

A black and white photograph of Andy Warhol standing on the Great Wall of China. He is wearing a light-colored jacket over a collared shirt, glasses, and a backpack. The Great Wall is visible in the foreground and background, winding across the hills. The sky is clear.

Warhol in China
Hong Kong, 28 May 2017

安迪·沃荷在中國

PHILLIPS

富藝斯









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小兒咳露
止咳第一

1
2
3

凱旋

西德名廠彩色電

痛經

膠囊

Mylikes

Mylike

**Property from an
Important European Collection
Warhol in China
Hong Kong, 28 May 2017, 6pm**

**重要歐洲私人收藏
安迪·沃荷在中國**

Auction and Viewing Location

Mandarin Oriental
5 Connaught Road
Central
Hong Kong

Auction

28 May 2017, 6pm

Viewing

20 March – 2 April 2017	10am – 6pm
25 May 2017	10am – 6pm
26 May 2017	10am – 6pm
27 May 2017	10am – 7pm
28 May 2017	10am – 1pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale at HK010317 or Warhol in China

Absentee and Telephone Bids

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文華東方酒店
香港中環干諾道中5號

拍賣

2016年5月28日, 下午6時

預展

2017年3月20日 - 4月2日	上午10時 - 下午6時
2017年5月25日	上午10時 - 下午6時
2017年5月26日	上午10時 - 下午6時
2017年5月27日	上午10時 - 下午7時
2017年5月28日	上午10時 - 下午1時

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Welcome 引言

Jonathan Crockett 陳遵文
Head of 20th Century & Contemporary Art, Asia
亞洲副主席二十世紀及當代藝術部主管

It is with enormous pleasure that Phillips presents *Warhol in China*, an exceptional exhibition of unique photographs taken by Andy Warhol. Documenting the artist's brief and little-mentioned trip to Hong Kong and Beijing in 1982, each photograph from this body of work offers an intimate glimpse into how the world's most famous Pop artist viewed China, during a transitional phase in the country's history.

At a time when China was only just beginning to open up to the outside world, when visits by foreigners were rare – given the brevity and surprise nature of his trip – only by using a camera was Warhol able to fully record and capture everything that he experienced visually.

The camera was pivotal in Warhol's own artistic development: he would often record his conversations and document his life experiences with images or on film. Warhol had an instinctive eye for the everyday detail, and his snapshots miss nothing, from the typically grand and iconic sights including posed shots of the Great Wall, Tiananmen Square and Victoria Harbour, to fleeting moments and the seemingly ordinary: dumplings, people on bicycles and bamboo scaffolding. It is this latter group of works that are particularly poignant and appealing to me,

富藝斯非常榮幸地呈獻一個顯赫非凡的安迪•沃荷照片展——「安迪•沃荷在中國」。

這些照片紀錄了沃荷在1982年一次短促及鮮為人知的香港及北京之旅。每一張照片為獨版，都可讓人窺探一位舉世知名的普普藝術家眼中的中國，尤其在一個急速改變的年代裡。當時中國才剛開始對外開放，外國人蹤影杳然。在這個短暫及意料之外的北京之旅，沃荷只能以一部相機去紀錄及捕捉一切的所見所聞。

在沃荷自身的藝術發展上，相機扮演著不可或缺的角色，因他經常錄下自己的對話及以影像或非林紀錄生活的點滴。沃荷雙眼對日常生活上的細節非常敏銳，從宏偉巨大的標誌景點包括在萬里長城、天安門廣場及維多利亞港前擺姿勢的照片至短暫及平凡如餃子、單車上的人及竹棚都鉅細無遺地被他一一拍下。而剛提及看似平平無奇的照片

as it is here where he captures forever a time and place that is quintessentially Chinese, and in the case of his photos of Beijing, offer a glimpse into a world that very few from the West were lucky enough to experience until some two decades later.

This is the first time the collection has been shown in Hong Kong in its entirety in the 35 years since Warhol's visit, and it is particularly fitting that Phillips is able to hold the exhibition at the Mandarin Oriental, bringing the works full circle to the very hotel that Warhol himself stayed in during his trip here. We would like to thank the Mandarin Oriental for their generosity in helping to make this project possible.

At a time when there is increasing awareness of Warhol and his art in Asia, this exhibition provides a rare opportunity not just for art and photography collectors or followers of Warhol, but it will also resonate and hold appeal with anyone who has an interest in or a connection with Hong Kong and Mainland China over the past few decades.

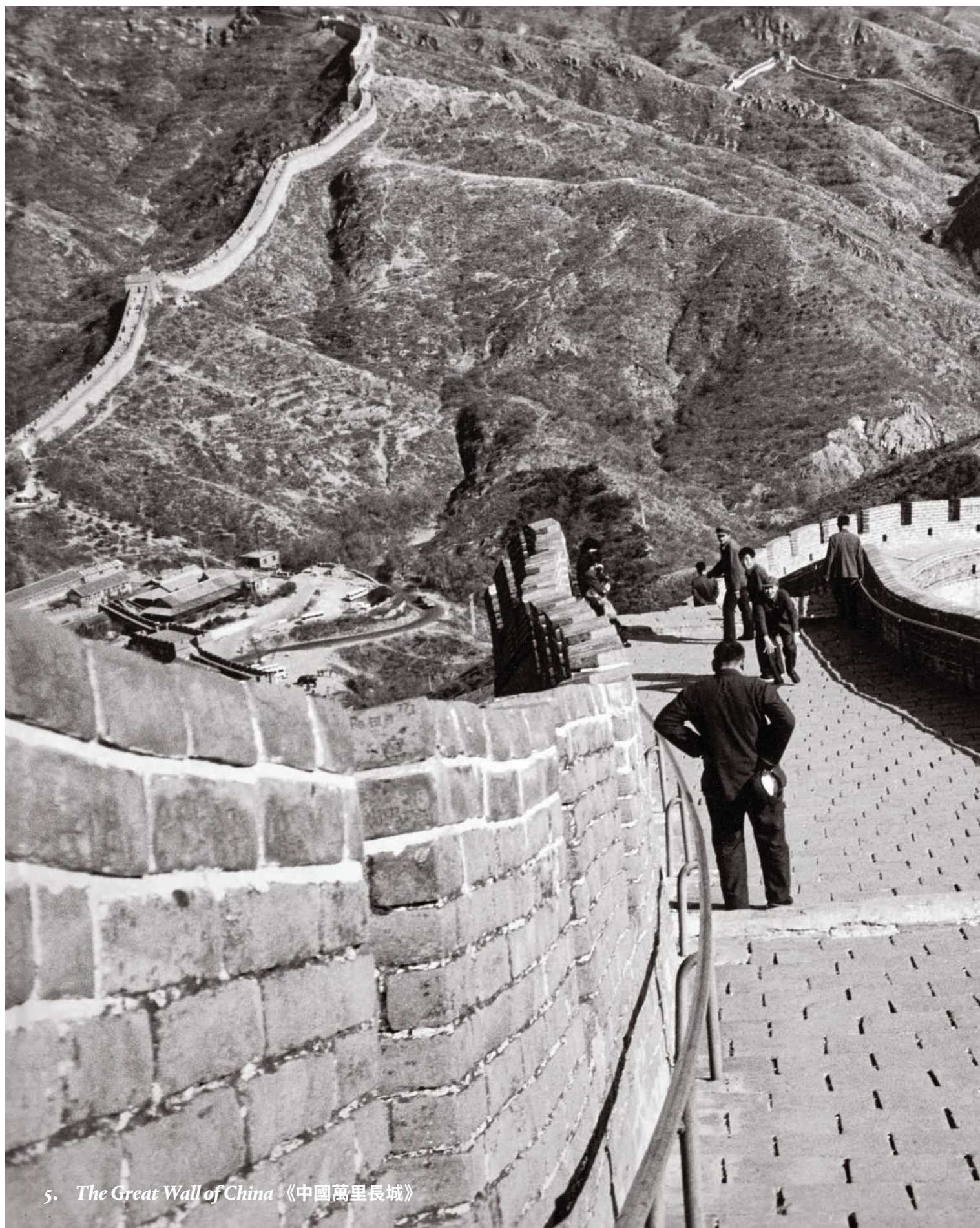
We look forward to welcoming you to the exhibition and at our auction preview at the Mandarin Oriental this spring.

卻特別能夠吸引我，是因為他紀錄了一個很典型及真實中國特色的北京。不少西方人都在拍攝後二十多年才開始遊歷北京，而沃荷的照片就讓他們一瞥剛改革開放的北京。

自從這些照片在三十五年前的旅程拍下之後，這是第一次在香港完整地展出。而富藝斯亦很完美地把這個展覽帶回當年沃荷下榻的文華東方酒店舉行。我們在此衷心感激文華東方酒店的鼎力襄助，使這個展覽得以實現。

適逢沃荷及其作品近年在亞洲聲名大噪，對於藝術及照片收藏家及沃荷的追隨者來說，這次展覽非常難得。除此之外，它更會為過去數十年對香港及中國大陸有興趣或有聯繫的人帶來共鳴。

我們歡迎及期待您到來設於文華東方酒店的展覽及春季拍賣預展。



5. *The Great Wall of China* 《中國萬里長城》



I Wish You Were Here! Andy Warhol in China

**願你在此！
安迪·沃荷在中國**

Francesco Bonami

Senior Advisor to the Chairman and CEO

主席及行政總裁屬下資深顧問

Andy Warhol was not an overtly political figure, nor was he entirely apolitical, nor apathetic. Sensitive to the social and geo-political infrastructures around him, he was nevertheless always clairvoyant, someone who was completely attuned to his surroundings, and who could sense future transformation decades ahead of time. The images from his trip to China in 1982 can equally be seen as the contemporary equivalents of Instagram or Facebook, taken more than a quarter of a century before social media inundated and uprooted our lives, invariably altering them for years to come. Warhol's own version of this very over-abundance can perhaps be seen in his works from the early 1970s, when the Pop artist made hundreds of images of Mao Zedong, using a portrait of the Chinese leader from his *Little Red Book*, a collection of Mao's speeches and quotations. Warhol's Maos are endlessly varied—ferocious, and beautiful—gestures of paint smeared onto the reproduced outline of the Chinese leader's head and shoulders. In one huge 1973 canvas, over 14 feet tall, Warhol rouged the Great Helmsman's cheeks, adorned his eyes with blue pigment, and deepened the red of his lips. One might draw many anachronistic conclusions. In this context for instance, Warhol's adoption of Mao's image can be likened to the internet Meme, where appropriation blends seamlessly into repetition, and the original source of the image is effaced, and ascribed with new meaning. Along the same vein, Warhol was fascinated by the Chinese leader's celebrity status, much in the same way he was fascinated by Elvis Presley or Mona Lisa's fame and appeal—not unlike the same scrutiny that is invited by social media in the present day.

It was in the 1970s that Warhol resurfaced from his temporary retirement from painting after a murder attempt on him in 1968. When the 1980s began, Warhol's fame was overshadowed by the rise of new artists such as Jean Michel Basquiat or Julian Schnabel, who worshipped him but at the same time replaced him on the front pages of art magazines and daily papers. During this time of transition and change, this chronicle of Warhol's journey in China in 1982 is a particularly extraordinary body of works because the artist was able to distance himself from the persona of the aloof socialite he was used to embodying, and lend his unique artistic language to experiencing a new reality, China, which was at the time on the cusp of major social and economic transformation. Warhol's metamorphosis from a disco paparazzo to a quasi-reporter, without conceding any of his unique visual intuition and social commentary, makes the present *Warhol in China* photo series an incredible document and art work at the same time. That he was able to retain his own artistic aesthetics while at the same time present a unique portrayal of the country is fascinating. His trip to China came at a time when both the country and the art scene was beginning to be exposed to Western art, and in many ways, Warhol's journey as an artist mirrors Richard Nixon's visit to China in 1972 as the first US president to step into the country since its establishment in 1949, following a 25 year period of diplomatic disconnection between the two countries. Nixon's visit to China was for Warhol extremely important, perpetuating his new artistic exploration after four years of inactivity, and introducing a new iconography in which Mao's portrait was at the very epicentre.

In one of the photographs from this trip Warhol poses in a crowd of ordinary Chinese people outside the Forbidden City. His arms are straight at his sides, his fingers fidget, and Mao's face hangs behind him, blurry but still presiding. This symbolic image marks a pivotal moment in the last few years of the artist's life, when he became more interested in culture beyond that of the insular New York art world. In most of the images taken from this journey Warhol enjoyed experiencing the role of a tourist, offering his voracious curiosity to a world utterly different from his own. Yet with his classic Chinon camera he kept searching for the individual identity of each of his subjects; kept looking for *people* in a society dominated by crowds. It is this very specific relationship with his subjects that makes this whole group of works so fascinating and relevant for us in a world where our individual experience is channelled through different media, one that so mirrors the same world from Warhol's imagination and ingenuity. *Warhol in China* must be seen as a pioneering experience and a revolutionary way of communicating that at the time was still very much an inconceivable one. Very much ahead of its time, *Warhol in China* is a remarkable and pivotal body of works that allows us a futuristic albeit intimate glimpse into Warhol's role as creator and observer, permitting us an enthralling look into the great Andy Warhol behind his Chinon lens.

安迪•沃荷不是位鮮明的政治人物，對於政治他既非熱衷，亦非冷感。然而，他時時洞悉世事，對周遭事情極其敏銳，能夠比別人早數十年察覺到變遷，故對社會及地緣政局敏感。1982年，正值社交媒體開始淹沒摧陷我們生活的四分之一個世紀前，他遊歷中國時所拍的照片可以視為今時今日於Instagram或Facebook上的照片，無可避免地改變著未來的生活。或許安迪•沃荷的上世紀70年代前期的作品，可以視為這普普藝術家對社交媒體氾濫的個人演繹。當時，他以收錄了中國領導人毛澤東演講及語錄的《毛澤東語錄》上幅的中國領導人肖像，創作了數百幅毛澤東畫像。安迪•沃荷筆下的毛澤東形態百變，有兇悍的，也有美麗的，其勾畫出來頭與肩的輪廓給抹上油漆斑斑。1973年，安迪•沃荷創作了一幅高14呎的巨型作品，他將毛主席雙頰暈上腮紅，雙目點上藍色，雙唇抹上硃紅。有些人會作出具前瞻性的比較。舉例說，安迪•沃荷在這層面上借用毛澤東的肖象就似網絡Meme，圖片被挪用作二次創作，重重覆覆，用至不着痕跡，原本的圖片都面目全非時，亦予以新的意義。同樣地，安迪•沃荷迷醉中國領導人的名聲，跟迷醉於貓王皮禮士或蒙娜麗莎的名氣與魅力如出一轍，這倒跟今日社交媒體要人觀着眼一樣。

安迪•沃荷1968年被試圖謀殺，他重出藝壇時，時為1970年代。自上世紀80年代起，安迪•沃荷的名氣給後起之秀蓋過，例如，Jean Michel Basquiat或Julian Schnabel。他們膜拜安迪•沃荷，同時亦取代他在藝術雜誌及日報的頭版位置。在這過渡與變動之時期，安迪•沃荷能夠擺開素來被定性為孤高名流這角色，容其獨特藝術語言去領略新現況——正經歷重要社會及經濟轉捩點的中國。因此，他於1982年遊歷中國，其時創作的一系列作品更顯出眾。在沒有辭讓其獨特視角及社會評論下，安迪•沃荷由一位流連夜店拍攝名人的攝影師蛻變成為半記者，令「安迪•沃荷在中國」這輯作品成為無可比擬的記錄。能夠保留個人的藝術美學，同時可以表達對中國獨特寫照，這才華是迷人的。他的中國之旅正是美國開始注意中國及當地藝術界之時。安迪•沃荷以藝術家身分觀光中國，與1972年時任美國總統尼克遜自1949年兩國斷交二十五載後首次踏足中國國土，兩者在很多方面都有如一個寫照。尼克遜訪華對於安迪•沃荷而言意義極大，此事延續他小休四年後對藝術的重新探索，並且帶出了以毛澤東肖像為題的肖像學。

在旅程的其中一幅相片裡，安迪•沃荷在紫禁城前的一群尋常中國百姓裡擺姿勢拍照。他雙手直直拍在身體兩側，手指動來動去，身後毛主席的臉雖然模糊，卻仍然矚目。這相片具象徵性，記下這藝術家最後數年的重要時刻，那時保守的紐約藝壇已不能滿足他在文化方面的興趣。在中國之旅所拍的相片裡，可見安迪•沃荷享受其遊客身分，在與自己大相逕庭的國度裡盡顯其好奇之心。他拿着他那經典的智龍相機，不斷尋找他拍攝題材的獨有身分，不斷尋找一個被群眾支配的社會裡的人。在這個以不同媒介裡找到切身體驗的世界裡，這個與拍攝對象的特別關係令整輯作品如此引人入勝，亦令人感受到安迪•沃荷想像與創意的世界。「安迪•沃荷在中國」雖然當年並未廣為接受，但必定看作為先驅，並且是革命性的溝通方式。

「安迪•沃荷在中國」構思前衛，是一輯重要的作品，因為它能讓我們看見安迪•沃荷身為創作者與觀察者的角色。這個私密又帶新潮的一瞥，讓我們看到智龍相機鏡頭後迷人的安迪•沃荷。



18. Temple Roofs 《寺廟屋頂》

Wednesday 27 October 10月27日，星期三

Andy Warhol arrives in Hong Kong Kai Tak Airport from New York. Alfred Siu and Jeffrey Deitch meet Warhol at the airport. Warhol checks into the Mandarin Hotel, into Room 1801. Warhol goes to the I-Club with his entourage and meets Joe d'Urso.

安迪·沃荷由紐約抵達香港啟德機場。蕭永豐與 Jeffrey Deitch 在機場迎接沃荷。沃荷入住文華(東方)酒店1801號房。沃荷與他的隨行於 I-Club 會見 Joe d'Urso。



Sunday 31 October 10月31日，星期日

Warhol and his entourage assembles at Hong Kong Kai Tak Airport. They take a plane to Beijing.

沃荷與他的隨行於香港啟德機場集合，同日登機往北京。

Thursday 28 October 10月28日，星期四

Warhol has lunch at the I-Club, followed by a glamorous dinner party, both hosted by Alfred Siu. Goes to Disco-Disco, formerly in Lan Kwai Fong.

沃荷下午於 I-Club 用膳，並於晚上參與華麗的派對，兩者均由蕭永豐舉辦。其後拜訪 Disco-Disco，昔日建於蘭桂坊。



Saturday 30 October 10月30日，星期六

Warhol attends the grand opening of the I-Club.

沃荷出席 I-Club 盛大開幕。

Friday 29 October 10月29日，星期五

Warhol takes the ferry to Kowloon. Meets the Siu at their house. Attends the pre-opening party of the I-Club.

沃荷乘船過九龍。與蕭家會見。出席 I-Club 開幕派對。

Tuesday 2 November 11月2日，星期二

Warhol visits Tiananmen Square and the Forbidden City. Goes to the Temple of Heaven and Beihai Park.

沃荷遊覽天安門廣場與紫禁城、拜訪天壇與北海公園。



FT DEPARTURES					離港班機		AIRCF	
to	scheduled	gate	status	departure	to	status	to	status
往	預定時間	門	情況	離港時間	往	情況	往	情況
01. MANILA	11.25		PLANE CLOSED	11.25				
02. TOKYO	12.35	17		12.35				
03. MANILA	12.40	13		12.40				
02. BEIJING	12.45	4		12.45				
08. SEOUL	13.10	5		13.10				
00. TAIPEI	13.30	1		13.30				
02. KULMING	13.30	3		13.30				
08. KAGOSHIMA	13.30	15		13.30				
05. FRANKFURT	13.30	21		13.30				

Thursday 4 November 11月4日，星期四

Warhol catches the 8.45 flight back to Hong Kong.

沃荷乘搭 8 點 45 分的航班返回香港。

Wednesday 3 November 11月3日，星期三

Warhol goes to the bird fair and then to the Summer Palace. Meets Lita Vietor and friends from Palm Beach. Visits Temple of Azure Clouds. Makes short trip to the Fragrant Hill Hotel designed by I.M. Pei. Visits the People's Commune.

沃荷體驗完鳥展便遊覽頤和園。與 Lita Vietor 及從佛羅里達棕櫚灘來的朋友會面。短遊貝聿銘設計的香山飯店。遊覽人民公社。

Monday 1 November 11月1日，星期一

Warhol climbs the Great Wall. Visits the Ming Tombs. Warhol and his friends stay at the Peking Hotel.

沃荷攀登萬里長城、遊覽明十三陵。
沃荷與朋友入住北京飯店。



Saturday 6 November 11月6日，星期六

Warhol returns to New York from Hong Kong Kai Tai Airport.

沃荷由香港啟德機場返回紐約。

Warhol & The Great Wall of China

‘I went to China... and I went to see the Great Wall. You know, you read about it for years. And actually it was really great. It was really really really great.’

Andy Warhol

27 October 1982: Flying from New York on PAN AM, which at the time was the gold standard of international service, Andy Warhol, along with photographer Christopher Makos, Andy's business manager Fred Hughes, and Fred's friend Natasha Grenfell arrived in Hong Kong. Thanks to an invitation extended by young businessman Alfred Siu, who had commissioned portraits of Prince Charles and Princess Diana from Warhol for the nightclub he was opening, the small entourage was surprised with a VIP trip to the Chinese capital for a few days. Beijing, to Warhol, was like a burst of visual images of graphics. Seeing Chinese characters on his plane, passing signs on the way from the airport, the foreign cars, the different smells, Warhol was acutely aware of what was different or strange about the place. To anyone travelling into China from the West, it must have been a sensory overload, and a stark contrast especially for Warhol. So much so, perhaps, that the artist would attempt to apprise his new experiences by drawing comparisons to more familiar ones.

Climbing up one of the greatest world heritage sites, Warhol likened the Great Wall to a landmark more firmly rooted in his domestic experiences, namely the Empire State Building, highlighting Warhol's relatable position as that of a curious tourist. In these instances, we are offered an unobstructed view of Warhol beyond and behind the artist.

Snapping away at will while roaming the Great Wall and the Ming tombs, like all tourists do, a Chinon camera in hand, a slight wrinkle in his forehead, focused eyes underneath his rounded spectacles, Warhol not only continued his ongoing obsession with looking but also paradoxically became the object viewed. Each photograph presents a record of what Warhol was looking at, but also sometimes of people looking back at him. His fascination with repetition and patterning comes through, yet his instinctive eye for relaying the everyday detail remains- the endless cobbled grounds, the abstract shapes of Chinese calligraphy, men and women, young, old, all in their Mao suits, curl after curl of coiled incense, this was to Warhol, China, new and hitherto unexplored.

