

# 21<sup>ST</sup> CENTURY ART DAY SALE

## 二十一世紀藝術 日間拍賣

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



Oshtomo Nara & Hiroshi Sugito, *White Light*, & *White Night*, Painted in 2004 (Lot 136)

CHRISTIE'S 佳士得





## 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

#### 21st Century S21 - 16902

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二十一世紀 S21 - 16902

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我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。



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# 21<sup>ST</sup> CENTURY ART DAY SALE

## 二十一世紀藝術 日間拍賣

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

### AUCTION · 拍賣

#### 21<sup>ST</sup> CENTURY ART DAY SALE 二十一世紀藝術 日間拍賣

10.30am (Sale 16902, Lots 101-201) · 上午10.30 (拍賣編號 16902, 拍賣品編號101-201)

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

### ENQUIRIES · 查詢

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CHRISTIE'S 佳士得

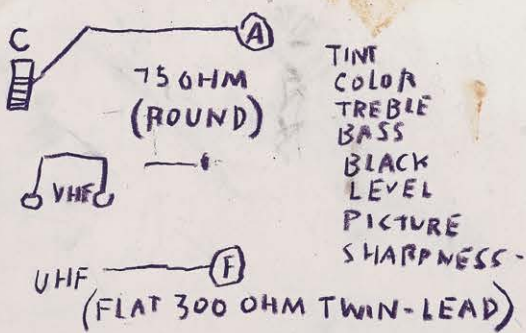
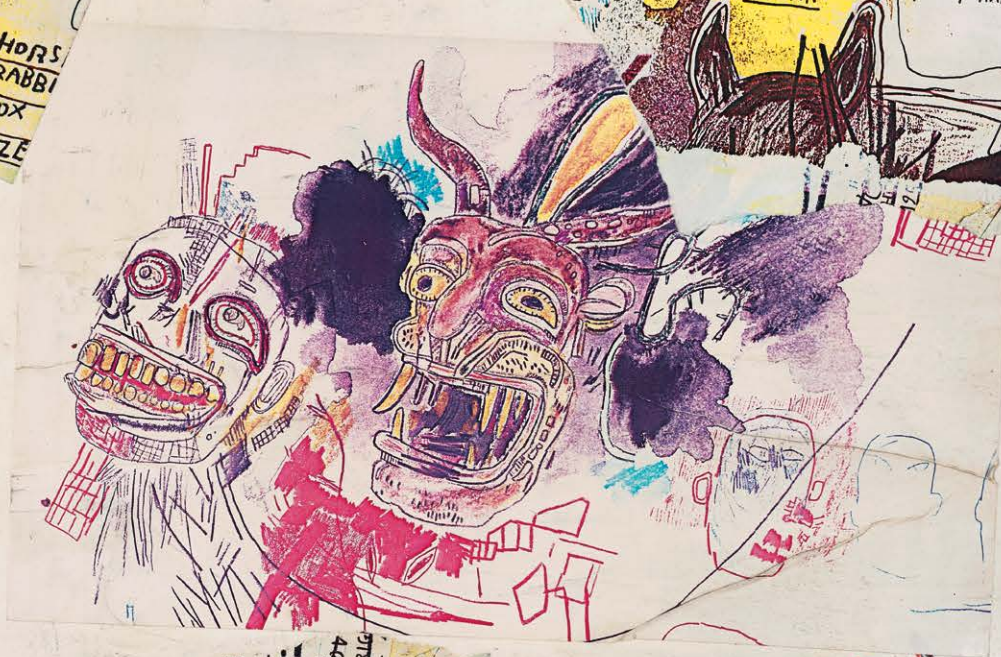


曾梵志 2000  
Zeng Fanzhi



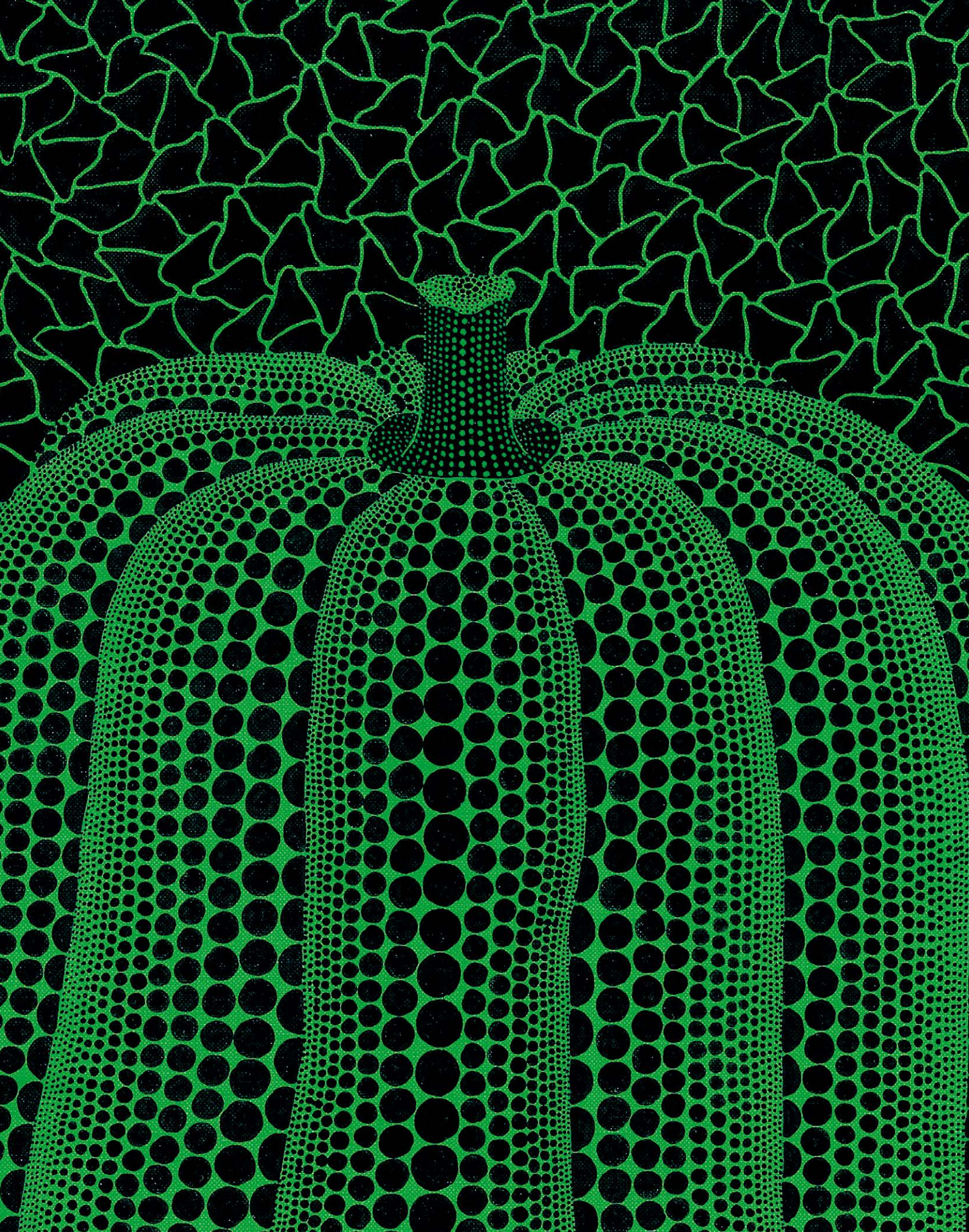
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HORROR  
RABBIT  
FOX  
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## FRONT COVER:

(Detail) Lot 136: Yoshitomo Nara & Hiroshi Sugito, White Light; & White Night, Painted in 2004  
(For lot details, please refer to Lot 136)

## BACK COVER:

(Detail) Lot 117: George Condo, Rodrigo and His Muse, Painted in 2007 © 2021 George Condo /  
Artists Rights Society (ARS), New York

## INSIDE FRONT COVER:

(Detail) Lot 153: Nicolas Party, Still Life, Painted in 2015 © Nicholas Party

## FRONTISPIECE 1:

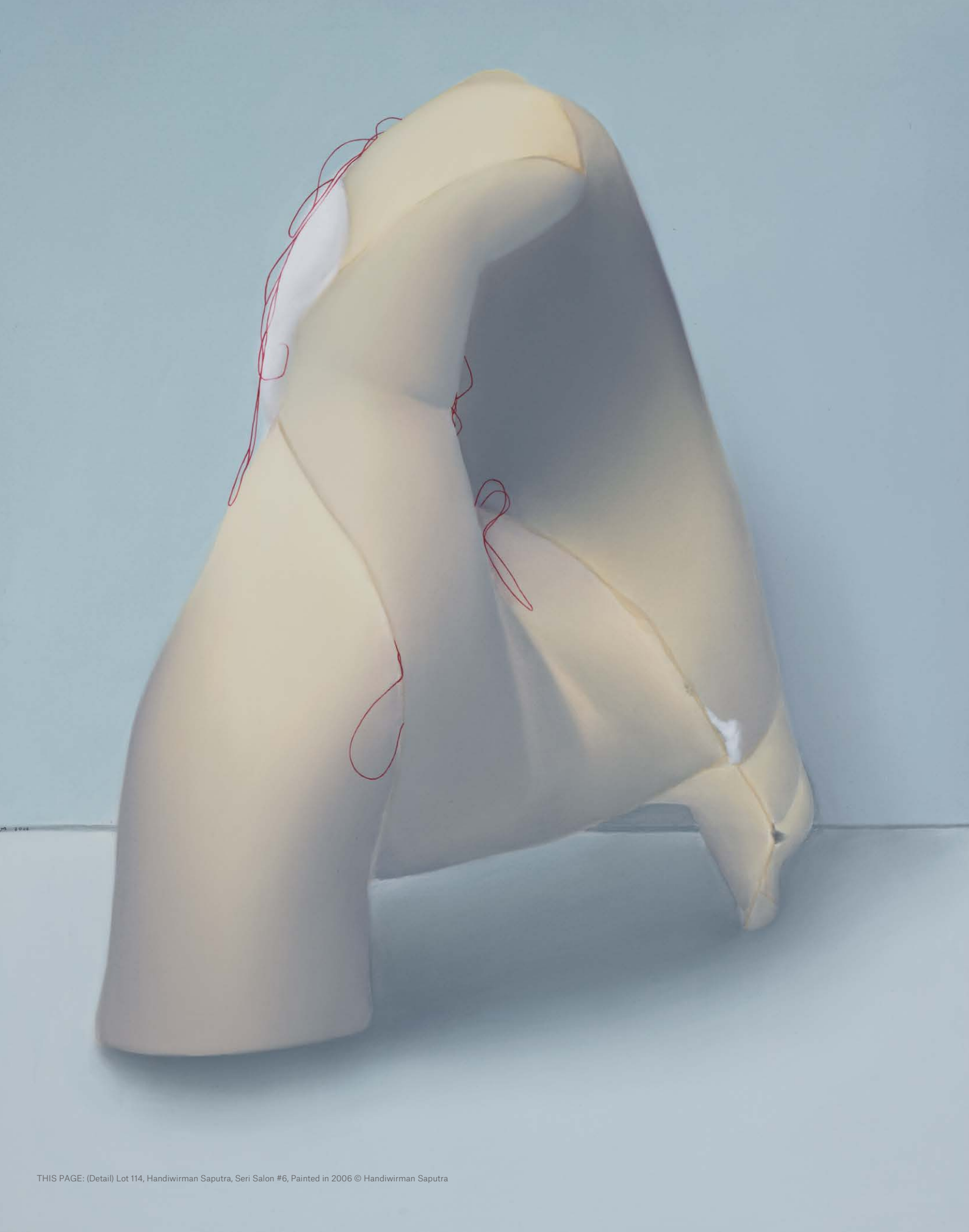
(Detail) Lot 137: Zeng Fanzhi, Mask Series 2000 No. 14, Painted in 2000 © Zeng Fanzhi

## FRONTISPIECE 2:

(Detail) Lot 116: Jean-Michel Basquiat, Hong Kong, Executed in 1985 © Estate of Jean-Michel  
Basquiat. Licensed by Artestar, New York.

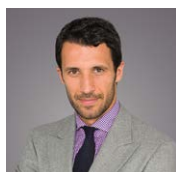
## FRONTISPIECE 3:

(Detail) Lot 193: Yayoi Kusama, Pumpkin, Painted in 1991 © YAYOI KUSAMA





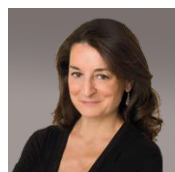
# 20TH/21ST CENTURY ART, ASIA PACIFIC



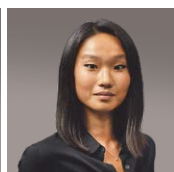
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Co-Head of 20th/21st  
Century Art, Asia Pacific,  
Hong Kong



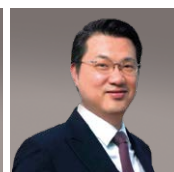
**Fiona Braslau**  
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Paris



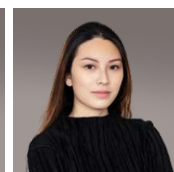
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Vice-Chairman,  
20th/21st Century Art,  
Global



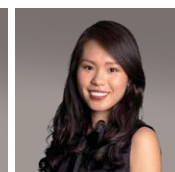
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Hong Kong



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**Vanessa Chung**  
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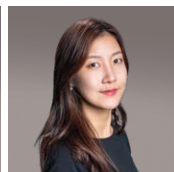
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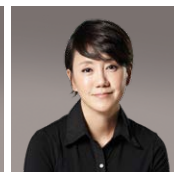
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International Director,  
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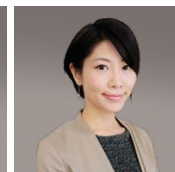
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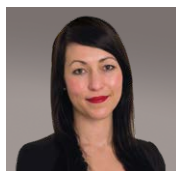
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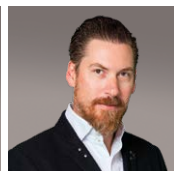
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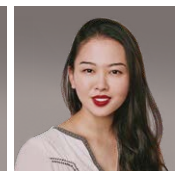
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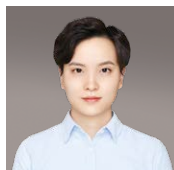
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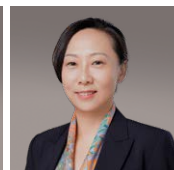
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04/11/2021







101 **HILARY PECIS**  
(B. 1979)

希拉里·佩西斯



**Nasturtiums**

signed, titled and dated 'Hilary Pecis 2018  
Nasturtiums' (on the reverse)

acrylic on canvas

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

Painted in 2018

**PROVENANCE**

Guerrero Gallery, San Francisco

Private Collection

Acquired from the above by the present owner

**EXHIBITED**

San Francisco, Guerrero Gallery, Hilary Pecis:  
Familiar Views, September – November 2018.

**金蓮花**

壓克力 畫布

2018 年作

款識: Hilary Pecis 2018 Nasturtiums  
(畫背)

HK\$320,000-480,000

US\$42,000-62,000

**來源**

三藩市 Guerrero 畫廊

私人收藏

現藏者購自上述來源

**展覽**

2018 年 9 月 – 11 月「希拉里·佩西斯：  
熟悉的風景」三藩市 Guerrero 畫廊

102 **AMOAKO BOAFO** 阿莫奧克·博福  
(B. 1984)



**Red Couch**

signed and dated 'AMOAKO BOAFO 2017'  
(upper left)  
oil on paper  
100 x 140 cm. (39 3/8 x 55 1/8 in.)  
Painted in 2017

**PROVENANCE**

Acquired directly from the artist  
by the present owner

**紅色沙發**

油彩 紙本  
2017 年作  
款識: AMOAKO BOAFO 2017  
(左上)

**來源**

現藏者直接購自藝術家

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



AMOAKO M  
BOFO 2017

**“I want to paint people who have had the same experience as me. I want to see myself and have people see themselves in me.”**

**- Amoako Boafo**

**「我想畫那些和我有同樣經歷的人。通過畫他們，我想看到我自己，也讓人們通過我看到他們自己。」**

**—— 阿莫奧克·博福**





103

SHARA HUGHES

(B. 1981)

莎拉·休斯



### Greener Grass

signed, titled, inscribed and dated "'Greener Grass" 2015 Shara Hughes NYC' (on the reverse)  
oil, enamel, spray paint and acrylic on canvas  
122 x 101.6 cm. (48 x 40 in.)  
Painted in 2015

### 那處芳草

油彩 瓷漆 噴漆 壓克力 畫布  
2015 年作  
款識: "Greener Grass" 2015  
Shara Hughes NYC (畫背)

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

US\$78,000-130,000



## PROVENANCE

One River School, Englewood  
Acquired from the above by the present owner

## 來源

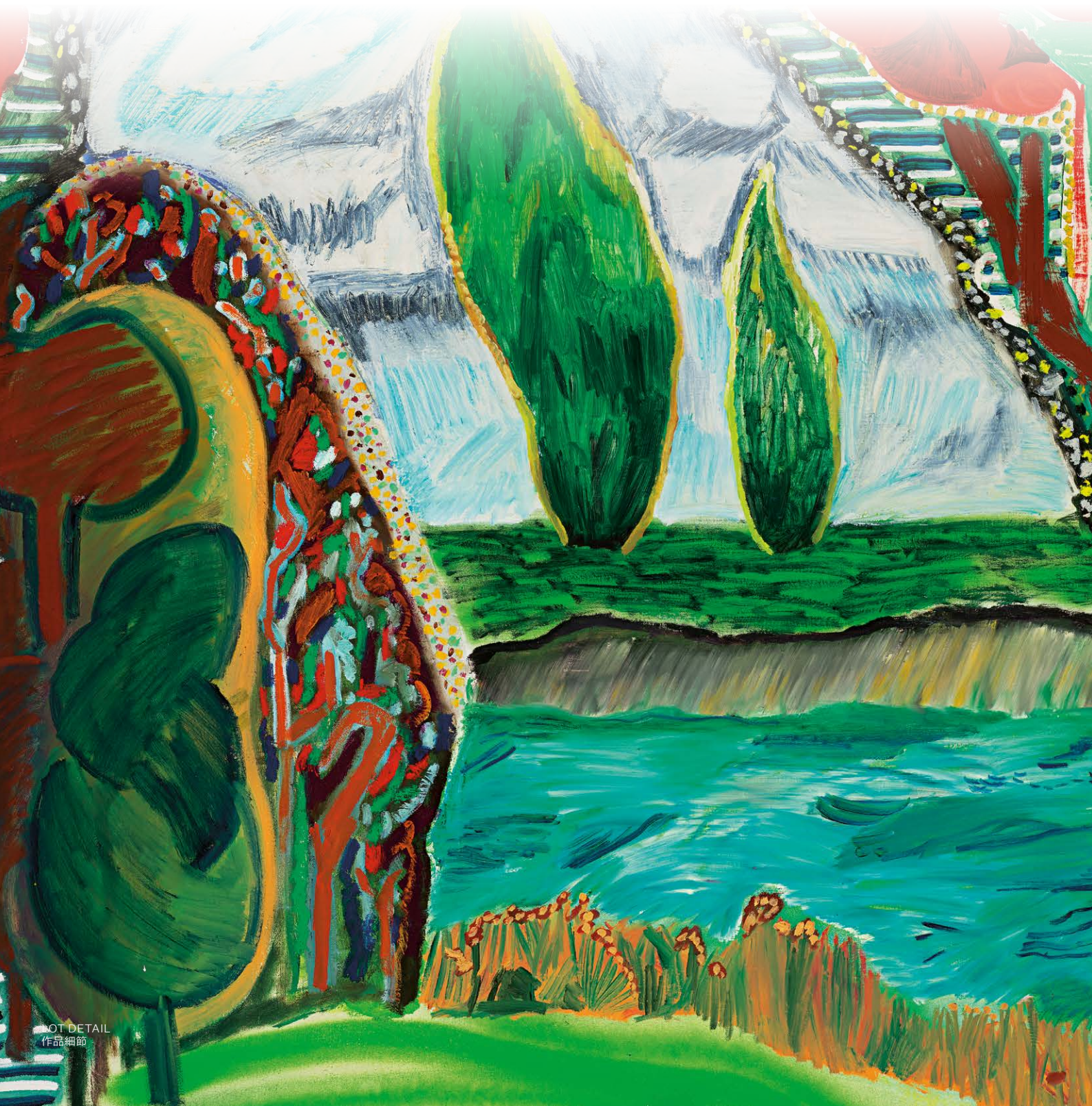
恩格爾伍德 One River School  
現藏者購自上述來源

## EXHIBITED

Englewood, One River School, Shara Hughes:  
Here & There, June – July 2016.

## 展覽

2016 年 6 月 – 7 月「莎拉·休斯：Here & There」  
恩格爾伍德 One River School





104 **MATTHEW WONG 王俊傑**  
(1984-2019)



**Untitled**

titled 'UNTITLED'; signed and dated in Chinese (on the reverse)  
acrylic on paper  
42.5 x 35.2 cm. (16 3/4 x 13 7/8 in.)  
Painted in 2018

**PROVENANCE**

KARMA, New York  
Private Collection  
Acquired from the above by the present owner

**無題**

壓克力 紙本  
2018 年作  
款識: UNTITLED 王 二〇一八  
(畫背)

**來源**

紐約 KARMA  
私人收藏  
現藏者購自上述收藏

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

**US\$110,000-160,000**





**Grandet and His Treasure**

signed and dated 'H. Yuxing 17'  
(lower middle)  
acrylic on canvas  
90 x 120 cm. (35 3/8 x 47 1/4 in.)  
Painted in 2017

**PROVENANCE**

Private Collection, Asia (acquired directly from  
the artist's studio)  
Acquired from the above by the present owner

**葛朗台和他的寶藏**

壓克力 畫布  
2017 年作  
款識：H. Yuxing 17 (中下)

HK\$280,000-480,000  
US\$37,000-62,000

**來源**

亞洲 私人收藏 (直接購自藝術家工作室)  
現藏者購自上述收藏



106 **ALLISON ZUCKERMAN** 艾莉森·祖克曼  
(B. 1990)



**Untitled**

signed and dated 'Allison Zuckerman 2017'  
(on the overlap of the top canvas)  
acrylic and archival CMYK ink on canvas  
(diptych)  
overall: 218.4 x 274.3 cm. (86 x 108 in.)  
each: 109.2 x 274.3 cm. (43 x 108 in.) (2)  
Executed in 2017

**PROVENANCE**

Kravets Wehby Gallery, New York  
Acquired from the above by the present owner

**無題**

壓克力 收藏級四色噴墨打印顏料  
畫布 (雙聯作)  
2017 年作  
款識: Allison Zuckerman 2017  
(上聯畫布背面)

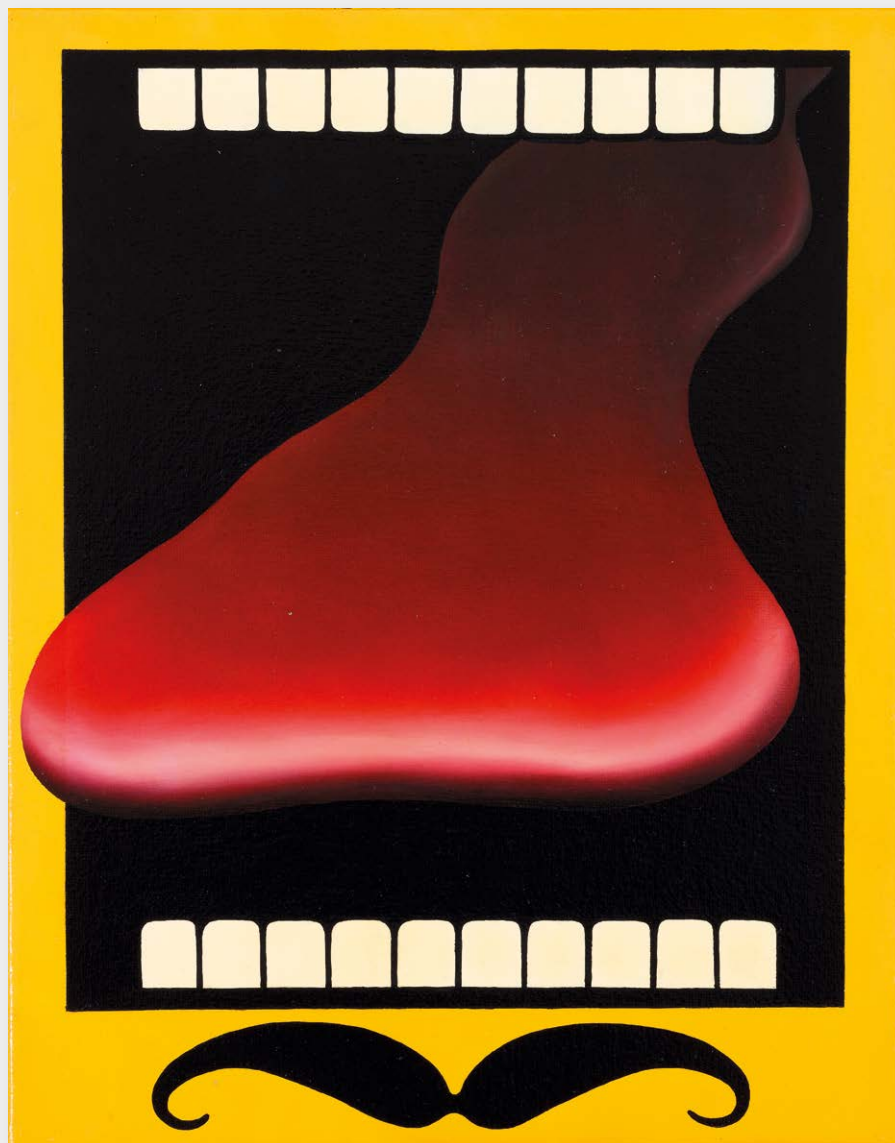
**來源**

紐約 Kravets Wehby 畫廊  
現藏者購自上述畫廊

HK\$580,000-780,000  
US\$75,000-100,000



107 **EMILY MAE SMITH 艾米莉·梅·史密斯**  
(B. 1979)



**Entropy**

signed and dated 'Emily Mae Smith 2015' (on the reverse)

oil on canvas

35 x 27.5 cm. (13 3/4 x 10 7/8 in.)

Painted in 2015

**PROVENANCE**

Levy Delval, Brussels

Private collection

Acquired from the above by the present owner

**EXHIBITED**

Brussels, Levy Delval, Comic Relief, June – July 2015.

**熵**

油彩 畫布

2015 年作

款識: Emily Mae Smith 2015

(畫背)

HK\$200,000-400,000

US\$26,000-52,000

**來源**

布魯塞爾 Levy Delval

私人收藏

現藏者購自上述來源

**展覽**

2015 年 6 月 – 7 月「Comic Relief」 布魯塞爾 Levy Delval



108 **BERNARD FRIZE**  
(B. 1949)

貝爾納·弗里茨



**Quartz**

signed, dated and titled 'Bernard FRIZE  
200538 Quartz' (on the overlap)  
acrylic and resin on canvas  
240 x 310 cm. (94 1/2 x 122 in.)  
Painted in 2005

**PROVENANCE**

Christie's Paris, 3 December 2014, lot 207  
Private Collection, USA  
Acquired from the above by the present owner

**水晶**

壓克力 樹脂塗料 畫布  
2005 年作  
款識：Bernard FRIZE 200538  
Quartz ( 畫布背面 )

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

**來源**

2014 年 12 月 3 日 巴黎 佳士得 編號 207  
美國 私人收藏  
現藏者購自上述收藏





“The painter isn’t a machine. He’s someone who tries to understand the world and translate his analysis into a painting, onto a canvas.”

- Bernard Frize

「畫家不是機器。他是一個試圖理解世界，並將他的分析轉化到畫布上，形成作品。」

— 貝爾納·弗里茨





**When I Construct a Way of  
Going Home #03**

signed and dated 'Christine 12' (lower right);  
signed, titled, inscribed and dated 'Ay Tjoe  
Christine "When I construct a way of going  
home" #03 60 x 80 cm oil on canvas 2012' (on  
the reverse)  
oil on canvas  
60 x 79.5 cm. (23 5/8 x 31 1/4 in.)  
Painted in 2012

**當我建構一條回家之路  
#03**

油彩 畫布  
2012 年作  
款識: Christine 12 ( 右下 ); 'Ay  
Tjoe Christine "When I construct  
a way of going home" #03 60 x  
80 cm oil on canvas 2012 ( 畫背 )

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



## PROVENANCE

Poly Hong Kong, 30 September 2018, lot 143  
Acquired at the above sale by the previous owner  
Private Collection, Asia

## EXHIBITED

Taipei, Michael Ku Gallery, Ay Tjoe Christine:  
The Path Less Found, June - July 2012

## LITERATURE

Michael Ku Gallery, The Path Less Found Ay  
Tjoe Christine Solo Exhibition, exh. cat., Taipei,  
Michael Ku Gallery, 2012 (illustrated, unpagd).

## 來源

2018 年 9 月 30 日 香港 保利 編號 143  
前藏者購自上述拍賣  
亞洲 私人收藏

## 展覽

2012 年 6 月 - 7 月「艾珠 克利斯汀：人跡稀少之徑」  
台北 谷公館

## 出版

2012 年《艾珠 克利斯汀：人跡稀少之徑》展覽圖錄 台北  
谷公館（圖版，無頁數）





110

**GÜNTHER FÖRG**  
(1952-2013)

君特·福格



**Untitled**

signed and dated 'Förg 06' (upper right)  
acrylic on canvas  
240 x 220.3 cm. (94 1/2 x 86 3/4 in.)  
Painted in 2006

**無題**

壓克力 畫布  
2006 年作  
款識：Förg 06 (右上)

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



## PROVENANCE

Galerie Max Hetzler, Paris

Acquired from the above by the previous owner in 2015

Sotheby's London, 11 February 2020, lot 25

Acquired at the above sale by the present owner

## EXHIBITED

Neuss, Langen Foundation, Leiko Ikemura - Günther

Förg - Zwischenräume, June - November 2007.

## LITERATURE

Langen Foundation, Leiko Ikemura - Günther Förg -  
Zwischenräume, exh. cat., Neuss, 2007 (illustrated, p. 95).

## 來源

巴黎 Max Hetzler 畫廊

前藏者於 2015 年購自上述畫廊

2020 年 2 月 11 日 倫敦 蘇富比 編號 25

現藏者購自上述拍賣

## 展覽

2007 年 6 月 -11 月「間隙：池村玲子 & 君特·福格」

諾伊斯 Langen 基金會

## 出版

2007 年《間隙：池村玲子 & 君特·福格》展覽圖錄 諾

伊斯 Langen 基金會（圖版，第 95 頁）

LOT DETAIL  
作品細節

**“For me, abstract art today is what one sees,  
and nothing more.” -Günther Förg**

**「在我而言，當今的抽象藝術就是畫人們之所見，  
僅此而已。」 — 君特·福格**



111 **SANYA KANTAROVSKY** 桑亞·康塔洛夫斯基  
(B. 1982)



**Homo Duplex I**

signed, titled and dated 'Sanya Kantarovsky  
HOMO DUPLEX I 2013' (on the overlap)  
watercolour, gesso, bleach, ink on linen  
120 x 89.5 cm. (47 1/4 x 35 1/4 in.)  
Painted in 2013

**雙重人 I**

水彩 石膏打底 漂白劑 墨 麻布  
2013 年作  
款識: Sanya Kantarovsky HOMO  
DUPLEX I 2013 (畫布背面)

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



## PROVENANCE

Altman Siegel Gallery, San Francisco  
Private Collection, USA

## EXHIBITED

San Francisco, Altman Siegel Gallery, Sanya  
Kantarovsky: Monday's Dirty Light, September  
– November 2013.

## LITERATURE

J. Gerrity, "Review – Monday's Dirty Light,"  
Art Practical, 7 October 2013 (illustrated).

## 來源

三藩市 Altman Siegel 畫廊  
美國 私人收藏

## 展覽

2013 年 9 月 – 11 月「桑亞·康塔洛夫斯基：Monday's  
Dirty Light」三藩市 Altman Siegel 畫廊

## 出版

2013 年 10 月 7 日 < 展評 – Monday's Dirty Light >  
《Art Practical》J. Gerrity 編寫 (圖版)

**“*Homo Duplex* I is referencing French sociologist Émile Durkheim’s theory that humans are divided between their instinctual desires and their socialized personalities, and Kantarovsky’s protagonist seems to embody this dichotomy.” – Jeanne Gerrity**

「《雙重人 I》引用法國社會學家埃米爾·杜爾克海姆的理論，他認為人類由本能慾望和社會化人格組成，而康塔洛夫斯基畫面中的主人公似乎正體現了人的這種二元對立。」

— Jeanne Gerrity



112

**LUCAS ARRUDA**

(B. 1983)

**盧卡斯·阿魯達**



## Untitled

signed and dated 'Lucas Arruda 2014' (on the reverse)

oil on canvas

30.5 x 37 cm. (12 x 14 1/2 in.)

Painted in 2013-14

## PROVENANCE

Veneklasen/Werner, Berlin

Acquired from the above by the present owner

## EXHIBITED

Berlin, Veneklasen/Werner, Lucas Arruda

Deserto-Modelo, November 2014-January 2015.

## 無題

油彩 畫布

2013-14 年作

款識：Lucas Arruda 2014 ( 畫背 )

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

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

## 來源

柏林 Veneklasen/Werner 畫廊

現藏者購自上述畫廊

## 展覽

2014 年 11 月 - 2015 年 1 月「盧

卡斯·阿魯達：沙漠 - 模型」柏林

Veneklasen/Werner 畫廊



113

NATEE UTARIT

(B. 1970)

納堤·尤塔瑞



### Last Description of The Old Romantic

signed and dated 'natee utarit 06' (on the reverse)

oil and wood stain on canvas

60 x 50 cm. (23 5/8 x 19 5/8 in.)

