20th Century & Contemporary Art & Design Evening Sale

Hong Kong, 26 November 2017

二十世紀及當代藝術和設計晚間拍賣

PHILLIPS

富藝斯

15. Richard Prince 李察德·佩利斯

11. **Jean-Michel Basquiat　尚·米榭·巴斯奇亞**

E
TURNING. TOOTH.
TEMPORAL

7. Aya Takano 高野綾

20. Tomoo Gokita 五木田智央

35. Liu Wei 劉韡

32. Hans J. Wegner 漢斯·韋格納

29. Shozo Shimamoto 嶋本昭三

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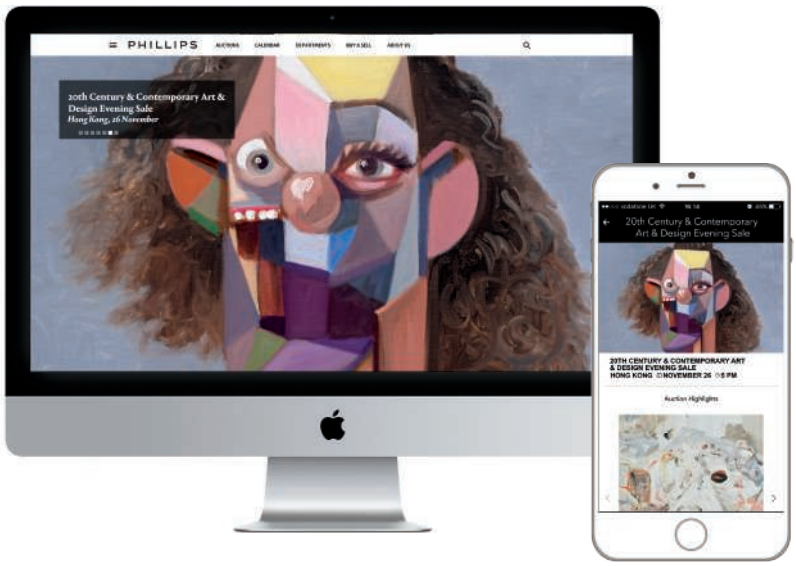

Executives.

Ed Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
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Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

20th Century & Contemporary Art.

Jean-Paul Engelen
Worldwide Co-Head
of 20th Century &
Contemporary Art,
and Deputy Chairman
+1 212 940 1390
jpengelen@phillips.com

Robert Manley
Worldwide Co-Head
of 20th Century &
Contemporary Art,
and Deputy Chairman
+1 212 940 1358
rmanley@phillips.com

Senior Advisors.

Hugues Joffre
Senior Advisor to the CEO
+44 207 901 7923
hjoffre@phillips.com

Francesco Bonami
Senior Advisor to the CEO
fbonami@phillips.com

Arnold Lehman
Senior Advisor to the CEO
+1 212 940 1385
alehman@phillips.com

Deputy Chairmen.

Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com

Alexander Payne
Deputy Chairman,
Europe, and Worldwide
Head of Design
+44 20 7318 4052
apayne@phillips.com

Peter Sumner
Deputy Chairman, Europe
+44 20 7318 4063
psumner@phillips.com

Miety Heiden
Deputy Chairman,
Head of Private Sales
+44 20 7901 7943
mheiden@phillips.com

Vanessa Hallett
Deputy Chairman,
Americas, and Worldwide
Head of Photographs
+1 212 940 1243
vhallett@phillips.com

Vivian Pfeiffer
Deputy Chairman,
Americas and Head of
Business Development,
Americas
+1 212 940 1392
vpfeiffer@phillips.com

Jonathan Crockett
Deputy Chairman,
Asia, and Head of
20th Century &
Contemporary Art, Asia
+852 2318 2023
jcrockett@phillips.com

Hong Kong.

Sandy Ma
Head of Evening Sale
+852 2318 2025
sma@phillips.com

Charlotte Raybaud
Specialist
+852 2318 2026
craybaud@phillips.com

Danielle So
Cataloguer
+852 2318 2027
dso@phillips.com

New York.

Scott Nussbaum
Head of Department
+1 212 940 1354
snussbaum@phillips.com

Rachel Adler Rosan
Senior Specialist
+1 212 940 1333
radlerrosan@phillips.com

Kevie Yang
Specialist
+1 212 940 1254
kyang@phillips.com

Amanda Lo Iacono
Head of Evening Sale
+1 212 940 1278
aloiacono@phillips.com

John McCord
Head of Day Sale, Morning
+1 212 940 1261
jmccord@phillips.com

Rebekah Bowling
Head of Day Sale, Afternoon
+1 212 940 1250
rbowling@phillips.com

Sam Mansour
Head of New Now Sale
+1 212 940 1219
smansour@phillips.com

Katherine Lukacher
Associate Specialist
+1 212 940 1215
klukacher@phillips.com

Annie Dolan
Cataloguer
+1 212 940 1260
adolan@phillips.com

Olivia Kasmin
Cataloguer
+1 212 940 1312
okasmin@phillips.com

Patrizia Koenig
Researcher/Writer
+1 212 940 1279
pkoenig@phillips.com

London.

Dina Amin
Head of Department
+44 20 7318 4025
damin@phillips.com

Nathalie Zaquin-Boulakia
Senior Specialist
+44 20 7901 7931
nzaquin-boulakia@phillips.com

Jonathan Horwich
Senior Specialist
+44 20 7901 7935
jhorwich@phillips.com

Matt Langton
Senior Specialist
+44 20 7318 4074
mlangton@phillips.com

Henry Highley
Head of Evening Sale
+44 20 7318 4061
hhighley@phillips.com

Kate Bryan
Specialist
+44 20 7318 4050
kbryan@phillips.com

Tamila Kerimova
Head of Day Sale
+44 20 7318 4065
tkerimova@phillips.com

Simon Tovey
Head of New Now Sale
+44 20 7318 4084
stovey@phillips.com

Oksana Katchaluba
Specialist
+44 20 7318 7933
okatchaluba@phillips.com

Alex Dolman
Associate Specialist
+44 20 7318 7911
adolman@phillips.com

Lisa Stevenson
Cataloguer
+44 20 7318 4093
lstevenson@phillips.com

Charlotte Gibbs
Cataloguer
+44 20 7901 7993
cgibbs@phillips.com

Latin America.

Kaeli Deane
Head of Department, Americas
+1 212 940 1352
kdeane@phillips.com

Valentina Garcia
Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com

Carolina Scarborough
Associate Specialist
+1 212 940 1391
cscarborough@phillips.com

Business Development.

Asia.

Lilly Chan
Managing Director, Asia & Head of Business Development, Asia
+852 2318 2022
lillychan@phillips.com

Americas.

Vivian Pfeiffer
Deputy Chairman, Americas and Head of Business Development, Americas
+1 212 940 1392
vpfeiffer@phillips.com

London.

Guy Vesey
Head of Business Development, EMERI
+44 20 7901 7934
gvesey@phillips.com

Client Advisory.

New York.

Philae Knight
Client Advisory Director
+1 212 940 1313
pknight@phillips.com

London.

Yassaman Ali
Client Advisory Manager
+44 20 7318 4056
yali@phillips.com

Giulia Campaner Mendes
Associate Client Advisory Manager
+44 20 7318 4058
gcampaner@phillips.com

International Specialists & Regional Directors.

Asia.

Kyoko Hattori
Regional Director, Japan
+81 90 8700 0570
khattori@phillips.com

Jane Yoon
International Specialist, Regional Director, 20th Century & Contemporary Art, Korea
+ 82 10 7389 7714
jyyoon@phillips.com

Sujeong Shin
Associate Regional Representative, Korea
+82 10 7305 0797
sshin@phillips.com

Cindy Yen
Senior Specialist, Watches & Jewellery, Taiwan
+886 2 2758 5505
cyen@phillips.com

Meiling Lee
International Specialist, Taiwan
+886 908 876 669
mlee@phillips.com

Americas.

Cândida Sodré
Regional Director, Consultant, Brazil
+55 21 999 817 442
csodre@phillips.com

Carol Ehlers
Regional Director, Specialist, Chicago
cehlers@phillips.com
+1 773 230 9192

Melyora de Koning
Senior Specialist, 20th Century & Contemporary Art, Denver
+1 917 657 7193
mdekoning@phillips.com

Blake Koh
Regional Director, Los Angeles
+1 323-383-3266
bkoh@phillips.com

Cecilia Laffan
Regional Director, Consultant, Mexico
+52 1 55 5413 9468
crayclaffan@phillips.com

Silvia Coxe Waltner
Regional Director, Seattle
+1 206 604 6695
scwaltner@phillips.com

Europe.

Laurence Calmels
Regional Director, France
+33 686 408 515
lcalmels@phillips.com

Maria Cifuentes Caruncho
Specialist, 20th Century & Contemporary Art, France
+33 142 78 67 77
mcifuentes@phillips.com

Dr. Alice Trier
Specialist, 20th Century & Contemporary Art, Germany
+49 173 25 111 69
atrier@phillips.com

Clarice Pecori Giraldi
Regional Director,Italy
+39 02 86 42 453
cpecorigiraldi@phillips.com

Carolina Lanfranchi
Senior International Specialist, 20th Century & Contemporary Art, Italy
+39 338 924 1720
clanfranchi@phillips.com

Maura Marvao
International Specialist, Consultant, 20th Century & Contemporary Art, Portugal
+351 917 564 427
mmarvao@phillips.com

Kalista Fenina
Specialist, 20th Century & Contemporary Art, Moscow
+7 905 741 15 15
kfenina@phillips.com

Julia Heinen
Specialist & Regional Director, Switzerland
+44 77 88 552 2421
jheinen@phillips.com

Deniz Atac
Specialist, Consultant, 20th Century & Contemporary Art, Turkey
+9 053 337 41198
dztac@phillips.com

Design

New York.

Meaghan Roddy
Senior Specialist
mroddy@phillips.com
+1 212 940 1266

Cordelia Lembo
Specialist, Head of Sale
clembo@phillips.com
+1 212 940 1265

Kimberly Sørensen
Associate Specialist
ksoresen@phillips.com
+1 212 940 1259

London.

Domenico Raimondo
Senior International Specialist
draimondo@phillips.com
+44 20 7318 4016

Marcus McDonald
International Specialist
mmcdonald@phillips.com
+44 20 7318 4095

Madalena Horta e Costa
Head of Sale
mhortaecosta@phillips.com
+44 20 7318 4019

Sofia Sayn-Wittgenstein
Specialist
ssayn-wittgenstein@phillips.com
+44 20 7318 4023

Marta De Roia
Senior Cataloguer
mderoia@phillips.com
+44 20 7318 4096

Nicola Krohman
Cataloguer
nkrohman@phillips.com
+44 20 7901 7926

14. Yoshitomo Nara　奈良美智

20th Century & Contemporary Art & Design Evening Sale
Hong Kong, 26 November 2017, 5pm
二十世紀及當代藝術和設計晚間拍賣

Auction and Viewing Location
Mandarin Oriental
5 Connaught Road
Central
Hong Kong

Auction
26 November 2017, 5pm
(Lots 1–71)

Viewing

23 November 2017	10am – 6pm
24 November 2017	10am – 6pm
25 November 2017	10am – 7pm
26 November 2017	10am – 12pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale at HK010417 or 20th Century & Contemporary Art & Design Evening Sale

Absentee and Telephone Bids
tel +852 2318 2029
fax +852 2318 2010
bidshongkong@phillips.com

Sale Department

Head of Department
Jonathan Crockett +852 2318 2023
jcrockett@phillips.com

Head of Sale
Sandy Ma +852 2318 2025
sma@phillips.com

Specialists
Charlotte Raybaud +852 2318 2026
craybaud@phillips.com

Jane Yoon +82 10 7389 7714
jyyoon@phillips.com

Meiling Lee +886 908 876 669
mlee@phillips.com

Specialists, Design
Marcus McDonald +44 20 7318 4095
mmcdonald@phillips.com

Sofia Sayn-Wittgenstein +44 75 5304 5679
ssayn-wittgenstein@phillips.com

Cataloguer
Danielle So +852 2318 2027
dso@phillips.com

Administrators
Wylie Ng +852 2318 2028
wng@phillips.com

Annie Tang +852 2318 2024
atang@phillips.com

拍賣及預展
文華東方酒店
香港中環干諾道中5號

拍賣
2017年11月26日, 下午5時
(拍品編號 1 – 71)

預展
2017年11月23日 上午10時 – 下午 6 時
2017年11月24日 上午10時 – 下午 6 時
2017年11月25日 上午10時 – 晚上 7 時
2017年11月26日 上午10時 – 中午 12 時

拍賣名稱及編號
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委托競投及電話競投
電話+852 2318 2029
傳真+852 2318 2010
bidshongkong@phillips.com

拍賣部門

部門主管
陳遵文 +852 2318 2023
jcrockett@phillips.com

拍賣主管
馬穎子 +852 2318 2025
sma@phillips.com

專家
雪鶯 +852 2318 2026
craybaud@phillips.com

尹裕善 +82 10 7389 7714
jyyoon@phillips.com

李美玲 +886 908 876 669
mlee@phillips.com

專家, 計設部門
Marcus McDonald +44 20 7318 4095
mmcdonald@phillips.com

Sofia Sayn-Wittgenstein +44 75 5304 5679
ssayn-wittgenstein@phillips.com

圖錄編輯
蘇琬婷 +852 2318 2027
dso@phillips.com

行政員
吳慧芬 +852 2318 2028
wng@phillips.com

鄧安妮 +852 2318 2024
atang@phillips.com

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1. Shara Hughes b. 1981

Two Pricks
signed, titled and dated '"TWO PRICKS" 2015 SHARA HUGHES' on the reverse
oil, acrylic and vinyl on canvas
122.2 x 101.5 cm (48⅛ x 39⅞ in.)
Painted in 2016.

Provenance
Marlborough Contemporary Gallery, New York
Acquired from the above by the present owner

HK$ 60,000-90,000
US$ 7,700-11,500

Two Pricks by Shara Hughes showcases the buoyant colours and energetic mark-making characteristic of the artist's series of abstracted "invented landscape" paintings. Prominently featured in the 2017 Whitney Biennial, Hughes's vivid, kaleidoscopic paintings of landscapes and seascapes have earned widespread critical recognition, often being described as "portals into unique universes." (Rachel Uffner, "Shara Hughes: Same Space Different Day") *Two Pricks* depicts two large, elongated shapes rendered with tones of green and burnt umber, placed within a desert-like environment denoted by the confetti marks and striations of clear sky blue, peach, pink, ochre and red. The gorgeously animated background juxtaposes against, while also providing compositional foundations for the vertically oriented foreground. The two stretched forms resemble not only desert flora, but they also appear strikingly charismatic, perhaps as though they illustrate abstracted human figures.

Hughes defines her artistic process as organic and slightly surrealistic. She begins with one colour and then "lets the paint and her unconscious take the lead." (Stephanie Cash, "Shara Hughes," *Art in America*, 2014) Though Hughes presents guileless visions of polychrome arcadia, the artist's contributions to American painting combine contemporary methods with references to historical tradition. Though her works can be seen as painterly iterations of David Hockney's recent 'Ipad drawings', Hughes's sensitivities to colour and decorative patterning are comparable to Henri Matisse's Fauvism and Gustav Klimt's *plein air* paintings. Her work also points to the seminal paintings of Gregory Amenoff who similarly sought to engage the lyrical and transcendental powers of nature. Playing with the boundaries of the real and imagined to appear at once familiar and otherworldly, Hughes's paintings describe fantastical spaces that investigate what lies at the heart of the subconscious.

莎拉·休斯

《仙人掌》
油畫 壓克力 乙烯基塗料 畫布
2016年作
款識: 《TWO PRICKS》 2015 SHARA HUGHES (畫背)

來源
紐約，馬樂伯當代藝術畫廊
現藏者購自上述來源

此幅莎拉·休斯的作品《仙人掌》充分彰顯藝術家「虛構風景」抽象系列畫作中標誌性的絢麗色彩和活力十足的筆觸。休斯的風景和海景畫生動鮮明，五光十色，在2017年惠特尼雙年展中的光芒盡顯，得到廣泛藝評肯定，並時常被形容為「通往獨特世界的大門」(瑞秋·沃弗奈，<莎拉·休斯:同地不同時>)《仙人掌》描繪兩個碩大長型的綠色和暗褐色物體，置於沙漠般的環境，背景充滿天藍、桃色、粉紅、赭色和紅色組成的繽紛條紋筆觸。生動活潑的背景是一種對比，也為前景豎立的物體提供了構圖上的基礎支撐。兩個長型物體不僅像是沙漠植物，更不乏個性魅力，猶如抽象的人物。

休斯形容自己的創作過程為自然有機，略微超現實。她從一種顏色開始，然後「任由色彩和她的無意識精神引領。」(絲蒂芙尼·凱施，<沙拉·休斯>，《美國藝術》，2014年) 其作品呈現出樸實的五彩繽紛世外桃源，結合傳統歷史和現代創作手法，為美國繪畫譜出新篇。如此的畫作表面上好似大衛·霍克尼近年 iPad 藝術作品的手繪版本，而休斯對顏色與裝飾性圖案的敏感細膩度又令人想起亨利·馬蒂斯筆下的野獸派畫作以及古斯塔夫·克林姆特的戶外寫生作品。除此之外，其作品與古格里·阿梅諾夫的經典作品亦不無相似之處，兩人都試圖在大自然中尋找抒情超然的力量。休斯的藝術遊走於真實和幻境之間，看似熟悉，又如空靈逸想，描繪奇幻空間，探討潛意識世界深處的魅力。

Property of an Important Asian Collector

2. Yayoi Kusama b. 1929

Infinity Nets 1961 (Q.A)
signed, titled and dated 'Yayoi Kusama 1961 "(Q.A.)
Infinity Nets [in Japanese]"' on the reverse
acrylic on canvas
65.2 x 53.2 cm. (25⅝ x 20⅞ in.)
Painted in 1961, this work is accompanied with a certificate
of authenticity issued by the Yayoi Kusama studio,
dated as circa 1979.

Provenance
Fuji Television Gallery, Tokyo
Private Collection
Acquired from the above by the present owner

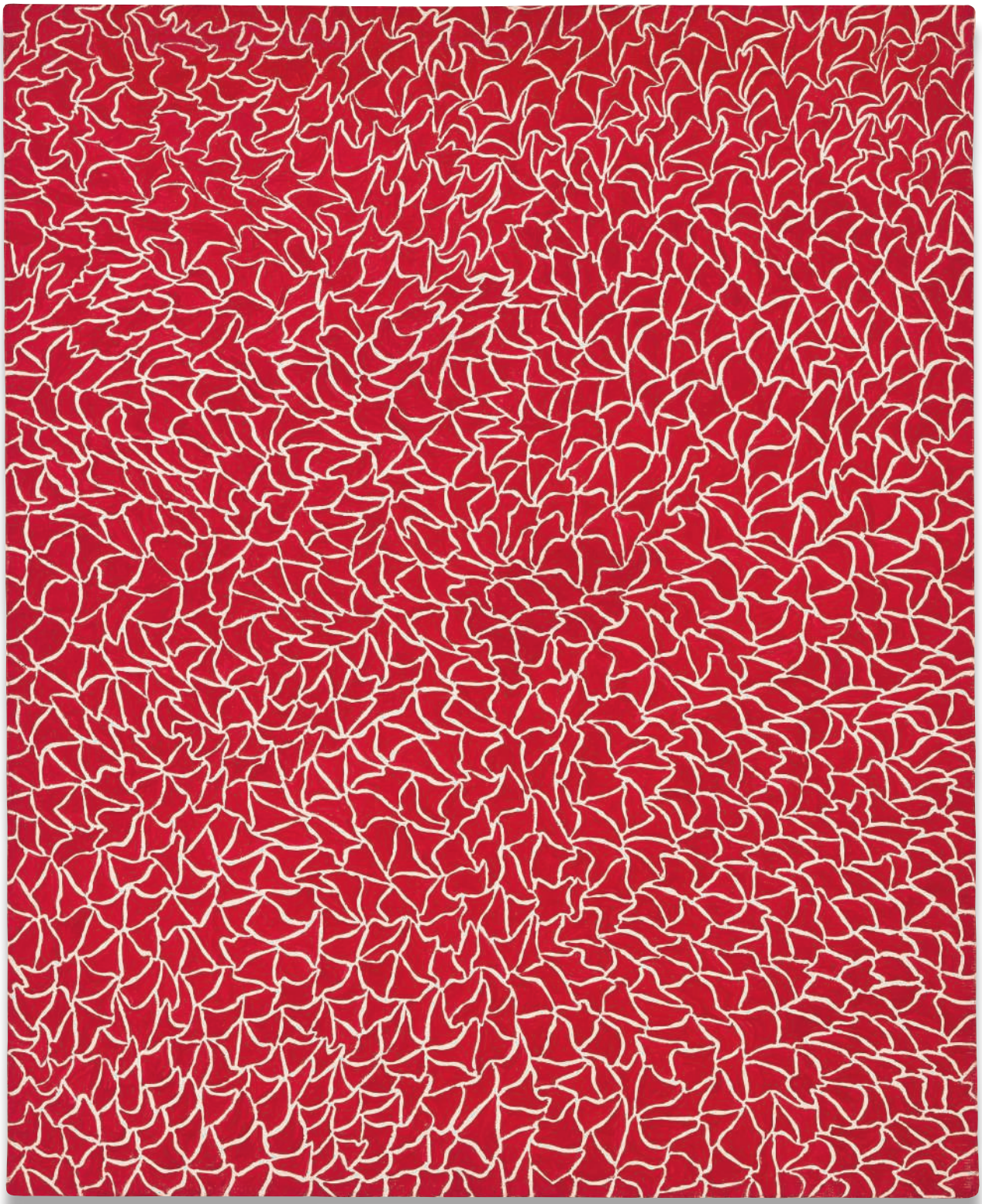
重要亞洲私人收藏

草間彌生

《無限之網 1961 (Q.A)》
壓克力 畫布
1961年作，並附草間彌生工作室保證書
(保證書註明創作年份約1979年)。
款識：Yayoi Kusama 1961 (Q.A.)《無限之網》(畫背)

來源
東京，富士電視畫廊
私人收藏
現藏者購自上述來源

HK$ 2,500,000-3,500,000
US$ 321,000-449,000



Property of an Important Asian Collector

3. Yayoi Kusama b. 1929

Pumpkin No. 2980
signed, titled and dated 'YAYOI KUSAMA 2000 "Pumpkin [in Kanji]"' on the reverse
acrylic on canvas
15.8 x 22.7 cm. (6¼ x 8⅞ in.)
Painted in 2000, this work is accompanied with a certificate of authenticity issued by the Yayoi Kusama Studio.

Provenance
Private Collection, Asia
Acquired from the above by the present owner

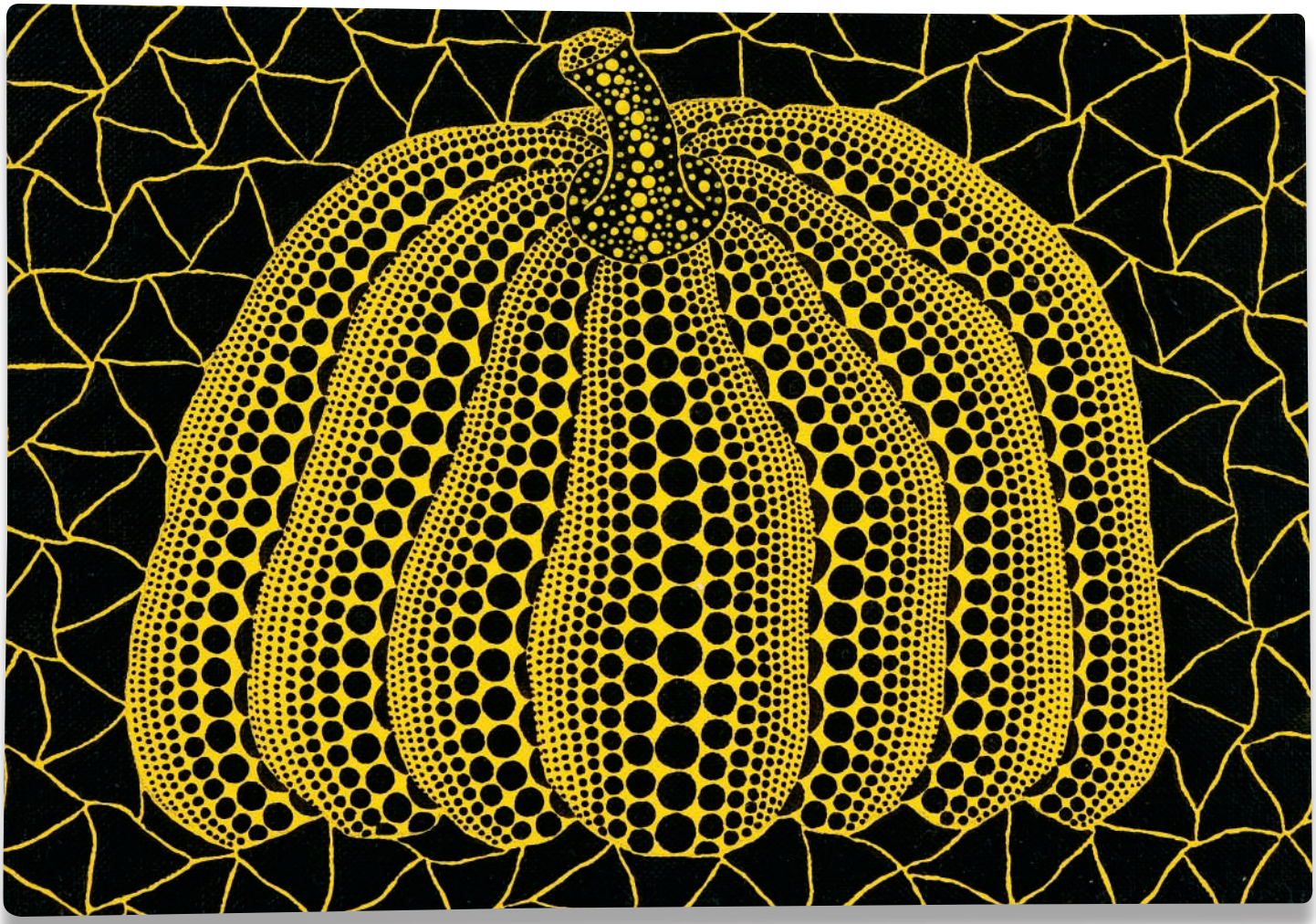
重要亞洲私人收藏

草間彌生

《南瓜2980號》
壓克力 畫布
2000年作，並附草間彌生工作室之保證書。
款識: YAYOI KUSAMA 2000《南瓜》(日文) (畫背)

來源
亞洲私人收藏
現藏者購自上述來源

HK$ 600,000-900,000
US$ 76,900-115,000



4. Wolfgang Tillmans b. 1968

Lighter, Green I
signed, titled and dated '"Lighter, green I" 2008 unique Wolfgang Tillmans' on the reverse
chromogenic print in artist's frame
61 x 51.1 cm. (24 x 20.1 in.)
Executed in 2008, this work is unique.

Provenance
Maureen Paley Gallery, London
Phillips, New York, 19 September 2013, Lot 97
Acquired at the above sale by the present owner

HK$ 400,000-600,000
US$ 51,300-76,900

沃爾夫岡·提爾曼斯

《淡綠1號》
彩色沖印 裱於藝術家畫框
2008年作，此作品為獨版。
款識：《Lighter, green I》2008
unique Wolfgang Tillmans (畫背)

來源
倫敦，Maureen Paley 畫廊
紐約，富藝斯，2013年9月19日，拍品編號97
現藏者購自上述拍賣

Mark Rothko
***Space, Time, Motion, Green*, 2010**
Private Collection
© Godlewska de Aranda, Izabella / Bridgeman Images

馬克·羅斯科
《太空、時間、運動、綠色》2010年作
私人收藏

In this present lot, Turner-prize winning German photographer Wolfgang Tillmans, who recently held a critically and publically acclaimed, multi-media debut exhibition at the Tate Modern, London as well as the Fondation Beyeler, Basel, presents one of his monumentous chromogenic prints – *Lighter, Green I*.

Boasting an extensive photographic oeuvre spanning three decades, which has often eschewed traditional classification, Tillmans began by producing intimate, snapshot-like portraits of friends and other youth within the context of the rave and LGBT subcultures, drawing early inspiration from the works of Sigmar Polke and Andy Warhol. Having established a reputation as a distinguished purveyor of contemporary cultural and social movements, Tillmans was heralded as the "documentarian of his generation". Although' as a result of the products of experiments with a Canon photocopier in the late 1980s, he was inspired to shift his attention to the non-representational, culminating most notably in his *Freischwimmer* series and *Impossible Colour* series, the latter of which was made from photochemical accidents and irreproducible hues.

However' his *Lighter* series is perhaps the most groundbreaking of his developments, in which his "paper drop" photographs allow the paper itself to transcend its traditional role as a reproductive medium and instead function as an independent object. Essentially cameraless photographs, Tillmans exposes photosensitive paper directly to light, then during the subsequent developing process folds the paper, moulding the medium within a sculptural motif to render three dimensional forms.

The result of such a process is what we see in *Lighter, Green I*. The sheer magnitude and tactile quality of the composition allows for the viewer to be engulfed by the deep swathes of rich greens, allowing surface and scale to serve as subject matter. Sensations of ingression or submission – heightened by how the folds of the paper point in towards its centre - lie at the heart of the work, which also carries a largely ambiguous discourse between photograph and object, one that almost holds an emotional, sentient presence. Such a visceral effect is not too dissimilar from the colour fields of Mark Rothko or the monochromatic photographs of Yves Klein. Ultimately, Tillmans allows for the viewer to interact with a composition that does not coerce nor predetermine, instead assisting in a personal experience that is metaphysical, yet transcendental.

By rejecting the traditional conceptions of photographic medium and creating works which are voluminous but atmospheric, Tillmans presents to us an alternative and revolutionary form of abstraction - all the while challenging and probing the perceived boundaries of photography.

此拍品《淡綠1號》是曾獲泰納藝術獎之德國攝影藝術家沃爾夫岡·提爾曼斯的大型彩色沖印作品。提爾曼斯最近在倫敦泰特現代藝術館及巴塞爾的貝耶勒基金會博物館舉辦了其首次大型展覽，得到公眾及藝評人的普遍肯定。

三十年來，提爾曼斯一直專注從事攝影創作，其作品已超越了傳統上對攝影藝術的定義。他的初期作品主題多是他的朋友和其他憤青、同性及跨性別次文化年輕人的親暱快照，當中不無來自藝術家受到西格瑪爾·波爾克和安迪·沃荷的影響。提爾曼斯以呈現當代文化和社會運動主題而著稱，因此亦被稱為「時代記錄者」。1980年代末期，他與佳能影印機合作了一系列實驗性作品，此後他轉而專注於非具象作品，尤其可見於其「Freischwimmer」和「Impossible Colour」系列，後者為光化學意外和不可再現的色調產生。

然而，「淡」系列可謂提爾曼斯藝術發展中最具重要突破之作，當中「墜下的紙」攝影作品給予相紙全新的角色，不再是用以複製的媒材，而是一個獨立的物件。此系列攝影作品並不需要相機，直接把感光相紙放在光線下曝光，然後在沖洗時折疊紙張，塑造出雕塑般的立體造型。

《淡綠1號》展現出這種獨特創作方式的成品。構圖純粹而具包覆性，質感豐富如觸手可及，讓觀者一下就沉浸在有層次的飽滿綠色中，其表面效果和尺寸已成為作品無法忽視的力量。紙張折疊指向中心，像是讓人不得不進入或屈服，形成作品的核心，同時呈現攝影和物件之間模棱兩可的關係，近乎感性情懷，其沖擊效果與馬克·羅斯科的色域畫以及伊夫·克萊恩的單色攝影作品不無相似之處。畫面並無逼迫性或刻意的設定，藝術家邀請觀者與作品自由互動，帶來抽象又超然的個人體驗。

提爾曼斯拋開傳統攝影藝術的固有創作模式，譜出既飽滿又空靈的作品，彰顯抽象的另類革新，探究並挑戰攝影藝術的即有限制。

Sirje and Michael Gold

Photo: Steinbicker Houghton

麥克及思爾潔·古德夫婦

Property from the Collection of Sirje Helder Gold and Michael O. Gold
麥克及思爾潔·古德夫婦藝術收藏

For Michael and Sirje Gold, collecting art is both a passion and a way of life. After meeting in the advertising industry in New York City where they both worked and then marrying in 1968, the two began collecting almost immediately. The birth of their special collection began with works by Sirje's fellow students at the Pratt Institute, transforming later into a diverse collection of sculpture, painting and photography that "talked to each one of us", as Sirje explained. In fact, it was their rapidly growing art collection that informed many of the architectural decisions the couple made as they built beautiful homes in Connecticut and Los Angeles, structures which were not only homes, but tribute spaces to the artists whom they collected and loved.

Having resided on both coasts, the Golds have lived in the art capitals of America, acquiring works ranging from the crafts and designs of local artists in Connecticut to those by emerging Contemporary artists in Los Angeles, where Michael and Sirje became most involved with the art scene. As Michael recalls of his initial move to the West Coast, to California, it was only within a matter of the first year that he filled his Southern California cottage from floor to ceiling with new acquisitions. Sirje joined Michael long-term seven years after his arrival, and the two remained in Los Angeles for 10 more years, where they lived in their renovated Spanish colonial house. During this time, the Golds became some of the most active members of the Los Angeles art community, serving on the advisory and founding boards of a number of non-profit art organisations including Los Angeles Contemporary Exhibitions (LACE), LAXArt and Fellows of Contemporary Art (FOCA).

The following two lots by Yoshitomo Nara and Takashi Murakami were acquired in the early 2000s, during these Los Angeles years. As Michael recalls, he first saw the works of Nara and Murakami at Blum & Poe back when the gallery was located in Santa Monica. Blum & Poe had just acquired one of the 10 sets of *Pilgrims* that Nara had completed in five different sets of colours. Only two of these 10 sets were broken up into their individual components, and Michael felt very lucky when he acquired one of these works. A couple of years later, the Golds added Murakami's *Kumo-Kun (Mr. Cloud)*, a sculpture that had already been on the couple's wish list for a few years, the result of a fortunate conversation with gallery owner Tomio Koyama at his Art Basel booth in Miami Beach. When discussing both Nara and Murakami, the Golds say they were drawn to these artists for their innovation. Both "solid" artists, as Sirje called them, Nara and Murakami are each pioneers in their craft, and their sculptural works showcase a commitment to both their individual creative processes and their intentions. Having purchased both of these works well over a decade ago, the Golds sought out these pieces long before the artists achieved critical acclaim. Indeed, Michael recalls his visit to Nara's recent solo exhibition at Pace Gallery in New York this past spring with a smile, where he saw that the artist's paintings and sculptures were selling for upwards of a million dollars.

Phillips is thrilled to have the opportunity to offer works from the collection of Michael and Sirje Gold across our upcoming sales of 20th Century & Contemporary art in Hong Kong and New York, a collection as unique in its personality and passion as the Golds themselves.

對於麥克及思爾潔·古德夫婦 來說，藝術收藏不僅是一股熱誠，更是一種生活方式。在紐約的廣告界相識，並在1968年結為連理，夫婦倆幾乎馬上就邁向了收藏之路。這個特殊收藏的誕生，初始於思爾潔女士於普拉特藝術學院同儕的作品，爾後則演變成囊括了雕塑、繪畫及攝影等多元化的收藏，在她眼裡，這些件件皆是「能和我們產生共鳴對話」的作品。事實上，夫婦倆在康乃狄克州及加州兩處親手打造的美麗住所，在建築方面即深深受到其藝術收藏的影響；他們蓋的不僅僅是一個居所，在家中的空間設計上，處處可見對於他們所收藏、摯愛的藝術家們所作出的致敬。

古德夫婦在東岸及西岸兩處的家，讓他們得以在美國兩個藝術之都中蒐羅到像是康州當地藝術家的設計及工藝作品，或是在洛杉磯的當代藝術作品，因為夫婦倆也與洛杉磯的藝術圈互動密切。麥克憶及，當初搬到西岸時，不出一年的時間，他所新購入的藏品就已經把當時居住的南加州小屋從天花板到地板都給塞滿了。麥克於洛杉磯長期住了7年後，思爾潔也翩翩搬來與之為伴，倆人在西班牙殖民風格所改建的家中居住了10多年。這段時期裡，古德夫婦活躍於洛杉磯藝術圈，成為了當地不少非營利藝術機構的顧問及創始董事會成員，其中包括了洛杉磯當代展覽中心、LAXArt藝術中心及FOCA基金會。

本次拍賣所呈獻的奈良美智及村上隆的作品是古德夫婦於2000年初期所收藏，正是倆人居住在洛杉磯的時期。如同麥克追憶，他第一次看到這兩件作品，是在當時還開在聖塔莫尼卡的Blum & Poe畫廊。奈良剛剛完成了10組共有五種不同顏色的《朝聖者》作品，畫廊當時取得了一組，而這10組之中，又只有2組是可以分開販售的，他覺得十分有幸能收藏到其中一件。若干年後，古德夫婦購入了村上隆的《雲先生》一作。這件雕塑則是兩人期待多年希望能納入收藏的作品，在一次因緣際會中，與正在邁阿密巴賽爾博覽會展出的小山登美夫畫廊老闆交涉而購得。當聊到這兩位藝術家時，古德夫婦提到主要是深受他們創新的藝術觀點所吸引。思爾潔稱他們為「實力堅強」的藝術家，兩位皆為其創作領域的先驅，尤其雕塑更是忠實展現了他們獨特的創作思路及初衷。十多年前，在奈良美智與村上隆還尚未受到如現今享譽國際肯定的聲譽，夫婦倆就早已開始關注他們的作品。當麥克在今年春天走訪紐約佩斯畫廊所舉辦的奈良美智最新個展，看到其中繪畫及雕塑以近百萬美元售出時，綻開了會心的一笑。富藝斯十分榮幸能在紐約及香港的二十世紀及當代藝術拍賣中呈獻這批獨具古德夫婦個人風格及收藏熱情的私人典藏。

© Yoshitomo Nara

Carol Hepper Studio Visit: Michael & Sirje Gold
Carol Hepper © 2013

麥克及思爾潔·古德夫婦

© Takashi Murakami/ KaiKai KiKi

Property from the Collection of Sirje Helder Gold and Michael O. Gold

5. Yoshitomo Nara b. 1959

The Little Pilgrim (Night Walking)
fiberglass, acrylic and cotton
70 x 45 x 44 cm. (27½ x 17¾ x 17⅜ in.)
Executed in 1999, this work is number 8 from an edition of 10.

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

Exhibited
Long Beach, California State University, University Art Museum, *GOLDMINE: Contemporary Works from the Collection of Sirje and Michael Gold*, 5 February - 10 April 2011, p. 55 (illustrated)

Literature
Bijutsu Techo Monthly Art Magazine, vol.52, no.790, July 2000, pp. 21-23 (another example illustrated)
Bijutsu Techo Monthly Art Magazine, vol.53, no.813, December 2001, p.77 (another example illustrated)
I Don't Mind, if You Forget Me, exh. cat., Yokohama Museum of Art, Yokohama, 2001, no. 38, p. 132 (another example illustrated)
Yoshitomo Nara: Lullaby Supermarket, exh. cat., Institut für Kunst Nürnberg, Nürnberg, 2002, pp. 13, 77, 140-141, 146, 197-198 (another example illustrated)
CREAM 3: Contemporary Art in Culture: 10 Curators, 100 Contemporary Artists, 10 Source Artists, London, 2003, p. 242 (another example illustrated)
Mark Coetzee, *Not Afraid: Rubell Family Collection*, New York, 2004, p. 87 (another example illustrated)
Plastic Culture, Tokyo, 2006, p. 88 (another example illustrated)
Noriko Miyamura and Shinko Suzuki, eds., *Yoshimoto Nara: the Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, no. S-1999-009 and S-2000-002, p.270 (another example illustrated)
NARA Yoshitomo: a bit like you and me..., exh. cat., Yokohama Museum of Art, Yokohama; Aomori Museum of Art, Aomori; Contemporary Art Museum, Kumamoto, 2012, p. 55 (another example illustrated)
Yoshimoto Nara: The Complete BT Archives 1991-2013, Tokyo, 2013, pp. 95-97 (another example illustrated)

HK$ 1,200,000-2,200,000
US$ 154,000-282,000

麥克及思爾潔·古德夫婦藝術收藏

奈良美智

《小朝聖者(夢遊娃娃)》
玻璃纖維 棉布 壓克力
1999年作, 共有10版, 此作品為第8版。

來源
洛杉磯, Blum & Poe畫廊
現藏者購自上述來源

展覽
長堤市, 加利福尼亞州立大學, 大學美術館,
〈GOLDMINE: 麥克及思爾潔·古德夫婦收藏之當代藝術作品〉,
2011年2月5日-4月10日, 第55頁 (圖版)

出版
〈美術手帖〉, 第52集, 790號, 2000年7月, 第21-23頁
(同系列作品圖版)
〈美術手帖〉, 第53集, 813號, 2001年12月, 第77頁
(同系列作品圖版)
〈我不介意若你忘了我〉, 展覽圖錄, 橫濱美術館, 橫濱, 2001年,
圖錄編號38, 第132頁 (同系列作品圖版)
〈奈良美智: 搖籃曲超級市場〉, 展覽圖錄, 紐倫堡藝術學院,
紐倫堡, 2002年, 第13、77、140-141、146、197-198頁
(同系列作品圖版)
〈奶油3號: 文化中的當代藝術, 以十位藝術家為源頭延伸之
百位當代藝術家〉, 倫敦, 2003年, 第242頁 (同系列作品圖版)
Mark Coetzee著, 〈無所懼: Rubell家族收藏〉, 紐約, 2004年,
第87頁 (同系列作品圖版)
〈塑膠文化〉, 東京, 2006年, 第88頁 (同系列作品圖版)
Noriko Miyamura與Shinko Suzuki編,
〈奈良美智作品全集 1984-2010, 第1集: 油畫、雕塑、限量版、
照片作品〉, 東京, 2011年, 作品全集編號 S-1999-009、
S-2000-002, 第270頁 (同系列作品圖版)
〈奈良美智: 有點像你和我...〉, 展覽圖錄, 橫濱美術館,
橫濱; 青森縣立美術館, 青森; 熊本當代美術館, 熊本; 2012年,
第55頁 (同系列作品圖版)
〈奈良美智:美術手帖全記事〉, 東京, 2013年, 第95-97頁
(同系列作品圖版)

© Yoshitomo Nara

Property from the Collection of Sirje Helder Gold and Michael O. Gold

6. Takashi Murakami b. 1962

Kumo-Kun (Mr. Cloud)
signed, numbered and dated 'TAKASHI 04 4/8' on the reverse
oil, acrylic, fiberglass and iron
67 x 62 x 46 cm. (26⅜ x 24⅜ x 18⅛ in.)
Executed in 2004, this work is number 4 from an edition of 8.

