

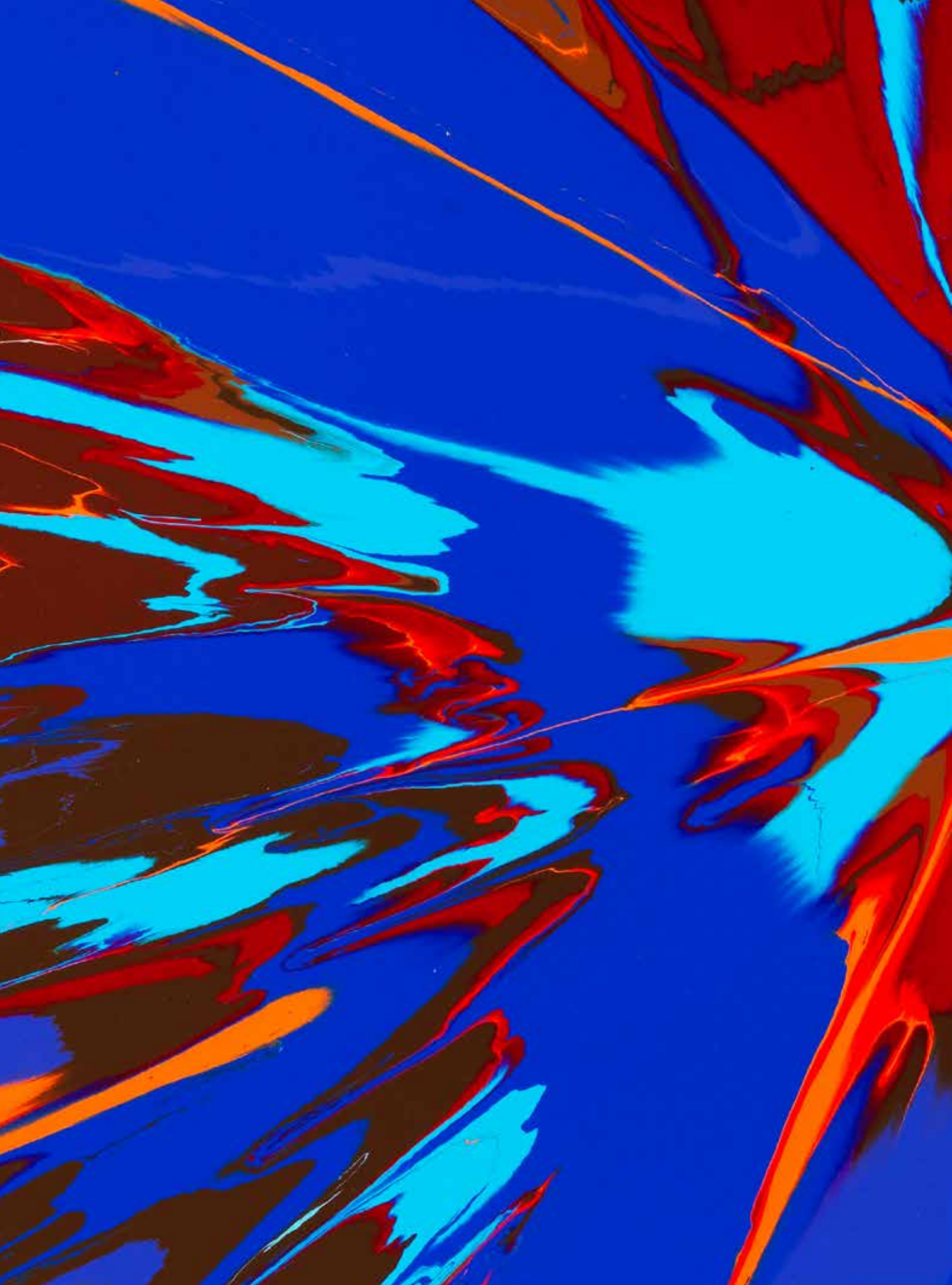


Modern &  
Contemporary Art

3 October 2015

Bonhams

HONG KONG







**Sale Information**



# MODERN & CONTEMPORARY ART

Saturday 3 October at 3pm  
Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place, Admiralty, Hong Kong

## BONHAMS (HONG KONG) LTD

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
[www.bonhams.com/hongkong](http://www.bonhams.com/hongkong)

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## SALE NUMBER

22890

## ILLUSTRATIONS

Inside front cover: Lot 87  
Inside back cover: Lot 66

## VIEWING

### TAIPEI

Saturday 5 September 10am to 7pm  
Sunday 6 September 10am to 7pm

Fubon International Convention Center  
Basement 2/F  
No. 108, Sec. 1, Dunhua S. Rd  
Taipei, Taiwan

富邦國際會議中心  
地下二樓  
台北市敦化南路一段108號  
+886 2 87582898

## BEIJING

Tuesday 15 September  
10am to 7pm  
Wednesday 16 September  
10am to 7pm

Four Seasons Hotel Beijing  
5/F, Imperial Ballroom  
No. 48 Liangmaqiao Lu,  
Chaoyang District, Beijing,  
100125, China  
北京四季酒店  
五樓, 大宴會廳  
中國北京市朝陽區亮馬橋路48號,  
郵編100125

## HONG KONG

Wednesday 30 September  
10am to 7pm  
Thursday 1 October  
10am to 7pm  
Friday 2 October  
10am to 7pm

Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place  
88 Queensway, Admiralty  
Hong Kong  
香港邦瀚斯藝術廊  
金鐘太古廣場一期2001室  
+852 2918 4321

and

Conrad Hong Kong  
Lower Lobby, Grand Ballroom  
Pacific Place, 88 Queensway,  
Hong Kong  
港麗酒店  
大堂低座, 港麗大禮堂  
香港金鐘道88號太古廣場

## ENQUIRIES

Meiling Lee  
+886 2 8758 2900  
[meiling.lee@bonhams.com](mailto:meiling.lee@bonhams.com)

Yao Yao  
+86 10 6528 0922  
[yao.yao@bonhams.com](mailto:yao.yao@bonhams.com)

Charlotte Nunn  
+852 2918 4321  
[charlotte.nunn@bonhams.com](mailto:charlotte.nunn@bonhams.com)

Jennifer Tang  
+852 2918 4321  
[jennifer.tang@bonhams.com](mailto:jennifer.tang@bonhams.com)

## TAIWAN

Summer Fang  
+886 2 8758 2898  
[summer.fang@bonhams.com](mailto:summer.fang@bonhams.com)

## BEIJING

Hongyu Yu  
+86 10 6528 0922  
[hongyu.yu@bonhams.com](mailto:hongyu.yu@bonhams.com)

## JAPAN

Akiko Tsuchida  
+81 3 5532 8636  
[akiko.tsuchida@bonhams.com](mailto:akiko.tsuchida@bonhams.com)

## SINGAPORE

Bernadette Rankine  
+65 6701 8038  
[bernadette.rankine@bonhams.com](mailto:bernadette.rankine@bonhams.com)

## PAYMENT

For an overview of the payment process, please refer to Clause 9 of the NOTICE TO BIDDERS section at the back of this catalogue. Please see back of catalogue for Notice to Bidders

## CUSTOMER SERVICES

Monday to Friday 9am to 6pm  
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## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

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As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

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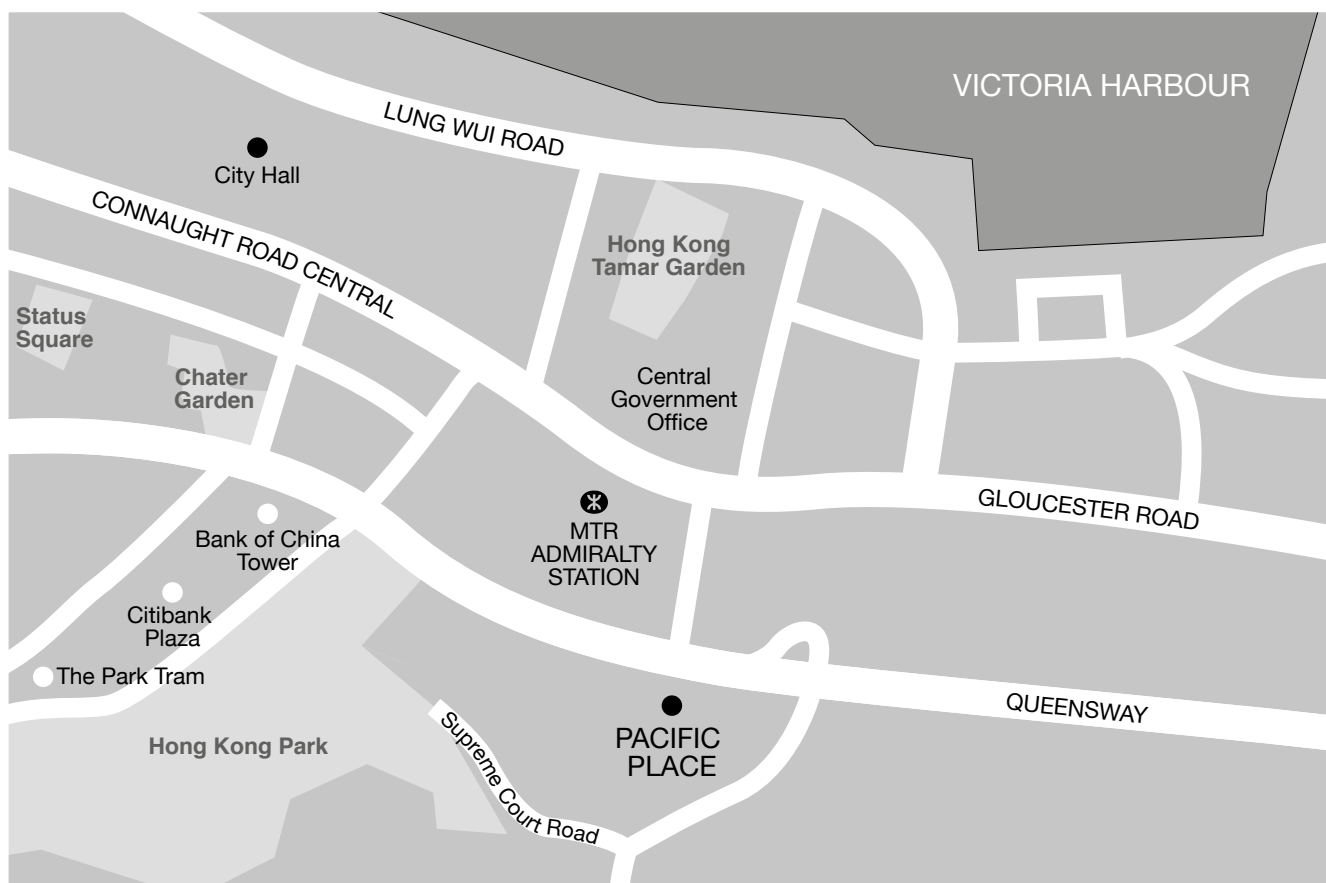
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Suite 2001, One Pacific Place  
88 Queensway  
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Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax

香港邦瀚斯藝術廊  
金鐘太古廣場一期2001室  
電話：+852 2918 4321  
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從金鐘地鐵站步行可至

**Nearest MTR location:**  
**Admiralty**

## AFTER SALE COLLECTION

All sold lots will be available for collection after 10am on Monday 5 October from Sunway Express (H.K.) Limited Rm 2010 Cheung Fung Industrial Center No.23-39 Pak Tin Par Street Tsuen Wan, New Territories Hong Kong

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For sale collection information and estimates on domestic and international shipping as well as export licenses please contact our Shipping and Inventory Manager Dick Lau on Tel: +852 2918 4321 Fax: +852 2918 4320 dick.lau@bonhams.com

### Storage Charges

Storage charges will commence one month after the date of the auction at the following rate: HK\$800 per lot per month

### 拍賣後提貨

所有售出的拍品將可於2015年10月5日上午十時後提貨。提貨地址如下：翔輝運通有限公司 新界荃灣白田壩街23-39號長豐工業大廈2010室

### 運輸事宜

有關提貨、運輸費用、出口證等事宜的查詢，請聯繫邦瀚斯物流經理劉迪文。  
電話：+852 2918 4321  
傳真：+852 2918 4320  
dick.lau@bonhams.com

### 存放費用

拍賣結束一個月後每件拍賣品每月將向買家徵收存放費用 800 港元。

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**Bankers draft:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft of cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

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**Account Name 賬戶名稱**  
Bonhams (Hong Kong) Ltd - Client A/C

**Account Number 賬戶名稱**  
808-870174-001

**Bank Name 賬戶號碼**  
HSBC

**Bank Address 銀行名稱**  
Head Office  
1 Queens Road  
Central  
Hong Kong

**Swift Code 國際匯款代碼**  
HSBCHKHHHKH

**If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.**

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# CONTEMPORARY ART DEPARTMENT



## **MAGNUS RENFREW**

Deputy Chairman, Asia  
Director of Fine Arts, Asia

-  
magnus.renfrew@bonhams.com  
+852 3607 0033



## **MEILING LEE**

Senior Specialist, Head of Sale

-  
meiling.lee@bonhams.com  
+886 2 8758 2895



## **YAO YAO**

Specialist

-  
yao.yao@bonhams.com  
+86 10 6528 0922



## **JENNIFER TANG**

Junior Specialist

-  
jennifer.tang@bonhams.com  
+852 3607 0019



## **CHARLOTTE NUNN**

Specialist

-  
charlotte.nunn@bonhams.com  
+852 3607 0034

## LONDON



**RALPH TAYLOR**



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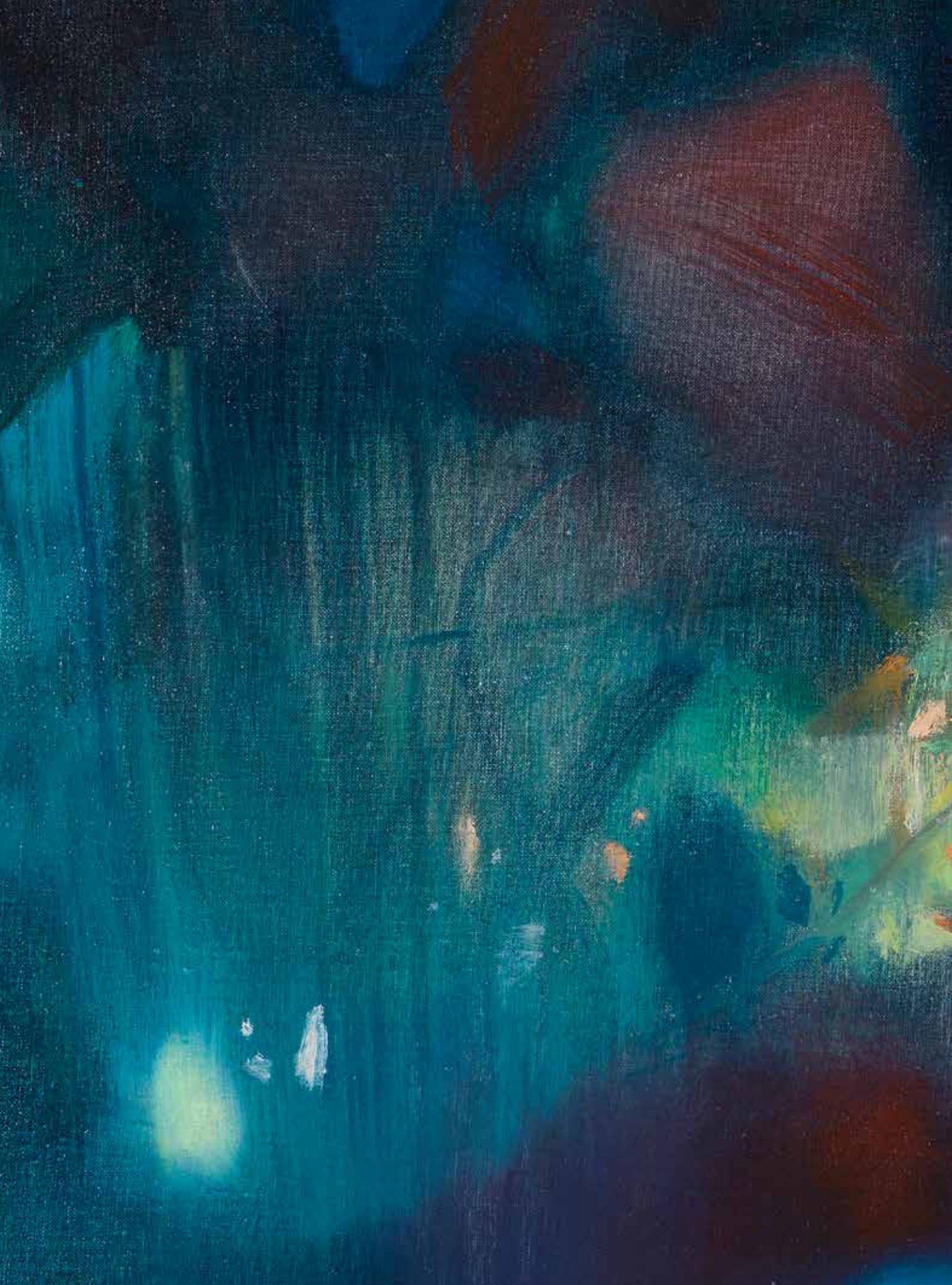
**MARGITTE  
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## MARBELLA

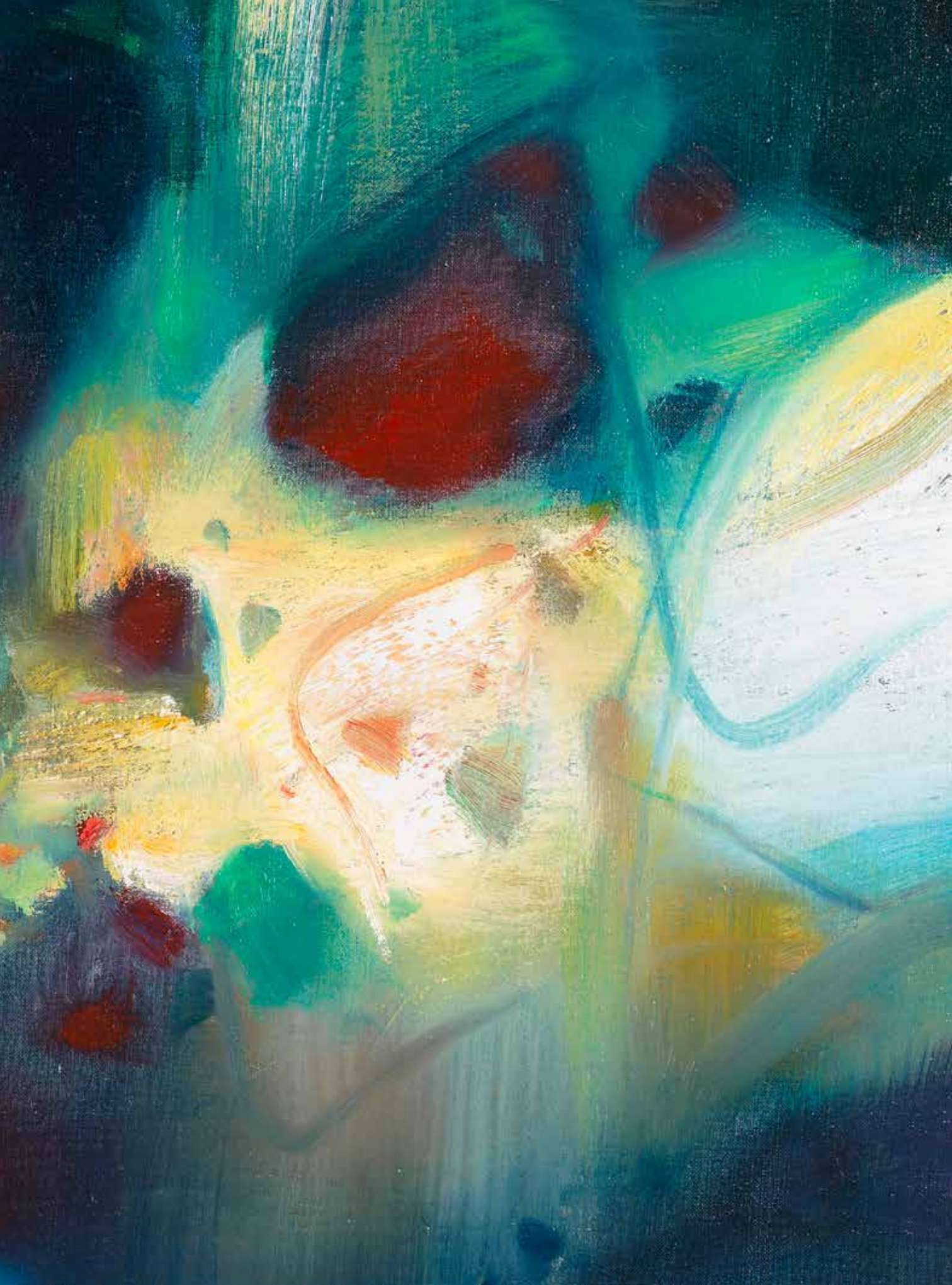


**JAMES ROBERTS**









# Introduction

It is my pleasure to introduce the first catalogue of Modern & Contemporary Art under the leadership of Lee Meiling, Senior Specialist and Head of Sale, and the new team at Bonhams in Asia. We have called the sale Modern & Contemporary Art, rather than 'Modern & Contemporary Asian Art', as we feel strongly that the work deserves to be seen increasingly in a global context and not as a 'niche' collecting area. Asia is a huge and culturally diverse region. Artists from Asia think of themselves as artists first and this is how their work deserves to be presented.

This sale represents the first step in our plan to develop, for the long term, our own approach to presenting the very best work from Asia and the West in the region. Our ambitions are three-fold: firstly we would like to introduce collectors around the world to important historical and contemporary artists from across Asia. Secondly we would like to play a key role in building an audience for diaspora artists who, through the very nature of their spirit of adventure, have not yet received the commercial context, attention and acclaim that they deserve. Thirdly we would like increasingly to present important work by artists from around the world to a fast growing collector base in Asia, on their doorstep and on their terms.

Bonhams' global approach is not restricted to our activities in Hong Kong. Over the past year the team in Asia has played an active role in introducing clients from the region to our London and New York sales of Impressionist & Modern Art and Postwar & Contemporary Art and this is already achieving significant results. Our London team will be organizing an exhibition: 'Gutai, Zero, Kusama' of works from an important private collection which will be displayed in our award winning, newly redeveloped galleries on New Bond Street from 11 – 20th October. Through our collaborative efforts we have the full support of our specialist teams in London, New York, Los Angeles and San Francisco and the extensive global network of specialists and representatives that Bonhams has present around the world.

Our October sale of Modern and Contemporary Art will be followed in November by our inaugural sale in Asia dedicated to Prints, Photographs and Works on Paper. Under the leadership of Charlotte Nunn, Specialist and Head of Sale, this sale category will be truly global in scope and will encourage new collectors to discover the joys of collecting and will further underscore, for the more experienced collectors, the importance of each of these media as worthy of attention in their own right.

We hope that you will enjoy the sale we have put together and look forward to welcoming you to our previews and auction.

本人很榮幸的向各位愛好藝術的朋友推薦此次即將在十月於香港執槌之《現代與當代藝術》拍賣目錄，由邦瀚斯資深專家及拍賣主管李美玲主導下，重新定調拍賣方向，並與亞洲新團隊成員共同努力所完成的首場拍賣。這場拍賣之所以定名為「現代與當代藝術」而非「亞洲現當代藝術」，主因是我們認為不應只是以地理區域的市場分類來審視這些作品，而應將格局放大在全球的藝術市場發展以及文化脈絡中來思考。亞洲地緣遼闊、文化多元，亞洲藝術家最先認同的是其藝術家身份，而作品也應以藝術的本質來呈現。

此場首拍展現的是新團隊長期規劃中的首部曲，我們希望以不同的視野在香港這個藝術市場中心推出亞洲及國際藝術家精選之作。設定目標有三：首先，我們希望為世界各地的藏家引介亞洲在藝術史上佔有重要地位的現當代藝術家。其次，跨越地域限制、並融合東西方文化為藝術展現的藝術家在市場上尚未得到應有的關注，我們希望扮演關鍵角色，持續推廣這些藝術家具開創性的作品，進而建立他們的收藏群。第三個目標，我們期望運用邦瀚斯的國際平台，為迅速增長的亞洲藏家群服務，將受國際學術及市場關注的藝術家重量級作品引入推薦給本地藏家。

過去一年來，亞洲團隊積極引介客戶參與我們位於倫敦和紐約的「印象派與現代藝術」以及「戰後與當代藝術」拍賣會，已獲得顯著的成果。同時倫敦的團隊正在籌辦一場重要私人收藏的「具體派、零派、草間彌生」大展，展覽將於今年十月十一日至二十日於新龐德街之剛完成裝修並得到設計獎的新展廳中舉行。亞洲新團隊與邦瀚斯遍及全球的專家和區域代表們攜手合作，也得到在倫敦、紐約、洛杉磯、舊金山專家團隊的全力支持，全球的邦瀚斯當代藝術團隊也將打破地域的界限、更緊密的相互合作，共同為藏家服務。

繼十月登場的「現代與當代藝術」拍賣會之後，緊接著呈現的是十一月的亞洲首場「版畫、攝影和紙上作品」專拍。在專家與拍賣主管南香瑩（Charlotte Nunn）的帶領之下，這場拍賣會以全球視野出發，專注於介紹紙本或有版數之藝術品，新收藏者可以在此拍賣中發掘收藏的樂趣，資深藏家亦能更深刻地認識不同媒材紙本作品的重要性。

希望您對我們此次拍賣的呈現感到滿意，並期待在預展和拍賣會上與您相見。



Magnus Renfrew  
Deputy Chairman & Director of Fine Arts, Asia

任天晉 亞洲區副主席暨亞洲藝術總監



# 01/

CHEONG SOO PIENG

鐘泗賓

1917-1983

Silence

1966

signed *Sibin* in Chinese  
signed *Soo Pieng* and titled in English  
and dated 1966 with a gallery label on  
the reverse  
oil on canvas

101 x 55cm (39 3/4 x 21 1/2in).

HK\$300,000 - 400,000

US\$39,000 - 52,000

PROVENANCE

Private Collection, Arizona, USA

寂靜

油彩畫布

1966年作

簽名：三賓

背面簽名：Soo Pieng 1966

背面附畫廊標籤

來源

美國亞利桑那州私人收藏

**This painting is sold to benefit the Heard Museum Library, Phoenix, Arizona.**

此作的拍賣所得，將捐獻給美國亞利桑那州鳳凰城之赫得博物館圖書中心



back label of Samat Gallery in Malaysia

馬來西亞Samat 畫廊背標



02/

BUI XUAN PHAI  
(PEI CHUNPAI)  
裴春派  
1920-1988

Still Life  
1962

signed *Phai* in Pinyin and dated 11.10.62  
oil on board

油彩木板  
1962年作

35 x 50cm (13 3/4 x 19 11/16in).

簽名：11.10.62 Phai

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

來源  
亞洲私人收藏

PROVENANCE  
Private Collection, Asia





Born in Hanoi, Vietnam, in 1920, Bui Xuan Phai studied in the painting department of École des Beaux-Arts de l'Indochine from 1941 to 1945. The talented Bui quickly gained recognition and in 1957, he joined the Vietnam Fine Arts Association as a professional painter. In Hanoi he participated in the August Revolution out of a firm belief in the freedom of art creation, directly in disagreement with the government's ideology that art must serve politics. Subsequently, he endured decades of political oppression until he was finally exonerated four years before his death, and held the first solo exhibition of his life. Bui was an artist deeply passionate about his land. In the works he made during his lifetime, many were of the old streets in Hanoi. In an earnest and honest manner, he depicted the familiar streets in bright and rich colours that are emblematic of Vietnamese aesthetics. His street paintings are also affectionately referred to as "Phai streets" by the Vietnamese.

*Still Life* is a rare work as the artist seldom painted objects. Using the same thick, rustic lines, Bui depicted wares on a table corner. Upon first glance, the work is reminiscent of that of the Italian painter Giorgio Morandi (1890-1964) who painted similar subjects. However, Bui's work of dark colours is typical of the artist's masterful depiction of space and form. The natural and unrestrained lines are executed with ease and exude candour. The painting offers us a glimpse of the artist's daily life beyond the street scenes for which he is famous.

裴春派於1920年出生於越南河內，1941年至1945年就讀於印度支那高等美術學院繪畫系，1957年成為越南美術協會的會員；他曾在河內參加八月革命活動，才華洋溢而成名甚早的他堅持在藝術中保有自由的創造力，與當時越南當局認定的「藝術必須為政治服務」的政令明顯相反，因而被政府打壓長達數十年，一直到過世的四年之前才獲得平反，並且舉辦了人生中的第一場個展。裴春派顯然是一位對自身土地有著濃烈情感的藝術家，在他畢生的作品中有許多以河內古街為主的繪畫，他以敦厚而質樸的筆法描繪他最熟悉的城市街景，明亮而濃郁的色彩流露出越南特有的視覺美學取向，而他風格獨具的街景畫風也被越南人們以「派街」加以稱呼。

以油彩繪於木板上的〈靜物〉是裴春派少見的靜物主題畫作之一，同樣是樸拙而敦厚的線條筆法，畫家畫的是桌案一隅的瓶罐擺設，乍看之下讓人聯想到義大利畫家莫蘭迪 (Giorgio Morandi, 1890 - 1964) 以瓶罐為主題的畫作，然而這件主色調為黑灰色階的作品，展現出的除了藝術家對於造型和畫面空間的熟悉和掌握之外，其生動的個性也體現在逸筆草草的瀟灑勾勒中，流露出一派自然的天真爛漫，是街景作品以外的生活即景——藝術家的日常狀態，在此展露無遺。



Giorgio Morandi, *Still Life*, 1951  
喬治·莫蘭迪《靜物》1951年作  
© 2015 Artists Rights Society (ARS), New York / SIAE, Rome /  
Bridgeman Images

03/

CHIU TENG-HIOK  
(ZHOU TINGXU)  
周廷旭  
1903-1972

Landscape  
circa 1937

signed in Pinyin  
oil on canvas

40.7 x 50.7cm (16 x 19 15/16in).

**HK\$65,000 - 95,000**  
**US\$8,400 - 12,000**

PROVENANCE  
Sale: Christie's Hong Kong, *Asian  
Modern and Contemporary Art*, 25 May  
2009, Lot 934  
Acquired directly from the sale above by  
the present owner

風景  
油彩畫布  
約1937年作

簽名：Teng HioK Chiu

來源  
拍賣：香港佳士得，「亞洲現當代  
藝術拍賣」，2009年5月29日，拍  
品編號934  
現藏家購自上述拍賣



## FERNANDO AMORSOLO

費南度·阿莫索羅

1892-1972

## Lavanderas

1967

signed *F Amorsolo* in English and dated  
1967  
oil on canvas

溪畔浣衣  
油彩畫布  
1967年作

66.5 x 86.5cm (26 1/4 x 34 1/8in).

簽名：F Amorsolo 1967

HK\$250,000 - 350,000

US\$32,000 - 45,000

來源  
美國休士頓企業收藏

## PROVENANCE

Corporate Collection, Houston, USA

此作品附 Sylvia Amorsolo Lazo 及  
Fernando Amorsolo Lazo 於2015年2  
月25日簽名之鑑定證書，編號688

This work is accompanied by a  
certificate of authenticity signed by  
Sylvia Amorsolo Lazo and Fernando  
Amorsolo Lazo dated 25 February 2015  
and numbered 688



# Romualdo Locatelli

Romualdo Locatelli is considered to be one of the most knowledgeable Italian artists of Eastern culture. Born in Bergamo in Northern Italy in 1905, Locatelli came from a family of famous artisans that included his father Luigi Locatelli and uncle Giovanni Battista Locatelli, both renowned fresco painters, as well as his two brothers Rafaello Locatelli and Stefano Locatelli, who were celebrated painters and sculptors. Although his exceptional artistic talent quickly gained recognition in Milan, Rome and at the Vatican, Romualdo Locatelli did not revel in his successes but instead immersed himself into new cultures, exploring the world for new inspiration in places such as Africa, China, the Philippines, and Indonesia. In 1938, Locatelli was invited by the Dutch government to travel to the Dutch East Indies as a distinguished artist in residence. On 23 February 1943, Locatelli mysteriously disappeared in Rizal Forest near Manila at the young age of 37, just as his name was reaching critical acclaim, and he was never to be found again.

Romualdo Locatelli was at the peak of his creativity while working in Southeast Asia prior to his disappearance, but unfortunately few works survived World War II and most

are now held in museum collections. From a historical point of view, the first half of the 20th century saw a period of colonization in Southeast Asia, and it was a time when many European artists, including Locatelli, travelled there, as inspired by Paul Gauguin (1848-1903) who experienced an aesthetic rebirth in Tahiti. Whereas Gauguin took to impressionist expressions in his mid- and late-periods, Locatelli headed in a drastically different direction choosing to paint young Southeast Asian indigenous women in a realist manner. Using an intimate and expressive approach, Locatelli's portraits of nudes often show the beauty of youth, the sweltering sun, and the cheerful nature of local people. Locatelli painted this distant and mysterious foreign land as a romanticized, idealized heaven on earth. *Balinese Girl* depicts a nymph-like girl playing with water under the warm natural light; this masterpiece fully exemplifies the artist's renowned style and favourite motif. Unwavering in the face of the viewer's abiding gaze, she uses a tropical banana leaf to hide from the sun, a smile radiating across her face. Like his fellow artists who travelled to the Far East, Locatelli rendered his unique experiences onto canvas with outstanding skill and a strong imagination, bestowing us with a precious testimony to a forgotten era.



羅莫爾多·羅格泰利被認為是現今義大利對於東方文化研究最深入的藝術家之一。他於1905年出生於義大利北部的貝加莫（Bergamo），羅莫爾多·羅格泰利從小就成長在當地赫赫有名的藝術世家中，他的父親路易吉·羅格利泰（Luigi Locatelli）和叔父喬瓦尼·巴蒂斯塔·羅格利泰（Giovanni Battista Locatelli）是當地頗負盛名的裝飾壁畫藝術家，而與莫爾多·羅格泰利同輩的兩個弟弟拉斐爾·羅格泰利（Raffaello Locatelli）與斯特凡諾·羅格泰利（Stefano Locatelli）也是著名的畫家與雕塑家。羅莫爾多·羅格泰利以他優秀的藝術才華先後在米蘭、羅馬和梵蒂岡等聲名鵲起，然而眾人的肯定卻不是他唯一的追求，為了激發自己更多的創作靈感，他也嘗試探索與研究異國文化，包括非洲、中國、菲律賓和印尼等地的風情都曾是他的創作主題；1938年，當羅莫爾多·羅格泰利在義大利的藝術生涯如日中天之時，他受到荷蘭政府的邀請前往東南亞進行訪問，卻於1943年的2月23日在靠近馬尼拉的黎剎森林（Rizal forest）離奇失蹤，而當時年方三十七歲、正值盛年的藝術家，至今尚未尋獲。

在羅莫爾多·羅格泰利失蹤之前那段在東南亞生活創作的日子，可說是他創作的全盛時期，然而在歷經了二次世界大戰之後，藝術家僅有少數的作品得以被幸運地保存，其中太多被收藏在美術館機構中。從歷史的角度來看，20世紀的

上半葉是許多東南亞地區的殖民地時代，當時許多歐洲藝術家因為受到19世紀末期高更（Eugène Henri Paul Gauguin，1848-1903）遠赴大溪地作畫的啟發，紛紛前往遙遠的東方國度寫生創作，而羅莫爾多·羅格泰利即是其中一例。然而與高更繪畫中後期印象派風格的表現迥然相異，羅莫爾多·羅格泰利的作品多以寫實的手法描繪東南亞當地原住民的年輕女性，透過其細膩而極具有表現性的畫面，羅莫爾多·羅格泰利筆下的裸女大多有著青春美好的形象，熱帶地區熾熱的陽光和人民們樂天的性格，在他的畫作中獲得充分的展現，甚至帶著些浪漫而唯美的色彩，將遙遠而神秘的東方國度描繪成世外桃源般的樂土——就如同這件名為《峇里島女孩》（參考拍品編號5）的畫作，面貌姣好的年輕女子，彷彿正在水邊沐浴戲水，明媚的陽光灑落在她健美的身段上，而她正以熱帶特有的芭蕉葉遮蔽陽光，卻毫不畏懼觀者的眼光，臉上綻放出燦爛的笑容——就像許多那個年代的遠道而來的西方藝術家一樣，羅莫爾多·羅格泰利以精湛的技巧和豐富的想像力完成了這些風情別具的畫作，為那個已然消逝的歲月留下了珍貴的時代紀錄。

05/

ROMUALDO LOCATELLI

羅莫爾多·羅格泰利

1905-1943

Balinese Girl

1939

signed in Italian, dated 1939 and  
inscribed *Bali*  
oil on canvas

155 x 117.5cm (61 x 46 1/4in).

**HK\$780,000 - 1,200,000**

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

PROVENANCE

John Bigelow Clark

Constance Tizzard Lewis who later

became Constance Lewis Holmes

Estate of Constance Lewis Holmes

This work is accompanied by an  
Authentication Certificate signed by  
Daniela Locatelli dated 11 August 2015

峇里島女孩

油彩畫布

約1939年作

簽名：Romualdo Locatelli Bali 1939

來源

約翰·畢格羅·克拉克

Constance Tizzard Lewis 後來成為

Constance Lewis Holmes

Constance Lewis Holmes 家族遺產

此作品附 Daniela Locatelli 於2015年  
8月11日簽名之鑑定證書





Pan Yulian8





back label from Paul Brandt Auction  
in Amsterdam  
阿姆斯特丹Paul Brandt 拍賣會背標

A legendary artist in the past century, Pan Yuliang stood out not only for being a female artist with an extraordinary life but for also developing an artistic language that fused Eastern and Western expressions; a discourse that was rarely seen in both her time or in Chinese modern art history.

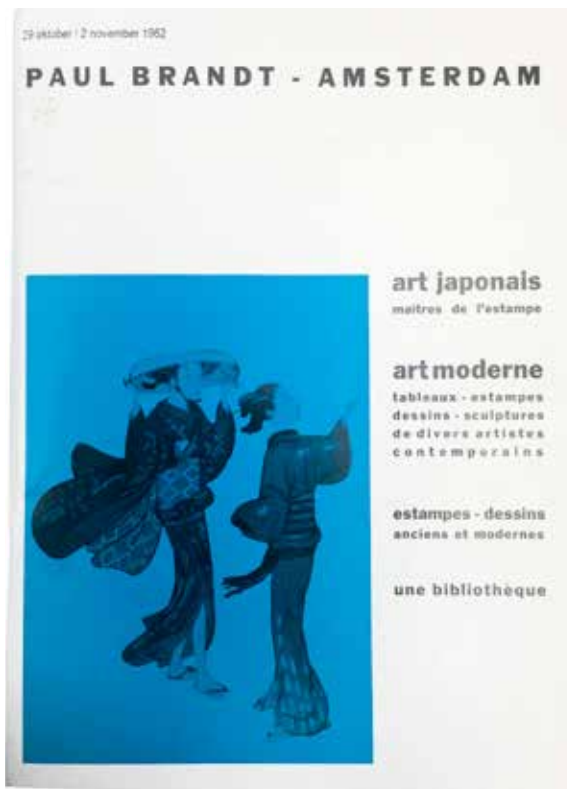
Born in Yangzhou, Jiangsu Province, China, in 1895, Pan Yuliang was originally named Chen Xiuqing and later became Zhang Yuliang. At a very young age, Pan was sold to a brothel by her family, who were of little means. After marrying Pan Zanhua in 1913, Pan took her husband's last name and began to study art with his full support. Pan began her education at the Shanghai Fine Arts School, then travelled to Europe for further education, enrolling in École Nationale des Beaux-Arts de Lyon, École des Beaux-Arts de Paris, and the National Arts Institute in Rome. In 1929, Pan was invited by Liu Haisu to return to China as the head of the Western Painting Department at her alma mater Shanghai Fine Arts School. In 1937, Pan travelled to France for the second time and never returned to China and although the artist yearned for home in her late years, she was prevented from returning for various reasons. The legendary life of Pan ended when she fell ill and passed away in Paris in 1977.

Throughout her whole life, Pan Yuliang never stopped making art and her body of work ranges from oil and ink painting to sketches and sculpture. Pan's oil paintings incorporate elements of traditional Chinese art, while the ink works adopt the post-impressionist technique of 'Pointillism'. The bold combination of Eastern and Western art formed the unique profile of Pan's oeuvre. *Mother and Children* (Lot 6) is an ink painting of a mother walking over some rocks in the water with her children, willow trees bow gently nearby. Maternal devotion and love radiate from the painting. The figures are painted in light colours, contained by the darker lines of ink however, the overall composition illustrates the idealised view of the female as a narrative in art after the Renaissance. By integrating Eastern and Western approaches, Pan Yuliang drew from her own experiences and injected new life into her work. It is also important to note that *Mother and Children* is fresh to the market, a rare gem that has not reached the market since its initial acquisition. This piece was held in a European collection for fifty years and was originally bought from Paul Brandt auction in Amsterdam on 29 October 1962. The auction catalogue has sadly been lost after so many years, but important documents relating to the artwork may be found in the Netherlands Institute for Art History (RKD) in The Hague, Holland. After half a century, *Mother and Children* resurfaces to reveal tales of itself, its creator as well as its past owners.

論及上個世紀的中國前輩藝術家，潘玉良可謂是其中相當具有傳奇性的一位，她的特殊性不僅來自於女性身份與生命際遇，其中西融合的藝術表現也顯現出當時時代氛圍與獨特價值，無疑使她成為近代華人藝術史中的代表之一。

潘玉良1895年出生於中國江蘇揚州，原名陳秀清，後改名張玉良，幼時因為家貧而被賣入青樓，1913年與潘贊化結婚後隨夫改姓，並在丈夫的支持下開始學習藝術——她先是進入上海美術專科學校，之後赴歐留學，再進入里昂國立藝術專門學校、巴黎國立美術學院和羅馬國立美術學院；1929年應劉海粟之邀回到中國擔任上海美專西畫系主任，1937年潘玉良二度赴法，從此再也沒有回到中國，儘管晚年思鄉情怯，卻又因各種客觀因素未能如願，直至1977年於巴黎病逝，結束她傳奇的一生。

潘玉良畢生創作不輟，作品媒材涵蓋油畫、水墨、素描和雕塑，在油畫中她使用中國古典的線條作為勾勒，而在水墨作品中則採取後期印象派的點描技法賦彩敷染，大膽結合東西方藝術特色的創作方式，形塑出潘玉良獨特的風格面貌。作品《母與子》（拍品編號6）是潘玉良的水墨作品，畫面中的母親和兩個孩子步行於垂柳水畔的岩石上，畫面流露出母愛天性與天倫之樂的幸福感受；雖然人物的線條以筆墨勾勒後淺絳上色，然而從構圖與人物的姿態結構上，則不難看出歐洲自文藝復興以降，人物繪畫中的對於女性的理想形象。藝術家整合了中西方的藝術特徵，並以個人的主觀重新表現，與潘玉良自己的生命經驗，緊緊貼合。值得一提的是，這件《母與子》是收藏界稱之為「生貨」的精品，過去從未於市場出現，非常難得；此件作品藏於歐洲長達五十餘年，原收藏者於1962年10月29日在阿姆斯特丹舉辦的Paul Brandt拍賣會中取得；雖然原本的拍賣圖錄已經因為年代久遠而佚失，然而相關文件資料仍保存於荷蘭海牙的RKD藝術史圖書館中。事隔半個世紀，這件珍貴的《母與子》終於在輾轉機緣下重新問世，其中的際遇與記憶，在原本作品的內涵之外，更增添了引人入勝的傳奇色彩。

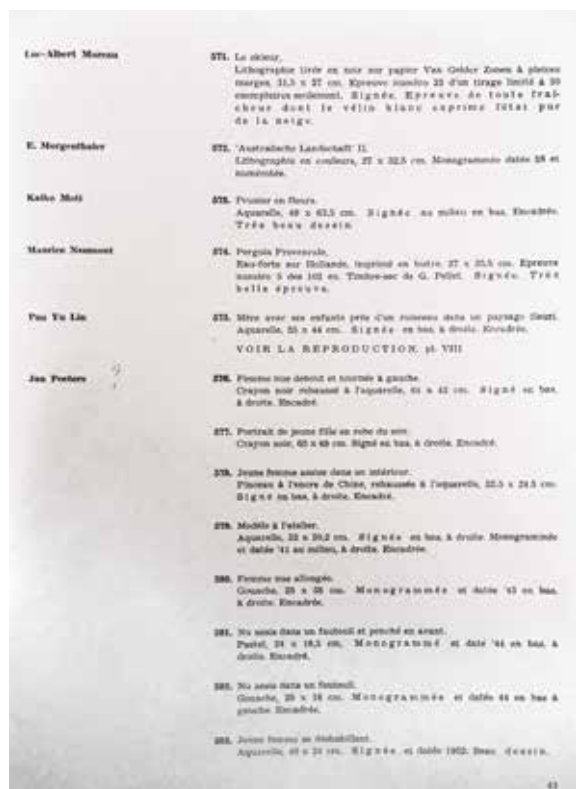


catalogue cover of *Art Japonais & Art Moderne* Sale at Paul Brandt auction, Amsterdam  
阿姆斯特丹Paul Brandt 現代及日本藝術拍賣圖錄封面





catalogue interior of *Art Japonais & Art Moderne Sale* at Paul Brandt auction, Amsterdam with *Mother and Children* illustration  
「母與子」圖版於拍賣圖錄內頁



catalogue interior of *Art Japonais & Art Moderne Sale* at Paul Brandt auction, Amsterdam with *Mother and Children* cataloguing details  
「母與子」於拍賣圖錄內頁作品明細

## PAN YULIANG

潘玉良

1895-1977

## Mother and Children

circa 1950/1960

signed *Yuliang* in Chinese with one seal  
of the artist  
ink and colour on paper

*55 x 44cm (21 5/8 x 17 5/16in).*

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

## PROVENANCE

Sale: Paul Brandt Auction, Amsterdam,  
*Art Japonais & Art Moderne*, 29 October  
1962, Lot 575  
Private Collection, Europe

## LITERATURE

Paul Brandt, *Art Japonais & Art  
Moderne*, Amsterdam, 29 October,  
1962, listed on p.41, illustrated black &  
white on Plate VIII

## 母與子

彩墨紙本

約1950/60年代作

簽名：玉良  
藝術家鈐印一方

## 來源

拍賣：阿姆斯特丹Paul  
Brandt，1962年10月29日拍賣會，  
拍品編號575  
歐洲私人收藏

## 出版

《現代及日本藝術拍賣會》，阿  
姆斯特丹，1962年10月29日，作品明  
細列於第41頁，黑白圖片刊於圖  
版第8頁





07/

YUN GEE  
(ZHU YUANZHI)  
朱沅芷  
1906-1963

Lady in Pink Hat  
circa 1920s

fractional signature of *Yuan* in Chinese  
and *Yun* in English with ACA Galleries  
(NY) label on the reverse  
oil on paper board

23 x 18cm (9 1/16 x 7 1/16in).

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

PROVENANCE  
Private Collection, Asia

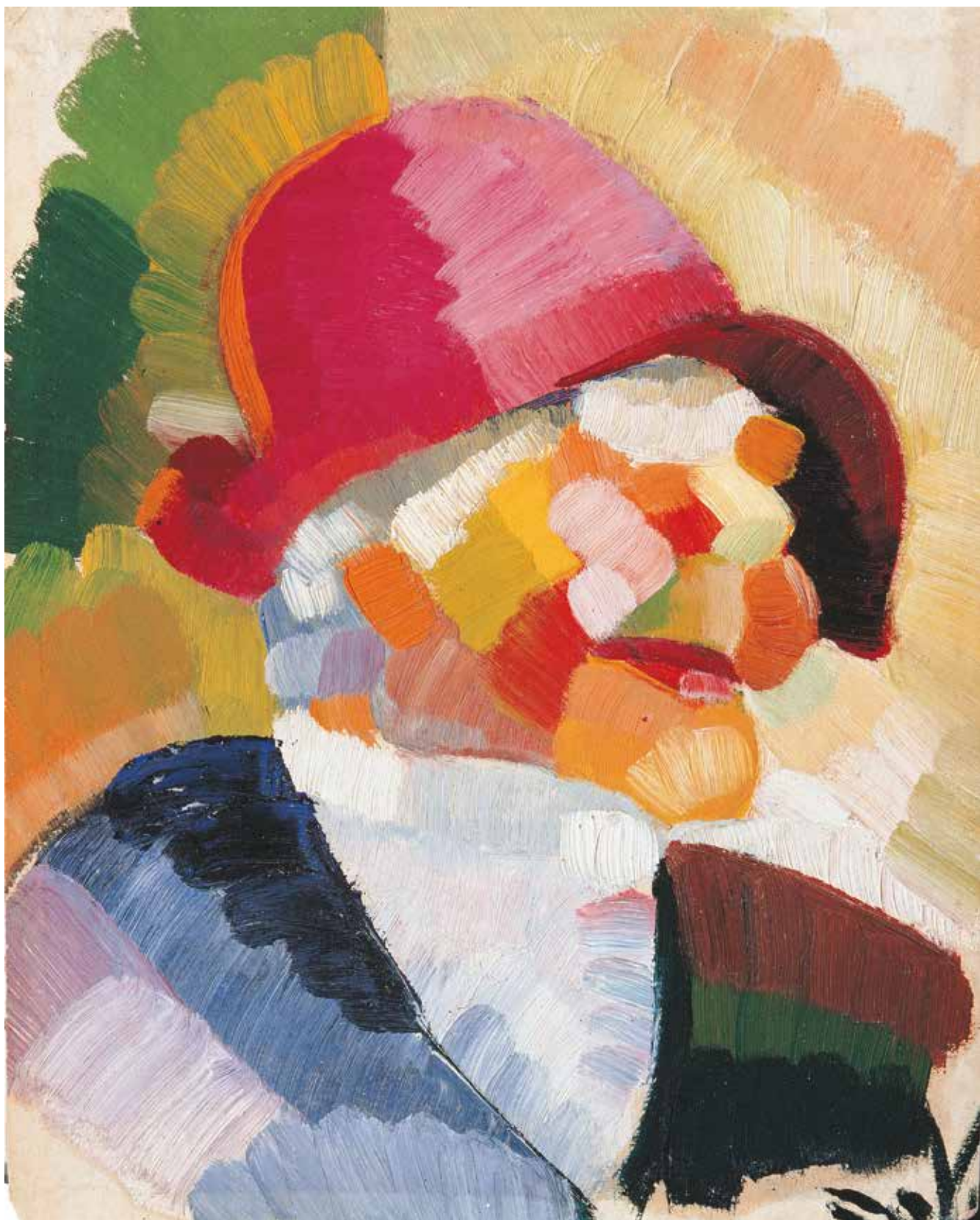
EXHIBITED  
Beijing, Lin & Keng Gallery,  
*Experiences of Passage: The Paintings of  
Yun Gee and Li-lan*, November 2008

戴粉紅帽的仕女  
油彩紙本  
約1920年代作

簽名：沅 Yun, 部分簽名已被裁切  
背面附紐約ACA畫廊標籤

來源  
亞洲私人收藏

展覽  
「轉移之歷程 - 朱沅芷與朱禮銀之  
繪畫」，大未來畫廊，北京，2008  
年11月



# T'ang Haywen

T'ang Haywen is perhaps one of the most legendary and eccentric artists amongst his overseas Chinese peers. Born in Xiamen, Fujian Province, China in 1927, he learned calligraphy from his grandfather at a young age. In 1938 he moved to Saigon, Vietnam, with his family, and left for France with the intention of studying medicine in 1948. However, he was mesmerized by the vibrant art scene in Paris and soon gave up medicine for art. Subsequently, T'ang visited prominent art galleries and museums around France and learned art on his own.