Painted in 2006

### 舊浪漫主義的最後描述

油彩 染色木 畫布

2006 年作

款識：natee utarit 06 (畫背)

HK\$120,000-180,000

US\$16,000-23,000

### PROVENANCE

Private Collection, Asia

### 來源

亞洲 私人收藏



114 **HANDIWIRMAN SAPUTRA** 漢迪威曼·沙普塔拉  
(B. 1975)



**Seri Salon #6**

signed with artist's signature and dated '2006' (middle left); signed, titled, inscribed and dated 'Handiwirman "Seri Salon" #6, 145 x 190, 2006, Akrilik di atas Kanvas' (on the reverse)  
oil on canvas  
190 x 144 cm. (74 3/4 x 56 3/4 in.)  
Painted in 2006

**PROVENANCE**

Private Collection, Asia

**展覽會系列 6 號**

油彩 畫布  
2006 年作  
款識：藝術家簽名 2006 (中左)；  
Handiwirman "Seri Salon" #6,  
145 x 190, 2006, Akrilik di atas  
Kanvas (畫背)

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

US\$91,000-130,000

**來源**

亞洲 私人收藏

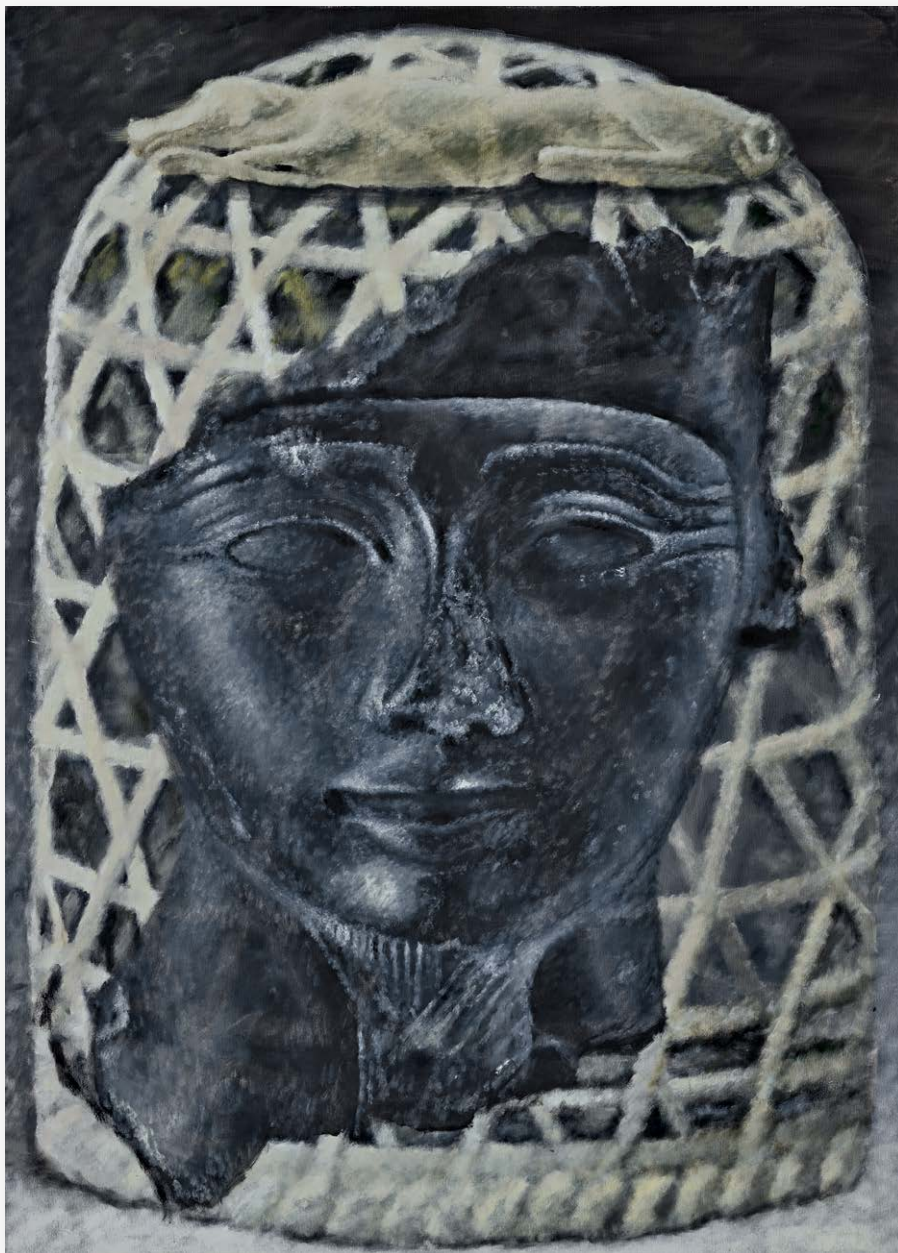


115

ISSY WOOD

(B. 1993)

伊西·伍德



### Me, Rhinoplasty, Your Dog

signed and dated 'issy 18' (on the reverse)

oil on linen

140 x 100 cm. (55 1/8 x 39 3/8 in.)

Painted in 2018

#### PROVENANCE

Carlos/Ishikawa, London

Acquired from the above by the present owner

### 我，鼻外觀整型手術，你的狗

油彩 麻布

2018 年作

款識：issy 18 (畫背)

HK\$500,000-700,000

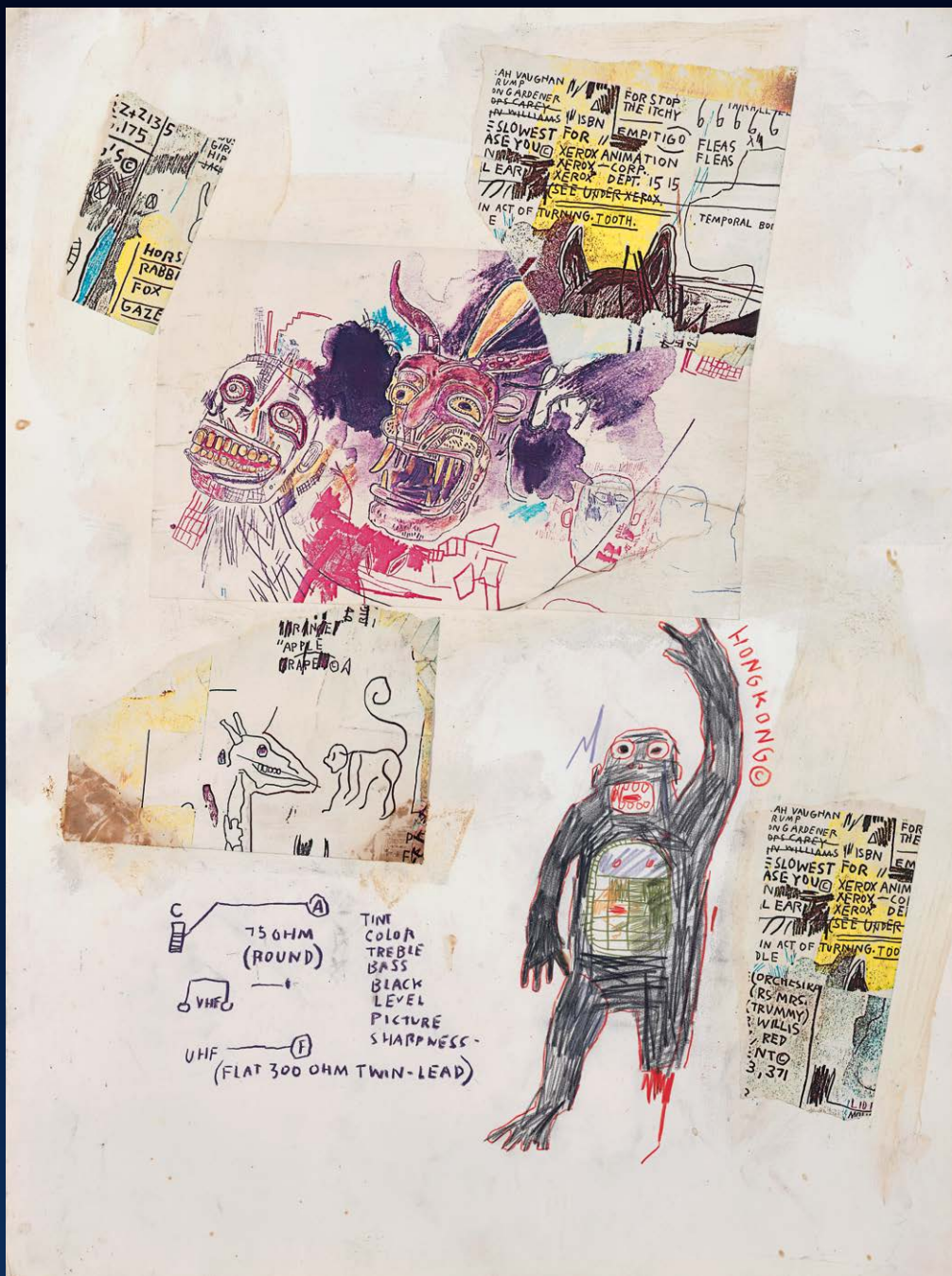
US\$65,000-90,000

#### 來源

倫敦 Carlos/Ishikawa 畫廊

現藏者購自上述畫廊





## 香港

石墨筆 彩色鉛筆 複印拼貼 紙本  
 1985 年作  
 款識：藝術家簽名 85（畫背）

**HK\$4,500,000-6,500,000**  
*US\$590,000-840,000*



## PROVENANCE

Akira Ikeda Gallery, Tokyo

Private Collection

Christie's New York, 18 May 2001, lot 502

Private Collection

Christie's New York, 11 November 2010, lot 343

Private Collection (acquired at the above sale by the previous owner)

Phillips Hong Kong, 26 November 2017, lot 11

Acquired at the above sale by the present owner

## 來源

東京 Akira Ikeda 畫廊

私人收藏

2001年5月18日 紐約 佳士得 編號 502

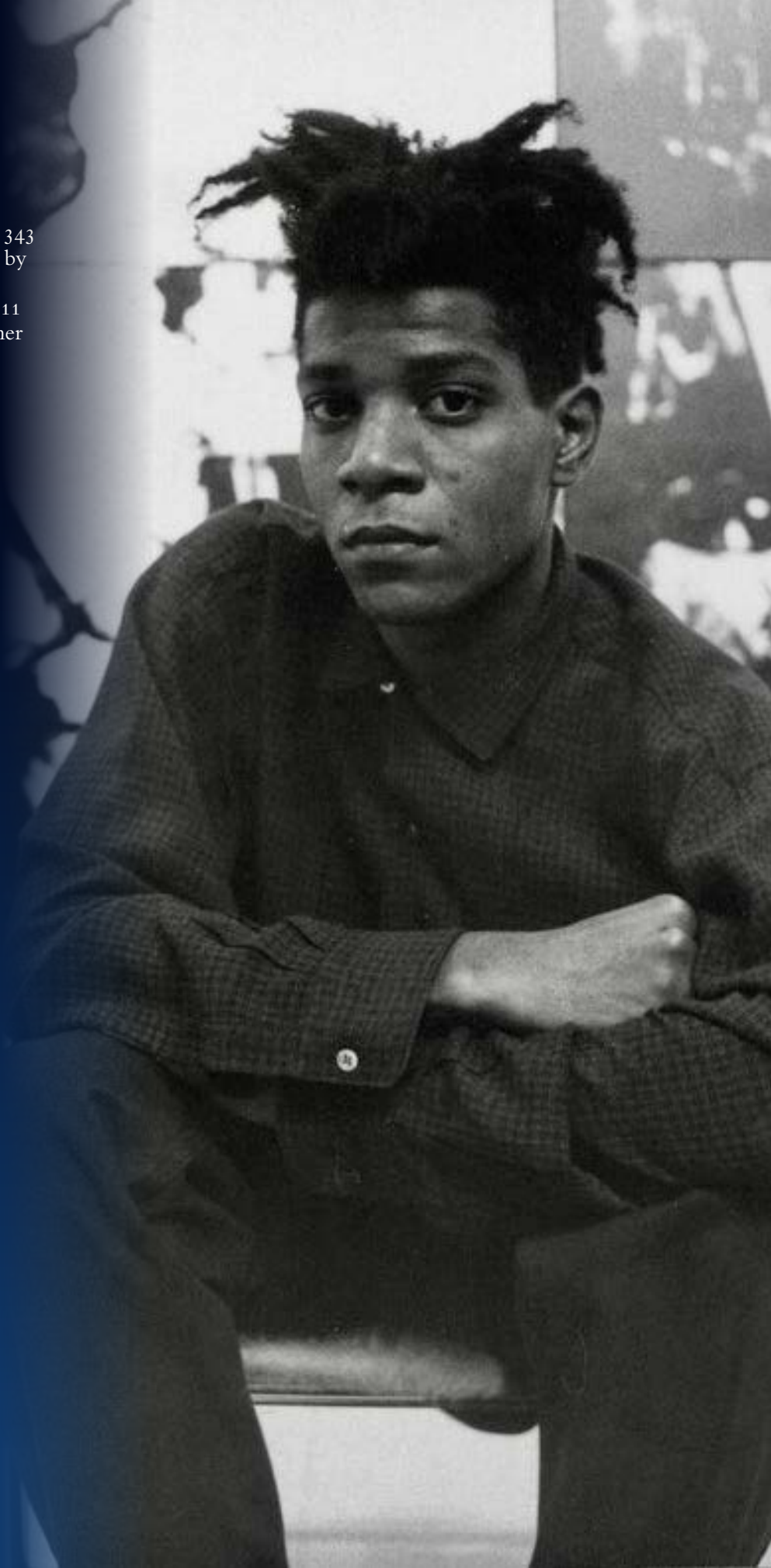
私人收藏

2010年11月11日 紐約 佳士得 編號 343

私人收藏 (前藏者購自上述拍賣)

2017年11月26日 香港 富藝斯 編號 11

現藏者購自上述拍賣





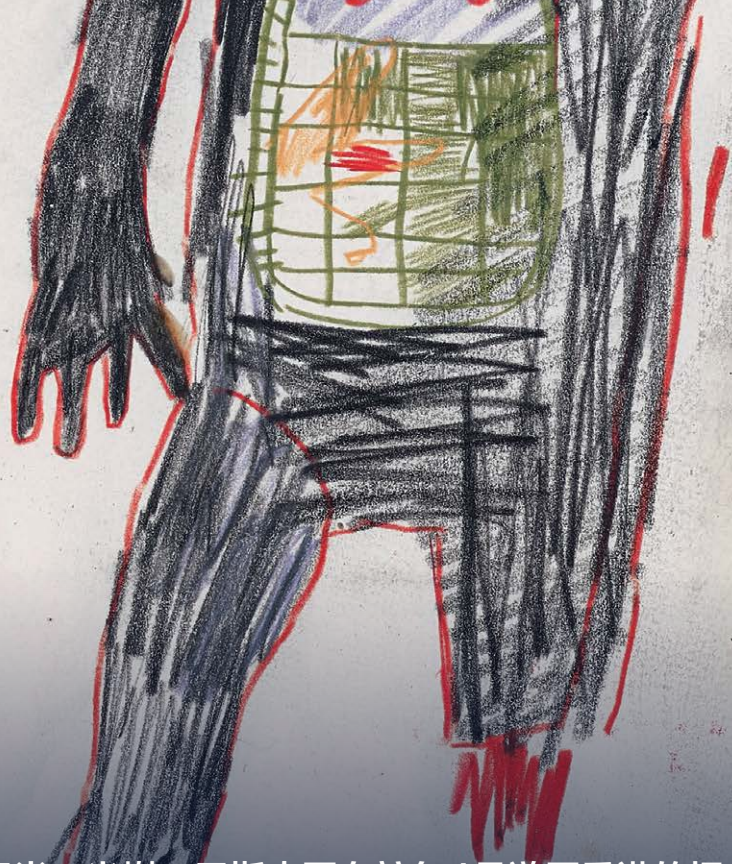
Painted the year he visited the city, *Hong Kong* documents Jean Michel-Basquiat's perception of the journey in April 1985. During that time, the rising star of the contemporary art world travelled with Michael Chow, a socialite in art and the owner of the upmarket restaurant chain in multiple cities. Centering the work are two gnarling heads depicted in the artist's iconic anatomical style that resemble lion dance, a form of local traditional dance in lion costume to bring good luck and fortune. With the copyright symbol on King Kong, this not only labeled the figurine exclusive to Basquiat, but perhaps also signified the work as his memory and experience in the exotic city that no one else could "copy".

The 1980s was the golden age for Hong Kong film and Cantopop, and Basquiat was very likely to have experienced parts of it during the two-week visit. In the lower left corner of *Hong Kong*, the artist scribbled references of mass culture: the unreadable electronic circuit symbols, a series of words, like treble, picture, and sharpness, that associate with TV user manual, as well as the acronyms "UHF" and "VHF" that can be identified with radio, which was the main music streaming site back then. Chow recounted in an interview about the trip and this work, "he always picked up local culture... he recorded everything with his drawings, and Hong Kong was somewhere that was very exotic for him, so he automatically picked these objects."





TINT  
COLOR  
TREBLE  
BASS  
BLACK  
LEVEL  
PICTURE  
SHARPNESS  
TWIN-LEAD)



《香港》繪於1985年，記錄了尚·米榭·巴斯奇亞在該年4月遊歷香港的切身感受。在此期間，這位當代藝術界的閃耀新星與周英華同遊香港。周英華不僅是藝術界名流，亦在多個城市坐擁高檔餐廳連鎖。在作品中央，藝術家以其標誌性的解剖風格描繪了兩個張狂的頭像，它們的形象神似舞獅。舞獅是香港本土傳統舞蹈形式，也是中國傳統民俗，獅子被視為驅邪去惡的靈獸，因此，每逢喜慶之時，人們總愛舞動它們，祈求神明庇佑。而金剛猩猩右上方的©版權標誌不僅為作品烙上了巴斯奇亞的印記，亦象徵著本作是他對這座異域城市「無可複製」的記憶和體驗。

二十世紀的八十年代是香港電影和粵語流行文化的黃金時代。巴斯奇亞在為期兩週的旅程中想必也盡情領略了香港獨特的都市魅力。在這幅作品的左下角，藝術家以零碎的文字符號指向大眾文化：難以辨認的電子電路符號、電視使用手冊中時常出現的高聲部、畫質、銳度等一系列單詞，以及當時流行的音樂播放無線電台「UHF」、「VHF」等與收音機有關的首字母縮略詞。周英華在接受採訪時這樣談到本件作品及這次旅行：「他總是在汲取本地文化，他的畫作令人驚艷，他在畫作中記錄了一切。而香港對他而言，是個異常迷人的地方，所以他自然而然地採用了這些物件。」



The local traditional lion dance  
香港本土傳統舞獅  
Photo: Courtesy photographer



117

**GEORGE CONDO**  
(B. 1957)

**喬治·康多**



### **Rodrigo and His Muse**

signed with artist's signature and dated '07'  
(upper left)

acrylic and charcoal on canvas

135 x 117 cm. (53 1/8 x 46 1/8 in.)

Painted in 2007

### **羅德里戈和他的繆斯**

壓克力 炭筆 畫布

2007 年作

款識：藝術家簽名 07 (左上)

**HK\$3,800,000-5,800,000**

**US\$500,000-750,000**



## PROVENANCE

Private Collection, Miami (acquired directly from the artist)

Acquired from the above by the previous owner  
Sotheby's New York, 15 November 2019, lot 464  
Acquired at the above sale by the present owner

## 來源

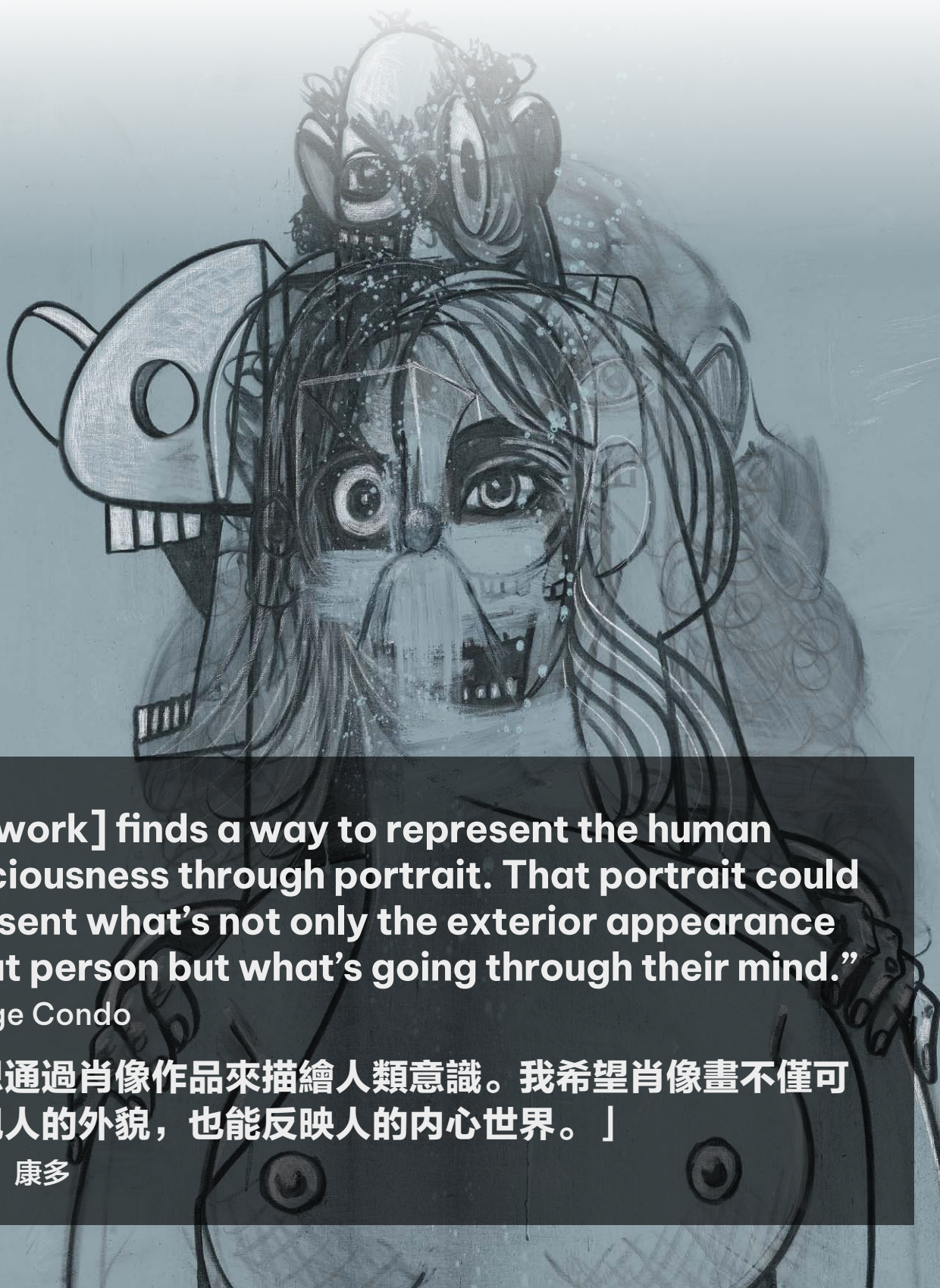
邁阿密 私人收藏 (直接購自藝術家)

前藏者購自上述來源

2019 年 11 月 15 日 紐約 蘇富比 編號 464

現藏者購自上述拍賣

LOT DETAIL  
作品細節



**“[My work] finds a way to represent the human consciousness through portrait. That portrait could represent what’s not only the exterior appearance of that person but what’s going through their mind.”**

**-George Condo**

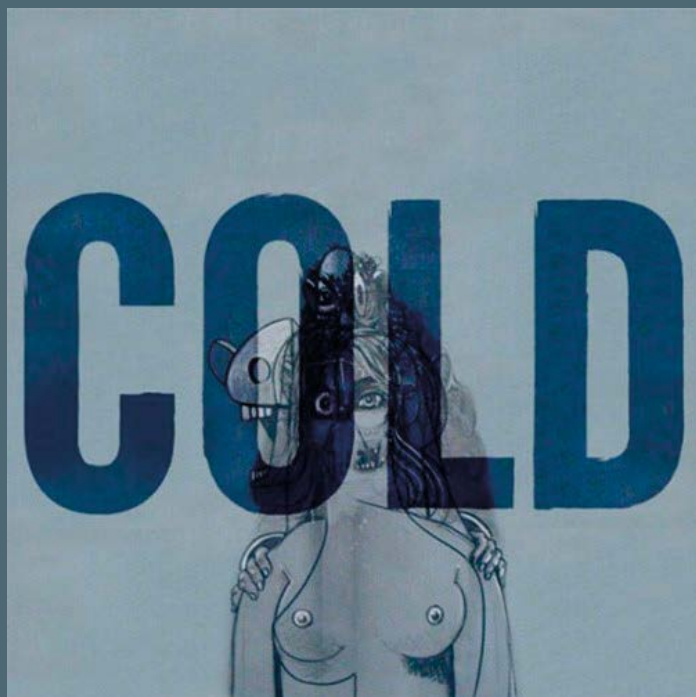
**「我想通過肖像作品來描繪人類意識。我希望肖像畫不僅可以體現人的外貌，也能反映人的內心世界。」**

**—喬治·康多**



An emblematic piece of George Condo's Psychological Cubism, *Rodrigo and His Muse* depicts Condo's beloved figure, Rodrigo, in this rare monochromatic portrait. As a personification of man's dark mental states, the mischievous character is a significant motif in the artist's oeuvre. Here, Rodrigo no longer exists solely in Condo's narrative as it also becomes a visual embodiment of the highest-decorated hip hop musician – Kanye West. Selected as the cover for his single *Cold* in the critically acclaimed album *Cruel Summer*, the artwork is possibly (in West's eyes) a reflection of him with his artistic muse. Moreover, Condo's portrayal of intricate, contorted psychological complexity perhaps resonates deeply with West.

From album covers to fashion collection, the entertainment mogul constantly engages in conversation with the world of visual arts, collaborating with some of the most iconic artists of our time. *Rodrigo and his muse* represents a partnership between two trailblazing American artists who has earned their place in the contemporary cultural pantheon and celebrates the friendship of the two who are at the forefront in their respective creative disciplines.



Cover art for Kanye West's 2012 single *Cold*  
坎耶·韋斯特 2012 年單曲 *Cold* 封面



《羅德里戈和他的繆斯》無疑是喬治·康多心理立體主義的代表之作，康多罕見地用細膩的單色筆觸描繪了他最愛的虛構主角，羅德里戈及其繆斯的雙人肖像。作為人類複雜心理的擬人化身，羅德里戈這位淘氣的人物正是藝術家創作中的重要圖像符號。作品中，羅德里戈不再僅僅存在於康多的繪畫敘事中，更成為炙手可熱的嘻哈音樂家——坎耶·韋斯特的化身。此作被韋斯特用作其 Billboard 金牌唱片《Cruel Summer》其中冠軍單曲《Cold》的封面，或許反映了韋斯特眼中他與他的藝術繆斯之形象。此外，康多對錯綜扭曲心理複雜性的描繪，也可能引起了韋斯特的深深共鳴。

從專輯封面到時尚收藏，韋斯特這位娛樂大亨不斷與全球視覺藝術界進行對話，和當下最具標誌性的一些藝術家達成合作。《羅德里戈和他的繆斯》代表了兩位極具開創性的美國藝術家間的無間合作，他們不僅在當代文化的殿堂中為自己贏得一席之地，更在各自創作領域出群拔萃，此畫無疑見證了兩位文藝傳奇之間的友誼。



Photo of Kanye West and George Condo  
坎耶·威斯特與喬治·康多的合影  
Photo: ©Nicholas Hunt/PMC



# 118 HAJIME SORAYAMA 空山基

(B. 1947)

## Sexy Robot, Life Size Seating Model B

incised and numbered '1/3 Sorayama'

(on the left foot)

fiberglass, iron, silver and gold plating air  
brush paint, LED neon light sculpture

163 (H) x 81 x 67.3 cm.

(64 1/8 x 31 7/8 x 26 1/2 in.)

Executed in 2017

edition 1/3

## 機械姬 - 坐立型號 B

玻璃鋼 鍍金、銀、鐵漆 LED 霓虹燈 雕塑

2017 年作

版數: 1/3

款識: 1/3 Sorayama (人物左腳)

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

US\$130,000-260,000







## PROVENANCE

NANZUKA UNDERGROUND, Tokyo  
Private Collection  
Acquired from the above by the present  
owner

## EXHIBITED

Tokyo, PARCO Museum, GIGER  
SORAYAMA, December 2020 – January  
2021. This exhibition later travelled to  
Osaka, PARCO Event Hall, January  
– February 2021 (another edition  
exhibited).

## 來源

東京 NANZUKA UNDERGROUND  
私人收藏  
現藏者購自上述來源

## 展覽

2020 年 12 月 - 2021 年 1 月「GIGER  
SORAYAMA」東京 PARCO Museum 此展  
覽還在以下地點展出 2021 年 1 月 - 2 月 大阪  
PARCO Event Hall (展覽為另一版數)





119

GEORGE CONDO

(B. 1957)

喬治·康多



## Blue Expanding Orgy

signed with artist's signature and dated '05' (upper left); signed with artist's signature, titled and dated '05 Blue Expanding Orgy' (on the reverse)  
oil on linen

165 x 152 cm. (65 x 59 7/8 in.)

Painted in 2005

### PROVENANCE

Skarstedt Gallery, New York

Private Collection, Switzerland

Simon Lee Gallery, London

Private Collection, London

Acquired from the above by the present owner

## 藍色狂歡

油彩 麻布

2005 年作

款識：藝術家簽名 05 (左上)；藝術家  
簽名 05 Blue Expanding Orgy (畫背)

HK\$11,000,000-18,000,000

US\$1,450,000-2,300,000

### 來源

紐約 Skarstedt 畫廊

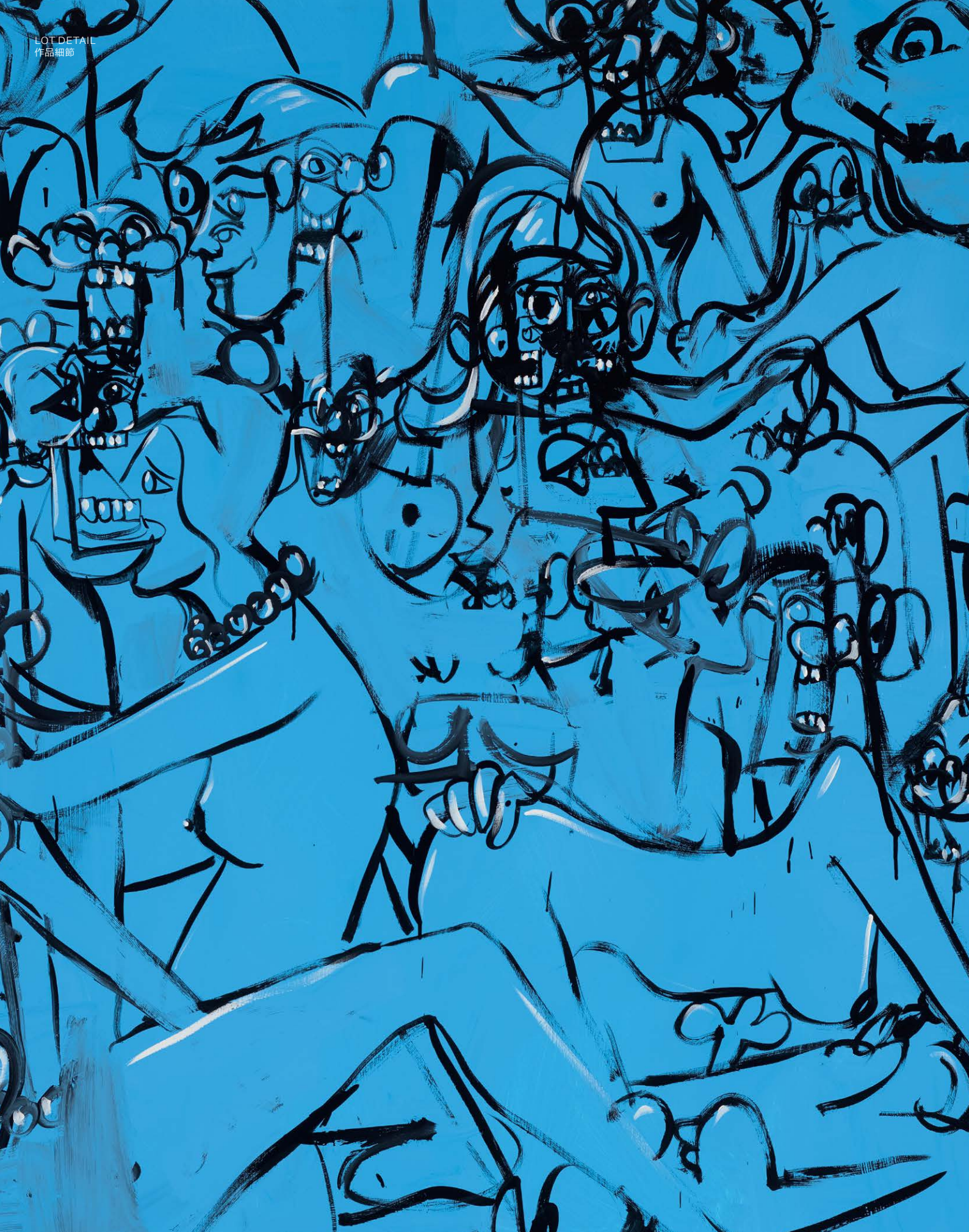
瑞士 私人收藏

倫敦 Simon Lee 畫廊

倫敦 私人收藏

現藏者購自上述收藏







Wrought by stark black outlines against an intense wash of blue, *Blue Expanding Orgy* is one of the most explicit, striking figurative abstraction works by George Condo to appear in auction. Braving the sexual taboo, Condo confronts the audience with a life-size composition of twisted and tangled nude figures engaging in a variety of sexual activity: at once, most viewers might shy away from the obscene image as conditioned by social practice; yet the smudged and chaotic throes of figures might allure them to take a closer look and traverse the ambiguity in this work. As Ralph Rugoff, the director of Hayward Gallery, London, notes “these figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing.”

