

UNITED ASIAN AUCTIONEERS

HONG KONG

MODERN AND CONTEMPORARY ART

2015 Autumn Auction - Evening Sale







MODERN & CONTEMPORARY ART

United Asian Auctioneers

AUCTION

6:30pm Sunday 29th November 2015
Mezzanine Floor, Renaissance Harbour View Hotel Hong Kong
1 Harbour Road, Wanchai, Hong Kong

VIEWING

Sunday 10:00am - end auction 29th November 2015
Mezzanine Floor, Renaissance Harbour View Hotel Hong Kong
1 Harbour Road, Wanchai, Hong Kong

拍賣

2015年11月29日 星期日 下午6時30分
香港灣仔港灣道1號
香港萬麗海景酒店閣樓

預展

2015年11月29日 星期日 上午10時正開始直至拍賣結束
香港灣仔港灣道1號
香港萬麗海景酒店閣樓

歡迎登入United Asian Auctioneers網站 www.united-aa.com

Service and Consultation

Auction Representative

United Asian Auctioneers could assist you to bid in auctions worldwide and provide suggestions for selling your collections. As your commissioned representative, our service includes auctioning, trading, packaging, and shipping for your property.

Art Agency

United Asian Auctioneers conducts private art sales through each auction house. We also provide professional consultation upon art appraisal services, value management, and investment advice.

Shipping and Insurance

United Asian Auctioneers helps to deal with any insurance and tax related issue of your import or export of art. We also manage with international/domestic shipping and packaging for your artworks.

Currency

The currency of United Asian Auctioneers will be calculated in Hong Kong Dollar. Should the payment be paid by other foreign currencies, we trade by the exchange rate of the payment date for the first 14 business days. Should the payment be paid after 14 business days and the currency is less than that of the bidding day, then we adopt the currency of the bidding day.

Phone Bids

Since the phone line service at the venue of auction is limited, please contact us 24 hours prior to the auction. Meanwhile, please fill in the absentee bid form attached to the catalogue to specify the property you intend to bid and send us by fax or email.

Written Bids

You may use the bidding form attached to the catalogue to process your bid as well. To allow time to process, written bids should be delivered, by fax or email, at least 24 hours before the auction begins. We will confirm all bids received by phone. If you have not received our confirmation within one working day, please resubmit your bidding form or contact any auction house's representative.

Payment

The buyer should wire payment to the bank account specified by United Asian Auctioneers. Payment policy and details are described at the Transaction Agreement of this catalogue. We accept cash and check; however, traveler's check will not be accepted. For credit card, a 3% commission will be charged with a floor limit of HKD\$150,000.

Collection

All the items may be collected upon receipt of payments. If you need shipping arrangement, United Asian Auctioneers is pleased to make professional suggestions and provide appropriate shipping company to you.

Examination of Property

Prospective buyers are strongly advised to examine any property personally in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither United Asian Auctioneers nor the seller provides any guarantee in relation to the nature of the property. The property is otherwise sold "AS IS."

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除電話競投外，您亦可利用本目錄所附之書面委託競投表格進行競投。委託競投表格須於拍賣前24小時傳真至【亞洲聯合拍賣會】之各拍賣公司，我們將以電話方式進行確認，若於一個工作天內還未收到確實回覆，敬請重新電郵、傳真表格或致電至【亞洲聯合拍賣會】之各拍賣公司。

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ONE EAST LARASATI

One East Larasati

Since Larasati's first auction held on 30 April 2000 in Jakarta, Indonesia, the regional auction house's reputation has grown rapidly for auctioning rare and emerging Indonesian as well as other Asian works at record prices. In 2003, Larasati marked a milestone in its pursuit to become a major player in the Asian market, with its entry into Singapore and becoming the first Asian-based auction house that crossed national borders.

In 2009, Larasati became the first auction house from Southeast Asia to enter Hong Kong, the third largest auction market in the world. In view of growth opportunities and successful operations over the last 10 years, Larasati is expanding and One East Larasati is now the new umbrella for its auction business in Hong Kong and beyond.

Focused on featuring significant works of art and treating them as a kind of museum art, One East Larasati's boutique collection platforms fine works by master artists from Southeast Asia and other important art hubs in Asia. More than just merely a matter of buying and selling art objects, One East Larasati is driven to enhance the appreciation and development of art in Asia.

Currently, One East Larasati manages its auctions in four different countries: Indonesia, Singapore, Hong Kong, and the Netherlands.

藝通蕾莎蒂：

2000年4月30日，蕾莎蒂在印度尼西亞的雅加達進行了首次拍賣，此後又拍賣了眾多印尼及其它亞洲國家的珍稀和新興藝術品，並屢破價格記錄，讓這家區域拍賣行因此而聲名鵲起。2003年，蕾莎蒂正式入駐新加坡，成為首間跨國界的亞洲拍賣行，這無疑是蕾莎蒂躋身亞洲主要拍賣行的重要里程碑。

2009年，蕾莎蒂成為首間進入香港 - 世界第三大拍賣市場的東南亞拍賣行。鑑於眾多發展機遇和過去10年間的成功經營，蕾莎蒂擴展運營範圍，並將藝通蕾莎蒂作為進入香港乃至更大市場的開路先鋒。

藝通蕾莎蒂視寶貴的藝術品為珍寶，並進行精心展示，其經典藏品囊括了來自東南亞及其它主要亞洲藝術中心的大師作品。對藝通蕾莎蒂而言，藝術品的價值不僅在於進行拍賣，更肩負加強亞洲藝術鑑賞及發展的重任。

如今，藝通蕾莎蒂的身影遍及四個國家：印度尼西亞、新加坡、香港和荷蘭。



K Auction
Korea Premier Auction

Korea Premier Auction

K-Auction was first founded in September 2005 as an auction house specializing in art and leading the trend of Korea's art market. We deal with a variety of work ranging from both modern and ancient pieces to famous work by world class artists through four to six major auctions each year which are accompanied by five to six online auctions as well as special themed charity and collection auctions to promote and boost Korea's art market. Furthermore, K-Auction offers financial services through artwork secured loans as well as educational programs including seminars and conferences.

Our auction house strives to contribute in creating a fair and transparent auction culture in Korea while introducing high quality artwork that befits the cosmopolitan art market and continues to present fine work created by blooming Korean artists in order to globalize Korea's art business.

K-Auction will continue to push forward and grow into Asia's leading auction house advancing far beyond the Korean market by providing our customers with only the best pieces of art as well as reliable and sincere services.

韓國首佳拍賣

韓國首佳拍賣創立於2005年9月，公司地址位於新沙洞，作為一家旨在引領韓國美術市場發展的專業藝術品拍賣公司，我們將為閣下提供最舒適的環境及最優質的服務。公司二樓及三樓擁有寬闊的展示空間，閣下不僅可以近距離地欣賞各種拍品，拍賣當日還可以進入二樓的拍賣場親身體驗競拍的樂趣。

未來，公司將一如既往地關注與把握國內外美術市場的動向、徵集各種高水準的藝術作品，為顧客提供準確的信息與專業的服務，力求最大限度地滿足顧客的需求，同時我們還將為樹立和規範美術品拍賣文化而作出不懈的努力。



A|A|A|A
Asian Art Auction Alliance

ASIAN ART AUCTION ALLIANCE (A|A|A|A) was established as an overseas affiliated company of Shinwa Art Auction founded in 1989, an influential Japanese auction house listed on JASDAQ, a stock exchange for emerging companies in Japan. A|A|A|A was formed as a joint venture to accelerate Shinwa auction group's presence in the Asian art market, and is aiming to achieve broad alliances and new developments among global art community in order to support/expand/vitalize a global art market from Asia.

A|A|A|A has held its first sole organized auctions in Hong Kong on May 2010. A|A|A|A's Art auctions feature a wide variety of items including Japanese, Western, and Asian works, and precious jewelleries, watches and wine. A|A|A|A is expanding Asian client base, increasing the impact of Japanese art, and further developing the Asian market.

A|A|A|A為親和藝術拍賣株式會社的海外附屬公司。親和藝術拍賣於日本證券交易所JASDAQ創業板上市，是日本拍賣界內舉足輕重的業者。A|A|A|A作為親和藝術拍賣株式會社的合資公司，目標是促進親和藝術拍賣株式會社在亞洲藝術市場之地位，同時旨在國際藝術社群內廣結聯盟，並以鼓勵社群推陳出新為目標，希望在亞洲支持、擴展及復興國際藝術市場。

2010年5月A|A|A|A在香港舉辦首次獨家主辦的拍賣會。A|A|A|A的藝術拍賣精品，除了網羅日本、西方和亞洲的名家作品，更廣泛地包含名貴珠寶，鐘錶及洋酒。A|A|A|A將積極開拓其亞洲客戶層，提升日本藝術的影響力，並進一步拓展亞洲市場。



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Lot 201

AFTER ANDY WARHOL (PUBLISER: SUNDAY B. MORNING)

Mao (set of 5)

portfolio of 5 colour silkscreen; 91x91cm each; stamped on verso Sunday B. Morning; Certificate of Authenticity issued by Sunday B. Morning

HK\$ 8,000 – 12,000

US\$ 1,100 – 1,600

AFTER ANDY WARHOL (Publiser: Sunday B. Morning)

Mao (set of 5)

丝网印刷; 91x91cm each

背面附Sunday B. Morning 盖章; 附Sunday B. Morning 證書

HK\$ 8,000 – 12,000

US\$ 1,100 – 1,600



Lot 202

ZHANG XIAOGANG (b.1958 CHINESE)

Big Family Lithograph Print Edition 116/199
2003; Lithography; Framed; paper: 85 x 98.5 cm.
image: 61 x 74.5 cm; Signed in Chinese

PROVENANCE

Sale: Christie's Sale 2886 Asian Contemporary Art (Day Sale) 27 November 2011
Hong Kong. Owner purchased directly from above sale

HK\$ 35,000 – 60,000
US\$ 4,600 – 7,800

張曉剛 (b.1958 中國人)

大家庭 石版 版畫 版數:116/199
2003; 石版 版畫; 框裝; 紙張: 85 x 98.5 厘米。
圖像: 61 x 74.5 厘米; 簽名:張曉剛

出處

Sale: Christie's Sale 2886 Asian Contemporary Art (Day Sale)
27 November 2011 Hong Kong
藏家從上述購入

HK\$ 35,000 – 60,000
US\$ 4,600 – 7,800



Lot 203

WANG YIDONG (b. 1955 CHINESE)

Bride

lithographs; framed; 93x76.4 cm

signed lower Wang Yi Dong in Chinese and numbered 69/99

HK\$ 13,000 – 25,000

US\$ 1,700 – 3,300

王沂東 (b. 1955 中國人)

新娘

膠版印刷; 框裝; 93x76.4 cm

下方附簽名及版數標69/99

HK\$ 13,000 – 25,000

US\$ 1,700 – 3,300



Lot 204

ZHANG XIANG MING

(B.1975 CHINESE)

Beijing Girl 2015-09-01

2015; Oil on canvas; 173X140cm

Signed on the reverse

PROVENANCE

Private Collection, Asia

HK\$ 70,000 – 120,000

US\$ 9,100 – 15,500

張向明 (b.1975 中國人)

北京女孩 2015-09-01

2015; 油畫 畫布; 173x140 厘米

簽名(背面)

出處

私人收藏, 亞洲

HK\$ 70,000 – 120,000

US\$ 9,100 – 15,500

Born 1975 in Shandong, China. He graduated from Shandong Normal University art department 2003. He went on to study in Class for research work of canvas in Artistic Research Institute of China in 2007. Exhibition included Zhang Xiangming Solo Exhibition, Xianxiang Gallery, Beijing 798, China (2009), Art London, London, UK (2010), BP Portrait Award 2013, London, UK (2013), Summer Exhibition 2013, British Royal Museum, London, UK (2013), Time-Code, Contemporary painting exhibition, Beijing (2015)

"Beijing Girl" series depicts young girl's urban life spirit of young girl in the contemporary society, they look beauty and innocent, however, they are rebel and behave in haughty eyes look at the world. In his works, Zhang uses fine and realistic painting skills to present a strong character of the contemporary young girl, and they are likely to against the conservative tradition. Although they appear restless and clam, they are thrilled and the inherent of beauty.

1975生於山東，2003年畢業於山東師範大學美術學院，2007年畢業於中國藝術研究院油畫創作工作室研究生班。現為國外幾家著名畫廊代理畫家，多件作品被國內外收藏家收藏。他的作品在香港，中國，英國，法國和美國展出。張向明個展，北京798（2009）“聖國度”藝術作品展，北京（2010），藝術新加坡，新加坡（2011）藝術倫敦，英國倫敦（2011）亞洲藝術展，香港（2013）英國國家肖像大賽，英國倫敦（2013）“時間代碼”當代繪畫作品展，北京（2015）

北京女孩反映了當代城市中年輕女孩的生命狀態，她們青春美麗、無知懵懂，但她們勇敢叛逆，並用略帶高傲的眼神審視著這個世界，展示著自己年輕的生命。作品中可見張的穩實、寫實細密的繪畫技巧，畫面強烈地表現著當代女性的個性，她們不會滿足守舊的現狀，儘管表面是靜如止水，但她們的內心卻躁動不安。然而，她們有一種難以言表的美麗。



Lot 205

ALMOND CHU (B.1962 CHINESE)

Tatiana, Edition 2/10

2001; Photography, Archival Fine Art Print;
Framed; Image size : 58.4x46cm Paper Size :
66 x 50.8cm; Signed and numbered

PROVENANCE

'Between Emotion and Calm – Almond Chu Solo Exhibition' at Gallery of the Classical Photography, Moscow, Russia, 2015. 'Festival dell'Arte' in Carrera, Italy, 2006. 'Viva Forma – Nudes & Flowers: Recent Photographs by Almond Chu' at Fotogalerie Central & Montblanc Gallery at The Fringe Club, Hong Kong, 2001. Private Collection, Asia

HK\$ 20,000 – 30,000
US\$ 2,600 – 3,900

朱德華 (b.1962 中國人)

Tatiana, Edition 2/10

2001; 照片; 框裝; 圖像尺寸58.4x46厘米/紙張尺寸66x50.8厘米; 簽名及版數

出處

Between Emotion and Calm – 朱德華個展 Gallery of the Classical Photography, 俄羅斯莫斯科, 2015. 'Festival dell'Arte' in Carrera, 意大利, 2006. 'Viva Forma – Nudes & Flowers: Recent Photographs by Almond Chu' at Fotogalerie Central & Montblanc Gallery 香港藝穗會 2001. 私人收藏, 亞洲

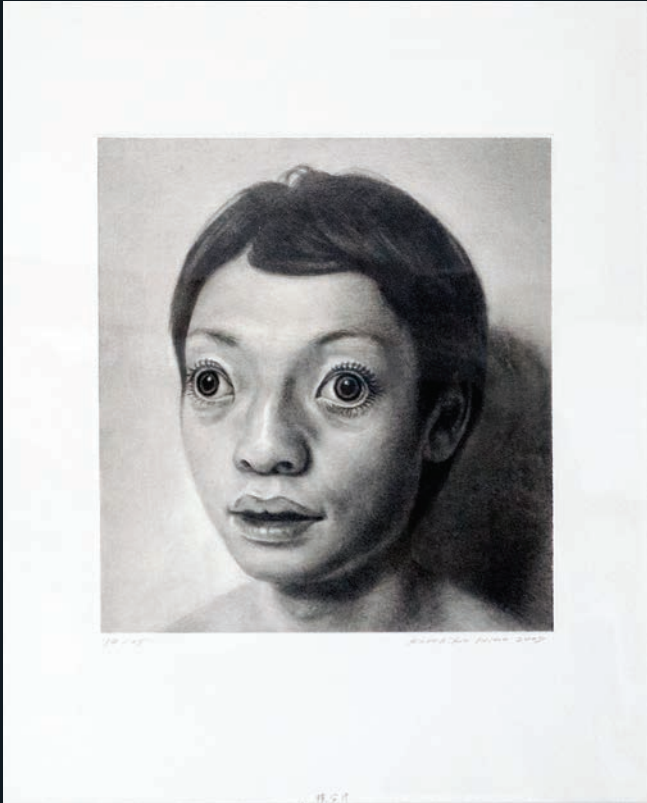
HK\$ 20,000 – 30,000
US\$ 2,600 – 3,900

A Hong Kong based artist/photographer. Graduated from the Tokyo College of Photography in 1986. He sets up his own studio in 1993. He has been invited to exhibit his work in various countries such as Germany, Italy, Denmark, Canada, Russia, Japan, China, Hong Kong, Singapore and New Zealand. Besides, his work has been featured in numerous international publications. In 1993, he was awarded Agfa Fellowship Young Photographer Award by Asian Culture Council and stayed in New York at the same year. In 2004, he was invited to be one of the prominent speakers of the Internationally Literary and Aesthetic Symposium organized by Bonn University and the Art & Exhibition Hall of Deutschland, Germany. His works have been collected by Hong Kong Museum of Art, Hong Kong Heritage Museum, Guangdong Museum of Art, University Museum and Art Gallery of the University of Hong Kong, OCT Art & Design Gallery Shenzhen, Osage Gallery, Lumensivum Gallery, Lee Hysan Foundation, Deutsche Bank, Peninsula Hotel Hong Kong, Mandarin Oriental Hotel Taipei, Hotel LKF, New World Development Co Ltd, Cathay Pacific Airways, Agfa-Gavert (HK) Ltd and private collectors.

In Almond Chu's works, most objects or human are alone. They produce very less relationship with the environment. It is to focus on the unique atmosphere of the work. Each image has a different personality. Bare series, carcass casts off constraints from time, space and costume. They show another state of body and life.

居於香港，藝術家及攝影師。1986年畢業於日本東京綜合寫真專門學校藝術攝影系。1993年開設朱德華攝影工作室至今。其作品曾於德國、意大利、丹麥、加拿大、俄羅斯、日本、中國、香港、新加坡、新西蘭等地展出。亦被多份國際攝影刊物收錄及介紹出版。1993年獲亞洲文化協會(美國洛克菲勒基金分會)頒發愛克發基金青年攝影家獎，同年留駐紐約。2004年應德國波恩大學邀請出席Art & Exhibition Hall of Deutschland所舉辦的國際藝術研討會為主講者之一。作品獲香港藝術館、香港文化博物館、廣東美術館、香港大學美術博物館、深圳華·美術館、奧莎畫廊、光影作坊、利希慎基金會、德意志銀行、香港半島酒店、台北文華東方酒店、蘭桂坊酒店、新世界發展有限公司、國泰航空公司、愛克發吉華(香港)有限公司及私人收藏家收藏。

在朱德華的作品裡，大多數物件或人體，均是獨處，少與環境產生關係，令人專注在作品獨特的氣氛裡，每一個影像，都擁有不同的個性。在裸系列中，軀體脫離了時間的限制、服飾的拘束與空間的牽絆，展示了肉體與生命的另一種狀態。



Lot 206

KOREHIKO HINO (b. 1976 JAPANESE)

a. 横分; b. 目_殺

2007; prints; framed; ed. 14/25

a. 20.8 x 22.8 cm; b. 17.7 x 17.7 cm

HK\$ 18,000 – 25,000

US\$ 2,400 – 3,300

日野之彦 (b. 1976 日本人)

a. 横分; b. 目_殺

2007; 版畫; 框裝; ed. 14/25

a. 20.8 x 22.8 cm; b. 17.7 x 17.7 cm

HK\$ 18,000 – 25,000

US\$ 2,400 – 3,300



Lot 207

HIROTO KITAGAWA (b. 1967 JAPANESE)

Works

2006; acrylic paint on terracotta; acrylic display case
13.5x7.5x7.5cm; signed and dated on the reverse

HK\$ 15,000 – 30,000
US\$ 2,000 – 3,900

北川宏人 (b.1967 日本人)

作品

2006; 丙烯、赤陶; 丙烯展示箱
13.5x7.5x7.5cm; 背面附簽名及日期

HK\$ 15,000 – 30,000
US\$ 2,000 – 3,900



Lot 208

TOMOKO KONOIKE (b. 1960 JAPANESE)

Mimio Odyssey

prints; framed; 50.5x71.5cm

signed and numbered 173/300 (lower left)

HK\$ 7,000 – 10,000

US\$ 1,000 – 1,300

鴻池 朋子 (b. 1960 日本人)

Mimio Odyssey

版畫; 框裝; 50.5x71.5cm

左下方附簽名及版數標注173/300

HK\$ 7,000 – 10,000

US\$ 1,000 – 1,300



Lot 209
AYAKO ROKKAKU (b. 1982 JAPANESE)

UNTITLED
2006; oil on canvas; 162x130cm
signed & dated on the reverse

HK\$ 40,000 – 80,000
US\$ 5,200 – 10,400

六角彩子 (b. 1982 日本人)

無題
2006; 油畫 畫布; 162x130cm
背面附簽名及日期

HK\$ 40,000 – 80,000
US\$ 5,200 – 10,400



Lot 210

SOICHI YAMAGUCHI (b. 1983 JAPANESE)

"kono sono and doko?"

