館。這些精妙絕倫又色彩繽紛的畫作與同年畢加索創作的其他數不勝數的鉛筆練習一起，最終達至 1942 年的集大成之作《晨歌（斜躺的裸女與音樂家）》。這幅曠世巨作如今收藏於蓬皮杜中心的現代藝術博物館，如紀念碑般標誌著畢加索的藝術風格轉向棱角分明的瑪爾畫像，並以油彩的形式與《斜倚的女子與人》保持著高度相似的構圖。



Pablo Picasso, *L'aubade*, 1942. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

巴布羅·畢加索《晨歌》1942年作 巴黎法國國立現代藝術博物館蓬皮杜中心

356 BALTASAR LOBO
(1910-1993)

巴爾塔薩·羅伯



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION 亞洲重要珍藏

Contemplative

signed, numbered and foundry mark
'Lobo 3/8 FONDERIA ART F.LLI BONVICINI
SOMMACAMPAGNA' (underneath her left thigh)
bronze with brown patina
67 x 137 x 70 cm. (26 ½ x 54 x 27 ½ in.)
Conceived in 1988 and cast in an edition
of eight plus four artist's proofs; this version
cast in 1995.

沉思者

銅雕 褐色銅鏽
1988 年構思，共 8 個版本及 4 個
藝術家試板
本鑄版鑄造於 1995 年
款識：Lobo 3/8 FONDERIA
ART F.LLI BONVICINI
SOMMACAMPAGNA (左腿底
部)

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

PROVENANCE

The artist's studio, Paris
Galeria Freites, Caracas
Private collection; sale, Christie's London 5 Feb 2015, Lot 408
Private collection, by whom acquired at the above sale

LITERATURE

Exh. cat., Lobo, Osaka, 1992, no. 15 (another cast illustrated).
Exh. cat., Modern and contemporary Masters, Miami, 1996 (another cast illustrated p. 49).
Exh. cat., Baltasar Lobo, Caracas, 1999, no. 52.
Exh. cat., Baltasar Lobo, Escluturas monumentales, Valladolid, 2007, no. 3 (another cast illustrated).
Exh. cat., Baltasar Lobo, Sculptures, Paris, 2010 (another cast illustrated pp. 44-45).
Exh. cat., Baltasar Lobo, Caracas, 2010 (another cast illustrated p. 112).
Exh. cat., Baltasar Lobo, Valencia, 2011 (another cast illustrated).
Exh. cat., Baltasar Lobo 1910-1993, 2011 (another cast illustrated p. 78).
K. de Barañano, M. L. Cárdenas and M. Jaume, Baltasar Lobo Catalogo Razonado de Esculturas, Madrid, 2021, no. 8809, p. 435 (illustrated).

來源

巴黎 藝術家工作室
加拉加斯 弗萊茨畫廊
私人收藏；倫敦 佳士得 2015 年 2 月 5 日 拍品編號 408
私人收藏購自上述拍賣

出版

1992 年「Lobo」展覽目錄 大阪 編號 15 (另一鑄版圖版)
1996 年「Modern and contemporary Masters」展覽目錄 邁阿密 (另一鑄版圖版, 第 49 頁)
1999 年「Baltasar Lobo」展覽目錄 加拉加斯 編號 52
2007 年「Baltasar Lobo, Escluturas monumentales」展覽目錄 華拉杜列 編號 3 (另一鑄版插圖)
2010 年「Baltasar Lobo, Sculptures」展覽目錄 巴黎 (另一鑄版圖版, 第 44 至 45 頁)
2010 年「Baltasar Lobo」展覽目錄 加拉加斯 (另一鑄版插圖, 第 112 頁)
2011 年「Baltasar Lobo」展覽目錄 瓦倫西亞 (另一鑄版圖版)
2011 年「Baltasar Lobo 1910-1993」展覽目錄 (另一鑄版插圖, 第 78 頁)
2021 年《Baltasar Lobo Catalogo Razonado de Esculturas》K. de Barañano, M. L. Cárdenas 及 M. Jaume 著 馬德里 第 435 頁 編號 8809 (圖版)

Fusing the influences of Constantin Brancusi, Jean Arp and Pablo Picasso, Baltasar Lobo's *Contemplative* combines the artist's preferred subject of the feminine archetype with the radical formal developments of early 20th Century modernism. Lobo's heavily stylised female figure is composed of rounded, organic, modular elements as she elegantly reclines to the side, lost in contemplation. As if caught within the joie de vivre of Matisse's *Luxe calme et volupté* (1904, Musée d'Orsay), she elegantly poses, an icon of harmony and grace.

Lobo's interest in the ancient arts – in particular the Cycladic sculpture that also inspired his predecessors – provide the heritage for Lobo's smooth, polished contours that illuminate the surface, mirroring the rounded forms of Brancusi and Arp. The warm lustrous colour and sheen of the rich patina provides depth, bringing her figure to life in a dynamic ode to the reclining nude, recalling Renoir, Picasso and Matisse. A muse of her time and yet deeply rooted in the ancient, Lobo's subject in *Contemplative* recalls the classical, voluptuous body of the historic nude with a modern sensibility.

巴爾塔薩·羅伯的雕塑作品《沉思者》融合了康斯坦丁·布朗庫西、漢斯·阿爾普和巴布羅·畢加索的影響，將藝術家最愛的女性主題與 20 世紀早期現代主義的全新發展相結合。羅伯極具特色的女性形象渾圓柔和，自然舒展，優雅地斜躺一側，沉浸於自己的深思之中。與馬蒂斯的名作《奢華、寧靜和享受》中展現的生活之情趣不謀而合，她雅緻的姿勢宛如和諧與優美的化身。

羅伯對古典藝術的熱愛——尤其是不斷啟發後人的基克拉迪式雕像——為他的作品帶來同樣絲滑優雅的輪廓線條，使整個作品表面熠熠生輝，與布朗庫斯和阿爾普的圓形風格有著異曲同工之妙。作品溫暖柔軟的色彩與閃閃發光的銅綠形成了深層次的視覺效果，讓整個人物栩栩如生，宛如一首致敬斜躺裸女的頌詩，令人聯想起雷諾瓦、畢加索與馬蒂斯。絕代的風華女神，然而又深深根植於古典傳統，羅伯的《沉思者》人物以現代的質感呈現著經典而超越歷史的豐滿裸女形象。

357 **JEAN METZINGER**
(1883-1956)

尚・梅金傑



PROPERTY FROM A DISTINGUISHED ARISTOCRATIC
FAMILY COLLECTION

顯赫家族珍藏

**Nature Morte à la baguette de
pain, bouteille et compotier**

signed 'Metzinger' (lower left)

oil on canvas

130.5 x 89.3 cm (51.3/8 x 35.1/8 in.)

Painted *circa* 1922

靜物：果盤、水瓶及麵包

油彩 畫布

約 1922 年作

款識：Metzinger (左下)

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

US\$290,000-410,000

PROVENANCE

Galerie de l'Effort Moderne [Léonce Rosenberg], Paris
Anon. sale, Hôtel Drouot, Paris, 26 March 1990, Lot 54
Private collection, by whom acquired at the above sale

The late Bozena Nikiel confirmed the authenticity of this work.

EXHIBITED

Paris, Galerie Melki, Les Cubisters, 1985

LITERATURE

Galerie de l'Effort Moderne, Jean Metzinger, Album I, no. 374 (illustrated)
Bulletin de l'Effort Moderne, Paris, July 1924, no.7 (illustrated; titled "Melon et compotier")
Jean Metzinger in Retrospect (exh. cat), the University of Iowa Museum of Art, Iowa City, 1985-86, p.83, no. 120 (illustrated)

來源

巴黎 現代奮力 (萊昂斯·羅森伯格) 畫廊
巴黎 杜魯酒店拍賣 1990 年 3 月 26 日 匿名拍賣 拍品
編號 54
私人收藏, 購自上述拍賣

已故的 Bozena Nikiel 已確認本作品的真實性

展覽

1985 年 「Les Cubisters」展覽 梅爾基畫廊 巴黎

出版

《Jean Metzinger》現代奮力畫廊 畫冊 I 編號 374 (圖版)
1924 年 7 月 《Bulletin de l'Effort Moderne》巴黎 編號 7 (插圖; 作品名稱《Melon et compotier》)
1985 至 1986 年 「Jean Metzinger in Retrospect」展覽目錄 愛荷華大學藝術博物館 愛荷華市 第 83 頁 編號 120 (插圖)

'...in art, the results which one obtains never coincide with the goals for which one aims. For the artist, the attraction of art is the attraction of the unknown. Each work is an adventure... and this sometimes suffices to change the entire general orientation. The painting of today can teach us nothing about that of tomorrow and the painting of tomorrow would not merit being awaited should it not surprise us.'

— Jean Metzinger (quoted in “Réponse à notre enquête : « Où va la peinture moderne ? »”
in *Bulletin de L'Effort Moderne*, no. 3, Paris, 1924, p. 6)



「就藝術來說，一個人最後完成的作品永遠不可能與他最初構想的一致。對於藝術家來說，藝術的魅力就是對未知的探索。每一件作品都是一次冒險。有時這些嘗試都足以改變整個藝術的探索方向。現在的作品無法告知我們未來的走向，而未來的作品之所有值得期待，是因為它們總讓人意想不到。」

— 尚·梅金傑，引自 <Où va la peinture moderne ?>
《Bulletin de L' Effort Moderne》，第 3 期，巴黎，1924 年，第 6 頁

Jean Metzinger, *Moulin à café, verre à pied et boîte de thé*, 1914. Christie's, New York, November 2015. Sold for 845,000 USD. Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
尚·梅金傑《咖啡機、高腳玻璃杯及茶罐》1914 年 紐約 佳士得 2015 年 11 月 成交價：845,000 美元

Although credit for the invention of Cubism lies unequivocally with Picasso and Braque, it was Jean Metzinger more than any other painter who took the helm in formulating a Cubist school of painting and codifying its ideas in writing. In 1911, he organized a group of like-minded artists—Delaunay, Léger, Gleizes, Le Fauconnier, and himself—to exhibit together at the Salon des Indépendants, officially launching the Cubist movement in Paris; the next year, he was a driving force behind the Section d'Or exhibition at the Galerie la Boétie, the most comprehensive manifestation of Cubism before the war. Along with Gleizes, moreover, Metzinger was the co-author of *Du Cubisme* (1912), which articulated fully for the first time a philosophical basis for this radically new pictorial language.

Nature morte à la baguette de pain, bouteille et compotier is a substantial still life composition, magnificently well-balanced between blocks of strong colour against clearly defined dark outlines and recesses. The sharp delineation of contours and volumetric shading of rounded forms describes each object, cutting dramatic profiles with darker shading to the left and brighter colour to the right. Such descriptive devices are emblematic of this period in Metzinger's work as he gradually emerged away from his late-Cubist phase toward his purist aesthetic that would become more prominent from 1923 onwards.

When comparing the present work to *Fruit and a Jug on a Table* from 1916–1918 in the Museum of Fine Arts in Boston, clear parallels can be observed in palette of ochre and blue with dark outlines, and the composition, a domestic interior featuring a quintessentially Cubist table setting bearing fruit and wine. The influence of Gris remains clear in both, however, in *Nature morte à la baguette de pain, bouteille et compotier*, gone are the overlapping blocks of colour that intersect through the forms and disrupt their solidity. In its place, there appears a more reverent form of visual logic, for example, the loaf of bread disappears behind the physicality of the bottle of wine, which in turn firmly pins down the tablecloth, obscuring it.

Nature morte à la baguette de pain, bouteille et compotier appears in the stock books of Léonce Rosenberg's Parisian dealership, Galerie de L'Effort Moderne. A fervent devotee of Cubism, Rosenberg was one of the leading protagonists of the wartime Parisian art world, instigating a number of strategies in order to defend, propound and market this movement to an international audience. Throughout the war, he signed contracts with a host of cubist artists including Braque, Léger, Metzinger and others which enabled them to sustain their respective practices and produce the exceptional work in the years ahead, such as *Nature morte à la baguette de pain, bouteille et compotier*.

立體主義的誕生無疑歸功於畢加索和布拉克，尚·梅金傑卻比任何其他畫家都更具話語權闡釋其作為繪畫流派的綱領，並將其思想系統編纂成文。1911年，他組織了一群志同道合的藝術家——德勞內、雷傑、格萊茲、勒福康涅和他自己——一起在獨立沙龍舉辦群展，正式標誌著立體主義運動在巴黎誕生；緊接著的那年，他又促成了拉博埃蒂畫廊的 Section d'Or 展覽，成為戰前立體主義最具代表性的重要里程碑。此外，梅金傑更與格萊茲於 1912 年合著《立體主義》，該書首次全面闡述了這一全新圖像語言的哲學基礎。

《靜物：果盤、水瓶及麵包》以堅實的構圖展示了一系列靜物組合，在強烈的色塊、清晰勾勒的黑色線條與明暗陰影間取得了華麗的平衡，銳利的輪廓、投下的陰影勾繪出每件物體，物體多為圓形，曲線切割出極富戲劇效果的輪廓，左側陰影較深，右側顏色較亮。這種充滿表現力的畫法是梅金傑這一時期作品的典型象徵，因為他逐漸從立體主義晚期階段轉向純粹主義美學，而這一美學理念從 1923 年起變得愈發突出。

當我們將這幅作品與 1916–1918 年作、現藏於波士頓藝術博物館的《桌上的水果與罐子》對比，在赭色和藍色的主色調中可以清晰觀察到明顯的平行線，帶有深色輪廓，這組靜物顯然是家庭室內裝飾，具有典型的立體主義餐桌佈置風格，裝飾著水果和葡萄酒。格里斯的影响在兩幅畫中均清晰可見，然而《麵包、瓶子和果盤》中我們不再見到重疊的色塊穿過畫面，打破構圖形式的穩定固態。畫中更多展現了藝術家精心安排的視覺邏輯，例如一條麵包的部分被遮住，消失在酒瓶的實體後面，而酒瓶又牢牢地壓住桌布，把桌布也遮住了。

《麵包、瓶子和果盤》出現在萊昂斯·羅森伯格的巴黎經銷處（現代奮力畫廊）的庫存簿中。作為立體主義的忠實愛好者，羅森伯格是戰時巴黎藝術界的主要領袖之一，他制定了許多策略，以捍衛、宣傳和向國際藝壇推廣這一創作運動為目標。在整個戰爭期間，他與包括布拉克、雷傑、梅金傑等在內的眾多立體派藝術家簽訂合同，使他們能夠繼續各自的藝術實踐並在未來幾年裡創作出非凡的作品，包括這幅《麵包、瓶子和果盤》。



Jean Metzinger, *Fruit and a Jug on a Table*, 1916–1918.
Museum of Fine Arts, Boston.
Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
尚·梅金傑《桌上的水果及水瓶》
1916 至 1918 年作 波士頓美術館

358 HENRY MOORE
(1898-1986)

亨利·摩爾



PROPERTY FROM A PRIVATE SWISS COLLECTION

瑞士私人珍藏

**Two Piece Sculpture No. 7:
Pipe**

signed and numbered 'Moore 3/9' (on the
side of the base)

polished bronze

Length: 94 cm. (37 in.)

Conceived and cast in 1966

兩個組件雕塑編號 7：煙斗

拋光銅雕

1966 年構思及鑄造

款識：Moore 3/9 (底座下方)

HK\$3,500,000-5,500,000

US\$460,000-710,000

PROVENANCE

Marlborough Fine Art, Ltd., London (1966)
Gimpel Fils, London (1967)
Mr. and Mrs. M.D. Lipsey, New York (acquired from the above, 26 January 1967)
Anon. sale, Sotheby's, London, 2 November 2011, lot 50
Private collection, by whom acquired from the above sale;
Christie's New York, 1 May 2012, Lot 32
Private collection, by whom acquired at the above sale

EXHIBITED

Otterlo, Rijksmuseum Kröller-Müller, Henry Moore, May – June 1968, no. 118, another cast exhibited: this exhibition travelled to Düsseldorf, Kunsthalle Düsseldorf, July – September 1968; Rotterdam, Museum Boijmans van Beuningen, September – November 1968; and Baden-Baden, Kunsthalle Baden-Baden, November 1968 – January 1969.
London, Tate Gallery, Henry Moore, July – September 1968, no. 136 (another cast exhibited.)
New York, Knoedler & Company, Henry Moore, Carvings, Bronzes, April – May 1970, no. 25 (another cast exhibited.)
Paris, Musée Rodin, Henry Moore, 1971, no. 49 (another cast exhibited.)
Munich, Staatsgalerie Moderner Kunst, Henry Moore 1961–1971, October – November 1971, no. 25 (another cast exhibited.)
Florence, Forte di Belvedere, Henry Moore, May – September 1972, no. 141 (another cast exhibited.)
Zurich, Zurcher Forum, The Work of the British Sculptor Henry Moore, June – August 1976, no. 82 (another cast exhibited.)
Paris, Orangerie des Tuileries, Henry Moore Sculptures et dessins, May – August 1977, no. 108 (another cast exhibited.)
London, Tate Gallery, The Henry Moore Gift, June – August 1978 (exhibition not numbered.)
Madrid, British Council, Palacio de Velázquez, Palacio de Cristal del Parque del Retiro de Madrid, Henry Moore: sculptures, drawings and graphics 1921–1981, May – August 1981, no. 70 (another cast exhibited.)
Lisbon, Fundação Calouste Gulbenkian, Henry Moore, September – November 1981, lot 106 (another cast exhibited.)
Mexico City, Museo de Arte Moderno, Henry Moore en México: Escultura, Dibujo, Grafica de 1921 a 1982, November 1982 – January 1983, no. 45 (another cast exhibited.)
Caracas, Museum of Contemporary Art, Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982, March 1983, no. 112.

