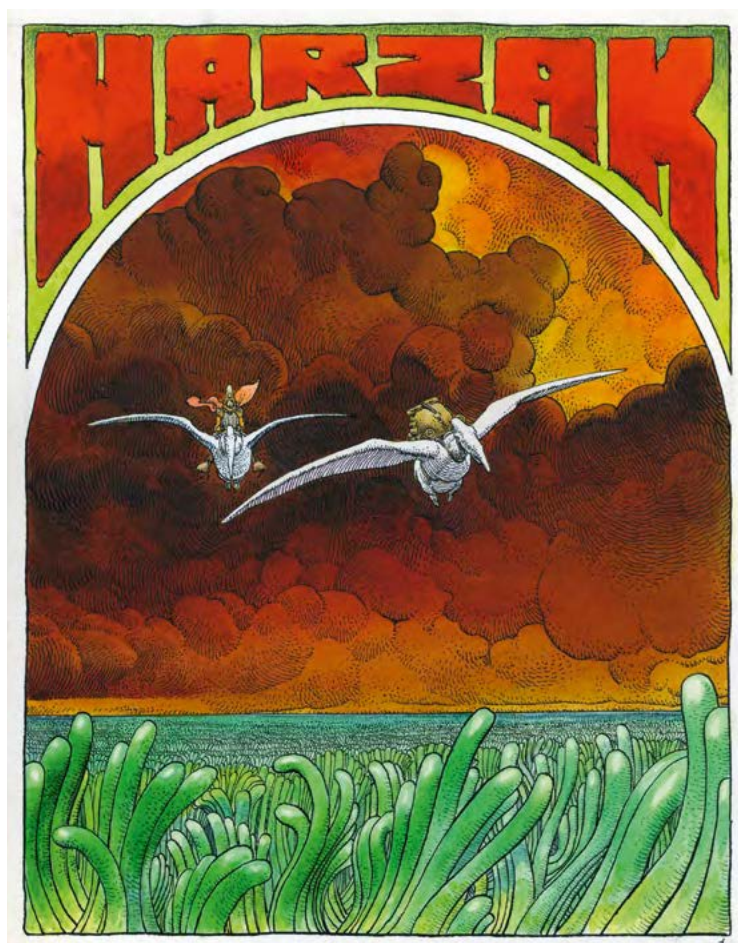


FROM PARIS TO HONG KONG 從巴黎到香港

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



ARTCURIAL

in association with **SPINK**



Lot 78, Enki Bilal, *Hammered Shark Friends 3*,
(detail) p.167

FROM PARIS TO HONG KONG 從巴黎到香港 *Comics, Pop & Urban art*

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

Liang Yi Museum
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FROM PARIS TO HONG KONG

Auction n°3788

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Saturday 1st October

11am-7pm

Sunday 2nd October

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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

11時-19時

10月3日, 星期一

11時-18時

AUCTION

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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

Monday 3rd October 2016 - 6pm

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Olivier Ledroit *Lots 1 - 16*



Lot 1,
Olivier Ledroit
The Marriage of Berath
(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 arts appliqués, 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.

歐立維·勒德瓦1969年生於法國莫城，從小就熱愛繪畫，並鍾情超級英雄、奇幻作品中的人物，以及所有和奇幻故事相關的創作。他自應用美術學校畢業後，便於17歲時開始為角色扮演遊戲繪製插畫，並在法國業界先驅基塞利的介紹下，結識編劇馬賽拉·夫瓦德乏，兩人攜手共事，一起創作了直接上色的《黑月編年史》奇幻系列，由Zenda出版社（阿蘭·莫爾的法文版《保衛奇俠》亦由該社出版）發行後，立刻得到熱烈的回響。渴望不斷創新的勒德瓦繼而再度簽約，根據莫斯迪的劇本創造《Xoco》系列前兩卷，並與編著《Judge Dredd》的英國名編劇家彌爾斯合作，創作了《Sha》三部曲；其後他另外還繪製了若干單本漫畫與精裝畫冊。

目前他以雙線進行創作系列，一是與彌爾斯合作的《安魂曲－吸血鬼騎士》，內容獨具哥德式的恐怖風格，另一作是與戴伊合作的《Wika》，以蒸氣龐克風格重寫《格林童話》。勒德瓦的創作橫跨多方領域，不僅身兼插畫家、畫家、雕塑家等多重身份，參與《魔法門之英雄無敵V》、《Dragon Lore》、《黑月編年史》等遊戲的創作，並與哥德服飾品牌Requiem合作。

Olivier LEDROIT

French - Born in 1969

The Marriage of Berath

Acrylic and collage on canvas.

Original painting of 2016.

113,40 x 194,50 cm (44 5/8 x 76 5/8 in.)

歐立維•勒德瓦

法國 - 生於1969年

貝拉特的婚禮

亞克力顏料、拚貼、本畫作創作於2016年，尚未出版

113.40 x 194.50公分

HK\$ 220 000 - 300 000 HKD

US\$ 30 000 - 34 000 USD

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 lushness 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惡魔自己，真正恣意放縱、駕馭一切的是畫中的女性。

本作的風格十分近似克林姆的象徵主義畫法，滲入拜占庭的宗教藝術和日本琳派的詩情畫風，金彩的背景夾雜著一連串裝飾細節與充滿象徵性的圖案。畫家以

這幅面紗之下暗藏含意之作，向密教繪畫致敬。

精緻的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。



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 5/8 x 51 1/2 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

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.

這幅畫的結構有如神話中的七頭蛇，彎曲的弧線在嚴謹的草圖上伸展蔓延，精雕的哥德式線條從畫面爆發出強悍的氣勢。猩紅的天空倒映於河灣，反映出炙熱的紅光，怒火沖天地照亮了建築的飛扶壁、垛口塔樓，以及張牙舞爪的怪物。



Olivier LEDROIT

French - Born in 1969

**Requiem Vampire Knight - Book VII
The Covent of the Blood Sisters**

Ink and acrylic on paper. Original drawing for the double page spread 8-9 published by Nickel in 2007.
58,80 x 82,20 cm (23 1/8 x 32 3/8 in.)

歐立維•勒德瓦

法國 - 生於1969年

**安魂曲 - 吸血鬼騎士 - 第七卷
血親姊妹修道院**

墨水、亞克力顏料、紙，2007年版8~9雙頁畫面，
Nickel出版社
58,80 x 82,20公分

HK\$ 35 000 - 55 000 HKD
US\$ 4 500 - 6 500 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.

這幅畫是兩大力量的對峙：一是堅硬黑暗的精鋼結構，一是排山倒海的火紅色漩渦熔岩流，兩相衝撞的景象令人驚心動魄，爆發出激烈鮮明的色彩，在旗幟、呼喊、激爭當中，重組出光彩炫目、融合多種元素的空間；這種煉金術般的沸騰情緒為畫面營造出特有的氣勢。



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 1/2 x 25 1/2 in.)

歐立維•勒德瓦

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櫛比鱗次的高樓，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 3/4 x 25 3/8 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雙頁畫面，Nickel出版社
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**

Ink and acrylic on paper. Original drawing for the double page spread 38-39 of this album published by Soleil in 1997. Signed.
65 x 100 cm (25 5/8 x 39 3/8 in.)

歐立維•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.)

歐立維•勒德瓦

法國 - 生於1969年

**安魂曲 - 吸血鬼騎士 - 第二卷
死亡之舞**

墨水、亞克力料、紙，2001年版封面，Nickel出版
社，附簽名與日期「01」

55.80 x 45.60公分

HK\$ 70 000 - 100 000 HKD

US\$ 9 000 - 14 000 USD



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 1/8 x 34 7/8 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

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.

她雖不是童話故事中的典型人物，但卻不乏魅力：誇張的髮絲可比神話裡的蛇髮美杜莎，誘人的曲線閃動著銀色光澤，雙眼射出一觸即發的晶光，的確具備了將凡人震懾為石的魄力。但陰沉之美排除了理性，反而更具誘惑力，令人更難抗拒。作者想表達的，正是這份能改變他人眼中所見，駕馭其心中所想的蠱惑魔力。



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 1/8 in.)

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

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.

勒德瓦在這幅作品中重現浪漫主義的精髓，向以神話為題的融合主義畫家勃克林致敬，並將其畫作的四個版本化為一，以平靜又壯觀的奇異景致，來象徵人生的最後一段旅程。

脆弱的靈魂迎向卡戎的冥船，守護黑天使在船上靜候，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。



Olivier LEDROIT

French - Born in 1969

Notre-Dame of the Apocalypse

Acrylic and collage on canvas. Original painting of 2016. Signed and dated «16». 115,80 x 88,50 cm (45 5/8 x 34 7/8 in.)

歐立維•勒德瓦

法國 - 生於1969年

啟示錄聖母院

亞克力顏料、拼貼、畫布，本畫作創作於2016年，尚未出版，附簽名與日期「16」
115.80 x 88.50公分

HK\$ 55 000 - 70 000

US\$ 7 000 - 9 000

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.

灰暗的天空逐漸迎向黃昏。聖母院的祭壇上滿布光芒，在占星、魔法、煉金三道門的襯托之下，展現出歌德建築的神祕之美。教堂的鐘樓、塔樓與門窗高聳矗立，整座建築物更形龐大，甚至略帶壓迫感。一股隱藏的力量將平面空間化為立體、為整體求得平衡。勒德瓦讓我們忘卻堅硬的石材，將這座建築幻化為感官上的顯聖，神祕奧妙卻又令人不安。



Olivier LEDROIT

French - Born in 1969

**Requiem Vampire Knight - Book VI
Hellfire Club**

Ink and acrylic on paper. Original drawing for the double page spread 38-39 of this album published by Nickel in 2005.

55 x 80,80 cm (21 5/8 x 31 3/4 in.)

歐立維•勒德瓦

法國 - 生於1969年

**安魂曲 - 吸血鬼騎士 - 第六卷
地獄之火俱樂部**

墨水、亞克力顏料、紙，2005年版38~39雙頁畫面，
Nickel出版社

55 x 80.80公分

HK\$ 35 000 - 55 000

US\$ 4 500 - 6 500 USD

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.

這張畫作中的人物體態渾厚，表情生動豐富又令人焦慮。他們殺氣騰騰，意圖統治天下，超自然的體型完全不成比例，是畫家筆下的矯飾主義怪物，與烏雲密佈、閃電大作的驚濤駭浪有異曲同工之妙。龐大的色彩漩渦，融入凶神惡煞的人物，建構出栩栩如生的大動亂，營造出強烈的視覺效果。



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 3/4 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



Olivier LEDROIT

French - Born in 1969

**Requiem - Vampire Knight - Book VI
Hellfire Club**

Ink and acrylic on paper. Original drawing for the double page spread 46-47 of this album published by Nickel in 2005.
57 x 80,50 cm (22 1/2 x 31 3/4 in.)

歐立維•勒德瓦

法國 - 生於1969年

**安魂曲 - 吸血鬼騎士 - 第六卷
地獄之火俱樂部**

墨水、亞克力顏料、紙，2005年版46~47雙頁畫面，
Nickel出版社
57 x 80.50 公分

HK\$ 35 000 - 55 000
US\$ 4 500 - 6 500

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.

眼前的硫磺蒸氣正從畫中冒出，讓人幾乎透不過氣來，似乎預示著禍患即將到來。被詛咒的靈魂既無脫逃的去路，亦無贖罪的可能。畫面凝聚了不可思議的張力，熔岩般的火紅挑戰各種具有腐蝕性的灰黑色調，不同的元素互相衝撞流竄，但並未徹底失序。勒德瓦從紛亂喧囂中得到啟發，以幾近瘋狂的手法下筆用色。



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 3/8 x 19 5/8 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

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.

慘白的光線難以照亮破敗的空間，但襯托出畫中意志堅定的人物。佈滿皺紋的面龐、生動的表情，或焦慮、或無動於衷；猶豫不決的姿態，似乎受制於昏暗薄霧引發的混亂情緒。最後一格畫面營造出絕佳的光影效果，線條倏忽重現清晰，作者一轉敘述立場，重新為故事敘述加入動作。



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 3/8 x 16 7/8 in.)

歐立維•勒德瓦
 法國－生於1969年

黑月編年史 – 第一卷
 黑暗的徵兆

墨水、亞克力顏料、紙，1989年版第33頁，Zenda出版社 59.40 x 43公分

HK\$ 18 000 - 26 000
 US\$ 2 300 - 3 300

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.

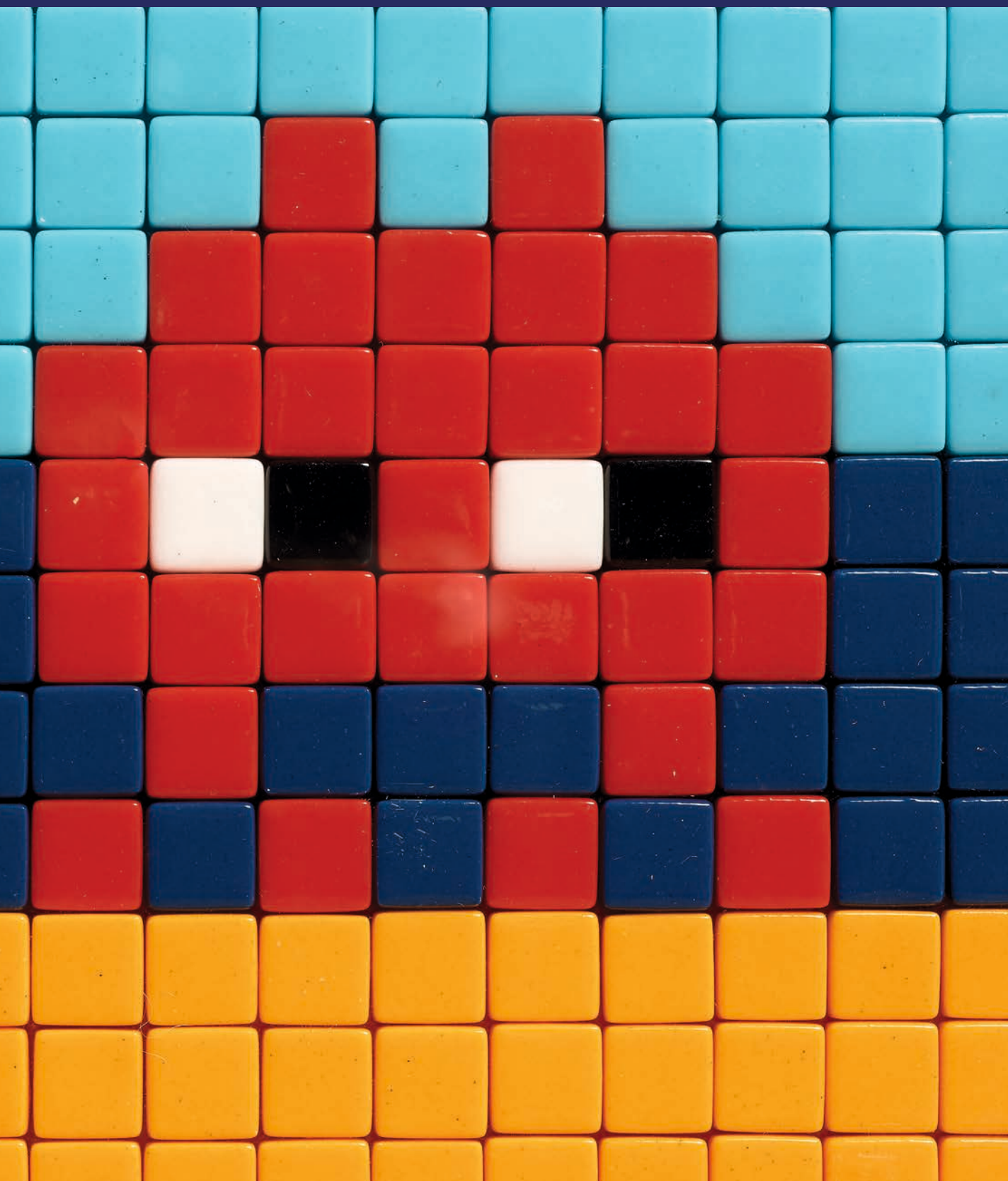
作者運用細膩的筆觸，以豐富的灰色調渲染天空。全景被厚重的烏雲層層包裹，為畫面營造出深度。白雪覆蓋的丘陵與山脊透露著孤寂之感，但這份幽靜蒼涼卻被宣戰的鮮豔旌麾所破壞。紅色的斗篷以厚布剪裁而成，其褶皺隨風飄揚，冰冷的空氣散發著一觸即發的緊張氣勢，祥和的寧靜即將消逝。



Pop & Urban Art *Lots 17 - 56*



Lot 35,
Invader, *Mission Miami Mosaic*
(detail) p.75



Arsham

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.

阿沙姆有如煉金術士，不斷探索各種材質元素，諸如大理石、冰蝕岩塵、黑曜岩、玻璃纖維、砂石等。其作品之所以常為單色，部分原因在於作者為色盲，他在創作時更著重物品的質感。阿沙姆所採用的顏色一概為黑、白、灰等色，與都市空間的中性色調相互呼應。

17

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

丹尼爾·阿沙姆

美國 - 生於1980年

Obsidian Eroded Pill Microphone 2014年

黑曜石塊、碎玻璃、水泥
39 x 15 x 15公分

來源：

巴黎Perrotin藝廊
本作品現有人直接向該藝廊購得

本作品附證明書

HK\$ 90 000 - 100 000
US\$ 11 000 - 14 000



Banksy



Banksy, Barcode Léopard, Manchester, 2002 - © all rights reserved

Today, Banksy 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 Banksy 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 art work, it is an interesting piece.

班克斯的作品在當代城市藝術中備受關注、評論與批判，他反資本主義、反對既定秩序，撻伐整個社會體系，儘管他自己正是這個體系中的重要分子，甚至是領導人物。

《迪士尼樂園》就是一個絕佳的範例，這項計畫是他最新的創作，在絕對保密的情況下建成，目的在於批判迪士尼樂園與迪士尼體系，指責當今社會只重膚淺形象外表、食圖娛樂的行徑。

班克斯被視為諷刺社會的幽默大師，他的作品常直接訴求於路人，捕捉對方的目光，讓觀畫者在某種程度上介入畫中，迫使人們思索作品的意義，了解其幽默與嘲諷所聚焦的社會問題。就此而言，班克斯的作品確實具有社會行動力。

在單色印製的《條碼豹》一作中，班克斯創造了一隻從牢籠脫逃的豹子，牢籠的造型有如條

碼，籠子的欄杆為垂直的條碼。拿條碼當牢籠，這只是好玩，還是另有象徵意義，引人探討野生動物在黑市的非法交易？引人深思也好，不加深究也好，無論觀賞者如何解讀，《條碼豹》確實是一件值得關注的作品。



18

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

班克斯

英國 - 生於1975年

條碼豹 - 2004年

絲網印刷

附簽章

編號「443/600」

倫敦Pictures on Walls出版

50 x 70公分

本作品附帶Pest Control真品證明書

HK\$ 70 000 - 100 000

US\$ 9 000 - 14 000

Basquiat

«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 Port-au-Prince, 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 May 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. We can find drawn and printed anatomical motifs and the name of the author of this book in works from his last years.

Beginning in 1976, he joined an 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 June 1978, Basquiat left the family home with a single goal: to become famous. One evening, in a prescient move, Andy Warhol bought a postcard from him in a SoHo restaurant. At the time, he was part of a group of musicians, filmmakers and visual artists who frequented the «new», trendy venues. In 1979 Basquiat and Diaz split, and the phrase SAMO® IS DEAD covered the walls of New York. Basquiat then focused on producing T-shirts, postcards, drawings and collages, works whose aesthetic combined graffiti art and

abstract expressionism. In 1980, Basquiat presented his work for the first time in a group exhibition, «Times Square Show» which had considerable critical success.

The year 1981 confirmed the artist's reputation. His first personal exhibition was organized by the Galleria d'Arte Emilio Mazzoli in Modena, Italy. On this occasion, Basquiat travelled to Europe for the first time, exhibiting his work under the name SAMO. Beginning in 1982, he had his first solo exhibition in the United States, organized by the Annina Nosei Gallery, covered by an article by Jeffrey Deitch in *Flash Art*. Further exhibits followed at the Larry Gagosian Gallery in Los Angeles in May, and then at the international exhibition Documenta 7 in Kassel, Germany among other renowned artists such as Gerhard Richter, Cy Twombly and Andy Warhol. He had indeed become famous; Basquiat was a success and fully aware of the fact. Meanwhile, he left the Annina Nosei Gallery to join the Swiss art dealer Bruno Bischofberger who then became his principle dealer.

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, although their friendship 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.

尚一米謝·巴斯奇亞於1960年12月22日誕生在紐約布魯克林區，父親為海地（太子港）人，母親為波多黎各人。為培養他對藝術的好奇心，母親早在兒子五歲時，就帶他到布魯克林博物館、紐約現代藝術博物館和紐約大都會藝術博物館參觀。巴斯奇亞七歲時開始接觸西班牙、英國與法國文學，他如飢似渴地閱讀，並於次年開始仿照漫畫書下筆繪圖。1968年5月時，他被車撞傷，在Kings County醫院住了一個月。住院期間，母親送他一本由亨利·格雷著述的《人體解剖學》，讓巴斯奇亞印象非常深刻。他晚期的繪畫與印製作品中，曾出現若干解剖圖樣和亨利·格雷的名字。

巴斯奇亞從1976年起進入資優的實驗學校就讀，在學生為了得到畢業證書，可從事有薪資的實習工作。他從而結識了塗鴉畫家埃爾·狄亞茲，兩人開始攜手創作，並共同取了SAMO（即「老掉牙的屁話」）的假名，以噴漆的方式到處留下格言警句。

巴斯奇亞於1978年6月離家。某晚，安迪·華荷出現在紐約蘇活區的餐館裡，向一心渴望成名的他買了一張自製的明信片，似乎諭示了巴斯奇亞的未來。他當時與出沒在流行社交場所的樂手、電影導演與造型藝術家走得最近，於1979年決定與狄亞茲分道揚鑣，並在紐約街頭處處留下「SAMO® IS DEAD」（SAMO已死）的塗鴉。巴斯奇亞從此致力創作T恤衫、明信片、繪畫與拼貼，將塗鴉藝術與抽象表現主義結合在一起。

他首次於1980年參加「時代廣場展」的集體展覽，備受藝術界好評，並於1981年在義大利摩德納的Emilio Mazzoli藝廊舉行個展，進一步打響知名度。這是他第一次前往歐洲，作品上簽的名字仍為SAMO。1992年他首度在美國Annina Nosei藝廊舉行個展，得到藝術期刊*Flash Art*作者Jeffrey Deitch在撰文中的極度讚賞。巴斯奇亞此後展覽接連不斷，繼5月份在洛杉磯Larry Gagosian藝廊之後，

另在德國卡塞爾參加Documenta 7國際聯展，與格哈德·里希特、賽·托姆布雷與安迪·華荷等大師齊名。巴斯奇亞深知自己已功成名就，於此時決定離開Annina Nosei藝廊，讓瑞士籍的Bruno Bischofberger接手成為他的主要藝術經紀人。

他於1983年在Larry Gagosian藝廊展出圖文兼具的新作，以知名的拳擊手、樂手、好萊塢電影與黑人影星為主題。儘管他與安迪·華荷的友情已漸行漸遠，但當老友於1987年2月22日死於58歲時，仍對他形成一大打擊，巴斯奇亞以《墓碑》一作獻給安迪·華荷後，開始陷入低潮。1988年1月，他首次在法國的Yvon Lambert藝廊展出，並於同月前往德國杜塞爾多夫的Hans Mayer藝廊開展。多年來他一直無法戒除藥物，原本期望在夏威夷之旅重得新生，可惜6月份回到紐約後仍戒毒未果，於8月12日在位於Great Jones街的家中去世。

Jean-Michel BASQUIAT

American - 1960 - 1988

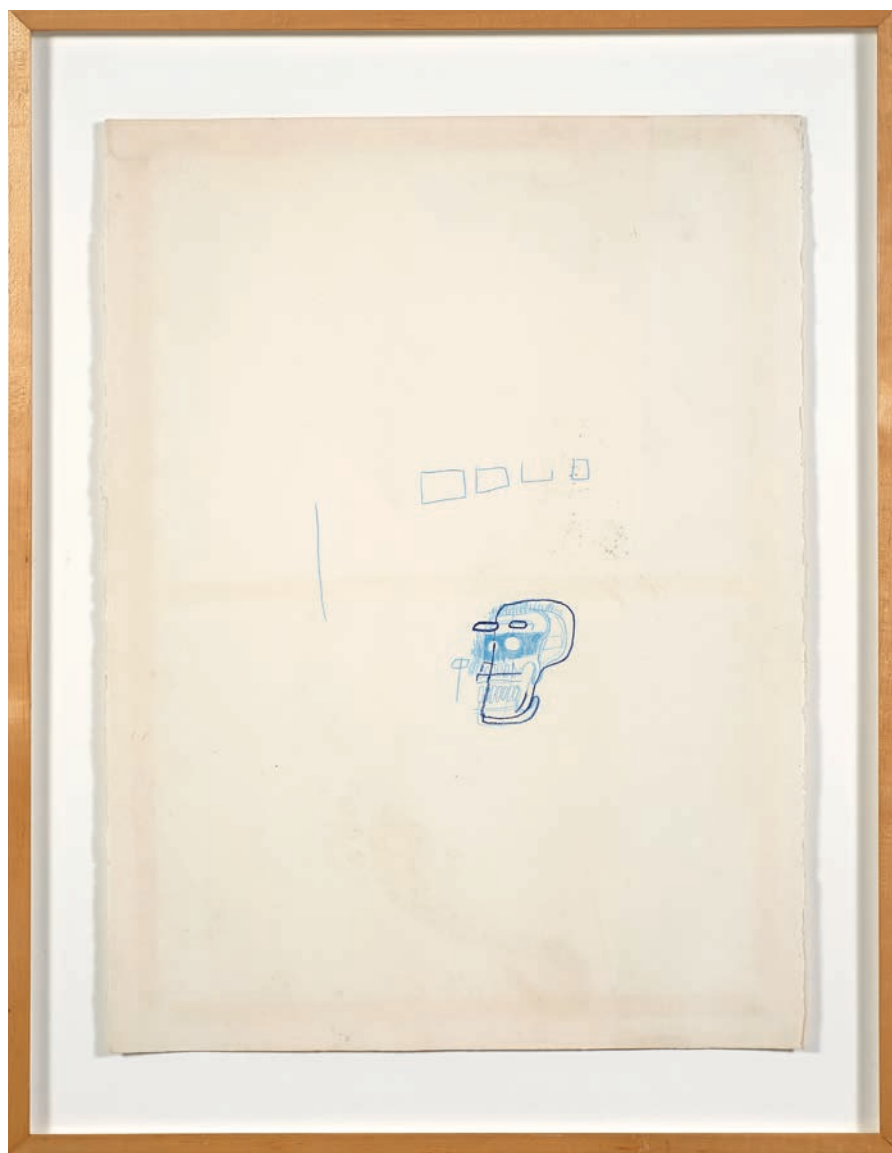
Untitled - 1984/85Oil pastel and color pencil on paper
92 x 73 cm (36.22 x 28.74 in.)**Provenance:**Tony Shafrazi Gallery, New York
Sotheby's Paris, 10 december 2015,
lot 125
Acquired from the above by the owner**尚-米榭•巴斯奇亞**