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

Exhibited
Long Beach, California State University, University Art Museum,
GOLDMINE: Contemporary Works from the Collection of Sirje and Michael Gold, 5 February - 10 April 2011,
p. 54 (illustrated)

麥克及思爾潔·古德夫婦藝術收藏

村上隆

《雲先生》
油畫 壓克力 玻璃纖維 鐵
2004年作, 共有8版, 此作品為第4版。
款識: TAKASHI 04 4/8 (背面)

來源
東京, Tomio Koyama 畫廊
現藏者購自上述來源

展覽
長堤市, 加利福尼亞州立大學, 大學美術館,
〈GOLDMINE: 麥克及思爾潔·古德夫婦收藏之當代藝術作品〉,
2011年2月5日-4月10日, 第54頁 (圖版)

HK$ 500,000-700,000
US$ 64,100-89,700

© Takashi Murakami / KaiKai KiKi

Property of an Important Private Collector

7. Aya Takano b. 1976

I Found A New Road
signed and dated '2011 Aya Takano' on the reverse
acrylic on canvas
200 x 214.3 cm (78¾ x 84⅜ in.)
Painted in 2011.

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

HK$ 500,000-800,000
US$ 64,100-103,000

Aya Takano's oeuvre is one permanently suspended in various nebulous, oneiric realms, populated by a revolving troupe of doe-eyed, naïve, child-like figures. Painted in 2011, *I Found A New Road* is composed on a crescent moon-shaped canvas, inducing the viewer into a dreamlike state. At first glance, we are drawn to the portrait of a silver-haired female figure entranced by a ghostly and mythical creature at the foreground of the composition. While Takano does not clearly delineate space, time, or perspective, our eye naturally follows the continuous narrative of the female figure engaged in activities of leisure, from drinking a can of soda to riding a bicycle. The artist establishes an ethereal tone by placing the female figure into this timeless space against soft hues of pink, blue, and yellow. Takano further renders a palpable atmosphere through her application of acrylic paint and quick brushstrokes, which have a pastel, sketch-like quality that demonstrates her influences from Japanese manga and illustration.

I Found A New Road reflects characteristics of the contemporary Japanese *Superflat* art movement, through which artists such as Takano and Takashi Murakami hope to draw attention to Japan's cultural losses, post-World War II to commercialisation and the Western world. Takano's composition progresses from a dream to quotidian activities to industrialisation at the upper tip of the crescent where we can identify archetypal features of an urbanised world - ship, car, cellular tower, and highway ramps. While offering us a glimpse into her imagination, this work also suggests Takano's perception and perhaps criticism of society's burgeoning demands in the modern age.

重要私人收藏

高野綾

《峰迴路轉》
壓克力 畫布
2011年作
款識: 2011 Aya Takano (畫背)

來源
香港, 貝浩登畫廊
現藏者購自上述來源

高野綾的藝術就像是遊走穿梭於一個個迷幻夢境，畫中人物往往是一群大眼睛、看似天真童稚的人物，反覆出現在其作品當中。此件2011年作品《峰迴路轉》特別的繪製於新月形的畫布上，直接引領觀者進入藝術家所編織的夢幻仙境。第一眼望去，我們的目光會自然地定睛在畫中的銀髮女孩身上，看著她被畫幅前景的幻象和異獸所吸引。雖然高野綾沒有清晰界定空間、時間和視角，我們的眼睛還是會不自覺的追隨女主角於畫面中的閒適活動，看著她喝飲料、騎單車。女主角身處一片柔和的粉色、藍色和黃色背景，如同一個時間凝固的空間，飄渺超脫。畫面的壓克力彩和迅速的筆觸更添觸手可及的氛圍，亦帶有粉彩般的速寫感，可見日本漫畫和插圖文化對藝術家的影響。

《峰迴路轉》體現出當代日本的「超扁平」藝術運動理念，高野綾和村上隆都是其中的代表人物，他們希望強調日本在戰後時期面對商業化和西方社會影響時所失去的自身文化。高野綾在畫面譜出的故事從夢境出發，通過日常生活到展現時代發展尖端的工業改革；畫中元素可見船隻、車輛、密集高樓和高速公路等現代化都市象徵。畫幅是高野綾的想像世界，也表露出她的觀點，以及對現代社會迅速發展的大量索求所作出的抗議。

© Aya Takano / KaiKai KiKi

Property of an Important Asian Collector

8. Yoshitomo Nara b. 1959

Remember Your Childhood Days
signed, titled and dated '"remember Your childhood days" Nara [in Japanese] '95' on the reverse
acrylic on canvas
55.3 x 40.6 cm (21¾ x 15⅞ in.)
Painted in 1995.

Provenance
Blum & Poe Gallery, Los Angeles
Private Collection
Sotheby's, New York, 13 May 2004, lot 309
Private Collection
Acquired from the above by the present owner

Literature
Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, no. P-1995-044, p. 123 (illustrated)

HK$ 1,500,000-2,500,000
US$ 192,000-321,000

重要亞洲私人收藏

奈良美智

《憶童年》
壓克力 畫布
1995年作
款識: 《remember Your childhood days》
奈良 (日文)'95 (畫背)

來源
洛杉磯, Blum & Poe 畫廊
私人收藏
紐約, 蘇富比, 2004年5月13日, 拍品編號309
私人收藏
現藏者購自上述來源

出版
Noriko Miyamura與Shinko Suzuki編,
〈奈良美智作品全集 1984-2010, 第1集: 油畫、雕塑、限量版、照片作品〉, 東京, 2011年, 作品全集編號 P-1995-044, 第123頁 (圖版)

© Yoshitomo Nara

© Yoshitomo Nara

Painted in 1995, *Remember Your Childhood Days* is a relatively early work by the artist Yoshitomo Nara that depicts a ginger-haired cherub in a moment of quiet. The protagonist of the work does not accost the viewer, nor does she cast a side eye in mischief, but instead she looks within. Eyes closed, she seems to be reflecting on a simpler time – the innocuous cocoon of nostalgia. While many works in Nara's oeuvre underline the innocence of childhood with rebellious undertones, this work considers the pure desire for happiness and solitude.

The work is striking and almost childlike in its simplicity and honesty – a cherubic young toddler wearing a swimming cap, submerged mid-waist in water against a soft pastel background. The child's state of oblivion towards her audience suggests that she is perhaps escaping into her psyche to remember, to contemplate or to enjoy a moment in time. According to the artist, "the overwhelming solitude of those moments turns into pleasure" (Nara in *It Comes in the Dead of Night – Midnight Thinker*, 2017). It is in this moment of introspection that Nara invites us to investigate beyond the surface of the painting. What is intriguing is that the canvas itself bears a hidden image. Beneath the primary paint layer bears a shadow, palimpsest image, revealed only under ultra-violet light – a painting of a 'slanted-eyed' girl, typical of Nara's earlier period works, with bold marker-esque black outline of the figures. This earlier work is now hidden beneath what is now *Remember Your Childhood Days*, suggesting that Nara painted over an earlier work, in favour of an image-and-text approach to the composition, likened to posters and billboards. Brilliantly illustrating Nara's stylistic development, the intrinsic history of the work is amplified by a textual reminder to look back at our own early history.

When taken with its bold proclamation - 'Yr Childhood' printed in plain words beneath the child in question - the work's title *Remember Your Childhood Days* becomes an imperative for its audience to confront childhood in all its bygone, nostalgic glory. We are confronted by the message to return to nascent, or our true child-like selves, poised by childhood's very own talisman - the child at the centre of the work itself.

《憶童年》創作於1995年，是藝術家奈良美智相對早期的作品，描繪了一個怡然恬靜的薑黃髮色孩童。畫面主角沒有直視觀者，也未顯頑皮側目，反之，她內觀而安靜。閉上的雙眼，小女孩仿佛在緬懷過往的簡單時光 — 無傷大雅的繭居於懷舊當中。儘管許多奈良的作品着重於童年天真無邪中的一抹桀驁不馴，而本件作品探索了追尋幸福與獨處的單純渴望。

此作品如孩童般的質樸真誠引人注目。於柔和的粉彩背景下，一個無邪的幼童戴着泳帽，腰部以下浸在水中。孩童對觀者的無視暗示她似乎潛入靈魂深處，或回憶、或沉思、亦或享受此時此刻。正如藝術家所述:「這些時時刻刻襲來的孤寂隨後變成了歡愉」(奈良於《它於午夜的死寂中出現 — 午夜思考者》，2017年)。於此內省時分，奈良邀請觀者透過畫作表面深入探索。耐人尋味的是畫作本身有一幅隱藏圖像。主要顏料塗層之下有一幅重疊的陰影，唯有在紫外線照射下才會顯現，是奈良早期作品中典型的一位斜視女孩，擁有粗黑色馬克筆繪的輪廓。這件早期作品現隱藏於《憶童年》之下，意味着奈良在原有畫作上重新創作，使用了如同海報、廣告牌式的圖文結合構圖。此件作品出色地體現了奈良的風格演變，文字強調了作品的內在歷史，提示觀者回顧其自身的生命片段。

題目中「你的童年」以簡明的字符標記在畫面下方，其大膽的宣言與作品的標題《憶童年》無不驅使觀者緬懷逝去的童真光環，而畫中的孩童便如同傳送機，將我們帶回初生的狀態，重拾純潔真實的自我。

Property of an Important Asian Collector

9. Yayoi Kusama b. 1929

Women
signed and dated 'Yayoi Kusama 2003' upper left;
further signed, titled and dated 'Yayoi Kusama 2003
"Women [in Japanese]"' on the reverse
acrylic on canvas
116.7 x 91 cm. (45⅞ x 35⅞ in.)
Painted in 2003, this work is accompanied by a certificate
of authenticity issued by the Yayoi Kusama Studio.

Provenance
Private Collection
K Auction, Hong Kong, 25 March 2016, lot 61
Acquired at the above sale by the present owner

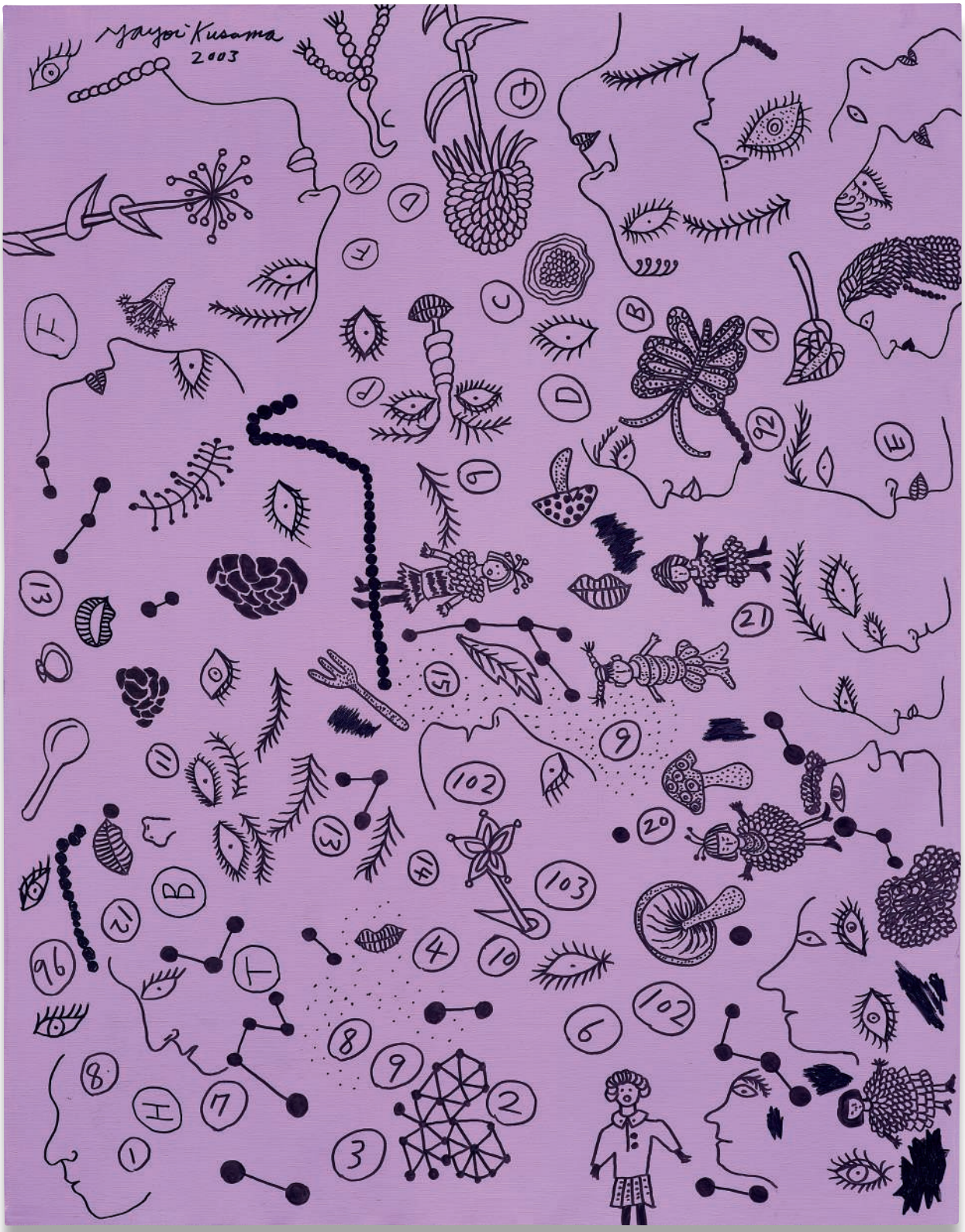
重要亞洲私人收藏

草間彌生

《女子》
壓克力 畫布
2003年作，並附草間彌生工作室之保證書。
款識：Yayoi Kusama 2003 (左上)；
Yayoi Kusama 2003《女子》(日文) (畫背)

來源
私人收藏
香港，K Auction，2016年3月25日，拍品編號61
現藏者購自上述拍賣

HK$ 1,800,000-2,800,000
US$ 231,000-359,000


Yayoi Kusama
2003

Property of an Important Asian Collector

0♦ 10. George Condo b. 1957

Young Girl with Blue Dress
signed and dated 'Condo 07' on the reverse
oil on canvas
127 x 106.5 cm. (50 x 41⅞ in.)
Painted in 2007.

Provenance
Galerie Andrea Caratsch, Zurich
Christie's, London, 15 October 2011, Lot 256
Acquired at the above sale by the present owner

Literature
Grace Coddington ed., "Masterpiece Theater", in *Vogue*, December 2007, p. 375 (illustrated)

HK$ 3,000,000-5,000,000
US$ 384,000-641,000

重要亞洲私人收藏

喬治·康多

《藍裙女子》
油畫 畫布
2007年作
款識：Condo 07 (畫背)

來源
蘇黎世，Andrea Caratsch 畫廊
倫敦，佳士得，2011年10月15日，拍品編號256
現藏者購自上述拍賣

出版
格蕾絲·柯丁頓編，《大師巨作劇場》，Vogue 雜誌，2007年12月，第375頁 (圖版)

Pablo Picasso
***Woman Sitting*, 1940-1941**
Collection of Kunstmuseum, Basel, Switzerland
De Agostini Picture Library / M. Carrieri / Bridgeman Images

畢加索
《坐着的女人》1940-1941年作
巴塞爾，藝術博物館典藏

Young Girl with Blue Dress was painted in 2007 and showcases one of George Condo's unmistakable muses. With her face constructed from a mysterious, colourful agglomeration of forms stacked one atop the other, with one eye goggling and the teeth of her upper mouth displaced in a crazed rictus grin, this picture is filled with the unique energy that informs Condo's greatest paintings. In *Young Girl with Blue Dress*, Condo has used Old Master techniques and subject matter to create an image that is at once timeless and contemporary.

Condo's artistic career began in Boston, but he soon moved to New York, becoming friends with young contemporaries such as Jean-Michel Basquiat and Keith Haring, while also briefly working in Andy Warhol's studio. Already fascinated by the pictures of the Old Masters, Condo took a very different path from his New York-based friends and instead moved to Paris for a number of years. Condo gained his incredibly wide visual erudition, by his immersion in European culture, evident in *Young Girl with Blue Dress*, which has echoes of folk art and old portraits, while also referencing—and mocking—Pablo Picasso's Cubism in the forms of the face and the faceted upper torso. The stylised elements of this painting are further thrust into relief by the contrast with some of the hair, which is shown almost naturalistically, unlike that on the very top of the subject's head, which looks like corrugated vinyl pipe, reminiscent of one of Picasso's peers, Fernand Léger's pictures.

Condo has described his depictions of grinning, demented, delirious subjects as 'psychological cubism', often featuring an expression that 'goes between a scream and a smile,' as is the case in *Young Girl with Blue Dress*. Condo has explained that this 'reflects simultaneous emotions or conversations with the conflicting voices in your head' (Condo, quoted in Ossian Ward, 'George Condo: Interview', *Time Out*, 6 February 2007, reproduced at www.timeout.com). In *Young Girl with Blue Dress*, Condo pushes his viewer's expectations to bold extremes by tapping into the canon of female portraiture in this picture and gleefully undermining it. Notions of female beauty have been blown out of the water, replaced instead by an image that is arresting, humorous, angst-ridden and irreverent. Condo has managed to take the pulsing energy, insight and iconoclasm of his friends Haring and Basquiat and channel it through an image painted in traditional oils on canvas, breathing new life and relevance into an old medium.

喬治·康多於2007年創作的作品《藍裙女子》，畫的無庸置疑是啟發他的繆斯之一。繆斯的臉龐由形形色色的神秘色塊堆疊而成，她睜大一隻眼睛，齜牙裂嘴地笑著，畫面充滿康多獨樹一幟的藝術能量。在《藍裙女子》中，康多採用「古典大師」的技法和主題，創造出一幅既恆久又具當代性的作品。

康多的藝術生涯始於波士頓，但不久之後便遷居紐約，並在當地結識尚·米榭·巴斯奇亞、凱斯·哈林等年輕當代藝術家朋友。康多曾短暫在安迪·渥荷的工作室工作，但他當時已著迷古典大師的作品，因此決定移居巴黎，就此踏上一條與他的紐約朋友們不同的道路。康多受到歐洲文化的洗禮，培養出博大精深的藝術語彙；《藍裙女子》喚起歐洲的鄉土和肖像藝術情懷，同時也透過臉部和上半身的描繪方式，影射並兼嘲弄畢卡索代表的立體主義畫派。畫面中，人物臉部和上半身以色塊元素的組成的立體呈現與兩側頭髮幾近於自然主義的描繪方式形成對比，最上方的頭髮處理得像波紋管，使我們聯想到畢卡索的同儕藝術家，費爾南德·萊格之作。

康多將其創作中描繪齜牙裂嘴、精神錯亂、發狂發癲人物的作品形容為「精神病立體派」，人物臉部表情常介於尖叫與微笑之間，反映著腦海中同時存在卻相互抵觸的情緒和聲音。(內容源自「訪談：喬治·康多」，歐西安·瓦德康多，《Time Out》，2007年2月6日，節錄自：www.timeout.com)
康多在創作《藍裙女子》時一方面遵循肖像畫的準則，同時卻又興高采烈地在暗地中破壞所有標準，大膽地將觀者的期待推向極限兩端。任何既定的女性美都不復存在，取而代之的是幽默不遜、叫人看了焦慮卻又抽離不了的畫面。康多在傳統油畫布面作品上展現自己的藝術能量和洞察力，還注入凱斯·哈林與尚·米榭·巴斯奇亞的「破壞偶像主義」，賦予陳腐的媒材全新的生命力和重要性。

Model Daria Werbowy and George Condo with the present lot. Photo: Mario Testino (Image published in American *Vogue*, December 2007)

©Mario Testino - Daria Werbowy & George Condo, American Vogue, December 2007

模特兒Daria Werbowy與喬治·康多及此拍品 Mario Testino 拍攝 (圖版印於美國《Vogue》雜誌, 2007年12月)

Property of an Important American Collector

11. Jean-Michel Basquiat 1960-1988

Hong Kong
signed and dated 'Jean-Michel Basquiat 85' on the reverse
graphite, coloured pencil and Xerox collage on paper
76.2 x 57 cm. (30 x 22½ in.)
Executed in 1985.

Provenance
Akira Ikeda Gallery, Tokyo
Private Collection
Christie's, New York, 18 May 2001, Lot 502
Private Collection
Christie's, New York, 11 November 2010, Lot 343
Acquired at the above sale by the present owner

HK$ 3,900,000-5,500,000
US$ 500,000-705,000

重要美國私人收藏

尚·米榭·巴斯奇亞

《香港》
石墨筆 色鉛筆 複印件拼貼 於紙本
1985年作
款識: Jean-Michel Basquiat 85 (紙背)

來源
東京, Akira Ikeda畫廊
私人收藏
紐約, 佳士得, 2001年5月18日, 拍品編號502
私人收藏
紐約, 佳士得, 2010年11月11日, 拍品編號343
現藏者購自上述拍賣

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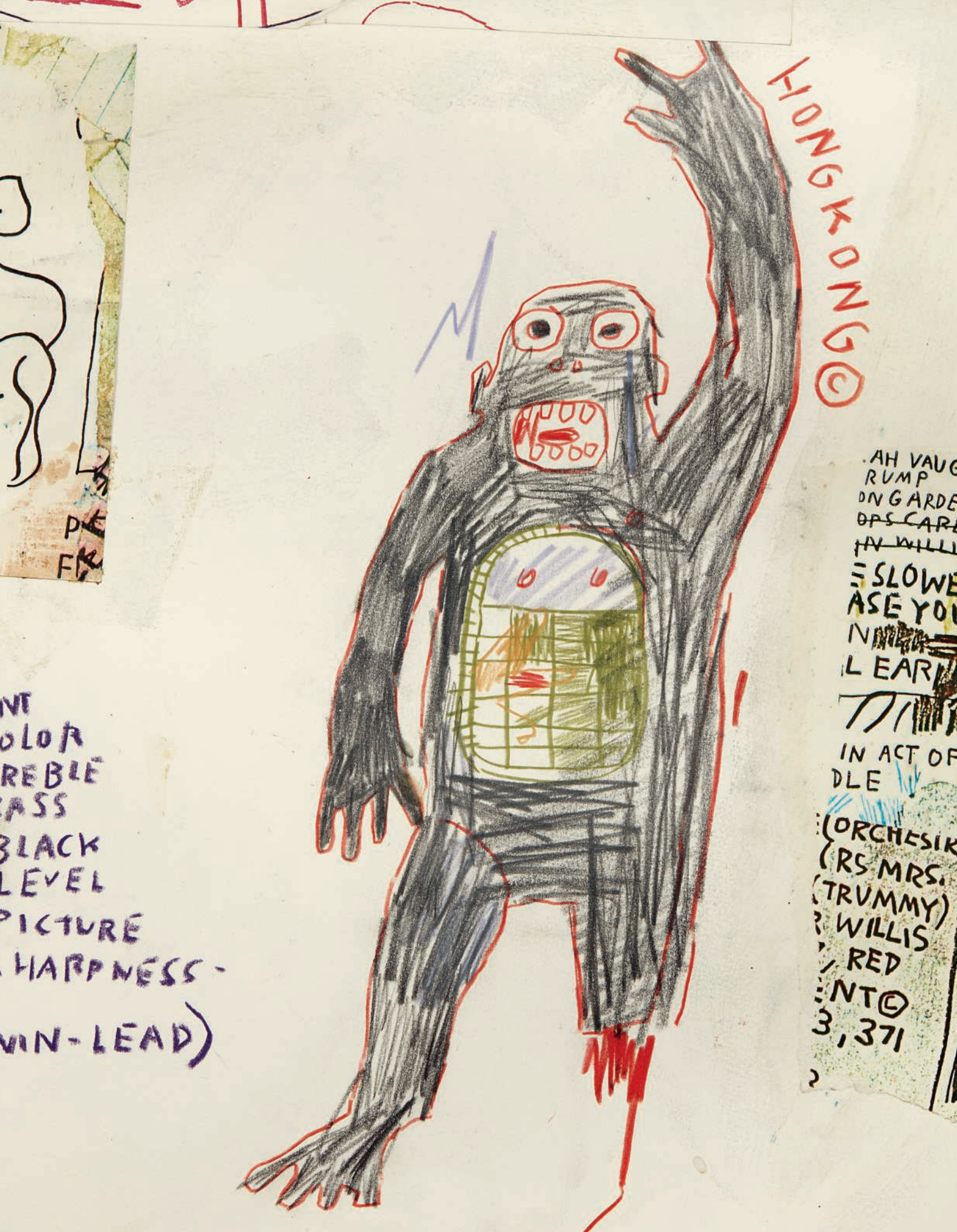
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Poster for *King Kong vs. Godzilla*, 1962 (VHS released in 1985)

《金剛對哥吉拉》電影海報, 1962 (1985年發行錄影帶)

The rare paper work Hong Kong *was created in 1985, following Jean-Michel Basquiat's trip to the city in April of the same year. At the time, Basquiat travelled with the restaurateur and artist Michael Chow and his then-wife Tina, spending two weeks in the city.*

At first glance, *Hong Kong* features almost-caricatures of a cartoonish, exoticised "Far East": a dragon's head, a waving gorilla resembling King Kong, a grotesque face mask of sorts, the top half of a horse's head. And yet, it is evident that even in such a seemingly simple piece, the artist has deftly incorporated more detailed remnants of the city: an electrical diagram for what appears to be a television screen, an unsurprising addition, considering that the VHS version of the widely popular *King Kong vs. Godzilla* became available in the same year, 1985. The nonsensical extract "For Stop The Itchy Empitigo Fleas Fleas", presumably taken from an advertisement for ointment, can additionally be taken as vestiges of the artist's memories and observations while in the city. When counted among the entirety of the artist's other allusions to fleas, leeches, and parasites—all metaphors for a depletion of life—one might lend an ironic, almost humorous connection to the words' proximity to the depicted horse in *Hong Kong*.

The piece's display of Xerox collage also aptly captures the artist's techniques from the late 1980s. Prior to his forays as an artist, Basquiat sold baseball cards and postcard collages, and in his later career, used Xerox collage as a way to inject a distinctive aesthetic into his pieces. Constantly making notes and drawings, the draughtsman Basquiat was known to fervently scrawl on quite literally any surface: fridge doors, windows, later Xeroxing these jottings to paste onto canvases. One might imagine the artist similarly scribbling against the streets and pavements of *Hong Kong*, hungrily taking notes as he traversed the new city.

The artist was drawn to Xerox because of its flat shininess, but perhaps most alluring was the ease with which his drawings could be reproduced, a potent nod to his past as a graffiti artist operating under the moniker "Samo". Notably, *Hong Kong* features the copyright symbol—next to presumably King Kong—another carryover from Basquiat's graffiti period along with the crown. Thus drawing our attention to the jest: Hong Kong King Kong, a little rhyme that remains; the butt of a private joke.

Hong Kong can be counted amongst the artist's Xerox collage works—but most importantly, it is an extremely rare piece featuring the artist's memories of an exciting and exotic new city. With its incorporation of bright colours, the work is a potent reminder of Jean-Michel Basquiat's youth and vitality.

《香港》這件罕見的紙上作品，是尚·米榭·巴斯奇亞在1985年四月走訪這座城市之後所創作，當時他與身兼餐飲業鉅子及藝術家的周英華以及第二任妻子周天娜一同在香港遊歷了兩周。

乍看之下，《香港》一作似乎充滿了「遠東」的異國情調，以及像是卡漫一般的符號，例如龍頭、一隻貌似金剛在揮手的大猩猩、古怪的面具，以及被橫切了的馬頭上半部等等。然而，即使在這樣一幅看似單純的作品，藝術家依舊巧妙地將香港這個城市的片段置入於其中：也有看起來像是電視機螢幕的一張電路圖，讓人不禁聯想起在1985同年放映並大受歡迎的「金剛大戰哥吉拉」這部片子的錄影帶版本。「止癢膿瘡跳蚤跳蚤」這般讓人摸不著頭緒的隻字片語也出現在畫面上，推測應該是巴斯奇亞在藥膏廣告上所摘節下的字句，也可視為他對於香港所留存的回憶及觀察。當我們回顧他整個生涯作品中所出現的跳蚤、水蛭及寄生蟲，這些生物皆是用以隱喻生命力的消逝，而回頭來看《香港》這件作品，就不難意會到這些看似無厘頭的字眼與那半個馬頭既諷刺又幽默的連結。

作品中以複印的圖片拼貼的方式，也極為適切地呈現了巴斯奇亞在1980年代晚期所鍾愛的創作手法。在他成為藝術家之前，曾經販賣過棒球卡以及明信片拼貼，在稍後則是加入了用複印拼貼方式，成就其作品中獨特的美感。巴斯奇亞總是不斷在寫筆記及塗鴉，狂熱地在各種各樣的表面上繪製塗鴉，無論是冰箱門或窗戶等等，然後他再將這些隨筆的文字或圖畫複印起來，貼到畫布上。我們不難想像他初次來到香港這個新地方的時候，逗留於大街小巷、如飢似渴地隨手塗鴉、寫手札的樣子。

巴斯奇亞之所以會被複印吸引，是因為它具光澤的平面效果所致，但也許更是因為複印提供了最容易能將他的素描複製起來的方法，這也許也和他曾以「Samo」之名成為街頭塗鴉藝術家的過去大有關聯。其中令人注意到的是，他在那個看似金剛的圖像旁邊，寫上了香港，並加上其如註冊商標的符號，這個符號也是從他街頭塗鴉時期所延伸下來的，就如同也十分常見於他作品中的皇冠圖樣一樣。此外，香港及金剛的英文兩字押韻，巴斯奇亞在此再度地展現了他低調的幽默。

《香港》不僅僅是其複印拼貼系列的代表之作，更難能可貴的是，這件作品罕見地捕捉了巴斯奇亞對於走訪一個新奇城市的回憶，在此作中大量使用明亮的色彩，也再再讓人感受到藝術家當時充沛的生命力及青春年華。

Michael Chow: In Conversation
周英華訪談

Phillips had the privilege of speaking to Michael Chow aka M, who invited Jean-Michel Basquiat to Hong Kong in April 1985, following a friendship of half a decade prior to the artist's trip to the city. In the below excerpt, M recounts some of his memories of the artist's excursion to Asia, the young Basquiat's inquisitive mind, his rebellious sense of humour, and his deeply rooted devotion to his mother.

富藝斯有幸訪問到又名為M的周英華。他和尚·米榭·巴斯奇亞相交5年之後，於1985年4月成功邀請巴斯奇亞訪港。以下訪談節錄中，M詳述關於巴斯奇亞亞洲之行的回憶、這位年輕藝術家的好奇心、帶有反叛的幽默感，以及他對母親的深厚感情。

Phillips: How did you and Basquiat initially meet?

Michael Chow aka M: He gave me a calling card—he was very ambitious—and he gave me a painting, of 4 or 5 feet, and we became very good friends ever since. It was love at first sight.

P: How did the idea of going to Hong Kong together in 1985 come about? Could you share with us some of your memories?

M: I was with my then-wife, Tina, and the three of us went to Hong Kong [together]. It was a very nice trip. We stayed at the Peninsula. I took him to all the tailors, and he made something like, one and a half dozen suits, 18 suits, all in different colours and materials, so he was really into it. I was invited to dinner by the director of Tiffany and his friend, and I said, well, I am with Jean-Michel Basquiat, and we all went to dinner, to Gaddi's—a very expensive restaurant as you know, fine dining. And during dinner—I don't think he [Basquiat] liked my host very much—He was very rebellious, and so ordered the most expensive wine, you know, it was outrageous, this bottle of wine!

We had a lot of fun in Hong Kong, we went to all the restaurants we usually go to, and on our way back on the aeroplane, the plane was very empty in First Class, and we talked a lot about his past: how he loved his mother, how he was very sad as his mother was not very well, and how close he was to his mother... We were very close.

P: It must have been very difficult when he passed away, because of how close you two were.

M: Very difficult. He was one of these people that I instantly bonded with, and I had a great friendship with him...[He] was a memorable human being... very different from other people: more sensitive, more talented [than everyone else]...

P: It's such a shame that he is no longer with us... Did he express what he particularly liked about Hong Kong? Did he say any comments that stuck out to you?

M: I think he really liked it. He's comfortable anywhere you take him—he's one of these people. He's very hungry to learn everything; learn everything in the world that he's not familiar with. All the luxury stuff—he loved: he learned a lot from Andy, he learned all about wine...even the suits! All the suits we made: he wanted to learn everything, how to do this, and that. And I too, am very curious. And, Hong Kong—what is there not to like about Hong Kong? It's a fantastic city.

P: In the piece (Hong Kong), it seems to draw from some objects Basquiat might have found in Hong Kong—there's an ad for something like an ointment, electrical diagrams, and a dragon's head maybe from a dragon dance. Do you have any particular memories you could share that might indicate where he took them from?

M: ...From what you've just said, the dragon head reminds me of his [own] head...[Dragons] are very violent, very fierce, [and when taken with] all of Hong Kong's imagery, [perhaps this] can be related to his "primitive violence", if you will...He always picked up local culture, his drawings were amazing, he recorded everything with his drawings, and Hong Kong was somewhere that was very exotic for him, so he automatically picked these objects.

Phillips wishes to thank Michael Chow for his kind assistance.

Jean-Michel Basquiat in front of his window, New York, 1985
Photo © Ben Buchanan / Bridgeman Images

尚·米榭·巴斯奇亞攝於窗戶前
紐約，1985年

富藝斯：你和巴斯奇亞是怎樣相識的？

周英華（以下稱M）：他給我一張名片——他滿是雄心壯志——他還給我一幅畫作，大約4呎或5呎，我們從此成為很要好的朋友，是一見如故。

富：1985年同遊香港的想法是怎樣出現的？可以和我們分享一些回憶嗎？

M: 我和當時的太太Tina，還有巴斯奇亞三人同行，前往香港。那是一次愉快的旅程。我們住在半島酒店。我帶他找不同的裁縫，他訂製了大概一打半的西裝，18套，顏色和布料全都不一樣，他真的對這件事很起勁。Tiffany董事和他的朋友邀我共進晚餐，我就說，我正和巴斯奇亞一起，於是我們就一同赴宴，地點為Gaddi's，是一家餐飲精緻的高級餐廳。晚餐期間——我覺得巴斯奇亞並不太喜歡宴請我們的主人——他很反叛，點了最昂貴的酒。那瓶酒，實在太嚇人！

我們在香港找到不少樂趣。去了許多常去的餐廳。在回程的飛機上，頭等艙沒幾個人，我們談了很多關於他的過去：對他母親的愛，並因母親身體欠佳而感到傷心，還有他們之間的關係是多麼親密……當時我們是十分親近的朋友。

富：正因為你們如此親近，他去世時你一定很傷心。

M: 非常傷心。他是少數能讓我一見如故的人，我們之間有極深厚的情誼……（他）是個令人難忘的人……和其他人很不同：（比其他人）更敏感，更有天賦。

富：很可惜他已經離開我們……他有沒有提過特別喜歡香港的哪一點呢？有沒有幾句評價，令你特別印象深刻？

M: 我覺得他很喜歡香港。無論你帶他到哪裡，他都悠然自得——他就是那種人。他渴望了解一切事物，學習世上所有他不熟悉的事。所有的豪華東西，他都喜歡：他從安迪·沃何身上學到很多，學習了解酒……甚至西裝！我們訂製了那麼多西裝：他想了解一切，各種事都是怎樣做的。而我也是個很好奇的人。而且，香港——會有什麼令人不喜歡的事呢？它是個妙不可言的城市。

富：《香港》這件作品的意念似乎來自巴斯奇亞在香港看到的一些物件——裡面有一些類似藥膏的廣告、電子圖表，還有可能來自舞龍道具的龍頭。你可否分享一些有可能顯示他靈感來源的特別回憶呢？

M: ……從你剛剛所說的，龍頭令我想起他（自己）的頭……（龍）很暴力，很兇猛，香港的圖像（放在一起時），也許你可以說，（這或者）和他的「原始暴力」有關……他總是在汲取本地文化，他的畫作令人驚艷，他在畫作中記錄了一切。而香港對他而言，是個異常迷人的地方，所以他自然而然地採用了這些物件。

富藝斯在此鳴謝周英華撥冗受訪。

12. Andy Warhol 1928-1987

Self-Portrait
stamped with the Estate of Andy Warhol and the Andy Warhol Foundation stamps and numbered 'TOP84.005' on the reverse
acrylic on paper
101.6 x 76.2 cm. (40 x 30 in.)
Painted in 1986.

Provenance
Estate of Andy Warhol
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Private Collection, Greenwich
Christie's, New York, 16 November 2000, Lot 185
Acquired at the above sale by the present owner

Exhibited
Berlin, Neue Nationalgalerie; London, Tate Modern, *Andy Warhol: Retrospective*, 2 October 2001 - 1 April 2002, no. 236, pp. 278, 313 (exhibited and illustrated, p. 278)

HK$ 650,000-850,000
US$ 83,300-109,000

安迪·沃荷

《自畫像》
壓克力 紙本
1986年作
鈐印: 安迪·沃荷藝術作品鑑證管理公司暨基金會編號
TOP84.005 (紙背)

來源
安迪·沃荷藝術作品鑑證管理公司
紐約, 安迪·沃荷基金會
格林威治私人收藏
紐約, 佳士得, 2000年11月16日, 拍品編號185
現藏者購自上述拍賣

展覽
柏林, 新國家美術館; 倫敦, 泰特現代藝術館,
〈安迪·沃荷: 回顧展〉, 2001年10月2日-2002年4月1日,
圖版236, 第278、313頁 (展品及圖版, 第278頁)

Andy Warhol
Self-Portait, circa 1986
synthetic polymer paint on paper
103.5 x 77.5 cm. (40¾ x 30½ in.)
Collection of The Metropolitan Museum of Art, New York

© 2017 The Andy Warhol Foundation for the Visual Arts, Inc. /
Licensed by Artists Rights Society (ARS), New York

安迪·沃荷
《自畫像》約1986年作
合成樹脂漆 紙本
103.5 x 77.5 公分 (40¾ x 30½ 英寸)
紐約, 大都會藝術博物館典藏

13. KAWS b. 1974

NYT
signed and dated 'KAWS 13' on the reverse
acrylic on canvas
112.3 x 147.5 cm. (44¼ x 58⅛ in.)
Painted in 2013.

Provenance
Honor Fraser Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited
Philadelphia, Pennsylvania Academy of the Fine Arts,
KAWS @ PAFA, 12 October 2013 - 5 January 2014

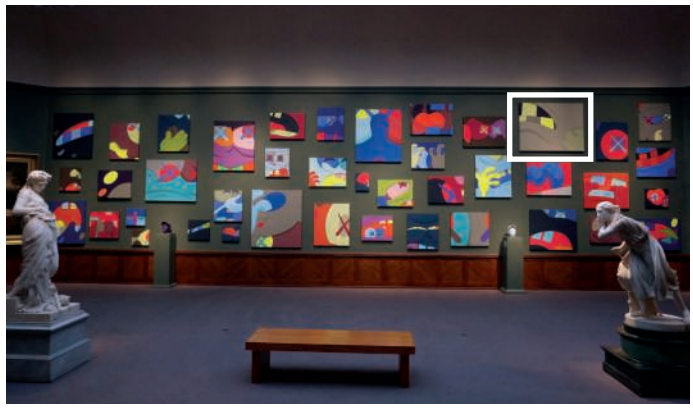
KAWS

《NYT》
壓克力 畫布
2013年作
款識: KAWS 13 (畫背)

來源
洛杉磯, Honor Fraser畫廊
現藏者購自上述來源

展覽
費城, 賓州美術學院, 〈KAWS @ PAFA〉,
2013年10月12日-2014年1月5日

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



Present lot exhibited in *KAWS @ PAFA* exhibition
at Pennsylvania Academy of the Fine Arts
from 12 October 2013 – 5 Janurary 2014

此拍品展於〈KAWS @ PAFA〉展覽
2013年10月12日-2014年1月5日, 賓州美術學院

Property of an Important American Collector

o 14. Yoshitomo Nara b. 1959

Not Now
pastel, acrylic and coloured pencil on paper
134.6 x 119.4 cm. (52⅞ x 47 in.)
Executed in 2003.