LITERATURE

J. Hedgecoe (ed.), Henry Moore, London, 1968, pp. 442 and 504 (another cast illustrated.)
J. Russell, Henry Moore, London, 1968, p. 193, pl. 198 (another cast illustrated.)
I. Jianou, Henry Moore, Paris, 1968, no. 521, pl. 33 (another cast illustrated.)

來源

倫敦 馬博羅畫廊 (1966 年)
倫敦 斐斯畫廊 (1967 年)
紐約 M·D·利普西 (1967 年 1 月 26 日購自上述收藏)
倫敦 蘇富比 2011 年 11 月 2 日 匿名拍賣 拍品編號 50
私人收藏 (購自上述拍賣) ; 紐約 佳士得 2012 年 5 月 1 日 拍品編號 32
私人收藏, 購自上述拍賣

展出

1968 年 5 月至 6 月 「Henry Moore」展覽 奧特羅 克羅勒 – 米勒 國立博物館 編號 118 (另一鑄版展出) ; 此展覽還在以下地點展出
1968 年 7 月至 9 月 杜塞爾多夫美術館 ; 1968 年 9 月至 11 月 鹿特丹 博伊曼斯·范伯寧恩美術館 ; 1968 年 11 月至 1969 年 1 月 巴登巴登美術館
1968 年 7 月至 9 月 「Henry Moore」展覽 倫敦 泰特美術館 編號 136 (另一鑄版展出)
1970 年 4 月至 5 月 「Henry Moore, Carvings, Bronzes」展覽 紐約 克勞德畫廊 編號 25 (另一鑄版展出)
1971 年 「Henry Moore」展覽 巴黎 羅丹美術館 編號 49 (另一鑄版展出)
1971 年 10 月至 11 月 「Henry Moore 1961–1971」展覽 慕尼黑 國家美術館現代藝術 編號 25 (另一鑄版展出)
1972 年 5 月至 9 月 「Henry Moore」展覽 佛羅倫薩 觀景城堡 編號 141 (另一鑄版展出)
1976 年 6 月至 8 月 「The Work of the British Sculptor Henry Moore」展覽 蘇黎世論壇 編號 82 (另一鑄版展出)
1977 年 5 月至 8 月 「Henry Moore Sculptures et dessins」展覽 巴黎 橘園美術館 編號 108 (另一鑄版展出)
1978 年 6 月至 8 月 「The Henry Moore Gift」展覽 倫敦 泰特美術館 (展覽未編號)
1981 年 5 月至 8 月 「Henry Moore: sculptures, drawings and graphics 1921–1981」展覽 馬德里 英國文化協會 貝拉斯克斯宮及水晶宮 編號 70 (另一鑄版插圖)
1981 年 9 月至 11 月 「Henry Moore」展覽 里斯本 卡洛斯特·古爾班基安基金會 編號 106 (另一鑄版展出)
1982 年 11 月至 1983 年 1 月 「Henry Moore en México: Escultura, Dibujo, Grafica de 1921 a 1982」展覽 墨西哥 現代藝術博物館 編號 45 (另一鑄版插圖)
1983 年 3 月 「Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982」展覽 加拉加斯 當代藝術博物館 編號 112

出版

1968 年 《Henry Moore》J. Hedgecoe 編 倫敦 1968 年 第 442 及 504 (另一鑄版圖版)
1968 年 《Henry Moore》J. Russell 著 倫敦 1968 年 第 193 頁 圖號 198 (另一鑄版圖版)
1968 年 《Henry Moore》I. Jianou 著 巴黎 圖頁 33 編號 521 (另一鑄版圖版)

Exhibition catalogue, Henry Moore, Otterlo, Rijksmuseum Kröller-Müller, 1968, n.p., no. 118 (another cast illustrated.)

D. Sylvester, exhibition catalogue, Henry Moore, London, Tate Gallery, 1968, pp. 38 and 141, no. 136, pls. 29, 133 (another cast illustrated.)

R. Melville, Henry Moore, Sculpture and Drawings, 1921-1969, London, 1970, p. 366, no. 700 (another cast illustrated.)

Exhibition catalogue, Henry Moore, Carvings, Bronzes, New York, Knoedler & Company, 1970, pp. 62-63, no. 25 (another cast illustrated.)

G.C. Argan, Henry Moore, New York, 1971, pl. 197 (another cast illustrated.)

Exhibition catalogue, Henry Moore, Florence, Forte di Belvedere, 1972, p. 208, no. 141 (another cast illustrated.)

H.J. Seldis, Henry Moore in America, New York, 1973, p. 239 (another cast illustrated.)

J. Russell, Henry Moore, London, 1973, pl. 126 (another cast illustrated.)

A. Bowness (ed.), Henry Moore, Sculpture and Drawings: 1964-73, Vol. 4, London, 1977, p. 44, no. 543, pls. 38-39 (another cast illustrated.)

Exhibition catalogue, Henry Moore Sculptures et dessins, Paris, Orangerie des Tuleries, 1977, p. 178, no. 108 (another cast illustrated.)

Exhibition catalogue, The Henry Moore Gift, London, Tate Gallery, 1978, p. 58, n.p. (another cast illustrated.)

The Tate Gallery 1978-80: Illustrated Catalogue of Acquisitions, London, 1981, pp. 139-140 (another cast illustrated.)

Exhibition catalogue, Henry Moore: Sculptures, Drawings, Graphics 1921-1981, Madrid, British Council, Palacio de Velázquez, Palacio de Cristal del Parque del Retiro de Madrid, 1981, pp. 189 and 313, no. 70, pls. 407-408 (another cast illustrated.)

F. Russoli and D. Mitchinson, Henry Moore, Sculpture, London, 1981, p. 189, figs. 407-408 (another cast illustrated.)

Exhibition catalogue, Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982, Caracas, Museum of Contemporary Art, 1983, p. 110, no. 112 (another cast illustrated.)

1968 年「Henry Moore」展覽目錄 克勒勒 - 米勒博物館 鹿特丹 無頁碼 編號 118 (另一鑄版圖版)

1968 年 Henry Moore 展覽目錄 D. Sylvester 著 倫敦 泰特美術館 第 38 及 141 編號 136 圖號 29 及 133 (另一鑄版圖版)

1970 年《Henry Moore, Sculpture and Drawings, 1921-1969》R. Melville 著 倫敦 第 366 頁 編號 700 (另一鑄版圖版)

1970 年「Henry Moore, Carvings, Bronzes」展覽 紐約 克勞德 畫廊 第 62 至 63 頁 編號 25 (另一鑄版圖版)

1971 年《Henry Moore》G.C. Argan 著 圖號 197 (另一鑄版圖版)

1972 年「Henry Moore, Florence, Forte di Belvedere」展覽目錄 第 208 頁 編號 141 (另一鑄版圖版)

1973 年《Henry Moore in America》H.J. Seldis 著 紐約 第 239 頁 (另一鑄版圖版)

1973 年《Henry Moore》J. Russell, 著 倫敦 圖號 126 (另一鑄版圖版)

1977 年《Henry Moore, Sculpture and Drawings: 1964-73》A. Bowness 編 第 4 冊, 第 44 頁, 編號 543 (另一鑄版圖版, 圖版 38 及 39 頁)

1977 年「Henry Moore Sculptures et dessins, Paris, Orangerie des Tuleries」展覽目錄 第 178 頁 編號 108 (另一鑄版圖版)

1978 年「The Henry Moore Gift」展覽 倫敦 泰特美術館 第 58 頁 無頁碼 (另一鑄版圖版)

1981 年《The Tate Gallery 1978-80: Illustrated Catalogue of Acquisitions》倫敦 第 139 至 140 頁 (另一鑄版圖版)

1981 年《Henry Moore: Sculptures, Drawings, Graphics 1921-1981》馬德里 英國文化協會 貝拉斯克斯宮及水晶宮 第 189 及 313 頁 編號 70 圖號 407 至 408 (另一鑄版圖版)

1981 年《Henry Moore, Sculpture》F. Russoli 及 D. Mitchinson 著 倫敦 第 189 頁 圖 407 及 408 (另一鑄版圖版)

1983 年「Henry Moore: Esculturas, Dibujos, Grabados – Obras de 1921 a 1982, Caracas, Museum of Contemporary Art」第 110 頁 編號 112 (另一鑄版圖版)

View of the 1978 exhibition *The Henry Moore Gift* at Tate featuring *Two Piece Sculpture No.7: Pipe*.

Photo: © Tate. Artwork: © The Henry Moore Foundation. All Rights Reserved DACS 2021 / www.henry-moore.org

1978 年「亨利·摩爾在泰特」於泰特美術館展出《兩個組件雕塑編號 7：煙斗》



‘Sculpture should always at first sight have some obscurities, and further meanings. People should want to go on looking and thinking; it should never tell all about itself immediately ... In fact all art should have some more mystery and meaning to it than is apparent to a quick observer’

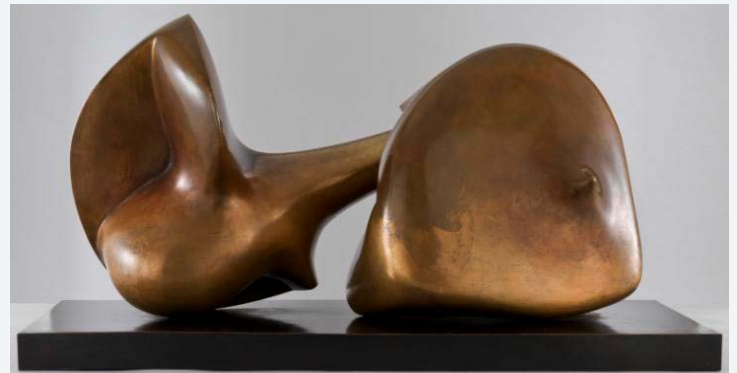
– Henry Moore

「雕塑應該讓人第一眼就感到晦澀難明，隨後方才理解其意義。
人們應該想要繼續觀察並展開思考；雕塑絕對不應讓人一眼看穿……
事實上，所有的藝術都應保持多一些的神秘與奧義，
而非讓人走馬觀花，顯而易見」

– 亨利·摩爾



Henry Moore, *Two Piece Sculpture No. 7: Pipe*, 1966. Christie's London, June 2014. Sold For £674,500 GBP (1,145,550 USD). Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2021/ www.henry-moore.org
亨利·摩爾《兩個組件雕塑編號 7：煙斗》1966 年作 倫敦 佳士得 2014 年 6 月
成交價：674,500 英鎊 (1,145,550 美元)



Henry Moore, *Two Piece Sculpture No. 7: Pipe*, 1966. Tate Modern, London. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2021/ www.henry-moore.org
亨利·摩爾《兩個組件雕塑編號 7：煙斗》1966 年作
倫敦 泰特美術館

Conceived and cast in 1966, Henry Moore's *Two Piece Sculpture No. 7: Pipe* is the seventh work in the landmark series of Two Piece figures that the sculptor had begun in 1959. With this group of works, Moore took the radical step of dividing the form of the reclining figure into two separate parts. In so doing, he opened up the aesthetic potential of this motif, expanding the range of visual allusions that these forms engendered, as well as pioneering a new approach to modern sculpture by integrating empty space into the composition itself. The two pieces, both angular and organic and cast in smooth, reflective polished bronze, work in dialogue with one another, the protrusions and depressions creating fascinating dynamics of space, balance and volume between these forms. As Moore wrote of this work, 'I call this sculpture *Two-piece: Pipe*. It is an attempt to make a sculpture which is varied in all its views and forms. One piece is very different from the other, and by combining the two I obtain many permutations and combinations. By adding two pieces together the differences are not simply doubled. As in mathematics, they are geometrically multiplied, producing an infinite variety of viewpoints' (H. Moore, quoted in H. Moore & J. Hedgecoe, *Henry Moore*, New York, 1968, p. 501).

《兩個組件雕塑編號 7：煙斗》構思並鑄造於 1966 年，是藝術家從 1959 年起創作的標誌性系列作品《兩個組件》中的第 7 號。在這組作品中，摩爾以全新的手法將斜躺的人物形象分為兩部分。如此構思賦予了這一符號前所未有的美學潛質，進一步擴大了這些形式暗含的視覺解讀空間，更自出心裁，將空白空間融入作品構成本身，開創了現代雕塑中一種全新的創作方法。作品中的兩個組件，棱角分明又有機組合，以流暢閃亮的拋光銅材鑄成，二者仿佛正互相交談，遙相呼應，起伏的線條形成了優美而富於變化的空間，在兩個形體間達至動態平衡。摩爾如此形容這件作品，「我將它命名為《兩個組件：煙斗》。這是一次嘗試，意在創造一件從各個角度與形式來看，都截然不同的雕塑。兩個組件迥然相異，通過將二者結合，我獲得了許多變化與組合。橫看成嶺側成峰，一加一的效果絕不僅僅等於二。用數學來說，它們以幾何級成倍增長，產生了無窮無盡的視點」（亨利·摩爾，引自亨利·摩爾與約翰·海吉科，《亨利·摩爾》，紐約，1968 年，頁 501。）

此件藝術品高度的拋光值得注意，令人不禁聯想起摩爾極為推崇的藝術家康斯坦丁·布朗庫西的作品，摩爾曾稱譽布朗庫西能避開一切雕塑「表面的累贅」（亨利·摩爾，引自 A. 威爾金森編，《亨利·摩爾：寫作與對話》，奧爾德肖特，2002 年，頁 145）。《兩個組件的雕像第 7 號：煙斗》以銅鑄成，共有 9 版。其他作品目前收藏於倫敦泰特美術館及曼徹斯特大學美術館。用以鑄造銅像的石膏原版則藏於多倫多安大略省美術館的亨利·摩爾雕塑中心。

The highly polished finish of the present work is particularly notable, calling to mind the sculptures of Constantin Brancusi whom Moore had admired for his ability to rid sculpture of all 'surface excrescences' (H. Moore, quoted in A. Wilkinson (ed.), *Henry Moore, Writings and Conversations*, Aldershot, 2002, p. 145). *Two Piece Sculpture No. 7: Pipe* was cast in bronze in a numbered edition of nine. Other bronze casts are in the collections of the Tate Gallery, London and The Whitworth Gallery at the University of Manchester. The original plaster from which the bronzes were cast is in the Henry Moore Sculpture Centre at the Art Gallery of Ontario, Toronto.



Detail of Lot 358
拍品編號 358 局部

359 GIORGIO DE CHIRICO 喬治·德·基里科

(1888-1978)



PROPERTY FROM A PRIVATE SWISS COLLECTION

瑞士私人珍藏

I giocattoli del principe

signed and dated 'g. de Chirico 1972' (lower right)

oil on canvas

55 x 35.5 cm. (21 5/8 x 14 in.)

Painted in 1972

王子的玩具

油彩 畫布

1972 年作

款識：g. de Chirico 1972 (右下)

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

US\$290,000-410,000

PROVENANCE

Centro Arte Internazionale, Milan
Private collection, by whom acquired from the above
Private collection, Italy, by whom acquired from the above in the 1990s; sale, Christie's London, 28 June 2017, Lot 400
Private collection, by whom acquired at the above sale

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 031/07/12

EXHIBITED

Reggio Calabria, Museo Nazionale, Omaggio a Giorgio de Chirico, December 1972 - January 1973, no. 36, n.p. (illustrated).

LITERATURE

K. Robinson, 'L'armonia nascosta. Il gioco del re' in *Metafisica. Quaderni della Fondazione Giorgio e Isa de Chirico*, no. 5-6, Rome, 2006, pp. 119-121 (illustrated fig. 24, p. 120).
Fondazione Giorgio e Isa de Chirico, (ed.), *Giorgio de Chirico, Catalogo generale, Opere dal 1912 al 1976*, vol.1, Rome, 2014, no. 418, pp. 48 and 461 (illustrated p. 388).

