

CHRISTIE'S 佳士得

20/21 CENTURY

HONG KONG | 28-29 MAY 2024

香港 | 2024年5月28-29日



COVER: (Detail) Lot 69, Andy Warhol, *Flowers*, Painted in 1965.

© 2024 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

THIS PAGE: (Detail) Lot 9, Zao Wou-ki, *10.07.68.*, Painted in 1968.

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THIS PAGE: Lot 68, Yayoi Kusama, *Untitled (Pumpkin Sculpture)*, Executed in 2013. © YAYOI KUSAMA



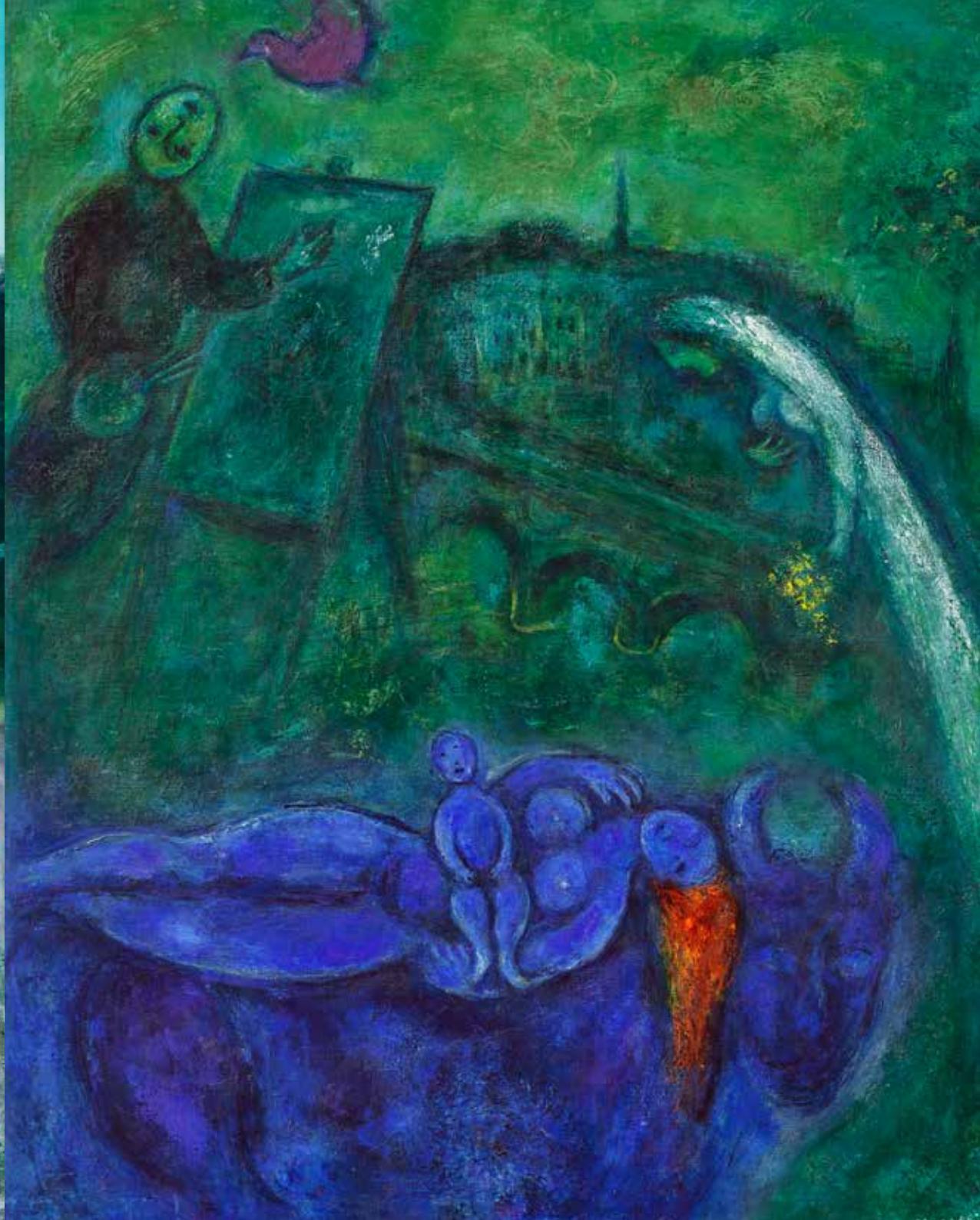
OPPOSITE PAGE: (Detail) Lot 3, Sanyu, *Vase de fleurs (Vase of Flowers)*, Painted in 1931.
THIS PAGE: (Detail) Lot 6, René Magritte, *L'invitation au voyage*, Painted in April 1944.
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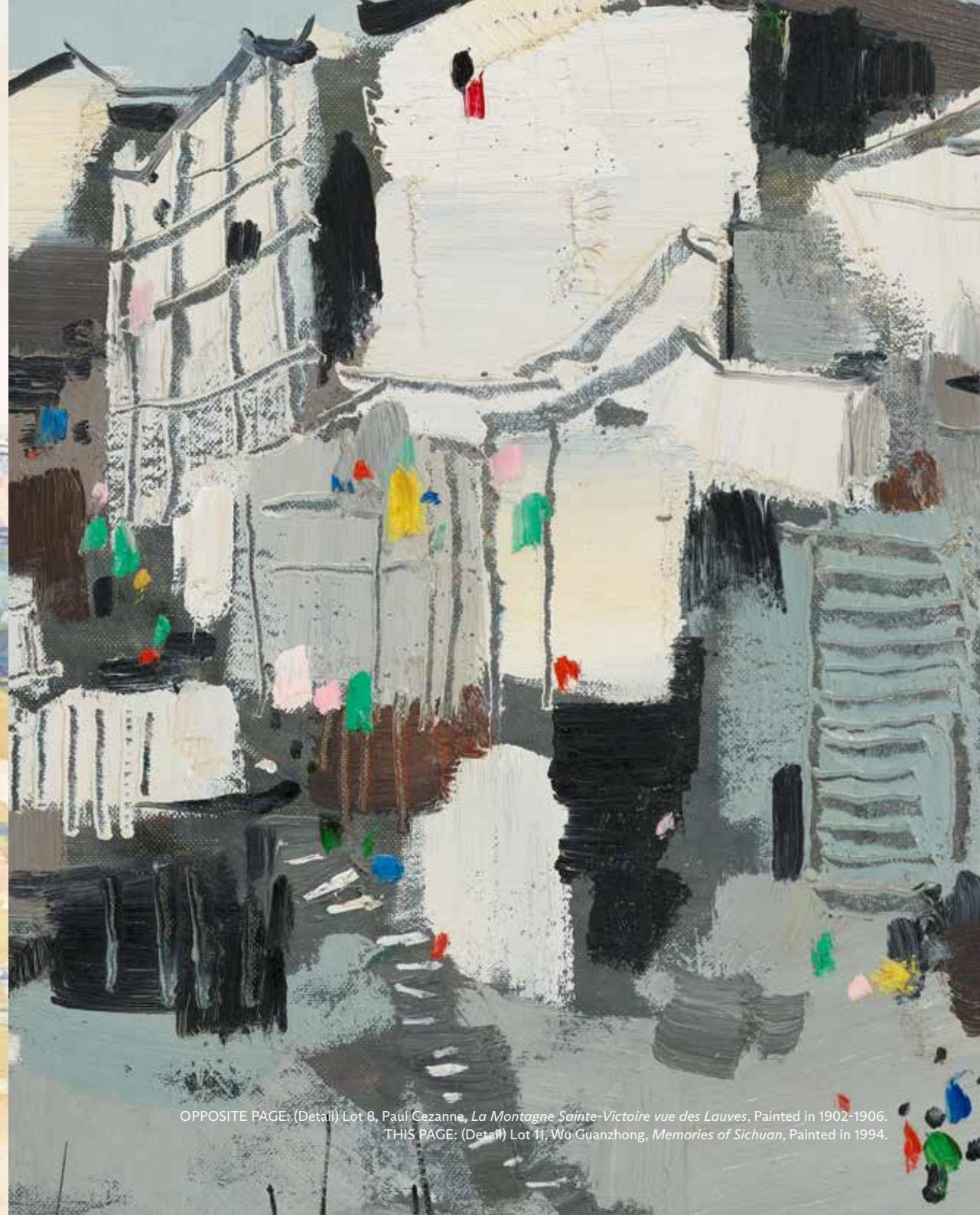


THIS PAGE: Lot 75, Jadé Fadojutimi, *Let's do the burger jam*, Painted in 2018.
OPPOSITE PAGE: (Detail) Lot 67, Liu Ye, *Xiao Fang and Piggy*, Painted in 2002. © Liu Ye Studio



THIS PAGE: (Detail) Lot 59, Jia Aili, *Devil Lavender*, Painted in 2009.
OPPOSITE PAGE: (Detail) Lot 7, Marc Chagall, *Le Pont Neuf*, Painted in 1953.





OPPOSITE PAGE: (Detail) Lot 8, Paul Cezanne, *La Montagne Sainte-Victoire vue des Lauves*, Painted in 1902-1906.
THIS PAGE: (Detail) Lot 11, Wu Guanzhong, *Memories of Sichuan*, Painted in 1994.



THIS PAGE: (Detail) Lot 26, Kim Tschang-yeul, *Gouttes d'eau (Water Drops)*, Painted in 1975-1977.

© 2024 Artists Rights Society (ARS), New York / ADAGP, Paris

OPPOSITE PAGE: (Detail) Lot 19, Anita Magsaysay-ho, *Three Women with Pineapples*, Painted in 1958.





Lot 27, Zao Wou-Ki, 20.01.67, Painted in 1967
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20
/21 CENTURY

AUCTIONS 拍賣

20th Century Evening Sale · 二十世紀 晚間拍賣

Tuesday, 28 May 2024 · 2024年5月28日 (星期二)

6.00pm (Sale 21645, Lots 1-34) · 晚上6時 (拍賣編號 21645, 拍賣品編號 1-34)

21st Century Evening Sale · 二十一世紀 晚間拍賣

Tuesday, 28 May 2024 · 2024年5月28日 (星期二)

7.00pm (Sale 23590, Lots 51-100) · 晚上7時 (拍賣編號 23590, 拍賣品編號 51-100)

20th Century Day Sale · 二十世紀 日間拍賣

Wednesday, 29 May 2024 · 2024年5月29日 (星期三)

2.00pm (Sale 21646, Lots 201-290) · 下午2時 (拍賣編號 21646, 拍賣品編號 201-290)

21st Century Day Sale · 二十一世紀 日間拍賣

Wednesday, 29 May 2024 · 2024年5月29日 (星期三)

5.00pm (Sale 21647, Lots 301-403) · 下午5時 (拍賣編號 21647, 拍賣品編號 301-403)

Location: HONG KONG, Hall 3D-3G, Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai

地點：香港，灣仔港灣道1號香港會議展覽中心展覽廳3D-3G

VIEWING 預展

HONG KONG, Hong Kong Convention And Exhibition Centre

香港，香港會議展覽中心

Saturday - Tuesday, 25 - 28 May

5月25至28日 (星期六至二)

10.30am - 6.30pm

IMPORTANT NOTES 重要說明

The information in this gallery guide is provided as a courtesy to you only, and is not a catalogue for the auction. Condition reports are available on request. Please see the sale catalogue for the particular sale or refer online at www.christies.com for full lot descriptions, conditions of sale, catalogue symbols and other important sale information regarding the auctions. All lots in 20th/21st Century Evening Sale are considered High Value Lots. You will need to do High Value Lot pre-registration & get a special High Value Lot paddle to bid for these sale. [150]

本簡介內容僅為方便閣下而提供，並非拍賣目錄。若有需要，請向佳士得索取狀況報告。如需詳細拍品描述、業務規定、目錄標注及其他拍賣相關之重要資訊，請參閱相關拍賣目錄或瀏覽www.christies.com。

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ENQUIRIES 查詢

HK 香港 : +852 2760 1766 UK 英國 : +44 (0)20 7627 2707 US 美國 : +1 212 703 8080



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查閱全球拍賣資訊



Lot 5, David Hockney, *Still Life (Flowers)*, Painted in 1966. © David Hockney.

CHRISTIE'S 佳士得

20TH CENTURY EVENING SALE
二十世紀 晚間拍賣

TUESDAY 28 MAY 2024 星期二 2024年5月28日
6.00pm (Sale 21645, Lots 1-34)
晚上6時 (拍賣編號 21645, 拍賣品編號 1-34)

21ST CENTURY EVENING SALE
二十一世紀 晚間拍賣

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7.00pm (Sale 23590, Lots 51-100)
晚上7時 (拍賣編號 23590, 拍賣品編號 51-100)

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CHRISTIE'S 佳士得

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20TH CENTURY EVENING SALE
二十世紀 晚間拍賣

OPPOSITE PAGE: (Detail) Lot 23, Zao Wou-Ki, *Les Attiseurs (The Fire Kindlers)*, Painted in 1955.
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AY-O

靈 單

(B. 1931)

Rainbow Sea-Scape

signed and dated 'ay-o '70' (lower right)
 acrylic on canvas
 183 x 244 cm. (72 x 96 in.)
 Painted in 1970

HK\$480,000-680,000
 US\$62,000-87,000

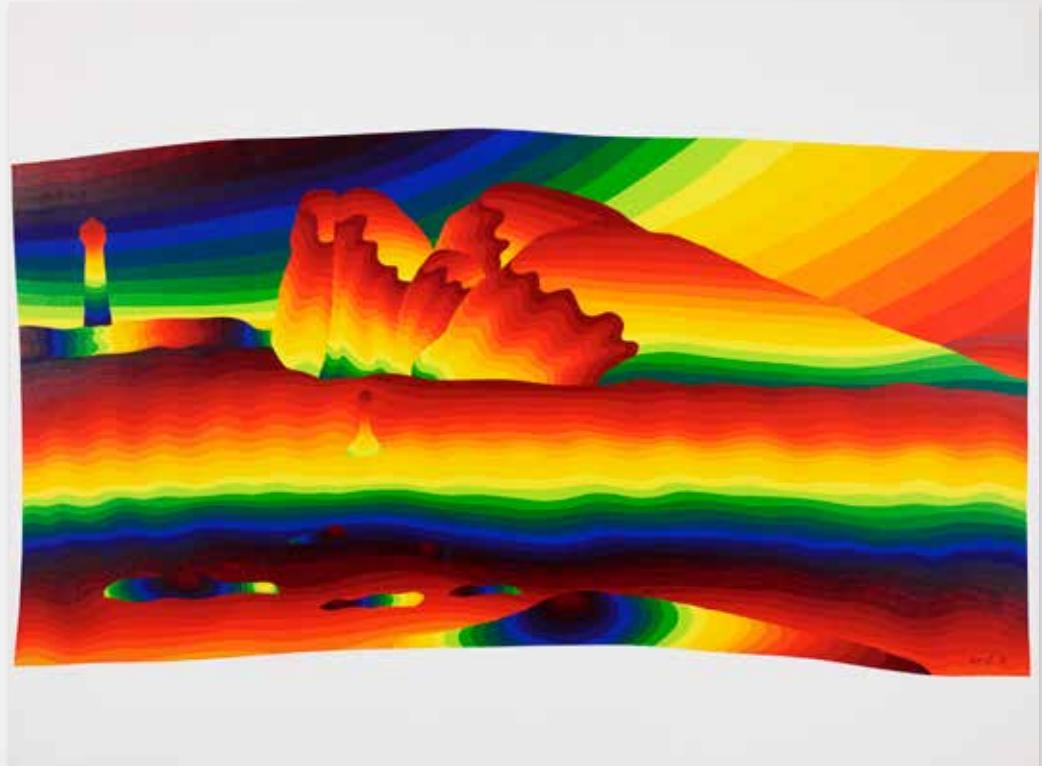
PROVENANCE
 Minami Gallery, Tokyo
 SBI Art Auction, 27 July 2019, lot 96
 Acquired at the above sale by the present owner

EXHIBITED
 Tokyo, Minami Gallery, AY-O, March 1971.
 Fundação Bienal de São Paulo, XI Bienal de São Paulo,
 September-November 1971.

LITERATURE
 AY-O, exh. cat., Minami Gallery, Tokyo, 1971 (illustrated, n.p.).
 XI Bienal de São Paulo, exh. cat., Fundação Bienal de São
 Paulo, 1971 (p. 130, no. 2).

彩虹海景

壓克力 畫布
 1970年作
 款識: ay-o '70 (右下)



SALVO 薩爾沃

(1947-2015)

Una sera (An Evening)

signed and titled 'Salvo Una sera' (on the reverse)

oil on canvas

189 x 139 cm. (74 3/8 x 54 3/4 in.)

Painted in 2004

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

US\$130,000-190,000

PROVENANCE

Galleria Mazzoleni, Turin

Acquired from the above by the present owner, *circa* 2008

This work is registered in the Archivio Salvo, Turin under the n. S2004-73 and it is accompanied by a certificate of authenticity issued by the Archivio Salvo, Turin.

夜幕

油彩畫布

2004年作

款識: Salvo Una sera (畫背)



SANYU

常玉

(1895-1966)

Vase de fleurs (Vase of Flowers)

瓶花

signed in Chinese, signed and dated 'SANYU 1931' (lower left)
 oil on canvas
 80.9 x 65 cm. (31 1/8 x 25 5/8 in.)
 Painted in 1931

HK\$12,000,000-18,000,000
 US\$1,600,000-2,300,000

PROVENANCE
 Hotel Drouot Paris, 23 November 1984, lot 56
 Private collection, USA

LITERATURE
 Rita Wong (ed.), Sanyu Catalogue Raisonné: Oil Paintings, YAGEO Foundation and Lin & Keng Art Publications, Taipei, 2001 (illustrated, plate 91, p. 199).
 Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings Volume II, The Li Ching Cultural and Educational Foundation, Taipei, 2011 (illustrated, plate 91, p. 126).

油彩 畫布
 1931年作
 款識: 玉SANYU 1931 (左下)

來源
 1984年11月23日 巴黎 圖歐飯店拍賣 編號56
 美國 私人收藏

出版
 2001年《常玉油畫全集》衣淑凡編 國巨基金會與大未來藝術出版社 台北 (圖版, 第91圖, 第199頁)
 2011年《常玉油畫全集第二冊》立青文教基金會出版 台北 (圖版, 第91圖, 第126頁)



MARC CHAGALL

馬克·夏加爾

(1887-1985)

La mariée ou Les amoureux aux fleurs

新娘或拿著花的戀人

signed 'Marc Chagall' (lower left);
signed again 'Marc Chagall' (on the reverse)
oil and ink on canvas
62.7 x 48 cm. (24¾ x 18⅞ in.)
Painted in 1959

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000

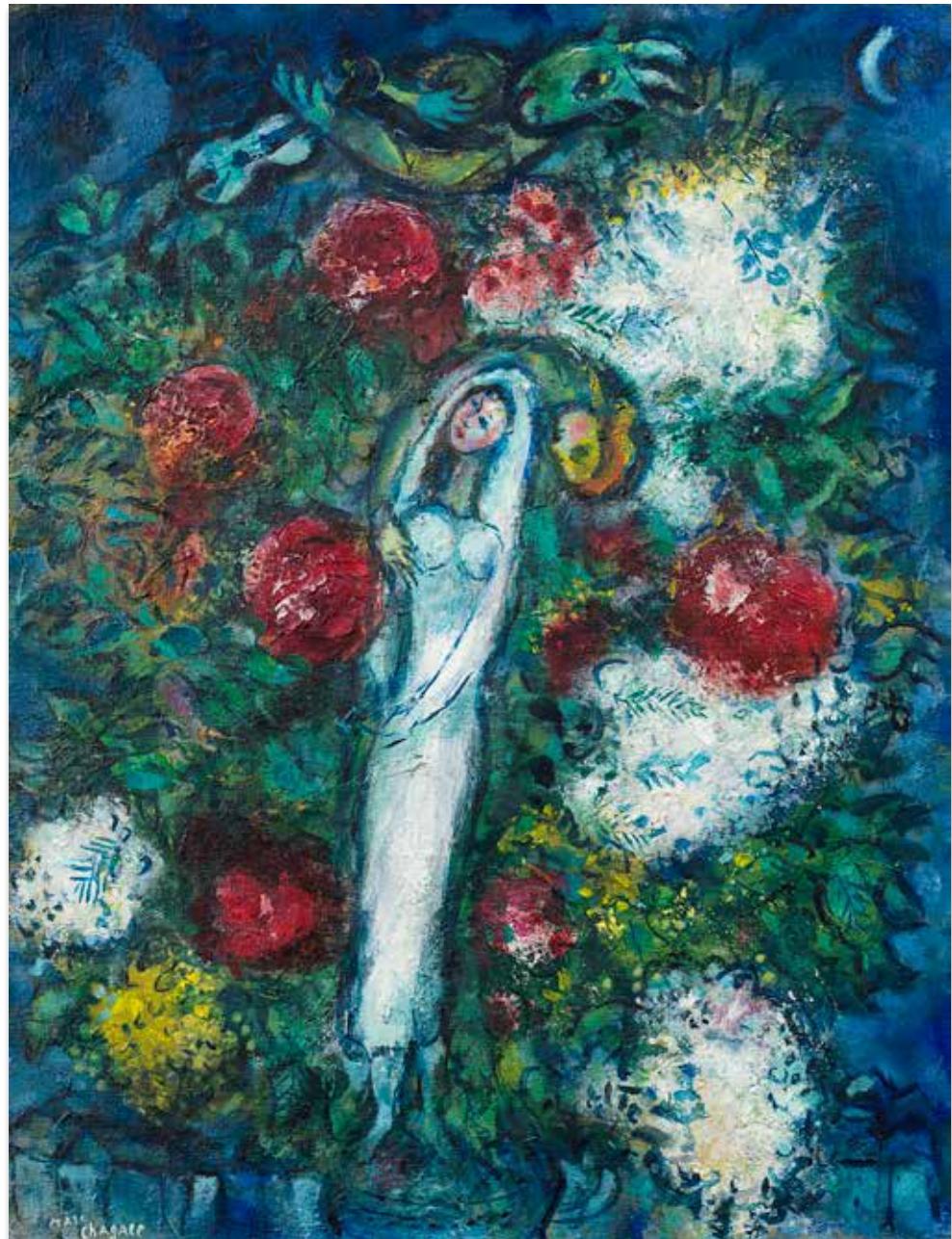
PROVENANCE
Galerie Maeght, Paris
Galerie de l'art moderne, Paris, acquired from the above in December 1961
E. J. Van Wisselingh & Co., Amsterdam
Miss N. Bertagna, Paris, acquired from the above in 1964
B. Meyer, Wassenaar, acquired from the above in 1966
Private collection, thence by descent from the above
Private collection, acquired from the above in 2016; sale, Sotheby's London, 26 February 2019, lot 21
Private collection, United Kingdom, acquired at the above sale.
Acquired from the above by the present owner

The Comité Marc Chagall has confirmed the authenticity of this work.

油彩 墨水 畫布
1959年作
款識: Marc Chagall (左下); Marc Chagall (背面)

來源
巴黎 瑪格畫廊
巴黎 現代藝術畫廊 (1961年12月購自上述畫廊)
阿姆斯特丹 E.J.範威斯林公司
巴黎 N·貝爾塔尼亞女士 (1964年購自上述收藏)
瓦瑟納爾 B·邁耶 (1966年購自上述收藏)
私人收藏 (繼承自上述收藏)
私人收藏 (2016年購自上述收藏); 2019年2月26日 倫敦蘇富比編號21
英國 私人收藏 (購自上述拍賣)
現藏者購自上述來源

馬克·夏加爾委員會已確認本作品的真實性



DAVID HOCKNEY

大衛·霍克尼

(B. 1937)

Still Life (Flowers)

signed 'David Hockney' (on the reverse)
 acrylic on canvas
 61 x 91.4 cm. (24 x 36 in.)
 Painted in 1966

HK\$6,000,000-8,000,000
 US\$780,000-1,000,000

PROVENANCE
 Galleria dell'Ariete, Milan
 Private collection
 Kasmin Limited, London
 André Emmerich Gallery, New York
 Private collection, Canada
 Mark Glabman Fine Arts, Los Angeles
 Richard Gray Gallery, Chicago
 Art Point Gallery, Tokyo
 Private collection, Japan
 Christie's London, 15 October 2021, Lot 33
 Acquired at the above sale by the present owner

EXHIBITED
 New York, Landau-Alan Gallery, David Hockney,
 new paintings and drawings, 1967.

LITERATURE
 M. Glazebrook (ed.), David Hockney: Paintings, Prints and
 Drawings 1960-1970, exh. cat., London, Whitechapel Gallery,
 1970 (p. 58, no. 66.I).

靜物 – 花

壓克力 畫布
 1966年作
 款識: David Hockney (畫背)



RENÉ MAGRITTE

雷尼·馬格利特

(1898-1967)

L'invitation au voyage

signed 'Magritte' (lower right)
oil on canvas
60.5 x 80 cm. (23½ x 31½ in.)
Painted in April 1944

HK\$28,000,000-38,000,000
US\$3,600,000-4,900,000

PROVENANCE
Galerie Lou Cosyn, Brussels
Anonymous sale, Sotheby's, London, 16 April 1975, lot 45
Anonymous sale, Sotheby's, London, 4 July 1979, lot 125
Acquired at the above sale by the present owner



Magritte with the present work at Lou Cosyn Gallery.
Credit line: © Lee Miller Archives, England 2024.
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遨遊

油彩畫布
1944年4月作
款識: Magritte (右下)



EXHIBITED

Verviers, Société Royal des Beaux-Arts, René Magritte, January – February 1947, no. 16.

LITERATURE

Letter from Magritte to Marcel Mariën, early April 1944.
Letter from Magritte to Marcel Mariën, 14 April 1944.
Letter from Magritte to Marcel Mariën, April 1944.
Letter from Magritte to Marcel Mariën, 12 July 1944.
R. Magritte, *Dix tableaux de Magritte précédés de descriptions*, Brussels, 1946.
R. Magritte, *La Destination, lettres à Marcel Mariën*, Brussels, 1977, nos. 84, 86, 87 & 113.
D. Sylvester, ed., *René Magritte, Catalogue Raisonné*, vol. II, Oil Paintings and Objects, 1931–1948, London, 1993, no. 558, p. 335 (illustrated).

展览

1947年1月–2月「René Magritte」韋爾維耶 皇家美術協會
第16號

出版

1944年4月初 馬格利特致馬塞爾·馬里安的信件
1944年4月14日 馬格利特致馬塞爾·馬里安的信件
1944年4月 馬格利特致馬塞爾·馬里安的信件
1944年7月12日 馬格利特致馬塞爾·馬里安的信件
1946年《Dix tableaux de Magritte précédés de descriptions》
雷尼·馬格利特著 布魯塞爾
1977年《La Destination, lettres à Marcel Mariën》
雷尼·馬格利特著 布魯塞爾 (第84, 86, 87和113號)
1993年《René Magritte, Catalogue Raisonné, vol. II, Oil Paintings and Objects, 1931–1948》D. Sylvester編輯 倫敦
(圖版, 第558圖, 第335頁)



MARC CHAGALL

馬克·夏加爾

(1887-1985)

Le Pont-Neuf

signed and dated '1953. Chagall Marc' (lower right);
signed again 'Marc Chagall' (on the stretcher)
oil on canvas
100 x 81 cm. (39½ x 32 in.)
Painted in 1953

HK\$9,500,000-11,500,000
US\$1,300,000-1,500,000

PROVENANCE

Galerie Maeght, Paris
Galerie Tamenaga, Paris
Christie's New York, 7 November 2001, lot 281
Private collection, New England, acquired at the above sale
Private collection, acquired from the above
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Maeght, Paris de Marc Chagall, June - August 1954, no. 29.
New York, Wildenstein and Co., Marc Chagall, November 2000 - January 2001, no. 7 (illustrated).

LITERATURE

F. Meyer, 'Chagall's Pariser Zyklus' in *Jahrbuch der Hamburger Kunstsammlungen*, Hamburg, 1960, p. 96.
F. Meyer, *Marc Chagall, Life and Work*, New York, 1963, no. 901, p. 761 (illustrated).
J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 261 (illustrated pl. 83).
J. Baal-Teshuva, *Marc Chagall 1887 - 1985*, Cologne, 1998, p. 264 (illustrated).
M. Bohm-Duchen, *Chagall*, London, 1998, p. 276.

The Comité Marc Chagall has confirmed the authenticity of this work

新橋

油彩 畫布
款識 : Marc Chagall 1953 (右下) ; Marc Chagall (內框)
1953年作

來源

巴黎 瑪格畫廊
巴黎 為永畫廊
2001年11月7日 紐約 佳士得編號281
新英格蘭 私人收藏 (直接購自上述拍賣)
私人收藏 (購自上述收藏)
現藏者購自上述收藏

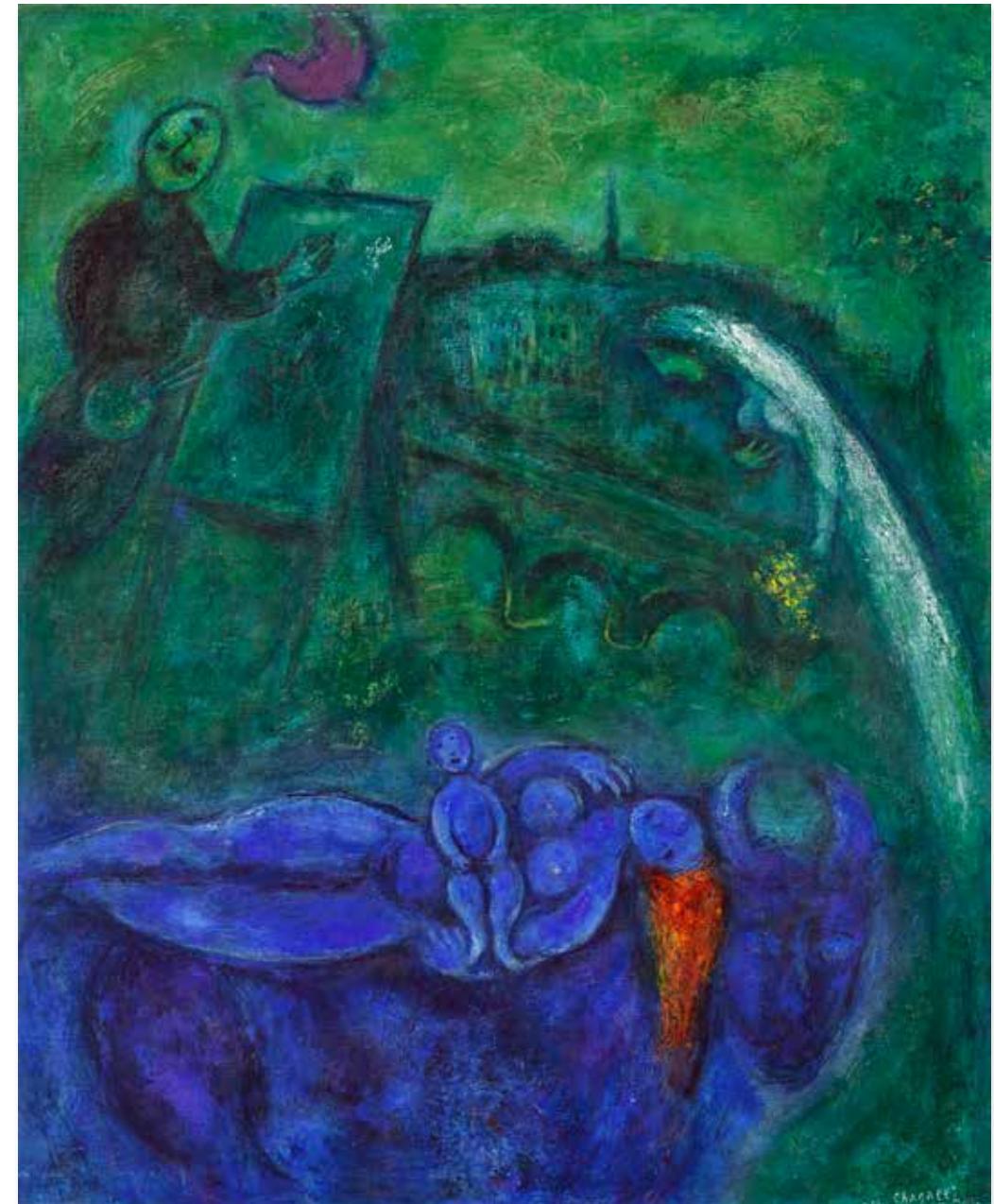
展覽

1954年6月 - 8月「Paris de Marc Chagall」巴黎 瑪格畫廊
編號29
2000年11月 - 2001年1月「Marc Chagall」紐約 威爾頓斯坦公司
編號7 (圖版)

出版

1960年《Chagall's Pariser Zyklus》《Jahrbuch der Hamburger Kunstsammlungen》F. Meyer著 漢堡 第96頁
1963年《Marc Chagall, Life and Work》F. Meyer著 紐約
編號901第761頁 (圖版)
1995年《Chagall, A Retrospective》J. Baal-Teshuva編輯 紐約
第261頁 (圖版, 圖版83)
1998年《Marc Chagall 1887-1985》J. Baal-Teshuva著 科隆
第264頁 (圖版)
1998年《Chagall》M. Bohm-Duchen著 倫敦 第276頁

馬克·夏加爾委員會已確認本作品的真實性



PAUL CÉZANNE

保羅·塞尚

(1839-1906)

La Montagne Sainte-Victoire vue des Lauves

watercolor and pencil on paper
42.8 x 53.9 cm. (16½ x 20½ in.)
Painted in 1902-1906

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

PROVENANCE
 Ambroise Vollard, Paris, acquired from the artist's estate in 1907
 Paul Cassirer, Amsterdam [Walter Feilchenfeldt], acquired from the above in July 1938 (on deposit with Erich Maria Remarque, Los Angeles & New York, 1940 to 1948)
 Walter Feilchenfeldt, Zurich, returned from the above on 28 May 1948, and thence by descent
 Paul Rosenberg & Co., New York, acquired from the above on 16 April 1959
 Norton Simon, Los Angeles, acquired from the above on 1 May 1961
 Lucille Ellis Simon, Los Angeles, by 1977
 Donald B. Marron, New York, by whom acquired from the above in 2000; sale, Christie's, New York, 6 November 2007, lot 33
 Private collection, acquired at the above sale; sale, Christie's, London, 24 June 2014, lot 20
 Acquired at the above sale by the present owner

從樓浮山丘眺望聖維克多山

水彩 鉛筆 紙本
1902-1906年作



EXHIBITED

London, Paul Cassirer, Paul Cézanne: Watercolours, July 1939, no. 29.
Los Angeles, County Museum of Art, The E.M. Remarque Collection, November 1942 - July 1943.
New York, M. Knoedler & Co., Inc., Loan Exhibition of the Collection of Pictures of Erich Maria Remarque, October - November 1943, no. 31.
New York, Wildenstein & Co., A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary, March - April 1947, no. 74, p. 68 (illustrated; dated circa 1885-87).
The Hague, Gemeentemuseum, Paul Cézanne 1839-1906, June - July 1956, no. 84 (illustrated).
Zurich, Kunsthaus, Paul Cézanne 1839-1906, August - October 1956, no. 135, pp. 35 & 44 (illustrated pl. 61).
Munich, Haus der Kunst, Paul Cézanne 1839-1906, October - November 1956, no. 107 (illustrated).
Cologne, Kunsthaus Lempertz, Wallraf-Richartz-Museum, Cézanne, Ausstellung zum Gedenken an sein 50, December 1956 - January 1957, no. 49, p. 74.
Stockholm, Nationalmuseum, Fem Sekler Fransk Konst, August - November 1958, no. 284, pl. 59 (illustrated).
New York, The Museum of Modern Art, Cézanne: The Late Work, October 1977 - January 1978, no. 103, pl. 136, p. 412 (illustrated p. 326); this exhibition later travelled to Houston, The Museum of Fine Arts, January - March 1978.
Washington D.C., National Gallery of Art, Cézanne in Provence, January - May 2006, no. 166 (incorrectly illustrated).

LITERATURE

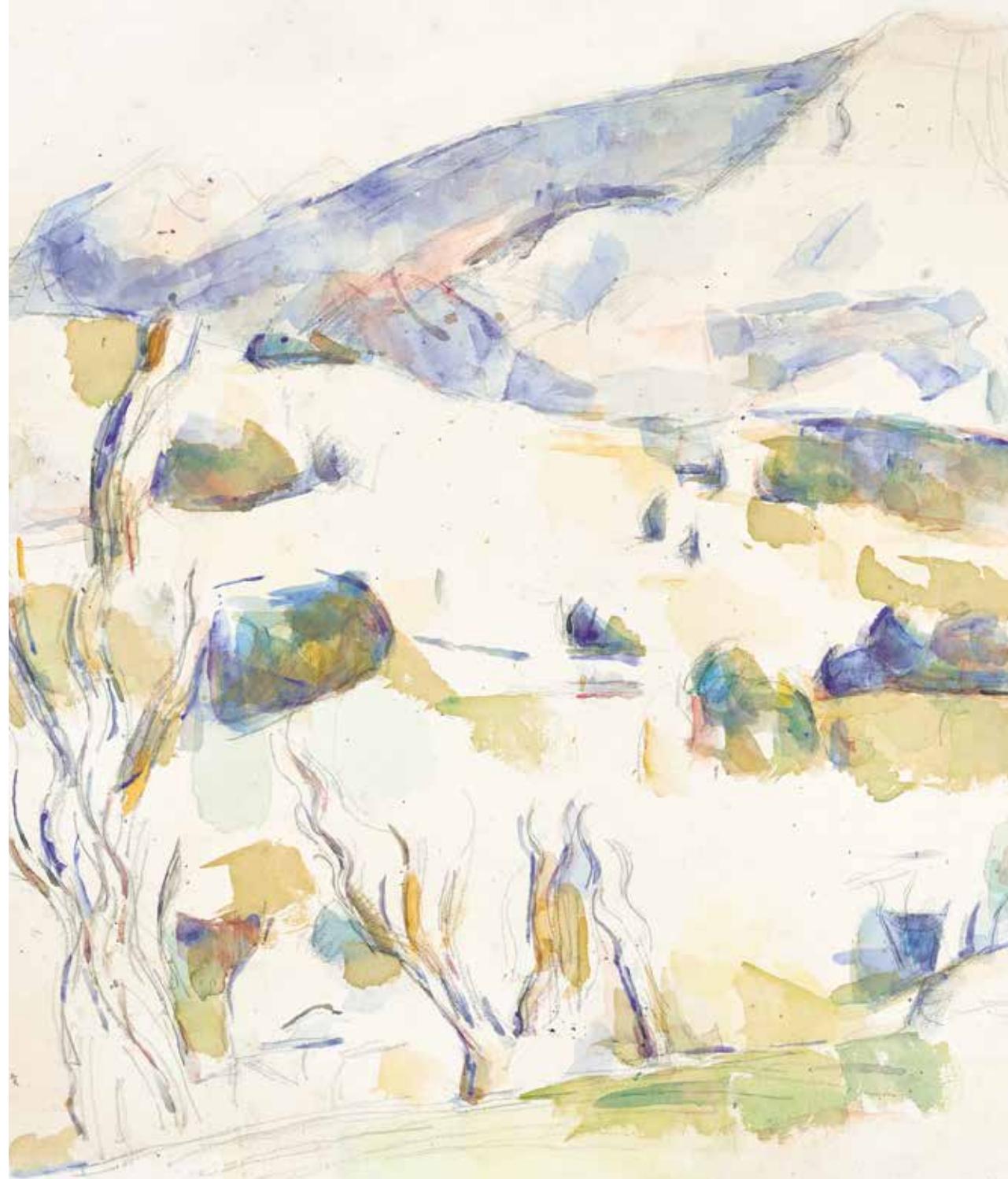
Cézanne 10 Water Colors, New York, 1947, no. 10
H.L. Sherman, Cézanne and Visual Form, Columbus, 1952.
E. V. L. Zahn, Paul Cézanne: Landschaftsaquarelle, Baden-Baden, 1957, no. 12, p. 15 (illustrated).
W. Rubin, ed., Cézanne: The Late Work, New York, 1977, no. 136, p. 412 (illustrated, p. 326).
J. Rewald, Paul Cézanne, The Watercolors, A Catalogue Raisonné, Boston, 1983, no. 592, pp. 238-239 (illustrated).
J. Teboul, Les Victoires de Cézanne, Paris, 1988, no. 17, p. 36 (illustrated).
T.F. Schneider, I. Jaehner, W.M. Feilchenfeldt & S. Schwarz Zuber, Remarques Impressionisten: Kunstsammeln und Kunsthandel im Exil, Göttingen and Bristol, Connecticut, 2013, no. H, pp. 250-251 (illustrated p. 251).
W. Feilchenfeldt, J. Warman and D. Nash, The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné (www.cezannecatalogue.com), no. FNW1501 (illustrated).