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

Literature
Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: the Complete Works, Volume 2: Works on Paper 1984-2010*, Tokyo, 2011, no. D-2003-024, p. 201 (illustrated)
Yoshitomo Nara, *The Little Star Dweller*, Taiwan, 2004, n.p. (illustrated)

HK$ 6,000,000-8,000,000
US$ 769,000-1,030,000

重要美國私人收藏

奈良美智

《不是現在》
蠟筆 壓克力 彩色鉛筆 紙本
2003年作

來源
洛杉磯, Blum & Poe 畫廊
現藏者購自上述來源

出版
Noriko Miyamura與Shinko Suzuki編,
〈奈良美智作品全集 1984 - 2010〉, 東京, 2011年,
圖版編號 D-2003-024, 第201頁 (圖版)
奈良美智, 〈小星星通信〉, 台灣, 2004年, 無頁數 (圖版)

Yoshitomo Nara
Daydreamer, 2003
156.5 x 136.5 cm. (61 5/8 x 53 3/4 in.)
Sold at Phillips, Hong Kong, 27 November 2016
Estimate: HK$5,000,000-7,000,000 (US$641,000-897,000)
Sold for: HK$12,080,000 (US$1,548,000)
Auction Record for a work on paper by Yoshitomo Nara

奈良美智
《白日夢》2003年作
156.5 x 136.5 公分 (61 5/8 x 53 3/4 英寸)
香港, 富藝斯, 2016年11月27日
估價: 港幣5,000,000 - 7,000,000 (美元641,000-897,000)
成交價: 港幣12,080,000 (美元1,548,000)
刷新奈良美智紙本作品的世界拍賣紀錄

© Yoshitomo Nara

Executed in 2003, *Not Now* is one of the largest works on paper by renowned and internationally-acclaimed artist Yoshitomo Nara. Having gained widespread recognition in the academic, critical and commercial branches of the art world, Nara is not only a key player in defining contemporary Japanese art, but his work also crosses cultural boundaries. Among his countless exhibitions in his native Japan and worldwide, Nara was recently honoured with a major retrospective show in 2017 at the Toyota Municipal Museum of Art in Japan featuring works from 1987 to the present. In the tradition of Nara's celebrated oeuvre, the present lot integrates simplified forms with the artist's devotion to detail.

With a near translucent effect, the present lot is a remarkably layered work depicting a large solitary figure rendered in rich orange, ochre and beige tones against a deep maroon backdrop. Nara explains, "I guess I have a fondness for things in danger of being thrown out, for the little objects that reside at the edge of my field of vision. I don't want to overlook these things because, even in their solitariness, they make up what we know of the world" (Yoshitomo Nara, *Yoshitomo Nara: Self-Selected Works—Works on Paper*, Seigensha: Kyoto, 2015, p. 151.) As a result of the cartoon-like aesthetic of Nara's renowned body of works, viewers often misunderstand the influence of manga and anime on the artist's process. Furthermore, his work is commonly misinterpreted as being purely part of the Japanese new Pop movement. Yet the artist claims that the picture books he read as a child has had a greater influence on his work, asserting that they would "tell many stories with one picture... this kind of system, of narratives emerging from a single picture" (Yoshitomo Nara, *Yoshitomo Nara: Nobody's Fool*, Asia society museum/Abrams: New York, 2010 p. 175). Therefore, unlike the reductive imagery of manga, anime, or new Pop, Nara aims to render narrative while dismantling the transience of time through art.

Though Nara is known for his portrayals of cartoonish children and animals, *Not Now* represents a recent shift in the artist's attention towards more contemplative sensibilities within his work. In the place of vulnerable, angry and rebellious doll-like or puppy figures wielding guitars or knives, *Not Now* illustrates an independent figure gazing off into the distance, appearing uninterested in or perhaps even disappointed with the reality around her. In contrast to the quick reactive expressions of Nara's earlier works, the protagonist of *Not Now* is emotionally detached from her surroundings, demonstrating a position of resolution and control. Nuances in the figure's composure and emotive capabilities point to developments towards more spiritual and philosophical considerations in Nara's work.

Similar to *Daydreamer*, another monumental work on paper executed in the same year as the present lot, *Not Now* is indicative of a change of pace in Nara's working style. "Before I'd paint as far as my physical stamina lasted and finished a work in a day," says the artist (Yoshitomo Nara, *Yoshitomo Nara: Nobody's Fool*, p. 182). In recent years, Nara has gone on to claim that "there's a lot more conversation that I have with the image... That's really me having a conversation with myself. It allows me to draw out parts of myself that I'm not even aware are there" (Yoshitomo Nara with Robert Ayers, "I Was Really Unthinking Before," ARTnews, April 14, 2017). *Not Now* not only exposes the private thinking space of the artist, this work also draws out the viewer's sensibility to colour and the human condition - provoking self-reflection and contemplation within its audience. In response to whether his new works demonstrate the wisdom of old age, Nara simply says, "There's really no way the younger me could have made this work" (Ibid).

《不是現在》繪於2003年，是國際知名藝術家奈良美智筆下尺幅最大的紙本作品之一。奈良美智縱橫藝術圈，其創作成就獲得學術界、藝評界以至市場的廣泛認同，他不僅是當代日本藝術界的代表人物，他的作品更跨越文化界限地打動了國籍各異的觀眾。奈良美智的作品在家鄉日本和世界各地參展無數，最近期的是日本豊田市美術館2017年舉行的一場大型回顧展，呈現奈良美智自1987年至今的創作。此作品延續藝術家的一貫風格，用細緻入微的手法塑造簡約形態。

本作的畫面帶著近似透明的朦朧感。藝術家用飽滿的橙色、褐色和灰棕色調，精心鋪墊出碩大的單一人物，其身後以深褐紅色為背景。奈良解釋:「我對一些隨時有可能被剔除的事物比較有興趣，尤其是那些在我的視線邊緣的小物件。我不希望錯過了這些東西，因為即使它們如此孤單，也是我們所知世界的一部分」(奈良美智,《奈良美智: 自選作品—紙本類》，青幻舍，京都，2015年，151頁)。奈良美智的作品以卡通風格人物而為人所知，觀眾因此經常誤會這些都是漫畫和動畫對藝術家的影響所致。此外，奈良美智的作品常被錯誤地理解為純屬日本新普普藝術運動的一部分。對於這些看法，藝術家自言童年時所看過的圖畫書對他的創作影響更深，他說它們「用一張圖畫述說許多故事... 這種敘事體系源於單一幅圖畫」(奈良美智,《奈良美智: 沒有人是傻瓜》，亞洲協會博物館/Abrams 出版: 紐約，2010年，175頁)。因此，奈良美智的創作與動漫或新普普藝術的簡化影像不一樣，他的目標是通過藝術訴說故事，同時化解時間的短暫本質。

奈良美智筆下卡通化的孩童和動物形象已成為其創作標記，但《不是現在》展現他近年作品中更趨於深層次思考的轉變。此畫中的主角，不再是長著一副娃娃臉、憤世嫉俗地揮動著吉他或刀子的模樣，而是一個傲然自立、望向遠方的形象，貌似對周遭的世界毫不關心，甚至有些失望。在較早期的作品中，奈良美智筆下的人物表情比較躁動激烈，但《不是現在》的主角卻對四周無動於衷，展現出堅定自決和自我克制的姿態。畫中人物泰然自若的細微情緒，道出奈良美智的作品步入更深刻的哲學思考。

《不是現在》與另一幅同年創作的大型紙本作品《白日夢》皆預示奈良美智的創作風格變化。他自言:「在此之前，我會耗盡體力一直繪畫，一日內可以完成一幅」(奈良美智,《奈良美智: 沒有人是傻瓜》，182頁)。近年，奈良美智已宣稱:「我與畫中人物的對話越來越多... 其實也是在與自己對話，這樣我就可以將我本人都沒有察覺其存在的自己繪畫出來」(奈良美智與羅伯特·艾耶斯訪談，<我之前真的在放空>,《藝術新聞》，2017年4月14日)。《不是現在》不僅將藝術家的私人思考空間暴露於人前，亦牽引出觀者對色彩和人類心理狀況的感應，從而教人自省和沉思。奈良美智曾被問及新作品是否流露出久經閱歷的智慧，他只答道:「年輕時的我不可能創造出這幅作品」(同上)。

© Yoshitomo Nara

Richard Prince
Adrian Ghenie
Finn Juhl
Henry Moore

Property of a Distinguished Private Collector

* 15. Richard Prince b. 1949

Nurse Kathy
signed, titled and dated '"Nurse Kathy" R Prince 2006-08' on the reverse
inkjet and acrylic on canvas
213.7 x 137.1 cm. (84⅛ x 53⅞ in.)
Executed in 2006-2008.

Provenance
Gagosian Gallery, New York
Acquired from the above by the present owner

知名私人收藏

李察德·佩利斯

《護士凱西》
噴墨 壓克力 畫布
2006-2008年作
款識: 《Nurse Kathy》 R Prince 2006-08 (畫背)

來源
紐約, 高古軒畫廊
現藏者購自上述來源

HK$ 31,000,000-41,000,000
US$ 3,970,000-5,260,000

Nurse
Kathy

Painted in 2006-08, *Nurse Kathy* is from one of Richard Prince's famous series of 'Nurse' paintings. In these pictures, Prince presents the viewer with an image of striking and deceptive simplicity: a nurse, masked, with paint dripping down the surface, is shown alongside a title. There is a painterly quality to these images: in *Nurse Kathy*, the brushstrokes and the glow of colours evoke the Abstract Expressionism of Mark Rothko. Yet this is an image based in part on images manipulated by computer. In this way, Prince's *Nurse* paintings manage to balance impossible extremes: they are in-your-face, direct, assaults on the senses, taking their visual impact from art, book design and advertising. However they are also elusive, with Prince himself presenting the viewer with a work that is a cipher, a riddle, filled with layers of meaning. Prince has combined digital imaging with gestural brushwork in order to create a work that challenges notions of authorship.

Nurse Kathy takes its title from a book by the author Adeline McElfresh, who wrote a number of popular, essentially trashy romances during the 1950s. Prince has even preserved the font and positioning of the title in this image, taking it directly from a paperback copy of McElfresh's book. But he has appropriated the image of the nurse from another book, removed any other extraneous details, and added the face mask. In this way, the romance of the nurse fiction that had been such a sensation in the middle of the Twentieth Century is disrupted, with Prince invoking horror. That *Nurse Kathy* itself is a Frankenstein creation, created from snippets of various sources is analogous to our masked heroine's profession. The masked nurse tells of operations under way, and of concealed identities. This reflects Prince's own playful manipulation of identity. The fact that McElfresh worked under a number of pseudonyms and pen-names, some of them male and others female, only reinforces the potency of Prince's assault on concepts of authorship.

Having worked as a picture archivist earlier in his career, and as an ardent bibliophile, Prince has developed an incredible visual and literary erudition, and puts it to play in pictures such as *Nurse Kathy*. Concepts of brushwork, modernist ideas of what an artist should be, notions of the machismo of the Action Painters, are all disrupted through Prince's compressing of romantic, trashy fiction and digital printing. He is lambasting the pedestals that sustain so many of the cultural hierarchies at work today. The collage and composition that underpins *Nurse Kathy* has evolved from his cropping of Marlboro advertisements earlier in his career. Just as those works explored clichés of masculinity in the form of the cowboys he showed in epic landscapes, derived from cigarette advertisements, so here he has revealed stereotypical views of femininity as similar fictions. Prince manages to attack a number of targets in his pictures, which balance apparent expressionism with a detached yet humorous inscrutability.

Mark Rothko
***Untitled*, 1959**
Private Collection / James Goodman Gallery, New York, USA / Bridgeman Images
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

馬克·羅斯科
《無題》1959年作
私人收藏

Nurse Kathy

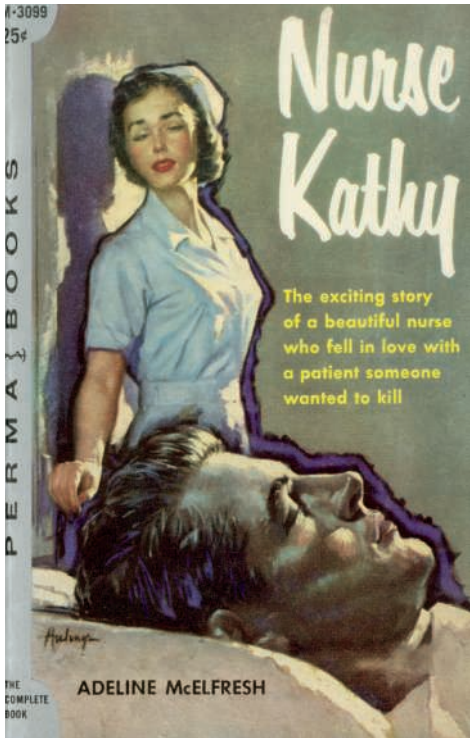
Nurse Kathy

Left: Adeline McElfresh
Nurse Kathy, Perma Books, 1957

左: Adeline McElfresh著
《護士凱西》(小說封面) 1957年出版

Right: *Night Club Nurse* Book Cover, USA, 1960s
© The Advertising Archives / Bridgeman Images

右:《夜店護士》(小說封面) 1960年代出版



《護士凱西》是李查德·佩利斯2006-08年的作品，屬於其著名的「護士」系列。透過這系列畫作，佩利斯所呈現的畫面看起來簡單直白，惹人注目，護士總是戴著口罩，畫布上滿是向下垂滴的油彩痕跡，題目也直接標明在作品上。藝術家於此系列非常注重油彩筆觸，《護士凱西》的技法和用色使我們聯想到馬克·羅斯科的抽象表現主義作品。然而，此畫的部分圖像是經由電腦合成所產生的。佩利斯的「護士」系列藉由這種方式，試圖平衡藝術創作中對立的兩端：他一方面融合藝術、書籍設計和廣告等等視覺效果，來引發觀者最直接的感官衝擊，另一方面藝術家又以如同密碼般的藝術語言，於作品中蘊藏深層的意義來迷惑觀者的解讀。佩利斯結合數位製圖和充滿動作張力的筆觸，創造出挑戰創作者概念的作品。

《護士凱西》這個題目來自艾德琳·麥克埃弗雷斯的同名小說，她在1950年代寫了許多廣受歡迎的通俗愛情小說。佩利斯甚至直接採用了麥克埃弗雷斯一本小說封面標題的字體和位置，但護士的模樣其實來自另一本書，去除多餘的細節，並為畫中人物加上了口罩。如此一來，小說中這個在二十世紀中期得到讀者頗大迴響的；關於護士的浪漫故事被翻轉了，佩利斯的畫作更引起一種恐懼感，《護士凱西》是一個如同科學怪人般的產物，由不同來源的片段拼湊而成，與女主角的職業不無相似之處。護士帶著口罩，猶如手術進行中，也似掩蓋其身份。由此可見佩利斯對身份概念的玩味操作。而麥克埃弗雷斯也曾以不同筆名和假名發表作品，有男子名字，也有女子名字，更加強了佩利斯對原創作者概念的挑戰。

佩利斯早期曾擔當圖像檔案管理員，更熱衷藏書，故此他對視覺和文學藝術的造詣都極深，於《護士凱西》等作品中可見一斑。筆觸的概念、現代主義對藝術家的定義和行動藝術中的機制理念都被佩利斯對通俗浪漫小說和數位繪畫的刻意壓縮下打斷了，從中對現今文化階級概念中裝腔作勢的「高級」文化作出抨擊。《護士凱西》所採用的拼貼和構圖手法是從佩利斯早期萬寶路廣告系列作品演進而來，香煙廣告中的牛仔置身遼闊美景，佩利斯藉此反映出男性主義的陳腔濫調。而《護士凱西》則是他對類似小說中女性的即定形象作出的揭露。佩利斯在作品中同時對不同目標進行攻擊，以一種超脫且不可思議的幽默感平衡了淺薄的表現主義。

16. Ronald Ventura b. 1973

Current Splash
signed and dated 'VENTURA 2010' lower left
oil on canvas
152.8 x 119.9 cm (60⅛ x 47¼ in.)
Painted in 2010.

Provenance
Tyler Rollins Fine Art, New York
Acquired from the above by the present owner

Literature
Patrice Farameh, *Skull Style: Skulls in Contemporary Art and Design*, New York, 2011, pp. 196-197 (illustrated)

羅納德·溫杜拿

《飛濺當前》
油畫 畫布
2010年作
款識: VENTURA 2010 (左下)

來源
紐約, Tyler Rollins 藝廊
現藏者購自上述來源

出版
Patrice Farameh 著, 〈顱骨時尚: 當代藝術與設計中的顱骨〉,
紐約, 2011年, 第196、197頁 (圖版)

HK$ 180,000-280,000
US$ 23,100-35,900

2010

17. Adrian Ghenie b. 1977

Self-Portrait as a Monkey
signed and dated 'Ghenie 2010' on the reverse
oil on canvas
145 x 84 cm. (57⅛ x 33⅛ in.)
Painted in 2010.

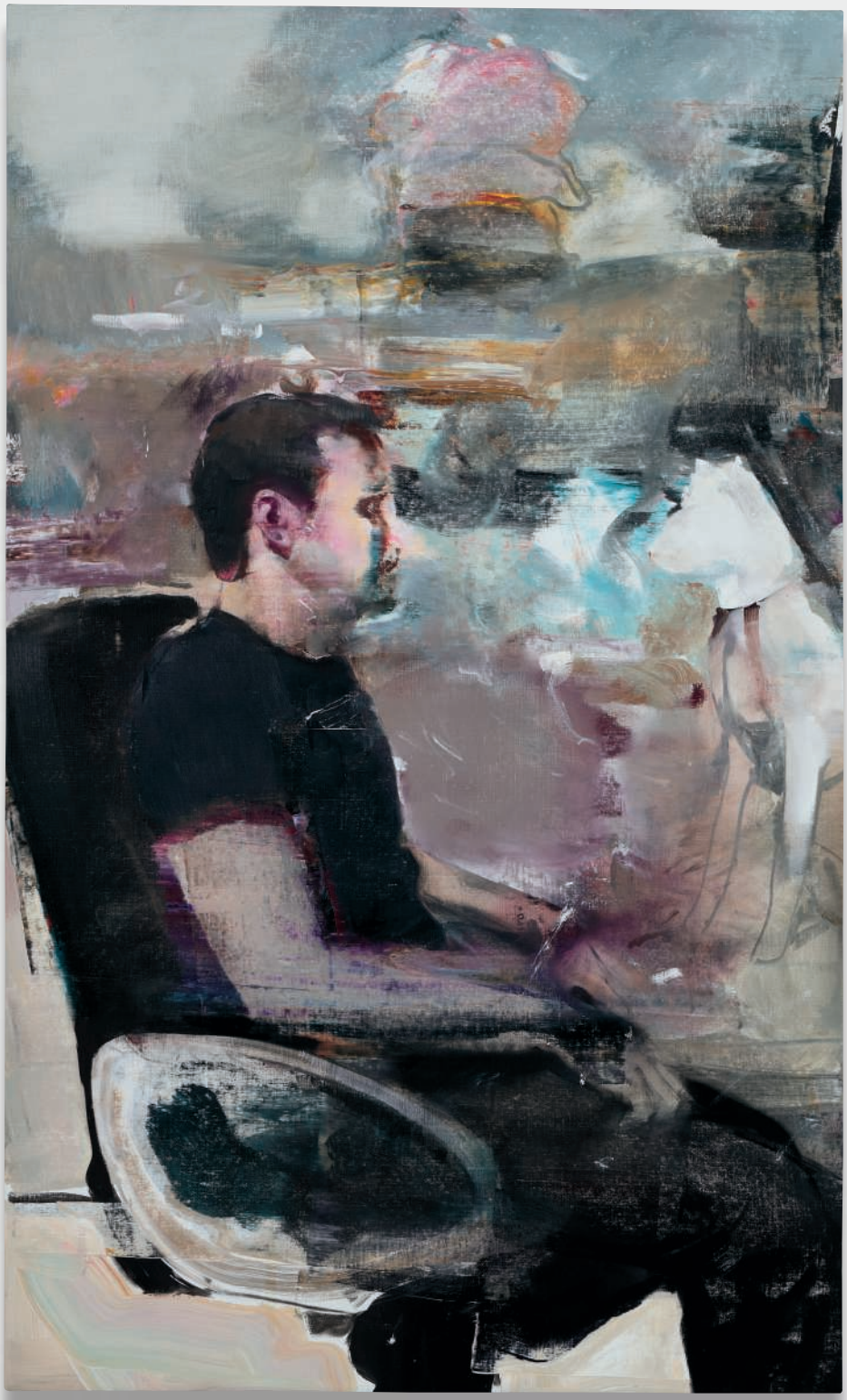
Provenance
Tim Van Laere Gallery, Antwerp
Acquired from the above by the present owner in 2010

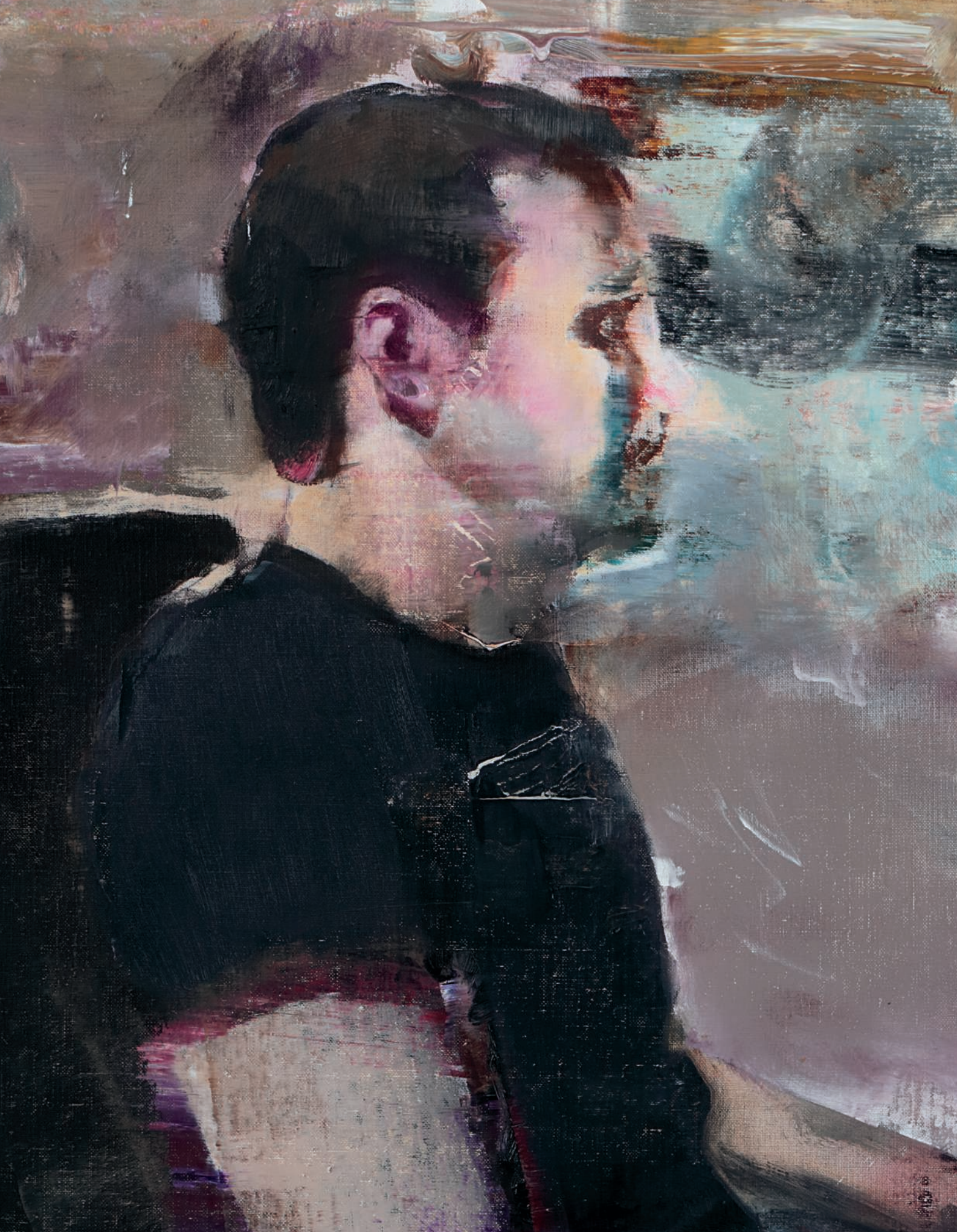
阿德里安·葛內

《猴子自畫像》
油畫 畫布
2010年作
款識: Ghenie 2010 (畫背)

來源
安特衛普, Tim Van Laere 畫廊
現藏者購自上述來源

HK$ 6,000,000-8,000,000
US$ 769,000-1,030,000





Artist in his studio
藝術家於工作室

Thematically surreal and stylistically visceral, Ghenie's *Self-Portrait as a Monkey* exemplifies the artist's unique painterly idiom and the astute lens through which he probes the uncomfortable ambiguities of human history. Against a gestural haze of emotive washes the artist interplays brush and palette knife to subtly imbue his visage with the features of a primate. With this conflation of man and monkey, Ghenie instantaneously conjures the most influential scientific theory of modern history: evolutionary biology as first expressed in Charles Darwin's defining 1859 text *The Origin of Species*. As such, *Self-Portrait as a Monkey* is an important painting in Ghenie's oeuvre and stands as a crucial precursor to his seminal 2015 Venice Biennale exhibition, *Darwin's Room*, which interrogated the scientist's multivalent legacy, including the harrowing ideology of eugenics as developed by the Nazi party in the Third Reich. Galvanised by this critically acclaimed show and reflected in the acquisition of paintings by numerous international public institutions in recent years, Ghenie has become inarguably one of the most important and coveted painters of his generation.

Drawing from the existentialism of Francis Bacon's iconic bestial figures, here Ghenie's stark profile dominates the frame. An economy of detail focuses our attention on his pensive stare and a line of cerebral concentration that cuts through abstract space into the eyes of an eerily drafted dog. The work's uncanny life-like proportions further integrate us in what at first appears to be a psychological confrontation between man and beast, however the figure's unsettling simian features profoundly confuse this dichotomy. Supplanting a throne for his studio chair, Ghenie amplifies his farcical take on a familiar trope of historic portraiture; a man at his seat of power. As such, the artist recalls the controversy surrounding the publication of Darwin's then-staunchly sacrilegious *The Origin of Species*, and the critical cartoons made by his contemporaries. Ghenie has himself noted that: "He was caricatured during that period, as it was easy to transform him into a monkey" (Adrian Ghenie in conversation with Magda Radu, in: Exh. Cat., Venice, Romanian Pavilion at the 56th International Art Exhibition, La Bienale di Venezia, *Adrian Ghenie: Darwin's Room*, p. 29).

As a young Romanian growing up in the shadow of Nicolae Ceaușescu's savage dictatorship, the weight of Europe's darkest times have influenced Ghenie's semantic methods. Here an element of the absurd acknowledges the futility of attempts to express the tragic magnitude of the most harrowing atrocities committed by mankind -mass genocide and specifically the holocaust. The monkey face becomes a softer way to consider the sinister campaigns that were developed to strip targeted groups of their humanity in order to justify and encourage their persecution by the wider populous.

Transforming himself into a less evolved and primal species, Ghenie also acknowledges the totalitarian cultural policing of the Nazi Party and how some of the greatest avant-garde artists of the 20th century were branded 'degenerate'. Facing the past whilst celebrating art's eventual liberation, Ghenie's luscious surface of enthralling brushwork vibrates with what he has described as "the texture of history" (Ibid., p. 29). *Self-Portrait as a Monkey* exemplifies Ghenie's embrace of his status as a truly post-modern painter, now outside of the preceding (modernist) trajectory of visual evolution from realism to abstraction. Instead he composes a trans-historical dialogue of varied stylistic influences: from the radical nineteenth century realism of Édouard Manet to the squeegee abstractions of Gerhard Richter. By casting himself as both a 'devolved' species and a 'degenerate' artist, Ghenie's offers a lesson for the future that foregrounds free thought and the avant-garde as the driving force of culture. As such, he expounds a nuanced view of the history of human experience that confronts both light and dark.

Gerhard Richter
***Abstraktes Bild 776-1*, 1992**
92 x 82.1 cm (36 ¼ x 32 3/8in.)
Sold at Phillips, Hong Kong, 27 November 2016
Estimate: HK$18,000,000-25,000,000 (US$2,310,000-3,210,000)
Sold for: HK$19,880,000 (US$2,548,000)

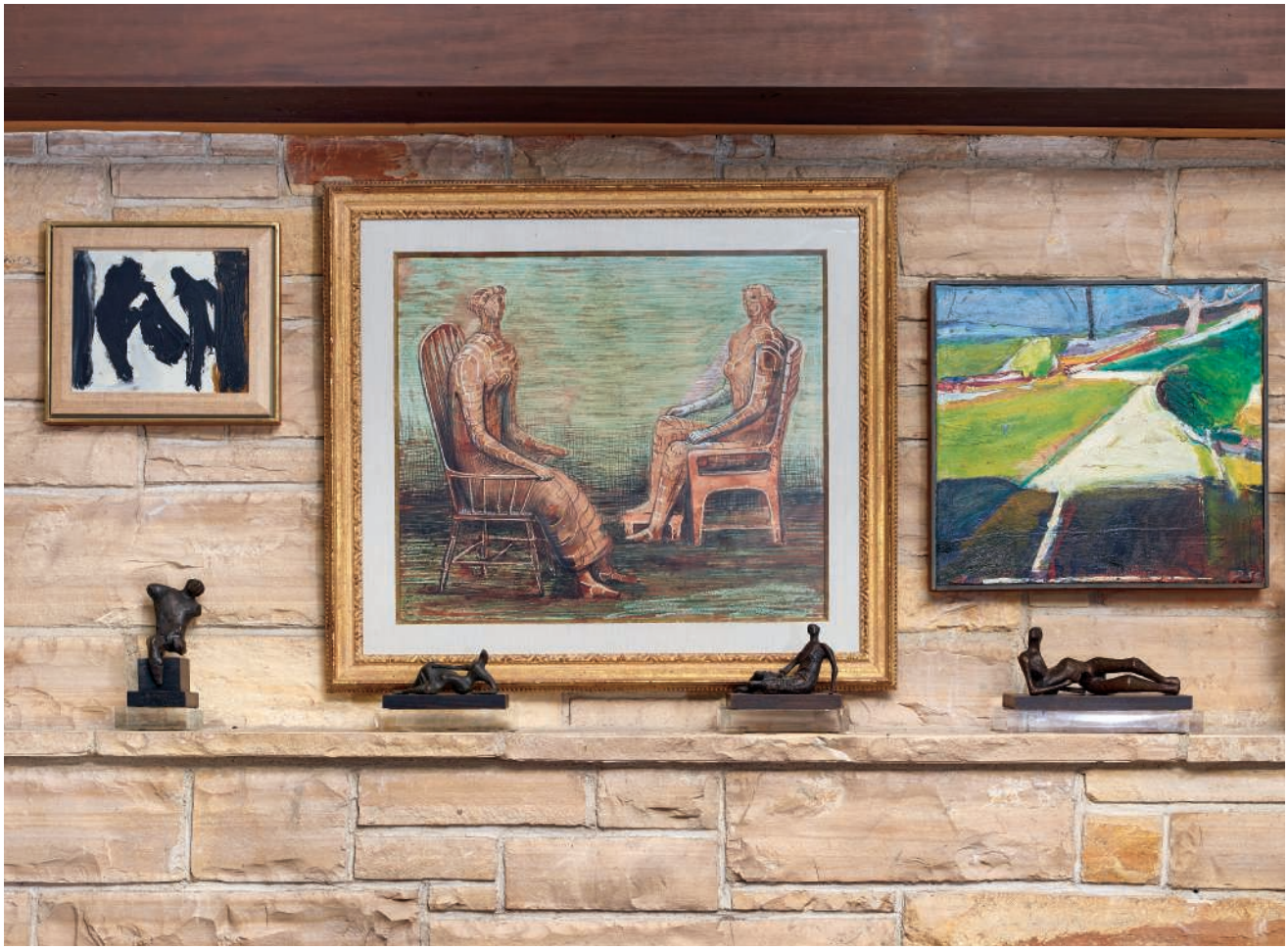
格哈德·里希特
《抽象畫 776-1號》1992年作
92 x 82.1 公分 (36 1/4 x 32 3/8 英寸)
香港，富藝斯，2016年11月27日
估價：港幣18,000,000-25,000,000（美元2,310,000-3,210,000）
成交價：港幣19,880,000（美元2,548,000）

葛內的《猴子自畫像》一作，其超寫實的主題和風格化之內涵，是俱藝術家獨特語彙及展現葛內補捉視角精湛手法的絕佳範例，透過作品，他在探索人類歷中令人不安的混沌。畫面筆觸以粗獷筆刷來消抵滿溢的情緒張力，藝術家交互運用畫筆和刮刀，巧妙地將他的面貌和靈長動物的特徵融合。通過畫中人與猴子的共同體，葛內對應了現代歷史中最具影響力的科學理論，也就是達爾文的1859年鉅作《物種起源》中首次講到的生物演化論。同樣，《猴子自畫像》也是葛內藝術生涯中的重要作品，更是奠定其參展2015年威尼斯雙年展作品《達爾文的房間》之前奏，後者審視達爾文多方面的思想論說，包括被德意志納粹黨採用的令人痛心的優生論。該展覽廣受藝評的肯定，加上近年不少國際公共機構紛紛購藏葛內的作品，令他成為現今最炙手可熱的重要藝術家之一。

葛內借鑑弗朗西斯·培根筆下標誌性的近乎獸類模樣的人像中之存在主義概念，藝術家的鮮明風格主宰了一切，此畫突兀顯著的側面人像佔據畫面重心，精簡對細節的著墨把觀者的注意力帶到主角深沉凝視的目光，穿透抽象的空間，直視畫面右側逸筆草草的狗。畫幅的真人尺寸令觀者更如親臨這場人獸的心理對決。然而，畫中人物那人猿般的五官又令他們間的對立變得混淆。將普通的工作室座椅暗指王座地位，更增強對類似這種「人與權位」的肖像之荒謬模仿。如此一來，藝術家又帶出達爾文當時挑戰教廷的《物種起源》，其圍繞的爭論和當時藝術家所繪的一些評論卡通。葛內自己曾說：「他在當時被諷刺嘲笑，就像很容易把他變成一隻猴子似得」（阿德里安·葛內與 Magda Radu 的對話，收錄於展覽圖錄，威尼斯，第56屆威尼斯雙年展羅馬尼亞國家館，《阿德里安·葛內：達爾文的房間》，29頁）。

葛內是一位在尼古拉·希奧塞古獨裁政權陰影下長大的羅馬尼亞人，從他表達的語義可見歐洲最黑暗時代的重擔。此作的荒誕元素也似指向當時對猶太人的大屠殺等人類史上最殘暴恐怖的悲劇。猴臉變成一種較溫和的代表，審視那些針對殲滅某個人種，又為開脫罪名爭取廣大群眾支持的陰險計策。

葛內在畫中把自己變成進化之前更原始的生物，映射納粹黨的極權主義文化政策，以及許多被冠以「墮落」之名的二十世紀偉大前衛藝術家。回首過去，同時讚歎如今終於被解放的藝術自由景況，葛內的畫面淋漓動人，筆觸引人入勝，承載著他所講的「歷史的質感」（同上，29頁）。《猴子自畫像》突出葛內對自己的後現代畫家身份的擁抱態度，超越從寫實到抽象這個現代主義視覺演化軌跡。他譜出一幅囊括各種風格影響的跨世代對話，從愛德華·馬內的十九世紀現實主義一直到格哈德・里希特的刮刀技法抽象畫。既把自己呈現為一個反進化生物，又是一個退化的藝術家，如同致以未來的一個課題，突出自由思想的重要性，以及帶動文化的前衛主義，闡述其對既光明又黑暗的人類歷史所表達的細微看法。



Interior of Betty and Stanley Sheinbaum's Los Angeles home
貝蒂與史丹利·欣鮑姆於洛杉磯家中一景

The Modern Form

Property from the Collection of Betty and Stanley Sheinbaum

貝蒂與史丹利·欣鮑姆私人收藏

Ranging from the ceramics of Picasso, sculptures by Henry Moore and the masterpieces produced by Jackson Pollock, the collection of Betty and Stanley Sheinbaum provides an unparalleled feast for the artistic and aesthetic senses.

Born in 1920, New York, to the future television and film mogul Harry Warner (of Warner Bros), Betty grew up during the Golden Age of Hollywood, which coincided with the revolutionary success of her father's empire. However in the sprawling, affluent suburbs of Los Angeles Betty also met her first husband – the prodigious screenwriter Milton Sperling, with whom she first began collecting art. Having acquired a large portion of her recently-retired father's studio account in 1957, Betty worked with some of the most important dealers of the time, including Paul Kantor and Eric Estorick, to comprise a collection which encapsulated the artistic trends and social ideals at this fascinating moment in time, both in the art world and beyond. At the heart of her collecting lay a cultured eye and remarkable vision for catching unrecognized talent, such as the English sculptor Henry Moore, of whose work Betty was one of the first American collectors, acquiring a sensational group of maquettes which encapsulated the genius of his iconic practice. An artist herself – painting and welding sculptures from found materials in her garage-studio – Betty was also a fervent supporter of cutting-edge American art, adding to her collection works from the prestigious New York School, produced by figures such as Willem de Kooning and Robert Motherwell, as well as works from artists who had not yet fully established themselves, like the California-based Richard Diebenkorn. Indeed in her acquisition of his 1956 painting, Driveway, Betty demonstrated her refusal to be confined by contemporary taste and trends, as at the time little exposure was given to parallel abstract developments on the West Coast. Now considered one of the most important figures in abstract American painting, the purchase of Diebenkorn's work was exemplary of Betty's artistic foresight and autonomous approach to collecting. Deeply engaged with an acute art historical sensibility, the collector added works by Picasso, Matisse and Chagall – thus creating seminal discourse between contemporary and modern art.

Yet Betty Sheinbaum was inspiring not only for her commitment to contemporary art, but also for her passion for human rights, anti-war efforts and advocacy for peace in the Middle East – living her life at the often cataclysmic crossroads of art and politics. Betty remarried in 1964 to Stanley Sheinbaum, alumni of Stanford University and at the time a senior fellow at one of the world's first think tanks, the Center for the Study of Democratic Institutions. Despite Betty previously having a long-standing interest and engagement with politics, it was with Stanley whom she embarked on a path of concerted political activism – travelling to Cambodia in search of the Ho Chi Minh trail, and helping free future Greek Prime Minister Andreas Papandreou during a military coup. Although unsuccessful in two runs for the Santa Barbara congressional seat, Stanley progressed to the position of Chairman of the American Civil Liberties Union with Betty by his side, and later the President of the Los Angeles Board of Police Commissioners after the brutal beating of Rodney King in 1991.

The Sheinbaum's selfless commitment to political activism was matched perhaps only in their patronage of the budding crafts scene in California. Emerging in 1960s, the couple turned their attention to this dynamic movement after feeling that "painting and sculpture, particularly painting, had come to a dead end, and that a new vital spirit was in the crafts." (Betty Sheinbaum, quoted in "Living With the Arts", American Craft, January 1981, p. 25) The Sheinbaums became close to a number of these artists working outside the fine art world, in particular Peter Voulkos, a number of whose works the couple included in their collection, such as his 1958 masterpiece, Rodena. As a further testament to their artistic vision, Voulkos is now widely considered to be one of America's most significant sculptors of the 20th century. The Sheinbaums further supported the movement's development through generous loans and donations to museums, even founding their own galleries devoted to contemporary crafts, with Galeria del Sol in Santa Barbara and Fairtree Gallery in New York. These independent spaces aimed to reach the widest possible audiences, and were deeply rooted at the epicenter of the emerging contemporary craft scene.

Embodying an intimate, inclusive and democratic vision, the Betty and Stanley Sheinbaum Collection represents the couple's unwavering commitment to both the art world and political activism. Standing at the forefront of contemporary art, the couple were cultured patrons and engaged connoisseurs, who in their collecting immortalised the multifaceted trajectory of art history.