來源

米蘭 國際藝術中心
私人收藏 (購自上述收藏)
意大利 私人收藏 (1990 年代購自上述收藏) ; 倫敦
佳士得 2017 年 6 月 28 日 拍品編號 400
私人收藏, 購自上述拍賣

德·基里科基金會已確認本作品的真實性, 本作紀錄為編號 031/07/12

展覽

1972 年 12 月至 1973 年 1 月 「Omaggio a Giorgio de Chirico」展覽 雷焦卡拉布里亞國家博物館 編號 36 無頁碼 (插圖)

出版

2006 年 〈L'armonia nascosta. Il gioco del re〉
《Metafisica. Quaderni della Fondazione Giorgio e Isa de Chirico》K. Robinson 著 羅馬 編號 5/6 第 119 至 121 頁 (圖版, 圖 24, 第 120 頁)
2014 年 《Giorgio de Chirico, Catalogo generale, Opere dal 1912 al 1976》Fondazione Giorgio e Isa de Chirico 編 第 1/2014 冊 第 48 頁 編號 418 (圖版, 第 288 頁)



Giorgio de Chirico, *Il gioco dei balocchi* (*The Game of Toys*), 1971.
Christie's, Hong Kong, May 2021. Sold for \$3,750,000 HKD.
Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome

喬治·德·基里科《玩具的遊戲》1971 年作香港 佳士得 2021 年 5 月 成交價: 3,750,000 港幣

Giorgio de Chirico, *Playthings of the Prince*, 1915. Museum of Modern Art, New York. Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome

喬治·德·基里科《王子的玩具》1915年作 紐約 現代藝術博物館



Significant in his own time as a great inspiration to the Surrealists, De Chirico's incredible artistic influence during the early 20th Century remains significant today. Extended through the reprisals of Andy Warhol who created a series inspired by De Chirico, he furthermore remains the original catalyst to the contemporary Surrealism evidenced in the work of Julie Curtiss and others today.

I giocattoli del principe, painted in 1972, is a reworking of an important earlier work entitled *Playthings of the Prince*, New York. Depicting almost identical scenes in which the details are skilfully and meticulously executed, this work differs only from the earlier version in that de Chirico has introduced a more complex arrangement of

objects in the foreground and a classical statue, faintly visible in the distance. Both works share in common the same dramatic architectural features, including the prominent tent in the foreground, an enigmatic structure that both exists as a substantial presence yet conceals its contents. With incongruous, impossible perspectives and suspenseful shadows, De Chirico's works create an environment beyond physical reality, bathed in twilight, on the cusp of night and day, or perhaps within both at once.

The work aligns with De Chirico's series of "metaphysical" works where importance is given to the reallocation of reality and where the still life vocabulary is usually fantastic and based on intuition. De Chirico aimed to take commonplace objects and buildings out of their natural environment with the idea of suggesting a counter reality which would communicate with the subconscious mind.

Andy Warhol, *The Disquieting Muses (After de Chirico)*, 1982. Christie's, London, 29 June 2016, lot 26. Sold for £866,500 GBP (\$1,170,155 USD). Artwork © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

安迪·沃霍爾《令人不安的繆斯（繼德·基里科）》
1982年作 2016年6月29日 倫敦佳士得 編號26
成交價：866,500 英鎊 (1,170,155 美元)

德·基里科作為一代舉足輕重的人物和超現實主義畫家的重要靈感來源，他無與倫比的藝術影響力不僅在二十世紀早期至關重要，時至今日依舊無可替代。安迪·沃霍爾曾以德·基里科為靈感創作了一系列回應畫作，而基里科更促成了當代超現實主義的誕生，從今時今日朱莉·柯蒂斯及其他藝術家的作品中可見一斑。

《王子的玩具》畫於1972年，是如今收藏於紐約現代藝術博物館的創作於1915年的早期重要作品《王子的玩具》的再創作。兩張作品所繪場景並無二致，均有著非凡的細節與極高的完成度，其主要區別在於，基里科在前景中引入了更複雜的物件安排，以及遠處若隱若現的一尊古典雕像。兩幅畫作都充滿著同樣戲劇化的建築特征，包括前景中最为突出的一頂帳篷，這頂帳篷十分神秘，令人費解，其形狀巨大，然而內裡的隱藏則不為人知。整幅畫作以不可能的視角繪成，各個物件極不相稱，而投下的陰影又令人惴惴不安，德·基里科創造了一個超越物理現實的環境，沉浸在昏黃的光線中，令人難辨日夜，仿佛明暗交錯。

這幅畫作與德·基里科的一系列「超自然」作品契合，強調對現實的再分配，憑藉直覺產生靜物語言，荒誕而富於想象。德·基里科意在將常見的物體與建築抽離出自然環境之外，以反現實的方式與潛意識對話。



360 JEAN (HANS) ARP
(1886-1966)

漢斯·阿爾普



PROPERTY FROM A PRIVATE SWISS COLLECTION

Figure sans nom

inscribed with the artist's monogram,
numbered and with the foundry mark 'HA
5/5 Susse Fond. Paris' (on the inside of the
base)

polished bronze

height: 48.1 cm. (19 in.)

Conceived in 1957 and cast in 1961 in a
numbered edition of five

瑞士私人珍藏

人物(無題)

拋光銅雕

1957 年構思，1961 年鑄造，共 5 版

藝術家花押印及鑄造標記：HA 5/5 Susse Fond.
Paris (底座內)

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

US\$130,000-260,000

PROVENANCE

Galerie Denise René, Paris (acquired directly from the artist)

Private collection, acquired from the above on 24 April 1964, and thence by descent; sale, Christie's London, 8 Feb 2012, Lot 446.

Private collection, by whom acquired at the above sale

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

LITERATURE

C. Giedion-Welcker, Hans Arp, Stuttgart, 1957, no. 147.

來源

巴黎 丹尼斯·雷內畫廊 (購自藝術家本人)

私人收藏 (1964 年 4 月 24 日購自上述收藏, 並由後人繼承); 倫敦 佳士得 2012 年 2 月 8 日 拍品編號 446

私人收藏, 購自上述拍賣

感謝克拉瑪市阿爾普基金會對本作品圖錄的協助。

出版

1957 年《Hans Arp》C. Giedion-Welcker 著 斯圖

加特 編號 147

Arp's lustrous polished bronze of *Figure sans nom* is elegantly embodied through organic, rounded, curves that culminate in a golden statuette of an unknown deity. This intriguing entity, a figure without name as the title suggests, takes the form of an object of worship or meditation, ambiguous yet eternal in its essence, alive in its upright stature. The intentional namelessness of Arp's creation generates an enhanced enigma, engendering an alluring anonymity and authority to the form. For the unfolding and evolving process of nature, as with art, is in essence inexplicable and infinite, such as that *Figure sans nom* retains a powerful sense of magic in its mystery.

After devoting himself principally to relief sculpture throughout his Dada and Surrealist years, by 1930, Arp found himself increasingly preoccupied by the expanded volumes of sculpture in the round. Years later he recalled, "Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me" (quoted in *Arp*, exh. cat., The Museum of Modern Art, New York, 1958, p. 14). It was from this point forward that he learned to transform the biomorphic shapes of his earlier reliefs into full-fledged sculptural forms. Finding a touchstone in the eternal process of nature, the sculpture of the second half of Arp's career includes infinite variations on this theme, instinctively recasting its elemental motifs into integral new forms that suggest both human and vegetal affinities, as can be seen in *Figure sans nom*.

阿爾普的拋光銅雕作品《人物(無題)》線條柔和, 光澤動人, 極盡優雅, 通過自然圓潤的曲線將一位閃閃發光的金色女神形象呈現在我們面前。正如雕像名字所示, 我們無從得知這位神秘人物的身份, 她宛如朝聖或冥想的對象, 意義模糊而永垂不朽, 居於其形體內而生生不息。雕像的身份之謎乃阿爾普有意為之, 以此創造出令人玩味、引人入勝的觀感, 為其形式注入神秘的吸引力。藝術的產生和演化, 與大自然的演進規律有著異曲同工之妙, 二者在本質上都是不可捉摸、且無窮無盡的, 例如《人物(無題)》即以其神秘, 而保留了耐人尋味的魔力。

為了將雕像藝術徹底解放, 阿爾普全身心投入達達主義與超現實主義理念下的藝術創作, 到 1930 年時, 阿爾普發現自己開始越來越多專注於創作圓形的雕像。幾年後, 他如此回憶道, 「突然我不再需要任何語言說明, 形體, 形式, 那些純粹盡善盡美的作品成為了我的一切」(引自《阿爾普》展覽圖錄, 現代藝術博物館, 紐約, 1958 年, 頁 14)。從這一刻開始, 阿爾普游刃有餘地將早年的生物形態融入雕像形式, 以臻爐火純青。在大自然的永恆演化過程中尋找試金石, 阿爾普後半生的雕塑創作中包含了這一主題的無限變化, 自然而然地將基本符號再鑄為全新形式, 兼具人類與植物的類同特征, 均在《人物(無題)》中得到淋漓盡致的體現。



Jean (Hans) Arp, *Bust of Gnome (Buste de Lutin)*, 1949.

Solomon R. Guggenheim Museum, New York.

Artwork © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

漢斯·阿爾普《土地守護神半身像》1949 年作
紐約 所羅門·R·古根海姆美術館



Other view of Lot 360
拍品編號 360 另一角度

361 BERNARD BUFFET
(1928-1999)

貝爾納·布菲



PROPERTY FROM A PRIVATE COLLECTION,
SWITZERLAND

瑞典私人珍藏

Clown sur fond jaune

signed and dated 'Bernard Buffet 66' (upper
right); numbered '3' (on the reverse)
oil on canvas
130 x 81 cm. (51 1/4 x 31 7/8 in.)
Painted in 1966

黃色背景前的小丑

油彩 畫布
1966 年作
款識：Bernard Buffet 66 (右上) ; 3
(背面)

HK\$3,200,000-5,000,000
US\$420,000-650,000

PROVENANCE

Galerie David et Garnier, Paris
Findlay Gallery, Inc, Chicago
Private Collection, Chicago; sale, Christie's
New York, 12 May 1988, Lot 358
Galerie Denoël, Geneva
Private Collection, Switzerland, by whom
acquired from the above in the 1990s

This work is recorded in the Maurice Garnier
Archives

來源

巴黎 大衛·葛尼爾
芝加哥 芬德利畫廊
芝加哥 私人收藏；紐約 佳士得 1988 年 5 月 12 日 拍
品編號 358
日內瓦 德諾爾畫廊
私人收藏，於 1990 年代購自上述收藏

本作已收錄於穆倫斯·葛尼爾畫廊文獻庫

"Painting, we do not talk about it, we do not analyse it, we feel it."

– Bernard Buffet

「繪畫無須討論，無須分析，用心感受。」

– 貝爾納·布菲

Bernard Buffet's *Clown sur fond jaune* portrays the artist's iconic motif of the clown, dressed in uniform with a prominent display of medals on his exaggeratedly large shoulder. This wonderfully colourful example presents the theme of the clown in the unmistakable style of Buffet: the figure is outlined with dramatic black lines, combined with flat areas of vivid hue, adding to the picture's charged atmosphere. Having shot to fame in the late-1940s, Bernard Buffet first turned to the subject of clowns and the circus in 1955. Through this ostensibly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with solemn or flat expressions that remained at odds with their occupation, revealing a stark contrast between their appearance and their true interior world.

Clown sur fond jaune evokes a tradition which had been central to much of the art of the avant-garde. In the first half of the 20th-century, clowns, acrobats, and musicians had become symbolic figures in the works of artists such as Pablo Picasso, Marc Chagall and Georges. In those years, the circus performer was often used as a representation of the marginalized, story-teller figure of the artist himself, evoking the challenges of his vocation, but also the charm and magic of his art, conjuring new imaginary worlds into existence, immersing the viewer in his narrative web.



Bernard Buffet, *Clown au chapeau noir fond rouge*, 1961. Christie's, New York, May 2017. Sold for \$ 727,500 USD. Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

貝爾納·布菲《紅色背景前戴黑色帽子的小丑》1961 年作
紐約 佳士得 2017 年 5 月 成交價：727,500 美元



Bernard Buffet, *Clown Militaire*, 1998. Musee Bernard Buffet, Shizuoka, Japan.
Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
貝爾納·布菲《軍人小丑》1998 年作 日本 靜岡 貝爾納·布菲美術館

In Buffet's continuation of this theme, the clown takes on a more polarised persona, the true emotions of his face hidden by dense make-up and his elaborate clothing at odds with his supposed bright, jolly demeanour. This remained a key motif throughout the course of his oeuvre and would become the most celebrated subjects of his career, the clown evolving into different characters, varying in costume and character throughout. In *Clown sur fond jaune*, Buffet conflates the figure of the clown with the decorated officer, creating a dramatic clash of appearances between the comic performance and a powerful sense of authority.

Bernard Buffet painted this work in 1966, a time when Abstract Expressionism dominated the international art scene. Buffet persisted with his conviction of figurative paintings and was aligned with the anti-abstract art group L'homme Témoin. His distinctive graphic style with expressive colours created a legacy in modern art history which continues to influence new generations of contemporary artists who embrace figurative elements to convey complex concepts and ideas.

貝爾納·布菲的《黃色背景上的小丑》描繪了藝術家最具代表性的符號——小丑，他身著制服，在其寬闊到誇張的肩膀上赫然展示著許多獎牌。這幅色彩極為繽紛的畫作無疑是布菲小丑題材的典型風格：人物以戲劇化的黑色粗線條勾勒而成，平面的部分色調鮮明，為整幅畫面營造出緊張的氛圍。貝爾納·布菲在 1940 年代晚期聲名鵲起，1955 年第一次創作小丑與馬戲團題材。通過這看似輕鬆愉快、幽默娛樂的主題，那些衣著高調、招搖過市的小丑與雜技演員卻面色冷峻，毫無表情，與他們的職業格格不入，其外在形象與內心世界的對比顯露無餘。

《黃色背景上的小丑》的主題是先鋒派藝術的一大核心傳統。二十世紀上半葉，小丑、雜技演員和音樂家成為藝術家作品中象征性的人物，包括巴布羅·畢加索，馬克·夏加爾與喬治·德·基里科都曾繪製這一主題。那些年裡，馬戲團表演者常常化身為藝術家本身邊緣化的敘述者，展現他職業的挑戰，同時也暗示藝術的美麗與魔力，將全新的想象世界變為現實，讓觀者沉浸於他包羅萬象的敘述空間。

隨著布菲持續探索這一主題，小丑的角色開始變得愈發極端，他的真實情感被深深隱藏於厚重的妝容之下，他精心穿著的服飾總是與他本應展示的愉悅風度顯得極不協調。小丑成為布菲整體風格中的關鍵符號，也在日後成為他整個藝術生涯最受稱譽的主題，小丑演化出許多不同的特征，其服裝與性格從始至終各不相同。《黃色背景上的小丑》中，布菲將小丑與一位功勳卓著的官員合二為一，在滑稽表演與強勢權威之間創造出極為戲劇化的張力。

貝爾納·布菲於 1966 年繪製了這幅作品，彼時抽象表現主義正在國際藝壇大行其道。而布菲對具象繪畫的堅持貫徹始終，並加入了反抽象團體「見證人」組織。他獨一無二的繪畫風格與極富表現力的色彩運用創造了現代藝術史的傳奇，並持續影響著新一代當代藝術家，用具象元素傳遞複雜的概念與思考。



Bernard Buffet, *Clown*, 1968. Hong Kong, March 2019. Sold For \$7,375,000 HKD
Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
貝爾納·布菲《小丑》1968 年作 香港 2019 年 3 月 成交價：7,375,000 港幣



362 RAOUL DUFY
(1877-1953)

勞爾·杜菲



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE
COLLECTION

亞洲重要私人珍藏

**Trois personnages prenant le
thé dans l'atelier de Perpignan**

signed 'Raoul Dufy' (lower right)

oil on canvas

37.5 x 45.3 cm. (14 3/4 x 17 7/8 in.)

Painted *circa* 1945

在佩皮尼昂工作室的茶聚

油彩 畫布

約 1945 年作

款識：Raoul Dufy (右下)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Dalzell-Hatfield Gallery, Los Angeles
Marlborough-Gerson Gallery Inc., New York (no. NOL4330)
Anon. sale, Sotheby's, London, 1 July 1964, lot 102
Thomas William Hills, Toronto, by whom acquired at the above sale; sale, Sotheby's, New York, 26 October 1967, lot 47
Stair Sainty Fine Art, New York; sale, Sotheby's, New York, 15 May 1985, lot 383
Private collection, USA, by whom acquired at the above sale; sale, Sotheby's, New York, 16 November 1989, lot 410
Anonymous sale, Sotheby's, London, 9 December 1997, lot 278
Private collection, England, by whom acquired at the above sale; sale, Christie's, London, 10 Feb 2011, Lot 489
Private collection, by whom acquired at the above sale

LITERATURE

M. Lafaille, Raoul Dufy, Catalogue raisonné de l'oeuvre peint, vol. III, Geneva, 1976, no. 1251 (illustrated p. 268).

Trois personnages prenant le thé dans l'atelier de Perpignan depicts the first of two studios that Dufy occupied in Perpignan in the South of France during the 1940s, representing the recurrent theme of the studio in Dufy's paintings, appearing at regular intervals and marking through time and place the various stages in the development of his œuvre. Dufy's clever device of inserting his own paintings into the atelier compositions is here evident, as we see a study for the artist's favoured subject of the Baigneuse, and painting featuring a violin, referencing his love of music.