Right: Documents and ephemera
from Warhol's trip to China, April 1982

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Artists Right Society (ARS), New York and DACS, London

右: 安迪·沃荷中國之旅
的證件及紀念品，1982年4月



1982年10月27日：安迪•沃荷、攝影師克里斯多福•馬可斯、安迪的業務經理 Fred Hughes 和 Fred 的友人 Natasha Grenfell 從紐約乘搭當時首屈一指的跨國航線泛美航空抵達香港。招待他們的年輕香港企業家 蕭永豐之前曾為他在香港新開張的會所委託沃荷創作查理斯王子和戴安娜王妃的肖像，他邀請沃荷等人前往北京遊玩，一行人隨即便踏上這個意料之外的首都豪華旅程。對沃荷來說，北京就像是一連串視覺衝擊，飛機上看到的中文、從機場出來一路的標語和招牌、另類的汽車甚至是各種氣味都讓沃荷清晰意識到這裡一切的不同和奇異之處。對任何在中國旅行的西方人來說，這都是各種感官的巨大衝擊，而沃荷對這些差異尤其體會深刻，並嘗試以自己熟悉的環境來比較各種新奇的體驗。

當沃荷爬上長城，切身感受這座壯觀宏偉的歷史遺址，他本能地以自己熟悉的紐約地標帝國大廈進行比較，就像是一般充滿好奇心的遊客。通過這些難得機會，我們得以直接看到沃荷作為藝術家以外的另一面。

沃荷在長城和明十三陵四處遊走，與其他遊客無異，拿著一部智龍相機隨處拍照，眉頭微皺，圓形眼鏡後的雙眼專注有神。他不僅是一位積極的觀察者，也成為被觀察的對象。照片記錄下他眼中的事物，也捕捉到其他人看他的眼神。從中我們了解到沃荷對重複性和慣性形式的著迷，以及他看待和聯繫生活中尋常小節的獨到眼光。無盡的石子路、形狀抽象的中文書法、穿中山裝的男女老少、捲捲塔香...這就是沃荷眼中的中國：迄今未知的新穎稀奇。

**‘Finally when we got to the Great Wall
it actually was really great...
It's like walking up to the
Empire State Building’**

Andy Warhol



I. Andy Warhol 1928-1987

The Great Wall of China, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

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Literature

Nicholas Chambers, Michael Frahm and Tony Godfrey, eds., *Warhol in China*, Germany, 2014, pp. 72-73, 299 (illustrated)

安迪·沃荷

《中國萬里長城》

銀鹽照片

1982年作

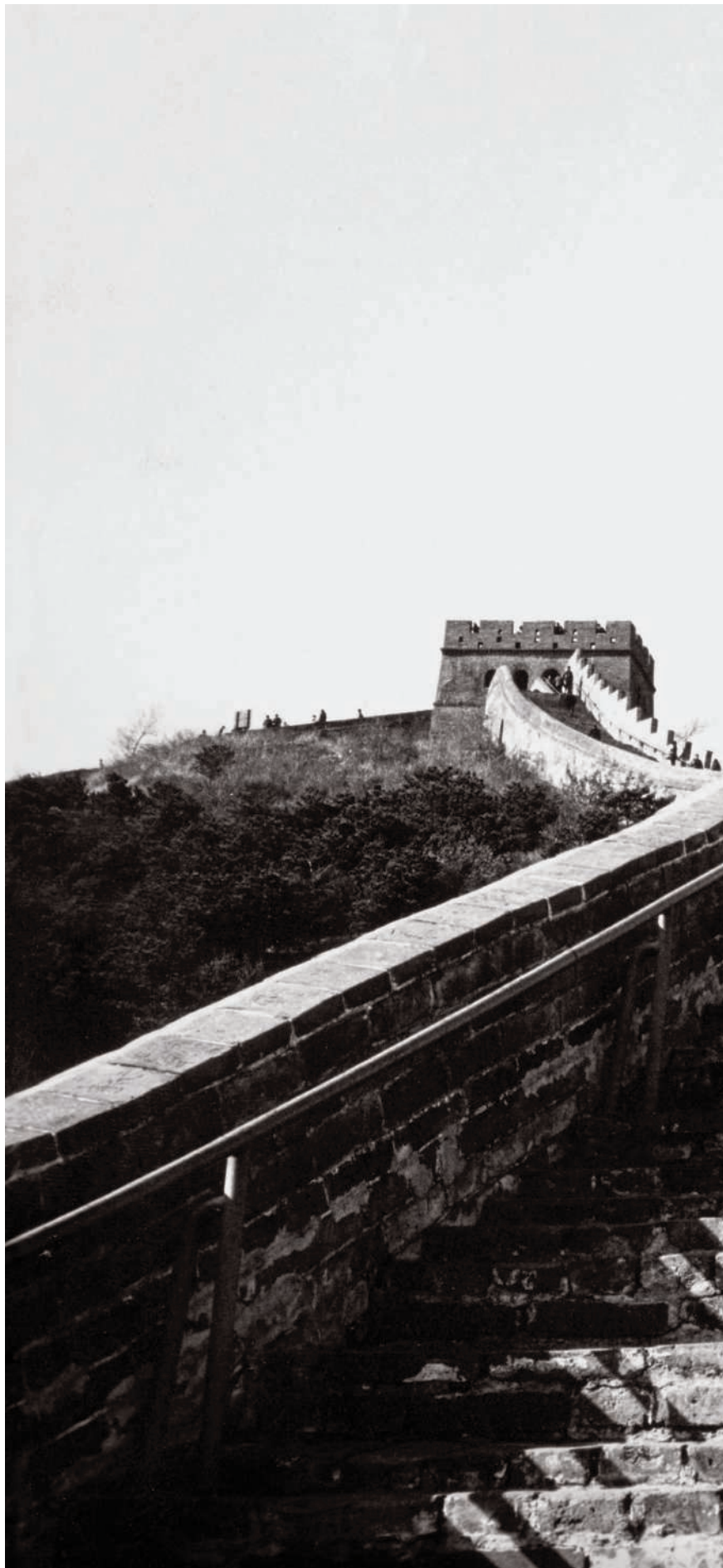
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出版

Nicholas Chambers、Michael Frahm、
Tony Godfrey 編，〈沃荷在中國〉，德國，2014年，
第72-73、299頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400





**‘I just paint things I always
thought were beautiful,
things you use every day
and never think about.’**

Andy Warhol

2. Andy Warhol 1928-1987

Chinese Stone Lion, 1982-1987

Four stitched gelatin silver prints

Image: 68.8 x 53 cm. (27 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in.)

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Literature

Warhol in China, pp. 53, 298 (illustrated)

安迪·沃荷

《中國石獅》

四張縫合銀鹽照片

1982 – 1987年作

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出版

〈沃荷在中國〉，第53、298頁（圖版）

HK\$ 120,000-180,000

US\$ 15,400-23,100



3. Andy Warhol 1928-1987

Chinese Characters, 1984-1985
Synthetic polymer paint on HMP paper
59.2 x 79.8 cm. (23¼ x 31⅝ in.)
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Literature

Warhol in China, pp. 35, 298 (illustrated)

安迪·沃荷

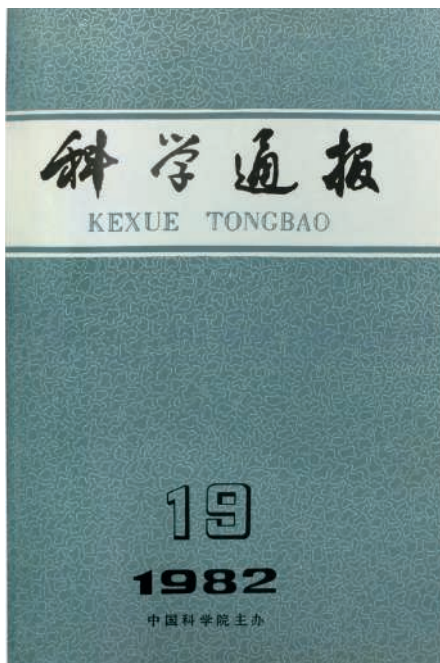
《中文字體：科學》
合成聚合物顏料 手工紙
1984 – 1985年作
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出版

〈沃荷在中國〉，第35、298頁（圖版）

HK\$ 300,000-500,000

US\$ 38,500-64,100



Kexue Tongbao
(Chinese Science Bulletin),
cover, 1982

《科學通報》，封面，1982年

科学

4. Andy Warhol 1928-1987

Andy Warhol at the Great Wall, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 1, 299 (illustrated)

安迪·沃荷

《安迪·沃荷於萬里長城》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第1、299頁（圖版）

HK\$ 120,000-180,000

US\$ 15,400-23,100







5. Andy Warhol 1928-1987

The Great Wall of China, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 70, 299 (illustrated)

安迪·沃荷

《中國萬里長城》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第70、299頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400



6. Andy Warhol 1928-1987

Eight works: (i) *Two Women*; (ii) *Young Woman at Great Wall*; (iii) *Great Wall*; (iv) *Temple*; (v) *The Great Wall of China*; (vi) *Unidentified Woman*; (vii) *Young Man and Woman at Great Wall*; (viii) *Bicycle*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 161, 302; (ii) pp. 290, 306; (iii) pp. 294-295, 306; (iv) pp. 155, 302; (v) pp. 68-69, 299; (vi) pp. 272, 305; (vii) p. 307; (viii) pp. 229, 304 (illustrated)

安迪·沃荷

八件作品: (i) 《兩名女子》、(ii) 《萬里長城上的年輕女子》、(iii) 《萬里長城》、(iv) 《寺廟》、(v) 《中國萬里長城》、(vi) 《不明女子》、(vii) 《萬里長城上的年輕男女》、(viii) 《單車》

八張銀鹽照片

1982年作

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出版

〈沃荷在中國〉，(i) 第161、302頁、(ii) 第290、306頁、(iii) 第294-295、306頁、(iv) 第155、302頁、(v) 第68-69、299頁、(vi) 第272、305頁、(vii) 第307頁、(viii) 第229、304頁 (圖版)

HK\$ 250,000-350,000

US\$ 32,100-44,900



(i)



(ii)



(iii)



(iv)



(vi)



(v)



(vii)



(viii)



(i)



(iii)



(ii)



(iv)

7. Andy Warhol 1928-1987

Seven works: (i) *People and Building*;
(ii) *Stone Camel*; (iii) *Fred Hughes*; (iv) *Great Wall*;
(v) *Buildings*; (vi) *Window and Curtain*; (vii) *Chinese Ink Paintings*, 1982
Seven gelatin silver prints
Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.) or the reverse.
Each with blindstamp credit in the margin.
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Literature

Warhol in China, (i) pp. 200, 303; (ii) pp. 270-271,
305; (iii) pp. 269, 305; (iv) pp. 289, 306; (v) pp. 201,
303; (vi) pp. 97, 300 (vii) pp. 285, 306 (illustrated)



(v)



(vi)



(vii)

安迪·沃荷

七件作品: (i) 《人與建築物》、(ii) 《駱駝》、
(iii) 《Fred Hughes》、(iv) 《萬里長城》、
(v) 《建築物》、(vi) 《窗與窗簾》、(vii) 《中國水墨畫》
七張銀鹽照片

1982年作

每張照片邊緣均印有藝術家壓印；背面均印有
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並由T.J.H.簽署。

每件作品均附設藝術家基金會所發並簽署之保證書。

出版

〈沃荷在中國〉，(i) 第200、303頁、(ii) 第270-271、
305頁、(iii) 第269、305頁、(iv) 第289、306頁、
(v) 第201、303頁、(vi) 第97、300頁、(vii) 第285、
306頁 (圖版)

HK\$ 220,000-350,000
US\$ 28,200-44,900

8. Andy Warhol 1928-1987

Seven works: (i) *The Great Wall of China*;
(ii) *Street Scene (Man and Car)*; (iii) *Street
Scene (Man with Bicycle)*; (iv) *Two Young Men*;
(v) *Group of Men*; (vi) *Waterfront Park*;
(vii) *Young Boy*, 1982

Seven gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)
or the reverse.

Each with blindstamp credit in the margin.

Initialed 'T.J.H.' by Timothy J. Hunt of the
Andy Warhol Foundation in pencil, estate
copyright credit reproduction limitation and
date stamps on the verso.

Each accompanied by a Certificate of Authenticity
signed in ink by the Andy Warhol Foundation for
the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 71, 299; (ii) pp. 233,
304; (iii) pp. 226-227, 304; (iv) pp. 288, 306;
(v) pp. 147, 301; (vi) pp. 279, 306; (vii) pp. 145,
301 (illustrated)

安迪·沃荷

七件作品: (i) 《中國萬里長城》、(ii) 《街景 (男子與車)》、
(iii) 《街景 (男子與單車)》、(iv) 《兩名青年》、
(v) 《一群男子》、(vi) 《海濱公園》、(vii) 《男孩》

七張銀鹽照片

1982年作

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安迪·沃荷基金會版權及複製限制印章及日期印章,
並由T.J.H.簽署。
每件作品均附設藝術家基金會所發並簽署之保證書。

出版

〈沃荷在中國〉, (i) 第71、299頁、(ii) 第233、304頁、
(iii) 第226-227、304頁、(iv) 第288、306頁、
(v) 第147、301頁、(vi) 第279、306頁、(vii) 第145、
301頁 (圖版)

HK\$ 220,000-350,000

US\$ 28,200-44,900



(i)



(ii)



(iii)



(iv)



(v)



(vii)



(vi)



(i)



(iii)



(ii)



(iv)

9. Andy Warhol 1928-1987

Seven works: (i) *Street Scene (Window Display)*;
(ii) *Men with Donkeys*; (iii) *Men*; (iv) *Sign: China Photo Studio*; (v) *Outdoor Barber*; (vi) *Young Boy*;
(vii) *Parking Lot*, 1982

Seven gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 221, 304; (ii) pp. 237, 304;
(iii) pp. 142-143, 301 (iv) pp. 198, 303; (v) pp. 286,
306; (vi) pp. 146, 301; (vii) pp. 216, 304 (illustrated)



(v)



(vi)



(vii)

安迪·沃荷

七件作品: (i)《街景 (櫥窗陳設)》、(ii)《男人與驢子》、(iii)《男子》、(iv)《招牌: 中國照相館》、(v)《戶外理髮師》、(vi)《男孩》、(vii)《停車場》

七張銀鹽照片

1982年作

每張照片邊緣均印有藝術家壓印; 背面均印有安迪·沃荷基金會版權及複製限制印章及日期印章, 並由T.J.H.簽署。

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出版

〈沃荷在中國〉, (i) 第221、304頁、(ii) 第237、304頁、(iii) 第142-143、301頁、(iv) 第198、303頁、(v) 第286、306頁、(vi) 第146、301頁、(vii) 第216、304頁 (圖版)

HK\$ 220,000-350,000
US\$ 28,200-44,900

10. Andy Warhol 1928-1987

Stone Temple, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

Blindstamp credit in the margin. Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

Accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, pp. 274-275, 305 (illustrated)

安迪·沃荷

《石廟》

銀鹽照片

1982年作

照片邊緣印有藝術家壓印；背面印有安迪·沃荷基金會版權及複製限制印章及日期印章，並由T.J.H.簽署。

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出版

〈沃荷在中國〉，第274-275、305頁（圖版）

HK\$ 50,000-70,000

US\$ 6,400-9,000





DANDY WARRIOR

II. Andy Warhol 1928-1987

Eight works: (i) *Street with Trees and Cart*;
(ii) *Chinese Signage*; (iii) *Buffet Table*;
(iv) *Billboards*; (v) *Street Scene*; (vi) *Coiled Incense*;
(vii) *Billboard*; (viii) *Alfred Siu*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.).

(i) - (vi), (viii): Each with blindstamp credit
in the margin.

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the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 239, 304; (ii) pp. 109, 300;
(iii) pp. 190, 303; (iv) p. 307; (v) pp. 214-215, 304;
(vi) pp. 95, 300; (vii) p. 307; (viii) pp. 245,
305 (illustrated)

安迪·沃荷

八件作品：(i)《街景：樹與車》、(ii)《中文標誌》、
(iii)《自助餐桌子》、(iv)《廣告牌》、(v)《街景》、
(vi)《塔香》、(vii)《廣告牌》、(viii)《蕭永豐》

八張銀鹽照片

1982年作

(i) - (vi), (viii) 每張照片邊緣均印有藝術家壓印。

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出版

〈沃荷在中國〉，(i) 第239、304頁、(ii) 第109、300頁、
(iii) 第190、303頁、(iv) 第307頁、(v) 第214-215、
304頁、(vi) 第95、300頁、(vii) 307頁、(viii) 第245、
305頁 (圖版)

HK\$ 250,000-350,000

US\$ 32,100-44,900

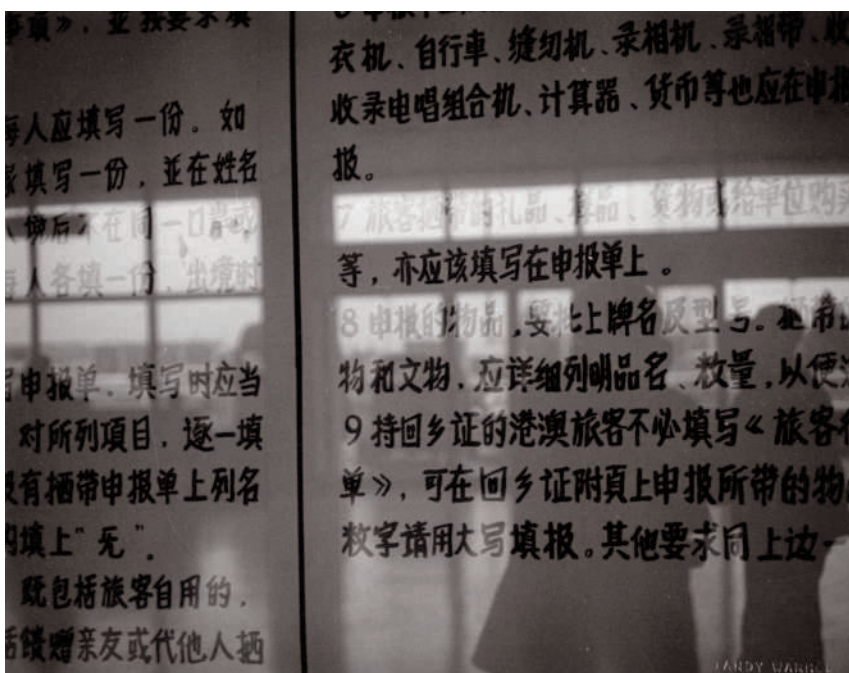




(i)



(iii)



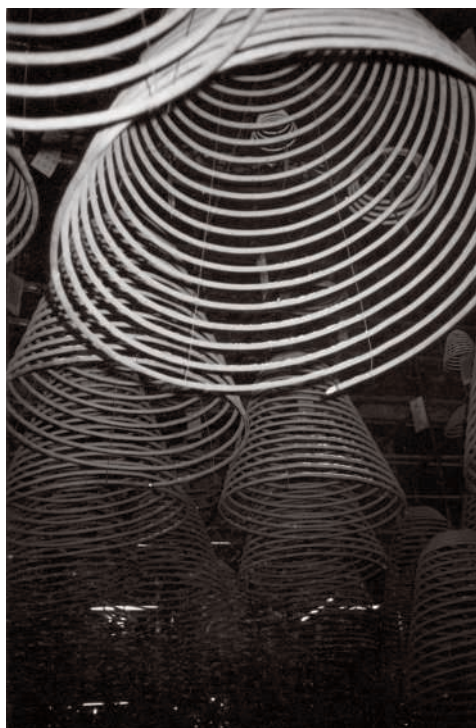
(ii)



(iv)



(v)



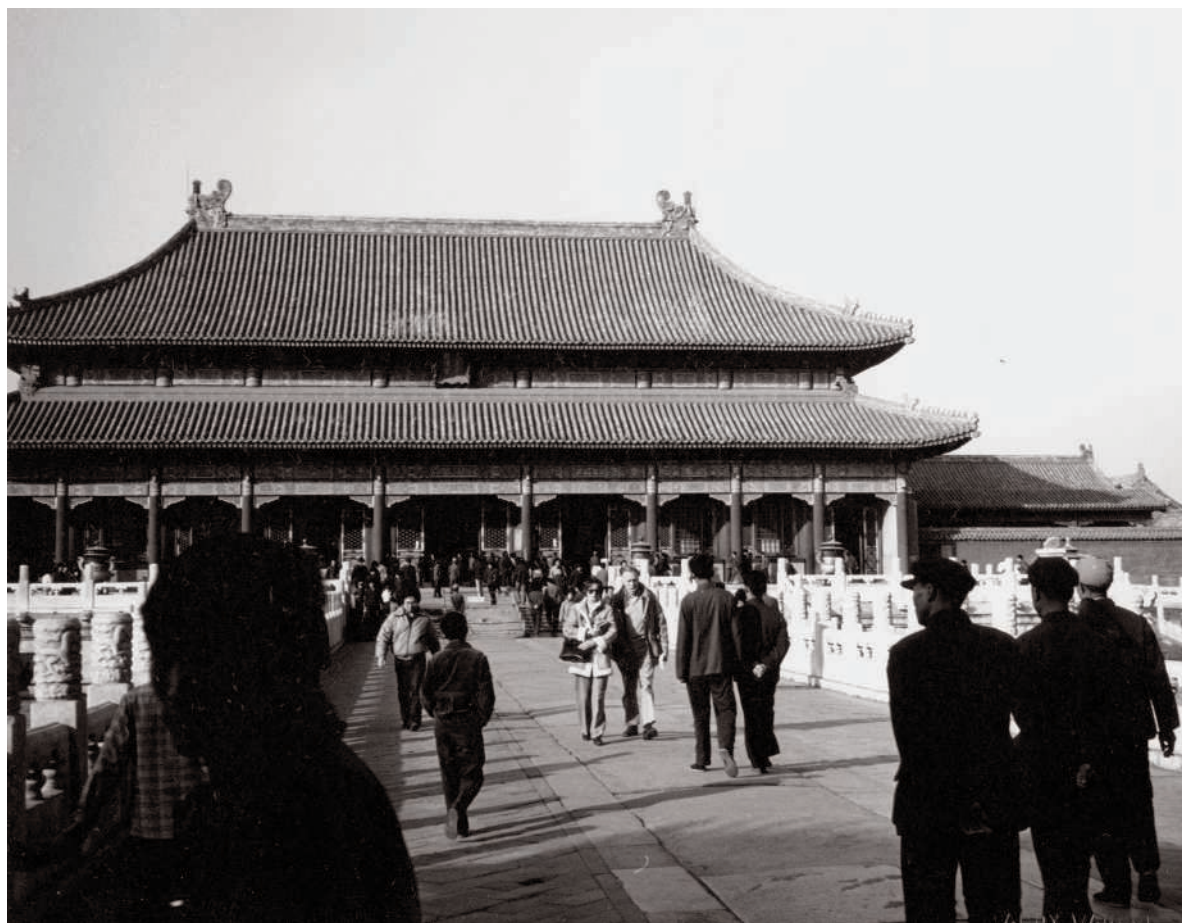
(vi)



(vii)



(viii)



(i)



(ii)



(iv)



(iii)



(v)

12. Andy Warhol 1928-1987

Nine works: (i) *Temple*; (ii) *Sign: Tiger/Samurai*; (iii) *Street Scene (Bicycles)*; (iv) *Christopher Makos and Chinese Men and Boys*; (v) *Building with Sign*; (vi) *People on Bicycles*; (vii) *Donkey and Cart*; (viii) *Christopher Makos*; (ix) *Fisherman*, 1982
Nine gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)
or the reverse.