2006; acrylic on wood panel; 80.5x100cm
signed & dated on the reverse

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

山口聡一 (b. 1983 日本人)

"kono sono and doko?"

2006; 木版丙烯; 80.5x100cm
背面附簽名及日期

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



Lot 211

YANG YONGLIANG (B. 1980, CHINESE)

Viridescence Series: Stock World

2009; inkjet print on fine art paper; 40 x 120 cm

signed and titled in Chinese, numbered 1/8 and marked with an artist's seal

This lot is accompanied with certificate of authenticity from Ofoto Gallery, Shanghai

PROVENANCE

Private Collection, Australia

HK\$ 80,000 – 120,000

US\$ 10,400 – 15,500





Lot 212

ZHOU CHUNYA (b.1955 CHINESE)

a. Green Dog No. 8 Edition 35/50

b. Green Dog No.9 Edition 35/50

c. Green Dog No. 10 Edition 35/50

2006; Silkscreen; Framed; 90 x 75 cm (each)

Signed in Chinese and English, Dated & Numbered (each)

PROVENANCE

Private Collection, Asia

HK\$ 36,000 – 60,000

US\$ 4,700 – 7,800

周春芽 (b.1955 中國人)

a. 綠狗 8號 版數 35/50

b. 綠狗 9號 版數 35/50

c. 綠狗 10號 版數 35/50

2006; 絲網印刷; 框裝; 每張 90 x 76 厘米 (each)

中英文簽名, 日期, 版數 (each)

出處

私人收藏, 亞洲

HK\$ 36,000 – 60,000

US\$ 4,700 – 7,800



Lot 213
YOSHITOMO NARA (b.1959 JAPANESE)

What's going on?, from 'In the Floating World'
 1999; Photocopy (Xerox print); framed
 34.7x25.7cm; 53.6x43.6cm (framed)
 signed, dated and numbered 31/50 (lower edge)

HK\$ 10,000 – 15,000
 US\$ 1,300 – 2,000

奈良美智 (b.1959 日本人)

What's going on?, from 'In the Floating World'
 1999; 影印(Xerox打印); 框裝
 34.7x25.7cm; 53.6x43.6cm (framed)
 底部附簽名、日期及版數標注31/50

HK\$ 10,000 – 15,000
 US\$ 1,300 – 2,000



Lot 214
YOSHITOMO NARA (b.1959 JAPANESE)

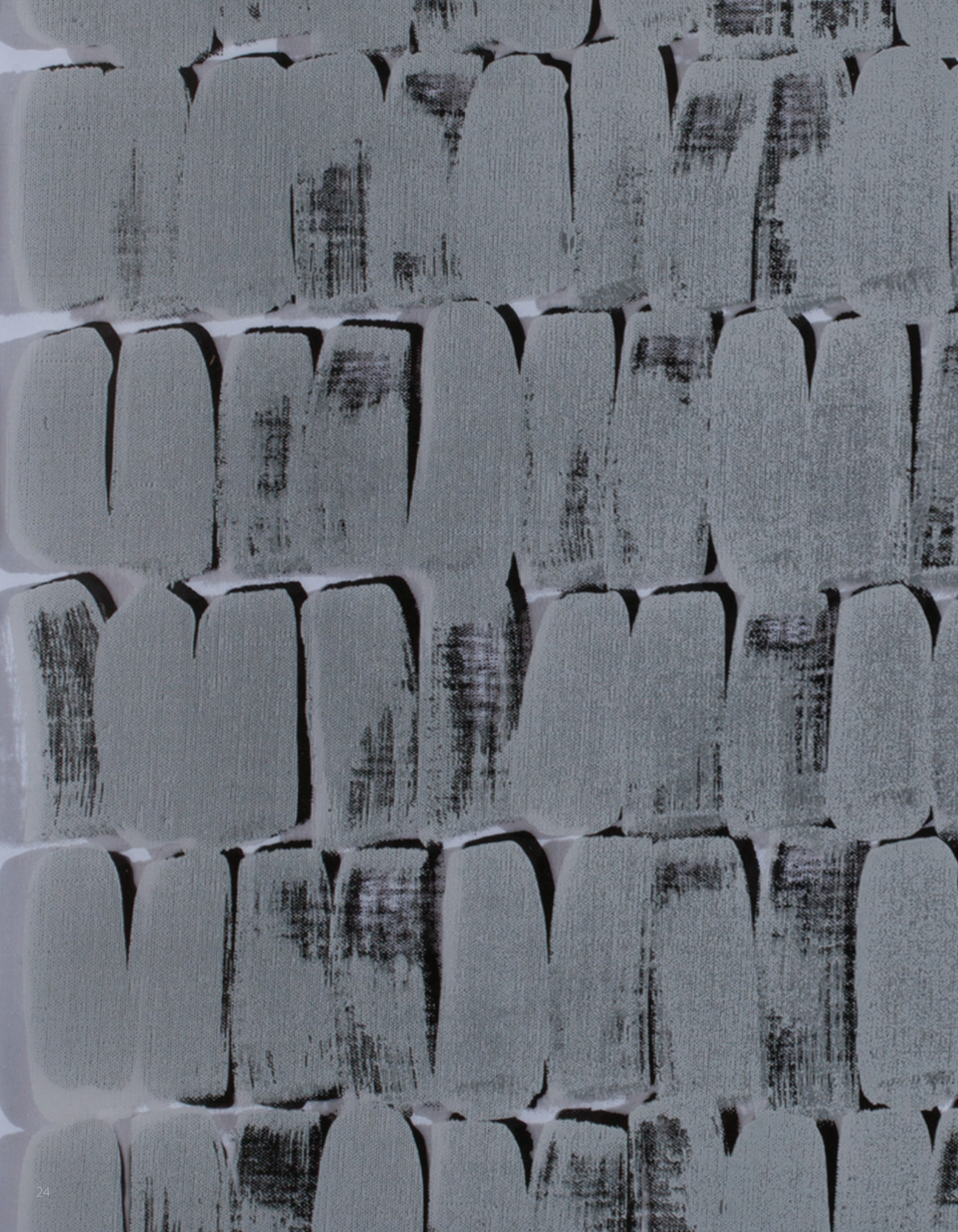
Mori Girl
 2012; mixed media; h.30cm
 signed and numbered 115/200

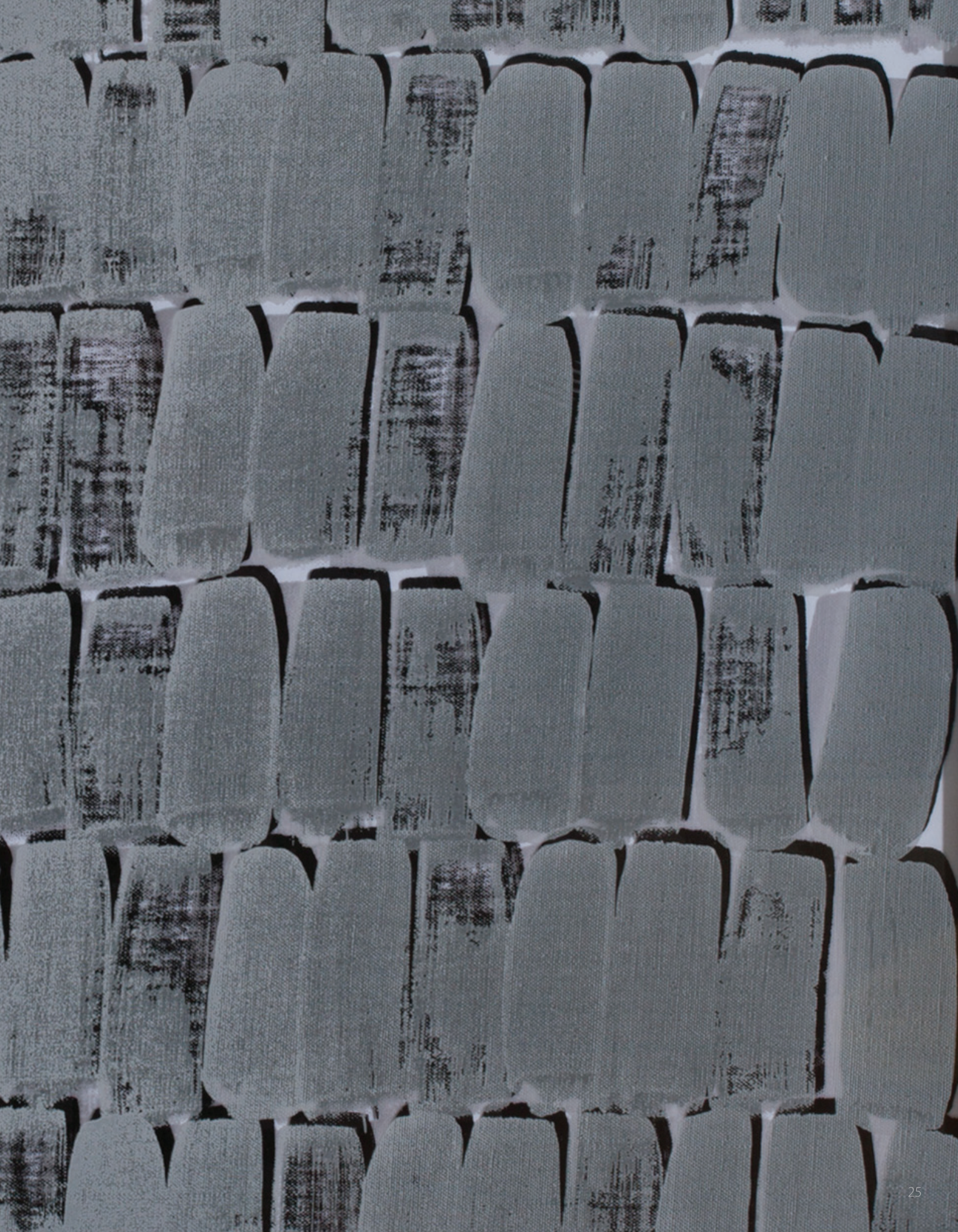
HK\$ 80,000 – 110,000
US\$ 10,400 – 14,200

奈良美智 (b.1959 日本人)

森女孩
 2012; 混合材料; H30cm
 附簽名, 版數標注 115/200

HK\$ 80,000 – 110,000
US\$ 10,400 – 14,200







Lot 215

LEE YOUNGHA (b. 1968 KOREAN)

Eternal Idol-Che Guevara

2015; Oil on canvas; Framed; 90.9x72.7cm

Signed on the reverse

PROVENANCE

Private Collection, Asia

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

Born 1968 in South Korea. He graduated from M. F. A, Hongik University in 1994 and PhD, Hongik University in 2012. Now Professor of Division of Design & Image, Baekseok University.

He did solo exhibitions in South Korea since 1995 included Fine Art center, Seoul (1998), Koyangkkot Exhibition Hall, Ilsan (2003), Hongik University Museum of Contemporary Art, Seoul (1995&2010), Khalifa gallery, Seoul (2013). Joint exhibitions included International Visual Arts Symposium & Exhibition, Schema Art Museum, Cheongju, (2012), The Thinking of Sense Exhibition, Gangneung Museum of Art, Gangneung, (2012), KIAF/12, COEX, Seoul (2012), Soul Exhibition 2012 with Shinhan Bank(National Assembly Member's Office Bldg, Seoul (2012).

Lee Young-Ha painting 2 images meticulously on 3D canvas surface to create visual illusion experience of surrealist world. They are related to political or social issues which the integration of 2 images convey critical inspiration for the viewer.

李榮夏 (b. 1968 韓國人)

永遠的偶像 - 切格瓦拉

2015; 油畫 畫布; 框裝; 90,9x72.7 厘米

簽名(背面)

出處

私人收藏, 亞洲

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

1968年出生於韓國。1994年畢業於弘益大學藝術碩士，2012年在弘益大學取得博士，現在是白石大學設計及圖像部教授。

自1995年以來在韓國舉辦個展，包括美術中心，首爾（1998年），Koyangkkot展覽館，一山（2003），弘益大學博物館當代藝術展，首爾（1995年和2010年），哈利法畫廊，首爾（2013年）。聯合展覽包括：國際視覺藝術研討展覽會，架構藝術博物館，清州，（2012），感覺的思考藝術，江陵，江陵博物館（2012年），KIAF/12，首爾COEX（2012年），“靈魂”展2012年，新韓銀行（國民議會議員辦事處大廈，首爾）（2012年）等。

李榮夏將2幅構圖精心繪畫在三維的帆布上面，創造超現實世界的視覺錯覺體驗。2個圖像與當下政治或社會問題有關，融合與並置，為觀眾提供聯想。



Lot 216

AHN SUNG HA (B. 1976, KOREAN)

Cigarette

2004; oil on canvas; 60.6 x 72.7 cm

inscribed in Korean characters on the reverse

PROVENANCE

Private Collection, Taiwan

HK\$ 65,000 – 95,000

US\$ 8,400 – 12,300



Lot 217

HYUNG MOO, KIM (b. 1963 KOREAN)

Landscape - No Where No. 1

2015; Acrylic on canvas; 73x91cm; Signed on the reverse

PROVENANCE

2015 ELAND Cultural Center, Seoul, Korea; Private Collection, Korea

HK\$ 40,000 – 60,000

US\$ 5,200 – 7,800

金亨武 (b. 1963 韓國人)

風景—無處 1號

2015; 丙烯 畫布; 73x91 厘米; 簽名(背面)

出處

展覽: 2015 首爾ELAND文化中心; 私人收藏, 韓國

HK\$ 40,000 – 60,000

US\$ 5,200 – 7,800

Born 1963 in Korea. BFA in Painting, Hongik University, Seoul, Korea. Solo exhibited in Insa Art Center (2012), E land Foundation for the Arts and Culture (2011) Hanjun Art Center(2010), Songnam Art Center (2009) Kwanhoon Gallery(2002). Joint exhibitions included Art Asia Miami, KIM JAE SUN Gallery (2012), Sense and sensibility, E Land Foundation for the Arts and Culture (2012) Life in the realism of Fantasy, Vit Gallery (2012), Pleasurable Thinking, JH Gallery (2009) Master Price Auction, Singapore (2010), Wonderful Pictures, Ilmin Museum of Art (2008)

He awarded Most Outstanding Prize, Misulsegue Grand Prize Exhibition Special Prize, MBC Art Exhibition Grants and Art Council Korea Grants, Seoul Foundation for Arts and Culture. Public collection included Art Bank- Museum of Contemporary arts of Korea, E Land Foundation, Korea Ship Safety Technology Industrial Park

Kim Hyungmoo's work consists of a picture painted on canvas, and reproduced images cut from Magazines. The imaginary landscape gives a two-dimensional, unrealistic impression of people and objects that seem floating in non-gravity. Figures wandering inside and outside the structures look like contemporary humans who lost their identity, representing the self-consciousness of existential humans hurled into a familiar and unfamiliar world governed by contingency, without roots or context. The horizon dividing the world into reality and dream. <By Chunghwan Kho, Art Critic>



Lot 218

HYUNG MOO, KIM (B. 1963 KOREAN)

Landscape - No Where No. 2

2012; Acrylic on canvas; 73x91cm; Signed on the reverse

PROVENANCE

2015 ELAND Cultural Center, Seoul, Korea; Private Collection, Korea

HK\$ 50,000 – 70,000

US\$ 6,500 – 9,100

金亨武 (b. 1963 韓國人)

風景—無處 2號

2012; 丙烯 畫布; 73x91 厘米; 簽名(背面)

出處

展覽: 2015 首爾ELAND文化中心; 私人收藏, 韓國

HK\$ 50,000 – 70,000

US\$ 6,500 – 9,100

1963年出生於韓國。畢業於韓國首爾弘益大學藝術系。個人展覽包括仁寺藝術中心(2012), E土地基金會文化藝術(2011) Hanjun藝術中心(2010年), Songnam藝術中心(2009年) Kwanhoon畫廊(2002年)。聯展包括藝術亞洲邁阿密, KIM JAE SUN畫廊(2012), 理性與感性, E土地基金會文化藝術(2012), 生活的幻想, Vit畫廊(2012), 愉快的思維, JH畫廊(2009) 大師價格拍賣, 新加坡(2010年), 精彩圖片, Ilmin Museum of Art(2008年)

他榮獲最優秀獎, Misulsegue大獎展特別獎, MBC藝術Exhibition Grants和首爾基金會文化藝術藝術委員會Korea Grants。公共收藏包括藝術銀行韓國當代藝術博物館, E土地基金會文化藝術, 韓國船舶安全科技業園

金亨武的作品, 包括畫在畫布上的空間, 並剪切複製雜誌的圖像。虛構的景觀讓人 and 物體似乎漂浮在非重力的、超越現實的二維空間。影像在結構裡來回漂遊, 看起來像失去了自己身份的現代人類, 被置於到一個熟悉而又陌生的世界, 限制於存在的人的自我意識, 沒有根, 亦沒有內容, 遠處的地平綫把世界分成了現實與夢幻。
<Chunghwan Kho, 藝術評論家>



Lot 219
YIM MAN HYEOK (B. 1968, KOREAN)

Boy and Dog 082
2008; charcoal & ink on traditional Korean paper
74 x 52 cm; signed and dated (lower right)

HK\$ 15,000 – 20,000
US\$ 2,000 – 2,600

Lot 220
KIM CHANG YOUNG (B. 1957, KOREAN)

Sand Play
2007; oil, sand on canvas; 89 x 83 cm
signed and dated

PROVENANCE
Private Collection, Europe

HK\$ 35,000 – 55,000
US\$ 4,600 – 7,100



Lot 221

UFAN LEE (b. 1936 KOREAN)

From Line, Edition 11/20

1980; Silk Screen on Acrylic Board; Framed; 63 x 75 cm

Signed lower right and numbered; Certificate from t.Gallery

Lee Ufan had created twenty editions of this piece but the paint did not always adhere to the acrylic properly. As a result, there are only eight editions that are in perfect condition.

