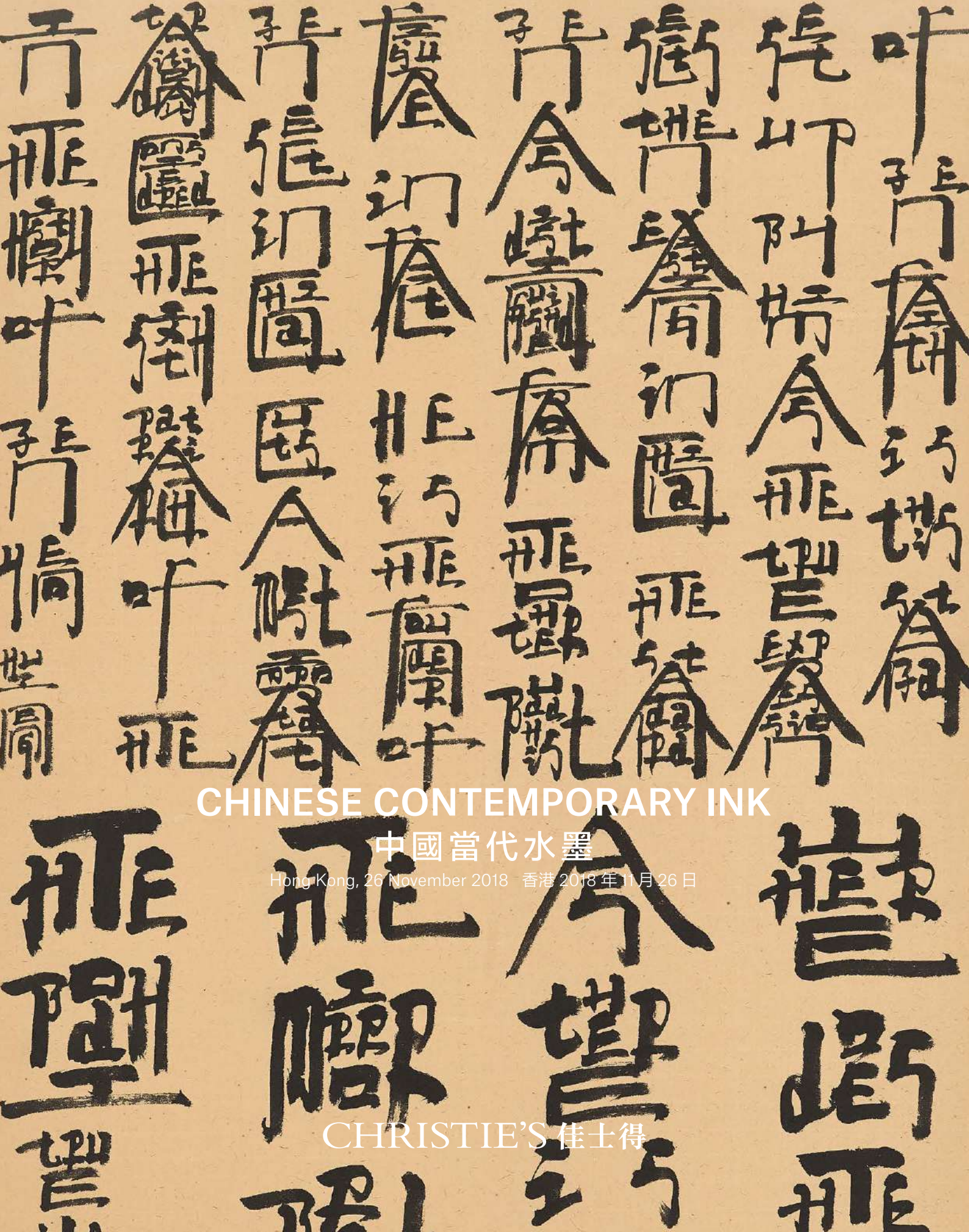

CHINESE CONTEMPORARY INK

中國當代水墨

Hong Kong, 26 November 2018　香港 2018 年 11 月 26 日

CHRISTIE'S 佳士得

CHINESE CONTEMPORARY INK
中國當代水墨

MONDAY 26 NOVEMBER 2018 · 2018年11月26日（星期一）

AUCTION · 拍賣
Monday 26 November · 11月26日（星期一）
11.00am (Lots 801-880) · 上午11.00（拍賣品編號801-880）
Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong
地點：香港灣仔博覽道1號香港會議展覽中心大會堂
Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展
HONG KONG, Hong Kong Convention and Exhibition Centre
香港，香港會議展覽中心
Friday, 23 November · 11月23日（星期五）
10.30am – 8.00pm
Saturday – Monday, 24 – 25 November · 11月24至25日（星期六至日）
10.30am – 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展
JAKARTA, Grand Hyatt Jakarta
雅加達，雅加達君悅酒店
Thursday – Friday, 25 – 26 October · 10月25至26日（星期四至五）
11.00am – 7.00pm
BEIJING, Christie's Beijing Art Space
北京，佳士得北京藝術空間
Friday – Saturday, 2 – 3 November · 11月2至3日（星期五至六）
10.00am – 6.00pm
GUANGZHOU, The Ritz-Carlton Guangzhou
廣州，廣州富力麗思卡爾頓酒店
Tuesday – Wednesday, 6 – 7 November · 11月6至7日（星期二至三）
10.00am – 6.00pm
SHANGHAI, Christie's Shanghai Art Space
上海，佳士得上海藝術空間
Saturday – Sunday, 10 – 11 November · 11月10至11日（星期六至日）
10.00am – 6.00pm
TAIPEI, Taipei Marriott Hotel
台北，台北萬豪酒店
Saturday – Sunday, 10 – 11 November · 11月10至11日（星期六至日）
11.00am – 6.00pm

AUCTIONEER · 拍賣官
Elaine Kwok

AUCTION CODE AND NUMBER
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CHINESE CONTEMPO-RARY INK

801

FANG ZHAOLING (1914-2006)

Plum Blossoms

Scroll, mounted and framed
Ink and colour on paper
59 x 52 cm. (23 ¼ x 20 ½ in.)
Executed in 1998

PROVENANCE

Acquired directly from the artist
Alisan Fine Arts, Hong Kong, May 1999
Private collection, Hong Kong

HK$80,000-100,000
US$11,000-13,000

方召麐 (1914-2006)

紅梅

設色 紙本 鏡框
1998 年作

題識

一九九八年七月七日，方召麟。

鈐印

召麟、方氏、八十四歲後作、肖形印

來源

直接得自藝術家
香港藝倡畫廊，1999 年 5 月
香港私人收藏

802

FANG ZHAOLING (1914-2006)

Landscape

Scroll, mounted and framed
Ink and colour on paper
95 x 88 cm. (37 ⅜ x 34 ⅝ in.)
Executed in 1989

PROVENANCE

Alisan Fine Arts, Hong Kong
Private collection, Hong Kong

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

方召麐 (1914-2006)

山水

設色 紙本 鏡框
1989 年作

題識

八九年。方召麐。

鈐印

方召麟印、老當益壯春常在

來源

香港藝倡畫廊
香港私人收藏

803

C. C. WANG (WANG JIQIAN, 1907-2003)

Autumn River Gorge (Landscape No. 158)

Scroll, mounted and framed
Ink and colour on paper
60.5 x 76 cm. (23 7/8 x 29 7/8 in.)
Executed in 1972
Titleslip inscribed by the Master of the Water, Pine and Stone Retreat

PROVENANCE

Acquired directly from the artist
Water, Pine and Stone Retreat Collection
The Franz Collection, August 2001

EXHIBITED

San Francisco, Chinese Culture Center, October 1976
London, Hugh Moss Gallery, September 1982

LITERATURE

Mountains of the Mind: the Landscapes of C. C. Wang, Arthur M. Sackler Foundation, 1977, pl. 25
Hugh Moss, *The Experience of Art: Twentieth Century Chinese Paintings from the Shuisongshi Shanfang Collection*, Hong Kong, 1983, pp. 82-83

HK$200,000-280,000
US$26,000-36,000

王己千 (1907-2003)

河岸秋色 (山水第 158 號)

設色 紙本 鏡框
1972 年作
水松石山房主人題簽條

題識

壬子七月，王己千寫。

鈐印

王己千朮、石橋邨裏人家

來源

直接得自藝術家
水松石山房收藏
Franz 收藏，2001 年 8 月

展覽

舊金山，中華文化中心，1976 年 10 月
倫敦，莫士撝畫廊，1982 年 9 月

出版

《胸中丘壑：王己千》，賽克勒基金會，1977 年，圖版 25
《水松石山房藏》，香港，1983 年，第 82-83 頁

804

LOT 804
PROPERTY FROM THE
DE YI XUAN COLLECTION
德意軒收藏

804

C. C. WANG

(WANG JIQIAN, 1907-2003)

Spring Landscape

Scroll, mounted and framed
Ink and colour on paper
38.2 x 46 cm. (15 x 18 ⅛ in.)
Executed in 1991

HK$70,000-90,000
US$9,000-12,000

王己千 (1907-2003)

山水

設色 紙本 鏡框
1991 年作

題識
辛未三月十七日，王己千。

鈐印
己千製

"The first two important things I learned about Western painting are that it is meant to be seen from a distance, so composition is crucial, and that the 'touch' of an oil painter is similar to our brushwork, but not exactly the same because of the nature of the materials. Chinese brush and ink are much more sensitive and responsive than oils and canvas, and brushwork is the one aspect that Chinese painters have explored in much great depth than their Western counterparts."

Throughout C. C. Wang's life, he painted very few still life painting and *Still Life* is a very rare example from his work in the 1990s. Wang "de-emphasised brushwork in order to investigate new modes of composition and colour", and his aesthetic was influenced by both great Chinese painters such as Qi Baishi and his Western contemporaries in New York such has Henri Matisse, as seen from the subject matter, colour and composition in *Still Life*.

"我領悟到關於西方繪畫最重要的有兩點：首先：西畫需要遠觀，因此構圖極其重要；其次，油畫家的"筆觸"與水墨傳統的筆墨有相似之處，但又不完全相同，皆因創作的媒介不同。中國水墨畫的筆墨遠比油畫顏料畫布敏感。所以，中國藝術家較西方藝術家而言，對筆觸的鑽研更為深入。"

縱觀王己千一生，他曾畫過的靜物極其罕有，而作於九十年代的《靜物》恰是這靜物創作中的傑出代表，彌足珍貴。王己千"減少對筆墨的強調，從而去探討全新構圖及用色的模式"。他不僅深受中國書畫傳統大師影響，同時因旅居美國，亦從歐美藝術中汲取豐富靈感；無論齊白石或亨利馬蒂斯的創作，均對王己千的創作帶來無限啟迪。

805

C. C. WANG

(WANG JIQIAN, 1907-2003)

Still Life

Scroll, mounted and framed
Ink and colour on paper
72.5 x 53.9 cm. (28 ½ x 21 ¼ in.)
Executed in 1994

PROVENANCE
Acquired directly from the artist

LITERATURE
Kaikodo Journal XXIX: Welcoming the Spring, New York, 2013, pp. 70-71

HK$100,000-150,000
US$13,000-19,000

王己千 (1907-2003)

靜物

設色 紙本 鏡框
1994 年作

題識
甲戌夏，己千。

鈐印
王己千朮

來源
直接得自藝術家

出版
《懷古堂月刊二十九》，紐約，2013 年，第 70-71 頁

805

806

ART, ZEN AND SPIRITUALITY

The second half of the twentieth century saw a group of Hong Kong artists preoccupied with Chinese philosophy and particularly, Zen. For them, art was a means to explore paths to spirituality and enlightenment. Classically trained by his artist father, Lui Shou Kwan departed from his traditional brushwork to create abstract Zen paintings (Lots 808, 809, 812). Often executed in the last decade of his life, most Zen paintings show bold, black ink brushworks and a contrasting, red small dot against a white backdrop. The composition represents a universal theme – the lotus, which symbolises eternity, purity and Buddhahood. Chinese philosophy was Lui's lifelong pursuit and as a teacher he taught his student to embrace Zen in all aspects of their life. Irene Chou (Lot 806), Lui's student, used meditation to liberate herself from preconceptions and to facilitate free self-expression. Her artistic practice brought her closer to compassion, one of the key tenets in Buddhist philosophy. Kwok Hon Sum (Lot 807) studied under Liu Kuo-sung at the Chinese University of Hong Kong. Fascinated by Tibetan monastery wall paintings and cultural relics, Kwok often placed a small gilded square of gold leaf in the top part of his painting, with repeating seated Buddha icons reminiscent of the Thousand Buddha Caves. One cannot stop admiring the arresting colours in Kwok's painting which evoke meditation and reverie. Xu Bing's thought-provoking New English Calligraphy (Lot 813) provides a close reading of the renowned stanza of Zen poetry by Huineng. As Xu's English calligraphy demands undivided attention to read, a state of tranquillity is attained through the journey to reflect on Zen.

藝術中的精神性與禪意

二十世紀下半葉，香港出現了一部分深受中國道家、佛家禪宗哲理影響的藝術家。對他們而言，藝術創作乃通往內察自省、精神啟蒙境界必不可少的部分。呂壽琨自幼受到父親呂燦銘的薰陶，早期師承傳統以習書畫技法，後期突破傳統界限開創作自成一格的抽象禪畫。六十、七十年代是呂壽琨禪畫（編號 808、809、812）的成熟期。典型的禪畫往往以極簡濃墨大筆一揮，背景留白，畫中一點大膽抽象紅點象徵不染紅蓮，表達佛家思想。呂壽琨終生亦對中國哲學進行深入的研究，將追求禪的境界視為己任。周綠雲（編號 806）為呂壽琨的學生，曾修煉內省冥想，這一經歷令她從偏見中解脫出來。佛教慈悲為懷的思想，亦啟發藝術家去追尋心靈的平衡。郭漢深（編號 807）曾跟隨劉國松習畫，常以西藏經幡及萬佛之像入畫，畫面上方顯眼位置的幾片金箔蘊含佛家哲理。作品中恬靜肅穆的色彩引人入勝，營造一個讓人沉思冥想的藝術幽玄天地。徐冰的《新英文書法 - 禪詩註（三）》（編號 813）以他別樹一格的英文書法表現了耳熟能詳的詩句，出自禪宗六祖慧能的佛謁。通過慢慢分辨、通讀新英文書法的過程，觀者亦能靜下心來，逐漸達到曠達超脫的心境。

806

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Tree 7

Scroll, mounted and framed
Ink and colour on paper
84.2 x 58.5 cm. (33 ⅛ x 23 in.)

PROVENANCE
Lot 2928, Sotheby's Hong Kong, Contemporary Literati: Curiosity, 5 April, 2015
Moqu Collection

HK$100,000-120,000
US$13,000-15,000

周綠雲 (1924-2011)

樹之七

設色 紙本 鏡框

鈐印：綠雲繪畫、自得其樂

來源
香港蘇富比，奇 – 當代文人藝術，2015 年 4 月 5 日，編號 2928
墨趣收藏

807

KWOK HON SUM (1947-2003)

Reflection of Ideas

Hanging scroll
Ink and colour on paper
101.5 x 80.5 cm. (40 x 31 ¾ in.)
Executed in 1989

PROVENANCE
Lo Shan Tang, Hong Kong, 1990
Private collection, Australia

HK$50,000-80,000
US$6,500-10,000

郭漢深 (1947-2003)

唯識觀

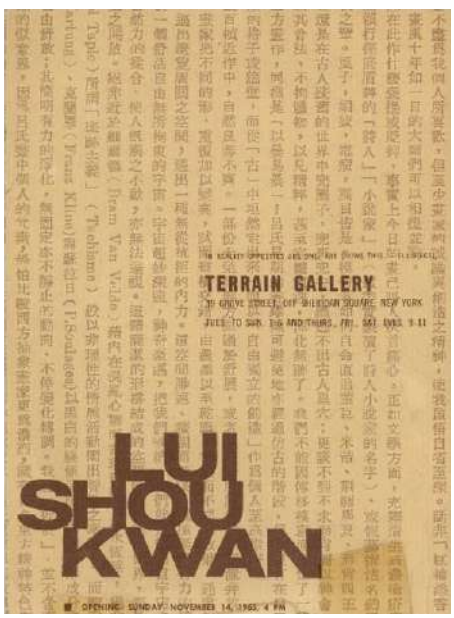
設色 紙本 立軸
1989 年作

鈐印：郭、漢深、心衣樓

來源
香港樂山堂，1990 年
澳洲私人收藏

807

Following Lui Shou Kwan's solo exhibition at the City Hall Museum and Art Gallery (now Hong Kong Museum of Art) in 1964, the artist was propelled onto a new international stage as his abstract Zen paintings captured the imagination of audiences worldwide. In November 1965, the Terrain Gallery held a solo exhibition for the artist in New York. Founded by artist Dorothy Koppelman, Terrain Gallery is an exhibition space and cultural centre dedicated to contemporary art and cultural exchange. It was from this exhibition that the present collection of Lui Shou Kwan paintings was acquired. The paintings have remained in the collector's family since.



Postcard to promote Lui Shou Kwan's solo exhibition held at Terrain Gallery, New York, 1965
紐約地形畫廊 1965 年呂壽琨個展明信片

808

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed
Ink and colour on paper
94.5 x 44 cm. (37 ¼ x 17 ⅜ in.)
Executed in 1964

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

呂壽琨 (1919-1975)

禪

設色 紙本 鏡框
1964 年作

題識：甲辰，呂壽琨。

鈐印：呂

1964 年，香港大會堂博物美術館舉辦呂壽琨近作展，隨後其抽象水墨禪畫亦因其精神寓意深遠而逐漸享譽藝壇，登上國際舞臺。1965 年 11 月，呂壽琨在紐約地形畫廊舉行個展。地形畫廊由藝術家桃樂茜．柯普曼創立，以舉辦當代藝術展覽與促進文化交流為己任。此次隸屬美國私人收藏的五幅呂壽琨作品均得自是次展覽，並由家族傳承至今。

809

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed
Ink and colour on paper
94.5 x 43.8 cm. (37 ¼ x 17 ¼ in.)
Executed in 1964

HK$200,000-300,000
US$26,000-38,000

呂壽琨 (1919-1975)

禪

設色 紙本 鏡框
1964 年作

題識：甲辰，呂壽琨。

鈐印：呂、天之所與

Terrain Gallery

Lui Show Kwan, the son of a government official, was born at Canton in 1919. His father teaches Chinese Literature in Hong Kong where his mother conducts a school of Shadow-Boxing. Among the some 35 spots where he has exhibited, are the British Council Library, Hong Kong; Leeds University, England; Ashmolean Museum, Oxford; Torre Abbey, Torquay; St. John's Cathedral, Hong Kong; Taiwan Art Exhibition; Lisbon International, Luz Gallery, and 1st International Art Exhibition, Saigon. Also, the Christmas Show, Midhurst Gallery, England.

Works by this artist showing at the Terrain Gallery are, in the main, adaptations of calligraphic forms, in enormous enlargements, stark black on stark white with but an occasional, and small, spot of color added. They are exact, never carelessly done, a lesson to experimenters in abstract expressionism. We noted one enchanting harbor scene, impressionistic, with still sail boats at anchor, a high mountain in the dark background. Its title, "Lotus Hill." We also noted a land-and-sky scape in shadows of grey, black, white. We were struck with two illustrative titles for two calligraphic paintings: "Summer Midnight Very Tired Holding Brush" and "1964, Year of the Dragon."

Exhibition review on a newspaper, 1965
1965 年於報紙上刊登的展覽評論

810

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Lotus

Scroll, mounted and framed
Ink and colour on paper
58.8 x 84.2 cm. (23 1⁄8 x 33 1⁄8 in.)
Executed in 1964

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

呂壽琨 (1919-1975)
蓮

設色 紙本 鏡框
1964 年作

題識
甲辰，呂壽琨。

鈐印
呂、壽琨

"畫家是先確定自己表現的思想，然後尋求滿足表現之形象，在抉擇於物料技法。是畫由心生，由內而外的完成。"

811

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Landscape

Scroll, mounted and framed
Ink and colour on paper
45 x 47 cm. (17 ¾ x 18 ½ in.)
Executed in 1963

HK$35,000-45,000
US$4,500-5,800

呂壽琨 (1919-1975)

山水

設色 紙本 鏡框
1963 年作

題識
癸卯秋日，呂壽琨寫。

鈐印
呂壽琨印

812

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed
Ink and colour on paper
95 x 30.5 cm. (37 ⅜ x 12 in.)
Executed in 1964

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

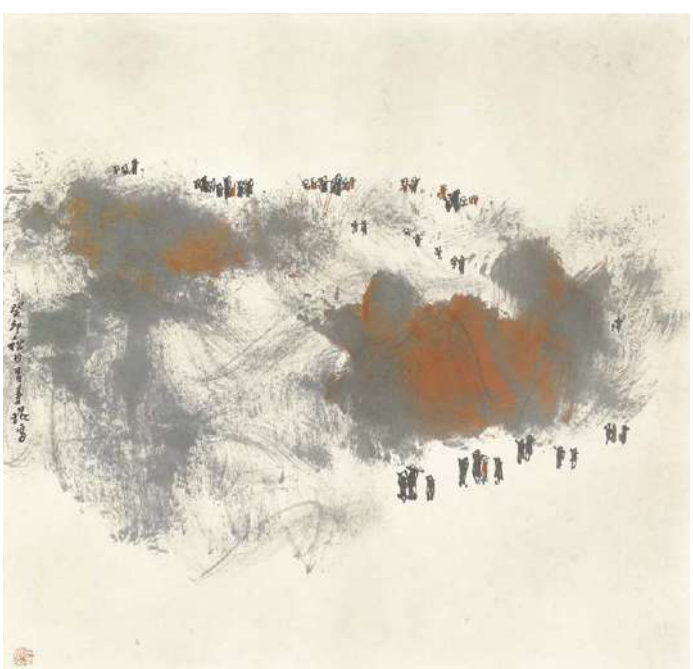
呂壽琨 (1919-1975)

禪

設色 紙本 鏡框
1964 年作

題識
甲辰仲春，呂壽琨。

鈐印
呂



811

812

813

XU BING (B. 1955)

New English Calligraphy - Zen Poetry III

Scroll, mounted and framed
Ink on paper
137 x 70 cm. (53 ⅞ x 27 ½ in.)
Executed in 2004

INSCRIPTION

In the history of Zen, Yeno (Hui-neng), traditionally considered the Sixth Patriarch of the Zen seat in China, cuts a most important figure. In fact, he is the founder of Zen as distinguished from the other Buddhist sects existing in China. The standard set up by him as the true explanation of Zen faith is this stanza:
The Bodhi (True Wisdom) is not like the tree,
The mirror bright is nowhere shining.
As there is nothing from the first,
Where does the dust itself collect?

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

徐冰 (1955 年生)

新英文書法 – 禪詩註 (三)

水墨 紙本 鏡框
2004 年作

翻譯

惠能法師，尊稱為禪宗六祖，在中國禪學歷史上佔有相當重要的地位。
他創立中國禪宗的主流，與其他佛教分支截然不同。
從他的禪謁可看出他對禪的詮釋：
菩提本無樹，明鏡亦非臺，
本來無一物，何處惹塵埃。

鈐印

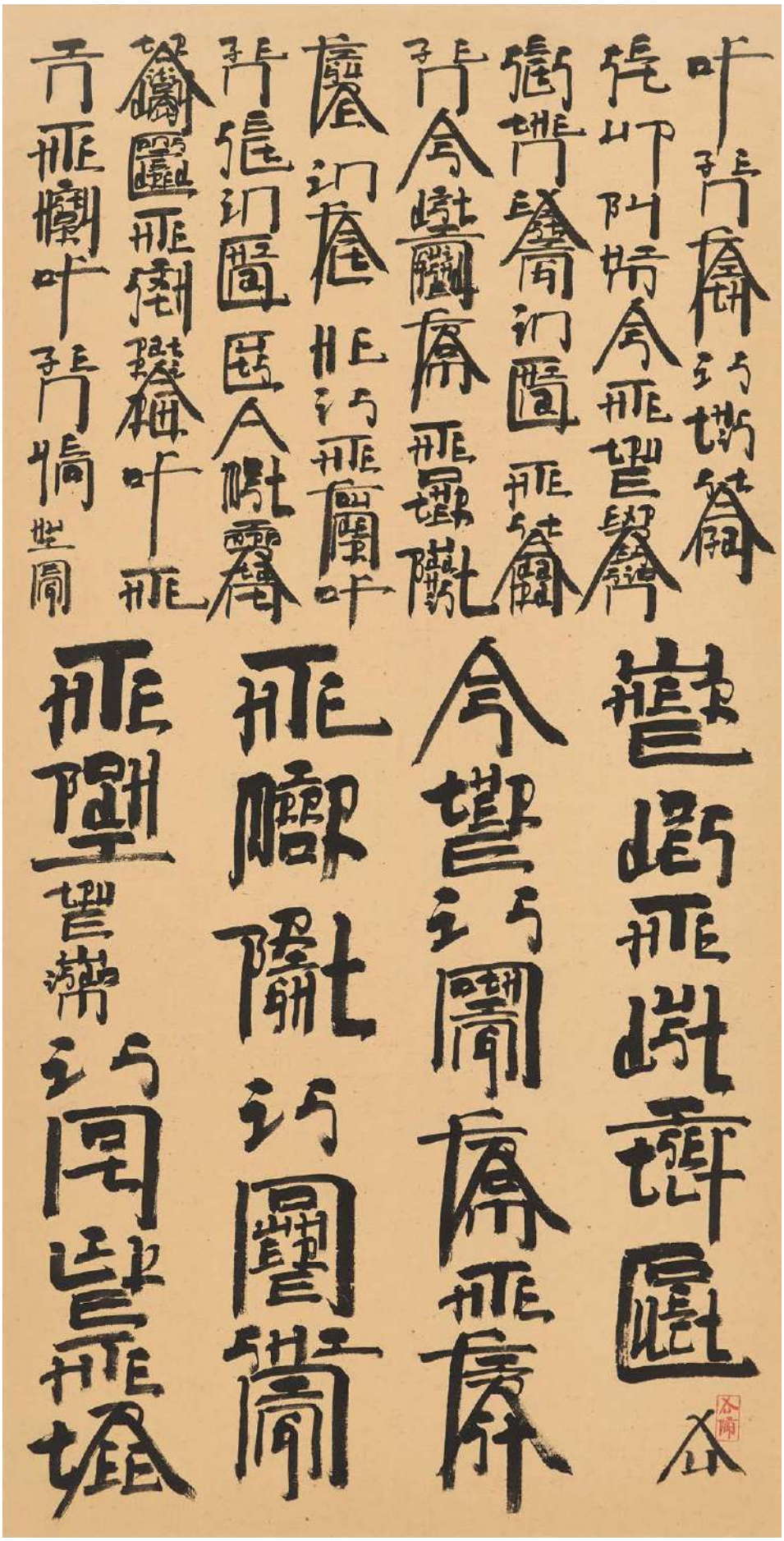
XU BING (徐冰)

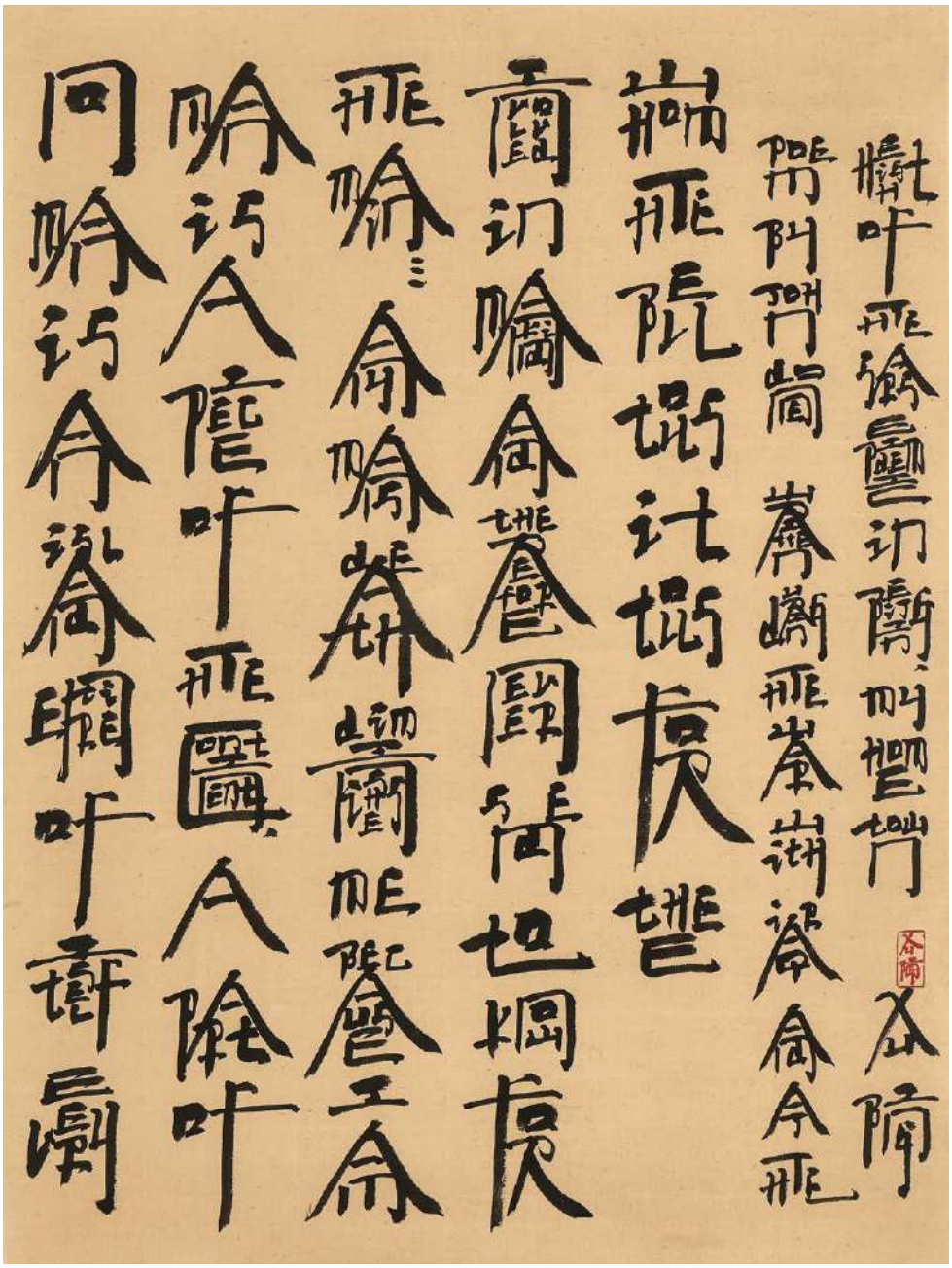
Xu Bing entered the Printmaking Department of the Central Academy of Fine Arts, Beijing, in 1977, and eventually began to teach and acquired his Master of Fine Arts there. In 1989 he participated in the pioneering and seminal Chinese contemporary art exhibition China Avant-Garde at the National Gallery, Beijing. A year later, Xu became honorary fellow at the University of Wisconsin-Madison and moved to the United States. Starting in 1993, the year in which Xu moved back to Beijing, he began to exhibit widely throughout the world and gained international prominence as an artist and educator.