(iii) - (iv), (vi) - (ix): Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 154, 302; (ii) pp. 84, 299; (iii) pp. 228, 304; (iv) pp. 164-165, 302; (v) pp. 111, 300; (vi) pp. 152-153, 302; (vii) pp. 236, 304; (viii) pp. 263, 305; (ix) pp. 277, 306 (illustrated)

安迪·沃荷

九件作品：(i)《寺廟》、(ii)《招牌：老虎/武松》、(iii)《街景(單車)》、(iv)《克里斯多福·馬可斯與中國男子及小孩》、(v)《建築物及招牌》、(vi)《騎單車的人》、(vii)《驢、車》、(viii)《克里斯多福·馬可斯》、(ix)《漁民》

九張銀鹽照片

1982年作

(iii) - (iv), (vi) - (ix) 每張照片邊緣均印有藝術家壓印。每張照片背面均印有安迪·沃荷基金會版權及複製限制印章及日期印章，並由T.J.H.簽署。

每件作品均附設藝術家基金會所發並簽署之保證書。

出版

《沃荷在中國》，(i) 第154、302頁、(ii) 第84、299頁、(iii) 第228、304頁、(iv) 第164-165、302頁、(v) 第111、300頁、(vi) 第152-153、302頁、(vii) 第236、304頁、(viii) 第263、305頁、(ix) 第277、306頁(圖版)

HK\$ 250,000-350,000

US\$ 32,100-44,900



(vi)



(vii)



(viii)



(ix)

Warhol & Beijing

**‘Gee it’s big.’
‘It’s more impressive than I could
have imagined.’**

Andy Warhol

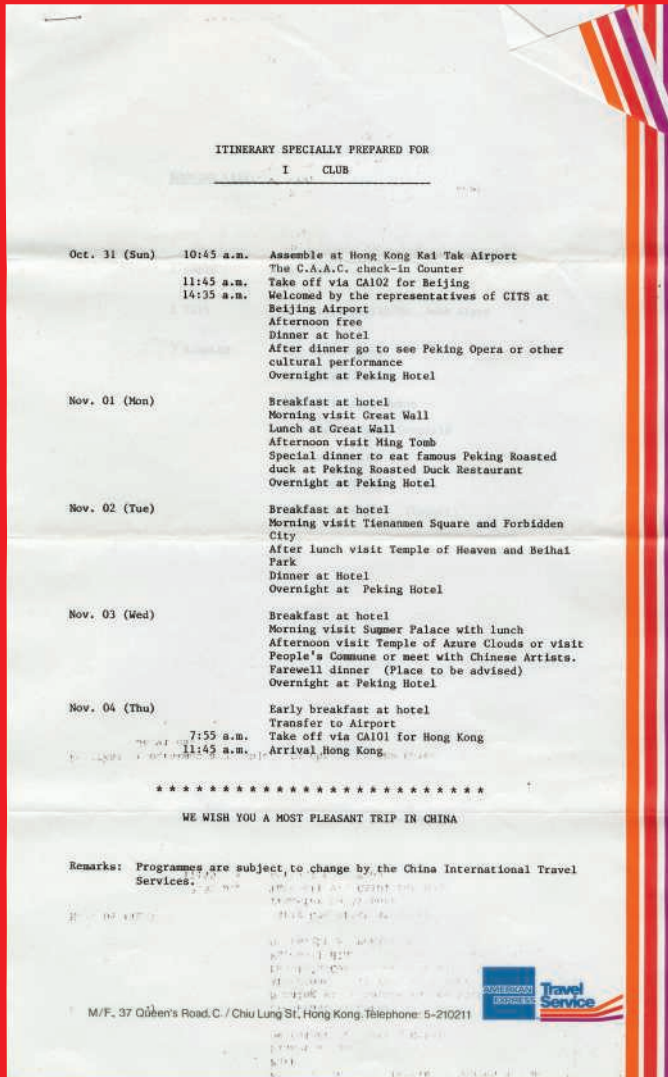


Andy Warhol’s first unfettered encounter with the image of Chairman Mao came exactly 10 years after he began experimenting with sequences of Mao portraits in 1972. Arriving in Tiananmen Square in 1982, Warhol saw, firsthand, Mao’s portrait—his first real and proper impression of the Chairman aside from the one he lifted from Mao’s *Little Red Book*.

Posing with Christopher Makos outside the Forbidden City for a photograph, Mao’s face hangs behind Warhol, blurry but still presiding. “Andy actually thought the real Mao portrait was better than his, and really loved the original,” says Makos. Filled with ironic confidence, Warhol’s various comments upon coming face-to-face with the subject of his multitudinous works shaped the present collection’s photographs. Set against seas of men and women in their blue Mao suits, the Chairman’s notions of simplicity, uniformity, and conformity are at the heart of Warhol’s almost indistinguishable snapshots of myriad cultural landmarks: the Forbidden City, the Temple of Heaven, the Temple of Azure Clouds, Beihai Park, the Summer Palace, and the Fragrant Hill Hotel designed by I.M. Pei. Transformed into the nebulous and nondescript locales, the present works are at times paired with equally inconspicuous titles, and all works are given equal treatment no matter their original fame or inherent importance. In this light, the present collection becomes an in-depth interplay of origin versus appropriation and transformation.

From his large canvases of Marilyn Monroes to his repeated dollar bills, repetition to Warhol was the means through which to describe the notion of mass production in society. He was attracted to the Chinese text on signs and billboards during his trip for their foreign and abstract forms, such as can be seen in *Chinese Characters* (Lot 3) and in other works he had created. Perhaps it was this very curiosity in Chinese culture that perpetuated him to respond to what he was seeing by internalising and then externalising his impressions. Stretching his arms out wide, opening up his chest and lengthening his back, as seen in Lot 14, Warhol was in fact mimicking the people he saw outside of his hotel window doing ‘taichi’, a common and well-loved activity of the Chinese everyday life. From the numerous Chinese characters on billboards (Lots 12, 13, 15, 17, 23) to mass produced bicycles, buses, and cars (Lots 15, 16, 18) to rubbish bins (Lot 2), to the very first department store established in China (Lots 7, 17), Warhol not only captured the moment of the rising consumerist culture through his camera lens, but the way he compressed every snippet of his short four day excursion into a patchwork of repetitive shots suggests that his experience of being in China was mass-produced in itself.

Like his Campbell’s soup cans, Coca-Cola bottles and Brillo soap pad boxes, Warhol’s fascination in ideas of abundance, the rise in consumerism, and the cult of celebrity culture is what truly shines through in the present body of photographs from China, be it of Mao, of its people, or of its monuments.



‘I've got to get into sign painting. Words. Word paintings.’

Andy Warhol (upon seeing Chinese billboards, 1982)

Left: Postcard of Andy Warhol and Christopher Makos in front of Tiananmen Square, 1982

左：安迪·沃荷與克里斯多福·馬可斯於天安門廣場前面的明信片，1982年

Above: *Itinerary*, Ephemera from Warhol's trip to China, April 1982

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上：安迪·沃荷中國之旅的行程，1982年4月

安迪·沃荷於1972年就開始了他的毛主席系列創作，但他第一次親眼看到真正的毛主席像卻是在整整十年後。1982年，他首次踏足天安門廣場，毛主席像隨即映入眼簾，這是他除了在《毛主席語錄》看到的小像外，第一次親身近距離看到毛主席肖像。

克里斯多福·馬可斯在天安門廣場外為沃荷拍攝了一幅相片，相中可見沃荷身後的毛主席像，雖然有點模糊，但其主導者的地位依然。馬可斯曾說：「安迪其實覺得原本的毛主席像比他的版本好，他很喜歡這幅肖像的原形。」面對接觸這個自己曾無數次創作的主题來源後，沃荷的幾番評論都不乏自信的諷刺挖苦，也為是次呈獻收藏之攝影作品設下基調。沃荷在紫禁城、天壇、碧雲寺、北海公園、頤和園和貝聿銘設計的香山飯店等許多歷史文化景點按下快門，相片並無搶眼的特徵，幾乎淹沒在穿著中山裝的人群中，他們無一不彰顯著毛主席強調的簡潔、統一和順從性。這些作品的題目也毫不起眼，似乎只是平凡的普通地方，而且作品不會因為拍攝地點本身的名氣或歷史重要性而得到特殊對待。如此看來，本系列收藏更是對原作、挪用和轉變之互動的深入探討。

不論是沃荷的大型瑪麗蓮·夢露作品，還是其美元符號系列，他都著意突顯了當中的「重複性」，以描繪當時社會上日益普遍的大量生產模式。沃荷在其中國之旅看到不少招牌和廣告牌，當中的中文字對他來說都是陌生的抽象造型，令他十分著迷，創作了《中文字體：科學》（拍品編號3）等作品。沃荷對中國文化的好奇求知心推動他把所見所聞融會貫通，然後再把感知具體化表現出來。拍品編號14中的沃荷伸長雙臂、敞開胸懷、舒展背脊，其實是因為在酒店窗外看到許多中國市民每日都喜歡在公園耍太極，而戲仿之作。不論是廣告牌上的中文字（拍品編號12、13、15、17、23）、量產的單車、巴士及汽車（拍品編號15、16、18）、垃圾桶（拍品編號2）、或是中國的第一家百貨商店（拍品編號7、17），沃荷不僅通過鏡頭捕捉到日漸增長的消費文化，更把他短短的四天旅程中的點滴壓縮為看似反復的一系列照片，或許訴說著他的中國之旅本身就是一個大量生產的產物。

本系列作品中出現的毛主席像、群眾和地標景點其實就猶如他的金湯湯罐頭、可口可樂瓶和 Brillo 肥皂盒，體現了沃荷對大量生產、消費主義和明星膜拜等現象的探討，也給予本系列作品深刻的內涵與反思。

**‘It doesn't look like a wall,
it looks like a rollercoaster
without the roller.’**

Andy Warhol

13. Andy Warhol 1928-1987

The Great Wall of China, 1982-1987

Four stitched gelatin silver prints

Image: 54.6 x 69.9 cm. (21½ x 27½ in.)

Initialed ‘T.J.H.’ by Timothy J. Hunt of
the Andy Warhol Foundation in pencil,
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Accompanied by a Certificate of Authenticity
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for the Visual Arts, Inc.

Literature

Warhol in China, pp. 49, 298 (illustrated)

安迪·沃荷

《中國萬里長城》

四張縫合銀鹽照片

1982 – 1987年作

照片背面印有安迪·沃荷基金會版權及

複製限制印章及日期印章，並由T.J.H.簽署。

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出版

〈沃荷在中國〉，第49、298頁（圖版）

HK\$ 600,000-900,000

US\$ 76,900-115,000





I4. Andy Warhol 1928-1987

Andy Warhol, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

Blindstamp credit in the margin. Initialed 'T.J.H.'

by Timothy J. Hunt of the Andy Warhol Foundation

in pencil, estate copyright credit reproduction

limitation and date stamps on the verso.

Accompanied by a Certificate of Authenticity

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for the Visual Arts, Inc.

Literature

Warhol in China, p. 307 (illustrated)

安迪·沃荷

《安迪·沃荷》

銀鹽照片

1982年作

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並由T.J.H.簽署。

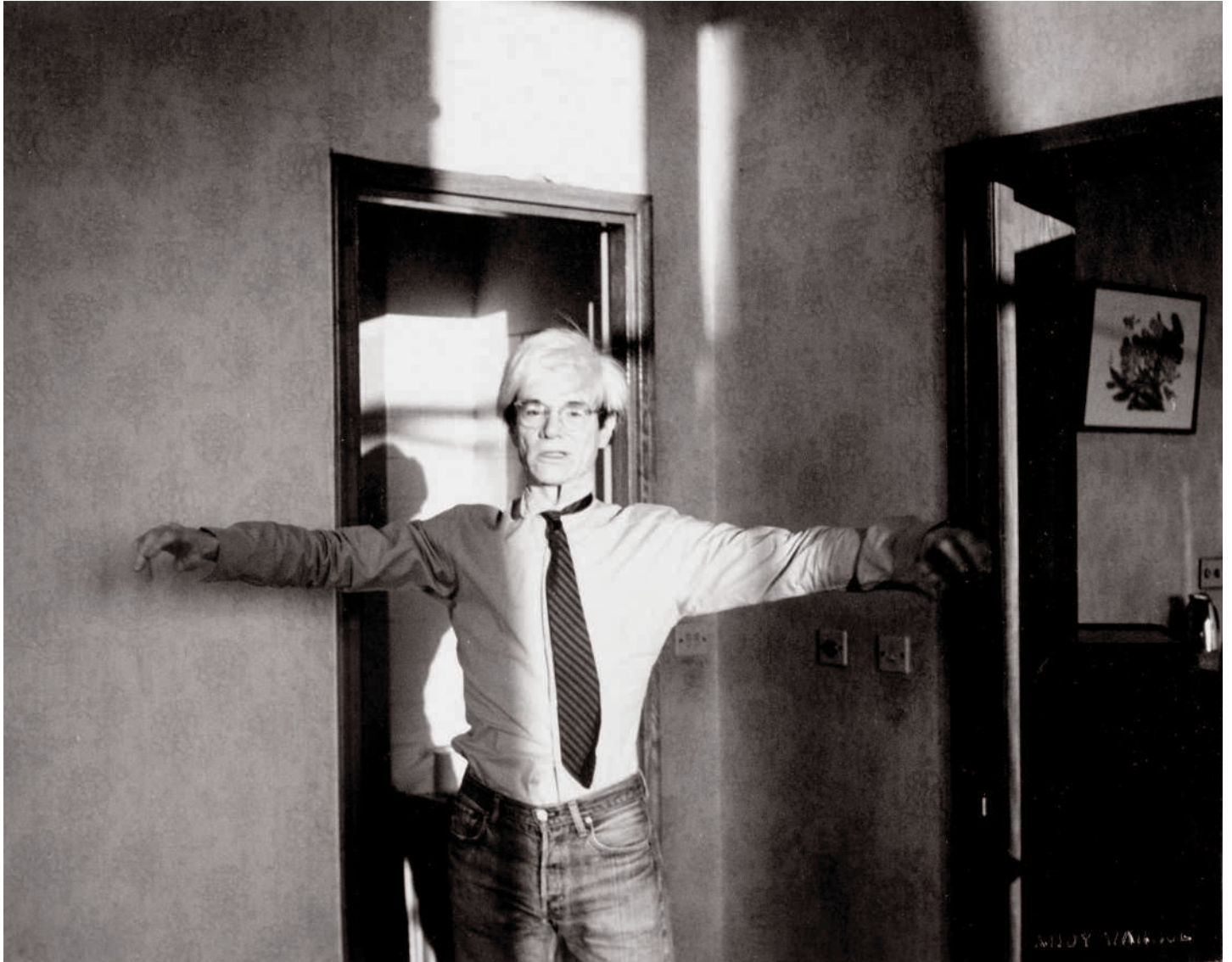
此作品附設藝術家基金會所發並簽署之保證書。

出版

〈沃荷在中國〉，第307頁（圖版）

HK\$ 120,000-180,000

US\$ 15,400-23,100

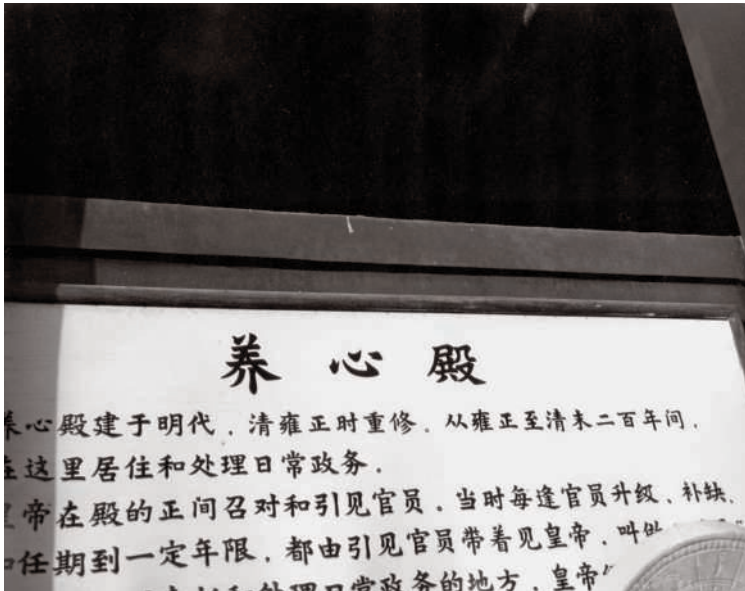


**‘You’re not anything like what they write about in the papers,’
and I said, ‘Well, I know that.’**

Andy Warhol



(i)



(ii)



(iii)



(iv)

15. Andy Warhol 1928-1987

Eight works: (i) *Street Scene (Man on Bicycle)*;

(ii) *Sign in Chinese*; (iii) *"No Parking" Sign*;

(iv) *Chinese Sculpture*; (v) *Temple*; (vi) *Urn*;

(vii) *Restaurant Table*; (viii) *Men*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

Initialed 'T.J.H.' by Timothy J. Hunt of the

Andy Warhol Foundation in pencil, estate

copyright credit reproduction limitation and

date stamps on the verso.

Each accompanied by a Certificate of Authenticity

signed in ink by the Andy Warhol Foundation for

the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 225, 304; (ii) pp. 82,

299; (iii) pp. 107, 300; (iv) pp. 114, 300; (v) pp. 159,

302; (vi) pp. 158, 302; (vii) pp. 254-255, 305;

(viii) p. 307 (illustrated)



(v)



(vii)



(vi)



(viii)

安迪·沃荷

八件作品: (i) 《街景 (騎單車的人)》、(ii) 《中文標示》、
(iii) 《「禁止停車」標示》、(iv) 《中式雕像》、
(v) 《寺廟》、(vi) 《甕》、(vii) 《餐廳桌子》、(viii) 《男子》
八張銀鹽照片

1982年作

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出版

〈沃荷在中國〉，(i) 第225、304頁、(ii) 第82、299頁、
(iii) 第107、300頁、(iv) 第114、300頁、(v) 第159、
302頁、(vi) 第158、302頁、(vii) 第254-255、305頁、
(viii) 第307頁 (圖版)

HK\$ 250,000-350,000
US\$ 32,100-44,900

16. Andy Warhol 1928-1987

Six works: (i) *Alfred Siu*; (ii) *Interior*; (iii) *Street Scene (Bus)*; (iv) *Wooded Park*; (v) *Temple Entrance*; (vi) *Street Scene with People and Bicycles*, 1982

Six gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

Each accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 244, 305; (ii) pp. 99, 300;

(iii) pp. 219, 304; (iv) pp. 170-171, 302; (v) pp. 160,

302; (vi) pp. 232, 304 (illustrated)

安迪·沃荷

六件作品: (i)《蕭永豐》、(ii)《室內》、(iii)《街景(巴士)》、(iv)《樹木公園》、(v)《寺廟入口》、(vi)《街景: 人與單車》

六張銀鹽照片

1982年作

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出版

〈沃荷在中國〉, (i) 第244、305頁、(ii) 第99、300頁、

(iii) 第219、304頁、(iv) 第170-171、302頁、(v) 第160、

302頁、(vi) 第232、304頁 (圖版)

HK\$ 150,000-250,000

US\$ 19,200-32,100



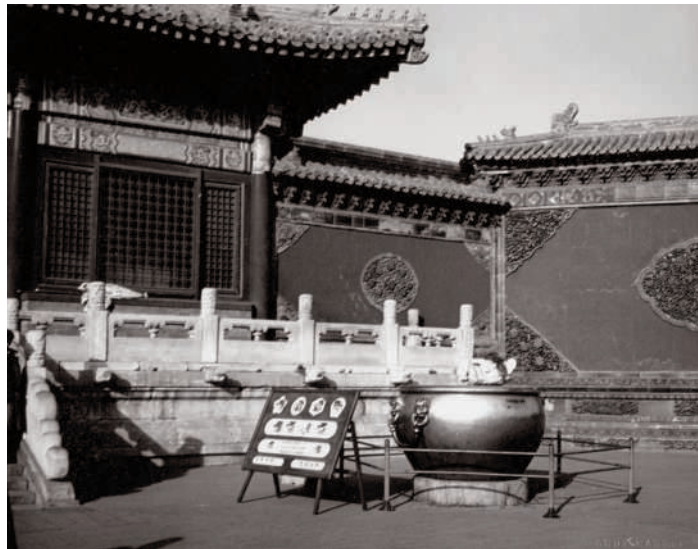
(i)



(ii)



(iii)



(v)



(iv)



(vi)



(i)



(ii)



(iii)

17. Andy Warhol 1928-1987

Six works: (i) *Window*; (ii) *Group of Men*;
(iii) *Waterfront Park*; (iv) *Chinese Characters*;
(v) *Building and Sign*; (vi) *Restaurant Table*, 1982

Six gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

or the reverse.

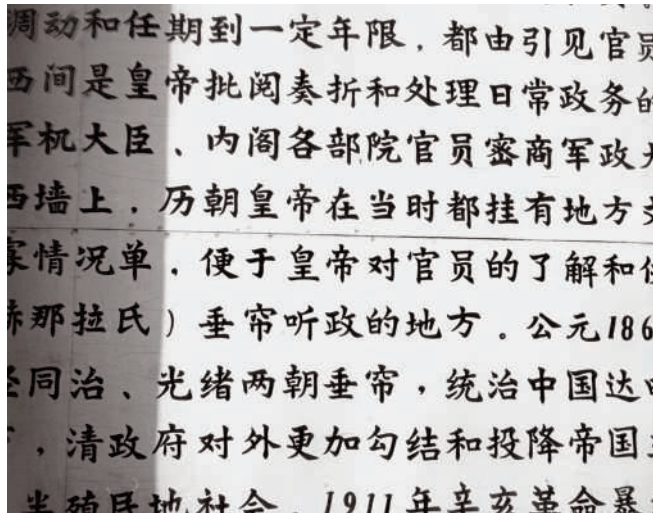
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Literature

Warhol in China, (i) pp. 284, 306; (ii) pp. 148,
301; (iii) pp. 278, 306; (iv) pp. 112-113, 300;
(v) pp. 199, 303; (vi) pp. 251, 305 (illustrated)



(iv)



(v)



(vi)

安迪·沃荷

六件作品：(i)《窗》、(ii)《一群男子》、(iii)《海濱公園》、
(iv)《中文字體》、(v)《建築物及標誌》、(vi)《餐廳桌子》
六張銀鹽照片

1982年作

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出版

〈沃荷在中國〉，(i) 第284、306頁、(ii) 第148、
301頁、(iii) 第278、306頁、(iv) 第112-113、300頁、
(v) 第199、303頁、(vi) 第251、305頁 (圖版)

HK\$ 200,000-300,000
US\$ 25,600-38,500

18. Andy Warhol 1928-1987

Six works: (i) *Temple Roofs*; (ii) *Street Scene (People with Bicycles)*; (iii) *Outdoor Barbers*; (iv) *Building and Trees*; (v) *Street Scene (Car)*; (vi) *Alfred Siu*, 1982

Six gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 157, 302; (ii) pp. 224, 304;

(iii) p. 307; (iv) pp. 264-265, 305; (v) pp. 218, 304;

(vi) pp. 247, 305 (illustrated)

安迪·沃荷

六件作品: (i) 《寺廟屋頂》、(ii) 《街景 (人與單車)》、

(iii) 《戶外理髮師》、(iv) 《建築物及樹》、

(v) 《街景 (車)》、(vi) 《蕭永豐》

六張銀鹽照片

1982

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出版

〈沃荷在中國〉, (i) 第157、302頁、(ii) 第224、304頁、

(iii) 第307頁、(iv) 第264-265、305頁、(v) 第218、304頁、

(vi) 第247、305頁 (圖版)

HK\$ 200,000-300,000

US\$ 25,600-38,500



(i)



(ii)



(iii)



(iv)



(v)



(vi)

19. Andy Warhol 1928-1987

Man Holding Young Boy 1982

Gelatin silver print

Image: 25.4 x 20.3 cm. (10 x 7 $\frac{7}{8}$ in.)

