FROM PARIS TO HONG KONG
從巴黎到香港

Monday 3rd October 2016 - 6pm
2016年10月3日 星期一 - 18時

Liang Yi Museum
181-199 Hollywood Road
Sheung Wan - Hong Kong
兩依藏博物館
香港上環荷李活道181-199號

in association with SPINK
FROM PARIS TO HONG KONG

從巴黎到香港

Comics, Pop & Urban art

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PUBLIC VIEWING  IN HONG KONG

Location
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Sheung Wan - Hong Kong
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Friday 30th September
11am–7pm
Saturday 1st October
11am–7pm
Sunday 2nd October
11am–7pm
Monday 3rd October
11am–6pm

9月30日, 星期五
11時-19時
10月1日, 星期六
11時-19時
10月2日, 星期日
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FROM PARIS TO HONG KONG

Auction n°3788

PUBLIC VIEWING IN HONG KONG

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AUCTION

Location
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181-199 Hollywood Road
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香港上環荷李活道181-199號

Monday 3rd October 2016 - 6pm
2016年10月3日, 星期一, 18時

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Olivier Ledroit
Lots 1 - 16

Lot 1,
Olivier Ledroit
The Marriage of Berathan
(detail) p.6
Olivier Ledroit was born in 1969 in Meaux. A precocious cartoonist, he had an early yen for superheroes, fantasy characters, and fantasy in general. After training at the School of Art in Paris, he began his career at age 17 illustrating a role-playing game. He crossed paths with Didier Guiserix, a French pioneer of the medium, who introduced him to writer François Marcela-Froideval. Together they developed the series of comics entitled *Black Moon Chronicles*, a fantasy in vibrant colours that had immediate success with Zenda, who had also published the *Watchmen* series by Alan Moore. Olivier Ledroit, eager to take on new challenges, signed the first two volumes of *Xoco* with a scenario by Thomas Mosdi, and later the *Sha* trilogy with the British star Pat Mills, author of *Judge Dredd*. A few single albums and art books followed.

He is currently working on two comic books series – *Requiem – Chevalier Vampire*, a gothic horror series with Pat Mills, and *Wika*, a steampunk rewriting of fairy tales by the Brothers Grimm with Thomas Day. A well-rounded artist, both illustrator and painter but also a sculptor, Olivier Ledroit has worked in the world of video games with *Heroes of Might and Magic V*, *Dragon Lore* and *The Black Moon Chronicles*, as well as on "Requiem", a brand of gothic clothing and accessories.
An icon of perversion hidden under a golden varnish of elegant baroque romanticism, «The Marriage of Berath» tells the story of the Queen of Sodom and Gomorrah’s initiation to sexual magic by a fallen angel, the ultimate degree of Luciferian illumination also known as palladium according to Aleister Crowley. But here it is the demon who is apparently overpowered by the lascivious beauty of his mistress as she simultaneously abandons herself and dominates.

The style, similar to Klimt’s Symbolist painting, is a nod to Byzantine religious art and to the poetic Japanese technique known as Rimpa, where gold is combined with a colourful profusion of decorative details and patterns charged with symbolic meaning. It is a tribute to esoteric painting that hides a message under a veil of appearances.

The painting’s refined eroticism conveys the lusciousness of the world’s infinite beauty, enhanced by the forbidden pleasure of transgression – in a word, the spice of existence.

《貝拉特的婚禮》表面上綻放著巴洛克式典雅浪漫主義的金光絢爛，實際上畫中卻隱藏著經典的墮落象徵。畫面描繪所多瑪與蛾摩拉城王后在惡魔的引導之下，初嚐性愛禁果的魔力；神祕學家阿萊斯特·克勞利把這種邪魔開竅的極點稱為「palladium」。在這幅作品當中，被美色所蠱惑的看來卻是恶魔自己，真正恣意放縱、駕馭一切的是畫中的女性。《貝拉特的婚禮》精美情色畫面以禁忌的肉慾作為烘托，呈現出人世間極致的綺麗燦爛，一如增添了鮮美滋味的人生。
The drawing develops like a hydra, organized around a rigorous line that delineates winding forms, meticulously sculpts Gothic lines, and deploys its power everywhere on the surface. A glowing sky, whose fiery colours are reflected in the loops of the river, is in a battle full of fury against an architecture of flying buttresses, crenelated towers, and an extravagant bestiary clawing its way through the image.

Olivier LEDROIT
French - Born in 1969
Requiem Vampire Knight - Book I
Resurrection
Ink and acrylic on cardboard. Original drawing for the cover of the new edition of this album published by Glénat in 2016. Signed and dated «15».
93 x 130.80 cm (36 ⅝ x 51 ½ in.)

歐立維•勒德瓦
法國 - 生於1969年
安魂曲 - 吸血鬼騎士 - 第一卷
復活
墨水、亞克力顏料、紙板,2016年新版封面，
Glénat出版社
附簽名與日期「15」
93 x 130.80公分

HK$ 130 000 - 180 000 HKD
US$ 17 000 - 23 000 USD
It is a gripping sight, built around a spectacular confrontation of forces. Structures with the hardness and irresistible blackness of steel struggle tirelessly against incendiary scrolls and torrents of flowing lava. Colour is the meeting point of these multiple currents, attracting signs, cries, and impetuous movements to organize a flamboyant world where all elements intermingle. The drawing derives its power from this alchemical effervescence.
Olivier LEDROIT
French - Born in 1969
Black Moon Chronicles - Book V
The Blood Dance
Ink and acrylic on paper. Original
drawing for the cover of this album
published by Dargaud in 1993.
Signed and dated «93».
65 x 50 cm (25 5/8 x 19 3/4 in.)

歐立維•勒德瓦
法國 - 生於1969年
黑月編年史－第五卷
火紅之舞
墨水、亞克力顏料、紙，1993年版封面，Dargaud出
版社，附簽名與日期「93」。
下方以鉛筆手寫用色指示說明
65 x 50公分
HK$ 90 000 - 130 000 HKD
US$ 11 000 - 17 000 USD
Olivier LEDROIT
French - Born in 1969

Sha
Front Pages
Ink, acrylic and airbrush on paper.
Original drawing for the front pages of this serie published by Soleil in 1996. Signed and dated «95».
49,60 x 64,80 cm (19 ½ x 25 ½ in.)

Olivier LEDROIT
法國 - 生於1969年

Sha
首頁
墨水、亞克力料、噴筆,1996年版首頁,Soleil出版
社,附簽名與日期「95」
49.60 x 64.80公分
HK$ 35 000 - 55 000 HKD
US$ 4 500 - 6 500 USD

Baroque architecture with huge buildings that occupy almost the entire space, and monoliths of marble or granite that impose their law on a neo-industrial atmosphere in muted colours are crossed by razor-sharp clouds. Airships, apparently covered with metallic armour, seem to closely monitor this extreme environment. But the lines are elegant. In a tormented world of dark harmonies, highly organized patterns and an impressive concern for aesthetics govern the whole.

這幅作品以巴洛克風格構思出栉比鱗次的高樓,宏偉的建築幾乎佔據整個頁面,有如一片花崗岩與大理石建成的巨石林,散發出新工業主義的黯淡氣氛,連雲朵的造型也顯得尖銳犀利。上空的飛艇看似以金甲打造而成,似乎正在龐大的城市上方巡邏。儘管這個世界充斥著焦慮不安,但畫面的線條精湛優美,從晦暗的和諧當中,展現出條理分明、美學至上的畫風。
Olivier LEDROIT
French - Born in 1969

Requiem Vampire Knight - Book III
Dracula
Ink and acrylic on paper. Original drawing for the double page spread 14-15 of this album published by Nickel in 2010.
50 x 64,60 cm (19 ¾ x 25 ⅜ in.)

歐立維•勒德瓦
法國 – 生於1969年

安魂曲 – 吸血鬼騎士 – 第三卷
德古拉
墨水、亞克力料、紙，2010年版14~15雙頁畫
50 x 64.60公分

HK$ 35 000 - 55 000 HKD
US$ 4 500 - 6 500 USD

With a subtle technique that brings out the landscape’s atmosphere, this drawing has a Flemish ancestry. It is a mysterious assemblage of forms – free, lightweight, driven and shaped by the wind and especially by the unnatural light passing through the cloud layer and irradiating the entire composition. These quasi-abstract clouds, treated with a minimum of colour, give volume and depth, but also provide a background to the solidly built vessels that slide over a surface that constantly generates sensations.

這幅作品通過細膩的手法，在畫面中詮釋出躍動的氣息，頗具法蘭德斯畫風。各種形體自由地在風中飄浮、隨風塑造，構成一個神祕的整體，再由不真實的光芒穿越雲層，照亮整個畫作。作者筆下的雲層具有抽象主義，以少數色彩營造出渾厚的雲朵與深度，讓骨架牢固的飛船滑翔在視覺效果豐富的空間之中。
Olivier LEDROIT  
French - Born in 1969

Sha - Book II  
Soul Wound

65 x 100 cm (25 ⅝ x 39 ⅜ in.)

欧立維•勒德瓦  
法國 - 生於1969年

Sha - 第二卷  
靈魂創傷

墨水、亞克力料、拼貼、紙，1997年版
38～39雙頁畫面，Soleil出版社，附簽名
65 x 100公分

HK$ 35 000 - 55 000 HKD  
US$ 4 500 - 6 500 USD
Olivier LEDROIT

French - Born in 1969

Requiem Vampire Knight - Book II
Gruesome Dance

Ink and acrylic on paper. Original drawing for the cover of this album published by Nickel in 2001. Signed and dated «01».
55.80 x 45.60 cm (22 x 18 in.)

55,80 x 45,60 cm (22 x 18 in.)

HK$ 70 000 - 100 000 HKD
US$ 9 000 - 14 000 USD
She is certainly no fairy-tale creature in the traditional sense, but she does have certain attractions – incredible hair reminiscent of Medusa, voluptuous curves with silver highlights and a stormy gaze that could petrify more than one. But this dark beauty who uses the rational to better impose her seductive will proves irresistible. The artist is emphasizing an enchantment that distorts appearances and subjugates thought.

**Olivier LEDROIT**
French - Born in 1969

**Sha – Book I**
The Shadow One

Ink, acrylic and airbrush on canevas. Original painting for the cover of the new edition of this album first published by Soleil in 1996. Signed and dated «16», 130 x 88.50 cm (51 ⅛ x 34 ⅞ in.)

**歐立維•勒德瓦**
法國 - 生於1969年

**Sha – 第一卷**
The Shadow One

墨水、亞克力料、噴筆,畫布,新版封面,1996年由Soleil出版社初版,附簽名與日期「16」
130 x 88.50公分

HK$ 55 000 - 70 000
US$ 7 000 - 9 000
Olivier LEDROIT
French - Born in 1969
Isle of the Dead
Acrylic and collage on canvas. A tribute to the famous painting by Arnold Böcklin. Signed and dated «16».
89 x 130 cm (35 x 51 ⅜ in.)
HK$ 55 000 - 70 000
US$ 7 000 - 9 000

Olivier Ledroit draws on the romantic legacy and honours the Arnold Böcklin's syncretic mythology. In this painting, four versions of this work are merged into one, embodying our final transition as a fantastic landscape, daunting yet peaceful.

A black guardian angel awaits the fragile soul transported by Charon's boat to guide it towards the Otherworld in a dark and poetic image of death that recalls its inevitability but also the hope of a new departure for enigmatic lands.

歐立維•勒德瓦
法國 - 生於1969年
死之島
亞克力顏料、拼貼、畫布, 本畫作創作於2016年，尚未出版，是作者向畫家阿諾德·勃克林致敬之作，附簽名與日期「16」
89 x 130公分
HK$ 55 000 - 70 000
US$ 7 000 - 9 000

閻羅王的靈魂坐向卡戎的冥船，守護黑天使在船上等候，準備將他帶往另一個世界。死亡的形象雖然陰鬱，但卻不乏詩意，一方面暗示了無可避免的人生階段，另一方面也描繪了前往神祕國度的新旅程與新希望。
The sky is moving towards dusk in a gradation of dark nuances. The Cathedral’s choir filled with light, with three doors representing astrology, magic and alchemy, heightens the mysterious beauty of the Gothic monument. The spire, towers, windows and gates of the great vessel of stone ascend, giving the edifice an overwhelming and even menacing presence. One senses an underlying force that enhances space and balances the whole. Olivier Ledroit makes us forget the hardness of its material, turning it into a disturbing and mystical sensory apparition.
The forms are massive and supernatural, alarming yet highly expressive. The disproportionate, angry characters, mannerist monsters claiming ascendancy, are integral parts of this tempestuous vision flooded by hordes of purple clouds and torn by blinding lightning. The gigantic maelstrom of colour combined with the transgressive figures creates a pictorial conflagration that entraps the viewer’s gaze.
Olivier LEDROIT
French - Born in 1969

Xoco - Book I
The Obsidian Butterfly
Ink, acrylic and collage on paper.
Each panel cut and matted on paper.
Original drawing for page 12 of this album published by Vents d'Ouest in 1994.
63,50 x 45 cm (25 x 17 ¾ in.)

歐立維•勒德瓦
法國 - 生於1969年

Xoco - 第一卷
黑曜石蝴蝶
墨水、亞克力顏料、紙，1994年版第12頁畫面，
Vents d’Ouest出版社，每格畫面係以切割與拼貼而成
63.50 x 45公分

HK$ 45 000 - 60 000
US$ 5 600 - 7 800
We immediately sense the effects of sulphurous vapours that almost stifle us, slashing through the decor and suggesting malevolent influences. There is no escape or redemption for damned souls. But there is also an incredible energy. Entities collide violently, volcanic red competes with corrosive shades of black and grey, but chaos is averted. For Olivier Ledroit, colour is an irrational force that feeds on turmoil.

Olivier LEDROIT
French - Born in 1969

Requiem - Vampire Knight - Book VI
Hellfire Club

57 x 80.50 cm (22 1/2 x 31 3/4 in.)

HK$ 35 000 - 55 000
US$ 4 500 - 6 500
From Paris to Hong Kong  

**Olivier LEDROIT**  
French - Born in 1969  

**Xoco - Book I**  
The Obsidian Butterfly  
Ink and acrylic on paper. Original drawing for the double page spread 52-53 of this album *Vents d’Ouest* in 1994. Each panel cut and matted on paper 64.50 x 49.90 cm (25 ⅜ x 19 ⅝ in.)  

The wan light, barely illuminating the dilapidated room, paints an uncompromising portrait of the characters. Their faces are arresting and expressive, anxious or indifferent, their poses ambivalent, as if stiffened by the misty colours that create a feeling of confusion. But thanks to the remarkable play on reflections in the last frame where the lighting becomes more distinct, Olivier Ledroit disrupts the field of vision and launches the action.

**Xoco - 第一卷**  
**黑曜石蝴蝶**  
墨水、亞克力顏料、紙，1994年版52～53雙頁畫面。  
Vents d’Ouest出版社，每格畫面係以切割與拼貼而成  
64.50 x 49.90公分  
HK$ 45 000 - 60 000  
US$ 5 600 - 7 800
From Paris to Hong Kong

3rd October 2016 6pm. Hong Kong

ARTCURIAL

From Paris to Hong Kong
Shades of grey shape and embellish the sky in small strokes. Dense clouds that completely envelop the landscape give the sheet a three-dimensional quality. The hills and snowy ridges evoke a feeling of loneliness, broken only by the colourful banners that announce a clash. The folds of the red cape, sculpted in heavy fabric, follow the rhythm and give this otherwise frigid but peaceful environment a certain edginess.

Olivier LEDROIT
French - Born in 1969
The Black Moon Chronicles - Book I
Sign of Darkness
Ink and acrylic on paper. Original drawing for page 33 of this album published by Zenda in 1989. 59.40 x 43 cm (23 ⅜ x 16 ⅞ in.)
Pop & Urban Art
Lots 17 - 56

Lot 35,
Invader, Mission Miami Mosaic (detail) p.75
Arsham the alchemist explores materials as diverse as marble, dust from glacial rocks, obsidian, glass fibre, and sand. The monochrome tone of his works is partly explained by his colour blindness, a condition that encourages the artist to focus on the formal qualities of objects. His palette of white, grey and black espouses the neutral codes of our urban environment.

Daniel ARSHAM
American - Born in 1980
Obsidian Eroded Pill Microphone
2014
Obsidian fragments, ground glass and hydrostone
39 x 15 x 15 cm (15.35 x 5.91 x 5.91 in.)

Provenance:
Perrotin Gallery, Paris
Acquired directly from the above by the present owner
A certificate will be delivered to the buyer

HK$ 90 000 - 100 000
US$ 11 000 - 14 000
{}
Today, Bansky has achieved one of the most extensive followings, commentary, and criticism on the contemporary urban scene. An anti-capitalist artist taking a stance against the pre-established order, he denounces the system in which he plays an important role and even one of a leader.

His new project Dismaland, mounted in strict secrecy, is a very revealing example. Criticizing the amusement park and the Disney system, it denounces current excesses in a society overrun by image, sound, games, the superficial.

Banksy has mastered the art of humour and social satire. His works oppose the viewers, capturing their gaze, making them in a certain sense an actor in the work, forcing them to reflect on the meaning of the works, on their derisive humour that highlights social problems. In this sense Bansky is an activist artist.

For Barcode, Banksy created a monochrome print that depicts an escaped tiger outside of his cage. The cage has been transformed into a bar code symbol, with the bars themselves represented by the bar code. Is this merely a clever way to display bars, or is there a deeper symbolism calling for a discussion of illegal tiger trading on the world black market?

Whether one chooses to take the print at face value or apply deeper meanings to the artwork, it is an interesting piece.

Bansky works in the contemporary art world with great success, achieving one of the most extensive followings, commentary, and criticism on the contemporary urban scene. An anti-capitalist artist taking a stance against the pre-established order, he denounces the system in which he plays an important role and even one of a leader.

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BANKSY
British - Born in 1975

Barcode Leopard - 2004

Screenprint
Stamped with the signature
Numbered "443/600"
Edition Pictures on Walls, London
50 x 70 cm (19.69 x 27.56 in.)
This work comes with a pest control certificate

HK$ 70 000 - 100 000
US$ 9 000 - 14 000
«He poured everything out on each canvas or drawing - perhaps even unintentionally. All his thoughts and feelings - in spite of their ephemeral, unfinished, or incomplete nature - are captured at the very instant he achieves his goal. »

— Johnny Depp

「他把自己流瀉在畫布與畫紙上⋯⋯或許連他都不自知。儘管他的想法、他的感受轉瞬即逝，或尚未完整成形，但都在作畫之際，被他捕捉在畫中。」

— 尊尼·特普
Jean-Michel Basquiat was born in Brooklyn on December 22, 1960. His father came from Puerto Rico, and his mother from Puerto Rico. Starting from age five, she took him to visit the Brooklyn Museum, the Museum of Modern Art and the Metropolitan Museum to encourage his fascination for the arts. At age seven, Basquiat discovered Spanish, English and French literature that he read voraciously and, the following year, began drawing by imitating comics. In 1968, Basquiat was hit by a car. Seriously injured, he was hospitalized for a month at Kings County Hospital. During his convalescence, his mother gives him Anatomy of the Human Body by Henry Gray, which made quite an impression on the young boy. He could not free himself from the pain and remained bedridden for several months. He painted with spray paint.

