



Sotheby's | 蘇富比

EST
1744

CONTEMPORARY
ART

HONG KONG • 15 OCTOBER 2016



FRONT COVER
LOT 528

BACK COVER
LOT 610

THIS PAGE
LOT 513

OPPOSITE PAGE
LOT 566

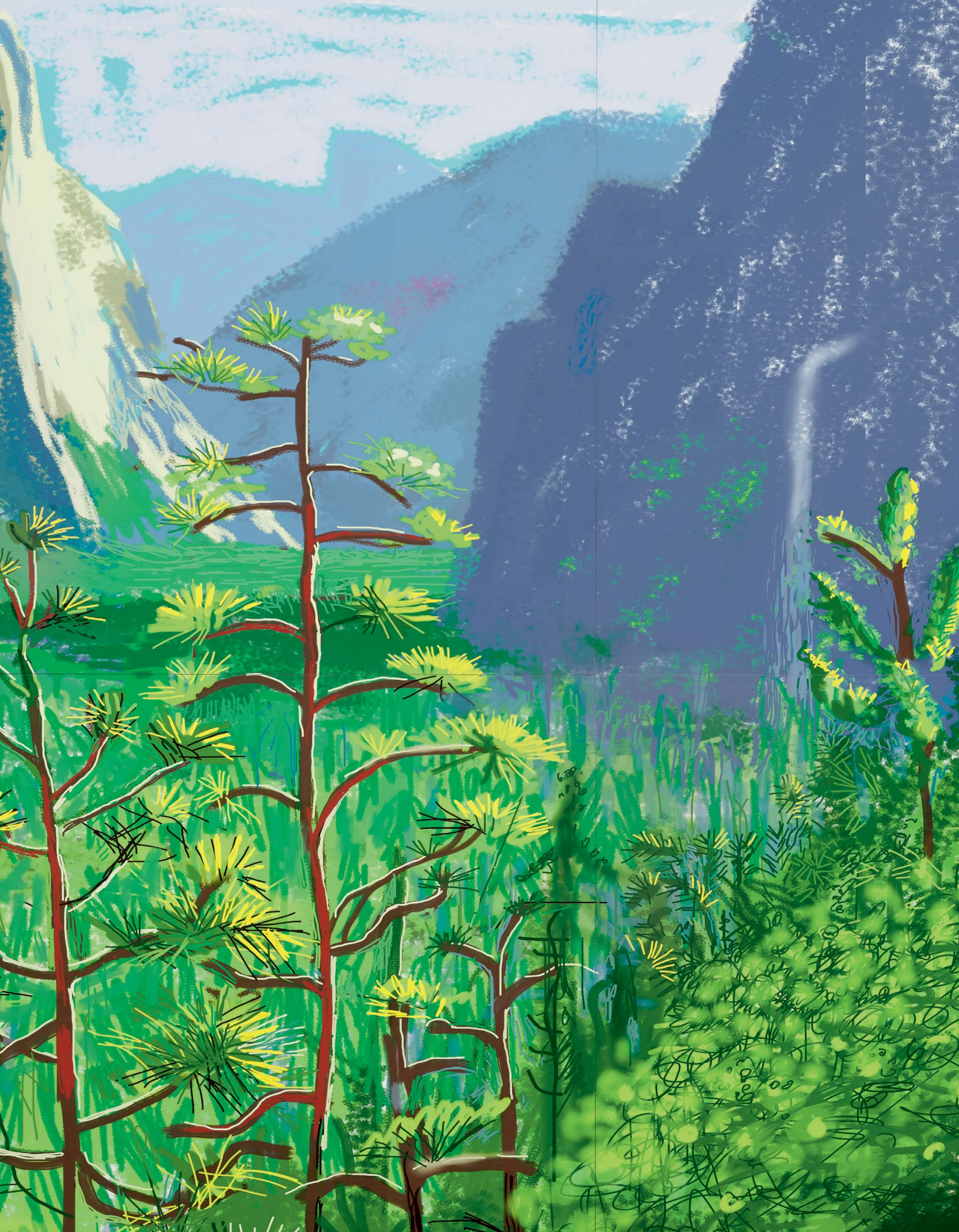


CONTEMPORARY
ART









IMPORTANT NOTICE TO BUYERS

PRE-REGISTRATION

Clients who wish to bid on lots marked ♪ in the printed catalogue and ♠ in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion as security for the bid. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used. The BID^{now} online bidding service is not available for Premium Lots.

For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby’s reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$1,000,000** or such higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$500,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion, as security for the bid.

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit.

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s **at least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,800 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有 ♠ 符號或電子目錄內標有 ♠ 符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**港幣5,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣2,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比**港幣1,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣500,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,800元。詳情請參考‘給準買家之指引’。

CONTEMPORARY ART

AUCTION IN HONG KONG
1 OCTOBER 2018
SALE HK0813
1 PM

TRAVELLING EXHIBITION

31 August - 2 September
Jakarta
The Capital Residence

1 - 2 September
Shanghai
The St. Regis Shanghai Jingan

4 - 5 September
Beijing
Park Hyatt Beijing

15 - 16 September
Taipei
Hua Nan Bank International
Convention Center

EXHIBITION

Friday 28 September
10am - 5.30pm

Saturday 29 September
10am - 8pm

Sunday 30 September
10am - 8pm

Monday 1 October
10am - 12.30pm

Hall 1
Hong Kong Convention and Exhibition Centre
(NEW WING)
1 Expo Drive Wanchai Hong Kong

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CATALOGUE PRICE

HK\$500 at the gallery

SOTHEBY'S AT HONG KONG CONVENTION AND EXHIBITION CENTRE DURING AUCTION AND EXHIBITION

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AUCTION AND EXHIBITION INFORMATION

+852 2524 8121



COLLECTION AND STORAGE 收取及儲存貨品

All items from this auction not collected from HKCEC by Wednesday 3rd October 2018 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge - HK\$1,800 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) calendar days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Collection Address

Helu-Trans (HK) Pte Ltd
Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road
Tsuen Wan, Hong Kong

Office Hours

Monday to Friday	9am – 5pm
Saturday	9am – 12pm

是次拍賣，所有於2018年10月3日上午11時前(星期三)未獲領取的拍賣品將會轉移到喜龍(香港)有限公司，而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。

儲存費計算方法如下：

每件每月港幣1,800元。

如欲安排付運或收取拍品，請聯絡：

售後服務部

聯絡方法請參見前頁

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表（辦公時間為星期一至五上午9時30分至下午6時）。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

取貨地址

喜龍(香港)有限公司
香港荃灣楊屋道168號國際訊通中心1102室

辦公時間

星期一至星期五	上午9時 – 下午5時
星期六	上午9時 – 下午12時



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KAWS

b.1974

OriginalFake Companion (Black)

painted cast vinyl
 stamped with fabricator's name and dated 2009
 on the underside of the right foot; stamped with
 the artist's name on the underside of the left foot
 This work is from an edition of 100, produced by
 Medicom Toy Life Entertainment, Japan

127 (H) by 55.9 by 35.6 cm; 50 (H) by 22 by 14 in.

PROVENANCE

Private Collection, Japan

This work is accompanied by its original product
 box.

HK\$ 180,000-280,000
 US\$ 23,000-35,700

KAWS

ORIGINALFAKE同伴（黑色）

著色塑膠

二〇〇九年作

款識

Medicom Toy 2009（右腳底部）

KAWS..09（左腳底部）

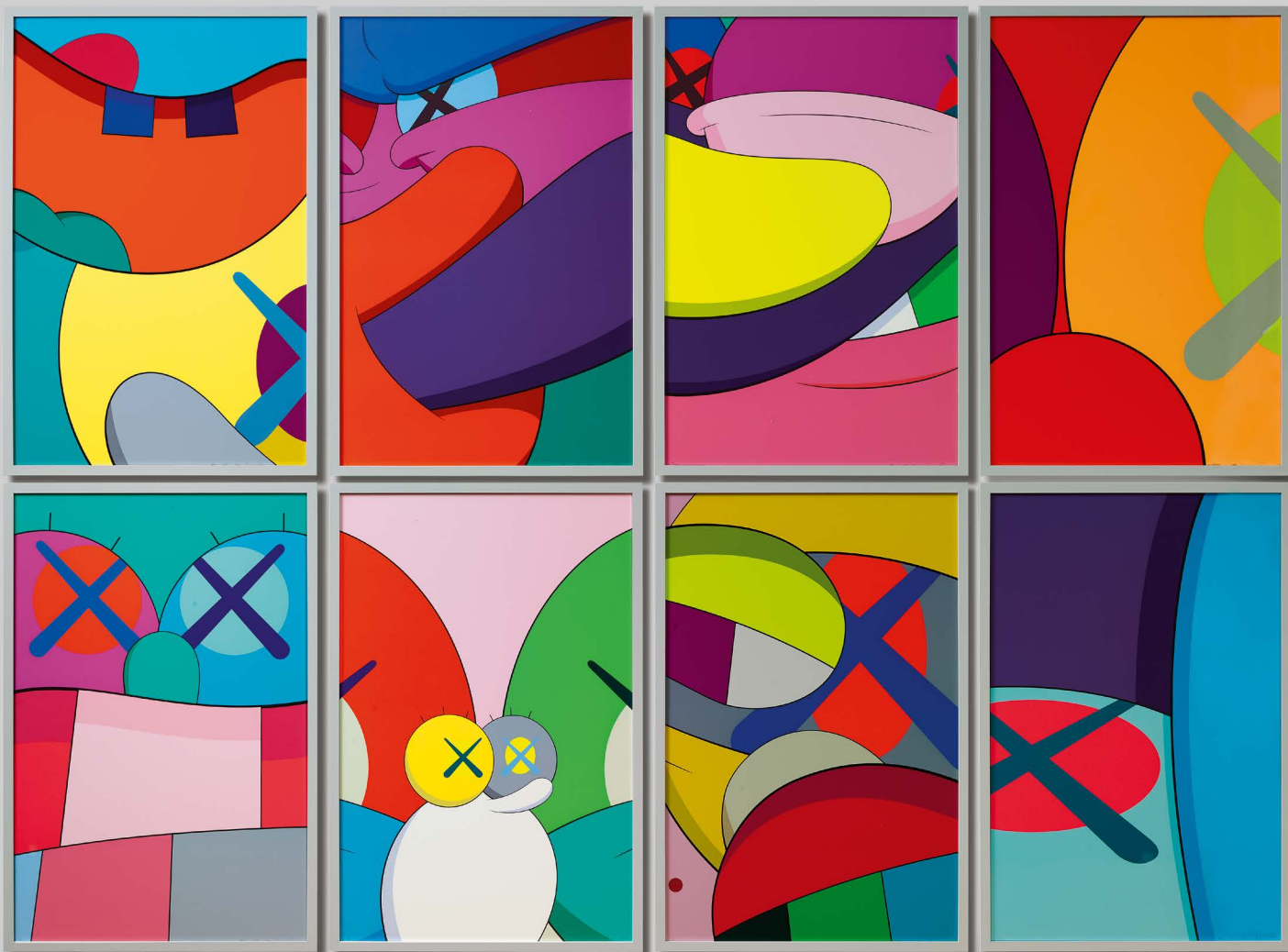
此作品共100版，製造商為日本，Medicom Toy
 Life Entertainment

來源

日本，私人收藏

此作品附設作品原裝紙盒





502

502

KAWS

b. 1974

No Reply (A Complete Set of Ten Prints)

screenprint

each signed, dated 15 and numbered AP 15/20

These works are number AP 15 from an edition of 100, plus 20 artist's proofs.

each: 88.9 by 58.5 cm; 35 by 23 in.

PROVENANCE

Private Asian Collection

This work is accompanied with the original portfolio case.

HK\$ 320,000-450,000

US\$ 40,800-57,500

KAWS

沒回覆（一套十幅）

絲網印刷 鏡框

二〇一五年作

款識

KAWS, 15, AP 15/20 (每幅)

版數

AP 15/20

此作品共100版，並加上20版藝術家自留版

來源

亞洲私人收藏

此作品附設原裝硬盒

KAWS

b. 1974

Blame Game (A Complete Set of Ten Prints)

screenprint

each signed, dated 14 and numbered AP 8/20

These works are number AP 8 from an edition of 100, plus 20 artist's proofs.

each: 88.8 by 58.4 cm; 35 by 23 in.

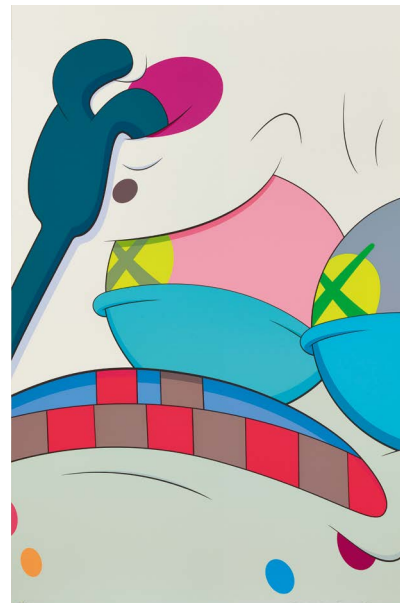
PROVENANCE

Private Asian Collection

This work is accompanied with the original portfolio case.

HK\$ 320,000-450,000

US\$ 40,800-57,500



KAWS

責備遊戲（一套十幅）

絲網印刷 鏡框

二〇一四年作

款識

KAWS, 14, AP 8/20 (每幅)

版數

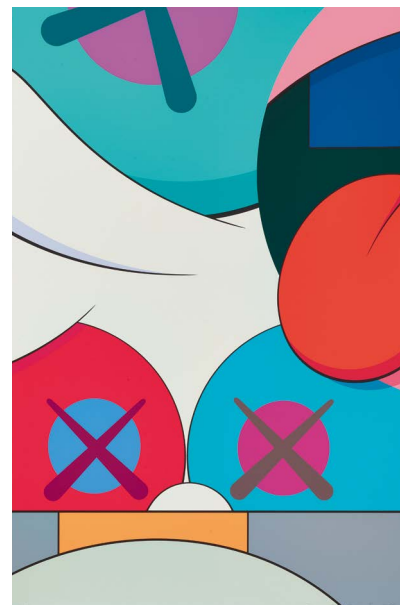
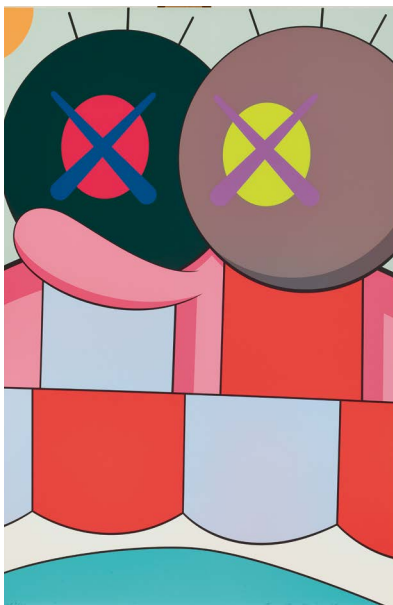
AP 8/20

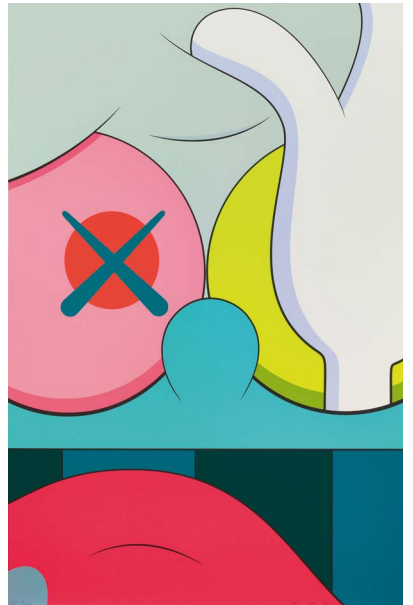
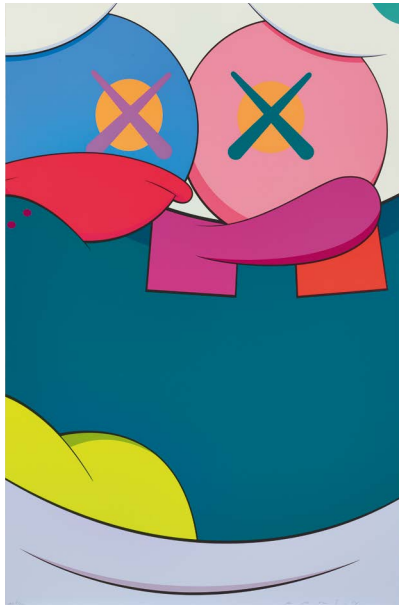
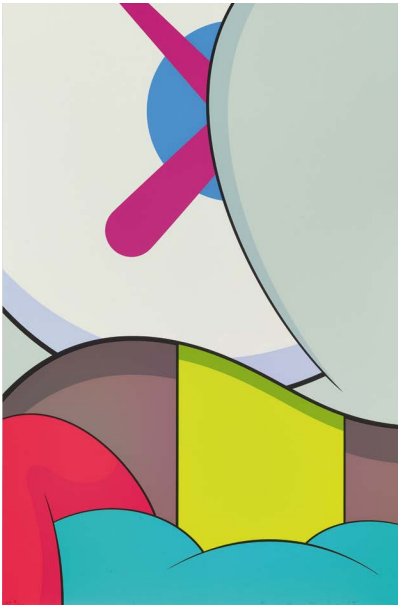
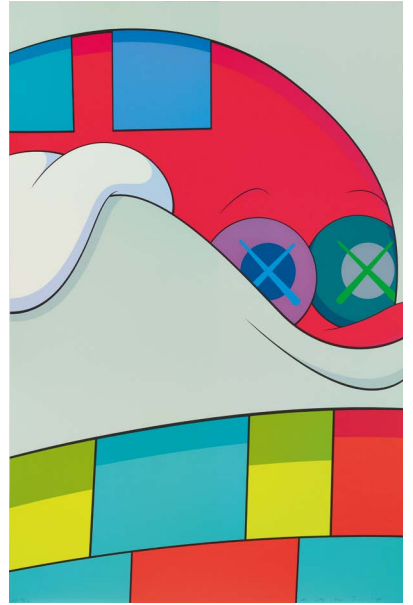
此作品共100版，並加上20版藝術家自留版

來源

亞洲私人收藏

此作品附設原裝硬盒





KUSAMA YAYOI

b. 1929

Pumpkin

acrylic on canvas
signed in English, titled in Japanese and dated 1991 on the reverse
18 by 14 cm; 7 by 5½ in.

PROVENANCE

Private Collection
Ravenel Auction, Hong Kong, 28 November 2011, lot 60
Acquired by the present owner from the above sale

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

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

US\$ 128,000-255,000

草間彌生

南瓜

壓克力畫布 鏡框

一九九一年作

款識

YAYOI KUSAMA, 1991, 《南瓜》(作品背面)

來源

私人收藏

香港，羅芙奧拍賣，2011年11月28日，拍賣編號60

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡

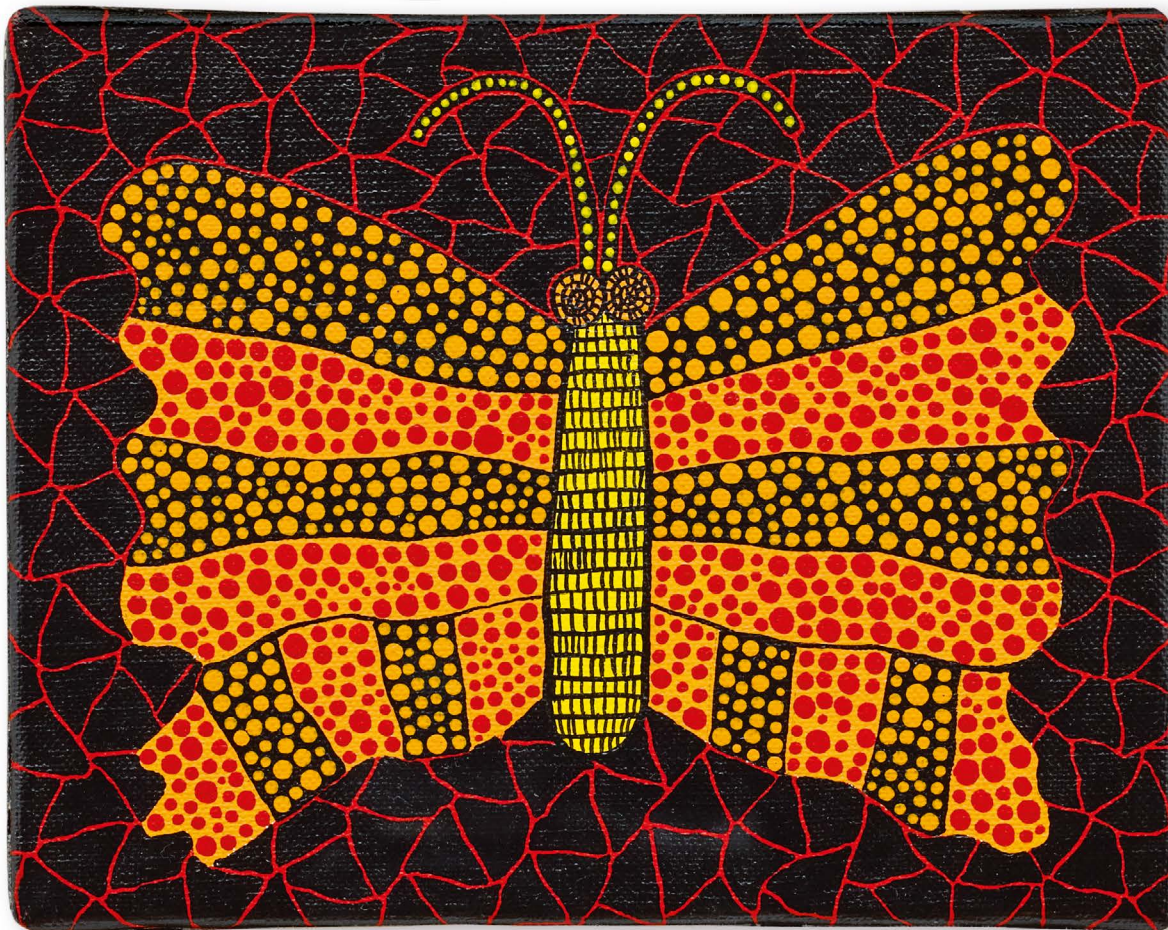
“Just as Bodhidharma spent ten years facing a stone wall, I spent as much as a month facing a single pumpkin. I regretted even having to take time to sleep.”

— KUSAMA YAYOI

「如同達摩面壁十年，一整個月來，我只面對一個南瓜。我甚至後悔自己花了時間睡覺。」

——草間彌生





505

505

KUSAMA YAYOI

b. 1929

Butterfly

acrylic on canvas

signed in English, titled in Japanese, and dated 1996 on the reverse

14 by 18 cm; 5½ by 7⅞ in.

PROVENANCE

Private Collection, Japan

Acquired by the present owner from the above

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

HK\$ 500,000-700,000

US\$ 64,000-89,500

草間彌生

蝶

壓克力畫布 鏡框

一九九六年作

款識

Yayoi Kusama, 1996, 《蝶》(作品背面)

來源

日本, 私人收藏

現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡



506

506

KUSAMA YAYOI

b. 1929

Hat

acrylic on canvas
signed in English, titled in Japanese and dated 1991 on the reverse
15.8 by 22.7 cm; 6 1/8 by 9 in.

PROVENANCE

Private Collection
SBI Art Auction, Tokyo, 23 April 2016, lot 19
Acquired by the present owner from the above sale

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

HK\$ 800,000-1,600,000
US\$ 102,000-204,000

草間彌生

帽子

壓克力畫布 畫框
一九九一年作
款識

YAYOI KUSAMA, 1991, 《帽子》(作品背面)

來源

私人收藏
東京, SBI Art 拍賣, 2016年4月23日, 拍賣編號19
現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡



507

507

KUSAMA YAYOI

b. 1929

Moonrise

enamel on paperboard
marked with the artist's seal; signed and titled in
Japanese and dated 1991 on the reverse
27.2 by 24 cm; 10¾ by 9½ in.

PROVENANCE

Acquired directly from the artist by the present
owner

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

HK\$ 80,000-120,000

US\$ 10,200-15,300

草間彌生

月出

瓷漆卡紙板 鏡框
一九九一年作
款識
藝術家鈐印一方
草間彌生，《月出》，1991（作品背面）

來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡

508

KUSAMA YAYOI

b. 1929

Pumpkin

felt pen and ink on paperboard
signed in English, dated 1979 and marked with
artist's seal; signed in English, titled in Japanese
and dated 1979 on the reverse
24.1 by 27.3 cm; 9½ by 10¾ in.

PROVENANCE

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

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

HK\$ 80,000-120,000

US\$ 10,200-15,300

草間彌生

南瓜

水筆及水墨卡紙板 鏡框

一九七九年作

款識

YAYOI KUSAMA, 1979, 藝術家鈐印一方

Yayoi Kusama, 《南瓜》, 1979 (作品背面)

來源

現藏者直接購自藝術家母親本人

此作品附設藝術家工作室所發之藝術品註冊卡

509

KUSAMA YAYOI

b. 1929

Untitled

ink and gouache on paper laid on canvas

signed in Japanese

Executed in 1951.

12.6 by 8.6 cm; 5 by 3⅜ in.

PROVENANCE

Nukaga Gallery, Tokyo

Private Collection

SBI Art Auction, Tokyo, 24 October 2015, lot 266

Private Collection

Est-Ouest Auctions, Hong Kong, 27 May 2018, lot 153

Acquired by the present owner from the above sale

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

HK\$ 50,000-80,000

US\$ 6,400-10,200

草間彌生

無題

水墨、水粉紙本，貼於畫布 鏡框

一九五一年作

款識

彌

來源

東京，Nukaga 畫廊

私人收藏

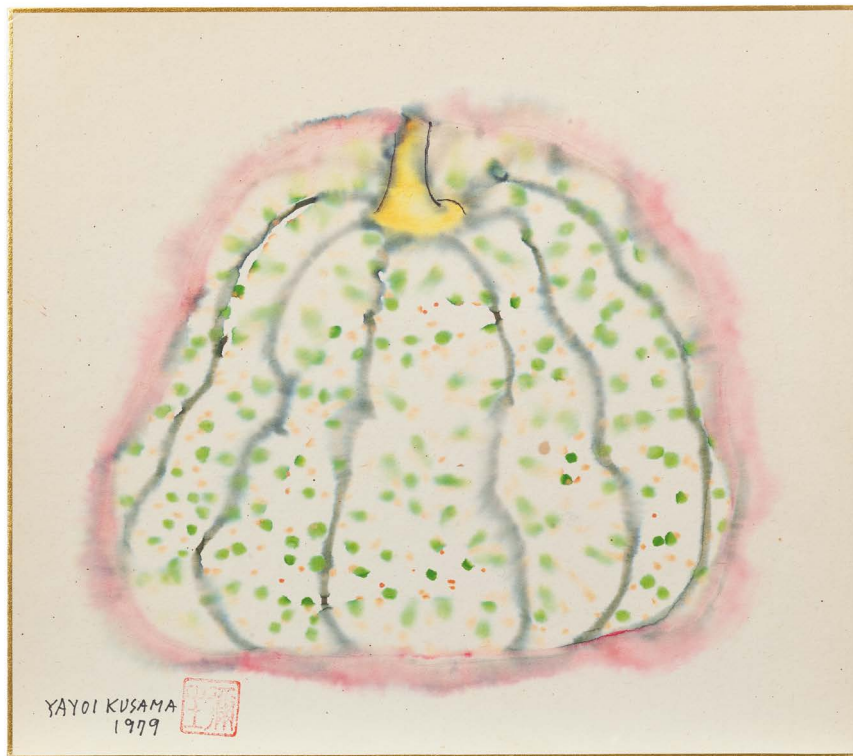
東京，SBI Art 拍賣，2015年10月24日，拍品編號266

私人收藏

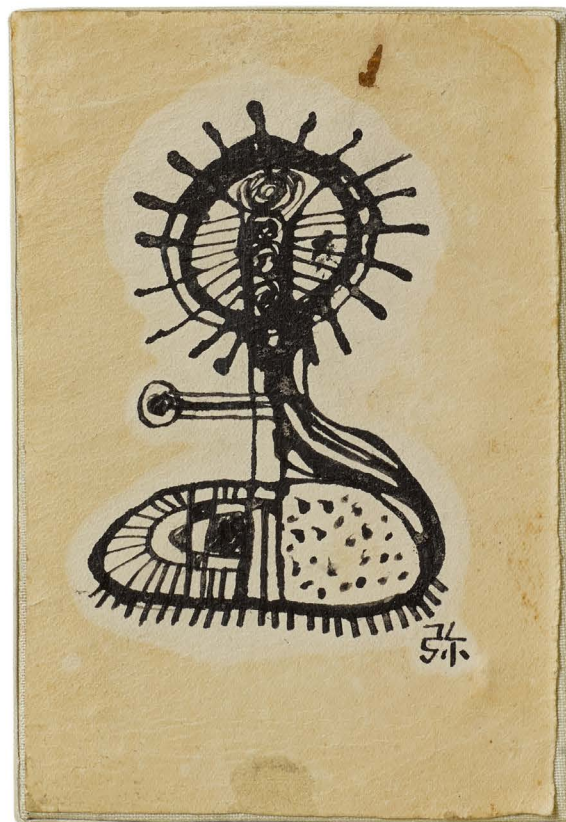
香港，伊斯特拍賣，2018年5月27日，拍品編號153

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡



508



509



510

510

NARA YOSHITOMO

b. 1959

Stoned

ink and coloured pencil on paper
signed, titled in English and dated 97
22.8 by 15 cm; 9 by 6 in.

PROVENANCE

Private Collection
Phillips, New York, 16 November 2007, lot 133
Acquired by the present owner from the above sale

HK\$ 300,000-500,000
US\$ 38,300-64,000

奈良美智

飄飄欲仙

水墨及彩色鉛筆紙本 鏡框
一九九七年作
款識
《Stoned》，奈良，97

來源

私人收藏
紐約，富藝斯，2007年11月16日，拍賣編號133
現藏者購自上述拍賣



511

511

NARA YOSHITOMO

b. 1959

Untitled

pen and coloured pencil on paper
signed and dated 97
29.5 by 21 cm; 11½ by 8¼ in.

PROVENANCE

Private Asian Collection

This work is accompanied by a certificate of authenticity
issued by Rabbit Hills.

HK\$ 300,000-500,000
US\$ 38,300-64,000

奈良美智

無題

鋼筆及彩色鉛筆紙本 鏡框
一九九七年作
款識
奈良，97

來源

亞洲私人收藏

此作品附設由Rabbit Hills所發之作品證明書

NARA YOSHITOMO

b. 1959

Mumps

acrylic and coloured pencil on paper
signed and dated 98
36 by 22.5 cm; 14 $\frac{1}{8}$ by 8 $\frac{5}{8}$ in.

EXHIBITED

Tokyo, Ginza Art Space, *Walking Alone*, January - February 1999
Yoshitomo Nara – From the Depth of My Drawer, 2004-2005.
This exhibition travelled to Japan, Tokyo, Hara Museum of Contemporary Art; Awara, Kanaz Forest of Creation; Yonago, Yonago City Museum of Art; Hirosaki, Yoshii Brick Brewhouse; Seoul, Rodin Gallery.
Japan, Hirosaki, Aomori, Yoshii Brick Brewhouse, *Yoshitomo Nara + graf A to Z*, 2006

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume II, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.119, no. D-1998-016 (illustrated in colour)

PROVENANCE

Tomio Koyama Gallery, Tokyo
Acquired by the present owner from the above

HK\$ 800,000-1,200,000
US\$ 102,000-153,000

奈良美智

腮腺炎

壓克力及彩色鉛筆紙本 鏡框
一九九八年作
款識
奈良，98

展覽

東京，Ginza Art Space 〈Walking Alone〉一九九九年一月至二月
〈Yoshitomo Nara – From the Depth of My Drawer〉二〇〇四年至二〇〇五年（日本，京都，二〇〇五年）44、49、119、169頁。此展覽巡迴至日本，東京，原美術館；蘆原市，金津創作之森；米子市，米子市美術館；弘前市，青森市，吉井酒造煉瓦倉庫；首爾，羅丹畫廊
日本，弘前市，青森市，吉井酒造煉瓦倉庫〈Yoshitomo Nara + graf: A to Z〉二〇〇六年

出版

〈奈良美智作品全集1984 – 2010 第二冊〉（日本東京，株式會社美術出版社，二〇一一年）119頁，編號D-1998-016（彩色圖版）

來源

東京，小山登美夫畫廊
現藏者購自上述來源

“Overseas, everyone started to read the work within the context of Murakami’s Superflat theory. In a way, they can be explained with that, so that’s fine, but for me they were much more personal. All the children and animals depicted came from inside me, not from a theory.”

– NARA YOSHITOMO

「在海外，每個人都以村上隆的超扁平理論去閱讀作品。我對此沒所謂，但我的作品卻更個人化，所有作品中的孩童及小動物，均來自我心深處，並非來自理論。」

——奈良美智



NARA YOSHITOMO

b.1959

Untitled

gouache, pastel and pencil on paper
signed and dated 97
70 by 100 cm; 27½ x 39¾ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume 2,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 105

PROVENANCE

Galerie van Dieten-d'Eendt, Amsterdam
Private Collection (acquired from the above)
Christie's London, 23 June 2006, lot 297
Acquired by the present owner from the above sale

HK\$ 2,400,000-3,500,000
US\$ 306,000-446,000

Untitled features the famous sleeping dog from Nara Yoshitomo's cast of characters. A recurring figure in the artist's oeuvre, the whimsical dog appears often in Nara's creations and has been rendered in life-size sculpture form as well as being featured as the hero of Nara's first illustrated book for children, *The Lonesome Puppy*. The adorably illustrated book tells the story of a puppy so large that no one sees him – until a determined little girl climbs high enough to meet him and become his friend. The present lot recalls not only this sweet tale but also encapsulates Nara's epochal and universally resonant oeuvre.

Nara was born in 1959 in Hirosaki in the Aomori Prefecture. His formative years were marked—if not marred—by intense feelings of isolation: born to emotionally distant workaholic parents in post-war Japan and growing up as the youngest of three sons by a drastic age difference, Nara's childhood was, for the most part, spent alone. The artist once admitted in an interview: "When you are a kid, you are too young to know you are lonely, sad, and upset... Now I know I was." Transforming his intense feelings into art, Nara immortalized his loneliness into endearing creations that quickly gained an explosive worldwide cult following. Whether portraying young solitary children or animals, Nara's creations merge anime, Pop Art and punk rock, combining mischief and innocence to convey a beguiling sugary sweetness on the surface that melts to reveal darker angsts. While immediately reminiscent of Pop and exuding an undeniable Lichtenstein-esque vibe, the artist's reductive figurations draw also on Modernism's sign-like shorthand language of images to leaving endless space for fantasy for the child as well as the adult viewer.

奈良美智

無題

水粉、粉彩及鉛筆紙本 鏡框
一九九七年作

出版

《奈良美智作品全集1984 – 2010 第二冊》（日本東京，株式會社美術出版社，二〇一一年）105頁

來源

阿姆斯特丹，Galerie van Dieten-d'Eendt畫廊
私人收藏（購自上述來源）
倫敦，佳士得，2006年6月23日，拍品編號297
現藏者購自上述來源

《無題》描繪了藝術家奈良美智筆下人物中廣為人知的熟睡小狗。這隻小狗是奈良創作中的重要班底，時而以真人大小的雕塑出現，時而以畫中配角亮相，它更曾為奈良美智首本兒童繪本《孤獨的小狗》中擔起大樑，演繹英雄角色。繪本故事描述一隻身軀龐大的小狗，因為體形過大，反使大家無法感受牠的存在，直到有一天有個小女孩爬呀爬的攀到高處與牠相遇、相識並成為相知，小狗才從此寂寞不再。此作品不僅讓人回想起這個動人肺腑的故事，還體現了藝術家賦予作品劃時代引起共鳴的非凡藝術觸覺。

奈良美智在一九五九年生於日本青森縣弘前市，兒時的孤獨和失落感在他心中留下深刻的烙印，成年後這些回憶依然反覆浮現。他成長於戰後日本，父母長年忙於工作，與子女感情疏離，而且他是家中排行最小的第三子，與兄長年紀相差甚遠，因此他的童年幾乎是獨自一人度過。奈良美智曾在一次訪談中坦言：「兒時還太小，不知道自己是孤獨、悲傷、苦惱的……現在卻明白當時自己的心境就是那麼一回事」。他把強烈情感投放在藝術之中，無數幅畫像中的小孩都是孤零零地處在一片模糊空虛的背景中；他的作品流露著一股揮之不去的孤獨情緒，在世界各地驟獲廣泛迴響。

奈良美智的畫風簡練單純，融入動畫、普普藝術和朋克搖滾元素；女孩調皮天真的可愛面目下暗藏焦慮不安。他的作品是日本普普藝術的代表之一，更明顯受李奇登斯坦的表現手法影響；簡潔的人物造型源於現代主義，圖像猶如一段簡略的速記語言，留給兒童以至成年觀眾無窮的想像空間。





514

514

MR.

b. 1969

The Little Mermaid

watercolour and pencil on paper
signed and dated 2010
29.6 by 21 cm; 11¾ by 8¼ in.

PROVENANCE

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

HK\$ 50,000-80,000
US\$ 6,400-10,200

MR.

小小美人魚

水彩及鉛筆紙本 鏡框
二〇一〇年作
款識
Mr, 2010

來源

香港，貝浩登畫廊
現藏者購自上述來源



515

515

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

TAKANO AYA

b. 1976

Furyu Odori: Celebration 2

oil on canvas

signed in English and dated 2012 on the stretcher

130.3 by 80.3 cm; 51¼ by 31⅞ in.

EXHIBITED

Tokyo, Kaikai Kiki Gallery, *May All Things Dissolve in the Ocean of Bliss*, 6 March - 2 April 2014, p.28

PROVENANCE

Galerie Perrotin, Hong Kong

Acquired by the present owner from the above

HK\$ 250,000-350,000

US\$ 31,900-44,600

重要亞洲收藏

高野綾

花舞：慶典2

油畫畫布

二〇一二年作

款識

AYA TAKANO, 2012 (作品背面畫架)

展覽

東京, Kaikai Kiki畫廊〈高野綾：願所有都溶進幸福的海裡〉二〇一四年三月六日至四月二日, 28頁

來源

香港, 貝浩登畫廊

現藏者購自上述來源



516

516

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

MR.

b. 1969

Murmuring Stream

acrylic on canvas
signed and dated 2009 on the overlap
116.7 by 80.3 cm; 46 by 31½ in.

PROVENANCE

Galerie Perrotin
Private Collection, Indonesia

HK\$ 350,000-550,000

US\$ 44,600-70,500

重要亞洲收藏

MR.

川流淙淙

壓克力畫布
二〇〇九年作
款識
MR., 2009 (畫布折入處)

來源

貝浩登畫廊
印度尼西亞，私人收藏



517

517

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

SHICHINOHE MASARU

b. 1959

A Moment

acrylic on board
signed in English; signed in Japanese and English, titled in
English and dated 2008 on the reverse
41 by 31.8 cm; 16½ by 12½ in.