Original Warner Brothers Studio, 1918. Image Hulton Archive/Stringer/
© Archives at the University of Sothern California

草創時期之華納兄弟電影公司, 1918年

Betty and Stanley in their Los Angeles home circa 2000
貝蒂與史丹利·欣鮑姆於洛杉磯家中生活照，約2000年

貝蒂與史丹利·欣鮑姆的收藏範疇廣闊，從畢卡索的陶藝到摩爾的雕塑，甚至是波洛克的經典大作，夫婦倆的典藏為藝術和美學提供了無以倫比的饗宴。

貝蒂出生於1920年的紐約，成長在好萊塢的黃金年代，父親更是舉世知名的影視大亨哈利·華納（華納兄弟的創辦人）。貝蒂在富裕的加州洛杉磯市郊，與才華洋溢的劇作家米爾頓·施佩琳相遇，兩人結為連理後，貝蒂與丈夫一同踏上藝術收藏之路。父親退休後，貝蒂在1975年接收的華納公司的大筆利潤，並與保羅·崁鐸、艾利克·艾斯托利等當時最重要的藝術經濟人，共同蒐羅打造完整代表當代藝術風潮和呼應當時社會象徵的藝術作品。貝蒂具有獨到的文化洞察力，並善於發掘人才，她在英籍雕塑家亨利·摩爾尚未成名之前就已經看出他的天賦，成為美國少數最早開始收藏摩爾的藏家；當然，這些作品日後成為摩爾最具代表性的系列之一。貝蒂不僅身為收藏家，也是一名畫家、一位在自家車庫工作室裡焊接雕像的藝術家，因此，她特別大力支持前衛的美國藝術，收藏威廉·德·庫寧和羅伯特·馬瑟韋爾等知名度相當高的「紐約學派」藝術作品，同時也支持尚未建立知名度的藝術家，例如加州藝術家李察·迪本科恩。在1956年，美國西岸對於抽象藝術依然懵懂無知，因此，貝蒂將迪本科恩的抽象畫作《Driveway》納入收藏之舉，證明她拒絕一味地迎合潮流的堅持。如今，《Driveway》被認定為美國抽象主義繪畫最重要的經典大作之一，由此可見貝蒂的藝術遠見和收藏自主性。除了收藏當代藝術作品，深受藝術歷史洗禮的貝蒂也收藏畢卡索、馬諦斯、夏卡爾等經典之作，開啟一場當代藝術與現代藝術之間的對話，影響力無遠弗屆。

貝蒂活在藝術和政治轉變的交叉口，不僅致力於支持當代藝術，更關注人權，宣導反戰、提倡中東和平，其熱情及行動力令人欽佩。貝蒂在1964年改嫁給史丹利·欣鮑姆；當時，畢業於史丹福大學的丈夫在「民主制度研究中心」–美國當年數一數二的智囊團–擔任資深顧問。貝蒂向來熱衷於政治，但是直到認識欣鮑姆後才真正投身其中；兩人曾經旅行到柬埔寨追尋胡志民小徑，甚至在希臘發生政變時解救未來的希臘總理，安德列斯·帕德里歐。欣鮑姆兩度競選聖巴巴拉國會議員失敗，但在妻子的支持之下，成功當選美國公民自由聯盟主席；在1991年羅德尼·金警察暴力事件爆發後，欣鮑姆又成為洛杉磯警察局長委員會主席。

欣鮑姆夫妻倆在政治層面，對於人權主義的貢獻極大，能與之媲美的尚有他們給予加州的新興手工藝術的支持。手工藝在1960年代的加州開始萌芽，當時貝蒂曾說到：「繪畫和雕塑藝術，尤其是繪畫，已經發展到盡頭，新的生命力在於手工藝。」（節錄自《美國手工藝》雜誌「與藝術為伍」專題訪談，1981年1月刊，25頁）欣鮑姆夫婦廣泛收藏手工藝品，並和許多非純美術的藝術家成為朋友，特別是陶藝家彼得·沃克斯。欣鮑姆收藏許多沃克斯的作品，包含他於1958年完成的代表作《Rodena》。如今，沃克斯名列美國二十世紀最偉大的雕塑家之一，再次見證了欣鮑姆夫婦的藝術眼光。欣鮑姆夫婦極力推廣手工藝運動，不僅大方贊助博物館，甚至自己設立專精當代手工藝的藝廊，位於聖巴巴拉的Galeria del Sol和紐約的Fairtree Gallery，透過獨立藝術空間，推廣給大眾，深植當代新興手工藝的基礎。

貝蒂和史丹利·欣鮑姆的藝術收藏具體地呈現他倆的文化和民主視野，也反映他們對於藝術世界和人權主義的無私貢獻。站在當代藝術最前線的欣鮑姆夫婦，熱衷於藝術收藏和文化鑑賞，他們的藏品更讓藝術史的多元進程永垂不朽。

The Modern Form: Property from the Collection of Betty and Stanley Sheinbaum

貝蒂與史丹利·欣鮑姆私人收藏

18. Henry Moore 1898-1986

Mother and Child against Open Wall
bronze with brown patina
23.2 x 27.9 x 16.5 cm (9⅛ x 11 x 6½ in.)
Executed in 1956, this work is from an edition of 12 plus 1 artist's proof.

This work is recorded in the archives of the Henry Moore Foundation.

Provenance
The Hanover Gallery Ltd., London
Continental Fine Arts (Eric Estorick), New York (acquired from the above)
Acquired from the above by the family of the present owner in 1958

Exhibited
London, The Hanover Gallery, Henry Moore, 24 June - 13 September 1958, no. 42 (present lot exhibited)
Orange, Chapman College, *Henry Moore,* 31 January - 14 February 1964 (present lot exhibited)
Los Angeles County Museum of Art, *Henry Moore in Southern California,* 2 October - 18 November 1973, no. 56 (another example exhibited)
Hempstead, Hofstra Museum, Hofstra University; University Park, Museum of Art, The Pennsylvania State University; Philadelphia, Arthur Ross Gallery, University of Pennsylvania; Baltimore Art Museum, *Mother and Child: the Art of Henry Moore,* 10 September 1987 – 17 Aprill 1988 (another example exhibited and illustrated)
London, Royal Academy, *Henry Moore*, 16 September - 11 December 1988, no. 140, pp. 105, 240 (another example exhibited and illustrated)
St. Petersburg, Benois Museum; Moscow, Pushkin Museum of Fine Art, *Henry Moore: The Human Dimension*, 17 June - 9 October 1991, no. 78, p. 103 (another example exhibited and illustrated)

Literature
Will Grohmann, *The Art of Henry Moore*, London, 1960, pp. 118 - 119 (another example illustrated)
Henry J. Seldis, *Henry Moore in America*, Los Angeles, 1973, no. 56, p. 144 (another example illustrated)
John Hedgecoe, *Henry Moore*, New York, 1968, p. 289 (another example illustrated)
Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, no. 526, p. 359 (another example illustrated)
Alan Bowness, ed., *Henry Moore, Complete Sculpture: 1955-64*, vol. 3, London, 1986, pls. 51d, 52, no. 418, p. 31 (another example illustrated)

HK$ 2,000,000-3,000,000
US$ 256,000-385,000

亨利·摩爾

《圍牆前的母與子》
棕鏽色銅雕
1956年作，共有12版及1版藝術家試作版。
此作品收錄於亨利·摩爾基金會檔案館。

來源
倫敦，Hanover 畫廊
紐約，Continental Fine Arts (Eric Estorick) (購自上述來源)
現藏者家屬於1958購自上述來源

展覽
倫敦，Hanover 畫廊，〈亨利·摩爾〉，1958年6月24日-9月13日，圖版42（展出作品為本作）
橙縣，查普曼學院，〈亨利·莫爾〉，1964年1月31日-2月14日（展出作品為本作）
洛杉磯郡藝術博物館，〈亨利·摩爾於南加州〉，1973年10月2日-11月18日，圖版56 (展品及圖版為他版作品)
斯特德，霍夫斯特拉大學博物館；賓夕法尼亞州立大學美術館；賓夕法尼亞大學Arthur Ross畫廊；巴爾的摩美術館；〈母子：亨利·摩爾之作品〉，1987年9月10日-1988年4月17日（展品及圖版為他版作品）
倫敦，英國皇家美術學院，〈亨利·莫爾〉，1988年9月16日-12月11日，圖版140，第105、240頁（展品及圖版為他版作品）
聖彼得堡，Benois 博物館；莫斯科，普希金博物館，〈亨利·莫爾：人性的維度〉，1991年6月17日-10月9日，圖版78，第103頁 (展品及圖版為他版作品)

出版
Will Grohmann著，〈亨利·摩爾之作品〉，倫敦，1960年，第118-119頁 (同系列他版作品)
Henry J. Seldis著，〈亨利·摩爾於美國〉，洛杉磯，1973年，圖版56，弟144頁 (同系列他版作品)
John Hedgecoe編，〈亨利·莫爾〉，紐約，1968年，第289頁（同系列他版作品）
Robert Melville著，〈亨利·摩爾之雕塑及繪畫作品：1921-1969年〉，倫敦，1970年，圖版526，第359頁（同系列他版作品）
Alan Bowness編，〈亨利·摩爾，雕塑全集：1955-64年〉，倫敦，1986年，第3集，拼版51d、52，圖版418，第31頁（同系列他版作品）

19. Finn Juhl 1912-1989

Pair of easy chairs, model no. FJ 53
Bangkok teak, fabric, brass
Each: 73.4 x 71 x 79 cm. (28⅞ x 27⅞ x 31⅛ in.)
Executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark.
Underside of each branded and impressed with CABINETMAKER NIELS VODDER/COPENHAGEN DENMARK/DESIGN FINN JUHL.
Designed 1953, produced 1950s.

Provenance
Private Collection, Copenhagen, Denmark, acquired mid-1950s

Literature
Erik Wørts, 'Den Syvogtyvende', *Dansk Kunsthaandværk*, no. 11, December 1952, p. 181
Niels Vodder Furniture, Copenhagen, 1959, p. 12
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 271-72, 311
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 58-59 for images and drawings
Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 76-79, 139 for images and drawings
Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 98
Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, pp. 101, 103

HK$ 150,000-250,000
US$ 19,200-32,100

芬·祖爾

扶手椅一對 型號 FJ53
柚木 布 黃銅
此作品由丹麥哥本哈根木匠名師尼爾斯·弗德於1953年設計，1950年代製造。
款識：CABINETMAKER NIELSVODDER/COPENHAGEN DENMARK/DESIGN: FINN JUHL (椅子底部)

來源
丹麥哥本哈根私人收藏 (1950年代中購藏)

出版
Erik Wørts著，《Den Syvogtyvende》，〈Dansk Kunsthaandværk〉，第11集，1952年12月，第181頁
〈尼爾斯·弗德家具〉，銷售圖錄，哥本哈根，1959年，第12頁
Grete Jalk 編，〈Dansk Møbelkunst gennem 40 aar, 第3集：1947-1956年〉，哥本哈根，1987年，第271-72、311頁
Esbjørn Hiort 著，〈芬·祖爾：家具、建築及應用藝術〉，哥本哈根，1990年，第58-59頁 (草稿圖及圖版)
Patricia Yamada 編，〈芬·祖爾紀念展〉，展覽圖錄，大阪，1990年，第76-77、139頁
Noritsugu Oda 著，〈丹麥椅子〉，三藩市，1999年，第98頁
Per H. Hansen 著，〈芬·祖爾與他的家宅〉，奧斯特菲爾德爾恩，2014，第101、103頁

Property of an Important European Collector

20. Tomoo Gokita b. 1969

Limbo
signed with the artist's initials, titled and dated
'"LIMBO" TG 2009' on the reverse
acrylic on canvas
182 x 227.3 cm. (71⅝ x 89½ in.)
Painted in 2009.

Provenance
Taka Ishii Gallery, Tokyo
Acquired from the above by the present owner

重要歐洲私人收藏

五木田智央

《極境》
壓克力　畫布
2009年作
款識: 《LIMBO》 TG 2009 (畫背)

來源
東京, Taka Ishii 畫廊
現藏者購自上述來源

HK$ 450,000-650,000
US$ 57,700-83,300

Property of an Important Private Collector

21. Cecily Brown b. 1969

The End
oil on linen
215.9 x 226.1 cm. (85 x 89 in.)
Painted in 2006.

Provenance
Gagosian Gallery, New York
Private Collection, Los Angeles
Private Collection, New York
Acquired from the above by the present owner

Exhibited
Museum of Fine Art Boston, *Cecily Brown*,
18 October 2006 - 15 January 2007

Literature
Dore Ashton, *Cecily Brown*, New York, 2008, p. 225 (illustrated)

HK$ 4,000,000-6,000,000
US$ 513,000-769,000

重要私人收藏

塞西麗·布朗

《終結》
油畫 麻布
2006年作

來源
紐約，高古軒畫廊
洛杉磯私人收藏
紐約私人收藏
現藏者購自上述來源

展覽
波士頓美術館，〈塞西麗·布朗〉，
2006年10月18日-2007年1月15日

出版
Dore Ashton著，〈塞西麗·布朗〉，紐約，2008年，第225頁 (圖版)

Captivating in its scale and dynamism, Cecily Brown's *The End* immerses the viewer in a uniquely visceral abstract, lexicon that is both laden with the semantic weight of art history whilst being exemplary of the artist's own revolutionary contributions to the medium of painting. Created in 2006, it comes from a crucial period in Brown's career when she began to draw influence from the formal genres of Old Master paintings, particularly landscapes, still-life and interior scenes. Here we see the artist intensely refine the colour saturation and sexual connotations of her earlier works to embrace a composition that is subtly imbued with delicate tones and a deliberately covert sensuality. Exquisitely sombre in its cool and minimal use of whites and greys, this work undoubtedly shows Brown at her most elegant and consciously enigmatic. The importance of *The End* is attested to by its immediate inclusion in Brown's major solo retrospective at the Museum of Fine Art Boston in late 2006. Upholding widespread critical acclaim through the maintenance of her iconic aesthetic, Brown's paintings today sit in international institutional collections including the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; and Tate, London.

Born in London in 1969 and later studying at the Slade School of Art in the 1980s, Brown rose to worldwide recognition over the course of the 1990s. From the beginning of her career, Brown's paintings have drawn attention due to their unique exploration of the human experience in its most base and carnal forms. Most crucially Brown's tactile and textured surfaces construct a metaphorical sphere in which themes of lust, desire, history and the nature of perception are all fractured and re-spliced with hypnotic cerebral effect. As the artist explains: "I am interested in the unfixed nature of things. I want the work to have a trapped energy so that the paint seems to vibrate in place. I want the viewing of it to approximate the experience of being in the world." (D. Ashton, *Cecily Brown*, New York, 2008, p. 25)

Ever aware of her predecessors, Brown has dedicated her praxis to re-interrogating the line between abstraction and figuration, eschewing pure non-referential abstraction to invite a more nuanced interpretive encounter. As she has explained: "the moment that interests me the most in 20th century painting, and which I feel was not taken that far because abstraction happened in such an extreme way, is the moment when Rothko, Gorky, and Newman were doing those biomorphic things that just hovered on the edge of representation. They're not quite abstract and they are absolutely grounded in the figure" (Robert Enright, 'Paint Whisperer: An Interview with Cecily Brown', *Border Crossing*, Vol. 4, No. 1, Issue No. 93, p. 40). Seamlessly evoking both the active abstract figuration of Willem de Kooning as well as the surreal forms of Joan Miró, the present work shows Brown reaching a new intellectual maturity as she embraces the ambiguity of discrete symbolic elements as a mechanism for intrigue. In the complex tapestry of energetic brushwork, our natural quest to discern figurative meaning leads us not only across the textured surface of the canvas, but deep into and out of the psychological space that her painterly illusion creates. From ethereal washes to thicker detailing, the variations in paint application invite a perpetual questioning of elements: are they solid mass, shadows, evocations of movement or merely non-representative traces of Brown's creative psyche?

In this instance Brown faintly recalls lavish banquet still-life paintings of the 17th century that, through sight, were intended to arouse synesthetic convulsions of touch, taste and smell. We see the intimation of a discarded fork to the bottom right hand side, above what can be read as a block of pink meat. Further inspection might suggest that the swathes of billowing white triangulate to make a central tablecloth. We find ourselves caught in the beautiful havoc of a deconstructed, dining room interior – perhaps 'the end' of a dinner party where the texture of Brown's brush entices the senses as much as the delectable pink food items scattered for our scopophilic pleasure.

Yet just as the array of circular forms suggest plates and drinking vessels, their fleshy tones and handling might also suggest a sexualised reading as body parts and orifices. We see Brown as intensely aware of her audience as she engages in a flirtatious dialogue, enticing us to make visual assumptions despite a newfound economy of form within her work. As the artist later noted: "I like the fact that because my earlier work was so known for having erotic contents, I actually need to give very little now and it's seen as erotic or hinting at erotic." ('New York Minute: Cecily Brown,' *Another*, 14 September 2012) Artfully playing on the human tendency to anthropomorphize forms, *The End* encapsulates both the stunning technical aptitude, and rigorous intellect that makes Brown one of the most important painters of her generation.

‘I think that painting is a kind of alchemy … the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing … I want to catch something in the act of becoming something else.’

Cecily Brown

Titian
***The Bacchanal of the Andrians*, 1523–1526**
Collection of Museo del Prado, Spain

提香
《酒神祭》1523-1526年作
西班牙，普拉多博物館典藏

Willem de Kooning
***The North Atlantic Light*, 1977**
Collection of Stedelijk Museum, Amsterdam
© 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

威廉·德·庫寧
《北大西洋的光》1977年作
阿姆斯特丹市立博物館典藏

塞西麗·布朗的《終結》，尺幅宏大，充滿活力，將觀者沉浸於一種獨特而本能的抽象語彙之中，既充盈着藝術史的語義分量，又彰顯了藝術家對繪畫媒介獨有的革新貢獻。作品創作於2006年，正值布朗藝術生涯至關重要的時期，她開始從古典大師作品的形式流派中汲取靈感，尤其參考風景、靜物和室內景觀的畫作。於此，藝術家強化凝練其早期作品中的色彩飽和度和情慾暗示，藉以塑造富有細膩色調和隱密感官享受的構圖。作品極簡的冷調灰白用色精美深沉，無疑呈現布朗作品優雅、神祕莫測的一面。《終結》於完成後隨即被囊括於加2006年底，布朗於波士頓美術館舉辦的大型回顧個展，足以證明此作品的重要性。憑藉其一貫的標誌性美學特質而廣受讚譽，布朗的畫作廣爲國際藝術機構收藏，包括紐約所羅門·古根漢美術館、紐約惠特尼美國藝術博物館；倫敦泰特美術館等。

布朗於1969年出生於倫敦，80年代於斯萊德藝術學院求學，並與90年代逐漸獲得全球知名度。自其藝術生涯初期，布朗的畫作便憑藉其獨特探索人生體驗中最基礎且情慾的形式而引人入勝。重要的關鍵是，布朗頗具紋理質感的作品表面構造了一個隱喻空間，使慾望、歷史及視覺本質等主題通過如同催眠反應於其中破碎重組。正如藝術家所述，「我對事物本質中的不確定性感興趣。我希望作品能有埋藏困境的力量，以至於讓顏料能適當地顫抖起來。我希望欣賞作品的體驗能與生存在世界上的體驗相似。」(D.阿詩頓，《塞西麗·布朗》，紐約，2008年，第25頁)。熟諳前人作品，布朗致力於重新探討抽象與具象之間的界定，避開毫無參引的純抽象，傾向於一種更爲精細且具詮釋性的邂逅。正如她解釋所述，「二十世紀繪畫中最吸引我的時刻，同時也是抽象以一種極端的方式發生後，而我認爲沒有過於極端的時刻，這正是當羅斯科、戈爾基、紐曼描繪一些介於具象邊緣的生物形態的時刻。他們不完全是抽象的，而是以具象為基底的。」(羅伯特·恩賴特，「油彩低語者：與塞西麗·布朗的訪談」，《跨境》雜誌，第四卷，第一版，第93期，第40頁)。本件作品引人聯想起威廉·德·庫寧活躍的抽象形狀以及胡安·米羅的超現實形態，彰顯了布朗所的心智，達到的全新的成熟境界，她運用離散的象徵元素作爲引人矚目的技巧。面對整幅作品活力四射的筆觸，我們自然而然會試圖識別其中具象的含義，這迫使我們不僅穿過畫作充滿質感的表面，更深入其幻象筆觸所營造的心理空間。從飄渺的色塊到厚塗的細節，色彩運用的千變萬化引人滿腹疑團：它們是實色塊、陰影、動作的幻影，亦或只是布朗創作心理的非具象痕跡?

在本件作品中，布朗引人聯繫起17世紀奢華饗宴的靜物畫，通過視覺，引發觸覺，味覺，嗅覺的感知連結。我們可於畫面右下角觀察到一支棄置的叉子，上方粉色的方塊如同一個肉塊。細細端詳之後，翻騰的白色長條形成一個三角形，塑造出中央桌布的造型。我們置身於一個被解構的室內餐廳中，它仿佛剛經過一場美麗的浩劫—也許是晚宴的結束。布朗筆觸的質感引誘着我們的感官，而散落的粉色可口食物也滿足了我們的窺視慾。

一排圓狀形態一方面暗指盤子和飲酒器皿，另一方面其肉色調和處理方式也隱含性意味，如同身體部位或孔穴。布朗深諳觀者特性，與其調戲對話，儘管新作中造型不多，卻誘使我們展開視覺暇想。正如藝術家稍後提及，「因爲我的早期作品以情慾內容而聞名，以至於我現在只需要呈現不多的內容，就會被認爲是充滿情慾或著暗藏春色。我喜歡這樣。」(「紐約時光：塞西麗·布朗」，《別冊》雜誌，2012年9月14日)。巧妙地利用人類慣於以擬人態的思維去理解事物的特點，《終結》體現了布朗絕妙的技術天資及其嚴謹的智慧，正是這些特質讓她成爲其同輩中的佼佼者。

22. Finn Juhl 1912-1989

Pair of armchairs, model no. FJ 45
Bangkok teak, fabric, leather
Each: 84 x 69.5 x 75 cm. (33⅛ x 27⅜ x 29½ in.)
Executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside of one armchair branded and impressed with CABINETMAKER NIELS VODDER/ COPENHAGEN DENMARK/DESIGN FINN JUHL. Designed 1945, produced 1950s.

Provenance
Private Collection, Copenhagen, Denmark, acquired early 1950s

Literature
Ebbe Kornerup, 'Ægte og uægte Form og Konstuktion', *Nyt Tidsskrift For Kunstindustri*, December 1945, p. 166
Niels Vodder Furniture, Copenhagen, 1959, p. 8
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77
Esbjørn Hiort, *Finn Juhl: Furniture-Architecture-Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 28, 34-35, 46, 54, 78, 101, 105 for images and a technical drawing
Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 24, 42-45, 130 for images and technical drawings
Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, pp. 4, 31, 41, 46-47, 79, 150, 152-53, 158-59, 160, 185, 206 for images and a technical drawing

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

芬·祖爾

扶手椅一對 型號 FJ 45
柚木 布 皮革
此作品由丹麥哥本哈根木匠大師尼爾斯·弗德於1945年設計，1950年代製造。
款識：CABINETMAKER NIELS VODDER/COPENHAGEN DENMARK/DESIGN: FINN JUHL (椅子其一底部)

來源
丹麥哥本哈根私人收藏(1950年代早期購藏)

出版
Ebbe Kornerup著，
《Ægte og uægte Form og Konstuktion》，
〈Nyt Tidsskrift For Kunstindustri〉，1945年12月，第166頁
〈尼爾斯·弗德家具〉，銷售圖錄，哥本哈根，第8頁
Grete Jalk 編，
〈Dansk Møbelkunst gennem 40 aar, 第2集: 1937-1946年〉，哥本哈根，1987年，第276-277頁
Esbjørn Hiort 著，〈芬·祖爾：家具、建築及應用藝術〉，哥本哈根，1990年，第20、25-26、28、34-35、46、54、78、101、105頁(草稿圖及圖版)
Patricia Yamada 編，〈芬·祖爾紀念展〉，展覽圖錄，大阪，1990年，第24、42-45、130頁(草稿圖及圖版)
Per H. Hansen 著，〈芬·祖爾與他的家宅〉，奧斯特菲爾德爾恩，2014年，第4、31、41、46-47、79、150、152-153、158-159、160、185、206頁 (草稿圖及圖版)

The present lot is a pair of armchairs, model no. “FJ 45”, produced in Bangkok teak. Designed by the Danish architect Finn Juhl and executed by the master cabinetmaker Niels Vodder for the Cabinetmakers’ Guild, held at the Kunstindustrimuseet, Copenhagen where the design was first exhibited in 1945. From 1944 and continuing into the 1950s, Finn Juhl designed some of his finest cabinet made furniture for the Cabinetmakers’ Guild, and the “FJ 45” armchair must be considered one of his most accomplished and revered designs. During this period Juhl created the “FJ 44” dining chair that was then described by one critic as having “a sculptural form which apparently strains the wood to its upmost limits.” Then followed the “FJ 45” armchair that was celebrated for its frame “which is beautifully modelled or organic like a bone”, as stated by the Danish architect Erik Herløw in the periodical Arkitekten. The “FJ 45” demonstrates through the exquisite use of Bangkok Teak, importantly Juhl’s primary choice of timber, handcrafted, accentuated organic stiles and arms with elegantly carved wings.

Each year during this period Juhl presented designs at the Cabinetmakers’ Guild that were executed by Vodder. The synergy and symbiosis of these two artistic characters created iconic masterpieces of 20th century design. Always an original contributor to the Cabinetmaker’s Guild, Juhl would receive many favourable responses from the critics: “Finn Juhl’s designs continue the course of development which has characterised his contributions to the past four or five exhibitions. Finn Juhl has undoubtedly been our most prominent furniture designer these past few years, and he is the one who has made the sincerest effort to comply with the requirements which a designer participating in the cabinetmakers’ exhibition is naturally expected to fill” (Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*, Volume 3: 1947-1956, Copenhagen, 1987, p. 122). When discussing the cabinetmaker Niels Vodder, the Danish architectural journalist Henrik Sten Møller refers to him as an “original craftsman with a distinct sense of humour.” He then goes further to explain why Vodder would have ever had agreed to collaborate with Juhl: “The reason why Niels Vodder became Finn Juhl’s cabinetmaker was that nobody else wanted to produce his furniture. They thought the furniture too strange and furthermore often technically complicated” (Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 18).

此拍品為以柚木所製之扶手椅一對，型號FJ45。由丹麥建築設計師芬·祖爾設計，木匠大師尼爾斯·弗德為設於哥本哈根藝術與設計博物館的木匠公會而製，並於1945年在該館首次展出。芬·祖爾自1944至1950年代，為木匠公會設計了部分個人最佳作品，而FJ45扶手椅則是他最登峰造極、備受推崇的作品之一。在此期間，祖爾創造了FJ44餐椅，被一位鑑賞家形容為「將木原料極限提升到極致」。之後出現的FJ45扶手椅更因其外型而贏得不少讚譽，丹麥建築設計師Erik Herløw於《建築設計》期刊中將之形容為「設計造型優美，猷如人體骨格一樣的自然弧度」。FJ45精緻地運用祖爾最喜用的柚木，結合高超工藝，梯蹬及扶手位置均以典雅翼形加強造型。每年的這段時間，祖爾均會向木匠公會展示由弗德製造的設計作品。兩位藝匠的合作和夥伴關係，創造了20世紀設計界中不少標誌性作品。作為木匠公會的長期創始捐贈人，祖爾獲得不少鑑賞家的好評：「芬·祖爾的設計不斷成長，是他為過去四或五次展覽所設計作品的一大特色。芬·祖爾無疑是我們過去數年來最出色的傢俱設計師，付出最真誠努力，以滿足木匠展覽對設計師的要求。」(Grete Jalk 編，〈Dansk Møbelkunst gennem 40 aar，第3集：1937-1946年〉，哥本哈根，1987年，第122頁)　丹麥建築設計記者Henrik Sten Møller在談到木匠尼爾斯·弗德時，形容他為「極具幽默感的原創工匠。」他續解釋為何弗德會願意和祖爾合作：「尼爾斯·弗德之所以會成為芬·祖爾的木匠，是因為沒有其他人願意製造他設計的傢俱。他們認為那些傢俱太古怪，而且經常需要用上繁複技術。」(Patricia Yamada 編，〈芬·祖爾紀念展〉，展覽圖錄，大阪，1990年，第18頁)

Property of an Important Asian Collector

23. Ai Weiwei b. 1957

Divina Proportione
huali wood
diameter: 169 cm. (66½ in.)
Executed in 2006, this work is accompanied by
a certificate of authenticity signed by the artist.

Provenance
Acquired directly from the artist by the present owner

Literature
Urs Meile, ed., *Ai Weiwei Works 2004-2007*,
Beijing, 2007, p. 38 (another example illustrated)
Elena Ochoa Foster and Hans Ulrich Obrist, eds.,
Ways Beyond Art: Ai Weiwei, London, 2009,
pp. 52-53 (another example illustrated)
Ai Weiwei According to What?, exh. cat., Mori Art Museum,
Tokyo, 2009, p. 14 (another example illustrated)
Ai Weiwei: So Sorry, exh. cat., Haus der Kunst, Munich,
2009, p. 78 (another example illustrated)

重要亞洲私人收藏

艾未未

《神聖比例》
花梨木
2006年作，並附藝術家簽署之保證書。

來源
現藏者購自藝術家本人

出版
Urs Meile 編，〈艾未未作品集2004-2007年〉，
北京，2007年，第38頁 (同系列作品圖版)
Elena Ochoa Foster與Hans Ulrich Obrist 編，
〈超越藝術:艾未未〉，倫敦，2009年，第52-53頁 (同系列作品圖版)
〈艾未未憑什麼?〉，展覽圖錄，森美術館，東京，
2009年，第14頁 (同系列作品圖版)
〈艾未未: 非常抱歉〉，展覽圖錄，慕尼黑藝術之家，慕尼黑，
2009年，第78頁 (同系列作品圖版)

HK$ 1,500,000-2,500,000
US$ 192,000-321,000

Property of an Important European Collector

24. Georg Baselitz b. 1938

Hinterglasvogel
oil on canvas
130 x 97 cm. (51⅛ x 38¼ in.)
Painted in 1997.

Provenance
Private Collection, Spain
Grisebach GmbH, Berlin, 29 May 2014, Lot 80
Acquired at the above sale by the present owner

Exhibited
About the Painting, Centro de Arte Contemporáneo de Málaga, 2008

HK$ 2,000,000-3,000,000
US$ 256,000-384,000

重要歐洲私人收藏

喬治·巴塞利茲

《Hinterglasvogel》
油畫 畫布
1997年作

來源
西班牙私人收藏
柏林，Grisebach GmbH，2014年5月29日，
拍品編號80
現藏者購自上述拍賣

展覽
〈關於繪畫〉，馬拉加現代藝術中心，
2008年

Georg Baselitz
Where is the Yellow Milkjug, Mrs Bird?, 1989
Collection of Tate, London
© Georg Baselitz 2017

喬治·巴塞利茲
《鳥太太，黃色牛奶瓶子在哪裡？》1989年作
倫敦，泰特美術館典藏

Born in 1938 in Nazi Germany, Georg Baselitz grew up in the austerity of East Germany, bearing witness to the catastrophic aftermath of the Second World War, and the emotional turmoil engrained in the national psyche. In searching for alternatives to Socialist Realism and Art Informel, the artist employed a form of expressive distortion in order to experiment with darker façades of cultural memory. In the early 60s, he painted the *Heroes* series with a painterly style, depicting figures standing in devastated landscapes with torn-off limbs and tattered uniforms, evoking vivid images of soldiers ravaged by war. Then, starting from 1966, Baselitz developed his *Fracture* series, which extended the hero motif with fragmented yet interrelated body segments placed upon horizontally-divided canvasses. However in order to overcome the content-driven character of his earlier work, Baselitz invented his inversion technique, with the work *The Wood on Its Head* (1969) being the first example of this. By deliberately upending an image, the artist intends to objectify the work of art without entering the realm of pure abstractions.

Painted in 1997, *Hinterglasvogel* is a paradigm of the artist's emblematic inversion motif. Upon first glance, the canvas is made up of a multi-layered background, built up through gestural brushwork and purple, white and yellow tones. Swathes of yellow lie at the heart of the composition, with swirls of purple rendered in each corner. The fluidity of paint and unconstrained forms meet to create illusion of a pure abstract painting. Yet by rotating the canvas by 180 degrees, the lines and colours evolve into more recognisable forms - the lines forming the contours of the titular bird's beak, wings and claws; the bright yellow becoming the bird's shimmering breast, and ultimately presenting us with a bird perching on a handrail. Expertly traversing the lines of figurative representation and abstraction, this work is exemplary of Baselitz's mastery of altering our perception of images.

Birds have always been a theme that intrigues the artist. He once assisted wildlife photographer Helmit Dreschsler on ornithological photos shoot in 1949, which later inspired his painting *Where is the Yellow Milkjug Mrs Bird?* (1989), now in the Tate collection. However unlike the 1989 work, the present lot features a single fierce-looking bird at the centre of the painting, commanding our attention with its ferocious presence. The title of the work "Hinterglasvogel" in German, meaning "Bird behind the glass" in English further evokes a story untold. Rendered upturned, the bird seems to be near skeletal, even a carcass hanging from a hook behind the glass. The upside down imagery of the bird perhaps alludes to the fall of the Third Reich, for whom the Reichsadler was a prominent symbol, embodying ideals of Germanic imperialism.

With the inverted motif serving as his response to post-war German art, Georg Baselitz's semi-abstract figurative painting perfectly conveys his key belief that one's perception can be dramatically altered through representation.

喬治·巴賽利茲於1938年，在納粹當道、生活刻苦的東德出生，成長過程中他見證了二戰後的一片狼藉和全國人的精神掙扎。為了尋求社會寫實主義和無形式藝術之外的探索，巴賽利茲以扭曲畫面的表現形式，試圖面對藝術中更深層的文化記憶。在1960年代早期，巴賽利茲著重技法的所創作的《英雄》系列，作品經常呈現：彷彿被戰爭摧殘的軍人站在被焚毀的背景前，四肢不全、衣衫襤褸。巴賽利茲從1966年開始發展《碎裂》系列畫作，延續英雄的主題，畫面中被肢解分開卻互有關連身體部位放置在橫向分隔的畫布上。為了顛覆早期畫作為內容所控制的性質，巴賽利茲於1969年開創了顛倒反轉技法，於1969年創作第一幅顛倒畫，《The Wood on Its Head》。透過刻意顛倒畫面，巴賽利茲意圖不以抽象主義的技法與觀點，來更客觀地表達其藝術創作。

繪於1997年的《Hinterglasvogel》是巴賽利茲顛倒畫的最佳典範之一。乍看之下，紫色、白色、黃色的筆觸堆疊成繁複的背景。黃色鋪陳在畫面中央，四個角落畫著紫色漩渦，恣意奔放的顏料和無拘無束的形狀創造出一幅抽象畫的幻象。然而，只要把畫面翻轉180度，線條和色塊旋即成為容易辨識的形狀，線條描繪的是鳥喙、翅膀、和鳥爪，鮮黃色塊則是鳥閃著陽光的前胸。最後，我們才終於看到一隻佇立於欄杆上的老鷹。此一作品充分展現出巴賽利茲優游在具象與抽象表達之間、改變觀者感知的能力。

巴賽利茲向來鍾情於鳥類，並曾在1949年協助野生動物攝影師海爾米特·德矢樂在野外拍攝。受到鳥類學攝影的啟發，巴賽利茲於1989年創作了《鳥太太，黃色牛奶瓶子在哪裏?》，現收藏在英國泰特現代美術館。呈現於此的拍品畫面中央畫著一隻雙眼炯炯有神的老鷹。畫名為《Hinterglasvogel》，德文意思是「玻璃後方的鳥」，涵意耐人尋味。把畫面倒正來看，老鷹骨瘦如柴，脆弱地吊在玻璃後方的鉤子上。或許畫中的老鷹暗指德意志帝國國徽上的老鷹，而顛倒的畫面象徵的是納粹黨的衰落。

巴賽利茲用顛倒畫作、反轉象徵，對於戰後的德國藝術提出回應，其半抽象半具象畫作完美地表達出他相信人的感知是可以被呈現方式全然影響的。

Property of an Important Asian Collector

25. Damien Hirst b. 1965

Beautiful Romance in the Age of Uncertainty Party Painting III
household gloss on canvas
diameter 213.4 cm. (84 in.)
Executed in 2003.

Provenance
White Cube Gallery, London
Kukje Gallery, Seoul
Private Collection
Christie's, Shanghai, 24 October 2014, Lot 221
Acquired at the above sale by the present owner

重要亞洲私人收藏

達明安·赫斯特

《不確定年代的美麗愛情派對畫作III》
亮光漆 畫布
2003年作

來源
倫敦，白立方畫廊
首爾，Kukje畫廊
私人收藏
上海，佳士得，2014年10月24日，拍品編號221
現藏者購自上述拍賣

HK$ 2,500,000-3,500,000
US$ 321,000-449,000

Created in 2003, eleven years after the artist's first foray into spin art, *Beautiful Romance in the Age of Uncertainty Party Painting III* is a vibrantly coloured, predominantly red, painting from one of Damien Hirst's most iconic series. With additional elements of green and yellow, this work springs, explodes and catapults outwards from the centre of its circular canvas, capturing the sense of spontaneity essential to the series. In 1993, Hirst collaborated with Angus Fairhurst on *A Fête Worst than Death*, an artist-led street fair in Shoreditch, London, curated by Joshua Compston. The artists installed a makeshift spin painting station where they invited visitors to pay £1 to create their own spin paintings, to be signed by the pair. Reflecting on this early performance installation, Gregor Muir recounts that for Hirst, spin paintings "proved too useful to be left behind, resulting in his subsequent 'Spin Painting' series (Gregor Muir and Clarrie Wallis, *In-A-Gadda-Da-Vida*, Tate Britain, London, 2004, p. 91).

The artist describes the spin series as "childish... in the positive sense of the word. They are each given a playful, elongated title bookended by the words 'Beautiful' and 'painting'". (Damien Hirst and Gordon Burn, *On the Way to Work*, Faber and Faber: 2001, 221) Hirst credits the inspiration for these works to seeing the spin technique as a child at a school fair. Despite the simplicity of its origins, *Beautiful Romance in the Age of Uncertainty Party Painting III* challenges the use of spontaneity and irreverence in art. The Spin Paintings form a foundational element of Hirst's artistic vocabulary, contributing to seminal exhibitions including his 2012 retrospective at Tate Modern.

Though the reliance on chance in the present lot provides a stark contrast to the meticulous process of Hirst's other well-known series of spot paintings, both bodies of work deal with the concept of mechanical intervention. To produce these large-scale works, paint is poured from a height onto the large canvases as they are rotated at high speed by a machine in the artist's studio. Hirst's use of a rotating machine references the optical experiments of Marcel Duchamp from the 1920s and 30s. Although Duchamp employed spinning turntables and other motorised devices as a means of creating optical illusions, Hirst's contemporary use of the spin machine focuses on the joy inherent to movement. A prominent member of the influential Young British Artists of the late 1980s and 90s, Hirst has since become one of the most internationally acclaimed artists of his generation.

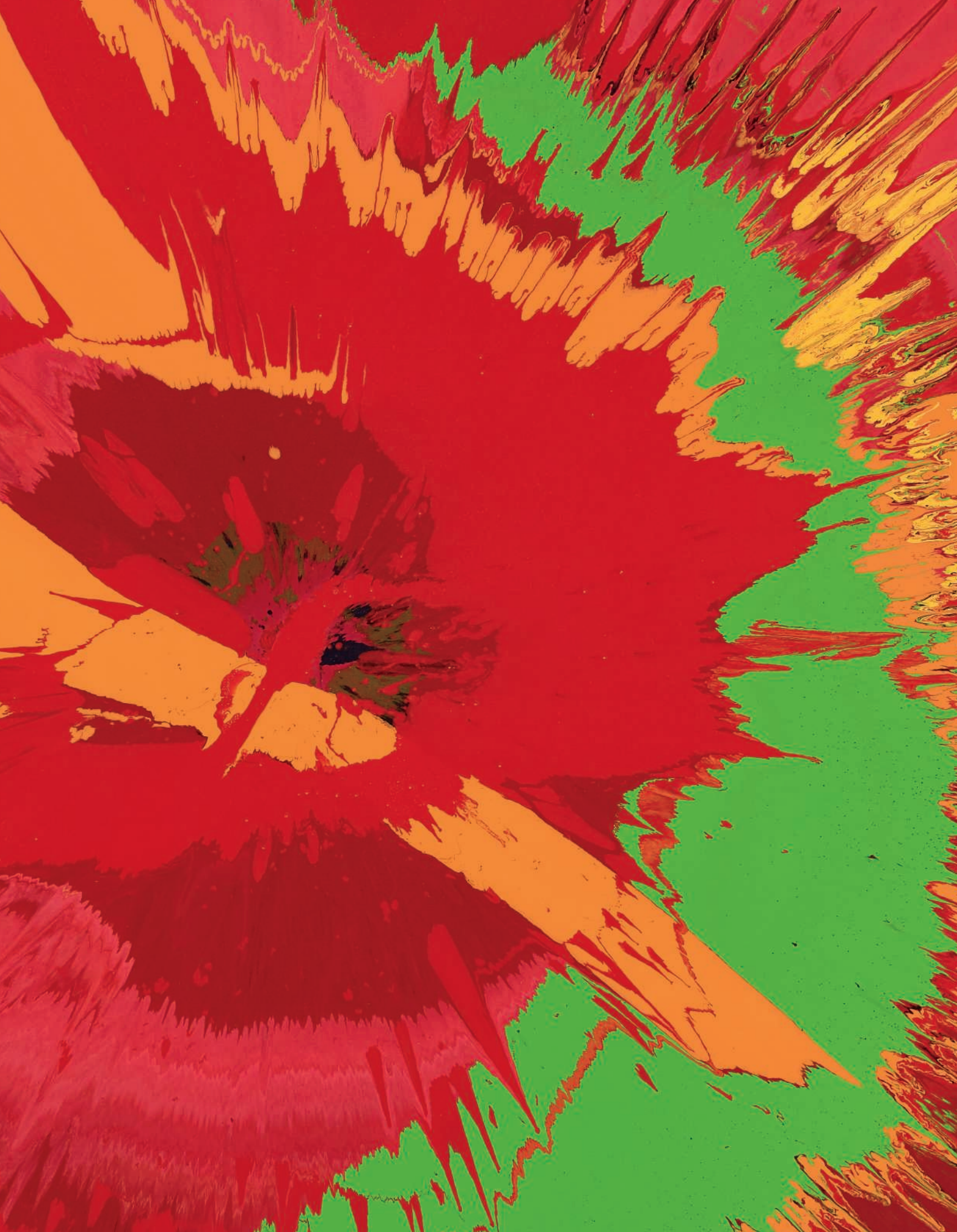
In *Beautiful Romance in the Age of Uncertainty Party Painting III*, Damien Hirst continues to encourage emotive, instinctual reactions to his work – here inciting feelings of glee and wonder.