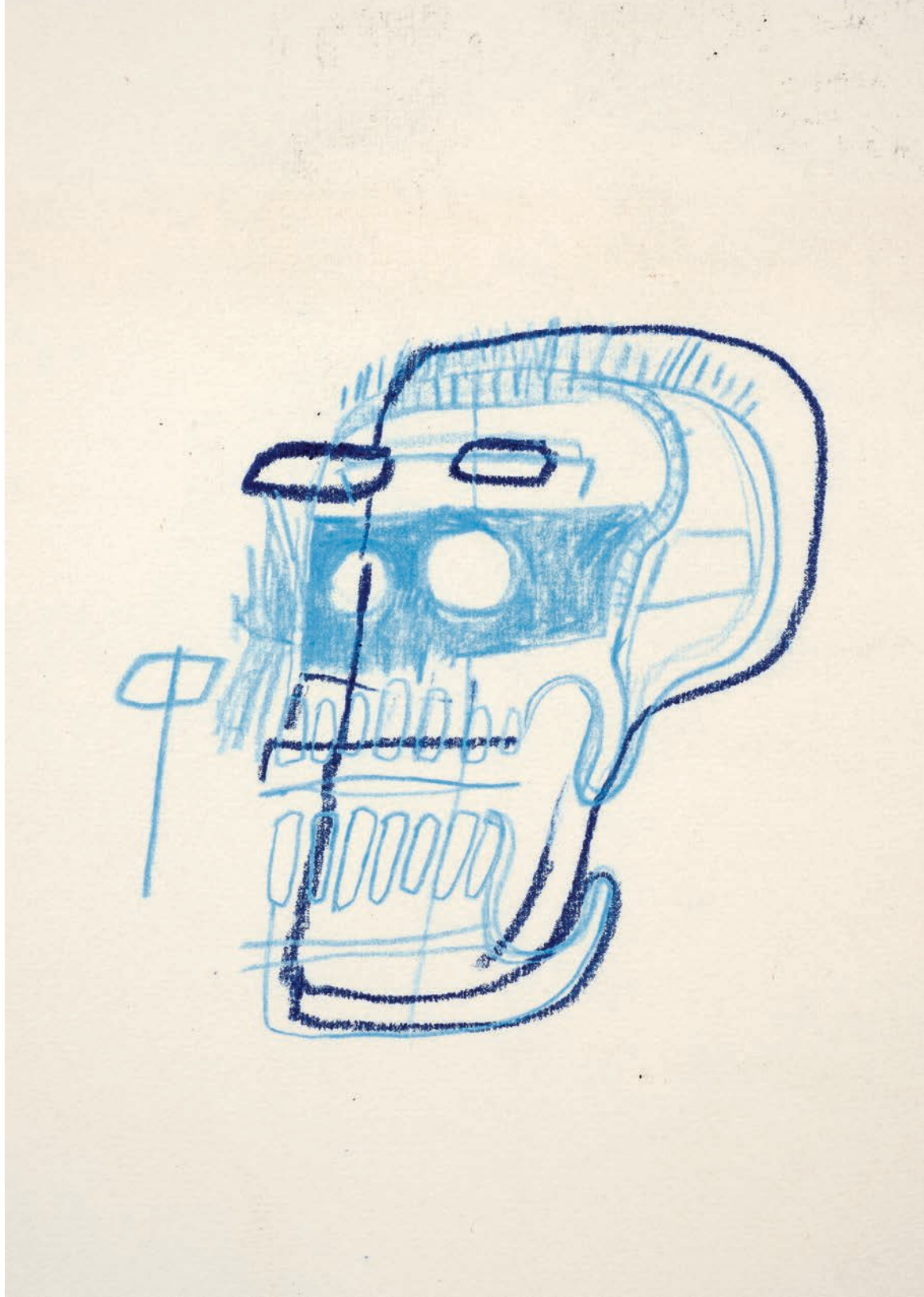
美國 - 1960~1988年

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





detail

Mr. Brainwash (MBW)

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.

洗腦先生 又名MBW，因紀錄片《畫廊外的天賦》而馳名國際。他於2008年在洛杉磯舉行《Life is Beautiful》個人首展，該標題日後經常出現在他的作品中。

洗腦先生的作風近似安迪·華荷，他以拼貼、噴漆與城市藝術語言的特有風格，重新詮釋流行文化與美國政界的知名人物。

《Never Give up》承襲同一慣例，將1980年代紐約傳奇人物巴斯奇亞，與安迪·華荷的金寶湯罐頭改造形象結合在一起。

心形是MBW常見的另一個象徵，為畫作營造出直接的視覺感受。

20

MR. BRAINWASH

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.)

洗腦先生

法國 - 生於1966年

永不放棄 - 2011年

模版、噴漆、混合材料、畫布

附簽名，背面簽名與日期

121.50 x 121.50公分

HK\$ 200 000 - 250 000

US\$ 23 000 - 34 000



Brusk

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.

Brusk從小就癡迷於繪製插圖，長大後研讀美術並決心獻身於塗鴉藝術。他的噴畫創作介於路邊的亂塗亂畫與平面設計之間，具有城市精神，雖像路邊侵犯視覺的圖形文字，卻又囊括了諸多異想天開的人物。他在構思新作之際，不忘考量牆面周圍的環境與元素，城市的牆壁碰上他，一一脫胎換骨，得到重生。Brusk是馳名歐洲與全球D.M.V (Da Mental Vaporz) 的成員，該團體因其平面藝術行動與精湛的塗鴉壁畫而馳名歐洲與全球。「滴色風格」是他的一大特色，也就是在畫面上創造出顏料往下滴流的視覺效果。

21

BRUSK

French - Born in 1976

Fire Hydrant, part 2 - 2016

Acrylic, spray paint and felt pens on canvas

Signed

130 x 97 cm (51.18 x 38.18 in.)

A certificate will be delivered to the buyer

BRUSK

法國 - 生於1976年

消防栓, 第二部分 - 2016年

亞克力、噴漆、氈筆、畫布

附簽名

130 x 97 公分

本作品附證明書

HK\$ 70 000 - 100 000

US\$ 9 000 - 14 000



C215

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是在揚名國際藝壇，於世界各地街頭和聖保羅、紐約、倫敦各大藝廊搶盡風頭後，才回到本國，於2009年9月在皮爾·卡登藝廊舉行回顧展，總算讓法國民眾欣賞到他精采的作品。其創作題材是街頭市井，以及被資本主義社會遺棄的邊緣人—露宿者、乞丐、難民、孤兒的人像。他在繪製的過程中，必定就地取材，把周遭環境列入創造空間，在現場切割模版，以確保作品與外在世界融合、與當地居民互動；女兒妮娜的形影也常被牠融入作品，展現在城市空間當中。C215以其特有的作法，為模版技術寫下精彩的篇章。

22

C215

French - Born in 1973

Le souffle - 2014

Stencil, spray paint and acrylic on canvas
Signed with the logogram,
countersigned and dated on the back
150,50 x 156 cm (59.25 x 61.42 in.)

C215

法國 - 生於1973年

氣息 - 2014年

模版、噴漆、亞克力顏料、畫布
附語素文字簽名，背面附加簽與日期
150.50 x 156公分

HK\$ 70 000 - 100 000
US\$ 9 000 - 14 000

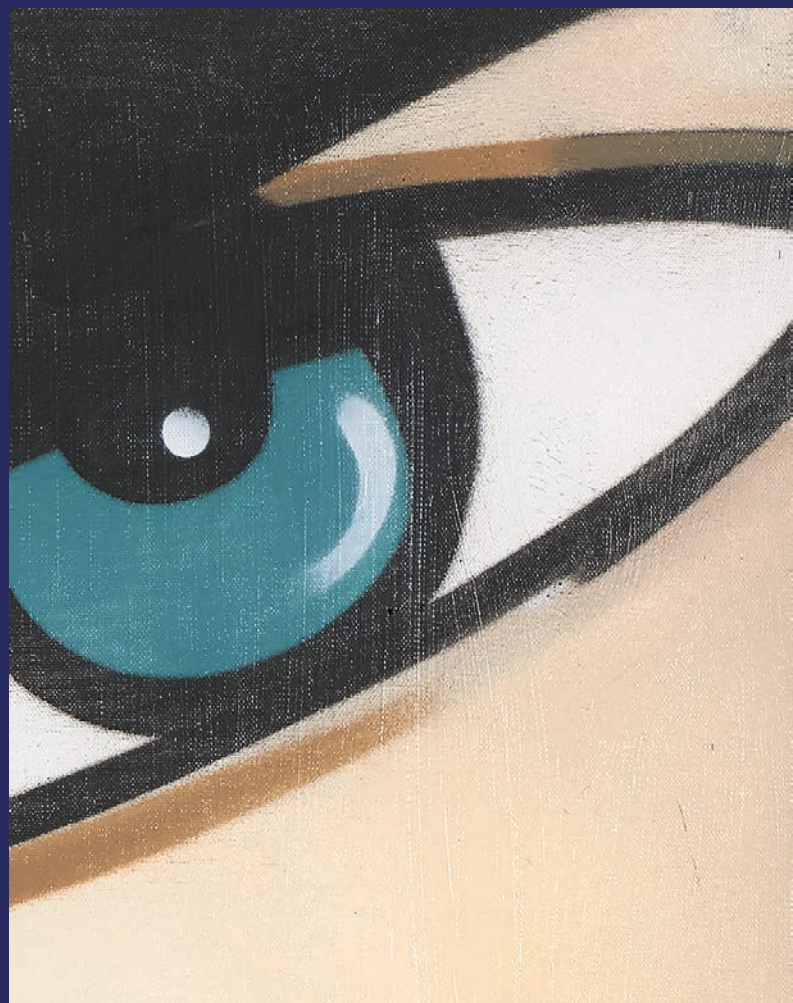


Crash

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.



Lot 23, Crash, *The ties that bend* - 2010
(detail)

Crash從1975年開始在地鐵作畫，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。憑著過去累積的經驗，他以過人的精力，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 'aPOPcalyptic' 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.

D*Face 15歲時發現塗鴉與街頭藝術，年輕的他滿懷美國之夢，十分憧憬美國，他當時熱愛溜滑板與繪畫，但真正激發他著手塗鴉的，是母親送的《地鐵藝術》與《噴漆藝術》，這兩份期刊均由美國的亨利·查爾方特編寫，內容涵蓋1970~80年代紐約街頭數百幅的塗鴉攝影。

從此他開始進行街頭藝術的創作，在倫敦大街小巷各處張貼。從設計學校畢業後，他一面身兼自由插畫家，一面繼續開發街頭創作。

當今社會對名人與大眾消費的狂熱是D*Face偏愛的主题，他用自創的「aPOPcalyptic」一詞，來形容其藝術創作，內容涵蓋了若干文化名人（瑪莉蓮·夢露、安迪·華荷、英國女王等）。

他重新詮釋當前的大眾藝術，比如為伊利沙伯女王畫了一個鼻

環，或在深紅色背景前，把瑪莉蓮·夢露改造成半個骷髏。熱愛滑板運動的他常從滑板造型圖像中擷取靈感，廣告、美式漫畫、龐克搖滾專輯封面也為他提供創作素材。他還大舉採用羅伊·利希滕斯坦的作品，從中創造出更灰暗、更具諷刺性的風格（骷髏頭、枯骨、邪惡病態的評語）。



25

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

D*FACE (原名迪安•斯特克頓)

英國 - 生於1973年

絕非玩笑 - 2013年

手繪與絲網印刷
附簽名與編號「5/5」
122 x 122公分

本作品附證明書

HK\$ 70 000 - 100 000
US\$ 9 000 - 14 000

Fairey



Lot 27, Crash, The ties that bend - 2010
(detail) p.61

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.

弗蘭克·謝帕德·費瑞又名 (Obey Giant) 早期酷愛龐克滑板，他於1980年代晚期以摔角手巨人安德烈作為牆繪主題，在紐約的大街小巷張貼，從而名噪一時。

自此之後，他更從流行文化取材代表性人物，以自創的符號語言來發揮。其作品遍及全球，內容控訴媒體、廣告與看板對大眾的操控。

OBEY (服從、遵守) 一字也開始出現在其作品中，他利用模版製作含有該字樣的海報，張貼在美國各大城市與其他國家，刻意諷刺這種現代奴隸制度。繼這項初步的重要創作後，他進一步從專制政權 (蘇聯、古巴、中國、越南) 的政治宣傳中擷取靈感。作品豐富的謝帕德·費瑞積極參與公民社會，喬治·布殊當選美國總統也對他產生影響。2007年歐巴馬參選美國總統時，謝帕德·費瑞行動積極，設計了若干非官方許可的海報。後來為了替

他助選，還創作帶有「Change」字樣的經典海報，為候選人籌得375000美元的助選資金。

除了音樂以外，政治、媒體、對威權主義與秩序的批判都是謝帕德·費瑞創作的靈感主題。

饒舌說唱先驅Jam Master Jay遇害時，攝影師Glen E. Friedman曾前往洛杉磯參加攝影展，他為了替Jay創作一件紀念品，特別請Shepard繪製一幅畫像。愛迪達後來創作了Jam Master Jay紀念鞋，即以該畫像作為鞋面的標記。



26

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

謝帕德·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»
Itinerrance Gallery Edition, Paris
40 x 45 cm (15.75x 17.71 in.)

In its original product box designed
by the artist

謝帕德•費瑞
(又名OBEY GIANT)

美國 - 生於1970年

地球危機 #17 - 2016年

絲網印刷、亞克力顏料塗於不鏽鋼
編號「17/250」
巴黎Itinerrance 藝廊 出版
40 x 45公分

附藝術家設計之原裝盒

HK\$ 22 000 - 26 000
US\$ 2 800 - 3 300

detail





Futura 2000

Futura was one of the first graffiti artists to make the move towards canvas and exhibitions in institutions such as Fashion Moda or PSI. 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是從塗鴉創作轉向畫布的第一代藝術家，曾在Fashion Moda與PS1當代藝術中心等處展覽。他於1970年初期在1號地鐵線上創作，加入塗鴉藝術家聯盟與其發起人Hugo Martinez的研究活動。後來因在地鐵作畫時發生意外事故，而決定在1974年加入海軍，直到1978至1979年才退役。他在1979年回到藝壇，並與Zephyr重新舉辦Soul Artists聯展。其他街頭藝術家如Dondi與Stay High 149等人也影響了Futura 2000的創作，尤其是後者著名的「聖徒」人形拼寫畫。在Sam Esses的促使之下，他與Zephyr於1980年邀約一群年輕藝術家參與畫室計畫，共創了許多作品，這些新生代畫家除了Tracy、Dondi、Seen以外，還包括了凱斯·哈林。Futura 2000另於1982年在Fun藝廊開展，隨後並前往歐洲展覽，在當地建立了相當的名聲。其畫風為抽象表達，用

色較溫和，著重於畫作內含的意義。他採用各式各樣的物件（輪胎、圓規、橢圓形、行星、風格化的人物）在畫布無窮無盡的空間中發抒，畫中常見的方格啟發自1920年代的前衛藝術，如康定斯基與結構主義等。如今的他已遠離單純的圖形文字創作，逐漸轉向抒情的抽象表達，以無限精力和大幅動作快速作畫。他是當代藝壇的翹楚，為塗鴉與現代藝術搭起橋樑。



28

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.)

FUTURA 2000

美國 - 生於1955年

紫色原子 - 2016年

噴漆、氈筆、紙板
附簽名
30.50 x 40.80公分

HK\$ 50 000 - 70 000
US\$ 5 600 - 7 800

Hopare

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

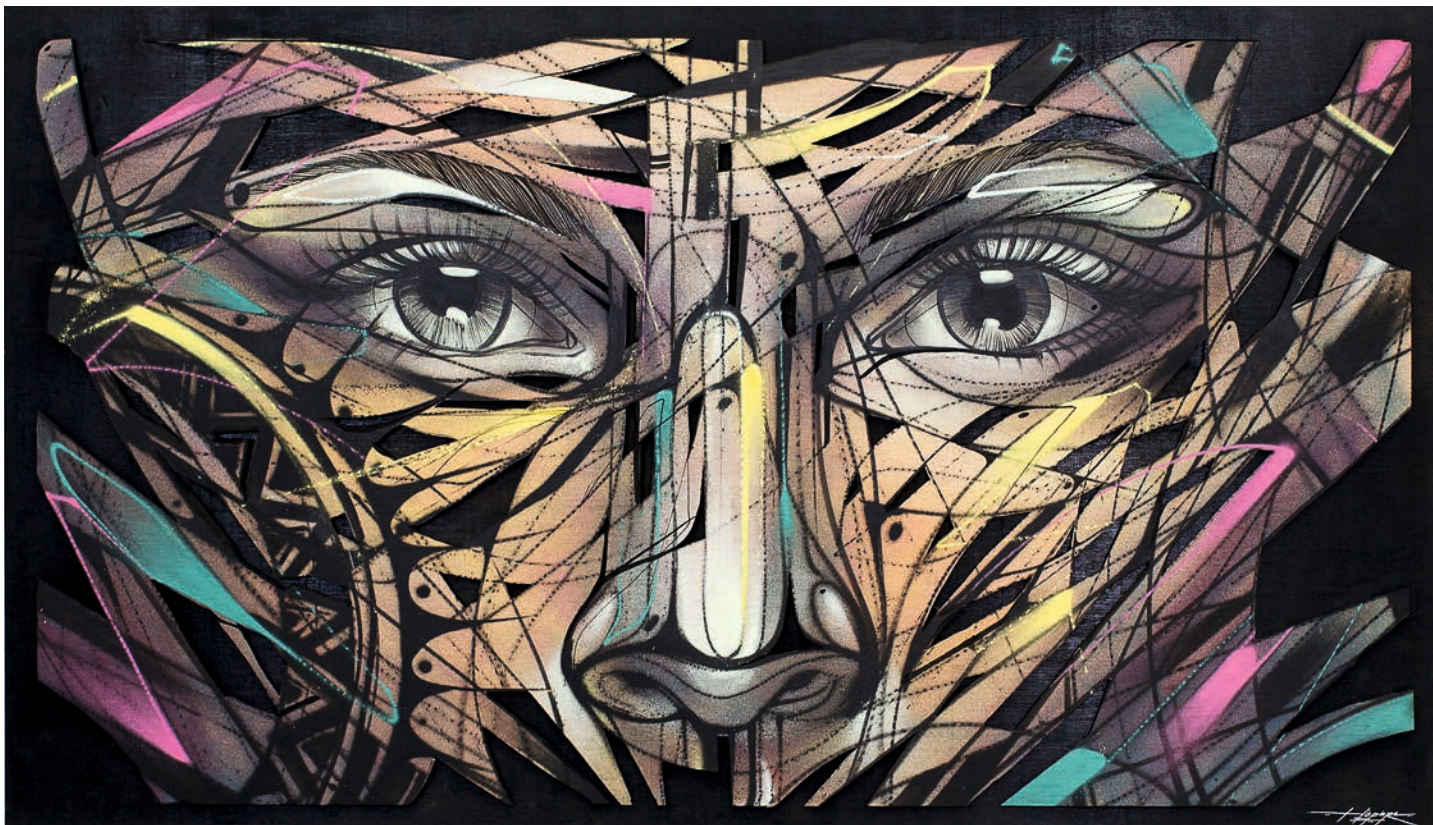
Hopare是一位才氣縱橫的年輕塗鴉畫家，他的作品融合了抽象與具象，頗具義大利二十世紀初的未來主義風格。畫中流洩著現代感、速度感、動感與人的重生，在與城市的衝撞之下，爆發出一股強大的能量，源源注入作品中。Hopare運用交織的彩色條紋，在畫面勾勒出各種面龐與形體，隨其特有的「轉輪」不斷隨著旅途前進，觀賞者也追隨著這只充滿詩意與魔力之輪，進入有機生物的多彩空間，一個與平日灰撲撲街道形成強烈對比的新天地。他的人像之所以令人動心，是因為採用了細條「彩緞」技巧，搭配黑色的輪廓「尼龍線」與豐富的細節。他的用色朦朧輕盈，色彩追隨線條的躍動，而線條與結構正是塗鴉創作的重要關鍵。Hopare畫作的特有魅力，在其流暢舞動的線條，讓觀賞者為之悸動，立即與畫中凌駕時空的主題產生共鳴。他的人物畫筆

觸精確，線條栩栩如生，在畫布上尤為顯著，展示在藝廊的空間中，更拉近了作品與觀賞者的距離，促進親密的內在互動。透明與清新鮮豔的色調為整體結構增添一分感動、一分迴響，隨著畫面的邀約，引領我們飛向童話般遙遠易逝的國度。

凱瑟琳•馬丁-福克尼

detail





29

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

HOPARE (亞歷山大•蒙泰羅)

法國 - 生於1989年

抽象 - 2014年

油彩、墨水、噴漆、刻紋木板
附簽名與日期
120 x 210公分

來源：

香港Avenue des Arts藝廊
現藏家購於該藝廊

HK\$ 90 000 - 100 000
US\$ 11 000 - 14 000

Inti

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的創作備受街頭藝術與墨西哥壁畫運動的影響，其作品豐富多彩，入目之際立即讓人猜到作者來自中南美洲。他的畫作展出於巴黎Itinerrance藝廊，以圖像拼貼的方式創造出各種人物，並採用拉美想像空間、異教與天主教文化的語言，為畫作賦予強烈的象徵意義，營造出十足的當代感。Inti原籍智利瓦爾帕萊索，如今定居法國，但他把絕大多數的時間用來周遊列國，在各地繪製巨型壁畫。



Inti, La Madre Secular 3, 2016, Lisbonne.

30

INTI CASTRO

Chilean - Born in 1982

La Madre Secular 3 – 2016

Acrylic on canvas
Signed, countersigned and dated
on the back
150 x 100 cm (59 x 39.37 in.)

INTI CASTRO

智利 - 生於1982年

聖母3 - 2016年

亞克力、畫布
簽名，作品背面附簽名與日期
150 x 100公分

HK\$ 100 000 - 150 000
US\$ 11 000 - 17 000



Invader



Invader, I invade Hong Kong 3, Causeway Eay / Happy Valley, Hong Kong, janvier 2014.

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：以他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，全市大街小巷估計約有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四周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的銀河天地裡，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

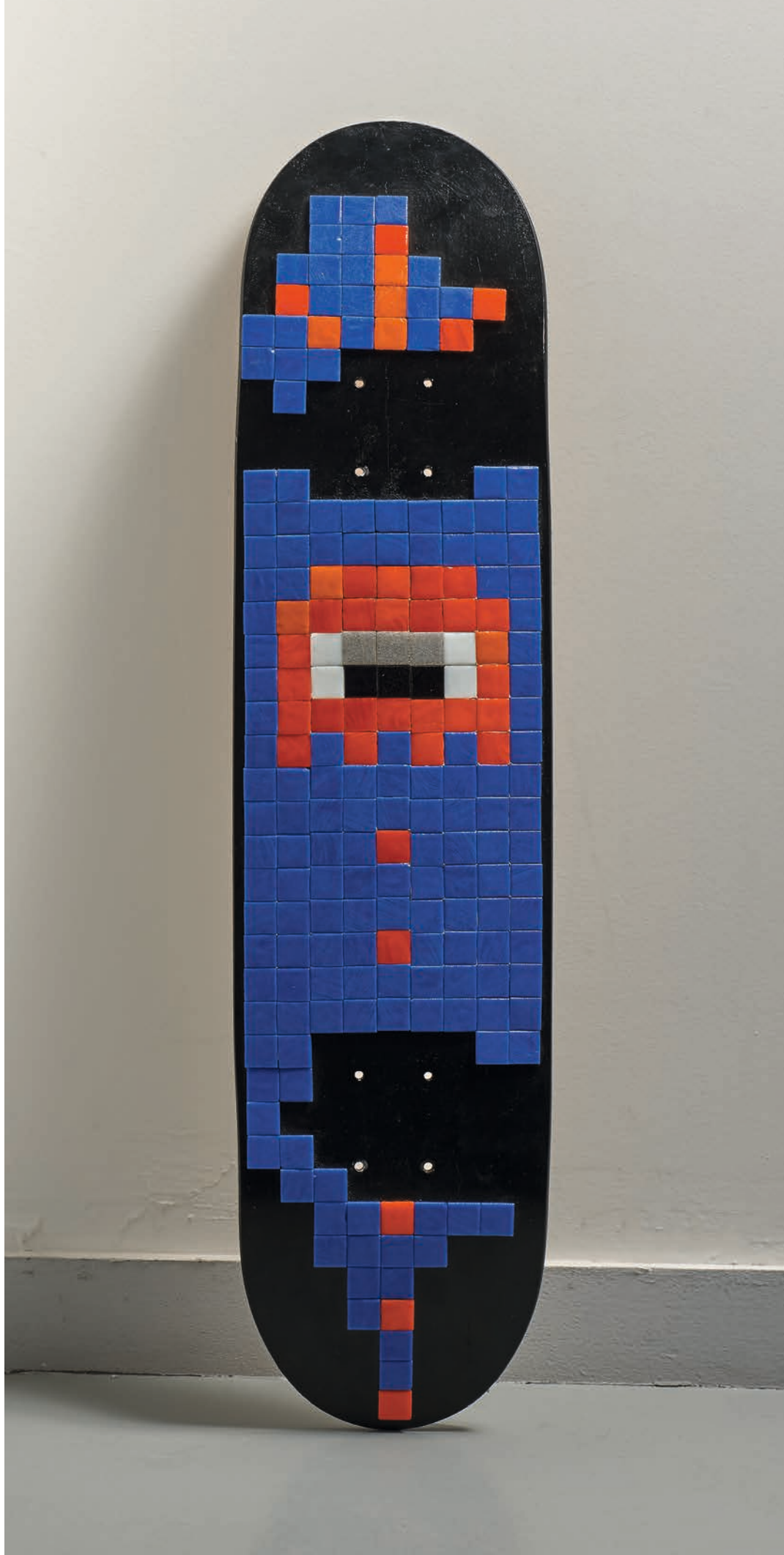
參考書目：

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, LND_38, 1999 London, Shelton st. / Endell St.

