

Sotheby's | 蘇富比 EST. 1744



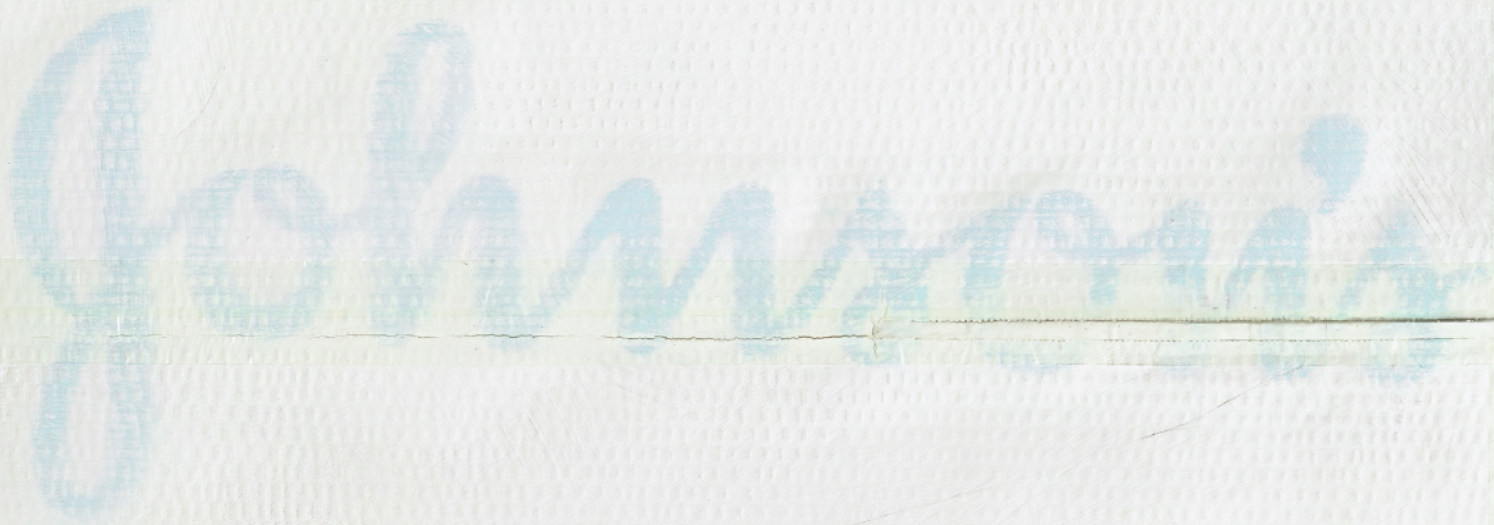
CONTEMPORARY
ART

HONG KONG 1 APRIL 2018



卑賤者
最聰明
高貴者
最愚蠢

CONTEMPORARY ART



body



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 APRIL 2018
SALE HK0784
1 PM

TRAVELLING EXHIBITION
3 - 4 March
Shanghai
The St. Regis Shanghai Jingan

6 - 7 March
Beijing
Park Hyatt Beijing

10 - 11 March
Singapore
The Regent Singapore

17 - 18 March
Taipei
Hua Nan Bank International
Convention Center

EXHIBITION
Thursday 29 March
10am - 5.30pm

Friday 30 March
10am - 8pm

Saturday 31 March
10am - 8pm

Sunday 1 April
10am - 12.30pm

Hall 5
Hong Kong Convention and Exhibition Centre
(NEW WING)
1 Expo Drive Wanchai Hong Kong

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SALE NUMBER
HK0784 "HORIZON"

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Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS

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CATALOGUE PRICE

HK\$500 at the gallery

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

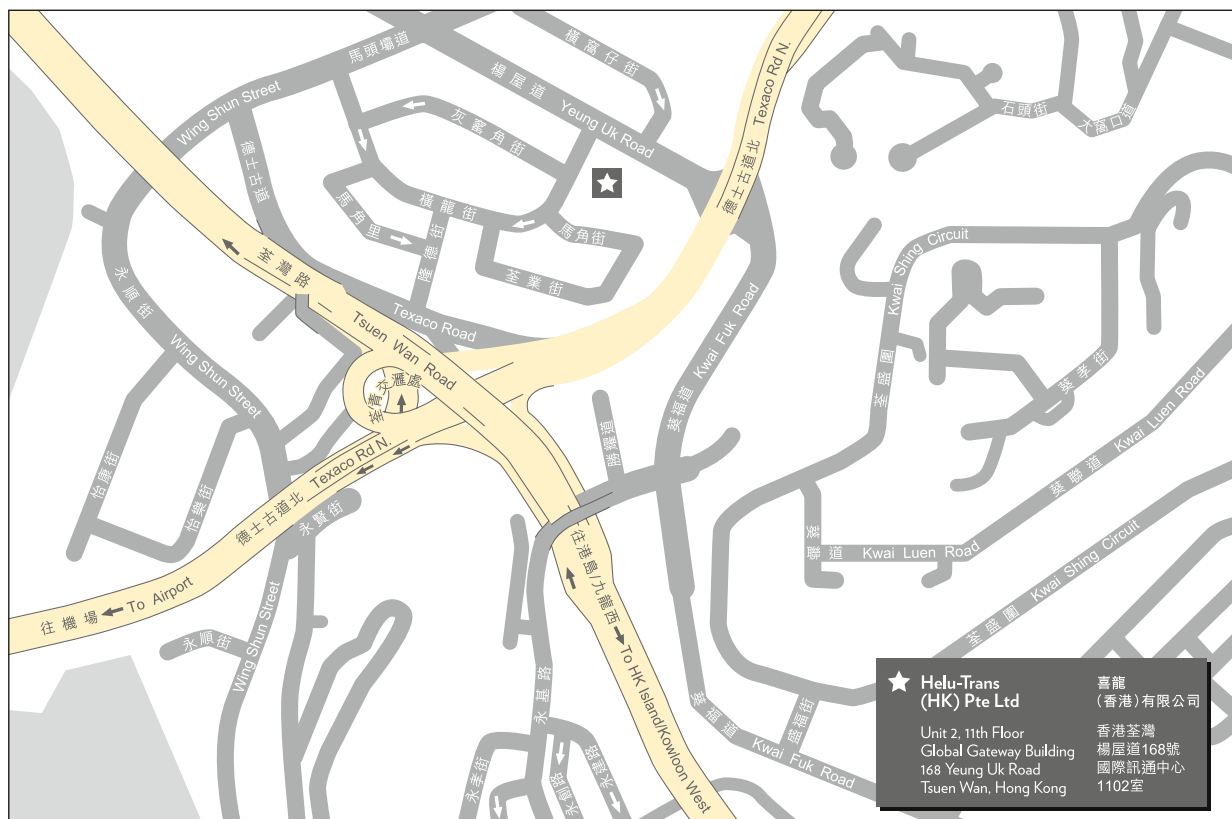
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AUCTION AND EXHIBITION INFORMATION

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COLLECTION AND STORAGE 收取及儲存貨品



All items from this auction not collected from HKCEC by Tuesday 4th April 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:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue

or

Helu-Trans (HK) Pte Ltd

Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road

Tsuen Wan, Hong Kong

Contact: Ms. Kelly Fung

Tel: 2612 2711

Fax: 2612 2815

Office Hours:

Monday to Friday 9am – 5pm

Saturday 9am – 12pm

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.

是次拍賣，所有於4月4日(星期二)上午11時前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：

行政助理 / 運輸助理

列印於此圖錄之前部份

或

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

聯絡：馮嘉嘉

電話：2612 2711

傳真：2612 2815

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

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。未獲領取的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。



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LEE KIT

b. 1978

Johnson's (Milk Bath)

acrylic, emulsion paint, inkjet ink and tape on cardboard
Executed in 2010
83.5 by 108 cm; 32⁷/₈ by 42¹/₂ in.

PROVENANCE

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

HK\$ 60,000-120,000

US\$ 7,700-15,400

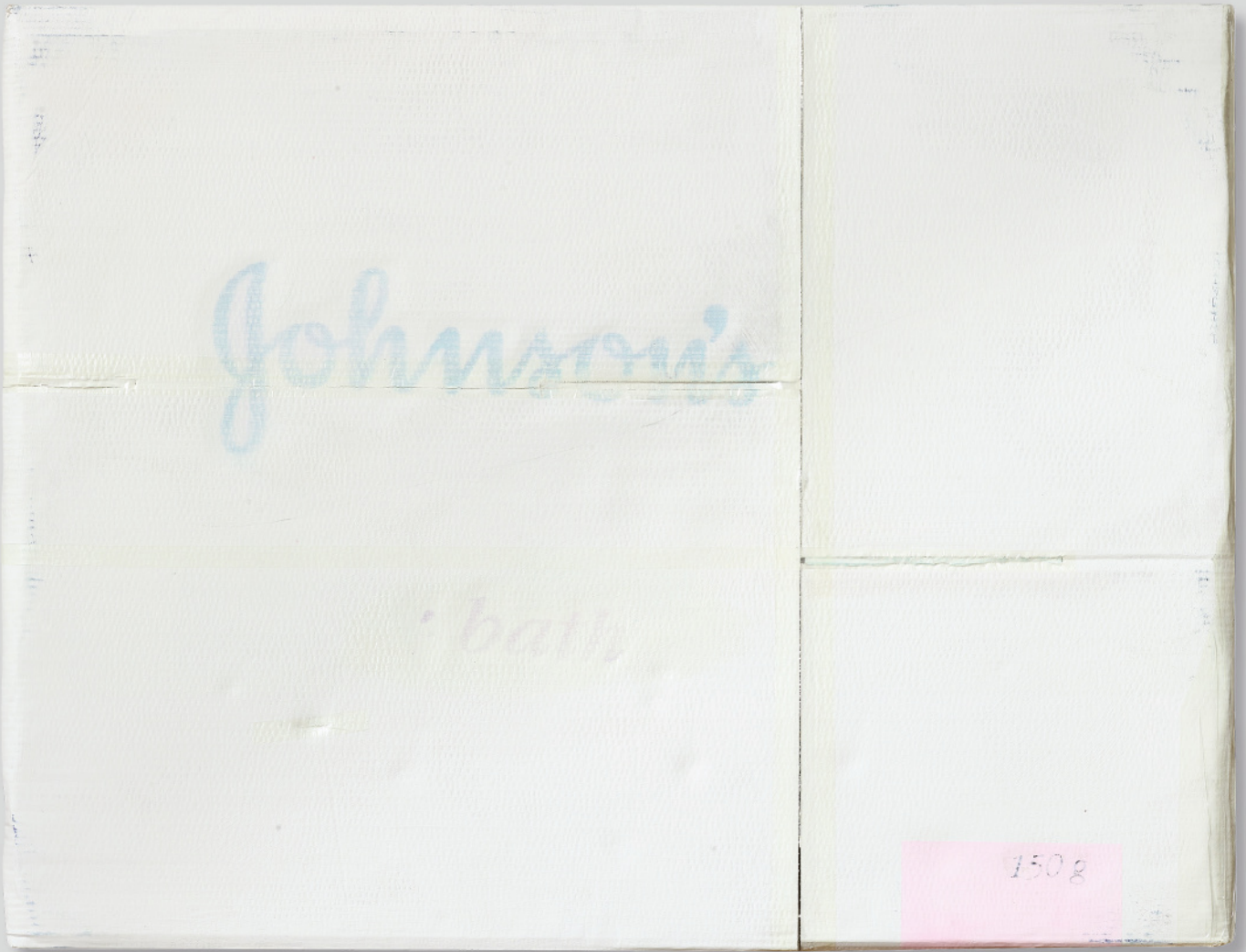
李傑

強生（牛奶沐浴乳）

壓克力，乳膠漆，雷射列印及磁帶於紙板
二〇一〇年作

來源

香港，澳沙畫廊
現藏者購自上述來源



501

LIANG YUANWEI

b. 1977

Piece of Life

oil on canvas

signed in Pinyin, titled in English and dated 6.22 -6.29.2008 on the reverse

100.5 by 80.3 cm; 39½ by 31⅞ in.

PROVENANCE

Boers-Li Gallery, Beijing

Acquired by the present owner from the above

HK\$ 500,000-800,000**US\$ 64,000-103,000****梁遠葦****生活的片斷**

油畫畫布

二〇〇八年作

款識

6.22 -6.29.2008, 《Piece of Life》, Liang Yuanwei (作品背面)

來源

北京，博而勵畫廊

現藏者購自上述來源



KUSAMA YAYOI

b. 1929

A Song in Praise of Hat

acrylic on paper

signed in English and dated 1979; signed and titled in Japanese
and dated 1979 on the reverse

50 by 65 cm; 19¾ by 25⅝ in.

PROVENANCE

Private Asian Collection

This work is accompanied with an artwork registration card
issued by the artist's studio**HK\$ 800,000-1,200,000****US\$ 103,000-154,000****草間彌生****帽子讚歌**

壓克力紙本 鏡框

一九七九年作

款識

Yayoi Kusama, 1979

草間彌生，《帽子讚歌》，1979（作品背面）

來源

亞洲私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡



503

KUSAMA YAYOI

b. 1929

Mountain

acrylic on canvas
signed in English, titled in Japanese and dated 1984 on the reverse
38 by 45.5 cm; 15 by 18 in.

PROVENANCE

Takeda Art, Tokyo
Private Collection
The Market Auction, Tokyo, 28 January 2010, lot 26
Private Collection
Borobudur Fine Art Auction, Singapore, 23 October 2011, lot 525
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\$ 1,800,000-2,600,000
US\$ 231,000-333,000

草間彌生

山

壓克力畫布 鏡框
一九八四年作

款識

Yayoi Kusama, 《山》, 1984 (作品背面)

來源

東京, 武田畫廊
私人收藏
東京, The Market拍賣, 2010年1月28日, 拍品編號26
私人收藏
新加坡, Borobudur拍賣, 2011年10月23日, 拍品編號525
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

“Self-Destruction is the only way out – but, after self-destruction comes Resurrection, a new life of oneness, peace and happiness with the other beings of the Universe”

KUSAMA YAYOI

「自我毀滅是唯一的出路——不過，自我毀滅過後便是復活，新生命和宇宙其他事物都達到統一、和諧和快樂的狀態。」

草間彌生



504

KUSAMA YAYOI

b. 1929

Untitled

ink, pastel and gouache on paper
signed in English and dated 1954
24.7 by 35 cm; 9¾ by 13¾ in.

PROVENANCE

Private Collection, Japan (gifted by the artist circa 1960)
Thence by the descent from the above to the present owner

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

HK\$ 1,000,000-2,000,000
US\$ 128,000-256,000

草間彌生**無題**

蠟筆、墨及水粉紙本 鏡框
一九五四年作

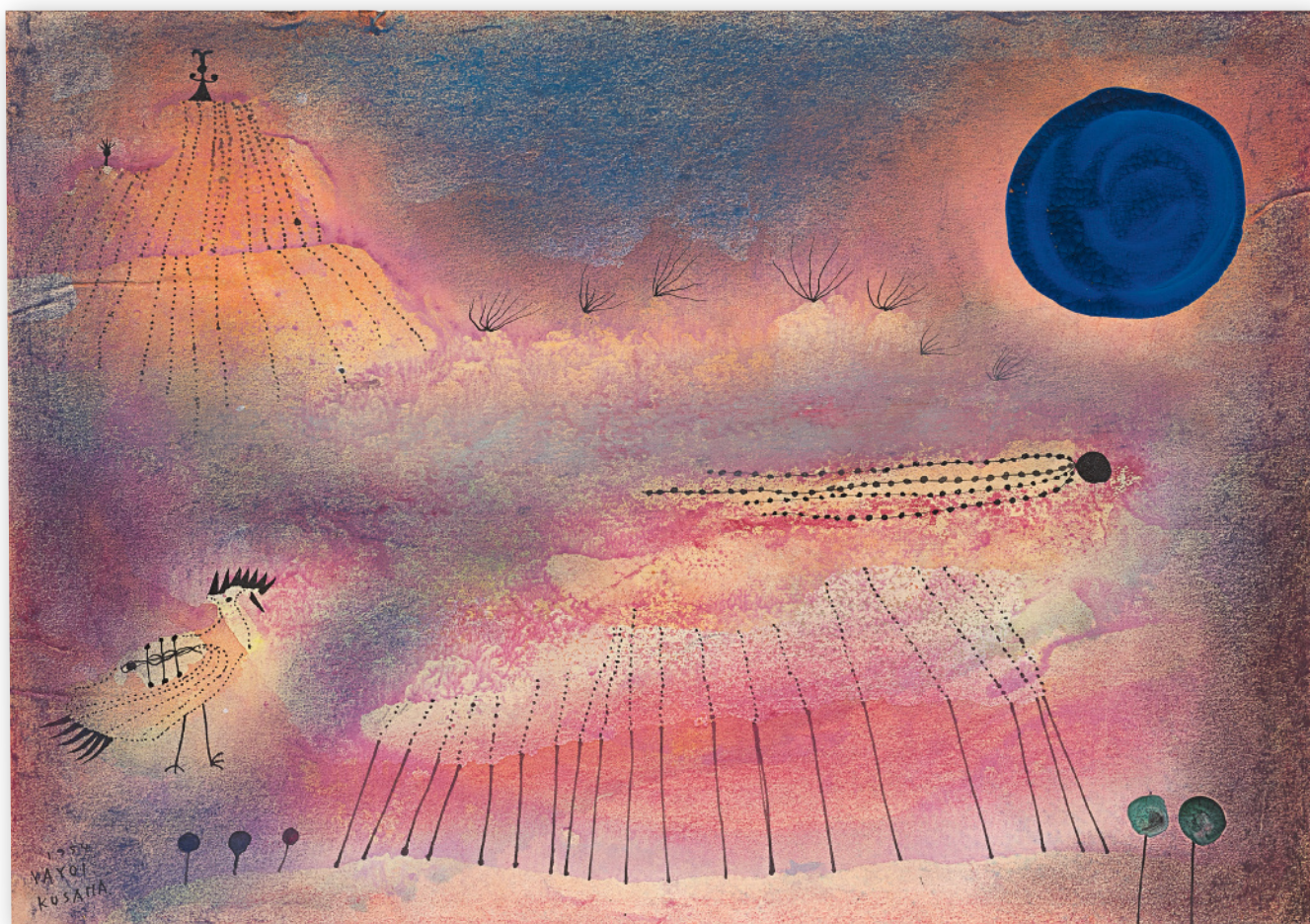
款識

1954, YAYOI KUSAMA

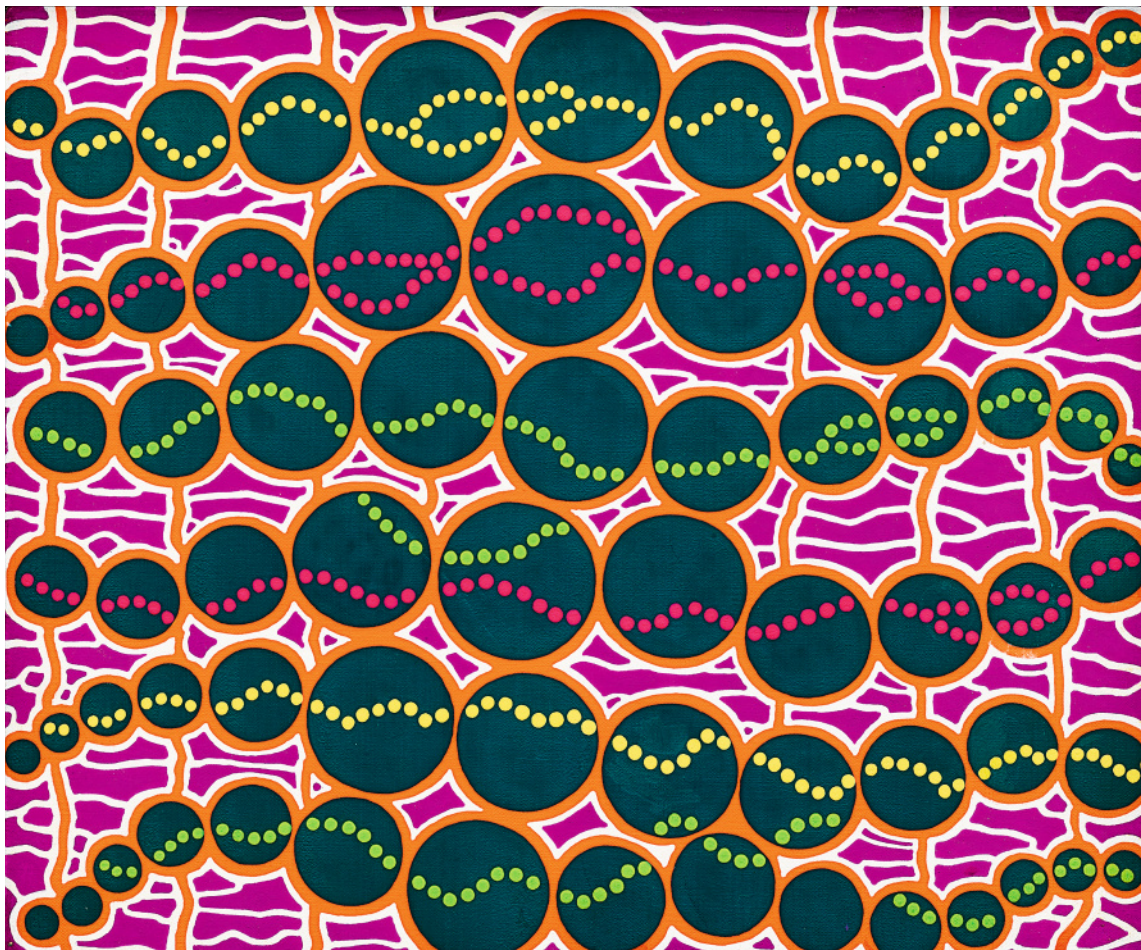
來源

日本私人收藏（約一九六〇年由藝術家贈與）
現藏者繼承自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡



505



506

506

KUSAMA YAYOI

b. 1929

Journey to the Stars

acrylic on canvas

signed in English, titled in Japanese and dated 1986 on the reverse

38.3 by 45.5 cm; 15 by 18 in.

PROVENANCE

Private Asian Collection

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

HK\$ 650,000-850,000

US\$ 83,500-109,000

草間彌生

星星之旅

壓克力畫布 鏡框

一九八六年作

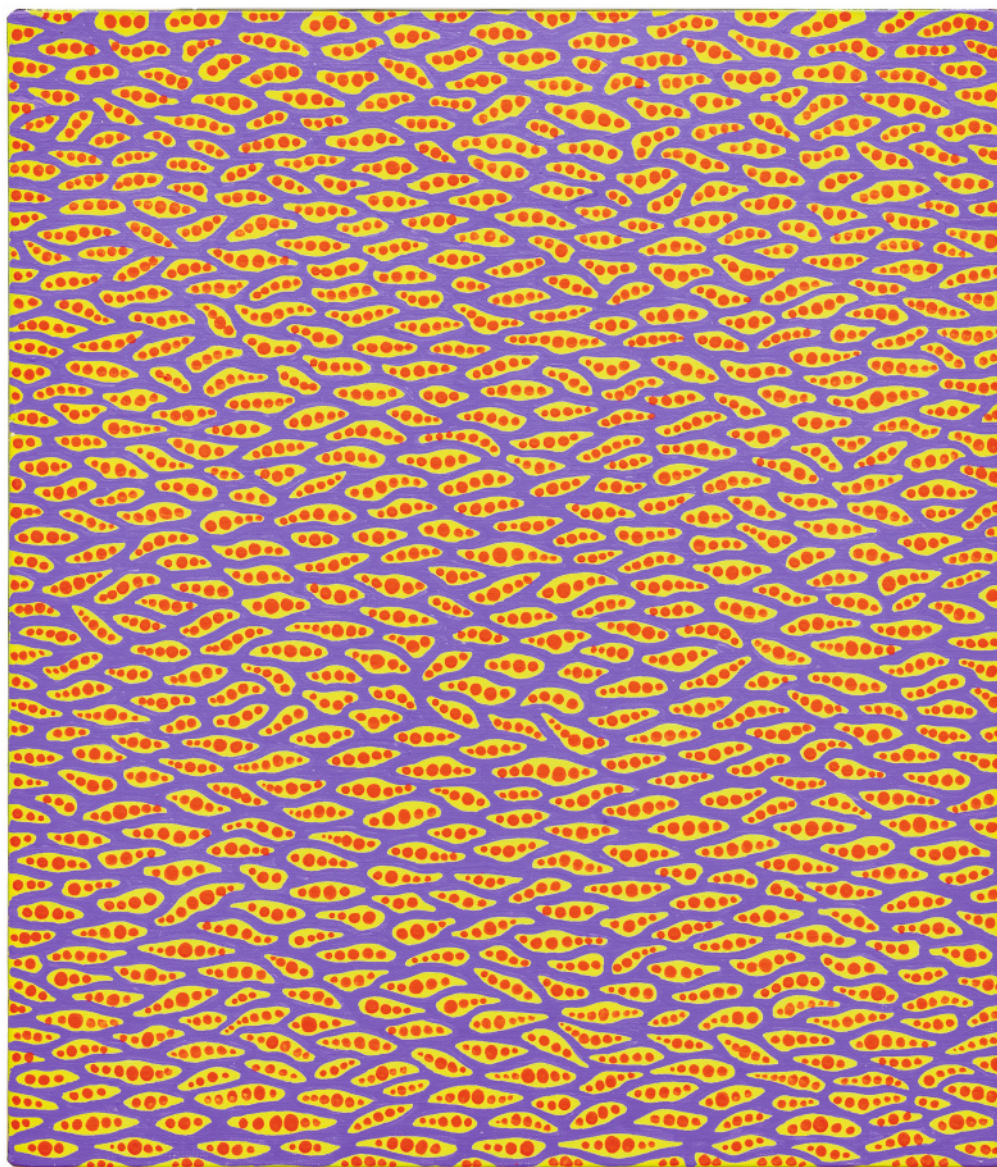
款識

Yayoi Kusama, 1986, 《星星之旅》(作品背面)

來源

亞洲私人收藏

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

Seashore of Rotterdam

acrylic on canvas
signed in English, titled in Japanese and dated 1988 on the
reverse
53.2 by 45.7 cm; 30 by 18 in.

PROVENANCE

Private Asian Collection

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

HK\$ 800,000-1,200,000
US\$ 103,000-154,000

草間彌生

鹿特丹海岸

壓克力畫布 畫框
一九八八年作

款識

Yayoi Kusama, 1988, 《鹿特丹海岸》（作品背面）

來源

亞洲私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡



508

508

KUSAMA YAYOI

b. 1929

Tokai (City)

pastel, acrylic, ink and collage on paper
signed in English and dated 1980; signed in English, dated 1980
and titled in Japanese on the reverse
65.5 by 50.7 cm; 25¾ by 20 in.

PROVENANCE

Private Asian Collection

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

HK\$ 300,000-500,000

US\$ 38,400-64,000

草間彌生

都會

蠟筆、壓克力、水墨及拼貼紙本 鏡框
一九八〇年作

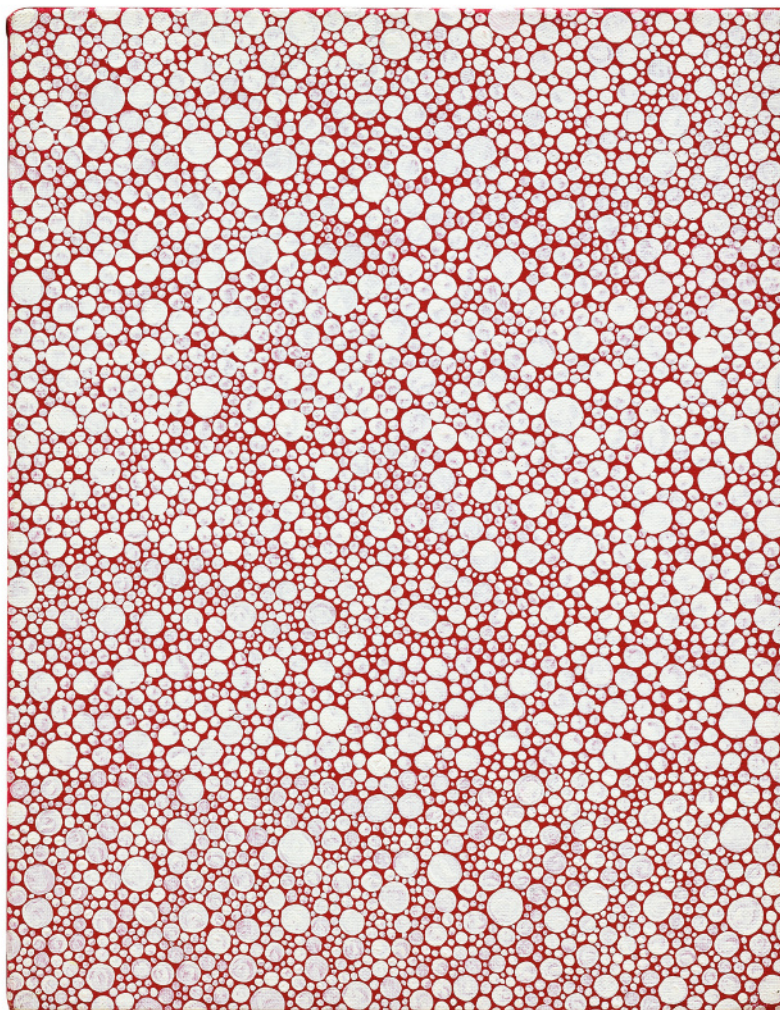
款識

1980, Yayoi Kusama
《都會》，1980, Yayoi Kusama (作品背面)

來源

亞洲私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡



509

509

KUSAMA YAYOI

b. 1929

In Hope

acrylic on canvas
signed in English, titled in Japanese and dated 1988 on the reverse
41 by 22 cm; 16 $\frac{1}{8}$ by 8 $\frac{5}{8}$ in.

PROVENANCE

Private Collection
Acquired by the present owner from the above

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

HK\$ 800,000-1,200,000
US\$ 103,000-154,000

草間彌生

希望

壓克力畫布 鏡框
一九八八年作

款識

Yayoi Kusama, 1988, 《希望》(作品背面)

來源

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



510

510

XU ZHEN

b. 1977

Under Heaven - 2801AC0143

oil on canvas mounted on aluminium board
signed in Pinyin, titled in Chinese and English and dated 2014
on a label affixed to the reverse
40.2 by 60.5 cm; 15 $\frac{7}{8}$ by 23 $\frac{7}{8}$ in.

PROVENANCE

Private Collection (acquired directly from the artist)
Acquired by the present owner from the above

HK\$ 150,000-260,000
US\$ 19,200-33,300

徐震

天下 - 2801AC0143

油畫畫布裱於鋁塑板
二〇一四年作

款識

Zhen, 2014 (作品背面, 標籤上印中英文作品標題)

來源

私人收藏 (直接購自藝術家本人)
現藏者購自上述來源



511

511

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

重要歐洲收藏

ZHU JINSHI

朱金石

b.1954

無題

Untitled

油畫畫布
二〇一二年作

oil on canvas
signed in Chinese and English and dated 2012 on the reverse
140 by 160 cm; 55½ by 63 in.

款識
朱金石, Zhuj, 2012 (作品背面)

PROVENANCE

來源
紐約, Blum & Poe 畫廊
現藏者購自上述來源

Blum & Poe, New York
Acquired by the present owner from the above

HK\$ 300,000-500,000
US\$ 38,400-64,000

PROPERTY FROM A BRAZILIAN PRIVATE COLLECTION

SUGAI KUMI

1919 - 1996

Noise

oil on canvas
signed in English
Executed in 1959
146 by 114 cm; 57½ by 44⅞ in.

EXHIBITED

Brazil, São Paulo, The 5th São Paulo Art Biennial, 1959

PROVENANCE

Private Brazilian Collection

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

US\$ 103,000-154,000

巴西私人收藏

菅井汲

喧囂

油畫畫布 畫框
一九五就年作

款識

Sugai

展覽

巴西，聖保羅，第五回聖保羅雙年展，一九五九年

來源

巴西私人收藏





513

513

MATSUTANI TAKESADA

b. 1937

Work-64-2-A

vinyl adhesive and mixed media on canvas
signed in English and dated 1964; signed in English, titled in Japanese and English and dated 64 on the reverse
53 by 65 cm; 20 $\frac{7}{8}$ by 25 $\frac{5}{8}$ in.

EXHIBITED

Japan, Kobe, Tor Rad Gallery, 1964

PROVENANCE

Tor Road Gallery, Kobe
Private Collection (acquired circa 1965)

HK\$ 300,000-400,000

US\$ 38,400-51,500

松谷武判

作品-64-2-A

綜合媒材畫布 鏡框
一九六四年作

款識

Matsutani, 1964
《Work-64-2-A、作品-64-2-A》，Matsutani, 64（作品背面）

展覽

日本，神戶，Tor Road畫廊，1964年

來源

神戶，Tor Road畫廊
私人收藏（約1965年購自）



514

514

MOTONAGA SADAMASA

1922 - 2011

Untitled

synthetic resin on canvas
signed in English and dated 66
32.2 by 24.3 cm; 12¾ by 9⅝ in.

PROVENANCE

Lin & Lin Gallery, Taiwan
Acquired by the present owner from the above

HK\$ 300,000-400,000
US\$ 38,400-51,500

元永定正

無題

合成樹脂畫布 鏡框
一九六六年作

款識

S. Motonaga, 66

來源

臺灣，大未來林舍畫廊
現藏者購自上述來源



515

515

TANAKA ATSUKO

1932 - 2005

Work

acrylic lacquer on glass
signed in English, framed
Executed in 1966
diameter: 38.5 cm; 15½ in.