With different versions of its prints collected in the Museum of Modern Art and the Whitney Museum of American Art in New York, *Blue Expanding Orgy* is a captivating example that epitomizes Condo’s exploration of the style he coined “Psychological Cubism” during the early years. The artist has successfully garnered the attention of commercial and institutional sectors, such as the collaboration with luxury brand Dior and the award-winning singer Kanye West, as well as the opening of the largest retrospective in Asia at Long Museum, Shanghai.



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1907. Collection of Museum of Modern Art, New York.

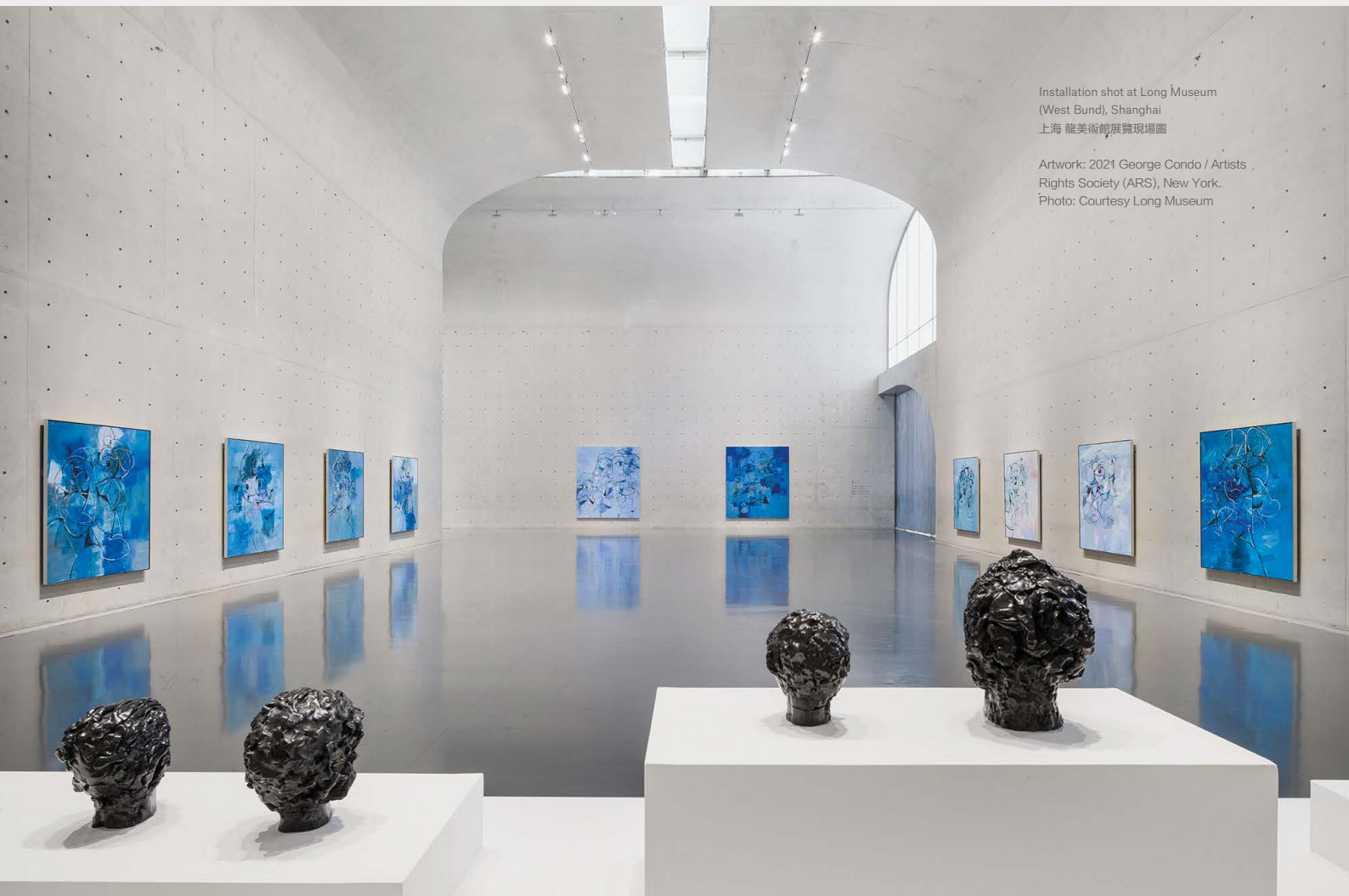
畢加索《亞維農的少女》1907年作 紐約現代藝術博物館

Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



鮮明的黑色輪廓衝擊著強烈的藍色背景，《藍色狂歡》正是具體抽象主義大師喬治·康多在藝術市場中所呈現最蔚為可觀、超群絕倫的代表作之一。康多毫不畏懼性的禁忌，將觀者直面於真人大小的畫面組合，各種各樣扭曲變形的裸體形象進行著五花八門的性行為：乍看之下，許多觀者或許會因傳統習慣而將視線從這些大膽的圖像移開；然而這些看似混亂的人物深處的糾結，卻吸引著觀者更進一步仔細觀察，深入探索畫作的多重含義。正如倫敦海沃畫廊的總監拉爾夫·魯戈夫所說「這些人物既讓你感到深受誘惑，又難免心生厭惡。他們令人恐懼，同時又極其誘人。」

以《藍色狂歡》為藍本的版畫作品被紐約現代藝術博物館及惠特尼美國藝術博物館爭相收藏，正說明此作為康多早年獨創「心理立體主義」風格的集大成者。康多早已在商業與學界雙雙成就輝煌，與奢飾品牌迪奧，及知名歌手坎耶·韋斯特達成合作。時值金秋，康多在亞洲最大的回顧展也在上海龍美術館盛大揭幕，藝術家的全球影響力到達一個新的高度。



Installation shot at Long Museum  
(West Bund), Shanghai  
上海 龍美術館展覽現場圖

Artwork: 2021 George Condo / Artists  
Rights Society (ARS), New York.  
Photo: Courtesy Long Museum



120 **EDDIE MARTINEZ** 艾迪·馬丁內斯  
(B. 1977)



**Supersonic Plant**

signed and dated 'E.MARTINEZ 2006'  
(lower right)

acrylic and flashe on panel  
121.9 x 91.5 cm. (48 x 36 in.)  
Painted in 2006

**PROVENANCE**

ZieherSmith, New York  
Acquired from the above by the present owner

**LITERATURE**

Ross Simonini, Glenn O'Brien & Monica  
Ramirez-Montagut (ed.), PictureBox,  
Eddie Martinez: Paintings, New York, 2013  
(illustrated, p.162).

**超音速植物**

壓克力 閃粉 木板

2006 年作

款識：E.MARTINEZ 2006 (右下)

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

**來源**

紐約 ZieherSmith 畫廊  
現藏者購自上述畫廊

**出版**

2013 年《艾迪·馬丁內斯：繪畫作品》Ross Simonini,  
Glenn O'Brien 及 Monica Ramirez-Montagut 編輯  
紐約 PictureBox 出版社 (圖版, 第 162 頁)



121 **EDDIE MARTINEZ** 艾迪·馬丁內斯  
(B. 1977)



**Night Flight II**

signed and dated 'EM·19' (lower left)  
oil, silkscreen ink on canvas  
182.9 x 274.3 cm (72 x 108 in.)  
Painted in 2019

**PROVENANCE**

Perrotin, Hong Kong  
Acquired from the above by the present owner

**EXHIBITED**

Hong Kong, Perrotin, EMHK19, May – June 2019.

**夜間飛行 II**

油彩 絲網印刷油墨 畫布  
2019 年作  
款識：EM·19 (左下)

**來源**

香港 貝浩登  
現藏者購自上述畫廊

**展覽**

2019 年 5 月–6 月「EMHK19」香港 貝浩登

HK\$700,000-900,000  
US\$91,000-120,000





### Such a Thrill... It's Crazy

signed and dated 'Mr. 2013' (lower left side)

acrylic on canvas

162 x 130 cm. (63 3/4 x 51 1/8 in.)

Painted in 2013

### PROVENANCE

Perrotin, Hong Kong

Private Collection

### EXHIBITED

Hong Kong, Perrotin, SWEET!, October - November 2013.

### LITERATURE

Kawaii, Jet Magazine, November 2013  
(illustrated, p.245).

### 如此刺激……太瘋狂了

壓克力 畫布

2013 年作

款識：Mr. 2013 (左下側)

### 來源

香港 貝浩登

私人收藏

### 展覽

2013 年 10 月 - 11 月「SWEET!」香港 貝浩登

### 出版

2013 年 11 月 < 哇哇伊 > 《Jet Magazine》(圖版·第 245 頁)

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

US\$130,000-260,000









**Two Faces (#51); It Wasn't Me (#40); Bound (#33); Untitled;  
Who Would I Be, If I Could Be; & It Can Only Be Me (6 Works)**

six watercolour and pencil on paper  
5 x 10 cm (2 x 3 7/8 in.); 14 x 13.5 cm. (5  
1/2 x 5 3/8 in.); 5 x 20 cm. (2 x 7 7/8 in.); 5  
x 7 cm. (2 x 2 3/4 in.); 7 x 7 cm. (2 3/4 x 2  
3/4 in.); & 11 x 8.5 cm. (4 3/8 x 3 3/8 in.)  
Painted in 2017

**PROVENANCE**

Galerie Zink, Waldkirchen; Dio Horia Gallery  
Acquired from the above by the present owner

六幅水彩 鉛筆 紙本  
2017 年作

**來源**

瓦爾德基興 Zink 畫廊 ; Dio Horia 畫廊  
現藏者購自上述畫廊

HK\$3,600,000-5,000,000  
US\$470,000-650,000





**“Every character is a little bit of a self-portrait. So it’s me in each one a little bit.”**

**-Javier Calleja**

**「每一個角色都相當於我的一部分自畫像，所以每一件作品都包含一部分的我」 —哈維爾·卡勒加**





# 124 MIKE LEE

(B. 1983)



## Dear God

signed, and signed again with initial, titled  
and dated 'DEAR GOD 2019 MIKE LEE m'  
(on the reverse)  
oil on canvas  
152.4 x 91.4 cm. (60 x 36 in.)  
Painted in 2019

## PROVENANCE

Over the Influence, Los Angeles  
Private Collection  
Acquired from the above by the present owner

## EXHIBITED

Los Angeles, Over the Influence, Mike Lee –  
Sunny Days, February – March 2020.

## 親愛的神

油彩 畫布  
2019 年作  
款識：DEAR GOD 2019 MIKE  
LEE m (畫背)

## 來源

洛杉磯 Over the Influence  
私人收藏  
現藏者購自上述來源

## 展覽

2020 年 2 月 – 3 月「Mike Lee: Sunny  
Days」洛杉磯 Over the Influence

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



125 **JOEL MESLER**  
(B. 1974)

喬爾·梅斯勒



### Untitled (Hands Through Leaves)

signed and dated 'Joel Mesler 2020' (on the overlap)

pigment on linen

116.8 x 193 cm. (46 x 76 in.)

Painted in 2020

### PROVENANCE

Private Collection, USA (acquired directly from the artist)

Acquired from the above by the present owner

### 無題 (拂葉的手)

顏料 麻布

2020 年作

款識: Joel Mesler 2020 (畫布背面)

HK\$400,000-600,000

US\$52,000-78,000

### 來源

美國 私人收藏 (直接購自藝術家)

現藏者購自上述收藏



126 **ROY LICHTENSTEIN** 羅伊·李奇登斯坦  
(1923-1997)



**Water Lilies with Willows**

signed, numbered and dated '5/23 rf  
Lichtenstein '92' (on the reverse)  
screenprinted enamel on stainless steel in artist's  
original painted frame  
137.2 x 264.cm. (58 x 104 in.)  
Executed in 1992  
edition 5/23, aside from 7 artist's proofs

**睡蓮與楊柳**

絲網印刷 瓷漆 不銹鋼 藝術家原裝  
彩繪框  
1992 年作  
版數：5/23，另有 7 藝術家試版  
款識：5/23 rf Lichtenstein '92  
(畫背)

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



## PROVENANCE

Private Collection  
Sotheby's New York, 10 November 2005, lot 235  
Private Collection, USA (Acquired at the above  
sale by the present owner)

## EXHIBITED

New York, Leo Castelli Gallery, Roy Lichtenstein:  
Water Lilies, November–December 1992 (another  
edition exhibited).  
London, Bernard Jacobson Gallery, Roy  
Lichtenstein: Last Still Life and Other Works,  
March 2004 (another edition exhibited).  
New York, Jacobson Howard Gallery, Roy  
Lichtenstein: Water Lilies, May–June 2006  
(another edition exhibited).

## LITERATURE

M. L. Corlett (ed.), Hudson Hills Press, The Prints  
of Roy Lichtenstein: A Catalogue Raisonné 1948–  
1997, New York, 2002 (another edition illustrated,  
no. 266, p. 242).  
M. S. Kushner, Prestel, Donald Saff: Art in  
Collaboration, Munich/ Berlin/ London, 2010  
(another edition illustrated, fig. 99, pp. 102, 104–105).

## 來源


私人收藏  
2005 年 11 月 10 日 紐約 蘇富比 編號 235  
美國 私人收藏 (現藏者購自上述拍賣)

## 展覽

1992 年 11 月–12 月 「羅伊·李奇登斯坦：睡蓮」 紐  
約 里奧·卡斯特里畫廊 (展覽為另一版數)  
2004 年 3 月 「羅伊·李奇登斯坦：最後的靜物及其他  
作品」 倫敦 Bernard Jacobson 畫廊 (展覽為另一  
版數)  
2006 年 5 月–6 月 「羅伊·李奇登斯坦：睡蓮」 紐約  
Jacobson Howard 畫廊 (展覽為另一版數)

## 出版

2002 年 《The Prints of Roy Lichtenstein: A  
Catalogue Raisonné 1948–1997》M. L. Corlett  
編輯 紐約 Hudson Hills 出版 (圖版為另一版數, 第  
266 圖, 第 242 頁)  
2010 年 《Donald Saff: Art in Collaboration》M. S.  
Kushner 著 慕尼黑 / 柏林 / 倫敦 Prestel 出版 (圖版  
為另一版數, 第 99 圖, 第 102, 104–105 頁)



“The dots can have a purely decorative meaning, or  
they can mean an industrial way of extending the  
colour, or data information, or finally that the image  
is a fake.” –Roy Lichtenstein

「這些圓點既是純粹的裝飾，也是一種顏色擴充的工業手  
法，一種數據資訊，或是最終，它們意味著圖像是假的。」

—羅伊·李奇登斯坦

LOT DETAIL  
作品細節





**Angel**

signed in Chinese, signed and dated 'Ye 02' (lower left); signed and titled in Chinese, signed and dated 'liu ye 02' (on the reverse)  
acrylic on canvas  
40 x 30 cm. (15 3/4 x 11 3/4 in.)  
Painted in 2002

**天使**

壓克力 畫布  
2002 年作  
款識: Ye 野 02 (左下);  
天使 liu ye 02 野 (畫背)

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



## PROVENANCE

Private Collection, Asia  
Sotheby's Hong Kong, 7 October 2012, lot 853  
Acquired at the above sale by the present owner

## LITERATURE

Christoph Noe (ed.), Hatje Cantz Verlag, Liu Ye Catalogue Raisonné 1991-2015, Ostfildern, 2015 (illustrated, p.305).

## 來源

亞洲 私人收藏  
2012 年 10 月 7 日 香港 蘇富比 編號 853  
現藏者購自上述拍賣

## 出版

2015 年《劉野：圖錄全集 1991-2015》Christoph Noe 編輯奧斯特菲爾登 Hatje Cantz Verlag 出版社 (圖版, 第 305 頁)

**“In the past, I have always wondered whether painting is too narrow and limited as a form of artistic expression. However, I realised the more limited it is, the more infinite it is.” -Liu Ye**

**「過去我一直在懷疑，繪畫作為藝術表現形式是否太狹隘、太有限了，其實，你看它越有限的時候，它越無限。」 — 劉野**







### I am a Painter

signed in Chinese; signed and dated  
'07 Liu Ye' (lower left)  
acrylic on canvas  
59.5 x 45 cm. (23 5/8 x 17 3/4 in.)  
Painted in 2007

### PROVENANCE

Galerie Johnen + Schöttle, Cologne  
Helge Achenbach Collection, Dusseldorf  
Acquired from the above by the present owner

### EXHIBITED

Cologne, Galerie Johnen + Schöttle, Infatuation,  
2007.  
Vienna, Museum moderner Kunst Stiftung Ludwig  
Wien, China: Facing Reality, October 2007 –  
February 2008.

### 我是畫家

壓克力 畫布  
2007 年作  
款識：07 野 Liu Ye (左下)

### 來源

科隆 Johnen + Schöttle 畫廊  
杜塞爾多夫 Helge Achenbach 舊藏  
現藏者購自上述收藏

### 展覽

2007 年「Infatuation」科隆 Johnen + Schöttle 畫廊  
2007 年 10 月 – 2008 年 2 月「中國：面對現實」維也納  
Museum moderner Kunst Stiftung Ludwig Wien

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



## LITERATURE

Zhu Zhu, Double Fascination,  
Contemporary Art & Investment, January,  
2008 (illustrated, p. 68).  
Sperone Westwater Gallery, Liu Ye: Leave  
Me in the Dark, exh. cat., New York, 2009  
(illustrated, p. 47).  
Christoph Noe (ed.), Hatje Cantz Verlag,  
Liu Ye Catalogue Raisonné 1991-2015,  
Ostfildern, 2015 (illustrated, p.331).

## 出版

2008 年 1 月《雙重的迷戀》《當代藝術與  
投資》朱朱著（圖版：第 68 頁）  
2009 年《劉野：讓我留在黑暗裡》展覽  
圖錄 紐約 Sperone Westwater 畫廊（圖  
版：第 47 頁）  
2015 年《劉野：圖錄全集 1991-2015》  
Christoph Noe 編輯 奧斯特菲爾登  
Hatje Cantz Verlag 出版社（圖版：第  
331 頁）



**“Take a closer look at Miffy, she is smart, sophisticated, kind, and witty...Miffy is like a self-portrait of mine, so mysterious.” -Liu Ye**

**「你仔細看米菲，它帶點狡猾聰明又很善良，混雜的感覺。  
……米菲就像我自己的肖像放在那裏，特別高深莫測。」—劉野**





### Shooting Star - Colored Ball

signed in Chinese and dated '2009' (lower right); signed, titled and inscribed in Chinese, signed, dated, titled and inscribed in English 'Shooting Star - colored ball oil, acrylic medium and thread on linen 150 x 150 cm Chen Ke 2009' (on the reverse)  
oil, acrylic medium and thread on linen  
150 x 150 cm. (59 x 59 in.)  
Painted in 2009

### 流星 - 彩球

油彩 壓克力媒介劑 綫 麻布  
2009 年作  
款識: 可 2009 ( 右下 ); 流星-彩球 亞麻布上油畫顏料 丙烯媒介劑和綫 Shooting Star - colored ball oil, acrylic medium and thread on linen 150 x 150 cm 陳可 Chen Ke 2009 ( 畫背 )

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



## PROVENANCE

Private Collection, Asia (Acquired directly from the artist)

## EXHIBITED

Beijing, China National Convention Center, RESHAPING HISTORY - Chinart from 2000 to 2009, May 2010.

## LITERATURE

Christoph Noe and Cordelia Steiner (ed.), The Ministry of Art, Kehrer Verlag Heidelberg, Chen Ke, Heidelberg, 2009 (illustrated, 125).  
Kao Chienhui, Lu Peng and Zhu Zhu (ed.), Sichuan Art Publishing Company, Reshaping History: Chinart from 2000 to 2009, exh. cat., Chengdu, 2010 (illustrated, p.23).

## 來源

亞洲 私人收藏 (現藏者直接得自藝術家)

## 展覽

2010 年 5 月「改造歷史:2000-2009 年的中國新藝術」  
北京 國家會議中心

## 出版

2009 年《陳可》Christoph Noe 及 Cordelia Steiner 編 海德堡 The Ministry of Art 及 Kehrer Verlag Heidelberg 出版社 (圖版, 第 125 頁)  
2010 年《改造歷史 2000-2009 年的中國新藝術》  
展覽圖錄 高千惠 呂澎 及 朱朱編 成都 四川美術出版社  
(圖版, 第 23 頁)





**130 AYAKO ROKKAKU 六角彩子**  
(B. 1982)



**Untitled**

signed with artist's signature and dated '2011'  
(lower right)  
acrylic on canvas  
64 x 90.5 cm. (25 1/4 x 35 5/8 in.)  
Painted in 2011

**PROVENANCE**

Gallery Delaive, Amsterdam  
Private Collection  
SBI Art Auction, 2 November 2019, lot 224  
Acquired at the above sale by the present owner

**無題**

壓克力 畫布  
2011 年作  
款識：藝術家簽名 2011 (右下)

**來源**

阿姆斯特丹 德萊夫畫廊  
私人收藏  
2019 年 11 月 2 日 SBI 藝術拍賣 編號 224  
現藏者購自上述拍賣

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



# 131 **AYAKO ROKKAKU** 六角彩子

(B. 1982)



## Untitled

signed with artist's signature and dated '2007'  
(lower left)  
acrylic on canvas  
100 x 90 cm. (39 3/8 x 35 3/8 in.)  
Painted in 2007

## PROVENANCE

Galerie Moderne Silkeborg, Silkeborg  
Acquired from the above by the previous owner  
SBI Art Auction, 2 February 2019, lot 228  
Acquired at the above sale by the present owner

## 無題

壓克力 畫布  
2007 年作  
款識：藝術家簽名 2007 (左下)

## 來源

施克堡 Moderne Silkeborg 畫廊  
前藏者購自上述畫廊  
2019 年 2 月 2 日 SBI 藝術拍賣 編號 228  
現藏者購自上述拍賣

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





### The Uncomplete Encyclopedia of Ideas and Wisdom

signed, titled and dated 'Atsushi 2008 The uncomplete encyclopedia of ideas and wisdom' (on the reverse)

acrylic on canvas

90 x 70 cm. (35 3/8 x 27 1/2 in.)

Painted in 2008

#### PROVENANCE

Mother's Tankstation, Dublin

Acquired from the above by the present owner

### 不完整的想法和智慧百科全書

壓克力 畫布

2008 年作

款識：Atsushi 2008 The uncomplete encyclopedia of ideas and wisdom (畫背)

#### 來源

都柏林 Mother's Tankstation 畫廊

現藏者購自上述畫廊

HK\$70,000-90,000

US\$9,100-12,000



**133 YOSHITOMO NARA 奈良美智**  
(B. 1959)



**You're on Trial**

signed with artist's signature and dated '06'  
(on the reverse)

coloured pencil on paper

42 x 30 cm. (15 3/4 x 11 3/4 in.)

Painted in 2006

彩色鉛筆 紙本

2006 年作

款識：藝術家簽名 '06 (畫背)

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

**US\$110,000-160,000**

**PROVENANCE**

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

**來源**

東京 Tomio Koyama 畫廊

現藏者購自上述畫廊

**LITERATURE**

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, 2011 (illustrated, plate D-2006-021, p. 242).

**出版**

2011 年《奈良美智：作品全集第 2 卷 – 紙上作品》東京 株式會社美術出版社 (圖版，第 D-2006-021 圖，第 242 頁)



**134 YOSHITOMO NARA 奈良美智**  
(B. 1959)



**Dog in Boy**

signed with artist's signature; titled and dated  
'Dog in Boy' 95' (on the reverse)  
acrylic on canvas  
59.8 x 44.6 cm. (23 1/2 x 17 1/2 in.)  
Painted in 1995

**PROVENANCE**

Blum & Poe, Santa Monica  
Private Collection, Los Angeles  
Acquired from the above by the present owner

**LITERATURE**

Bijutsu Shuppan Sha, Yoshitomo Nara: The  
Complete Works Volume 1 -Paintings, Sculptures,  
Editions, Photographs, Tokyo, 2011 (illustrated,  
plate P-1995-026, p. 118).  
Yeewan Koon (ed.), Phaidon, Yoshitomo Nara,  
2020 (illustrated, p. 66).

壓克力 畫布

1995 年作

款識：藝術家簽名 Dog in Boy' 95  
( 畫背 )

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

**US\$260,000-390,000**

**來源**

聖塔莫尼卡 Blum & Poe  
洛杉磯 私人收藏  
現藏者購自上述來源

**出版**

2011 年《奈良美智：作品全集 第1卷－繪畫，  
雕塑，版畫，攝影作品》東京 株式會社美術出  
版社（圖版，第 P-1995-026，第 118 頁）  
2020 年《奈良美智》官綺雲編 菲登出版社  
( 圖版，第 66 頁 )



# Dog in Boy

**“I’m lonely. Music and animal have always given me solace. Compared to human interaction, I communicate better with animals, without relying on words.” -Yoshitomo Nara**

**「我很孤獨，音樂和動物一直是我的慰藉，比起人與人的交流，我更能好好的與動物交流，不需要任何的文字。」 — 奈良美智**







## Missing Mariana, Suni, Christina; Mariana; Suni; & Christina

### Missing Mariana, Suni, Christina

acrylic on paper

51.5 x 36 cm. (20 1/4 x 14 1/8 in.)

Painted in 2005

壓克力 紙本

2005 年作

HK\$9,000,000-15,000,000

US\$1,200,000-1,900,000

### Mariana

signed with artist's signature, titled and dated  
'2005 MARIANA' (on the reverse)

acrylic and coloured pencil on cardboard

69.7 x 37.5 cm. (27 1/2 x 14 3/4 in.)

Painted in 2005

壓克力 彩色鉛筆 紙板

2005 年作

款識:藝術家簽名 2005 MARIANA (畫背)

### Suni

signed with artist's signature, titled and dated  
'2005 SUNI' (on the reverse)

acrylic and coloured pencil on paper

51.5 x 36 cm. (20 1/4 x 14 1/8 in.)

Painted in 2005

壓克力 彩色鉛筆 紙本

2005 年作

款識:藝術家簽名 2005 SUNI (畫背)

### Christina

signed with artist's signature, titled and dated  
'2005 Christina' (on the reverse)

acrylic and coloured pencil on paper

51.5 x 36 cm. (20 1/4 x 14 1/8 in.)

Painted in 2005

壓克力 彩色鉛筆 紙本

2005 年作

款識:藝術家簽名 2005 Christina (畫背)



## PROVENANCE

Marianne Boesky Gallery, New York  
Private Collection  
Sotheby's Hong Kong, 6 April 2014, lot 896  
Acquired at the above sale by the present owner

## LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, 2011 (illustrated, plate D-2005-007 – D-2005-010, p. 227).

## 來源

紐約 Marianne Boesky 畫廊  
私人收藏  
2014 年 4 月 6 日 香港 蘇富比 編號 896  
現藏者購自上述拍賣

## 出版

2011 年《奈良美智：作品全集第 2 卷 – 紙上作品》  
東京 株式會社美術出版社（圖版，第 D-2005-007-D-2005-010 圖，第 227 頁）

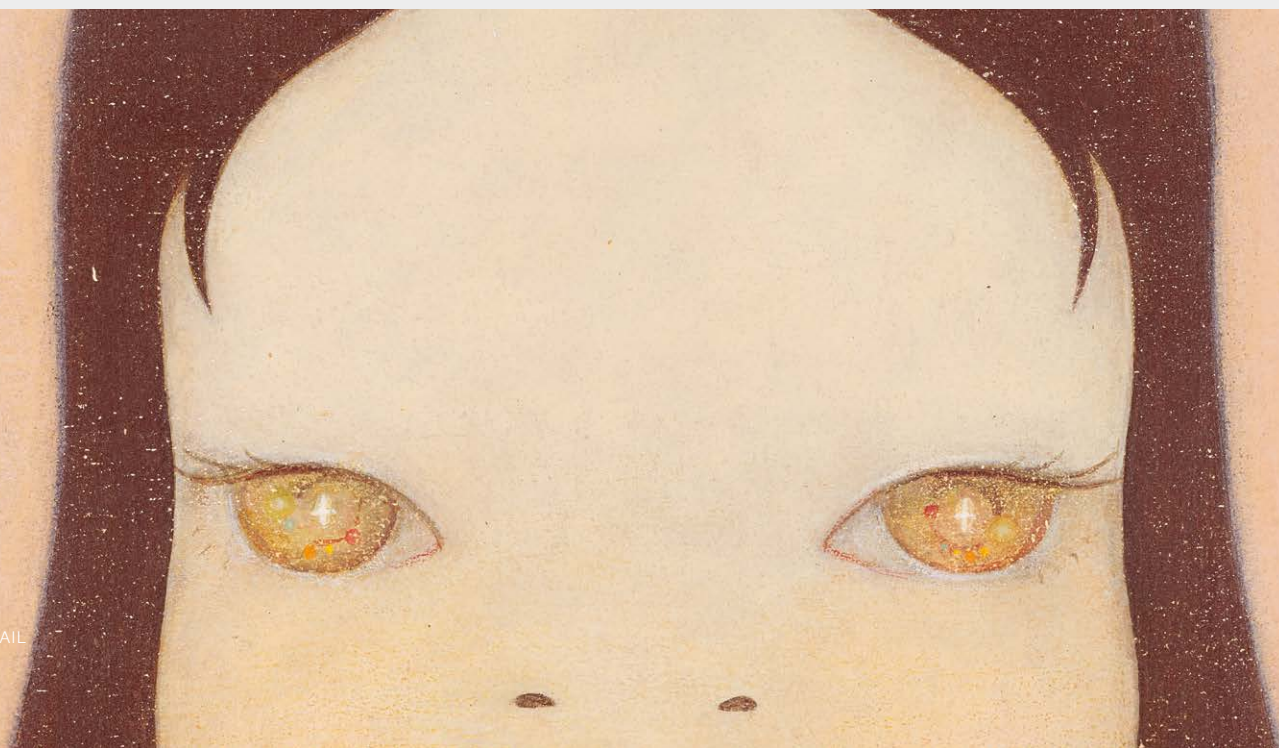




*Missing Mariana Suni Christina* offers three central portraits of Yoshitomo Nara's most beloved subject. Uncommon to his other paperworks, the girls' entrancing eyes glisten with a level of tonally-rich detail. Intricate texture and delicate brushstrokes add to tenderness of the image – resulting in exquisite portraits that are akin to his canvas paintings.

Paper is perhaps the most intimate medium for the artist. It was expensive and scarce for Nara who grew up in postwar milieu, so his early artistic creation relied on reusing the materials. The medium became an indispensable fuel for his creativity, precious and deeply personal, enabling Nara to channel his childhood experiences into his art.

The artist leaves his work for multiple interpretations and these paintings exemplify the alluring ambiguity that Nara presents to viewers. This set offers a refreshing narrative to his infancy to Christina's adolescence. "Missing" can mean lost or nostalgia which allows audiences to infer the work from two angles. While some would construe the piece as a poster for the missing girls, the ambiguity leaves a perhaps less somber interpretation that plays on the double entendre in "missing". The girls are recollection, snapshots, of the wonderment, sincerity and excitement from different stages of childhood. Nara evokes nostalgic memories and childlike sense of life that we as adults had neglected but were nevertheless preserved in the recesses of our minds. *Missing Mariana Suni Christina* encourages us to reflect on the times when we were eager to grow up and asks have we mistaken the childish for the childlike?







《Missing Mariana、Suni、Christina》中的三幅肖像，描繪的是奈良美智最為人熟知的經典主題——大頭女孩。與藝術家常見的紙本作品不同，本組作品，奈良美智用極為細膩的筆觸描繪出精緻的畫面肌理，女孩們的眼神閃爍，充滿生命力，直懾觀者心靈。畫面飽滿、細膩、又有一絲神秘感，各種典型奈良美智元素囊括其中，是一組足以媲美畫布作品的精彩佳構。

誠然，紙本對於奈良美智而言是一種充滿特殊意義的媒材。奈良成長於一個紙張並不普遍的年代，因此他經常使用一些生活中的現成紙張進行創作。從此之後，紙張演變成奈良表達其內心最真摯、個人一面的渠道，也成為他兒時回憶的重要載體。

奈良美智的作品素來包含多層次的豐富意涵，留給觀者無盡的想象空間。本組作品描繪了女孩的三個成長階段，從幼年期的Mariana，到懵懂的Suni，再到正青春的Christina，奈良精準表現了女孩在不同階段的成長細節。作品標題中的「Missing」一詞，既可理解為「失蹤」，又有「懷舊」之意。因此，本作雖仿似一系列尋人啓示，但從畫面看，藝術家似乎更注重表達背後的「思念」意味。畫中的三位女孩仿若回憶的化身，象徵女孩們從孩童至青年時期，各階段的好奇、真誠與激昂的本性。奈良在《Missing Mariana、Suni、Christina》中所找尋的，是被許多人遺忘、實則沉睡於我們每個人內心深處的童真。成長背後的諸多變化與無奈叫人不禁感嘆，我們還可以找回曾經的那種天真和純粹嗎？



136 **YOSHITOMO NARA & HIROSHI SUGITO**  
**奈良美智 及 杉戸洋**  
 (B. 1959) & (B. 1970)



**White Light; & White Night**

each signed with both artists' signatures  
 and dated '2004' (on the reverse)  
 two acrylic on canvas  
 each: 79 x 65 cm. (31 1/8 x 25 5/8 in.) (2)  
 Painted in 2004

壓克力 畫布 (共兩件)  
 2004 年作  
 款識: 兩位藝術家簽名 2004  
 (每件畫背)

**HK\$28,000,000-48,000,000**  
**US\$3,700,000-6,200,000**



## PROVENANCE

Private Collection

Private Collection, Asia (Acquired from the above by the present owner)

## EXHIBITED

Munich, Pinakothek der Moderne, Yoshimoto Nara & Hiroshi Sugito: Over the Rainbow, November 2004 – February 2005. This exhibition later travelled to Dusseldorf, K21 Kunstsammlung Nordrhein-Westfalen, March – May 2005.