LITERATURE

Ping Art Space, *Black Angel*, Taipei, Taiwan, 2010, unpaginated
(illustrated)

PROVENANCE

Private Collection
Christie's, Hong Kong, 25 November 2012, lot 560
Acquired by the present owner from the above sale

HK\$ 80,000-120,000
US\$ 10,200-15,300

重要亞洲收藏

七戶優

片刻

壓克力木板 畫框
二〇〇八年作
款識

Shichinohe
七戶優, Masaru Shichinohe, 《A Moment》, 2008 (作品
背面)

出版

《月下紫羅蘭》(台北, 藏新藝術有限公司, 二〇一〇年) 無頁
數 (圖版)

來源

私人收藏
香港, 佳士得, 2012年11月25日, 拍賣編號560
現藏者購自上述拍賣

UEMAE CHIYU

b. 1920

Work

oil on canvas
signed and dated 1960 on the reverse
91 by 73 cm; 35¾ by 28¾ in.

PROVENANCE

Private Collection
Acquired by the present owner from the above

This work is accompanied with a certificate of authenticity
issued by the artist.

HK\$ 1,000,000-2,000,000
US\$ 128,000-255,000

上前智祐

作品

油畫畫布 畫框
一九六〇年作
款識
上前智祐，1960（作品背面）

來源

私人收藏
現藏者購自上述來源
此作品附設有藝術家簽發之作品證明書

“My hands, trained to be
omnipotent, engrave the images
sent from my brains via the nerves
on select materials.”

— UEMAE CHIYU

「我腦海中的影像經由神經傳送至那
雙歷盡訓練而變得無所不能的手，
最終得以透過這些媒材體現。」

——上前智祐



SHIRAGA KAZUO

1924 - 2008

Samantabhadra

oil on canvas
signed and titled in Japanese on the reverse
Executed circa 1970s.
72 by 60 cm; 28¼ by 23 in.

PROVENANCE

Art U. Gallery, Osaka
Acquired by the present owner from the above

HK\$ 2,000,000-3,000,000
US\$ 255,000-383,000

Samantabhadra is an exquisite example of Shiraga Kazuo's 1970s paintings, revealing the artist's increasing engagement with Esoteric Buddhism – a lesser known yet significant influence to his artistic creation during this transitional period of his career. In 1971, Shiraga underwent rigorous training under the Tendai Buddhist sect at the Enryaku-ji monastery; when he resumed painting the following year, he began titling his compositions in reference to Buddhist deities. In the present work, the deity Samantabhadra is almost discernible from the seemingly abstract composition: the green brushstrokes superimposed on vertical swathes of orange evokes the deity's golden body; while the underlying deep blue pigments evoke the lotus pedestal on which the bodhisattva is seated on.

Straddling the dynamic and the controlled, the present work is charged with an incandescent vitality. Shiraga's dynamically physical and gestural practice is mirrored by Samantabhadra's teaching, which emphasises the notions of motion and action in living life in full. In fact, the Tendai sect and Enryaku-ji hold dear to a long-standing history of highly physicalized spiritual practise such as ascetic meditation and martial art in isolated mountains. This approach towards spirituality perfectly coincides with Shiraga's corporeal and often violent artistic endeavours.

While Shiraga is primarily known for his ground-breaking method of painting with his feet, he began in the 1970s to experiment with painterly tools such as wooden poles, boards and squeegees. These new implementations seem to signify an evolution in Shiraga's physical and spiritual relationship with his art. Ming Tiampo, co-Curator of *Gutai: Splendid Playground* at the Solomon R. Guggenheim Museum in New York, observes that Shiraga's abstract expressions in the 70s "take on an equally energetic, but more peaceful sensibility." Inspired by Buddhist learnings, the present work encapsulates the artist's ceaseless exploration of the limits of body, art and spirit.

白髮一雄

普賢菩薩

油畫畫布 鏡框
約一九七〇年代作
款識
白髮一雄，《普賢菩薩》（作品背面）

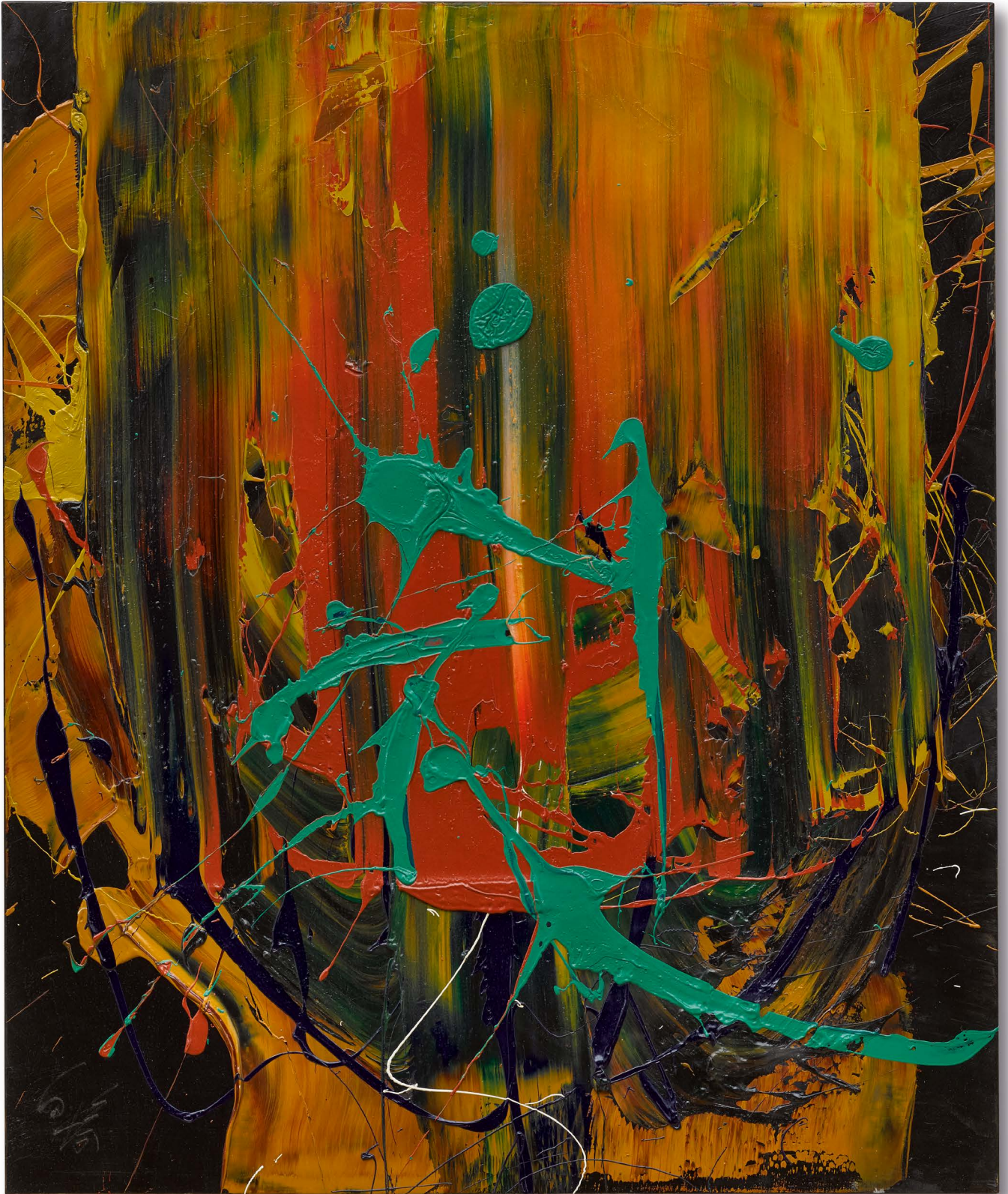
來源

大阪, Art U. 畫廊
現藏者購自上述來源

《普賢菩薩》是白髮一雄七十年代畫作的優秀典範，揭示藝術家與密宗佛教日益緊密的聯繫，這段過渡期的藝術創作影響深遠，但卻鮮為人知。一九七一年，白髮一雄在延曆寺皈依天台宗出家修行；翌年他重新習畫，開始以佛教神明為筆下作品命題。本作中，普賢菩薩在抽象構圖上依稀可辨：垂直的橙色塊上勾畫綠色筆觸，宛如菩薩金身，而下方的深藍色則令人聯想起菩薩的蓮花座。

本作動靜有方，控制得宜，迸發出澎湃活力。白髮一雄透過身體及姿勢創作，灑脫揮毫，與普賢菩薩的教義如出一轍，強調行德以完成人生志願。事實上，天台宗和延曆寺重視以身體實踐靈性鍛煉的悠久傳統，如在深山中苦行冥想和習武。這種鍛煉靈性的方式與白髮一雄利用身體或時而暴力的創作手法完全吻合。

儘管白髮一雄憑藉用腳繪畫的革新畫法而著稱，但他在七十年代也開始試驗利用木棒、木板及刮墨刀等繪畫工具來創作。這些新嘗試似乎意味著白髮一雄在身體和精神上與藝術的關係逐漸蛻變。紐約古根海姆美術館展覽〈具體派：燦爛的樂園〉的聯合策展人蔡宇鳴（Ming Tiampo）評述，白髮一雄於七十年代創作的抽象繪畫「同樣洋溢活力，但情感較為平和」。本作乃受到佛教教義啟發而成，蘊含藝術家對身體、藝術與精神極限的無止境探索。





A DISTINGUISHED SELECTION OF SAM FRANCIS WORKS FROM AN EMINENT JAPANESE MUSEUM COLLECTION

Sotheby's is honoured to present **Lots 520 to 528**, an exquisite selection of nine works by Sam Francis spanning over twenty years from the artist's highly acclaimed oeuvre. Serving as a mini retrospective, the carefully assembled collection hails from an eminent private Japanese museum collection and brings together a rare collection of fresh-to-auction works on paper, a canvas work and an acrylic on panel work. Mostly never before exhibited to the public, these works showcase Francis's artistic acumen across mediums whilst also marking different stylistic developments seen in Francis's oeuvre in accordance to the several geographical locations he inhabited.

A Californian by birth, Francis was first influenced by the works of Clyfford Still, Ad Reinhardt, and Mark Rothko who converged and taught in the San Francisco Bay Area in the late 1940s. Digesting these stylistic precedents, Francis relocated in 1950 to Paris where he became immersed in the rich mesmerizing colours of the Impressionists and Post-Impressionists. During this period the critic Arnold Rüdinger wrote that Francis's works "remind the European of Monet's late period. Let there be no mistake – it is not the semblance of colours and the atmosphere that justifies this comparison with Monet, but the miracle that, from an abstract conception, bursts forth the image of a lyrical pantheism to which Monet and Bonnard arrived

知名日本博物館收藏 山姆·弗朗西斯優秀作品選萃

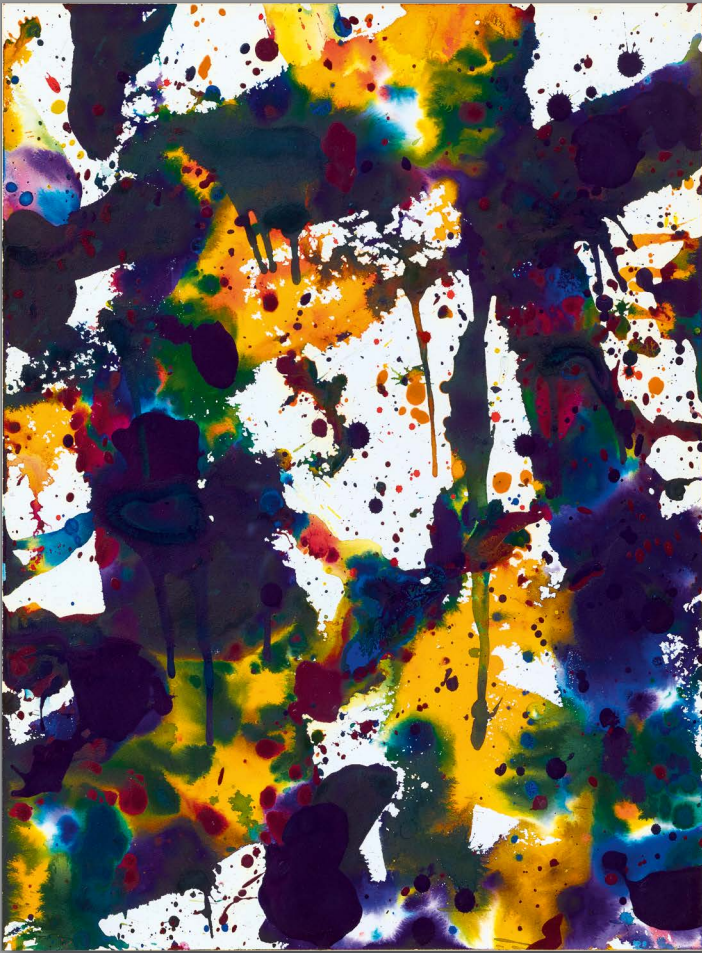
at by means of the figurative" (Arnold Rüdinger in Exh. Cat., Paris, Centre Culturel Américain, *Sam Francis*, Shirley Jaffe, Kimber Smith, 1958, n.p.). It was also during this time that the first artists from China and Japan congregated in Paris in the early 1950s, including Zao Wou-ki, Chu Teh-chun, Imai Toshimitsu, Domoto Hisao. Deeply intrigued by Asian philosophies, Francis adapted his style in the mid-1950s to introduce large areas of white, creating an airiness and lightness that breaks up his earlier grid-like all-over compositions of colour.

Noting the East Asian sensibilities in Francis's work, James Johnson Sweeney wrote in a catalogue in 1967 that Francis was "the most sensuous and sensitive American painter of his generation" (James Johnson Sweeney in Exh. Cat., Houston, Museum of Fine Arts (and travelling), *Sam Francis*, 1967, p. 21). In a career spanning half a century and three continents, Francis charted his own course through the global landscape of abstraction, creating a corpus that is at once a synthesis of diverse inspirations and a deeply personal endeavour toward self-discovery. Francis's works are housed in eminent international museum collections such as the Centre Pompidou in Paris, the MoMA and Metropolitan Museum in New York and the Kunstmuseum Basel in Switzerland, among others.

蘇富比很榮幸呈獻山姆·弗朗西斯的九幅優秀傑作（**拍品編號520至528**），跨越藝術家逾二十年備受稱譽的創作歷程。是次拍賣以營造弗朗西斯之小型回顧展作宗旨，作品從著名日本博物館收藏中精心挑選，罕有匯集一系列首現拍場的紙本、油畫及壓克力畫板作品，當中大部分從未公開展出，體現弗朗西斯跨越不同媒材的創作智慧，並見證他隨不同居住地演變發展的創作風格。

弗朗西斯生於加州，四十年代後期，克里夫·斯蒂·艾德·萊茵哈特及馬克·羅斯科等藝術家曾於舊金山灣區聚集及教學，對他的早期創作影響深刻。藝術家吸收多位名師的創作風格，至一九五〇年移居巴黎，沉浸於印象派及後印象派豐富迷人的色彩之中。當時藝評家阿諾德·魯德林格曾寫道，弗朗西斯的作品「令人聯想到莫內後期的歐洲畫作，準確來說，兩者相近之處不在於畫中的色彩與氛圍，而神奇的是，弗朗西斯透過抽象概念，一如莫內與博納爾的具象表達，迸發情感豐富的宇宙姿采。」（阿諾德·魯德林，展覽圖錄，巴黎，美國文化中心，《山姆·弗朗西斯，雪莉·賈菲，金伯·史密斯》，一九五八年，頁數不詳）時值五十年代初期，趙無極、朱德群、今井俊滿及堂本尚郎等首批中日藝術家初集巴黎，弗朗西斯對當中的亞洲哲思深感興趣，於五十年代中期轉變創作風格，摒棄早期色彩滿溢的矩陣構圖，改以施展大片空白，畫面輕盈靈巧。

談及弗朗西斯創作中的東亞情感，藝評家詹姆斯·約翰遜·斯偉尼曾於一九六七年的圖錄寫道，他是「其時最為感性且情感敏銳的美國畫家」（詹姆斯·約翰遜·斯偉尼，展覽圖錄，侯斯頓美術館（及巡迴展覽），《山姆·弗朗西斯》，一九六七年，21頁）。弗朗西斯的創作歷程跨越半個世紀，穿梭世界三洲，他在抽象藝術的世界版圖自成航道，最終的創作既匯集各種靈感，又深入自我探索。他的作品現為國際知名博物館收藏，當中包括巴黎龐畢度中心、紐約現代藝術博物館、大都會藝術博物館，以及瑞士巴塞爾藝術博物館等。



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PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM
COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on paper
inscribed *Sam Francis 1973 LA* on the label affixed to the
reverse
46 by 37.6 cm; 18⅞ by 14¾ in.

EXHIBITION

Los Angeles, Los Angeles Pierce College Art Gallery, Sam
Francis: Gouaches, 23 February – 12 March 1976

PROVENANCE

Acquired directly from the artist by the present owner

This work is identified with the interim identification number
of SF73-152 in consideration for the forthcoming Sam
Francis: Catalogue Raisonné of Unique Works on Paper. This
information is subject to change as scholarship continues by
the Sam Francis Foundation.

HK\$ 150,000-200,000
US\$ 19,200-25,500

知名日本博物館收藏

山姆· 弗朗西斯

無題

壓克力紙本 鏡框
一九七三年作
款識
SAM FRANCIS, 1973, LA (作品背面標籤)

洛杉磯，洛杉磯皮爾斯學院藝廊〈山姆· 弗朗西斯：水粉作品〉
一九七六年二月二十三日至三月十二日

來源

現藏者直接購自藝術家本人

本作為山姆· 弗朗西斯基金會之註冊作品，暫定識別編號為
SF73-152，並將載於正在籌備編纂的〈山姆· 弗朗西斯：紙本
作品全集〉。上述資料或就基金會持續研究而作相應更改。



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PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM
COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

gouache and acrylic on paper
signed, dated 1961 and inscribed *Tokyo* on the reverse
78.2 by 56.6 cm; 30¾ by 22¼ in.

EXHIBITED

Japan, Tokyo, Idemitsu Museum of Arts, *Sam Francis: From the Idemitsu Collection*, 27 June – 6 August 2000 (and traveling), p. 29, no. 19 (illustrated in colour)
Japan, Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, 10 August – 16 September 2002, p. 54, no. 31 (illustrated in colour)

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

This work is identified with the interim identification number of SF62-145 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

HK\$ 700,000-1,000,000
US\$ 89,500-128,000

知名日本博物館收藏

山姆·弗朗西斯

無題

水粉及 壓克力紙本 鏡框
一九六一年作

款識

Sam Francis, 1961, Tokyo (作品背面)

展覽

日本，東京，出光美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇〇年六月二十七日至八月六日（及後巡迴展出）29頁，編號19（彩色圖版）
日本，富山，富山縣立近代美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇二年八月十日至九月十六日，54頁，編號31（彩色圖版）

來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，暫定識別編號為SF62-145，並將載於正在籌備編纂的〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。

PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

The Bound and the Unbound

acrylic on gessoed hollow-core wooden panels
each panel is numbered *SFP84-114* and their respective panel number and signed on the underside of the first panel
Executed in 1984
each panel: 244 by 122 cm; 96⅞ by 48 in.
overall: 244 by 610 cm; 96⅞ by 240¼ in.

EXHIBITED

New York, André Emmerich Gallery, *Sam Francis: New Work*, 8 November–1 December 1984
Japan, Toyama, Museum of Modern Art, *Sam Francis*, 23 April–19 June 1988, pp. 34–35, no. 7 (illustrated in colour). This exhibition later travelled in the same year to additional venues in Japan: Karuizawa, Seibu Takanawa, Museum of Modern Art, 4 August–4 September; Shiga, Museum of Modern Art, 10 September–16 October; Kurashiki, Ohara Museum of Art, 25 October–27 November; and Tokyo, Setagaya Art Museum, 25 February–26 March 1989
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Sam Francis*, 12 February–18 April 1993, pp. 216–17 (illustrated in colour)
Japan, Tokuyama, Tokuyama City Museum of Art and History, *Sam Francis and Sengai: From the Idemitsu Museum of Arts*, 11 April–1 June 1997, pp. 44–47, pl. 20-1, 20-2 (illustrated in colour)
Japan, Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, 10 August–16 September 2002, pp. 89–92, no. 51 (illustrated in colour). This exhibition later travelled to additional venues in Japan: Chiba, Kawamura Memorial Museum of Art, 28 September–10 November 2002; Ehime, Museum of Art Ehime, 16 November–23 December 2002; Tokyo, Museum of Contemporary Art, 5 April–25 May 2003; Fukushima, Iwaki City Art Museum, 3 June–6 July 2003; Oita, Oita City Art Museum, 13 September–26 October 2003

LITERATURE

Waldberg, Michel., *Sam Francis: Metaphysics of the Void*, Toronto, 1987, pp. 100–101, 160–161 (illustrated). (A French edition titled *Metaphysique du vide* was published by Francis Delille in 1986.)
Contemporary Great Masters: Sam Francis. Tokyo, Kodansha, 1994, pl. 56 (illustrated)
Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no. 961-970, illustrated in color on DVD

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

Executed in 1984, this work is identified with the archival identification number of SFF.961.970 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation. This work is alternatively registered with the Sam Francis Foundation under archive number SFP84-114(A-B)(1-5).

HK\$ 1,500,000-2,000,000
US\$ 192,000-255,000

知名日本博物館收藏

山姆·弗朗西斯

束縛與無界

壓克力於塗底料層空心木板，五屏
一九八四年作
款識
SFP84-114（每屏底部）
Sam Francis（屏板1/5底部）

展覽

紐約，André Emmerich 畫廊〈山姆·弗朗西斯新作展〉一九八四年十一月八日至十二月一日
日本，德山，德山市美術館〈山姆·弗朗西斯〉一九八八年四月二十三日至六月十九日，34至35頁，圖錄編號7（彩色圖版）此展覽於同年巡迴日本各地：輕井澤，西武高輪，現代藝術博物館，八月四日至九月四日；滋賀縣，滋賀縣立近代美術館，九月十日至十月十六日；倉敷市，大原美術館，十月二十五日至十一月二十七日；一九八九年於東京，世田谷美術館，二月二十五日至三月二十六日
波昂，聯邦德國藝術展覽大廳〈山姆·弗朗西斯〉一九九三年二月十二日至四月十八日，216至217頁（彩色圖版）
日本，德山，德山市美術博物館〈出光美術館館藏：山姆·弗朗西斯與仙崖義梵〉一九九七年四月十一日至六月一日，44至47頁，圖版20-1及20-2（彩色圖版）
日本，富山，富山縣立近代美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇二年八月十日至九月十六日，89至92頁，圖錄編號51（彩色圖版）此展覽於同年巡迴日本各地：千葉，川村紀念美術館，九月二十八日至十一月十日；愛媛，愛媛縣美術館，十一月十六日至十二月二十三日；以及二〇〇三年於東京，現代美術館，四月五日至五月二十五日；福島，磐城市立美術館，六月三日至七月六日；大分縣，大分縣立美術館，九月十三日至十月二十六日

出版

〈山姆·弗朗西斯：虛空的形上學〉Michel Waldberg著（多倫多，一九八七年）100至101頁及160至161（圖版）（Francis Delille編制的法文版於一九八六年出版）
〈當代大師：山姆·弗朗西斯〉（東京，講談社，一九九四年）圖版56
〈山姆·弗朗西斯：畫布及畫板作品全集，1946–1994〉Debra Burchett-Lere編（加利福尼亞大學出版社，二〇一一年）圖錄編號SFF.961.970，相關圖錄之資料光碟載彩色圖版

來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄及檔案編號為SFF.961.970，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：畫布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更改。此外，本作亦另附山姆·弗朗西斯基金會檔案編號SFP84-114(A-B)(1-5)，



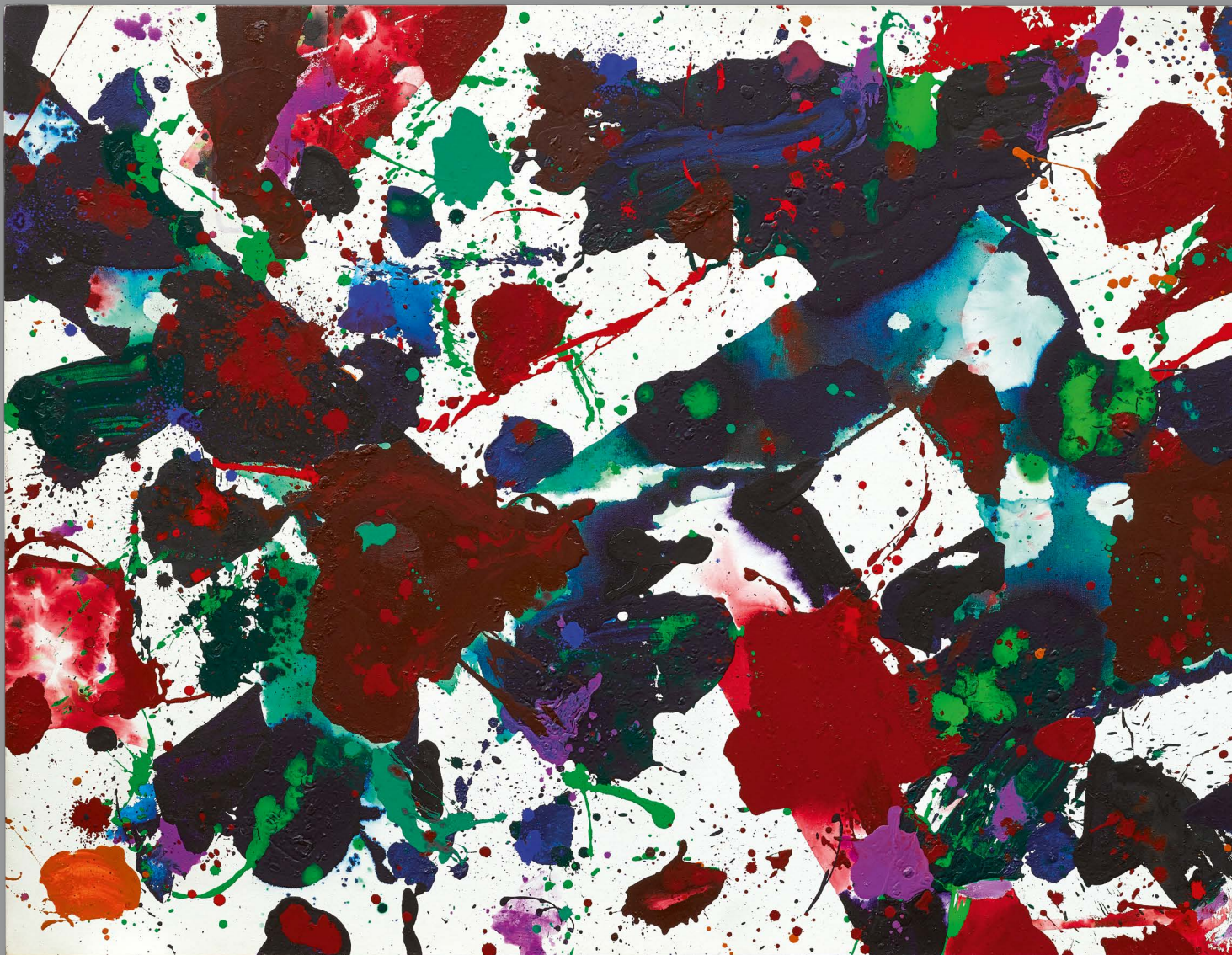


SIDE A









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PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM
COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on canvas
signed and dated 1981 on the reverse

117.3 by 241.5 cm; 46¼ by 95½ in.

LITERATURE

Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, Berkeley, 2011, cat. no. 797, illustrated in color on DVD

PROVENANCE

Private Collection, Santa Monica
Satani Gallery, Japan
Gallery Ishibashi, Japan
Acquired by the present owner from the above

This work is identified with the archival identification number of SFF.797 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation. This work is alternatively registered with the Sam Francis Foundation under archive number SFP81-3.

HK\$ 1,000,000-1,500,000
US\$ 128,000-192,000



知名日本博物館收藏

山姆·弗朗西斯

無題

壓克力畫布

一九八一年作

款識

Sam Francis, 1981 (作品背面)

出版

〈山姆·弗朗西斯：畫布及畫板作品全集，1946-1994〉Debra Burchett-Lere編（加利福尼亞大學出版社，二〇一一年）圖錄編號SFF.797，相關圖錄之資料光碟載彩色圖版

來源

聖塔莫尼卡，私人收藏

日本，Satani畫廊

日本，石橋畫廊

現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄編號為SFF.797，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：畫布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更改。此外，本作亦另附山姆·弗朗西斯基金會檔案編號SFP81-3



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PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM
COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on paper
signed, dated 1990 and inscribed *PT. REYES 90* on the reverse

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

This work is identified with the interim identification number of SF90-178 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.
78.2 by 56.6 cm; 30¾ by 22¼ in.

HK\$ 180,000-280,000
US\$ 23,000-35,700

知名日本博物館收藏

山姆·弗朗西斯

無題

壓克力紙本 鏡框
一九九〇年作

款識

Sam Francis, 1990, PT. REYES 90 (作品背面)

來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，暫定識別編號為SF90-178，並將載於正在籌備編纂的〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。

PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on paper
signed, dated 1988 and numbered SF88-367 on the reverse

91 by 61.2 cm; 35¾ by 24⅛ in.

EXHIBITED

Japan, Tokyo, Ogawa Art Foundation, Yayoi Gallery, *Sam Francis: Monotype Prints and Other Works*, 9 April – 2 June 1990, no. 1 (illustrated in colour)
Japan, Tokyo, Idemitsu Museum of Arts, *Sam Francis: From the Idemitsu Collection*, 27 June – 6 August 2000 (and traveling), p. 56, no. 56 (illustrated in colour)

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

This work is identified with the interim identification number of SF88-367 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

HK\$ 180,000-280,000

US\$ 23,000-35,700

知名日本博物館收藏

山姆·弗朗西斯

無題

壓克力紙本 鏡框
款識

Sam Francis, 1988, SF88-367 (作品背面)

展覽

日本，東京，小川村藝術基金會，彌生畫廊〈山姆·弗朗西斯：單版畫及其他作品〉一九九〇年四月九日至六月二日，編號1（彩色圖版）

日本，東京，出光美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇〇年六月二十七日至八月六日（及後巡迴展出）56頁，編號56（彩色圖版）

來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，暫定識別編號為SF88-367，並將載於正在籌備編纂的〈山姆·弗朗西斯：紙本作品全集〉。



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PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

知名日本博物館收藏

SAM FRANCIS

1923 - 1994

Mukta

acrylic on paper
signed, titled, dated 1990, and inscribed *PT.*
REYES 90 on the reverse

EXHIBITED

Japan, Tokyo, Idemitsu Museum of Arts, *Sam Francis: From the Idemitsu Collection*, 27 June – 6 August 2000 (and traveling), p. 60, no. 59 (illustrated in color)

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

This work is identified with the interim identification number of SF90-175 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

46 by 56.8 cm; 18 $\frac{1}{8}$ by 22 $\frac{3}{8}$ in.

HK\$ 150,000-200,000
US\$ 19,200-25,500

山姆·弗朗西斯

解脫

壓克力紙本 鏡框
一九九〇年作
款識

Sam Francis, 《MUKTA》, 1990, PT.
REYES 90 (作品背面)

展覽

日本，東京，出光美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇〇年六月二十七日至八月六日（及後巡迴展出）60頁，編號59（彩色圖版）

來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，暫定識別編號為SF90-175，並將載於正在籌備編纂的〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。



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PROPERTY FROM A DISTINGUISHED JAPANESE
MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Untitled

acrylic on paper mounted on canvas
Executed in 1975.

91 by 96 cm; 35¾ by 37¾ in.

EXHIBITED

Los Angeles, Nicholas Wilder Gallery, *Sam Francis*, 3 - 28 June 1975
Paris, Galerie Jean Fournier, *Sam Francis: Exposé*, 12 October - 16 November 1976
Denmark, Humlebaek, Louisiana Museum of Modern Art, *Sam Francis: Art in Progress*, 19 November 1977 - 15 January 1978 (and traveling)
Japan, Tokyo, Idemitsu Museum of Arts, *Sam Francis: From the Idemitsu Collection*, 27 June - 6 August 2000 (and traveling), p. 47, no. 41 (illustrated in colour)
Japan, Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, 10 August - 16 September 2002 (and traveling), p. 71, no. 46 (illustrated in color)

LITERATURE

Michaud, Yves, and Marcelin Pleyne. *Sam Francis*. Paris: Editions Daniel Papierski, 1992, p. 147 (illustrated in colour)

PROVENANCE

Acquired directly from the artist by the present owner

This work is identified with the interim identification number of SF75-062 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.

HK\$ 450,000-650,000
US\$ 57,500-83,000

知名日本博物館收藏

山姆·弗朗西斯

無題

壓克力紙本，裱於畫布 鏡框
一九七五年作

展覽

洛杉磯，Nicholas Wilder畫廊〈山姆·弗朗西斯〉一

九七五年六月三日至二十八日

巴黎，Jean Fournier畫廊〈山姆·弗朗西斯展〉一九七六年十月十二日至十一月十六日

丹麥，漢勒貝克，路易斯安那現代藝術博物館〈山姆·弗朗西斯：創作進行中〉一九七七年十一月十九日至一九七八年一月十五日（及後巡迴展出）
日本，東京，出光美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇〇年六月二十七日至八月六日（及後巡迴展出）47頁，編號41（彩色圖版）
日本，富山，富山縣立近代美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇二年八月十日至九月十六日（及後巡迴展出）71頁，編號46（彩色圖版）

出版

〈山姆·弗朗西斯〉Michaud, Yves及Marcelin Pleyne著（巴黎，一九九二年）147頁（彩色圖版）

來源

現藏者直接購自藝術家本人

本作為山姆·弗朗西斯基金會之註冊作品，暫定識別編號為SF75-062，並將載於正在籌備編纂的〈山姆·弗朗西斯：紙本作品全集〉。上述資料或就基金會持續研究而作相應更改。

PROPERTY FROM A DISTINGUISHED JAPANESE MUSEUM COLLECTION

SAM FRANCIS

1923 - 1994

Requiem for Shimizu

acrylic on canvas
numbered SFP79-1 on the overlap
Executed in 1979
274.5 by 365.8 cm; 108⅞ by 144⅞ in.

EXHIBITED

New York, André Emmerich Gallery, *Sam Francis: Recent Paintings*, 19 May–15 June 1979
Paris, Galerie Jean Fournier, *Sam Francis*, 20 October–30 November 1979
Milan, Studio Marconi, *Sam Francis: Opere dal 1960 al 1983*, 12 May–15 June 1983, unpaginated (illustrated)
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Sam Francis*, 12 February–18 April 1993, pp. 210–211 (illustrated in colour)
Japan, Tokuyama, Tokuyama City Museum of Art and History, *Sam Francis and Sengai: From the Idemitsu Museum of Arts*, 11 April–1 June 1997, pp. 42–43, pl. 17 (illustrated in colour)
Japan, Toyama, Museum of Modern Art, *Sam Francis: From the Idemitsu Collection*, 10 August–16 September 2002, pp. 76–77, no. 49 (illustrated in colour). This exhibition later travelled in the same to additional venues in Japan: Chiba, Kawamura Memorial Museum of Art, 28 September–10 November; Ehime, Museum of Art Ehime, 16 November–23 December; and in 2003 to Tokyo, Museum of Contemporary Art, 5 April–25 May; Fukushima, Iwaki City Art Museum, 3 June–6 July; Oita, Oita City Art Museum, 13 September–26 October

LITERATURE

Parinaud, André., *Sam Francis: La création est une méditation courte et ardente*, Galerie-Jardin des Arts 199, 1980, p. 35 (illustrated in color)
Bosetti, Petra., “Ausstellungen: Bonn—Sam Francis Inseln im Sturm der Farben.”, *Art (Hamburg)* 2 (February 1993), p. 88 (illustrated)
Contemporary Great Masters: Sam Francis, Tokyo, Kodansha, 1994, pl. 54 (illustrated)
Exh. Cat., Los Angeles, Museum of Contemporary Art, *Sam Francis: Paintings 1947–1990*, 1999, p. 43, figs. 45–46 (illustrated)
Debra Burchett-Lere, Ed., *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946–1994*, Berkeley, 2011, p. 109, cat. no. SFF.713, illustrated in colour on DVD

PROVENANCE

Yayoi Gallery, Tokyo
Acquired by the present owner from the above

This work is identified with the archival identification number of SFF.713 in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation. This work is alternatively registered with the Sam Francis Foundation under archive number SFP-79-1.

HK\$ 2,800,000-3,800,000
US\$ 357,000-485,000

知名日本博物館收藏

山姆·弗朗西斯

致志水楠男的安魂曲

壓克力畫布
一九七九年作
款識
SFP79-1（作品畫布折入處）
展覽

紐約，André Emmerich 畫廊〈山姆·弗朗西斯：近期畫作〉—一九七九年五月十九日至六月十五日
巴黎，Jean Fournier 畫廊〈山姆·弗朗西斯〉一九七九年十月二十日至十一月三十日
米蘭，Studio Marconi 畫廊，〈山姆·弗朗西斯：1960–1983年作品展〉一九八三年五月十二日至六月十五日 無頁數（圖版）
波昂，聯邦德國藝術展覽大廳〈山姆·弗朗西斯〉一九九三年二月十二日至四月十八日，210至211頁（彩色圖版）
日本，德山，德山市美術博物館〈出光美術館館藏：山姆·弗朗西斯與仙崖義梵〉一九九七年四月十一日至六月一日，42至43頁，圖版17（彩色圖版）
日本，富山，富山縣立近代美術館〈出光美術館館藏：山姆·弗朗西斯〉二〇〇二年八月十日至九月十六日，76至77頁，圖錄編號49（彩色圖版）此展覽於同年巡迴日本各地：千葉，川村紀念美術館，九月二十八日至十一月十日；愛媛，愛媛縣美術館，十一月十六日至十二月二十三日；以及二〇〇三年於東京，現代美術館，四月五日至五月二十五日；福島，磐城市立美術館，六月三日至七月六日；大分縣，大分縣立美術館，九月十三日至十月二十六日

出版

〈山姆·弗朗西斯：創作是一種短暫而熱烈的冥想〉Parinaud, André 著〈Jardin des Arts 199畫廊，一九八〇年〉35頁（彩色圖版）
〈展覽：波昂–山姆·弗朗西斯：色彩風暴中的群島〉Petra Bosetti 撰，載於〈藝術（漢堡）2〉一九九三年二月期，88頁（圖版）
〈當代大師：山姆·弗朗西斯〉（東京，講談社，一九九四年）圖版54
〈山姆·弗朗西斯：1947–1990作品展展覽圖錄〉（洛杉磯，洛杉磯當代藝術美術館，一九九九年）43頁，45至46（圖版）
〈山姆·弗朗西斯：畫布及畫板作品全集，1946–1994〉Debra Burchett-Lere 編（加利福尼亞大學出版社，二〇一一年）109頁，圖錄編號SFF.713，相關圖錄之資料光碟載彩色圖版

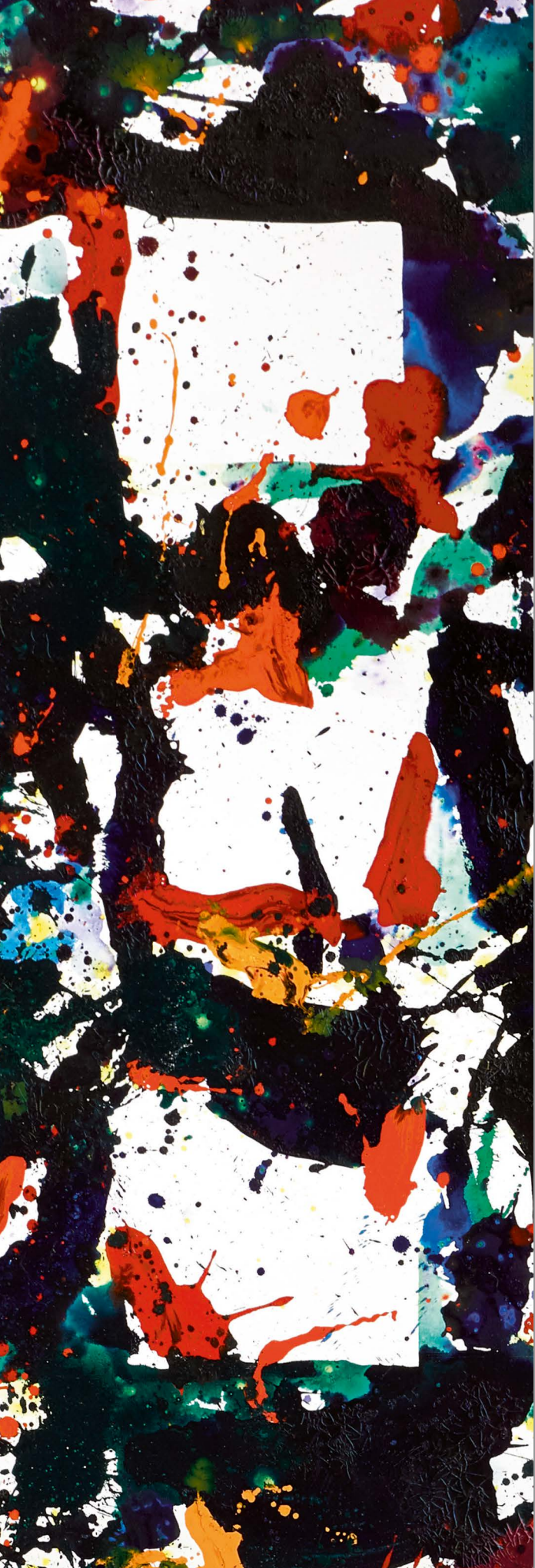
來源

東京，彌生畫廊
現藏者購自上述來源

本作為山姆·弗朗西斯基金會之註冊作品，圖錄及檔案編號為SFF.713，並將載於山姆·弗朗西斯基金會出版之〈山姆·弗朗西斯：畫布及畫板作品全集〉。上述資料或就基金會持續研究而作相應更改。此外，本作亦另附山姆·弗朗西斯基金會檔案編號SFP79-1







REQUIEM FOR SHIMIZU

"I HAVE NOT FELT LIKE BEING IN JAPAN
WITHOUT HIM."