PROVENANCE

Jiyugaoka Gallery, Tokyo

Collection of a private collector in Tokyo

t.gallery, Tokyo

Private Collection, Japan

HK\$ 80,000 – 120,000

US\$ 10,400 – 15,500

李禹煥 (b. 1936 韓國人)

源於綫 版數 11/20

1980; 絲網印刷丙烯酸板; 框裝; 63x75 厘米

簽名 (右下方) 及版數; 附 t.Gallery 證書

李禹煥製作二十版數作品, 但並非每一件都貼緊壓力克板。只有八件是完整狀態。

出處

Jiyugaoka Gallery, 東京

日本私人收藏

t.gallery, 東京

私人收藏, 亞洲

HK\$ 80,000 – 120,000

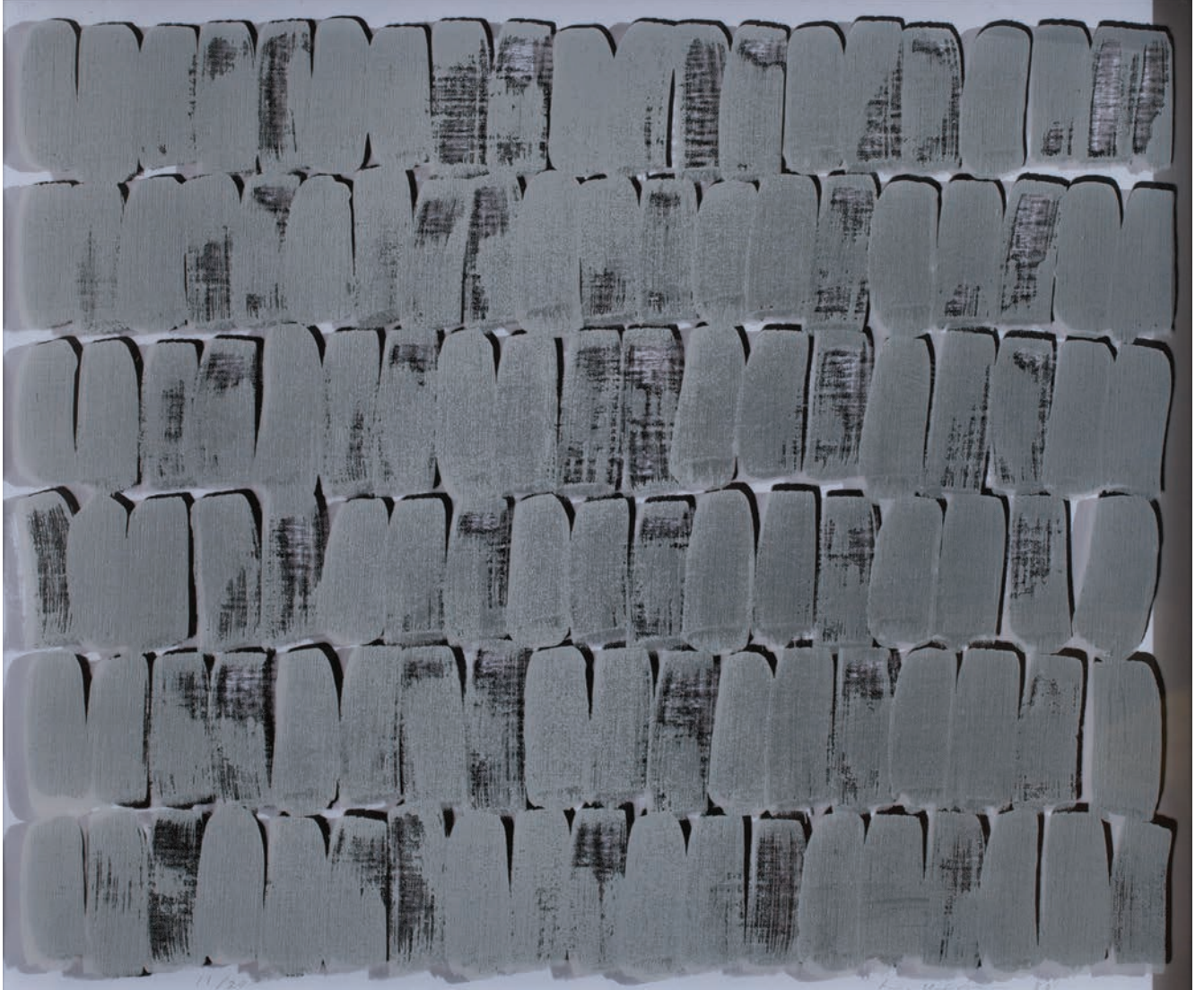
US\$ 10,400 – 15,500

Born 1936 in Korea. Interrupted studies at Seoul National University and went to Japan in 1956. He graduated from Nihon University, Department of Philosophy, Tokyo in 1961 and awarded prize for critical writing 'From Object to Being, Tokyo in 1969. He led the Mono-ha movement after having successfully attracted artists following until then the vision tricks trends launched around 1968 in Tokyo. He was professor of Tama Art University, Tokyo from 1973 to 2007 and invited professor at Ecole Nationale Supérieure des Beaux-Arts, Paris in 1997. He received UNESCO Prize (in Shanghai Biennale), Paris-Shanghai in 2000 and the 13th Praemium Imperiale (Painting), Tokyo in 2001. He attended Artists Summit, Kyoto in 2005. In 2010, the Lee Ufan Museum opened on the island of Naoshima, Japan.

Lee is represented in major museum collections including: MoMA, New York; Guggenheim Museum, New York; Centre Georges Pompidou, Paris; Tate Gallery, London; Kröller-Müller Museum, Otterlo Holland; the National Museums of Modern Art in Tokyo, Kyoto and Osaka; the Yokohama Museum of Art and the National Museum of Contemporary Art in Seoul. His work is also held in the permanent collection of the Hiroshima City Museum of Contemporary Art and the Frederik Meijer Gardens & Sculpture Park.

1936年在韓國出生。就讀首爾國立大學, 1956赴日本, 1961年於東京的日本大學哲學系畢業, 1969年評論文章“從物體到狀態”榮獲一等獎, 他吸引了藝術家之後, 引導東京的MONO-HA運動成功, 隨後的視覺趨勢, 於1968年在東京左右推動。1973年至2007年, 他是日本東京多摩美術大學教授, 於1997年成為巴黎國立高等美術學院邀請教授, 2000年, 他榮獲聯合國教科文組織獎(在上海雙年展)巴黎 - 上海和2001年第13屆Praemium Imperiale(繪畫)獎。2005年參加在京都的藝術家峰會。2010年, 李禹煥博物館於日本直島開幕。

李禹煥作品, 被各大博物館收藏, 包括: 紐約現代藝術博物館; 紐約古根海姆博物館; 巴黎蓬皮杜藝術中心; 倫敦泰特美術館; 荷蘭 Otterlo 的勒幕勒博物館; 東京, 京都和大阪的現代藝術國立博物館; 橫濱美術館, 和首爾的當代藝術國立博物館。他的作品是廣島市當代藝術博物館, 弗雷德里克·梅傑花園及雕塑公園的永久收藏。



Lot 222

YI HWAN-KWON (B. 1974, KOREAN)

Family Ties (Boy and Girl)

2008; FRP, limited edition of 5

113 x 76 x 76 cm (boy)

102 x 70 x 80 cm (girl)

inscribed at the left of each work

PROVENANCE

Private Collection, Hong Kong

HK\$ 130,000 – 180,000

US\$ 16,800 – 23,300

Sculpture in the classical age pursued an idealized human figure. However, what Yi Hwan-Kwon's sculpture seeks is not a human figure in reality, as did classical sculpture. Lee's sculpture aimed initially for achieving form in imagination, not form in reality. The human body Yi Hwan-Kwon produced is found in our imagination, or in a virtual space. It can be said that while classical sculpture chased a form of Narcissus, Lee pursues the reflection in the water Narcissus loved.

Accordingly, the body he represented can be freely manipulated or transformed. The figures he expressed appear elongated or shortened like the shadow. As if to prove the human body can be infinitely modified, the artist forges that, as he likes. In the real world the proportion of such body cannot be possible, but in Lee's sculpture such figure may be attainable because that belongs to an imaginary world, not a physical world.

This distortion, however, is not always unfamiliar. We have often experienced such distortion in the television monitor when seeing a cinemascopic film, whose images seem elongated upward and downward. With the help of image editing software like 'Photoshop' we can simply and diversely manipulate and modify images. In addition, by the use of image manipulation software, we can create the mixed images of reality and illusion. As a result, even a child does not trust the authenticity of any image.

Yi Hwan-Kwon's work unveils a significant aspect of this world and thus makes me reconsider it. I firmly believe that Lee's art opens up a new horizon in the Korean sculpture community.

Lee Tae-Ho (art critic)









Lot 223
RONALD VENTURA (B. 1973, FILIPINO)

Human Study - Drawing (Squirrel Mom)
 2007; graphite and oil on canvas; 20.3 x 29.2 cm
 signed and dated (lower centre)

This lot is accompanied with certificate of authenticity from the artist

PROVENANCE
 Private Collection, London

HK\$ 50,000 – 70,000
US\$ 6,500 – 9,100



Lot 224
ANDRES BARRIOQUINTO (B. 1975, FILIPINO)

Last of the Summer Wine
 2015; oil on canvas; 120 x 120 cm; signed

PROVENANCE
 Artist's Collection

HK\$ 70,000 – 120,000
US\$ 9,100 – 15,500



There are a series of 'realisms' in Philippines artist Andres Barrioquinto's *An Autumn Morning in Shokoku-ji*, the latest work in his Butterfly Series. The most immediate is the photo-realistic underlay of the woman's face that appears like a tinted monochrome photograph. There is also the more traditionally photorealistic monochrome trees in the background, which trick the eye into thinking they are part of a black and white photograph; then the meticulous, almost biologically illustrative form of the butterflies, which are positioned in a flat foreground plane and look like they belong in an entomologist's cabinet, stuck through with a pin.

These all refer to living forms that may be real or imaginary, but the *ukiyo-e* woodblock prints that convincingly follow the three-dimensional contours of the woman's face refers to a man-made art form, a celebrated Japanese means of storytelling that has impacted artistic practice not only in the East but also, since the 19th century, the West.

Barrioquinto's realisms – the imitation of visually perceptible living forms and of cultural icons – are not intended to fool the visual perception even for a moment. They are, however, intended to pose questions. On a formal level, the materiality forces the viewer to look closely at the medium: a virtuoso oil painter, Barrioquinto flourishes his consummate technical skill as he chops and changes between genres, giving the painting a collage-like character that is reminiscent of Pop Art, yet everything is painted. This draws the viewer's attention to the surface of the object as an entity itself.

Then the title of the work intrigues. *Shokoku-ji* is an important 14th century Zen Buddhist temple complex in Kyoto, adjacent to the Imperial Palace of the

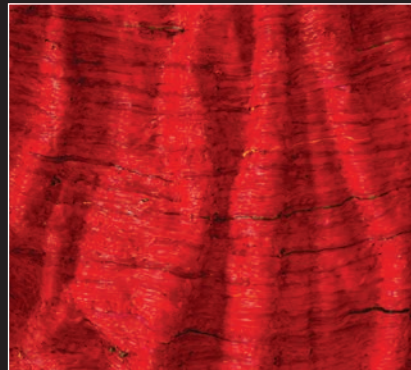
Ashikaga shoguns (now destroyed), under whose patronage the arts flourished. The temple survives, surrounded by trees. The title posits the temple as a relevant to the image but all that we see are the trees, which may or may not have been photographed by the artist on a visit to the site. We do not know: is this a 'real' impression of a real place fixed in time? Perhaps it is made up, or taken from images online. It appears to be real but, like the all photorealism, the apparent reality of the scene so convincingly painted reminds us that the painting is full of illusions and that we should take nothing at face value.

The trees have lost their leaves but Autumn itself personified by Mother Nature gazing out at the viewer, fixing us with an expression that is hard to read. There is a long history in cultures worldwide of the seasons being personified, so much so that they are readily accepted as a reference point in art; by examining this readiness we again question our cultural constructions. How does the *ukiyo-e* Japanese warrior fit with the notion of autumn? Perhaps it is because he is an arbiter of destruction, in the same way that autumn destroys the leaves in preparation for respite before the new life of spring, of which the butterflies are perhaps symbols.

After looking for the meaning in *An Autumn Morning in Shokoku-ji* it becomes very clear that any appearance of observable reality serves to demonstrate that all we can see are symbols, the meanings of which remain uncertain. They are open to interpretation and thus a potent example of postmodernism.



Stretcher detail



Canvas detail

Lot 225

JANE LEE (B. 1963, SINGAPOREAN)

Beneath III

2012; mixed media on canvas; stretcher; 157 x 100 x 15 cm (mixed media on canvas)
120 x 100 x 5 cm (stretcher); signed and dated (on the reverse)

PROVENANCE

Private Collection, Asia

EXHIBITION

"Jane Lee: Recent Paintings", Sundaram Tagore Gallery, New York, USA,
5 April - 5 May 2012.

LITERATURE

Tony Godfrey, *Jane Lee: Recent Paintings*, Sundaram Tagore
Gallery, New York, USA, p.2-3; p32-33

HK\$ 250,000 – 350,000

US\$ 32,300 – 45,200

"I am interested in finding out the true meaning of a painting; form what constitutes a 'painting' to how paintings can be constructed to extract the essence and the real meaning of painting. I see paint having a life of its own with the materiality of painting having stories to tell. It is like a crying child trapped behind the picture plane for a long period of time awaiting for their abilities and potential to be discovered and unleashed; to reveal what they can do rather than being purely a medium."

- Jane Lee

In her solo exhibition in Sundaram Tagore Gallery New York in 2012, an art critic Tiny Godfrey wrote: *"Belong, Beneath, Beyond – the key word buried at the start of these titles is 'be' – are about the ontology of painting, its inner being. But her work is much of this material world: when I said to her that her work is like Hindu pooja or worship its anointing of stones and objects, she was surprised but agreed there is a connection. But this is typical of how her work unites apparent opposites: playful and serene, deconstructed and calm, inner directed but sensuous. However, ultimately behind all is that sense of beauty and harmony in the calm: "Breath keeps us alive: this leads to painting and thinking about painting."*

Jane Lee graduated from La Salle International Fashion School in 1993. Then she continued her study at Camberwell College of Arts London. She obtained her Bachelor of Fine Arts in Painting with First Class Honours from Lasalle-SIA College of the Arts in 2005. She has had solo exhibition in 2006 in Taksu Gallery, Singapore and participated in group exhibitions in Singapore, Malaysia and Indonesia. Awards received include Philip Morris Singapore Art Awards (Juror's Choice) in 2005, Della Butcher Awards in 2004 and Singapore-Asian Art Awards in 2003. In April 2007, Lee made her auction debut at Larasati Singapore back in 2007 with her work titled "Color Play". She gained many compliments in Singapore's 2nd Biennale, "WONDER" as well as several recent exhibitions in the region and Taipei. In 2009, she participated in 'CODE SHARE: 5 Continents, 10 Biennales, 20 Artists' at the Contemporary Art Centre in Vilnius.





Lot 226

HANDIWIRMAN SAPUTRA (B. 1975, INDONESIAN)

Servis Pertama dan Servis Kedua (First and Second Service)

2006; acrylic on canvas; 180 x 360 cm (diptych)

signed and dated (lower right), both inscribed on the reverse

EXHIBITION

"Indonesian Contemporary Art Now", Nadi Gallery, Jakarta, Indonesia, 11 - 23 January 2004

LITERATURE

Marc Bollandsee and Enin Supriyanto "Indonesian Contemporary Art Now", Nadi Gallery, Jakarta, 2004. Illustrated in colour, p. 25

HK\$ 450,000 – 650,000

US\$ 58,100 – 83,900



Handiwirman Saputra was born in Bukittinggi, West Sumatra, on 24 January 1975. He studied in the Faculty of Fine Arts at Institut Seni Indonesia Yogyakarta (Indonesia Institute of the Arts Yogyakarta) but did not finish the program. His knowledge of the different kinds of materials made him realize that he could establish his career in the arts. He knew that he did not have to limit himself to one kind of form, and felt free to work in everything from painting to sculpture, and from installation to fibre. He won the Philip Morris Indonesia Art Awards 1998, and has held several solo exhibitions since 1999 in Yogyakarta, Galeri Lontar in Jakarta in 2000 and Cemeti Art House in 2001.

Along with 5 other artists, Handiwirman established Jendela Group in Yogyakarta but he is arguably one of the most prominent artists in the

group. He paints without particular concept in mind, but he explores the work plainly and mentally visualizing the objects on his canvases. His mindset is unique and he has the delight to observe small, regular and even useless objects before later transform them into forms with aesthetic values.

Handiwirman's compositions are also uncommon to the other 'mainstream' contemporary artists, hence this style is able to inject fresh perspective in the contemporary visual aesthetic. His titles are also meant to challenge the audience's perception of the work, as given to the present lot "*Servis Pertama dan Servis Kedua*". The diptych portrays a tennis ball floating in an empty space, stimulating different interpretation among the viewers. This motive encourages the audience to decide independently the relevance of the work to him/herself.





Lot 227

MASRIADI, I NYOMAN (B. 1973, INDONESIA)

Kamsiah (Thank You)

2005; acrylic on canvas; 150 x 150 cm
signed and dated (lower right), inscribed
signed and dated (on the reverse)

PROVENANCE

Private Collection, Indonesia

HK\$ 1,300,000 – 1,600,000

US\$ 167,800 – 206,500

One of the distinct qualities of the contemporary works is the strong urge of the artist to convey his message through the works he produces during his artistic career. Paintings are no longer means to express beauty or exquisiteness, but rather a tool to narrate ideas, beliefs, or views. A telling factor for an astute artist in this genre is to see if he could create a unique visual expression or an individual set of nonpareil language in his works that effectively communicates his messages. Masriadi is no doubt indeed one of those artists.

Kamsiah (Thank You), created in 2005, was painted six years after he left his formal education in Yogyakarta, with the artist slowly gaining many compliments amidst the Indonesian local art scene, while simultaneously attracting international interest for his fresh outlook and distinct artistic style. The title of the work is plain simple but strong, as Masriadi often choose social issues that are close to him. Through human figures presented with humour in his paintings, he treats each work as medium for social commentary. The personal involvement of the artist through his physical representation on the canvas makes his messages more real, as it affords him a direct and more believable gesture to communicate with the audience of the artist's comical narratives.