展覽

1939年7月「Paul Cézanne - Watercolours」倫敦
保羅·卡西爾畫廊 編號29
1942年11月 - 1943年7月「The E.M. Remarque Collection」
洛杉磯 洛杉磯郡藝術博物館
1943年10月 - 11月「Loan Exhibition of the Collection of Pictures of Erich Maria Remarque」紐約 M.諾德勒公司 編號31
1947年3月 - 4月「A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary」紐約 威爾登斯坦公司
編號74 第68頁 (圖版, 第69頁)
1956年6月 - 7月「Paul Cézanne 1839-1906」海牙 市立博物館
編號84 (圖版)
1956年8月 - 10月「Paul Cézanne 1839-1906」蘇黎世
蘇黎世美術館 編號135 第35及44頁 (圖版, 圖號61)
1956年10月 - 11月「Paul Cézanne 1839-1906」慕尼黑
德國藝術之家 編號107 (圖版)
1956年12月 - 1957年1月「Cézanne, Ausstellung zum Gedenken an sein 50」科隆 倫佩茲美術館、瓦爾拉夫-里夏茨博物館
編號49 第74頁
1958年8月 - 11月「Fem Sekler Fransk Konst」斯德哥爾摩
國家美術館 編號284 (圖版, 圖號59)
1977年10月 - 1978年3月「Cézanne: The Late Work」紐約
現代藝術博物館 編號103 圖號136 第412頁 (圖版 第326頁) ;
此展覽還在以下地點展出1978年1月 - 3月 休士頓
休士頓美術博物館
2006年1月 - 5月「Cézanne in Provence」華盛頓 國家美術館
編號166 (圖版有誤)

出版

1947年《Cezanne 10 Water Colors》紐約 編號10
1952年《Cézanne and Visual Form, Columbus》
H.L. Sherman著 哥倫布
1957年《Paul Cézanne: Landschaftsaquarelle》L. Zahn著
巴登-巴登 編號12 第15頁 (圖版)
1977年《Cézanne: The Late Work》W. Rubin編輯 編號136
第412頁 (圖版, 第326頁)
1983年《Paul Cézanne, The Watercolors, A Catalogue Raisonné》J. Rewald著 波士頓 編號592 第238-239頁 (圖版)
1988年《Les Victoires de Cézanne》J. Teboul著 巴黎 編號17
第36頁 (圖版)
2013年《Remarques Impressionisten: Kunstsammeln und Kunsthandel im Exil》T.F. Schneider, I. Jaehner, W.M. Feilchenfeldt & S. Schwarz Zuber著 哥廷根及布里斯托
Connecticut 編號H 第250-251頁 (圖版)
W. Feilchenfeldt, J. Warman及D. Nash著《The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné》(www.cezannecatalogue.com), 編號FWN1501 (插圖)



△♦9 ZAO WOU-KI
趙無極

(ZHAO WUJI, 1920-2013)

10.01.68.

signed in Chinese and signed 'ZAO' (lower right); signed,
titled and dated 'ZAO WOU-KI 10.1.68.' (on the reverse)
oil on canvas
82 x 116.5 cm. (32 1/4 x 45 7/8 in.)
Painted in 1968

HK\$46,000,000-76,000,000
US\$6,000,000-9,800,000

PROVENANCE

Galerie de France, Paris
Private collection
Christie's New York, 4 May 1988, lot 124
Private collection (acquired at the above sale)
Sotheby's Hong Kong, 3 October 2011, lot 781
Private collection, Asia (acquired at the above sale)
Sotheby's Hong Kong, 24 November 2018, lot 133
Acquired at the above sale by the present owner

10.01.68.

油彩 畫布
1968年作
款識：無極ZAO (右下)；
ZAO WOU-KI 10.1.68. (畫背)



EXHIBITED

Los Angeles, Frank Perls Gallery, Zao Wou-Ki, 1968.
San Francisco, San Francisco Museum of Art, Paintings by Zao Wou-Ki, 8 May - 16 June 1968.
Hong Kong, Villepin Gallery, Zao Wou-Ki, The Eternal Return to China, 1 December 2021 - 22 May 2022.
Hangzhou, Art Museum of China Academy of Art, The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, September 2023 - February 2024.

LITERATURE

J. Leymarie (ed.), Zao Wou-Ki, Hieret Demain, Barcelona, 1978 (illustrated, p. 295).
J. Leymarie (ed.), Zao Wou-Ki, Rizzoli Publications, New York, 1979 (illustrated, p. 295).
J. Leymarie (ed.), Zao Wou-Ki, Cercle d'Art, Barcelona, 1986 (illustrated, p. 335).
Z. Zhao (ed.), Zao Wou-Ki, Lin & Keng Gallery, Taipei, 2005 (illustrated, p. 83).
X. Yu and Y. Hendgen (ed.), The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, exh. cat., Art Museum of China Academy of Art, Hangzhou, 2023 (illustrated, p. 175).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonné des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (cover, illustrated, plate. 0929, p. 178).

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1968年「趙無極」洛杉磯 Frank Perls畫廊
1968年5月8日-6月16日「趙無極繪畫展」舊金山美術館
2021年12月1日-2022年5月22日「趙無極: 永歸中土」香港
Villepin畫廊
2023年9月-2024年2月「大道無極: 趙無極百年回顧展」杭州
中國美術學院美術館

出版

1978年《趙無極》尚·雷瑪利著 巴塞隆納 Hieret Demain出版社
(圖版, 第295頁)
1979年《趙無極》尚·雷瑪利著 紐約 Rizzoli出版社
(圖版, 第295頁)
1986年《趙無極》尚·雷瑪利著 巴塞隆納 Cercle d'Art出版社
(圖版, 第335頁)
2005年《趙無極》趙芷姪著 台北 大未來畫廊 (彩色圖版, 第83頁)
2023年《大道無極: 趙無極百年回顧展》展覽圖錄 X. Yu 和
Y. Hendgen 編輯 杭州 中國美術學院美術館 (圖版, 第175頁)
2023年《趙無極作品編年集 - 第二冊 1959-1974》
F. Marquet-Zao 及 Y. Hendgen 著 巴黎 Editions Flammarion
(封面, 圖版, 第0929圖, 第178頁)

此作品已登記在趙無極基金會之文獻庫



WU GUANZHONG

吳冠中

(1919-2010)

New House (in the Lao Mountains)

signed in Chinese and dated '75' (lower right);
signed and titled in Chinese (on the reverse)
oil on board
58 x 46 cm. (22 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in.)
Painted in 1975

HK\$5,500,000-8,500,000
US\$710,000-1,100,000

PROVENANCE

Sotheby's Hong Kong, 8 April 2006, lot 602
Private collection, Asia
Christie's Hong Kong, 23 November 2013, lot 23
Private collection, Asia (acquired at the above sale)
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Hong Kong Arts Centre, Wu Guanzhong: A Retrospective, 10 September-4 October 1987 (No. 25).

LITERATURE

Mok Yee Wah (ed.), Wu Guanzhong: A Retrospective, Hong Kong Art Centre, Hong Kong, 1987 (Listed, No. 25).
Wu Guanzhong, The Landscape of Life: Wu Guanzhong's Album in Art Vol. I, Joint Publishing, Beijing, 2003 (illustrated, p. 123).
The Complete Works of Wu Guanzhong Vol. II, Hunan Fine Arts Publishing House, Changsha, 2007 (illustrated, p. 300-301).

新屋 (崂山新屋)

油彩 木板
1975年作
款識: 級 75 (右下); 新屋 吳冠中 (畫背)

來源

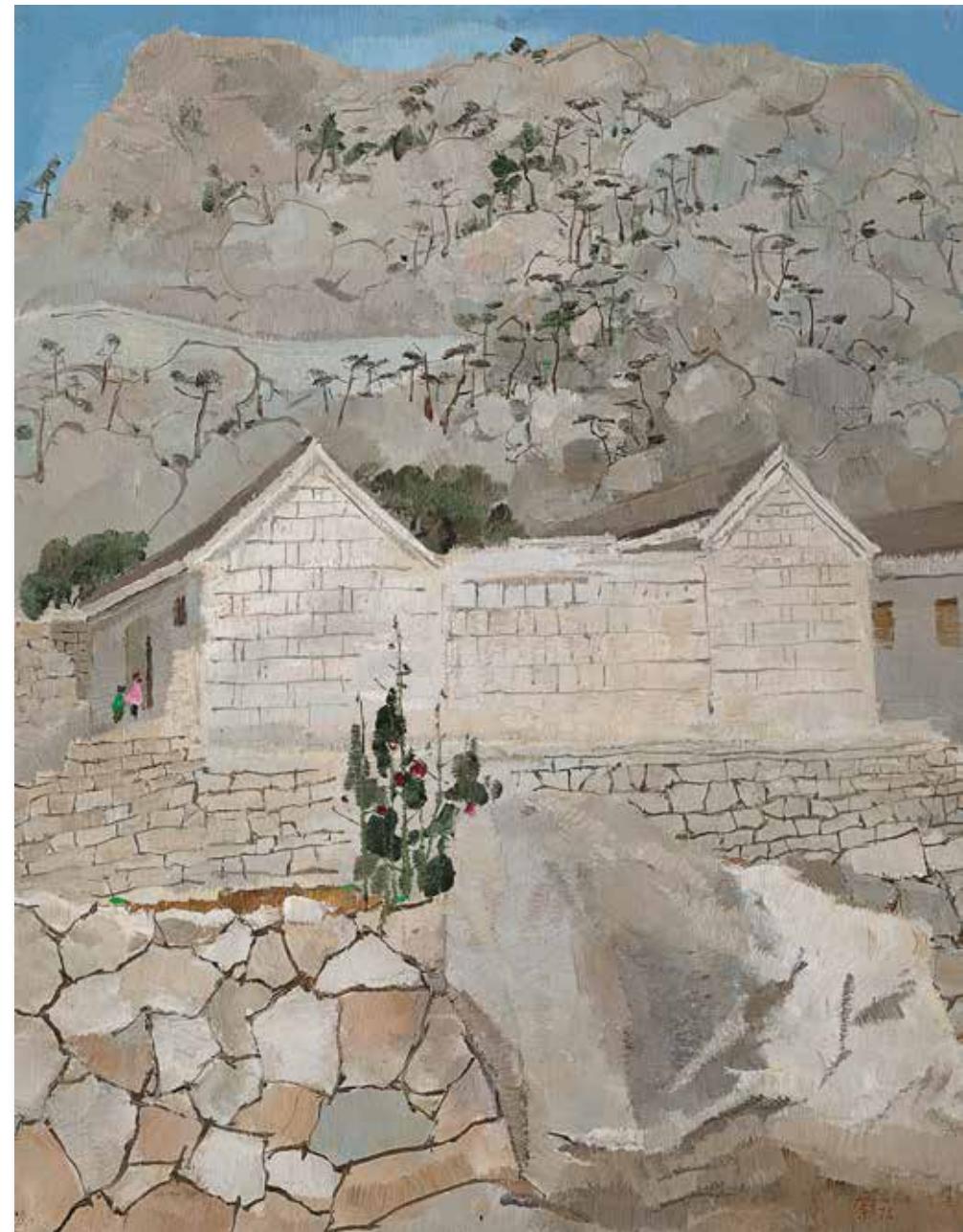
2006年4月8日 香港 蘇富比 編號602
亞洲私人收藏
2013年11月23日 香港 佳士得 編號23
亞洲私人收藏 (購自上述拍賣)
現藏家直接購自上述來源

展覽

1987年9月10日-10月4日「吳冠中回顧展」香港 香港藝術中心
(編號25)

出版

1987年《吳冠中回顧展》莫綺華編輯 香港 香港藝術中心
(作品列表提及, 編號25)
2003年《生命的風景: 吳冠中藝術專輯 1卷》吳冠中著
三聯書店出版社 (圖版, 第123頁)
2007年《吳冠中全集第二卷》長沙 湖南美術出版社
(圖版, 第300-301頁)



WU GUANZHONG

吳冠中

(1919-2010)

Memories of Sichuan

signed in Chinese and dated '94.' (lower right)
 oil on canvas mounted on board
 50 x 60 cm. (19½ x 23½ in.)
 Painted in 1994

HK\$7,000,000-10,000,000
 US\$900,000-1,300,000

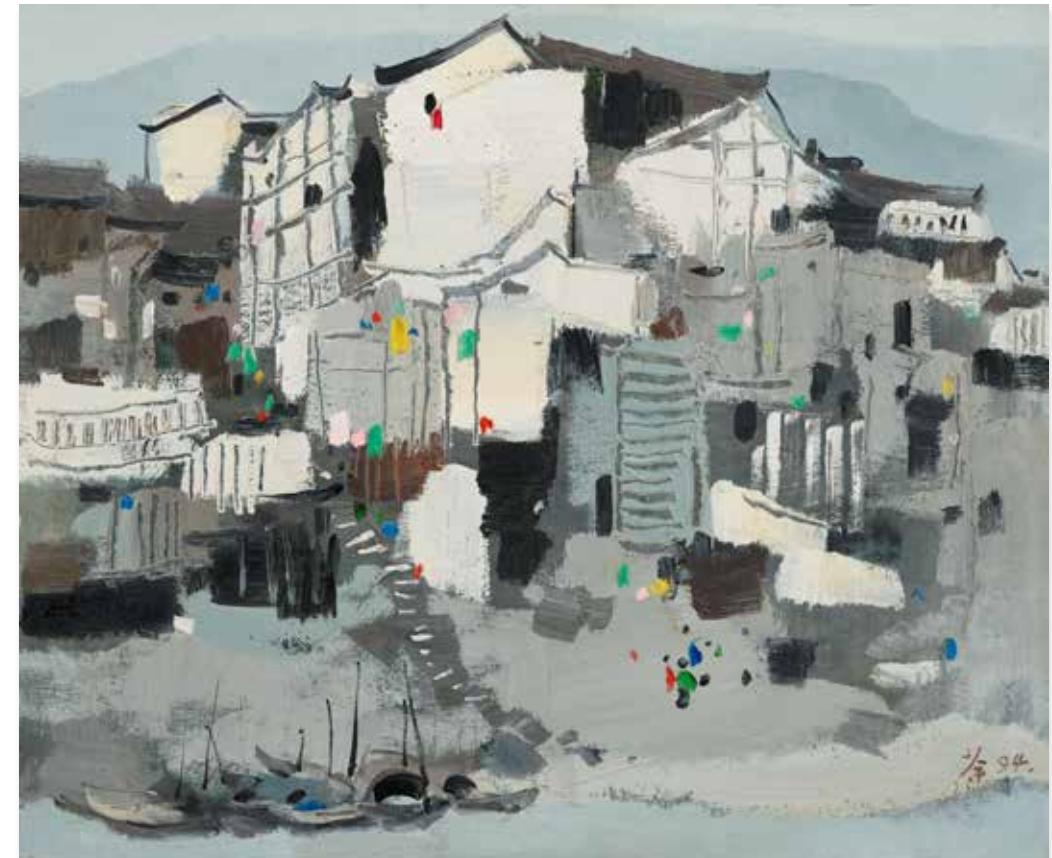
PROVENANCE
 Yan Gallery, Hong Kong
 Private collection, Asia
 Acquired from the above by the present owner

EXHIBITED
 Singapore, Tresors Singapore, Panorama by Wu Guanzhong, 28 October - 2 November 1994. This exhibition later travelled to Hong Kong Art Asia, 17 - 21 November 1994.

LITERATURE
 S.Chua (ed.), Panorama by Wu Guanzhong, exh.cat., Tresors Singapore & Art Asia Hong Kong, 1994 (illustrated, p.31).
 P. Xu & K. Wu (ed.) Wu Guanzhong: A Selection of 128 Fine Works, L'Atelier Productions, Singapore, 1996 (illustrated, p.47).
 Yan Gallery, Wu Guanzhong - Connoisseur's Choice I, People's Fine Arts Publishing House, Beijing, 2003 (illustrated, p.200).
 Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol.III, Changsha, 2007 (illustrated, p.89).

思蜀

油彩 畫布 積於木板
 1994年作
 款識: 茶94. (右下)



WU DAYU

吳大羽

(1903-1988)

Composing Rhymes

oil on canvas mounted on cardboard
53 x 37.7 cm. (20 1/2 x 14 1/2 in.)

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

PROVENANCE

Collection of the artist's family
Lin & Keng Gallery, Taipei
Acquired from the above by the present owner

EXHIBITED

Taipei, National Museum of History, Exhibition of Wu Da-yu's Paintings, March – April 2001.

LITERATURE

O. Chen (ed.), Wu Da Yu, Lin & Keng Gallery, Taipei, 1996 (illustrated, p. 150).
B. Lin (ed.), Exhibition of Wu Da-yu's Paintings, exh. cat., National Museum of History, Taipei, 2001 (illustrated, p. 53; illustrated, unpaged).
R. Qiu (ed.), Wu Da Yu, Shanghai Oil Painting & Sculpture Institute, Shanghai, 2003 (illustrated, p.154).
C. Chao (ed.), Wu Da-yu, Lin & Keng Gallery, Taipei, 2006 (illustrated, p.77).
C. Wu & C. Shou (ed.), Wu Dayu, People's Fine Arts Publishing House, Beijing, 2015 (illustrated, p.108).

This work is accompanied by a certificate of authenticity issued by Lin & Keng Gallery.

譜韻

油彩 畫布 積於紙板

來源

藝術家屬舊藏
台北 大未來畫廊
現藏者購自上述畫廊

展覽

2001年3月–4月「吳大羽畫展」台北 歷史博物館

出版

1996年《吳大羽》陳惠 編輯 台北 大未來畫廊
(圖版, 第151頁)
2001年《吳大羽畫展》展覽圖錄 台北 歷史博物館
(圖版, 第53頁; 圖版, 無頁數)
2003年《吳大羽》邱瑞敏編輯 上海 上海油畫雕塑院
(圖版, 第154頁)
2006年《吳大羽》趙芷姍編輯 台北 大未來畫廊
(圖版, 第77頁)
2015年《吳大羽作品集》吳崇力 壽崇寧編輯 北京
人民美術出版社 (圖版, 第108頁)

此作品附大未來畫廊所開立之作品保證書



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

10.05.62.

signed in Chinese and signed 'ZAO' (lower right);
 signed, titled, inscribed, and dated 'ZAO Wou-Ki 130 x 89 cm
 10.5.62.' (on the reverse)
 oil on canvas
 130 x 89 cm. (51½ x 35 in.)
 Painted in 1962

HK\$6,800,000-12,000,000
 US\$880,000-1,500,000

PROVENANCE

The Artist
 Private collection, Europe
 Acquired from the above by the present owner

10.05.62.

油彩 畫布
 1962年作
 款識：無極ZAO (右下)；
 ZAO Wou-Ki 130 x 89 cm 10.5.62. (畫背)



EXHIBITED

Essen, Museum Folkwang, Zao Wou-Ki, 1965.
Montréal, Musée d'art Contemporain, Zao Wou-Ki, June-July 1969. This exhibition later travelled to Québec City, Musée du Québec, July-August 1969.
Paris, Galeries Nationales du Grand Palais, Zao Wou-Ki: Paintings, Indian ink, 1981. This exhibition later travelled to Fukuoka, Fukuoka Art Museum, October 1981; Tokyo, Grand Art Gallery, November 1981; Fukui, Prefectural Museum of Art, February-March 1982; Kyoto, The National Museum of Modern Art, March-May 1982, Kamakura, The Museum of Modern Art, May-June 1982.
Hong Kong, Hong Kong Museum of Art, Paintings by Zao Wou-Ki, 1982.
Singapore, National Museum of Modern Art, Rétrospective, 1982.
Beijing, The National Art Museum of China, Zao Wou-Ki, September 1983. This exhibition later travelled to Hangzhou, Zhejiang Academy of Fine Arts (now China Academy of Art), September 1983.
Aix-en-Provence, Fondation Vasarely, Zao Wou-Ki, collection personnelle, 1955-1989, July - August 1991.
Lisbon, Fundação Calouste Gulbenkian, Zao Wou-Ki, oleos, aguadas, February- March 1992.
Taipei, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, March - May 1993.
Kaohsiung, Kaohsiung Museum of Fine Arts, A retrospective of Zao Wou-Ki, January - April 1996.
Hong Kong, Hong Kong Museum of Art, Infinite Image and Space: A retrospective of Zao Wou-Ki, May - July 1996.
Shanghai, Shanghai Museum, Zao Wou-Ki: 60 Ans de Peintures, November 1998 - January 1999. This exhibition later travelled to Beijing, National Art Museum of China, February - March 1999; Guangzhou, Guangdong Museum of Art, April - June 1999.
Valencia, IVAM Centre Julio González, Zao Wou-Ki Rétrospective, May - July 2001.
Helsinki, Taidehalli d'Helsinki Art Center, Zao Wou-Ki, March-April 2003.
Dunkerque, Musée des Beaux Arts, Zao Wou-Ki, une quête du silence, April-August 2004.
Locarno, Pinacoteca Comunale, Zao Wou-Ki 1920-2013: Retrospettiva, September 2013 - January 2014.
Martigny, Fondation Pierre Gianadda, ZAO WOU-KI, December 2015 - June 2016.
Hong Kong, Villepin, Zao Wou-Ki: Friendship and Reconciliation, March - October 2020.
Hangzhou, Art Museum of China Academy of Art, The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, September 2023 - February 2024.

LITERATURE

Zao Wou-Ki, exh. cat., Musée d'art Contemporain, Montreal and Musée du Québec, Québec City, 1969 (listed, unpaged).
J. Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Editions Cercle d'Art, Paris and Ediciones Poligrafa, Barcelona, 1978 (illustrated, plate 284, p. 302).
Zao Wou-Ki: Paintings, Indian ink, exh cat., Fukuoka City Museum, Fukuoka; Grand Art Gallery, Tokyo; Prefectural Museum of Art, Fukui; National Museum of Modern Art, Kyoto; Kamakura, The Museum of Modern Art, 1981-1982 (illustrated, unpaged).
J. Leymarie, Zao Wou-Ki, Updated French Edition, Editions Cercle d'Art, Paris and Ediciones Poligrafa, Barcelona, 1986 (illustrated, plate 334, p. 325).
J. Yu and F. Cheng, Zao Wou-Ki, Lingnan Art Publishing House, Guangzhou and Joint Publishing Co., Ltd, Hong Kong, 1988 (illustrated, p.73).
T. Pan and S. Chan(ed.), Zao Wou-Ki Retrospective, exh. cat., Taipei Fine Arts Museum, Taipei, 1993 (illustrated, p. 53).
P. Daix, Zao Wou-Ki: L'oeuvre 1935-1993, Ides et Calendes, Neuchâtel, 1994 (illustrated, p. 100).
Infinite Image and Space - A Retrospective of Zao Wou-Ki, exh. cat., Hong Kong Museum of Art, Hong Kong, 1996 (illustrated, p.103).
Zao Wou-Ki 60 Ans de Peintures (1935-1998), Joint Publishing, Shanghai, 1998 (illustrated, p. 141).
Zao Wou-Ki: Friendship and Reconciliation, exh.cat., Villepin, Hong Kong, 2020 (illustrated in detail, coverpage; illustrated, p.9).
X. Yu and Y. Hendgen (ed.), The Way Is Infinite: Centennial Retrospective Exhibition of Zao Wou-Ki, exh. cat., Art Museum of China Academy of Art, Hangzhou, 2023 (illustrated, p. 156).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonné des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (illustrated, plate. 0712, p. 92).

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 3 July 2023.

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1965年「趙無極」埃森 福柯旺美術館
1969年6月-8月「趙無極」蒙特利爾 當代藝術博物館 該展覽還在以下地點展出 1969年7月-8月 魁北克城 魁北克博物館
1981年「趙無極：油彩和水墨」巴黎 巴黎大皇宮國家展覽館 該展覽還在以下地點展出 1981年10月 福岡 福岡美術館；
1981年11月 東京 東急百貨店日本橋店；1982年2月-3月福井 福井縣立美術館；1982年3月-5月 京都 京都國立近代美術館；
1982年5月-6月 鎌倉 神奈川縣立近代美術館
1982年「趙無極作品展」香港 香港藝術館
1982年「回顧展」新加坡 國立現代藝術博物館
1983年9月「趙無極」北京 中國國家美術館 該展覽還在以下地點展出 1983年9月 杭州 浙江美術學院 (現中國美術學院)
1991年7月-8月「趙無極，私人收藏，一九五五至一九八九」艾克斯-普羅旺斯 Vasarely基金會
1992年2月-3月「趙無極，油畫與水彩展」里斯本 Calouste Gulbenkian基金會
1993年3月-5月「趙無極回顧展」台北 台北市立美術館
1996年1月-4月「趙無極回顧展」高雄 高雄美術館
1996年5月-7月「無極意象：趙無極回顧展」香港 香港藝術館
1998年11月-1999年1月「趙無極繪畫六十年回顧」上海 上海博物館 該展覽還在以下地點展出 1999年2月-3月；
1999年4月-6月 廣州 廣東美術館
2001年5月-7月「趙無極」瓦倫西亞 瓦倫西亞現代美術館 岡薩雷茲館
2003年3月-4月「趙無極」赫爾辛基 Taidehalli 現代美術館
2004年4月-8月「趙無極：寧靜之追尋」敦克爾克 敦克爾克美術館
2013年9月-2014年1月「趙無極1920-2013：回顧展」洛迦諾 Pinacoteca Comunale
2015年12月-2016年6月「趙無極」馬蒂尼 加納達藏品博物館
2020年3月-10月「趙無極：友誼與融合」香港 維爾潘畫廊
2023年9月-2024年2月「大道無極：趙無極百年回顧展」杭州 中國美術學院美術館

出版

1969年《趙無極》展覽圖錄 蒙特利爾 當代藝術博物館及魁北克城 魁北克博物館 (作品列表提及, 無頁數)
1978年《趙無極 Françoise Marquet檔案》J. Leymarie著 巴黎 Editions Cercle d'Art 及 巴塞羅那 Ediciones Poligrafa (圖版: 第284圖, 第302頁)
1981-1982年《趙無極：油彩與水墨》展覽圖錄 福岡 福岡美術館；東京 東急百貨店日本橋店；福井 福井縣立美術館；京都 京都國立近代美術館；鎌倉 神奈川縣立近代美術館 (圖版: 無頁數)
1986年《趙無極 (法語新版)》J. Leymarie著 巴黎 Editions Cercle d'Art 及 巴塞羅那 Ediciones Poligrafa (圖版: 第334圖, 第325頁)
1988年《趙無極》J. Yu及F. Cheng著 廣州 嶺南美術出版社及香港 三聯書店 (圖版, 第73頁)
1993年《趙無極回顧展》展覽圖錄 潘台芳 及 陳淑鈴編輯 台北 台北市立美術館 (圖版, 第53頁)
1994年《趙無極：1935-1993作品》P. Daix 著 納沙泰爾 Editions Ides et Calendes (圖版, 第100頁)
1996年《無極意象：趙無極回顧展》展覽圖錄 香港 香港藝術館 (圖版, 第103頁)
1998年《趙無極繪畫六十年回顧1935-1998》上海 上海三聯書店 (圖版, 第141頁)
2020年《趙無極：友誼與融合》展覽圖錄 香港 維爾潘畫廊 (詳細圖版, 封面; 圖版, 第9頁)
2023年《大道無極：趙無極百年回顧展》展覽圖錄 X. Yu和Y. Hendgen編輯 杭州 中國美術學院美術館 (圖版, 第156頁)
2023年《趙無極作品編年集-第二冊 1959-1974》F. Marquet-Zao及Y. Hendgen著 巴黎 Editions Flammarion (圖版, 第0712圖, 第92頁)

此作品附趙無極基金會於2023年7月3日所開立之保證書

此作品已登記在趙無極基金會之文獻庫

XUE SONG

薛松

(B. 1965)

There is No Limit to the Universe

signed and titled in Chinese, signed again, inscribed, and dated "200 cm x 140 cm Xue Song 2010" (on the reverse)
 mixed media on canvas
 200 x 140 cm. (78 $\frac{3}{4}$ x 55 $\frac{1}{8}$ in.)
 Painted in 2010

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

PROVENANCE
 Kwai Fung Hin Art Gallery, Hong Kong
 Private collection, Asia

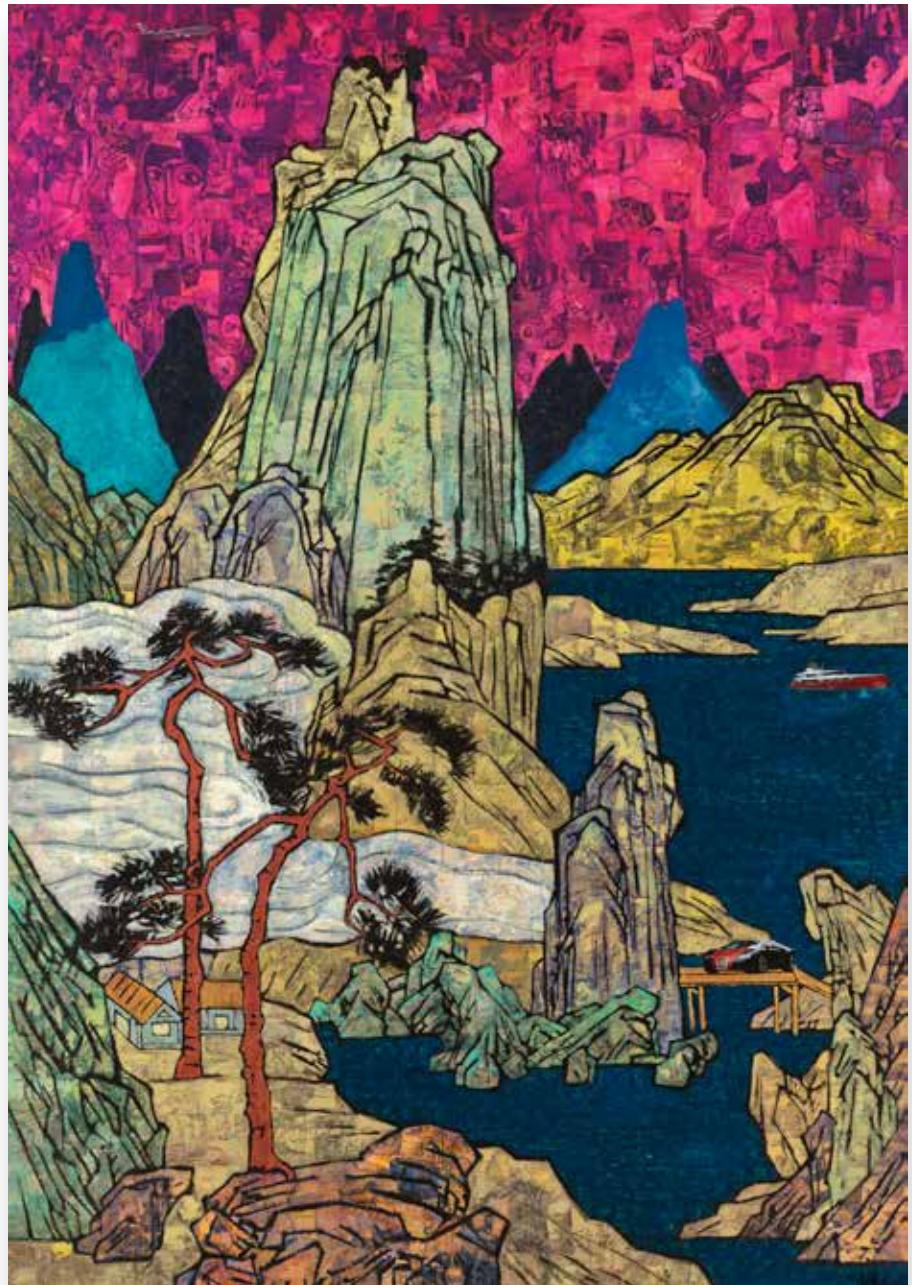
EXHIBITED
 Singapore, ShanghART, Paper, May-July 2015.

天外有天

混合媒材 畫布
 2010年作
 款識:《天外有天》200 cm x 140 cm 薛松 Xue Song 2010 (畫背)

來源
 香港 季豐軒畫廊
 亞洲 私人收藏

展覽
 2015年5月-7月「紙」新加坡 香格納畫廊



LYNNE DREXLER

琳恩 · 特雷克斯勒

(1928-1999)

Rapidan

signed, titled, and dated 'Lynne DREXLER Rapidan 1959-60'
(on the reverse)
oil on canvas
64.7 x 60.1 cm. (25½ x 24 in.)
Painted in 1959-1960

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

Acquired directly from the artist by the present owner,
circa 1983

Rapidan

油彩 畫布
1959-1960年作
款識: Lynne DREXLER Rapidan 1959-60 (畫背)

來源

現藏者約1983年直接購自藝術家



BRIDGET RILEY

布麗奇 · 萊利

(B. 1931)

Into Place

signed, titled, dated and inscribed 'INTO PLACE Riley 1987
oil on linen 64 7/8 ins. x 62 7/8 ins.'(on the stretcher);
signed and dated 'Riley' 87' (on the right side)
oil on linen
164.5 x 159.5 cm. (64 3/4 x 62 3/4 in.)
Painted in 1987

HK\$9,000,000-13,000,000
US\$1,200,000-1,700,000

PROVENANCE

Private collection, Switzerland
Robert Sandelson, London
Private collection, United States
Christie's London, 6 October 2017, lot 60
Private collection
Sotheby's Hong Kong, 9 July 2020, lot 1133
Acquired at the above sale by the present owner

EXHIBITED

Nürnberg, Kunsthalle Nürnberg, Bridget Riley Paintings 1982-1992, 9 April - 23 May 1992. This exhibition later travelled to Bottrop, Josef Albers Museum, 19 July - 30 August 1992; London, Hayward Gallery, 17 September - 6 December 1992; Birmingham, Ikon Gallery, 16 January - 20 February 1993.

LITERATURE

Verlag für moderne Kunst Nürnberg and the authors (ed.), Bridget Riley Paintings 1982-1992, exh. cat., Nürnberg, 1992 (illustrated, unpaged).
R. Kudielka, A. Tommasini and N. Naish (ed.), Bridget Riley: The Complete Paintings, Volume 2, 1974-1997, Thames & Hudson, London, 2018 (illustrated, p.780).

Into Place

油彩 麻布
1987年作
款識: INTO PLACE Riley 1987 oil on linen 64 7/8 ins. x 62 7/8 ins
(畫布框架); Riley' 87 (右側)

來源

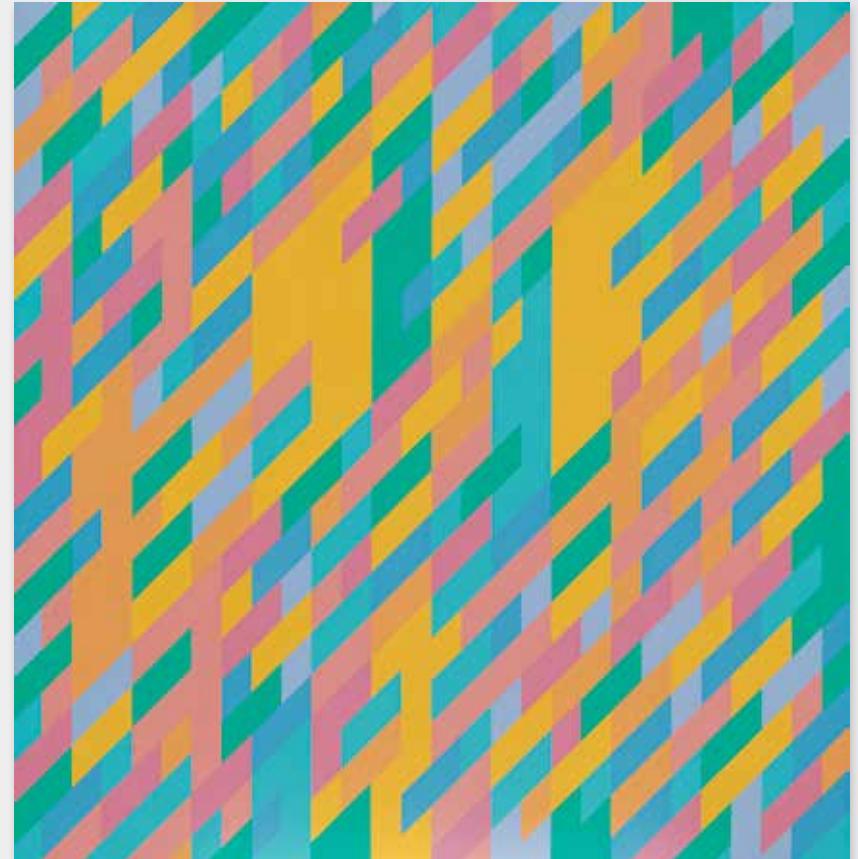
瑞士 私人收藏
倫敦 Robert Sandelson畫廊
美國 私人收藏
2017年10月6日 倫敦 佳士得 編號60
私人收藏
2020年7月9日 香港 蘇富比 編號1133
現藏者購自上述拍賣

展覽

1992年4月9日-5月23日「Bridget Riley Paintings 1982-1992」
紐倫堡 紐倫堡美術館 此展覽還在以下地點展出 1992年7月
19日-8月30日 博特羅普 約瑟夫·阿爾伯斯美術館 1992年9月
17日-12月6日 倫敦 Hayward畫廊 1993年1月16日-2月20日
伯明翰 Ikon畫廊

出版

1992年《Bridget Riley Paintings 1982-1992》展覽圖錄
紐倫堡美術館 (圖版, 無頁數)
2018年《Bridget Riley: The Complete Paintings, Volume 2, 1974-1997》R. Kudielka, A. Tommasini and N. Naish編輯 倫敦
Thames & Hudson 出版社 (圖版, 第780頁)



HENRI MATISSE

亨利·馬蒂斯

(1869-1954)

Femme nue allongée

signed and dated 'Henri-Matisse 1935' (lower left)
pen and India ink on paper
45.1 x 56.1 cm. (17½ x 22½ in.)
Drawn in Nice in 1935

HK\$2,800,000-3,800,000
US\$360,000-490,000

EXHIBITED

London, The Leicester Galleries (Ernest Brown & Phillips Ltd.),
Exhibition of drawing and lithographs by Henri Matisse,
February 1936.
New York, Maxwell Davidson Gallery, XIX & XX Century
Master Drawings & Watercolors, October - November 1984,
no. 8, p. 16 (illustrated p. 3; titled Grand nu).
New York, Maxwell Davidson Gallery, Master Works on
Paper: Degas to Sam Francis, December 1984 (illustrated on
the cover).
New York, Maxwell Davidson Gallery, Henri Matisse: Selected
Drawings from 1907-1952, April - May 1985, no. 16, p. 24
(illustrated p. 19; titled Grand nu).
New York, The Museum of Modern Art, Henri Matisse: A
Retrospective, September 1992 - January 1993, no. 308,
pp. 27, 357 and 378 (illustrated p. 378; titled Large Nude).
New York, The Pierpont Morgan Library, New York Collects,
Drawings and Watercolors, 1900-1950, May - August 1999,
no. 9, pp. 48-49 & 312 (illustrated p. 49; titled Female Nude
(Grand nu)).
London, Tate Modern, Matisse Picasso, May - August 2002;
this exhibition later travelled to Paris, Les Galeries Nationales
du Grand Palais, September 2002 - January 2003; and later
travelled to New York, The Museum of Modern Art,
February - May 2003, no. 138, pp. 263 & 395
(illustrated p. 263; illustrated again p. 254; titled Grand nu).
New York, The Morgan Library & Museum, Mannerism
and Modernism: The Kasper Collection of Drawings and
Photographs, January - May 2011, no. 50, p. 130
(illustrated p. 131; titled Large Nude).