In 1978, Basquiat left the alternative school where students, all with a special talent, had opportunities to create paid work which counted towards graduation. There he met Al Diaz, a graffiti artist, with whom became fast friends. Together, they begin an artistic collaboration, creating the fictional character of SAMO (Same Old Shit) and painting aphorisms with spray paint.

In 1983, an exhibition at the Larry Gagosian Gallery opened, showing works, texts and images about boxers (fig.7), famous musicians, Hollywood films, and black actors. Andy Warhol’s death on February 22, 1987 at age fifty-eight, completely devastated Jean-Michel Basquiat, even though his friendship with the artist has somewhat altered over the previous months. He painted Gravestone as a tribute to his lost friend and isolated himself in deep solitude. In January 1988, Basquiat travelled to Paris for his first exhibit at Galérie Yvon Lambert, and to Dusseldorf for an exhibit that same month at the Hans Mayer Gallery. Still unable to free himself from drugs, he moved to Hawaii, hoping to recover. He returned to New York in June, and died on August 12th in his loft on Great Jones Street.
Jean-Michel BASQUIAT  
American - 1960 - 1988

Untitled - 1984/85
Oil pastel and color pencil on paper 
92 x 73 cm (36.22 x 28.74 in.)

Provenance:
Tony Shafrazi Gallery, New York
Sotheby’s Paris, 10 december 2015, lot 125
Acquired from the above by the owner

尚·米榭•巴斯奇亞  
美國 - 1960~1988年

無題 – 1984/85年
蠟筆、彩色鉛筆、紙
92 x 73公分

來源：
巴黎蘇富比，2015年12月10日，拍品編號125
本作品現有人直接向該藝廊購得
HK$ 690 000 - 860 000
US$ 90 000 - 110 000
Mr. Brainwash, also known as MBW, has had an international reputation since the release of the documentary film Exit Through the Gift Shop (Faites le mur!).

He organized his first exhibition, Life is Beautiful, in Los Angeles in 2008, a title that frequently recurs in his work. His artistic approach is inspired by Warhol - he reinterprets the icons of pop and American political culture in a personal style that borrows from the codes of urban art, collage and spray paint.

Never Give Up is no exception, with the figure of Jean-Michel Basquiat, New York legend of the 80s, combined with an oblique reference to Warhol’s Campbell. Another ubiquitous MBW symbol, the heart, gives the work a direct visual impact.

Mr. Brainwash (MBW)

French - Born in 1966

Never Give Up - 2011

Stencil, spray paint and mixed media on canvas

Signed, countersigned and dated on the back

121.50 x 121.50 cm (47.83 x 47.83 in.)

HK$ 200 000 - 250 000

US$ 23 000 - 34 000
With a childhood turned to the pleasures of illustration, he studied at the Beaux Arts for a future dedicated to graffiti. Brusk embodies the missing link between the tagging by vandals and graphic design. His sprayed paint works in an urban environment oscillate between aggressive lettering and unexpected characters. His contact with the walls gives them a second life, and he always designs his art by taking the environment and its components into account. Brusk is a member of the D.M.V. crew (Da Mental Vaporz), known collectively in Europe and globally for their graphic activism and the high quality of their frescoes. The "dripping style" is one of the main stylistic characteristics of their work.
Gaining fame outside of France in streets around the world and at galleries in Sao Paulo, New York and London, the French public finally had an opportunity to see a remarkable retrospective of his work at the Pierre Cardin gallery in September 2009. C215 painted street scenes and portraits of the homeless, beggars, refugees, orphans - people left behind by capitalist society. Each stencil is designed and created by taking into account the location, cut out in real time to blend into the environment and interact with the inhabitants. His daughter Nina, staged in urban environments, is also a recurring theme. C215 has developed the stencil technique to virtuoso levels.

C215 is a French artist born in 1973. His work includes street scenes and portraits of the homeless, beggars, refugees, orphans - people left behind by capitalist society. Each stencil is designed and created by taking into account the location, cut out in real time to blend into the environment and interact with the inhabitants. His daughter Nina, staged in urban environments, is also a recurring theme. C215 has developed the stencil technique to virtuoso levels.
John Matos, otherwise known as Crash, began working in the subway in 1975, and by 1978 began painting his name on canvas. He stopped working in the subway in the early 1980s to dedicate himself to this practice. For him, it was a logical step in developing certain ideas. In 1980, he participated actively in the exhibit at Fashion Moda. Graffiti outside the urban context became a different approach for the artist as he used his expertise with spray paint to produce new work, the result of sheer energy. He has created a form that lies somewhere between graffiti and contemporary art, and his style is very figurative. His influences come from the contemporary world, advertising, pop culture, and comics.

His work is not dissimilar to Roy Lichtenstein’s. The first works produced in the early 80s depicted the name Crash exploding like pure energy, just as he had crashed a computer; an anecdote that gave John Matos his nickname. Over time, he began to zoom in on different areas of the human face in a kind of inner exploration, the eye becoming a recurrent and obsessive motif in Crash’s work.

Crash从1975年开始在地鐵作畫，1978年起在畫布上繪製自己的名字，並於1980年代初期放棄地鐵畫，全心投注於畫布。對他來說，畫布能讓他發揮某些想法，從地鐵轉向畫布是理所當然的邏輯。Crash在1980年積極參與Fashion Moda的展覽，他認為塗鴉畫一旦脫離了城市背景，就成了另一種形式的創作，塗鴉過去累積的經驗，他以遊人的精力，用噴漆開發新作。其畫作介於塗鴉與現代藝術之間，風格相當具象，影響來自於當今世界、廣告、大眾文化和漫畫，與羅伊·利希滕斯坦的作品也相互關聯。Crash的字樣遍布於1980年代的早期作品，畫面爆發著強大的能量，令人聯想到他當時曾砸碎電腦一事，其別名Crash正是因此而得來。其後，他逐漸以內在的省思來探索臉孔，眼睛更是他難以擺脫的主題，不斷出現在其作品中。
23

CRASH (John Crash Matos alias)
American - Born in 1961
The ties that bend - 2010
Spray paint and acrylic on canvas
Signed, titled and dated on the back
« John matos feb 2010 »
100 x 100 cm (39.37 x 39.37 in.)

CRASH (原名 John Crash Matos)
美國 – 生於1961年
扭曲的關係 – 2010年
噴漆、亞克力顏料、畫布
背面附簽名、標題與編號「john matos feb 2010」
100 x 100公分
HK$ 70 000 - 100 000
US$ 9 000 - 14 000

24

CRASH (John Crash Matos alias)
American - Born in 1961
Clark - 2013
Spray paint and acrylic on canvas
Signed, titled and dated on the back "1/2013"
101.50 x 76 cm (40.16 x 29.92 in.)
Provenance:
Brugier-Rigail Gallery, Paris
Acquired directly from the above by the present owner

CRASH (原名 John Crash Matos)
美國 – 生於1961年
克拉克 - 2013年
噴漆、亞克力顏料、畫布
背面附簽名、標題與編號「1/2013」
101.50 x 76公分
來源：
巴黎Brugier-Rigail藝廊
現藏家購於該藝廊
HK$ 100 000 - 150 000
US$ 11 000 - 17 000
D*Face

«I encourage people to not only see, but also to look at what surrounds them, to rethink our cultural stereotypes, rather than remaining passive before the reign of conspicuous consumption. »
— D*face

「鼓勵每個人都不只用眼睛看，也應關注周遭一切，重新思考文化中約定俗成的觀念，不要被動地面對炫耀性消費文化，任其支配。」
—D*Face

D*face discovered the world of graffiti and street art at the age of 15. As a teenager, he was fascinated by the United States and dreamt of living the American dream. He was keen on skateboarding and drawing, but it was his mother who awakened his vocation for graffiti by giving him Subway Art and Spraycan Art by the American Henry Chalfant. These books contain hundreds of photographs of New York graffiti from the 70s and 80s.

D*Face first entered the Street Art world by placing stickers all over the streets of London. After studying design, he began working as a freelance illustrator while continuing street activism. His favourite theme is society's compulsive obsession with celebrities and mass consumption. He uses the term 'aPOPcalypic' to describe his work, which often includes images of cultural icons such as Marilyn Monroe, Andy Warhol, the Queen of England, and others.

He paints his own reinterpretation of the Pop art movement - Queen Elizabeth with a nose ring or a raspberry coloured skeletal Marilyn.

He draws inspiration from the aesthetics of skateboarding, a sport he practices with passion, and also from advertising, comics and punk rock music album covers. He draws heavily on the works of artist Roy Lichtenstein, but in a darker and more satirical mode, using images of skulls and bones and adding morbid comments.

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D*FACE (Dean Stockton alias)
British - Born in 1973

No joke - 2013
Hand painted and screen printed
Signed and numbered «5/5»
122 x 122 cm (48.03 x 48.03 in.)
A certificate will be delivered to the buyer

HK$ 70 000 - 100 000
US$ 9 000 - 14 000
His image of the wrestler Andre the Giant, posted on the walls in New York during the late 80s, gave Frank Shepard Fairey (known as Obey Giant) from the punk/skateboarding scene a sudden boost in reputation.

He began to appropriate iconic images of pop culture; recreating them using his own codes. The posters he sent out all over the planet played a key role in denouncing manipulation by media, advertising, and posters. He immediately incorporated the word OBEY, an ironic reminder of our modern slavery, using stencils to make stickers that found their way into major American cities and beyond.

After his first major creation, Shepard Fairey developed works inspired by the propaganda art of authoritarian regimes such as the USSR, Cuba, China, and Vietnam. The election of George Bush was also a determining factor for this prolific activist artist. In 2007, his activism led him to design unauthorized posters in support of the presidential candidate Barack Obama, and then the iconic «Change» poster to subsidize the campaign, raising a total of $375,000.

In addition to politics, the media, and his critical stance against authoritarianism and order, music is also an essential source of inspiration for Shepard Fairey. The day that Jam Master Jay was killed, Glen E. Friedman was coming out to L.A. for a photography show and wanted to do a commemorative piece for Jay. He asked for Shepard to make a portrait. This one has been used later by Adidas for the hangtag on the Jam Master Jay commemorative shoe.
Shepard FAIREY
(Alias OBEY GIANT)
American - Born in 1970

JMJ Rip - 2003
Stencil and spray paint on record sleeve
Signed and dated
31 x 31 cm (12.20 x 12.20 in.)

Bibliography:
Obey, Supply & Demand, the art of Shepard Fairey, Gingko Press editions, Berkeley, 2006, reproduced page 269, new edition 2009 reproduced page 374

谢帕德•費瑞
(又名OBEY GIANT)
美國 - 生於1970年

JMJ Rip - 2003年
黑膠唱片套、模版、噴漆
附簽名與日期
31 x 31公分

參考書目:
《Obey, Supply & Demand, the art of Shepard Fairey》，Gingko Press出版社，柏克萊，2006年，
轉載自269頁，2009年新版第374頁

HK$ 40 000 - 60 000
US$ 4 500 - 7 000
Shepard FAIREY
(Alias OBEY GIANT)
American - Born in 1970

Earth Crisis Globe #17 – 2016
Screenprint and brushed stainless steel
Numbered «17 / 250»
40 x 45 cm (15.75 x 17.71 in.)
In its original product box designed by the artist

HK$ 22 000 - 26 000
US$ 2 800 - 3 300
Futura was one of the first graffiti artists to make the move towards canvas and exhibitions in institutions such as Fashion Moda or PS1. He began working in the early 70s on the trains of the Paris Metro Line 1. He was also part of UGA (United Graffiti Artists) alongside Hugo Martinez. Following an incident during a session in the subway, he enlisted in the Marines from 1974 to 1978-79. He returned to graffiti in 1979 and resurrected the “Soul Artists” collective with Zephyr. Like Dondi, Futura was influenced by Stayhigh 149 for his lettering and the famous character of the Saint. In 1980, encouraged by Sam Esses and Zephyr, he mobilized young artists around a studio project. They created many paintings, working with artists like Tracy, Dondi, Seen, and Keith Haring. In 1982, an exhibit at the Fun Gallery led to further exhibits in Europe where he soon made a name for himself.

His style refers to abstraction. His colours are soft, and the sign takes precedence. Explosions of objects, projectiles such as wheels, compasses, ellipses, planets, and stylized characters open onto infinite spaces. Grid structures are a recurrent reference to the avant-garde of the 1920s, from Kandinsky to Constructivism. His style moves away from simple lettering towards an abstraction with a lyrical side but full of energy, motion and speed. Today, Futura is considered a leading graffiti artists who has connected with the world of contemporary art.

Futura 2000 is from Paris to Hong Kong 3rd October 2016 6pm. Hong Kong
FUTURA 2000
American - Born in 1955

Atoms purple - 2016
Spray paint and felt pens on board
Signed
30.50 x 40.80 cm (12.01 x 16.06 in.)

HK$ 50 000 - 70 000
US$ 5 600 - 7 800
Hopare is a consummate artist who combines abstraction and representation in a dynamic whole that resurrects memories of Italian Futurism from the early twentieth century. Modernity, speed, movement, the «new man» and his relations with the city, and essentially vital energy all animate the work of this talented young graffiti artist. Strips of colour intertwine to reveal underlying forms and faces. Hopare travels and moves forward with his special «wheel», drawing us after him along a road full of poetry and magic in a colourful and organic universe that contrasts with the everyday greyness of the streets where they emerge. His portraits are particularly poignant, using his special «silk ribbon» technique where the strips are outlined by black «nylon threads» with maximum detail. The colours are vaporous and ethereal, submitting to the movement of the line, the line and structure so crucial to graffiti. It is also this supple linearity that gives Hopare's work its special cachet, a sensitivity to each other that enables us to identify with the timeless model he represents. His portraits on canvas allow us to feel a little bit more the precision and tactile character of the line as we enter into a more intimate dialogue within the gallery space. Transparency of tone and their fresh quality add emotion and resonance to a structure that invites us to travel to a distant, fragile, and magical Otherwhere.

Catherine Martin-Fauconnier

Hopare是一位才氣纏纏的年輕塗鴉畫家，他的作品融合了抽象與具象，頗具義大利二十世紀初的未來主義風格。畫中流洩著現代感、速度感、動感與人的重生，在與城市的衝突之下，爆發出一股強大的能量，為作品注入了含蓄的現代主義風格。現代都市的都會與速度感、都市的動感與人的重生，在與城市的衝突之下，爆發出一股強大的能量，為作品注入了含蓄的現代主義風格。現代都市的都會與速度感、都市的動感與人的重生，在與城市的衝突之下，爆發出一股強大的能量，為作品注入了含蓄的現代主義風格。
HOPARE (Alexandre Monteiro alias)
French - Born in 1989

Abstraction - 2014
Oil, ink and spray paint on wood cut
Signed and dated
120 x 210 cm (47.24 x 82.68 in.)

Provenance:
Avenue des Arts Gallery, Hong Kong
Acquired directly from the above
by the present owner

HK$ 90 000 - 100 000
US$ 11 000 - 14 000
Influenced by the street art scene in the Mexican muralist tradition, Inti Castro’s rich and colourful painting immediately brings to mind South American culture. Represented by the gallery Itinerrance in Paris, the artist embodies his characters in a play of graphic collage combined with strong symbolic attributes borrowed from the Latin American, pagan, and Christian imagination but with a contemporary resonance. A native of Valparaiso in Chile, Inti now lives in France but spends most of his time traveling around the world to paint huge murals.

Inti Castro's works are inspired by the street art scene and the Mexican muralist tradition. His rich and colorful paintings immediately evoke South American culture. Represented by the gallery Itinerrance in Paris, the artist incorporates his characters into a graphic collage, combining strong symbolic attributes borrowed from Latin American, pagan, and Christian traditions, while adding a contemporary resonance.

Inti now resides in France but spends most of his time traveling around the world to paint massive murals.

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**La Madre Secular 3 – 2016**

Acrylic on canvas

Signed, countersigned and dated on the back

150 x 100 cm (59 x 39.37 in.)

HK$ 100 000 - 150 000
US$ 11 000 - 17 000
Since 1998, Invader has been working on a project he calls Reality Game. He invades public spaces all over the globe with his clearly recognizable logo, inspired by the arcade game Space Invaders. The invasion has become global from Tokyo to New York via London, Hong Kong, and even Tanzania.

The invasion campaign began in Paris, with over 1,200 interventions by Invader on the walls of the French capital. His goal: to invade and cover the entire city. Each mosaic he creates is unique and designed for a specific location, collected in books recounting different city invasions. Each one emphasizes the specific qualities of a given location and catches the eye of passers-by, encouraging them to reflect or simply contemplate the result.

Gaming is still an integral part of Invader’s world. Each mosaic wins you points in the game Flash Invader, developed by the artist. Similarly, everyone can contribute to this vast planetary project and can create their own invasions of urban space using “invasion kits.”

打從1998年以來，Invader便著手進行一項被他稱為Reality Game的計畫：以啟發自經典電子遊戲《Space Invaders》的標誌性圖像侵略全球所有的公共空間。如今，這項入侵行動已擴及全球，遍布東京、紐約、倫敦、香港，甚至遠及坦桑尼亞。

侵略行動最早始於巴黎，全市大街小巷估計已有1200個點已被Invader所攻佔，他的最終目的是佔領整個城市。每一幅馬賽克都是根據周遭環境所創的單一作品，並依照地理位置定點，收錄在每個城市的侵略紀錄本當中。這些作品往往強調出每個地點的特色，吸引路人的目光，或引人注目或引人深思。

在Invader的銀河大地裡，遊戲自然不可或缺。藝術家另外自創了名為《Flash Invader》的遊戲，每個馬賽克都可讓玩家贏得若干點數。此外，作者亦提供侵略全套組，讓每個人都可以加入這場全球性的城市侵略行動。
INVADER

French - Born in 1969

SK8#2 - 2001

Mosaics tiles on skateboard deck
Signed, titled and dated on the back
80 x 20 cm (31.50 x 7.87 in.)

Exhibition:
Bologna, Palazzo Popoli, Street Art
Banksy & Co, 18th of March till
26th of June 2016

Bibliography:
Street Art Banksy & Co., Bononia
University Press editions, Bologna,
2016, reproduced page 48
A certificate will be delivered
to the buyer

INVADER

法國 - 生於1969年

SK8#2 - 2001年

馬賽克彩磚，滑板
背面附簽名，標題與日期
80 x 20公分

展出：
義大利博洛尼亞，Palazzo Popoli，Street Art Banksy
& Co，2016年3月18日~6月26日

參考書目：
Street Art Banksy & Co., Bononia University Press出
版社，博洛尼亞，2016年，轉載自48頁
本作品附證明書

HK$ 200 000 - 250 000
US$ 23 000 - 34 000
INVADER

French - Born in 1969

Alias LND_38 - 2007

Mosaics tiles, resin, plexiglas and identity card
Signed with the logogram and dated 20 x 24 cm (7.87 x 9.44 in.)
This work corresponds to the invasion 38 made in June 1999 in London and located Shelton st. / Endell St.