EXHIBITED

Japan, Nara, Nara Prefecture of Man'yo Cultural Centre, *Spirit of Future*, 14 - 22 February 2015, unpaginated (illustrated in colour)

PROVENANCE

Private Collection (Acquired directly from the artist)
Acquired by the present owner from the above

This work is accompanied with an artwork registration card issued by Kanayama Akira and Tanaka Atsuko Association (KATAA)

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

田中敦子

作品

壓克力玻璃
一九六六年作

款識

TANAKA ATSUKO

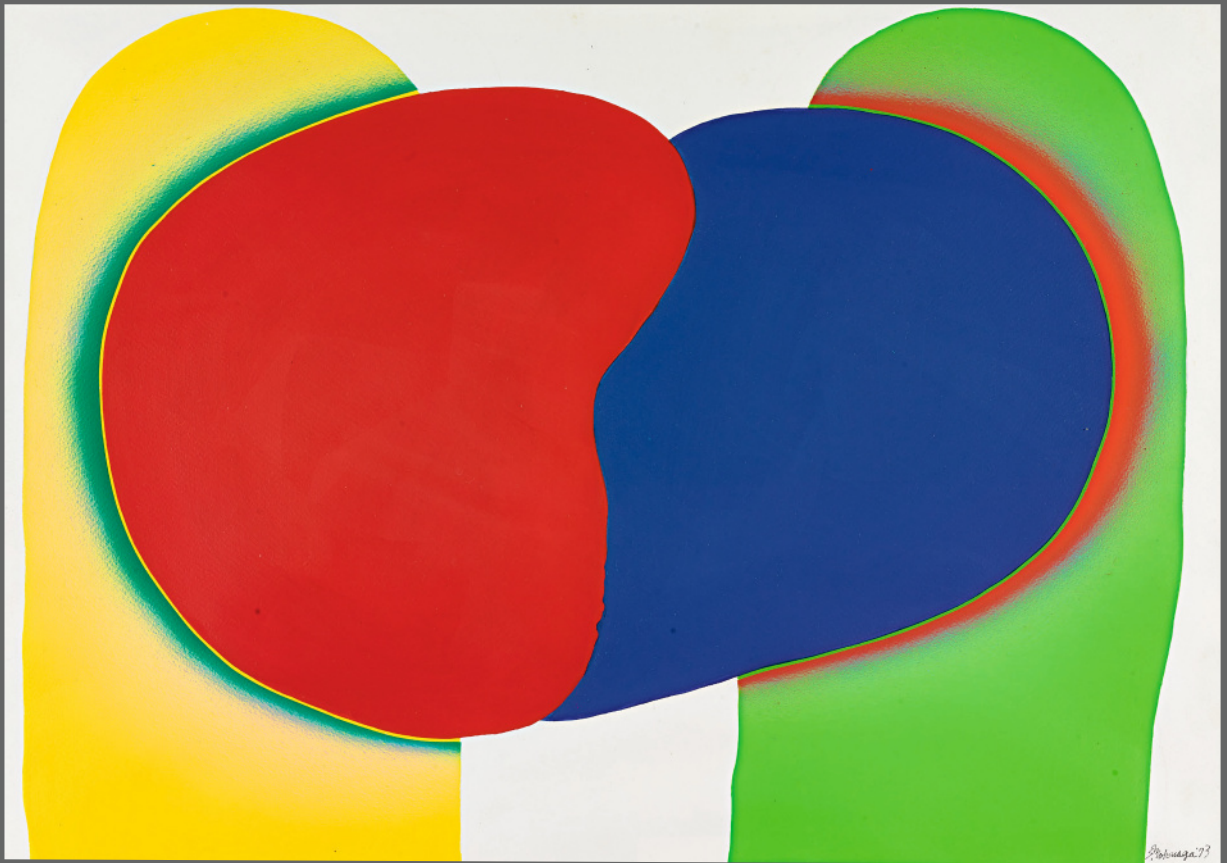
展覽

日本，奈良縣，奈良縣立萬葉文化館〈明日香之匠〉二〇一五年二月十四日至二十二日，無頁數（彩色圖版）

來源

私人收藏（直接購自藝術家本人）
現藏者購自上述來源

此作品附設金山明・田中敦子作品登錄會所發之藝術品註冊卡



516

516

MOTONAGA SADAMASA

1922 - 2011

Untitled

acrylic on paper
signed in English and dated 73
50 by 70 cm; 19¾ by 27⅝ in.

PROVENANCE

Sakura Gallery, Nagoya
Private Collection
Mallet, Tokyo, 3 December 2015, lot 275
Acquired by the present owner from the above sale

HK\$ 150,000-250,000
US\$ 19,200-32,000

元永定正

無題

壓克力紙本 鏡框
一九七三年作

款識

S. Motonaga, 73

來源

名古屋，櫻畫廊
私人收藏
東京，Mallet拍賣，2015年12月3日，拍品編號275
現藏者購自上述拍賣



517

517

TANAKA ATSUKO

1932 - 2005

Untitled

acrylic lacquer on canvas
signed in English and dated 1968 on the reverse
27.5 by 22.2 cm; 10¾ by 8¾ in.

PROVENANCE

Private Collection

This work is accompanied with an artwork registration card issued by Kanayama Akira and Tanaka Atsuko Association (KATAA)

HK\$ 350,000-450,000

US\$ 44,800-58,000

32

SOTHEBY'S 蘇富比

田中敦子

無題

壓克力漆畫布 畫框
一九六八年作

款識

1968, Atsuko Tanaka (作品背面)

來源

此作品附設金山明・田中敦子作品登錄會所發之藝術品註冊卡



518

518

SHIRAGA KAZUO

1924 - 2008

Untitled

watercolour on paper
signed in Japanese
Executed circa 1963
9 by 14.2 cm; 3½ by 5½ in.

PROVENANCE

Private Asian Collection
Acquired by the present owner from the above

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

白髪一雄

無題

水彩紙本 鏡框
約一九六三年作

款識
白髪一雄

來源
亞洲私人收藏
現藏者購自上述來源



519

□519 SOLD WITHOUT RESERVE

KYLE THURMAN

b.1986

Untitled

Executed in 2013
122 by 91.5 cm; 48 by 36 in.

PROVENANCE

Private Asian Collection

HK\$ 20,000-40,000
US\$ 2,600-5,200

凱爾·瑟曼

無題

花色素畫布
二〇一三年作

來源

亞洲私人收藏



520

520

XU ZHEN

b.1977

Under Heaven - 2232MT3151

oil on canvas mounted on aluminium board
signed in Pinyin, titled in Chinese and English and dated 2014
on a label affixed to the reverse
130 (H) by 180 by 15 cm; 51¼ (H) x 70⅞ x 6 in.

EXHIBITED

Hong Kong, PMQ, *Twenty - A Solo Exhibition of New Paintings by Xu Zhen*, 11 - 18 March 2015

PROVENANCE

Private Collection (acquired directly from the artist)
Acquired by the present owner from the above

HK\$ 600,000-800,000

US\$ 77,000-103,000

徐震

天下 - 2232MT3151

油畫畫布裱於鋁塑板 鏡框
二〇一四年作

款識

Zhen, 2014 (作品背面, 標籤上印中英文作品標題)

展覽

香港, 元創方〈“20歲”—徐震繪畫新作展〉二〇一五年三月十一日至十八日

來源

私人收藏 (直接購自藝術家本人)
現藏者購自上述來源



521

521

SAITO YOSHISHIGE

1904 - 2001

Work (Red)

acrylic on wooden panel

signed in Japanese; signed in Japanese and English, dated 64 on the reverse

72 by 90.5 cm; 28³/₈ by 35⁵/₈ in.

EXHIBITED

Milan, Galleria del Naviglio, *Saito Yoshishige Solo Exhibition*, 1965

Kagawa Prefecture, Kagawa Prefecture Cultural Centre, *New World Art (Atrashi Sekai No Bijutsu)*, 1966

LITERATURE

Exh. Cat., *Saito Yoshishige*, Iwate Prefecture Museum; Chiba Prefecture Museum; Shimane Prefecture Museum; Toyama Prefecture Museum; Kumamoto Museum of Contemporary Art, 2003-2004

PROVENANCE

Tokyo Gallery, Tokyo

Acquired by the present owner from the above

HK\$ 380,000-480,000

US\$ 48,700-61,500

齐藤義重

作品（紅）

壓克力木板 鏡框

一九六四年作

款識

義重

義重, Y. Saito, 64 (作品背面)

展覽

米蘭, Galleria del Naviglio (齊藤義重個展) 一九六五年

日本, 香川縣, 香川縣文化會館 (新世界美術) 一九六六年

出版

(齊藤義重展) 展覽圖錄 (日本, 岩手縣立美術館; 千葉市美術館; 島根縣立美術館; 富山縣立美術館; 熊本市現代美術館, 二〇〇三至二〇〇四年)

來源

東京, 東京畫廊

現藏者購自上述來源



522

522

YAMAGUCHI TAKEO

1902 - 1983

You

oil on board
signed, titled and dated 1965.6 in Japanese on a label affixed
to the reverse
45.5 by 37.8 cm; 18 by 14 7/8 in.

PROVENANCE

Oriental Arts NAGANO Co., Ltd, Tokyo
Acquired by the present owner from the above

HK\$ 350,000-450,000

US\$ 44,800-58,000

山口長男

又

油畫畫板 畫框
一九六五年作

款識

《又》，一九六五年六月，山口長男（於標籤上簽署並貼於作品背面）

來源

東京，東方藝術長野有限公司
現藏者購自上述來源

TANAKA ATSUKO

1932 - 2005

97D

synthetic polymer paint on canvas
signed and titled in English and dated 1997 on the reverse
146 by 112 cm; 57½ by 44 in.

EXHIBITED

Hong Kong, Sotheby's S|2 Gallery, *Avant Garde Asia - Gutai and Its Legacy Selling Exhibition*, March 2015, p. 79 (illustrated in colour)

PROVENANCE

Private Collection
Sotheby's S|2 Gallery, Hong Kong, *Avant Garde Asia - Gutai and Its Legacy Selling Exhibition*, March 2015
Acquired by the present owner from the above

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

US\$ 256,000-384,000

田中敦子

97D

合成樹脂漆畫布 畫框
一九九七年作

款識

1997, 《97D》, Atsuko Tanaka (作品背面)

展覽

香港, 蘇富比S|2畫廊〈亞洲前衛藝術——具體派傳奇展售會〉二〇一五年三月, 79頁(彩色圖版)

來源

私人收藏
香港, 蘇富比S|2畫廊〈亞洲前衛藝術——具體派傳奇展售會〉二〇一五年三月
現藏者購自上述展售會

“Tanaka became, in her dress, a kind of twinkling building on the horizon, and a symbol of the modern Asian city. [身穿電氣服的田中敦子，化身成地平線上的閃耀高樓，成為現代亞洲城市的標誌。]

馬克·史蒂文斯

MARK STEVENS



TANAKA ATSUKO

1932 - 2005

1986 C

synthetic polymer paint on canvas
signed and titled in English on the reverse
executed in 1986
130.5 by 97 cm; 51⅜ by 38⅞ in

EXHIBITED

Japan, Nagoya, Gallery Takagi, *Atsuko Tanaka Exhibition*, 6 - 20 September 1986

Japan, Ashiya City, Ashiya City Museum of Art and History; Shizuoka Prefectural, Shizuoka Prefectural Museum of Art, *Atsuko Tanaka: Search for an Unknown Aesthetic, 1954-2000*, 3 March - 6 May; 28 July - 9 September 2001

LITERATURE

Atsuko Tanaka: Search for an Unknown Aesthetic, 1954-2000, Ashiya City Museum of Art and History, Ashiya City, Japan, 2001, p. 182, cat. no. 205, illustrated

Atsuko Tanaka: Catalogue Raisonné 2015, Galleria Col, Osaka, Japan, 2015, pp. 294-95, illustrated

PROVENANCE

Private Asian Collection

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

US\$ 231,000-359,000

田中敦子

1986 C

合成樹脂漆畫布 畫框
一九八六年作

款識

《1986 C》，Atsuko Tanaka（作品背面）

展覽

日本，名古屋，高木畫廊〈田中敦子展〉一九八六年九月六日至二十日

日本，蘆屋市，蘆屋市立美術館；靜岡縣，靜岡縣立美術館〈田中敦子:未知的美的探求1954-2000〉二〇〇一年三月三日至五月六日；七月二十八日至九月九日

出版

〈田中敦子:未知的美的探求1954-2000〉（日本蘆屋市，蘆屋市立美術館，二〇〇一年），182頁，圖版205號

〈田中敦子全集2015〉（日本大阪，Galleria Col，二〇一五年），294-295頁

來源

亞洲私人收藏



524



525

525

NAWA KOHEI

b. 1975

Direction No.129

paint on canvas

Executed in 2014

100.2 by 180 cm; 39½ by 70⅞ in.

PROVENANCE

Scai The Bathhouse, Tokyo

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

名和晃平

方向129號

漆油畫布

二〇一四年作

來源

東京, Scai The Bathhouse

現藏者購自上述來源

526 No Lot



527

527

GAO WEIGANG

b. 1976

In One Breath No. 2

stainless steel and titanium
Executed in 2013
120 by 115 cm; 47¼ by 45¼ in.

EXHIBITED

Singapore, Marina Bay, Espace Louis Vuitton,
Misconception, 2014

PROVENANCE

Private Collection (acquired directly from the
artist)
Acquired by the present owner from the above

HK\$ 60,000-100,000
US\$ 7,700-12,800

高偉剛

一口氣2號

不銹鋼、鈦金屬
二〇一三年作

展覽

新加坡，路易·威登藝術廊〈Misconception〉
二〇一四年

來源

私人收藏（直接購自藝術家本人）
現藏者購自上述來源

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

JESÚS RAFAEL SOTO

(1923-2005)

Squares in Vibration

paint on wood and metal
signed, titled and dated 1990 on the reverse
62 by 62 by 17 cm; 24 $\frac{3}{8}$ by 24 $\frac{3}{8}$ by 6 $\frac{5}{8}$ in.

PROVENANCE

Galerie Perrotin, Paris
Acquired by the present owner from the above

HK\$ 400,000-600,000
US\$ 51,500-77,000

重要亞洲私人收藏

赫蘇斯·拉斐爾·索托

震動的方形

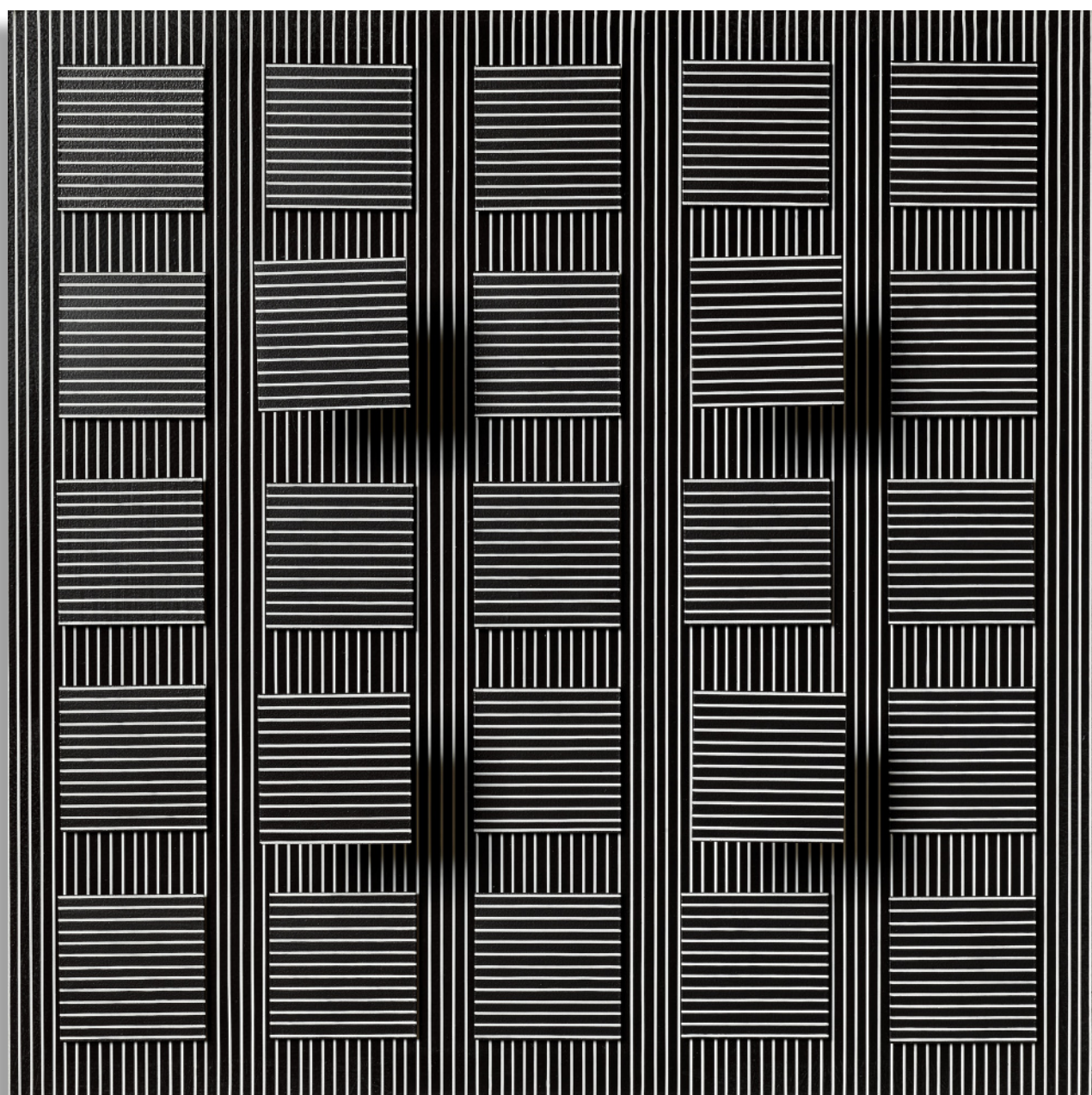
顏料於木及金屬
一九九〇年作

款識

《CUADRADOS EB VIBRACION》, Soto, 1990 (作品背面)

來源

巴黎，貝浩登畫廊
現藏者購自上述來源



528

PROPERTY FROM THE COLLECTION OF CARNEGIE MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

卡內基藝術博物館收藏，收益撥歸購藏基金



529

529

ARAKAWA SHUSAKU

1936 - 2010

Along the Way

acrylic and mixed media on canvas

signed and titled in English and dated 1983; signed and titled in English, dated 1983 on the reverse stretcher

183 by 183 cm; 72 by 72 in.

PROVENANCE

Collection of Dr. and Mrs. Laibe A. Kessler

Collection of Carnegie Museum of Art (gift from the above in 1988)

HK\$ 200,000-300,000

US\$ 25,600-38,400

荒川修作

一路上

壓克力綜合媒材畫布 畫框

一九八三年作

款識

《Along the way》，Arakawa, 1983

《Along the way》，Arakawa, 1983 (木框背面)

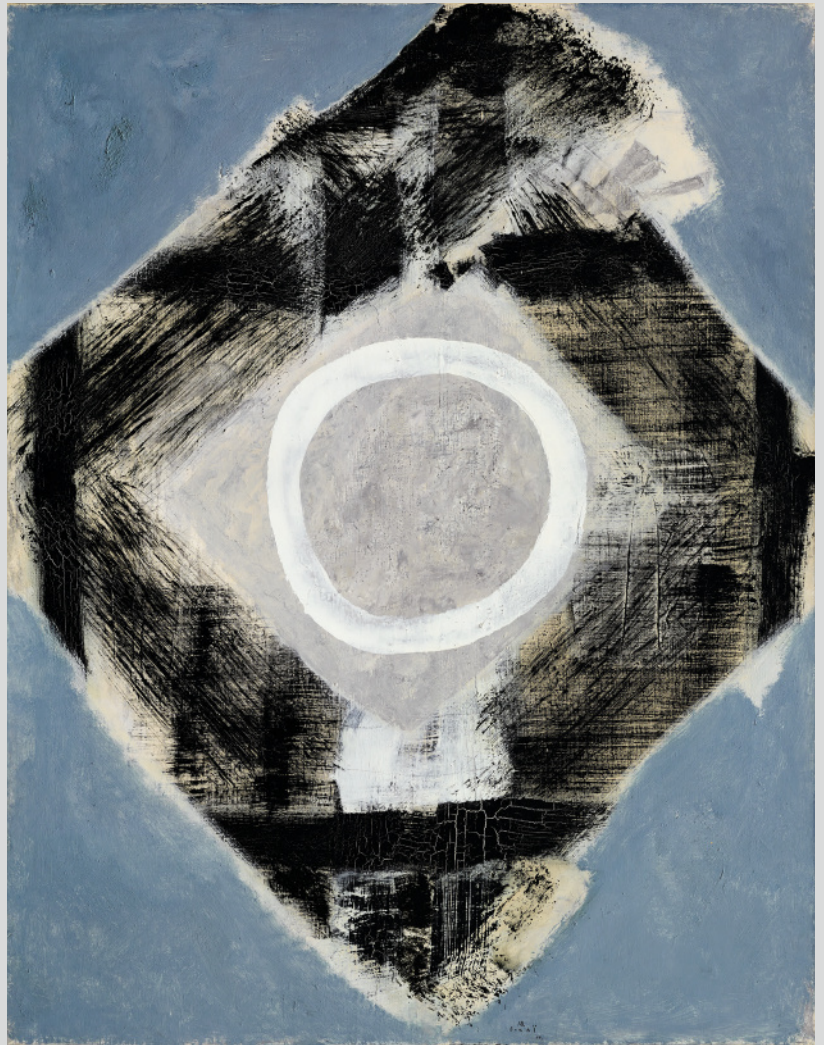
來源

Dr. and Mrs. Laibe A. Kessler收藏

卡內基美術館收藏（由上述來源於一九八八年相贈）

PROPERTY FROM THE COLLECTION OF CARNEGIE MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

卡內基藝術博物館收藏，收益撥歸購藏基金



530

530

SUGAI KUMI

1919 - 1996

Natsu (Summer)

oil on canvas
signed in Japanese and English and dated 59; signed and titled
in English dated 1959 on the reverse
145.5 by 113.5 cm; 57¼ by 44⅝ in.

PROVENANCE

Collection of Samuel M. Kootz, New York
Collection of Carnegie Museum of Art (gift from the above in
1972)

HK\$ 500,000-700,000
US\$ 64,000-90,000

菅井汲

夏

油畫畫布 畫框
一九五九年作

款識

汲, SUGAI, 59
《NATSU》, SUGAI, 1959 (作品背面)

來源

紐約，塞繆爾·庫茲收藏
卡內基美術館收藏（由上述來源於一九七二年相贈）



531

531

CAI GUOQIANG

b. 1957

Jin Yan Quan - Numinous Talismans

note of jin yan quan and gunpowder on paper
signed in Chinese and Pinyin, initialed KY Tsai,
and dated 2005

37.9 by 27.8 cm; 15 by 11 in.

PROVENANCE

Private Asian Collection (acquired directly from
the artist)

Poly Auction, Hong Kong, 4 April 2016, lot 245
Acquired by the present owner from the above
sale

This work is accompanied with a certificate of
authenticity issued by the artist and stamped
with artist's seal

HK\$ 30,000-50,000

US\$ 3,850-6,400

蔡國強

金圓券 – 招財平安符

水墨火藥紙本 鏡框

二〇〇五年作

款識

蔡國強, Cai, 2005, KY Tsai

來源

亞洲私人收藏 (直接購自藝術家本人)

保利拍賣, 香港, 2016年4月4日, 拍品編號245

現藏者購自上述拍賣

此作品附設藝術家所發之藝術品註冊卡



532

532

CAI GUOQIANG

b. 1957

Project for Extraterrestrials No.3

gunpowder and ink on paper
initialled in Pinyin and dated 1990.7

93.5 by 64 cm; 36¾ by 25¼ in.

PROVENANCE

Private Collection

Ravenel, Taiwan, 4 December 2011, lot 188

Acquired by the present owner from the above
sale

HK\$ 120,000-180,000

US\$ 15,400-23,100



533

533

蔡國強

為外星人作的計劃第三號

水墨及火藥紙本 鏡框
一九九〇年作

款識

人類為自己星球所做的”隕石坑” 1990.7 法國南部POURRIERES村MINIMES修道院廢墟CGQ

來源

私人收藏
台灣，羅芙奧拍賣，2010年12月4日，拍品編號188
現藏者購自上述拍賣

CAI GUOQIANG

b. 1957

Fetus movement - Project for extraterrestrials no.5

gunpowder and ink on paper
signed in Pinyin, titled and dated 1990.10
50 by 60 cm; 19 5/8 by 23 5/8 in.

PROVENANCE

Private Collection
Sotheby's, Hong Kong, 26 April 2004, lot 521
Acquired by the present owner from the above sale

HK\$ 120,000-220,000
US\$ 15,400-28,200

蔡國強

胎動：為外星人做的計畫第五號

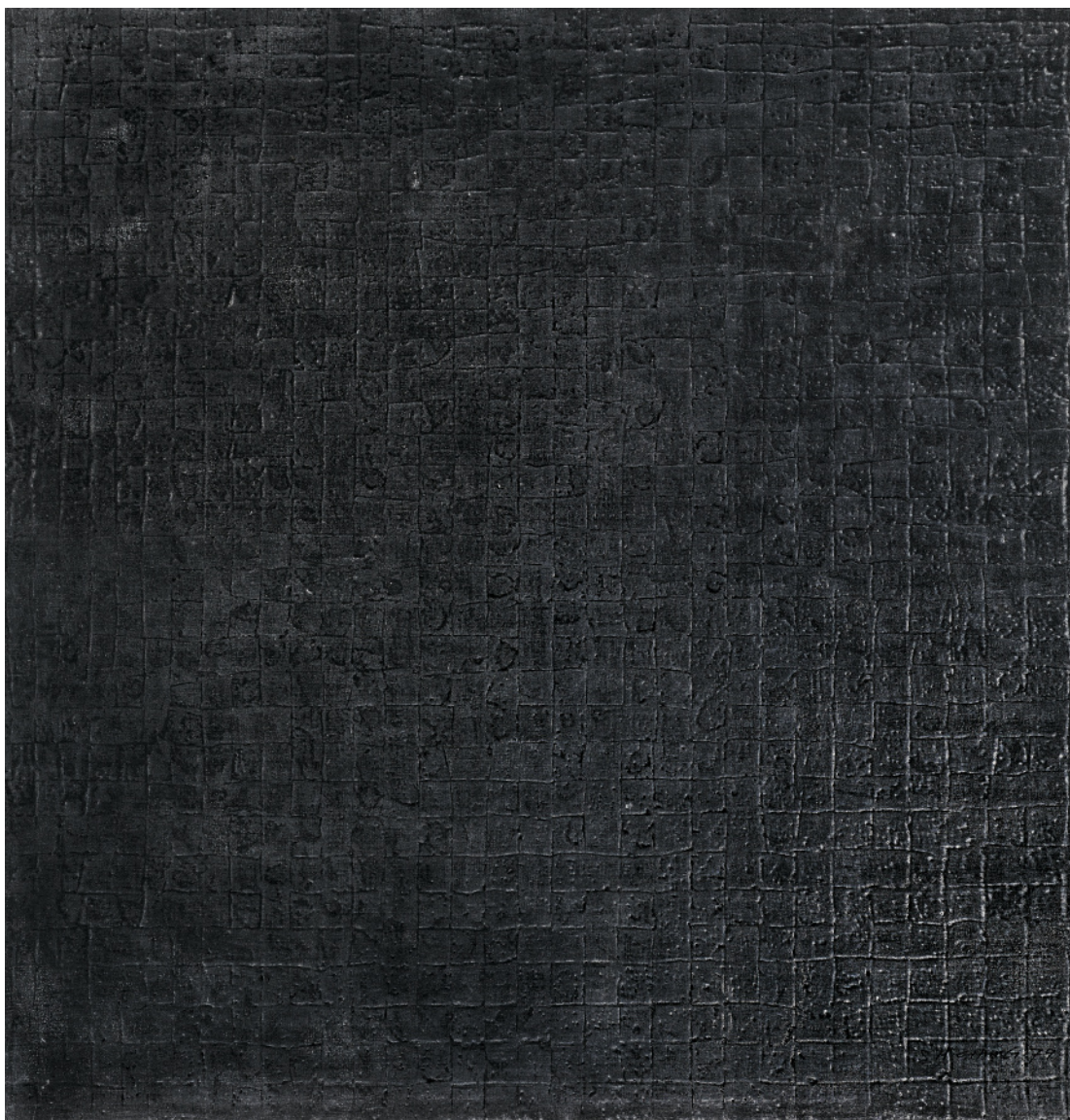
墨，火藥紙本 鏡框
一九九〇年作

款識

《胎動：為外星人做的計畫第五號》，
蔡國強，1990.10

來源

私人收藏
香港，蘇富比，二〇〇四年四月二十六日，
拍品編號521
現藏者購自上述拍賣



534

534

CHUNG SANGHWA

b. 1932

Frottage P.13

frottage on canvas
signed in English and dated 79; signed in Hanja and English,
description in Hanja and dated 1979 on the reverse
77.4 by 74.8 cm; 30½ by 29½ in.

PROVENANCE

Private Asian Collection

HK\$ 150,000-180,000

US\$ 19,200-23,100

鄭相和

拓本 P.13

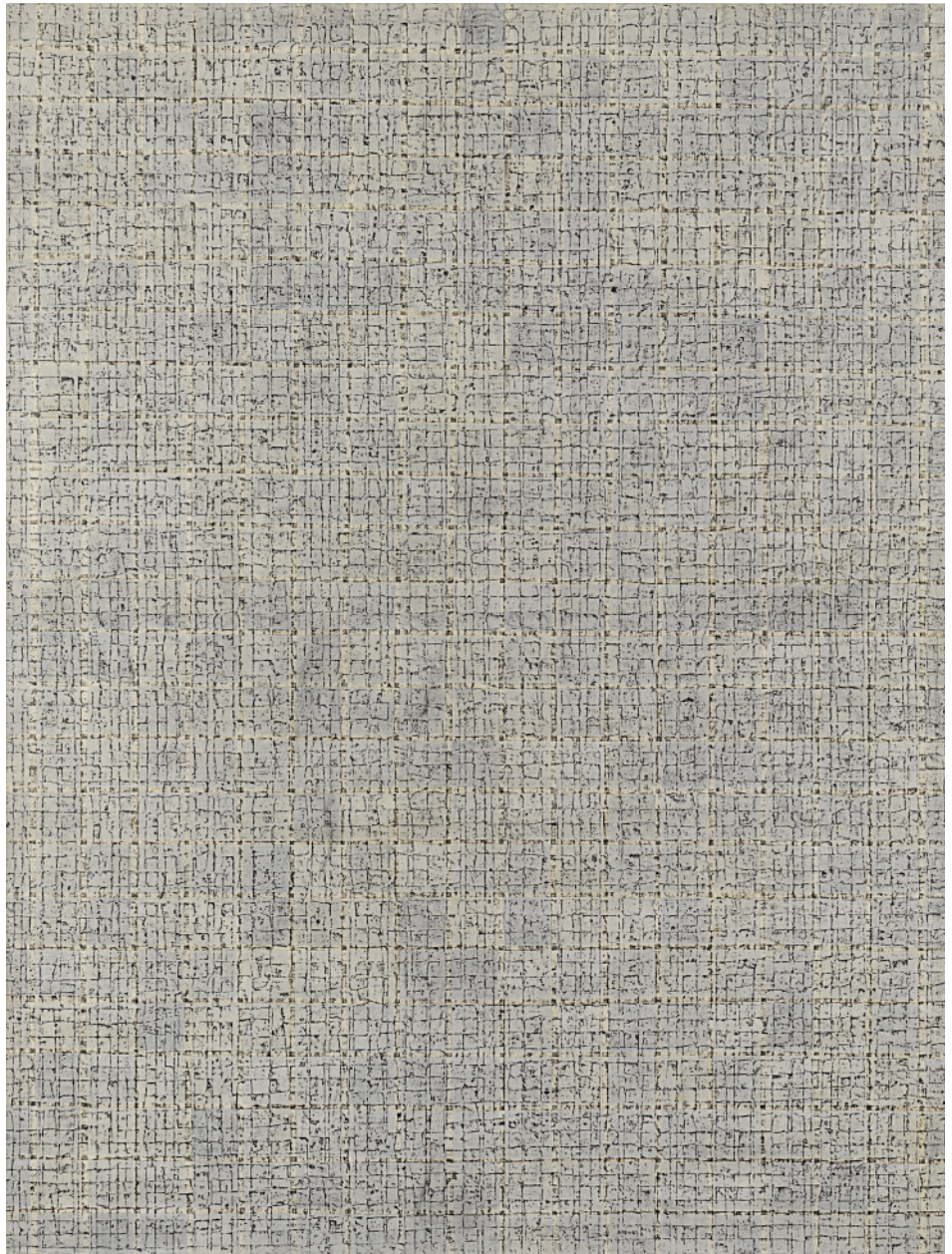
拓印畫布 鏡框
一九七九年作

款識

S.H. Chung, 79
1979年1月2日，墨+鉛筆，79-P.13，鄭相和，Chung Sang
Hwa（作品背面）

來源

亞洲私人收藏



535

535

CHUNG SANGHWA

b. 1932

Frottage P.10

frottage on paper collage laid on canvas
signed in English and dated 79; signed in Hanja and English,
description in Hanja and dated 1979 on the reverse
98.2 by 130.5 cm; 38¾ by 51⅜ in.

PROVENANCE

Private Asian Collection

HK\$ 180,000-280,000

US\$ 23,100-35,900

鄭相和

拓本 P.10

鉛筆、拓本紙本拼貼鑲於畫布 鏡框
一九七九年作

款識

S.H. Chung, 79

1979年1月3日, 鉛筆、拓本、素描P.10, 鄭相和, Chung Sang Hwa (作品背面)

來源

亞洲私人收藏



536

536

CHUNG SANGHWA

b. 1932

Frottage P.5

frottage on paper

signed in English and dated 78; description in Hanja on the reverse

161.9 by 96 cm; 63¾ by 37⅞ in.

PROVENANCE

Private Asian Collection

HK\$ 100,000-150,000

US\$ 12,800-19,200

鄭相和

拓本 P.5

拓印紙本 鏡框

一九七八年作

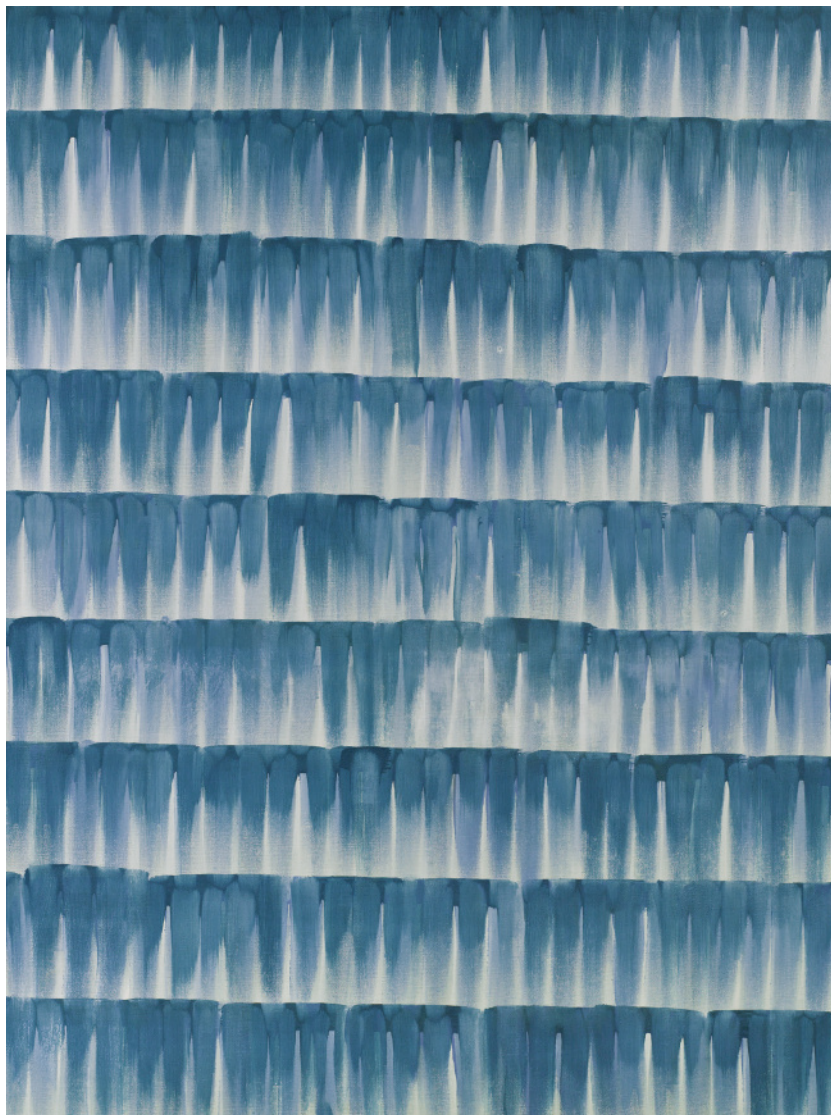
款識

S.H. Chung, 78

拓本 P.5 (作品背面)

來源

亞洲私人收藏



537

537

CHOI MYOUNGYOUNG

b. 1941

Sign of Equality 75-7

oil on canvas
signed and titled in Hanja and English and dated 1975 on the reverse
107 by 80 cm; 42 $\frac{1}{8}$ by 34 $\frac{1}{2}$ in.