In 2004, with ash collected from the streets of New York just after 11 September 2001, Xu Bing's installation *Where Does the Dust Itself Collect* won the inaugural Artes Mundi, the Wales International Visual Art Prize. An extension of the installation, *New English Calligraphy - Zen Poetry III* contains the well-known stanza from the *Platform Sutra*, the Buddhist scripture composed by Huineng, the Sixth Patriarch of Zen. By quoting the verse considered the true expression of Zen faith in his conceptual alphabet, Xu explores a multi-dimensional way of thinking beyond the framework of language, deconstructing and reconstructing characters, with a narrative that is neither Chinese nor English.

徐冰 1981 年畢業於中央美術學院版畫系。1989 年他參與北京中國美術館舉辦的中國現代藝術展覽“前衛藝術展”。1990 年，徐冰接受美國威斯康辛大學的邀請，移居美國任榮譽藝術家，從此從事藝術和教育工作並開始舉辦國際展覽，聲望日增。

2004 年，徐冰用九一一事件中收集的塵埃，創作出名為《何處惹塵埃》的裝置作品，一舉獲得第一屆威爾斯國際視覺藝術獎。《新英文書法 – 禪詩註 (三)》正是《何處惹塵埃》之延伸。作品中，新英文書法寫出的是七世紀中國禪師六祖惠能的詩：“菩提本無樹，明鏡亦非臺，本來無一物，何處惹塵埃。”詩文闡釋出超脫的出世態度，看世間萬物皆空，也就無懼外在的誘惑，任何事物從心而過、皆不留印記。徐冰藉由《新英文書法 – 禪詩註 (三)》的禪謁與新英文書法，在非中文、非英文的陳述中，打破既有的語言框架，以文字的重組再造，提供廣闊多元的思維空間。





814

XU BING (B. 1955)

New English Calligraphy - No Man Is an Island

Scroll, mounted and framed
Ink on paper
91.5 x 69 cm. (36 x 27⅛ in.)
Executed in 2003

PROVENANCE
Prüss & Ochs Gallery, Berlin, 2003
Private collection, Europe

INSCRIPTION
No man is an island entire of itself; every man is a piece of the continent, a part of the main; ...any man's death diminishes me, because I am involved in mankind.
And therefore never send to know for whom the bell tolls; it tolls for thee.

Poem by John Donne. Written during the war with Iraq and at the height of the SARS epidemic in Beijing, my hometown. Xu Bing.

HK$450,000-650,000
US$58,000-83,000

徐冰 (1955 年生)

新英文書法 – 沒有人是一座孤島

水墨 紙本 鏡框
2003 年作

來源
德國柏林 Prüss & Ochs 畫廊
歐洲私人收藏

翻譯
沒有人是一座孤島，
每個人都是大陸的一片，整體的一部分；
……任何人的死亡都是我的損失，
因為我是人類的一員。
因此不要問喪鐘為誰而鳴；
喪鐘為你而鳴。
約翰．多恩詩句。寫於伊拉克戰爭及沙士疫情在我的故鄉北京爆發的高峰期。徐冰。

鈐印：XU BING（徐冰）

815

QIN FENG (B. 1961)

Series Desire Scenery No. 8745

Scroll, mounted and framed
Ink and acrylic on linen paper
152 x 160 cm. (59 7/8 x 63 in.)
Executed in 2012

PROVENANCE
Private collection, Southeast Asia

HK$260,000-360,000
US$34,000-46,000

秦風 (1961 年生)

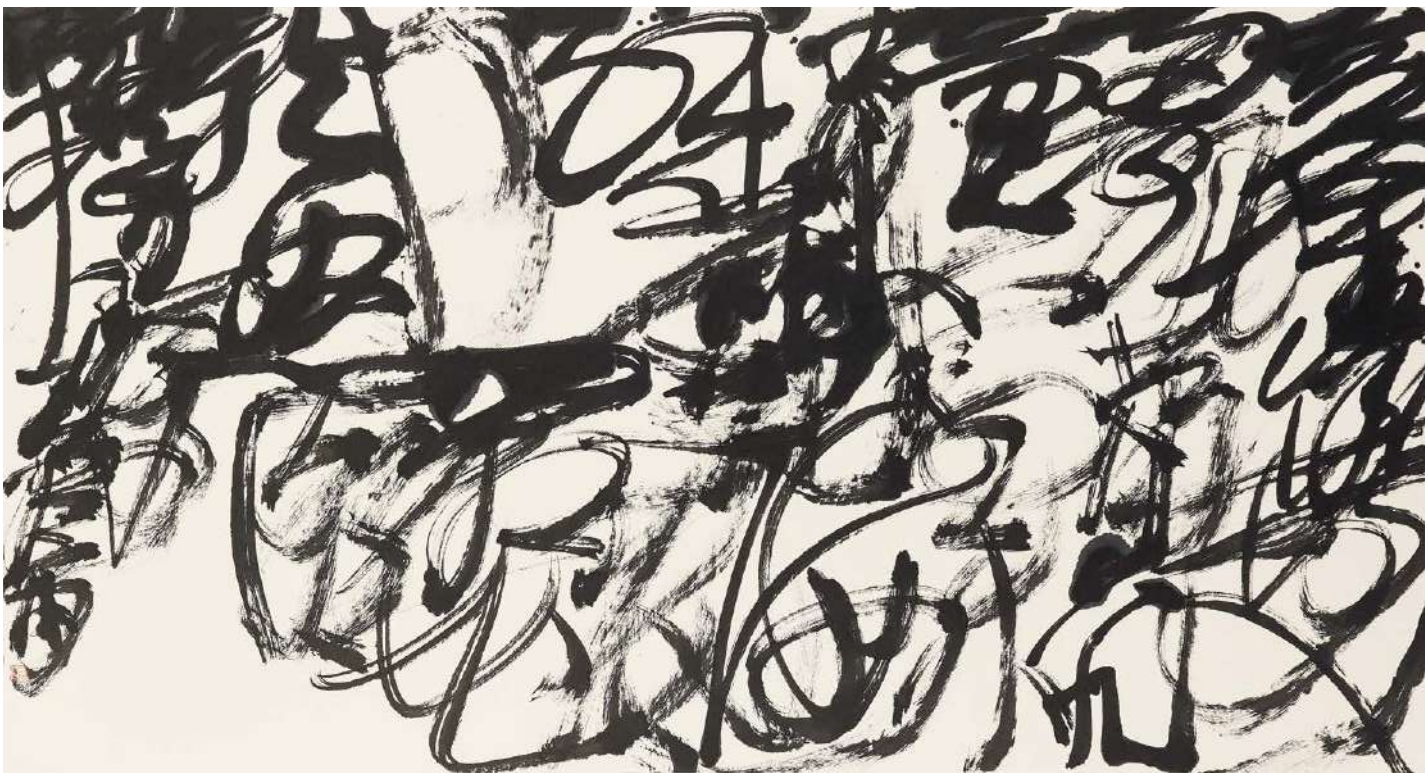
慾望風景系列 8745

水墨 丙烯 亞麻紙 鏡框
2012 年作

來源
東南亞私人收藏

The desire scenery in Qin Feng's mind reflects his childhood memory. In the vast landscape of Xinjiang where he was born and grew up, Qin Feng remembers the sky and the land, the climate, and the creatures that thrive under this unique place that is endowed with beautiful natural wonders and an amalgamation of cultures and ethnicities. His "scenery" does not reproduce a real scene or landscape, but is a realm of imagination. Character-like symbols are the most recurrent theme in Qin's works. His calligraphic lines evoke notions of desire, longing, touch, and sometimes brute power that enables him to create works in enormous scale.

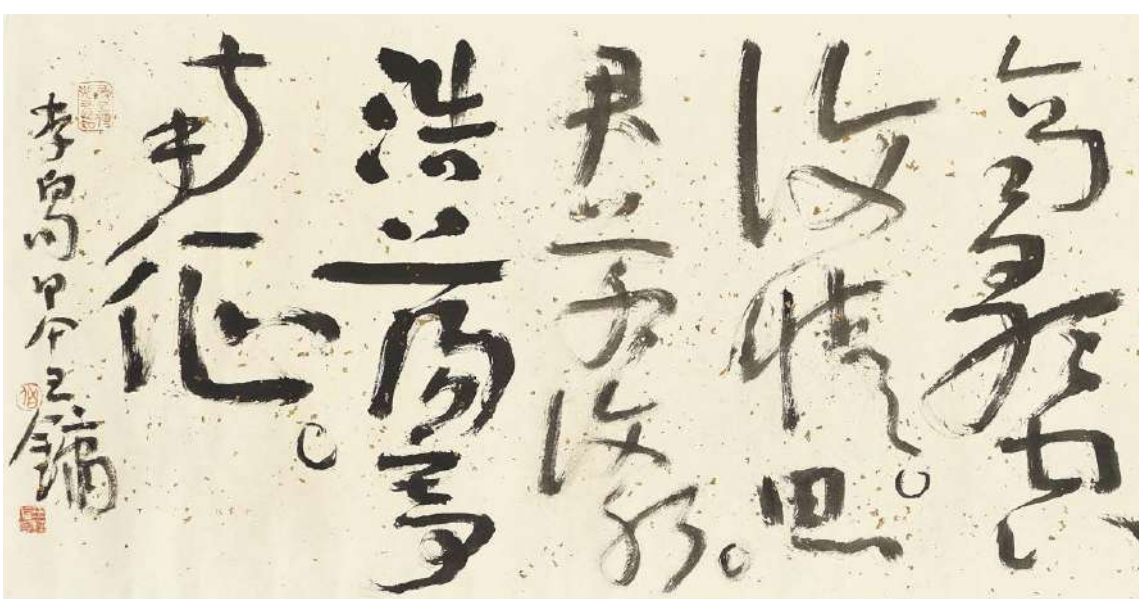
秦風生長在新疆遼闊蒼茫的草原大漠，風光廣闊無垠，其獨特的西域語言、文化遊走於東西方之間。在一草一木的潛移默化下，對西域的回憶構成了秦風藝術創作的根基。慾望風景或許正重現了秦風兒時的記憶，其筆下的“風景”並非實景，而是通過意象的景觀去探索文明、慾望以及兩者間的關係。秦風以解構、重建文字與符號見長，有力的線條呈現出書法藝術的生命力，內含慾望、嚮往的表達，大型作品的磅礴氣勢散發出剛健之氣。在秦風的創作中，慾望風景系列常以筆觸如行雲流水的書法符號作為表現主體。



816

Born in 1948 in Beijing, Wang Yong entered Central Academy of Fine Arts in 1979 under the tutelage of Li Keran and Liang Shulian. A consummate painter, calligrapher and seal carver, Wang, in dialogue with the antiquity, reinvigorates the calligraphy of ancient China with renewed mastery and vitality.

王鏞，別署凸齋、鼎樓主人，1948 年生於北京，1979 年進入中央美術學院中國畫系，師從李可染、梁樹年。王鏞精於畫、書、印，書法尤其研習上古文字，從而進入與古對話的境地，獲得嶄新的美學境界。



816

WANG DONGLING (B. 1945)

Chaos Script Calligraphy – Gong Zizhen 'Rise'

Scroll, mounted and framed
Ink on paper
96 x 178 cm. (37 ¾ x 70 ⅛ in.)
Executed in 2016

TRANSLATION OF THE POEM:
Little remains of my possessions; even my grizzled hair is getting scarce. But undying are my childhood aspirations, dreams of exploring heaven and earth.
An orange orb peeps in under the curtain. "Rise!" I thunder out. High rises the moon; and with it there rise from the blossoming shrubbery on all sides portentous shadows tumultuous as the tides.

HK$240,000-320,000
US$31,000-41,000

王冬齡 (1945 年生)

亂書 – 龔自珍《夢中作四截句之二》

水墨 紙本 鏡框
2016 年作

題識：
黃金華髮兩飄蕭，
六九童心尚未消。
叱起海紅簾底月，
四廂花影怒於潮。
龔自珍詩，丙申春，悟齋。

Renowned internationally to combine calligraphy practice, performance and installation art, Wang Dongling received traditional calligraphy training and was an apprentice of calligrapher Lin Sanzhi. He once claimed that "the brush has become an extension of my body. Calligraphy has been my calling, my life, and my aspiration." As an artist as well as an active advocate for contemporary calligraphy, Wang combines action and spirit to turn the art of writing from a flat art to an expressive performance. Wang promotes the versatility of calligraphy, in which the format, subject and presentation can be relevant to contemporary society, resulting in abstract calligraphic works that interact harmoniously with its surroundings and its audience.

王冬齡從書法名家林散之學習書法。他曾說：“筆是我身體之延伸。幾十年如一日，臨池不輟，樂此不疲。書法是我的專業，我的生命，我的理想。”王冬齡積極向全世界推廣中國當代書法，結合行動、精神，將書法從平面藝術轉化成表現藝術。他促進書法作為一種藝術形式的通用性，其中的格式，主題和表現方式都不需堅循古法。由此產生的是獨特的，能與創作環境及觀者和諧互動，草書般的宏大筆觸。

817

WANG YONG (B. 1948)

Calligraphy in Cursive Script - Poem by Li Bai

Scroll, mounted and framed
Ink on paper
53 x 234 cm. (20 ⅞ x 92 ⅛ in.)
Executed in 2014

EXHIBITED
Taiyuan, Taiyuan Art Museum, *Paintings, Calligraphy and Seals of Wang Yong*, 15-30 May 2016

LITERATURE
Paintings, Calligraphy and Seals of Wang Yong, China Bookstore, April 2016, pp. 90-91

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

王鏞 (1948 年生)

草書 – 李白《沙丘城下寄杜甫》

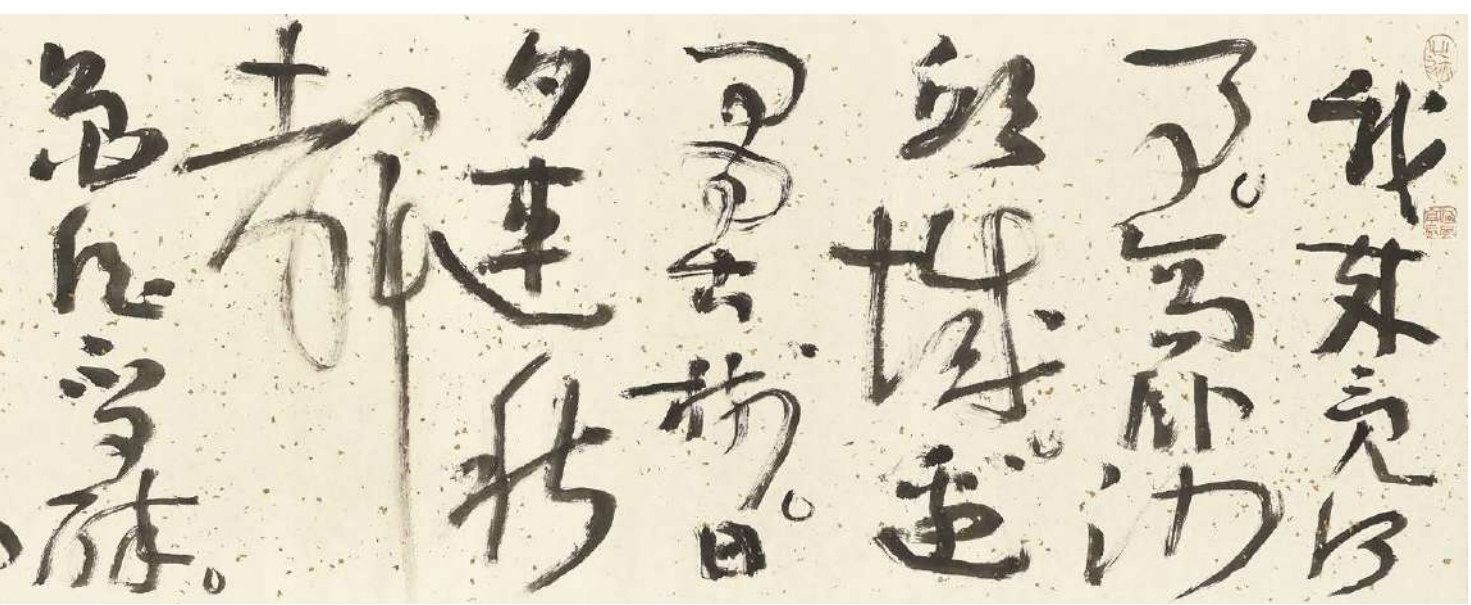
水墨 紙本 鏡框
2014 年作

題識
我來竟何事，高臥沙丘城。城邊有古樹，日夕連秋聲。
魯酒不可醉，齊歌空復情。思君若汶水，浩蕩寄南征。
李白句。甲午王鏞。

鈐印：心跡、洗風亭長、敢云得失寸心知、
晉人、王鏞信印

展覽
太原，太原美術館，“藝圃寸耕：王鏞書畫印作品展”，
2016 年 5 月 15-30 日

出版
《藝圃寸耕：王鏞書畫印作品集》，中國書店，
2016 年 4 月，第 90-91 頁



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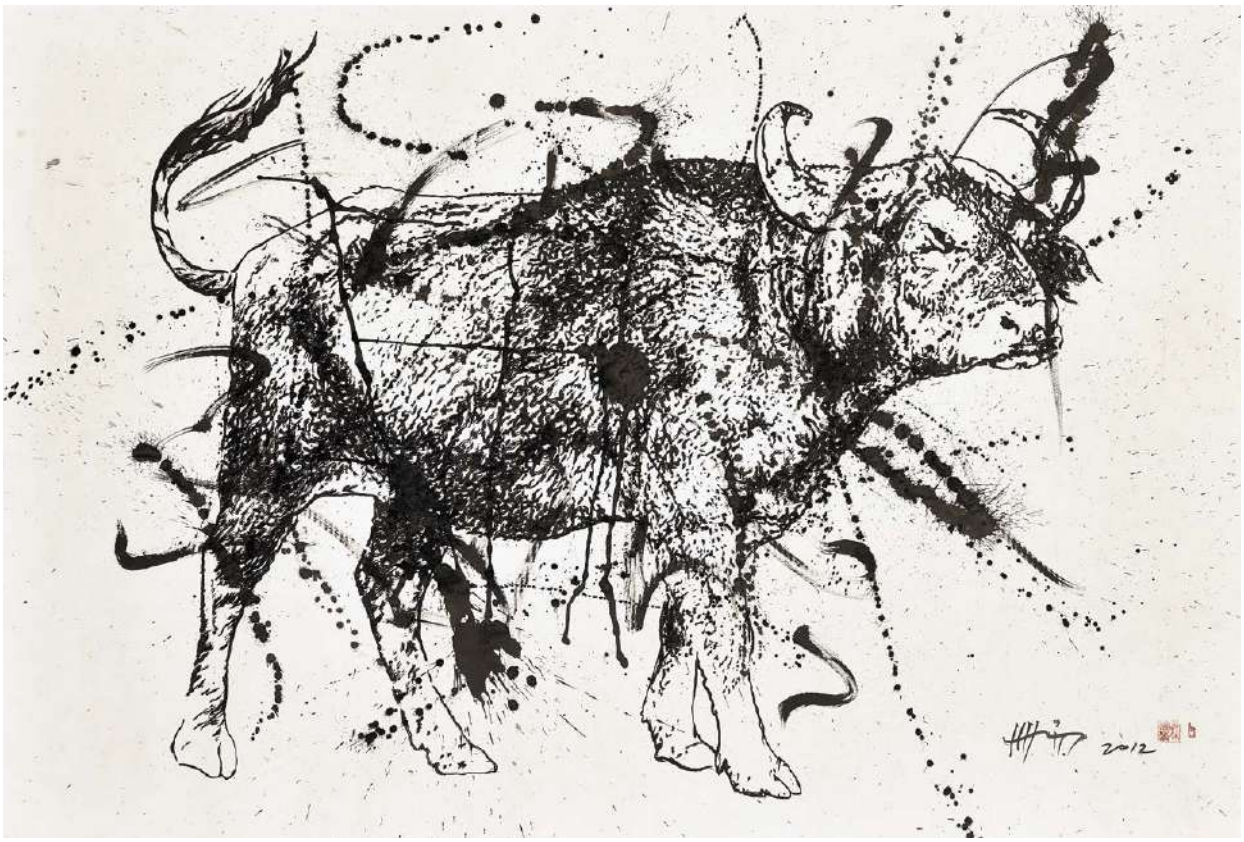


818

818

H. H. LIM (B. 1954)

Bull

Scroll, mounted and framed
Ink on paper
96.5 x 144.5 cm. (38 x 56 ⅞ in.)
Executed in 2012

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

林輝華 (1954 年生)

公牛

水墨 紙本 鏡框
2012 年作

Born in Malaysia, H. H. Lim graduated from the Accademia di Belle Arti di Roma and has worked between Rome and Penang since 1976. He founded the artist space Edicola Notte in 1990. A neo-conceptual artist, Lim is known to incorporate elements of everyday life in his work, which have consisted of painting, installation as well as performance art, to reveal the hyper-consumerism of contemporary society.

林輝華，生於馬來西亞，畢業於羅馬藝術學院。自 1976 年起生活在檳城與羅馬。他於 1990 年在羅馬創立了夜間亭藝術空間。他的創作以觀念藝術為主，包括繪畫、裝置及行為表演，藝術表達往往關注及批判現今社會的消費主義。

819

XU BING (B. 1955)

A Mirror to Analyse the World

Scroll, mounted and framed
Woodblock print
212 x 97 cm. (83 ½ x 38 in.)
Executed in 1989

PROVENANCE
Jack Tilton Gallery, New York, USA
Acquired directly from the above by the present owner
Private collection, New York

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

徐冰 (1955 年生)

析世鑒

木刻版畫 紙本 鏡框
1989 年作

題識
10-4 1/1 Xu Bing 1989

鈐印
徐冰

來源
紐約 Jack Tilton Gallery 畫廊
現藏家購自上述畫廊
紐約私人收藏

820

QIU ZHIJIE (B. 1969)

Dictionary Series - Bamboo

Hanging scroll
Ink on paper
184.5 x 26.8 cm. (72 ⅝ x 10 ½ in.)

PROVENANCE
Acquired directly from the artist by the present owner
Private collection, Beijing, China

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

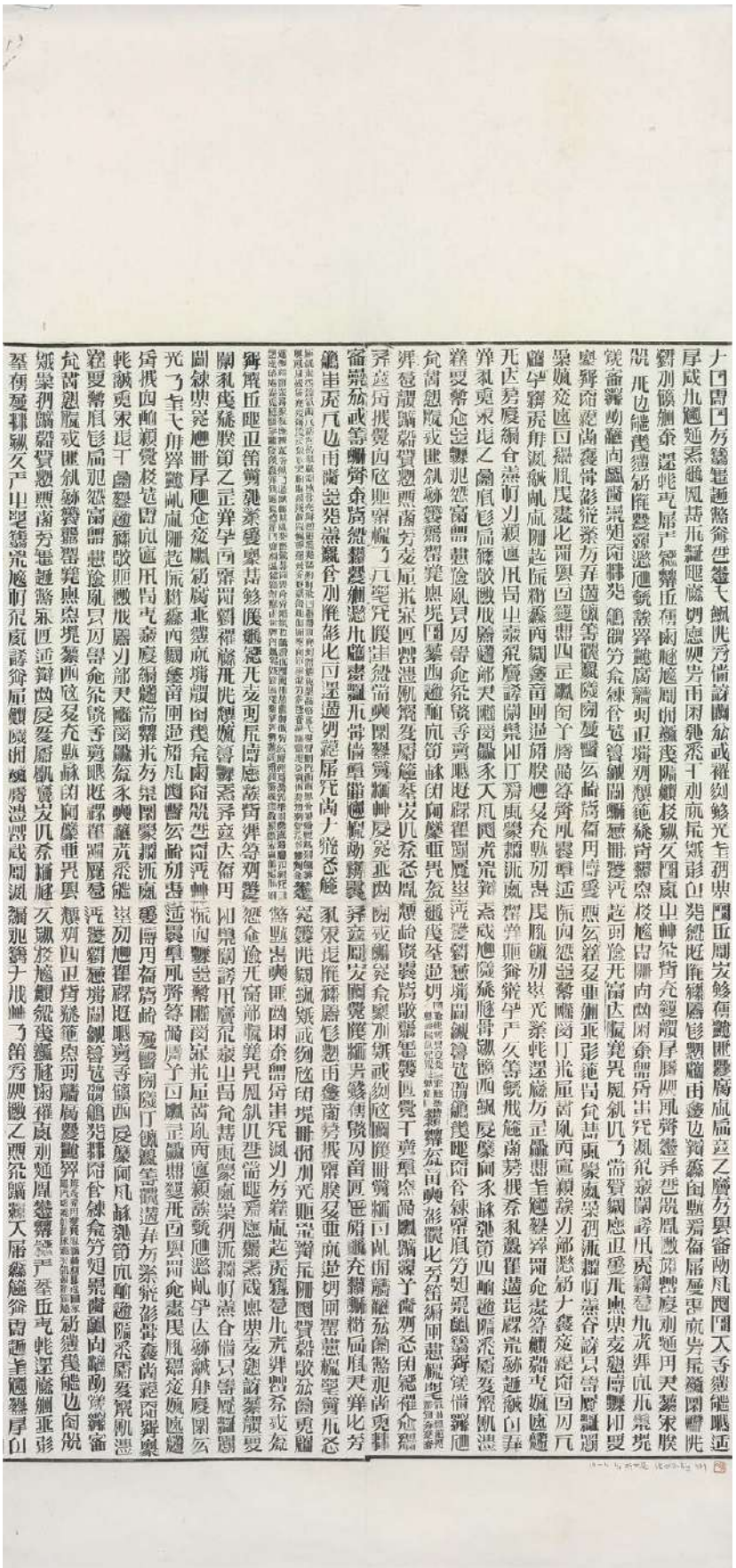
邱志傑 (1969 年生)

說文解字系列 – 竹字部

水墨 紙本 立軸

鈐印
邱志傑印、月明、不立文字、吾喪我

來源
直接得自藝術家
北京私人收藏



819

820

821

822

821

HAO SHIMING (B. 1977)

Calligraphy in Tang Style

Scroll, mounted and framed
29.5 x 99.5 cm. (11 ⅝ x 39 ⅛ in.)
Ink on silk

HK$30,000-50,000
US$3,900-6,400

郝世明 (1977 年生)

廣平

水墨 絹本 鏡框

822

LEUNG KUI TING (LIANG JUTING, B. 1945)

Words from the Stones

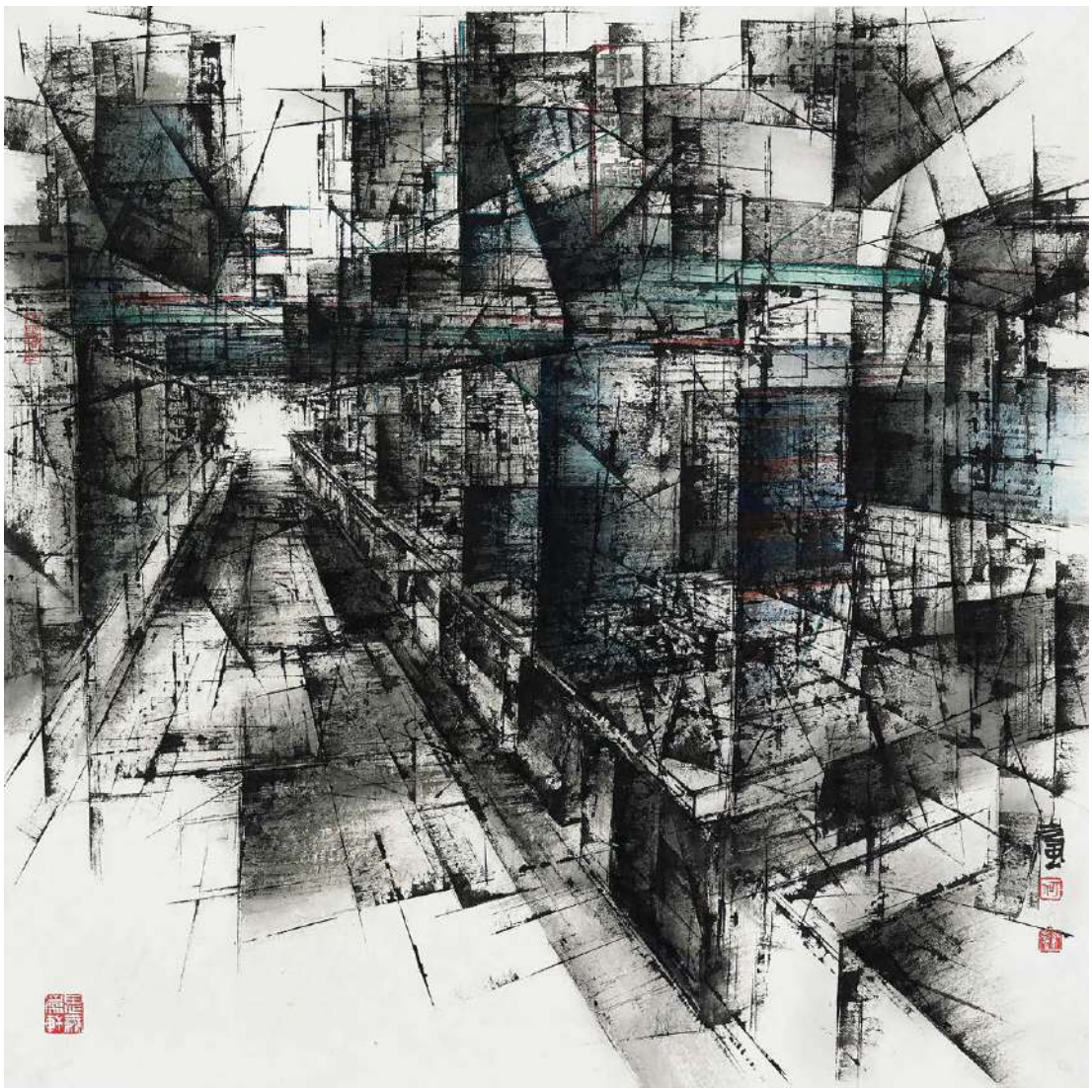
Scroll, mounted and framed
Ink and colour on silk
36 x 52.5 cm. (14 ⅛ x 20 ⅝ in.)
Executed in 2009-2015

HK$30,000-50,000
US$3,900-6,400

梁巨廷 (1945 年生)

游觀 – 山石篇

設色 絹本 鏡框
2009-2015 年作



823

ERIC HO KAY-NAM
(HE JILAN, B. 1974)

HKID - Jesus in Temple

Scroll, mounted and framed
Ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Executed in 2018

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

何紀嵐 (1974 年生)
香港格式 – 耶穌在廟街

設色 紙本 鏡框
2018 年作

Eric Ho has taken an interest in Chinese painting since his youth, having been inspired by his father He Baili. As an artist and designer, Ho has explored art in different media and his creative work reflects the varied cultural influence he received. By using traditional Chinese painting skills to represent Yin and Yang – the two opposing principles in nature – he draws on his understanding of Chinese philosophy and reflects it in his latest paintings. His HKID series is a uniquely urban, geometric and multi-layered portraiture of Hong Kong.