32

INVADER

French - Born in 1969

Alias LND_38 - 2007

Mosaics tiles, resina, 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 présent owner

Bibliography:

London invasion / Bad men part II,
exhibition catalogue at Lazarides
gallery, Lazarides edition, London,
2007, the Space Invader in situ
reproduced page 05

INVADER

法國 - 生於1969年

倫敦38號 - 2007年

馬賽克磚、樹脂、壓克力、身分證
附語素文字簽名與日期

20 x 24公分

本作品為1999年6月份第38號侵略行動，位於倫敦
Shelton與Endell兩街交叉口。

來源：

倫敦Lazarides藝廊
現藏家購於該藝廊

參考書目：

《London invasion / Bad men part II》, Lazarides
藝廊展覽目錄, Lazarides出版, 倫敦, 2007年,
轉載自5頁《The Space Invader in situ》

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

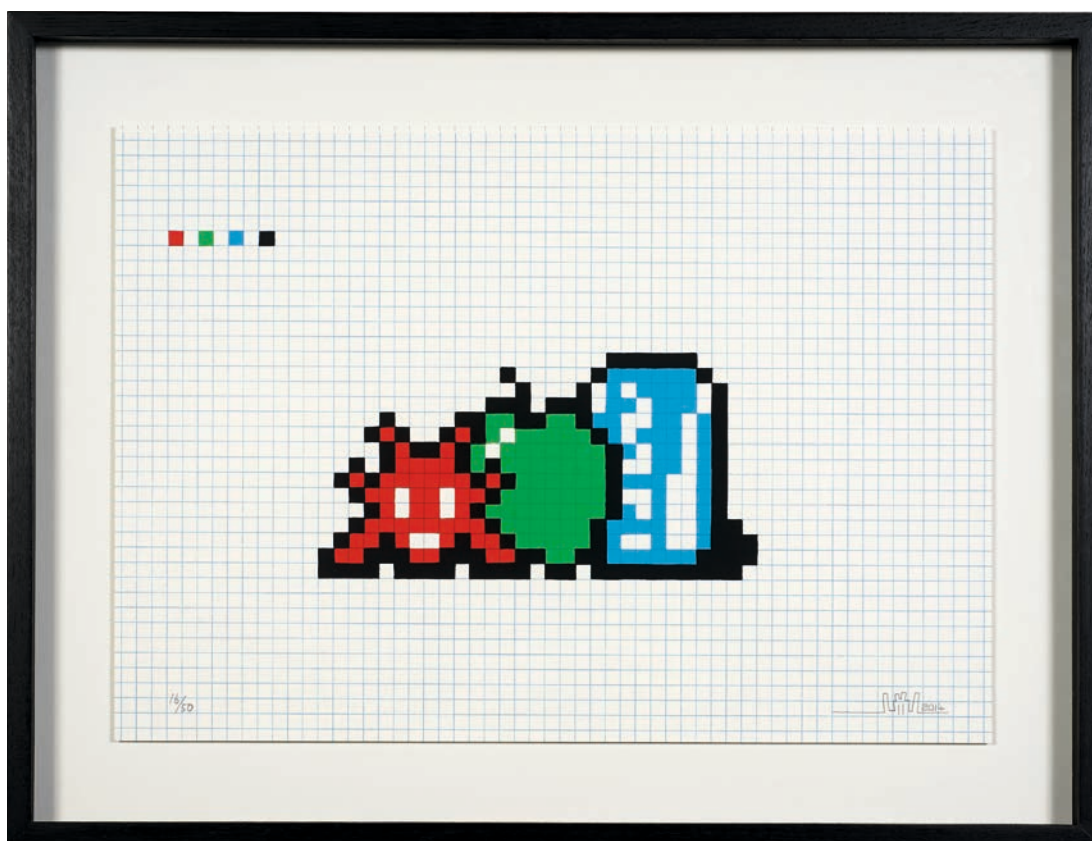
附語素文字簽名、日期與編號「16/50」

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」

原版薄膜包裝

19 x 24公分

HK\$ 15 000 - 20 000

US\$ 2 000 - 2 800



35

INVADER

French - Born in 1969

Mission Miami Mosaïc 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

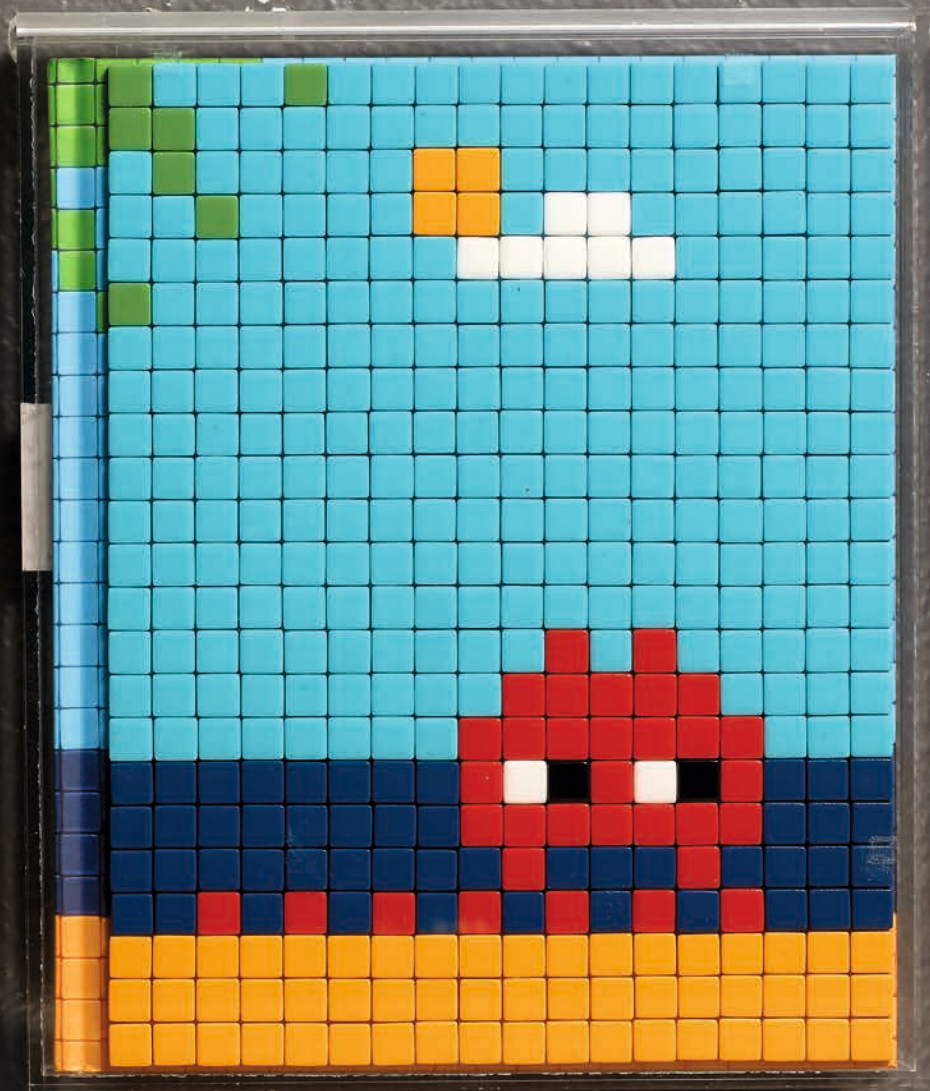
邁阿密任務馬賽克 Cover Book#23 - 2012年

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

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 a 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.

JonOne從小生長在紐約的哈林區，最初是在老家街頭開始塗鴉。對當時的他來說，紐約唯一有生命的就是地鐵。這些穿梭不停的车廂有如畫布一般，不斷對他呼喚，邀請他來塗繪。越是禁止的事，對他越具吸引力，他最後終於忍不住鑽進地鐵隧道，開始在車廂上作畫，並以Jon156與JonOne為作品簽名，逐漸打響名聲。其作品特點在於抽象的表達，有別於他人的塗鴉與具象主題，頗受米羅、波洛克與庫寧等大師的影響，但更添了JonOne特有的臨場創作精力與魄力。

1985年前後，JonOne在老師A-One的引導下，首次見識了畫布創作。他於1987年應Bando之邀前往巴黎，在法國首都嶄露頭角，至今仍是當地藝壇的重量級人物。他的畫作以飽和的色彩著稱，畫面絕無空白，其色彩豐富鮮豔，用色微妙細膩，因為色彩是他的能量泉源，對他至關重要。近年來，JonOne進行了多種新嘗試，並重新在畫布上塗鴉，在抽

象彩繪上大書特書一串串線條，有如重抄罰寫作業。不久前他開始使用油彩，以濃稠的顏料再次詮釋純抽象的主題。巴黎第18區Bretonneau醫院內部分樓層於1990到1995年間被非法占用，被名為「轉瞬醫院」，JonOne在1990年代初曾在其中設立工作室，其色彩飽和、極具爆炸性的畫作就是在此間繪成的。



36

JONONE (John Perello alias)

American - Born in 1963

Shiba Hôtel - 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

JONONE (原名約翰•佩雷羅)

美國 - 生於1963年

Shiba 酒店 - 2015年

亞克力顏料、墨水、畫布
附簽名、標題與日期，背面有「Paris」字樣
64 x 63公分

來源：

里爾New Square藝廊
現藏家購於該藝廊

附作品證明書

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



37

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.)

JONONE (原名約翰•佩雷羅)

美國 - 生於1963年

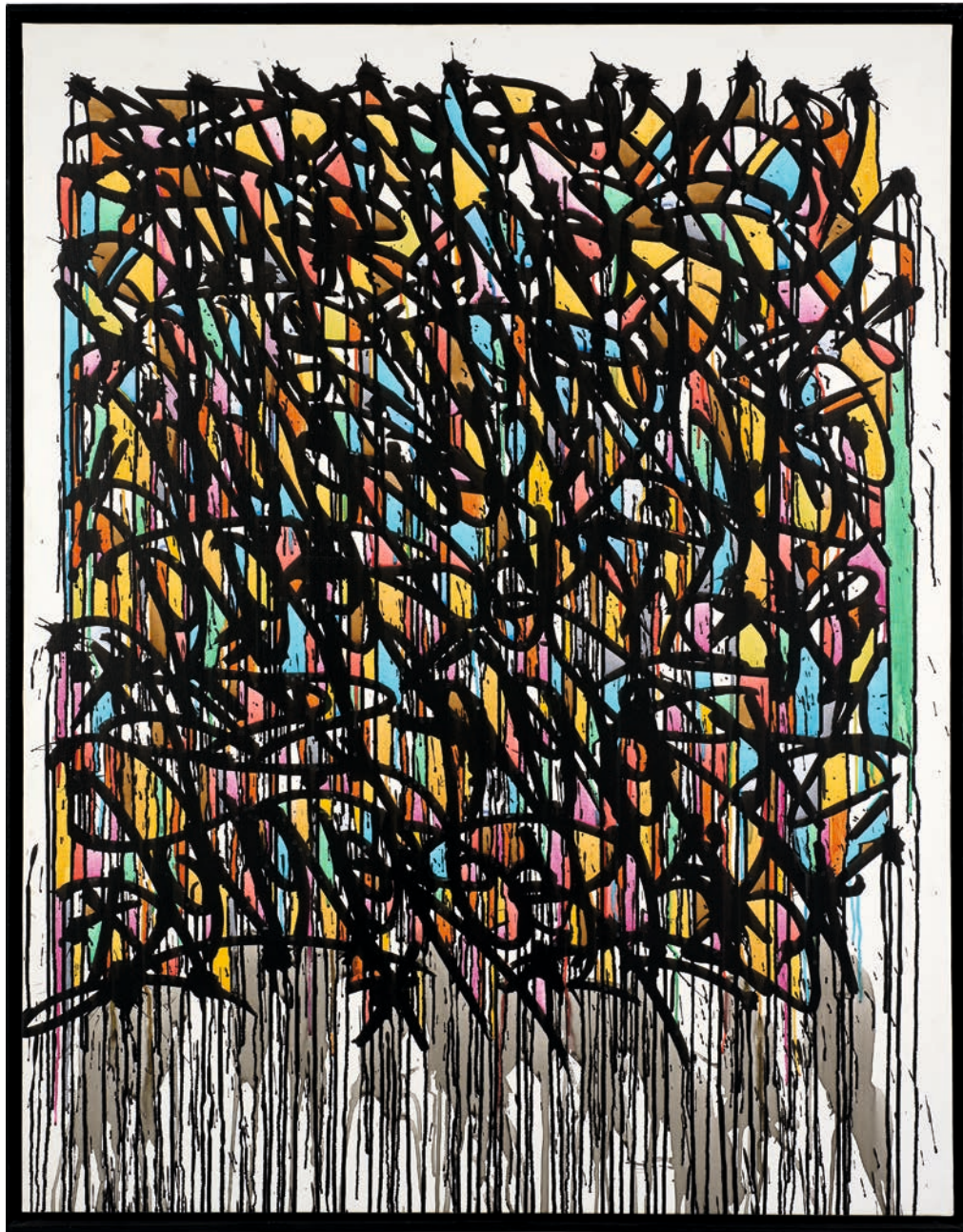
Cuts ups - 2014年

亞克力顏料、畫布

附簽名、標題與日期，背面有「Paris」字樣
105 x 77公分

HK\$ 70 000 - 100 000

US\$ 9 000 - 14 000



38

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.)

JONONE (原名約翰•佩雷羅)

美國 - 生於1963年

色覺 II - 2009年

亞克力顏料、畫布

附簽名、標題與日期，背面有「Paris」字樣
146 x 114公分

HK\$ 100 000 - 150 000

US\$ 14 000 - 17 000

JR.

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 inhabitants of the old city, whose eclectic, crumbling architecture provided JR with an extraordinary exhibition space.

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

城市肌理是一項世界性的計畫，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，作者JR便已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），這些影像陳述了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面牆壁也留下種種痕跡，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——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）



39

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

J.R.

法國 - 生於1984年

城市肌理 / 眼睛 n° 10 - 2012年

木板、墨水、拼貼
背面標籤上附簽名、標題與日期
91 x 86.50公分

來源：

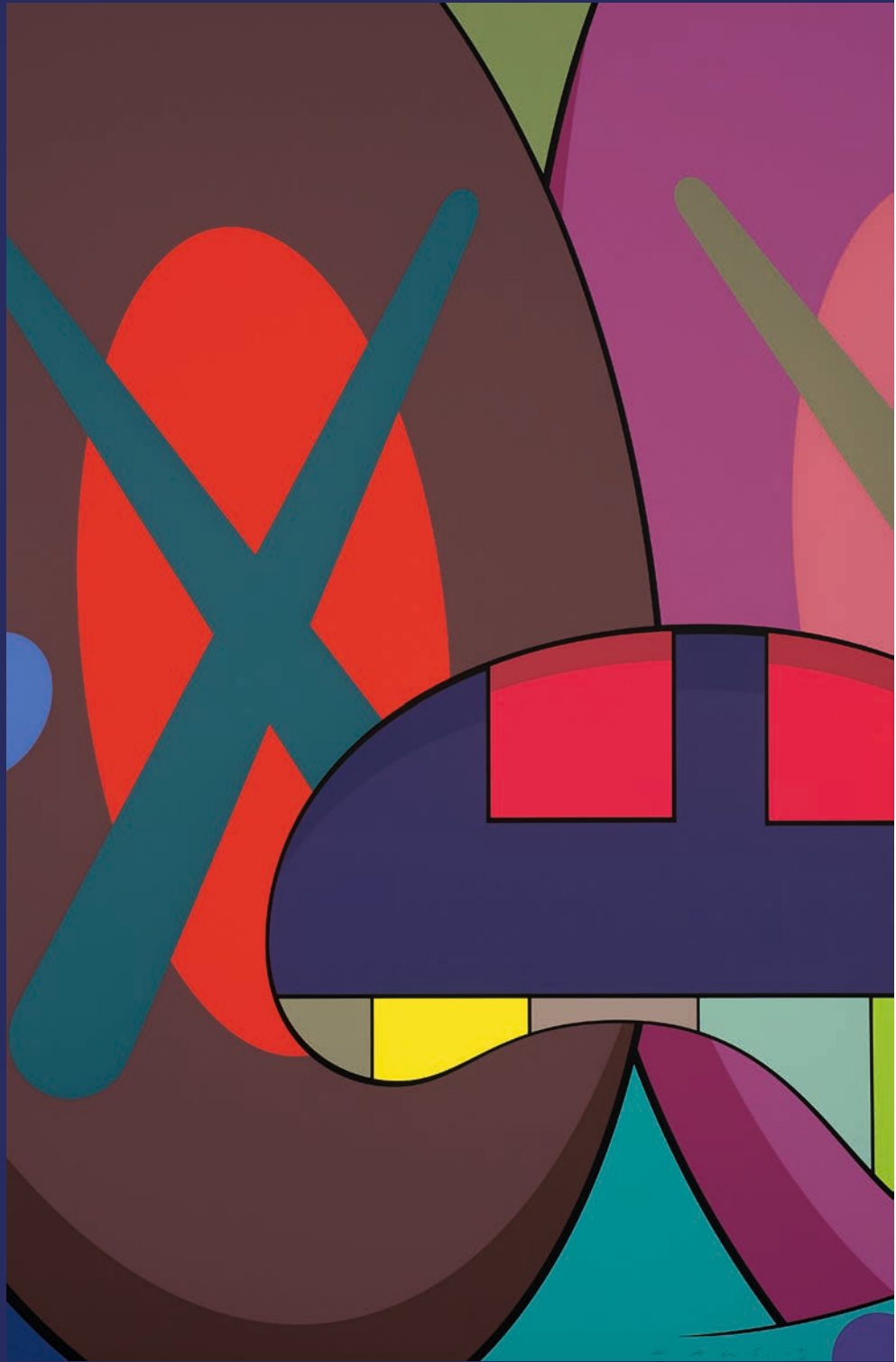
上海Magda Danysz藝廊
現藏家購於該藝廊

附作品證明書

HK\$ 200 000 - 300 000
US\$ 23 000 - 40 000

Kaws

Lot 40, Kaws,
Up and down #1 - 2013
(detail) p.84



Kaws became famous in the 90s 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. Bibenum, 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.

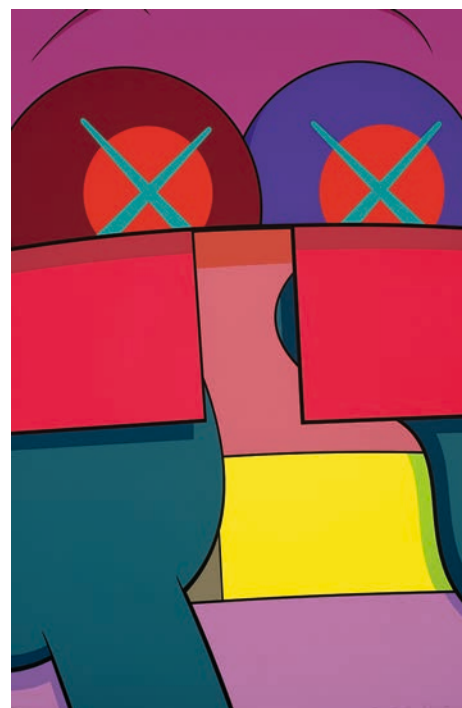
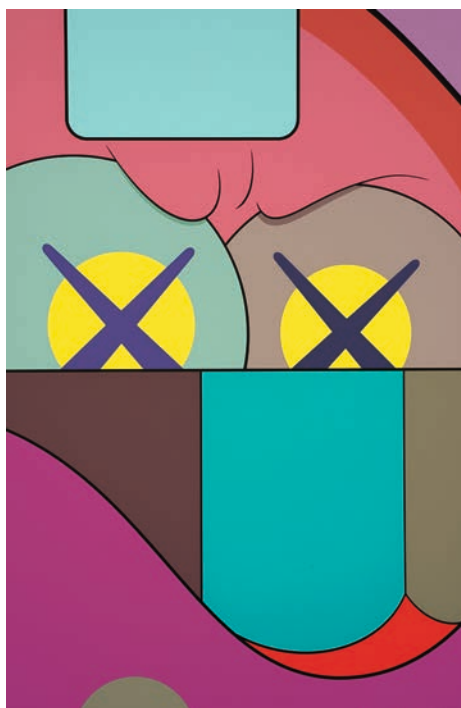
KAWS is an artist of his time who understands the impact of wide circulation of images. He made toys to be distributed in concept stores, true collectibles that fans immediately snapped up.

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，原本先在廣告上塗改畫面，後來逐漸由雙眼打岔的骷髏頭——他的經典標誌——所取代，最後來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的藝術創作專屬於他的世代，他深諳大眾傳播的威力，了解圖象與個人之間的關係，並因此有許多概念店中銷售自創的玩具，是愛好者爭奪的收藏品。



40

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)

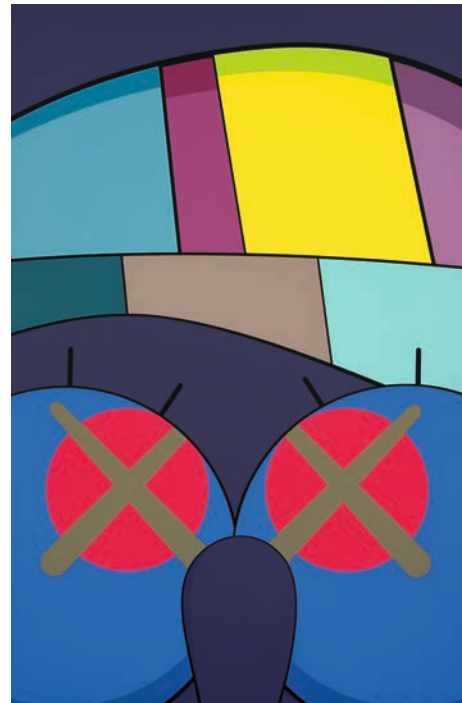
KAWS

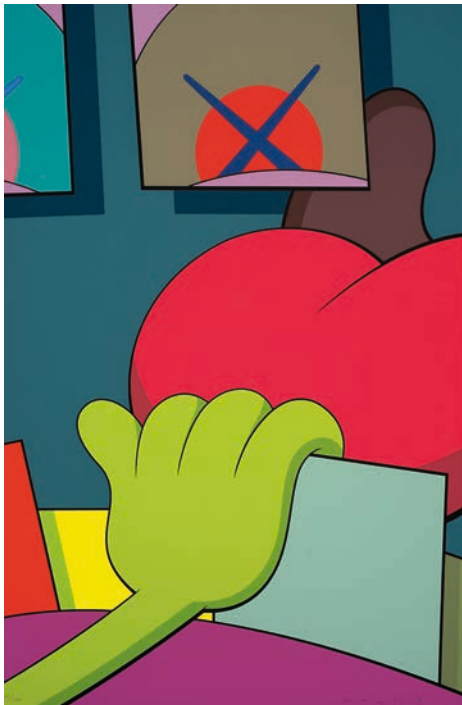
美國 - 生於1974年

起落 #1 - 2013年

全套10幅彩色絲網印刷，Saunders Waterford High
White 紙，每一張均附簽名、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







41

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.)

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

KAWS

American - Born in 1974

Jalousie - 2007

Poster

Signed and dated «10»

171,50 x 116 cm (67,52 x 45,67 in.)

KAWS

美國 - 生於1974年

嫉妒 - 2007年

海報

附簽名與日期「10」

171.50 x 116公分

HK\$ 60 000 - 70 000

US\$ 7 000 - 9 000

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 Jalousie Magazine.

The funny thing on this get together is, that in the late 90's Kaws grabbed some Jalousie 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 Jalousie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Jalousie雜誌封面下過手：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Jalousie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 SORAYAMA

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.)

KAWS 與 Hijame SORAYAMA

美國 - 生於1974年 /
日本 - 生於1947年

No future companion
(鍍鉻銀) - 2008年

鍍鉻銀像
底座刻有簽名與編號「028/500」
東京MEDICOM TOY出品
附原裝盒
32 x 20 x 20公分

HK\$ 50 000 - 70 000
US\$ 5 600 - 7 800



KAWS & Hijame SORAYAMA

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

KAWS 與 Hijame SORAYAMA

美國 - 生於1974年 /
日本 - 生於1947年

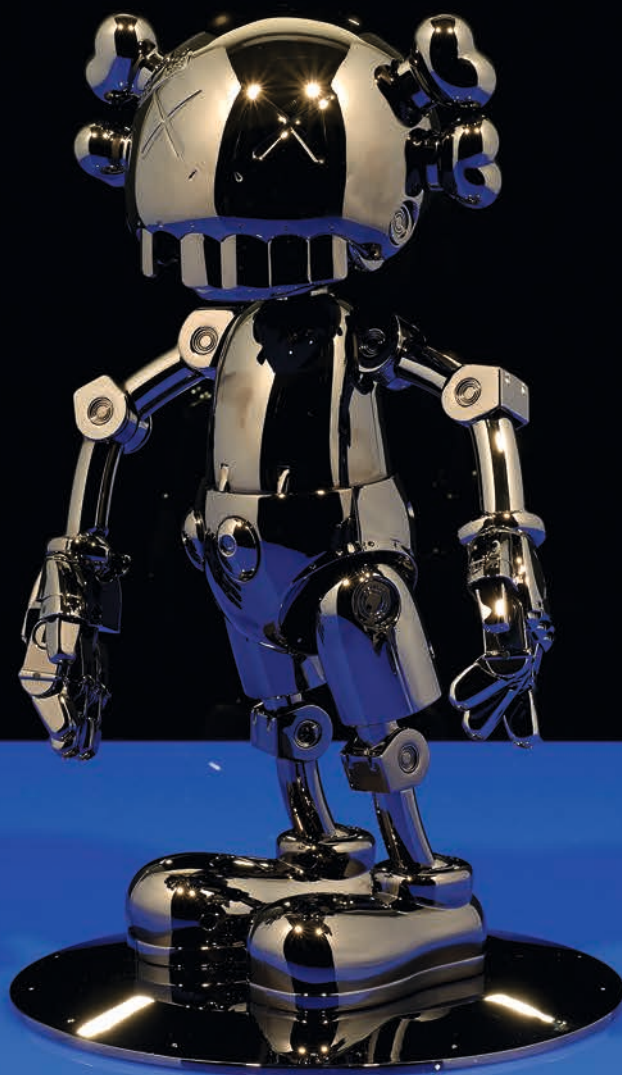
No future companion (黑色鍍鉻) - 2009年

黑色鍍鉻像
底座附編號「069/500」
東京MEDICOM TOY出品
附原裝盒
32 x 20 x 20公分

參考書目：

《This is not a toy》, Design Exchange
出版社, Canada's Design Museum,
多倫多, 2014年, 轉載自131頁

HK\$ 50 000 - 70 000
US\$ 5 600 - 7 800



Kongo

For the past two decades, Kongo has strongly contributed to establish graffiti as an 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絲繪，並與Daum品牌製作水晶雕塑。Kongo不斷追尋嶄新的創作空間，在繪畫、設計布料、開發新材料質等多方面探索，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，並包辦書本的紙張設計。

「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，另一方面也藉機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，並以前衛圖像的姿態開啟新的世代。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。

45

KONGO

French - Born in 1969

1^{er} Mai - 2016

Acrylic on canvas
Signed, titled and dated on the back
130 x 97 cm (51.18 x 38.19 in.)