-SAM FRANCIS

Dazzlingly resplendent, dynamic in composition and majestic in scale, *Requiem for Shimizu* is archetypal of Sam Francis's extraordinary corpus of matrix paintings from the late 1970s. Executed in 1979, this outstanding work was created at one of the high points of Francis's career – a period defined by a remarkable complexity of interweaving grids, unprecedented range of colour combinations, as well as the variety of scale and support. This particular painting's extensive exhibition history testifies not only its significance as a culmination of the artist's unique visual vocabulary, but also highlights its poignancy and tremendous sentimental value as Francis's homage to his dear friend Shimizu Kusuo, who died in the same year this work was created.

Shimizu Kusuo was a prominent Japanese gallerist and director of the renowned Minami Gallery – the first art space in Japan to bring forth contemporary giants such as Joan Miro, Alberto Giacometti, Jasper Johns, and Sam Francis himself to the forefront of the French Post-Impressionist inclined Japanese art scene. Francis first met Shimizu in 1957 and the two soon struck up a long-lasting friendship; in parallel, the latter also took up the role as the artist's dealer. Through Shimizu, Francis assimilated into the Japanese art scene by not only exhibiting in the Minami Gallery, but also by building strong connections with numerous leading Japanese artists such as Yoshihara Jiro and Yamaguchi Takeo. In 1966, Shimizu helped Francis realise his famous *Pasadena Box* series, initially created as a fundraising project for the Art Alliance of Pasadena Art Museum, and prompted the later establishment of Francis' own Litho shop in Santa Monica to print his own lithographs in 1970. While Francis and Shimizu strode as comrades in the art world, they also enjoyed the leisurely company of each other at baseball matches as well as bars.

Shimizu's determination to support Francis and their heartfelt friendship left a life-long imprint on the artist. In the spring of 1979, the sudden death of Shimizu left Francis in shock, and the artist attended Shimizu's memorial in Japan and stayed with the latter's family for a few weeks to mourn. The tragic incident affected Francis so deeply that the artist travelled around Europe to contemplate Shimizu's death. Finding himself unable to revisit Japan after his friend's passing, Francis wrote in a letter, "I have not felt like being in Japan without him." (Debra Burchet-Lere, William C. Agee. *Sam Francis: Catalogue raisonné of Canvas and Panel Paintings, 1946-1994*. University of California Press, 2011, p. 252). During this period of lamentation, Francis spearheaded and organised the publication of an anthology of prints titled *Homage to Kusuo Shimizu of Minami Gallery*, whilst also creating the present painting as a moving chromatic requiem. The thick lyrical brushstrokes fashions a gridded map, leaving parts of the canvas white to create negative spaces that evoke a sense of depth, reserved for the viewer's contemplation. Echoing Francis' reflective aphorism, "Death has no/surface/ only depth," *Requiem of Shimizu* evokes not only the artist's virtuoso but also embodies a significant chapter of the artist's life.

致志水楠男的安魂曲

「我好像無法再到沒有他的日本去了。」

——山姆·弗朗西斯

作於一九七九年的《致志水楠男的安魂曲》適逢弗朗西斯的創作高峰期，作品以藝術家錯綜交疊的經典柵格作構圖，張力縱橫，色彩斑駁炫目，尺幅恢宏壯觀，而且參展無數，堪稱弗朗西斯七十年代後期筆下眾多相類作品中的超逸典範。從本作的標題可知，弗朗西斯的一位至親——志水楠男——於同年辭世，從而促成了此畫的誕生，可見畫作除了體現弗朗西斯獨特的藝術語彙畫風之餘，亦包含了藝術家對故人深切的哀悼以及由衷的敬意。

志水楠男乃日本藝壇知名南畫廊的創辦人，該畫廊以首家將胡安·米羅、阿爾伯托·賈柯梅蒂、賈斯培·瓊斯以及弗朗西斯等西方當代巨匠引入日本藝術市場的畫廊而著稱。其時的日本仍沉浸於法國後印象派藝術的魅力影響中，由此可見，志水楠男賦予果敢前瞻的賞藝視野。藝術家與志水於一九五七年相識後迅速成為知己，而志水也同時擔任弗朗西斯的作品經銷代表。美籍的弗朗西斯透過在南畫廊展出作品以及志水的引導下漸漸融入日本藝術圈，結交了許多日本首屈一指的藝術大師，當中包括了具體派的靈魂人物吉原治良及山口長男。一九六六年，弗朗西斯在志水的協助下，完成了帕薩迪納藝術博物館為募款而委託創作的著名《帕薩迪納盒子》系列，該慈善企劃更成為藝術家於一九七〇年開立印刷商，以便製作自己的版畫作品的契機。弗朗西斯與志水除了在藝壇上合作無間，兩人亦常常結伴遊玩，看看棒球賽，去酒吧享受悠閒時間。

志水與弗朗西斯的深交，以及其對藝術家事業發展的不懈支持對後者來說影響深遠，刻骨銘心。因此，志水突然離世的消息，為藝術家一九七九年的春天添上一片陰霾。弗朗西斯特意前往日本參加摯友的悼念儀式，及後更寄住於志水家數週，陪同故友的親人。志水的離去為弗朗西斯帶來不能言喻的衝擊與悲愴，為了追憶，他毅然前往歐洲散心，並有好一段時間抗拒回訪日本。藝術家在一封信裡哀嘆：「我好像無法再到沒有他的日本去了。」（〈山姆·弗朗西斯：畫布及畫板作品全集 1946-1994〉Debra Burchet-Lere, William C. Agee. 著（加州大學出版社，二〇一一年）252頁）在這段追思期間，弗朗西斯極力籌劃，出版了一本名為《向志水楠男致敬》的印刷作品集，與之同時，本作亦因此成形。藝術家在本畫中用豪邁奔放的橫豎筆觸描出濃稠框架，線條之間故意留白，為觀者騰出並塑造了冥思的空間，彷彿在呼應他筆下的呢喃詩語，「死亡/無平面/僅是深度」，在潑彩紛飛的畫布上編制了一首紀念志水楠男的安魂曲。



Sam Francis and Kusuo Shimizu in Francis's Tokyo studio, 1968. Photographer unknown

山姆·弗朗西斯與志水楠男，攝於藝術家位於東京的工作室，1968年，攝影師不詳

Artwork © 2018, Sam Francis Foundation, California/ Artists Rights Society (ARS), New York

Photos courtesy Sam Francis Foundation, California



Kusuo Shimizu and Francis on studio visit before Tokyo Central Gallery exhibition organized by Minami Gallery, Tokyo, 1968. Photographer unknown.

志水楠男與山姆·弗朗西斯造訪工作室，攝於1968年南畫廊舉辦東京Central畫廊展前夕，攝影師不詳

Artwork © 2018, Sam Francis Foundation, California/ Artists Rights Society (ARS), New York

Photos courtesy Sam Francis Foundation, California

JEAN-PAUL RIOPELLE

1923 - 2002

Untitled

oil on canvas
signed
Executed in 1964.
92 by 73 cm; 36¼ by 28¾ in.

LITERATURE

Yseult and Tanguy Riopelle, *Jean-Paul Riopelle Catalogue Raisonné Tome 3 1966-1971*, Montreal, 2014, p. 224, cat. no. 051H (illustrated)

PROVENANCE

Private Collection
Blanchet & Associés, Paris, 14 May 2014, lot 86
Acquired by the present owner from the above sale

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

US\$ 153,000-230,000

讓·保羅·里奧佩勒

無題

油畫畫布 畫框
一九六四年作
款識
Riopelle

出版

〈讓·保羅·里奧佩勒作品全集-第三卷-1966-1971年〉Yseult及 Tanguy Riopelle編（蒙特婁，二〇一四年）224頁，圖錄編號051H（圖版）

來源

私人收藏
巴黎，Blanchet & Associés拍賣，2014年5月14日，拍品編號86
現藏者購自上述來源

"The painting has to be done, I never say to myself, for example, that I have to paint like this or that way to get any effect...There is always a solution to improve a painting that does not work. But that does not interest me. It loses its emotional unity because the technique will always prevail, unfortunately."

JEAN-PAUL RIOPELLE

「我從不對自己說我的作品必須畫成這樣或那樣以取得任何效果…我總會有辦法改善一幅不起眼的作品，但這並不令我感興趣，因為太高超的技術總會使畫作失去情感上的和諧。」

讓·保羅·里奧佩勒



PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE COLLECTION

顯赫日本私人收藏

Lots 530 to 535 hail from an important and distinguished private Japanese collection that amassed a first-class assemblage of Post-War Japanese Art from the 1970s onwards. The historically significant collection encompasses eminent established names from the immediate post-war period through to then-emerging artists in the 1980s, featuring rare and highly representative works that reflect the cutting-edge artistic views and creative inclinations of Japan's dynamic post-war era. With impeccable provenance, bearing the hallmark of a passionate and pioneering Japanese connoisseur, many works in the collection have been on loan to and exhibited at major museums in Japan and beyond and contributed to the development of art and criticism worldwide.

The current selection presents an ambitious abstract lexicon of six works by pioneering post-war Japanese artists. Highlights include first-class works by Imai Toshimitsu, Domoto Hisao and Yamaguchi Takeo that bear distinguished exhibition records. Pioneers of their time, Domoto and Imai were amongst the first to venture to Paris in the early 1950s, each developing their own signature abstract styles by synthesizing aesthetic philosophies from the East and the West. Enamoured and influenced by the city and its art, Imai's monumental work *Sole Nascence*, 1963, created three years after the artist was selected to represent Japan at the reputed Venice Biennale, is exemplary of Imai's signature brand of thickly impastoed abstraction featuring rounded forms that recall the rising sun. Domoto's *Peinture*, on the other hand, displays the artist's renowned lyricism that evokes the swirling energy of winds and waves – a work that exhibits to full effect Domoto's nimble calligraphic brushwork which sets him apart from European *Informel*. Rounding up the selection is an archetypal geometric monochrome painting by Yamaguchi – *Sequence of Squares*, 1956, created in the same year the artist represented Japan at the 28th Venice Biennale. Unlike the flat surfaces of the American Color Field painters, Yamaguchi's heavy impasto possess a palpable sculptural presence, articulating a profound emphasis on tangible perception and the structural integrity of physical reality. Manifesting a sublime synthesis of remote traditions, histories and cultures, such leading post-war Japanese artists enriched not only the art of their own lands but the entire global stage of abstraction.

拍品編號530至535來自顯赫重要日本私人收藏，蒐集一九七〇年代至今之戰後日本藝術頂級傑作，具有極高歷史意義。收藏囊括戰後初期著名藝術家及至一九八〇年代的新興藝術家畫作，均為盡顯戰後日本前衛藝術觀點與創意傾向的罕見代表。藏家滿懷熱忱，不斷開拓進取，藏品中不少作品來源無可挑剔，曾借予日本及海外大型博物館展出，對世界藝術評論發展影響深遠。

此精選系列涵蓋戰後日本藝術先鋒的六幅優秀傑作，展示果敢進取的抽象語彙，重點拍品包括今井俊滿、堂本尚郎以及山口長男的頂級作品，各具顯赫知名的展覽紀錄。堂本及今井屬首批於一九五〇年代初抵巴黎的日本藝術家。作為其時的藝術先鋒，他們透過糅合東西方美學概念，各自發展獨特的抽象風格。今井迷戀巴黎與當地的藝術，為他帶來深刻影響。他獲選代表日本參與著名威尼斯雙年展的三年後、即一九六三年創作巨幅作品《旭日》，展示其標誌性的厚塗堆疊顏料抽象畫法，當中的圓形令人聯想起旭日。堂本的《繪畫》體現其以情感澎湃見稱的創作，喚起風浪席捲的漩流動感，充分展現其生動靈活的書法筆觸，與歐洲不定形藝術截然不同。精選作品尚囊括山口長男的單色幾何畫作原型《寸寸方序》，創於一九五六年，他於同年代表日本參加第二十八屆威尼斯雙年展。不同於美國色域繪畫藝術家的平面狀態，山口的創作以厚塗顏料層層堆疊，洋溢雕塑般立體感，清晰表現他對有形概念以及實體結構完整性的深切重視。這批戰後日本藝術大師將遠方的傳統、歷史及文化糅合一體，展現崇高境界，不僅令日本藝術豐盛發展，更為抽象藝術的世界舞台增添色彩。



530

530

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE
COLLECTION

YAMAGUCHI TAKEO

1902 - 1983

Sequence of Squares

oil on board, in artist's original frame
signed, titled and dated *October 1956* in Japanese on the reverse
60 by 45 cm; 23⁵/₈ by 17³/₄ in.

EXHIBITED

Japan, Gunma, The Museum of Modern Art; Ehime, The
Museum of Art, *Through a Collector's Eye: Japanese Art*
after 1945, September 2001-January 2002, p. 67, cat. no. 48
(illustrated in colour)

LITERATURE

Yamaguchi Takeo Sakuhin-Shu, Kodansha, Tokyo, 1981, no. 121

PROVENANCE

Mudo Gallery, Tokyo
Private Collection, Japan

HK\$ 800,000-1,000,000
US\$ 102,000-128,000

顯赫日本私人收藏

山口長男

寸寸方序

油畫畫板 藝術家原裝畫框

一九五六年作

款識

山口長男，一九五六年一〇月，《寸寸方序》（作品背面）

展覽

日本，群馬，縣立近代美術館；愛媛，愛媛縣美術館〈*Through a Collector's Eye: Japanese Art After 1945*〉二〇〇一年九月
至二〇〇二年一月，67頁，圖錄編號48（彩色圖版）

出版

〈山口長男作品集〉（日本東京，株式會社講談社，一九八一年）圖錄編號121

來源

東京，Mudo畫廊
日本，私人收藏

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE COLLECTION

IMAI TOSHIMITSU

1928 - 2002

SOLEIL LEVANT (LA JOURNÉE)

oil on canvas

signed in English and dated 63; signed in English and Japanese, titled in French, dated Nov, 1963 and inscribed *PARIS 27 rue du Rhin 19* on the reverse

195 by 130 cm; 76¾ by 51¼ in.

EXHIBITED

Japan, Osaka, The National Museum of Art; Tokyo, Meguro Museum of Art; Iwaki City, Iwaki City Art Museum, *Imai: A Retrospective 1950 – 1989*, 8 April – 23 May, 3 June – 3 August, 2 September – 1 October 1989, p. 75 (illustrated in colour)

Japan, Gunma, The Museum of Modern Art; Ehime, The Museum of Art, *Through a Collector's Eye: Japanese Art after 1945*, September 2001-January 2002, p. 57, cat. no. 37 (illustrated in colour)

LITERATURE

IMAI Toshimitsu, Kyuryudo Art Publishing Co., Tokyo, 1975, p. 26 (illustrated)

IMAI, Electa, Milan, Italy, 1998, p. 144 (illustrated in colour)

PROVENANCE

Private Collection

Christie's, London, 30 June 1988, lot 606

Acquired by the present owner from the above sale

HK\$ 600,000-800,000

US\$ 76,500-102,000

顯赫日本私人收藏

今井俊滿

旭日

油畫畫布 畫框

一九六三年作

款識

Imai, 63

TOSHIMITSU IMAI, 《SOLEIL LEVANT (LA JOURNÉE)》, NOV, 1963 PARIS, 27 rue du Rhin 19, 今井俊滿 (作品背面)

展覽

日本, 大阪, 國立國際美術館; 東京, 目黑區美術館; 磐城, 磐城市立美術館〈今井俊滿展1950-1989: 東方之光〉一九八九年四月八日至五月二十三日、六月三日至八月三日、九月二日至十一月一日, 75頁 (彩色圖版)

日本, 群馬, 縣立近代美術館; 愛媛, 愛媛縣美術館〈Through a Collector's Eye: Japanese Art After 1945〉二〇〇一年九月至二〇〇二年一月, 57頁, 圖錄編號37 (彩色圖版)

出版

〈今井俊滿畫集〉(日本東京, 株式會社求龍堂, 一九七五年) 26頁 (圖版)

〈IMAI〉(義大利米蘭, Electa出版社, 一九九八年) 144頁 (彩色圖版)

來源

私人收藏

倫敦, 佳士得, 1988年6月30日, 拍品編號606

現藏者購自上述拍賣



PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE COLLECTION

DOMOTO HISAO

1928 - 2013

Peinture

oil on canvas
signed in English and dated 1956; signed in English and Japanese, dated 1956 and inscribed *rue de Surène PARIS 8e* on the reverse
97 by 130 cm; 38¼ by 51¼ in.

EXHIBITED

Japan, Tokyo, Seibu Museum of Art; Kurashiki, Ohara Museum of Art, *Domoto Hisao, 30 Years*, March-April 1987, April-May 1987, p.21, cat. no. 1 (illustrated in colour)
Japan, Gunma, The Museum of Modern Art; Ehime, The Museum of Art, *Through a Collector's Eye: Japanese Art after 1945*, September 2001-January 2002, p. 38, cat. no. 17 (illustrated in colour)
Japan, Kyoto, The National Museum of Modern Art; Tokyo, Setagaya Art Museum, *Hisao Domoto: A Retrospective*, September-October 2005, December 2005-February 2006, p. 42, cat. no. 2-03 (illustrated in colour)

PROVENANCE

Private Collection, Japan

HK\$ 400,000-500,000
US\$ 51,000-64,000

顯赫日本私人收藏

堂本尚郎

繪畫

油畫畫布 畫框
一九五六年作
款識
DOMOTO, 1956
DOMOTO, 堂本尚郎, 1956, DOMOTO (HISAO), rue de Surène, PARIS 8e (作品背面)

展覽

日本，東京，西武美術館；倉敷市，大原美術館〈堂本尚郎30年〉一九八七年三月至四月，一九八七年四月至五月，21頁，圖錄編號1（彩色圖版）
日本，群馬，縣立近代美術館；愛媛，愛媛縣美術館〈Through a Collector's Eye: Japanese Art After 1945〉二〇〇一年九月至二〇〇二年一月，38頁，圖錄編號17（彩色圖版）
日本，京都，國立近代美術館；東京，世田谷美術館〈堂本尚郎回顧展〉二〇〇五年九月至十月，二〇〇五年十二月至二〇〇六年二月，42頁，圖錄編號2-03（彩色圖版）

來源

日本，私人收藏





533

533

PROPERTY FROM A DISTINGUISHED PRIVATE
JAPANESE COLLECTION

TABUCHI YASSE

1921-2009

L'ombre des Fleurs

oil on canvas
signed in English and dated 60
61 by 46 cm; 24 by 18 $\frac{1}{8}$ in.

PROVENANCE

Private Collection
Christie's, Amsterdam, 19 January 2000, lot 560
Acquired by the present owner from the above
sale

HK\$ 20,000-30,000

US\$ 2,550-3,850

顯赫日本私人收藏

田淵安一

花影

油畫畫布 畫框
一九六〇年作
款識
yasse tabuchi, 60

來源

私人收藏
阿姆斯特丹，佳士得，2000年1月19日，拍賣編號560
現藏者購自上述拍賣

534

PROPERTY FROM A DISTINGUISHED PRIVATE
JAPANESE COLLECTION

SAKAMOTO ZENZO

1911-1987

Espace Rouge

oil on canvas
signed in English and dated 82; signed in English
and titled on the reverse
163 by 163 cm; 64 $\frac{1}{8}$ by 64 $\frac{1}{8}$ in.

PROVENANCE

Private Collection
Sotheby's, Amsterdam, 9 December 1992, lot
393
Acquired by the present owner from the above
sale

HK\$ 150,000-250,000

US\$ 19,200-31,900

顯赫顯日本私人收藏

坂本善三

紅色空間

油畫畫布

一九八二年作

款識

Zenzo, 82

ZENZO SAKAMOTO, 《ESPACE ROUGE》
(作品背面)

來源

私人收藏

阿姆斯特丹, 蘇富比, 1992年12月9日, 拍品編號393

現藏者購自上述拍賣

535

PROPERTY FROM A DISTINGUISHED PRIVATE
JAPANESE COLLECTION

AY-O

b.1931

Rainbow Landscape B

oil on canvas, in artist's original frame
signed and dated 64-67; signed and titled on the
edge of the frame on the reverse
196 (H) by 149 by 16 cm; 77¼ (H) by 58¾ by
6¼ in.

PROVENANCE

Private Collection, Japan

HK\$ 150,000-250,000

US\$ 19,200-31,900

顯赫日本私人收藏

Ay-o

彩虹風景B

油畫畫布 藝術家原裝畫框

一九六四至一九六七年作

款識

AY-O, 64-67

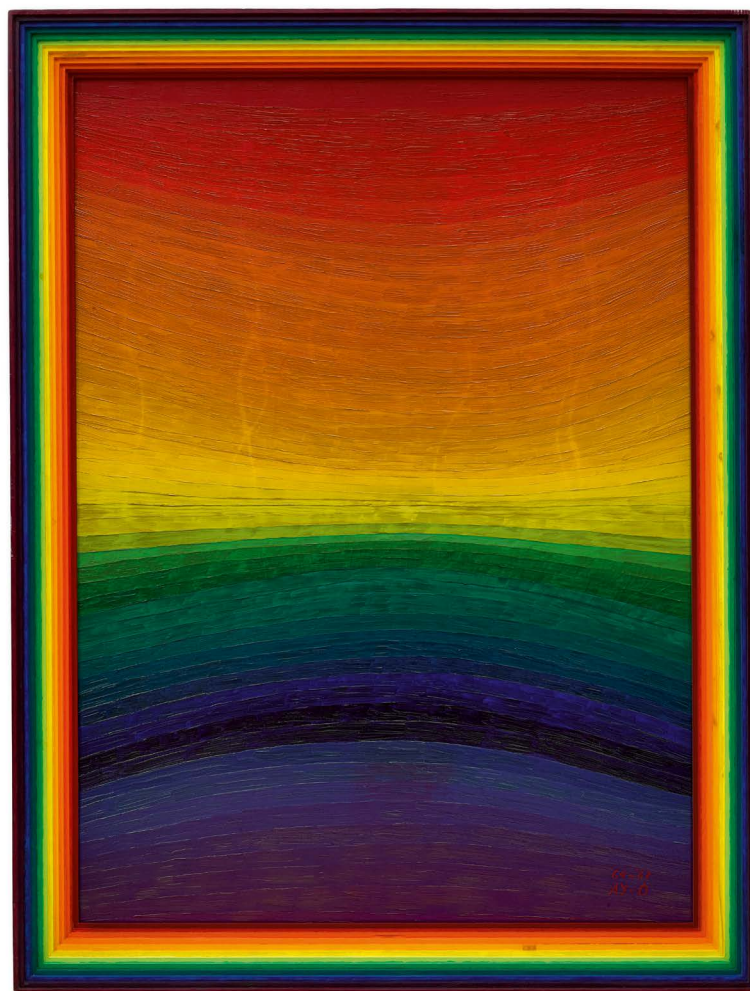
ay-o, 《Rainbow Landscape B》(作品畫框背
面邊緣)

來源

日本, 私人收藏



534



535

OHTAKE SHINRO

b. 1955

1,2,3 And Hats

oil on canvas

signed and titled in English, dated 1986 Dec on the reverse
226.7 by 181.6 cm; 89¼ by 71½ in.

PROVENANCE

Private Collection

Stair Galleries, New York, 24 June 2006, lot 234

Private Collection

Stair Galleries, New York, 9 September 2017, lot 101

Acquired by the present owner from the above sale

HK\$ 300,000-500,000

US\$ 38,300-64,000

大竹伸朗

1, 2, 3 與帽子

油畫畫布

一九八六年作

款識

Shinro Ohtake, 《1,2,3 & Hats》, 1986 Dec (作品背面)

來源

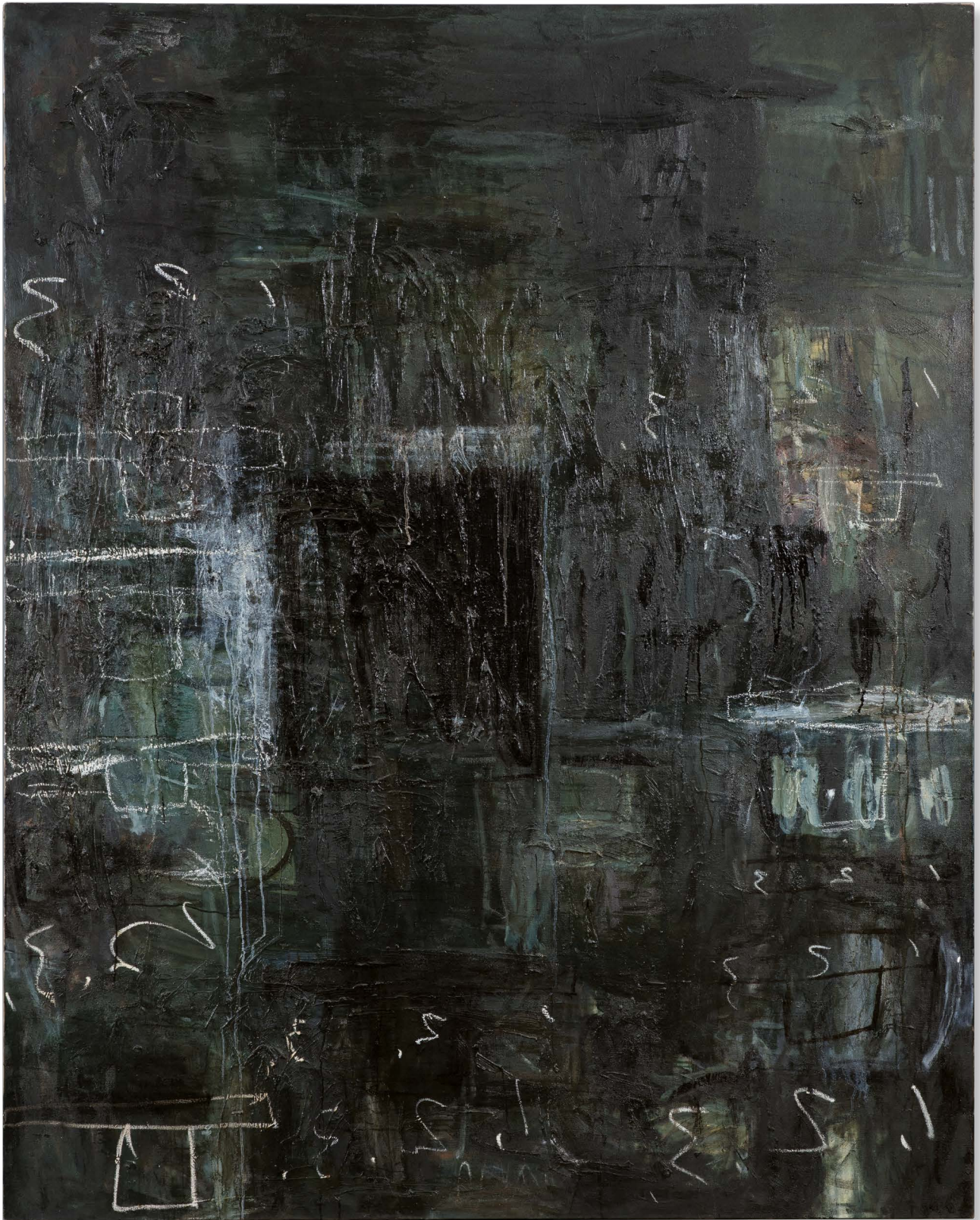
私人收藏

紐約, Stair畫廊, 2006年6月24日, 拍品編號234

私人收藏

紐約, Stair畫廊, 2017年9月9日, 拍品編號101

現藏者購自上述拍賣





537

537

DOMOTO HISAO

b. 1928

Untitled

oil on canvas
signed in Japanese and English, dated 1962 and
inscribed *Paris* on the reverse
84.5 by 210 cm; 33¼ by 82⅞ in.

PROVENANCE

Galerie Stadler, Paris
Private Collection, Europe
Acquired by the present owner from the above

HK\$ 240,000-350,000
US\$ 30,600-44,600

堂本尚郎

無題

油畫畫布 畫框
一九六二年作
款識
DOMOTO, 1962-PARIS, 堂本尚郎 (作品背
面)

來源

巴黎, Stadler 畫廊
歐洲, 私人收藏
現藏者購自上述來源

538

DOMOTO HISAO

1928 - 2013

Ensembles Binaires No. 15

oil on paper laid on board
signed in English; signed in English and Japanese,
titled, dated 1961 and inscribed *Paris* on the
reverse
50.5 by 65.6 cm; 19⅞ by 25⅞ in.

PROVENANCE

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

HK\$ 40,000-60,000
US\$ 5,100-7,700

堂本尚郎

二次元組合15號

油畫紙本, 貼於畫板 鏡框
一九六一年作
款識
DOMOTO
《Ensembles Binaires No. 15》, DOMOTO,
堂本尚郎, 1961, Paris (作品背面)

來源

紐約, Hammerless畫廊
現藏者購自上述來源

539

MATSUTANI TAKESADA

b. 1937

WORK 62-5

vinyl adhesive and mixed media on canvas
signed in English, titled and dated 1962 on the
reverse
24 by 33.4 cm; 9⅜ by 13⅞ in.

PROVENANCE

Tor Road Gallery, Kobe, Japan
Acquired by the present owner from the above

HK\$ 100,000-200,000
US\$ 12,800-25,500

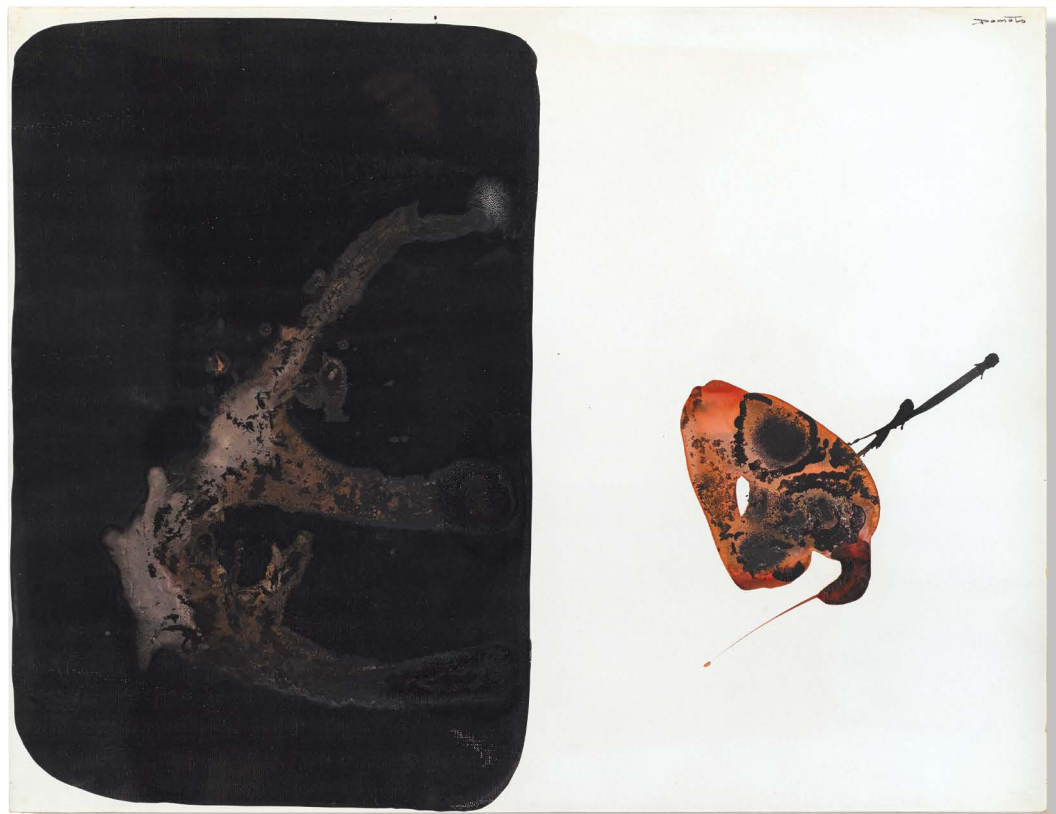
松谷武判

作品 62-5

複合媒材畫布 鏡框
一九六二年作
款識
Matsutani, 《作品62-5》, 1962 (作品背面)

來源

日本, 神戶, Tor Road 畫廊
現藏者購自上述來源



538



539



540

540

CAI GUO-QIANG

b. 1957

Golden Yuan Bills - Numinous Talismans

gunpowder, ink, golden yuan bills mounted on paper
signed in Chinese and Pinyin, dated 2005 and inscribed *KY Tsai*
overall: 37.8 by 27.8 cm; 14 $\frac{7}{8}$ by 11 in.

PROVENANCE

Acquired directly from the artist by the present owner

This work is accompanied by a certificate, a photograph and a CD-ROM documenting the production of the work.

HK\$ 30,000-50,000

US\$ 3,850-6,400

蔡國強

金圓券——招財平安符

火藥、水墨、金圓券，裱於褚皮紙 鏡框
二〇〇五年作
款識
蔡國強，Cai，2005，KY Tsai

來源

現藏者直接購自藝術家本人

此作品附設作品保證書、爆破製作過程CD及爆破全圖照片一張



541

541

CAI GUO-QIANG

b. 1957

Golden Yuan Bills - Numinous Talismans

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二〇〇五年作
款識
蔡國強，Cai，2005，KY Tsai

來源

現藏者直接購自藝術家本人

此作品附設作品保證書、爆破製作過程CD及爆破全圖照片一張



542

542

CAI GUO-QIANG

b. 1957

Eagle

gunpowder and ink on paper
signed in Chinese and Pinyin and dated 2004
45.5 by 60 cm; 17 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in.

PROVENANCE

Private American Collection

HK\$ 100,000-200,000

US\$ 12,800-25,500

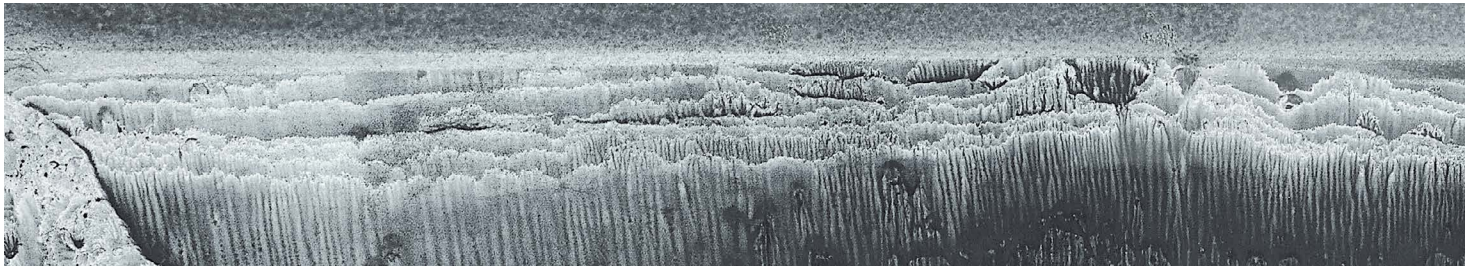
蔡國強

鷹

火藥及水墨紙本 鏡框
二〇〇四年作
款識
蔡 Cai, 2004

來源

美國私人收藏



543

543

MU XIN

1927-2011

Wheat Under Moonlight

ink and gouache on paper
Executed in 2002-2003.
6.3 by 54 cm; 2½ by 21¼ in.

EXHIBITED

Celebrating the Life and Art of Mu Xin, World Economic Forum,
China Business Summit, Beijing, 2004

LITERATURE

Celebrating the Life and Art of Mu Xin, Elizabeth Wang Gallery,
New York, 2004, p. 39

PROVENANCE

Elizabeth Wang Gallery, New York
Private Collection (acquired from the above)
Sotheby's, Hong Kong, 5 April 2015, lot 2827
Acquired by the present owner from the above sale

HK\$ 120,000-150,000
US\$ 15,300-19,200

木心

月下麥田

水墨及水粉紙本 鏡框
二〇〇二年至二〇〇三年作

展覽

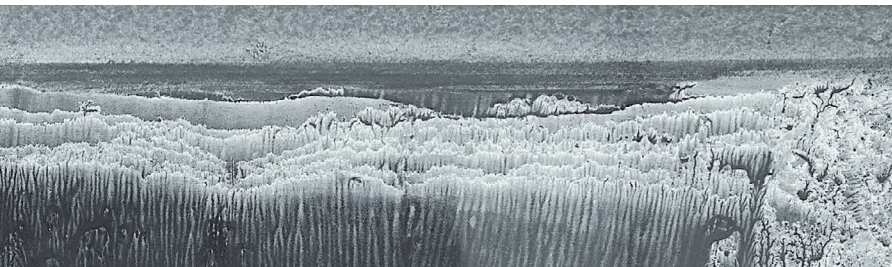
北京，世界經濟論壇：中國企業高峰會〈木心的藝術生涯〉二〇〇四年

出版

〈木心的藝術生涯〉（紐約，Elizabeth Wang 畫廊，二〇〇四年）39頁

來源

紐約，Elizabeth Wang 畫廊
私人收藏（購自上述來源）
香港，蘇富比，2015年4月5日，拍品編號2827
現藏者購自上述拍賣



544

KOON WAI BONG

b. 1974

Gentleman

colour on silk, octptych

Executed in 2015, each panel marked with an artist's seal, the last panel marked with two artist's seals
each: 25 by 25 cm; 9⁷/₈ by 9⁷/₈ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 60,000-80,000

US\$ 7,700-10,200

管偉邦

有斐君子

設色絲綢，八屏 畫框

二〇一五年作

款識

藝術家鈐印一方（一至七屏），藝術家鈐印兩方（第八屏）

來源

現藏者直接購自藝術家本人



544



545

545

SHAO FAN

b.1964

Rabbit

ink on xuan paper

signed and marked with one artist's seal

Executed in 2012.