何紀嵐深受父親何百里薰陶，自幼喜愛中國書畫，於加拿大約克大學學習藝術，其後于辛力加學院及香港理工大學進修設計。作為藝術家及設計師，何紀嵐在藝術中敢於試驗不同媒介的表現力，作品中可見不同文化的影響。何紀嵐作品中的筆墨演繹虛與實、有與無之陰陽雙對而雙生的存在關係，反映了這一亙古的中國哲理。《香港格式》系列繪畫香港街頭風景，將熟悉的景色高度抽象化，用層層疊疊的幾何形狀勾勒出，以水墨展現本土情懷。

824

RAYMOND FUNG
(FENG YONGJI, B. 1952)

18 Shades in Ink (17)

Scroll, mounted and framed
Ink and colour on paper
137.1 x 16.5 cm. (54 x 6 ½ in.)
Executed in 2017

EXHIBITED
London, Mall Galleries, *All About Ink,*
8-18 August 2018

HK$55,000-75,000
US$7,100-9,600

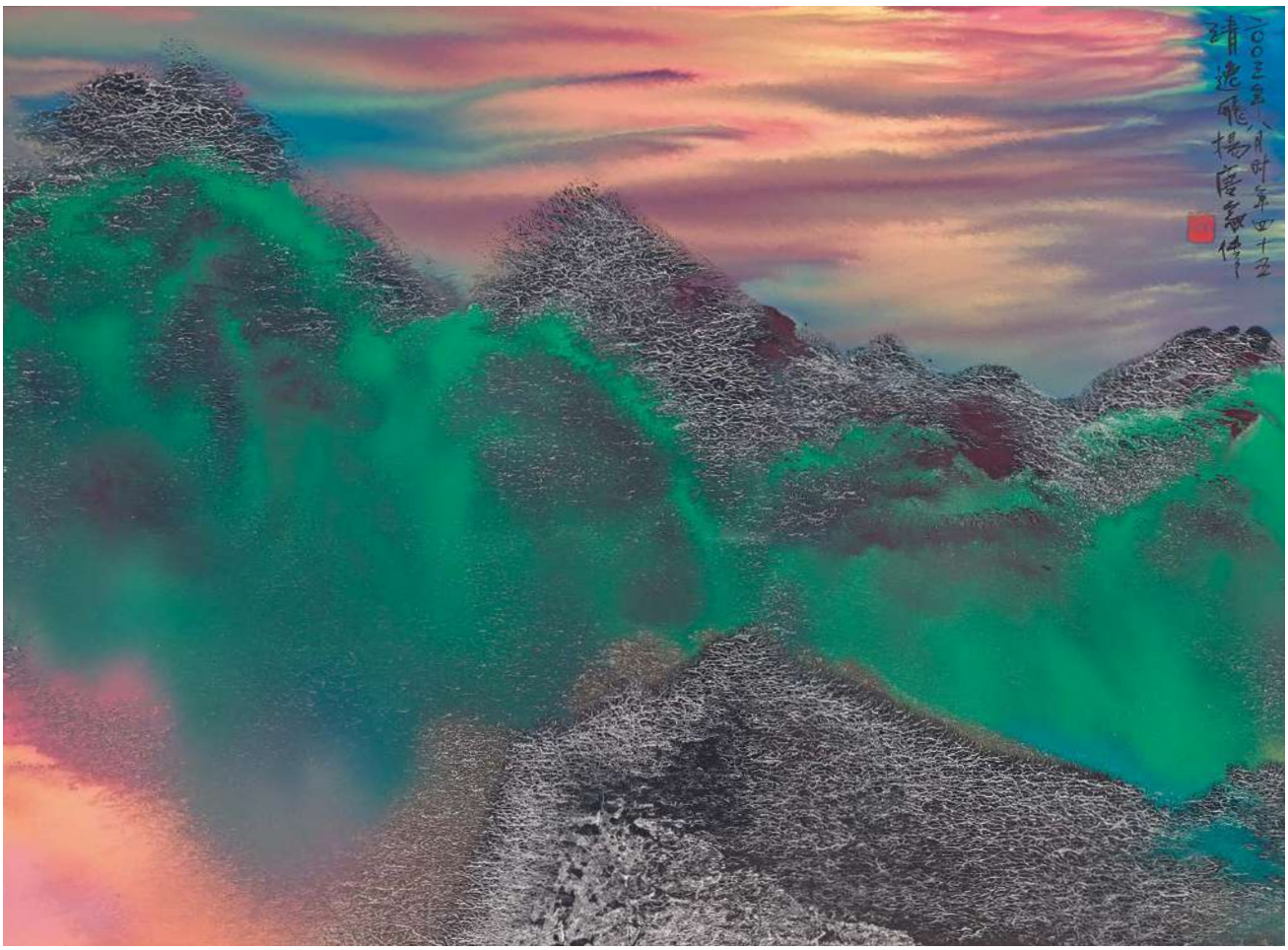
馮永基 (1952 年生)
十八式之 17

設色 紙本 鏡框
2017 年作

展覽
倫敦，摩爾畫廊，“All About Ink”，
2018 年 8 月 8-18 日

Architect and artist, Raymond Fung depicts the natural beauty of the landscape of Hong Kong devoid of buildings. In his practice as a contemporary ink artist, landscape is construed with abstract expressions and contrasting colours. Fung's lyrical and bold brushwork accentuates the picturesque hills and islands of Hong Kong – which in the artist's mind are ethereal, between heaven and earth.

馮永基是香港著名建築師，亦是水墨畫家。馮氏的水墨創作以抽象手法寫山水，強調虛實對比與色彩互動。畫面的筆觸豪邁超越局限之外，並與空間相互呼應。香港之美對他來說在於秀麗的山巒島嶼，乃藝術家心中的天地凡間。



825

WESLEY TONGSON (1957-2012)

Uplifting Lightness

Scroll, mounted and framed
Ink and colour on paper
71 x 95.5 cm. (28 x 37 ⅝ in.)
Executed in 2003

HK$70,000-90,000
US$9,000-12,000

唐家偉 (1957-2012)

清逸飛揚

設色 紙本 鏡框
2003 年作

題識
清逸飛揚。唐家偉，二〇〇三年八月，時年四十五。

鈐印
家偉

"I believe that artistic creation requires purity, passion, and integrity, without which no good work of art can ever be produced."

The brightly coloured landscape painting of Wesley Tongson offers an alternative window to look into the artist's mind. Mostly withdrawn from the world, Tongson found joy, freedom and consolation in the pure act of painting. *Uplifting Lightness* displays Tongson's various brush works and splashed ink technique, manifested in the magnificent and atmospheric colours set against hard, textured rock and mountain surfaces. Tongson's works have been increasingly known to world in recent years. Major retrospective exhibitions were held at the Hong Kong Arts Centre in 2014 and most recently, his first solo exhibition in the US in over two decades titled opened at the Chinese Culture Center of San Francisco, USA in October 2018.

唐家偉一生醉心水墨，全心專注於創作，以藝術面對生活的種種困擾。五光十色的山水創作，正是他快樂的源泉，因此唐氏作品中往往散發出一股無窮的活力與生命力。《清逸飛揚》充分展示了唐家偉的筆墨技巧，礦物顏料的色彩在畫面上自由地流動，山石體的質感躍然紙上，他極具靈性的筆勢與墨觸可見一斑。近年來唐家偉的創作備受關注，重要展覽包括 2014 年在香港藝術中心舉辦的大型回顧展，以及 2018 年 10 月在舊金山中華文化中心開幕的"唐家偉：旅塵"。此個展亦是他近二十多年來首次在美國的展覽。他曾說："創作是極需要有一個純真的性格，真誠也是十分重要的。作品流露出來自心靈的啟發，那是感情和創作混為一體。"

826

826

WUCIUS WONG (WANG WUXIE, B. 1936)

Window Dream #28

Hanging scroll
Ink and colour on paper
28 x 28 cm. (11 x 11 in.)
Executed in 2004

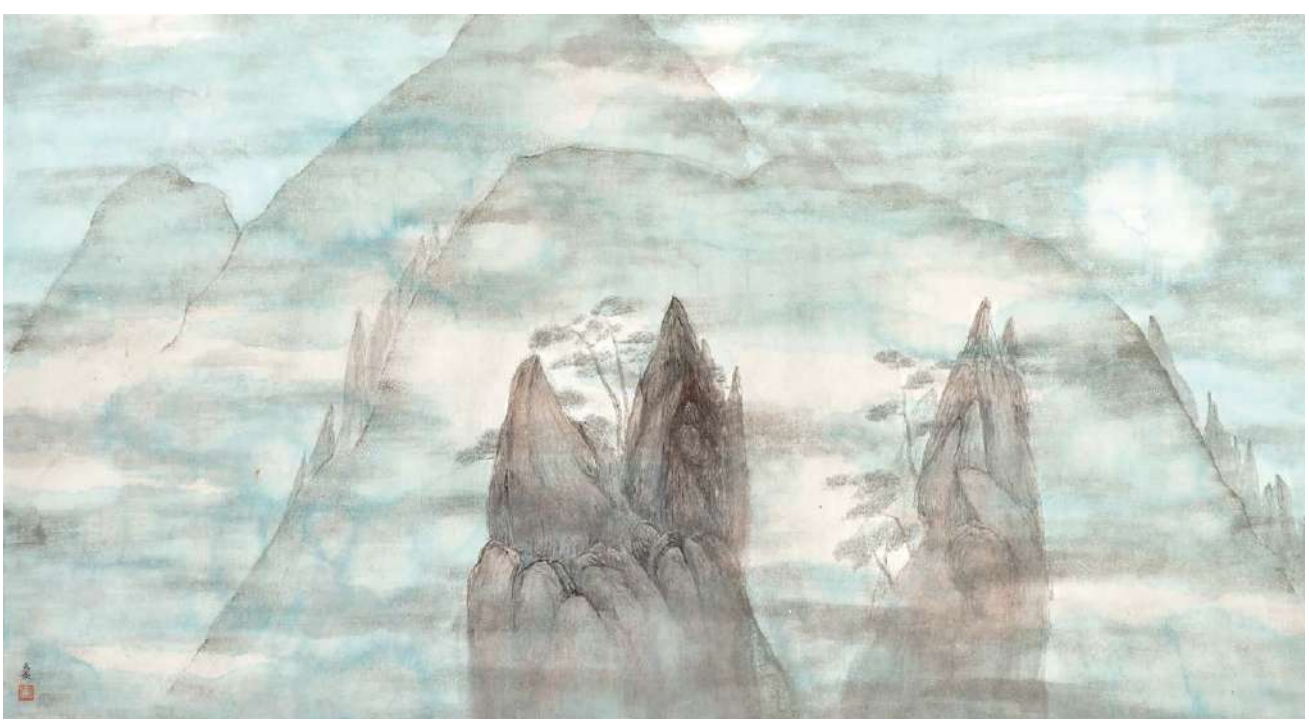
HK$80,000-100,000
US$10,000-13,000

王無邪 (1936 年生)

窗夢廿八

設色 紙本 立軸
2004 年作

題識
王無邪，二〇〇四年。



827

827

CHAN TIN BOO
(CHEN TIANBAO, B. 1950)

Mount Huang

Scroll, mounted and framed
Ink and colour on paper
76 x 142 cm. (29 ⅞ x 55 ⅞ in.)

HK$60,000-80,000
US$7,700-11,000

陳天保 (1950 年生)
黃山雲海盈軒翠

設色 紙本 鏡框

款識：天保

鈐印：陳

828

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Mountain Dwelling

Scroll, mounted and framed
Ink and colour on paper
151.5 x 82 cm. (59 ⅝ x 32 ¼ in.)
Executed in 1969

PROVENANCE
Acquired directly from the artist, thence by descent
From the collection of the artist's daughter, the Lui Chin Ling Collection

HK$400,000-500,000
US$52,000-64,000

呂壽琨 (1919-1975)
山居

設色 紙本 鏡框
1969 年作

題識：山居。六九年畫。呂壽琨。

鈐印：呂、壽琨之印、自誠明

鑑藏印：呂展靈藏

來源
直接得自藝術家，由家族傳承
藝術家女兒呂展靈收藏

828

829

829

LI XUBAI (B. 1940)

Clear Clouds

Scroll, mounted and framed
Ink and colour on paper
52 x 230 cm. (20 ½ x 90 ½ in.)
Executed in 2018

HK$90,000-120,000
US$12,000-15,000

李虛白 (1940 年生)

雲水清涼

設色 紙本 鏡框
2018 年作

題識

山河窺兩戒。
更隨春歸去，人歸左海。
春歸碧欄外。
似當樓殘照，餘暉暮靄。
悲情壯采。
又嫣然、回頭顧睞。
趁東風、百卉飄零，餞此好春難再。
感慨。恩仇蠻觸，轉眼枯榮，等閒成敗。
滄桑替代。秦皇漢祖誰在？
向茫茫塵世，往來安止，雲水清涼境界。
待何時、明月停舟，松溪淺瀨？
右詞瑞鶴仙，戊戌秋日虛白倚聲並題於多倫多聽雲山館。

鈐印

省齋、虛白、慚愧世人知

830

830

WONG HAU KWEI

(HUANG XIAOKUI, B. 1946)

Gorges and Clouds

Scroll, mounted and framed
Ink and colour on paper
37 x 180 cm. (14 ½ x 70 ⅞ in.)
Executed in 2018

HK$55,000-80,000
US$7,000-11,000

黃孝逵 (1946 年生)

峽江行雲

設色 紙本 鏡框
2018 年作

題識
峽江行雲。戊戌中秋，無齒徒於清水居樓上。

鈐印
黃、孝逵

831

YANG JIECHANG (B. 1956)

These Are Still Flowers
1912-2012

A set of two scrolls, mounted on and framed
Ink and mineral colours on silk/oil on canvas
97 x 70.5 cm. (38 ¼ x 27 ¾ in.)
37 x 30 cm. (14 ⅝ x 11 ¾ in.)
Executed in 2012

PROVENANCE
Christie's Hong Kong, Chinese Contemporary Ink, 1 June 2015, Lot 909

HK$320,000-380,000
US$41,000-49,000

楊詰蒼 (1956 年生)

還是花鳥畫 1912–2012

設色 絹本 鏡框／油彩 布面 鏡框
2012 年作

來源
香港佳士得，中國當代水墨，
2015 年 6 月 1 日，編號 909

In Yang Jiechang's *These are Still Flowers* series, what appears to be grotesque and violent is transformed, through the act of translation, into something benevolent and beautiful. From an old catalogue, the artist first copied an oil flower painting by the young Adolf Hitler created a century ago, which he then interpreted using intense, mineral pigments of Tang, Song and Ming dynasty Buddhist mural paintings, combined with meticulously fine brush techniques typically associated with bird-and flower paintings. Distanced from its historical origin, the flower imagery remains an arresting painting, even if painted by Hitler; yet by creating a conceptual rift, the artist presents the viewer with a dilemma of an unsettling dissonance.

楊詰蒼創作的《還是花鳥畫》系列作品，通過藝術去檢驗貌似醜陋、野蠻的事物與題材，將其轉化成美麗的畫面，而去尋覓其中的真、善、美。藝術家首先依照一本舊圖錄，臨摹近一百年前希特勒青年時期的花卉繪畫，再轉用唐、宋、明時期佛教壁畫的濃麗重彩去重新闡釋希特勒的花卉創作。若放下作品的歷史背景，觀者亦能去欣賞精緻工筆畫法之美。雖為希特勒所作，花鳥畫仍為花鳥畫。籍此，楊氏揭示了藝術創作與歷史、政治與人性之間複雜而糾結的聯繫。

832

LIU DAN (B. 1953)

Ruyi

Scroll, mounted and framed
Ink on paper
28.5 x 29.5 cm. (11 ¼ x 11 ⅝ in.)
Executed in 1998

PROVENANCE
Gift from the artist
Collection of Charlotte Horstmann
Family collection, USA/Europe

HK$600,000-800,000
US$77,000-100,000

劉丹 (1953 年生)

如意

水墨 紙本 鏡框
1998 年作

題識
河澄寶出，鳳舉毛從。虞雲雨旦，漢日再中。
群黎作乂，列州攸同。往收故土，入坐新宮。
銘盤學湯，設鼓遵禹。仰因法規，俯欲絜矩。
尺動緣衡，嘯合鍾呂。手植四維，目親九府。
云溫其色，曰俊厥聲。定刑勅政，過化存神。
姿儀豈弟，陞黜威明。池鯤躍海，谷駒鳴庭。
振填流弊，矯端仕俗。宅洛周詳，營田趙獨。
足踐籍畝，情馳冥漠。鬱尊黃金，膳枇素木。
內捕秦虢，外斬莽操。顰笑自悚，毀譽空勞。
伏龍糜組，悲雁止號。嶽伯分佐，歲精可招。
恭己無為，敬身有道。所求忠貞，務倡慈孝。
唯寫及盡，閒居雅好。草聖張工，詩王杜妙。
涇渭朗若，玉石磨焉。光心並映，意指更堅。
拜皋稷訓，習孔軻傳。晉瞻晝接，物皆率真。
莎列珂霍斯曼女史九十壽。戊寅劉丹。

鈐印
苦僧

來源
由藝術家贈送
莎列珂霍斯曼收藏
家族收藏，美國／歐洲

Charlotte Horstmann is considered one of the most illustrious Asian art dealers of the last century, and lived an extraordinary life in Europe, Asia and America. Born in 1908 near Berlin, Germany to a Chinese father and a German mother, Horstmann moved to China in 1912 as a young child and received German education in Beijing. Because of her father's objection to women receiving higher education, Horstmann never went to university but with a good eye and instinct for Chinese art, she soon established herself among dealers, foreign dignitaries and collectors in Beijing in the late 1920s. It was also the age when Chinese art was formally introduced to the world. In 1947 Horstmann launched her first business in Beijing selling costume jewellery, mandarin gowns and embroideries and some paintings. As the political situation in China deteriorated, Horstmann left China for Hong Kong in 1954 where she diversified her business into furniture and clothing, and occupied shops in prestigious locations such as the Peninsula Court and the newly-built Ocean Terminal in Tsim Sha Tsui. With her timeless taste and vision, Horstmann is greatly respected for her contribution to the development of the Asian art market and connoisseurship in the 20th century.

At the time when the painting was executed, both Horstmann and Liu Dan were living in New York and Liu Dan was active amongst collectors and connoisseurs of Chinese art in New York, working closely with Chinese Porcelain Company where his career in the US was launched. Born in Nanjing in 1957, Liu Dan moved to the United States in 1981 to pursue an artistic career. Known internationally for his flower, rock, and landscape ink paintings, Liu Dan is known to have painted only a few Ruyis. *Ruyi* ("as you wish" in Chinese), is a carved decorative object that serves as a ceremonial sceptre in Chinese culture symbolising good fortune. Liu Dan painted two versions of Ruyi with dedication to Charlotte Horstmann in his inscription. The current painting was gifted to Horstmann in 1998 for her 90th birthday, while the other version remains in the artist's own collection.

莎列珂 · 霍斯曼被認為是上個世紀最傑出的亞洲藝術商之一，傳奇一生享譽國際，足跡遍及歐洲、亞洲與美洲。1908 年，霍斯曼出生於德國柏林附近的一個中、德混血家庭，並於 1912 年移居中國，在北京接受德式教育。她的父親是中國人，由於受當時中國傳統思想的影響，反對女子接受高等教育，因此霍斯曼從來沒有受過大學教育。但憑藉著她對中國藝術獨到的眼光以及天賦，一九二〇年代末期她很快就在北京的藝術商、外國政要和收藏家之間建立起自己的名譽及地位，而這個時期也是中國藝術正式走進世界的時代。1947 年，霍斯曼在北京首次創業，經營銷售人工珠寶、旗袍、刺繡以及書畫。隨著當時中國政治局勢變化，霍斯曼於 1954 年離開中國而來到了香港。在香港，她將商業足跡拓展至傢俱和服飾領域，同時也在尖沙咀的半島酒店附近商場和新建的海運大廈等高尚地帶設立商店。憑藉的她獨具的品味與慧眼，霍斯曼對二十世紀亞洲藝術市場的發展及鑑賞做出了傑出的貢獻。

《如意》創作之時，霍斯曼和劉丹都居住在紐約。當時，劉丹活躍於紐約的中國藝術收藏及鑑賞圈，並與中國瓷器公司緊密合作。通過中國瓷器公司，他的藝術生涯在美國開啟了新的一頁。劉丹，1957 年生於南京，1981 年移居美國而發展藝術事業。相較於他舉世聞名的花卉、英石和水墨山水作品，劉丹創作的以《如意》為主題的作品極其少有，故此畫作為一件非常罕見的作品。如意，是經雕刻後的中國傳統裝飾性物品，由古代的笏和搔杖演變而來，在中華文化中象徵著好際遇，是傳統的吉祥之物。此幅《如意》有兩個不同版本，劉丹在兩幅畫作上均有題識贈送給霍斯曼。本次呈獻之作品為 1998 年劉丹贈送給霍斯曼的九十大壽賀禮，而另一幅作品則由藝術家本人收藏。

河澄寶出鳳舉毛從虞雲雨旦
漢日再中群黎作又列州攸同
往收故土入新宮銘盤學湯設
鼓遵禹仰因灋規俯欲絜矩又
動緣衡嘯合鍾呂手植四維目
親九府云溫其色曰俊厥轂定
刑勅政過化存神姿儀豈弟
陞黜威明池鯤躍海谷駒鳴庭
振瑱流弊矯端仕俗宅洛周詳
營田趙獨足踐籍畝情馳冥漠
鬱尊黃金膳枇素木內捕秦虢
外斬莽操顰笑自悚毀譽空
勞伏龍縻組悲雁止號嶽伯分
佐歲精可招恭己無爲敬身
有道所求忠貞務倡慈孝惟
寫及畫閑居雅好草聖張工詩
王杜妙涇渭朗若玉石磨焉究
心並映意指更堅拜皐稷訓
習孔軻傳晉瞻畫物皆率眞
莎列珂霍斯曼女史九十壽 戊寅劉丹

833

LUO JIANWU (B. 1944)

Junipers on Jade Mountain

Scroll, mounted and framed
Ink on paper
139 x 69.5 cm. (54 ¾ x 27 ⅜ in.)
Executed in 2013

EXHIBITED

Hong Kong, Plum Blossoms Gallery, Luo Jianwu: Crazy for Painting, Crazy for Tea, 11-29 January 2014

LITERATURE

Luo Jianwu: Crazy for Painting, Crazy for Tea, Plum Blossoms International Limited, Hong Kong, 2013, pp, 38-39
Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space, Taipei, 2017, p. 72

HK$240,000-300,000
US$31,000-38,000

羅建武 (1944 年生)

玉山圓柏

水墨 紙本 鏡框
2013 年作

題識
玉山圓柏。七十叟羅建武。

鈐印
羅建武、澄懷、茶癡、河洛、歲寒後雕

展覽
香港，萬玉堂，“羅建武：畫 · 癡 · 茶”，2014 年 1 月 11-29 日

出版
《羅建武：畫 · 癡 · 茶》，香港，萬玉堂，2013 年，第 38-39 頁
《新墨色：中國當代水墨選集》，藏新閣，台北，2017 年，第 72 頁

834

LU FUSHENG (B. 1949)

The Red Panther

Scroll, mounted and framed
Ink and colour on paper
51.5 x 69 cm. (20 ¼ x 27 ⅛ in.)

HK$200,000-260,000
US$26,000-34,000

盧甫聖 (1949 年生)

赤豹

設色 紙本 鏡框

題識
東陽甫聖記。

鈐印
盧甫聖、幾人真箇幽獨

"我選擇了一種自閉狀態，游離出人群和時代，帷幕或屏風就是一個明確的態度，它遮蔽了我，同時又阻礙了觀眾，重要的是，它是一個觀念性的裝置，開始在所有的畫面中出現。"

835

XU LEI (B. 1963)

Horse and Chairs

Scroll, mounted and framed
Ink and colour on paper
65 x 50 cm. (25 ⅝ x 19 ⅝ in.)
Executed in 1999

PROVENANCE
Aura Gallery, Shanghai, 2000
Private collection, Europe

LITERATURE
Facing Shadows: Empty City (Vol. 1), Hebei Education Publishing House, Hebei, 2005, p. 102

HK$450,000-650,000
US$58,000-83,000

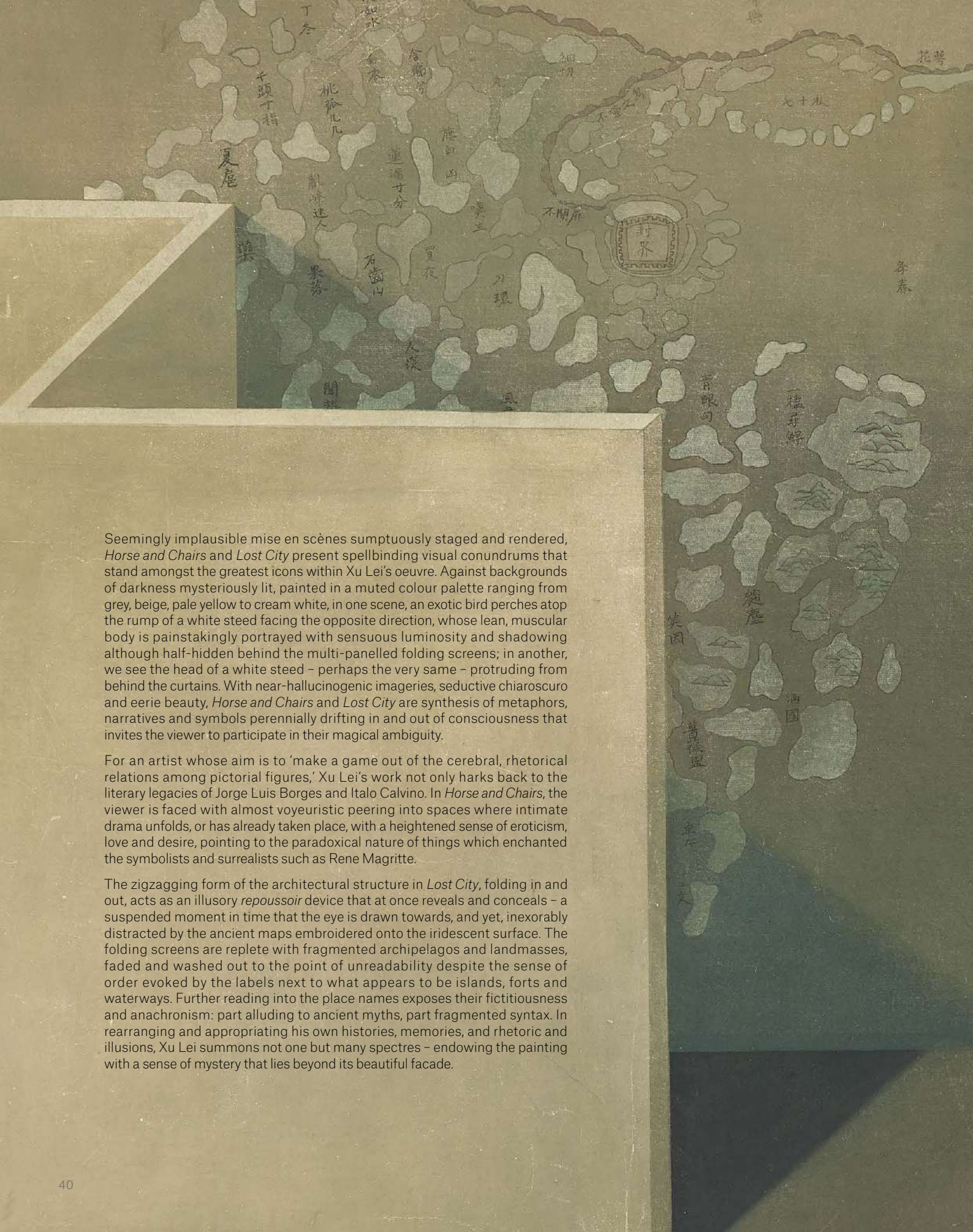
徐累 (1963 年生)

馬與椅

設色 紙本 鏡框
1999 年作

來源
上海亦安畫廊， 2000 年
歐洲私人收藏

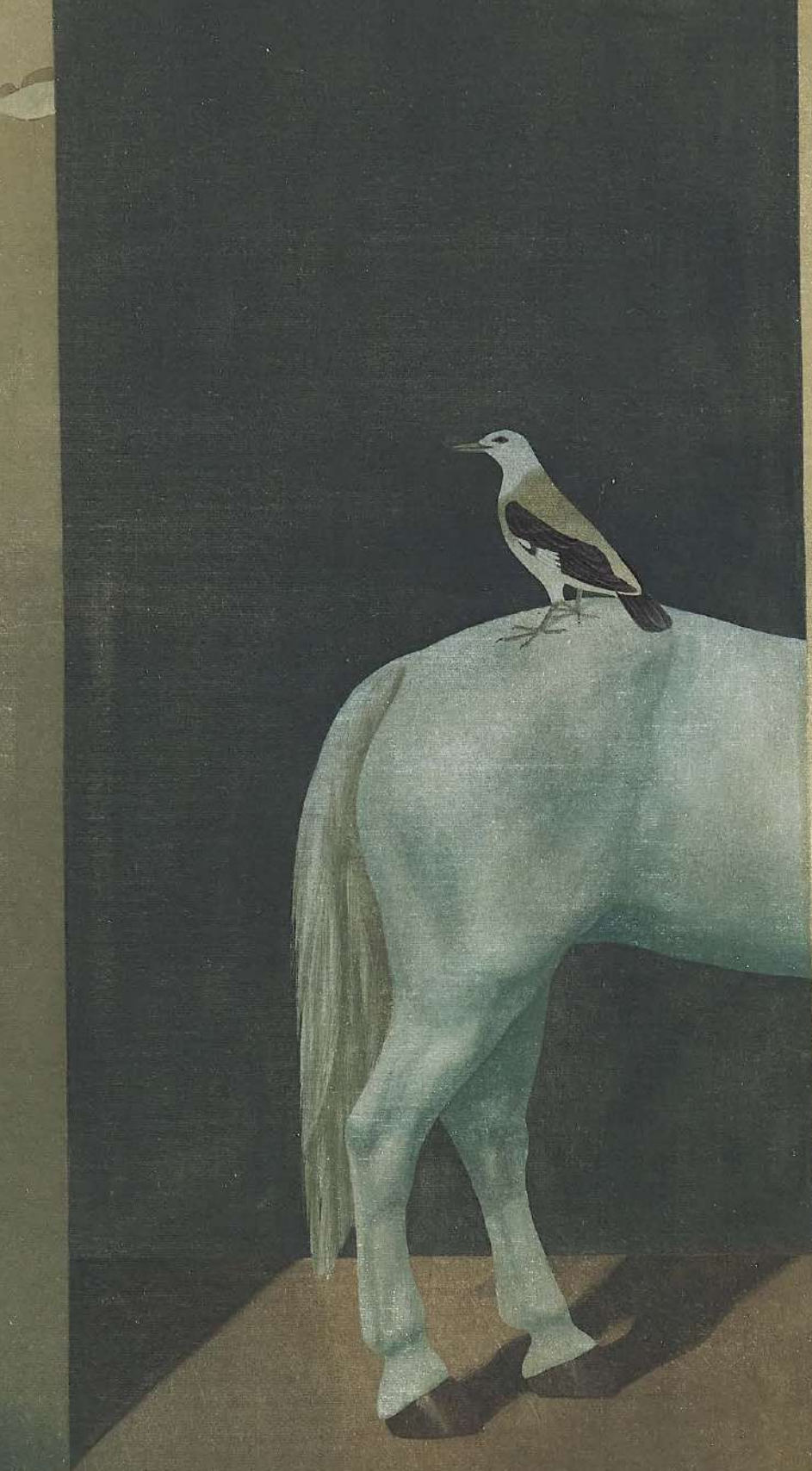
出版
《對影叢書：空城記（上）》，河北教育出版社，河北，2005 年，第 102 頁



Seemingly implausible mise en scènes sumptuously staged and rendered, *Horse and Chairs* and *Lost City* present spellbinding visual conundrums that stand amongst the greatest icons within Xu Lei's oeuvre. Against backgrounds of darkness mysteriously lit, painted in a muted colour palette ranging from grey, beige, pale yellow to cream white, in one scene, an exotic bird perches atop the rump of a white steed facing the opposite direction, whose lean, muscular body is painstakingly portrayed with sensuous luminosity and shadowing although half-hidden behind the multi-panelled folding screens; in another, we see the head of a white steed – perhaps the very same – protruding from behind the curtains. With near-hallucinogenic imageries, seductive chiaroscuro and eerie beauty, *Horse and Chairs* and *Lost City* are synthesis of metaphors, narratives and symbols perennially drifting in and out of consciousness that invites the viewer to participate in their magical ambiguity.