KONGO

法國 - 生於1969年

五月一日 - 2016年

亞克力、畫布
背面簽名、題目與日期
130 x 97公分

HK\$ 70 000 - 100 000
US\$ 9 000 - 14 000



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.

Ludo以其藝術作品，將動植物的世界，與人類的科技空間和「現代化的追求」連結在一起。他觀察人類，解析社會，儘可能在不抵觸社會規範的限制下抒發創作。Ludo的街頭藝術侵入城市已超過十年，2007年以後他開始轉向拼貼創作，一方面是為了繼續保持叛逆挑釁，另一方也面避免遭受街頭創作常面臨的嚴厲法律制裁。

Ludo的作品是大自然的反擊，其令人不安的系列標題點出了另一種社會規章，各種動植物在其中一一變成混和有機體或異想天開的怪物，它們身上均具備當今社會的產物，以便重新在人類的地球上搶得一席之地，比如從監

視器中冒出的百合花雌蕊、戴著防毒面具的飛行蜜蜂，還有骷顱頭聚成的葡萄串等。作者以繪製植物標本畫的精準來呈現這些的邪門的怪物，令人震懾，也令人讚賞。Ludo進駐藝廊的作品與街頭藝術一脈相承，在精緻細膩的技法背後，包含了社會反思的強烈信息。

46

LUDO

French - Born in 1976

Grapes of wrath n°5 - 2014

Mixed media and pencil on paper mounted on canvas
Signed, dated and located «NYC», countersigned, dated and located on the back
61 x 51 cm (24.02 x 20.08 in.)

Provenance:

Jonathan LeVine Gallery, New York
Acquired directly from the above by the present owner

Exhibition:

New York, Jonathan LeVine Gallery, Ludo Fruit of the Doom, 20th of February till 22nd of March 2014

LUDO

法國 - 生於1976年

憤怒的葡萄 n° 5 - 2014年

混合材料、紙上鉛筆貼於畫布
附簽名、日期與「NYC」地點字樣，加簽，背面附日期與「NYC」地點字樣
61 x 51公分

來源：

紐約Jonathan LeVine藝廊
現藏家購於該藝廊

展覽：

紐約Jonathan LeVine藝廊，Ludo Fruit of the Doom，2014年2月20日至3月22日

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



Nara

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.

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。他小時候相當孤單寞落，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，但往往流露出孤寂或不友善的神情，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

奈良美智

日本 - 生於1959年

小狗收音機 - 2011年

聚合物、玻璃纖維、FM立體聲音機、藍芽、USB接口、耳機插孔、Yamaha揚聲系統
附簽名、標題與編號「2547/3000」
33.70 x 43.50 x 22.20公分

本作品附證明書

HK\$ 20 000 - 30 000
US\$ 2 300 - 3 300





48

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 Shuppan-sha & 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



49

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:

Yoshitomo Nara: the complete works 1984-2010, volume 1, paintings, sculptures, editions, photographs, Bijutsu Shuppan-sha & Chronicle Books editions, 2011, a similar copy reproduced under the number E-2003-006 page 312

奈良美智

日本 - 生於1959年

星星島嶼 - 2003年

彩色絲網印刷，背面附簽名、日期與編號「29/100」
29.80 x 29.80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\$ 70 000 - 90 000

US\$ 9 000 - 11 000

Rero

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 overdose 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，因此他寧可以文字來自我詮釋，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。是「能指」與「所指」的相互對照嗎？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，提供了多種詮釋的可能。

50

RERO

French - Born in 1983

Untitled (Developp a sense of responsibility...) - 2013

Comics and vinyl letters under resina
Signed and dated, countersigned,
titled and dated on the back
52,50 x 52,50 cm (20.67 x 20.67 in.)

Provenance:

Backslash Gallery, Paris
Acquired directly from the above
by the présent owner

RERO

法國 - 生於1983年

無題 (Developp a sense of responsibility...) - 2013年

早期漫畫、乙烯字母、樹脂
背面附簽名、標題與日期
52.50 x 52.50公分

來源:

巴黎Backslash藝廊
本作品購於該藝廊

HK\$ 50 000 - 70 000
US\$ 5 600 - 7 800



Seen

«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*

「我向來喜愛卡通、漫畫人物與各種超級英雄，他們代表了我的童年。母親當時為求得安寧，常把我放在電視前……我從小就迷這些故事，一旦開始畫畫，就理所當然地拿這些人物入畫。」

— Seen, 摘自《Les super-héros de Seen》，Opéra藝廊，巴黎，2013年

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. 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，因為喜歡兩個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觀賞的渴望。

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，他從單節車廂開始發揮，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聯手拍攝紀錄片《潮流之戰》，將Seen推崇為世界塗鴉運動的標誌性人物。被同儕公認為「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。

事實上，Seen作品的重要性並不僅止於紐約地鐵車廂，因為自1981年起，他已與安迪·華荷、凱斯·哈林與巴斯奇亞齊名，參與「紐約，新浪潮」展覽，探索畫布等傳統媒介的創作，被視為塗鴉藝術運動的要角。

自此之後，他走向畫家之路，在各藝廊與展覽機構展出，風格也逐漸演變，加入美式漫畫人物風格，重新演繹1970~80年代原始塗鴉學派的作風。

此次的作品正具有這種雙重面貌：結合了美國漫威電影工作室旗下的神奇女俠（神力女超人），以及塗鴉創作中常見的Post No Bills（禁止張貼）牆壁。

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.)

SEEN (原名理查德•米蘭達)

美國 - 生於1961年

神奇女俠-禁止標貼 - 2013年

噴漆、畫布
背面附簽名與日期
200 x 200公分

HK\$ 250 000 - 300 000

US\$ 34 000 - 40 000





detail

Seth

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。

52

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.)

SETH (柒先生)

法國 - 生於 1972年

女學生 - 2016年

噴漆、亞克力顏料、畫布
背面附簽名
195 x 130公分

HK\$ 70 000 - 100 000
US\$ 9 000 - 14 000



Swoon

53

SWOON

American - Born in 1978

Edline 18 - 2015

Screenprint on tracing paper, hand painted acrylics, on repurposed wood
Signed and dated on the back
Variant edition of 32
Edition Paper Monster
116 x 78 cm (45.67 x 30.71 in.)

SWOON

美國 - 生於1978年

Edline 18 - 2015年

描圖紙絲網印刷與手繪亞克力顏料貼於回收木板
背面附簽名與日期
116 x 78公分

HK\$ 50 000 - 70 000
US\$ 5 600 - 7 800

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.

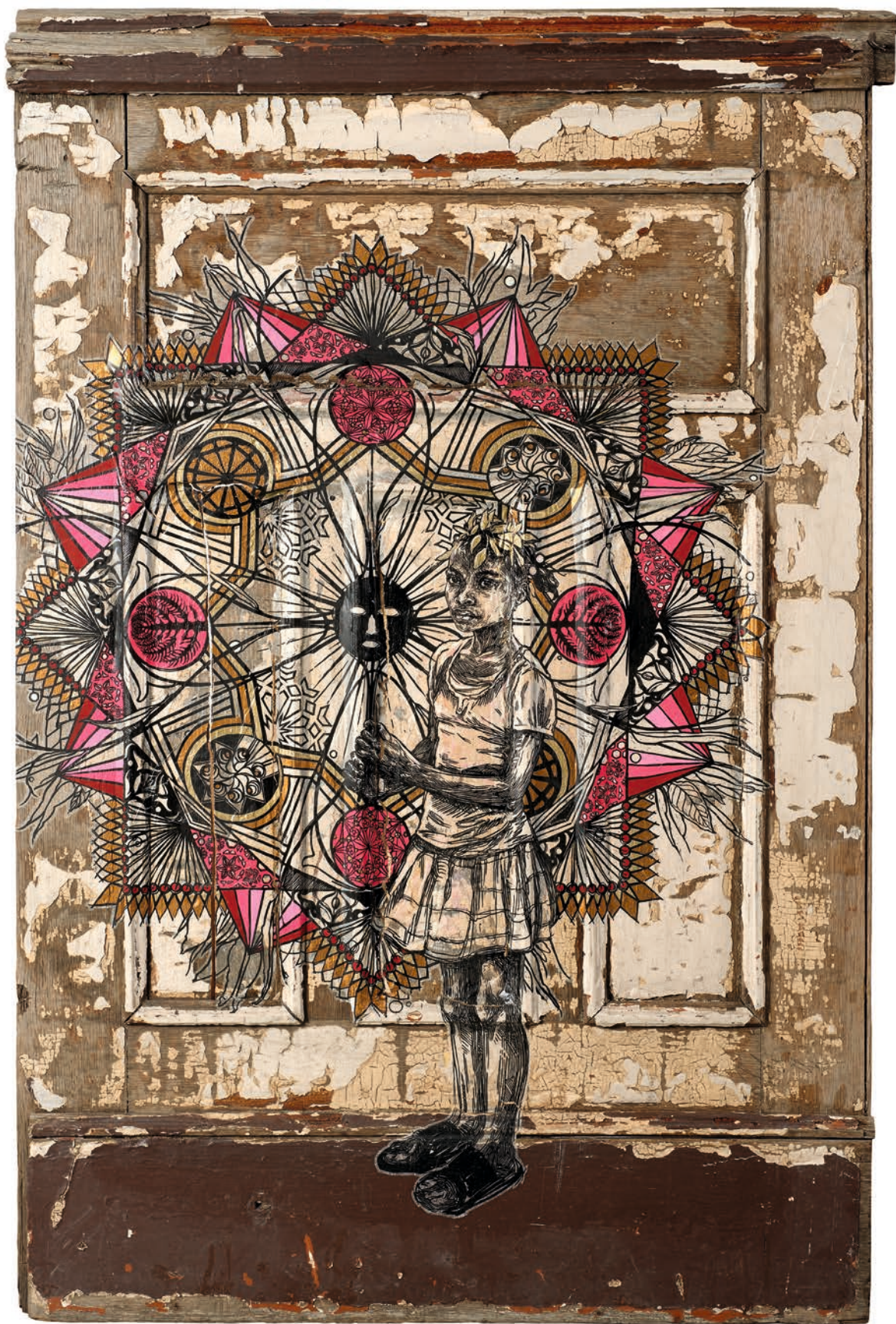
Swoon的創作重點是蝕刻，其剪裁與拼貼綻放著無限才華，令人讚歎，每一場展覽都是罕有的盛宴。無論是在街角、牆頭，或是在立體空間，其作品無不在吸引路人的目光。

她最早以繪畫起家，後來擴及木版畫、亞麻油氈版畫與剪裁。畫面主題與作者完全互動，她表示：「畫人像時，我的要務在詮釋畫中人的精髓，也許是我瞥見的某一剎那，也許是對方的某一個動作……」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情誼。2013年的時候，勾米耶鎮在課外計畫中，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。



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。他不只用割除的技術製作海報，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。

54

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:

Londres, Lazarides Gallery, Vhils
Devoid, 30th November 2012 till
17th January 2013.

Bibliography:

Alexandre Farto aka Vhils, Entropie,
Alternatives editions, Paris, 2014,
reproduced page 172

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

detail





Walker

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.

尼克·沃克來自英國布里斯托藝壇，他的世界有時讓人莞爾，有時甚至令人捧腹。畫家自創了一個名為「V The Vandal」的代表性人物，經常出現在他的畫布或牆繪中。V先生頭戴圓頂帽，身穿全套條紋西裝，一派英國紳士模樣，外表看似一般商場人士，行為卻往往有礙社會秩序，平凡的裝束只是讓他比較不引人注目罷了。

«I try to inject a little humour or irony in certain paintings, just to cheer up the walls »

— Nick Walker

「我試著在某些畫中注入幽默或諷刺，偶爾也讓牆壁高興起來。」

— 尼克·沃克

55

Nick WALKER

English - Born in 1969

I love Paris - 2016

Stencil and spray paint on canvas
Signed and dated on the back
76 x 76 cm (29.92 x 29.92 in.)

尼克·沃克

英國 - 生於1969年

我愛巴黎 - 2016年

模版、噴漆、畫布
背面附簽名與日期
76 x 76公分

HK\$ 100 000 - 150 000
US\$ 11 000 - 17 000



Zeus

Zeus, Liquidated
logo Chanel on Armani's wall,
Hong Kong, 2009
© all rights reserved



Zeus 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. Zeus 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. Zeus 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. Zeus' 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.

Zeus創作了一系列作品，可分為若干副主題。在《都市陰影》中，他為都市設施留下形影；在《視覺攻擊》中，他挑釁廣告人物不可侵犯形象的；在《視覺綁架》中，他將海報上半裸的廣告女郎剪下捲起，以其慣有的挑釁作風，向廣告品牌「勒索」贖金，在柏林與巴黎展出，並在索得贖金後歸還「人質」；在《融解的商標》中，他則以滴著顏料的半融化商標，褻瀆這些代表消費文化的象徵。

除了上述創作以外，作品豐富多元的他另推出《維納斯震撼》與《受害者》，切身控訴廣告與商品文化對大眾視覺的侵擾。他的作品習於挑戰現有規範，訴諸廣大群眾，內容豐富並令人會心一笑。他以罕有的才氣發揮顛覆性的理念，呈現當今世界的真實面貌。他的表達中肯，帶有黑色幽默，因此別具魅力。儘管Zeus屬於年輕一代的藝術家，但作品自始便展現出成熟的深度。他出身於塗鴉文化，其名一直是藝術家秘密活動、城市夜間創作與風險的代名詞。Zeus的作品應以整體觀

之，不宜分開解析，其作一如其人，兼具穩固實在、意味深長、凌駕於時代之上的特質。Serge Malik

2009年7月份，Zeus在香港亞曼尼精品店外「溶解」香奈兒商標，因而被逮捕入獄。

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，聚氨基酯白色墨水，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

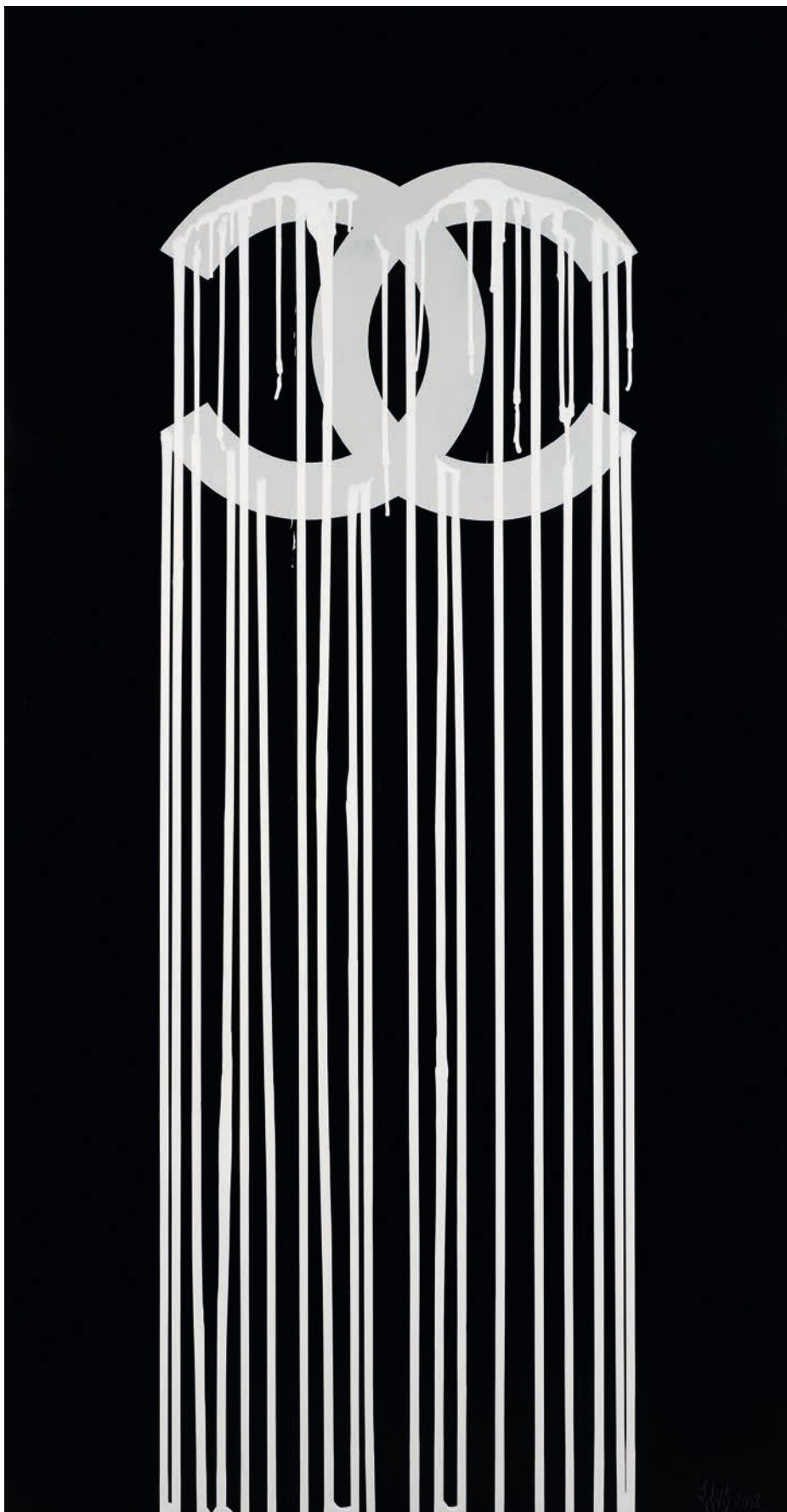
來源：

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



Lot 88,
André Franquin,
Gaston Lagaffe
(detail) p.190



Hergé (Georges Remi)



© Hergé / Moulinesart 2016

Lot 70, Hergé, *Tintin in Tibet*
(detail) p.145

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.

《丁丁歷險記》(Les Aventures de Tintin) 於1929年在《二十世紀報》(Le Petit Vingtième) 兒童副刊上首次發表。很快的，埃爾熱和他的故事，如《藍蓮花》(Le Lotus bleu) (1936年)，《奧圖卡王的權杖》(Le Sceptre d'Ottokar) (1939年) 等便獲得相當大的成功，不僅大幅度擴展了連環漫畫的讀者群，也提昇其創作層次。20世紀40年代，漫畫中英雄們所遭遇的各種波折成了想像中的重要部分，畫冊先是以黑白印刷出版，後來受益於彩色漫畫的出現，便以彩色印刷出版。1946年《丁丁》(Tintin) 雜誌的創辦又為埃爾熱在其職涯上增加新的活力，之後的系列作品更具個性化，如《丁丁在西藏》(Tintin au Tibet) (1960年) 和《綠寶石失竊案》(Les Bijoux de la Castafiore) (1963年) 等作品在在都表露出作者對他自身工作的思考。毫無疑問，丁丁和小狗米魯大概是所有法國和比利時連環畫中最著名的人物；埃爾熱是世上少數將不受重視的連環漫畫發展成偉大藝術的漫畫家之一。

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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 joyous hullabaloo, the main protagonists of the adventures of Tintin. It is one 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 1/2 x 28 3/8 in.)

Bibliography:

David Rosenberg & Pierre Sterckx, *Vraoum! Trésors de la bande dessinée et art contemporain*, Fage éditions and la maison rouge, 2009. Reproduced page 51.

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

瓦隆—布魯塞爾文化中心的壁畫

鉛筆、墨水、紙，本作原位於巴黎的瓦隆—布魯塞爾文化中心，是埃爾熱專為該中心主樓梯於1979年繪製的壁畫。外側以鉛筆加註。畫面匯集了《丁丁歷險記》中的主要人物，眾人在無序又愉悅的畫面中齊聚一堂。此幅作品為埃爾熱戰後繪畫之最重要作品之一，也是唯一一幅主要人物全部登場的作品。

34.40 x 72公分

參考書目：

David Rosenberg & Pierre Sterckx, *《Vraoum! Trésors de la bande dessinée et art contemporain》*，Fage éditions與la maison rouge出版，2009年。轉載自第51頁。

HK\$ 7 000 000 - 10 000 000

US\$ 900 000 - 1 400 000

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.

埃爾熱以這幅壁畫精彩地總結了半個世紀的冒險故事。

《丁丁歷險記》裡所有的重要人物在此大團圓，為讀者勾起了往日風簫展書讀的美好回憶，重現為冒險情節而激動不已的情緒……因為每一幅畫都離不開各專輯，它們聽命於想像故事的內容，只有在觸動讀者心弦之際，才可能傳承不朽的價值。輪廓線的技巧影響了整個二十世紀，兼具大膽的突破性與創新的現代感。丁丁和米盧所代表的，正是從淺

顯易懂的故事中，呈現出這種發現探索、打破藩籬、關注外在世界的精神。埃爾熱以凌駕於時代之上的眼界來創作，其豐富多元的作品、開放的態度、獨特的作畫哲學等標誌，均由畫中這一行人所道出。



HERGÉ (Georges Remi)

Belgian - 1907-1983

The Red Sea Sharks (Coke en Stock)

Pencil on paper. Original drawing for page 48 of this album published in 1958 by Casterman. Annotations and small sketches in the margins. Very good condition.

54 x 35 cm (21 1/4 x 13 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

紅海鯊魚

鉛筆、紙，Casterman出版社發行於1958年的專輯，本圖為該冊第48頁草圖。外側附手寫加註與繪圖。作品保存狀況極佳。

54 x 35公分

HK\$ 1 600 000 - 1 800 000

US\$ 200 000 - 250 000

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.

這一頁的精彩畫面是以一連串持續的相同動作構成，描繪出丁丁的平靜和哈達克船長的暴怒，藉由各種細節凸顯出兩人的強烈對比。埃爾熱把所有的精力投注在節奏上，刻劃出船長益發不耐煩的情緒，終於壓過丁丁溫和的反應，整頁畫面顯得格外生動有力。



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HERGÉ (Georges Remi)

Belgian - 1907-1983

Tintin and Snowy

India Ink and watercolour on paper.
Original drawing depicting Tintin seated on an anker reading a book about pirates. With a letter signed by the author and dated 1943. Drawing published on the cover of the magazine Les Amis d'Hergé n°59 edited in Spring 2015. Paper restored. Very good condition.
Drawing : 15,70 x 13 cm
(6 1/8 x 5 1/8 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

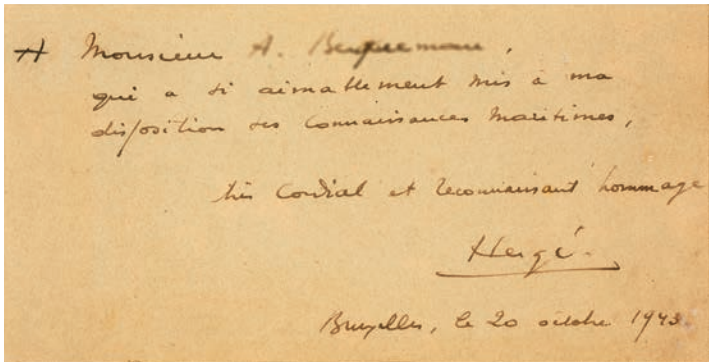
丁丁與米盧

墨水、水彩、紙，畫面中，丁丁坐在大錨上，正在閱讀有關航海的書籍。另含作者的贈予題字，附簽名與日期（1943年）。本圖於2015年春刊載於《埃爾熱之友》第59期的封面。畫紙經過修復。作品保存狀況極佳。
畫作：15.70 x 13公分

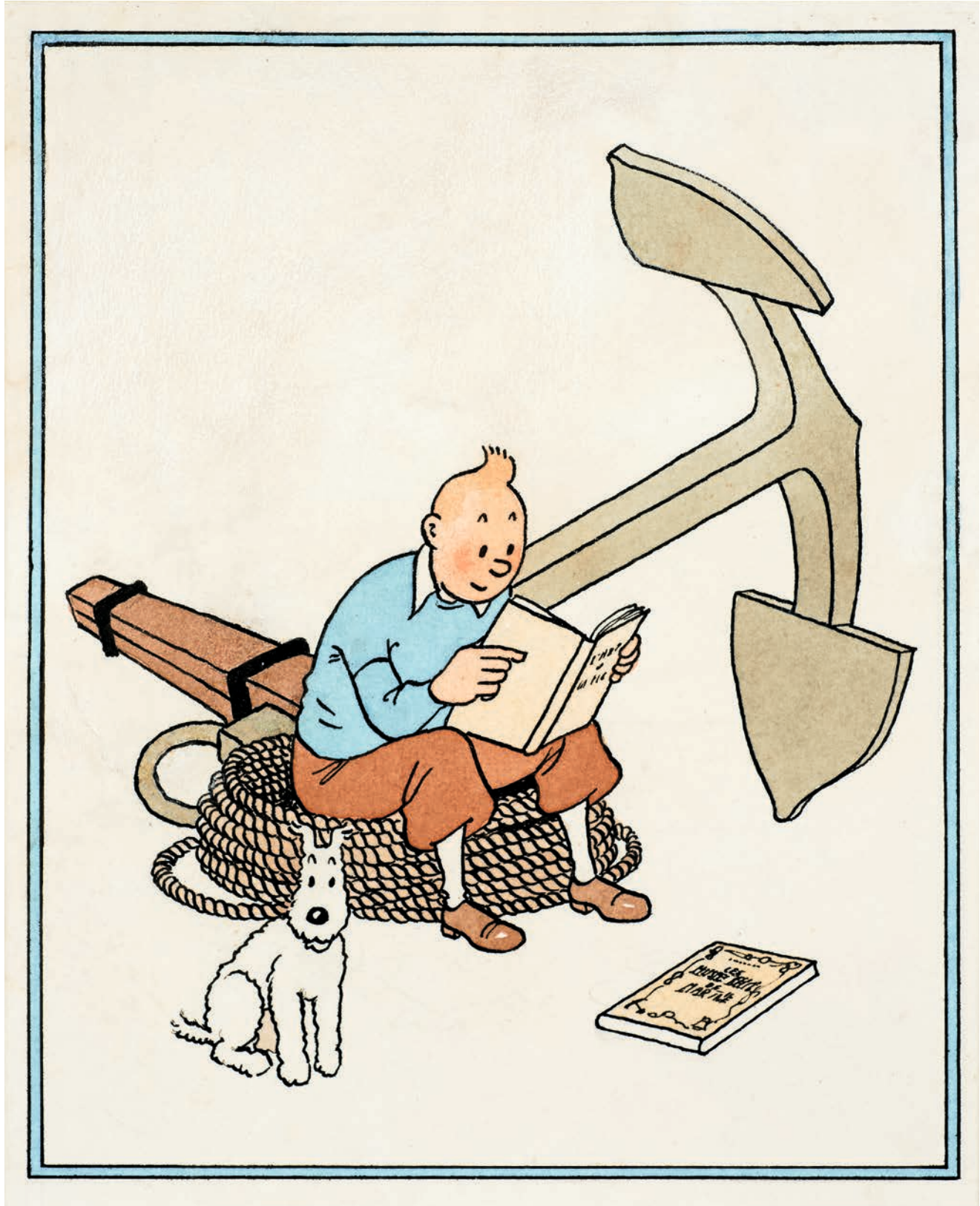
HK\$ 520 000 - 600 000
US\$ 70 000 - 75 000

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.