133 by 69.5 cm; 52³/₈ by 27³/₈ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 180,000-400,000

US\$ 23,000-51,000

邵帆（少番）

兔子

水墨宣紙 鏡框

二〇一二年作

款識

少番製，藝術家鈐印一方

來源

現藏者直接購自藝術家本人

546

CAI GUO-QIANG

b. 1957

Project Extraterrestrials No. 10: Project to Add 10,000 meters to the Great Wall of China

ink and gunpowder on paper

signed in Pinyin; signed in Pinyin and Chinese,

titled in English, Japanese and Chinese on the reverse

Executed in 1994.

15 by 21.5 cm; 6 by 8¹/₂ in.

PROVENANCE

Private Collection

Est-Ouest Auctions, Tokyo, 4 April 2008, lot 209

Acquired by the present owner from the above sale

HK\$ 30,000-50,000

US\$ 3,850-6,400

蔡國強

為外星人作的計劃第十號:萬里長城延長一萬米計劃

火藥及水墨紙本 鏡框

一九九四年作

款識

Cai Guo Qiang

Cai Guo Qiang, 蔡國強《萬里長城延長一萬米計劃》(作品背面)

來源

私人收藏

東京, Est-Ouest 拍賣, 2008年4月4日, 拍賣編號209

現藏者購自上述拍賣



546



546 (ALTERNATE VIEW)

547

TESHIGAHARA SOFU

1900 - 1979

Tableau Graphisme

ink and watercolour on paper laid on canvas
marked with the artist's seal; signed in English,
inscribed in French and dated 1971 on the
stretcher

142 by 69 cm; 56 by 27 1/8 in.

PROVENANCE

Galerie Paule d'Arquian, Paris

Private Collection

Christie's, Amsterdam, 6 March 2007, lot 341A

Private Collection

Expertisez SAS Auction, Paris, 16 May 2018, lot 77

Acquired by the present owner from the above sale

HK\$ 30,000-50,000

US\$ 3,850-6,400

勅使河原蒼風

圖形繪畫

水墨及水彩紙本, 裱於畫布 鏡框

一九七一年作

款識

藝術家鈐印一方

Teshigahara, 1971-série Gouthier (作品背面
畫架上)

來源

巴黎, Paule d'Arquian畫廊

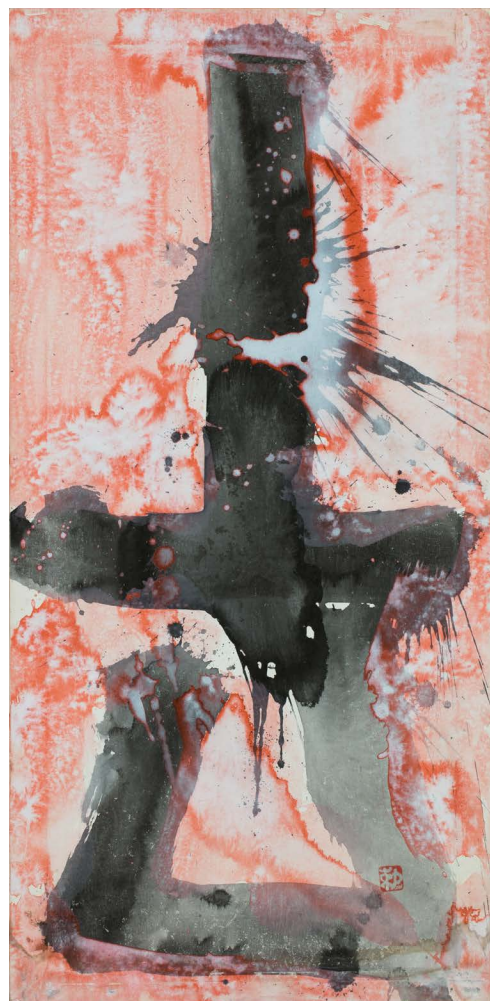
私人收藏

阿姆斯特丹, 佳士得, 2007年3月6日, 拍賣編號
341A

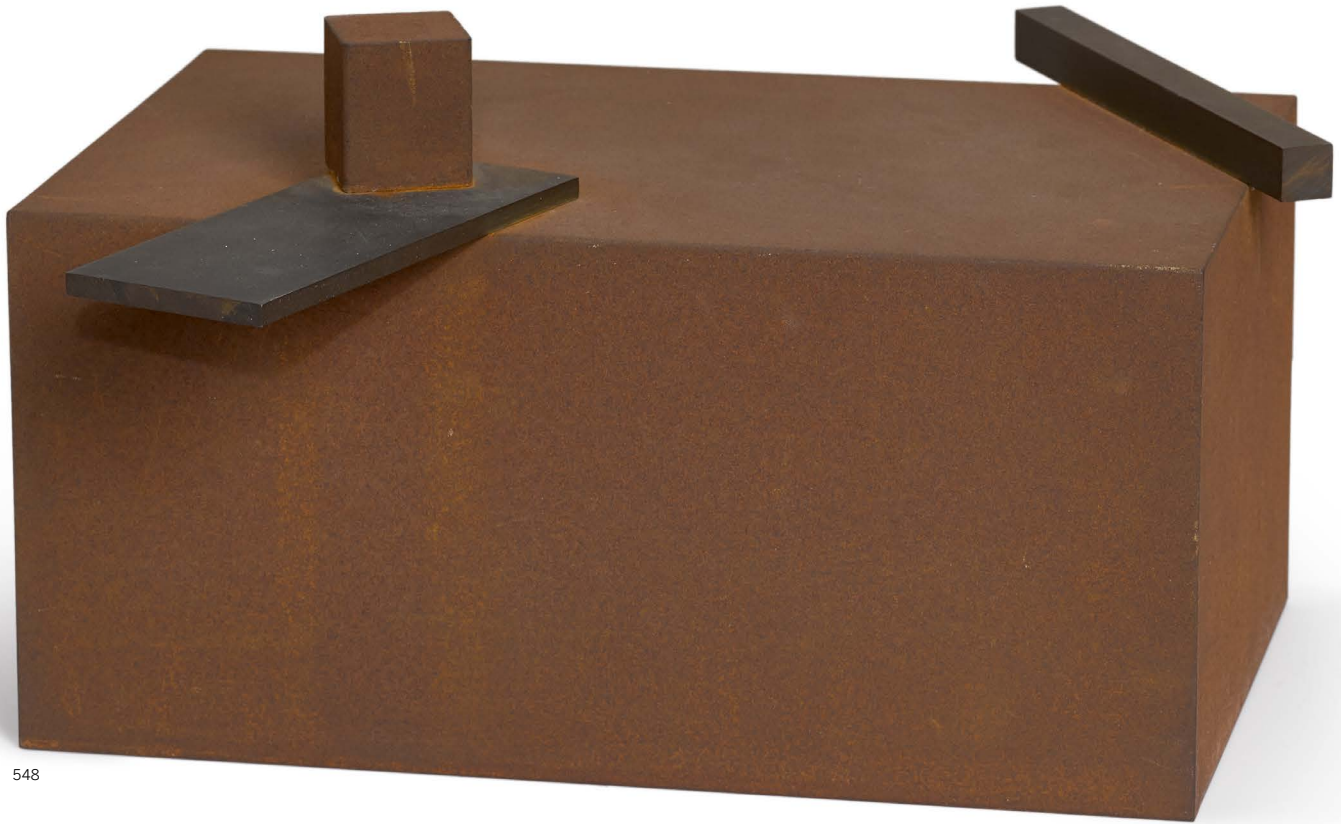
私人收藏

巴黎, Expertisez SAS拍賣, 2018年5月16日,
拍賣編號 77

現藏者購自上述拍賣



547



548

548

TAKAMATSU JIRO

1936-1998

Composite No. 705

steel

signed in English, titled and dated 1976 on the underside of the raised block

20 (H) by 35 by 33 cm; 7 $\frac{7}{8}$ (H) by 13 $\frac{3}{4}$ by 13 in.

EXHIBITED

Japan, Chiba City Museum of Art, *Jiro Takamatsu: Focusing on Three Dimensionality of the 1970s*, 16 May - 16 July 2000, p. 72, cat. no. II-35 (illustrated)

LITERATURE

'Works by Takamatsu Jiro' in *The Modern Sculptures Monthly Issue No. 12*, Japan, 1977, p.125

Takamatsu Jiro 1972-77, Tokyo Gallery, Japan, 1977, p.9

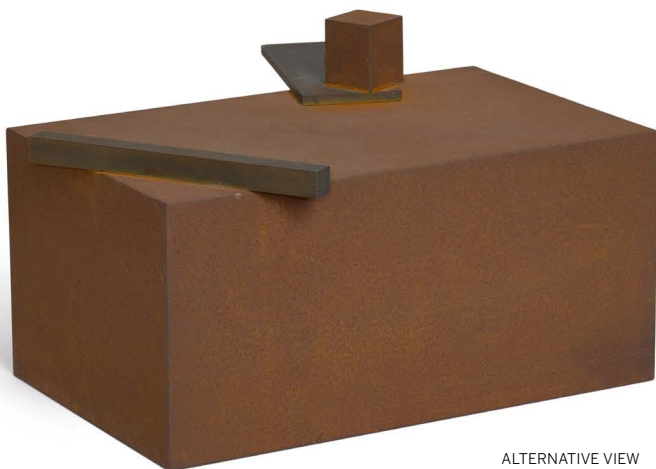
PROVENANCE

Tor Road Gallery, Kobe, Japan

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200



ALTERNATIVE VIEW



549

高松次郎

複合體705號

鐵

一九七六年作

款識

JIRO TAKAMATSU, 1976, No.705 (作品底部)

展覽

日本，千葉市美術館〈高松次郎：聚焦1970年代的三維藝術〉
二〇〇〇年五月十六日至七月十六日，72頁，圖錄編號II-35（
圖版）

出版

「高松次郎的作品」，載於〈季刊現代雕刻，第十二號〉（日
本，一九七七年）125頁
〈高松次郎 JIRO TAKAMATSU 1972-77〉（日本，東京畫
廊，一九七七年）9頁

來源

日本，神戶，Tor Road 畫廊
現藏者購自上述來源

549

YAMAGUCHI TAKEO

1902 - 1983

Rui

oil on board

signed, titled and dated 1970 in Japanese on the reverse
40.9 by 31.8 cm; 16 $\frac{1}{8}$ by 12 $\frac{1}{2}$ in.

PROVENANCE

Private Collection, Japan

HK\$ 150,000-250,000

US\$ 19,200-31,900

山口長男

累

油畫畫板 畫框

一九七〇年作

款識

山口長男，一九七〇年四月，《累》（作品背面）

來源

日本，私人收藏



550

550

YAMAGUCHI TAKEO

1902 - 1983

Setsu

oil on board
signed, titled and dated 1970 in Japanese on the reverse
45.5 by 37.9 cm; 18 by 15 in.

EXHIBITED

Japan, Tokyo, Nihonbashi, Takashimaya Department Store,
The 7th Kuromonkai Exhibition, 1970

LITERATURE

Takeo Yamaguchi, Kodansha, Tokyo, Japan, 1981, no. 334

PROVENANCE

Private Collection, Japan

HK\$ 200,000-300,000

US\$ 25,500-38,300

80

SOTHEBY'S 蘇富比

山口長男

接

油畫畫板 畫框
一九七〇年作
款識
山口長男，一九七〇年四月，《接》（作品背面）

展覽

日本，東京，日本橋，高島屋百貨店〈一九七〇年第七回黑門會
展〉一九七〇年

出版

〈山口長男作品集〉（日本東京，株式會社講談社，一九八一
年）圖錄編號334

來源

日本，私人收藏



551

551

CHUNG SANGHWA

b. 1932

Untitled 84-7-7

acrylic on canvas
signed in Hanja and English, titled in Hanja and dated 1984 on
the reverse
81 by 65 cm; 31 $\frac{7}{8}$ by 25 $\frac{5}{8}$ in.

PROVENANCE

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

HK\$ 300,000-500,000
US\$ 38,300-64,000

鄭相和

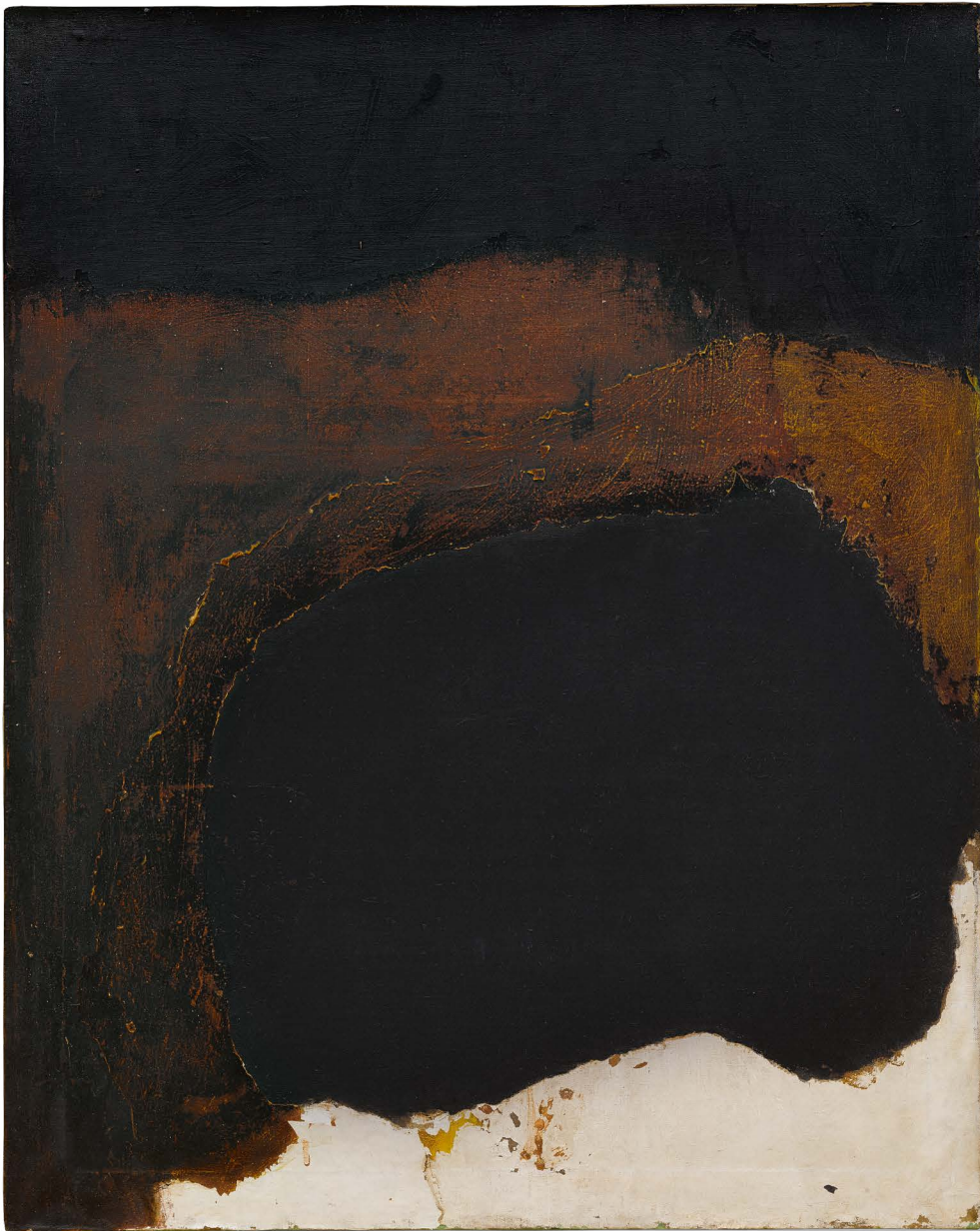
無題 84-7-7

壓克力畫布 畫框
一九八四年作
款識

1984, 《無題 84-7-7》, 鄭相和, CHUNG SANG-HWA
(作品背面)

來源

日本, 私人收藏
現藏者購自上述來源



552

552

CHUNG SANGHWA

b. 1932

Untitled

oil on canvas

signed in Hanja and English and dated 1969 on the reverse
90.5 by 72.5 cm; 35 $\frac{5}{8}$ by 28 $\frac{1}{2}$ in.

PROVENANCE

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

HK\$ 200,000-300,000
US\$ 25,500-38,300

鄭相和

無題

油畫畫布 鏡框

一九六九年作

款識

鄭相和, CHUNG SANG-HWA, 1969 (作品背面)

來源

日本, 私人收藏

現藏者購自上述來源



553

553

TSUTAKA WAICHI

1911 - 1995

Human Being 13

oil on canvas

signed in English; signed in English, titled in Japanese on the reverse

60 by 73 cm; 23 $\frac{5}{8}$ by 28 $\frac{3}{4}$ in.

PROVENANCE

Levy Leiloeiro Auction, Rio de Janeiro

Acquired by the present owner from the above sale

HK\$ 80,000-120,000

US\$ 10,200-15,300

津高和一

人間13

油畫畫布 畫框

款識

W. Tsutaka

W. Tsutaka, 《人間13》(作品背面)

來源

里約熱內盧, Levy Leiloeiro拍賣

現藏者購自上述拍賣



554

554

ZHENG CHONGBIN

b. 1961

Fields of Lines

ink on paper laid on board
signed in Pinyin and Chinese and dated 2013.3
68.5 by 268.6 cm; 27 by 105¾ in.

PROVENANCE

Private Collection, Japan

HK\$ 150,000-250,000

US\$ 19,200-31,900

鄭重賓

綫條的領域

水墨紙本，貼於木板
二〇一三年作
款識
Chongbin, 重賓, 2013.3

來源

日本，私人收藏

555

ZHENG CHONGBIN

b. 1961

Untitled

ink and acrylic on xuan paper
signed and dated 2013.10
179 by 97 cm; 70½ by 38⅞ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 200,000-300,000

US\$ 25,500-38,300

鄭重賓

無題

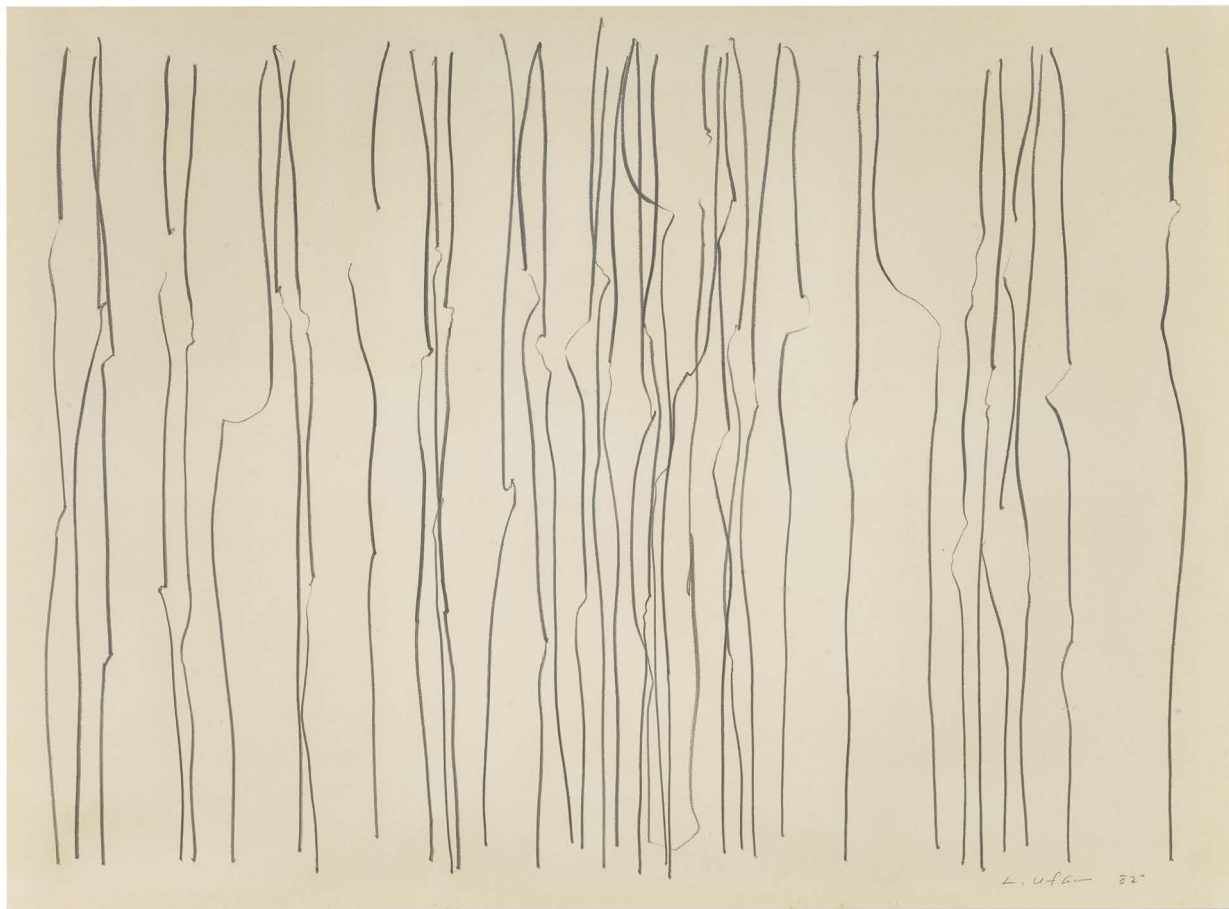
水墨、壓克力宣紙 鏡框
二〇一三年作
款識
藝術家簽名, 2013.10

來源

現藏者直接購自藝術家本人



555



556

556

LEE UFAN

b. 1936

Untitled

charcoal on paper
signed and dated 82
56.1 by 76 cm; 22 by 30 in.

PROVENANCE

Akutsu Gallery, Japan
Acquired by the present owner from the above

HK\$ 50,000-70,000

US\$ 6,400-9,000

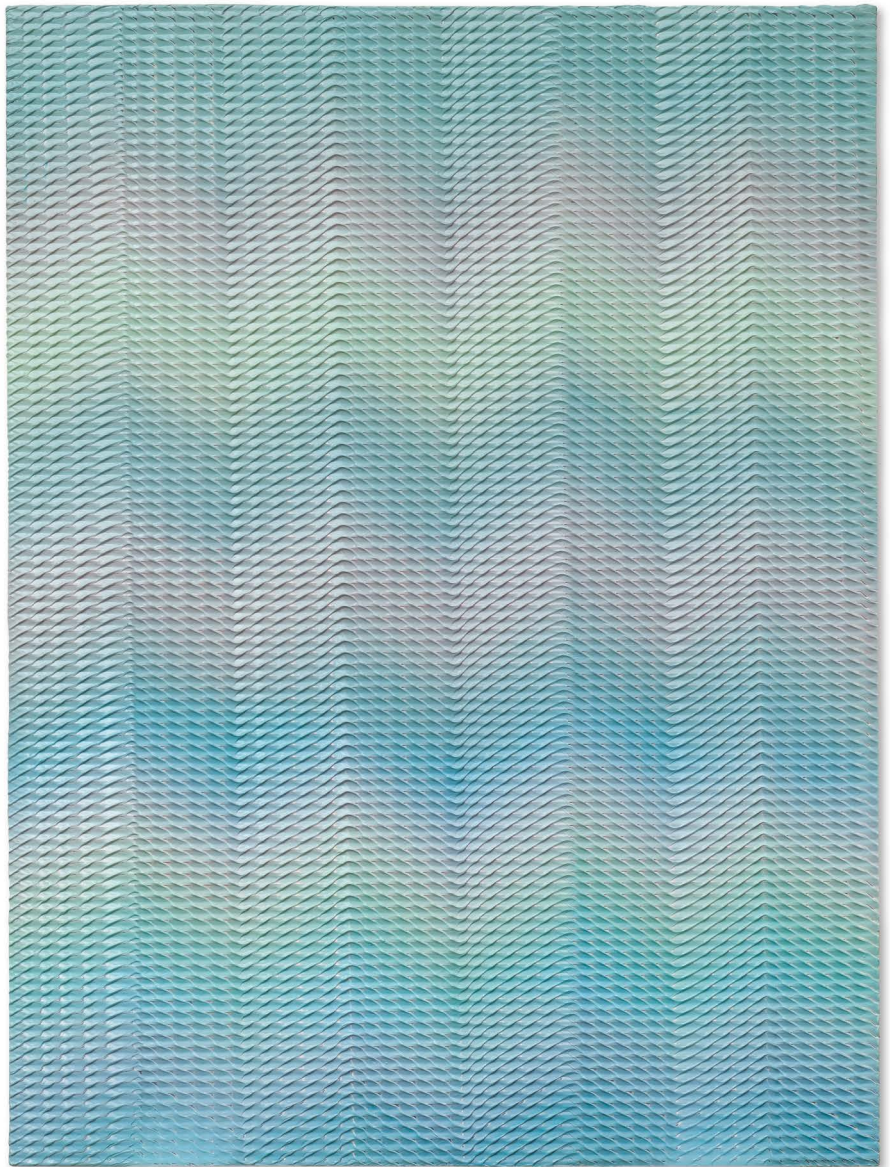
李禹煥

無題

炭筆紙本 鏡框
一九八二年作
款識
L. Ufan, 82

來源

日本, Akutsu畫廊
現藏者購自上述來源



557

557

XIE MOLIN

b. 1979

Die 5

acrylic on aluminium
signed and titled in Chinese, and dated 2010 on the reverse
120 by 90 cm; 47¼ by 35⅝ in.

EXHIBITED

Beijing, Space Station, XYZ: Xie Molin Solo Exhibition, 23 April - 20 June 2011

PROVENANCE

Space Station, Beijing
Acquired by the present owner from the above

HK\$ 100,000-150,000
US\$ 12,800-19,200

謝墨凜

疊5

壓克力鋁板
二〇一〇年作
款識
謝墨凜，《疊5》，2010（作品背面）

展覽

北京，空間站〈XYZ：謝墨凜個展〉二〇一一年四月二十三日至六月二十日

來源

北京，空間站
現藏者購自上述來源



558

558

YAMA YOHEI

b. 1977

Wind (Smiling Softly)

acrylic and ink on canvas
signed in English and dated 2016 on the reverse
132 by 158 cm; 52 by 62½ in.

PROVENANCE

Vin Gallery, Ho Chi Minh
Acquired by the present owner from the above

HK\$ 70,000-100,000
US\$ 9,000-12,800

山洋平

風（微笑）

壓克力及水墨畫布
二〇一六年作
款識
Yohei Yama, 2016（作品背面）

來源

胡志明市，Vin畫廊
現藏者購自上述來源



559

559

XU ZHEN

b.1977

Under Heaven-2832BD0152

oil on canvas mounted on aluminium board
signed, dated 2014 and tagged with Madeln Company plaque
on the reverse
50 by 70 by 13 cm; 19 $\frac{5}{8}$ by 27 $\frac{1}{2}$ by 5 $\frac{1}{8}$ in.

PROVENANCE

Long March Space, Beijing
Acquired by the present owner from the above

HK\$ 180,000-280,000

US\$ 23,000-35,700

徐震

天下-2832BD0152

油畫畫布，裱於鋁塑板

二〇一四年作

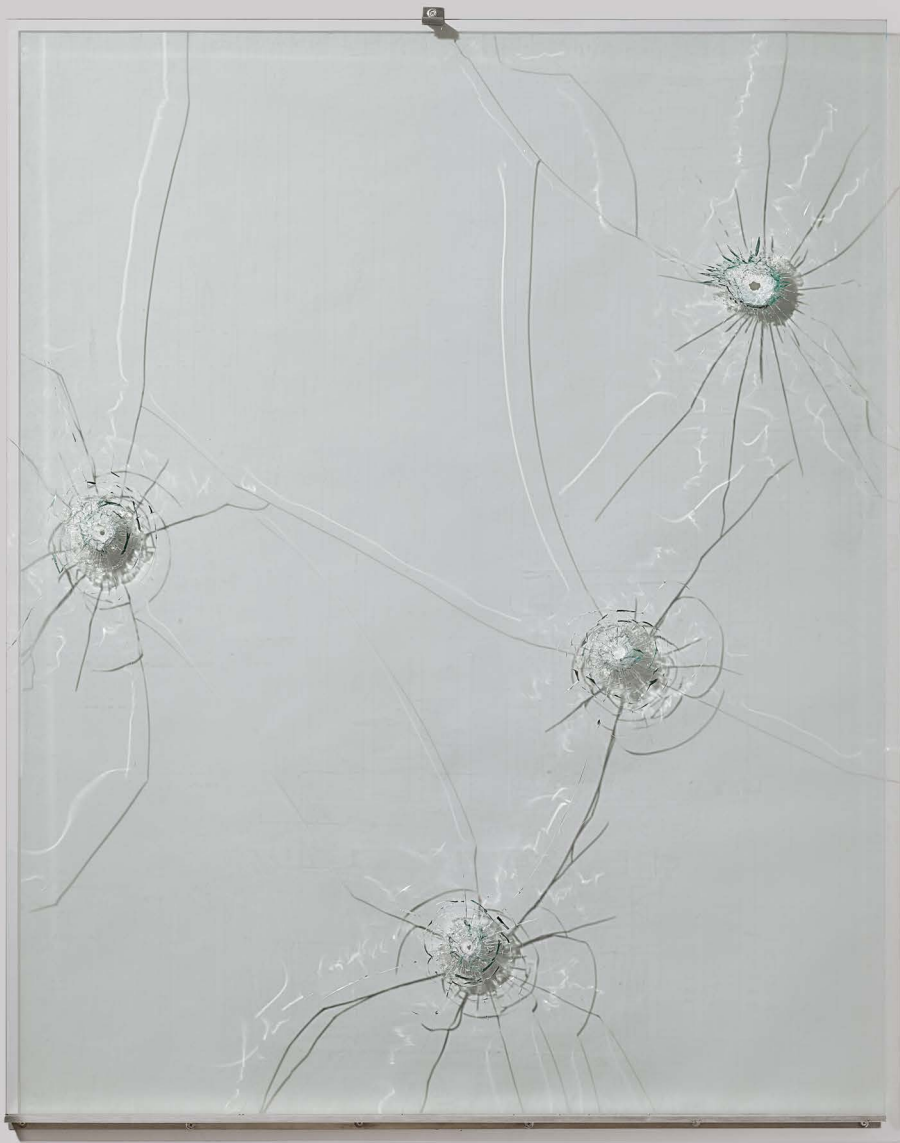
款識

Xu Zhen, 2014, 貼沒頂公司名牌（作品背面）

來源

北京，長征空間

現藏者購自上述來源



560

560

ZHAO ZHAO

b. 1982

Constellation VIII

glass, stainless steel

Executed in 2013.

150 by 120 cm; 59 by 47¼ in.

EXHIBITED

USA, New York, Chambers Fine Art, *Zhao Zhao: Constellations*,
12 September - 26 October 2013 (illustrated in colour)

PROVENANCE

Chambers Fine Art, New York

Acquired by the present owner from the above

HK\$ 150,000-200,000

US\$ 19,200-25,500

趙趙

星座捌

玻璃、不銹鋼

二〇一三年作

展覽

美國，紐約，前波畫廊〈星空〉二〇一三年九月十二日至十月二十六日（彩色圖版）

來源

紐約，前波畫廊

現藏者購自上述來源



561

□ 561 SOLD WITHOUT RESERVE

REN ZHE

b. 1983

Tremendous Vigour

bronze

signed in Pinyin and numbered AP2

Executed in 2009.

135.5 (H) by 126.5 by 67 cm; 53 $\frac{3}{8}$ (H) by 52 $\frac{5}{8}$ by 31 $\frac{3}{8}$ in.

PROVENANCE

Yan Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 150,000-250,000

US\$ 19,200-31,900

任哲

氣吞山河

銅雕

二〇〇九年作

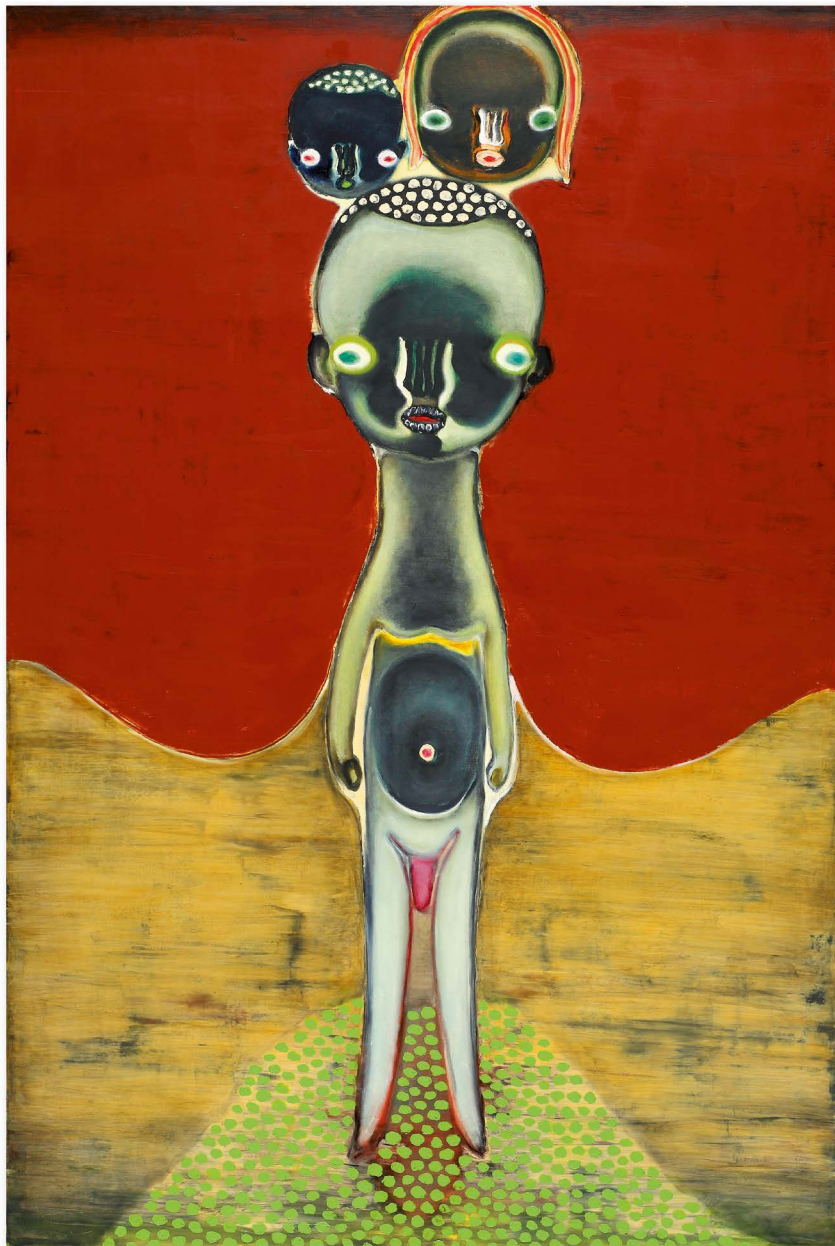
款識

Ren Zhe, AP2

來源

香港，一畫廊

現藏者購自上述來源



562

KATO IZUMI

b. 1969

Untitled

oil on canvas
signed in English and Japanese, and dated 2006
on the reverse
190 by 130 cm; 76¾ by 51⅛ in.

PROVENANCE

SCAI the Bathhouse, Tokyo,
Private Collection (acquired from the above)
Christie's, Hong Kong, 25 November 2012, lot
539
Acquired by the present owner from the above
sale

HK\$ 260,000-450,000

US\$ 33,200-57,500

加藤泉

無題

油畫畫布
二〇〇六年作
款識

KATO, 加藤泉, 2006 (作品背面)

來源

東京，澡堂改建美術館
私人收藏（購自上述來源）
香港，佳士得，2012年11月25日，拍賣編號539
現藏者購自上述拍賣

562

KEITH HARING

1958 - 1990

Untitled

marker on paper
signed and dated 82
23 by 22 cm; 9 by 9 1/8 in.

PROVENANCE

Private Collection, USA
Acquired by the present owner from the above
The present lot is also signed by Angel Ortiz,
known as "Little Angel," and "LA II," an important
contributor to Haring's final oeuvre.

HK\$ 80,000-120,000
US\$ 10,200-15,300

凱斯·哈林

無題

油漆筆紙本 鏡框
一九八二年作
款識
K.Haring, 82

來源
美國，私人收藏
現藏者購自上述來源

對哈林晚期創作貢獻良多的藝術家Angel Ortiz，或
稱「Little Angel」、「LA II」亦於本拍品簽名

□ 564 SOLD WITHOUT RESERVE

ROKKAKU AYAKO

b. 1982

Smoking

acrylic on canvas
signed in Japanese and dated 2007 on the reverse
38 by 45.5 cm; 15 by 18 in.

PROVENANCE

Private Collection
Est-Ouest Auction, Singapore, 25 January 2013, lot 49
Acquired by the present owner from the above sale

HK\$ 30,000-50,000
US\$ 3,850-6,400

六角彩子

抽煙

壓克力畫布 鏡框
二〇〇七年作
款識
六角彩子，2007（作品背面）

來源
私人收藏
新加坡，伊斯特拍賣，2013年1月25日，拍賣編號49
現藏者購自上述拍賣



563



564

LIU WEI

b. 1965

A Good Father with Mao Poster

watercolour on paper
31.5 by 24 cm; 12³/₈ by 8³/₈ in.

PROVENANCE

Hanart TZ Gallery, Hong Kong
Acquired by the present owner from the above

HK\$ 200,000-300,000

US\$ 25,500-38,300

劉煒

一位好父親與毛主席海報

水彩紙本 鏡框

來源

香港，漢雅軒
現藏者購自上述來源

“Painting just goes in tandem with my living. It is restricted neither by forms nor by outside constraints. I use my hands to paint my heart.”

- LIU WEI

「畫畫就是順著我的生活，不拘於定式，不被外界的羈絆所束縛，就是以我手畫我心。」

- 劉煒



ZHOU CHUNYA

b. 1955

Blooming

oil on canvas

signed in Chinese and Pinyin and dated 2006

150 by 120 cm; 59½ by 47¼ in.

PROVENANCE

Private Collection

Borobudur Fine Art Auction, Singapore, 11 October 2008, lot 33

Acquired by the present owner from the above sale

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

US\$ 230,000-357,000

周春芽

桃花開

油畫畫布

二〇〇六年作

款識

2006, 周春芽, Zhou Chunya

來源

私人收藏

新加坡, Borobudur拍賣, 2008年10月11日, 拍賣編號33

現藏者購自上述拍賣

“My paintings are all related to passion and romance. Desire is a component of being human, it's something innate. More importantly, our feelings and desire towards sex are a manifestation of vitality, and they symbolise a life in flourish.”