Widely known as “the magician of colors,” Dufy favoured vibrant tones and delicate brushwork to depict leisure activities, spectacles and events. The bright, saturated colour here creates a sense of luminosity, filling the scene with light, and evoking the sense of serenity. For Dufy, light and colour were the central components of painting; he described, ‘The colour captures the light that forms and animates the group as a whole. Every object or group of objects is placed within its own area of light and shade, receiving its share of reflections and being subjected to the arrangement decided by the artist’ (D. Perez-Tibi, *Dufy*, London, 1989, p. 150).

Startling in composition as well as in palette, *Trois personnages prenant le thé dans l'atelier de Perpignan*, presents a wonderful balance of fresh colours injected by lines of speed and precision, imbuing the painting with the beauty and joie de vivre characteristic of the artist's finest work.

來源

洛杉磯 達爾澤爾·哈特菲爾德畫廊
紐約 馬博羅·格爾森畫廊 (編號 NOL4330)
倫敦 蘇富比 1964 年 7 月 1 日 匿名拍賣 拍品編號 102
多倫多 托馬斯·威廉·希爾斯 (購自上述拍賣) ; 紐約 蘇富比 1967 年 10 月 26 日 拍品編號 47
紐約 斯泰爾·桑蒂畫廊 ; 紐約 蘇富比 1985 年 5 月 15 日 拍品編號 383
美國 私人收藏 (購自上述拍賣) ; 紐約 蘇富比 1989 年 11 月 16 日 拍品編號 410
蘇富比 1997 年 12 月 9 日 匿名拍賣 拍品編號 278
英國私人收藏 (購自上述拍賣) ; 倫敦 佳士得 2011 年 2 月 10 日 拍品編號 489
私人收藏, 購自上述拍賣

出版

1976 年 《Raoul Dufy, Catalogue raisonné de l'oeuvre peint》M. Lafaille 著 日內瓦 編號 1251 (圖版, 第 268 頁)

《在佩皮尼昂工作室的茶聚》描繪了 1940 年代, 杜菲在法國南部佩皮尼昂設立的第一個工作室的場景。他先後擁有兩個工作室, 此畫代表了杜菲筆下反復出現的工作室主題, 這一題材貫穿了杜菲的整個創作生涯的各個階段。杜菲巧妙地讓自己的畫作出現在整個構圖中, 包括藝術家最喜歡的題材「沐浴者」, 以及一幅專門描繪小提琴的作品, 展現了杜菲對於音樂的熱愛。

杜菲被廣泛譽為「色彩魔術師」, 擅用充滿活力的色調和細膩的筆觸來描繪休閒活動、壯觀景致和隆重活動。畫中, 明亮飽和的色彩營造了一種閃閃發光的氛圍, 讓整個場景充滿光線, 喚起一種寧靜從容的感覺。對杜菲來說, 光線與色彩是繪畫的關鍵元素; 他如此形容道, 「色彩能捕捉光, 光將整個畫面結合在一起, 並進一步激發整體效果。每件物體, 或每組物體, 由藝術家決定安排, 都擁有著自己特定的光影, 接收著自己部分的反射。」(D. 佩雷斯-蒂比, 《杜菲》, 倫敦, 1989 年, 頁 150)。

構圖新奇, 色彩奪目, 《在佩皮尼昂工作室的茶聚》展現了鮮明色彩與精準線條間的完美平衡, 讓畫作充滿藝術家最傑出作品的美與樂。



Raoul Dufy, *The Studio*, 1942. Indianapolis Museum of Art
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
勞爾·杜菲《工作室》1942 年作 印第安納波利斯美術館

363 ANDRÉ BRASILIER
(B. 1929)

安德烈克·布拉吉利



Cavalcade au ciel rose

signed 'André Brasilier.' (lower right) ;
signed, titled and dated 'Cavalcade au ciel
rose André Brasilier 2019' (on the stretcher)
oil on canvas with gold leaf
97 x 130 cm. (38 1/4 x 51 1/8 in.)
Painted in 2019

PROVENANCE

Acquired directly from the artist by the present
owner

粉色天空下的騎兵

金箔 油彩 畫布
2019 年作
款識：André Brasilier (右下) ;
Cavalcade au ciel rose André
Brasilier 2019 (內框)

來源

現藏家直接購自藝術家本人

HK\$500,000-800,000
US\$65,000-100,000

364 NYOMAN NUARTA

(B. 1951)

The Champ II

signed and dated 'n.nuaRTA 2021' (incised on the base)

copper and brass

106 x 247 x 45 cm. (41 3/4 x 97 1/4 x 17 3/4 in.)

Executed in 2021
edition 1/8

PROVENANCE

Private Collection, Asia

馬到成功 二

銅 黃銅

2021 年作

款識：n.nuaRTA 2021 (底座)

版數：1/8

來源

亞洲 私人收藏

HK\$350,000–550,000

US\$45,000–71,000



365 JU MING
(B. 1938)

朱銘



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人珍藏

Taichi Series - Single Whip

signed in Chinese; dated '75', numbered
12/16 (on the back)

copper sculpture

34.5 x 54 x 24.5 cm. (13 5/8 x 21 1/4 x 9
5/8 in.)

Executed in 1975

edition 12/16

PROVENANCE

Jun Youn Sculpture Gallery, Taipei

Private Collection, Asia

Acquired from the above by the present owner

This work is accompanied by a certificate of
authenticity issued by Juming Culture and
Education Foundation.

太極系列 – 單鞭下勢

銅雕 雕塑

1975 年作

版數: 12/16

款識: 朱銘 '75 12/16 (刻於背部)

來源

台北 雋永雕塑畫廊

亞洲 私人收藏

現藏者購自上述來源

此作品附財團法人朱銘文教基金會所開
立之作品鑑定報告書

HK\$400,000-600,000

US\$52,000-78,000

366 JU MING
(B. 1938)

朱銘



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

亞洲私人珍藏

Taichi Series

signed in Chinese; dated '90' (on the back)
wood sculpture

65 x 50.5 x 47.5 cm. (25 5/8 x 19 7/8 x 18 3/4 in.)

Executed in 1990

太極系列

樟木 雕塑

1990 年作

款識：朱銘 '90 (刻於背面下方)

HK\$1,300,000-2,300,000

US\$170,000-300,000

來源

亞洲 私人收藏

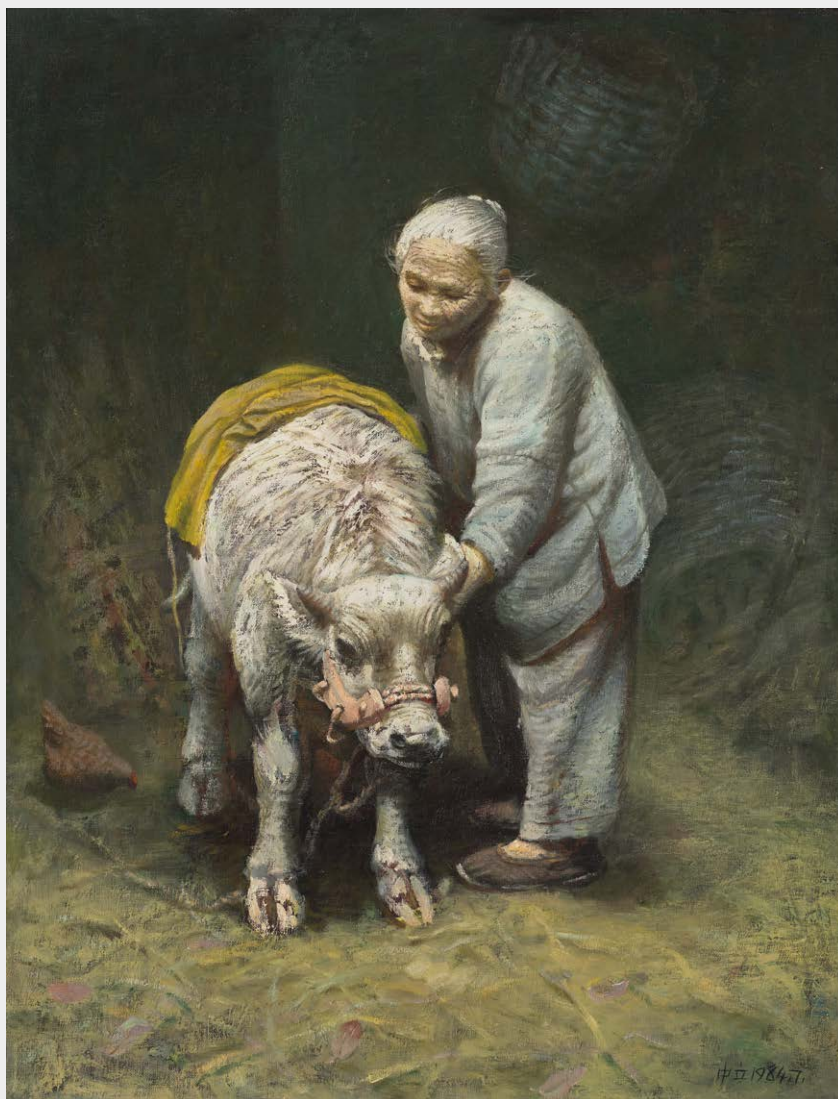
PROVENANCE

Private Collection, Asia

此作品附財團法人朱銘文教基金會所開
立之作品鑑定報告書

This work is accompanied by a certificate of
authenticity issued by Juming Culture and
Education Foundation.

367 LUO ZHONGLI 羅中立
(B. 1948)



PROPERTY FROM A DISTINGUISHED AMERICAN
PRIVATE COLLECTION

Woman with a Cow

signed 'ZhongLi' in Chinese and dated
'1984.7' (lower right)

oil on canvas

78.5 x 60.5 cm. (30 7/8 x 23 7/8 in.)

Painted in 1984

PROVENANCE

Private Collection, USA (acquired directly from
the artist by the present owner)

顯赫美國私人收藏

婦女與牛

油彩 畫布

1984 年作

款識：中立 1984.7 (右下)

來源

美國 私人收藏 (現藏家直接購自藝術家)

HK\$250,000-450,000
US\$33,000-58,000

368 SHIY DE-JINN
(XI DEJIN, 1923 - 1981)

席德進



PROPERTY FROM A FRENCH PRIVATE COLLECTION

法國私人收藏

Portrait of a Lady

signed in Chinese and dated '1959' (upper left)

oil on canvas

64 x 90.5 cm. (25 1/4 x 35 5/8 in.)

Painted in 1959

PROVENANCE

Collection of Mr. Jean Paget
Aguttes, 21 November 1995
Private Collection, France (acquired from the
above sale by the present owner)

仕女像

油彩 畫布

1959 年作

款識：席德進 1959 (左上)

來源

Jean Paget 先生私人收藏
Aguttes 1995 年 11 月 21 日
法國 私人收藏 (現藏者購自上述拍賣)

HK\$600,000-800,000

US\$78,000-100,000

369 SHEN HANWU
(B. 1950)

沈漢武



Girl with Candle

signed in Chinese and English 'H.W. Shen'
(lower left)

oil on canvas

76.2 x 61.2 cm. (30 x 24 1/8 in.)

PROVENANCE

Private Collection, New Jersey, USA (acquired
directly from the artist by the present owner)

提蠟燭的女孩

油彩 畫布

款識：沈漢武 H.W. Shen (左下)

來源

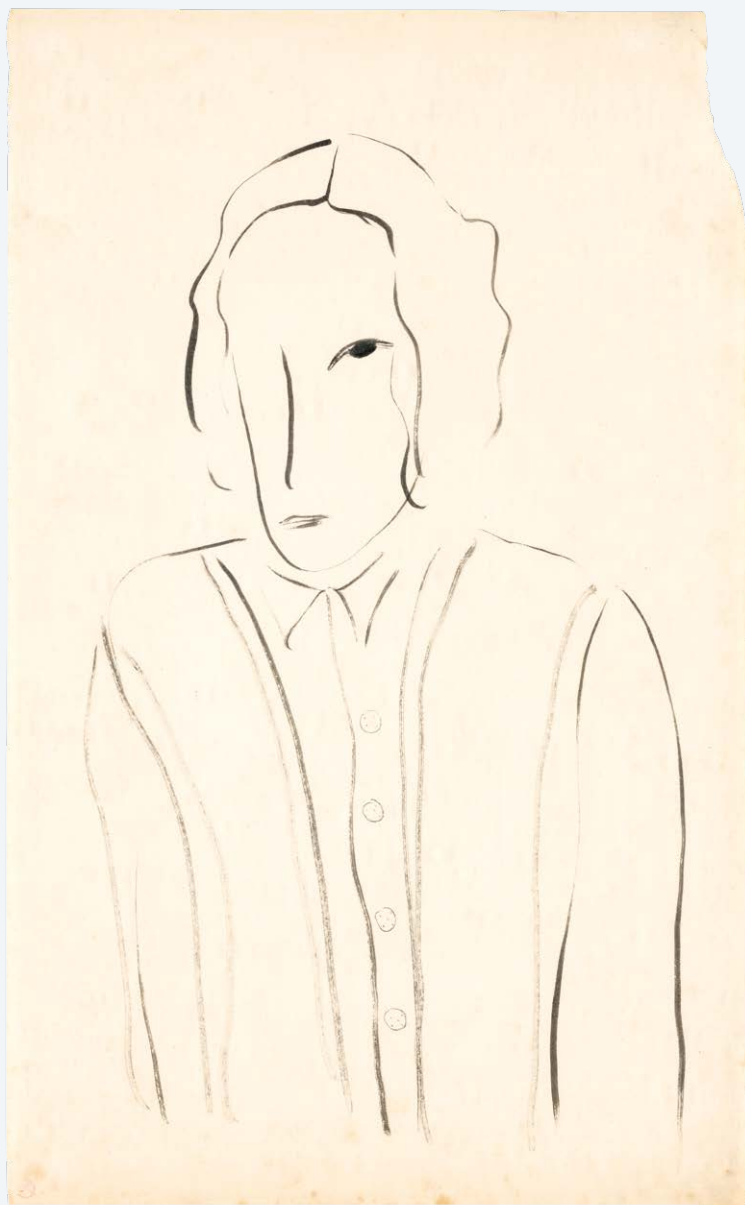
美國 新澤西州 私人收藏 (現藏者直接
得自藝術家本人)

HK\$80,000-120,000

US\$11,000-16,000

370 SANYU
(CHANG YU, 1895-1966)

常玉



Portrait

ink on paper

44.5 x 27.5 cm. (17 1/2 x 10 7/8 in.)