側躺的裸女

鋼筆 印度墨水 紙本
款識: Henri-Matisse 1935 (左下)
1935年作於尼斯



PROVENANCE

Estate of the artist, until 1983
James Kirkman, London
Maxwell Davidson Gallery, New York
Herbert Kasper, New York, acquired from the above in 1985;
sale, Christie's New York, 13 November 2021, lot 550
Acquired at the above sale by the present owner

The late Wanda de Guébriant confirmed the authenticity of
this work.

來源

藝術家遺產 (直至1983年)
倫敦 詹姆斯·柯克曼
紐約 麥克斯韋·戴維森畫廊
紐約 赫伯特·卡斯帕 (1985年購自上述畫廊);
2021年11月13日 紐約 佳士得編號550
現藏者購自上述拍賣

已故的 Wanda de Guébriant 證實了這此作品的真實性

GEORG BASELITZ

喬治·巴塞利茲

(B. 1938)

Hirte (Remix)

signed, titled, and dated 'Remix4.X.07 G. Baselitz Hirte'
(on the reverse)
oil on canvas
300 x 250 cm. (118⅓ x 98⅓ in.)
Painted in 2007

HK\$3,500,000-5,500,000
US\$450,000-710,000

PROVENANCE
Gagosian, London
Acquired from the above by the present owner

牧羊人 (Remix)

油彩 畫布
2007年作
款識: Remix 4.X.07 G. Baselitz Hirte (畫背)

來源
倫敦 高古軒
現藏者購自上述畫廊



19 ANITA MAGSAYSAY-HO
安妮塔·馬賽賽·何

(1914-2012)

Three Women with Pineapples

signed and dated 'Anita Magsaysay Ho 1958' (lower left)
oil on canvas
72.3 x 56.5 cm. (28½ x 22¼ in.)
Painted in 1958

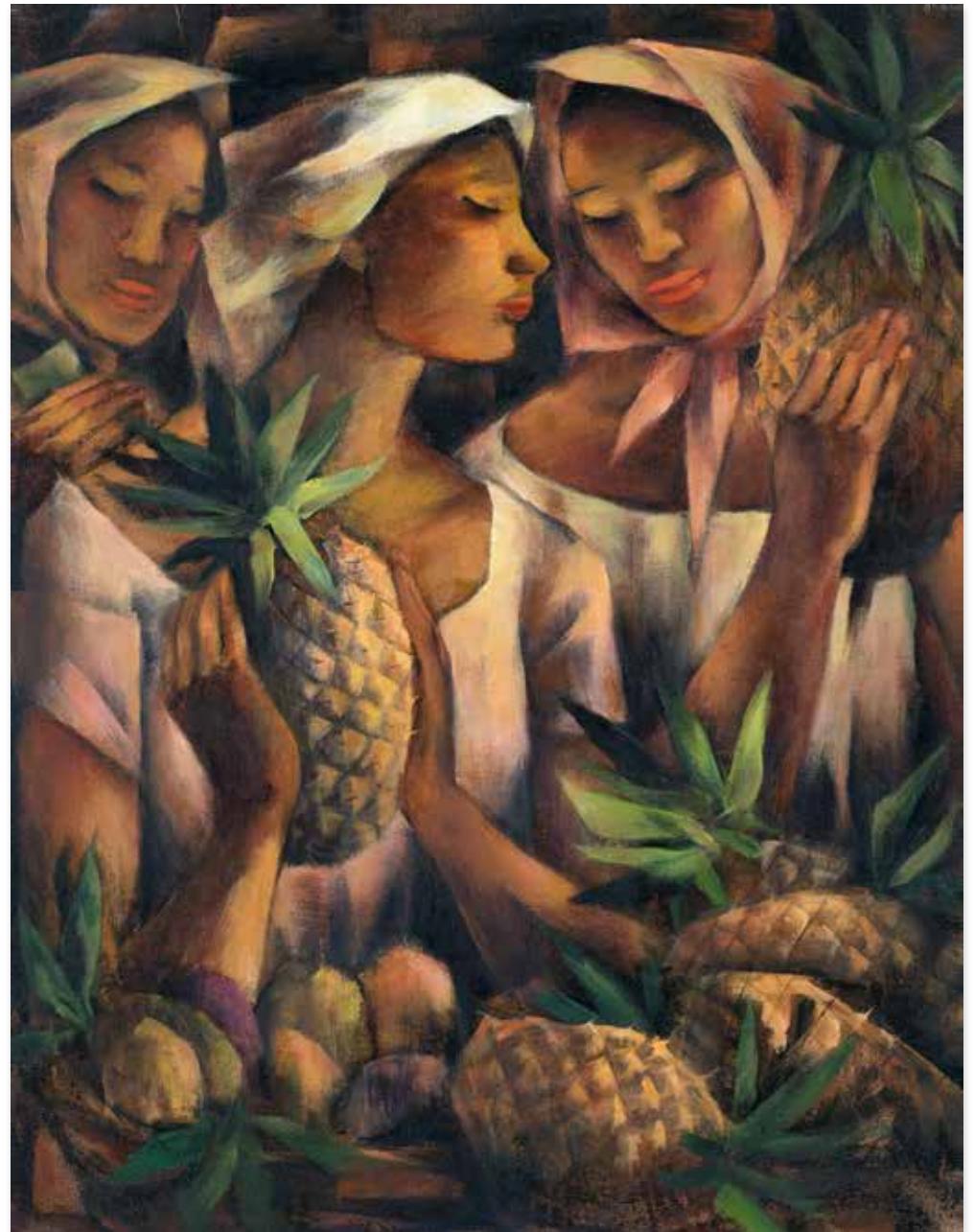
HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE
Collection of Kenneth Way Streith (1915-1994), acquired in
Manila in the late 1950s
Thence by descent to the present owner

三個拿著鳳梨的女人

油彩 畫布
1958年作
款識: Anita Magsaysay Ho 1958 (左下)

來源
Kenneth Way Streith (1915-1994) 收藏, 1950年代末購於馬尼拉
現由原藏者家屬收藏



20 GEORGETTE CHEN
張荔英

(1906-1993)

Still Life with Star Fruit

signed 'CHEN' (upper right)
oil on canvas
54 x 74 cm. (21½ x 29½ in.)
Painted *circa* 1946 - 1950

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Singapore, National Museum Art Gallery, Georgette Chen Retrospective 1985, November 1985.
Kuala Lumpur, National Art Gallery, GEORGETTE CHEN, July - August 1986.

LITERATURE
Ministry of Community Development & National Museum, Pioneer Artists of Singapore Georgette Chen Retrospective 1985, exh. cat., Ministry of Community Development & National Museum, Singapore, 1985 (illustrated, no. 52, unpage).
National Art Gallery, GEORGETTE CHEN, exh. cat., National Art Gallery, Kuala Lumpur, 1986 (illustrated, unpage).
J. Chia, Georgette Chen, exh. cat. Singapore Art Museum, Singapore, 1997 (listed, p. 75).

靜物與楊桃

油彩 畫布
約1946-1950年作
款識: CHEN (右上)

來源
現藏者直接購自藝術家

展覽
1985年11月「張荔英藝術回顧展1985」新加坡 新加坡博物院
1986年7月-8月「張荔英」吉隆坡 國家美術館

出版
1985年《新加坡先驅藝術家—張荔英回顧展1985》展覽圖錄
新加坡 社區發展部及新加坡國家博物院 (圖版, 52號, 無頁數)
1986年《張荔英》展覽圖錄 吉隆坡 國家美術館 (圖版, 無頁數)
1997年《張荔英》展覽圖錄 新加坡 新加坡美術館 (編目, 第75頁)



AFFANDI

阿凡迪

(1907-1990)

Kuil dan Matahari, Jepang (Temple and Sun, Japan)

signed with artist's monogram and dated '1970' (lower middle); signed and inscribed 'coll. Raka Sumichan affandi' (on the reverse)
acrylic on canvas
95 x 130.5 cm. (37 $\frac{3}{8}$ x 51 $\frac{3}{8}$ in.)
Painted in 1970

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE
Collection of Raka Sumichan
Borobudur Jakarta, 17 April 2005, lot 156
Acquired at the above sale by the present owner

LITERATURE
R. Sumichan & U. Kayam, Affandi, Yayasan Bina Lestari Budaya, Jakarta, 1987 (illustrated, plate 106, p. 158).
I. Suryadji, Affandi Dalam Kenangan, Musee d'irisan, Jakarta, 2003 (illustrated in detail, p. 115; illustrated, p. 116).
S. Sumichan (ed.), Affandi, vol. III, Jakarta, Bina Lestari Budaya Foundation & Singapore Art Museum, 2007 (illustrated, plate 19, p. 55).

寺廟與太陽，日本

壓克力 畫布
1970年作
款識：藝術家花押 1970 (中下)；
coll. Raka Sumichan affandi (畫背)

來源
Raka Sumichan收藏
2005年4月17日 雅加達 婆羅浮屠拍賣 編號156
現藏者購自上述拍賣

出版
1987年《阿凡迪》R. Sumichan及U. Kayam著 雅加達 Yayasan Bina Lestari Budaya出版社 (圖版, 第106圖, 第158頁)
2004年《阿凡迪: Dalam Kenangan》I. Suryadji 著 雅加達 Musee d'irisan出版社 (詳細圖版, 第115頁; 圖版, 第116頁)
2007年《阿凡迪 第三冊》S. Sumichan編輯 雅加達 Bina Lestari Budaya Foundation 及新加坡美術館出版社 (圖版, 第19圖, 第55頁)



◆22 CHEN YIFEI
陳逸飛
(1946-2005)

Lingering Melodies from the Xunyang River

signed and dated 'Chen Yifei 1991' (lower left)
oil on canvas
131 x 149.8 cm. (51½ x 59 in.)
Painted in 1991

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

PROVENANCE
Christie's Hong Kong, 30 September 1991, lot 38
Private collection
China Guardian Beijing, 20 April 1999, lot 38
Acquired at the above sale by the present owner

潯陽遺韻

油彩 畫布
1991年作
款識: Chen Yifei 1991 (左下)



EXHIBITED

Shanghai, Shanghai Museum, The Homecoming of Chen Yifei: Retrospective Exhibition, 22 December 1996-19 January 1997. This exhibition later travelled to Beijing, National Art Museum of China, 1 February-1 March 1997.

LITERATURE

The Homecoming of Chen Yifei: Retrospective Exhibition, exh. cat., Shanghai Museum, Shanghai, National Art Museum of China, Beijing, 1996 (illustrated, fig.15, p.64).

Chen Yifei, Tianjin Yangliuqing Fine Arts Press, Tianjin, 2008 (illustrated in detail, cover page; illustrated, p.8).

Chen Yifei, Shanghai People's Fine Arts Publishing House, 2010 (illustrated, p.114-117).

Chen Yifei Estate has confirmed the authenticity of this work.

This work is accompanied by a certificate of authenticity issued by the Chen Yifei Estate.

展览

1996年12月22日-1997年1月19日「陳逸飛回顧展」上海
上海博物館 此展覽還在以下地點展出1997年2月1日-3月1日
北京 中國美術館

出版

1996年《陳逸飛回顧展》展覽圖錄 上海 上海博物館 北京
中國美術館 (圖版, 第15圖, 第64頁)
2008年《陳逸飛》天津 天津楊柳青畫社 (圖版, 封面, 第8頁)
2010年《陳逸飛》上海 上海人民美術出版社 (圖版, 第114-117頁)

本作之真確性已獲陳逸飛遺產管理委員會確認

陳逸飛遺產管理委員會開立之作品保證書



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

Les Attiseurs (The Guardian of The Flame)

signed in Chinese, signed again and dated 'ZAO 55' (lower right); signed, titled, and dated 'ZAO WOU-KI Les Attiseurs 1955' (on the reverse)
oil on canvas
46 x 55 cm. (18 1/8 x 21 5/8 in.)
Painted in 1955

HK\$17,000,000-22,000,000
US\$2,200,000-2,800,000

PROVENANCE

Myriam Prévot, Paris
Private collection, Brussels
Sotheby's Paris, 11 December 2008, lot 172
Private collection, France
Acquired from the above by the present owner

星火守護者

油彩 畫布
1955年作
款識：無極ZAO 55 (右下)；
ZAO WOU-KI Les Attiseurs 1955 (畫背)

來源
巴黎 米麗安·普雷沃
布魯塞爾 私人收藏
2008年12月11日 巴黎 蘇富比 編號172
法國 私人收藏
現藏者購自上述來源



EXHIBITED

Essen, Museum Folkwang, Zao Wou-Ki, 17 January - 21 February 1965.

LITERATURE

Claude Roy, Zao Wou-Ki, Editions George Fall and Le Musee de Poche, Paris, 1957 (illustrated, p. 23).

Claude Roy, Zao Wou-Ki, Grove Press, Inc., New York & Evergreen Books, Ltd., London, 1959 (illustrated, p. 21).

Zao Wou-Ki, Museum Folkwang, Essen, 1965 (illustrated, no. 8, fig. 3).

Claude Roy, Jacques Goldschmidt and Le Musee de Poche, Paris, 1970 (illustrated, p. 29).

Zao Wou-Ki, Lion Art, no. 13, Taipei, March 1972, (illustrated, p. 15).

Dominique de Villepin, Zao Wou-Ki, Flammarion, Paris, 2009 (illustrated, p. 110).

Dominique de Villepin, Zao Wou-Ki, Abbeville Press, New York, 2018 (illustrated, p. 110).

F. Marquet-Zao & Y. Hendgen, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958, Flammarion, Paris, 2019 (illustrated, plate P-0453, p. 211 & p. 315).

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 15 November 2018.

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展览

1965年1月17日-2月21日「趙無極」埃森 福柯旺美術館

出版

1957年《趙無極》克勞德·洛伊著 巴黎 George Fall出版社及 Poche美術館 (圖版, 第23頁)

1959年《趙無極》克勞德·洛伊著 紐約 Grove Press & 倫敦 Evergreen出版社 (圖版, 第21頁)

1965年《趙無極》艾森 福柯旺美術館 (圖版, 第8號, 第3圖)

1970年《趙無極》克勞德·洛伊著 巴黎 Jacques Goldschmidt 及 Poche美術館 (圖版, 第29頁)

1972年3月 趙無極特集《雄獅美術 第13輯》台北 雄獅美術 (圖版, 第15頁)

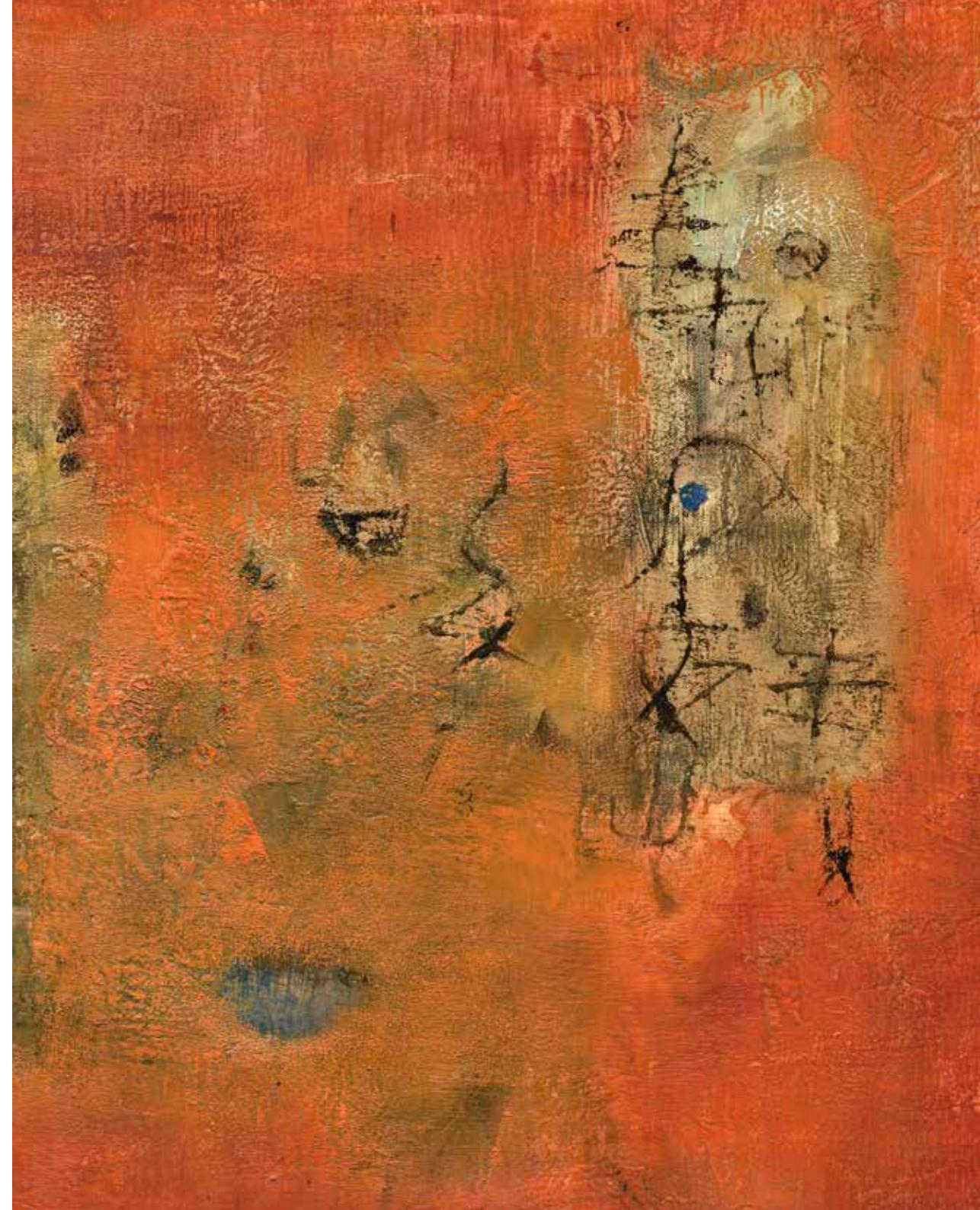
2009年《趙無極》多明尼克·德·維爾潘 巴黎 Flammarion出版社 (圖版, 第110頁)

2018年《趙無極》多明尼克·德·維爾潘 紐約 Abbeville Press出版社 (圖版, 第110頁)

2019年《趙無極油畫全集 第一冊 1935-1958》 F. Marquet-Zao與Y. Hendgen著 巴黎 Flammarion出版 (圖版, 第P-0453圖, 第211及315頁)

此作品附趙無極基金會於2018年11月15日所開立之保證書

此作品已登記在趙無極基金會之文獻庫



ZAO WOU-KI

趙無極

(ZHAO WUJI, 1920-2013)

16.04.62.

signed in Chinese and signed 'ZAO' (lower right of the right panel); signed, titled, and dated 'ZAO Wou-Ki 16.4.12.' (on the reverse)
oil on board (triptych)
each: 89.5 x 14.5 cm. (35½ x 5½ in.)
overall: 89.5 x 44.5 cm. (35½ x 17½ in.)
Executed in 1962

HK\$7,000,000-14,000,000
US\$900,000-1,800,000

PROVENANCE

Collection of Mountain Arts Culture and Education Foundation, Taiwan
Private collection, Asia
China Guardian Hong Kong, 2 October 2017, lot 785
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Creuze-vault, Diptych and Triptychs by Contemporary Artists, 1962.
London, Redfern Gallery, Zao Wou-Ki, 29 October - 29 November 1963.
Paris, Galerie de France, Zao Wou-Ki, 1964.
Kaohsiung, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January - April 1996.
Kaohsiung, Mountain Arts Museum, Treasure in Mountain: The Select Collection, July 2000.
Taipei, Chiang Kai-shek Memorial Hall, The Joy of Collecting Art, 25 April - 25 May 2014.

LITERATURE

A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung Museum of Fine Arts, Kaohsiung, 1995 (illustrated p.142).
Yves Bonnefoy & Gérard de Cortanze (ed.), Zao Wou-Ki, La Différence/Enrico Navarra, Paris, 1998 (illustrated p.126).
The Joy of Collecting Art, Mountain Art Culture and Education Foundation, Kaohsiung, 2014 (illustrated p.65).
F. Marquet-Zao and Y. Hendgen, Catalogue Raisonné des Peintures Zao Wou-Ki, vol. II 1959-1974, Editions Flammarion, Paris, 2023 (illustrated, plate 0707, p. 90).

This work is referenced in the archive of the Fondation Zao Wou-Ki. A certificate of authenticity can be requested for the successful buyer.

16.04.62.

油彩 木板 (三聯屏風)
1962年作
款識: 無極 ZAO (右聯右下) : ZAO Wou-Ki 16.4.12. (畫背)



RHEE SEUNDJA

李聖子

(1918-2009)

La Montagne Sans Ombre (The Mountain without Shadow)

signed and dated 'SEUND JA RHEE 62' (lower right);
signed in Korean, signed again, titled, inscribed, and dated
"LA MONTAGNE SANS OMBRE" 62 120 CM RANELAGH
SEUND JA RHEE SEUND JA RHEE' (on the reverse)
oil on canvas
95.8 x 193.5 cm. (37 3/4 x 76 1/8 in.)
Painted in 1962

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE
Galerie Charpentier, Paris
Gallery Hyundai, Seoul
Private collection
K Auction Seoul, 25 March 2009, lot 13
Acquired at the above sale by the present owner

EXHIBITED
Paris, Galerie Charpentier, Seundja Rhee, October 1968.
Seoul, National Museum of Modern and Contemporary Art, Zeitgeist, November 2013 – April 2014.
Seoul, Gallery Hyundai, March – April 2015
Gwacheon, National Museum of Modern and Contemporary Art, The 100th anniversary of Birth SeundJa Rhee: Road to the Antipodes, March – July 2018.
Seoul, Gallery Hyundai, Rhee Seundja, September – October 2018.
Daejeon, Museum of Lee Ungno, Korean Artists in Paris, October – December 2018.

LITERATURE
Korean Abstract Paintings, exh. cat., Gallery Hyundai, Seoul, 2015 (illustrated, p.228-229).
Seundja Rhee 1918 – 2009, Maronie Books, Korea, 2018 (illustrated, plate 38, unpagged).

無影山

油彩 畫布
1962年作
款識: SEUND JA RHEE 62 (右下); "LA MONTAGNE SANS OMBRE" 62 120 CM RANELAGH SEUND JA RHEE
SEUND JA RHEE (畫背)

來源
巴黎 Charpentier畫廊
首爾 現代畫廊
私人收藏
2009年3月25日 首爾 K拍賣 編號13
現藏者購自上述拍賣

展覽
1968年10月「李聖子」巴黎 Charpentier畫廊
2013年11月–2014年4月「時代精神」首爾 國立現代美術館
2015年3月–4月 首爾 現代畫廊
2018年3月–7月「李聖子誕辰100週年: 通往極點之路」果川
國立現代美術館
2018年「李聖子」首爾 現代畫廊
2018年10月–12月「在巴黎的韓國藝術家」大田 李應魯美術館

出版
2015年《韓國抽象畫》展覽圖錄 首爾 現代畫廊
(圖版, 第228–229頁)
2018年《李聖子 1918–2009》展覽圖錄 Maronie出版社
(圖版, 第38圖, 無頁數)



KIM TSCHANG-YEUL

金昌烈

(1929-2021)

Gouttes d'eau (Water Drops)

signed and dated 'T. Kim 75-77' (lower right); signed and dated again, titled, and inscribed 'TSCHANGYEL KIM "Gouttes d'eau" 1975-1977 F.I' (on the overlap); signed, titled, dated, and inscribed again 'TSCHANGYEUL KIM "Gouttes d'eau" FIAC I 1975-1977' (on the stretcher)
oil on hemp cloth
182 x 227.2 cm. (71½ x 89½ in.)
Painted in 1975-1977

HK\$4,000,000-6,000,000
US\$520,000-770,000

PROVENANCE

Antwerp Gallery (acquired directly from the artist, 1977)
Acquired from the above by the present owner

LITERATURE

Kim Tschang-Yeul, Staempfli Gallery, New York, 1979
(illustrated, n.p., no. 44).

水滴

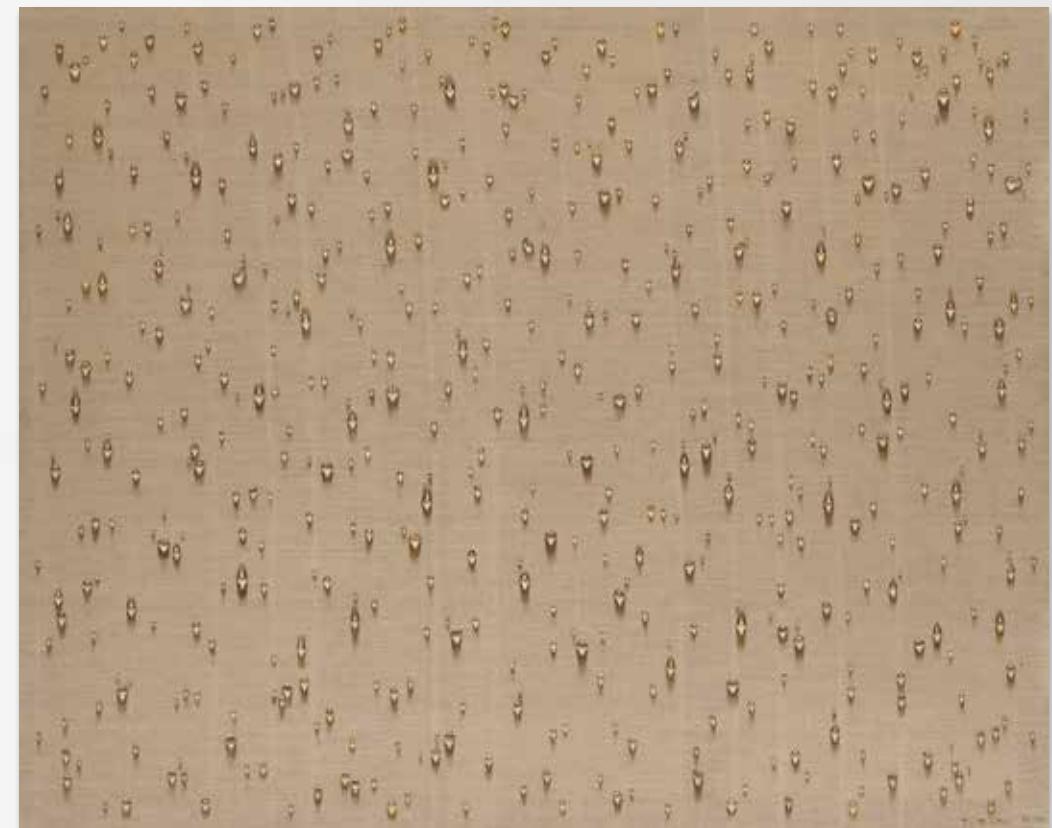
油彩 麻布
1975-1977年作
款識 : T. Kim 75-77 (右下); TSCHANGYEL KIM "Gouttes d'eau" 1975-1977 F.I (畫布翻折處); TSCHANGYEUL KIM "Gouttes d'eau" FIAC I 1975-1977 (內框)

來源

安特衛普畫廊 (1977年直接購自藝術家)
現藏者購自上述畫廊

出版

1979年《金昌烈》紐約 Staempfli畫廊 (圖版, 無頁碼, 編號44)



△◆²⁷ ZAO WOU-KI
趙無極

(ZHAO WUJI, 1920-2013)

20.01.67.

signed in Chinese and signed "ZAO" (lower right),
signed, titled and inscribed 'ZAO WOU-KI 150 x 162 20.1.67'
(on the reverse)
oil on canvas
150 x 162 cm. (59 x 63¾ in.)
Painted in 1967

HK\$36,000,000-48,000,000
US\$4,700,000-6,200,000

PROVENANCE
Private collection, Paris
Private collection, Asia

20.01.67.

油彩 畫布
1967年作
款識：無極ZAO (右下)；
ZAO WOU-KI 150 x 162 20.1.67 (畫背)

來源
巴黎 私人收藏
亞洲 私人收藏



EXHIBITED

Paris, Galerie de France, Zao Wou-Ki Oeuvres recentes, 1967. Montreal, Musée d'art Contemporain, Zao Wou-Ki, 1969. This exhibition later travelled to Quebec, Canada, Musée du Québec, Zao Wou-Ki, 1969. 1973, Zao Wou-Ki, Paintings, Musée d'Art et d'Histoire, Neuchatel. Fukuoka, Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine, 1950-1981, 1981. This exhibition later travelled to Tokyo, Grand Art Gallery, Nihonbashi, 1981; Fukui, Fukui Prefectural Museum, 1981; Kyoto, National Museum of Modern Art, 1981; Kamakura, Museum of Modern Art, Kamakura, 1981. Zao Wou-Ki, collection personnelle, 1955-1989, Fondation Vasarely, Aix-en-Provence, 1991. Zao Wou-Ki, Oils and Watercolors, Fundacao Calouste Gulbenkian, Lisbon, 1992. Taipei, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, March-May 1993. Zao Wou-Ki, Cuarenta años de pintura, 1954-Mexico City, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos de Pintura (1954-1994), March-May 1994. Kaohsiung, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January-April 1996. Hong Kong, Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, May-July 1996. Shanghai, Shanghai Museum, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999. This exhibition later travelled to Beijing, the National Art Museum of China, 1999, and Guangzhou, Guangdong Museum of Art, 1999. Paris, Galerie du Jeu de Paume, Zao Wou-Ki, 2003. Lucarno, Pinacoteca comunale di Locarno, Zao Wou-Ki Retrospective (1920-2013), 2013.

LITERATURE

Zao Wou-Ki, Paintings, Musée d'Art et d'Histoire, Neuchatel, Switzerland, 1973 (exh. cat, plate 13). Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain & Editions Hier et Demain, Paris, France, 1978 (illustrated, p. 174). Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine 1950-1981, exh. cat., Fukuoka, Japan, 1981 (illustrated, plate 19). Zao Wou-Ki, collection personnelle, 1955-1989, Aix-en-Provence, Fondation Vasarely, 1991 (exh. cat., illustrated, p. 16, no. 8). Zao Wou-Ki, Oils and Watercolors, Fundacao Calouste Gulbenkian, Lisbon, Portugal, 1992. (illustrated, no. 8). Zao Wou-Ki Retrospective, Taipei Fine Arts Museum, Taipei, 1993 (illustrated, p. 56). Pierre Schneider, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos de Pintura (1954-1994), exh. cat., Mexico City, Mexico, 1994 (illustrated, plate 10, p. 85). Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung, Taiwan, 1996 (illustrated, plate 46, p. 152). Infinite Image and Space - A Retrospective of Zao Wou-Ki, Urban Council of Hong Kong, the Hong Kong Museum of Art, 1996 (illustrated, plate 38, p. 111). Zao Wou-Ki 60 Ans de Peintures, Shanghai Sanxing Publishing House, Shanghai, China, 1998 (illustrated, p. 161). Zao Wou-Ki, Galerie Nationale du Jeu de Paume, Paris, France, 2003 (illustrated, p. 114). Zao Wou-Ki: Peintures et Encres de Chine 1948-2005, Hazan, France, 2005 (illustrated, p. 60). Zao Wou-Ki Retrospectiva (1920-2013), Locarno, Switzerland, 2013 (illustrated, p. 96). Willem de Kooning, Zao Wou-Ki, Levy Gorvy, New York, 2017 (illustrated, p. 114-115).

This work is referenced in the archive of the Fondation Zao Wou-Ki.

展覽

1967年「趙無極：新作展覽」巴黎 法蘭西畫廊
1969年「趙無極」蒙特婁 現代藝術博物館 該展覽還在以下地點展出1969年 魁北克 魁北克博物館
1973年「趙無極 繪畫」納沙泰爾 藝術史博物館
1981年「趙無極：中國油畫與水墨1950-1981」福岡 福岡市美術館 該展覽還在以下地點展出1981年 東京 日本橋藝廊；
1981年 福井 福井縣立博物館；1981年 京都國立近代美術館 京都；1981年 神奈 神奈川縣立近代美術館
1991年「趙無極 私人收藏1955-1989」艾克斯普羅旺斯瓦沙雷里基金會藝術館
1993年3月-5月「趙無極回顧展」台北 台北市立美術館
1992年「趙無極 油彩與水彩」里斯本 古本甘基金會
1994年3月-5月「趙無極：繪畫四十年 (1954-1994)」墨西哥城 Televisa文化基金會 A.C. 當代藝術文化中心
1996年1月-4月「趙無極回顧展」高雄 高雄市立美術館
1996年5月-7月「無極意象：趙無極回顧展」香港 香港藝術館
1998-1999年「趙無極繪畫六十年回顧 1935-1998」上海 上海博物館；該展覽還在以下地點展出 1999年 北京 中國美術館；1999年 廣東 廣東美術館
2003年「趙無極」巴黎 Galerie du Jeu de Paume
2013年「趙無極回顧展 (1920-2013)」洛迦諾 洛迦諾市政美術館

出版

1973年《趙無極 繪畫》展覽圖錄 法國 納沙泰爾 藝術史博物館 (圖版, 第13圖)
1978年《趙無極》西班牙 巴塞羅那 Poligrafa與法國 巴黎 Hier et Demain (圖版, 第174頁)
1981年《趙無極：中國油畫與水墨1950-1981》展覽圖錄 日本 福岡福岡市美術館 (圖版, 第19圖)
1991年《趙無極 私人收藏1955-1989》展覽圖錄 法國 艾克斯普羅旺斯 瓦沙雷里基金會 (圖版, 第8圖, 第16頁)
1992年《趙無極 油彩與水彩》展覽圖錄 葡萄牙 里斯本 古本甘基金會 (圖版, 第8圖)
1993年《趙無極回顧展》台灣 台北 台北市立美術館 (圖版, 第56頁)
1994年《趙無極：繪畫四十年 (1954-1994)》展覽圖錄 Pierre Schneider 著 Televisa文化基金會 墨西哥 墨西哥城 當代藝術文化中心 (圖版, 第9圖, 第84頁)
1996年《趙無極回顧展》展覽圖錄 台灣 高雄 高雄市立美術館 (圖版, 第46圖, 第152頁)
1996年《無極意象-趙無極回顧展》香港 香港藝術博物館 (圖版, 第38圖, 第111頁)
1998年《趙無極繪畫六十年回顧》中國 上海三聯書店 (圖版, 第161頁)
2003年《趙無極》法國 巴黎 網球場美術館 (圖版, 第114頁)
2005年《趙無極：中國油畫與水墨1948-2005》展覽圖錄 法國 比亞裡茨 Le Bellevue, Editions Hazan (圖版, 第25圖, 第60頁)
2013年《趙無極幸福生命1920-2013回顧展》展覽圖錄 瑞士 洛迦諾 洛迦諾市文化中心 (圖版, 第96頁)
2017年《威廉·德庫寧 | 趙無極》展覽圖錄 美國 紐約 廣蔚閣 (圖版, 第115頁)

此作品已登記在趙無極基金會之文獻庫

CHU TEH-CHUN

朱德群

(1920-2014)

Éclats (Brightness)

signed in Chinese, signed again and dated 'CHU TEH-CHUN 87.' (lower right); signed in Chinese, signed again, titled and dated "Éclats" CHU TEH-CHUN le 30, janvier 1987' (on the reverse)
oil on canvas
162.5 x 129.5 cm. (64 x 51 in.)
Painted in 1987

HK\$7,000,000-10,000,000
US\$900,000-1,300,000

PROVENANCE

Galerie Gimaray, Paris
Paul & Patrick Declerck Auctioneers Douai, 28 June 1992,
lot 97
Private collection, Europe
Acquired from the above by the present owner

EXHIBITED

Liège, Musée d'Art Moderne de la Ville de Liège, Chu Teh-chun, November – December 1988
Paris, Galerie Arlette Gimaray, Chu Teh-Chun, April – May 1989

LITERATURE

Chu Teh-Chun, exh. cat., Musée d'Art Moderne de la Ville de Liège, Belgium, 1988 (illustrated, p. 17).
Chu Teh-Chun, exh. cat., Galerie Arlette Gimaray, Paris, 1989 (illustrated, p. 17).

The authenticity of the artwork has been confirmed by
Fondation Chu Teh-Chun (<https://chu-teh-chun.org>),
Geneva. This work is referenced in the archive of the
Fondation Chu Teh-Chun and will be included in the artist's
catalogue raisonné prepared by Fondation Chu Teh-Chun.

光輝

油彩 畫布
1987年作
款識: CHU TEH-CHUN 87. (右下);
"Éclats" CHU TEH-CHUN le 30, janvier 1987 (畫背)



HANS HARTUNG

漢斯·哈同

(1904-1989)

T1963-R4

signed and dated 'Hartung 63' (lower right)
vinyl on canvas
180. x 141.5 cm. (70⅛ x 55⅓ in.)
Painted in 1963

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE
Galerie de France, Paris
Private collection (acquired from the above, 1964)
Sotheby's London, 10 February 2011, lot 49
Perrotin, New York
Private collection, Canada
Acquired from the above by the present owner

EXHIBITED
Paris, Galerie de France, Hans Hartung: 15 peintures, 1963-1964, June-July 1964.

This work is registered in the archives of the Fondation Hartung Hartung and Anna-Eva Bergman under no. T1963-R4 and will be included in the forthcoming Hans Hartung Catalogue Raisonné being prepared by the Fondation.