— ZHOU CHUNYA

「我的畫都是關於激情和浪漫的，欲望是人類的一個組成部分，是我們與生俱來的東西。更重要的是，我們對性的感情和欲望都是活力的體現，象徵著全盛時期的生命。」

—— 周春芽



ROBERT LONGO

b.1953

Study of Nancy

ink and charcoal on vellum
signed, titled and dated 2014
image: 40.6 by 33.7 cm; 16 by 13¼ in.
sheet: 48.4 by 60.3 cm; 19 by 23 ¾ in.

PROVENANCE

Metro Pictures, New York
Acquired by the present owner from the above

HK\$ 600,000-800,000

US\$ 76,500-102,000

羅伯特·隆戈

南斯習作

水墨及炭筆檣皮紙
二〇一四年作
款識
《Study of Nancy》，藝術家簽名，2014

來源

紐約，Metro Pictures 畫廊
現藏者購自上述來源

“The roses and the bombs and the waves are things that exist at the moment of their being: a bomb is meant to explode, a rose is born to bloom, a wave is destined to crash. They are at the moment of their fulfillment.”

– ROBERT LONGO

「玫瑰、炸彈和海浪的生命存在於表現其存在意義的一刻：炸彈總會爆炸，玫瑰天生會開花，海浪注定會拍岸。它們處於自我實現的一刻。」

– 羅伯特·隆戈

Fascinated by the transient moments of life, Robert Longo creates photorealist works in charcoal capturing the ephemeral height of an object's existence. *Study of Nancy* is a part of the artist's Ophelia series in which he exactly details a rose in its exquisite beauty in full bloom. The strikingly realistic portrait exhibits his adept skill at shading and drawing; the rose bud unfolds gracefully, each petal peeling back to reveal receding dark depths. The artist employs chiaroscuro to consummate effect, elevating the underprivileged practice of drawing to new heights. In Longo's own words, he was driven to try “something that wasn't mainstream...There was painting and sculpture and then there was drawing...They always seemed to be these intimate things, so the idea of elevating drawing to painting scale seemed to be radical...I wanted the works to operate on a really grand scale” (the artist cited in “Working Towards Affection: An Interview with Robert Longo”, *Border Crossings*, September 2010, pp. 40-41). Bewitchingly alluring, the image of the bloomed rose is simultaneously ominous; its beauty is deadly as the more it blooms, the closer it is to its death. In one image, Longo represents the circuitous phenomena of life. Works by Longo are collected in institutions such as the Museum of Modern Art, New York, the Los Angeles County Museum of Art and the Stedelijk Museum in Amsterdam.

羅伯特·隆戈著迷於瞬間即逝的生命片刻，以炭筆創作照相寫實主義作品，捕捉物體處於其生命最高峰的一刻。《南斯習作》是藝術家筆下《奧費利姪》系列作品之一，鉅細靡遺地描繪一朵盛開的美麗玫瑰。這幅寫實逼真的畫作展示他掌握陰影和素描的精湛技巧；玫瑰花蕾優雅地綻放，花瓣逐一捲起，露出深色暗處。藝術家利用明暗對比法來彰顯效果，將不被重視的素描創作昇華至另一境界。隆戈曾言，他執著於嘗試「非主流創作……繪畫、雕塑之後是素描……它們總是看似一些屬於個人的作品，因此將素描放大到繪畫的比例似乎是一種激進想法……我希望這些作品能夠在巨大尺幅上發揮效果。」（引述隆戈，〈情感創作：與羅伯特·隆戈的訪談〉，《Border Crossings》，二〇一〇年九月，40至41頁）本作描繪花苞怒放的玫瑰，畫像迷人傾心，同時帶不祥之兆；它的美足以致命，越盛開綻放，越接近死亡。透過這一幅畫，隆戈展現出生命的曲折離奇。隆戈的作品收藏於紐約現代藝術博物館、洛杉磯藝術博物館以及阿姆斯特丹市立博物館等機構。



DAVID HOCKNEY

b.1937

Yosemite I, October 16, 2011

iPad drawing printed on four sheets of paper, mounted on four sheets of Dibond

signed, dated 11 and numbered 11/12

This work is number 11 from an edition of 12.

197 by 176.5 cm; 77½ by 69½ in.

EXHIBITED

London, Royal Academy of Arts; Bilbao, Museo Guggenheim Bilbao; Cologne, Museum Ludwig, *David Hockney: A Bigger Picture*, January 2012 - February 2013, p. 254, cat. no. 126, edition unspecified (illustrated in color)

PROVENANCE

Galerie Lelong, Paris

Private Collection

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

US\$ 153,000-281,000

Over the past six decades, David Hockney's practice has challenged and transformed the conventions of picture-making. Championed for his relentless exploration of artistic media, Hockney has experimented with painting drawing, printmaking, photography and more recently computer and iPad drawing programmes. The present work is an early example of Hockney's embrace of iPhone and iPad as his new drawing instrument. The airy mountainous landscape of Yosemite with wispy clouds and lush greenery are drawn by a stylus pen on an iPad screen which is then materialised by an inkjet printer.

Hockney began to turn away from his traditional sketchbook in favour of technology in 2010. The new media offers Hockney an expanded artistic realm with an infinite range of colour palette, flexibility in layering and scaling, as well as the possibility of watching a playback of his own drawing. Art critic Roberta Smith lauded Hockney's iPad works, praising them as "an in-depth portrait of the artist as a tradition-fluent progressive working nonstop at the height of his powers, deftly juggling digital and analog modes of representation and energetically pursuing newness on several fronts." ("Returning Home, but Always Going Forward", *The New York Times*, 23 December 2013)

大衛·霍克尼

優勝美地I, 2011年10月16日

iPad繪畫印刷紙本，裱於Dibond鋁板（四部分）畫框

二〇一一年作

款識

David Hockney, 11, 11/12

版數

11/12

此作品共12版

展覽

倫敦，皇家藝術學院；畢爾包，畢爾包古根海姆美術館；科隆，路德維希美術館〈David Hockney: A Bigger Picture〉二〇一二年一月至二〇一三年二月，254頁，圖錄編號126，版數不詳（彩色圖版）

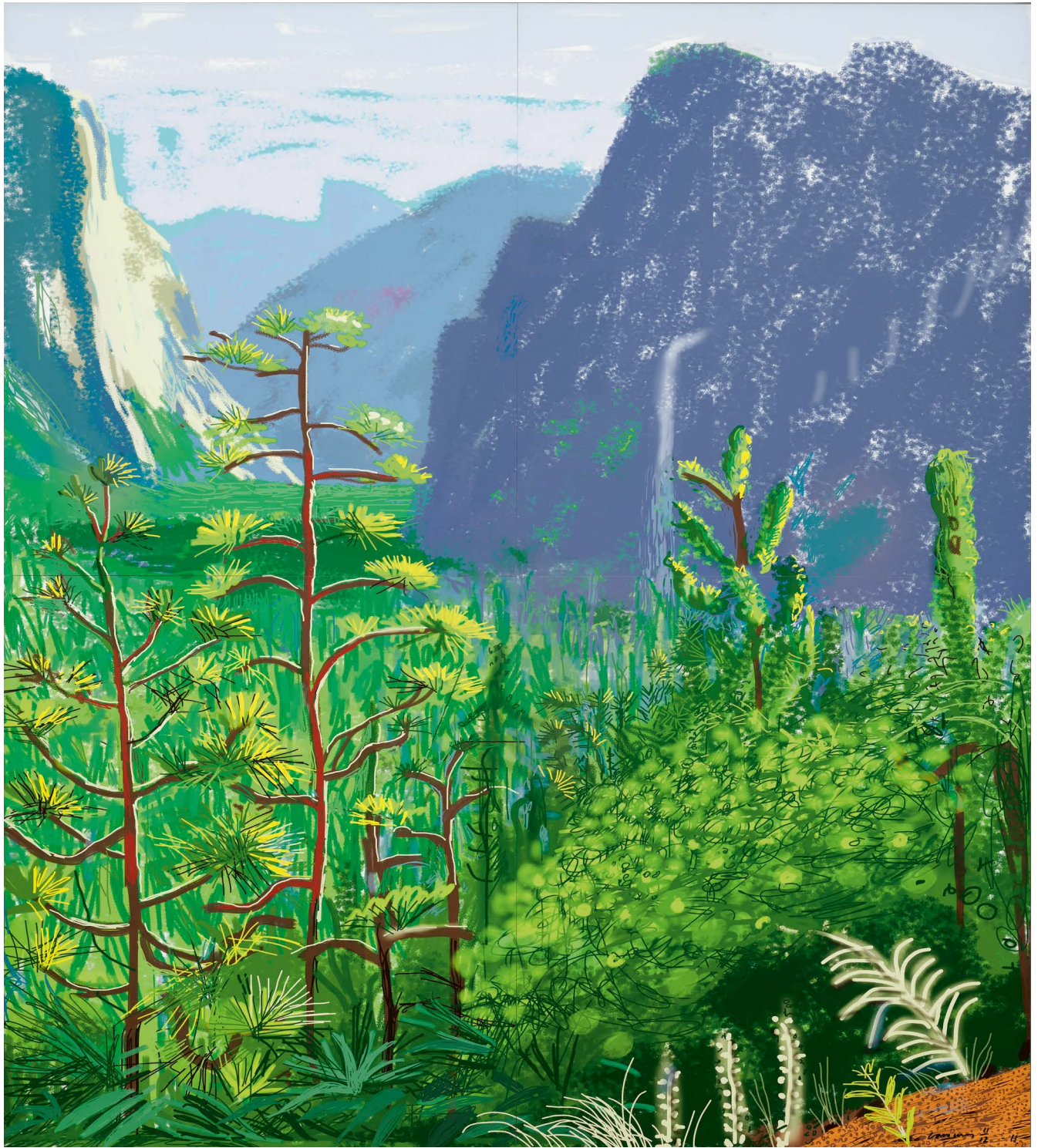
來源

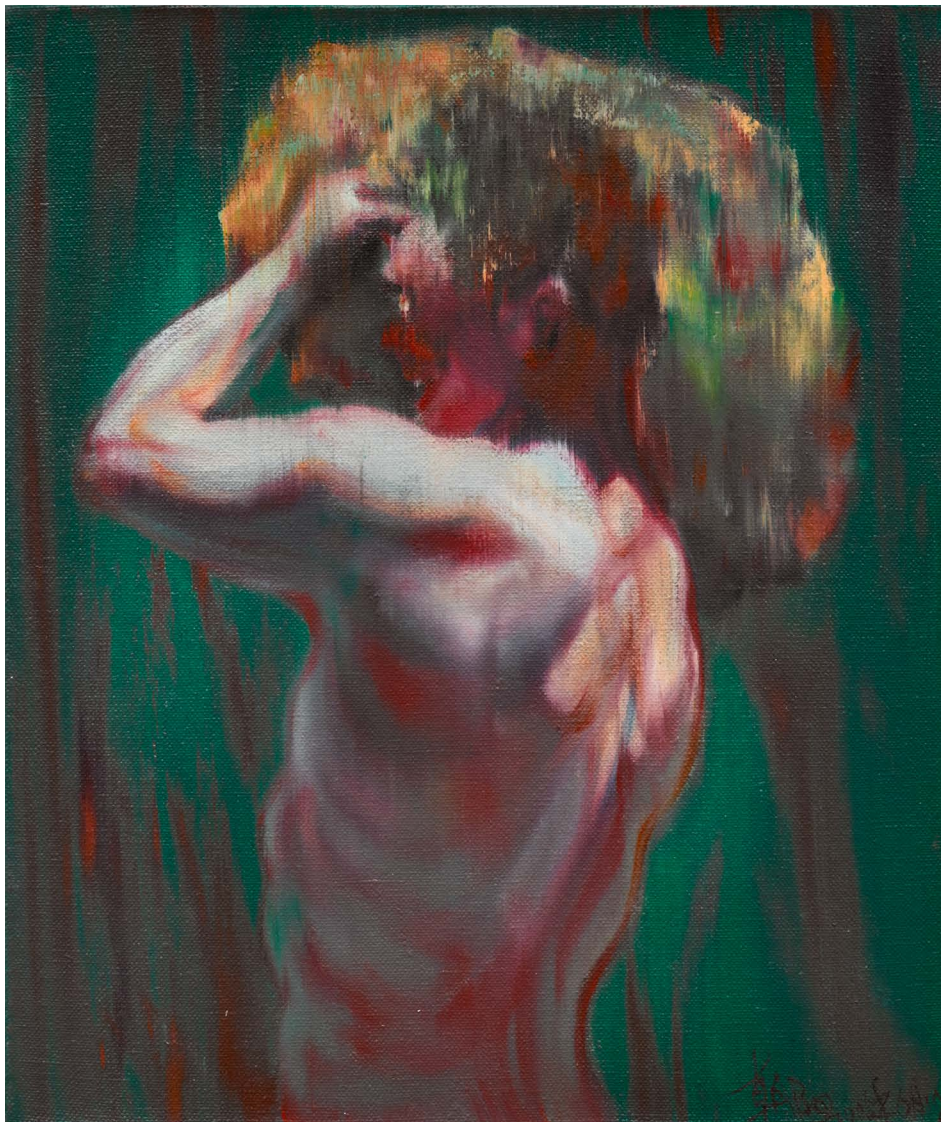
巴黎，Lelong 畫廊

私人收藏

在過去六十年來，大衛·霍克尼的藝術手法不斷挑戰並改變繪畫傳統。霍克尼憑藉對藝術媒材的持續探索而聞名，曾以繪畫、素描、版畫、攝影、近年的電腦及iPad平板電腦繪圖程式進行實驗性創作。本作是霍克尼利用iPhone和iPad作為繪圖工具的早期作品。他先用觸控筆在iPad螢幕上繪圖，再由噴墨打印機列印，畫面呈現優勝美地的明媚山景，飄浮著一縷縷雲彩，四周綠葉成蔭。

霍克尼於二〇一〇年開始摒棄傳統畫簿，轉而利用科技。新媒體開拓了霍克尼的藝術領域，使其用色層出不窮，靈活地控制分層構圖及比例，並可重播其繪畫過程。藝評家羅伯塔·史密斯對霍克尼的iPad畫作表示讚許，稱之為「具有深度的代表作，展現這位熟悉傳統的藝術家在巔峰時期仍繼續革舊圖新，嫺熟地運用數碼化和模擬訊號繪圖方式，並在不同層面上積極追求新意。」（〈回家路上，前進不止〉，《紐約時報》，二〇一三年十二月二十三日





570

□ 570 SOLD WITHOUT RESERVE

YIN ZHAOYANG

b. 1970

Mythology

oil on canvas
signed and dated 2005.6.18
35.5 by 30 cm; 14 by 11¾ in.

LITERATURE

Yin Zhaoyang: Myth, Si Chuan Fine Art Publishing, Chengdu, China, 2006, p.82 (illustrated in colour)

PROVENANCE

Aura Gallery, Beijing
Acquired by the present owner from the above

HK\$ 60,000-80,000

US\$ 7,700-10,200

尹朝陽

神話

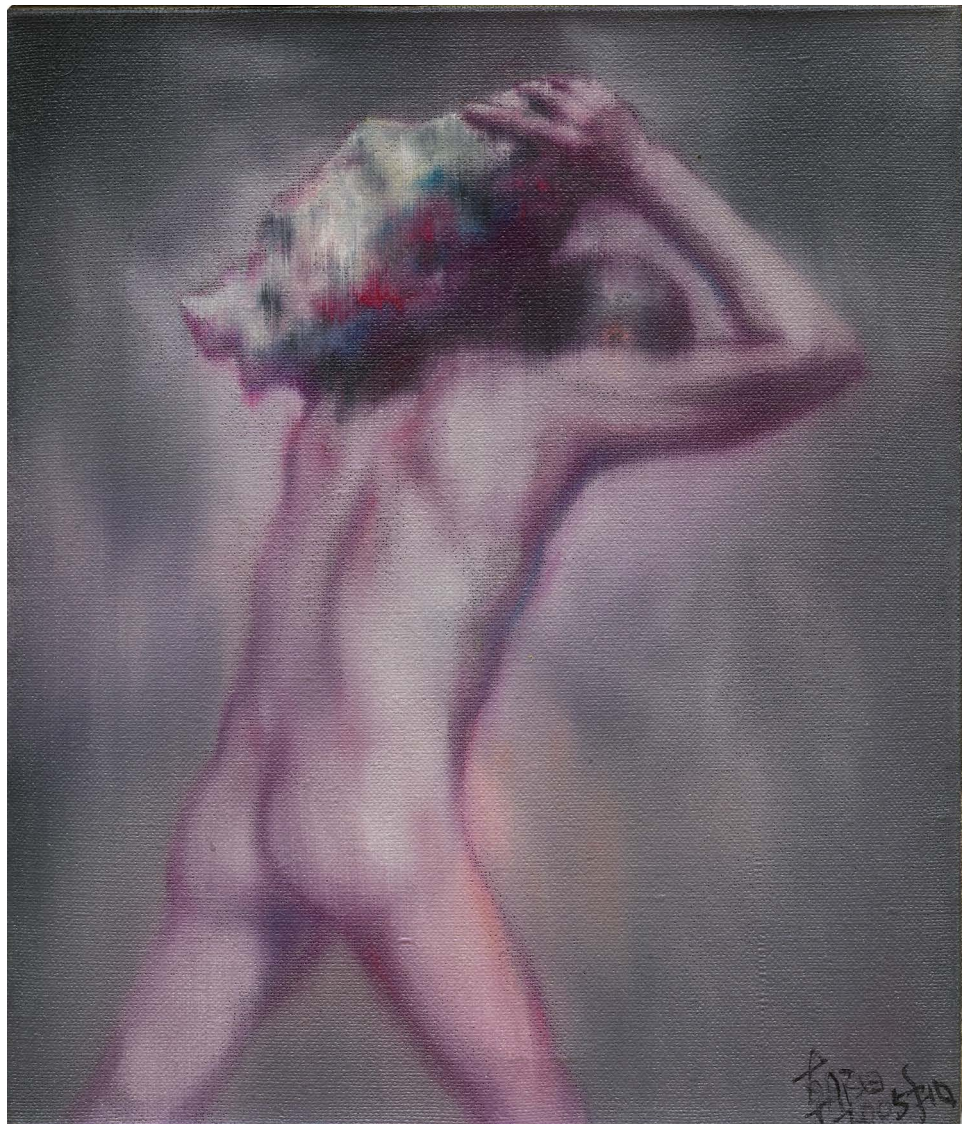
油畫畫布
二〇〇五年作
款識
朝陽，2005年6月18

出版

〈尹朝陽：神話〉（中國成都，四川美術出版社，二〇〇六年）82頁（彩色圖版）

來源

北京，亦安畫廊
現藏者購自上述來源



571

□ 571 SOLD WITHOUT RESERVE

YIN ZHAOYANG

b. 1970

Mythology

oil on canvas
signed and dated 2005.10
35.5 by 30 cm; 14 by 11¾ in.

LITERATURE

Yin Zhaoyang: Myth, Si Chuan Fine Art Publishing, Chengdu, China, 2006, p. 80 (illustrated in colour)

PROVENANCE

Aura Gallery, Beijing
Acquired by the present owner from the above

HK\$ 60,000-80,000
US\$ 7,700-10,200

尹朝陽

神話

油畫畫布 畫框
二〇〇五年作
款識
朝陽，2005年10

出版

〈尹朝陽：神話〉（中國成都，四川美術出版社，二〇〇六年）80頁（彩色圖版）

來源

北京，亦安畫廊
現藏者購自上述來源

ZHANG XIAOGANG

b.1958

Amnesia and Memory No. 8

oil on canvas

signed and dated 2007

110.5 by 130.5 cm; 43½ by 51¾ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 1,500,000-2,600,000

US\$ 192,000-332,000

張曉剛

失憶與記憶 No.8

油畫畫布 畫框

二〇〇七年作

款識

張曉剛，2007

來源

現藏者直接購自藝術家本人

“What is memory if not the Living Spirit? Human existence conserves representations of its past. How strange a weakness then is forgetfulness. This disappearance of memory. This brainwash.”

— CAROLINE PUEL

「那麼，什麼是記憶？或者說什麼是難以忘懷？記憶就是一個人對記住往事的能力。而忘卻，也就是失去回憶。清洗頭腦，這該是一個多麼不可思議的缺憾。」

—— 蒲皓琳





573 (i)



573 (ii)



574

573

CHEN FEI

b. 1983

Killer Series: The Tough Love and The Phantom of the Opera (Two works)

acrylic on canvas

i. signed and titled in Chinese and dated 2010 on the reverse

ii. signed and titled in Chinese on the reverse

(i) 20 by 30 cm; 7 $\frac{7}{8}$ by 11 $\frac{3}{4}$ in.

(ii) 25.2 by 25.5 cm; 9 $\frac{7}{8}$ by 10 in.

PROVENANCE

Schoeni Art Gallery, Hong Kong

Private European Collection

HK\$ 50,000-80,000

US\$ 6,400-10,200

陳飛

殺人者系列：切膚之愛及歌劇魅影（兩件作品）

壓克力畫布 畫框

二〇一〇年作

款識

(i) 《殺人者-切膚之愛》，陳飛，2010（作品背面）

(ii) 《殺人者-歌劇魅影》，陳飛（作品背面）

來源

香港，少勵畫廊

歐洲私人收藏

□ 574 SOLD WITHOUT RESERVE

TUNG LO

b. 1956

Dreaming 13

oil on canvas

signed in English on the reverse

Executed in 2009.

100 by 100 cm; 39 $\frac{3}{8}$ by 39 $\frac{3}{8}$ in.

PROVENANCE

Private Collection

HK\$ 10,000-20,000

US\$ 1,300-2,550

童路

夢（十三）

油畫畫布 鏡框

二〇〇九年作

款識

Tung Lo（作品背面）

來源

私人收藏



575

○ 575

AOSHIMA CHIHO

b.1974

Rinko-Chan on the Building

FRP, resin, acrylic, fabric and LED lights

Executed in 2005, this work is artist's proof number 2, from an edition of 3 plus 2 artist's proofs.

203 by 135 by 135 cm; 80 by 53½ by 53½ in.

EXHIBITED

Los Angeles, Blum & Poe, *Chiho Aoshima: Asleep, Dreaming of Reptilian Glory*, 28 May-2 July 2005

PROVENANCE

Galerie Perrotin, Paris

Acquired directly from the above by the present owner

HK\$ 200,000-300,000

US\$ 25,500-38,300

青島千穗

大廈上的Rinko

強化玻璃纖維、樹脂、壓克力、布料及LED燈

二〇〇五年作

版數

藝術家自留版2

此作品共3版，並加上2版藝術家自留版

展覽

洛杉磯，Blum & Poe畫廊〈青島千穗：沉睡，接著夢見了爬蟲類的盛景〉二〇〇五年五月二十八日至七月二日

來源

巴黎，貝浩登畫廊

現藏者購自上述來源



576 (i)



(ii)

576

WANG GUANGYI

b. 1957

The Belief (Two Works)

oil on canvas

(i) signed in Pinyin and Chinese, and dated 1998 on the reverse

(ii) signed in Pinyin and Chinese, and dated 2003 on the reverse

each: 50 by 40 cm; 19 $\frac{5}{8}$ by 15 $\frac{3}{4}$ in.

PROVENANCE

Acquired by the present owner from the above

HK\$ 90,000-150,000

US\$ 11,500-19,200

王廣義

信仰（兩件作品）

油畫畫布

(i) 一九九八年作

(ii) 二〇〇三年作

款識

(i) 1998, Wang Guang Yi, 王廣義（作品背面）

(ii) 2003, Wang Guang Yi, 王廣義（作品背面）

來源

現藏者直接購自藝術家本人



577

577

SHEN JINGDONG

b. 1965

After the Luncheon on the Grass

oil on canvas

signed in Pinyin and Chinese and dated 2010; signed in Chinese on the reverse

119 by 209 cm; 46⅞ by 82¼ in.

PROVENANCE

Yan Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 50,000-100,000

US\$ 6,400-12,800

沈敬東

仿在草地上用餐

油畫畫布 畫框

二〇一〇年作

款識

SHENJINGDONG, 沈敬東, 2010

沈敬東 (作品背面)

來源

香港, 一畫廊

現藏者購自上述來源



578

578

JI DACHUN

b.1968

Chairman Mao on a Stepladder

acrylic on canvas

signed and dated 2004 in Chinese

110 by 110 cm; 43 by 43 in.

PROVENANCE

Private Collection

HK\$ 65,000-85,000

US\$ 8,300-10,900

季大純

梯子上的毛主席

壓克力畫布

二〇〇四年作

款識

大純，甲申

來源

私人收藏



579

○ 579

SHI XINNING

B. 1969

CHE (Che Guevara)

oil on canvas

signed, dated 2004 and inscribed in Chinese

198.3 by 159.3 cm; 78 by 62¾ in.

PROVENANCE

Guang Han Tang, Beijing

Acquired by the present owner from the above

HK\$ 60,000-80,000

US\$ 7,700-10,200

石心寧

哲古華拉

油畫畫布 畫框

二〇〇四年作

款識

石心寧，2004，北京

來源

北京，廣漢堂

現藏者購自上述來源



580

580

ZHU WEI

b. 1966

Hills Beyond A River

ink and colour on paper
signed in Chinese and marked with four artist's seals
Executed between 2005-2012.
71 by 60 cm; 28 by 23½ in.

EXHIBITED

Indonesia, Jakarta, National Museum of Indonesia, *Virtual Focus: Zhu Wei Works 1987-2017*, 25 August – 26 October 2017, pp. 410-411 (illustrated in colour)

LITERATURE

Zhu Wei: Works 1988-2012, China Today Art Museum Publishing House, Hong Kong, China, 2013, pp. 348-349 (illustrated in colour)

PROVENANCE

Linda Gallery, Beijing
Acquired by the present owner from the above

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

HK\$ 80,000-120,000
US\$ 10,200-15,300

朱偉

隔江山色

水墨設色紙本 鏡框
二〇〇五至二〇一二年作
款識
朱偉制，藝術家鈐印四方

展覽

印尼，雅加達，印尼國家美術館〈虛擬的焦點：朱偉1987-2017〉
二〇一七年八月二十五日至十月二十六日，410至411頁（彩色圖版）

出版

〈朱偉：作品1988-2012〉（中國香港，中國今日美術館出版社，二〇一三年）348至349頁（彩色圖版）

來源

北京，林大藝術中心
現藏者購自上述來源

此作品附設由林大藝術中心所發之作品保證書



581

581

LI CHEN

b.1963

Avalokitesvara

bronze

incised in English, numbered 1/8 and stamped with two artist's seals

Executed in 1998, this work is number 1 from an edition of 8.

53 (H) by 33 by 51 cm; 20 7/8 (H) by 13 by 20 in.

EXHIBITED

Italy, Venice, 52nd International Art Exhibition- La Biennale di Venezia, *Li Chen - Energy of Emptiness*, 10 June - 21 November 2007, pp. 50-51 (alternate edition exhibited)

China, Beijing, National Art Museum of China, *Li Chen - In Search of Spiritual Space*, 29 April - 11 May 2008, p. 194 (alternate edition exhibited)

PROVENANCE

River Art, Miaoli, Taiwan (Art Taipei, 1999)

Acquired by the present owner from the above

This work is accompanied by a certificate of authenticity signed by the artist.

HK\$ 200,000-300,000

US\$ 25,500-38,300

李真

南海

銅雕

一九九八年作

款識

Li Chen, 1/8, 藝術家鈐印兩方

版數1/8

此作品共8版

展覽

意大利, 第52屆威尼斯藝術雙年展〈虛空中的能量〉, 二〇〇七年六月十日至十一月二十一日, 50至51頁 (另一版數)

中國, 北京, 中國美術館〈尋找精神的空間〉, 二〇〇八年四月二十九日至五月十一日, 194頁 (另一版數)

來源

苗栗, 大河美術 (一九九九年, 台北國際藝術博覽會)

現藏者購自上述來源

此作品附藝術家親簽之作品保證書



582

582

XU LEI

b. 1963

Dissociated Blue-and-White Porcelain

pencil, pen, ink on paper laid on cardboard
signed and titled in Chinese, and dated 1998
63 by 53.5 cm; 24 $\frac{7}{8}$ by 21 $\frac{1}{4}$ in.

PROVENANCE

European Private Collection (acquired directly from the artist)

HK\$ 400,000-600,000

US\$ 51,000-76,500

徐累

《游離的青花》

鉛筆、鋼筆及墨水紙本，貼於卡紙 鏡框

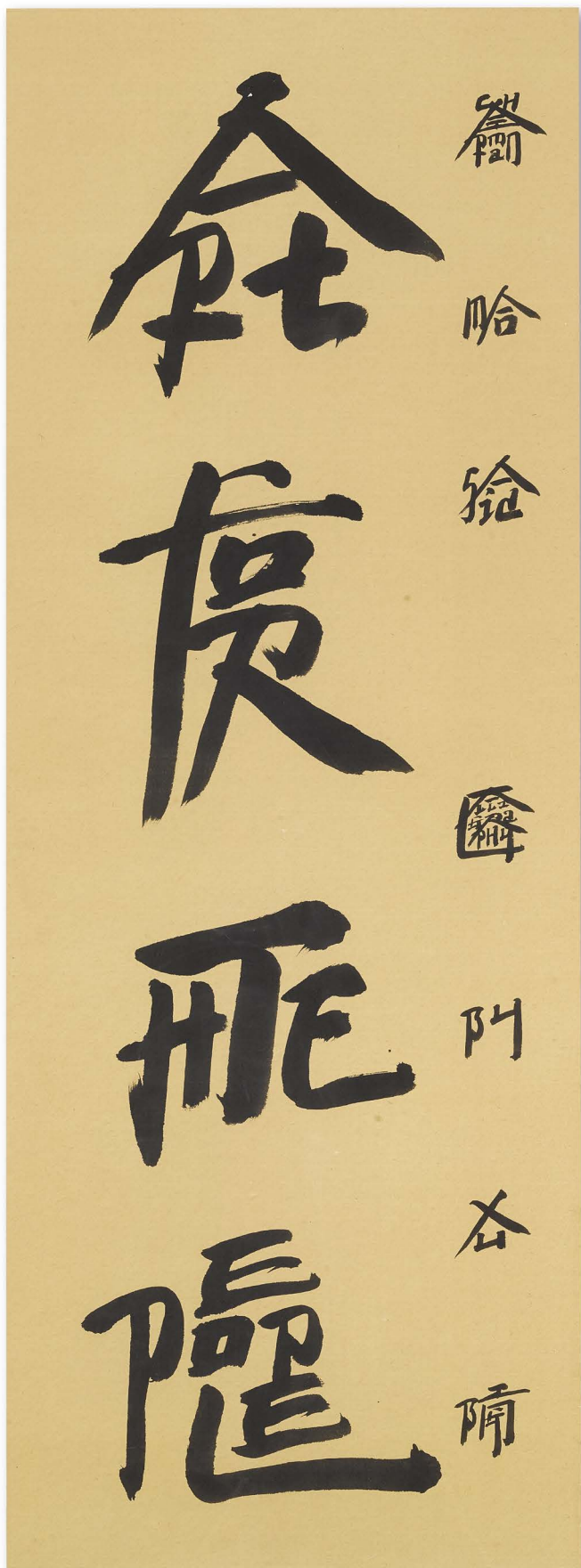
一九九八年作

款識

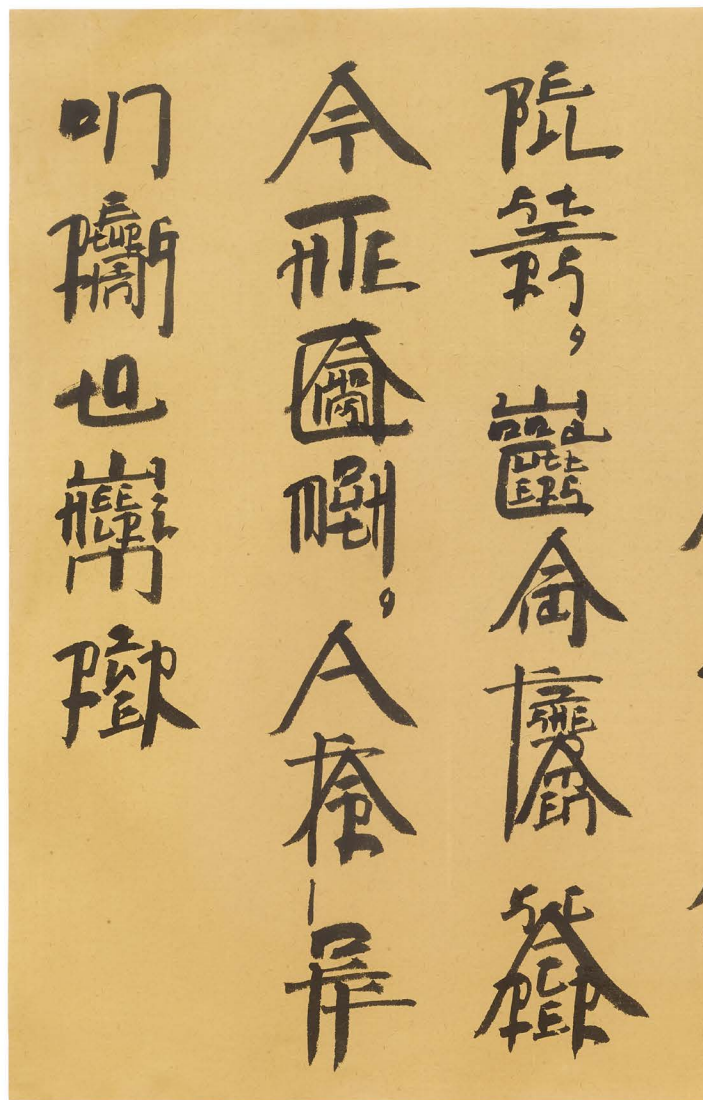
累，《游離的青花》，1998年製

來源

歐洲私人收藏（直接購自藝術家本人）



583



583

XU BING

b. 1955

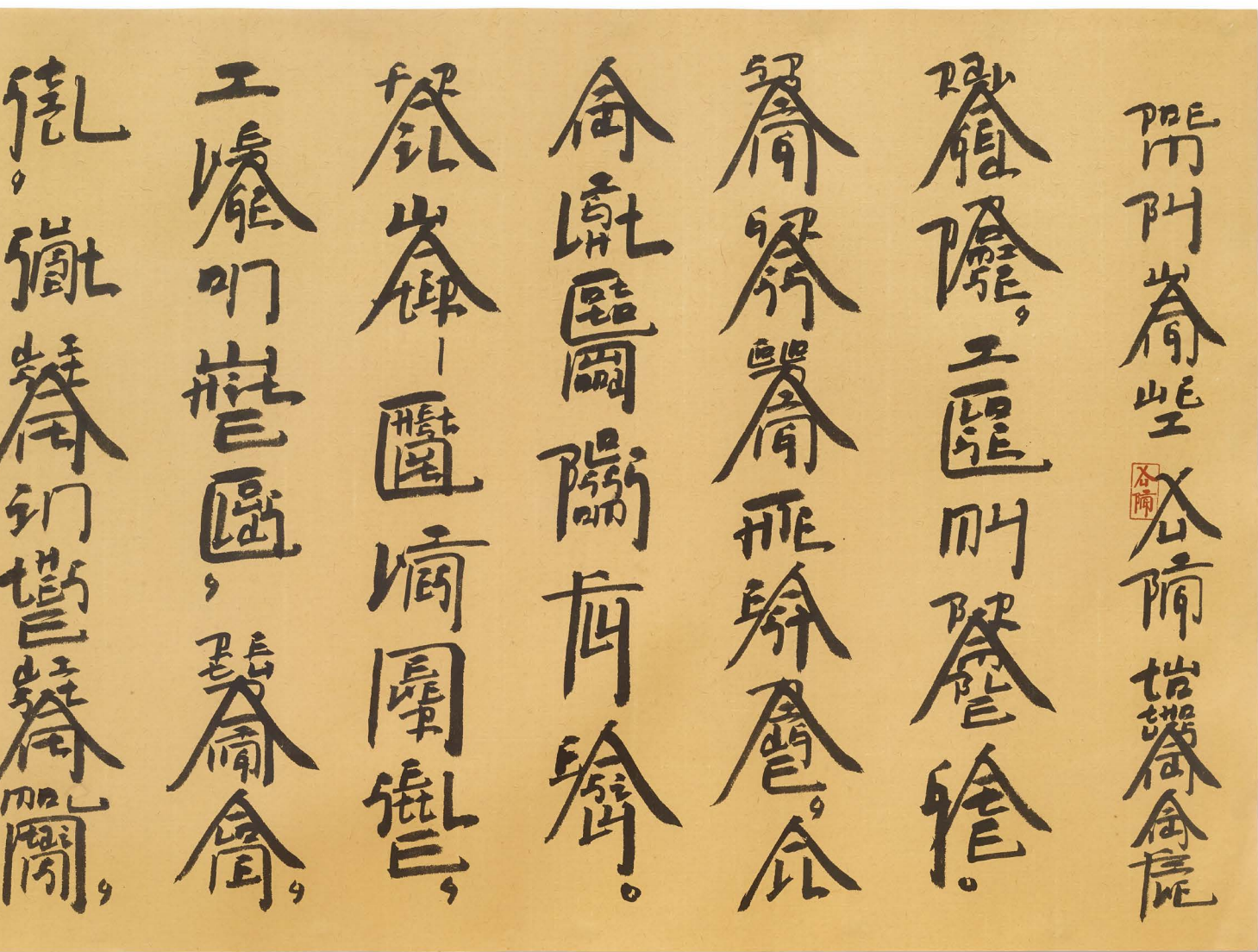
Art For The People

ink on paper
signed in Square Word Calligraphy
160 by 59 cm; 63 by 23¼ in.

PROVENANCE

Private Collection
33 Auction, Singapore, 3 November 2012, lot 56
Acquired by the present owner from the above sale

HK\$ 180,000-280,000
US\$ 23,000-35,700



584

徐冰

藝術為人民服務

水墨紙本 鏡框

款識

XU BING

來源

私人收藏

新加坡，33拍賣，2012年11月3日，拍賣編號56

現藏者購自上述拍賣

584

XU BING

b. 1955

New English Calligraphy: On
Returning to the Wheel Rim River

ink on paper

signed in Square Word Calligraphy and mark with
one artist's seal

Executed in 2005.

69.5 by 136 cm; 27³/₈ by 53¹/₂ in.