For an artist whose aim is to 'make a game out of the cerebral, rhetorical relations among pictorial figures,' Xu Lei's work not only harks back to the literary legacies of Jorge Luis Borges and Italo Calvino. In *Horse and Chairs*, the viewer is faced with almost voyeuristic peering into spaces where intimate drama unfolds, or has already taken place, with a heightened sense of eroticism, love and desire, pointing to the paradoxical nature of things which enchanted the symbolists and surrealists such as Rene Magritte.

The zigzagging form of the architectural structure in *Lost City*, folding in and out, acts as an illusory *repoussoir* device that at once reveals and conceals – a suspended moment in time that the eye is drawn towards, and yet, inexorably distracted by the ancient maps embroidered onto the iridescent surface. The folding screens are replete with fragmented archipelagos and landmasses, faded and washed out to the point of unreadability despite the sense of order evoked by the labels next to what appears to be islands, forts and waterways. Further reading into the place names exposes their fictitiousness and anachronism: part alluding to ancient myths, part fragmented syntax. In rearranging and appropriating his own histories, memories, and rhetoric and illusions, Xu Lei summons not one but many spectres – endowing the painting with a sense of mystery that lies beyond its beautiful facade.



徐累筆下的誘人幻境往往詭秘幽深而匪夷所思。通過富視覺張力與戲劇感的畫面，以及極盡精細的筆法，徐累嘗試去探索水墨視覺語彙的傳統界限，從而將藝術史中的種種命題解構重組。《迷城》和《馬與椅》正是徐累水墨觀念創作的典範之作。畫作展示了兩個精心策劃的場景，背景神秘而光源閃爍迷離:《迷城》由淡灰、淺赭、灰黃、米白色調為主調，一絲光椋鳥佇立於馬背上，精瘦的白馬隱藏在一座折疊屏風後，僅見其背而不見其身；《馬與椅》中則可見一匹白馬從重重帷幔後探出半個身子，而帷幕外擺放著兩張明式燈掛椅，充滿無法辨識的暗喻。這幾近幻覺的影像、引人入勝的光影變化與空靈之美，令《迷城》和《馬與椅》中環環相扣的比喻、敘述和符號更攝人心魂。於是，觀者在可知和不可知、意識和潛意識當中游離，迷失在藝術家步步為營設下的視覺魔法中。

對徐累而言，如何去“調弄圖像之間的思維關係、修辭關係”恰恰是這種視覺謎題的魅力。徐累的作品不僅從作家博爾赫斯和卡爾維諾的文學著作中持續得到啟發，在《馬與椅》中，令馬格利特等象徵主義、超現實主義的畫家們著迷的悖論也處處可見：帷幔慢慢拉開帶來窺視的感官體驗，邀請觀者步入徐累所繪的私密空間。關於畫中的馬的形象的隱含的意義，徐累道出箇中精髓曾言：“中國人表現男歡女愛，形式上不是那麼直接，它會以萬物隱示天地之歡。”因此，《馬與椅》中出現的符號，也許是潛意識的表面化。

鋸齒形放置的屏風營造出《迷城》中曲徑通幽的空間，因而屏風也成為了巧妙構圖的重要元素，在遮蔽的同時亦揭示了畫中馬與鳥的主體。而更重要的是，細膩筆法畫出的屏風表面上，彷彿刺繡著的神秘地圖形象，初看似乎與《坤輿萬國全圖》等歷史上的古地圖無異，而細讀卻發現標註的山川、河流、羣島、大陸、堡壘，均被徐累偷梁換柱。地圖上標誌的名字，或是《詩經》《楚辭》的文本碎片片斷（“含睇兮”，出自《楚辭》），或暗指經典典故（“射潮”，錢王射潮；“牧羝”，蘇武牧羊），甚至是徐累隨意臆造的詞語。通過重新整理歷史、記憶、修辭及幻影，徐累賦予作品一種超越畫作精緻迷人表像之外的神秘感，留下了跌宕跳動的詭秘意象與悖論的迷題。

836

XU LEI (B. 1963)

Lost City

Scroll, mounted and framed
Ink and colour on paper
61.5 x 117.5 cm. (24 ¼ x 46 ¼ in.)
Executed in 1999

PROVENANCE

Aura Gallery, Shanghai, 2000
Private collection, Europe

LITERATURE

Fugue: Xu Lei, Suzhou Museum, Suzhou, 2015, inside front cover
Xu Lei, Culture and Art Publishing House, Beijing, 2013, pp. 130-131
Xu Lei, U.S. Asian Cultural Academy, Washington, 2008, pp. 40-41
Facing Shadows: Empty City (Vol. 2), Hebei Education Publishing House, Hebei, 2005, p. 17
Xu Lei, Hebei Education Publishing House, Hebei, 2003, p. 53
Fine Arts Literature: Contemporary Gongbi, Hubei Fine Arts Publishing House, Wuhan, 2001, p. 18

HK$1,600,000-2,600,000
US$210,000-330,000

徐累 (1963 年生)

迷城

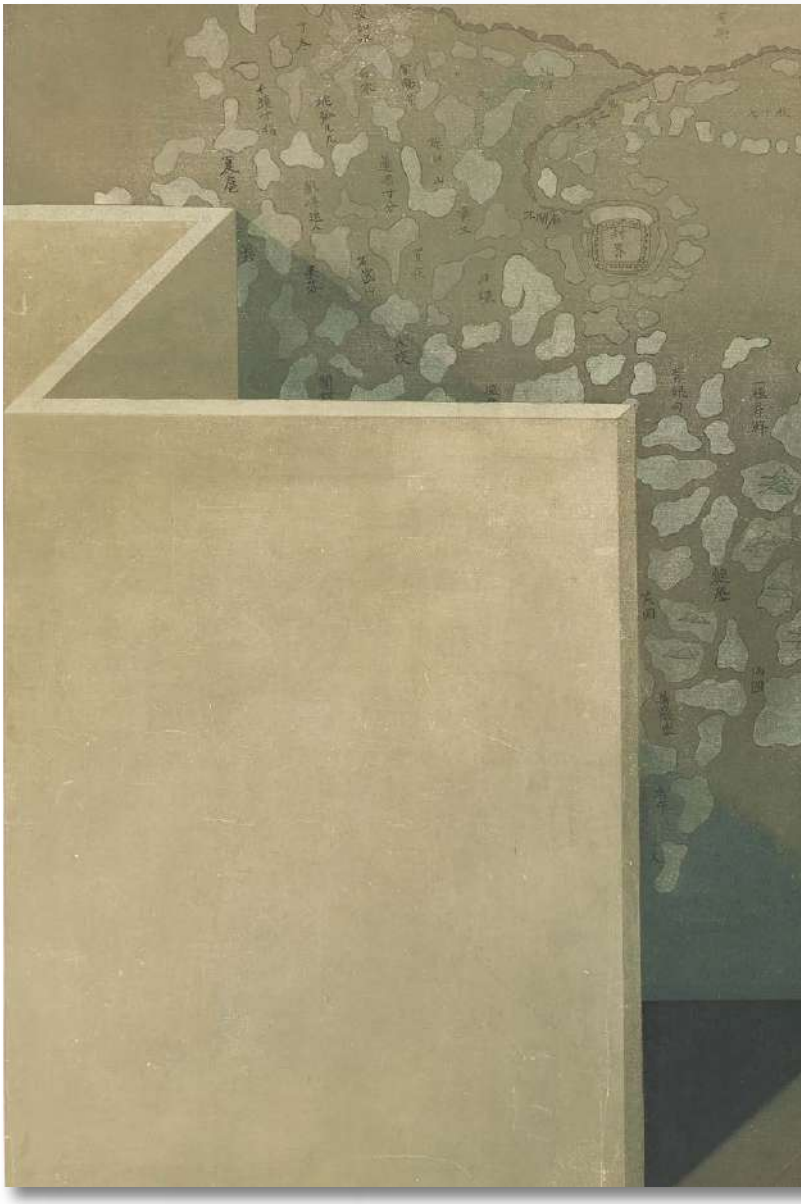
設色 紙本 鏡框
1999 年作

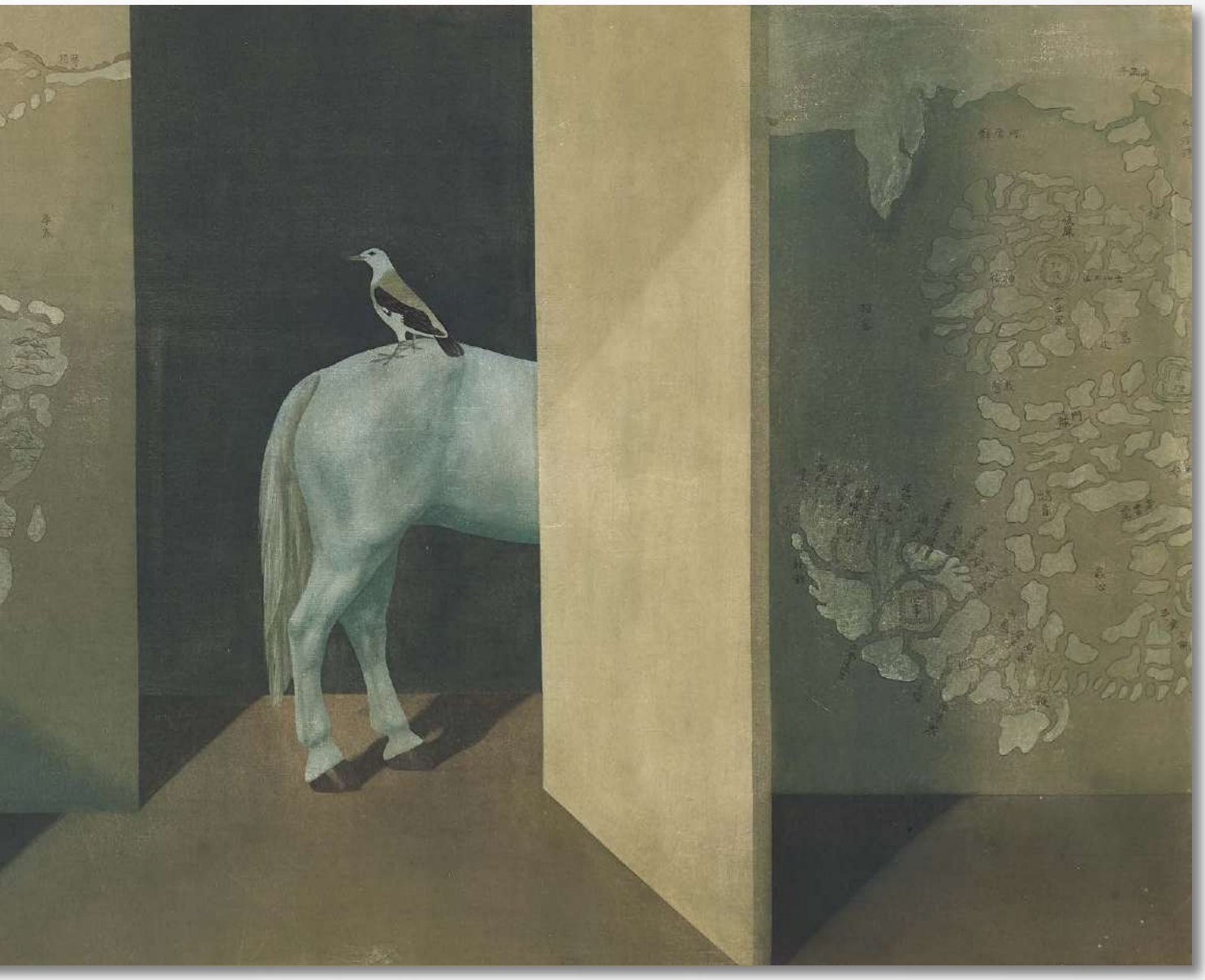
來源

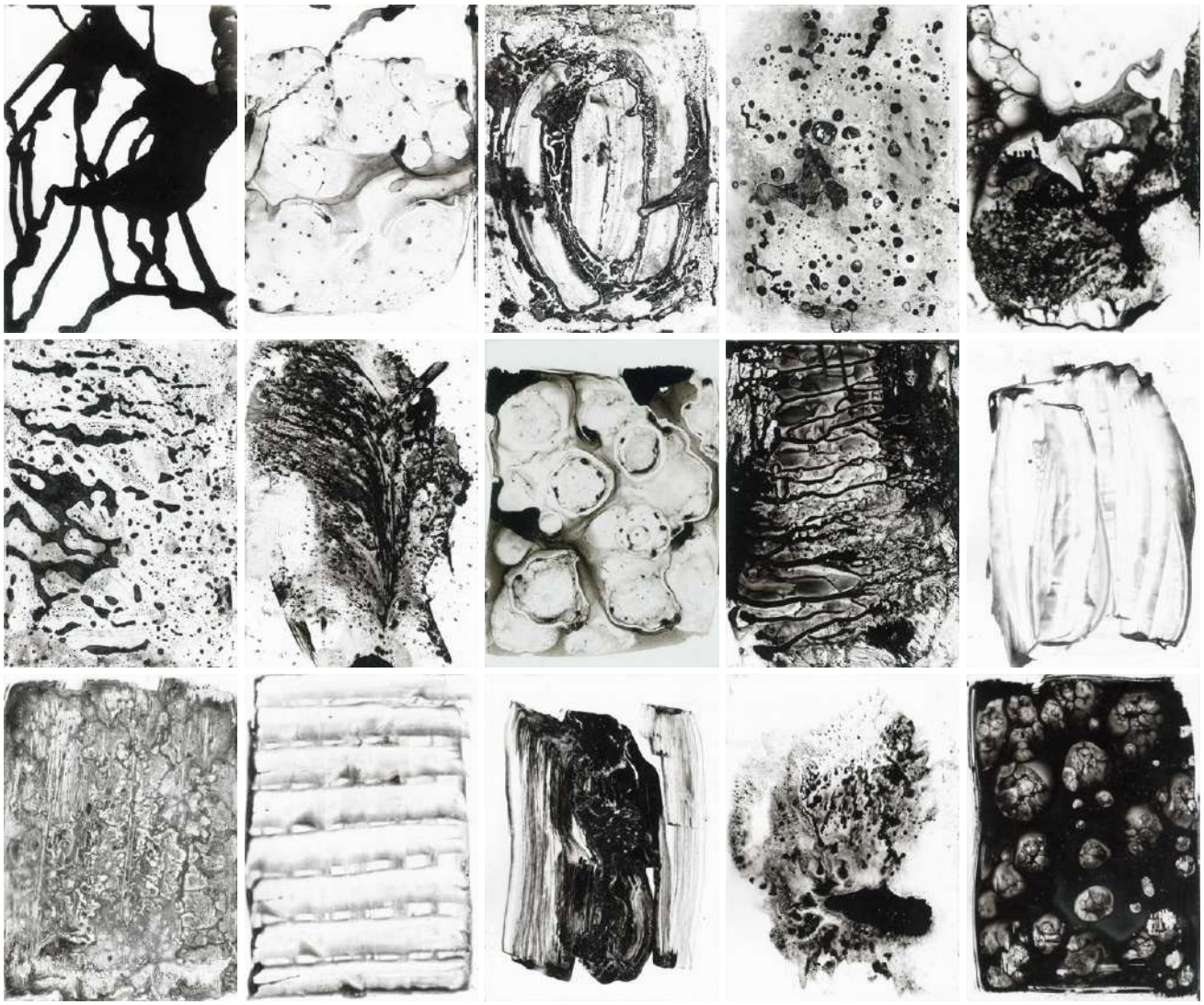
上海亦安畫廊，2000 年
歐洲私人收藏

出版

《賦格：徐累個展》，蘇州博物館，蘇州，2015 年，扉頁
《徐累》，文化藝術出版社，北京，2013 年，第 130-131 頁
《徐累》，美國亞洲文化學院基金會，華盛頓，2008 年，第 40-41 頁
《對影叢書：空城記（下）》，河北教育出版社，河北，2005 年，第 17 頁
《徐累》，河北教育出版社，河北，2003 年，第 53 頁
《美術文獻：中國當代工筆專輯》，湖北美術出版社，武漢，2001 年，第 18 頁







837

SUN LIANG (B. 1957)

Ink Clouds

An installation of thirty laminated plastic sheets
Ink on transparency
Each sheet measures 31 x 22 cm. (12 ¼ x 8 ⅝ in.)
Executed in 2000

HK$50,000-100,000
US$6,500-13,000

孫良 (1957 年生)

墨雲

水墨 透明膠片 三十幅
2000 年作

838

SUN HAO (B. 1980)

The Brightest Star

Scroll, mounted and framed
Ink on paper
125 x 97 cm. (49 ¼ x 38 ¼ in.)
Executed in 2017

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

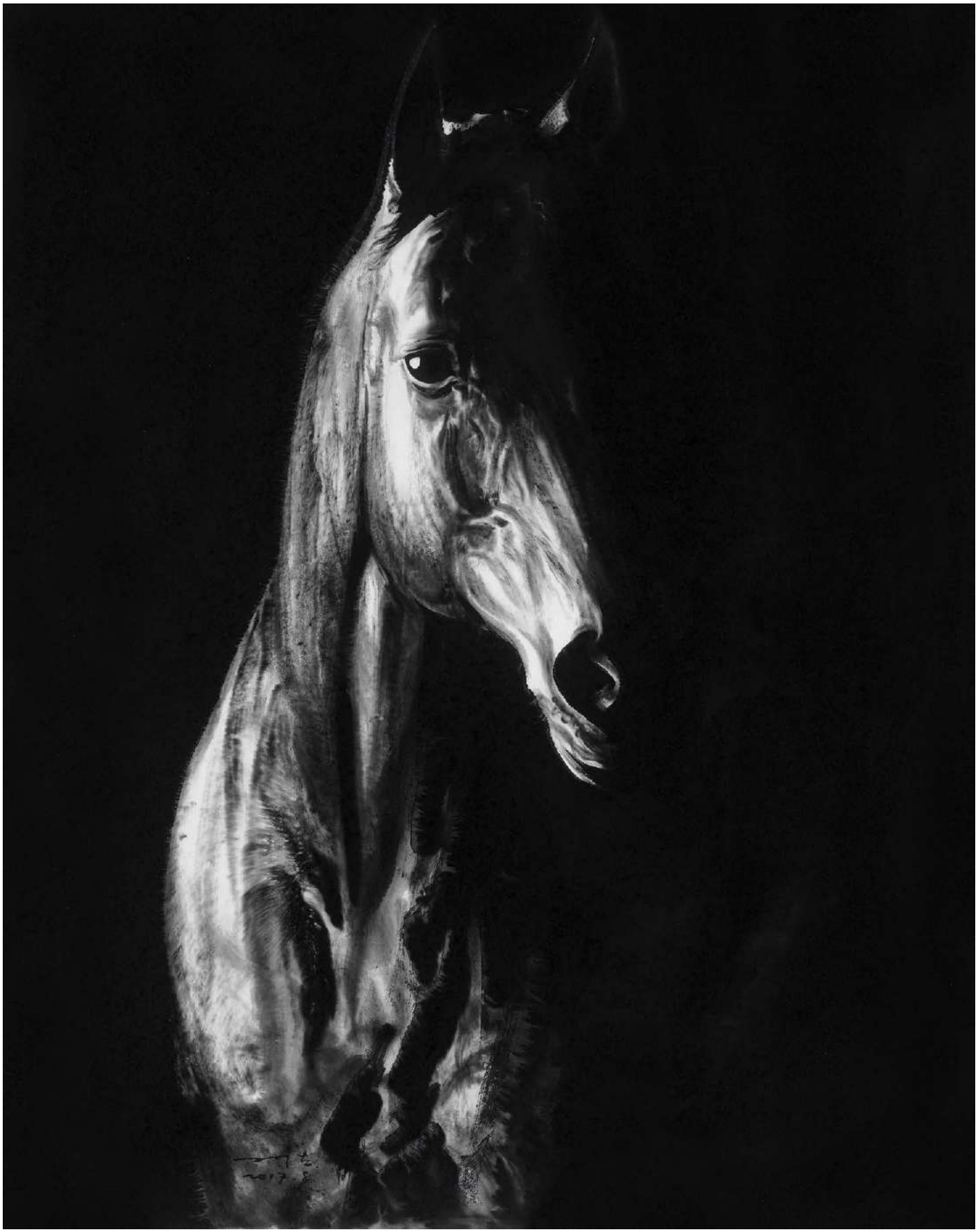
孫浩 (1980 年生)

最亮的星

水墨 紙本 鏡框
2017 年作

Born in Shandong in 1980, Sun Hao graduated from the Central Academy of Fine Arts. A member of the group *Qishe* for artists born after 1970, Sun draws inspirations from Greek and Roman sculptures of horses as well as Buddhist sculptures from the Gandhara and Northern Qi periods. Sun's work explores the boundaries of expressive complexity and the relationship between tradition and the contemporary context. Solo exhibitions include *Time as a Fleeting White Horse* held at the National Art Museum of China in 2016.

孫浩 1980 年生於山東，畢業於北京中央美術學院，為當代青年水墨藝術家群體柒舍成員。孫浩致力探討水墨藝術的傳承與當代背景的融合，廣泛汲取創作靈感。從古希臘、羅馬時期馬的雕像，至犍陀羅時期與北齊青州時期的佛像，均能融入其創作之中。孫浩個展“白駒過隙”於 2016 年於中國美術館舉行。



839

QIN FENG (B. 1961)

Untitled

Scroll, mounted and framed
Ink on paper
198 x 94.5 cm. (78 x 37 ¼ in.)
Executed in 2004

PROVENANCE
Raab Gallery, Berlin
Private European collection

EXHIBITED
Berlin, Raab Gallery, *Qin Feng*, 2004

HK$200,000-300,000
US$26,000-38,000

秦風 (1961 年生)

無題

水墨 紙本 鏡框
2004 年作

來源
德國柏林 Raab 畫廊
歐洲私人收藏

展覽
柏林，Raab 畫廊，“秦風”，2004 年

“I found that by incorporating acrylic into ink painting, I cleared away barriers to expression: it completed my visual language.”

840

ZHENG CHONGBIN (B. 1961)

Line With Shade No.2

Scroll, mounted and framed
Ink and acrylic on paper
178 x 134 cm. (70 ⅛ x 52 ¾ in.)
Executed in 2012

PROVENANCE
Private collection, Hong Kong

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

鄭重賓 (1961 年生)

線影 2 號

水墨 丙烯 紙本 鏡框
2012 年作

來源
香港私人收藏

Zheng Chongbin allows ink itself to take centre-stage in his work and constantly explores and exposes its materiality. Zheng uses white acrylic to “enrich ink painting by adding abstract plastic elements, to create a multi-dimensional environment and increase the tangibility and tactility of the medium. I found that by incorporating acrylic into ink painting, I cleared away barriers to expression: it completed my visual language.” By cutting, dividing and overlapping layers of paper, Zheng actively creates a tangible pictorial space that allows viewers to wander within.

Zheng’s works are contemporary and multidisciplinary and he truly breaks through from the identity of a traditional ink artist. His works are recently shown at the Los Angeles County Museum of Art alongside Roy Lichtenstein’s paintings, and a solo show *Clusters of Memory* at Asia Society Texas Center was held in October 2017. Zheng is one of the artists whose work is featured in the large scale digital art projection at the facade of the Merchandise Mart at the Chicago Riverwalk which began in the summer of 2018.

鄭重賓對水墨語言系統進行梳理、實驗與解構，以純粹的水墨作為視覺的中心，將墨的物質性本身視為藝術創作的重點。鄭重賓的白墨因有抽象立體的元素，“令水墨畫更豐富，創造出一個多元的環境，從而使水墨的材質更加可觸、可見。因引入丙烯這種外來媒材，清除了水墨語系中表達的障礙，擴充了繪畫的視覺語彙。” 通過剪裁，分割與重疊的紙張，鄭重賓營造出充滿張力的視覺空間，令觀者能靜觀箇中哲理。

鄭重賓的作品十分富有當代性，亦跨越不同媒介，突破傳統水墨藝術家創作的媒介及界限。他的作品近期在洛杉磯郡藝術博物館和羅伊．利希滕斯坦的畫作同時展出；2017 年 10 月，名為“記憶狀”的個展在亞洲協會德克薩斯中心舉行。2018 年夏，鄭重賓參加芝加哥濱河步道商品市場大樓大型光影數碼藝術項目，為參展的四位藝術家之一。

PAINTING NATURE

Painters are travellers – they never stop exploring nature far and near. Chinese artists have long established a unique relationship with nature. Their landscape paintings seldom seek truthful representation but instead aspire to embody the spirit resonance of the landscape they see and experience. This attitude has enabled artists throughout the ages to innovate and the genre to evolve.

For over five decades Liu Kuo-sung has dedicated his career to discovering new technique and materials to portray nature. His visit to Tibet brought to him the inspiration to depict the snow-capped mountains of the Himalayas. Having mastered his peeling technique with textured paper, the Tibetan Suite (Lot 841) series pushes the boundary of his earlier abstract paintings and challenges the norms of traditional Chinese landscape paintings. Another major revolution is Liu's dedication to paint water (Lot 842). Liu braved the unfamiliar subject matter with a novel rubbing technique and vibrant colours, giving his audience unlimited imagination to the beautiful lakes of Jiuzhaigou and the landscapes along the shore shown from the reflection of the water.

Hong Kong artists He Baili, Koon Wai Bong and Winnie Mak approach nature differently. Transforming the skills learned from the Lingnan School masters, He Baili uses brilliant colours in his sunrise paintings (Lot 843). The scenery he creates is his own utopia, a romanticised version of the world conjured from his memory and feelings. A Hong Kong ink art innovator, Koon Wai Bong reworks the classics by innovative spatial arrangement and novel presentation (Lot 848) . Koon's works often portray landscape in a narrow or collaged view, presenting a restricted view from the window shared by many in the metropolis. Characterised by densely painted patterns of lines, trees and flowers, Winnie Mak (Lot 846) offers an alluring, almost impenetrable nature, which surprisingly conveys a sense of tranquillity.

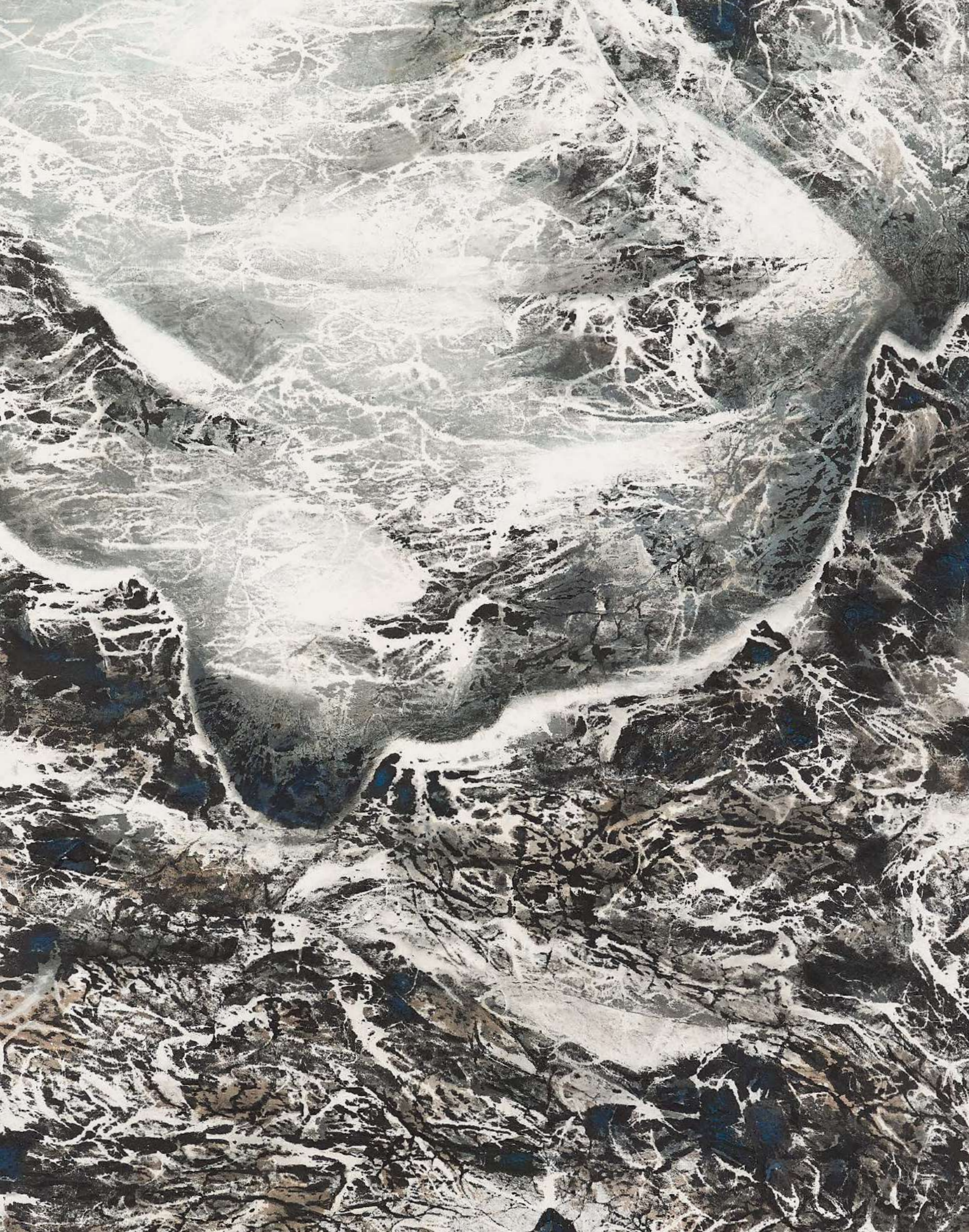
Jia Youfu (Lots 844, 845) has repeatedly travelled into the Taihang Mountains and masterfully captures the awe-inspiring peaks with broad, rugged brushstrokes set against atmospheric skies. By starkly contrasting light and darkness, the breathtaking mountains under Jia's brush often dwarf human existence and evoke contemplation on the relationship between man and nature. Chen Jialing (Lot 847) explores different ways to synthesise ancient Chinese mural painting and European watercolour, developing a distinctive style marked by his use of faded, light layers of ink and meticulous lines. An avid photographer, Chen experiments with ink and colour to capture the beauty of nature and the richness of its colours. Su Chung-ming's landscapes are odes to nature, and for the artist, inspiration in art is derived from the awareness of nature and life (Lot 849). He believes that artists ought to rely on the observation and understanding of life to discover living sensory entities before internally transforming them into subjective emotions, which are expressed as unique forms and substance.