PROVENANCE

The Page Gallery, Seoul
Acquired by the present owner from the above

HK\$ 120,000-220,000
US\$ 15,400-28,200

崔明永

等式 75-7

油畫畫布 畫框
一九七五年作

款識

崔明永, CHOI MYOUNG YOUNG, 《等式 75-7, Sign of Equality 75-7》, 1975 (作品背面)

來源

首爾, Page畫廊
現藏者購自上述來源



538

538

KIM TSCHANGYEUL

b. 1929

Waterdrops

oil on canvas
signed in English and dated 73
50 by 50 cm; 19⁵/₈ by 19⁵/₈ in.

PROVENANCE

Private Collection, Germany (acquired in 1975)
Thence by descent to the present owner in 1996

HK\$ 180,000-280,000

US\$ 23,100-35,900

金昌烈

水珠

油畫畫布
一九七三年作

款識

T.Kim, 73

來源

德國私人收藏（於1975年購自）
現藏者於1996年繼承自上述來源



539

539

CHUNG SANGHWA

b. 1932

Untitled

acrylic on canvas
signed in Hanja and English, titled in Hanja and dated 1974 on
the reverse
91 by 65 cm; 35 $\frac{7}{8}$ by 25 $\frac{5}{8}$ in.

EXHIBITED

Japan, Kobe, Tor Road Gallery, 1974

PROVENANCE

Tor Road Gallery, Kobe
Private Collection
Acquired by the present owner from the above circa 1975

HK\$ 600,000-800,000

US\$ 77,000-103,000

鄭相和

無題 74-G

壓克力畫布 鏡框
一九七四年作

款識

1974, 《無題 74-G》, 鄭相和, CHANG SANG-HWA
(作品背面)

展覽

日本, 神戶, Tor Road畫廊, 一九七四年

來源

神戶, Tor Road畫廊
私人收藏
現藏者約1975年購自上述來源

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE COLLECTION

Lots 540 to 543 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 four works spanning the 1960s to 1980s by three artists. Anchoring the medley are two works by legendary *Ikebana* master **Teshigahara Sofu** (1900-1979) that encapsulate his historically momentous and multidimensional oeuvre: an exquisite and highly archetypal folding screen as well as a rare 1960s sculpture. Extrapolating from *Ikebana* flower arrangement to sculpture, painting and avant-garde calligraphy, Teshigahara first exhibited as a sculptor at Tokyo's Bridgestone Museum in 1957, subsequently gaining acclaim in the West through French critic-curator Michel Tapié, the organizer of Teshigahara's first European solo exhibition at Galerie Stadler in Paris in 1959. In personal notes written during his first trip to Japan in 1957, Tapié raved: "That kind of creativity is rare. After Picasso, I have been overawed by such presence only before the work of Pollock".

Completing the medley are specially chosen works by **Onosato Toshinobu** (1912-1986) and **Ohtake Shinro** (b. 1955). A representative of Japan at the 1964 and 1966 Venice Biennales, Onosato's oeuvre traversed pre- and post-war avant-garde art and is best recognised for his signature brand of ground-breaking geometric abstraction. Born almost half a decade later, Ohtake's enthralling mixed media works interlace form, materiality and process; previously well-known in Japan for decades, Ohtake is now a globally acclaimed artist who took part in Documenta 13 and the 2013 Venice Biennale.

知名日本私人收藏

拍品編號540至543來自顯赫重要知名日本私人收藏，此收藏蒐集一九七〇年代至今之一流戰後日本藝術，具有極高歷史意義。收藏囊括戰後初期著名藝術家傑作，直至一九八〇年代的新興藝術家作品，均為盡顯日本戰後前衛藝術觀點與創意傾向的罕見代表之作。藏家滿懷熱忱，不斷開拓進取，收藏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。

是次精選三位藝術家由一九六〇至八〇年代所創的四件作品。由傳奇插花大師敕使河原蒼風（1900-1979年）的兩件作品領銜，凸顯其重要的立體代表作精髓。從插花到雕塑、繪畫與前衛書法作品，一九五七年，敕使河原以雕塑家的身份在東京石橋藝術博物館展出，隨即在法國藝評家、策展人米歇爾·塔皮耶的介紹下風靡西方世界，塔皮耶於一九五九年在巴黎施泰德畫廊為敕使河原舉行了其第一個歐洲個展，還在自己於一九五七年第一次訪問日本的筆記中贊道：「那種創造力非常罕見。在畢加索之後，我只在波洛克作品前受到過如此震撼。」

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540

540

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE
COLLECTION

OHTAKE SHINRO

b. 1955

Shapes of Memories

oil, printed matter, gold leaf and mixed media on canvas
signed and titled in English and dated 1984 March on the
reverse

108.5 by 91.5 cm; 42¾ by 36 in.

PROVENANCE

Galerie Watari, Tokyo

Acquired by the present owner from the above

HK\$ 300,000-500,000

US\$ 38,400-64,000

知名日本私人收藏

大竹伸朗

記憶的形狀

油彩、印刷品、金箔、綜合媒材畫布 鏡框
一九八四年作

款識

Shinro Ohtake, 1984 March, 《Shapes of Memories》(作品背面)

來源

東京，和多利畫廊

現藏者購自上述來源

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE
COLLECTION

TESHIGAHARA SOFU

1900 - 1979

Dragon (folding screen)

ink and gouache on paper mounted on panel

Executed circa 1970

each: 173 by 63 cm; 68 $\frac{1}{8}$ by 24 $\frac{7}{8}$ in.

overall: 173 by 378 cm; 68 $\frac{1}{8}$ by 148 $\frac{7}{8}$ in.

PROVENANCE

Private Collection

Christie's, Amsterdam, 3 December 2002, lot 106

Acquired by the present owner from the above sale

HK\$ 250,000-350,000

US\$ 32,000-44,800

知名日本私人收藏

勅使河原蒼風

龍（六聯屏）

水墨及水粉紙本裱於屏風

約一九七〇年作

來源

私人收藏

阿姆斯特丹，佳士得，2002年12月3日，拍品編號106

現藏者購自上述拍賣







542

542

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE
COLLECTION

ONOSATO TOSHINOBU

1912 - 1986

Work

acrylic on canvas
signed in Japanese and dated 1961 on the reverse
45 by 52.9 cm; 17¾ by 20⅞ in.

PROVENANCE

The Japan Art Institute Auction
Acquired from the above by the present owner in 1950

HK\$ 120,000-220,000
US\$ 15,400-28,200

知名日本私人收藏

小野裡利信

作品

壓克力畫布 畫框
一九六一年作

款識

小野裡利信，1961（作品背面）

來源

日本藝術協會拍賣
現藏者於1950年購自上述來源

543

PROPERTY FROM A DISTINGUISHED PRIVATE JAPANESE
COLLECTION

TESHIGAHARA SOFU

1900 - 1979

Untitled

melded metal

Executed in 1968

111 (H) by 20 by 18.5 cm; 43³/₄ (H) by 7⁷/₈ by 7¹/₄ in.

PROVENANCE

Private Collection

Christie's, Amsterdam, 3 June 2003, lot 186

Acquired by the present owner from the above sale

HK\$ 200,000-300,000

US\$ 25,600-38,400

知名日本私人收藏

勅使河原蒼風

無題

金屬

一九六八年作

來源

私人收藏

阿姆斯特丹，佳士得，2003年6月3日，拍品編號186

現藏者購自上述拍賣



543

LEE UFAN

b. 1936

Untitled

steel and stone

Executed in 1990

steel: 128 by 140 cm; 50³/₈ by 55¹/₈ in.stone 1: 19 (H) by 29 by 30 cm; 7¹/₂ (H) by 11³/₈ by 11⁷/₈ in.stone 2: 13 (H) by 19 by 16 cm; 5¹/₈ (H) by 7¹/₂ by 6¹/₄ in.

EXHIBITED

Tokyo, Gallery Q, *Homage to Quac Insik*, 1990

PROVENANCE

Gallery Q, Tokyo

Acquired by the present owner from the above

This work is accompanied with the artist's sketch of the work and a edition work by Quac Insik

HK\$ 600,000-800,000

US\$ 77,000-103,000

Inspired by a work by Quac Insik (1919-1988), an edition of which accompanies the present lot, this sculpture by Lee Ufan was specially created for the 1990 exhibition *Homage to Quac Insik* in honour of one of the most innovative artists in the post-war era. Quac's most iconic works involved cutting, slicing or punctuating holes through sheets of brass, steel and copper, destroying the picture plane and freeing it from its two-dimensional restraints. Such a groundbreaking reinterpretation of form, material and substance had a profound impact on Lee, who acknowledges Quac as an important artistic mentor. In his 2011 retrospective "Lee Ufan: Marking Infinity" at the Solomon R. Guggenheim Museum in New York, Lee famously lowered a large stone onto a plate of glass, which splintered under the stone's weight – a direct reference to Quac's 1963 *Work 63A*, in which Quac shattered a piece of opaque glass in into two pieces. The present work, as an explicit tribute to Quac, thus encapsulates two era-defining oeuvres that broke radically from tradition to espouse a conceptual fascination with material and the humble act of encounter.

李禹煥

無題

鐵鋼板及石

一九九〇年作

展覽

東京，Q畫廊〈郭仁植交流展〉一九九〇年

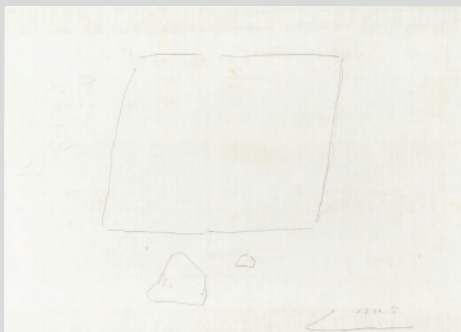
來源

東京，Q畫廊

現藏者購自上述來源

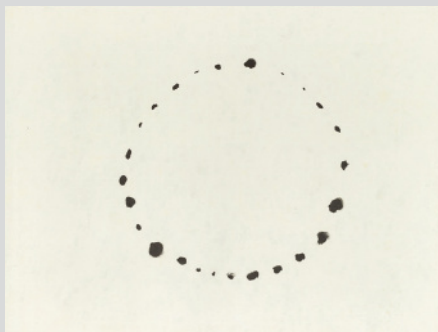
此作品附藝術家創作之作品素描及一件由郭仁植創作之限量畫作

此雕塑作品〈郭仁植交流展〉乃李禹煥為一九九〇年展覽而特別創作，乃這位單色畫大師向其藝術啟蒙者的致敬之作，極其罕見，意義非凡。郭仁植（1919–1988年）是戰後最為創新的藝術家之一，其代表性創作手法包括將黃銅片、銅片和紅銅片穿孔、切割，破壞圖像平面，並將其從二維空間中釋放出來。郭仁植另闢蹊徑，重新演繹形態、物料和物質，對李禹煥影響極深。二〇一一年，在紐約古根海姆博物館舉行的回顧展「李禹煥：紀錄無限」上，李禹煥進行了一次矚目的展示：他讓一塊巨石緩緩降落在一塊玻璃上，玻璃受壓而破裂成碎片。作品直接參照郭仁植一九六三年的作品《Work 63A》——藝術家將一塊不透明玻璃碎成兩塊玻璃件。此作附有李氏的創作草圖，更有一版郭仁植作品，因此包含了兩件劃時代鉅作，展示了藝術家對物質概念，以及平凡萬物相遇的深切思考。



Artist's sketch

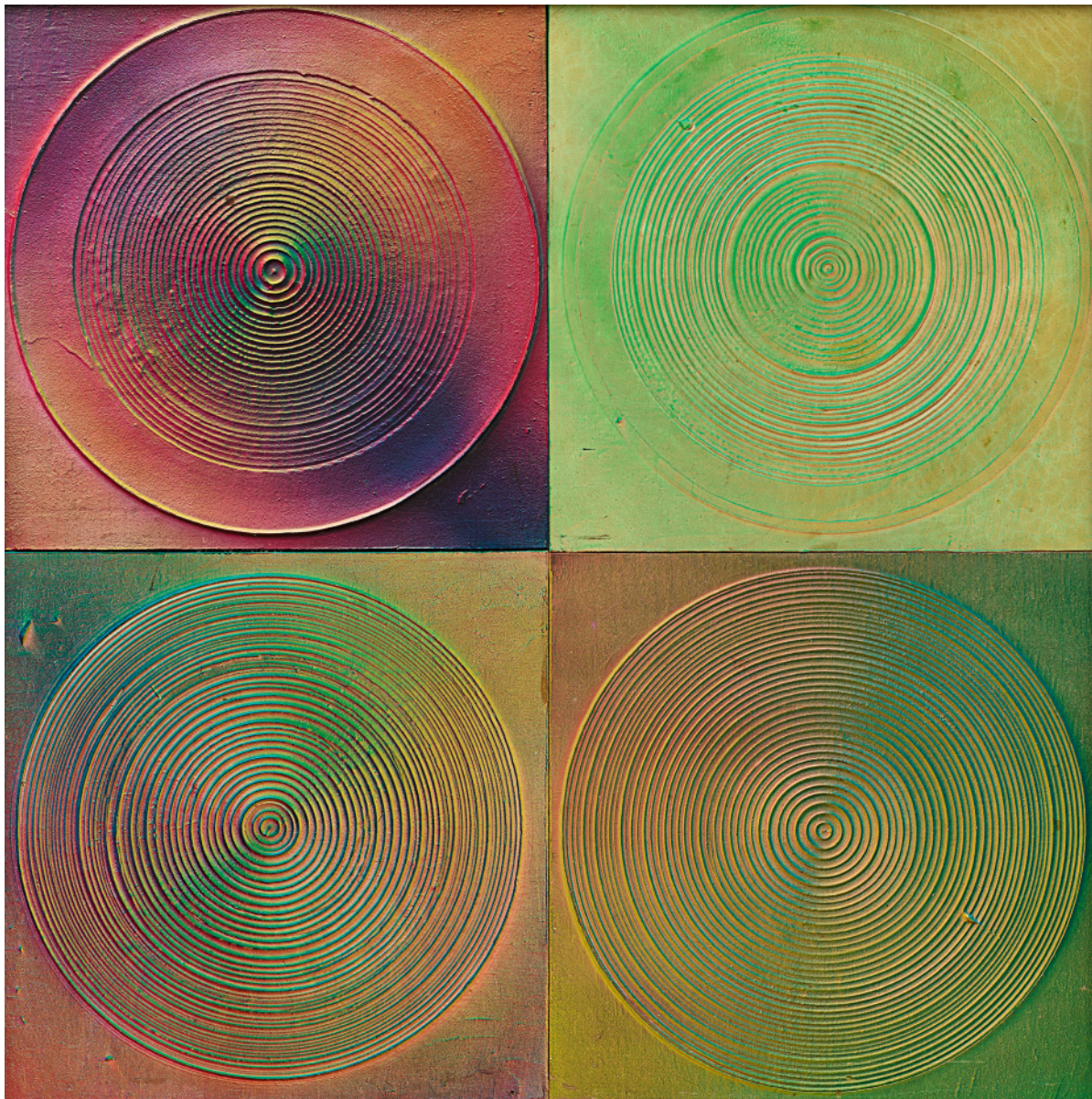
藝術家素描



Work by Quac Insik

郭仁植畫作





545

545

NASAKA YUKO

b. 1938

Work

resin and lacquer on board
signed and titled in Japanese, dated 1966 and mark with one
artist's seal on a label affixed to the reverse
91 by 91 cm; 35 $\frac{7}{8}$ by 35 $\frac{7}{8}$ in.

PROVENANCE

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

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

名坂有子

作品

樹脂漆木板 畫框
一九六六年作

款識

《作品》，1966年作，名坂有子（於標籤上簽署並貼於作品背面）

鈐印

藝術家鈐印一方（於標籤上簽署並貼於作品背面）

來源

東京，白石畫廊
現藏者購自上述來源

DANH VÔ

b. 1975

We the People (Element #A6)

copper

titled on the reverse

Executed in 2013

95.7 by 82 cm; 37 $\frac{5}{8}$ by 32 $\frac{1}{4}$ in.

PROVENANCE

Private Asian Collection

HK\$ 240,000-350,000

US\$ 30,700-44,800

傅丹

我們人民（元素#A6）

紅銅

二〇一三年作

款識

《A6》（作品背面）

來源

亞洲私人收藏





547

547

FABIENNE VERDIER

b. 1962

Ascèse – Bleu de l'outremer

mixed media on canvas

Executed in 2013

183 by 135 cm; 72 by 53 1/8 in.

PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 450,000-650,000

US\$ 58,000-83,500

法比恩·維迪爾

苦行 一群青

綜合媒材畫布

二〇一三年作

來源

現藏者直接購自藝術家本人



548

548

YOSHIHARA JIRO

1905 - 1972

Untitled

oil on canvas
signed in English
Executed circa 1960s
53 by 45.4 cm; 20⅞ by 17⅞ in.

PROVENANCE

Private Asian Collection

This work is accompanied with a certificate of authenticity issued by the Japan Art Dealers Association

HK\$ 800,000-1,200,000
US\$ 103,000-154,000

吉原治良

無題

油畫畫布 畫框
約一九六〇年代作

款識

Yoshihara

來源

亞洲私人收藏

此作品附設日本洋畫商協同組合所發之保證書



549

549

DOMOTO HISAO

b. 1928

Composition

oil and mixed media on canvas
signed in Japanese and English and dated 1957 on the reverse
89 by 130 cm; 35 by 51¼ in.

PROVENANCE

Private Collection, France
Auxerre Enchères, France, 12 February 2017
Acquired by the present owner from the above sale

HK\$ 400,000-600,000
US\$ 51,500-77,000

堂本尚郎

結構

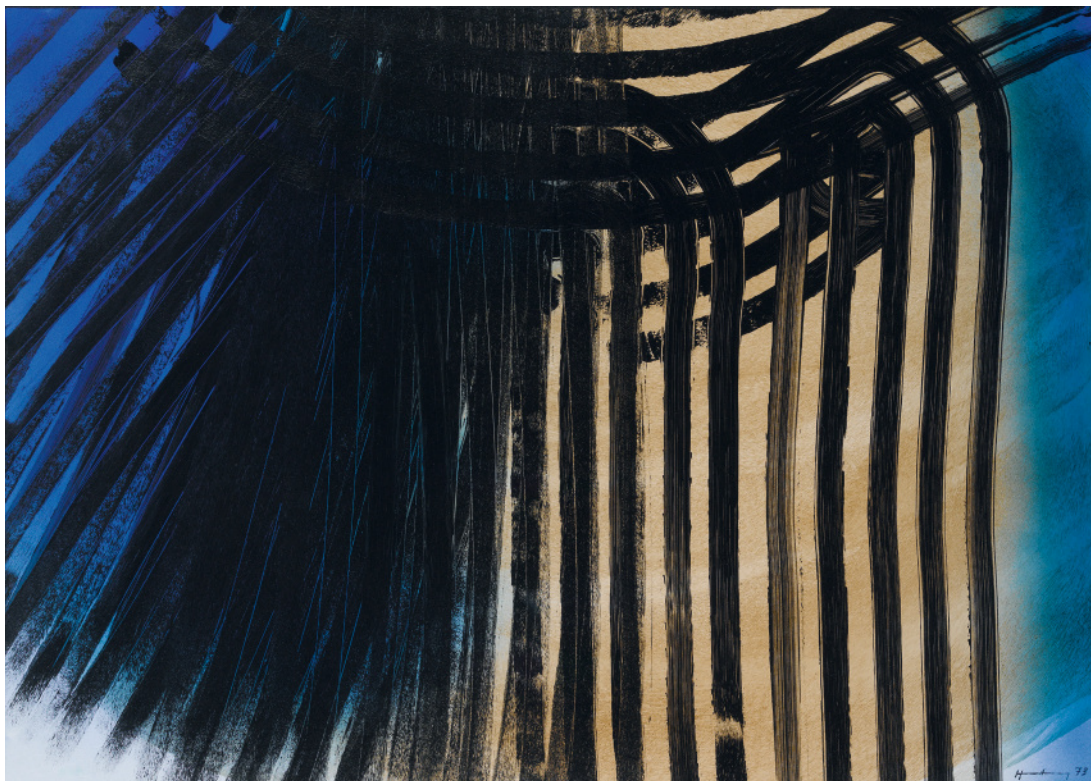
油畫及綜合媒材畫布 畫框
一九五七年作

款識

Domoto, 1957, 堂本尚郎 (作品背面)

來源

法國私人收藏
法國, Auxerre Enchères拍賣, 2017年2月12日
現藏者購自上述拍賣



550

550

HANS HARTUNG

1904 - 1989

P1973-Z62

oil on cardboard
signed and dated 73
52.3 by 75 cm; 20⁵/₈ by 29¹/₂ in.

PROVENANCE

Maeght Gallery, Paris
Private Collection, Paris
Cornette de Saint-Cyr, Paris, 29 May 2013, lot 328
Acquired by the present owner from the above sale

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

HK\$ 220,000-320,000
US\$ 28,200-41,000

漢斯·哈同

P1973-Z62

壓克力紙板
一九七三年作

款識

Hans Hartung, 73

來源

巴黎, Maeght 畫廊
巴黎私人收藏
巴黎, Cornette de Saint-Cyr拍賣, 2013年5月29日, 拍品編號328
現藏者購自上述拍賣
此作品附設基金會所發之保證書

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

GEORGE CONDO

b. 1957

Smiling Girl Profile

oil on canvas

signed, dated 2007 and inscribed *Ritz Hotel London* on the reverse

40 by 30 cm; 15¾ by 11¾ in.

PROVENANCE

Simon Lee Gallery, London

Acquired by the present owner from the above

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

HK\$ 300,000-400,000

US\$ 38,400-51,500

重要歐洲私人收藏

喬治·康多

微笑女孩側影

油畫畫布 畫框

二〇〇七年作

款識

Condo, 2007, Ritz Hotel London (作品背面)

來源

倫敦, Simon Lee畫廊

現藏者購自上述來源

此作品附藝術家簽署的保證書



551

GOKITA TOMOO

b. 1969

Night in Tunisia

acrylic gouache on canvas
signed and titled in English, dated 2015 on the reverse
162.6 by 129.5 cm; 64 by 51 in.

PROVENANCE

Bill Brady Gallery, Miami
Acquired by the present owner from the above

HK\$ 300,000-400,000

US\$ 38,400-51,500

五木田智央

突尼斯的夜晚

壓克力水粉畫布
二〇一五年作

款識

《A NIGHT IN TUNISIA》，Gokita, 2015（作品背面）

來源

邁阿密，Bill Brady 畫廊
現藏者購自上述來源





553

□553 SOLD WITHOUT RESERVE

PAN DEHAI

B. 1956

The Labourer

oil on canvas

signed in Chinese and dated 2005

200 by 170 cm; 78¾ by 66⅞ in.

PROVENANCE

Private Asian Collection

Acquired by the present owner from the above

HK\$ 20,000-40,000

US\$ 2,600-5,200

潘德海

勞動者

油畫畫布 畫框

二〇〇五年作

款識

潘德海，2005

來源

亞洲私人收藏

現藏者購自上述來源



554

□554 SOLD WITHOUT RESERVE

SHEN JINGDONG

b. 1965

Strength

oil on canvas
signed in Chinese and Pinyin and dated 2010; signed in
Chinese on the reverse
140 by 160 cm; 55½ by 63 in.

PROVENANCE

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

HK\$ 20,000-40,000
US\$ 2,600-5,200

沈敬東

力量

油畫畫布 畫框
二〇一〇年作

款識

SHEN JING DONG, 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



555

555

WANG GUANGYI

b. 1957

The Believer

oil on canvas
signed in Chinese and Pinyin and dated 2004 on the reverse
50 by 40 cm; 19¾ by 15¾ in.

PROVENANCE

Private Collection (acquired directly from the artist's studio)
Sotheby's, New York, 31 March 2006, lot 57
Acquired by the present owner from the above sale

HK\$ 50,000-80,000
US\$ 6,400-10,300

王廣義

信徒

油畫畫布
二〇〇四年作

款識

王廣義, Wang Guangyi, 2004 (作品背面)

來源

私人收藏 (收藏者直接購自藝術家本人)
紐約, 蘇富比, 2006年3月31日, 拍品編號57
現藏者購自上述拍賣



556

556

LI SHAN

b. 1942

Rouge Series

oil and paper collage on canvas
signed in Chinese and Pinyin and dated 1996
27.1 by 37.8 cm; 10³/₄ by 14⁷/₈ in.

PROVENANCE

Private Collection
Sotheby's, Hong Kong, 3 October 2011, lot 1017
Acquired by the present owner from the above sale

HK\$ 100,000-200,000
US\$ 12,800-25,600

李山

胭脂系列

油畫及紙本拼貼畫布 畫框
一九九六年作

款識

李山, Li Shan, 1996

來源

私人收藏
香港, 蘇富比, 2011年10月3日, 拍品編號1017
現藏者購自上述拍賣



557

□557 SOLD WITHOUT RESERVE

HUANG GANG

b. 1961

Waving Mao

bronze

signed in Chinese and Pinyin and numbered 7/10

Executed in 2010

93 (H) by 25.5 by 49.5 cm; 36⁵/₈ (H) by 10 by 19¹/₂ in.

PROVENANCE

Yan Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 10,000-20,000

US\$ 1,300-2,600

黃鋼

揮手的毛主席

青銅

二〇一〇年作

款識

黃鋼，Huang Gang，7/10

來源

香港，一畫廊

現藏者購自上述來源

□558 SOLD WITHOUT RESERVE

REN ZHE

b. 1983

Pneuma

bronze

signed in Chinese and Pinyin and numbered AP

Executed in 2006

78.5 (H) by 69 by 34.5 cm; 30 $\frac{7}{8}$ (H) by 27 $\frac{1}{8}$ by 15 $\frac{5}{8}$ in.

PROVENANCE

Yan Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 20,000-40,000

US\$ 2,600-5,200

任哲

靈魂

青銅

二〇〇六年作

款識

任哲, Ren Zhe, AP

來源

香港, 一畫廊

現藏者購自上述來源



YU YOUHAN

b. 1943

The Lowly are the Most Intelligent, the Elite are the Most Ignorant

acrylic on canvas
signed in Chinese and dated 95
150 by 113.8 cm; 59 by 44¾ in.

EXHIBITED

Scotland, Edinburgh, The Fruitmarket Gallery, *Reckoning with the Past: Contemporary Chinese Painting*, 3 August - 28 September 1996 (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999), p. 1
UK, London, Saatchi Gallery, *Post Pop: East Meets West*, 26 November 2014 - 3 March 2015, p. 296

PROVENANCE

Private Collection (acquired directly from the artist by the present owner)
Christie's, Hong Kong, 28 May 2016, lot 66
Acquired by the present owner from the above sale

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

US\$ 192,000-320,000

Born in Shanghai in 1943, Yu Youhan was a leading practitioner of Political Pop, a principal avant-garde movement that emerged in the post-1989 era. Inspired by propaganda posters from the Cultural Revolution, Yu appropriated Mao's image, political slogans and elements from traditional Chinese folk art to reflect the changing economic, political and cultural situation since the introduction of consumerism to China. Yu's works are almost anti-mythical, transforming the endlessly-repeated image of Chairman Mao from godlike icon into ordinary person – or simply décor.

Critic Edward Lucie-Smith states: "[O]ne of the fascinating aspects of successful works of art is often their ambiguity, a quality that Yu Youhan's work possesses in full measure. Despite their bright colours and use of popular motifs, these are not paintings that yield their full meaning immediately. What they do is to invite us to meditate on two things: one is China's recent history; the other is her relationship with the West. Yu Youhan was one of the first 'western style' painters in China to find an artistic language which was unmistakably his own."

余友涵

卑賤者最聰明，高貴者最愚蠢

壓克力畫布
一九九五年作

款識

余友涵，95

展覽

蘇格蘭，愛丁堡，水果市場畫廊〈追昔：中國當代繪畫〉一九九六年八月三日之九月二十八日（巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年），1頁
英國，倫敦，薩奇畫廊〈後波普藝術：東西交匯〉二〇一四年十一月二十六日至二〇一五年三月三日，296頁

來源

私人收藏（直接購自藝術家本人）
香港，佳士得，2016年5月28日，拍品編號66
現藏者購自上述拍賣

余友涵一九四三年生於上海，是八九時期「政治波普」的前衛藝術家。余從文革宣傳海報得到靈感，根據經驗和觀測，揉合了毛澤東的肖像，政治標語，和代表中國傳統民間藝術的鮮豔色彩及裝飾圖案，其藝術反映自共產政權始起，中國經濟，政治，和文化處境的改變。他的作品帶著反神話的特點，把無處不在的神聖毛主席形象變回了凡人，甚至成為裝飾的一部分。

愛德華露西說：「最出色的藝術品往往是曖昧含糊的，而余友涵的作品正是個中的佼佼者。儘管顏色鮮豔及主題大眾化，其畫中之意卻呼之欲出。畫作引領著觀者深思兩個主題：一：中國之近代史，二：中國與西方的關係。余友涵是中國第一批用西畫手法，而同時具有強烈個人風格的藝術家。」



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

DANIEL RICHTER

b.1962

Duisen

oil on canvas

signed, titled and dated 2004 on the reverse
269.5 by 350.5 cm; 106½ by 138 in.

PROVENANCE

David Zwirner Gallery, New York

Acquired by the present owner from the above

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

US\$ 128,000-256,000

重要亞洲私人收藏

丹尼爾·里希特

杜森

油畫畫布

二〇〇四年作

款識

《Duisen》，2004，Daniel Richter（作品背面）

來源

紐約，大衛·卓納畫廊

現藏者購自上述來源



560

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN
COLLECTION

LIU YE

b. 1964

Memory of My Teacher

acrylic on canvas
signed in English and dated 06
40 by 30.2 cm; 15¾ by 11⅞ in.

EXHIBITED

USA, New York, Sperone Westwater Gallery, *Temptations*, 14
September - 28 October 2006, p. 25 (illustrated in colour)

LITERATURE

Liu Ye, exh. cat., Kunstmuseum Bern, Bern/Hong Kong, 2007,
p. 100 (illustrated in colour)

Liu Ye Catalogue Raisonné 1991-2015, Hatje Cantz, Germany,
2015, p. 329 (illustrated in colour)

PROVENANCE

Sperone Westwater Gallery, New York
Acquired by the present owner from the above

HK\$ 800,000-1,200,000
US\$ 103,000-154,000

重要美國私人收藏

劉野

我的老師的記憶

壓克力畫布
二〇〇六年作

款識

06, ye

展覽

美國，紐約，Sperone Westwater畫廊〈誘惑〉二〇〇六年九月
十四日至十月二十八日，25頁（彩色圖版）

出版

〈劉野〉展覽圖錄（伯爾尼/香港，伯爾尼美術館，二〇〇七年），
100頁（彩色圖版）

〈劉野作品全集1991-2015〉（Hatje Cantz出版社，德國，二
〇一五年），329頁（彩色圖版）

來源

紐約，Sperone Westwater畫廊
現藏者購自上述來源



561

WANG YIN

b. 1964

Figures (two works)

oil on canvas

each signed in Chinese and dated 99.4
each 55 by 59.8 cm; 21 $\frac{5}{8}$ by 23 $\frac{1}{2}$ in.

PROVENANCE

Private European Collection

HK\$ 50,000-80,000

US\$ 6,400-10,300

王音

人物（兩張作品）

油畫畫布 畫框

一九九九年作

款識

王音，99.4（每張）

來源

歐洲私人收藏





563

563

ZENG FANZHI

b. 1964

Untitled

colour pencil on paper
Executed circa 1998
16 by 20 cm; 6¼ by 7⅞ in.

EXHIBITED

China, Beijing, CourtYard Gallery, *Zeng Fanzhi Exhibition*, 1998

PROVENANCE

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

HK\$ 380,000-450,000
US\$ 48,700-58,000

曾梵志

無題

彩色鉛筆紙本 鏡框
約一九九八年作

展覽

中國北京，四合苑〈曾梵志展〉一九九八年

來源

北京，四合苑
現藏者購自上述來源



564

564

WANG GUANGYI

b. 1957

Great Criticism Series: Chanel

oil on canvas

signed in Chinese and Pinyin and dated 2005 on the reverse
120 by 150.5 cm; 47¼ x 59¼ in.

PROVENANCE

Private Collection
Bonhams, London, 20 June 2006, lot 8
Acquired by the present owner from the above sale

HK\$ 450,000-650,000

US\$ 58,000-83,500

王廣義

大批判系列：香奈兒

油畫畫布 畫框

二〇〇五年作

款識

2005, Wang Guangyi, 王廣義 (作品背面)

來源

私人收藏
倫敦，邦翰斯拍賣公司，2006年6月20日，拍品編號8
現藏者購自上述拍賣



565

565

WANG GUANGYI

b. 1957

Great Criticism Series: Cartier

oil on canvas

signed in Chinese and Pinyin and dated 2005 on the reverse
120 by 150 cm; 47¼ by 59 in.

PROVENANCE

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

HK\$ 500,000-600,000

US\$ 64,000-77,000

王廣義

大批判系列：卡地亞

油畫畫布

二〇〇五年作

款識

2005, 王廣義, Wang Guangyi (作品背面)

來源

紐約, 私人收藏

現藏者購自上述來源

YU YOUHAN

b. 1943

Chairman Mao and Statue of Liberty

oil and acrylic on canvas
 signed in Chinese; signed in Chinese and Pinyin and dated
 2006.2 on the reverse
 71 by 170 cm; 28 by 67 in.

PROVENANCE

Private Collection (acquired directly from the artist by the
 owner)
 Artcurial, Paris, 12 December 2006, lot 70
 Acquired by the present owner from the above sale

HK\$ 400,000-600,000
 US\$ 51,500-77,000

余友涵

毛主席與自由女神像

壓克力及油畫畫布
 二〇〇六年作

款識

余友涵

余友涵, Yu Youhan, 2006.2 (作品背面)

來源

私人收藏 (直接購自藝術家本人)

巴黎, Artcurial 拍賣, 2006年12月12號, 拍賣編號70
 現藏者購自上述拍賣





567

567

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

知名歐洲收藏

MADEIN COMPANY

沒頂公司

b. 2009

Spread Series

蔓延系列

cloth collage in canvas

布藝拼貼

Executed in 2012

二〇一二年作

198 by 280 cm; 78 by 110¼ in.

HK\$ 400,000-600,000

US\$ 51,500-77,000

YVES KLEIN

1928 - 1962

Vénus Bleue

dry pigment and synthetic resin on plaster
stamped with the artist's monogram and numbered 194/300
on the reverse; stamped and numbered 194/300 on the
underside

Conceived in 1962 and executed posthumously in 1982, this
work is number 194 from an edition of 300, plus 50 hors-
commerce proofs numbered I/L to L/L and 3 artist's proofs
numbered 001 to 003

69 (H) by 32 by 24 cm; 27 $\frac{1}{8}$ (H) by 12 $\frac{1}{2}$ by 9 $\frac{7}{8}$ in.