PROVENANCE

Albion Gallery, London

Acquired by the present owner from the above

HK\$ 600,000-800,000

US\$ 76,500-102,000

徐冰

新英文書法：回到輪輞河邊

水墨紙本 鏡框

二〇〇五年作

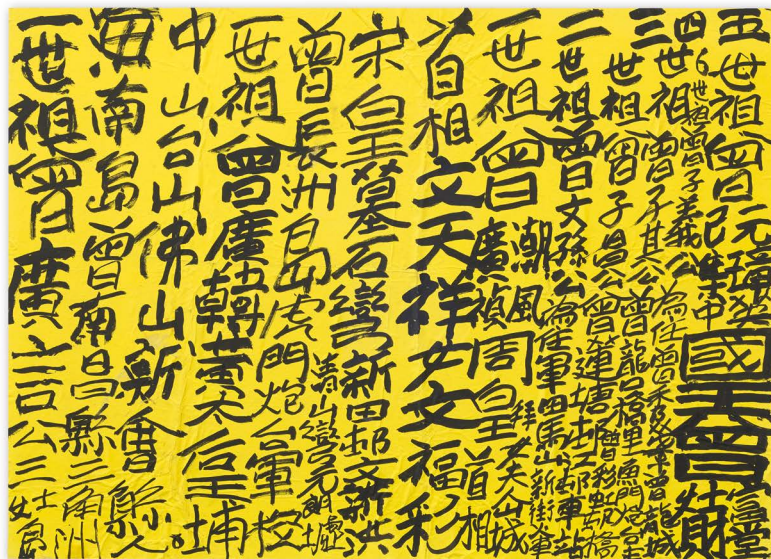
款識

XU BING，藝術家鈐印一方

來源

倫敦，Albion畫廊

現藏者購自上述來源



585

585

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

Calligraphy

ink on paper
77.5 by 108 cm; 30½ by 42½ in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 120,000-160,000

US\$ 15,300-20,400

曾灶財

行書墨寶

水墨紙本 鏡框

來源

現藏者直接購自藝術家本人

586

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

Calligraphy

ink on paper
54 by 71 cm; 21¼ by 28 in.

EXHIBITED

Hong Kong, Artis Tree, *Memories of King Kowloon*, 20 April - 31 May 2011

PROVENANCE

Private Collection, Asia

HK\$ 40,000-60,000

US\$ 5,100-7,700

曾灶財

行書墨寶

水墨紙本 鏡框

展覽

香港，太古坊ArtisTree，〈九龍皇帝的文字樂園〉
二〇一一年四月二十日至五月三十一日

來源

亞洲，私人收藏



586



587

□ 587 SOLD WITHOUT RESERVE

LI FUYUAN

b. 1942

Blue Owls

ink and colour on paper
signed in Chinese, dated 94 and marked with one
artist's seal
64 by 64 cm; 25¼ by 25¼ in.

PROVENANCE

Private collection

HK\$ 10,000-20,000
US\$ 1,300-2,550

李付元

藍色貓頭鷹

彩墨紙本 鏡框
一九九四年作
款識
李付元，94，藝術家鈐印一方

來源
私人收藏



588

588

WANG KEPING

b. 1949

Bird

bronze with brown patina
inscribed in Chinese and English, stamped with
Deroyaume Foundry seal and numbered 1/8 on
the rear side of the base
Executed in 1986, this work is number 1 from
an edition of 8, casted by Deroyaume Foundry,
France.

33 (H) by 45 by 25 cm; 13 (H) by 17¾ by 9¾ in.

LITERATURE

Wang Keping, Shanghai People's Fine Arts
Publishing House, 2012, p. 32 (illustrated in
colour)

PROVENANCE

Galerie Pierre M. Dumonteil, Paris
Acquired by the present owner from the above

This work is accompanied by a certificate
of authenticity issued by Galerie Pierre M.
Dumonteil.

HK\$ 60,000-80,000
US\$ 7,700-10,200

王克平

鳥

棕色銅雕
一九八六年作
款識
王K，1/8，鑄造廠蓋印（作品基底邊緣）

版數

1/8
此作品共8版，鑄造廠為法國，D'Art Bocquel
出版
〈王克平〉（上海人民美術出版社，二〇一二
年）32頁（彩色圖版）

來源

巴黎，杜夢堂
現藏者購自上述來源

此作品附設由杜夢堂所發之作品保證書



589

589

WANG JIANWEI

b. 1958

Untitled

oil and collage on canvas
signed and dated 1992 on the reverse
163 by 112 cm; 64½ by 44 in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 400,000-600,000

US\$ 51,000-76,500

118

SOTHEBY'S 蘇富比

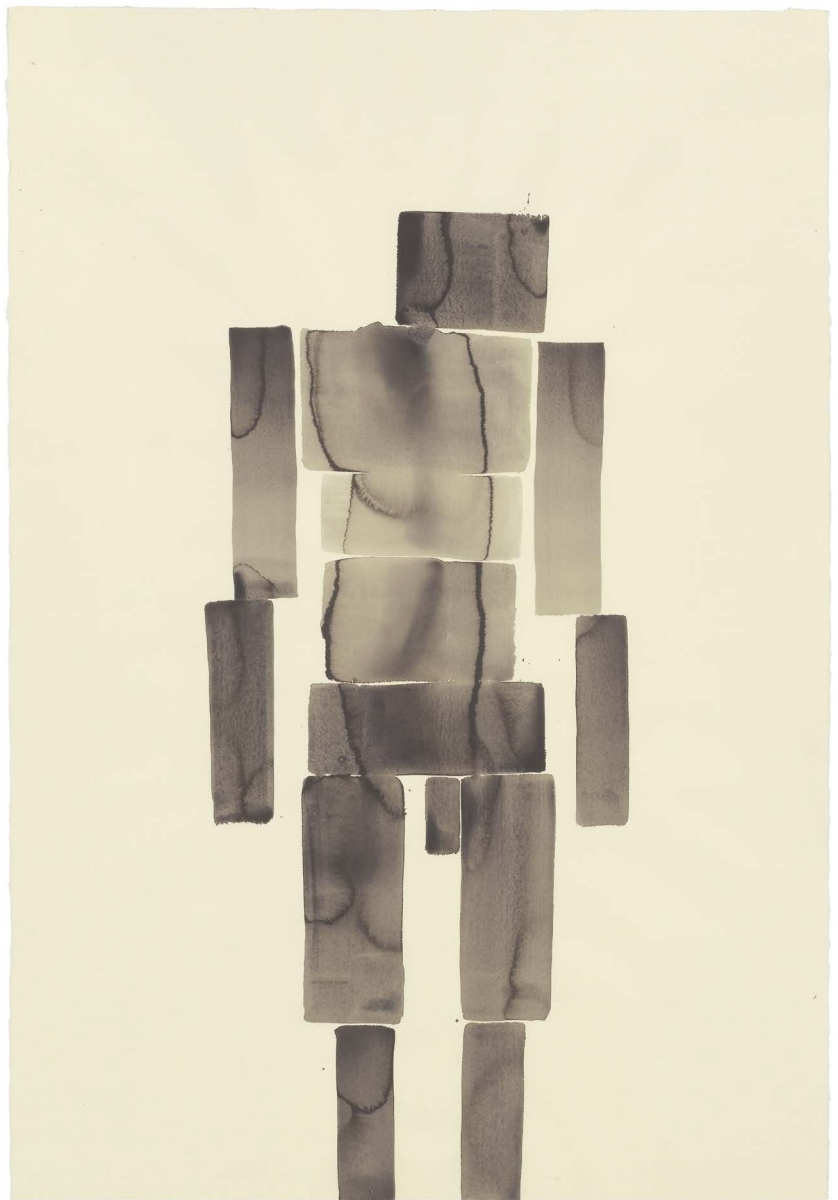
汪建偉

無題

油畫拼貼畫布 畫框
一九九二年作
款識
汪建偉，1992（作品背面）

來源

現藏者直接購自藝術家本人



© ANTONY GORMLEY

590

590

ANTONY GORMLEY

b.1950

Model I

carbon and casein on paper
signed, titled and dated on the reverse
110.5 by 76 cm; 43½ by 30 in.

PROVENANCE

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

HK\$ 170,000-240,000
US\$ 21,700-30,600

安東尼·葛姆雷

模型 I

碳及酪蛋白紙本 鏡框
二〇一一年作
款識

Antony Gormley, 《Model I》, 2011 (作品背面)

來源

倫敦, 白立方畫廊
現藏者購自上述來源

ANTONY GORMLEY

b.1950

Small Gauge III

cast iron

incised with artist's initials, dated 2014 on the underside
109 (H) by 24 by 16 cm; 43 (H) by 9 $\frac{3}{8}$ by 6 $\frac{1}{4}$ in

PROVENANCE

Galleria Continua, Beijing

Acquired by the present owner from the above

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

US\$ 153,000-281,000

安東尼·葛姆雷

小規格 III

鑄鐵

二〇一四年作

款識

藝術家名字縮寫，2014（作品底部）

來源

北京，常青畫廊

現藏者購自上述來源



GEORGE CONDO

b. 1957

Etruscan Study II

pastel on paper
signed and dated 93
203 by 112 cm; 80 by 44 in.

PROVENANCE

Galerie Bruno Bischofberger, Zurich
Private Collection, New York (acquired from the above)

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

US\$ 153,000-281,000

喬治·康多

伊特拉斯坎人像習作II

粉彩紙本 鏡框
一九九三年作
款識
Condo, 93

來源

蘇黎世，Bruno Bischofberger畫廊
紐約，私人收藏（購自上述來源）

“Condo’s work, in particular, refuses to play art historical snakes and ladders, not because it doesn’t change over time, but because it is as different at the same time, as it is similar across time.”

— SIMON BAKER

「康多的作品故意摒棄藝術歷史，拒絕循規蹈矩，那非藝術家視之為蕭規曹隨之舉，而是因為其溯古追今，溫故知新，縱而與時俱進。」

——西蒙·貝克





593

593

NARA YOSHITOMO

b. 1959

Untitled

pencil and coloured pencil on paper
signed in Japanese and dated 97
18 by 24.4 cm; 7 by 9⁵/₈ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume I,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.107, no. D-1997-
068 (illustrated in colour)

PROVENANCE

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

HK\$ 300,000-500,000
US\$ 38,300-64,000

奈良美智

無題

鉛筆、彩色鉛筆紙本 鏡框
一九九七年作
款識
奈良，97

出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式
會社美術出版社，二〇一一年）107頁，編號D-1997-068（彩
色圖版）

來源

香港，白石畫廊
現藏者購自上述來源



594

594

NARA YOSHITOMO

b. 1959

Untitled

pencil and coloured pencil on paper
Executed in 1996
29.6 by 21 cm; 11 $\frac{5}{8}$ by 8 $\frac{1}{4}$ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume I,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.96 (illustrated in
colour)

PROVENANCE

Hakutosha, Nagoya
Private Collection
Est-Ouest Auctions, Tokyo, 30 November 2007, lot 53
Acquired by the present owner from the above sale

HK\$ 280,000-350,000
US\$ 35,700-44,600

奈良美智

無題

鉛筆及彩色鉛筆紙本 鏡框
一九九六年作

出版

〈奈良美智作品全集1984 - 2010 第一冊〉(日本東京, 株式會
社美術出版社, 二〇一一年) 96頁 (彩色圖版)

來源

名古屋, 白土舍
私人收藏
東京, 伊斯特拍賣, 2007年11月30日, 拍賣編號53
現藏者購自上述拍賣

NARA YOSHITOMO

b.1959

Untitled

oil on canvas

signed in English and dated 91, signed in English and dated

1991; signed in English and dated 91 on the reverse

65 by 65 cm; 25⅝ by 25⅝ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume I,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.76, no. P-1991-020
(illustrated in colour)

PROVENANCE

Galerie Humanite Nagoya, Nagoya

Private Collection, Japan

Sotheby's, New York, 13 May 2015, lot 581

Acquired by the present owner from the above sale

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

US\$ 128,000-255,000

奈良美智

無題

油畫畫布

一九九一年作

款識

Yoshitomo Nara, 91

Yoshitomo Nara, 1991

Yoshitomo Nara, 91 (作品背面)

出版

〈奈良美智作品全集1984 - 2010 第一冊〉(日本東京, 株式
會社美術出版社, 二〇一一年) 76頁, 編號P-1991-020 (彩色
圖版)

來源

名古屋, Humanite Nagoya畫廊

日本, 私人收藏

紐約, 蘇富比, 2015年5月13日, 拍品編號581

現藏者購自上述拍賣

“Through the faces of his subjects,
Nara invites us to linger, to leave
our rules at the door and enter the
more fluid and uninhibited world of
children.”

- KRISTIN CHAMBERS

「奈良透過其創作主題的臉孔，鼓動
我們拋下世俗束縛，引領觀者邁進
那個不受塵世約束的孩童世界。」

——克莉絲汀·錢伯斯



NARA YOSHITOMO

b. 1959

I Feel Like I Am So Far Away

acrylic on wood board
signed and dated 96 on the reverse
19.3 by 29.7 cm; 7½ by 11⅝ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume I, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.142 (illustrated in colour)

PROVENANCE

Hakutosha Gallery, Nagoya
Acquired by the present owner from the above

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

US\$ 102,000-153,000

奈良美智

我感覺與自己距離很遠

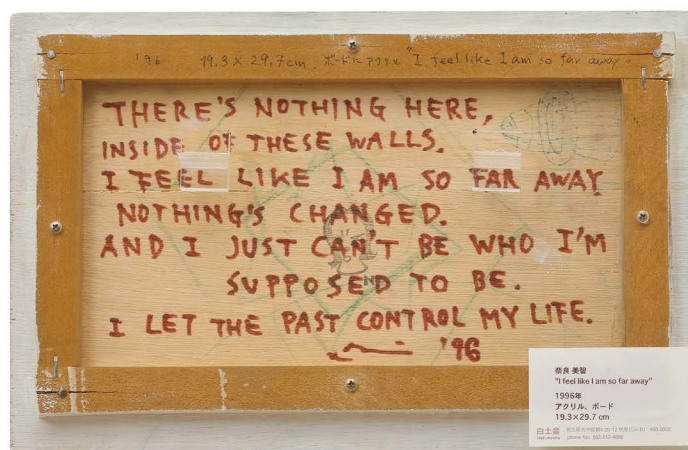
壓克力木板 鏡框
一九九六年作
款識
奈良，96（作品背面）

出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年）142頁（彩色圖版）

來源

名古屋，白土舍畫廊
現藏者購自上述來源



ARTIST'S INSCRIPTION ON THE REVERSE



NARA YOSHITOMO

b.1959

Untitled

acrylic on canvas
signed, titled in Japanese and dated 09 on the reverse
65.5 by 53 cm; 25¾ by 20⅞ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984-2010, Volume I, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.217, cat. no. P-2009-009 (illustrated in colour)

PROVENANCE

Marianne Boesky Gallery, New York
The Seibu Department Store, Japan
Acquired by the present owner from the above

HK\$ 4,000,000-6,000,000
US\$ 510,000-765,000

奈良美智

無題

壓克力畫布 畫框
二〇〇九年作
款識
奈良，《無題》，09（作品背面）

出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年）143頁，編號P-2009-009（彩色圖版）

來源

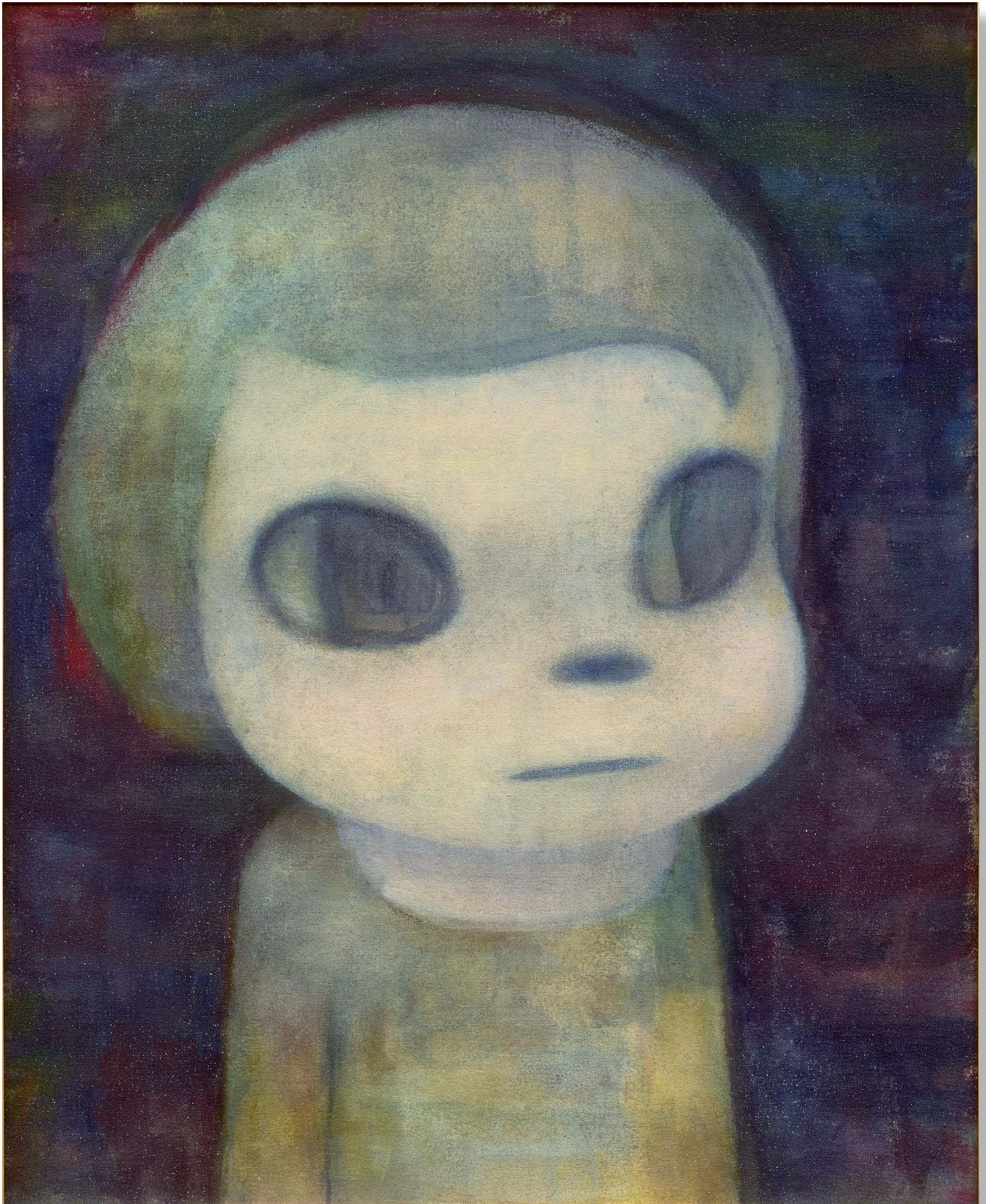
紐約，Mariannne Boesky畫廊
日本，西武百貨店
現藏者購自上述來源

"I express in paintings and sculptures what I cannot with words. One thing that can be said about all of my works is, that even if they look sad in appearance, the artist is creating them with positive emotions."

— NARA YOSHITOMO

「我是透過繪畫與雕塑來表達自己無法言喻的事與物。宏觀我所有的作品，它們的共同點是即便有些看起來很悲傷，藝術家也是貫徹始終地抱著積極的心態去進行創作。」

——奈良美智



NARA YOSHITOMO

b. 1959

Melting Moon

urethane on FRP
signed, titled and dated 2003 on the reverse
diameter: 180.3 cm; 71 in.
depth: 55 cm; 21 $\frac{5}{8}$ in.

EXHIBITED

Jerusalem, The Israel Museum, *Rising Sun, Melting Moon: Contemporary Art in Japan*, 16 December 2005 - 10 June 2006

LITERATURE

Yoshitomo Nara: *The Complete Works 1984-2010, Volume I*, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.276, no. S-2003-001 (illustrated in colour)

PROVENANCE

Stephen Friedman Gallery, London
Acquired by the present owner from the above

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

US\$ 281,000-408,000

奈良美智

溶月

玻璃纖維塑料
二〇〇三年作
款識
奈良，2003，《Melting Moon》（作品背面）

展覽

耶路撒冷，以色列博物館〈Rising Sun, Melting Moon: Contemporary Art Japan〉二〇〇五年十二月十六日至二〇〇六年六月十日

出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年）276頁，編號S-2003-001（彩色圖版）

來源

倫敦，Stephen Friedman畫廊
現藏者購自上述來源

“From the expanding watchtower of
my frontal lobe, my thoughts race
beyond the dream mountains to
the wide-open wilderness where a
wafer moon gently melts...”

— NARA YOSHITOMO

「從我大腦額葉延伸的瞭望台出發，
我的思緒超越夢想之山，飛翔到無
垠野曠，圓月慢慢溶化……」

——奈良美智



MURAKAMI TAKASHI

b. 1962

Pom and Me (Gold)

gold, bronze, gold foil and pedestal in Corian

Executed in 2013, this work is number 4 from an edition of 5, plus 2 artist's proofs.

45 (H) by 37.7 by 31.7 cm; 17¾ (H) by 14⅞ by 12½ in.

PROVENANCE

Galerie Perrotin, Hong Kong

Acquired by the present owner from the above

HK\$ 600,000-800,000

US\$ 76,500-102,000

村上隆

Pom與我（金）

金、銅、金箔及可麗耐基底

二〇一三年作

版數

4/5

此作品共5版，並加上2版藝術家自留版

來源

香港，貝浩登畫廊

現藏者購自上述來源



BANKSY

b.1974

Monkey Detonator

spray paint on board

signed on the reverse

Executed in 2002, this work is from a series.

Framed: 105 by 105 cm; 41³/₈ by 41³/₈ in.

EXHIBITED

Rome, Fondazione Terzo Pilastro, Palazzo Cipola, *War, Capitalism and Liberty*, 24 May - 4 September 2016

PROVENANCE

Private Collection, Europe

This work is accompanied with a certificate of authenticity issued by Pest Control.

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

US\$ 318,510-445,915

班克斯

猴子雷管

噴漆木板 鏡框

二〇〇二年作

款識

BANKSY (作品背面)

此作屬於一系列的創作

展覽

羅馬，三支柱基金會，Palazzo Cipola〈戰爭、資本主義與自由〉二〇一六年五月二十四日至九月四日

來源

歐洲，私人收藏

此作品附Pest Control開立之作品保證書

“People say graffiti is ugly,
irresponsible and childish... but
that's only if it's done properly.”

– BANKSY

「唯獨是成功的塗鴉，才會獲得人們
論之 為醜陋、不負責任和幼稚的
評價。」

——班克斯





601

601

KUSAMA YAYOI

b. 1929

Pumpkin

acrylic on canvas

signed in English, titled in Japanese and dated 1996 on the reverse

14 by 18 cm; 5½ by 7 in.

PROVENANCE

Private Collection

SBI Art Auction Co., Ltd., Tokyo, 26 July 2014, lot 94

Acquired by the present owner from the above sale

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

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

US\$ 128,000-255,000

草間彌生

南瓜

壓克力畫布 鏡框

一九九六年作

款識

YAYOI KUSAMA, 1996, 南瓜 (作品背面)

來源

私人收藏

東京, SBI Art Auction Co., Ltd., 2014年7月26日, 拍品編號94

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡



602

602

KUSAMA YAYOI

b.1929

Butterfly

acrylic on canvas
signed in English, titled in Japanese and dated 1990 on the
reverse
15.8 by 22.7 cm; 6¼ by 9 in.

PROVENANCE

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

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

HK\$ 1,000,000-1,500,000
US\$ 128,000-192,000

草間彌生

蝶

壓克力畫布 鏡框
一九九〇年作

款識

《蝶》，Yayoi Kusama, 1990（作品背面）

來源

日本，私人收藏
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡

KUSAMA YAYOI

b. 1929

Pumpkin

acrylic and felt pen on canvas
signed in English, titled in Japanese and dated 1989 on the
reverse; signed in English on the stretcher
53 by 46 cm; 20¾ by 18½ in.

PROVENANCE

Private Collection
The Market Auction, Inc, 8 July 2010, lot 19
Private Collection
United Asian Auctioneers, 28 May 2011, lot 72
Private Collection, Asia
Poly Auction, Hong Kong, 6 April 2015, lot 155
Acquired by the present owner from the above

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

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

US\$ 255,000-383,000

草間彌生

南瓜

壓克力及水筆畫布

一九八九年作

款識

Yayoi Kusama, 1989, 《南瓜》(作品背面)

YAYOI KUSAMA (作品背面畫架)

來源

私人收藏

The Market Auction, Inc, 2010年7月8日, 拍品編號19

私人收藏

香港, 亞洲聯合拍賣會, 2011年5月28日, 拍品編號72

亞洲, 私人收藏

香港, 保利拍賣, 2015年4月6日, 拍品編號155

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡

“Pumpkins are lovable and their
wonderfully wild and humorous
atmosphere never ceases to
capture the hearts of people. I
adore pumpkins.”

— KUSAMA YAYOI

「南瓜惹人愛憐，它那美妙的野性
和幽默一直擄獲人們的心。我愛
南瓜。」

——草間彌生



KUSAMA YAYOI

b. 1929

Pumpkin

acrylic on canvas

signed in English, titled in Japanese and dated 2000 on the reverse

22.7 by 15.8 cm; 9 by 6⅛ in.

PROVENANCE

Sakurado Fine Arts, Tokyo

Acquired by the present owner from the above

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

HK\$ 600,000-800,000

US\$ 76,500-102,000

草間彌生

南瓜

壓克力畫布 畫框

二〇〇〇年作

款識

Yayoi Kusama, 2000, 《南瓜》(作品背面)

來源

東京, Sakurado Fine Arts

現藏者購自上述來源

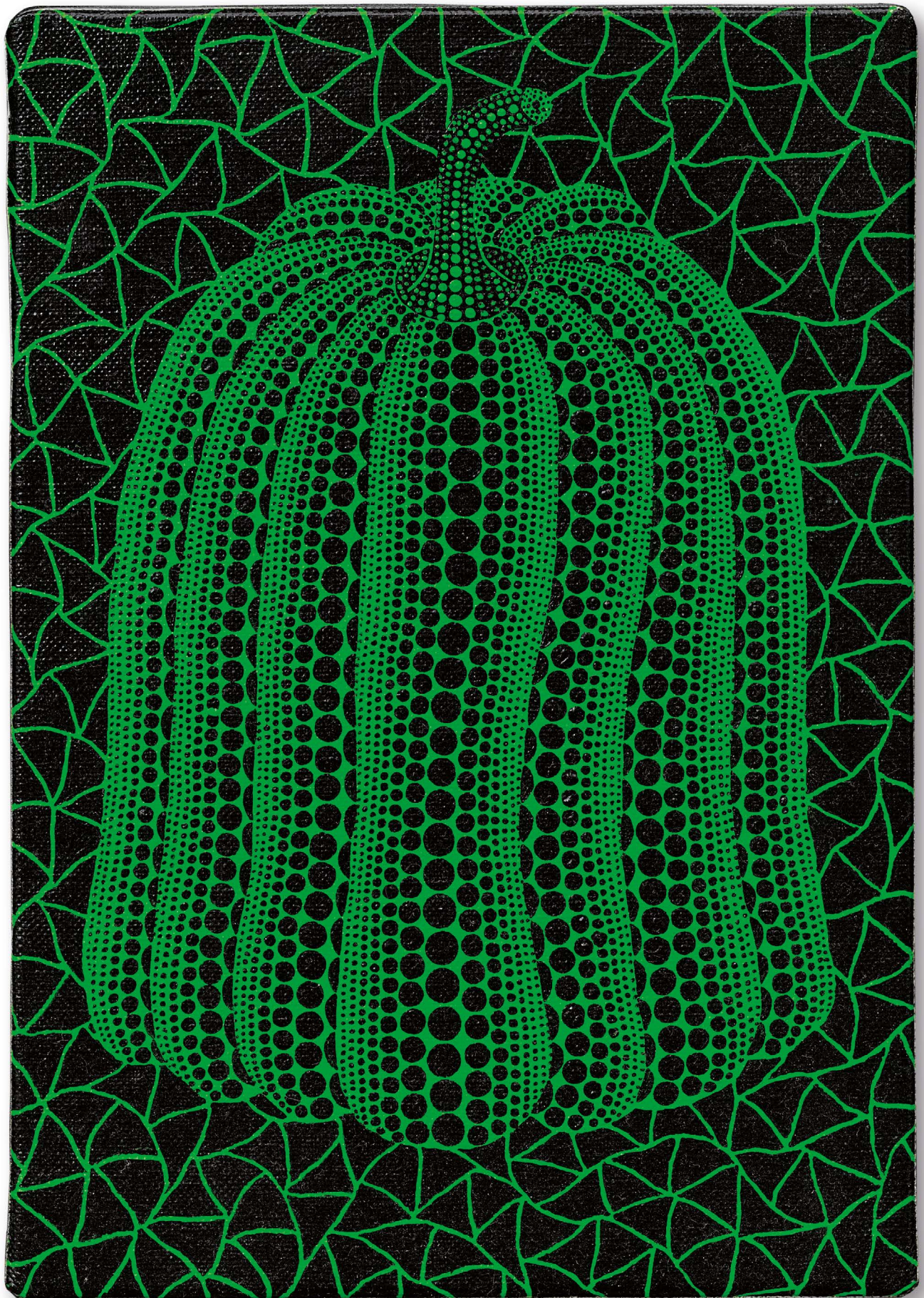
此作品附設藝術家工作室所發之藝術品註冊卡

"I am a polka dot. You, too, are a polka dot. Another dot is the friend of that polka dot. The Earth is a polka dot. The sun is in the shape of a polka dot, and the moon, too, is polka dot-shaped. Polka dots do not exist as individual entities. It is within the sense of solidarity due to uniformity of totalitarianism that polka dots exalt themselves as individual entities for the first time."

— KUSAMA YAYOI

「我是一個波點。你也一樣，是一個波點。另一個點是那個波點的朋友。地球是一個波點。太陽是一個波點的形狀，月亮也是一個波點的形狀。波點並不以單一個體的形式存在。極權主義下的團結一致，令波點首次得以將自我提升至獨立個體的形式。」

——草間彌生



605

KUSAMA YAYOI

b.1929

Pumpkin

mixed media

signed in English, titled in Japanese and dated 1991 on the underside

7 (H) by 9 by 8.5 cm; 2¾ (H) by 4⅝ by 3⅜ in.

PROVENANCE

Acquired directly from the artist by the present owner

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

HK\$ 150,000-260,000

US\$ 19,200-33,200

草間彌生

南瓜

複合媒材

一九九一年作

款識

1991, Y. KUSAMA, 《南瓜》(作品底部)

來源

現藏者直接購自藝術家本人

此作品附設藝術家工作室所發之藝術品註冊卡

606

KUSAMA YAYOI

b. 1929

Pumpkin

bronze

incised with artist's signature in English, dated 1998 and numbered 70/100 on the rear side

This work is number 70 from an edition of 100, casted by Fonderie De Paris, France.

27.5 (H) by 29.9 by 28.4 cm; 10⅞ (H) by 11¾ by 11⅞ in.

PROVENANCE

Opera Gallery, Hong Kong

Acquired by the present owner from the above

This work is accompanied by a certificate of authenticity issued by FMR Limited, Japan.

HK\$ 150,000-250,000

US\$ 19,200-31,900

草間彌生

南瓜

銅雕

一九九八年作

款識

70/100, Yayoi Kusama, 1998 (作品邊緣)

版數

70/100

此作品共100版，鑄造廠為法國，Fonderie De Paris

來源

香港，歌劇畫廊

現藏者購自上述來源

此作品附設由日本FMR Limited所發之作品保證書



605



606

KUSAMA YAYOI

b.1929

INFINITY-NETS [HHH4]

acrylic on canvas

signed in English, titled in Japanese and English and dated 2006 on the reverse

46 by 53 cm; 18 by 20 7/8 in.

PROVENANCE

Private Collection

SBI Art Auction Co., Ltd., 30 June 2012, lot 34

Acquired by the present owner from the above sale

This work is registered with the artist's studio, but is not accompanied with the physical registration card.

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

US\$ 192,000-319,000

草間彌生

無限的網 [HHH4]

壓克力畫布 畫框

二〇〇六年作

款識

Yayoi Kusama, 2006, 《INFINITY-NETS》, 《無限的網》, (HHH4) (作品背面)

來源

私人收藏

SBI Art Auction Co., Ltd., 2012年6月30日, 拍品編號34

現藏者購自上述拍賣

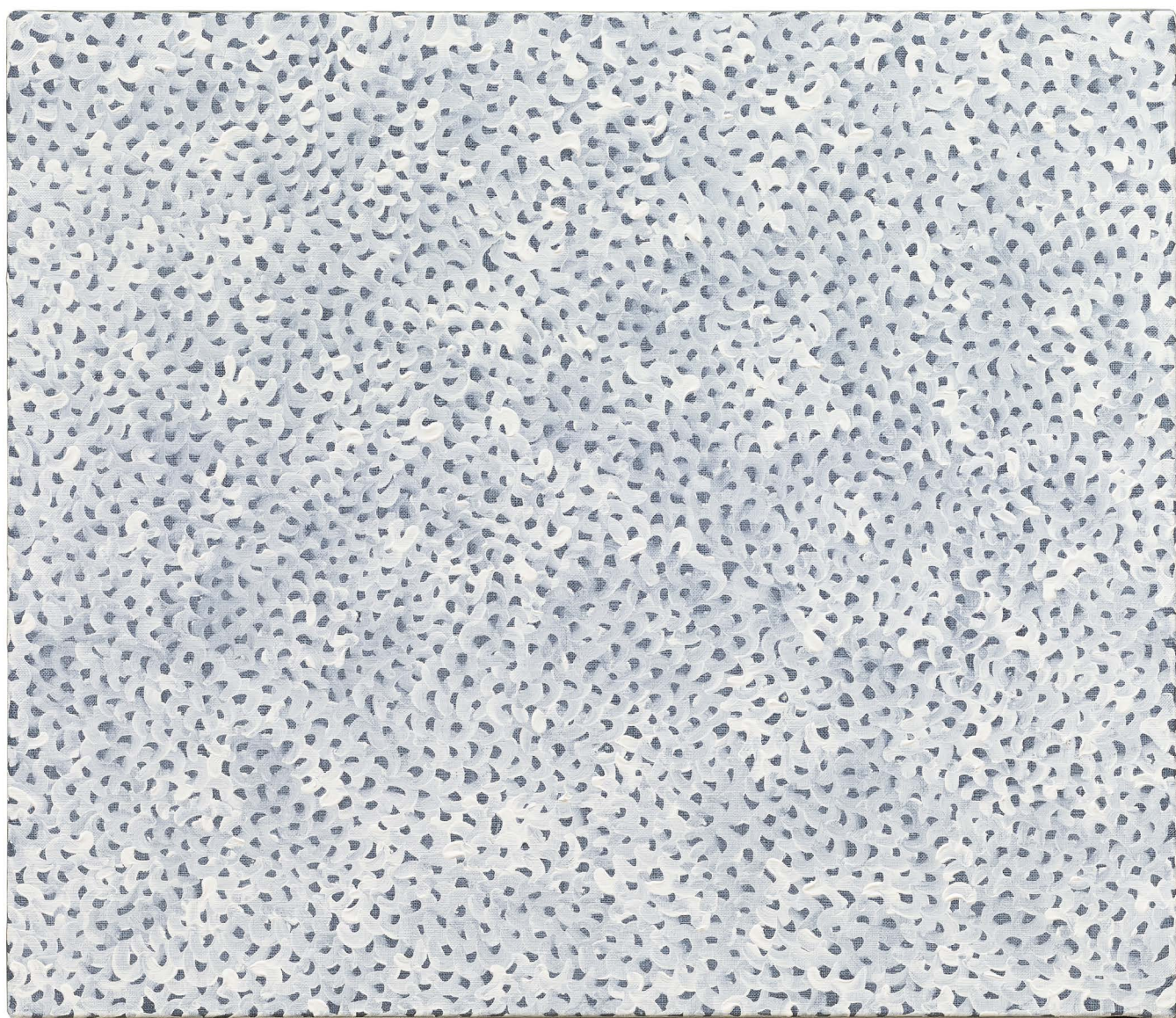
此作品已於藝術家工作室註冊, 但不附設實體註冊卡

"I paint white infinity nets and piles of white phallus-shaped objects, deny history, and make a living out of this."

— KUSAMA YAYOI

「我憑藉繪畫白色的無限網及製作無數白色陽具狀的軟雕塑否認歷史，並以此為生。」

——草間彌生



KUSAMA YAYOI

b. 1929

BUDS (A)

acrylic on canvas
signed in English, titled Japanese and dated 1988 on the
stretcher, titled in English on the reverse
51.5 by 44 cm; 20³/₈ by 17³/₈ in.

EXHIBITED

London, Sotheby's S|2 Gallery, *Traumata: Bourgeois/ Kusama*,
23 February - 13 April 2017, p. 14, (illustrated in colour)

PROVENANCE

Private Collection
London, Sotheby's S|2 Gallery, *Traumata: Bourgeois/ Kusama
Selling Exhibition*
Acquired from by the present owner from the above

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

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

US\$ 102,000-153,000

草間彌生

芽 (A)

壓克力畫布 畫框

一九八八年作

款識

《BUDS》(作品背面)

Yayoi Kusama, 1988, 《芽 (A)》(作品背面畫架)

展覽

倫敦, 蘇富比S|2畫廊〈心靈創傷: 布爾喬亞 / 草間彌生〉二〇一
七二月二十三日至四月十三日, 14頁 (彩色圖版)

來源

私人收藏

倫敦, 蘇富比S|2畫廊〈心靈創傷: 布爾喬亞 / 草間彌生〉展售會

現藏者購自上述來源

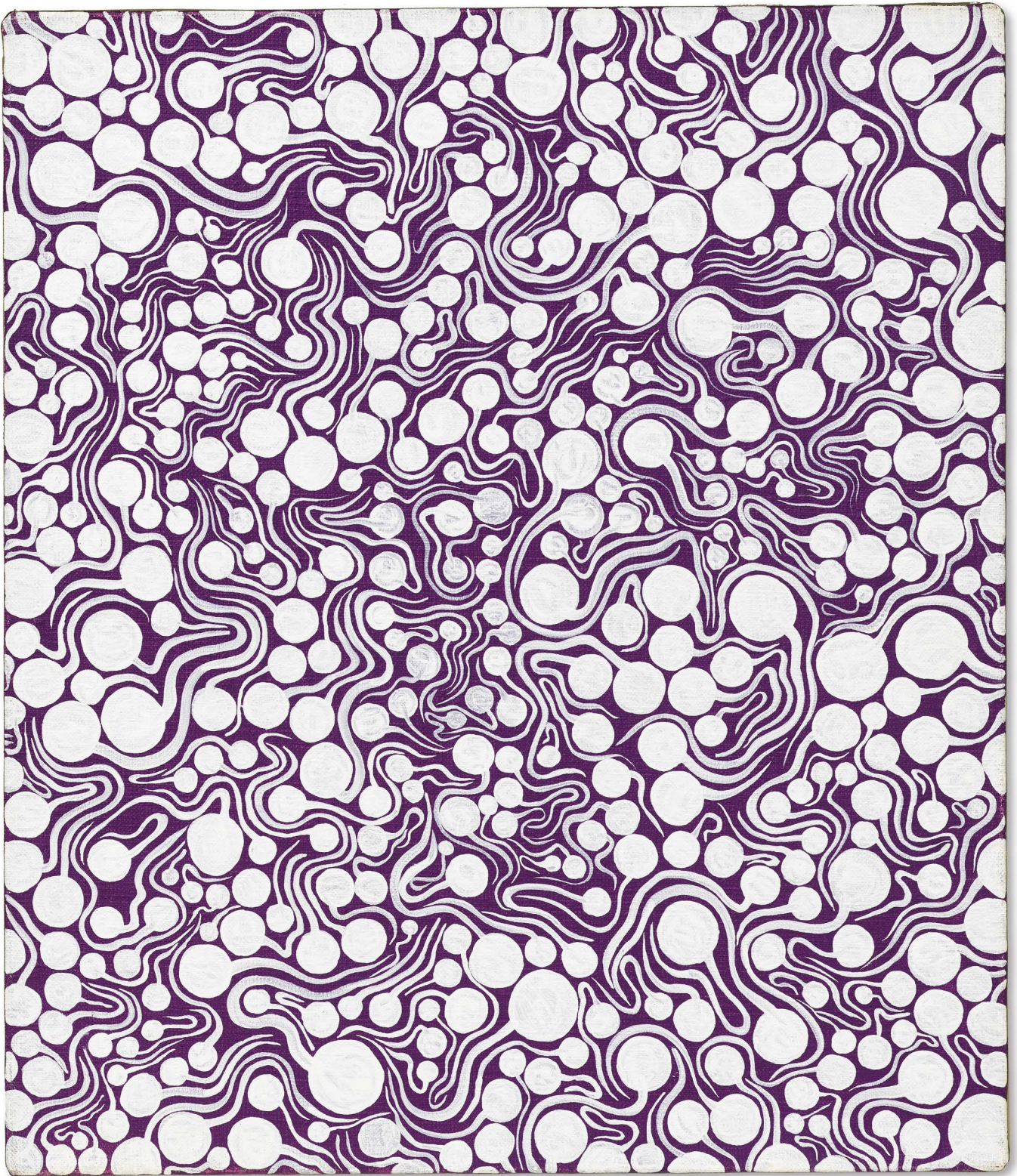
此作品附設藝術家工作室所發之藝術品註冊卡

"When the night arrives, whispers of love rekindle
the flame of fleshly desire by falling to earth with
the stars and prowling besides the waveless
lake of Narcissus."