海盜故事十分引人入勝，但是眾裡尋他千百度的寶藏卻不見得一定藏在荒島上。獨角獸號和哈達克騎士的命運如何，答案可能在某宅邸的地下室或是某個鏽鐵箱內。此時此刻，丁丁和米盧只能在海上傳奇與口述故事當中摸索。奇想的故事一如單純的輪廓線，只有保留童心者才可能窺見其中秘密。



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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 1/8 x 4 5/8 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

藍蓮花

鉛筆、水彩、紙，繪於1958~1960年，畫面為喬裝改
扮的杜邦杜龐兄弟。埃爾熱曾計畫將《藍蓮花》中的
人物繪製成壁紙，本圖即為該計畫的草圖。作品保存
狀況極佳。
13x11.80公分

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.

杜邦杜龐兄弟的穿著美學可不是說著玩的！無論是在中國、西爾達維亞，或是世界其它各國，兩人融入當地風土的作法總是令人錯愕。他們對外在世界的瞭解有限，這種認知局限於月曆風景照的表象，與真實世界有所差距，但這又有何不可。儘管這對兄弟糊塗懵懂，《丁丁歷險記》有了他倆，也多添了一分荒誕的喜感。



© Hergé / Moulinart 2016

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 1/4 x 10 7/8 in.)

埃爾熱（本名喬治•勒米）

比利時—1907～1983年

紅海盜的寶藏

墨水、水彩、紙，Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第6頁：丁丁、米盧、向日葵教授、哈達克船長與杜邦杜龐兄弟一同前往教授的實驗室。
20.90 x 27.50公分

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

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*.

丁丁與哈達克船長在不太甘願的情況下，認識了向日葵教授，不久之後將發現教授許多意想不到的特長。向日葵教授在雜亂無章的實驗室裡，向他們大力推薦其新發明的鯊魚潛水艇：一行人未來下海尋找獨角獸號時，這只潛水艇將大大派上用場。



© Hergé / Moulinart 2016

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 3/4 x 8 1/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

獨角獸號的秘密

墨水、水彩、紙，Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第27頁：丁丁、米盧與哈達克船長一同造訪薩卡林先生，因為對方擁有一座獨角獸號的模型。
27.40 x 21公分

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倆之外，積極尋找紅海盜寶藏的另有他人。



© Hergé / Moulinesart 2016

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.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

向日葵教授事件

墨水、水彩、紙，Editions d’Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第7頁：向日葵教授的帽子被子彈穿孔，他正在把帽子拿給丁丁和哈達克船長看。
20.90 x 27.40公分

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蘭沙宅邸偷盜教授新發現時，最後也未能得逞。



© Hergé / Moulinart 2016

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 Moulinart Castle after discovering new clues regarding the location of Rackham's treasure. 20,90 x 27,30 cm (8 1/4 x 10 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

紅海盜的寶藏

墨水、水彩、紙，Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第57頁：丁丁與向日葵教授破解了秘密文字，得知寶藏的所在地後，連同米盧一起奔向慕蘭沙宅邸。 20.90 x 27.30公分

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 / Moulinart 2016

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 3/4 x 8 1/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

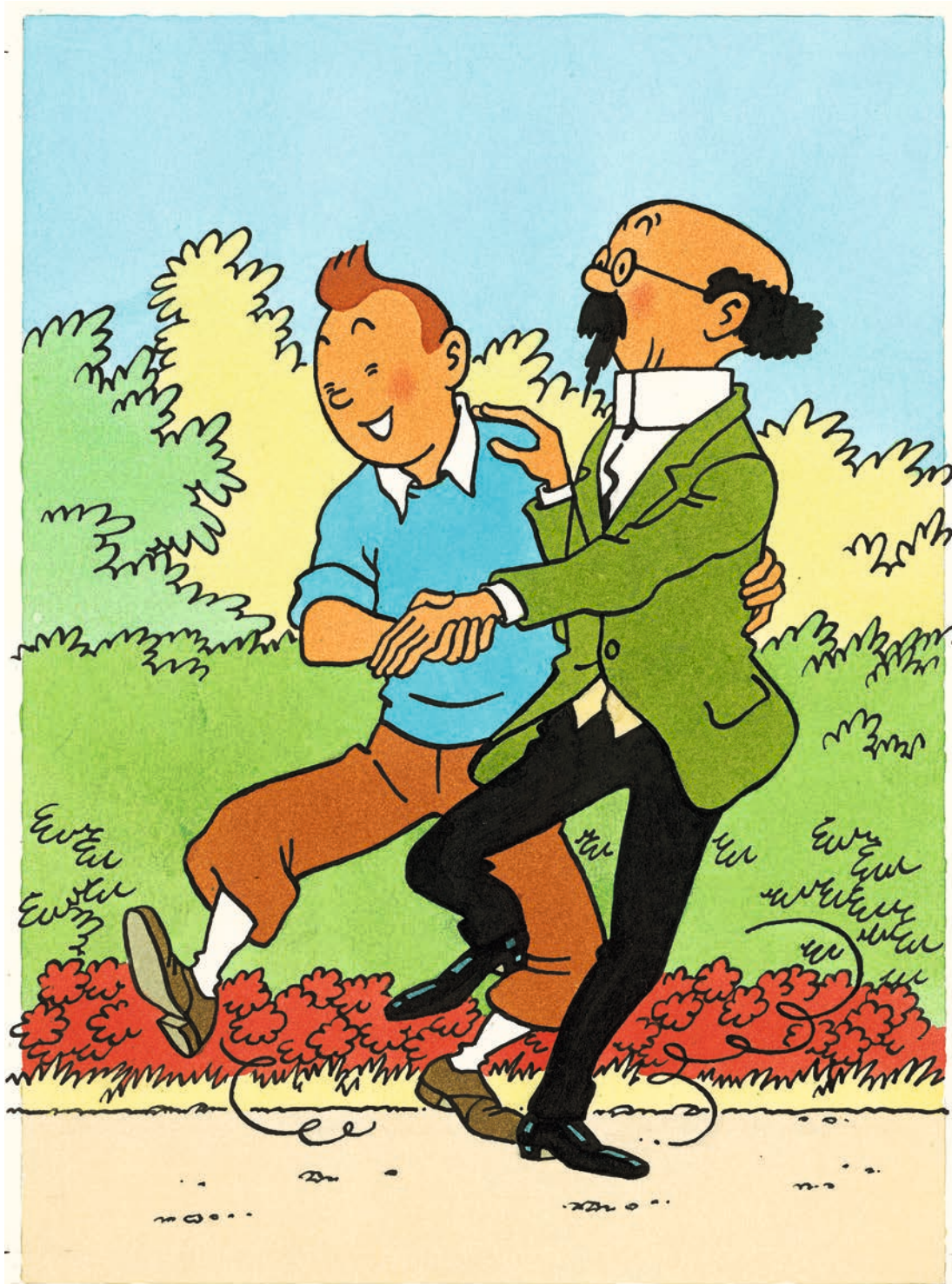
丁丁在西藏

墨水、水彩、紙， Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第4頁：丁丁得知張充仁即將來到歐洲後，興高采烈地拉著向日葵教授共舞。
27.40 x 20.90公分

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.

這段歷險故事把友情放在第一位置，主要人物將面對嚴苛的挑戰。丁丁此時此刻突然樂得手舞足蹈，使得向日葵教授十分納悶，再加上他耳背，更搞不清楚事情的來龍去脈。也許他太過理性，不願把丁丁的預感當成一回事，但事實顯示丁丁的確有先見之明。



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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 ³/₄ x 8 ¹/₄ in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

太陽的囚徒

墨水、水彩、紙， Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第3頁：丁丁、米盧與哈達克船長走在祕魯軋耀港口路上。
27.40 x 20.90公分

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查卡瑪克貨輪的向日葵教授，兩人此時來到軋耀港口，再次遇上杜邦杜龐兄弟。一行人必須突破重重難關，才可能抵達太陽神廟，解開印加之謎。



© Hergé / Moulinesart 2016

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 1/4 x 10 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

七個水晶球

墨水、水彩、紙，Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第19頁：杜邦杜龐兄弟打電話的方式頗令人意外，丁丁與米盧驚訝地在旁觀察。

21 x 27.40公分

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.

對杜邦杜龐兄弟來說，打電話並非易事。他倆總有不可思議的能耐，把簡單的事變得困難複雜。這對兄弟一竅不通，凡事混為一談，雖然動輒闖禍，但手忙腳亂之中，仍不忘擺出嚴正的官僚作風。難得出現靈光乍現的狀況，則是他倆特有的生活藝術。



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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 1/4 x 10 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

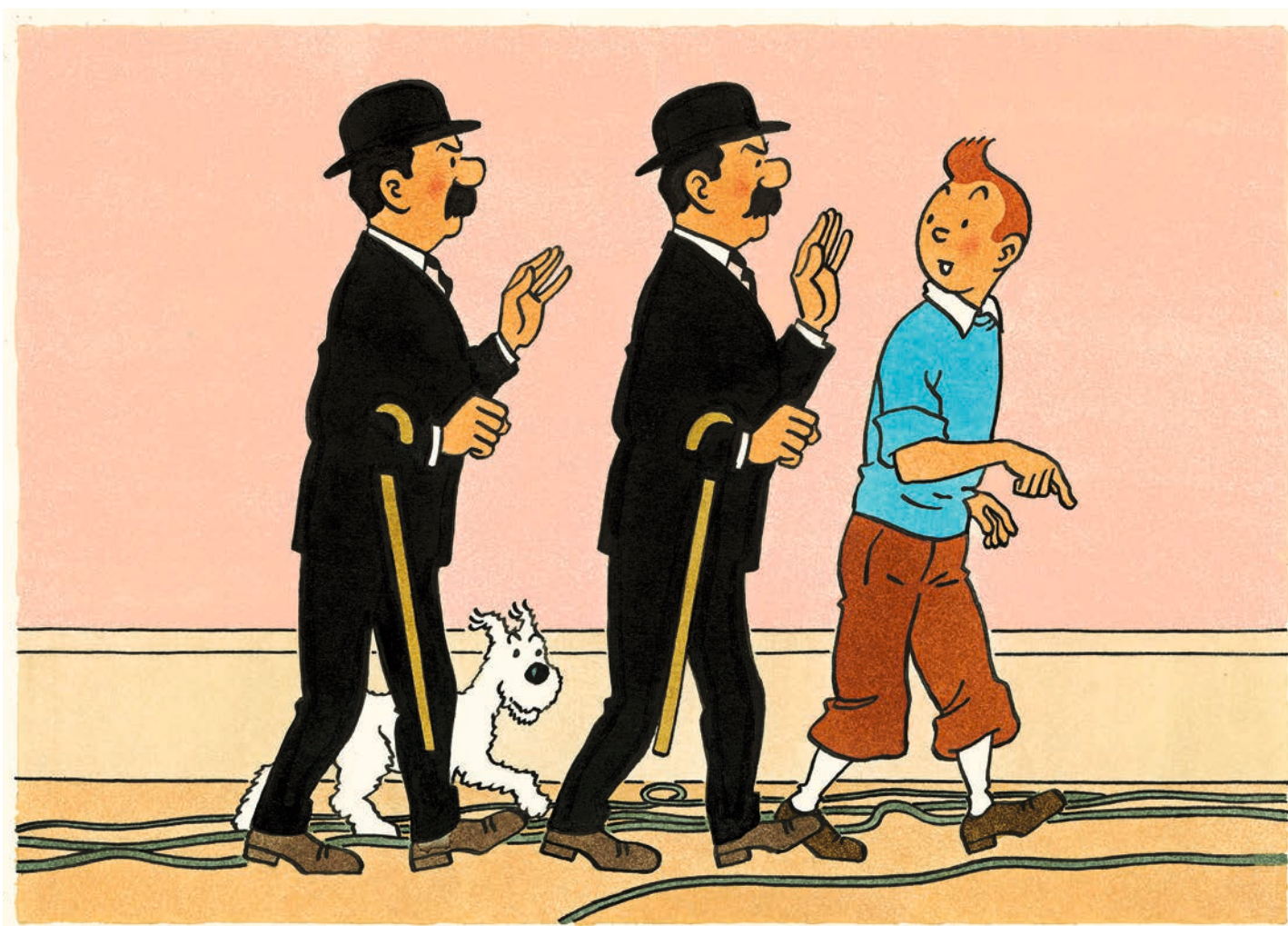
綠寶石失竊案

墨水、水彩、紙， Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第38頁：卡斯塔菲歐蕾女士的珠寶失竊了！丁丁、米盧與杜邦杜龐兄弟正從慕蘭沙宅邸前往歌后家。
21 x 27.50公分

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

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.

熱愛古典抒情歌曲的杜邦杜龐
兄弟正前往慕蘭沙宅邸，一方面
為了向卡斯塔菲歐蕾女士致敬，
另一方面願意主動為歌后效命，
保護其安危。可惜兄弟倆這次並
未靈光乍現，眼睜睜地看著女高
音的珠寶被人偷走，最後還是得
靠丁丁把失物找回。



© Hergé / Moulinart 2016

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 Capitain Haddock of a danger.
20,90 x 27,40 cm (8 1/4 x 10 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

神秘的流星

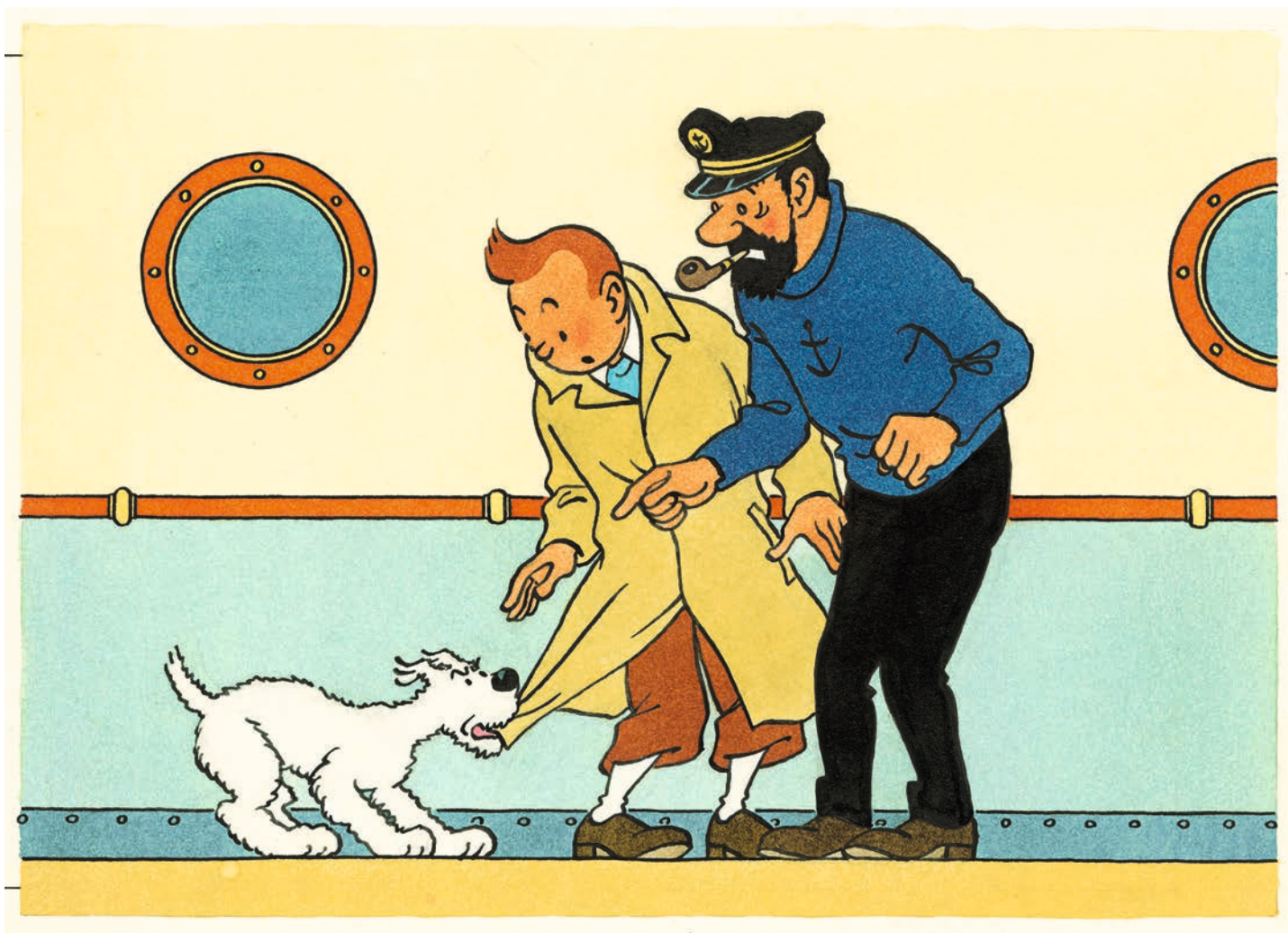
墨水、水彩、紙， Editions d'Art Yvon於1967
年出版的明信片插圖，畫中人物出自埃爾熱之手，
由埃爾熱工作室上色。本圖原本出自該專輯的第15
頁：危險在即，米盧正在警告丁丁與哈達克船長。
20.90 x 27.40公分

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 saboteurs attempting to sink the Aurora will soon be foiled.

米盧緊張得有道理，凡事都逃不過牠機靈的雙眼：歐洲科研基金考察隊正面臨嚴重的威脅。好在爆破「曙光號」、讓船隻失事的陰謀最後終告失敗。



© Hergé / Moulinesart 2016

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 1/4 x 10 3/4 in.)

埃爾熱（本名喬治•勒米）

比利時—1907~1983年

丁丁在西藏

墨水、水彩、紙，Editions d'Art Yvon於1967年出版的明信片插圖，畫中人物出自埃爾熱之手，由埃爾熱工作室上色。本圖原本出自該專輯的第4頁：張充仁即將來到歐洲，丁丁與米盧一同歡慶這個好消息。
20.90 x 27.40公分

HK\$ 80 000 - 120 000

US\$ 10 000 - 15 000

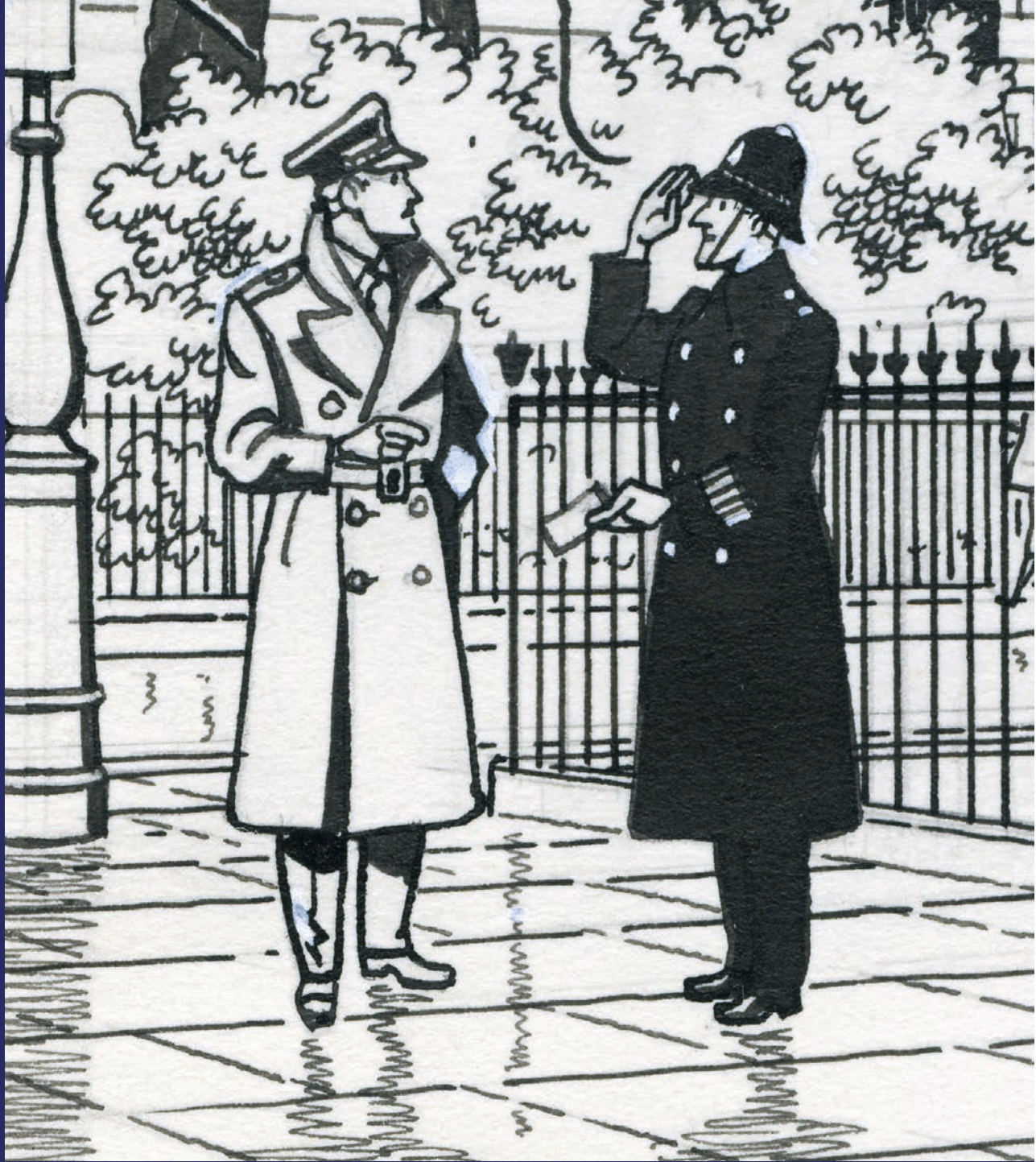
After a peculiar game of chess with Captain Haddock that ends with a nightmare, Tintin welcomes the imminent arrival of Chang. Although he does not yet know that Chang's plane to Europe ended its flight in the Himalayas, his intuition will guide him to his friend.

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。



© Hergé / Moulinesart 2016

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。

Edgar P. JACOBS

Belgian - 1904-1987

The Yellow « M » (La Marque jaune)

India ink, pencil and gouache on paper.
Original drawing for page 14 of this album published in 1956 by Le Lombard.
First published in the Journal Tintin n°44 of November 4th, 1953. Very good condition.
45 x 34,50 cm (17 ³/₄ x 13 ⁵/₈ in.)

艾德卡•P•雅各布斯

比利時—1907~1983年

黃色標記

墨水、鉛筆、水粉、紙，Editions du Lombard於1956年出版的專輯，本圖為該冊第14頁，1956年11月4日首載於《丁丁週刊》第44期。作品保存狀況極佳。
45 x 34.50公分

HK\$ 1 000 000 - 1 500 000

US\$ 140 000 - 190 000

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 an 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.

近幾個月以來，「黃色標記」震撼了整個倫敦，連英國王室的皇冠也被盜竊了。布萊克與莫迪梅開始偵查案件，兩人一同追緝神秘的罪犯。此時他們來到泰維斯托克廣場，造訪脾氣古怪的賽提穆斯博士。《黃色標記》是作者最受歡迎的專輯，雅各布斯也因此作而成為埃爾熱的第一勁敵。他的劇情經過精心設計，畫法則積極開發輪廓線技術，並向他熱愛的歌劇與德國印象主義電影致敬，營造出具有戲劇性的冒

險故事。本專輯的畫面華麗動人，許多片段令人難忘，再加上專輯封面精彩傑出，早已被視為漫畫界的經典之作。



A 44 page 17

tools changed! ↑
18.5 em

twier BLEVI PVR Planele 14

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.