Provenance:
Lazarides Gallery, London
Acquired directly from the above by the present owner

Bibliography:

HK$ 100 000 - 150 000
US$ 14 000 - 17 000
 INVADER
French - Born in 1969
Still Life with Pocari Can - 2014
Screenprint
Signed with the logogram, dated and numbered «16/50»
35 x 49.50 cm (13.78 x 19.49 in.)
Edition Gallery Target, Tokyo

INVADER
法國 - 生於1969年
靜物與寶礦力飲料罐 - 2014年
絲網印刷
附語素文字簽名、日期與編號「16/50」
35 x 49.50公分
東京Gallery Target出版

HK$ 12 000 - 15 000
US$ 1 500 - 2 000
INVADER

French – Born in 1969

Kit d’invasion IK.16 : Flashinvader 2014

Mosaic tiles

Signed with the logogram, dated and numbered «89/250»

In its original product box

19 x 24 cm (7.48 x 9.45 in.)

INVADER

法國 – 生於1969年

侵略全套組IK.16:Flashinvader

2014年

馬賽克磚

附語素文字簽名、日期與編號「89/250」

裝於薄膜包裝

19 x 24公分

HK$ 15 000 - 20 000

US$ 2 000 - 2 800
INVADER
French - Born in 1969
Mission Miami Mosaic
Cover Book#23 - 2012
Mosaic tiles on cover book in a plexiglas box
Signed, dated and numbered on the back «023/50»
25 x 21 x 3.50 cm (9.84 x 8.27 x 1.38 in.)
Provenance:
Jonathan LeVine Gallery, New York
Acquired directly from the above by the present owner

INVADER
法國 - 生於1969年
邁阿密任務馬賽克
Cover Book#23 - 2012年
馬賽克磚，書本，樹脂玻璃盒
背面附簽名，日期與編號「023/50」
25 x 21 x 3.50公分
來源：
紐約Jonathan LeVine藝廊
現藏家購於該藝廊
HK$ 70 000 - 100 000
US$ 9 000 - 14 000
JonOne hails from Harlem in New York, and began by tagging the neighbourhood walls. For him, the subway was the only living thing in New York. His attraction to the forbidden and these colourful moving surfaces sent him into the tunnels. For several years he signed as Jon156, JonOne and made a «name» for himself. He is remarkable for his abstract style, in contrast with tagging and figurative work by other artists. He is influenced by major painters from Miró to Pollock as well as de Kooning combined with the energy and power of the street. Around 1985, A-One, his mentor, introduced him to canvas. In 1987 he arrived in Paris, invited by Bando, and made his appearance on the Parisian scene in which he is now a major player. JonOne was known for paintings with saturated colours, his equivalent of energy. Empty space does not exist, but colour is essential, even vital, with a play on nuances in a rich, vivid palette. In recent years, JonOne has experimented with several different directions - his tag has returned to fill the canvas, like retribution, with JonOne's typical overlapping lines over colourful abstract backgrounds. Recently he has begun using oil to create a thick impasto in return to pure abstract forms. In the early 90s, JonOne had a studio in the l'Hôpital Éphémère, a squat operating from 1990 to 1995 on the premises of the Bretonneau Hospital in Paris's 18th arrondissement. It was during this period that he created his explosive, highly saturated works. From Paris to Hong Kong 3rd October 2016 6pm, Hong Kong
JONONE (John Perello alias)
American - Born in 1963

Shiba Hotel - 2015
Acrylic and ink on canvas
Signed, titled, dated and located
on the back «Paris»
64 x 63 cm (25.20 x 24.80 in.)

Provenance:
New Square Gallery, Lille
Acquired directly from the above
by the present owner
A certificate will be delivered
to the buyer

HK$ 60 000 - 70 000
US$ 7 000 - 9 000
JONONE (John Perello alias)
American - Born in 1963
Cuts ups - 2014
Acrylic on canvas
Signed, titled, dated and located on the back «Paris»
105 x 77 cm (41.34 x 30.31 in.)

HK$ 70 000 - 100 000
US$ 9 000 - 14 000
JONONE (John Perello alias)
American - Born in 1963

Color vision II - 2009
Acrylic and ink on canvas
Signed, titled, dated and located on the back «Paris»
146 x 114 cm (57.48 x 44.88 in.)

HK$ 100 000 - 150 000
US$ 14 000 - 17 000
The Wrinkles of the City is a planetary-scale project involving travel to the world’s cities and showcase wrinkles, both human and architectural. As an introduction to the inauguration of the Shanghai project, JR pasted The Wrinkles of the City in Cartagena, Spain. With a Spanish title of Los Surcos de la Ciudad, the project tells the story of meetings between JR and seniors who preserve the memory of a town that bears the scars of recent historical, economic, and sociocultural change. By selecting and photographing the people who were to cover the urban landscape, JR focused on facial wrinkles, vestiges of what were often difficult lives, and merged them with the signs of history written on the walls. These grandmothers and grandfathers are all that remain of a city that is changing faster than they grow older. Every wrinkle, and every day of their lives in Cartagena, are imprinted on the buildings, streets, and faces of every inhabitant of the old city, whose eclectic, crumbling architecture provided JR with an extraordinary exhibition space.

(Magda Danysz in JR, editions Pyramid, Paris, 2011)

城市肌理是一個世界的計畫，遍及全球因年歲而留下皺紋（wrinkles）的城市，這裡所指的皺紋不僅留在人們的臉上，也寫在城市的建築之中。該計畫在上海開幕前，作品已經將一系列作品黏貼在西班牙的卡塔赫納（西班牙語的標題為Los Surcos de la Ciudad），這些影像描述了 JR 與該城長者相識的過程。卡塔赫納保留了近期歷史、經濟、社會文化變遷的痕跡，而這些長者正是城市記憶的守護者，JR 意在將他們的影像散佈在都市景觀當中。長者佈滿皺紋的容顏見證了一段段艱苦的人生，都市裡經受歷史洗禮的各處建築也留下種種痕跡，JR 在攝影創作的過程中，發現兩者竟相互交融。快速變遷的城市只剩下這些祖父母輩的長者，老化的速度似乎勝過於人。老人臉孔上的每一條皺紋、他們生活在卡塔赫納的每一天，無不一一刻劃在古城的每一座建築上，刻劃在大街小巷，刻劃在每一名居民主的臉上，散佈各處、風格不一的城市建築則為 JR 提供了絕佳的展覽空間。

（取自《JR》，Magda Danysz著，Pyramid出版社，巴黎，2011年）
J.R.

French - Born in 1984

The wrinkles of the city / œil n°10
2012

Ink and collages on wood
Signed, titled and dated on the back
91 x 86.50 cm (35.83 x 34.06 in.)

Provenance:
Magda Danysz Gallery, Shanghai
Acquired directly from the above
by the present owner

A certificate will be delivered
to the buyer

HK$ 200,000 - 300,000
US$ 23,000 - 40,000
Kaws

Lot 40, Kaws,
Up and down #1 - 2013
(detai) p.84
Kaws became famous in the 1990s for a series of subverted advertising posters. Coming from the graffiti scene in the late 90s, he began with tagging, but then substituted what would become his signature images: skulls with a cross. His approach became more complex when he began to remove street posters and rework them in his studio, integrating his own world and then returning them to the original site to be seen by the greatest number. Kaws the artist was born.

Influenced by pop culture, subversion is central to his work. Bibendum, otherwise known as the Michelin Tire Man, became Chum, Mickey the Companion. His universe is populated by characters from popular imagery such as Astroboy, Hello Kitty, The Simpsons, and SpongeBob. He vaunts the aesthetics of American kitsch, with faces devoid of expression, conveying an emotional vacuum.

KAWS is an artist of his time who understands the impact of wide circulation of images. He made toys to be distributed in concept stores, true collectibles that fans immediately snapped up. Today his work is shown in galleries and institutions on a regular basis. More than an artist, KAWS has built himself into a contemporary art icon.

Kaws的成名之舉是在1990年代改造一系列廣告海報。他在1990年代晚期以街頭塗鴉起家，原本在廣告上塗改畫面，後來逐漸由雙眼打岔的骷髏頭—他的經典標誌—所取代，最後他乾脆把街上的廣告偷走，在工作室裡重新發揮改造，之後再將海報貼回原位，讓大眾觀賞。藝術家Kaws就此誕生。

他深受流行文化的影響，其創作核心就是「改造」，比如把米其林寶寶改成「Chum」，把米老鼠變成了「Companion」。他相當推崇美國式的媚俗美學，內在世界住滿了阿童木（原子小金剛）、Hello Kitty、阿森一族（辛普森家庭）、海綿寶寶等大眾文化人物。不過他所創造的人物一概面無表情，沒有任何情緒。
KAWS
American - Born in 1974

Up and down #1 - 2013

A complete set of 10 screenprints in colors on Saunders Waterford High White paper
Signed and numbered «66/100» (each)
Edition of 100 + 20 AP
89 x 58 cm (35.03 x 22.83 in.) (each)

KAWS
美國 - 生於1974年

起落 #1 - 2013年
全套10幅彩色絲網印刷・Saunders Waterford High White 紙，每一幅均附簽名、日期與編號「66/100」
100幅限量版 + 20幅AP
89 x 58公分

HK$ 200 000 - 250 000
US$ 23 000 - 34 000
KAWS
American - Born in 1974

Presenting the past - 2014
Screenprint on Saunders Waterford High White paper
Signed, dated and numbered «AP 22/50»
Edition of 250 + 50 AP
81.30 x 81 cm (32.01 x 31.89 in.)

HK$ 20 000 - 50 000
US$ 4 000 - 5 600

41

KAWS
美國 - 生於1974年

過往的展示 - 2014年
絲網印刷 - Saunders Waterford High White 紙
附簽名、日期與編號「AP 22/50」
250幅限量版 + 50幅AP
81.30 x 81公分

HK$ 20 000 - 50 000
US$ 4 000 - 5 600
In 2007, Kaws was invited to work on the cover photo of Cory Kennedy, taken by photographer Jean Baptiste Mondino for the new issue of French Jalouse Magazine. The funny thing on this get together is, that in the late 90's Kaws grabbed some Jalouse posters and in his usual manner painted over them to put them back into the bus stands. This time around he officially collaborated with the magazine. Colette also pasted their store facade with some of the posters.

Kaws 曾於2007年應法國版 Jalouse雜誌的邀約，改造由尚-巴蒂斯特·孟迪諾拍攝的封面人物—網路紅星科里·肯尼迪。這項合作頗耐人尋味，因為Kaws早在1990年代晚期便向Jalouse雜誌封面上過手：他偷偷把海報從候車亭取下帶走，以慣有風格改造完畢後才物歸原位。多年後，藝術家居然與Jalouse雜誌正式合作。巴黎Colette時尚店也曾在店面張貼他的海報。
KAWS & Hijame SORA Y AMA

American - Born in 1974
and Japanese - Born in 1947

No future companion (Silver chrome)
2008

Silver chrome figure
Incised with two artists' signatures
Numbered under the base «028/500»
Edition MEDICOM TOY, Tokyo
In its original product box
32 x 20 x 20 cm (12.60 x 7.87 x 7.87 in.)

HK$ 50 000 - 70 000
US$ 5 600 - 7 800
KAWS & Hijame SORA Y AMA
American - Born in 1974
and Japanese - Born in 1947

No future companion (Black chrome)
2009

Black chrome figure
Incised with two artists' signatures
Numbered under the base «069/500»
Edition MEDICOM TOY, Tokyo
In its original product box
32 x 20 x 20 cm (12.60 x 7.87 x 7.87 in.)

Bibliography:
This is not a toy, Design Exchange
Edition, Canada’s Design Museum,
Toronto, 2014, reproduced page 131

HK$ 50 000 - 70 000
US$ 5 600 - 7 800
For the past two decades, Kongo has strongly contributed to establish graffiti as a art form. On the walls of cities around the world, on the picture rails of famed galleries, as well as in his collaborative endeavours, he cannot be restricted as a single surface painter. Designing unique tourbillon watches for Richard Mille from titanium, working on silk with artisans from Hermès, on cristal glass for Daum, he relentlessly explores all the fields of painting, drawing, fabrics and materials. Even paper, with Editions Cercle d’Art who recently published his very innovative monography. Internationally known as « Mr Colourful », Kongo spends most of his time working in his studio near Paris, where he sprays or brushes his numerous colours with the stencil technique as you can see on this painting. All those very fresh and spring colors seem to mold in a raspberry splash. This canvas echoes to the origins of street art, it sounds like a declaration of love to the new season. The letters themselves, famous in the street art scene, seem to emerge from the pre-graffiti world and explode as graphic outposts of a starling era. Changing scale through time, has only enabled Kongo to gain a greater dimension. A revolution.

二十年來，Kongo致力將塗鴉畫提升為藝術作品，無論是展示在知名畫廊、世界各大都市街頭，或是與其他藝術家共同創造，繪畫一詞並不能概括他所有的作品。他曾利用鈦金屬為Richard Mille創造了精湛的陀飛輪腕表，與愛馬仕的工藝師傅合作繪畫，並與Daum品牌製作水晶雕像。Kongo不斷追尋新的創作空間，繪畫、設計布料、開發新材質等多方面探索，甚至在Cercle d’Art出版社推出的專題著作中，展現了驚人的革新創造力，並包裝書本的紙張設計。「多彩先生」——他馳名全球的別名——平日最常在巴黎近郊的工作室裡創作，以噴漆與畫筆結合模版繪製，此次展出的作品便為其中一例。這幅新作從春天的明亮色彩中，爆發出果漿的紫紅色，一方面表達了Kongo對春天的熱愛，另一方面也象徵與街頭藝術再續前緣。街頭藝術的特有文字圖樣在這幅作品中，似乎重現塗鴉畫前期的原始面貌，並以前衛圖象的姿態開拓新的世代。隨著歲月的演進，Kongo不斷轉變創作的媒介與尺寸，如今更將之提升至革命性的層面。
Ludo

Throughout his work, Ludo connects the world of plants and animals with our technological world and the «quest for modernity.» He observes humanity and decodes our society to better express himself within its limits. His first forays into street art began over 10 years ago. He turned to the collage in 2007 to sustain a transgressive approach while protecting himself from the more severe legal problems.

The Revenge of Nature - a disturbing title for this series that reflects its content - a new order in which fauna and flora have morphed into hybrid bodies, chimeric creatures who appropriate the attributes of our society in order to regain their position on our planet. Security cameras emerge from the pistils of a lily; bees flit, hidden behind gas masks; human skulls come together to form a cluster of grapes. Taken from accurate botanical illustrations, these evil creatures are as elegant as they are ferocious.

Ludo's approach in the gallery world is a continuation of his work in the street, combining a meticulous and precise drawing technique with a strong, committed message.

HK$ 60 000 - 70 000
US$ 7 000 - 9 000

HK$ 60 000 - 70 000
US$ 7 000 - 9 000
Yoshitomo Nara is among the most influential Japanese artists of the generation that emerged in the 1990s. His paintings, drawings and sculptures reflect the artist’s childhood, lonely and sad but full of creativity and imagination. Children and animals, recurring characters in his work, are marked by the influence of Japanese manga, punk art, street art and American cartoons. His palette and compositional balance reveal a profound knowledge of the great Renaissance masters.

Loneliness, aggression, and horror – conveyed by objects, weapons brandished by children, the title of his works – mingles with the apparent innocence and naivety of his subjects. As his work evolves, texts, objects, and scenery disappear to make room for a subject lost in an empty canvas, whose piercing gaze confronts the viewer directly. This economy of form is also found in his sculptures, often made from fiberglass. With simple figures and striking associations, Yoshitomo Nara denounces the universal loss of innocence.

Nara

奈良美智自1990年代起活躍於藝壇，是當今極具影響力的日本藝術家。他小時候相當孤單寂寞，但充滿了想像力與創造性，這段童年明顯地反映在其畫作與雕塑中。他筆下常見的孩童與動物形象受到日本漫畫、龐克文化、街頭藝術與美國卡通的影響，其用色之獨到、畫面之平衡，在在顯示出作者對文藝復興的名畫家均有深入瞭解。

他筆下的人物與動物看似天真無邪，但往往流露出孤獨或不友善的神情，畫面的背景、畫中的物件、孩童手持的武器或作品的標題有時甚至令人錯愕。在不斷演進的過程中，奈良美智早期畫中的文字、物品、背景裝飾慢慢消失，只在畫面留下孤單的主題，以其看穿一切的目光緊盯著觀畫者。他的雕塑作品常以玻璃纖維製作，也具有線條簡潔的特性。奈良美智以單純的造型結合驚人的元素，宣告全面消失的童真。
Yoshitomo NARA
Japanese - Born in 1959

Doggy Radio - 2011
Polymer and fiberglass stereo with FM radio, bluetooth, USB port, headphone jack and Yamaha speaker system
Inscribed with the artist's name, titled and numbered «2547/3000» on Doggy Radio certificate plaque
In its original product box
33.70 x 43.50 x 22.20 cm (13.27 x 17.13 x 8.74 in.)
A certificate will be delivered to the buyer

HK$ 20 000 - 30 000
US$ 2 300 - 3 300
Yoshitomo NARA
Japanese - Born in 1959

Mirror (in The Floating World) - 1999

Color Xerox print
Signed, dated and numbered «45/50»
41.50 x 29.50 cm (16.33 x 11.61 in.)

Bibliography:
Yoshitomo Nara: the complete works 1984-2010, volume 1, paintings, sculptures, editions, photographs, Bijutsu Shuppansha & Chronicle Books editions, 2011, a similar copy reproduced under the number E-1999-009 page 308

奈良美智
日本 - 生於1959年

鏡子(浮世繪) – 1999年

Xerox彩色打印
附簽名、日期與編號「45/50」
41.50 x 29.50 公分

參考書目：
奈良美智, 《The complete works 1984-2010, volume 1, paintings, sculptures, editions, photographs》, 株式會社美術出版社 & Chronicle Books出版社, 2011年, 轉載自312頁
E-2003-006號同型複製品

HK$ 50 000 - 70 000
US$ 6 000 - 9 000
Yoshitomo NARA
Japanese - Born in 1959

Star Island - 2003

Screenprint
Signed, dated and numbered on the back «29/100»
29.80 x 29.80 cm (11.8 x 11.8 in.)

Bibliography:

HK$ 70 000 - 90 000
US$ 9 000 - 11 000
In the mid 2000s, the walls of Paris were covered with posters of words and phrases. Rero prefers the word, an integral part of his life as a graphic designer, to the images that invade the city, obsessively drawing our gaze. Here Rero protests against the overuse of images in which we participate as willing victims.

His sentences are messages based computer language to viewers about the relation of man to machine. But language has taken a new direction. In Rero’s work, the word is crossed out. Is this a conflict between signifier and signified? More than denying the word existence in the full sense of the word, the act of crossing out reflects Rero’s intense thought process. After all, the word, and lettering, is the essence of graffiti.

For Rero, this goes beyond Basquiat’s crossing out of words in his paintings. For Rero, reality is elsewhere, not confined to the superficial interpretation we prefer. Rather, reality is full of the hidden meaning of things, the possibility of multiple interpretations.