Lot 228

DJOKO PEKIK (B. 1938, INDONESIAN)

Two Squatting Men

1994; oil on canvas; 76 x 80.5 cm

signed and dated (lower left)

HK\$ 65,000 – 95,000

US\$ 8,400 – 12,300



Diponegoro
31 Agustus 1994



Lot 229

WIDAYAT (1919 - 2002, INDONESIAN)

Pohon Flamboyan (Flamboyant Tree)

2001; oil on canvas; 157.5 x 131.5 cm

signed and dated (lower right), inscribed on the reverse

PROVENANCE

Private Collection, Indonesia

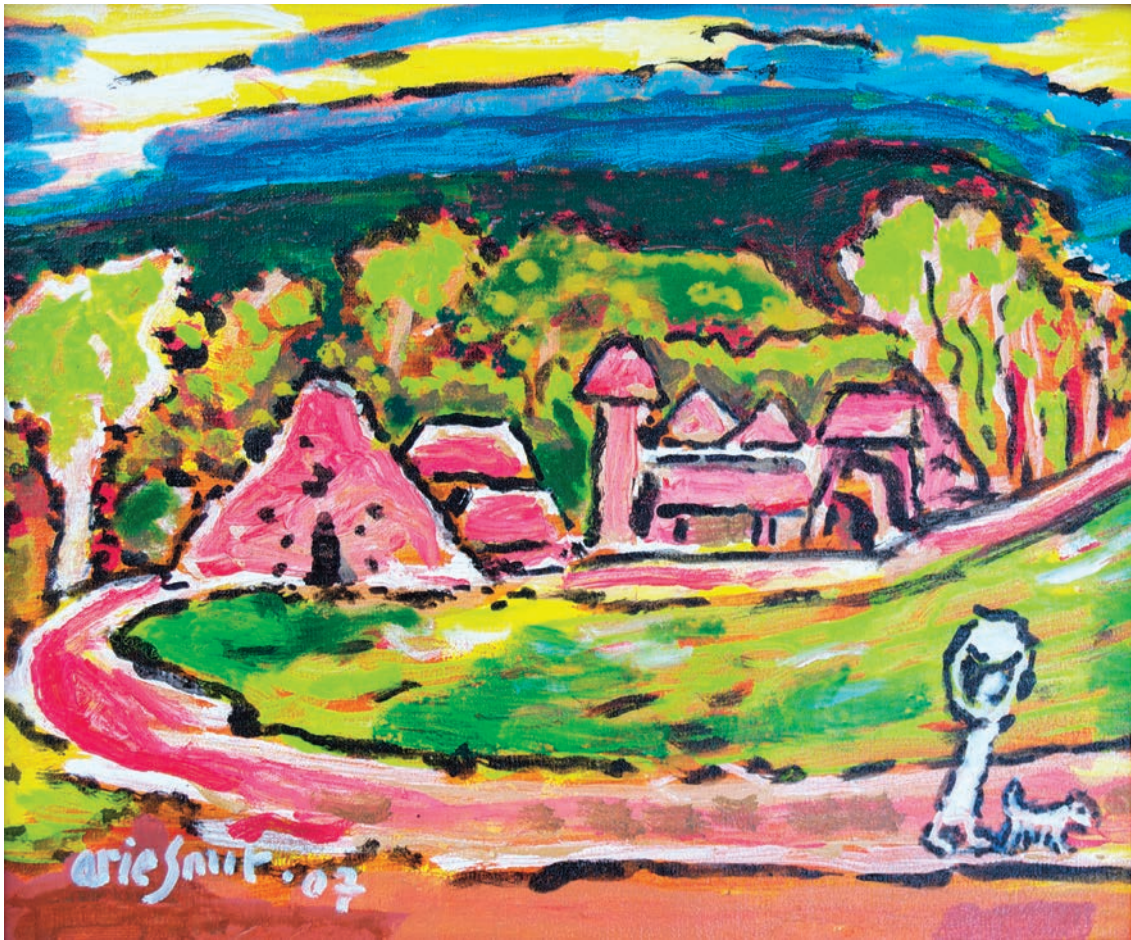
HK\$ 180,000 – 280,000

US\$ 23,300 – 36,200

Observing the works of Widayat, many Indonesian art enthusiasts would agree that the artist is so rich in his subjects choices. Not only portraying social commentaries , or religious themes, Widayat also had the ability to transform an ordinary landscape or view into a magical setting, as seen in the present lot.

The painting titled *Flamboyant Tree* was created by Widayat in 2001, just a year before the artist passed away. The present lot is a testimony of how the energy and creativity flowing from the 82-year old Widayat could magically transform an empty canvas into a remarkable cinematic view portraying a Flamboyant Tree with large, bright red flowers standing tall amidst the undisturbed deep peace.





Lot 230

ARIE SMIT (B. 1915, DUTCH INDONESIAN)

At the Valley

2007; acrylic on canvas on board; 24 x 29 cm

signed and dated (lower left)

This lot is accompanied with certificate of authenticity from Neka Museum, Bali

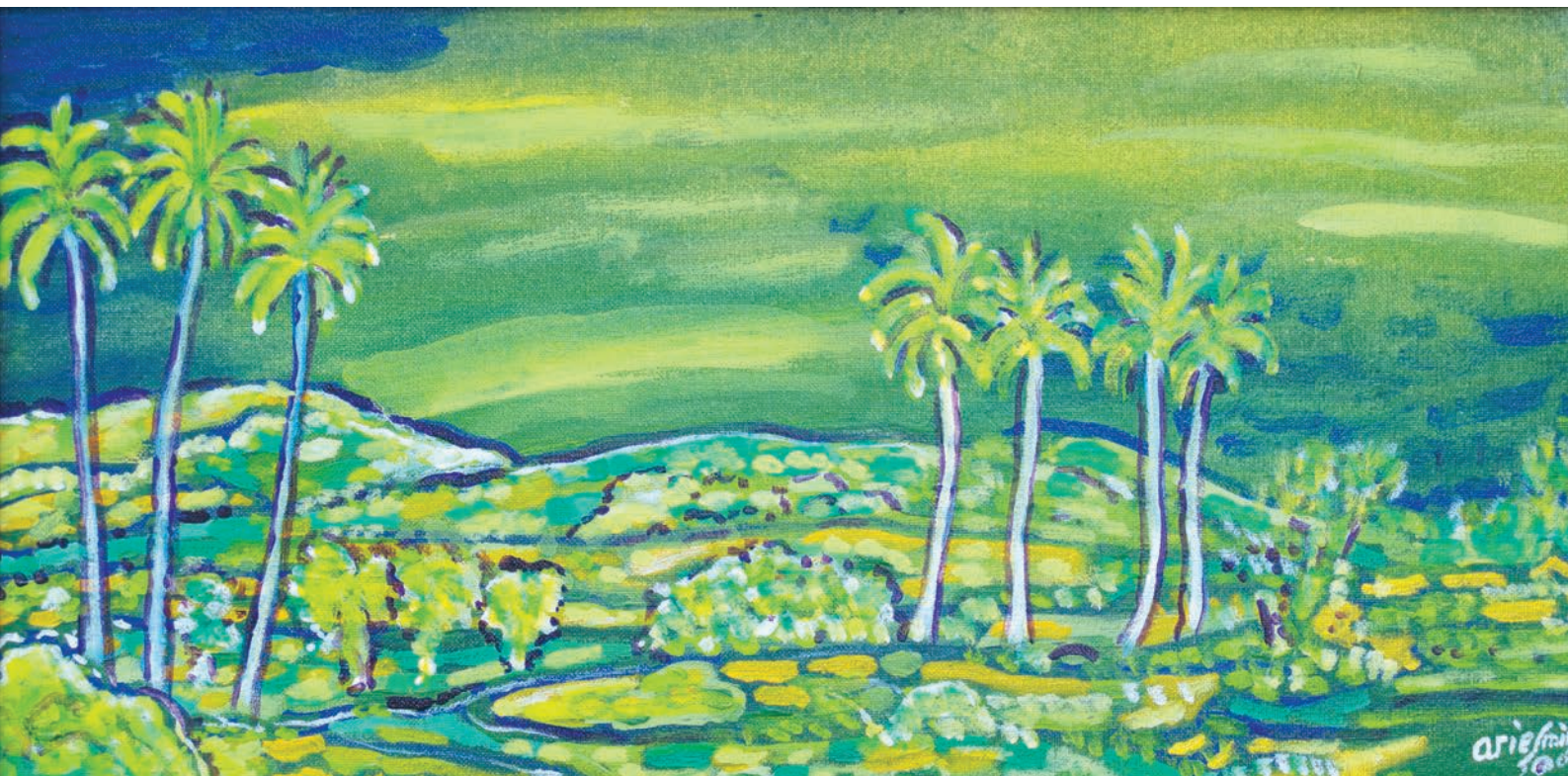
LITERATURE

Rudolf G. Usman *"Arie Smit - A Living Legend"*, Rudolf Studio, Jakarta, 2011.

Illustrated in colour, p.51

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500



Lot 231

ARIE SMIT (B. 1915, DUTCH INDONESIAN)

Landscape in The Raining Season
2008; acrylic on canvas; 30 x 60 cm
signed and dated (lower right)

This lot is accompanied with certificate of authenticity from Neka Museum, Bali

LITERATURE

Rudolf G. Usman "Arie Smit - A Living Legend", Rudolf Studio, Jakarta, 2011.
Illustrated in colour, p. 66-67

HK\$ 65,000 – 85,000

US\$ 8,400 – 11,000





Lot 232

ARIE SMIT (B. 1915, DUTCH INDONESIAN)

Temple in a Village

2000; acrylic on canvas; 59 x 67 cm

signed and dated (lower right), inscribed on the reverse

This lot is accompanied with certificate of authenticity from the artist

HK\$ 120,000 – 150,000

US\$ 15,500 – 19,400



Lot 233
I MADE ARYA PALGUNA (B. 1976 INDONESIA)

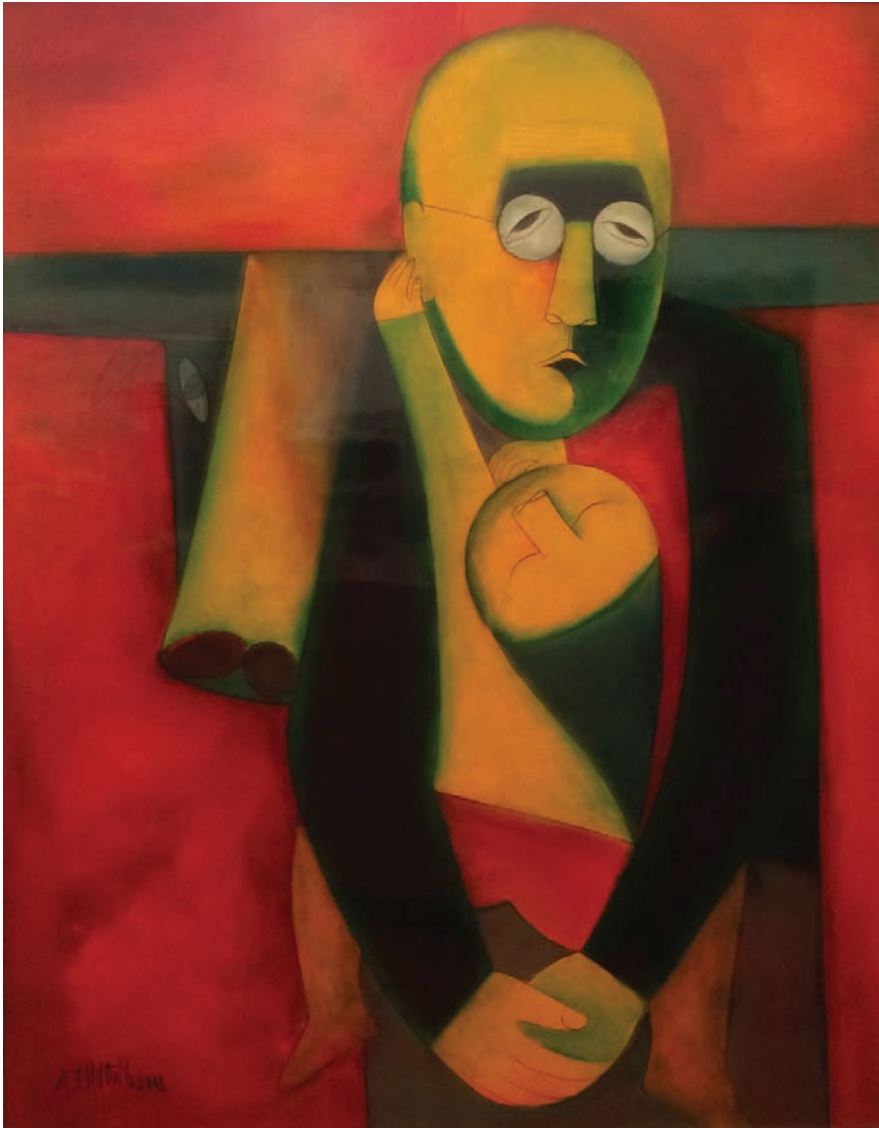
Once Upon the Time
 2015; Acrylic on canvas; 130x140cm
 titled, signed and dated on the reverse

HK\$ 15,000 – 25,000
US\$ 2,000 – 3,300

I Made Arya Palguna (b. 1976 印尼人)

Once Upon the Time
 2015; 布面 丙烯; 130x140cm
 標題、背面附簽名及日期

HK\$ 15,000 – 25,000
US\$ 2,000 – 3,300



Lot 234

THANH CHUONG (B.1949 VIETNAMESE)

Childhood Memory

2001; Lacquer on wood; Framed

90 X 70cm; Signed lower left

Certificate from Apricot Gallery

PROVENANCE

Private Collection, Asia

HK\$ 30,000 – 60,000

US\$ 3,900 – 7,800

Thanh Chuong (b. 1949 越南人)

童年記憶

2001; 亮漆 木板; 框裝

90x70 厘米; 簽名(左下方)

附 Apricot Gallery 證書

出處

私人收藏, 亞洲

HK\$ 30,000 – 60,000

US\$ 3,900 – 7,800

Born in 1949 and attended the Vietnam University of Fine Arts. At age 7, he won the gold prize at the International Children's Painting Competition. His highly sophisticated and particular style has developed a brand name called Thanh Chuong, and a symbol of contemporary Vietnam.

Thanh Chuong's paintings are pervaded with the spirit of children's songs, rural activities, and the colors of cheerful village festivals, united with an eye for unusual configurations, mischief, imagination, and contemporary design. The bright colored works are clearly inspired by cubism and Picasso's paintings in particular but also root from Vietnamese folk culture. Some of his paintings have been chosen to print both as UNICEF cards as well as stamps. Thanh Chuong has exerted a significant influence on the generation of young artists working in the "doi moi" (renovation) era. It would be impossible to discuss contemporary Vietnamese art without mentioning his name.

出生於1949年越南，參加越南美術大學。7歲時，他獲得國際兒童繪畫大賽的金獎。他高度複雜和特殊的風格已經開發出一種名為Thanh Chuong的品牌，成為了當代越南的象徵。

Thanh Chuong的畫作瀰漫著兒歌，農村活動，以及愉快的村莊節日色彩，視野結合不尋常配置、惡作劇、想像力、和現代設計精神。色彩明亮的作品顯然靈感來自立體主義與畢加索的畫，但也根源於越南的民俗文化。他的一些畫作同時被選為聯合國兒童基金會卡以及打印成郵票。Thanh Chuong對成長在“DOI MOI”（改造）時代的年輕藝術家有顯著的影響。這將是不可能討論當代越南藝術能不提他的名字。



一九八九年





Lot 235

MASUMI OZAWA (b. 1962 JAPANESE)

Neverland

2008; acrylic on canvas; framed; 33.5x53cm
signed "Masumi Ozawa" on the lower right

HK\$ 7,500 – 10,000
US\$ 1,000 – 1,300

小澤摩純 (b.1962 日本人)

夢幻島

2008; 布面丙烯; 框裝; 33.5x53cm
右下附簽名

HK\$ 7,500 – 10,000
US\$ 1,000 – 1,300



Lot 236

HISAYA TAIRA (B.1960 JAPANESE)

Escalator No. 6

oil on canvas; 37 x 45 cm; signed

EXHIBITION

"FAIR PICTURE paintings 1995 - 2008", Yoshiaki Inoue Gallery, 2008.

HK\$ 15,000 – 20,000

US\$ 2,000 – 2,600



Lot 237

YOSHITOMO NARA (b.1959 JAPANESE)

Doggy Radio plus Rimowa Suitcase

2011; ABS, PC plastic, aluminum suitcase

Doggy: H35.0xW23.0xD43.0cm; Suitcase: H42.0xW52.0xD26.5cm

Hong Kong version, numbered 167/200

HK\$ 40,000 – 60,000

US\$ 5,200 – 7,800

奈良美智 (b.1959 日本人)

狗收音機 + RIMOWA旅行箱

2011; ABS, PC膠, 鋁製旅行箱

狗收音機: H35.0xW23.0xD43.0cm; 旅行箱: H42.0xW52.0xD26.5cm

香港版本, 版數標注 167/200

HK\$ 40,000 – 60,000

US\$ 5,200 – 7,800



Lot 238

CHEN JING LIANG (b. 1953 TAIWANESE)

A Soft Cloud

2008; clay; 7x7x3.5cm; 13.5x19x3hcm
signed and dated, artist certificate

HK\$ 15,000 – 25,000

US\$ 2,000 – 3,300

陳景亮 (b. 1953 台灣人)

一塊柔軟的雲

2008; 硬陶; 7x7x3.5cm; 13.5x19x3hcm
附簽名、日期及藝術家證書

HK\$ 15,000 – 25,000

US\$ 2,000 – 3,300



Lot 239

TAIZO KURODA (B.1946, JAPANESE)

Flower Vase (Meiping)

2012; White Porcelain H 25 x W 17cm;

Signed at the bottom; Certificate from t.Gallery

PROVENANCE

Private Collection, Japan

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

黒田泰蔵 (b. 1946 日本人)

花瓶

2012; 白陶瓷; 高23 x 闊17 厘米; 簽名(瓶底); 附 t.Gallery證書

出處

私人收藏, 亞洲

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

Born 1946 in Japan. Went to France in 1966, lived for one year in Paris. Lived in New York for six months before moving to Montreal Canada where he studied under the ceramic artist, Geatan Beaudin in 1967. In this period, came back to Japan twice and studied under Tatsuzo Shimaoka in Mashiko. Worked as a designer for the pottery company SIAL in Canada in 1975. 1978, he established a studio in St. Gabriel, Quebec. Returned to Japan and worked in Matsuzaki on the West Coast of the Izu Peninsula in 1981. Managed "Shop Taizo" by the Shibuya Parco Store, Tokyo from 1984 to 1987. In 1991, he built his residence and studio in Futo, Izu Peninsula and developed his distinctive white porcelain. He had his first exhibition in New York in 1992.

Taizo Kuroda's pure white Ceramics collection is an inspired by-product of his close relationship with fellow Japanese artisans; architect Tadao Ando, designer Issay Miyake and photographer Hiroshi Sugimoto. They share the same sure discipline and taste in editing out all that is unnecessary. Ando describes Taizo Kuroda's aesthetic, and dedication to pure white, to reflect the colour of his spirit in the unceasing pursuit of truth.

His works were collected by Tokyo National Museum of Modern Art, Cleveland Museum of Art, Ohio, U.S.A. and Brooklyn Museum of Art, U.S.A.



Lot 240

TAIZO KURODA (B.1946, JAPANESE)

Flower Vase (Meiping)

2012; White Porcelain H 30 x W 14cm

Signed at the bottom; Certificate from t.Gallery

PROVENANCE

Private Collection, Japan

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

黑田泰藏 (b. 1946 日本人)

花瓶

2012; 白陶瓷; 高30 x 闊14 厘米; 簽名(瓶底); 附 t.Gallery證書

出處

私人收藏, 亞洲

HK\$ 30,000 – 50,000

US\$ 3,900 – 6,500

於1946年在日本出生。1966年到法國，在巴黎住了一年。1967年，在紐約生活了半年，再搬到加拿大蒙特利爾，跟隨陶瓷藝術家Geatan BEAUDI學習。在此期間，回到日本兩次，並在Mashiko跟隨Tatsuzo Shimaoka 研究。1975年在加拿大，曾擔任這家陶瓷企業SIAL的設計師。1978年在魁北克聖蓋博，成立一個工作室。並於1981年回到日本，在松崎海岸伊豆半島的西依工作，1984年至1987年曾在東京澀谷Parco公司管理“泰藏”店，1991年於伊豆半島，建立了他的住所和工作室，發展了他獨特的白瓷，並於1992年在紐約舉辦首次個展。

黑田泰藏的純白陶瓷系列，是一種他與其他日本著名工匠密切關係的靈感的副產品：建築師安藤忠雄、設計師三宅一生和攝影師杉本博司。他們共享同一個肯定的紀律和品味：去掉所有不必要。安藤忠雄介紹黑田泰藏的美學是“奉獻給純白色，以體現他的精神在不斷的追求真理的色彩”。

他的作品在東京國立現代藝術博物館，克利夫蘭藝術博物館，美國俄亥俄州和藝術館，美國布魯克林博物館等收藏



Lot 241
YAYOI DEKI (B. 1977 JAPANESE)

Afro
2010; acrylic on paper; mounted on panel
100x100cm; signed on the reverse

HK\$ 180,000 – 250,000
US\$ 23,300 – 32,300

出來彌生 (b. 1977 日本人)

Afro
2010; 紙 丙烯; 裱在木板上
100x100cm; 背面附簽名

HK\$ 180,000 – 250,000
US\$ 23,300 – 32,300





Lot 242

NATSUNOSUKE MISE (B. 1973 JAPANESE)

J

2008; sumi, whiting, collage of ink-jet print, aluminium leaf, gold leaf, dye, printed matter on Japanese paper, diptych
each framed size: 176 x 171 cm
overall framed size: 176 x 342 cm (2 pcs.);
signed 'Natsunosuke Mise' (lower right of the right panel)

LITERATURE

Hatori Press, *Summer in Winter, Tokyo, Japan, 2010*
(illustrated, p. 41).