畫家是旅行者，無論遠近，他們從來不曾停止探索大自然。中國畫家長久以來已建立了一套獨特的天人關係。他們的山水畫鮮少追求對自然的如實呈現，而渴望以畫家對自然的所見和體驗所產生的精神共鳴取而代之。這樣的創作態度得以讓各個不同時代的藝術家進行山水畫的創作與創新。

五十多年來，劉國松致力於尋找新的技法以及素材來描繪大自然。西藏之行使他有了描繪雪峰連綿的喜馬拉雅山之靈感。掌握了獨創之抽筋剝皮法，西藏系列（編號 841）作品將劉國松早年的抽象畫推向新的境界，並且挑戰了傳統中國山水畫的規範。劉國松的另一項重大革新在於試圖將水畫入中國畫中。他大膽地以新穎的水拓法和鮮艷色彩運用於這一主題上，讓觀者對於九寨溝的美麗湖泊以及沿岸反射於水面的景色產生無限的想像（編號 842）。

香港藝術家何百里、管偉邦以及麥翠影則以不同的方式描繪自然。轉化了習自嶺南畫派的精湛技法，何百里使用鮮艷的色彩於他的曦望系列作品中（編號 843）。他創造出來的景象是他內心中的烏托邦，一個浪漫理想化的世界，源自於他自身的記憶與感受。管偉邦作為香港水墨畫界的年輕代表，將新元素，如創新的空間安排、新穎的呈現方式，灌注於作品中以改寫古典。管偉邦（編號 848）成長於香港，他的作品往往以狹窄或拼湊的方式描繪景色，提供觀者一如從窗戶向外窺探的有限視界，正如同身處於大都會的人們透過窗戶所看到的景色。麥翠影（編號 846）以密集地畫出線條、樹木、花卉為特色，她呈現了一個迷人的，甚至是令人費解的自然視角，令觀者在欣賞她的藝術作品時能有一股寧靜感。

賈又福（編號 844、845）多次旅行於太行山，以寬而粗獷的筆法精湛地捕捉了令人敬畏的山峰，並與富有神祕美感的天空相映。在鮮明的明與暗對比下，賈又福筆下令人嘆為觀止的山脈令人類的存在相形見絀，並且喚起人們對於天人關係的沉思。陳家泠（編號 847）探索出以不同的方式將中國遠古壁畫及歐洲水彩畫結合，他使用淡、淺的水墨層與嚴謹的線條將兩者改造，並發展出獨特的風格。身為一個攝影家，他以水墨與顏色做實驗來捕捉自然之美以及其豐富的色彩。蘇崇銘（編號 849）的山水畫是對自然的歌頌，而對藝術家來說，藝術靈感源自於對自然和生活的體認。他相信，藝術家應當依靠對生活的觀察與認識來發覺存在的感官實體，而後將之內化為主觀情感，這將以獨特的形式與材料展現。



841

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Ama Dablam

Scroll, mounted and framed
Ink and colour on paper
183 x 90.5 cm. (72 x 35 ⅝ in.)
Executed in 2008

EXHIBITED

Beijing, National Art Museum of China, *Liu Kuo-sung: An 80-year Retrospective*, 21 March - 3 April 2011

LITERATURE

Liu Kuo-sung: An 80-year Retrospective, People's Art Press, Beijing, 2011, p. 173
Liu Kuo-sung – Universe in the Mind, Modern Art Gallery, Taichung, 2010, p. 85

HK$1,800,000-2,800,000
US$240,000-360,000

劉國松 (1932 年生)

阿瑪達布朗峰

設色 紙本 鏡框
2008 年作

題識

劉國松，二〇〇八。

鈐印

劉國松印

展覽

北京，中國美術館，“劉國松：八十回眸”，2011 年 3 月 21-4 月 3 日

出版

《劉國松：八十回眸》，人民美術出版社，北京，2011 年，第 173 頁
《宇宙心印：劉國松創作集》，現代畫廊，台中，2010 年，第 85 頁

Liu Kuo-sung first visited Tibet in the 1980s. During the summer of 2000, after lecturing in Tibet, he embarked on a journey to reach Everest Base Camp that brought about the breakthrough in his depiction of snow-capped mountains of the Himalayas. After several days' journey, Liu arrived at where the spectacular magic of the mountains revealed itself: as sunlight shone through the peaks shrouded by clouds, majestic mountains shifted in and out of visibility that greatly enraptured the artist.

Upon his return, Liu Kuo-sung began to create the Tibetan Suite series. Liu combines technical mastery and an experimental use of materials. The creative process involves the peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Through repeated painting, creasing and peeling of both sides of the paper, Liu creates atmospheric 'portraits' of snowy mountains, their topography shown through criss-crossing white lines set against the dark, expansive backdrop of a Tibetan sky.

劉國松首次前往西藏早在八〇年代，但他對西藏雪山的描繪，則在 2000 年登上珠穆朗瑪峰後更有突破性的進展。2000 年夏，劉國松受邀前往西藏大學講學。課程結束後，他攜家人啟程前往珠穆朗瑪峰基地營，經歷數天的行旅，終於得以一睹壯麗雄奇的美景：雲海氣象萬千，在陽光的照耀下瞬間光影流動。雪峰若隱若現，迂迴閃爍，令藝術家如癡如醉。西藏歸來後，劉國松開始創作西藏組曲系列。

《阿瑪達布朗峰》作於 2008 年，畫面上白、藍兩色交互穿插浮動，紙與墨的紋路肌理營造出雪網山痕的迷人景象。劉氏早年開創抽筋剝皮的嶄新皴法，在特製粗厚的紙上撕下紙筋，以白線勾勒雪山的山脈。通過畫家在紙的兩面反覆繪畫、弄縐和剝皮，製造出雪山在廣闊無垠環境下的氛圍。劉國松所描畫的雪山在一片交織的白線下展現，與背後風起雲湧的雲海形成強烈的對比，對傳統水墨化的意境進行全新的詮釋。

842

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Jiuzhaigou Series No. 57: Under the Five Colour Lake

Scroll, mounted and framed
Ink and colour on paper
44.2 x 60 cm. (17 ⅜ x 23 ⅝ in.)
Executed in 2004

PROVENANCE
Hanart Gallery, Hong Kong
Private collection, Taiwan

EXHIBITED
Singapore, the STPI Singapore Tyler Print Institute, *Liu Kuo-sung: A Retrospective View*, May 2005

LITERATURE
Liu Kuo-sung: A Retrospective View, Hanart TZ Gallery, Hong Kong, 2005, p. 98

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

劉國松 (1932 年生)

九寨溝系列之五十七：五彩湖底的積薪

設色 紙本 鏡框
2004 年作

題識
劉國松，二〇〇四。

鈐印
劉、國松、吉羊

來源
香港漢雅軒
台灣私人收藏

展覽
新加坡，新加坡泰勒版書院，" 劉國松：創作回顧 "，2005 年 5 月

出版
《劉國松：創作回顧》，漢雅軒，香港，2005 年，第 98 頁

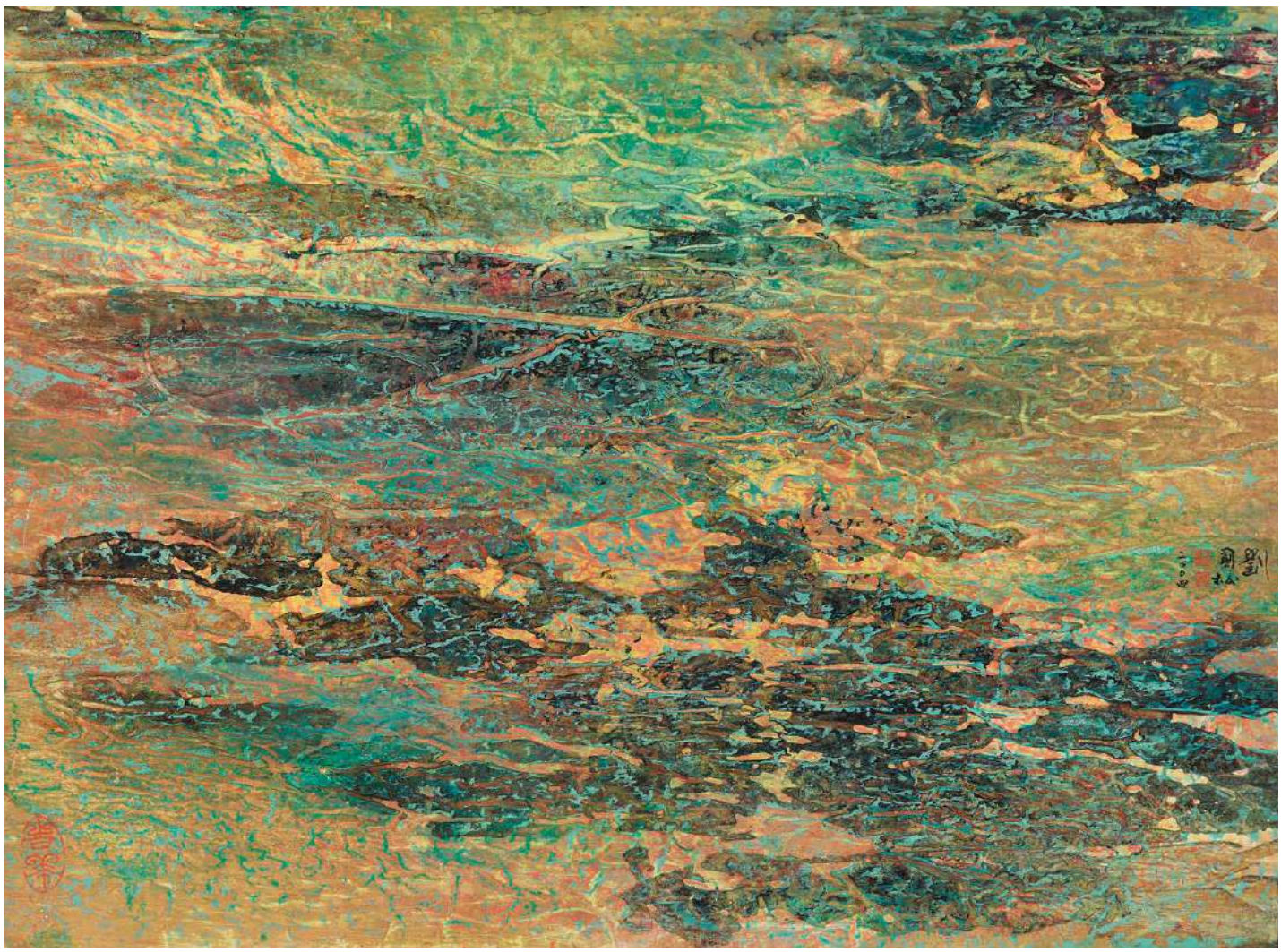
For Liu Kuo-sung, the lines and textures created by the paintbrush have limited visual impact insufficient to render the nature world. Having long advocated that artists should 'do away with the brush', over the course of two decades, he has worked on innovative techniques to capture the ever-changing and ethereal nature of water. In the 1970s, drawing inspiration from the washer the artist used to clean his paintbrushes, he began working on the water rubbing method that involves dipping the brush in ink washes and flicking it over the water. As the tension of the water causes the ink and colour to shift in position, the dynamic rippling and marbling effects are transferred onto a sheet of paper, then placed on top. Washes are subsequently applied to refine the texture of the pictorial details – beautifully mimicking mountains, bodies of water, clouds and snow – replete with rhythm, momentum and vitality.

Since revisiting Jiuzhaigou Valley in 2000, Liu Kuo-sung was deeply moved by the unrivalled beauty of the crystal-clear lakes. In his *Steeped Ink* series, Liu renders the surface of a body of water at different times of the year. Liu first applies ink and watercolour to moist tracing paper, non-absorbent by nature, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from one another. Through variations of colour, paper thickness, and pressure of application, Liu's *Jiuzhaigou Series No. 57: Under the Fiver Colour Lake* portrays the soothing grace of a lake in early spring, with subtle reflection of the foliage visible across the water. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre, triggering an aesthetic revolution that continues to inspire.

在技法上，劉國松認為書法表現的線條性與肌理是有限的；因此，不應僅僅以毛筆作為唯一的創作工具。逾二十年而來，劉國松專注研究表現水的動態的新技法，捕捉水面在不同環境和氣候的效果。七十年代時，他先從洗筆的水盆中得到靈感，以水拓法描繪表現出大自然獨特的景觀。山、水、雲、雪變化多端的肌理，由水面上滴上的墨汁因水的張力流動、擴散而形成，再以暈塗、渲染完成細部構圖，畫面因此充滿了動感。

自 2000 年再訪九寨溝後，劉國松深感於清透澄澈的水波之美，嘗試運用漬墨法去展現水面在四季中不同的形態。畫家先在濕潤的描圖紙上塗上墨和水彩，但因建築用的描圖紙不吸水，液體的顏料不被畫紙吸收，而在畫紙表面自然流動。這於是產生出波光粼粼的紋路與效果。畫家然後將另一張描圖紙鋪在畫上，用排筆在紙上掃刷，後把兩張紙分開。隨著顏色、紙張厚度和掃刷力度的不同，形成出乎意料的橫向線條和紋理，有如水面亦動亦靜的生態，栩栩如生。在《九寨溝系列之五十七：五彩湖底的積薪》中，畫家描繪了水面清亮的層層漣漪，上面帶著綠葉輕輕的倒影。通過運用水和水面反射的環境作為畫的中心，劉國松把這個常常被忽視的元素帶到中國山水畫的核心，改變了傳統山水畫中山與水的關係。這也是前所未有、充滿革命性的嶄新創作技法。

Liu Kuo-sung at Jiuzhaigou, Sichuan, January 2001
© The Liu Kuo-sung Archive
四川九寨溝 2001 年 1 月



"We are actually a very small part of this world and must appreciate life and be at one with nature."

843

HE BAILI (PAKLEE HO, B. 1945)

Dawning of Hope

Scroll, mounted and framed
Ink and colour on paper
62 x 62 cm. (24 ⅜ x 24 ⅜ in.)

HK$350,000-450,000
US$45,000-58,000

何百里 (1945 年生)

曦望

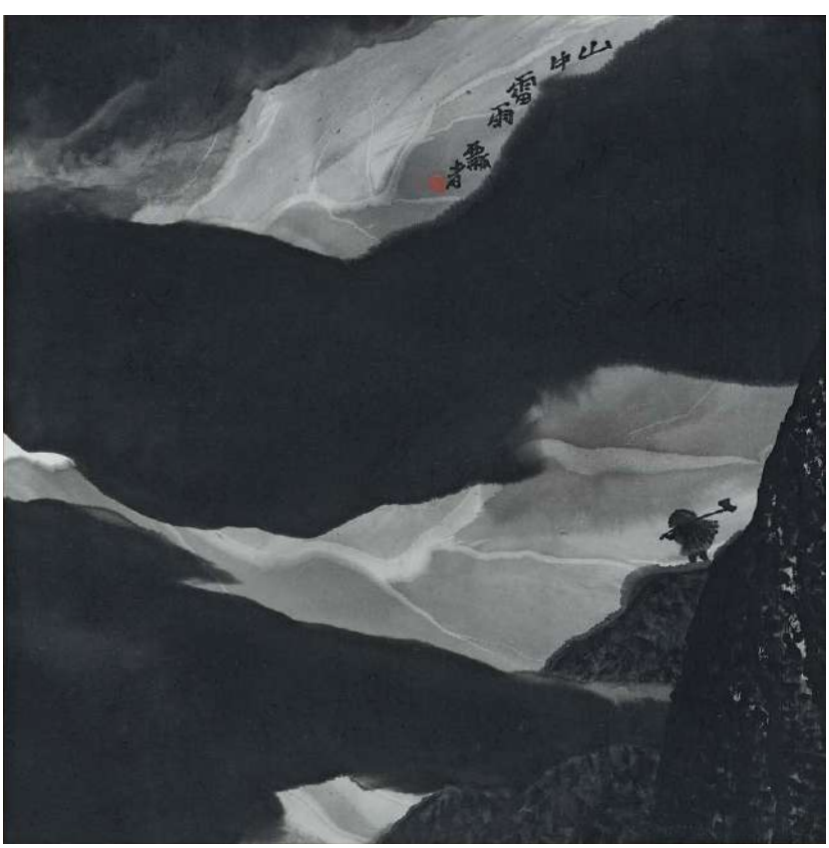
設色 紙本 鏡框

款識
百里

鈐印
何百里畫、自在軒、曦望

He Baili infuses colour and energy in his sunrise paintings from the Dawning of Hope series. Since childhood He was struck by the beauty of nature and its relationship to man as it opens his mind and heart. Before He paints, he first meditates and places himself within nature. This feeling is thus expressed with his hand and brush. He believes that beauty is found in things and people one loves, and that with emotions even ordinary objects can be dazzling and beautiful. With his early training from the Lingnan School and his brilliant application of colour wash, He creates his own utopia from the busy bustling city he inhabits, a romanticised version of the world.

何百里在曦望系列中的日出畫作中注入了色彩與能量。童年時驚豔於大自然之美以及天人關係，從此打開了他的思想與心靈。當他創作時，他會先進行沉思和冥想，然後將自己置身大自然之中，並將這種感受以手和筆刷展現出來。他認為美可從事物、喜歡的人以及情緒中發掘出來，甚至於普通的物體也能展現出光彩奪目的美。憑藉著他早期所受嶺南畫派的訓練以及對色彩層次出色的應用，何百里在一個忙碌喧囂的城市中打造出自己的烏托邦，一個浪漫的世界。



844

JIA YOUFU (B. 1942)

Golden Sunset / Mountain Thunderstorms

A set of two scrolls, mounted and framed
Ink and colour on paper
34 x 33.4 cm. (13 ⅜ x 13 ⅛ in.)
31.5 x 32 cm. (12 ⅜ x 12 ⅝ in.)
Executed in 1997 / 1995

PROVENANCE
Acquired directly from the artist

HK$100,000-150,000
US$13,000-19,000

賈又福 (1942 年生)

金色夕陽 / 山中雷雨

設色 紙本 鏡框兩幅
1997 / 1995 年作

1. 款識：又福
   鈐印：賈

2. 題識：山中雷雨。瓢者。
   鈐印：福

來源
直接得自藝術家

845

JIA YOUFU (B. 1942)

Herding at Sunset

Scroll, mounted and framed
Ink and colour on paper
33.5 x 33.5 cm. (13 ¼ x 13 ¼ in.)

PROVENANCE
Heng Artland, Singapore
Private collection, Southeast Asia

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

賈又福 (1942 年生)

歸牧

設色 紙本 鏡框

款識：又福。

鈐印：賈

來源
興藝畫廊，新加坡
東南亞私人收藏

846

846

WINNIE MAK (B. 1956)

Under the Rainbow

Scroll, mounted and framed
Ink on paper
95 x 95 cm. (37 ⅜ x 37 ⅜ in.)
Executed in 2013

PROVENANCE
Acquired directly from the artist, March 2014
Private collection, Hong Kong

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

Winnie Mak studied ink painting and calligraphy in Calgary while living in Canada in the 1980s. Characterised by densely painted patterns and popping colours, her ink art has participated in various public art installations and exhibitions in Hong Kong and Asia since 2000.

麥翠影 (1956 年生)

彩虹之下

水墨 紙本 鏡框
2013 年作

來源
直接得自藝術家，2014 年 3 月
香港私人收藏

麥翠影，1980 年代於加拿大學習水墨畫及書法，從 2000 年起參與多項公共藝術裝置活動及大型藝術展覽，水墨創作以密布的圖形與跳躍的顏色為特點。

847

CHEN JIALING (B. 1937)

Auspicious Pairing

Scroll, mounted and framed
Ink and colour on paper
95.5 x 177 cm. (37 ⅝ x 69 ⅝ in.)

PROVENANCE
Plum Blossoms Gallery, Hong Kong, March 1999
Private collection, Hong Kong

HK$100,000-150,000
US$13,000-19,000

陳家泠 (1937 年生)

成雙

設色 紙本 鏡框

來源
香港萬玉堂，1999 年 3 月
香港私人收藏

847

848

848

KOON WAI BONG
(GUAN WEIBANG, B. 1974)

Pine Forests in Mist

A set of six scrolls, mounted on cardboard and framed
Ink on paper
Each scroll: 38 x 45.5 cm. (15 x 17 ⅞ in.)
Overall: 76 x 136.5 cm. (29 ⅞ x 53 ¾ in.)

HK$100,000-150,000
US$13,000-19,000

管偉邦 (1974 年生)
松煙森森

水墨 紙本 六屏 鏡框
2015 年作

"既用古法，亦用我法；
求千年在紙，亦求一藝在手。
對於過去的筆墨，我擬承之；
對於現今的文化，我擬融之。我自有我在。"

With an education influenced by the Suzhou and Zhejiang school of literati painting, Koon Wai Bong strives to preserve the aesthetics of the traditional ink and brush genre. He reworks the classics by instilling elements such as innovative spatial arrangement and novel presentation. His works often portray narrow or collaged view of landscape, which offer a restricted vision of a world that is shared by many in our metropolis. Koon Wai Bong received his training in Chinese painting at the Chinese University of Hong Kong and RMIT University in Australia. He is an artist as well as Assistant Professor at the Academy of Visual Arts of Hong Kong Baptist University.

受蘇州和浙江派文人繪畫的影響，管偉邦致力於繼承和保存傳統筆墨風格中的技巧和審美。他漸次引入當代藝術元素，比如全新的空間佈置和新奇的展現方式，與此同時又繼承水墨藝術傳統中的養分，以此實現經典再造的目的。他的作品常常以狹長或拼合的視角表現風景，反映了當代大都市中普遍受限的視野。管偉邦曾於香港中文大學和澳洲皇家墨爾本理工大學接受中國畫訓練，亦是香港浸會大學視覺藝術院助理教授。

849

SU CHUNG-MING (B. 1965)

Verdure in Warm Breeze

Scroll, mounted and framed
Ink and colour on paper
80 x 110 cm. (31 ½ x 43 ¼ in.)
Executed in 2013

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

蘇崇銘 (1965 年生)

翠色暖風

設色　紙本　鏡框
2013 年作

題識
二〇一三癸巳，崇銘。

鈐印
蘇、崇銘

Born in 1965 in Kaohsiung, Su Chung-ming graduated from Tunghai University. Learning from both the traditional masters and nature, Su refines his painterly skills and sought his own artistic identity in the form of his New Elegant Program which emphasises subjective emotional expression. His landscapes are odes to nature, and for the artist, inspiration in art is derived from the awareness of nature and life. He believes that artists ought to rely on the observation and understanding of life to discover living sensory entities before internally transforming them into subjective emotions, which are expressed as unique forms and substance.

蘇崇銘 1965 年生於高雄，畢業於東海大學。蘇氏從傳統水墨大師的範本和大自然中學習，從此鑽研他的繪畫技法，並創作出注重主觀情感表達的個人藝術語言程式新韻。蘇氏的山水讚美大自然，對於藝術家而言，藝術的靈感來源於自然和生活的意識。他認為，藝術家要以觀察和對生命的理解去發掘不同的感官體驗，這樣才能把後者轉化成主觀情感，並表達成畫中的一草一木。

849

850

850

FAN ZHIBIN (B. 1972)

Autumn Wind

Scroll, mounted and framed
Ink and colour on paper
Executed in 2016
64.5 x 38.5 cm. (23 ⅜ x 15 ⅛ in.)

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

范治斌（1972 年生）

山月秋風

設色 紙本 鏡框
2016 年作

題識
鵲飛山月曙，蟬噪野風秋。
歲在丙申春，治斌寫之。

鈐印
范、治斌之印、肖形印

851

LAOSHU (LIU SHUYONG, B. 1962)

Picking Flowers

Scroll, mounted and framed
Ink and colour on paper
76.8 x 25.2 cm. (30 ¼ x 10 in.)
Executed in 2014

HK$35,000-45,000
US$4,500-5,800

老樹（劉樹勇，1962 年生）

哪枝可取

設色 紙本 鏡框
2014 年作

題識
最愛驛館孤旅，夏山游雲夜雨。
徘徊無名花前，不知哪枝可取。
甲午仲夏夜，老樹造。

鈐印
老樹印信、花亂開、人在江湖、肖形印

851

A painter, poet and critic, Laoshu currently serves as a professor at Central University of Finance and Economics in Beijing. Executed in ink and colour, his paintings often feature a figure wearing a traditional long gown and a straw hat, with his face unidentified. He composes humorous poems with references to contemporary life, which he inscribes on his paintings. Often depicting subjects from daily life, paintings by Laoshu are his creative outlets where he expresses musings on life.

老樹，畫家，詩人，藝術評論家，同時也是中央財經大學文化與傳媒學院教授。老樹的水墨作品，畫中常有一人，著長衫、戴草帽、無面目，並配一首呼應主題的自題詩。老樹以繪畫作為抒發他藝術靈感的平臺，以繪畫為趣，作品亦因此饒有趣味。

852

LAOSHU (LIU SHUYONG, B. 1962)

At Ease

Round fan leaf, mounted and framed
Ink on gold-flecked paper
32.8 cm. (12 ⅞ in.) in diameter
Executed in 2014

HK$22,000-32,000
US$2,800-4,000

老樹 (劉樹勇，1962 年生)

不爭

水墨 金箋 團扇 鏡框
2014 年作

題識
放舟萬里秋水，振衣幾尺秋風。
我有江山明月，不屑與世相爭。
甲午秋深，老樹客居蘭州。

鈐印
老樹印信、人在江湖、剩水殘山

852

853

ZHU XIAOQING (B. 1986)

Peony

A pair of fans leaves, mounted and framed
Ink and colour on paper
Each fan: 21.5 x 58 cm. (8 ½ x 22 ⅞ in.)

HK$30,000-50,000
US$3,800-6,400

朱曉清 (1986 年生)

牡丹

設色 紙本 鏡框兩幅

853

854

JOEY LEUNG KA-YIN (B. 1976)

Talking Plums

A set of three scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 224 x 96 cm. (88 ¼ x 37 ¾ in.)
Executed in 2008

PROVENANCE

Grotto Fine Art, Hong Kong, October 2008
Private collection, Hong Kong

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

梁嘉賢 (1976 年生)

話梅兒

設色 紙本 鏡框三幅
2008 年作

題識

勸君不要話人霉，笑人什麼都不會。
講的容易不會劫，聽入耳的心好灰。
倘若他朝君也霉，回想今天必後悔。

來源

香港嘉圖現代藝術，2008 年 10 月
香港私人收藏

Born in 1976 in Hong Kong, Joey Leung Ka-Yin holds a BA and MFA from the Chinese University of Hong Kong. She employs classical techniques and contemporary media to create whimsical compositions, conveying a traditional sensibility that calls to mind *gongbi*, the meticulous realist Chinese painting technique. Her images are rooted in real but mundane occurrences, a dream-like dimension in which elements of the real world are referenced but time, space, and reason function differently. Rendered in soft colours and with a certain naiveté, Leung's imageries appear to have an undercurrent of malaise and anxiety of the real world.

梁嘉賢，1976 年出生於香港，香港中文大學學士及碩士畢業。她結合傳統繪畫技巧與當代媒介，創造出獨特及異想天開的作品，筆觸有如工筆筆法一樣精致細膩。她的圖景往往引用現實的元素去記錄平凡之生活點滴，卻同時呈現夢境般的時間和空間。作品色彩柔和，人物也有一種天真的感覺，然而觀者也隱約能感受到現實世界的焦慮與玩世不恭。

NEW DIRECTIONS

Ink artists from Taiwan have gained momentous attention overseas in the past years as they emerged in the international art scene. Presenting works by artists born between the 1920s and 1940s, this session explores the openness and artistic freedom in post-war Taiwan. Such catalyst for change and innovation resulted in progressive artists founding the influential Fifth Moon Group and the Ton Fan Art Group.

The development of Chinese ink painting in Taiwan in the past half century is highlighted by the founding of the Fifth Moon Group in 1957 with principal members including Liu Kuo-sung, Chuang Che, and Fong Chung-ray. Bold and innovative, these artists strove to revolutionise the art practice in Taiwan with a Western perspective, spearheading the representation of abstraction in the ink medium. Outside the Fifth Moon Group, architect turned artist Chen Qikuan employed a unique worldview, offering a glimpse of landscape, architecture, and humanity in a single composition. He Huaishuo infused new techniques and perspectives into traditional Chinese landscape paintings, encouraging young artists to not only learn from their teachers.

Which Is Earth? No. 20 (Lot 855) is a remarkable example of Liu's Space Series. Having achieved great success in his Calligraphic Abstraction Series in the 1960s, Liu was inspired by astronaut William Anders' photograph *Earthrise* taken on the Apollo 8 Mission and hence began to develop his Space Series in 1968. He depicts the full moon shining above the earth with broad, abstract brushstrokes representing the landmasses and oceans of the Earth, and combines his innovation in subject matter and his maturity in his abstract paintings. By the 1970s, Liu has uncovered a face of Chinese paintings that was not imagined before.