## LITERATURE

Pinakothek der Moderne, Yoshimoto Nara & Hiroshi Sugito: Over the Rainbow, Ostfildern, 2004 (illustrated, pp. 18–19).  
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 – Paintings, Sculptures, Editions, Photographs, Tokyo, 2011 (illustrated, PC-2004-004 & PC-2004-005, p. 222).

## 來源

私人收藏

亞洲 私人收藏 (現藏者購自上述來源)

## 展覽

2004 年 11 月 – 2005 年 2 月 「奈良美智及杉戶洋：Over the Rainbow」慕尼黑 現代藝術陳列館 此展覽還在以下地點展出 2005 年 3 月 – 5 月 杜塞爾多夫 K21 Kunstsammlung Nordrhein-Westfalen

## 出版

2004 年《奈良美智及杉戶洋：Over the Rainbow》奧斯特菲爾登 Hatje Cantz Verlag 出版社 (圖版, 第 18–19 頁)  
2011 年《奈良美智：作品全集 第 1 卷 – 繪畫, 雕塑, 版畫, 攝影作品》東京 株式會社美術出版社 (圖版, 第 PC-2004-004 及 PC-2004-005 圖, 第 222 頁)

*White Light and White Night* offer two of the 35 exhibition pieces from the only collaboration between Yoshitomo Nara and Hiroshi Sugito. Rare to Nara's history of collaboration projections, the paintings resemble his individual works as they are dominated by the artist's distinctive style. The iconic, ingenuous girls with shimmering iridescence in their eyes are reminiscent of unworldly wonder. Electric, luminous, and full of life, the eyes contrast against their menacing expression and solitude within the canvas. *White Light and White Night* toy with the balance between fragility and hardness, creating a mysterious allure that imbues the work with mesmerizing complexity, evoking the viewer's childlike sense of curiosity.

Named after the Wizard of Oz, "Over the Rainbow" is a seminal project that marks one of the most important phases of Nara's artistic development. The collaboration is not only a celebration of the friendship between Nara and his once pupil, but is also an artistic expedition that pushed his creation process. The duo has contrasting approaches: Nara works in a linear process and avoids revision, while Sugito works simultaneously on various pieces with multiple revisions. By sharing a studio in Vienna, this intimate arrangement prompted an exciting clash of creative processes that beautifully interweaves Nara's endearing figures with Sugito's enchanting landscape







style. Notably, *White Night* underscores a critical turning point in Nara's oeuvre when the artist starts to integrate more tonal details into the figure's eyes. In his earlier works, figures' eyes are depicted in minimal solid colours; this piece marks Nara's exploration with the illustration of glistening eyes that later becomes quintessential in his paintings.

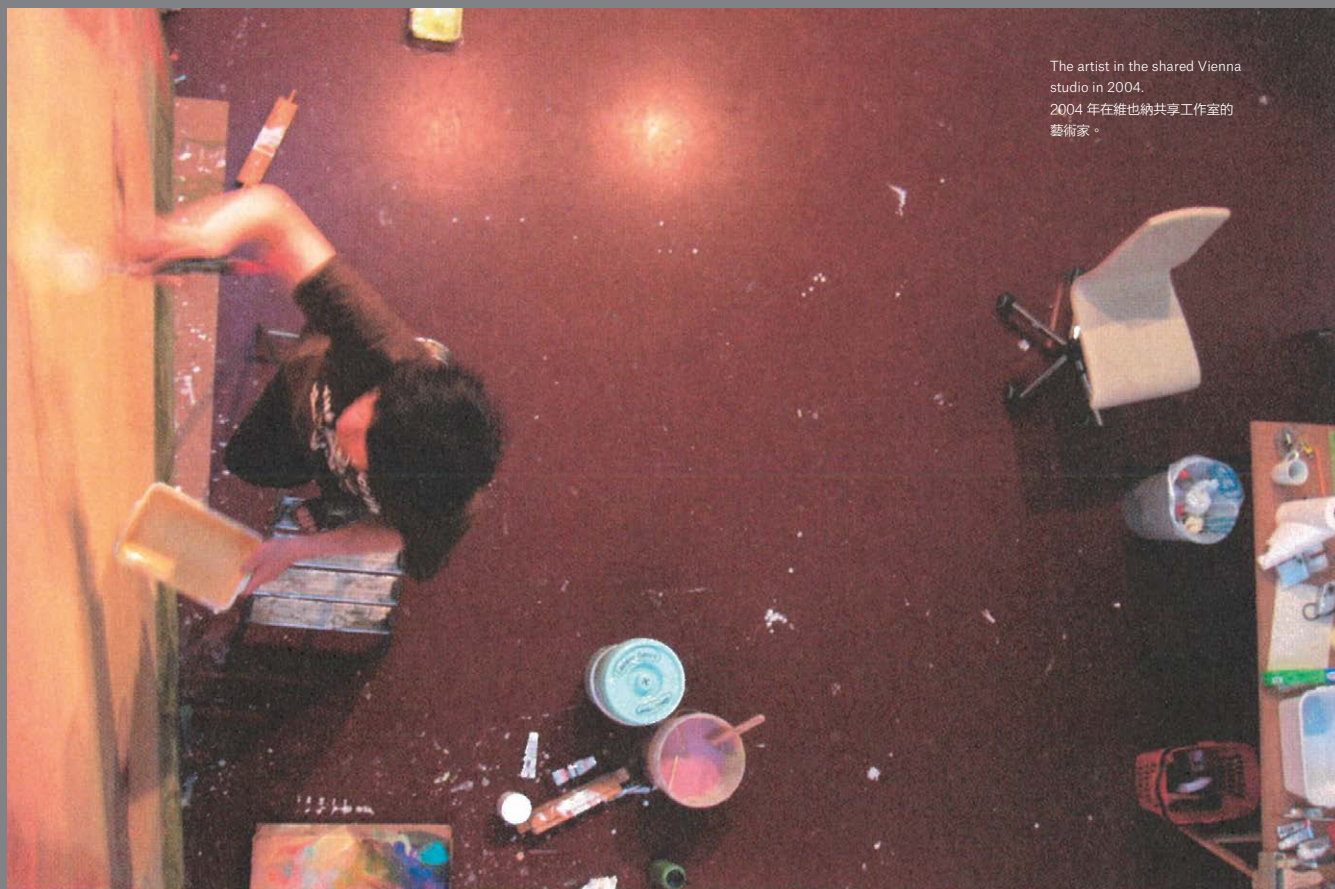
The eyes here are especially intriguing because they are the differentiating feature between the two almost identical figures. Viewers cannot help but wonder, could the two paintings be of the same girl? Could these be portraits of Dorothy? In *White Light*, the eyes are gray like prowling clouds in a thunderstorm but change to a luminescent green in *White Night*. This transition could represent the protagonist's journey from gloomy Kansas to the dazzling Land of Oz and signifies her growth from oblivion and naivety as she confronts the façade of Emerald City. The pupil has also transitioned from slit to round and doll-like, akin to how a cat's pupil can change from day to night. Cat is an important motif for both Nara and *The Wizard of Oz*; by incorporating this parallel, the slit eyes allow the artist to interweave his visual narrative with the classic children's tale.

What makes Nara's work so enchanting is his ability to build layers of psychological complexities through simple compositions. Though tender and innocent, the girl's unwavering forthright star and stoic expression allude to something deeper beyond the guileless front. The allure of Nara's art lies in this mesmerizing dynamic between childlike essence and adult emotions that results in pieces such as *White Light* and *White Night* that are effortless yet strikingly mesmerizing.



Dorothy in *The Wizard of Oz*  
《綠野仙踪》中的桃樂絲





The artist in the shared Vienna studio in 2004.  
2004 年在維也納共享工作室的藝術家。

《White Light》和《White Night》是奈良美智與杉戶洋僅有的三十五幅合作油畫作品其中之兩件。此二幅雖為合作畫作，卻都擁有奈良美智顯著而突出的藝術風格，這在奈良美智所有的合作項目中都相對罕見。天真無邪的女孩眼中閃爍虹彩，這其中滿是超凡脫俗之夢幻。眼簾中的電光石火與勃勃生機，和女孩略帶攻擊性的神情及孤獨姿態形成鮮明對比。《White Light》和《White Night》恣意玩弄著脆弱與堅韌間之平衡，神秘而又複雜。藝術家們由此而賦予了畫作攝人心魂的魅力，時刻喚醒著觀賞者孩童般的好奇心。

兩人合作展覽取名為《彩虹彼端》（Over the Rainbow），取自《綠野仙蹤》的同名主題曲。此次合作不僅是奈良與曾經的學生杉戶洋之間的友情見證，更標誌著奈良美智藝術發展中的一個重要階段性轉折，合作中所得的靈感啟發奈良美智踏上了新的藝術征程。師生二人有著大相逕庭的創作方法：奈良美智習慣線性的工作流程，創作習慣一氣呵成，極少作修改；而杉戶洋則善於同時創作多件作品，其後反覆修改。兩人在維也納工作室共同作畫，兩種截然不同的創作模式於近距離接觸中碰撞出興奮的火花。奈良美智深刻細緻的人物刻畫與杉戶洋溫馨可愛的風景畫風格恰到好處地結合在一起，編織出精妙絕倫的畫



作。是次合作之後，我們可以在後來的奈良作品中看到更多對人物雙眼的細節描繪，很有可能是從此二幅畫作的創作過程中收穫的靈感。在之前作品中，奈良美智人物的雙眼大多以樸實的實色描繪；而本組作品可以標誌著畫家對閃爍雙眼的探索開端。這種對人物雙眼的描摹在日後大獲好評，並逐漸成為奈良美智後期畫作中不可或缺的一大特色。

本組作品中，主人公的雙眼尤為引人入勝，眼部的細節與眼神是兩件作品主人公外形上最為顯著的分別。於是，觀賞者自然會不禁發問：這兩幅畫描繪的是否是同一個女孩？是否兩件都是綠野仙蹤的主角—桃樂絲的畫像？在《White Light》中，女孩灰色的眼睛好像暴風雨中徘徊的烏雲；這烏雲在《White Night》中卻變為螢光閃閃的珠光綠色。這一轉變，彷彿描繪了桃樂絲從陰沈黯淡的堪薩斯城去往世外桃源般之奧茲仙境的旅程，亦象徵著她在看破翡翠城民虛偽外表後，終於擺脫與世無爭的天真，獲得真正的成長。她的瞳孔亦由狹長變得圓潤，好像玩偶的雙眼，如貓的瞳孔由白日向夜晚之變化。「貓」這一圖式，不論是在奈良美智的作品，還是《綠野仙蹤》中都頗為重要；通過將女孩雙眼與貓的眼睛進行類比，藝術家們巧妙地將經典童話寓於自己的視覺敘事中。

奈良美智畫作之獨有魅力，源自於他通過簡單構圖描繪的複雜心理層次的藝術才能。女孩看似溫柔單純，實則堅定而直白地呈現出嚴肅的表情；表情看似平淡，卻又處處透露著天真外表下那不為人知的複雜心境。畫面中充斥著孩童純潔本質與成人之複雜情感間那絲絲相扣的動態關係。加上杉戶洋的溫暖刻畫，畫家們對情緒的塑造與精妙掌控，成功造就了如《White Light》和《White Night》這般攝人心魂的精彩作品。

Night in Vienna, Atelier Augarten  
奧地利Atelier Augarten 的夜晚







### Mask Series 2000 No. 14

signed in Chinese, signed and dated '2000  
Zeng Fanzhi' (lower right)  
oil on canvas  
70 x 50 cm. (27 1/2 x 19 5/8 in.)  
Painted in 2000

#### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Private Collection  
Christie's London, 1 July 2008, lot 357  
Acquired at the above sale by the previous owner  
Sotheby's Hong Kong, 7 October 2012, lot 822  
Acquired at the above sale by the present owner

#### LITERATURE

Gladys Chung (ed.), Skira editore S.p.A., Zeng  
Fanzhi Catalogue Raisonné Volume I 1984-2004,  
Milan, 2019 (illustrated, plate Zoo-14, Chinese  
p.195; English p. 561).

### 面具系列 2000 第 14 號

油彩 畫布  
2000 年作  
款識：曾梵志 2000 Zeng Fanzhi  
(右下)

#### 來源

香港 少勵畫廊  
私人收藏  
2008 年 7 月 1 日 倫敦 佳士得 編號 357  
前藏者購自上述拍賣  
2012 年 10 月 7 日 香港 蘇富比 編號 822  
現藏者購自上述拍賣

#### 出版

2019 年《曾梵志作品全集 第一冊 1984-2004》鍾嘉賢編輯 米蘭  
Skira 出版社 (圖版·第 Z00-14 圖·中文 第 195 頁; 英文 第 561 頁)

HK\$4,200,000-6,200,000  
US\$550,000-800,000





“I intend to make it distinctly sumptuous, so that it becomes distinctly fictitious, almost resembling a stage backdrop. The way people gesticulate - much like waiting for someone to photograph them - is simply a way of self-comforting. Their hands, too, are a feigned, pompous makeup of the urbanites.”

- Zeng Fanzhi

「把它畫得特別燦爛，但也特別的虛假，就像舞臺上的一種佈景。人都是一種自我安慰，等著誰來拍照的很做作的姿態，包括人的手，一種假裝出來的得意的城裡人的姿態。」

- 曾梵志



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ZENG FANZHI

(B. 1964)

曾梵志



PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION 顯赫私人收藏

### Untitled 07-01

signed in Chinese; signed and dated '2007  
Zeng Fanzhi' (lower right)

oil on canvas

200 x 200 cm. (78 3/4 x 78 3/4 in.)

Painted in 2007

### 無題 07-01

油彩 畫布

2007 年作

款識：曾梵志 2007 Zeng Fanzhi

(右下)

HK\$4,000,000-6,000,000

US\$520,000-780,000



## PROVENANCE

Giraud Pissarro Segalot, New York  
Hanart TZ Gallery, Hong Kong  
Private Collection  
Acquired from the above by the present owner

## 來源

紐約 Giraud Pissarro Segalot  
香港 漢雅軒  
私人收藏  
現藏者購自上述來源

## EXHIBITED

Ushuaia, Bienal del Fin del Mundo, March –  
April 2007.

## 展覽

2007 年 3 月 – 4 月「Bienal del Fin del Mundo」烏斯懷亞

LOT DETAIL  
作品細節

**“This is not a real scene. It is a divine experience. It is not normal knowledge. It is not connected to rationality either. It is a kind of insight and vision. But this insight is not an image of reality. It is a kind of creation. It reveals a new, yet familiar world that is deeply buried within oneself.” – Zeng Fanzhi**

**「這些不是真實的風景，而是一種妙悟的體驗，它不屬於一般認識，也與理性言豪無關聯。妙悟是一種啟示與顯現，但這啟示並非簡單地彰顯事物，而是一種創造，它所帶來的是一個潛藏在自己生命的深層，新穎而似曾相識的世界。」 — 曾梵志**



139

WANG XINGWEI

(B. 1969)

王興偉



PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

**Untitled (Medium Rowboat)**

signed and dated 'WXW 06' (lower left)

oil on canvas

120 x 160 cm. (47 1/4 x 63 in.)

Painted in 2006

**無題 (中划船)**

油彩 畫布

2006 年作

款識: WXW 06 (左下)

HK\$600,000-800,000

US\$78,000-100,000



## PROVENANCE

Galerie Urs Meile, Lucerne  
Private Collection, Switzerland (Acquired  
directly from the above by the present owner)

## EXHIBITED

Beijing, China, Galerie Urs Meile, Wang  
Xingwei: Large Rowboat, February – March  
2007. This exhibition later travelled to Lucerne,  
Galerie Urs Meile, May – July 2007.  
Beijing, Ullens Center for Contemporary Art  
(UCCA), Wang Xingwei, May – August 2013.

## LITERATURE

Galerie Urs Meile, Wang Xingwei: Large  
Rowboat, exh. cat., Beijing, 2007 (illustrated,  
unpaged).  
Ullens Center for Contemporary Art (UCCA),  
Wang Xingwei, exh. cat., Beijing, 2013  
(illustrated, p. 118).

## 來源

琉森 麥勒畫廊  
瑞士 私人收藏 (現藏者直接購自上述畫廊)

## 展覽

2007 年 2 月 -3 月「王興偉:大划船」北京 麥勒畫廊  
此展覽還在以下地點展出 2007 年 5 月 -7 月 琉森 麥  
勒畫廊  
2013 年 5 月 - 8 月 「王興偉」北京 尤倫斯當代藝術  
中心

## 出版

2007 年《王興偉:大划船》展覽圖錄 北京 麥勒畫廊 (圖  
版, 無頁數)  
2013 年《王興偉》展覽圖錄 北京 尤倫斯當代藝術中  
心 (圖版, 第 118 頁)







PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

**Velásquez's Innocent X**

signed and titled in Chinese, dated '2010' (on the reverse)

oil on canvas

150 x 200 cm. (59 x 78 3/4 in.)

Painted in 2010

**教皇英諾森十世——  
委拉斯貴支**

油彩 畫布

2010 年作

款識：“教皇英諾森十世——委拉斯  
貴支” 2010 謝南星 (畫背)

HK\$400,000-600,000

US\$52,000-78,000





LOT DETAIL  
作品細節

### PROVENANCE

Galerie Urs Meile, Lucerne  
Private Collection, Switzerland (Acquired  
directly from the above by the present owner)

### EXHIBITED

Beijing, Galerie Urs Meile, Xie Nanxing – The  
Second Round with a Whip, November 2012 –  
January 2013.

### LITERATURE

Galerie Urs Meile, Xie Nanxing the second  
round with a whip, exh. cat., Beijing, 2012  
(illustrated, p. 13).  
Galerie Urs Meile, Xie Nanxing, Beijing, 2015  
(illustrated, unpagged).

### 來源

琉森 麥勒畫廊  
瑞士 私人收藏 (現藏者直接購自上述畫廊)

### 展覽

2012 年 11 月 – 2013 年 1 月「謝南星—第二頓鞭子」  
北京 麥勒畫廊

### 出版

2012 年《謝南星 第二頓鞭子》展覽圖錄 北京麥勒畫  
廊 (圖版, 第 13 頁)  
2015 年《謝南星》北京 麥勒畫廊 (圖版, 無頁數)



141

**JIA AILI**  
(B. 1979)

**賈藹力**



PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION 顯赫私人收藏

**The God of Small Things**

signed with artist's initials and dated 'JAL

2006-2009' (lower left)

oil on canvas

170 x 150 cm. (66 7/8 x 59 in.)

Painted in 2006-2009

**微物之神**

油彩 畫布

2006-2009 年作

款識: JAL 2006-2009 ( 左下 )

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

**US\$200,000-260,000**



## PROVENANCE

Acquired directly from the artist's studio by the present owner

This work is accompanied by a Certificate of Authenticity from the artist's studio.

## EXHIBITED

Venice, Palazzo Grassi Theater, Jia Aili, May – July 2015.

## LITERATURE

F. Fryns (ed.), Hatje Cantz, Jia Aili: Stardust Hermit, Berlin, 2017 (illustrated, p.170).

## 來源

現藏者直接購自藝術家工作室

此作品附藝術家工作室所開立之作品保證書

## 展覽

2015 年 5 月 – 7 月「賈謫力」威尼斯 格拉西宮美術館

## 出版

2017 年《賈謫力：星塵隱士》F. Fryns 編輯  
柏林 Hatje Cantz 出版社（圖版，第 170 頁）





142 **ZHANG XIAOGANG** 張曉剛  
(B. 1958)



L'ART  
DE PEAU

PARCOURS D'UNE COLLECTIONNEUSE

心系藝術：一位女藏家的收藏之旅

**Amnesia and Memory No. 7**

signed in Chinese, dated and signed '2001

zhang xiaogang' (lower right)

oil on canvas

200 x 260 cm. (78 3/4 x 102 3/8 in.)

Painted in 2001

**失憶與記憶 7 號**

油彩 畫布

2001 年作

款識：張曉剛 2001 zhang

xiaogang (右下)

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

US\$200,000-320,000



## PROVENANCE

Pro Art Gallery, Monaco  
Acquired from the above by the previous owner  
in 2003  
Private Collection, Europe

## EXHIBITED

Paris, Galerie Enrico Navarra, Made by Chinese  
#5, April-May 2001.  
Chengdu, Museum of Contemporary Art  
Chengdu, Chengdu Biennale, December 2001  
– January 2002.  
Seoul, National Museum of Modern and  
Contemporary Art, Babel2002, 2002.

## LITERATURE

Huang Zhuan, ed., Zhang Xiaogang: Works,  
Literature and Research, 1981-2014, Sichuan  
Fine Arts Publishing House, 2016 (illustrated,  
plate 222, pp. 528-529).  
Hanart TZ gallery, Umbilical Chord of  
History: Paintings of Zhang Xiaogang, Hong  
Kong, 2004 (illustrated, pp.136-137).

## 來源

摩洛哥 Pro Art 畫廊  
前藏者於 2003 年購自上述畫廊  
歐洲 私人收藏

## 展覽

2001 年 4 月 – 5 月「中國製造 #5」 巴黎 Enrico  
Navarra 畫廊  
2001 年 12 月 – 2002 年 1 月「成都雙年展」成都 成都  
當代美術館  
2002 年「Babel2002」首爾 國家現代藝術館

## 出版

2016 年《張曉剛：作品、文獻與研究 1981-2014》黃  
專編 成都 四川美術出版社（圖版，第 222 圖，第 528-  
529 頁）  
2004 年《時代的臍帶：張曉剛繪畫》香港 漢雅軒（圖  
版，第 136-137 頁）



**143 LIU WEI**  
(B. 1965)

**劉煒**



**Pink Lily**

signed 'Liu Wei 2004'; signed in Chinese  
(lower middle)

oil on canvas

79.5 x 50 cm. (31 1/4 x 19 5/8 in.)

Painted in 2004

**PROVENANCE**

Galerie LOFT, Paris

Private Collection, France (Acquired from the  
above by the present owner)

**粉百合**

油彩 畫布

2004 年作

款識：劉煒 Liu Wei 2004 (中下)

**HK\$500,000-600,000**

**US\$65,000-78,000**

**來源**

巴黎 LOFT 畫廊

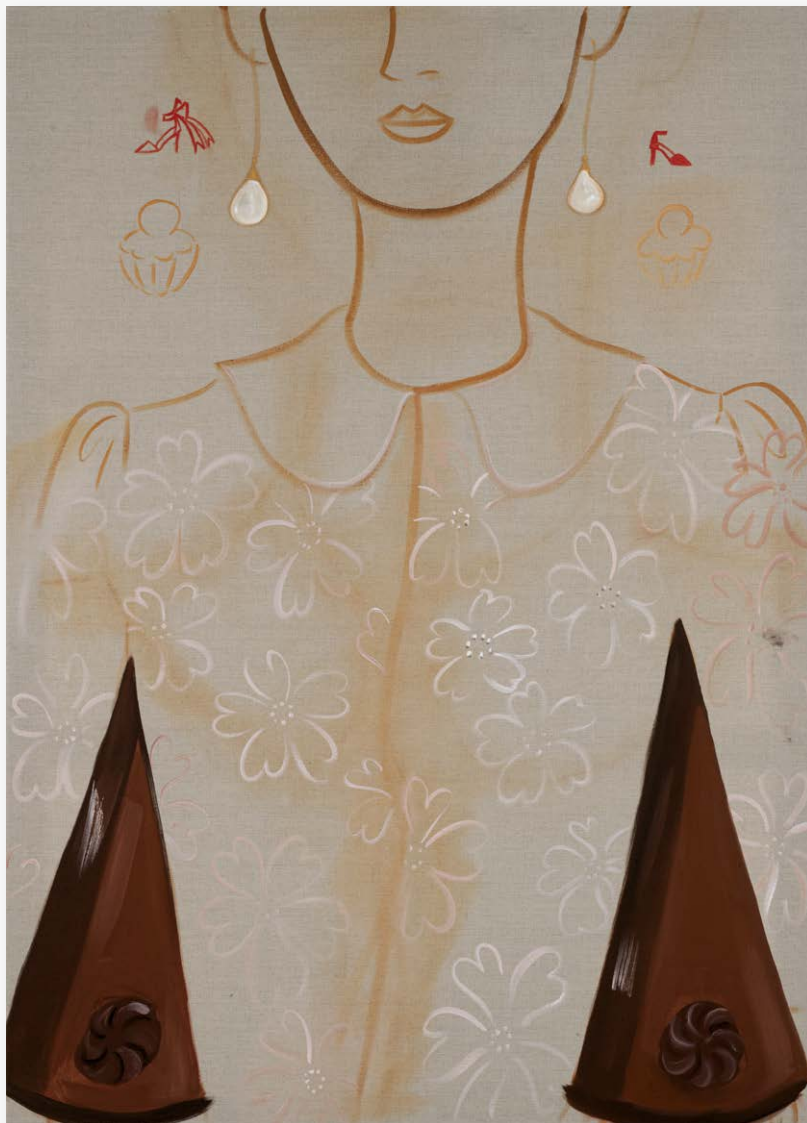
法國 私人收藏 (現藏者購自上述畫廊)



# 144 MARIA FARRAR

(B. 1988)

瑪麗亞·法拉



## Ganache Torte

signed with the artist's initials 'MF'  
(on the reverse)

oil on linen

180 x 130 cm. (70 7/8 x 51 1/8 in.)

Painted in 2018

## PROVENANCE

Mother's Tankstation, Dublin

Private Collection, Asia (Acquired from the above  
by the present owner)

## EXHIBITED

London, Mother's Tankstation, Eaves Deep, May  
– July 2018.

## 巧克力蛋糕

油彩 麻布

2018 年作

款識：MF (畫背)

HK\$100,000-200,000

US\$13,000-26,000

## 來源

都柏林 Mother's Tankstation 畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

## 展覽

2018 年 5 月 – 7 月「Eaves Deep」倫

敦 Mother's Tankstation 畫廊



145 **GENIEVE FIGGIS**  
(B. 1972)

珍尼維·菲吉斯



### Golden Throne

signed, titled and dated 'Genieve Figgis 2016  
Golden Throne' (on the reverse)  
acrylic on canvas  
51 x 76 cm. (20 1/8 x 29 7/8 in.)  
Painted in 2016

### PROVENANCE

Half Gallery, New York  
Acquired from the above by the present owner

### 皇座

壓克力 畫布  
2016 年作  
款識: Genieve Figgis 2016  
Golden Throne (畫背)

### 來源

紐約 Half 畫廊  
現藏者購自上述畫廊

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



146

GENIEVE FIGGIS

(B. 1972)

珍尼維·菲吉斯



## Library

signed and dated 'Genieve Figgis 2016'  
(on the reverse)

acrylic on canvas

95 x 80 cm. (37 3/8 x 31 1/2 in.)

Painted in 2016

## PROVENANCE

Half Gallery, New York

Acquired from the above by the present owner

## 圖書館

壓克力 畫布

2016 年作

款識: Genieve Figgis 2016 (畫背)

HK\$500,000-700,000

US\$65,000-90,000

## 來源

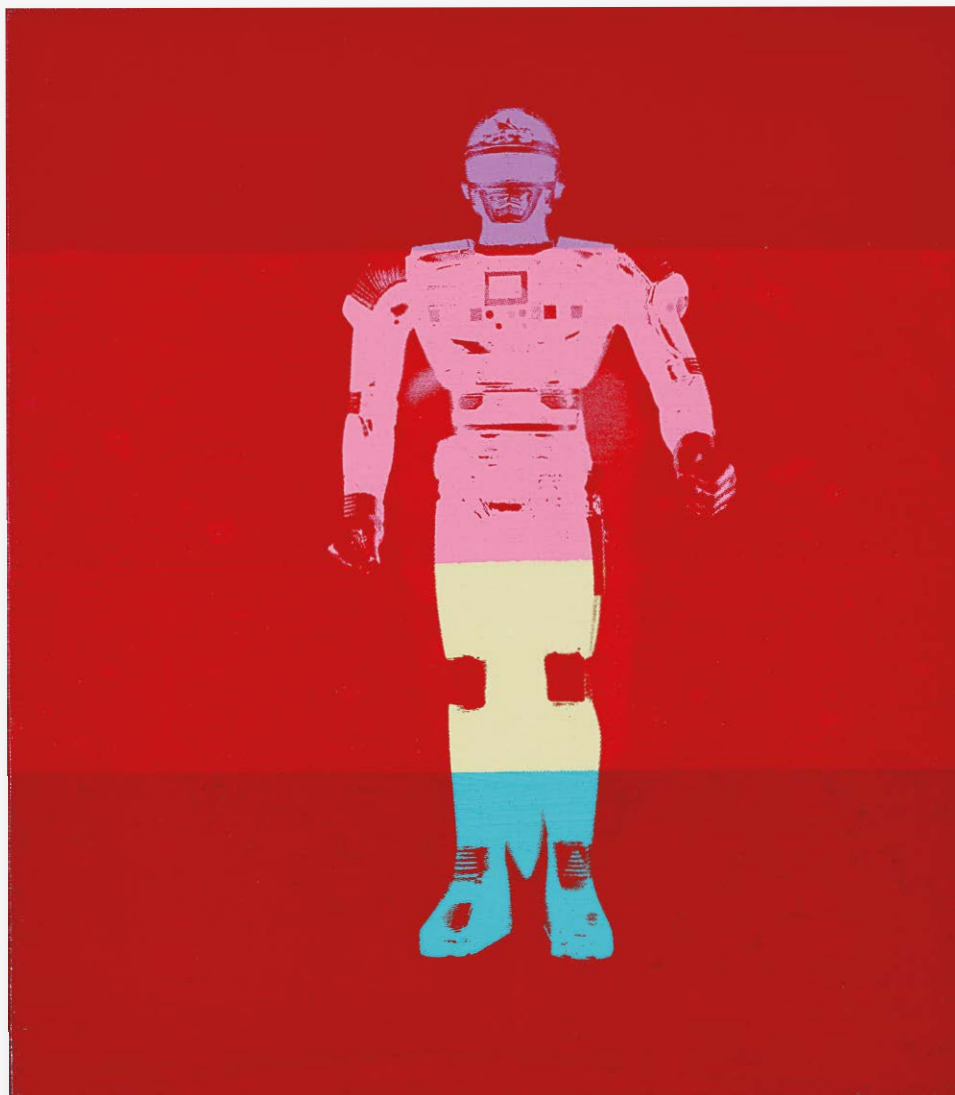
紐約 Half 畫廊

現藏者購自上述畫廊



147 **ANDY WARHOL**  
(1928-1987)

安迪·沃荷



**Paintings for Children  
(Flash Sharivan Robot)**

stamped with the Andy Warhol Authentication Board Inc. stamp and numbered 'A111.1110' (on the overlap)

acrylic and silkscreen ink on canvas

40.7 x 35.4 cm. (16 x 13 7/8 in.)

Executed in 1983

**PROVENANCE**

Bob Colacello, New York

Private Collection, Europe (acquired from the above in the early 1980s)

Christie's London, 17 February 2011, lot 231

Acquired at the above sale by the present owner

**給孩子的畫  
(閃電 Sharivan 機器人)**

壓克力 絲網印油墨 畫布

1983 年作

款識：安迪·沃荷鑑定委員會印章

A111.1110 (畫布背面)

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

US\$110,000-160,000

**來源**

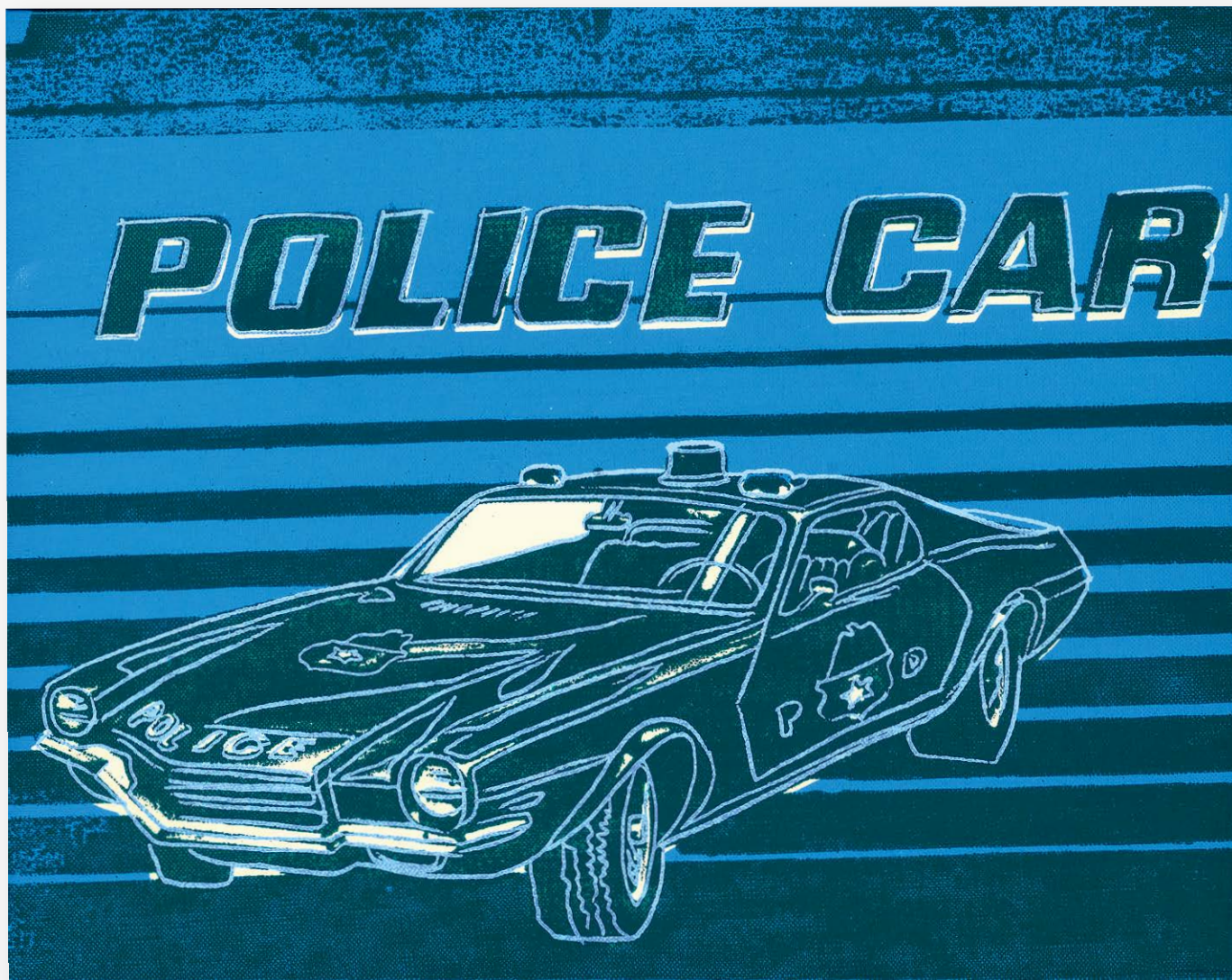
紐約 Bob Colacello 舊藏

歐洲私人收藏 (於 1980 年代早期得自上述收藏)

2011 年 2 月 17 日 倫敦佳士得 編號 231

現藏者購自上述拍賣





### Police Car

stamped with the Estate of Andy Warhol  
stamp and numbered 'PA20.177'

(on the overlap)

silkscreen ink and acrylic on canvas

28 x 35.4 cm. (11 x 14 in.)