自2000年中期以後，巴黎街頭開始出現張貼的字與句，因為對於平面設計師出身的Rero而言，大街小巷過度充斥的圖像已造成大眾的視覺困擾，因此他寧以文字來自我詮釋，並以之控訴當今圖像的氾濫。

他以數據處理的文字構思語句，點出人類與機器之間的關係，直接向觀賞者傳達其中的訊息。但句子又總是被他用橫線刪除，從而迸發出新的意義。這是否「能指」與「所指」的相互對照？事實上，刪除文字並不是否定原句，但能引發Rero進行深刻的省思。塗鴉的精隨正是文字與拼寫的字母。

儘管巴斯奇亞也在畫作中塗改文字，但Rero的作法不僅止於塗改或刪除，他的作品別有所指，超越乍看之下的意義，表面之下另有其意，提供了多重解釋的可能。
«I’ve always loved cartoon characters, comic books, and all superheroes. Very simply, they were a part of my childhood because my mother used to settle me down in front of the television so that I would remain quiet ... As a child I was fascinated by the stories, and when I started to draw and paint, I naturally copied my favourite characters.»

— Seen, from the catalogue of Seen Superheroes, Opera Gallery, Paris, 2013
Seen was born in the Bronx in 1961, an art prodigy from an early age, and was given his first airbrush at age 11. Two years later, he began producing decorative paintings for his uncle in a garage. The Graffiti movement was then in full swing. Richard was fascinated by the painted subway trains that parked in the depot on Lexington Avenue on Line 6, right behind his uncle’s garage. The Graffiti movement was then in full swing. Richard was fascinated by the painted subway trains that parked in the depot on Lexington Avenue on Line 6, right behind his uncle’s garage. In 1973, on a Saturday afternoon, he snuck into the depot and painted his first «piece», choosing the nickname «Seen». He liked the repetition of the two E’s, and word’s meaning reflected his purpose - doing graffiti became a way for him to achieve an ambition to be seen by the greatest number.

His first painting was a revelation. From a simple spectator, he became a major player in the fledgling movement. The subway became his preferred medium. He multiplied his interventions and even painted entire cars (Whole cars) that had a lasting impact on New Yorkers. His name and art were transported throughout the city by subway trains used every day by hundreds of thousands of people. Thanks to his unique style, creativity and tenacity, he emerged as the leader of the New York underground graffiti movement of the 80s.

In 1982, the documentary Style Wars by Tony Silver and Henry Chalfant made him an icon in the rest of the world. Recognized by his peers as the «Godfather of Graffiti», today Seen is the most famous graffiti artist with unprecedented influence. The importance of his work, however, goes beyond what he achieved on the New York subway. By 1981, he took his place alongside Andy Warhol, Keith Haring and Basquiat in the «New York, New Wave» exhibit, where his artistic exploration of more traditional mediums like canvas immediately put him at the forefront of the Graffiti Art movement. Seen has since established himself as an authentic painter, repeatedly exhibiting in both galleries and institutions. His style reinterprets old-school graffiti from the 70s and 80s, mixing different figurative influences derived from comics.

The work presented here shows this double influence with the character of Marvel’s Wonder Woman combined with «Post No Bills», a highly suggestive part of the world of graffiti.

 Seen於1961年誕生於紐約布朗克斯區，年紀還很小的時候就被視為造型藝術天才。他在11歲時得到第一張噴漆畫作，兩年後應舅舅的要求，自己在車庫裡創作裝飾畫。

當時正是塗鴉藝術的興盛時期，舅舅住家與車庫的後方，就是地鐵6號線穿越的萊辛頓大道，Richard被一列列塗鴉的車廂深深吸引，終於在1973年某個星期六下午，偷偷溜進列車停放站，創作了第一節塗鴉車廂。他將自己命名為Seen，因為兩個E字母前後相連，也覺得原意「被看到」很符合他的心意，塗鴉之舉對他而言，正好實現了他被大多數人欣賞的渴望。

Seen的第一幅作品給了他一個啟示：他已從單純的觀賞者，搖身變為塗鴉運動的主動創作者。地鐵也成為Seen最心愛的畫布，他從單節車廂開始創作，最後發展到拿整個列車來創作。這些披掛著他的名字和畫作的車廂，每天搭載數十萬乘客，在城市裡來回穿梭，深深影響了紐約文化。憑藉著獨一無二的風格、豐富的創造力和堅定的意志，Seen也就此成為1980年代紐約塗鴉運動的領導人。

1982年時，Tony Silver與Henry Chalfant合作拍攝紀錄片《潮流之戰》，將Seen推崇為世界塗鴉運動的標誌性人物。被同行公認為「塗鴉教父」的他，是當今最知名的塗鴉藝術家，影響力之大前所未有。
SEEN (Richard Mirando alias)
American - Born in 1961
Wonder Woman Post No Bill - 2013
Spray paint on canvas
Signed and dated on the back
200 x 200 cm (78.74 x 78.74 in.)
HK$ 250,000 - 300,000
US$ 34,000 - 40,000
He took the nickname Seth when he began to paint on the walls of the capital in the mid 90s during the booming graffiti movement. Specialized in creating characters, he has been involved making many large-scale works on walls throughout Europe. Publishing with Gautier Bischoff under the name *The Eye of Horus, Wasted Talent*, he travels the world (Globepainter) looking for the most original urban artists. Seth quickly stood out in the urban art world by painting childish characters from the back or in profile that seem to be sucked into the walls through patterns like rainbows. In his painting, Seth reflects what he sees during his travels – the local customs that, due to economic and cultural globalization, are threatened by extinction. Whether working with local urban artists or other craftsmen to learn their skills, he always seeks to create an artistic dialogue.

Seth在1990年代中期塗鴉運動頂峰時期為自己取了這個別名，並於同一時期開始在巴黎街頭作畫。他精於描繪人物，常與歐洲多國合作，在各地繪製壁畫。他曾與Gautier Bischoff共創「荷魯斯之眼」出版社，印製Wasted Talent系列圖書，並自許為「環球畫家」，在世界各地尋找風格獨特的城市藝術家。Seth畫中的孩童多以背影或側面出現，整個人似乎被牆上的彩虹吸進去，特有的畫風很快便引起全球藝壇矚目。其作品反映出他行遍多國的深刻感受：世界各地的風俗傳統受到文化全球化的影響，如今正在逐漸消失。無論是與各國的城市藝術家合作，或是求教於傳統工藝師，他的目的總在促進藝術的對話交流。

**SETH**

*French – Born in 1972*

**The Schoolgirl - 2016**

Spray paint and acrylic on canvas
Signed on the back
195 x 130 cm (76.77 x 51.18 in.)

HK$ 70 000 - 100 000
US$ 9 000 - 14 000
The core of Swoon’s work is printmaking. With their fascinating virtuoso cut-outs and collages, every Swoon exhibit is an exceptional event. Whether on a street corner, a wall, or in three-dimensional space, every work captivates our gaze.

Although she began as a painter, Swoon soon began making woodcuts, linocuts and cut-outs. She maintains a constant dialogue with her images and subjects. «When I draw a portrait, above all I want to express the essence of the person, a moment or gesture that I saw and liked …», she declares. She seeks to situate her subjects in the heart of the city so that people can appropriate them.

Edline is a portrait of a young girl Swoon has known since she was 9 years old. At the time, Swoon was living in Cormiers, a small village in Haiti, where she came to work after the 2010 earthquake. As often in Swoon’s art, her pieces and interventions have both activist and humanitarian dimension. She was part of a village reconstruction program and forged deep ties to the place, eventually leading to an after-school program in 2013. During a Chinese shadow play, Edline played the role of the sun.

An artist with a global reputation, Swoon has had major exhibits at the MoMA, the Brooklyn Museum and more recently, at the new Mima in Brussels.

Swoon’s work is characterized by its剪裁與拼貼綻放著無限才華，令人驚歎，每一場展覽都是罕有的盛宴。無論是在街角、牆頭，或是立體空間，其作品無不在吸引路人的目光。

她最早以繪畫起家，後來擴及木版畫、亞麻油絨版畫與剪裁。畫面主題與作者完全互動，她曾表示：「當我畫肖像時，我的要務在詮釋畫中人的精隨，也許是我瞥見的某一剎那，也許是對方的某一動作……」她將這些主題展示在城市街頭，讓畫面成為人們生活的一部分。

Edline也是一幅人像，畫中的小女孩是Swoon於2010年海地大地震後前往當地工作，在勾米耶小鎮上認識的女孩，當時年僅九歲。Swoon慣常將作品與積極的社會行動計畫融為一體，具有人道關懷的精神。她參與勾米耶鎮的家園重建計畫，並與鎮民結下了深刻的緣份。2013年的時候，勾米耶鎮為外計畫中，推出一場燈影戲的節目，Edline在戲中扮演太陽的角色。

Swoon如今已是馳名全球的藝術家，曾展於紐約現代藝術博物館、布魯克林博物館，近期則在比利時布魯塞爾的千禧反傳統博物館展出。
From Paris to Hong Kong  
3rd October 2016 6pm. Hong Kong
Vhils

Vhils was influenced by political utopian frescoes from the late 70s and advertising posters he saw on the walls of Lisbon. He made the latter his tools. Unlike most urban artists who install and paste their work, Vhils removes material to reveal his subjects. He extracts and deconstructs, gouging out faces from city walls. His posters are produced by cutting, and he often uses unusual tools such as acid and bleach that eat into the paper. Decay, destruction and deconstruction are at the heart of his creative process. Breaking the rigid codes of the city and its connections to advertising is one of the Vhils' objectives.

「街頭巷尾張貼的海報有如當代的化石，它們一張張地累積，反映出轉瞬即逝的此時此刻，以及用完就丟的傾向，這正是無節制消費的寫照。」

1970年代晚期的烏托邦政治壁畫以及里斯本街頭的廣告海報為Vhils留下深刻的印象，影響了他的創作表達。他異於絕大多數的街頭藝術家，不以張貼，而是以剝除、脫落、解構的方式讓畫作成形，在城市的牆上刻畫出一張張面龐。他不只用剝除的技術製作海報，也採用強酸、漂白水等出乎意料之外的材料來腐蝕紙張。他的創作過程圍繞著分解、破壞與解構，打破一成不變的城市語言：重寫城市與廣告之間的關係正是Vhils的創作目的之一。

VHILS (Alexandre Farto alias)
Portuguese - Born in 1987
Diorama 9 - 2012
Styrofoam hot-wire and pasted by hand
199 x 177.50 cm (78.35 x 6.88 in.)
Provenance:
Lazarides Gallery, London
Acquired directly from the above by the present owner
Exhibition:
Bibliography:

VHILS (原名亞歷山大•法爾托)
葡萄牙 - 生於1987年
立體模型 – 2012年
熱鐵絲切割聚苯乙烯 (發泡膠)，
手工組裝黏合
199 x 177.50公分
來源:
倫敦Lazarides藝廊
現藏家購於該藝廊
展出:
倫敦Lazarides藝廊，Vhils Devoid，2012
年11月30日～2013年1月17日
參考書目:
《Alexandre Farto aka Vhils, Entropie》,
Alternatives出版社，巴黎，2014年，
轉載自172頁

HK$ 250 000 - 350 000
US$ 34 000 - 45 000
Coming from the Bristol scene, Nick Walker takes us into a world where humour, a certain edginess, and sometimes comedy prevail. He created an iconic and recurring character for his work - V The Vandal, an incarnation of the British gentleman in a striped suit and bowler staged by the artist on both walls and canvas. V looks like a businessman who enjoys committing reprehensible acts. His suit and hat allow him to blend into the environment and avoid being seen.

« I try to inject a little humour or irony in certain paintings, just to cheer up the walls »
— Nick Walker
Zevs has created work divided into chapters. We have Urban Shadows, using shadows of street furniture, Visual Attacks, a transgression of the untouchability of advertising icons, and Visual Kidnapping, an intervention on a promotional, incongruous poster of a half-naked woman that was cut, rolled and removed, and became part of a transgressive routine with a ransom demand and exhibitions in Berlin and Paris to return things to the natural order. Liquidated Logos create dripping brand logos that debase the meaning of these symbols of consumerist religion.

In addition to these achievements, performances such as «Le choc de Venus» or «Victim» complement a diverse panorama of prolific work, evidence of an ongoing commitment to the fight against the visual stereotypes imposed by the world of advertising and business. Zevs is an artist whose works are always transgressive but with a universal appeal. His work is joyful and generous, and he expresses subversive ideas with a rare talent that delights as they also address today’s realities with relevance and chilling humour. Zevs is a young artist, but his work has always been mature. Raised on graffiti, his name now symbolizes an artistic confrontation the underground, night in the cities, and their risks. Zevs’ work cannot be reduced to any of its many chapters; rather, it is in the image of the artist: solid, meaningful and timeless. Serge Malik

In July 2009, ZEVS was jailed in Hong Kong for «liquidating» the Chanel logo on an Armani boutique.

Zevs, Liquidated logo Chanel on Armani’s wall, Hong Kong, 2009 © all rights reserved

Zevs, Liquidated logo Chanel on Armani’s wall, Hong Kong, 2009 © all rights reserved
ZEVS
French - Born in 1977
Liquidated Chanel - 2008
Industrial paint and polyurethane ink on plexiglass
Signed and dated
190 x 100 x 8 cm
(74.80 x 39.37 x 3.15 in.)
Series of 8 works. Each unique
Provenance:
Patricia Dorfmann Gallery, Paris
Private collection, Paris

ZEVS
法國 - 生於1977年
溶解的香奈兒 - 2008年
絲網印刷、聚氨酯白色墨水、樹脂玻璃
附簽名與日期
190 x 100 x 8公分
單件，原作一系列共8件，每件均為獨立不同的作品
來源：
巴黎Patricia Dorfmann藝廊
巴黎私人收藏
HK$ 150 000 - 200 000
US$ 17 000 - 23 000
Comics & Illustrations
Lots 57-92
Hergé
(Georges Remi)
The Adventures of Tintin began in 1929 in the weekly supplement of Le Petit Vingtième. Soon, Hergé knew considerable success with stories like The Blue Lotus (1936) and King Ottokar’s Sceptre (1939). Graphic novels significantly expanded its audience and gained a new dimension. In the 40s, his hero’s adventures became more imaginative, and the albums, previously published in black and white, started to be published in colour. The creation of the magazine Tintin in 1946 gave a new impetus to his career, with highlights of more personal works such as Tintin in Tibet (1960) and The Castafiore Emerald (1963) that reveal the artist’s reflection on his own work. Tintin and Snowy are probably the most famous characters in the entire Franco-Belgian comic tradition, and Hergé was one of the rare comic book creators who transformed the medium into a true art form.
HERGÉ (Georges Remi)
Belgian - 1907-1983

Fresco for the Cultural Center of Wallonie-Bruxelles

India ink and pencil on paper. Original drawing from 1979 for the fresco decorating the main staircase of the Cultural Center of Wallonie-Bruxelles in Paris. Pencil annotations in the margins. The fresco depicts, in a joyful hullabaloo, the main protagonists of the adventures of Tintin. It is one of the most important post war drawing by Hergé and the only one where all the important characters from the albums are reunited. 34.40 x 72 cm (13 ½ x 28 3/8 in.)

Bibliography:
Reproduced page 51.

Hergé has created a successful gallery of characters over 50 years of books. Everyone is present here in a family reunion that evokes many memories, emotions and page turned. His drawing always recalls an album, simulating the imagination and conveying something eternal by touching the reader’s emotions. The “ligne claire” has traced a remarkable historical journey across the twentieth century where audacity vies with modernity. Tintin and Snowy symbolize the love of discovery, crossing borders, and being in tune with the environment while remaining open-minded. This gallery of characters illustrates the artist’s rich heritage, his brilliance, and a visual philosophy that is the hallmark of this great artist’s timeless vision.

HK$ 7 000 000 - 10 000 000
US$ 900 000 - 1 400 000
This remarkable sequence is built on continuous motion and an accumulation of small details that highlight the contrast between Tintin’s calm demeanor and Captain Haddock’s explosive anger that dominates the scene. Hergé mobilizes all his energy, the rhythm of his character’s impatience governing the drawing and infusing a dynamic energy to the whole piece.
Pirate stories are always enthralling, but here, the fabulous treasure that everyone covets is not necessarily hidden on a remote island. The castle crypt and an old chest contain a great deal more information about the fate of the Unicorn and Sir Francis Haddock. But for the moment, Tintin must be satisfied with legends and stories of the nobleman’s adventures on the high seas, not unlike the “ligne claire”, a mirage that only reveals its treasure to those still in touch with their inner child.
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Blue Lotus (Le Lotus bleu)
Pencil and watercolour on paper.
Original sketch for a wallpaper frieze from 1958-1960 depicting the Thompsons in disguise as seen in the album The Blue Lotus. Very good condition. 13 x 11.80 cm (5 ⅛ x 4 ⅝ in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

The Thompsons’ sartorial elegance is no empty affectation, and their way of blending into the landscape of China, Ruritania or anywhere is certainly always unique. Their understanding of the environment is very limited, but in this exotic postcard, the reality gap becomes a passport like any other. Their great merit is to add a touch of joyful eccentricity to Tintin’s adventures, balancing their cluelessness with humour.

The Thompsons’ sartorial elegance is no empty affectation, and their way of blending into the landscape of China, Ruritania or anywhere is certainly always unique. Their understanding of the environment is very limited, but in this exotic postcard, the reality gap becomes a passport like any other. Their great merit is to add a touch of joyful eccentricity to Tintin’s adventures, balancing their cluelessness with humour.
HERGÉ (Georges Remi)
Belgian - 1907-1983

Red Rackham's Treasure
(Le Trésor de Rackham le rouge)

India ink and watercolour on paper.
Original drawing for a postcard published in 1967 by Les Editions d'Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 6 of this album and depicts Tintin, Snowy, Captain Haddock, The Thompsons and Professor Calculus on their way to the Professor's laboratory.
20.90 x 27.50 cm (8 ⅜ x 10 ⅞ in.)

Almost by accident, Tintin and Haddock have just met Professor Calculus, and they will soon discover with amazement his many qualities. In the chaotic shambles that serves as his laboratory, his little submarine is waiting to be delivered. It will come handy in the search for the Unicorn.

RED RACKHAM'S TREASURE

Red Rackham’s Treasure
(Le Trésor de Rackham le rouge)

Ink and watercolor on paper. Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 6 of this album and depicts Tintin, Snowy, Captain Haddock, The Thompsons and Professor Calculus on their way to the Professor’s laboratory.

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From Paris to Hong Kong
ARTCURIAL
3rd October 2016 6pm, Hong Kong
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Secret of the Unicorn
(Le Secret de la Licorne)

India ink and watercolour on paper. Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 27 of this album and depicts Tintin, Snowy and Captain Haddock visiting Ivan Sakharine, the owner of one of the Unicorn’s models.

27.40 x 21 cm (10 ¾ x 8 ¼ in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

To Tintin’s surprise, the model of the Unicorn is attracting considerable attention. Apparently this is not just the memento of a ship belonging to a brave captain. Along with Captain Haddock, he will soon realize that they are not alone in seeking Red Rackham’s treasure.

丁丁詫異地得知許多人都在覬覦獨角獸號, 看來這艘由一名英勇騎士遺留下來的船隻並非單純之物。丁丁與哈達克船長即將發現除了他們之外, 激烈尋找紅海盜寶藏的另有他人。
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Calculus Affair
(L’Affaire Tournesol)

India ink and watercolour on paper.
Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 7 of this album and depicts Professor Calculus showing his hat with a bullet hole to Tintin and Captain Haddock.

20.90 x 27.40 cm (8 1/4 x 10 3/4 in.)