HK\$ 120,000 – 180,000

US\$ 15,500 – 23,300



三瀬夏之介 (b. 1973 日本人)

J

2008; 水墨 白粉 拼貼 鋁箔 金箔 紙本; 每幅尺吋: 176 x 171 cm
總體尺吋: 176 x 342 cm (共兩件); 簽名: Natsunosuke Mise

出版

2010年《冬之夏》羽鳥出版社 東京 日本 (圖版, 第41頁)

HK\$ 120,000 - 180,000
US\$ 15,500 - 23,300



Lot 243
YASUSHI EBIHARA (b.1976 JAPANESE)

Yoko
2009; oil on canvas; 117x80 (2 pcs.)
titled, signed & dated on the reverse

HK\$ 30,000 – 60,000
US\$ 3,900 – 7,800

海老原靖 (b.1976 日本人)

Yoko
2009; 油畫 畫布; 117x80 (兩件)
背面附標題、簽名及日期

HK\$ 30,000 – 60,000
US\$ 3,900 – 7,800



Lot 244

RYOJI SUZUKI (b. 1973 JAPANESE)

娘の婦環

2008; oil on canvas; 162x130.5cm
titled, signed & dated on the reverse

HK\$ 30,000 – 60,000

US\$ 3,900 – 7,800

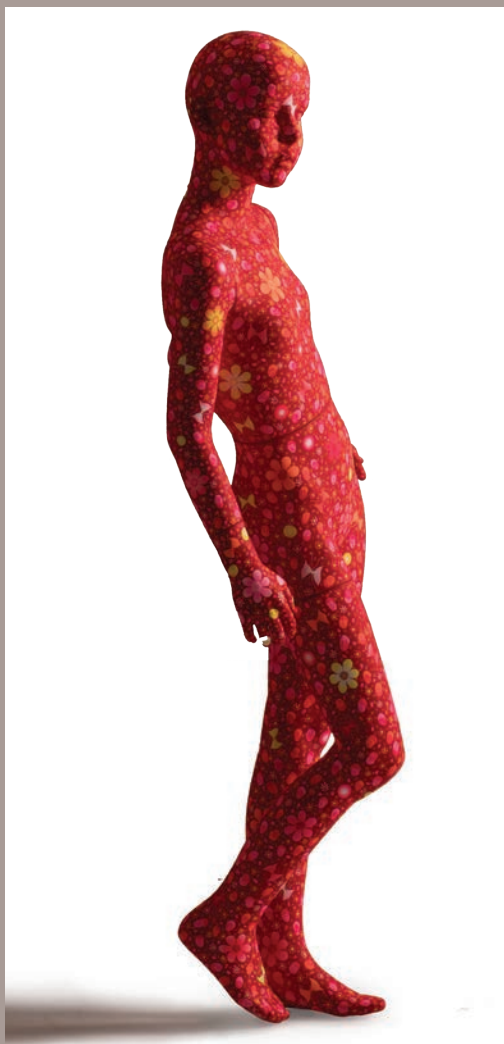
鈴木良治 (b. 1973 日本人)

娘の婦環

2008; 油畫 畫布; 162x130.5cm
背面附標題、簽名及日期

HK\$ 30,000 – 60,000

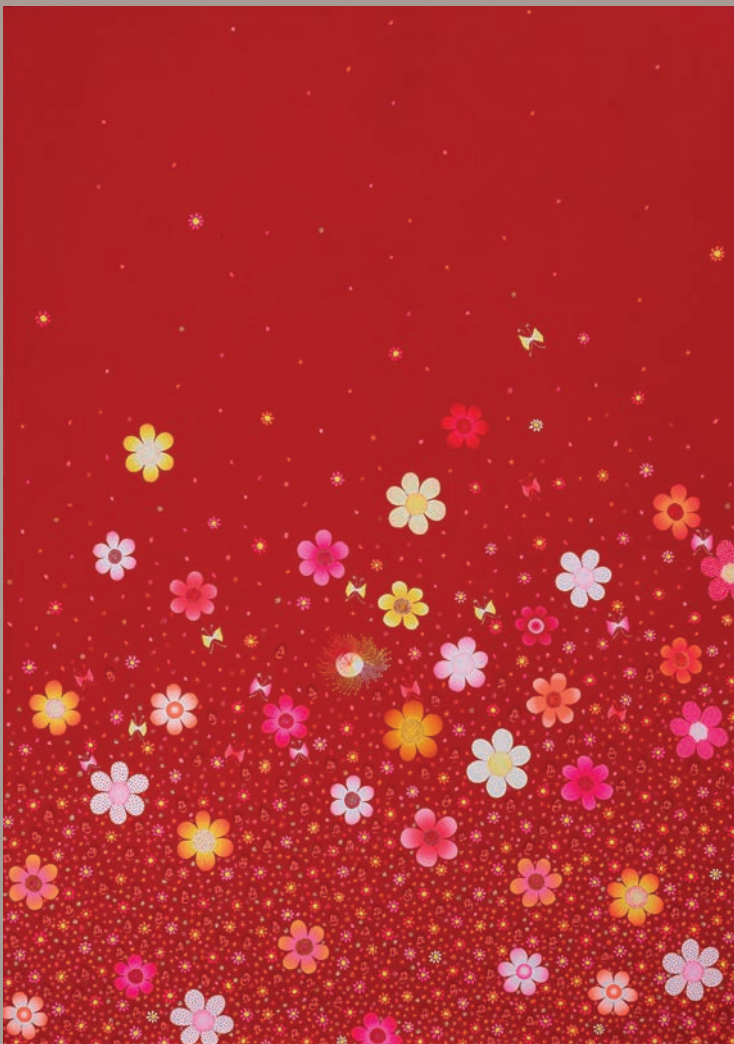
US\$ 3,900 – 7,800



Lot 245
YAYOI DEKI (b. 1977 JAPANESE)

UNTITLED
2004; Acrylic paint on mannequin
acrylic on wood panel
mannequin: 135.0 x 44.8 x 32.5cm
panel: 145.5 x 102.5cm (2 pcs.)

HK\$ 400,000 – 600,000
US\$ 51,700 – 77,500



出來彌生 (b. 1977 日本人)

無題
2004; 丙烯 人體模型; 丙烯 木板
人體模型: 135.0 x 44.8 x 32.5cm
木板: 145.5 x 102.5cm (共兩件)

HK\$ 400,000 – 600,000
US\$ 51,700 – 77,500





Lot 246
TETSUYA ISHIDA (1973-2005 JAPANESE)

Winter Fan
1996; acrylic on canvas; 60x42cm

HK\$ 1,200,000 – 1,800,000
US\$ 154,900 – 232,300

石田 徹也 (1973-2005 日本人)

Winter Fan
1996; 布面 丙烯; 60x42cm

HK\$ 1,200,000 – 1,800,000
US\$ 154,900 – 232,300









US-based painter. Graduated from the Sichuan Academy of Fine Arts in 1992. Joined the American Society of Artists in 2000. It works participate in domestic and international exhibitions, and published. Professional artist lives and works in Beijing.

He hongpei's outstanding ability was rewarded early in her artistic career when she received an award at the first Guangzhou biennale in 1992. Since then she has gone on to exhibit widely across Asia and North America. He's works are consistently female-centric as the artist is primarily concerned with the emotional wellbeing of modern-day Chinese women and the difficulties they must face in coping with the competing forces of tradition and modernity. Rich poetic melody, beautiful figures and dreamlike hues constitute the glamour of her paintings.

Her latest group of works, "Dumped Garbage-Relax", continues to explore the female psyche, but this time puts more emphasis on the myriad external forces which the artist believes exert immense pressure on women in contemporary society. The series depicts women of virtually flawless beauty in various settings. The heads of these women appear to be made from paper and as they lean over, various objects which include pills, cigarettes and cosmetics seem to tumble out from within. The artist seems to be implying that the minds of young women are being manipulated by those who propagate the modern obsession with beauty and perfection.

Lot 247

HE HONGPEI (b.1970 CHINESE)

Dumped Garbage-Relax, No.28

2010; Oil on canvas; 135x110cm; Signed and dated (lower left)

PROVENANCE

Private Collection, Asia

HK\$ 130,000 – 190,000

US\$ 16,800 – 24,600

何红蓓 (b.1970 中國人)

拋掉垃圾—放鬆 28號

2010; 油畫 畫布; 135x110 厘米; 簽名及日期 (左下方)

出處

私人收藏, 亞洲

HK\$ 130,000 – 190,000

US\$ 16,800 – 24,600

旅美畫家，1988-1992畢業於四川美術學院。2000年加入美國藝術家協會。作品多次參加國內外展覽並發表。職業藝術家，現工作生活於北京。

何紅蓓的卓越能力在她藝術生涯的早期就得到了回報：她在1992年首屆廣州藝術雙年展獲獎。這屆藝術展是中國現代藝術最重要的奠基展。從那時起，她的作品在亞洲和北美廣泛展出，她的作品始終是以女性為中心的，主要關注現代中國女性的情感及她們面對傳統和現代的矛盾衝突的困境。富於詩意的情調、優美的人物造型以及夢幻般的色彩處理構成了何紅蓓幅畫的魅力。

她的作品系列，“倒掉垃圾—放鬆”，繼續探索女性心理，但著重強調，在藝術家眼裡，女性在現代社會面對的無數外來壓力。這個系列塑造了女性在各種環境下幾乎無瑕的美。同時，各種雜物，包括藥丸，香煙，化妝品等，從女性紙做的頭中傾倒下來。藝術家似乎暗示，年輕婦女的思想也被那些傳播對美麗和完善的現代痴迷的人們所操縱。



Born in Lezhi, Sichuan in 1968. He graduated from Sichuan Academy of Fine Arts. Selected Exhibitions: 2007, Prison Series, Pata Gallery, Beijing, China (solo); Prison Series, Singapore (solo); China feeling - Chengdu contemporary art North America touring exhibition, New York; Netherlands Collective Exhibition of Chinese Contemporary Art, Netherlands; 2006, Prison Series, Vanessa Art Link, Beijing, China (solo); Changed Pictures - Shanghai Art Museum, China; Drip/Prison/Touch, Shengman Gallery, Beijing, China; New Power Biennale of Shanghai, Yuangong Art Museum, Shanghai, China.

Line is symbolic of Luo Jie's works. In the series of his artwork, home is a nostalgic, wrapped in modern urban life. The lines of his works show his feelings and experience the simplest way - did not start, has no end.

Lot 248

LUO JIE (B. 1968 CHINESE)

Imprisoned - Arms Folded

2011; Acrylic and oil on canvas; 120x120cm;
Signed and dated on the reverse (Artist's Certificate)

PROVENANCE

Private Collection, Asia

HK\$ 240,000 – 350,000

US\$ 31,000 – 45,200

羅杰 (b.1968 中國人)

囚-操着手的人

2011; 丙烯及油畫 畫布; 120x120 厘米; 簽名及日期 (背面); 附藝術家證書

出處

私人收藏, 亞洲

HK\$ 240,000 – 350,000

US\$ 31,000 – 45,200

1968出生於四川省樂至縣，1991年畢業於四川美術學院。現為職業藝術家，生活居住在北京。主要展覽：2007年，監獄系列，八大畫廊，北京，中國（個展）；監獄系列，新加坡（個展）；中國感覺—成都當代北美巡迴藝術展，紐約；中國當代藝術，荷蘭的荷蘭聯展；2006年，監獄系列，華藝莎藝術中心，北京，中國（個展）；變異的圖像—上海美術館，中國（群展）；滴、囚、觸，聖曼畫廊，北京，中國（群展）；中國新動力雙年展，原弓美術館，上海（群展）。

綫條是羅杰作品的符號，在羅杰作品，家的感覺是一種懷舊的，包裹於現代都市的生活。他的作品的線條是顯示他的感受和體驗的最樸素的方式—沒有開始，也沒有結束。



Lot 249

SHEN JING DONG (b. 1965 CHINESE)

Senior Officer Series No. 1

2011; Oil on canvas; 120x110cm; Signed (lower right); Artist's Certificate

PROVENANCE

Private Collection, Asia

HK\$ 340,000 – 420,000

US\$ 43,900 – 54,200

沈敬東 (b. 1965 中國人)

老軍人敬禮

2011; 油畫 畫布; 120x110cm; 簽名(右下方); 附藝術家證書

出處

私人收藏, 亞洲

HK\$ 340,000 – 420,000

US\$ 43,900 – 54,200

Born in 1965 in the town of Nanjing (province of Jiangsu), China. Shen graduated from the Nanjing Arts Institute in 1991. After many years of studies in Fine art, Shen was conscripted to the Military Drama Troupe of Nanjing Military Area for 17 years. In 2008, his Chinese and international artistic career evolved quickly; Shen became an important contemporary artist of the new wave, with his Hero series. He created into different kinds of people the image of the soldier and of the icons of Chinese life as represented in new forms, sometimes diverted in expressive colors. His paintings allow observer to have a new look on the society in unique refreshed angle. The artworks of Shen can be seen in private and public collections worldwide, included Wurth Museum, Spain, National Art Museum of China, Art Retreat Museum, Singapore and Shanghai No.1 Art Museum.

中國當代藝術家，1965年生於中國江蘇省南京市。1991年畢業於南京藝術學院美術係版畫專業。2008年，以他的〈英雄系列〉在國際舞台上享有盛名。作品曾在中國美術館，北京國家會議中心，南京博物館，南京博物院，江蘇美術館，上海多倫現代美術館以及韓國，意大利亞太當代藝術檔案館，美國紐約中國廣場畫廊等多家國內外知名機構參加聯展。如軍人或是〈人皆英雄〉等作品中，他突破一般嚴肅軍人形象，往往以鮮明的顏色，卡通化立體雕塑軍人形象，加上超越現實的手法，表現當代中國人生活，創造開創性的角度。作品為西班牙沃思博物館，中國美術館，好藏之美術館，新加坡和上海的1號美術館收藏。



Lot 250
SHEN JING DONG (b. 1965 CHINESE)

Lei Feng #2
2012; Oil on canvas; 200x150cm
Signed and dated (lower right)
Artist's Certificate

PROVENANCE
Private Collection, Asia

HK\$ 550,000 – 750,000
US\$ 71,000 – 96,800

沈敬東 (b. 1965 中國人)

雷峰
2012; 油畫 畫布; 200x150cm
簽名及日期 (右下方); 附藝術家證書

出處
私人收藏, 亞洲

HK\$ 550,000 – 750,000
US\$ 71,000 – 96,800





Lot 251

LIU CHUN HAI (b. 1966 CHINESE)

Another Journey of Youth - Companion

2008; Oil on canvas; 120 x150cm; Signed and dated (lower left)
Artist's Certificate

PROVENANCE

Private Collection, Asia

HK\$ 300,000 – 450,000

US\$ 38,800 – 58,100

劉純海 (b. 1966 中國人)

青春又一程-陪伴

2008; 油畫 畫布; 120 x 150 厘米; 簽名及日期 (左下方); 附藝術家證書
私人收藏, 亞洲

出處

私人收藏, 亞洲

HK\$ 300,000 – 450,000

US\$ 38,800 – 58,100

Born in Harbin China in 1966 and graduated from Art College of Harbin, Normal University in 1991.

Liu Chunhai works revealed the true identity of girls who were at their prime of youth during the Cultural Revolution. His works query the forced morality of that specific time and envisage the hidden thoughts and emotions of an oppressed generation. The abolishment of capitalism banned the very objects associated 'counter-revolutionaries' featured in Liu's works such as lipstick, compact mirrors and painted nails. Liu presents evocative portrayal of all that could have been for these promising young people.

His works have been collected by both public institutions and private collectors around the world included ARD German Television, Freie Universität Berlin, Grain Import And Export Association Of France, Embassy of Greece, Embassy of the United States, Embassy of France, Gold Ion Group, Hong Kong, Beijing Branch Office of The Associated Press International Federation of Red Cross and Red Crescent Societies

1966 生於中國哈爾濱, 1991 哈爾濱師範大學美術系畢業。

畫家將中國傳統文化和現代符號、波普等元素結合, 構成極具衝擊力的視覺場面。畫面上青春飽滿, 處處盛開, 看似活潑, 表示青春的可貴。但統一的年青紅衛兵形象, 同時又反省一個時代對人民個性的符號化及壓抑。之後, 市場開放, 青春更珍貴美好, 年輕、純潔、忘懷、憂傷、好奇, 卻也可可是商品, 變成可消費的, 畫家把青春與標誌性符號並列, 中國傳統文化與現代符號, 夢想與現實, 歡愉與迷茫, 重重疊疊, 把一個時代的經驗獨特地呈現出來。

作品被國內外重要機構收藏, 包括ARD德國電視台, 柏林自由大學, 法國糧食進出口協會, 希臘大使館, 美國大使館, 法國大使館, 金離子集團, 香港的分公司, 美聯社北京分公司, 紅十字國際聯合會。

Lot 252

GONG LILONG (B. 1953, CHINESE)

Dancing

2005; oil on canvas; 110 x 105 cm
signed and dated (lower right)

PROVENANCE

Private Collection, Thailand

HK\$ 80,000 – 130,000

US\$ 10,400 – 16,800







Lot 253

LIAN, XUEMING (b.1969 CHINESE)

Full Bloom -Fecund

2009; Oil on paper; 40x55cm

Signed (lower right), Artist Certificate

PROVENANCE

Private Collection, Asia

HK\$ 50,000 – 100,000

US\$ 6,500 – 13,000

廉學洺 (b.1969 中國人)

怒放 一茂林

2009; 油畫 紙本; 40x55 厘米

簽名(右下方)及藝術家簽署證書

出處

私人收藏, 亞洲

HK\$ 50,000 – 100,000

US\$ 6,500 – 13,000



Lot 254

LIAN, XUEMING (b.1969 CHINESE)

Full Bloom No.1

2009; Oil on canvas ; 110x150cm

Signed (lower right), Artist Certificate

PROVENANCE

Private Collection, Asia

HK\$ 250,000 – 350,000

US\$ 32,300 – 45,200

廉學洺 (b.1969 中國人)

怒放 1號

2009; 油畫 畫布: 110 x150 厘米

簽名(右下方); 附藝術家證書

出處

私人收藏, 亞洲

HK\$ 250,000 – 350,000

US\$ 32,300 – 45,200

Born April 8, 1969 in Baoding, Leshan. Graduated from Oil Painting Department of Fine Arts, Teachers College in 1992. Graduated from the Sichuan Academy of Fine Arts painting training course in 1998. Now lives and works in Chengdu. He solo exhibited in varied art spaces included Xi'an Art Museum and Sichuan Art Museum. He did joint exhibition in China and oversea included France Grand Palace (2014) and Yuangong Art Museum, Shanghai (2008)

"Sticks" series, depict the ink paint in oil. They trace the line in intended volume and on the bittersweet emotion. Sometimes show in the concept of integration. "Sticks" expresses the idea of artistic life and the concept of contemporary society of the artist. From afar, it seems faction glittering landscape, but not monotonous aesthetic. In recent years, he gave up the incisive critical form but move to a more poetic metaphor.