EXHIBITED

Other edition exhibited:

Cologne, Museum Ludwig, *Yves Klein*, November 1994 -
January 1995, p. 247, cat. no. 111 (illustrated in colour)
Musée d'art Moderne et d'Art Contemporain de Nice; Museo
Pecci Prato, *Yves Klein, La Vie, la Vie Elle-Même qui est l'Art
Absolu*, April 2000 - January 2001, p. 182 (illustrated in colour)
Museo d'Arte di Lugano, *Yves Klein*, May - September 2009, p.
180 (illustrated in colour)

LITERATURE

Paul Wember ed., *Yves Klein*, Cologne, 1969, p. 100, cat. no.
S 41

Pierre Restany ed., *Yves Klein*, New York, 1982, p. 204
(illustrated in colour)

Yves Klein, Exh. Cat., The National Museum of Contemporary
Art, Oslo, 1997, p. 79, no. 66 (illustrated in colour)

Jean-Paul. Leduc ed., *Yves Klein: Catalogue Raisonné of
Editions and Sculptures*, Paris, 2000, p. 234, cat. no. S41
(illustrated in colour)

Hannah Weitemeier ed., *Yves Klein 1928-1962 International
Klein Blue*, London, 2001, p. 25 (illustrated in colour)

Marie Raymond - Yves Klein, Exh. Cat. Musée des Beaux-Arts
d'Angers, Angers, 2004, p. 190

PROVENANCE

Galerie Bonnier, Geneva

Acquired by the present owner from the above

This work is accompanied with a certificate of authenticity
issued by Galerie Bonnier and signed by Mrs. Rotraut Klein-
Moquay

HK\$ 500,000-700,000

US\$ 64,000-90,000

伊夫·克萊因

藍色維納斯

克萊因藍彩石膏

一九六二年構思，藝術家卒後之一九八二年後期製作

款識

藝術家星形標誌，194/300 (作品背面); Bonnier 畫廊蓋
印，194/300 (作品底部)

版數

194/300

註：此作品共300件，並加上50件非商業版，標號I/L至L/L，及藝
術家自留版3件，標號001至003

展覽

其他版數展覽：

科隆，路德維希博物館〈伊夫·克萊因〉一九九四年十一月至一
九九五年一月，247頁，圖錄編號111（彩色圖版）

尼斯，現代藝術和當代藝術博物館；普拉多，路易吉·佩奇當代
藝術中心〈伊夫·克萊因：生命，生命本身就是極致的藝術〉二
〇〇〇年四月至二〇〇一年一月，182頁（彩色圖版）

盧加諾，盧加諾藝術博物館〈伊夫·克萊因〉二〇〇九年五月至
九月，180頁（彩色圖版）

出版

其他版數出版：

〈伊夫·克萊因〉Paul Wember編（科隆，一九六九年）100
頁，圖錄編號S41

〈伊夫·克萊因〉Pierre Restany編（紐約，一九八二年）204
頁（彩色圖版）

〈伊夫·克萊因展覽圖錄〉奧斯陸，國立藝術、建築和設計博物
館，一九九七年，79頁，編號66（彩色圖版）

〈伊夫·克萊因多版雕塑作品全集〉Jean-Paul. Leduc編（巴
黎，二〇〇〇年）234頁，圖錄編號S41（彩色圖版）

〈伊夫·克萊因1928-1962國際克萊因藍〉Hannah

Weitemeier編（倫敦，二〇〇一年）25頁（彩色圖版）

〈馬里·雷蒙-伊夫·克萊因展覽圖錄〉昂熱，昂熱美術博物館（
昂熱，二〇〇四年）190頁

來源

日內瓦，Bonnier畫廊

現藏者購自上述來源

此作品附設Bonnier畫廊印發及Rotraut Klein-Moquay親簽之作
品保證書



568

WANG KEPING

b.1949

Untitled

wood

initialed in Chinese and Pinyin

40 (H) by 40 by 15 cm; 15¾ (H) by 15¾ by 5⅞ in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 4 April 2011, lot 1031

Acquired by the present owner from the above sale

HK\$ 100,000-200,000

US\$ 12,800-25,600

王克平

無題

木

款識

王, WK

來源

私人收藏

香港, 蘇富比, 2011年4月4日, 拍品編號1031

現藏者購自上述拍賣



ZHAN WANG

b. 1962

Artificial Rock No. 77

stainless steel

signed in Chinese, dated 2002 and numbered 2/3

123 (H) by 60 by 35 cm; 48 $\frac{3}{8}$ (H) by 22 $\frac{5}{8}$ by
13 $\frac{3}{4}$ in.

PROVENANCE

LOFT Gallery, Beijing/Paris

Acquired by the present owner from the above

HK\$ 450,000-550,000

US\$ 58,000-70,500

展望

假山石77號

不銹鋼

二〇〇二年作

款識

展望，2002，2/3

來源

北京/巴黎，LOFT 畫廊

現藏者購自上述來源



570

571

PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

KATO IZUMI

b. 1969

Untitled (Girl)

wood, acrylic, charcoal and silicon
signed in Japanese and English and dated 2005
on the underside
10.2 (H) by 38.1 by 12.1 cm; 4 (H) by 15 by 4¾ in.

HK\$ 60,000-80,000

US\$ 7,700-10,300

重要美國私人收藏

加藤泉

無題（女孩）

木、壓克力、炭筆、矽
二〇〇五年作

款識

2005, Kato 泉（作品底部）



571

572

PROPERTY FROM AN IMPORTANT PRIVATE AM

KATO IZUMI

b. 1969

Untitled (Boy)

wood, acrylic, charcoal and silicon
signed in Japanese and English and dated 2005
on the underside
10.2 (H) by 38.1 by 12.1 cm; 4 (H) by 15 by 4¾ in.

HK\$ 60,000-80,000

US\$ 7,700-10,300

重要美國私人收藏

加藤泉

無題（男孩）

木、壓克力、炭筆、矽
二〇〇五年作

款識

2005, Kato 泉（作品底部）



572



□573 SOLD WITHOUT RESERVE

JI YONGHO

b. 1978

Buffalo Head No. 5

used tire, synthetic resins

Executed in 2009, this work is unique

85 by 85 by 114 cm; 33½ by 33½ by 44⅞ in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 5 April 2013, lot 933

Acquired by the present owner from the above sale

HK\$ 70,000-90,000

US\$ 9,000-11,600

Ji Yongho

池龍虎

輪胎人造樹脂

二〇〇九年作

註：此作品獨一無二

來源

私人收藏

香港，蘇富比，2013年4月5日，拍品編號933

現藏者購自上述拍賣



ART CREATES CURES FOUNDATION

About the foundation

Inspired by his own battle with pancreatic cancer, art entrepreneur Budi Tek was moved to initiate Art Creates Cures (ACC) in 2017 to give those diagnosed with this deadly disease every possible chance. Joining together with partners Sotheby's, and Johns Hopkins Medicine, the goal of ACC is to raise funds to support the development of an innovative "early detection test" as well as a cure for pancreatic cancer. ACC's goal is to support research that advances the understanding of the biology of the disease, translates this new knowledge into better patient care, and in so doing, improves the lives of patients living with pancreatic cancer. Bringing together leaders in the art and science communities, the foundation aims to accelerate and transform cancer research by uniting the creativity and ingenuity of artists and that of biomedical scientists.

Join us!

To kick off fundraising for this worthy cause, ACC has partnered with Sotheby's to include select artwork donations as part of the Hong Kong Spring sales. Partial proceeds from the following works will go towards Johns Hopkins Medicine's important work in the fight against pancreatic cancer. Sponsors and guests will have further opportunities to support research for this deadly disease at the premier annual Art Creates Cures Gala on Wednesday, March 28, 2018 at Four Seasons Hotel in Hong Kong.

About pancreatic cancer

Pancreatic cancer does not discriminate by gender or race.

There are no early warning signs.

There are no screening tests for pancreatic cancer.

Pancreatic cancer is almost always diagnosed after it has spread and is no longer curable.

Three quarters of those diagnosed with pancreatic cancer die within a year of diagnosis and less than 1 in 10 will survive beyond 5 years. In the United States, pancreatic cancer is the 4th leading cause of cancer-related death in both men and women. Sadly, the number of people affected by pancreatic cancer continues to grow and by 2030, death from pancreatic cancer is predicted to be the second leading cause of cancer-related death in the United States. As these tragic figures suggest, pancreatic cancer is one of the most aggressive and deadly forms of cancer. Additional research funding is urgently needed to further advance our understanding of the disease and drive improvements in patient care.

For more information about ACC or pancreatic cancer, please visit our website at www.artcreatescures.org.

藝療基金會

關於基金會

著名藝術藏家余德耀先生與胰腺癌症搏鬥的經歷令他深受啟發，特此於2017年成立「藝療基金會」（Art Creates Cures Foundation），希望為胰腺癌患者帶來生機。「藝療基金會」將與蘇富比及約翰·霍普金斯醫療集團（Johns Hopkins Medicine）合作籌款，以支持創新「早期檢測」技術以及治療研發為目標。基金會旨在支持胰腺癌研究工作，加深對疾病的生物學認識，並以此嶄新知識應用至更有效的病人護理服務，改善胰腺癌患者的生活。基金會將匯集藝術及科學界菁英，透過藝術家與生物醫學家的創新睿智，促進並改革癌症研究。

參與我們的活動

「藝療基金會」與蘇富比將合作舉辦慈善拍賣，囊括各界慷慨捐贈的精選作品，於香港蘇富比春季拍賣會上拍，為基金籌款活動揭開序幕。以下作品拍賣的部分收益將用作支持約翰·霍普金斯醫療集團研發胰腺癌治療的重要工作。「藝療基金會」首個年度晚會將於2018年3月28日（星期三）假座香港四季酒店舉行，為贊助人及嘉賓進一步帶來支持胰腺癌研究的機會。

關於胰腺癌

胰腺癌患者不分性別、不分種族。

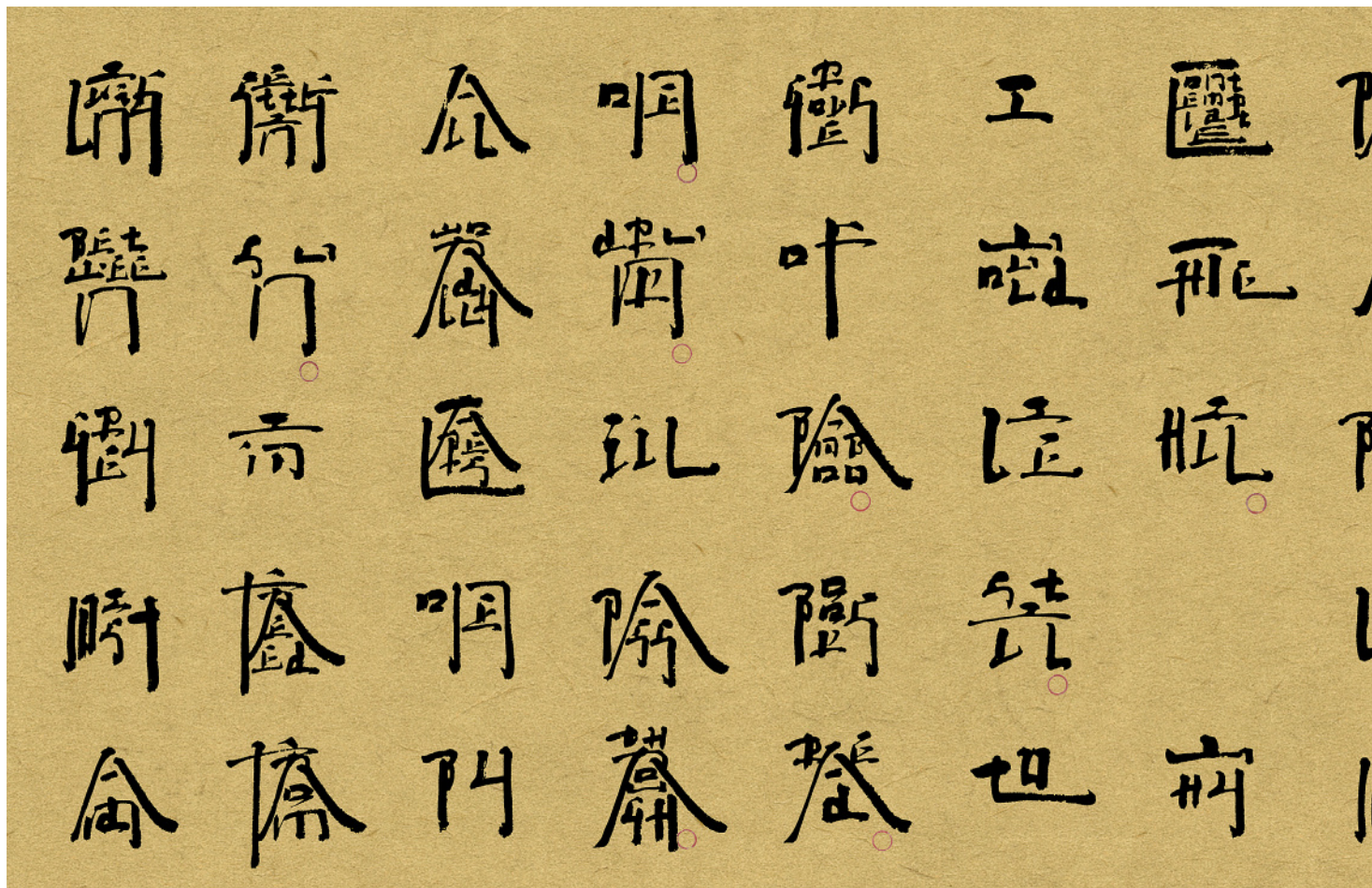
胰腺癌沒有明顯的早期症狀。

胰腺癌沒有篩檢試驗。

胰腺癌通常於擴散後才可確診，因此難以治癒。

四分之三被確診胰腺癌的患者在一年內去世，每十個人當中少於一人能存活超過五年。在美國導致男性和女性死亡的癌症相關病例中，胰腺癌是排名第四的病因。令人惋惜的是，患上胰腺癌的人數不斷上升，預計在2030年，胰腺癌將會成為美國第二大癌症相關死亡原因。這些數據均反映出胰腺癌是最具入侵性、死亡率最高的癌症之一。目前相關研究急需更多資金投入，令我們進一步了解這個疾病，並改善病人的護理服務。

如欲查詢更多「藝療基金會」以及胰腺癌的資料，請瀏覽我們的網頁：www.artcreatescures.org



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XU BING

b. 1955

Lu You. Partridge Sky

ink on paper

signed and titled in Square Word Calligraphy and marked with two seals of the artist

Executed in 2017

60 by 180 cm; 23 $\frac{5}{8}$ by 70 $\frac{7}{8}$ in.

**THIS WORK HAS BEEN GENEROUSLY
DONATED BY THE ARTIST**

HK\$ 900,000-1,500,000
US\$ 116,000-192,000

徐冰

陸游 · 鷓鴣天

水墨紙本 鏡框

二〇一七年作

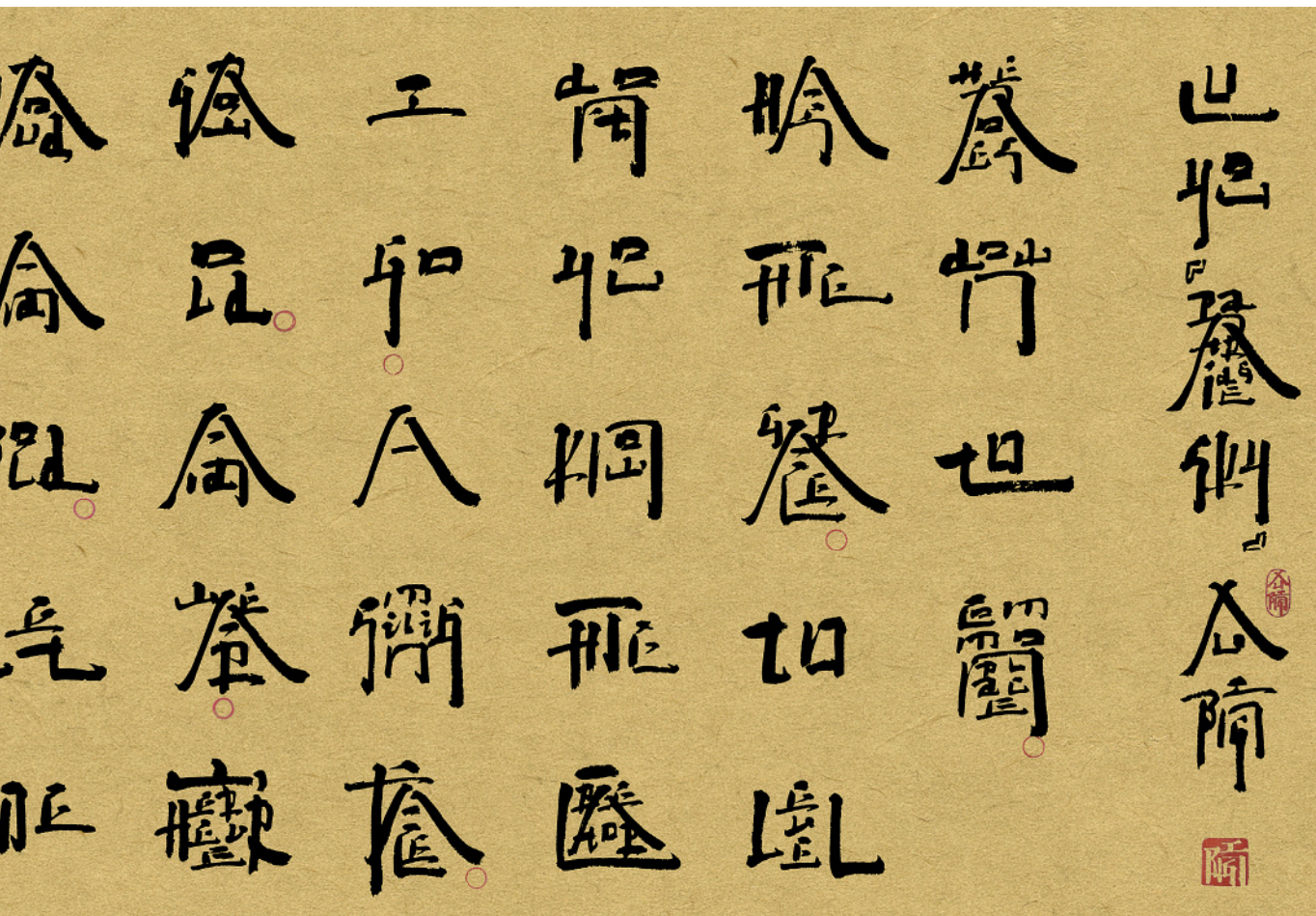
鈐印

「XU BING」, 「BING」

此作由藝術家慷慨捐贈

Living between grey mist and setting sun,
I'm freed from all worldly cares one by one.
Drunk, I'll pass through groves of bamboo;
Books read, I would lie still to contemplate the hill.
Why proud and bold?
Let me grow old.
And wear, wherever I go, a smiling face!
Don't you know the Creator has the grace,
To level heroes down to commonplace?

家住蒼煙落照間。絲毫塵事不相關。斟殘玉瀝行穿
竹，卷罷黃庭臥看山。
貪嘯傲，任衰殘。不妨隨處一開顏。元知造物心腸
別，老卻英雄似等閒。



Born in Chongqing, Xu Bing is an internationally acclaimed contemporary artist trained at the Central Academy of Fine Arts, Beijing. Using ancient methods of printmaking and calligraphy to explore new dimensions for contemporary Chinese art, he produces seminal artworks that focus on issues of language and meaning. Beginning in 1994, Xu embarked on his internationally recognized *Square Word Calligraphy* series that fuses English and Chinese writing systems and elicits important questions about society's designation of different cultures. Legible in English, each word is written in square shapes resembling Chinese characters. Reflecting his long-time role as a teacher, the artist installed mock classrooms with copybooks and computers in past exhibitions to teach attendees how to read and write in "Square Word" calligraphy.

His teachings for the new written word are best conveyed in *An Introduction to Square Word Calligraphy*, which also asserts the spiritual value of practicing calligraphy. Xu Bing is the recipient of numerous prestigious awards for his contribution to the arts including the 1999 MacArthur Fellowship (aka "Genius Grant"), the 2003 Fukuoka Asian Culture Prize, and the 2006 Southern Graphics Council Lifetime Achievement Award. His innovative works have been featured in solo exhibitions at the Museum of Modern Art, New York, Metropolitan Museum of Art, Arthur M. Sackler Gallery, New Museum of Contemporary Art, British Museum, Victoria and Albert Museum, Joan Miro Foundation, National Gallery of Prague, and Spencer Museum of Art, among other major institutions.

徐冰生於重慶，曾就讀於中央美術學院，如今居於北京，是國際知名的當代藝術家，擅長使用版畫與書法技巧，探索語言與涵義，為當代中國藝術開拓出新天地。一九九四年，徐冰開始《新英文書法》系列，融合中英文書寫系統，藉此對社會劃分不同文化提出質問。徐冰為師多年，因此曾在一些展覽中設置模擬教室，放置字帖和電腦，教授觀眾閱讀和書寫「方塊字」。《英文方塊字書法入門》體現他的新字教學，並強調練習書法的精神價值。徐冰對藝術發展貢獻良多，因此先後獲得多個重要獎項，包括1999年麥克·阿瑟獎（又名「天才獎」）、2003年福岡亞洲文化獎、2006年全美版畫家協會版畫藝術終身成就獎。他曾於紐約現代藝術博物館、大都會藝術博物館、華盛頓賽克勒國家美術館、紐約新當代藝術博物館、倫敦大英博物館、維多利亞與阿爾伯特博物館、西班牙胡安·米羅基金會、捷克國家美術館、斯賓塞美術館等大型機構舉行個展。倫敦大英博物館、維多利亞與阿爾伯特博物館、西班牙胡安·米羅基金會、捷克國家美術館、斯賓塞美術館等大型機構舉行個展。

ZHANG WEI

b. 1964

Z-AC1603

oil on linen

Executed in 2016

200 by 150 cm; 78¾ by 59 in.

THIS WORK HAS BEEN GENEROUSLY DONATED BY
BOERS-LI GALLERY

HK\$ 120,000-220,000

US\$ 15,400-28,200

張偉

Z-AC1603

油畫亞麻布

二〇一六年作

此作由博而勵畫廊慷慨捐贈



GEORG BASELITZ

b. 1938

Schwarze Nase

oil on canvas

signed, titled, dedicated and dated 14.VIII.90 18.VIII.90 24.II.91 on the reverse

Executed in 1990-91

250 by 250 cm; 98½ by 98½ in.

EXHIBITED

Naples, Lucio Amelio, La Commedia dell'Arte: *Georg Baselitz*, February 1992

Humblebaek, Louisiana Museum of Modern Art, *Baselitz*

Værker fra 1990-93, May - August 1993, p. 22

New York, Solomon R. Guggenheim Museum, *George Baselitz*, 26 May - 17 September 1995, p. 202, no. 160 (then travelled to Los Angeles, Los Angeles County Museum of Art, October 1995 - January 1996; Washington D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, February - May 1996; Berlin, Staatliche Museum zu Berlin, Nationalgalerie, May - July 1996)

PROVENANCE

Lucio Amelio, Naples

Collection of L.C. Heppener, Holland

Christie's, London, 4 December 1996, lot 53

Private Collection

Phillips, London, 15 October 2014, lot 23

Acquired by the present owner from the above sale

THIS WORK HAS BEEN GENEROUSLY DONATED BY YUZ FOUNDATION

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

US\$ 256,000-384,000

格奧爾格·巴塞利茲

黑鼻子

油畫畫布

一九九〇至一九九一年作

款識

《Schwarze Nase》，14.VIII.90，18.VIII.90，24.II.91

G. Baselitz 11. 《Ekki》29.II.92（作品背面）

展覽

那不勒斯，Lucio Amelio，〈藝術戲劇：格奧爾格·巴澤利茨〉

一九九二年二月

丹麥，路易斯安那現代藝術博物館〈巴澤利茨作品1990-93〉—

一九九三年五月至八月，22頁

紐約，所羅門·R·古根漢美術館〈格奧爾格·巴澤利茨〉一九九五年五月二十六日至九月十七日，202頁，編號160（然後巡迴

展覽，洛杉磯，洛杉磯郡藝術博物館，一九九五年九月至一九九

六年一月；華盛頓哥倫比亞特區，Hirshhorn博物館與雕刻公園，

一九九六年二月至五月；柏林，柏林國立博物館，一九九六年五

月至七月）

來源

那不勒斯，Lucio Amelio

荷蘭，L.C. Heppener收藏

倫敦，佳士得，一九九六年十二月四日，拍賣編號53

私人收藏

倫敦，富藝斯，二〇一四年十月十五日，拍賣編號23

現藏者購自上述拍賣

此作由余德耀基金會慷慨捐贈



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Schwarze Nase

Bearing an extensive exhibition history, *Schwarze Nase* ("Black Nose") is a potently powerful example of Georg Baselitz's monumental painterly expression and a rare piece situated at a critical transitional point in the artist's career. Starting from the early 1990s, Baselitz took his iconic "upside-down" depiction of motifs one step further to question the verticality of the canvas itself, adjusting his methodology to paint large-format, unstretched canvases on the floor. In this method, he no longer faces his canvases but works above them whilst kneeling and crouching. Carla Schulz-Hoffmann observes that, accordingly, Baselitz "deliberately prevented himself from being able to step back and observe the genesis of a painting from a distance", instead working intuitively on small sections and allowing the whole painting to come together without his conscious control. This enabled the artist to achieve an even higher degree of abstraction.

Executed from 1990 to 1991, the painting features a human profile that is only just barely distinguishable behind a masterfully executed grid of bold and roughly hewn lines – a recurring motif in Baselitz's works from that decade. When situating the present work in the context of his oeuvre, absent is the painterly craftsmanship of his earlier works in favor of dynamic paint handling, fluid brushstrokes and a clear immediacy in its application. Similarly gone is the traditional figure-and-ground relationship in favor of overall flatness and a focus on the autonomy of the canvas. Executed via aggressive brushstrokes

that forcefully activate the entire surface of the painting, the grid of black simultaneously engulfs the figure whilst directing the observer's vision towards the center core of the image, evincing undeniable energy and heightened dramatic vision.

A product of both East and West Germany, Baselitz's art confronts Germany's Post-War legacy and seeks to reconnect a German present to an unassailable heritage. Born in 1938 in the austerity of Communist East Germany, Baselitz moved to West Berlin in 1957 and became resident there in 1958, three years before the construction of the Wall. Eschewing the aesthetic dogma of Socialist Realism with his flight from East Germany, Baselitz remained unsatisfied by the pretensions of freedom purported by fashionable movements such as Abstract Expressionism, Tachisme and Nouveau Réalisme. While he was at art school in 1958, a touring exhibition of American contemporary art came to West Berlin. It was the first time that Baselitz and his German peers had seen works by artists such as Jackson Pollock, Willem de Kooning, Philip Guston, and Clyfford Still. While scores of young Germans absorbed abstraction and action painting into their styles, Baselitz felt a strong need to take his artistry in a different direction; to create works that acknowledged the trauma of Germany's recent past: "I wanted to do something that totally contradicted internationalism: I wanted to examine what it was to be a German now" (Georg Baselitz cited in:

Nicolas Wroe, 'Georg Baselitz: "Am I supposed to be friendly?"', *The Guardian*, 14 February 2014, online).

Baselitz's work in the early 1960s evoked German Expressionism and helped to reestablish the viability of figural painting through the use of disfiguration that was heavily influenced by Philip Guston and Francis Bacon. During the mid-1960s Baselitz began to mine Germany's history for archetypes that he used in his Hero series. These iconic (anti)heroes were one of the links to the past that could serve as tools for Baselitz to address Germany's recent history. His signature reversal of central figures, used regularly since 1969, served to unify the image and the canvas' surface. In the 1970s he inspired a revival of Neo-Expressionist painting in Germany and established an international reputation due to his subsequent influence on young painters in both Europe and the United States. In 1980 Baselitz was chosen to represent Germany at the Venice Biennale, and since then his work has been featured in solo exhibitions and retrospectives at prestigious institutional exhibitions worldwide, including the Solomon R. Guggenheim Museum in New York (1995) and the Royal Academy of Arts, London (2007). Executed in the decade in which he secured his international standing as one of the most influential German painters of the post-war era, the present lot continues Baselitz's searing analysis of human existence through his relentless development of the possibilities of figuration and abstraction.

黑鼻子

《黑鼻子》乃格奧爾格·巴塞利茲創作於藝術生涯成熟階段的一幅佳作，參展履歷輝煌，也是藝術家創作生涯中關鍵轉折點的罕見作品。自一九九〇年代初，巴塞利茲將自己「上下倒置」的經典圖像又推進一步，質疑畫布本身的垂直狀態，並改變繪畫方法，將大尺幅未裱裱畫布鋪在地上作畫。在這種方式下，他不再面對畫布，而是屈膝蹲伏於畫布之上。卡拉·舒茨·霍夫曼由此觀察到，巴塞利茲「有意防止自己退後一步，從遠處觀察畫作源頭」，取而代之的是，他憑直覺在畫布細部創作，在自己無意識控制的狀態下完成整幅作品。這一方式令藝術家作品的抽象程度更上一層樓。

繪於一九九〇年至一九九一年年間，此油畫標誌著藝術家越趨抽象、著重抒發、潛藏隱喻、張力洋溢的藝術語彙。本作體現了巴塞利茲粗豪大膽的繪畫技巧，畫面呈現之網狀及線條交織，貫徹了藝術家在九〇年代期間的作畫紋理。跟巴塞利茲過去的油畫相比，本作褪去了昔日的細膩筆工，取而代之的是柔韌有餘的流暢筆觸，帶動色彩一揮一灑的動感，驕勇果斷，映照了巴塞利茲作畫時的超逸灑脫。本作摒棄了傳統具象框架，畫中呈現之人像側影在縱橫交錯的筆觸間若隱若現，難以從畫作背景中分割辨識，從而讓景物一體，特顯畫作的二維性質之餘，更強調被強烈筆跡激活的畫作平面，以及

被黑色網簾蠶食的人像塑造，把觀者注意力引導至畫作核心，提升作品撼動視覺的獨特效果。

巴塞利茲一九三八年生於東德，一九五七年西遷至柏林，並於翌年定居該地，在一所藝術學校裡就學。三年後，柏林圍牆築成，戰後分裂的德國邁進冷戰時代。生於動盪亂世，藝術家經歷東西兩德的教育熏陶。他的藝術試圖正面探討戰後德國的各種社會議題，並推崇根不忘本，期盼重燃社會對戰後遺風的正視意識。巴塞利茲雖然藉著離開東德脫離社會現實主義的美學教化，但他也不滿足於其時盛行的抽象表現主義、斑點派或新寫實主義所崇尚的自由虛像。一九五八年，一個美國當代藝術展覽巡迴至西德，讓巴塞利茲與其同儕首次親睹傑克森·波拉克（Jackson Pollock）、威廉·德庫寧（Willem de Kooning）菲利浦·加斯頓（Phillip Guston）、克里夫·斯蒂（Clifford Still）等名師傑作。其時的藝術新秀互相仿效這些抽象及動作繪畫先驅的作畫風格，然而，巴塞利茲拒絕隨波逐流，堅決另覓創作方向，醞釀出能與德國近代歷史陰霾對峙的藝術作品：「我希望創造一些與國際主義抵觸的創作；我希望琢磨現今身為德國人的人們如何自處。」（藝術家，擇錄於《格奧爾格·巴塞利茲：我理應友善嗎？》，〈衛報〉，二〇一四年二月十四日，網上來源）

巴塞利茲六〇年代的早期作品秉承了德國表現主義的創作格調，作品尤顯弗朗西斯·培根（Francis Bacon）及菲利浦·加斯頓等藝術家扭曲詭異的人像畫作影響，並重新帶動人物塑像的風潮。直到六〇年代中期，巴塞利茲開始從德國歷史中發掘題材靈感，從中摸索典型人物具象表現，並以自己的詮釋方式引用於其《英雄》系列的畫作中。巴塞利茲筆下的英雄被視作回顧與連接德國近代歷史變遷的渠樑，他們衣衫襤褸，雙目無神，既沒有殺敵的戾氣，亦沒有凱旋回歸的堂皇，強烈地反映著藝術家拒絕美化戰爭的反英雄主義。從七〇年代起，巴塞利茲的藝術在德國激發了一場表現主義的復興，其創作對新世代藝術家的影響力橫貫歐美，及後更享譽國際。自巴塞利茲於一九八〇年獲選代表德國參加威尼斯雙年展後，全球藝術權威紛紛趨之若鶩，邀請其舉辦大型個展或回顧展，當中包括了紐約的所羅門·R·古根海姆博物館（一九九五年）和倫敦皇家藝術學院（二〇〇七年）。巴塞利茲被奠定為戰後最具影響力之德國藝術家，而本作則作為藝術家揚名國際的十年間，除了見證藝術家的成名之路，也象徵著藝術家透過具象及抽象表現的融會貫通，探索人類生命的不懈精神的延續。

DING YI

b. 1962

Appearance of Crosses 2015-B23

mixed media on basswood

signed and titled in Chinese and dated 2015 on the reverse
90 by 60 cm; 35½ by 23¾ in.**THIS WORK HAS BEEN GENEROUSLY DONATED BY THE ARTIST****HK\$ 500,000-800,000**
US\$ 64,000-103,000

Born in Shanghai, Ding Yi worked at a printing factory before graduating from the Shanghai School of Fine Arts and Crafts in 1983. His iconic, instantly recognizable and internationally acclaimed *Appearance of Crosses* series began while he was still a student. By applying a methodology that required a painstaking amount of precision, calculation and technical skill, Ding espoused a rational approach to painting and composition that was startlingly pivotal. In Ding's own words, describing the series: "The creation of the crosses series began in 1988, a period in which Chinese contemporary art experienced the same transition as the whole of China. Both were withstanding the shock from and the effect of Western culture on traditional Chinese thinking. I had to free myself from traditional cultural burden and the initial modern painterly impact of the West. Back to the basics and start from scratch, I remember making my first art work out of the primary colour of red, yellow and blue. Choosing crosses was exactly because of its broad symbolism. In my career, crosses have been used to denote the precise position during every colouring process. I had to filter all practicality, to allow a painting to show her intrinsic form as its spirit is like." Ding's international breakthrough came early when his cross paintings were shown at the Venice Biennale in 1993; for the past 30 years the artist has relentlessly and exclusively honed his technique and aesthetic into one of the most distinctively austere yet elegant visual vocabularies in contemporary Chinese art. The present work was created in 2015, a particularly important year in which the artist had a solo exhibition at the Long Museum West Bund.