PROVENANCE

Private Collection, Asia

This work is registered as D4099 by the Li-Ching Cultural & Educational Foundation.
(For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

肖像

水墨 紙本

來源

亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為 D4099 (詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)

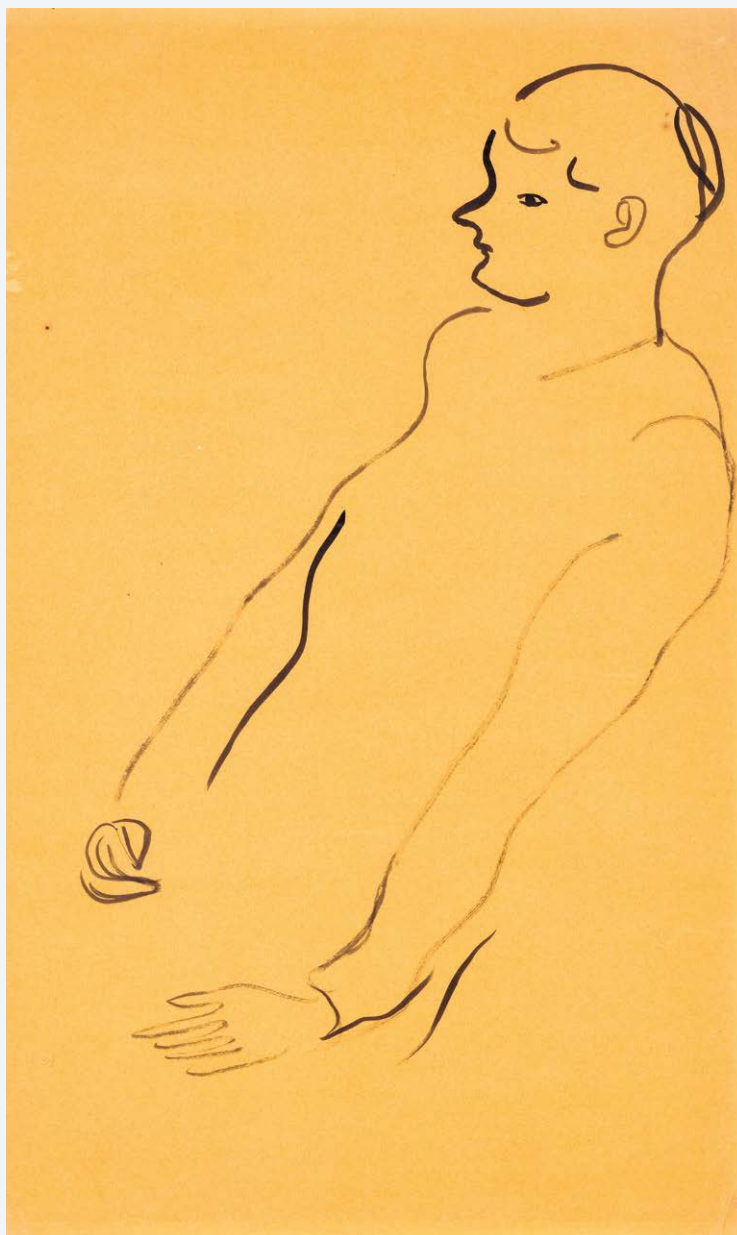
HK\$120,000-320,000
US\$16,000-41,000

371

SANYU

(CHANG YU, 1895-1966)

常玉



Lady

ink on paper

44 x 28 cm. (17 3/8 x 11 in.)

PROVENANCE

Private Collection, Asia

This work is registered as D2365 by the Li-Ching Cultural & Educational Foundation.
(For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

仕女

水墨 紙本

來源

亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為 D2365 (詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)

HK\$100,000-320,000

US\$13,000-41,000

372 CHEONG SOO PIENG 鍾泗賓

(1917-1983)



Ploughing The Field

signed in Chinese (lower middle); signed again and dated 'SOO PIENG 1965' (on the reverse)

oil on canvas

101.5 x 81 cm. (40 x 31 7/8 in.)

Painted in 1965

PROVENANCE

Private Collection, Asia

農作

油彩 畫布

1965 年作

款識：三賓 (中下) ; SOO PIENG

1965 (畫背)

來源

亞洲 私人收藏

HK\$280,000-380,000

US\$37,000-49,000



Detail of Lot 373
拍品編號 373 局部

373 CHEONG SOO PIENG 鍾泗賓

(1917-1983)



Blue, White and Black

signed and dated 'SOO PIENG 1974' (on the reverse); exhibition label affixed (on the reverse)

mixed media on canvas

122 x 91 cm. (48 x 35 7/8 in.)

Painted in 1974

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, Singapore Art Society, 25th Anniversary Local Artists' Exhibition, 1974.

藍白黑

綜合媒材 畫布

1974 年作

款識：SOO PIENG 1974 (畫背) ;

畫廊標籤 (畫背)

來源

亞洲 私人收藏

展覽

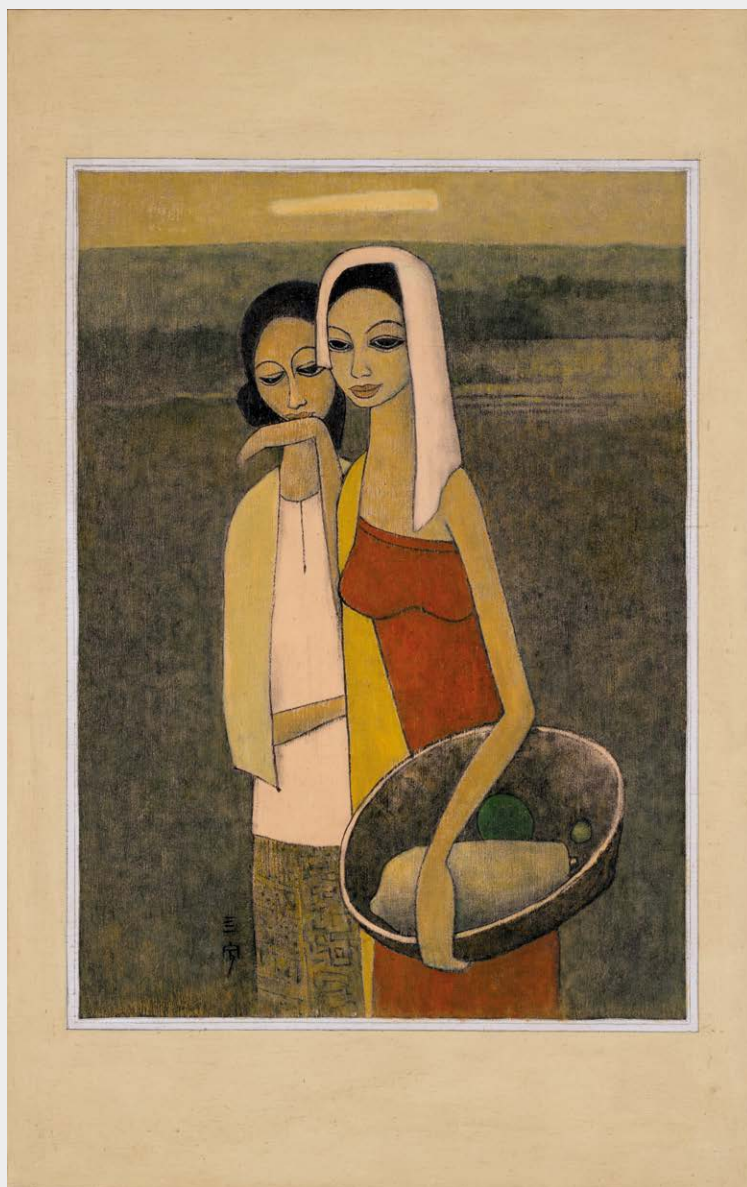
1974 年「本地藝術家廿五周年紀念展出」

新加坡 新加坡藝術協會

HK\$300,000-400,000

US\$39,000-52,000

374 CHEONG SOO PIENG 鍾泗賓
(1917-1983)



Sisters

signed in Chinese (lower left); signed and dated 'SOO PIENG 1973' (on the reverse); gallery label affixed (on the reverse)
oil on canvas

115.5 x 73.5 cm. (45 1/2 x 28 7/8 in.)

Painted in 1973

PROVENANCE

Sotheby's Hong Kong, 8 April 2008, Lot 601
Private Collection, Asia

姐妹

油彩 畫布

1973 年作

款識：三賓 (中下) ; SOO PIENG
1965 ; 畫廊標籤 (畫背)

來源

香港 蘇富比 2008 年 4 月 8 日 編號 601
亞洲 私人收藏

HK\$500,000-700,000
US\$65,000-90,000

375 CHEN WEN HSI 陳文希

(1906-1991)



Landscape

signed and inscribed in Chinese
(upper right)
ink and colour on paper
134 x 69 cm. (52 3/4 x 27 1/8 in.)
one seal of the artist

PROVENANCE

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

山水

水墨 設色 紙本
款識：文希南洋心（右上）
藝術家鈐印一枚

來源

現藏者直接購自藝術家
亞洲 私人收藏

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

376 CHEN WEN HSI 陳文希
(1906-1991)



River Scene

oil on board
61 x 76.2 cm. (24 x 30 in.)

PROVENANCE

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

河景

油彩 木板

來源

現藏者直接購自藝術家
亞洲 私人收藏

HK\$900,000-1,500,000
US\$120,000-190,000

Imbued with the strong pulsating energy of daily mercantile life, the Singapore River is considered the city's lifeblood, anchoring it as a centre of commerce and a major trading hub in the region. The significance of the river was not lost on many of the modern Singaporean artists who were greatly inspired by it and sought to capture a key piece of Singapore's history. Chen Wen Hsi was no exception, the iconic river a subject matter he constantly returned to in various iterations, but always executed in his signature cubist style renderings in a fresh and innovative way.

Part of a landmark find in 1999 of over twenty paintings in the attic of the old house Chen resided in at Kingsmead Road, *River Scene* and other works contributed in furthering our understanding the development of art movements in the 1950s and 60s, making them a historically significant and important discovery. Part of this find was also exhibited at the Singapore Art Museum in 2000, at an exhibition titled 'Newly Discovered Paintings by Chen Wen Hsi' and also served to help chart and highlight the artist's formative and conceptual approaches to known works of that era.

A pioneer in the Nanyang style of painting that combined Western and Chinese art traditions within their artistic practice, the oil paintings produced by Chen in later half of the twentieth century are considered some of his most dynamic and expressive. Originally trained in the art of Chinese ink painting as a student at Xinhua Academy of Fine Art in Shanghai before settling in Singapore, incorporated liberally combinations of Cubist and Fauvist aesthetics that were then converted to his own unique style of Southeast Asian narratives. Depicting a solitary boatman approaching a fleet of vessels along the river as rows of shophouses rise majestically behind them in a symphony of majestic forms, *River Scene* is an exceptional example of Chen's ability to distil complex forms into the simplest of shapes, lines and angular blocks of colour. Chen purposefully employs the use of contrasting colours alongside bright, cool and dark tones, carefully applying them with both an overlapping and blending technique, to produce a perfectly harmonious balance brimming with a lively vigour, and demonstrating Chen's ability to not just emulate the works of the Western masters but to understand their artistic sensibilities and interpret it in his own unique visual language.

A spectacular display of brilliant colour, exuberant strokes and shifting shapes, *River Scene* reveals a tour de force of painterly expression that is a hallmark of these rare masterpieces produced during Chen's relatively short artistic period, and codifies him as one of Asia's most celebrated and significant artists.

新加坡河流經這座城市的商業中心，它是該地區的重要交易軸心。河水隨這座城市的商業脈搏一起躍動，也被視作城市的心臟。它啟發了許多新加坡現代藝術家，以它為創作起點來探索新加坡的歷史。陳文希也不例外。他不斷地用他標誌性的立體主義風格，標新立異地描繪著這條舉足輕重的河流。

1999年，人們在陳文希在 Kingsmead Road 舊址的閣樓上，發現了《河景》和其他共計二十餘幅畫作。這些畫作讓 50、60 年代的藝術運動躍然紙上，是歷史性的重要發現。2000 年，其中的部分作品曾在新加坡藝術博物館展出，展覽名為「陳文希朝畫夕拾」(Newly Discovered Paintings by Chen Wen Hsi)。這是陳文希在已聞於世畫作之外的創作足跡，生動展示了他藝術生涯中的探索過程。

陳文希是南洋畫派的藝術先驅。南洋畫派以結合西方藝術與中國藝術傳統聞名。陳文希在二十世紀後半葉的創作，被認為是他最具張力和動感的畫作。定居新加坡之前，陳文希就讀於原上海新華藝術學院，專攻水墨畫，後來他叛逆大膽地結合立體主義與野獸派作畫方式，而後開創了他獨特的東南亞敘事方式。《河景》中，一位孤獨的船夫駕船駛向岸邊的船群，船的後面是高聳的壯觀的商業街，彷彿一首磅礴的城市交響。《河景》絕佳地展現了陳文希化繁為簡的能力。寥寥數筆，角形色塊即勾勒出複雜的城市景象。他有意選擇高對比度度的顏色，明暗色調或重迭，或融合，既完美和諧，又極富生命力。陳文希不僅僅在模仿西方畫作，而是在做視覺翻譯——他深刻理解了西方藝術家的作畫感知，並將其翻譯為自己獨特的視覺語言。

《河景》是一次偉大的藝術探索，也是陳文希短暫藝術生涯裡的偉大作品之一。色彩驚艷，筆觸炙烈，形狀多變，這幅作品濃縮了他精湛的繪畫技藝，並將他推向最受歡迎且最重要的亞洲現代主義藝術家之列。



Detail of Lot 377
拍品編號 377 局部



Detail of Lot 377
拍品編號 377 局部

377 LIM TZE PENG
(B.1921)

林子平



Singapore River Scene

signed in Chinese (middle left)
ink and colour on paper
192.5 x 489 cm (75 3/4 x 192 1/2 in.)
one seal of the artist

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

新加坡河景

水墨 設色 紙本
款識：林子平（中左）
藝術家鈐印一枚

來源

現藏者直接購自藝術家
新加坡 私人收藏

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

378 LIM HAK TAI
(1893-1963)

林學大



Singapore River

signed H.T. LIM. (lower left)
oil on board
63 x 89 cm. (24 3/4 x 35 in.)

PROVENANCE

Private Collection, Singapore

新加坡河

油彩 木板
款識：H.T. LIM. (左下)

來源

新加坡 私人收藏

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

379

CHEN CHENG MEI

(1927-2020)

陳城梅**China Town Back Alley II**

signed with artist's monogram and dated '83' (lower right); signed and inscribed 'Chen Cheng Mei 118 Hua Guan Ave S589210 (on the reverse)

oil on canvas

61.5 x 80.5 cm. (21 1/4 x 31 3/4 in.)

Painted in 1983

牛車水後巷二號

油彩 畫布

1983 年作

款識：藝術家花押 八三 (右下);

Chen Cheng Mei 118 Hua Guan Ave S589210 (畫背)

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

EXHIBITED

Singapore, Nanyang Academy of Fine Arts Lim Hak Tai Gallery, Joie de Vivre: Chen Cheng Mei, February – March 2014.

LITERATURE

Nanyang Academy of Fine Arts Lim Hak Tai Gallery, Joie de Vivre: Chen Cheng Mei, exh. cat., Singapore, 2014 (illustrated, p. 48).

來源

原藏者得自藝術家本人
新加坡 私人收藏

展覽

2014 年 2 月 – 3 月「生活情趣：陳城梅」南洋藝術學院林學大畫廊 新加坡

出版

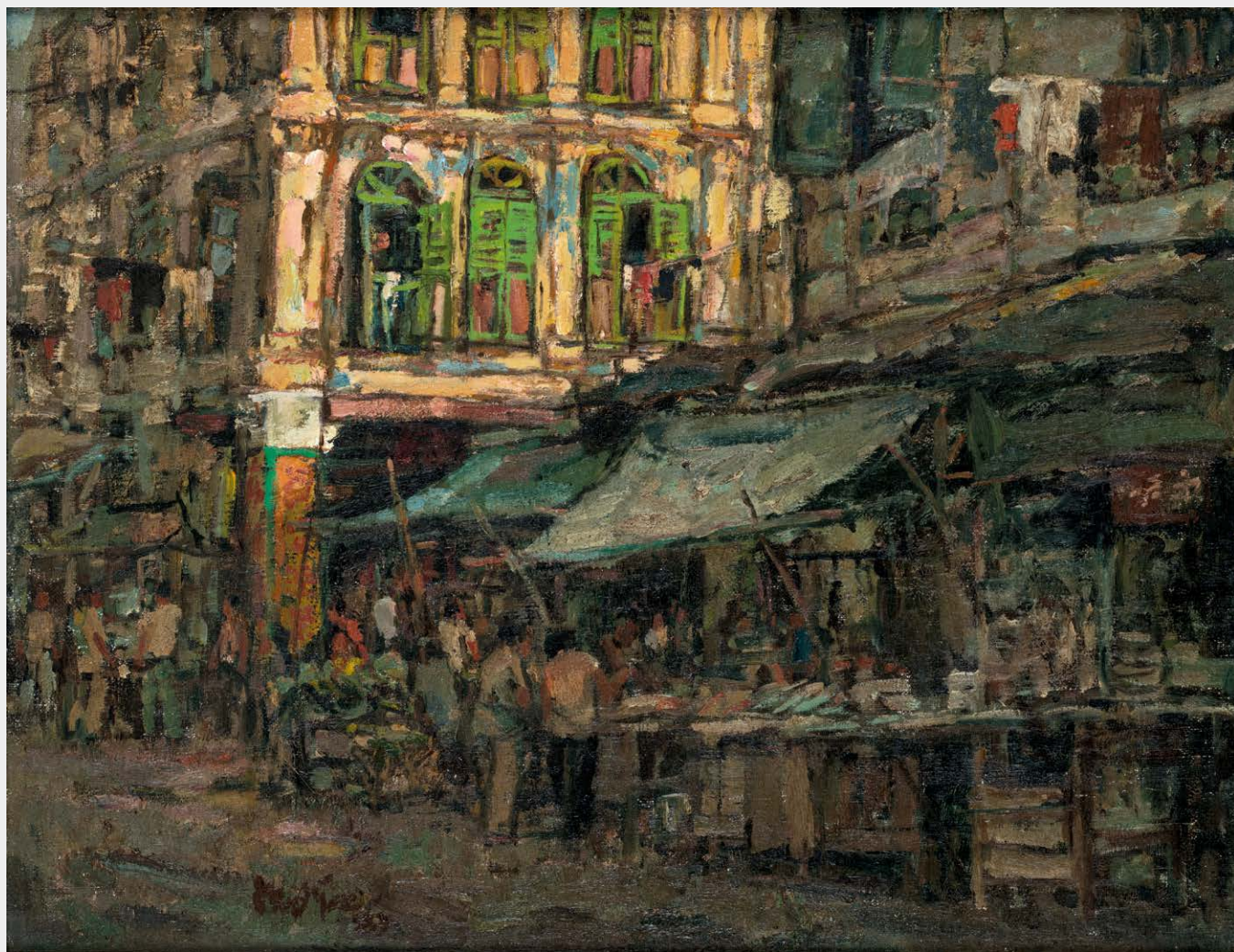
2014 年《生活情趣：陳城梅》展覽圖錄 南洋藝術學院林學大畫廊 新加坡（圖版：第 48 頁）



Detail of Lot 379
拍品編號 379 局部

380 TAN CHOH TEE
(B. 1942)

陳楚智



Chinatown Scene

signed and dated 'Choh Tee 89'

(lower right)

oil on canvas

49 x 64 cm. (19 1/4 x 25 1/4 in.)