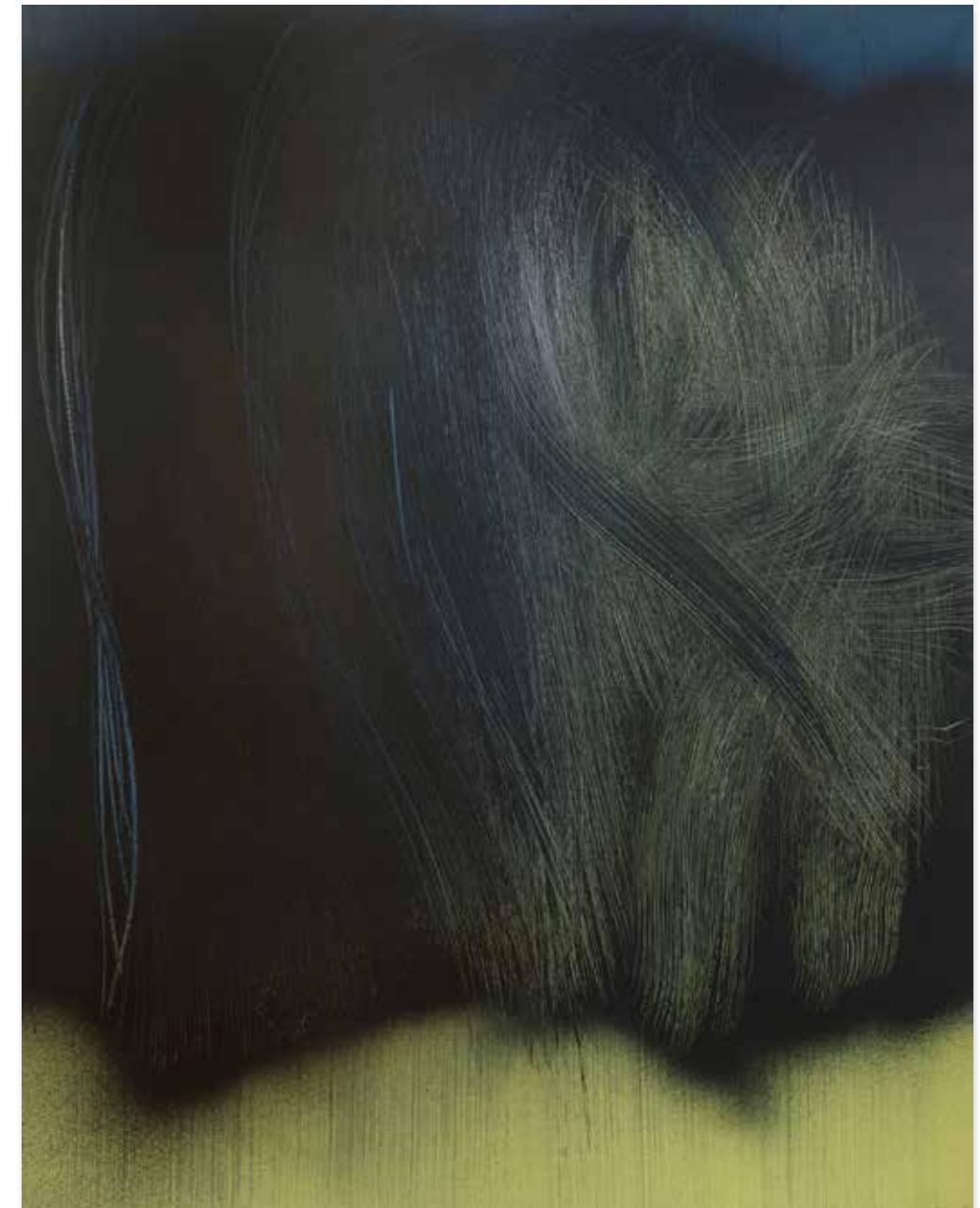
T1963-R4

乙稀顏料 畫布
1963年作
款識: Hartung 63 (右下)

來源
巴黎 法蘭西畫廊
私人收藏 (1964年購自上述畫廊)
2011年2月10日 倫敦 蘇富比 編號49
紐約 貝浩登
加拿大 私人收藏
現藏者購自上述來源

展覽
1964年6月-7月「漢斯·哈同: 15 peintures, 1963-1964」巴黎
法蘭西畫廊

此作品已登記在Hartung Bergman基金會之文獻庫，註冊號為
T1963-R4，並將收錄於基金會籌備編纂的《漢斯·哈同作品
編年集》



WANG HUAIQING

王懷慶

(B. 1944)

Halftone

signed in Chinese (upper right)
oil on canvas
145 x 112 cm. (57½ x 44½ in.)
Painted in 1998

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Lin & Keng Gallery, Taipei
Acquired from the above by the present owner

EXHIBITED

Taipei, National Museum of History, An Exhibition of Wang Huai Qing's Paintings, February - March 2008.
Seattle, Seattle Art Museum, Wang Huaiqing-A Painter's Painter in Contemporary China, November 2010 - April 2011.

LITERATURE

H. Wang, Wang Huaiqing, Artron Colour Printing, Beijing, 2004-2005 (illustrated, plate. 76, unpaged).
J. Ge (ed.), An Exhibition of Wang Huai Qing's Paintings, exh. cat., National Museum of History, Taipei, 2008 (illustrated, p.62-63.).
T. Wang (ed.), Wang Huaiqing-A Painter's Painter in Contemporary China, exh. cat., Seattle Art Museum, Seattle, 2010 (illustrated, p. 112-113).

This work is accompanied by a certificate of authenticity issued by Lin & Keng Gallery.

濃入淡出

油彩 畫布
1998年作
款識:王懷慶(右上)



PANG JIUN 龐均

(B. 1936)

Kulangsu

signed and dated in Chinese '2017' (lower right)
oil on canvas
150.4 x 300 cm. (59 1/4 x 118 1/8 in.)
Painted in 2017
one seal of the artist

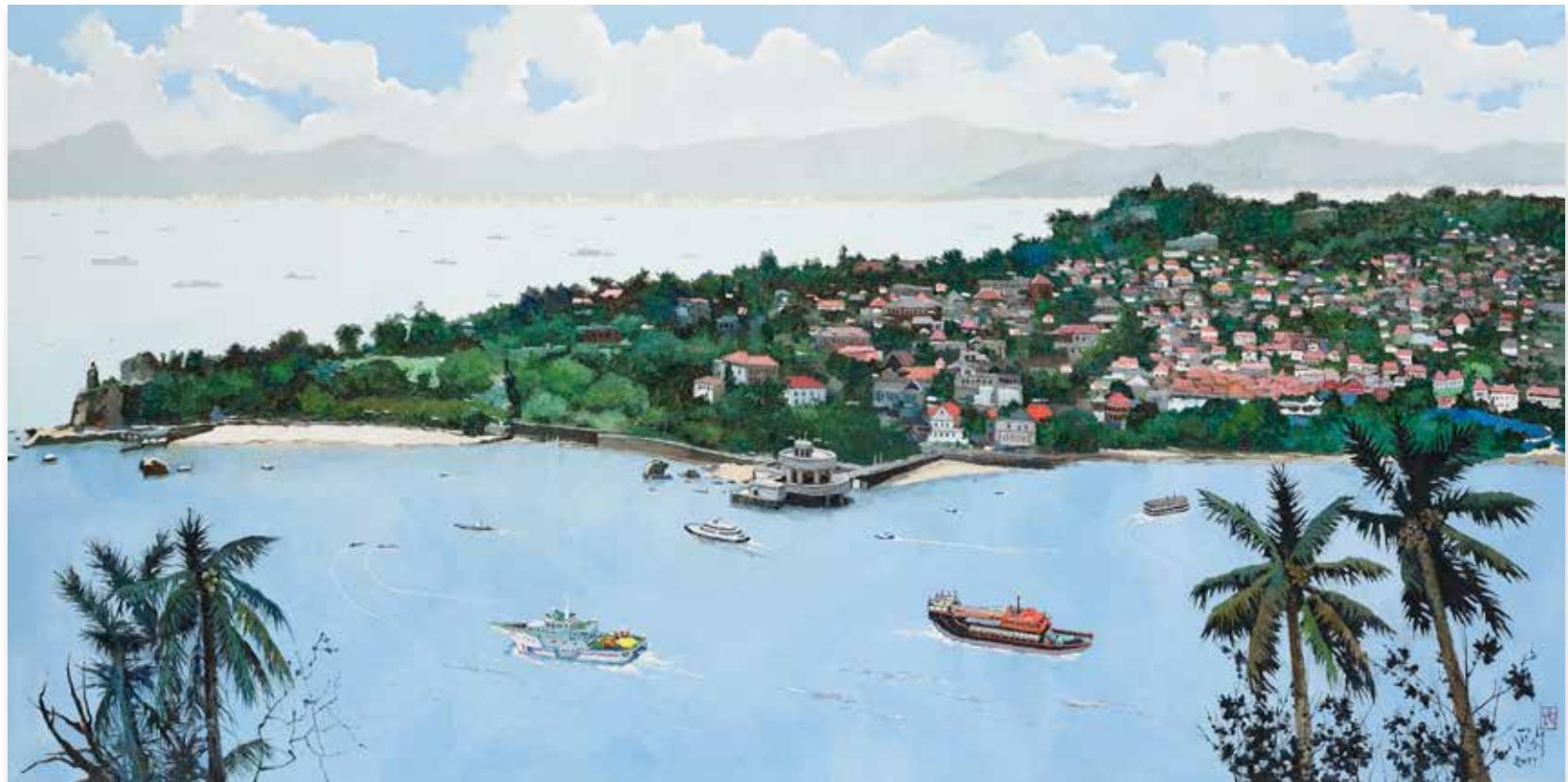
HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE
Acquired directly from the artist by the present owner

鼓浪嶼

油彩畫布
2017年作
款識：龐均 2017 (右下)
藝術家鈐印一枚

來源
現藏者直接購自藝術家



PAIK NAM-JUNE

白南準

(1932-2006)

Route 66

signed and dated '93 PAIK' (on top of the EXIT box)
 mixed media sculpture
 130 x 150 x 120 cm. (51½ x 59 x 47½ in.)
 Executed in 1993

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

PROVENANCE

Gift of the artist to the previous owner
 Christie's Hong Kong, 30 May 2015, lot 3410
 Acquired at the above sale by the present owner

EXHIBITED

Wroclaw, WRO Art Centre, Nam June Paik - Driving Media, 25 November 2008-25 January 2009.
 Düsseldorf, Museum Kunstpalast, Nam June Paik, 11 September-21 November 2010.
 Liverpool, Tate Liverpool, FACT - Foundation for Art and Creative Technology, 17 December 2010-13 March 2011.

LITERATURE

WRO Art Centre, Nam June Paik - Driving Media, Wroclaw, 2008 (illustrated, cover).
 Tate Publishing, Nam June Paik, London, 2010 (illustrated, p. 195).

66號公路

綜合媒材 雕塑
 1993年作
 款識 : '93 PAIK (EXIT盒子頂部)

來源

藝術家贈予原藏者
 2015年5月30日 香港 佳士得 編號3410
 現藏者購自上述拍賣

展覽

2008年11月25日-2009年1月25日「白南準-駕駛媒體」
 WRO藝術中心 弗羅茨瓦夫
 2010年9月11日-11月21日「白南準」藝術宮博物館 杜塞爾多夫
 2010年12月17日-2011年3月13日「FACT-Foundation for Art and Creative Technology」泰特利物浦 利物浦

出版

2008年《白南準-駕駛媒體》WRO藝術中心 弗羅茨瓦夫
 波蘭 (圖版, 封面)
 2010年《白南準》泰德出版 倫敦 英國 (圖版, 第195頁)



CLAUDE LALANNE

克洛德·萊蘭

(1925-2019)

Les Grand Sphinx, 2000

gilt patinated bronze sculpture
each: 68 (H) x 142.5 x 59 cm. (26 3/4 x 56 1/8 x 23 1/4 in.)
monogrammed C.L., stamped LALANNE, numbered 2/8A
and 2/8B, and dated 2000 (on the side)

HK\$9,000,000-12,000,000
US\$1,200,000-1,500,000

PROVENANCE
Dorothée Lalanne, Paris
Her sale; Sotheby's Paris, 3 November 2022, lot 33
Acquired at the above sale by the present owner

LITERATURE
P. Kasmin, Claude & François-Xavier Lalanne: Art, Work, Life, Skira Rizzoli, New York, 2012 (different edition illustrated, n.p.).

獅身人面像，2000年

鍍金著色銅雕
款識: C.L. LALANNE 2/8A 2/8B 2000 (側面)

來源
巴黎 Dorothée Lalanne
2022年11月3日 巴黎 蘇富比 上述藏者之拍賣 編號33
現藏者購自上述拍賣

出版
2012年《克洛德和弗朗索瓦·沙維爾·萊蘭: Art, Work, Life》
P. Kasmin著 紐約 Skira Rizzoli出版社 (圖版為另一版數,
無頁碼)



JU MING

朱銘

(ZHU MING, 1938-2023)

Taichi Series – Single Whip

signed in Chinese (engraved on the proper right side)
 wood sculpture
 36.5 (H) x 59.5 x 25.1 cm. (14 3/8 x 23 3/8 x 9 7/8 in.)
 Executed *circa* 1981

HK\$1,200,000-2,200,000
 US\$160,000-280,000

PROVENANCE
 Kalos Gallery, Taipei
 Acquired from the above by the present owner

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

太極系列 – 單鞭下勢

木雕 雕塑
 款識: 朱銘 (刻於雕塑右側)
 約1981年作

來源
 台北 真善美畫廊
 現藏者購自上述畫廊

此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書





21ST CENTURY EVENING SALE
二十一世紀 晚間拍賣

OPPOSITE PAGE: (Detail) Lot 63, Roy Lichtenstein, *Apple, Grapes, Grapefruit*, Painted in 1974.

HAYLEY BARKER

海莉 · 巴克

(B. 1973)

BOZO Front Porch

signed with the artist's signature, titled, and dated 'BOZO
FRONT PORCH 2022' (on the overlap)
oil on linen
218.4 x 172.7 cm. (86 x 68 in.)
Painted in 2022

HK\$600,000-900,000
US\$78,000-120,000

PROVENANCE
BOZOMAG, Los Angeles
Private collection
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED
Los Angeles, BOZOMAG, BOZO HOUSE, July-September
2022.

BOZO 露台

油彩 麻布
2022年作
款識：藝術家簽名 BOZO FRONT PORCH 2022 (畫布翻折處)



JONATHAN GARDNER

喬納森·加德納

(B. 1982)

A Passage of Light

光之通道

signed and dated 'J. Gardner 2021' (on the reverse)
oil on linen
170.1 x 182.8 cm. (67 x 72 in.)
Painted in 2021

HK\$1,000,000-2,000,000
US\$130,000-260,000

PROVENANCE
Almine Rech, Paris
Acquired from the above by the present owner

EXHIBITED
Paris, Almine Rech, Jonathan Gardner: Living Image,
November - December 2021.

油彩 麻布
2021年作
款識: J. Gardner 2021 (畫背)

來源
巴黎 阿爾敏·萊希
現藏者購自上述畫廊

展覽
2021年11月-12月 「喬納森·加德納:光之通道」 巴黎
阿爾敏·萊希



Picking Up Files

signed in Chinese, titled and dated '2018' (on the reverse)
 tempera on wood
 220 x 200 cm. (86½ x 78¾ in.)
 Painted in 2018

HK\$380,000-680,000
 US\$49,000-87,000

PROVENANCE

Hive Center for Contemporary Art, Beijing
 Acquired from the above by the present owner

EXHIBITED

Shenzhen, Hive Center for Contemporary Art, Xia Yu:
 Subjunctive Mood, 9 March - 14 April 2019.

揀文件的人

坦培拉 木板
 2018年作
 款識: 檢文件的人 夏禹 2018 (畫背)



54 MARINA PEREZ SIMÃO
瑪麗娜 · 佩雷斯 · 西芒

(B. 1981)

Untitled

signed and dated 'MARINA PEREZ SIMÃO 23.8.21'
(on the reverse)
oil on canvas
160 x 200 cm. (63 x 78¾ in.)
Painted in 2021

HK\$700,000-1,200,000
US\$90,000-150,000

PROVENANCE

Mendes Wood DM, Brussels
Private collection, Asia
Acquired directly from the above by the present owner

無題

油畫 畫布
2021年作
款識: MARINA PEREZ SIMÃO 23.8.21 (畫背)

來源
布魯塞爾 Mendes Wood DM
亞洲 私人收藏
現藏者直接購自上述來源



BEN SLEDESENS

賓 · 斯萊森斯

(B. 1991)

Het Hazenpad

signed 'B.S.' (lower right); signed and dated 'BEN SLEDESENS 2019-2020' (on the reverse)
 oil, acrylic and spray paint on canvas
 200 x 170 cm. (78 $\frac{3}{4}$ x 66 $\frac{1}{8}$ in.)
 Painted in 2019-2020

HK\$200,000-400,000
 US\$26,000-51,000

PROVENANCE

Tim Van Laere Gallery, Antwerp
 Acquired from the above by the present owner

EXHIBITED

Antwerp, Tim Van Laere Gallery, Enjoy And Take Care!, 11 June - 11 July 2020.

LITERATURE

Enjoy and Take Care, exh. cat., Tim Van Laere Gallery, Antwerp, 2020 (installation view illustrated, unpagged; illustrated, unpagged).

野兔小徑

油彩 壓克力 噴漆 畫布
 2019-2020年作
 款識: B.S. (右下) ; BEN SLEDESENS 2019-2020 (畫背)



CUI JIE

崔潔

(B. 1983)

Worker Cultural Palace in Dongguan

oil on canvas
150 x 200 cm. (59 1/8 x 78 3/4 in.)
Painted in 2014

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

PROVENANCE

Leo Xu Projects, Shanghai
Acquired from the above by the present owner

EXHIBITED

Shanghai, Leo Xu Projects, Cui Jie: The Proposals for Old and New Urbanism, November 2014 – January 2015.

LITERATURE

Phaidon Editors (ed.), Vitamin P3: New Perspectives in Painting, Phaidon Press Limited, London, 2016 (illustrated, p. 76-77).

東莞工人文化宮

油彩 畫布
2014年作

來源
上海 Leo Xu Projects畫廊
現藏者購自上述畫廊

展覽
2014年11月 – 2015年1月「崔潔 – 新舊都市方案」上海 Leo Xu Projects畫廊

出版
2016年《Vitamin P3: New Perspectives in Painting》Phaidon Editors編輯 倫敦 Phaidon Press Limited (圖版, 第76-77頁)



KEI IMAZU

今津景

(B. 1980)

Broken Image

signed, titled and dated 'Kei Imazu 2015 "Broken Image"' (on the reverse)
 oil on canvas
 162 x 227.3 cm. (63¾ x 89½ in.)
 Painted in 2015

HK\$600,000-900,000
 US\$78,000-120,000

PROVENANCE

Yamamoto Gendai, Tokyo
 Acquired from the above by the present owner

EXHIBITED

Tokyo, Yamamoto Gendai, Repatriation, 16 - 30 January 2016.

破碎的影像

油彩畫布
 2015年作
 款識: Kei Imazu 2015 "Broken Image" (畫背)

來源
 東京 山本現代畫廊
 現藏者購自上述畫廊

展覽
 2016年1月16日 - 30日「歸來」東京 山本現代畫廊



LOIE HOLLOWELL

洛伊 · 霍洛韋爾

(B. 1983)

Linked Lingams in Orange, Yellow, Purple and Blue

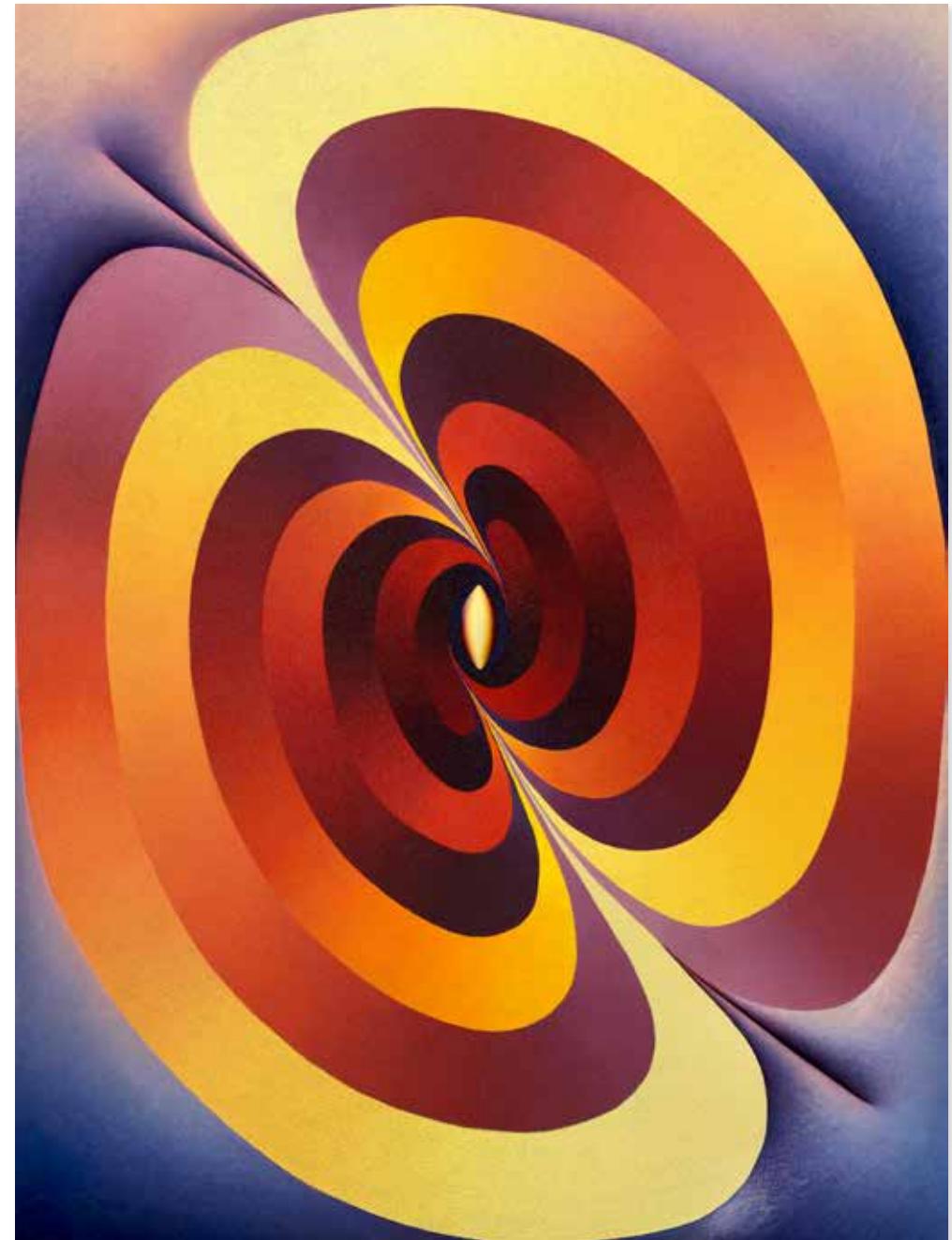
signed, titled and dated 'Loie Hollowell "Linked Lingams in orange, yellow, purple and blue" 2018' (on the reverse)
 oil, acrylic, sawdust, and high-density foam on linen
 mounted on panel
 121.9 x 91.4 x 8.9 cm. (48 x 36 x 3½ in.)
 Executed in 2018

HK\$6,200,000-8,200,000
 US\$800,000-1,100,000

PROVENANCE
 Pace Gallery
 Private collection
 Acquired from the above by the present owner

連接的林伽 (橙，黃、紫、藍色)

油彩 壓克力 木屑 高密度泡沫 麻布 積於木板
 2018年作
 款識：Loie Hollowell "Linked Lingams in orange, yellow, purple and blue" 2018 (畫背)



JIA AILI

賈藹力

(B. 1979)

Devil Lavender

signed with the artist's initials and dated 'JAL.2007'
(upper left)
oil on canvas
170 x 269.2 cm. (66⅔ x 106 in.)
Painted in 2009

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Michael Ku Gallery, Taipei
Acquired from the above by the present owner

魔鬼薰衣草

油彩 畫布
2009年作
款識: JAL.2009 (左上)

來源
台北 谷公館
現藏者購自上述畫廊



EXHIBITED

Taipei, Michael Ku Gallery, Jia Aili, August 2009.

LITERATURE

M. Ku (ed.), Jia Aili, exh. cat., Michael Ku Gallery, Taipei, 2009 (illustrated, unpaged).

F. Fryns (ed.), Jia Aili: Stardust Hermit, Hatje Cantz, Berlin, 2017 (illustrated, p. 50-51).

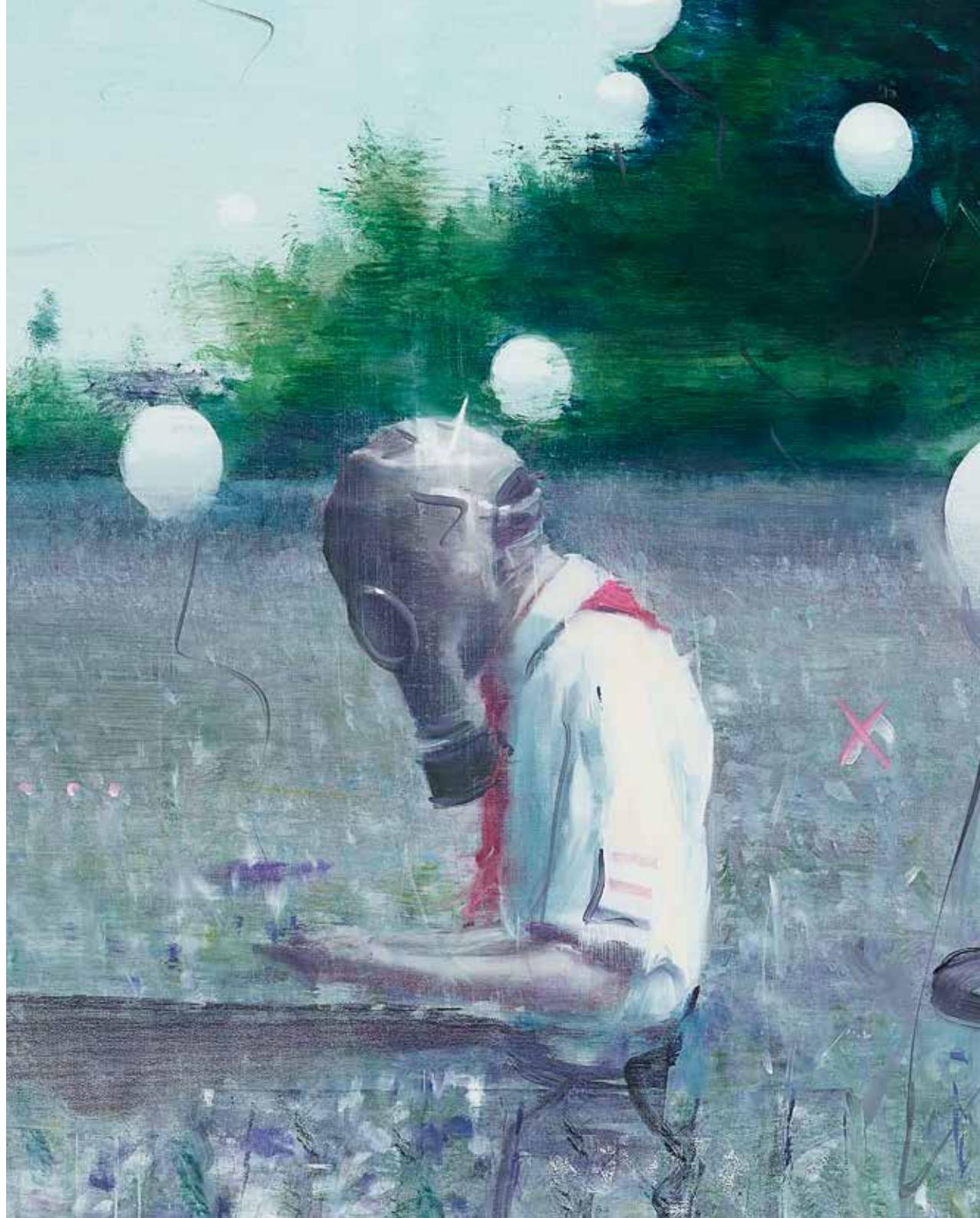
展览

2009年8月「賈藹力」台北 谷公館

出版

2009年《賈藹力》展览图录 谷浩宇著 台北 谷公馆当代艺术
(图版, 無页数)

2017年《贾藹力: 星辰隐士》F. Fryns 编辑 柏林 Hatje Cantz 出版社 (图版, 第50-51页)



60 DEREK FORDJOUR
德里克 · 福喬

(B. 1974)

Six Hand Stand

signed and dated 'FORDJOUR '18' (on the reverse)
acrylic, charcoal and oil pastel on newspaper
183 x 122 cm. (72 x 48 in.)
Executed in 2018

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE
Josh Lilley Gallery, London
Acquired from the above by the present owner

六手倒立

壓克力 炭筆 油畫棒 報紙
2018年作
款識：FORDJOUR '18 (畫背)



◆61 YAYOI KUSAMA
草間彌生

(B. 1929)

Buds

signed, titled, and dated 'BUDS 1987 YAYOI KUSAMA' (on the reverse of panel 1/3); signed, titled, and dated 'YAYOI KUSAMA 1987 BUDS' (on the reverse of panel 2/3); signed, titled, and dated 'BUDS YAYOI KUSAMA 1987 Yayoi Kusama' (on the reverse of panel 3/3)
acrylic on canvas (triptych)
each: 194 x 130 cm. (76 3/8 x 11 3/4 in.)
overall: 194 x 390 cm. (76 3/8 x 153 1/2 in.)
Painted in 1987

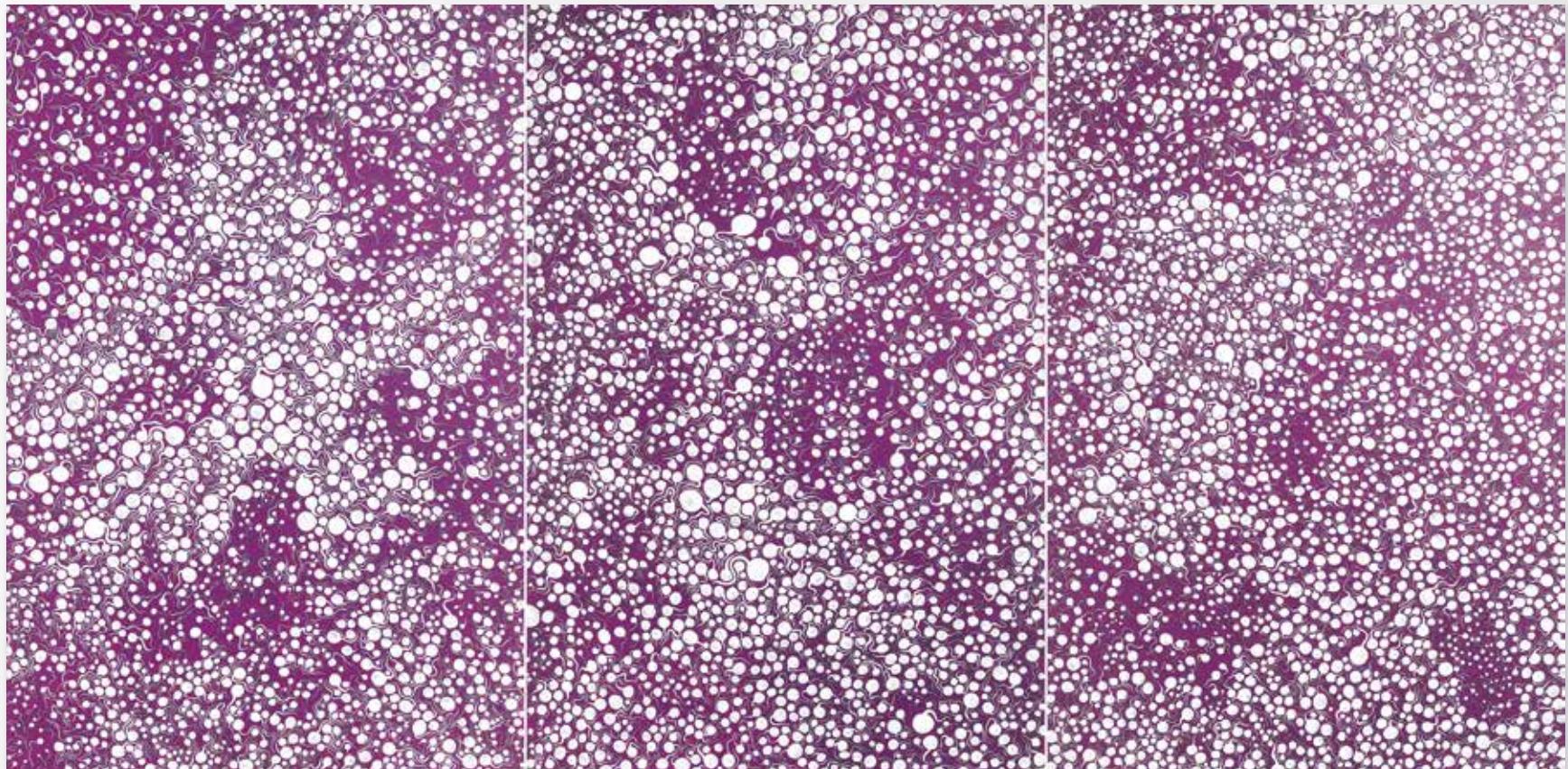
HK\$20,000,000-30,000,000
US\$2,600,000-3,900,000

PROVENANCE
Gallery TE, Tokyo
Gallery HAM, Nagoya
Private collection, Asia (acquired from the above)
Acquired from the above by the present owner

芽

壓克力 畫布 (三聯作)
1987年作
款識: 'BUDS 1987 YAYOI KUSAMA' (1/3聯畫背) ;
'YAYOI KUSAMA 1987 BUDS' (2/3聯畫背) ;
'BUDS YAYOI KUSAMA 1987 Yayoi Kusama' (3/3聯畫背)

來源
東京 TE畫廊
名古屋 HAM畫廊
亞洲 私人收藏 (購自上述畫廊)
現藏者購自上述來源



EXHIBITED

Tokyo, The Sogetsu Art Museum, Bursting Galaxies, September - October 1992. This exhibition later travelled to Niigata, Niigata City Art Museum, November - December 1992.

Tokyo, Museum of Contemporary Art, YAYOI KUSAMA NEW YORK/TOKYO - Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, 29 April - 4 July 1999.

LITERATURE

Sogetsu Art Museum, Tokyo / Committee of the Exhibition of Yayoi Kusama, Yayoi Kusama, exh. cat., Sogetsu Art Museum, Tokyo, 1992 (illustrated, p. 86-87).

Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, exh. cat., Museum of Contemporary Art Tokyo, Tokyo, 1999 (illustrated, p. 116-117).

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

展覽

1992年9月-10月「爆裂銀河」東京 草月美術館 此展覽還在以下地點展出 1992年11月-12月 新潟 新潟市美術館

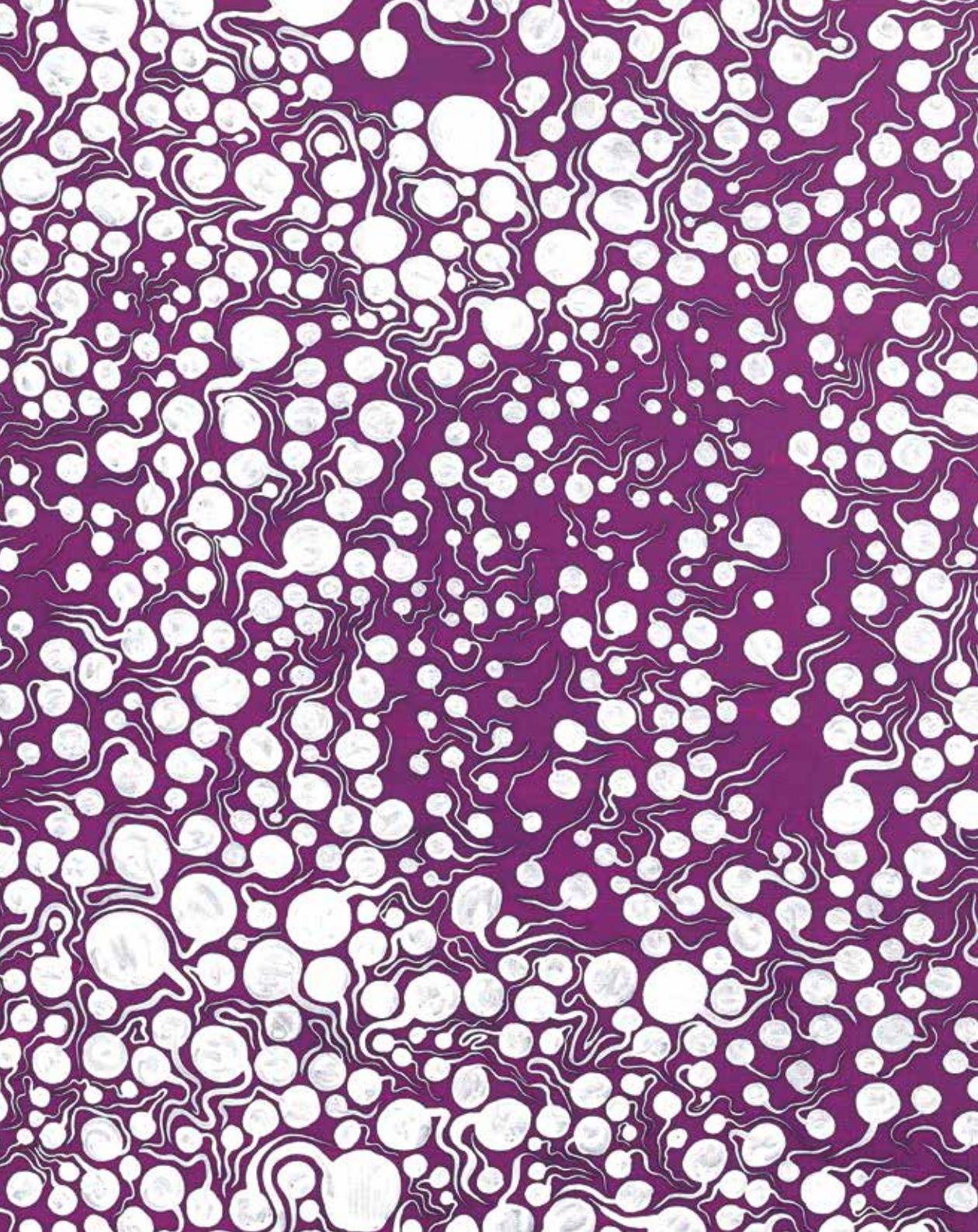
1999年4月29日-7月4日「草間彌生 紐約/東京－永恆的愛：草間彌生1958-68/盛放：在日本的歲月」東京 東京都現代美術館

出版

1992年《草間彌生》展覽圖錄 東京 草間彌生展實行委員會 (圖版:第86-87頁)

1999年《永恆的愛：草間彌生1958-68/盛放：在日本的歲月》展覽圖錄 東京 東京都現代美術館 (圖版:第116-117頁)

此作品附有藝術家工作室所開立之藝術品註冊卡



YAYOI KUSAMA

草間彌生

(B. 1929)

Fruits [EPSOB]

signed, titled and dated 'EPSOB FRUITS YAYOI KUSAMA 2011' (on the reverse)
 acrylic on canvas
 112 x 145.5 cm. (44 1/8 x 57 1/4 in.)
 Painted in 2011

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

PROVENANCE

Victoria Miro, London
 Private collection
 Opera Gallery, Paris
 Private collection
 Phillips Hong Kong, 3 December 2020, lot 10
 Acquired at the above sale by the present owner

EXHIBITED

London, Victoria Miro, Yayoi Kusama: New Paintings & Sculpture, June – July 2011.
 Hong Kong, Opera Gallery, Infinity in the Universe of Yayoi Kusama, May – June 2012.