丁乙

十示 2015-B23

綜合媒材於椴木板

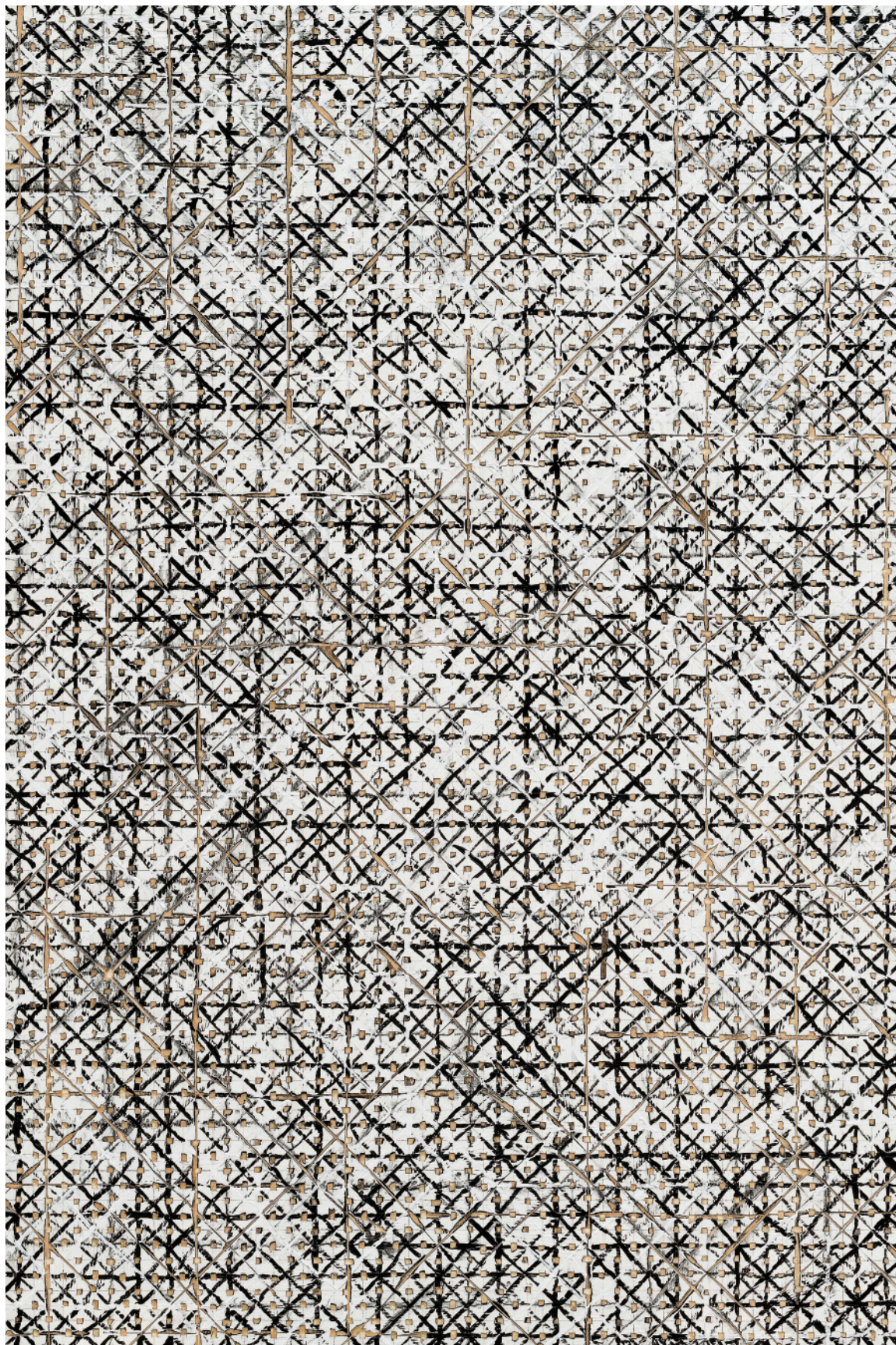
二〇一五年作

款識

《十示 2015-B23》，丁乙，2015（作品背面）

此作由藝術家慷慨捐贈

生於上海的丁乙，曾就讀上海市工藝美術學校。在一九八三年畢業前，丁乙一直在一家印刷工廠兼職，而他標誌性的《十示》系列，則源於印刷業的術語。藝術家從印刷技術強調嚴格準確的測量及精工，提煉出其獨有的藝術方法論並引入他的創作，賦予了其抽象作品別樹一幟的理性氛圍，使他躋身國際藝壇，蜚聲中外。藝術家就其獨創系列描述道：「《十示》系列的創作始於一九八八年，那個時期中國現代藝術如同整個中國社會，正經歷着西方當代文化的衝擊與對中國傳統文化反思的轉折過程中。我需要消除掉自己背負的傳統文化的包袱和西方現代主義初期純繪畫性的影響。回到藝術的起點，從零重新開始；記得當時第一件作品是紅、黃、藍三原色，選擇十字恰恰因為它是一個泛含義的符號，而十字線曾在我從業經歷中，無數次被用來標示多次套色的過程中必須遵循的坐標式的精確細線，我要濾去所有實際性，使繪畫僅僅回到形式的本質，形式即精神。」丁乙早於一九九三年威尼斯雙年展展出其《十示》作品，該次曝光不但是丁乙衝出亞洲，踏上國際舞台的重要契機，更促使他在接下來的三十多年間不斷探索精煉其匠心獨妙的藝術語彙，讓《十示》在他的堅持不懈下日益昇華，成為中國當代藝術中最樸雅的美學之一。本作乃藝術家二〇一五年之創作，其時的丁乙正於上海龍美術館西岸館舉辦大型個展，反映本作年份意義別具。



577

QIU ZHIJIE

b. 1969

Light Writing: 24 Seasons (set of 24)

photograph, each framed
signed in Chinese and Pinyin and numbered 3/9; signed in
Chinese and Pinyin, titled, dated 2006 and numbered 3/9 on
the reverse
each image: 100 by 133.1 cm; 39³/₈ by 52³/₈ in.

PROVENANCE

Chambers Fine Art, New York
Acquired by the present owner from the above

**THIS WORK HAS BEEN GENEROUSLY DONATED BY A
PRIVATE COLLECTOR**

HK\$ 150,000-250,000

US\$ 19,200-32,000

邱志傑

二十四節氣（二十四張一組）

二十四張照片 鑲框
二〇〇六年作

款識

邱志傑, Qiu Zhijie, 3/9 (每張)
《二十四節氣》, 2006, 邱志傑, Qiu Zhijie, 3/9 (每張作品
背面)

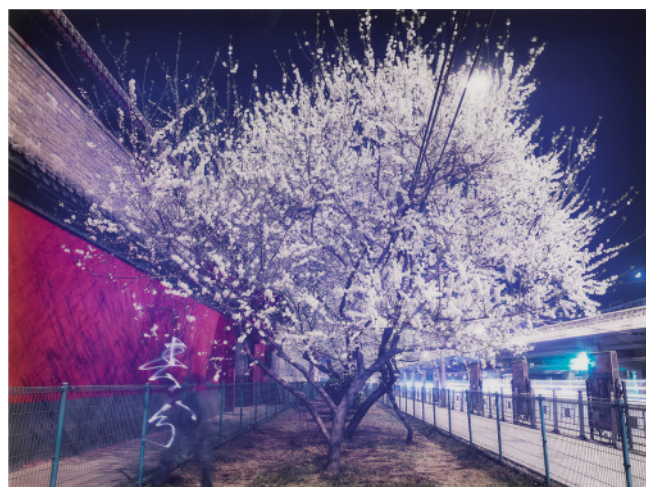
版數

3/9

來源

紐約, 前波畫廊
現藏者購自上述來源

此作由私人藏家慷慨捐贈









YANG FUDONG

b. 1971

Seven Intellectuals in Bamboo Forest, Part V

C-print

Executed in 2007, this work is number 5 from an edition of 10
139 by 198 cm; 54¾ by 78 in.

**THIS WORK HAS BEEN GENEROUSLY DONATED BY THE
ARTIST**

HK\$ 150,000-250,000

US\$ 19,200-32,000

楊福東

竹林七賢之五

黑白攝影

二〇〇七年作

版數

5/10

此作由藝術家慷慨捐贈





580 (i)



580 (ii)

580



YUE MINJUN

b. 1962

Untitled (Smile-ism No. 13) & Untitled (Smile-ism No. 15)

lithograph

each signed in Pinyin and numbered 45/45, 28/45

Each executed in 2006

(i) 109.22 by 88.9 cm; 43 by 35 in

(ii) 88.9 by 109.22 cm; 35 by 43 in.

PROVENANCE

Acquired by the present owner directly from the artist

THE WORKS HAVE BEEN GENEROUSLY DONATED BY MR LARRY WARSH

HK\$ 20,000-40,000

US\$ 2,600-5,200

岳敏君

無題（微笑主義之十三及十五）
（兩件作品）

版畫

二〇〇六年作

款識

45/45、28/45，岳敏君（每張作品）

來源

現藏者直接購自藝術家本人

作品由Larry Warsh先生慷慨捐贈



581 (i)



581 (ii)



581 (iii)



581 (iv)

581



YUE MINJUN

b. 1962

Untitled (Smile-ism No.3, 8, 10, 12) (four works)

lithograph

each signed in Pinyin and numbered 27/45, 43/45, 43/45, 43/45

Each executed in 2006

(i) 109.2 by 78.7 cm; 43 by 31 in.

(ii) 88.9 by 109.2 cm; 35 by 43 in.

(iii) 109.2 by 88.9 cm ; 43 by 35 in.

(iv) 109.2 by 88.9 cm ; 43 by 35 in.

PROVENANCE

Acquired by the present owner directly from the artist

THE WORKS HAVE BEEN GENEROUSLY DONATED BY MR LARRY WARSH

HK\$ 40,000-60,000

US\$ 5,200-7,700

岳敏君

無題（微笑主義之三、八、十及十二）
（四件作品）

版畫

二〇〇六年作

款識

27/45、43/45、43/45、43/45, Yue Minjun（每張作品）

來源

現藏者直接購自藝術家本人

作品由Larry Warsh先生慷慨捐贈



582

582

NARA YOSHITOMO

b. 1959

Untitled (2002 Light Years from Home)

coloured pencil on paper

signed in Japanese, titled in English and dated 2002

30.3 by 22.3 cm; 12 by 8¾ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 184 (illustrated in colour)

PROVENANCE

Marianne Boesky Gallery, New York

Tomio Koyama Gallery, Tokyo

Private Collection

Christie's, New York, 18 February 2005, lot 6

Christie's, New York, 13 September 2006, lot 7

Sotheby's, New York, 24 September 2009, Lot 8

Sotheby's, London, 11 February 2010, lot 314

Acquired by the present owner from the above sale

This work is accompanied with a certificate of authenticity issued by the Tomio Koyama Gallery

HK\$ 200,000-300,000

US\$ 25,600-38,400

118

SOTHEBY'S 蘇富比

奈良美智

無題（2002來自家的光年）

彩色鉛筆紙本 鏡框

二〇〇二年作

款識

奈良，2002

來源

紐約，Marianne Boesky 畫廊

東京，小山登美夫畫廊

私人收藏

紐約，佳士得，2005年2月18日，拍賣編號6

紐約，佳士得，2006年9月13日，拍賣編號7

紐約，蘇富比，2009年9月24日，拍賣編號8

倫敦，蘇富比，2010年二月24日，拍賣編號314

現藏者購自上述拍賣

此作品附小山登美夫畫廊發出的保證書



583

583

NARA YOSHITOMO

b. 1959

Untitled (Rain Cloud)

coloured pencil on paper
signed in Japanese and dated 2002
30.3 by 22.3 cm; 12 by 8¾ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 184 (illustrated in
colour)

PROVENANCE

Marianne Boesky Gallery, New York
Tomio Koyama Gallery, Tokyo
Private Collection
Christie's, New York, 18 February 2005, lot 6
Christie's, New York, 13 September 2006, lot 6
Sotheby's, New York, 24 September 2009, Lot 8
Sotheby's, London, 11 February 2010, lot 314
Acquired by the present owner from the above sale

HK\$ 200,000-300,000
US\$ 25,600-38,400

奈良美智

無題（雨雲）

彩色鉛筆紙本 鏡框
二〇〇二年作

款識

奈良，2002

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），184頁（彩色圖版）

來源

紐約，Marianne Boesky 畫廊
東京，小山登美夫畫廊
私人收藏

紐約，佳士得，2005年2月18日，拍賣編號6
紐約，佳士得，2006年9月13日，拍賣編號6
紐約，蘇富比，2009年9月24日，拍賣編號8
倫敦，蘇富比，2010年2月24日，拍賣編號8
現藏者購自上述拍賣

NARA YOSHITOMO

b.1959

Mumps

acrylic and pencil on wooden board
 titled and dated 98 on the reverse
 48.3 by 40.6 cm; 19 by 16 in.

EXHIBITED

Hong Kong, Sotheby's S|2 Gallery, *The World According to Nara Selling Exhibition*, 6- 24 September 2014, lot 5

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume I,
 Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 149 (illustrated in
 colour)

PROVENANCE

Tomio Koyama Gallery, Tokyo
 Private Collection
 Hong Kong, Sotheby's S|2 Gallery, *The World According to Nara Selling Exhibition*, September 2014
 Acquired by the present owner from the above

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

US\$ 282,000-410,000

奈良美智

腮腺炎

壓克力彩及鉛筆木板
 一九九八年作

款識

《Mumps》，98（作品背面）

展覽

香港，蘇富比S|2畫廊〈奈良美智眼中的世界〉二〇一四年九月六日至二十四日，編號5

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），149頁（彩色圖版）

來源

東京，小山登美夫畫廊

私人收藏

香港，蘇富比S|2 畫廊〈奈良美智眼中的世界〉二〇一四年九月，編號5

現藏者購自上述展售會



NARA YOSHITOMO

b. 1959

Big Pup Head

urethane on FRP

Executed in 2007, this work is number 2 from an edition of 2
150 (H) by 123 by 125 cm; 59 (H) by 48³/₈ by 49¹/₄ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume I,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 287 (illustrated
in colour)

In a poem entitled "Dogs from Your Childhood", penned by
Yoshitomo Nara in 1999, the artist describes a dog that he
sees in his mind's eye, possibly from a time long-passed: "If
the gathered past becomes the present, then perhaps the
fragment of the imploding now that is the dog, is me, is you,
as well."

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

US\$ 192,000-320,000

奈良美智

大頭狗

顏料玻璃纖維塑料

二〇〇七年作

版數

2/2

出版

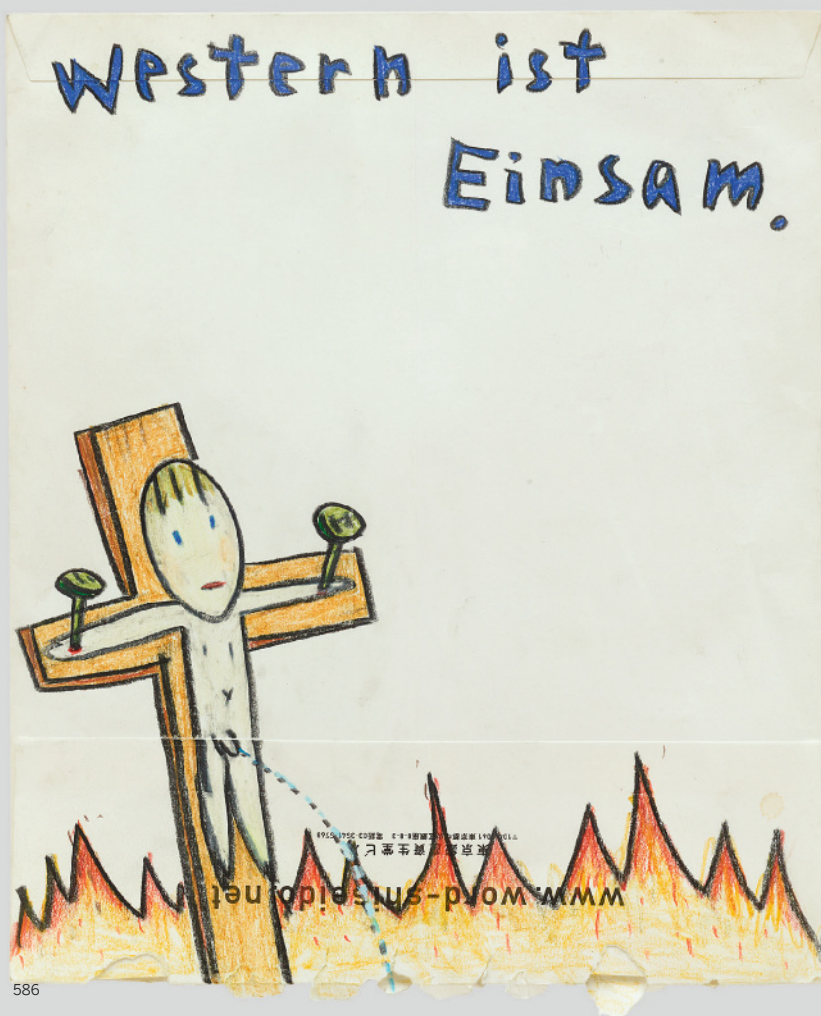
〈奈良美智作品全集1984 – 2010 第一冊〉（日本東京，株式會
社美術出版社，二〇一一年），287頁（彩色圖版）

奈良於一九九九年寫下一首名為《來自你童年的小狗》的詩，在
詩中他這樣形容腦海中的一條小狗，一條可能來自久遠記憶中的
小狗：「若果將過去收集起來，變成現在，那麼，此刻內心爆炸
散落的碎片，便是小狗、是我、也是你。」

In a poem entitled "Dogs from Your
Childhood", penned by Yoshitomo
Nara in 1999, the artist describes a
dog that he sees in his mind's eye,
possibly from a time long-passed:
"If the gathered past becomes the
present, then perhaps the fragment
of the imploding now that is the
dog, is me, is you, as well."

奈良於一九九九年寫下一首名為
《來自你童年的小狗》的詩，在詩
中他這樣形容腦海中的一條小狗，
一條可能來自久遠記憶中的小狗：
「若果將過去收集起來，變成現
在，那麼，此刻內心爆炸散落的碎
片，便是小狗、是我、也是你。」





586

NARA YOSHITOMO

b. 1959

Western ist einsam

colour pencil on paper

titled in English

Executed in 2003

33.4 by 27 cm; 13¼ by 10⅝ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 206 (illustrated in colour)

PROVENANCE

Tomio Koyama Gallery, Tokyo

De Vuyst, Belgium, 21 May 2016, lot 580

Acquired by the present owner from the above sale

HK\$ 200,000-300,000

US\$ 25,600-38,400

奈良美智

寂寞Western

彩色鉛筆紙本 鏡框

二〇〇三年作

款識

《Western ist einsam》

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），206頁（彩色圖版）

來源

東京，小山登美夫畫廊

比利時，De Vuyst拍賣，2016年5月21日，拍品編號580

現藏者購自上述拍賣



587

587

NARA YOSHITOMO

b. 1959

I'm a Painter

coloured pencil on envelope

titled in English

Executed in 2003

27 by 25.5 cm; 10⅝ by 10 in.

EXHIBITED

Ohio, Cleveland, Museum of Contemporary Art, *Nothing Ever Happens*, 12 September 2003 - 4 January 2004

LITERATURE

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume II, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 209 (illustrated in colour)

PROVENANCE

Tomio Koyama Gallery, Tokyo

Archeus Fine Art, London

Acquired by the present owner from the above

HK\$ 100,000-150,000

US\$ 12,800-19,200

奈良美智

我是畫家

彩色鉛筆信封 鏡框

二〇〇三年作

款識

《I'm a Painter》

展覽

俄亥俄州，克利夫蘭，現代美術館〈Nothing Ever Happens〉
二〇〇三年九月十二日至二〇〇四年一月一日

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），209頁（彩色圖版）

來源

東京，小山登美夫畫廊

倫敦，Archeus Fine Art

現藏者購自上述來源

NARA YOSHITOMO

b. 1959

Fuck the Rotten World!

signed in Japanese and dated 2002
30.5 by 22.5 cm; 12 by 8⅞ in.

LITERATURE

Yoshitomo Nara: The Complete Works 1984 – 2010, Volume II,
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 188 (illustrated in
colour)

PROVENANCE

Marianne Boesky Gallery, New York
Private Collection
Sotheby's, New York, 11 May 2011, lot 548
Acquired by the present owner from the above sale

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

US\$ 128,000-192,000

奈良美智

去你的爛世界!

鉛筆及彩色筆紙本 鏡框
二〇〇二年作

款識

奈良，2002

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），188頁（彩色圖版）

來源

紐約，Marianne Boesky畫廊

私人收藏

紐約，蘇富比，2011年5月11日，拍品編號548

現藏者購自上述拍賣

Fuck
the **Rotten**
World!



12 2002

588

NARA YOSHITOMO

b. 1959

Homesick

oil on canvas
signed, titled and dated 89 on the reverse
90 by 90 cm; 35 $\frac{3}{8}$ by 35 $\frac{3}{8}$ in.

EXHIBITED

Japan, Kobe, Kobe BB Plaza Museum, *Mr. T's Collection: Modern Paintings & Sculptures at Home & Abroad*, June - July 2011

LITERATURE

Yoshitomo Nara: The Complete Works 1984 - 2010, Volume I, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 64 (illustrated in colour)

PROVENANCE

Private Collection, Japan
Sotheby's, New York, 14 November 2013, lot 570
Acquired by the present owner from the above sale

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

US\$ 128,000-256,000

奈良美智

思鄉病

壓克力畫布 鏡框
一九八九年作

款識

奈良，《Heimweh》，89（作品背面）

展覽

日本，科比，科比BB Plaza博物館〈Mr.T收藏展〉二〇一一年
六月至七月

出版

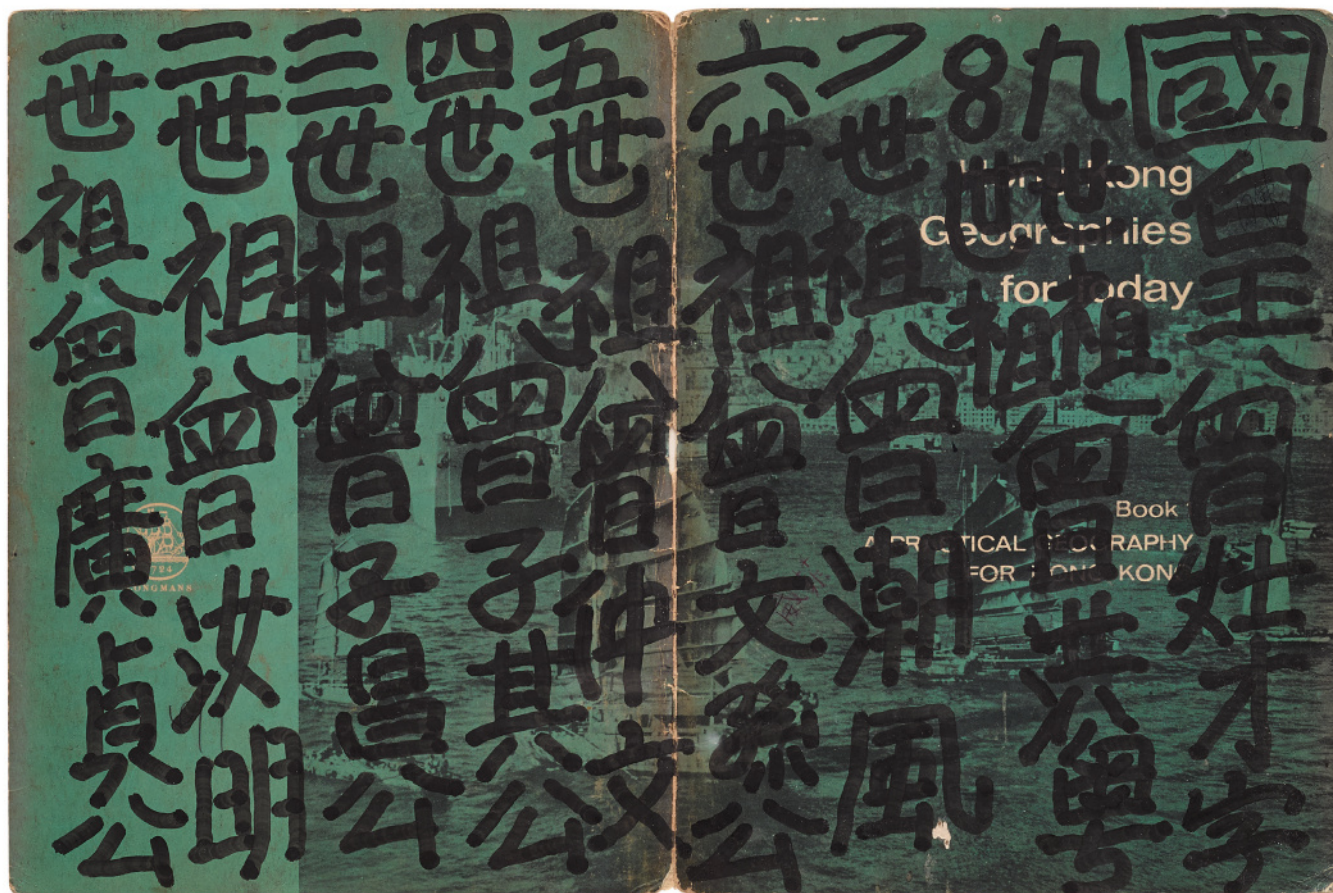
〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式會社美術出版社，二〇一一年），64頁（彩色圖版）

來源

日本私人收藏
紐約，蘇富比，2013年11月14日，拍品編號570
現藏者購自上述拍賣



589



590

590

TSANG TSOU CHOI (KING OF KOWLOON)

1921-2007

Calligraphy

marker on book cover
signed in Chinese
Executed circa 1990
42.5 by 54.7 cm; 16¾ by 21½ in.

EXHIBITED

Hong Kong, PMQ, *King's Forever/King of Kowloon Exhibition*,
8 - 30 November 2016

LITERATURE

King of Kowloon: The Art of Tsang Tsou-choi, Damiani, Italy,
2013, p.67

PROVENANCE

Private Asian Collection

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

曾灶財

行書墨寶

油漆筆書籍封面紙本 鏡框
約一九九〇年作

款識
曾灶財

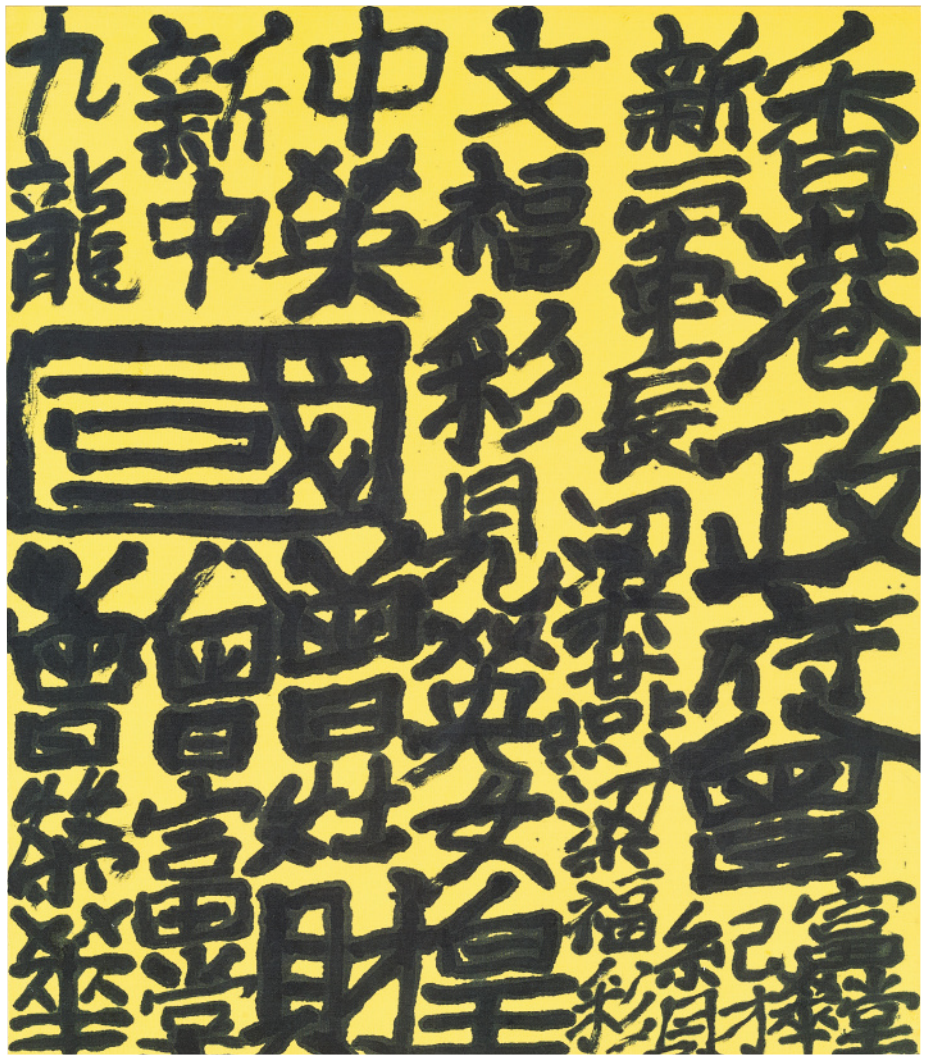
展覽

香港, PMQ 〈永遠的九龍皇帝〉二〇一六年十一月八日至三十日

出版

〈九龍皇帝：曾灶財的藝術〉（義大利, Damiani, 二〇一三年）67頁

來源
亞洲私人收藏



591

TSANG TSOU CHOI (KING OF
KOWLOON)

1921-2007

Calligraphy

signed in Chinese

Executed in 2003

56.4 by 49.7 cm; 22 $\frac{1}{4}$ by 19 $\frac{1}{2}$ in.

PROVENANCE

Private Collection (acquired directly from the artist)

Sotheby's, Hong Kong, 6 October 2014, lot 861

Acquired by the present owner from the above sale

HK\$ 50,000-80,000

US\$ 6,400-10,300

曾灶財

書法

水墨布料 鏡框

二〇〇三年作

款識

曾灶財

來源

私人收藏（直接購自藝術家本人）

香港，蘇富比，2014年10月6日，拍品編號861

現藏者購自上述拍賣

KAWS

b. 1974

Companion (Passing Through)

painted bronze

Executed in 2011-2016, this work is from an edition of 10
122 (H) by 48 by 76 cm; 48 (H) by 18 7/8 by 30 in.

PROVENANCE

Private Asian Collection

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

US\$ 256,000-384,000

KAWS's acclaimed oeuvre straddles high art, pop culture and his own signature style. Having transitioned from his earlier graffiti career tagging billboards and posters on the streets of New York, KAWS now creates highly coveted limited edition prints, sculptures and toys that transform imagery from popular culture with his own unique twist. Out of all the characters that KAWS has created, the Mickey Mouse-inspired Companion, exemplified by the present work, is his most iconic. *Companion (Passing Through)* possesses the artist's trademark skull head with crossbones and measures the same size as a real-life child, heightening the character's poignantly human disposition. KAWS's works have been collected by public collections such as Modern Art Museum of Fort Worth in Fort Worth, Brooklyn Museum in Brooklyn, Museum of Contemporary Art in San Diego, Nerman Museum of Contemporary Art in Overland Park, High Museum in Atlanta, Zabłudowicz Collection in London, and Rosenblum Collection in Paris.

KAWS

同伴（穿越）

塗漆銅雕

二〇一 一至二〇一六年作，共10版

來源

亞洲私人收藏

KAWS的藝術創作橫跨高雅藝術、流行文化和自己的標誌性風格。他早期於紐約街道上的廣告牌和海報上塗鴉，如今則以自己獨特的方式將流行文化中的意象轉換成限量版版畫、雕塑和玩具，深受公眾歡迎。在KAWS創造的所有人物中，靈感源自米老鼠的同伴系列最為經典，此作便是當中典例。《同伴（穿越）》擁有藝術家代表性的骷髏頭部和X形眼睛，尺寸與兒童相類，令作品更具有生動特質。KAWS作品可見於公共收藏如沃思堡市沃思堡現代藝術博物館、布魯克林布魯克林博物館、聖地亞哥當代藝術博物館、歐弗蘭帕克內爾曼當代藝術博物館、亞特蘭大藝術博物館、倫敦扎布羅多維茨收藏館，以及巴黎羅森布魯姆收藏等。



ROBERT LONGO

b. 1953

Study of Lucas

graphite, ink and charcoal on vellum, in artist's chosen frame
signed with the artist's initials, titled and dated *2014*
image: 53.2 by 38.5 cm; 21 by 15 1/8 in.
frame: 89.5 by 73 cm; 35 1/4 by 28 3/4 in.

PROVENANCE

Private American Collection

HK\$ 1,200,000-1,600,000**US\$ 154,000-205,000****羅伯特·隆戈****魯卡斯習作**

石墨、墨、木炭於牛皮紙，藝術家自選框
二〇一四年作

款識

《Study of Lucas》，RL，2014

來源

美國私人收藏



593

ANDY WARHOL

1928 - 1987

Cats and Dogs (Pom)

acrylic and silkscreen ink on linen
executed in mid 1976, this work is stamped with the Andy Warhol Estate stamp and inscribed with number PA27.022
81 by 66 cm; 32 by 26 in.

EXHIBITED

St. Louis, Lococo Fine Art, 2006, n.p. (illustrated in colour)

LITERATURE

Neil Printz and Sally King-Nero, The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1974-1976, vol. 4, Zurich and New York, 2002, cat. no. 3265, pp. 389, 392 (illustrated in colour)

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, Inc., New York
Lococo Fine Art, St. Louis
Opera Gallery, Paris
Acquired by the present owner from the above

HK\$ 1,700,000-2,300,000

US\$ 218,000-295,000

安迪·沃荷

貓與狗 (Pom)

壓克力、絲網印刷於畫布 畫框
一九七六年中期作

款識

安迪·沃荷故藏蓋印，PA27.022 (作品背面)

展覽

聖路易斯，Lococo Fine Art畫廊，二〇〇六年，無頁數 (彩色圖版)

出版

〈安迪·沃荷作品全集：油畫及雕塑 1974 - 1976年，第四冊〉
Neil Printz及Sally King-Nero編 (蘇黎世及紐約，二〇〇二年)
圖錄編號3265，389及392 頁 (彩色圖版)

來源

紐約，安迪·沃荷視覺藝術基金會
聖路易士，Lococo Fine Art畫廊
巴黎，歌劇畫廊
現藏者購自上述來源

Throughout the mid-1970s, Andy Warhol produced a series of seventy-two paintings and approximately forty-five drawings with animals as their subject matter. Created within the context of a series of animal portraits, commissioned by the collector Peter Brant and the art dealer James Mayor, they were intended to initiate a new category of individual portrait commissions. The Pom and Maurice series, of which the present work forms a part of, is as a testimony of the initiation's success. *Cats and Dogs (Pom)*, executed in mid-1976, was commissioned on the occasion when Warhol opened his Cats and Dogs exhibition in June 1976 at Mayer Gallery in London by Sir Robert Adeane who was then the gallery director. The painting depicts a female King Charles spaniel named Pom belonging to Lady Jane Adeane, the director's wife. The sitting of Pom took place at the gallery where Warhol used his Polaroid Big Shot to photograph the spaniel and the portraits were developed in the artist's studio. Warhol ended up painting seven portraits of Pom in various colour schemes and poses, four of them presenting Pom with a full-length frontal view as shown in our present work, two others in seated profile and the remaining one in recumbent pose. In addition, Warhol made at least seven drawings of Pom - the most of any one subject from the series. One would imagine that the spaniel was a most engaging and cooperative subject and a fond favorite of the artist.