著名當代藝術家，1969年在河北保定出生，1992年畢業於樂山師範學院美術系油畫專業，1998年結業於四川美術學院油畫進修班，現生活工作於成都。個人展覽有‘好枝’-廉學洺作品全國巡展”西安美術館，西安，中國（2015），’好枝’-廉學洺作品全國巡展，四川美術館，成都，中國（2015）‘喜獅’-廉學洺作品展，七月畫舫，成都，中國（2013）等。群展包括“西南力量·雅昌當代藝術邀請展”，成都藍頂美術館新館，成都，中國（2015）“第130屆法國巴黎大皇宮獨立藝術家作品展”巴黎大皇宮，巴黎，法國（2014）《西南力量當代藝術巡迴展》原弓美術館上海，中國（2008）等。

廉學洺的“枝”系列，在油彩中暗湧水墨，在體積中走線行意，在情感上悲喜交加，在觀念上東西融合，他對當代社會和藝術人生的想法都透過“枝”表達了出來。遠遠望去，看似一派激盪的景觀，卻又並不是單調的唯美。近年來，他放棄了揭傷疤那般尖銳的方式，轉向更為詩意的隱喻。





Lot 255

QIU, GUANGPING (b.1975 CHINESE)

Arsonist No.6

2008; Oil on canvas; 200X160CM; Signed (lower right)

PROVENANCE

Past and Present Life' - 2010 Contemporary Art Exhibition of Qiu Guangping, Wenzhou Museum, Wenzhou, China; Private Collection, Asia

HK\$ 600,000 – 800,000

US\$ 77,500 – 103,300

邱光平 (b.1975 Chinese)

縱火者 6 號

2008; 油畫 畫布; 200x160 厘米; 簽名(右下方)

出處

"昨世今生" - 邱光平當代藝術展, 溫州博物館, 溫州, 中國; 私人收藏, 亞洲

HK\$ 600,000 – 800,000

US\$ 77,500 – 103,300

Professor, born in 1975 in Sichuan, China. 1996, graduated from the Sichuan Academy of Fine Arts. 2006 graduated from the Art Institute of Sichuan University, a master's degree. He taught at the Sichuan Conservatory of Music, currently teaching at the Jincheng Institute of Sichuan University.

Large solo exhibitions include: "Pass and Present Life -2010 Museum of Contemporary Art in Wenzhou, Besieged In All Sides -2009 Shanghai Art Museum, Heaven - September 2013 Guangdong Museum of Art. Public collections include Wenzhou Museum, Wuxi Canal Museum, Jackie Chan Charitable Foundation China, Shanghai Yuan Gong Art Museum.

The horse in his paintings is a metaphorical vehicle for the artist to present his living situation and living experience. His living situation and living experience is unique but also reflects the extreme sense of contradictions and conflicts in an era when the technology and material wealth become the supreme doctrine. They seem analogy of a figure or picture since the Renaissance. The struggling and sighing horses he depicted make us feel the conflict between the containment and the explosion, between the pressure and the fighting, and between the destruction and the resurrection.

教授，1975年6月生於中國四川榮縣，1996年畢業於四川美術學院。2006年畢業於四川大學藝術學院，獲碩士學位。曾任教於四川音樂學院，現任教於四川大學錦城學院。

大型個展包括：昨世今生—2010邱光平當代藝術展溫州博物館，四面楚歌—2009邱光平個展上海美術館，天堂—2013年9月邱光平大型個展廣東美術館。公共收藏 包括溫州博物館、無錫運河博物館、成龍中國慈善基金會、上海原弓美術館。

邱光平畫作中的馬僅僅是他以隱喻的方式來表達當下作為藝術家個體的生存境遇和生存經驗。這種境遇和經驗是個體的，也折射出在這個技術至上、拜物時代人的心靈極度的矛盾感和衝突感。類比文藝復興以來某個人物或畫面，或激昂或掙扎或悲鳴的各種馬的情態，讓人強烈地感受到抑止與張揚、重壓與奮爭、毀滅與重生的碰撞感和矛盾感。



Lot 256

HUANG ZHU (B.1985 CHINESE)

Story of Xiao Ba series No 15

2014; Oil on canvas; 80x80cm; Signed and dated (lower right)

Artist Certificate

PROVENANCE

Private Collection, Asia

HK\$ 20,000 – 50,000

US\$ 2,600 – 6,500

黄柱 (b.1985 中國人)

小八故事 15號

2014; 油畫 畫布; 80 x 80 厘米; 簽名及日期 (右下方)

附藝術家證書

出處

私人收藏, 亞洲

HK\$ 20,000 – 50,000

US\$ 2,600 – 6,500

Male, born in 1985 in Guangxi. 2009 graduated from the Art Institute of Guangxi Normal University majoring in oil painting. Painting "Memory of a Day" participates in the second session of the China - ASEAN Youth Art Contest Excellence Award (2007). Painting "Memory of a Day 3" candidates for Chinese works of art college yearbook (2008). Painting "Midnight" person "to celebrate the 50th anniversary of the Guangxi Zhuang Autonomous Region was established." (2009). Painting "reverie and the City 2- impression of China" participate in the Third Biennale for Young Art and Design Bronze (2009). Oil painting "youthful reverie" candidates the third China - ASEAN Youth Art Contest (2009). Participate in Guangxi First Contemporary Art Exhibition, the inaugural Contemporary Art Exhibition Beijing Guangxi Exhibition Tour (2012). Participate in Guangxi Contemporary Art Exhibition "Growing City" and First China-ASEAN Biennale (2013)

Huang Zhu's works, no matter the backstage series, the marionette series or the happiness life of Xiao Ba series, are always one figure that have loneliness trait of only-child who born in 1980s in China. He is telling easily, showing the collision of complicated heart of young generation and society. He is innocence like child, also mature like adult, when facing the stress of society, the tough of life, though fear, sorrow or frustrate, still cover the heavy feeling by smiling, and self-mockery, self-amusing, self-redemption, defusing them in unbalance and balance, deletion and complementation. He is a very outstanding artist among 80s.



Lot 257

HUANG ZHU (b.1985 CHINESE)

Story of Xiao Ba series No 16

2014; Oil on canvas; 80x80cm; Signed and dated (middle)

Artist Certificate

PROVENANCE

Private Collection, Asia

HK\$ 20,000 – 50,000

US\$ 2,600 – 6,500

黃柱 (b.1985 中國人)

小八故事16號

2014; 油畫 畫布; 80 x 80 厘米; 簽名及日期 (中間)

附藝術家證書

出處

私人收藏, 亞洲

HK\$ 20,000 – 50,000

US\$ 2,600 – 6,500

性別男，出生於1985年廣西。2009年畢業廣西師範學院藝術學院油畫專業。2007年油畫《某日的記憶》參加第二屆中國——東盟青年藝術創作大賽獲優秀獎，2008年油畫《某日的記憶3》入選中國大學生美術作品年鑑。2009年油畫《子夜》入選《慶祝廣西壯族自治區成立50週年》。2009年油畫《遐想都市2》參加印像中國第三屆青年美術與設計雙年展獲銅獎。2009年油畫《青春遐想》入選參加第三屆中國——東盟青年藝術創作大賽。2012年參加廣西首屆當代藝術展，2012年參加廣西首屆當代藝術展北京巡迴展，2013廣西當代藝術展“成長中的城”，2013中國首屆東盟雙年展。

在黃柱的作品裡，不管是幕後系列、提線木偶系列還是小八的幸福生活系列，都是以一個帶有獨生子女孤獨特質的中國80後青年的角色設定，用輕鬆的描述手法，表現這一代年輕人複雜的內心和社會的碰撞。他既像孩子那樣的童真，又像大人一樣成熟，在面對現實社會的壓力和生活的困難的時候，雖然害怕、憂傷和無奈，但還是以微笑掩蓋背後的壓抑和內心的沉重，在失衡與平衡、缺失與互補中自嘲、自嗨、自我救贖與化解。是八十後中一位非常突出的畫家。



Lot 258

CHU TEH-CHUN (1920-2014 FRENCH/CHINESE)

UNTITLED

Executed in 2000; lithographs; framed; 59.5x79.5cm
signed 'Chu Teh-chu' in Pinyin; signed in Chinese and numbered 137/150
(lower edge)

HK\$ 35,000 – 55,000
US\$ 4,600 – 7,100

朱德群 (1920-2014 法國人/中國人)

無題

2000; 膠版印刷; 框裝; 59.5x79.5cm
底部附簽名及版數標注137/150

HK\$ 35,000 – 55,000
US\$ 4,600 – 7,100



Lot 259

CHU TEH-CHUN (1920-2014 FRENCH/CHINESE)

UNTITLED

Executed in 2000; lithographs; framed; 80.0x59.5cm
signed 'Chu Teh-chu' in Pinyin; signed in Chinese and
numbered 138/150 (lower edge)

HK\$ 35,000 – 55,000

US\$ 4,600 – 7,100

朱德群 (1920-2014 法國人/中國人)

無題

2000; 膠版印刷; 框裝; 80.0x59.5cm
底部附簽名及版數標注138/150

HK\$ 35,000 – 55,000

US\$ 4,600 – 7,100



Lot 260

CHU TEH-CHUN (1920-2014 FRENCH/CHINESE)

UNTITLED

Executed in 2000; lithographs; framed; 60x75cm
signed 'Chu Teh-chu' in Pinyin; signed in Chinese and numbered 52/150
(lower edge)

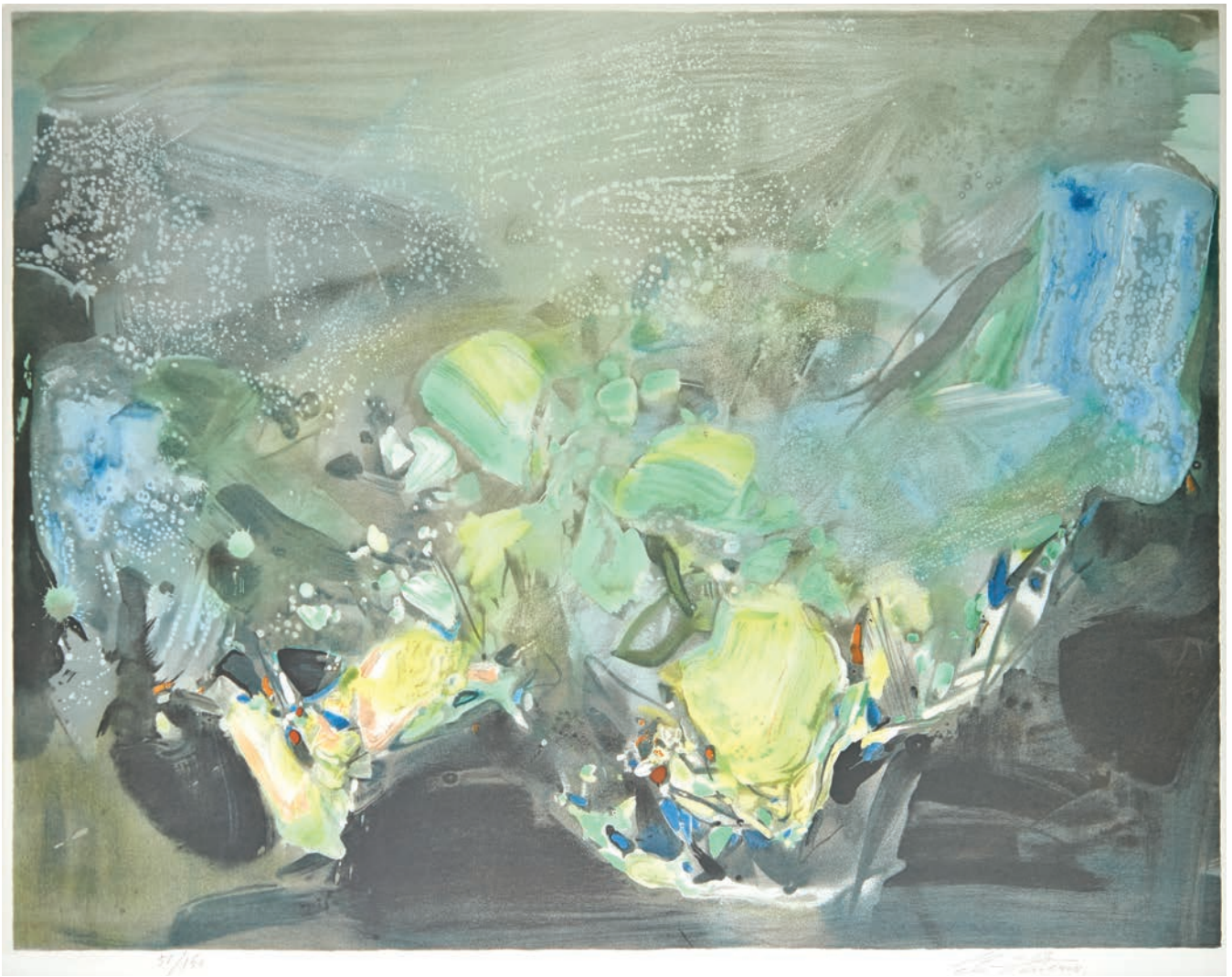
HK\$ 35,000 – 55,000
US\$ 4,600 – 7,100

朱德群 (1920-2014 法國人/中國人)

無題

2000; 膠版印刷; 框裝: 60x75cm
底部附簽名及版數標注52/150

HK\$ 35,000 – 55,000
US\$ 4,600 – 7,100



Lot 261

CHU TEH-CHUN (1920-2014 FRENCH/CHINESE)

UNTITLED

Executed in 2000; lithographs; framed; 70x98cm
signed 'Chu Teh-chu' in Pinyin; signed in Chinese and numbered 51/150
(lower edge)

HK\$ 45,000 – 65,000
US\$ 5,900 – 8,400

朱德群 (1920-2014 法國人/中國人)

無題

2000; 膠版印刷; 框裝: 70x98cm
底部附簽名及版數標注51/150

HK\$ 45,000 – 65,000
US\$ 5,900 – 8,400



Lot 262

CHU TEH-CHUN (1920-2014 FRENCH/CHINESE)

UNTITLED

Executed in 2000; lithographs; framed; 98x70cm
signed 'Chu Teh-chu' in Pinyin; signed in Chinese and numbered 129/150
(lower edge)

HK\$ 45,000 – 65,000

US\$ 5,900 – 8,400

朱德群 (1920-2014 法國人/中國人)

無題

2000; 膠版印刷; 框裝: 98x70cm
底部附簽名及版數標注129/150

HK\$ 45,000 – 65,000

US\$ 5,900 – 8,400



Lot 263

SANYU (1901-1966 CHINESE)

Potted Chrysanthemum

Digital print on paper; framed; 90 x 73 cm

With Lin & Lin Gallery certificate, Edition 42/99

HK\$ 32,000 – 45,000

US\$ 4,200 – 5,900

常玉 (1901-1966 中國人)

101 盆花

版畫: 框裝: 90 x 73 cm

附附大未來林舍畫廊證書, 標注版數 42/99

HK\$ 32,000 – 45,000

US\$ 4,200 – 5,900



Lot 264

YANG SHAOBIN (b.1963 CHINESE)

2005 No. 10 Edition 2/13
2005; Lithography; Framed
53.5 x 76 cm; Signed

PROVENANCE
Private Collection, Asia

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000

楊少斌 (b.1963 中國人)

2005 10號 版數 2/13
2005; 石版 版畫; 框裝
53.5 x 78 厘米; 簽名

出處
私人收藏, 亞洲

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000



Lot 265

YANG SHAOBIN (b.1963 CHINESE)

2003 No. 9 Edition 14/25
2003; Lithography; Framed
53.5 x 76 cm; Signed

PROVENANCE
Private Collection, Asia

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000

楊少斌 (b.1963 中國人)

2003 9號 版數 14/25
2003; 石版 版畫; 框裝
53.5 x 78 厘米; 簽名

出處
私人收藏, 亞洲

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000



Lot 266

FANG LIJUN (b. 1963 CHINESE)

a. The Cloud; b. A Lotus Flower

2006; Lithograph; framed

a. 74x54.7cm; b. 54.7x74cm

ed. 55/99 (each)

HK\$ 38,000 – 50,000

US\$ 5,000 – 6,500

方力均 (b. 1955 中國人)

a. 雲端; b. 一朵蓮花

2006; 版畫; 框裝

a. 74x54.7cm; b. 54.7x74cm

版數標注55/99 (each)

HK\$ 38,000 – 50,000

US\$ 5,000 – 6,500





Lot 267

YANG SHAOBIN (b.1963 CHINESE)

2003 No. 7 Edition 21/30
2003; Lithography; Framed
53.5 x 76 cm; Signed

PROVENANCE
Private Collection, Asia

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000

楊少斌 (b.1963 中國人)

2003 7號 版數 21/30
2003; 石版 版畫; 框裝
53.5 x 76 厘米; 簽名

出處
私人收藏, 亞洲

HK\$ 8,000 – 15,000
US\$ 1,100 – 2,000



Lot 268
WANG GUANGYI (b.1957 CHINESE)

Omega Edition 6/20
 2001; Lithography; Framed
 88 x 102 cm; Signed

PROVENANCE
 Private Collection, Asia

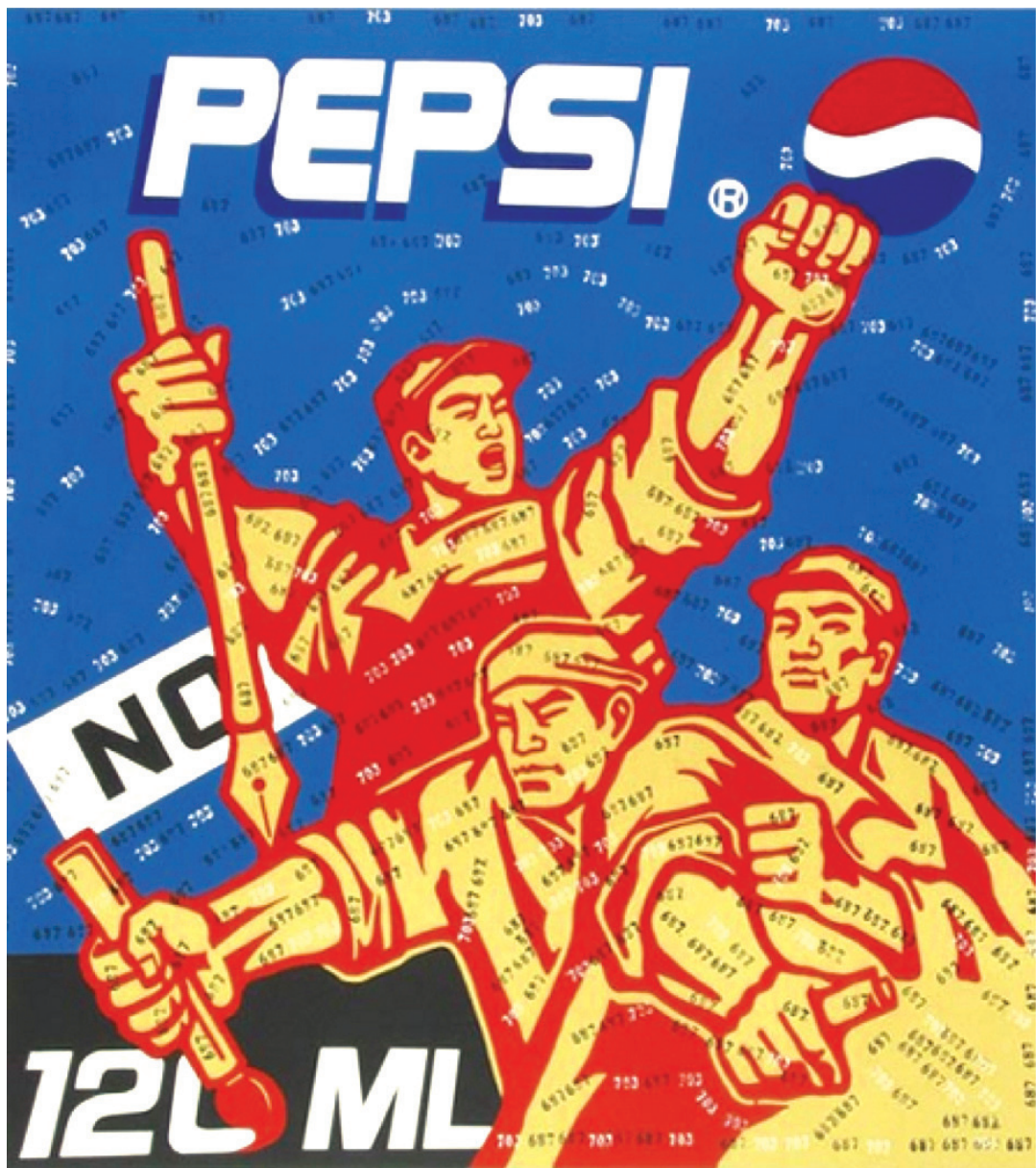
HK\$ 15,000 – 20,000
US\$ 2,000 – 2,600

王廣義 (b.1957 中國人)

大批判——Omega 版數 6/20
 2001; 石版 版畫; 框裝
 88x102 厘米; 簽名

出處
 私人收藏, 亞洲

HK\$ 15,000 – 20,000
US\$ 2,000 – 2,600



Lot 269

WANG GUANGYI (b.1957 CHINESE)

Pepsi Edition 181/199

2002; Lithography; Framed

126 x 110 cm; Signed

PROVENANCE

Private Collection, Asia

HK\$ 20,000 – 30,000

US\$ 2,600 – 3,900

王廣義 (b.1957 中國人)

大批判—PEPSI 版數 181/199

2002; 石版 版畫; 框裝

126x110 厘米; 簽名

出處

私人收藏, 亞洲

HK\$ 20,000 – 30,000

US\$ 2,600 – 3,900

TERMS AND CONDITIONS

The auctions of United Asian Auctioneers in Hong Kong of art carried out by Asian Art Auction Alliance, K-Auction, and One East Larasati. (hereinafter referred to as “the Company”) shall be conducted in accordance with Terms and Conditions of Auction (hereinafter referred to as “The Terms and Conditions”). All concerned parties - including any person who consigns objects of art for sale to the each auction houses, places a bid, or concludes a contract of sale with the each auction houses - shall agree to and comply with The Terms and Conditions, except where a separate agreement with the each auction houses has been concluded in which case that agreement shall govern.