LITERATURE

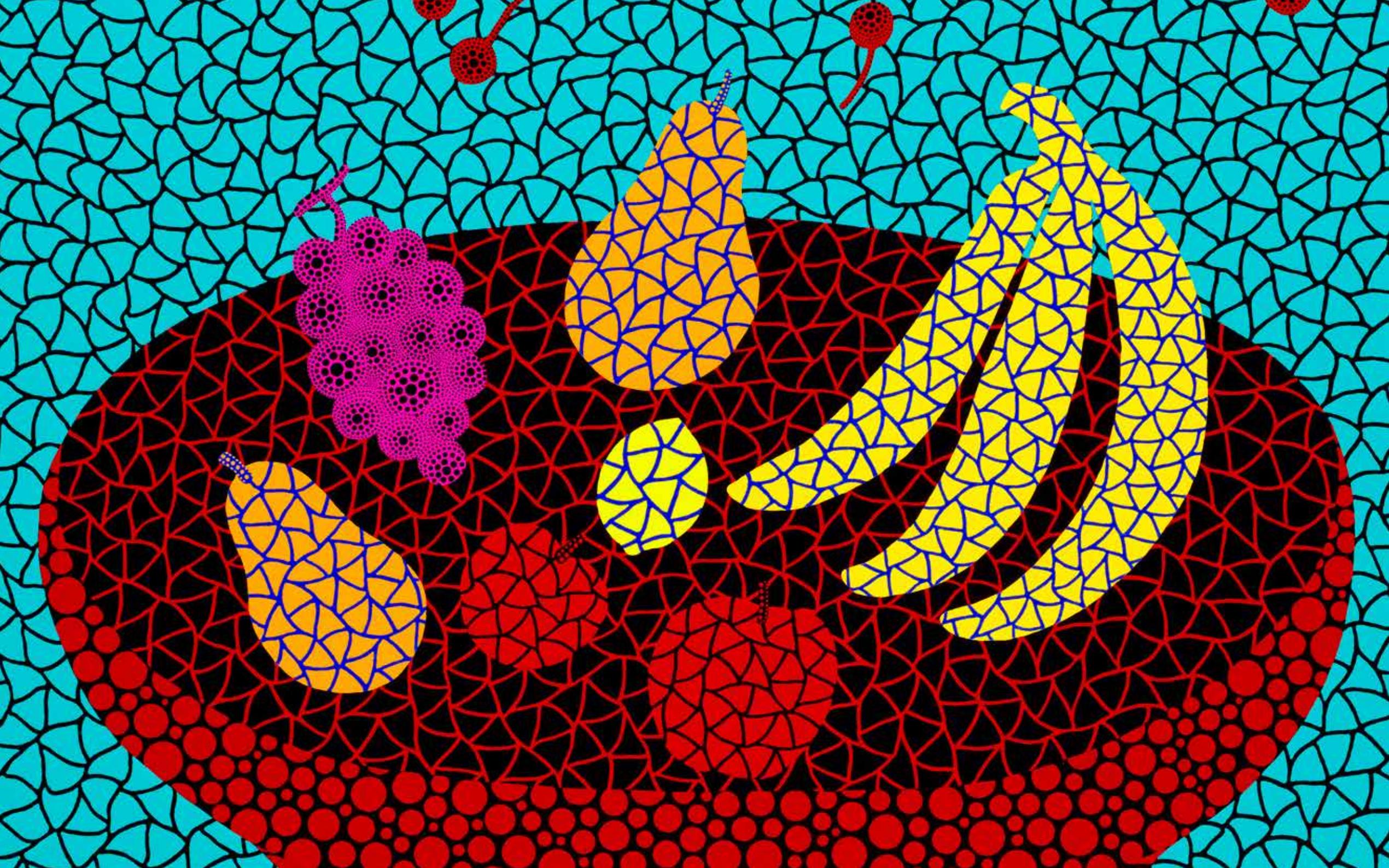
Infinity in the Universe of Yayoi Kusama, exh. cat., Opera Gallery, Hong Kong, 2012 (illustrated, p. 36-37).

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

水果 [EPSOB]

壓克力 畫布
 2011年作
 款識: EPSOB FRUITS YAYOI KUSAMA 2011 (畫背)





ROY LICHTENSTEIN

羅伊·李奇登斯坦

(1923-1997)

Apple, Grapes, Grapefruit

signed and dated 'rf Lichtenstein '74' (on the reverse)
acrylic, oil, and graphite on canvas
101.9 x 137.2 cm. (40 1/8 x 54 in.)
Painted in 1974

HK\$15,800,000-25,800,000
US\$2,000,000-3,300,000

PROVENANCE
Leo Castelli Gallery, New York
The Mayor Gallery, London
Lord and Lady Jacobs, London (acquired from the above, 1974)
Their sale; Christie's London, 30 June 2015, lot 10
Acquired at the above sale by the present owner

EXHIBITED
London, The Mayor Gallery, Roy Lichtenstein: Recent Paintings, April-May 1974.
New York, Gagosian Gallery, Roy Lichtenstein: Still Lifes, May-July 2010.

LITERATURE
Roy Lichtenstein: Recent Paintings, exh. cat., The Mayor Gallery, London, 1974 (illustrated, n.p., no. 2).
N. Gosling, 'Taking the Art World's Blood Pressure,' The Observer, 14 April 1974 (installation view illustrated, p. 30).
J. Ollie and T. del Renzio, 'London,' art and artists, vol. 9, no. 3, June 1974 (illustrated, p. 40).
J. Cowart, Roy Lichtenstein 1970-1980, exh. cat., The Saint Louis Art Museum, 1981 (illustrated, p. 52).
S. Ratibor (ed.), Roy Lichtenstein: Still Lifes, exh. cat., Gagosian Gallery, New York, 2010 (illustrated, pp. 91 and 218).
A. Theil (ed.), Roy Lichtenstein: A Catalogue Raisonné, digital, ongoing (illustrated, no. RLCR 2248).

蘋果、葡萄、葡萄柚

壓克力 油彩 石墨 畫布
1974年作
款識: rf Lichtenstein '74 (畫背)



NICOLAS PARTY

尼古拉斯·帕蒂

(B. 1980)

Still Life with a Ribbon

靜物與絲帶

signed and dated 'Nicolas Party 2012' (on the reverse)
 oil on canvas
 100.5 x 150.3 cm. (39½ x 59½ in.)
 Painted in 2011-2012

HK\$22,000,000-28,000,000
 US\$2,900,000-3,600,000

PROVENANCE
 The Modern Institute, Glasgow
 Private collection
 Private collection, USA
 Hauser & Wirth
 Private collection
 Private collection, Asia
 Acquired from the above by the present owner

EXHIBITED
 Glasgow, The Modern Institute, Nicolas Party: Still Life oil paintings and Landscape watercolours, April - May 2013.

LITERATURE
 S. Aquin, S. Banz, A. Subotnick, and M. Hyde, Nicolas Party, Phaidon Press, London, 2021 (illustrated, p. 23).

油彩 畫布
 2011-2012 年作
 款識: Nicolas Party 2012 (畫背)

來源
 格拉斯哥 The Modern Institute
 私人收藏
 美國 私人收藏
 豪瑟沃斯畫廊
 私人收藏
 亞洲 私人收藏
 現藏者購自上述來源

展覽
 2013年4月-5月 「尼古拉斯·帕蒂: 靜物油畫及風景水彩畫」
 格拉斯哥 The Modern Institute

出版
 2021年 《尼古拉斯·帕蒂》S. Aquin, S. Banz, A. Subotnick 和
 M. Hyde合著 倫敦 Phaidon出版社 (圖版, 第23頁)





YOSHITOMO NARA

奈良美智

(B.1959)

Portrait of AE

signed with artist's signature, titled, inscribed and dated
'Portrait of AE 09 Amelia Earhart' (on the reverse)
acrylic on canvas
image: 80.5 x 65 cm. (31 1/4 x 25 5/8 in.)
framed: 101 x 86.3 cm. (39 3/4 x 34 in.)
Painted in 2009

HK\$28,000,000-38,000,000
US\$3,600,000-4,900,000

PROVENANCE

Marianne Boesky Gallery, New York
Private collection
Sotheby's New York, 12 November 2015, lot 425
Private collection, Asia
Sotheby's Hong Kong, 30 September 2018, lot 1069
Acquired at the above sale by the present owner

EXHIBITED

New York, Marianne Boesky Gallery, Yoshitomo Nara, 28
February - 28 March 2009.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume
I, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, p.216).

艾美莉亞·艾爾哈特肖像

壓克力 畫布
2009年作
款識：藝術家簽名 Portrait of AE 09 Amelia Earhart (畫背)





66 YOSHITOMO NARA
奈良美智

(B.1959)

Rock You!

signed with artist's signature and dated '2006' (on the reverse)
acrylic on wood board
162 x 162 cm. (63½ x 63½ in.)
Painted in 2006

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

PROVENANCE
Tomio Koyama Gallery, Tokyo
Private collection
Christie's London, 1 July 2010, lot 116
Private collection, Asia
Sotheby's Hong Kong, 5 October 2014, lot 1055
Acquired at the above sale by the present owner

EXHIBITED
Aomori, Yoshii Brick Brewhouse, Yoshitomo Nara + Graf: A to Z, July- October, 2006

LITERATURE
Yoshitomo Nara: The Complete Works 1984 - 2010, Bijutsu Shuppan Sha, Tokyo, 2011 (illustrated, plate B-2006-005, p. 232).

搖滾！

壓克力 木板
2006 年作
款識：藝術家簽名 2006 (畫背)





Xiao Fang and Piggy

signed in Chinese, signed again, and dated '2002 Liu Ye'
(lower right)
acrylic on canvas
60 x 60 cm. (23 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)
Painted in 2002

HK\$8,000,000-12,000,000
US\$1,100,000-1,500,000

PROVENANCE

Schoeni Gallery, Hong Kong
Private collection
Beijing Council International, 1 December 2007, lot 886
Private collection
Poly Beijing, 16 December 2017, lot 4442
Private collection
Acquired from the above by the present owner

EXHIBITED

Beijing, Triumph Art Space, New Covenant: Exhibition of Early Works by Contemporary Chinese Artists, March-April 2008.
Hong Kong, Lévy Gorvy Dayan & Wei, Portraits Go Pop!, January - March 2024.

LITERATURE

H. Binks and M. Schoeni (ed.), Liu Ye: Red Yellow Blue, exh. cat., Schoeni Art Gallery, Hong Kong, 2003 (illustrated, p. 46).
Y.M. Hu (ed.), 'Art China', Hi Art, December 2008 (illustrated, p. 61).
C. Noe (ed.), Liu Ye: Catalogue Raisonné: 1991-2015, Hatje Cantz, Ostfildern, 2015 (illustrated, plate 02-13, p. 306).

小芳抱豬

壓克力 畫布
2002年作
款識：2002 野 Liu Ye (右下)



◆68 YAYOI KUSAMA
草間彌生

(B. 1929)

Untitled (Pumpkin Sculpture)

signed and dated 'YAYOI KUSAMA 2013' (on the side)
urethane on Fiber Reinforced Plastics, sculpture
205 (H) x 210 x 210 cm. (80 1/4 x 82 5/8 x 82 5/8 in.)
Executed in 2013

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

PROVENANCE
OTA Fine Arts, Tokyo
Acquired from the above by the present owner

無題 (南瓜雕塑)

著色 強化玻璃纖維塑料 雕塑
2013年作
款識：YAYOI KUSAMA 2013 (側面)

來源
東京 大田秀則畫廊
現藏者購自上述畫廊



EXHIBITED

Daegu, Daegu Art Museum, Kusama Yayoi: A Dream I Dreamed, July - November 2013. This exhibition later traveled Shanghai, Museum of Contemporary Art, December 2013 - March 2014; Seoul, Seoul Arts Centre, May - June 2014; Kaohsiung, Kaohsiung Museum of Fine Arts, February - May 2015; Taichung, National Taiwan Museum of Fine Arts, June - August 2015.

LITERATURE

Kusama Yayoi: A Dream I Dreamed, exh. cat., Daegu Art Museum, Daegu, 2013 (illustrated, n.p.).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Museum of Contemporary Shanghai, Shanghai, 2013 (illustrated, p. 59-60, 95).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Seoul Arts Center, Seoul, 2014 (illustrated, n.p.).

Kusama Yayoi: A Dream I Dreamed, exh. cat., National Taiwan Museum of Fine Arts, Taichung, 2015 (illustrated, p. 80-83, 196).

Kusama Yayoi: A Dream I Dreamed, exh. cat., Kaohsiung Museum of Fine Arts, Kaohsiung, 2015 (illustrated, p. 80-83, 196).

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

展览

2013年7月-11月「草間彌生：夢我所夢」大邱 大邱美術館此
展覽還在以下地點展出 2013年12月-2014年3月上海 當代藝術
博物館；2014年5月-6月 首爾 首爾藝術殿堂；2015年2月-5月
高雄 高雄市立美術館；2015年6月-8月 台中 國立台灣美術館

出版

2013年《草間彌生——我的一個夢》展覽圖錄 大邱
大邱美術館 (圖版, 無頁數)

2013年《草間彌生——我的一個夢》展覽圖錄 上海
上海當代藝術館 (圖版, 第59-60, 95頁)

2014年《草間彌生——我的一個夢》展覽圖錄 首爾
首爾藝術中心 (圖版, 無頁數)

2015年《草間彌生——夢我所夢》展覽圖錄 台中
國立台灣美術館 (圖版, 第80-83, 196頁)

2015年《草間彌生——夢我所夢》展覽圖錄 高雄
高雄市立美術館 (圖版, 第80-83, 196頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



ANDY WARHOL

安迪·沃荷

(1928-1987)

Flowers

numbered 'PA 53.002' (on the stretcher)
acrylic and silkscreen ink on canvas
208.3 x 208.3 cm. (82 x 82 in.)
Painted in 1965

HK\$62,800,000-92,800,000
US\$8,000,000-12,000,000

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York
Gagosian Gallery, New York (acquired from the above)
Private collection, New York, 1994
Gagosian Gallery, New York
Acquired from the above by the present owner

花

壓克力 絲網印刷油墨 畫布
1965年作
款識: PA 53.002 (內框)



EXHIBITED

Philadelphia, Institute of Contemporary Art, Andy Warhol, October-November 1965.
New York, Museum of Modern Art, Andy Warhol: A Retrospective, February-May 1989. This exhibition later travelled to Art Institute of Chicago, June-August 1989; London, Hayward Gallery, September-November 1989; Paris, Musée national d'art moderne, Centre Georges Pompidou, June-September 1990.
Montreal Museum of Fine Arts, Pop Art, October 1992-January 1993.

LITERATURE

C. Ratcliff, 'Andy Warhol: Inflation Artist,' *Artforum*, March 1985 (illustrated, p. 69).
Pop Art, exh. cat., Montreal Museum of Fine Arts, 1992 (illustrated, p. 121, fig. 80, no. 200).
G. Frei and N. Printz (eds.), *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969*, vol. 2B, Phaidon Press, London, 2004 (illustrated, p. 160, no. 1817).
J. Verlaine, *Daniel Templon: Une histoire d'art contemporain*, Flammarion, Paris, 2016 (installation view illustrated, p. 255).

展覽

1965年10月-11月「安迪·沃荷」費城賓夕法尼亞大學當代藝術學院
1989年2月-5月「安迪·沃荷回顧展」紐約現代藝術博物館
此展覽還在以下地點展出1989年6月-8月 芝加哥藝術學院；1989年9月-11月 倫敦海沃德美術館；1990年6月-9月 巴黎龐畢度中心國家現代藝術博物館
1992年10月-1993年1月「波普藝術」蒙特利爾美術館

出版

1985年3月〈安迪·沃荷：膨脹藝術家〉《藝術論壇》
C. Ratcliff著 (圖版, 第69頁)
1992年《馬克·布拉福》展覽圖錄 蒙特利爾美術館
(圖版, 第121頁, 第80圖, 編號200)
2004年《安迪·沃荷圖錄：畫作與雕塑 1964-1969》第2B冊
G. Frei及N. Printz編輯 倫敦 Phaidon Press出版社
(圖版, 第160頁, 編號1817)
2016年《Daniel Templon: Une histoire d'art contemporain》
J. Verlaine著 巴黎 Flammarion出版社 (現場圖, 第255頁)





70 YAYOI KUSAMA
草間彌生

(B. 1929)

Between Heaven and Earth

signed, signed again, titled and dated 'yayoi kusama 1987
BETWEEN HABEN AND EARTH' (on the reverse of each
panel)
soft sculpture on wood (set of five)
Each: 180 x 180 cm. (70% x 70% in.)
Executed in 1987

HK\$18,000,000-28,000,000
US\$2,400,000-3,600,000

天與地之間

軟雕塑 木板 畫框 (五聯屏)
1987年作
款識: 天と地の間 BETWEEN HABEN AND EARTH 1987年
yayoi kusama 草間彌生 (每聯畫背)

PROVENANCE
Fuji Television Gallery, Tokyo
Moma Contemporary, Fukuoka
Komagane Kogen Art Museum, Komagane
Private collection, Asia
Sotheby's Hong Kong, 2 October 2016, Lot 1066
Acquired at the above sale by the present owner

EXHIBITED
Tokyo, Fuji Television Gallery, Yayoi Kusama: Soul Burning Flashes, 3 - 28 June 1988.
Tokyo, Museum of Contemporary Art, YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, 29 April - July 1999.
Hong Kong, M+ Museum, Yayoi Kusama: 1945 to Now, November 2022 - May 2023. This exhibition later travelled to Guggenheim Bilbao, June - August 2023.

LITERATURE
Fuji Television Gallery, Yayoi Kusama: Soul Burning Flashes, exh. cat., Fuji Television Gallery, Tokyo, 1988 (inside cover, illustrated, unpaged).
Love Forever: YAYOI KUSAMA 1958-68/In Full Bloom: YAYOI KUSAMA, Years in Japan, exh. cat., Museum of Contemporary Art Tokyo, Tokyo, 1999 (illustrated, p.108).
Yayoi Kusama, New York, Phaidon, 2017 (illustrated, p.30).
Yayoi Kusama: 1945 to Now, exh. cat., M+ Museum, Hong Kong, 2023 (illustrated, p. 186-187).

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

來源
東京 富士電視畫廊
福岡 Moma Contemporary 畫廊
駒根 駒根高原美術館
亞洲 私人收藏
2016年10月2日 蘇富比 香港 編號1066
現藏者購自上述拍賣

展覽
1988年6月3-28日「草間彌生：靈魂燃燒的焰火」東京 富士電視畫廊
1999年4月29日-7月4日「永恆的愛：草間彌生1958-68/盛放：在日本的歲月」東京 東京都現代美術館
2022年11月-2023年5月「草間彌生：一九四五年至今」香港 M+博物館 此展覽還在以下地點展出 2023年6 - 8月 紐約包古根漢美術館

出版
1988年《草間彌生：靈魂燃燒的焰火》展覽圖錄 東京 富士電視畫廊 (封面內頁, 圖版, 第14頁)
1999年《永恆的愛：草間彌生1958-68/盛放：在日本的歲月》展覽圖錄 東京 東京都現代美術館 (圖版, 第108頁)
2017年《草間彌生》紐約 Phaidon出版社 (圖版, 第30頁)
2023年《草間彌生：一九四五年至今》展覽圖錄 香港 M+博物館 (圖版, 第186-187頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



YAYOI KUSAMA

草間彌生

(B. 1929)

Untitled

signed and dated 'Yayoi Kusama 1968' (on the back of the chair leg)
 sewn stuffed fabric, wooden stool, paint, sculpture
 76.2 (H) x 60.9 x 60.9 cm. (30 x 24 x 24 in.)
 Executed in 1968

HK\$4,000,000-6,000,000
 US\$520,000-770,000

PROVENANCE

Private collection, New York
 Private collection (acquired from the above)
 Traumata: Bourgeois / Kusama, Sotheby's London, February - April 2017
 Acquired from the above by the present owner

EXHIBITED

Bueno Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA) - Fundación Costantini, Yayoi Kusama: Obsession Infinita, June - September 2013. This exhibition later travelled to Rio de Janeiro, Centro Cultural Banco do Brasil, October 2013 - January 2014; Brasilia, Centro Cultural Banco do Brasil, February - April 2014; São Paulo, Instituto Tomie Ohtake, May - July 2014; Mexico City, Museo Tamayo Arte Contemporáneo, September 2014 - January 2015.
 Hong Kong, M+ Museum, Yayoi Kusama: 1945 to Now, November 2022 - May 2023. This exhibition later travelled to Guggenheim Bilbao, June - August 2023.

LITERATURE

Yayoi Kusama, Mirrored Years, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 2008 (illustrated, P. 177).
 Kusama's Body Festival in 60's, Access Co., Tokyo, 2011 (illustrated, p. 268).
 Yayoi Kusama: Obsession Infinita, exh. cat., 2013 (illustrated, no. 50, p. 74).
 Yayoi Kusama : In infinity, exh. cat., Louisiana Museum of Modern Art, Humlebaek, 2015 (illustrated, p. 25).
 Yayoi Kusama: 1945 to Now, exh. cat., M+ Museum, Hong Kong, 2023 (illustrated, P. 77).

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

無題

縫製填充織物 木椅 顏料 雕塑
 1968年作
 款識: Yayoi Kusama 1968 (椅腳背上)

來源

紐約 私人收藏
 私人收藏 (購自上述來源)
 2017年2月-4月 「Traumata: Bourgeois / Kusama」倫敦蘇富比

現藏者購自上述來源

展覽

2013年6-9月 「草間彌生: Obsession Infinita」 布宜諾斯艾利斯 康斯坦丁尼基金會拉丁美洲美術館 此展覽還在以下地點展出 2013年10月-2014年1月 里約熱內盧 巴西銀行文化中心; 2014年2月-4月 巴西利亞 巴西銀行文化中心; 2014年5月-7月 聖保羅 Instituto Tomie Ohtake; 2014年9月-2015年1月 墨西哥城 最佳魯菲諾·塔馬約博物館
 2022年11月-2023年5月 「草間彌生: 一九四五年至今」香港M+博物館 此展覽還在以下地點展出 2023年6-8月 畢爾巴古根漢美術館

出版

2008年《草間彌生: Mirrored Years》展覽圖錄 鹿特丹 博伊曼斯·范·伯寧恩美術館 (圖版, 第177頁)
 2011年《Kusama's Body Festival in 60's》東京 Access Co. 出版社 (圖版, 第268頁)
 2013年《草間彌生: Obsession Infinita》展覽圖錄 城市主辦方 (圖版, 第50圖, 第74頁)
 2015年《草間彌生: In infinity》展覽圖錄 漢勒貝克 路易斯安那現代藝術博物館 (圖版, 第25頁)
 2023年《草間彌生: 一九四五年至今》展覽圖錄 香港M+博物館 (圖版, 第77頁)

此作品附有藝術家工作室所簽發之藝術品註冊卡



KEITH HARING 凱斯·哈林

(1958-1990)

Untitled

signed and dated 'K. Haring OCT. 1982 ⊕' (on the reverse)
vinyl paint on vinyl tarpaulin with metal grommets
176 x 182.5 cm. (69 1/4 x 71 1/8 in.)
Painted in 1982

HK\$15,800,000-25,800,000
US\$2,100,000-3,300,000

PROVENANCE

Tony Shafrazi Gallery, New York
Collection of Doris Hillman
Collection of Diego Strazzer
Vecchiato Art Galleries, Milan
Acquired from the above by the present owner

EXHIBITED

New York, Tony Shafrazi Gallery, Keith Haring: The Political Line, 1982.
New York, Whitney Museum of American Art, Keith Haring, 25 June - 21 September 1997.
Milan, Fondazione La Triennale di Milano, The Keith Haring Show, 27 September 2005 - 29 January 2006.
Luxembourg, Dexia Banque Internationale à Luxembourg, Keith Haring, 5 June - 15 September 2007.
Milan, Vecchiato Art Galleries, Keith Haring, texts by Tony Shafrazi and Luca Beatrice, 2009.

LITERATURE

Elisabeth Sussman, Keith Haring, exh. cat., Whitney Museum of American Art, New York, 1997 (illustrated, p. 137).
Mercurio Gianni, The Keith Haring Show, exh. cat. SKIRA, Milan, 2005 (illustrated, plate 9, p. 168).
Fred Hoffman, Barry Blinderman, Keith Haring, exh. cat., Dexia Banque Internationale à Luxembourg, Luxembourg, 2007 (illustrated, p. 114-115).
Keith Haring, texts by Tony Shafrazi and Luca Beatrice, exh. cat., Vecchiato Art Galleries, Milan, 2009 (illustrated, p. 37).
Dieter Buchhart, Keith Haring: The Political Line, Prestel Publishing, Munich, 2014 (installation view, p. 77).

無題

乙烯顏料 金屬扣 乙烯篷布
1982年作
款識: K. Haring OCT. 1982 ⊕ (畫背)

來源

紐約 托尼·沙弗拉茲畫廊
桃麗絲·希爾曼收藏
迪耶格·司徒拉茨爾收藏
米蘭 Vecchiato藝術畫廊
現藏者購自上述畫廊

展覽

1982年「凱斯·哈林：政治前線」紐約 托尼·沙弗拉茲畫廊
1997年6月25日-9月21日「凱斯·哈林」紐約 惠特尼美國藝術美術館
2005年9月27日-2006年1月29日「凱斯·哈林展」米蘭 米蘭三年展基金會
2007年6月5日-9月15日「凱斯·哈林」盧森堡 盧森堡德克夏國際銀行
2009年「凱斯·哈林，托尼·沙弗拉茲及盧卡·碧翠絲的文字」米蘭 Vecchiato藝術畫廊

出版

1997年《凱斯·哈林》展覽圖錄 Elisabeth Sussman著 紐約 惠特尼美國藝術美術館 (圖版, 第137頁)
2005年《凱斯·哈林展》展覽圖錄 Mercurio Gianni著 米蘭 SKIRA出版 (圖版, 第9圖, 第168頁)
2007年《凱斯·哈林》展覽圖錄 Fred Hoffman及 Barry Blinderman著 盧森堡 盧森堡德克夏國際銀行 (圖版, 第114-115頁)
2009年《凱斯·哈林，托尼·沙弗拉茲及盧卡·碧翠絲的文字》展覽圖錄 米蘭 Vecchiato藝術畫廊 (圖版, 第37頁)
2014年《凱斯·哈林：政治前線》Dieter Buchhart著 慕尼黑 Prestel出版 (展覽現場圖, 第77頁)



KEITH HARING 凱斯·哈林

(1958 - 1990)

Andy Mouse

each signed, numbered and dated '2/30 K. Haring 86' (lower right); each additionally signed by the subject 'Andy Warhol' (lower left)
screenprint in colors on paper, in four parts
each: 96 x 96 cm. (37 3/4 x 37 3/4 in.)
Executed in 1986
edition: 2/30 plus 10 artist's proofs

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE
Private collection, Asia

EXHIBITED
Singapore, STPI Gallery, POP Haring: Symbols and Icons, 1 April - 29 April 2006.

LITERATURE
K. Littmann (ed.), Keith Haring, Editions on Paper 1982-1990: The Complete Printed Works, Stuttgart, 1997 (illustrated, p. 64-65).

安迪米老鼠

絲網彩色印刷 紙本 (共四件)
1986年作
款識: 2/30 K. Haring 86 (每件右下); Andy Warhol (每件左下)
版數: 2/30 及 10件藝術家試版



WAYNE THIEBAUD

韋恩·第伯

(1920-2021)

Little Deli

incised with the artist's signature and date 'Thiebaud 2001' (upper right); signed and dated 'Thiebaud 2001' (on the reverse); titled and dated again "LITTLE DELI" 2001 (on the stretcher)
oil on canvas
121.9 x 91.4 cm. (48 x 36 in.)
Painted in 2001

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

PROVENANCE

Paul Thiebaud Gallery, San Francisco
Faggionato Fine Art, London
Acquired from the above by the previous owner, 2010
Christie's New York, 12 May 2022, lot 45C
Acquired at the above sale by the present owner

小食店

油彩 畫布
2001年作
款識: Thiebaud 2001 (右上); Thiebaud 2001 (畫背);
"LITTLE DELI" 2001 (內框)



EXHIBITED

London, Faggionato Fine Art, Wayne Thiebaud, October 2009 - January 2010. This exhibition later travelled to San Francisco, Paul Thiebaud Gallery, April - June 2010. Basel, The Beyeler Foundation, Wayne Thiebaud, 29 January - 21 May 2023.

LITERATURE

Wayne Thiebaud, exh. cat., Faggionato Fine Art, London & Paul Thiebaud Gallery, New York and San Francisco, 2010 (illustrated, p. 58). Ulf Küster (ed.), Wayne Thiebaud, exh. cat., The Fondation Beyeler, Basel, 2023 (illustrated, p. 78).

展览

2009年10月–2010年1月「韋恩·第伯」倫敦 Faggionato畫廊此展覽還在以下地點展出 2010年4月–6月 舊金山 保羅·第伯畫廊
2023年1月29日–5月21日「韋恩·第伯」巴塞爾 貝耶勒基金會

出版

2010年《韋恩·第伯》展覽圖錄 倫敦 Faggionato畫廊 及 紐約和舊金山 保羅·第伯畫廊 (圖版, 第58頁)
2023年《韋恩·第伯》展覽圖錄 Ulf Küster編輯 巴塞爾 貝耶勒基金會 (圖版, 第78頁)



JADÉ FADOJUTIMI

賈黛 · 法多朱蒂米

(B. 1993)

Let's do the burger jam

signed with the artist's signature, signed again, titled, and dated 'Jadé Fadojutimi Oct '18 'Let's do the burger jam" (on the reverse)
 oil on canvas
 201.5 x 191 cm. (79 $\frac{3}{8}$ x 75 $\frac{1}{4}$ in.)
 Painted in 2018

HK\$3,000,000-5,000,000
 US\$390,000-640,000

PROVENANCE
 White Cube, London
 Acquired from the above by the present owner

Let's do the burger jam

油彩 畫布
 2018年作
 款識：藝術家簽名 Jadé Fadojutimi Oct '18 'Let's do the burger jam' (畫背)

來源
 倫敦 白立方
 現藏者購自上述畫廊



MATTHEW WONG

王俊傑

(1984-2019)

Shangri-La

signed and dated in Chinese, and titled 'SHANGRI-LA' (on the reverse)
 oil on canvas
 243.8 x 182.9 cm. (96 x 72 in.)
 Painted in 2017

HK\$42,000,000-62,000,000
 US\$5,400,000-8,000,000

PROVENANCE
 Galerie Frank Elbaz, Paris
 Private collection
 Christie's New York, 7 October 2020, lot 106
 Acquired at the above sale by the present owner

香格里拉

油彩 畫布
 2017年作
 款識: SHANGRI-LA 王二〇一七 (畫背)





77 NICOLAS PARTY
尼古拉斯·帕蒂

(B. 1980)

Two Portraits

雙人肖像

signed and dated 'Nicolas Party 2016' (on the reverse)
soft pastel on linen
140 x 140 cm. (55⅛ x 55⅛ in.)
Painted in 2016

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE
Xavier Hufkens, Brussels
Private collection, Hong Kong
Private collection, Europe (acquired from the above)
Phillips Hong Kong, 22 June 2022, lot 16
Acquired at the above sale by the present owner

軟粉彩 麻布
2016年作
款識: Nicolas Party 2016 (畫背)

來源
布魯塞爾 霍夫肯畫廊
香港 私人收藏
歐洲 私人收藏 (購自上述來源)
2022年6月22日 香港 富藝斯 編號16
現藏者購自上述拍賣



DANIEL RICHTER

丹尼爾 · 利希特

(B. 1962)

Duisen

杜森

signed, titled and dated 'Duisen Daniel Richter 2004' (on the reverse)
oil on canvas
270 x 350 cm. (106 1/4 x 137 3/4 in.)
Painted in 2004

HK\$5,000,000-7,000,000
US\$650,000-900,000

PROVENANCE

Contemporary Fine Arts, Berlin
David Zwirner, New York
Private collection (acquired from the above)
Sotheby's Hong Kong, 1 April 2018, lot 560
Acquired at the above sale by the present owner

EXHIBITED

New York, David Zwirner, Daniel Richter: The Morning After, May - June 2004.
Nashville, Frist Center for the Visual Arts, Paint Made Flesh, January - May 2009. This exhibition later travelled to Washington, D.C., The Phillips Collection, June - September 2009; New York, Memorial Art Gallery, October 2009 - January 2010.

LITERATURE

M. W. Scala (ed.), Paint Made Flesh, exh. cat., Frist Center for the Visual Arts, Nashville, 2009 (illustrated, no. 33, p. 105).

油彩 畫布
2004年作
款識: Duisen Daniel Richter 2004 (畫背)

來源

柏林 Contemporary Fine Arts
紐約 卓納畫廊
私人收藏 (購自上述畫廊)
2018年4月1日 香港 蘇富比 編號560
現藏者購自上述拍賣

展覽

2004年5月 - 6月 「Daniel Richter: The Morning After」 紐約
卓納畫廊
2009年1月 - 5月 「Paint Made Flesh」 納許維爾 Frist Center for the Visual Arts 此展覽還在以下地點展出 2009年6月 - 9月 華盛頓 菲利普美術館; 2009年10月 - 2010年1月 紐約 Memorial Art Gallery

出版

2009年《Paint Made Flesh》展覽圖錄 M. W. Scala 著 納許維爾 Frist Center for the Visual Arts (圖版, 第33圖, 第105頁)



HENRY TAYLOR

亨利 · 泰勒

(B. 1958)

Kalika

Inscribed 'The Life of the Land is Perpetuated In Righteousness. 4.20' (on the reverse)
 acrylic on canvas
 191 x 175.3 cm. (75 1/4 x 69 in.)
 Painted in 2012

HK\$2,000,000-3,000,000
 US\$260,000-390,000

PROVENANCE

Blum & Poe, Los Angeles
 Acquired from the above by the present owner

LITERATURE

C. Gaines, R. Kaadzi Ghansah, S. Lewis, and Z. Smith, Henry Taylor: The Only Portrait I Ever Painted of My Momma Was Stolen, Rizzoli Electa and Blum & Poe, New York and Los Angeles, 2018 (illustrated, p. 270).

Kalika

壓克力 畫布
 2012年作
 款識: The Life of the Land is Perpetuated In Righteousness.
 4.20 (畫背)

來源

洛杉磯 Blum & Poe
 現藏者購自上述畫廊

出版

2018年《亨利 · 泰勒: The Only Portrait I Ever Painted of My Momma Was Stolen》C. Gaines, R. Kaadzi Ghansah, S. Lewis 及 Z. Smith著 紐約及洛杉磯 Rizzoli Electa 及 Blum & Poe 出版社 (圖版, 第270頁)



ROBERT NAVA

羅伯特 · 納瓦

(B. 1985)

Steel Falcon

signed, titled, and dated "Steel Falcon" NAVA 19 (on the reverse)
 acrylic, spray paint, and grease pencil on canvas
 152.2 x 122 cm. (59 $\frac{1}{8}$ x 48 in.)
 Painted in 2019

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

PROVENANCE
 V1 Gallery, Copenhagen
 Private collection
 Acquired from the above by the present owner

鋼獵鷹

壓克力 噴漆 蠟筆 畫布
 2019年作
 款識 : "Steel Falcon" NAVA 19 (畫背)

來源
 哥本哈根 V1畫廊
 私人收藏
 現藏者購自上述來源



MARY WEATHERFORD

瑪麗·威瑟福

(B. 1963)

Ode to a Nightingale

夜鶯頌

signed and dated 'MK Weatherford 2019' (on the overlap)
 Flashe and neon on linen
 304.8 x 251.6 x 10.2 cm. (120 x 99 x 4 in.)
 Executed in 2019

HK\$2,000,000-3,000,000
 US\$260,000-390,000

PROVENANCE

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

EXHIBITED

Milan, MASSIMODECARLO, Against Colour Stroke Vectors,
 May-July 2019.

噴塗 霓虹燈 麻布
 2019年作
 款識: MK Weatherford 2019 (畫布翻折處)

來源
 香港 MASSIMODECARLO
 現藏者購自上述畫廊

展覽
 2019年5月-7月「Against Colour Stroke Vectors」米蘭
 MASSIMODECARLO



SHOLTO BLISSETT

肖托·布里塞特

(B. 1996)

Ship of Fools IV

signed and dated 'Sholto Blissett 2022' (on the overlap)
 oil and acrylic on canvas
 110 x 300.5 cm. (43 1/4 x 118 3/8 in.)
 Painted in 2022

HK\$300,000-500,000
 US\$39,000-64,000

PROVENANCE
 Hannah Barry Gallery, London
 Acquired from the above by the present owner

EXHIBITED
 London, Hannah Barry Gallery, Sholto Blissett – Ship of
 Fools, July – August 2022.

愚人船四號

油彩 壓克力 畫布
 2022年作
 款識 : Sholto Blissett 2022 (畫布翻折處)

來源
 倫敦 Hannah Barry 畫廊
 現藏者購自上述畫廊

展覽
 2022年7月–8月「肖托·布里塞特：愚人船」倫敦 Hannah Barry
 畫廊



ZHANG ENLI

張恩利

(B. 1965)

Step in Dancing

signed and dated 'Enli 98' (lower right)
 oil on canvas
 148 x 148 cm. (58½ x 58½ in.)
 Painted in 1998

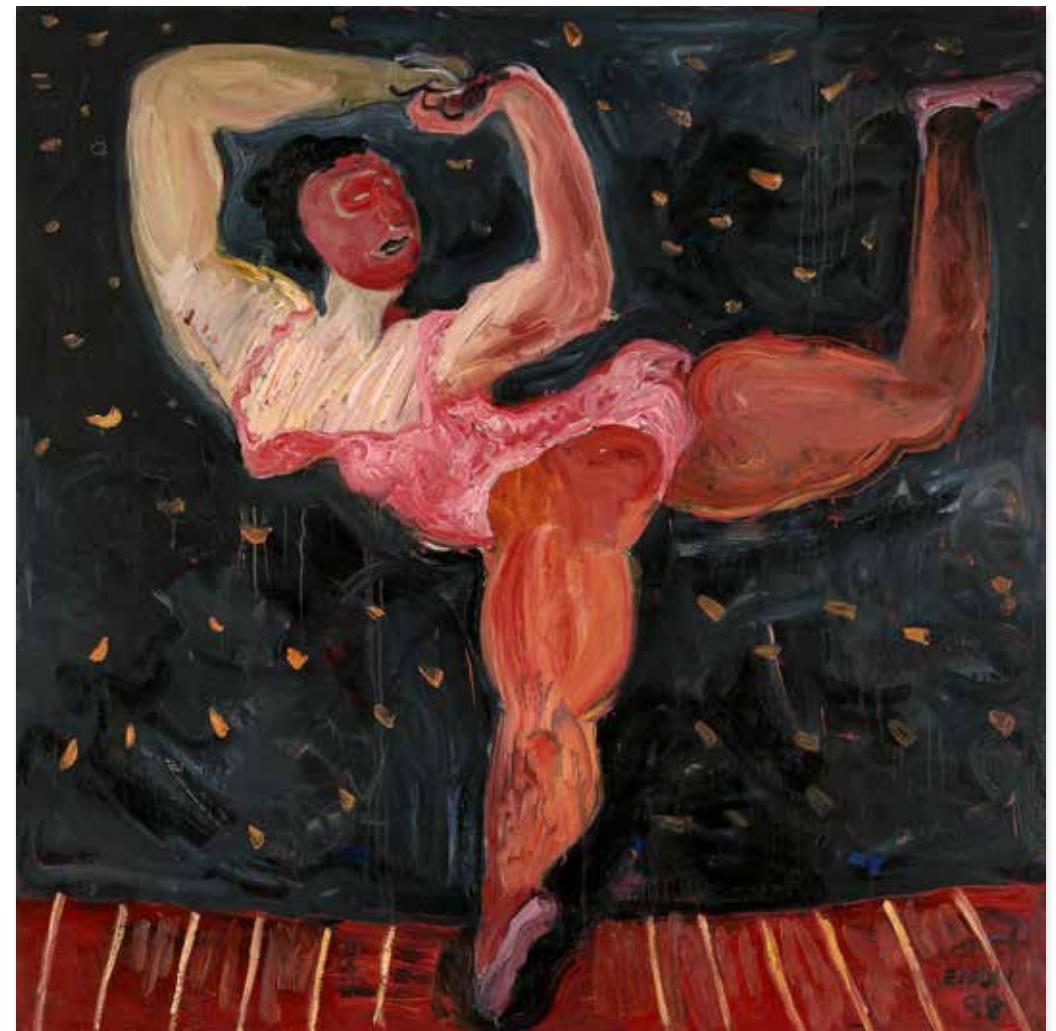
HK\$3,000,000-5,000,000
 US\$390,000-640,000

PROVENANCE
 ShanghART, Shanghai
 Private collection (acquired from the above)
 Private collection (acquired from the above in 2018)
 Acquired from the above by the present owner

舞蹈

油彩 畫布
 1998年作
 款識：Enli 98 (右下)

來源
 上海 香格納畫廊
 私人收藏 (購自上述來源)
 私人收藏 (於2018年購自上述來源)
 現藏者購自上述來源



ZENG FANZHI

曾梵志

(B. 1964)

Mask Series 2000 no. 19

signed in Chinese, signed again, and dated '2000 Zeng Fanzhi' (lower left)
 oil on canvas
 198 x 69.5 cm. (78 x 27 3/8 in.)
 Painted in 2000

HK\$6,500,000-15,000,000
 US\$840,000-1,900,000

PROVENANCE

Tbilisi Art Center, Georgia
 Acquired from the above by the present owner

LITERATURE

G. Chung (ed.), *Zeng Fanzhi Catalogue Raisonné Volume I 1984-2004*, Skira, Milan, 2019 (Chinese, illustrated, p. 197, plate Z00-19; English Tome II, studio view illustrated, p. 568; illustrated, p. 569).