Without any formal academic training, T'ang Haywen relied only on his sensibility and life experiences when creating his art. Self-possessed, sincere, and easy-going, he made friends from all walks of life and was an active member in the Parisian social scene. As an avid traveller, he visited numerous places such as Europe, Africa, India and the United States. This offered him a wealth of experience and opened his eyes, contributing to his free and spontaneous style. The 1950s for T'ang Haywen was a period of exploration, showing a special preference for still life and portraits in oil painting. In the 1960s, he shifted noticeably to abstraction, and changed his media to mainly ink and paper. In this time of change, T'ang matured as an artist. T'ang made many 70cm

by 100cm diptychs on paper, a choice that most likely stemmed from his need to travel light. Untitled (lot 16) is an oil painting of bright colours rarely seen in T'ang's oeuvre. The dominant orange circle in the centre of the painting, resembles a burning sun; in the lower part a darker area narrows in on a mountain slope, creating a stark contrast with the bright yellows above. The geometric shapes have roots in abstraction, but form an impressive rendition of a grand sunset. In the ink works for which T'ang is renowned, the unreserved and fluid lines demonstrate the artist's insightful understanding of traditional Chinese calligraphy. The rhythm and strong control in the lines reflect the precise execution of someone with mastery of Eastern calligraphy. That being said, the forms and compositions exude inspirations from Western abstract ideas. Regardless of East or West, painting is a direct yet poetic means of expression to the artist, and each of T'ang's works reflects his environment and aesthetic sensibility at the time.

在海外華人藝術中，曾海文可說是其中特立獨行，並且相當富有傳奇性的一位。曾海文1927年出生於中國福建廈門，他從小隨著祖父學習書法，1938年隨家人遷居越南西貢，1948年他負笈法國，原本是為了學習醫學，然而卻在旅居巴黎的期間受到當地藝術氛圍的感召和啟發，決定放棄醫學改學繪畫。曾海文陸續遊歷參觀了法國的各大美術館與博物館，在完全沒有老師指導的情況下自學藝術，同時立志從事創作。

不曾接受過任何正規的美術學院教育，曾海文的藝術之路憑藉的完全是他個人細膩的感悟力以及人生經歷——他的個性坦然率真、不拘小節，交遊廣闊的他活躍於巴黎的社交圈，並且熱愛旅行，足跡遍佈歐洲、非洲、印度和美國，過人的眼界和經歷也創造了他藝術中活潑奔放的自我特色。曾海文1950年代多以油彩為主要的繪畫媒材，主題以靜物與肖像為主，屬於藝術家的自我探索時期；1960年代後，曾海文的創作風格丕變，轉向純粹的抽象繪畫，而媒材也改以水墨紙本為主，由此藝術家也進入了個人藝術歷程的成熟期；值得一提的是，在曾海文這個時期的畫作中，有不少都是70公分乘以100公分的雙聯畫形式，而這種能夠折疊且方便攜帶的尺幅，應該與他經常的旅行需要有關。在本次拍賣中，最特別的是曾海文一件創作於約1960-1964年的《無題》，這是藝術家少見的、設色鮮艷的油畫作品之一，畫面中央巨大的橘紅色圓形就像是熾熱的太陽，而畫面下方的深色區塊則宛如起伏的山丘局部，與上方明亮的黃色區域形成強烈的視覺對比——幾何的造型結構雖然仍然屬於抽象的範疇，然而卻讓

人聯想到黃昏日落前的情景，鮮明的意象讓人印象深刻。雖然描繪的並不是具體的景物或造型，然而曾海文的作品總是瀰漫著浪漫的特質，畫面中恣意揮灑與抒情婉約的墨色與線條，透露出創作者對於中國傳統書法的熟稔和理解——雖然藝術家「書寫」的並非可供閱讀的文字符號，然而其中跌宕頓挫的筆線卻與東方書法藝術中對於線條的精準掌握與表現性，有著隱然相通的美學特質，而另一方面，也讓人聯想到抽象表現主義中對於造型和畫面結構的美學追求。對於藝術家而言，繪畫就是他最為直接而詩意的表達，而無論東方或西方，都來自於曾海文內在的美學養成，同時反映出其所身處的時代氛圍。



08/

T'ANG HAYWEN  
(ZENG HAIWEN)

曾海文  
1927-1991

Untitled  
1964-1966

signed *T'ang* in Pinyin and *Haiwen* in  
Chinese  
ink on Kyro card

70 x 50cm (27 9/16 x 19 11/16in).

HK\$180,000 - 250,000  
US\$23,000 - 32,000

This work will be included in the  
forthcoming catalogue raisonné now in  
preparation by T'ang Haywen Archives  
and Mr. Philippe Koutouzis under the  
number: S21-LMI-9

無題  
水墨紙本  
1964-1966年作

簽名：T'ang 海文

此作品將收錄於曾海文文獻庫及古  
獨奇先生正在編纂的《曾海文作品  
編年集》(S21-LMI-9)



09/

T'ANG HAYWEN  
(ZENG HAIWEN)

曾海文  
1927-1991

Untitled  
1971-1973

signed T'ang in Pinyin and Haiwen in Chinese  
ink on Kyo card

70 x 100cm (27 9/16 x 39 3/8in).  
diptych

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

PROVENANCE

Sale: Drouot-Richelieu Auction, Paris,  
*Mobilier et Objets d'Arts*, 25 June 2012,  
Lot 354

Acquired directly from the above by the  
present owner

This work will be included in the  
forthcoming catalogue raisonné now in  
preparation by T'ang Haywen Archives  
and Mr. Philippe Koutouzis under the  
number: S13-MDES-15

無題  
水墨紙本  
1971-1973年作

簽名：T'ang 海文

來源

拍賣：巴黎德魯奧－黎塞留拍賣，  
「家具及藝術品」，2012年6月25  
日，拍品354  
現藏家購自上述拍賣

此作品將收錄於曾海文文獻庫及古  
獨奇先生正在編纂的《曾海文作品  
編年集》(S13-MDES-15)



10/

CHAOCHUNG-HSIANG  
(ZHAO CHUNXIANG)

趙春翔

1913-1991

Untitled

1989

signed *Chunxiang* in Chinese and *Chao*  
in Pinyin and dated 1989  
oil and gold leaf on board

24 x 33cm (9 7/16 x 13in).

HK\$150,000 - 200,000

US\$19,000 - 26,000

PROVENANCE

Acquired directly from the artist by the  
present owner

無題

油彩金箔木板

1989年作

簽名：春翔 Chao 1989

來源

現藏者直接購自藝術家



CHAOCHUNG-HSIANG  
(ZHAO CHUNXIANG)

趙春翔

1913-1991

Untitled

1982

signed *Chunxiang* in Chinese and *Chao*  
in Pinyin and dated 82  
ink and colour on paper mounted on  
board

45.5 x 45.5cm (17 15/16 x 17 15/16in).

HK\$70,000 - 90,000

US\$9,000 - 12,000

PROVENANCE

Private Collection, Asia

無題

彩墨紙本裱於木板

1982年作

簽名：'82 春翔 Chao

來源

亞洲私人收藏





12/

WU DAYU

吳大羽

1921-2012

Untitled

mixed media on paper

*26.5 x 19cm (10 7/16 x 7 1/2in).*

**HK\$350,000 - 450,000**

**US\$45,000 - 58,000**

PROVENANCE

Private Collection, Asia

LITERATURE

Taipei, Lin & Keng Gallery, *Wu Da-yu Works on Paper*, Volume II, September 2010, p.18

無題

綜合媒材紙本

來源

亞洲私人收藏

出版

《吳大羽 紙上作品》，下冊，大未來畫廊，2010年9月初版，第18 頁



13/

JOHN WAY  
(WEI LETANG)  
魏樂唐  
1921-2012

Abstraction  
2003

signed in English and dated *2003*  
oil and enamel on canvas

*152 x 127cm (59 13/16 x 50in).*

HK\$120,000 - 200,000  
US\$15,000 - 26,000

PROVENANCE  
From the artist to the present owner by  
family descent

抽象  
油彩搪瓷畫布  
2003年作

簽名：John Way 2003

來源  
藝術家家屬





GEORGE CHANN  
(CHEN YINPI)  
陳蔭熙  
1913-1995

Calligraphy Transformation  
circa 1970

oil on canvas, collage

122 x 91.5cm (48 1/16 x 36in).

**HK\$550,000 - 650,000**  
**US\$71,000 - 84,000**

PROVENANCE  
Private Collection, Asia

EXHIBITED  
Taipei, Lin & Keng Gallery, *George Chann Solo Exhibition*, 2006  
Guangdong, Guangdong Museum of Art, *George Chann Solo Exhibition*, 2006  
Taipei, Tina Keng Gallery, *Art of George Chann*, 2014

LITERATURE  
Lin & Keng Gallery, *George Chann*, Taipei, 2006, p.81, illustrated in colour

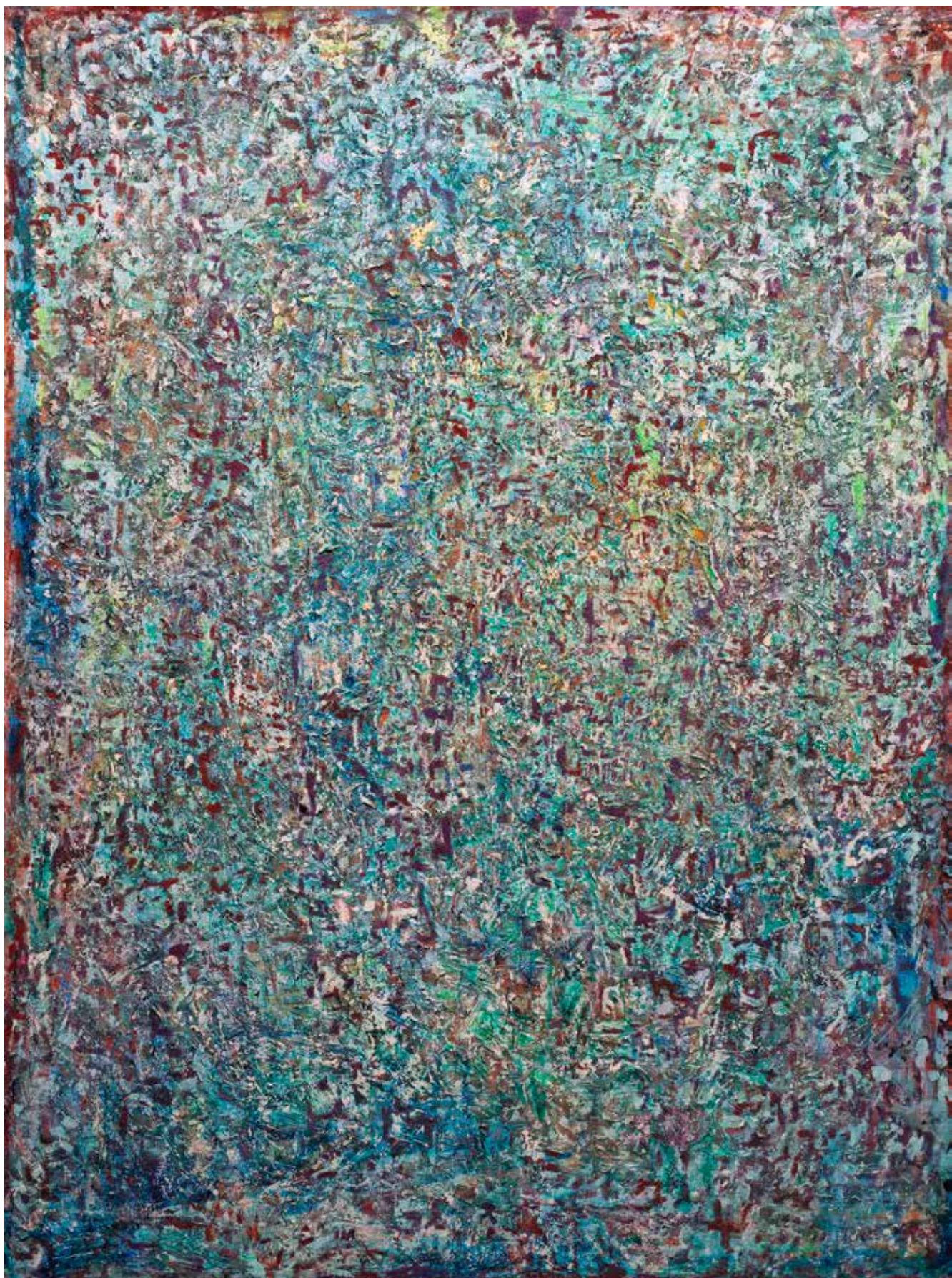
識語聯之蛻變  
油彩拼貼畫布  
約1970年作

來源  
亞洲私人收藏

展覽  
「陳蔭熙個展」，大未來畫廊，台北，2006年  
「陳蔭熙個展」，廣東美術館，廣東，2006年  
「陳蔭熙藝術展」，耿畫廊，台北，2014年

出版  
《陳蔭熙》，大未來畫廊藝術有限公司，2006年，第81頁







15/

CHU TEH-CHUN  
(ZHE DEQUN)  
朱德群  
1920-2014

Éclair d'Obscurite  
1988

signed in Chinese and Pinyin and  
dated 88  
signed in Pinyin and Chinese, titled in  
French, and dated 1988 on the reverse  
oil on canvas

*80 x 64cm (31 1/2 x 25 3/16in).*

**HK\$1,400,000 - 1,800,000**  
**US\$180,000 - 230,000**

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

黯之光  
油彩畫布  
1988年作

簽名：朱德群 CHU TEH-CHUN 88  
背面簽名："Éclair d'obscurite" CHU  
TEH-CHUN 朱德群 1988

來源  
Opera畫廊，香港  
現藏家購自上述畫廊



T'ANG HAYWEN  
(ZENG HAIWEN)

曾海文  
1927-1991

Untitled  
1960-1964

oil on canvas

43.5 x 28.2cm (17 1/8 x 11 1/8in).

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

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: OOC60/64-6

無題  
油彩畫布  
1960-1964年代作

此作品將收錄於曾海文文獻庫及古獨奇先生正在編纂的《曾海文作品編年集》(OOC60/64-6)



Comparison image: T'ang Haywen, *Untitled*, 1965  
Information and image provided by T'ang Haywen Archives and Philippe Koutouzis  
比較圖: 曾海文《無題》1965年作  
圖片及信息由曾海文文獻庫及古獨奇先生提供



Comparison image: T'ang Haywen, *Untitled*, 1964  
Information and image provided by T'ang Haywen Archives and Philippe Koutouzis  
比較圖: 曾海文《無題》1964年作  
圖片及信息由曾海文文獻庫及古獨奇先生提供

Oil paintings are a rarity in T'ang Haywen's prolific career. From the two untitled works dated 1965 and 1964 respectively provided by the T'ang Haywen Archives and Mr. Philippe Koutouzis, similar painterly techniques can be seen in the composition of the central red sun, and the textures of the oil paint. T'ang's experimentation with this style only appeared briefly in the early 60s, and since he shifted to abstract ink on paper.

曾海文的創作生涯中並沒有太多的油畫作品傳世，由曾海文文獻庫及古獨奇先生所提供的藝術家另二件作品資料圖片中，我們可以看到曾海文在類似主題上的創作手法：置於畫面中心的紅日，以及油畫肌理堆疊的細節等，展現出近似於印象派的表現主義繪畫。曾海文此類的油畫作品只曾經在60年代初期短暫的驚鴻一瞥，其後他的創作風格轉向抽象，並以紙上作品為主。







An abstract painting featuring a vibrant palette of warm colors. The upper portion is dominated by layers of orange, red, and yellow, with visible brushstrokes and a textured surface. These colors blend into each other, creating a sense of movement and depth. The lower portion of the painting is a dark, textured band of green and black, which contrasts sharply with the warm tones above. A white diagonal line cuts across the top left corner, framing the title text.

# Trailblazers of Abstraction

detail of Lot 20  
拍品編號20局部

# Trailblazers of Abstraction in Taiwanese Modern Art: The Ton Fan and Fifth Moon Groups

The 1950s in Taiwan was a time when ideas flourished and converged to prompt a modernist movement through all discourses in society: political, economic, and cultural. A wave of traditional Chinese aesthetics resulting from the 1945 political unrest in the central plains of China washed over Taiwan, whilst the American presence brought avant-garde Western modernism. Combined with Taiwan's existing cultural ideologies and contexts, these disparate trends and influences collided. This collision had a significant impact on art being made in Taiwan and drove a new generation of artists to aspire to the Western ideal of freedom of expression and rebel against the restrictive conservative forces that dominated the art scene. In November, 1956, and May, 1957, Ton Fan Art Group and Fifth Moon Group were respectively founded and went on to become the two most important artist collectives in Taiwan in the 1960s and 1970s. Their members mostly had a similar upbringing as they grew up during World War II in China, and emigrated to Taiwan after the war. Their rebellion against the mainstream, and their resolution in achieving breakthroughs in a tumultuous time, led to a momentous chapter in the history of art in Taiwan.

Founding members of Ton Fan Art Group included Li Yuan-Chia, Ouyang Wen-Yuan, Wu Hao, Hsia Yan, Ho Kan, Tommy Chen (Chen Daoming), Hsiao Chin and Hsiao Ming-Hsien, and later saw the additions of Lee Shi-Chi and Chu Wei-Bor. Their vigorous energy and ground-breaking creativity won the original eight founders the name of "Eight Highwaymen of the East." They were all students of artist Lee Chun-Shan, whose stimulating style of teaching and creative ideas fuelled their creative development. Despite learning under the direction of the same teacher and all being similarly influenced by

abstract expressionism and automatism, the Ton Fan Art Group members developed individual styles independent of each other.

The Fifth Moon Group was founded by alumni of the Fine Arts Department, National Taiwan Normal University, which included Liu Kuo-Sung, Kuo Tong-Jong and Li Fang, and later saw the addition of Fu-sheng Ku, Huang Hsian-hui (Huang Xianhui), Chuang Che, Lee Yung-Han, Hsieh Lifa, Han Hsian-Ning, Hu Chi-Chung, Fong Chung-Ray, Chen Ching-Jung, Cheng Chung-Chuan, Liao Chi-Chun, Sun To-Ze, Yang Yuyu, and Chen Ting-Shih. The name "Fifth Moon" came from the group's tradition of holding an exhibition each May and was also inspired by the spirit of Salon de Mai in Paris, France. Although Fifth Moon had many members, the artists never overlapped in style and shared only the common belief in the innovative pursuit of art and showed scepticism towards academic and institutional hierarchies. After the 1960s, the introduction of new members Chuang Che, Chen Ting-Shih, Han Hsiang-Ning, Fong Chung-Ray and Hu Chi-Chung steered the initial pursuit of Western modernism towards a new direction, which was to seek out and include more of an Eastern spirit in their work.

Art is as much reflective of, as it is shaped by, its era. The Ton Fan and Fifth Moon artists devoted themselves to pushing the boundaries of art through ruminating, reflecting and interpreting the discourse of modernity while finding their own distinctive place in the art world during changing times. As a group working in their own individual ways, the artists broke many barriers, clearing the way for future artists, exposing them to a deeper and wider vision, whilst enriching the cultural landscape in Taiwan.

# 抽象繪畫中的開創精神： 台灣現代美術中的東方與五月

台灣美術的現代化進程始於1950年代，當時的台灣無論是社會、政經或文化等層面，皆受到各種不同面向的交會與融合——在藝術上，來自中原的中國傳統美學體系隨著1945年後政治情勢的轉移而大規模進入台灣，而來自西方的、象徵著前衛的現代主義思潮也同樣因為美國勢力的影響而被引進，加上台灣本土既有的文化思維與脈絡，多股潮流同時匯集於此，對於台灣的藝術生態形成巨大的刺激，因而啟發了當時一批新生代的創作者，它們受到現代主義追求自由意志的鼓舞，群起反對在當時藝壇主流的保守力量——1956年11月和1957年5月，「東方畫會」與「五月畫會」先後成立，成為台灣1960至1970年代最重要的兩個藝術團體，他們的成員多是出生於二戰之前，成長於戰爭期間，戰後由大陸遷徙到台灣的創作者，而他們在藝術上揭竿而起，求新求變的勇氣與創造性，為那個風起雲湧的時代，留下了精彩而富有意義的藝術篇章。

「東方畫會」的創立成員為李元佳、歐陽文苑、吳昊、夏陽、霍剛、陳道明、蕭勤與蕭明賢等八位，後期陸續加入李錫奇與朱為白等人，他們旺盛的行動力與勇於顛覆既有規則的創造力，也使畫會初始的八位藝術家獲得了「八大響馬」的稱號——他們都是前輩藝術家李仲生的學生，而李氏啟發式的教學與創作觀念，深刻地影響了他們日後的藝術表現，雖然師出同門，亦同樣受到抽象表現主義與自動性技法的風格影響，然而他們卻各自發展出不同的風格面貌，十分難得。

而五月畫會則由台灣師範大學藝術系的校友劉國松、郭東榮和李芳枝等人創立，而後顧福生、黃顯輝、莊喆、李元亨、謝里法、韓湘寧、胡奇中、馮鍾睿、陳景容、鄭瓊娟、廖繼春、孫多慈、楊英風、陳庭詩等藝術家陸續加入，以「五月」為名是因為畫會預計每年五月舉辦展覽，同時也取意自法國巴黎「五月沙龍」的精神；儘管成員眾多，然而這些藝術家們卻從未在藝術上有過類似的風格，唯一共同信念是他們對於學院體制的質疑和意圖在藝術上創新的主張。1960年代後，莊喆、陳庭詩、韓湘寧、馮鍾睿與胡奇中等藝術家亦陸續加入，而畫會成員的藝術理念也由創始之初的、主要學習西方現代主義精神的方向，逐漸轉向如何在創作中尋找與體現東方精神。

藝術反映時代，而時代造就藝術。無論是東方或五月，這批藝術家們都在那個特殊的時空環境下，以個人的創作參與了台灣藝術發展中關於現代性論述的思考、反省及詮釋，同時試圖在多元文化的交會狀態中，尋找自身獨特的存在價值，而他們所完成的時代性任務更是啟發了之後藝術創作者們更深刻而寬廣的觀看視野，並且豐富了台灣在文化和藝術上的多元樣貌。







LIU KUO-SUNG  
(LIU GUOSONG)

劉國松

B. 1932

Sunrise at Xing Xiu Hai

2013

signed in Chinese and dated 2013 with  
two seals of the artist  
colour and ink on paper

星宿海日出

彩墨紙本

2013年作

97.5 x 72.4cm (38 3/8 x 28 1/2in).

簽名：劉國松 2013

鈐印：劉國松印，大吉羊

HK\$680,000 - 880,000

US\$88,000 - 110,000

來源

現藏家直接購自藝術家

PROVENANCE

Acquired directly from the artist by the  
present owner

A native of Qingzhou, Shandong Province, Liu Kuo-Sung was born in Anhui Province, China, in 1932. In 1949 he came to Taiwan with the Nationalist government. In 1956, he founded Fifth Moon Group after graduating from Taiwan Provincial Teachers College (now National Taiwan Normal University). Actively pushing for a modernist movement in Taiwan, he drew on modernist concepts from the West, successfully conceiving new techniques and pioneering a revolutionary style in ink painting. As a painter, art educator and critic, Liu has made a profound impact on the development of ink aesthetics, forms and language with groundbreaking ideas and techniques. It was Liu that initiated the revolution against the traditional method of painting, encouraging others to open their mind to the many possibilities of the medium and claimed that individuality must come first and that quality should follow. These statements regarding ink paintings, remain controversial to this very day, but prompted further reflection and exploration of the art form. Liu experimented with ink and pushed the boundaries of the medium; tearing at the paper, stripping away its smooth surface, saturating the paper with ink, rubbing ink into the surface and diluting with water. Using these techniques, Liu paints motifs he finds inspiring; the universe, snowy mountains, space and Jiuzhaigou, showing unwavering determination to not only better himself but challenge decision. Liu's magnificent and dynamic works make him one of the most important artists of modernist Chinese painting.

劉國松於1932年出生於中國安徽，祖籍山東青州，1949年隨國民政府來台，1956年由台灣省立師範大學（今已改制為台灣師範大學）畢業後即發起創立五月畫會，除推動現代藝術運動的開展外，也在自身的創作中引入西方的現代主義觀念並實踐新的技法，成功開拓出水墨繪畫的嶄新面貌。身兼畫家、美術教育家和藝術評論者等多重身份，劉國松無論在概念上或技法上，皆對於之後水墨的美學和形式語言有著深遠的影響——概念上，他所提倡之「革中鋒的命」和「先求異，再求好」等大膽論述，引發了長期以來對於「水墨畫」定義的爭論，卻也促使了人們進一步思考與探索；而在技法上，他以各種媒材實驗開發出的「抽筋剝皮皴」、「漬墨法」、「拓墨法」和「水拓法」也延展了傳統水墨繪畫中對於「皴法」的定義，劉國松將這些自創的畫法結合他心目中符合時代的內容，陸續創作了以宇宙、雪山、太空和九寨溝等系列，在在顯示出藝術家勇於挑戰自我，打破既定框架的決心與勇氣，而這些氣勢磅礴、視野宏觀的創作，也正是劉國松的藝術長年以來深受青睞而引人入勝的關鍵所在。



CHEN TING-SHIH  
(CHEN TINGSHI)  
陳庭詩  
B. 1915

Day and Night #23  
1973

signed in Pinyin, dated *April 1973*,  
titled, and numbered 1/25  
woodblock print on paper mounted on  
wooden board

90 x 90cm (35 7/16 x 35 7/16in).

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

晝與夜23號  
木刻版畫裱於木板  
1973年作

簽名：Day and Night #23 Chen  
Ting-shih April 1973  
版次：1/25



Born in Changle, Fujian Province, China, in 1916, Chen Ting-Shih grew up in an intellectual family. Chen lost his hearing when still a child, but this impairment never lessened his sensitivity and talent for art, nor did it stop him reading Chinese classic literature or studying traditional Chinese art. In the 1960s, Chen joined Fifth Moon Group and it was during this period when his distinctive style matured. Chen's broad range of work includes oil painting, ink painting, print-making and sculpture from which the simple and abstract forms derived are steeped in Eastern philosophy. Chen is best known for prints made from sugar cane panels. Chen makes use of the material's rough texture and utilises traditional Chinese painting techniques to represent nature, the mountains and rivers and splendid imageries of heaven and earth. Chen's unparalleled aesthetic and distinctive style can be seen in *Day and Night #7 & 5*, 1971 and *Day and Night #23*, 1973.

陳庭詩於1916年出生於中國福建常樂，成長於書香世家的他雖然自幼失聰，然而並未減損他對於藝術的高度敏感和天分，從小就對於中國傳統的文學與藝術有著深厚的蒙養基礎；陳庭詩在1960年代加入五月畫會，並於此時開闢出個人的藝術風格，他所使用的創作媒材十分廣泛，包括油畫、水墨、版畫和鐵雕等，在其簡約抽象的造型中，同時蘊含著東方元素的特徵。陳庭詩最具代表性的標誌風格，即是他在版畫中大量使用甘蔗板——甘蔗板特有的材質肌理，加上藝術家在板面上的造型創作，使得甘蔗板能夠適切的呈現出龜裂、皺擦和飛白等特殊的效果，與宇宙、晝夜、山川地貌等作品主題相互呼應，在方寸畫幅之間，創造出開天闢地的宏觀效果，這些特殊的表現與個人化的藝術語言，由創作於1971年與1973年的〈晝與夜#7 & 5〉與〈晝與夜#23〉中皆可清楚得見。

CHEN TING-SHIH  
(CHEN TINGSHI)  
陳庭詩  
B. 1915

Day & Night #5 and #7  
1971

each signed in Pinyin, dated *Sept. 1971*, titled in English and numbered  
Edition: #5:3/20, #7:4/20  
woodblock print on paper mounted  
on board

#5: 180 x 30cm (70 7/8 x 11 13/16in).  
#7: 182 x 30cm (71 5/8 x 11 13/16in).  
set of two works

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

EXHIBITED

Taipei Fine Art Museum, *Chen Ting-shih (1915-2002): Sound of Rarity*,  
October 2002  
Taichung, Providence University  
Art Center, *Day and Night - Vision  
in Chen Ting-shih's Print world*,  
December 2008

LITERATURE

Taipei Fine Art Museum, *Chen Ting-shih (1915-2002): Sound of Rarity*,  
October 2002, p.124 & Plate Index  
p.227  
Providence University Art Center, *Day  
and Night - Vision in Chen Ting-shih's  
Print world*, Taichung, December  
2008, Plate Index p.78

畫與夜5及7

木刻版畫裱於木板  
1971年作

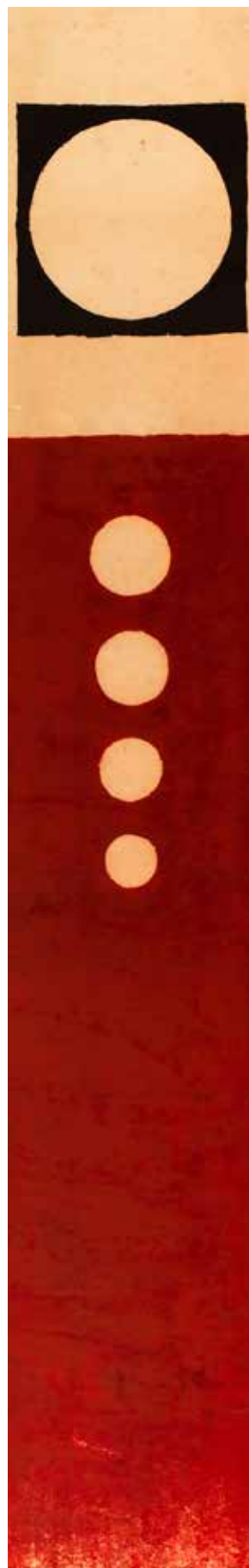
簽名：兩張均簽 Chen Ting-shih  
Sept. 1971，各簽版次及作品英  
文標題

展覽

「大律希音－陳庭詩紀念展」，  
台北市立美術館，台北，2002年  
10月  
「畫與夜－陳庭詩版畫中的天地  
觀」，靜宜大學藝術中心，台  
中，2008年12月

出版

《大律希音－陳庭詩紀念展》，  
台北市立美術館，台北，2002  
年10月，第124頁，圖版索引第  
227頁  
《畫與夜－陳庭詩版畫中的天地  
觀》，靜宜大學藝術中心，台  
中，2008年12月，圖版索引第  
78頁





CHEN DAOMING  
(TOMMY CHEN)  
陳道明  
B. 1931

Untitled  
1994

signed in Chinese and Pinyin and dated  
1994.11.8  
acrylic on coated paper

38.5 x 53.5cm (15 3/16 x 21 1/16in).

HK\$65,000 - 75,000  
US\$8,400 - 9,700

PROVENANCE  
Eslite Gallery, Taipei  
Private Collection, Asia

EXHIBITED  
Taipei, Eslite Gallery, *Chen Daoming  
Solo Exhibition*, 2012

LITERATURE  
Eslite Gallery, *Chen Daoming*, Taipei,  
2012, p.89

無題  
壓克力銅版紙  
1994年作

簽名：道明 Daoming Chen  
1994.11.8

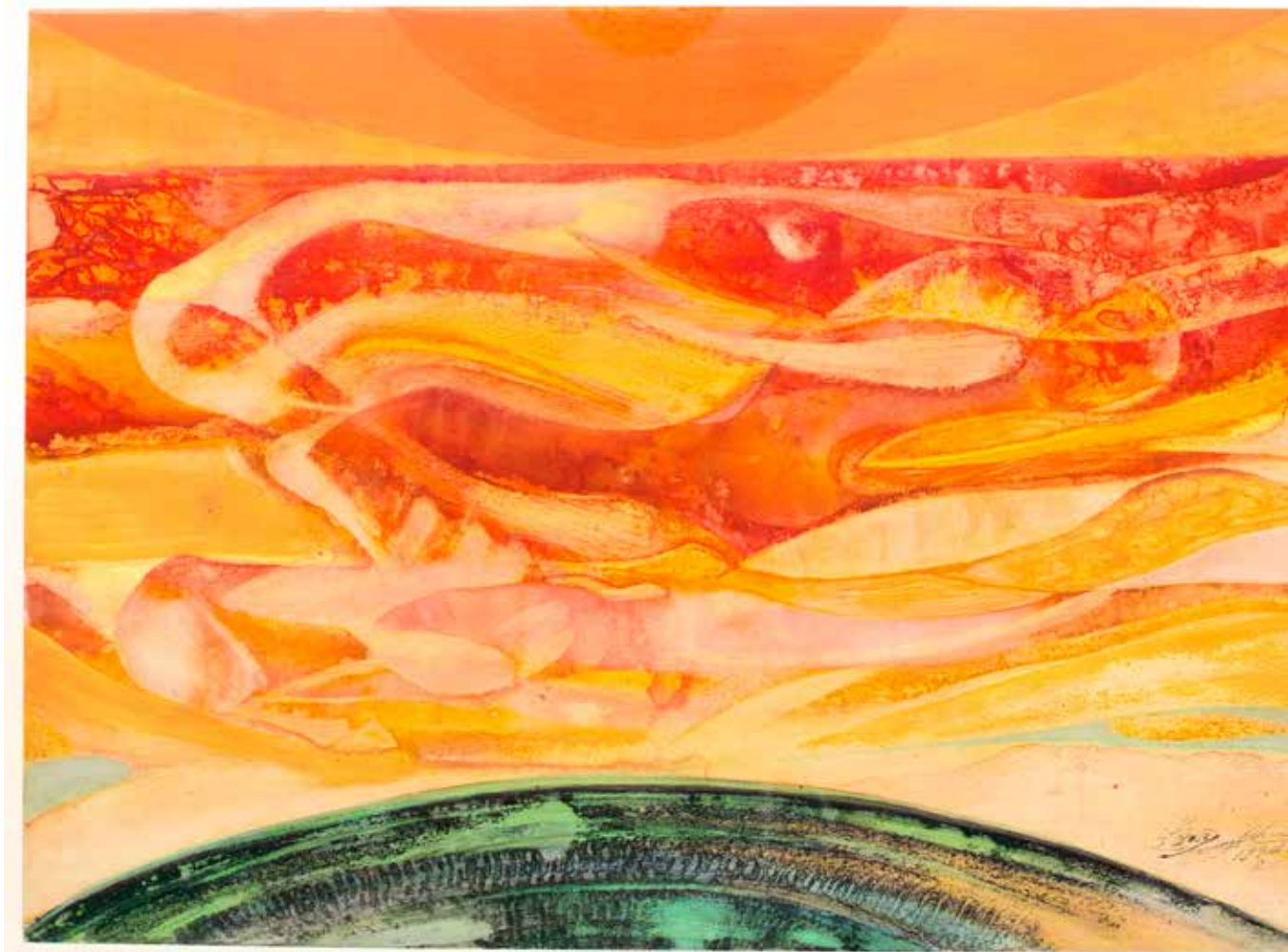
來源  
誠品畫廊，台北  
亞洲私人收藏

展覽  
「陳道明個展」，誠品畫廊，台  
北，2012年

出版  
《陳道明》，誠品畫廊，台  
北，2012年，第89頁

Tommy Chen was born in Jinan, Shandong Province, China, in 1931. At the age of eighteen he moved to Taiwan with his family and soon enrolled in Taiwan Provincial Normal School (now National Taipei University of Education). In the 1950s, he was encouraged by Lee Chun-Shan to experiment with graffiti-like sketches which were quick of hand and lead to spontaneous, abstract works. After the 1960s Chen experimented with a variety of media and his compositions were simplified through the arrangement of points, lines and planes. Working with acrylic and watercolour after the 1980s, Chen's work became more fluid and emitted a sense of rhythm. The translucent quality of water based paint creates a lively and energetic effect that transports viewers to a lyrical and poetic state of mind.

陳道明於1931年出生於中國山東濟南，十八歲時與家人移居台灣並進入台北師範學校藝術科（今已改制為台北教育大學），1950年代受到李仲生的啟發後開始以具有塗鴉性的速寫開始創作，風格類似意識流的抽象繪畫，1960年代之後開始嘗試多種媒材的創作，而作品中的圖像也被簡約為點線面的構成，1980年代之後他改以壓克力和水彩等媒材創作，畫面氣氛也轉變為輕快流暢的節奏感，水性顏料特有的渲染效果和透明感增添了視覺上的活潑與生動，將觀者的思緒帶向抒情暢懷的詩意情境中。



# 21/

HSIAO CHIN  
(XIAO QIN)  
蕭勤  
B. 1935

Dove Siamo  
1965

signed Pinyin *Hsiao* and Chinese *Qin*  
and dated 65  
acrylic on canvas

80 x 100cm (31 1/2 x 39 3/8in).

**HK\$250,000 - 350,000**  
**US\$32,000 - 45,000**

PROVENANCE  
Private Collection, Asia

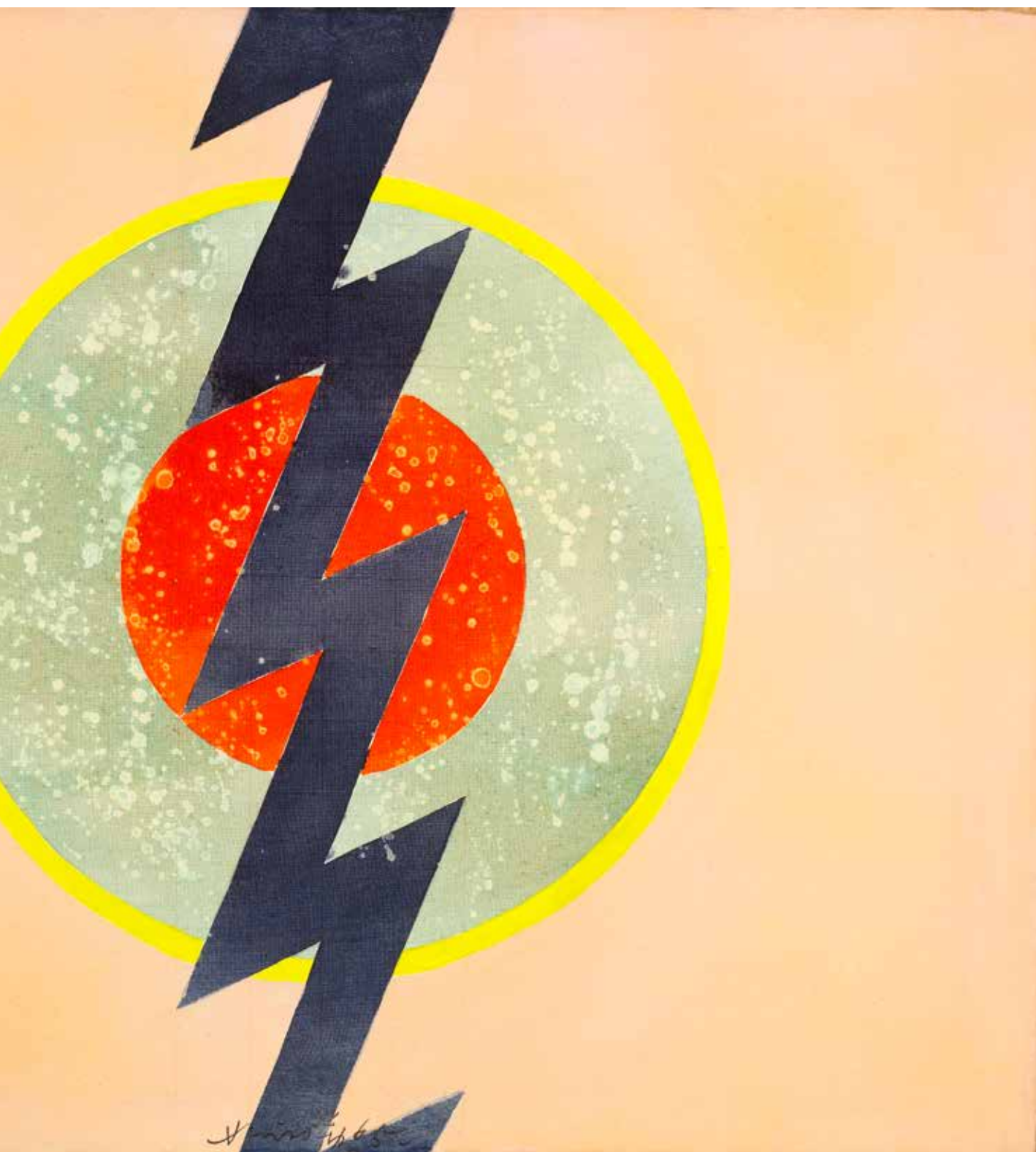
在何方  
壓克力畫布  
1965年

簽名：Hsiao 勤 65

來源  
亞洲私人收藏







WU HAO  
吳昊  
B. 1931

Childhood  
1965

signed in Chinese and dated 1969.5  
oil on canvas

36 x 74cm (14 3/16 x 29 1/8in).

HK\$35,000 - 70,000  
US\$4,500 - 9,000

童趣  
油彩畫布  
1969年作

簽名：吳昊 1969.5

Born in Nanjing, China, in 1932, Wu Hao studied at Suzhou Art and Design Institute (now Suzhou Art & Design Technology Institute) in 1948 before moving to Taiwan where he later studied with Lee Chun-Shan in 1951. Wu's early works show abstract and surrealist characteristics but the artist quickly progressed adding elements of folk art into his color, imagery and motifs to achieve a cheerful and lively character. *Childhood* an oil painting completed in 1965, shows the subjects purposely distorted, reducing the forms into a dislocated two-dimensional representation. Their animated movements maintains the energy of the scene whilst managing to exude the whimsical sense of humor that is exemplary of Wu Hao's style.

吳昊於1932年出生於中國南京，1948年就讀於蘇州省立工專預備科，之後移居台灣，於1951年進入李仲生的畫室。吳昊早期的作品帶有抽象和超現實的意味，然而後期便在色彩、圖樣和主題上融入了民間美學的調性，用色繽紛鮮豔、內容樸實率真，給予觀眾鮮活生動的愉快感受。創作於1965年的《童趣》是一件油畫作品，畫中的人物在藝術家的主觀變形下，呈現了平面化而圖樣化的視覺效果，而他們充滿動感的姿態與畫面結構，散發出詼諧而幽默的氣氛，饒富意趣的內容是吳昊的代表性風格。





Hsia Yan  
(Xia Yang)  
夏陽  
B.1932

The Divine of Marshall  
1990

initialled *HY* in English and dated 90  
signed in Chinese and Pinyin, dated  
1990 and titled in Chinese on the  
reverse  
acrylic on canvas

183 x 112cm (72 1/16 x 44 1/8in).

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

EXHIBITED

Taipei, Eslite Gallery, *Chinese God Series*  
- *Hsia Yan Solo Exhibition*, 1991  
Taipei Fine Art Museum, *Hsia Yan*  
1954-1994, *Retrospective of 40 years*,  
1994  
Taichung, Taiwan Museum of Fine Art,  
*Hsia Yan Retrospective Exhibition*, 1999  
Taipei, Eslite Gallery, *From Anti Icon to*  
*a New Icon*, 2001  
Taipei, Liang Gallery, *Abstract/Symbol/Oriental*  
- *Exhibition of Taiwan Masters*  
*of Modern Art*, October to November,  
2014

LITERATURE

Eslite Gallery, *Hsia Yan*, Taipei, 1991  
Taipei Fine Art Museum, *Hsia Yan*  
1954-1994, *Retrospective of 40 years*,  
1994, p.87  
Taiwan Museum of Fine Art, *Hsia Yan*  
*Retrospective Exhibition*, Taichung,  
1999, p.53  
Eslite Gallery, *From Anti Icon to a New*  
*Icon*, Taipei, 2001  
Liang Gallery, *Abstract/Symbol/Oriental*  
- *Exhibition of Taiwan Masters of*  
*Modern Art*, Taipei, 2014, p.170

太子爺  
壓克力畫布  
1990年作

簽名：HY 90  
背面簽名：夏陽 Hsia Yan 1990 太子爺

展覽

「夏陽個展—中國神祇系列」，誠  
品畫廊，台北，1991年  
「夏陽1954-1994：創作四十年  
回顧展」，台北市立美術館，台  
北，1994年  
「夏陽回顧展」，台灣省立美術  
館，台中，1999年  
「從反聖像到新聖像」，誠品畫  
廊，台北，2001年  
「抽象·符碼·東方情—台灣現代

藝術巨匠大展」，尊彩藝術中心，  
台北，2014年10月至11月

出版

《夏陽》，誠品畫廊，台北，1991  
《夏陽1954-1994：創作四十年回顧  
展》，台北市立美術館，台北，199  
，第87頁  
《夏陽回顧展》，台灣省立美術  
館，台中，1999，第53頁  
《從反聖像到新聖像》，誠品畫  
廊，台北，2001  
《抽象·符碼·東方情 台灣現代藝  
術巨匠大展》，尊彩藝術中心，台  
北，2014，第170頁

Born in Hunan, China, in 1932, Hsia Yan migrated to Taiwan in 1949 and began learning art from Lee Chun-Shan soon after. The artist lived in Paris in early 1960 then moved to New York in 1968. In 1992 he returned to Taiwan but it was not until 2002 that Hsia finally settled down in Shanghai. Hsia Yan's methods and techniques evolved with his experiences of the world. In the 1970s while living in New York, he was introduced to photorealism, a genre that was popular in America. Applying his exceptional skills as a draughtsman, Hsia rendered New York street scenes into images not dissimilar to long-exposure photographic images. The perpetual flow of moving figures and blurred lines are in sharp contrast with the clear and exact lines of the street on which they stand. After the 1990s, Hsia extracted the figures from his photorealist paintings, remodeling them into characters taken from Chinese folklore and legends, transforming them anew into "fuzzy people", a term now associated with Hsia's work. *The Divine of Marshall* completed in 1990 is a classic example of Hsia's signature style.

夏陽於1932年出生於中國湖南，1949年遷移至台灣後跟隨李仲生習畫，後於1960年代前期旅居法國巴黎，1968年後工作與生活於美國紐約，直至1992年回到台灣，2002年之後又移居中國上海至今。夏陽的藝術風格也與他遷徙不斷的生命經驗息息相關—1970年代旅居紐約期間，適逢當地盛行照相寫實風格，藝術家以精湛的描繪技巧捕捉了紐約的街景，他筆下的城市景觀猶如長時間曝光的相片一般，在清晰具體的建築物前流動的是熙來攘往人物的身影。1990年代之後，他將過去照相寫實繪畫中的人物表現抽取出來，結合神話傳說和民間藝術，展開了後期廣為人知的「毛毛人」系列，而這件創作於1990年的《太子爺》即是此風格的代表作品之一。



# 24/

HO KAN  
(HUO GANG)

霍剛

B. 1932

90-7

1989

signed *Gang* in Chinese and *Ho* in  
Pinyin  
signed in Pinyin and Chinese and dated  
*1989* on the reverse  
acrylic on canvas

*120 x 120cm (47 1/4 x 47 1/4in).*

**HK\$150,000 - 200,000**

**US\$19,000 - 26,000**

PROVENANCE

Dong Feng Museum, Taichung  
Private Collection, Taiwan

LITERATURE

Dong Feng Museum, *Dong Feng  
Museum Collection I 1994*, Taichung,  
January 1995, p.52

90-7

壓克力畫布

1989年作

簽名：剛 Ho

背面簽名：Ho Kan 霍剛 1989

來源

東峰美術館，台中  
台灣私人收藏

出版

《東峰美術館典藏 I 1994》，東峰  
美術館，台中，1995年1月，第52頁





HO KAN  
(HUO GANG)  
霍剛  
B. 1932

Untitled  
1998

with Dimensions Art Center gallery  
label on the reverse  
oil on canvas

100 x 80cm (39 3/8 x 31 1/2in).

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

PROVENANCE  
Dimensions Art Center, Taipei  
Private Collection, Asia

LITERATURE  
Dimension Art Center, *Retrospective of  
Ho Kan*, Taipei, June 1999, p.186-187

無題  
油彩畫布  
1998年作

背面附帝門藝術中心標籤

來源  
亞洲私人收藏

出版  
《霍剛的歷程》，帝門藝術中心，  
台北，1999年6月，彩色圖版於  
186-187頁

Formerly named Ho Xuegang, Ho Kan was born in Nanjing, China, in 1932. In 1949, he came to Taiwan with the Nanjing Martyrs Orphan School and later enrolled in the Fine Arts Department of Taiwan Provincial Normal School (now National Taipei University of Education). In 1952 he studied art under Lee Chun-Shan, but left for Europe in 1964. The artist has been living and working in Milan, Italy, for over forty years. Ho's early works toted characteristics of surrealism. In the mid-1960s after settling in Milan, his style changed to feature hard-edged geometric abstraction with more subdued expressions. After the 1970s, colours became bright, crisp and simple and the forms were full of energy. In 90-7 made in the 1990s, Ho manipulates blocks of colour to divide the composition and create tonal contrasts whilst at the same time maintaining a visual harmony.

霍剛本名霍學剛，1932年出生於中國南京，1949年隨南京國民革命軍遺族學校來台，1950年進入台北師範學校藝術科（今已改制為台北教育大學），1952年向李仲生習畫，1964年離開台灣前往歐洲，後來生活與工作於義大利米蘭長達四十餘年。霍剛早期的繪畫風格偏向超現實主義的調性，1960年代中期定居米蘭之後，繪畫形式趨向硬邊構成的幾何抽象，表現形式沈穩內斂；1970年代之後畫面用色轉為鮮明簡潔，造型充滿活潑的動態—創作於1990年代的《作品90-7》，藝術家以明暗對比強烈的色塊分割了畫面的主要結構，而其中不穩定的細小線條與色塊，就像是打破平衡的閃爍光點，在動靜之間維持著視覺上的和諧，整體宛如一篇輕巧靈動的樂章。





HSIAO CHIN  
(XIAO QIN)  
蕭勤  
B. 1935

Passage Through the Great  
Threshold - 123  
1992

signed *Hsiao* in Pinyin and *Qin* in  
Chinese, dated 92 in Chinese and titled  
on the reverse  
acrylic on canvas

130 x 100cm (51 3/16 x 39 3/8in).

HK\$450,000 - 750,000  
US\$58,000 - 97,000

#### EXHIBITION

Taichung, Taiwan Museum of Fine Art,  
*Hsiao Chin Retrospective Exhibition*,  
1992

#### LITERATURE

Taiwan Museum of Fine Art, *Hsiao  
Chin Retrospective Exhibition*, Taichung,  
1992, cover  
Dimension Art Center, *Hsiao Chin*,  
Taipei, December 1996, p.255

度大限之123  
壓克力畫布  
1992年作

背面簽名：Hsiao 勤 九二及中英文  
畫作標題

展覽  
「蕭勤回顧展」，台灣省立美術  
館，台中，1992年

出版  
《蕭勤回顧展》，台灣省立美術  
館，1992年，封面  
《蕭勤》，帝門藝術中心，台  
北，1996年12月，第255頁

Hsiao Chin was born in Shanghai, China, in 1935. His father Hsiao Yu-Mei was a pioneer in contemporary Chinese music as well as a founder of the Shanghai Conservatory of Music. In 1949, Hsiao Chin came to Taiwan and studied at Taiwan Provincial Normal School (now National Taipei University of Education). In 1952, Hsiao began his art education, being taught by Lee Chun-Shan. In pursuit of expanding his knowledge of art and further developing a personal style, Hsiao travelled extensively; visiting Spain in 1956 and Paris, London and New York during the following forty years. During his long sojourns overseas, Hsiao developed a penchant for abstraction whilst drawing extensively from Eastern philosophy matured his aesthetic further. The expansive flourishes of colour and the composition of his paintings are inspired by calligraphic strokes and “cun” techniques found in traditional Chinese paintings. The titles of his works also refer to Eastern philosophies and ideas Hsiao Chin’s creative aesthetic is indicative of a man of two worlds, a man deeply immersed in both Eastern and Western cultures.