Section I LOTS (Objects of Art Subject to Auction)

Objects of Art Subject to Auction

Article 1.

The Company shall auction an object of art consigned to it for sale by auction (such object of art shall hereinafter be referred to as “the Lot”) in the Company’s own name.

Condition of Lot

Article 2.

On the grounds that the Lot will usually be by its very nature old and is to be sold on an “as is” basis, the Company shall in no way be responsible for stains, scratches, or any other defects of the Lot, or for any latent defect of the Lot.

Preview

Article 3.

- (1) The Company shall arrange a preview of the Lot for prospective bidders before the auction.
- (2) Prospective bidders may inspect and examine the Lot at the preview (but shall not be permitted to touch the Lot except when necessary and with the Company’s consent. The same shall apply hereinafter). Any person who places a bid does so at his own judgment and responsibility, having due consideration for the condition of the Lot (including any defects).
- (3) The Company may ask any person desiring his admittance to the preview to present proof of identity, and may, at its absolute discretion and without explanation, refuse admittance thereto.

Catalogues

Article 4.

- (1) The Company shall prepare catalogues providing information on the Lots and distribute the same to prospective bidders at a price.
- (2) Illustrations contained in the catalogues are intended solely for the purpose of identification and reference, and may not be taken to accurately represent the color or shape of the Lot nor to indicate the conditions or qualities thereof. The Company shall in no way be responsible for any discrepancy between the illustrations contained in the catalogues and the actual objects.
- (3) The descriptions and comments that appear in the catalogues (such as artist, title, material, restorations, signature, size, time and place of production, expert opinion, provenance, bibliography) are compiled by the Company with due care and attention. Nevertheless, these descriptions and comments appear solely for the reference of prospective bidders, and with the exception of the case prescribed

in article 20, the Company shall in no way be responsible for any errors in the statements made or any discrepancies between the catalogue descriptions and the actual object . Prospective bidders shall inspect and examine the actual objects at the above mentioned preview and shall place a bid at their own examination and on their own responsibility, having formed their own judgment with respect to the matters contained in the descriptions and comments.

- (4) The Company may publish the appraised value of the Lot in its catalogues. The appraised value is given as the range between a high and low figure designated in HKD (and does not include the buyer’s premium). The appraised value shall appear solely for the reference of prospective bidders based on what the Company considers appropriate, taking factors such as present market conditions into account. In view of the very nature of an auction, the actual sales price shall in no way be determined by the appraised value. Therefore the actual price may be either more or less than the appraised value. However, no sale shall be made at a price below the reserve price (which shall be confidential and which need not be less than the appraised value) provided for in Article 22.

Change s to Catalogue Entries

Article 5.

Descriptions and comments in the catalogues are subject to change without notice. Any change shall be posted in writing at the auction site or announced orally by the auctioneer immediately before the auction of the Lot in question. In the case of any changes, the auction shall be regarded as having been conducted according to the terms as changed.

Section II AUCTION PROCEDURES

Bidder Registration

Article 6.

Article 6.

- (1) Any person who wishes to be admitted to the auction site and to place a bid must register his name (in the case of a corporation, the names of the corporation and its representative) and address. If he acts as an agent or messenger for a principal (including a person who places a bid for a corporation, the same shall apply hereafter), he must register the name and address of his principal and his own name and address. Any agent or messenger shall submit a proxy from the principal (Paragraph 5 of Article 8 below shall be applied for an agent or a messenger). Registration shall be conducted prior to the date of auction.
- (2) The Company may from time to time request appropriate identification from persons who wish to register.

- (3) The Company may, at its absolute discretion and without explanation, refuse to allow any person to register or refuse to admit any person to the auction site, including persons who have completed registration.
- (4) Persons who have registered in advance shall obtain confirmation of their registration at the reception desk on the day of the auction.

Bidding Paddles

Article 7.

- (1) The Company shall distribute numbered paddles to registered persons at the reception desk on the day of the auction.
- (2) The numbers on the paddles allow the auctioneer to identify individual bidders. If the auctioneer asks a bidder to make his paddle easily visible, the bidder shall comply with the auctioneer's instruction.
- (3) A bidder shall at all times remember his paddle number and pay attention to the numbers which the auctioneer calls from time to time.
- (4) Any person who has received, but subsequently misplaced his paddle shall immediately inform the clerk in charge of the particular auction site. Furthermore, any person who has received a paddle shall return it when the auction is closed or anytime he leaves the auction site.

Method of Auction

Article 8.

- (1) The auction shall be presided over by an auctioneer appointed by the Company and conducted as a series of progressively higher bids in the manner described below. The bid price shall not include the buyer's premium. A bidder agrees to pay to the Company upon the conclusion of any sale the premium, as prescribed in Article 13.
- (2) The Company shall not announce the name of a consignor or the reserve price if the reserve price has been placed according to Article 22, except where the consignor's consent has been obtained.
- (3) The auction shall progress in sequence following the numbers of the Lot ("lot number") in the catalogue. However, the Company may withdraw a scheduled Lot from the auction without prior notice, or auction separately a number of Lots originally listed under the same lot number, or auction altogether Lots originally listed under several lot numbers.
- (4) The auctioneer shall have absolute discretion in the conduct of the auction and shall be completely free to set the opening bid and the increment of each successive bid. (Where the reserve price has been placed according to Article 22, the opening bid shall be set regardless of the reserve price and may fall below or exceed it).
- (5) Every bidder shall be deemed to act as principal unless he has notified the Company that he acts as an agent or messenger for another party for which the Company has given approval. Furthermore, two or more persons shall not be permitted to bid under a joint name.
- (6) Bids can be made by raising a paddle or by gesture (such as signs, gestures, nodding of the head). If the auctioneer appears to have overlooked a bid, the bidder shall immediately attempt to get his attention.
- (7) Bids may be placed in writing or by telephone or by the Internet Bid System as well as by personal attendance at the auction. Bids in writing shall be subject to Article 10, those by telephone subject to Article 11, and by the Internet Bid System subject to Article 12.
- (8) The Company shall, in order to attain the reserve price defined in Article 22, bid on behalf of the consignor until a bid from another bidder reaches or exceeds the reserve price. It may do so either through the auctioneer or in any other manner the Company may deem appropriate at its absolute discretion.
- (9) The auctioneer may, at his absolute discretion, refuse any bid without explanation.

- (10) Any person who has placed a bid shall be bound by that bid until a higher one is placed (including a bid by the Company as referred to in Paragraph 8). If a higher bid is placed, the previous bid shall become null and void, except if the higher bid shall be invalidated due to a refusal by the auctioneer or other circumstances in which case the previous bid shall remain binding.
- (11) A bid shall also become null and void if it is refused by the auctioneer, or if the auction closes without reaching the reserve price, or if the relevant Lot is put up for re-auction by the auctioneer.
- (12) When the auctioneer calls the highest bid price which he has recognized from among the bid prices three times and lets the hammer fall, a contract of sale for the highest bid price shall take effect between the Company and the highest bidder, who shall then become the purchaser. A bidder who has become a purchaser as above shall be hereinafter referred to as "the successful bidder" and the price shall be hereinafter referred to as "hammer price".
- (13) If the highest bidder wishes to withdraw his bid before the hammer falls, the decision whether the highest bidder or the next highest bidder shall become the purchaser is at the absolute discretion of the auctioneer.
- (14) Any question or dispute concerning the auction shall be settled by the auctioneer at his absolute discretion, and all parties involved shall abide by his absolute decision. Where a question or dispute arises, the auctioneer at his absolute discretion, may: refuse a bid, decide the highest bidder, continue the auction and accept further bids, or declare all previous bids on the Lot in question null and void and put the Lot up for reauction.
- (15) No one shall be permitted to make any protest once the successful bidder has been decided and the auctioneer has begun the auction of the next Lot.

Written Confirmation of Bid

Article 9.

- (1) At the auction site immediately after the conclusion of the sale, the successful bidder shall, after confirming the Lot number and the hammer price described in the confirmation of bid, affix his signature or seal to the confirmation of bid upon the demand of the Company. If the bidder is a corporation, the person acting as the agent or messenger of the corporation shall state the name of the corporation and affix his signature or seal. Provided, however, that any sale shall be concluded at the time of the fall of the auctioneer's hammer and that the confirmation of bid shall be made solely for record purposes.
- (2) If the successful bidder fails to affix his signature or seal to the confirmation of bid immediately in accordance with the preceding Paragraph, the auctioneer may, at his absolute discretion, rescind the sale forthwith and place the Lot in question up for re-auction. In such case, sub-Paragraph (4) of Article 19 shall apply mutatis mutandis.
- (3) The Company shall deliver to the successful bidder a lot exchange slip after he has affixed his signature or seal to the confirmation of bid. The successful bidder shall, upon receipt of the Lot, deliver to the Company the lot exchange slip. The lot exchange slip shall operate solely as a certificate of discharge and shall serve no other purpose. The same shall apply for the lot exchange slip as referred to in Articles 10, 11 and 12.

Bids in Writing – Order bids

Article 10.

- (1) A bid may be placed in writing or by facsimile in advance. A bid placed in writing or by facsimile shall be hereinafter referred to as a "written bid."

- (2) A written bid shall be submitted to the Company at least one working day before the auction by describing therein accurately the name (in the case of a corporation, the names of the corporation and its representative) and address of bidder, the lot number, and the maximum bid price the bidder is willing to place (excluding the buyer's premium), and by affixing the signature or seal of the bidder to the same. A written bid that does not include a maximum bid price shall be deemed invalid.
- (3) The Company shall bid on behalf of any person who has placed a written bid, and may do so either through the auctioneer or in any other manner the Company may deem appropriate at its absolute discretion.
- (4) A person who has placed a written bid may become the successful bidder if his maximum bid price exceeds both the highest bid price of other bidders and the reserve price, in which case the hammer price shall be equal to the second highest bid price or the reserve price, whichever is higher, plus an appropriate increment decided by the auctioneer. In such a case, as is the case with a bid in person at the auction site, the sales contract shall be concluded at the time when the auctioneer decides the purchaser by hammering the Lot down to the highest bidder.
- (5) If two or more written bids for the same Lot offer the same price, precedence shall be given to whichever was received first by the Company. If two or more such bids are received at the same time and the Lot in question is knocked down at the bid price described under the preceding Paragraph, the successful bidder shall be decided by lottery later.
- (6) The Company reserves the right to refuse, at its absolute discretion and without explanation, any written bid, and the Company shall in no way be liable for any failure of the notification of its intention to refuse the bid to reach the bidder.
- (7) The Company shall in no way be liable for failure to execute a written bid at the auction, whether through error or any other cause (including a case in which the Company fails to execute a written bid under the events outlined in Paragraph 3 of Article 8).
- (8) In the case of changes in catalogue descriptions or comments in catalogues as outlined in Article 5, any written bid shall be deemed as having been placed according to the terms of the changed description and comments. The Company shall do its best to notify written bidders of any relevant changes, but it shall in no way be liable if such notification fails to reach the written bidders in advance.
- (9) The Company shall promptly notify any written bidder of his having become a successful bidder. Immediately upon receipt of such notice, the successful bidder shall deliver to the Company a confirmation of bid to which he has affixed his signature or seal (in the case of a corporation, the names of the corporation and its representative) after confirming the Lot number and the hammer price set forth in the confirmation of bid. Provided, however, that any sale shall be concluded at the time of the fall of the auctioneer's hammer and that the confirmation of bid shall be made solely for record purposes.

Telephone Bids

Article 11.

- (1) Bids may be placed through telephones installed at the auction site.
- (2) Any person who intends to place bids by telephone shall apply to the Company in advance and shall be subject to the Company's instructions. In such case, Paragraph 6 of Article 10 shall apply *mutatis mutandis*.
- (3) The Company shall in no way be liable for failure to execute a telephone bid at the auction, whether through error or any other cause (including a case in which the Company fails to execute a telephone bid under the events outlined in Paragraph 3 of Article 8), even if the bidder has already applied to bid by telephone and his application has been approved by the Company.

- (4) When a person who has placed a bid by telephone has become a successful bidder, the successful bidder shall immediately deliver to the Company a confirmation of bid to which he has affixed his signature or seal (in the case of a corporation, the names of the corporation and its representative) after confirming the Lot number and the hammer price set forth in the confirmation of bid. Provided, however, that any sale shall be concluded at the time of the fall of the auctioneer's hammer and that the confirmation of bid shall be made solely for record purposes. Thereafter the Company shall deliver a lot exchange slip. The successful bidder shall, upon the receipt of the Lot, deliver to the Company the lot exchange slip.

Internet Bid System

Article 12.

- (1) Bids may be placed through the Internet Bid System provided by the Company on site (hereinafter referred to as the "Internet Bid System").
- (2) Any person who intends to place an internet bid must apply for registration of necessary items via internet system at least three working days before the auction. The Company may, at its absolute discretion and without explanation, refuse to allow any person to register.
- (3) The Company shall distribute a numbered paddle and password to a registered person in order to place an internet bid (hereinafter referred to as an "Internet Bidder") in accordance with the preceding Paragraph. An Internet Bidder agrees that time is required for the distribution of such numbered paddles and passwords in advance. The Company shall in no way be liable for any damage occasioned by delay or failure to complete distribution of the numbered paddles and passwords.
- (4) The Company reserves the right to refuse, at its absolute discretion and without explanation, any internet bid, and the Company shall in no way be liable for any failure of notification of its intention to refuse the bid to reach the bidder.
- (5) The Company shall in no way be liable for failure to execute an internet bid at the auction, whether through error, accident or obstacle by network equipment, illegal access, falsification, or any other cause (including a case in which the Company fails to execute an internet bid under the events outlined in Paragraph 3 of Article 8), and shall not be required to provide any alternate method.
- (6) In the case of changes in catalogue descriptions or comments in catalogues as outlined in Article 5, any internet bid shall be deemed as having been placed according to the terms of the changed description and comments. The Company shall do its best to notify the Internet Bidders of any relevant changes, but it shall in no way be liable if such notification fails to reach the Internet Bidders in advance.
- (7) The Company shall in no way be liable for accident or obstacles involving network equipment, illegal access, falsification, or other matters that happen to an Internet Bidder in placing or attempting to place an internet bid.
- (8) The Company shall in no way be liable for an Internet Bidder's loss of a numbered paddle or password or the diversion of such items to a third party.
- (9) When a person who has placed a bid by Internet Bid System has become a successful bidder, the successful bidder shall immediately deliver to the Company a confirmation of bid to which he has affixed his signature or seal (in the case of a corporation, the names of the corporation and its representative) after confirming the Lot number and the hammer price set forth in the confirmation of bid. Provided, however, that any sale shall be concluded at the time of the fall of the auctioneer's hammer and that the confirmation of bid shall be made solely for record purposes. Thereafter, the Company shall deliver a lot exchange slip. The successful bidder shall, upon the receipt of the Lot, deliver to the Company the lot exchange slip.

Section III SUCCESSFUL BIDDER

Purchase Price

Article 13.

The successful bidder shall pay, in addition to the hammer price, an amount equivalent to 20% of the first 4,000,000.HKD of the hammer price, and 12% on the amount by which the hammer price exceeds 4,000,000. HKD as the buyer's premium. (The combined sums of the hammer price and the buyer's premium shall hereinafter be referred to as "the purchase price.")

Payment Period of Purchase Price

Article 14.

The successful bidder shall pay the purchase by 14th Desember, 2015. Such period shall be hereinafter referred to as "the payment period". Payment will only be accepted during the Company's hours of business. Payments shall be made in HKD by remittance transferred to the following company's accounts (in which case the remittance must reach the designated account within the payment period).

Account Name: ONE EAST LARASATI HK LIMITED
Bank Name: The Hongkong and Shanghai Banking Corp. Ltd.
Hong Kong Address: 1 Queen's Road Central, Hong Kong
Account Number: 808-515266-001
Swift Code: HSBCHKHHHKH

Account Name: K Auction
Bank Name: Industrial Bank Of Korea, Eonjuro Branch
Korea Address: 630-19, Shinsa-Dong, Gangnam-Gu, Seoul, South Korea
Account Number: 063-067117-56-00013
Swift Code: IBKOKRSE

Account Name: Asian Art Auction Alliance Company Limited
Bank Name: The Hongkong and Shanghai Banking Corp. Ltd.
Hong Kong Address: 1 Queen's Road Central, Hong Kong
Account Number: 640-089389-838
Swift Code: HSBCHKHHHKH

Delivery

Article 15.