Blindstamp credit in the margin. Initialled 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

Accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, pp. 287, 306 (illustrated)

安迪·沃荷

《抱男孩的男子》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第287、306頁（圖版）

HK\$ 50,000-70,000

US\$ 6,400-9,000



Warhol & Chairman Mao

In late February 1972, President Richard Nixon and the First Lady Pat Nixon travelled to Beijing, thus ending a 25 year period of diplomatic disconnection between the two nations. Nixon dubbed these pivotal seven days “the week that changed the world”. The meeting between the President and Chairman Mao Zedong, and the Nixons’ visit to the Great Wall were covered extensively by Western media, and were immortalised on the covers of *Life* Magazine and *TIME*.

In the same year, and shortly after this momentous occasion, Andy Warhol’s oeuvre took on a radical new shift, and he began to paint sequences of Mao portraits. Enlarging a photograph of Mao from the “Little Red Book”, the artist transferred the Chairman’s image onto a huge variety of canvases, and injected the portraits with lively colours and brushwork. Mao’s image became a vital fixture of Warhol’s oeuvre, and remains amongst the artist’s most important depictions, alongside Marilyn, Elvis, and Jackie (Kennedy).

By portraying the image of the Chairman in repeating sequences, Warhol simultaneously effaced the figure of its meaning while necessarily drawing attention to its inherent importance. Taken in the grander context of Warhol’s equal treatment of other figures and objects—from Elvis Presley to Campbell Soup cans—the artist’s frenzied images of Beijing in the present sale, of Mao, of its people, of its monuments are especially telling.

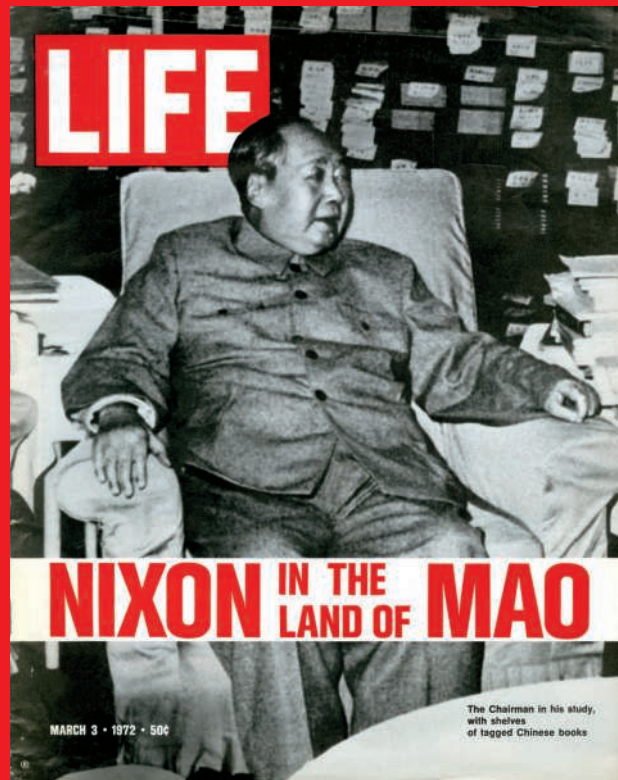
From Warhol’s imitation of Tai Chi practitioners (Lot 14); to the image of the ever-present famed Chinese bicycles (Lots 6, 9, 15, 16, 18, 28); to the uniformity of Chinese Mao jackets (Lots 6, 8- 10, 15, 19, 24, 28); to his fascination and adoption of symbols and semiotics (Lots 3, 15, 17, 20-22); each lot in the present sale is a photographic extension of Warhol’s fascinations with symbology, and epitomises the artist’s machinations of dissecting, ascribing, and describing meaning.

“...I painted Mao about four hundred times. I used to see how many I could do in a day.”

Andy Warhol

Exactly ten years later, Warhol’s fixation with Mao materialised into a chance excursion to China’s capital, where he would come vis-à-vis the subject of countless of his works. When considered against the artist’s philosophy of reproduction and repetition, his photographs of modern China take on another meaning, evoking at once the country’s economic development thanks to its mass manufacture. Moreover, Mao’s immense influence on the country, his philosophies on the masses, and the country’s veneration for him as depicted in endless posters produced during the Cultural Revolution, can all be counted within the very lexicon of Warhol’s artistic language of duplication and mass-distribution.

In many ways, that Mao is as ubiquitous to China as he is to Warhol’s oeuvre is extremely fitting, and it is unsurprising that many have juxtaposed the two while referring to the artist’s works. Referencing Christopher Makos’ photograph of Warhol posing in front of the Chairman, Xu Bing states, “If you look at the Andy Warhol photo where he is standing in front of the big portrait of Mao in Tiananmen Square, then you can understand how Andy Warhol’s art works with Mao’s ideas about the masses, the people, and pop culture.” (Xu Bing, quoted in ‘IN CONVERSATION: Xu Bing with Ellen Pearlman’, *Brooklyn Rail*, 4 September 2007.)





**‘I have been reading so much about China...
The only picture they ever have is Mao Zedong.
It's great. It looks like a silkscreen.’**

Andy Warhol

Left: *Life Magazine*, cover, 3 March 1972

左：《生活雜誌》，封面，1972年3月3日

Above: Painting of Chairman Mao by Andy Warhol
at Hamburger Bahnhof Museum of Contemporary
Art in Berlin, Germany

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Society (ARS), New York and DACS, London. Image: Alamy Stock Photo

上：安迪·沃荷
《毛主席肖像》
柏林，漢堡火車站現代美術館

1972年2月下旬，理察·尼克遜總統和第一夫人
帕特·尼克遜去到北京，結束兩國中斷了二十五年的
外交關係，這關鍵七日就是尼克遜稱為“改變世界
的一周”。總統和毛澤東主席之間的會晤，以及
尼克遜訪問長城的活動，得到西方媒體的廣泛報導，
並登上了《生活雜誌》和《時代周刊》的封面成為
不朽。

同一年，就在這次重要會面之後不久，安迪·沃荷
的作品出現了新的激變：他開始畫毛澤東肖像系列。
沃荷將毛主席語錄中毛澤東的照片放大，再把其肖像
轉移到各式各樣的畫布上，注入鮮麗的色彩和跳脫
的筆觸。自此毛澤東的肖像成為了沃荷作品不可
或缺的組成部分，與瑪麗蓮·夢露、貓王皮禮士利
和積琪蓮·甘迺迪是同樣重要的創作主題。

安迪·沃荷：「我畫了毛澤東大概四百次，那時總想
看看自己一天內能畫多少次。」（引自克里斯多福·
馬可斯著，《安迪·沃荷 / 中國1982》，2007年）

整整十年後，沃荷對毛澤東的著迷終於讓他得到造訪
中國首都的機會，並將會在那裡與他無數作品的主角
正面相對。如果用沃荷對複製和重複的哲學來衡量
他展示現代中國的照片，就會即時發現另一意義：
大規模生產造就了中國的經濟發展。此外，就如
文革時期連綿不絕的海報描摹，毛澤東對中國的巨大
影響，他對群眾的哲學，以及國人對他的尊崇，全都
可以用沃荷的複製和大量分發的藝術語言來理解。

從多方面看來，毛澤東在中國無處不在，與其不斷
出現在沃荷的作品中這兩點其實異常配合，所以很多
人提到沃荷的作品時，將兩者相提並論也不足為怪。
提到克里斯多福·馬可斯拍下沃荷站在毛主席畫像前
的照片，徐冰說：“如果你看著安迪·沃荷站在天安門
廣場上毛主席大型畫像前的照片，就可以理解他的
藝術如何兼容毛澤東對群眾、人民和流行文化的
觀念。”（引自布魯克林鐵路畫廊網站，“徐冰與艾倫·
皮爾曼的對話”，2007年9月4日）。

透過重複序列描繪毛主席的形象，沃荷同時抹掉了
形象本身的具體意義，令觀眾不得不注意人物的內在
重要性。稍為放闊視野，看看沃荷如何以同樣手法
處理其他人和物，如埃爾維斯·皮禮士利以至金寶湯
罐頭，不難發現這批沃荷在北京拍下的照片，不管
是毛澤東、北京人或紀念碑都不僅充滿狂熱更是
玄妙處處，由沃荷模仿耍太極（拍品編號 14），
以至眾所周知無處不在的中國單車（拍品編號6、9、
15、16、18、28），繼而清一色的中山裝（拍品編號
6、8-10、15、19、24、28），還有他所熱愛使用的
不同符號與象徵物（拍品編號 3、15、17、20-22）
等等。總之，本次拍賣的每一件作品都是沃荷透過
攝影延伸他對符號象徵主義的著迷，處處展現他在
剖析、歸屬和描述意義上的技巧。

20. Andy Warhol 1928-1987

Statue of Mao and Building, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Accompanied by a Certificate of Authenticity
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Literature

Warhol in China, pp. 202, 303 (illustrated)

安迪·沃荷

《毛澤東雕像及建築物》

銀鹽照片

1982

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出版

〈沃荷在中國〉，第202、303頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400







21. **Andy Warhol** 1928-1987

China, 1984-1985

Synthetic polymer paint on HMP paper

79.1 x 58.8 cm. (31 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in.)

Initialed 'T.J.H.' by Timothy J. Hunt of the

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Literature

Warhol in China, pp. 39, 298 (illustrated)

安迪·沃荷

《中國》

合成聚合物顏料 手工紙

1984 – 1985年作

紙張背面印有安迪·沃荷基金會版權及

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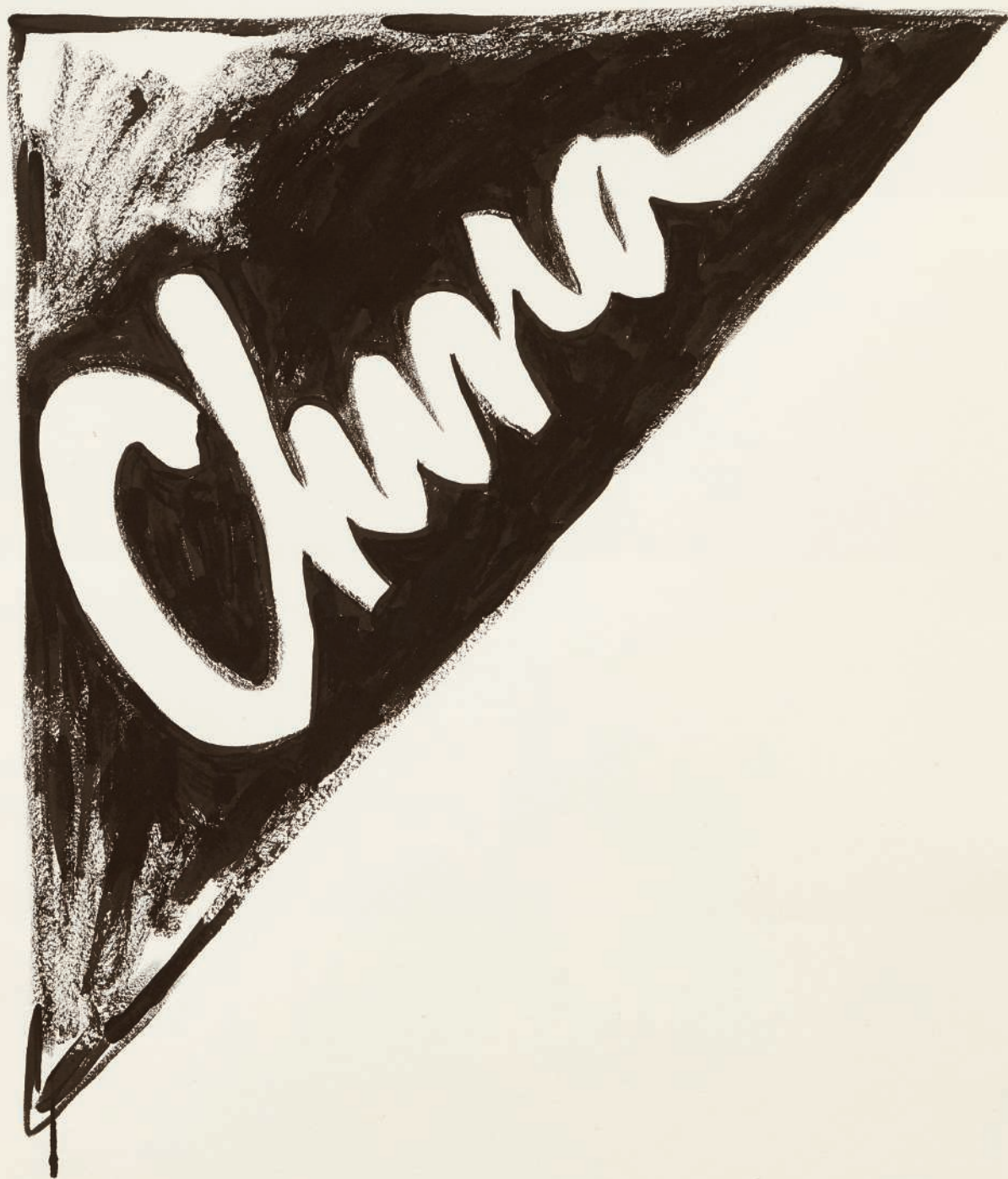
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出版

〈沃荷在中國〉，第39、298頁（圖版）

HK\$ 300,000-500,000

US\$ 38,500-64,100



22. Andy Warhol 1928-1987

China, 1984-1985

Synthetic polymer paint on HMP paper

81 x 60 cm. (31 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in.)

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Literature

Warhol in China, pp. 37, 298 (illustrated)

安迪·沃荷

《中國》

合成聚合物顏料 手工紙

1984 – 1985年作

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複製限制印章及日期印章，並由T.J.H.簽署。

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出版

〈沃荷在中國〉，第37、298頁（圖版）

HK\$ 300,000-500,000

US\$ 38,500-64,100



23. Andy Warhol 1928-1987

Chinese Billboard with Portraits, 1982-1987

Four stitched gelatin silver prints

Image: 54 x 69.9 cm. (21¼ x 27½ in.)

Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

Accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, pp. 57, 298 (illustrated)

安迪·沃荷

《中式廣告牌及人像》

四張縫合銀鹽照片

1982 – 1987年作

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出版

〈沃荷在中國〉，第57、298頁（圖版）

HK\$ 120,000-180,000

US\$ 15,400-23,100





(i)



(ii)



(iii)



(iv)



(v)



(vi)



(vii)

24. Andy Warhol 1928-1987

Seven works: (i) *Building and Trees*; (ii) *Workers*; (iii) *Stone Slabs*; (iv) *Building and Statue*; (v) *Alfred Siu*; (vi) *Window Display*; (vii) *Chinese Billboard*, 1982

Seven gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

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Each accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 266-267, 305; (ii) pp. 234, 304; (iii) pp. 235, 304; (iv) pp. 203, 303; (v) pp. 273, 305; (vi) pp. 86, 299; (vii) pp. 87, 299 (illustrated)

安迪·沃荷

七件作品: (i) 《建築物與樹》、(ii) 《工人》、(iii) 《石板》、(iv) 《建築物與雕像》、(v) 《蕭永豐》、(vi) 《櫥窗陳設》、(vii) 《中文廣告牌》

七張銀鹽照片

1982

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出版

〈沃荷在中國〉, (i) 第266-267、305頁、(ii) 第234、304頁、(iii) 第235、304頁、(iv) 第203、303頁、(v) 第273、305頁、(vi) 第86、299頁、(vii) 第87、299頁 (圖版)

HK\$ 220,000-350,000

US\$ 28,200-44,900

25. Andy Warhol 1928-1987

Palace Wall, 1982-1987

Four stitched gelatin silver prints

Image: 53.3 x 69.9 cm. (20⁷/₈ x 27¹/₂ in.)

Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

Accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, pp. 51, 298 (illustrated)

安迪·沃荷

《宮牆》

四張縫合銀鹽照片

1982 – 1987年作

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出版

〈沃荷在中國〉，第51、298頁（圖版）

HK\$ 120,000-180,000

US\$ 15,400-23,100



26. Andy Warhol 1928-1987

Six works: (i) *Maggots*; (ii) *Unidentified woman*; (iii) *Apples*; (iv) *Tables and Chairs*; (v) *Temple Gates*; (vi) *Hotel Room*, 1982

Six gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 149, 302; (ii) pp. 75, 299; (iii) pp. 240-241, 304; (iv) pp. 243, 305; (v) pp. 156, 302; (vi) pp. 93, 299 (illustrated)

‘Went to the bird fair, that's where people get together and sell birds, that's what they do with their time sell worms and spiders and birds.’

Andy Warhol

安迪·沃荷

六件作品: (i)《根蛆》、(ii)《不明老婦》、(iii)《蘋果》、(iv)《桌椅》、(v)《寺廟大門》、(vi)《酒店房間》

六張銀鹽照片

1982年作

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出版

〈沃荷在中國〉, (i) 第149、302頁、(ii) 第75、299頁、(iii) 第240-241、304頁、(iv) 第243、305頁、(v) 第156、302頁、(vi) 第93、299頁 (圖版)

HK\$ 200,000-300,000

US\$ 25,600-38,500



(i)



(iv)



(ii)



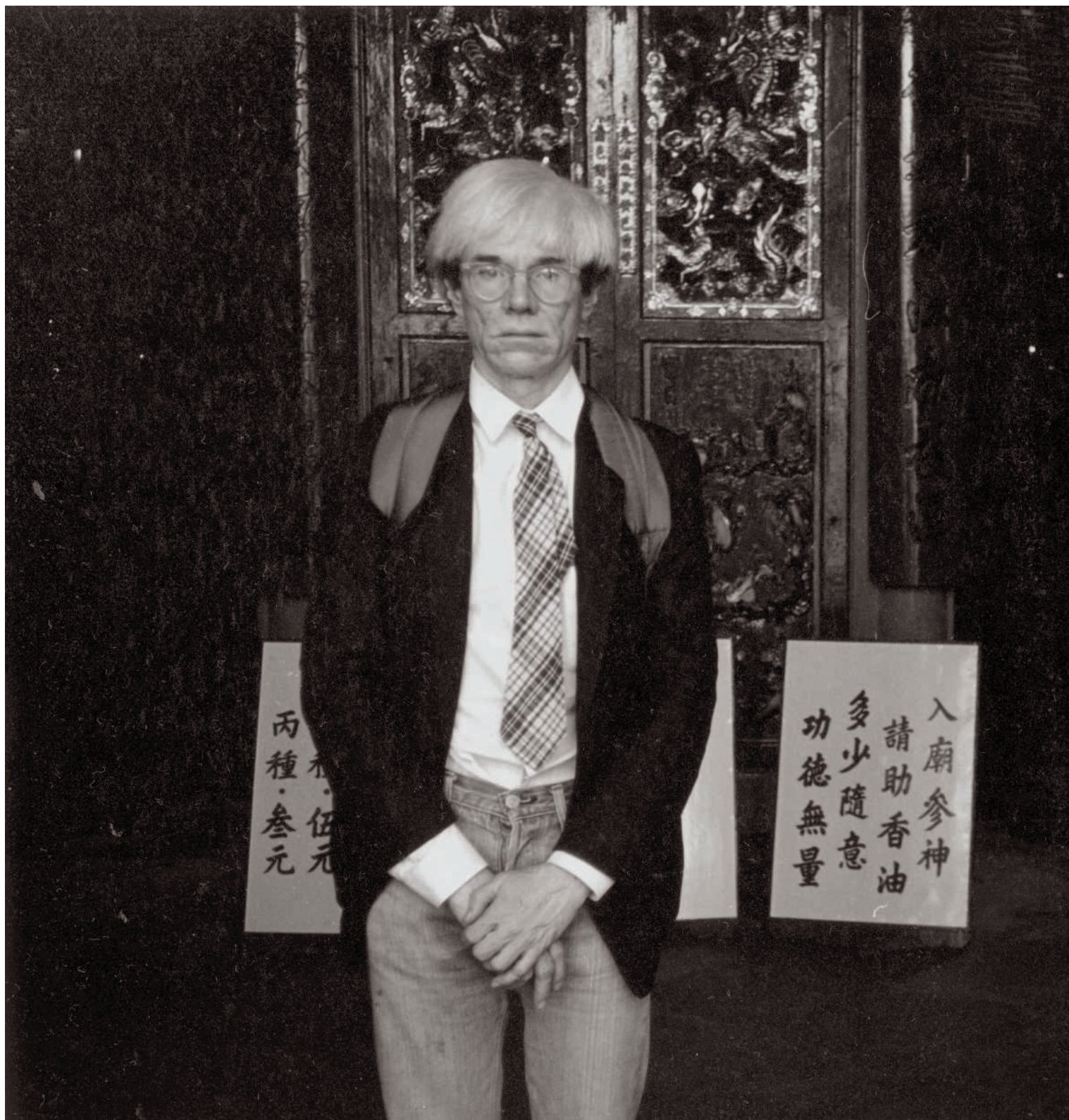
(v)



(iii)



(vi)





27. Andy Warhol 1928-1987

Andy Warhol, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 76-77, 299 (illustrated)

安迪·沃荷

《安迪·沃荷》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第76-77、299頁（圖版）

HK\$ 120,000-160,000

US\$ 15,400-20,500



(i)



(iii)



(ii)



(iv)

28. Andy Warhol 1928-1987

Seven works: (i) *Street Scene (Bicycles)*;
(ii) *Gate and Statue of Mao*; (iii) *Scooters*;
(iv) *Airport Parking Lot*; (v) *Young Man at
Great Wall*; (vi) *Old Man*; (vii) *Park*, 1982

Seven gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 222-223, 304; (ii) pp. 125,
301; (iii) pp. 211, 304; (iv) pp. 217, 304; (v) pp. 291,
306; (vi) pp. 144, 301; (vii) pp. 268, 305 (illustrated)



(v)



(vi)



(vii)

安迪·沃荷

七件作品: (i)《街景 (單車)》、(ii)《大閘與毛澤東雕像》、(iii)《摩托車》、(iv)《機場停車場》、(v)《萬里長城上的青年》、(vi)《老翁》、(vii)《公園》

七張銀鹽照片

1982年作

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出版

〈沃荷在中國〉, (i) 第222-223、304頁、(ii) 第125、301頁、(iii) 第211、304頁、(iv) 第217、304頁、(v) 第291、306頁、(vi) 第144、301頁、(vii) 第268、305頁 (圖版)

HK\$ 220,000-350,000
US\$ 28,200-44,900

Warhol & Hong Kong

‘I had a suite overlooking the harbour, it was very beautiful...’

Andy Warhol

Between October 27 to 30, 1982—and a brief stopover on November 6 on his way back to New York—Andy Warhol’s diary entries chronicled a short succession of fleeting but dazzling memories of Hong Kong in the early eighties: “Rolls-Royce and limousines...Mandarin Oriental...Miss America types...private boat...Disco-Disco...exclusive.” The trip, a fantastical smorgasbord of memories filled with socialites and the elite of Hong Kong, as well as excursions around the city, was initiated by Jeffrey Deitch—then part of the art advisory and art finance department at Citibank. Deitch specifically invited Warhol to be part of the inaugural event for Alfred Siu’s exclusive I-Club, a members-only club previously built into the Bank of America tower that featured works by major international artists. What ensued was a four day jaunt around Hong Kong Island and Kowloon, where Warhol’s entourage was privy to an all-encompassing experience of the city: private clubs, hotels, tailors, temples, fortune tellers, discotheques, bars, gyms, manor houses.