面具系列 2000 第19號

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



LIU XIAOHUI

劉曉輝

(B.1975)

Untitled – Triangle in Front of the Mirror

signed and titled in Chinese, inscribed, and dated '250 x 400 cm 2015-2017' (on the reverse)
oil on canvas (diptych)
each: 250.3 x 200.3 cm. (98½ x 78¾ in.) (2)
overall: 250.3 x 400.6 cm. (98½ x 157¾ in.)
Painted in 2015-2017

HK\$1,200,000-2,000,000
US\$160,000-260,000

PROVENANCE
ShanghART, Beijing
Acquired from the above by the present owner

EXHIBITED
Beijing, ShanghArt Gallery, Liu Xiaohui: Movements, March - April 2018.
Beijing, 798 Art Zone Building, Détournement, November 2020 - January 2021.

LITERATURE
Movements, ShanghArt Gallery, Beijing, 2018 (illustrated, cover; illustrated, p. 85).
Liu Xiaohui: Détournement, exh. cat., A07 798 Art Zone Buildings, Beijing, 2020 (illustrated, p. 23).
He Jing, The Shape of the Real, Culture and Art Publishing House, Beijing, 2021 (illustrated, p. 349, 354-359).

無題 – 鏡前的三角形

油彩 畫布 (雙聯作)
2015-2017年作
款識：《鏡前的三角形》劉曉輝 250 x 400 cm
2015-2017 (畫背)



LEE BAE

李英培

(B. 1956)

Brushstroke 3-88

signed, titled, dated, signed and titled again in Korean
'Brushstroke 3-88 Lee bae 2021' (lower right)
charcoal ink on paper
162 x 130 cm. (63¾ x 51⅛ in.)
Painted in 2021

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Johyun Gallery, Busan
Acquired from the above by the present owner

筆觸 3-88

碳墨 紙本
2021年作
款識：Brushstroke 3-88 Lee bae 2021 (右下)



DAMIEN HIRST

達米恩·赫斯特

(B. 1965)

Beijing

signed, titled and dated 'Damien Hirst Beijing 2014' (on the reverse)

scalpel blades, skin graft blades, razor blades, zips, pins, safety pins and gloss paint on canvas
182.9 x 274 cm (72 x 107 1/8 in.)

Executed in 2014

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

PROVENANCE

White Cube, Hong Kong
Acquired from the above by the present owner

EXHIBITED

São Paolo, White Cube, Damien Hirst: Black Scalpel
Cityscapes, 11 November 2014 – 31 January 2015

LITERATURE

White Cube, Damien Hirst: Black Scalpel Cityscapes, exh. cat., White Cube, São Paolo, 2014 (illustrated, p.20-21)

北京

手術刀片 植皮刀片 剃鬚刀片 拉鏈別針 安全別針 光油漆 畫布
2014年作

款識: Damien Hirst Beijing 2014 (畫背)

來源

香港 白立方
現藏者購自上述畫廊

展覽

2014年11月11日 – 2015年1月31日 「達米恩·赫斯特: 黑刀城
市景觀」聖保羅 白立方

出版

2014年《達米恩·赫斯特: 黑刀城市景觀》展覽圖錄 聖保羅
白立方 (圖版, 第20-21頁)



88

HAROLD ANCART 哈洛德 · 安卡特

(B. 1980)

Untitled

oil stick and coloured pencil on canvas laid on panel in the
artist's original frame
215 x 268 cm. (84½ x 105½ in.)
Executed in 2016

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

CLEARING, New York
Private collection, USA
Acquired from the above by the present owner

無題

油畫棒 彩色鉛筆 畫布 締於木板 藝術家原框
2016年作

來源
紐約 CLEARING
美國 私人收藏
現藏者購自上述來源



MICHAELA YEARWOOD-DAN

米凱拉·伊爾伍德一丹

(B. 1994)

Stone Rose

signed, titled and dated "Stone Rose" Michaela Yearwood-Dan 2019' (on the reverse)
 2019年作
 acrylic, charcoal and oil on canvas
 180 x 120 cm. (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)
 Executed in 2019

HK\$700,000-1,200,000
 US\$90,000-150,000

PROVENANCE

Tiwani Contemporary, London
 Private collection
 Acquired from the above by the present owner

EXHIBITED

London, Tiwani Contemporary, Michaela Yearwood-Dan:
 After Euphoria, November 2019 – January 2020.

石玫瑰

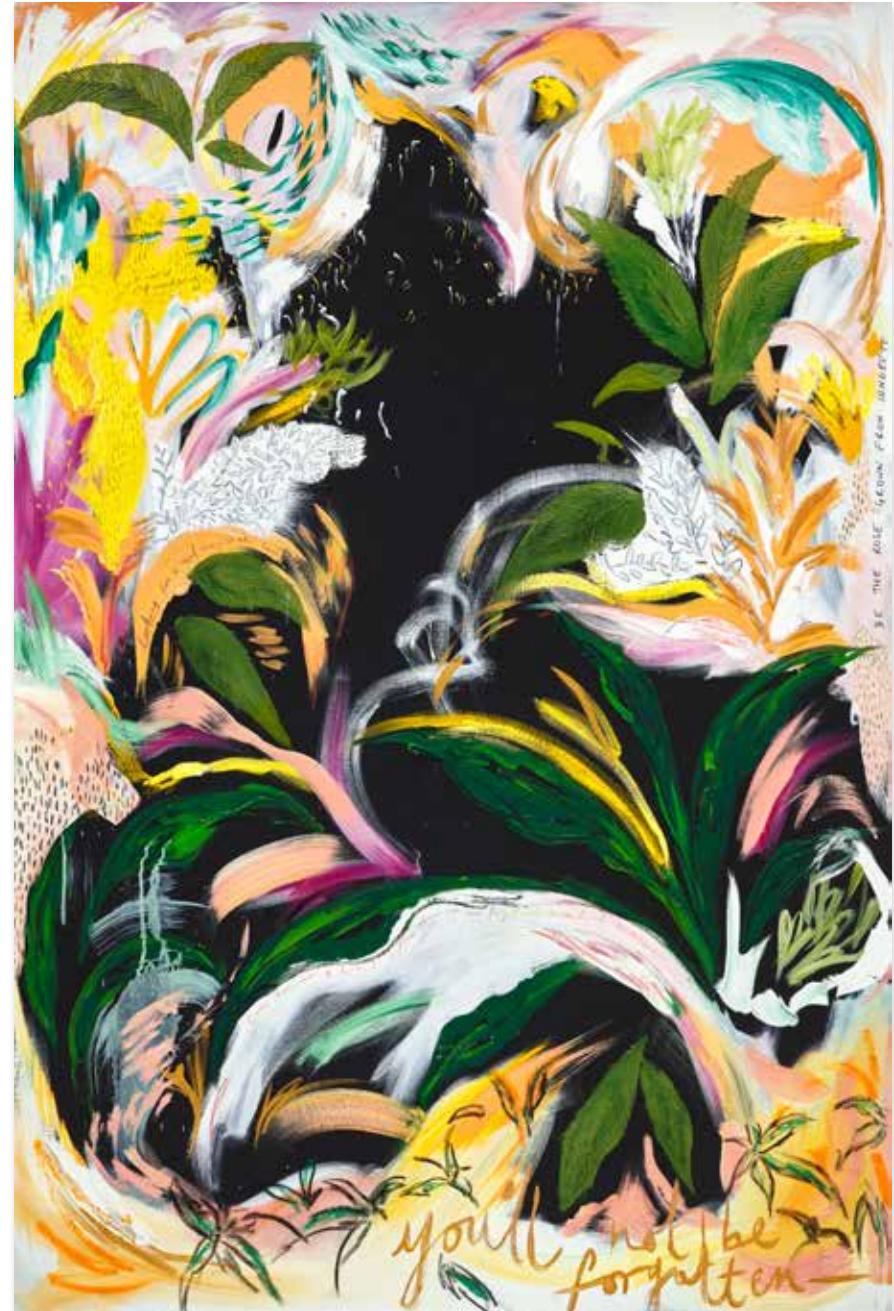
壓克力 炭筆 油彩 畫布
 2019年作
 款識：“Stone Rose” Michaela Yearwood-Dan 2019 (畫背)

來源

倫敦 Tiwani Contemporary 畫廊
 私人收藏
 現藏者購自上述來源

展覽

2019年11月– 2020年1月「米凱拉·伊爾伍德一丹：狂喜之後」倫敦
 Tiwani Contemporary 畫廊



As It Was That Day

signed and dated 'mr. 2016' (on the overlap)
 acrylic and pencil on canvas
 200 x 430.7 cm. (78 3/4 x 169 5/8 in.)
 Executed in 2016

HK\$3,000,000-5,000,000
 US\$390,000-640,000

PROVENANCE
 Lehmann Maupin, New York
 Private collection
 Acquired from the above by the present owner

EXHIBITED
 New York, Lehmann Maupin, *Sunset in My Heart*,
 June-August 2016.

就像那天一樣

壓克力 鉛筆 畫布
 2016年作
 款識: mr. 2016 (畫布翻折處)

來源
 紐約 立木畫廊
 私人收藏
 現藏者購自上述來源

展覽
 2016年6月-8月「心中的黃昏」紐約 立木畫廊



TOGETHER

painted bronze
182.9 (H) x 142.2 x 101.6 cm. (72 x 56 x 40 in.)
Executed in 2017
edition: 4/7 and 2 APs

HK\$5,500,000-7,000,000
US\$710,000-900,000

PROVENANCE
Perrotin, Hong Kong
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED
Contemporary Art Museum St Louis, KAWS: FAR FAR DOWN, May-August 2017 (different edition exhibited).
Hong Kong Contemporary Art Foundation, KAWS: ALONG THE WAY, March-April 2019 (different edition exhibited).
Melbourne, National Gallery of Victoria, KAWS: Companionship in the Age of Loneliness, September 2019-March 2020 (different edition exhibited).
Doha, Fire Station, KAWS: HE EATS ALONE, October 2019-January 2020 (different edition exhibited).

TOGETHER

銅雕 塗料 雕塑
2017年作
版數: 4/7 及 2 APs

來源
香港貝浩登
亞洲私人收藏
現藏者購自上述來源

展覽
2017年5月-8月「KAWS: FAR FAR DOWN」聖路易斯藝術博物館 (展覽為不同版數版本)
2019年3月-4月「KAWS: ALONG THE WAY」香港當代藝術基金會 (展覽為不同版數版本)
2019年9月-2020年3月「KAWS: Companionship in the Age of Loneliness」墨爾本 維多利亞省國立美術館 (展覽為不同版數版本)
2019年10月-2020年1月「KAWS: HE EATS ALONE」多哈 消防局 (展覽為不同版數版本)



MIRIAM CAHN

米利亞姆 · 卡恩

(B. 1949)

*FLUCHT (mit geschwister fluchten),
2010 + 26.02.2020 (ESCAPE (fleeing
with siblings), 2010 + 26.02.2020)*

signed with the artist's initials, titled, inscribed and dated
'FLUCHT (mit geschwister fluchten) M 2010 + 26.2.20 (on the
stretcher)
oil on canvas
190 x 150 cm. (74 3/4 x 59 in.)
Painted in 2010-2020

HK\$650,000-850,000
US\$84,000-110,000

PROVENANCE
Meyer Riegger, Berlin
Acquired from the above by the present owner

逃離

油彩 畫布
2010-2020年作
款識: FLUCHT (mit geschwister fluchten) M 2010 + 26.2.20
(畫背框架)

來源
柏林 Meyer Riegger畫廊
現藏者購自上述畫廊



HILO CHEN

陳昭宏

(B. 1942)

Mannequin

signed and dated 'Hilo Chen 1970' (on the reverse)
 oil on canvas
 182.5 x 218.5 cm. (71⅞ x 86 in.)
 Painted in 1970

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

PROVENANCE
 Each Modern, Taipei
 Acquired from the above by the present owner

EXHIBITED
 Taipei, Each Modern, Hilo Chen: The Bather of Valpincon, January - February 2020.

LITERATURE
 N.M. Cheng, 'Insights gained from the first exposure to Hilo Chen's early works', Cans Magazine, vol. 180, January 2020 (illustrated, p.48).

假人

油彩 畫布
 1970年作
 款識: Hilo Chen 1970 (畫背)



VOJTECH KOVARÍK

沃伊泰克·科瓦里克

(B. 1993)

Tribute to Theseus

向忒修斯致敬

signed, titled, and dated 'VOJTECH KOVARÍK "TRIBUTE TO THESEUS" 2020, MAY' (on the reverse)
 acrylic on canvas
 200 x 200 cm. (78 3/4 x 78 3/4 in.)
 Painted in 2020

HK\$700,000-1,200,000
 US\$90,000-150,000

PROVENANCE

L21 Gallery, Palma
 Private collection
 Acquired from the above by the present owner

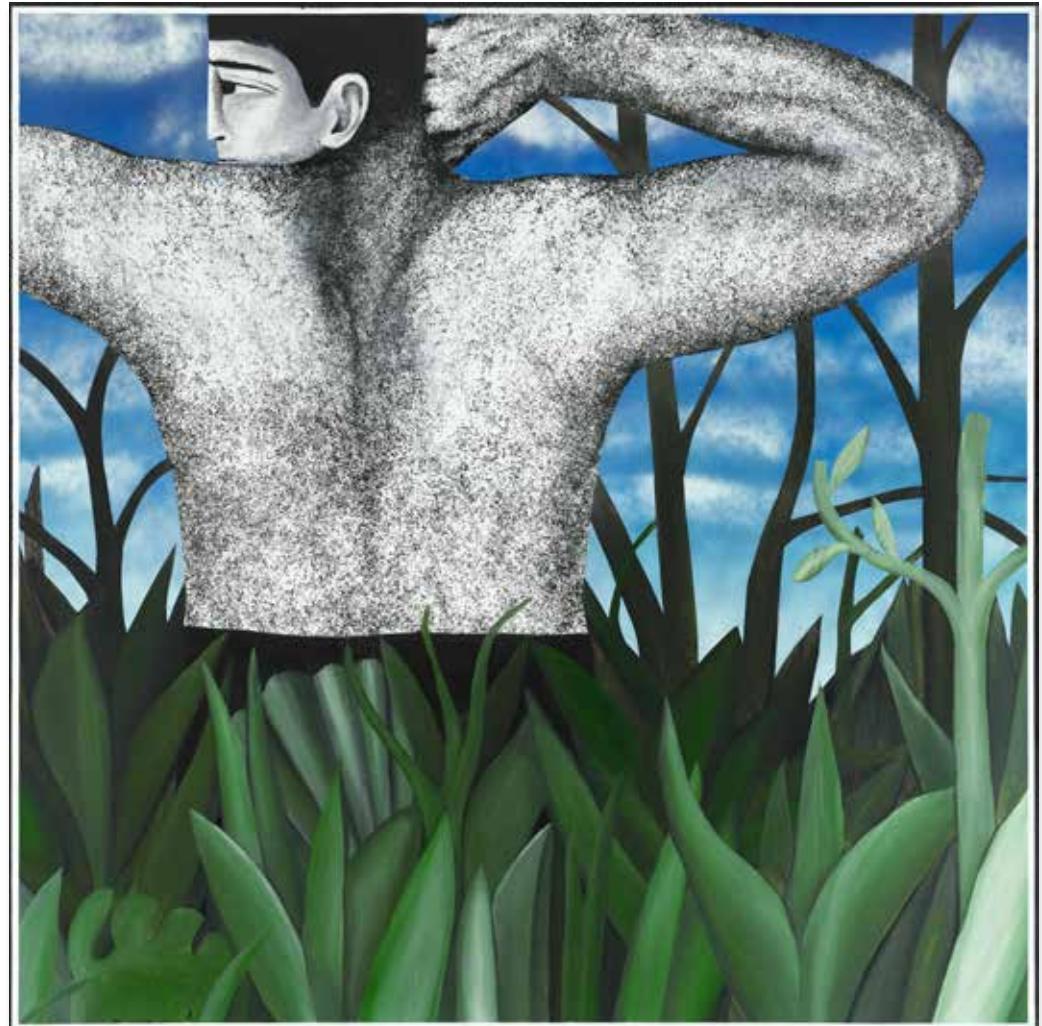
EXHIBITED

Palma, L21 Gallery, Vojtěch Kovařík: Even Heroes Need a Rest, June - July 2020.

壓克力 畫布
 2020年作
 款識: VOJTECH KOVARÍK "TRIBUTE TO THESEUS" 2020,
 MAY (畫背)

來源
 帕爾馬 L21畫廊
 私人收藏
 現藏者購自上述來源

展覽
 2020年6月-7月 「沃伊泰克·科瓦里克: Even Heroes Need a Rest」 帕爾馬 L21畫廊



IZUMI KATO
加藤泉

(B. 1969)

Untitled

signed with artist's signature, inscribed and dated '2009 oil on canvas 194 x 130.3 cm (120F)' (on the reverse)
 oil on canvas
 194 x 130 cm. (76 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in.)
 Painted in 2009

HK\$1,200,000-2,200,000
 US\$160,000-280,000

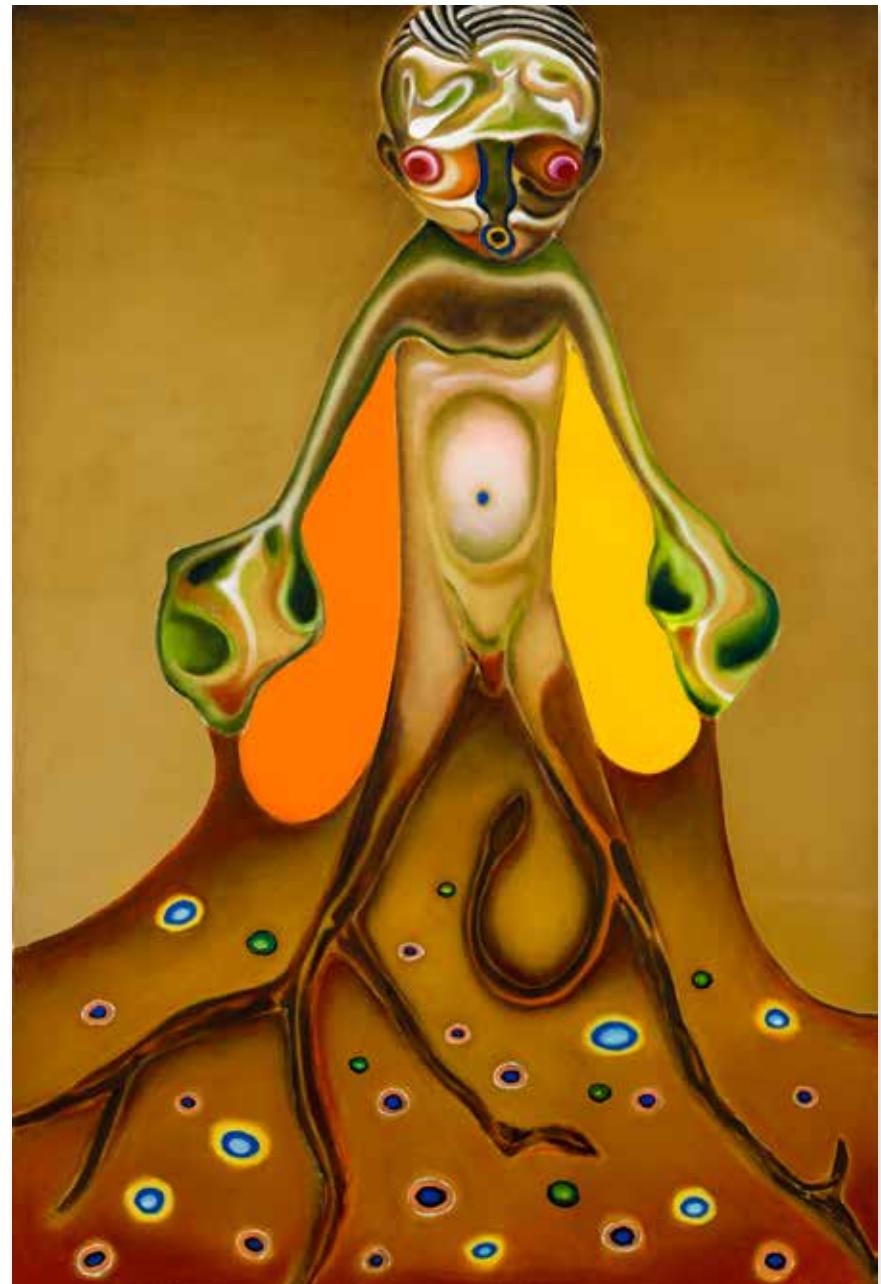
PROVENANCE

Arataniurano, Tokyo
 Private collection (acquired from the above)
 Sotheby's Hong Kong, 31 March 2019, lot 583
 Acquired at the above sale by the present owner

無題

油彩 畫布
 2009年作
 款識：藝術家簽名 2009 oil on canvas 194 x 130.3 cm (120F)
 (畫背)

來源
 東京 Arataniurano 畫廊
 私人收藏 (購自上述畫廊)
 2019年3月31日 香港 蘇富比 編號 583
 現藏者購自上述拍賣



ZENG FANZHI

曾梵志

(B. 1964)

Sky No.7

signed, dated and signed in Chinese '2005 Zeng Fanzhi'
(lower right)
oil on canvas
250 x 170 cm. (98 $\frac{3}{8}$ x 66 $\frac{7}{8}$ in.)
Painted in 2005

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE
ShanghART, Shanghai
Red Mansion Foundation, London
Private collection, UK
Acquired from the above by the present owner

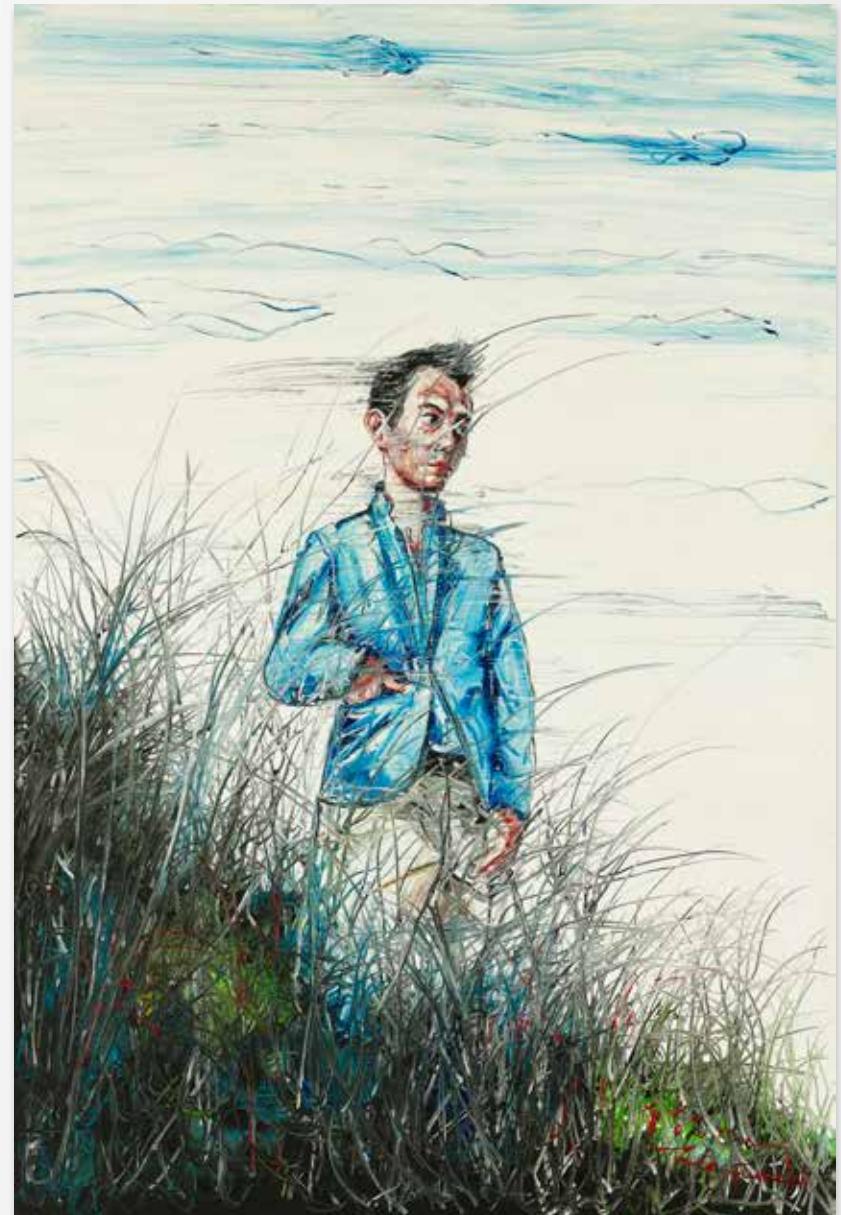
EXHIBITED
Wolverhampton, Initial Access, Time Difference:
New painting and sculpture across the International Date
Line, 31 March - 26 July 2007.

天空 No.7

油彩 畫布
2005年作
款識：曾梵志 2005 Zeng Fanzhi (右下)

來源
上海 香格納畫廊
倫敦 Red Mansion基金會
英國 私人收藏
現藏者購自上述來源

展覽
2007年3月31日-7月26日「時差：跨越國際日期變更線的新繪
畫和雕塑」伍爾弗漢普頓 Initial Access



GENIEVE FIGGIS

珍尼維·菲吉斯

(B. 1972)

Ladies with handbags

signed and dated 'Genieve Figgis 2020' (on the reverse)
 acrylic on canvas
 120 x 99.5 cm. (47 $\frac{1}{4}$ x 39 $\frac{1}{8}$ in.)
 Painted in 2020

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

PROVENANCE
 Almine Rech, London
 Acquired from the above by the present owner

EXHIBITED
 London, Almine Rech, Genieve Figgis: Imaginary Friends, November-December 2020.

女人與手袋

壓克力 畫布
 2020年作
 款識: Genieve Figgis 2020 (畫背)

來源
 倫敦 阿爾敏·萊希
 現藏者購自上述畫廊

展覽
 2020年11月-12月「珍尼維·菲吉斯:想像中的朋友」倫敦
 阿爾敏·萊希



98 CHRIS HUEN SIN KAN
禤善勤

(B. 1991)

Joel and Tess

signed, inscribed and dated 'C. Huen 2021 UK' (on the side)
oil on canvas
200 x 240 cm. (78¾ x 94½ in.)
Painted in 2021

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

PROVENANCE

Simon Lee Gallery, London
Acquired from the above by the present owner

Joel 和 Tess

油彩 畫布
2021年作
款識 : C. Huen 2021 UK (畫側)

來源
倫敦 Simon Lee畫廊
現藏者購自上述畫廊



99 KATHERINE BERNHARDT

凱瑟琳·伯恩哈特

(B.1975)

The Acrobatic Dance

signed and dated 'Katherine Bernhardt 2017' (on the reverse)
acrylic and spray paint on canvas
243.8 x 304.8 cm. (96 x 120 in.)
Painted in 2017

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Xavier Hufkens, Rivoli
Acquired from the above by the present owner

雜技之舞

壓克力 噴漆 畫布
2017年作
款識: Katherine Bernhardt 2017 (畫背)

來源
里沃利 霍夫肯畫廊
現藏者購自上述畫廊



100 ALLISON ZUCKERMAN
艾莉森 · 祖克曼

(B. 1990)

Susanna and Her Suitors

signed and dated 'Allison Zuckerman 2019' (on the overlap of the left panel)
acrylic and archival CMYK ink on canvas (diptych)
each: 182 x 171 cm. (71 1/4 x 67 3/4 in.) (2)
overall: 182 x 342 cm. (71 1/4 x 134 1/4 in.)
Painted in 2019

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

PROVENANCE
Unit London, London
Private collection, Asia
Private collection (acquired from the above)
Phillips Hong Kong, 7 June 2021, lot 140
Acquired at the above sale by the present owner

EXHIBITED
Herzliya Museum of Contemporary Art, Allison Zuckerman
| To Create from a Cloud | Portrait Time I, September 2019 - February 2020.

蘇珊娜和她的追求者

壓克力 收藏級四色噴墨打印顏料 畫布，雙聯作
2019年作
款識: Allison Zuckerman 2019 (左屏畫布翻折處)

來源
倫敦 Unit London畫廊
亞洲 私人收藏
私人收藏 (購自上述來源)
2021年6月7日 香港 富藝斯 編號140
現藏者購自上述拍賣

展覽
2019年9月 - 2020年2月 「艾莉森 · 祖克曼 | 從雲創建 | 肖像
時間一」赫茲里亞當代藝術博物館



CHRISTIE'S 佳士得

20TH CENTURY DAY SALE
二十世紀 日間拍賣

WEDNESDAY 29 MAY 2024 星期三 2024年5月29日
2.00pm (Sale 21646, Lots 201-290)
下午2時 (拍賣編號 21646, 拍賣品編號 201-290)

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THIS PAGE: (Detail) Lot 211, Zao Wou-Ki, 08.02.64-26.01.71, Painted in February 1964-January 1971.
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201

MARC CHAGALL (1887-1985)
Bouquet et amoureux à la fenêtre ouverte

oil, pastel, gouache and watercolour on card
20.3 x 25.2 cm. (8 x 10 in.)

Executed *circa* 1948-50

馬克·夏加爾 窗前的花束與戀人 油彩 粉彩 水粉 紙裱板
約1948-50年作

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



202

MARC CHAGALL (1887-1985)
Esquisse pour les Champs-Elysées

oil, pastel, gouache and pencil on paper
61.5 x 45 cm. (24 1/4 x 17 3/4 in.)

Executed in 1953

馬克·夏加爾 《香榭麗舍大道》習作 油彩 粉彩 水粉 鉛筆 紙本
1953年作

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



203

MARC CHAGALL (1887-1985)
Fleurs et fruits sur une table à Sils Maria

gouache and pencil on Japan paper
34 x 52 cm. (13 3/8 x 20 1/2 in.)

Executed in 1966

馬克·夏加爾 錫爾斯瑪麗亞餐桌上的花和水果
水粉 鉛筆 日本和紙 1966年作

HK\$150,000-260,000
US\$20,000-33,000



204

MARC CHAGALL (1887-1985)
Grand bouquet dans vase blanc sur les toits de Vitebsk, le soir

pastel, gouache, brush and ink, coloured crayon and pencil
on blue paper
65.3 x 52.4 cm. (25 3/4 x 20 5/8 in.)

Executed *circa* 1982

馬克·夏加爾 夜晚維捷布斯克屋頂上白色花瓶裡的花束
粉彩 水粉 墨水筆 彩色蠟筆 鉛筆 藍色紙本 約1982年作

HK\$240,000-380,000
US\$31,000-49,000





205
MARC CHAGALL (1887-1985)
Pour les 30 ans de Vava-Marc

pastel and coloured crayon on paper
32.8 x 25.2 cm. (12 5/8 x 9 5/8 in.)
Executed in December 1982
馬克·夏加爾 致娃娃與馬克結婚三十週年 粉彩 彩色蠟筆 紙本
1982年12月作

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



206
MARC CHAGALL (1887-1985)
L'oiseau rouge au-dessus des amoureux

pastel, gouache, pen and brush and India ink, felt-tip pen and coloured crayon on paper
35.4 x 26.6 cm. (14 x 10 1/2 in.)
Executed *circa* 1966
馬克·夏加爾 戀人上方的紅鳥 粉彩 水粉 墨水筆 印度墨水 託尖筆 彩色蠟筆 紙本 約1966年作

HK\$80,000-150,000
US\$11,000-19,000



207
MARC CHAGALL (1887-1985)
Conversation aux deux bouquets

pastel and coloured crayon on paper
41 x 33 cm. (16 1/8 x 13 in.)
Executed in Paris in 1977
馬克·夏加爾 與兩束花的對話 粉彩 彩色蠟筆 紙本
1977年作於巴黎

HK\$80,000-150,000
US\$11,000-19,000



208
MARC CHAGALL (1887-1985)
Pour Valechka - un baiser du ciel au-dessus du village bleu

gouache and India ink on paper
16.5 x 24.2 cm. (6 1/2 x 9 1/2 in.)
Executed in 1962
馬克·夏加爾 獻給Valechka——藍色村莊上空的一個吻
水粉 印度墨水 紙本 1962年作

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



209
SANYU (CHANG YU, 1895-1966)
Seated Nudes

ink on paper
45 x 27.5 cm. (17 3/4 x 10 5/8 in.)
常玉 坐姿裸女 水墨 紙本

HK\$150,000-280,000
US\$20,000-36,000



210
SANYU (CHANG YU, 1895-1966)
Woman Sketching

ink on paper
48.2 x 31 cm. (19 x 12 1/4 in.)
Executed in the 1920s-1930s
常玉 素描中的女士 水墨 紙本 1920-1930年代作

HK\$280,000-480,000
US\$36,000-62,000



211
ZAO WOU-KI (ZHAO WUJI, 1920-2013)
08.02.64-26.01.71

oil on canvas
65 x 100 cm. (25 5/8 x 39 5/8 in.)
Painted in February 1964-January 1971
趙無極 08.02.64-26.01.71 油彩 畫布 1964年2月-1971年1月作

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000



212
ZAO WOU-KI (ZHAO WUJI, 1920-2013)
7.5.64

oil on canvas
46 x 50 cm. (18 1/8 x 19 3/4 in.)
Painted in 1964
趙無極 7.5.64 油彩 畫布 1964年作

HK\$2,800,000-3,800,000
US\$360,000-490,000



213
SANYU (CHANG YU, 1901-1966)
Zebre (Zebra)

oil on canvas
46 x 38 cm. (18½ x 15 in.)
Painted in 1929-1932
常玉 斑馬 油彩 畫布 1929-1932年作

HK\$15,000,000-25,000,000
US\$2,000,000-3,200,000



214
XIE JINGLAN (1921-1995)
Untitled

oil on canvas
46 x 38 cm. (18½ x 15 in.)
Painted in 1969
謝景蘭 無題 油彩 畫布 1969年作

HK\$180,000-350,000
US\$24,000-45,000



215
CHEN YIFEI (1946-2005)
Suzhou Landscape

oil on canvas
50.8 x 76.2 cm. (20 x 30 in.)
Painted circa 1986
陳逸飛 蘇州風景 油彩 畫布 約1986年作

HK\$600,000-900,000
US\$78,000-120,000



216
CHU TEH-CHUN (ZHU DEQUN, 1920-2014)
Action dans le temps (Action over Time)

oil on canvas
97 x 130 cm. (38½ x 51½ in.)
Painted in 1990
朱德群 時間中的動作 油彩 畫布 1990年作

HK\$2,200,000-3,200,000
US\$290,000-410,000

217
CHEN YIFEI (1946-2005)
Maids of Honour

oil on canvas
167.5 x 164.2 cm. (66 x 64½ in.)
Painted in 1998
陳逸飛 佳人如夢 油彩 畫布 1998年作

HK\$4,500,000-6,500,000
US\$580,000-840,000



218
FERNANDO BOTERO (1932-2023)
People Drinking

oil on canvas
72 x 87 cm. (28½ x 34¼ in.)
Painted in 2015
費爾南多·波特羅 喝飲的人們 油彩 畫布 2015年作

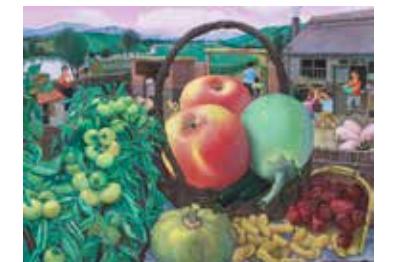
HK\$3,000,000-5,000,000
US\$390,000-640,000



• 219
CHEN SHUZHONG (B. 1960)
Wild grassland: Fruitfulness

oil on canvas
60 x 80 cm. (23½ x 31½ in.)
Painted in 2012
陳樹中 野草灘：瓜果迎秋 油彩 畫布 2012年作

HK\$20,000-30,000
US\$2,600-3,900
NO RESERVE | 無底價



220
YUN GEE (1906-1963)
Paysage (Washington Bridge)

oil on canvas mounted on board
73.7 x 90.8 cm. (29 x 35¾ in.)
Painted in the 1930s
朱沅芷 風景（華盛頓大橋） 油彩 畫布 絲於木板 1930年代作

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





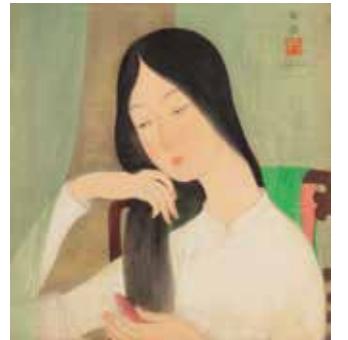
221
WANG YIDONG (b. 1955)
Thawing Snow
oil on panel
45.5 x 60.5 cm. (17 1/2 x 23 3/4 in.)
Painted in 1987
王沂東 融雪 油彩 木板 1987年作
HK\$800,000-1,500,000
US\$110,000-190,000



225
LE PHO (1907-2001)
L'adieu au Tonkin (Farewell to Tonkin)
oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)
Painted in 1936
黎譜 告別東京 油彩 畫布 1936年作
HK\$550,000-750,000
US\$71,000-96,000



222
NGUYEN NAM SON (1890-1973)
Portrait d'homme (Portrait of a Man)
pastel on paper
63 x 47.5 cm. (24 3/4 x 18 3/4 in.)
Executed in 1938
阮南山 男子畫像 粉彩 紙本 1938年作
HK\$80,000-150,000
US\$11,000-19,000



226
LE PHO (1907-2001)
La toilette (Washing)
ink and gouache on silk
34 x 31.5 cm. (13 3/8 x 12 5/8 in.)
Painted circa 1942
黎譜 梳洗 水墨 水粉 絹布 約1942年作
HK\$800,000-1,500,000
US\$110,000-190,000



223
NGUYEN TU NGHIEM (1918-2016)
Ancient Dance
lacquer on panel
50 x 80 cm. (19 5/8 x 31 1/2 in.)
Executed in 1966
阮思嚴 古代舞蹈 漆木板 1966年作
HK\$120,000-180,000
US\$16,000-23,000



227
NGUYEN GIA TRI (1908-1993)
Paysage de Rizières (Landscape with Rice Fields)
lacquer, eggshell white and gold paint on panel
23.5 x 23.5 cm. (9 1/4 x 9 1/4 in.)
Executed circa 1943
阮嘉治 稻田風景 漆畫 蛋彩 金漆 木板 約1943年作
HK\$120,000-180,000
US\$16,000-23,000



224
NGUYEN SANG (1923-1988)
Portrait of a Girl
oil on canvas
80 x 60 cm. (31 1/2 x 23 5/8 in.)
Painted in 1971
阮生 女子肖像 油彩 畫布 1971年作
HK\$150,000-240,000
US\$20,000-31,000



228
VU CAO DAM (1908-2000)
Maternité (Maternity)
terracotta sculpture
23 (H) x 8.2 x 6.5 cm. (9 x 3 1/4 x 2 1/2 in.)
Executed in the early 1970s
unique work
武高談 母與子 陶土雕塑 1970年代早期作 獨版作品
HK\$200,000-300,000
US\$26,000-39,000



229

VU CAO DAM (1908-2000)*Portrait du fils d'un ami (Portrait of a Friend's Son)*

bronze sculpture, with artist's base

sculpture: 22 (H) x 15.5 x 16.5 cm. (8 5/8 x 6 1/8 x 6 1/2 in.)
base: 7.5 x 12 x 11.7 cm. (3 x 4 3/4 x 4 5/8 in.)