- (1) The Company shall deliver the Lot to the successful bidder after the purchase price has been paid in full. Provided, however, that if the successful bidder owes any debts to the Company that have fallen due (including miscellaneous expenses defined in Paragraph 3 of Article 17), the Company shall not deliver the Lot until the purchase price and all such debts have been fulfilled. The purchase price and all other debts owing to the Company that have fallen due shall be hereinafter called as "the total amount due."
- (2) The successful bidder shall receive the Lot within the payment period after having paid in full the total amount due.
- (3) The place of the delivery of the Lot shall be at the premises of the Company, and any expenses for receipt of the Lot shall be borne by the successful bidder. The Company shall in no way be liable for any accidents to the Lot (including destruction, loss, theft, damage, or soiling) after the time of delivery (which shall mean the time at which the Company delivers the Lot to the successful bidder, to his agent or messenger, or to a carrier at the Company). If the Company arranges a carrier upon request of the successful bidder, such arrangement is made solely as a courtesy, and the successful bidder shall take out appropriate insurance. The Company shall in no way be liable for any accidents (including destruction, loss, theft, damage, or soiling)

after the time of delivery or for its selection of carrier. The successful bidder shall - at his own judgment, responsibility, and expense - make such packaging as he shall deem proper. The Company may, before delivering the Lot, pack the Lot in a manner it deems appropriate, but this is intended solely as a courtesy, and the Company shall in no way be liable for such packaging.

- (4) The successful bidder may inspect the Lot at the time he receives the Lot. Regardless of whether the successful bidder actually inspects the Lot, when the Company delivers the Lot to the successful bidder (or to his agent or messenger, or to a carrier), the successful bidder shall neither make any claim against the Company nor terminate the sales contract for any mistake in the Lot he has received, or for any damage or soiling thereof after the time of delivery. This provision shall not prevent the Company from requiring the return of any object that the Company has mistakenly delivered.
- (5) The successful bidder shall, upon receipt of the Lot, deliver to the Company the Lot exchange slip. When the Company receives the Lot exchange slip, the Company shall be relieved of any liability even if a party other than the successful bidder receives the Lot.

Risk of Loss and Transfer of Ownership

Article 16.

- (1) The successful bidder shall bear any risk of loss of the Lot after the conclusion of sale (when the auctioneer hammers the Lot down to the highest bidder), which means that the successful bidder shall bear any loss, destruction, theft, damage, or soiling of the Lot not attributable to impropriety by the Company.
- (2) Ownership of the Lot shall not be transferred to the successful bidder until he pays the total amount due in full and the Company delivers the Lot to him. Ownership shall be transferred to the successful bidder at the time of the delivery of the Lot after the total amount due has been paid in full.

Miscellaneous Expenses

Article 17.

- (1) The successful bidder shall not be required to pay any storage or insurance charges for the duration of the payment period (or if the Company delivers the Lot before the expiration of the payment period, until the time of the delivery).
- (2) If the successful bidder is unable to receive the Lot within the payment period, he shall pay all storage and insurance charges from the expiration of the payment period until the time the bidder receives the Lot. In any such case, the Company shall not be required to take out insurance.
- (3) The storage and insurance charges to be borne by the successful bidder shall be referred to as "miscellaneous expenses."

Stolen and Lost Property

Article 18.

If, before the delivery of the Lot, a third party claims that the Lot is lost or stolen property of which he is the rightful owner and demands its restoration, or if it is discovered that the Lot is of a type whose sale or possession is prohibited by law, the Company may rescind the sale without notice. In any such case, if the Company has received payment of the purchase price, it shall refund the purchase price without interest, and the successful bidder shall not make any further claims against the Company, including any claim for damages.

Default of successful bidder

Article 19.

If the successful bidder fails to pay the total amount due within the payment period, the following sub- Paragraphs shall apply:

- (1) The successful bidder shall pay damages for delay at an annual rate of 18%, on the unpaid amount of the purchase price from the day following the expiration of the payment period until the total amount due (including all miscellaneous expenses) is paid in full (or, if the contract is terminated in accordance with sub-Paragraph (3) hereof, until the day of termination).
- (2) The Company shall at its absolute discretion take custody of the Lot in whatever manner it deems appropriate after the expiration of the payment period. The Company shall in no way be liable for destruction, loss, theft, damage or soiling of the Lot for any reason whatsoever prior to the receipt by the bidder of the Lot, nor shall the bidder be relieved of any obligation to pay the total amount due. The Company shall not be required to insure the Lot for such period.

Guarantee of Authenticity and Forgery

Article 20.

If the Company's catalogues identify the artist of the Lot conclusively and without qualification (this excludes any catalogue entry that states that there is disagreement as to the artist or indicates that attribution is speculative or implies that the artist cannot be identified), and it is later established to the satisfaction of the Company that the Lot is not the work of the artist, the Company shall at the request of the successful bidder terminate the sales contract and refund the purchase price subject to the following sub- Paragraphs:

Asian Art Auction Alliance:

- (1) The successful bidder may claim a refund only if, within (and only within) five years of the day of the auction, he submits to the Company a document that satisfies the Company as to the day of the auction, the Lot number, the hammer price, and proof that the Lot is not the work of the artist to whom it is attributed in the catalogue. Only the successful bidder (not a general or limited successor) may make such a claim, and the right may not be transferred to a third party.
- (2) No termination and refund shall be made if the catalogue attribution was one generally accepted in scholarly or specialist circles at the time of the auction, or if the mistake in attribution was established by a method of scientific analysis that was uncommon or unknown at the time of the auction, or if the analysis can only be performed at great expense, or if the analysis involves damage to the object and is therefore rarely used.
- (3) The successful bidder shall make any claim within three months of the date that he learned that the Lot was not the work of the artist to whom it was attributed in the catalogue (and must also submit proof of that date), but-in any case-within the five-year period specified in sub-Paragraph (1) of this Article.
- (4) A termination and refund shall be made only if the successful bidder is in complete ownership of the Lot and transfers the ownership in its entirety to the Company, and only if the Lot is returned to the Company in the same condition as it was at the time of the auction. Provided, however, that the Company shall be under no further obligation to pay interest, damage, or compensation of any kind of beyond the refund.

K-Auction:

K-Auction shall warrant each item specified on the catalogues under the following provision and conditions:

- (1) Warranty and Limitation of Warranty K-Auction shall issue a certificate of authenticity within the limitation of warranty after the completion of the auction if the Buyer wants.

K-Auction shall only warrant the boldly printed titles on the catalogues. That is, K-Auction shall not warrant to the supplementary explanations or other information provided by the officers and employees of K-Auction verbally or in writing with respect to the items specified on the categories other than the boldly printed titles on the catalogues. They are reference materials only that can be amended and are not the warranties.

- (2) Warranty Period and Liabilities K-Auction shall warrant the auction items for not more than three (3) years from the date when successful bid is made. When the warranty is proven erroneous during the above period, the sales and purchase shall be cancelled, and the hammer price and the commission shall be returned to the Buyer. In such case, the Buyer shall send a written notice to request the transaction cancellation within the warrant period, and K-Auction may request from the Buyer a written opinion of two (2) experts in the related field, mutually recognized by K-Auction, the Buyer and the Consignor, before determines such warranty.
- (3) Exemption of Warranty In each of the following events, the warranty shall be exempted:
 - (i) When an opinion on auction item is an expert's general opinion at the time of the auction, however, such opinion is changed or there is a conflict in opinions thereafter; or (ii) When the contents of the warranty is proven erroneous in a new method, not in the method generally used at the time of the auction.
- (4) Liability Limitation of Warranty Transfer. The warranty shall be also applied to the first Buyer and the subsequent Buyer who will acquire the right to the items from the first Buyer (his or her heirs or secondary Buyer). However, in no event, the warranty liability of K-Auction shall exceed the amount actually paid by the Buyer.

One East Larasati:

If within 6 (six) months of the date of the auction the Buyer satisfies us that the Lot is a Forgery, with the condition that claim must be accompanied with satisfactory evidence in the form of a written opinion of at least 3 (three) independent experts with knowledge on the related property, confirming that the lot is a forgery, then:

If the Buyer at that time has not yet paid the full amount due, we shall have the right to cancel the sale and/or if the Buyer has paid the full amount and if we have at the time not paid the seller the whole or part of the full amount due to the seller, then we will refund to the Buyer the purchase price of the lot and/or If the Buyer had paid the full amount and if we at that time had also paid the Seller the whole or part of the full amount due, then the Seller must refund to us, on demand, the total amount paid. We shall then refund the total amount received from the Seller to the Buyer plus any balance due to the Buyer to pay back the full purchase price of the lot. The Buyer does not reserve the right to claim any interests on the purchase price paid by the Buyer. In the latter case we shall exercise a lien over any property of the Seller under our control as security for the amount due. We reserve the right to seek for further expert opinion. There will be no refund if there is a conflict of opinion among the related experts, Larasati is not responsible for any faults or defects in any lot, including the genuineness of the work.

Section IV CONSIGNMENT

Consignment

Article 21.

- (1) Any person who intends to consign a Lot to the Company for sale by auction in the Company's name shall apply for sale by consignment subject to The Terms and Conditions as well as to the Agreement on Sale by Consignment as separately specified by the Company.
- (2) The consignor shall guarantee to the Company that he has either complete ownership of the Lot to be consigned or the legal right to consign the Lot for sale based on complete ownership.

Reserve Price

Article 22.

- (1) The consignor may place a reserve price (minimum selling price). The reserve price shall be designated in HKD.
- (2) If a reserve price is placed, the Company shall not sell the Lot at a price less than the reserve price, except as specified in sub-Paragraph (4) of Article 19.
- (3) The reserve price may not exceed the ceiling price of the appraised value.
- (4) The reserve price, if placed, may not be changed without the consent of the Company.

Withholding of Name

Article 23.

The Company shall not divulge the name of the consignor either at the auction or in the catalogue without the consent of the consignor.

Section V MISCELLANEOUS

Changes to Terms and Conditions

Article 24.

The Company may change any of The Terms and Conditions. Any such changes shall be announced orally by the auctioneer on the day of the auction immediately before bidding begins for the first Lot and shall take effect forthwith.

Prohibition of Transfer of Rights

Article 25.

No right or position in regards to the Company under The Terms and Conditions shall be transferred or be provided as security.

Limitation of Liability

Article 26.

- (1) The Company shall not be liable for any damages for any reason in the case that The Terms and Conditions provide for non-liability of the Company.
- (2) The Company shall in no way be liable for any damage in the case that such damages are caused by fire, natural disaster, war, terrorism, disturbance, nuclear fuels, or labor disputes.
- (3) If the Company is obliged to take custody of the Lot for the successful bidder and if the Lot is destroyed, lost, stolen, damaged, or soiled by intentional misconduct or negligence by the Company that does not fall under any of the previous Paragraphs, the Company shall not provide compensation for any diminution of re-sale profits, or pain and suffering, or other damage. In the case of destruction, loss, theft, damage, or soiling of the Lot, the Company shall, in relation to the successful bidder, be subject to the following:
 - (1) If the Lot is destroyed, lost, stolen, or seriously damaged or soiled, the sales contract between the Company and the successful bidder shall automatically be terminated, and the successful bidder shall be relieved of any obligation to pay the purchase price. If the Company has already received the purchase price, the Company shall return the purchase price without interest. The successful bidder may not claim any damages whatsoever.
 - (2) If the damage to or soiling of the Lot is not serious, the Company shall reduce the purchase price in proportion to the degree of such damage or soiling. The successful bidder may not claim any damages whatsoever beyond the reduction.

- (3) The burden of proof of damage or soiling shall be on the successful bidder.
 - (4) The Company shall in no way be liable for its custody of frames and glass, and shall not be liable for any destruction, loss, theft, damage, or soiling thereto.
 - (5) The amount of damages to be paid by the Company under this Paragraph shall be appropriated by insurance money to be received by the Company based on the damage insurance contract concluded between the Company and the insurance company.
- (4) Except as otherwise provided for in the preceding Paragraphs, the Company shall in no way be liable for any damages except in the case of an intentional misconduct or gross negligence on the part of the Company. If the Company is to be liable for its intentional misconduct or gross negligence, the extent of the damages shall be limited to direct damage and the Company shall not provide compensation for other matters including but not limited to diminution of re-sale profits, or pain and suffering, etc. The extent of the damages in the case of destruction, loss, theft, damage or soiling of the Lot shall be limited to the extent specified in sub-Paragraphs (1) and (2) of the preceding Paragraph.

Qualification restriction

Article 27.

- (1) The Company will not cooperate or do business with any person or entity of the type described in any of the following sub-Paragraphs.
 - (1) A person or entity that has the intent to engage in any activity such as money laundering; or that raises funds making use of illegal or improper methods, inappropriate pressure, or violence, or any fraudulent technique as an anti-social group or member. (hereinafter referred to as an antisocial group or member)
 - (2) A person or entity that participates in an auction accompanied by an anti-social group or member, or that intends to let an anti-social group or member participate in an auction by introduction.
 - (3) A corporation in which a director or auditor belongs to an anti-social group.
 - (4) A person or entity that uses threatening behavior or violence with regard to business with the Company.
 - (5) A person or entity that damages the Company's trust by spreading a groundless or false rumor; or uses trickery, deception, or inappropriate pressure; or interferes with the Company's activities in any way.
 - (6) A person or entity that does not adhere to The Terms and Conditions or our rules.
- (2) The Company shall cancel business with any person or entity that, in the Company's sole judgment, meets any of the descriptions in the Paragraph above and shall refuse to do business with any such person or entity now and in the future.

Applicable Law

Article 28.

The Terms and Conditions shall be governed by and interpreted under the laws of the Hong Kong Special Administrative Region, and any matters not provided for herein shall be subject to the laws of the Hong Kong Special Administrative Region.

Jurisdiction

Article 29.

Any lawsuit arising under this agreement shall be brought exclusively in the Court of the Hong Kong Special Administrative Region.

PADDLE REGISTRATION FORM 拍賣投標牌登記表格



Please complete the registration form below. 請填寫以下事項

Sale Date: 6:30pm Sunday 29th November 2015

拍賣日期: 2015年11月29日 星期天 下午6時30分

BIDDER'S INFORMATION 投標者資料

(Circle One) Mr. Ms.	(請圈選) 男性 / 女性	Last Name 姓	First Name 名	Middle Name(s)
Address 地址				Country 國家
Company and Telephone No. 公司名稱及電話			ID/Passport No. 身分證/護照號碼	
Home Telephone No. 住宅電話	Cell Phone No. 手機電話	Fax No. 傳真號碼	E-mail 電郵	

BANK INFORMATION 銀行訊息

Bank Name 銀行名稱	Account 帳戶名
Bank Address 銀行地址	Account No. 帳號
Contact at the Bank 銀行聯絡人	Telephone No. 聯絡電話

DECLARATIONS 聲明

- I understand that the purchased price payable will be the sum of the "final bid" and a premium. For hammer price up to and including HK\$4,000,000, the service charge of all auction houses should be calculated at 20% and surpassed amount should be 12%. The currency of United Asian Auctioneers will be calculated at Hong Kong Dollar. 本人知悉若競標成功，本人應支付之購買價款為最後落槌價加上佣金，落槌價於港幣四百萬元以下 (含港幣四百萬元) 佣金將以20%計算，超過港幣四百萬元之部份以12%計算，本拍賣會以港幣計算。
- I understand that all payment must be made before 14th Desember, 2015. 本人知悉所欠款項須於2015年12月14日前悉數付清。
- All properties are sold "AS IS" without any representations or warranties, and United Asian Auctioneers is not responsible for any damages and defects of the lots. 所有作品皆以"現狀"拍賣，【亞洲聯合拍賣會】對作品的任何損傷及缺陷不承擔任何責任。
- I authorize United Asian Auctioneers to request my personal financial reference. 本人授權【亞洲聯合拍賣會】索取本人之財務資料。
- I understand the Terms and Conditions of Business are varied in different auction houses and agreed to be bound by the conditions. 本人明瞭拍賣規則之條款，因應不同拍賣公司而有所不同，並同意遵循各拍賣規則之條款。
- After the hammer is down, United Asian Auctioneers will not accept any cancellation. 自落槌之時起，【亞洲聯合拍賣會】不接受任何取消要求。

Signature 簽名

Date 日期

We must have your signature to execute this bid, 本公司須取得閣下之簽名後，方可接受競標

____ / ____ / ____
Month月/Date日/Year年

Print Name (IN BLOCK LETTERS)

姓名 (請用正楷)

<p>This space is for office use only. Note:</p> <p><input type="checkbox"/> Copy of passport</p> <p><input type="checkbox"/> Other I.D. : _____</p> <p>Registration No. : _____</p>	
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The Registration Form must be emailed or faxed to the Customer Service Department at least 24 hours before the auction begins. then the bidder could pick up the Paddle upon arrival.

為便利投標者，請於拍賣前24小時電郵或傳真至【亞洲聯合拍賣會】之任一拍賣公司，到會場時可直接領取拍賣投標牌。

Asian Art Auction Alliance
FAX +852-2824-8210
info@aaa-alliance.hk

Korea Premier Auction
FAX + 82-2-3479-8800
art@k-auction.com

One East Larasati
FAX +65-6737-1859
info@larasati.com

ABSENTEE BIDS FORM 委託競投表格



United Asian Auctioneers 2015 Autumn Auction Sale

2015年春季亞洲聯合拍賣會

Sale Date: 6:30pm Sunday 29th November 2015 拍賣日期: 2015年11月29日 星期天 下午6時30分

PLEASE PRINT CLEARLY IN BLOCK LETTERS 請用正楷填寫清楚

Lot Number 拍賣品編號 (in numerical order) (按數字順序)	Lot Description 名稱	Bid Price HK\$ 競投價 (港幣) (excluding buyer premium) (佣金不計在內)

BIDDER'S INFORMATION 投標者資料

(Circle One) (請圈選) Mr. Ms. 男性 / 女性	Last Name 姓	First Name 名	Middle Name(s)
Address 地址			Country 國家
Company and Telephone No. 公司名稱及電話		ID/Passport No. 身分證/護照號碼	
Home Telephone No. 住宅電話	Cell Phone No. 手機電話	Fax No. 傳真號碼	E-mail 電郵

BANK INFORMATION 銀行訊息

Bank Name 銀行名稱	Account 帳戶名
Bank Address 銀行地址	Account No. 帳號
Contact at the Bank 銀行聯絡人	Telephone No. 聯絡電話

DECLARATIONS 聲明

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- I understand that all payment must be made before 14th Desember, 2015. 本人知悉所欠款項須於2015年12月14日前悉數付清。
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- I understand the Terms and Conditions of Business are varied in different auction houses and agreed to be bound by the conditions. 本人明瞭拍賣規則之條款，因應不同拍賣公司而有所不同，並同意遵循各拍賣規則之條款。
- After the hammer is down, United Asian Auctioneers will not accept any cancellation. 自落槌之時起，【亞洲聯合拍賣會】不接受任何取消要求。

Signature 簽名	Print Name (IN BLOCK LETTERS) 姓名 (請用正楷)	Date 日期 ____/____/____ Month/Date日/Year年
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We must have your signature to execute this bid. 本公司須取得閣下之簽名後，方可接受競標

The Absentee Bid Form must be emailed or faxed to the Customer Service Department at least 24 hours before the auction begins.

Please contact United Asian Auctioneers for further enquiry.

委託競標單須於拍賣前24小時電郵或傳真至【亞洲聯合拍賣會】之任一拍賣公司。如有任何問題，請與我們連絡。

Asian Art Auction Alliance
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info@aaa-alliance.hk

Korea Premier Auction
FAX + 82-2-3479-8800
art@k-auction.com

One East Larasati
FAX +65-6737-1859
info@larasati.com

Please register Internet Bidding at <http://www.aaa-alliance.hk>.
請登入以上網頁登記網上拍賣競投。

Internet Bidding Registration

Gander* : Mr. / Mrs. / Ms.

Last Name* : _____ First Name* : _____ Middle Name(s)* : _____

Email* : _____ Tel* : _____

Identity (HKID, Passport or BR Certificate)* : _____

Country* : _____ City* : _____

Zip code* : _____ Province : _____

Address* : _____

Company Name : _____

Auction* : UAA (United Asian Auctioneers) Wine Auction

I have read and agree to our Terms & Conditions.

*Mandatory Fields