蕭勤於1935年出生於中國上海，他的父親蕭友梅為中國現代音樂的重要啟蒙者，同時也是上海音樂學院的創辦人。蕭勤於1949年赴台就讀台北師範學校藝術科（今已改制為台北教育大學），1952年跟隨李仲生習畫，而為了進一步的學習和建立自我風格，蕭勤於1956年負笈西班牙，至此旅居巴黎、倫敦、紐約等地長達四十餘年。雖然長年身處海外，繪畫上又以抽象語言為主要表達，然而蕭勤的藝術內涵卻來自於東方的哲學內涵，畫面中偌大的色塊和結構中，往往蘊藏著帶有書法性的線條與中國古典山水畫中的皴法，而他自己也經常以充滿東方哲思的詞句替作品命名，展現出混融了東西方文化特質的個人藝術語言。



27/

HSIAO CHIN  
(XIAO QIN)  
蕭勤  
B. 1935

Beyond the Great Threshold 67  
1993

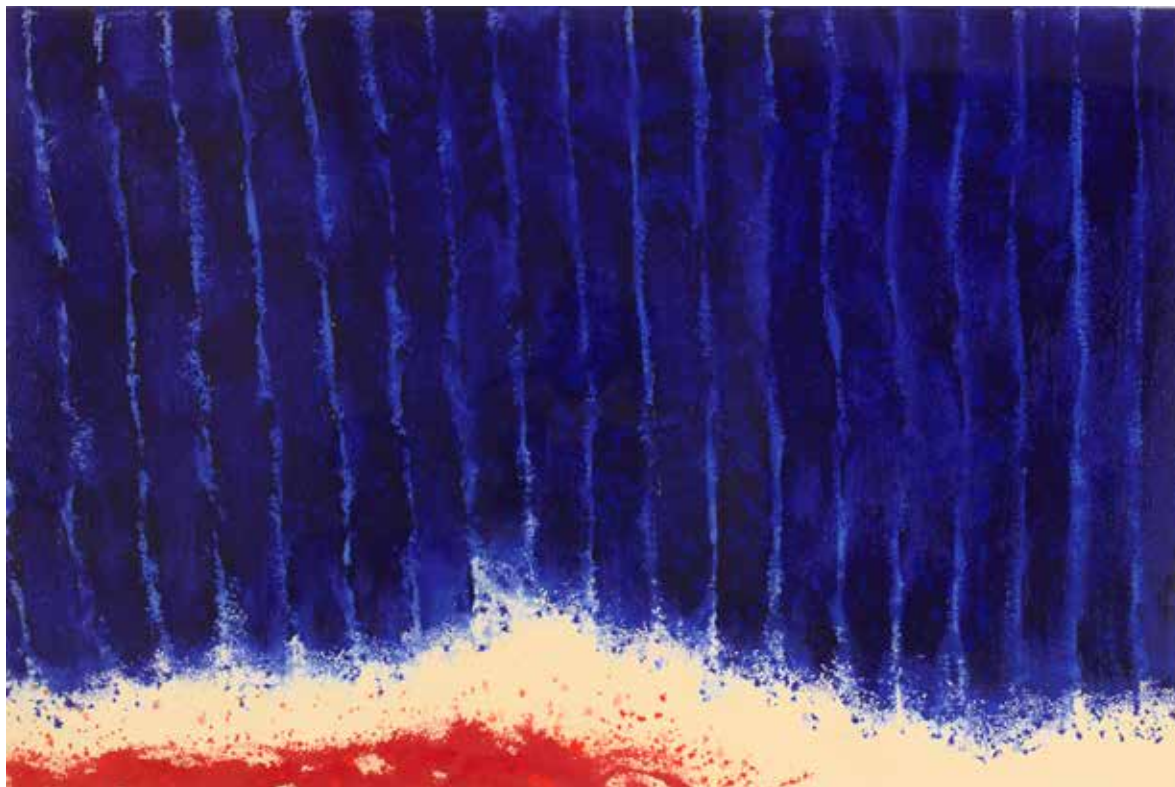
signed *Hsiao* in Pinyin and *Qin* in Chinese, dated 1993 and titled in English on the reverse  
acrylic on canvas

50 x 75cm (19 11/16 x 29 1/2in).

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

大限外之67  
壓克力畫布  
1993年作

背面簽名：Hsiao 勤 1993 Beyond the Great Threshold 67





# 28/

HSIAO CHIN  
(XIAO QIN)  
蕭勤  
B. 1935

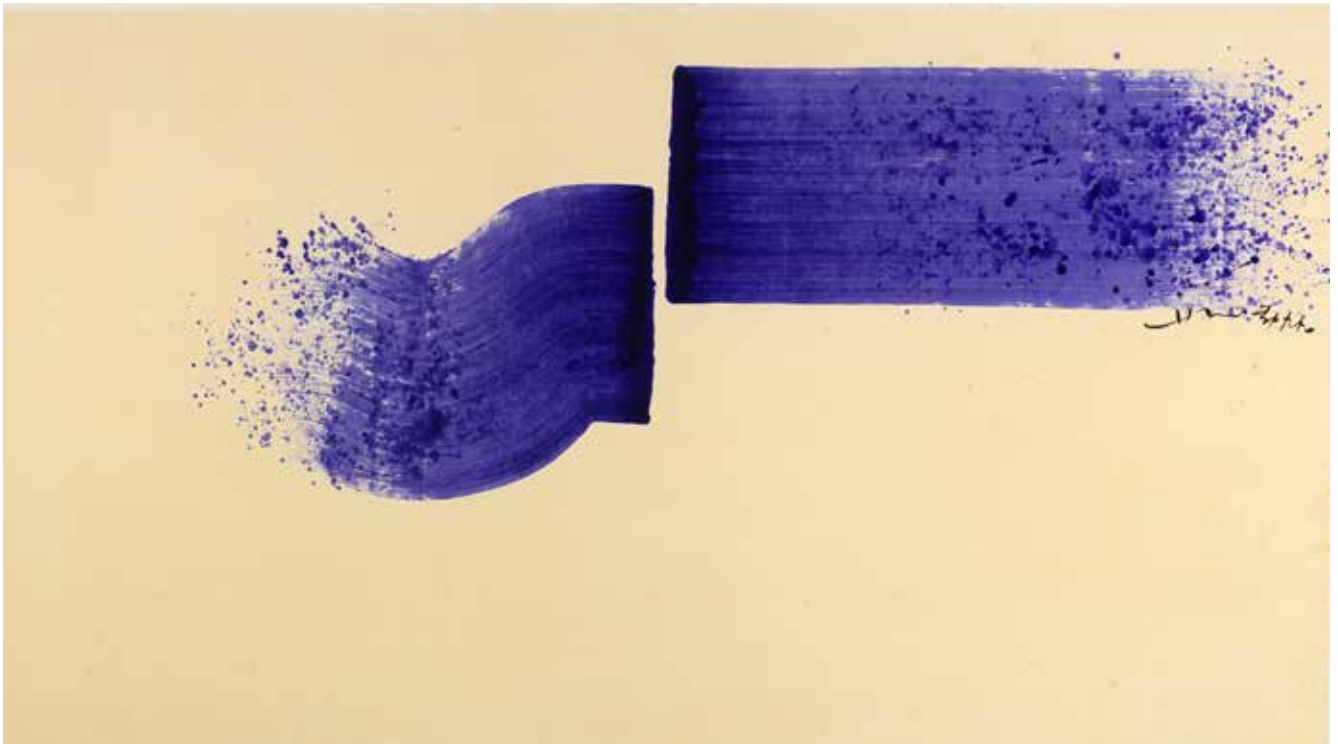
Atmosphere 34  
1999

signed *Hsiao* in Pinyin and *Qin* in Chinese and dated in Chinese 99  
titled in Chinese and dated 1999 on the reverse  
acrylic on paper mounted on wooden board  
78 x 143cm (30 11/16 x 56 5/16in).

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

大氣之34  
壓克力紙本裱於木板  
1999年作

簽名：Hsiao 勤 九九  
背面簽名：大氣之34 1999



# 29/

HSIAO CHIN  
(XIAO QIN)  
蕭勤  
B. 1935

Volcano  
1985

signed *Hsiao* in Pinyin and *Qin* in Chinese, dated 1985 and titled in Chinese  
acrylic on canvas

193 x 220cm (76 x 86 5/8in).

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

PROVENANCE  
Important Private Collection, Asia

EXHIBITED  
Taipei, Eslite Gallery, *Appreciation Series - Richard Lin & Hsiao Chin*, 1989  
Taipei Fine Art Museum, *Hsiao Chin: the Odyssey 1953-1994*, Taipei, April 1995

LITERATURE  
Eslite Gallery, *Eslite Gallery Artwork Appreciation Series*, Taipei, 1989, p.15  
Taipei Fine Art Museum, *Hsiao Chin: the Odyssey 1953-1994*, Taipei, April 1995, p.119  
Dimension Art Center, *Hsiao Chin*, Taipei, 1996, p.201

大火山  
壓克力畫布  
1985年作

簽名：Hsiao 勤 一九八五 大火山

來源  
亞洲重要私人收藏

展覽  
「欣賞系列之二 - 林壽宇 蕭勤」，誠品畫廊，台北，1989年  
「蕭勤的歷程：1953-1994」，台北市立美術館，台北，1995年4月

出版  
《誠品畫廊作品欣賞系列》，誠品畫廊，台北，1989年，第15頁  
《蕭勤的歷程：1953-1994》，台北市立美術館，台北，1995年4月，第119頁  
《蕭勤》，帝門藝術中心，台北，1996年，第201頁







30/

LIANG QUAN

梁銓

B. 1948

A Visitor to London

1987

signed in Chinese, and *Leung.C* in Pinyin, dated 1987, inscribed *London*  
ink, colour, and collage on paper

HK\$100,000 - 200,000

US\$13,000 - 26,000

PROVENANCE

Blunden Oriental, London

Acquired directly from the above by the  
present owner

倫敦遊客

綜合材料拼貼紙本

1987年作

簽名：梁銓 Leung.C 1987 London

來源

倫敦Blunden Oriental畫廊

現藏家購自上述畫廊



# 31/

LIANG QUAN

梁銓

B. 1948

I Love The Peach Garden

2013

signed in Chinese, dated 2013  
watercolour on paper, collage

90 x 120cm (35 7/16 x 47 1/4in).

HK\$270,000 - 300,000

US\$35,000 - 39,000

PROVENANCE

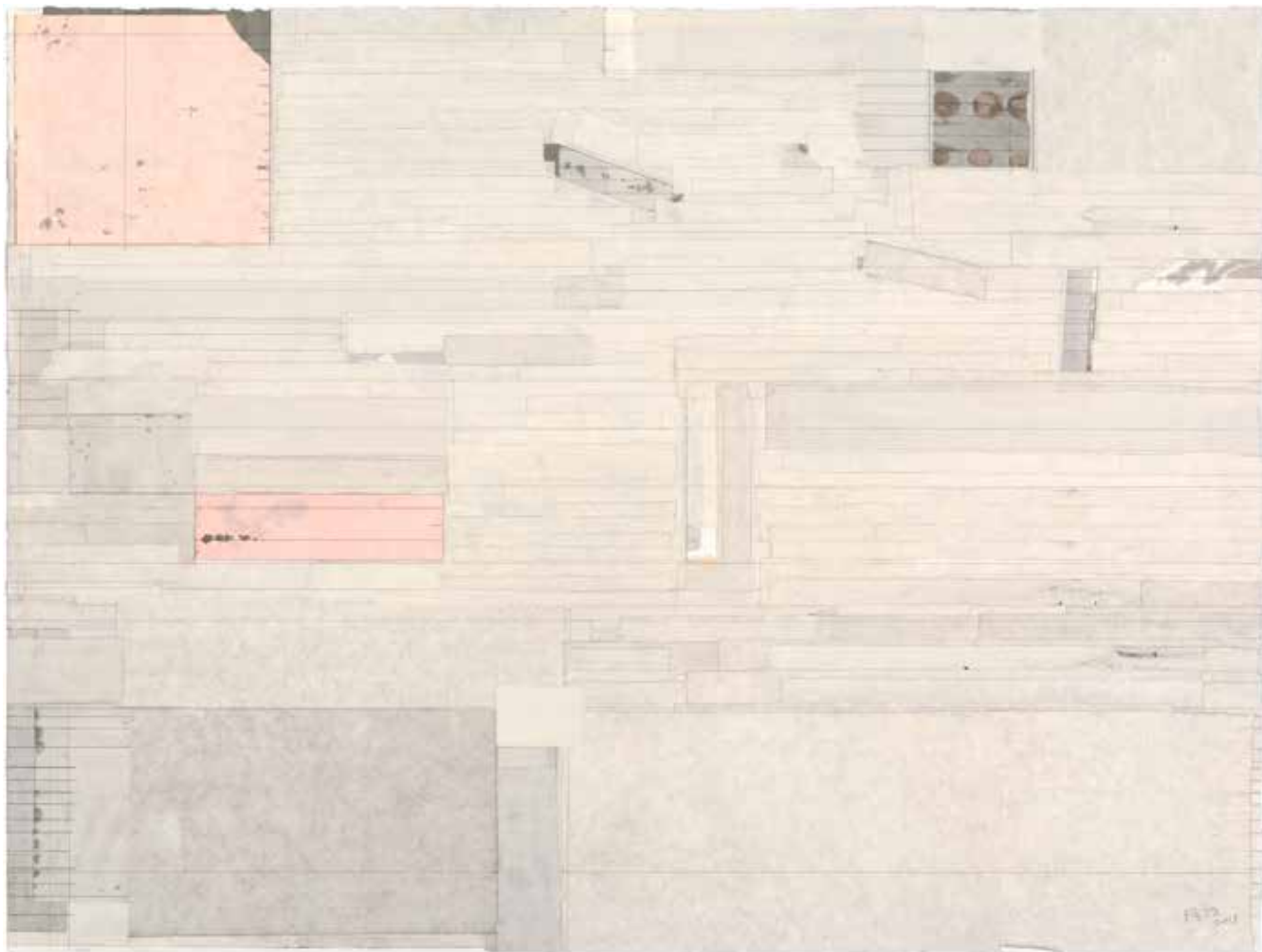
Private Collection, China

我愛桃花源  
設色拼貼紙本  
2013年作

簽名：梁銓 2013

來源

中國私人收藏



# Richard Lin

These were the words of 20<sup>th</sup> century artist and eminent surrealist painter Joan Miró upon seeing Richard Lin's "White" series during a visit to Lin's studio in England in the 1970s. Richard Lin led a reclusive life and spent his last years in central Taiwan. Like his work, Lin never sought out public appeal. Throughout his long career, Lin's work remained abstract, he was fiercely persistent in his quest for precision and pureness to play a fundamental role in both his paintings and installations. The "White" series is a body of work very representative of the artist's discourse. In this series, Lin applies white paint of different textures, translucent and thick, rich and light, onto a white canvas. When seen from afar, it seems as if one is simply looking at an expanse of pure white abstraction. However, on closer inspection, the nuances of the white hues reveal themselves in infinite expressions, reflections of the artist's raw and cascading thoughts and emotions. Lin once noted that, "white is the most ordinary colour but also the greatest; it is nothingness but also everything; it is the greatest but also the most common; it is the most still, but also the most desolate..." echoing Lao Tzu's "The greatest sound is void of speech, the greatest form has no shape." To Lin, white is not an empty void and a void is not the end of all things. Nothing speaks louder than silence.

Although Richard Lin was often categorised as minimalist, classical Eastern philosophy was always at the heart of

his work. Born in 1933 to the prominent Lin family in Wufeng, Taichung, Taiwan, Richard Lin lived a privileged childhood that allowed him to immerse himself in literature, theatre and painting as his family had a strong interest in art and culture. As a teenager, he was first educated in Hong Kong and then Britain, where a precocious Lin quickly caught the attention of the Western art world. In 1958, he decided to focus entirely on art and by 1964 he had already become the first Taiwanese artist to be selected for *documenta* in Kassel, Germany. In 1983, *Painting Relief Diptych* was purchased by the National Palace Museum in Taipei, making Lin not only the first living artist to be collected by the museum but also making his painting the first piece of contemporary art in their collection. Despite his extended sojourn in Britain, Richard Lin played a pivotal part in the development of abstract and minimalist art in Taiwan in the 1980s. His work and ideas directly inspired and influenced artists such as Tsong Pu, Jun T. Lai, Hu Kun-Jung and Chen Hui-Chiao who expanded the genres further and became pillars of the Taiwanese art scene. After 1984, Lin retired his paint brushes and began making sculpture and installations. Lin did not participate in any exhibitions for twenty-five years until a retrospective held in his honour, which took place a few years before he passed away. During those years of isolation, Lin never ceased to make art, showing boundless passion and commitment to his cause, despite the world changing constantly around him.



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## In the world of white, no one exceeds you. — Joan Miró (1893 ~ 1983)

在白色的天地裡，沒有人能比得上你。 — 米羅

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二十世紀的繪畫大師、超現實主義的代表藝術家米羅，在1970年代造訪過當時林壽宇旅居英國期間的工作室，年長的藝壇老前輩站在他的「白色系列」前方，娓娓道出了如此的讚美。雖然晚年定居台灣中部，但深居簡出的林壽宇就像他的作品風格一樣，低調深沈而從不譁眾取寵，在其漫長的創作生涯中，始終保持著低限的抽象風格，無論是繪畫或裝置作品皆然，林壽宇將極簡主義中對於畫面的準確和純粹發揮到極致，在其最具代表性的「白色系列」中，他在白色的畫布上以各種質地不同的白色顏料塗繪於上，清透或敦厚、濃郁或輕淺，遠觀只能看見一大片的純白，然而趨近前去，各種關於白的細膩姿態變化萬千，若有似無之間蘊含的是藝術家萃取過後的心念和情緒，幽微地在細微的質感裡緩緩地流瀉，就像他曾經說過的：「白色是最平凡的顏色，也是最偉大的顏色；是最無的顏色，也是最有顏色；是最崇高的顏色，也是最通俗的顏色；是最平靜的顏色，也是最哀傷的顏色……」對林壽宇來說，白色並非空白，留白也不意味著空無，如同老子所謂的「大音希聲，大象無形」，在內在飽滿之時，無聲更勝有聲。

雖然作品的形式經常被歸類於極簡主義的類別，但林壽宇的藝術內涵卻來自東方古典的哲學。1933年出生於台中霧峰林家，作為顯赫的望族之後，林壽宇從小過著優渥的生活，讀書、看戲和畫畫，幼時的家學啟蒙養成造就了深厚的美學素養，少年他先是前往香港求學，後來負笈英國，早慧的林壽宇很快就在西方的藝壇名聲鵲起，1958年他決定專心創作，1964年便獲選參展德國卡塞爾文件大展，成為台灣首位入選該展的藝術家；1983年他的作品《繪畫浮雕雙聯》更獲得台北故宮的收藏，成為第一位作品

被故宮收藏的在世藝術家，同時也是台北故宮首件現當代藝術的藏品。雖然長年來往台灣與英國，然而林壽宇對於1980年代在台灣興起的抽象繪畫與極簡藝術風格，有著關鍵性的影響，他的藝術和理念直接地啟發了如莊普、賴純純、胡坤榮和陳慧嶠等創作者，進而引領了這些藝術家日後在抽象藝術上的發展，成為這一輩中堅創作者的藝術導師。1984年之後，林壽宇便封筆不再繪畫，而改以雕塑和裝置為創作，並且長達25年不曾公開展覽，直到過世的前幾年才舉辦回顧展，而讓人驚訝的是，在他幾乎不與外界有所聯繫的漫長歲月裡，林壽宇始終創作不輟，展現出他對於藝術創作的高度熱情和堅定信念，從未因為外在事物的更迭而有所改變。

RICHARD LIN  
(LIN SHOW-YU)  
林壽宇  
1933-2011

Painting January 1964  
1964

with Marlborough Gallery, London  
label on the reverse  
oil on canvas  
101.5 x 127cm (39 15/16 x 50in).

HK\$800,000 - 1,000,000  
US\$100,000 - 130,000

PROVENANCE  
Eslite Gallery, Taipei  
Private Collection, Asia

EXHIBITED  
Taipei, Eslite Gallery, *Appreciation Series II, Richard Lin & Hsiao Chin*, 1989

LITERATURE  
Eslite Gallery, *Eslite Gallery Artwork Appreciation Series*, Taipei, 1989, p.15

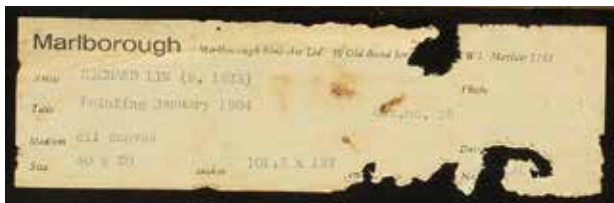
畫作1964年1月  
油彩畫布  
1964年作

背面附英國倫敦馬博羅畫廊標籤

來源  
誠品畫廊，台北  
亞洲私人收藏

展覽  
「欣賞系列之二—林壽宇 蕭勤」  
，誠品畫廊，台北，1989年

出版  
《誠品畫廊作品欣賞系列》，誠  
品畫廊，台北，1989，第15頁



back label from Marlborough Gallery in London  
倫敦馬博羅畫廊背標







Kim Lim





artist's signature and date on the base  
拍品編號33藝術家簽名底座

Kim Lim was born in Singapore in 1936 and at the age of 18 she left for London and enrolled at St. Martin's where she focused on wood carving. She later transferred to the Slade where she developed a detailed understanding of printmaking. Both were to remain central to her artistic practice throughout her career.

In 1960 she married the British sculptor William Turnbull and together they travelled extensively including trips to China, Japan, Cambodia, Egypt, India, Greece and Turkey where they both were absorbed by the archaeological sites and artefacts that so fascinated them.

Kim Lim's sculptures relate closely to her printmaking practice. In both, Kim Lim was a skilled exponent of the medium making full use of the particularities of that medium. One can see this in the aquatints and etchings from the 1970s for example. In her sculptural work this fascination with tone, contrast and surface texture continues. The nature of the medium is an integral part of the concept of the work and this gives her work a strong integrity. Although, the artist began carving in wood whilst studying at St. Martin's in London it was in 1980 that Kim Lim began to carve in stone. The artist worked by herself, without assistants, and the directness between the artist and her medium gives a sensitivity and an immediacy to her work that is clearly evident in *Untitled Relief* (Lot 33).

Kim Lim's sculptural works are often characterized by striking compositional elements. The formal elements of her sculptures are abstract but also recall the archaeological sculptural fragments that fascinated her.

In the present work the play of light and shadow, the absorbency of the unpolished surface of the Portland Stone, the deeply carved lines are all full of drama but at the same time the work has a quietness and simplicity.

The artist has rightly been acknowledged by curators and museum directors for the quality of her work,

which features in some of the most important museum collections in the world including the Tate Gallery, London and the National Art Gallery, Singapore. However, Kim Lim is something of a 'best kept secret' in the art world and we hope that we can play a part in broadening the awareness of her remarkable work.

Kim Lim 出生於新加坡，在18歲時移居倫敦，並進入聖馬丁藝術學院學習木雕，其後轉入斯萊德藝術學院，從中發展版畫的研究。這二段學習經驗為她日後藝術創作發展，累積了深刻的基礎。

在60年代，她與英國雕塑家威廉·特恩布爾結婚，婚後夫婦兩人經常旅遊，足跡遍及中國、日本、柬埔寨、埃及、印度、希臘和土耳其。在旅行中，他們參觀了許多不同歷史文化的建築及工藝，並對其深深著迷。

Kim Lim 的雕塑與其版畫創作有密切的關連，因為兩種創作都需要對媒材有相當的熟稔得以適切的運用於創作之中。我們可以由她70年代的銅版及蝕刻版畫中觀察到，與其雕塑作品：在紋路線條及表面的處理手法有近似之處。媒材與藝術作品的呈現是兩者不可分的因果關連，即使 Kim Lim 的藝術之路中，石雕與版畫創作間相隔十年，但她深諳其道並掌握得宜。Kim Lim 石雕創作開始於1980年代，而且藝術家完全獨立執行創作，沒有使用助手，從作品《無題》(拍品編號33)中，觀者可以直覺感受到一材質與藝術家創意之間細緻的連結。

抽象—是一般對 Kim Lim 的雕塑作品之直觀感受。但其中的構成要素，我們可以追溯並連結到遠古的歷史遺跡，如同她在遊歷各個國家中的觀察，那些讓她深受感動的歷史文化建築與文物。此次拍品中的雕塑，其石灰岩具吸光特性的沈穩表面；以及作品整體在空間展示時的光影作用下，觀者可以感覺到作品所散發的寧靜與簡約。

Kim Lim 的藝術創作質量，受到美術館及策展人的認可與讚賞，也曾被囊括在國際重量級美術館典藏中，包括倫敦泰特藝廊、新加坡國家藝廊等。期望在邦瀚斯的引介下，能為亞洲藏家揭開這位低調而優秀的藝術家之神秘面紗。

33/

KIM LIM  
1936-1997

Untitled Relief  
1983

signed *K* and dated 83  
portland stone

*24.8 x 29 x 15cm (9 3/4 x 11 7/16  
x 5 7/8in).*

HK\$180,000 - 250,000  
US\$23,000 - 32,000

PROVENANCE  
Estate of William Turnbull

無題  
石灰岩  
1983年作

簽名：K 83

來源  
威廉·特恩布爾家族遺產









34/

KIM TSCHANG-YEUL

金昌烈

B. 1929

Recurrence SP201408

2014

signed in Hanja and English *T.Kim*,  
titled and dated *2014* on the turnover  
edge  
acrylic and oil on canvas

*80.3 x 116.8cm (31 5/8 x 46in).*

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

**US\$52,000 - 77,000**

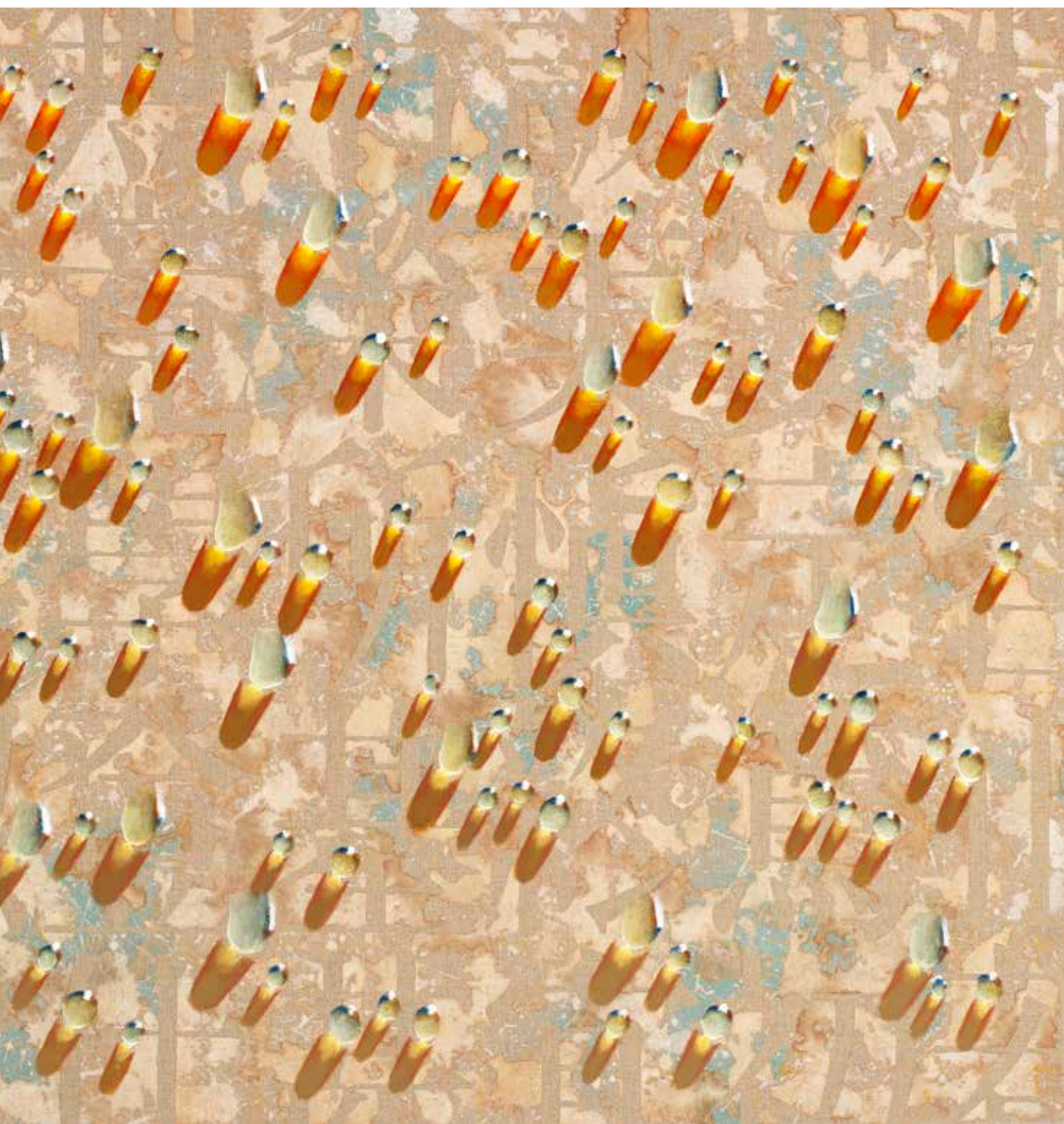
循環SP201408

壓克力油彩畫布

2014年作

簽名: SP201408 2014 T.Kim 金昌烈







HA CHONG-HYUN

河鍾賢

B. 1935

Conjunction 97-232

1997

signed in Hanja and English, titled in  
English, dated 1997 on the reverse  
oil on cotton

60.6 x 72.7cm (23 7/8 x 28 5/8in).

**HK\$450,000 - 600,000**

**US\$58,000 - 77,000**

PROVENANCE

Private Collection, Korea

結合97-232

油彩麻布

1997年作

背面簽名：河鍾賢 HA, CHONG  
HYUN Conjunction 97-232 1997

來源

韓國私人收藏







36/

YUN HYONG-KEUN

尹亨根

1928-2007

Burnt Umber & Ultramarine

1996

signed and titled in English, dated *1996*  
on the reverse  
oil on canvas

*100 x 80.3cm (39 3/8 x 31 5/8in).*

**HK\$280,000 - 380,000**

**US\$36,000 - 49,000**

PROVENANCE

Private Collection, Korea

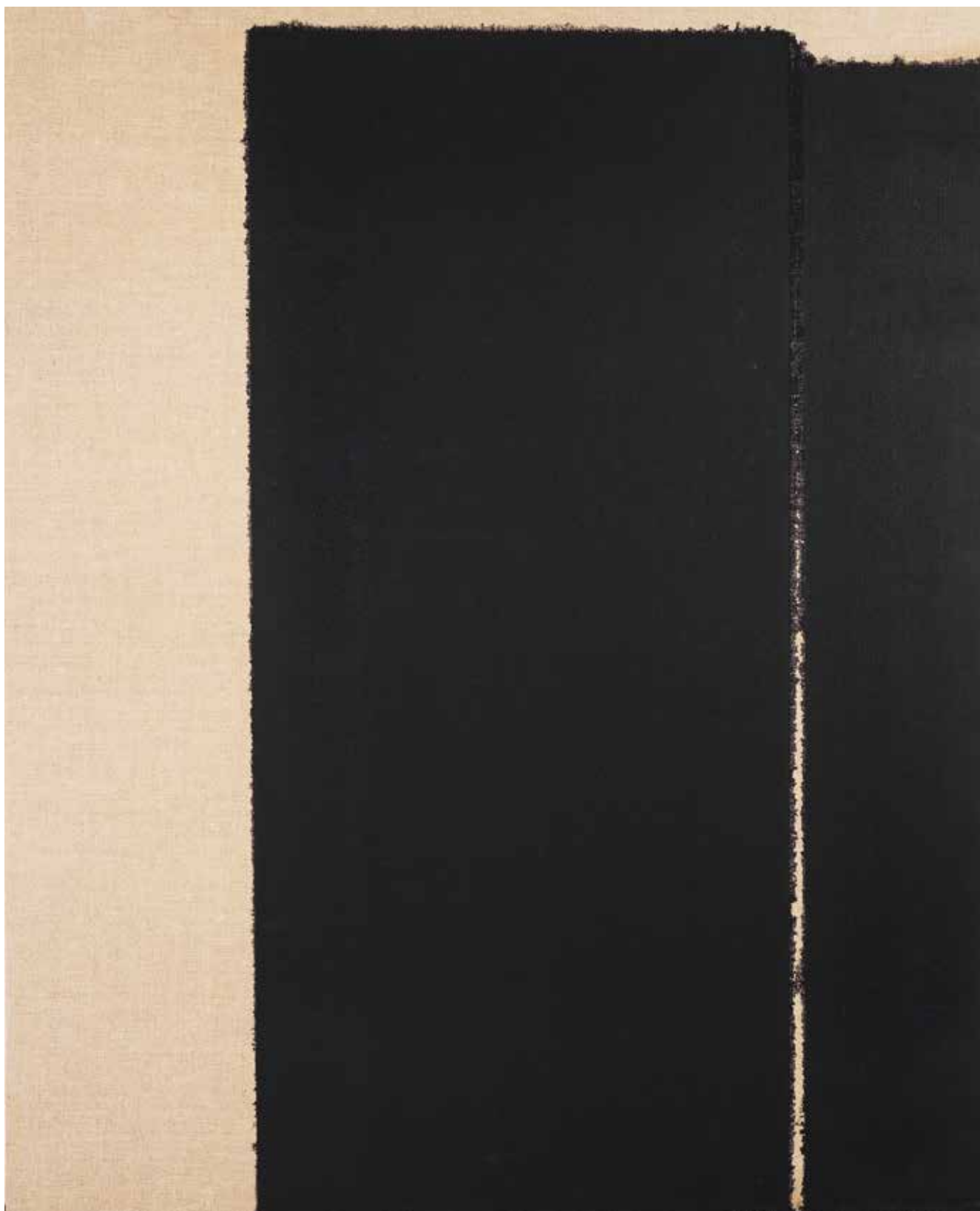
焦赭與群青

油彩畫布

1996年作

背面簽名：YUN HYONG KEUN  
BURNT UMBER & ULTRAMARINE  
1996

來源  
韓國私人收藏





Cai Guo-Qiang



Installation view of *Cai Guo-Qiang: Traveler - Unlucky Year: Unrealized Projects from 2003-2004*, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington D.C., 2004. Image courtesy of Cai Studio.

展場圖片－《蔡國強：旅行者－流年不利：2003至2004年未能實現的計畫》，赫西杭美術館及雕塑公園，華盛頓，2004年，圖片出處：蔡國強工作室。

Cai Guo-Qiang began using gunpowder in his work in 1984, and has since become undoubtedly the world's most famous contemporary artist known for the use of explosives in both his permanent physical art works and in his art performances. Born in 1957 in Quanzhou, Fujian Province, China, Cai resided in Japan from 1986 to 1995 after graduating from Shanghai Theatre Academy with a degree in Stage Design in 1985. He currently lives and works in New York. While living in Japan, Cai had already begun working with gunpowder and explosive techniques in his works the results of which led to a number of exhibition invitations. These days, Cai's resume highlights his success through his involvement in many of the world's most renowned art events and solo exhibitions in prominent museums worldwide. Cai's unparalleled artistic masterpieces are also featured in both private and public collections, including important art institutions such as The Metropolitan Museum of Art in the United States, Centre Pompidou in France, Museum of Contemporary Art Tokyo in Japan, and National Taiwan Museum of Fine Arts in Taiwan. Most recently, Cai has been recognized for his appointment as the Firework Events Director for the Asia-Pacific Economic Conference (APEC) held in Shanghai in 2001, Director of Visual and Special Effects and was a core creative member for the opening and closing ceremonies of the 2008 Summer Olympics in Beijing, Director of Firework Festivities for China's 60<sup>th</sup> National Day in 2009, as well as Firework Creative Director for the Republic of China Centennial in 2010. The artist's many awards include the Golden Lion at the 48<sup>th</sup> Venice Biennale in 1999 and 20<sup>th</sup> Fukuoka Prize for Arts and Culture, Fukuoka, in 2009.

Over the past three decades, Cai has successfully used gunpowder, an emblematic invention of the ancient Chinese civilization, in a contemporary context in response to the conditions of globalization and modernity in which

diversities and polarities—old and new, traditional and progressive, East and West, substance and form—collide and coexist.

This gunpowder-on paper work *Escalator: Explosion for Pompidou* was originally an explosion project inspired by Centre National d'Art et de Culture Georges-Pompidou (commonly known as Centre Pompidou) in France in 2002. Completed in 1977, Centre Pompidou is one of the most recognized landmarks in Paris. The architecture is unique in that its utilitarian features and structures such as the escalators are turned inside out to form part of the external façade of the building, and in doing so, the interior becomes an open, uninterrupted space. The radical design provoked condemnation from the general public at the time, many accusing the structure of being an 'eyesore' and claiming that its presence was incongruous with its elegant historic neighbours. Meanwhile, supporters from the art and cultural circles embraced the concept, declaring it a truthful and insightful reflection of the cultural trends in drastically changing times. Now the building, also known as the "oil refinery in the city center," delights the masses as not only one of the most popular destinations in Paris but also as an emblem of the city's inventive spirit.

As a contemporary artist familiar with both eastern and western cultures, Cai Guo-Qiang understood the importance of Centre Pompidou to the French people and the mixed feelings harbored towards it. Inspired by the cultural dichotomy the Centre Pompidou represented, Cai conceived the project *Escalator: Explosion for Pompidou* in 2002. The original plan devised to produce the artwork consisted of three parts: the first was to set off a series of fireworks in the sky in the form of an escalator, the most distinguished feature of the Centre Pompidou; next came another set of fireworks outlining the frame of the Centre,



an explosive juxtaposition of transient sparks marking the sky above versus the dark shadows and the permanence of the building below — one illusory, the other real; finally once the sparks had dissipated into the darkness, the last set of fireworks would soar along the actual escalator in all its extravagance like a dragon on fire, highlighting the most renowned symbol of Centre Pompidou, the moving staircase.

*Escalator: Explosion for Pompidou* was initially a project proposed by Cai Guo-Qiang when he was invited to take part in Les Années Chine-France, an extensive cultural exchange event between the Chinese and French governments, in 2003 and 2004. However, the project regrettably was never realized due to the densely populated residential area surrounding Centre Pompidou. Due to a number of public safety concerns, the organizer chose to instead implement Cai's other proposal, the famous *Building Chinese Tower in Paris*. Although *Escalator: Explosion for Pompidou* could not be realized in its originally intended form, it is unquestionably no less a significant project in Cai's artistic career. In 2003, Cai made a large-scale work on paper that stretched three meters wide and eight meters long to instead complete the three-part project as a gunpowder drawing. The upper left side of the work depicts an escalator; awakening the silent sky in a lightning like fashion followed by fireworks exploding centrally in shapes reminiscent of Centre Pompidou's structure. The lower right shows a slender stretch of flame evoking thoughts of a dragon on fire ascending into the night sky. The black and brown traces of the gunpowder ignition are a reminder of the powerful explosion that took place. Cai Guo-Qiang used simple compositions and colors to reinvent a three-dimensional spectacle onto a two-dimensional surface. Using an ancient Chinese invention, Cai paid tribute to Centre Pompidou, a symbol of western avant-garde creativity, while discharging a multitude of artistic languages and viewpoints resulting in a feast of visual triumph. It is an organic process, irreversible like the ever-evolving human history and civilizations that make it.

*Escalator: Explosion for Pompidou* was exhibited in the solo exhibition *Cai Guo-Qiang: Traveler* co-organized by Arthur M. Sackler Gallery and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. An intriguing section of the exhibition, *Unlucky: Unrealized Projects from 2003-2004* presented unpublished projects by Cai Guo-Qiang, ideas that were not able to be realized due to various factors over those two years. To the artist, every project is a complete creation imbued with personal significance and beliefs, each is irreplaceable and unique

and cannot be undermined by external forces. Like the burning brilliance of the escalator against a veil of darkness, the projects have already lived in the artist's mind's eye, despite never being performed for the public. In "Cai Guo-Qiang: Traveler," Cai communicates his belief that an artist is a traveler, each journey brings with it good luck as well as bad. Looking back at these unrealized projects provides Cai with a clarity of mind to gain a new perspective and confront the challenges of his artistic endeavors. It is the wish of the artist that the ensuing gunpowder-on-paper works might in turn provoke the imagination of the viewers. To an artist, art is a never-ending journey in which every project stands as a milestone and instills a lasting significance in the heart of its creator.

從1984年開始使用火藥創作，蔡國強毫無疑問是目前全世界的當代藝術領域中最富盛名的爆破藝術家。蔡國強1957年出生於中國福建省泉州市，1985年畢業於上海戲劇學院的舞台美術系，1986年至1995年旅居日本，目前生活與工作於美國紐約。蔡國強在旅居日本期間就已經開始以讓人印象深刻的火藥爆破方式發表作品與參加展覽，至今他的參展資歷幾乎已經遍佈所有的國際藝術盛會，並曾在世界各地的重要美術館舉辦過個展，其風格獨具的作品也受到包括美國大都會博物館、法國龐畢度中心、日本東京都現代美術館、國立台灣美術館等全球重要藝術機構和私人藏家的收藏。蔡國強近年最廣為人知的成就包括受邀擔任2001年上海APEC會議焰火表演的總設計、2008年北京奧林匹克運動會開閉幕式的核心創意成員及視覺特效藝術總設計、2009年中華人民共和國國慶60周年焰火總設計，而他也曾在1999年獲威尼斯雙年展金獅獎和於2009年獲福岡亞洲文化獎等桂冠殊榮。

在至今長達三十多年的藝術生涯中，蔡國強成功地將火藥——這個向來被視作象徵古老中國文明精髓的發明——應用在當代語彙的藝術表達中，適切地回應了在全球化的當代社會中，舊與新、傳統與前衛、東方與西方、內容與形式等多元紛陳、融匯交雜的生存現狀。

紙上爆破作品〈電扶梯：龐畢度中心爆破及畫〉（*Escalator: Explosion for Pompidou, Lot 37*），最初來自於蔡國強在2002年以法國龐畢度國家藝術和文化中心（Centre national d'art et de culture Georges-Pompidou）為發想的爆破計畫。完工於1977年的龐畢度藝術中心是巴黎著名的地標之一，整體風格的特殊之處在於幾乎完全外露建築物的鋼骨結構和所需的各種管線，包括運輸所用、階梯狀斜互於牆面上的大型電扶梯，如此的設計也相對使得內部的空間幾乎沒有樑柱，樓面寬敞而完整。龐畢度藝術中心前衛的設計在當時招致了社會與民眾不少的惡評，認為它與巴黎市區風格優雅的傳統建築格格不入，然而卻也同時受到許多藝文人士的擁護，認為其真實而深刻地反映出那個時代劇烈轉變中的文化趨勢；時至今日，這座被暱稱為「市中心的煉油廠」的建築物已然成為巴黎最具人氣的朝聖景點，甚至成為這座城市創造精神的象徵。



身為同時熟悉西方文化的當代藝術家，蔡國強十分明瞭龐畢度中心在法國人心目中複雜的情感和重要性，因而選定了這座特殊的建築物作為他創作的發想起點——2002年，蔡國強構思了此件〈電扶梯〉的爆破作品，原始的計劃包括三個部分：首先是在朝向空中依序施放煙火，在建築物上方形成龐畢度藝術中心建築物最顯眼、也最具辨度的電扶梯造型；其次是第二次的煙火發射，在空中爆破的火藥將勾勒出龐畢度藝術中心本身建築的整體造型，空中稍縱即逝的煙花對照著下方座落於地面的建築本體，形成明暗交錯、虛實並陳的視覺效果；最後當明亮的煙火熄滅，一切歸於黑暗之後，沿著依附在建築物外部的電扶梯結構，璀璨炫目的火藥依序由下而上的爆破開來，彷彿一條蜿蜒向上竄升的火龍，而它行經的路線就是龐畢度中心藝術建築物最具有標誌性符號——電扶梯。

〈電扶梯〉爆破計畫原本是蔡國強受邀為了2003至2004年中國與法國政府合作舉辦的大型文化交流活動「中法文化年」（Les Années Chine-France）所構思的作品之一，然而可惜的是這件作品終究未能實現，原因在於實施的地點龐畢度中心的所在位置，恰好是當地人口和住宅密集的区域而有公共安全上的顧慮，最後主辦單位選擇的是藝術家提出的另一個計畫，也就是蔡國強另外一件廣為人知的作品〈在巴黎建造中國塔〉（Building Chinese Tower in Paris）。即便未能真正落實，然而〈電扶梯〉爆破計畫想必在創作者個人的藝術生涯中是一件意義非凡的創作——2003年，蔡國強以火藥在寬約三公尺、長約八公尺的巨幅紙上完成了他最初關於這個計畫的三個形式構想：由畫面左上方開始，依序是劃破寧靜蒼穹有如閃電般的電扶梯造型，接著是畫面中央由煙火組成的、造型簡約的龐畢度藝術中心建築，最後才是右下方宛如火龍攀升進入夜空的蜿蜒線條。偌大的紙面上，火藥迸發所形成的黑色與褐色痕跡，讓人聯想到爆破當時的磅礴氣勢，蔡國強以簡單的構圖和色彩，在二維的平面空間中，創造出想像中三維立體空間的震撼，以中國人發明的古老火藥，回應象徵著西方前衛與創新的龐畢度中心，多重藝術語言和視點的交會就發生在火藥點燃的瞬間——那是個不可逆的有機過程，就如同人類不斷演進的歷史文明一般。

這件紙上的爆破作品〈電扶梯〉曾經於2004年在蔡國強於美國華盛頓的個展「蔡國強：旅行者」中展出，展覽由賽克勒藝廊（Arthur M. Sackler Gallery）、赫希杭美術館（Hirshhorn Museum）和史密森學會的雕塑園區（Sculpture Garden, Smithsonian Institution）所舉辦，而這個展覽的特殊之處體現在它饒富意趣的副標題——「流年不利：2003至2004年未能實現的計畫」（Unlucky: Unrealized Projects from 2003-2004）——這有點像是某種蔡國強年度個人創作計畫的「遺珠展」，搜羅了數件他在這兩年中曾經提出，但卻因為各種原因而未能完成的作品構想。對於藝術家而言，每一件作品都是完整的創造，投注其間的思考與之於其個人的意義，都有著絕對的不可取代性，而這份獨特的價值，並不會因為任何的外部因素而有所減損，就像是那座在黝黯天幕中絢爛燃燒的電扶梯一般，即便從未真正呈現在世人眼前，卻已然是藝術家內心上演無數次的華麗盛典。

在「蔡國強：旅行者」的自述中，蔡國強開門見山地表示藝術家就像是旅行者，路途中的運氣當然也時好時壞；透過重新審視這些未能實踐的作品，他得以從新的觀點審視創作中的困境與挑戰，而這些紙上的爆破作品，也許也能獲得更多的被想像和思考的可能性。對於藝術家而言，創作就是一場永無止境的旅程，而每一件作品的計畫就像是過程中的里程碑，早已在創作者的心目中鑄刻成難以抹滅的價值與意義。



Cai Guo-Qiang at *Cai Guo-Qiang: Traveler - Unlucky Year: Unrealized Projects from 2003-2004* exhibition, 2004. Image courtesy of Cai Studio.

蔡國強於《蔡國強：旅行者——流年不利：2003至2004年未能實現的計畫》展覽現場，赫希杭美術館及雕塑公園，華盛頓，2004年，圖片出處：蔡國強工作室。

## CAI GUO-QIANG

蔡國強

B. 1957

Escalator: Explosion Project for  
Centre Pompidou  
2003

signed in Pinyin and *Cai* in Chinese  
and Pinyin, titled in English, and dated  
2003.6.24  
gunpowder on Japanese paper

304 x 812cm (119 11/16 x 319 11/16in).  
Each 304 x 406cm (119 11/16 x 159  
13/16 in).  
diptych

HK\$9,000,000 - 15,000,000  
US\$1,200,000 - 1,900,000

PROVENANCE  
Eslite Gallery, Taipei  
Private Collection, Asia

EXHIBITED  
Washington D.C., Hirshhorn  
Museum & Sculpture Garden,  
Smithsonian Institution, *Cai Guo-  
qiang: Traveler*, 2004  
Taipei, Eslite Gallery, *Collection  
Exhibition of Cai Guo-qiang*, 2009

LITERATURE  
Hirshhorn Museum & Sculpture  
Garden, *Cai Guo-Qiang: Traveler -  
Unlucky Year: Unrealized Projects from  
2003-2004*, 2004, p. 4-5  
Artist Magazine Publications, *Cai Guo-  
qiang*, 2005, p.130  
IVAM Centre Julio González, *Cai  
Guo-qiang: On Black Fireworks*, Spain,  
2005, p.218



電扶梯：龐畢度中心爆破計劃  
火藥日紙本  
2003年作

簽名：Escalator Explosion Project for  
Centre Pompidou 蔡 Cai Guo-Qiang  
2003.6.24

來源  
誠品畫廊，台北  
亞洲私人收藏

展覽

「蔡國強：旅行者」，史密森國家  
博物館群之賽克勒藝廊和赫西杭美  
術館及雕塑公園，華盛頓，2004年  
「蔡國強作品收藏展」，誠品畫  
廊，台北，2009年

出版

《蔡國強：旅行者—流年不  
利：2003至2004年未能實現的計  
畫》，赫西杭美術館及雕塑公園，  
華盛頓，2004年，第4-5頁

《蔡國強》，藝術家出版社，台  
北，2005年，第130頁

《蔡國強：黑色火藥》，IVAM  
Centre Julio González，西班  
牙，2005年，第218頁





38/

YANG CHIH-HUNG  
(YANG CHIHONG)

楊熾宏

B. 1974

Ethereal Journey

1996

signed in Pinyin, dated 1996 and titled  
on the reverse  
oil on canvas

*65.5 x 91.5cm (25 13/16 x 36in).*

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

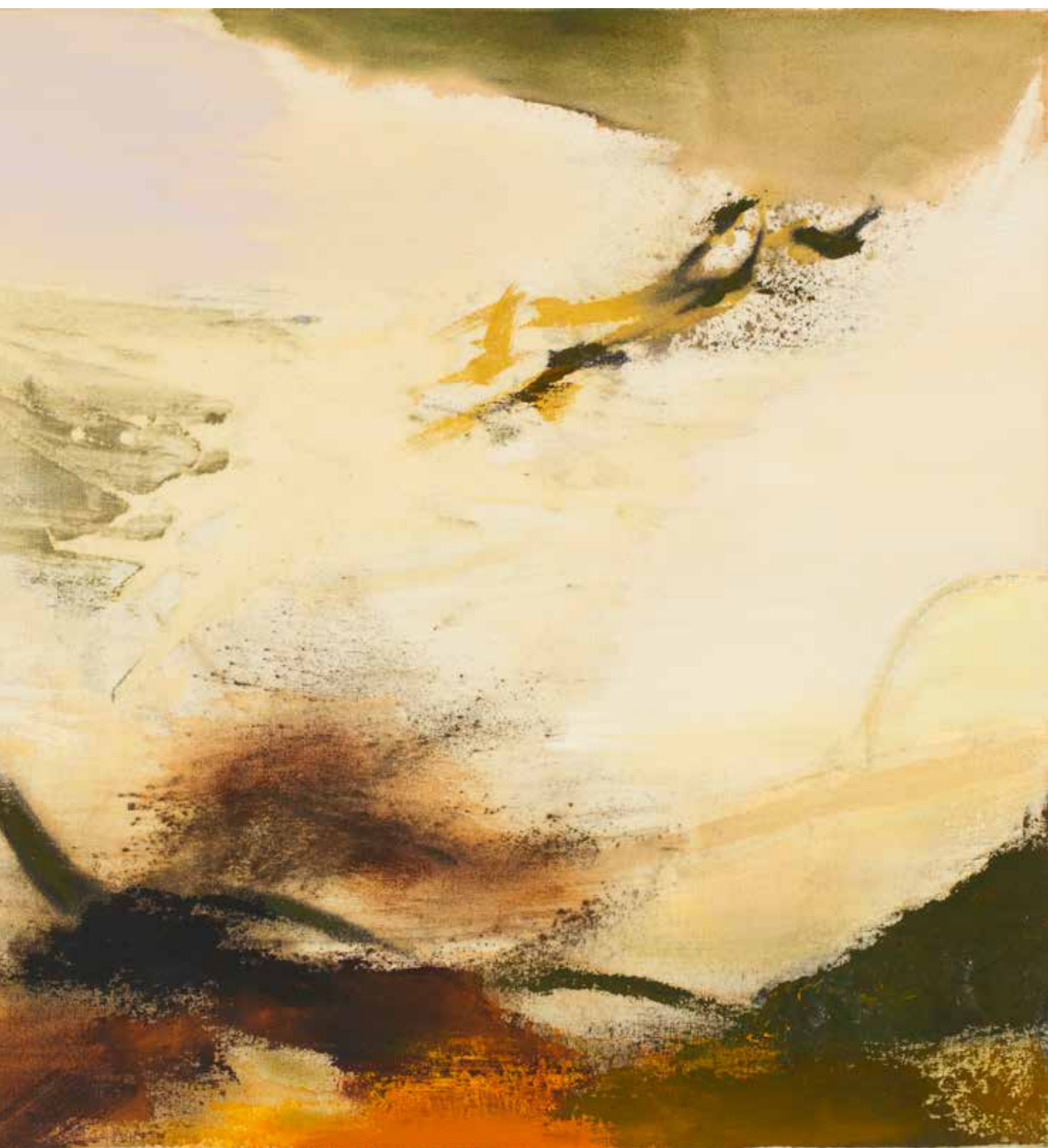
空靈之旅

油彩畫布

1996年作

背面簽名：Chihhung Yang 1996年  
Ethereal Journey





BO YUN  
(LI YONGCUN)  
薄雲  
B. 1948

The Sunshine In My Mind  
2006

signed in Chinese and Pinyin  
signed in Chinese and Pinyin, titled in  
Chinese and English and dated 2006.1  
on the reverse  
oil on canvas

*Each 170 x 70cm (66 15/16 x 27 9/16in).*  
*170 x 210cm (66 15/16 x 82 11/16in).*  
triptych

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

PROVENANCE

Acquired directly from the artist by the  
present owner

This work is accompanied by a  
certificate of authenticity issued by  
Creation Art Gallery and signed by  
the artist

渴望陽光  
油彩畫布  
2006年作

簽名：薄雲 Bo Yun  
背面簽名：薄雲 Bo Yun The Sunshine  
in My Mind 渴望陽光 2006.1

來源  
現藏家直接購自藝術家

此作品附創銘佳藝苑出具之藝術家親  
簽名證書

Born in China in 1948, Bo Yun graduated from the Central Academy of Fine Arts in 1981 and subsequently taught at Tsing Hua University until 2005 when he became a full-time artist. Bo Yun was a member of an important artist collective, the Stars Group, in Beijing in the late 1970s. Founded in 1979, the same year that Mao Zedong died and the Cultural Revolution ended, the Stars Group derived its name from the belief that art should be an independent and luminous existence. Its members, including Zhong Acheng, Ma Desheng, Bo Yun, Wang Keping, Li Shuang, and Ai Weiwei, strived for free creativity and explored modernist styles. They held two exhibitions in 1979 and 1980, and their avant-garde works caught much attention and were widely discussed, hence contributing significantly to the development of contemporary art in China. In both exhibitions, Bo Yun presented rich and enigmatic ink paintings. After the 1980s, Bo's style gradually turned to abstraction. Although the works were abstract, Bo often gave them poetic names to steer the viewers' interpretation. *The Sunshine in My Mind* is emblematic of Bo Yun's signature style. The grey and white shades come together in a dynamic haze, and the golden hues on the left side shine through, reminiscent of rays of warm sunshine. Although this is an oil painting, it shares the tender elegance of the atmospheric grand landscapes seen in classic Chinese ink paintings, while also showing the viewers a glimpse of the artist's imagination.