Executed in the early 1980s

unique work

武高談 好友兒子的頭像 銅雕 雕塑 配藝術家原版底座
1980年代早期作 獨版作品

HK\$160,000-260,000

US\$21,000-33,000



230

VU CAO DAM (1908-2000)*Tête (Head)*

terracotta sculpture, with artist's base

sculpture: 23 (H) x 13 x 12.5 cm. (9 x 5 1/8 x 4 7/8 in.)
base: 10 x 10 x 9.6 cm. (3 7/8 x 3 7/8 x 3 3/4 in.)Executed *circa* 1940

unique work

武高談 頭部雕塑 陶土雕塑 配藝術家原版底座 約1940年作
獨版作品

HK\$120,000-240,000

US\$16,000-31,000



231

LE PHO (1907-2001)*La femme en jaune (Lady in Yellow)*

oil on canvas

92 x 73.4 cm. (36 1/4 x 28 7/8 in.)

Painted *circa* 1975

黎譜 黃衣女子 油彩畫布 約1975年作

HK\$400,000-600,000

US\$52,000-77,000



232

LE PHO (1907-2001)*Mère et enfant (Mother and Child)*mixed media on silk laid on board
63.5 x 45.2 cm. (25 x 17 3/4 in.)Painted *circa* 1965

黎譜 母親與孩童 混合媒材 繢布 紹於木板 約1965年作

HK\$220,000-420,000

US\$29,000-54,000



233

LE PHO (1907-2001)*Marguerites et pavots (Daisies and Poppies)*

mixed media on silk laid on board

67.3 x 91.4 cm. (26 1/2 x 36 in.)

Painted *circa* 1955

黎譜 離菊與罌粟 混合媒材 繢於木板 約1955年作

HK\$400,000-600,000

US\$52,000-77,000



234

LE PHO (1907-2001)*Sur la terrasse (On the Terrace)*

oil on canvas

73.5 x 100.5 cm. (28 7/8 x 39 5/8 in.)

Painted *circa* 1975

黎譜 露台上 油彩畫布 約1975年作

HK\$550,000-850,000

US\$71,000-110,000



235

LYNNE DREXLER (1928-1999)*Blue 3*

oil on canvas

50.8 x 60.9 cm. (20 x 24 in.)

Painted *circa* 1960

琳恩·特雷克斯勒 藍色3 油彩畫布 約1960年作

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

US\$110,000-190,000



236

LYNNE DREXLER (1928-1999)*Provisioned Winter*

oil on canvas

76.2 x 61 cm. (30 x 24 in.)

Painted in 1989

琳恩·特雷克斯勒 豐足的冬日 油彩畫布 1989年作

HK\$220,000-380,000

US\$29,000-49,000



237
ZENZABURO KOJIMA (1893-1962)
Roses in a Persian Vase

oil on canvas
52 x 44.5 cm. (20½ x 17½ in.)
Painted in 1960
児島善三郎 波斯花瓶與薔薇 油彩 畫布 1960年作

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



241
LIU KUO-SUNG (B. 1932)
From the Organization

ink and colour on paper
154.5 x 69.5 cm. (60¾ x 27¾ in.)
Painted in 1969
劉國松 距離的組織之二 水墨 設色 紙本 1969年作

HK\$600,000-1,200,000
US\$78,000-150,000



238
PANG JIUN (B. 1936)
Lotus Pond in Suzhou

oil on canvas
59.5 x 72 cm. (23½ x 28¼ in.)
Painted in 2006
龐均 蘇州荷塘 油彩 畫布 2006年作

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

242
JU MING (ZHU MING, 1938-2023)
Taichi Series

wood sculpture
20.9 (H) x 48.2 x 22.5 cm. (8½ x 19 x 8¾ in.)
Executed in 1992
朱銘 太極系列 木雕 雕塑 1992年作

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



239
PANG JIUN (B. 1936)
Improvisation in Music

oil on canvas
60.5 x 72.5 cm. (23¾ x 28¼ in.)
Painted in 2004
龐均 音樂中的即興 油彩 畫布 2004年作

HK\$150,000-350,000
US\$20,000-45,000

243
JU MING (ZHU MING, 1938-2023)
Living World Series - Human Practicing Taichi Boxing

wood sculpture
168.7 (H) x 96.9 x 71.3 cm. (66¾ x 38½ x 28½ in.)
Executed in 1981
朱銘 人間系列 - 人間打太極 木雕 雕塑 1981年作

HK\$2,600,000-3,500,000
US\$340,000-450,000



240
PANG JIUN (B. 1936)
Autumn Rain

oil on canvas
60 x 72.5 cm (23½ x 28½ in.)
Painted in 2007
龐均 庭園秋雨 油彩 畫布 2007年作

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

244
HSIAO CHIN (XIAO QIN, 1935-2023)
Spring Ring

acrylic on linen laid on board
230 x 233 cm. (90½ x 91¾ in.)
Painted in 1991
蕭勤 春霖 壓克力 麻布 褙於木板 1991年作

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



245
TAKESADA MATSUTANI (B. 1937)
Wave 93.7.10

paper, India ink, vinyl adhesive and graphite pencil on canvas
64.8 x 49.5 cm. (25½ x 19½ in.)

Painted in 1993
松谷武判 波動 93.7.10 紙 印度墨水 乙烯基黏合劑 石墨鉛筆
畫布 1993年作

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



246
TAKESADA MATSUTANI (B. 1937)
Milieu

paper, vinyl adhesive and graphite pencil on canvas
92.2 x 64.6 cm. (36¼ x 25¾ in.)

Painted in 1998
松谷武判 真中 紙 乙烯基黏合劑 石墨鉛筆 畫布 1998年作

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



247
JIRO TAKAMATSU (1936-1998)
Number 139

oil and mixed media on panel
64.5 (H) x 80.5 x 10 cm. (25½ x 31¾ x 3¾ in.)
Executed in 1966

高松次郎 139號 油彩 混合媒材 木板 1966年作

HK\$240,000-420,000
US\$31,000-54,000



248
CHEN TING-SHIH (1916-2002)
91-32

acrylic on canvas
100 x 80.5 cm. (39¾ x 31¾ in.)
Painted in 1991

陳庭詩 91-32 壓克力 畫布 1991年作

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

249
KIM WHAN-KI (1913-1974)
Mountain and Moon

oil on canvas
41 x 51.5 cm. (16½ x 20¼ in.)

Painted in the 1960s
金煥基 山月 油彩 畫布 1960年代作

HK\$1,000,000-2,000,000
US\$130,000-260,000

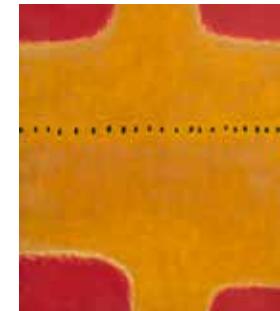


250
KIM WHAN-KI (1913-1974)
21-V-68 #21

oil on canvas
75 x 62.4 cm. (29½ x 24½ in.)

Painted in 1968
金煥基 21-V-68 #21 油彩 畫布 1968年作

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

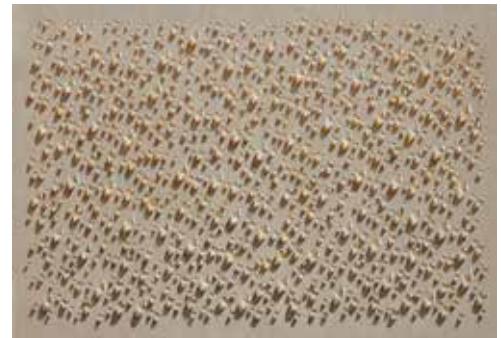


251
KIM TSCHANG-YEUL (1929-2021)
Water Drops S.A. 88014

oil on hemp cloth
112 x 161.8 cm. (44⅓ x 63⅓ in.)
Painted in 1988

金昌烈 水滴 S.A. 88014 油彩 畫布 1988年作

HK\$1,000,000-2,000,000
US\$130,000-260,000



252
LEE UFAN (B. 1936)
Correspondance

oil and mineral pigment on canvas
92 x 72 cm. (36½ x 28¾ in.)
Painted in 1995

李禹煥 對應 油彩 矿物顏料 畫布 1995年作

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





253
HA CHONG-HYUN (B. 1935)
Conjunction 09-63

oil on hemp cloth
91 x 117 cm. (35 5/8 x 46 1/8 in.)
Painted in 2009
河鍾賢 接合 09-63 油彩 麻布 2009年作

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



254
RHEE SEUNDJA (1918-2009)
Une ville d'Uranus avril N°1 (A City of Uranus April No.1)

acrylic on canvas
150 x 150 cm. (59 x 59 in.)
Painted in 2007
李聖子 天王星四月之城1號 壓克力 畫布 2007年作

HK\$2,000,000-3,000,000
US\$260,000-390,000



255
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
Three Women around a Loom

oil on canvas
75 x 90.5 cm. (29 1/2 x 35 5/8 in.)
勒邁耶·德·莫赫普赫斯 織布機旁的三女子 油彩 畫布

HK\$2,000,000-3,000,000
US\$260,000-390,000



256
AFFANDI (1907-1990)
Banyan Tree in Bali

oil on canvas
148 x 200 cm. (58 1/4 x 78 3/4 in.)
Painted in 1978
阿凡迪 峇里島的榕樹 油彩 畫布 1978年作

HK\$1,200,000-2,200,000
US\$160,000-280,000



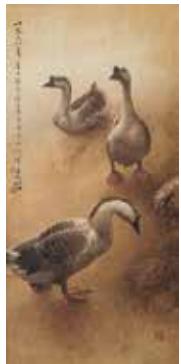
260
SRIHADI SOEDARSONO (1931-2022)
Tiga Penari Legong (Three Legong Dancers)

oil on canvas
135 x 100 cm. (53 1/8 x 39 5/8 in.)
Painted in 1989
斯里哈迪·蘇達索諾 三個黎弓舞者 油彩 畫布 1989年作

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



261
LEE MAN FONG (1913-1988)
Setengah Telanjang dengan Membawa Bakul di Kepala (Half Nude with Basket on Her Head)
oil on board
104 x 51 cm. (41 x 20 1/8 in.)
Painted in the 1960s
李曼峰 半裸女頂籃 油彩 木板 1960年代作
HK\$350,000-450,000
US\$45,000-58,000



262
LEE MAN FONG (1913-1988)
Three Geese
oil on board
122 x 60.5 cm (48 x 23 7/8 in.)
Painted in 1978
李曼峰 三鵝 油彩 木板 1978年作
HK\$300,000-400,000
US\$39,000-51,000



263
WILLEM GERARD HOFKER (1902-1981)
Ni Kenjoeng
oil on canvas
48 x 36.5 cm. (18 7/8 x 14 3/8 in.)
Painted in 1942
賀夫卡 Ni Kenjoeng 油彩 畫布 1942年作
HK\$500,000-700,000
US\$65,000-90,000

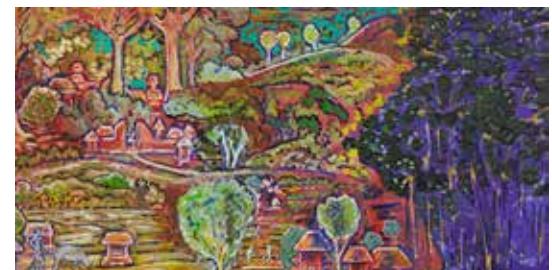


264
ADRIEN-JEAN LE MAYEUR DE MERPRÈS (1880-1958)
Le long de la mer, N°9 (Along the Sea, No. 9)
oil on canvas
45.5 x 55 cm. (17 7/8 x 21 5/8 in.)
勒邁耶·德·莫赫普赫斯 海岸，9號 油彩 畫布
HK\$100,000-200,000
US\$13,000-26,000
NO RESERVE | 無底價

265
DULLAH (1919-1996)
Tari Keris (Kris Dance)
oil on canvas
108 x 200 cm. (42 1/2 x 78 3/4 in.)
Painted in the 1960s
DULLAH 克里斯舞蹈 油彩 畫布 1960年代作
HK\$180,000-280,000
US\$24,000-36,000



266
ARIE SMIT (1916-2016)
Landscape in Hill-Country
acrylic on canvas
95 x 195 cm. (37 7/8 x 76 3/4 in.)
Painted in 2004
艾利·斯密特 山地景觀 壓克力 畫布 2004年作
HK\$260,000-360,000
US\$34,000-46,000

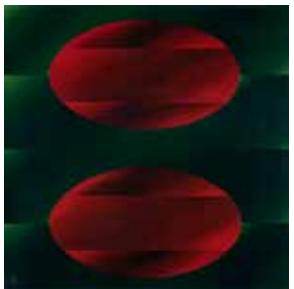


267
FERNANDO ZÓBEL (1924-1984)
Equilibrio Inestable
oil on canvas
64 x 64 cm. (25 1/4 x 25 1/4 in.)
Painted in 1968
費南度·索維爾 微妙的平衡 油彩 畫布 1968年作
HK\$600,000-800,000
US\$78,000-100,000



268
JOSÉ JOYA (1931-1995)
Untitled
acrylic and oil on paper
40.5 x 56 cm. (16 x 22 in.)
Painted in 1960
荷西·荷雅 無題 壓克力 油彩 紙本 1960年作
HK\$150,000-250,000
US\$20,000-32,000





269
LEE AGUINALDO (1933-2007)
Linear No. 23

acrylic on panel
61 x 61 cm. (24 x 24 in.)
Painted in 1965
李·阿吉納多 線性23號 壓克力 木板 1965年作

HK\$260,000-350,000
US\$34,000-45,000



270
PACITA ABAD (1946-2004)
Blues Festival

oil, tin, painted cloth stitched on canvas
90 x 75 cm. (35 3/8 x 29 1/2 in.)
Executed in 2001
帕西塔·阿巴德 藍調音樂節 油彩 錫 布料拼貼 畫布 2001年作

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



271
THAWAN DUCHANEE (1939-2014)
Sukreep

oil on canvas
200 x 150 cm. (78 3/4 x 59 in.)
Painted in 1973
達宛·都察尼 Sukreep 油彩 畫布 1973年作

HK\$700,000-1,000,000
US\$90,000-130,000



272
THAWAN DUCHANEE (1939-2014)
Untitled

carved linoleum
242 x 122.5 cm. (95 1/4 x 48 1/4 in.)
達宛·都察尼 無題 油氈板雕刻

HK\$1,200,000-2,200,000
US\$160,000-280,000

273
PRATUANG EMJAROEN (1935-2022)
The Mountain's Soul

oil on canvas (triptych)
each: 200 x 180 cm. (78 3/4 x 70 7/8 in.)
overall: 200 x 540 cm. (78 3/4 x 212 5/8 in.)
Painted in 1993
帕騰·恩姆賈恩 山靈魂 油彩 畫布 (三聯作) 1993年作

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



274
PRATUANG EMJAROEN (1935-2022)
The Change

oil on canvas
162 x 124 cm. (63 3/4 x 48 7/8 in.)
Painted in 1972
帕騰·恩姆賈恩 變化 油彩 畫布 1972年作

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



275
PRATUANG EMJAROEN (1935-2022)
Golden Beam

oil on canvas
125 x 135 cm. (49 1/4 x 53 1/8 in.)
Painted in 1975
帕騰·恩姆賈恩 金色光束 油彩 畫布 1975年作

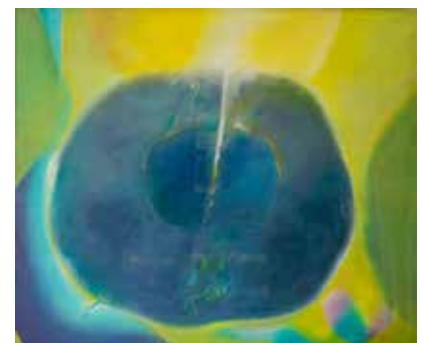
HK\$200,000-300,000
US\$26,000-39,000



276
PRATUANG EMJAROEN (1935-2022)
Dew Drops on Lotus Leaf

oil on canvas
160 x 190 cm. (63 x 74 3/4 in.)
Painted in 1986
帕騰·恩姆賈恩 荷葉上的露珠 油彩 畫布 1986年作

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





277
PRATUANG EMJAROEN (1935-2022)
City Light

oil on canvas
89 x 108 cm. (35 x 42½ in.)
Painted in 1982
帕騰·恩姆賈恩 城市之光 油彩 畫布 1982年作
HK\$150,000-240,000
US\$20,000-31,000



278
CHEONG SOO PIENG (1917-1983)
Mother and Child

oil on canvas
85.5 x 55.5 cm. (33½ x 21½ in.)
Painted in 1973
鍾泗賓 母親與孩童 油彩 畫布 1973年作
HK\$200,000-300,000
US\$26,000-39,000



279
CHEONG SOO PIENG (1917-1983)
Vision

mixed media and gold leaf on canvas
74 x 53.5 cm. (29½ x 21½ in.)
Painted in 1972
鍾泗賓 心靈的表現 混合媒材 金箔 畫布 1972年作
HK\$260,000-360,000
US\$34,000-46,000



280
CHEN WEN HSI (1906-1991)
Herons

ink and colour on rice paper
139 x 69.5 cm. (54½ x 27½ in.)
Painted in the 1970s
陳文希 鷺羣 水墨 設色 宣紙 1970年代作
HK\$500,000-700,000
US\$65,000-90,000

281
CHEN WEN HSI (1906-1991)
A Pair of Red Herons

ink and colour on paper
132 x 45.5 cm. (52 x 17½ in.)
Painted in the 1970s
陳文希 一雙紅鷺 水墨 設色 紙本 1970年代作
HK\$500,000-700,000
US\$65,000-90,000



282
CHEONG SOO PIENG (1917-1983)
Squirrels

ink on silk
54.5 x 107 cm. (21½ x 42½ in.)
Painted in 1980
鍾泗賓 一群松鼠 水墨 絹布 1980年作
HK\$480,000-680,000
US\$62,000-87,000



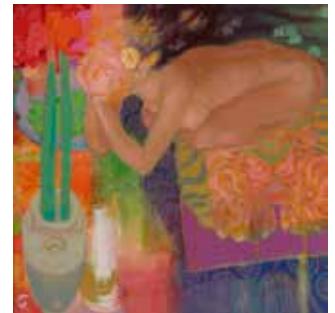
283
CHEONG SOO PIENG (1917-1983)
Figure on a Raft

ink and colour on paper
93.5 x 45 cm. (36½ x 17½ in.)
Painted in 1961
鍾泗賓 木筏上的人物 水墨 設色 紙本 1961年作
HK\$120,000-220,000
US\$16,000-28,000



284
TENG NEE CHEONG (1951-2013)
Scarlet Glory upon Midnight Blooms

oil on canvas mounted on board
116 x 116 cm. (45½ x 45½ in.)
Painted in 1999
鄧爾昌 夜午綻放的猩紅色光彩 油彩 畫布 裝於木板 1999年作
HK\$150,000-250,000
US\$20,000-32,000





285
U SAN WIN (1905-1981)
Ananda Pagoda Bagan

oil on board
38 x 46 cm. (15 x 18½ in.)
Painted in 1967
U SAN WIN 蒲甘阿南達寺 油彩 木板 1967年作
HK\$100,000-200,000
US\$13,000-26,000



289
U OHN LWIN (1917-1988)
Harvesting Fruits

oil on canvas
92.5 x 51 cm. (36¾ x 20½ in.)
Painted in 1973
U OHN LWIN 水果豐收 油彩 畫布 1973年作
HK\$100,000-180,000
US\$13,000-23,000



286
U NGWE GAING (1901-1967)
Into the Village

oil on board
49.5 x 62.5 cm. (19½ x 24½ in.)
Painted in 1963
伍巍芥 走向村莊 油彩 木板 1963年作
HK\$180,000-280,000
US\$24,000-36,000



290
U BA KYI (1912-2000)
Untitled

oil on canvas
61 x 73 cm. (24 x 28¾ in.)
Painted in 1963
U BA KYI 無題 油彩 畫布 1963年作
HK\$60,000-100,000
US\$7,800-13,000



287
U HLA SHEIN (1904-1979)
The Great Shwedagon Pagoda

oil on board
61 x 44 cm. (24 x 17¾ in.)
Painted in 1970
U HLA SHEIN 仰光大金寺 油彩 木板 1970年作
HK\$70,000-90,000
US\$9,000-12,000



288
U BA THET (1903-1972)
Three Ladies at a Water Well

oil on canvas
69 x 51 cm. (27½ x 20½ in.)
Painted in 1965
U BA THET 水井邊的三位女子 油彩 畫布 1965年作
HK\$60,000-80,000
US\$7,800-10,000

CHRISTIE'S 佳士得

21ST CENTURY DAY SALE 二十一世紀 日間拍賣

WEDNESDAY 29 MAY 2024 星期三 2024年5月29日
5.00pm (Sale 21647, Lots 301-403)
下午5時 (拍賣編號 21647, 拍賣品編號 301-403)

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THIS PAGE: Lot 310, Yayoi Kusama, *Pumpkin*, Painted in 1987. © YAYOI KUSAMA

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21ST CENTURY
DAY SALE

OPPOSITE PAGE: (Detail) Lot 333, George Condo, *Transmutation 2*, Painted in 2015.
© 2024 George Condo / Artists Rights Society (ARS), New York





THIS PAGE: (Detail) Lot 338, Liu Ye, *Untitled*, Painted in 1997. © Liu Ye Studio

301
XIA YU (B. 1981)
Blossom and Lady

tempera on board
100 x 80 cm. (39 5/8 x 31 1/2 in.)
Painted in 2021
夏禹 花與女子 坦培拉 木板 2021年作

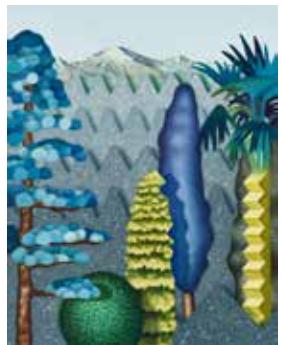
HK\$80,000-120,000
US\$11,000-15,000



302
AMANDA BALDWIN (B. 1984)
Reaching Range

oil and acrylic on canvas
135 x 107 cm. (53 1/8 x 42 1/8 in.)
Painted in 2020
阿曼達·鮑德溫 視線範圍以內 油彩 壓克力 畫布 2020年作

HK\$60,000-120,000
US\$7,800-15,000



303
ATSUSHI KAGA (B. 1978)
September, Kyoto, Days are Shorter Now

acrylic on board
53 x 41 cm. (20 7/8 x 16 1/8 in.)
Painted in 2019
加賀溫 九月，京都，白晝越發短暫 壓克力 木板 2019年作

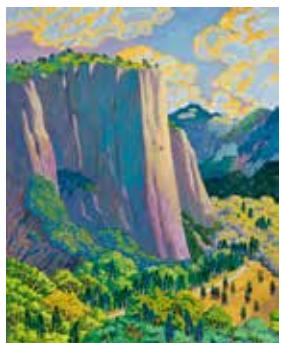
HK\$200,000-300,000
US\$26,000-39,000



304
STEPHEN WONG CHUN HEI (B. 1986)
Grand Tour in Google Earth, El capitan

acrylic on canvas
100 x 80 cm. (39 5/8 x 31 1/2 in.)
Painted in 2021
黃進曦 谷歌地球中的旅程，酋長岩 壓克力 畫布 2021年作

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





305
SALVO (1947-2015)
Bosnia Erzegovina (Bosnia Herzegovina)

oil on canvas
180 x 130 cm. (70⅞ x 51⅜ in.)
Painted in 2003
薩沃爾 波士尼亞赫塞哥維納 油彩 畫布 2003年作
HK\$600,000-1,200,000
US\$78,000-150,000



306
SALVO (1947-2015)
La Valle (The Valley)

oil on canvas
80.5 x 100.7 cm. (31⅓ x 39⅓ in.)
Painted in 2007
薩爾沃 山谷 油彩 畫布 2007年作
HK\$500,000-800,000
US\$65,000-100,000



307
SCOTT KAHN (B. 1946)
April in Old Lyme

oil on linen
76.2 x 91.4 cm. (30 x 36 in.)
Painted in 2008
斯科特·卡恩 四月的萊姆鎮 油彩 麻布 2008年作
HK\$800,000-1,200,000
US\$110,000-150,000

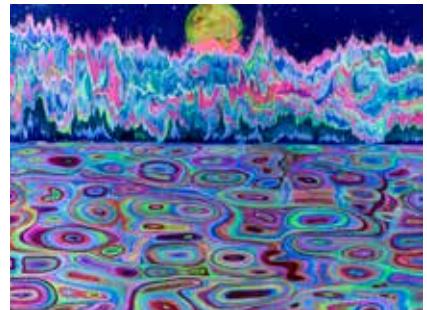


308
HUANG YUXING (B. 1975)
White Pine Tree Under Aurora

acrylic on canvas
150 x 100 cm. (59 x 39⅓ in.)
Painted in 2019
黃宇興 極光下的白松樹 壓克力 畫布 2019年作
HK\$1,000,000-2,000,000
US\$130,000-260,000

309
HUANG YUXING (B. 1975)
Full Moon

acrylic on canvas
90 x 120.5 cm. (35⅓ x 47⅓ in.)
Painted in 2017-2018
黃宇興 月圓 壓克力 畫布 2017-2018年作
HK\$800,000-1,200,000
US\$110,000-150,000



◆ 310
YAYOI KUSAMA (B. 1929)
Pumpkin

acrylic on canvas
38.1 x 44.9 cm. (15 x 17⅓ in.)
Painted in 1987
草間彌生 南瓜 壓克力 畫布 1987年作
HK\$8,000,000-15,000,000
US\$1,100,000-1,900,000



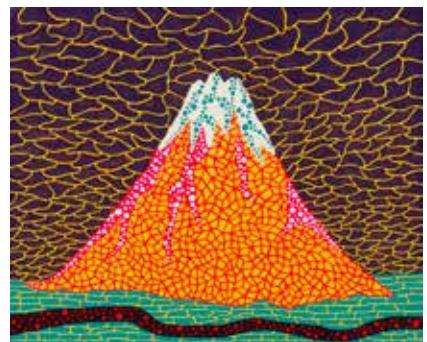
311
YAYOI KUSAMA (B. 1929)
Flowers

acrylic on canvas
18 x 14 cm. (7⅓ x 5½ in.)
Painted in 1996
草間彌生 花 壓克力 畫布 1996年作
HK\$1,500,000-2,500,000
US\$200,000-320,000



312
YAYOI KUSAMA (B. 1929)
Breaking Through the Heavenly Sky

acrylic on canvas
38 x 45.5 cm. (15 x 17⅓ in.)
Painted in 1989
草間彌生 突破蒼穹 壓克力 畫布 1989年作
HK\$5,000,000-7,000,000
US\$650,000-900,000

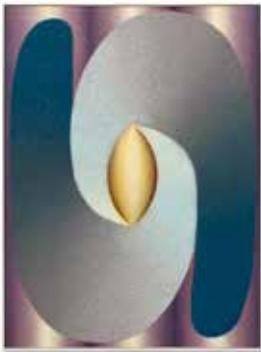




313
ALEX KATZ (B. 1927)
Red Dogwood I

oil on linen
183.4 x 244.2 cm. (72 1/4 x 96 1/8 in.)
Painted in 2020
亞歷克斯·卡茨 紅山茱萸 I 油彩 麻布 2020年作

HK\$4,000,000-7,000,000
US\$520,000-900,000



314
LIOE HOLLOWELL (B. 1983)
Linked Lingam in Blue, Gray, Purple and Yellow

oil, acrylic medium, sawdust and high-density foam on linen
mounted on panel
71.0 (H) x 53.4 x 5.9 cm. (28 x 21 x 2 3/8 in.)
Executed in 2019
洛伊·霍洛韋爾 連接的林伽（藍、灰、紫、黃）油彩 壓克力
木屑 高密度泡沫 麻布 裝於木板 2019年作

HK\$1,200,000-2,200,000
US\$160,000-280,000



315
HERNAN BAS (B. 1978)
A Rising Fever

acrylic on linen
127.1 x 102.1 cm. (50 x 40 in.)
Painted in 2015
赫爾南·巴斯 逐漸發熱 壓克力 麻布 2015年作

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



316
ROBERT NAVA (B. 1985)
Untitled

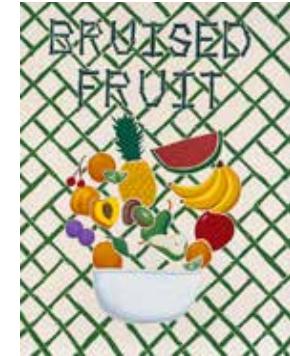
acrylic, grease pencil, pencil and crayon on canvas
185.5 x 185.5 cm. (73 x 73 in.)
Painted in 2019
羅伯特·納瓦 無題 壓克力 油性鉛筆 鉛筆 蠟筆 畫布 2019年作

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

317
JOEL MESLER (B. 1974)
Untitled (Bruised Fruit)

pigment on linen
213.4 x 165.1 cm. (84 x 65 in.)
Painted in 2020
喬爾·梅斯勒 無題 (擦傷的水果) 顏料 麻布 2020年作

HK\$700,000-900,000
US\$90,000-120,000



318
GENESIS TRAMAIN (B. 1983)
Nana Said I Could Sit HERE!

acrylic, spray paint, Yeshua, oil sticks, putty on canvas
182.9 x 121.9 cm. (72 x 48 in.)
Painted in 2020
吉尼西絲·特萊敏 祖母說了我可以坐這！ 壓克力 噴漆 油畫棒
畫布 2020年作

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



319
ANTONY GORMLEY (B. 1950)
MEME CXCVI

cast iron
13.9 (H) x 9.2 x 13.8 cm. (5 1/2 x 3 5/8 x 5 5/8 in.)
Executed in 2011
安東尼·葛姆雷 MEME CXCVI 鑄鐵 雕塑 2011年作

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



320
OLAFUR ELIASSON (B. 1967)
Affection

coloured glacial-rock-flour glass (light green), coloured glass
(transparent), stainless steel, paint (black), led system
diameter: 75 cm. (29 1/2 in.)
Executed in 2019. This work is unique.
奧拉維爾·埃利亞松 情感 淺綠色冰岩粉玻璃 透明玻璃 不锈鋼
黑色油漆 LED 2019年作 獨版

HK\$200,000-400,000
US\$26,000-51,000



© Olafur Eliasson photo by Jens Ziehe



321
JULIE MEHRETU (B. 1970)
Untitled
graphite on paper
53 x 77 cm. (20 5/8 x 30 5/8 in.)
Executed in 2005
朱莉·梅赫雷圖 無題 石墨 紙本 2005年作
HK\$380,000-550,000
US\$49,000-71,000



322
KOHEI NAWA (B. 1975)
PixCell-Goat #2
mixed media sculpture
69 (H) x 49 x 47.5 cm. (24 1/8 x 19 1/4 x 18 3/4 in.)
Executed in 2015
名和晃平 PixCell-山羊 第2號 混合媒材 雕塑 2015年作
HK\$600,000-1,200,000
US\$78,000-150,000



323
AYA TAKANO (B. 1976)
Untitled
oil on canvas
130 x 194 cm. (51 1/8 x 76 5/8 in.)
Painted in 2021
高野綾 無題 油彩 畫布 2021年作
HK\$500,000-800,000
US\$65,000-100,000



324
MR. (B. 1969)
After Sadness
acrylic on canvas mounted on wood panel
221 x 180 cm. (87 x 70 5/8 in.)
Painted in 2016
MR. 悲傷之後 壓克力 畫布 組於木板 2016年作
HK\$1,500,000-2,500,000
US\$200,000-320,000

325
YOSHITOMO NARA (B. 1959)
The Pond Girl
oil on canvas
72.7 x 60.6 cm. (28 5/8 x 23 5/8 in.)
Painted in 1995
奈良美智 池塘女孩 油彩 畫布 1995年作
HK\$2,500,000-4,500,000
US\$330,000-580,000



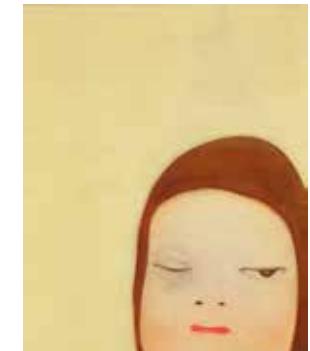
326
YOSHITOMO NARA (B. 1959)
Cat
acrylic on canvas
40 x 40 cm. (15 3/4 x 15 3/4 in.)
Painted in 1993
奈良美智 貓 壓克力 畫布 1993年作
HK\$1,500,000-2,500,000
US\$200,000-320,000



327
YOSHITOMO NARA (B. 1959)
Red in Blue
acrylic on cotton mounted on canvas
30 x 25 cm. (11 3/4 x 9 5/8 in.)
Painted in 1999
奈良美智 藍色中的一點紅 壓克力 棉布裱於畫布 1999年作
HK\$1,200,000-1,800,000
US\$160,000-230,000



328
YOSHITOMO NARA (B. 1959)
The Girl with Black Eye
acrylic on canvas
50 x 40 cm. (19 5/8 x 15 3/4 in.)
Painted in 1999
奈良美智 黑眼圈少女 壓克力 畫布 1999年作
HK\$3,500,000-5,500,000
US\$450,000-710,000

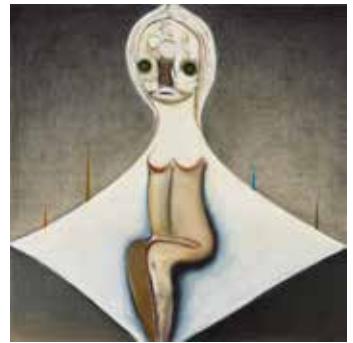




329
IZUMI KATO (B. 1969)
Untitled
oil on canvas
116.7 x 72.7 cm. (46 x 28 5/8 in.)
Painted in 2008
加藤泉 無題 油彩 畫布 2008年作
HK\$400,000-600,000
US\$52,000-77,000



333
GEORGE CONDO (B. 1957)
Transmutation 2
oil on linen
178 x 165 cm. (70 x 65 in.)
Painted in 2015
喬治·康多 蛻變 2 油彩 麻布 2015年作
HK\$8,000,000-15,000,000
US\$1,100,000-1,900,000



330
IZUMI KATO (B. 1969)
Untitled
oil on canvas
80.5 x 80.5 cm. (31 1/4 x 31 1/4 in.)
Painted in 2014
加藤泉 無題 油彩 畫布 2014年作
HK\$200,000-400,000
US\$26,000-51,000



334
YAYOI KUSAMA (B. 1929)
Original-Infinity Nets
acrylic on canvas
117 x 91 cm. (46 1/8 x 35 7/8 in.)
Painted in 2000
草間彌生 原-無限之網 壓克力 畫布 2000年作
HK\$5,500,000-8,500,000
US\$710,000-1,100,000



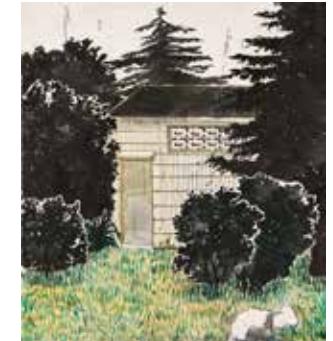
331
DANA SCHUTZ (B. 1976)
Arrangement
oil on canvas
182.9 x 228.6 cm. (72 x 90 in.)
Painted in 2010
戴娜·舒茨 構圖 油彩 畫布 2010年作
HK\$2,000,000-4,000,000
US\$260,000-510,000



335
YAYOI KUSAMA (B. 1929)
SPLENDOR OF LOVE
sewn stuffed fabric, paint, metal sculpture
55 (H) x 70 x 25 cm. (21 5/8 x 27 1/2 x 9 7/8 in.)
Executed in 2013
草間彌生 愛的輝煌 縫製填充物 油漆 金屬 雕塑 2013年作
HK\$1,000,000-2,000,000
US\$130,000-260,000



332
GEORGE CONDO (B. 1957)
The Rock Thrower
acrylic and charcoal on canvas
134 x 116.8 cm. (52 5/8 x 46 in.)
Executed in 2007
喬治·康多 投石者 壓克力 炭筆 畫布 2007年作
HK\$3,800,000-5,900,000
US\$490,000-760,000



336
ZHANG ENLI (B. 1965)
Garden
oil on canvas
179 x 159.5 cm. (70 1/2 x 62 3/4 in.)
Painted in 2005
張恩利 花園 油彩 畫布 2005年作
HK\$500,000-800,000
US\$65,000-100,000



337
ZHANG ENLI (B. 1965)
Tree in Winter 4
oil on canvas
248.3 x 198.1 cm. (97 3/4 x 78 in.)
Painted in 2008
張恩利 冬天的樹 4 油彩 畫布 2008年作
HK\$1,300,000-2,300,000
US\$170,000-300,000



341
LIU XIAODONG (B. 1963)
Dreaming
oil on canvas
146 x 112 cm. (57 1/2 x 44 1/8 in.)
Painted in 1991
劉小東 做夢 油彩 畫布 1991年作
HK\$250,000-450,000
US\$33,000-58,000



338
LIU YE (B. 1964)
Untitled
acrylic and oil on canvas
120 x 140 cm. (47 1/4 x 55 1/8 in.)
Painted in 1997
劉野 無題 壓克力 油彩 畫布 1997年作
HK\$3,000,000-5,000,000
US\$390,000-640,000



342
ZHANG XIAOGANG (B. 1958)
The Story about Palmistry No. 1
oil on paper
79 x 54 cm. (31 1/8 x 21 1/4 in.)
Executed in May 1989
張曉剛 關於手相的故事1號 油彩 紙本 1989年5月作
HK\$600,000-900,000
US\$78,000-120,000



339
LIU YE (B. 1964)
Memory of My Teacher
acrylic and oil on canvas
40.1 x 30.2 cm. (15 3/4 x 11 7/8 in.)
Painted in 2006
劉野 我的老師的記憶 壓克力 油彩 畫布 2006年作
HK\$2,800,000-3,800,000
US\$360,000-490,000

343
ZHANG XIAOGANG (B. 1958)
Untitled
oil on paperboard
46.5 cm x 39.5 cm. (18 1/4 x 15 1/2 in.)
Executed in September 1989
張曉剛 無題 油彩 紙板 1989年9月作
HK\$400,000-600,000
US\$52,000-77,000



340
LIU YE (B. 1964)
Composition with Bamboo
graphite on paper
58 x 76.2 cm. (22 7/8 x 30 in.)
Executed in 2012
劉野 竹子的構圖 石墨 紙本 2012年作
HK\$400,000-600,000
US\$52,000-77,000