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

Professor Calculus the inventor may not appear very impressive, being as absent-minded as he is brilliant, but in his own way, he too is in search of adventure.

And he survives them all – from his not always successful experiments to his encounters with the Bordurian spies who have come to Moulinsart to steal his discovery.

向日葵教授事件

向日葵教授是個卓越的發明家，即便有時相當心不在焉。別小覷他平淡無奇的外表，此人也是自成一格的探險家。他兵來將擋、水來土掩：連他自己的發明都能抵擋得住（儘管有些實驗常常泡湯）！柏爾杜國派間諜至慕爾斯達偷盜教授新發現時，最後也未能得逞。
HERGÉ (Georges Remi)
Belgian - 1907-1983

Red Rackham’s Treasure
(Le Trésor de Rackham le rouge)

India ink and watercolour on paper. Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 57 of this album and depicts Professor Calculus, Tintin and Snowy running towards Moulinsart Castle after discovering new clues regarding the location of Rackham’s treasure.

20.90 x 27.30 cm (8 ¼ x 10 ¾ in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

As usual, Tintin can never sit still. But Professor Calculus, hard of hearing but gifted with the mind of a scientist, gives him valuable help. Sir Francis Haddock’s parchment has just revealed a new clue, and Red Rackham’s treasure is closer than ever.

丁丁總是忙得馬不停蹄。向日葵教授雖然耳背，但卻擁有科學家的理性眼光，給丁丁幫了一個大忙：他識破哈達克騎士的秘密文件，縮短了紅海盜寶藏與他們的距離。
HERGÉ (Georges Remi)
Belgian - 1907-1983

Tintin in Tibet (Tintin au Tibet)

India ink and watercolour on paper.
Original drawing for a postcard published in 1967 by Les Editions d'Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 4 of this album and depicts Tintin and Professor Calculus celebrating the arrival of their friend Chang in Europe.

27.40 x 20.90 cm (10 ⅞ x 8 ¼ in.)

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

In an adventure where friendship is the key theme and the characters overcome many personal challenges, Professor Calculus, somewhat surprised, struggles to understand Tintin's sudden joy. His deafness is no help, and perhaps he is too rational to give any importance to a premonition that will in fact prove true.

This adventure story places friendship at the forefront, and the characters overcome many personal challenges. Professor Calculus, somewhat surprised, struggles to understand Tintin’s sudden joy. His deafness is no help, and perhaps he is too rational to give any importance to a premonition that will in fact prove true.

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This adventure, where friendship is the core theme, sees the characters overcome many personal challenges. Professor Calculus, somewhat surprised, struggles to understand Tintin’s sudden joy. His deafness is no help, and perhaps he is too rational to give any importance to a premonition that will in fact prove true.
HERGÉ (Georges Remi)
Belgian - 1907-1983

Prisoners of the Sun
(Le Temple du Soleil)

India ink and watercolour on paper.
Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 3 of this album and depicts Tintin, Captain Haddock and Snowy walking around the port of Callao in Peru.

27.40 x 20.90 cm (10 ¾ x 8 ¼ in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

Searching for Professor Calculus on the freighter Pachacamac, Tintin and Haddock arrive on the dock at the port of Callao where the Thompsons are waiting. The Temple of the Sun and the secrets of the Incas are still in the future, and they will have to overcome many obstacles before discovering them.

丁丁與哈達克船長一路尋找搭上巴恰卡瑪克貨輪的向日葵教授，兩人此時來到札耀港口，再次遇上杜邦杜龐兄弟。一行人必須突破重重艱難，才可能抵達太陽神廟，解開印加之謎。
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Seven Crystal Balls
(Les Septs boules de cristal)

India ink and watercolour on paper.
Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 19 of this album and depicts Thomson and Thompson using their cane in a very peculiar way.
21 x 27.40 cm (8 ¼ x 10 ¾ in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

The Thompsons are not very talented, not even with a telephone. On the other hand, they are still truly gifted in their ability to complicate life unnecessarily. They understand nothing, confuse everything, and accumulate mistakes with stubborn persistence. Their unreliable clumsiness has given birth to a style of humour.
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Castafiore Emerald
(Les Bijoux de la Castafiore)

India ink and watercolour on paper.
Original drawing for a postcard
published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé,
coloring by the Studios. This drawing is
inspired by one of the panels of page 38
of this album and depicts the Thompson,
in Moulinsart Castle, investigating
the theft of the Castafiore’s jewels.
21 x 27.50 cm (8 ¼ x 10 ¾ in.)

Enthusiastic opera lovers,
Thompson and Thomson invite
themselves to Moulinsart to pay
their respects to the Castafiore
and protect her. But, again, they
lose even the limited insight they
possess. Only Tintin is able to find
the missing jewelry.
From Paris to Hong Kong
3rd October 2016 6pm. Hong Kong
HERGÉ (Georges Remi)
Belgian - 1907-1983

The Shooting Star
(L’Étoile mystérieuse)

India ink and watercolour on paper. Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 15 of this album and depicts Snowy warning Tintin and Capitan Haddock of a danger. 20,90 x 27,40 cm (8 1/4 x 10 3/4 in.)

HK$ 80 000 - 120 000
US$ 10 000 - 15 000

Snowy has reason to be worried, and he is keeping his eyes peeled. Something or someone is seriously threatening the European Scientific Research Fund’s expedition. Fortunately, the plans of dynamiters and saboters attempting to sink the Aurora will soon be foiled.
HERGÉ (Georges Remi)
Belgian - 1907-1983

Tintin in Tibet (Tintin au Tibet)
India ink and watercolour on paper. Original drawing for a postcard published in 1967 by Les Editions d’Art Yvon. Characters inked by Hergé, coloring by the Studios. This drawing is inspired by one of the panels of page 4 of this album and depicts Tintin and Snowy celebrating the arrival of Chang in Europe.

20,90 x 27,40 cm (8 ¼ x 10 ¾ in.)

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

After a peculiar game of chess with Captain Haddock that ends with a nightmare, Tintin welcomes the imminent arrival of Chang. Although he does not yet know that Chang’s plane to Europe ended its flight in the Himalayas, his intuition will guide him to his friend.

丁丁一面和哈達克船長下棋，一面作了一個奇怪的噩夢，隨後得知張充仁即將來到歐洲的好消息。此時，丁丁還不知道朋友搭乘的飛機將在喜馬拉雅山失事，不過他一路憑著直覺，最後終於找到好友。
Edgar P. Jacobs

Lot 71, Edgar P. Jacobs, The Yellow « M » (detail) p.149
An advertising illustrator and former baritone at the Lille Opera, Edgar P. Jacobs came late to comics with *The U Ray* (published from 1943 to 1944 in the magazine *Bravo!*). Edgar P. Jacobs first worked alongside Hergé from 1944 to 1947 to modernize several adventures of Tintin. In 1946, with Hergé, Paul Cuvelier and Jacques Laudy, he participated in the launch of the magazine *Tintin*. *The Secret of the Swordfish* marks the start of the adventures of Blake and Mortimer. There followed other stories with a fantastic atmosphere conveyed by ultra-perfectionist art and remarkable stories that conquered a wide audience and made Jacobs one of the greatest comic's creator. His work includes *The Mystery of the Great Pyramid* (1954 and 1955), *The Yellow "M"* (1956), and *The Time Trap* (1962). In only eight adventures he created a series that marked several generations of readers. Along with Hergé, he is the most illustrious representative of the *ligne claire* drawing style.

兼具廣告插畫家、里爾歌劇院前男中音等身份的雅各布斯在晚年時投入漫畫事業，創作了《U射線》（Le Rayon U）（1943至1944年在《喝彩！》（Bravo！）雜誌上刊登），1944到1947年最初幾年與埃爾熱（Hergé）一起工作，使《丁丁》（Tintin）的數篇歷險記更加現代化。1946年，他與埃爾熱、保羅·曲弗利耶（Paul Cuvelier）和賈克·婁迪（Jacques Laudy）一起參與了《丁丁》雜誌（Tintin）的創刊，以《箭魚的秘密》（Le Secret de l’Espadon）開始了《特務間諜：布雷克與莫帝默》（Blake et Mortimer）的連載。在此之後，他以《大金字塔的秘密》（Le Mystère de La Grande Pyramide）（1954年和1955年）、《黃色標記》（La Marque jaune）（1956年）、《惡魔的陷阱》（Le Piège diabolique）（1962年）等在非凡場景下展開的奇幻故事征服眾多讀者，這些作品使得身為完美主義者的雅各斯因此成為最偉大的漫畫家之一。儘管只有八部作品，但不分世代，每部都是讀者心中具有代表性的漫畫；他與埃爾熱是傑出白描漫畫家的代表。
The Yellow "M" (La Marque jaune)


45 x 34,50 cm (17 ¾ x 13 ⅝ in.)

The Yellow "M" has been terrorizing the capital of the British Empire for some time, and after the theft of the imperial crown, Blake and Mortimer set off in pursuit of this mysterious criminal. Here they are in Tavistock Square, the residence of the very strange Doctor Septimus. The Yellow "M" propelled Edgar P. Jacobs to the pinnacle of his reputation, making him Hergé's greatest rival. Thanks to a complex story, the artist uses all the possibilities of the "ligne claire" to create an adventure with many dramatic moments, commemorating his passion for opera and for German expressionist film. The drawing is as sumptuous as it is spellbinding, with unforgettable sequences and a remarkable cover that made this album a gold standard of Franco-Belgian comics.

HK$ 1 000 000 - 1 500 000
US$ 140 000 - 190 000
Moebius
(Jean Giraud)

Lot 73, MOEBIUS (Jean Giraud), Arzach (detail) p.155
Like the moebius strip that inspired his pseudonym, the creator of Blueberry and his legendary Wild West adventures, as well as the intergalactic and poetic Major Grubert of the Airtight Garage, is double-sided with a twist. On the one hand we have the best of European adventure comics, strongly influenced by American comics in terms of motifs and scope, and on the other hand, the avant-garde of comic art as it echoes other modern art forms such as rock music and cinema. A nodal point unites them - the great author’s very personal mystique as he dreams himself both mage and artist. His spirituality finds room for expression in the vast landscape of the West with its cowboys and Indians, but also in the new magic of science fiction with The Incal, Edena and Arzach. He passed away in 2012, leaving behind a wealth of masterpieces that substantially influenced contemporary artists, such as Enki Bilal.
Moebius soars. He surfs on delirium-type images while his hero navigates equally subversive landscapes. And he does not do things by half. He releases the biblical deluge that lay dormant in him and turns comic syntax inside out in a revolution based on the supremacy of feeling and outpourings of color. No story, no text, no clear path, no logic. But instinct, yes – and an elemental emotion drawn from the depths of his consciousness – a personal experience that lays bare strangeness, anxiety and repressed feelings.

A few winged beasts rise above a chaos of vegetation, guided only by a prehistoric flying reptile. Irrepressible colors in a blazing composition lead the viewer into a battlefield where the oceanic and aerial clash. Moebius’ shamanic wanderings give him the right to take any and all risks. He enjoys losing his way among psychedelic clouds cluttering the horizon as he propels the rider of the Apocalypse into a dimension where a bipolar color scheme reigns. Arzach has revealed the artist's true face.
MOEBIUS (Jean Giraud)
French - 1938-2012

Arzach
India ink and acrylic inks on paper.
Original drawing for page 3 of the last story of this album published in 1976 by Les Humanoïdes Associés. First published in 1975 in the magazine Métal Hurlant n°4. Moebius drew on large size pages for this specific Arzach’s story. Very good condition. 44 x 32,80 cm (17 ¾ x 12 ⅞ in.)

HK$ 1 100 000 - 1 600 000
US$ 140 000 - 200 000

Moebius perseveres in his incantatory experiments, taking as his companion a solitary but fully conscious character who discovers the dangers and distractions of a world where the human and the rational occupy an indeterminate space. Pervasive colours that also structure the image act as a catalyst to an adventure that seems to have no beginning or end, but only a confused present and random encounters, separations, and sensations as the cartoonist pursues a chimera and ultimately reveals the cartography of his dreams.
MOEBIUS (Jean Giraud)  
French - 1938-2012  
Major Fatal  
31.90 x 23.90 cm (12 1/2 x 9 3/8 in.)  
HK$ 350 000 - 500 000  
US$ 45 000 - 80 000  

The huge wave dramatically exemplifies Moebius' visual strategy. His line quivers over the page and opens a perspective onto a world where the unconscious and the visual create an intoxicating maelstrom. The composition is very complex, driven by the engulfing wave, but remains sharp. The cartoonist's exact line never falters.
Jean GIRAUD
French - 1938-2012
Blueberry - The Trio
India ink on paper. Original drawing for a serigraphy published in 1984 by Aedena. This drawing, which depicts the three main protagonists of Blueberry, was also reproduced in L’Univers de Gir (Dargaud, 1986) and Blueberry’s (Stardom, 1997). Signed
25.50 x 17.70 cm (10 x 7 in.)
HK$ 220 000 - 230 000
US$ 28 000 - 30 000

Giraud’s Wild West is not always idyllic, close to the ideal vision conveyed by traditional Westerns. His vision is harsh, but not without greatness and heroism. It is an arena where Indians, pioneers and adventurers mercilessly confront each other. This drawing is anchored with careful strokes of the pen that give the characters a solid structure conveying their internal energy, but without neglecting the psychological aspects as the artist conveys human strengths and weaknesses in this group portrait.

尚·吉羅眼中的美國西部有別於傳統西部片的原野情懷。對他來說，這顯然是一個粗曠蠻荒的世界，但其中不乏偉大的英雄情操。生活在其中的印第安人、墾荒者與冒險家衝突不斷，手下無情。作者以巧妙的沾水筆手法，精準地為畫中人物勾勒出堅實的骨架，傳遞其內在的活力，為每個角色賦予各有優缺點的人性與心理狀態。
Lot 79, Enki Bilal, The Hunting Party (detail) p.169
Enki Bilal published his first fantasy stories in the French magazine Pilote during the 70s. In 1980, he won public recognition with *The Carnival of Immortals*, then in 1983 with *The Hunting Party*. He created his first paintings in 1994 – the *Blue Blood* series portraying the romance between Jill Bioskop and Alcide Nikopol, his iconic characters. The *Nikopol Trilogy* and the *Monster* cycle solidified his reputation as one of the most important comic book creators of the modern period. In 2013 and 2014, the Musée des arts et métiers in Paris organized a retrospective entitled «Mécanhumanimal». In 2014, *The Colour of Air* concluded the trilogy *Coup de sang*. In 2015, he presented an installation entitled «Inbox» at the Giorgio Cini Foundation at the 56th Venice Biennale, and in 2016 exhibited a new series of paintings at the Chanel Nexus Hall in Tokyo: «Enki Bilal Inbox - Hybridization in love».

20世紀70年代恩基·比拉在《領航員》(Pilote) 雜誌上陸續發表了他第一系列的科幻作品。1980年的《諸神狂歡》（La Foire aux Immortels）和1983年的《狩獵盛宴》（Partie de chasse）讓他備受讀者肯定。1994年他所推出的《藍血》（Bleu Sang）系列是他的首次畫作創作，主題是代表人物吉爾·比爾斯科普和阿爾賽德·尼可波勒的浪漫故事。《尼可波勒三部曲》（La Trilogie Nikopol）和《野獸》（Monstre）系列使他成為當代最重要的漫畫家之一。2013和2014年，巴黎工藝博物館舉辦了他的作品回顧展「機械人獸」（Mécanhumanimal）。2014年，《大發雷霆》（Coup de sang）三部曲的完結篇《空氣的顏色》（La Couleur de l’air）出版。2015年，第56屆威尼斯現代藝術雙年展期間，他在喬治·契尼基金會（Fondation Giorgio Cini）上展出了裝置藝術《收件箱》（Inbox）。2016年，在東京的香奈兒銀座音樂表演廳展出了他最新的畫作系列：《恩基·比拉收件箱——雜交（戀愛中）》。
Enki BILAL
French - Born in 1951

The Bath
Acrylic on canvas. Original painting of 2015. Signed and dated. 99.50 x 135 cm (39 ⅛ x 53 ⅛ in.)

Exhibition:
Enki Bilal, Inbox, Hybridization [in Love], Chanel Nexus Hall, Tokyo, 15th January 2016 - 14th February 2016 & Lumine, Tokyo, March 2016

Blue and red mark independence, shades of white and gray express sensuality, bodies cross, eyes gaze upwards. A slight surface movement stimulates a serene sanctuary isolated from any outside noise. In expressing this personal emotion, Enki Bilal focuses on the reality of the work and its power of attraction. The painting creates a space that transcends its materiality and conquers the viewer through an active sensibility that exercises its power.

作者以藍、紅兩色標示創作的獨立性，以各種白色與灰色調合出感性的肉體。畫面中的軀體重疊交叉，兩人同時抬眼往上看。水面輕微的波動反而襯托出此間遠離塵囂的寧謐，體現出恩基·比拉的個人感受。作者將重心放在畫中世界與其中的魅力：畫面超越畫布本身，自成新的空間，以感受性強烈的傑出才情，震撼觀畫者的心。
Enki BILAL
French - Born in 1951

Four?

India ink, acrylic and pencil on paper matted on board. Original drawing for page 54 of this album published in 2007 by Casterman. Signed and dated «2007».

Each panel cut out and matted on board.

Main Panel: 34,6 x 29,6 cm (13 ⅝ x 11 ⅝ in.)
Left panel: 11,5 x 19 cm (4 ½ x 7 ½ in.)
Right Panel: 10 x 13,6 cm (4 x 5 ⅝ in.)

HK$ 700 000 - 1 000 000
US$ 90 000 - 140 000

We see a futuristic city immersed in an atmosphere of conflict, where ignorance and dark ideologies restrict freedoms and rewrite history. Three destinies meet in a hotel room in colors that play on emotion and encourage the reader to focus on the present. Shared memory, sometimes discordant feelings abound, but there is ultimately a need to love and be loved. An intimate journey that ends in an embrace.

在一個陷入戰爭的未來城市中，愚昧與晦暗的思想剝奪了人們的自由，重寫人類的歷史。三名命運不同的男女共聚在酒店的客房，作者以各種色調詮釋出不同的情緒，引導讀者思索眼下的狀況。他們擁有共同的回憶，或許曾經有所糾葛，但最終的渴望還是愛與被愛。一連串的內心之旅以相擁作為總結。
Enki BILAL
French - Born in 1951

Hammered Shark Friends 3
Acrylic on canvas. Original painting of 2015. Signed and dated. 93 x 90 cm (36 ⅝ x 35 ⅜ in.)

Exhibition:
Enki Bilal, Inbox, Hybridization [in Love], Chanel Nexus Hall, Tokyo, 15th January 2016 - 14th February 2016 & Lumine, Tokyo, March 2016

HK$ 520 000 - 700 000
US$ 70 000 - 90 000

Here we have a snapshot, the gesture of a moment. Emotional lines are supported by mineral colors that catch light and shape. It's all in the eyes: inner strength, a capacity for seduction, the need to express feelings. Animality is there to support and amplify a spontaneous vibration far from any stress or tension. Enki Bilal wants to share his experience of the world, which relies on both reflection and intuition.
From Paris to Hong Kong

3rd October 2016 6pm. Hong Kong
Enki BILAL

French - Born in 1951

The Hunting Party (Partie de Chasse)

India ink and watercolour on paper. Original drawing for page 73 of this album published in 1983 by Dargaud. Signed. 44 x 35 cm (17 ¾ x 13 ¾ in.)