莫比斯的筆名來自莫比烏斯帶（法文叫做Moebius），而他本人也像這種神秘的帶子一樣，具有雙面和可逆性。這樣的特性使他創造了荒野西部探險家馬歇爾·藍莓上尉（Blueberry）和充滿詩意的星際少校格魯貝特（Grubert）這兩個截然不同的人物。前者是歐洲探險漫畫故事，其中的圖案和景象帶有強烈的美國風格，而後者則是與搖滾、電影等其他現代藝術相衝突的前衛漫畫，而將它們結合在一起的則是莫比斯那夢想成為藝術家或魔術師所持有的神秘氣質。這種精神不僅讓他在美國原始西部廣闊的景色和牛仔文化中找到了自我表達

的空間，同樣也存在於科幻魔法中，他以這樣的精神創作了《銀河活寶偵探》（L'Incal）、《雅典娜》（Edena）和《阿紮克》（Arzach）。莫比斯於2012年去世，不僅為世人留下大師級的傑作，還對當代漫畫家，特別是恩基·比拉（Enki Bilal）產生了深遠影響。

MOEBIUS (Jean Giraud)

French - 1938-2012

Harzak

India ink and acrylic inks on board for the first page of the second story of this album published in 1976 by Les Humanoïdes Associés. First published in 1975, in the magazine Métal Hurlant n°2. Very good condition. 27,90 x 21,50 cm (11 x 8 1/2 in.)

墨比斯（本名尚•吉羅）

法國—1938~2012年

阿扎刻

墨水、彩色墨水、紙板，Les Humanoïdes Associés 於1976年出版的專輯，此圖為本冊第二個故事的第1頁。繪於1975年，並於同年首載於《咆哮金屬》第2期。作品保存狀況極佳。 27.90 x 21.50公分

HK\$ 900 000 - 1 300 000

US\$ 110 000 - 170 000

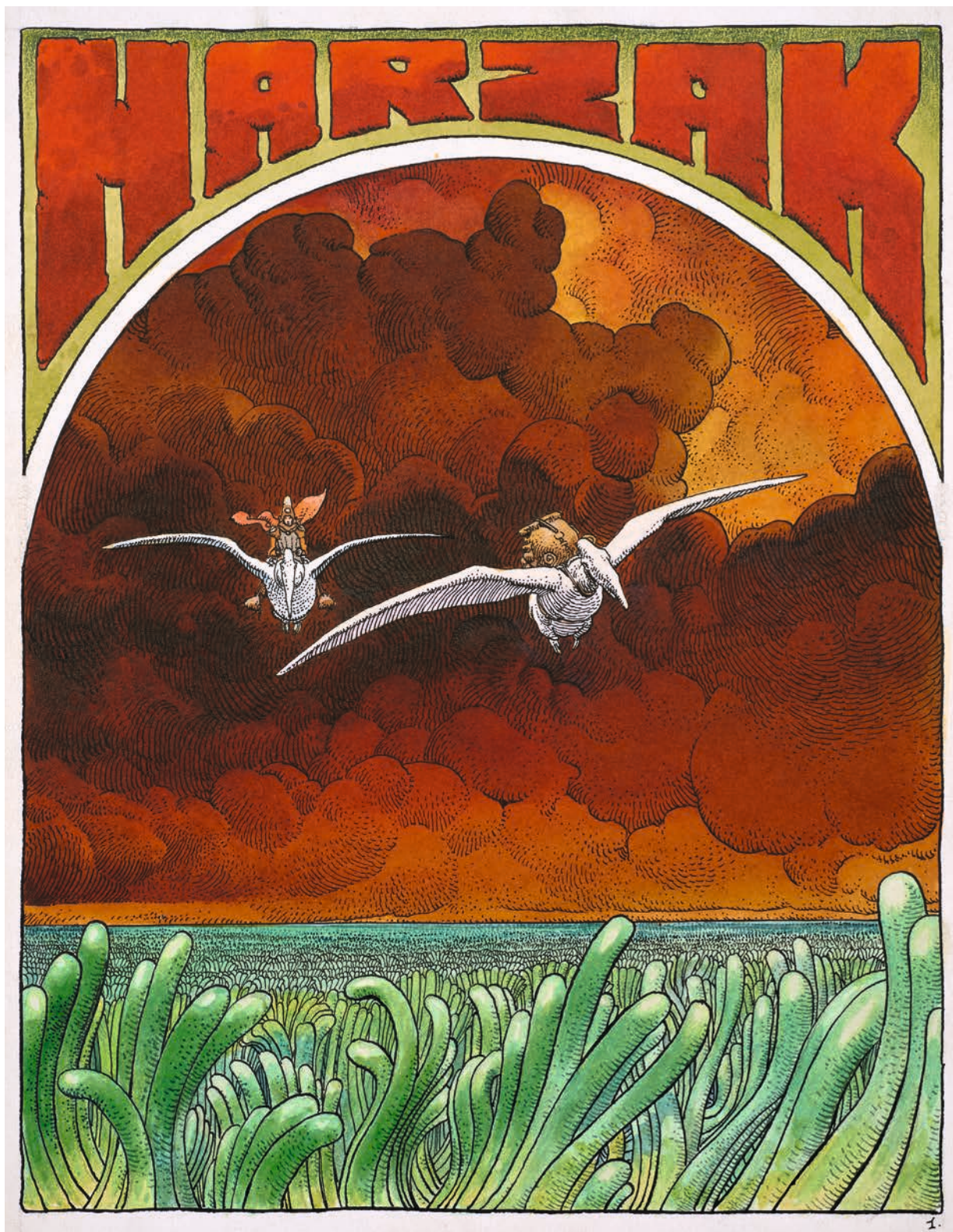
Moebius soars. He surfs on delirium-type images while his hero navigates equally subversive landscapes. And he does not do things by half. He releases the biblical deluge that lay dormant in him and turns comic syntax inside out in a revolution based on the supremacy of feeling and outpourings of color. 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.

墨比斯在鴉片的幻覺中飄飄然地創作，畫中的主角也在迷幻的水面上飄搖飛行。作者大膽發揮到底，讓蟄伏於內心的聖經洪水決堤，撼動漫畫固有的章法。這場革命以直覺感受為優先，以洶湧的色彩做為主導，沒有劇情，沒有文字對話，沒有故事主軸，更沒有任何理性。只有本能，一種從意識深層擷取的本能情緒，一段純粹的個人經驗，將隱藏在內心深處的焦慮、弱點與怪誕想象，毫無保留地暴露出來。

震動雙翼，展翅飛翔在混沌的綠波之上，在史前翼龍的引領下前行。強烈的色彩有如燎原之

火，熊熊地燃起畫面的結構，倏然把觀畫者拉進水天交戰的疆場。墨比斯馳騁的想像力帶有原始宗教色彩，容許他毫無顧忌地發揮：讓幻覺般的雲彩從地平線上隆隆升起，讓世界末日的騎士破空而上，衝進色調瘋狂的空間。《阿札克》為我們揭開了畫家的真面目。



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 ³/₄ x 12 ⁷/₈ in.)

墨比斯（本名尚•吉羅）

法國—1938~2012年

阿札克

墨水、彩色墨水、紙，Les Humanoïdes Associés於1976年出版的專輯，此圖為本冊最後一個故事的第3頁。1975年首載於《咆哮金屬》第4期。本故事系列的頁面全為大型規格，為其特色。作品保存狀況極佳。
44 x 32.80公分

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.

本作是墨比斯持續投入魔咒般的實驗性創作，故事主角是一個離群索居但意志清醒明確的人，他在一個既非人性亦非理性的世界裡，面對各種危險狀況與墮落困境。整個畫面為色彩所佔據、由色彩構成，敘述一個看似無頭無尾的冒險故事。畫中人只能活在令人錯愕的當下，面對各種機遇、決裂，體會各種不同感受，任憑作者異想天開地發揮，重現其天馬行空的夢境。



MOEBIUS (Jean Giraud)

French - 1938-2012

Major Fatal

India ink on paper. Original drawing for the end page of this album published in 1978 by Les Humanoïdes Associés. First published in 1978 in the magazine Métal Hurlant n°36, page 87. Signed
Very good condition.
31,90 x 23,90 cm (12 1/2 x 9 3/8 in.)

墨比斯（本名尚•吉羅）

法國—1938~2012年

致命將官

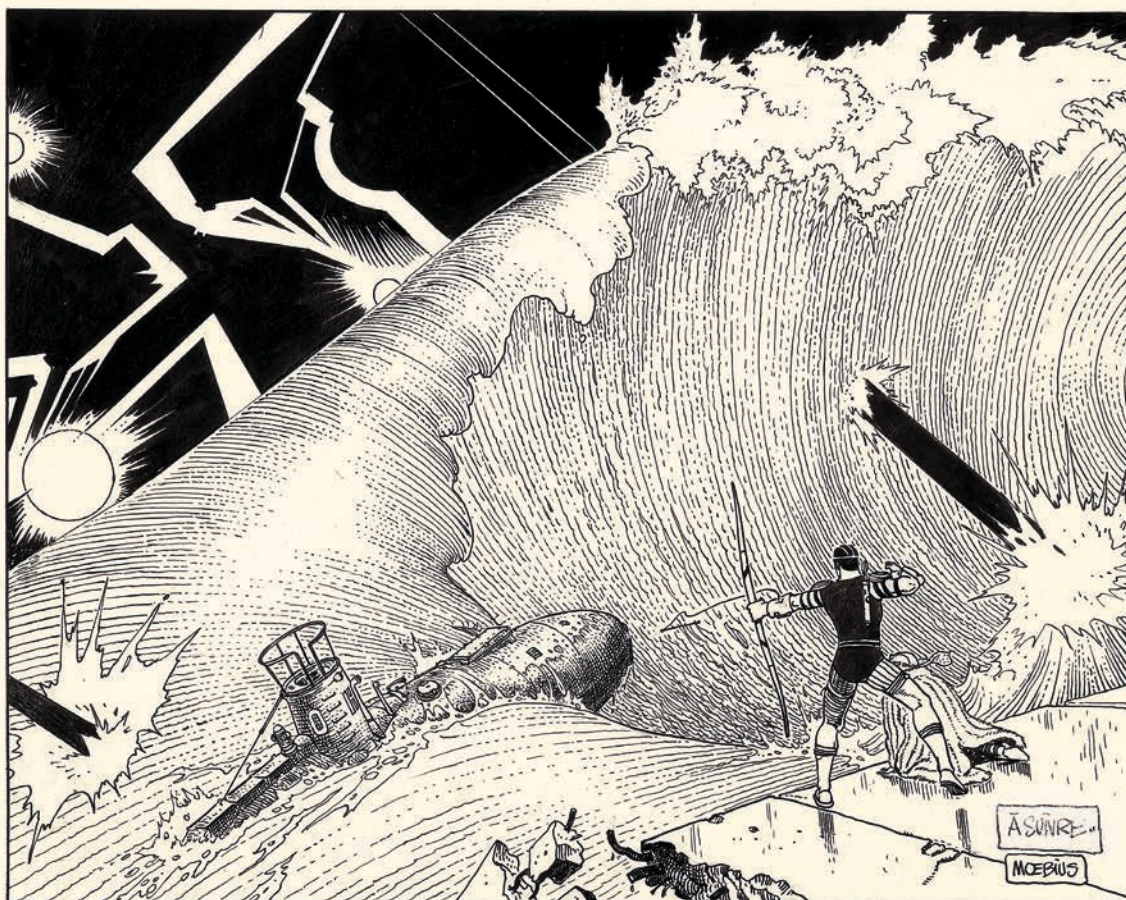
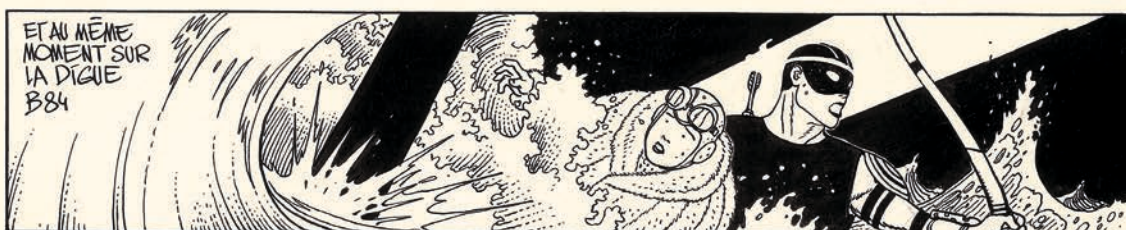
墨水、紙，Les Humanoïdes Associés於1979年出版的專輯，此圖為本冊最後一頁。於1978年首載於《咆哮金屬》第36期，第87頁。作品保存狀況極佳。
31.90 x 23.90公分

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.

這一波滔天巨浪精彩地體現了墨比斯的構圖野心，所有的線條撼動了紙面的空間，釋放了由潛意識與視覺迸撞而出的漩渦，開啟了扣人心弦的新視野。畫面的整體強勁有力，並以狂瀾告終。作者的筆觸清晰準確，嚴謹的手法一刻從未鬆懈。



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.)

尚•吉羅

法國—1938~2012年

藍莓三人黨

墨水、紙，Aedena於1984年出版的絲網版畫，本圖內容為《藍莓》中的三名主要人物，另載於《吉爾的世界》（Dargaud出版社，1986年）與《藍莓》（Stardom出版社，1997年）。
25.50 x 17.70公分

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，這雖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。



Enki Bilal



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 1/8 x 53 1/8 in.)

Exhibition :

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

恩基•比拉

法國一生於1951年

浴池

亞克力顏料、畫布，2015年。附簽名與日期。
99.50 x 135公分

展出：

恩基·比拉，《Inbox, Hybridization [in Love]》，東京香奈兒Nexus美術館大廳，2016年1月15日~2月14日；東京Lumine，2016年3月。

HK\$ 700 000 - 1 000 000

US\$ 90 000 - 140 000

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。作者將重點放在畫中世界與其中的魅力：畫面超越畫布本身，自成新空間，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 5/8 x 11 5/8 in.)

Left panel:

11,5 x 19 cm (4 1/2 x 7 1/2 in.)

Right Panel:

10 x 13,6 cm (4 x 5 5/8 in.)

恩基•比拉

法國一生於1951年

四?

墨水、亞克力顏料、紙，黏貼於紙板，出自 Casterman出版社發行於2007年的專輯。每格畫面以切割黏貼而成。附簽名與日期「2007年」。

上方主格：34.6 x 29.6公分

左下格：11.5 x 19公分

右下格：10 x 13.6公分

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 5/8 x 35 3/8 in.)

Exhibition :

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

恩基•比拉

法國一生於1951年

雙髻鯊之友3

亞克力顏料、畫布，繪於2015年。
附簽名與日期。
93x90公分

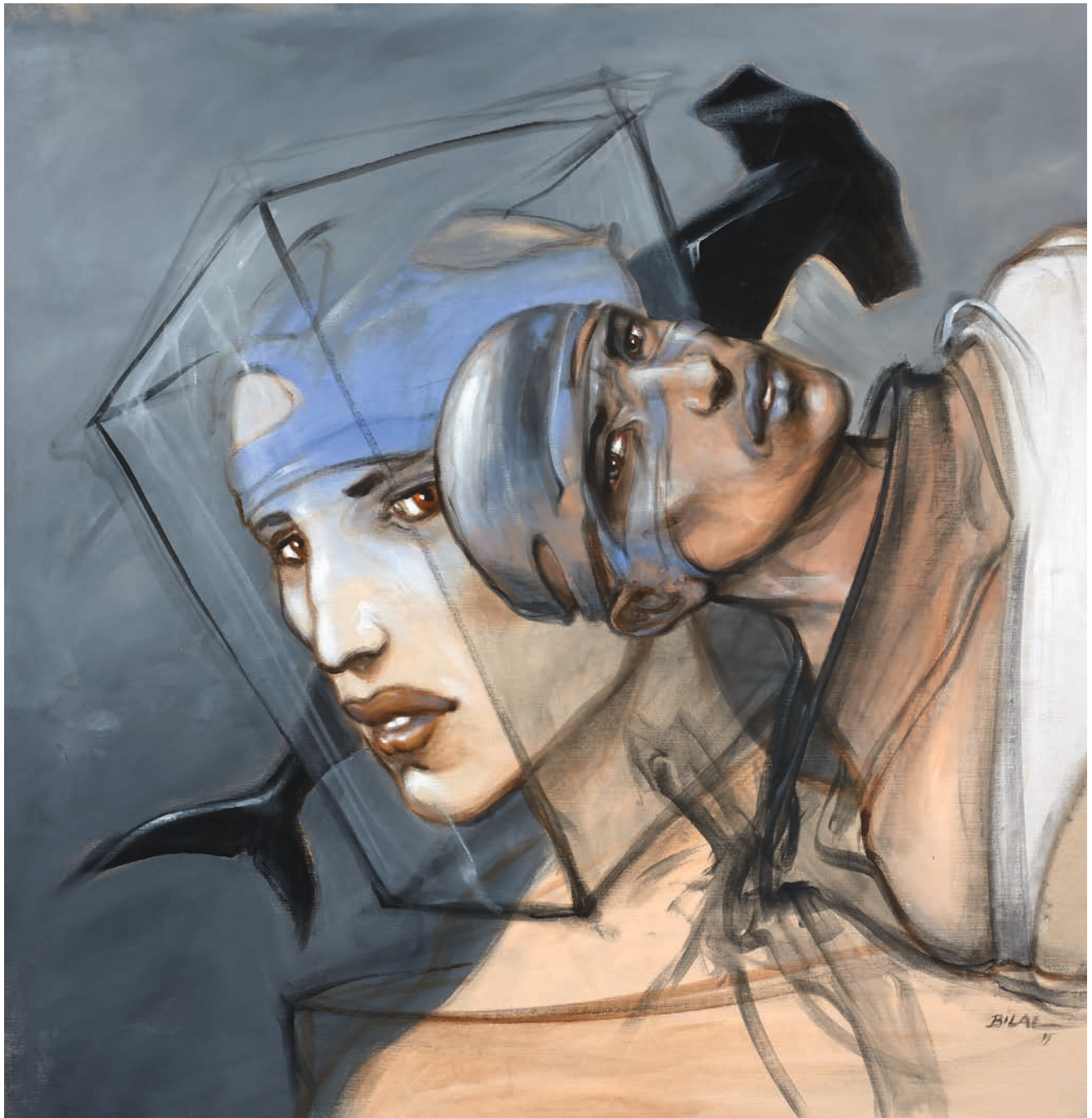
展出：

恩基·比拉，《Inbox, Hybridization [in Love]》，東
京香奈兒Nexus美術館大廳，2016年1月15日~2月14
日；東京Lumine，2016年3月。

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.

這幅畫面是自發完成的瞬間影像。充滿情感的線條搭配礦石的色調，呈現出不同的光影與形狀。無論是人物的內在潛力、誘惑魅力，或是表達情緒的渴望，一切都由他們的眼神傳遞出來，並以雙髻鯊的動物本性，暗喻擺脫束縛與壓力的自發激盪。恩基·比拉融合了反思與直覺，與我們分享個人的經驗。



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 ³/₈ x 13 ³/₈ in.)

恩基•比拉

法國一生於1951年

狩獵盛宴

墨水、水彩、紙，Dargaud出版社發行於1983年專輯
的第73頁。附簽名。
44 x 35公分

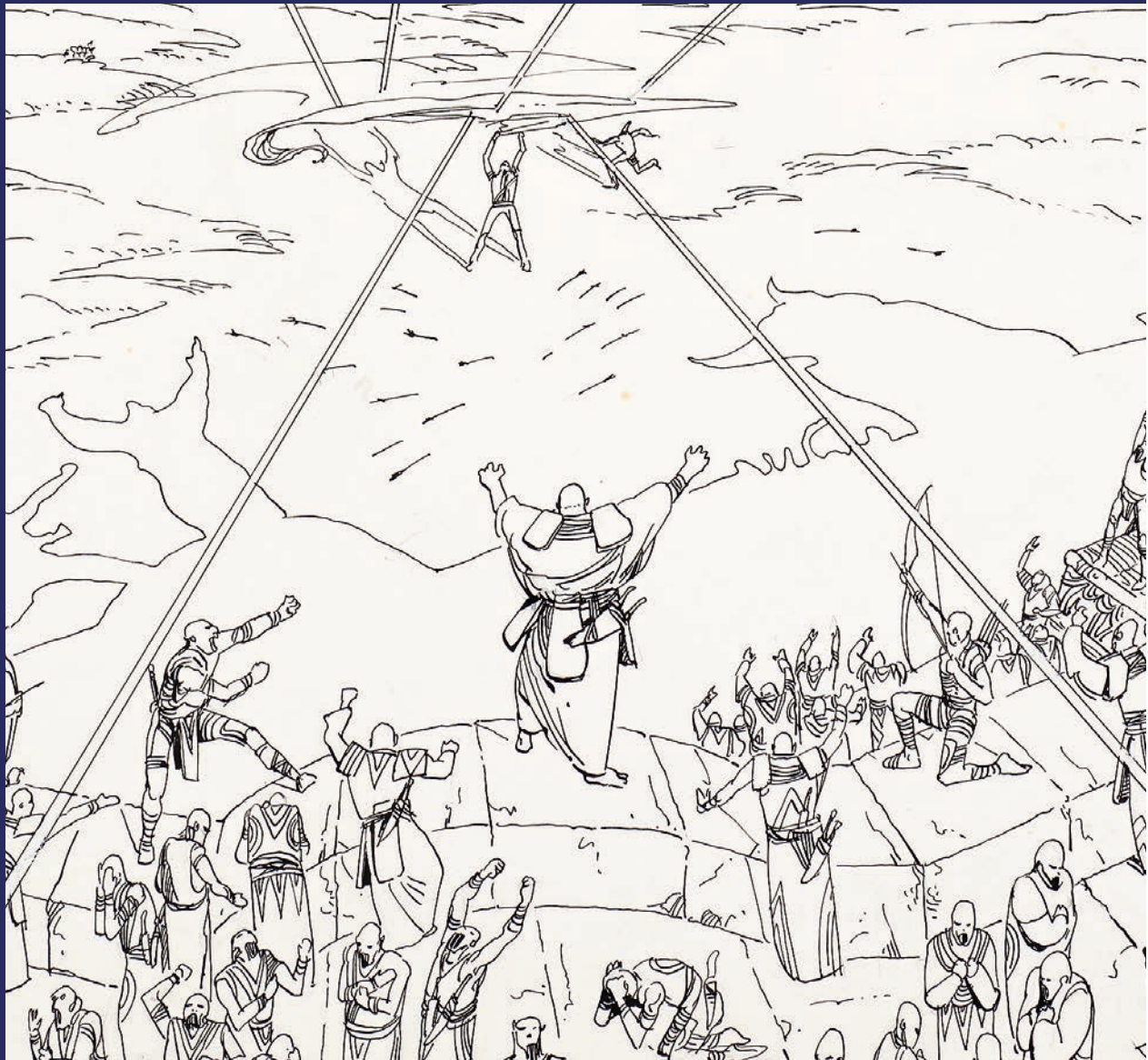
HK\$ 300 000 - 350 000
US\$ 40 000 - 45 000

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，更難以抹去過往的怨恨與復仇之心。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，刻畫出人與人之間的張力。賽爾蓋·查瓦尼載的屍體倒在一旁，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



Lot 81, Philippe Druillet, *Carthage*
(detail) p.175

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.

菲利浦·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热情投入插圖、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 1/8 x 29 3/8 in.)

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年專輯的第內頁。附簽名與日期
「1976年5月」。附原畫框。
104.50 x 74.50公分

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.

這是菲利浦·杜輝耶最重要的畫作之一，是他向愛妻致敬的絕對之作，畫家自創的所有人物在畫中圍繞著他深愛的女性，一同向她訣別。杜輝耶對伴侶強烈的愛情從未消滅，慟失愛人的創傷一直縈繞不去，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。



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.)

菲利浦•杜輝耶

法國一生於1944年

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29頁。附簽名與作者印章。迦太基是《薩朗波》三部曲的第二部。
78 x 61.50公分

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，以直截了當的風格，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.)

菲利浦•杜輝耶

法國一生於1944年

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。

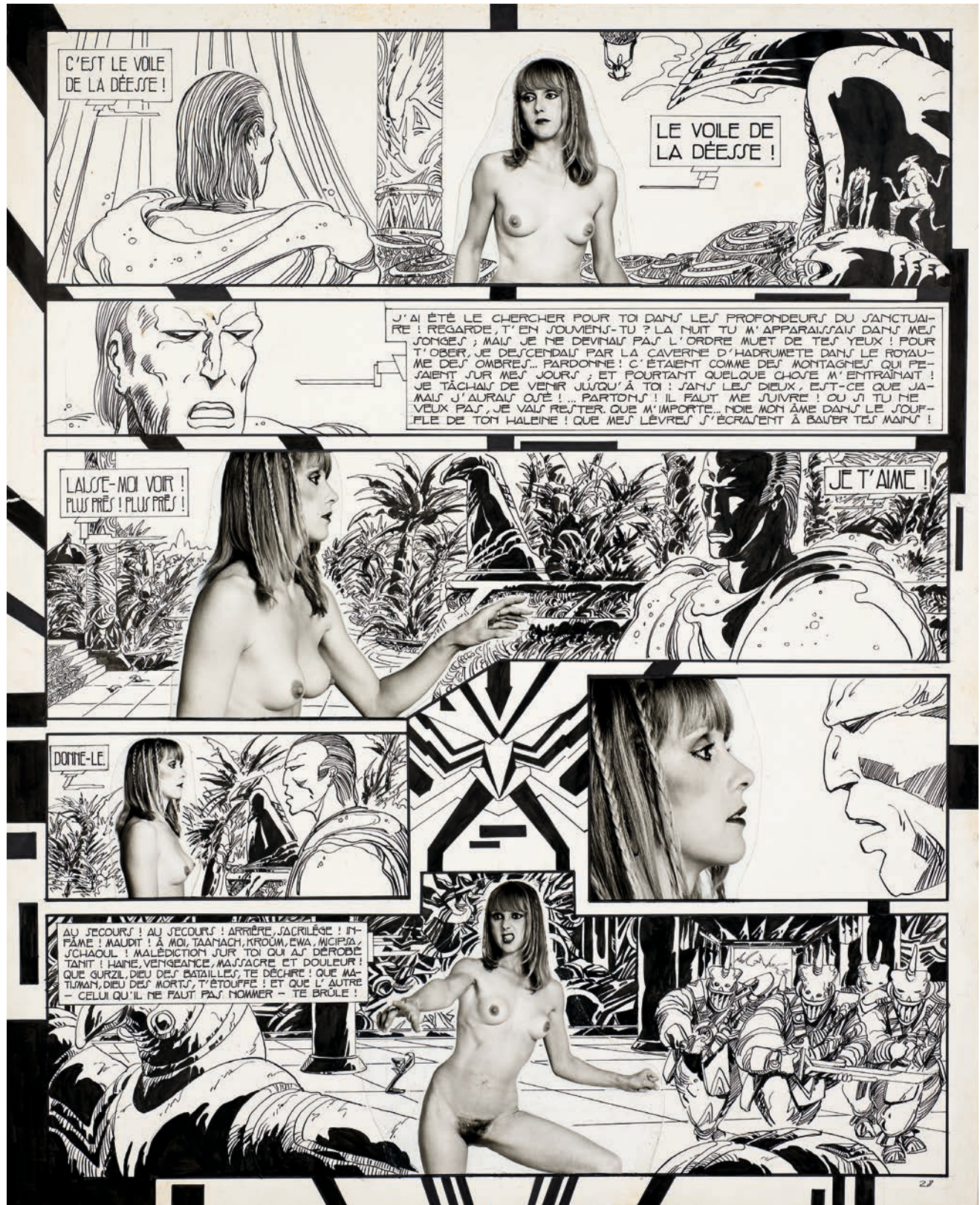
81 x 65公分

HK\$ 130 000 - 250 000

US\$ 17 000 - 34 000

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.