Executed in 1983

### PROVENANCE

Private Collection, Japan (acquired *circa.* 2000)

### 警車

絲網印油墨 壓克力 畫布

1983 年作

款識：藝術家資產印章 PA20.177

( 畫布背面 )

HK\$620,000-850,000

US\$81,000-110,000

### 來源

日本 私人收藏 ( 購於約 2000 年 )



# 149 CHI HARU SHIOTA 塩田千春

(B. 1972)

## State of Being

metal frame, black thread and French horn

60 (H) x 30 x 30 cm. (23 5/8 x 11 3/4 x 11 3/4 in.)

### PROVENANCE

Blain|Southern, London

Acquired from the above by the  
present owner in 2016

### 存在的狀態

黑線 鐵架雕塑 圓號

### 來源

倫敦 Blain|Southern

現藏者於 2016 年購自上述畫廊

HK\$250,000-350,000

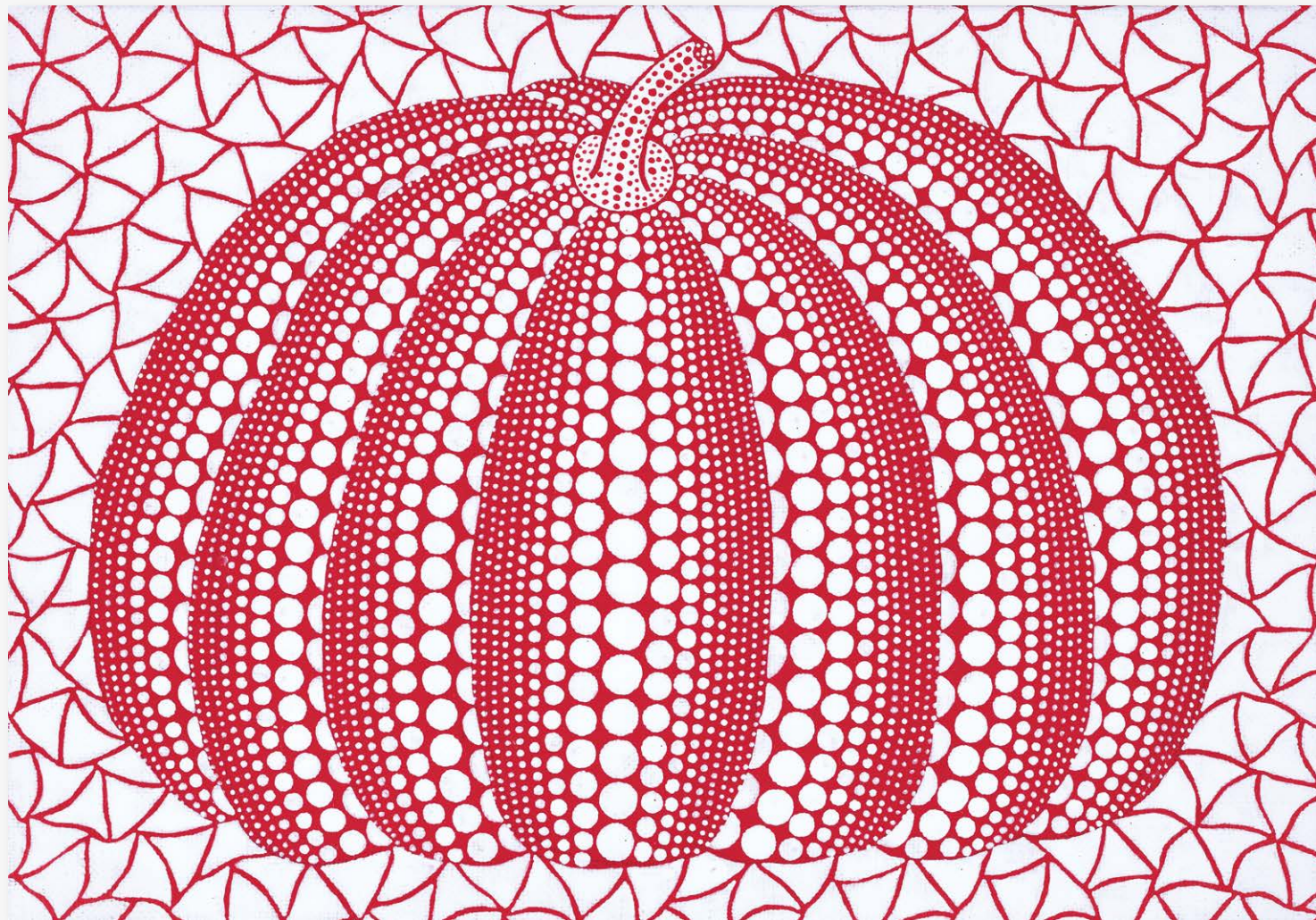
US\$33,000-45,000





150 **YAYOI KUSAMA**  
(B. 1929)

草間彌生



**Pumpkin (AAY)**

signed and dated 'YAYOI KUSAMA 2001',  
titled in Japanese (on the reverse)  
acrylic on canvas  
16 x 22.7 cm. (6 1/4 x 8 7/8 in.)  
Painted in 2001

**PROVENANCE**

Private Collection, Japan (acquired *circa.* 2001)

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

**南瓜 AAY**

壓克力 畫布  
2001 年作  
款識: YAYOI KUSAMA 2001 かぼ  
ちゃ (AAY) (畫背)

**來源**

日本 私人收藏 (購於約 2001 年)

此作品附藝術家工作室所簽發之藝術品  
註冊卡

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

**US\$110,000-160,000**



**Pumpkin**

signed and dated 'YAYOI  
KUSAMA 2000', titled in  
Japanese (on the underside)  
mixed media sculpture  
25 (H) x 19 x 14 cm.  
(9 7/8 x 7 1/2 x 5 1/2 in.)  
Executed in 2000

**PROVENANCE**

Seoul Auction Hong Kong, 26  
May 2013, lot 32  
Acquired at the above sale by the  
present owner

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

**南瓜**

複合媒材 雕塑  
2000 年作  
款識: YAYOI KUSAMA 2000  
南瓜 (底部)

**來源**

2013 年 5 月 26 日 香港 首爾拍賣  
編號 32  
現藏者購自上述拍賣

此作品附藝術家工作室所簽發之藝術品  
註冊卡

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

**US\$240,000-360,000**







“What appealed to me most was the pumpkin’s generous unpretentiousness. That, and its solid spiritual base.” - Yayoi Kusama

「南瓜最吸引我的特質，即它們毫不矯揉造作。除此之外，南瓜還帶有一種堅定的精神。」——草間彌生





## Fruits

signed and dated 'Yayoi Kusama 1995'; titled in Japanese (on the reverse)  
acrylic on canvas  
15.5 x 22.5 cm. (6 1/8 x 8 7/8 in.)  
Painted in 1995

## PROVENANCE

Private Collection, Asia

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

## 果物

壓克力 畫布  
1995 年作  
款識: Yayoi Kusama 1995 果物  
(畫背)

## 來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品  
註冊卡

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

US\$460,000-710,000





“When people look back at Kusama’s work decades from now, they’ll see that her idea of creation and infinity has an eternal endurance” –Marc Jacobs

「幾十年後，當人們在回顧草間彌生的作品時，他們會發現，她的創作理念、和對無限的想法，都是永恆的。」——馬克·雅可布



△ 153 **NICOLAS PARTY**  
(B. 1980)

尼古拉斯·帕蒂



**Still Life**

signed and dated 'Nicolas Party 2015'  
(on the reverse)  
soft pastel on linen  
129.5 x 139.7 cm. (51 x 55 in.)  
Painted in 2015

**PROVENANCE**

Acquired directly from the artist by the previous  
owner  
Kaufmann Repetto, Milan  
Private Collection  
David Benrison Fine Art, New York  
Private Collection, Asia  
Acquired from the above by the present owner

**EXHIBITED**

Milan, Kaufmann Repetto, Nicolas Party: Two  
Naked Women, March – April 2015.

**靜物**

粉彩 麻布  
2015 年作  
款識：Nicolas Party 2015 ( 畫背 )

**HK\$7,000,000-12,000,000**  
**US\$910,000-1,600,000**

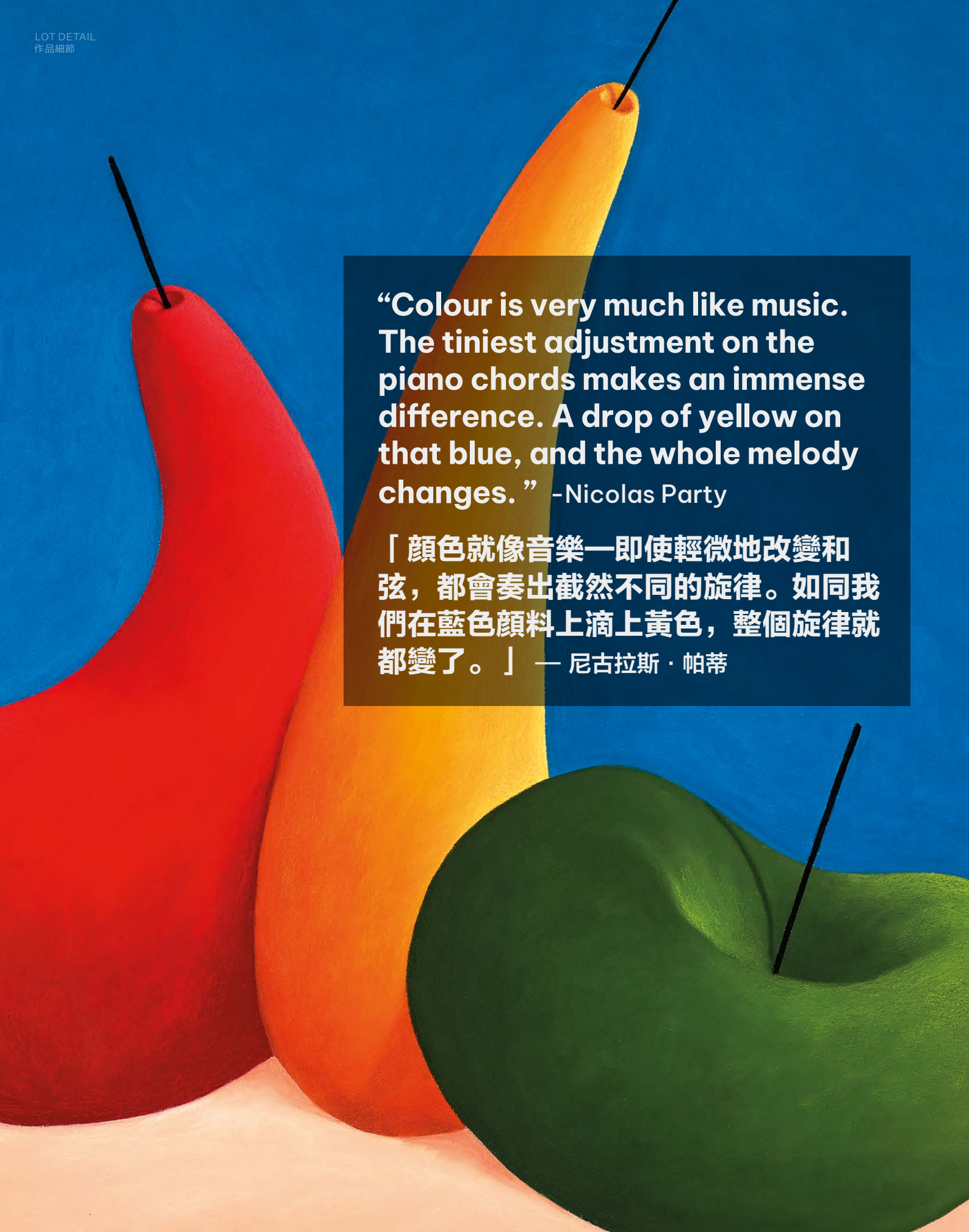
**來源**

前藏者直接購自藝術家  
米蘭 Kaufmann Repetto  
私人收藏  
紐約 David Benrison Fine Art  
亞洲 私人收藏  
現藏者購自上述收藏

**展覽**

2015 年 3 月 – 4 月「尼古拉斯·帕蒂：兩位裸女」米蘭 Kaufmann Repetto





**“Colour is very much like music. The tiniest adjustment on the piano chords makes an immense difference. A drop of yellow on that blue, and the whole melody changes.” -Nicolas Party**

**「顏色就像音樂—即使輕微地改變和弦，都會奏出截然不同的旋律。如同我們在藍色顏料上滴上黃色，整個旋律就都變了。」 — 尼古拉斯·帕蒂**



Nicolas Party's *Still Life* is anything but still – it is instead a traditional artistic subject enlivened by his use of vibrantly-coloured pastel and a surrealist touch. Three stalked, organic forms look like slender, candle-shaped fruit, stylized apple, and a plump curving gourd. Shaded into appealing sculptural presence, they glow in candied shades of yellow, red, and green. Working without reference to real objects, photographs or specific images, Party instead begins his compositions with impulses from memory, weaving art-historical echoes into a playful idiom that is entirely his own.

The qualities of pastel destines Party to work with great care, condensing his voyages through art history into crisp, immediate compositions. He takes haptic pleasure in his medium, often massaging the powdery pigment with his fingers to model forms into three-dimensional relief, arresting on canvas that which cannot be still. *Still Life* captures precisely this sense of suspense and contradiction. Wearing his learning lightly, Party distils a timeless, placeless picture from the metaphysical idea of the “still life”. Its forms are at once vividly defined and deeply mysterious; they feel recognizable and yet utterly unreal.

尼古拉斯·帕蒂的《靜物》一點都不沉靜。他以顏色鮮明的粉彩為媒介，為傳統藝術題材重新注入明艷動人的生機，加上超現實主義的觸感。畫中三個帶柄的有機形狀物件貌似纖長的蠟燭狀、風格化的水果和一個飽滿扭曲的葫蘆。光影下，它們在黃色、紅色與綠色的糖果色調中閃耀著迷人的雕塑感。帕蒂沒有參考實物、照片或是具體的圖像，而是從記憶中捕捉那些衝動的片段開始他的構思，編織成一個詼諧且極具個人風格的視覺語彙。

因粉彩的特殊性質，帕蒂在創作中必須謹慎斟酌。他沉浸於這種繪畫媒材帶來的觸覺上的愉悅，常用手指摩挲粉狀顏料以塑造三維立體的浮雕效果，在畫布上捕捉那些不能靜止的東西。《靜物》正是抓住了這種懸念與矛盾。帕蒂充分展現出豐厚的藝術史學素養，從「靜物」這觀念中提煉出一個不朽且普世的圖像。它的形態既鮮活生動，又詭譎神秘；既讓人覺得依稀可辨，又是如此的全然超脫。

Lot 153 Installation view, Nicolas Party: *Two Naked Women*, Kaufmann Repetto, Milan, 2015.  
拍品153展覽現場圖 2015年「尼古拉斯·帕蒂：兩位裸女」  
米蘭 Kaufmann Repetto





154 **JULIE CURTISS**  
(B. 1982)

朱莉·柯帝士



### The Feast

signed, titled and dated 'The Feast, 2018  
Julie Curtiss' (on the reverse)  
acrylic and oil on board  
45.7 x 61 cm. (18 x 24 in.)  
Painted in 2018

### PROVENANCE

Various Small Fires, Los Angeles  
Private Collection

### EXHIBITED

Los Angeles, Various Small Fires, Julie Curtiss:  
Altered States, May – June 2018.

### 盛宴

壓克力 油彩 木板  
2018 年作  
款識：The Feast, 2018 Julie  
Curtiss (畫背)

### 來源

洛杉磯 Various Small Fires  
私人收藏

### 展覽

2018 年 5 月 – 6 月「朱莉·柯帝士：轉  
換狀態」洛杉磯 Various Small Fires

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



155 **TOMOKAZU MATSUYAMA** 松山智一  
(B. 1976)



**The Future is Always Bright, Study 2**

signed with artist's signature, signed in Japanese, titled and dated "THE FUTURE IS ALWAYS Bright" STUDY 2 7.2010' (on the reverse)

acrylic and mixed media on canvas

91.5 x 121.6 cm. (36 x 47 7/8 in.)

Painted in 2010

**PROVENANCE**

Gallery Wendi Norris, San Francisco

Acquired from the above by the present owner

**未來總是光明的 習作 2**

壓克力 混合媒材 畫布

2010 年作

款識: "THE FUTURE IS ALWAYS Bright" STUDY 2 藝術家簽名 松山智一 7.2010 (畫背)

HK\$150,000-250,000

US\$20,000-32,000

**來源**

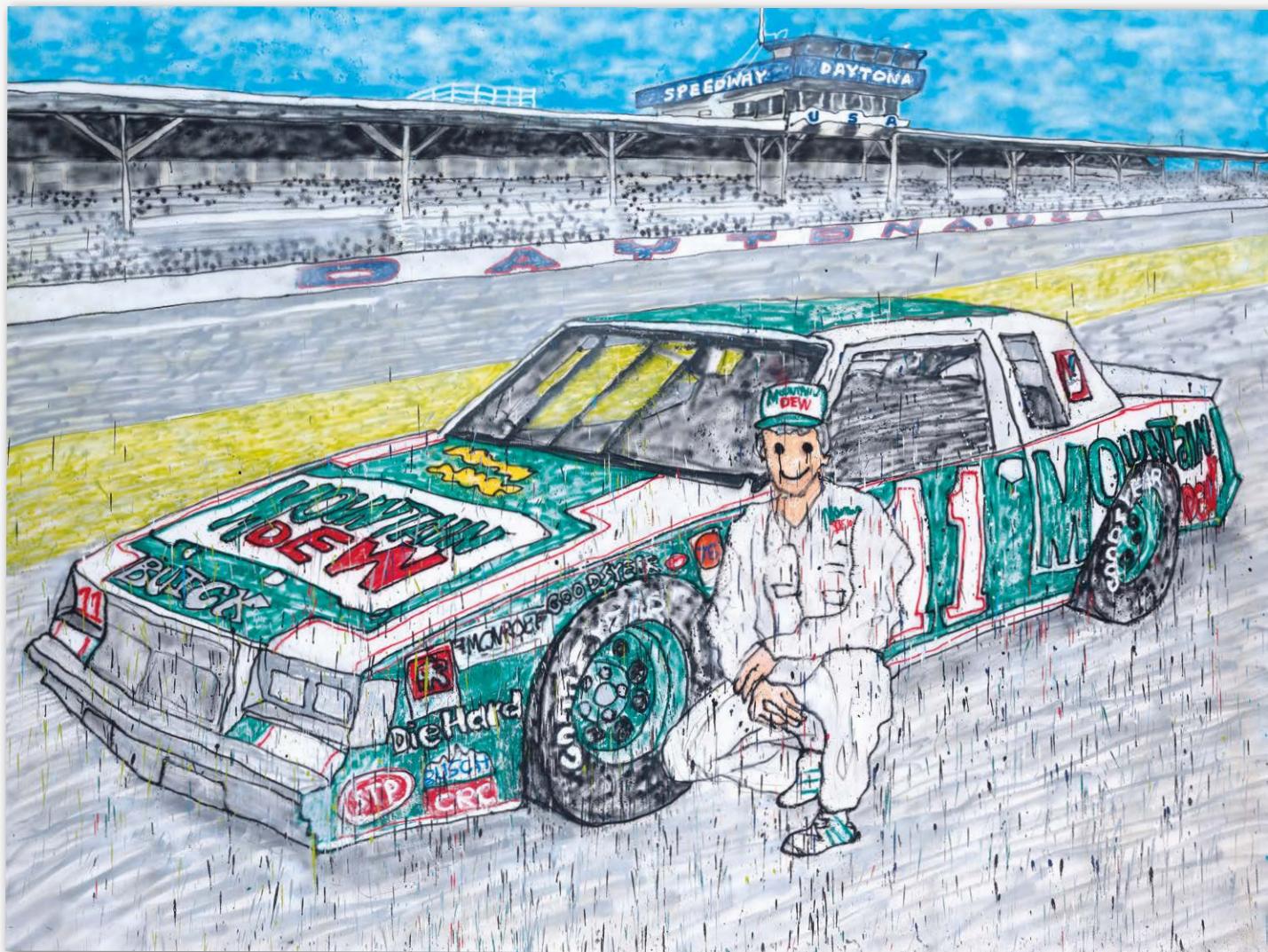
三藩市 Wendi Norris 畫廊

現藏者購自上述畫廊



# 156 MADSAKI

(B. 1974)



## Mountain Dew #11

signed and dated 'madsaki 2017' (on the reverse)  
acrylic and aerosol on canvas  
218 x 290.5 cm. (85 7/8 x 114 3/8 in.)  
Painted in 2017

### PROVENANCE

Perrotin  
Private Collection, Asia (Acquired from the above  
by the present owner)

### EXHIBITED

Bangkok, Central Embassy, MADSAKI -  
Combination Platter, May - June 2018.

壓克力 噴漆 畫布

2017 年作

款識: madsaki 2017 (畫背)

HK\$700,000-900,000

US\$91,000-120,000

### 來源

貝浩登

亞洲 私人收藏 (現藏者購自上述畫廊)

### 展覽

2018 年 5 - 6 月「MADSAKI - Combination  
Platter」曼谷 Central Embassy



## Salvator Michael Gold (Oh My Toy! Series)

incised 'michaellau CC10122000' (at the back)

fiberglass sculpture

183 (H) x 62 x 60 cm. (72 x 24 3/8 x 23 5/8 in.)

Executed in 2018

### PROVENANCE

Acquired directly from the artist by the present owner

### EXHIBITED

London, Duddell's, Oh...My Toy!, October 2018 – April 2019.

## 金創玩米高

## (Oh My Toy! 系列)

玻璃鋼 雕塑

2018 年作

款識: michaellau CC10122000 (刻於雕塑背面)

### 來源

現藏者直接購自藝術家本人

### 展覽

2018 年 10 月 - 2019 年 4 月「Oh...My Toy!」

倫敦 都爹利會館

HK\$150,000-250,000

US\$20,000-32,000





# 158 SUPER FUTURE KID

(B. 1981)



## Bavarian Bromeister

signed, dated, titled and inscribed "BAVARIAN BROMEISTER' SUPER FUTURE KID LONDON 2018' (on the overlap of the painting); signed with initial, titled and dated 'BAVARIAN BROMEISTER SFK 2018' (on the underside of both sculptures)  
 acrylic and airbrush on canvas; two acrylic and resin on hard coated EPS sculptures  
 painting: 120 x 105 cm. (47 1/4 x 41 3/8 in.)  
 each sculpture: 31.5(H) x 40 x 25 cm. (12 3/8 x 15 3/4 x 9 7/8 in.)  
 Executed in 2018

## PROVENANCE

Mindy Solomon Gallery, Miami  
 Acquired from the above by the present owner

壓克力 噴漆 畫布 及 兩件 壓克力  
 樹脂塗料 硬化塗層發泡膠 雕塑  
 2018 年作  
 款識: 'BAVARIAN  
 BROMEISTER' SUPER  
 FUTURE KID LONDON 2018  
 ( 畫布背面 ); 'BAVARIAN  
 BROMEISTER SFK 2018'  
 ( 兩件雕塑底部 )

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

## 來源

邁阿密 Mindy Solomon 畫廊  
 現藏者購自上述畫廊



159 **PHILIP COLBERT**  
(B. 1979)

菲利普·考爾伯特



**Hunt Scene II**

signed 'Colbert' (middle left)  
oil and acrylic on canvas  
145.5 x 200 cm. (57 1/4 x 78 3/4 in.)  
Painted in 2019

**PROVENANCE**

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

**EXHIBITED**

Hong Kong, Whitestone Gallery, Philip  
Colbert: Lobster Land, May – June 2019.

**狩獵場景 II**

油彩 壓克力 畫布  
2019 年作  
款識：Colbert (左中)

**來源**

香港 白石畫廊  
現藏者購自上述畫廊

**展覽**

2019 年 5 月 – 6 月「菲利普·考爾伯特：  
龍蝦樂園」香港 白石畫廊

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



160 **MITSURU WATANABE**  
(B. 1953)

渡部満



**Naoko Bathing in Rousseau's Forest**

signed and titled in Japanese (on the reverse)  
oil on canvas

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

Painted in 2013

one painted seal of the artist

**在盧梭叢林中沐浴的奈緒子**

油彩 畫布

2013 年作

款識：ルソーの森で / 入浴する奈緒子 渡部満

(畫背)

藝術家手繪鈐印一枚

HK\$150,000-250,000

US\$20,000-32,000

**PROVENANCE**

Christie's Hong Kong, 24 November 2013, lot 514  
Private Collection, Asia

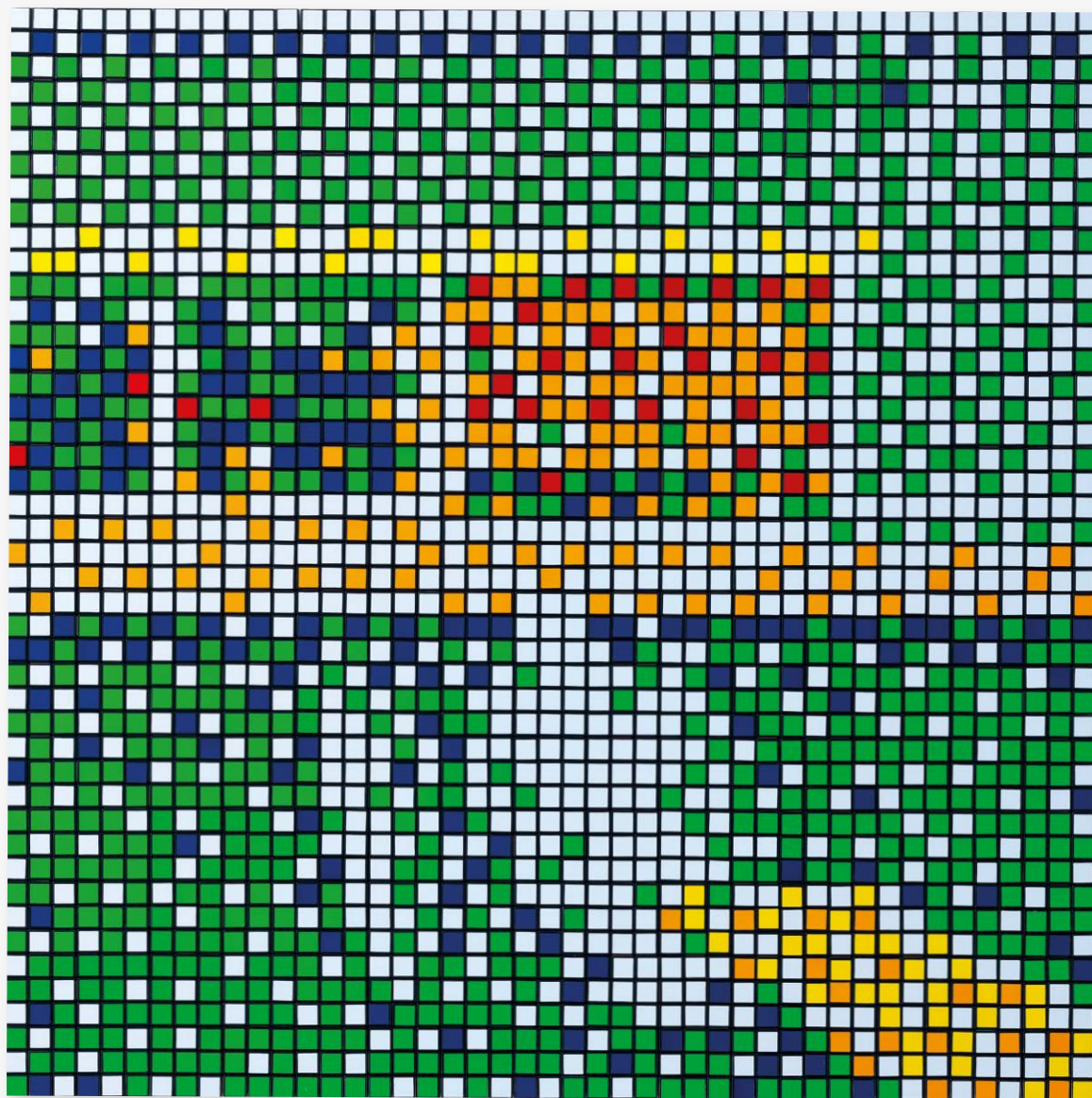
**來源**

2013 年 11 月 24 日 香港 佳士得 編號 514  
亞洲 私人收藏



# 161 INVADER

(B.1969)



## Rubik Bigger Splash

signed with artist's signature, titled 'RUBiK  
BiGGER SPLASH' (on the reverse)  
Rubik's cubes on perspex  
86 x 86 x 5.6 cm. (33 7/8 x 33 7/8 x 2 1/4 in.)  
Executed in 2018

### PROVENANCE

Over the Influence, Los Angeles  
Acquired from the above by the present owner

### EXHIBITED

Los Angeles, Over the Influence, Invader: Into the  
White Cube, November-December 2018.

魔方 玻璃板

2018 年作

款識：藝術家簽名 RUBiK BiGGER  
SPLASH (畫背)

HK\$400,000-600,000

US\$52,000-78,000

### 來源

洛杉磯 Over the Influence  
現藏者購自上述畫廊

### 展覽

2018 年 11 月 -12 月 「Invader: 進入  
白立方」 洛杉磯 Over the Influence



# 162 KAWS (B. 1974)



## UNTITLED (CHUM), PACKAGE PAINTING SERIES

signed and dated 'KAWS., 01' (on the reverse)  
acrylic on canvas in blister package with  
printed card

canvas: 41 x 41 cm. (16 x 16 in.)

package: 59.5 x 48.5 cm. (23 1/2 x 19 in.)

Executed in 2001

## PROVENANCE

Private Collection, Asia

## 無題 (CHUM) 包裝畫作系列

壓克力 畫布 罩板包裝連印刷卡

2001 年作

款識: KAWS., 01 (畫背)

HK\$600,000-800,000

US\$78,000-100,000

## 來源

亞洲 私人收藏





### Crisis Creation

signed with artist's signature, dated and titled '2008-9 "CRISIS CREATION"' (on the overlap)  
acrylic on canvas  
132.5 x 107.2 cm. (52 1/8 x 42 1/4 in.)  
Painted in 2008-2009

### 製造危機

壓克力 畫布  
2008-2009 年作  
款識：藝術家簽名 2008-9  
"CRISIS CREATION"  
(畫布背面)

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



## PROVENANCE

Paul Kasmin Gallery, New York  
Acquired from the above by the previous owner  
New Now: The Katayama Collection Sale,  
Phillips New York, 19 September 2017, lot 23  
Private Collection  
Acquired from the above by the present owner

## EXHIBITED

New York, Paul Kasmin Gallery, Erik Parker:  
Crisis Creation, February – March, 2009.  
Tokyo, Tokyo Opera City Art Gallery, The  
Encyclopedia of Masamichi Katayama "Life is  
hard... Let's go shopping.", April – June, 2017.

## LITERATURE

Mónica Ramírez-Montagut (ed.), Skira Rizzoli,  
Erik Parker: Colorful Resistance, New York, 2012  
(illustrated, unpagged).  
PARCO, The Encyclopedia of Masamichi  
Katayama "Life is hard... Let's go shopping.",  
exh. cat., Tokyo, Opera City Art Gallery, 2017  
(illustrated, plate 40, p. 75).