安迪·沃荷於二十世紀七十年代中期製作了一系列以動物為主題的畫作，當中包括七十二幅油畫和約四十五幅繪圖作品。系列緣起來自收藏家彼特·布蘭特 (Peter Brant) 與藝術家詹姆士·梅厄 (James Mayor)，兩人希望透過展出沃荷的創作發揚動物肖像這個新概念，吸引更多個別藏家慕名而來，委託藝術家為他們製作肖像，而《Pom與Maurice》系列則是該企劃的成功例子之一。《貓與狗 (POM)》乃該系列之其中一幅作品，作於一九七六年中旬，委託人為羅伯特·阿迪恩爵士。他是倫敦Mayor畫廊的總監，而沃荷亦在該年六月於其畫廊舉辦〈貓與狗〉主題特展。本作描繪了阿迪恩爵士伉儷飼養，一隻名為Pom的雌性查理斯王騎士犬。沃荷一如既往地拿著他的寶麗來大鏡頭，在Mayor畫廊裡拍下Pom的各種姿態作參考，以便其後於工作室進行油畫創作。沃荷最終創作了七幅色彩配搭各異的Pom油畫肖像，當中四幅，包括本作，描繪了Pom溫恬的正面，而另外兩幅則繪畫了牠的側面坐姿，小狗更在剩餘一幅肖像裡呈現橫臥歇息的姿勢。此外，沃荷還至少製作了七幅以Pom為主題的繪圖作品，讓這隻小狗成為藝術家筆下之動物肖像中出現率最高的「模特兒」。觀者可由此推敲Pom在沃荷為其造像時是如何的乖巧討喜，從而深得藝術家鍾愛。



594

ANDY WARHOL

1928 - 1987

Diamond Dust Shoes

screenprint in colours with diamond dust on paper
stamped by the Estate of Andy Warhol and the Andy Warhol
Foundation for the Visual Arts, Inc. and numbered 099E
UT.055 on the reverse

Executed in 1980, this work is a unpublished trial proof (aside
from the edition of 60 and 10 artist's proofs in different
colours)

102 by 151 cm; 40¼ by 59½ in.

PROVENANCE

The Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private Asian Collection

Acquired by the present owner from the above

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

US\$ 128,000-192,000

安迪·沃荷

鑽石星塵鞋

鑽石星塵及彩色絲網印刷紙本 鏡框

一九八〇年作

款識及鈐印

安迪·沃荷藝術遺產管理委員會及安迪·沃荷視覺藝術基金會蓋
印，099E UT.055（作品背面）

來源

紐約，安迪·沃荷藝術遺產管理委員會及安迪·沃荷視覺藝術基
金會

亞洲私人收藏

現藏者購自上述來源



595

PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION

LIU WEI

b. 1972

Waves No.4

oil on canvas
signed in Chinese and Pinyin and dated 2005 on
the reverse
200 by 400 cm; 78¾ by 157½ in.

LITERATURE

China Onward, Louisiana Museum of Modern Art,
Denmark, 2007, pp. 190-191 (illustrated in colour)

PROVENANCE

Private Collection
Sotheby's, New York, 17 September 2008, lot 89
Acquired by the present owner from the above
sale

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

US\$ 103,000-154,000

重要歐洲私人收藏

劉韋

浪4號

油畫畫布
二〇〇五年作

款識

劉韋, Liu Wei, 2005 (作品背面)

出版

〈China Onward〉(德國, 路易斯安那現代藝術
館, 二〇〇七年), 190至191頁(彩色圖版)

來源

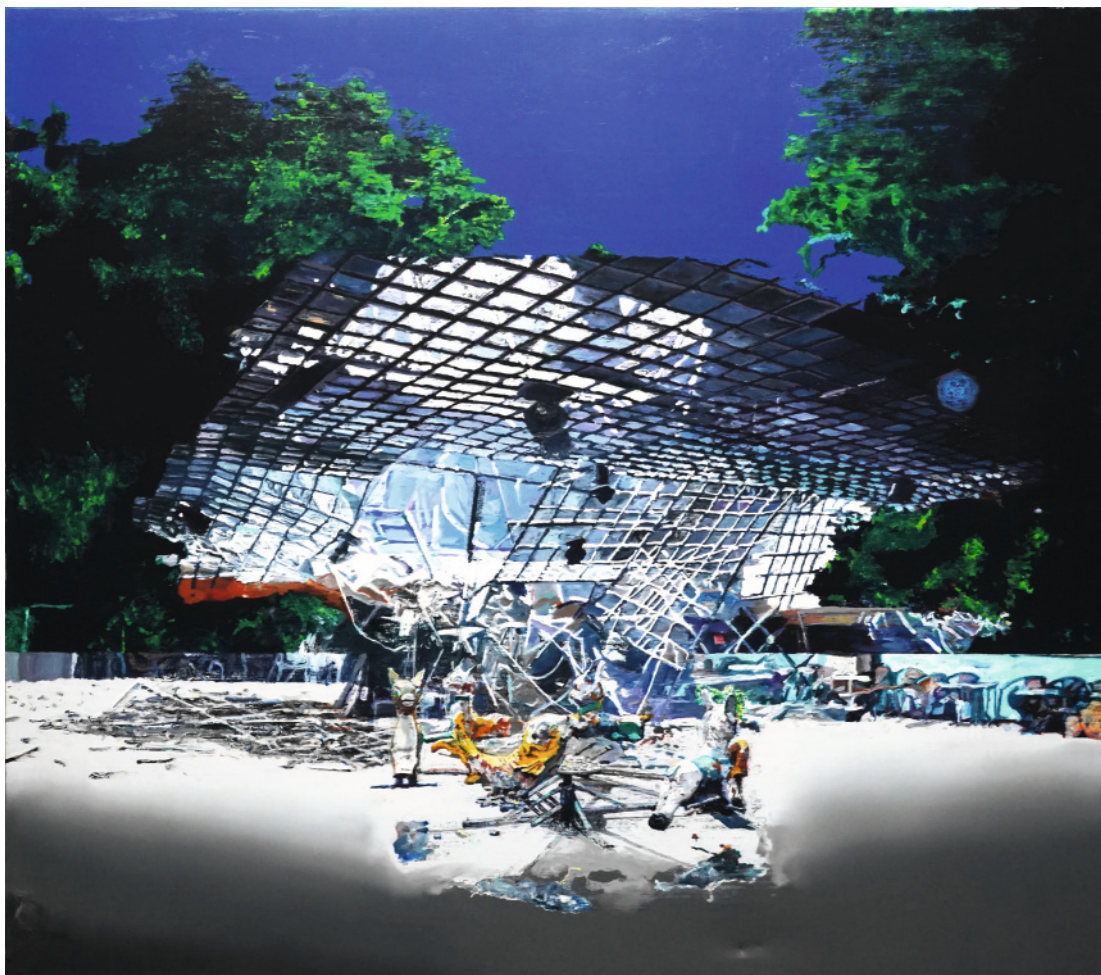
私人收藏

紐約, 蘇富比, 2008年9月17日, 拍品編號89
現藏者購自上述拍賣





596



597

597

YUAN YUAN

b. 1973

Paradise

oil on canvas

signed and titled in Chinese and dated 2008 on the reverse
150 by 170 cm; 59 by 66 7/8 in.

EXHIBITED

China, Chongqing, Chongqing Art Gallery; Beijing, Beijing University Hall, *Luo Zhongli Scholarship Exhibition*, December 2008; 20 - 27 April 2009, p. 57
China, Beijing, F2 Gallery, *Generation Hangzhou 2.0*, 6 September - 9 November 2009

PROVENANCE

Private Collection
China Guardian Auctions, Beijing, 17 May 2015, lot 1582
Acquired by the present owner from the above sale

The artist was awarded the Luo Zhongli Scholarship for this work in 2008

HK\$ 300,000-500,000

US\$ 38,400-64,000

袁遠

小鴨嘎嘎的樂園

油畫畫布

二〇〇八年作

款識

《小鴨嘎嘎的樂園》，2008，袁遠（作品背面）

展覽

中國，重慶，重慶美術館；北京，北京大學百周年紀念講堂〈羅中立獎學金獲獎作品展〉二〇〇八年十二月；二〇〇九年四月二十日至二十七日，57頁
中國，北京，F2畫廊〈杭州新生代—中國美術學院青年藝術家群展〉二〇〇九年九月六日至十一月九日

來源

私人收藏

北京，中國嘉德拍賣，二〇一五年五月十七日，拍品編號1582
現藏者購自上述拍賣

此作為藝術家於2008年羅中立獎學金獲獎作品



598

598

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

HERNAN BAS

b.1978

With Stupid

oil on canvas

signed, titled and dated 2011 on the reverse
274 by 244 cm; 107 $\frac{7}{8}$ by 90 $\frac{1}{8}$ in.

PROVENANCE

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

HK\$ 350,000-500,000
US\$ 44,800-64,000

重要亞洲私人收藏

埃爾南·巴斯

愚蠢

油畫畫布

二〇一一年作

款識

《With Stupid》，HB，2011（作品背面）

來源

紐約，Lehmann Maupin 畫廊
現藏者購自上述來源



599

599

WU SHANZHUAN

b. 1960

Today No Water

ink and colour on paper

Executed in 2000

181 by 97 cm; 71¼ by 38¼ in.

PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 60,000-80,000

US\$ 7,700-10,300

吳山專

制水日

彩墨紙本 鏡框

二〇〇〇年作

來源

香港，漢雅軒

現藏者購自上述來源

□ 600 SOLD WITHOUT RESERVE



600

SHI WEI

b. 1965

Pink Stockings I

oil on canvas

signed in Chinese and Pinyin and dated 2007.10

180 by 120 cm; 70⅞ by 47¼ in.

PROVENANCE

Yan Gallery, Hong Kong

Acquired by the present owner from the above

HK\$ 10,000-20,000

US\$ 1,300-2,600

石巍

粉紅褲襪I

油畫畫布

二〇〇七年作

款識

石巍, Shi Wei, 2007.10

來源

香港，一畫廊

現藏者購自上述來源



601

601

MR.

b. 1969

Faraway Dream

acrylic on canvas
signed and dated 2007 on the reverse stretcher
91.1 by 116.5 cm; 35 $\frac{7}{8}$ x 45 $\frac{7}{8}$ in.

PROVENANCE

Lehmann Maupin Gallery, New York
Acquired by the present owner from the above

HK\$ 220,000-400,000
US\$ 28,200-51,500

MR.

遙遠的夢

壓克力畫布
二〇〇七年作

款識

Mr, 2007 (作品畫布框背面)

來源

紐約, Lehmann Maupin畫廊
現藏者購自上述來源



602

□ 602 SOLD WITHOUT RESERVE

SONG YUANYUAN

b. 1981

Untitled

oil on canvas
initialed in Pinyin and dated 13
105 by 162 cm; 41 $\frac{3}{8}$ by 63 $\frac{3}{4}$ in.

PROVENANCE

Ota Fine Arts, Tokyo
Acquired by the present owner from the above

HK\$ 50,000-75,000

US\$ 6,400-9,600

宋元元

無題

油畫畫布
二〇一三年作

款識

SYY, 13

來源

東京, Ota Fine Arts
現藏者購自上述來源

□603 SOLD WITHOUT RESERVE

TUNG LO

b. 1956

Dreaming 01

oil on canvas
signed in English on the reverse
100 by 100 cm; 39³/₈ by 39³/₈ in.

PROVENANCE

Private Asian Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

童路

夢一

油畫畫布 鏡框
二〇〇九年作

款識

Tung Lo (作品背面)

來源

亞洲私人收藏



603

□604 SOLD WITHOUT RESERVE

MAYA AKASHIKA

b. 1985

Did You Sleep Well? 02

Executed in 2014, this work is from an edition of 3 + AP
111.8 by 60 cm; 44 by 23 in.

EXHIBITED

Hong Kong, Sotheby's S|2 Gallery, *SHASHIN! Japanese Photography Then/Now*, June - July 2015 (illustrated in colour)

PROVENANCE

Private Collection

Hong Kong, Sotheby's S|2 Gallery, *SHASHIN! Japanese Photography Then/Now*, June - July 2015

Acquired by the present owner from the above selling exhibition

HK\$ 10,000-20,000

US\$ 1,300-2,600

赤鹿麻耶

睡的好嗎？02

噴墨打印 鏡框
二〇一四年作

版數

共3件，並加上藝術家自留版



604



605

605 SOLD WITHOUT RESERVE

LI FUYUAN

b. 1942

Goats in front of Hut

ink and colour on paper

signed in Chinese and marked with one artist's seal

55.5 by 55.5 cm; 21 $\frac{7}{8}$ by 21 $\frac{7}{8}$ in.

PROVENANCE

Private Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

李付元

小屋前的山羊

彩墨紙本 鏡框

一九九四年作

款識

李付元

鈐印

藝術家鈐印一方

來源

私人收藏



606

□606 SOLD WITHOUT RESERVE

HASUWA TOMOKO

b. 1981

Super Hero

oil on canvas

signed in English and dated 2015 on the reverse

73 by 116.7 cm; 28¾ by 46 in.

PROVENANCE

YY Arts, Tokyo

Acquired by the present owner from the above

HK\$ 10,000-20,000

US\$ 1,300-2,600

蓮輪友子

超級英雄

油畫畫布

二〇一五年作

款識

Tomoko, 2015 (作品背面)

來源

東京, YY Arts

現藏者購自上述來源



607

607

ZHANG ENLI

b. 1965

Fruit Plate

oil on canvas

signed in Chinese and dated 2011; signed and titled in Chinese, dated 2011 on the reverse

100 by 120 cm; 39³/₈ by 47¹/₄ in.

PROVENANCE

Hauser & Wirth Gallery, Zurich

Acquired by the present owner from the above

HK\$ 400,000-500,000

US\$ 51,500-64,000

張恩利

果盆

油畫畫布 畫框

二〇一一年作

款識

2011, 張恩利

《果盆》，2011，張恩利（作品背面）

來源

蘇黎世，Hauser & Wirth畫廊

現藏者購自上述來源



608

608

ZHANG ENLI

b. 1965

Sofa

oil on canvas

signed in Chinese and dated 06

149.2 by 219.5 cm; 58 by 85 7/8 in.

PROVENANCE

Hauser & Wirth Gallery, London

Acquired by the present owner from the above

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

US\$ 128,000-192,000

張恩利

沙發

油畫畫布 畫框

二〇〇六年作

款識

06, 恩利

來源

倫敦, Hauser & Wirth畫廊

現藏者購自上述來源

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ZHOU CHUNYA

b. 1955

Green Dog Series

oil on canvas

signed in Chinese and Pinyin and dated 2008

200.2 by 150.5 cm; 78¾ by 59¼ in.

PROVENANCE

Private European Collection

Acquired by the present owner from the above

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

US\$ 192,000-320,000

重要歐洲收藏

周春芽

綠狗系列

油畫畫布

二〇〇八年作

款識

2008, 周春芽, Zhou Chunya

來源

歐洲私人收藏

現藏者購自上述來源

“The green dog is an emblem, a symbol...green represents a quiet, romantic and lyrical expression, it is portentous, symbolic of the lull before the storm.”

ZHOU CHUNYA

「綠狗是一種象徵，一種符號……綠色代表了安靜、浪漫和抒情，它預示著爆發前的一種寧靜。」

周春芽





610

610 SOLD WITHOUT RESERVE

WANG JINSONG

b. 1963

City-Wall, Beijing

photograph

signed in Chinese and Pinyin, titled in Chinese and English, dated 2002, and numbered 18/30
36 by 127 cm; 14 1/8 by 50 in.

PROVENANCE

Private Collection

Sotheby's, Hong Kong, 4 April 2011, lot 1019

Acquired by the present owner from the above sale

HK\$ 10,000-20,000

US\$ 1,300-2,600

王勁松

城牆 - 北京

照片 鏡框

二〇〇二年作

款識

《城牆 - 北京, CITY-WALL, Beijing》, 2002年
製作, 王勁松, WANG JINSONG, 18/30

來源

私人收藏

蘇富比, 香港, 2011年4月4日, 拍品編號1019

現藏者購自上述拍賣



611



612

611 SOLD WITHOUT RESERVE

CAO XIAODONG

b. 1961

Untitled

oil on canvas
signed in Chinese and dated 2008
253 by 178 cm; 99% by 70 in.

PROVENANCE

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

HK\$ 20,000-40,000
US\$ 2,600-5,200

曹小冬

無題

油畫畫布
二〇〇八年作

款識
曹小東，2008

來源
香港，一畫廊
現藏者購自上述來源

612

YANG FUDONG

B. 1971

Lock Again No. 1

photograph
Executed in 2004, this work is number 4 out of
edition of 10
86 by 114 cm; 33% by 44% in.

PROVENANCE

Marian Goodman Gallery, Paris
Acquired by the present owner from the above

HK\$ 80,000-120,000
US\$ 10,300-15,400

楊福東

路客再遇1號

照片 鏡框
二〇〇四年作

版數
4/10

來源
巴黎，Marian Goodman 畫廊
現藏者購自上述來源

KUSAMA YAYOI

b. 1929

Pumpkin

acrylic on canvas
signed in English, titled in Japanese and dated 1995 on the
reverse
22.3 by 27.5 cm; 8⁵/₈ by 10³/₄ in.

PROVENANCE

Private Asian Collection

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

HK\$ 800,000-1,500,000
US\$ 103,000-192,000

草間彌生**南瓜**

壓克力畫布 鏡框
一九九五年作

款識

Yayoi Kusama, 1995, 《南瓜》（作品背面）

來源

亞洲私人收藏

此作品附設藝術家工作室所發之藝術品註冊卡



613

KUSAMA YAYOI

b. 1929

Lemon Juice

acrylic on canvas
signed in English, titled in Japanese and dated 1983 on the reverse
53 by 46 cm; 20 $\frac{7}{8}$ by 18 $\frac{1}{8}$ in.

PROVENANCE

Umi Gallery, Tokyo
Acquired by the present owner from the above in 2001

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

HK\$ 3,200,000-4,200,000
US\$ 410,000-540,000

草間彌生

檸檬茶

壓克力畫布 鏡框
一九八三年作

款識

Yayoi Kusama, 1983, 《檸檬茶》（作品背面）

來源

東京，海畫廊
現藏者於2001年購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡

“In front of paint brushes and canvas, my hands react to them and make my work before I think of anything. Then, when the piece is completed, I look at it, and am surprised by the result—always.”

KUSAMA YAYOI

「面對畫筆與畫布，在思考任何事情之前，我的雙手便會呼應回響，著力創作。當我完成作品，觀看創作成果，總令我感到驚喜萬分。」

草間彌生



KUSAMA YAYOI

b. 1929

Infinity Nets

acrylic on canvas
signed and titled in English and dated 1990 on the reverse
91.1 by 73 cm; 35⁷/₈ by 28³/₄ in.

EXHIBITED

San Francisco, Berggruen Gallery, *Abstraction: Stories Told in Shape, Colour and Form*, March - May 2017

PROVENANCE

Private Collection, New York (acquired directly from the artist in 1991)
Private Collection, London
Private Collection
Christie's, London, 26 June, 2013, lot 195
Victoria Miro Gallery, London
Berggruen Gallery, San Francisco
Acquired by the present owner from the above

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

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

US\$ 384,000-640,000

草間彌生

無限網

壓克力畫布 鏡框
一九九〇年作

款識

Yayoi Kusama, 1990, 《Infinity Nets》(作品背面)

展覽

三藩市, Berggruen 畫廊〈抽象: 以形狀、顏色與形態說故事〉
二〇一七年三月至五月

來源

紐約私人收藏 (於1990年直接購自藝術家本人)
倫敦私人收藏
私人收藏
倫敦, 佳士得, 2013年6月26日, 拍賣編號195
倫敦, Victoria Miro 畫廊
三藩市, Berggruen 畫廊
現藏者購自上述來源

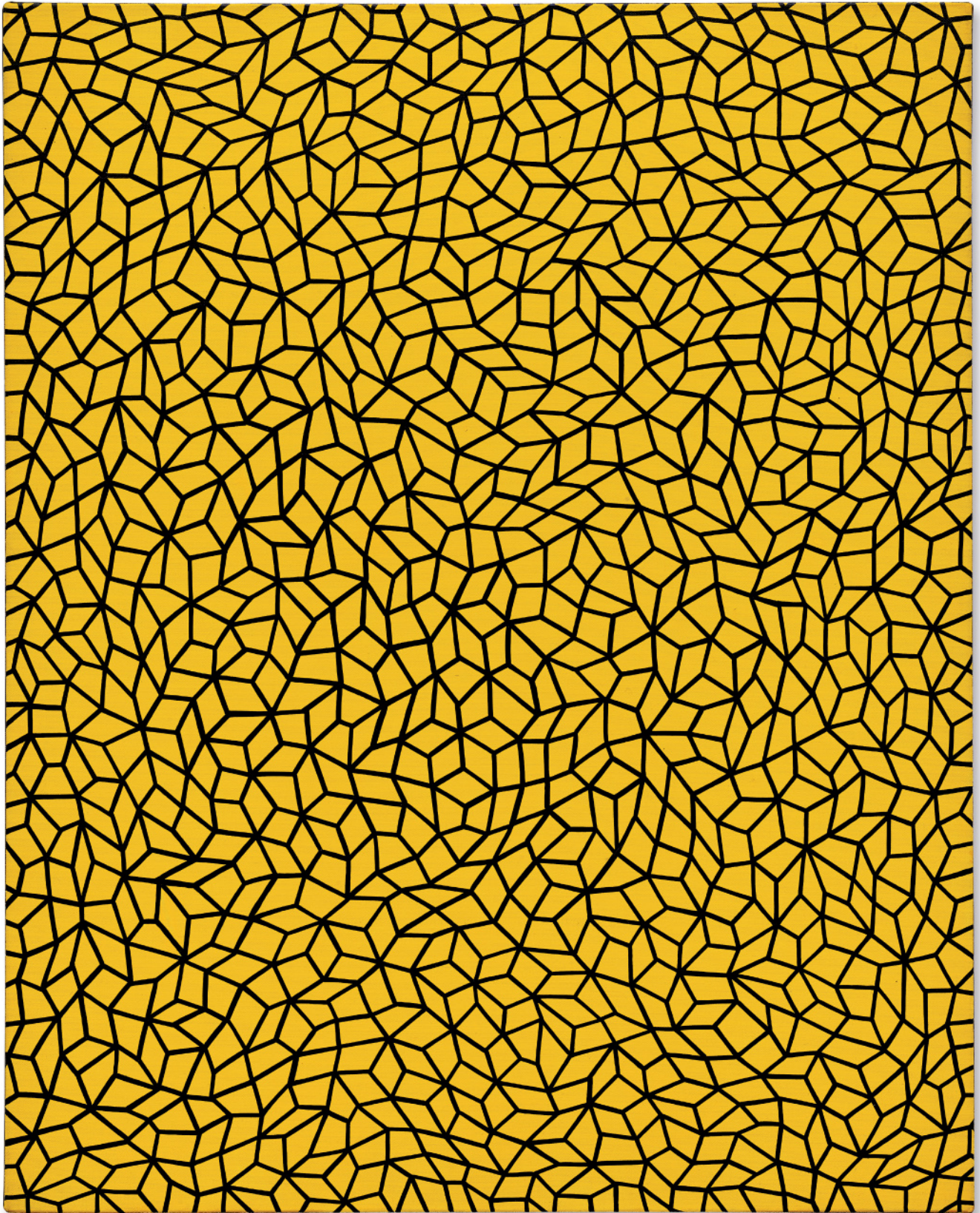
此作品附設藝術家工作室所發之藝術品註冊卡

“My room, my body, the entire universe was filled with [patterns], my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality”

KUSAMA YAYOI

「我的房間、我的身體、整個宇宙都被（圖案）充斥，我被消融了，回到且消失在無盡的時間和絕對的空間中。那不是幻覺而是真實。」

草間彌生



KUSAMA YAYOI

b. 1929

Sunset

acrylic on canvas
signed in English, titled in Japanese and English and dated
1988 on the reverse
53 by 45.5 cm; 20⅞ by 18 in.

PROVENANCE

Private Collection
Est-Ouest Auctions, Tokyo, 18 September 2009, lot 238
Whitestone Gallery, 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\$ 1,400,000-2,400,000

US\$ 180,000-307,000

草間彌生

夕陽

壓克力畫布 畫框
一九八八年作

款識

Yayoi Kusama, 1988, 《Sunset, 夕陽》(作品背面)

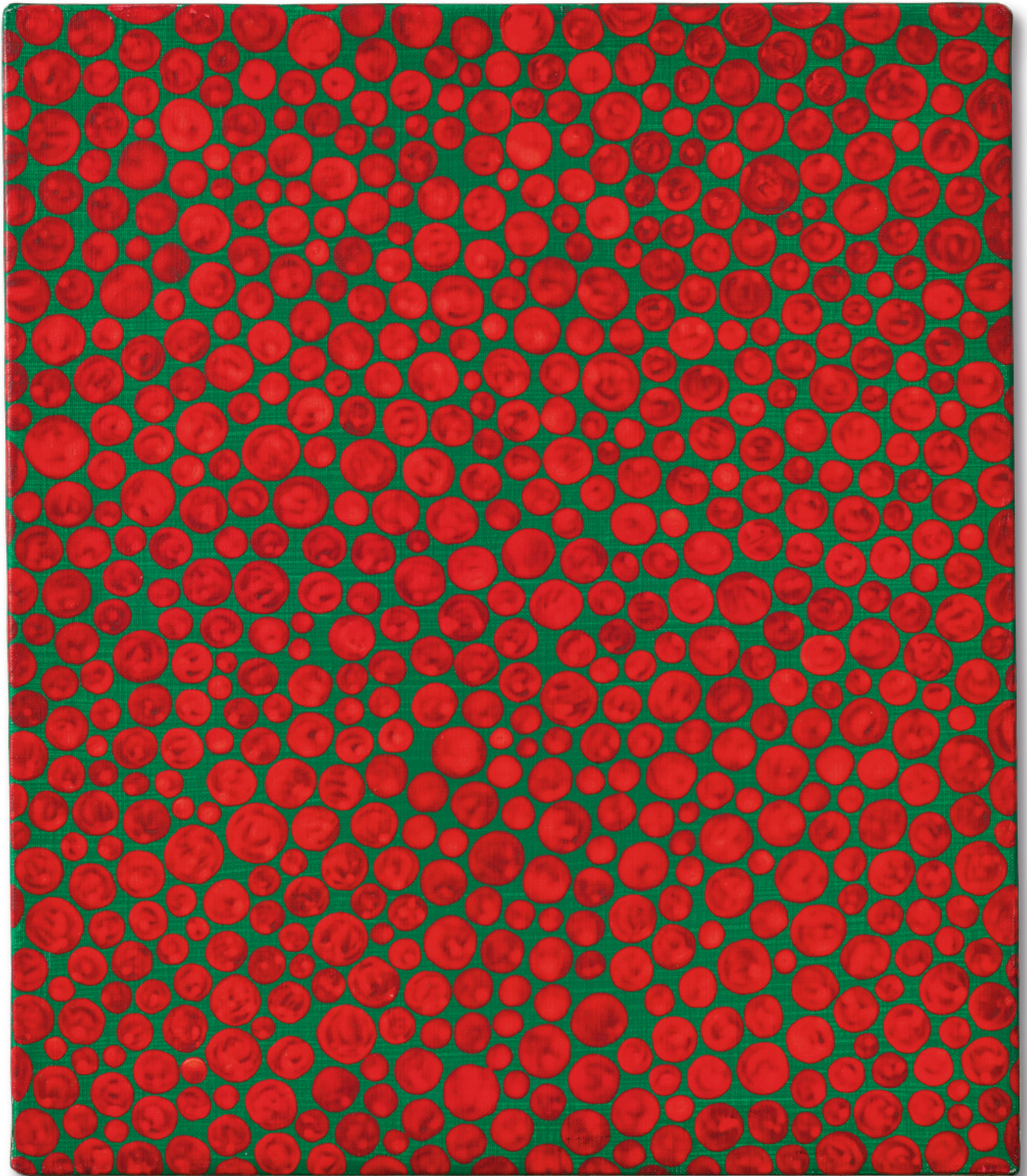
來源

私人收藏
東京, Est-Ouest拍賣, 2009年9月18日, 拍品編號238
東京, 白石畫廊
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

Encapsulating Kusama's ubiquitous polka-dot aesthetic, which the artist regards as a symbol of "love and peace", *Sunset* evinces superior depth, three-dimensionality and texture. The red on green palette brings out the stark power of Kusama's omnipresent dot, which empowered the artist throughout her career as she strived for her place amongst the greatest stars in art history. She said: "I was under the spell of the polka dot nets. Bring on Picasso, bring on Matisse, bring on anybody! I would stand up to them all with a single polka dot. That was the way I saw it, and I had no ears to listen. I was betting everything on this and raising my revolutionary banner against all of history" (*Infinity Net: The Autobiography of Yayoi Kusama*, Tate Publishing, 2011, p. 24).

草間彌生筆下的《夕陽》著色鮮豔炫目，達紅花綠葉之效，映襯倍增畫面立體感，特顯藝術家潛藏圓點群中的筆觸，呈現之張力撼動視覺，彷彿呼應著她在藝壇所掀起的圓點革命。對草間彌生而言，她深植民心的圓點美學象徵了「愛與和平」，並在浩瀚宇宙中有消融自我的潛能：「我的生命也是一個點，是億萬粒子中的一點。我要用天文數字的斑點，編織出一張蒼白虛無的網，在此時此刻提出宣言，消融自我、他者和宇宙的一切。」圓點意味著她面對藝術世界的堅定立場，並奠定其重要地位，見證她致力躋身藝壇翹楚之列。她曾言：「我中了圓點網的魔咒。來吧，畢加索！來吧，馬蒂斯！任何人都來吧！我會以圓點面對他們。這是我的一切，也義無反顧。我要孤注一擲，舉起對抗歷史的革命旗幟。」（〈無限網：草間彌生自傳〉（泰特出版社，二〇一一年）24頁）



616

KUSAMA YAYOI

b. 1929

Pumpkin

mixed media

signed and titled in English and dated 1998 on the underside
30.5 (H) by 27 by 20.5 cm; 12 (H) by 10⁵/₈ by 8 in.

PROVENANCE

Ota Fine Arts, Tokyo

Private Collection

Seoul, Seoul Auction, 24 November 2014, Lot 43

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\$ 900,000-1,500,000**US\$ 116,000-192,000****草間彌生****南瓜**

綜合媒材

一九九八年作

款識

Yayoi Kusama, 《Pumpkin》, 1998 (作品底部)

來源

東京, Ota Fine Arts

私人收藏

首爾, 首爾拍賣, 二〇一四年十一月二十四日, 拍品編號43

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



617

KUSAMA YAYOI

b. 1929

Increment in the Spring

acrylic, synthetic fibre, plastic and stuffed fabric in wooden box construction

signed in English, titled in Japanese and dated 1986 on the underside

100 (H) by 60 by 30 cm; 39½ (H) by 23⅝ by 11⅞ in.

EXHIBITED

Hong Kong, Sotheby's S|2 Gallery Selling Exhibition, *Yayoi Kusama - Hong Kong Blooms in My Mind*, May 2012, p. 49 (illustrated in colour)London, Sotheby's S|2 Gallery, *Traumata - Bourgeois/Kusama*, February - April 2017, p. 61 (illustrated in colour)

PROVENANCE

Ota Fine Arts, Tokyo

Sotheby's Hong Kong, S|2 Gallery Selling Exhibition, *Yayoi Kusama - Hong Kong Blooms in My Mind*, May 2012

Private Collection (acquired from the above selling exhibition)

Acquired by the present owner from the above

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

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

US\$ 231,000-359,000

草間彌生

春盛

壓克力、合成纖維、塑料、填充布及木框

一九八六年作

款識

Yayoi Kusama, 1986, 《春盛》(作品底部)

展覽

香港, 蘇富比S|2畫廊〈草間彌生—花兒在我心中為香港綻放〉二〇一二年五月, 49頁(彩色圖版)

倫敦, 蘇富比S|2畫廊〈Trauma—Bourgeois/Kusama〉二〇一七年二月至四月, 61頁(彩色圖版)

來源

東京, Ota Fine Arts

香港, 蘇富比S|2畫廊〈草間彌生—花兒在我心中為香港綻放〉二〇一二年五月

私人收藏(購自上述展售會)

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

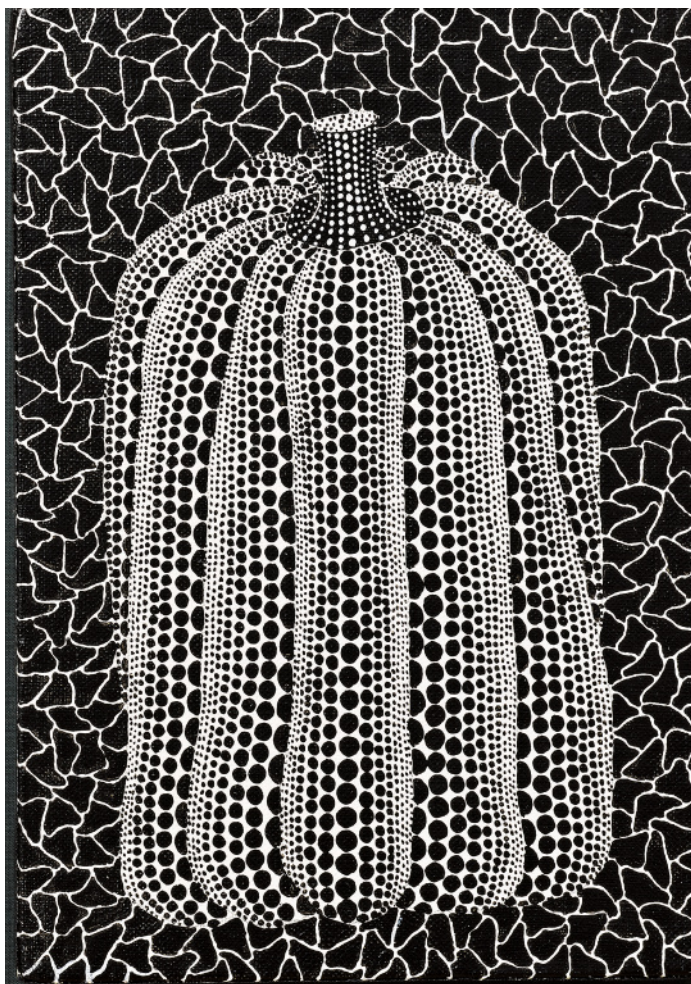
“She is an angel blessed with an innocent, rare intelligence and an iron will who has made friends with the devil who has failed to overpower her. Kusama's simple but complex world is an endless enigma that will always be beyond my understanding.”

ROBERT NICKAS

「她是擁有純真和罕有智慧的天使，她以鋼鐵般的意志與魔鬼打交道，連魔鬼都無法戰勝她。草間彌生的世界單純又複雜，是我永遠無法理解的謎團。」

Robert Nickas





619

619

KUSAMA YAYOI

b. 1929

Pumpkin

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

22 by 16 cm; 8 $\frac{5}{8}$ by 6 $\frac{1}{4}$ in.