344
CHEN KE (B. 1978)
Bag
acrylic and oil on linen
200 x 115 cm. (78 3/4 x 45 1/4 in.)
Painted in 2009
陳可 背包 壓克力 油彩 麻布 2009年作
HK\$800,000-1,200,000
US\$110,000-150,000





345
CHRIS HUEN SIN KAN (B. 1991)
Doodood

oil on canvas
160 x 200 cm. (63 x 78 3/4 in.)
Painted in 2018
禤善勤 Doodood 油彩畫布 2018年作

HK\$200,000-400,000
US\$26,000-51,000



349
IZUMI KATO (B. 1969)
Untitled

soft vinyl, acrylic, wood sculpture
99 (H) x 43 x 40 cm. (39 x 16 5/8 x 15 3/4 in.)
Executed in 2012
加藤泉 無題 軟塑膠 壓克力 木 雕塑 2012年作

HK\$300,000-500,000
US\$39,000-64,000



346
YOSHITOMO NARA (B. 1959)
Going Alone

watercolour, coloured pencil and graphite on paper
36 x 22.5 cm. (14 1/4 x 8 7/8 in.)
Painted in 1998
奈良美智 獨自出走 水彩 彩色鉛筆 石墨 紙本 1998年作

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



350
AYAKO ROKKAKU (B. 1982)
Untitled

acrylic on canvas
100 x 140.5 cm. (39 5/8 x 55 5/8 in.)
Painted in 2016
六角彩子 無題 壓克力 畫布 2016年作

HK\$500,000-1,000,000
US\$65,000-130,000



347
YOSHITOMO NARA (B. 1959)
Peace and Death

wax crayon, charcoal on envelope
33.6 x 26.8 cm. (13 1/4 x 10 1/2 in.)
Executed in 2003
奈良美智 Peace and Death 蠟筆 炭筆 信封 2003年作

HK\$1,000,000-2,000,000
US\$130,000-260,000



351
ROBY DWI ANTONO (B. 1990)
Hayumi

oil on canvas
130 x 150 cm. (51 1/8 x 59 in.)
Painted in 2022
羅比·迪·安東諾 Hayumi 油彩畫布 2022年作

HK\$500,000-1,000,000
US\$65,000-130,000



348
MR. (B. 1969)
The Lights Are On in the Twilight Town

acrylic, pen and screenprint on paper
72.2 x 56.7 cm. (28 5/8 x 22 5/8 in.)
Executed in 2019
MR. 夕暮的城市中燈光閃爍 壓克力 鋼筆 絲網印刷 紙本 2019年作

HK\$300,000-500,000
US\$39,000-64,000



352
MICHAELA YEARWOOD-DAN (B. 1994)
Sentiments for D

oil on canvas
170.5 x 120 cm. (67 1/8 x 47 1/4 in.)
Painted in 2020
米凱拉·伊爾伍德—丹 對D的情愫 油彩畫布 2020年作

HK\$450,000-650,000
US\$58,000-84,000



353
LAUREN QUIN (B. 1992)
Knuckle Moon
oil on canvas
142.3 x 182.5 cm. (56 x 71½ in.)
Painted in 2021
羅倫·奎恩 *Knuckle Moon* 油彩 畫布 2021年作
HK\$300,000-500,000
US\$39,000-64,000



357
MIRIAM CAHN (B. 1949)
herumliegen, 28.8.20 (lying around, 28.8.20)
watercolour and oil pastel on paper
64.3 x 86.5 cm. (25½ x 34 in.)
Painted in 2020
米利亞姆·卡恩 *側臥, 28.8.20* 水彩 油粉彩 紙本 2020年作
HK\$100,000-200,000
US\$13,000-26,000



354
CHRISTINE AY TJOE (B. 1973)
How Many Kilograms #1
acrylic on canvas
100 x 120 cm. (39¼ x 47¼ in.)
Painted in 2009
克麗絲汀·嬪珠 *幾公斤 #1* 壓克力 畫布 2009年作
HK\$600,000-1,200,000
US\$78,000-150,000



358
SALMAN TOOR (B. 1983)
Driver and Maid
oil on canvas
60.3 x 72.4 cm. (23¾ x 28½ in.)
Painted in 2013
薩爾曼·托爾 *司機和女傭* 油彩 畫布 2013年作
HK\$480,000-680,000
US\$62,000-87,000



355
LUCY BULL (B. 1990)
Untitled
oil on linen
45.8 x 25.5 cm. (18 x 10 in.)
Painted in 2020
露西·布爾 *無題* 油彩 麻布 2020年作
HK\$200,000-400,000
US\$26,000-51,000



359
DAMIEN HIRST (B. 1965)
A Playful Bubblegum Kiss
butterflies and household gloss on canvas
30.5 x 40.6 cm. (12 x 16 in.)
Executed in 2006
達米恩·赫斯特 *俏皮的泡泡糖之吻* 蝴蝶 亮光塗料 畫布
2006年作
HK\$300,000-500,000
US\$39,000-64,000



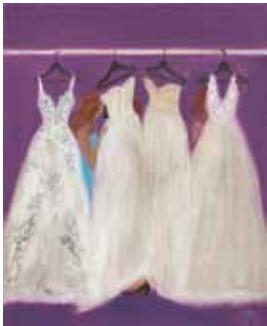
356
KOAK (B. 1981)
Promenade
oil, acrylic, Flashe, pencil, and graphite on canvas
274.5 x 213.5 cm. (108½ x 84 in.)
Executed in 2022
KOAK *兜風* 油彩 壓克力 乙烯塗料 鉛筆 石墨 畫布 2022年作
HK\$480,000-680,000
US\$62,000-87,000



360
SHOLTO BLISSETT (B. 1996)
Ship of Fools X
oil and acrylic on canvas laid on board
110 x 100 cm. (43¼ x 39¾ in.)
Painted in 2022
肖托·布里塞特 *愚人船十號* 油彩 壓克力 畫布 裸於木板
2022年作
HK\$80,000-160,000
US\$11,000-21,000



361
HENNI ALFTAN (B. 1979)
Handshake (déjà vu)
oil on canvas (diptych)
each: 60 x 73 cm. (23 5/8 x 28 3/4 in.) (2)
overall: 60 x 146 cm. (23 5/8 x 57 1/2 in.)
Painted in 2020
亨尼·阿爾夫坦 握手 (既視感) 油彩畫布 (雙聯作) 2020年作
HK\$150,000-250,000
US\$20,000-32,000



362
MARIA FARRAR (B. 1988)
Woman Choosing a Dress
oil on linen
55 x 45 cm. (21 5/8 x 17 3/4 in.)
Painted in 2021
瑪麗亞·法拉 女人們在選裙子 油彩 麻布 2021年作
HK\$50,000-80,000
US\$6,500-10,000



363
RONALD VENTURA (B. 1973)
EYELAND (3)
oil on canvas mounted on wood board in the
artist's original frame
image: 91.5 x 61.2 cm. (36 x 24 1/8 in.)
framed: 153 x 122 cm. (60 1/4 x 48 in.)
Painted in 2018
羅納德·文圖拉 眼島 (3) 油彩畫布 積於木板 藝術家原框
2018年作
HK\$300,000-400,000
US\$39,000-51,000



364
NATEE UTARIT (B. 1970)
I am Beautiful, Famous and Gorgeous
oil on linen in the artist's original frame
image: 150 x 114 cm. (59 x 44 5/8 in.)
framed: 179 x 142 cm. (70 1/2 x 55 5/8 in.)
Painted in 2013
納堤·尤塔瑞 美麗、著名、華麗 油彩 麻布 藝術家原框
2013年作
HK\$300,000-400,000
US\$39,000-51,000

365
JANE LEE (B. 1963)
It Is as It Is, Wall series #1
acrylic paint and canvas on wood
123 (H) x 64 x 6 cm. (48 3/8 x 25 1/4 x 2 3/8 in.)
Executed in 2019
李綾瑄 就是這樣 牆面系列 1號 壓克力 畫布 木板 2019年作
HK\$180,000-280,000
US\$24,000-36,000



366
HANDIWIRMAN SAPUTRA (B. 1975)
*Sejumput, Segumpal, Seutas di Atas Biru (A Pinch, a Blob, a
Thread on the Blue)*
acrylic on canvas
100 x 90 cm. (39 5/8 x 35 5/8 in.)
Painted in 2014
漢迪威曼·沙普塔拉 一撮, 一團, 一條於藍色上的線
壓克力 畫布 2014年作
HK\$200,000-400,000
US\$26,000-51,000



367
I NYOMAN MASRIADI (B. 1973)
Keluarga Tikus (A Family of Rats)
mixed media on canvas
145 x 145 cm. (57 1/8 x 57 1/8 in.)
Executed in 1999
尼歐曼·米斯尼亞迪 老鼠家族 混合媒材 畫布 1999年作
HK\$300,000-500,000
US\$39,000-64,000



368
RODEL TAPAYA (B. 1980)
Untitled
acrylic on canvas
199 x 169 cm. (78 3/8 x 66 1/2 in.)
Painted in 2008
瑞鐸·塔帕亞 無題 壓克力 畫布 2008年作
HK\$240,000-350,000
US\$31,000-45,000





369
AGUS TRIYANTO BR. (B. 1979)
Dreamland Journey

oil on canvas
200 x 180 cm. (78 3/4 x 70 1/2 in.)
Painted in 2022
阿古斯·特里揚托·BR 夢境之旅 油彩畫布 2022年作

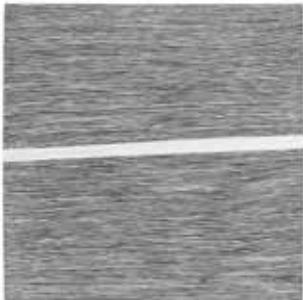
HK\$120,000-180,000
US\$16,000-23,000



370
KOHEI NAWA (B. 1975)
Direction #82

paint on canvas
115 x 85 cm. (45 1/4 x 32 1/2 in.)
Painted in 2013
名和晃平 方向 第82號 漆油畫布 2013年作

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



371
WANG GUANGLE (B. 1976)
Coffin Paint 110703

acrylic on canvas
146 x 146 cm. (57 1/2 x 57 1/2 in.)
Painted in 2011
王光樂 壽漆110703 壓克力畫布 2011年作

HK\$700,000-900,000
US\$90,000-120,000



372
LIU WEI (B. 1972)
Purple Air D No.3

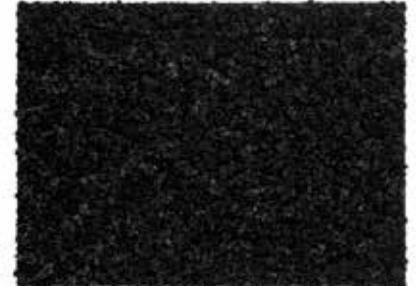
oil on canvas
180.5 x 220 cm. (71 1/8 x 86 5/8 in.)
Painted in 2010
劉韋 紫氣 D 第3號 油彩畫布 2010年作

HK\$700,000-900,000
US\$90,000-120,000

373
XU ZHEN (B. 1977)
Under Heaven - 0302JP1801

oil on canvas, aluminium
110.3 (H) x 150.6 x 12.5 cm. (43 3/8 x 59 1/4 x 4 7/8 in.)
Executed in 2018
徐震 天下 - 0302JP1801 油彩畫布鋁板 2018年作

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



374
ZHAN WANG (B. 1962)
Hexahedral Artificial Rock - Artificial Rock No. 164

stainless steel sculpture, with acrylic marble and volcanic rock stand
overall: 189 (H) x 46 x 46 cm. (74 3/8 x 18 1/8 x 18 1/8 in.)
Executed in 2013-2019
edition: 3/4
展望 六面假山石—假山石 第一百六十四號 不鏽鋼 雕塑 連
壓克力 大理石 火山岩座 2013-2019年作 版數: 3/4

HK\$200,000-400,000
US\$26,000-51,000



375
LI CHEN (B. 1963)
Cultivated by Mist and Cloud

bronze sculpture
56 (H) x 56 x 28 cm. (22 x 22 x 11 in.)
Executed in 2001
edition: 1/8
李真 煙雲供養 銅雕 雕塑 2001年作 版數: 1/8

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



376
WANG YIN (B. 1964)
Flowers

oil on canvas
125 x 250 cm. (49 1/4 x 98 3/8 in.)
Painted in 2006
王音 花 油彩畫布 2006年作

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





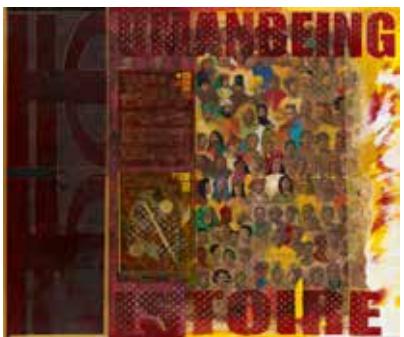
377
OUYANG CHUN (B. 1974)
City of Lust
oil on canvas
80.5 x 180.1 cm. (31½ x 70½ in.)
Painted in 2009
歐陽春 慾望都市 油彩 畫布 2009年作
HK\$200,000-400,000
US\$26,000-51,000



378
WANG YI (B. 1984)
A Hospitable Bear
oil on canvas
150.5 x 200 cm. (59½ x 78¾ in.)
Painted in 2016
汪一 好客的熊 油彩 畫布 2016年作
HK\$200,000-300,000
US\$26,000-39,000



379
ZHANG YINGNAN (B. 1981)
Sending from Afar
oil on canvas
130 x 130 cm. (51½ x 51½ in.)
Painted in 2021
張英楠 遙寄 油彩 畫布 2021年作
HK\$180,000-280,000
US\$24,000-36,000



380
PU YINGWEI (B. 1989)
Time, History, Why We Fight: All the Scars and History Turn into Poem, Poem, Poem
stamp, watercolour, oil pastels, acrylic, solid marker, paper collage and oil on canvas
170 x 200 cm. (66¾ x 78¾ in.)
Executed in 2020
蒲英偉 時間，歷史，我們：所有的傷痕與歷史都變成詩，詩，詩 印章 水彩 油粉彩 壓克力 麥克筆 紙本拼貼 油彩 畫布 2020年作
HK\$50,000-80,000
US\$6,500-10,000

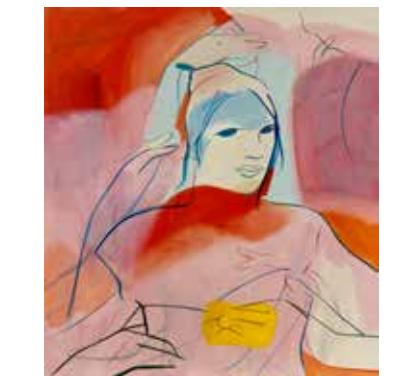
381
YANG FUDONG (B. 1971)
Ms Huang at M Last Night 2
black and white C-print
120 x 180 cm. (47¼ x 70¾ in.)
Executed in 2006
edition 10/10
楊福東 黃小姐昨晚在M餐廳 2號 黑白數碼激光打印 2006年作
版數：10/10
HK\$100,000-200,000
US\$13,000-26,000



382
ANNA PARK (B. 1996)
Thank Me Later
charcoal on paper mounted on panel
149.8 x 179.2 cm. (59 x 70½ in.)
Executed in 2020
安娜·帕克 以後再感謝我 炭筆 紙本 積於木板 2020年作
HK\$300,000-500,000
US\$39,000-64,000



383
FRANCE-LISE MCGURN (B. 1983)
Rebel
oil and marker on canvas
200 x 180 cm. (78¾ x 70¾ in.)
Painted in 2020
法蘭絲-莉絲·麥格恩 叛逆者 油彩 麥克筆 畫布 2020年作
HK\$200,000-400,000
US\$26,000-51,000



384
CAMILLA ENGSTRÖM (B. 1989)
The Source
oil on canvas
198.1 x 167.6 cm (78 x 66 in.)
Painted in 2021
金夢 起源 油彩 畫布 2021年作
HK\$80,000-120,000
US\$11,000-15,000





385
CRISTINA BANBAN (B. 1987)
El Sueño Va Sobre El Tiempo (The Dream Goes Over Time)

acrylic on canvas
180 x 150 cm. (70⅔ x 59 in.)
Painted in 2019
姬絲汀娜·班班 夢想是關於時間 壓克力 畫布 2019年作

HK\$500,000-1,000,000
US\$65,000-130,000



389
YUICHI HIRAKO (B. 1982)
Green Master - 50

acrylic on canvas
164 x 132 cm. (64⅔ x 52 in.)
Painted in 2018
平子雄一 綠之主 - 50 壓克力 畫布 2018年作

HK\$300,000-500,000
US\$39,000-64,000



386
ALEJANDRO CARDENAS (B. 1977)
Atacamite Hall 4

acrylic on canvas
101.6 x 81.3 cm. (40 x 32 in.)
Painted in 2020
亞力山卓·卡德納斯 綠銅礦大廳4 壓克力 畫布 2020年作

HK\$300,000-500,000
US\$39,000-64,000



390
GAHEE PARK (B. 1985)
A Cat Next Door

oil on canvas
152.5 x 122 cm. (60 x 48 in.)
Painted in 2017
朴佳熙 鄰家黑貓 油彩 畫布 2017年作

HK\$300,000-500,000
US\$39,000-64,000



387
SKYGOLPE (B. 1986)
PX8371S

acrylic mixed media on printed canvas
canvas: 100 x 70 cm. (39⅔ x 27½ in.)
Executed in 2023 and minted on 27 January 2024. This
non-fungible token is unique and is accompanied by the
corresponding physical work.
SKYGOLPE PX8371S 壓克力 複合媒材 印刷畫布 2023年作，
鑄造於2024年1月27日。此NFT是原作及附有一件相應畫作

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



391
KIKI SMITH (B. 1954)
Posie

hand painted laser cut shina plywood sculpture
30.9 (H) x 33.1 x 16.1 cm. (12⅔ x 13 x 6⅔ in.)
Executed in 2016
edition: 1/3
奇奇·史密斯 波西 手繪著色雷射切割木板雕塑 2016年作
版數: 1/3

HK\$80,000-120,000
US\$11,000-15,000
NO RESERVE | 無底價



388
STICKYMONGER (B. 1979)
Hamburger Helper

spray paint on canvas
183 x 121.5 cm. (72 x 47⅔ in.)
Executed in 2022
STICKYMONGER 漢堡助手 噴漆 畫布 2022年作

HK\$280,000-480,000
US\$36,000-62,000



392
DANIEL CORREA MEJÍA (B. 1986)
El poder de las manos (The Power of Hands)

oil on burlap
80 x 70 cm. (31½ x 27½ in.)
Painted in 2021
丹尼爾·科雷亞·梅希亞 雙手的力量 油彩 麻布 2021年作

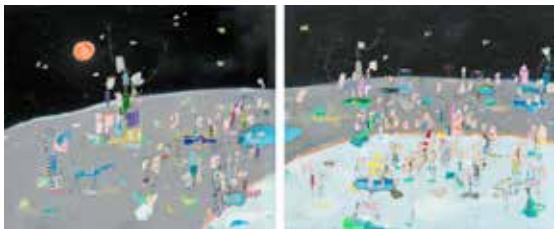
HK\$80,000-120,000
US\$11,000-15,000
NO RESERVE | 無底價



393
KATHERINA OLSCHBAUR (B. 1983)
Untitled

oil on canvas
199 x 199 cm. (78 5/8 x 78 5/8 in.)
Painted in 2019-2020
凱瑟琳娜·奧爾施鮑爾 無題 油彩 畫布 2019–2020年作

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



394
RAFA MACARRÓN (B. 1981)
Playa Lunar (Moon Beach)

acrylic, spray paint, ink, collage on canvas (diptych)
each: 100 x 119.5 cm. (39 5/8 x 47 in.) (2)
overall: 100 x 239 cm. (39 5/8 x 94 1/8 in.)
Painted in 2016
拉法·馬卡龍 月光海灘 壓克力 噴漆 墨水 拼貼 畫布 (雙聯作)
2016年作

HK\$300,000-500,000
US\$39,000-64,000
NO RESERVE | 無底價



395
DONGHYUN SON (B. 1980)
Dragon

ink and acrylic ink on paper
112 x 188 cm. (44 1/8 x 74 in.)
Painted in 2023
孫東鉉 龍 水墨 壓克力墨水 紙本 2023年作

HK\$75,000-95,000
US\$9,700-12,000



396
HYUNSUN JEON (B. 1989)
Memory of Shapes

watercolour on canvas
145.5 x 112 cm. (57 1/4 x 44 1/8 in.)
Painted in 2019
全炫宣 記憶的形狀 水彩 畫布 2019年作

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

397
SUYEON KIM (B. 1986)
March Winds

mixed media on canvas
145.5 x 112 cm. (57 1/4 x 44 1/8 in.)
Executed in 2022
金秀娟 三月的風 複合媒材 畫布 2022年作

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



398
YOUNG DO JEONG (B. 1985)
Was Muss Muss

acrylic, spray paint, coloured pencil, and graphite on canvas
162 x 130 cm. (63 3/4 x 51 1/8 in.)
Painted in 2023-2024
鄭英道 Was Muss Muss 壓克力 噴漆 彩色鉛筆 石墨 畫布
2023–2024年作

HK\$80,000-150,000
US\$11,000-19,000



399
JI DACHUN (B. 1968)
Untitled

acrylic on canvas
140 x 140.4 cm. (55 1/8 x 55 1/4 in.)
Painted in 2006
季大純 無題 壓克力 畫布 2006年作

HK\$100,000-200,000
US\$13,000-26,000
NO RESERVE | 無底價



400
DANIEL ARSHAM (B. 1980)
Bronze Eroded Bear

rose quartz and bronze sculpture
45.5 (H) x 40 x 39 cm. (17 1/2 x 15 3/4 x 15 3/8 in.)
Executed in 2018
丹尼爾·阿爾軒 被侵蝕的銅製熊 粉水晶 銅 雕塑 2018年作

HK\$120,000-240,000
US\$16,000-31,000
NO RESERVE | 無底價





• 401
HIROYUKI MATSUURA (B. 1964)
Enola Over Drive Beat

acrylic on canvas
193.5 x 132.5 cm. (76½ x 52½ in.)
Painted in February 2013
松浦浩之 Enola Over Drive Beat 壓克力 畫布 2013年2月作

HK\$100,000-150,000
US\$13,000-19,000
NO RESERVE | 無底價



• 402
XU ZHEN (B. 1977)
Evolution - Standing Female Attendant, Bwa Bobo Mask

mineral-based composite, mineral pigments, stainless steel,
wood sculpture
195 (H) x 88 x 50 cm. (76¾ x 34½ x 19⅓ in.)
Executed in 2017
edition: 1/3
徐震 進化-唐彩繪侍女木俑·BWA BOBO面具 矿物複合材料
礦物顏料 不鏽鋼 木頭雕塑 2017年作 版數: 1/3

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



• 403
YUKIMASA IDA (B. 1990)
Venus

bronze sculpture
127 (H) x 50 x 41 cm. (50 x 19¾ x 16⅓ in.)
Executed in 2019
edition of 4
井田幸昌 維納斯 銅 雕塑 2019年作 版數: 共4版

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



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate is provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之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。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

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) 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 wristbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a new bidder who has not bought anything from one 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 **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 bid 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 a **reserve** with the symbol • next to the lot number. The **reserve** cannot be more than the lot's **low estimate**, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case the **reserve** will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ▲.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid, you may make a written notice of objection. 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

- (g) complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
- (h) as agent for a principal: if you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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. 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.

6.1 Phone Bids

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

6.2 Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

6.3 Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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 bid on the lot, we will sell the lot to the bidder whose written bid we received first.

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 or less durable over time.

(b) It may not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item

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), (4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify the bids made on behalf of the seller and will not make a 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 at <https://www.christies.com/en/help/buying-guide-important-information-financial-information>.

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

Upon 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, 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

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\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners, or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2. OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sale 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 obliged 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 been given 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 reasonably 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(i) This additional **warranty** does not apply to:

- (A) 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;
- (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (C) books not identified by title;

(D) lots sold without a printed estimate;

(E) books which are described in the catalogue as sold not subject to return; or

(F) defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom 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 E2(h)(ii) above. Paragraph E2(b), (c), (d), (e), (f), (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**.

(m) Guarantee in relation to Wines and Spirits

(i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;

(ii) If, (t) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged, or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of receiving notice, Christie's has the **lot** sent back in the same condition as at the date of the auction and

(3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the catalogue description at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue by means of a process which at the date of the auction was reasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes to the **authenticity warranty** above.)

(iv) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;

(v) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot**, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion;

(v) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion;

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

(vii) where you are a regulated person who is supervised for money laundering purposes under the laws of the EEA or another jurisdiction, requirements equivalent to the EU 4th Money Laundering Directive, and you do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

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, sale, 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 Christie's. To log in, or if you have yet to create an online account, please go to www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004

Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCCHKHHHKW

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$100,000 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, accept payment by telephone on +852 2760 1766 per auction sale. CNP payments cannot be accepted for amounts over HK\$100,000 per auction sale. CNP payments cannot be accepted at 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 account in Hong Kong drawn on a Hong Kong bank.

(d) You must give us 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 postsalesasia@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 you.

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**;
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay 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 will 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 behalf of 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) 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 a licence, 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 postsalesasia@christies.com.

(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, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant categories for your bidding. If you plan to import a **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country, you must be aware of the rights set out in **paragraph G4(d)** below. 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 sold for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US Import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, rhinoceros, woolly mammoth, humped hornbill ivory) can only be imported into the USA if it has passed 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 it with your own risk. If we think scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not buy or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, permits the import of this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(f) Gold

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

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.

(h) Handbags

A **lot** marked with the symbol includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post-sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

1. 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**.

2. (a) 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

(b) 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.

3. 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.

4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

5. 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 us to you. 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, **other damages**, or expenses.

J OTHER TERMS

1 OUR LIABILITY 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, share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us 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 notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the 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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

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

UPPERCASE 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.

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"

o Christie's has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

o Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△ Christie's has a financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

△♦ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

≈ Handbag **lot** incorporates material from endangered species. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

○ The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information, please refer paragraph H2 of the **Conditions of Sale**.

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol **o** in the next to its **lot** number.

B 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 **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **o** next to the **lot** number.

C Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually 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 guaranteed arrangement are identified in the catalogue with the symbol **o**.

D 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 **o**. This interest can include beneficiaries of a will or a trust which 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.

E Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating [christies.com](http://www.christies.com) with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

F Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

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**.

G 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

to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol **▲**.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. 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業務規定 · 買方須知

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

“Attributed to ...”: In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

“With signature ...”: In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

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.

JEWELLERY

“Boucheron”: when maker's name appears in the title, in Christie's opinion it is by that maker.

“Mount by Boucheron”: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

“Attributed to ...”: in Christie's qualified opinion is probably a work by the jeweller/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie's qualified opinion has a signature by the jeweller.

“With maker's mark for Boucheron”: in Christie's qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A lot marked with the symbol ⓘ in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY

DAWENKOU CULTURE

HANDBAGS

Condition Reports

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is", in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's discretion.

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ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

CLASSEMENT

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CLASSEMENT

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/或拍賣會中競投即表示您同意接受這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的實石拿取鑑定報告。若我們有從國際認可的實石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國實石鑑定實驗室發出的鑑定報告會描述對實石的改良或處理。歐洲實石鑑定實驗室的報告僅在我們要求的時候，才會提及對實石的改良或處理。但是該報告會確認該實石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某實石是否處理過，處理的程度或處理是否為永久性，都可能持不同意見。實石鑑定實驗室僅對報告作出日之時實驗室所知悉的改進或處理進行報告。我們不保證，也不對實石鑑定實驗室可能對拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以實石鑑定報告中的信息為基礎，如果沒有報告，就會認為實石可能已經被處理或提升過。

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E3段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的拍賣品狀況可因年代、先前損壞、修復、修理及損耗等因素而差異很大。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擔保。

(b) 在本目錄條目或狀況報告中提及狀況不等同於狀況的完整描述，圖片可能不會清晰顯示出拍賣品。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、內在瑕玼、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自己尋求專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何狀況報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件拍賣品，應親自或通過具有專業知識之代表檢視，以確保您接受拍賣品描述及狀況。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**並不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場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近拍賣付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在拍賣品拍賣過程中或拍賣之前的任何時間將拍賣品撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改善外觀，包括加熱及上油等方法。這些方法都已被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供實石鑑定報告。

(c) 所有類型的寶石均可能經過這些改良處理。如果某件拍賣品沒有報告，您可以在拍賣日之前至少提前三周向我們要求實石鑑定報告，報告的費用由您支付。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的實石拿取鑑定報告。若我們有從國際認可的實石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國實石鑑定實驗室發出的鑑定報告會描述對實石的改良或處理。歐洲實石鑑定實驗室的報告僅在我們要求的時候，才會提及對實石的改良或處理。但是該報告會確認該實石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某實石是否處理過，處理的程度或處理是否為永久性，都可能持不同意見。實石鑑定實驗室僅對報告作出日之時實驗室所知悉的改進或處理進行報告。我們不保證，也不對實石鑑定實驗室可能對拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以實石鑑定報告中的信息為基礎，如果沒有報告，就會認為實石可能已經被處理或提升過。

8. 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。

9. 競投服務

上述的競投服務是為方便客戶而設的免費服務，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。

10. 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，並可以在佳士得微信小程序中做出申請。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。若需要以英語之外的其他語言進行競投，須僅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。您同意電話競投受服務規定管轄。

11. 在Christie's LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登錄www.christies.com/auctions/christies-live-on-mobile。如需網絡競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie's LIVE™使用條款的管轄，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

12. 畫面競投

您可於任何佳士得辦公室或通過www.christies.com或佳士得微信小程序選擇拍賣並查看拍賣品取件。您必須在拍賣開始前至少24小時提交已填妥的畫面競投表格。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，合理地履行畫面競投務求以可能的最低價使畫面競投。如果您以畫面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的畫面標價比上述更低，則以您的畫面標的價格進行競投。如佳士得收到多個競投價格相等的畫面競投，而在拍賣時此等競投價乃拍賣品之最高出價，則該拍賣品售給最先達其畫面競投給本公司之競投人。

13. 舉行拍賣

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。如果您沒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。

14. 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**，除非拍賣品已由第三方保證而相關不可撤銷的畫面競投價高於**底價**。在此情況下，**底價**會被不可撤銷的畫面競投的價格。該等由第三方保證的拍賣品在目錄中以注記**底價**。以資識別。

15. 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，即使已經下槌；及
- (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受取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所訴的書面通知。拍賣官將本著誠實考慮該訴求。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)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) 從電視競投人，和通過Christie's LIVE™ (如第B6部分所示) 透過網絡競投的競投人；及
- (c) 拍賣之前提交給佳士得的書面競投 (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競投而競投的方式，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，拍賣官通常會以底端估價的50%開始拍賣。如果在此價位沒有入場競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視為該拍賣品為流拍拍賣品。

6. 競投價格遞增幅度

競投通常從低於底端估價開始，然後逐步增加 (競投價格遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。在網址<https://www.christies.com/en/help/buying-guide-important-information/financial-information>顯示的是一般遞增幅度，僅供參考。

7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場地貨幣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，佳士得並不接受其約束。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您競投是否成功。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

成功競投人除支付落槌價外，亦同意支付本公司以該拍賣品落槌價計算的買方酬金。酬金費率按每件拍賣品落槌價首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。

名酒例外：名酒的買方酬金按落槌價之25%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落槌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。

- (i) 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其賠償或支出承擔責任。
- (ii) 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：

- (i) 額外保證不適用於：
- (A) 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或圖標完整性的眼疵；
- (B) 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；
- (C) 沒有標題的書籍；
- (D) 沒有標明估價的已出售拍賣品；
- (E) 目錄中表明售出後不可退貨的書籍；
- (F) 狀況報告中拍賣時的假設。

- (ii) 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視為真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)(i)的規定提供令佳士得滿意的證據，證實該拍賣品為真品，及須按照以上E2(h)(ii)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)。
- (m) 真品保證不適用有保留標題或任何有保留的分部標題。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知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我藝術家的作品。在競投前，請閱覽“有保留標題”列表及拍賣品的額定描述。

- (d) 真品保證適用於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，標題符合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑑定方法才能鑑定出不是真品，而在我們出版目錄之日，該科學方法尚未存在或未被普遍接受，或價格太高或不實際，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適用於轉讓。
- (h) 要申索真品保證下的權利，您必須：

- (i) 在拍賣日後2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給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。

方其就拍賣品所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或 (iii)買方在通知中所指出的拍賣品的狀況 (見前述) 只有通過在出版目錄之日還未存在或未被普遍接受的科學鑑定方法或在拍賣日價格太高或不實際或者可能損害拍賣品的方法才可得證明，則買方不可獲得此條款下的權利 (參見就損耗及酒塞的備註)；

- (iv) 買方無權按此真品保證作出相比其就拍賣品所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索。
- (v) 此真品保證的權益不可作轉讓，僅為按佳士得在拍賣時就拍賣品所發出之原始發票所載之買方所獨有，且買方需在拍賣後對拍賣品持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您保證用於結算的資金與犯罪活動 (包括逃稅) 沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在您向我們為拍賣品付款之前向您提供資金，您保證：

- (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢、打擊恐怖分子資金籌集及制裁法律；
- (ii) 您將向我們披露最終買家 (包括其任何職員，最終受益人以及代表其行事的任何人士) 的身份，並應我們的要求提供文件以驗證其身份；
- (iii) 您和最終買方之間有關拍賣品或其他方面的安排不是為了完全或部分便於任何稅務罪行；
- (iv) 您不知曉並且沒有理由懷疑最終買方 (或其職員，最終受益人以及代表其行事的任何人士) 被列入制裁名單，因洗錢、恐怖活動或其他犯罪而被調查，起訴或定罪，或用於結算的資金與犯罪活動 (包括逃稅) 有關；
- (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢的被監管的人士，而我們在註冊時沒有要求您提供文件以驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不遲於5年的期間裏存檔盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

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) 落槌價；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) 我們只要受登記競投人付款。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 (如您還未註冊網上賬戶，請登錄www.christies.com/MyChristies進行註冊)。本服務適用於大多數拍賣品，但仍有些少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

(ii) 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及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為售後服務部作總數不超過港幣80,000元之現金付款 (須受有關條款約束)。

(v) 銀行匯票

抬頭請注明“佳士得香港有限公司” (須受有關條款約束)。

(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) 支付請注明拍賣號碼、發票號碼及客戶戶號；以郵方式支付必須發送至：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。

- (f) 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到其他佳士得所在處或其關聯公司或第三方倉庫。

2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您 (以較早者為準)：

- (a) 我們或第三方倉庫將自拍賣後第31日起向您收存倉儲費用。

- (b) 我們有權將拍賣品移到關聯公司或第三方倉庫，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。

- (c) 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。

- (d) 倉庫的條款適用，條款請見www.christies.com/storage。

- (e) 本段的任何內容不限制我們在F4段下的權利。

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。它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之款項。

- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該款項，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)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物品。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，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物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。

6. 提取及倉儲

- 1. 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)。

- 2. 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。

- 3. 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到其他佳士得所在處或其關聯公司或第三方倉庫。

- 4. 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：

- (a) 我們或第三方倉庫將自拍賣後第31日起向您收存倉儲費用。

- (b) 我們有權將拍賣品移到關聯公司或第三方倉庫，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。

- (c) 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。

- (d) 倉庫的條款適用，條款請見www.christies.com/storage。

- (e) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排運送或付運事宜。我們也可以依照您的要求安排包運送達及付運事宜，但您須支付有關費用。我們建議您在拍賣前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額物品。您應要求，我們也可建議處理員、包裝、運輸公司或有關專家。我們會按您提供的地址、時間及運送方式安排運送拍賣品。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。許多國家就物品出境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關沒收而有責任取消您的購買或向您退換購賣款項。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。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發郵件至：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、關稅或其政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物的拍賣品

由瀕危物種及其他受保護野生動植物製成或組成（不論分比率）的**拍賣品**在拍賣詳情中注有“**Y**”號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鯨魚皮、短吻鯨皮及鯨烏皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙製成或包含象牙材料的**拍賣品**均標有“**Y**”符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有“**Y**”號或“**Y**”號，進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，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上述物料**拍賣品**進口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙混生的野生材料（例如猛鴞象牙、海象象牙和犀牛象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們在拍賣品陳述中清楚表明。一些國家禁止或無法確認相關**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非非洲象牙，不被視為取消拍賣和退回購買款項的依據。

(e) 源自伊朗的拍賣品

為方便買方，佳士得在源自伊朗（波斯）的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制訂、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

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

(g) 鐘錶
本目錄內有些鐘錶的照片顯示該手錶配有關瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的

錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以“**Y**”符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在連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。若買方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錶帶有瀕危及受保護動物物料的錶帶給買方。請就個別**拍賣品**與相關部門聯絡。

(h) 手袋

注有“**Y**”號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管範。這些手袋只可運往香港特別行政區境內地址或在香港拍賣場領取，獲取領危野生動植物種國際貿易公約出口許可將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有“**Y**”號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管範，需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外，買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資訊。

H2段中的標記是佳士得為了方便您而在有關**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

1. 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，均被排除在本協議之外。在E1段中的**貨方保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或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

(b) 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、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**均被排除在外。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**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，而不是複製品或廣告：

(i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(ii) **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；

(iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

(iv) 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E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，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**可出售的價格範圍。

低端估價：指該範圍的最低價；

高端估價：指該範圍的最高價。

中間估價：為兩者的中間點。

落槌價：拍賣官接受的**拍賣品**最高競投。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（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

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、遺產及任何承繼您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以解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將會有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/coppa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 兼權

未能或違反使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

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

10. www.christies.com的報告

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10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

△ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。

○ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常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，佳士得有時選擇與意向在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的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落槌價及買方酬金。

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。如果拍賣品未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。此拍賣品在拍賣詳情中注有△◆符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代理人競投一件佳士得擁有的經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對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注符號○。該款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之人。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

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新Christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

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預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄<http://www.christies.com/financial-interest/>瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定：賣方須知，包括真品保證條款下作出。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。

有保留之意見，拍賣品上載有生產商的標記。

時期

Art Nouveau 1895-1910
Bella Epoque 1895-1914
Art Deco 1915-1935
Retro 1940年代

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有⊕標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

有保留的標題

佳士得認為是屬於該創作者或藝術家之作品
「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，某作品屬於所註明之時期、統治時期或朝代。可能在它監督下完成。

例如：A BLUE AND WHITE BOWL
QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作。

例如：A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE
LIANGZHU CULTURE AND EARLIER, CIRCA
3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題
以佳士得之意見認為，作品並非自歸屬於基於其風格其部份是藝術家之創作。

「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。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕而不一定是指作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

例如：A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如：A BLUE AND WHITE BOWL
POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣品上載有珠寶商的簽字
「With maker's mark for Boucheron」：根據佳士得

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如意見但未必足以蓋賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級：該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級：該物品呈現細微的瑕疪，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級：該物品呈現可察覺的被使用過的跡象。任何使用或磨損的跡象都很輕微。狀況良好。

第4級：該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級：該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於拍賣品狀況，由於目錄版面所限未能提供對拍賣品的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。拍賣品實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鍍以有色金属（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購買入列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包涵。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與耗損量形容及解釋以方便閣下參考。



THIS PAGE: (Detail) Lot 20, Georgette Chen, *Still Life with Star Fruit*, Painted circa 1946 – 1950.



THIS PAGE: (Detail) Lot 76, Matthew Wong, *Shangri-La*, Painted in 2017.
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BACK COVER: (Detail) Lot 22, Chen Yifei, *Lingering Melodies from the Xunyang River*, Painted in 1991. © Chen Yifei Estate

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