— KUSAMA YAYOI

「當黑夜來臨時, 愛的喃喃細語隨星星隕
落, 在水靜如鏡的湖邊徘徊, 孤芳自賞,
從而煥燃起感知慾望的火焰。」

——草間彌生



KUSAMA YAYOI

b. 1929

Untitled

cloth, paint, bowl, mixed media
signed in English and dated 1965 on the underside
24.1 (H) by 41.9 by 41.9 cm; 9½ (H) by 16½ by 16½ in.

EXHIBITED

Milan, Galleria d'Arte del Naviglio, *Yayoi Kusama: Driving Image Show*, January 1966

LITERATURE

Yayoi Kusama, Rizzoli International Publications, New York, 2012, p. 138 (illustrated in colour)

Laura Hoptman and various authors, Yayoi Kusama, Phaidon Press, London, United Kingdom, 2000, p. 50 (illustrated in colour)

Kusama's Body Festival In 60's, Access Co Publications, Tokyo, Japan, 2011, p. 91 (illustrated in colour), p.92 (illustrated)

PROVENANCE

Private American Collection

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

HK\$ 1,500,000-2,600,000

US\$ 192,000-332,000

草間彌生

無題

織物、顏料、碗、複合媒材
一九六五年作
款識
KUSAMA, 1965 (作品底部)

展覽

米蘭，Naviglio畫廊〈草間彌生：驅動圖像展覽〉一九九六年一月

出版

〈草間彌生〉（紐約，Rizzoli 國際出版社，二〇一二年）138 頁（彩色圖版）

〈草間彌生〉Laura Hoptman與各作者著（倫敦，Phaidon出版社，二〇〇〇年）50 頁（彩色圖版）

〈草間彌生六十年代的身體慶典〉（東京，株式會社ACCESS，二〇一一年）91 頁（彩色圖版）及92頁（圖版）

來源

美國私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡



ALTERNATIVE VIEW



610

KUSAMA YAYOI

b. 1929

Ai-Chan

FRP, metal, urethane paint
signed and titled in English, dated 2014
80.5 (H) by 102 by 47 cm; 31½ (H) by 40½ by 18½ in.

PROVENANCE

Victoria Miro Gallery, London
Acquired by the present owner from the above

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

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

US\$ 192,000-319,000

Celebrated for her unique aesthetic of ubiquitous polka dots, Kusama's adaptation of the motif permeates her prolific oeuvre, ranging from drawings and prints to sizeable paintings and sculptural endeavors. *Ai Chan* (Dog) is one in a series of dog sculptures adorned with Kusama's iconic dots produced between 2009 and 2014. Other examples from this series with various colour combinations have been featured in the acclaimed exhibition *A Dream I Dreamed* which travelled through Korea, China, Macao, Taiwan and India. This sculptural corpus emanates an intimate sentiment whereby each dog has been named individually, all ending with the Japanese affectionate suffix 'chan', usually used to refer to children, female family members and friends, following their first names. The name of the present work, 'Ai', meaning love, exudes the sense of tenderness and fondness Kusama had in creating this dog. Having experienced hallucinations of flora and fauna talking to her, the dog offers a more loveable and cheerful subject, as opposed to the more traumatic and menacing feelings that the artist associates with flowers and plants which gives forms to the majority of Kusama's monumental outdoor sculptures. Despite the often claustrophobic arrangements of the polka dots, a visual manifestation of the artist's confrontation with her mental illness, the round motif on *Ai Chan* is endowed with a sense of liveliness and gaiety. The tilted head and brightening smile of the dotted open-mouthed dog radiates exuberance, addressing and welcoming attention from viewers with an invigorating spirit.

草間彌生

小愛

玻璃纖維塑料、金屬、聚氨酯漆

二〇一四年作

款識

YAYOI KUSAMA, 2014, AI-CHAN

來源

倫敦, Victoria Miro畫廊

現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡

草間彌生以獨特的密集圓點美學而著稱，遍及其豐富多產的創作，種類包括素描、版畫，以至大幅畫作及雕塑作品。《小愛》屬草間彌生二〇〇九年至二〇一四年創作，以其標誌性的圓點佈滿小狗的雕塑系列。同系列中其他色彩搭配的作品曾於著名展覽〈夢我所夢〉展出，巡展地點包括韓國、中國、澳門、台灣及印度。這個雕塑系列流露親切情感，每隻小狗各有名字，均以日語「ちゃん」作尾。此詞通常隨名字所用，作為小孩、女性親友的親暱稱呼。本作以「愛」為名，展現草間的柔情與對小狗的寵愛。藝術家受幻覺影響，會聽見花朵、植物跟她說話。這些事物常令她聯想到傷害與威脅，並為其大型戶外雕塑的主要主題。相反地，小狗給她較為可愛歡欣的形象。草間的圓點構圖常以幽閉恐懼形式呈現，作為她面對精神疾病的視覺表達。然而，本作的圓形圖案則洋溢活潑與歡樂之感。圓點小狗側頭張口，展露燦爛笑容，生氣勃勃，精神煥發，深深吸引觀者的注目。



ALTERNATIVE VIEW





612

612

KWON KI-SOO

b. 1972

Time-Black

acrylic on canvas on board
signed in Hanja and English and dated 2011 on the reverse and
overlaps of canvas
131 by 194 cm; 51½ by 76¾ in.

PROVENANCE

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

HK\$ 100,000-150,000

US\$ 12,800-19,200

權奇秀

黑色時間

壓克力畫布，裱於木板

二〇一一年作

款識

權奇秀，Kwon Ki Soo, 2011（作品背面及畫布折入處）

來源

香港，歌劇畫廊

現藏者購自上述來源

WILSON SHIEH

b.1970

Human Bonding

ink and gouache on paper
signed in English and dated 2008
141 by 72 cm; 55½ by 28¾ in.

EXHIBITED

Hong Kong, Grotto Fine Art, *One Body, Two Souls: The Hong Kong Story*, 1-27 February 2016

PROVENANCE

Grotto Fine Art, Hong Kong
Acquired by the present owner from the above

HK\$ 50,000-70,000

US\$ 6,400-9,000

石家豪

人的關係

水墨及水粉紙本 鏡框

二〇〇八年作

款識

Wilson Shieh, 2008

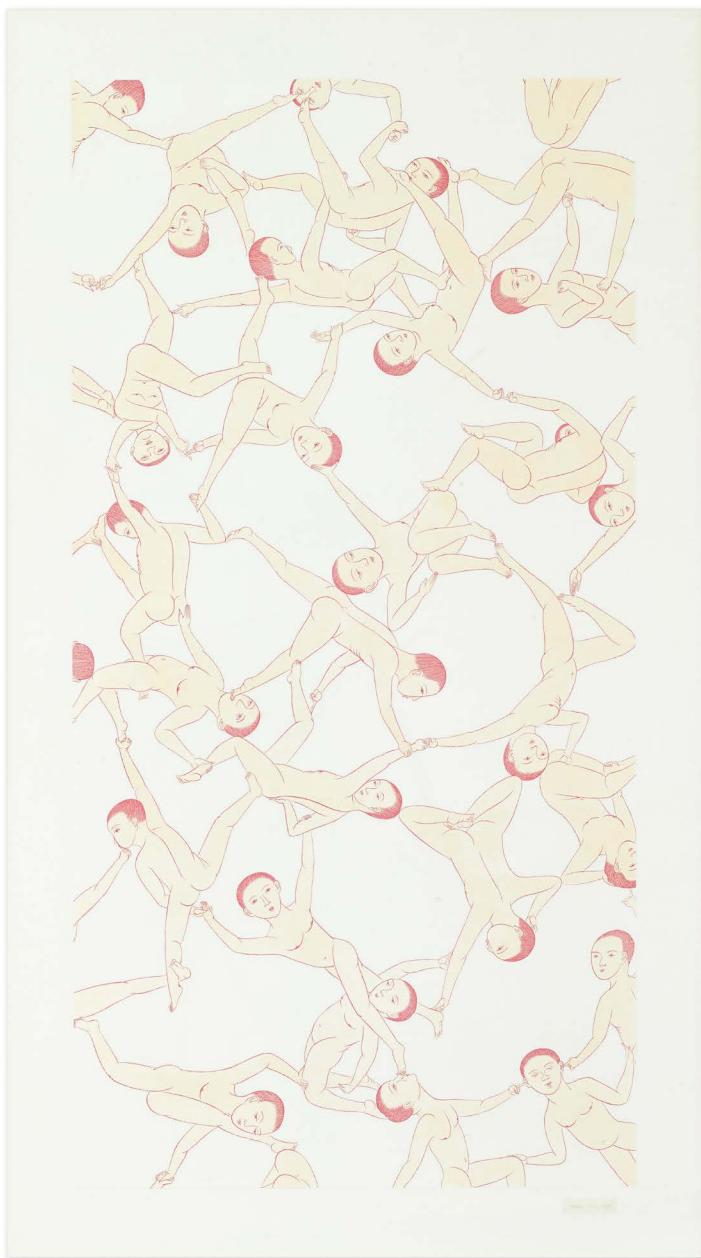
展覽

香港，嘉圖畫廊〈香港故事之一魂兩魄〉二〇一六年二月一日至二十七日

來源

香港，嘉圖畫廊

現藏者購自上述來源



LUIS CHAN

1905 - 1995

Fantasy Land (Two Works)

ink and colour on paper

(i) signed and mark with two artist's seals

(ii) signed and mark with three artist's seals

Each executed in 1980.

each: 84 by 34 cm; 33 by 13³/₈ in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 29 October 1992, lot 1005

Acquired by the present owner from the above sale

HK\$ 100,000-150,000

US\$ 12,800-19,200

陳福善

無題（兩件作品）

彩墨紙本 鏡框

一九八〇年作

(i) 款識

庚申年福善，藝術家鈐印兩方

(ii) 款識

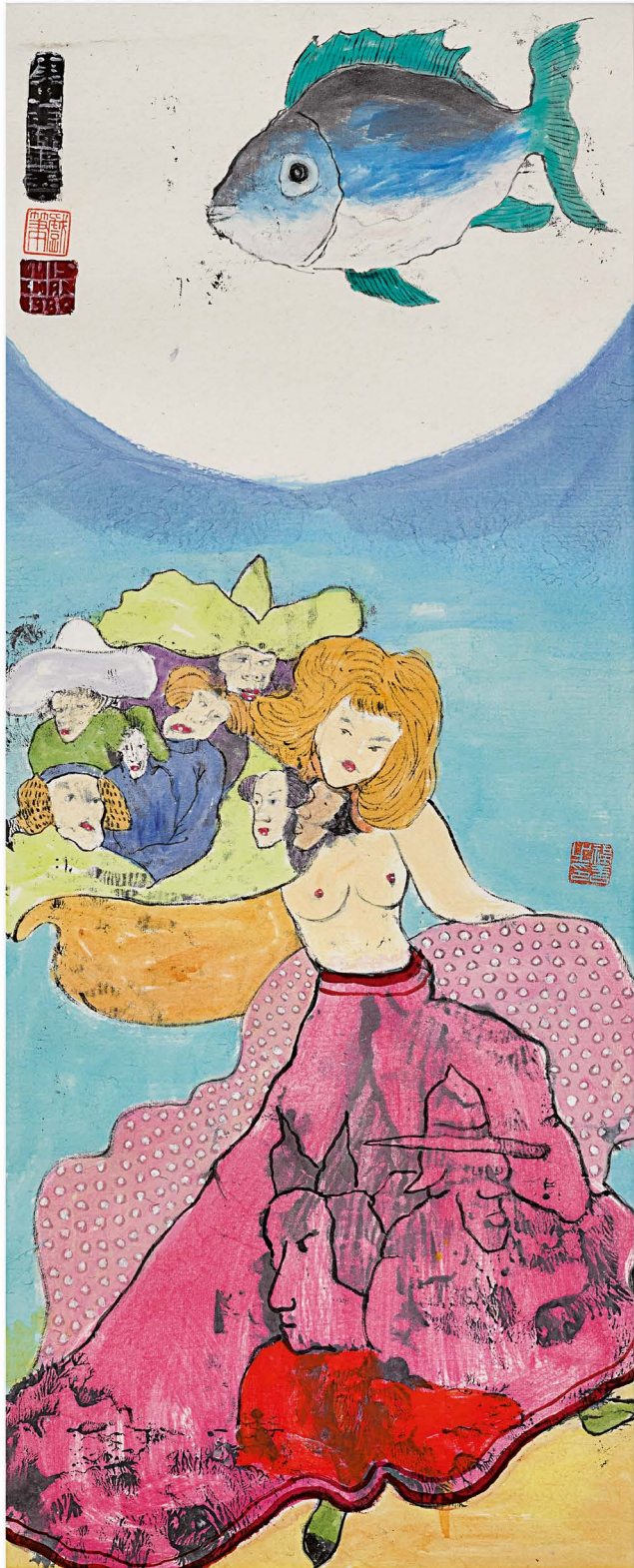
庚申年福善，藝術家鈐印三方

來源

私人收藏

香港，蘇富比，1992年10月29日，拍品編號1005

現藏者購自上述拍賣



614 (i)



614 (ii)



616

616

EDDY LI

Hong Kong Victoria Peak

ink and colour photograph on Japanese art paper, in artist's original frame
signed in Chinese and marked with two artist's seals
Executed in 2018, the original film was shot in 2015.
photograph: 121 by 240 cm; 47 7/8 by 94 1/2 in.
paper: 129.7 by 240 cm; 51 by 94 1/2 in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

李秀恆

香港太平山

彩色攝影印於日本美術紙 藝術家原裝畫框
二〇一八年作 (原照片攝於二〇一五年)
款識
李秀恆題、攝，藝術家鈐印兩方

來源

亞洲私人收藏



617

□ 617 SOLD WITHOUT RESERVE

QIU ZHIJIE

b. 1969

Who was the luckiest?-Homage to H.C. Anderson

chromogenic print

signed in both Chinese and Pinyin, titled, dated 2005 and numbered 4/10 on the reverse

This work is number 4 from an edition of 10.

86 by 114 cm; 33 $\frac{7}{8}$ by 44 $\frac{7}{8}$ in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 8 April 2006, lot 582

Acquired by the present owner from the above sale

HK\$ 20,000-30,000

US\$ 2,550-3,850

邱志傑

誰最幸運？向安徒生致敬

彩色沖印

二〇〇五年作

款識

4/10, 《Who was the luckiest?-Homage to H.C.

Anderson》, 邱志傑, Qiu Zhi Jie, 2005 (作品背面)

版數

4/10

此作品共10版

來源

私人收藏

香港, 蘇富比, 2006年4月8日, 拍品編號582

現藏者購自上述拍賣



618

618

KUSAMA YAYOI

b. 1929

Pumpkin

screenprint

signed in English, titled in Japanese, dated 1990 and numbered 56/100

This work is number 56 from an edition of 100, plus 10 artist's proofs and 3 printer's proofs

image: 53.5 by 45 cm; 21 by 17½ in.

sheet: 62.8 by 54 cm; 24¾ by 21¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p. 93 (illustrated in colour)

PROVENANCE

Private Asian Collection

HK\$ 100,000-150,000

US\$ 12,800-19,200

草間彌生

南瓜

絲網印刷 鏡框

一九九〇年作

款識

56/100, 《南瓜》, 1990, Yayoi Kusama

版數

56/100

此作品共100版, 並加上10版藝術家自留版及3版印刷商自留版

出版

《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年) 93頁(彩色圖版)

來源

亞洲私人收藏



619

619

KUSAMA YAYOI

b. 1929

Pumpkin

screenprint

signed in English, titled in Japanese, dated 1983 and numbered 16/75

This work is number 16 from an edition of 75, plus 8 artist's proofs and 3 printer's proofs

image: 58.7 by 48.5 cm; 23 $\frac{1}{8}$ by 19 in.

sheet: 69 by 55.2 cm; 27 $\frac{1}{8}$ by 21 $\frac{3}{4}$ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p. 25 (illustrated in colour)

PROVENANCE

Private Collection

SBI Art Auction Co., Ltd., Japan, 18 April 2015, lot 127

Acquired by the present owner from the above

HK\$ 60,000-100,000

US\$ 7,700-12,800

草間彌生

南瓜

絲網印刷

一九八三年作

款識

16/75, 《南瓜》, Yayoi Kusama, 1983

版數

16/75

此作品共75版, 並加上8版藝術家自留版及3版印刷商自留版

出版

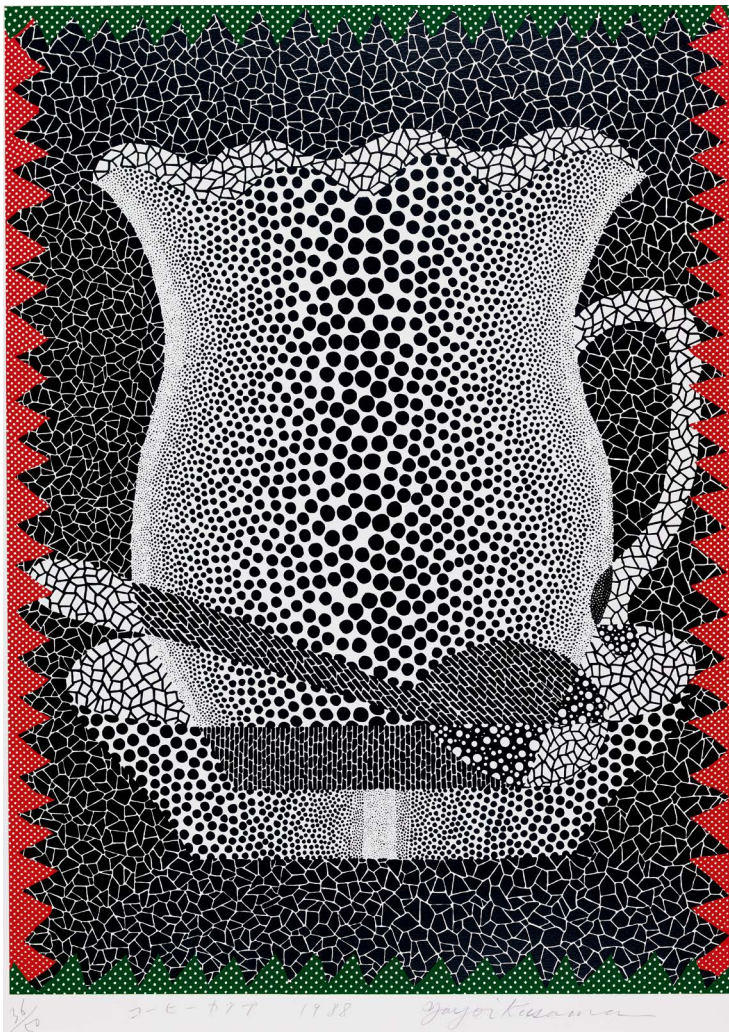
《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年) 25頁(彩色圖版)

來源

私人收藏

SBI Art Auction Co., Ltd., 2015年4月18日, 拍品編號127

現藏者購自上述拍賣



620

620

KUSAMA YAYOI

b.1929

Coffee Cup

screenprint

signed in English, titled in Japanese, numbered 36/50 and dated 1988

This work is number 36 from an edition of 50, plus 5 artist's proofs and 3 printer's proofs

image: 91 by 67.3 cm; 35¾ by 26½ in.

sheet: 103.7 by 79 cm; 40¾ by 31⅞ in.

LITERATURE

Yayoi Kusama Prints 1979-2017, ABE Publishing, Tokyo, Japan, 2017, p. 76 (illustrated in colour)

PROVENANCE

Ota Fine Arts, Tokyo

Acquired by the present owner from the above

HK\$ 100,000-200,000

US\$ 12,800-25,500

草間彌生

咖啡杯

版畫 鏡框

一九八八年作

款識

Yayoi Kusama, 《咖啡杯》, 36/50, 1988

版數

36/50

此作品共50版, 並加上5版藝術家自留版及3版印刷商自留版

出版

《草間彌生全版畫1979-2017》(日本東京, 阿部出版株式會社, 二〇一七年) 76頁(彩色圖版)

來源

東京, Ota Fine Arts畫廊

現藏者購自上述來源



621

621

KUSAMA YAYOI

b. 1929

Lemon Squash (3)

screenprint

signed in English, titled in Japanese, dated 1999 and numbered 47/60

This work is number 47 from an edition of 60, plus 6 artist's proofs and 5 printer's proofs

image: 54 by 45 cm; 21¼ by 17⅞ in.

sheet: 70 by 59 cm; 27½ by 23¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p. 157 (illustrated in colour)

PROVENANCE

Private Asian Collection

HK\$ 80,000-120,000

US\$ 10,200-15,300

草間彌生

檸檬雜飲(3)

絲網印刷 鏡框

一九九〇年作

款識

47/60, 《檸檬雜飲(3)》, 1999, Yayoi Kusama

版數

47/60

此作品共60版, 並加上6版藝術家自留版及5版印刷商自留版

出版

《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會社, 二〇一一年) 157頁(彩色圖版)

來源

亞洲私人收藏



622

622

KUSAMA YAYOI

b. 1929

Dress

lithograph and screenprint
signed in English, titled in Japanese, dated 1982 and numbered
49/70

This work is number 49 from an edition of 70, plus 1 printer's
proof

image: 53 by 45.6 cm; 20⁷/₈ by 18 in.

sheet: 64 by 54.5 cm; 25¹/₄ by 21¹/₂ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan,
2011, p. 16 (illustrated in colour)

PROVENANCE

Private Collection

SBI Art Auction Co., Ltd., Japan, 8 December 2012, lot 11

Acquired by the present owner from the above sale

HK\$ 50,000-100,000

US\$ 6,400-12,800

草間彌生

裙子

版畫及絲網印刷 鏡框

一九八二年作

款識

Kusama Yayoi, 《裙子》, 1982, 49/75

版數

49/75

此作品共75版, 並加上1版印刷商自留版

出版

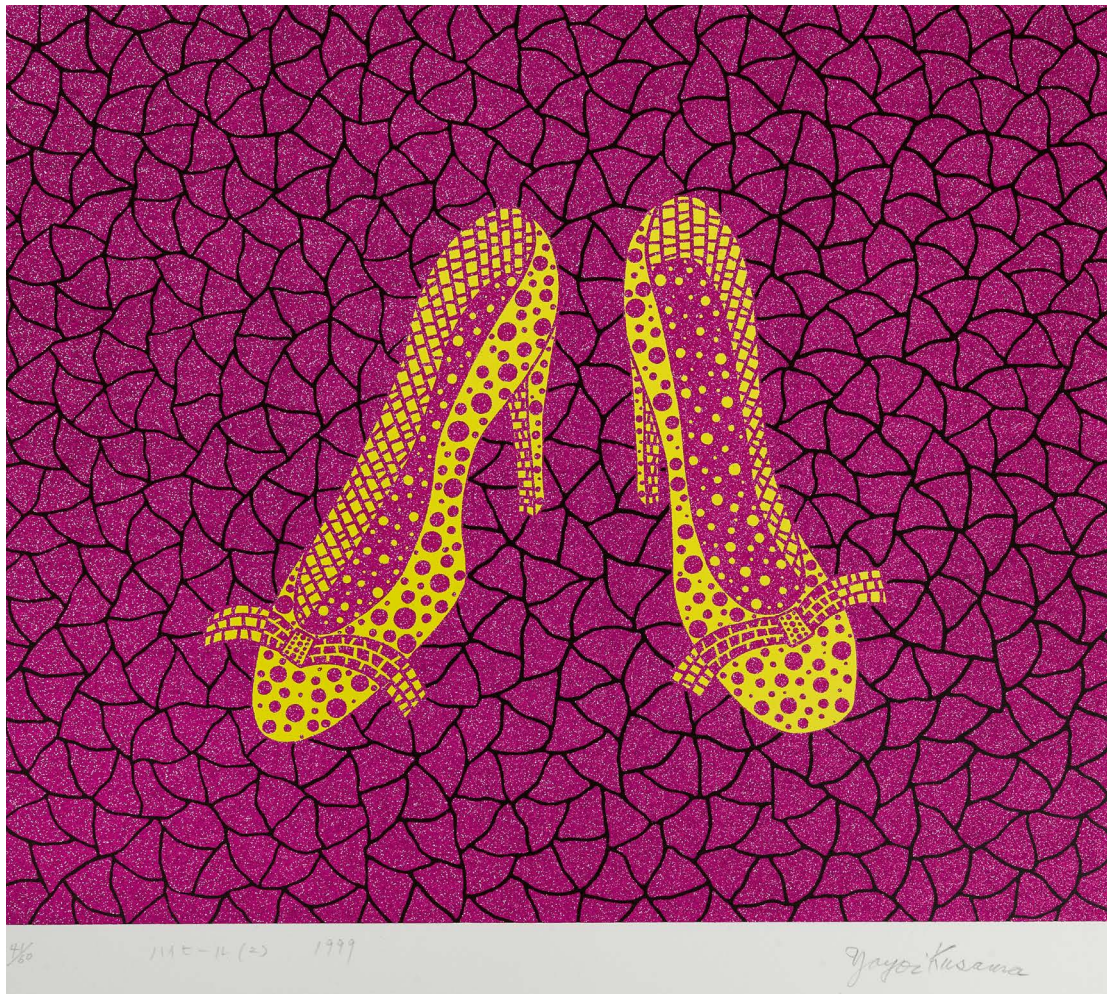
《草間彌生全版畫1979-2011》(日本東京, 阿部出版株式會
社, 二〇一一年) 16頁(彩色圖版)

來源

私人收藏

日本, SBI Art Auction Co., Ltd., 2012年12月8日, 拍品編號11

現藏者購自上述拍賣



623

623

KUSAMA YAYOI

b. 1929

High Heels (2)

screenprint

signed in English, titled in Japanese, dated 1999 and numbered 41/60

This work is number 41 from an edition of 60, plus 6 artist's proofs and 5 printer's proofs

image: 45 by 54 cm; 17¾ by 21¼ in.

sheet: 60 by 68 cm; 23⅝ by 26¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2017, ABE Publishing, Tokyo, Japan, 2017, p. 154 (illustrated in colour)

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 60,000-120,000

US\$ 7,700-15,300

草間彌生

高跟鞋 (2)

絲網印刷 鏡框

一九九九年作

款識

41/60, 《高跟鞋 (2) 》, 1999, Yayoi Kusama

版數

41/60

此作品共60版, 並加上6版藝術家自留版及5版印刷商自留版

出版

《草間彌生全版畫1979-2017》(日本東京, 阿部出版株式會社, 二〇一七年) 154頁(彩色圖版)

來源

現藏者直接購自藝術家本人



624

624

KUSAMA YAYOI

b. 1929

Hat-S

screenprint

signed in English, titled in Japanese, dated 1982
and numbered 31/50

This work is number 31 from an edition of 50, plus

5 artist's proofs and 3 printer's proofs

image: 27 by 32.2 cm; 10 $\frac{5}{8}$ by 12 $\frac{5}{8}$ in.

sheet: 33 by 40 cm; 13 by 15 $\frac{3}{4}$ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing,
Tokyo, Japan, 2011, p. 22 (illustrated in colour)

PROVENANCE

Tezukayama Gallery, Osaka, Japan

Acquired by the present owner from the above

HK\$ 40,000-60,000

US\$ 5,100-7,700

草間彌生

帽子-S

絲網印刷

一九八二年作

款識

Kusama Yayoi, 《帽子》, 1982, 31/50

版數

31/50

此作品共50版, 並加上5版藝術家自留版及3版印刷

商自留版

出版

〈草間彌生全版畫1979-2011〉(日本東京, 阿部
出版株式會社, 二〇一一年) 22頁 (彩色圖版)

來源

日本, 大阪, Tezukayama 畫廊

現藏者購自上述來源

625

KUSAMA YAYOI

b. 1929

Wind

screenprint

signed in English, titled in Japanese, dated 1999
and numbered 11/60

This work is number 11 from an edition of 60, plus

6 artist's proofs and 5 printer's proofs

image: 65.6 by 53.8 cm; 25 $\frac{3}{4}$ by 21 $\frac{1}{8}$ in.

sheet: 83 by 63 cm; 32 $\frac{5}{8}$ by 24 $\frac{3}{4}$ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing,
Tokyo, Japan, 2011, p. 149 (illustrated in colour)

PROVENANCE

Private Asian Collection

HK\$ 60,000-80,000

US\$ 7,700-10,200

草間彌生

風

絲網印刷 鏡框

一九九九年作

款識

11/60, 《風》, 1999, Yayoi Kusama

版數

11/60

此作品共60版, 並加上6版藝術家自留版及5版印刷商自留版

出版

〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年) 149頁(彩色圖版)

來源

亞洲, 私人收藏

626

KUSAMA YAYOI

b. 1929

Nets B.O.

screenprint

signed and titled in English, dated 1997 and numbered 26/100

This work is number 26 from an edition of 100, plus 10 artist's proofs and 5 printer's proofs
image: 51.5 by 36.3 cm; 20¼ by 14¼ in.
sheet: 65 by 50.3 cm; 25⅝ by 19¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p. 141 (illustrated in colour)

PROVENANCE

Private Asian Collection

HK\$ 50,000-70,000

US\$ 6,400-9,000

草間彌生

網 B.O.

絲網印刷 鏡框

一九九七年作

款識

26/100, 《Nets B.O.》, 1997, Yayoi Kusama

版數

26/100

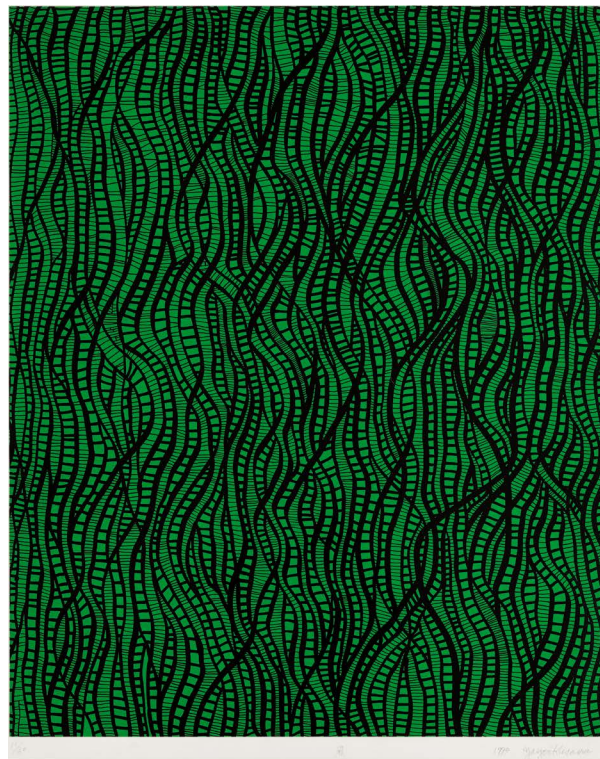
此作品共100版, 並加上10版藝術家自留版及5版印刷商自留版

出版

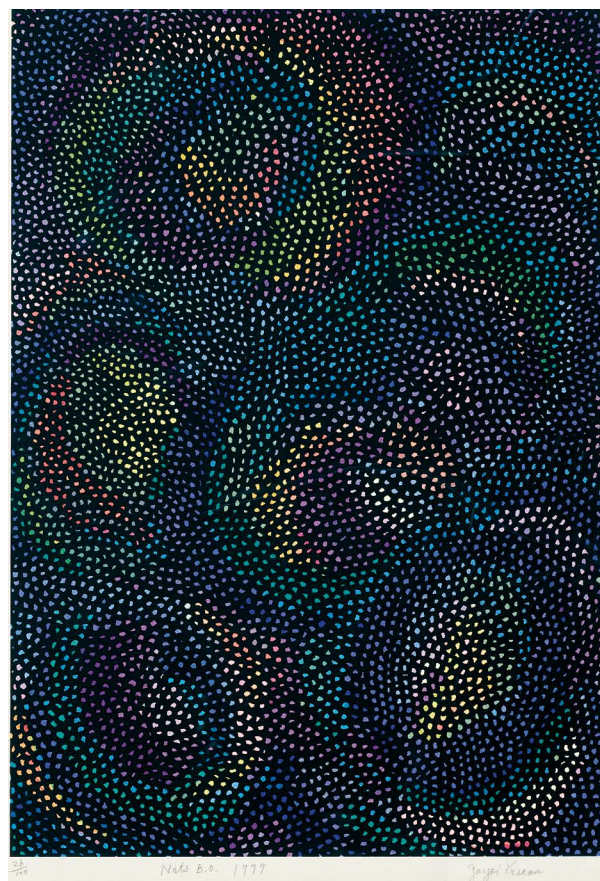
〈草間彌生全版畫1979-2011〉(日本東京, 阿部出版株式會社, 二〇一一年) 141頁(彩色圖版)

來源

亞洲, 私人收藏



625



626



627



628

627

NARA YOSHITOMO

b. 1959

Mori Girl

painted wood

signed and numbered 131/200 on a wood certificate

Executed in 2012, this work is number 131 from an edition of 200.

This work is produced by HOW2WORK.

29 (H) by 19 by 15 cm; 11 $\frac{3}{8}$ (H) by 7 $\frac{1}{2}$ by 5 $\frac{7}{8}$ in.

PROVENANCE

HOW2WORK, Hong Kong

Acquired by the present owner from the above
This work is accompanied by its original carton box and a wood certificate of authenticity signed by the artist.

HK\$ 60,000-80,000

US\$ 7,700-10,200

奈良美智

森子

彩繪木雕

二〇一二年作

款識

奈良, 131/200 (木質證書)

版數

131/200

此作品共200版, 由HOW2WORK製造

來源

香港, HOW2WORK

現藏者購自上述來源

此作品附設藝術家親簽之木質保證書及作品原裝紙盒

628

GERHARD RICHTER

b. 1932

Tulips

diasac-mounted chromogenic-print on aluminum

Executed in 2017, this facsimile work is unsigned and numbered 318/500 on the reverse, published by Heni Publishers, London (from an edition of 500 plus 2 AP)

36 by 41 cm; 14 $\frac{1}{4}$ by 16 $\frac{1}{8}$ in.

PROVENANCE

Serpentine Galleries, London

Acquired by the present owner from the above

HK\$ 30,000-50,000

US\$ 3,850-6,400



629

629

格哈德·里希特

鬱金香

玻璃鑲裱於彩色沖印鋁合板 畫框

二〇一七年作

此作品版數為318/500，標籤貼於作品背面，由倫敦，Heni Publishers製作

此作品共500版，並加上2版藝術家自留版

來源

倫敦，蛇形畫廊

現藏者購自上述來源

KEITH HARING

1958 - 1990

Pop Shop Quad II

silkscreen on paper

signed, dated 88 and numbered 11/75

This work is number 11 from an edition of 75.

61 by 76 cm; 24 by 30 in.

PROVENANCE

Keith Haring Foundation, Inc.

Sotheby's, Paris, 17 April 2013, lot 21

Acquired by the present owner from the above sale

This work is accompanied with a certificate of authenticity issued by the Keith Haring Foundation.

HK\$ 120,000-200,000

US\$ 15,300-25,500

凱斯·哈林

四組流行舞II

絲網印刷紙本 鏡框

一九八八年作

款識

K.Haring, 88, 11/75

版數

11/75

此作品共75版

來源

凱斯·哈林基金會

巴黎，蘇富比，2013年4月17日，拍品編號21

現藏者購自上述拍賣

此作品附設由凱斯·哈林基金會所發之作品保證書



630

630

BANKSY

b.1974

Choose Your Weapon (Bright Purple)

screenprint

signed and numbered 19/25

Executed in 2010, this work is number 19 from an edition of 25.

image: 60 by 60 cm; 23 $\frac{3}{8}$ by 23 $\frac{3}{8}$ in.

sheet: 70 by 70 cm; 27 $\frac{1}{2}$ by 27 $\frac{1}{2}$ in.

PROVENANCE

Private Collection

This work is accompanied with a certificate of authenticity issued by Pest Control.

HK\$ 160,000-260,000

US\$ 20,400-33,200

班克斯

選擇你的武器（亮紫色）

絲網印刷 鏡框

二〇一〇年作

款識

BANKSY, 19/25

版數

19/25

此作品共25版

來源

私人收藏

此作品附設由Pest Control簽發之作品保證書



631

631

BANKSY

b.1974

No Ball Games (Green)

screenprint
signed, numbered 68/250 and stamped with the blind stamp
of Pest Control
Executed in 2009, this work is number 68 from an edition of
250.
image: 61 by 64 cm; 24 by 25¼ in.
sheet: 67 by 70 cm; 26⅜ by 27½ in.

PROVENANCE

Private Collection

This work is accompanied by a certificate of authenticity
issued by Pest Control.

HK\$ 120,000-220,000
US\$ 15,300-28,100

班克斯

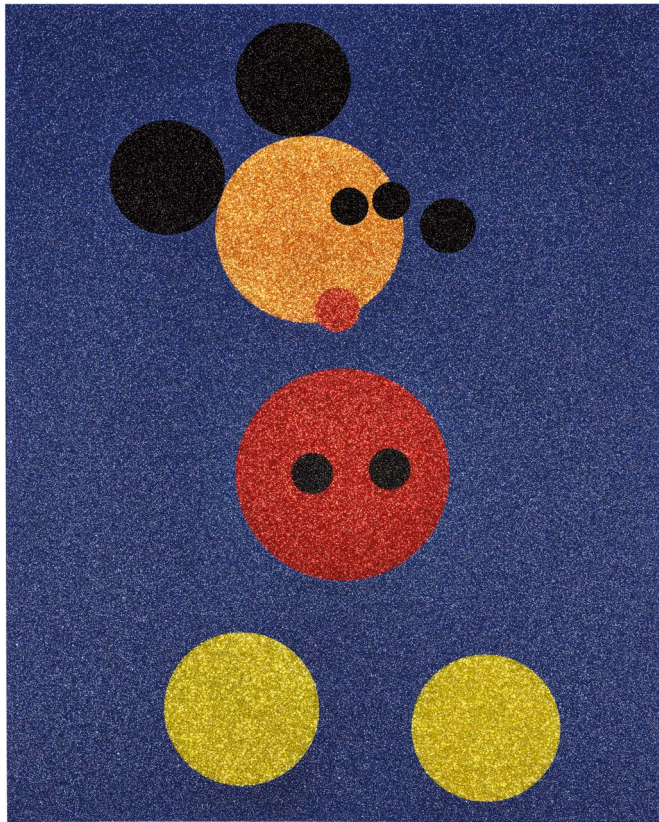
禁止球類活動（綠色）

絲網印刷 鏡框
二〇〇九年作
款識
BANKSY, 68/250, Pest Control壓印
版數
68/250
此作品共250版

來源

私人收藏

此作品附設由Pest Control簽發之作品保證書



632



633

632

DAMIEN HIRST

b.1965

Mickey

screenprint with glitter
signed, stamped with the artist's studio seal and
numbered 4/150 on labels affixed to the reverse
Executed in 2015, this work is number 4 from an
edition of 150
86.5 by 69.5 cm; 34 by 27³/₈ in.