## 來源

紐約 Paul Kasmin 畫廊  
前藏者購自上述畫廊  
2017 年 9 月 19 日 紐約 富藝斯 New Now: 片山正通  
私藏專場 編號 23  
私人收藏  
現藏者購自上述收藏

## 展覽

2009 年 2 月 – 3 月「艾瑞克·帕克：製造危機」紐約 Paul  
Kasmin 畫廊  
2017 年 4 月 – 6 月「片山正通的百科全書 Life is hard...  
Let's go shopping」東京 東京歌劇城藝術空間

## 出版

2012 年《艾瑞克·帕克：Colorful Resistance》Mónica  
Ramírez-Montagut 編輯 紐約 Skira Rizzoli 出版社  
(圖版，無頁數)  
2017 年《片山正通的百科全書 Life is hard... Let's  
go shopping》展覽圖錄 東京 東京歌劇城藝術空間  
PARCO 出版 (圖版，第 40 圖，第 75 頁)



164 **BARRY MCGEE**  
(B. 1966)

貝瑞·麥吉



**Untitled**

inscribed 'ROCK HARD MAGIC' (on the overlap of panel 7)  
two acrylic on wooden panels; & five acrylic and gouache on canvas, in artist's original frame (7 panels)  
overall: 116.5 x 101 cm. (45 7/8 x 39 3/4 in.)  
Painted in 2019

**PROVENANCE**

Ratio 3 Gallery, San Francisco  
Scooters for Peace, Tokyo  
Acquired from the above by present owner

**無題**

兩幅壓克力木版；五幅壓克力 水粉  
畫布 藝術家原裝畫框（七聯作）  
2019 年作  
款識：ROCK HARD MAGIC  
（第七聯作畫布背面）

**來源**

三藩市 Ratio 3 畫廊  
東京 Scooters for Peace  
現藏者購自上述畫廊

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



# 165 **ABOUDIA** (B. 1983)



## Untitled

signed 'Aboudia' (middle left)  
acrylic and spray paint on canvas  
122 x 153 cm. (48 x 60 in.)  
Painted in 2016

## PROVENANCE

Jack Bell Gallery, London  
Private Collection  
Sotheby's London, 9 October 2020, lot 51  
Acquired at the above sale by the present owner

## 無題

壓克力 噴漆 畫布  
2016 年作  
款識: Aboudia (左中)

## 來源

倫敦 Jack Bell 畫廊  
私人收藏  
2020 年 10 月 9 日 香港 蘇富比 編號 51  
現藏者購自上述拍賣

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



# 166 JULIAN SCHNABEL

(B. 1951)

朱利安·許納貝

## Untitled (Shiva)

inkjet print, gesso, oil and spray paint on polyester

335.3 x 233.7 cm. (132 x 92 in.)

Executed in 2011

### PROVENANCE

Acquired directly from the artist by the previous owner

Christie's New York, 27 September 2018, lot 277

Private Collection (Acquired at the above sale by the present owner)

### EXHIBITED

Ann Arbor, University of Michigan Museum of Art, Julian Schnabel, July–September 2015.

## 無題 (濕婆)

噴墨打印 石膏打底 油彩 噴漆 聚酯纖維

2011 年作

### 來源

前藏者直接購自藝術家

2018 年 9 月 27 日 紐約 佳士得 編號 277

私人收藏 (現藏者購自上述拍賣)

### 展覽

2015 年 7 月 – 9 月「朱利安·許納貝」  
安娜堡 密歇根大學

HK\$600,000-800,000

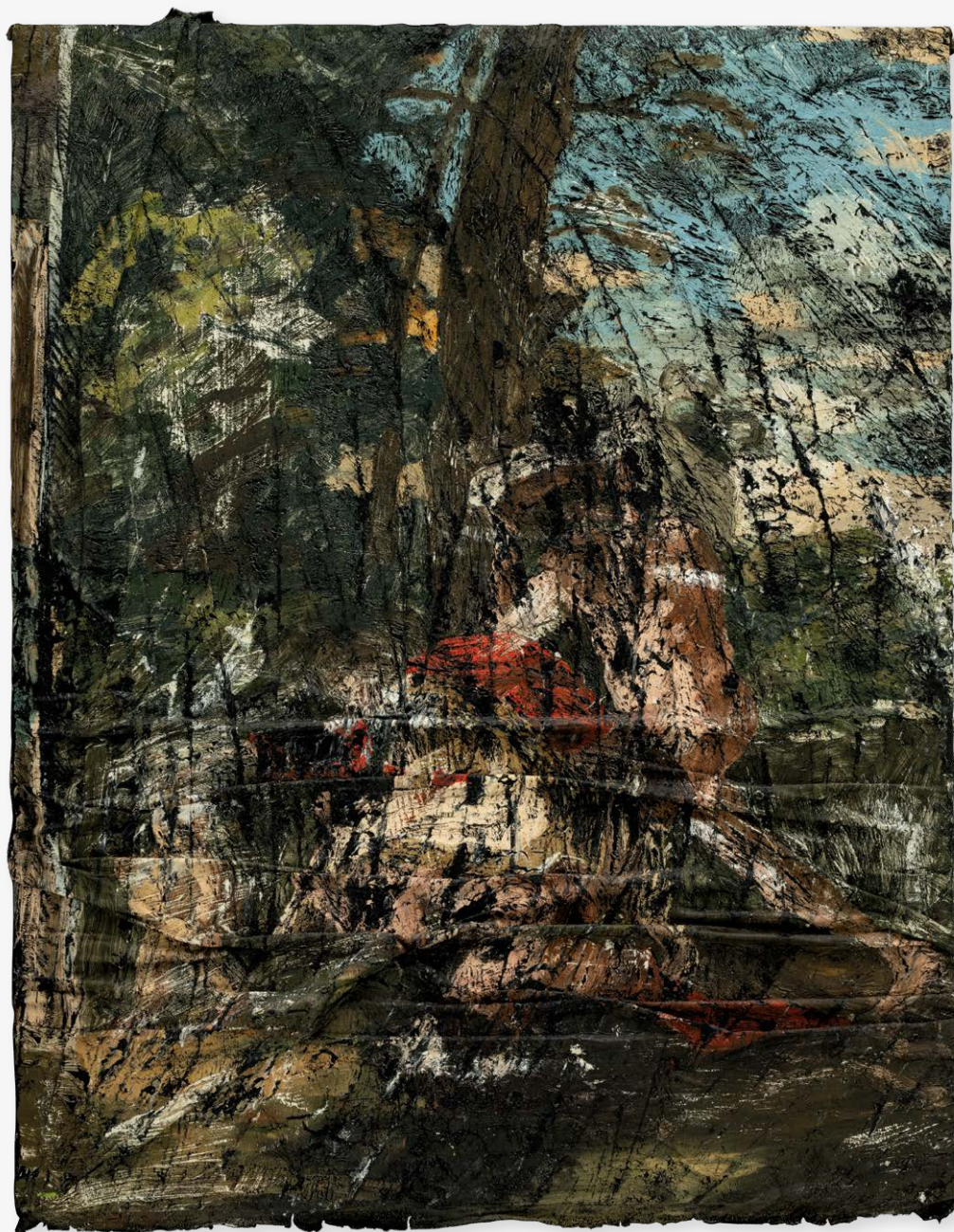
US\$78,000-100,000





167 **ANGEL OTERO**  
(B. 1981)

安吉爾·奧特羅



**Untitled**

titled, signed, dated and inscribed 'untitled  
Angel Otero 2012 SKEB JKEB' (on the reverse)  
oil paint skins collaged on resin coated canvas  
106 x 84 cm. (41 3/4 x 33 1/8 in.)  
Painted in 2012

**PROVENANCE**

Private Collection, Asia

**無題**

油彩皮 拼貼 樹脂 畫布  
2012 年作  
款識：untitled Angel Otero 2012  
SKEB JKEB (畫背)

**來源**

亞洲 私人收藏

HK\$100,000-200,000

US\$13,000-26,000





## Everything is Illuminated (and Declining in Value)

signed with artist's signature and dated '2016'  
(on the reverse); signed, dated, titled and  
inscribed 'ESIRI ERHERIENE-ESSI (2016)  
"EVERYTHING IS ILLUMINATED (AND  
DECLINING IN VALUE)" 165 x130 cm' (on  
the stretcher)

oil, ink and Xerox transfer on canvas

165 x 130 cm. (65 x 51 1/8 in.)

Painted in 2016

### PROVENANCE

Galerie Ron Mandos, Amsterdam

Acquired from the above by the present owner

### EXHIBITED

Amsterdam, Galerie Ron Mandos, ESIRI  
ERHERIENE-ESSI: The Dogs Bark, But The  
Caravan Goes On, January – February 2018.

## 一切都被照亮（並在貶值）

油彩 水墨 Xerox 轉印 畫布

2016 年作

款識：藝術家簽名 2016（畫  
背）；ESIRI ERHERIENE-  
ESSI (2016) "EVERYTHING  
IS ILLUMINATED (AND  
DECLINING IN VALUE)"

165 x130 cm（畫背框架）

HK\$40,000-60,000

US\$5,200-7,800

### 來源

阿姆斯特丹 Ron Mandos 畫廊

現藏者購自上述畫廊

### 展覽

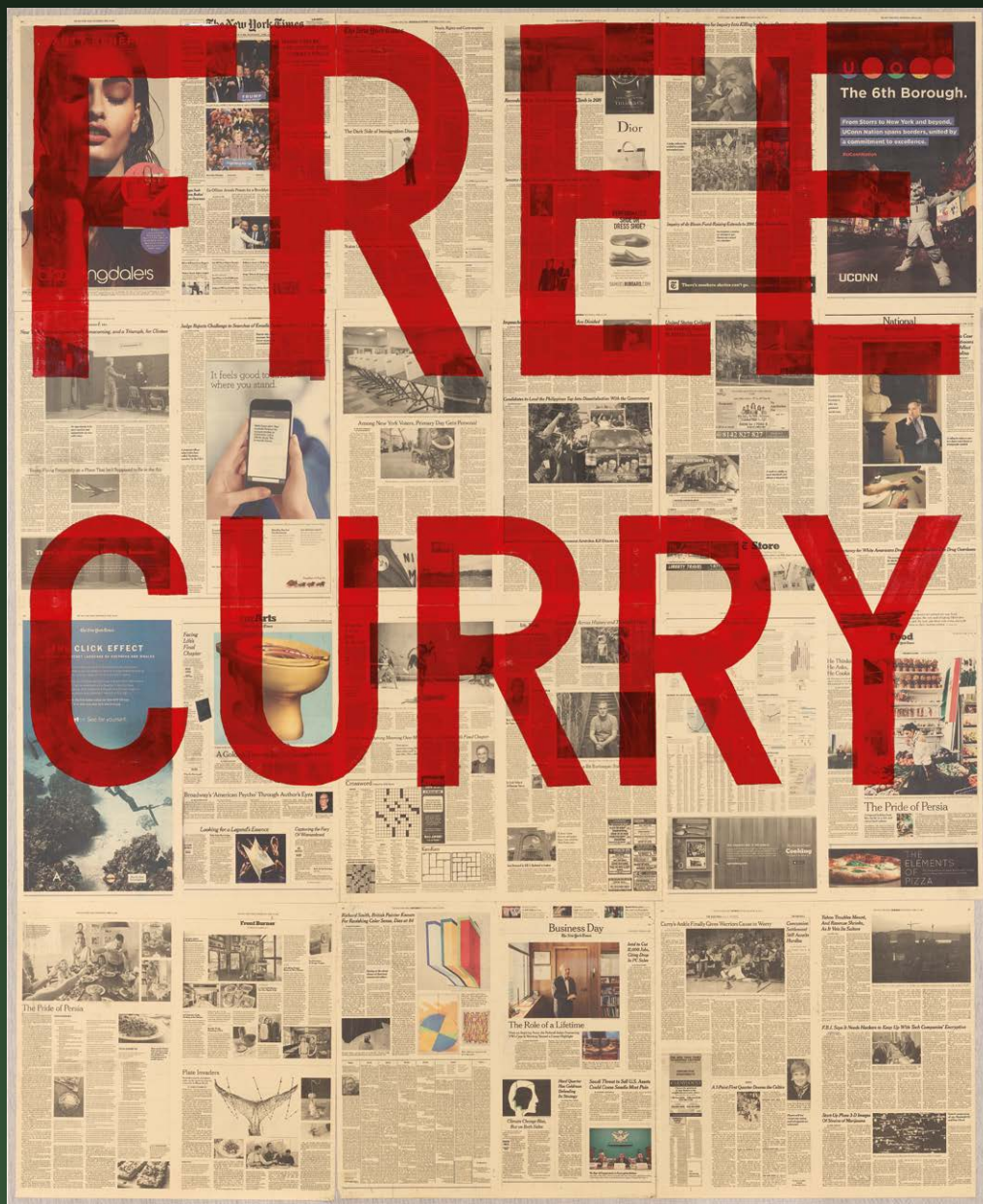
2018 年 1 月 – 2 月「埃斯利·埃爾赫林－埃西：  
The Dogs Bark, But The Caravan Goes On」  
阿姆斯特丹 Ron Mandos 畫廊



169

RIRKRIT TIRAVANIJA  
(B. 1961)

里克力·提拉瓦尼加

**Untitled 2016 (Free Curry)**

acrylic and newspaper collage on linen  
226.7 x 186.1 cm. (89 1/4 x 73 1/4 in.)  
Executed in 2016

**PROVENANCE**

Gavin Brown Enterprise, New York  
Private Collection, Europe (Acquired from the  
above by the present owner)

**EXHIBITED**

Hancock, USA, Uncle/brother, 2016.

**無題 2016 (免費咖哩)**

壓克力 報紙拼貼 麻布  
2016 年作

**來源**

紐約 Gavin Brown Enterprise  
歐洲 私人收藏 (現藏者購自上述畫廊)

**展覽**

2016 年 美國 漢考克「Uncle/brother」

HK\$500,000-800,000

US\$65,000-100,000



**“Food is the element that can transgress all orders and boundaries between people”**

**-Rirkrit Tiravanija**

In 1992, Rirkrit Tiravanija turned 303 Gallery in New York into a makeshift kitchen and restaurant, and served up curries and rice to the viewers, free of charge. That landmark work titled *Untitled (Free)* was recreated for the New York MoMA, and is today considered a masterpiece of relational aesthetics – a movement where art is inspired by and born from human relationships. The usual quiet contemplative gallery space, when transformed into a buzzing social experiment, becomes the art itself. In a world where restaurant openings have risen to the same cultural status as gallery vernissages, Tiravanija dissects the social dynamics around food and art: “I was working on the idea of food, but in a kind of anthropological and archaeological way. It was a lot about the layers of taste and otherness.”

Years later, Tiravanija and the art dealer Gavin Brown launched Unclebrother, a gallery-meets-kitchen space in Catskill Mountains (USA) where wholesome dishes made from seasonal ingredients are served on large communal tables set between artworks. The present work *Untitled (Free Curry)* hung on those walls in 2016. The words “Free Curry” laid in bright red capital letters playfully reference his seminal 1992 performance piece, while also subtly resembling a slogan calling to free someone called Curry. The choice of newspapers as the background reinforces the allusion to a political message, foreshadowing his 2019 exhibition at the Hirshhorn Museum and Sculpture Garden, Washington, DC *Who’s afraid of red, yellow, and green*, which covered the protests against the Thai government.

Tiravanija’s works are held in the collections of the Solomon R. Guggenheim Museum in New York, the Walker Art Center in Minneapolis, and the San Francisco Museum of Modern Art, and M+ in Hong Kong.



This image is a detailed collage of various magazine spreads from The New York Times. The top left features a large, dark, abstract photograph with the headline "Broadway's 'American Psycho' Through Author's Eyes". Below it is a spread titled "Looking for a Legend's Essence" featuring a portrait of a man. To the right is a crossword puzzle and a section titled "Capturing the Fury Of 'Wonderland'". The middle left section is titled "The Pride of Persia" and features a large photograph of a group of people at a table. Below it is a section titled "Front Burner" with several small photographs and text. The middle right section is titled "Business Day" and features a photograph of a man in a suit. Below it is a section titled "The Role of a Lifetime" featuring a photograph of a man. The bottom left section is titled "Plate Invaders" and features a large photograph of a plate of food. Below it is a section titled "Climate Change Bites, But on Both Sides" featuring a photograph of a person. The bottom right section is titled "A 7-Point First Quarter Dreams the Celtics" and features a photograph of a basketball player. The collage also includes various other headlines and text snippets, such as "The Pride of Persia" at the top right, "Yahoo Troubles Mount, As It Vets Its Servers" on the far right, and "F.B.I. Says It Needs Hackers to Keep Up With Tech Companies" on the far right.



# 170 AGUS SUWAGE

(B. 1959)

阿古·蘇瓦吉



## Ough...Nguik!!

titled and inscribed 'Ough...Nguik!!' (lower middle); signed and dated 'AGUS SUWAGE 2003' (lower right)  
acrylic on canvas  
150 x 200 cm. (59 x 78 3/4 in.)  
Painted in 2003

## PROVENANCE

Private Collection, Asia

## EXHIBITED

Jakarta, National Gallery of Indonesia, Ough... Nguik!!, August 2003.

## LITERATURE

National Gallery of Indonesia, "Ough...Nguik!!", exh.cat., Jakarta, National Gallery of Indonesia, 2003 (illustrated p. 42).  
Enin Supriwanto (ed.), Studio Biru, AGUS SUWAGE: STILL CRAZY AFTER ALL THESE YEARS, Jogjakarta, 2010 (illustrated, p. 129, 649).

壓克力 畫布

2003 年作

款識: Ough...Nguik!! (中下);  
AGUS SUWAGE 2003 (右下)

HK\$100,000-160,000

US\$13,000-21,000

## 來源

亞洲 私人收藏

## 展覽

2003 年 8 月「Ough...Nguik!!」雅加達 印尼國家美術館

## 出版

2003 年《Ough...Nguik!!》展覽圖錄 雅加達 印尼國家美術館 (圖版, 第 42 頁)  
2010 年《AGUS SUWAGE: STILL CRAZY AFTER ALL THESE YEARS》  
Enin Supriwanto 編輯 日惹 出版機構 (圖版, 第 129, 649 頁)



## The Rain

signed, titled, inscribed and dated 'Jadul: 'the RaiN'', ukuran: 150 x 200 cm, Bahan: acrylic ON CANVAS, Tahun: 2006, IRFAN' (on the reverse)

acrylic on canvas

151.5 x 200 cm. (59 5/8 x 78 3/4 in.)

Painted in 2006

## PROVENANCE

Private Collection, Asia

## 雨

壓克力 畫布

2006 年作

款識: 'Jadul: 'the RaiN'',  
ukuran: 150 x 200 cm, Bahan:  
acrylic ON CANVAS, Tahun:  
2006, IRFAN (畫背)

## 來源

亞洲 私人收藏

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

**US\$5,200-7,800**

No Reserve | 無底價



172

**ANNIE CABIGTING**

(B. 1971)

**安妮·卡比格丁**



**Destroyed Painting  
(After Francis Bacon)**

signed and dated 'annie 2010' (on the reverse)

acrylic on canvas

150 x 130.5 cm. (59 x 51 3/8 in.)

Painted in 2010

**被破壞的油畫  
(向培根致敬)**

壓克力 畫布

2010 年作

款識: annie 2010 (畫背)

**HK\$260,000-360,000**

**US\$34,000-47,000**

## PROVENANCE

Artesan Gallery, Singapore  
Private Collection, Singapore  
Christie's Hong Kong, 25 May 2014, Lot 537  
Private Collection, Asia (Acquired at the above  
sale by the present owner)

## EXHIBITED

Singapore, Artesan Gallery, Annie Cabigting:  
Mutating Truths, April 2010.

## 來源

新加坡 Artesan 畫廊  
新加坡 私人收藏  
2014 年 5 月 25 日 香港 佳士得 編號 537  
亞洲 私人收藏 ( 現藏者購自上述拍賣 )

## 展覽

2010 年 4 月「安妮·卡比格丁：誘變真相」新加坡  
Artesan 畫廊

LOT DETAIL  
作品細節





173

RONALD VENTURA

(B. 1973)

羅納德·文圖拉



## High at Five II

signed and dated 'Ventura 2010' (lower right)

oil on canvas

151.5 x 122 cm. (59 5/8 x 48 in.)

Painted in 2010

## 五歲高昂二號

油彩 畫布

2010 年作

款識：Ventura 2010 (右下)

HK\$300,000-400,000

US\$39,000-52,000



## PROVENANCE

Private Collection, Asia

## EXHIBITED

Singapore, LASALLE College of the Arts,  
Institute of Contemporary Arts Singapore  
(ICAS) and Artesan Gallery + Studio, A  
Dua in Play: Francis Ng & Ronald Ventura,  
February-March 2010

## LITERATURE

Institute of Contemporary Arts Singapore  
and Artesan Gallery + Studio, A Dua in  
Play: Francis Ng & Ronald Ventura, exh. cat.,  
Singapore, LASALLE College of the Arts, 2010  
(illustrated p. 28)

## 來源

亞洲 私人收藏

## 展覽

2010 年 2 月 - 3 月「A Dua in Play: Francis Ng &  
Ronald Ventura」新加坡 當代藝術學院 (ICAS) 和  
Artesan 畫廊

## 出版

2010 年《A Dua in Play: Francis Ng & Ronald  
Ventura》展覽圖錄 新加坡 LASALLE 藝術學院 (圖  
版, 第 28 頁)





174 **ZHANG ENLI**  
(B. 1965)

**張恩利**



**Pipe 2**

signed in Chinese and '09' (lower right);  
signed and titled in Chinese, inscribed and  
dated '146 x 146 cm 2009.9'; signed and titled  
in Chinese (on the reverse)

oil on canvas

146 x 146 cm. (57 1/2 x 57 1/2 in.)

Painted in 2009

**PROVENANCE**

ShanghArt Gallery, Shanghai

Acquired from the above by the present owner

**管子 2**

油彩 畫布

2009 年作

款識：09 恩利 ( 右下 ); 管子 2 146  
x 146 cm 2009.9 張恩利 ( 畫背 )

**HK\$600,000-800,000**

**US\$78,000-100,000**

**來源**

上海 香格納畫廊

現藏者購自上述畫廊



**Peel Off**

signed in Chinese and dated '06'  
(lower right); signed, dated and  
titled in Chinese, inscribed 135 x  
80 cm (on the reverse)

oil on canvas

135 x 80 cm. (53 1/8 x 31 1/2 in.)

Painted in 2006

**PROVENANCE**

ShanghART Gallery, Shanghai  
Private Collection, Europe  
(Acquired from the above by the  
present owner)

**樹幹**

油彩 畫布

2006 年作

款識: 06 恩利 (右下); 树干 06 年

135 x 80 cm 張恩利 (畫背)

**來源**

上海 香格納畫廊

歐洲 私人收藏 (現藏者購自上述畫廊)

**HK\$400,000-600,000**

**US\$52,000-78,000**

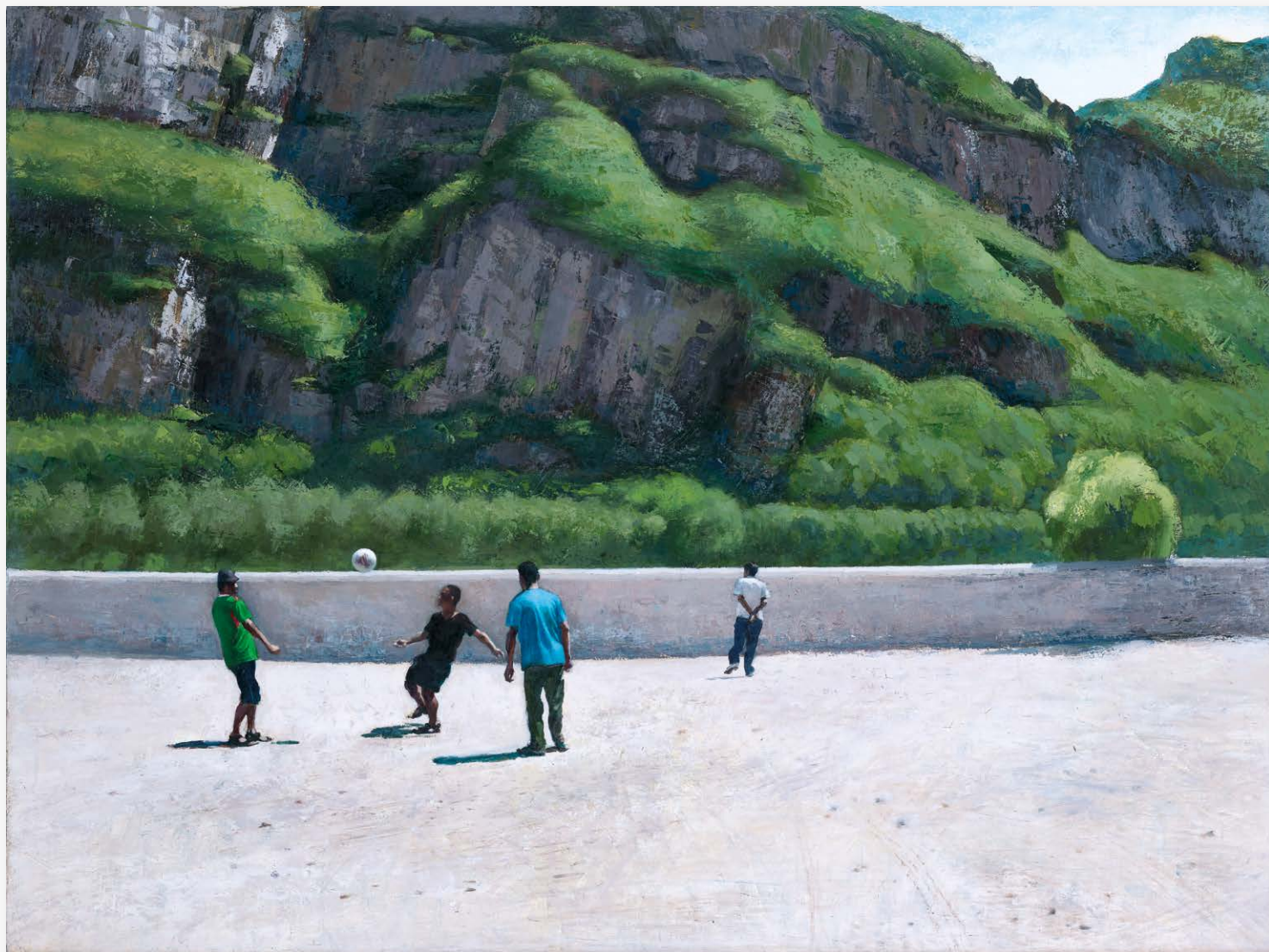




176

**WANG XINGWEI**  
(B. 1969)

**王興偉**



PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

**Untitled (Shidu)**

signed and dated 'WXW 2011' (on the reverse)

oil on canvas

150 x 200 cm. (59 x 78 3/4 in.)

Painted in 2011

**無題 (十渡)**

油彩 畫布

2011 年作

款識: WXW 2011 (畫背)

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

**US\$110,000-160,000**



## PROVENANCE

Galerie Urs Meile, Lucerne  
Private Collection, Switzerland (Acquired directly  
from the above by the present owner)

## EXHIBITED

Beijing, Galerie Urs Meile, Wang Xingwei, November  
2011 – February 2012. This exhibition later travelled to  
Lucerne, Galerie Urs Meile, April – July 2012.

## 來源

琉森 麥勒畫廊  
瑞士 私人收藏 (現藏者直接購自上述畫廊)

## 展覽

2011 年 11 月 – 2012 年 2 月 「王興偉」北京  
麥勒畫廊 此展覽還在以下地點展出 2012 年  
4 月 - 7 月 琉森 麥勒畫廊

LOT DETAIL  
作品細節



**“To me, the difference between following and breaking rules is not so great. It is fine as long as it is done with sincerity. I do not paint for the purpose of servicing someone superior. I paint what concerns me here and now.” -Wang Xingwei**

**「對我來說，遵守與破壞之間的差別並不大，只要真實就行。繪畫不是為了某個高高在上的目的服務，而是要跟此時此刻的自身相關。」 ——王興偉**



177 **KANG HAITAO**  
(B. 1976)

**康海濤**



### **Valley**

signed and titled in Chinese; inscribed and dated  
'202 cm x 102 cm 2009.9.' (on the reverse)

acrylic on paperboard

100.6 x 199.9 cm. (39 5/8 x 78 3/4 in.)

Painted in 2009

### **PROVENANCE**

Private Collection, Asia

### **山谷**

壓克力 紙板

2009 年作

款識: 山谷 202cm x 102 cm 康海  
濤 2009.9. (畫背)

### **來源**

亞洲 私人收藏

**HK\$450,000-750,000**

**US\$59,000-97,000**

## EXHIBITED

Beijing, Chintsao Space, New Face 1: Group Exhibition of Chinese Contemporary Art, 2010.

Beijing, Times Art Museum, What is art?, May 2010.

Beijing, SEE Green Future: the Dialogue 2012, 2012.

Chengdu, CHAO Art Centre, Close Observation & Distant Meditation – 2012 Invitational Exhibition of Contemporary Arts, 2012.

Beijing, PIFO Gallery, A Burning Within — Kang Haitao, April 2012.

Shanghai, MinSheng Art Museum, Forward!

Contemporary Art & Contemporary City, 2013.

Beijing, Zhong Gallery, Accumulation, December 2013 – February 2014.

Beijing, Lelege Art Space, Normal & Abnormal Scenery, May – June 2014.

Shenzhen, Jupiter Museum of Art, THE GAZE OF HISTORY – Contemporary Chinese Art Revisited, December 2019 – June 2020.

Guangzhou, Guangdong Museum of Art, Painting – Macro, December 2020 – January 2021.

## LITERATURE

Chintao Space, New Face 1: Group Exhibition of Chinese Contemporary Art, exh. cat., Beijing, Chintsao Space, 2010 (illustrated, p.38).

What is art?, Hotspot, May 2010 (illustrated, p.25).

Changes in the Contemporary Art Market, Collection Investment, June 2011 (illustrated pp.52–53)

CHAO Art Centre, Close Observation & Distant Meditation – 2012 Invitational Exhibition of Contemporary Arts, exh. cat., Chengdu, CHAO Art Centre, 2012 (illustrated, p.61).

PIFO Gallery, A Burning Within — Kang Haitao, exh. cat., Beijing, PIFO Gallery, 2012 (illustrated, pp.106–107).  
Art Semimonthly Chinese Art Today, 20 June 2012 (illustrated, pp. 32–33).

Kang Haitao: Night Walker, Land Developer – Life, December 2012 (illustrated, p. 128).

Kang Haitao's Landscape Paintings, ARTITUDE, no. 38, November 2012 (illustrated, p. 86).

A Chance Encounter or Deliberate Arrangement – a Study of Kang Haitao, Chinese Contemporary Art News, no. 89, June 2012 (illustrated, p. 107).

MinSheng Art Museum, Forward! Contemporary Art & Contemporary City, exh. cat., Shanghai, MinSheng Art Museum, 2013 (illustrated, pp. 22–23).

Zhong Gallery, Accumulation, exh. cat., Beijing, Zhong Gallery, 2013 (illustrated, unpagged).

Lelege Art Space, Normal & Abnormal Scenery, exh. cat., Beijing, Lelege Art Space, 2014 (illustrated, p. 33).

## 展覽

2010 年「發現 1——中國當代新銳藝術家作品展」北京 宋莊勁草空間

2010 年 5 月「藝術是什麼——《大週末 hotspot》3 周

年慶暨 2010 年度藝術家邀請展」北京 時代美術館

2012 年「SEE Green Future——中國企業綠色契約·對話 2012」北京

2012 年「近觀與冥想——2012 當代藝術邀請展」成都 成都洛帶古鎮巢藝術中心

2009 年 4 月「隱秘之火—康海濤」北京 偏鋒藝術空間

2013 年「向前進！當代藝術與當代城市」上海 民生現代美術館

2013 年 12 月 – 2014 年 2 月「累積——70 後藝術家聯展」北京 中畫廊

2014 年 5 月 – 6 月「異常之境」北京 力利記藝術空間

2019 年 12 月 – 2020 年 6 月「歷史的凝視——再訪中國當代藝術」深圳 木星美術館

2020 年 12 月 – 2021 年 1 月「繪畫：宏」廣州 廣東美術館

## 出版

2010 年《發現 1——中國當代新銳藝術家作品》展覽圖錄 北京 宋莊勁草空間 (圖版, 第 38 頁)

2010 年 5 月《藝術是什麼》《大週末 hotspot 第 9 期》(圖版, 第 25 頁)

2011 年 6 月〈當代藝術市場新變〉《收藏投資導刊下旬刊》(圖版, 第 52–53 頁)

2012 年《近觀與冥想——2012 當代藝術邀請展》展覽圖錄 成都 成都洛帶古鎮巢藝術中心 (圖版, 第 61 頁)

2009 年《隱秘之火—康海濤》展覽圖錄 北京 偏鋒藝術空間 (圖版, 第 106–107 頁)

2012 年 6 月 30 日《畫刊 今日中國美術 下旬刊》(圖版, 第 32–33 頁)

2012 年 12 月〈康海濤: 夜行者〉《公司·地產商 – 生活藝苑 下旬刊》(圖版, 第 128 頁)

2012 年 11 月〈靜謐的隱語——康海濤的具象風景繪畫〉《藝外 第 11 期》(圖版, 第 86 頁)

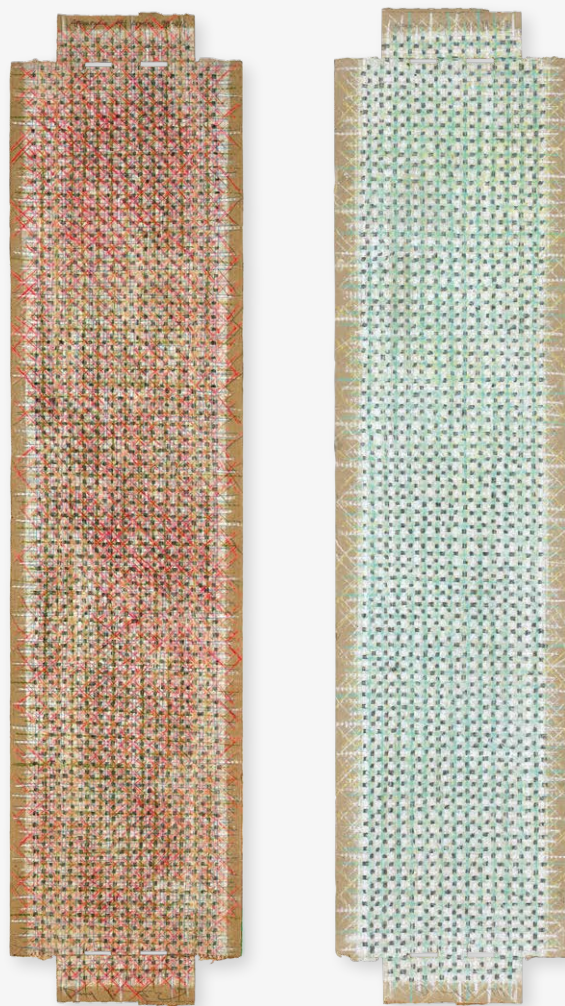
2012 年 6 月〈是偶遇, 還是經意安排的感動?——讀康海濤〉《當代藝術新聞》(圖版, 第 107 頁)

2013 年《向前進! 當代藝術與當代城市》展覽圖錄 上海 民生現代美術館 (圖版, 第 22–23 頁)

2013 年《累積——70 後藝術家聯展》展覽圖錄 北京 中畫廊 (圖版, 無頁數)

2014 年《異常之境》展覽圖錄 北京 力利記藝術空間 (圖版, 第 33 頁)





PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

**Appearance of Crosses 99-B16 & Appearance of Crosses 99-B26**

both signed in Chinese, signed and dated 'Ding Yi 1999' (lower middle); titled respectively 'Appearance of Crosses 99-B16' and 'Appearance of Crosses 99-B26' (upper middle)  
carbon pencil on cardboard; & mixed media on cardboard

143.5 x 33.5 cm. (56 1/2 x 13 1/4 in.);

144 x 34 cm. (56 3/4 x 13 3/8 in.)