在探索旋轉畫系列十年之後，達明安·赫斯特於2003年創作了《不確定年代的美麗愛情派對畫作III》，這幅以紅色為主軸的鮮明畫作出自於赫斯特最具代表性且發展最為成熟的旋轉畫作系列。綠色和黃色從大紅圓心中向外奔放而出，赫斯特在圓形畫布上將低階藝術轉化為高等藝術，並充分地展現他的自發性藝術創作過程。在1993年，赫斯特與藝術家安格斯·費赫斯特聯手在倫敦薛迪奇區舉辦了一場由策展人約書亞·康斯頓策劃、並由藝術家主導的街頭藝術博覽會「A Fête Worst than Death」。兩位藝術家在街接頭打造旋轉畫站，訪客只需付1英鎊的費用便能創作自己的旋轉畫，並交付給兩位藝術家簽名。格列格·繆爾在回顧赫斯特早期的表演藝術裝置時說道：「赫斯特創作旋轉畫得心應手，甚至在未來發展出一系列的旋轉繪畫作品。」（格列格·繆爾和克萊爾·瓦勒斯：《 In-A-Gadda-Da-Vida 》，泰特不列顛，倫敦，2004年，91頁）

赫斯特用「稚氣...是最好的那種童心未泯」來形容他的旋轉畫系列，為了表明每一幅旋轉畫的美學及表現主義，他把畫名拉長，在前頭加上「美麗的」並在後面補上「畫作」一詞。（達明安·赫斯特與高登·伯恩，《工作途中》，Faber and Faber，2001年，221頁）赫斯特把創作旋轉畫的靈感歸功於他兒時愛看的英國 BBC 電視節目《藍色彼得》，在1975年播出的一集節目中，主持人約翰·諾卡司示範了一台電動旋轉紙板裝置，說適合給「喜歡畫畫但總是不知道該畫什麼才好的孩子們。」赫斯特創作《不確定年代的美麗愛情派對畫作III》的起因雖然簡單，但這一系列畫作挑戰的是高等藝術(純藝術)所設下的界線和限制；高等藝術指的是傳統上被認定為值得收藏於藝廊、博物館，或是值得藝術評論的作品。赫斯特將被定位在孩童藝術的繪畫，發展成為參展無數的大型作品，藝術家於2012年在英國泰特現代美術館舉辦的大型個人回顧展便是其不凡成就的典範。

呈現於此的拍品；即所有的旋轉畫，其成型效果的隨機性，與赫斯特另一系列以精細準確聞名的圓點畫系列形成強烈對比，如此不同的兩個系列，卻一樣在探討機械介入藝術的概念。赫斯特創作大型旋轉畫的方法是從梯子頂端將顏料倒在下方高速旋轉的圓形畫布上；他用旋轉機器作畫的契機可以追溯至杜象在1920、30年代發展的旋轉視覺實驗。杜象用唱盤等裝置執行他的視覺幻象探討，赫斯特的旋轉藝術當代演繹則更專注於媒材、運轉和機械性固有的美感。身為1980、90年代的年輕英國藝術家群體一員，赫斯特已躍身為當代最受讚譽的國際藝術家之一。

赫斯特在《不確定年代的美麗愛情派對畫作III》一作中持續探究美術、科技和消費主義等他一向關注的主題，並試圖激發與觀者之間的對話。



Property of an Important Asian Collector

26. Yayoi Kusama b. 1929

Abode of Heart
signed, titled and dated
'YAYOI KUSAMA 2012 "ABODE OF HEART"'
on the reverse of the right leg
mixed media
100 x 130 x 70 cm. (39⅜ x 51⅛ x 27½ in.)
Executed in 2012, this work is accompanied by a certificate of authenticity issued by the Yayoi Kusama Studio.

Provenance
Ota Fine Arts, Singapore
Acquired from the above by the present owner

Exhibited
Singapore, Ota Fine Arts, *Yayoi Kusama "METALLIC"*, 14 September - 28 October 2012

重要亞洲私人收藏

草間彌生

《心之住處》
綜合媒材
2012年作，並附草間彌生工作室之保證書。
款識：YAYOI KUSAMA 2012《ABODE OF HEART》(右腳背面)

來源
新加坡，大田畫廊
現藏者購自上述來源

展覽
新加坡，大田畫廊，〈草間彌生 - 金屬性〉，
2012年9月14日-10月28日

HK$ 2,800,000-3,800,000
US$ 359,000-487,000

Yayoi Kusama's creative inspirations stem from various sources, her confrontation with fear is for one, but also her childhood experience in a divided family and her living with hallucinations. Similar to her creation of the *Infinity Nets* series and the accumulated phallic soft sculptures, she intends to ultimately incorporate herself into the imagery of fear through constant repetition, in an attempt to overcome suffocative fears in real life with self-obliteration.

In the early 60s, Kusama began working on her assemblage art *Accumulation* series, in which she sewed numerous soft sculptures, reproducing them all over sofas, cabinets, clothes and shoes. In 1963, Kusama published *Aggregation: One Thousand Boats Show*, critically acclaimed by the contemporary art world, including famed artist Andy Warhol. Yayoi Kusama's works in the 1960s span in media from painting to sculpture, from installation to *Love and Peace* themed performance. The genesis behind all Kusama's works evolves from her confrontation with personal fears, to the challenging of feudal thoughts and patriarchal authority.

In 1973, Kusama moved back to Japan. During her stay in Japan, the floor of her studio was covered with soft sculptures in organic shapes. From this period onwards, Kusama's sculpture no served longer as mere confrontation with personal fears or male gender, but rather as an investigation into the role females play in the society.

Over the 60 years of her artistic career, Kusama's works have never become obsolete; on the contrary, they are constantly rejuvenating themselves. Her later works have evolved from being rebellious, criticizing and aggressive to a purely harmonious, where she spontaneously employs intense colours and delicate forms to eulogise nature, life and love. As the artist once claimed, "I would like my art to bring happiness for the world."

In *Abode of Heart*, Kusama applies vivid colours to her celebrated polka dots drawings. The wantonly blooming shape is redolent of vivacious, exotic flowers - demonstrating Yayoi Kusama's creativity and echoing the wonderland in her dreams.

成長期的家庭分裂及自身的精神疾病，草間彌生的創作動力源自於她對抗恐懼的手段，就像無限之網系列與堆積的陽具軟雕塑，她藉由不斷地製作這些生命中恐懼的形象，讓自己最後與其融合，試圖用這種「自我消融」的方式去超越那些現實生活中讓她喘不過氣的恐懼。

60年代初期，草間開始創作她的空間集合藝術「積聚」系列，她縫製大量陽具形體的軟雕塑，讓它們像繁殖一般佈滿沙發、櫃子、衣服與高跟鞋上。1963年，草間發表《聚集：一千艘船的展演》，引來如安迪·沃荷等藝術界人士的讚賞。草間彌生在1960年代的作品場域從平面繪畫擴張到雕塑、裝置、乃至於以「愛與和平」為主題的行動藝術。而在作品背後展開的思想，便是草間從對抗自身恐懼，發展至對於封建的思想及男性權威的挑戰。

草間於1973 回到日本定居，在日本的期間，其工作室地面佈滿了有機形體的軟雕塑。在這個時期開始，草間的軟雕塑的作品不再僅僅是對生活恐懼或是對抗男性的展現，她開始運用這些柔軟的素材，對社會中女性所扮演的角色作出詰問。

在草間超過60年的創作生涯中，直至今日，她的作品絲毫沒有自前衛潮流中退出，反而更發的日久彌新。她晚年的作品已經開始逐漸走出反叛的、具有批評、攻擊性的特色，轉向一種和諧單純的階段，變的更隨興，用強烈的色彩和細緻的形式去讚頌大自然、生命和愛。如她自己曾經在訪談中提到：「我希望自己的藝術可以為世人帶來幸福。」

《心之住處》這件作品，草間以極鮮艷的色彩，點綴其著名的圓點手繪，恣意張放的造型像是綻放生命力的奇花異卉。展現了草間彌生的創造力，相映著她腦中的奇幻夢境。

27. Sadamasa Motonaga 1922-2011

Yon Kuru
acrylic on canvas
162.5 x 130.1 cm. (63⅞ x 51¼ in.)
Painted in 1974.

Provenance
Fergus McCaffrey Gallery, New York
Acquired from the above by the present owner

元永定正

《Yon Kuru》
壓克力 畫布
1974年作
款識: S. Motonaga '74 (左下)

來源
紐約, Fergus McCaffrey畫廊
現藏者購自上述來源

HK$ 1,300,000-2,300,000
US$ 167,000-295,000

Water, and all its permutations, lies at the core of Sadamasa Motonaga's oeuvre: a body of works that has continually sought to render a fluid substance as a concrete one—an apt distillation of the Gutai group's titular concern: 'concreteness'.

Motonaga was one of the Gutai group's most distinguished and dedicated members, remaining part of the group from 1955 – 1971, joining and leaving just one year shy of the group's entire creative span (1954-1972). During his first year in the group, and in the first collective exhibition of the Gutai group, *Experimental Outdoor Exhibition of Modern Art to Challenge the Midsummer Sun*, Motonaga presented *Work (Water),* a group of pendulous, water-filled vinyl tubes and sheets resembling tear-drops, filled with red ink. In this first example of what his master and Gutai founder Jiro Yoshihara would later dub 'the world's first water sculpture', one recognises the young Motonaga's fascination with literally capturing the element. Later on, he would develop an interest in tilting canvases, allowing pigment to dribble and collect into puddles and rivulets, evoking the traditional Japanese technique of *tarashikomi* ('dripping').

But perhaps the most significant change in Motonaga's oeuvre came during a brief sojourn to New York from 1966 to 1967, during which time he perfected the use of an airbrush filled with acrylic paint. With this new-found technique, he created pieces such as *Yon Kuru*, the striking colour of which is precisely a potent reminder of *Work (Water)*. To create these works, the artist first filled notebooks with little spirals and shapes, later transforming them into larger pieces.

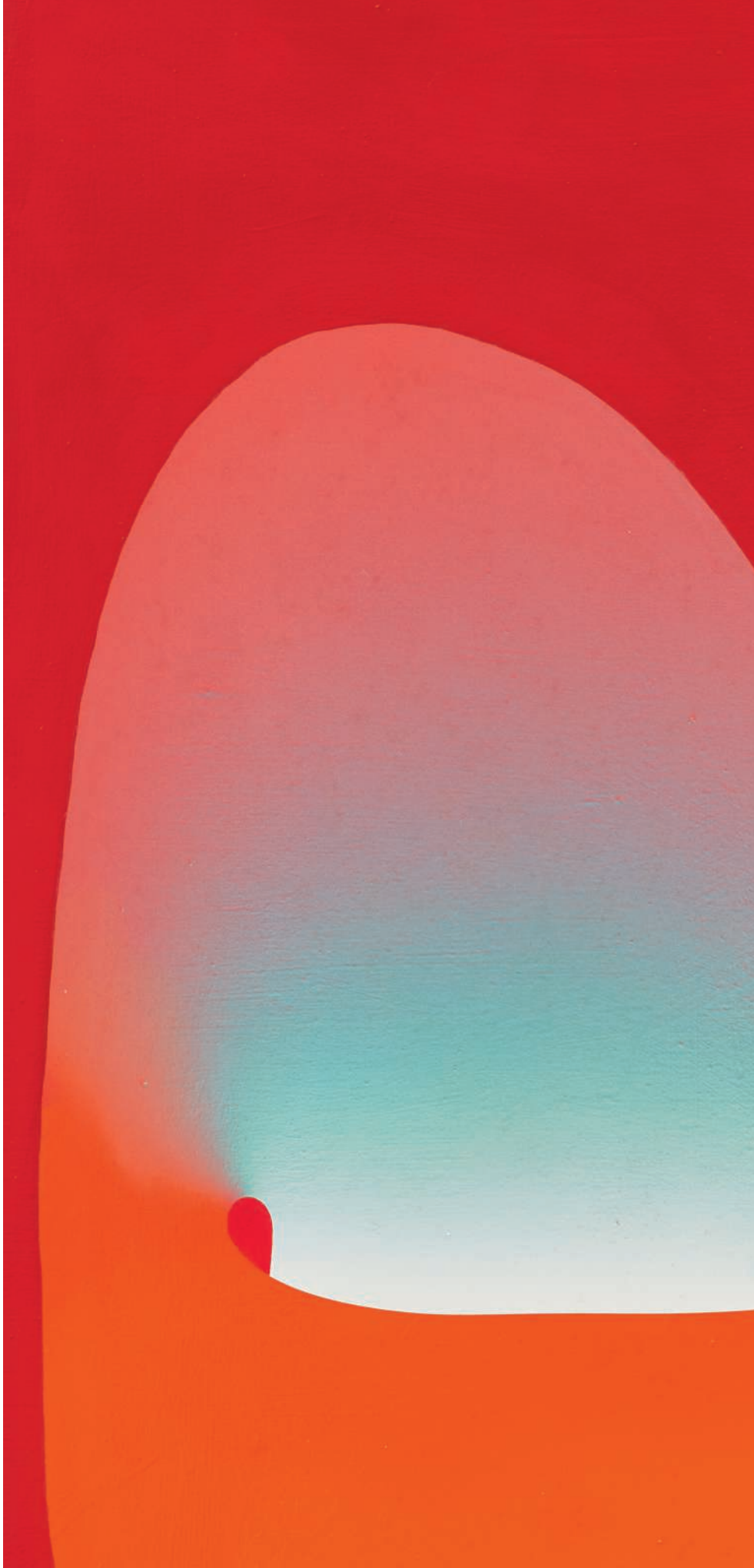
The present lot is a mature and stunning rendition of his spray-painted pieces, created just 2 years after the end of Gutai following Yoshihara's passing. Featuring the nonsensical title 'Yon Kuru', the piece is a playful backward glance on the artist's career featuring a deft exploration of water. Within the gradient swirling biomorph, immaculately painted with a soft almost cartoonish touch, Motonaga's past as a manga artist and newspaper illustrator becomes evident. This rare early work thus powerfully serves as a fine testament to the artist's creative and whimsical oeuvre.

元永定正的作品核心暢流著的是水，水的各種可能和組合；其作不斷地將流動性轉化為具體的表現，呼應日本具體派的宗旨—具象。

元永定正在日本具體派成立（於1954年）一年之後入會，在協會結束（於1972年）一年之前離會，從1955年至1971年期間，成為協會中最卓越且致力於創作的成員之一。元永定正在具體派舉辦的首次聯展「挑戰仲夏豔陽的實驗性戶外現代藝術展」中，呈現《工作（水）》作品系列，一系列注滿紅色墨水、如鐘垂般擺盪的塑膠管，和淚滴狀的塑料布。吉原治良，具體派創辦人也是元永定正的老師，將此系列形容為「史上水雕像首例」，從中可見元永定正是如何執迷於具體地捕捉元素。爾後，元永定正持續發展《工作（水）》系列，讓顏料在傾斜的畫布裡流淌成小池小河，喚起傳統日本「積累（溜込）」繪畫技法。

元永定正在1966年到美國紐約旅居一年，期間把噴槍繪畫發展到盡善盡美，可說是其創作生涯中最重要的轉捩點之一，色彩奪目的噴槍畫《Yon Kuru》也恰巧反映出《工作（水）》的流動元素。元永定正創作噴畫的過程是先在筆記本中畫滿小漩渦與形狀，再將之轉化大型藝術作品。

呈現於此的拍品為元永定正於吉原治良辭世、具體派因而解散的兩年之後創作的噴槍畫，技術純熟，用色驚艷。元永定正為作品取上叫人摸不著頭緒的畫名，《Yon Kuru》，以輕盈、逗趣的方式回顧自己探索「水」的藝術生涯。他用卡通畫般柔和的筆觸，畫出一絲不苟的生物漩渦，從中看出元永定正曾任漫畫家和報社插畫家的過往。也因此，這幅件罕見的早期作品，見證了藝術家天馬行空的創作生涯。



Property of an Important European Collector

28. Atsuko Tanaka 1932-2005

2001-F
signed and titled '"2001. F" Atsuko Tanaka' on the reverse
synthetic polymer paint on canvas
193.6 x 258.6 cm. (76¼ x 101¾ in.)
Painted in 2001.

Provenance
Art-U Gallery, Osaka
Private Collection, San Francisco
Acquired from the above by the present owner

Exhibited
San Francisco Art Institute, *Gutai. Experimental Exhibition of Modern Art to Challenge the Mid-Winter Burning Sun: Gutai Historical Survey and Contemporary Response*, 8 February - 30 March 2013

HK$ 6,000,000-8,000,000
US$ 769,000-1,030,000

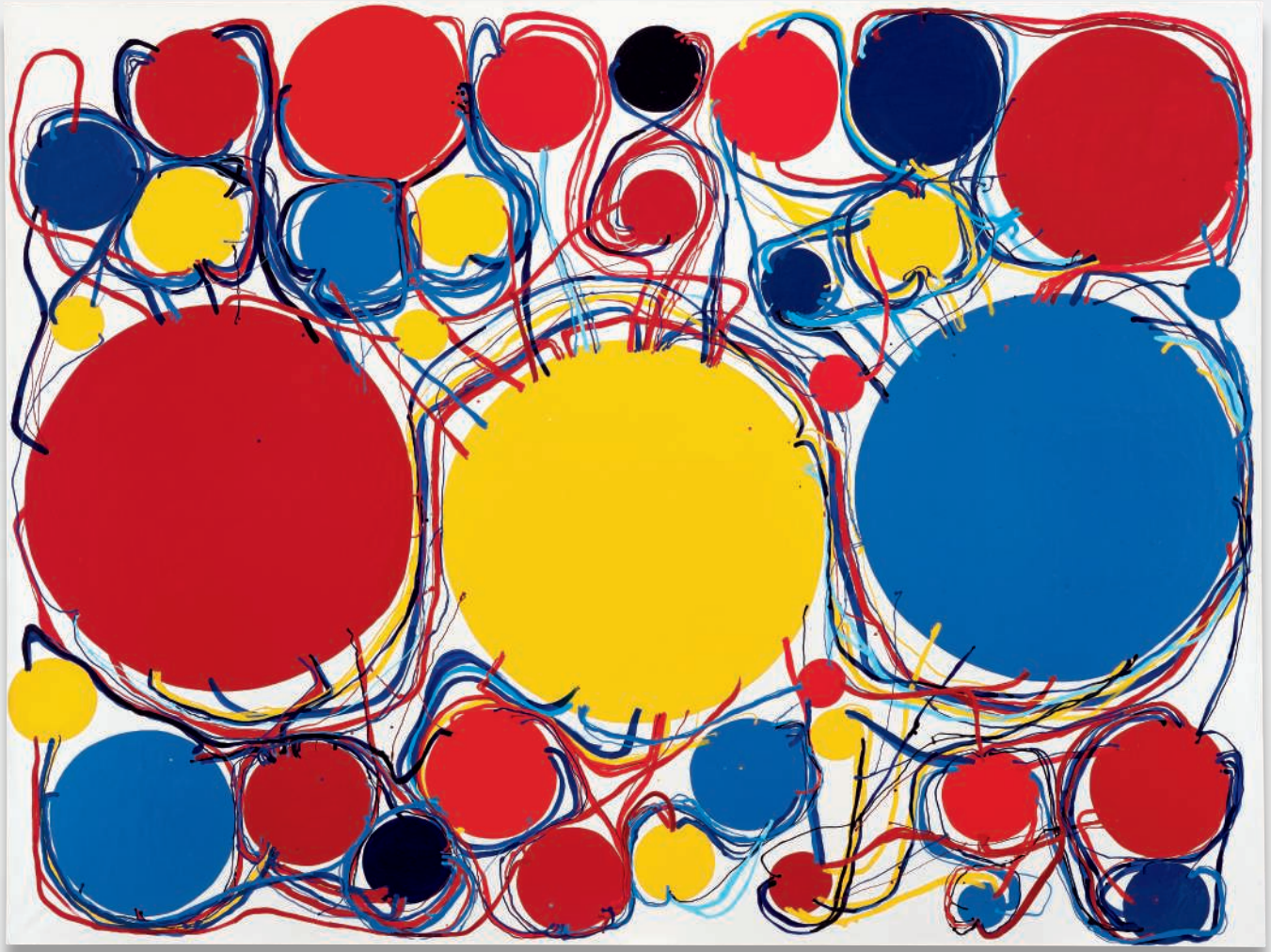
重要歐洲私人收藏

田中敦子

《2001-F》
合成樹脂漆 畫布
2001年作
款識:《2001. F》Atsuko Tanaka (畫背)

來源
大阪，Art-U畫廊
三藩市私人收藏
現藏者購自上述來源

展覽
三藩市藝術學院，
〈挑戰冬季的熾熱太陽 - 具體派現代藝術實驗展覽:
具體派歷史調查及當代反映〉, 2013年2月8日-3月30日



Atsuko Tanaka was one of the most celebrated figures from the eminent Gutai group founded by Jiro Yoshihara in 1954, and was amongst just a few artists praised outright by the French critic and curator Michel Tapié. It is clear that Tanaka left an indelible impression on Tapié, who visited the group in Japan in the 1950s, and she remained the only female Gutai artist mentioned explicitly in *A Mental Reckoning of My First Trip to Japan*. In the text, he remarked, "I have a deep respect for the whole group [Gutai] as a group, but I would like to name four artists who should appear alongside the most established international figures: Shiraga Kazuo, Shimamoto Shozo, Yoshihara Jiro, and Tanaka Atsuko." (Michel Tapié, *A Mental Reckoning of My First Trip to Japan*, 1957, n.p.)

Tanaka's oeuvre, populated by pulsing orbs of bright colours, stems from an almost singular preoccupation with capturing energy itself. In the first and second installments of the *Gutai Art Exhibition*, held in 1955 and 1956 respectively, Tanaka presented two works that fully demonstrated this fascination. The first, a work entitled *Work (Bell)*, presented a circuit of ringing bells activated by viewers, which created a chain of chimes throughout the exhibition room, growing and waning in volume. The second piece—a photo in which Tanaka is most-oft shown—is her *Electric Dress*, a heaving contraption made up of two hundred light bulbs and tubes; a dress of sorts worn by Tanaka onto the stage of the *2nd Gutai Art Exhibition*. When taken together, it is clear that the artist's interests lie in the interconnections and symbioses between action/reaction, artist/material, both of which echo the key proponents championed by Gutai: the *kanji* for 'tool' and 'body', translated into 'embodiment' or 'concreteness'.

In pieces such as *2001-F*—an elegant and mature example of Tanaka's most celebrated series—one sees Tanaka's fixation on such motifs. The piece, composed of an intricate web of brightly coloured circles and lines, can be taken as an allegory for energy and life, and is immediately reminiscent of cells, or perhaps a diagram of the cerebral signals. To create these pieces, Tanaka places her canvases onto the ground, first freely creating bright circles, and then adding meandering lines to join them to one another. Through this, we get a glimpse into the artist's spontaneity and her subconscious. When interpreted against the context of the artist's post-war memories of gradual industrialisation and urbanisation of her hometown, when cities gradually came to life once more with electricity, this piece becomes a nostalgic look back onto a pivotal time of change in Japan.

吉原治良在戰後成立日本具體美術協會(簡稱具體派)，田中敦子是協會中名聲最響亮的成員之一，更是極少數被法籍藝評兼策展人，米榭·塔皮埃點名讚賞的藝術家。塔皮埃於1950年代前往日本探訪具體派後，顯然對田中敦子印象深刻，她是唯一一位塔皮埃特別在短文《首次日本旅程的心理預備》中，提及並稱賞的具體派女性藝術家。塔皮埃寫道:「我對於具體派整體深感敬意，其中更是有四位藝術家應該與現在享譽國際的頂尖藝術家齊名，他們分別是白髮一雄、嶋本昭三、吉原治良和田中敦子。」(節錄自米榭·塔皮埃:《首次日本旅程的心理預備》，1957年)

田中敦子心無二致地於其創作中試圖捕捉原生能量，作品中常出現串流著能量；色彩鮮明的圓形物體。在兩屆分別於1955年和1956年舉辦的「具體派藝術展」，田中敦子呈現了兩件作品。第一件是名為《工作(鐘)》的藝術裝置，一圈通過電線迴路連接的鐘，在觀者啟動之下，發出時而響亮時而輕柔的鐘聲。第二件則是田中敦子照片中最常出現的作品《電氣服裝》，藝術家用兩百個燈泡和管子製作出厚重的裝置，並在第二屆「具體派藝術展」將此裝置像衣服般穿在身上。整體看來，不難發現田中敦子的藝術探求深植於作用和反作用、藝術家和材料之間，那通聯的、相互依存的關係，呼應著具體派的關鍵元素:「具」和「體」。

呈現於此的拍品《2001-F》，優雅且成熟地演繹田中敦子最為知名的圖騰，畫面由色彩明亮的圓圈和繁複的線條組成，彷彿比喻著生命和能量，讓人馬上聯想到細胞，甚至是大腦中的神經訊號圖。創作此系列作品時，田中敦子把畫布放在地上，先隨機的畫下亮色圓圈，再用迂迴的線條將圓圈連結起來，觀者可以從其創作過程中，一探藝術家的自發性和潛意識。透過戰後的歷史背景來詮釋這幅畫，須考量到當時日本正在逐漸從戰爭的摧殘中復甦，想到田中敦子面對國家邁向工業化、看著家鄉逐步地都市化，不免與她一同感慨日本經歷重大變革的轉捩點。

Property of an Important Asian Collector

29. Shozo Shimamoto 1928-2013

Palazzo Ducale 33
signed 'S. Shimamoto' lower left
enamel and broken glass on canvas
252.4 x 210.2 cm (99⅜ x 82¾ in.)
Executed in 2008, this work is accompanied by a certificate of authenticity issued by the Shozo Shimamoto Association.

Provenance
De Buck Gallery, New York
Acquired from the above by the present owner

重要亞洲私人收藏

嶋本昭三

《總督宮33號》
瓷漆 玻璃碎片 畫布
2008年作，並附嶋本昭三基金之保證書。
款識：S. Shimamoto (左下)

來源
紐約，De Buck 畫廊
現藏者購自上述來源

HK$ 1,200,000-2,200,000
US$ 154,000-282,000

Property of an Important Australian Collector

o **30.** **Jonas Wood** b. 1977

Group Portrait
signed with the artist's initials, titled and dated 'JBRW "Group Portrait" 2004' on the reverse
oil and ink on canvas
127 x 177.8 cm. (50 x 70 in.)
Executed in 2004.

Provenance
Gagosian Gallery, Miami
Private Collection, Sydney
Acquired from the above by the present owner

重要澳洲私人收藏

喬納斯·伍德

《全家福》
油畫 水墨 畫布
2004年作
款識: JBRW《Group Portrait》2004 (畫背)

來源
邁阿密, 高古軒畫廊
悉尼私人收藏
現藏者購自上述來源

HK$ 1,800,000-2,800,000
US$ 231,000-359,000

Jonas Wood's works are notable for their deceptively simple planes, rendered through compression of pictorial spaces and a distortion of perspective. The subject matters of the artist's paintings draw heavily from his immediate surroundings, and even the most quotidian of scenes is rarely far from his canvases. Painted in 2004, *Group Portrait* is an early still life by Wood — a testament to the artist's talent and potential even in his initial forays as an artist. The work depicts a series of potted succulents and plants, set against a sprawling plain background, as if set on the ground in a studio. Wood began painting plants in 2002, following his move to Los Angeles in the same year, where he was immediately drawn to the copious amounts of luscious greenery — in particular succulents — he saw populating the city. From then on, plants became a regular motif in Wood's oeuvre, and remain one of his most sought-after themes.

The present work may also serve as a glimpse into the artist's private life — with its intimate title and telling terracotta pots, the piece may be taken as a reference to Wood's wife, the ceramicist Shio Kusaka. Considering that the couple was newly married in 2002, it is unsurprising that the artist wanted to look forward to a future life of growth together when painting *Group Portrait* — a fitting metaphor one may extrapolate from the huge amount of blank wall visible above the young potted plants in the work.

In *Group Portrait*, present are the fine distillations of painterly masters such as Edward Hopper, Henri Matisse, David Hockney, and Stuart Davis. One can detect a propensity for beautifying the everyday, the allure of still life, a certain dreaminess and whimsicality, but also an undeniable graphic flare. And yet, while all such distinct threads of inspiration can be identified, it is evident in the execution and abstraction of the pots and plants, and the eradication of a background and foreground that *Group Portrait* retains the artist's own unique aesthetic: led by Wood's ability to distort and juxtapose even the most ordinary of figures and spaces.

喬納斯·伍德擅長於創作中壓縮空間並扭曲視角，將物件或場景平面化後呈現在畫布上。畫家的靈感和主題常源自於其生活周遭，最平凡的日常之景也時常出現在他的作品中。《全家福》是伍德於藝壇萌芽時期，於2004年完成的作品，畫的是一系列多肉植物和其他植栽的盆景，一片樸素的背景似是藝術家工作室的地板。伍德在2002年移居到加州洛杉磯後愛上當地的綠意盎然，尤其傾心多肉植物。自此，植物便成為伍德經常刻劃的題材，作品展現了藝家的天賦和潛力，也成為他最受歡迎的創作主題之一。

從此次的拍品，觀者幾乎可以一探藝術家的私人生活，畫中赤土色的陶製盆栽，呼應著伍德的妻子：陶藝家 Shio Kusaka。伍德和妻子於2002年結為連理，可想而知，兩年後繪成的《全家福》不僅是展望與妻子的美好未來，植栽背後牆上大量的留白，或許也象徵著藝術家對於家庭的嚮往 – 一個倆人可以共同開創的未來。

伍德的《全家福》畫面，流溢出愛德華·霍普、亨利·馬諦斯、大衛·霍克尼和史都華·大衛斯等繪畫巨匠的藝術精髓。伍德喜愛日常景物，善於捕捉靜物之美，繪畫風格微帶奇幻夢意，然而在技法上，大師之風顯露無疑。即使藝術家的靈感和題材清晰可辨，畫面零背景且無前景的特色依然展示著伍德獨樹一幟的美學；再平常不過的日常事物和空間在伍德的獨到眼光及技法下，都能被轉化成非凡的作品。

‘I often paint scenes with snow because snow somehow has this effect of drawing you inwards and is frequently used to suggest retrospection and nostalgia and make-believe.’

Peter Doig

Property of an Important European Collector

31. Peter Doig b. 1959

Birdhouse
pastel on paper
25 x 20 cm (9⅞ x 7⅞ in.)
Executed in 1995.

Provenance
Rainer Haarmann, Neuwittenbeck
Private Collection
Sotheby’s, London, 22 June 2006, lot 325
Private Collection
Christie’s London, 17 February 2011, lot 174
Acquired at the above sale by the present owner

重要歐洲私人收藏

彼得·多伊格

《鳥屋》
彩色粉筆　紙本
1995年作

來源
維滕貝克，Rainer Haarmann收藏
私人收藏
倫敦，蘇富比，2006年6月22日，拍品編號325
私人收藏
倫敦，佳士得，2011年2月17日，拍品編號174
現藏者購自上述拍賣

HK$ 600,000-800,000
US$ 76,900-103,000

Hans J. Wegner
Roy Lichtenstein
teamLab
Chung Sang-Hwa

32. Hans J. Wegner 1914-2007

Rare 'Dolphin' folding armchair, model no. JH510
oak, cane, brass
98 x 72.7 x 90.3 cm (38⅝ x 28⅝ x 35½ in.)
Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Designed in 1950, produced late 1950s.

Provenance
Private Collection, Zealand, Denmark, acquired late 1950s

Literature
Svend Erik Møller, 'The Cabinetmakers Exhibition 1950', *Dansk Kunsthaandværk*, no. 11, November 1950, p. 203
John Entenza, ed., 'Reclining chairs, Hans J. Wegner, Designer' *Arts & Architecture*, vol. 68, no. 10, November 1951, p. 30
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 142
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 184

The architect Hans J. Wegner infused a deep sense of playfulness into his 'Dolphin' lounge chair. This rare model conveys the movement and energy, specifically the lyricism and speed of a dolphin in the ocean—culminating in the sculptural carved cantilevered armrests that boldly project forward motion. In its modernist beauty and superb craftsmanship, the 'Dolphin' is a poetic example of the fruitful collaboration of Wegner and the esteemed Copenhagen master cabinetmaker Johannes Hansen. The 'Dolphin' stands out as a clear and profound expression of the designer's deeply-felt humanist interest in furniture's adaptability to human forms and needs. In this case the modern capacity to transform for transport, subjects he would explore throughout his career as he refined the expression of his ideas and values through furniture. In Wegner's own words: "I have the feeling that the more I work on it, the more it keeps moving farther and farther away. Maybe it does, maybe it doesn't. You can't make something definitive".

The present model was exhibited at the *Copenhagen Cabinetmakers' Guild*, Kunstindustrimuseet, Copenhagen, 22 September-8 October 1950, Stand 19.

Phillips wishes to thank Marianne Wegner from the Hans J. Wegner Design Studio for her assistance with the cataloguing of the present lot.

漢斯·韋格納

稀有《海豚》摺疊扶手椅 型號 JH510
橡木 籐 黃銅
此作品由丹麥木匠大師 Johannes Hansen 於1950年設計，1950年代末製造。

來源
丹麥西蘭島私人收藏 (1950年代末購藏)

出版
Svend Erik Møller著，《The Cabinetmakers Exhibition 1950》，〈Dansk Kunsthaandværk〉，第11集，1950年11月，第203頁
John Entenza編，《Reclining chairs, Hans J. Wegner, Designer》，〈Arts & Architecture雜誌〉，第68集，圖版編號10，1951年11月，第30頁
Grete Jalk編，〈DanskMøbelkunst gennem 40 aar, 第三集: 1947-1956年〉，哥本哈根，1987年，第142頁
Christian Holmsted Olesen著，〈Wegner: just one good chair〉，展覽圖錄，丹麥藝術與設計博物館，2014年，第184頁

HK$ 750,000-1,200,000
US$ 96,200-154,000

建築設計師漢斯·韋格納在其作品《海豚》折疊扶手椅中注入鮮活有趣的能量。此一稀有型號充滿動感和活力，展現海豚在海洋中悠遊的奔放與速度感——大膽向前伸展的懸臂式設計扶手將此特色演繹得尤為生動。《海豚》揩疊扶手椅結合現代主義之美和高超手藝，是年輕的韋格納和著名哥本哈根木匠Johannes Hansen多項合作成果中，最充滿詩意的一例。終其職業生涯，韋格納一直抱有傢俱設計順應人體構造和需求的人文追求，《海豚》折疊扶手椅則清晰強烈地表達了這個理念，展現為運輸、收納而改變型態的現代能力。他一直關注這類題目，透過傢俱不斷精煉其意念和價值觀的表達手法。韋納格曾經說過：「我有一種感覺，我越是努力鑽研，它越是要離我遠去。或許這是真的，或許不是。追求卓越永無止境。」

此型號展於〈哥本哈根細工木匠公會〉，Kusntindustrimuseet，哥本哈根，1950年9月22日-10月8日，展位編號19。

富藝斯鳴謝漢斯·韋格納工作室的瑪麗安·韋格納確認此拍品之圖錄說明。

Property of an Important American Collector

33. Roy Lichtenstein 1923-1997

Landscape with Poet (Study)
signed and dated 'rf Lichtenstein 95' on the reverse
tape, painted paper, and printed paper on board
213.4 x 76.2 cm. (84 x 30 in.)
Executed in 1995, this work will be included in a forthcoming Catalogue Raisonné of the artist's work, currently in preparation by the Roy Lichtenstein Foundation.

Provenance
Galerie Lawrence Rubin, Zurich
Private Collection, New York
Lawrence Rubin-Greenberg Van Doren Fine Art, New York
Acquired from the above by the present owner in 2000

Exhibited
Zurich, Galerie Lawrence Rubin, *Roy Lichtenstein Collagen 1994*, 5 June - 15 July 1995, no.8 (exhibited and illustrated)

Literature
Roy Lichtenstein Landscape in the Chinese Style, exh. cat., Gagosian Gallery, Hong Kong, 2011, no. 8, p. 118 (illustrated)

HK$ 4,500,000-6,500,000
US$ 577,000-833,000

重要美國私人收藏

羅伊·李奇登斯坦

《中式山水系列: 山水與詩人》(習作)
膠帶 設色紙本及彩色列印紙本 裱於木板
1995年作, 並將收錄於
羅伊·李奇登斯坦基金所編的藝術家作品全集。
款識: rf Lichtenstein 95 (畫背)

來源
蘇黎世, Lawrence Rubin 畫廊
紐約私人收藏
紐約, Lawrence Rubin-Greenberg Van Doren 藝廊
現藏者於2000年購自上述來源

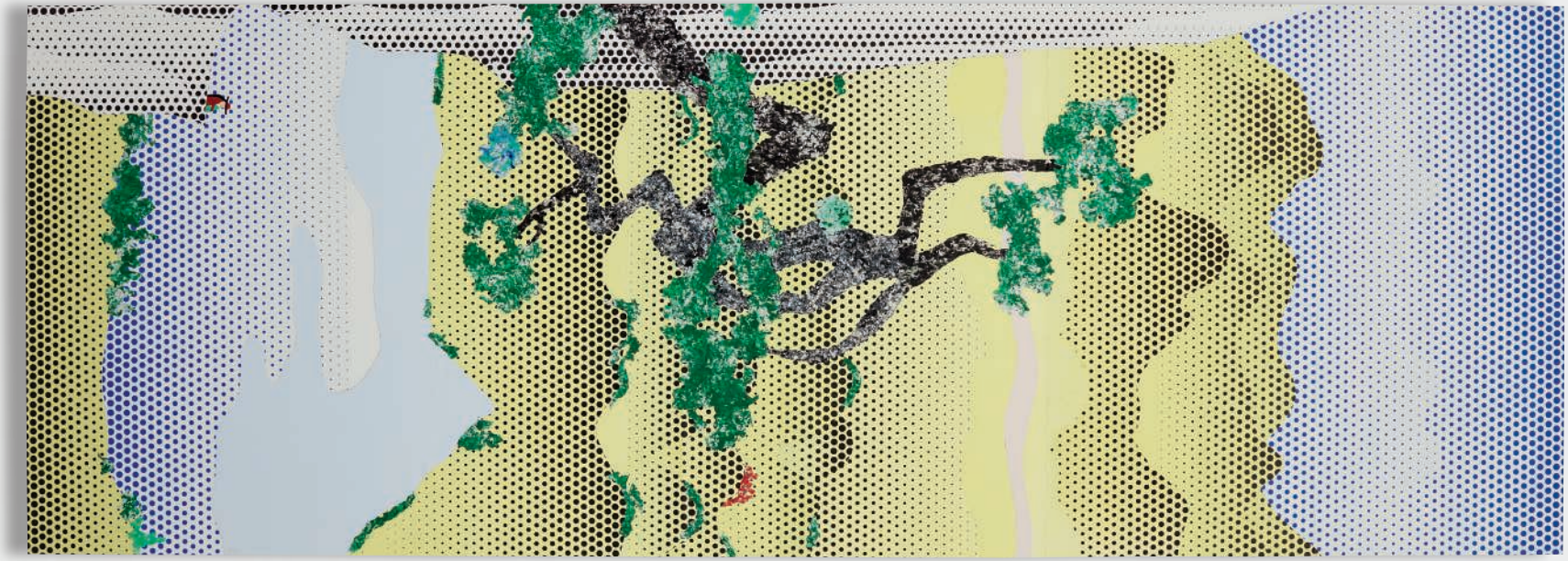
展覽
蘇黎世, Lawrence Rubin 畫廊,
〈羅伊·李奇登斯坦拼貼畫作1994年〉,
1995年6月5日-7月15日, 圖版8 (展品及圖版為此作)

出版
〈羅伊·李奇登斯坦: 中國式山水〉, 展覽圖錄, 高古軒畫廊,
香港, 2011年, 圖錄編號8, 第118頁 (圖版)

Landscape with Poet (Study), 1994
graphite and coloured pencil on paper
22.7 x 15.2 cm. (9 x 6 in.)
© Estate of Roy Lichtenstein

《中式山水系列：山水與詩人》(草稿) 1994年作
石墨筆 色鉛筆 紙本
22.7 x 15.2 公分 (9 x 6 英寸)

© Estate of Roy Lichtenstein



A product of a half-century long love affair with classical Chinese art, Roy Lichtenstein's *Landscapes in Chinese Style* is one of the famed Pop-Art pioneer's most nuanced, analytical and breathtaking series of productions. Despite his long-standing interest in the subject matter, the inspiration for its genesis came from the *Degas Landscapes* exhibition at the Metropolitan Museum of Art New York, held in 1994. There Lichtenstein became fascinated with the idea that amorphous, monochromatic shapes could actually be representational, despite their non-figurative nature. However it was the palpable atmosphere of these monotypes which drew Lichtenstein to make links to Chinese landscape painting – ultimately acting as the catalyst for the creation of the present lot.

In *Landscape with Poet*, the artist reminds us of his wholly unique ability to engage and form aesthetic conversations with the work of other artists and cultures – reappropriating them within his own lexicon of dots, black contours and monochromatic zones. Within the *Landscapes in Chinese Style* series, this image of *Landscape with Poet* is one of the earliest known examples of vertical paintings that the artist had drafted. It became realized as a series of studies that include a graphite and coloured pencil version (1994), the present lot (1995), as well as a lithograph and screenprint version of an edition of 60 (1996). Differing from the other two versions, this lot is a unique, fully realized, complete artwork, composed of a multi-layered collage of tape, painted and printed paper on board where the artist's synthetic process becomes clear upon closer inspection. Such use of painted pieces of paper echoes the techniques and materials used by Henri Mattise, in the creation of his famed 'cut-outs'. Lichtenstein then evokes comparisons to classical Chinese masters, such as Mu Qi and Guo Xi through an intricate matrix of graduated "Benday dots" – stenciled meticulously in order to give the illusion of the image being printed, with the intention of rendering the work mechanical. The juxtaposition of the hand-crafted quality of this present lot, with Lichtenstein's intention of creating a mechanical-looking outcome of the work is evident here. Diverging and converging in alternate areas, Lichtenstein creates a sensuous perception of depth as well as a serene atmosphere of a transcendental realm, employing extraordinary gentleness largely uncommon to his oeuvre. Although the genre of landscapes was one of the first that the artist interpreted within his archetypal comic-book style of production, Chinese landscape painting allowed Lichtenstein to approach previously-explored notions of compositional principles and visual concepts from a broadened perspective, and therefore acting as a vehicle for creative reinvention during what were to be the last years of the artist's life.

Having attended lectures on Eastern Art history during his time at university, Lichtenstein would have been exposed to the landscapes of the Song Dynasty (960-1279), whose social and spiritual ideals permeate throughout the work. Small figures were traditionally included in landscapes not merely as an aesthetic device, but as a means of reminding the viewer of the insignificant transience of human life in the face of the universe, as well as stressing the importance of the interrelationships between man and nature. Lichtenstein mirrors such sentiment, using the vastness of nature to force us to confront our very own existence. By placing a small figure against an expansive backdrop, Lichtenstein also provides spatial orientation, as well as toying with our perceptions of scale and proportions in an innovative way, making us consider each aspect – its details, its intricacies – before interpreting the painting as a singular whole.