PROVENANCE

Other Criteria, London
Acquired by the present owner from the above

HK\$ 80,000-120,000
US\$ 10,200-15,300

達米恩·赫斯特

米奇

絲網印刷及閃粉 鏡框
二〇一五年作
款識
Damien Hirst, 藝術家工作室蓋章, 4/150 (作品
背面標籤)
版數
4/150
此作品共150版

來源
倫敦, Other Criteria
現藏者購自上述來源

633

DAMIEN HIRST

b.1965

Minnie

screenprint with glitter
signed, stamped with the artist's studio seal and
numbered 4/150 on labels affixed to the reverse
Executed in 2016, this work is number 4 from an
edition of 150.
86.5 by 69.5 cm; 34 by 27³/₈ in.

PROVENANCE

Other Criteria, London
Acquired by the present owner from the above

HK\$ 80,000-120,000
US\$ 10,200-15,300



634

634

達米恩·赫斯特

米妮

絲網印刷及閃粉 鏡框

二〇一六年作

款識

Damien Hirst, 藝術家工作室蓋章, 4/150 (作品背面標籤)

版數

4/150

此作品共150版

來源

倫敦, Other Criteria

現藏者購自上述來源

DAMIEN HIRST

b. 1965

Elation

screenprint with glitter

signed and numbered 28/50

Executed in 2017, this work is number 28 from an edition of 50, published by Other Criteria, Ltd., London.

120 by 120 cm; 47¼ by 47¼ in.

PROVENANCE

Other Criteria, London

Acquired by the present owner from the above

HK\$ 140,000-240,000

US\$ 17,900-30,600

達米恩·赫斯特

歡興鼓舞

絲網印刷 鏡框

二〇一七年作

款識

28/50, Damien Hirst

此作品共50版, 由倫敦, Other Criteria, Ltd.出版

來源

倫敦, Other Criteria

現藏者購自上述來源



635

MURAKAMI TAKASHI

b.1962

Rice Cake (Black)

FRP

Executed in 2004, this work is number 3 from an edition of 18.
object: 20.3 (H) by 25.4 by 24.4 cm; 8 (H) by 10 by 9⁵/₈ in.
cushion: 5.1 (H) by 27.9 by 31 cm; 2 (H) by 11 by 12¹/₈ in.

PROVENANCE

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

HK\$ 50,000-80,000

US\$ 6,400-10,200

村上隆

麻糬（黑）

強化纖維玻璃

二〇〇四年作

版數

3/18

此作品共18版

來源

洛杉磯，Blum & Poe 畫廊

現藏者購自上述來源

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636

636

MURAKAMI TAKASHI

b.1962

Water Chestnut

FRP

Executed in 2004, this work is number 2 from an edition of 12.
28.4 (H) by 14.7 by 14.9 cm; 11 $\frac{7}{8}$ (H) by 5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in.

EXHIBITED

Los Angeles, Blum & Poe, *Inochi*, 14 May - 26 June 2004

PROVENANCE

Blum & Poe, Los Angeles

Acquired by the present owner from the above

HK\$ 100,000-200,000

US\$ 12,800-25,500

村上隆

菱角（赭色）

強化玻璃纖維

二〇〇四年作

版數

2/12

此作品共12版

展覽

洛杉磯，Blum & Poe 畫廊〈生命〉二〇〇四年五月十四日至六月二十六日

來源

洛杉磯，Blum & Poe畫廊

現藏者購自上述來源

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Courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo



637



638



639

JEFF KOONS

b. 1955

Balloon Dog (Yellow)

metallised porcelain
 printed signature and numbered 516/2300 on the reverse
 Executed in 2015, this work is number 516 from an edition of 2300, published by Bernardaud, Limoges, France.
 diameter: 26.7 cm; 10½ in.

PROVENANCE

Vogtle Contemporary, Switzerland

This work is accompanied with the original presentation box and a certificate of authenticity signed and numbered by Michael Bernardaud.

HK\$ 60,000-90,000

US\$ 7,700-11,500

傑夫·昆斯

小狗氣球（黃色）

金屬化瓷器
 二〇一五年作
 款識
 Jeff Koons, 516/2300（作品背面）
 版數
 516/2300
 此作品共2300版，由貝爾納納瓷器製造

來源

瑞士，Vogtle Contemporary畫廊

此作品附設原裝硬盒及由米高·貝爾納納所簽發之作品保證書

JEFF KOONS

b.1955

Balloon Dog (Red)

metallised porcelain
 printed signature and numbered 1809/2300 on a label affixed to the reverse
 This work is number 1809 from an edition of 2300, published by the Museum of Contemporary Art, Los Angeles
 Executed in 1995.
 overall: 26.2 by 26.2 by 11.4 cm; 10¼ by 10¼ by 4½ in.

PROVENANCE

Private Collection, Asia

This work is accompanied with the original product box.

HK\$ 60,000-80,000

US\$ 7,700-10,200

傑夫·昆斯

小狗氣球（紅色）

金屬化瓷器
 一九九五年作
 款識
 Jeff Koons, 1809/2300（作品背面標籤）
 版數
 1809/2300
 此作品共2300版，由洛杉磯當代藝術美術館製造

來源

亞洲，私人收藏

此作品附設作品原裝紙盒

JEFF KOONS

b.1955

Balloon Dog (Magenta)

metallised porcelain
 printed signature and numbered 1168/2300 on a label affixed to the reverse
 Executed in 2015, this work is number 1168 from an edition of 2300, published by Bernardaud, Limoges, France.
 diameter: 26.7 cm; 10½ in.

PROVENANCE

Vogtle Contemporary, Geneva
 Acquired by the present owner from the above

This work is accompanied with the original presentation box, signed and numbered by Michael Bernardaud.

HK\$ 60,000-90,000

US\$ 7,700-11,500

傑夫·昆斯

小狗氣球（粉紅色）

金屬化瓷器
 二〇一五年作
 款識
 Jeff Koons, 1168/2300（作品背面標籤）
 版數
 1168/2300

此作品共2300版，由貝爾納納瓷器製造

來源

日內瓦，Vogtle Contemporary畫廊

現藏者購自上述來源

此作品附設附米高·貝爾納納簽名與版數之原裝硬盒



(i)



(ii)



(iii)



(iv)



(v)



(vi)

640

640

MURAKAMI TAKASHI

b. 1962

i. Me and the Mr. DOBs/ ii. Kaikai, Kiki, DOB and POM atop the Mound of the Dead/ iii. Chaos/ iv. Me Among The Supernatural/ v. I Met A Panda Family/ vi. Pom & Me: On the Red Mount of the Dead (Six Works)

offset lithograph

each signed and numbered respectively as the following:

(i) 58/300

(ii) 30/300

(iii) 37/300

(iv) 28/300

(v) 54/300

(vi) 59/30

Executed in 2013, these works are each from an edition of 300, co-published by the artist and Kaikai Kiki Co., Ltd.

each: 49.5 by 49.5 cm; 19½ by 19½ in.

PROVENANCE

Private Collection

Christie's Hong Kong, 29 November 2015, lot 346

Acquired by the present owner from the above sale

HK\$ 40,000-60,000

US\$ 5,100-7,700

村上隆

i. Mr. DOB們與我/ ii. 站在亡者之丘上的Kaikai、Kiki、DOB與POM/ iii. 混沌/ iv. 超自然中的我/ v. 我遇上了熊貓一家/ vi. Pom與我：在亡者的紅丘上（六件作品）

版畫 鏡框

二〇一三年作

款識

每幅附藝術家簽名，並標版數如下：

(i) 58/300

(ii) 30/300

(iii) 37/300

(iv) 28/300

(v) 54/300

(vi) 59/300

每幅作品各共300版，由藝術家本人與Kaikai Kiki Co., Ltd. 聯合出版

來源

私人收藏

香港，佳士得，2015年11月29日，拍品編號346

現藏者購自上述拍賣

641

MURAKAMI TAKASHI

b. 1962

Murakami x Complexcon Mr. Dob (Two Works)

PVC figures

i. This work is from the Gold Edition of 250

ii. This work is from the Original Edition of 750 Executed in 2016.

each: 23.5 (H) by 27.5 by 27.5 cm; 9¼ (H) by 10⅞ by 10⅞ in.

PROVENANCE

California, Long Beach, ComplexCon Selling Exhibition 2017

Private Collection (acquired from the above)

Acquired by the present owner from the above

Each work is accompanied by its original product and carton box.

HK\$ 20,000-30,000

US\$ 2,550-3,850

村上隆

Murakami x Complexcon Mr. Dob (兩件作品)

限量版塑料擺設

二〇一六年作

i. 此作品共250件

ii. 此作品共750件

來源

加州，長灘，二〇一七年ComplexCon展售會

私人收藏（購自上述來源）

現藏者購自上述來源

此作品附設原裝硬紙盒及運輸紙盒

642

KAWS X HAJIME SORAYAM

No Future Companion (Black Chrome)

metallised plastic

incised with two artists' signatures, dated 2008
and numbered 318/500 on the underside

This work is number 318 from an edition of 500,
produced by Medicom Toy Life Entertainment,
Japan.

32 (H) by 20 by 20 cm; 12 $\frac{5}{8}$ (H) by 7 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.

LITERATURE

Exh. Cat., Toronto, Design Exchange, *This is
Not a Toy*, February - May 2014, p. 131, edition
unspecified (illustrated)

PROVENANCE

Private Collection, Asia

This work is accompanied by its original product
box

HK\$ 30,000-50,000

US\$ 3,850-6,400

KAWS x 空山基

沒有未來的伴侶（黑鉻）

鍍金屬塑膠

二〇〇八年作

款識

OriginalFake EDITION, 318/500,

KAWS, Sorayama, MEDICOM TOY 2008,

MADE IN CHINA（作品底部）

版數

318/500

此作品共500版，製造商為日本，Medicom Toy
Life Entertainment

出版

多倫多，設計交流博物館〈這不是玩具〉二〇一四
年二月至五月，131頁，版數不詳（圖版）

來源

亞洲，私人收藏

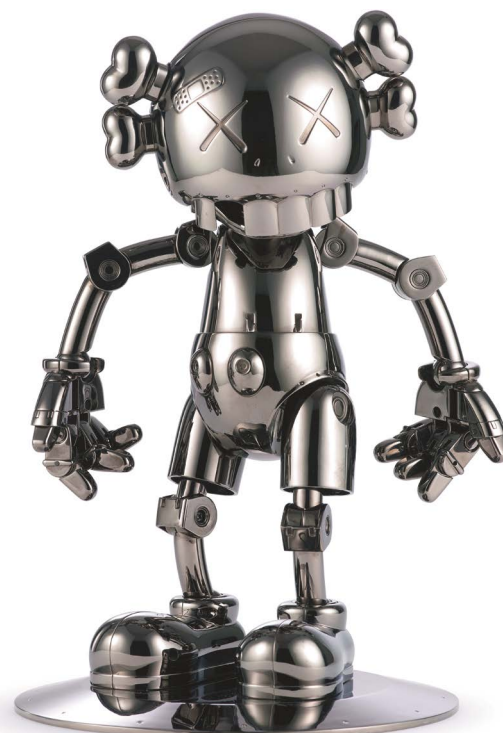
此作品附設原裝硬紙盒



641 (II)



641 (I)



642

End of Sale



CONTEMPORARY ART ONLINE

當代藝術網上專場

Sotheby's Hong Kong is delighted to announce our upcoming Contemporary Art Online auction, which will present an exciting array of paintings, drawings, sculptures and multiples. Leading the sale are works by blue chip international names such as Kusama Yayoi, Nara Yoshitomo, KAWS, Keith Haring, Roy Lichtenstein and Tracy Emin. The diverse range of works in the sale will attract seasoned collectors as well as nascent art enthusiasts. Bidding will be open from 28 September to 10 October 2018.

香港蘇富比欣然呈獻首場當代藝術網上專場，拍品雲集草間彌生、奈良美智、KAWS、凱斯·哈林、羅伊·李奇登斯坦、翠西·艾敏等炙手可熱的當代國際群藝傑作，種類涵蓋油畫、紙本、雕塑及版畫等，多元多樣，琳瑯滿目，實為資深及新晉藏家添置藏品的絕佳良機。

ONLINE SALE | 網上專場

FOR MORE INFORMATION, PLEASE VISIT

[HTTP://WWW.SOTHEBYS.COM](http://www.sothebys.com) | 欲知詳情，請瀏覽蘇富比網頁

8 - 18 OCTOBER 2018

2018年10月8日至18日

SALE CODE HK0842 | 專場編號 HK0842

NARA YOSHITOMO

b. 1959

Doggy Radio

polymer and fiberglass stereo with FM radio, bluetooth, USB port and Aux Jack stamped with the artist's name, titled and numbered 1633 on the certificate plaque. Executed in 2011, 33.7 (H) by 43.5 by 22.2 cm; 13¼ (H) by 17½ by 8¾ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

奈良美智 (b.1959) | 小狗收音機
二〇一一年作
塑料、玻璃纖維立體音響，附FM 調頻、藍芽、USB接口、Aux接頭



KAWS x HAJIME SORAYAMA

No Future Companion (Silver Chrome)

metallised plastic incised with two artist's signatures, dated '2008' and numbered '327/500' underneath 32 (H) by 20 by 20 cm; 12¾ (H) by 7¾ by 7¾ in.

HK\$ 30,000-50,000
US\$ 3,850-6,400

KAWS x 空山基 (b. 1974) (b.1947) | 沒有未來的伴侶 (銀鎳)
二〇〇八年作
鍍金屬塑膠
版數: 327/500



NARA YOSHITOMO

b.1959

Cosmic Girls: Eyes Opened/ Eyes Closed (Two Works)

offset lithograph executed in 2008, these works are from an edition of 500. each: 72 by 52 cm; 38¾ by 20½ in.

HK\$ 10,000-20,000
US\$ 1,300-2,550

奈良美智 (b.1959) | 宇宙女孩: 張開眼睛/閉上眼睛 (兩幅作品)



AI WEIWEI

b. 1957

Artist's Hand

electroplated rhodium on cast urethane resin Incised with the artist's name on the underside. Executed in 2017, this work is from an edition of 1000. 12 (H) by 11 by 10 cm; 4¾ (H) by 4¾ by 4 in.

HK\$ 10,000-20,000
US\$ 1,300-2,550

艾未未 (b. 1957) | 藝術家之手
二〇一七年作
電鍍鉑於聚氨酯樹脂



KUSAMA YAYOI

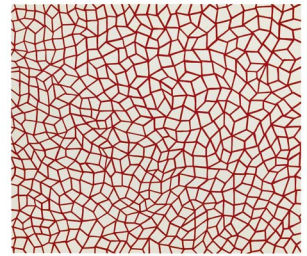
b. 1929

Infinity Nets

screenprint signed and titled in English, dated '1953-1985' and numbered '73/100'. image: 45.2 by 52.6 cm; 17¾ by 20¾ in. sheet: 53.3 by 61 cm; 21 by 24 in.

HK\$ 30,000-60,000
US\$ 3,850-7,700

草間彌生 (b.1929) | 無限網
一九五三至一九八五年作
絲網印刷
版數: 73/100



KUSAMA YAYOI

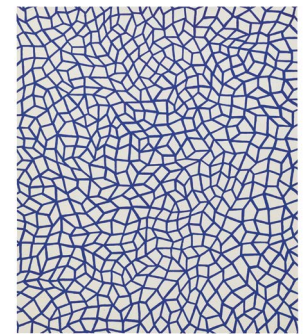
b. 1929

Infinity Nets

screenprint signed in English and titled in Japanese, dated '1963-83' and numbered '16/100'. image: 20¾ by 17¾ in. 52.5 by 45 cm; sheet: 25¾ by 21¾ in. 64 by 55.5 cm

HK\$ 35,000-55,000
US\$ 4,500-7,100

草間彌生 (b.1929) | 無限網
一九六三至一九八三年作
絲網印刷
版數: 16/100



KUSAMA YAYOI

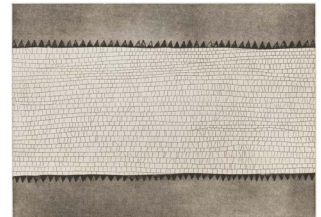
b. 1929

Road

etching Signed in English, titled in Japanese, dated '1994' and numbered '21/50'. image: 29.5 by 41.5 cm; 11¾ by 16¼ in. sheet: 45.5 by 63 cm; 18 by 24¾ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

草間彌生 (b.1929) | 道
一九九四年作
石刻版畫
版數: 21/50



KUSAMA YAYOI

b. 1929

Infinity Nets

etching Signed and titled in English, dated '1953-1984' and numbered '28/30'. image: 27.5 by 44 cm; 10¾ by 17¼ in. sheet: 45.5 by 63 cm; 18 by 24¾ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

草間彌生 (b.1929) | 無限網
一九五三至一九八四年作
石刻版畫 鏡框
版數: 28/30



JONAS WOOD

b. 1977

Large Shelf Still Life

offset lithograph
Executed in 2017, this poster is published on the occasion of 'Shio Kusaka & Jonas Wood' exhibition by Voorlinden Museum, Netherlands. 58.5 by 58.5 cm; 23 by 23 in.

HK\$ 10,000-20,000
US\$ 1,300-2,550

喬納斯·伍德 喬納斯·伍德 (b.1977) | 大架子上的靜物
二〇一七年作
版畫



MADSAKI

b. 1974

Two Flags 2P

offset lithograph
signed in English, dated '2018' and numbered '135/300'
This work is number 135 from an edition of 300, published by MADSAKI/Kaikai Kiki Co., Ltd. 68.3 by 50 cm; 26 7/8 by 19 1/2 in.

HK\$ 3,000-6,000
US\$ 400-800

MADSAKI (b. 1974) | 兩面旗幟 2P
二〇一八年作
版畫
版數: 135/300



MADSAKI

b. 1974

White Flag 2P

offset lithograph
signed in English, dated '2018' and numbered '75/300'. This work is number 75 from an edition of 300, published by MADSAKI/Kaikai Kiki Co., Ltd. 50 by 77.1 cm; 19 1/8 by 30 1/4 in.

HK\$ 3,000-6,000
US\$ 400-800

MADSAKI (b. 1974) | 白旗幟 2P
二〇一八年作
版畫
版數: 75/300



MADSAKI

b. 1974

Three Flags 3P

offset lithograph
Signed in English, dated '2018' and numbered '139/300'. This work is number 139 from an edition of 300, published by MADSAKI/Kaikai Kiki Co., Ltd. 46 by 68.2 cm; 18 1/8 by 26 7/8 in.

HK\$ 3,000-6,000
US\$ 400-800

MADSAKI (b. 1974) | 三面旗幟 3P
二〇一八年作
版畫
版數: 139/300



ZHANG XIAOGANG

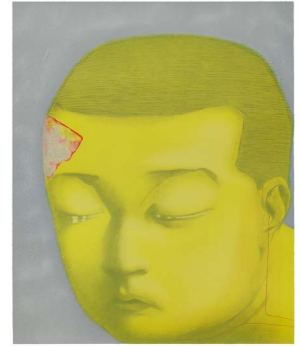
b. 1958

Fantasy

lithograph
signed and titled in Chinese, numbered 'H.C.' and dated '25/10/2002'
65 by 53 cm; 25 5/8 by 20 7/8 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

張曉剛 (b. 1958) | 你好!
二〇〇二年作
版畫 鏡框
版數: 非商業版



YUE MINJUN

b. 1962

Smile-ism Series No. 7

lithograph
signed in Pinyin and numbered '26/45'. Executed in 2006, this work is number 26 from an edition of 45. 80 by 110 cm; 31 1/2 by 43 1/4 in.

HK\$ 18,000-28,000
US\$ 2,300-3,600

岳敏君 (b. 1962) | 微笑主義之7號
版畫 鏡框
版數: 26/45



HSIEH TEHCHING

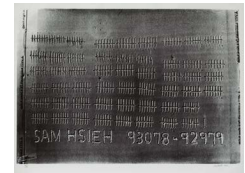
b. 1950

One year performance 1978-1979

lithographs and poster

HK\$ 30,000-50,000
US\$ 3,850-6,400

謝德慶 (b. 1950) | 一年表演 1978-1979
(三幅作品)
一九七八至一九七九年作
版畫、平版版畫 鏡框
版數: 此作品共365版



ZHANG PENG

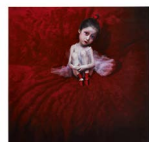
b. 1981

Untitled (Three Works)

c-print
each signed in Pinyin, dated 2006, and each numbered 'AP', '7/10', '7/10'
each: 47 1/8 by 47 in. 119.7 by 119.4 cm.

HK\$ 10,000-20,000
US\$ 1,300-2,550

張鵬 (b. 1981) | 無題 (三件作品)
二〇〇六年作
彩色沖印



QIU JIONGJIONG

b.1977

100 Square Sichuanese Paintings:
No. 34/No. 43/No. 31 (Three
Works)

oil on canvas
30 by 30 cm; 11¾ by 11¾ in.

HK\$ 50,000-80,000
US\$ 6,400-10,200

邱炯炯 (b.1977) | 無題 (三幅作品)
二〇〇六年作
油畫畫布



ZHANG YEXING

b. 1981

Untitled - Studio I

oil on canvas
signed in Chinese and dated '2013'
220.2 by 150.5 cm; 86¾ by 59¼ in.

HK\$ 120,000-180,000
US\$ 15,300-23,000

張業興 (b. 1981) | 無題 - 工作室
二〇一三年作
油畫畫布 畫框



YE NAN

b. 1984

Only the Greatest of Nations
Understands the Secret

mixed media and oil on canvas
signed and titled in Chinese and dated '2011' on
the overlap
189.4 by 161 cm; 74½ by 53¾ in.

HK\$ 40,000-80,000
US\$ 5,100-10,200

葉楠 (b.1984) | 偉大的種族才能接近那個秘密
二〇一一年作
複合媒材及油畫畫布



YIN QI

b. 1962

Dog No. 2

oil on canvas
signed in Pinyin and Chinese, and dated '2000'
on the reverse
200 by 180.5 cm; 78¾ by 71 in.

HK\$ 30,000-50,000
US\$ 3,850-6,400

尹齊 (b.1962) | 狗 No. 2 油畫畫布
二〇〇〇年作



IKEDA MITSUHIRO

b. 1967

Untitled

oil on canvas
signed in English and dated '2011' on the reverse
162 by 259 cm; 63¾ by 102 in.

HK\$ 120,000-180,000
US\$ 15,300-23,000

池田光宏 (b.1967) | 無題
二〇一一年作
油畫畫布



YAN HENG

b. 1982

i. Error Screen 7/ ii. Error Screen
7 (Diptych)

acrylic on canvas
each: Signed in Pinyin and Chinese, titled in
Chinese and English and dated '2012' on the
reverse
each: 400 by 150 cm; 157½ by 59 in.

HK\$ 40,000-60,000
US\$ 5,100-7,700

閻珩 (b. 1982) | i. 黑屏7 2-1/ ii. 黑屏7 2-2
(雙聯作)
二〇一二年作
壓克力畫布



LI FUYUAN

b. 1942

Yellow Monkeys

ink and colour on paper
Signed in Chinese and marked with one artist's
seal. Executed in 1994.
48.4 by 43.4 cm; 19 by 17 in.

HK\$ 10,000-20,000
US\$ 1,300-2,550

李付元 (b.1942) | 黃色猴子
一九九四年作
彩墨紙本 鏡框



WEI DONG

b. 1968

Goldfish No.4

ink and colour on paper
Stamped with an artist's seal. Executed in 1999.
66 by 66 cm; 26 by 26 in.

HK\$ 120,000-180,000
US\$ 15,300-23,000

魏東 (b.1968) | 金魚四號
一九九九年作
彩墨紙本



ZENG FANZHI

b. 1964

Wild Grass

marker on paper laid on paperboard
signed in Chinese.
Executed in 2010.
20.6 by 29 cm; 8 1/8 by 11 3/8 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

曾梵志 (b. 1964) | 野草
二〇一〇年作
水性油漆筆裱於紙板 鏡框



ROY LICHTENSTEIN

1923 - 1997

Aspen Winter Jazz

screenprint
signed in English and numbered '227/300'.
Executed in 1967.
101.5 by 66 cm; 40 by 26 in.

HK\$ 16,000-26,000
US\$ 2,050-3,350

羅伊·李奇登斯坦 (1923 - 1997) | 白楊冬
李爵士樂
絲網印刷 鏡框
一九六七年作
版數: 227/300



KAWS

b. 1974

Scarf

silk and modal blend
signed and numbered '35/100' on labels affixed to the reverse
Executed in 2017, this work is number 35 from an edition of 100.
130 by 130 cm; 51 1/8 by 51 1/8 in.

HK\$ 10,000-20,000
US\$ 1,300-2,550

KAWS (b. 1974) | 圍巾
二〇一七年作
絲綢和莫代爾混紡
版數: 35/100



KEITH HARING

1958 - 1990

Untitled

marker on paper
signed and dated 89
3 3/4 by 5 1/8 in. 9.5 by 14.5 cm.

HK\$ 28,000-38,000
US\$ 3,600-4,850

哈林·凱斯·哈林 (1958-1990) | 無題
一九八九年作
水性油漆筆紙本a



NARA YOSHITOMO

b. 1959

Fuckin' Politics!

lithograph on paper
Executed in 2003, this work is from an unlimited edition.
53 by 70.8 cm; 20 7/8 by 27 7/8 in.

HK\$ 3,000-5,000
US\$ 400-650

奈良美智 (b. 1959) | Fuckin' Politics!
二〇〇三年作
版畫紙本
此作品非限量版



AFTER KEITH HARING

Keith Haring Sesame Street Breakdancers Animation Cell (9 Works)

marker on overhead sheet
Executed in 1991.
Each: 10 1/2 by 12 in. 26.7 by 30.5 cm

HK\$ 10,000-20,000
US\$ 1,300-2,550

摹仿凱斯·哈林·凱斯·哈林芝麻街之地板舞 (九件)
一九九一年作
複合媒材



EMIN TRACEY

b. 1963

Love Is What You Want/ My Favourite Little Bird/ You Loved Me Like A Distant Star (Three Works)

lithograph
each: 70 by 50 cm; 27 1/2 by 40 1/8 in.

HK\$ 5,000-10,000
US\$ 650-1,300

翠西·艾敏 (b. 1963) | 愛是你想要的/我最喜歡的小鳥/你像一顆星星遙遠的愛著我 (三幅作品)
二〇一五年作
版畫



MURAKAMI TAKASHI

b. 1962

Such Cute Flowers/ ii. Open Your Hands Wide/ iii. Me and Mr. DOB/ iv. Maiden In the Yellow Straw Hat (Four Works)

offset lithograph

HK\$ 20,000-40,000
US\$ 2,550-5,100

村上隆 (b. 1962) | i. 可愛花兒/ ii. 張開雙手/ iii. 我和DOB先生/ iv. 黃色草帽的女孩 (四幅作品)
二〇〇九年及二〇一〇年作
平板版畫



MURAKAMI TAKASHI

b. 1962

Flower Ball (3D) i. Red Cliff/ ii. Blood V/ iii. Flowers for Algernon/ iv. The Magic Flute (Four Works)

offset lithograph

HK\$ 20,000-40,000

US\$ 2,550-5,100

村上隆 (b.1962) | 3D花球 i. 紅色懸崖/ ii. 血 (五)/ iii. 獻給阿爾吉儂的花束/ iv. 魔笛 (四件作品)
二〇一〇年作
版畫



MURAKAMI TAKASHI

b. 1962

Kansei Series: i. I Recall The Time When My Feet Lifted Off The Ground, Ever So Slightly- Korin/ ii. Like The River Flow/ iii. Trade Name of Rinpa-School/ iv. Korin Gold (Four Works)

offset lithograph

HK\$ 20,000-40,000

US\$ 2,550-5,100

村上隆 (b. 1962) | Kansei 系列: i. 記得我的腳從地面擡起的時間/ ii. 像河流一樣/ iii. Rinpa學校的商號/ iv. Korin金 (四幅作品)
二〇〇九年及二〇一〇年作
平版版畫



KAWS

b.1974

i. 1000% Be@brick Dissected Companion/ ii. 400% Be@brick Dissected Companion/ iii. 100% Be@brick Dissected Companion (Black) (Three Works)

vinyl

HK\$ 8,000-12,000

US\$ 1,050-1,550

KAWS (b.1974) | i. 1000% 熊磚同伴/ ii. 400% 熊磚同伴/ iii. 100% 熊磚同伴 (黑) (三件作品)
塑膠





Important Watches

AUCTION HONG KONG 2 OCTOBER

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

SINGAPORE 8-9 SEPTEMBER

THE REGENT SINGAPORE

TAIPEI 15-16 SEPTEMBER

HUA NAN BANK INTERNATIONAL CONVENTION CENTRE

HONG KONG 28 SEPTEMBER-1 OCTOBER

HONG KONG CONVENTION AND EXHIBITION CENTRE

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Estimate HK\$7,500,000-12,000,000 /
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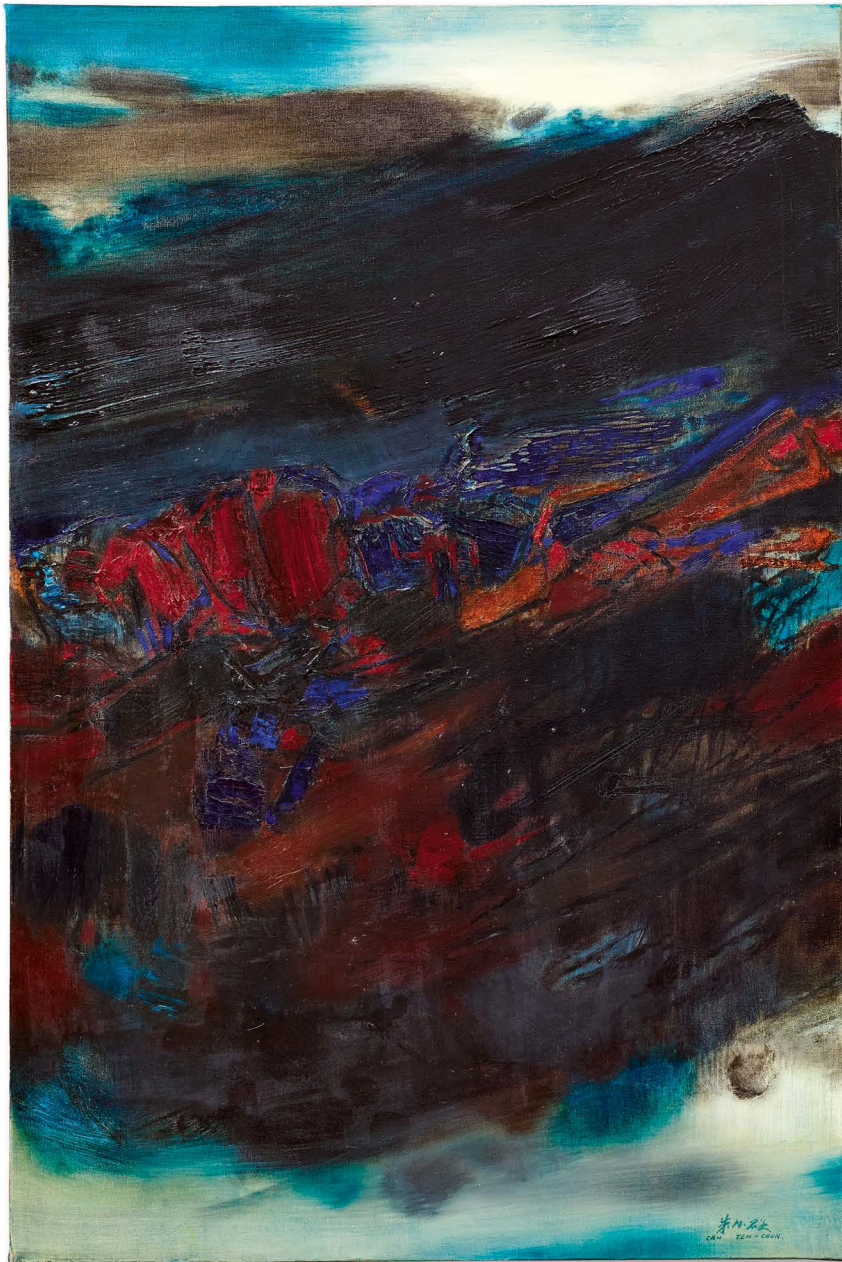
CHATEAU LATOUR
1959, 1 marie-jeanne
Estimate HK\$85,000–110,000
1947, 1 magnum
Estimate HK\$40,000–80,000
1945, 2 bottles
Estimate HK\$60,000–85,000



THE TOWERING BORDEAUX COLLECTION

FEATURING HISTORIC VINTAGES OF LATOUR

AUCTION HONG KONG 29 SEPTEMBER



CHU TEH-CHUN
No. 144, 1963
147 by 98 cm
Estimate HK\$10,000,000–15,000,000

Brushwork III Abstract Masters

AUCTION HONG KONG 24 NOVEMBER

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

28 SEPTEMBER – 3 OCTOBER
HONG KONG CONVENTION AND EXHIBITION CENTRE

21 – 24 NOVEMBER
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Modern and Contemporary
Southeast Asian Art

AUCTIONS HONG KONG 30 SEPTEMBER – 1 OCTOBER

I NYOMAN MASRIADI
King of Lies, 2016
Estimate
HK\$1,500,000–2,500,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 28 SEPTEMBER – 1 OCTOBER

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IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers.

Condition reports printed in the catalogue are intended as a guide only. Sotheby's will be pleased to provide more detailed reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

重要通知

請注意所有拍賣品皆受制於目錄後給買家業務規則及真品保證，以及可於蘇富比辦事處索取給賣家業務規則。

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GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue.

Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (🔒) lots in the printed catalogue and (🔑) lots in the eCatalogue, you may be requested by

Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

SYMBOL KEY

The following key explains the symbols you may see inside this catalogue.

🔒 Premium Lots

In order to bid on "Premium Lots" (🔒 in print catalogue, 🔑 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

🔑 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee

is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

➡ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

☐ No Reserve

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (☐). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

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Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential

that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID^{online}.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com.

com, as well as the Conditions of Business applicable to the sale. The BIDDING online bidding service is not available for premium lots.

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US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

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Payment Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

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Please note that Sotheby's reserves the right to decline payments received from any one other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

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Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121. Fax (852) 2810 6238.

給準買家之指引
於拍賣會上購買 下文旨在給予閣下有關於

何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應查閱載於本圖錄之業務規則第3條及第4條。
準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落槌價」為港幣 2,400,000 元或以下，酬金以「落槌價」之 25% 計算；超過港幣 2,400,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 12.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

訂金 如閣下有意競投目錄中 (🔒) 或電子目錄中 (🔑) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低位估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

🔒 高估價拍賣品 蘇富比可要求競投高估價拍賣品（在目錄內標有🔒符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ **保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

△ **蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

➤ **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出之價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落槌價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

▽ **有利害關係的各方** 附有▽符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i) 出售拍賣品之遺產受益人，或(ii) 拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全部買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ **無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落槌價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉槌進行，亦可在拍賣前以書面形式參加或通過電話或BID^{online}網上競投服務進行競投。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費及保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落槌價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低位估價最低為港幣40,000元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BID^{online}網上競投服務進行網上競投 如閣下未能出席拍賣會，或可透過BID^{online}網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID^{online}網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID^{online}網上競投服務之競投人受透過BID^{online}網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣

品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用咭 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣80,000元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明(通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用咭 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持咭到本公司付款。本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用咭付款之上限為港幣1,000,000元。

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。

儲存費以下列計算：

儲存費：每件每月港幣1,800元。

如欲安排付運或收取貨品，請聯絡：

售後服務部

列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部（星期一至星期五上午9時30分 - 下午6時）
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料（如珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款，及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構建建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property,

sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落槌價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- these Conditions of Business;
- the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
- Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's announcement at the auction, and
- in respect of online bidding via the internet, the BiDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However,

Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults

not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death

or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BiDnow") are made subject to the BiDnow Conditions available on the Sotheby's website or upon request. The BiDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot

to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection or
(ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8 REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time

of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile trans-

mission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
 - (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
 - (iii) 銷售目錄所載之蘇富比保證書；及
 - (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
 - (v) 就透過互聯網進行網上競投而言，蘇富比網頁之BIDSM網上競投服務規則。
- 在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家酬金」指根據準買家指引所載費率買家按落槌價應付之佣金；
「偽品」指蘇富比真品保證所定之涵義；
「落槌價」指拍賣官以擊槌接納之最高競投價（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指落槌價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落槌價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指Sotheby's Hong Kong Ltd.,其註冊辦事處位於香港皇后大道東183號合和中心54樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's DiamondsSA及其任何附屬公司（定義見香港法例第622章《公司條例》第2條）。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在

投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下不可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作為拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為偽品並符合真品保證內之各條件，將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，蘇富比或賣家均毋須：

- (i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；
- (ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；
- (iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出售

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BIDSM)受BIDSM網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會買家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/

或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金；該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購買品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法院規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- (i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must

be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落錘價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準)

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Our specialists are available by email using
firstname.lastname@sothebys.com

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ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0813 | **Sale Title** CONTEMPORARY ART | **Sale Date** 1 OCTOBER 2018

*TITLE OR COMPANY NAME IF APPLICABLE

*FIRST NAME

*LAST NAME

SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)

*ADDRESS

POSTCODE

*TELEPHONE (HOME)

(BUSINESS)

MOBILE NO

*EMAIL

FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ☐ EMAIL ☐ POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: ☐ _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID^{now} online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) _____

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (*). In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's.

SIGNED _____ **DATED** _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0813 | 拍賣名稱 當代藝術 | 拍賣日期 2018年10月1日

* 稱謂（如先生，女士）或公司名稱（如適用）

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵箱

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): ☐ 電郵 ☐ 郵寄

☐ 如上述為新地址，請在方格內 ✓ (並提供舊有郵編以核對) _____

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明（請勿郵寄原件）。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。
- 可於拍賣編號之間以“或”字兩者（或若干）中擇一競投。
- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價（港元） 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告 — 估價拍賣品 (🔍)

為對「高估價拍賣品」(🔍) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投) _____

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料，否則我們可能無法為您提供產品及服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

☐ 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、支票、電匯、信用咭（美國運通、萬事達、銀聯或維薩卡）。

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的賣家索取：身份證明文件（政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照）及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭（美國運通、萬事達、銀聯或維薩卡）結賬，請親攜咭到本公司付款。

（以英文本為準）

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? ☐ Yes ☐ No

閣下曾否於蘇富比登記投標? ☐ 有 ☐ 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

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