薄雲於1948年出生於中國，1981年畢業於中央美術學院後，即任教於清華美術學院至2005年，目前為專職創作者。薄雲為1970年代末期在中國北京重要的藝術團體「星星畫會」的成員—「星星畫會」成立於1979年，同年毛澤東過世而文革結束，為了強調藝術應該是一個獨立發光的存在，所以將畫會以「星星」命名，成員們追求自由表現的藝術風格，特別是具有現代主義風格的實驗性作品，成員包括鍾阿城、馬德升、薄雲、王克平、李爽、艾未未等藝術家，他們分別在1979年與1980年舉辦過兩次展覽，前衛大膽的風格在當時引起了社會的關注與討論，從而推進了中國當代藝術的發展。在兩次「星星畫會」的展覽中，薄雲以畫面表現神秘濃重的水墨繪畫參展，而1980年代之後，其畫面風格逐漸轉向抽象，然而雖是抽象風格的繪畫，但藝術家卻經常賦予其詩意盎然的名稱，給予觀眾在意境上的具體聯想。例如這件創作於2006年的《渴望陽光》（拍品編號39），畫面本身雖然並沒有任何具體的符號，然而在整體由灰白色調構成、色調變化豐富的畫面中，左側的銘黃色顏料就像是穿透白色氤氳霧氣的和煦光暈，柔和而散漫地灑落於視野，透露出明亮而優雅的感受，甚至是更進一步地聯想到中國古典水墨畫中雲煙飄渺的景致—而這些全部都來自創作者內心悠遠的胸中丘壑。





40/

ZHENG LIANJIE

鄭連傑

B. 1962

The Wall, Commemorate for  
the German Reunification  
1989

signed in Chinese and dated *1989*,  
inscribed *MRM* with one seal of the  
artist  
ink on paper

*103 x 102cm (40 9/16 x 40 3/16in).*

**HK\$180,000 - 220,000**

**US\$23,000 - 28,000**

PROVENANCE

Private Collection, New York

EXHIBITED

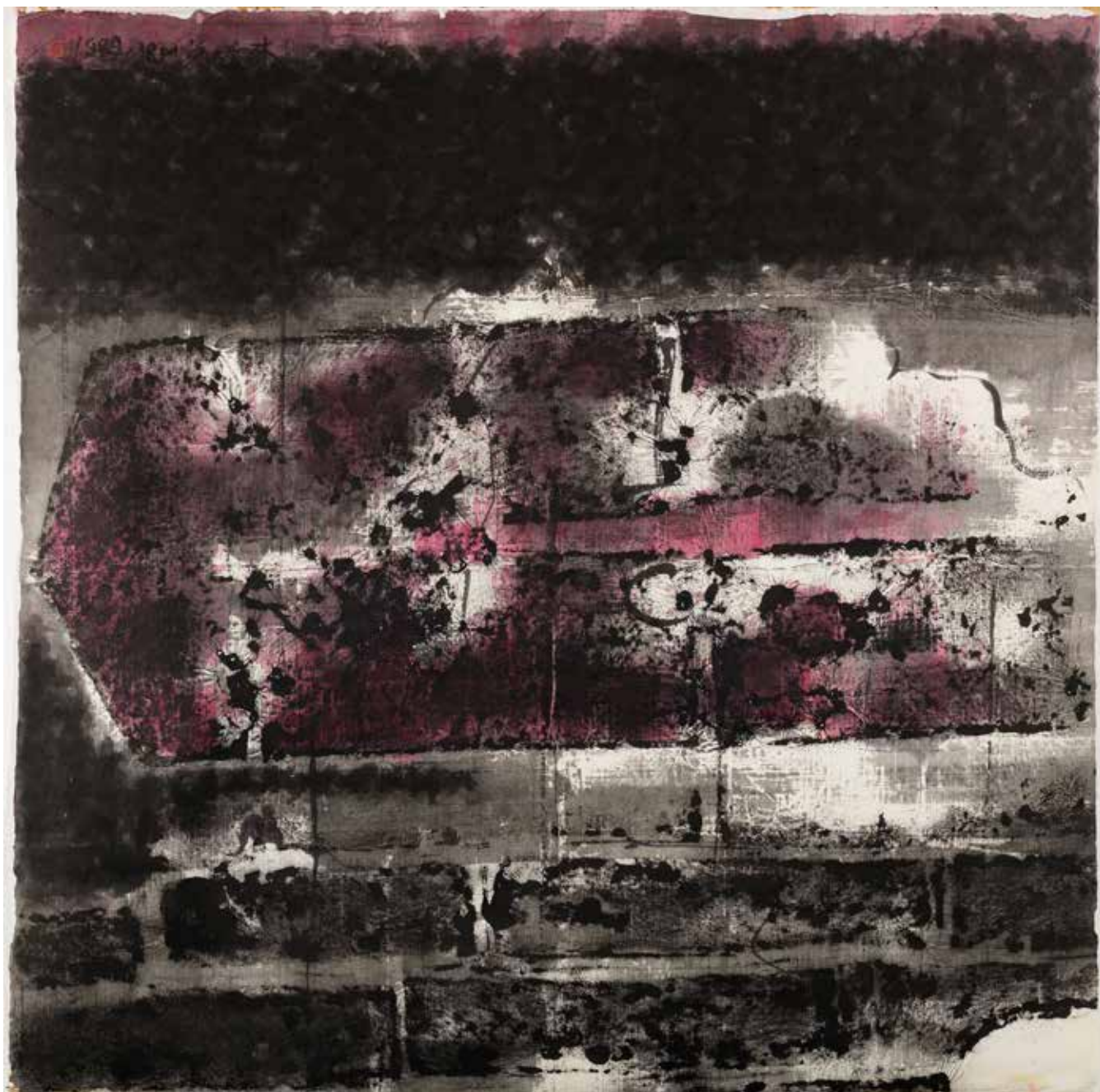
New York, Agama Gallery,  
*Contemporary Ink Works by Zheng  
Lianjie*, 2002  
Beijing, China National Academy of  
Painting, *21st Century Scholar Ink*, 2009

為紀念兩個德國統一：長城拓印  
系列作品1號  
設色紙本  
1989年作

簽名：1989 MRM 鄭連杰  
藝術家鈐印一方

來源  
紐約私人收藏

展覽  
「鄭連杰當代水墨作品展」  
· Agama畫廊，紐約，2002年  
「21世紀水墨學術展」，中國國家  
畫院，北京，2009年





ZHANG YU

張羽

B. 1959

## Fingerprints

2006 &amp; 2010

two works

Fingerprints 2006.3-2

2006

signed in Pinyin and dated 2006.3

plant pigment on xuan paper

Fingerprints 2010.11-1

2010

signed in Pinyin and dated 2010.11-1

Longjing spring water on xuan paper

*Each 99 x 90cm (39 x 35 7/16in).*

two works

**HK\$850,000 - 1,000,000****US\$110,000 - 130,000**

## PROVENANCE

Private Collection, Asia

## EXHIBITED

Monte Carlo, SEM-ART Gallery,

*Fingerprints: Zhang Yu's Work*, June

2012

## LITERATURE

SEM-ART Gallery, *Zhang Yu**Fingerprints*, Monte Carlo, 2012, p.92

## 指印

兩件作品

2006及2010年作

指印2006.3-2

植物質顏料宣紙

2006年作

簽名：Zhang Yu 2006.3

指印2010.11-1

龍井泉水宣紙 2010年作

簽名：Zhang Yu 2010.11-1

來源

亞洲私人收藏

## 展覽

「指印：張羽作品」，SEM-ART 畫

廊，蒙地卡羅，2012年6月（指印

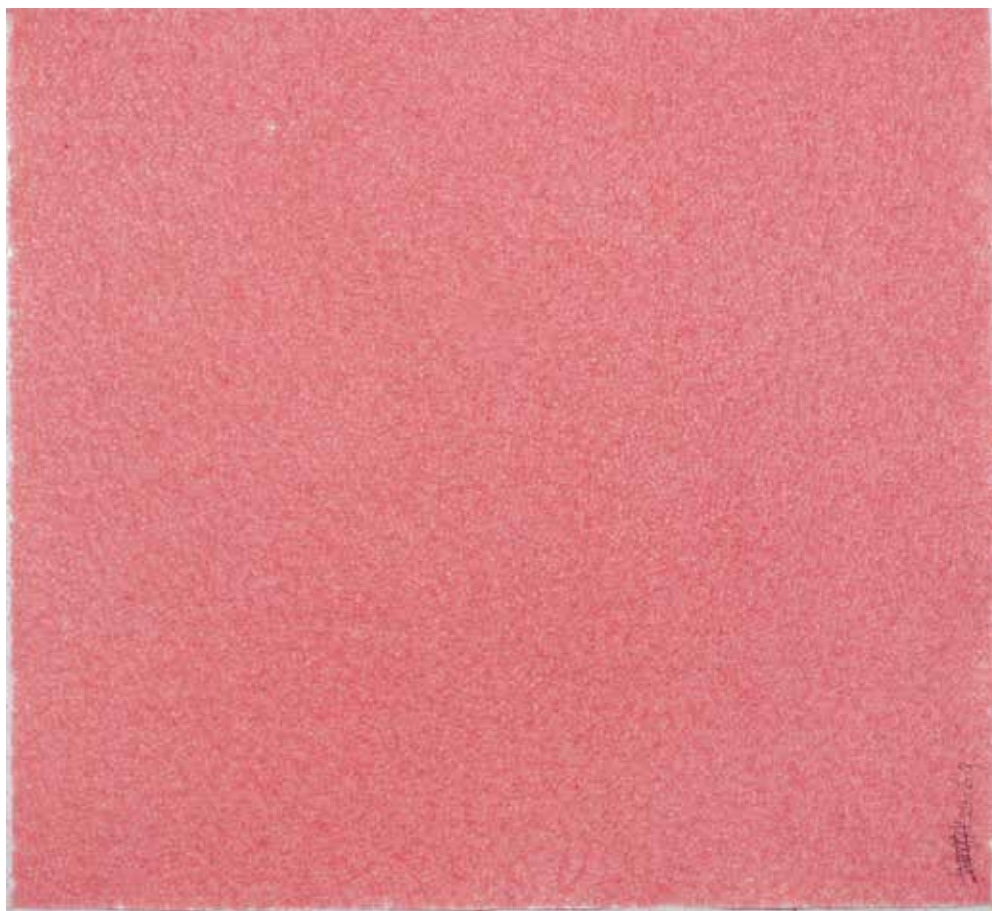
2010.11-1）

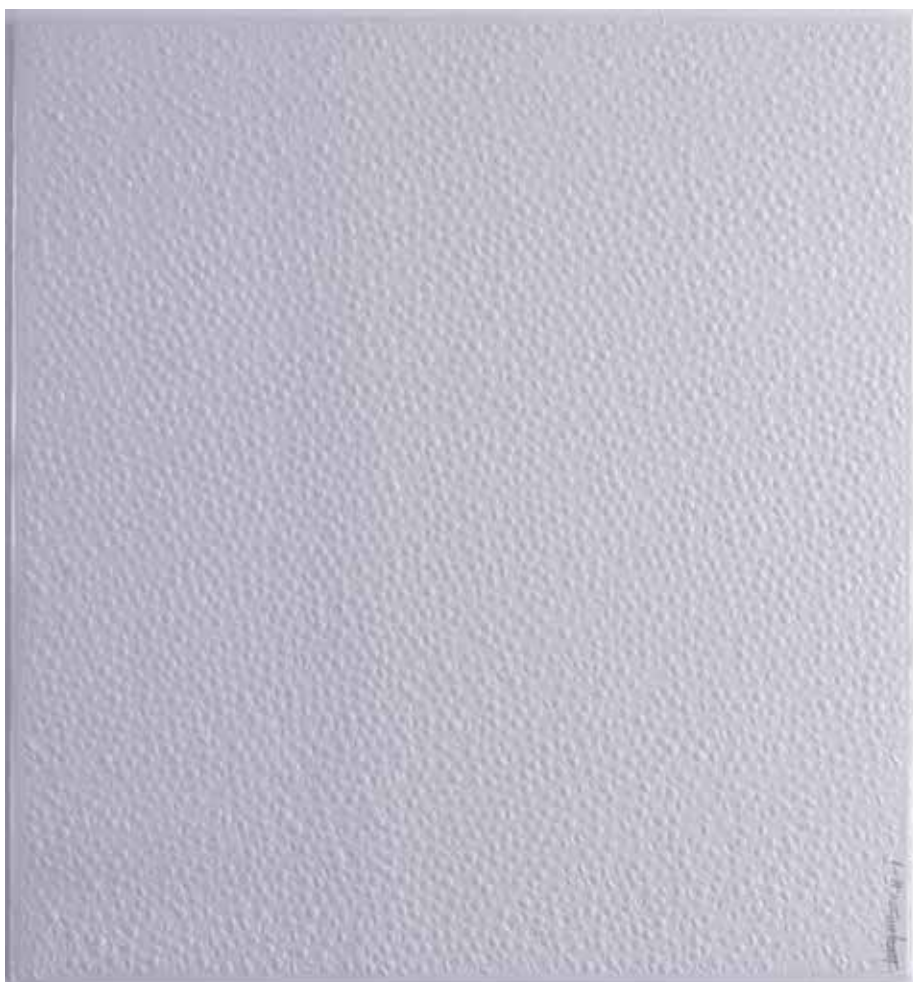
## 出版

《張羽指印》，SEM-ART 畫廊，

蒙地卡羅，2012年，第92頁（指印

2010.11-1）





LUIS CHAN  
(CHEN FUSHAN)  
陳福善  
1905-1995

Untitled  
1982

each signed in English and dated 1982  
oil, acrylic, and gouache on paper

A: 23 x 32.5cm (9 1/16 x 12 13/16in).  
B: 23.5 x 43cm (9 1/4 x 16 15/16in).  
C: 26.5 x 41.5cm (10 7/16 x 16 5/16in).  
D: 21.5 x 44cm (8 7/16 x 17 5/16in).  
E: 20 x 44.5cm (7 7/8 x 17 1/2in).  
F: 23.5 x 47.5cm (9 1/4 x 18 11/16in).  
G: 22 x 15cm (8 11/16 x 5 7/8in).  
H: 22.5 x 17cm (8 7/8 x 6 11/16in).  
set of eight works

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

#### PROVENANCE

Acquired directly from the artist by the  
previous owner  
Thence by descent to the present owner

無題  
油彩、壓克力、水粉紙本  
八件一組  
1982年作

簽名：八張均簽 Luis Chan 1982

來源  
前藏家直接構自藝術家  
現由其家屬繼承



A



B



C



D



E



F



G



H



# 43/

IRENE CHOU  
(ZHOU LUYUN)

周綠雲

1924-2011

## Untitled

each with one seal of the artist  
ink and colour on paper, a set of three  
works, each mounted on foam board

A: *32 x 29.5cm (12 1/2 x 11 3/4in)*

B: *29 x 32.5cm (11 1/2 x 12 3/4in)*

C: *24 x 30cm (9 1/2 x 11 3/4in).*

set of three works

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

**US\$5,200 - 7,700**

## PROVENANCE

Private Collection, Europe

無題

設色紙本（三幅）

鈐印：雲

來源

歐洲私人收藏



A



B



C



# Fun8 Ming Chip

A self-taught artist, Fung Ming Chip stands out as an accomplished contemporary Chinese calligrapher. Born in Canton, China, in 1951, Fung spent his childhood in Hong Kong before immigrating to the United States with his family in 1977. While living in New York, Fung made a living in Chinatown working as a delivery man and a car mechanic. Despite being initially totally removed from the art world, Fung developed a strong interest in traditional Chinese seal-carving, which introduced him to the fascinating world of calligraphy. The many different styles seen through the dynasties prompted Fung to research the ancient art form further. Unlike his peers who mainly apprenticed with renowned calligraphers, Fung Ming Chip developed his technique independently, choosing to instead study and imitate masterpieces as well as translate contemplative interpretations of his own making. After the mid-1980s, Fung began travelling intermittently between New York, Hong Kong and Taipei while pursuing an artistic career. Currently based in Hong Kong, Fung also set up a studio in Shenzhen which he devotes to poetry and contemporary calligraphy.

While studying traditional Chinese calligraphy, Fung Ming Chip discovered that the art form placed importance on the expressions of line both aesthetically and practically. To achieve a more contemporary style of his own, Fung purposely highlights elements of space and time in his work. For the artist, calligraphy is a traditional form of Chinese art whereas space and time is a concept that comes from Western science; by combining the two, Fung essentially fuses together the cultures of two worlds. In an interview, Fung once noted that calligraphy is the expression of both the brush in a three-dimensional space and a result of the gestures of the brush tip. As a result, the composition of a Chinese character is connected to the element of time. The four steps involved in composing a poem—introduction, explanation of the theme, interpretation of another viewpoint, conclusion—also characterise the element of time. The title of this work, *Heart Sutra, Raindrop Script* (Lot 44) made in 2012, alludes to its subject. Looking at the piece from

a distance, one observes a number of softly coloured ink spots that resemble raindrops on the ground. On inspecting the work more closely, one is surprised to find that the tiny grey spots are in fact the text of the *Heart Sutra* painstakingly written in calligraphy, creating a solemn and reverent aura for the work. Alongside this, the artist constructs a painterly rendition of the natural phenomenon of rain whilst bringing a harmony to the arrangement of different components. To summarise, this is a piece that exemplifies the artist's unique understanding and practice of contemporary calligraphy.

在當代書法創作的領域中，自學成功的馮明秋可說是相當特殊的一位創作者。馮明秋1951年出生於中國廣東，童年時代成長於香港，1977年隨家族移民美國，那段期間為了生活，他曾經在紐約的唐人街擔任送貨、汽車修理等與藝術毫不相關的工作，卻在機緣之下對於中國傳統的篆刻產生濃厚的興趣，並在學習雕刻印章的過程中，接觸到中國歷朝歷代不同的書體，進而投入書法藝術的研究中。不像是絕大部份書法家的師承學習，馮明秋的書法之路完全靠的是臨摹碑帖和個人的體悟；1980年代中期之後，馮明秋開始不定期的旅居於紐約、香港和台北等地，並且同時展開他的藝術創作生涯，目前馮明秋定居於香港，並在深圳成立工作室進行一系列書寫自己詩文創作的當代書法藝術探索。

在研究中國傳統書法時，馮明秋發現書法藝術無論是作品或是美學取向上，向來十分講究的線條的表現性，而為了進一步地使自己的創作具有當代特質與個人風格，他刻意在書法創作中強調空間和時間；他認為書法是中國傳統藝術，而空間與時間的概念則源自西方科學，結合兩者便是中西方文化的交融。藝術家曾經在某次訪談中表示，書法是毛筆在三維空間的表現，是筆尖運動的結果，書法字的結構組成，亦有時間因素在其中，而詩作本身的內容的起承轉合，則同樣突顯了時間性。在馮明秋2012年創作的《雨點心經》（拍品編號44）中，標題就點出了作品本身的視覺意象—遠觀作品，白色的宣紙表面佈滿許多的點狀淡墨，讓人立刻聯想到雨水灑落地面的意象；然而當觀眾趨前細看，就會驚喜地發現原本以為是墨漬的灰色細點，原來是由藝術家以獨特筆法所構成的文字，而內容則是佛教經典中的《心經》中；最為人熟悉的文句。畫面隱隱透露出肅穆而靜定的氣氛，而疏密有致的畫面同時又具有繪畫性的視覺結構，呼應著「雨」的自然意象，展現出的是創作者對於當代書法的理解與實踐。

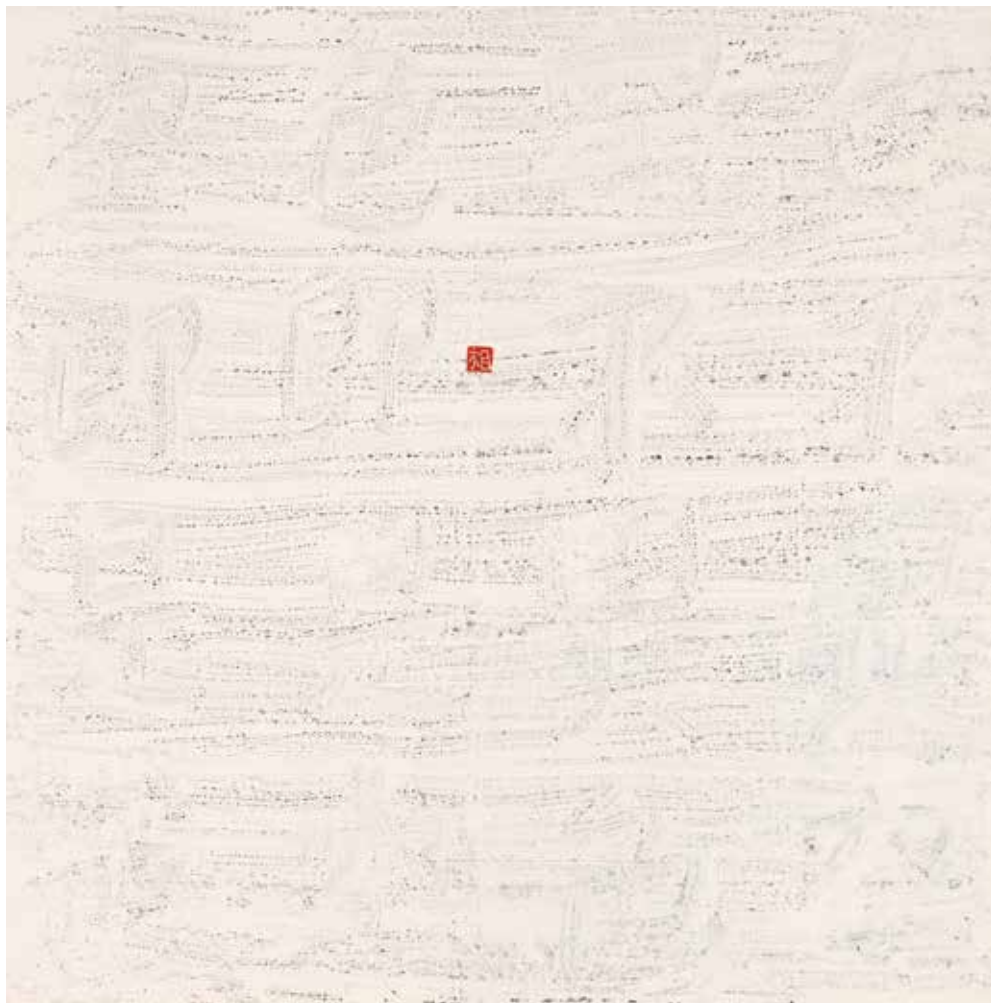


44/

FUNG MING CHIP  
(FENG MINGQIU)

馮明秋  
B. 1951

Heart Sutra, Raindrop Script  
2012



with one seal of the artist  
chinese ink on paper

91 x 91cm (35 13/16 x 35 13/16in).

**HK\$220,000 - 300,000**  
**US\$28,000 - 39,000**

PROVENANCE  
Private Collection, Hong Kong

雨點心經  
水墨紙本  
2012年作

款識：色不異空 空不異色 色即是空  
空即是色  
藝術家鈐印一方

來源  
香港私人收藏



45/

FUNG MING CHIP  
(FENG MINGQIU)

馮明秋  
B. 1951

Yellow Wen Tun, Drunken Script  
2012

with three seals of the artist  
chinese ink on paper

138 x 36cm (54 5/16 x 14 3/16in).

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

PROVENANCE  
Private Collection, Hong Kong

帶著多線字  
水墨紙本  
2012年作

藝術家鈐印三方

來源  
香港私人收藏



GU WENDA  
谷文達  
B. 1955

Pseudo Seal-Script in Ancient  
Wrap J13 & J14  
2006

two works  
each inscribed with two seals of the  
artist  
ink on paper

*each 96.5 x 61cm (38 x 24in).*  
two works

HK\$240,000 - 340,000  
US\$31,000 - 44,000

PROVENANCE  
Acquired directly from the artist  
Private Collection, New York

虛構文字系列J13及J14  
水墨紙本  
兩件作品  
2006年作

J13  
款識：遺失的王朝 J 系列之十三  
二〇〇六年春日 文達畫於上海莫  
干山路  
鈐印：酒神（藝術家自創偽字印一  
枚）、藝術家鈐印

J14  
款識：遺失的王朝 J 系列之十四  
二〇〇六年春日 文達畫於上海莫  
干山路室並記  
鈐印：酒神（藝術家自創偽字印一  
枚）、藝術家鈐印

來源  
現藏家直接購自藝術家  
紐約私人收藏



J13



J14



47/

QIU ZHIJIE

邱志傑

B. 1969

Untitled

with five seals of the artist  
ink on paper mounted on scroll

233.7 x 90.8cm (92 x 35 3/4in).

HK\$120,000 - 160,000

US\$15,000 - 21,000

PROVENANCE

Acquired directly from the artist  
Private Collection, New York

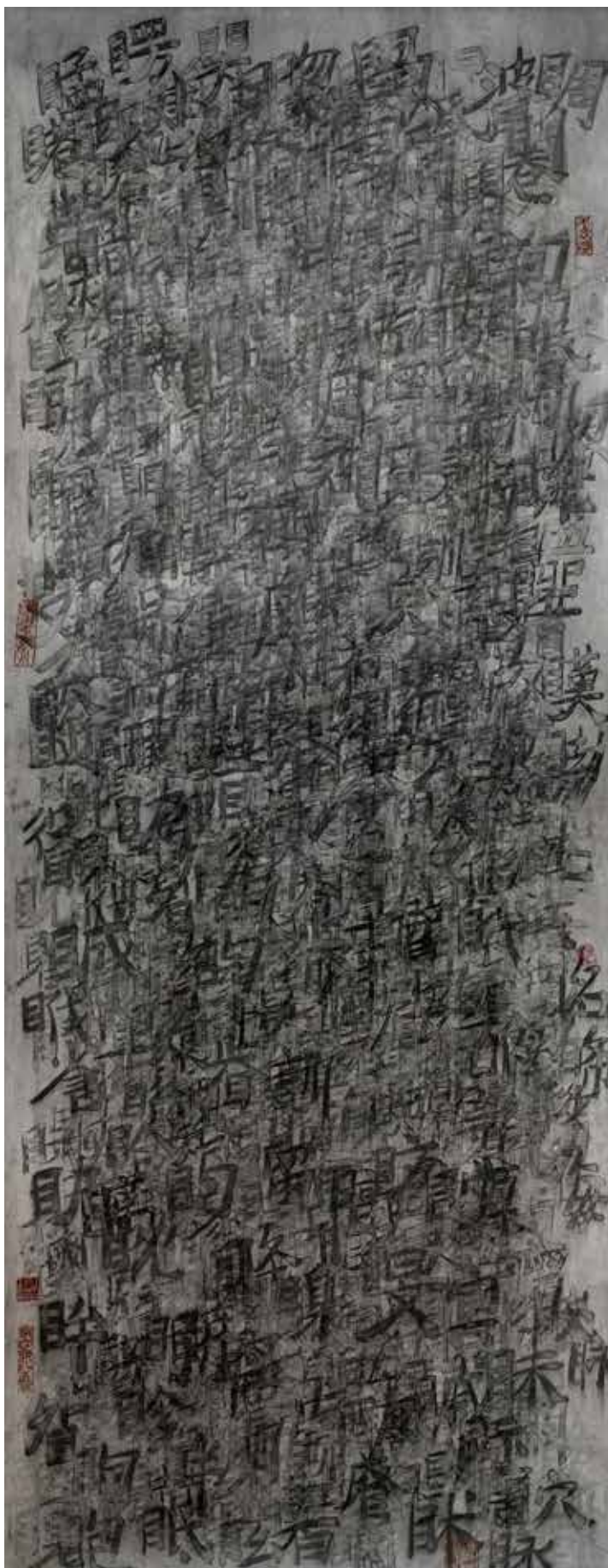
無題

水墨紙本

藝術家鈐印五方

來源

現藏家直接購自藝術家  
紐約私人收藏



48/

QIU ZHIJIE

邱志傑

B. 1969

Untitled

with five seals of the artist  
ink on paper mounted on scroll

233.7 x 90.8cm (92 x 35 3/4in).

HK\$120,000 - 160,000

US\$15,000 - 21,000

PROVENANCE

Acquired directly from the artist  
Private Collection, New York

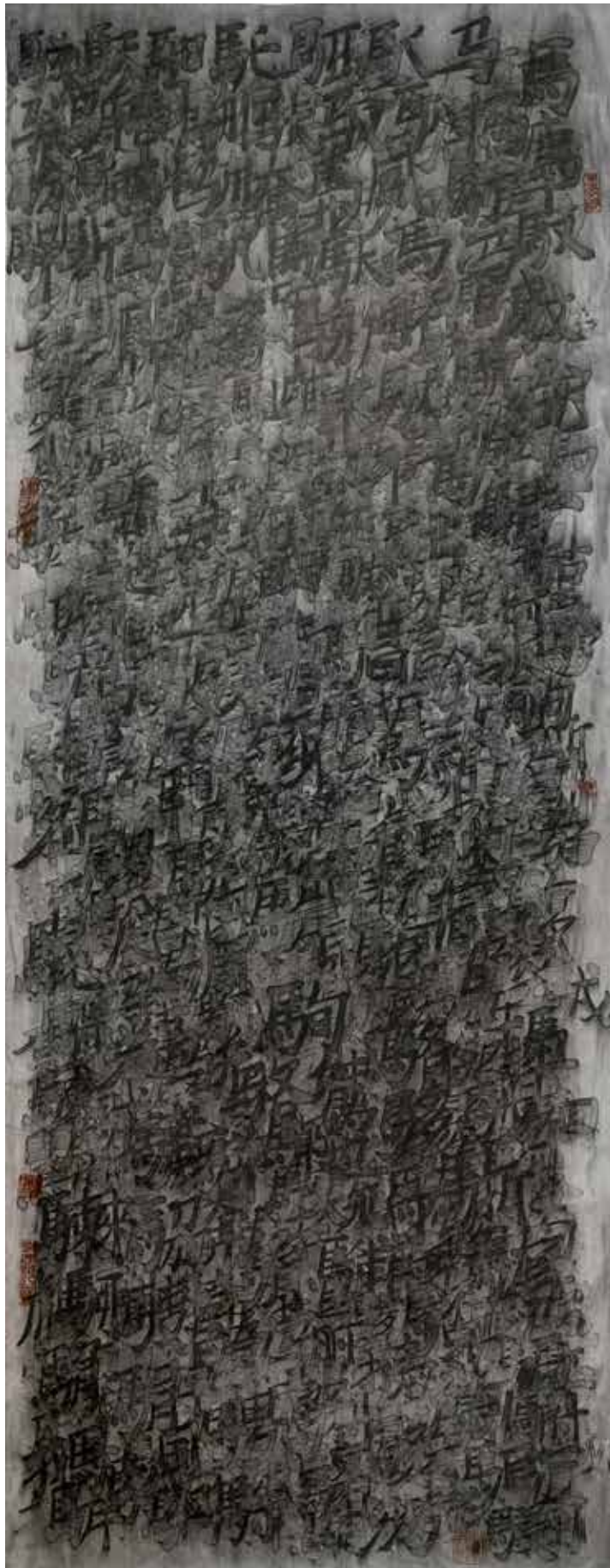
無題

水墨紙本

藝術家鈐印五方

來源

現藏家直接購自藝術家  
紐約私人收藏



49/

QIU ZHIJIE

邱志傑

B. 1969

Untitled

A: with five seals of the artist

B: with four seals of the artist

ink on paper mounted on scroll

*Each 180 x 28.6cm (70 7/8 x 11 1/4in).*

two works

**HK\$120,000 - 160,000**

**US\$15,000 - 21,000**

PROVENANCE

Private Collection, Beijing

無題

水墨紙本

兩件作品

A：黃神越章、夜深人靜、邱志傑

印、形而上、提神

B：黃神越章三方、邱志傑印

來源

北京私人收藏





A



B

50/

GUO HONGWEI

郭鴻蔚

B. 1982

It's All About Time No. 2

2010

signed in Pinyin and dated *2010*  
watercolour on paper

*101 x 67cm (39 3/4 x 26 3/8in).*

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

**US\$5,200 - 7,700**

PROVENANCE

Chambers Fine Art, Beijing

Acquired directly from the above by the  
present owner

時間之二

水彩紙本

2010年作

簽名：Guo Hongwei 2010

來源

北京前波畫廊

現藏家購自上述畫廊



真嫌老圃秋容

沒猶有黃華晚

節香 辛巳歲寒

靜岡法師 清隱金

一音時將游小非島





WEI LIGANG

魏立剛

B.1964

Lady Cai Wiretapping  
 Conversation behind Folding  
 Screen, Galloping Horse Saved  
 Liu Bei's life by Jumping across  
 the Tan River-Mountain Snow  
 Heaping up the Monks  
 2012

signed in Chinese and dated 2012  
 ink and acrylic on rice paper

180 x 86cm (70 7/8 x 33 7/8in).

HK\$220,000 - 280,000

US\$28,000 - 36,000

## LITERATURE

Being 3 Gallery, *The Zao Wanning Wei's  
 Shu Xiang*, Being 3 Gallery, Beijing,  
 2012, p.17,20

劉皇叔躍馬過檀溪  
 蔡夫人隔屏聽密語  
 山雪堆僧齋  
 壓克顏料水墨宣紙  
 2012年作

簽名：魏立剛 2012

出版

《藻鑒－魏立剛書象》，在3畫廊，  
 北京，2012，第17及20頁



WEI LIGANG

魏立剛

B.1964

Peacock

2014

signed in Chinese and dated 2014  
ink and acrylic on rice paper

180 x 96cm (70 7/8 x 37 13/16in).

HK\$260,000 - 300,000

US\$34,000 - 39,000

孔雀

壓克力水墨宣紙

2014年作

簽名：魏立剛 2014



53/

PAN HSIN-HUA  
(PAN XINHUA)  
潘信華  
B. 1966

Transmutation of Qi IV  
2008

signed in Chinese and dated *2008* with  
two seals of the artist  
ink and colour on paper, mounted on  
wooden board

*120 x 210cm (47 1/4 x 82 11/16in).*

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

PROVENANCE  
Moon Gallery, Taichung  
Private Collection, Taiwan

This work is accompanied by a  
certificate of authenticity issued by  
Moon Gallery, Taichung

練氣圖四  
彩墨紙本裱於木板  
2008年作

簽名：20零捌信華於後山  
鈐印：潘、臺灣製

來源  
月臨畫廊  
台灣私人收藏

此作品附月臨畫廊保證書





54/

LI JIN  
李津  
B. 1958

All You Need is a Drop of  
Moisture



signed in Chinese and inscribed,  
with two seals of the artist  
ink and colour on paper,  
mounted

35 x 137cm (14 1/2 x 54in).

**HK\$300,000 - 400,000**  
**US\$39,000 - 52,000**

PROVENANCE  
Private Collection, Singapore

潤澤清涼一滴滿十方  
設色紙本

款識：潤澤清涼，一滴滿十  
方。李津製。  
鈐印：有心人、李津之印

來源  
新加坡私人收藏





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**“Delicious delights and wares aplenty, all inlaid in a thicket of words as if from a printed book; ink and colours vie; words and images shine; vivacious, boisterous, fervent.”**

Li Xianting, “Food and Sex are of Human Nature: An Appraisal of Li Jin’s Role in the Emergent Movement of New Scholar’s Painting”, *Art China*, 2008 Vol. 3

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Li Jin is an artist of boundless creative energy with a unique style, and is unquestionably an important figure in the development of contemporary Chinese ink painting. Food and sex are a signature theme in his work. Scenes traditionally considered garish and sinfully indulgent are transformed into a truthful representation of today’s world under Li’s brushstrokes. Li’s intention is not to challenge, but to explore and reflect the detachment and anxieties of modern society through these boisterous and colourful scenes. The figures with an abundance of food and wine in Li’s paintings are seemingly enjoying themselves, but emptiness and loneliness is palpable. With apathetic yet melancholic eyes, the subjects of his paintings look at their opulent surroundings, sneering at the detached reality beyond the indulgence in that moment.

Born in Tianjin, China, in 1958, Li Jin graduated from the Department of Chinese Painting of Tianjin Academy of Fine Arts in 1983 and is currently an associate professor in the same department at his alma mater. Nephew of notable Chinese ink painter couple Zhou Sicong and Lu Shen, he was deeply influenced by his aunt Zhou Sicong and showed an innate understanding in the traditional media of ink. He had once dabbled with abstract art that fascinated him during his teenage years, but he soon returned to his most adept form of art—ink painting. After experimenting with his artistic language, Li has been developing his current renowned style for which he has received tremendous acclaim.

「各種美食和器具，玲瓏滿目，嵌入到密密麻麻如印刷書版的字中，墨和色爭艷，字和圖輝映，斑斕，喧鬧，熱氣騰騰。」

一節錄自栗憲庭《食色性也：新文人畫運動和李津的作品》，中國藝術，2008年，第三期

個人風格鮮明同時具有高度創作能量，李津無疑是中國當代水墨發展進程中具有相當重要性的一位，食色之美的享樂場景已然成為他畫作的標誌性主題，這些過去被認為是俗氣而縱欲的場景在他的筆下，搖身一變成為真實無比的人間風光，然而離經叛道並非是藝術家的重點所在，而是透過這些喧囂鮮豔的人生情景，延展了現代人所真實面臨的疏離與焦慮—那些在畫作中搔首弄姿、酒肉歡愉的紅男綠女，極端的感官之美隱藏的是背後的虛無和寂寥，李津筆下的人物都有一雙憂傷而無奈的眼睛，觀看的是包圍著自己的纏綿妖嬈，同時也嘲諷著看似美好極樂畫面之外的現世疏離。

李津於1958年出生於中國天津，1983年畢業於天津美術學院國畫系，現任母校中國畫系的副教授；李津是中國著名水墨畫家夫妻的周思聰和盧沈的外甥，從小他受到姨母周思聰的影響，對於中國自古以來傳統水墨媒材有著先天上的熟悉，雖然曾經在青年時期因為醉心於西方現代主義而對於抽象繪畫有過一段時間的探索，然而最終仍然回到自己最熟悉的水墨創作，展開一系列關於藝術語言的個人化嘗試，爾後確立了自我的風格和題材取向，發展出現階段廣為人知的獨特藝術表現。

55/

LI JIN  
李津  
B. 1958

### Soup

with two seals of the artist  
ink and colour on paper, mounted

41 x 45cm (16 1/4 x 17 3/4in).

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

PROVENANCE  
Private Collection, Singapore

湯  
設色紙本

款識：  
天寒吟竟曉，古屋瓦生松  
寄信船一隻，隔鄉山萬重  
樹來沙岸鳥，窗度雪樓鐘  
每憶江中嶼，更看城上峰  
窗戶幾層風，清涼碧落中  
煙景古今同，列岫橫

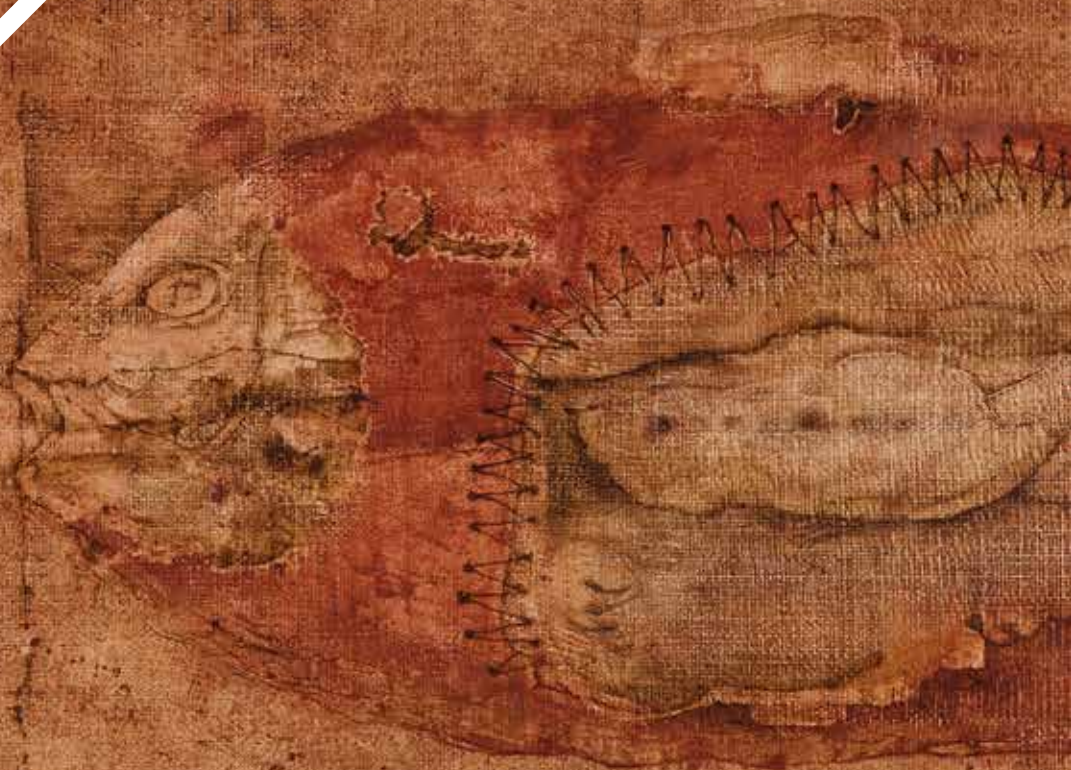
鈐印：有心人、李津之印

來源  
新加坡私人收藏





Shi Chong





Shi Chong, formerly known as Hua Wei-Chong, was born in Huangshi, Hubei Province, China, in 1963. Since his graduation from the Department of Oil Painting, Hubei Institute of Fine Arts in 1987, Shi has won numerous awards from various editions of the Annual China Oil Painting Exhibition. He is currently an associate professor at the Academy of Arts and Design in Tsinghua University and has been one of the pioneering contemporary realist painters in China since the 1990s. Early works by Shi Chong were made using traditional oil painting techniques. After 1980, the artist gradually developed a unique style using simplified figures as his subject matter and manipulated mixed media such as fabric and plaster to add texture to his work. His exploration of a variety of mediums within the realist genre during this period initiated the “neo-figurative” style of which he became known for. After the 1990s, Shi Chong researched extensively, looking into a range of artistic expressions, cross-referencing conceptual art, installation, the readymade and painting. In 1991, an important work *Dried Fish* received the silver prize at the Annual China Oil Painting Exhibition. At first glance it seems to be photo-realist, a genre popular in America in the 1960s and 1970s, but it is in fact a render of a fish made of plaster. Mere photo-realist techniques were simply no longer enough to satisfy the artist’s inner complexities and requirements and a flurry of contemporary art ideas and theories began to penetrate his oeuvre.

The “fish” became a recurrent subject matter in Shi Chong’s work from the 1990s onwards, it appeared in his sketches and mixed media paintings and acted as a thread that weaved its way through his artistic career. In the 1960s, science proved that human beings evolved from fish, and that the ocean gave life to all organisms on Earth. For Shi Chong, the fish being one of our distant ancestors, symbolises the origin of life and civilisation, and thus represents his investigation into the meaning

of human existence whilst also highlighting his humanist concerns. *Move* (Lot 56) is a significant work from the “Fish” series created in 1992. The fish is clearly not a real complete fish, but is rather an impression that once dissected, becomes something symbolic and idealised. A passage of time is suggested by its rusty colour and fastidiously treated texture, while the fossil-like appearance quietly takes us away from reality and reminds us of a bygone era.

石冲原名華維重，1963年出生於中國湖北黃石，1987年畢業於湖北美術學院油畫系，作品曾數次於中國油畫年展中獲獎，現任清華大學美術學院副教授，是1990年代以來中國當代寫實油畫的代表性藝術家之一。石冲早期的作品多以傳統油畫技法完成，1980年之後逐漸形成個人的繪畫風格，他以簡化的人物形象為主題內容，利用布料、石膏等複合媒材強調畫面的肌理，著重的是寫實繪畫之外材質的多元表現，成為他個人日後「新具象繪畫」風格的起源。1990年代之後，石冲開始積極開拓藝術表達的面向，包括觀念、裝置、現成物與繪畫之間互相參照的可能，1991年他以代表作品《被曬乾的魚》獲得首屆的中國油畫年展銀獎，這件作品乍看之下使用的是1960至1970年代美國盛行的照相寫實主義風格，然而畫中所描繪的卻是一條石膏做成的魚—純粹的照相寫實技法顯然並不能全然滿足藝術家複雜的內在需求，而諸多當代的藝術思潮和辯證關係，已然滲透到他的繪畫創作中。

從1990年代開始，「魚」就成為石冲創作中經常出現的題材，包括素描、油畫與複合媒材的作品，而此也成為貫穿藝術家創作歷程中的一條重要脈絡—在1960年代，科學研究已經證實了人類乃是由魚類演化而來，地球上的生命皆源自於海洋，而魚類作為人類的遠祖，代表的是生命與文明的起源；對於藝術家而言，魚象徵了多重的意義，藝術家以此比喻關於人類生存狀態的種種思考，蘊含濃郁的人文關懷。作品《逸動》是石冲1992年創作的「魚」系列的代表作品之一，畫面中的魚顯然並非是真實完整的魚，而是彷彿在經過解剖或拓印之後，成為某種符號化與形象化的於的概念，如鐵鏽般的棕紅色調以及經過藝術家細膩處理的肌理，使得整體畫面流露出像是化石的歲月感，隱隱將觀眾的意念帶往現實以外的聯想，延展了更為寬闊的主觀時空。

# 56/

SHI CHONG

石冲

B. 1963

Move

1992

signed in Chinese and dated *1992.11*  
oil on canvas

*49 x 63cm (19 5/16 x 24 13/16in).*

**HK\$650,000 - 900,000**

**US\$84,000 - 120,000**

PROVENANCE

Sale: Beijing Forever International  
Auction, *Chinese 20th Century and  
Contemporary Art*, 22 May 2011, Lot  
001

Acquired directly from the above by the  
present owner

逸動

油彩畫布

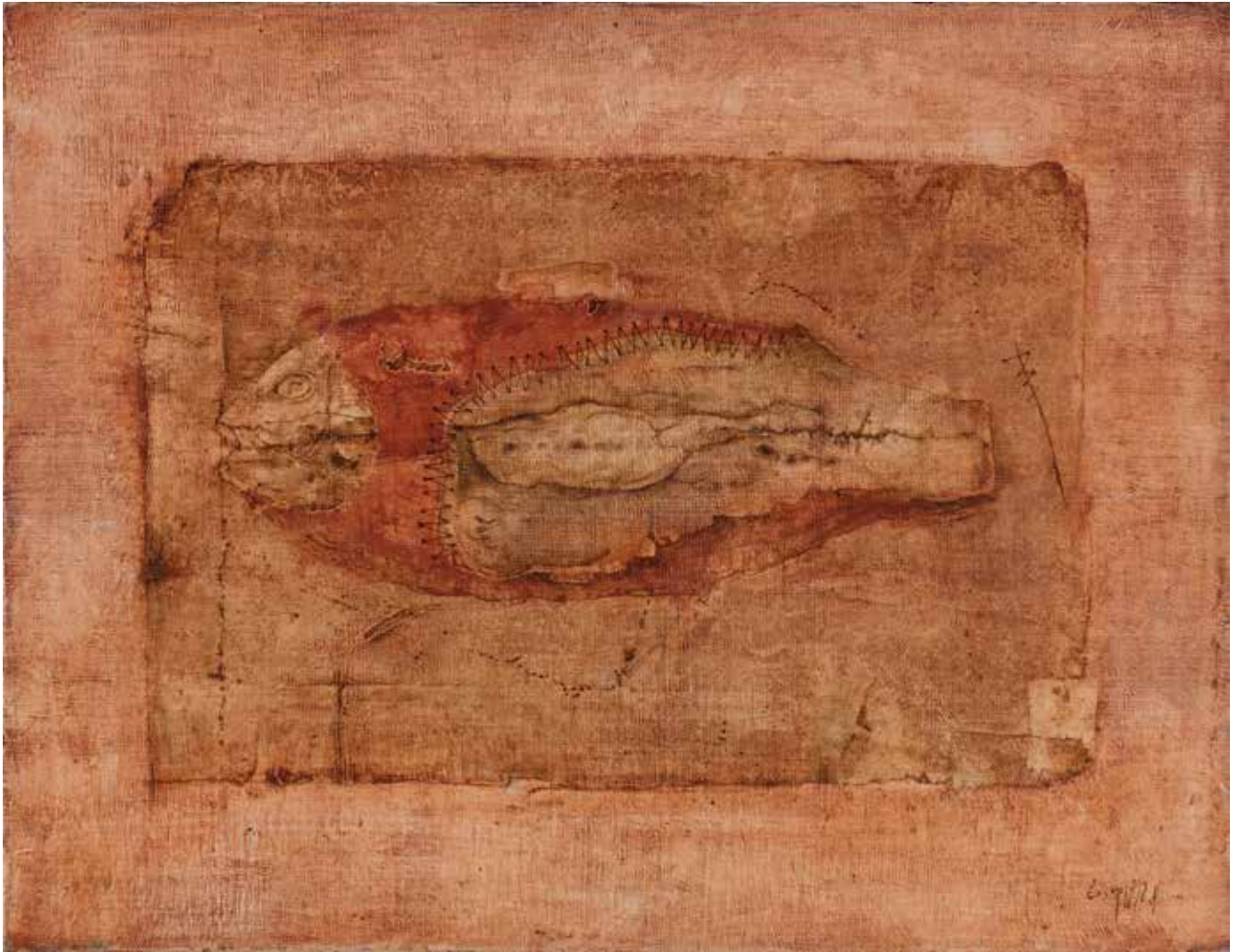
1992年作

簽名：石冲 1992.11

來源

拍賣：北京永樂國際拍賣，「中國  
二十世紀及當代藝術專場」，2011  
年5月22日，拍品編號001

現藏家購自上述拍賣







detail of Lot 57  
拍品 編號57 局部

57/

PENG WEI

彭薇

B. 1974

Brocade Robe Series: Untitled

signed in Chinese  
ink and colour on paper

彩墨錦繡系列：無題  
彩墨紙本

96 x 166cm (37 13/16 x 65 3/8in).