HK$ 300 000 - 350 000
US$ 40 000 - 45 000

Snow has lulled the landscape to sleep, but not the emotions, let alone the spirit of revenge emerging from the past. Enki Bilal uses a beautiful palette of winter colors to create a sense of isolation and tension between the characters, lost in the heart of an Eastern European forest. The lifeless body of Sergei Chavanidzé, accented with red, jostles the last frame and closes this tragic episode.

雪，覆蓋了整片大地，卻無法掩飾人的情感，更難以抹去過去的怨恨與復仇之心。恩基·比拉以華麗的寒冬色調，營造出迷失在這片東歐森林的孤立氣氛，勾畫出人與人之間的張力。賽爾蓋·查瓦尼戴的屍體倒在一旁，刺眼的血紅色強調出最後一格畫面，以慘劇做為這段故事的結局。
Philippe Druillet
Druillet is a science fiction asthete, an innovator in love with energy and excess, controlled madness and glowing designs that transform each page into an unlimited field of experimentation where the power of fantasy can be fully expressed. Through such works as *The 6 Voyages of Lone Sloane* (1972), *The Night* (1976), and *Salammbô* (1980 to 1986), he imposes an explosive universe, developing a monumental baroque style, sometimes intimate, but often grounded in an emotional shock and a feel for extreme bold staging. As a founder of the magazine Métal Hurlant (1974) with Moebius and Jean-Pierre Dionnet, passionate about painting, literature and cinema, he has always been eager to explore new worlds, including illustration, sculpture, and multimedia works.

菲力浦·杜耶是科幻作品的唯美主義者。他的創作充滿能量，勇於打破陳規，用不失控制的瘋狂和強烈畫風，勇於實驗各種風格，百無禁忌，在創作中盡情發揮其想像力。在《孤獨斯隆的6次旅行》（Les 6 Voyages de Lone Sloane）（1972年），《薩朗波》（Salammbô）（1980年到1986年）等作品中，他創造了一個爆炸性的宇宙；他在大膽架構的故事之上，建立了代表性的巴洛克式風格，時而融洽，但往往基於情感衝擊。他與墨比斯（Moebius），尚·皮耶·迪翁耐（Jean-Pierre Dionnet）於1974年共同創辦了《咆哮金屬》雜誌（Métal Hurlant），秉持對繪畫、文學和電影始終如一的熱情投入插圖、雕塑、多媒體作品等新領域。
Philippe DRUILLET
French - Born in 1944

The Night (La Nuit)

India ink and photomontage on cardboard. Original drawing for a page of this album published in 1976 by Les Humanoïdes Associés. Signed and dated « mai 1976 ». With the artist signature stamp. In its original frame. 104,50 x 74,50 cm (41 ⅛ x 29 ⅜ in.)

This page is one of the most important in Druillet’s work. It is a moving tribute to his beloved wife, where all the characters he created during a lifetime of work surround her and say farewell. It summarizes human history – passion at its most intense, the feeling of love that never left the artist, and the terrible wound that haunts him – but it is also a turning point in Comic Art, for at the time, no comic book artist had ever revealed such intensely personal feelings in this way, daring to engage in introspection. There are only three double-pages in the story, and this one is clearly the most poignant.

HK$ 350 000 - 450 000
US$ 45 000 - 55 000

This page is one of the most important in Druillet’s work. It is a moving tribute to his beloved wife, where all the characters he created during a lifetime of work surround her and say farewell. It summarizes human history – passion at its most intense, the feeling of love that never left the artist, and the terrible wound that haunts him – but it is also a turning point in Comic Art, for at the time, no comic book artist had ever revealed such intensely personal feelings in this way, daring to engage in introspection. There are only three double-pages in the story, and this one is clearly the most poignant.

菲利浦•杜輝耶
法國一生於1944年

夜

墨水、照片剪貼於紙板上。Humanoïdes Associés出版社發行於1976年專輯的內頁。附簽名與日期「1976年5月」。附原畫框。
104.50 x 74.50公分

這本作品既是畫家個人的故事，也是漫畫藝術上新的里程碑，因為在他之前，從未有過如此訴說真情、自我回顧的創作。目前這本著作僅存有三幅雙頁畫，本畫自是其中最感人之作。

HK$ 350 000 - 450 000
US$ 45 000 - 55 000
Philippe DRUILLET  
French - Born in 1944

Carthage
India ink and photomontage on paper. matted on cardboard. Original drawing for page 29 of this album published in 1982 by Dargaud. Signed. With the artist signature stamp. Carthage is the second book of the Salammbô trilogy. 78 x 61.50 cm (30 3/4 x 21 1/4 in.)

HK$ 130 000 - 250 000  
US$ 17 000 - 34 000

Druillet illustrates the violence of history, passion and death. He concentrates on an eruption of forms and emotional reactions, on signs, bodies and faces that form a dramatic chorus. He reaches the edge of chaos, but he knows how to master a combination of forces that propels the narrative forward. The drawing is a radical exclamation that breaks conventions and reorganizes the world. The style is very direct and translates raw energy into a visual masterpiece. A superb page that has never left the author’s collection.

杜輝耶在本作中描繪歷史上的暴力、狂熱與死亡。他將重點集中於湧現的形體、情緒的反應，以及由符號、軀體、面孔所組成的戲劇性整體。他遊走於混沌的邊緣，但掌控了各種匯集在一起的力量，將之凝聚成故事，予以敘述。他以激進的作法打破慣例，重整畫中世界，以直接的風格，在畫面中詮釋出原始的活力。這頁精湛的畫作一直是作者不願脫手的珍藏品。
Philippe DRUILLET  
French - Born in 1944

Carthage
India ink and photomontage on paper. matted on cardboard. Original drawing for page 28 of this album published in 1982 by Dargaud. Carthage is the second book of the Salammbô trilogy. 81 x 65 cm (31 7/8 x 25 5/8 in.)

HK$ 130 000 - 250 000  
US$ 17 000 - 34 000

Here we find Druillet’s exalted gestures and imaginative flights of fancy, his passion to revolutionize trajectories. His sharp, instinctual movements shatter the metaphysics of the narrative. In this drawing, there is always a convulsive dimension, he goes straight to the point. He develops each scene as a series of confrontations and ruptures supported by a turbulent use of ink that evokes spontaneous emotions in the reader. A superb page, which has never left the author’s collection.

Philippe DRUILLET  
製圖：杜輝耶

迦太基
墨水、照片剪貼於紙板上、Dargaud出版社發行於1982年專輯的第28頁。迦太基是《薩朗波》三部曲的第二部。

81 x 65公分

HK$ 130 000 - 250 000  
US$ 17 000 - 34 000

杜輝耶在此重現其進入幻象的狂熱自發畫風，透露出他迫切推翻常規的渴望：稜角分明的線條與本能的動作完全粉碎了形而上的敘述。他的畫往往具有某種難以抑制的衝動，毫不拐彎抹角。對作者而言，每個場景都是引發決裂的對抗戰，憑藉筆尖流洩出的喧囂紛亂，與讀者分享其自發的情緒。這頁精湛的畫作一直是作者不願脫手的珍藏品。
Winsor McCay

American - 1869-1934

Little Nemo in Slumberland
Won't you be my Valentine?


72.50 x 56.80 cm (28 ½ x 22 ⅜ in.)

HK$ 350 000 - 500 000
US$ 45 000 - 70 000

Considered one of the pioneers of comics, he began his career in the Sunday supplements of the American press with poetic and fanciful series such as Little Nemo in Slumberland and Dreams of a Rarebit Fiend. He focused on childhood and the dream world with original and complex compositions enhanced by his sophisticated line. Rediscovered by critics in the 70s, he inspired a new generation of famous cartoonists, including Art Spiegelman, Chris Ware, and Fred. A prolific and exceptionally gifted artist, he also successfully attempted animated cartoons, contributing his adorable Gertie, a docile dinosaur, to the nascent artform.

溫瑟•麥凱

美國—1869～1934年

小尼莫夢境歷險記
你願意當我的情人嗎？

墨水、紙，貼於紙板，《紐約先驅報》於1908～1909年間刊載小尼莫系列漫畫，本作為其中一頁，附簽名。

72.50 x 56.80公分

HK$ 350 000 - 500 000
US$ 45 000 - 70 000

麥凱被視為漫畫的先驅之一，他的職業生涯從從在美國報紙的周日副刊上發表《小尼莫夢境歷險》（Little Nemo in Slumberland）、《乳酪惡魔的夢想》（Dreams of a Rarebit fiend）等詩意奇幻的漫畫開始。他擅長的領域是兒童和夢境，通過精緻的線條創造複雜精密的原創作品。在20世紀70年代，評論家又發現他是亞特•斯皮格曼（Art Spiegelman）、克里斯•韋爾（Chris Ware）和佛瑞德（Fred）等知名新生代漫畫家的靈感來源。作為一位多產的天才藝術家，他當時還嘗試了動畫片並極為成功，有著可愛風格，以一隻溫順恐龍為主角的《恐龍葛蒂》（Gertie）為那時才剛起步的動漫注入動力。
Nicolas de Crécy

Nicolas de Crécy is one of the most promising young authors of the French school of comics. His inspiration, strongly influenced by literature, gradually moved closer to Asia in a series of illustrations on Tokyo and the recent publication of a manga in the French tradition. His style oscillates between the grotesque and the fantastic, embodied in detailed drawings in pencil, sometimes charcoal, and also watercolor, giving his compositions great finesse and delicacy that never fall into sentimentality. Urban landscapes, haunted by sad faces yet simultaneously fanciful and funny, are among his best-known works.

84

The Ghost of Blois

India ink, watercolour and gouache on paper. Original drawing for the poster of the 2016 Blois Festival. Signed, countersigned and dated «2016» at the back.

30 x 40 cm (11 ¾ x 15 ¾ in.)

HK$ 55 000 - 70 000
US$ 7 000 - 9 000

Nicolas de Crécy

French - Born in 1966

布盧瓦幽靈

墨水、水彩、水粉、紙，繪於2016年，是專為布盧瓦漫畫節繪製的海報。附簽名，背面附加簽與日期「2016」。

30 x 40公分

HK$ 55 000 - 70 000
US$ 7 000 - 9 000

尼古拉·德魁西

法國一生於1966年

布盧瓦幽靈

墨水、水彩、水粉、紙，繪於2016年，是專為布盧瓦漫畫節繪製的海報。附簽名，背面附加簽與日期「2016」。

30 x 40公分

HK$ 55 000 - 70 000
US$ 7 000 - 9 000

尼古拉·德魁西是法國安古蘭漫畫學院第一代畢業生中最有望的漫畫家之一。他的作品取材明顯受到東亞文化的影響，從他的東京插圖系列和近期出版的法國式「日本漫畫」（manga）都可見一斑。他的風格遊移在怪誕和虛幻之間，並透過細緻的筆觸來呈現，他運用石墨，有時也用炭筆或水彩，賦予作品不結縛造作的精緻細膩感。他的城市景象作品中，常見悲傷、虛幻而又滑稽的人物遊盪其中，這也是他作品最為知名的元素。
George Herriman made a significant contribution to the birth of the comic strip, and he has influenced many classics (Peanuts, Calvin and Hobbes) that brighten American newspapers today. His obsessional humour and love for funny animals are the cornerstones of his prolific work. A tireless worker, he did not limit himself to his renowned Krazy Kat character. A poet of everyday American life during the years between the two world wars, he is the father of tormented and ludicrous characters such as the heroes of the Dingbat Family or Stumble Inn that both deserve to be rediscovered. Employed by the magnate William Randolph Hearst, he remained faithful to him under all circumstances. A witness to the heyday of the American press, he is also a true craftsman.
The best known contributor to the Tarzan comic strip, Burne Hogarth took over from Hal Foster, another great name in American comics, continuing to adapt Edgar Rice Burroughs’s character. It was not until the 1940s that his masterful style began to flourish. With a solid background in classical drawing, this child of Russian immigrants taught in a number of art schools before gaining recognition in comics. His work is among the cornerstones of early American comic adventure, and as such is a revered member of the pantheon of «Golden Age» comic creators. His academic style emphasizes the impressive yet naturally graceful musculature of his characters and profuse, baroque architectural compositions. As one of the architects of the American neoclassical school, he influenced the Franco-Belgian school, especially Jijé. Hogarth is probably the most Mannerist artist of all.

霍加思在1936年时从另一位著名的美国漫画家哈爾·福斯特（Hal Foster）手中接过了《人猿泰山》（Tarzan）系列，继续对愛德格·萊斯·巴勒斯（Edgar Rice Burroughs）的故事进行漫画改编。直到20世纪40年代，他才充分发挥了使他成为漫画大师的风格。這位俄羅斯移民後裔在幾所藝術學校中，透過漫畫創作和繪畫教學著作來獲得肯定。他的作品是美國早期冒險漫畫的基石之一，他也因此榮登漫畫「黃金年代」的名人榜。他的學術風格在角色的描绘上，強調了令人印象深刻的肌肉線條，同時使用巴洛克風格般華麗的線條來描繪壯麗的大自然。作為美國新古典漫畫派的大師，他對法國畫派，特別是吉傑（jijé）產生了影響。毫無疑問，在所有大師中，霍加斯是其中最具風格主義的漫畫家。
Tarzan
by Edgar Rice Burroughs

THE CAVE

From Paris to Hong Kong

18th October 2016, 6pm. Hong Kong
Jean Roba

Jean ROBA
Belgian - 1930-2006

Bill and the Birds

India Ink, watercolour and colour pencil on paper. Original drawing for the cover of the magazine Spirou published in July 2nd, 1970. The speech balloon reads «So what Bill!?? Are you bringing back the wood stick !??». Signed.

28 x 23 cm (11 x 9 in.)

HK$ 260 000 - 450 000
US$ 34 000 - 54 000

Jean Roba’s advertising career should have been mapped out in advance, from start to successful finish, if a small detour had not led him into the playful garden of Spirou cartoonists, all part of the «Marcinelle» school, alongside Peyo (The Smurfs) and Franquin (The Marsupilami, Gaston). With his red cocker spaniel and little boy, Boule et Bill was a brilliant success in magazines for the young that has never wavered over succeeding generations. A devotee to the happy hours of childhood, Roba also contributed his poetic spirit to La Ribambelle, a series of childlike adventures where good humor and comic twists compete for the reader’s attention. With a talent for drawing animals, he is at his best in the Boule et Bill series where dogs of all breeds, turtles, fish and other creatures live in harmony, and yet as a graphic designer he also excels in colorful compositions and full-page illustrations. He died in 2006, but his work continues to delight his fans, other artists and readers everywhere.
ALORS BILL ! ???... TU ME RAPPORTES CE BÂTON, OUI ! ???
André Franquin is one of the greatest artist of Franco-Belgian comics. His lively style, cheerful line, and irreplaceable sense of humor marked the best years of the magazine Spirou but also those of Tintin. In 1946, he took over the adventures of Spirou et Fantasio from Jijé. In 1952, in Spirou et les héritiers, he gave birth to a fantastic creature that soon became mythical – the «marsupilami». Between 1955 and 1959, he drew Modeste and Pompon, a family series full of mischief, for the comic magazine Tintin. But starting in 1957, he was able to give free rein to his immense talent with the character of Gaston Lagaffe (Gaston Gomer Goof). Through this completely unconventional character, who can sometimes be subversive and facetious, but also generous as he moves in an environment far too conventional for his taste, Franquin created a very personal work. His œuvre is one of the most intelligent and playful in classic comics.

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- 安德烈•弗朗坎是第九藝術的代表漫畫家。他活潑的風格、輕快的文體和獨一無二的幽默感是《斯皮魯》(Spirou)雜誌和《丁丁》(Tintin)雜誌黃金年代的標誌。1946年，他接手了由吉傑創造的《斯皮魯和方大炯》(Spirou et Fantasio)。1952年，在《斯皮魯和孩子們》(Spirou et les héritiers)中，他虛構的生物「馬蘇皮拉米」(marsupilami)很快就成了代表性的角色。他在1955到1959年間為《丁丁》雜誌創作了家庭喜鬧劇系列《莫德斯特和蓬蓬》(Modeste et Pompon)。從1957年開始，他透過「加斯東•拉格菲」這個角色自由發揮了過人的天賦。故事講述「加斯東•拉格菲」這個不按牌理出牌、古靈精怪、滑稽而又寬厚的人物在他眼中的世俗社會裡的經歷。透過這個作品，弗朗坎展現出他風格中更個性的一面，在他作品中是最充滿智慧、最感性的經典漫畫之一。
Gaston is certainly clumsy, but does it with style. Things go a little wrong, but always with elegance and a certain detachment. Above all, Franquin loves the unflappable personality of his hero and his authentic anti-conformism. Nothing can interfere with an appearance of imperturbable ease. His line gives the whole drawing great fluidity – there is no extra effort or unnecessary effervescence, but a simple continuity of movement.
An徳烈•弗朗坎
比利時—1924~1997年
Gaston Lagaffe
異國蝴蝶
Pencil on paper. Original drawing for the “joke” 898 published in December 30th, 1986 in the magazine Spírou n°2542. Signed. Gaston decides to convert the office in a butterfly nursery for fun. Will his boss, Léon Prunelle, ever manage to get the contracts signed?
29.60 x 21 cm (11 ⅝ x 8 ¼ in.)

By unintentionally disrupting the ceremony surrounding the signing of a contract, Gaston Lagaffe remains true to his generous nature and love of exotic animals. Franquin's powerful drawing style is exemplified in this penciled page. He enjoys sketching the characters in a vigorous yet playful way, highlighting both the disappointment of the two protagonists and his hero's desire to always do what is right.
Guido Crépax

Lot 90, Guido Crépax, Histoire d'O (detail) p.197
Originally trained as an architect, Guido Crépax has dedicated his work to an exploration of drawing in its most radical form. Along with Giardino and Manara, he was a representative of the internationally renowned Italian comic book movement and introduced modern themes and esthetics. He initiated a graphic revolution, turning away from the rigorous, smooth organization of comic strips. He broke up the pages and focused on significant details, always masterfully drawn. A man of letters, he brought literary masterpieces by Sade, Sacher-Masoch, Stevenson, and Bram Stocker into the pantheon of the Ninth Art. Immediately applauded by intellectuals and critics for his modern approach to the artporn – Roland Barthes prefaced his books – his style is both elegant and refined. His heroines, immediately recognizable, especially those modelled on Louise Brooks, are now irrevocably linked to a deeply original oeuvre that has never been imitated.