Warhol’s photographs of Hong Kong reflect the frenzied energy that permeates his diary accounts of Hong Kong; accounts which were feverishly written in punctuated, excited short bursts. Some shots are deliberately skewed or cropped: of street signs (Lot 34, 37, 39), of buildings (Lot 36, 37, 39, 40, 42, 43)—as if these scenes were frantically snapped in a hurried ecstasy of energy and wonder. In this way, various renowned locations are eschewed of their fame in a classic Warhol twist: the Tsim Sha Tsui Ferry pier (Lot 35, 36, 39), Jardine House (Lot 36), the Peninsula Hotel (Lot 37, 39), the Cenotaph (Lot 39), the Bank of China tower (Lot 40), Furama Hotel (Lot 43), and glimpses of the famous Stone Manor (Lot 43, 44). More interestingly, Warhol further obscures and distorts such landmarks as the Mandarin Oriental, where he stayed in Room 1801, by photographing views from its interior looking out onto Hong Kong (Lot 39, 43), and similarly for the I-Club (Lot 40), as well as from within the Stone Manor (Lot 40, 43, 44). These unexpected angles and views from within various sites offer us an intimate look into Warhol as the voyeur, in turn transforming us into the viewer from within his pieces.

During his visit to Hong Kong, Warhol kept a South China Morning Post newspaper clipping featuring him, which quoted the artist as having said, “The most exciting attractions are between two opposites that have never met.” In many ways this perhaps deliberately perplexing axiom of sorts is fitting in the case of the present collection of Warhol’s travels in Hong Kong and Beijing: distanced photographer and model, building, and viewer are all opposites that attract but converge in the present works, permitting us an enthralling look into the great Andy Warhol behind his Chinon lens.



The Mandarin
Hong Kong

NAME ANDY WARHOL ROOM NO. 1801

REMINDER

TEA WITH TIMOTHY + LOLETTA FOK

AT THEIR "CASTLE" 3:30 PM

MEET AT ~~THE~~ HOTEL LOBBY 3:15

SIGNATURE Jeffrey TIME _____

DATE _____

**‘Arrived in Hong Kong, evening.
It was hot and muggy, Floridy-type weather...
I had a suite overlooking the harbour,
it was very beautiful...’**

Andy Warhol

1982年10月27至30日期間，以及11月4日在返回紐約途中的短暫停留，讓安迪•沃荷在日記寫下他對八十年代的香港在其眼底炫目掠過的簡短印記：「勞斯萊斯和豪華轎車...文華東方酒店...漂亮的仕女...私人遊艇...迪斯科舞廳...尊貴賓客會員。」這趟紛雜著香港社會名流和精英以及城市觀光的奇妙旅程，是由當時花旗銀行藝術諮詢和藝術財務部門的Jeffrey Deitch安排。他特意邀請沃荷參加蕭永豐的私人會所I-Club的開幕活動。這間會所原本設於美國銀行大廈內，陳列著不少國際知名藝術家的作品。沃荷一行人就這樣踏上了四天暢覽港島和九龍的私人旅程，走訪私人會所、酒店、裁縫店、寺廟、算命師，以至迪斯科舞廳、酒吧、健身房，莊園大宅等應有盡有。

沃荷的香港照片反映了他對這個城市的狂熱，就如他的日記中短促跳躍的句型，爆發著書寫時的熱情。在刻意傾斜的角度或剪裁下，照片中的路標（拍品編號34、37、39）和建築物（拍品編號36、37、39、40、42、43）儼如極度興奮和驚嘆中匆忙拍下的影像。這種手法令多個著名景點在沃荷的經典演繹下卸下妝容，例如尖沙咀碼頭（拍品編號35、36、39）、怡和大廈（拍品編號36）、半島酒店（拍品編號37、39）、和平紀念碑（拍品編號39）、中銀大廈（拍品編號40）、富麗華酒店（拍品編號43），以及著名的霍英東大宅石頭莊園剪影（拍品編號43、44）。更有趣的是，沃荷進一步通過從建築物內部拍攝外面的香港景色來模糊和改變此等地標，例如他曾入住的文華東方酒店（拍品編號39、43），還有I-Club（拍品編號40）以及霍英東大宅石頭莊園（拍品編號40、43、44）。透過這些意想不到的角度和從內觀外的景緻，我們就有如沃荷一樣，成為他作品內的窺探者。

在他訪問香港期間，沃荷保留了一份南華早報介紹他本人的剪報，文中引述他說：「最令人興奮的地方莫過於兩個對立面從未相遇之處。」在許多方面，這句帶點故弄玄虛的前設的確適用於這一系列記錄沃荷香港和北京之旅的收藏品：遠處的攝影師與模特兒、建築及觀眾既形成對立又相互吸引，讓我們看到處於啟能鏡頭後偉大安迪•沃荷的迷人之處。

Left: Newspaper Clippings, "Warhol revisited", South China Morning Post, 31 October 1982

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左：「沃荷再度來訪」新聞剪報，南華早報，1982年10月31日

Above: Note from Jeffrey Deitch to Andy Warhol reminding him about tea with Timothy and Loletta Fok, 1982

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上：Jeffrey Deitch提醒安迪•沃荷跟霍震霆及朱玲玲共晉下午茶的便條，1982年

29. Andy Warhol 1928-1987

Chinese Bellhop, 1982-1987

Four stitched gelatin silver prints

Image: 68.8 x 53 cm. (27 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in.)

Initialed 'T.J.H.' by Timothy J. Hunt of the Andy Warhol Foundation in pencil, estate copyright credit reproduction limitation and date stamps on the verso.

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Literature

Warhol in China, pp. 55, 298 (illustrated)

安迪·沃荷

《中國服務生》

四張縫合銀鹽照片

1982-1987年作

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出版

〈沃荷在中國〉，第55、298頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400





(i)



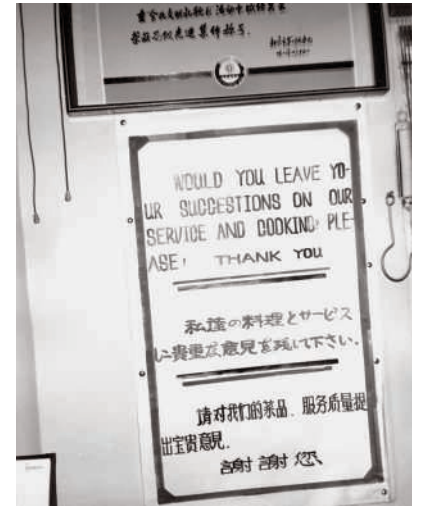
(iii)



(ii)



(iv)



(v)

30. Andy Warhol 1928-1987

Nine works: (i) *Andy Warhol and Bellboy*; (ii) *Restaurant Table*; (iii) *Joe d'Urso*; (iv) *Bellboy*; (v) *"Suggestion Please" Sign*; (vi) *Waiter*; (vii) *Bathrobe*; (viii) *Jeffrey Deitch*; (ix) *Hotel Bath Towels*, 1982

Nine gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

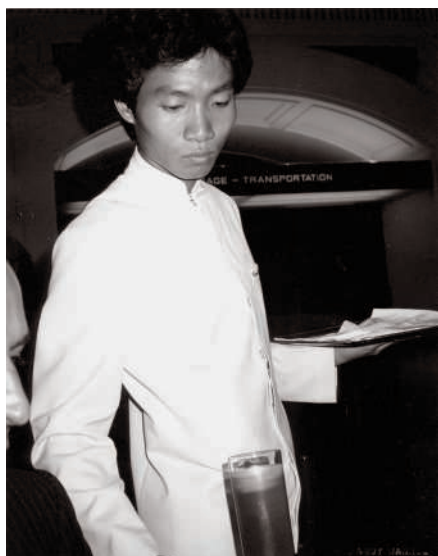
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Literature

Warhol in China, (i) pp. 259, 305; (ii) pp. 253, 305; (iii) p. 307; (iv) pp. 258, 305; (v) pp. 106, 300; (vi) pp. 191, 303; (vii) pp. 101, 300; (viii) pp. 40, 299; (ix) pp. 100, 300 (illustrated)



(vi)



(viii)



(vii)



(ix)

安迪·沃荷

九件作品: (i) 《安迪·沃荷與服務生》、
(ii) 《餐廳桌子》、(iii) 《Joe d' Urso》、(iv) 《服務生》、
(v) 《「歡迎提出意見」標示》、(vi) 《服務員》、
(vii) 《浴袍》、(viii) 《Jeffrey Deitch》、(ix) 《酒店浴巾》

九張銀鹽照片

1982年作

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出版

〈沃荷在中國〉, (i) 第259、305頁、(ii) 第253、305頁、
(iii) 第307頁、(iv) 第258、305頁、(v) 第106、300頁、
(vi) 第191、303頁、(vii) 第101、300頁、(viii) 第40、
299頁、(ix) 第100、300頁 (圖版)

HK\$ 350,000-550,000

US\$ 44,900-70,500



(i)



(ii)

31. Andy Warhol 1928-1987

Four works: (i) *Julianna Siu*; (ii) *Julianna Siu*;
(iii) *Alfred Siu*; (iv) *Alfred Siu*, circa 1982

Polacolor 2

Each image: 10.8 x 8.8 cm. (4¼ x 3½ in.)

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the Visual Arts, Inc.

Literature

Warhol in China, (i), (ii) pp. 22, 298; (iii), (iv) pp. 24,
298 (illustrated)



(iii)



(iv)

**‘Alfred Siu, our host met us.
Rolls-Royce and limousines.’**

Andy Warhol

安迪·沃荷

四件作品: (i)《Julianna Siu》、(ii)《Julianna Siu》、
(iii)《蕭永豐》、(iv)《蕭永豐》
寶麗萊波拉彩色照片型號2
約1982年作
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出版

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(iv) 第24、298頁 (圖版)

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



(i)



(ii)



(iii)



(iv)

32. Andy Warhol 1928-1987

Four works: (i) *Alfred Siu*; (ii) *Alfred Siu*; (iii) *Julianna Siu*; (iv) *Julianna Siu*, circa 1982
 Polacolor 2
 Each image: 10.8 x 8.8 cm. (4¼ x 3½ in.)
 Each with blindstamp credit in the margin.
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Literature

Warhol in China, (i), (ii) pp. 25, 298; (iii), (iv) pp. 23, 298 (illustrated)

安迪·沃荷

四件作品: (i) 《蕭永豐》、(ii) 《蕭永豐》、(iii) 《Julianna Siu》、(iv) 《Julianna Siu》
 寶麗萊波拉彩色照片型號2
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出版

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



(i)



(ii)



(iii)



(iv)

33. Andy Warhol 1928-1987

Four works: (i) *Alfred Siu*; (ii) *Alfred Siu*;
(iii) *Julianna Siu*; (iv) *Julianna Siu*, circa 1982

Polacolor 2

Each image: 10.8 x 8.8 cm. (4¼ x 3½ in.)

(i) - (iii): Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i), (ii) pp. 25, 298; (iii), (iv) pp. 23, 298 (illustrated)

安迪·沃荷

四件作品: (i) 《蕭永豐》、(ii) 《蕭永豐》、
(iii) 《Julianna Siu》、(iv) 《Julianna Siu》

寶麗萊波拉彩色照片型號2

約1982年作

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HK\$ 80,000-120,000

US\$ 10,300-15,400



(i)



(ii)

34. Andy Warhol 1928-1987

Eight works: (i) *Coiled Incense*; (ii) *Ceiling Lamp*; (iii) *Fred Hughes*; (iv) *Natasha Grenfell and Alfred Siu*; (v) *Hong Kong Street (Truck)*;

(vi) *Sign: Cigarette Smoking is Hazardous to Health*; (vii) *Sofa and Table*; (viii) *Lamp*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.)

or the reverse.

Each with blindstamp credit in the margin.

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the Visual Arts, Inc.

Literature

Warhol in China, (i) p. 307; (ii) pp. 98, 300;

(iii) pp. 80-81, 299; (iv) pp. 192, 303; (v) pp. 208-

209, 303; (vi) pp. 83, 299; (vii) pp. 90, 299;

(viii) pp. 92, 299 (illustrated)

安迪·沃荷

八件作品: (i) 《塔香》、(ii) 《吊燈》、(iii) 《Fred Hughes》、(iv) 《Natasha Grenfell與蕭永豐》、(v) 《香港街景 (貨車)》、(vi) 《標語: 吸煙危害健康》、(vii) 《沙發及桌子》、(viii) 《燈》

八張銀鹽照片

1982年作

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(iii) 第80-81、299頁、(iv) 第192、303頁、

(v) 第208-209、303頁、(vi) 第83、299頁、

(vii) 第90、299頁、(viii) 第92、299頁 (圖版)

HK\$ 220,000-350,000

US\$ 28,200-44,900



(iii)



(vi)



(iv)



(vii)



(v)



(viii)





‘Took the boat across the river to Kowloon (\$12 there and back).’

Andy Warhol

35. Andy Warhol 1928-1987

Hong Kong Harbour (Boats), 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 138, 301 (illustrated)

安迪·沃荷

《香港海港 (渡輪)》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第138、301頁 (圖版)

HK\$ 80,000-120,000

US\$ 10,300-15,400



(i)



(ii)

36. Andy Warhol 1928-1987

Eight works: (i) *Hong Kong Buildings*; (ii) *Hong Kong Harbour*; (iii) *Hong Kong Street (Truck)*; (iv) *Hong Kong Harbour*; (v) *Natasha Grenfell*; (vi) *Christopher Makos*; (vii) *Picture of a Man*; (viii) *Patrick Cooney*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

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Literature

Warhol in China, (i) pp. 120, 301; (ii) pp. 136-137, 301; (iii) pp. 212-213, 304; (iv) pp. 132, 301; (v) pp. 167, 302; (vi) pp. 260-261, 305; (vii) pp. 103, 300; (viii) pp. 166, 302 (illustrated)

安迪·沃荷

八件作品: (i) 《香港建築物》、(ii) 《香港海港》、(iii) 《香港街景 (貨車)》、(iv) 《香港海港》、(v) 《Natasha Grenfell》、(vi) 《克里斯多福·馬可斯》、(vii) 《男子頭像》、(viii) 《Patrick Cooney》

八張銀鹽照片

1982年作

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HK\$ 250,000-350,000

US\$ 32,100-44,900



(iii)



(vi)



(iv)



(vii)



(v)



(viii)



(i)



(ii)



(iii)



(iv)

37. Andy Warhol 1928-1987

Nine works: (i) *Peninsula Hotel*; (ii) *Hong Kong Construction Site*; (iii) *Double Decker Bus*; (iv) *Fred Hughes and Unidentified Woman*; (v) *Bellhop*; (vi) *Hong Kong Building*; (vii) *Ash Can*; (viii) *Trash Can*; (ix) *Chinese Truck*, 1982

Nine gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 118, 300; (ii) pp. 150-151, 302; (iii) pp. 204, 303; (iv) pp. 193, 303; (v) pp. 257, 305; (vi) pp. 115, 300; (vii) pp. 105, 300; (viii) pp. 104, 300; (ix) pp. 205, 303 (illustrated)



(v)



(vi)



(vii)



(viii)

安迪·沃荷

九件作品: (i) 《半島酒店》、(ii) 《香港建築地盤》、(iii) 《雙層巴士》、(iv) 《Fred Hughes與不明女子》、(v) 《服務生》、(vi) 《香港建築物》、(vii) 《廢物箱》、(viii) 《廢物箱》、(ix) 《中式貨車》

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出版

〈沃荷在中國〉, (i) 第118、300頁; (ii) 第150-151、302頁; (iii) 第204、303頁; (iv) 第193、303頁; (v) 第257、305頁; (vi) 第115、300頁; (vii) 第105、300頁; (viii) 第104、300頁; (ix) 第205、303頁 (圖版)

HK\$ 250,000-350,000
US\$ 32,100-44,900



(ix)

38. Andy Warhol 1928-1987

Hong Kong, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 127, 301 (illustrated)

安迪·沃荷

《香港》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第127、301頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400





JARDY WARROL

DEPARTURES		離港班機		AIR	
to 前往	scheduled 預定時間	gate 閘口	status 情況	departure 離港時間	
MANILA	11.25		FLIGHT CLOSED	11.25	●
TOKYO	12.35	17	BOARDING	12.35	●
MANILA	12.40	13		12.40	●
BEIJING	12.45	4	BOARDING	12.45	●
SEOUL	13.10	5		13.10	●
TAIPEI	13.30	1		13.30	●
KULMING	13.30	3		13.30	●
KAGOSHIMA	13.30	15		13.30	●
S. FRANCISCO	13.30	21		13.30	●
TAIPEI	13.55	9		13.55	●
OSAKA	14.10	17		14.10	●

(i)



(iii)



(ii)



(iv)

39. Andy Warhol 1928-1987

Eight works: (i) *Airport*; (ii) *Hong Kong Airport*; (iii) *Pedestrian Walkway and Signs*; (iv) *Street Scene with People and Bus*; (v) *Andy Warhol with Christopher Makos*; (vi) *Airport*; (vii) *Hong Kong*; (viii) *Hong Kong Harbour*, 1982

Eight gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.).

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 297, 306; (ii) pp. 119, 300; (iii) pp. 102, 300; (iv) pp. 162-163, 302; (v) pp. 180-181, 303; (vi) pp. 230-231, 304; (vii) pp. 123, 301; (viii) pp. 131, 301 (illustrated)



(v)



(vii)



(vi)



(viii)

安迪·沃荷

八件作品：(i)《機場》、(ii)《香港機場》、
(iii)《行人路與路牌》、(iv)《街景：人與巴士》、
(v)《安迪·沃荷與克里斯多福·馬可斯》、
(vi)《機場》、(vii)《香港》、(viii)《香港海港》

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(v) 第180-181、303頁、(vi) 第230-231、304頁、
(vii) 第123、301頁、(viii) 第131、301頁 (圖版)

HK\$ 350,000-550,000
US\$ 44,900-70,500

40. Andy Warhol 1928-1987

Ten works: (i) *Hong Kong*; (ii) *House*; (iii) *Andy Warhol*; (iv) *Diamond Shaped Window*; (v) *Stone Lion*; (vi) *Boy and Stone Lion*; (vii) *Woman and Boy*; (viii) *Buildings*; (ix) *Alfred Siu*; (x) *Interior*, 1982

Ten gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

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Each accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, (i) pp. 126, 301; (ii) pp. 172, 302; (iii) pp. 140-141, 301; (iv) pp. 182, 303; (v) pp. 174-175, 302; (vi) pp. 176, 302; (vii) pp. 177, 302; (viii) p. 307; (ix) pp. 183, 303; (x) pp. 187, 303 (illustrated)

安迪·沃荷

十件作品: (i)《香港》、(ii)《洋房》、(iii)《安迪·沃荷》、(iv)《菱形窗戶》、(v)《石獅像》、(vi)《男孩與石獅像》、(vii)《女子與男孩》、(viii)《建築物》、(ix)《蕭永豐》、(x)《室內》

十張銀鹽照片

1982年作

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HK\$ 350,000-550,000

US\$ 44,900-70,500



(i)



(ii)



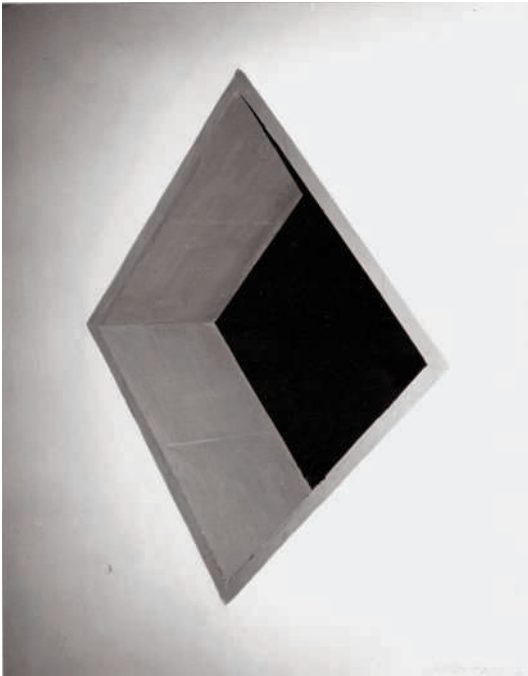
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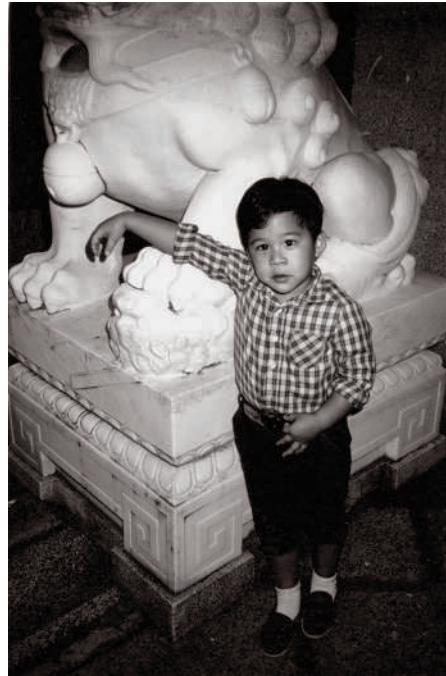
(iii)



(v)



(iv)



(vi)



(vii)



(viii)



(ix)



(x)

41. Andy Warhol 1928-1987

Hong Kong, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Literature

Warhol in China, pp. 128-129, 301 (illustrated)

安迪·沃荷

《香港》

銀鹽照片

1982年作

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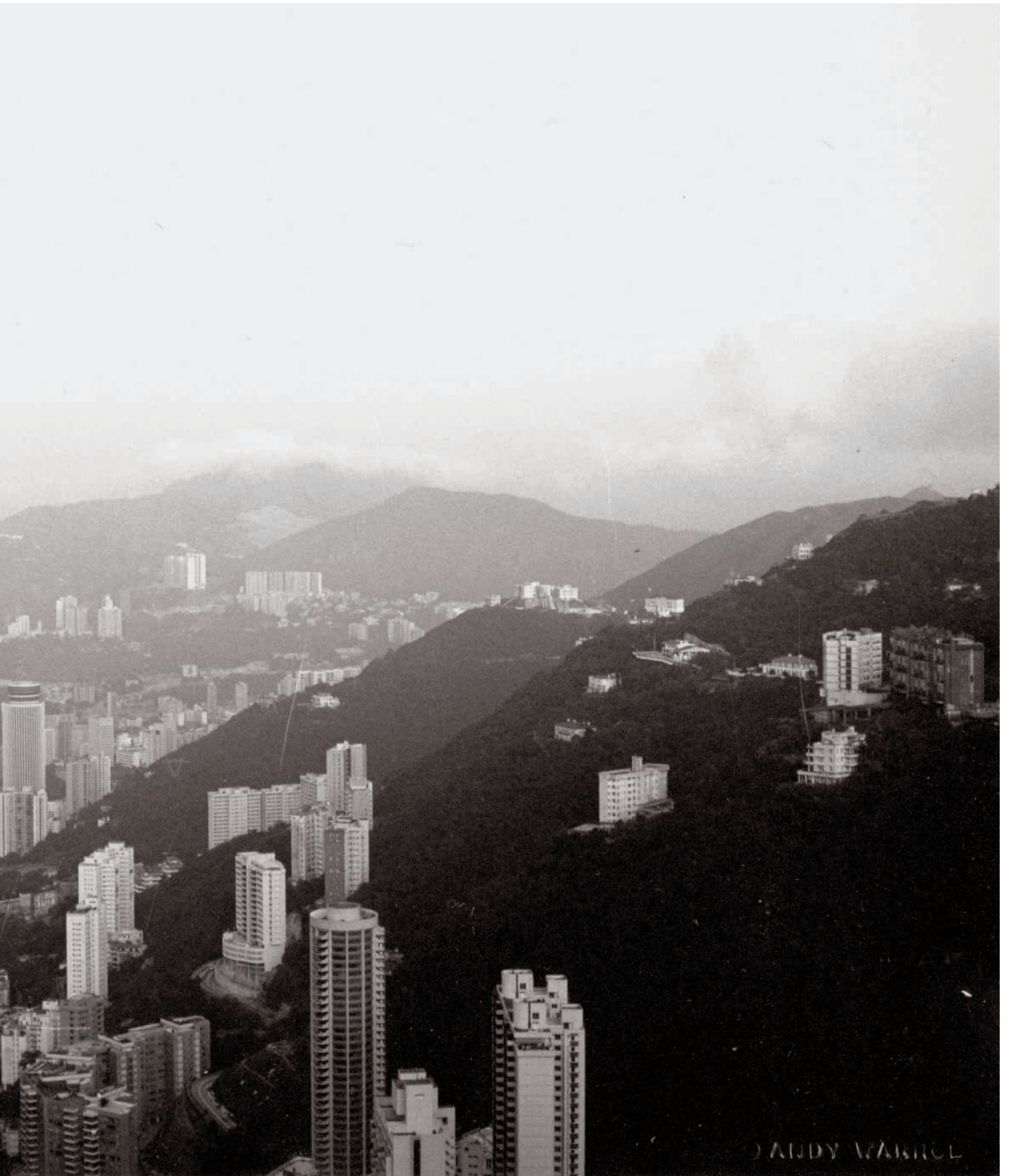
出版

〈沃荷在中國〉，第128-129、301頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400





DANDY WARRIOR



(i)



(iii)



(ii)



(iv)

42. Andy Warhol 1928-1987

Seven works: (i) *Hong Kong*; (ii) *Alfred Siu and Partygoers*; (iii) *Hong Kong Street (Van)*; (iv) *Buffet*; (v) *Tour Guide*; (vi) *Hotel Room*; (vii) *Christopher Makos and Unidentified Woman*, 1982

Seven gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

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Literature

Warhol in China, (i) pp. 122, 301; (ii) pp. 184, 303; (iii) pp. 210, 303; (iv) pp. 188-189, 303; (v) pp. 256, 305; (vi) pp. 94, 300; (vii) pp. 262, 305 (illustrated)



(v)



(vi)



(vii)

‘Burmese and Chinese and all gorgeous dolls dressed to kill.’