PROVENANCE

Private Collection

Mallet Japan, Tokyo, 26 October 2007, lot 57

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\$ 380,000-550,000

US\$ 48,700-70,500

草間彌生

南瓜

壓克力畫布 畫框

一九九一年作

款識

Yayoi Kusama, 1991, 《南瓜》(作品背面)

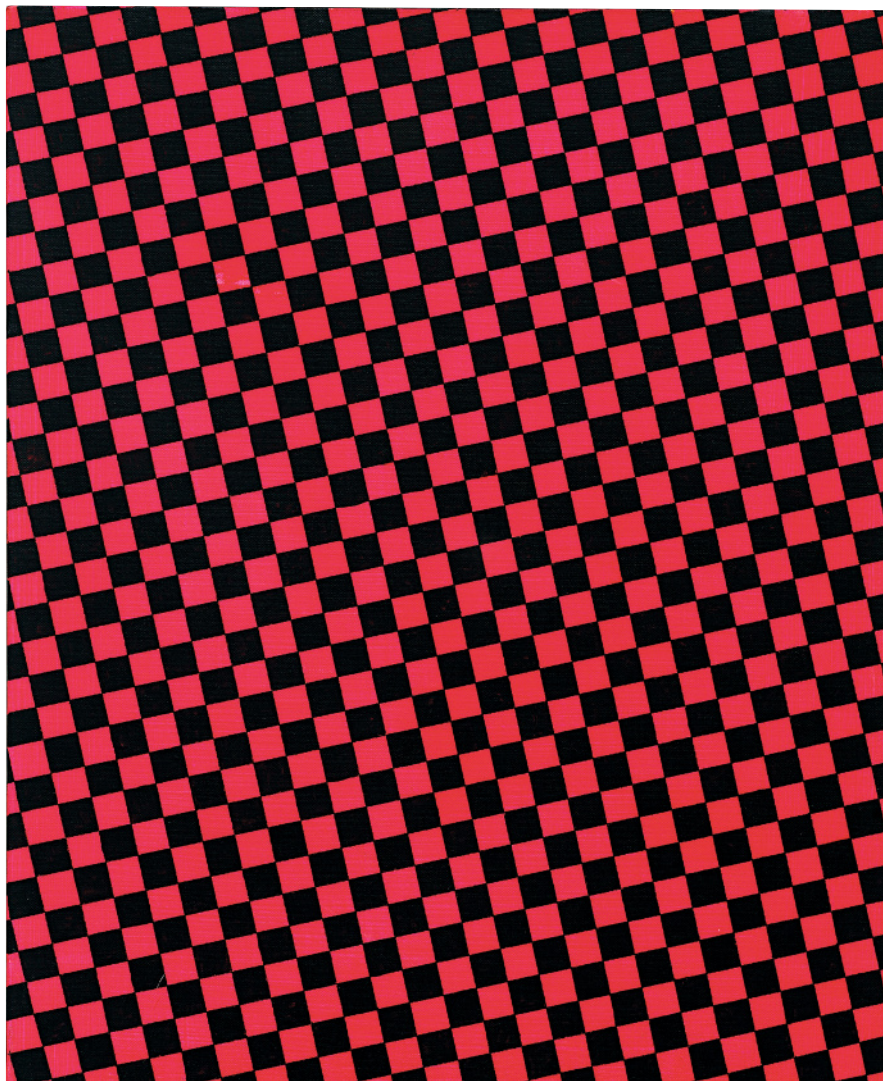
來源

私人收藏

東京, Mallet拍賣, 2007年10月26日, 拍品編號57

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



620

620

KUSAMA YAYOI

b. 1929

Infinity Nets - Toward the 21st Century

acrylic on canvas
signed in English, titled in Japanese and dated 1988 on the reverse
65 by 52.5 cm; 25½ by 20¾ in.

PROVENANCE

Private Collection
Est-Ouest Auctions, Hong Kong, 26 November 2009, lot 440
Borobudur Fine Art Auction, Singapore, 23 October 2011, lot 526
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\$ 400,000-600,000
US\$ 51,500-77,000

草間彌生

無限網（前往21世紀）

壓克力畫布 鏡框
一九八八年作

款識

Yayoi Kusama, 1988, 《無限網（前往21世紀）》（作品背面）

來源

私人收藏
香港, Est-Ouest拍賣, 2009年11月26日, 拍品編號440
新加坡, Borobudur拍賣, 2011年10月23日, 拍品編號526
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



WALTZING NETS AND DOTS: RARE PRINTS FROM A DISTINGUISHED KUSAMA COLLECTION

'Waltzing Nets and Dots: Rare Prints from a Distinguished Kusama Collection' (**Lot 621-639**) presents an exhilarating collection of 19 rare Kusama prints from the early 1980s. Cherry-picked and assembled since 2006, the selection reflects Kusama's returned interest in paintings as she revisited the leitmotifs prevalent throughout her career in the form of highly coveted editioned productions. Bringing together the artist's most iconic motifs including the pumpkin, the hat, the dress and lemon squash, the collection is a visual carnival of her internationally celebrated oeuvre of infinity nets and polka dots combined, created at a time during which Kusama took periodic departure from her monumental installations and large-scale performances for which she was lauded for in New York.

Particularly worth mentioning from the present collection are *Pumpkin* (**Lot 622**) and *Endless* (**Lot 639**). An edition of *Endless* forms part of the permanent collection of Museum of Modern Art, New York, whereas editions of both works were included in *Yayoi Kusama: A Retrospective* at the Center for International Contemporary Arts, New York in 1990.

After an absence of more than 20 years from the art scene in Japan, the 1980s marks a comprehensive reengagement of the artist with the audience of her native home after returning to Tokyo from the United States. The period saw the stylistic renewal of Kusama's signature artistic vocabulary as her interlocking grids of infinity nets and colonies of polka dots blast and bloom on the same pictorial plane for the first time. Not only are they rendered in more flamboyant colours and stylized patterns, their union also imbued the compositions with a new figurative language. No longer subdued into one homogeneous myriad of crystalised forms or bulbous dots, Kusama's depicted subjects are brought upfront under this new optical ensemble. Their re-contextualisation seems to allude to the alternate fictive universe presented in the range of novels that Kusama was fervently publishing throughout the 80s, through which the artist eventually acquired cult status among Japan's literary vanguard.

Highly sought-after yet rarely seen in the market, the present collection of prints sees the paving of Kusama's eventual stellar ascent into international prominence in the late 1980s onwards. Invigorating in colour and lighthearted in subject matter, this heartfelt collection of rare gems feature a remarkable variety of much beloved motifs appealing to every taste while encapsulating Kusama's long-running investigations into identity and psychological experience manifested in awe-inspiring precision and unflinching passion.

無限網與圓點的華爾茲： 知名草間彌生珍罕版畫收藏

「無限網與圓點的華爾茲：知名草間彌生珍罕版畫收藏」（拍品編號621-639）呈獻共十九張草間彌生創作於二十世紀八十年代早期的稀珍限量版畫。從二〇〇六年收集至今，此精選收藏匯聚了草間彌生的創作精粹，除了呈現其遐邇聞名的無限網與圓點作畫風格，更涵蓋備受藏家追捧的南瓜、帽子、裙子、檸檬茶等一系列在藝術家的職業生涯中極具代表性的圖像。它們反映了草間彌生暫別其活躍於紐約時廣受讚譽的大型裝置及行為表演藝術，重新回歸繪畫創作。

八〇年代對闊別日本藝壇逾二十年的草間彌生別具標誌性。從美國歸國定居後，藝術家積極地舉辦及參與國內展覽，使其本土知名度與日俱增。草間彌生一邊鞏固她在藝術界的地位，一邊對其別樹一幟的藝術語彙進行重新思考。以此版畫收藏為例，作品首次展現了縱橫交錯的無限網與密密麻麻的圓點圖案於同一畫面上雙雙綻放，互相輝映。它們除了在著色上更為鮮豔炫目，圖案風格亦越趨統一，更在構圖上融匯了嶄新的具象表現，使藝術家筆下的主題於畫面上更鮮明特出，不再隱藏於均勻分佈的網簾或圓點叢群中。八〇年代不但見證了草間彌生在作畫手法上的演變，亦同時展現了她對文字創作的滿腔熱忱，透過相繼出版的七本小說，獲得日本文壇先驅的認可和推崇。前後兩者的同步進行彷彿偶然，卻又暗暗意味著無形的藝文交流，折射草間彌生多元的才華。

此稀有收藏中的《南瓜》（拍品編號622）和《無盡》（拍品編號639）尤其值得關注。兩張版畫的另一版數曾於紐約國際當代藝術中心一九九〇年舉辦的〈草間彌生回顧展〉中展出過，而《無盡》的另一版數更被納入為現代藝術博物館館藏。

在創作此系列版畫的十年間，草間彌生廣泛地在日本以及全球展出她的作品，為其於八〇年代後期起續漸揚名國際而奠下基礎。此版畫珍藏囊括藝術家鍾愛的創作圖像，構圖色彩豐富淳盈，題材愉悅多樣，並體現草間彌生如何透過細緻精準的繪畫技巧和對藝術湧泉般的澎湃熱情，致力探討自我、身份與心理體驗和變化，可見收藏心思獨妙，意義非凡，恰供藏家各取其好，一飽眼福。

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph and collage

signed in English, titled in Japanese, dated 1982 and numbered 13/100

edition of 13/100

image size: 15.6 by 22.6 cm; 6¼ by 9 in.

paper size: 27 by 33.5 cm; 10⅝ by 3½ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.15 (illustrated in colour)

HK\$ 60,000-100,000

US\$ 7,700-12,800

草間彌生

南瓜

版畫拼貼

一九八二年作

款識

13/100, 南瓜, yayoi Kusama, 1982

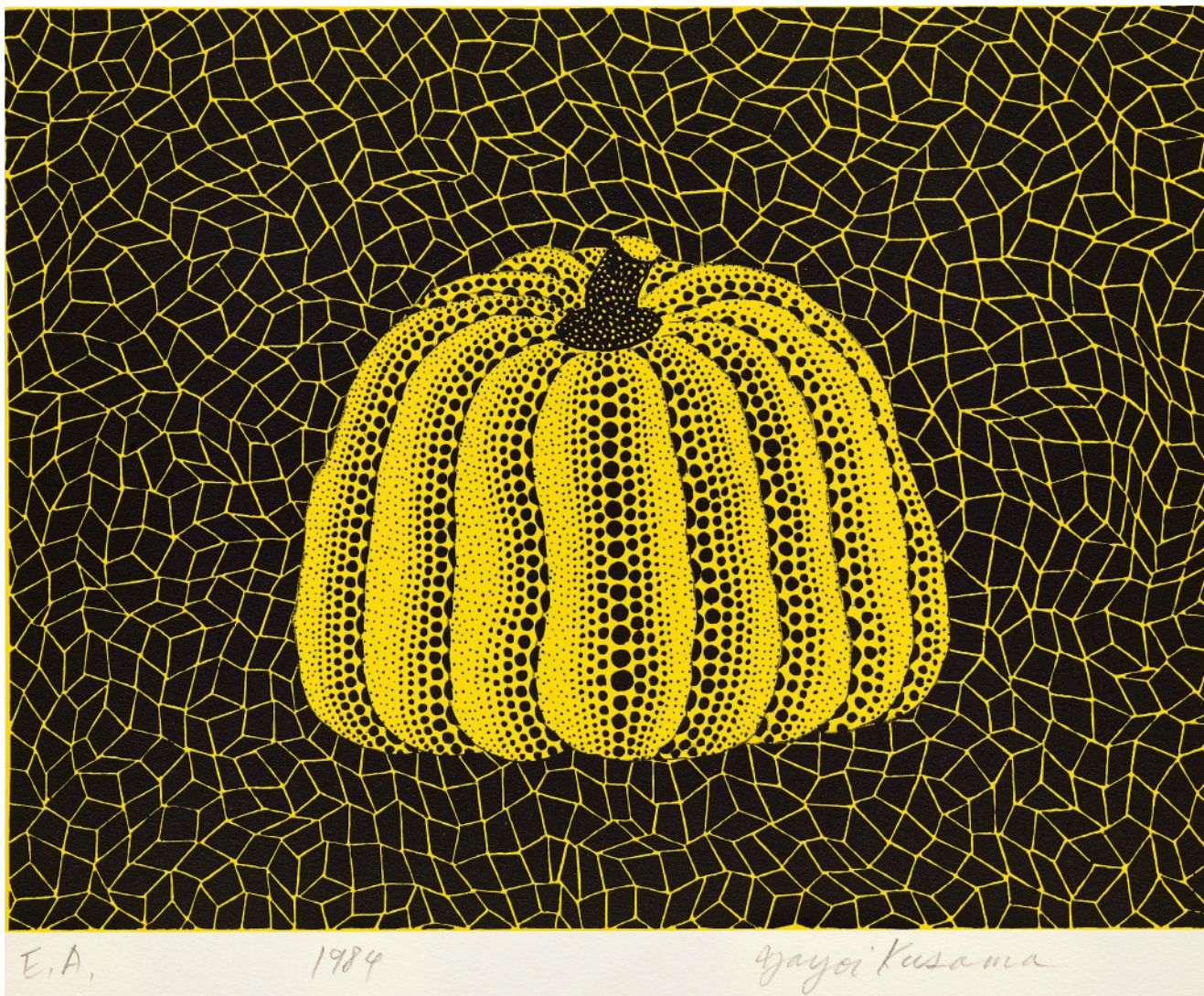
版數 13/100

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), 15頁(彩色圖版)



621



622

622

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph

signed in English, titled in Japanese, dated 1984 and numbered E.A.

edition of 30

image size: 31.2 by 40.7 cm; 79¼ by 16 in.

paper size: 43 by 56.5 cm; 17 by 22¼ in.

EXHIBITED

USA, New York, The Center for International Contemporary Arts, Yayoi Kusama: A Retrospective, 27 September 1989 – 31 January 1990, p. 57, no. 35 (another edition exhibited illustrated)

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.34 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

南瓜

版畫

款識

E.A., 1984, yayoi Kusama

版數

30

展覽

美國，紐約，國際當代藝術中心〈草間彌生：回顧展〉一九八九年九月二十七日至一九九〇年一月三十一日，57頁，編號35（彩色圖版）（另一版數）

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），34頁（彩色圖版）



623

623

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph

signed in English, dated 1984 and numbered 21/30
edition of 21/30

image size: 31.2 by 40.7 cm; 12¼ by 16 in.

paper size: 43 by 56.5 cm; 17 by 22¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan,
2011, p.35 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

南瓜

版畫

一九八二年作

款識

21/30, 1984, yayoi Kusama

版數

21/30

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), 35頁(彩色圖版)



624

624

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph

signed in English, dated 1984 and numbered 11/30

edition of 11/30

image size: 31.2 by 40.7 cm; 12¼ by 16 in.

paper size: 43 by 56.5 cm; 17 by 22¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.34 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

南瓜

版畫

款識

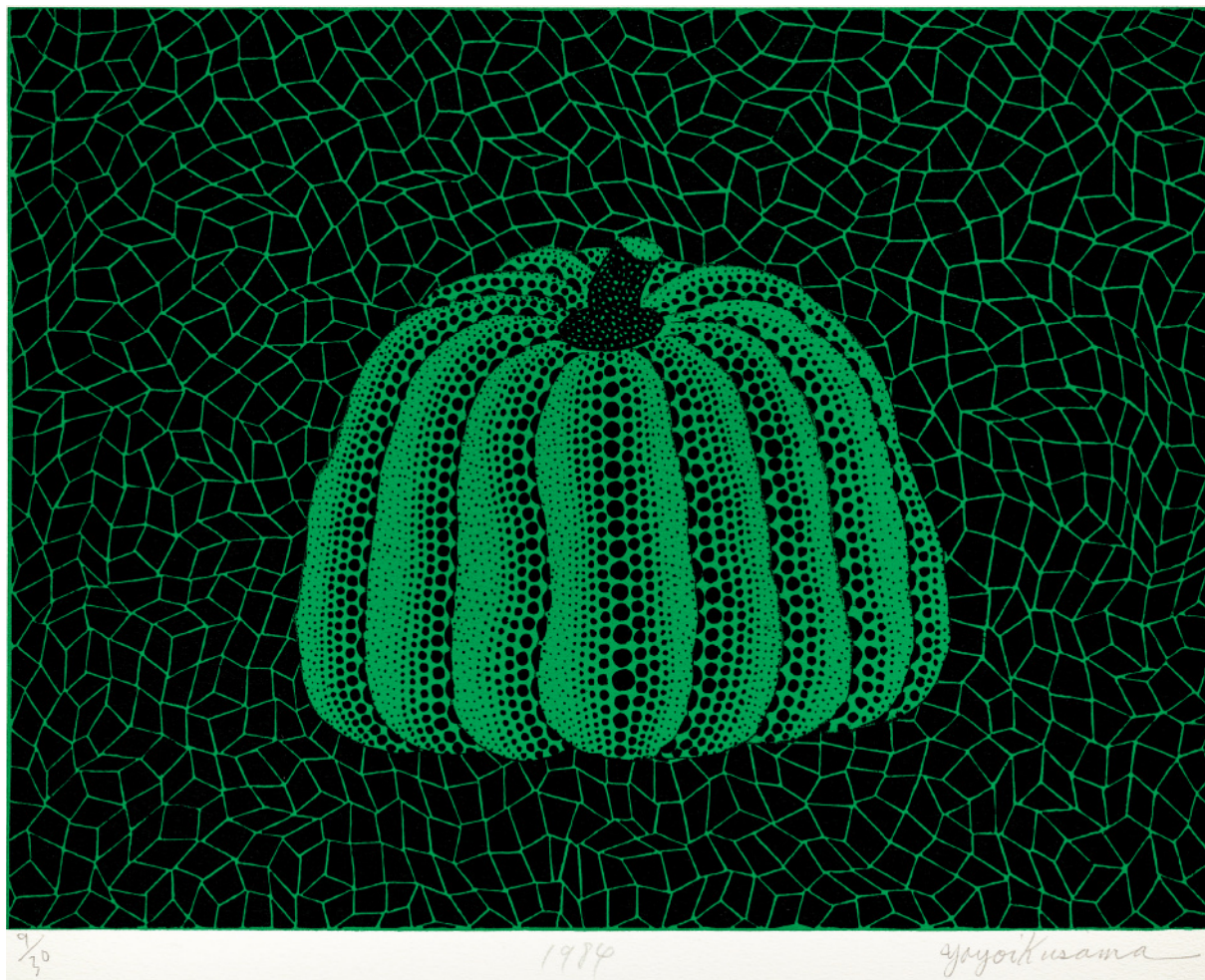
11/30, 1984, yayoi Kusama

版數

11/30

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), 34頁(彩色圖版)



625

625

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph

signed in English, dated 1984 and numbered 9/30

edition 9/30

image size: 31.2 by 40.7 cm; 79¼ by 16 in.

paper size: 43 by 56.5 cm; 17 by 22¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.35 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

南瓜

版畫

款識

9/30, 1984, yayoi Kusama

版數

9/30

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), 35頁(彩色圖版)



626

626

KUSAMA YAYOI

b. 1929

Pumpkin

screenprint

signed in English, titled in Japanese, dated 1982 and numbered
38/50

edition of 38/50

image size: 68.6 by 55 cm; 27 by 21¾ in.

paper size: 86 by 63 cm; 33⅞ by 24¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan,
2011, p.20 (illustrated in colour)

HK\$ 150,000-200,000

US\$ 19,200-25,600

草間彌生

南瓜

絲網印刷

款識

38/50, 1982, 南瓜, yayoi Kusama

版數

38/50

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), 20頁(彩色圖版)



627

627

KUSAMA YAYOI

b. 1929

Pumpkin

lithograph and collage

signed in English, titled in Japanese, dated 1982 and numbered 5/75

edition of 5/75

image size: 57.7 by 47.7 cm; 22¾ by 18⅞ in.

paper size: 65.5 by 51 cm; 25⅞ by 20 in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.14 (illustrated in colour)

HK\$ 120,000-180,000

US\$ 15,400-23,100

草間彌生

南瓜

版畫拼貼

款識

5/75, yayoi Kusama, 1982

版數

5/75

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), 14頁(彩色圖版)



628

628

KUSAMA YAYOI

b. 1929

Lemon Squash

screenprint

signed in English, titled in Japanese, dated 1984 and numbered 12/100

edition of 12/100

image size: 53 by 45.5 cm; 20 7/8 by 18 in.

paper size: 61 by 53.5 cm; 24 by 21 in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.30, (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

檸檬雜飲

絲網印刷

一九八四年作

款識

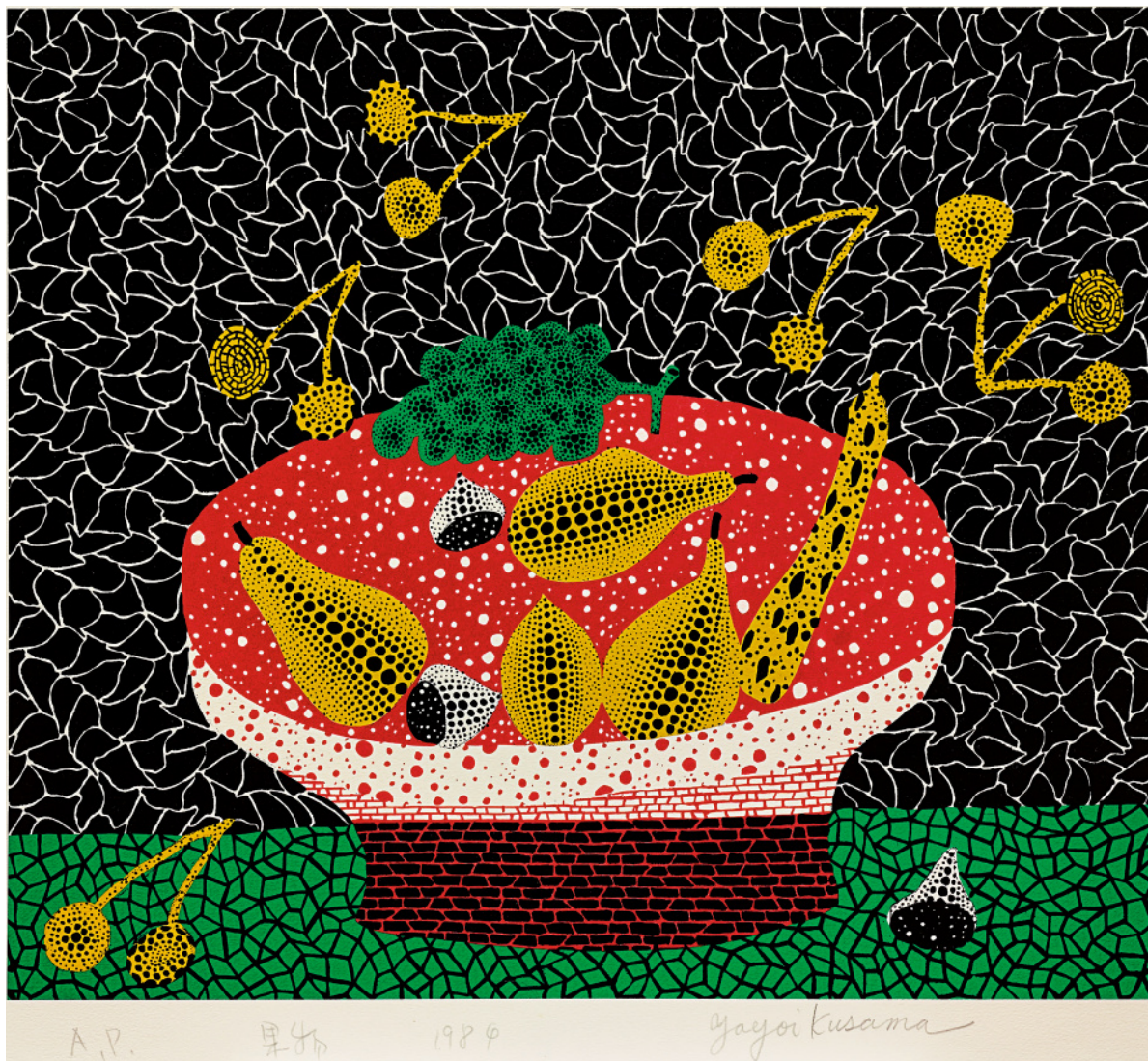
12/100, 1984, yayoi Kusama

版數

12/100

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），30頁（彩色圖版）



629

629

KUSAMA YAYOI

b. 1929

Fruits

screenprint

signed in English, titled in Japanese, dated 1984 and numbered A.P.

edition of 100

image size: 45.4 by 53 cm; 17 7/8 by 20 7/8 in.

paper size: 53.5 by 61 cm; 21 by 24 in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.29 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

果物

絲網印刷

款識

A.P., 果物, 1984, yayoi Kusama

版數

100

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), 29頁(彩色圖版)



630

630

KUSAMA YAYOI

b. 1929

Fish

signed in English, dated 1986 and numbered 58/75
edition of 58/75

image size: 46 by 53.5 cm; 18½ by 21 in.

paper size: 54 by 61.8 cm; 21¼ by 8¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.59 (illustrated in colour)

PROVENANCE

OTA Fine Arts, Tokyo

Acquired by the present owner from the above

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

魚兒

絲網印刷

一九八六年作

款識

1986, Yayoi Kusama

版數

58/75

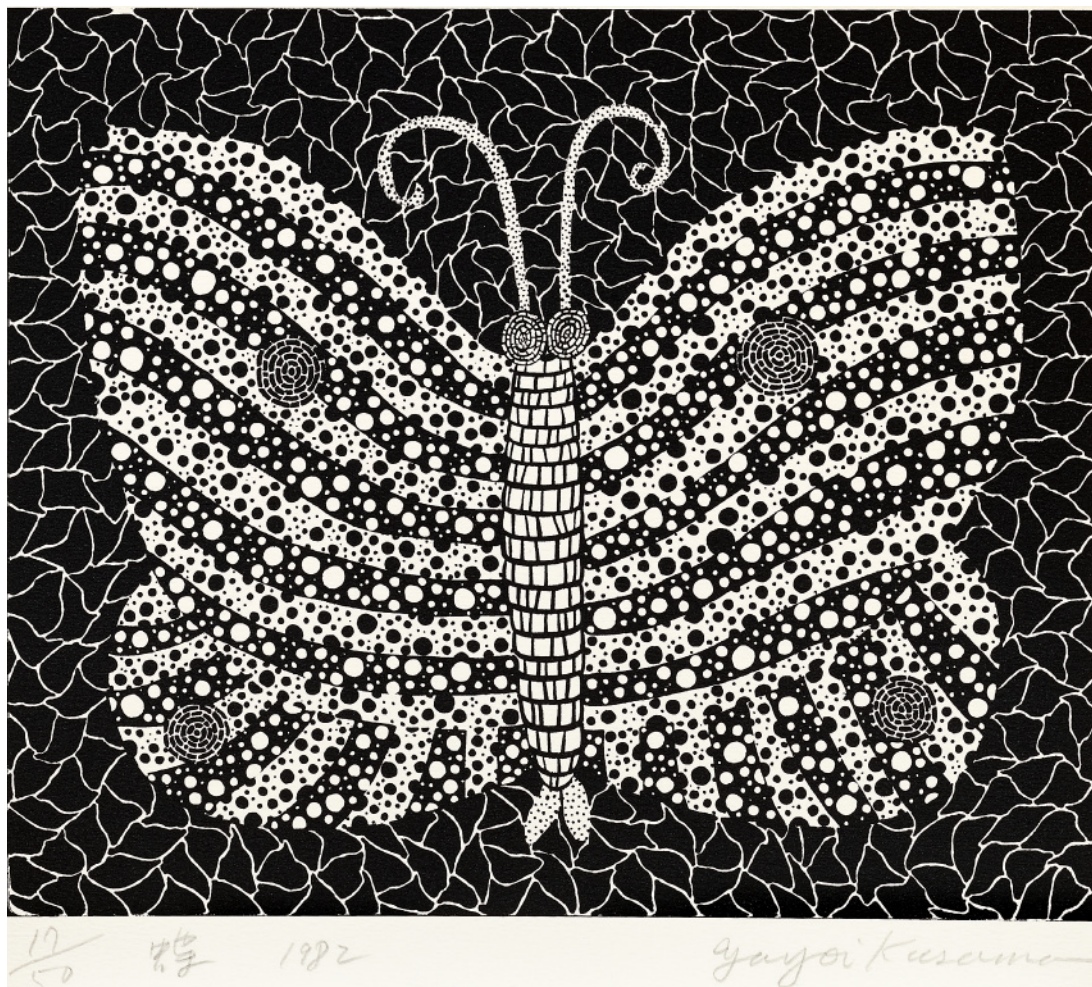
出版

〈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), 59 頁(彩色圖版)

來源

OTA Fine Arts, 東京

現藏者購自上述來源



631

631

KUSAMA YAYOI

b. 1929

Butterfly

screenprint

signed in English, titled in Japanese, dated 1982 and numbered 17/50

edition of 17/50

image size: 26.8 by 32.1 cm; 10½ by 12⅝ in.

paper size: 33 by 40 cm; 13 by 15¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.21 (illustrated in colour)

HK\$ 40,000-60,000

US\$ 5,200-7,700

草間彌生

蝶

絲網印刷

一九八二年作

款識

17/50, 蝶, 1982, yayoi Kusama

版數 17/50

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), 21頁(彩色圖版)



632

632

KUSAMA YAYOI

b. 1929

Hat

screenprint

signed in English, titled in Japanese, dated 1982
and numbered 7/50

edition of 7/50

55.2 by 68.7 cm; 21¾ by 27 in.

62.5 by 81 cm; 24⅝ by 31⅞ in.

LITERATURE

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

HK\$ 50,000-80,000

US\$ 6,400-10,300

草間彌生

帽子

絲網印刷

一九八二年作

款識

7/30, 1982, 帽子, yayoi Kusama

版數

7/50

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)



633

633

KUSAMA YAYOI

b. 1929

Dress

lithograph and collage

signed in English, titled in Japanese, dated 1982
and numbered 59/75

edition of 59/75

image size: 58.6 by 47.8 cm; 23 by 18¾ in.

paper size: 69 by 56 cm; 27⅞ by 22 in.

LITERATURE

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

HK\$ 50,000-100,000

US\$ 6,400-12,800

草間彌生

裙子

版畫拼貼
一九八二年作

款識
59/75, yayoi Kusama 1982

版數
59/75

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)

634

KUSAMA YAYOI

b. 1929

Shoes

screenprint
signed in English, titled in Japanese, dated 1984
and numbered A.P.
edition of 100
image size: 45.5 by 53 cm; 18 by 20 7/8 in.
paper size: 53.5 by 61 cm; 21 by 24 in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing,
Tokyo, Japan, 2011, p.28 (illustrated in colour)

HK\$ 60,000-120,000

US\$ 7,700-15,400

草間彌生

鞋

絲網印刷
一九八四年作

款識
A.P., 靴, 1984, yayoi Kusama

版數
100

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), 28頁(彩色圖版)



634



635

635

KUSAMA YAYOI

b. 1929

Pumpkin Army

etching

signed in English, titled in Japanese, dated 1985 and numbered 49/50

edition of 49/50

image size: 27.8 by 42.4 cm; 11 by 16¾ in.

paper size: 45.6 by 62.6 cm; 18 by 24⅝ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.50 (illustrated in colour)

HK\$ 35,000-55,000

US\$ 4,500-7,100

草間彌生

南瓜軍團

版畫

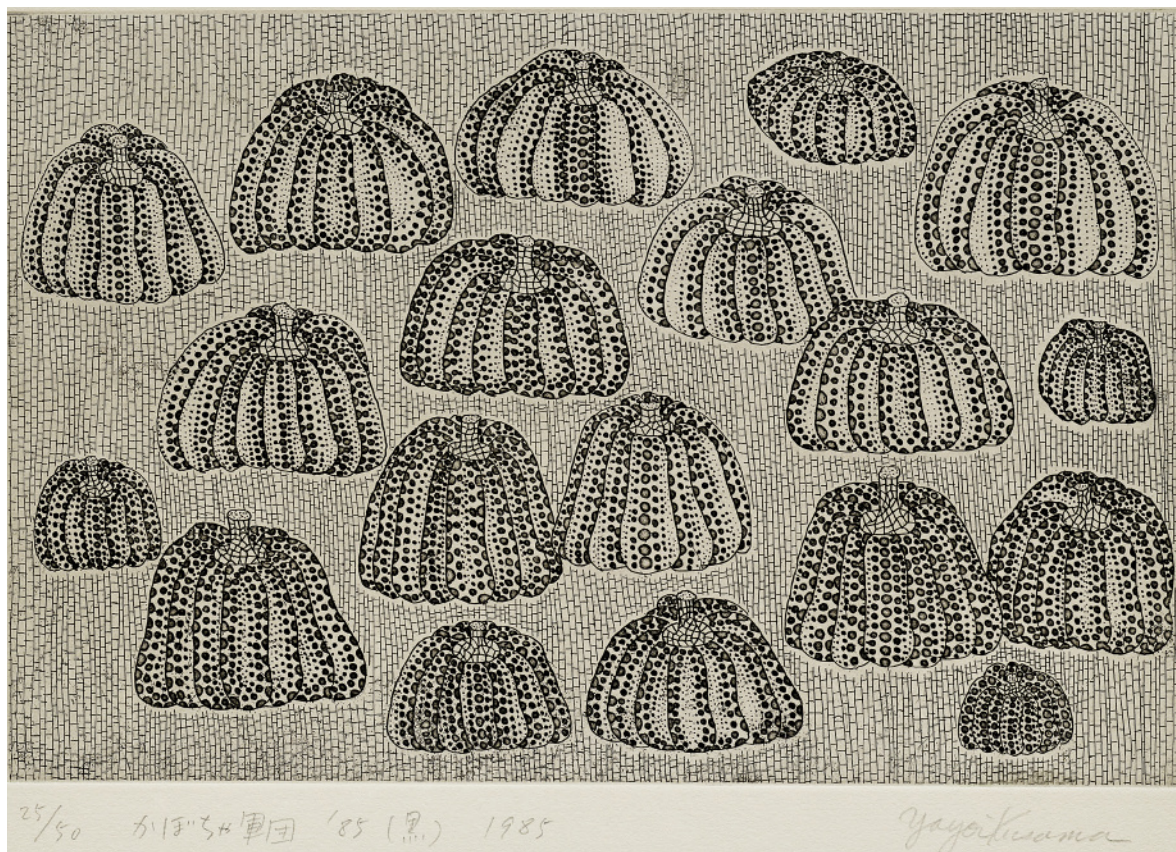
一九八四年作

款識

49/50, 1985, yayoi Kusama

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), 50頁(彩色圖版)



636

636

KUSAMA YAYOI

b. 1929

Pumpkin Army

etching

signed in English, titled in Japanese, dated 1985 and numbered 25/50

edition of 25/50

image size: 27.8 by 42.4 cm; 11 by 16¾ in.

paper size: 46 by 63 cm; 18½ by 24¾ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.50 (illustrated in colour)

HK\$ 35,000-55,000

US\$ 4,500-7,100

草間彌生

軍団

版畫

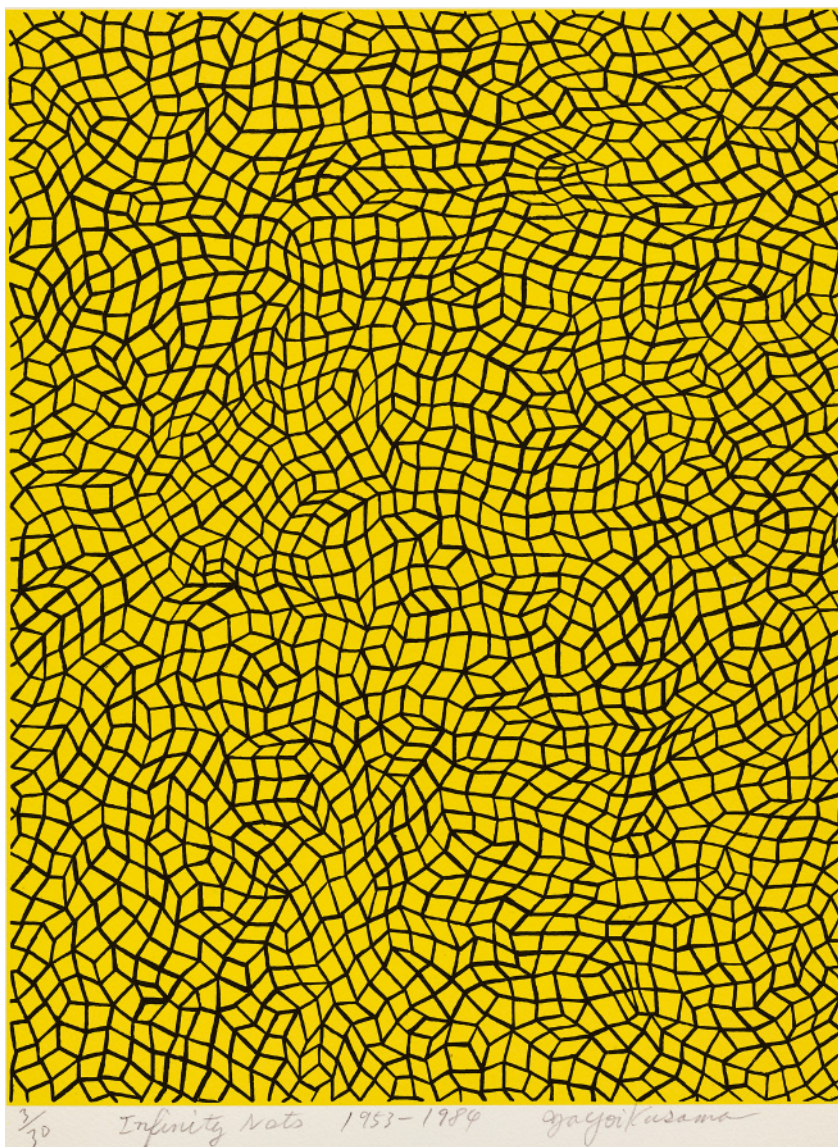
一九八五年作

款識

25/50, 1985, yayoi Kusama

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), 50頁(彩色圖版)



637

637

KUSAMA YAYOI

b. 1929

Infinity Nets

lithograph

signed and titled in English, dated 1953-1984, numbered 3/30
edition of 3/30

image size: 40.5 by 31 cm; 16 by 12¼ in.

paper size: 56.5 by 43 cm; 22¼ by 17 in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan,
2011, p.37, (illustrated in colour)

HK\$ 30,000-40,000

US\$ 3,850-5,200

草間彌生

無限的網

版畫

一九五三至一九八四年作

款識

3/30, Infinity Nets, 1953-1984, yayoi Kusama

版數

3/30

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），37頁（彩色圖版）

638

KUSAMA YAYOI

b. 1929

Infinity Nets

lithograph

signed and titled in English, dated 1953-1984, numbered 21/30
edition of 21/30

image size: 31 by 40.5 cm; 12¼ by 16 in.

paper size: 43.5 by 56.5 cm; 17½ by 22¼ in.