Painted in 1999

**PROVENANCE**

Private Collection

Galerie Urs Meile, Lucerne

Private Collection, Switzerland (Acquired from the above by the present owner)

**十示 99-B16 及 十示 99-B26**

炭筆 卡紙 ; 及混合媒材 卡紙

1999 年作

款識 : Ding Yi 丁乙 1999 ( 每件中下 ); Appearance of Crosses 99-B16 及 Appearance of Crosses 99-B26 ( 分別於每件中上 )

**HK\$380,000-480,000**

**US\$50,000-62,000**

**來源**

私人收藏

琉森 麥勒畫廊

瑞士 私人收藏 ( 現藏者購自上述畫廊 )

# 179 XU BING

(B. 1955)

## Book from the Sky

signed 'Xu Bing' and signed in Chinese (on the first page of the first book); numbered '78/100' and inscribed respectively (first page of each book)

woodblock print in a set 4 books, with original box

each book: 45.5 x 40 cm.

(17 7/8 x 15 3/4 in.) (4)

box: 49 x 33.6 x 9.5 cm.

(19 1/4 x 13 1/4 x 3 3/4 in.)

Executed in 1991

edition 78/100

## PROVENANCE

Eslite Gallery, Taipei

Acquired from the above by the present owner

## EXHIBITED

Beijing, Ullens Center for Contemporary Art, 85' New Wave: The Birth of Chinese Contemporary Art Movement, 5 November 2007-17 February 2008. (another edition exhibited).

## LITERATURE

Chinese Century, Paris-Pekin, exh. cat., Paris, Espace Cardin, 2002 (another edition illustrated, p.217).

HK\$200,000-300,000

US\$26,000-39,000

# 徐冰

## 天書

木版 版畫書冊 (一套共四本) 原裝木盒

1991 年作

版數: 78/100

款識: Xu Bing 徐冰 (第一冊, 第一頁);

78/100 (每冊第一頁)

## 來源

台北 誠品畫廊

現藏者購自上述畫廊

## 展覽

2007 年 11 月 5 日—2008 年 2 月 17 日「'85 新潮：中國第一次當代藝術運動」北京 尤倫斯當代藝術中心 (展覽為另一版數)

## 出版

2002 年《巴黎 北京》展覽圖錄 巴黎 卡丹藝術中心 Chinese Century 主辦 (圖版為另一版數, 第 217 頁)







PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

### Untitled No. 7 - Flower

signed and dated 'Liu Wei 2003'; signed in Chinese (on the duct tape)  
pencil, ink, acrylic, watercolour and duct tape on Accordion album  
25.5 x 455 x 3.5 cm.  
(10 x 179 1/8 x 1 3/8 in.)  
Painted in 2003

#### PROVENANCE

Private Collection  
Galerie Urs Meile, Lucerne  
Private Collection, Switzerland (Acquired from the above by the present owner)

### 無題第 7 號 - 花

鉛筆 墨 壓克力 水彩 牛皮膠紙 冊頁  
2003 年作  
款識: 劉煒 Liu Wei 2003 (牛皮膠紙上)

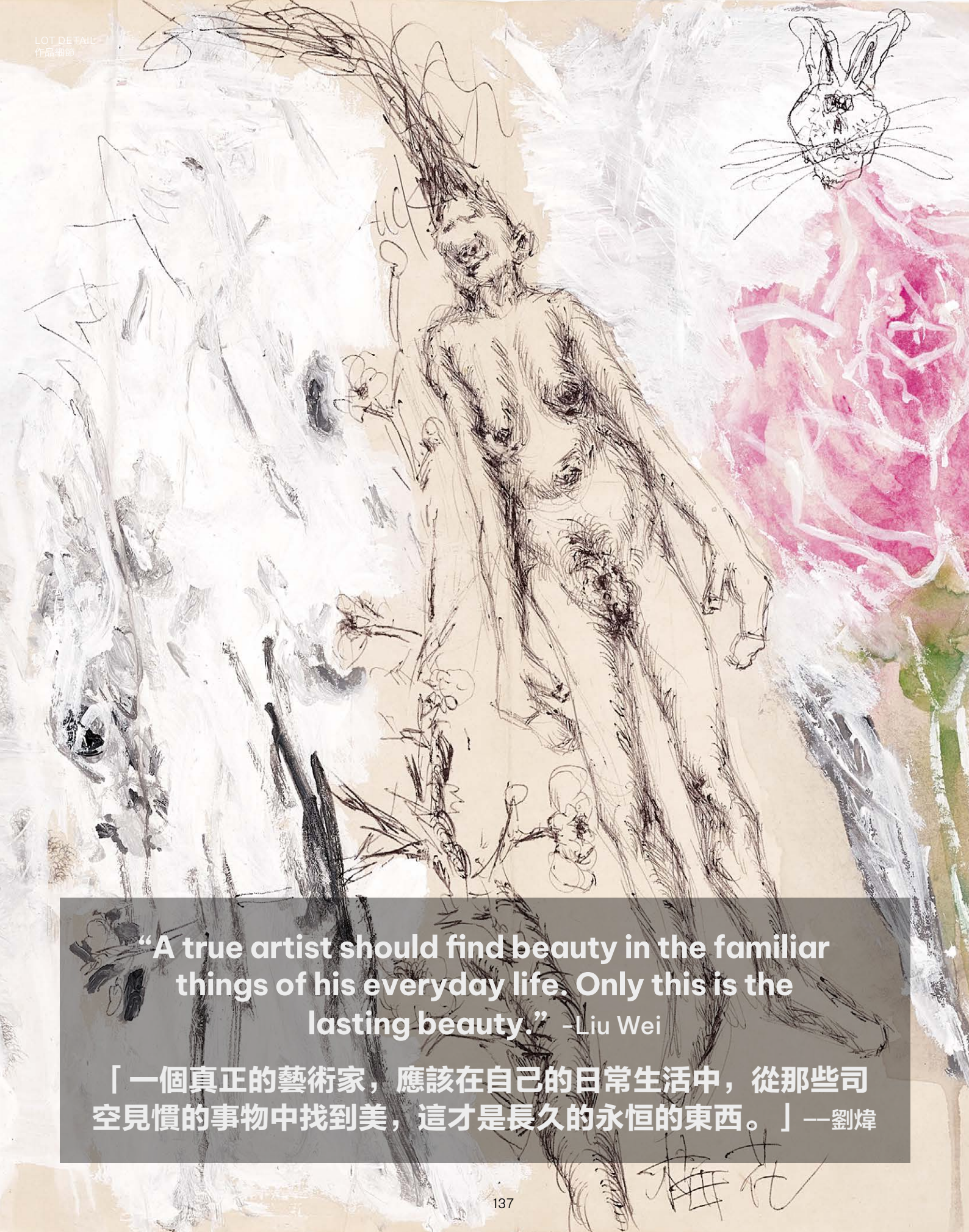
HK\$800,000-1,200,000

US\$110,000-160,000

#### 來源

私人收藏  
琉森 麥勒畫廊  
瑞士 私人收藏 (現藏者購自上述畫廊)





“A true artist should find beauty in the familiar things of his everyday life. Only this is the lasting beauty.” -Liu Wei

「一個真正的藝術家，應該在自己的日常生活中，從那些司空見慣的事物中找到美，這才是長久的永恒的東西。」——劉煒



181 **LIU WEI**  
(B. 1965)

劉煒



**Who Am I**

signed in Chinese, signed and dated 'liu wei 1999' (middle right)

oil on canvas

259 x 148.5 cm. (102 x 58 1/2 in.)

Painted in 1999

**PROVENANCE**

Sotheby's Hong Kong, 9 October 2006, lot 1761  
Private Collection, Europe

**我是誰**

油彩 畫布

1999 年作

款識：劉煒 liu wei 1999 ( 右中 )

**HK\$2,400,000-3,500,000**

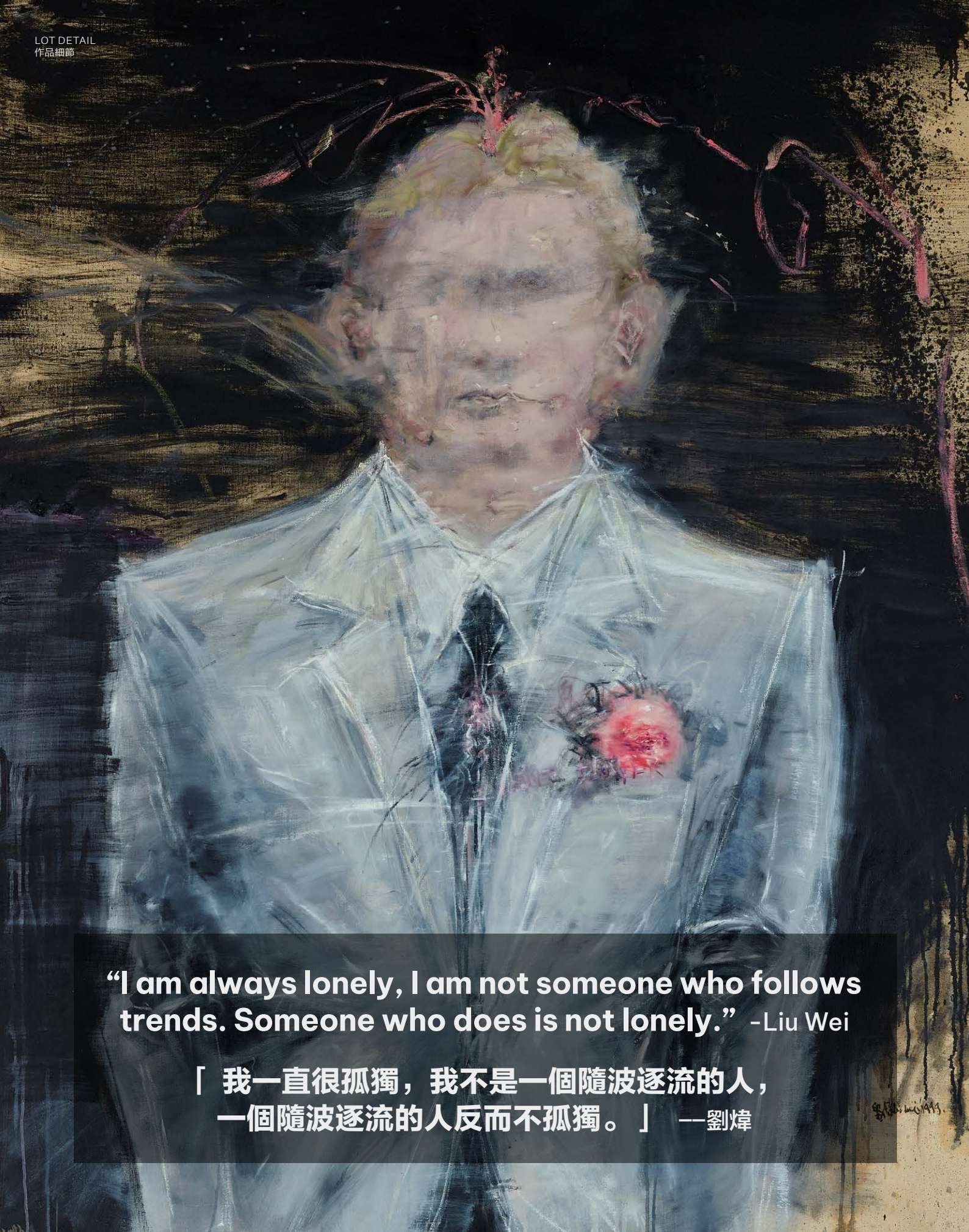
**US\$320,000-450,000**

**來源**

2006 年 10 月 9 日 香港 蘇富比 編號 1761

歐洲 私人收藏





**“I am always lonely, I am not someone who follows trends. Someone who does is not lonely.” -Liu Wei**

**「我一直很孤獨，我不是一個隨波逐流的人，  
一個隨波逐流的人反而不孤獨。」——劉煒**





**99 Idol Series No. 10, 68, 82; & 88**

signed in Chinese, dated and numbered respectively '1996-10; 1996-68; 1996-82; 1996-88' (on the reverse of each work)

four oil on canvas

each: 25.5 x 20.2 cm. (10 x 8 in.) (4)

Painted in 1996

**99 個偶像 No. 10; 68; 82; 及 88**

油彩 畫布 (共四件)

1996 年作

款識: 岳敏君 1996-10; 岳敏君

1996-68; 岳敏君 1996-82; 及岳

敏君 1996-88' (每件畫背)

HK\$400,000-600,000

US\$52,000-78,000



## PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired from the above by the previous owner  
Christie's Hong Kong, 1 December 2008, lot  
858-859  
Acquired at the above sale by the present owner

## LITERATURE

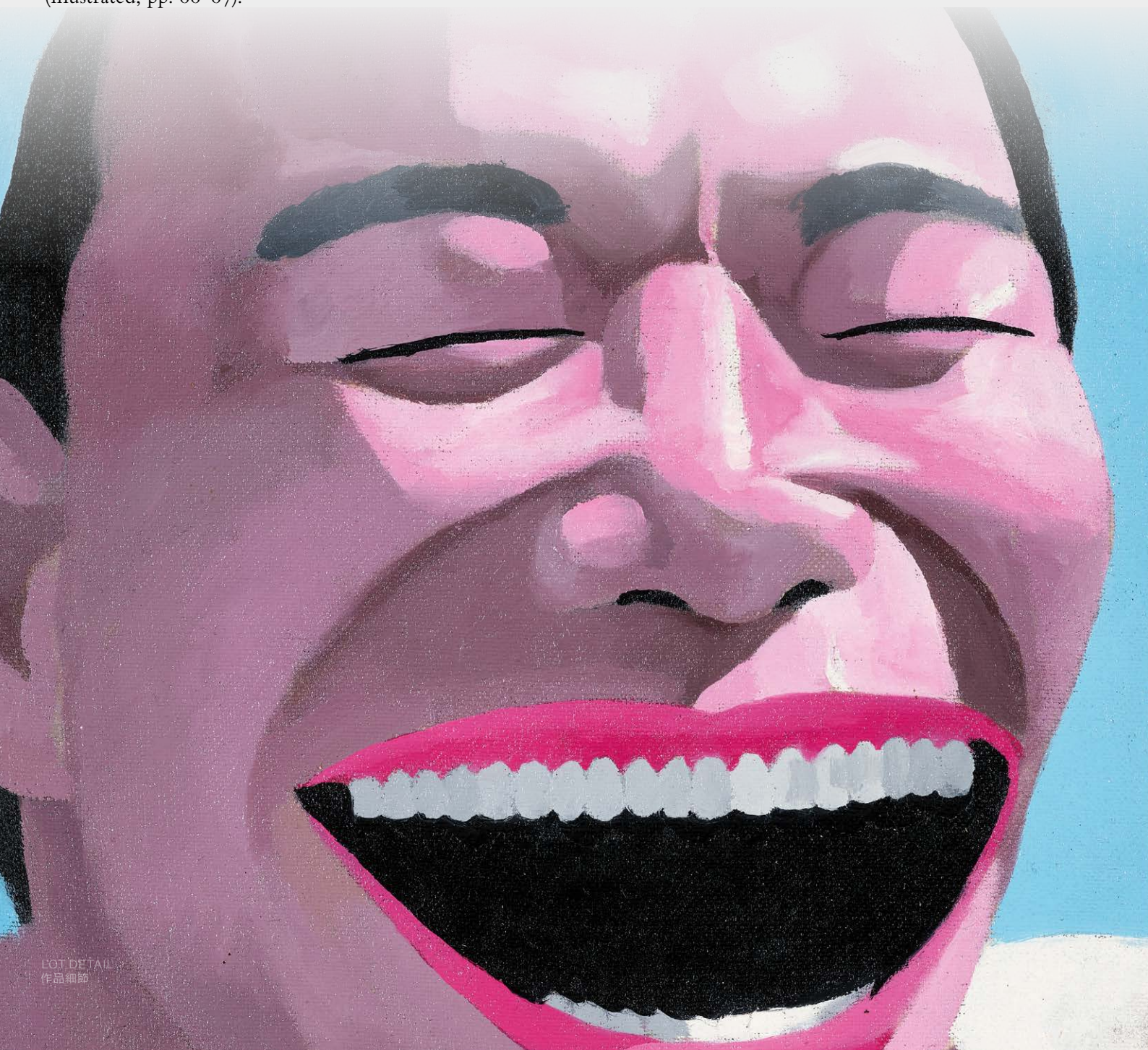
Zhang Qunsheng (ed.), Hebei Education Press,  
Yue Minjun-The Lost Self, Shijiazhuang, 2005  
(illustrated, pp. 114-115).  
Zhang Xiuzhu (ed.), Sichuan Fine Arts  
Publishing, Collection Edition of Chinese Oil  
Painter Volume of Yue Minjun, Chengdu, 2006  
(illustrated, pp. 66-67).

## 來源

香港 少勵畫廊  
前藏者購自上述畫廊  
2008 年 12 月 1 日 香港 佳士得 編號 858-589  
現藏者購自上述拍賣

## 出版

2005 年《岳敏君 - 迷失的自我》張群生編輯 石家莊  
河北教育出版社 (圖版, 第 114 - 115 頁)  
2006 年《中國油畫家全集: 岳敏君》張修竹編輯 成都  
四川美術出版社 (圖版, 第 66 - 67 頁)





183 **XIE NANXING**  
(B. 1970)

謝南星



PROPERTY FROM A PROMINENT SWISS FOUNDATION 瑞士顯赫基金會收藏

**Untitled No. 4**

signed in Chinese and dated '2012'  
(lower right)  
oil on canvas  
185 × 265 cm. (72 7/8 x 104 3/8 in.)  
Painted in 2012

**無題 No. 4**

油彩 畫布  
2012 年作  
款識：謝南星 2012 (右下)

HK\$800,000-1,200,000  
US\$110,000-160,000



## PROVENANCE

Galerie Urs Meile, Lucerne  
Private Collection, Switzerland (Acquired  
directly from the above by the present owner)

## EXHIBITED

Beijing, Galerie Urs Meile, Xie Nanxing – The  
Second Round with a Whip, November 2012 –  
January 2013. This exhibition later travelled to  
Lucerne, Galerie Urs Meile, April – July 2013.

## LITERATURE

Galerie Urs Meile, Xie Nanxing – The Second  
Round with a Whip, exh. cat., Beijing, 2012  
(illustrated, p. 29).  
Galerie Urs Meile, Xie Nanxing, Beijing, 2015  
(illustrated, unpagged).

## 來源

琉森 麥勒畫廊  
瑞士 私人收藏 (現藏者直接購自上述畫廊)

## 展覽

2012 年 11 月 – 2013 年 1 月「謝南星—第二頓鞭子」  
北京 麥勒畫廊 此展覽還在以下地點展出 2013 年  
4 月 – 7 月 琉森 麥勒畫廊

## 出版

2012 年《謝南星 第二頓鞭子》展覽圖錄 北京麥勒畫  
廊 (圖版, 第 29 頁)  
2015 年《謝南星》北京 麥勒畫廊 (圖版, 無頁數)





# 184 LI CHEN

(B. 1963)

## Ink ~ Play

signed, numbered and dated  
'Li Chen 2015 1/6'; signed in  
Chinese (incised on the side of the  
base); signed and numbered 'Li  
Chen 1/6' (incised on two figure  
sculptures)

bronze sculpture

36 (H) x 135 x 60 cm. (14 1/8 x 53  
1/8 x 23 5/8 in.)

Executed in 2015

edition: 1/6

two seals of the artist

## PROVENANCE

Asia Art Center, Taipei

Acquired from the above by the  
present owner

## LITERATURE

Asia Art Centre, Through the Ages  
— Li Chen, exh. cat., Shanghai, 2019  
(another cast illustrated, p. 133).

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

US\$65,000-130,000

# 李真

## 墨 - 戲弄

銅雕 雕塑

2015年作

版數: 1/6

款識: 李真 Li Chen 2015 1/6 (刻  
於檯座側邊); Li Chen 1/6 (刻於兩  
件雕像上)

藝術家鈐印兩枚

## 來源

台北 亞洲藝術中心

現藏者購自上述來源

## 出版

2019 年《古往今來 — 李真》展覽圖錄

上海 亞洲藝術中心 (圖版為另一版數,  
第 133 頁)





*Ink ~ Play* is one of Li Chen's unique interactive series. The character and mountain-shaped rocks can be moved freely depending on the viewer's mindset, which genuinely presents the spirit in freedom to "tease." In this work, two young children are playing in the water in high spirits. One is half-dived into the water, only showing his buttocks, while the other seems to have just come out of the water. The movements made by the children have vividly brought waves of black ripples on the calm black stone. Filled with childhood memories, the waves bring refreshing sensations while viewing, bringing the viewers to yearn to join the young children to swim freely between the caves and reefs.

《墨-戲弄》，是李真獨具互動性的系列作品之一，其上的人物、山石皆得以隨觀者心境自由移動，實為「戲弄」的自在趣味。作品上，是兩個戲水弄潮的幼子，玩興高昂。一人半潛入水中，只露出臀部；而另一人似乎甫出水面，動靜之間，於沉穩的帝王黑石上帶起陣陣墨黑漣漪，十足生動。水波漾起兒提回憶，並使觀者嚮往與幼子自在悠遊於蝕窟與礁岩之間，令人心曠神怡。





## Shape Shifting Powers

incised in Chinese, incised and numbered  
'Ren Zhe artproof 2' (lower right on the back)

bronze sculpture

190 (H) x 173 x 95 cm. (74 3/4 x 68 1/8 x 37 3/8 in.)

Executed in 2006

edition of 2 AP, aside from an edition of 4

### PROVENANCE

Yan Gallery, Hong Kong

Acquired from the above by the present owner

### LITERATURE

Ren Zhe, Ren Zhe Sculpture Works – Warrior  
& Civilian, Rong Bao Zhai, Beijing, 2009  
(illustrated, p. 69).

## 力拔山河

銅雕 雕塑

2006 年作

版數：2 AP (藝術家試版) 另有 4 版數

款識：任哲 Ren Zhe artproof 2 (刻於背部右下)

### 來源

香港 一畫廊

現藏者購自上述畫廊

### 出版

2009 年《任哲作品集》任哲 著 北京

榮寶齋 (圖版, 第 69 頁)

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

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

No Reserve | 無底價





# 186 CHOI SO-YOUNG 崔素榮

(B. 1980)



## Choco in the Flower Shop

inscribed and dated '2018 73 x 73 x 5 cm'; signed, titled and inscribed in Korean (on the reverse)

mixed media and denim on canvas

73 x 73 x 5 cm. (28 3/4 x 28 3/4 x 2 in.)

Executed in 2018

one seal of the artist

## PROVENANCE

Gallery Planet, Seoul

Acquired from the above by the present owner

## 花店中的可可

混合媒材 牛仔布 畫布

2018 年作

款識：꽃집에서 쏘꼬 1. 2018 데님 73

x 73 x 5 cm. 최소영 ( 畫背 )

藝術家鈐印一枚

HK\$150,000-250,000

US\$20,000-32,000

## 來源

首爾 Gallery Planet

現藏者購自上述畫廊



**Light 7**

signed and dated 'MINGCHUN '17'  
(lower right)

acrylic on canvas

150 x 89 cm. (59 x 35 in.)

Painted in 2017

**PROVENANCE**

Fish Art Center, Taipei

Acquired from the above by the present  
owner

**EXHIBITED**

London, Saatchi Gallery, START Art Fair,  
September 2017.

Taipei, Fish Art Centre, Unification of  
Color and Light, December 2018-February  
2019.

Tainan, Remarkable Cultivation, The  
Redialectic of Unification of Color and  
Light, September – December 2020.

**光 7**

壓克力 畫布

2017 年作

款識：MINGCHUN '17 (右下)

**來源**

台北 秋刀魚藝術中心

現藏者購自上述來源

**展覽**

2017 年 9 月 「START 藝術博覽會」

倫敦 薩奇藝廊

2018 年 12 月 - 2019 年 2 月 「光色合一」

台北 秋刀魚藝術中心

2020 年 9 月 - 12 月 「光色合一再辯證」

台南 耘非凡美術館

**HK\$100,000-150,000**

**US\$13,000-19,000**



*“The Unification of Light and Color” Light is color, and color is light. Thus, the primary colors of light and pigments should not be defined separately by the traditional theory.”*

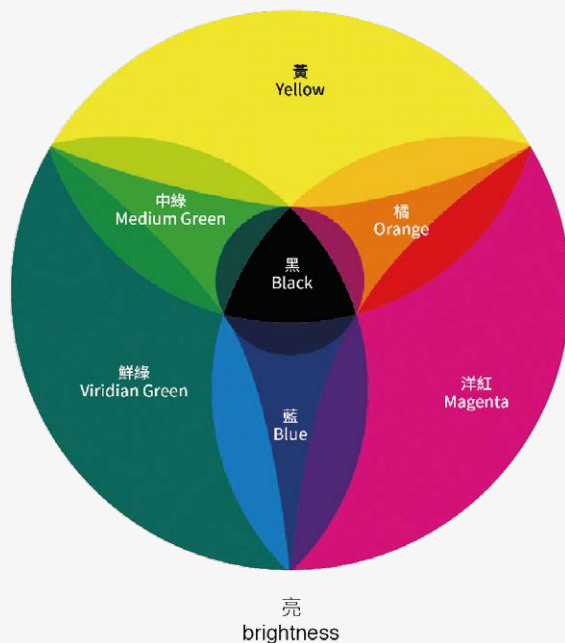
「光色合一」光就是色彩，色彩即是光，如此就不應該依循傳統理論，將光及色料兩者的三原色分開定義。

In science, the subtractive theory is also known as the Elimination of Primary Colors, which is more easily observable in pigment and reflective light source. But when we further understand the attenuation of natural light, we will see that the subtractive theory, as opposed to the additive theory, relates closer to the reality of light. In the subtractive theory, we take the secondary colors of light (magenta, yellow and cyan) as the primary colors of pigment and change cyan to viridian green, so whether light or pigment, the mixture and changes will start from white (brightest) to black (darkest). In this way, light and pigment not only unify to form the new three primary colors of Color-Light, they also combine logic and application, making paintings more true to life, recreating light and color with realism.

——Ming-Chun Huang

科學上，減法論又稱之為消滅型原色，一般而言在色料及反射光源中較易觀察，然而當我們了解光逐層衰減的本質，便可理解減法論相對加法論更貼近光的真實。減法論中，我們將光的二次色(洋紅、黃、青色)轉作為色料的一次色，並把青色調整為鮮綠色，且無論光還是色料的混合變化都是由白(最亮)到黑(最暗)的過程，如此一來，光與色料不僅是在三原色上統一成新的光色三原色，也在邏輯運用上合而為一，進一步使繪畫更貼近現實，重現真實的光色。減法論中，我們將光的二次色(洋紅、黃、青色)轉作為色料的一次色，並把青色調整為鮮綠色，且無論光還是色料的混合變化都是由白(最亮)到黑(最暗)的過程，如此一來，光與色料不僅是在三原色上統一成新的光色三原色，也在邏輯運用上合而為一，進一步使繪畫更貼近現實，重現真實的光色。

——黃敏俊

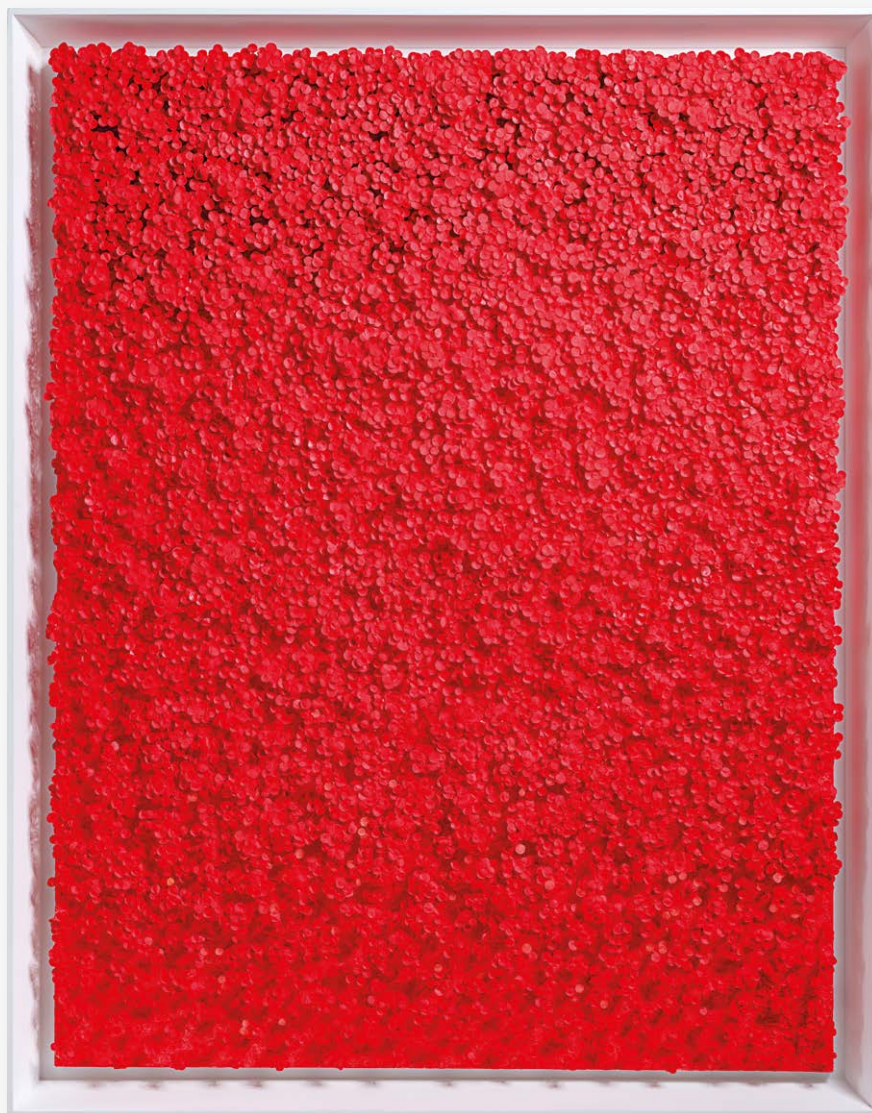




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**CHO SUNG HEE**

(B. 1949)

**曹星熙****Light Red Blossoms**

signed, titled, inscribed and dated 'SUNG HEE CHO Title: Light Red Blossoms Year: 20190920 Size: 145 x 112 cm work: collage :Korean Rice Paper (Hanji) and painting on the canvas' (on the reverse)

hanji and oil on canvas

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

Executed in 2019

one seal of the artist (stamped on the sticker, adhered to the reverse)

**PROVENANCE**

Private Collection, Asia

**淺紅色的繁花**

韓紙 油彩 畫布

2019 年作

款識: SUNG HEE CHO Title:

Light Red Blossoms Year:

20190920 Size: 145 x 112 cm

work: collage :Korean Rice

Paper (Hanji) and painting on the canvas (畫背)

藝術家鈐印一枚 (貼於畫背)

**HK\$400,000-600,000**

**US\$52,000-78,000**

**來源**

亞洲 私人收藏



## **Distortion of Prosperity Abound**

acrylic on canvas

194.5 x 194.5 cm (76 5/8 x 76 5/8 in.)

Painted in 2010

### **PROVENANCE**

Tina Keng Gallery, Taipei

Acquired from the above by the present owner

### **EXHIBITED**

Taipei, Tina Keng Gallery, Manjusaka: Su Meng-hung Solo Exhibition, July – August 2010

### **LITERATURE**

Tina Keng Gallery, Manjusaka: Su Meng-hung Solo Exhibition, exh.cat., Taipei, Tina Keng Gallery, 2010 (illustrated, p.58).