Painted in 1989

PROVENANCE

Private Collection, Singapore

牛車水場景

油彩 畫布

1989 年作

款識：Choh Tee 89 (右下)

來源

新加坡 私人收藏

HK\$50,000-70,000

US\$6,500-9,000

381 CHEONG SOO PIENG 鍾泗賓
(1917-1993)



By the River

signed in Chinese (lower right)
ink and colour on paper
91.5 x 41 cm. (36 x 16 1/8 in.)
one seal of the artist

PROVENANCE

Private Collection, Asia

河邊

水墨 設色 紙本
款識：三賓（右下）
藝術家鈐印一枚

來源

亞洲 私人收藏

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

382 CHEN WEN HSI 陳文希
(1906-1991)



Swallows Over Acacia Tree

signed and inscribed in Chinese (upper right)
ink and colour on paper
93 x 38 cm. (36 5/8 x 15 in.)
one seal of the artist

PROVENANCE

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

燕飛相思樹

水墨 設色 紙本
款識：文希作（右上）
藝術家鈐印一枚

來源

現藏者直接購自藝術家
亞洲 私人收藏

HK\$280,000-380,000
US\$37,000-49,00

383 CHEN WEN HSI 陳文希
(1906-1991)



Cactus with Dragonflies

signed and inscribed in Chinese (upper right)
ink and colour on paper
91 x 46 cm. (35 7/8 x 18 1/8 in.)
one seal of the artist

PROVENANCE

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

仙人掌與蜻蜓

水墨 設色 紙本
款識：文希南洋之作（右上）
藝術家鈐印一枚

來源

現藏者直接購自藝術家
亞洲 私人收藏

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

384 ANG KIUKOK
(1931-2005)

洪救國



Cockerel

signed and dated 'KIUKOK 80' (upper left)
watercolour on paper
78 x 54 cm. (30 3/4 x 21 1/4 in.)
Painted in 1980

PROVENANCE

Sotheby's Singapore, 9 October 2005, Lot 56
Private Collection, Asia

公雞

水彩 紙本
1980 年作
款識：KIUKOK 80 (左上)

來源

新加坡 蘇富比 2005 年 10 月 9 日 編號 56
亞洲 私人收藏

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

385 ANG KIUKOK
(1931-2005)

洪救國



Troubled Man

signed and dated 'KIUKOK 99' (upper left)
oil on canvas
61 x 30.5 cm. (24 x 12 in.)
Painted in 1999

PROVENANCE

Christie's Hong Kong, 26 November 2006, Lot
55
Private Collection, Asia

煩惱者

油彩 畫布
1999 年作
款識：KIUKOK 99 (左上)

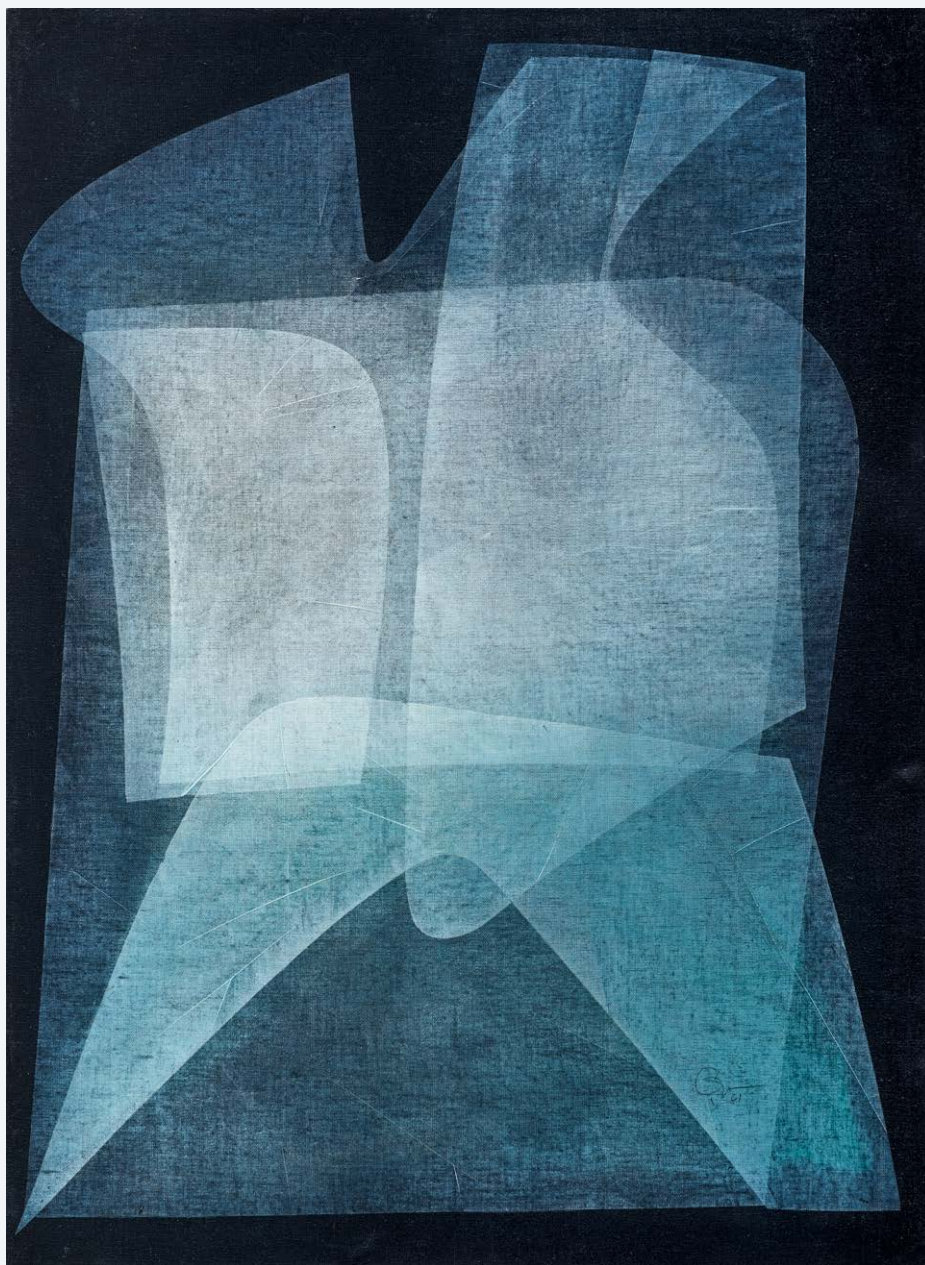
來源

香港 佳士得 2006 年 11 月 26 日 編號 55
亞洲 私人收藏

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

386 ROMULO OLAZO
(1934-2015)

羅穆洛·歐拉索



Diaphanous

signed and dated 'O.r 81' (lower right)
oil on canvas
87 x 64 cm. (34 1/4 x 25 1/4 in.)
Painted in 1981

PROVENANCE

Private Collection, Asia

明澈

油彩 畫布
1981 年作
款識：O.r 81 (右下)

來源

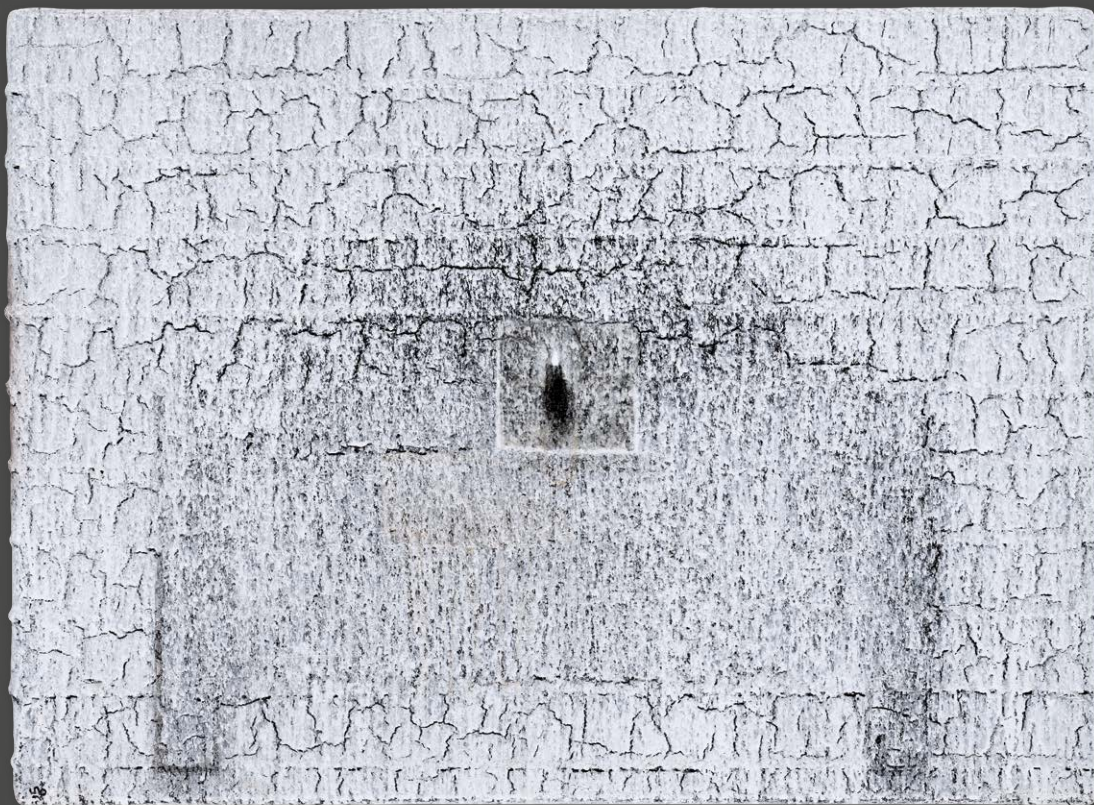
亞洲 私人收藏

HK\$150,000-250,000
US\$19,300-32,200

387 LAO LIANBEN

(B.1948)

劉安民



Sense of Light

signed with artist's signature (lower left);
signed with artist's signature, dated, titled
and inscribed 'LAO LIANBEN 2016 26" x
36" ACRYLIC "SENSE OF LIGHT"' (on
the reverse)

acrylic on canvas

67.5 x 91 cm. (26 5/8 x 35 7/8 in.)

Painted in 2016

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of
authenticity signed by the artist.

EXHIBITED

Taipei, Michael Ku Gallery, Sense of Light,
November 2016-January 2017.

LITERATURE

Michael Ku Gallery, Sense of Light, exh.
Cat., Michael Ku Gallery, Taipei, 2016-2017
(illustrated p.5, 68).

光感

壓克力 畫布

2016 年作

款識：藝術家簽名 (左下); LAO
LIANBEN 2016 26" x 36"
ACRYLIC "SENSE OF LIGHT"
(畫背)

來源

亞洲 私人收藏

此作品附藝術家所簽的開立之作品
保證書

展覽

2016 年 11 月 -2017 年 1 月「光華」
台北 谷公館

出版

2016 年 11 月《光華》展覽圖錄 台北
谷公館 (圖版, 第 5 和 68 頁)

HK\$150,000-250,000

US\$20,000-32,000

388 FERNANDO CUETO AMORSOLO 費爾南多·阿莫索洛
(1892-1972)



Harvest Time

signed and dated 'F. Amorsolo 1960'
(lower right)
oil on canvas
51 x 66 cm. (20 1/8 x 26 in.)
Painted in 1960

PROVENANCE

Private Collection, Europe

收成

油彩 畫布
1960 年作
款識：F Amorsolo 1960 (右下)

來源

歐洲 私人收藏

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

389 FERNANDO CUETO AMORSOLO 費爾南多·阿莫索洛
(1892-1972)



**Trabajo en el campo
(Working in the Field)**

signed and dated 'F Amorsolo 1965'
(lower right)

oil on canvas

46 x 61 cm. (18 1/8 x 24 in.)

Painted in 1965

農作

油彩 畫布

1965 年作

款識：F Amorsolo 1965 (右下)

來源

西班牙 私人收藏

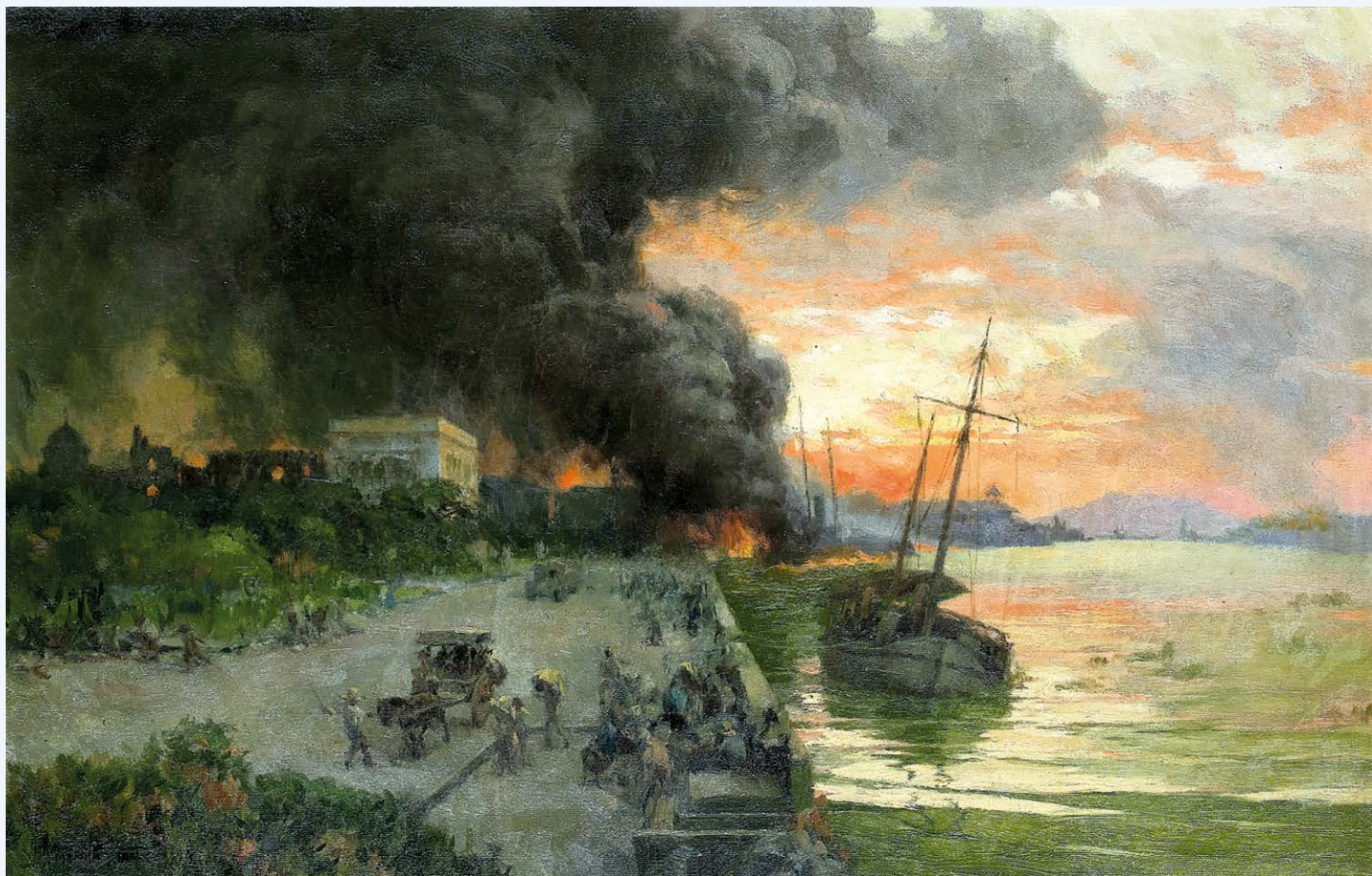
HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Private Collection, Spain

390 FERNANDO CUETO AMORSOLO 費爾南多·阿莫索洛
(1892-1972)



Bombing of the Intendencia

signed, inscribed and dated ' F. Amorsolo
MANILA Jan 15 1942' (lower left)
oil on canvas
46.5 x 71.5 cm. (18 1/4 x 28 1/8 in.)
Painted in 1942

PROVENANCE

Private Collection, Japan

阿杜阿納之亂

油彩 畫布
1942 年作
款識： F. Amorsolo MANILA Jan
15 1942

來源

日本 私人收藏

HK\$240,000-350,000
US\$32,000-45,000

391 LATIFF MOHIDIN
(B. 1938)

拉迪夫·莫西汀



RIMBA SERIES 2

signed and dated 'Latiff 96' (lower left)
mixed media on board
86 x 96 cm. (33 7/8 x 37 3/4 in.)
Painted in 1996

PROVENANCE

Property from the Randolph-Macon College,
Virginia, United States
Christie's Hong Kong, 27 November 2016,
Lot 531
Acquired at the above sale by the present owner

森林系列 2 號

綜合媒材 木板
1996 年作
款識：Latiff 96 (左下)

來源

美國維吉尼亞州藍道夫馬肯學院收藏
香港 佳士得 2016 年 11 月 27 日 編號 531
現藏者購自上述拍賣

HK\$500,000-700,000
US\$65,000-90,000

392 IBRAHIM HUSSEIN
(1936-2009)

易卜拉欣 · 侯賽因



Untitled

signed and dated 'ibrahim hussein '76' (lower left)

acrylic on canvas

102 x 154 cm. (40 1/8 x 60 5/8 in.)