The true genius of this work lies in Lichtenstein's ability to fuse classical with contemporary, in a way that is wholly archetypal of the artist himself. From employing similar medium orientation – in order to mimic a hanging scroll – to creating voluminous depths and atmospheres within the paintings themselves, he adopts the traditional compositional and visual elements of Chinese art while imbuing the works with his own trademark techniques and motifs. Indeed in this lot, Lichtenstein uses subtle humour, as he did throughout his career, to examine and shed light on the absurdity of Western generalisations and stereotypes. The incorporation of elements such as the rice picker hat and the crooked bonsai tree are the highlights of such, as they make no distinction between Chinese and Japanese cultures - instead using them as common signifiers of Asian culture. Even the title of the series itself makes a sarcastic accusation that there is a singular, universal style of Chinese painting. Through such visual and contextual clichés, Lichtenstein makes us question how we perceive and often cluster other cultures without devoting sufficient time to understanding them.

Right: Artist in his studio

© Estate of Roy Lichtenstein

右: 藝術家於畫室工作

在創作《中式山水系列》之前，普普藝術先鋒羅伊·李奇登斯坦傾慕傳統中國藝術已逾半個世紀，此系列是他一生中最耐人尋味、最具解析意涵的精彩作品之一。儘管他對中國山水的興趣由來已久，但此系列最初的靈感源自1994年一場由紐約大都會藝術博物館舉行的艾德加·竇加風景畫展。李奇登斯坦驚喜地發現，寫意的的單色形狀雖然無法描繪寫實具象之物，卻承載表現內涵之能力。單色吸引力令李奇登斯坦聯想到中國山水畫，爾後，成為創作此一系列作品的催化劑。

我們可以由《中式山水系列：山水與詩人》中觀察到，藝術家以其獨特的創作技法，運用圓點、黑色輪廓線和單色塊的配置，詮釋受到的其他藝術家和文化啟發，交融並形成特殊的美學風格。在整個「中式山水」系列當中，本畫《中式山水系列：山水與詩人》是目前已知最早的直幅(山水畫形制)作品之一。此稿最終發展為一系列習作，包括一幅石墨及彩色鉛筆版本（1994年）、本作(1995年）、石版畫及一件共六十版的絲網版畫（1996年）。此次拍賣之作品與另外兩個版本相異之處，在於本作是一件獨一無二，由藝術家親手制作；完成度最高的精品，藝術家用多層膠帶、設色紙本和彩色列印紙本拼貼於木板上，觀者越靠近觀察，這一步步組合成形的製作過程就越清晰地展現於眼前。當中運用上色紙的技法，就像亨利·馬蒂斯的剪紙畫。李奇登斯坦繼而用密密麻麻的班戴式(Benday)漸變色點距陣，引發視覺幻象，加之以其構圖疏密的安排，作品呈現似牧谿、郭熙等中國山水畫名家之水墨氣韻。這些用模版精心印制的點陣，目的是製造印刷品的錯覺，藝術家故意塑造作品是以機械化生產而成的效果。實際上，《中式山水系列：山水與詩人》創作細緻手續繁複。作品佈局即有留白的分散、亦有緊密的景緻聚合，李奇登斯坦創造出深刻的感性，並營造出超然世外的祥和氣氛。風景畫雖是李奇登斯坦的知名漫畫風格作品的初期題材之一，但中國山水畫讓他得以從另一種角度重新開啟之前鑽研的構圖原則和視覺概念，驅使他晚年再次突破創新。

李奇登斯坦在大學時期曾研修東方藝術史，當時或許已接觸過宋代山水畫，本作不乏宋畫的人文情懷與精神。傳統山水畫一般可見小小的人物行走或坐臥其中，不僅是畫作的點綴，在中式美學中旨在表達人生於天地間猶如滄海一粟，強調人與自然的關係。李奇登斯坦在畫中回應了此觀點，他利用自然景觀之雄偉遼闊，讓我們直接面對自身之存在。在本畫的恢宏背景下方有一人物的小小身影，平衡了畫面的空間定位；藝術家用創新的方式考驗觀者對尺度比例的感受，我們可以從不同角度觀看此作，逐一檢視細節，再近一步從整體的視角感受整幅畫。

《中式山水系列：山水與詩人》的精妙之處在於李奇登斯坦融和古典與當代元素的技巧，作品既見前人遺澤，又極俱藝術家的個人風格。本作仿照中式山水掛軸形制，營造豐富景深及氛圍，李奇登斯坦採用中國藝術的傳統構圖和視覺元素，同時融入自創的技巧和圖案。本畫一如李奇登斯坦的其他作品，有隱晦的戲謔意味，揭露並檢視西方世界對其他文化的概括方式和刻板印象的荒謬。畫中所見的竹笠帽和彎曲如盆景的樹枝就是典型的例子，西方人往往無法區分二者到底屬中國抑或日本，於是籠統將之歸類為亞洲文化的象徵。本作甚至連標題都有諷刺意味，彷彿中國畫只此一類，別無他種風格。李奇登斯坦通過展示這些視覺和內容上的陳腔濫調，促使觀者反思自身對異文化的即定觀念，常常不加以仔細理解，進而產生的誤解。

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Property of an Important Asian Collector

34. teamLab Formed 2001

Universe of Water Particles
digital work, 1920 x 5400 pixels,
5 channels, continuous loop
dimensions variable, displayed as
345 x 122 cm. (135⅞ x 48 in.) on 5 display monitors.

Executed in 2013, this work is number 5 from an edition of 6 plus 1 artist's proof, is accompanied by a certificate of authenticity signed by teamLab, and an extendable 10-year warranty issued by teamLab from the date of auction. The lot offered is the software programme and does not include the hardware.

Provenance
Ikkan Art Gallery, Singapore
Acquired by the present owner from the above

Exhibited
Shenzhen, OCT Harbour-OCT Creative Exhibition Center, *teamLab: Dance! Art Exhibition, Learn & Play! Future Park*, 8 July – 30 November 2017
Ohio, Dayton Art Institute, *Elements of Nature: Water*, 17 July – 16 October, 2016
Oita, Oita City Art Museum, *DANCE! Art Museum / Learn & Play! Future Park teamLab Islands*, 15 July – 25 September, 2016
Singapore, ArtScience Museum, *FUTURE WORLD: WHERE ART MEETS SCIENCE*, permanent display
California, Pace Art + Technology, *teamLab: Living Digital Space and Future Parks*, 6 February – 18 December, 2016
Istanbul, Borusan Contemporary, *teamLab: Between Art and Physical Space*, 4 March – 16 October, 2016
Osaka, Dojima River Forum, *Universe of Water Particles*, Osaka, permanent display
Seattle, Pace Gallery, *Seattle Art Fair*, 30 July – 2 August, 2015
New York, Pace Gallery, *teamLab: Ultra Subjective Space*, 17 July – 15 August, 2014
Saga Prefectural Art Museum; Saga Prefectural Space & Science Museum; Saga Prefectural Kyushu Ceramic Museum; Saga Prefectural Nagoya Castle Museum, *teamLab and Saga Merry-go-round Exhibition*, 28 February – 22 March, 2014
Singapore, Ikkan Art Gallery, *teamLab Universe of Water Particles*, 15 March – 26 April 2014
Singapore, Marina Bay Sands Convention and Exhibtion Centre, *Art Stage Singapore 2014*, 16 – 19 January, 2014
Osaka, Dojima River Forum, *Dojima River Biennale 2013 "Little Water"*, 20 July – 18 August, 2013

HK$ 650,000-950,000
US$ 83,300-122,000

亞洲私人收藏

teamLab

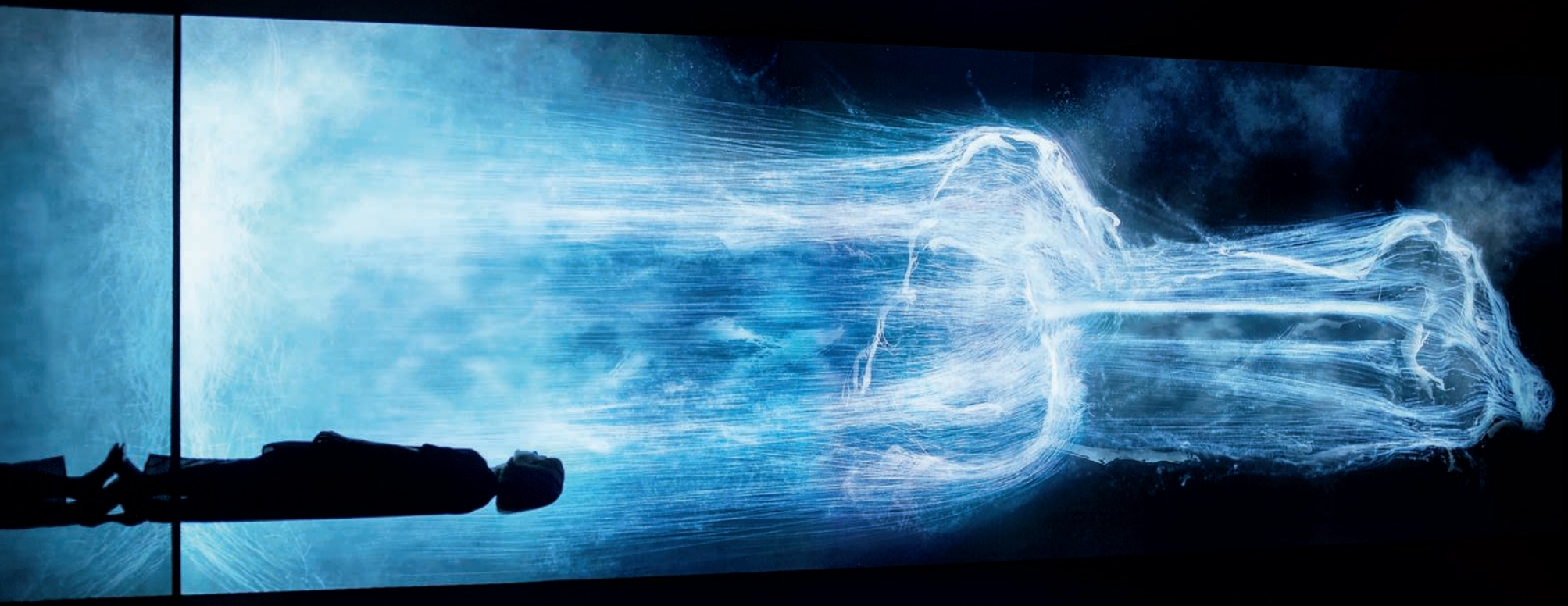
《水粒子的世界》
連續循環數碼作品，1920 x 5400 像素，五段連結影像
作品尺寸依裝置硬體各異，裝於在5台顯示器上
為345 x 122 公分 (135 7/8 x 48 英寸)

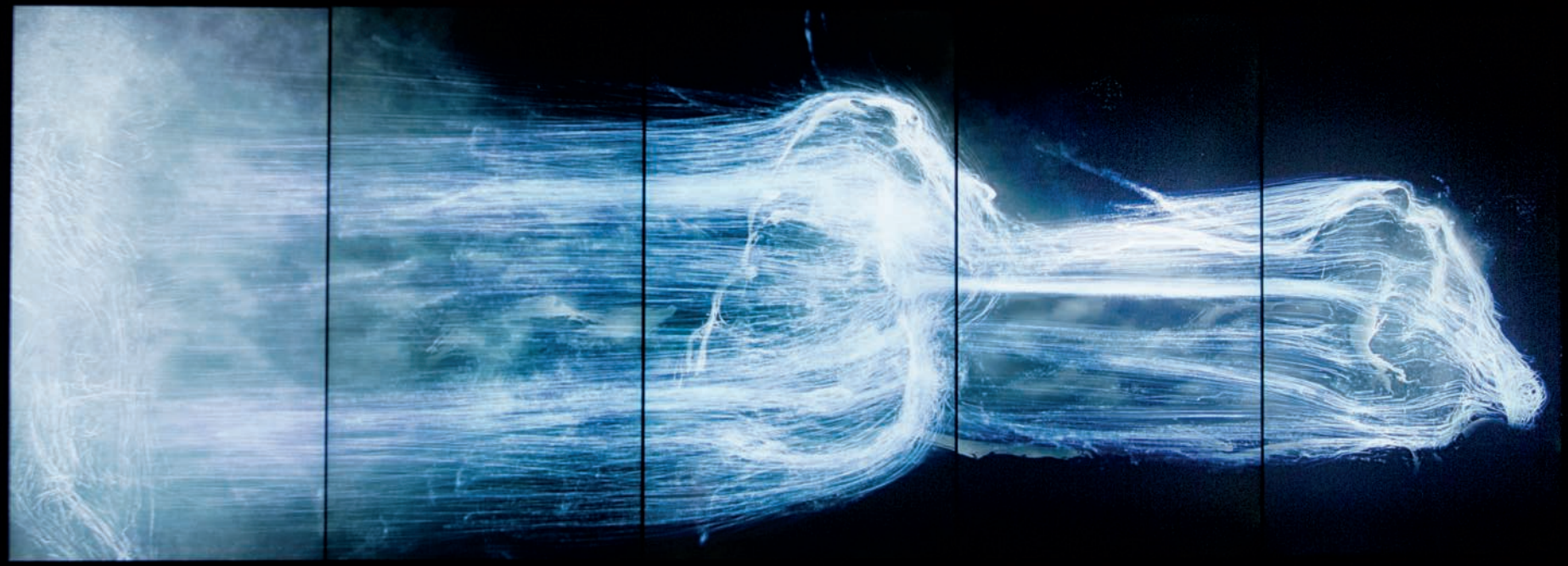
2013年作，共有6版及1版藝術家試作版，此為第5版，並附teamLab簽署之保證書，及teamLab於拍賣日期起算之十年保固，額外保固可加購。此拍品為軟體程式，並不包括硬體器材。

來源
新加坡，Ikkan Art 畫廊
現藏者購自上述來源

展覽
深圳，歡樂海岸創意展示中心，
〈teamLab: 舞! 未來公園，學習與遊戲藝術展〉，
2017年7月8日-11月30日
俄亥俄州，代頓藝術學院，〈自然元素: 水〉，
2016年7月17日-10月16日
大分，大分市美術館，
〈舞! 美術館/學習與遊戲!teamLab島之歡樂公園〉，
2016年7月15日-9月25日
新加坡，藝術科學博物館，〈未來世界: 當藝術遇上科技〉，
常設展覽
加州，Pace Art + Technology，
〈teamLab: 生活科技空間及未來公園〉，
2016年2月6日-12月18日
伊斯坦布爾，Borusan當代美術館，
〈teamLab: 藝術與實體空間〉，2016年3月4日-10月16日
大阪，堂島RIVER FORUM，〈水粒子的宇宙，大阪〉，
常設展覽
紐約，佩斯畫廊，〈teamLab: 超主觀空間〉，
2014年7月17日-8月15日
西雅圖，佩斯畫廊，〈西雅圖藝術博覽會〉，
2015年7月30日-8月2日
佐賀縣，縣立美術館畫廊；縣立太空科學館；
縣立九州陶瓷文化館；縣立名護屋城博物館，
〈teamLab 和佐賀的旋轉木馬展覽〉，
2014年2月28日-3月22日
新加坡，Ikkan 畫廊，〈teamLab 水粒子的世界〉，
2014年3月15日-4月26日
新加坡，新加坡濱海灣金沙會展中心，
〈Art Stage Singapore 2014〉，2014年1月16日-1月19日
大阪，堂島RIVER FORUM，
〈Dojima River 雙年展 2013《微小的水》〉，
2013年7月20日-8月18日

© teamLab, courtesy Ikkan Art Gallery, Pace Gallery & Martin Browne Contemporary





© teamLab, courtesy Ikkan Art Gallery, Pace Gallery & Martin Browne Contemporary

Universe of Water Particles
on the Grand Palais, Paris, 2015
digitized city
20 min, 18 x 60 metres.
Photo: Eric Valdenaire
© teamLab, courtesy Ikkan Art Gallery, Pace Gallery & Martin Browne Contemporary

《水粒子的世界》2015年作
巴黎大皇宮
數位化城市，20分鐘，18 x 60米

Founded in 2001 by the physicist and IT graduate Toshiyuki Inoko, teamLab is a Tokyo-based interdisciplinary art collective whose practice seeks to navigate the confluence of art, technology, and design, while breaking down the paradigms surrounding their conventional definitions and divisions. Rooted in the traditions of Japanese art, the collective's works explore human behaviour in the modern information age, while proposing innovative constructs for societal and personal development. Phillips is both honoured and excited to present a work by teamLab to the international auction market for the very first time.

Counting over 400 members – from designers, to engineers and architects – teamLab has had major institutional and commercial exhibitions internationally and most notably at the prestigious Grand Palais in Paris, also participating in the 2013 Singapore Biennale. Impactful, ground-breaking and aesthetically powerful, the collective's works have been heralded as the vanguard of post-internet art, a contemporary movement that is sure to define global creative ethos in the years to come.

Displayed through an ingenuous amalgamation of interlinked screens and computers, *Universe of Water Particles* depicts an ever-evolving virtual waterfall within an immersive, three-dimensional space. teamLab expresses the materiality of water as an endless continuum, where tessellations of droplets flow and fall in accordance with computer-calculated movements. The subject matter of waterfalls is a motif archetypal to the group, highlighted in works such as *Ever Blossoming Life Waterfall - Deep in the Mountains of Shikoku* and *The Waterfall on Saga Castle*, but *Universe of Water Particles* is perhaps the group's greatest rendering of the concept *ultrasubjective space*. A term coined by the group, *ultrasubjective space* is an idea referring to a distinct form of spatial depiction prevalent in pre-modern Japanese paintings; in such pieces, oceans, rivers and other bodies of water were expressed as a series of curvilinear lines to convey movement and simulate life. Indeed this work and much of teamLab's ever-growing body of works point towards a heritage of Zen Buddhist and Shintoist sensibilities, reflecting a profound love and respect for nature – an idea grounded in Japanese culture and philosophy. By distorting the objectivity of space and time, *Universe of Water Particles* coaxes its viewers to explore preconceptions of how we perceive nature in a new, subjective experience founded within the technology of today. *Universe of Water Particles* further breaks down the boundaries between the physical and digital through the simple involvement of the viewer. By engaging with our multiple senses, the work animates the space around it thus alluring its audience into interacting with its very fabric. *Universe of Water Particles* lies at the crossroads of science and art, providing its audience with an audio-visual feast for the senses.

This 5-channel artwork comes in the form of a software programme, and can be displayed at a minimum of 3.5 meters high with LCD screens, or as tall as 15 meters with the use of projectors. This piece has also been created to continually adapt to advancements in technology: as technology evolves and changes, teamLab will replace and upgrade the software to adapt to the future operating systems. The inclusion of such a warranty provides collectors with a peace of mind, as the artists have thoughtfully provided a solution to display the work over time. Not only is the software of *Universe of Water Particles* malleable in scale to fit in various installations, it can also be displayed using hardware equipment suited to the locale of each installation. Yet the fact that the software, installation and thus what we currently perceive as the very essence of the artwork will adapt over time makes *Universe of Water Particles* such a seminal work and a statement of breakthrough, as it will not merely remain a snapshot of the present – instead existing as a fluid entity capable of encapsulating the future.

teamLab's works are in the permanent collection of the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Asian Art Museum, San Francisco; Asia Society Museum, New York; Borusan Contemporary Art Collection, Istanbul; Mori Building, Roppongi, Tokyo and National Gallery of Victoria, Melbourne.

Phillips wishes to thank teamLab and Ikkan Sanada for their assistance with the cataloguing of the present lot.

teamLab由物理學者、大學時主修資訊科技的豬子壽之於2001年創辦。這個以東京為基地的跨界藝術團體，期望探索藝術、科技和設計的滙流點，並打破兩者的傳統定義和分界。此團體作品以日本傳統藝術為根源，探索資訊時代的人類行為，同時就社會和個人發展提出創新構思。富藝斯深感榮幸和興奮在國際拍賣市場首次呈獻teamLab的創作。

teamLab匯聚了有逾400名設計師、工程師和建築師等成員，曾在世界各地，以及著名的巴黎大皇宮等舉辦大型機構及商業展覽，亦曾參加2013年新加坡雙年展。他們的作品具衝擊力，富開創性，及高超的美感，被譽為即將重新定義全球創意風潮的「後網路藝術運動」之先鋒。

其作品《水粒子的世界》巧妙結合螢幕和電腦，相互連結，在三維的虛擬實境中展現不斷演變的虛擬瀑布。teamLab呈現水無限延展的特性，讓水滴依照電腦程式運算而流動跌宕。瀑布是他們常用的主題，在《永遠開花的生命瀑布 - 四國深山處》及《佐賀城之瀑布》等作品中均有出現，但《水粒子的世界》可能是對他們「超主觀空間」(ultrasubjective space)概念的最佳演繹。「超主觀空間」是日本古典畫作中獨特的空間呈現手法，將海洋、河流和水元素以一系列曲線勾勒，展示水的動態，模擬生命的意象。《水粒子的世界》和許多teamLab的作品，均反映對自然的熱愛和崇敬，帶有強烈禪宗和神道意味，是源自日本文化哲學的理念。透過扭曲時間和空間的客觀性「水粒子的世界」促使觀者深思，當今科技所塑造的全新主觀感覺，使我們重新思考對自然有何種先入為主的觀感。《水粒子的世界》亦利用觀者的參與，進一步打破物質和虛擬世界的分界。作品透過刺激觀者的多重感官，為周邊空間注入生命力，吸引觀者與之深入互動。《水粒子的世界》處於科學和藝術的交滙處，為觀者帶來視覺和聽覺的感官盛宴。

作品運用五個螢幕連結展示，以軟體程式帶動，最小可於3.5米高的液晶螢幕上展現，亦可使用投影機投影成15米高。此作品的製作模式，令它可適應並跟隨科技發展：隨著技術演變，teamLab將更新軟件，以適應未來的操作系統。團體中多位專業人士的細心規劃，令作品可跟隨著技術更新，為其展現模式提供解決方案，這份保證可使收藏家安心。此軟件可因應空間延展，亦可配合展示地點的各式硬體裝置呈現。其軟體、裝置，即我們現時認可為作品的精髓，均可不斷進化，使得《水粒子的世界》免於受時空的限制，而是極具開創性、可流傳多年的優美作品。

teamLab的作品藏於：悉尼新南威爾斯州美術館、阿德萊德南澳洲藝術館、三藩市亞洲美術館、紐約亞洲協會藝術館、伊斯坦布爾Borusan當代藝術收藏、東京六本木森大廈及墨爾本維多利亞國家美術館。

富藝斯鳴謝teamLab及Ikkan Sanada確認此拍品之圖錄說明。

Left to right, top to bottom:

***Story of the Forest*, 2016**
interactive digital installation,
continuous loop

***Graffiti Nature - Living in the Botanical Garden*, 2017**
interactive digital installation,
continuous loop

***Forest of Resonating Lamps - One Stroke*, 2016**
interactive digital installation,
continuous loop, Murano Glass, LED
Photo: Eric Valdenaire

***Wander through the Crystal Universe*, 2016**
interactive installation of light sculpture,
continuous loop, LED

***Ever Blossoming Life Waterfall - Deep in the Mountains of Shikoku*, 2016–17**
digitized nature

***Universe of Water Particles, Transcending Boundaries*, 2017**
interactive digital installation

All images © teamLab, courtesy Ikkan Art Gallery, Pace Gallery & Martin Browne Contemporary

左至右, 上至下:

《森林故事》2016年作
互動式連續循環數碼裝置

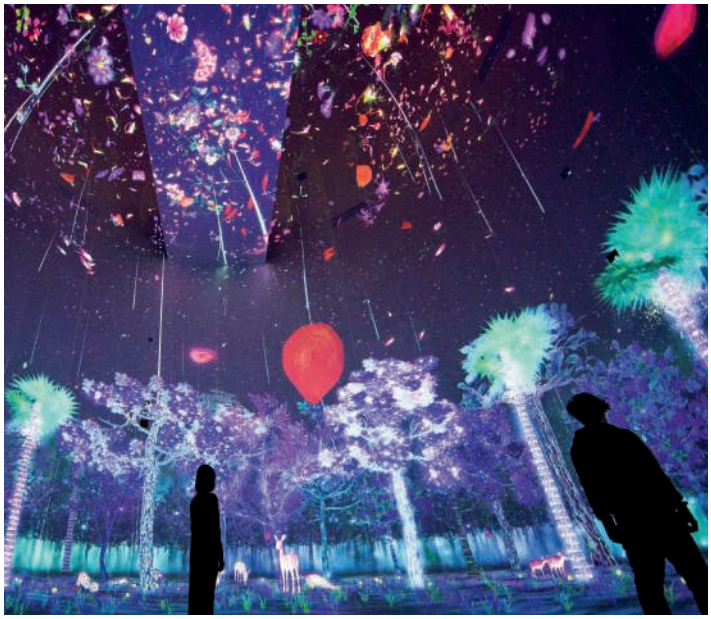
《塗鴉大自然 - 生活於植物園中》2017年作
互動式連續循環數碼裝置

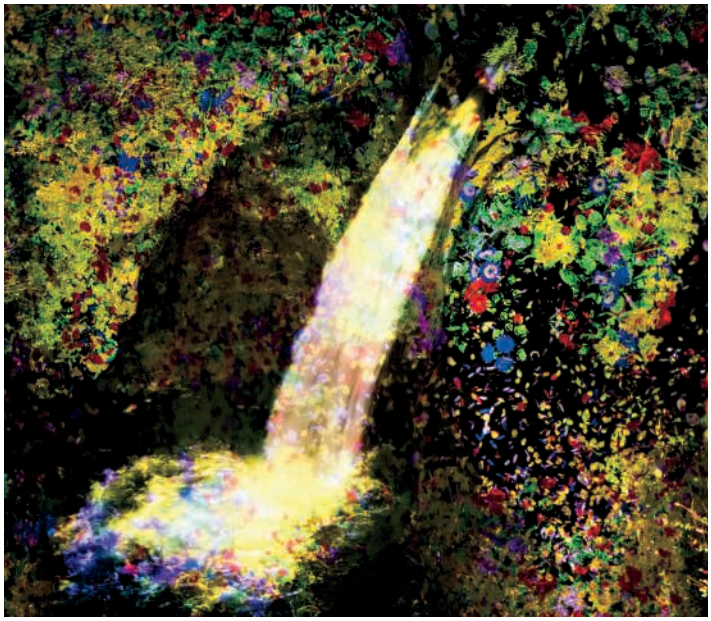
《共振燈之森林 - 一劃》2016年作
互動式連續循環數碼裝置，穆拉諾玻璃，光二極管

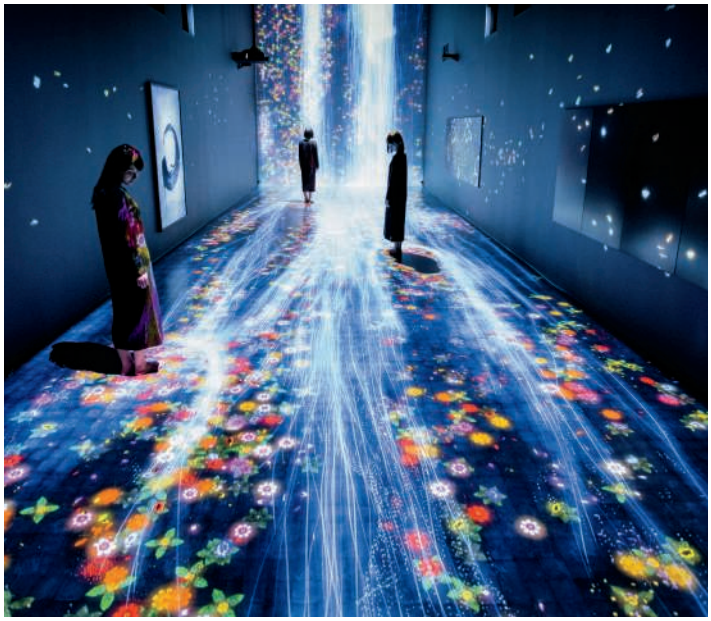
《漫游水晶宇宙》2016年作
互動式連續循環燈雕塑裝置，光二極管

《永遠開花的生命瀑布 - 四國深山處》2016-17年作
數位化大自然

《水粒子的世界, 超越邊界》2017年作
互動式數碼裝置







35. Liu Wei b. 1972

Landscape (in 6 parts)
each signed, titled and numbered respectively '"Landscape No. 1-6" 7/8 2004' lower right
gelatin silver prints
each 200 x 120 cm. (78¾ x 47¼ in.)
overall 200 x 720 cm. (78¾ x 283½ in.)
Executed in 2004.

Provenance
Private Collection
Sotheby's, New York, 17 September 2008, Lot 87
Private Collection
Sotheby's, Hong Kong, 4 October 2010, Lot 807
Private Collection, Asia
Acquired from the above by the present owner

Literature
China Onward, Louisiana Museum of Modern Art, Denmark, 2007, pp. 142-143 and pp.192-193 (illustrated)

劉韡

《風景》(六張一組)
銀鹽照片
2004年作
款識：劉韡 Liu Wei《Landscape No.1-6》7/8 2004 (每張右下)

來源
私人收藏
紐約，蘇富比，2008年9月17日，拍品編號87
私人收藏
香港，蘇富比，2010年10月4日，拍品編號807
亞洲私人收藏
現藏者購自上述來源

出版
〈中國製造〉，路易斯安那現代美術館，丹麥，2007年，第142-143、192-193頁 (圖版)

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

Property of an Important Asian Collector

36. Lee Ufan b. 1936

From Point No. 780126
signed and titled '"No. 780126" Lee Ufan' on the reverse
oil and mineral pigment on canvas
117 x 91 cm (46⅛ x 35⅞ in.)
Executed in 1978, this work is accompanied by a certificate of authenticity signed by the artist.

Provenance
Ueda Gallery, Tokyo
Acquired from the above by the present owner

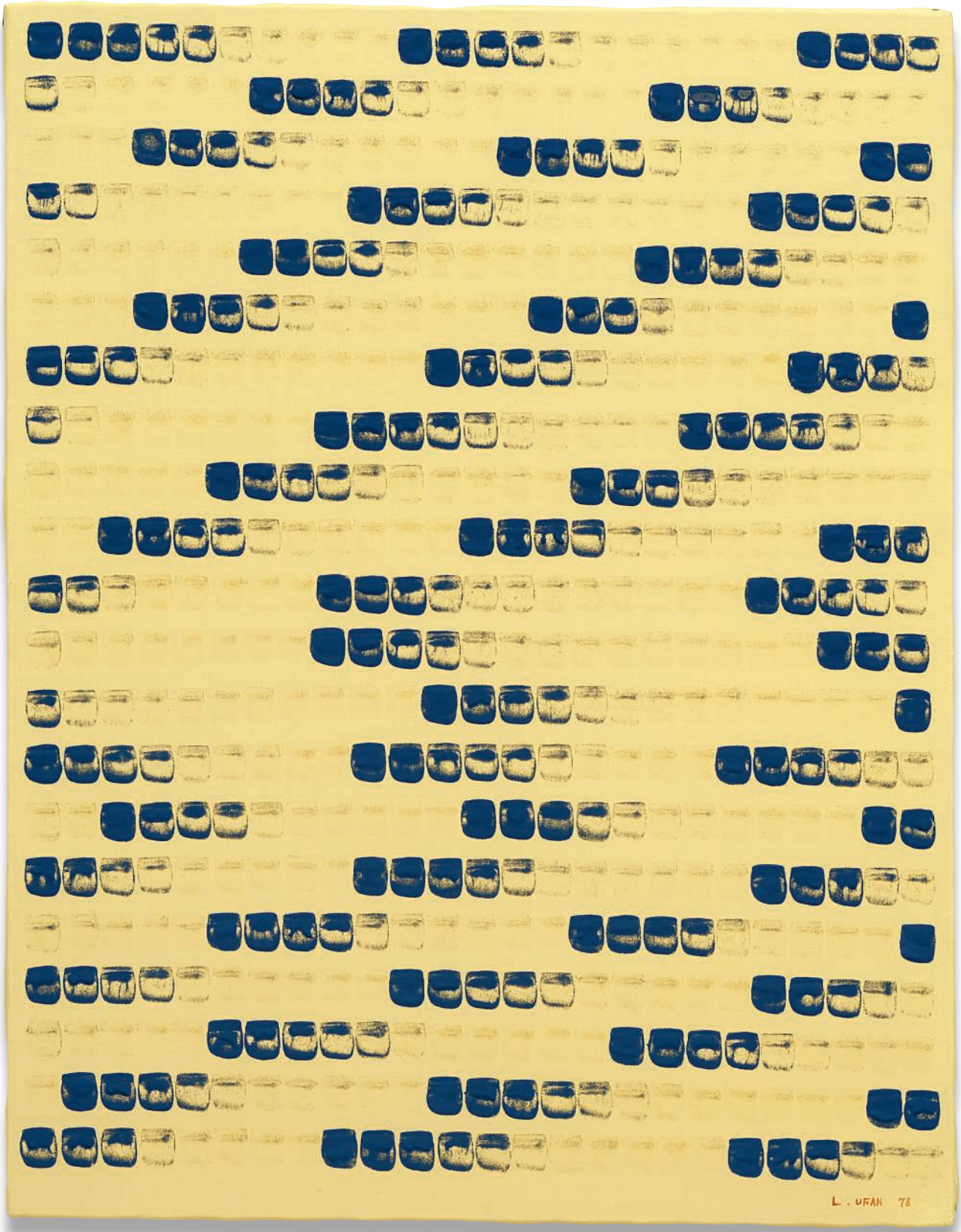
重要亞洲私人收藏

李禹煥

《從點 780126 號》
油畫 礦物顏料 畫布
1978年作，並附藝術家所簽署之保證書。
款識：《No. 780126》 Lee Ufan (畫背)

來源
東京，Ueda 畫廊
現藏者購自上述來源

HK$ 3,200,000-4,200,000
US$ 410,000-538,000


L. UFAN 78

37. Hans J. Wegner 1914-2007

Two 'Ox' lounge armchairs,
model nos. AP-46 and AP-47, and footstool,
model no. AP-49
chromium-plated steel, chromium-plated tubular steel, fabric, leather
Each armchair: 88 x 92.5 x 99 cm (34⅝ x 36⅜ x 38⅞ in.)
Footstool: 35 x 75 x 53 cm (13¾ x 29½ x 20⅞ in.)
Manufactured by AP Stolen, Copenhagen, Denmark.
Underside of armchair model no. AP-46 and footstool with metal roundel impressed with FURNITURE MAKERS/DANISH/CONTROL. Designed in 1960, produced 1960s.

Provenance
Private Collection, Zealand, Denmark, acquired late 1960s

Literature
Af Bent Salicath, 'Købestævnet - idé og virkelighed', *Dansk Kunsthaandværker*, no. 34, 1961, p. 67 for an image, n.p. for advertisements
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 11, 71-72
Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Centre, Copenhagen, 1995, pp. 19, 23, 42-43, 81, 113 for images and a technical drawing
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 79-82, 210-11

Phillips wishes to thank Marianne Wegner from the Hans J. Wegner Design Studio for her assistance with the cataloguing of the present lot.

HK$ 170,000-250,000
US$ 21,800-32,100

漢斯·韋格納

《牛》大廳扶手椅一對，
型號 AP-46、AP-47與凳子，型號 AP-49
鍍鉻鋼 鍍鉻管狀鋼 布 皮革
此作品1960年於丹麥哥本哈根 AP Stolen 設計，1960年代製造。
款識：FURNITURE MAKERS/DANISH/CONTROL
(椅子型號AP-46底部與凳子金屬圓型標牌)

來源
丹麥西蘭島私人收藏（1960年代末購藏）

出版
Af Bent Salicath著，《Købestævnet - idé og virkelighed》，
〈Dansk Kunsthaandværker〉，第34集，1961年，第67頁（圖版）
（廣告圖版無頁數）
Johan Møller Nielson著，〈Wegner en Dansk
Møbelkunstner〉，哥本哈根，1965年，第71-72頁
Jens Bernsen著，〈漢斯·韋格納：於設計〉，展覽圖錄，
Dansk Design Centre，哥本哈根，1995年，
第19、23、42-43、81、113 (草稿圖及圖版)
Christian Holmsted Olesen著，
〈Wegner: just one good chair〉，展覽圖錄，
丹麥設計博物館，哥本哈根，2014年，第79-82、210-211頁

富藝斯鳴謝漢斯·韋格納工作室的瑪麗安·韋格納確認
此拍品之圖錄說明。

Property of an Important American Collector

38. Kohei Nawa b. 1975

PixCell-Deer #8
taxidermied deer head, glass, acrylic, crystal beads (KN-3)
82.6 x 54.6 x 50.2 cm. (32½ x 21½ x 19¾ in.)
Executed in 2008.

Provenance
SCAI The Bathhouse Gallery, Tokyo
Private Collection
Sotheby's, New York, 15 May 2013, lot 456
Acquired at the above sale by the present owner

重要美國私人收藏

名和晃平

《PixCell - 鹿第8號》
鹿頭標本 玻璃球珠 雕塑
2008年作

來源
東京，SCAI澡堂畫廊
私人收藏
紐約，蘇富比，2013年5月15日，拍品編號456
現藏者購自上述拍賣

HK$ 1,200,000-1,800,000
US$ 154,000-231,000

Property of an Important American Collector

39. Kim Tschang-Yeul b. 1929

Gouttes d'eau
signed and dated 'T. Kim 76' lower right; further signed, titled and dated 'TSCHANG-YEUL KIM "Gouttes d'eau" 1976' on the reverse
oil on linen
162 x 130 cm. (63¾ x 51⅛ in.)
Painted in 1976, this work is accompanied by a letter of authenticity signed by the artist.

Provenance
Acquired directly from the artist by the present owner in 1977

Exhibited
Ontario, Stratford, The Gallery;
Vancouver Centennial Museum;
Calgary, Glenbow Alberta Institute;
Saskatoon, Medel Art Gallery;
Winnipeg Art Gallery; Edmonton Art Gallery;
St John's, Newfoundland Island, Memorial University Art Gallery;
Charlottetown, Confederation Art Gallery;
Montréal, Musée d'art contemporain;
Halifax, Dalhousie University Art Gallery;
Ontario, Windsor Art Gallery; Ontario, London Art Gallery;
Ontario, McIntosh Memorial Art Gallery;
Ontario, Art Gallery of Hamilton, *Aspects du réalisme, organised by Rothmans of Pall Mall Canada Limited*, 8 June 1976 - 8 January 1978, no. 41 (illustrated)

HK$ 2,000,000-3,000,000
US$ 256,000-384,000

重要美國私人收藏

金昌烈

《水滴》
油畫 麻布
1976年作，並附藝術家簽署之鑒定書。
款式：T.Kim 76 (右下)；Tschang-Yeul Kim《Gouttes d' eau》1976 (畫背)

來源
現藏者於1977年直接購自藝術家本人

展覽
安大略省，斯特拉特福，The Gallery 畫廊；
溫哥華百年紀念博物館；卡爾加里，Glenbow Alberta 學會；
薩斯卡通，Mendel 畫廊；溫尼伯畫廊；埃德蒙頓畫廊；
聖約翰，紐芬蘭島，紐芬蘭紀念大學畫廊；
夏洛特敦，愛德華王子島，Confederation 畫廊；
蒙特利爾，當代藝術博物館；
哈利法克斯，戴爾豪斯大學畫廊；
安大略省，温莎畫廊；
安大略省，倫敦藝術畫廊；
安大略省，McIntosh 紀念畫廊；
安大略省，漢彌爾頓畫廊，
〈關於寫實主義，Rothmans of Pall Mall Canada Limited策劃〉，1976年6月8日-1978年1月8日，圖版41 (圖版)

Kim Tschang-Yeul is one of most significant South Korean artists and over the past forty years his acclaimed 'water drop' paintings have earned worldwide critical praise for their illusionistic appearance and skillful artistry. Studying calligraphy during his childhood sparked Kim's fascination with the repetitive and delicate practice of mark making, leading him to study art in college in Seoul as a founder of the *Hyeondae Misulga Hyeophoe* (Contemporary Artists Association) in the 1950s. He continued his training in New York in the 1960s and later in Paris during the 1970s. While in Paris, Kim stumbled upon what would become his iconic water drop pattern. He recalled one morning he woke up in a barn in a Paris suburb that served as his studio and home; the previous evening he had sprayed water on a canvas to eradicate the dried oil paint in the hope of reusing the canvas. Through the barn window the morning sunlight fell upon the canvas and the water droplets appeared to glow, miraculously gleaming on the picture surface. Kim observed, "It was spectacular. It was like a symphony.....I took pictures of them and started thinking about how to express them on a canvas. Then began my lifelong task."

The starkness of the canvas of *Gouttes d'eau*, 1976 stands in direct opposition to the fluidity of the tactile and pristine water droplets. The illusionistic surface of the present lot reveals a seductive and highly skillful composition. The drops of moisture fall across the painting and provoke the viewer to lean in closer to inspect the hyperrealism and even to spark the desire to touch the surprisingly waterless drops. Each unique drop covers the canvas with spiraling repetition, touching on a link between water and Buddhist concepts of ritualistic purification; merging Western techniques of oil painting with the Eastern philosophy of natural, spiritual elements. As Kim explains, "I see repetition in terms of Buddhist prayer. You repeat and repeat until it blocks out all other thoughts, and you pass into an empty state...in the same way that one sprinkles water to protect the dead from evil spirits during a Buddhist purification ritual." The healing practice of painting for Kim is the dissolution of uneasy memories, and the healing of deep scars, drawing our attention to the fragile yet complex patterns that can be found within nature. While seemingly delicate and transient, these motifs have been rendered by Kim within an arrested temporality, suspended for eternity within an artistic composition that bridges impermanence with resilience.