台灣的水墨藝術家在過去幾年逐漸登上國際藝術平台，受到重視。本次呈獻從 1920 至 1940 年代間出生於台灣的藝術家所創作的代表傑作，充分展現這段時期台灣戰後的開放性及藝術自由。在改變與創新的氛圍催化下，一些尋求革新的藝術家成立了具有影響力的五月畫會以及東方畫會。

1957 年由劉國松、莊喆、馮鍾睿等藝術家成立的五月畫會點亮了中國水墨藝術於過去半個世紀在台灣的發展。這些藝術家大膽而創新，致力於以西方觀點革新台灣的藝術實踐，特別是在以水墨作為媒介呈現抽象方面起了先鋒的作用。在五月畫會之外，由建築師轉為藝術家的陳其寬使用了獨特的角度來觀察世界，在單一構圖中同時展現了山水、建築以及人情味。何懷碩在傳統中國山水畫中注入了新的繪畫技法和觀點，並且鼓勵年輕的藝術家要走出自己的藝術道路，不要盲目跟隨老師的藝術足跡。

《地球何許之廿》（編號 855）是劉國松太空畫系列作品中非凡的典範。在他的書法抽象作品於六十年代獲得空前成功之後，劉國松受到太空人威廉 · 安德斯於美國太空船「阿波羅 8 號」上所拍攝之地球升起的照片激發，於 1968 年開始創作太空畫系列。在作品中，劉國松描繪了一輪滿月，在地球上方閃耀著。他以寬而抽象的筆觸呈現出地球的陸地板塊與海洋，融合了其創新的主題與成熟的抽象繪畫。到了七十年代，劉國松已經揭開了中國畫的新面紗，使其改頭換面，將中國畫的發展帶到了一個以往無法想像的嶄新境界。

PROPERTY FROM A PRIVATE ASIAN COLLECTION
亞洲私人收藏

855

LIU KUO-SUNG
(LIU GUOSONG, B. 1932)

Which Is Earth? No. 20

Hanging scroll
Ink and colour on paper
127.7 x 76.5 cm. (50 ¼ x 30 ⅛ in.)
Executed in 1969
Titleslip inscribed by the artist

PROVENANCE
Lot 29, Bonhams London, Fine Asian Art, 8 November 2004
Private collection, Asia

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

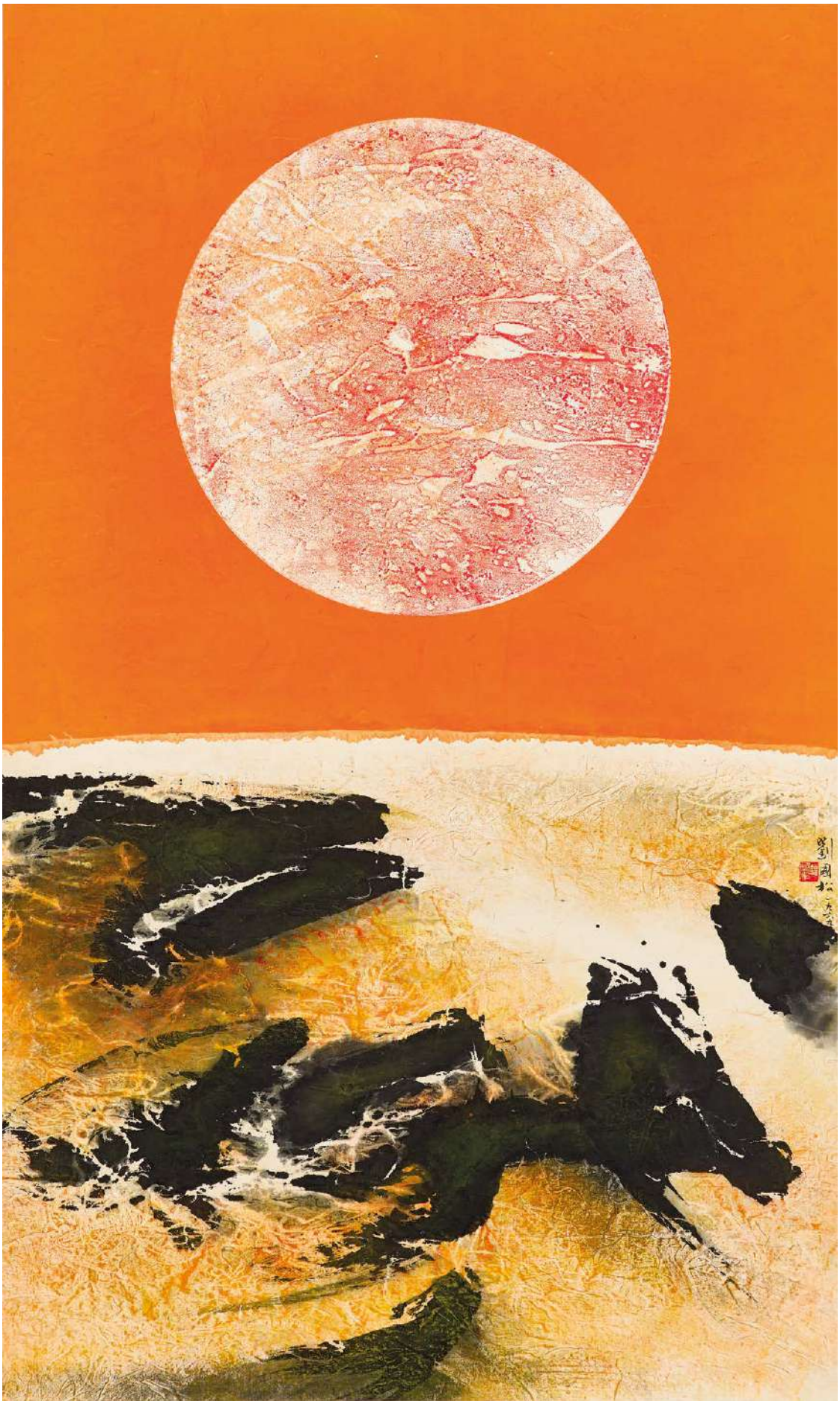
劉國松（1932 年生）
地球何許之廿

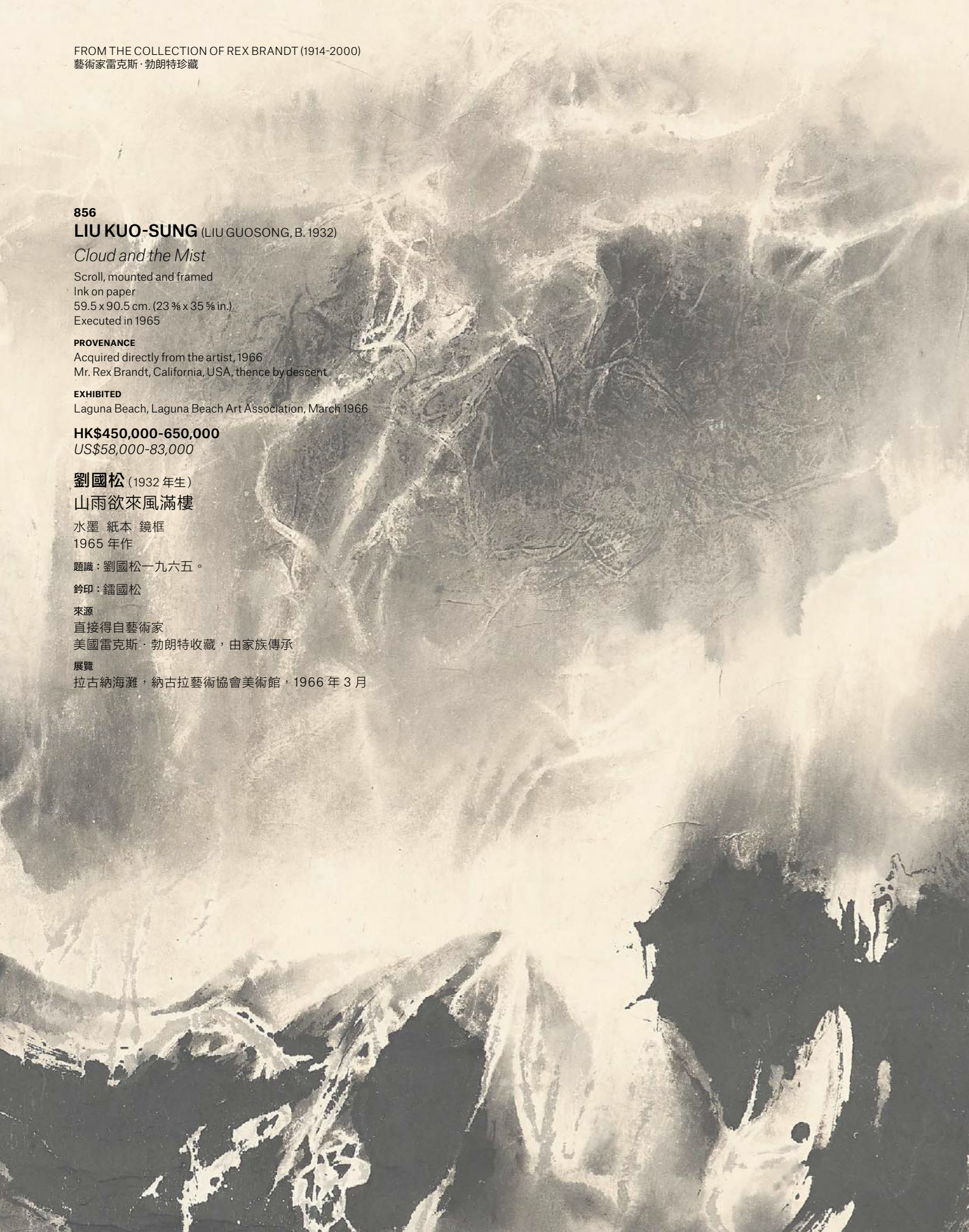
設色 紙本 立軸
1969 年作
藝術家題簽條

題識：劉國松，一九六九。

鈐印：鐳國松

來源：倫敦邦瀚斯，亞洲藝術，2004 年 11 月 8 日，編號 29
亞洲私人收藏





856

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Cloud and the Mist

Scroll, mounted and framed
Ink on paper
59.5 x 90.5 cm. (23 ⅜ x 35 ⅝ in.)
Executed in 1965

PROVENANCE
Acquired directly from the artist, 1966
Mr. Rex Brandt, California, USA, thence by descent

EXHIBITED
Laguna Beach, Laguna Beach Art Association, March 1966

HK$450,000-650,000
US$58,000-83,000

劉國松 (1932 年生)

山雨欲來風滿樓

水墨 紙本 鏡框
1965 年作

題識：劉國松一九六五。

鈐印：鐳國松

來源
直接得自藝術家
美國雷克斯 · 勃朗特收藏，由家族傳承

展覽
拉古納海灘，納古拉藝術協會美術館，1966 年 3 月

Born in 1914, Rex Brandt was an American watercolour artist who belonged to the California Scene Painting movement. He studied at the University of California, Berkeley and Stanford University, and became acquainted with Liu Kuo-sung when he stayed in the U.S. on a two-year international travel grant in 1966. Brandt studied Chinese painting, and was inspired by the Northern Song dynasty artist Guo Xi (c. 1020-1090), as well as Taoist principles of painting. The same year Liu Kuo-sung held his first solo exhibition in the US at the Laguna Art Museum in California, showcasing 28 works. *Cloud and Mist* was acquired from this exhibition, and has remained in Brandt's family collection since.

美國水彩藝術家雷克斯．勃朗特生於 1914 年，為加州風景畫運動代表人物之一。他早年畢業於加利福尼亞大學伯克萊分校，後於史丹佛大學進修，1966 年劉國松獲獎學金赴美時與其相識。勃朗特曾學習中國傳統繪畫，其藝術創作亦受北宋山水大家郭熙及道家美學影響啟迪。同年劉國松於加州拉古納美術館舉辦其首個美國個展，展出 28 幅新作。《山雨欲來風滿樓》得自這次展覽，並由家族傳承至今。

Liu Kuo-sung at the opening of his exhibition at Laguna Art Museum, California, 1966
劉國松在加州拉古納美術館個展開幕現場，1966 年

"People often only see the colours but not the space,
Only see the visible but not the invisible,
Only see the solid but not the void,
Only see the substance but not the space between substances,
Only emphasize the architecture but not the thing that defines its space--the street,
Only see the architecture but not the environs that influence its atmosphere."

857

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Floating Moon

Hanging scroll
Ink and colour on paper
121.2 x 23 cm. (47 ¾ x 9 in.)
Titleslip inscribed by the Master of the Water, Pine and Stone Retreat

PROVENANCE
The Franz Collection

HK$280,000-380,000
US$36,000-49,000

陳其寬 (1921-2007)

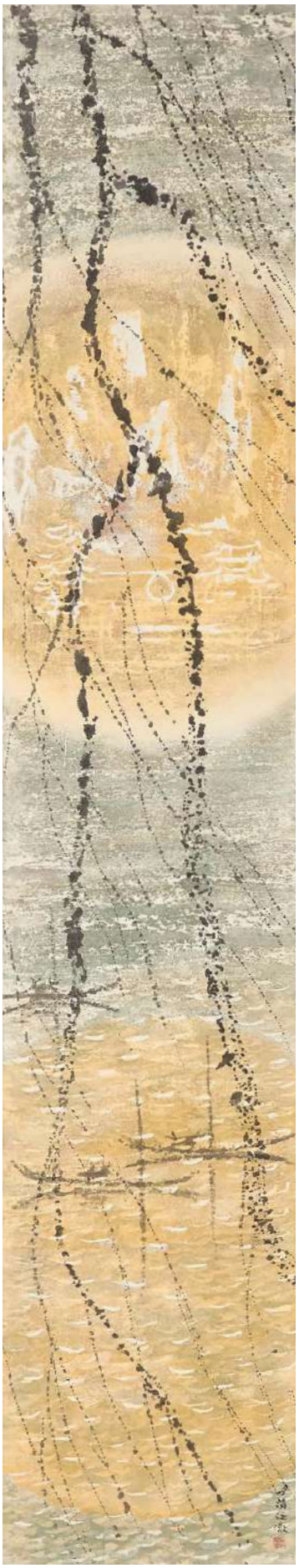
月清江澈

設色 紙本 立軸
水松石山房主人題簽條

題識
月清江澈。

鈐印
陳其寬印

來源
Franz 收藏



858

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Where is Arcadia?

Hanging scroll
Ink and colour on paper
92.5 x 22.5 cm. (36 ⅜ x 8 ⅞ in.)
Executed circa 1960-1964

PROVENANCE

Acquired directly from the artist, New York, 1982
Shuisongshi Shanfang Collection
The Franz Collection

LITERATURE

Hugh Moss, *The Experience of Art: Twentieth Century Chinese Paintings from the Shuisongshi Shanfang Collection*, Hong Kong, 1983, cover and pp. 144-145

HK$200,000-300,000
US$26,000-38,000

陳其寬 (1921-2007)

桃源何處

設色 紙本 立軸
約 1960-1964 年作

題識

春來遍是桃花水，不辨仙源何處尋。

鈐印

陳其寬印

來源

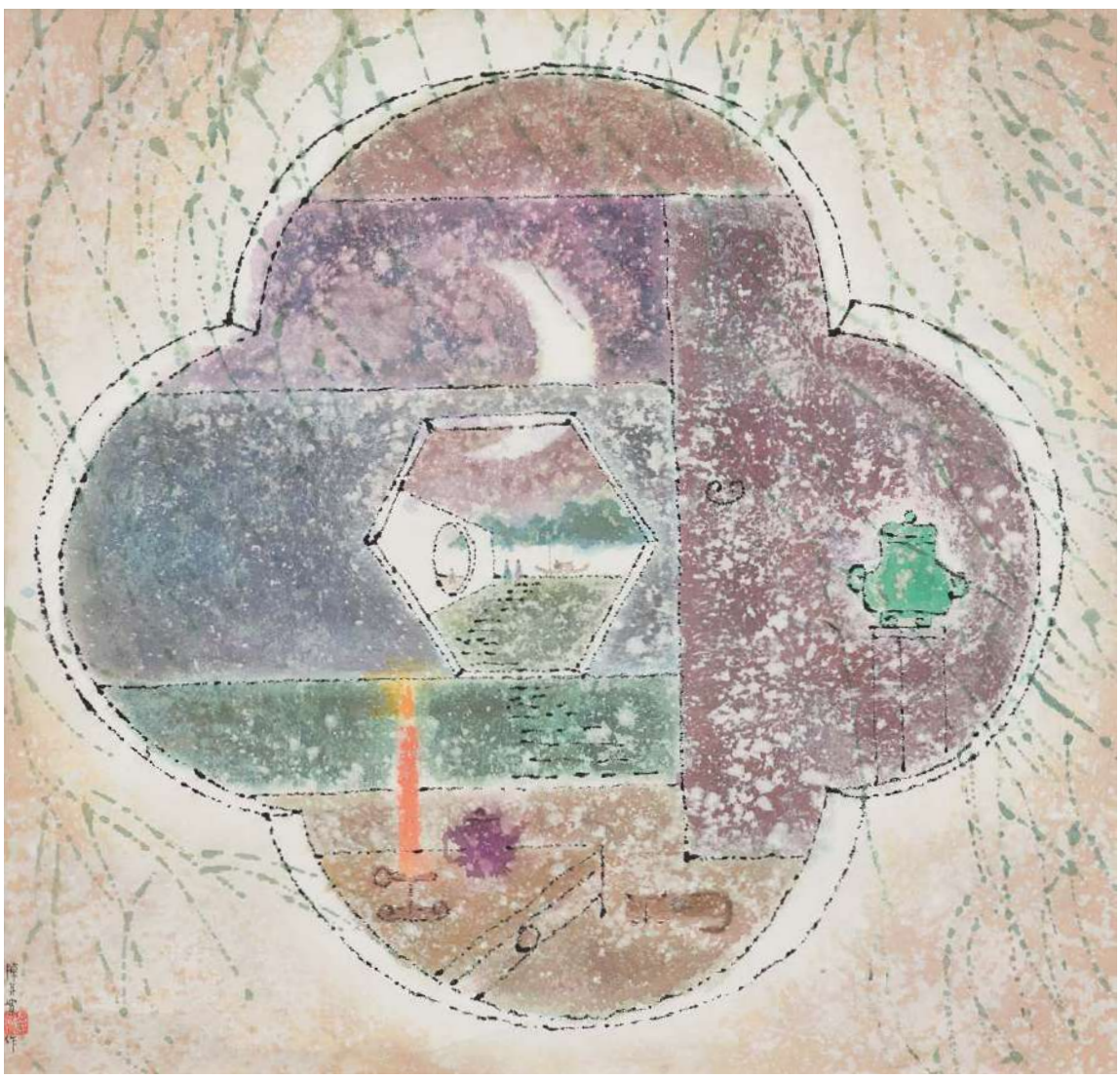
直接得自藝術家，紐約，1982 年
水松石山房藏
Franz 收藏

出版

《水松石山房藏》，香港，1983 年，封面及第 144-145 頁

Maxine and Bob Peckar travelled to Asia for the first time in 1983. While in Hong Kong they were introduced to Hugh and Blossom Moss through a common friend. During that visit, the Peckars' eyes were opened to the visual excitement of contemporary and ancient Chinese brush paintings, a departure from Western contemporary art they had been collecting. Through the Chinese art history writing by James Cahill and the guidance of Moss, they began to acquire contemporary ink works in their many subsequent trips to Asia, some of which are offered in the following lots.

1983 年，Maxine 與 Bob Peckar 伉儷首次來到亞洲，在朋友引介下與莫士偽先生及夫人相識。在香港期間，中國古代及近代水墨畫之美為他們帶來了強烈的視覺衝擊，與他們當時收藏的西方當代藝術截然不同。因此，他們的收藏眼界大大開闊。通過研習高居翰中國藝術史的著作及在莫士偽的指導下，Peckar 伉儷隨後多次再訪亞洲，開始收藏當代水墨作品，部分藏品在此次拍賣中呈現。



859

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Courtyard

Scroll, mounted and framed
Ink and colour on paper
43 x 44.5 cm. (16 ⅞ x 17 ½ in.)

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

陳其寬 (1921-2007)

庭院

設色 紙本 鏡框

題識
陳其寬作

鈐印
陳其寬印

860

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

The Many-Faced Mountain

Scroll, mounted and framed
Ink and colour on paper
119.5 x 77.8 cm. (47 x 30 ⅝ in.)
Executed in 1979
Titleslip inscribed by the artist

HK$1,000,000-1,500,000
US$130,000-190,000

劉國松 (1932 年生)

多面的山

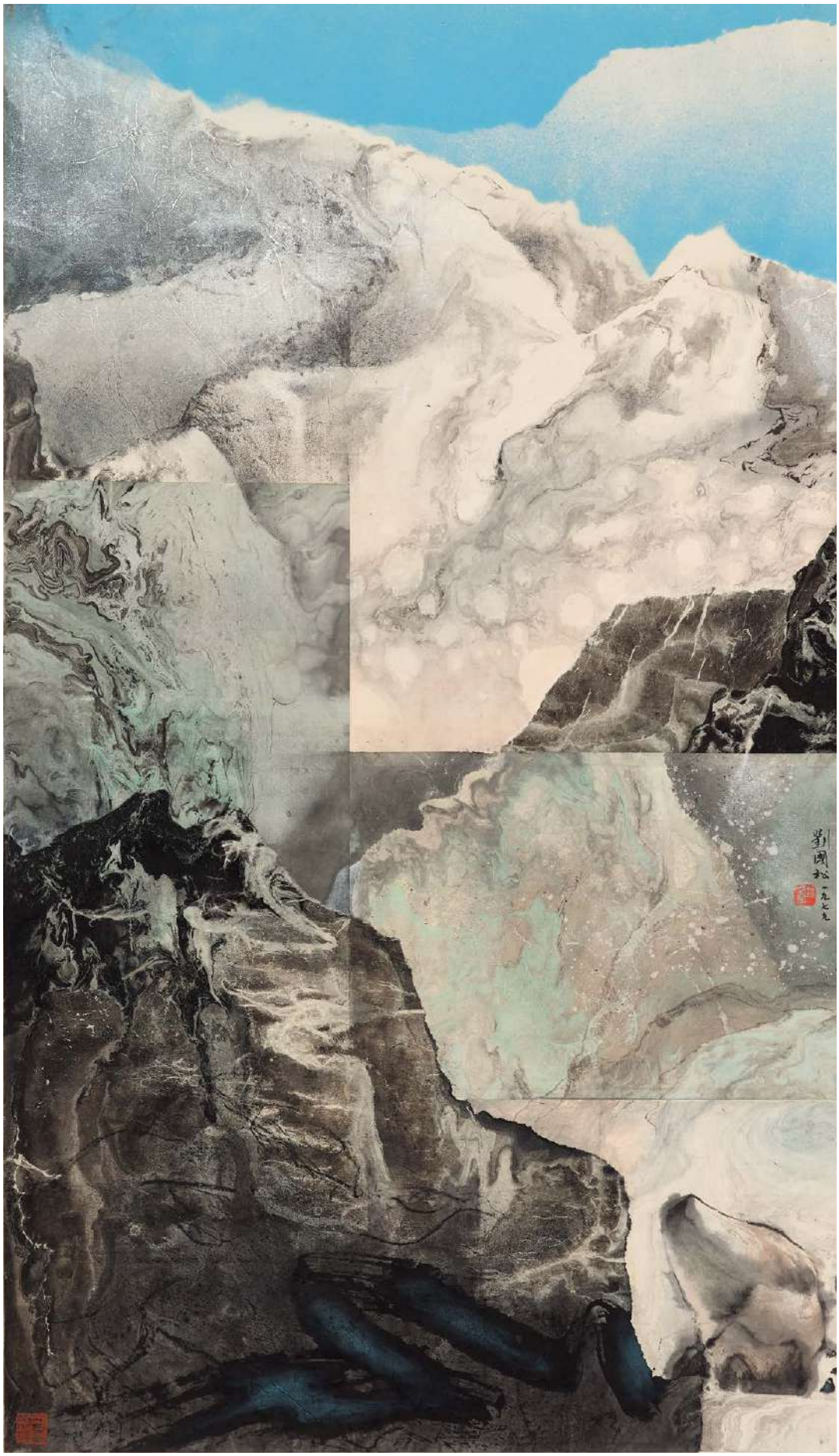
設色 紙本 鏡框
1979 年作
藝術家題簽條

題識
劉國松，一九七九。

鈐印
鐳國松、一個東西南北人

A keen innovator in materials and methods in ink painting in the twentieth century, Liu Kuo-sung has long sought to experiment with ways to do with the paintbrush. Inspired by spontaneous, semi-autonomous techniques traditionally used by Chinese artists such as the splashed ink painting, Liu began working with the water rubbing in the 1970s, which captures the delicate marbling effect created by the unpredictable flow of pigment on water: ink and pigment are first splashed onto the water surface, before a layer of paper is placed on top for the patterns to be transferred. Executed in 1979, *The Many-Faced Mountain* is one of the finest examples of Liu's water rubbing oeuvre. Viewed from different perspectives and reconstructed by collage, the body of the mountain, is here complemented with abstract, calligraphic brushstrokes deftly executed in addition to Liu's unique fibre peeling process, creating a captivating image with vibrant beauty.

七十年代，劉國松借鑒古人潑墨、彈粉等帶隨機性、半自動性的創新技法，開拓出一系列拓墨技巧，其中即包括水拓。劉國松首先在水面滴上墨汁與顏料，再捏著宣紙兩端，徐徐將其放在水面上拓印墨跡；水的表面張力製造出畫面行雲流水的動感和大理石般的色紋肌理，但因隨機性極強，十分難以控制。《多面的山》作於 1979 年，此時劉國松對水拓技法的掌握已經得心應手。畫面下半部，狂草抽象式的筆觸加以花青染色，抽筋剝皮皴營造白線留白的效果，水拓偶然所得的層層肌理代替畫筆。劉國松又在畫中融入拼貼元素安排山峰前後層次感，好似從山的底部向上仰望層層峰巒，將不同角度的多面形象組合成抽象的山體。最後，天空的蔚藍色調用略帶金屬感的噴漆噴出。全畫有形的山水景觀自然生動，正是水拓系列創作成熟的巔峰之作。



861

861

C. C. WANG
(WANG JIQIAN, 1907-2003)

Landscape No. 437

Scroll, mounted and framed
Ink and colour on paper
35.2 x 43.2 cm. (13 ⅞ x 17 in.)
Executed in 1982

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

王己千 (1907-2003)
山水第 437 號

設色 紙本 鏡框
1982 年作

題識
壬戌六月己千創稿。

鈐印
王己千朮、寶武堂印、大雅

862

862

HE HUAISHUO (B. 1941)

The Wasteland (Arizona)

Hanging scroll
Ink and colour on paper
78.5 x 67 cm. (30 ⅞ x 26 ⅜ in.)
Executed in 1978

HK$70,000-90,000
US$9,000-12,000

何懷碩 (1941 年生)
荒原 (阿里桑那)

設色 紙本 立軸
1978 年作

題識
美國名勝，犖犖著者若大峽谷、黃石公園、友森密提。論悲壯，予特醉心阿里桑那荒原奇景之雄渾蒼莽，西洋景中允為第一。六五年五月暢遊得此稿，六七年歸國寫成。懷碩並記。

鈐印
何、懷碩、懷斯

863

HE HUAISHUO (B. 1941)

Wilderness

Scroll, mounted and framed
Ink and colour on paper
112.5 x 66.5 cm. (44 ¼ x 26 ⅛ in.)
Executed in 1980

HK$70,000-90,000
US$9,000-12,000

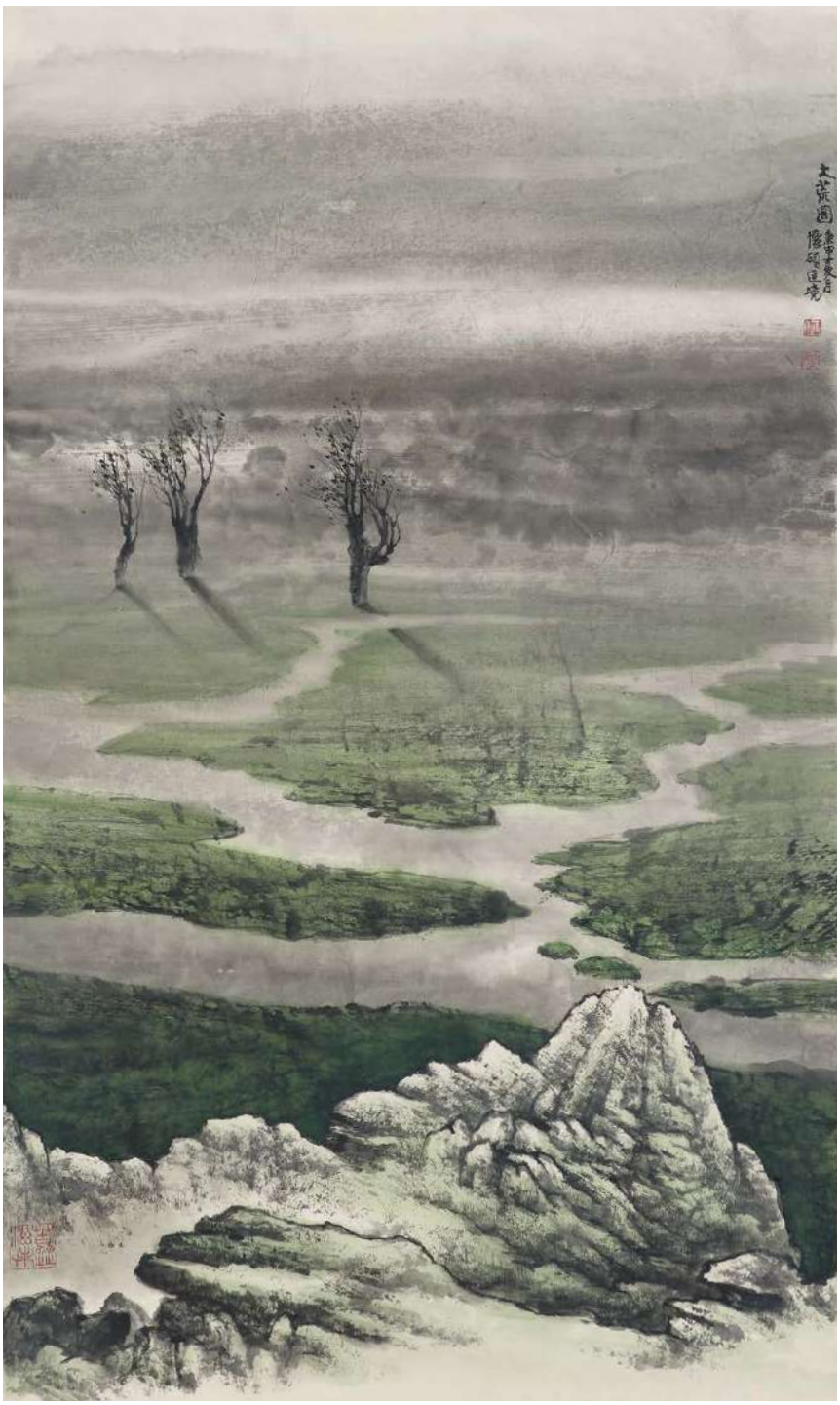
何懷碩 (1941 年生)