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原本學習建築專業的基多·克雷帕克斯在繪圖上向來勇於挑戰前衛風格。他因為當代美學和主題上的成就而與賈迪諾(Giardino)和曼納拉(Manara)齊名，同為國際知名的義大利漫畫家。他還積極參與圖畫革命，改變了漫畫插圖分鏡的既定模式和敘事方式：他將圖畫分成小塊，對於重要細節給予更多篇幅並巧妙繪製。他發揮其出色的文學素養，把薩德(Sade)、薩克·馬索克(Sacher-Masoch)、史蒂文生(Stevenson)、布拉姆·史托克(Bram Stocker)等文學大師的作品引進第九藝術的殿堂。他因知識分子和漫畫評論家對其藝術現代風格的評論而迅速成名，羅蘭·巴特(Roland Barthes)為他撰寫的序言中評論他的風格為優雅且精致。他作品中的女主角們具有極高辨識度，特別是扮演路易絲·布魯克斯(Louise Brooks)為原型的形象，不難讓人聯想起他原創而獨特的創意風格。
Guido CRÉPAX
Italian - 1933-2003

Histoire d'O


Bibliography:

Inspired by the architectural atmosphere in which he places his protagonists, Guido Crépax modulates his line, inspired by the baroque palace where O is initiated into the forbidden pleasures of sadomasochism. Dainty curves and hallucinatory swirls collide with the rigid frame of the page, generating abstract and erotic forms around the body of the heroine – allegories of the delicious torture she seeks in this sumptuous setting.

HK$ 70 000 - 90 000
US$ 9 000 - 11 000
DRLNG!.. DRLNG!..

DAVANTI A NOI NON CHIUDERA’ MAI COMPLETTAMENTE LE LABBRA...

LEI È QUI PER SERVIRE I SUOI PADRONI...
DURANTE IL GIORNO SBRIGHERA’ LE FACCENDE DOMESTICHE...
MA AL PRIMO NOSTRO SEGNO ABBANDONERA’ IL LAVORO PER OFFRIRSI...

LE NON ACCAVALLERA’ LE GAMBE...
NE’ TERRA ACCOSTATE LE GINOCCHI...
Guido CRÉPAX
Italian - 1933-2003

Histoire d’O


Bibliography:

Emblematic of Crépax’s art, this page has a sophisticated composition inspired by the characteristics of a cracking whip. The pulsing, steady rhythm emphasizes the twisting hands and feet, the languid and screaming mouth, eyes moist with tears. Sensual, onomatopoeic sounds and enamata also play an important role in the graphic composition. As O penetrates more deeply into the world of sadomasochistic pleasure, the reader can also pursue the radical initiation created by Crépax in this musical, suave, intellectual, and erotic cartoon.

HK$ 70 000 - 90 000
US$ 9 000 - 11 000
Jacques de Loustal is among the generation of new artists that helped reinvigorate the Ninth Art back in the 70’s when he began to be recognized. Close to the Métal Hurlant school, he combined rock music and graphic art in the now classic album Barney and The Blue Note published in 1987 based on a story by Philippe Paringaux (Rock & Folk). He mixes an aesthetic based on the simple elegance of the firm line inherited from the «ligne claire» with the novelty of direct colour. In combining shimmering, rich colours, he seems to draw his inspiration from the Nabis and Gauguin as well as from his many travels, recorded in notebooks that have also been published. In addition to his work in comics, Loustal has produced many illustrations for mainstream literature (Simenon, Mac Orlan, Vian) and the international press (The New Yorker), confirming his ability to musically speak with images with the fewest words possible.
INVADER
Born in 1969
ALIAS PA_1030 - 2013
Ceramic tiles on Plexiglas and ID card
61.3 x 76.69 in.

INVADER: 生於1969年
AUASPA_1030、2013年作
陶瓷馬賽克貼於有機玻璃等
155.80 x 194.80公分

Estimate 估價:
€ 250,000 - 350,000
$ 276,000 - 286,000
HKD 2,140,000 - 3,000,000
Francois SCHUITEN
French - Born 1966
The Light Fresco - Lyon

Francois Schuiten
法國，1966年生
The Light Fresco - Lyon
紙上丙烯及鉛筆，2004年
法國里昂燈光壁畫原圖

Estimate 估價:
€ 22,000 - 30,000
$ 24,000 - 33,000
HKD 168,000 - 256,000
SANYU (1901-1966)
Jean-Claude Riedel Collection
Ink paintings and watercolors

SANYU 常玉 (1901-1966)
Jean-Claude Riedel 珍藏
彩色顏料、墨水、水彩

Auction in Paris
Tuesday 6th December 2016
11am

拍賣日期: 2016年12月6日, 星期二, 11時

7 Rond-Point
des Champs-Élysées
75008 Paris
法國巴黎香榭麗舍大道圓形廣場7號

Contact 信息諮詢
Élodie Landais
+ 33 (0)1 42 99 20 84
elandais@artcurial.com

Manolo VALDÉS
Dama a caballo, 2008
Wood - 249 x 253 x 87 cm
馬諾羅·瓦爾代斯
Dama a caballo, 2008年作
木雕, 249 x 253 x 87公分

Estimate
估價:
€ 180,000 - 250,000
$ 200,000 – 275,000
HKD 1,500,000 – 2,000,000
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Contact 信息查詢
Vanessa Favre
+33 (0)1 42 99 16 13
vfavre@artcurial.com

Auctions in Paris
Monday 5th & Tuesday 6th December 2016 - 8pm & 2.30pm
2016年12月5日, 星期一, 20時
2016年12月6日, 星期二, 14時30分
7 Rond-Point des Champs-Élysées
75008 Paris
法國巴黎香榭麗舍大道圓形廣場7號

Consignment deadlines
Mid-October 2016
圖錄截稿日期為2016年10月中旬
**FINE WINE & SPIRITS**

**Consignment deadline**  
Late September 2016  
Early November 2016

**Auctions in Paris**  
15th & 16th September 2016  
27th & 28th October 2016  
15th & 16th December 2016

**Contact**  
Laurie Matheson  
Luc Dabadie  
+33 (0)1 42 99 16 33 / 34  
vins@artcurial.com

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Bottle Romanée Conti 1994, D.R.C  
1994羅曼尼康蒂一瓶, D.R.C

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拍賣額9,900歐元
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Consignment deadline
Mid-October 2016
2016年10月中旬截止

Auction in Paris
Tuesday 13th December 2016 - 2pm
拍賣日期:2016年12月13日, 星期二, 14時

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des Champs-Élysées
75008 Paris
法國巴黎香榭麗舍大道圓形廣場7號

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1—DEFINITIONS

The following definitions in this condition apply in these conditions.

Buyer's Premium means the charge payable by you as a percentage of the Hammer Price, at the rates set out in clause 5.1 below.

Certificate of Authenticity means a certificate issued by an Expert Committee confirming the authenticity of a Lot; the auctioneer will refuse to confirm the authenticity or to accept any request for an extension will be accepted on such a certificate and the return of such a certificate will not be accepted.

2—SPINK CHINAS ROLE AS AGENT

2.1 All sales undertaken by us either at auction or privately are undertaken either as agent on behalf of the Seller or from time to time, as principal if we are the owner of the Lot. Please note that even if we are acting as agent on behalf of the Seller rather than as principal, we may have a financial interest in the lot.

2.2 The contract for the sale of the Lot will be between you and the Seller.

3—BEFORE THE SALE

3.1 Examination of goods

You are strongly advised to examine personally any goods in which you are interested, before the auction takes place. Condition reports are usually available on request. We provide no guarantee to you other than in relation to Forgeries, as set out in clause 5.10 of these Terms and Conditions.

3.2 Catalogue descriptions

3.2.1 Statements by us in the catalogue, or information provided by us, whether written or oral, or in any advertising elsewhere, regarding the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of any Lot are merely statements of opinion, and are not to be relied on as statements of fact. Catalogue and web illustrations are for guidance only, and should not be relied on to determine the tone or colour of any item. No Lot shall be rejected on the grounds of inaccurate reproduction. No Lot illustrated in the catalogue and online shall be rejected on the grounds of cancellation, centring, margins, perforation or other characteristics apparent from the illustration. Catalogue illustrations are for guidance only, and should not be relied on to determine the tone or colour of any item or to reveal imperfections. No request for an extension will be accepted on such statements of definitive fact. Catalogue and web illustrations are for guidance only, and are not to be relied on as statements of fact. Catalogue and web illustrations are for guidance only, and should not be relied on to determine the tone or colour of any item or to reveal imperfections. No request for an extension will be accepted on such statements of definitive fact.

3.2.2 If we accept a request for an expert opinion or Certificate of Authenticity on any Lot other than a mixed Lot or Lot containing undescribed stamps you must notify us in writing not less than forty-eight hours before the time fixed for the commencement of the first session of the auction. If accepted by us, such request shall have the same effect as notice of an intention to question the genuineness, provenance or condition of the lot for the purposes of clause 5.9 of these Terms and Conditions and conditions of clauses of clause 5.9 shall apply accordingly.

3.2.3 Notice of a request for an expert opinion or Certificate of Authenticity must give the reason why such opinion is required and specify the nature of the proposed expert which will be subject to agreement by us. We reserve the right, at our discretion, to refuse a request for an expert opinion or Certificate of Authenticity including (without limitation) where the proposed expert is not known to us.

3.3 If we accept a request for an expert opinion or Certificate of Authenticity we will submit the Lot to the Expert Committee. You acknowledge and accept that the length of time taken by an Expert Committee to reach an opinion will vary depending on the circumstances and in any event is beyond our control.

3.4 We will not accept a request for an extension on any other condition. Any Lot described in the catalogue as having faults or defects may not be returned even if an expert opinion or Certificate of Authenticity cites other faults or defects not included in the catalogue description, other than in the case of a Forgery.

3.5 Should Spink China Limited accept a request for an expert opinion or Certificate of Authenticity it cites other faults or defects not included in the catalogue description, other than in the case of a Forgery, you shall be responsible for all costs and expenses incurred by us or the Expert Committee in connection with the Lot, including but not limited to a Certificate of Authenticity, you must provide us with copies of the Expert Committee's report less than 7 days after you receive such correspondence.

4—AT THE SALE

4.1 Refusal of admission

Your Responsibility

You are responsible for satisfying yourself as to the condition of the goods and the matters referred to in the catalogue description.

3.4 Extensions—Stamps only

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4.2 Registration before bidding

You will complete and sign a registration form and provide identification before making a bid at auction. Please be aware that we usually only accept buyers to underwrite a later check. If you have not bid successfully with Spink nor Antiquarian in the past, or you are registering with us for the first time, we reserve the right to require a deposit of up to 50% of the estimated hammer price on any Lot. Any deposit will be deducted from your invoice should you be successful. If you are unsuccessful at auction, your deposit will be returned by the same means it was paid to Spink.

4.3 Bidding as Principal

When making a bid (whether such bids are made by you personally or by telephone, or by Spink or any of its employees or agents, by us; nor, any of our employees or agents, are responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any Lot nor for any other errors of description or for any faults or defects in any Lot. Every person interested should exercise and rely on his own judgment as to such matters.

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4.6 Telephone Bids
If you make arrangements with us not less than 24 hours before the sale, we shall use reasonable endeavors to contact you to enable you to participate in bidding by telephone, but in no circumstances will we be liable to the Seller or you as a result of failure to do so.

4.7 Currency Converter
At some auctions, a currency converter will be operated, based on the one month forward rates of exchange quoted to us by Bank of China or any other appropriate rate determined by us, at opening on the date of the auction. BANKING card will take place in a currency determined by us, which is usually Hong Kong dollars for auctions held in Hong Kong. The currency converter is not always reliable, and errors may occur beyond our control either in the forward rate of the Lot not displayed on the converter, or the foreign currency equivalent of Hong Kong dollar bids. We shall not be liable to you for any loss suffered as a result of you following the currency converter.

4.8 Video images
At some auctions there will be a video screen. Mistakes may occur in its operation, and we cannot be liable to you regarding either the correspondence of the image to the Lot being sold or the quality of the image as a reproduction of the original.

4.9 Bidding Increments
Bidding generally opens below the low estimate and advances in the following order although the auctioneer may vary the bidding increments during the course of the auction. The normal bidding increments are:
HK$1,000 to HK$2,000 by HK$1,000
HK$2,000 to HK$3,000 by HK$2,000
HK$3,000 to HK$5,000 by HK$2,000 or HK$3,000
HK$5,000 to HK$10,000 by HK$5,000 or HK$2,000
HK$10,000 to HK$20,000 by HK$10,000
HK$20,000 to HK$30,000 by HK$2,000
HK$30,000 to HK$50,000 by HK$20,000 or HK$2,000
HK$50,000 to HK$100,000 by HK$50,000 or HK$20,000
HK$100,000 to HK$200,000 by HK$100,000
HK$200,000 to HK$300,000 by HK$200,000
HK$300,000 to HK$500,000 by HK$200,000 or HK$50,000
HK$500,000 to HK$1,000,000 by HK$500,000
HK$1,000,000 to HK$2,000,000 by HK$500,000
HK$2,000,000 to HK$3,000,000 by HK$1,000,000
HK$3,000,000 to HK$5,000,000 by HK$1,500,000
HK$5,000,000 to HK$10,000,000 by HK$2,000,000
HK$10,000,000 to HK$20,000,000 by HK$5,000,000
HK$20,000,000 to HK$50,000,000 by HK$10,000,000
HK$50,000,000 to HK$100,000,000 by HK$20,000,000
HK$100,000,000 to HK$200,000,000 by HK$50,000,000
HK$200,000,000 to HK$500,000,000 by HK$100,000,000
HK$500,000,000 to HK$1,000,000,000 by HK$200,000,000
HK$1,000,000,000 to HK$2,000,000,000 by HK$500,000,000
HK$2,000,000,000 to HK$5,000,000,000 by HK$1,000,000,000
HK$5,000,000,000 to HK$10,000,000,000 by HK$2,000,000,000
HK$10,000,000,000 to HK$20,000,000,000 by HK$5,000,000,000
HK$20,000,000,000 to HK$50,000,000,000 by HK$10,000,000,000
HK$50,000,000,000 to HK$100,000,000,000 by HK$20,000,000,000
HK$100,000,000,000 to HK$200,000,000,000 by HK$50,000,000,000
HK$200,000,000,000 to HK$500,000,000,000 by HK$100,000,000,000
HK$500,000,000,000 to HK$1,000,000,000,000 by HK$200,000,000,000
HK$1,000,000,000,000 to HK$2,000,000,000,000 by HK$500,000,000,000
HK$2,000,000,000,000 to HK$5,000,000,000,000 by HK$1,000,000,000,000
HK$5,000,000,000,000 to HK$10,000,000,000,000 by HK$2,000,000,000,000

5. AFTER THE AUCTION

5.1 Buyer’s Premium and other Charges
In addition to the hammer price of a Lot, plus 20% of the corresponding purchase price is entirely at our sole discretion. We will not normally exercise that discretion if the Lot is not received by us in the same condition that it was in at the auction date.

5.2 Payment
5.2.1 You must provide us with your full name and permanent address and, if so requested, details of the bank from which any payments to us will be made. You must pay the full amount due on your invoice within seven days after the date of the sale. This applies even if you wish to export the Lot and an export licence is (or may be) required.

5.2.2 You will not acquire title to the Lot until all amounts due to us have been paid in full. This includes instances where special arrangements were made for release of Lot prior to full settlement.

5.2.3 Payment should be made in Hong Kong Dollars by one of the following methods:
(i) Direct bank transfer to our account details which are set out on the invoice. All bank charges shall be borne by you. Please ensure that your client number is noted on the transfer.
(ii) By cheque or bank draft made payable to Spink China Limited. Please note that the processing charge for payments made by cheques or bank drafts drawn on a non-Hong Kong bank shall be at our absolute discretion and that the remittance slip printed at the bottom of the invoice is enclosed with your payment.
(iii) By Visa or Mastercard. A fee of 3% will be applied. By American Express, a fee of 4% will be applied. You must be responsible for any foreign exchange losses or charges that you may incur in connection with such card payments.

5.2.4 Payments should be made by the registered buyer and not by third parties, unless it has been agreed at the time of registration that the registered buyer is acting as an agent on behalf of a third party.

5.3 Notification
We are not able to notify successful bidders by telephone. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. You are requested to contact us by telephone or in person as soon as possible after the auction to obtain details of the outcome of your bids to avoid incurring charges for late payment.

5.4 Collection, Packing and Handling of Purchases

5.4.1 Unless specifically agreed to the contrary, we shall retain Lots purchased until all amounts due to us, to the Spink Group or to Astorcurial, have been paid in full. Buyers will be required to pay for their Lots when they wish to take possession of the same, which must be within 7 days of the date of the sale, unless prior arrangements have been made with Spink. Without prior agreement, Lots will not be released. If cleared funds are received with regard to payments made by cheque.

5.4.2 Lots may be collected from 455/5F, Hua Fu Commercial Building, 111 Queen’s Road West, Hong Kong or from our New Territories, Global Gateway (Hong Kong), 268 Young UK Road, Sha Tin. In the event that a cheque or bank draft payable to Spink China Limited has been presented to us, unless we agree to the contrary, no Lots shall be released before the cheque or bank draft has cleared where such funds have been credited into our bank account.

5.4.3 A purchased Lot shall be at your risk in all respects from the time of collection or the expiry of seven days from the date of sale, whichever is sooner, and neither Spink China Limited nor its employees nor agents shall thereafter be liable for any loss or damage of any kind, whether caused by negligence or otherwise, while any Lot is in or under their respective custody or control.

5.4.4 All transportation arrangements are the sole responsibility of the buyer. If required, our shipping department may arrange shipment as your agent. All insurance charges for goods to be transported overseas shall be met by the owner of the Goods. If specific requests if specifically requested, our suggestions are made on the basis of our general knowledge of such parties in the past and we are not responsible to any person to whom we have made such recommendations or omissions of the third parties concerned.

5.4.5 We shall use all reasonable endeavours to take care when handling and packing a purchased Lot but remind you that after seven days or from the time of sale, whichever is sooner, the Lot is entirely at your risk.

5.4.6 It is the responsibility of the Buyer to be aware of any import Duties that may be incurred upon importation to the final destination. Spink will not accept return of any package in order to avoid these duties. The onus is also on the Buyer to be aware of any Customs import restrictions that prohibit the importation of certain collectibles. Spink will not accept return of the Lot(s) under these circumstances. Spink will not accept responsibility for Lots seized or destroyed by Customs.

5.4.7 If the Buyer requests delivery of the Lot to an address other than the one on the invoice this will be carried out at the discretion of Spink.