金昌烈是南韓最重要的藝術家之一，過去四十年來，「水滴」系列畫作栩栩如生的擬真樣貌以及高度技巧受到國際評論肯定。自幼研習書法，金昌烈著迷於書法中對字型不斷反覆以求精進的練習過程。爾後也啟發了他進入首爾的大學研習藝術，並在1950年代創辦了「當代藝術家協會」。他在60年代繼續前往紐約深造藝術，70年代移駐巴黎。在巴黎期間，金昌烈偶然開啟了往後創作標誌性之「水滴」的靈感。他憶及，一個清晨他在巴黎郊外的穀倉醒來，那也是他當時的住所及工作室，前天晚上，他噴了水在畫布上，想把上面乾掉的顏料清理掉。當早晨的陽光從窗戶灑進來，在光線的照耀下，他看到畫布上的水滴奇蹟似地閃閃發光。「那真是壯觀，像是交響樂一般。我用相機將所見拍攝下來，然後進而思索如何將其表現在畫布上。這也因此成為我一生不斷在追求的任務。」

1976年所作的《水滴》，樸質無華的畫布將水珠流動的質感及清新的特質完全表現出來，幾可亂真的畫面更展現了極高的技巧及構圖。畫面上每顆精心所繪的水珠，橫跨了整張畫布，讓觀者不禁想湊近看個仔細這般超寫實的繪畫手法，進一步更勾起人們想親手一探這些無實體之水滴的慾望。這些各不相同的水滴以螺旋狀散佈在畫布上，不斷重複著，也令人聯想起佛教中淨化的概念。此處金昌烈將東方哲思中自然及靈性的元素與西方媒材做了完美的融合。正如藝術家所言，「從佛教誦經不斷重複這個動作，我參悟到透過反覆再反覆直到它完全阻擋了你的雜念，人就進入了無我的狀態……也如同佛教中對死者灑水來驅趕邪靈般淨身的習俗。」用繪畫來療傷，對金昌烈來說，他能讓人們的注意力轉移到大自然隨處可見的水滴，透過作品中看似脆弱又複雜的圖案，藉此撫慰不安的回憶及療癒深刻的傷痕。水滴本身看似脆弱而不定，但在金昌烈的筆下，這個重複性的主題被定格在構圖上，成為一個永恆的時間點，並且將水柔中帶剛的本質發揮得淋漓盡致。

Property of an Important European Collector

o **40.** **Chung Sang-Hwa** b. 1932

Untitled 85-6-3
signed, titled and dated '1985 "Untitled 85-6-3 [in Hanja]" CHUNG SANG-HWA [in Hanja and English]' on the reverse
acrylic on burlap
129.4 x 129 cm (50⅞ x 50¾ in.)
Painted in 1985.

Provenance
Kukje Gallery, Seoul
Acquired from the above by the present owner

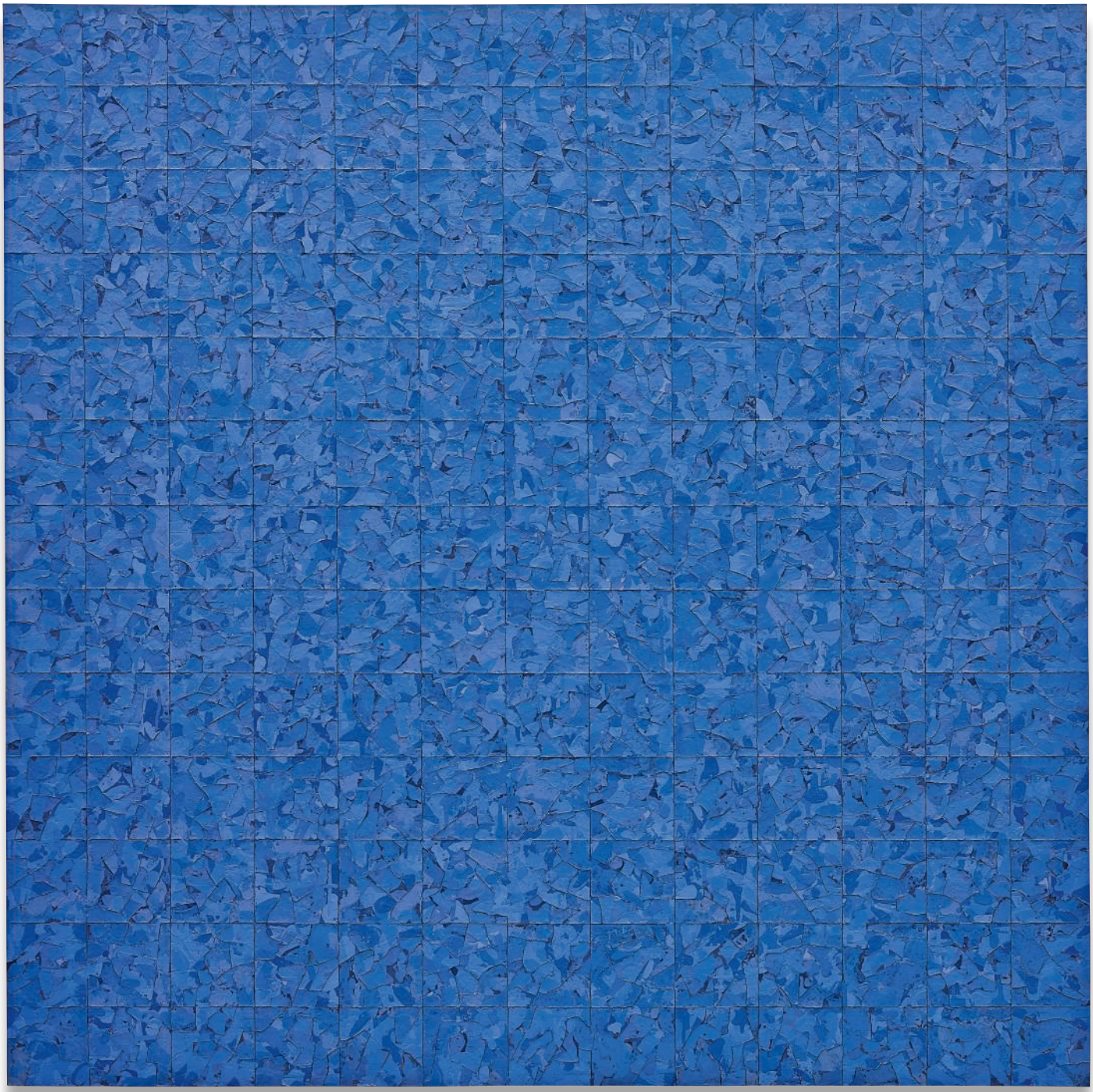
重要歐洲私人收藏

鄭相和

《無題 85-6-3》
壓克力 麻布
1985年作
款識: 1985《無題 85-6-3》鄭相和 CHUNG SANG-HWA (畫背)

來源
首爾, Kukje 畫廊
現藏者購自上述來源

HK$ 3,200,000-5,200,000
US$ 410,000-667,000



Property of an Important Asian Collector

41. Chung Sang-Hwa b. 1932

Untitled 84-3-1
signed, titled and dated '1984 "Untitled 84-3-1" [in Hanja] CHUNG SANG-HWA [in Hanja and English]' on the reverse
oil on canvas
99 x 80.5 cm. (38⅞ x 31¾ in.)
Painted in 1984.

Provenance
Gallery Hyundai, Seoul
Acquired from the above by the present owner

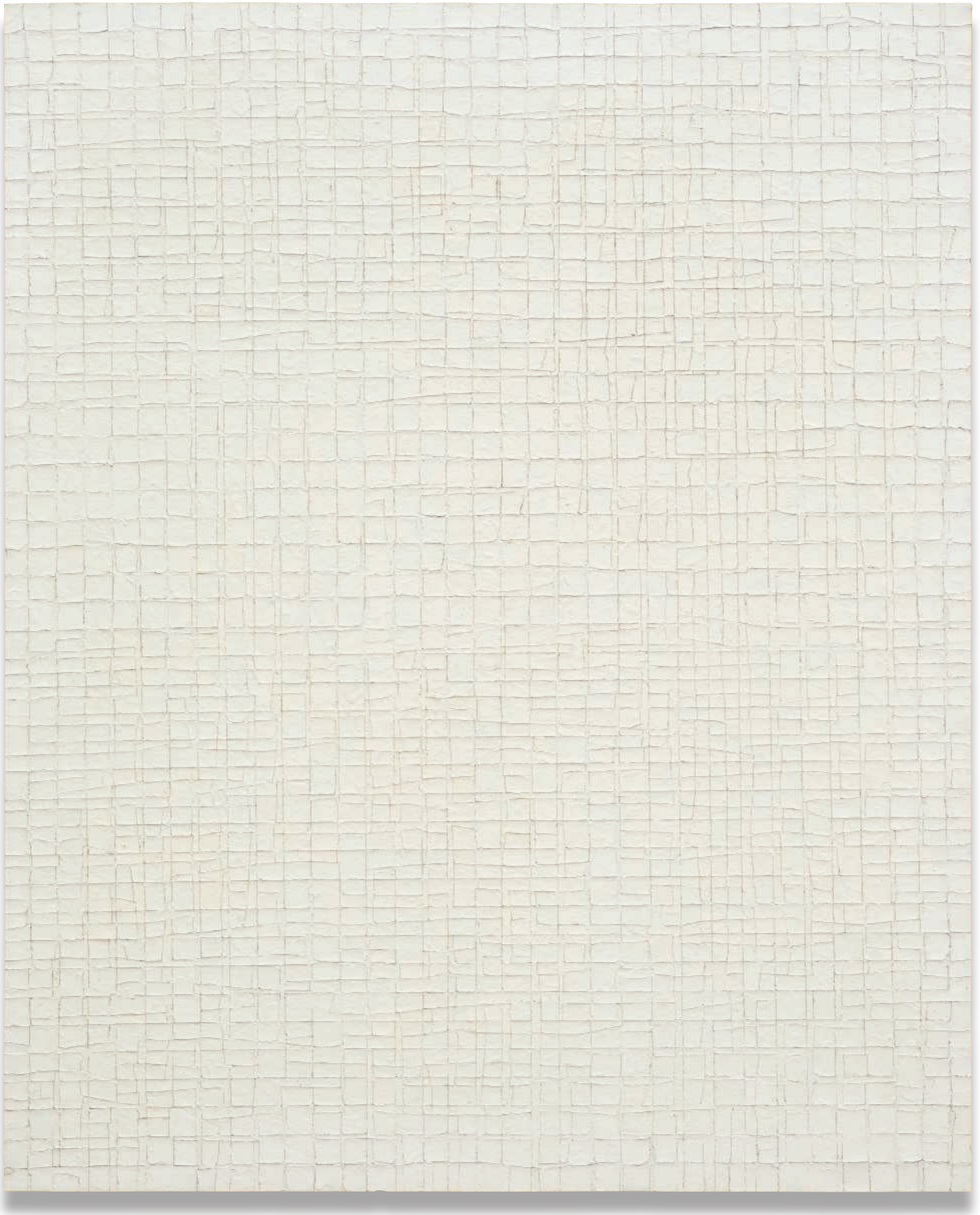
重要亞洲私人收藏

鄭相和

《無題 84-3-1》
油畫 畫布
1984年作
款識: 1984《無題 84-3-1》鄭相和 CHUNG SANG-HWA (畫背)

來源
首爾, Hyundai畫廊
現藏者購自上述來源

HK$ 1,600,000-2,600,000
US$ 205,000-333,000



'My aim is to express the enchanting of things that are gained when the unconscious moves... what is formed inside the heart.'

Oh Su Fan

42. Oh Su-Fan b. 1946

God of Valley
signed, titled and dated '1993 sufan "God of Valley [in Hanja]"'
on the reverse
oil on canvas
162 x 130.5 cm. (63¾ x 51⅜ in.)
Painted in 1993.

Provenance
Private Collection, Asia
Acquired from the above by the present owner

Exhibited
Los Angeles, J & J Gallery, *Inaugural Exhibition*, 1995

吳受煥

《谷神》
油畫 畫布
1993年作
款識: 1993 sufan 《谷神》(畫背)

來源
亞洲私人收藏
現藏者購自上述來源

展覽
洛杉磯, J&J畫廊,〈首屆展覽〉,1995年

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

43. Yu-ichi Inoue 1916-1985

Illusion
marked with one seal of the artist lower right
ink on Japanese paper laid on board
142 x 188 cm. (55⅞ x 74 in.)
Executed in 1980.

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

Exhibited
Tokyo, UNAC Tokyo, *First-Time Showing 29*, 1993
Tokyo, Nukaga Gallery; Osaka, Nukaga Gallery, *Yu-ichi Inoue*, 3 October - 22 November 2017

Literature
Masaomi Unagami, *YU-ICHI: catalogue raisonné of the works 1949 - 1985, Vol. 3 1977-1985*, Tokyo, 1996, no. 80032, pp. 291, 599 (illustrated)

井上有一

《幻》
水墨 紙本 錄於木板
1980年作
藝術家鈐印一枚於右下角

來源
日本私人收藏
現藏者購自上述來源

展覽
東京，UNAC Tokyo 株式會社，〈首展29〉，1993年
東京，Nukaga畫廊；大阪，Nukaga畫廊，〈井上有一〉，2017年10月3日-11月22日

出版
海上雅臣著，〈井上有一全集：全3卷內第三卷 1977-1985 〉，東京，1996年，圖錄編號80032，第291、599頁 (圖版)

HK$ 400,000-600,000
US$ 51,300-76,900

Property of an Important Asian Collector

o 44. Chu Teh-Chun 1920-2014

No.111
signed 'CHU TEH-CHUN [in Chinese and Pinyin]' lower right;
further signed, titled, and dated 'CHU TEH-CHUN
[in Pinyin and Chinese] 1962 "No.111"' on the reverse
oil on canvas
50 x 50 cm. (19⅝ x 19⅝ in.)
Painted in 1962, this work is accompanied with a certificate
of authenticity signed by the artist's wife, Chu Ching-Chao.
This work will be included in the artist's forthcoming
catalogue raisonné on the work of Chu Teh-Chun,
being prepared by Atelier Chu Teh-Chun.
(Information provided by Atelier Chu Teh-Chun and
Mrs Chu Ching-Chao)

Provenance
Private Collection (acquired directly from the artist in the 1960s)
Christie's, Paris, 9 December 2011, Lot 108
Acquired at the above sale by the present owner

重要亞洲私人收藏

朱德群

《111號》
油畫 畫布
此作品於1962年作，並附由朱德群妻子董景昭女士所簽署
之保證書。此作將被收錄於朱德群工作室正籌備編纂的
〈朱德群作品編年集〉。(資料由朱德群工作室及董景昭女士提供)
款識：朱德群 CHU TEH-CHUN (右下)；CHU TEH-CHUN 朱德群
1962《No.111》(畫背)

來源
私人收藏 (於1960年代直接購自藝術家本人)
巴黎，佳士得，2011年12月9日，拍品編號108
現藏者購自上述拍賣

HK$ 2,400,000-3,500,000
US$ 308,000-449,000

朱田春
CHU TEH-CHUN

No. 111 displays the artist's meticulous artistry with its elaborate details filling the composition mapped across the entire canvas. With the artist's dexterous mastery of the contrasts between light and dark, the work fully conveys the poetic essence of traditional Chinese ink painting. The unbridled, broad brushstrokes roam in the background, while the foreground is enriched with colours, embodying the height of pastoral beauty. This work displays the artist's earlier signature style, demonstrating his mastery of combining the East and West aesthetics senses.

The ochre pigment dominates the majority of the composition, while the artist's use of calligraphic lines in black injects a vibrant energy across the work. The mélange of peacock blue blocks set against burgundy swaths create a deep and alluring visual feast, resembling rubicund clouds resting above a valley, shining with dim blue lights. Such rendering gives us a sense of extraordinary beauty.

Created in 1997, *Hong Kong No 25* captures a dancing movement, with the use of intense lines in black pushed to the fore. In this precious work, the artist combines the warm and delightful tone of colours, creating vibrancy and synergy in the work. In this piece, one can imagine Chu Teh-Chun in his late seventies, capturing with his never-waning artistic energy, the moment of celebration at the 1997 handover of Hong Kong from British to Chinese rule, and recording the unforgettable firework display of the historical event.

作品《111號》尺幅小巧玲瓏，構圖卻十分嚴謹，畫面明暗間的調度清晰可見中式水墨的詩意，筆意奔放而流暢，色彩層次表現豐富，傳達了藝術家對大自然謙恭的禮讚，將東方書畫精神之中的歷史傳承，絕妙地轉化在西方油彩的創作媒材上，可視為朱德群早期創作中的代表佳作。

此作畫面以赭褐色為基底，書法般鋼勁的線條刻劃出一道道鏗鏘有力的筆鋒。在深黑筆觸所堆疊而成的暗處之間，幾抹孔雀藍穿梭於其中，撞擊著酒紅色闊筆，所鋪陳出濃厚而深邃的的視覺感；若似在晚霞夕照的山谷間，微微綻現著魅惑的藍色幽光，為整體偏向秋意暖色調的渾沌大地，畫龍點睛地注入了令人為之驚喜的冷暖對比意趣。

本次夜拍《香港25號》則為朱德群創作於1997年之作，歡騰溫暖的色調，或細或粗的黑褐色墨線，圓滑而雀躍地在中景及前景飛舞著，點線面間充滿了音樂性的律動。在邁入七十歲晚年從心所欲的人生境界，他以信手捻來的藝術能量，為香港九七回歸當時的煙火慶典盛況，做出了深具歷史意義的視覺紀錄。

o **45.** **Chu Teh-Chun** 1920-2014

Hong Kong No.25
signed and dated 'Chu Teh-Chun
[in Chinese and Pinyin] 97' lower right
gouache and watercolour on paper laid on canvas
57.2 x 76.5 cm. (22½ x 30⅛ in.)
Executed in 1997.

Provenance
Private Collection
Ravenel, Taipei, 2 December 2007, Lot 63
Private Collection
Ravenel, Taipei, 7 December 2014, Lot 180
Acquired at the above sale by the present owner

Literature
Chu Teh-Chun and His Universe, Alisan Fine Arts, Hong Kong, 2001, no. 35 (illustrated)
Chu Teh-Chun, Impressions Art Gallery, Taipei, 2005, p. 91, no. 56 (illustrated)

朱德群

《香港25號》
水粉 水彩 紙本裱於畫布
1997年作
款識：朱德群 CHU-TEH CHUN 97 (右下)

來源
私人收藏
台北，羅芙奧，2007年12月2日，拍品編號63
私人收藏
台北，羅芙奧，2014年12月7日，拍品編號180
現藏者購自上述拍賣

出版
〈物我兩忘：朱德群繪畫〉，藝倡畫廊，香港，2001年，圖版編號35 (圖版)
〈朱德群〉，印象畫廊，台北，2005年，第91頁，圖版編號56 (圖版)

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

CHO TAW-CHUN 97

46. Tsuyoshi Maekawa b. 1936

Untitled
signed and dated 'Tsuyoshi Maekawa [in English and Kanji] 1967' on the reverse
mixed media and oil on canvas
162.1 x 130.3 cm. (63⅞ x 51¼ in.)
Executed in 1967.

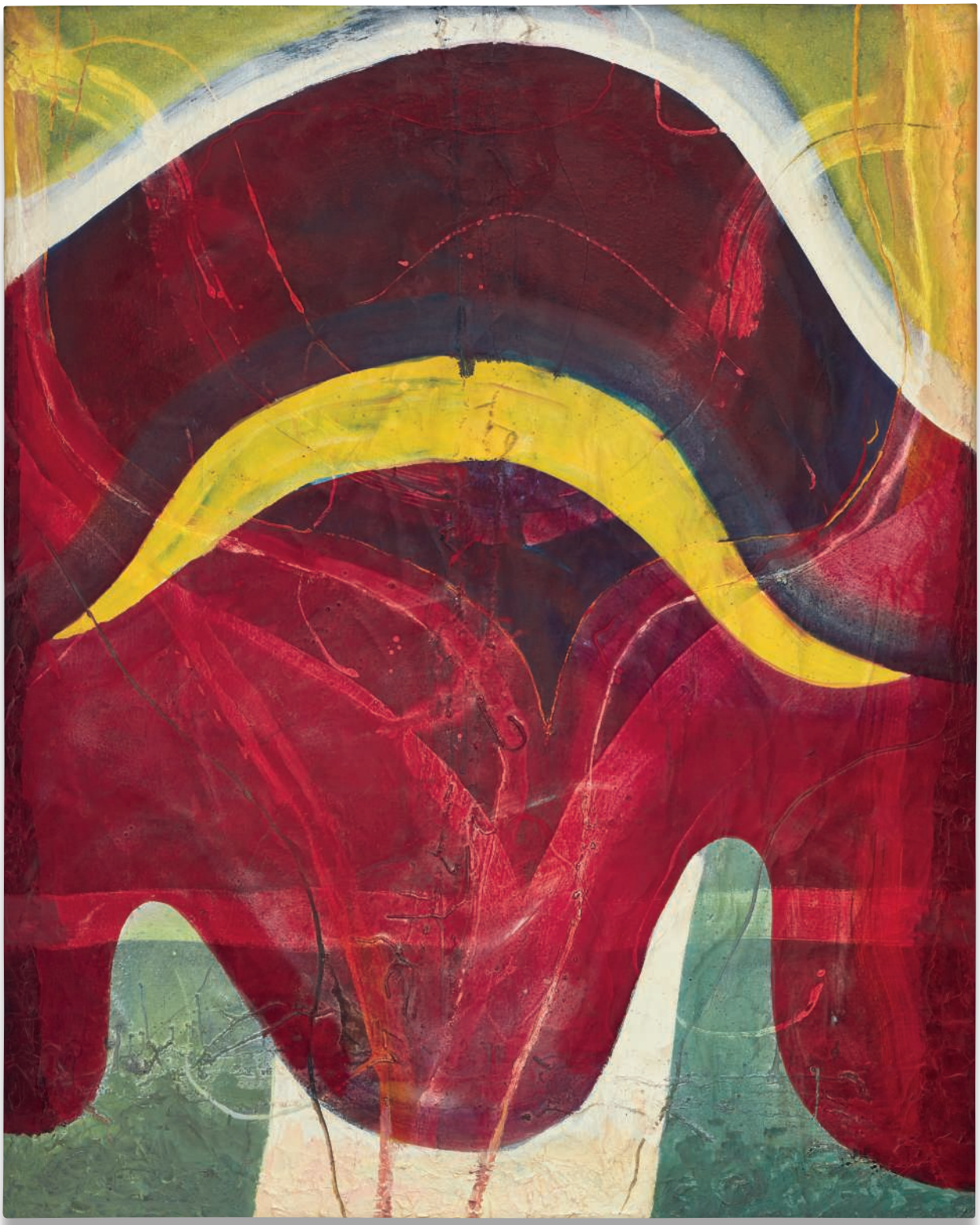
Provenance
Whitestone Gallery, Tokyo
Acquired from the above by the present owner

前川強

《無題》
綜合媒材 油畫 畫布
1967年作
款識: Tsuyoshi Maekawa 前川強 1967 (畫背)

來源
東京, 白石畫廊
現藏者購自上述來源

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



47. Atsuko Tanaka 1932-2005

Untitled
signed and dated '1975 Atsuko Tanaka' on the reverse
gouache on paper
79.2 x 109.2 cm. (31⅛ x 42⅞ in.)
Executed in 1975.

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

田中敦子

《無題》
水粉 紙本
1975年作
款識: 1975 Atsuko Tanaka (畫背)

來源
私人收藏 (直接購自藝術家本人)
現藏者購自上述來源

HK$ 650,000-850,000
US$ 83,300-109,000

Property of an Important Private Collector

48. David Hockney b. 1937

Caribbean Tea Time
signed and numbered "AP III/X David Hockney"
to the lower edge of the right collage panel
lithograph in colours, collage, and acrylic on eight sheets
of TGL handmade paper, assembled together in
a double-sided four-panel sculpted and lacquered
folding screen
214.6 x 343.5 cm. (84½ x 135¼ in.)
Executed in 1987, this work is artist's proof 3 from
an edition of 36 plus 10 artist's proofs.

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

Exhibited
Tokyo, Museum of Contemporary Art, *David Hockney Prints, 1954-1995*, 10 October - 15 December 1996, no. 288, p. 160 (another example illustrated)
New York, The Metropolitan Museum of Art, *Highlights from the Modern Design Collection: 1900 to the Present*, 23 June 2009 - 1 May 2011 (another example illustrated)

Literature
Marco Livingstone, "David Hockney: Portrait of a Humanist with Artistic Devices", in *Art & Design*, vol. 4, no. 1/2-1998, p. 19 (another example illustrated)
David Hockney, *That's the Way I See It*, London, 1993, p. 153 (another example illustrated)

HK$ 500,000-700,000
US$ 64,100-89,700

重要私人收藏

大衛·霍克尼

《加勒比茶敘》
彩色版畫 拼貼 壓克力 裱於八張TGL手工紙
拼裝於雙面四屏折疊屏風
1987年作，共有36版及10版藝術家試作版，
此作品為第3版藝術家試作版。
款識：AP III/X David Hockney (拼貼屏風右下角)

來源
紐約私人收藏
現藏者購自上述來源

展覽
東京，東京都現代美術館，
〈大衛·霍克尼版畫，1954-1995年〉，
1996年10月10日-12月15日，圖版288，
第160頁 (同系列作品圖版)
紐約，大都會藝術博物館，
〈精選1990年至今之當代設計收藏〉，
2009年6月23日-2011年5月1日 (同系列作品圖版)

出版
Marco Livingstone著，《大衛·霍克尼：藝術與設計檔案》，
〈藝術與設計〉，第4集，第1/2-1998冊，第19頁
(同系列作品圖版)
大衛·霍克尼，〈我的視角〉，倫敦，1993年，第153頁
(同系列作品圖版)

One of the most daring and monumental projects undertaken by David Hockney, *Caribbean Tea Time* presents a stunning large-scale lithograph partitioned onto four panels of a folding screen. Completed in 1987, this incisive work depicts four wicker chairs around a table and tea set in an arcaded veranda with an imaginative geometric pattern speckling the reverse side of the screen. As an innovative artist inclined to careful observation, Hockney incorporates a myriad of influences and interests into this work, from his exploration of the mechanics of vision - including stylistic allusions to late Cubism and his own stage designs and photographic collages. With a strong artistic relationship to the opera, having designed sets beginning in 1975 for Glyndebourne, the Metropolitan Opera and the Royal Opera House, Hockney's smooth transition from traditional canvas to folding screen speaks volumes about his ability to push the limits of depicting the complexities of a three-dimensional world through two-dimensional art forms.

A masterwork by arguably the most influential and accomplished British artist of the 20th century, the leisurely scene of *Caribbean Tea Time* unfolds to encapsulate the artist's celebrated use of bright colours akin to the heightened palette of Fauvism. This work depicts a distinct departure from Hockney's iconic pictures from the 1960s of the backyards and shimmering pools of Los Angeles. In contrast to the bleached desert tones of the artist's libertine Californian terrains, the present lot embodies the behavior of light and colours specific to the tropical climate of the islands surrounding the Caribbean Sea. *Caribbean Tea Time* illustrates the lucidity and richness of colors in an equatorial region of the world where light interacts differently with increased humidity in the environment. As such, jewel tones such as the amethyst cushions of the amber wicker chairs, the sapphire body of rippling water, ruby geometric shapes and emerald arches framing the work, add a lushness and playful quality to this scene.

Caribbean Tea Time exemplifies the artist's devotion to portraying lived experience and his belief that representational painting expresses reality and perception with greater success than photorealist painting or even photography itself. Hockney explains that there is an "attitude to space and time" in his work; he asserts, "time is elastic. And I play with that idea" (David Hockney, "I Like to Live in the Now," *TateShots*, December 20, 2016). In *Caribbean Tea Time*, Hockney illustrates the arms and legs of each wicker chair with an energy and sense of movement suggesting the presence of the space's occupants without actually rendering human figures. With the implementation of a Cubistic approach to perspective, the artist further breaks from the notion of time as linear and from the restraints of a single vanishing point. In posing a challenge to the accepted narrative of Western art, Hockney utilises "reverse perspective," a concept elaborated by Pavel Florensky in his 1920 essay of the same title. Hockney agrees with Florensky that the shifting viewpoints and absence of correct perspective of 14th-15th century Russian icons as well as Egyptian and Chinese art was not a mistake but rather a deliberate choice. *Caribbean Tea Time* thus showcases Hockney's seamless combination of several perspectives to render a greater fullness and spaciousness in his works than real life.

The mastery of colour and reverse perspective in *Caribbean Tea Time* attests to David Hockney's longstanding position as one of the most recognisable and lauded artists in the world who is still active today. The artist has been honoured in his 80th year with a major retrospective presenting his most iconic works from the past six decades of his career. Since February of 2017, this exhibition has travelled from Tate Britain, London, to The Centre Pompidou, Paris, and will complete its yearlong journey at the Metropolitan Museum of Art, New York City.

Verso
作品背面

《加勒比茶敘》是大衛·霍克尼的藝術生涯中最大膽、最具代表性的作品之一。它是一件大型石版畫，裱於四屏折疊屏風上。本作完成於1987年，畫面表現簡潔明瞭，拱廊下四張藤椅圍著一張桌子和桌上的茶具，屏風背後則散佈著彩色而富有想象力之幾何圖案。匠心獨運的藝術家大多習慣細心觀察自身周遭的世界，霍克尼亦不例外。他在這幅作品中，糅合了許多他所感興趣的或被外在影響之元素，包括他對視覺系統運作的研究一立體主義後期的風格隱喻、他自己的舞台設計和攝影拼貼作品等。霍克尼與歌劇藝術淵源深厚，曾為英國格萊德堡歌劇院、大都會歌劇院、皇家歌劇院設計舞台。霍克尼在傳統油畫和折疊屏風之間游刃有餘，證明他用平面藝術形式表現複雜立體世界的精湛造詣。

《加勒比茶敘》是這位二十世紀最具影響力的英國藝術家的精心傑作，畫面瀰漫一股悠閒寫意的氣氛，盡顯畫家對明亮色調的精妙掌握，效果猶似野獸派般鮮豔活潑。這幅作品是霍克尼藝術生涯的重要里程碑，昭示著他已告別六十年代的經典作品題材一洛杉磯大宅的後花園和游泳池。他筆下自由散漫的加州地區呈現蒼白的沙漠色調，但本畫則展現出加勒比海熱帶島嶼特有的光線和色彩的流動。《加勒比茶敘》描繪赤道地區明朗豐富的色彩；當地的光線隨環境濕度而變化。畫中寶石般的色調隨處可見：琥珀色藤椅上的紫色坐墊、藍寶石色的水波、紅寶石色的幾何圖案和畫面上方祖母綠色的拱門，為畫面增添一股熱情歡愉的氣氛。

《加勒比茶敘》展示畫家鍾於描繪生活體驗的創作方向，而且可見他相信具象派繪畫比照相寫實主義的作品，甚至攝影更能表達現實和感知。霍克尼曾解釋他的作品包含一種「對空間和時間的態度」。他稱：「時間是可伸縮的。我在把玩這個概念」（大衛·霍克尼，載於《TateShots》，2016年12月20日）。《加勒比茶敘》中，霍克尼雖然沒有描繪任何人物，但他在每張藤椅的扶手和椅腳貫注了力量和動感，暗示空間裡有人存在。他採用立體派的透視法，進一步跳出線性時間觀和單一透視點的概念框架。他又運用1920年帕維爾·弗洛倫斯基在同名論文中論述的「反向透視法」概念，向西方藝術界既定的敘述方式提出挑戰。霍克尼同意弗洛倫斯基的主張，認為十四至十五世紀俄羅斯聖像畫、埃及和中國藝術的散點視角和非正統的透視法並非畫家判斷錯誤，而是故意為之。在《加勒比茶敘》中，霍克尼天衣無縫地結合不同的視角，使畫面比現實生活更豐滿、更具空間感。

《加勒比茶敘》對色彩和反面透視法的運用爐火純青，足證大衛·霍克尼於當今在世藝術家中的頂尖地位確實名不虛傳。2017年2月，在他踏入人生八十載之際， 其大型回顧展隆重開幕，展示他在過去六十年來最具代表性的作品，在倫敦泰特美術館和巴黎龐畢度中心巡迴展出。這個為時一年的巡展最後一站是紐約大都會藝術博物館。

49. Fontana Arte

Ceiling light, model no. 2179
frosted glass, frosted coloured glass, brass
74 x 35.5 x 36.3 cm (29⅛ x 13⅞ x 14¼ in.)
Manufactured by Fontana Arte, Milan, Italy, circa 1950

Literature
4 Fontana Arte, Milan, p. 34

Fontana Arte

天花吊燈 型號 2179
毛玻璃 有色毛玻璃 黃銅
此作品約1950年於意大利米蘭 Fontana Arte 製造。

出版
〈4 Fontana Arte〉米蘭，第34頁

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

50. Jiro Takamatsu 1936 -1998

Shadow (No. 1445)
signed, dated and titled 'JIRO TAKAMATSU 1997 "No. 1445"' on the reverse
acrylic on canvas
227.3 x 181.8 cm. (89½ x 71⅝ in.)
Painted in 1997.

Provenance
Acquired directly from the artist by the present owner

HK$ 1,200,000-2,200,000
US$ 154,000-282,000

As a key member of the Mono-Ha movement and founder of the legendary art collective, Hi Red Center, Jiro Takamatsu was perhaps the leader of Japanese avant-garde in the 20th century. Working in the fertile balances between Dada, Surrealism and Minimalism and across the disciplines of painting, sculpture and photography in an oeuvre spanning four decades, Takamatsu sought to break traditional boundaries between high art and quotidian objects – what the artist himself called 'a descent into the everyday' (*nihijo-sei eno kako*).

Takamatsu's most celebrated works are his Shadow Paintings, a series begun in 1964 as a critical inquiry into the genesis of painting itself. Inspired by 19th century Japanese painting and woodcuts, the artist sought to investigate the formal underpinnings of the practice through the delicate rendering of human form as shadows. However such works also took on darker undertones, as they recall figural imprints left on the walls of Hiroshima upon its nuclear destruction in 1945. *Shadow (No. 1445)* is a later piece from the series, yet undeniably powerful in its composition. Purged of representation and allegorical understandings, Takamatsu employs soft, hazy contours to create the impression of his close friend and mentor Yoshishige Saito – a prominent post-war artist – smoking a cigarette. While leaving enough ambiguity to allow the creation of one's own imagined narrative, *Shadow (No. 1445)* acts as a meta-visual experiment to engage regions of the mind and thus opening portals to the realms of memory, nostalgia and fantasy.

高松次郎

《影子 (1445號)》
壓克力　畫布
1997年作
款識: JIRO TAKAMATSU 1997《No. 1445》(畫背)

來源
現藏者直接購自藝術家本人

作為一位「物派」運動的重要成員和具傳奇色彩「Hi紅色中心」藝術收藏的創建人，也許，高次松郎才算得上是20世紀日本前衛藝術的領軍人物。他熟稔地平衡達達主義、超現實主義和極簡主義，同時跨界繪畫、雕塑和攝影，在歷經四十載的藝術生涯期間，高松嘗試著去突破純藝術與尋常物體之間的界限，這位藝術家稱之為「真正的投入日常」。

高松最著名的作品是影子畫作。這是一組由1964年開始的系列，以批判的態度來探索繪畫起源。其靈感來自19世紀日本繪畫和木雕，藝術家試圖藉由人影與輪廓去探索正規基礎的繪畫訓練。盡管如此，這個系列的作品同時折射出它陰暗的一面，追憶1945年廣島原子彈爆炸時留在牆上的人類印記。《影子 (1445號)》是這個系列的後期作品，不可否認，它的構圖鮮明有力。高鬆的畫作浸盈其代表性藝術的標誌和諷喻，筆筆勾勒柔軟飄渺，創作呈現出他的摯友暨導師—著名戰後藝術家齋藤義重吸煙的模樣。松高沒有點明作品的意涵，讓觀者自行想像敘事，《影子 (1445號)》試圖將具體影像抽離，吸引各類思維匯聚，從而開啟不同的記憶、眷戀和幻想。

51. Max Ingrand for Fontana Arte 1908-1969

Rare large floor mirror, model no. 2274
mirrored glass, coloured mirrored glass, brass, painted wood
199.5 x 80.3 x 7 cm (78½ x 31⅝ x 2¾ in.)
Manufactured by Fontana Arte, Milan, Italy, 1960s.

Literature
5 Fontana Arte, Milan, p. 84

馬克斯·英格蘭 (為 Fontana Arte 設計)

稀有大型全身鏡 型號 2274
玻璃鏡面 上色玻璃鏡 黃銅 著色木
此作品1960年代於意大利米蘭 Fontana Arte 製造。

出版
〈5 Fontana Arte〉, 米蘭, 第84頁

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

Property of an Important Asian Collector

52. Ai Weiwei b. 1957

Double Stool
signed and dated "Ai Weiwei 2008" on the underside
Qing dynasty wooden stools
65 x 44 x 60 cm. (25⅝ x 17⅜ x 23⅝ in.)
Executed in 2008, this work is accompanied by a certificate of authenticity signed by the artist, dated as 2009.

Provenance
Acquired directly from the artist by the present owner

重要亞洲私人收藏

艾未未

《凳子》
清朝木凳子
2008年作，並附藝術家簽署之保證書
(保證書註明創作年份2009年)。
款識：Ai Weiwei 2008 (底部)

來源
現藏者直接購自藝術家本人

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

Property of an Important American Collector

53. Jenny Holzer b. 1950

Shark
signed 'Jenny Holzer' on a label affixed to the reverse.
vertical electronic LED sign with red and white (pink) diodes
and black aluminum housing
244.2 x 13.3 x 7.6 cm. (96⅛ x 5¼ x 2⅞ in.)
Executed in 2003, this work is number 5 from an edition of 6.

Provenance
Cheim & Read Gallery, New York
Acquired from the above by the present owner

重要美國私人收藏

珍妮·霍爾澤

《鯊魚》
LED燈 紅白(粉紅) 二極管 鋁
2003年作, 共有6版, 此作品為第5版。
款識: Jenny Holzer (作品底部標籤)

來源
紐約, Cheim & Read 畫廊
現藏者購自上述來源

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

I'M DOING IT FOR YOU

54. Danh Vo b. 1975

Pacífico
gold leaf on Mexican beer cardboard box
48.3 x 133.4 cm. (19 x 52½ in.)
Executed in 2013.

Provenance
Kurimanzutto Gallery, Mexico
Acquired from the above by the present owner

傅丹

《Pacífico 啤酒》
金箔 裱於墨西哥啤酒紙皮箱
2013年作

來源
墨西哥, Kurimanzutto畫廊
現藏者購自上述來源

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

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An artist whose work has often been described as 'haunting', 'beautiful' and 'spiritual' by many a critic and curator, Danh Vo's oeuvre has been defined by his exploration of identity, culture and heritage - not only within himself, but also in the world around him. Wielding a creative psyche that has roots in Vietnam, but developed in Denmark and later honed in Germany, Vo is the embodiment of a global, modern artist.

Drawing inspiration from his travels to Spain, where he purveyed that "all this information existed within the idea of beer brands, and it was obvious for me to want to work with them because it was so perverse" (Danh Vo, 2014), Vo juxtaposes opulence and austerity by placing gold leaf onto found cardboard boxes of the Mexican beer, Pacífico. Hosting an uneasy relationship between ownership and possession, the artist imbues the work with palpable intimacy by allowing the impressions of those involved in its process of creation to be laid bare – from the factory labourers who fabricated the cardboard, to Vo's very own delicate application of the gold leaf. The inclusion of such a material perhaps functions as a satirical homage to his Vietnamese heritage, as in South East Asian culture, gold leaf is predominantly used to adorn sanctified or religious objects.

In the present lot, socio-political dialogues are centrifugal to understanding its interpretations and context. Vo challenges our preconceptions about a common proponent of consumerism and human indulgence through its reappropriation, and therefore invites us to discover its true meaning through personal interactions. Transposed against the backdrop of an often Eurocentric yet interconnected global society, the artist uses the unassuming beer packaging to question the concept of self-sufficient or dominant cultures, while dissecting the realities of value, labour and identity with subtle, yet profound nuances.

Danh Vo is a winner of the Guggenheim Foundation's prestigious Hugo Boss Award, and has held solo exhibitions at the Museum of Modern Art in New York, the Musee d'Art Moderne in Paris, and the Marian Goodman Gallery in London.

傅丹的作品常被許多藝評和策展人形容為「縈繞」、「美妙」和「靈性」，他對自身以致周遭世界中的身份認同、文化和傳承進行探索，形成其作品的標誌。他的創作靈感源於家鄉越南，曾到丹麥發展，後又於德國進一步塑形成自己的風格，是一位真正國際化的現代藝術家。

傅丹在去西班牙的旅程中得到靈感，他見到「啤酒品牌這個概念裡存在許多資訊，它們都那麼邪惡，我理所當然要拿來創作」(傅丹，2014年)。傅丹把華麗奢侈與樸質嚴酷串連在一起，將金箔置於撿來的Pacífico墨西哥啤酒紙箱上，呈現擁有者和被擁有物品之間的不穩定關係。作品更充滿伸手可及的親近感，展示每個製作過程中被留下的痕跡，不論是生產紙箱的工廠工人，還是精心貼上金箔的傅丹。在東南亞文化，金箔是用以裝飾聖靈宗教物件的，在這件作品上，或許是藝術家對家鄉越南的一種諷刺性的敬意。

本作品中的社會政治暗喻是理解其背景和表達的重點。傅丹通過作品中的雙重挪用，挑戰先入為主的片面思考下我們對消費主義和人類享樂的普遍擁戴，進而引導觀者透過作品，親身思考及探索其真正意義。身處一個以歐洲話語權為中心，又互相連接的國際社會，藝術家以毫不起眼的啤酒包裝紙箱對自給自足和優勢文化概念提出質疑，同時以微妙但精湛的細節解剖價值、勞工和身份等現實狀況。

傅丹是古根海姆基金會 Hugo Boss 大獎得主，曾在紐約現代藝術博物館、巴黎現代藝術博物館和倫敦 Marian Goodman 畫廊舉辦個展。

55. Gio Ponti 1891-1979

Pair of armchairs, model no. 516
walnut, fabric
Each: 81.5 x 62.5 x 79.5 cm (32⅛ x 24⅝ x 31¼ in.)
Manufactured by Figli di Amedeo Cassina, Meda, Italy, 1950s. Underside of each with manufacturer's metal label impressed with *FIGLI di AMEDEO CASSINA/MEDA (Milano) Tel. 7238*. Together with a certificate of authenticity from the Gio Ponti Archives.