## **富貴圓滿之變形記**

壓克力 畫布

2010 年作

### **來源**

台北 耿畫廊

現藏者購自上述畫廊

### **展覽**

2010 年 07 月 – 8 月「彼岸花：蘇孟鴻個展」台北 耿畫廊

### **出版**

2010 年《彼岸花：蘇孟鴻個展》展覽圖錄 台北 耿畫廊（圖版，第 58 頁）

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

**US\$11,000-16,000**

No Reserve | 無底價



**190 YAYOI KUSAMA**  
(B. 1929)

**草間彌生**



**Sea at Sunset**

signed and dated 'Yayoi Kusama 1980'; titled  
in Japanese (on the reverse)  
acrylic and spray paint on card  
27.2 x 24.2 cm. (10 3/4 x 9 1/2 in.)  
Painted in 1980

**PROVENANCE**

Private Collection, Japan  
Christie's London, 13 December 2007, lot 147  
Private Collection (Acquired at the above sale by  
the previous owner)  
Sotheby's London, 20 September 2016, lot 12  
Acquired at the above sale by the present owner

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

**夕陽下的海**

壓克力 噴漆 卡紙  
1980 年作  
款識：Yayoi Kusama 1980 夕燒  
の海 ( 畫背 )

**來源**

日本 私人收藏  
2007 年 12 月 13 日 倫敦 佳士得 編號 147  
私人收藏 ( 前藏者購自上述拍賣 )  
2016 年 9 月 20 日 倫敦 蘇富比 編號 12  
現藏者購自上述拍賣

此作品附藝術家工作室所簽發之藝術品註冊卡。

**HK\$180,000-280,000**

**US\$24,000-36,000**

# 191 YAYOI KUSAMA

(B. 1929)

草間彌生



## A Wood

signed and dated 'Yayoi Kusama 1981' (lower right); signed, titled and dated 'A Wood 1981 yayoi Kusama' (on the reverse); signed, titled and dated 'A Wood 1981 yayoi Kusama' (on the reverse of the backing board)

collage, pastel, ink, gouache, cloth on paper  
65.7 x 51.3 cm. (25 7/8 x 20 1/4 in.)

Executed in 1981

## PROVENANCE

Private Collection, Europe

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

## EXHIBITED

Milan, Studio Gariboldi, Womanhood, February – March 2021.

## 木

拼貼 粉彩 墨 水彩 布 紙本

1981 年作

款識: Yayoi Kusama 1981 (右下);

A Wood 1981 yayoi Kusama (畫

背); A Wood 1981 yayoi Kusama

(底板背後)

HK\$300,000-500,000

US\$39,000-65,000

## 來源

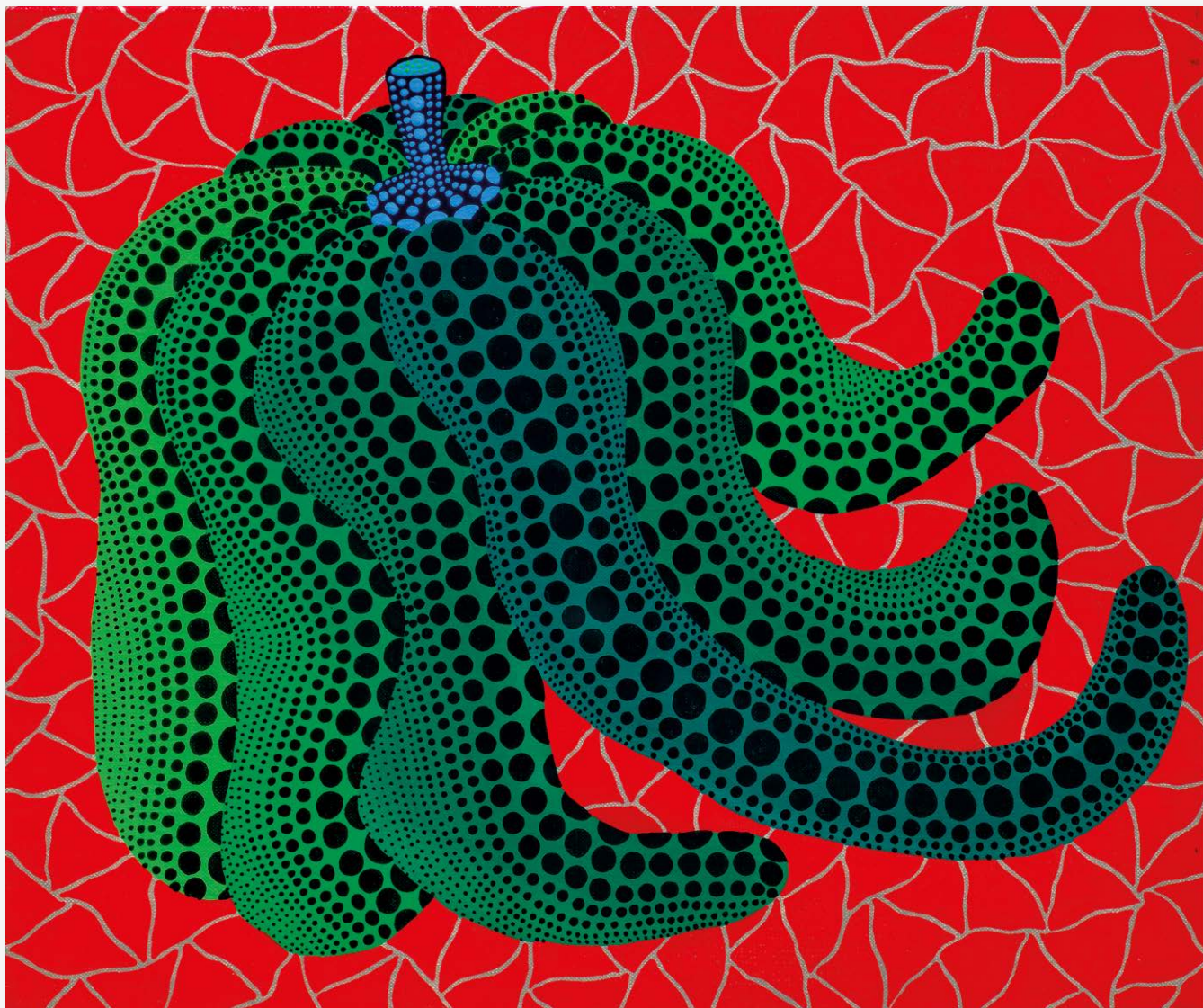
歐洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡。

## 展覽

2021 年 2 月 -3 月 「Womanhood」 米蘭 Studio Gariboldi





## Pumpkin

signed and dated '1989 Yayoi Kusama'; titled in Japanese (on the reverse)  
acrylic on canvas  
38 x 45.5 cm. (15 x 17 7/8 in.)  
Painted in 1989

## PROVENANCE

Shinwa Auction Co., Ltd., Tokyo, 17 November 2007, lot 113  
Acquired at the above sale by the present owner

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

## 南瓜

壓克力 畫布  
1989 年作  
款識：南瓜 1989 Yayoi Kusama  
(畫背)

## 來源

2007 年 11 月 17 日 東京 SHINWA  
Auction 編號 113  
現藏者購自上述拍賣

此作品附藝術家工作室所簽發之藝術品  
註冊卡。

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



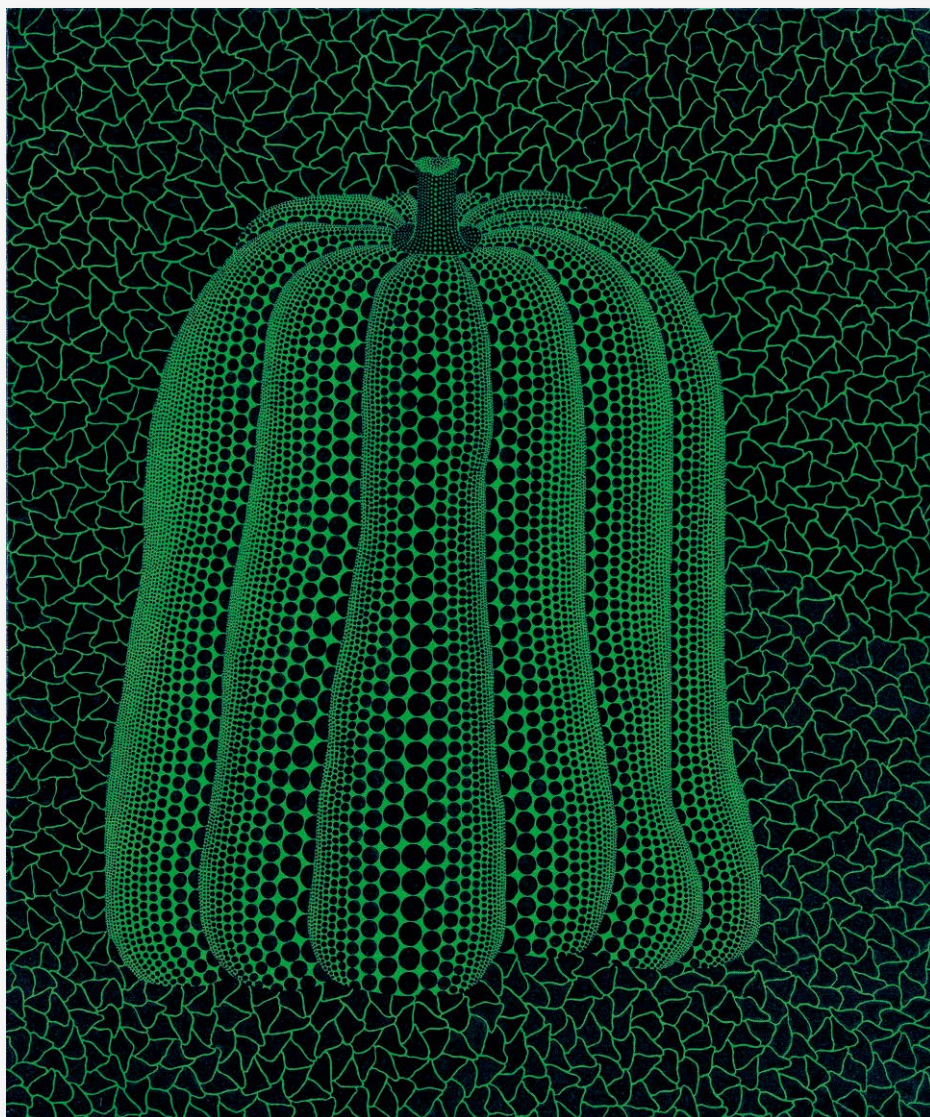
**“I would confront the spirit of the pumpkin, forgetting everything else and concentrating my mind entirely on the form before me.”**

**- Yayoi Kusama**

**「我會正視南瓜的靈魂，拋開一切，  
全神貫注於眼前的南瓜的形態。」**

**— 草間彌生**





## Pumpkin

signed and dated 'YAYOI KUSAMA 1991';  
titled in Japanese (on the reverse)  
acrylic on canvas  
72.7 x 60.6 cm. (28 5/8 x 23 7/8 in.)  
Painted in 1991

## PROVENANCE

Whitestone Gallery  
Private Collection, Asia

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

## 南瓜

壓克力 畫布  
1991 年作  
款識: YAYOI KUSAMA 1991 か  
ぼちゃ (畫背)

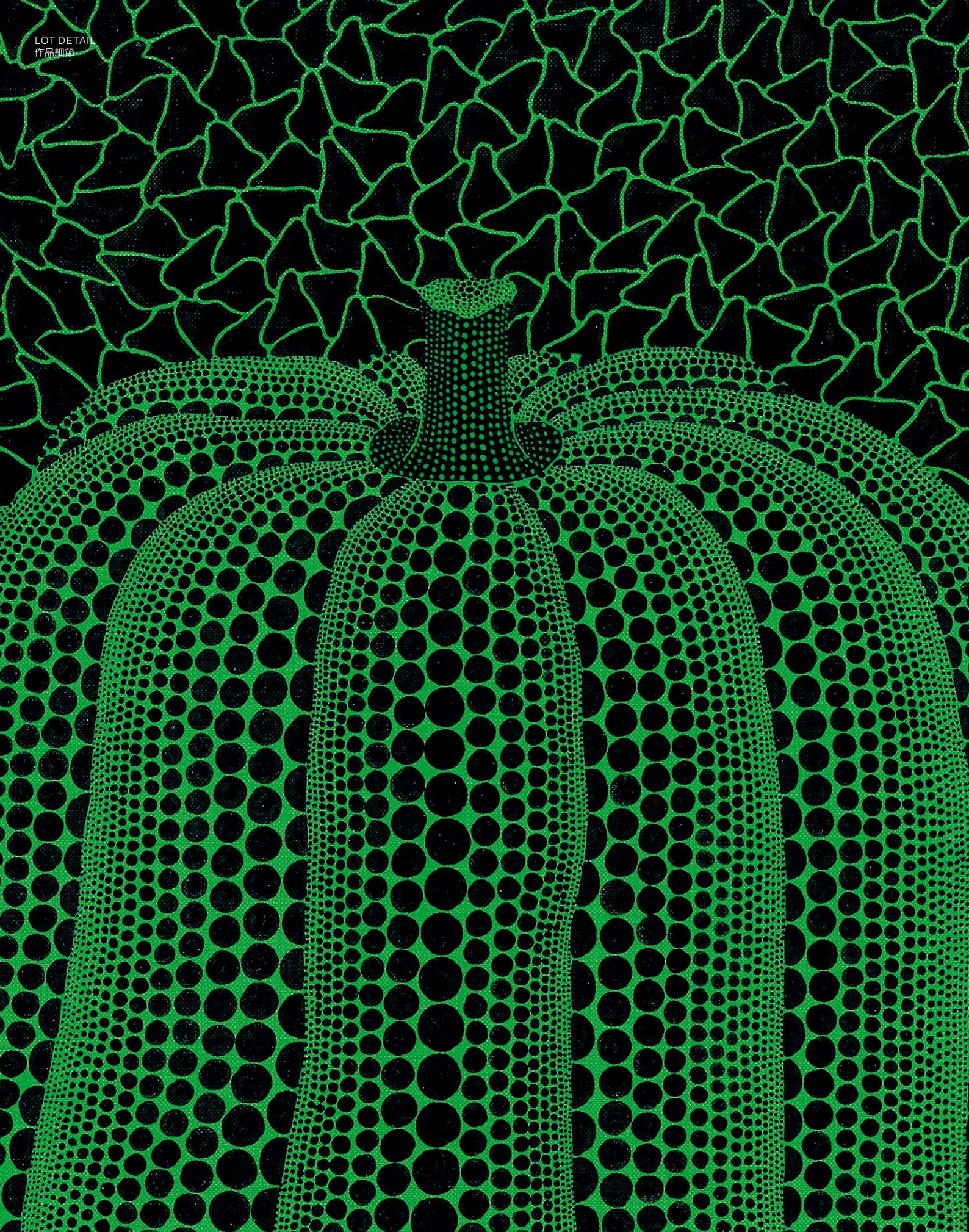
## 來源

白石畫廊  
亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術  
品註冊卡。

**HK\$16,500,000-22,500,000**  
**US\$2,200,000-2,900,000**



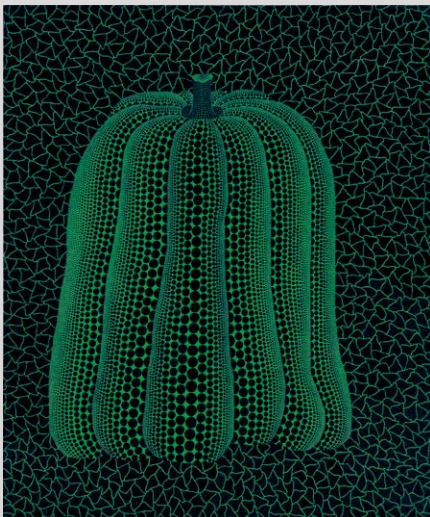




Painted in 1991, *Pumpkin* presents one of the most iconic motifs that is so dear to Yayoi Kusama's heart in a rare cobalt green colour. Decorated with a myriad of dots against the contrasting infinity net background, the electric green, slender pumpkin stands solemnly at the centre of this work. Among the many whimsical, colourful variations of gourds and squashes in Kusama's oeuvres, *Pumpkin* bears a special cultural reference to the artist's roots. In Japanese, green (midori) is an auspicious colour representing the energy of growth and vitality in its traditional culture, just as red is in its Chinese counterpart. *Pumpkin* from 1991 is also one of the three green pumpkins that have appeared in auction in the past three years.

Kusama's obsession with pumpkins dates back to her childhood. The artist has since been captivated by the bulbous form after her visits to plant nurseries with her grandfather, as the artist once said "I adore pumpkins. As my spiritual home since childhood, and with their infinite spirituality, they contribute to the peace of mankind across the world and to the celebration of humanity. And by doing so they make me feel at peace. Pumpkins bring about poetic peace in my mind. Pumpkins talk to me."

Continue to thrive with her infinite sequence of colours and polka dots, Yayoi Kusama held two major exhibitions in Gropius Bau, Berlin and New York Botanical Garden in 2021, with yet another major retrospective to come in M+ Hong Kong in 2022-2023.



Georgia O'Keeffe, *Corn, No. 2*, 1924.  
Collection of O'Keeffe Museum, Santa Fe  
喬治亞·歐姬芙《玉米 第二號》1924年作  
聖達菲 喬治亞·歐姬芙博物館藏  
Artwork: © 2021 Georgia O'Keeffe Museum  
/ Artists Rights Society (ARS), New York



"Flower Obsession (Sunflower)," 2000.  
Video still; collection of the artist.  
草間彌生《花之迷戀 (向日葵)》影片靜態  
影像 2000年作 藝術家收藏  
Photo: © YAYOI KUSAMA.

創作於 1991 年的《南瓜》描繪了草間彌生心目中最具重要意義的圖案之一。本作以松綠色為背景，甚為罕見。無數圓點遍佈俏皮而纖長的綠色南瓜，矗立在畫面中央，與無限網的背景形成鮮明對比。在草間彌生眾多千姿百態、顏色各異的南瓜描繪中，本件《南瓜》飽含藝術家對傳統文化追根溯源的深刻內涵。正如紅色在中國有著吉祥之意，在日本文化中，綠色（midori）是一種祥瑞之色，代表著成長、活力與能量。1991年的這幅《南瓜》，是近三年拍賣中出現僅有的三件綠色南瓜之一。

草間彌生對南瓜的痴迷可以追溯到她的童年。兒時的她在與祖父一起來到植物苗圃後，一直被南瓜圓圓的形態所吸引。正如她曾經所說：「我喜歡南瓜。自我兒時起，它們就是我的精神家園。它們以無盡的靈性，宣揚著世界和平和人性光輝。它們總讓我感到十分平靜——那種發自內心的詩意的平靜。南瓜好似會對我說話。」

草間彌生以其標誌性的無限色彩和圓點，不斷在藝術界中締造新的神話。2021年，她在柏林格羅皮烏斯博物館和紐約植物園分別舉辦了兩場個人大型展覽，均獲如潮好評；而在2022–2023年，她更將在香港M+ 美術館舉辦大型回顧展，進一步擴大其在全球範圍內的影響力。



**194 IZUMI KATO**  
(B. 1969)

**加藤泉**



**Untitled**

signed, inscribed and dated '2009 oil on canvas 80.3 x 60.6 cm. (25P) Kato'; signed in Japanese (on the reverse)  
oil on canvas  
80.3 x 60.6 cm. (31 5/8 x 23 7/8 in.)  
Painted in 2009

**PROVENANCE**

Arataniurano, Tokyo  
Private Collection (acquired from the above by the present owner)

**EXHIBITED**

Tokyo, Arataniurano, Izumi Kato Exhibition: Soul Union, March - April, 2009.

**LITERATURE**

Seigensha Art Publishing, Izumi Kato: Paintings and Sculptures, Kyoto, 2011 (illustrated, p. 101).

**無題**

油彩 畫布  
2009 年作  
款識: 2009 oil on canvas 80.3 x 60.6cm (25P) Kato 泉 (畫背)

**來源**

東京 Arataniurano 畫廊  
亞洲 私人收藏 (現藏者購自上述畫廊)

**展覽**

2009 年 3 月 - 4 月「加藤泉展: Soul Union」  
東京 Arataniurano

**出版**

2011 年《繪畫和雕塑: 加藤泉作品集》京都 青幻舎 (圖版, 第 101 頁)

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



## Untitled

signed, titled, inscribed, and dated '2004  
oil on canvas 100 x 65.2 cm. (40M) Kato'  
(on the reverse)  
oil on canvas  
65.2 x 100 cm. (25 5/8 x 39 3/8 in.)  
Painted in 2004

## PROVENANCE

Private Collection, Asia  
Sotheby's Hong Kong, 6 April 2014, lot 835  
Acquired at the above sale by the present owner

## LITERATURE

Seigensha Art Publishing, Izumi  
Kato: Paintings and Sculptures,  
Kyoto, 2011 (illustrated, pp. 42-43).

## 無題

油彩 畫布  
2004 年作  
款識：2004 oil on canvas 100 x  
65.2 cm. (40M) Kato (畫背)

## 來源

亞洲 私人收藏  
2014 年 4 月 6 日 香港 蘇富比 編號 835  
現藏者購自上述拍賣

## 出版

2011 年《繪畫和雕塑：加藤泉作品集》  
京都 青幻舎 (圖版，第 42-43 頁)

HK\$150,000-250,000

US\$20,000-32,000



196 **AYA TAKANO**  
(B. 1976)

高野綾



## Potato

signed and dated '2000 TAKANO AYA';  
dated in Japanese (on the reverse)  
acrylic and mixed media on canvas  
194 x 140 cm. (76 3/8 x 55 1/8 in.)  
Painted in 2000

## 馬鈴薯

壓克力 混合媒材 畫布  
2000 年作  
款識：2000 春 TAKANO AYA (畫背)

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

## PROVENANCE

NADiff Gallery, Tokyo

Acquired from the above by the previous owner

Sotheby's Hong Kong, 3 April, 2017, lot 841

Acquired at the above sale by the present owner

## 來源

東京 NADiff 畫廊

前藏者購自上述畫廊

2017 年 4 月 3 日 香港 蘇富比 編號 841

現藏者購自上述拍賣

## EXHIBITED

Tokyo, NADiff Gallery, Hot Banana Fudge, April – May 2000.

## 展覽

2000 年 4 – 5 月 「熱香蕉法奇軟糖」東京 NADiff 畫廊

## LITERATURE

Hayakawa Publishing Corporation, Tokyo Space Diary, Tokyo, 2006 (illustrated, p. 143).

Perrotin and Kaikai Kiki Co. Ltd, Aya Takano, Tokyo, 2009 (exhibition view, p. 5).

## 出版

2006 年《Tokyo Space Diary》東京 早川書房（圖版，第 143 頁）

2009 年《高野綾》東京 Kaikai Kiki 及 貝浩登（展覽場景，第 5 頁）





197

**MR.**

(B. 1969)

# Pharrell

signed and dated 'Mr. 2015'  
(on the underside); titled and  
numbered 'Pharrell 1/30' (incised  
on the underside)

fiberglass, urethane lacquer and  
acrylic sculpture; Conrian®, iron  
and wooden base

figure: 33 x 16.5 x 15.5 cm.

(13 x 6 1/2 x 6 1/8 in.)

base: 17.6 x 18 x 3 cm.

(6 7/8 x 7 1/8 x 1 1/8 in.)

Executed in 2015

edition 1/30

## PROVENANCE

Perrotin

Private Collection

Acquired from the above by the  
present owner

## 菲瑞·威廉斯

玻璃鋼 聚氨酯漆 壓克力 雕塑; 可麗  
耐® 金屬 木製底座

2015 年作

版數: 1/30

款識: Mr. 2015 (底部); Pharrell  
1/30 (刻於底部)

## 來源

貝浩登

私人收藏

現藏者購自上述來源

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

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



# 198 MR.

(B. 1969)

## Happy

signed and dated 'Mr. 2015'

(on the underside); titled and

numbered 'Happy 1/30' (incised  
on the underside)

fiberglass, urethane lacquer and  
acrylic sculpture; Conrian®, iron  
and wooden base

figure: 30.5 x 16.5 x 15.5 cm.

(12 x 6 1/2 x 6 1/8 in.)

base: 17.6 x 18 x 3 cm.

(6 7/8 x 7 1/8 x 1 1/8 in.)

Executed in 2015

edition 1/30

## PROVENANCE

Perrotin

Private Collection

Acquired from the above by the  
present owner

## 快樂

玻璃鋼 聚氨酯漆 壓克力 雕塑; 可麗  
耐® 金屬 木製底座

2015 年作

版數: 1/30

款識: Mr. 2015 (底部); Happy  
1/30 (刻於底部)

## 來源

貝浩登

私人收藏

現藏者購自上述來源

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

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





# 199 MR DOODLE

(B. 1994)



## Doodle II

signed and dated 'MR DOODLE! 2019' (on the overlap)

acrylic on canvas

100 x 100.5 x 4.5 cm. (39 3/8 x 39 5/8 x 1 3/4 in.)  
Painted in 2019

壓克力 畫布

2019 年作

款識：MR DOODLE! 2019

(畫布背面)

HK\$100,000-200,000

US\$13,000-26,000

## PROVENANCE

Private Collection

Acquired from the above by the present owner

## 來源

私人收藏

現藏者購自上述收藏

## EXHIBITED

Hong Kong, S|2 Gallery, Mr Doodle Invades  
Sotheby's, December 2019.

## 來源

2019年12月「Mr Doodle 逆襲蘇富比」

香港 S|2 畫廊



## 200 MR DOODLE

(B. 1994)

### Caravan Chaos: Side 4 Panel 7

spray paint and nail on aluminium  
panel mounted on plywood  
211 x 90 cm. (83 1/8 x 35 3/8 in.)  
Executed in 2015

#### PROVENANCE

Private Collection, Europe (Acquired  
directly from the artist)

Private collection, Europe (Acquired  
from the above by the present owner)

### 瘋狂旅行車：左側第 7 號

噴漆 釘子 鋁板 裱於木板  
2015 年作

#### 來源

歐洲 私人收藏 (前藏者直接購自藝術家)

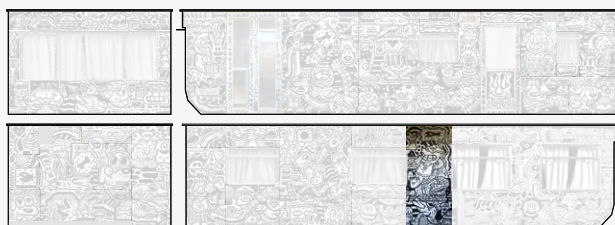
歐洲 私人收藏 (現藏者購自上述收藏)

HK\$100,000-200,000

US\$13,000-26,000



Caravan Chaos  
at the original site.  
原址上的《瘋狂旅行車》



Lot200



• **201 HAN YOUNG WOOK 韓永旭**  
(B. 1963)



**Dog**

oil on aluminum and scratch  
55 x 73cm. (21 5/8 x 28 3/4 in.)  
Executed in 2014

**PROVENANCE**

Galerie Bhak, Seoul  
Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by Galerie Bhak.

**狗**

油彩 鋁板 刮痕效果  
2014 年作

**來源**

首爾 朴榮德畫廊  
現藏者購自上述畫廊

此作品附朴榮德畫廊所開立之作品保證書

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

**US\$5,200-7,800**

No Reserve | 無底價







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- 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](http://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** (Δ 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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

## C 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](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30<sup>th</sup> 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](mailto: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](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

(b) 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](http://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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

## A. 拍賣之前

### 1. 拍賣品描述

- 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**買方佣金**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鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

### 8. 鐘錶

- 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。您需要提供以下資料：
  - 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管限。

#### (B) 在 **Christie's LIVE™** 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <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](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用「」標記。**底價**不會高於**拍賣品**的**低端估價**。

### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其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**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3)、E(2)(i)、F(4)、及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

### 4. 競投

**拍賣官**接受以下競投：

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

### 5. 代表賣方競投

**拍賣官**可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下繼繼續拍賣，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當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

### 8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

### 9. 競投地法律

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

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣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**或其在法律上有權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後五年內，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**予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**只有通過科學鑑定方法才能鑒定出不是**真**

**品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
  - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**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](http://www.christies.com/MyChristies) 進行註冊)。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 "持卡人不在場" (CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 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](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

只有我們自您處收到全額且清贖**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**所屬地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

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

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品** (但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**)。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在地或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (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](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

## 2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：[postsaleasia@christies.com](mailto: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 (例如猛獁象牙，海象象牙和犀鳥象牙) 且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和條例要求。

### (c) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料 (例如猛獁象牙，海象象牙和犀鳥象牙)，其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

### (d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的 "傳統工藝作品" (身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗 (波期) 的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。



(e) **黃金**

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

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（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它事項）；和
- (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、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](http://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力或補償不應阻止或限制對其它權利或補償的行使。

### 9. 法律及管轄權

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

### 10. [www.christies.com](http://www.christies.com) 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可以在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

## K. 詞匯表

**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](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

⌘  
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 ◊ 號以資識別。

#### ◊◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方承擔該風險。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註以符號 ◊◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，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擔保風險，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，我們不會在目錄中註以符號。

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贋，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。

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Module I	Championing the New	Launched
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# 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.

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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**

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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, 450, 4,800 港元）
競投價 每次喊價之遞增金額	5,000-10,000 港元 500 港元
1,000-2,000 港元 100 港元	10,000-20,000 港元 1,000 港元
2,000-3,000 港元 200 港元	20,000-30,000 港元 2,000 港元
3,000-5,000 港元 200, 500, 800 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
	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：20,000, 350,000, 380,000 港元）
	500,000-1,000,000 港元 50,000 港元
	1,000,000 港元或以上 拍賣官自行決定
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地址\_\_\_\_\_

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本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明，並不接受第三方付款款通知，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費）及符合載於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署

日期

# BIDDER REGISTRATION FORM

Paddle No. \_\_\_\_\_

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

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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.

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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

- |  |  |
|--|--|
| <input type="checkbox"/> 19866 An Exceptional Private Cellar Featuring d'Auvenay, Macallan and Karuizawa     | <input type="checkbox"/> 21252 20 <sup>th</sup> / 21 <sup>st</sup> Century Art Evening Sale: Worlds In A Hand *                |
| <input type="checkbox"/> 19867 Finest and Rarest Wines   | <input type="checkbox"/> 16900 20 <sup>th</sup> / 21 <sup>st</sup> Century Art Evening Sale *                                  |
| <input type="checkbox"/> 19871 Handbags & Accessories  | <input type="checkbox"/> 16902 21 <sup>st</sup> Century Art Day Sale *   |
| <input type="checkbox"/> 19868 An Exceptional Season of Watches Including The Champion Collection (Part 1) * | <input type="checkbox"/> 16901 20 <sup>th</sup> Century Art Day Sale *   |
| <input type="checkbox"/> 21185 Timeless Marvels *  | <input type="checkbox"/> 20196 The Chang Wei-Hwa Collection of Archaic Jades Part - Spring and Autumn & Warring States Periods |
| <input type="checkbox"/> 19870 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 20195 The Songde Tang Collection - Song Dynasty Ceramics  |
| <input type="checkbox"/> 20161 Fine Chinese Classical Paintings and Calligraphy *                            | <input type="checkbox"/> 20163 Important Chinese Ceramics and Works of Art *   |
| <input type="checkbox"/> 20162 Fine Chinese Modern and Contemporary Ink Paintings *                          |  |

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> / 21<sup>st</sup> 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:

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

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- 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.

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..... 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（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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 Auenay 酒莊、麥卡倫及輕井澤名釀

☐ 19867 珍罕名釀

☐ 19871 典雅傳承：手袋及配飾

☐ 19868 時代巨鑄及臻極系列（第一部份）\*

☐ 21185 世代珍奇\*

☐ 19870 瑰麗珠寶及翡翠首飾\*

☐ 20161 中國古代書畫\*

☐ 20162 中國近現代及當代書畫\*

☐ 21252 二十及二十一世紀藝術 晚間拍賣：藝行者\*

☐ 16900 二十及二十一世紀藝術 晚間拍賣\*

☐ 16902 二十一世紀藝術 日間拍賣\*

☐ 16901 二十世紀藝術 日間拍賣\*

☐ 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇

☐ 20195 頤德堂中國宋代瓷器 – 淡掃蛾眉

☐ 20163 重要中國瓷器及工藝精品\*

\*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 .....

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMEA  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S ASIA PACIFIC

Francis Belin, President  
Heidi Yang, Global Managing Director, Asian and World Art

## CHAIRMAN'S OFFICE

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Pola Antebi, Deputy Chairman  
Eric Chang, Deputy Chairman  
Charmie Hamami, Deputy Chairman  
Elaine Holt, Deputy Chairman  
Evelyn Lin, Deputy Chairman  
Ada Ong, Deputy Chairman  
Vickie Sek, Deputy Chairman  
Chi Fan Tsang, Deputy Chairman

## SENIOR VICE PRESIDENTS

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Audrey Shum, Bo Tan, Katsura Yamaguchi,  
Kim Yu

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Liang-Lin Chen, Fung Chiang, Isaac Choi,  
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Seiji Inami, Yunah Jung, Imogen Kerr,  
Elaine Kwok, Hak Jun Lee, Stephenie Leung,  
Ruben Lien, Georgina Liu, Gabrielle Mak,  
Sara Mao, Mindy Melrose, Lillian Ng,  
Jasmin Ngai, Jessie Or, Terence Poon,  
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Winsy Tsang, Nicole Wright, Alan Yip,  
Harriet Yu, Dina Zhang, Grace Zhuang

## ASSOCIATE VICE PRESIDENTS

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Lesley Chen, Amy Cheng, Henry Cheng,  
Joanne Cheng, Terry Choi, Yanie Choi,  
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Helen Fung, Gigi Ho, Phylbie Ho,  
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,  
Annie Lee, Joyce Lee, Kevyn Leung,  
Caroline Liang, Louis Lin, Vicky Liu,  
Yu-Shan Lu, Tony Ng, Cissy Ngan,  
Benson Or, Stephanie Pang,  
Felix Pei, Zhongwei Qin, Joe So,  
CY Tang, Sherese Tong, Ada Tsui,  
Mandy Wang, Aaron Wong, Michael Xie,  
Maxwell Yao, Mia Zhang

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

## 20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE: WORLDS IN A HAND

Sale number: 21252  
**WEDNESDAY 1 DECEMBER**  
**7.30 PM**  
Viewing: 26 November - 1 December

## 20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 16900  
**WEDNESDAY 1 DECEMBER**  
**8.30 PM**  
Viewing: 26 November - 1 December

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 16902  
**THURSDAY 2 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 1 December

## 20<sup>TH</sup> 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

6/11/2021





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