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

83

Winsor McCAY

American - 1869-1934

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

India ink on paper matted on Bristol board. Original drawing for a Sunday comic strip published in 1908-1909 in the New York Herald. Signed.
72,50 x 56,80 cm (28 1/2 x 22 3/8 in.)

溫瑟•麥凱

美國—1869~1934年

小尼莫夢鄉歷險記 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

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.

麥凱被視為漫畫的先驅之一，他的職業生涯是從在美國報紙的周日副刊上發表《小尼莫夢鄉歷險》（*Little Nemo in Slumberland*）、《乳酪惡魔的夢想》（*Dreams of a Rarebit fiend*）等詩意又奇幻的漫畫開始。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

84

Nicolas de CRÉCY

French - Born in 1966

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 3/4 x 15 3/4 in.)

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

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.

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前途的漫畫家之一。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，賦予作品不矯揉造作的精緻細膩感。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

85

George HERRIMAN

American - 1880-1944

Krazy Kat My Old Kentucky Home

India ink on Bristol board. Original drawing for a Sunday comic strip of Krazy Kat published in 1936 by King Features Syndicate. Signed. This page brings together all the artist's favorite characters - Krazy Kat playing the banjo, Pup Officer the bulldog and Ignatz, the angry mouse. The decor is very simple, reduced to a few trees and the walls of a prison. The "throwing bricks" gag that recurs frequently in this surreal series gives the finishing touch.
61 x 41,80 cm (24 x 16 1/2 in.)

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.

喬治•賀利曼

美國—1880~1944年

瘋狂貓 我的肯塔基老家

墨水、紙板本頁由King Features Syndicate於1936年刊載於週日報中。附簽名。在這頁作品中，主要人物全部到齊，包括愛彈斑鳩琴的瘋狂貓、牛頭犬小狗官與脾氣火爆的小老鼠伊格納茲。畫面背景簡單，只有幾棵樹和一面監獄的牆壁。愛拋磚頭的小老鼠這一次故技重施，為本頁故事寫下結局。
61 x 41.80公分

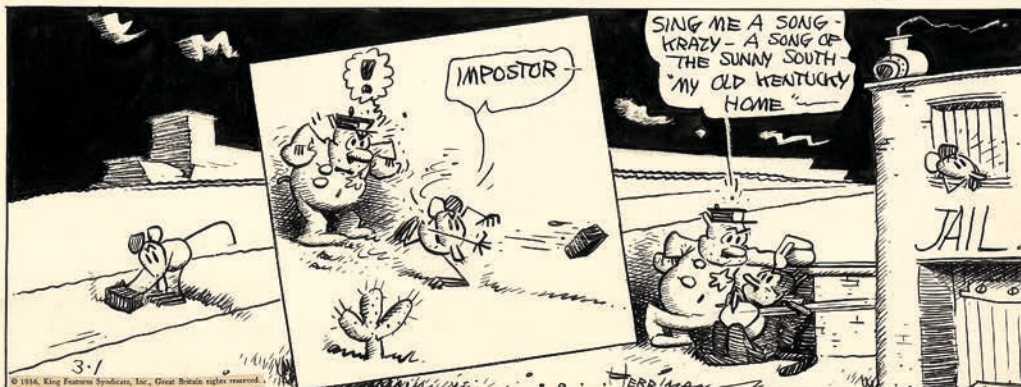
HK\$ 300 000 - 400 000
US\$ 40 000 - 50 000

喬治·赫里曼在連環漫畫的革新上有著卓越的貢獻，他是《花生漫畫》（*Peanuts*），《凱文的幻虎世界》（*Calvin et Hobbes*）等刊物的幕後推手，這些經典漫畫到現在都還經常出現在美國報刊雜誌上，作品中隨處可見的幽默和來自動物的靈感是他諸多創作的基本元素。赫里曼這位多產的漫畫家並未受限於他筆下有名的《傻貓》（*Krazy Kat*），他是歷經兩次世界大戰，居住於美國城市郊區的日常生活詩人，擅長塑造命運坎坷的小人物，就像《丁貝

家族》（*Dingbat Family*）和《蹣跚客棧》（*Stumble Inn*）中的英雄們一樣值得人們重新去發現。赫里曼曾受雇於報業大王威廉·藍道夫·赫斯特（*William Randolph Hearst*），兩人始終保持聯絡，他們一起見證了美國報業的全盛時期，而赫里曼本人也是忠誠的藝術工匠。

KRAZY KAT.

Registered U.S. Patent Office



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Burne Hogarth

86

Burne HOGARTH

American - 1911-1996

Tarzan Against
The Gorm-Bongara Monster # 734
The Cave

India ink and collage on paper. Original drawing for a Sunday comic strip of Tarzan published in April 1st, 1975 by United Features Syndicate. Signed. 67,50 x 50,70 cm (26 5/8 x 20 in.)

伯恩·霍加思

美國—1911~1996年

泰山對抗怪物
Gorm-Bongara # 734
山洞

墨水、紙本拼貼，本頁由United Features Syndicate於1945年4月1日出版刊載。
附簽名。
67.50 x 50.70公分

HK\$ 70 000 - 120 000
US\$ 9 000 - 14 000

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.

霍加斯在1936年時從另一位著名的美國漫畫家哈爾·福斯特（Hal Foster）手中接過了《人猿泰山》（Tarzan）系列，繼續對愛德格·萊斯·巴勒斯（Edgar Rice Burroughs）的故事進行漫畫改編。直到20世紀40年代，他才充分發揮使他成長為漫畫大師的風格。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繪上，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

TARZAN STOOD STILL, SURROUNDING HIM COMPLETELY, THEIR POISON-TIPPED SPEARS POINTED DIRECTLY AT HIM, WAS A HORDE OF HOSTILE PYGMIES. HE RAISED HIS ARM IN A GESTURE OF FRIENDSHIP. THE PYGMY CHIEF STRODE FORWARD, EYEING THE TOWERING APE-MAN SUSPICIOUSLY.



"HE WILL MAKE A MOST WORTHY SACRIFICE TO GORU-BANGARA, 'THE TERRIBLE ONE!'" BOKOLO'S EYES NARROWED THOUGHTFULLY.



"TARZAN FRIEND," HE BOWED SMILING SLIPLY, TURNING TO HIS WARRIORS, HE GAVE THE ORDER TO MARCH. INSTANTLY THE PYGMIES CLOSED RANKS.



WITH TARZAN AND BOKOLO LEADING, THE STRANGE PROCESSION MOVED THROUGH THE JUNGLE.



PASSING THE EDGE OF THE HUGE PIT, TARZAN ASKED, "WHAT BEAST DO YOU WISH TO TRAP?"



BUT BOKOLO PUT HIM OFF, GLANCING QUICKLY AT THE PUZZLED APE-MAN. "IT IS NOTHING," HE SAID INDIFFERENTLY.



AS THE COLUMN PROCEEDED TOWARD A MASSIVE OUT-CROPPING OF ROCK, TARZAN'S LITTLE MONKEY BEGAN TREMBLING AND CHATTERING NERVOUSLY.

A BLACK YAWNING CAVE LAY DIRECTLY AHEAD THE PYGMIES HALTED. BUT TARZAN CONTINUED BOLDLY. "NO-NO!" BOKOLO CRIED. "DO NOT GO THERE!"

HOGARTH =

BUT BEFORE THE APE-MAN COULD REPLY, A HIDEOUS WHISTLING SCREAM RENT THE AIR!

=NEXT WEEK=
=RIMTIVE=
=IDOL=



Jean Roba

87

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.)

尚・羅巴

比利時—1930~2006年

比爾與小鳥

墨水、水彩、彩鉛、紙，本頁為《斯畢胡雜誌》1970年7月2日第1681期的封面。
附簽名。
28 x 23公分

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

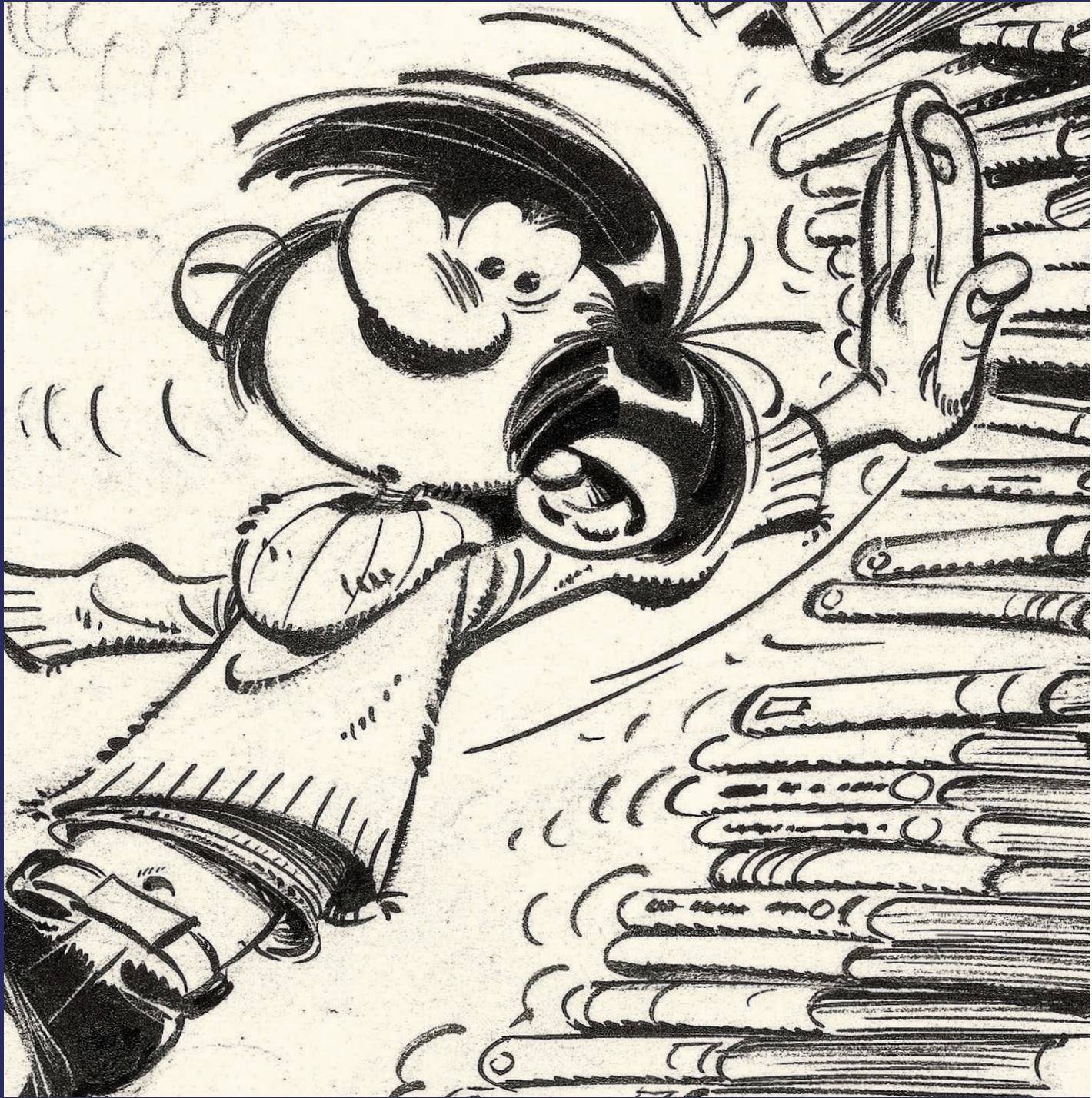
La Ribambelle, a series of childlike adventures where good humor and comic twists compete for the reader's attention. With a talent for drawing animals, he is at his best in the *Boule et Bill* series where dogs of all breeds, turtles, fish and other creatures live in harmony, and yet as a graphic designer 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.

尚・羅巴的廣告生涯本來可以簡單地從學徒做起直到成功，但他和沛優 (Peyo) (《藍色小精靈》 (Les Schtroumpfs)) 和弗朗坎 (Franquin) (《馬蘇皮拉米》 (Marsupilami)、《卡斯頓》 (Gaston)) 一起在被稱為「馬西奈爾」 (Marcinelle) 畫派的漫畫家樂園《斯皮魯》 (Spirou) 雜誌裡兜了一圈，創作了以紅色可卡犬和小男孩為主角的《布爾和比利》 (Boule et Bill)，並在青少年出版物中一炮而紅，而他的作品也過去數十年中持續受到各世代讀者的喜愛。羅巴在《孩子幫》 (La Ribambelle) 這一系列

幽默、曲折又滑稽的兒童冒險故事中，不僅歌頌了童年的幸福時光，同時也作了詩意的呈現。這位才華洋溢的動物漫畫家在《布爾和比利》 (Boule et Bill) 系列中投注相當大的心力，裡面各個品種的狗、烏龜、魚和其他生物都和睦共處，本來學圖像專業的他，還擅長色彩搭配和大篇幅圖案。他於2006年去世，但其作品仍將繼續受到畫迷、藝術家和讀者的擁戴。



André Franquin



Lot 88, André Franquin, Gaston Lagaffe
(detail) p.191

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 become 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.

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有個性的一面，在他作品中是最充滿智慧、最感性的經典漫畫之一。

André FRANQUIN

Belgian - 1924-1997

Gaston Lagaffe

Ink and pencil on paper. Original drawing from 1975 depicting Gaston Lagaffe with a stack of books in equilibrium. With its coloring page on Rhodoid. Drawing published in April 10th, 1975 in the magazine Spirou n°1930, page 32. Slight discoloration in the margins.
Drawing: 36,5 x 25,5 cm (14 3/8 x 10 in.)
Colour page: 32 x 21.80 cm (12 5/8 x 8 5/8 in.)

Bibliography:

David Rosenberg & Pierre Sterckx, *Vraoum! Trésors de la bande dessinée et art contemporain*, Fage éditions et la maison rouge, 2009. Reproduced page 131.

安德烈·弗朗坎

比利時—1924~1997年

加斯頓·拉卡夫

墨水、鉛筆、紙，畫中的加斯頓正處於一疊搖搖欲墜的圖書旁。繪於1975年。附透明上色圖。曾出版於1975年4月10日Spirou雜誌第1930期32頁。邊緣少許褪色。

畫作：36.5 x 25.5公分
上色頁：32 x 21.80 公分

參考書目：

David Rosenberg & Pierre Sterckx, *《Vraoum! Trésors de la bande dessinée et art contemporain》*, Fage éditions與la maison rouge出版，2009年。轉載自第131頁。

HK\$ 220 000 - 300 000

US\$ 28 000 - 40 000

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.

加斯東雖然笨手笨腳，但自有其風格，儘管他常搞得天下大亂，但總保有漫不經心的優雅。弗朗坎最欣賞的，就是其主角不為外界所動、一反舊有成規的安詳態度，自始至終顯得無憂無慮。畫面的線條十分流暢：既不受阻礙，又不過度誇張，隨著畫中情境與畫中人的動作自由抒發。





André FRANQUIN

Belgian - 1924-1997

Gaston Lagaffe Exotic Butterflies

Pencil on paper. Original drawing for the “joke” 898 published in December 30th, 1986 in the magazine Spirou 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 5/8 x 8 1/4 in.)

安德烈•弗朗坎

比利時—1924~1997年

加斯頓•拉卡夫 異國蝴蝶

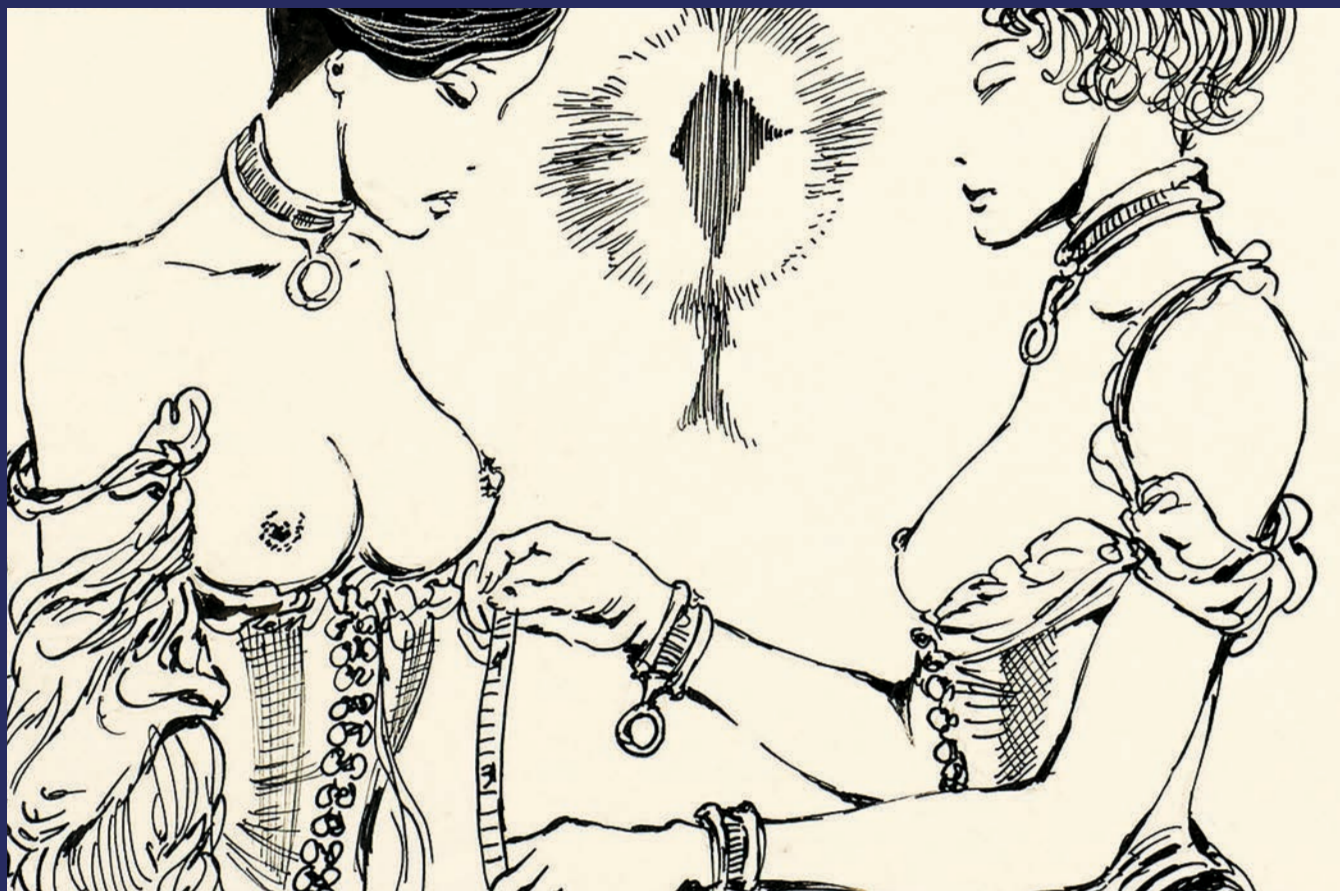
鉛筆、紙，本頁刊載於1986年12月30日第2542期的《斯畢胡雜誌》，是為加斯頓的第898樁傻事。附簽名。加斯頓打算把辦公室變成蝴蝶托兒所，人人（幾乎）皆大歡喜。布魯內的合約究竟能否順利簽成？ 29.60 x 21 公分

HK\$ 220 000 - 300 000
US\$ 28 000 - 40 000

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 a playful way, highlighting both the disappointment of the two protagonists and his hero's desire to always do what is right.

加斯頓·拉卡夫無意干擾重要的合約簽字儀式，向來寬厚的他只是特別熱愛珍禽異獸而已。弗朗坎的功力在這張鉛筆畫中展露無遺：他恣意抒發，以有力的手法繪製人物的草圖，玩味十足地刻劃兩名簽字人的失望情緒，以及加斯頓令人無可奈何的好意。

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 Stoker into the pantheon of the Ninth Art. Immediately applauded by intellectuals and critics for his modern approach to the artform – 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.

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·斯托克（Bram Stoker）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緻。他作品中的女主角們具有極高辨識度，特別是以演員路易絲·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

India ink on cardboard. Original drawing for a page of this album published in 1975 by the Editions Livre Essor.

Drawing from 1973.

Signed and dated « 73 ».

47 x 35 cm (18 1/2 x 13 3/4 in.)

Bibliography:

David Rosenberg & Pierre Sterckx, *Vraoum! Trésors de la bande dessinée et art contemporain*, Fage éditions et la maison rouge, 2009. Reproduced page 212.

桂多•克雷巴克斯

義大利—1933~2003年

O的故事

墨水、紙板，繪於1973年，該專輯於1975年由Livre Essor出版社所發行。附簽名與日期「73」。

47 x 35公分

參考書目：

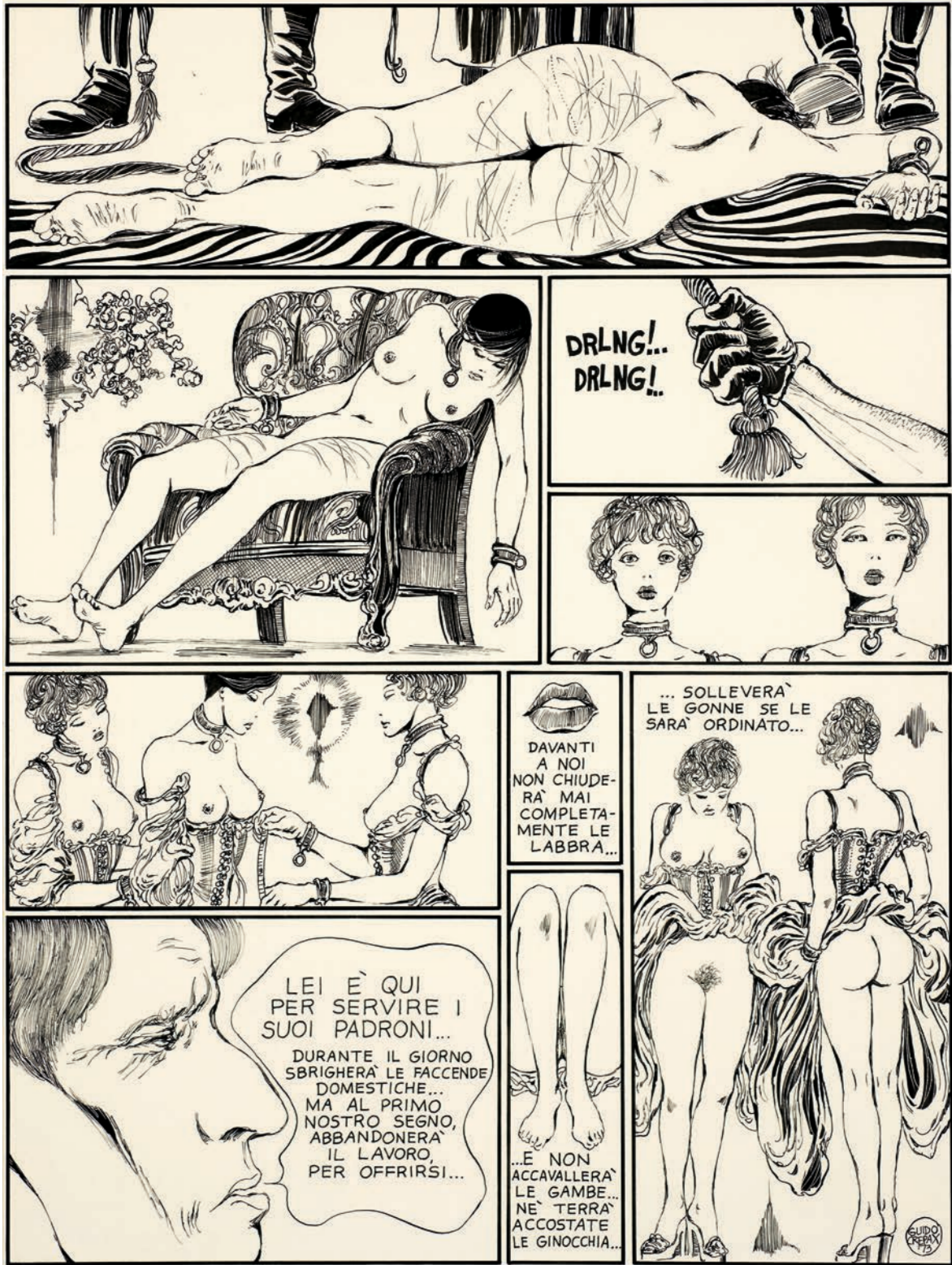
David Rosenberg & Pierre Sterckx, 《Vraoum! Trésors de la bande dessinée et art contemporain》, Fage éditions與la maison rouge出版, 2009年。轉載自第212頁。

HK\$ 70 000 - 90 000

US\$ 9 000 - 11 000

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.

克雷巴克斯從女主角周圍的建築氛圍中取材，搭配巴洛克華宅的風格，以對應的細膩線條，描繪O在此初學虐戀性快感的違禁過程。矯飾的弧線、幻覺般的渦形線條不斷衝擊方正的框架，畫面以女主角的肉體做為中心，營造出情色又抽象的形體，暗喻O在這裝飾奢華的空間中所追求的痛苦享受。



Guido CRÉPAX

Italian - 1933-2003

Histoire d'O

India ink on cardboard. Original drawing for a page of this album published in 1975 by the Editions Livre Essor. Drawing from 1973. Signed and dated « 73 ». 20 1⁄8 x 14 3⁄8 in.