Painted in 1976

PROVENANCE

Private Collection

Private Collection, Monaco (acquired from the above in 1993)

無題

壓克力 畫布

1976 年作

款識：ibrahim hussein 76 (左下)

來源

私人收藏

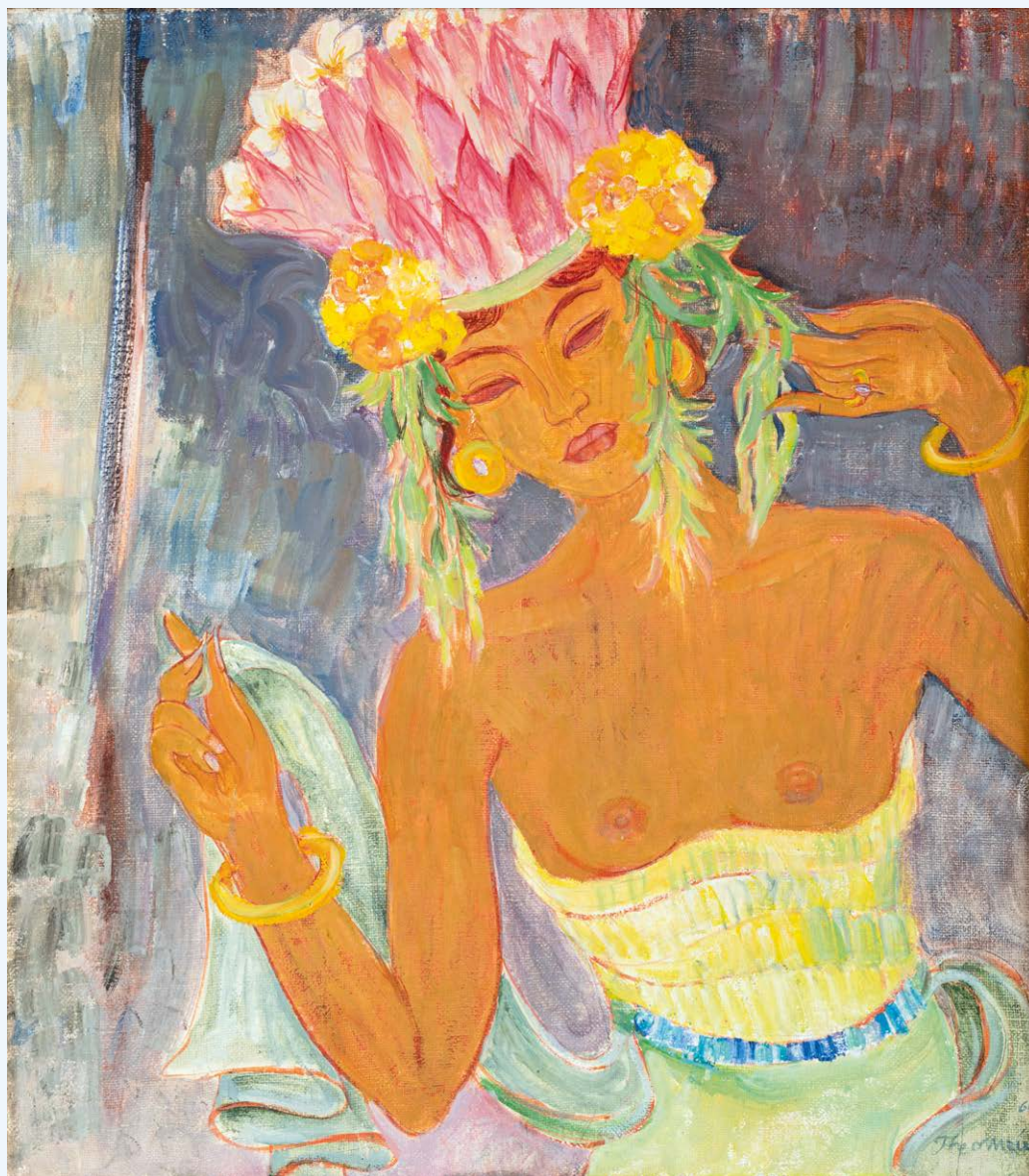
摩納哥私人收藏 (現藏者於 1993 年購自
上述來源)

HK\$150,000-250,000

US\$20,000-32,000

393 THEO MEIER
(1908-1982)

西奧·梅耶



**Balinesische Tänzerin
(Balinese Dancer)**

signed and dated 'Theo Meier 60' (lower right)

oil on canvas

85 x 75 cm. (33 1/2 x 29 1/2 in.)

Painted in 1960

PROVENANCE

Private Collection, Europe

Private Collection, Asia

峇里舞者

油彩 畫布

1960 年作

款識：Theo Meier 60 (右下)

來源

歐洲 私人收藏

亞洲 私人收藏

HK\$150,000-250,000

US\$20,000-32,000

394 S. SUDJOJONO 蘇佐佐諾

(1914-1986)



Roses

signed with artist's monogram, inscribed and dated 'Djak 1970' (lower left); signed 'S Sudjojono' (lower right)
oil on canvas
59 x 55 cm. (23 1/4 x 21 5/8 in.)
Painted in 1970

PROVENANCE

Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by (Museum S. Sudjojono).

LITERATURE

Amir Sidharta (ed.), Museum S. Sudjojono and Canna Gallery, Visible Soul, Jakarta, Indonesia, 2006 (illustrated, p. 357).

玫瑰

油彩 畫布
1970 年作
款識：藝術家花押 Djak 1970 (左下); S Sudjojono (右下)

來源

亞洲 私人收藏
此作品附 (蘇佐佐諾美術館) 所開立之作品保證書

出版

2006 年《看得見的靈魂》Amir Sidharta 編輯 蘇佐佐諾美術館及 Canna 畫廊 雅加達 印尼 (圖版, 第 357 頁)

HK\$240,000-320,000

US\$32,000-41,000

395 LEE MAN FONG 李曼峰

(1913-1988)



Playing (Bermain)

dated, inscribed and signed in Chinese
(middle left)

oil on board

104 x 51 cm. (41 x 20 1/8 in.)

Painted in 1984

three seals of the artist

PROVENANCE

Private Collection, Asia

LITERATURE

Siont Teja (ed.), Art Retreat, a private museum,
Lee Man Fong Oil Paintings, Volume II,
Singapore, 2005 (illustrated, p. 207).

遊玩

油彩 木板

1984 年作

款識：一九八四年三月作於舊金山，

曼峰年七十（中左）

藝術家鈐印三枚

來源

亞洲 私人收藏

出版

2005 年《李曼峰油畫：第二冊》Siont

Teja 編輯 新加坡 好藏之美術館（圖版，
第 207 頁）

HK\$700,000-900,000

US\$91,000-120,000



Detail of Lot 396
拍品編號 396 局部

396 LEE MAN FONG 李曼峰
(1913-1988)



Goldfishes

signed in Chinese (lower left)
oil on board
91.5 x 152.4 cm. (36 x 49 3/8 in.)
two seals of the artist

PROVENANCE

Gift from the artist in 1970

金魚

油彩 木板
款識：曼峰（左下）
藝術家鈐印兩枚

來源

藝術家於 1970 年贈與現藏者

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

397 SUDJANA KERTON
(1922-1994)

蘇加那 · 克爾頓



Planting Rice

signed and dated 'S. KERTON 90' (lower right)

oil on canvas

70 x 86 cm. (27 1/2 x 33 7/8 in.)

Painted in 1990

PROVENANCE

Acquired directly from the artist's wife,
Louise Kerton

Private Collection, Asia

種稻

油彩 畫布

1990 年作

款識：S. KERTON 90 (右下)

來源

原藏者得自藝術家妻子路易絲·克爾頓
女士

亞洲 私人收藏

HK\$260,000-360,000

US\$34,000-47,000

398 AFFANDI

(1907-1990)

阿凡迪



Kusamba Beach

signed with artist's monogram and dated '1969' (lower right)

oil on canvas

81 x 99 cm. (31 7/8 x 39 in.)

Painted in 1969

PROVENANCE

Private Collection, Asia

LITERATURE

Sardjana Sumichan (ed.), Affandi – Vol II, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, p. 201).

庫桑巴海灘

油彩 畫布

1969 年作

款識：藝術家花押 1969（右下）

來源

亞洲 私人收藏

出版

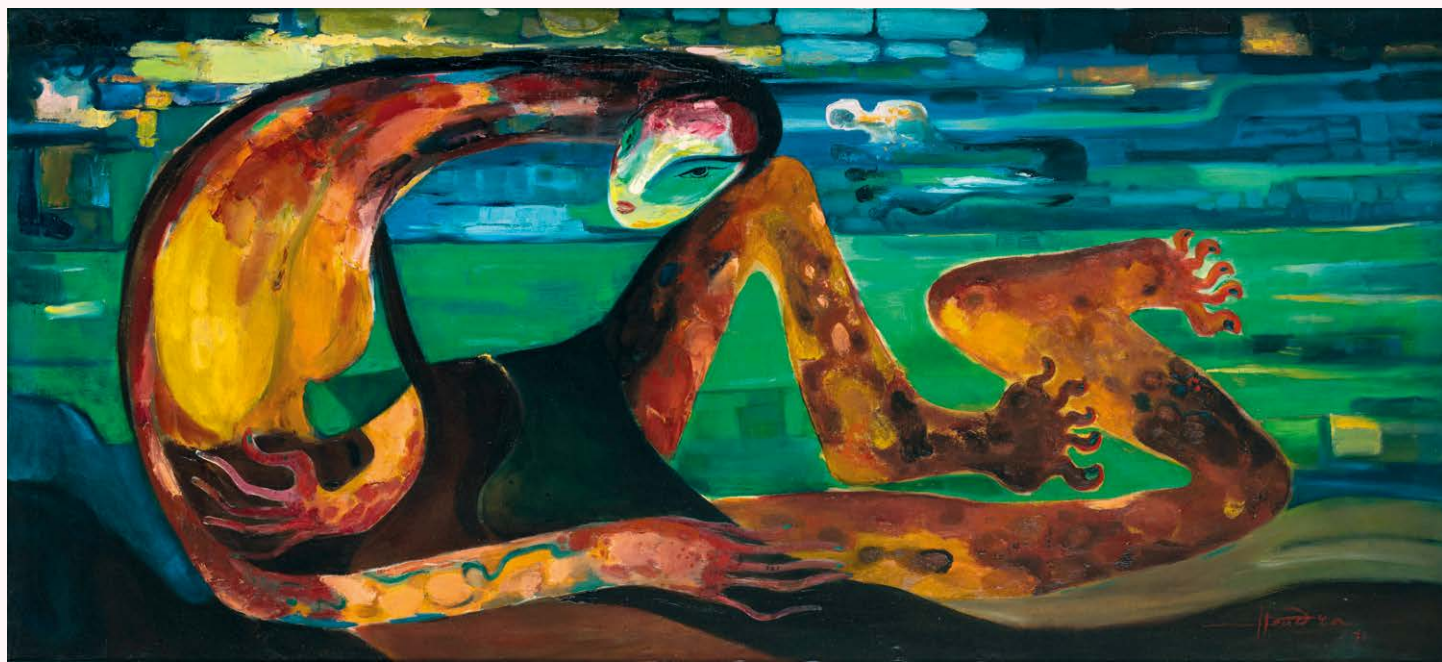
2007 年《Affandi – Vol II》Sardjana Sumichan 著 Bina Listari Budaya 基礎 新加坡 雅加達及新加坡國家美術館 新加坡（圖版，第 201 頁）

HK\$600,000-800,000

US\$78,000-100,000

399 HENDRA GUNAWAN
(1918-1983)

亨德拉·古那彎



Mother Nature

signed and dated 'Hendra 70' (lower right)
oil on canvas
89.5 x 197.5 cm. (35 1/4 x 77 3/4 in.)
Painted in 1970

PROVENANCE

Private Collection, Asia

This work will be included in the artist's forthcoming catalogue raisonné written by Agus Dermawan T. and Siont Teja.

大自然

油彩 畫布
1970 年作
款識：Hendra 70（右下）

來源

亞洲 私人收藏

此作將收錄於 Agus Dermawan T. 及
Siont Teja 籌備的藝術家作品專題目錄

HK\$800,000-1,500,000
US\$110,000-190,000



Detail of Lot 399
拍品編號 399 局部

400 WIDAYAT

(1923-2002)

維達雅



Debat Kusir (Argument)

signed and dated 'h.widayat 89' (lower right);
inscribed, signed and dated 'Widayat 89' (on
the reverse)

oil on canvas

94.5 x 145 cm. (37 1/4 x 57 1/8 in.)

Painted in 1989

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, Singapore Art Museum,
Widayat Between Worlds: A Retrospective,
September - October 2007.

LITERATURE

Helena Spanjaard, Widayat, Museum H
Widayat, The Magical Mysticism of a
Modern Indonesian Artist, Indonesia, 1998
(illustrated on p. 165).

Singapore Art Museum, Widayat Between
Worlds: A Retrospective, exh. cat.,
Singapore, Singapore Art Museum, 2007
(illustrated, p.88).

爭論

油彩 畫布

1989 年作

款識：h.widayat 89 (右下);

Widayat 89 (畫背)

來源

亞洲 私人收藏

展覽

2007 年 9 月 - 10 月「維達雅世界之間：
回顧展」新加坡美術館

出版

1998 年《現代印尼藝術家的神奇神秘
主義》Helena Spanjaard 著 印尼 維達
雅美術博物館 (圖版·第 165 頁)

2007 年《維達雅世界之間：回顧展》展
覽圖錄 新加坡美術館 (圖版·第 88 頁)

HK\$150,000-250,000

US\$20,000-32,000

401 SUNARYO
(B. 1943)

蘇納爾約



Penari Bali (Balinese Dancers)

signed and dated 'SUNARYO 97' (lower right)

mixed media on canvas

100.5 x 100 cm. (39 5/8 x 39 3/8 in.)

Painted in 1997

PROVENANCE

Acquired directly from the artist by the present owner

峇里舞者

綜合媒材 畫布

1997 年作

款識：SUNARYO 97 (右下)

來源

現藏者於直接購自藝術家

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



**Dinamika Legong
(The Dynamics of Legong)**

signed and dated 'SRIHADI S 97' (upper right); titled, inscribed, signed and dated 'Dinamika Legong 100 x 130 cm SRIHADI S 97' (on the reverse)
oil on canvas
101 x 130.5 cm. (39 3/4 x 51 3/8 in.)
Painted in 1997

黎弓舞之動態

油彩 畫布
1997 年作
款識：SRIHADI S 97 (右上);
Dinamika Legong 100 x 130 cm
SRIHADI S 97 (畫背)

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

PROVENANCE

Private Collection, Asia

來源

亞洲 私人收藏

LITERATURE

Jean Couteau, Lontar Foundation, Srihadi Soedarsono: The Path of the Soul, Jakarta, Indonesia, 2003 (illustrated, p. 170, 171).