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.38, (illustrated in colour)

HK\$ 20,000-30,000

US\$ 2,600-3,850

草間彌生

無限的網

版畫

一九五三至一九八四年作

款識

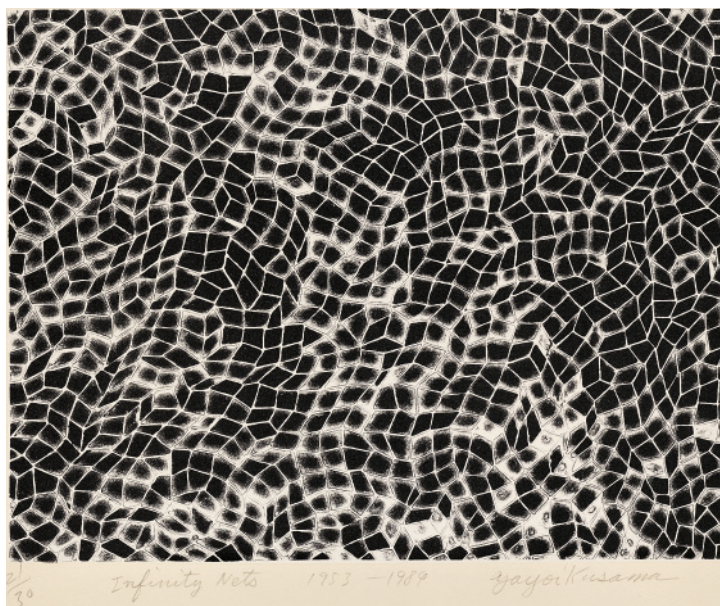
21/30, Infinity Nets, 1953-1984, yayoi Kusama

版數

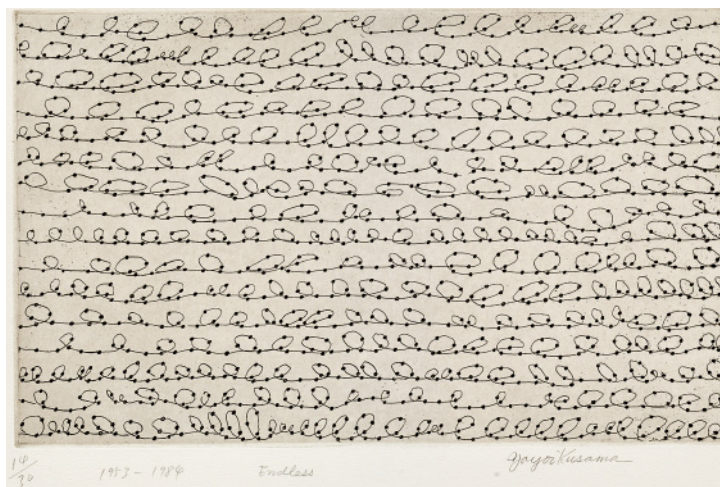
21/30

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), 38頁(彩色圖版)



638



639

639

KUSAMA YAYOI

b. 1929

Endless

etching

signed and titled in English, dated 1953-1984, numbered 14/30
edition of 14/30

image size: 27.5 by 45 cm; 10⅞ by 17¾ in.

paper size: 45.5 by 63 cm; 18 by 24⅞ in.

EXHIBITED

USA, New York, The Center for International Contemporary Arts, Yayoi Kusama: A Retrospective, 27 September 1989 – 31 January 1990, p. 57, no. 34 (another edition exhibited illustrated)

LITERATURE

Yayoi Kusama Prints 1979-2011, ABE Publishing, Tokyo, Japan, 2011, p.44 (illustrated in colour)

HK\$ 20,000-30,000

US\$ 2,600-3,850

草間彌生

無盡

版畫

一九五三至一九八四年作

展覽

美國, 紐約, 國際當代藝術中心〈草間彌生: 回顧展〉一九八九年九月二十七日至一九九〇年一月三十一日, 57頁, 編號34(彩色圖版)(另一版數)

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), 44頁(彩色圖版)

NARA YOSHITOMO

b. 1959

Sleepless Night Sitting

mixed media

Executed in 2007, edition of 96/300

28 (H) by 15 by 17 cm; 11 (H) by 6 by 6⁵/₈ in.

PROVENANCE

Private Asian Collection

This work is accompanied with a wooden certificate signed by the artist and an original wooden box

HK\$ 150,000-240,000

US\$ 19,200-30,700

奈良美智

失眠夜（坐著）

綜合媒材

二〇〇七年作

版數

96/300

來源

亞洲私人收藏

此作品附藝術家親簽之木質保證書及作品原裝紙盒



640

NARA YOSHITOMO

b. 1959

Four of Swords

lithograph

Executed in 2015, this work is number 3 from an edition of 7 + 3 AP

Image Size: 25 by 18 cm; 9 $\frac{7}{8}$ by 7 in.Paper Size: 50 by 40 cm; 19 $\frac{3}{4}$ by 15 $\frac{3}{4}$ in.

EXHIBITED

Virginia, Virginia Museum of Contemporary Art, *Contemporary Magic: A Tarot Deck Art Project*, May - August 2013

HK\$ 10,000-20,000

US\$ 1,300-2,600

奈良美智

四把劍

版畫 鏡框

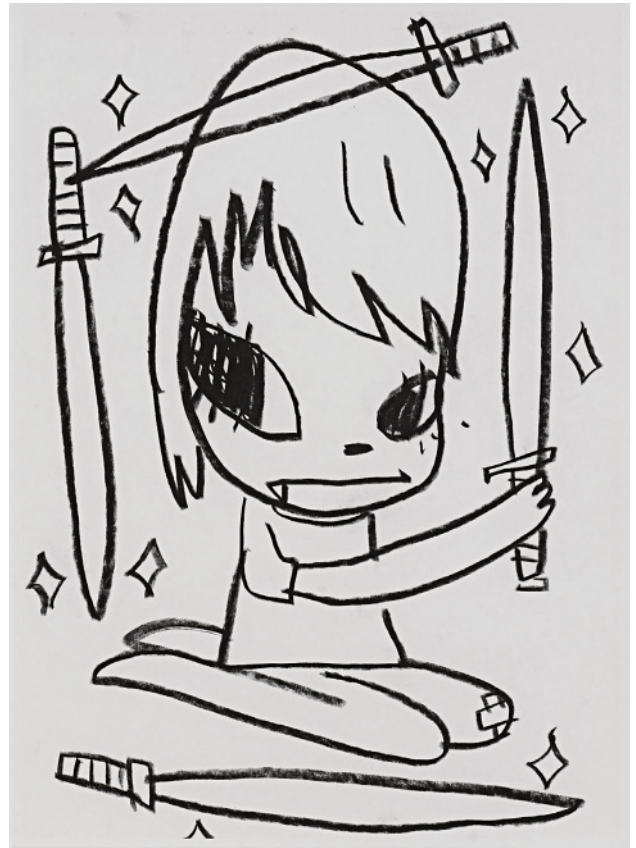
二〇一五年作

版數 3/7 + 3 AP

展覽

維珍尼亞，維珍尼亞當代藝術博物館〈當代魔術：塔羅牌甲板藝術項目〉二〇一三年五月至八月

642



641

HAJIME SORAYAMA AND KAWS

b. 1947 and b. 1974

No Future Companion (Black Chrome)

metallised plastic

incised with two artists' signatures, dated 2008 and numbered 73/500 underneath

metallised plastic

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 (another example exhibited illustrated)

PROVENANCE

Private Collection

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

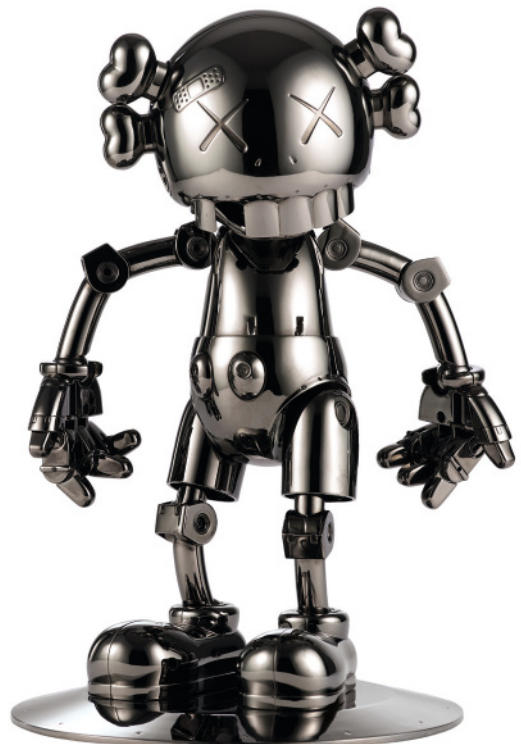
OriginalFake EDITION, 73/500, KAWS, Sorayama, MEDICOM TOY 2008, MADE IN CHINA (作品底部)

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，（另一版數）

來源

私人收藏



642



643

643

FRANCIS BACON

1909 - 1992

Portrait of George Dyer Riding a Bicycle

printed with the artist's signature on a label affixed to the reverse and numbered 101/150 on the reverse
Executed in 1966, this work is number 101 from an edition of 150 published by The Estate of Francis Bacon and Heni Productions in 2015
198 by 147 cm; 75 by 58 in.

PROVENANCE

Fondation Beyeler, Basel
Private Collection
Christie's, Paris, 6 December 2017, lot 249
Acquired by the present owner from the above sale

HK\$ 70,000-120,000
US\$ 9,000-15,400

弗朗西斯·培根

騎腳踏車的喬治·戴爾

微噴印刷裝裱於鋁板 畫框
一九六六年作、二〇一五年印製

款識

Francis Bacon (作品背面標籤) 101/150 (作品背面)

來源

巴塞爾，貝耶勒美術館
私人收藏
巴黎，佳士得，2017年12月6日，拍品編號249
現藏者購自上述拍賣



644

644

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

重要歐洲收藏

FANG LIJUN

方力鈞

B. 1963

版畫系列（六張作品）

Woodblock Print Series (six works)

木刻版畫 鏡框
二〇〇〇年作

woodblock print
each signed in Chinese, titled, dated 2000 and numbered 5/65
and 60/65, framed
edition of 5/65 and 60/65
each 121 by 81 cm; 47 7/8 by 31 3/8 in.

款識
方力鈞，2000.5.5、2000.5.10、2000.5.20、2000.6.15、
2000.6.25、2000.6.30，5/65及60/65（每張）

PROVENANCE

版數
5/65 及 60/65

Private European Collection
Sotheby's, Hong Kong, 7 October 2012, lot 867
Acquired by the present owner from the above sale

來源
歐洲私人收藏
香港，蘇富比，2012年10月7日，拍品編號867
現藏者購自上述拍賣

HK\$ 80,000-100,000
US\$ 10,300-12,800



645

645

GERHARD RICHTER

b. 1932

Tulips

diasc-mounted chromogenic-print on aluminum
Executed in 2017, this facsimile object is unsigned and numbered 387/500 on the reverse, published by Heni Publishers, London (from an edition of 500 plus 2 AP) 36 by 41 cm; 14¼ by 16⅞ in.

PROVENANCE

Beyeler Foundation, Basel
Acquired by the present owner from the above

HK\$ 30,000-50,000

US\$ 3,850-6,400

格哈德·里希特

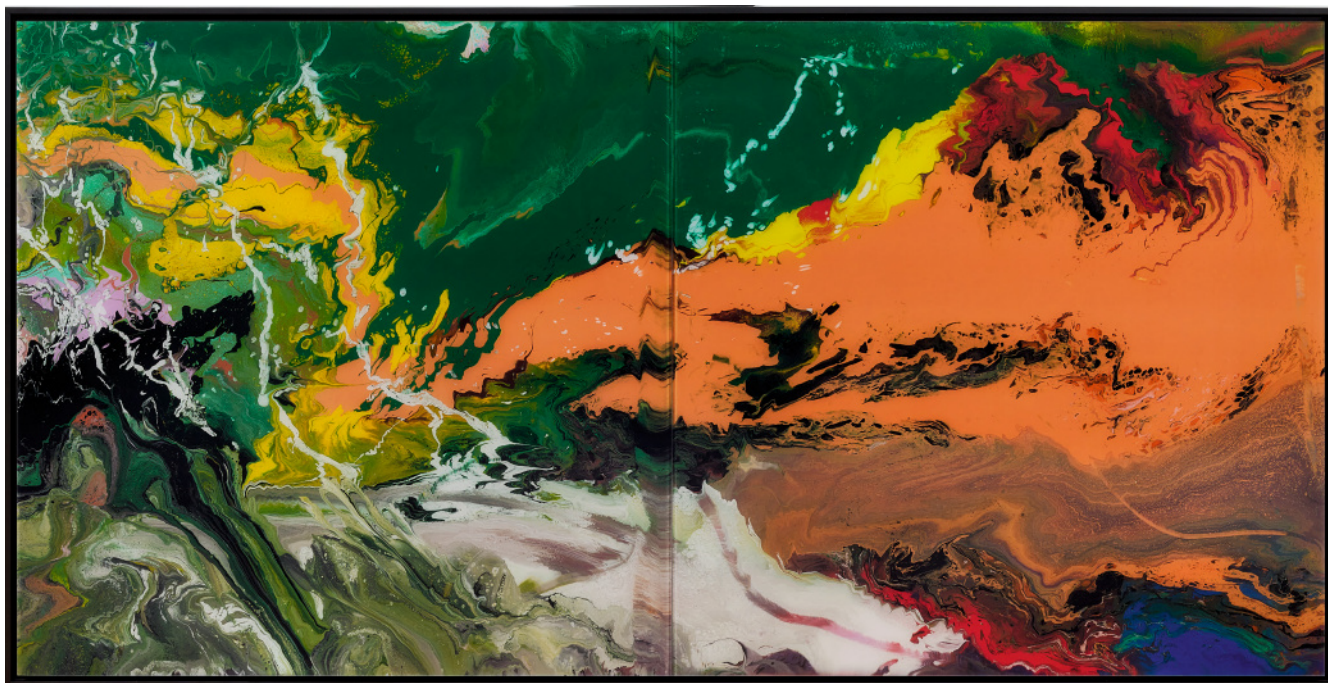
鬱金香

玻璃鑲裱於彩色沖印鋁合板 畫框
二〇一七年作

此作品2017年作，版數為387/500標籤貼於作品背面，並由倫敦，Heni Publishers製作（共有500版及2版藝術家試作版）

來源

巴塞爾，貝耶勒基金會美術館
現藏者購自上述來源



646

646

GERHARD RICHTER

b. 1932

P15 Flow

diasec-mounted chromogenic print on aluminium composite panel

Executed in 2016, this facsimile object is unsigned and numbered 434/500 on the reverse, published by Heni Publishers, London (form an edition of 500 plus 2 AP) 100 by 200 cm; 39¼ by 78¾ in.

PROVENANCE

Beyeler Foundation, Basel
Acquired by the present owner from the above

HK\$ 70,000-90,000
US\$ 9,000-11,600

格哈德·里希特

P15 流動

玻璃鑲裱於彩色沖印鋁合板 畫框
二〇一六年作

此作品2016年作，版數為434/500標籤貼於作品背面，並由倫敦，Heni Publishers製作（共有500版及2版藝術家試作版）

來源

巴塞爾，貝耶勒基金會美術館
現藏者購自上述來源



647

647

JONAS WOOD

b.1977

Black Still Life Scarf

silk satin

signed and numbered 39/50 on the reverse

Executed in 2013

91 by 91 cm; 36 by 36 in.

PROVENANCE

Private Collection

HK\$ 10,000-20,000

US\$ 1,300-2,600

喬納斯·伍德

黑靜物畫圍巾

絲布 鏡框

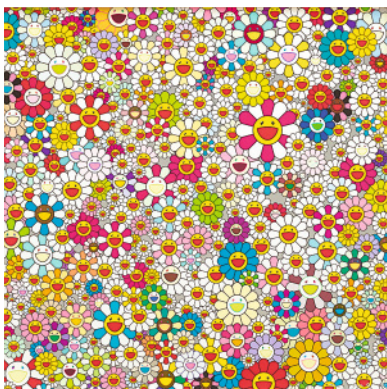
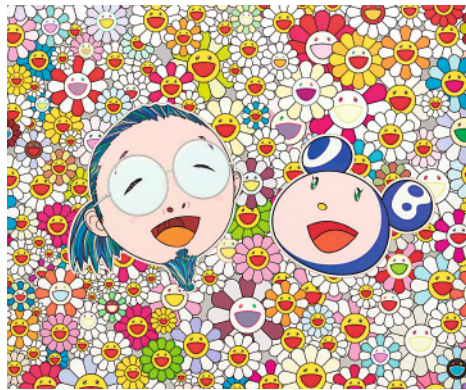
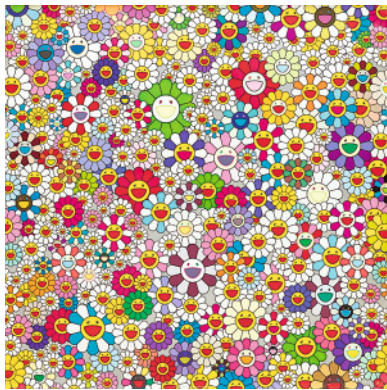
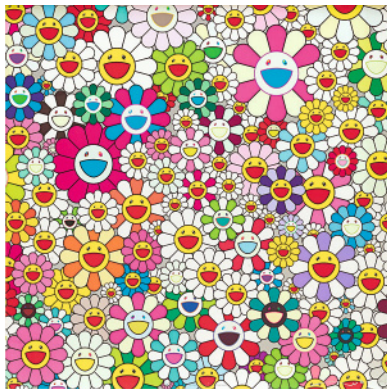
二〇一三年作

款識及版數

JBRW, 39/50 (作品背面)

來源

私人收藏



648

648

MURAKAMI TAKASHI

b. 1962

Me and Mr DOB and other (six works)

lithograph

each signed in Japanese and numbered 78/300, 224/300, 132/300, 222/300, 102/300, 35/300 each executed in 2009-2010

67.5 by 67.5 cm; 26½ by 26½ in and other sizes variable

PROVENANCE

Private Asian Collection

HK\$ 30,000-40,000

US\$ 3,850-5,200

村上隆

我與DOB先生與其他（六張作品）

版畫 鏡框

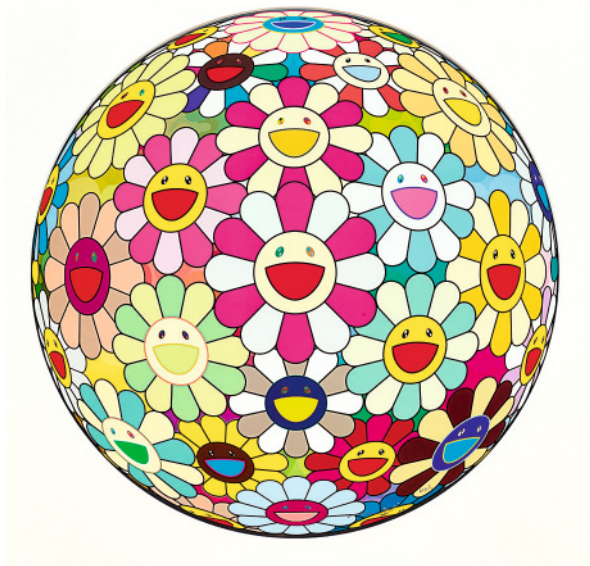
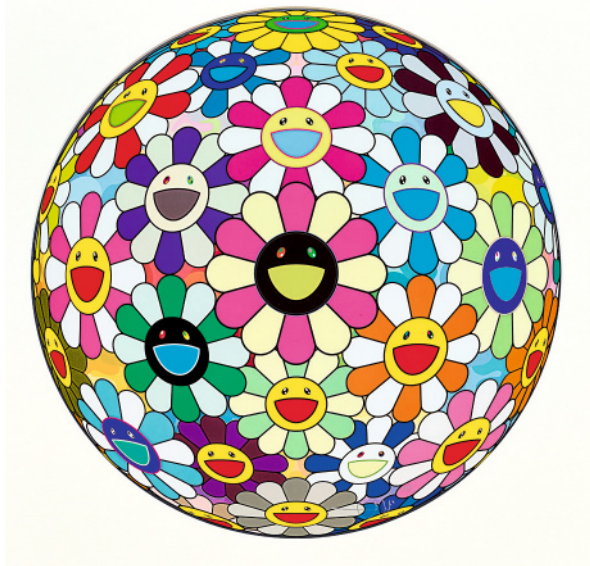
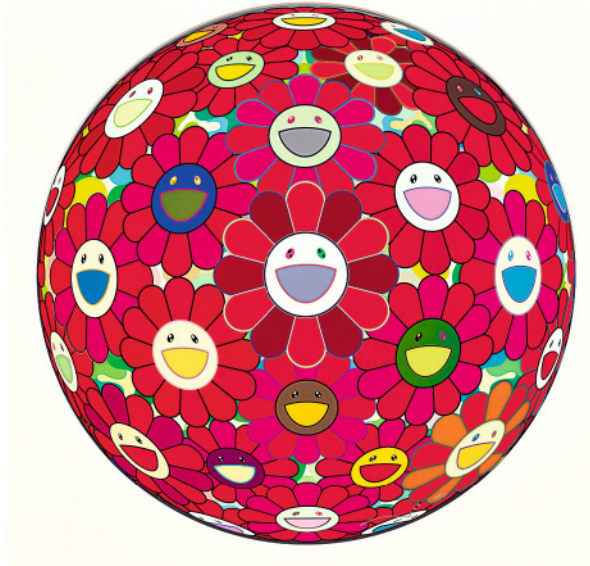
二〇〇九及二〇一〇年作

款識及版數

村上隆， 78/300, 224/300, 132/300, 222/300, 102/300, 35/300

來源

亞洲私人收藏



649

649

MURAKAMI TAKASHI

b. 1962

Flowerball Series and other (four works)

lithograph

each signed in Japanese and numbered 123/300, 248/300, 99/300, 204/300

each executed in 2007-2008
each diameter: 70 cm; 27½ in.

PROVENANCE

Private Asian Collection

HK\$ 20,000-30,000
US\$ 2,600-3,850

村上隆

花球系列與其他（四件作品）

版畫 鏡框
二〇〇七及二〇〇八年作

款識及版數

村上隆，123/300, 248/300, 99/300, 204/300

來源

亞洲私人收藏

MURAKAMI TAKASHI

b. 1962

Jellyfish Eyes

metal, fabricated plastic, five wheels and one hundred candy cases and candies
 incised with the title and numbered 11/30 on a plaque on the reverse
 Executed in 2013, this work is number 11 from an edition of 30, created to accompany the Takashi Murakami film, *Jellyfish Eyes*, and manufactured by UHA Mikakuto, Japan
 163.5 (H) by 147 by 74.5 cm; 64³/₈ (H) by 57⁷/₈ by 29³/₈ in.

PROVENANCE

Private Collection
 Sotheby's, Hong Kong, 23 June 2016, lot 559
 Acquired by the present owner from the above sale

HK\$ 50,000-70,000

US\$ 6,400-9,000

End of Sale

村上隆

水母看世界

金屬、塑膠、輪子、百件糖果盒、糖果
 二〇一三年作

款識

〈水母看世界〉，11/30（作品背面牌匾）
 註：此作為因應藝術家電影〈水母看世界〉所創作，由東京UHA Mikakuto生產

來源

私人收藏
 蘇富比，香港，二〇一六年六月二十三日，拍賣編號 559
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650

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Collectors gather here.



Property of Steve Martin
MARK GRO TJAHN
Untitled (French Grey Fan 10-90%
Butterfly with Warm Grey 90%
Between #715), 2008
Estimate \$150,000–200,000

Contemporary Art Day Auction

New York 17 May 2018

Viewing 4–16 May

1334 YORK AVENUE, NEW YORK, NY 10021

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PATEK PHILIPPE

A rare and highly important pink gold double dial wristwatch with twelve complications including tourbillon, perpetual calendar, retrograde date, sky chart, moon-phases, orbit display, sidereal time and minute repeating on cathedral gongs, ref. 5002R
Estimate HK\$7,800,000–12,000,000 / US\$1,000,000–1,550,000

**Important Watches
Auction Hong Kong
2 April 2018**

Viewing Singapore

10 – 11 March

The Regent Singapore

Viewing Taipei

17 – 18 March

Hua Nan Bank International
Convention Centre

Viewing Hong Kong

29 March – 1 April

Hong Kong Convention
and Exhibition Centre

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Art Creates Cures Foundation Hong Kong Spring 2018

Inspired by his own battle with pancreatic cancer, art entrepreneur Budi Tek was moved to initiate Art Creates Cures Foundation to give those diagnosed with this deadly disease every possible chance.

Contemporary artworks donated by collectors and world-renowned artists such as Xu Bing, Zhao Bandi, Yang Fudong, among others, will be sold as part of the Sotheby's Spring Sale with the proceeds supporting Johns Hopkins Medicine's fight against pancreatic cancer.



ZHAO BANDI
Panda series – Teacher and Student, 2018
Estimate HK\$2,000,000–3,000,000
Sold to benefit Art Creates Cures Foundation



Sotheby's EST. 1744
Collectors gather here.



RONALD VENTURA
Stripes, 2017
Estimate HK\$900,000–1,500,000

**Modern and Contemporary
Southeast Asian Art**
Auctions Hong Kong
31 March – 1 April 2018

Viewing 29 – 31 March

HONG KONG CONVENTION AND EXHIBITION CENTRE

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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。

如有要求的話蘇富比樂意提供任何物品之詳細報告。無論如何，請準買家注意所有物品皆以出示的狀況出售及注意給買家業務規則交易條款3。

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\$22,500,000, and 12.9% of any amount in excess of HK\$22,500,000.

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.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The

absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

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.

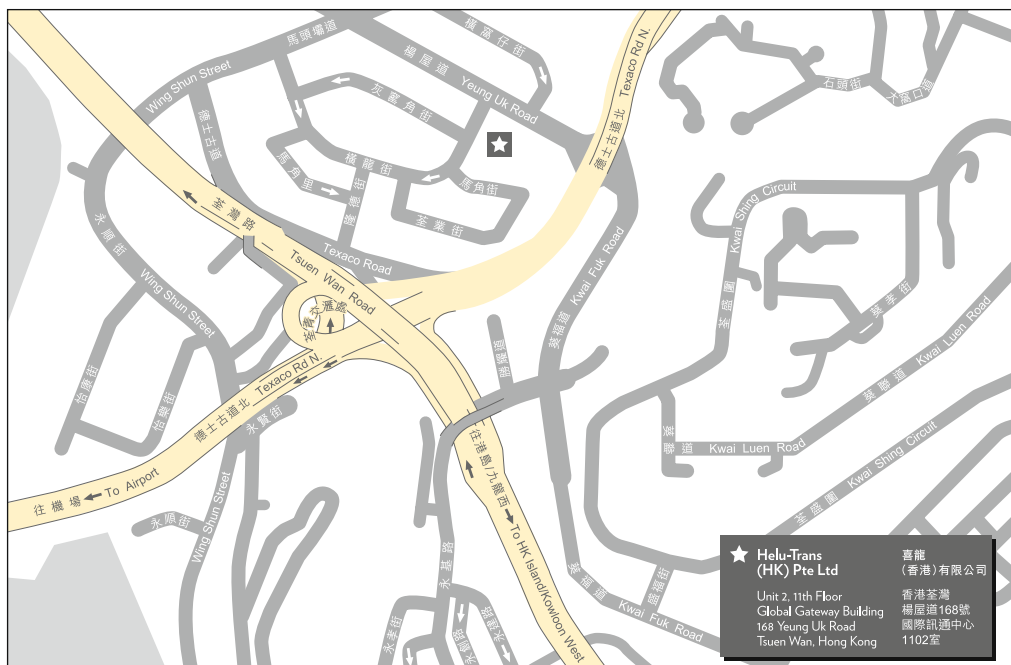
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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.



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Online Bidding via BID^{now} If you cannot attend the auction, it may be possible to bid online via BID^{now} for selected sales. This service is free and confidential. For information about registering to bid via BID^{now}, please refer to sothebys.com. Bidders using the BID^{now} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{now}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{now} online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

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.

4. AFTER THE AUCTION

Payment Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Travellers Cheque, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & 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 HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

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. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

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

Collection and Storage All items from this auction not collected from HKCEC on the last day of the sale by 11:00am 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:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue or

Helu-Trans (HK) Pte Ltd

Unit 2, 11th Floor,
 Global Gateway Building,
 168 Yeung Uk Road, Tsuen Wan,
 Hong Kong

Contact: Ms. Kelly Fung

TEL: 2612 2711

Fax: 2612 2815

Office Hours:

Monday to Friday 9am – 5pm

Saturday 9am – 12pm

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) 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.

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Shipping Sotheby's Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9.30am and 6.00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue.

Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489.

Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

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如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；閣下尤其應省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「落錘價」為港幣 2,400,000 元或以下，酬金以「落錘價」之25%計算；超過港幣 2,400,000 至 22,500,000 元之部份，則以20%計算；超過港幣 22,500,000 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錘價作基準的補償。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已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錘價位，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。如圖錄中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板進行，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席。

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。此服務乃免費而且保密。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錘價。「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、旅行支票、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，請聯絡本公司之會計部。

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：

行政助理／運輸助理
列印於此圖錄之前部份
或
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（請參閱列印於圖錄前部份之地圖）
聯絡：馮嘉嘉
電話：2612 2711
傳真：2612 2815
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

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 蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至（852）25236489。閣下之承運人將對運送保險作出報價。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，請立即通知運送保險商或承運人。

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。

濒危物種 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。本文並不構成建議或要約。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，服務時間為週一至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 from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅（例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅）。

蘇富比現時已在美國加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

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:

(i) these Conditions of Business;
(ii) 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;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) 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
(v) 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

(i) the information provided to it by the Seller;
(ii) scholarship and technical knowledge; and
(iii) 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:

(i) 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;
(ii) 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;

(iii) 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

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use

or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here. ☐

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

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 transmission, 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「給準買家指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富比網頁之BID²⁰⁰⁰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錫價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落錫價」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」指落錫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錫價（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 Diamonds SA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廢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. 拍賣會上競投出價

(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主事人身份出價，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(BID²⁰⁰⁰)受BID²⁰⁰⁰網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID²⁰⁰⁰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) 拍賣會後第三十天（以較早日期為準）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買家之業務規則第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達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）；

(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，並就買家達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達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)蘇富比就買家達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/或蘇富比就買家達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，或就買家達約申索損害賠償，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，或就買家達約申索損害賠償，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，拍賣品將收載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、瀕絕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團隊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

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。□

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

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例規管並按其詮釋。

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、原产地、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

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

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槌價。「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。

資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

(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。)

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 2822 5507.

Sale Details

Sale # Lot # Account #

Please complete this section and delete where applicable

Delivery Address

Telephone Email

Invoice Address if different from above

Telephone Fax

Special instructions:

Signed Date

NOTES

ASIA SPECIALIST DEPARTMENTS

Our specialists are available by email using
firstname.lastname@sothebys.com

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CONTEMPORARY ART

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Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

CONTEMPORARY INK ART

Katherine Don
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FINE ARTS

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MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

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Shanne ng
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WATCHES

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Jessie Kang
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CLASSICAL CHINESE PAINTINGS

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WINE

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Auction
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Paul Wong
Kent Law
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Retail
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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 HK0784 | **Sale Title** CONTEMPORARY ART | **Sale Date** 1 APRIL 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.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

☐ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

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, Traveler's Cheque, 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 HK0784 | 拍賣名稱 當代藝術 | 拍賣日期 2018年4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。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 ✓ 以表示反對

☐ 本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷（如宣傳資料、活動請柬及圖錄）。

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、旅行支票、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 電子郵箱

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.

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