吉奧·蓬蒂

扶手椅一對 型號 516
胡桃木 布料
此作品1950年代於意大利梅達Figli di Amedeo Cassina製造，並附吉奧·蓬蒂檔案機構之保證書。
款識：FIGLI di AMEDEO CASSINA/MEDA (Milano)
Tel. 7238 (印於每件作品底部金屬標籤)

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

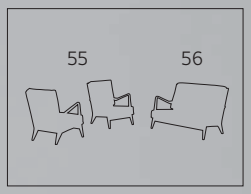
56. Gio Ponti 1891-1979

Settee, model no. 516
walnut, fabric
80 x 119 x 78 cm (31½ x 46⅞ x 30¾ in.)
Manufactured by Figli di Amedeo Cassina, Meda, Italy, 1950s. Underside with manufacturer's metal label impressed with *FIGLI di AMEDEO CASSINA/MEDA (Milano) Tel. 7238*. Together with a certificate of authenticity from the Gio Ponti Archives.

吉奧·蓬蒂

沙發 型號516
胡桃木 布料
此作品1950年於意大利梅達Figli di Amedeo Cassina製造，並附吉奧·蓬蒂檔案機構之保證書。
款識：FIGLI di AMEDEO CASSINA/MEDA (Milano)
Tel. 7238（印於作品底部金屬標籤）

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


55
56

57. Qiu Yacai (Chiu Ya-Tsai) 1949-2013

Portrait of Youth
signed 'Chiu Ya-Tsai [in Chinese]' lower right
oil on canvas
130.1 x 97 cm. (51¼ x 38¼ in.)
Painted circa 1990s.

Provenance
Private Collection
Ravenel, Taipei, 6 December 2015, Lot 195
Acquired at the above sale by the present owner

Literature
Chiu Ya-Tsai, Goethe Art Center, Taichung, 2013, pp. 118, 119 (illustrated)

邱亞才

《青年畫像》
油畫 畫布
約1990年代作
款識: 邱亞才(右下)

來源
私人收藏
台北, 羅芙奧, 2015年12月6日, 拍品編號195
現藏者購自上述拍賣

出版
〈邱亞才〉, 哥德藝術中心, 台中, 2013年, 第118、119頁 (圖版)

HK$ 400,000-600,000
US$ 51,300-76,900

58. Qiu Yacai (Chiu Ya-Tsai) 1949-2013

Proud
signed 'Chiu Ya-Tsai [in Chinese]' lower right
oil on canvas
130.3 x 97 cm. (51¼ x 38¼ in.)
Painted circa 1990s.

Provenance
Private Collection
JSL Auction Co, Taipei, 21 June 2015, Lot 143
Acquired at the above sale by the present owner

邱亞才

《神氣》
油畫 畫布
約1990年代作
款識: 邱亞才 (右下)

來源
私人收藏
台北, 景薰樓, 2015年6月21日, 拍品編號143
現藏者購自上述拍賣

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

59. Gio Ponti 1891-1979

Pair of armchairs, model no. 803
walnut, fabric
Each: 80 x 73.5 x 79 cm (31½ x 28⅞ x 31⅛ in.)
Manufactured by Fligli di Amedeo Cassina, Meda, Italy, circa 1954. Together with a certificate of authenticity from the Gio Ponti Archives.

Literature
'Mobili italiani per l'America', Domus, no. 292, March 1954, p. 63
Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 166
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 232, 376
Laura Falconi, *Gio Ponti: Interior, Objects, Drawings, 1920-1976*, Milan, 2010, p. 162

吉奧·蓬蒂

一對扶手椅 型號803
胡桃木 布料
此作品約1954年於意大利梅達Figli di Amedeo Cassina製造，並附吉奧·蓬蒂檔案機構之保證書。

出版
《Mobili italiani per l'America》，〈Domus〉，第292集，1954年3月，第63頁
Lisa Licitra Ponti 著，〈吉奧·蓬蒂：1923 - 1978 作品全集〉，倫敦，1990年，第166頁
Ugo La Pietra 編，〈吉奧·蓬蒂：當藝術愛上了行業〉，紐約，2009年，第232、376頁
Laura Falconi 著，〈吉奧·蓬蒂：內部、物件、草圖〉，1920-1976年，米蘭，2010年，第162頁

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

60. Yayoi Kusama b. 1929

High Heel
signed and dated 'Yayoi Kusama 1981' on the reverse
acrylic on canvas
15.8 x 22.7 cm. (6¼ x 8⅞ in.)
Painted in 1981, this work is accompanied by a certificate of authenticity issued by the Yayoi Kusama Studio.

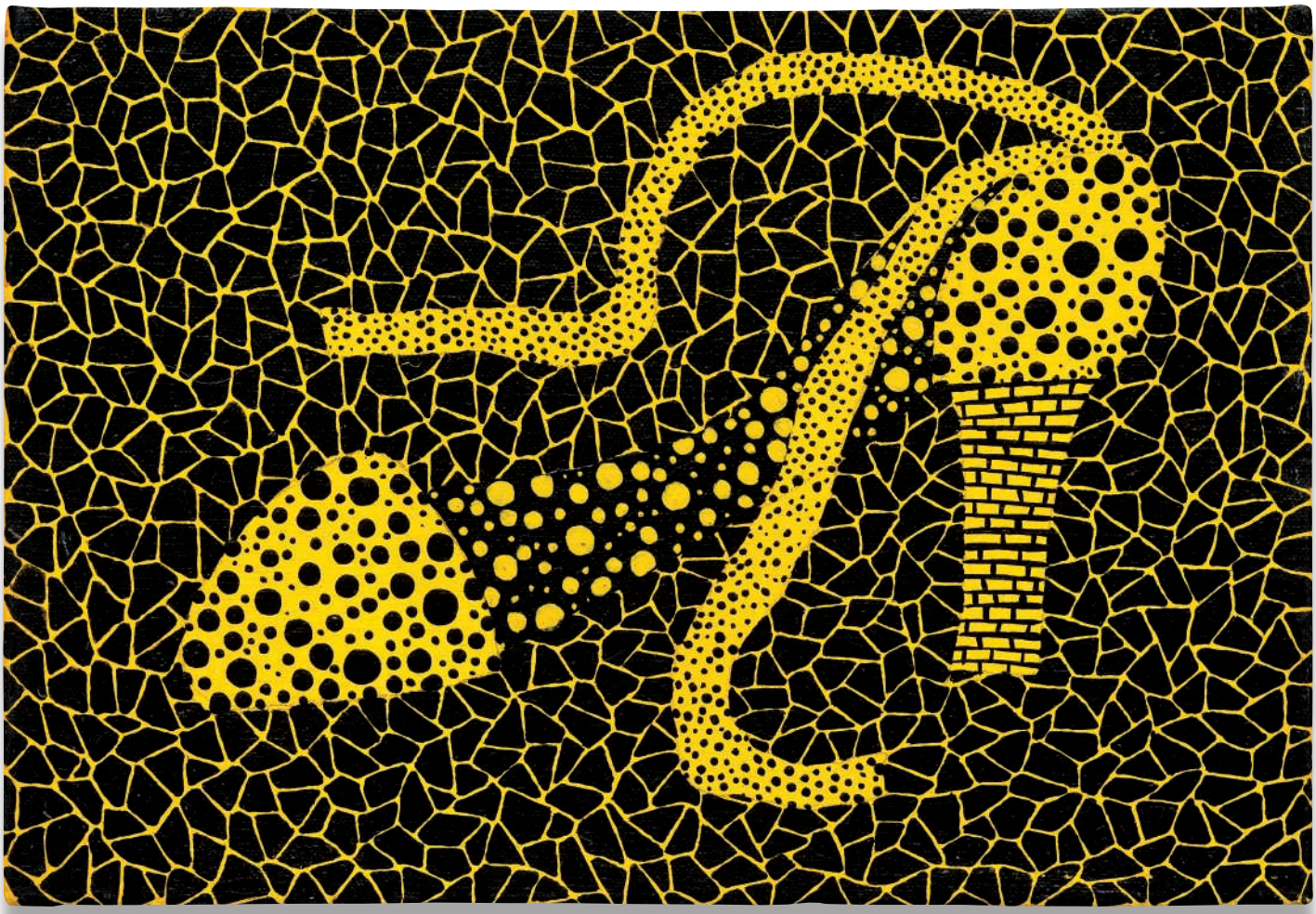
Provenance
Noda Contemporary Gallery, Nagoya
Private Collection, Asia
Acquired from the above by the present owner

草間彌生

《高跟鞋》
壓克力 畫布
1981年作，並附草間彌生工作室之保證書。
款識：Yayoi Kusama 1981 (畫背)

來源
名古屋，Noda Contemporary 畫廊
亞洲私人收藏
現藏者購自上述來源

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



Property of an Important Latin American Collector

61. Léonard-Tsuguharu Foujita 1886-1968

Reclining Nude
signed, inscribed and dated
'Tsuguharu [in Kanji] Foujita 1931' lower right
oil on canvas
65.5 x 80.7 cm. (25¾ x 31¾ in.)
Painted in 1931, this work is accompanied by a certificate of authenticity issued by Sylvie Buisson.

Provenance
Ambassador João Luiz Guimarães Gomes
(acquired directly from the artist in 1931)
Leila Rodrigues Gomes
Thence by descent to the present owner

重要拉丁美洲私人收藏

藤田嗣治

《斜倚裸女》
油畫 畫布
1931年作，並附Sylvie Buisson所發之保證書。
款識：嗣治 Foujita 1931 (右下)

來源
João Luiz Guimarães Gomes大使
(於1931年購自藝術家本人)
Leila Rodrigues Gomes
上述藏家家屬繼承作品

HK$ 3,000,000-5,000,000
US$ 385,000-641,000

In the early twentieth century, bohemian culture flourished on the banks of the river Seine in Paris, drawing numerous artists to congregate. Rich cultures and artistic inspirations from all over the world interacted and collided with each other, forming a creative ethos which incubated the École de Paris. After his arrival in Paris in 1913, Léonard-Tsuguharu Foujita became active in its art scene, befriending established artists such as Modigliani and Matisse. Crucial for the artist himself however, the zealous and liberal-minded Montparnasse region freed his creative desire from some of the perceived constraints of Japanese artistic formality.

With a mastery of classical Western painting techniques, Foujita incorporated the delicacy of traditional Japanese aesthetics when approaching the depiction of nude human form, a subject matter rarely seen in traditional Japanese paintings. Foujita's enthrallment with the French avant-garde was reciprocated when in 1925, he was awarded the Knight of the Legion of Honour.

After the divorce from his third wife Youki in 1931, he took his new muse, Madeleine Lequeux, to South America. During their sojourn in Brazil in that same year, Foujita held a solo exhibition at the Royal Hotel in Rio de Janeiro. The exhibition was well received by local art critics and collectors alike and continued on to be exhibited in São Paulo the following spring. An exceptional example of Foujita's from this period, *Reclining Nude* is a testament to a particularly fruitful period of his life, with Madeleine as his model.

In this composition, the artist employs pure colours and brilliant draughtsmanship, constructing facial features and body contour of the woman with smooth lines in a concise manner, thus bringing out Foujita's renowned technique – rendering the skin in a fine, ivory-like texture. The mild shimmering in her porcelain skin echoes the subtle and soft lines, which is then contrasted with Madeleine's red curly hair, executed in loose brushstrokes.

A hint of erotica hovers in the ambiance of the empty background. The enchanting gaze and pouting lips of the female nude, complimented by the folds of the bed sheet caused by her languid pose, all suggest lustful sentiment. The white handkerchief held gently at her fingertips is redolent of the known visual symbol in the *shunga* (erotic painting) genre of *ukiyo-e* ('floating world painting') in Edo period Japan - reflecting Foujita's intention of referencing past traditions. The artist renders white, a symbol of purity, in a large area of the canvas, in contrast with the erotic emotion, generating a playful tension within the composition and attracting the viewers into boundless imagination.

二十世紀初巴黎塞納河左岸瀰漫著自由開放的風氣，吸引了藝術家聚集於此，來自世界各國的豐富文化及藝術靈感，激盪出當時人文薈萃的榮景，而這股藝術風潮，正是孕育「巴黎畫派」的搖籃。藤田嗣治在1913年初抵巴黎即活躍於藝術圈，與莫迪亞尼及馬諦斯等藝術家交遊。熱情自由的蒙帕納斯區，將他過去在日本習畫歲月中壓抑的創作渴望，全然釋放出來。

藤田深諳西方古典繪畫技法，在挑戰日本傳統繪畫中罕見的裸體題材同時，他亦將傳統美學中的細膩詮釋地淋漓盡致，讓法國藝壇為之著迷，於1925年榮獲法國榮譽軍團騎士頭銜。

1931年藤田與第三任妻子小雪離異，旋即帶著他的新謬思瑪德琳 · 勒庫遊歷南美洲。停佇於巴西期間，該年12月藤田在里約熱內盧之皇宮酒店的個展受到當地藝評及收藏家讚賞，並於次年春天巡迴至聖保羅展出。《斜倚裸女》正是藤田當時以瑪德琳為主角所繪的系列作品之一。

作品中藝術家使用了單純的色彩結構，讓輕盈流暢的線條，簡約又精準地滑過主角的面容及身形，烘托出藤田筆下最為人稱著的乳白色肌膚質感。呈現陶瓷般剔透溫潤的象牙白色澤，呼應了線條的柔美。對比著藤田以狂野的筆觸勾勒出的紅色捲髮。

畫中空靈的背景裡，卻懸浮著無以名狀的挑逗情愫。裸女嫵媚的凝視、輕蹶的朱唇、慵懶身軀在床單上移動所形成的褶紋，皆隱隱暗示著情慾的流動。指尖微微輕執倚在枕頭上的白手帕，更是日本江戶時期浮世繪「春畫」中常出現的視覺符號，不難看出藤田在此借鏡傳統的意圖。畫家大面積的運用象徵純潔的白色，與作品中流散出的炙熱情慾形成一股令人玩味的張力，引領觀者進入無盡迴思的意境。

Left: Foujita with Madeleine, circa 1932
左: 藤田嗣治與瑪德琳, 約1932年

Right: Léonard-Tsuguharu Foujita
***Pensive*, 1932**
Collection of the Emilio Caraffa Provincial Fine Arts Museum, Córdoba, Argentina

右: 藤田嗣治
《沉思》1932年作
阿根廷科爾多瓦，Emilio Caraffa省立美術館典藏

62. Léonard-Tsuguharu Foujita 1886-1968

Le Chat Blanc
signed, inscribed and dated 'Tsuguharu [in Kanji] Foujita 1923' lower left
oil on canvas
35 x 27 cm. (13¾ x 10⅝ in.)
Painted in 1923, this work is accompanied by a certificate of authenticity issued by Sylvie Buisson.

Provenance
Private Collection, France
Piasa, Paris, 30 November 2016, Lot 16
Acquired at the above sale by the present owner

藤田嗣治

《白貓》
油畫 畫布
此作品於1923年作，並附Sylvie Buisson所發之保證書。
款識：嗣治 Foujita 1923 (左下)

來源
法國私人收藏
巴黎，Piasa，2016年11月30日，拍品編號16
現藏者購自上述拍賣

HK$ 380,000-580,000
US$ 48,700-74,400

Front Cover of *Eureka* Magazine featuring the artist, May 2006

日本〈ユリイカ〉雜誌封面，2006年5月

嗣治
Foujita
1923

63. Li Chen b. 1963

Riding the Wind
incised 'Li Chen [in Chinese and Pinyin] 2007' and numbered '4/8' lower back
bronze
54.5 x 73 x 44.5 cm. (21½ x 28¾ x 17½ in.)
Executed in 2007, this work is number 4 from an edition of 8.

Provenance
Art Center, Taipei
Acquired from the above by the present owner

Literature
Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, exh. cat., National Chiang Kai-shek Memorial Hall, Taiwan, November 2012, p. 161 (another example illustrated)

李真

《乘風》
銅雕
2007年作，共有8版，此作品為第4版。
款識：李真 Li Chen 4/8 2007 (背面下方)

來源
台北，亞洲藝術中心
現藏者購自上述來源

出版
〈李真雕塑作品展於台灣〉，展覽圖錄，中正紀念堂，台灣，2012年11月，第161頁 (同系列作品圖版)

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

64. Ju Ming b. 1938

Taichi
incised 'Ju Ming [in Chinese] 9/20/1994'
on the lower back
bronze
40 x 32 x 22 cm. (15¾ x 12⅝ x 8⅝ in.)
Executed in 1994, this work is number 9 from an edition of 20 and is accompanied by a certificate of authenticity signed by the artist.

Provenance
Caves Art Center, Taipei
Private Collection, Asia
Acquired from the above by the present owner

朱銘

《太極》
銅雕
1994年作，共有20版，此作品為第9版，
並附藝術家簽署之保證書。
款識：朱銘 9/20/1994 (背部下方)

來源
台北，敦煌藝術中心
亞洲私人收藏
現藏者購自上述來源

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

65. Osvaldo Borsani 1911-1985

Rare console, designed for the IX Triennale, Milan
walnut, walnut-veneered wood, marble
89.5 x 140.5 x 34.5 cm (35¼ x 55⅜ x 13⅝ in.)
Produced by l'Atelier di Varedo, Milan, Italy, circa 1951.

Literature
Nona Triennale di Milano, exh. cat., Triennale di Milano, Milan, 1951, p. 417

奧斯瓦爾多·博薩尼

為第9屆米蘭三年展而設計之獨特蝸形腿檯桌
胡桃木 胡桃木紋板 大里石
此作品約1951年於意大利 l'Atelier di Varedo 製造。

出版
〈米蘭第九屆三年展〉，展覽圖錄，米蘭三年展，米蘭，1951年，第417頁

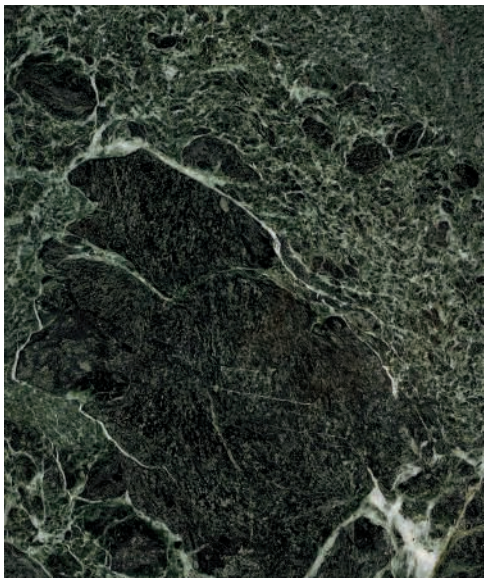
HK$ 50,000-70,000
US$ 6,400-9,000

The present model was exhibited as part of a dining room designed by the architect Osvaldo Borsani at the 1951 IX Milan Triennale. The exhibition presented houses of the future, inspired by a new period of optimism in Italy developing within the framework of economic, social, and cultural restoration following the war. Embracing new ideological and technological advances, Borsani played an instrumental role in the formation of Italian modernist design, whilst remaining dedicated to the country's tradition of craftsmanship and quality of materials. Executed using walnut and marble, Borsani's console for the XI Triennale features traditional materials, which he exploits for their expressive and sculptural potential. The refined, curved shape of the wood base simultaneously supports and frames the marble tabletop, softening the solid, linear form. The resulting simplicity of form reflects a renewed interest by Italian designers in Scandinavian design during the 1950s, which was instructive in terms of its combined democratic ideology and craftsmanship. The present lot thus demonstrates Borsani's ability to interpret the formal elegance of Italian design through a modernist sensibility.

The present model was exhibited at the 'IX Triennale di Milano Esposizione internazionale delle arti decorative e industriali moderne e dell'architettura moderna', Triennale di Milano, Milan, 1951.

此作品是建築設計師奧斯瓦爾多·博薩尼，為1951年舉辦的第9屆米蘭三年展而設計之飯廳展間的一部分。在意大利戰後經濟、社會和文化復興而帶動的新時代及集體樂觀氛圍啟發下，該次展覽以未來家庭為主題。博薩尼推崇新意識形態和技術發展，在意大利現代主義設計的形成過程扮演重要角色，同時堅守該國優良手工藝及使用優質素材的傳統。博薩尼為第9屆米蘭三年展所製的蝸型腿檯桌以胡桃木和大理石作為素材，充分表現傳統物料的特點及可塑性。完美的木製底座，其優雅曲線支撐並框住了大理石檯面，使其堅硬筆挺的線條變得柔和。其簡單造型反映1950年代意大利設計師重新燃起對北歐設計風格的興趣，在其啟發下，將民主思想體系和優質工藝技術相結合。此作品顯示了博薩尼利用現代鑑賞角度演繹意大利高貴典雅作風的能力。

本型號1951年於第四屆米蘭國際三年展之米蘭現代裝飾和工業藝術及現代建築展覽上展出。



Detail
局部

66. Yayoi Kusama b. 1929

Snow
signed, titled and dated '"Snow" [in Kanji]
Yayoi Kusama 1990' on the reverse
acrylic on canvas
15.9 x 22.9 cm. (6¼ x 9 in.)
Painted in 1990, this work is accompanied by a certificate
of authenticity issued by the Yayoi Kusama studio.

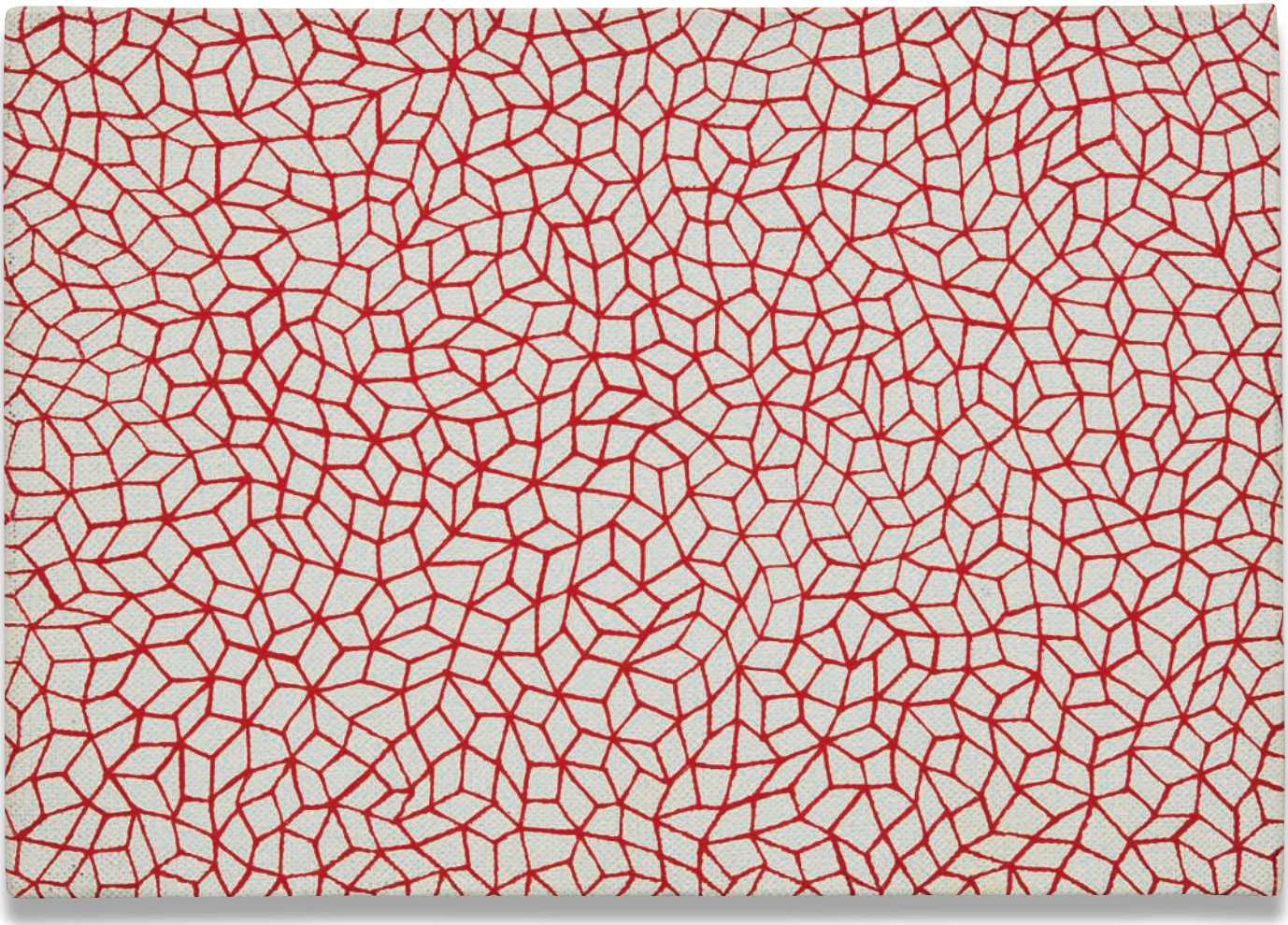
Provenance
Private Collection
Sotheby's, New York, 10 September 2008, Lot 330
Acquired at the above sale by the present owner

草間彌生

《雪》
壓克力 畫布
1990年作，並附草間彌生工作室之保證書。
款識：《雪》Yayoi Kusama 1990 (畫背)

來源
私人收藏
紐約，蘇富比，2008年9月10日，拍品編號330
現藏者購自上述拍賣

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



67. Kazuo Shiraga 1924-2008

Bakumatsu power
signed and titled 'Kazuo Shiraga "Bakumatsu Power" [in Kanji]' on the reverse
oil on canvas
27.5 x 22.2 cm. (10⅞ x 8¾ in.)
Painted in 1970, this work is accompanied by two certificates of authenticity issued by De Primi Fine Art SA, and ArteTivu.

Provenance
Private Collection, Tokyo
De Primi Fine Art SA, Lugano
Private Collection
ArteTivu, Marcon
Private Collection, Italy
Dorotheum, Vienna, 28 November 2013, Lot 1174
Acquired at the above sale by the present owner

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

白髮一雄

《幕末力量》
油畫 畫布
1970年作，並附De Primi藝廊及ArteTivu藝廊保證書各一張。
款識：白髮一雄《幕末力量 (日文)》(畫背)

來源
東京私人收藏
盧加諾，De Primi 藝廊
私人收藏
馬爾孔，ArteTivu 藝廊
意大利私人收藏
維也納，Dorotheum，2013年11月28日，拍品編號1174
現藏者購自上述拍賣

Property of an Important American Collector

68. Kumi Sugaï (1919-1969)

La Planète Mercuse No. 2
signed and dated 'SUGAI 65' lower right; further signed, titled and dated '"LA PLANÈTE MERCUSE NO.2" SUGAI 1965' on the reverse
oil on canvas
92 x 73 cm. (36¼ x 28¾ in.)
Painted in 1965.

Provenance
Acquired directly from the artist by Alexander Orlow for the Peter Stuyvesant Collection in 1969
The Bat Artventure Collection (formerly known as The Peter Stuyvesant Collection), Sotheby's, Amsterdam, 8 March 2010, lot 49
Acquired at the above sale by the present owner

Exhibited
Tilburg, Kultureel Centrum, *Peter Stuyvesant Collection*, 1979
Eindhoven, Bijenkorf, *Kunst over de Drempel*, 1985

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

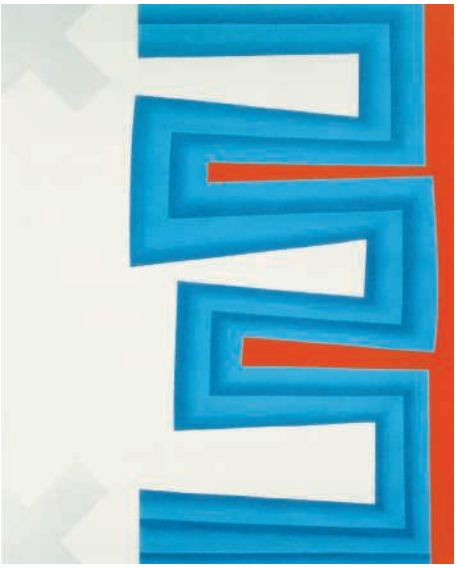
重要美國私人收藏

菅井汲

《水星2號》
油畫 畫布
1965年作
款識: SUGAI 65 (右下);
《LA PLANÈTE MERCUSE NO.2》SUGAI 1965 (畫背)

來源
Alexander Orlow 為 Peter Stuyvesant 收藏於1969年直接購自藝術家本人
Bat Artventure收藏 (原名為Peter Stuyvesant 收藏),
蘇富比, 阿姆斯特丹, 2010年3月8日, 拍品編號49
現藏者購自上述拍賣

展覽
蒂爾堡, Kultureel Centrum, ‹Peter Stuyvesant 收藏›, 1979年
埃因霍温, Bijenkorf 百貨公司, ‹Kunst over de Drempel›, 1985年



Kumi Sugaï
***National Route No.8*, 1965**
230.5 x 184 cm. (90¾ x 72½ in.)
Collection of Ashiya City Museum of Art & History

菅井汲
《國道8號》1965作
230.5 x 184 公分 (90¾ x 72½ 英寸)
芦屋市立美術博物館典藏

69. KAWS b. 1974

Four Foot Dissected Companion
stamped with the artist's name, date and fabricator "Medicom Toy 2009 © KAWS..09" on the underside
painted cast vinyl
127 x 55.9 x 35.6 cm (50 x 22 x 14 in.)
Executed in 2009, this work is from an edition of 100.

Provenance
Medicom Toy, Tokyo
Private Collection, Asia
Acquired from the above by the present owner

KAWS

《解剖同伴》
纖維強化塑膠
2009年作，共有100版。
款識：Medicom Toy 2009 © KAWS..09（印於底部）

來源
東京，邁迪康姆玩具公司
亞洲私人收藏
現藏者購自上述來源

HK$ 120,000-180,000
US$ 15,400-23,100

70. **Andy Warhol** 1928-1987

Marilyn Monroe (Marilyn)
signed and dated 'a.p Andy Warhol 1967' on the reverse
screenprint in colours, on wove paper, the full sheet
15.2 x 15.2 cm. (5⅞ x 5⅞ in.)
Executed in 1967, this work is an artist's proof
from the edition of 100 and some artist's proofs,
published by Factory Additions, New York.

Provenance
Private Collection
Christie's, New York, 24 April 2015, lot 262
Acquired at the above sale by the present owner

Literature
Frayda Feldman and Jörg Schellmann, eds.,
Andy Warhol Prints: A Catalogue Raisonné 1962-1987,
no. II.21 (illustrated)

安迪·沃荷

《瑪莉蓮·夢露 (瑪莉蓮)》
彩色絲網印刷 全張布紋紙
1967年作，共有100版及數版藝術家試作版，此為藝術家試作版，
並由紐約，Factory Additions製作。
款識：a.p Andy Warhol 1967 (畫背)

來源
私人收藏
紐約，佳士得，2015年4月24日，拍品編號262
現藏者購自上述拍賣

出版
Frayda Feldman 與 Jörg Schellmann 編，
《安迪·沃荷絲網印刷作品全集 1962 - 1987年》，
作品全集編號 II.21 (圖版)

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

Property of an Important Private Collector

71. Gerhard Richter b. 1932

P15 Flow
This facsimile object is unsigned and numbered 428/500 on the reverse, published by Heni Publishers, London.
lacquer on glass mounted on Alu Dibond
100 x 200 cm. (39⅜ x 78¾ in.)
Executed in 2013, this work is from an edition of 500 plus 2 artist's proofs.

Provenance
Fondation Beyeler, Basel
Acquired from the above by the present owner

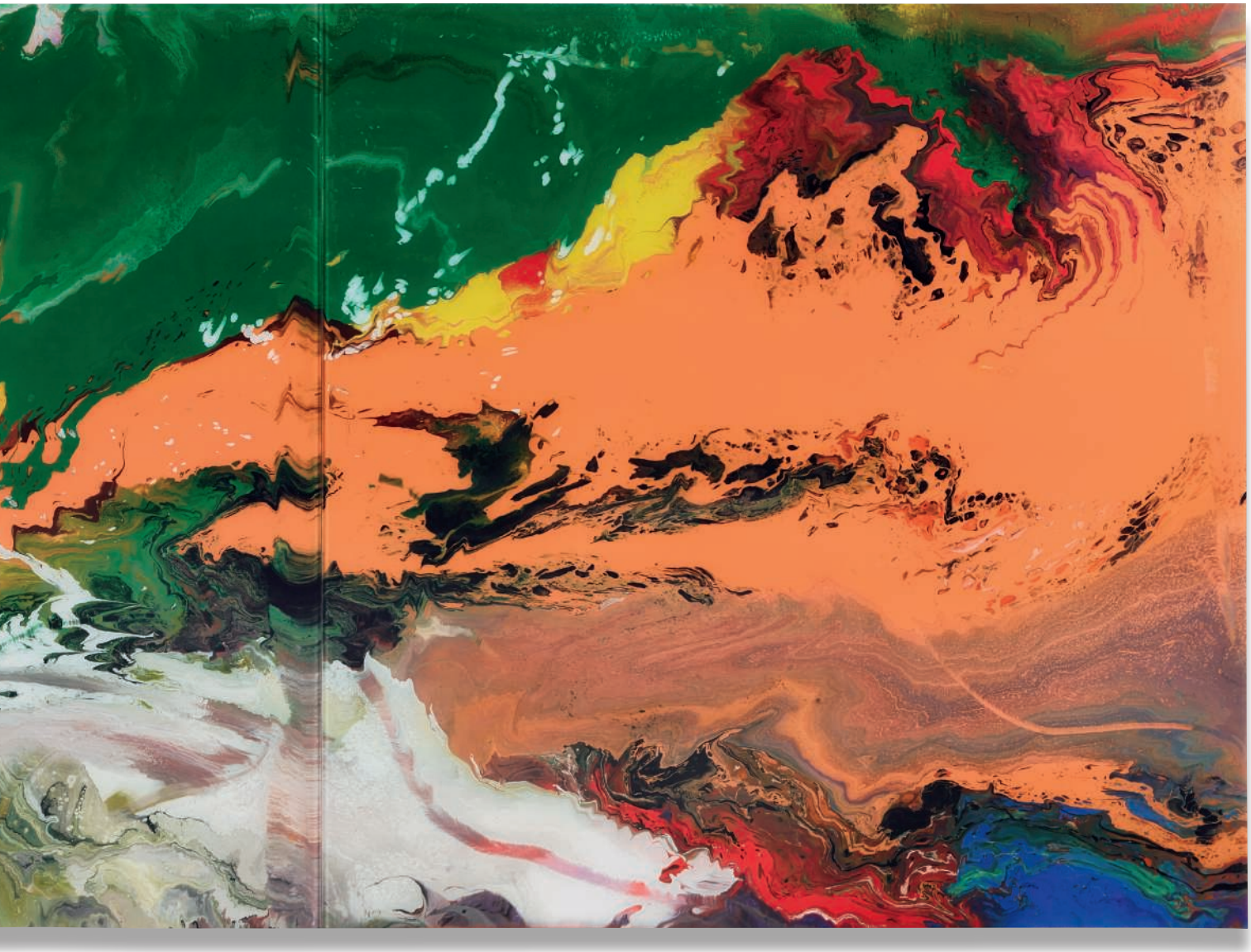
重要私人收藏

格哈特·里希特

《P15 流動》
亮漆 玻璃鑲於鋁合板
2003年作，共有500版及2版藝術家試作版，此作品為第428版，並由倫敦，Heni Publishers 製作。

來源
巴塞爾，貝耶勒基金會
現藏者購自上述來源

HK$ 70,000-90,000
US$ 9,000-11,500



Guide for Prospective Buyers

Buying at Auction
The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

Conditions of Sale
The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices immediately following this Guide for Prospective Buyers.

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$2,000,000, 20% of the portion of the hammer price above HK$2,000,000 up to and including HK$30,000,000 and 12.5% of the portion of the hammer price above HK$30,000,000.

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.

∑ 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.

▼ **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.

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.

Important Notices

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.

(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$2,000,000, 20% of the portion of the hammer price above HK$2,000,000 up to and including HK$30,000,000 and 12.5% of the portion of the hammer price above HK$30,000,000. 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.

PHILLIPS
富藝斯

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

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

Lot number In Consecutive Order	Brief description	Maximum bid price in HK$* Absentee Bids Only

* 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.**

- **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$2,000,000, 20% of the portion of the hammer price above HK$2,000,000 up to and including HK$30,000,000 and 12.5% of the portion of the hammer price above HK$30,000,000.
- "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.

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。競投者亦應細閱列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2,000,000 元之25%，加逾港幣2,000,000 元以上至港幣30,000,000元部份之20%；加逾港幣30,000,000元之餘款的12.5%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记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

O ♦ 保證項目
拍賣品標有O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O ♦。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。

Δ 富藝斯擁有業權權益之拍賣品
拍賣品標有**Δ**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。

∑ 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。詳情請參閱列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。本圖錄末附有競投表格。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。

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

如上所述，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。

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。

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2,000,000元之25%, 加逾港幣2,000,000元以上至港幣30,000,000元部份之20%; 加逾港幣30,000,000元之餘款的12.5%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(a)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) 在不影響賣家可能擁有之任何權利之情況下, 倘買家在未預先協定之情況下未能在拍賣會後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, 以收回欠款及申索法律費用; 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段撤銷拍賣的追索。

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(a)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象，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。

Sale Information

20th Century & Contemporary Art & Design Evening Sale

Auction and Viewing Location
Mandarin Oriental
5 Connaught Road
Central
Hong Kong

Auction
26 November 2017, 5pm
(Lots 1–71)

Viewing

23 November 2017	10am – 6pm
24 November 2017	10am – 6pm
25 November 2017	10am – 7pm
26 November 2017	10am – 12pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale at HK010417 or 20th Century & Contemporary Art & Design Evening Sale

Absentee and Telephone Bids
tel +852 2318 2029
fax +852 2318 2010
bidshongkong@phillips.com

Sale Department

Head of Department
Jonathan Crockett +852 2318 2023
jcrockett@phillips.com

Head of Sale
Sandy Ma +852 2318 2025
sma@phillips.com

Specialists
Charlotte Raybaud +852 2318 2026
craybaud@phillips.com

Jane Yoon +82 10 7389 7714
jyyoon@phillips.com

Meiling Lee +886 908 876 669
mlee@phillips.com

Specialists, Design
Marcus McDonald +44 20 7318 4095
mmcdonald@phillips.com

Sofia Sayn-Wittgenstein +44 75 5304 5679
ssayn-wittgenstein@phillips.com

Cataloguer
Danielle So +852 2318 2027
dso@phillips.com

Administrators
Wylie Ng +852 2318 2028
wng@phillips.com

Annie Tang +852 2318 2024
atang@phillips.com

Auctioneer
Henry Highley

Photographers
Arnold Lee
Marta Zagozdzon
Kim Sang Tae
Alan Shaffer
Jean Bourbon
Michiel Stokmans
Topman Photo

Special Thanks
Sonia Y H Chan
Zoe Chiu
Annie Dolan
Joseph Funnell
Ruei Ji
Corinna Ko
Tobias Korner
Luisa Ku
Kat Lukacher
William Paton
Ambika Rajgopal
Lillie Shulman
Sophia Yow
Shauna Yuan
Alice Zhong

Catalogues
catalogues@phillips.com
HKD400/$50/€35/50CHF
+852 2318 2000

Client Accounting
clientaccountslondon@phillips.com
+852 2318 2000

Client Services
Unit 1301 – 13/F, York House
The Landmark Building
15 Queen's Road Central, Hong Kong
+852 2318 2000

Shipping
Christine Cheung +852 2318 2017
christine.cheung@phillips.com

Property of a Private European Collector to be offered in London, March 2018

Pablo Picasso
Sleeping Nude
oil and charcoal on canvas
130.2 x 161.9 cm (51¼ x 63¾ in.)
Executed on 13 March 1932.
Estimate: USD$15,000,000 – 20,000,000

© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Hong Kong Public Viewing
23 – 28 November 2017
Mandarin Oriental, Hong Kong
Thursday – Tuesday 10am – 6pm

20th Century. Contemporary. Now.

Phillips is proud to present *Sleeping Nude* by Pablo Picasso, to be offered in London in March 2018 as part of our 20th Century & Contemporary Art Evening sale. This masterwork will be on view this November alongside our full Hong Kong sales viewing.

20th Century & Contemporary Art Evening & Day Sales
London, March 2018

Enquiries
contemporaryart@phillips.com

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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)	拍品簡要敍述	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2,000,000元之25%，加逾港幣2,000,000元以上至港幣30,000,000元部份之20%；加逾港幣30,000,000元之餘款的12.5%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。
- 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誤失或遺漏負任何責任。電話競投者必須以函件或傳真儘快確認投標獲辦理。電話競投對話過程或會被錄音。
- 請將填妥之競投表格於拍賣日前至少24小時傳真至+ 852 2318 2010 或掃描並電郵至bidshongkong@phillips.com予投標部。閣下將於1個工作天內以電郵方式收到確認。如閣下未有收到確認回覆，請重新遞交表格並聯絡投標部+852 2318 2029。
- 閣下可使用信用卡 (上限為港幣800,000元) 或以電匯方式付款。請注意以信用卡付款將會被收取附加費。
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