出版

2003 年 Jean Couteau 著 倫達爾基金會《斯裡哈迪·蘇達索諾：靈魂之路》印尼（圖版，第 170 和 171 頁）

Srihadi Soedarsono has been hailed as one of the most significant modern Indonesian painters still alive today. His art has been recognised as an expression of the spirit of modernism, with his artistic career following along the trajectory of Indonesia's growth and development in the twentieth century. Born in 1931 in the city of Surakarta, also known as Solo in Central Java, Indonesia, the culture and history of Java has been a guiding force in shaping his artistic career and outlook in life. Indeed, Srihadi's appreciation of traditional Indonesian dance is a well-known visual trope in his oeuvre, tirelessly refashioned and re-imagined the same subject matter making subtle adjustments to the colour or composition, further emphasising the artist's adoration for his culture and nation. *Dinamika Legong* illustrates a traditional dance that is said to have originated in the nineteenth century, when it came to a Balinese prince in a dream, who later requested for the dance to be re-enacted as a form of royal entertainment. Srihadi captures the vigour and exuberance of the art form through the unblended application of brushstrokes that mimic the rhythmic ebbs and flows of the gamelan (traditional Indonesian orchestra) and the movement of the dancers. In Srihadi's world, the dancers are ever identified as particular individuals but each one of them embodying the vitality and dynamism of the dance form itself, and a visual symbol of cultural memory and transmission.

One of Srihadi's most distinctive qualities as a painter is his mastery over the use of colour, demonstrating a natural understanding of the different hues, tones, values, and their visual and emotional power; art critic Jean Couteau has remarked that the "visual melody of Srihadi's paintings, is, primarily, a melody of colour which has changed with time". In *Dinamika Legong*, Srihadi emphasises the shapes and forms of the two bodies, through the wild application of vividly coloured paints in the depiction of the dancers' costumes setting off against a blinding white background, which in turn enhances the sensuality and energy of the figures. Further, true to character as a colourist, Srihadi deliberately utilises complimentary colours of teal and vermilion to dazzling effect, creating a mesmerising effect and drawing the viewer further into the painting despite its relatively pared down composition.

Dinamika Legong is a celebration of the elegance and energy of the rich culture and history of Srihadi's homeland, and an exceptional example of his ability to bridge the opposing paradigms of figuration and abstraction, as well as tradition and modernity.



Detail of Lot 402
拍品編號 402 局部

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH / 21ST CENTURY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估值總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the **auctioneer** will generally decide to open the bidding at 50% of the

low estimate for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 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:

- 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;
- 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
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(a) This additional **warranty** does not apply to:

- 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;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) 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: HSBCHKHHKH

(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.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) 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.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(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 is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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


(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™,

condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for

the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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 group.

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

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

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

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

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

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

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

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

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

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

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

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

- 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”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同等於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、悉悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

- 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。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 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

- 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繩、鐘鍊或鑰匙出售。
- 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。
- 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

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 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。
 - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件；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。
 - 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。
 - 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。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 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。
- 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：
 - 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。
 - 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 (i) 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。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達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) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有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**將本着真誠考慮該訴求。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或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您儘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 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和 / 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，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其任法律上有權這麼做；
 - (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
- 如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F(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作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎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披露被接納，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**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - (a) 此額外**保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已出售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況報告**中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，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。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。
以上 E2 (b) - (e) 在此類別**拍賣品**將作修改如下。當作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本目錄描述第二行以大階字體注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。以上 E2 (b) - (e) 所有提及**標題**之處將讀成**標題及副標題**。

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
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 "持卡人不在場" (CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款 (須受有關條件約束)；

(v) 銀行匯票
抬頭請注明「佳士得香港有限公司」(須受有關條件約束)；

(vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部 (地址：香港中環遮打道 18 號歷山大廈 22 樓)。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

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賣方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品** (但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**)。

(b) 有關提取**拍賣品**之詳情，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**，我們將有權將**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

1. 運送

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

詳情請聯繫佳士得售後服務部，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。如果您被拒絕許可證，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，在我們能力範圍內許可，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 您應負責支付與**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) 含有受保護動植物材料的拍賣品

由頻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淆的野生動物材料 (例如猛犸象牙，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**進出口的法律和條例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料 (例如猛犸象牙，海象象牙和犀鳥象牙)，其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的"傳統工藝作品" (身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗 (波斯) 的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) **黃金**

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

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其他事項）；和
- (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合其特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，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。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和／或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品在標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 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；
- 以寶石為例，如**拍賣品在標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估值**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

⊠
Bidding by parties with an interest.

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

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

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

Ψ
Lots 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。

⊠
利益方的競投。

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

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

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

Ψ
拍賣品含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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 CONSIGNED FOR AUCTION

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

◻ **Minimum Price Guarantees:**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◻ next to the lot number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 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.

⊠ Bidding by parties with an interest

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 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 made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear

between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

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

Qualified Headings

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

any date) of a work of the artist.

• **"Signed ..."/"Dated ..."/"Inscribed ...":** in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

• **"With signature ..."/"With date ..."/"With inscription ...":** in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

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

● 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ● 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。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付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，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

■ 利益方的競投

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註符號 ■。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註目錄符號的競投。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或者潛在買方提供借款或者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說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定、買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦

不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

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，某作品大概全部或部份是藝術家之創作。

「... 之創作室」及「... 之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

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

「跟隨 ... 風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有 ... 創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「... 複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名 ...」、「日期 ...」、「題寫 ...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有 ... 簽名」、「附有 ... 之日期」、「附有 ... 之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

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

中國古籍及拓本之日期是指作品印刷或出版之時期（或大概時期）。

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02/11/21



KATSUSHIKA HOKUSAI (1760-1849)
Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)
 Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)
 \$300,000–400,000

JAPANESE AND KOREAN ART

New York, March 2022

VIEWING

March 2022
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Takaaki Murakami
 TMurakami@christies.com
 +1 212 636 2158

CHRISTIE'S



BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER
	CTL

Sale Title _____

Sale Date _____ Sale No. _____

Please select one ☐ Written Bid ☐ Telephone Bid

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

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

HK\$1,000 to HK\$2,000 by HK\$100s
HK\$2,000 to HK\$3,000 by HK\$200s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000 by HK\$500s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000 by HK\$5,000s
HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
Above HK\$1,000,000 at auctioneer's discretion

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

CHRISTIE'S
Bid Department
Tel: +852 2978 9910
bidsasia@christies.com

Account No. _____

Account Name _____

Email _____

Invoice Address _____

Complete for telephone bids only

Contact Name _____

Language _____

Tel No. (+) _____

Alternative Tel No. (+) _____

Complete for 3-way call only

Staff Name _____

Staff Tel No. (+) _____

Staff Alternative Tel No. (+) _____

Please send me a shipping quotation ☐ Yes ☐ No

Delivery address ☐ Invoice address ☐ Alternative address (complete below)

Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.

I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I 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 chargeable on the hammer price and the buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. 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.

Signature _____

Date _____



拍賣項目	拍賣日期	拍賣編號

請選擇以下一項

☐ 投標電話 ☐ 投標書

競投投標增價幅度	競投投標增價幅度
競投一般由低於低價估價開始，通常每次喊價之遞增幅度（競投投標遞增幅度）最高為10%，拍賣官會自行決定開始投標價位及遞增幅度。畫面投標若與下列之遞增幅度不一致，將被調低至下一個喊價之金額	（例如200、4500、4,800港元） 5,000-10,000港元 500 港元 10,000-20,000 港元 1,000 港元 20,000-30,000 港元 2,000 港元 30,000-50,000 港元 2,000, 5,000, 8,000 港元 （例如320, 35,000, 38,000 港元） 50,000-100,000 港元 5,000 港元 100,000-200,000 港元 10,000 港元
競投價 每次喊價之遞增至額 1,000-2,000 港元 100 港元 2,000-3,000 港元 200 港元 3,000-5,000 港元 200, 500, 800 港元	200,000-300,000 港元 20,000 港元 300,000-500,000 港元 20,000, 50,000, 80,000 港元 （例如320,000, 350,000, 380,000 港元） 500,000-1,000,000 港元 50,000 港元 1,000,000 港元或以上 拍賣官自行決定

在拍賣時拍賣官可酌量更改每次增加之幅度。

CHRISTIE'S 佳士得
拍賣品
Tel: +852 2978 9910
bidsasia@christies.com

請提供付運報價

☐ 是 ☐ 否

送貨地址

☐ 賬單地址

☐ 其他地址 (請於下方填寫)

地址 _____

Bids Registration Form (Updated on April 2021)

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. 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 +852 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 calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

☐ 19866 An Exceptional Private Cellar Featuring d'Auvenay, Macallan and Karuizawa

☐ 19867 Finest and Rarest Wines

☐ 19871 Handbags & Accessories

☐ 19868 An Exceptional Season of Watches Including
The Champion Collection (Part 1) *

☐ 21185 Timeless Marvels *

☐ 19870 Hong Kong Magnificent Jewels *

☐ 20161 Fine Chinese Classical Paintings and Calligraphy *

☐ 20162 Fine Chinese Modern and Contemporary Ink Paintings *

☐ 21252 Worlds In A Hand *

☐ 16900 20th / 21st Century Art Evening Sale *

☐ 16902 21st Century Art Day Sale *

☐ 16901 20th Century Art Day Sale *

☐ 20196 The Chang Wei-Hwa Collection of Archaic Jades Part –
Spring and Autumn & Warring States Periods

☐ 20195 The Songde Tang Collection - Song Dynasty Ceramics

☐ 20163 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the 20th / 21st Century Art Evening Sale and Worlds In A Hand; 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.

Please indicate the bidding level you require:

☐ HK \$ 0 - 500,000

☐ HK \$ 500,001 - 2,000,000

☐ HK \$ 2,000,001 - 4,000,000

☐ HK \$ 4,000,001 - 8,000,000

☐ HK \$ 8,000,001 - 20,000,000

☐ HK \$ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.
You can opt-out of receiving this information at any time.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

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

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

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）：
.....

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分證明文件（如國民身分證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 19866 顯赫私人窖藏珍藏 呈獻 Auvénay 酒庄、麥卡倫及輕井澤名釀

☐ 21252 藝行者 *

☐ 19867 珍罕名釀

☐ 16900 二十及二十一世紀藝術 晚間拍賣 *

☐ 19871 典雅傳承：手袋及配饰

☐ 16902 二十一世紀藝術 日間拍賣 *

☐ 19868 時代巨鑄及臻極系列（第一部份）*

☐ 16901 二十世紀藝術 日間拍賣 *

☐ 21185 世代珍奇 *

☐ 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇

☐ 19870 瑰麗珠寶及翡翠首飾 *

☐ 20195 頌德堂中國宋代瓷器 - 淡掃蛾眉

☐ 20161 中國古代書畫 *

☐ 20163 重要中國瓷器及工藝精品 *

☐ 20162 中國近現代及當代書畫 *

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣及藝行者之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。
☐ 本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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19/10/2021

HONG KONG AUCTION CALENDAR

AN EXCEPTIONAL PRIVATE CELLAR FEATURING D'AUVENAY, MACALLAN AND KARUIZAWA

Sale number: 19866
THURSDAY 25 NOVEMBER
11.00 AM

FINEST AND RAREST WINES

Sale number: 19867
FRIDAY 26 NOVEMBER
10.30 AM

HANDBAGS & ACCESSORIES

Sale number: 19871
FRIDAY 26 NOVEMBER
2.00 PM
Viewing: 26 November

AN EXCEPTIONAL SEASON OF WATCHES INCLUDING THE CHAMPION COLLECTION (PART 1)

Sale number: 19868
SATURDAY 27 NOVEMBER
11.00 AM
Viewing: 27 November

TIMELESS MARVELS

Sale number: 21185
SATURDAY 27 NOVEMBER
4.00 PM
Viewing: 27 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 19870
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161
MONDAY 29 NOVEMBER
2.30 PM
Viewing: 26-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162
TUESDAY 30 NOVEMBER
10.00 AM & 2.00 PM
Viewing: 26-29 November

WORLDS IN A HAND

Sale number: 21252
WEDNESDAY 1 DECEMBER
7.30 PM
Viewing: 26 November - 1 December

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 16900
WEDNESDAY 1 DECEMBER
8.30 PM
Viewing: 26 November - 1 December

21ST CENTURY ART DAY SALE

Sale number: 16902
THURSDAY 2 DECEMBER
10.30 AM
Viewing: 26 November - 1 December

20TH CENTURY ART DAY SALE

Sale number: 16901
THURSDAY 2 DECEMBER
3.00 PM
Viewing: 26 November - 1 December

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196
FRIDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

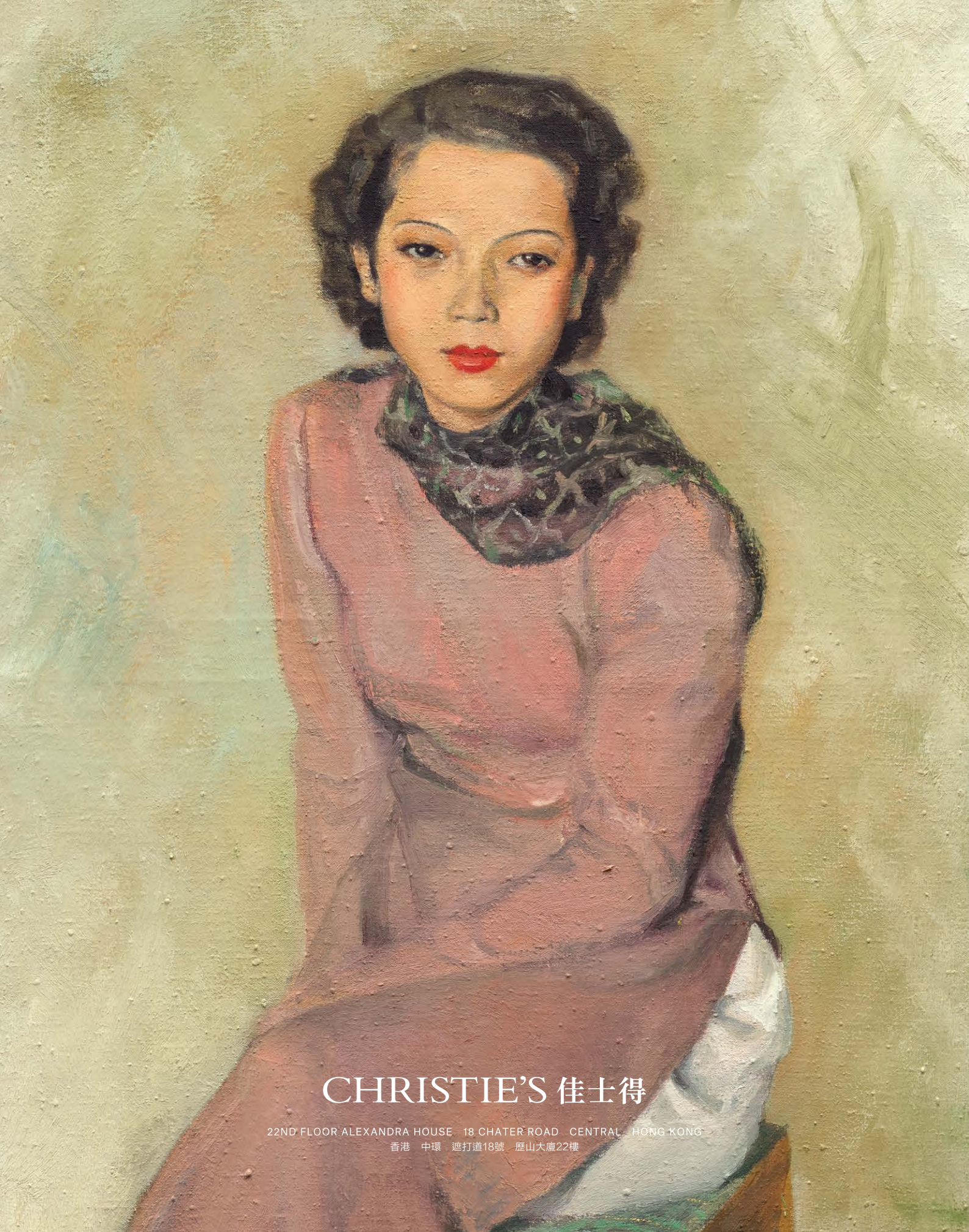
THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

Sale number: 20195
FRIDAY 3 DECEMBER
2.00 PM
Viewing: 26 November - 2 December

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163
FRIDAY 3 DECEMBER
3.00 PM
Viewing: 26 November - 2 December

5/11/2021



CHRISTIE'S 佳士得

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