Andy Warhol

安迪·沃荷

七件作品：(i)《香港》、(ii)《蕭永豐與派對賓客》、
(iii)《香港街景 (貨車)》、(iv)《自助餐》、
(v)《導遊》、(vi)《酒店房間》、
(vii)《克里斯多福·馬可斯與不明女子》

七張銀鹽照片

1982 年作

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303頁、(iii) 第210、303頁、(iv) 第188-189、303頁、
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305頁 (圖版)

HK\$ 220,000-350,000

US\$ 28,200-44,900



(i)



(iii)



(ii)



(iv)

43. Andy Warhol 1928-1987

Nine works: (i) *Young Woman*; (ii) *Chair and Bag*; (iii) *Television*; (iv) *Fred Hughes*; (v) *Hong Kong Harbour*; (vi) *Street and Building*; (vii) *Unidentified Woman and Waiter*; (viii) *Chair*; (ix) *Hong Kong Building*, 1982

Nine gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 178, 302; (ii) pp. 96, 300; (iii) pp. 88, 299; (iv) pp. 169, 302; (v) p. 307; (vi) pp. 133, 301; (vii) pp. 185, 303; (viii) pp. 91, 299; (ix) pp. 121, 301 (illustrated)



(v)



(vii)



(vi)



(viii)

安迪·沃荷

九件作品: (i) 《年輕女子》、(ii) 《椅子及袋》、
(iii) 《電視機》、(iv) 《Fred Hughes》、(v) 《香港海港》、
(vi) 《街道與建築物》、(vii) 《不明女子與服務員》、
(viii) 《椅子》、(ix) 《香港建築物》

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出版

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(iii) 第88、299頁、(iv) 第169、302頁、(v) 第307頁、
(vi) 第133、301頁、(vii) 第185、303頁、(viii) 第91、
299頁、(ix) 第121、301頁 (圖版)

HK\$ 300,000-500,000
US\$ 38,500-64,100



(ix)



(i)



(ii)



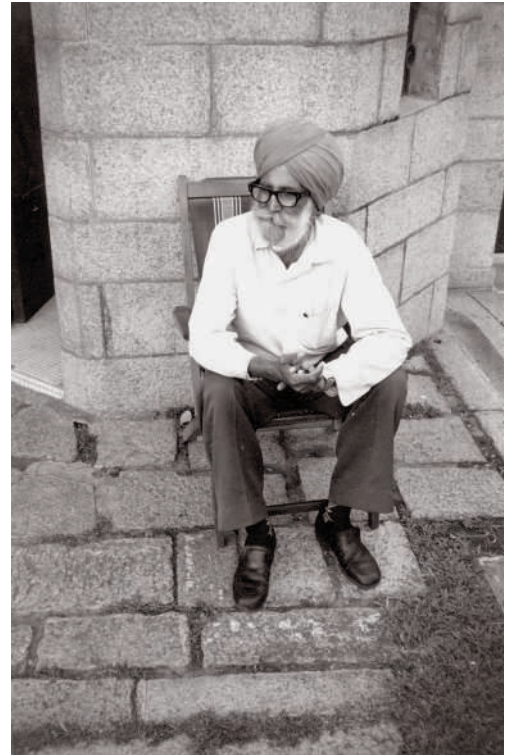
(iii)



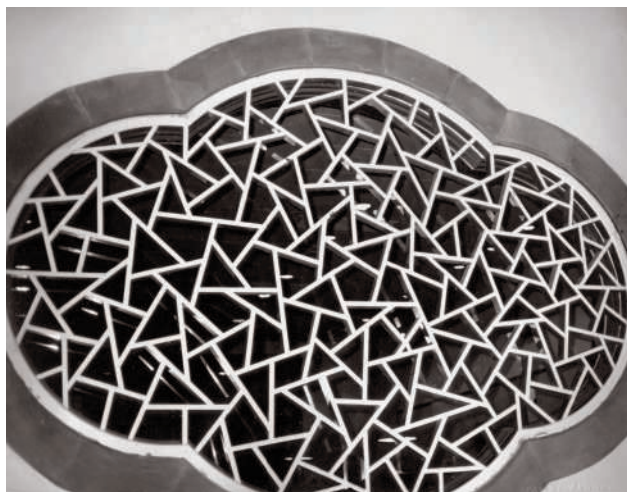
(iv)



(v)



(vi)



(vii)



(viii)



(ix)

44. Andy Warhol 1928-1987

Nine works: (i) *Restaurant*; (ii) *Restaurant*; (iii) *Ceiling*; (iv) *Modern Building*; (v) *Young Woman*; (vi) *Man in Turban*; (vii) *Wall Mosaic*; (viii) *Restaurant Table*; (ix) *Joe d'Urso and Christopher Makos*, 1982

Nine gelatin silver prints

Each image: 20.3 x 25.4 cm. (7 7/8 x 10 in.) or the reverse.

Each with blindstamp credit in the margin.

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Literature

Warhol in China, (i) pp. 248-249, 305; (ii) pp. 250, 305; (iii) pp. 282-283, 306; (iv) pp. 280-281, 306; (v) pp. 179, 302; (vi) pp. 173, 302; (vii) pp. 292-293, 306; (viii) 307; (ix) pp. 195, 303 (illustrated)

安迪·沃荷

九件作品: (i) 《餐廳》、(ii) 《餐廳》、(iii) 《天花板》、(iv) 《現代式設計建築物》、(v) 《年輕女子》、(vi) 《戴頭巾的男子》、(vii) 《馬賽克牆》、(viii) 《餐廳桌子》、(ix) 《Joe d' Urso及克里斯多福·馬可斯》

九張銀鹽照片

1982年作

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HK\$ 300,000-500,000

US\$ 38,500-64,100





45. **Andy Warhol** 1928-1987

Hong Kong, 1982

Gelatin silver print

Image: 20.3 x 25.4 cm. (7 $\frac{7}{8}$ x 10 in.)

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Accompanied by a Certificate of Authenticity signed in ink by the Andy Warhol Foundation for the Visual Arts, Inc.

Literature

Warhol in China, pp. 130, 301 (illustrated)

安迪·沃荷

《香港》

銀鹽照片

1982年作

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出版

〈沃荷在中國〉，第130、301頁（圖版）

HK\$ 80,000-120,000

US\$ 10,300-15,400

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Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including HK\$1,600,000, 20% of the portion of the hammer price above HK\$1,600,000 up to and including HK\$22,500,000 and 12% of the portion of the hammer price above HK\$22,500,000.

The purchase price payable for any lot is the sum of the hammer price plus the buyer's premium plus any applicable taxes and charges.

1 Prior to Auction

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +852 2318 2000, +41 22 317 8181, +44 20 7318 4010 or +1 212 940 1240.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in Hong Kong dollars, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of the property, as well as the exhibition history and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Deposit

If you wish to bid on a lot designated with the symbol * (a "Premium Lot"), Phillips may require you to pay a deposit of HK\$2,000,000 or such higher amount as Phillips in our sole discretion deems appropriate and to provide such financial references, guarantees and/or other security as Phillips may require in our sole discretion as security for the bid. Phillips will also require you to complete the Premium Lot pre-registration prior to the date of the auction at which the Premium Lot will be offered for sale. Upon our receipt of the deposit and a completed pre-registration form, Phillips will provide you with a numbered Premium Lot paddle for identification purposes. The auctioneer will usually only accept bids on Premium Lots made with the Premium Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids. Payment of the deposit may be made by wire transfer or credit card acceptable to Phillips for the prospective purchase. If you are not the successful bidder on a Premium Lot and do not owe Phillips or any of our affiliated companies any debt, the deposit will be refunded to you by wire transfer (in the same currency in which you paid the deposit) or credit card refund, as the case may be, the refund will be processed within seven days after the date of the auction.

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

* Premium Lots

Lots with this symbol carry a low pre-sale estimate of HK\$8,000,000 or more and are referred to by Phillips as Premium Lots. Prospective buyers who wish to bid on Premium Lots must complete the pre-registration form and pay the Premium Lot deposit, as described more fully in this Paragraph 1 of the Guide for Prospective Buyers.

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▼ Restricted Importation

Lots with this symbol may be subject to importation restriction in the US. Please refer to the Important Notices which appear in this catalogue immediately following this Guide for Prospective Buyers.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. **Proof of identity in the form of government-issued identification may be required, as may an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least HK\$8,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium, which we can execute on your behalf in the event we are unable to reach you by telephone. To arrange a telephone bid please contact the Hong Kong bids department at +852 2318 2029.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the Auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (i.e., HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, HK\$5,000, HK\$8,000
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (i.e., HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at the auctioneer's discretion

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

3 The Auction

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in Hong Kong dollars by wire transfer, as noted in Paragraph 6 of the Conditions of Sale. Cash and cheques are not accepted.

Credit Cards

As a courtesy to clients, Phillips accepts payment by credit card up to HK\$800,000. A processing fee will apply. For details on credit card payment please contact the Client Services department at +852 2318 2000.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, all lots will be stored externally, please call our shipping department on 852-2318 2000 prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Important Notices

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from Hong Kong or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Premium Lots

Any prospective buyer interested in any Premium Lot, which is marked in the catalogue with the symbol *, must complete Premium Lot pre-registration and make a deposit of HK\$2,000,000 or such higher amount as Phillips shall require in order to bid on a Premium Lot. For details, please contact the Client Services Department at +852 2318 2000.

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices immediately following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and Important Notices and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised

from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least HK\$8,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal, state or other antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.



Nick Knight

Snakes for Alexander McQueen, 2009

Estimate £40,000-60,000

Image courtesy of Nick Knight, 2009

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Photographs
London, 18 May 2017

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(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in Hong Kong dollars and payment is due in Hong Kong dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable taxes and charges (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including HK\$1,600,000, 20% of the portion of the hammer price above HK\$1,600,000 up to and including HK\$22,500,000 and 12% of the portion of the hammer price above HK\$22,500,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in Hong Kong dollars by wire transfer in accordance with the bank transfer details provided on the invoice for purchased lots.

(c) As a courtesy to clients, Phillips will accept American Express, Visa and MasterCard to pay for invoices of HK\$800,000 or less. A processing fee will apply.

(d) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +852 2318 2000 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, all lots will be stored externally, please call our shipping department on 852-2318 2000 prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of HK\$80 per day for each uncollected lot. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction

from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import And Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from Hong Kong or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the "Privacy Policy") and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data, including sensitive personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with Hong Kong law.

(b) For the benefit of Phillips, all bidders and sellers agree that the courts of Hong Kong are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the courts of Hong Kong.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below and the Important Notices set out in this catalogue immediately following the Guide for Prospective Buyers.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the salesroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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Sale Information

Warhol in China

Auction and Viewing Location

Mandarin Oriental
5 Connaught Road
Central
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Auction

28 May 2017, 6pm

Viewing

20 March – 2 April 2017	10am – 6pm
25 May 2017	10am – 6pm
26 May 2017	10am – 6pm
27 May 2017	10am – 7pm
28 May 2017	10am – 1pm

Sale Designation

When sending in written bids or
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**The 20th Century & Contemporary Art
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Please return this form by fax to +852 2318 2010 or email it to bidshongkong@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title	Sale Number	Sale Date
Title	First Name	Surname
Company (if applicable)		Account Number
Address		
City		State/Country
Post Code		
Phone		Mobile
Email		Fax
Phone number to call at the time of sale (for Phone Bidding only)		
1.		2.
Language to be used (for Phone Bidding only)		

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium

Signature

Date _____

- ☐ By ticking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

Unit 1301 – 13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification and proof of address will be required.
- **COMPANY PURCHASES** We require a Letter of Authorisation signed by a company director for the noted individual to transact on the company's behalf and a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including HK\$1,600,000, 20% of the portion of the hammer price above HK\$1,600,000 up to and including HK\$22,500,000 and 12% of the portion of the hammer price above HK\$22,500,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +852 2318 2010 or scan and email to bidshongkong@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. If you have not received our confirmation, please resubmit your bids(s) and contact the Bid Department at +852 2318 2029.
- Payment for lots can be made by credit card (up to HK\$800,000) or by wire transfer. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.



We art.



準買家指引

拍賣現場購買

以下指引有助閣下了解如何在富藝斯拍賣會上購買拍品，本公司職員將竭誠為您服務。

業務規定

拍賣會乃根據圖錄末段所載之業務規定及著作保證而運作。競投者請務必細閱業務規定及著作保證以了解本公司與賣家及買家之間的法律關係；以及於拍賣會上購買之條款。富藝斯在一般情況下為賣家之代理人。競投者亦應細閱刊印於本準買家指引後的重要通告。

買家支付之酬金

本公司會按每件拍品成交價向競投成功者收取佣金或買家支付之酬金。買家應支付酬金費率為：拍賣品成交價首港幣1,600,000 元之25%，加逾港幣1,600,000 元以上至港幣22,500,000元部份之20%；加逾港幣22,500,000元之餘款之12%計算。

買家須就每件拍品支付其成交價、買家支付之酬金及任何適用之稅項及費用。

1 拍賣前

訂購圖錄

如欲購買是次或其他富藝斯拍賣圖錄，請致電 + 852-23182000, +41 22317 8181, +44 20 73184010 , +1 212 940 1240 聯絡我們。

拍賣前估價

拍賣前估價用意為提供指引予準買家。本公司認為任何介乎於高至低估價範圍之間的競投價皆有成功機會。然而，拍品亦有可能在低於或高於拍賣前估價拍出。如欲對標示為「估價待詢」之拍賣品了解更多，請與專家部門聯繫。由於估價可予修改，因此閣下可於臨近拍賣前聯絡我們。拍賣前估價並不包括買家支付之酬金或其他適用稅項。

拍賣前估價以美元及歐元為單位

本拍賣會將以港元為競投貨幣，但載於拍賣圖錄內的拍賣前估價除以港元為單位外，亦或會用美元及或歐元。由於圖錄中的貨幣兌換率是根據圖錄付印時而非拍賣當日的兌換率而訂，因此美元或歐元的拍賣前估價只供參考用。

圖錄編列

富藝斯或會在圖錄內刊印有關拍品之出處及過往展覽、引述於藝術刊物之紀錄。儘管我們以審慎的態度進行編列，但拍賣品的出處、展覽及文獻或未能詳盡；及在某些情況下我們或會有意地不揭露物主身份。請注意所有陳述於圖錄內拍賣品之量度均為約數。

拍賣品之狀況

本公司之圖錄只會在多件型作品 (例如印刷品)的描述中提到狀況事宜。但該些狀況資料並不等於狀況之完整說明。未有提及此等狀況資料亦不表示拍品全無缺陷或瑕疵。品狀報告乃富藝斯為方便買家提供的一項服務。我們的專家以物品估價相應的方式評估及撰寫品狀報告。雖然我們以真誠及謹慎的態度撰寫品狀報告，惟本公司職員並非專業修復者或經培訓之管理人。故我們建議所有準買家應親臨拍賣前展覽並親自檢查拍品；由於所有品物均於無裝框下出售，除特別註明在品狀報告上。如拍品出售時有裝框，富藝斯將不會就框架任何狀況承擔任何責任。如我們售出的拍品沒有裝框，我們樂意為買家推薦專業的裝框服務。

拍賣前預展

拍賣前預展乃免費並對外公開，我們的專家可於預展或預約時提供意見及品狀報告。

電子及機械性拍品

所有帶有電子及或機械性能之拍品均只供以其裝飾價值出售，並不代表可運作。如有特別運作上的用途，其電子系統必須經認可電子技術人員檢測及通過授權使用。

保證金

如欲競投標有*記號之拍賣品 (高額拍賣品)，富藝斯或要求閣下交付港幣2,000,000 元或其他由富藝斯決定之更大金額的保證金及任何財務狀況證明，擔保及/或其他由富藝斯可全權酌情決定要求的抵押作為參加富藝斯競投的保障。富藝斯亦會要求閣下於該高額拍賣品拍賣日前完成高額拍賣品預先登記。當我們確認收到保證金及已填妥之預先登記表格後，閣下將獲發高額拍賣品競投牌以資識別。拍賣官一般只接受以高額拍賣品競投牌或其登記競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。閣下可以電匯或富藝斯可接受之信用卡繳付保證金。如閣下未有成功競投高額拍賣品，於富藝斯或我們任何附屬公司亦無任何欠款，保證金將以電匯(與閣下繳付保證金時相同之貨幣)或信用卡退還，視乎個別情形，本公司將安排於拍賣日期後7天內安排退還保證金。

符號圖例

圖錄內提述有關以下符號之意思

○◆保證項目

拍賣品標有○符號代表該賣家獲富藝斯承擔保證最低出售價。若保證由第三方提供或與本公司共同提供，該拍賣品將標有○◆。若第三方在拍賣品中持有全部或部分財政權益，該方亦會承擔全部或部分拍品不被賣出的風險並獲得相應之報酬。補償金可為一固定費用、成交價或買家支付之酬金的一定比例或由上述的組合而成。第三方可於拍賣時競投已獲保證之拍賣品。若該方競投成功，報酬將於最終購買價中抵銷。若拍賣品未有賣出，第三方則可能產生虧損。

△富藝斯擁有業權權益之拍賣品

拍賣品標有△符號代表富藝斯擁有該拍賣品之全部或部分業權，或在拍賣品中擁有相等於業權權益之經濟利益。

●無底價

除非標有●符號，否則所有本圖錄內所載之拍賣品均有底價。底價是由富藝斯和賣家共同訂立且機密之價格。拍賣品不會以低於該價售出。每件拍賣品的底價一般以低估價之一定比例來定，並且不會高於拍賣前低估價。

Σ瀕危物種

標有此符號的拍賣品表示在編列圖錄時該拍賣品已確定含有瀕危或其他受保護野生動物物種並可能受到就有關出口或入口之限制及可能需要出口及入口許可證。詳情請參閱準買家指引第4段及業務規定第11段。

*高額拍賣品

標有此符號的拍賣品其拍賣前低估價為港幣8百萬或以上均被富藝斯列為高額拍賣品。如欲競投高額拍賣品，準買家必須填妥預先登記表格及繳付高額拍賣品保證金，詳情請參閱準買家指引第1段。

▼限制進口

標有此符號的拍賣品或受美國入口限制。詳情請參閱刊印於此準買家指引後的重要通告。

2 拍賣競投

於拍賣會上競投

競投可於拍賣會上由個人親臨舉競投牌進行，亦可透過電話、網上進行競投或在拍賣前以書面形式參加。請提供政府發出的身份證明文件及原有簽名。我們或需要閣下提供銀行證明。

親身競投

親身競投之人士須於拍賣會開始前登記及領取競投牌。我們建議新客戶於拍賣舉行前至少48小時辦理登記，以便有充足時間處理閣下之資料。所有售出之拍賣品發票抬頭人均為登記競投牌之人士及其地址，並不得轉讓至他人及其他地址。請勿遺失競投牌，如有遺失請立即通知富藝斯職員。拍賣完結時，請將競投牌交回登記處。

電話競投

如閣下未能出席拍賣會，您可透過電話與本公司通曉多國語言之職員進行實時競投。此服務須於拍賣會開始前至少24小時安排，及只適用於拍賣前低估價為港幣8,000元以上之拍品。電話競投將可被錄音。以電話競投即代表閣下同意其對話將被錄音。我們建議閣下表明最高競投價(不包括買家支付之酬金)以便我們在無法以電話聯絡閣下時代您競投。如欲安排電話競投，請致電香港投標部+852-2318 2029。

網上競投

如閣下未能親自出席拍賣會，您可透過我們於網站www.phillips.com內的實時競投平台進行網上競投。我們建議使用Google Chrome、Firefox、Opera及Internet Explorer執行網上拍賣。閣下如欲以Safari運行網上拍賣需先行安裝Adobe Flash Player。於網站內按「拍賣」、「實時拍賣」然後「實時競投登記」以作預先登記。第一次登記時需先建立帳戶，此後只需登記個別拍賣即可。閣下須於拍賣前至少24小時作網上預先登記以便投標部確認。請注意網上競投者或會因企業防火牆而未能競投。

書面競投

如閣下未能出席拍賣會及參與電話競投，富藝斯樂意代表閣下進行書面競投。本圖錄未附有競投表格。此服務乃免費並且保密。投標價必須是以拍賣會當地的貨幣為單位。本公司之職員將參考底價及其他競投價，盡力以最低價進行競投。請標明最高競投價(不包括買家支付之酬金)。無限價競投標將不獲接納。所有書面競投須於拍賣24小時前收到。倘本公司就同一項拍賣品收到相同之競價，則最先收到之競價會獲優先辦理。