大荒圖

設色 紙本 鏡框
1980 年作

題識
大荒圖。庚申夏月，懷碩造境。

鈐印
何、懷碩、苦澀滋味



864

FONG CHUNG-RAY (FENG ZHONGRUI, B. 1934)

73-2

A set of three scrolls, mounted and framed
Ink and colour on paper
Each scroll measures 185 x 84.5 cm. (72 ⅞ x 33 ¼ in.)
Executed in 1973

HK$350,000-450,000
US$45,000-57,000

馮鍾睿 (1934 年生)

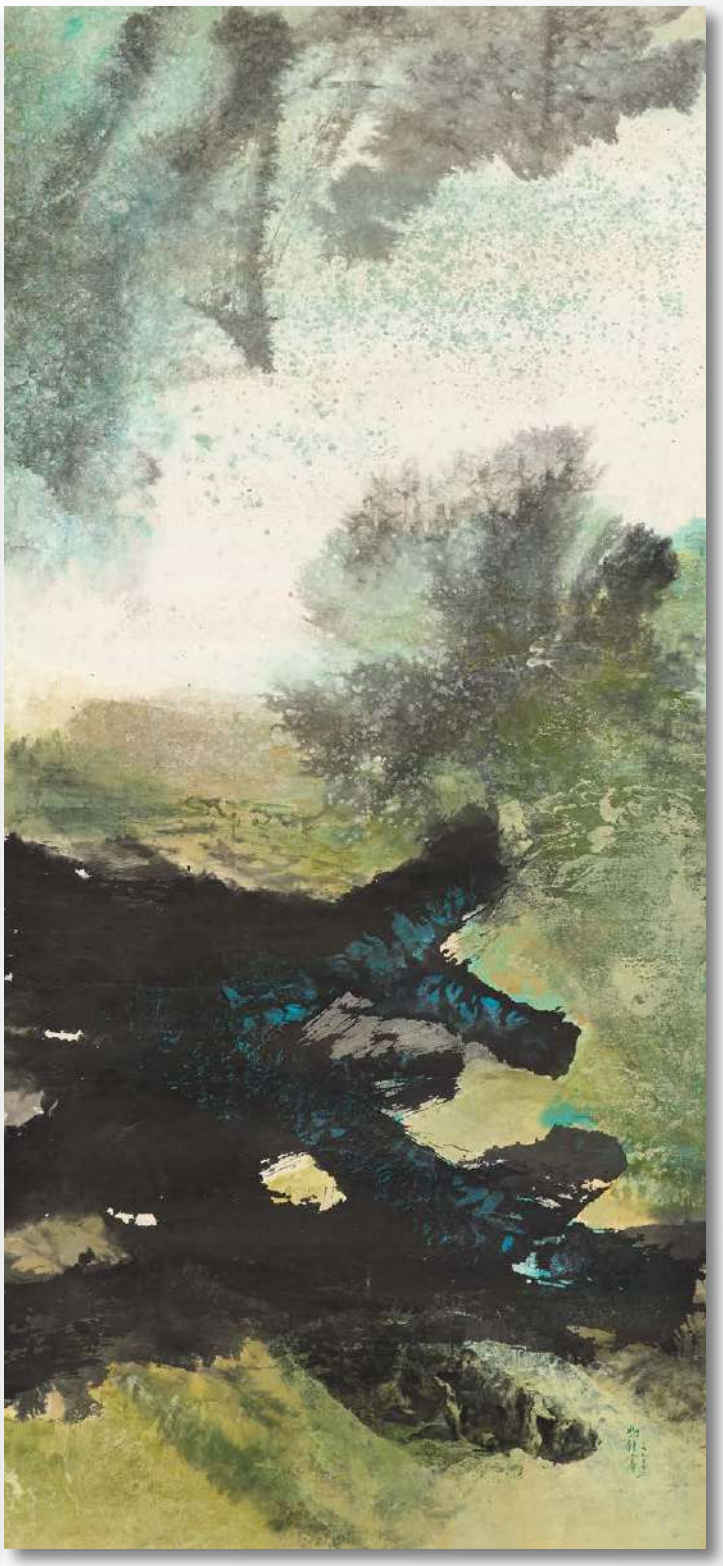
73–2

設色 紙本 鏡框三幅
1973 年作

題識
馮鍾睿。一九七三之二。

Recognised as a pioneer in the Chinese Abstract Movement in America, Fong Chung-ray was born in 1934 in Henan and grew up in Taiwan. He later moved to San Francisco in 1975, where he lived for forty years. He established the Four Seas Painting Society in 1958 and was a member of the Fifth Moon Group in 1961. Throughout his artistic career, Fong has innovatively explored different ways to express abstraction with the ink medium. He made his own brush from the fibres of palm tree trunks to create a raw effect.

美國當代中國抽象運動先驅馮鍾睿 1934 年出生於河南南陽，成長於台灣，後移居舊金山四十餘年。他在 1958 年創立了四海畫會，並於 1961 年參加五月畫會。在他的藝術生涯中，馮鍾睿不斷探索不同藝術傳統，貫通融合多元文化，開創抽象性極強的水墨畫先河。他用棕櫚樹幹的纖維自製畫筆，發展出厚重原始的視覺效果。



865

MI-LI-TSUN NAN
(WANG CHIA-NUNG, B. 1960)

Sense of Autumn

Scroll, mounted and framed
Ink and mixed media on canvas
88 x 118 cm. (34 ⅝ x 46 ½ in.)
Executed in 2017

LITERATURE
Mi-Li-Tsun Nan: In Rhyme With Subtle Colours, Pingtung, 2017, p. 34

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

瀰力村男
（王家農，1960 年生）

秋意

水墨 複合媒材 畫布 鏡框
2017 年作

出版
《瀰力村男：墨韻微彩》，屏東，2017 年，第 34 頁

The Kaohsiung-based artist Wang Chia-nung uses the name Mi-li-tsun Nan to remember his hometown in Pingtung County. His work explores the artist's nostalgia towards his old home through the portrayal of a quiet, moonlit night. Using an emulsifier to thicken the ink and acrylic on canvas, he builds an almost sculptural pictorial space with subtle nuances of tone that reflect the infiltration of light. A layer of depth and mystique is added to his painting, which resonates a solemn sense of longing. Wang has exhibited in institutions such as the Kaohsiung Museum of Fine Arts, the National Museum of History in Taipei, the Taipei Fine Arts Museum, and the Shandong Provincial Museum.

瀰力村男本名王家農，出生於台灣屏東縣瀰力村，為紀念出生地而以瀰力村男之名創作當代水墨。他的創作藉以老濃溪上的明月歌頌故鄉寂靜的夜晚，唯有月光映照天際，幽靜的河面透映著作者對故鄉情懷。瀰力村男創作以肌理代替水墨皴法，注入雕刻的去除法，減去傳統水墨畫濃墨重彩的基本形式，讓畫面游刃於虛實之間，並提升墨的韻味，將濃彩降至微彩，成就出墨韻微彩。瀰力村男曾受邀展覽於台灣高雄美術館、歷史博物館、台北市立美術館、中國山東省立博物館等。

866

CHUANG CHE (B. 1934)

Abstract

Scroll, mounted and framed
Ink and colour on paper
99.5 x 90 cm. (39 ⅛ x 35 ⅜ in.)
Executed in 1991

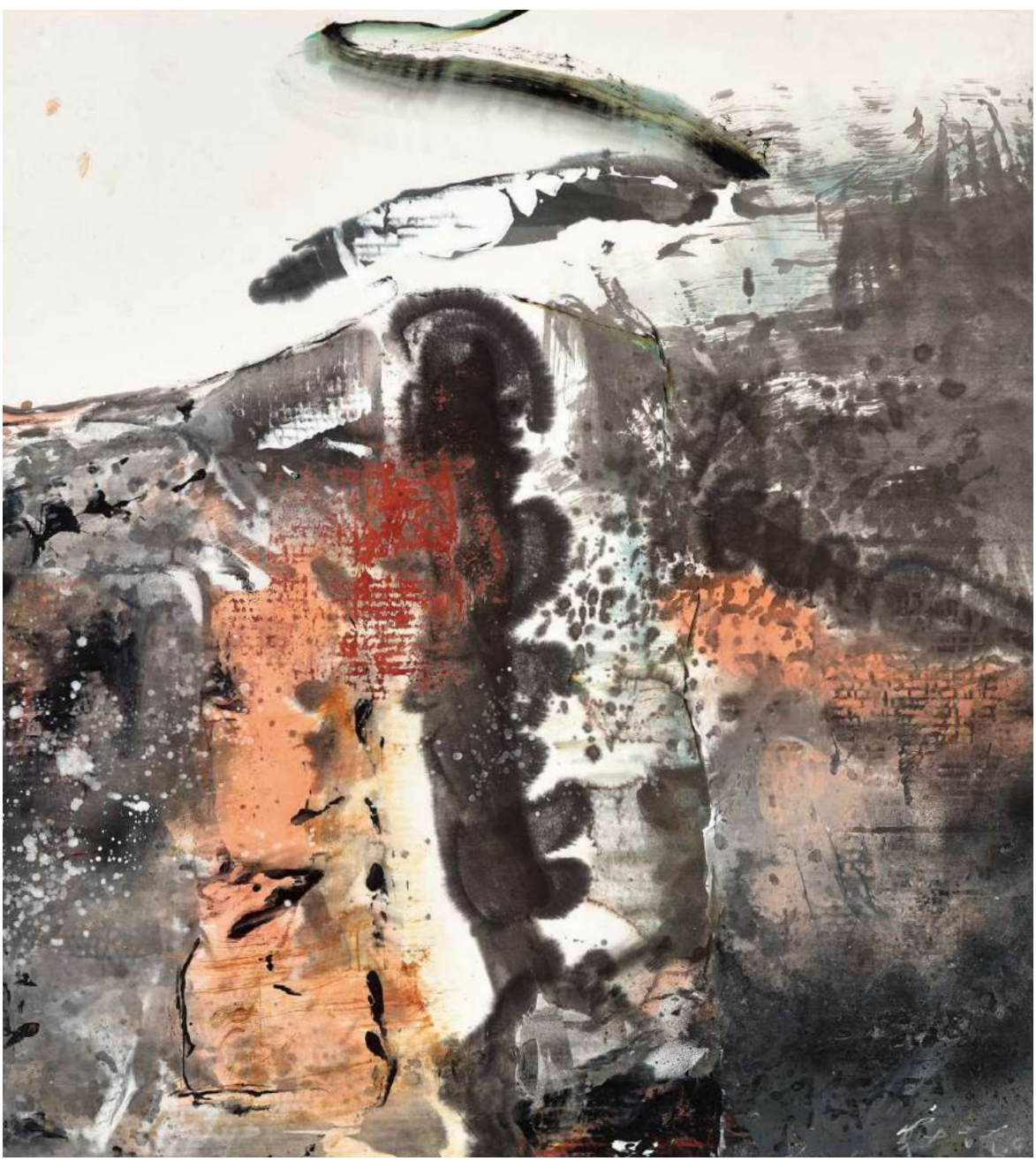
HK$100,000-150,000
US$13,000-19,000

莊喆 (1934 年生)

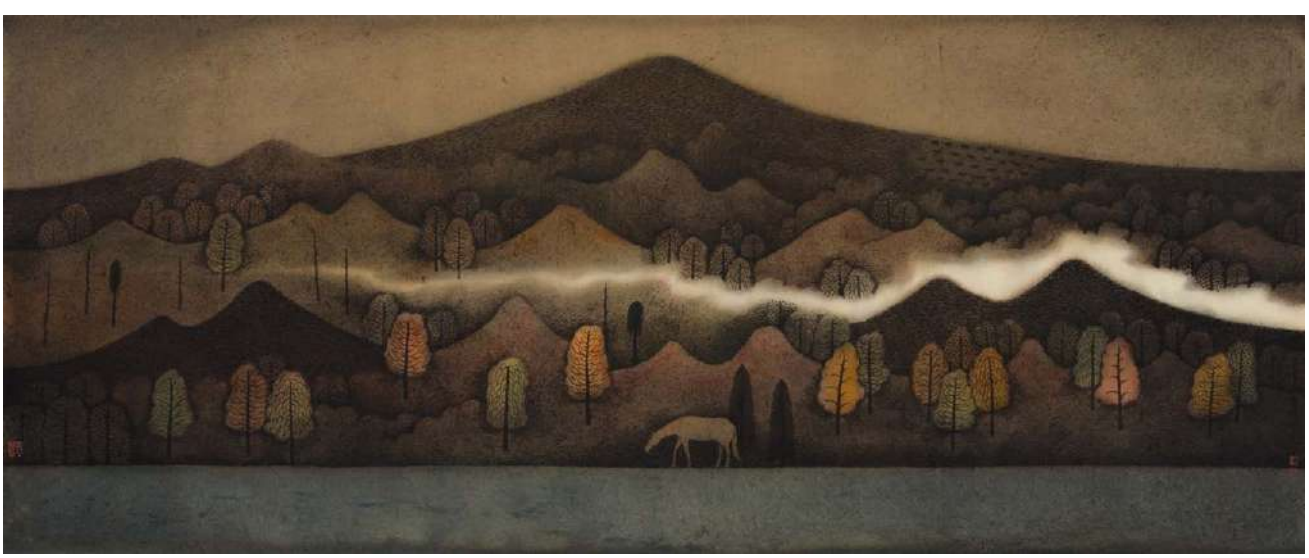
抽象

設色 紙本 鏡框
1991 年作

款識
莊喆 91



867



868

867

HE HUAISHUO
(B. 1941)

In Solitude

Hanging scroll
Ink and colour on paper
45.5 x 52.5 cm. (17 ⅞ x 20 ⅝ in.)
Executed in 1992

PROVENANCE
Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings and Works of Art, 30 April 1992, Lot 77
Previously in the collection of Gen Ya Tang, Taiwan

LITERATURE
Novel Ink: Collection of Chinese Contemporary Ink Art, Ping Art Space, Taipei, 2017, pp. 40-41

HK$50,000-70,000
US$6,500-9,000

何懷碩 (1941 年生)
寒山孤舟

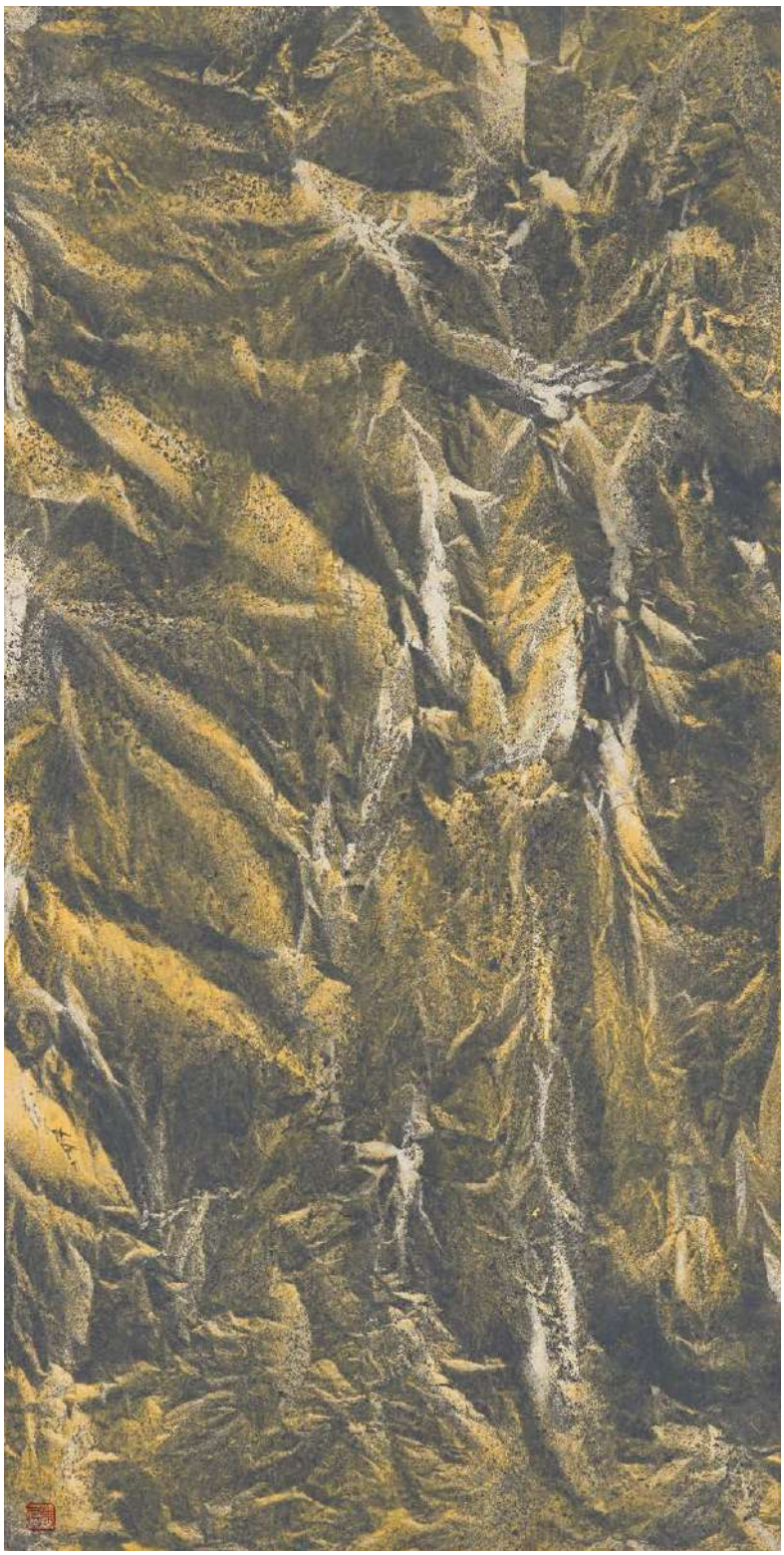
設色 紙本 立軸
1992 年作

款識
懷碩

鈐印
何

來源
香港蘇富比，中國現當代畫及工藝品，1992 年 4 月 30 日，編號 77
台灣甄雅堂舊藏

出版
《新墨色：中國當代水墨選集》，藏新閣，台北，2017 年，第 40-41 頁



869

868

HUANG HONGTAO
(B. 1983)

Nameless Mountain

Scroll, mounted and framed
Ink and colour on paper
69 x 168 cm. (27 ⅛ x 66 ⅛ in.)
Executed in 2018

HK$80,000-100,000
US$11,000-13,000

黃紅濤 (1983 年作)
無名山

設色 紙本 鏡框
2018 年作

869

CHEN FAN (B. 1944)

Soul Mountain

Scroll, mounted and framed
Ink and colour on paper
137 x 68.5 cm. (53 ⅞ x 27 in.)
Executed in 2018

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

陳帆 (1944 年生)
魂山

設色 紙本 鏡框
2018 年作

870

870

HONG ZHU'AN (B. 1955)

The Sea

Scroll, mounted and framed
Ink and colour on paper
185 x 105 cm. (72 7⁄8 x 41 3⁄8 in.)
Executed in 2000

PROVENANCE
Plum Blossoms Gallery, Hong Kong, September 2000
Private collection, Hong Kong

HK$50,000-70,000
US$6,500-9,000

Born in 1955 at Shanghai, Hong Zhu'an studied at the Shanghai Art and Craft Institute and Sichuan Fine Art University. A pioneer in bringing the arts of the literati to a contemporary context, he has lived in Singapore since 1993.

洪祝安 (1955 年生)

海

設色 紙本 鏡框
2000 年作

來源
香港萬玉堂，2000 年 9 月
香港私人收藏

洪祝安，1955 年出生於上海，曾在上海工藝美術學院和四川美術大學學習，1993 年移居新加坡。洪祝安年幼時開始學習古典書法；他將抽象的色彩的元素融入傳統書法中，應用色調的深淺和環境的顏色變化去創作，引起觀者深思。

871

LAMPO LEONG
(LIANG LANBO, B. 1961)

Supernova III

Scroll, mounted and framed
Ink on paper
180 x 97 cm. (70 7⁄8 x 38 1⁄4 in.)
Executed in 2017

PROVENANCE
Private collection, Asia

LITERATURE
Guangzhou Academy of Fine Arts North America Alumni Exhibition, Yuandong Cultural and Art Exchange Centre, Hong Kong, 2017, p. 181
Inkscape: A Collection of Works by Sun Endao, Liang Lanbo, and Tao Xinglin, Wuhan Publishing House, Hubei, 2017, p.64

HK$50,000-70,000
US$6,500-9,000

梁藍波 (1961 年生)

天象 III

水墨 紙本 鏡框
2017 年作

來源
亞洲私人收藏

出版
《廣美．北美：廣州美術學院北美校友作品展》，香港遠東文化藝術交流中心，2017 年，第 181 頁
《墨象：孫恩道、梁藍波、陶興琳作品集》，湖北武漢出版社，2017 年，第 64 頁

871

872

ZHENG CHONGBIN (B. 1961)

Linear Amplification

Scroll, mounted and framed
Ink and acrylic on paper
75 x 71.5 cm. (29 ½ x 28 ⅛ in.)
Executed in 2014

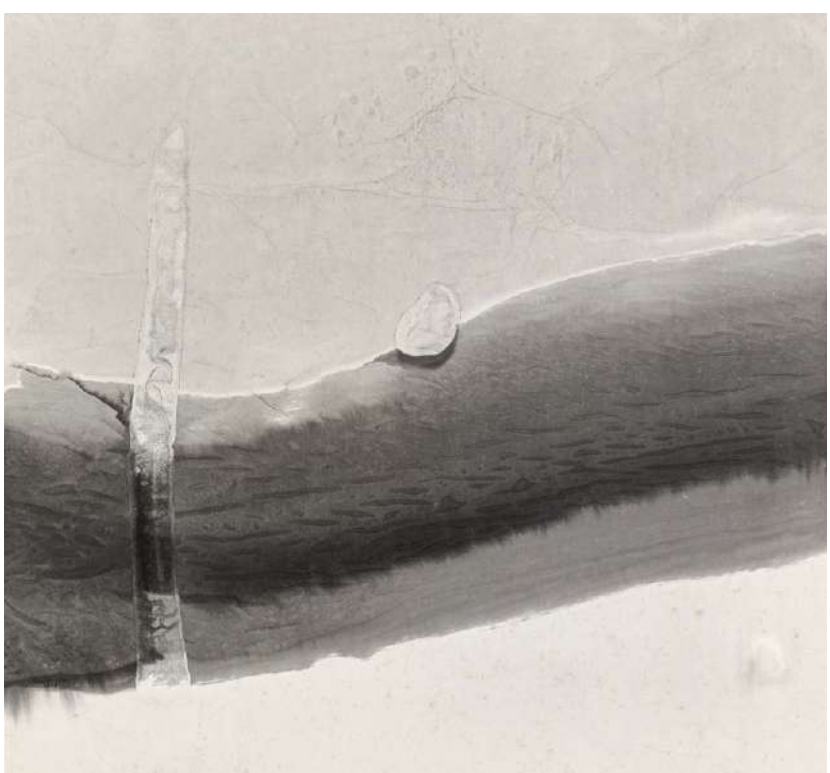
HK$100,000-150,000
US$13,000-19,000

鄭重賓 (1961 年生)

線性放大

水墨 丙烯 紙本 鏡框
2014 年作

872



873

873

GAO XINGJIAN (B. 1940)

Mirage

Scroll, mounted and framed
Ink on paper
68 x 73 cm. (26 ¾ x 28 ¾ in.)
Executed in 1998

LITERATURE

Gao Xingjian, Asia Art Center, 2000, Taipei, p. 75

EXHIBITED

Taipei, Asia Art Center, *Gao Xingjian*, 14-30 April 2000

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

高行健 (1940 年生)

幻影

水墨 紙本 鏡框
1998 年作

題識：Gao Xingjian 1998

出版

《高行健》，亞洲藝術中心，2000 年，台北，第 75 頁

展覽

台北，亞洲藝術中心，“高行健”，2000 年 4 月 14-30 日

874

QIU DESHU (B. 1948)

Fissure

Scroll, mounted and framed
Ink and colour on paper
71 x 76 cm. (28 x 30 in.)
Executed in 1980

HK$80,000-120,000
US$11,000-13,000

仇德樹 (1948 年生)

裂變

設色 紙本 鏡框
1980 年作

874

875

875

ANNYSA NG (B. 1963)

Tempus Fugit, Memento Mori

Scroll, mounted and framed
Ink and acrylic on linen
101.6 x 76.2 cm. (40 x 30 in.)
Executed in 2017

EXHIBITED

New York, China 2000, *Circle with Radius of Zero: Recent Works by Annysa Ng*, 15 March-26 April, 2018

HK$50,000-80,000
US$6,500-10,000

吳欣慈 (1963 年生)

滴漏

水墨 丙烯 亞麻本 鏡框
2017 年作

展覽

紐約，文良畫廊，“吳欣慈：零圓的廣度”，2018 年 3 月 15-4 月 26

876

HU YONGKAI (B. 1945)

Gate of Bali

A pair of hanging scrolls
Ink and colour on paper
Each scroll measures
224.5 x 73 cm. (88 ⅜ x 28 ¾ in.)
Executed in 1996

PROVENANCE

Plum Blossoms Gallery,
Hong Kong
Red Rock Studio Collection

HK$100,000-150,000
US$13,000-19,000

胡永凱 (1945 年生)

峇里之門

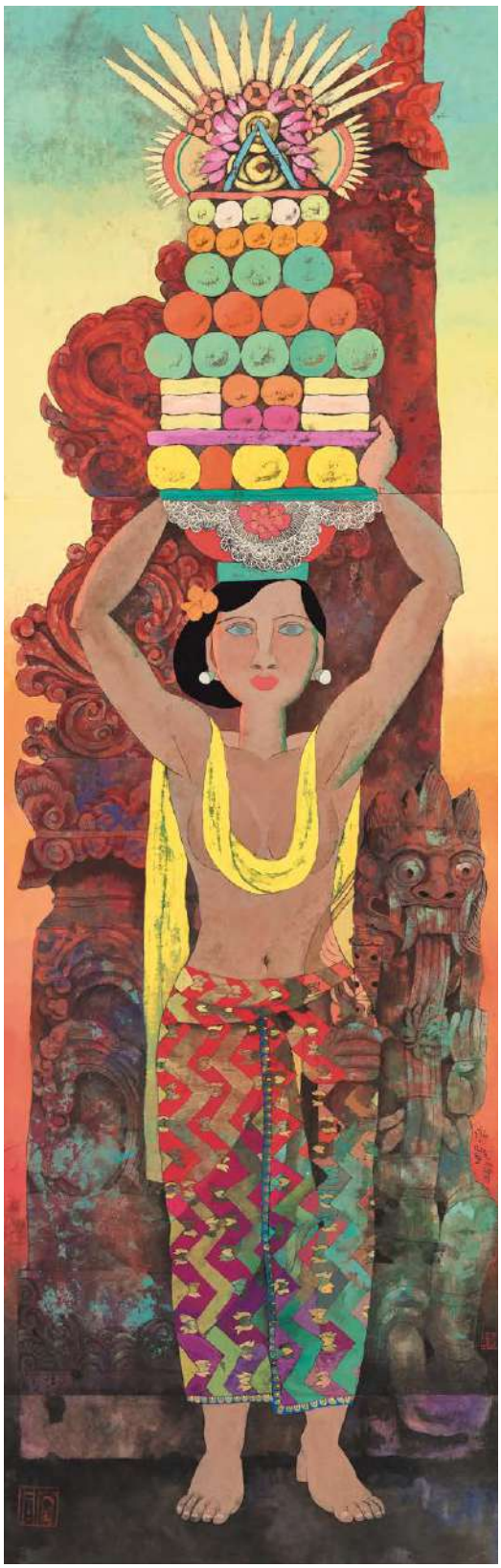
設色 紙本 立軸兩幅
1996 年作

題識

永凱筆。

來源

香港萬玉堂
石紅齋收藏



877

877

MAI LUOWU (LOUIS MAK, B. 1946)

Splashed-Colour Sunflower

Scroll, mounted and framed
Ink and colour on paper
74 x 70 cm. (29 ⅛ x 27 ½ in.)