簽名：彭薇製

HK\$200,000 - 300,000

US\$26,000 - 39,000

來源  
香港萬玉堂  
現藏家購自上述畫廊

PROVENANCE

Plum Blossoms Gallery, Hong Kong  
Acquired directly from the above by the  
present owner



# 58/

GONG LILONG

宮立龍

B. 1953

Dancing Couple

2005

signed in Chinese and dated *2005*

oil on canvas

*189 x 169cm (74 1/2 x 66 1/2in).*

**HK\$450,000 - 650,000**

**US\$58,000 - 84,000**

PROVENANCE

Private Collection, Singapore

男女共舞

油彩畫布

2005年作

簽名：宮立龍 2005

來源

新加坡私人收藏





WANG KEPING

王克平

B. 1949

Kissing Couple

2002

signed *Wang* in Chinese and *K* in Pinyin  
initial on the bottom  
maple wood

47 x 25 x 34cm (18 1/2 x 9 13/16 x 13  
3/8in).

HK\$150,000 - 200,000

US\$19,000 - 26,000

PROVENANCE

10 Chancery Lane Gallery, Hong Kong  
Private Collection, Hong Kong

LITERATURE

Vibrant Life Publication, *Wang Keping*,  
Hong Kong, 2008, p.193

吻

楓木

2000年作

底部簽名：王K

來源

香港十號贊善里畫廊

香港私人收藏

出版

《王克平》, Vibrant Life Ltd, 2008

年, 第193頁



alternative view

作品背面





# 60/

**YANG MAOYUAN**

楊茂源

**B. 1966**

**Face**

**2008**

signed in Chinese and dated *2008* on  
the bottom  
marble and bronze

*39 x 23 x 20cm (15 3/8 x 9 1/16 x 7  
7/8in).*

**HK\$100,000 - 120,000**

**US\$13,000 - 15,000**

PROVENANCE

Amelie Gallery, Beijing

Acquired directly from the above by the  
present owner

面孔

大理石銅雕

2008年作

簽名：2008 楊茂源

來源

北京龍藝榜畫廊

現藏家購自上述畫廊



alternative view

作品背面



# Yu Youhan

When one speaks of avant-garde art movements in China in the 1990s, Yu Youhan is unquestionably a master of political pop art. Born in Shanghai, China, in 1943, Yu graduated from the Central Academy of Arts and Crafts in 1973. His early work was mostly abstract and he received critical acclaim whilst participating in “China/Avant-Garde Art Exhibition”, an exhibition at The National Art Museum of China in Beijing in 1989. In later years, influenced by social change, Yu developed a series of political pop paintings in the late 1980s. Having personally experienced the Cultural Revolution, politics naturally was at the core of Yu’s work whilst his form and style was inspired by American pop art in which Andy Warhol (1928-1987) was a central figure. Initially, Yu’s compositions consisted of immediately recognisable architecture, people or objects, before the haphazard addition of Mao Zedong. A powerful presence in the history of China, Mao’s image was full of complex and profound implications. With this cultural icon, Yu began to develop “Mao Zedong” works that eventually became a signature series.

Yu Youhan’s “Mao Zedong” series differed from those by artists of earlier generations who looked up to the political leader with admiration and disapproved of satirical interpretations. Instead, Yu brought Mao and popular culture closer, administering flat and simple blocks of brilliant colour whilst juxtaposing the Mao image with decorative depictions, or sometimes combining both methods to fabricate a scene in which Mao himself had never been. By stripping away the reverence of the admired Mao, Yu makes Mao more human and even approachable. In a deeper sense, Yu’s paintings liberate both himself and those who had similar experiences living under long-term political oppression, and their cheerful scenes offer some relief or therapeutic reassurance. If we are unable to change the course of history or reality, we can at least be free in our expression. Another perspective may be that Yu’s “Mao Zedong” series also reflects the rise of consumerism and popular culture in present-day China.





Andy Warhol, *Mao*, 1972  
安迪·沃霍爾《毛》1972年作  
© 2015 The Andy Warhol  
Foundation for the Visual Arts,  
Inc. / Artists Rights Society (ARS),  
New York

論及1990年代中國前衛藝術運動中，最具代表性的政治波普藝術家，余友涵無疑是其中一位風格鮮明的代表人物。他於1943年出生於中國上海，1973年畢業於中央工藝美術學院。余友涵早期的作品以抽象風格為主，在1989年北京中國美術館所舉辦的「中國現代藝術展」中以抽象繪畫備受矚目；後來因為有感於整體社會氛圍的變遷，余友涵在1980年代晚期，展開一系列政治波普的繪畫，因為親身經歷過文化大革命，政治題材自然而然地成為他藝術創作中關注的核心，而來自美國的、由安迪·沃荷（Andy Warhol, 1928-1987）所領銜的普普藝術則帶給他風格形式上的啟發：一開始他以普羅大眾熟悉的建築、人物或物件圖樣進行創作，後來在無意之間在畫面中加上了毛澤東的形象——對於中國近現代歷史有著巨大影響的政治強人，他的形象對於中國人而言有著複雜而深刻的意涵，余友涵藉由毛主席這個特殊的文化符號，展開了他廣為人知的「毛主席系列」。

余友涵的「毛主席系列」不同於前一代藝術家對於政治領袖的景仰和頌揚態度，也不屬於以戲謔或嘲諷的方式來看待那段過去的歷史，而是通過畫面將毛澤東與通俗的現實拉近，將毛的形象以繽紛鮮豔的色彩平塗成簡潔的色塊，或是將之與富有裝飾性的圖樣並置，甚至結合上述兩種方式，捏造出一個毛澤東本人並未存在過的日常民間場景，去除了偉人的神性，而讓毛澤東的形象被賦予更加人性化的親近感覺。在更深層的意義上，余友涵的繪畫釋放了他自己與其他有類似經驗的中國人，長期來自於政治環境的壓力，刻意顯得歡樂與輕鬆的畫面場景，是藝術家自我娛樂或療癒的一種途徑——既然無法改變歷史與現實，那麼至少可以從創作中獲得高度的自由；然而從另一個角度來說，余友涵一系列的毛澤東作品，也反應出那個時代中國消費主義的逐漸抬頭，以及通俗與流行文化的盛行熱潮。

# 61/

YU YOUHAN

余友涵

B. 1943

Mao

2007

signed in Chinese and dated 07  
signed in Chinese and in Pinyin and  
dated 07 on the reverse  
acrylic on canvas

130 x 110cm (51 3/16 x 43 5/16in).

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

**US\$120,000 - 130,000**

PROVENANCE

Sale: Sotheby's Hong Kong, *Asian  
Contemporary Art*, 7 October 2012,  
Lot 827

Acquired directly from the above by the  
present owner

EXHIBITED

Moscow, Tretyakov Gallery, *Chinese  
Contemporary Society Art Exhibition*,  
2007

毛色塊

壓克力畫布

2007年作

簽名：余友涵 07

背面簽名：友涵 Yu Youhan 毛色

塊 07

來源

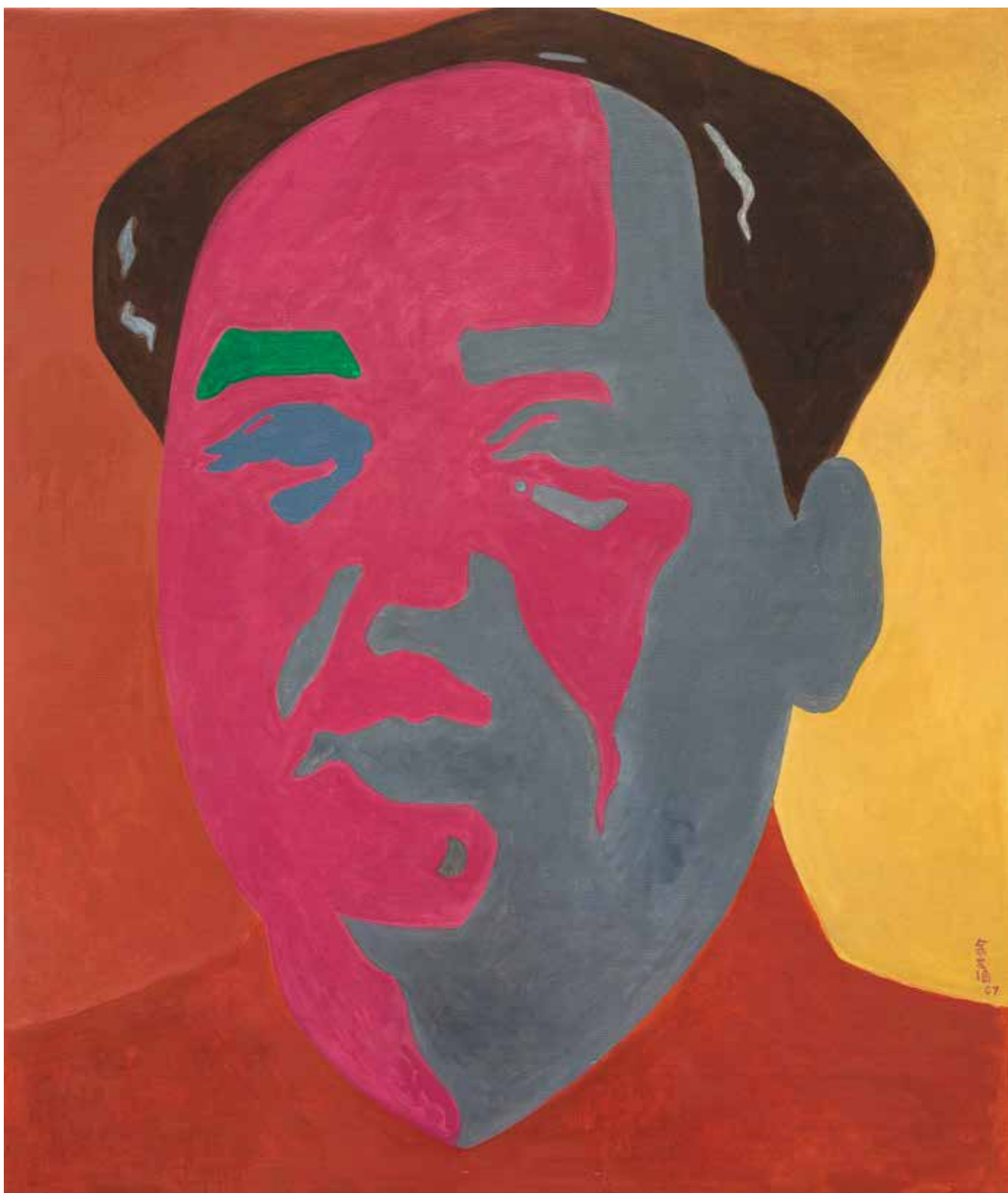
拍賣：香港蘇富比，「亞洲當代藝  
術專場」，2012年10月7日，拍品

編號827

現藏家購自上述拍賣

展覽

「中國當代社會藝術展」，特列恰  
科夫國家廊，莫斯科，2007年





62/

WANG GUANGYI

王廣義

B. 1957

Great Criticism Series: BMW

1994

signed in Chinese and dated 94  
oil on canvas

150 x 120cm (59 1/16 x 47 1/4in).

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

**US\$130,000 - 190,000**

PROVENANCE

Private Collection, Germany

大批判系列之BMW

油彩畫布

1994年作

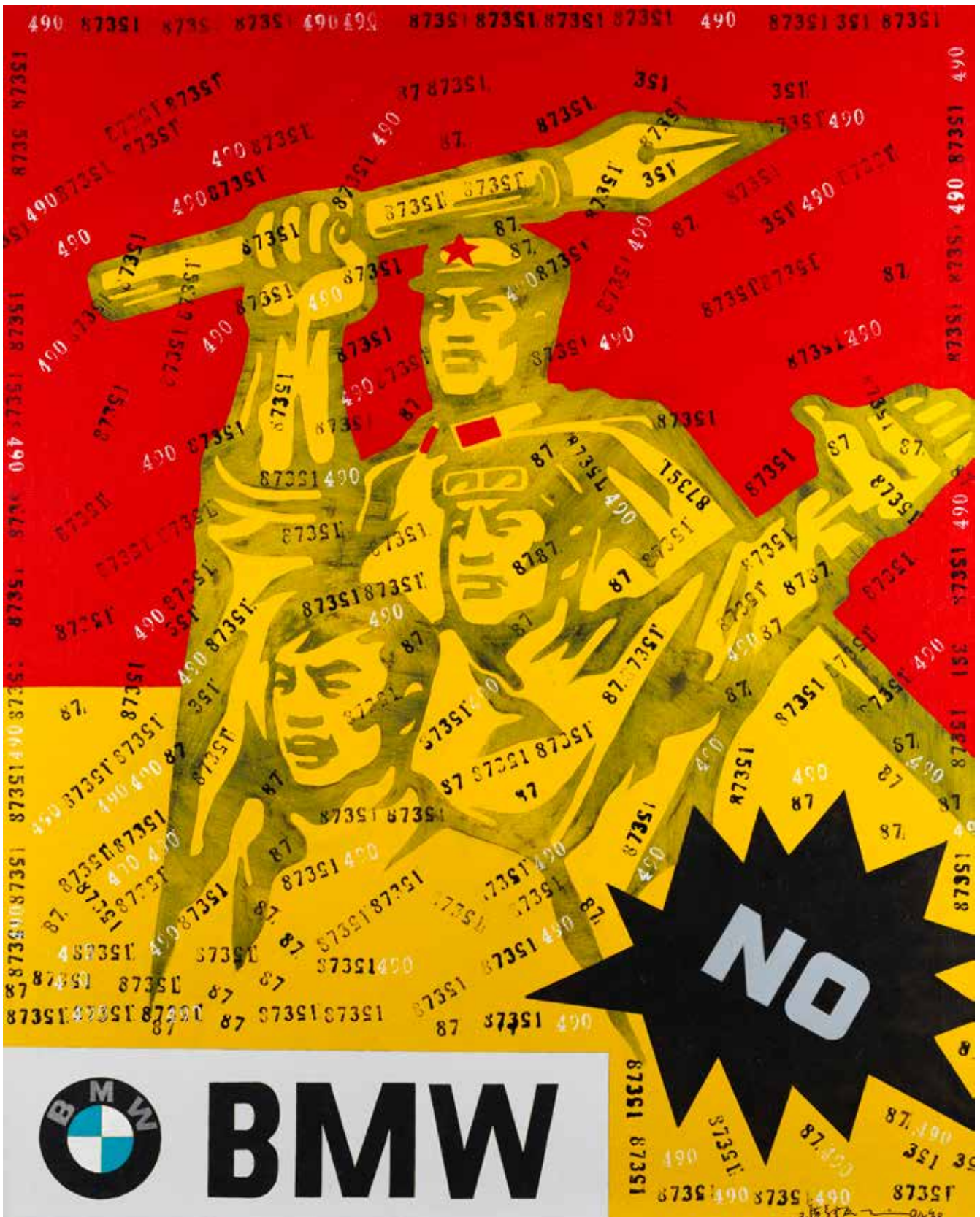
簽名：王廣義 94年

來源

德國私人收藏

The *Great Criticism Series* is the body of work for which Wang Guangyi is best known, and which has given rise to some of the most widely recognizable images in Contemporary Chinese art. Wang Guangyi's work merges historical imagery of Communist Party Propaganda with those of western brands and advertising; each exerting their own form of power to influence. This series was executed over a long period from 1990 – 2007 and the present work was painted in 1994.

王廣義最廣為人知的作品為其「大批判系列」，也成為國際上談到中國當代藝術時會首先想到的印象之一。王氏的創作融合了上世紀舊時代的共產文宣標記與西方的廣告品牌，二者同樣的代表了各自在不同文化及時代中對大眾的巨大影響力。王廣義的大批判系列作品從1990年開始，持續到2007年，此次拍賣中的作品為1994年所創作，為其系列發展黃金時期的精品。



LV PENG

呂鵬

B. 1967

Peony Pavilion No. 1 (Leaving  
the Garden of Dreams)  
2005

signed and titled in Chinese, dated  
31.12.2007, with two seals of the artist  
watercolour, ink and mineral pigment  
on paper

230 x 200cm (90 9/16 x 78 3/4in).

HK\$360,000 - 420,000

US\$46,000 - 54,000

EXHIBITED

Venice, Reflective Nature, *A New  
Primary Enchanting Sensitivity*, 55th La  
Biennale Di Venezia, 2013

LITERATURE

Hunan Fine Art Press, *Lv Peng*,  
Changsha, 2009, p.74-77  
Beijing Arts and Crafts Press, *Illusory  
World*, Beijing, 2011, p.144-147  
Tianjin Press and Media Group, *Lv  
Peng Walk into the Famous Studio 2014  
Works Collection*, Tianjin, 2014, on  
cover and inside front cover  
Maretti Editore, *Reflective Nature, A  
New Primary Enchanting Sensitivity*,  
55th La Biennale Di Venezia, Falciano,  
2013, p.68

遊園驚夢之一  
彩墨礦物顏料紙本  
2005年作

簽名：呂鵬製 31.12.2007 遊園驚夢  
藝術家鈐印二方

展覽

「反思的自然：魅力新感知」，第  
55屆威尼斯雙年展，威尼斯，2013  
年

出版

「呂鵬」，湖南美術出版社，長  
沙，2009年，第74-77頁  
「声色江湖」，北京工藝美術出版  
社，北京，2011年，第144-147頁  
「呂鵬 走進名家工作室足跡 甲  
午年」，天津出版傳媒集團，天  
津，2014年，封面及封面裏  
「反思的自然：魅力新感知」  
，第55屆威尼斯雙年展，Maretti  
Editore，Falciano，2013年，第68頁







An abstract painting featuring thick, expressive brushstrokes in a palette of dark green, teal, purple, and white. The composition is dynamic, with swirling and layered textures that create a sense of movement and depth. A white diagonal line cuts across the upper left portion of the image, framing the artist's name.

Yin Zhaoyang





Francis Bacon, *Self Portrait*, 1971  
佛朗西斯·培根《自畫像》  
1971年作  
© The Estate of Francis Bacon. All rights reserved. DACS 2015.

A distinctive voice amongst “post-70s” artists in China, Yin Zhaoyang is considered to have heralded the discourse on “youth cruelty,” a captivating theme for many artists of his generation. Based on subjective sentiments, Yin uses a figurative approach to slowly construct portraits which represent the experiences, and diverse conditions of China’s youth. Born in Nanyang, Henan Province, China, in 1970, Yin graduated from the Printmaking Department of Central Academy of Art in 1996, and is currently a full-time artist living and working in Beijing.

In the 1990s, Yin Zhaoyang, along with a group of artists born after the 1970s in China, began to collectively explore the theme “youth cruelty” in their paintings. There was an emphasis on narration, imagery and aesthetics that together emanate a sense of melancholy and sentimentality, personifying the anxiety of youths facing uncertain futures. As an artist of limitless creativity, Yin has explored a number of subject matters that reflect his sensitivity and insightful perception over the past two decades. Each example illustrates his deep connection and awareness of that period in time. Despite exploring various subjects within different contexts, Yin’s expertise lies in understanding how to portray the spirits and characters of those around him. Made in 2011, *Frontage* (Lot 64) illustrates a detailed view of a face filling the whole canvas. The artist’s rapid, uninhibited brush strokes make it difficult for the viewer to discern the subject’s features, the face emerges elusively beneath the layers of colour and texture. On examining the painting further, one can surmise that the artist first outlined the features of the face, only to wipe and blot them out using brushes and other tools before the oil paint had time to dry. While this may initially seem to be a subversive act, by eliminating the identity of the subject, the artist hopes to liberate the colours and the original context and in turn, to free us

from the traditional concepts associated with figurative painting. The expansive and tempestuous brush strokes often reminds one of the English painter Francis Bacon (1909-1992). Yin’s work also offers a visual interpretation of the inner self-conflict and turmoil he has experienced first-hand throughout his years.

被認為是中國「70後」藝術家獨具風格的一位，尹朝陽的繪畫被認為是開啟了那個世代藝術家關於「青春殘酷」主題的探討，他以個人的直觀感受為出發，透過具象的繪畫語言，逐步形塑出關於那個世代的中國青年的自我形象、經驗以及所衍生出的種種生命情狀。尹朝陽於1970年出生於河南南陽，1996年畢業於中央美院版畫系後即成為專業藝術家，目前生活與工作於北京。

1990年代，包括尹朝陽在內的一批70後的中國藝術家，集體展開了對於青春殘酷的主題探討，在藝術形式上多以架上繪畫為主，並且在內容中著重於敘事性、圖像概念與美學意味上，畫面透露出憂鬱和傷感的氛圍，彷彿青春少年對於際遇和未知的忐忑與喟嘆。作為一位創造力豐盛的藝術家，尹朝陽在逾二十年的創作歷程中有過不少探索不同主題的繪畫系列，各個階段都與時代的脈動緊緊貼合，並且反映出創作者的敏銳與善感；而儘管曾經對於多種主題脈絡進行過探索，「人物」卻是尹朝陽最熟悉且研究最深的主题。作品《正面》（拍品編號64）是藝術家2011年的創作，幾乎充滿了整個畫面的是一張人物的臉孔，然而觀眾卻無法從狂狷不羈的筆觸中辨認出對象的特徵，而僅僅是從色層與極具有速度感的肌理中，隱隱看見浮現的人臉；從技法上來看，藝術家應該是先大致描繪了人物的五官結構，然後在油畫顏料尚未乾燥固定前，用筆刷或其他道具加以掃掠與塗抹，看似破壞了原有的畫面結構，卻是將繪畫的色彩而造型從既有的框架中解構出來，去除了特定對象的身份，並且釋放了觀眾對於人物畫固有的概念。如此的方式讓我們不禁聯想到英國藝術家法蘭西斯·培根（Francis Bacon，1909-1992）人物畫中狂暴而粗獷的筆觸，而尹朝陽畫面中具有類似調性的筆法，則使他的作品產生出一種戲劇性的視覺張力，表達出他在現實中所切身感受的內在困境與矛盾。



YIN ZHAOYANG

尹朝陽

B. 1970

## Frontage

2011

signed *Zhaoyang* in Chinese and dated  
2011  
oil on canvas

220 x 180cm (86 5/8 x 70 7/8in).

**HK\$900,000 - 1,200,000**

**US\$120,000 - 150,000**

## PROVENANCE

Important Private Collection, Asia

## EXHIBITED

*Future Pass from Asia to the world:*  
Venice, Collateral Events, 54th la  
Biennale de Venezia, Abbazia di  
San Gregorio & Palazzo Mangilli-  
Valmarana, June to November, 2011  
Rotterdam, Wereldmuseum, December  
2011 to March 2012  
Taichung, Taiwan Museum of Fine Art,  
May to July, 2012  
Beijing, Today Art Museum, October,  
2012

## LITERATURE

Today Art Museum Publishing House  
Ltd., *Future Pass – Adventure*, 2011,  
p.150  
Taiwan Museum of Fine Art, *Future  
Pass*, 2012, p.146-147

正面  
油彩畫布  
2011年作

簽名：朝陽 2011

來源  
亞洲重要私人收藏

## 展覽

「未來通行證－從亞洲到全球」：  
第54屆威尼斯雙年展平行展，聖格  
雷戈斯修道院、瓦爾瑪拉納宮，威  
尼斯，2011年6月至11月  
世界美術館，鹿特丹，2011年12月  
至2012年3月  
國立台灣美術館，台中，2012年5  
月至7月  
今日美術館，北京，2012年10月

## 出版

《未來通行證 - 歷險》，今日美術  
館出版社，北京，2011年，第150頁  
《未來通行證》，國立台灣美術館  
出版，2012年，第146-147頁



65/

WANG XINGWEI

王興偉

B. 1969

Untitled

2005

signed *WXW* in English initials and  
dated *2005* on the reverse  
oil on canvas

*80 x 100cm (31 1/2 x 39 3/8in).*

**HK\$350,000 - 550,000**

**US\$45,000 - 71,000**

PROVENANCE

Private Collection, Asia

無題

油彩畫布

2005年作

背面簽名：WXW 2005

來源

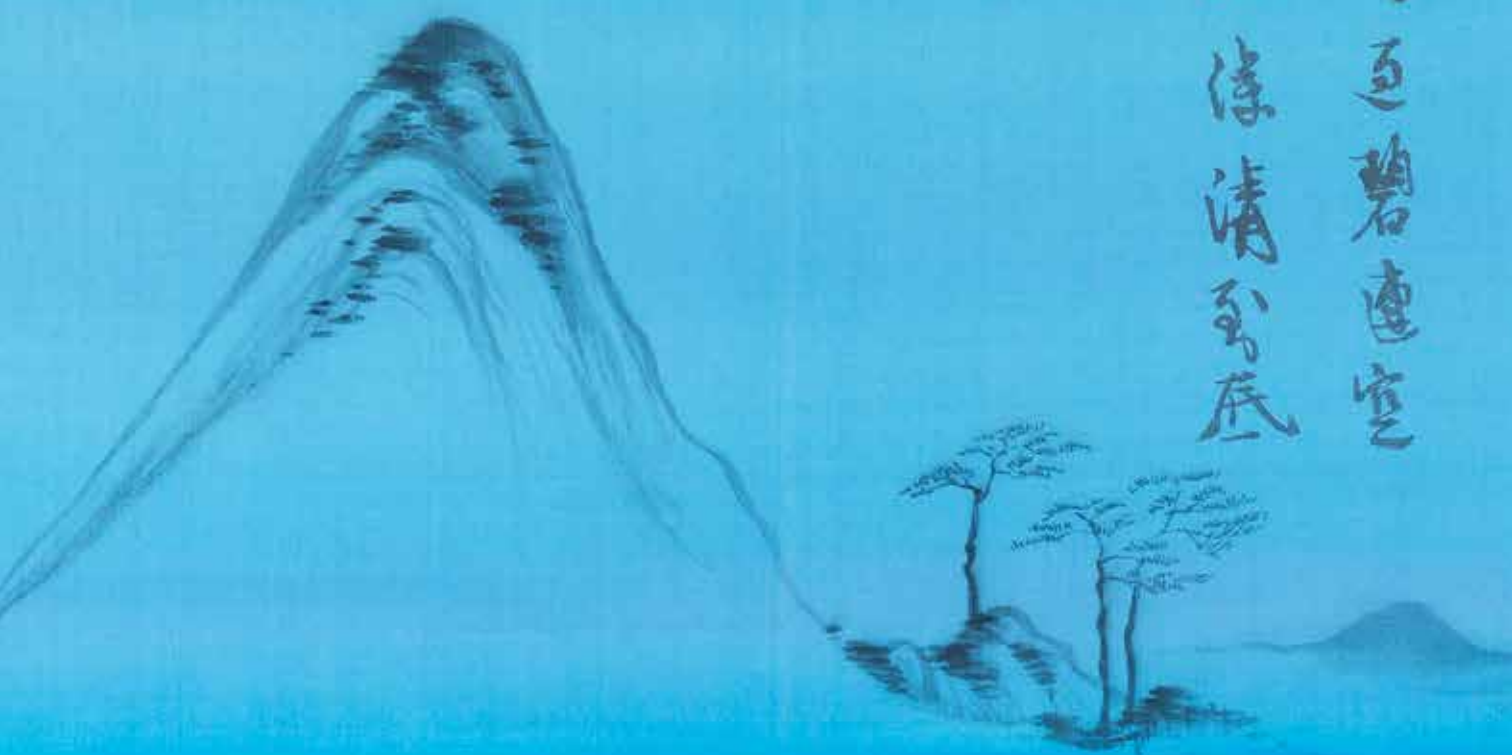
亞洲私人收藏







雨過碧連空  
秋條清到底



XU LEI  
徐累  
B. 1963

Green Mountain After Rain  
2014

signed and inscribed in Chinese  
chinese ink and mineral colour on silk

89.5 x 148.5cm (35 1/4 x 58 7/16in).

HK\$2,200,000 - 3,200,000  
US\$280,000 - 410,000

PROVENANCE

Kwai Fung Hin Art Gallery, Hong  
Kong

Acquired directly from the above by the  
present owner

雨過碧連空  
水墨絹本  
2014年作

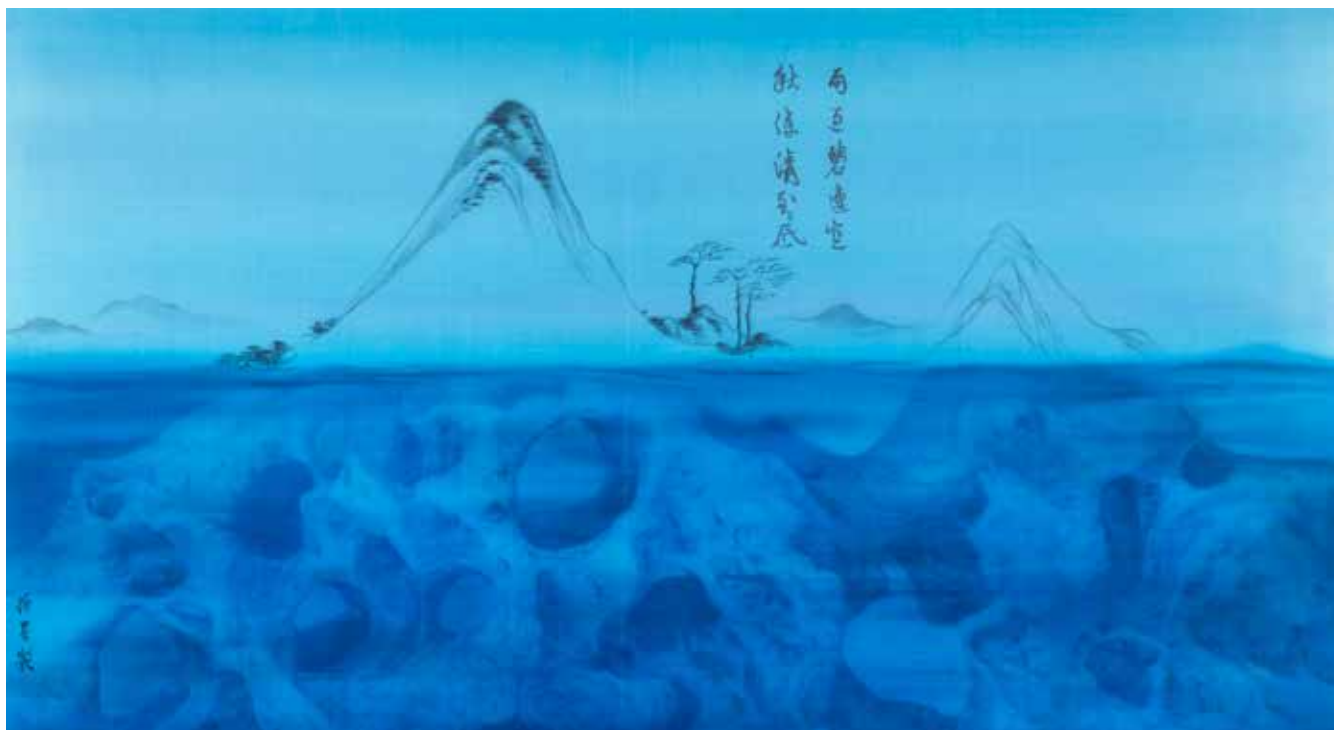
簽名：徐累製

款識：雨過碧連空 秋涼清到底

來源

香港季豐軒畫廊

現藏家購自上述畫廊





# 67/

YUAN YUAN

袁遠

B. 1973

Blues V

2011

signed *Y Yuan* in Pinyin and in Chinese,  
dated *2011*, titled on the reverse  
oil on canvas  
*126 x 180cm (49 5/8 x 70 7/8in)*.

**HK\$300,000 - 400,000**

**US\$39,000 - 52,000**

PROVENANCE

Acquired directly from the artist by the  
present owner

憂鬱V

油彩畫布

2011年作

背面簽名：Y Yuan 2011 袁遠，作品  
中英文標題

來源

現藏家直接購自藝術家





68/

MAO XUHUI

毛旭輝

B. 1956

Red Tree

2010

oil on canvas

*210 x 195cm (82 11/16 x 76 3/4in).*

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

**US\$90,000 - 130,000**

PROVENANCE

Soka Art Center, Taipei

Private Collection, Asia

This work is accompanied by a  
certificate of authenticity issued by Soka  
Art Center and signed by the artist

紅樹

油彩畫布

2010年作

來源

台北索卡藝術中心

亞洲私人收藏

此作品附索卡藝術中心出具之藝術  
家親簽保證書





M. IRFAN

伊凡

B. 1972

The Color of Right

2012

signed *Irfan* in English with the artist's  
monogram and dated 2012  
mixed media on canvas

175 x 220cm (68 7/8 x 86 5/8in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

PROVENANCE

Private Collection, Hong Kong

權力的顏色

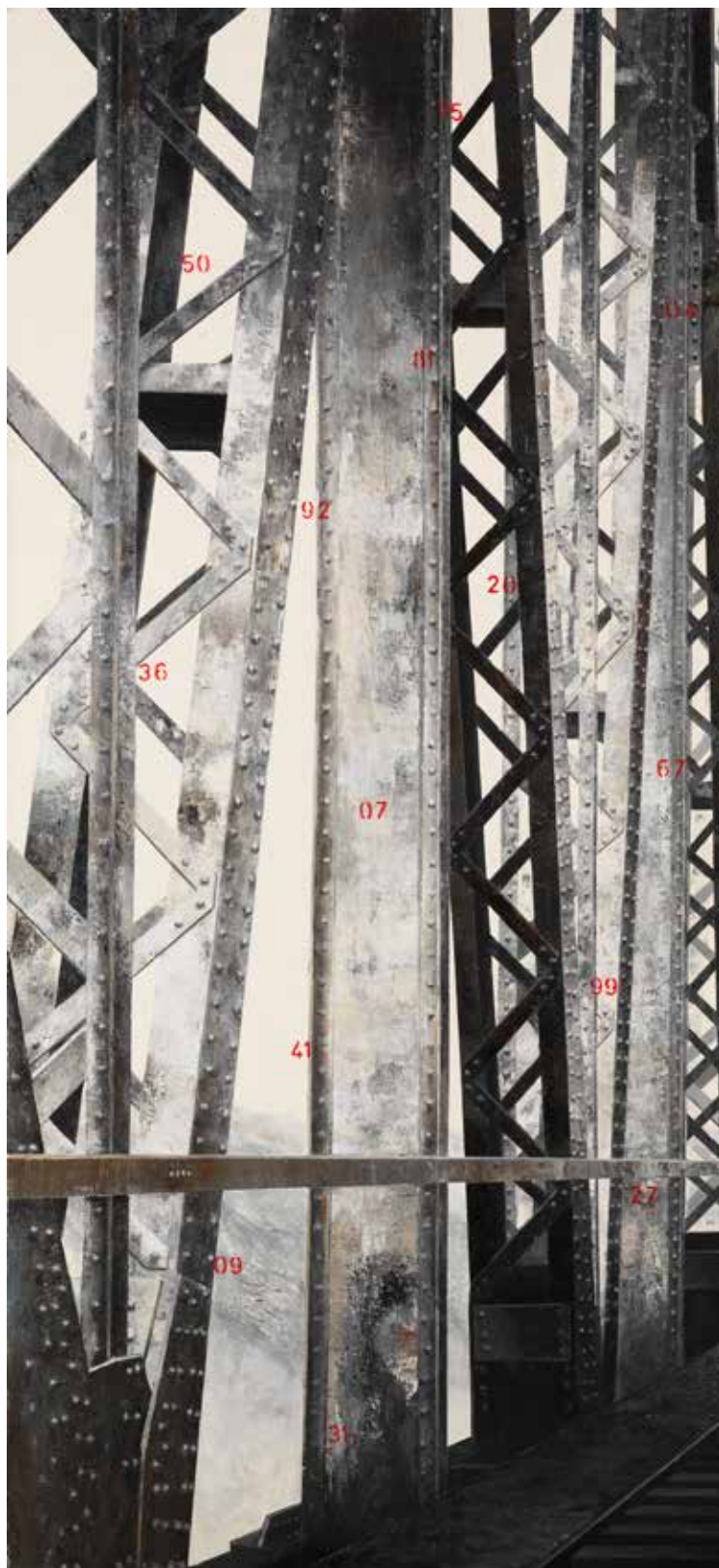
綜合媒材畫布

2012年作

簽名：藝術家塗鴉 IRFAN 2012

來源

香港私人收藏









70/

CHEN YUFAN & CHEN  
YUJUN

陳彧君、陳彧凡  
(B. 1973 & 1976)

January 2007-2008  
2007-2008



each with the seal of the artists  
mixed media on paper

each 57 x 81cm (22 7/16 x 31 7/8in).  
set of eight works

HK\$130,000 - 180,000  
US\$17,000 - 23,000

PROVENANCE

Boers-Li Gallery, Beijing  
Acquired directly from the above by the  
present owner

EXHIBITED

Beijing, Boers-Li Gallery, *Mulan River*  
*Project - Chen Yujun & Chen Yufan*,  
September 2011



正月2007-2008  
綜合媒材紙本  
2007-2008年作

鈐印：彧

來源  
北京博而勵畫廊  
現藏家購自上述畫廊

展覽  
「木蘭溪計劃—陳彧凡、陳彧君作  
品展」，博而勵畫廊，北京，2011  
年9月

# 71/

CHEN YUFAN

陳彧凡

B. 1973

Into One

2013

signed and titled in Chinese, dated 2013  
on the reverse  
mixed media on paper

200 x 115cm (78 3/4 x 45 1/4in).

HK\$150,000 - 200,000

US\$19,000 - 26,000

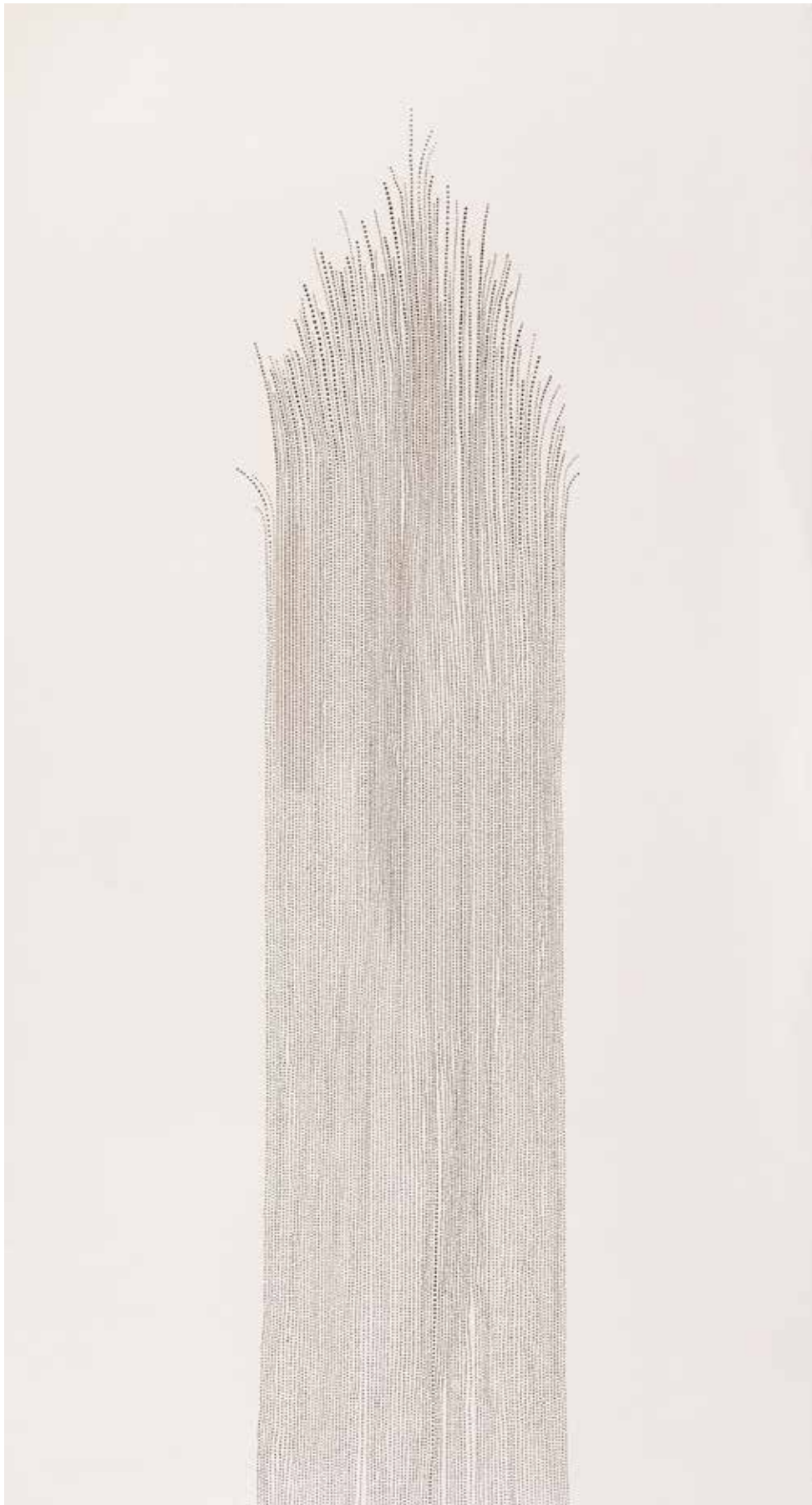
化一  
綜合媒材紙本  
2013年作

背面簽名：化一 陳彧凡 2013

Since 2007, Chen Yufan began create intriguing patterns with dense, small dots that form an abstract geometric pattern. He achieves this result by meticulously marking thick, white paper and linen with burning incense scores or pierce through them with scorching wires. Using these techniques, Chen has created various series including *Into One* and *Zhuangzi*. To some viewers, the works from the *Into One* series are reminiscent of many shapes and objects, varying upon interpretation. However, the artist finds the overall impression less important than the individual dots that make up the imagery. He strives to highlight the way people tend to overlook the details when viewing things in a macro sense, such as memories, and through his works he brings the attention back to the basic elements. Inspired by his personal experiences, the paintings act as his own way of reconstructing memories.

陳彧凡從2007年開始，運用燃燒的香支或鋼絲在白色的厚紙或亞麻布上，燙出或戳出密密麻麻的圓點，這些由圓點構成，近似幾何或抽象的圖案，耐人尋味。藝術家以此技法創作〈化一〉及〈莊子〉等系列作品。有的藝評家認為〈化一〉系列像是有機物的基因或是幾何的形狀而各有不同的解讀，但對藝術家來說，由最小單位的點所組成的畫作，像是任何被放大的事物容易被忽略的細節，是文化和記憶的基因，而他只是用自己的方式進行重組。





# 72/

JI DACHUN

季大純

B. 1968

Missile Mission

2003

signed in Chinese  
acrylic on canvas

*110 x 110cm (43 5/16 x 43 5/16in).*

**HK\$320,000 - 400,000**

**US\$41,000 - 52,000**

PROVENANCE

Sale: Shanghai Tiangheng Auction, *Oil Paintings and Sculptures*, 5 December 2010, Lot 605

Acquired directly from the above by the present owner

導彈計畫

壓克力畫布

2003年作

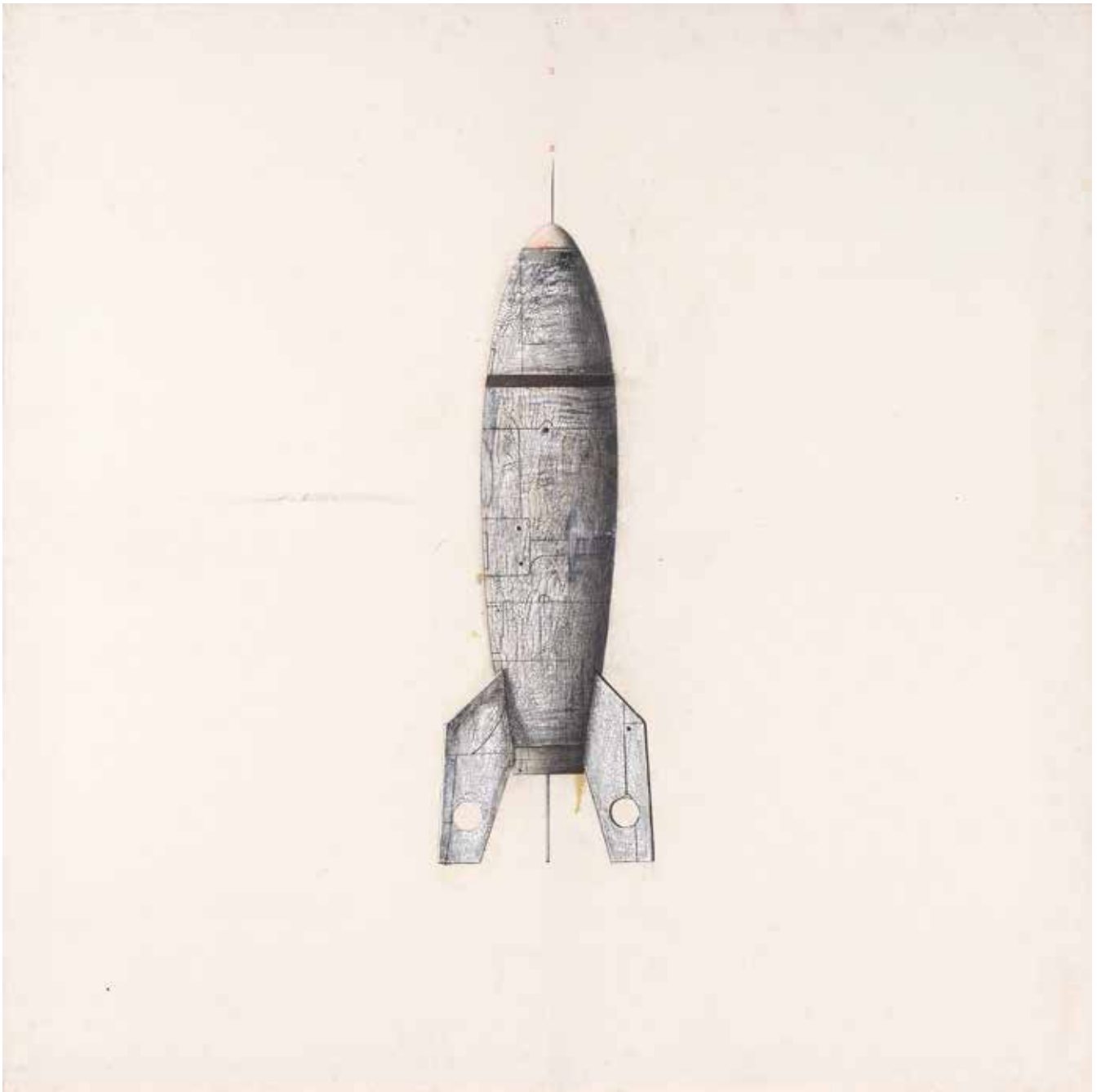
簽名：大純

來源

拍賣：上海天衡拍賣，「油畫暨雕塑專場」，2010年12月5日，拍品

編號605

現藏家購自上述拍賣





73/

M. IRFAN

伊凡

B. 1972

Alat Bantu #2 (Tool #2)

2013

signed *Irfan* in English with the artist's  
monogram and dated *2013*  
acrylic on canvas

*200 x 150cm (78 3/4 x 59 1/16in).*

**HK\$130,000 - 200,000**

**US\$17,000 - 26,000**

PROVENANCE

Private Collection, Hong Kong

救命工具之二

壓克力畫布

2013年作

簽名：藝術家塗鴉 IRFAN 2013

來源

香港私人收藏



74/

JUMALDI ALFI  
朱馬蒂·阿爾菲  
B. 1971

Achilles Series #1  
2011

acrylic on canvas

*225 x 225cm (88 9/16 x 88 9/16in).*

**HK\$240,000 - 330,000**  
**US\$31,000 - 43,000**

PROVENANCE  
Private Collection, Hong Kong

跟腱系列1號  
壓克力畫布  
2011年作

來源  
香港私人收藏





## NATEE UTARIT

納堤·尤塔瑞

B. 1970

## Yellow Is All No. 2

2008

signed and titled in English and dated  
08 on the reverse  
oil on canvas

140 x 170cm (55 1/8 x 66 15/16in).

**HK\$350,000 - 450,000**

**US\$45,000 - 58,000**

## PROVENANCE

Soka Art Center, Beijing  
Private Collection, Asia

## EXHIBITED

Beijing, Soka Art Center, *Natee Utarit:  
Transparency Happiness*, 25 November  
to 31 December 2008

## LITERATURE

Soka Art Center, *Natee Utarit:  
Transparency Happiness*, Beijing,  
November, 2008, cover & p.21

黃種至上之二  
油彩畫布  
2008年作

背面簽名：Natee Utarit Yellow Is All  
No. 2 08

## 來源

北京索卡藝術中心  
亞洲私人收藏

## 展覽

「納堤·尤塔瑞：透明幸福」，索卡  
藝術中心，北京，2008年11月25日  
至12月31日

## 出版

《納堤·尤塔瑞：透明幸福》，索卡  
藝術中心，北京，2008年11月，封  
面及第21頁





LIU YE  
劉野  
B. 1964

Untitled - Pencils  
2014

signed in Pinyin and Chinese *Ye* and  
dated 2014  
watercolour on paper

79.5 x 110cm (31 5/16 x 43 5/16in).

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

PROVENANCE

My Humble House Art Gallery, Taipei  
Private Collection, Asia

EXHIBITED

Taipei, My Humble House Art Gallery,  
*Red & Blue - Liu Ye Solo Exhibition*,  
October to November, 2014

LITERATURE

My Humble House Art Gallery, *Red  
& Blue - Liu Ye Solo Exhibition*, Taipei,  
October, 2014, Cover and p.31-32

無題 - 鉛筆  
水彩紙本  
2014年作

簽名：2014 野 Ye

來源  
寒舍藝術中心，台北  
亞洲私人收藏

展覽  
「紅與藍－劉野個展」，寒舍藝術  
中心，台北，2014年10月至11月

出版  
《紅與藍－劉野個展》，寒舍藝術  
中心，台北，2014年10月，封面及  
第31-32頁





77/

JI DACHUN

季大純

B. 1968

Untitled

1999



signed in Chinese and dated 99  
oil on canvas

111 x 111cm (43 11/16 x 43 11/16in).

**HK\$150,000 - 200,000**

**US\$19,000 - 26,000**

PROVENANCE

Ray Hughes Gallery, Sydney

Acquired directly from the above by the  
present owner

無題

油彩畫布

1999年作

簽名：大純99

來源

悉尼Ray Hughes畫廊

現藏家構自上述畫廊



78/

JI DACHUN

季大純

B. 1968

Untitled

1999



signed in Chinese and dated 99  
oil on canvas

*111 x 111cm (43 11/16 x 43 11/16in).*

**HK\$150,000 - 200,000**

**US\$19,000 - 26,000**

PROVENANCE

Ray Hughes Gallery, Sydney

Acquired directly from the above by the  
present owner

無題

油彩畫布

1999年作

簽名：大純99

來源

悉尼Ray Hughes畫廊

現藏家構自上述畫廊

79/

CHEN WENJI

陳文驥

B. 1954

Seem

2009



signed and titled in Chinese, dated  
2009 on the reverse  
oil on canvas

*Each 28 x 200cm (11 x 78 3/4in).*  
diptych

**HK\$550,000 - 650,000**  
**US\$71,000 - 84,000**

EXHIBITED

Beijing, East Station Gallery, *09 Chen Wenji Recent Works*, 2009  
Shenzhen, He Xiangning Art Museum, *Since - Works by Chen Wenji 2008-2012*, 2012

LITERATURE

Shanghai Peoples' Fine Art Publishing House, *Chen Wenji's Oil Paintings 24 Years 1986-2010*, Shanghai, 2010, p. 168  
He Xiangning Art Museum, *Since - Works by Chen Wenji 2008-2012*, Shenzhen, 2012, p. 34-35

似乎  
油彩畫布  
兩件一組  
2009年作

背面簽名：二張畫作均簽 2009  
陳文驥

展覽

「陳文驥作品展」，東站畫廊，北京，2009  
「以來－陳文驥作品展2008-2012」，何香凝美術館，深圳，2012

出版

《陳文驥油畫二十四年1986-2010》，上海人民美術出版社，上海，2010，第169頁  
《以來－陳文驥作品展2008-2012》，何香凝美術館，深圳，第34-35頁







80/

JANE LEE  
(LI LINGXUAN)  
李綾瑄  
B. 1963

Untitled  
2013

signed in English and dated 2013 on  
the reverse  
acrylic paint and heavy gel on canvas

*116 x 81 x 3cm (45 1/2 x 31 3/4 x 1  
1/4in).*

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

PROVENANCE  
Private Collection, Singapore

無題  
壓克力膠畫布  
2013年作


簽名：Jane Lee 2013

來源  
新加坡私人收藏

detail of Lot 80  
拍品編號Lot 80 局部







Michael Lin



What immediately comes to mind when discussing Lin's work, are the floral patterns—colourful, brilliant, visual delights appropriated from Taiwanese textile—that have become so recognised and are at the centre of the artist's oeuvre. Indeed, propelled by Lin, the floral arrangements have come to represent a "Taiwanese aesthetic" as the artist's work is widely exhibited and recognised around the world. The patterned textiles seen in Lin's work are a very deliberate subject matter. The floral arrangements constructed by Lin may be perceived by many as common place, part of our every-day visual language and domestic life. However, it is the reassuring presence of these familiar and charming works of art that engages the viewer, promoting social exchange and further discussion on the domestic and political changes in Taiwan. The floral patterns start to transcend their mundane associations and begin to question cultural topography and the local vernacular.