僱員競投
富藝斯及其附屬公司之僱員，包括拍賣官只可在不知底價及全面遵守本公司的僱員競投內部規例之情況下進行書面競投。

運輸及付運
作為一項予買家的免費服務，富藝斯只可包裝拍品作手提用。我們並不會直接提供包裝、處理及付運服務。但我們可依據閣下之指示與付運代理協調以促成閣下於本公司購買貨物之包裝、處理及付運。詳情請參閱業務規定第7段。

競投價遞增幅度
競投一般由低於最低估價開始，通常每次喊價之遞增幅度最高為10%，拍賣官亦可於拍賣時自行決定更改每次喊價增加之額度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價幅度。

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

在拍賣時拍賣官可酌情更改每次增加之額度。

3 拍賣

如上述，拍賣會受業務規定及保險書所規限，所有準買家應仔細閱讀。該等業務規定及保證書可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係的各方公佈
在某些情況下對拍賣品有直接或間接利害關係的一方可能對拍賣品作出競投，如出售拍賣品之遺產之受益人或執行者；拍賣品之聯權共有人或提供或參與保證的一方，富藝斯將會於拍賣廳內公佈有利害關係的各方可能對拍賣品作出競投。

接連投標及競投；無底價拍賣品
拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。就不設底價的拍賣品，除非已有競投，否則拍賣官一般會以拍品的拍賣前低估價的50%開始拍賣。若在此價格下並無投標，拍賣官會自行斟酌將價格下降繼續拍賣，直至有客戶開始競投，然後再由該投標價向上繼續拍賣在沒有更高叫價的情況下，以書面投標競投無底價拍賣品會以拍賣前低估價大約50%成交。但若該投標價低於拍賣前低估價的50%，則以該投標價成交。如果無底價拍賣品沒有任何叫價，拍賣官會自行決定該拍賣品為流拍。

4 拍賣後

付款
除非與富藝斯於拍賣前已達成書面安排，否則買家須於拍賣後即時以港元付款。閣下可依照業務規定第6段所述以電匯方式付款。現金及支票恕不接納。

信用卡
為方便客戶，富藝斯可接受以信用卡支付不多於港幣80萬元的付款。使用信用卡將會被收取附加費。如欲了解更多以信用卡付款詳情，請聯絡客戶服務部+852 2318 2000。

提取
提取拍賣品時請出示身份證明。富藝斯收到全數結清之貨款及確認買家在本公司及及其附屬公司沒有欠款後，會將拍賣品交予買家或買家授權之代表。拍賣後所有拍品會被儲存在外。如欲提取拍品，煩請與我們運輸部聯絡，電話：852-2318 2000。未能提取的拍品均會被收取有關轉移，利息，儲存等相關費用。

損失或損壞
買家請注意富藝斯對拍賣品損失或損壞之責任期限最多為拍賣後七天。

出口及入口許可證
在競投任何拍賣品前，我們建議準買家對拍賣品先作獨立調查以確定是否需要以許可證出口香港或進入其他國家。買家須遵守所有入口及出口之法律及應取得有關的出口或入口許可證。不獲發任何所需之許可證或執照並不構成取消買賣或延遲繳付全數貨款之充分理由。

瀕危物種
由植物或動物材料如珊瑚、鱷魚、象牙、鯨骨、巴西玫瑰木、犀牛角或玳瑁殼，不論其年份、百分比率或價值，均可能須申領許可證或證書方可入口至美國或其他歐盟以內或外的國家。請注意能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。我們建議準買家在競投前向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負上所有責任取得任何所需出口或進口許可證或證書，以及任何其他所需文件。請注意美國禁止入口任何含有非洲象牙的產品。亞洲象的象牙可被進口到美國，而該進口必須附有獨立科學分析報告以證明有關物品的起源地及確認物品的年期已超過一百年。我們在銷售任何藏品前，均無對藏品進行科學分析，所以無法確認相關藏品的象牙是來自亞洲及非洲。買家凡購買有關藏品並計畫將有關藏品進口美國，必須承擔風險並負責支付任何科學分析報告或其他報告的費用。

有關任何含有象牙以外的瀕危物種藏品，進口者須提供證明文件鑑定物種及藏品之年期以顯示該藏品為古董。買家須進行獨立評估以認證藏品上之瀕危物種物料及認證藏品之年期為不少於一百年。如欲計劃入口藏品到美國的準買家不應依靠富藝斯編列於圖錄內藏品上的瀕危物種物料或藏品之年期及必須諮詢具有專業資格的獨立鑑定者後再參與競投。

請注意我們為方便客戶而在含有可能受管制植物或動物物料的拍賣品上附加標記，但附加標記時如有任何錯誤或遺漏，富藝斯恕不承擔任何責任。

重要通告

高額拍賣品

所有準買家如欲競投任何高額拍賣品(標有*記號之拍賣品)必須完成高額拍賣品預先登記及交付港幣2,000,000元或其他由富藝斯決定之更大金額的保證金。詳情請聯絡客戶服務部+852 2318 2000。

業務規定

準競投者與買家以及富藝斯與賣家的關係受下面闡述之業務規定及著作保證所規限。所有準買家須於參與競投前小心細閱業務規定，於準買家指引後的重要通告及著作保證。

1 序言

圖錄內所列拍賣品之銷售及售出均根據(a)業務規定及著作保證;(b)圖錄其他地方所載之任何附加通知條款，包括準買家指引及重要通告及(c)補充本圖錄或其他富藝斯張貼於拍賣廳內之書面資料，或由拍賣官於拍賣前作出公佈之方式進行修改。透過於拍賣中競投，不論以親身、經代理人、以書面競投，以電話或其他方式競投，競投者和買家均同意接受並遵守經改變或補充的業務規定及著作保證。該些經改變或補充的業務規定及著作保證包括富藝斯及賣家與買家合約成立之條款。

2 富藝斯作為代理人

除非於本圖錄中或於拍賣時另有說明，否則富藝斯作為賣家的代理人。在個別情況下富藝斯可能擁有拍賣品，在該情況下以委託人之身份作為賣家行事；或富藝斯其附屬公司可能擁有拍賣品，在該情況下則作為該公司的代理人，或富藝斯或其附屬公司可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

3 圖錄說明及拍賣品狀況

拍賣品均受著作保證所限制出售，如圖錄所述(除非該說明如上面第1段所述被修改或補充)及依據以下基礎陳述拍賣品於拍賣時的狀況。

(a) 富藝斯對各拍賣品之認識部份依賴賣家向其提供之資料，且富藝斯無法及不會就各拍賣品進行全面盡職審查。準買家知悉此事，並承擔進行檢查及檢驗之責任，以使滿意彼等可能感興趣之拍賣品。儘管如前所述，富藝斯在圖錄描述或品狀報告作出之明示聲明，應以有關拍賣中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

(b) 富藝斯提呈拍賣時出售之各拍賣品於拍賣前可供準買家檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而屬合適者，以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，富藝斯會接受競投人對拍賣品之投標。

(c) 準買家確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。為方便準買家，富藝斯或會準備及提供品狀報告以方便準買家檢查拍賣品用。圖錄描述及品狀報告在若干情況下可用作拍賣品某些瑕疵之參考，但競投人應注意，拍賣品可能存在其他在圖錄或品狀報告內並無明確呈現視出之瑕疵。所有量度皆為約數。解說只供鑑定用途，將不能當作為拍賣品尺寸之精確量度或真實狀況之全部資料。

(d) 提供予準買家有關於任何拍賣品之資料包括任何拍賣前預測(無論為書面或口述)及包括任何圖錄所載之資料、規則及其他報告、評論或估值，該等資料並非事實之陳述，而是富藝斯所持有之意見之聲明，故不應依賴任何拍賣前預測作為拍賣品售價或價值之預測，且該等資料可由富藝斯不時全權酌情決定修改。富藝斯及並附屬公司皆不會為任何拍品拍賣前估價與於拍賣或轉售所達之實際價錢之間的差距負上任何責任。

4 拍賣會上競投出價

(a) 富藝斯可全權酌情決定拒絕進入拍賣場地或參與拍賣。所有競投者需於競投前登記競投牌，並提供富藝斯所需資料及參考。

(b) 為方便未能親身出席拍賣的競投者，富藝斯或根據競投者之指示代其進行書面競投。書面競投者須遞交”書面競投表格”，此表格列印於圖錄末部或可向富藝斯索取。投標價必須是以拍賣會當地的貨幣為單位。競投者需清楚標明最高之投標價(不包括買家支付之酬金)。拍賣官將不會接受任何沒有標明最高投標價之書面競投。本公司之人員將參考底價及其他競投價，盡力以最低價進行競投。所有書面競投須於拍賣前24小時收到。倘本公司就同一項拍賣品收到相同之競價，則最先收到之競價會獲優先辦理。

(c) 電話競投者須遞交”電話競投表格”，此表格列印於圖錄末部或可向富藝斯索取。電話競投只適用於拍賣前低估價最少達港幣8000元之拍品。富藝斯保留要求電話競投者以傳真或其他方式儘快於拍賣官接受其競投後以書面確認成功競投之權利。電話競投將可被錄音。以電話競投即代表閣下同意其對話將被錄音。

(d) 競投者可透過富藝斯於網站內www.phillips.com的實時競投平台進行網上競投。競投者須於拍賣前至少24小時作網上預先登記。網上競投須得富藝斯投標部許可及投標部有酌情權。如上述第3段，富藝斯建議網上競投者於拍賣前檢視有興趣競投之拍賣品，及可要求索取品狀報告。拍賣中競投速度或會很迅速。為確保網上競投者與現場或電話競投者競投時不處於劣勢，透過富藝斯網上競投平台競投為單一步驟過程。透過按下電腦屏幕上的競投鍵，競投者即遞交一投標價。網上競投者確認及同

意遞交之投標價為已確實及任何情況下或不能修改或退回。於拍賣進行中時, 當有非網上投標出現時, 該些投標會於網上競投者的電腦屏幕上顯示為“現場”投標。“現場”投標包括拍賣官為保障底價的投標。倘就同一項拍賣品收到網上競投者及一“現場”或“電話”競投者相同之競價, 則拍賣官有權自行決定“現場”投標會獲優先辦理。為方便網上競投者競投, 下一喊價顯示於投標鍵上, 網上競投者之競投價遞增幅度或會與拍賣官實際上下一喊價有所不同。因拍賣官在任何時候可自行決定或會偏離富藝斯之標準遞增幅度, 但網上競投者或只可以完整之下一喊價投標。富藝斯之標準競投價遞增幅度載於準買家指引。

(e) 不論以親身、書面競投、電話競投或網上方式競投, 當競投時即代表競投者接受承擔繳付購買價及所有其他適用費用之責任。詳情如以下第6(a)段所述, 除非於拍賣開始前已與富藝斯以書面明確約定該競投者為一代理人, 而代表富藝斯接受該已知的第三方及只會向該方收取付款。

(f) 不論以親身、書面競投、電話競投或網上方式參與競投, 即代表各準買家代表及保證其或其代理人之投標均不是任何串通或其他反競爭協議的產生及與聯邦反信任法例一致。

(g) 書面及電話競投是本公司提供予準買家之免費服務, 本公司將盡合理努力代其競投。除了故意瀆職的情況外, 本公司不會對因未能執行書面或電話競投, 或在當中出現之任何失誤或遺漏負任何責任。

(h) 僱員競投 富藝斯及其附屬公司之僱員, 包括拍賣官, 只可在不知底價及全面遵守本公司的僱員競投內部規例之情況下進行書面競投。

5 拍賣規定

(a) 除非標有•符號, 否則所有拍賣品均有底價限制, 底價是一富藝斯與賣家達成協議的保密最低出售價。該底價不會高於拍賣前低估價。

(b) 拍賣官可隨時酌情決定拒絕或接受任何競投, 撤回任何拍賣品, 重新出售拍賣品(包括在落槌後), 以及如遇出錯或爭議時採取其認為是合適之其他行動。富藝斯不會為拍賣官之行動承擔任何責任。如在拍賣後有任何爭議, 將會以本公司的拍賣紀錄為確鑿。拍賣官或會接受富藝斯附屬公司競投者在不知道該拍賣品之底價的情況下之競投。

(c) 拍賣官會以其認為合適之喊價開始及繼續拍賣。為保障所有拍賣品的底價, 拍賣官在不一定表示的情況下, 可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。就不設底價的拍賣品, 除非已有競投, 否則拍賣官一般會以拍賣品的拍賣前低估價的50%開始拍賣。若在此價格下並無投標, 拍賣官會自行斟酌將價格下降繼續拍賣, 直至有客戶開始競投, 然後再由該投標價向上繼續拍賣。在沒有更高叫價的情況下, 以書面投標競投無底價拍賣品會以拍賣前低估價大約50%成交。但若該投標價低於拍賣前低估價的50%, 則以該投標價成交。如果無底價拍賣品沒有任何叫價, 拍賣官會自行決定該拍賣品為流拍。

(d) 本拍賣會以港元進行拍賣及須以港元繳款。為方便海外客人, 圖錄內之拍賣前估價或會用美元及或歐元, 及會反映大概兌換率。因此, 美元或歐元的估價只供參考用。為方便競投者, 本公司於拍賣會上或使用貨幣兌換顯示板, 富藝斯不會為任何貨幣兌換計算出現錯誤承擔任何責任。

(e) 在拍賣官之酌情下, 其出價最高且被拍賣官接受的競投者將為買家, 下槌則顯示最高競投價之被接受, 亦表示賣家與買家之間的拍賣合約之訂立。拍賣品之風險及責任將如載於以下第7段轉移到買家。

(f) 如拍賣品沒有售出, 拍賣官會宣佈該拍賣品為“流拍”, “撤回”, “送回賣家”。

(g) 任何於拍賣會後的拍品買賣均受業務規定及著作保證所限制, 如同拍品於拍賣會中出售。

6 購買價及付款

(a) 買家同意支付本公司每件拍賣品之成交價, 買家應支付本公司酬金及所有適用稅項及費用。買家應支付酬金費率為: 拍賣品成交價首港幣1,600,000元之25%, 加逾港幣1,600,000元以上至港幣22,500,000元部份之20%; 加逾港幣22,500,000元之餘款的12%計算。富藝斯保留用酬金支付介紹佣金予一個或多個協助拍品於拍賣會中售出的第三方之權利。

(b) 除非另有協議, 否則買家須於拍賣後立即繳款, 與有任何意圖獲得該拍賣出口或進口許可證或其他執照無關。付款須由發票抬頭人, 以港元及按照發票上之詳細銀行資料以電匯方式支付。

(c) 為方便客戶, 富藝斯將接受以美國運通卡, Visa及萬事達卡繳付最多港幣80萬元之發票。使用信用卡將被收取附加費。

(d) 所購拍賣品之擁有權將於富藝斯全數收取後方可轉移。富藝斯概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移, 且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價之無條件責任。

7 提取拍賣品

(a) 富藝斯直至確認全數收取及買家於富藝斯或其附屬公司沒有欠款, 包括任何根據以下第8(c)段所述需繳之任何費用; 及我們滿意買家所需其他條款(包括完成反洗黑錢或反恐怖主義之財務審查後, 會將拍賣品交予買家。

(b) 買家須於拍賣後7天內安排提取拍賣品。拍賣後所有拍品會被儲存在外。如欲提取拍品, 煩請與我們運輸部聯絡, 電話: 852-2318 2000。未能提取的拍品均會被收取有關轉移, 利息, 儲存等相關費用。已買之拍賣品之風險, 包括投保責任由買家承擔, 由(I) 領取; 或(II) 拍賣會後7天, 以較早日期為準。直到風險轉移, 富藝斯將就拍賣品之任何損失或損毀向買家支付賠償, 惟以所付之買入價為最高限額, 並受我們一般損失或損毀拍賣品安排所限制。

(c) 為方便客戶, 富藝斯可在不另收費下, 包裝拍賣品作手提用。我們並不會提供包裝、處理、保險及付運服務。我們可依據買家之指示與付運代理(不論是否由富藝斯所建議) 協調及促成閣下於本公司購買貨物之包裝、處理、保險及付運於富藝斯所購的拍賣品。買家須承擔所有任何指示之風險及責任, 本公司將不會負責或承擔其他的包裝員或運送員之行為及遺漏引致的任何責任。

(d) 富藝斯在將拍賣品交予買家或買家之授權於代表前, 要求出示政府發出之身份證明。

8 未提取拍品

(a) 倘買家支付全數但未有於拍賣會後30天內提取拍賣品, 買家將會被收取逾期提取費用。每年未提取的拍品費用為每天港幣80元。我們在全數收到該些費用後方會將拍賣品交予買家。

(b) 倘已繳付拍品, 但未於拍賣會後6個月內提取該拍品, 則買家授權富藝斯(經通知後) 安排以拍賣或私人出售以重售該物品, 而估價及底價將由富藝斯酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除存倉費及任何其他買家欠富藝斯或其附屬公司之所有費用, 否則該筆款項將被沒收。

9 欠繳款之補償方法

(a) 在不影響買家可能擁有之任何權利之情況下, 倘買家在未預先協定之情況下未能在拍賣會後7天內悉數繳付拍賣品購入價, 富藝斯可全權決定行使以下一項或多項補救方法: (I) 將拍賣品貯存在其處所或其他地方, 風險及費用完全由買家承擔; (II) 取消該拍賣品之銷售, 保留購入價任何部分繳款作為違約金; (III) 拒絕買家未來作出之競投或使其就未來之競投須支付保證金; (IV) 收取由到期日至悉數收取買入價當日期間按每年12%之利率計算之利息; (V) 對買家由富藝斯所管有之任何物品行使留置權及指示富藝斯附屬公司對其管有買家之任何物品行使留置權。在知會買家後, 並在發出該通知之30天後可安排出售該物品, 以及將所得款項用以支付結欠富藝斯或其附屬公司扣除本公司標準賣家佣金, 所有其他有關費用及任何適用稅項; (VI) 以拍賣或私人出售重售該拍賣品, 而估價及底價將由富藝斯合理地酌情決定。倘該重售之價格低於該拍賣品之成交價及買家應支持之酬金, 買家將仍須承擔該差額, 連同該重售產生之所有費用。 (VII) 展開法律訴訟, 以收回該拍賣品之成交價及買家應支持之酬金, 連同利息及該訴訟之費用; (VIII) 以富藝斯或其附屬公司結欠買家之任何金額抵消買家就拍賣品結欠富藝斯之任何金額; (IX) 向賣家透露買家之名稱及地址, 使賣家可展開法律訴訟, 以收回欠款及索奉法律費用; 或(X) 採取本公司認為適當及需要之任何行動。

(b) 在收到富藝斯附屬公司通知買家未能付款後, 即買家不可撤銷授權富藝斯對買家所管有之任何物品行使留置權。富藝斯會通知買家有關行使留置權。在收到富藝斯附屬公司通知買家未能付款後, 買家亦不可撤銷授權富藝斯 抵押買家被管有的物品以支持任何欠款。如買家之物品被送往有關公司進行抵押, 富藝斯將會告知買家。

(c) 如買家未能繳付款項, 買家不可撤銷已授權富藝斯指示其附屬公司將買家被管有的物品以買家代理人之身份交予富藝斯指定的第三方作購入價及任何其他欠款之典當或抵押。此項安排將於以書面通知買家後不少於30天進行, 出售物品以所獲得的出售金額(扣除出售之標準賣家佣金及其他有關費用及任何適用稅項) 支付富藝斯或其附屬公司。

10 決定撤銷

富藝斯有權撤銷拍賣及沒有義務通知買家，如本公司有理由相信賣家與著作保證之間涉及違約或有第三方欲以不良意圖索償。當富藝斯決定撤銷拍賣及通知買家後，買家應儘快將拍賣品退回富藝斯，而本公司會退還我們所收的購入價。如以下第13段所述，退還款項應為買家唯一的補償及向富藝斯與賣家對手撤銷拍賣的追索。

11 出口、入口及瀕危物種許可證及執照

在競投任何拍賣品前，準買家應對拍賣品先作獨立調查以確定是否需要以許可證出口香港或進入其他國家。準買家應注意某些國家禁止入口含有由植物或動物材料如珊瑚、鱷魚、象牙、鯨骨、巴西玫瑰木、犀牛角或玳瑁殼的物品，不論其年份、百分比率或價值。同樣，在競投任何拍賣品前，準買家如欲將購得之拍賣品出口亦應查核並了解有關國家之出口及入口限制。請注意美國禁止入口任何含有非洲象牙的產品。亞洲象的象牙可被進口到美國，而該進口必須附有獨立科學分析報告以證明有關物品的起源地及確認物品的年期已超過一百年。

有關任何含有象牙以外的瀕危物種藏品，進口者須提供證明文件鑑定物種及藏品之年期以顯示該藏品為古董。買家須進行獨立評估以認證藏品上之瀕危物種物料及認證藏品之年期為不少於一百年。如欲計畫入口藏品到美國的準買家不應依靠富藝斯編列於圖錄內藏品上的瀕危物種物料或藏品之年期及必須諮詢具有專業資格的獨立鑑定者後再參與競投。

買家須承擔責任及遵守所有入口及出口之法例及應取得所需的出口、入口及瀕危物種的許可證及執照。不獲發或延遲獲發任何所需之許可證或執照並非取消銷售或延遲繳付全數貨款之充分理由。請注意我們為方便客戶而在含有可能受管制植物或動物物料的拍賣品上附加標記，但附加標記時如有任何錯誤或遺漏，富藝斯恕不承擔任何責任。

12 資料保障

(a) 基於提供拍賣及其他相關服務或按法律規定之用途，富藝斯可能向客戶要求提供其個人資料。富藝斯或會複印及保留政府發出的身份證明如護照或駕駛執照。我們會使用閣下之個人資料以(I) 提供拍賣及其他相關服務；(II) 以執行業務規定；(III) 展開身份及信用審查；(IV) 推行及完善本公司業務之管理及運作；(V) 其他載於富藝斯網站 www.phillips.com 或可電郵向本公司索取之隱私政策的用途。透過同意業務規定，閣下亦同意我們根據隱私政策使用您的個人資料，包括敏感性個人資料。本公司收集及處理的個人及敏感性個人資料於本公司的隱私政策所定義。我們或會不定期發送閣下或感興趣有關於本公司將舉行的拍賣、活動資訊，如閣下不欲接收此等訊息，可電郵至 dataprotection@phillips.com。如欲收到關於閣下之個人資料或要求我們更新閣下之個人資料，您亦可電郵上述電郵地址。

(b) 為提供服務，我們或會向第3方包括專業顧問、付運及信用機構透露您的個人資料。我們會透露、分享及轉移您的個人資料予富藝斯有關人士(自然或法律上)用作行政、拍賣及其他有關用途。閣下明確同意個人資料包括敏感性資料之轉移。我們不會出售、出租或以其他方式轉載任何您的個人資料予第三方(第12段明確的規定除外)。