HK$50,000-70,000
US$6,500-9,000

麥羅武 (1946 年生)

潑彩向日葵

設色 紙本 鏡框

款識：麥羅武

鈐印：羅武

878

ZHAO NA (B. 1983)

Siege

Scroll, mounted and framed
Ink and acrylic on canvas
90 x 120 cm. (35 ⅜ x 47 ¼ in.)
Executed in 2012

PROVENANCE
Acquired directly from the artist, October 2013
Private collection, Hong Kong

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

趙娜 (1983 年生)

圍城

水墨 丙烯 布本 鏡框
2012 年作

來源
直接得自藝術家，2013 年 10 月
香港私人收藏

878

879

CHEN FU (B. 1965)

Landscape

A pair of fan leaves, mounted and framed
Ink and colour on paper
22.8 x 67.5 cm. (9 x 26 ⅝ in.)
21.5 x 63 cm. (8 ½ x 24 ¾ in.)
Executed in 2014

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

沉浮 (1965 年生)

山水扇面

設色 紙本 扇面鏡框兩幅
2014 年作

1. 題識：沉浮畫。
   鈐印：沉、浮
2. 題識：醉秋圖。甲午冬，沉浮。
   鈐印：沉、浮

880

LI FUYUAN (B. 1942)

Three Leopards

Scroll, mounted and framed
Ink and colour on paper
76.5 x 143.5 cm. (30 ⅛ x 56 ½ in.)
Executed in 2004

PROVENANCE
Acquired directly from the artist

HK$80,000-100,000
US$11,000-13,000

李付元 (1942 年生)

三豹

設色 紙本 鏡框
2004 年作

題識
李付元 04

鈐印
李傅元

來源
直接得自藝術家

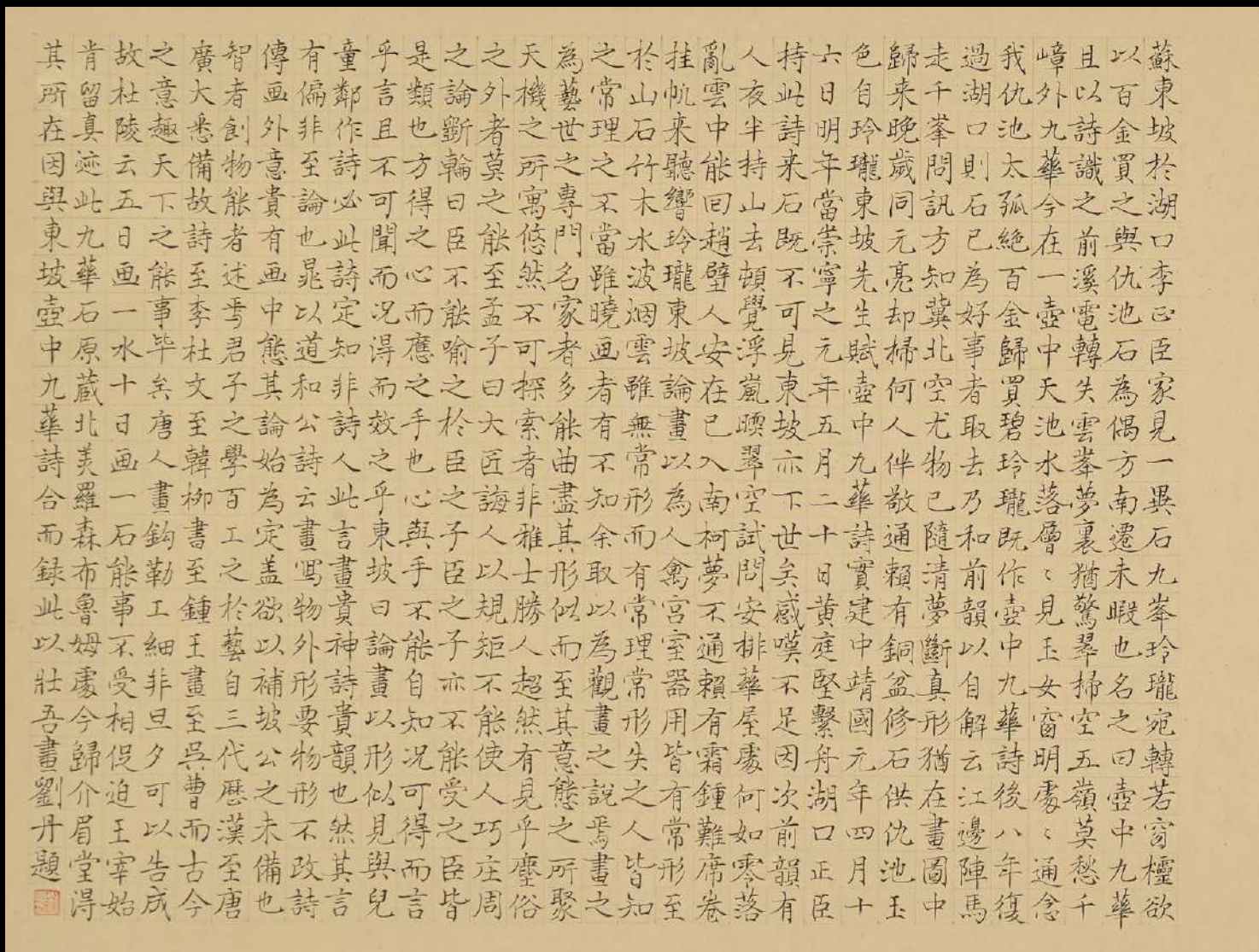
879

880

INDEX

ARTISTS		LOT NUMBER
CHAN TIN BOO	陳天寶	827
CHEN FAN	陳帆	869
CHEN FU	沉浮	879
CHEN JIALING	陳家泠	847
CHEN QIKUAN	陳其寬	857, 858, 859
CHOU, IRENE	周綠雲	806
CHUANG CHE	莊喆	866
FAN ZHIBIN	范治斌	850
FANG ZHAOLING	方召麐	801, 802
FONG CHUNG-RAY	馮鍾睿	864
FUNG, RAYMOND	馮永基	824
GAO XINGJIAN	高行健	873
HAO SHIMIN	郝世明	821
HE BAILI	何百里	843
HE HUAISHUO	何懷碩	862, 863, 867
HO KAY-NAM ERIC	何紀嵐	823
HONG ZHU'AN	洪祝安	870
HU YONGKAI	胡永凱	876
HUANG HONGTAO	黃紅濤	868
JIA YOUFU	賈又福	844, 845
KOON WAI BONG	管偉邦	848
KWOK HON SUM	郭漢深	807
LAO SHU	老樹	851, 852
LEUNG KA YIN JOEY	梁嘉賢	854
LEUNG KUI TING	梁巨廷	822
LEONG, LAMPO	梁藍波	871
LI FUYUAN	李付元	880
LI XUBAI	李虛白	829
LIM, H. H.	林輝華	818

ARTISTS		LOT NUMBER
LIU DAN	劉丹	831
LIU KUO-SUNG	劉國松	841, 842, 855, 856, 860
LU FUSHENG	盧甫聖	833
LUI SHOU KWAN	呂壽琨	808, 809, 810, 811, 812, 828
LUO JIANWU	羅建武	832
MAK, LOUIS	麥羅武	877
MAK, WINNIE	麥翠影	846
MI-LI-TSUN NAN	瀰力村男	865
NG ANNYSA	吳欣慈	875
QIN FENG	秦風	815, 839
QIU DESHU	仇德樹	874
QIU ZHIJIE	邱志傑	820
SU CHUNG-MING	蘇崇銘	849
SUN HAO	孫浩	837
SUN LIANG	孫良	836
TONGSON, WESLEY	唐家偉	825
WANG, C. C.	王己千	803, 804, 805, 861
WANG DONGLING	王冬齡	816
WANG YONG	王鏞	817
WONG HAU KWEI	黃孝逵	830
WONG, WUCIUS	王無邪	826
XU BING	徐冰	813, 814, 819
XU LEI	徐累	834, 835
YANG JIECHANG	楊詰蒼	838
ZHAO NA	趙娜	878
ZHENG CHONGBIN	鄭重賓	840, 872
ZHU XIAOQING	朱曉清	853



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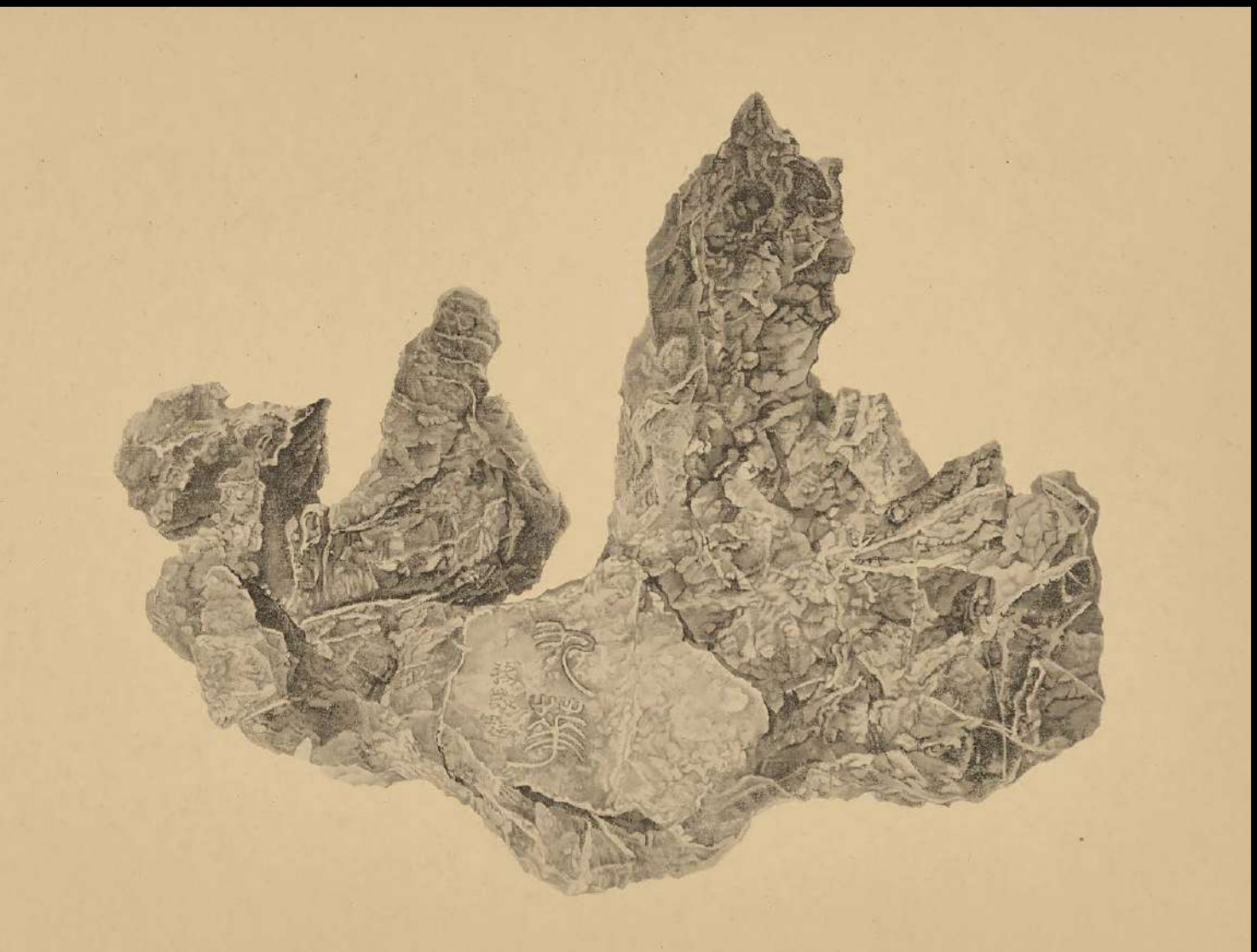
於 2018 年 11 月 26 日晚間拍賣



8018

LIU DAN (BORN 1953)

Jiuhua Rock

Scroll, mounted and framed, ink on paper
53 x 136 cm. (20 7/8 x 53 1/2 in.)

HK$3,000,000 – 4,000,000
US$388,000 – 520,000

劉丹　九華石　水墨紙本　鏡框

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19-26 November 2018

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1601
CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)
The Accumulation of the Experiences
23 x 31 cm. (9 x 12 ¼ in.)
陳其寬 歷練 水墨紙本 立軸
HK$30,000 - 50,000

1602
CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)
Untitled
30.3 x 20.4 cm. (11 ⅞ x 8 in.)
陳其寬 無題 水墨紙本 立軸
HK$30,000 - 50,000

1603
LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)
Abstract
21.5 x 41.5 cm. (8 ½ x 16 ⅜ in.)
呂壽琨 抽象 設色紙本 鏡框
HK$35,000 - 55,000

1604
LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)
Po Toi Island
40 x 91 cm. (15 ¾ x 35 ⅞ in.)
呂壽琨 蒲台島 設色紙本 鏡框
HK$50,000 - 70,000

1605
HUNG HOI (XIONG HAI, B. 1957)
Landscape
33 x 40 cm. (13 x 15 ¾ in.)
熊海 山水 設色紙本 鏡框
HK$20,000 - 30,000

1606
HUNG HOI (XIONG HAI, B. 1957)
Landscape
58.5 x 48 cm. (23 x 18 ⅞ in.)
熊海 山水 設色紙本 立軸
HK$15,000 - 25,000

1607
HE BAILI (PAKLEE HO, B. 1945)
Sunset in Lijiang
35.5 x 70 cm. (14 x 27 ½ in.)
何百里 夕照山江暖 設色紙本 鏡框
HK$70,000 - 100,000

1608
HE BAILI (PAKLEE HO, B. 1945)
Pomergranate
16 x 47 cm. (6 ¼ x 18 ½ in.)
何百里 笑口常開 設色金箋 扇面鏡框
HK$60,000 - 80,000

1609
ERIC HO KAY-NAM (HE JILAN, B. 1974)
Pottinger Street 2
63 x 63 cm. (24 ¾ x 24 ¾ in.)
何紀嵐 石板街2 設色紙本 鏡框
HK$40,000 - 60,000

1610
WANG JIQIAN (C. C. WANG, 1907-2003)
Landscape
36.3 cm. (14 ¼ in.) in diameter
王己千 山水 水墨紙本 鏡框
HK$40,000 - 60,000

1611
ZHU WEI (B. 1966)
Utopia No.55
119 x 102.5 cm. (46 ⅞ x 40 ⅜ in.)
朱偉 烏托邦五十五號 水墨設色紙本鏡框
HK$60,000 - 80,000

1612
JIA YOUFU (B. 1942)
Herding in Mount Taihang
56.5 x 45.4 cm. (22 ¼ x 17 ⅞ in.)
賈又福 太行牧趣圖 水墨紙本 鏡框
HK$60,000 - 80,000

1613
JIA YOUFU (B. 1942)
Children Swimming
65 x 63.5 cm. (25 ⅝ x 25 in.)
賈又福 山溝裡兒戲 設色紙本 鏡框
HK$50,000 - 70,000

1614
WANG MINGMING (B. 1952)
Portrait of Qu Yuan
66.5 x 41.7 cm. (26 ⅛ x 16 ⅜ in.)
王明明 屈子行吟圖 設色紙本 立軸
HK$20,000 - 30,000

1615
YA MING (1924-2002)
Roman Forum
69 x 43 cm. (27 ⅛ x 16 ⅞ in.)
亞明 聖瑪利亞教堂廣場 設色紙本 立軸
HK$15,000 - 25,000

1618
CHEN JIALING (B. 1937)
Bird and Lotus
45 x 45 cm. (17 ¾ x 17 ¾ in.)
陳家泠 荷花小鳥 設色紙本 鏡框
HK$15,000 - 25,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot,** you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON
If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES
The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.
(A) PHONE BIDS
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
(B) INTERNET BIDS ON CHRISTIE'S LIVE™
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.
(C) WRITTEN BIDS
You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION
We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES
Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate.**

3 AUCTIONEER'S DISCRETION
The auctioneer can at his sole option:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING
The auctioneer accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER
The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS
Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER
The saleroom video screens, Christies LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS
Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS
You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM
In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK$2,000,000, 20% on that part of the **hammer price** over HK$2,000,000 and up to and including HK$30,000,000, and 12.5% of that part of the **hammer price** above HK$30,000,000.

2 TAXES
The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.
For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES
For each **lot**, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY
We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any

circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any duties, goods, sales, use, compensating or service tax.
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: **www.christies.com/MyChristies**. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
(ii) Wire transfer
You must make payments to:

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

(iii) Credit Card.
We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.
(iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
(v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
(vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
(viii)to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.
(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at **www.christies.com/storage** shall apply.
(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.
We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(e) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(f) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL
In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS
We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT
We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT
If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES
You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS
If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION
We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER
No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES
The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM
Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium : the charge the buyer pays us along with the **hammer price**.
catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition : the physical **condition** of a **lot**.
due date : has the meaning given to it paragraph F1(a).
estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading : has the meaning given to it in paragraph E2.
lot : an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price : has the meaning given to it in paragraph F1(a).
provenance : the ownership history of a **lot**.
qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve : the confidential amount below which we will not sell a **lot**.
saleroom notice : a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type : means having all capital letters.
warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

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

除非佳士得擁有**拍賣品**所有權（以 ∆ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注冊地址的公司注冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人：**如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人：**如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE ™網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live ™使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；

(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；

(c) 撤回任何**拍賣品**；

(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

(a) 拍賣會場參與競投的競投人；

(b) 從電話競投人，通過 Christie's LIVE ™（如第 B6 部分所示）透過網絡競投的競投人；

(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's LIVE ™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；

(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

(a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。

(b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何保證。

(c) **真品保證**不適用**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。

(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。

(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。

(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：
  (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  (a) 此額外**保證**不適用於：
    (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    (iii) 沒有標題的書籍；
    (iv) 沒有標明**估價**的已出售**拍賣品**；
    (v) 目錄中表明售出後不可退貨的書籍；
    (vi) **狀況**報告中或拍賣時公告的瑕疵。
  (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贋品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贋品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贋品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：
  (i) **成交價**；和
  (ii) **買方酬金**；和
  (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
  所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  (ii) 電匯至：
  香港上海匯豐銀行總行
  香港中環皇后大道中 1 號
  銀行編號：004
  賬號：062-305438-001
  賬名：Christie’s Hong Kong Limited
  收款銀行代號：HSBCHKHHHKH
  (iii) 信用卡
  在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
  (iv) 現金
  本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
  (v) 銀行匯票
  抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
  (vi) 支票
  抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

(a) 買方提貨日；

(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
  (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii)在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
(viii)在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

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

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）**。
(b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
(c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。
(b) **含有受保護動植物料的拍賣品**
由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有〔~〕號。
這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
(c) **美國關於非洲象象牙的進口禁令**
美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
(d) **源自伊朗的拍賣品**
一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。
(e) **黃金**
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。
(f) **鐘錶**
本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE ™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，你可透過電話或書面競投或者在 Christie's LIVE ™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

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

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贋品：
a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。
買方酬金：除了**成交價**，買方支付給我們的費用。
目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。
佳士得集團：Christie's International Plc、其子公司及集團的其它公司。
狀況：拍賣品的物理**狀況**。
到期付款日：如第 F1(a) 段所列出的意思。
估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價：**指該範圍的最高價。**中間估值**為兩者的中間點。
成交價：拍賣官接受的**拍賣品**最高競投價。
標題：如 E2 段所列出的意思。
拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；
其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。
購買款項：如第 F1(a) 段的意思。
來源：拍賣品的所有權歷史。
有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。
底價：拍賣品不會以低於此保密**底價**出售。
拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。
大階字體：指包含所有的大寫字母。
保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ
Lot incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為"業務規定．買方須知"一章的最後一頁。

o
佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

Δ
全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆
佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

•
不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~
拍賣品含有瀕危物種的材料，可能受出口限制。請參閱業務規定．買方須知第H2(b) 段。

Ψ
拍賣品含有瀕危物種的材料，只會作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

∆: Property Owned in part or in full by Christie's
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

º Minimum Price Guarantees:
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º◆ Third Party Guarantees/Irrevocable bids
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see **http://www.christies.com/financial-interest/** for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings
In Christie's opinion a work by the artist.
*"Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of ..."/ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
*"Signed ..."/"Dated ..."/"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
*"With signature ..."/"With date ..."/"With inscription ..."
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

∆: 部分或全部歸佳士得擁有的拍賣品
佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 ∆ 符號以資識別。

º 保證最低出售價
佳士得有時就某些受委托出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 º 號以資識別。

º◆ 第三方保證 / 不可撤銷的競投
在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中注以符號 º◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他 / 她是否在**拍賣品**持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競技人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委托拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和 / 或通知我們其競投該**拍賣品**的意願。

請登錄 http://www.christies.com/financial-interest/ 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品
＊「傳」、「認為是…之作品」
指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。
＊「…之創作室」及「…之工作室」
指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。
＊「…時期」
指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。
＊「跟隨…風格」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。
＊「具有…創作手法」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。
＊「…複製品」
指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。
＊「簽名…」、「日期…」、「題寫…」
指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。
＊「附有…簽名」、「附有…之日期」、「附有…之題詞」、「款」
指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期［或大概日期］而不一定是作品印刷或出版之日。

＊ 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的**拍賣品**。

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LONDON | NEW YORK | HONG KONG

CHINESE CONTEMPORARY INK

MONDAY 26 NOVEMBER 2018
AT 11.00 AM

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: ZEN
SALE NUMBER: 15956
LOT NUMBER: 801-880

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding- interval.

HK$1,000 to HK$2,000	by HK$100s
HK$2,000 to HK$3,000	by HK$200s
HK$3,000 to HK$5,000	by HK$200, 500, 800 (ie: HK$4,200, HK$4,500, HK$4,800)
HK$5,000 to HK$10,000	by HK$500s
HK$10,000 to HK$20,000	by HK$1,000s
HK$20,000 to HK$30,000	by HK$2,000s
HK$30,000 to HK$50,000	by HK$2,000, 5,000, 8,000 (ie: HK$32,000, HK$35,000, HK$38,000)
HK$50,000 to HK$100,000	by HK$5,000s
HK$100,000 to HK$200,000	by HK$10,000s
HK$200,000 to HK$300,000	by HK$20,000s
HK$300,000 to HK$500,000	by HK$20,000, 50,000, 80,000 (ie: HK$320,000, HK$350,000, HK$380,000)
HK$500,000 to HK$1,000,000	by HK$50,000s
Above HK$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK$ 2,000,000, 20% on any amount over HK$ 2,000,000 up to and including HK$ 30,000,000 and 12.5% of the amount above HK$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale • Buying at Christie's printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

CHRISTIE'S 佳士得

Paddle No.

Written Bids Form

Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) _____

Client Name (please print) _____

Address _____

_____

Contact Number (Mobile) _____

Please verify email address for post-sale communication:

_____

☐ Shipping Quote Required

Shipping address (☐ Same as the above address):

_____

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S

Signature _____ Date _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK$ (excluding buyer's premium)

中國當代水墨

二○一八年　十一月二十六日
星期一　上午十一時正

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：**禪**
拍賣編號：**15956**
拍賣品編號：**801-880**

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度
競投一般由低於**低端估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 （例 4,200, 4,500, 4,800 港元）
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 （例 32,000, 35,000, 38,000 港元）
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 （例 320,000, 350,000, 380,000 港元）
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

1. 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
2. 本人知悉如競投成功，本人應付之購買款項為**成交價**及**買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定．買方須知）**。**買方酬金費率**按每件**拍賣品**成交價首港幣 2,000,000 元之 25%，加逾港幣 2,000,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。名酒的**買方酬金**是按每件**拍賣品**成交價之 22.5%。
3. 本人同意接受本目錄中所列之業務規定的管限。
4. 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。
5. 如果您以書面競投一件”沒有**底價**”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的投標價低於**低端估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

競投牌編號

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。
佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。
電話：+852 2978 9910　電郵：bidsasia@christies.com

客戶編號（若適用）_____

客戶名稱（請用正楷填寫）_____

地址 _____

_____

聯絡電話（手提電話）_____

請確認電郵地址以作售後服務用途：

_____

☐ 請提供運費報價

運送地址（☐ 同上述地址相同）：

_____

☐ 如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定．買方須知。

簽名 _____　日期 _____

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人：**政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售**拍賣品**人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號（按數字排序）	最高競投價（港幣）（買方酬金不計在內）	拍賣品編號（按數字排序）	最高競投價（港幣）（買方酬金不計在內）

BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name ..... Account No. .....

Address .....

..... Post/Zip Code .....

Phone No. .....

Please verify email address for post-sale communication .....

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

☐ 16127 Fine and Rare Wine Featuring an Incredible Collection of Century Old Madeira
☐ 16129 Important Watches
☐ 16131 Hong Kong Magnificent Jewels *
☐ 16133 Handbags & Accessories

☐ 13278 Asian 20th Century & Contemporary Art (Evening Sale) *
☐ 13280 Asian Contemporary Art (Day Sale)
☐ 13279 Asian 20th Century Art (Day Sale) Including a Selection of Japanese Woodblock Prints from Private Collections

☐ 17441 Gold Boxes

☐ 15956 Chinese Contemporary Ink
☐ 15957 Fine Chinese Classical Paintings and Calligraphy *
☐ 15958 Fine Chinese Modern Paintings *

☐ 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) *

☐ 17418 The Meiji Aesthetic: Selected Masterpieces from a Private Asian Collection
☐ 16264 Chinese Archaic Jades From The Yangdetang Collection PART II
☐ 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces *
☐ 15961 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

☐ I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

☐ HK $ 0 - 500,000
☐ HK $ 500,001 - 2,000,000
☐ HK $ 2,000,001 - 4,000,000
☐ HK $ 4,000,001 - 8,000,000
☐ HK $ 8,000,001 - 20,000,000
☐ HK $ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited
22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）：

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏
☐ 16129 精緻名錶
☐ 16131 瑰麗珠寶及翡翠首飾 *
☐ 16133 典雅傳承：手袋及配飾

☐ 13278 亞洲二十世紀及當代藝術（晚間拍賣）*
☐ 13280 亞洲當代藝術（日間拍賣）
☐ 13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

☐ 17441 金盒

☐ 15956 中國當代水墨
☐ 15957 中國古代書畫 *
☐ 15958 中國近現代畫 *

☐ 17461 不凡 — 宋代美學一千年（晚間拍賣）*

☐ 17418 明心匠治：亞洲私人收藏明治時代精品
☐ 16264 養德堂珍藏中國古玉器（二）
☐ 16266 繁華似錦 — 乾隆彩瓷三絕 *
☐ 15961 重要中國瓷器及工藝精品 *

*如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

☐ 本人有意登記高額拍品競投牌。

如閣下有意競投蘇軾《木石圖》，請於以下方格劃上「✓」號。

☐ 本人有意登記有關《木石圖》的高額拍品競投牌。

請提供閣下之競投總額：

☐ 港幣 0 - 500,000
☐ 港幣 500,001 - 2,000,000
☐ 港幣 2,000,001 - 4,000,000
☐ 港幣 4,000,001 - 8,000,000
☐ 港幣 8,000,001 - 20,000,000
☐ 港幣 20,000,000 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定 • 買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....

佳士得香港有限公司
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766
www.christies.com

CHRISTIE'S

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Vicky Liu, Yu-Shan Lu, Benson Or,
Felix Pei, Zhongwei Qin, Sherese Tong,
Mandy Wang, Michael Xie, Maxwell Yao,
Harriet Yu, Michelle Zhang

05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINE FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA
Sale number: 16127
SATURDAY 24 NOVEMBER
10.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)
Sale number: 13278
SATURDAY 24 NOVEMBER
6.00 PM
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)
Sale number: 13280
SUNDAY 25 NOVEMBER
10.30 AM
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS
Sale number: 13279
SUNDAY 25 NOVEMBER
1.30 PM
Viewing: 23-24 November

GOLD BOXES
Sale number: 17441
SUNDAY 25 NOVEMBER
4.00 PM
Viewing: 23-25 November

CHINESE CONTEMPORARY INK
Sale number: 15956
MONDAY 26 NOVEMBER
11.00 AM
Viewing: 23-25 November

IMPORTANT WATCHES
Sale number: 16129
MONDAY 26 NOVEMBER
12.00 PM
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS
Sale number: 15958
MONDAY 26 NOVEMBER
2.30 PM
TUESDAY 27 NOVEMBER
2.30 PM
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)
Sale number: 17461
MONDAY 26 NOVEMBER
7.00 PM
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION
Sale number: 17418
TUESDAY 27 NOVEMBER
10.00 AM
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 15957
TUESDAY 27 NOVEMBER
10.30 AM
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS
Sale number: 16131
TUESDAY 27 NOVEMBER
1.00 PM
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II
Sale number: 16264
WEDNESDAY 28 NOVEMBER
10.30 AM
Viewing: 23-27 November

HANDBAGS & ACCESSORIES
Sale number: 16133
WEDNESDAY 28 NOVEMBER
11.00 AM
Viewing: 23-27 November

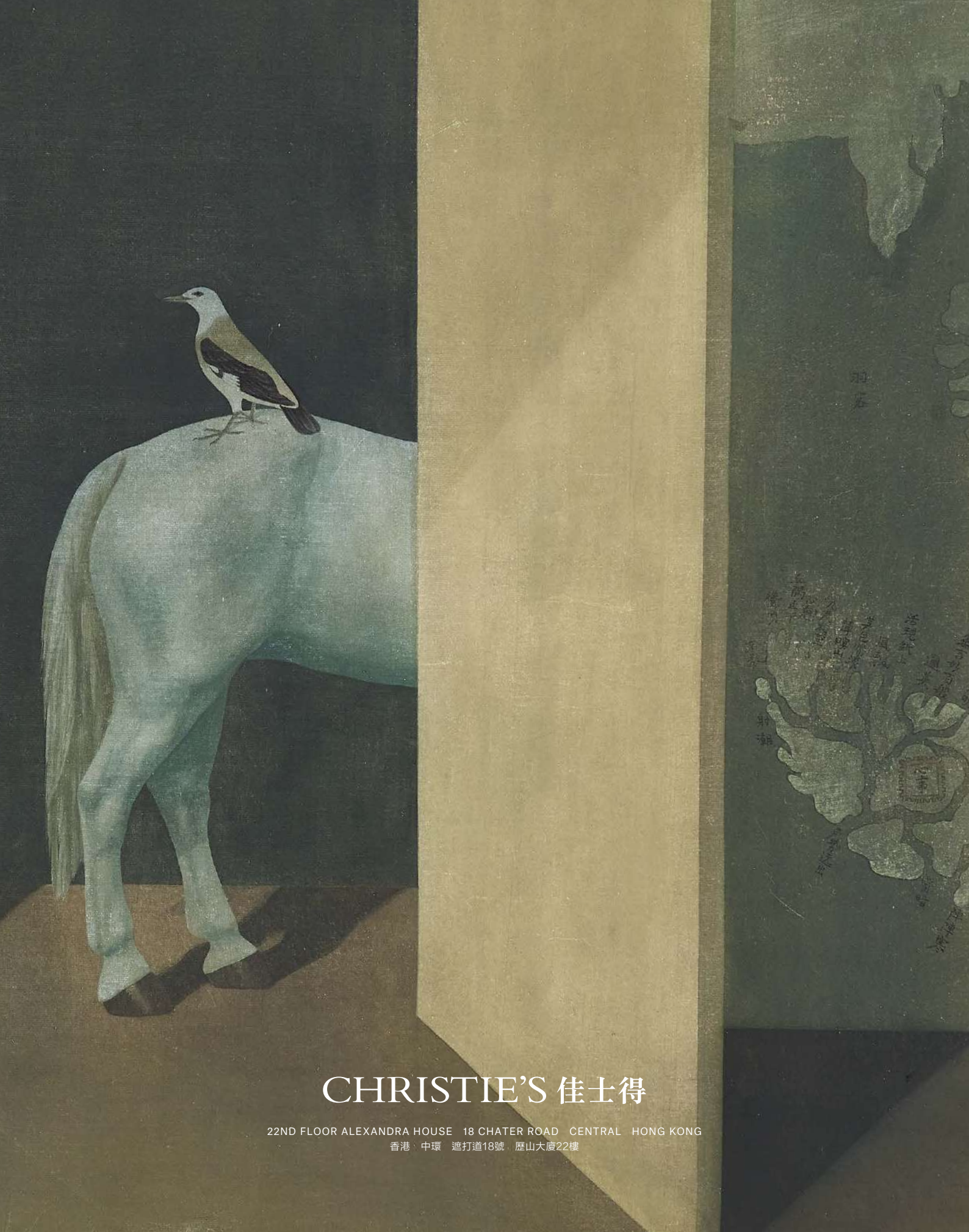
MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES
Sale number: 16266
WEDNESDAY 28 NOVEMBER
2.30 PM
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 15961
WEDNESDAY 28 NOVEMBER
2.30 PM
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Catalogue photo credits: Mak Kin Pon

9015 9565



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