Born into the Lin family based in Wufeng, Michael Lin comes from a prestigious and wealthy Taiwanese lineage. His multicultural upbringing however, resulted in a complex view of the word 'home'. Born in Japan in 1962, Lin only lived in Taiwan for two years as a teenager before relocating to the United States to be educated. Having experienced living all over the world, Lin became acutely aware of the relationship between people and their environment. It was in the mid-1990s after Lin returned to Taiwan having completed his education in the United States, when a small cushion encased in a floral fabric appeared in his work for the first time. The floral cushion came from the artist's home and was sewn by his then French wife who had a penchant for Eastern culture. Unexpectedly, Lin's ornamental work stirred enthusiastic discussions amongst his Taiwanese audience. The patterned fabric, something that was common in their grandparents' time but was becoming obsolete, became a catalyst for conversation as the viewers shared their collective memories and nostalgia for days passed. The discovery propelled Lin to further probe into cultural and personal experiences: the more vernacular the artistic language, the more possibilities for an international dialogue. Something that may appear as outdated, can ignite fresh views when presented

in a contemporary way; continuous repetition and enlargement of the motif enabled this contemporary reinvention and has led to large scale projects such as the wrapping of an entire wall or the outer façades of buildings. The atmosphere surrounding the space in these environments is dramatically transformed, a joyful, larger-than-life spectacle is created. To Lin, patterned textiles are a reflection of the expectations and memories of the masses. These larger than life motifs act as bridges connecting the self to others, individuals to their environments, now and in the future.

提起藝術家林明弘，立刻讓人聯想到的便是他作品中最廣為人知的花布元素—那些顏色繽紛、視覺效果明亮鮮豔的台灣花布，無疑是藝術家最膾炙人口的代表圖騰，同時也讓這個來自於台灣民間日常的視覺符號，隨著藝術家腳步被推廣到全世界，甚至成為某種「台式美學」的象徵。對於林明弘自己而言，「花布」是被選擇出來的用以交流的媒介—與其把自己定義為創作者，他更傾向將自己視為某種利用藝術形式介入人群、進而創造對話與溝通的社會工作者—就像是來自於傳統尋常居家的花布一樣，除了是美觀漂亮的存在外，也具有日常的實用功能。

出身於台灣早期的豪門世家霧峰林家，林明弘雖然有著顯赫的血緣背景，然而特殊的成長經歷卻讓他對於所謂的故鄉，有著些許複雜的感受。林明弘1962年出生於日本，只有青少年時曾經在台灣定居過兩年，隨後又轉往美國唸書與生活，旅居世界各地的經驗，讓他對於人和環境之間的關係，有著敏銳的感知力。1990年代中期，林明弘結束學業後回到台灣，首次在作品中出現了有著花布圖案的小抱枕—事實上，這個花布抱枕是藝術家日常的用品，是當時他鍾情於東方文化的法籍妻子所縫製的—沒想到有著醒目花布圖樣的作品，在展覽當時引發台灣觀眾們的熱烈討論，曾經在古早年代十分常見、而如今正逐漸被遺忘的花布因此重新出土，因為承載了許多人們共通的記憶和各異的感受，無意中竟就此成為人們溝通的觸媒。那次的經驗，觸發了林明弘諸多關於文化與自身經驗的思索：越是本土的語言，越是具有國際對話的基礎；而看似過時陳舊的內容，只要透過不同的切入角度，就能夠衍生出嶄新的視野。透過不斷的重複與放大，林明弘讓原本只會出現在過去居家角落的花飾，成為了巨大而且具有多重意涵的圖騰，當鋪天蓋地的花樣籠罩在牆面或建築物的外觀時，不僅改變了原本空間的既定氛圍，同時也轉化出熱鬧和愉悅的慶典感受。對林明弘而言，花布就像是一面自由的鏡子，照見的是每個人對於自我內在的期待與記憶，也連結了自我與他者、個人與環境以及現下與過往等多重時空的交會可能。

# 81/

MICHAEL LIN  
(LIN MINGHONG)

林明弘

B. 1964

Close Up

2012

signed in English and dated 2012 on  
the reverse  
acrylic on canvas

*300 x 223cm (118 1/8 x 87 13/16in).*

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

**US\$100,000 - 190,000**

PROVENANCE

Eslite Gallery, Taipei

Private Collection, Asia

EXHIBITED

Taipei, Eslite Gallery, *Painting - Michael*

*Lin*, November to December, 2012

特寫

壓克力畫布

2012年作

背面簽名：Michael Lin 2012

來源

誠品畫廊，台北

亞洲私人收藏

展覽

「試塗－林明弘個展」，誠品畫

廊，台北，2012年11月至12月





82/

KE HUANG

可煌

B. 1989

Milan Style

2014

with the artist's seal and dated 2014.2  
ink on paper

125 x 125cm (49 3/16 x 49 3/16in).

HK\$50,000 - 70,000

US\$6,500 - 9,000

米蘭風情  
水墨紙本  
2014年作

簽銘：2014.2

鈐印：可煌



83/

WANG YABIN

王亞彬

B. 1974

Flower No. 2

2012

signed *Wang* in Pinyin and dated 2012

signed in Chinese and dated 2012 on  
the reverse

acrylic on canvas

40 x 30cm (15 3/4 x 11 13/16in).

HK\$50,000 - 80,000

US\$6,500 - 10,000

PROVENANCE

Private Collection, China

花之二

壓克力畫布

2012年作

簽名：WANG 2012

背面簽名：王亞彬 2012

來源

中國私人收藏



# 84/

WANG YABIN

王亞彬

B. 1974

Pearl Islands

2009

signed *Wang* in Pinyin and dated *09*  
signed in Chinese and dated *2009* on  
the reverse  
oil on canvas

*180 x 120cm (70 7/8 x 47 1/4in).*

**HK\$300,000 - 400,000**

**US\$39,000 - 52,000**

PROVENANCE

Private Collection, China

EXHIBITED

Beijing, East Station Gallery, *Elephant*  
*Constellation*, 2010

LITERATURE

Beijing Union Publishing House,  
*Wang Yabin*, Beijing, 2011, p. 173

珍珠島嶼

油彩畫布

2009年作

正面簽名：WANG 09

背面簽名：王亞彬 2009

來源

中國私人收藏

展覽

「大象座」，東站畫廊，  
北京，2010年

出版

《王亞彬》，北京聯合出版公  
司，2011年，第173頁







Zhan Wang



Zhan Wang is a leading Chinese contemporary artist whose unique style and language places him at the forefront of both contemporary sculpture and Chinese contemporary art. Born in Beijing, China, in 1962, Zhan graduated from the Sculpture Department of Central Academy of Fine Arts in 1988 and currently works and lives in Beijing. Zhan is best known for the “artificial rock” series that he began making using stainless steel in the mid-1990s. The rocks, the forms of which embodies traditional Chinese literati aesthetics and philosophy, reflect the cultural background in which the artist is situated, and its material—stainless steel, a product of industrial civilisation—represents the reality that modern man and nature are confronted with.

Zhan Wang is inspired by the changes and impacts he has witnessed in his life; his observations on life in the East compared to that of the West, tradition versus innovation, craftsmanship versus the machine-made. In recent years, Zhan's body of works has also expanded from sculpture to installation, photography, multi-media and many more multifaceted mediums, leading up to his collaboration with the Singapore Tyler Print Institute (STPI) in 2012 to make the *Universe* series. When making the small-scale sculptures in *Universe*, Zhan began by crushing a large rock under the heavy weight of a large press. Under the sheer weight, the rock shattered to create smaller rocks, fragments and splinters which as a result of the pressure, were scattered randomly across the ground, forming an explosive composition that was intriguingly abstract. The artist methodically documented and recorded the entire “scene,” noting the places where all the debris landed as well as the shape of each rock fragment. Using resin mixed with a powdery metallic substance to cast exact replicas, he was able to create silvery, metallic reproductions of the stones. Zhan arranged the resin reproductions, on to mirrored surfaces or mineral sheets made from the crushed mother rock, in the original explosion pattern. Destruction, conservation, replication and representation are the elements at the core of Zhan's work. The artist set about creating a work based on the explosion of a rock crushed by modern technology, worked to preserve the three-dimensional space that was created in the explosive moment and proceeded to capture, record and present the “scene”

in a two-dimensional form. *Universe* reminds one of The Big Bang Theory in Western science while at the same time it embodies the Eastern philosophy that “one grain of sand, is one world”. To Zhan, a grain of dust from a mighty blast can manifest itself just as well as a whole universe. Magnificent or minuscule, macro or micro, one's interpretation is subjective. Zhan reminds us that “Man often attributes his uncertainties and helplessness to the notion that the ‘universe is considered to be limitless.’ My work says that the universe can be contained and even manipulated. The minutiae can be examined and owned by anyone.”

展望是中國當代藝術領域深具代表性的創作者之一，其作品中鮮明的個人風格與藝術語言，不僅確立了他在當代雕塑領域的重要位置，同時也被認為是中國觀念雕塑的先驅者之一。展望於1962年出生於中國北京，1988年畢業於中央美術學院雕塑系，目前工作與生活於北京；他最為人熟知的作品系列莫過於1990年代中期開始以不鏽鋼製作的「假山石系列」——山石造型承襲自了中國傳統的文人美學與思想，指出了藝術家自身的文化背景，而由工業文明製造出的不鏽鋼材料，則象徵了當代人類與自然所共同面對的現實處境。

展望的作品涉及了許多這個時代特有的轉變與衝擊，例如東方與西方、古典與革新、手工製作與工業生產等議題，近年來他也將創作手法由雕塑拓展到更為全面的呈現形式，包括裝置、攝影、多媒體以及跨領域的多元表現。2012年，展望與新加坡泰勒版畫研究院（Singapore Tyler Print Institute，簡稱STPI）合作，創作了他的重要作品《小宇宙》系列——這是一組小型的系列雕塑，展望將石頭以工具擊碎，迸裂潰散而形狀各異的石塊和碎屑隨機散落於地面，形成某種抽象的爆炸結構——藝術家精細地記錄下整個的「現場」，包括石屑散落的位置和形狀等，然後將這些碎石以樹脂與其他複合材料重新複製成具有金屬光澤表面的銀色石塊，並且按照原本碎裂發生時的位置，重新安置在鏡面或以原本碎石研磨成粉製作的石紙上。破壞、保留、複製、重現，展望以自身的介入，創造並完成了一個石塊的爆炸，然後以各種當代科技的方式，保存了爆炸發生瞬間的三維空間，並且在二維空間裡再現了那個具有決定性的場景——《小宇宙》讓人聯想到西方科學中關於宇宙大爆炸的理論，同時呼應了東方哲思中一沙一世界的世界觀——對於展望而言，浩瀚宇宙的遼闊概念同樣可以蘊含在一粒石子爆炸所產生的細微粉塵中，極大或極小、宏觀或微觀，實則取決於人類的主觀意志，就像他在創作自述中所說的：「人們通常以宇宙無邊的說法讓我們無所適從，無從把握。我的作品是想告訴人們，宇宙是可以掌握的，甚至可以把玩，宇宙可以在方寸之間觀看，誰都可以擁有。」



# 85/

ZHAN WANG

展望

B. 1962

Universe 20

2012

signed in Pinyin and dated 2011-2012  
mixed media on mirror sheet

127 x 89 x 8cm (50 x 35 1/16 x 3  
1/8in).

HK\$650,000 - 950,000

US\$84,000 - 120,000

#### PROVENANCE

Singapore Tyler Print Institute,  
Singapore  
Private Collection, Asia

#### EXHIBITED

Singapore, STPI, *My Universe*, 2012  
Taipei, Louis Vuitton Zhongshan Art  
space, *Zhan Wang: Boundless space*, 2012  
Taipei Fine Art Museum, *The Wondrous  
All: Leading Edge of Eastern Thought*,  
January - May, 2015

#### LITERATURE

STPI, *Universe*, Singapore, 2012, p.39

小宇宙 20  
綜合媒材塊鏡片  
2012年作

簽名：Zhan Wang 2011-2012

#### 來源

新加坡泰勒紙印藝術學院  
亞洲私人收藏

#### 展覽

「我的小宇宙」，新加坡泰勒紙印  
藝術學院，新加坡，2012年  
「展望：無邊無際的空間藝術展」  
，路易威登中山藝文空間，台  
北，2012年  
「眾妙生鋒－東方思維之情懷」，  
台北市立美術館，台北，2015年1  
月至5月

#### 出版

《小宇宙》，新加坡泰勒紙印藝  
術學院出版，新加坡，2012年，  
第39頁



alternative view  
作品鏡面效果



## YAYOI KUSAMA

草間彌生

B. 1929

Oil No. 19

1997

signed and titled in English and dated  
1997 on the reverse  
oil on canvas

65.3 x 53cm (25 11/16 x 20 7/8in).

**HK\$700,000 - 900,000****US\$90,000 - 120,000**

## PROVENANCE

Ota Fine Arts, Tokyo  
Private Collection, Asia

## EXHIBITED

Tokyo, Ota Fine Arts, *Yayoi Kusama:  
Recent Oil Paintings*, June - August  
1998,

## LITERATURE

Ota Fine Arts, *Yayoi Kusama: Recent Oil  
Paintings*, 1998, plate 19

This work is accompanied by a  
registration card issued by Yayoi  
Kusama Studio under the number 2410

油畫19號

油彩畫布

1997年作

背面簽名：Oil No. 19 Yayoi Kusama  
1997

來源

東京Ota Fine Arts  
亞洲私人收藏

展覽

「草間彌生：近期油畫」，Ota Fine  
Arts，東京，1998年6月—8月

出版

《草間彌生：近期油畫》，Ota Fine  
Arts，東京，1998，第19頁

此作品附設草間彌生工作室所發之  
註冊證書，編號為2410





# Damien Hirst

*Beautiful, Furniture and Fabrics, British, Decoration, Domination, Cubist, Neo Classicistic Painting (with Hate)*

Damien Hirst needs little introduction. He is undoubtedly the most prominent member of the Young British Artists (YBAs) who were established in London in the 1990s. It is many of Hirst's sculptural works which have captured international headlines over the past twenty five years, notably the thirteen foot shark in a tank of formaldehyde entitled *The Physical Impossibility of Death In the Mind of Someone Living* (1991) and the diamond encrusted skull entitled *For the Love of God* (2007), but many people are unaware that Hirst began his career as a painter.

The key tenet of this series is the related titles, which all begin with the word beautiful and end with the word painting. The words placed in between these two reflect the rapidly rotating surface that constantly evolves the work, questioning the principles and expectations of a beautiful painting in traditional artistic representation.

The first spin painting was created in Hirst's studio in Brixton, London in 1992. He became fully committed to the series in 1994 whilst living in Berlin where he used a mechanical spinning turntable to assist him with the production of the works. The technique involves pouring household paint onto a constantly rotating surface from above whilst the artist controls the speed at which it spins. The striking array of colour combines to form bright abstract explosions, and although the choice of colours used may inform the outcome, the results are largely uncontrollable, symbolising the chaotic and unpredictable nature of life.

Hirst's spin paintings are in stark juxtaposition to his widely recognisable spot painting series. The spot paintings







## DAMIEN HIRST

達米恩·赫斯特

B. 1965

Beautiful, Furniture and  
Fabrics, British, Decoration,  
Domination, Cubist, Neo  
Classicistic Painting  
(with Hate)  
2007

signed and titled in English and dated  
2007 on the reverse  
signed and with two stamps of the Hirst  
studio on the stretcher  
household gloss on canvas

91.4cm diameter (36 in).

**HK\$1,200,000 - 1,600,000**

**US\$150,000 - 210,000**

## PROVENANCE

Galeria Hilario Galguera, Mexico  
Acquired from the above by the present  
owner

This work has been authenticated by  
the Hirst Authentication Committee,  
London

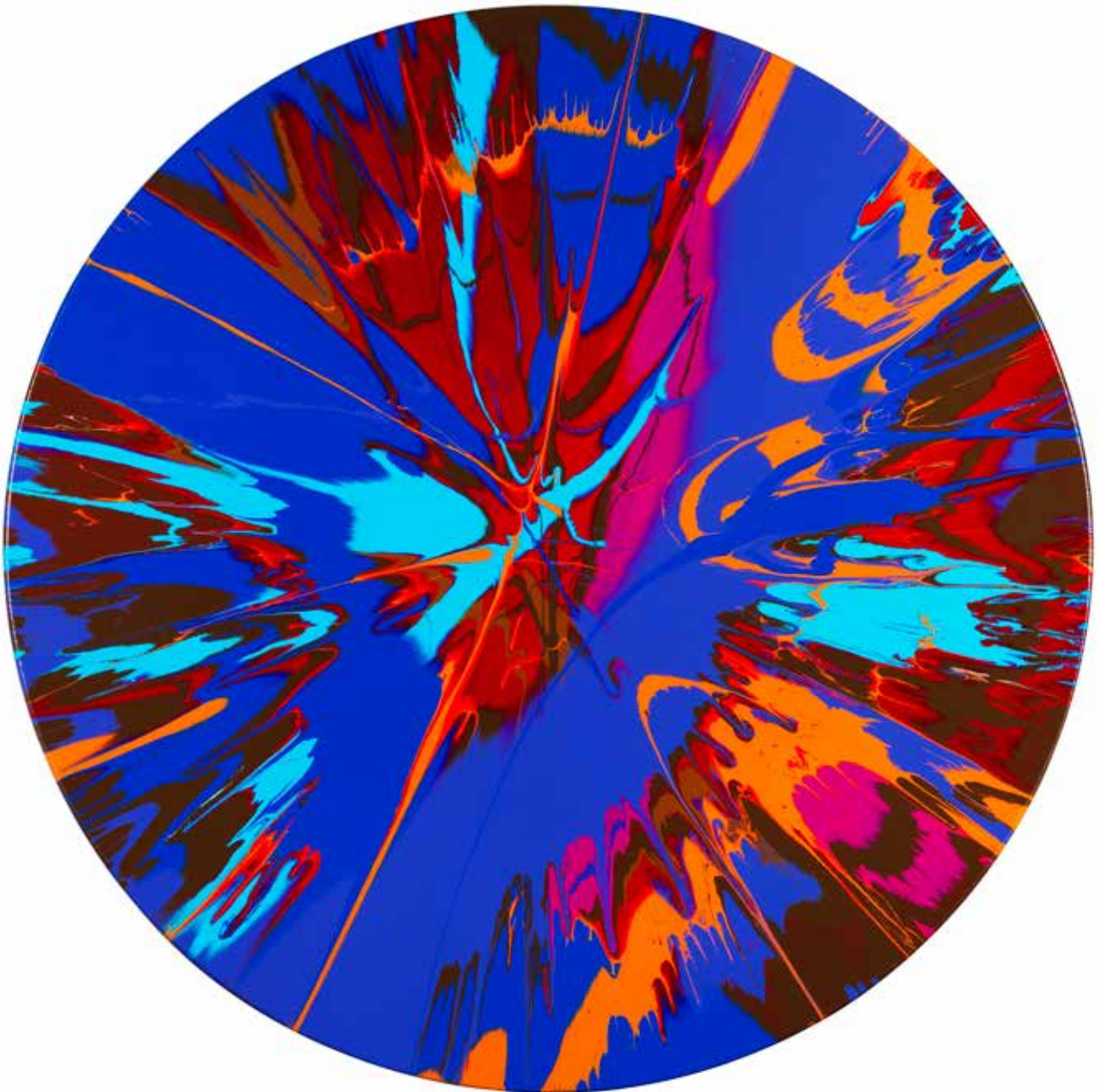
帶著仇恨的－美麗、傢俱和布  
藝、英倫、裝潢、支配、立體  
派、新古典主義的繪畫  
油漆畫布  
2007年作

背面簽名：Damien Hirst 2007 並英  
文標題  
附藝術家工作室印章兩方

## 來源

Galeria Hilario Galguera，墨西哥  
現藏家購自上述畫廊

此作品已經由倫敦赫斯特作品真偽  
鑑定委員會認定為原件



88/

YOSHITOMO NARA

奈良美智

B. 1959

No Means No

1995

signed and titled in English and dated  
95 on the reverse  
acrylic on canvas

*55 x 65cm (21 5/8 x 25 9/16in).*

**HK\$900,000 - 1,200,000**

**US\$120,000 - 150,000**

PROVENANCE

Galerie Zink, Regensburg

Acquired directly from the above by  
the present owner

LITERATURE

Chronicle Books LLC, Yoshitomo

Nara: The Complete Works:

Paintings, Sculptures, Editions,

Photographs, Vol. 1, U.S.A., 2011,

cat. no. P-1995-049, p. 125

不就是不

壓克力畫布

1995年作

背面簽名：NO MEANS NO

藝術家簽名 95

來源

Zink 畫廊，雷根斯堡

現藏家直接購自上述畫廊

出版

《奈良美智全作品集：第一冊》

，Chronicle Books LLC，美國，編

號P-1995-049，第125頁



**NO  
MEANS  
NO.**



# Artist Biographies

#### ALFI, JUMALDI 朱馬蒂•阿爾菲 B. 1971 LOT 74

Jumaldi Alfi was born in 1971 and is one of the most influential contemporary Indonesian artists. Active in painting and a sculpting, Alfi studied at the Indonesian Institute of Arts in Yogyakarta until 1999. He received international acclaim in the 1990s as one of the founding members of the Jendela Art Group. Renowned for his iconography of visual signs, he has held a number of solo exhibitions internationally including Art Space, Yogyakarta in Indonesia (2010), ARNDT Singapore (2011), and Metis Gallery in Amsterdam (2011). He was also the finalist in the 5th Indonesian Art Awards, The Best Painting Awards, Indonesian Institute of Art, Yogyakarta, Indonesia (1998) and was nominated for the 10th Indonesian Art Awards (2003).

朱馬蒂•阿爾菲生於1971年，是印尼最具影響力的當代藝術家。他擅長繪畫和雕刻，並於1999年從印尼日惹美術學院畢業。由於他是Jendela藝術團體始創之一，所以90年代開始受到國際藝壇廣泛認同。他最為人熟悉的創作風格為利用多種充滿寓意的象徵物展現在作品當中。他曾經在世界各地舉行多場個展，包括2010年在印尼日惹Art Space、2011年新加坡ARNDT畫廊、2011年阿姆斯特丹Metis畫廊展出。他在印尼日惹美術學院主辦的第五屆印尼美術大獎獲最佳繪畫獎（1998年）及第十屆印尼美術獎（2003年）。

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#### AMORSOLO, FERNANDO 費南度•阿莫索羅 1892-1972 LOT 4

Fernando Amorsolo is one of the most renowned modern artists from the Philippines. He was born in 1892 in Manila, and at age 13, he apprenticed with his mother's cousin, who was a genre painter. Being a young talented painter, Amorsolo won the second prize at the Bazar Escolta in 1908, and upon graduating from the Art School of the Liceo de Manila, he won a first prize. He attended the University of the Philippines School of Fine Art, and graduated with honours in 1916. Amorsolo was sponsored to attend Academia de San Fernando in Madrid in 1916. Inspired by the seven months he spent there, he set up a studio upon his return to Manila, and truly began his prolific career. His works were internationally sought after, and he held a solo exhibition in New York in 1925. His popularity grew and by the 50s, he was producing 10 paintings a month due to the high demand. Amorsolo's influence in the art scene of Philippines is tremendous, and is recognized in his country with his works being in permanent collections of the National Museum of the Philippines, the Lopez Museum, and the Ayala Museum. The artist passed away in 1972 at the age of 80.

費南度•阿莫索羅為菲律賓最享負盛名的現代藝術家之一。阿莫索羅1892年生於馬尼拉，其母表親為民俗畫家，13歲的阿莫索羅於是跟隨這位前輩學藝。少年時代的他天才橫溢，1908年於Bazar Escolta獲二等獎，在馬尼拉書院藝術學院畢業後，更獲該獎的首獎殊榮。其後，阿莫索羅入讀菲律賓大學美術學院，並於1916年獲取榮譽學位，後於資助下，入讀西班牙馬德里的聖費爾南多畫家藝術學院，度過了七個月的藝術之旅。期間，阿莫索羅深受啟發，於是在返回馬尼拉後成立工作室，步入多產時期，並正式展開其繪畫生涯。阿莫索羅的作品深受國際推崇，並在1925年於紐約舉行其個人展覽。自此，他的聲名與日俱增，直至上世紀50年代，阿莫索羅每月均完成十幅畫作以滿足藏家需求。阿莫索羅對菲律賓藝術界影響深遠，菲國上下無不充分肯定其藝術成就，菲律賓國家博物館、羅佩茲美術館及馬尼拉阿亞拉博物館，均永久珍藏其傑作。這位一代巨匠卒於1972年，享年80歲。



#### BO YUN (LI YONGCUN) 薄雲 B. 1948 LOT 39

Born in 1948, Li Yongcun, also known as Bo Yun, is a renowned Chinese modernist artist who received a degree in Art History from the Central Academy of Fine Art, Beijing in 1980. Before his graduation, his art education was interrupted by the Cultural Revolution, where he was sent to the farms for four years as arts were denounced by the party. He joined a group of artists known as “Stars” in 1979 who hanged their controversial artworks on the railings outside the China Art Gallery in defiance. Li adopted the pseudonym of Bo Yun to conceal his identity and has kept it since. The event made history and inspired liberation for future artists. From 1981 to 2005, Bo Yun taught at the Academy of Arts & Design of Tsinghua University. His works have been exhibited extensively, including Social Science Institute in Paris (1985), Contemporary Art Centre in Japan (1986) and China Art Museum in Beijing (1998).

薄雲（又名李永存）1948年生，1980年畢業於中央美術學院，是著名的中國現代藝術家。在文革時期，他的藝術學習受到阻礙，當時藝術專科不受重視，他有四年時間要下鄉為農。1979年曾經參加過星星美展，跟一批藝術家將一些具爭議性作品在未經批准下掛在中國美術館外的圍欄上。李永存以薄雲名字掩護其真正身份，一直沿用至今。這是一場前衛的藝術運動，具深遠影響和歷史意義。從1981年起至2005年薄雲一直在清華大學美術院任教，他的作品參加過多場重要展覽，包括有：1985年巴黎社會科學院、1986年日本當代藝術中心和1998年北京中國美術院所籌辦的展覽。

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#### BUI XUAN PHAI (PEI CHUNPAI) 裴春派 1920-1988 LOT 2

Bui Xuan Phai is one of the best known modern painters from Vietnam. Born in 1920, Bui studied painting at École Supérieure des Beaux-Arts d'Indochine and graduated in 1945. Bui taught at the Hanoi College of Fine Arts until 1957, when he was banished by authorities for supporting the Nhân Văn movement. His works were not allowed to be shown to the public in Vietnam until 1984, when he managed to hold a solo exhibition in Ha Noi and gained recognition from art critics. Bui's works were displayed at the National Fine Arts Exhibition in 1980, and he received an award at the Leipzig Graphic Art Exhibition in 1982. Although he lived a life in poverty and passed away in 1988, Bui was posthumously awarded the Ho Chi Minh Prize in Literature and Arts in 1996 as well as the medal for the Cause of Vietnamese Art in 1997.

裴春派為越南最著名現代畫家的成員之一。生於1920年的裴春派，於印度支那高等美術學校修讀繪畫，並於1945年畢業。裴氏在越南河內美術學院執教，直至1957年，因為他當時參與被稱為「人文佳品運動」的政治論戰，而被學院罷免職位。裴春派的作品自此不得所公開展覽，直至1984年，他於河內舉辦了人生中第一次個人畫展，並且獲得一眾藝評家的稱許。1946年至1980年，裴春派的作品多次於全國美術展覽中展出，1982年他更於德國萊比錫繪畫美術展中奪獎。儘管裴春派一生清貧，並在1988年走完其藝術人生，但其非凡絕藝仍然流芳後世。離世後，裴春派一度於1996年被追頒文學藝術類胡志明獎，以及於1997年獲頒「越南美術事業」貢獻獎章。

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#### CAI GUO-QIANG 蔡國強 B. 1957 LOT 37

Born in 1957 in Fujian Province of China, Cai Guo-Qiang is an established artist who has made outstanding contributions to international cultural exchange. From a young age, Cai was introduced to Western literature as well as traditional Chinese art forms. As he finished his studies in stage design at the Shanghai Theatre Academy in 1985, Cai has mastered multiple mediums, including drawing, installation and performance art. Cai is also known for his use of gunpowder in his paintings, conceptual explosives events, as well as exquisite installations. Cai further gained international attention when he became the Director of Visual and Special Effects for the opening and closing ceremonies of the 2008 Summer Olympics in Beijing. He was awarded the Golden Lion at the 48th Venice Biennale in 1999 and the 20th Fukuoka Asian Culture Prize in 2009.

蔡國強，1957年生於中國福建省。蔡氏自小受西方文學和傳統中國藝術耳濡目染，1985年於上海戲劇學院舞台美術系畢業後，便開始透過不同的媒介進行藝術創作，形式觸及繪畫、裝置及表演藝術。火藥除了在蔡國強的畫作中出現之外，亦見於其概念性爆破藝術及精密的裝置藝術之中。2008年，蔡國強為北京奧運會的開幕式及閉幕式擔任視覺特效藝術總設計師，讓他進一步在國際藝壇上廣受關注。1999年，蔡國強獲第48屆威尼斯雙年展國際金獅獎，並於2009年榮奪第20屆福岡亞洲文化獎。

**CHAN, LUIS (CHEN FUSHAN) 陳福善 1905-1995 LOT 42**

Luis Chan was an influential artist, and one of the pioneers of modern art in Hong Kong. He was born in Panama and moved to Hong Kong in 1910 where he became a self-taught painter. His interest brought him to study arts in Press Art School in London in 1930. Chan founded the Chinese Contemporary Artists Guild in 1960, and was the chairman of the Hong Kong Art Society. Although the style of Chan's paintings in the early 1920s demonstrates skills in contemporary landscape paintings, his later works in the 1960s are more surrealist and he was praised for his use of colour and imaginative themes. His paintings were exhibited extensively in Hong Kong Museum of Art (1974 and 1984) as well as Shanghai Art Museum (2012).

陳福善（1905-1995）為極具影響力的香港現代藝術先驅之一。生於中美洲南部的巴拿馬，1910年遷居香港，並開始自學繪畫。1930年，他本着對藝術的興趣熱誠前往倫敦Press Art School攻讀藝術。1960年，陳氏創立華人現代藝術研究會，並兼任香港美術會主席。陳氏於20年代早期的作品以風景畫為主，時至60年代，則漸漸走向超現實主義畫風。陳福善的作品曾在1974年至1984年間，多次於香港藝術館大規模展出，2012年於上海美術館展出。

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**CHANN, GEORGE (CHEN YINPI) 陳蔭熙 1913-1995 LOT 14**

George Chann was born in Guangdong Province of China in 1913. His family migrated to California in 1922 and settled down in San Mateo from the early 1930s. From 1934 to 1942, Chann studied arts at the Otis Art Institute (now the Los Angeles Art Institute). George Chann was the first Chinese artist to exhibit at the Los Angeles County Museum (1941). He has held multiple solo exhibitions in institutions in the area including California Art Club (1941); Los Angeles County Museum of Art (1942, 1943); De Young Museum in San Francisco (1944) and many more. George Chann passed away in May 1995.

陳蔭熙，1913年出生於中國廣東省。1922年陳氏隨家人移居至美國加州，並於30年代早期在聖馬刁定居。1934年至1942年，陳蔭熙入讀奧蒂斯藝術學院（今洛杉磯藝術學院），並為首位於洛杉磯郡立美術館（1941）舉行個展的華人。他其後於許多地方舉辦個展，包括加州藝術俱樂部（1941）、洛杉磯郡立美術館（1942及1943）、三藩市笛洋美術館（1944）等等。陳蔭熙於1995年逝世，享年82歲。

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**CHAOCHUNG-HSIANG (ZHAO CHUNXIANG) 趙春翔 1913-1991 LOT 10, 11**

Born in Henan, Chao Chung-Hsiang began studying painting at a very young age. After graduating from Hangzhou National College of Art in 1939, Chao was appointed as the Head of the Department of Fine Arts, Northwest China Training League from 1941 to 1947. In 1948, he moved to Taipei and became associate professor at the National Normal University and College of Politics and Combat in Taipei. Chao moved to Spain in 1956 and further moved to New York in 1958. His work is known for the synthesis of ink painting styles of the East and West. His artworks were shown in numerous galleries and exhibitions internationally including Museum of Sao Paulo in Brazil (1957), solo exhibition in Brooklyn Museum (1981) and solo exhibition in Taipei Fine Arts Museum (1984). Chao passed away in Taiwan in 1991. His works feature in the permanent collection of numerous art museums such as Taipei Museum of Art, The Brooklyn Museum of Art.

趙春翔，1910生於河南，自幼習畫。1939年畢業於杭州國立藝術專科學院，於1941年至1947年被委任為中國西北青年團美術部主任。1948年移居台北，任國立台灣師範大學美術系副教授，同時執教於台北政治作戰學校。趙氏於1956年移居西班牙，又於兩年後移居美國。趙春翔的畫作把東西方藝術精髓融合一體，渾然天成。其作品先後於不同地方展出，如巴西聖保羅美術館（1957），以及於紐約布魯克林美術館（1981）和台北市立美術館（1984）舉行個展。趙春翔1991年逝於台灣，作平入藏台北市立美術館、紐約布魯克林美術館及香港藝術館等。

**CHEN TING-SHIH (CHEN TINGSHI) 陳庭詩 B. 1915 LOT 18, 19**

Chen Ting-Shih was born in Fukien Province, China in 1915. He had an accident at a young age in 1923, after which he lost his hearing. This setback did not hinder his artistic development. Instead, he studied Chinese painting with Zhang Lingpo and became a caricaturist. He also served as the art editor of various publications both in China, and later when he settled in Taiwan in 1948. Active in the art circle, he founded the modern Graphic Art Association in 1958, joined the Fifth Moon Group in 1965, and co-founded the Modern Eyes Group in 1982. In 1970, he was awarded the International Grand Prize by the Korean East Asian Daily, the First International Biennial Exhibition of Prints in Seoul, and the 8th Golden Cup Prize of Art Society of Chinese, Taiwan. He participated in the 5th Sao Paulo Biennial in 1959, and subsequently the 6th, 7th, 8th, and 11th edition. His works are in numerous major collections, such as the Rockefeller Foundation, the Cincinnati Museum, and the National Taiwan Museum of Fine Arts.

陳庭詩，1915年生於中國福建省。1923年，年僅八歲的陳庭詩曾因意外而失聰，但無聲的世界並沒有阻礙其藝術之路，反而讓他更專注於藝術創作，師從張菱坡習國畫。陳氏曾任多本中國內地刊物的藝術編輯，即使1948年移居台灣，亦繼續從事編輯工作。一直以來，陳氏為藝術圈中的活躍分子，不但於1958年創立現代版畫會，其後又於1965年加入五月畫會及於1982年與其他藝術家合辦現代眼畫會。1970年，陳氏獲韓國《東亞日報》頒予第一屆國際版畫雙年展首獎，並於同年榮獲台灣第八屆畫學會金爵獎。自1959年始，陳氏先後多次參展巴西的聖保羅雙年展，在第五、六、七、八及十一屆的展覽中，均能找到其作品的蹤影。陳庭詩筆下的傑作無數，且被多家機構、博物館珍藏，諸如Rockefeller基金會、辛辛那提美術館、國立台灣美術館等。

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**CHEN DAOMING (TOMMY CHEN) 陳道明 B. 1931 LOT 20**

Chen Daoming, also known as Tommy Chen, was born in Jinan in China in 1931. At the age of 18, Chen went to study at Taipei Teacher's College, where he began to learn modern painting. As a founding member of Ton-Fan Art Group, Chen has made significant contribution to Taiwan's modernist painting as well as to the abstract art movement. His works were exhibited in International Youth Biennale in Paris (1959), 8th Sao Paulo Art Biennial in Brazil (1965) as well as National Taiwan Museum of Fine Arts (1997). He was awarded the International Art Saloon Silver Medal in Hong Kong in 1968 and his works have been collected by Taipei Fine Arts Museum.

陳道明，1931年生於山東濟南。18歲之時，陳氏就讀於台北師範學院，並開始學習現代繪畫。作為台灣當代藝術重要組織「東方畫會」創始成員之一，陳道明對台灣現代繪畫及抽象藝術的發展貢獻深遠。陳氏作品先後於巴黎國際青年雙年展（1959）、第五屆巴西聖保羅雙年展（1965）及國立台灣美術館（1997）展出。1968年，陳道明於香港榮獲亞洲國際美展銀牌獎，作品亦獲台北市立美術館典藏。

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**CHEN YUFAN (B. 1973) 陳彧凡 LOT 70, 71**

Chen Yufan is a minimalist abstract painter from China. Born in 1973 in Fujian Province, he graduated from Collage of Fine Art, Fujian Normal University, followed by a post-graduate course at the Integrated Design Department, China Academy of Art in Hangzhou in 2007. As a Daoist and Ch'an (Zen) Buddhist, Chen considers his paintings as an automatic and meditative process. His works have been shown in Gwangju Biennale Special Exhibition in Korea (2012), National Gallery of Indonesia (2013), Shanghai Gallery of Art (2013), and many more. Chen has also held a number of solo exhibitions internationally such as at Zhong gallery in Berlin (2012) and at AYE Gallery in Beijing (2010).

陳彧凡1973年生於福建省，是一位極簡抽象派畫家。他畢業於福建師範大學藝術學院油畫專科，2007年畢業於中國美術學院綜合藝術系取得碩士學位。他醉心禪修，亦研究道學，他認為自己的畫作為冥想過程的轉化。他曾參加2012年韓國光州雙年展、2013年印尼國家美術館、2013年上海美術館等展覽。此外並於2012年柏林ZHONG畫廊及2010年北京AYE畫廊都為他舉行了個展。



#### CHEN YUJUN 陳或君 B. 1976 LOT 70

Chen Yujun was born in the Fujian province in 1976 and is deemed to be one of the leading artists of the 70s generation in China. Chen completed his B.A. and M.F.A. at China Academy of Art in 1999 and 2007 respectively. Through learning the stories of migrations from his older family members, Chen was inspired to produce paintings that explore the conflicts between self-identity and external influences. His works have been collected by prominent art institutions including Long Museum in Shanghai, DSL Collection in Paris and White Rabbit Collection in Sydney. His works have also been shown at numerous art museums and events such as Chengdu Biennial in China (2005), Shanghai Duolun Museum of Modern Art (2009), and Times Art Museum in Beijing (2010).

陳或君1976年生於福建省，1999年畢業於中國美術學院綜合藝術系取得學士學位，2007年獲得碩士學位。受到先父輩早年移居外地的經歷影響，他的作品通常探討自我身份與外部環境之間的衝突關係。他的作品被多家美術館收藏：包括上海龍美術館、巴黎DSL收藏、悉尼的白兔子收藏。他的作品在許多重要的展覽被展出包括：2005年中國成都雙年展、2009年上海多倫現代美術館和2010年北京時代美術館。

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#### CHEN WENJI 陳文驥 B. 1954 LOT 79

Chen Wenji was born in Shanghai in 1954. He graduated from the printmaking department of Central Academy of Fine Arts in 1978, and now serves as a professor of mural painting at his alma mater. Through the Central Academy of Fine Arts, Chen had the opportunity to be exhibited in many international cities, such as a joint university print exhibition at École Nationale Supérieure des Beaux-arts, Paris (1985, 1988) and a touring exhibition in England (1986). His works have also been shown in the National Museum of Fine Arts, Beijing on numerous occasions; Chengdu Museum of Modern Art (2000); Ludwig Museum, Koblenz (2008), and more. Chen received awards from the China Oil Painting Exhibition (1987); The Second Annual China Oil Painting exhibition (1993); the 10th National Fine Art Exhibition (2004); and the First Documentary Exhibition of Fine Arts (2004).

陳文驥，1954年生於上海，1978年於中央美術學院版畫系畢業，及後留校出任壁畫系教授。陳文驥的作品曾展出於世界各大城市，如法國巴黎高等美術學院的版畫交流展（1985、1988）及英國版畫巡迴展覽（1986）等。隨後，陳氏的畫作亦於北京中國美術館、成都現代美術館（2000）、德國科布倫茨Ludwig博物館（2008）等展出。陳氏在多個展覽中屢獲殊榮，包括首屆中國油畫展（1987）、第二屆中國油畫年展（1993）、第十屆全國美術展（2004）及首屆美術文獻提名展（2004）。

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#### CHEONG SOO PIENG 鍾泗賓 1917-1983 LOT 1

Cheong Soo Pieng was one of Singapore's pioneering modern artists. He was born in 1917, Amoy, China and is known as a key proponent of the Nanyang style of art. Cheong started studying art at the Xiamen Academy of Fine Art when he was 16, and went to Sin Hwa Academy of Fine Art in Shanghai upon graduating to further his studies. His time there was disrupted by the Sino-Japanese war, and his school was eventually destroyed in 1938. Cheong returned to Xiamen to teach and held his first solo exhibition there. In 1945 Cheong decided to leave China, and settled in Singapore in late 1946. He became a teacher at the Nanyang Academy of Fine Arts for 20 years before becoming a full-time artist until his death in 1983. During his time as a teacher and artist, he had several exhibitions in the region such as Singapore and Bali, and subsequently Cheong represented Singapore in the Commonwealth Art Today Exhibition at the Commonwealth Institute, London (1962). Cheong also had exhibitions in Oxford, Glasgow, Dublin, Cologne, Berlin, and Hamburg. He was awarded the Meritorious Public Service Medal by the Singapore government in 1962.

鍾泗賓，1917年生於中國廈門，為新加坡現代藝術先驅之一，更被視為南洋畫派的中心人物。鍾泗賓16歲入讀廈門美術學院，後於上海新華美術學院深造，後來中日戰爭爆發，校舍因此於1938年塌毀；鍾氏返回廈門教授藝術，並首度舉辦其個人展覽。1945年，鍾氏離開故鄉，且於1946年末南遷新加坡定居。他於南洋藝術學院執教20載，後轉作全職畫家，埋首創作，直至1983年離世。在歷年執教和創作的過程中，鍾泗賓於多個地區舉辦畫展，包括新加坡、峇里；更曾在1962年代表新加坡參展倫敦英聯邦學院的《Commonwealth Art Today Exhibition》。鍾泗賓作品的足跡遍及歐洲各地，諸如牛津、格拉斯哥、都柏林、科隆、柏林、漢堡等。1962年，鍾氏獲新加坡政府頒發公共服務勳章，以表其對文化藝術所作出的深遠貢獻。

### CHIU TENG-HIOK (ZHOU TINGXU) 周廷旭 1903-1972 LOT 3

Chiu Teng-HioK was born in 1903 in Fukien Province, China to a resourceful family. His father, a Christian pastor, was very close to Sun Yat-Sen and Chiang Kai-Shek, and his mother was wealthy and well educated. The island where Chiu grew up had an abundance of foreigners who were allowed to own land. This upbringing prepared him for his move to Europe in 1923, and he studied art in the University of London before transferring to Royal Academy of Arts in 1925. During his schooling, Chiu won many prizes and scholarships, including the Royal Academy Scholarship funded by the Royal Family (1925); Landseer Scholarship (1926); Cresvick Prize (1926); Armitage Prize (1928); Royal Academy Silver medal (1928); Royal Academy Turner Prize Gold medal for landscape painting (1929). With his success, Chiu travelled around the world extensively, including Bali, Cambodia, Spain, Portugal, Marrakesh, Germany, and finally settling in New York. Chiu continued to thrive as a socialite and held his first solo exhibition in America at Knoedler Gallery in 1942. His works were also shown in the Carnegie Institute (1946); Metropolitan Museum of Art, New York; New Britain Museum of American Art (1971); Chiu was the first foreigner to be elected as an associate member in the Royal Society of British Artists. The artist passed away in Connecticut in 1972.

周廷旭，1903年中國福建省生。出身於名門世家的周廷旭，父親為基督教牧師，與孫中山及蔣介石熟識；母親則為侯門閨秀。周廷旭於鼓浪嶼度過童年歲月，不時接觸到當時的外籍地主，成為他於1923年移居歐洲的序曲。抵英後，周廷旭先於倫敦大學修讀藝術，後於1925年轉讀皇家藝術學院。求學期間，周氏屢獲獎項和獎學金，包括英國王室撥予的皇家藝術學院獎學金（1925）、Landseer獎學金（1926）、Cresvick獎首獎（1926）、Armitage獎（1928）、皇家藝術學院銀獎（1928）及Turner獎山水畫金獎（1929）。周氏在藝術上的成就非凡，作品在世界各地展出：峇里、柬埔寨、西班牙、葡萄牙、馬拉喀什、德國，而紐約則為周廷旭最終的落腳地。定居美國後，周氏繼續活躍於藝術圈，並在1942年於美國知名的Knoedler畫廊舉行首次個人畫展，其作品亦先後於卡基學院（1946）、紐約大都會藝術博物館、新不列顛美國藝術博物館展出（1971）。周氏更成為英國皇家藝術協會的首位華裔會員。1972年，逝世於美國康乃狄克州。

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### CHOU, IRENE (ZHOU LUYUN) 周綠雲 1924-2011 LOT 43

Irene Chou was born in Shanghai in 1924 and graduated with a degree in economics from St John's University, Shanghai in 1945. She later settled in Hong Kong in 1949 and began formally learning painting under the tutelage of Zhao Shao'ang in 1954. Her teacher's mastery in traditional Lingnan School of painting was clearly influential in her paintings from the 50s and 60s. Chou eventually moved away from this style when she was inspired by modern artist Lui Shou-Kwan, a proponent of abstract expressionism. Her artistic development reached maturity in the 80s, and her achievements were recognized with numerous awards such as the Urban Council Fine Arts Award (1983) and the Artist of the Year Award by Hong Kong's Artists' Guild (1988). Chou was a key figure in the New Ink Painting Movement, which was influential not only in local artist circles, but also had international impact along with the emergence of contemporary ink internationally. Chou's work is featured in the permanent collection of M+ Museum, Hong Kong. Chou passed away in 2011.

周綠雲，1924年生於上海，1945年於上海聖約翰大學經濟學系畢業。1949年移居香港，1954年拜趙少昂為師，正式學習繪畫。趙少昂為嶺南畫派大師，周綠雲之作畫風格深受其師影響，從周氏50、60年代的作品中可見一斑。其後，周氏銳意求新，漸漸脫離故有畫風，並深受現代畫家呂壽琨之風格薰陶，作品因而滲透着抽象表現主義。時至80年代，周氏登上藝術事業的高峰，她所獲得的獎項，如市政局藝術獎（1983）和香港藝術家聯盟頒發的畫家年獎（1988）。周綠雲在新水墨運動中擔演極其重要的角色，對香港本土乃至國際的當代水墨發展影響極深。2011年逝世，享年87歲。

#### CHU TEH-CHUN (ZHU DEQUN) 朱德群 1920-2014 LOT 15

Chu Teh-Chun was born in Jiangsu, China in 1920. He studied painting under the tutelage of Lin Fengmian at the China Academy of Art, and graduated in 1941. He continued to teach at the Nanjing Central University between 1944 and 1949. Chu relocated to Taipei to teach and held his first solo exhibition there in 1954. The artist began to explore his signature style when he moved to Paris in 1955. Chu's prolific career was recognized by a number of awards, including the Silver Award at the Paris Salon du Printemps (1957); the l'Ordre des Palmes Academiques Paris (2001); and the European Gold Medal of merit in Luxembourg (2006). He became a member of the Beaux-Arts of L'Institut de France in 1997, and was named Officer de l'Ordre national du Merite in 2007 by the president. His works have been shown in many institutions, including the 10th Sao Paulo Biennial (1969); Museum of Fine Arts (1998); Foire Internationale d'Art Contemporain, Paris (2003); Marlborough Gallery, New York (2006); Marlborough Fine Art, London (2009); and a major retrospective in 2010 at the National Art Museum of China, Beijing.

朱德群，1920年出生於中國江蘇省。師承林風眠，1941年於杭州藝專畢業，1944年至1949年，於南京中央大學執教，後移居台北繼續藝術教育工作，並於1954年開設首次個人畫展。1955年，朱德群遷居巴黎，受抽象畫家Nicolas de Staël的作品所啟發，從此開創獨特的個人畫風。朱德群的藝術才華深獲藝壇肯定，不但在1957年的巴黎春季沙龍中取得銀獎，還分別於2001年及2006年榮獲法國教育部頒授騎士棕櫚勳章，以及於盧森堡奪得歐洲傑出人才獎章。1997年，朱德群當選為法蘭西藝術院院士；2007年獲法國總統親自頒授榮譽軍團騎士勳章。朱德群的作品曾於不同機構中展出，包括第十屆巴西聖保羅雙年展（1969）、台北市立美術館（1998）、巴黎國際當代藝術博覽會（2003）、紐約Marlborough畫廊（2006）、倫敦Marlborough畫廊（2009），以及北京中國美術館舉辦的「朱德群回顧展」（2010）。

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#### FUNG MING CHIP (FENG MINGQIU) 馮明秋 B. 1951 LOT 44, 45

As a self-taught artist who has been active as a sculptor, photographer, playwright, and poet, Fung Ming Chip is also known for his conceptual seal carvings and calligraphy. Fung moved to Hong Kong at an early age from Guangdong province of China. He then travelled New Jersey, USA in 1977 and stayed until 2006 before settling back in Hong Kong. His prolific career includes creating playful calligraphic scripts, and his works have been exhibited in many galleries and institutions internationally, such as Taipei Fine Arts Museum (1999), Goedhuis Contemporary in London (2000), and Art Platform in Los Angeles (2012). Fung's work has also been featured in magazines such as New York Arts Magazine, Orientations, Asia Sculptures News and numerous Chinese journals.

馮明秋是一位自學成才的雕塑家、攝影師、劇作家和詩人。他的觀念篆刻書法受到推崇。少年時他從廣東省移居香港，1977年旅居美國新澤西州，直至2006年返回香港。他創造了獨特的繪畫式的書法風格，其作品曾經參加各大畫廊和國際機構所舉辦展覽，包括：台北市立美術館（1999年）、倫敦Goedhuis Contemporary畫廊（2000年）和洛杉磯Art Platform畫廊（2012年）。許多中外著名藝術雜誌都曾經介紹過他的作品，例如：美國的New York Arts Magazine、本地的Orientations、Asia Sculptures News 和眾多中文刊物。

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#### GONG LILONG 宮立龍 B. 1953 LOT 58

Gong Lilong is a Chinese painter born in Dalian, China in 1953. Upon graduation from the department of oil painting at Luxun Fine Art Academy in 1982, he was appointed the Assistant Head of the Art Department in Shenyang Teachers' University. Later in 1984, he was given a post to teach in the Oil Painting Department of Luxun Academy of Fine Arts. He is currently the vice-professor at the Shengyang Normal School and vice-president of Fine Artist Institute of Shengyang. Praised for his charming style and romantic theme, Gong has been awarded numerous exhibition prizes including 3rd prize of The 2nd National Young Artists Exhibition in China (1980), Prize of Excellence of Guangzhou Biennial Art Fair (1992) and many more.

中國油畫家宮立龍，大連人，1953年生。宮氏1982年畢業於魯迅美術學院油畫系，隨後擔任瀋陽大學師範學院美術系主任，1984年任教於油畫學系；回饋母校，現則為瀋陽師範大學副教授和瀋陽美術家協會副主席。宮氏的作品風格鮮明，主題浪漫抒情，歷年來獲獎無數，當中包括第二屆全國青年畫展三等獎（1980）、廣州雙年展優秀獎（1992）等。



#### GU WENDA 谷文達 B. 1955 LOT 46

Gu Wenda was born in 1955 in Shanghai. He studied at the Shanghai School of Arts and Crafts, and received his M.F.A. from Zhejiang Academy of Fine Arts in Hangzhou. His works were deemed controversial and in order to find a wider international audience for his art, Gu eventually left for America in 1987. His works have been shown extensively around the world, including China National Art Gallery (1989); Enrico Garibaldi Arte Contemporanea, Milan (1992); Museum of Contemporary Art, Sydney (1995); 1st Shanghai Biennale (1996); and a traveling exhibition *Inside Out* at Asia Society, New York; San Francisco MOMA; Museo de Arte Contemporaneo, Mexico; Tacoma Art Museum and Henry Art Gallery, Seattle (1998-1999); solo exhibition at Ullens Center for Contemporary Art, Beijing (2011). His works are in the permanent collection of British Museum, London; China National Museum of Art; Fukuoka Art Museum, Japan; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York.