5.5 If you fail to make payment within seven days of your stipulated payment date set out in your invoice, we shall be entitled to charge interest on the amount of the invoice at the rate of 2% per month.
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From Paris to Hong Kong
ARTCURIAL
3rd October 2016 6pm. Hong Kong

per month compound interest, calculated on a daily basis, from the date the full amount is due;
5.5.1.2 To set off against any amounts which the Spink Group may owe you in any other transaction or in respect of the outstanding amount remaining unpaid by you;
5.5.1.3 We may keep hold of all or some of your property in the possession of the Spink Group until you have paid all the amounts you owe us or the Spink Group, even if the amounts do not relate to those lots or other property. Following fourteen days’ notice to you of the amount outstanding and remaining unpaid, the Spink Group shall have the right to arrange the sale of such lots or other property. We shall apply the proceeds in discharge of the amount outstanding to us, and pay any balance to you;
5.5.1.4 Where several amounts are owed to you by the Spink Group in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not you so direct;
5.5.1.5 To reject at any future auction any bids that we consider, in our discretion, to be being made on behalf or obtain a deposit from you before accepting any bids.
5.5.2 If you fail to make payment within thirty-five days, we shall in addition be entitled to:
5.5.2.1 To cancel the sale of the Lot or any other item sold to you at the same or any other auction;
5.5.2.2 To arrange a resale of the Lot, publicly or privately, and, if this results in a lower price being obtained, claim the balance from you together with all reasonable costs (including a 20% seller’s commission, expenses, damages, legal fees, commissions and premiums of whatever kind associated with bids sold to or otherwise, incurred in connection with your failure to make payment; or
5.5.2.3 When reselling the Lot, place a notice in our catalogue stating that you successfully purchased the Lot at auction but have subsequently failed to pay the Hammer Price of the Lot; or
5.5.2.4 Take any other appropriate action as we deem fit.
5.6 Failure to collect
Where purchases are not collected within seven days after the sale, whether or not payment has been made, you will be required to pay a storage charge plus any additional handling cost that may apply. You will not be entitled to collect the Lot until all outstanding charges are net, together with payment of all other amounts due to us.
5.7 Use of Default Information
If you fail to make payment for a Lot in accordance with these Terms and Conditions 5.7.1 We reserve the right to refuse you the right to bid for any future auction irrespective of whether previous defaults have been settled; and
5.7.2 We reserve the right to disclose details of such default to other auctioneers and live bidding platforms, which will include your name, address, nature of the default and the date of the default.
Artcurial SAS will not use or live bidding platforms who receive details of the default may rely on such information when deciding whether to enter into a transaction with you in the future.
5.8 Export license
5.8.1 You should always check whether an export licence is required before exporting.
5.8.2 Unless otherwise agreed by us in writing, the fact that you wish to apply for an export licence does not affect your obligation to make payment within seven days nor our right to charge interest on late payment.
5.8.3 We will not be obliged to rescind a sale nor to refund any interest or other expenses incurred by you where payment is made by you despite the fact that an export licence is required.
5.8.4 Refund in the case of Forgeries
5.8.1 A sale will be cancelled, and the agreement regarding to you if a Lot (other than a miscellaneous item not described in the catalogue) sold by us proves to have been a forgery. We shall not however be obliged to refund any amounts if either (a) the catalogue description or saleroom notice at the auction date corresponded to the generally accepted opinion of scholars or experts at that time, or fairly indicated that there was a conflict of opinion; or (b) it can be demonstrated that the Lot is a Forgery only by means of a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the Lot. However, you should note that a refund can only be obtained if the following conditions are met:
5.8.1.1 You must notify us in writing, within seven days of the auction date, that in your view the Lot concerned is a forgery;
5.8.1.2 You must then return the item to us within fourteen days, in the same condition as at the auction date; and
5.8.1.3 As soon as possible following the return of the Lot, you must produce evidence satisfactory to Artcurial SAS that the Lot is a Forgery and that you are able to transfer good title to us, free from any third party claim.
5.8.1.4 You must provide to us all evidence obtained by you that a Lot is a forgery no later than 7 days after you receive such evidence.
5.8.1.5 In no circumstances shall we be required to pay you more than the amount paid by you for the Lot concerned and you shall have no claim for interest or delays.
5.8.2 The benefit of this guarantee is not capable of assignment, and is solely for the benefit of the person to whom the original invoice was made out by us in respect of the Lot when sold and shall not remain the owner of the Lot without disposing of any rights to it to any third party.
5.8.3 We shall be entitled to rely on any scientific or other process to establish that the Lot is not a Forgery, whether or not such process was used or in use at the date of the auction.

6 – LIABILITY

Nothing in these Terms and Conditions limits or excludes our liability for:
6.1 Death or personal injury resulting from negligence; or
6.2 Any other liability incurred by you as a result of our fraud or fraudulent misrepresentation.

7 – USE OF YOUR PERSONAL INFORMATION

7.1 We will use the personal information you provide to us:
7.1.1 Process the bids you make on Lots (whether successful or otherwise) and other auction related services we provide;
7.1.2 Process your payment relating to a successul purchase of a Lot;
7.1.3 Arrange for delivery of any Lot you purchase, which may include passing your details to shipping providers and overseas delivery services, to customs where they make enquiries regarding the Lot;
7.1.4 Inform you about similar products or services that we provide, but you may stop receiving these at any time by contacting us;
7.1.5 In accordance with clause 4.2.2, agree that you may pass your information to credit reference agencies and that they may keep a record of any search that they do;
7.1.6 In accordance with clause 5.11.2, agree that where you default on making payment for a Lot in accordance with these terms and conditions we may disclose details of such default to other auctioneers and live bidding platforms;
7.1.7 We are also working closely with third parties (including, for example, other auctioneers and live bidding platforms) and may receive information about you from them.

8 – COPYRIGHT

8.1 We shall have the right (on a non-exclusive basis) to photograph, video or otherwise produce an image of the Lot. All rights in such an image will belong to us, and we shall have the right to use it in whatever form we see fit.
8.2 The copyright in all images, illustrations, written material and any other material that we produce that is and shall remain at all times our property and we shall have the right to use it in whatever way we see fit to use or allow anyone else to use such images, illustrations or written material without our prior written consent.

9 – NOTICES

All notices given under these Terms and Conditions may be served personally, sent by 1st class post, or faxed to the address given to the sender by the other party. Any notice sent by post will be deemed to have been received on the second working day after posting or, if the address is overseas, on the fifth working day after posting. Any notice sent by fax or served personally will be deemed to be delivered on the first working day following dispatch.

10 – ADDITIONAL PROVISIONS

10.1 Limitation of Liability
Subject to clause 5.9, neither we nor any other party shall be liable, whether in tort (including for negligence) or breach of statutory duty, contract, misrepresen-tation or otherwise, for any:
10.1.1 Loss of profits, loss of business, destruction of goodwill, or any other loss, cost, expense, loss of anticipated savings, loss of goods, loss of contract, loss of use, loss of corruption of data, or damage in any manner or for any reason, of whatever kind or nature, arising out of the performance or the termination of this contract, or as a result of any failure or delay in our performance of this contract or otherwise, or from carrying on our business by acts, events, omissions or accidents beyond our reasonable control, including (without limitation) strikes, lock-outs or other industrial disputes (whether involving our work force or the workforce of any other party), failure of a utility service or transport network, act of God, war, riot, civil commotion, malicious damage, embargo or governmental order, rule, regulation or direction, accident, breakdown of plant or machinery, fire, flood, storm or default of suppliers or subcontractors.
10.4 Waiver
10.4.1 A waiver of any right under these Terms and Conditions is only effective if it is in writing and it applies only to the circumstances for which it is given. No failure or delay by a party in exercising any right or remedy under these Terms and Conditions or by law shall constitute a waiver of that (or any other) right or remedy, nor preclude or restrict its further exercise. No single or partial exercise of such right or remedy shall preclude or restrict the further exercise of that (or any other) right.
10.4.2 Unless specifically provided otherwise, rights arising under these Terms and Conditions are cumulative and do not exclude any rights provided by law.
10.5 Jurisdiction
10.5.1 These Terms and Conditions and any dispute or claim arising out of or in connection with them or their subject matter shall be governed by, and construed in accordance with Hong Kong laws.
10.5.2 The parties irrevocably agree that the courts of Hong Kong shall have non-exclusive jurisdiction over any dispute or claim that arises out of, or in connection with, Terms and Conditions or their subject matter.

3rd October 2016 6pm. Hong Kong
ARTCURIAL EN QUELQUES Dates
ARTCURIAL'S HISTORY/艾德大記事

1975 - Création de la galerie d’art et d’éditions Artcurial appartenant au groupe l’Oréal, située au 9 avenue Matignon, Paris 8ème.

2001 - Nicolas Orlowski rachète Artcurial au groupe l’Oréal.


2007 - Création de la société de vente de chevaux Arqana par Artcurial et son Altesse l’Aga Khan.


2012 - Artcurial ouvre un bureau de représentation à Pékin.


2014 - Artcurial est dans le top 15 des maisons de vente internationales avec une progression de 50% en trois ans.

2015 - Artcurial organise sa première vente à Hong Kong en collaboration avec la maison de vente Spink - Artcurial est désormais présente à Paris, Monaco, Bruxelles, Milan, Vienne, Munich et Tel Aviv - Succès international pour le ventre Retromobile 2015 et enregistre le record du monde pour une Ferrari 250GT SWB California Spider 1961 adjugée 16,3M€.

2016 - Record pour une automobile aux enchères avec une Ferrari 335 Sport Scaglietti vendue 32.1 M€ - Artcurial change d’identité visuelle afin d’accompagner son développement international - Artcurial dispese les collections du célèbre restaurant la Tour d’Argent

1’Oréal創立藝德Artcurial出版社與畫廊，位處巴黎蒙田大道7號。

- Nicolas Orlowski先生收購Artcurial。
- Artcurial接受公司正式成立，主營繪畫與藝術品拍賣。
- 定址於馬塞爾·達索公館，香榭麗舍大街蒙田廣場7號與蒙田大道交匯處。
- 連索集團入股Artcurial拍賣公司。

- Artcurial-Briest-Poulain-F.Tajan成為法國第一大拍賣公司。
- Artcurial與阿迦汗殿下共同創立Arqana馬匹貿易公司。
- Artcurial成為ADIAF(法國國際當代藝術傳播協會)設立的馬賽爾·杜尚奧合作夥伴。
- Artcurial在凡爾賽特里亞侖舉辦拍賣。
- Artcurial參加威尼斯雙年展，展出2008年杜尚奧得黃洛爾·格拉素的作品。
- Artcurial在北京成立辦事處。
- Artcurial承辦克里翁大酒店整體內飾的拍賣。
- Artcurial以三年50%的業績增長，成為世界15強拍賣行。
- Artcurial與Spink拍賣公司合作，在香港舉辦首場拍賣會。
- 如今Artcurial在世界多處設有分部：巴黎、摩納哥、布魯塞爾、米蘭、維也納、慕尼黑及特拉維夫。
- Artcurial舉辦的2015年古董汽車車倉拍賣會獲極大成功。一部1961年款法拉利250GT SWB California Spider汽車以1630萬歐元的佳績創下國際拍賣紀錄。
- 法拉利335 Sport Scagl etti出場以3210萬歐元成交，Artcurial再創汽車拍賣世界紀錄。
- Artcurial更換企業形象標識，以全新形象致力於其全球化發展。
- Artcurial成功拍賣巴黎知名食府 La Tour d’Argent之珍藏。
**CONSEIL DE SURVEILLANCE ET STRATÉGIE :**

- François Tajan, président délégué
- Fabien Naudan, vice-président
- Matthieu Lamoure, directeur général d’Artcurial Motorcars
- Josephine Dubois, directeur financier et administratif

**DIRECTEUR ASSOCIÉ SÉNIOR :**

- Martin Guesnet

**DIRECTEURS ASSOCIÉS :**

- Stéphane Aubert
- Emmanuel Berard
- Olivier Borean
- Isabelle Bresset
- Matthieu Fournier
- Bruno Jaubert

**CONSEIL SCIENTIFIQUE ET CULTURAL :**

- Serge Lemoine

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**ORGANIGRAMME V171.indd**

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**FRANCE**

**Bordeaux**

- Marie Janoueix
- Hôtel de Gurchy
- 33 Cours des Girondins
- 33500 Libourne
- T. +33 (0)5 56 79 50 49
- mjanoueix@artcurial.com

**Artcurial Lyon**

- Michel Rambert
- Commissaire-Priseur: Michel Rambert
- 2-4, rue Saint Firmin - 69008 Lyon
- T. +33 (0)4 78 00 86 65
- mrambert@artcurial-lyon.com

**Artcurial Marseille**

- Stammenga et associés
- 22, rue Edmond Rostand
- 13006 Marseille
- Contact: Clémence Enriquez, 20 18

**Montpellier**

- Geneviève Salasc de Cambiaire
- T. +33 (0)6 09 78 31 45
- gsalasc@artcurial.com

**Artcurial Toulouse**

- Vedovato - Rivet
- Commissaire-Priseur: Jean-Louis Vedovato
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- v.vedovato@artcurial-toulouse.com

**Aqana**

- Artcurial Deauville
- 32, avenue Hoquart de Turtot
- 14800 Deauville
- T. +33 (0)2 31 81 81 00
- contact@artcurial-deauville.com

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**INTERNATIONAL**

**FRANCE**

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- Commissaire-Priseur: Michel Rambert
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- T. +33 (0)4 78 00 86 65
- mrambert@artcurial-lyon.com

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**ADMINISTRATION ET GESTION**

**Secretaire general, directeur des affaires institutionelles :**

- Axel Givaudan, 20 25

**Directeur administratif et financier :**

- Joséphine Dubois, 16 26

**Comptabilité et administration**

- Comptabilité des ventes: Responsable: Marion Daunou, Charlotte Norton

**Responsable administrative des ressources humaines:**

- Isabelle Chénais, 20 27

---

**LOGISTIQUE ET GESTION DES STOCKS**

**Directeur : Eric Pourchet**

- Rony Avilon, Mahdi Bouchekout, Laurent Boudan, Denis Chevallier, Julien Goron, Lionel Lavernge, Joël Laviolette, Vincent Mauriol, Lal Sellahannadi

**Transport et douane**

- Robin Sanderson, 16 57
- shipping@artcurial.com

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**MARKETING, COMMUNICATION ET ACTIVITÉS CULTURELLES**

**Directeur : Carine Decros, 16 52**

- Chef de projet marketing Europe : Florence Massonet, 20 87
- Chef de projet marketing junior : Béatrice Epezy, 16 23
- Graphistes junior : Noëlie Martin, 20 88
- Marie Calzada, 20 24

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**GROUPE ARTCURIAL SA**

- Président Directeur Général :
  - Nicolas Orlofski
- Président d’honneur :
  - Hervé Poulian
- Vice-président :
  - Francis Briest
- Conseil d’Administration :
  - Francis Briest, Olivier Costa de Beauregard, Nicole Dassault, Laurent Dassault, Carole Fléchou, Marie-Hélène Habert, Nicolas Orlofski, Hervé Poulian
- SAS au capital de 1797000 €
- Agrément n° 2001-005

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**比较好**

- Nicolle Dassault, Laurent Dassault, Francis Briest, Olivier Costa de Beauregard, Carole Fléchou, Marie-Hélène Habert, Nicolas Orlofski, Hervé Poulian
- SAS au capital de 1797000 €
- Agrément n° 2001-005

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**ARTCURIAL**

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- contact@artcurial.com
- www.artcurial.com

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**ASSOCIÉS**

- Comité exécutif: Francois Tajan, président délégué
- Fabien Naudan, vice-président
- Matthieu Lamoure, directeur général d’Artcurial Motorcars
- Josephine Dubois, directeur financier et administratif

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**CONTACTS**

- contact@artcurial.com
- T. +33 (0)1 42 99 20 20
- 7, Rond-Point des Champs-Élysées

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**Auctioneers**

- Artcurial à International
- +33 1 42 99 xx xx
- se composent comme suit :
- des collaborateurs d’Artcurial
- artcurial.com
- exemple : iboudotdelamotte@artcurial.com
- initiale du prénom
- d’Artcurial s’écrivent comme
- Logotype, identité visuelle

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**GÉRALDINE DE MORTEMART, 20 43**

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**Responsable des relations presse :**

- Jean-Baptiste Duquesne, 20 76
- Noëlie Martin, 20 88
- Responsable des relations presse : Jean-Baptiste Duquesne, 20 76
- Abonnements catalogues :
  - Marie Janoueix, 20 43
DÉPARTEMENTS D'ART

Archéologie et Arts d'orient
Spécialiste junior : Mathilde Neveu-Eglise, 20 75

Archéologie
Expert : Daniel Labourier
Contact : Isabelle Bresset, 20 13

Artcurial Motorcars
Automobiles de Collection
Directeur général : Matthieu Lamoure
Directeur adjoint : Pierre Novikoff
Spécialiste : Antoine Mahé
Spécialiste junior : Gautier Rossignol
Consultant : Frédéric Stoesser
Directeur des opérations et de l'administration : Iris Hummel, 20 56
Administrateur : Anne-Claire Mandine, 20 73

Automobilia
Aéronautique, Marine
Directeur : Matthieu Lamoure
Direction : Sophie Peyrache, 20 41

Art d'Asie
Directeur : Isabelle Bresset, 20 13
Expert : Philippe Delalande
Administrateur-catalogueur : Qinghua Yin, 20 32

Art Déco
Spécialiste : Sabrina Della, 16 40
Spécialiste junior : Cécile Tajan, 20 80
Experts : Cabinet d'expertise Marcilhac

Art Tribal
Direction : Florence Latieule, 20 38

Bandes Dessinées
Expert : Eric Leroy
Administrateur : Saveria de Valence, 20 11

Bijoux
Directeur : Julie Valade
Spécialiste : Valérie Goyer
Experts : S.A.S. Déchâtel-Stetten
Administrateur : Marianno Baise, 20 52

Curiosités, Céramiques et Haute Époque
Expert : Robert Montagut
Contact : Isabelle Boudot de la Motte, 20 12

Inventaires
Directeur : Stéphane Aubert
Directeur adjoint : Astrid Guillon
Consultants : Jean Chevalier, Catherine Heim
Administrateurs : Clément Enrigues, 20 19
Béatrice Nicolle, 16 55

Livres et Manuscrits
Spécialiste : Guillaume Romaneix
Administrateur : Lorena de La Torre, 16 58

Mobillier, Objets d'Art du XVIII° et XIX° s.
Directeur : Isabelle Bresset
Céramiques, expert : Cyrille Frouissart
Orfèvrerie, experts : S.A.S. Déchâtel-Stetten,
Marie de Noblet
Spécialiste junior : Filippo Passadore
Administrateur : Gabrielle Richardson, 20 68

Montres
Directeur : Marie Sanna-LeGrand
Expert : Geoffroy Ader
Administrateur : Justine Lararme, 20 39

Orientalisme
Directeur : Olivier Berman, 20 67
Administrateur : Hugo Brani, 16 15

Souvenirs Historiques et Arts Anciennes
Expert : Gaétan Brunel
Administrateur : Juliette Leroy, 20 16

Ventes Généralistes
Direction : Isabelle Boudot de la Motte
Administrateurs : Juliette Leroy, 20 16
Thaïs Thirouin, 20 70

Tableaux et Dessins Anciens et du XIX° s.
Directeur : Matthieu Fournier
Dessins Anciens, experts : Bruno et Patrick de Baysier
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3rd October 2016

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Bidding generally opens below the low estimate and advances in the following order although the auctioneer may vary the bidding increments during the course of the auction. The normal bidding increments are:

<table>
<thead>
<tr>
<th>Price Bid HK$ (excl. Buyer's Premium)</th>
<th>Lot number (in numerical order)</th>
</tr>
</thead>
<tbody>
<tr>
<td>HK$50,000 to HK$100,000 by HK$50,000</td>
<td></td>
</tr>
<tr>
<td>HK$200,000 to HK$300,000 by HK$20,000</td>
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<tr>
<td>HK$100,000 to HK$300,000 by HK$10,000</td>
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<tr>
<td>HK$30,000</td>
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<tr>
<td>HK$500,000 to HK$1,000,000 by HK$50,000</td>
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<tr>
<td>HK$1,000,000 to HK$2,000,000 by HK$100,000</td>
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<tr>
<td>HK$2,000,000 to HK$3,000,000 by HK$200,000</td>
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</tr>
</tbody>
</table>

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