(c) 富藝斯範圍內可能進行錄像監控。電話對話如電話競投亦有可能被錄音，本公司會根據隱私政策處理該資料。

13 法律責任限制

(a) 根據以下(e)段，富藝斯，其附屬公司之所有法律責任及賣家與買家在拍賣品銷售關係乃受買家實際所付的購入價限制。

(b) 除非在此第13段所提及，富藝斯，其附屬公司或賣家均無須(I) 負上任何錯誤或遺漏之責任，不論是以口述或書面，富藝斯或其附屬公司提供予準買家之資訊或(II) 富藝斯或其附屬公司在有關於拍賣行為或對任何其他有關拍賣品銷售因處理或遺漏，不論疏忽或其他原因而對任何競投者承擔。

(c) 除著作保證以外的保證，明示或暗示，包括品質滿意和適用性保證，均被富藝斯，其附屬公司或賣家在法律允許的最大範圍內所排除。

(d) 根據以下(e)段，富藝斯，其附屬公司或賣家均無須對於上段(c)提及買家除退款外之任何損失或損害負責。不論該損失或損害為直接、間接、特別、附帶的或後果，或在法律允許的最大範圍內用以支持購入價之利息。

(e) 在業務規定沒有規管的應被視為排除或限制富藝斯 或其附屬公司對買家負上因我們之疏忽對死亡或受傷所造成的任何欺詐或虛假陳述的責任。

14 版權

所有由富藝斯或為富藝斯在圖錄中與拍賣品有關之製作的一切影像，圖標與書面材料之版權，無論何時均屬富藝斯財產。未經本公司事先書面同意，買家或任何人均不得使用。富藝斯及賣家均沒有陳述或保證買家就投得的拍賣品取得任何拍賣品或其他複製的權利。

15 一般資料

(a) 該此業務規定(於上述第1段所改變或補充)及保證造成各方對交易之預期及取代所有之前及當時的書面，口頭或暗示之理解，說明和協議。

(b) 給予富藝斯之通知應以書面形式發出，註明拍賣之負責部門及銷售圖錄開端指定之參考號碼。給予富藝斯客戶之通知應以彼等正式通知富藝斯之最新地址為收件地址。

(c) 未經富藝斯書面同意前，任何買家不得轉讓該等業務規定，但對買家之繼承人，承付人及遺產執行人具有約束力。

(d) 倘因任何理由無法執行該等業務規定之任何條文，則餘下條文應仍然具有十足效力及作用。任何一方行使，或沒有延遲行使，在該等業務規定任何權利或補救可作免除或釋放全部或部分。

16 法例及司法權

(a) 該等業務規定及保證之權利及義務，及其有關或適用之所有事宜須受香港法律規管並按其詮釋。

(b) 就富藝斯之利益而言，所有競投者及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規定及著作保證有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意富藝斯將保留權利在香港法院以外之任何法院提出訴訟。

(c) 所有競投者及賣家不可撤回同意透過傳真，親身，郵寄或香港法例，送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會富藝斯之最新地址。

著作保證

富藝斯保證在拍賣日起的5年期間為圖錄內用粗體或大楷標題之物品保證了著作權。保證受以下及本圖錄所載末準買家指引後的重要通告所排除及限制。

(a) 富藝斯對任何拍賣品只給予原來紀錄之買家(即登記成功拍賣之競投人)保證著作權。此保證著作權並不伸延至(i) 物品其後的擁有人, 包括買家或收件人以禮物形式由原來買家, 後代, 繼承人, 受益人及指定人送出; (ii) 圖錄內對物品的描述與物品著作有意見上的矛盾; (iii) 我們於拍賣日歸納著作與專家, 學者或其他專家普遍接納之意見一致; (iv) 能正確地鑒定拍賣品的科學鑒定方法在圖錄編印之不為一般所接受, 或在圖錄載登時, 此方法過份昂貴或不實際或可能損壞拍賣品的情況;或(v) 若根據拍賣品於圖錄之標題, 該拍賣品並無重大喪失任何價值。

(b) 如欲因著作保證而索償, 富藝斯保留其權利, 作為撤銷拍賣之條件, 及要求買家提供兩名為富藝斯及買家雙方接納之特立及行內認可專家之報告, 費用由買家承擔。富藝斯無須受買家出示之任何報告所規限, 並保留權利尋求額外之專家意見, 費用由富藝斯自行承擔。倘富藝斯決定根據本保證取消買賣, 富藝斯或會將經雙方審批之獨立專家報告所需之合理費用退還予買家。

(c) 受上述(a)所說明, 買家或可就著作保證在以下情況下提出伸索(i)買家在收到任何導致買家質疑拍賣品之真偽之資料後3個月內以書面通知富藝斯, 註明購買該拍賣品的拍賣編號, 圖錄內拍賣品編號及被認為是膺品的理由及(ii) 將狀況與銷售予買家當日相同, 並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予富藝斯。富藝斯有權免去任何以上(c)小段或(b) 小段 所說明之要求。

(d) 買家明白及同意對違反著作保證之獨有補償為撤銷銷售及退還原來所付之購入價退還款項應為買家唯一及取代其他法律形式的補償及向富藝斯與賣家對撤銷拍賣的追索。這亦代表富藝斯, 其附屬公司或賣家均無須對此著作保證之補償退款外之任何損失或損害負責。不論該損失或損害為直接, 間接, 特別, 附帶的或後果, 或為原有購入價支付利息。

本業務規定及保證, 準買家指引及重要通告, 如有任何詮釋上的問題, 一概以英文版本為準。

請填妥此表格並於拍賣日前24小時傳真至+852 2318 2010 或電郵至bidshongkong@phillips.com。敬請細閱表格右列須知，並選擇閣下欲以個人名義或公司名義參與是次競投。

請選擇此表格之競投方式(選一項)：

- ☐ 現場競投
- ☐ 書面競投
- ☐ 電話競投

競投牌號碼

請選擇閣下是次競投名義(選一項)：

- ☐ 以個人名義
- ☐ 以公司名義

拍賣名稱	拍賣編號	拍賣日期
稱謂	名字	姓氏
公司名稱(如適用)		客戶號碼
地址		
城市		國家
郵編		
電話		手提電話
電郵地址		傳真
於拍賣時聯絡閣下的電話號碼 (只供電話競投用)		
1.		2.

所用語言 (只供電話競投用)

以下部份只適用於電話及書面競投

拍品編號 (順序)	拍品簡要敘述	港幣最高競投價 只適用於書面競投

* 買家酬金不計在內

簽署日期

☐ 請於方格內劃上“✓”號，確認閣下以上登記/競投並同意接受富藝斯載於圖錄及網站內之業務規定。

- 以個人名義購買
請提供政府發出的身份證明文件及現時住址證明。
- 以公司名義購買
請提供由公司董事簽署及蓋有公司章授權予被授權人代表公司進行競投的競投授權書，及政府發出的公司證明文件(如公司註冊證書)之副本。
- 業務規定
所有投標的處理及執行、及所有拍品的成交及購買均按照圖錄所載之業務規定執行。請於參與競投前細閱業務規定，並細閱第4段之內容。
- 如閣下未能出席拍賣會，本公司樂意代表閣下進行保密的書面競投。
- 本公司會按每件拍品成交價向成功競投者收取佣金或買家支付之酬金。買家應支付本公司酬金，酬金費率為：拍品成交價首港幣1,600,000元之25%，加逾港幣1,600,000元以上至港幣22,500,000元部份之20%；加逾港幣22,500,000元之餘款的12%計算。
- 「購買」或無限價競投標將不獲接納。閣下可於拍品編號之間以「或」字作兩者(或若干)中擇一競投。
- 如欲進行書面競投，請列明每件拍品之最高限價(買家酬金及稅(如有)不計在內)。拍賣官將參考底價及其他競投價，盡力以最低價進行競投。在沒有更高價的情況下，對不設底價的拍賣品所提交的不在場投標，會以售前低估價大約50%成交，但是若該投標價低於售前低估價的50%，則以該投標價成交。
- 投標價必須以拍賣當地的貨幣為單位，及將會被調低至最接近拍賣官喊價遞增幅度之競投金額。
- 如本公司就同一項拍賣品收到相同競價之委託，則最先收到之委託獲優先辦理。
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Notes

- 1 Great Wall of China
- 2 Stone Lion Bin, Beijing
- 3 "Science" in Chinese
- 4 Great Wall of China
- 5 Great Wall of China
- 6 i Forbidden City
- 6 ii Great Wall of China
- 6 iii Great Wall of China
- 6 iv Forbidden City
- 6 v Great Wall of China
- 6 vi John Vietor and Lita (diGrazia) Vietor
- 6 vii Great Wall of China
- 6 viii Street, Beijing
- 7 i Beijing Department Store
- 7 ii Ming Tombs
- 7 iii Park, Beijing
- 7 iv Great Wall of China
- 7 v Peking Hotel (Exterior)
- 7 vi Peking Hotel (Interior)
- 7 vii Ink painting artist's studio, Beijing
- 8 i Great Wall of China
- 8 ii Street, Beijing
- 8 iii Location unknown, Beijing
- 8 iv Forbidden City
- 8 v A market in Beijing
- 8 vi Beihai Park
- 8 vii A market in Beijing
- 9 i Beijing Department Store
- 9 ii Location unknown, Beijing
- 9 iii Forbidden City
- 9 iv China Photo Studio, Beijing
- 9 v A market in Beijing
- 9 vi A market in Beijing
- 9 vii Carpark, Beijing
- 10 Marble Boat at Summer Palace
- 11 i Street, Beijing
- 11 ii Sign from Beijing Airport
- 11 iii Buffet Table, I-Club
- 11 iv Billboards next to Beijing Department Store
- 11 v Peking Hotel (Exterior)
- 11 vi Wong Tai Sin Temple
- 11 vii Poster for Godfather of Canton (Hong Kong film)
- 11 viii Location unknown, Beijing
- 12 i Forbidden City
- 12 ii Poster for Tiger Killer (Hong Kong film)
- 12 iii Street, Beijing
- 12 iv Forbidden City
- 12 v The Chinese Merchandise Emporium (now QRC100), Hong Kong
- 12 vi Location unknown, Beijing
- 12 vii Location unknown, Beijing
- 12 viii Tiananmen Square
- 12 ix Location unknown, Beijing
- 13 Great Wall of China
- 14 Peking Hotel (Interior)
- 15 i Nanheyang Dajie, Beijing
- 15 ii Hall of Mental Cultivation, Forbidden City
- 15 iii Peking Hotel (Entrance)
- 15 iv Forbidden City
- 15 v Forbidden City
- 15 vi Forbidden City
- 15 vii Restaurant, Beijing
- 15 viii Forbidden City
- 16 i Location unknown, Beijing
- 16 ii Peking Hotel (Interior)
- 16 iii Street, Beijing
- 16 iv Park, Beijing
- 16 v Forbidden City
- 16 vi Street, Beijing
- 17 i Location unknown, Beijing
- 17 ii A market in Beijing
- 17 iii Beihai Park
- 17 iv Sign from Forbidden City
- 17 v Beijing Department Store
- 17 vi Restaurant, Beijing
- 18 i Forbidden City
- 18 ii Street, Beijing
- 18 iii A market in Beijing
- 18 iv Location unknown, Beijing
- 18 v Street, Beijing
- 18 vi Street, Beijing
- 19 Location unknown, Beijing
- 20 Location unknown, Beijing
- 21 "China"
- 22 "China"
- 23 Billboard, Beijing
- 24 i Location unknown, Beijing
- 24 ii Great Wall of China
- 24 iii Great Wall of China
- 24 iv Location unknown, Beijing
- 24 v Summer Palace
- 24 vi Billboard, Beijing
- 24 vii Billboard, Beijing
- 25 Forbidden City
- 26 i Location unknown, Beijing
- 26 ii Wong Tai Sin Temple
- 26 iii Location unknown, Beijing
- 26 iv Location unknown, Beijing
- 26 v Forbidden City
- 26 vi Location unknown
- 27 Wong Tai Sin Temple
- 28 i Peking Hotel (Exterior)
- 28 ii View from Peking Hotel room
- 28 iii Location unknown, Hong Kong
- 28 iv Beijing Airport
- 28 v Great Wall of China
- 28 vi A market in Beijing
- 28 vii Park, Beijing
- 29 Peking Hotel
- 30 i Peking Hotel
- 30 ii Restaurant, Beijing
- 30 iii Joe d'Urso - Minimalist architect, hired by Alfred to design I-Club
- 30 iv Peking Hotel
- 30 v Restaurant, Beijing
- 30 vi Location unknown
- 30 vii The Regent
- 30 viii Jeffrey Deitch
- 30 ix The Regent
- 31 i Julianna Siu
- 31 ii Julianna Siu
- 31 iii Alfred Siu
- 31 iv Alfred Siu
- 32 i Alfred Siu
- 32 ii Alfred Siu
- 32 iii Julianna Siu
- 32 iv Julianna Siu
- 33 i Alfred Siu
- 33 ii Alfred Siu
- 33 iii Julianna Siu
- 33 iv Julianna Siu
- 34 i Wong Tai Sin Temple
- 34 ii Location unknown
- 34 iii Fred Hughes - Collector and Andy Warhol's Manager (MO Room 820)
- 34 iv Location unknown
- 34 v Street, Hong Kong
- 34 vi Billboard, Hong Kong
- 34 vii Location unknown
- 34 viii Location unknown
- 35 Star Ferry
- 36 i Jardine House
- 36 ii Star Ferry Pier, Tsim Sha Tsui
- 36 iii Location unknown, Hong Kong
- 36 iv Star Ferry Pier, Tsim Sha Tsui
- 36 v Natasha Grenfell (MO Room 722)
- 36 vi Location unknown, Hong Kong
- 36 vii Location unknown, Hong Kong
- 36 viii Patrick Cooney
- 37 i Peninsula Hotel
- 37 ii Wing Lok Street, Sheung Wan
- 37 iii Tram on Des Vouex Road Central near Wheelock House
- 37 iv Location unknown
- 37 v The Regent
- 37 vi Yau Kee Hop, No.1 Queen's Road West, Sheung Wan
- 37 vii Star Ferry Pier, Tsim Sha Tsui
- 37 viii Star Ferry Pier, Tsim Sha Tsui
- 37 ix Location unknown, Hong Kong
- 38 View from No. 25-26 Lugard Road
- 39 i Hong Kong Kai Tak Airport
- 39 ii Peninsula Hotel
- 39 iii Star Ferry Pier, Tsim Sha Tsui
- 39 iv Star Ferry Pier, Tsim Sha Tsui
- 39 v Location unknown (Hong Kong)
- 39 vi Hong Kong Kai Tak Airport
- 39 vii Connaught Road The Cenotaph (view from Mandarin Oriental)
- 39 viii City Hall Car Park (view from Mandarin Oriental)
- 40 i Former Supreme Court & Bank of China Building
- 40 ii Stone Manor
- 40 iii I-Club, Bank of America Tower
- 40 iv I.M. Pei's Fragrant Hill Hotel, Beijing
- 40 v Stone Manor
- 40 vi Kenneth Fok
- 40 vii Loletta Chu and Kenneth Fok
- 40 viii Jardine House & General Post Office
- 40 ix I.M. Pei's Fragrant Hill Hotel, Beijing
- 40 x I.M. Pei's Fragrant Hill Hotel, Beijing
- 41 View from No. 25-26 Lugard Road
- 42 i Connaught Road Central
- 42 ii Location unknown
- 42 iii Des Vouex Road Central near Wheelock House
- 42 iv Buffet Table, I-Club
- 42 v Location unknown, Beijing
- 42 vi Hong Kong newspaper - Hong Kong Standard
- 42 vii Location unknown, Beijing
- 43 i Loletta Chu
- 43 ii Location unknown, Hong Kong
- 43 iii Location unknown, Hong Kong
- 43 iv Location unknown, Hong Kong
- 43 v City Hall (view from Mandarin Oriental)
- 43 vi Jardine House & Connaught Road Central
- 43 vii Location unknown, Hong Kong
- 43 viii Location unknown, Hong Kong
- 43 ix Furama Hotel, No.1 Connaught Road (1973-2001)
- 44 i City Hall Maxim's Palace
- 44 ii Restaurant, Beijing
- 44 iii I.M. Pei's Fragrant Hill Hotel, Beijing
- 44 iv I.M. Pei's Fragrant Hill Hotel, Beijing
- 44 v Loletta Chu
- 44 vi Sikh guard at Stone Manor
- 44 vii I.M. Pei's Fragrant Hill Hotel, Beijing
- 44 viii Restaurant, Beijing
- 44 ix Joe d'Urso
- 45 Sandy Bay, Pokfulam

1	中國萬里長城	15 vii	北京餐廳	32 ii	蕭永豐	42 iii	德輔道中近會德豐大廈
2	北京石獅垃圾桶	15 viii	紫禁城	32 iii	Juilanna Siu	42 iv	I-Club 自助餐桌子
3	「科學」	16 i	北京 (地點不明)	32 iv	Juilanna Siu	42 v	北京 (地點不明)
4	中國萬里長城	16 ii	北京飯店 (內部)	33 i	蕭永豐	42 vi	Hong Kong Standard
5	中國萬里長城	16 iii	北京街道	33 ii	蕭永豐		(香港報紙)
6 i	紫禁城	16 iv	北京公園	33 iii	Juilanna Siu	42 vii	地點不明
6 ii	中國萬里長城	16 v	紫禁城	33 iv	Juilanna Siu	43 i	朱玲玲
6 iii	中國萬里長城	16 vi	北京街道	34 i	黃大仙祠	43 ii	香港 (地點不明)
6 iv	紫禁城	17 i	北京 (地點不明)	34 ii	地點不明	43 iii	香港 (地點不明)
6 v	中國萬里長城	17 ii	北京的市集	34 iii	Fred Hughes (收藏家及 安迪•沃荷經理、香港文華 [東方]酒店820號房間)	43 iv	香港 (地點不明)
6 vi	John Vietor 與 Lita (di Grazia) Vietor	17 iii	北海公園			43 v	大會堂 (攝於香港文華 [東方]酒店內)
6 vii	中國萬里長城	17 iv	紫禁城告示牌	34 iv	地點不明	43 vi	怡和大廈及干諾道中
6 viii	北京街頭	17 v	北京市百貨大樓	34 v	香港街道	43 vii	香港 (地點不明)
7 i	北京市百貨大樓	17 vi	北京餐廳	34 vi	香港廣告牌	43 viii	香港 (地點不明)
7 ii	明十三陵	18 i	紫禁城	34 vii	地點不明	43 ix	富麗華酒店 (1973-2001年)
7 iii	北京公園	18 ii	北京街道	34 viii	地點不明	44 i	大會堂美心皇宮
7 iv	中國萬里長城	18 iii	北京的市集	35	天星小輪	44 ii	北京餐廳
7 v	北京飯店 (外部)	18 iv	北京 (地點不明)	36 i	怡和大廈	44 iii	北京香山飯店
7 vi	北京飯店 (內部)	18 v	北京街道	36 ii	尖沙咀天星碼頭	44 iv	北京香山飯店
7 vii	北京水墨畫畫家工作室	18 vi	北京街道	36 iii	香港 (地點不明)	44 v	朱玲玲
8 i	中國萬里長城	19	北京 (地點不明)	36 iv	尖沙咀天星碼頭	44 vi	霍英東家族大宅 (Stone Manor)的錫克守衛
8 ii	北京街道	20	北京 (地點不明)	36 v	Natasha Grenfell (香港文華 [東方]酒店722號房間)	44 vii	北京香山飯店
8 iii	北京 (地點不明)	21	「中國」	36 vi	香港 (地點不明)	44 viii	北京餐廳
8 iv	紫禁城	22	「中國」	36 vii	香港 (地點不明)	44 ix	Joe d' Urso
8 v	北京的市集	23	北京廣告牌	36 viii	Patrick Cooney	45	薄扶林沙灣
8 vi	北海公園	24 i	北京 (地點不明)	37 i	半島酒店		
8 vii	北京的市集	24 ii	中國萬里長城	37 ii	上環永樂街		
9 i	北京市百貨大樓	24 iii	中國萬里長城	37 iii	德輔道中近會德豐大廈的電車		
9 ii	北京 (地點不明)	24 iv	北京 (地點不明)	37 iv	地點不明		
9 iii	紫禁城	24 v	頤和園	37 v	麗晶酒店		
9 iv	北京中國照相館	24 vi	北京廣告牌	37 vi	上環皇后大道西1號有記合		
9 v	北京的市集	24 vii	北京廣告牌	37 vii	尖沙咀天星碼頭		
9 vi	北京的市集	25	紫禁城	37 viii	尖沙咀天星碼頭		
9 vii	北京停車場	26 i	北京 (地點不明)	37 ix	香港 (地點不明)		
10	頤和園石舫	26 ii	黃大仙祠	38	盧吉道25-26號景觀		
11 i	北京街道	26 iii	北京 (地點不明)	39 i	香港啟德機場		
11 ii	北京機場告示牌	26 iv	北京 (地點不明)	39 ii	半島酒店		
11 iii	I-Club 自助餐桌子	26 v	紫禁城	39 iii	尖沙咀天星碼頭		
11 iv	北京市百貨大樓旁的廣告牌	26 vi	地點不明	39 iv	尖沙咀天星碼頭		
11 v	北京飯店 (外部)	27	黃大仙祠	39 v	香港 (地點不明)		
11 vi	黃大仙祠	28 i	北京飯店 (外部)	39 vi	香港啟德機場		
11 vii	《搏盡/黃埔灘頭》 (香港電影海報)	28 ii	北京飯店房間景觀	39 vii	和平紀念碑 (攝於香港文華 [東方]酒店內)		
11 viii	北京 (地點不明)	28 iii	香港 (地點不明)	39 viii	大會堂停車場 (攝於香港文華 [東方]酒店內)		
12 i	紫禁城	28 iv	北京機場	40 i	舊最高法院大樓 及中國銀行大廈		
12 ii	《武松》(香港電影海報)	28 v	中國萬里長城	40 ii	霍英東家族大宅 (Stone Manor)		
12 iii	北京街道	28 vi	北京的市集	40 iii	I-Club (攝於美國銀行中心內)		
12 iv	紫禁城	28 vii	北京公園	40 iv	北京香山飯店		
12 v	香港大華國貨公司 (現為QRC100)	29	北京飯店	40 v	霍英東家族大宅 (Stone Manor)		
12 vi	北京 (地點不明)	30 i	北京飯店	40 vi	霍啟剛		
12 vii	北京 (地點不明)	30 ii	北京飯店	40 vii	朱玲玲及霍啟剛		
12 viii	天安門廣場	30 iii	由蕭永豐聘請的設計師, Joe d' Urso, 極簡主義建築師	40 viii	怡和大廈及郵政總局		
12 ix	北京 (地點不明)	30 iv	北京飯店	40 ix	北京香山飯店		
13	中國萬里長城	30 v	北京餐廳	40 x	北京香山飯店		
14	北京飯店 (內部)	30 vi	地點不明	41	盧吉道25-26號景觀		
15 i	北京南河沿大街	30 vii	麗晶酒店	42 i	干諾道中		
15 ii	紫禁城養心殿	30 viii	Jeffrey Deitch	42 ii	地點不明		
15 iii	北京飯店 (入口)	30 ix	麗晶酒店				
15 iv	紫禁城	31 i	Juilanna Siu				
15 v	紫禁城	31 ii	Juilanna Siu				
15 vi	紫禁城	31 iii	蕭永豐				
		31 iv	蕭永豐				
		32 i	蕭永豐				

Front Cover
Lot 4, Andy Warhol
Andy Warhol at the Great Wall,
1982 (detail)

Back Cover
Lot 40 (v), Andy Warhol
Stone Lion, 1982 (detail)