谷文達，1955年上海出生，其後入讀上海工藝美術學校，並於杭州浙江美院國畫系碩士畢業。谷文達的作品一向備受爭議，為使作品能面向國際，吸納更多不同的觀賞者，谷氏於1987年移居美國。其作品於世界多地廣泛展出，包括中國美術館（1989）、米蘭Enrico Garibaldi當代美術館（1992）、悉尼當代藝術館（1995）及首屆上海雙年展（1996）。此外，谷氏曾於紐約亞洲協會舉辦的巡迴展覽「Inside Out」展出，並於三藩市現代藝術館、墨西哥當代藝術館、Tacoma藝術館、西雅圖Henry 藝術畫廊（1998- 1999）設展，另於北京尤倫斯當代藝術中心舉辦個人展覽（2011）。谷文達的作品獨具個人風格，被多家博物館永久典藏，如倫敦大英博物館、中國美術館、日本福岡美術館、紐約現代藝術館、三藩市現代藝術館及紐約古根漢美術館等。

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#### GUO HONGWEI 郭鴻蔚 B. 1982 LOT 50

Born in Sichuan in 1982, Guo Hongwei is a young Chinese contemporary artist. After he graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 2004, Guo began to explore new methods of creating art. His works were recognised internationally for the innovative medium and balanced simplicity. Guo's artworks have been exhibited in a number of art institutions and art events such as the Pacific Heritage Museum in San Francisco (2009), 9th Shanghai Biennale in 2012 and Tampa Museum of Art & Museum of Fine Arts in St. Petersburg (2014). Currently, Guo lives and works in Beijing.

郭鴻蔚，1982年生於四川，為中國新晉當代藝術家。2004年畢業於四川美術學院油畫系後，郭氏開始鑽研藝術創作的新路向；其作品以創新的媒介和平衡簡約見稱，深受國際藝壇認同。郭鴻蔚的作品見於多家畫廊及藝術展覽之中，如三藩市太平洋傳統博物館（2009）、第九屆上海雙年展（2012）及聖彼得堡Tampa美術館。郭鴻蔚現於北京定居及工作。

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#### HA CHONG-HYUN 河鍾賢 B. 1935 LOT 35

Born in Kyeong-Nam, Korea in 1935, Ha Chong-Hyun is one of the leading members of the Korean Monochrome art movement. He received a BFA from Hong-Ik University in 1959 and was awarded an honorary PhD in 2002. His works have been exhibited internationally in renowned galleries, as well as venues such as National Museum of Contemporary Art in Seoul, Museum of Modern Art in Tokyo, Fondazione Mudima in Italy (2003), and Gana Art Center in Korea (2008).

Ha Chong-Hyun was the Dean of the Fine Art College at his alma mater from 1990-1994, and served on the director of the First Gwangju Biennale in 1995. From 2001-2006, he took on the role of Director of Seoul Museum of Art. He remains a prominent figure in the art world, and a prolific artist living and working in Seoul.

河鍾賢（Ha Chong-Hyun）1935年於韓國慶南出生，他是推動韓國單色美學的主要成員，1959年取得弘益大學美術系學士資格，2002年獲頒榮譽哲學博士學位。他的作品曾經在世界各地知名的畫廊和美術館展出，包括首爾的國立現代美術館、東京國立近代美術館、意大利莫迪馬基金會美術展（2003年）和韓國的Gana 藝術中心（2008年）。

河鍾賢（Ha Chong-Hyun）於1990-1994出任母校弘益大學美術學院院長，之後於1995年出任首屆韓國光州雙年展總監，2001-2006年出任首爾藝術博物館總監。目前在首爾生活及工作的多產藝術家。

**HIRST, DAMIEN 達米恩・赫斯特 B. 1965 LOT 87**

The internationally renowned artist, Damien Hirst, was born in Bristol, England in 1965. Hirst studied Fine Arts at Goldsmiths, University of London and graduated in 1989. He first gained public attention in 1988 when he and his peers showed their work in a warehouse, and has since become one of the leading figures of the Young British Artists in the late 1980s and 90s. Widely known for his controversial and thought-provoking installations, paintings, drawings, and sculptures, Hirst's artworks were exhibited extensively in major museums and art events internationally, including Venice Biennale in 1993; a major retrospective at Rijksmuseum, Amsterdam (2005); Guggenheim Museum, Bilbao (2011) and Tate Modern, London (2012). He has made huge contributions to British art and was awarded the Turner Prize in 1995.

達米恩・赫斯特1965年生於英格蘭布里斯托，為國際知名藝術家。他於1989年畢業於倫敦大學金匠學院藝術系。1988年，赫斯特嶄露頭角，他與同儕在一倉庫內展示各自的作品，自此，赫斯特引起了公眾的關注，聲名鵲起，且成為80、90年代後期，英國年輕藝術家的領軍人物之一。赫斯特所創作的裝置藝術、油畫、素描和雕塑作品，往往極富爭議性，同時發人深省，其名下的作品廣泛地於各大型的國際性博物館及藝術展覽中亮相，諸如威尼斯雙年展（1993）、阿姆斯特丹國家博物館（2005）、畢爾包古根漢美術館（2011）、泰特現代藝術館舉辦的大型回顧展（2012）。赫斯特對英國藝術貢獻良多，於1995年獲頒英國藝術界最高榮譽的Turner獎。

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**HO KAN (HUO GANG) 霍剛 B. 1932 LOT 24, 25**

Ho Kan was born in Nanjing, China in 1932. He moved to Taiwan to study painting with Lee Chun-Shan in 1950 at the National Normal University, Taipei. In his time there, he joined the Ton Fan Group (Eastern Art Association), one of Taiwan's earliest modernist art movements. He moved to Europe in 1964, and has since settled in Paris and subsequently in Milan, where he lives and works now. Ho is strongly committed to promoting arts education in Taiwan, and was instrumental in founding the first art class in Taiwan when he taught at Jingmei Elementary School. Later, he became an art instructor in the Compulsory Education Advisory Group.

霍剛1932年生於南京，後來移居台灣。1950年入讀台北師範藝術系時，隨李仲生學畫，並加入了當時的「東方畫會」，台灣最早期推動當代藝術的重要團體。1964年他移居歐洲，在米蘭定居和工作直至今。霍剛對推動台灣的美術教育工作不遺餘力，他在台灣景美小學任教時，是促成學校首次開辦美術課的關鍵人物。後來他更出任省政府教育廳輔導員。

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**HSIA YAN (XIA YANG) 夏陽 B.1932 LOT 23**

Hsia Yan was born in 1932 in Hunan province, and grew up in Nanjing. After graduating from Nanjing Normal University in 1948, he moved to Taiwan and studied drawing under the tutelage of Professor Lee Chun-Shan in 1951. He is one of the eight founding members of Ton Fan Group (Eastern Art Association), many of whom brought the Eastern painting philosophy to the West. Hsia left Taiwan to study in École des Beaux-Arts de Paris in 1965, followed by some years in New York, before returning to Taiwan in 1992, and settling in Shanghai in 2002. He is deeply influenced by the various cultures he experienced in Paris, New York, Taiwan, and his birthplace of China. He has held numerous solo exhibitions in many important galleries around the world, and has participated in group shows internationally, such as the Tokyo Metropolitan Art Museum (1981), Queensland Art Gallery (1999), and the Shanghai Art Museum (2006). His works were shown in the Sao Paulo Biennale (1959), and he was awarded Taiwan's National Culture and Arts Foundation 4th Literary and Arts Award in 2000.

夏陽1932年生於湖南，成長於南京。1948年畢業於南京師範大學，到了台灣之後，1951年隨李仲生習畫。他是八位「東方畫會」的創始成員之一。1965年夏陽進入巴黎高等美術學校進修，之後移居美國紐約數年。1992年回台灣，2002年定居上海。他的藝術創作深受他所居住過的各地不同文化所影響。他在世界各地重要的畫廊舉辦多次個展，並多次參與國際性的聯展，例如：東京都美術館（1981年）、昆士蘭州美術館（1999年）和上海美術館（2006年）。他的作品曾經在聖保羅雙年展（1959年）中展出，夏陽於2000年獲台灣國家文化藝術基金會頒發第四屆國家文藝獎。

**HSIAO CHIN (XIAO QIN) 蕭勤 B. 1935 LOT 21, 26, 27, 28, 29**

Hsiao Chin was born in Shanghai in 1935 to a family gifted in the arts. After his parents passed away, he moved to Taiwan and studied under Chu Teh-Chun at the School of Art, and joined the studio of Lee Chun-Shan in 1950. In 1955, Hsiao and his peers created Ton Fan Group (Eastern Art Association). He moved to Europe and became acquainted with modern masters of the West, including Lucio Fontana, Yves Klein, and Paul Klee. He founded the International Punto Art Movement in 1961, a movement that included numerous international artists. In 1967, he moved to America and knew Willem de Kooning, Roy Lichtenstein, and Mark Rothko. The artist, unable to settle down in one place for too long, moved back to Europe in the mid-70s. Hsiao had many distinctive artistic periods in his life, marked by the various places to which he travelled.

In addition to being active in the arts education around the world as professors in various universities, he has had a prolific artistic career, and notable exhibitions include Central Academy of Fine Arts (1994), Taipei Fine Arts Museum (1995), and Shanghai Art Museum (2004). In 2002, Hsiao was awarded the national Fine Art Prize by the National Foundation for Culture in Taiwan, and in 2005 he was awarded the “Star of Italian Solidarity”.

蕭勤1935年生於上海的一個藝術世家。雙親去世後，他移居台灣，入讀台北師範學校藝術系，隨朱德群習畫，1950年加入李仲生畫室。1955年與畫室成員創立「東方畫會」。他去了歐洲之後，結識了當時西方一些現代藝術大師如Lucio Fontana、Yves Klein 和 Paul Klee等。1961年他成立了「龐圖（PUNTO）國際藝術運動」，吸引國際藝術界的藝術家參與。1976年他定居美國，跟Willem de Kooning、Roy Lichtenstein和Mark Rothko相識並交流。到了70年代中期，蕭勤搬回到歐洲居住。

蕭勤同時活躍於教育工作，應聘於世界各地的大學擔任繪畫專任教授。曾於各大美術館舉行展覽，包括：中央美術學院（1994年）、台北市立美術館（1995年）、上海美術館（2004年）。2002年蕭勤獲台灣國家文化藝術基金會頒授國家文藝獎，2005年獲意大利頒授「團結之星」榮譽。

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**IRFAN, M. 伊凡 B. 1972 LOT 69, 73**

M. Irfan was born in Bukittinggi, Indonesia in 1972. He studied painting at the Indonesia Institute of Fine Arts in the 1990s, and was also a founder of the Jendela Art Group. Through exploring a variety of media, Irfan developed his unique style of painting and is known for his realistic depictions of railroads and construction structures. His works have been shown in exhibitions internationally including TopRed Art Gallery (798 art area) Beijing (2008), Wendt Modern Gallery, New York (2010), and Gajah Gallery in Singapore (2011).

伊凡1972年生於印尼武吉丁宜，1990年代進入印尼美術學院學習油畫，也是Jendela藝術團體始創成員之一。伊凡的繪畫風格自成一派，透過多媒體創作，鐵路和建築結構都獲得肯定。他曾參加多個國際藝術展覽，包括：2008年北京798藝術區的TopRed Art Gallery畫廊、2010年紐約Wendt Modern Gallery畫廊、2011年新加坡Gajah Gallery畫廊。

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**Ji DACHUN 季大純 B. 1968 LOT 72, 77, 78**

Ji Dachun was born in 1968 in Jiangsu Province, China. He graduated from the Central Academy of Fine Arts, Beijing in 1993 with a degree in oil painting. His work has been exhibited widely in China, Europe, and the U.S., with solo exhibitions at Macro Museum d'Arte Contemporanea Roma (2013), Shanghai Art Museum (2007), Kunstmuseum Bern (2007), and the Posco Art Museum, Seoul (2005). He has also been shown in major group exhibitions at the Museum Ludwig, Koblenz (2008), Musée Maillol, Paris (2008), Musée des Beaux-Arts Lausanne (2008), Salzburg Modern Art Museum (2007). Most recently, he had a solo exhibition in Ullens Center for Contemporary Art, Beijing in early 2014, and was invited to participate in the 56th Venice Biennale for the Special Presentations, “*All the World's Futures*”. His works are in the Uli Sigg collection, and were featured as part of the touring exhibition of “*Mahjong: Contemporary Chinese Art from the Sigg Collection*” in various European museums. The artist lives and works in Beijing.

季大純1968年生於中國江蘇省，1993年畢業於北京中央美術學院，取得油畫系學士資格，他的作品在中國、歐洲及美國廣泛展出，並於世界各地著名美術館舉行個展，其中包括：意大利羅馬當代藝術館（2013年）、上海美術館（2007年）、瑞士伯爾尼美術館（2007年）、首爾Posco美術館（2005年）。此外他亦參加過許多主要藝術聯展，例如德國路德維希博物館（2008年）、巴黎馬約爾博物館（2008年）、瑞士洛桑美術館（2008年）、奧地利薩爾茨堡現代美術館（2007年）。最近期的個展是2014年於北京尤倫斯當代藝術中心舉行，同時亦獲邀參加威尼斯第56屆雙年展的主題展「全世界的未來」。著名中國當代藝術收藏家烏利•希克的典藏，曾在歐洲各地迴展出的「麻將：希克中國當代藝術收藏展」中展出。

季大純現於北京生活和工作。



#### KE HUANG 可煌 B. 1989 LOT 82

The young artist Ke Huang is an outstanding painter born in 1989. Ke started his artistic journey at a very young age and has been producing calligraphy and ink paintings since 2003. Featuring contemporary characteristics and traditional Chinese ink and wash techniques, Ke is renowned for his unique and innovative style. His works have been exhibited in Italy Milan Biennale (2012), and had a solo exhibition in Being 3 Art Gallery (2009). His paintings are collected by Beijing Taihe Art Gallery as well as Beijing Being 3 Art Gallery.

可煌生於1989年，從小開始修習藝術，2003年開始書法和水墨創作。他的作品既是對傳統水墨的一種顛覆，更是一種創新，具有強烈的時代特徵和個人風格，他曾經參加2012年義大利米蘭雙年展和2009年於北京在3藝術畫廊開可煌作品展。

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#### KIM TSCHANG-YEUL 金昌烈 B. 1929 LOT 34

Born in Pyongan province of North Korea in 1929, Kim Tschang-Yeul is known for his water drop paintings. At a very young age, Kim learned both traditional Chinese calligraphy and Western art from his family. He studied painting the College of Fine Arts at Seoul National University from 1948 to 1950 and furthered his studies at the Art Students League of New York from 1965 to 1968. After moving to Paris in 1969, Kim began to experiment with painting water drops that later became his signature style and motif. In 1996 he was awarded the Medal of Knight of Art and Letters in Seoul. Solo exhibitions of his works were held in Knoll International in Paris (1973); Galerie Nationale du Jeu de Paume in Paris (2004); National Museum of China, Beijing (2005) and several other major art museums.

金昌烈，1929年生於北韓平安南道省，一幅幅獨特的「水滴畫」為其代表作。金氏自幼在家人的教導下，學習中國傳統書法及西方藝術。1948至1950年，金昌烈入讀首爾國立大學美術學院油畫系，其後離開韓國，於1965至1968年移遷美國，於紐約學生藝術聯盟學院深造。1969年，金氏又移居至藝術之都巴黎，並開始其水滴畫的實驗創作，「水滴」自此成為金昌烈的主要作品風格和命題，成為其個人專屬的藝術標記。1996年，金氏於首爾獲頒藝術與文學騎士勳章。金昌烈曾多次於世界各地舉辦個人展覽，如巴黎Knoll International（1973）、巴黎網球場國家畫廊（2004）、北京中國國家博物館（2005），以及其他多所大型藝術博物館。

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#### KUSAMA, YAYOI 草間彌生 B. 1929 LOT 86

Yayoi Kusama was born in Matsumoto City, Japan in 1929. She studied Nihonga painting, a rigorous formal style developed during the Meiji period in Kyoto before moving to New York in 1958 as she was entranced by the post-war international art scene. Kusama returned to Japan in the 70s, and participated in the Venice Biennale in 1993 for the Japanese Pavilion, which was a critical success. Since then she has been exhibited in many galleries and institutions, and was invited to create many major outdoor sculptural commissions, such as the Fukuoka Prefectural Museum, Benesse Art Site Naoshima, and the Beverly Hills City Council.

Her works are in various collections of prominent museums, including the Centre Pompidou, Paris; Los Angeles County Museum of Art; Museum of Modern Art, New York; the national Museum of Modern Art, Tokyo; and Tate Modern, London. Additionally, a few of her major exhibitions include in the Center for International Contemporary Arts (1989), Le Consortium, Dijon (2000), Mori Art Museum, Tokyo (2004), Whitney Museum (2011). Her achievements in the art world have been widely acknowledged with awards including: The Education Minister's Art Encouragement Prize and Foreign-Minister's Commendations in 2000, the French Ordre des Arts e des Lettres (officier) in 2003, National Lifetime Achievement Awards in 2006, and the American Academy of Arts and Letters Foreign Honorary Membership in 2012.

草間彌生1929年生於日本長野縣松本市，曾赴京都學習傳統日本畫，（明治維新時期廣泛流行的民族傳統繪畫），1958年移居紐約，草間在當時深受戰後國際藝壇的藝術創作能量所影響。70年代返回日本，1993年於威尼斯雙年展日本館的展出，獲得了空前成功。自此無數畫廊與藝術機構都邀請她參與展出及創作大型戶外雕塑，其中包括福岡縣藝術博物館、直島貝尼斯藝術基地和比華利山莊市議會。

她的作品被各大博物館典藏：計有巴黎龐比度藝術中心、洛杉磯郡藝術博物館、紐約現代藝術博物館、東京國立近代美術館和倫敦泰特現代美術館。此外她重要的個展包括在國際當代藝術中心（1989年）、第戎Le Consortium畫廊（2000年）、東京森美術館（2004年）、惠特尼博物館（2011年）所舉行。她在國際藝壇的成就受到廣泛推崇和讚賞，獲獎無數，包括於2000年獲日本教育部長頒發藝術鼓勵獎和外交部長獎章、2003年獲法國文化部頒發藝術及文學騎士勳章、2006年獲頒全國終身成就獎、2012年獲頒發美國藝術與文學學會海外名譽會員。

**LEE, JANE (LI LINGXUAN) 李綾瑄 B. 1963 LOT 80**

Jane Lee is one of Singapore's most renowned contemporary artists. Born in 1963, Lee has a B.A. in Fine Arts from LASALLE-SIA College of the Arts, Singapore. She has won numerous awards for her works, including the Singapore International Residency Art Prize in 2007, Sovereign Art Prize (2007), and the Celeste Prize for painting (2011). Her works have been shown in the Singapore Art Museum (2007), 2008 Singapore Biennale, Contemporary Art Center in Vilnius, Lithuania (2009), and the Hong Kong Art Center (2010).

李綾瑄是受到國際關注的一位新加坡藝術家，1963年出生，畢業於拉薩爾新航藝術學院，獲得藝術學學士。她曾獲：2007年新加坡藝術獎、2007年Sovereign Art Prize 藝術獎、2011年Celeste Prize 繪畫獎等。她的作品在國內外不同的展覽中展出，如2007年新加坡美術館、2008年新加坡雙年展、2009年立陶宛維爾紐斯當代藝術中心及2010年香港藝術中心。

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**LI JIN 李津 B. 1958 LOT 54, 55**

Born in Tianjin in 1958, Li Jin is a renowned contemporary ink painter. After studying dyeing and weaving at the Tianjin Academy of Arts and Crafts, Li then studied painting at the Tianjin Academy of Fine Arts, graduating in 1983. Known for his unique aesthetic, colouring techniques, and unorthodox style, his works received widespread critical acclaim and were featured in many exhibitions, such as Dubner Moderne Lausanne, Switzerland (2010), Museum of Fine Art Boston, U.S.A (2010), as well as solo exhibitions in Houtian Gallery in Beijing and Kasten Gallery, Germany (2010). He is also named Artist of the Year by Annual Influential Ink Artist of the AAC Art China in 2012. Li lives and works in Tianjin, and teaches Chinese painting at the Tianjin Academy of Fine Arts.

李津 1958年生於天津，是著名的水墨畫家，於天津工藝美術學院修讀印染及紡織後，再進入天津美術學院攻讀國畫，1983年畢業。他的作品以獨特美學、調色技巧和非傳統風格開拓出自成一派的當代藝術風格。作品被廣泛展出包括：瑞士洛桑Dubner Moderne（2010年）、美國波士頓藝術館（2010年），此外2010年北京Houtian畫廊和德國Kasten畫廊都為他籌辦個展。他曾獲選為「AAC藝術中國年度影響力」水墨類藝術家。李津目前在天津生活和工作，應聘於天津美術學院任國畫系教授。

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**LIANG QUAN 梁銓 B. 1948 LOT 30, 31**

Born in Shanghai in 1948, Liang Quan is an abstract artist known for his conceptual collages and paintings. Liang graduated from the associated high school of Zhejiang Fine Arts Academy in Hangzhou in 1968. He furthered his studies at the San Francisco Arts Institute, California and graduated with a Masters degree in arts in 1982. Upon his return to China, he was appointed the Associate Professor at China Academy of Arts. Liang has participated in major biennials, including 18th Beijing Biennale in 2009 and Biennale of Sydney in 2012. His works are in the collection of many prominent institutions, such as The British Museum, The National Art Museum of China, and Hong Kong Museum of Art.

梁銓，1948年生於上海，以其概念化的拼貼藝術和油畫聞名於藝壇。1968年，梁氏畢業於杭州浙江美術學院附屬中學，及後離開中國，前往美國三藩市藝術學院進修，並於1982年取得藝術碩士學位。回國後，梁氏出任中國美術學院的副教授。這位中國當代藝術中不可或缺的藝術家，作品見於各大型雙年展，包括第18屆北京雙年展（2009）及悉尼雙年展（2012）；畫作同時亦被多所頂尖博物館及機構收藏，諸如大英博物館、中國美術館及香港藝術館。

#### LIM, KIM 1936-1997 LOT 33

Kim Lim was born in Singapore in 1936. She knew at an early age she wanted to become an artist. Lim studied wood carving at St. Martin's School of Art, London for two years before transferring to Slade School of Fine Art, where she learned print-making under the tutelage of Anthony Gross, renowned etcher, and Stanley Jones, lithographer.

She graduated from Slade in 1960, and since then her works were exhibited extensively. She had a particularly strong presence in UK and Singapore, with solo exhibitions in Museum of Modern Art, Oxford (1975), Tate Gallery, London (1977), and National Museum of Art, Singapore (1984). After spending quite some time concentrating on print making, she returned to creating sculptures with stone carving.

Kim Lim was based in London for most of her artistic career, and she passed away in 1997.

Kim Lim 1936年於新加坡出生，從小她的願望就是要成為一位藝術家。Lim 在英國倫敦聖馬丁藝術學院修讀了兩年木雕課程，之後轉到斯萊德美術學院，在英國著名蝕刻師Anthony Gross 和平板印刷師Stanley Jones的指導下學習版畫。

1960年於斯萊德美術學院畢業，隨後她的作品在多處廣泛展出，她在英國和新加坡極受關注，曾經作過多次個展，計有牛津現代藝術博物館（1975年）、倫敦泰特美術館（1977年）、新加坡國家美術館（1984年）。經過多年專注版畫複製之後，她突破自我界限，拓展了石雕的藝術創作。

Kim Lim 一直以倫敦為她主要的藝術發展基地，於1997年去世。

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#### LIN, MICHAEL (LIN MINGHONG) 林明弘 B. 1964 LOT 81

Michael Lin was born in Tokyo in 1964 and raised in Taiwan. Lin is known for his paintings and site-specific installations. He graduated from the Otis Art Institute of Parsons School of Design, Los Angeles in 1990, and obtained a MFA from the Art Center College of Design, Pasadena in 1993. Lin draws inspiration from Taiwanese culture and embraces collaborative projects with other artists, organizations, and art students. He has participated in many exhibitions in museums and major art events including International Liverpool Biennial (2002), Ullens Center for Contemporary Art in Beijing (2008), and Biennale de Lyon in France (2009). He has also been featured in famous magazines such as Los Angeles Times (2013) and Numéro (2013).

林明弘，1964年生於東京，成長於台灣，他的繪畫與裝置手藝術界推崇，1990年畢業於美國加州洛杉磯歐蒂斯藝術中心，帕森設計學院，1993年取得美國加州巴沙狄那藝術中心設計學院藝術碩士資格。他的創作靈感來自各個方面，除了源自台灣傳統文化，跟其他藝術家、機構或者是藝術生交流時，每每給予他無限創意。他曾經參與許多重要的藝術展覽，包括：2002年英國利物浦雙年展、2008年尤倫斯當代藝術中心和2009年法國里昂雙年展。其藝術創作也受廣泛報導，例如洛杉磯時代雜誌（2013年）和、Numéro（2013年）。

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#### LIN, RICHARD (LIN SHOW-YU) 林壽宇 1933-2011 LOT 32

Richard Lin was born into a wealthy family in Taiwan in 1933. After studying at the Diocesan Boy's School in Hong Kong, he studied abroad in England at Millfield School, Somerset. He then graduated with a degree in architecture at Regent St Polytechnic in the 1958. His works have since been exhibited internationally in the Netherlands, America, Germany, and United Kingdom. In 1961 he received an award from the Institute of Contemporary Art, UK, and was then represented by Marlborough New London Gallery from 1966 until 1975. Amongst his many important exhibitions, he was chosen to be exhibited at the 44th Carnegie International, alongside with Chu Teh-Chun, Walasse Ting, and Zao Wou-Ki in 1967, and was awarded the William Frew Memorial Purchase Award. The work later became part of the permanent collection of Carnegie Institute. He also received the Wales Arts Council Award (1976), and honorary Diploma of Merit from the Università delle Arti, Italy (1982). His works are in the collection of the Tate Gallery, London; Arts Council, London; Walker Art Gallery, Liverpool, M+ Museum, Hong Kong and several public institutions internationally.

林壽宇1933年生於台灣，為知名仕紳家主之後。他曾於香港拔萃男書院唸書，之後赴英國薩默塞特郡的米爾菲德學校讀書，1958年倫敦綜合工藝學院建築系大學畢業。他的作品曾在世界各國展出，如荷蘭、美國、德國及英國。1961年榮獲英國現代藝術學會獎狀。此後他的作品一直由倫敦Marlborough New London畫廊代理（1966年至1975年）。他其中最重要的展覽之一是1967年與朱德群、丁雄泉與趙無極參加美國第44屆卡內基國際藝術展，榮獲收藏獎，作品為卡內基學會美術館典藏。1976年他榮獲威爾斯藝術委員會嘉獎、1982年獲義大利美術學院頒贈榮譽文憑。他的作品廣為歐洲及各大公共機構和藝廊所收藏，包括有：倫敦泰特美術館、倫敦藝術委員會、利物浦沃克畫廊等。



#### LIU KUO-SUNG (LIU GUOSONG) 劉國松 B. 1932 LOT 17

Born in 1932 in Anhui province, Liu Kuo-Sung is one of the most renowned modernist Chinese painters. The artist moved to Taiwan in 1949 to study at the National Taiwan Normal University, specializing in traditional ink as well as Western painting techniques. Immediately after graduating, he and his peers founded the Fifth Moon Painting Society in 1957.

His works have been shown in the Seattle Art Museum (1968), Museum fur Kunsthandwerk, Frankfurt (1979), Solomon R. Guggenheim Museum, New York (1998), and Singapore Tyler Print Institute (2005), and a major retrospective at the National Art Museum of China (2011). In 1966, he was awarded a grant by the John D. Rockefeller II Foundation, which allowed extensive travel around America and Europe. He has been the International Ink Painting Exhibition Award at the Tokyo Metropolitan Art Museum, Japan (1985), Lee Chun-Shan Modern Painting Foundation, Achievement Award for Modern Painting, Taiwan (1991), and the 12th National Award for the Arts, Taiwan (2008). Active in arts education, he held positions at universities in China, Hong Kong, America, and is currently the Chair Professor at the National Taiwan Normal University. His work are collected by the British Museum, London; Asian Art Museum, San Francisco; Art Institute of Chicago; and Palace Museum, Beijing.

劉國松1932年生於安徽，1949年定居台灣，入讀台灣師範大學，專修水墨和西洋繪畫。1957年畢業，並於同年跟畫友創立「五月畫會」。劉國松的畫作曾經在世界各地美術館展出，計有：西雅圖美術博物館（1968年）、法蘭克福工藝博物館（1979年）、紐約古根海姆博物館（1998年）、新加坡泰勒紙印藝術學院（2005年）以及中國國家美術館所舉行的回顧展（2011年）。1996年他獲洛克菲勒二世基金會贊助，讓他可以免費環遊美國和歐洲兩大洲。其他獲獎還有：1985年東京都美術館頒授國際水墨繪畫展獎、1991年台灣李仲生現代繪畫文教基金會頒贈現代繪畫成就獎以及2008年獲得第12屆台灣國家文藝獎。應聘於中國、香港、美國的各大院校，熱衷教育工作，現任臺灣師範大學客座教授。他的作品被倫敦大英博物館、舊金山亞洲藝術博物館、芝加哥藝術學院和北京故宮博物院等機構典藏。

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#### LIU YE 劉野 B. 1964 LOT 76

Known for his use of bright colours and childlike facial features in portrait paintings, Liu Ye is a Chinese contemporary painter currently based in Beijing. Liu was born in Beijing in 1964 and grew up during the Cultural Revolution. Liu graduated from School of Arts & Crafts in 1984 and furthered his studies at the Central Academy of Fine Arts in 1989. He left Beijing for the University of Fine Arts in Berlin, when he earned his M.F.A. degree there. This international education was tremendously influential his work. His work has gained much critical acclaim, and he participated in the 7th Shanghai Biennale in 2008 and held an exhibition at the Museum for Modern Art in Vienna (2007). Liu currently lives and works in Beijing.

現定居北京的中國當代畫家劉野，作品色彩鮮明亮麗，肖像畫中稚氣的童臉深入人心。1964年生於北京的劉野，在文化大革命的浪潮中成長，1984年畢業於北京工藝美術學校，1989年於中央美術學院深造。及後，劉野離開北京，前往柏林藝術學院修讀藝術碩士課程。浸淫於異國他鄉的藝術教育之中，劉氏的創作路線、風格起了劇烈的變化。他獲得了不少藝評家的稱譽，並於2008年參展第七屆上海雙年展，以及於2007年在維也納現代美術館設展。劉野現定居北京，繼續從事其藝術工作。

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#### LOCATELLI, ROMUALDO 羅莫爾多·羅格泰利 1905-1943 LOT 5

Romualdo Locatelli was a painter born in Northern Italy. Growing up in a family of artisans, Locatelli was exposed to traditional arts from early childhood. He studied art at the Accademia Carrara, and was only 20 years old when he held his first solo exhibition. Locatelli's fame grew steadily as he moved to Rome in the 1920s. Between 1927 and 1940, Locatelli made study trips to Tunisia, Sardinia, Tuscany, and the Veneto. He became most known for his portrait paintings and was invited to participate in the Venice Biennale in 1938. His works were collected by the Pope of the time and Benito Mussolini. In 1938, Locatelli travelled to the Dutch East Indies by invitation from the colonial governor where he thrived in the high society of Bali and neighbouring regions. The paintings made in this time earned him the recognition as one of the best Italian Orientalists.

已故畫家羅格泰利（1905- 1943），生於意大利北部。羅格泰利出身藝術之家，自幼在傳統的工藝氛圍之中長大。其後，他於卡拉拉學院攻讀藝術，首辦個人展覽時，僅為20之齡。20年代，羅格泰利移居羅馬，其名氣亦隨之而與日俱增。1927年至1940年期間，羅格泰利曾旅居不同城市，如北非的突尼西亞、意大利的托斯卡尼和威尼托。其筆下一幅幅唯妙唯肖的人像畫，均令人留下深刻的印象。他更於1938年受邀參展威尼斯雙年展；政治家墨索里尼和教宗庇護十一世都曾收藏其作品。1938年，羅格泰利受荷屬東印度群島的殖民政府邀請，並展開了其於東南亞的遊歷，他活躍於峇里和周邊地區的上流社會，聲名顯赫。羅格泰利在東南亞時期的作品，為其藝術創作圖添上新的一筆，並被冠名為最具成就的東方主義意大利畫家。

#### LV PENG 呂鵬 B. 1967 LOT 63

Lv Peng was born in Beijing in 1967. He received a degree from the department of Fine Arts at the Capital Normal University in 1991, and was a PhD candidate at the Central Academy of Fine Arts, Beijing in the Chinese Paintings department. The artist has had much exposure in China and internationally, including shows in Singapore (1995); Boston (1998); Bilbao (1998); Paris (1999); New York (2005); London (2006); Melbourne (2012). Has also exhibited on numerous occasion at the National Art Museum of China, and various institutions in the country such as Chinese History Museum (1993); 2nd Chinese Art Exhibition (2003); Today Art Museum (2005); Hubei Museum of Art (2010). Lv now teaches at the fine arts department of Beijing College of Education.

呂鵬，1967年中國北京生。1991年畢業於北京師範學院美術系，及後於中央美術學院中國畫學院取得博士學位。呂氏於中國內地及國際間曝光率甚高，相繼於新加坡（1995）、波士頓（1998）、畢爾包（1998）、巴黎（1999）、紐約（2005）、倫敦（2006）及墨爾本（2012年）舉辦展覽，作品亦多次於中國美術館中亮相。此外，呂氏於中國內地參展不計其數，作品展出地點包括中國歷史博物館（1993）、第二屆中國藝術展（2003）、今日美術館（2005）、湖北美術館（2010）。呂鵬現任教於北京教育學院美術系。

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#### MAO XUHUI 毛旭輝 B. 1956 LOT 68

Mao Xuhui was born in Chongqing, China in 1956, and graduated from Yunnan Arts University, China in 1982. He became a professor at the university afterwards, and he now works and lives in Yunnan. His works were shown in the 1st Chinese Oil Painting Exhibition at the Shanghai Art Museum (1987), touring exhibition of "China!" in Kunstmuseum, Bonn; Kunstlerhaus, Vienna; Zacheta Modern Art Museum, Warsaw; Haus der Kulturen der Welt, Berlin (1996), as well as "*Inside Out: New Chinese Art*" which toured from the Asia Society Galleries, P.S 1, Contemporary Art Center, New York; San Francisco Museum of Modern Art; Contemporary Art Museum of Mexico; Tacoma Art Museum and Henry Art Gallery, Seattle; National Gallery of Art, Australia; Hong Kong Museum of Art (1998-1999). His works were also shown in important China institutions, recent exhibitions include the Ullens Center for Contemporary Art (2007), Chengdu MOCA (2011), and National Art Museum of China (2012). His works were also shown in the 55th Venice Biennale (2013).

毛旭輝1956年生於中國四川省重慶市，1982年畢業於雲南藝術學院美術系油畫專業。之後他進入雲南大學藝術學院任教，目前在雲南定居及工作。1987年他的作品入選在上海美術館舉行的首屆中國油畫展，1996年「中國！」展在世界各地迴展出，包括奧地利、維也納、波蘭和柏林。此外「開放的本體—中國新藝術」（1998-1999年）分別於亞洲協會藝術廊、紐約當代藝術中心、舊金山現代藝術博物館、墨西哥當代藝術博物館、塔科馬藝術博物館和西雅圖亨利藝術廊、澳大利亞國立美術館和香港藝術館。他的作品同樣多次在國內展出，近期曾參與的重要展覽包括由尤倫斯當代藝術中心（2007年）、成都當代美術館（2011年）和中國美術館（2012年）籌辦的展覽，亦參加了第55屆威尼斯雙年展（2013年）。

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#### NARA, YOSHITOMO 奈良美智 B. 1959 LOT 88

Yoshitomo Nara was born in Aomori, Japan in 1959. He received his M.A. from the Graduate School of Aichi Prefectural University of Art in 1987, and moved to Germany to study at the Kunstakademi Dusseldorf. In 1993, he completed Meisterschuler from A.R. Penck. Nara is part of the Neo Pop movement, and his iconic paintings of children and animals appearing at once cute and devilish has gained a huge following internationally. He has had a number of major solo exhibitions around the world, including Reykjavik Art Museum, Iceland (2009), Asia Society, New York (2010), Dairy Art Center, London (2014), and most recently at Asia Society, Hong Kong (2015). Recent important group shows include Museum of Modern Art, New York (2012), Hirshhorn Museum and Sculpture Garden, Washington D.C (2013), Museum of Art, Kochi, Japan (2014), Mori Art Museum, Tokyo (2014), Watari-um, Tokyo, Japan (2015). His works are in the collections of the British Museum, London; Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Tokyo; Zabudowicz Collection, London.

奈良美智1959年生於日本青森縣。1987年畢業於愛知縣立大學藝術學院，取得碩士資格。之後前往德國，進入杜賽爾多夫藝術學院就讀。奈良美智是新普普藝術運動的重要一員，他筆下可愛的小女孩和動物；加上人物慧點中帶點邪惡的眼神，在國際藝壇吸引了大批追隨者。他在世界各地曾舉行過多次個人作品展，計有：2009年冰島雷克雅未克藝術館、2010年紐約亞洲協會、2014年倫敦Dairy藝術中心和最近期的2015年香港亞洲協會。近年重要的聯展包括：2012年紐約當代藝術館、2013年華盛頓赫希洪博物館及雕塑園、2014年日本高知美術館、2014年東京森美術館、2015年東京Watari-um美術館。他的作品受世界各地博物館及機構典藏，計有：倫敦大英博物館、紐約當代藝術館、芝加哥當代藝術館、東京當代藝術館、倫敦Zabudowicz機構典藏。

#### PAN YULIANG 潘玉良 1895-1977 LOT 6

Pan Yuliang was born in 1895 in Jiangsu Province, China. With the help of her husband Pan Zanhua, she overcame her harsh upbringing and attended Shanghai Art School in 1920 to study western painting under the tutelage of Wang Jiyuan. After graduation she furthered her study in Lyons and Paris, and was then awarded a scholarship in 1925 to study in the Roman Royal Art Academy in Italy, specializing in painting and sculpture. She received the Gold Prize at the Roman International Art Exhibition in 1926, and at Liu Haisu's invitation to teach at Shanghai Art School, she returned to China in 1929. She held solo exhibitions during her time in China, and was celebrated as the first female artist to paint in the Western style. However, her works were criticized by conservative critics and the government particularly because of her nude paintings. She then left for Paris in 1937 and settled there for the next 40 years. She taught at the École des Beaux Arts, and was selected to chair the Chinese Art Association for Chinese artists in France. She had exhibitions in various countries, including United Kingdom, United States, Germany, Japan, Italy, Switzerland, Belgium and Greece. Her achievements in art are widely recognized, and her works were in the collection of Paris Municipal Government, the French Ministry of Education, the National Modern Art Gallery and Cernushi Museum. Pan passed away in 1977, and her works were sent back to China in 1985. Now her works are in the permanent collection of the China National Art Gallery, Beijing, and Anhui Provincial Museum, Hefei.

潘玉良1895年生於江蘇省，在丈夫潘贊化協助下得以擺脫乖舛的生活，於1920年入讀上海美術專科學校，隨王濟遠學習油畫。畢業後先後進了里昂和巴黎美術學院進修，1925年獲獎學金到羅馬皇家畫院專業油畫和雕塑。1926年在羅馬國際藝術展中獲頒金獎，之後應劉海粟邀請於1929年回國，在上海美術專科學校任教。回國之後舉行個展，潘氏是中國首位畫西洋油畫的女畫家，因而為人津津樂道。但一些保守派藝評及政府官員對於她的裸體繪畫大肆批評。1937年她再次旅歐，此後四十年定居巴黎，潘氏曾任巴黎中國藝術會會長並任教於巴黎美術學院。潘氏曾於多個國家舉行展覽會，包括：英國、美國、德國、日本、義大利、瑞士、比利時和希臘。她的作品被各大博物館和機構典藏：巴黎市政府、法國教育部、國家現代藝術博物館和巴黎賽努奇博物館。潘玉良1977年逝世，她的作品在1985年送返中國，於北京中國美術館和安徽省博物院永久典藏。

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#### PAN HSIN-HUA (PAN XINHUA) 潘信華 B. 1966 LOT 53

Pan Hsin-Hua was born in Taitung, Taiwan in 1966. He began exploring fine arts while he was in high school when he took Chinese painting lessons at the local community centre. He was accepted into the Taipei University of the Arts and graduated in 1991. He is a prominent figure in Taiwanese contemporary ink, and has had several important exhibitions in the country. Most notably, he held a solo exhibition at the Taipei Fine Arts Museum early in his career in 1991, gaining him much critical acclaim.

潘信華，1966年生於台灣台東縣。自高中時期於當地的社區中心參加中國繪畫班後，便燃點起其創作的火苗，傾心探索藝術世界。隨後，他入讀國立台北藝術大學，並於1991年畢業。潘信華乃台灣當代水墨的重要人物，且數度於台灣舉辦各重要的展覽，當中尤以1991年於台北市立美術館舉行的個人展覽最為舉足輕重，為潘信華的作品贏取認同，奠定了其藝壇的地位。

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#### PENG WEI 彭薇 B. 1974 LOT 57

Peng Wei was born in 1974 in Chengdu to artist Peng Xiangcheng. Exposed to fine arts at a young age, she continued to study arts in Nankai University and graduated in 1997, followed by a master degree in Philosophy in Aesthetics in 2000. Immediately following her graduation, she worked as an editor for Yishu Art Magazine until 2006. Peng was one of 25 artists included in the *Contemporary Art from China: Visual Expression through Ink and Paper* exhibition held in National Art Gallery of Malaysia (2008). Her works have been exhibited in renowned galleries including the National Art Museum of China in Beijing (2003), Fukuoka Art Museum in Yokohama (2004) and Kunstmuseum Luzern in Switzerland (2011). Her works are also in the permanent collections of the National Museum of Art in China, the Brooklyn Museum, the Asian Art Center of San Francisco, and the Hong Kong Museum of Art.

彭薇，1974年生於成都，父親是一名藝術家，自小耳濡目染，在濃厚藝術氛圍中成長，1997年畢業於南開大學，2000年獲南開大學人文學院美學專業及哲學碩士學位。畢業後隨即加入「美術」藝術雜誌任編輯至2006年。2008年25位藝術家入選參與馬來西亞美術館舉行的「中國當代藝術—來自紙墨的視覺表達展」彭薇是其中一位。她的作品在許多知名畫廊及博物館展出過，包括：2003年北京中國美術院、2004年日本橫濱福崗亞洲美術館和2011年瑞士盧塞恩美術館。她的作品被多間著名博物館永久收藏，包括有中國藝術博物館、美國布魯克林博物館、舊金山亞洲藝術中心和香港藝術博物館。



**QIU ZHIJIE 邱志傑 B. 1969 LOT 47, 48, 49**

Born in 1969 in Zhangzhou, China, Qiu Zhijie is an artist with diverse practices in printmaking, video, photography, and performance. He has had solo exhibitions in the Gallery of Central academy of Fine Arts (1999); Ullens Center for Contemporary Art (2009); Haus der Kulturen der Welt, Berlin (2010). He has also participated in group shows in many prominent institutions, such as PS1 Contemporary Art Center, New York (1998); Centre Pompidou, Paris (2003); Yokohama Triennial, Japan (2005); Museum of Contemporary Art, Taipei (2005); Venice Biennale (2009); National Art Museum of China (2009); Solomon R. Guggenheim Museum, New York (2010); Getty Center, Los Angeles (2010-11); and most recently in the 56th Venice Biennale (2015).

1969年生於福建漳州的邱志傑，是一位跨版畫、錄像、攝影及表演等多種媒材的藝術創作者。邱氏多次於各地舉辦個人展覽，包括北京中央美院畫廊（1999）、北京尤倫斯當代藝術中心（2009）及柏林世界文化館（2010）。他亦曾經參展各知名機構所舉辦之聯展，諸如紐約PS1當代藝術中心（1998）、巴黎龐畢度藝術中心（2003）、日本橫濱三年展（2005）、台北當代藝術博物館（2005）、威尼斯雙年展（2009）、中國美術館（2009）、紐約古根漢美術館（2010）、洛杉磯蓋提藝術中心（2010-11），以及最近期的第56屆威尼斯雙年展（2015）。

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**SHI CHONG 石沖 B. 1963 LOT 56**

Born in Hubei (1963), Shi Chong is one of the most influential artists of the Chinese Photo Realism movement. Shi graduating from the Oil Painting Department of Hubei Academy of Fine Arts in 1987 and became one of the emerging young painters of the “New Generation” in 1980s. His paintings contributed to the development of a new 20th century Chinese art movement and gained acclaim from art critics and peers. His works have been featured in numerous major art exhibitions and events including Shanghai Biennale in 2000, World Art Fair in New York (2000) as well as Ludwig Museum in Germany (2008). Currently, Shi lives in Hubei of China and works at the Hubei Institute of Fine Art as an associate professor.

石沖1963年生於湖北，是中國當代藝術中以「照相寫實」手法繪畫的佼佼者。1987年畢業於湖北美術學院油畫專業，是中國80年代「新生代」青年藝術家之中一位後起之秀。他的畫作激發了中國二十世紀美術創新運動，在藝評界以致同輩之間都獲得極大讚賞。他的作品在許多展覽會中展出，計有2000年上海雙年展、2000年美國紐約國際藝術博覽會和2008年於德國路德維希博物館所舉行展覽會。石沖現居湖北，任職湖北美術學院副教授。

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**T'ANG HAYWEN (ZENG HAIWEN) 曾海文 1927-1991 LOT 8, 9, 16**

T'ang Haywen was born in 1927 in Fujian province. He moved to Paris in 1948 to pursue a career in medicine, but instead began painting as his life-long ambition. Though he never received any formal training in art, he spent a great deal of time in museums and galleries to observe the works of Western masters. This experience was evidently influential in his early oil paintings and watercolours. This makes him a unique artist of his generation, setting him apart from his peers Chu Teh-Chun and Zao Wou-ki, who trained under Lin Fengmian. Instead, T'ang drew from his grandfather's teachings of Taoism and traditional Chinese calligraphy. T'ang's works were exhibited widely in France in the 80s, and garnered the attention of important collectors of the time, such as Dominique de Menil and Paul Mellon. The artist passed away in 1991 at 64 years old, and it was then his art began to receive recognition, with various retrospective exhibitions, such as the Taipei Fine Arts Museum (1997), and Musée de Pontoise, France (1999). His works are also in the collection of Musée Guimet, Musée Cernushi, the Art Institute of Chicago, and the M+ Museum, Hong Kong.

曾海文1927年生於福建廈門，於1948年原計畫赴巴黎主修醫學，到達巴黎之後，開啟了他全新的繪畫生涯，成就了他終身投入的創作事業。他沒有接受任何正規繪畫訓練，以自修方式遊歷法國各大藝廊、美術館及博物館，他最初的繪畫風格包括油畫和水彩都受到了法國藝術大師極大的影響。同時受祖父教授的中國傳統道家文化、藝術及書法的啟發之下，曾文海將中國哲學思想融入創作，自成一格，跟同期師承林風眠的朱德群、趙無極的繪畫風格截然不同。曾海文的畫作在80年被廣泛展出，吸引了眾多知名的收藏家如Dominique de Menil和Paul Mellon的收藏。曾海文於1991年逝世，終年64歲。其後世界各地的藝術館紛紛舉辦曾海文作品紀念展，包括台北市立美術館（1997年）、法國蓬圖瓦茲博物館（1999年）等。他的作品亦受眾多機構所收藏：法國居美亞洲藝術博物館、賽努奇博物館、芝加哥藝術學院和香港M+博物館等。

**UTARIT, NATEE 納堤•尤塔瑞 B. 1970 LOT 75**

Natee Utarit was born in 1970 in Bangkok. He graduated from the College of Fine Art, Bangkok in 1987, and received his second degree in Painting and Sculpture from Silpakorn University, Bangkok in 1991. He has been exhibited widely and extensively, including the participation in the 5th International Biennial Print Exhibition at ROC Taipei Art Museum (1991), Museum of Contemporary Art, Helsinki (2001), and Singapore Art Museum (2010). Utarit was one of the five artists to participate in the first BMW Young Asian Artists Series in 2007, and participated in the 54th Venice Biennale in 2011. In addition to private collections in Europe and Asia, his works are in the permanent collections of the Bangkok University, Queensland Art Gallery, and the Singapore Art Museum.

納堤·尤塔瑞1970年生於泰國曼谷，1987年畢業於曼谷美術學院，之後進入曼谷Silpakorn 大學修讀第二個學士學位，專修油畫和雕塑，1991年畢業。他的作品在國際上廣泛展出，包括入選1991年於台北市立美術館舉行的第五屆國際版面雙年展，2001年赫爾辛基當代藝術博物館和2010年新加坡美術館所舉行之展覽。他亦是五位參加2007年首屆BMW亞洲青年藝術家系列的藝術家之一，他於2011年參加了第54屆威尼斯雙年展。納堤的作品除了受到歐洲及亞洲的私人藏家歡迎，同時被著名機構如曼谷大學、昆士蘭藝術館和新加坡美術館永久收藏。

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**WANG KEPING 王克平 B. 1949 LOT 59**

Wang Keping was born in 1949 in Beijing. He founded the avant-garde artist group The Stars (Xing Xing) in 1979 together with artists such as Ai Weiwei and Ma Desheng. Most renowned for his wooden sculptures, he has had many major exhibitions internationally. His works were shown in the Brooklyn Museum, New York (1983); Centre Georges Pompidou, Paris (1989); Kunstmuseum, Stuttgart (1998); Musée d'Art Contemporain, Marseille (2004); Today Art Museum (2007); and important solo exhibitions at He Xiangning Art Museum, Shenzhen, and at Ullens Center for Contemporary Art, Beijing in 2013. His work has been acquired by several important international art institutions, such as the Fonds Municipal d'Art Contemporain, Paris; National Taiwan Museum of Fine Arts, Taichung; M+ Museum, Hong Kong; and Ashmolean Museum, Oxford.

王克平，1949年生於北京。1979年，他與藝術家艾未未、馬德升等人一同創立先鋒藝術團體「星星畫會」。王氏以其木刻雕像聞名藝圈，於世界各地皆曾舉辦大型展覽，包括紐約布魯克林博物館（1983）、巴黎龐畢度藝術中心（1989）、德國斯圖加特美術館（1998）、法國馬賽當代藝術館（2004）、今日美術館（2007）。此外，王克平亦於各個地方展出重大的個人展覽，如深圳何香凝美術館及北京尤倫斯當代藝術中心（2013）。王克平的作品被多家國際藝術機構廣泛珍藏，包括巴黎當代藝術基金會、台中國立台灣美術館、香港M+博物館，以及英國牛津愛殊慕蓮博物館等。

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**WANG GUANGYI 王廣義 B. 1957 LOT 62**

Wang Guangyi was born in 1957 in Harbin, Heilongjiang province. He studied oil painting at the China Academy of Fine Arts, Zhejiang and graduated in 1984. He took up a teaching post at the Harbin Polytechnic University Academy of Architecture, and founded the Northern Artists Group in 1985. His works were exhibited in the 45th Venice Biennale in 1993, earning him international fame. Since then, he has participated in numerous important exhibitions in the world, including Museum of Contemporary Art, Sydney (1993), Haus der Kulturen der Welt, Hamburg (1995), National Art Museum, Singapore (1997), Shanghai Art Museum (2001), Ullens Center for Contemporary Art, Beijing (2007), 53rd Venice Biennale (2009), and Asian Art Museum, San Francisco (2012). Wang's works are in the permanent collection of M+ Museum, Hong Kong.

王廣義1957年生於黑龍江哈爾濱，1984年畢業於浙江美術學院油畫系，畢業後應聘哈爾濱理工大學建築系出任教職。1993年他的作品入選第45屆威尼斯雙年展，因而蜚聲國際。自此他參加了許多重要的國際性展覽，包括1993年悉尼當代藝術館、1995年德國漢堡Haus der Kulturen der Welt、1997年新加坡國家藝術博物館、2001年上海美術館、2007年北京尤倫斯當代藝術中心、2009年第53屆威尼斯雙年展和2012年三藩市亞洲藝術博物館。

**WANG XINGWEI 王興偉 B. 1969 LOT 65**

Born in 1969 in Liaoning province, China, Wang is a renowned contemporary painter living and working in Beijing. The artist has attracted significant attention since the early days of his career, with international exhibitions in Munich followed by Basel in 1996. The artist's international acclaim is evident from his numerous shows in important art institutions in Belgium, Austria, the Netherlands, France, Germany, Spain, New York, Greece, and many more. His recognition in China is equally palpable with invitations to most major museums and galleries, and most notably an important solo exhibition at the Ullens Center of Contemporary Art in 2013. His works in major private and public collections, including Uli Sigg, Guy and Myriam Ullens, Sammlung Goetz, Qiao Zhibing Collection, the Rubell Family Collection, and more.

王興偉，1969年生於中國遼寧省，為知名當代畫家，現於北京生活及工作。曾先後於慕尼黑和巴塞爾（1996）展出。王興偉的作品屢見於各地知名藝術機構，如比利時、奧地利、荷蘭、法國、德國、紐約、希臘等地。而王氏於中國也曾多次在博物館、畫廊中展出，當中2013年於尤倫斯當代藝術中心的個展，為其藝術生涯的里程碑。王興偉的畫作獲私人及不同機構收藏，包括瑞士收藏家烏利·希客、尤倫斯夫婦、慕尼黑的葛茲收藏、上海藏家喬志兵，以及盧貝爾家族收藏等。

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**WANG YABIN 王亞彬 B. 1974 LOT 83, 84**

Wang Yabin was born in 1974 in Henan, and graduated from the Henan Normal University in 1994. He has since had many exhibitions including Henan Fine Art Museum (2005); Shanghai Art Museum (2008); Institut Valencia d'Art Modern (2008); KunstCentret Silkeborg Bad (2012).

王亞彬1974年生於河南省，1994年畢業於河南師範大學。王氏曾於多地展出其作品，包括河南省美術館（2005）、上海美術館（2008）、瓦倫西亞現代藝術館（2008）、丹麥錫爾克堡藝術中心（2012）。

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**WAY, JOHN 魏樂唐 1921-2012 LOT 13**

Born in Shanghai in 1921, John Way was an accomplished artist who was a pioneer of abstract expressionism among modern Chinese art. At a very young age, he learned Chinese calligraphy from Mr. Lee Zhong-Chan. When he moved to the United States in 1956, he embraced the Western modern art movement. Renowned for his unique style that brings Chinese calligraphy and Western modern art together, his works were exhibited in numerous major exhibitions, including Nexus Gallery in 1960 and MIT's Art Museum in 1968. In 1965, his works were shown alongside other well-known contemporary artists in a joint exhibition *Painting Without a Brush* held at the Institute of Contemporary Art in Massachusetts. His works are in the collections of Stanford University Art Museum and San Francisco Art Museum. Way passed away in 2012.

魏樂唐，1921年上海出生，是中國第一代抽象派畫家。他自小學習書法，師從李仲乾。1956年定居美國，開始接觸西方的現代藝術運動。他的繪畫風格獨特，揉合了中國書法與西方現代藝術，魏氏的作品被廣泛展出，包括：1960年在納思畫廊及1968年在麻省理工學院藝術館之個展，並入選1965年麻省理工學院藝術館之「不用畫筆的畫作」聯展，參展畫家包括多位國際著名的當代畫大師。其作品為美國史丹佛美術館及舊金山美術館等典藏。魏樂唐於2012年逝世。

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**WEI LIGANG 魏立剛 B. 1964 LOT 51, 52**

Considered as one of the leading modern Chinese calligraphers, Wei Ligang is recognised for his abstract ink paintings by infusing contemporary art elements to ancient Chinese calligraphy. Born in 1964 in Datong, Wei graduated from Nankai University, Tianjin with a degree in Mathematics (1985). He was assigned to teach at the Teachers' Training School in Taiyuan after graduation, and further began to teach calligraphy as well in 1988. In 2005, Wei was awarded a fellowship grant from the Rockefeller Foundation's Asian Cultural Council to study in the United States. His works were featured in British Museum, London (2002), The China Academy of Art in China (2005), 2012 Italy-China Art Biennale and many more exhibitions around the world. His works are also in numerous permanent collections, including San Francisco Museum of Modern Art in USA and British Museum in London.

魏立剛講當代抽象融入傳統的中國書法而備受推崇。1964年生於大同，1985年畢業於天津南開大學，主修數學。畢業後被派到太原師範學校教授數學，並於1988年開始教授書法。2005年他獲得洛克菲勒基金會的亞洲文化委員會頒贈獎學金而到美國深造。他的作品曾被選取入於倫敦大英博物館（2002年）、中國美術學院（2005年）、義大利-中國美術雙年展（2012年）以及其他世界各地所舉辦的美術展中展出。他的作品被許多重要的博物館永久典藏，包括美國三藩市現代藝術博物館和倫敦大英博物館。



## WU DAYU 吳大羽 1903-1988 LOT 12

Born in Jiangsu province, China in 1903, Wu Dayu is considered to be one of the earliest proponents of Chinese oil painting, and is a key figure in the shaping of modern art in China. He started studying painting when he was 6, and went to Paris in 1922 to study at L'École Supérieure Nationale de Beaux Arts. When he returned to China in 1927, he took a teaching position at the Shanghai Art School and then founded the National Arts Academy, Hangzhou in 1928. During his time there, he also created the Art Movement Society with its publication Apollo. Wu taught at the Academy and held his position as the Dean of its Western Painting Department until 1950. He returned to arts education in 1965 when he became Vice-President of the Shanghai Painting Studio and a member of the General Council of the Chinese Artists' Association. Wu passed away in 1988, and major retrospectives were held in Beijing (2001), and in Taipei (2001).

吳大羽，1903年生於中國江蘇省，被視為中國早期油畫的先驅之一，亦是中國現代藝術發展的奠基人物。吳氏六歲開始習畫，1922年入讀法國國立高等美術學院，1927年回到中國，執教於上海新華藝術專科學校，且在1928年協辦杭州國立藝術院。其時，吳氏創辦了藝術運動社及學術性刊物「亞波羅」。吳大羽一生熱心藝術教育工作，於杭州國立藝術院出任西畫系主任至1950年止。1965年，吳氏再度執起教鞭，擔任上海書畫院副院長，以及中國美術家協會顧問。1988年，吳大羽與世長辭，唯其作品於2001年分別在北京和台北舉行大型回顧展中公開。

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## WU HAO 吳昊 B. 1931 LOT 22

Wu Hao was born in 1931 in Nanjing, China, and at the age of 16 he moved to Taiwan. He studied under Lee Chun-Shan from 1951, and along with his peers, he co-founded the Ton Fan Group in 1956. His work gained international recognition early in his career with this group of artists, and Wu's works were shown in Paris and Rome (1964); Peru (1970); Milan (1972, 1975). His prolific career spanning across six decades has also included many important exhibitions in Taiwan, such as the inaugural exhibition of Taipei Fine Arts Museum (1983); a major retrospective in 1994 in Taipei Fine Arts Museum (1994); the Ton Fan and Fifth Moon 40th Anniversary Exhibition at Chi-Chan 50 Art Space, Kaohsiung (1996); solo exhibition at National Central University Art Center, Chungli (2001); Kuandu Museum of Fine Arts, Taipei (2011). Wu received the Duke Award from British International Print Biennial (1979); Gold Seal Award from Taiwan Society of Printmaking (1980), and an Honorary Doctorate from the Taipei National University of the Arts in 2012. To continue the spirit of his master, he founded the Lee Chun-Shan Modern Painting Foundation, aimed at cultivating young artists.

吳昊，1931年生於中國南京，16歲移居台灣。1951年拜入前輩藝術家李仲生門下學習，並與同門於1956年組成「東方畫會」。作為東方畫會「八大響馬」之一，吳昊在藝術生涯的早期便已得到國際藝壇的肯定，作品見於巴黎及羅馬（1964）、秘魯（1970）、米蘭（1972及1975）。其藝術生涯整整橫跨60個年頭，作品於台灣多個大型展覽中亮相，包括台北市立美術館開館展（1983）、台北市立美術館大型回顧展（1994）、高雄積禪50藝術中心舉辦之「東方、五月畫會成立40週年聯展」（1996）、台灣中壢國立中央大學藝文中心個展（2001）及台北關渡美術館（2011）。吳昊曾獲得英國國際版畫雙年展「爵主獎」（1979）、台灣版畫學會「金璽獎」（1980）、並獲國立台北藝術大學頒授榮譽博士學位（2012）。為延續其師李仲生的藝術精神，吳昊成立「李仲生現代繪畫文教基金會」，希望能藉此孕育新一代的年輕藝術家。

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## XU LEI 徐累 B. 1963 LOT 66

Born in 1963 in Jiangsu province, China, Xu Lei grew up under the influence of his artistic father. He attended the Nanjing Arts Institute and graduated in 1984. Although he was an active proponent of avant-garde art in the late 80s, he returned to ink painting in the 90s. His works were shown in the China Avant-Garde at National Art Museum, Beijing (1989), and since then his works have gained increasing popularity with invitations to many major institutions and events, including Guggenheim Museum (1998); Jiangsu Province Art Museum (2000); Guggenheim Museum, Bilbao (2000); Beijing TS1 Contemporary Art Center, Beijing (2005); 12th International Architecture Venice Biennale (2010).

徐累1963年生於中國江蘇，自年少受到同樣身為藝術家的父親所啟蒙。1984年畢業南京藝術學院美術系中國畫專業。雖然在其藝術生涯的早期的80年代，徐累支持前衛藝術，但到了90年代，他回歸到了水墨的創作領域。他的作品曾經在數個國內外重要展覽中展出：「中國中現代藝術展」北京中國美術館（1989年），紐約古根漢美術館（1998年），江蘇省美術館（2000年），畢爾包古根漢美術館（2000年）；北京TS1當代藝術中心（2005年），第12屆威尼斯建築雙年展（2010年）等

**YANG CHIH-HUNG (YANG CHIHONG) 楊熾宏 B. 1974 LOT 38**

Yang Chih-Hung was born in 1947 in Taiwan. He graduated from the National Taiwan College of Art in 1968 and emigrated to the United States of America with his wife and their son in 1979. Yang was awarded a year's residency at The Clocktower in New York City twice from 1984-86 by The Institute for Art and Urban Resources. Yang's works have been admired by noted art critics, and have been featured in reputable art journals such as *Art News* in 1984, *Art in America* in 1989 and *Artforum* in 1985. His works were also presented in major art events and museums including the 6th British International Print Biennial in 1979, National Art Museum of China in Beijing (1999), and a retrospective in National Taiwan Museum of Fine Arts (2010).

楊熾宏，1947年生於台灣。1968年畢業於台灣國立藝專美術科，1979年攜妻兒移居美國。1984至1986年，楊氏連續兩年獲得紐約鐘塔藝術家進駐基金。他的作品受到一眾藝評家的高度讚賞，屢見於備受推崇的藝術刊物之中，如 *Art News*（1984）、*Art in America*（1989）和 *Artforum*（1985）。楊熾宏的畫作曾於各大型的藝術展覽和博物館中展出，包括第六屆英國國際版畫雙年展（1979）、北京中國美術館（1999）及國立台灣美術館回顧展（2010）。

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**YANG MAOYUAN 楊茂源 B. 1966 LOT 60**

Based in Beijing, Yang Maoyuan is an artist best known for his distorted sculptures of the human head. Born in Dalian, China in 1966, Yang studied in the Print Department of Central Academy of Fine Arts in Beijing and graduated in 1989. He was awarded the top prize of the China Contemporary Art Award in 2002. Yang has also held multiple exhibitions at numerous international museums including Palazzo Medici Riccardi in Italy (2009), Eriksbergshallen in Sweden (2010), and Martin-Gropius-Bau in Berlin (2008). His works are widely collected by institutions and collectors such as Dong Yu Gallery, Shanghe Gallery and Taida Contemporary Art Museum.

楊茂源，現北京定居，以其一反常態的扭曲人頭雕塑最為人所熟悉。1966年生於大連的楊茂源，1989年在北京中央美術學院版畫系畢業，2002年榮獲中國當代藝術獎。楊氏曾參與各國博物館旗下的不同展覽，包括意大利Medici Riccardi宮殿博物（2009）、瑞典Eriksbergshallen（2010）、柏林Martin-Gropius-Bau博物館（2008）。楊氏作品廣受公共和私人藏家所追捧，包括東宇美術館、上河美術館及泰達當代藝術館。

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**YIN ZHAOYANG 尹朝陽 B. 1970 LOT 64**

Yin Zhaoyang was born in 1970 in Henan Province, and graduated from the Central Academy of Fine Arts, Beijing in 1996 with a degree in printing. He has had numerous solo exhibitions in major galleries and institutions, such as the Beijing Art Museum (2001), ARCO Madrid (2007), Shanghai Art Museum (2010), Hong Kong Arts Centre (2013), and Long Museum, Shanghai (2013). His works were included in the Sigg Collection exhibition in Switzerland (2005), and he was invited to participate in the 55th Venice Biennale to celebrate Chinese contemporary artists' twentieth anniversary of participating in the biennial.

He is living and working in Beijing.

尹朝陽1970年生於河南，1996年畢業於北京中央美術學院版畫系。他曾經在主要的美術館和畫廊舉行過無數次個人作品展，包括 2001年北京藝術博物館、2007年馬德里當代藝術博覽會、2010年上海美術館、2013年香港藝術中心和2013年上海龍美術館以及2005年於瑞士舉行的希克收藏展。他曾經獲邀參加第55屆威尼斯雙年展；慶祝中國當代藝術家參與雙年展的二十週年紀念展中展出。

尹朝陽現生活和工作於北京。

#### YU YOUHAN 余友涵 B. 1943 LOT 61

Emerging from the Avant-garde movement in the 1990s, Yu Youhan is regarded as one of the most influential artist of Political Pop art in China. Born in 1943, Yu studied in the Central Academy of Arts and Crafts in Beijing and graduated in 1973. Upon graduation, he was appointed to teach at the Shanghai College of Arts and Crafts. He began to produce abstract paintings in the 1979 and quickly became deeply involved in experimental art in the mid-1980s. Artworks of Yu have appeared in many art galleries and museums including Shanghai Art Museum in 1988, 45th International Art Exhibition Venice Biennale in 1993, and National Museum of Contemporary Art in Korea (2010).

余友涵，被視為中國政治普普藝術最具影響力的藝術家之一，於90年代的前衛藝術運動中嶄露頭角。1943年生的余友涵，1973年畢業於北京中央工藝美術學院，其後，他被委任執教於上海工藝美術學校。余氏於1979年開始從事抽象畫創作，並於80年代中期埋首於一系列藝術實驗之中。余友涵的作品在眾多藝術畫廊和博物館中亮相，包括上海美術館（1988）、第45屆威尼斯雙年展（1993）、韓國國立當代美術館（2010）。

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#### YUAN YUAN 袁遠 B. 1973 LOT 67

Yuan Yuan is an acclaimed painter born in Hangzhou in 1973. He graduated from the Oil Painting Department of the China Academy of Art in Hangzhou in 1996 and then earned a Master of Fine Arts from the same department in 2008. Praised for the captivating atmosphere conveyed through his paintings, Yuan's artworks have been exhibited widely, such the Nanjing Biennale in 2010, the 5th Chengdu Biennale in 2011, and the White Rabbit Collection in Australia (2014). His works have also been collected by a number of art institutions including the Pomeranz Collection in Australia, the DSL collection in Beijing, and the White Rabbit Collection in Sydney.

袁遠，1973年生於杭州，為享負盛名的中國油畫家。1996年畢業於杭州中國美術學院油畫系，並在2008年於同一學系取得藝術碩士學位。袁氏畫作中深邃得教人出神的氛圍，最是為人所稱道。袁遠的作品曾在多地展出，如南京雙年展（2010）、第五屆成都雙年展（2011）、奧地利白兔畫廊（2014）；畫作又同時被多所藝術機構珍藏，包括奧地利Pomeranz Collection、北京DSL Collection及悉尼白兔美術館。

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#### YUN GEE (ZHU YUANZHI) 朱沅芷 1906-1963 LOT 7

Born in 1906, Guangdong province of China, Yun Gee is one of the most renowned modern masters of Chinese art. In 1921 he moved to San Francisco and studied at the California School of Fine Arts, San Francisco (now the San Francisco Art Institute). Upon his graduation, he moved to Paris in 1927 and became acquainted with the Parisian avant-garde movements. Although he moved to New York in 1930, he returned to Paris in 1936 where his works were widely accepted and gained much acclaim. There he held exhibitions at the Salon des Indépendants and two solo exhibitions at the Galerie la Reine Margot. With World War II, Zhu returned to New York, where he remained for the rest of his life. He passed away in 1963. His works are collected by Musée d'Art Moderne, Centre Pompidou, Paris; Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; the Los Angeles County Museum of Art; Weatherspoon Art Museum.

朱沅芷，1906年生於中國廣東省，為中國現代藝術中不可多得的一代宗師。1921年，朱沅芷赴美定居三藩市，並於當地的加州美術學校習畫（今三藩市藝術學院）。畢業後，朱氏於1927年旅居巴黎，並投身巴黎前衛藝術運動。儘管他其後於1930年移居紐約，1936年又再回到巴黎，並獲得藝術界廣泛青睞。在巴黎，朱沅芷多次舉辦展覽，作品曾於巴黎獨立沙龍展展出，並於瑪歌皇后畫廊兩度舉辦個展。時至第二次世界大戰，朱沅芷被迫離開法國，重返紐約，且畢其終生未有離開。1963年，這位藝壇泰斗的傳奇人生走到終點。其作品被多方收藏，包括巴黎現代藝術博物館、巴黎龐畢度現代藝術中心、紐約惠特尼美術館、華盛頓赫西杭美術館及雕塑公園、洛杉磯藝術博物館、北卡羅萊那大學衛德史本美術館等。

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#### YUN HYONG-KEUN 尹亨根 1928-2007 LOT 36

Born in Miwon of Korea, Yun Hyong-Keun (1928-2007) is deemed as the master of the Korea Monochrome Art Movement (Dansaekhwa). Yun studied at the College of Fine Arts, Seoul National University from 1947 to 1949, and received his BFA in Fine Arts from Hongik University in 1957. Inspired by the abstract expressionism in Korea in the late 1950s, Yun began to explore the possibilities of abstract paintings with diminished colour. His paintings won international recognition and were shown extensively, including Tokyo Gallery in Japan (1978); the 46th Venice Biennale in 1995; Stiftung für Konkrete Kunst, Reutlingen in Germany (1997); Strasbourg Contemporary Art Museum in France (2002).

尹亨根出生於韓國美源，被公認為韓國單色畫派（Dansaekhwa）中最具權威的畫家。1947年至1949年就讀於首爾國立大學美術系，並在1957年於韓國弘益大學取得美術系學位。受韓國50年代末期的抽象表現主義所啟迪，尹亨根開始從用色著手，探索以單純色彩作抽象畫的可能性。尹氏畫作深得國際讚賞，足跡遍及歐亞各地，當中包括日本東京畫廊（1978）、第46屆威尼斯雙年展（1995）、德國羅伊特林根Konkrete藝術基金會（1997）、法國Strasbourg當代藝術博物館（2002）。



#### ZHAN WANG 展望 B. 1962 LOT 85

Recognised as one of the leading contemporary artists in China, Zhan Wang well-known for his installation, photography and video art works. Born in 1962 in Beijing, Zhan graduated from Central Academy of Fine Art, Department of Sculpture in 1988 and finished his Master of Fine Arts of the same department in 1996. With influences from the Chinese cultural heritage, Zhan is best known for his collection of stainless steel scholar rocks. His works have been exhibited in museums and galleries across the world, including the Shanghai Biennale (2000), Venice Open International Exhibition of Sculptor Installation (2003), and British Museum in London (2008-2009). Zhan currently lives and works in Beijing, where he is also an Associate Professor of Sculpture at the Central Academy of Fine Art.

展望以多元化的藝術創作而在藝壇大放異彩，作品包括裝置、攝影和錄像藝。1962年生於北京，1988年畢業於中央美術學院雕塑系，1996年取得研究生學歷。深受中國傳統文化薰陶，他對石山有特別的靈感，以不銹鋼複製的假山石最為熟悉。他的作品在世界各地被廣泛展覽，包括：上海雙年展（2000年）、威尼斯國際雕塑裝置公開展覽會（2003年）和倫敦大英博物館（2008-2009年）。展望現生活和工作於北京，並任中央美術學院雕塑系副教授。

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#### ZHANG YU 張羽 B. 1959 LOT 41

Known for his innovative Chinese ink and wash paintings, Zhang Yu is an established artist who currently lives and works Beijing. Born in Tianjin in 1959, Zhang Yu graduated from Tianjin Fine Arts Academy of Arts and Crafts in 1988 and was appointed as the Associate Professor at Tianjin Transportation Vocational College in 2002. Between 1993 and 2014, Yu has also gave lectures in art institutions including Royal Academy of Fine Arts Antwerp, Belgium; Beijing Film Academy; Tianjin Academy of Fine Arts. His works have been shown in Chilean National Museum of Fine Arts, Santiago (2010), Saatchi Gallery in London (2012), National Art Museum of China in Beijing (2013), and most recently in the 56th Venice Biennale (2015). His paintings are in the collections of the Metropolitan Museum of New York, Royal Academy of Fine Arts in Belgium, and National Art Museum of China, Beijing.

張羽，1959年生於天津，1988年於天津工藝美術學院畢業，2002年擔任天津交通職業學院副教授。張氏熱心藝術工作，在1993年至2014年的20多年間，曾多次於不同的藝術機構講學，包括比利時Antwerp皇家美術學院、北京電影學院及天津美術學院。作品更曾於聖地亞哥智利國家美術館（2010）、倫敦Saatchi畫廊（2012）及北京中國美術館（2013）展出，最近期的則為第56屆威尼斯雙年展（2015）。此外，其作品被納入紐約大都會藝術博物館、比利時皇家美術學院及中國美術館作珍藏。張羽現於北京生活及工作。

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#### ZHENG LIANJIIE 鄭連傑 B. 1962 LOT 40

Zheng Lianjie was born in 1962 and grew up during the Cultural Revolution. In an environment with limited education opportunity, Zheng founded one of the first night schools of fine art (Beijing Great Land Calligraphy and Painting Art School) in Beijing at the age of 23. In 1993, Zheng performed a series of performances at the Great Wall in Hebei Province. This seminal piece brought critical acclaim from around the world. Since then, Zheng became one of China's foremost performance artists. The films and photographs that document his work were shown in major art spaces, including Louisiana Museum of Modern Art, Denmark (2007), Bohemian National Hall, New York (2013), and DeShans Art Center, Beijing (2014).

鄭連傑，1962年出生，成長時期正值文革，教育制度失衡，當年只有23歲的他便開辦了第一間夜間美術學校（北京大地書畫藝術學校）。1993年他在河北省舉辦了長城系列，其大膽創新的表演，得到國際藝壇注意。自此他便被公認為中國前衛藝術家之一。紀錄他創作的影片和照片在世界各地博物館展出，包括丹麥路易斯安那美術館（2007年）、紐約波希米亞國家藝術館（2013年）和北京德山藝術空間。



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### 1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams*' relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*.

*Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such

items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

*Estimates* are in the currency of the *Sale*.

#### Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams*'

discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again.

Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee* and *Telephone Bidding Form* before the *Sale*. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

#### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You

will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. The decision of the *Auctioneer* is considered final and conclusive.

At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

#### Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

#### Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

#### Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to Bonhams under any *contract* resulting from the acceptance of a *bid*.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

#### 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during

the *Sale*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any *Tax*.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

#### 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

*For this sale the Buyers Premium will be 22.5% of the hammer price.*

#### 8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other *Tax* (whether imposed by Hong Kong or otherwise). If any such *Tax* was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such *Tax* and at the rate and time as required by the relevant law, or if such *Tax* is to be paid by us, we may add such *Tax* to the *Purchase Price* payable by the *Buyer*.

#### 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *Tax* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

**Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank :** all cheques must be cleared before you can collect your purchases.

**Bankers draft cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHKHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

**Debit cards issued by a Hong Kong bank:** there is no additional charge for purchases made with these cards; **credit cards:** American Express, Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended

purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first HK\$1,000,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over HK\$1,000,000.

#### 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

#### 11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

#### 13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that *Lots* marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the *Lot* is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise.

In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability

our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. DAMAGE AND RESTORATION

*Bidders* should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

## 16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 18. JEWELLERY

### Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

## Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

## Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

## Signatures

### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 19. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 20. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 21. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

## Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows: Under 15 years old – into neck or less than 4cm 15 to 30 years old – top shoulder (ts) or up to 5cm Over 30 years old – high shoulder (hs) or up to 6cm It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

## Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

## Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Chateau bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

## 22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

## DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.



We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

### 1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

### 2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

### DESCRIPTIONS OF THE LOT

Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

### 5 RISK, PROPERTY AND TITLE

Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.

Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

### 6 PAYMENT

Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

### COLLECTION OF THE LOT

Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

### 8 FAILURE TO PAY FOR THE LOT

If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

to terminate immediately the Contract for Sale of the Lot for your breach of contract;

to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

to retain possession of the Lot;

to remove and store the Lot at your expense;

to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

to repossess the Lot (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

## 9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the

*Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

## 11 GOVERNING LAW AND DISPUTE RESOLUTION

11.1 **Law**  
All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. *Bonhams* has a disputes procedure in place

## 11.2 Language

The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

## 1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a guarantee in the terms set out in paragraph 9.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

<b>2</b>	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b> You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .		from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
<b>3</b>	<b>PAYMENT</b>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.1	The <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
3.1.2	A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and			7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.1.3	If the <i>Lot</i> is marked <sup>[A6]</sup> , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.				
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
		<b>5</b>	<b>STORING THE LOT</b> We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.			7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	<b>6</b>	<b>RESPONSIBILITY FOR THE LOT</b> Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
<b>4</b>	<b>COLLECTION OF THE LOT</b>	6.1			
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
		<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our	7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
		7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description of the Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.8	In this agreement "including" means "including, without limitation".
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective of any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you maybe entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or			<b>12</b>	<b>GOVERNING LAW</b>
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			12.1	<b>Law</b>
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	12.2	Language
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.	<b>11</b>	<b>MISCELLANEOUS</b>		
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	11.1	You may not assign either the benefit or burden of this agreement.		
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		
<b>10</b>	<b>OUR LIABILITY</b>				<b>DATA PROTECTION - USE OF YOUR INFORMATION</b>
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription				As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
					We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).



Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at [client.services@bonhams.com](mailto:client.services@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Additional Premium"** a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked "[\*]" which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

**"Auctioneer"** the representative of Bonhams conducting the Sale.

**"Bidder"** a person who has completed a Bidding Form.

**"Bidding Form"** our Bidder Registration Form, our Absentee and Telephone Bidding Form.

**"Bonhams"** Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

**"Book"** a printed book offered for sale at a specialist book sale.

**"Business"** includes any trade, business and profession.

**"Buyer"** the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

**"Buyer's Premium"** the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

**"Catalogue"** the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

**"Commission"** the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

**"Condition Report"** a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

**"Consignment Fee"** a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

**"Contract Form"** the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

**"Contract for Sale"** the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

**"Contractual Description"** the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

**"Description"** any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

**"Entry"** a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

**"Guarantee"** the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

**"Hammer Price"** the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

**"Hong Kong"** the Hong Kong Special Administrative Region of the People's Republic of China.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2.1 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

**"Motoring Catalogue Fee"** a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

**"New Bond Street"** means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

**"Notional Fee"** the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

**"Notice to Bidders"** the notice printed at the front of our Catalogues.

**"Purchase Price"** the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

**"Reserve"** the minimum price at which a Lot may be sold (whether at auction or by private treaty).

**"Sale"** the auction sale at which a Lot is to be offered for sale by Bonhams.

**"Sale Proceeds"** the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a Lot by a specialist on the Lot.

**"Stamp"** means a postage stamp offered for sale at a Specialist Stamp sale.

**"Standard Examination"** a visual examination of a Lot by a non-specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

**"Storage Contractor"** means the company identified as such in the Catalogue.

**"Tax"** means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

**"Website"** Bonhams website at [www.bonhams.com](http://www.bonhams.com).

**"Withdrawal Notice"** the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

**"Without Reserve"** where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a Lot.

**"knocked down"**: when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

**"lien"**: a right for the person who has possession of the Lot to retain possession of it.

**"risk"**: the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a Lot.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

### "Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
  - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
  - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
  - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
  - (b) an implied warranty that neither-
    - (i) the seller; nor
    - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
    - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

## 競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

### 1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

### 2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不代表拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

### 3. 拍賣品的說明及成交價估計

#### 拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

#### 成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

#### 狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份份閣下本身或閣下所指下專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

#### 賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

#### 邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

### 4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的可出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

### 5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

#### 親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

## 電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

## 以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

## 網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

## 透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為賣家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

## 6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

## 7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會的拍賣品按以下費率支付買家費用：  
成交價首800,000港元的25%  
成交價800,001港元或以上部分的20%  
成交價15,000,001港元或以上部分的12%

## 8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

## 9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買價及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

**由一家銀行的香港分行付款的私人港元支票：**須待支票結清後，閣下方可領取拍賣品。

**銀行匯票/本票：**如閣下可提供適當身份證明，而這些資金源自您的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品；

**現金：**如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款；

**銀行匯款：**閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：  
**銀行：** HSBC  
**地址：** Head Office  
1 Queen's Road Central, Hong Kong  
**帳戶名稱：** Bonhams (Hong Kong) Limited-Client A/C  
**帳號：** 808 870 174001  
**Swift code:** HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

**香港銀行發出的扣帳卡：**以此等卡支付拍賣品不會額外收費；

**信用卡：**美國運通卡、Visa, Mastercard卡及海外扣帳卡均可使用。請注意，以信用卡付款的話，將收取發票總額2%的附加費。我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

**中國銀聯（CUP）借記卡：**如閣下使用中國銀聯借記卡1,000,000港元之內將不收取附加費，超過1,000,000港元之後的餘額將收取2%的附加費。

## 10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存辦商詳情載於圖錄後的附錄二之買家協議。

## 11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

## 12. 出口/貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

## 13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

## 14. 賣家及/或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

## 15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

## 16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

## 17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

## 18. 珠寶

### 紅寶石及翡翠

產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證，買家有責任在付運前取得所有相關及規定的進出口執照、證明書及文件。買家未能成功將貨品運進美國，並不構成不付款或取消買賣的理由。有關事宜所招致的額外費用，邦瀚斯概不負責。

### 寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

### 估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

### 署名

**1. 鑽石胸針，由韋青斯基製造**  
當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

**2. 鑽石胸針，由韋青斯基署名**  
邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

**3. 鑽石胸針，由韋青斯基裝嵌**  
邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

## 19. 圖畫

### 拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「**巴薩諾**」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不

論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「**出自巴薩諾**」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「**巴薩諾畫室/ 工作室**」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「**巴薩諾圈子**」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「**巴薩諾追隨者**」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「**巴薩諾風格**」：我們認為這是該藝術家風格的，並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

「**由……署名及/ 或註上日期及/ 或題詞**」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「**載有……的署名及/ 或日期及/ 或題詞**」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

## 20. 瓷器及玻璃

### 損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

## 21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

### 檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

### 酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

**請注意：**缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

### 批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量

拍賣品時，缺席的競投人最好能從第一批開始競投。

### 酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下意義：

CB — 酒瓶瓶裝  
DB — 葡萄園瓶裝  
EstB — 莊園瓶裝  
BB — 波爾多瓶裝  
BE — 比利時瓶裝  
FB — 法國瓶裝  
GB — 德國瓶裝  
OB — 奧波爾圖瓶裝  
UK — 英國瓶裝  
OWC — 原裝木箱  
iwc — 獨立木箱  
OC — 原裝紙板箱

### 符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第 13 條。
- ≈ 請注意，受最近立法影響，產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Φ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

## 22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

### 保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd（就香港法例第 486 章個人資料（私隱）條例而言，為資料的使用者），（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡 client.services@bonhams.com。

### 附錄一

### 銷售合約

**重要事項：**此等條款可能會於向閣下出售拍賣品前予以條訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本



公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

<b>1</b>	<b>合約</b>
<b>1.1</b>	此等條款乃規管賣家向買家出售拍賣品的銷售合約。
<b>1.2</b>	圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。
<b>1.3</b>	賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。
<b>1.4</b>	拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。
<b>2</b>	<b>賣家的承諾</b>
<b>2.1</b>	賣家向閣下承諾：
<b>2.1.1</b>	賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；
<b>2.1.2</b>	除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。
<b>2.1.3</b>	除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。
<b>2.1.4</b>	賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；
<b>2.1.5</b>	除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。
<b>3</b>	<b>拍賣品的說明</b>
<b>3.1</b>	第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。
<b>3.2</b>	除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任可說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。
<b>4</b>	<b>對用途的合適程度及令人滿意的品質</b>
<b>4.1</b>	賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。
<b>4.2</b>	對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售

賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

<b>5</b>	<b>風險、產權及所有權</b>
<b>5.1</b>	由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。
<b>5.2</b>	直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。
<b>6</b>	<b>付款</b>
<b>6.1</b>	在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。
<b>6.2</b>	就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。
<b>7</b>	<b>領取拍賣品</b>
<b>7.1</b>	除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。
<b>7.2</b>	賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/ 或邦瀚斯的所有其他款項為止。
<b>7.3</b>	閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/ 或控制或由儲存承辦商保管的拍賣品，並將其移走。
<b>7.4</b>	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。
<b>7.5</b>	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。
<b>8</b>	<b>未有支付拍賣品的款項</b>
<b>8.1</b>	倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：
<b>8.1.1</b>	因閣下違反合約而即時終止銷售合約；
<b>8.1.2</b>	在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；
<b>8.1.3</b>	保留拍賣品的管有權；
<b>8.1.4</b>	遷移及儲存拍賣品，費用由閣下承擔；

<b>8.1.5</b>	就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；
<b>8.1.6</b>	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；
<b>8.1.7</b>	取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；
<b>8.1.8</b>	保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已結清款項全數支付為止；
<b>8.1.9</b>	保留由賣家及/ 或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的所有款項；及
<b>8.1.10</b>	只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。
<b>8.2</b>	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。
<b>8.3</b>	於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。
<b>9</b>	<b>賣家的責任</b>
<b>9.1</b>	在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。
<b>9.2</b>	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。
<b>9.3</b>	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章事實陳述條例的責任，或任何其他責任）。
<b>9.4</b>	就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5	在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他方式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	<b>規管法律</b>	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	<b>一般事項</b>	11.2	語言	3.1.2 按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。		本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。		附錄二	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。		<b>買家協議</b>	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1	<b>合約</b>	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.5	倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.7	銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 <b>領取拍賣品</b>
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述某某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
		2	<b>履行銷售合約</b>	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
		3	<b>付款</b>	
		3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品：
5	<b>拍賣品儲存</b>  本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應付款項日期起計至閣下支付該款項的日期止。	9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
6	<b>對拍賣品的責任</b>	7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8 <b>其他人士就拍賣品的申索</b>	9.5 倘本公司信納拍賣品為廢品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
7	<b>未能付款或提取拍賣品及部份付款</b>	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7.1.1	因閣下違反合約而即時終止本協議；	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1.2	保留拍賣品的管有權；	8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或	10 <b>本公司的責任</b>
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	8.2 第8.1段所述的酌情權：	10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	10.2.2 大氣壓力改變；  本公司亦不就以下負責：
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	9 <b>廢品</b>	10.2.3 弦樂器的損壞；或
7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9.2 第9段僅於以下情況適用：	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任
		9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及	
		9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下自購買保險以保障閣下的損失。

- 10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

## 11 一般事項

- 11.1 閣下不得轉讓本協議的利益或須承擔的責任。
- 11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權力的能力。
- 11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。
- 11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。
- 11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。
- 11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
- 11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。
- 11.8 本協議內「包括」一詞指「包括，但不限於」。
- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
- 11.10 凡提述第某段，即指本協議內該編號的段落。
- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。
- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

## 12 規管法律

### 12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

### 12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

## 保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

## 附錄三

### 釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

### 釋義

「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「拍賣人」主持拍賣會的邦瀚斯代表。

「競投人」已填妥競投表格的人士。

「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。

「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

「業務」包括任何行業、業務及專業。

「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「買家費用」以成交價按競投人通告訂明的費率計算的款項。

「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「狀況報告」由邦瀚斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「成交價估計」本公司對成交價可能範圍的意見的陳述。

「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責賣家的遷移收費或領取費用，加稅項。

「贗品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆蓋）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「保證」在任何贗品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「香港」中華人民共和國香港特別行政區。

「遺失或損壞保證」指業務規則第8.2.1段所述的保證。

「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。

「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。

「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。

「買價」成交價與成交價的稅項相加的總數。

「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵



票。

「**標準查驗**」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為[www.bonhams.com](http://www.bonhams.com)的邦瀚斯網站。

「**撤銷通知**」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

## 詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品一

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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UK  
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+44 20 7468 5888  
U.S.A.  
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+1 415 503 3333  
HONG KONG  
+852 3607 0010  
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Yvett Klein  
+61 2 8412 2222

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UK  
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+44 20 7468 8368  
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U.S.A.  
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Graeme Thompson  
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EUROPE  
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U.S.A.  
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+44 20 7468 8360

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+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

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UK  
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+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

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Jon Baddeley  
+44 20 7393 3872  
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Jonathan Snellenburg  
+1 212 461 6530

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U.S.A.  
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+1 800 223 5463

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+44 20 7468 8355

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+44 20 7393 3815

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Veronique Scorer  
+44 20 7393 3962

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Gareth Williams  
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+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Nicholas Biebuyck  
+852 2918 4321

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UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

**UNITED KINGDOM**

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpellier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**South East  
England**

**Brighton & Hove**  
19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Kent**  
George Dawes  
+44 1483 504 030

**West Sussex**  
+44 (0) 1273 220 000

**South West  
England**

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**  
The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia**

**Bury St. Edmunds**  
21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

**Midlands**

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford ●**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Yorkshire & North East  
England**

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

**North West England**

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
Ch1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Channel Islands**

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

**Scotland**

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**  
176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales**

**Cardiff**  
7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

**EUROPE**

**Austria**  
Tuchlauben 8  
1010 Vienna  
+43 (0) 1 403 0001  
vienna@bonhams.com

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
dublin@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairesestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160, 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Russia – Moscow**  
Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

**Russia - St. Petersburg**  
Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 087 876  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1A  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Spain - Marbella**  
James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

**Switzerland**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**MIDDLE EAST**

**Dubai**  
Deborah Najar  
+971 (0)56 113 4146  
deborah.najar@bonhams.com

**Israel**  
Joslynnne Halibard  
+972 (0)54 553 5337  
joslynnne.halibard@  
bonhams.com

**NORTH AMERICA**

**USA**

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California**  
**Central Valley**  
David Daniel  
+1 (916) 364 1645

**Southern California**  
Christine Eisenberg  
+1 (949) 646 6560

**Colorado**  
Julie Segraves  
+1 (720) 355 3737

**Florida**  
Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**  
Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts**  
**Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

**Nevada**  
David Daniel  
+1 (775) 831 0330

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023

**Pennsylvania**  
Margaret Tierney  
+1 (610) 644 1199

**Texas**  
Amy Lawch  
+1 (713) 621 5988

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011

**Washington DC**  
**Mid-Atlantic Region**  
Martin Gammon  
+1 (202) 333 1696

**CANADA**

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

**SOUTH AMERICA**

**Argentina**  
Daniel Claramunt  
+54 11 479 37600

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

**ASIA**

**Hong Kong ●**  
Suite 2001  
Chang An Club  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Japan**  
Akiko Tsuchida  
Level 14 Hibiya Central  
Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 2858 2897 fax  
summer.fang@  
bonhams.com

**AUSTRALIA**

**Sydney**  
97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**AFRICA**

**Nigeria**  
Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa -  
Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from hongkong@bonhams.com.

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a Hong Kong bank. All other debit cards, CUP cards and all credit cards are subject to a 2% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

\* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

# Bonhams

Sale title:	Sale date: <b>28 AUGUST 2015</b>								
Sale no. <b>22890</b>	Sale venue: <b>HONG KONG</b>								
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments HK\$:</b></p> <table> <tr> <td>\$10,000 - 20,000.....by 1,000s</td> <td>\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s</td> </tr> <tr> <td>\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s</td> <td>\$500,000 - 1,000,000.....by 50,000s</td> </tr> <tr> <td>\$50,000 - 100,000.....by 5,000s</td> <td>\$1,000,000 - 2,000,000.....by 100,000s</td> </tr> <tr> <td>\$100,000 - 200,000.....by 10,000s</td> <td>above \$2,000,000.....at the auctioneer's discretion</td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>		\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s	\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s	\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s	\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion
\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s								
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s								
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s								
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion								
Customer Number	Title								
First Name	Last Name								
Company name (to be invoiced if applicable)									
Address									
City	County / State								
Post / Zip code	Country								
Telephone mobile	Telephone daytime								
Telephone evening	Fax								
Preferred number(s) in order for Telephone Bidding (inc. country code)									
E-mail (in capitals)									
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.									
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>								
<b>Please note that all telephone calls are recorded.</b>	Please tick if you have registered with us before <input type="checkbox"/>								

## Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, TAX AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

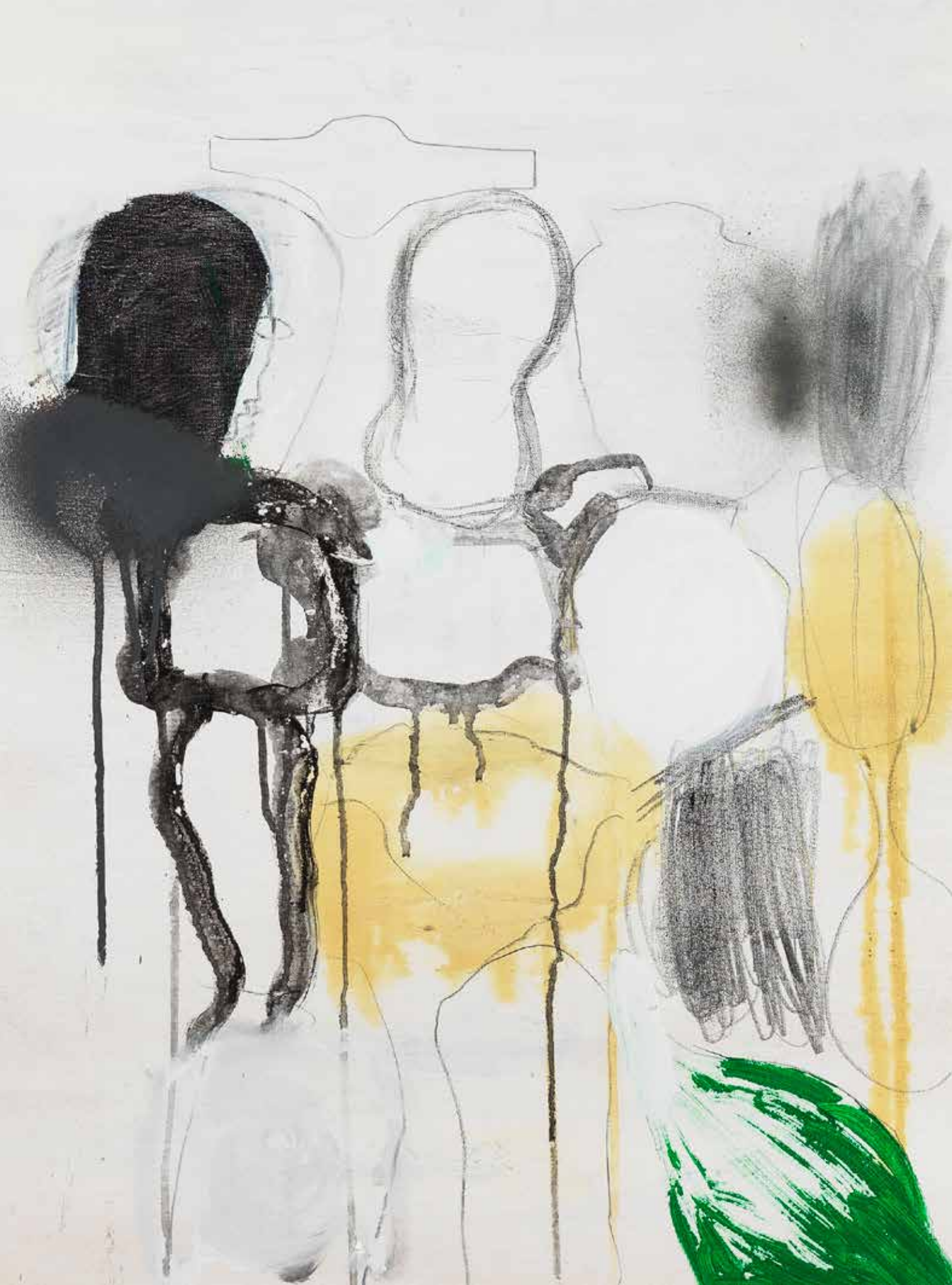
**Please email or fax the completed Auction Registration form and requested information to:**

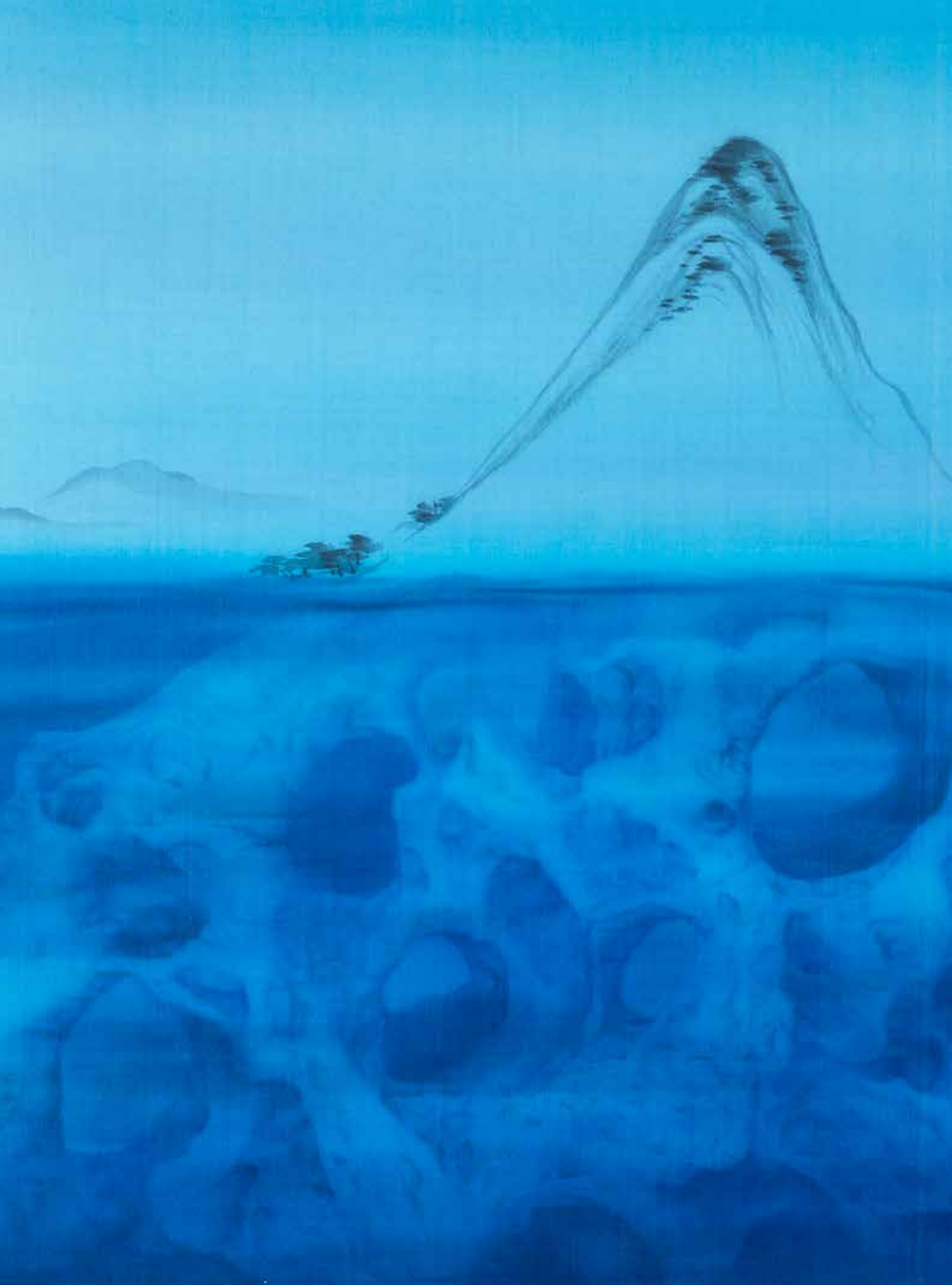
Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com

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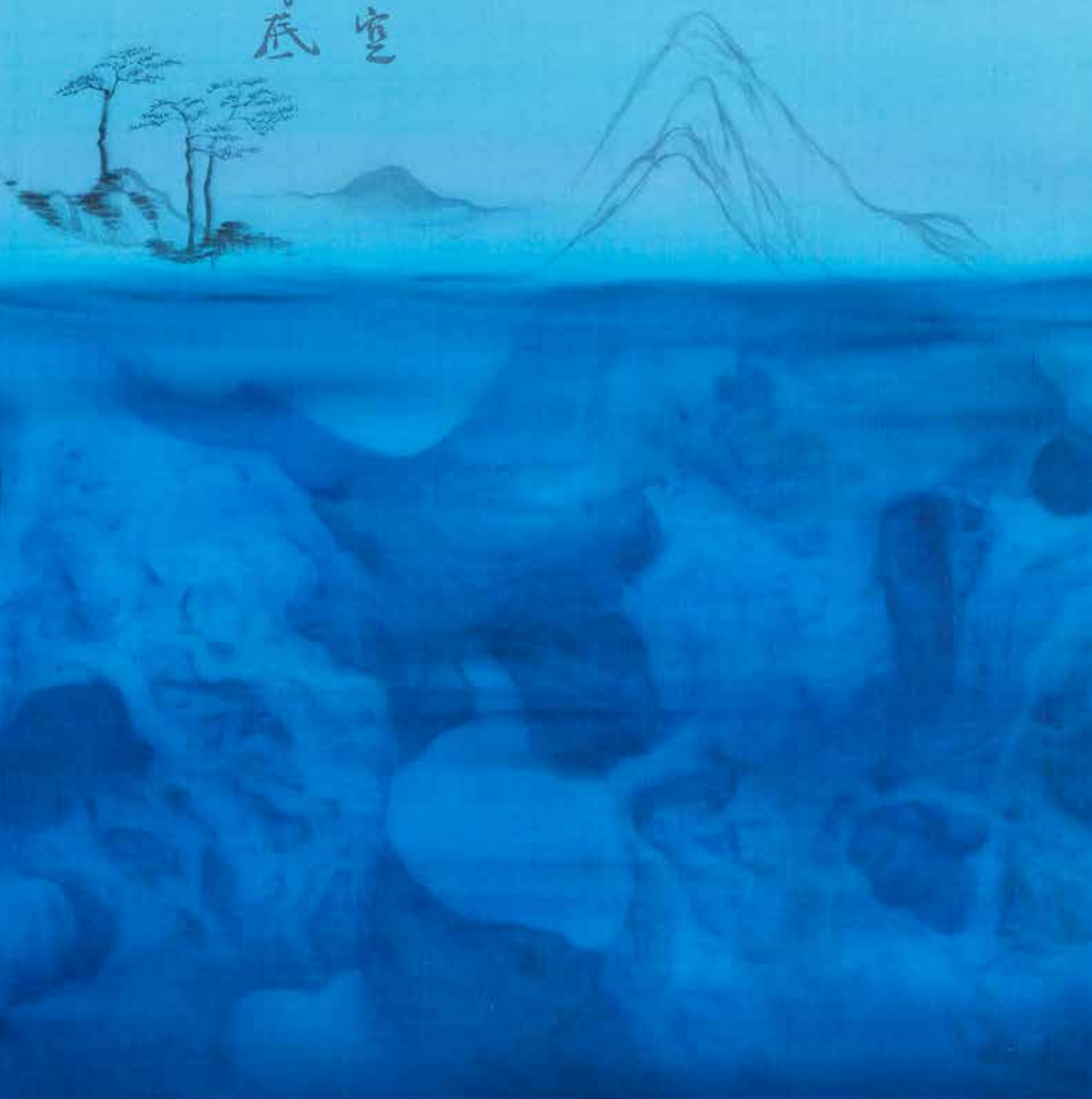
HK/06/14







雨過碧連空  
秋深清到底



**Bonhams**

Suite 2001  
One Pacific Place  
88 Queensway, Admiralty  
Hong Kong

+852 2918 4321

+852 2918 4320 fax