Bibliography:
David Rosenberg & Pierre Sterckx, Vraoum! Trésors de la bande dessinée et art contemporain, Fage éditions et la maison rouge, 2009. Reproduced page 212.

桂多•克雷巴克斯

義大利—1933~2003年

O的故事

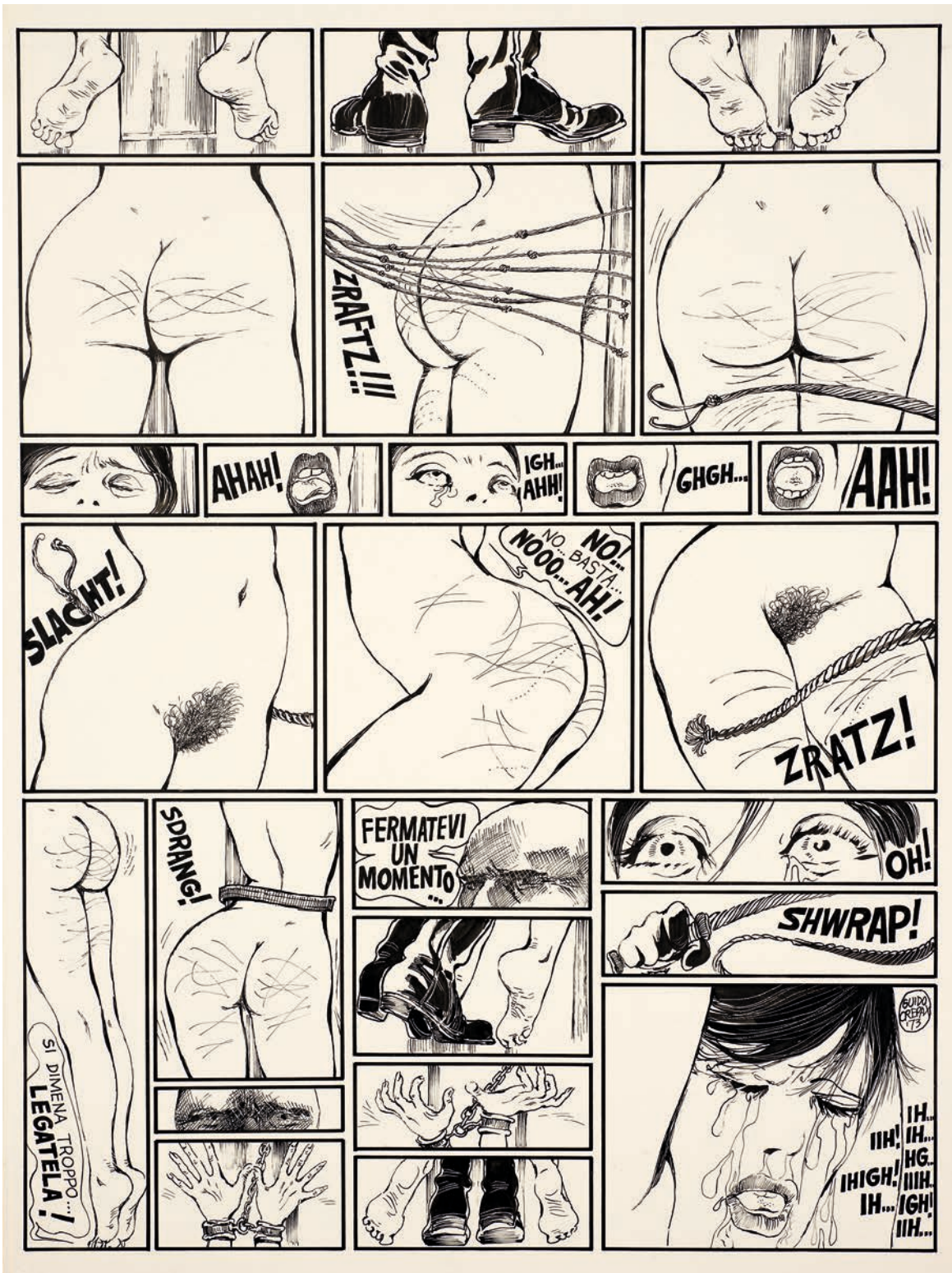
墨水、紙板，繪於1973年，該專輯於1975年由Livre Essor出版社所發行。附簽名與日期「73」。
51 x 36.5公分

參考書目：
David Rosenberg & Pierre Sterckx，《Vraoum ! Trésors de la bande dessinée et art contemporain》，Fage édition與la maison rouge 出版，2009年。轉載自第212頁。

HK\$ 70 000 - 90 000
US\$ 9 000 - 11 000

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.

本頁是克雷巴克斯的象徵之作，畫面以複雜的剪輯方式，搭配揮舞鞭子的清脆聲響。有如脈搏心跳的規律節奏，逐一顯示出扭動的手腳、呻吟喊叫的嘴唇與含淚的雙眼。作者將一連串擬聲詞加入畫面，形成了充滿感官聲效的構圖。目睹O進一步克受虐戀快感的讀者，此時也在格雷巴克斯的引導下，走進聲色俱全、思想深刻的豔情故事中，繼續在書中探索這場激烈的身教過程。



Loustal

92

LOUSTAL (Jacques de Loustal)

French - born in 1956

Departure for Ko Yao

India ink and watercolour for an unpublished cover of the New Yorker. Signed.
36,50 x 25,80 cm (14 ³/₈ x 10 ¹/₈ in.)

魯斯達（本名賈克•德•魯斯達）

法國一生於1956年

駛向長島

墨水、水彩、紙，本頁專是為《紐約客》所繪製的封面，至今未曾公布。附簽名。
36.50 x 25.80公分

HK\$ 22 000 - 30 000
US\$ 2 000 - 4 000

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

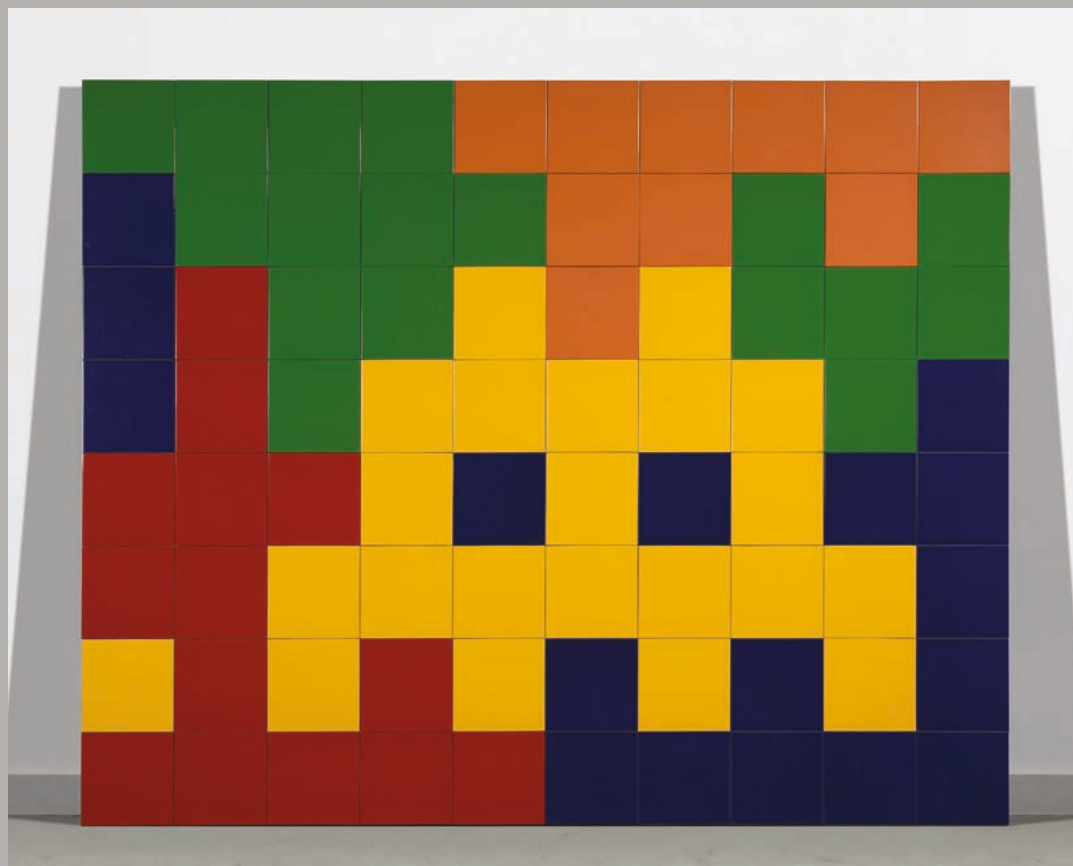
from his many travels, recorded in notebooks that have also been published. In addition to his work in comics, Loustal has produced many illustrations for mainstream literature (Simenon, Mac Orlan, Vian) and the international press (The New Yorker), confirming his ability to musically speak with images with the fewest words possible.

雅克·德·路斯塔是20世紀70年代致力於振興第九藝術的當代漫畫家，他與《咆哮金屬》（*Métal Hurlant*）雜誌走的很近，充分感受搖滾音樂與圖像藝術的異類融合，因此在1987年根據《搖滾與民謠》（*Rock and Folk*）雜誌主筆菲力浦·巴希果（Philippe Paringaux）的劇本創作了經典漫畫《巴尼藍調》（*Barney et la note bleue*）。作品結合了他簡潔優雅的美學，畫風既承襲了單線白描風格，又在直接上色上有所創新。色彩鮮豔亮眼，靈感彷彿來自那比派（Nabis）和高更（Gauguin）畫作。同樣啟發他靈感的，還有他在已出版的速寫本中所記錄的幾次旅行經歷。除了

漫畫作品，他還為文學著作（包括西默農（Simenon）、馬可·奧蘭（Mac Orlan）、維安（Vian）的作品），以及國際性雜誌（《紐約客》（The New Yorker））創作了眾多插圖；這些能證明他才華洋溢，能用極少的文字搭配繪畫，譜出引人旋律。



ARTCURIAL



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
ALIAS PA_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

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Auction in Paris
Tuesday 25th October 2016
2.30pm
拍賣日期: 2016年10月25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

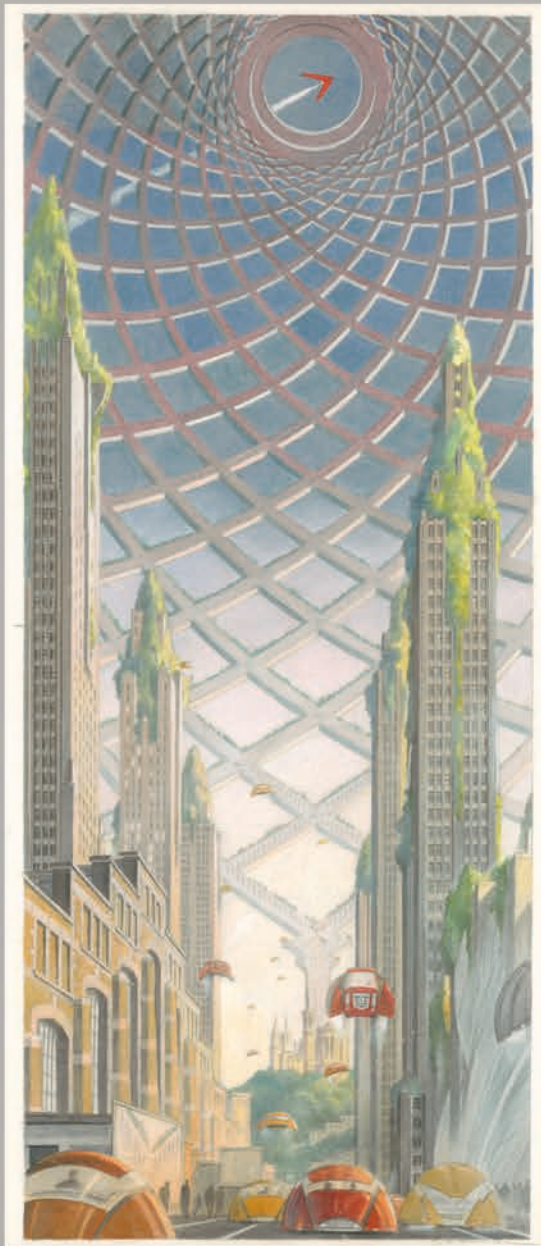
Contact 信息諮詢
Arnaud Oliveux
+33 (0)1 42 99 16 28
aoliveux@artcurial.com

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François SCHUITEN
French - Born 1956
The Light Fresco - Lyon
Acrylic and pencil on paper,
2004. Original drawing for
the light wall fresco in Lyon.

弗朗索瓦·史奇頓
法國，生於1956年
The Light Fresco - Lyon
紙上亞克力與鉛筆，2004年作
法國里昂燈光牆壁畫原稿 連環畫與插畫

Estimate 估價：
€ 22,000 - 30,000
\$ 24,000 - 33,000
HKD 188,000 - 256,000



COMICS & ILLUSTRATIONS 連環畫與插畫

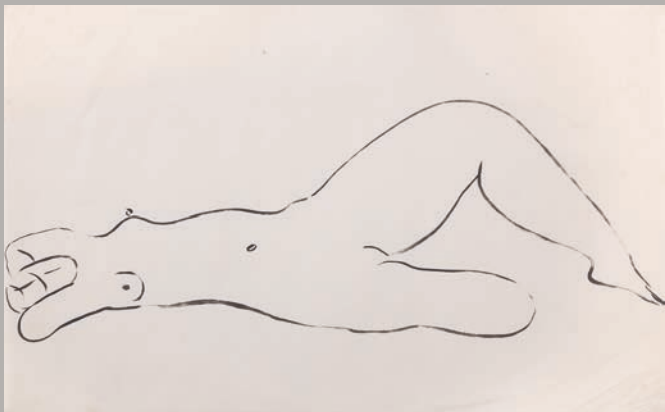
Consignment deadline
Mid-September 2016
圖錄截稿日期為2016年9月中旬

Auction in Paris
Friday 18th November 2016
6pm
拍賣日期：2016年11月18日，星期五，18時

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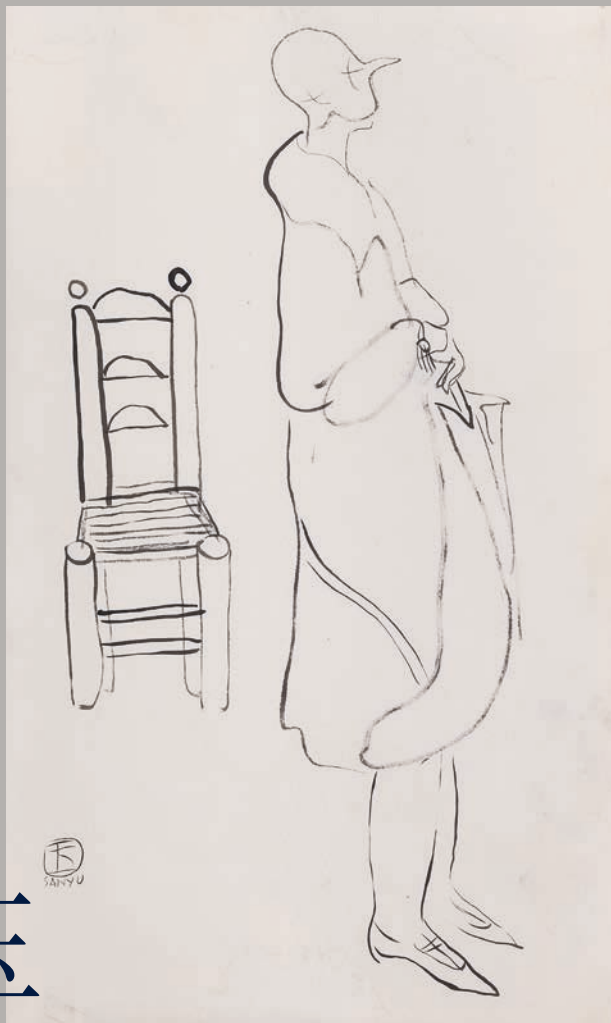
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SANYU (1901-1966)
Jean-Claude Riedel Collection
Ink paintings and watercolors

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



SANYU 常玉

Jean-Claude Riedel *Collection* 珍藏

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

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

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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, 249x253x87公分

Estimate 估價:
€ 180,000 - 250,000
\$ 200,000 - 275,000
HKD 1,500,000 - 2,000,000

POST-WAR & CONTEMPORARY 戰後與當代藝術

Consignment deadlines
Mid-October 2016
圖錄截稿日期為2016年10月中旬

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

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

Sold € 9,900
拍賣額9,900歐元

FINE WINE & SPIRITS 紅酒與烈酒

Consignment deadline
Late September 2016
Early November 2016
圖錄截稿日期為2016年9月末與11月初

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

Auctions in Paris
15th & 16th September 2016
27th & 28th October 2016
15th & 16th December 2016
拍賣日期:
2016年9月15日與16日
2016年10月27日與28日
2016年12月15日與16日

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Sold €187 550 on Tuesday 21st June 2016

2016年6月21日拍賣，此珍藏成交額187 550 歐元

ASIAN ART 亚洲艺术

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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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;

Expert Committee means a committee of experts to whom a Lot may be sent for an extension in accordance with clause 3.4.3;

Forgery means a Lot constituting an imitation originally conceived and executed as a whole with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source where the correct description as to such matters is not reflected by the description in the catalogue and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description in the catalogue. Accordingly, no Lot shall be capable of being a Forgery by reason of any damage and/or restoration work of any kind (including re-enamelling);

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Lot means any item deposited with us for sale at auction and, in particular, the item or items described against any lot number in any catalogue;

Reserve the amount below which we agree with the Seller that the Lot cannot be sold;

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Spink Group Spink China Limited, Spink and Son Ltd, and our associated companies

Artcurial this sale is held in association with Artcurial-Briest-Poulain-F.Tajan, 7 Rond-Point des Champs-Élysées, F-75008 Paris, France

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

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3.4.2 Notice of a request for an expert opinion or Certificate of Authenticity must give the reason why such opinion is required and specify the identity of your 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.

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You must complete and sign a registration form and provide identification before making a bid at auction. Please be aware that we usually require buyers to undergo a credit check. If you have not bid successfully with Spink nor Artcurial 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 amount you intend to spend. Such 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.

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When making a bid (whether such bids are made in person or by way of telephone bids operated by Spink, commission or online or email bids), you will be deemed to be acting as principal and will be accepting personal liability, unless it has been agreed in writing, at the time of registration, that you are acting as agent on behalf of a third party buyer acceptable to us.

4.4 Commission Bids

If you give us instructions to bid on your behalf, by using the form provided in our catalogues or via our website, we shall use reasonable endeavors to do so, provided these instructions are received not later than 24 hours before the auction. If we receive commission bids on a particular Lot for identical amounts, and at auction these bids are the highest bids for the Lot, it will be sold to the person whose bid was received first.

Commission bids are undertaken subject to other commitments at the time of the sale, and the conduct of the auction may be such that we are unable to bid as requested. Since this is undertaken as a free service to prospective buyers on the terms stated, we cannot accept liability for failure to make a commission bid. You should therefore always attend personally if you wish to be certain of bidding. All commission bids should be sent to 4&5/F, Hua Fu Commercial Building, 111 Queen's Road West, Hong Kong up till 24 hours prior to the sale.

4.5 On-line Bidding

We offer internet services as a convenience to our clients. We will not be responsible for errors or failures to execute bids placed on the internet, including, without limitation, errors or failures caused by (i) a loss of internet connection by either party for whatever reason; (ii) a breakdown or problems with the online bidding software and/or (iii)

a breakdown or problems with your internet connection, computer or system. Execution of on-line internet bids on www.spink.com and Spink Live is a free service undertaken subject to other commitments at the time of the auction and we do not accept liability for failing to execute an online internet bid or for errors or omissions in connection with this activity. Buyers who acquire Lots on the thesaleroom.com will have a fee of 3% on the hammer price added to their invoice for using this facility.

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 either 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. Bidding 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 accuracy of the Lot number 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\$100
HK\$2,000 to HK\$3,000 by HK\$200
HK\$3,000 to HK\$5,000 by HK\$200 or HK\$300
HK\$5,000 to HK\$10,000 by HK\$500
HK\$10,000 to HK\$20,000 by HK\$1,000
HK\$20,000 to HK\$30,000 by HK\$2,000
HK\$30,000 to HK\$50,000 by HK\$2,000 or HK\$3,000
HK\$50,000 to HK\$100,000 by HK\$5,000
HK\$100,000 to HK\$200,000 by HK\$10,000
HK\$200,000 to HK\$300,000 by HK\$20,000
HK\$300,000 to HK\$500,000 by HK\$20,000 or HK\$30,000
HK\$500,000 and up at Auctioneer's discretion

4.10 Bidding by the Spink Group

4.10.1 We reserve the right to bid on Lots on the Seller's behalf up to the amount of the Reserve (if any), which will never be above the low estimate printed in the auction catalogue.

4.10.2 The Spink Group reserves the right to bid on and purchase Lots as principal.

4.11 The Auctioneer's Discretion

The auctioneer has the right at his absolute discretion to refuse any bid to advance the bidding in such manner as he may decide to withdraw or divide any Lot, to combine any two or more Lots and, in the case of error or dispute, to put an item up for bidding again.

4.12 Successful Bid

Subject to the auctioneer's discretion, the striking of his hammer marks the acceptance of the highest bid, provided always that such bid is higher than the Reserve (where applicable), and the conclusion of a contract for sale between you and the Seller.

4.13 After Sale Arrangements

If you enter into any private sale agreements for any Lot with the Seller within 60 days of

the auction, we, as exclusive agents of the Seller reserve the right to charge you the applicable Buyer's Premium in accordance with these Terms and Conditions, and the seller a commission in accordance with the terms of the seller's agreement.

4.14 Return of Lot

4.14.1 Once your bid has been accepted for a Lot then you are liable to pay for that Lot in accordance with these Terms and Conditions. If there are any problems with a Lot then you must notify us within 7 days of receipt of the Lot, specifying the nature of the problem.

We may then request that the Lot is returned for inspection by Artcurial. Save as set out in clause 5.8, the cancellation of the sale of any Lot and the refund 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.

4.14.2 No Lot may be returned on account of condition if the condition was stated by a third party grading company (including, but not limited to PCGS, NGC, ANACS, ICG, PMG, WBG).

5-AFTER THE AUCTION

5.1 Buyer's Premium and other charges

In addition to the hammer price, the purchase price will include a premium at the following rates: 25% of the first HK\$ 500,000 of the hammer price of each Lot, plus 20% of the excess of the hammer price above HK\$ 500,000 up to and including HK\$ 10,000,000, plus 10% of any sum in excess of HK\$ 10,000,000. For any sale of motorcar, the premium will be of 16% up to HK\$9,000,000 and 12% over HK\$ 9,000,001.

If a motorcar is sold and intended to be driven in Hong Kong, in addition to the hammer price and buyer's premium, a vehicle importation tax is due on the sale.

The said tax is calculated on the total value (hammer price + buyer's premium).

Hammer price + buyer's premium are not inclusive of the importation tax of any country.

The rates are as follow:

-40% on the first HK\$150,000

-75% on the next HK\$150,000

-100% on the next HK\$200,000

-115% on the remainder

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 license 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 of which are set out on the invoice. All bank charges shall be met 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 charges for payments made by cheques or bank drafts drawn on a non-Hong Kong bank shall be met by you. Please ensure 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. We are not 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 you are 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 Artcurial, 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 until cleared funds are received with regard to payments made by cheque.

5.4.2 Lots may be collected from 485/F, Hua Fu Commercial Building, 111 Queen's Road West, Hong Kong or from Helutrans, Room 1102, 11/F, Global Gateway (Hong Kong), 168 Yeung Uk Road, Tsuen Wan, New Territories, Hong Kong.

In the event where a cheque or bank draft payable to Spink China Limited has been presented to us, unless we specifically 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. Although we may suggest carriers if specifically requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third parties concerned.

5.4.5 We shall use all reasonable endeavors to take care when handling and packing a purchased Lot but remind you that after seven days or from the time of collection, 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 Lot(s) seized or destroyed by Customs.

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

5.5 Remedies for non-payment or failure to collect purchases

5.5.1 If you fail to make payment within seven days of your stipulated payment date set out in your invoice, we shall be entitled to exercise one or more of the following rights or remedies:

5.5.1.1 To charge interest at the rate of 2%

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 the outstanding amount remaining unpaid by you;

5.5.1.3 We may keep hold of all or some of your Lots or other 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 unpaid 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 by you to 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 made by you or on your 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:

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 both sales 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 met, 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 make bids for any future auction irrespective of whether previous defaults have been settled; and

5.7.2 You consent to us disclosing 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.

Auctioneers 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 license 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 license is required.

5.9 Refund in the case of Forgery

5.9.1 A sale will be cancelled, and the amount paid refunded 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 opinions, or (b) it can be demonstrated that the Lot is a Forgery only by means of either 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. Furthermore, you should note that this refund can be obtained only if the following conditions are met:

5.9.1.1 You must notify us in writing, within seven days of the auction date, that in your view the Lot concerned is a forgery;

5.9.1.2 You must then return the item to us within fourteen days, in the same condition as at the auction date; and

5.9.1.3 As soon as possible following return of the Lot, you must produce evidence satisfactory to us that the Lot is a Forgery and that you are able to transfer good title to us, free from any third party claims.

5.9.1.4 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.

5.9.2 In no circumstances shall we be required to pay you any more than the amount paid by you for the Lot concerned and you shall have no claim for interest.

5.9.3 The benefit of this guarantee is not capable of being transferred, 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 who, since the sale, has remained the owner of the Lot without disposing of any interest in it to any third party.

5.9.4 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 damage or 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 to:

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 successful purchase of a Lot;

7.1.3 Arrange for delivery of any Lot you purchase, which will include passing your details to shipping providers and, on overseas deliveries, 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.

7.2 In accordance with clause 4.2, you agree that we may pass your information to credit reference agencies and that they may keep a record of any search that they do.

7.3 In accordance with clause 5.11, you 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.

7.4 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 way we see fit.

8.2 The copyright in all images, illustrations and written material relating to a Lot is and shall remain at all times our property and we shall have the right to use it in whatever way we see fit. You shall not 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 addressee 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 6, we shall not be liable, whether in tort (including for negligence) or breach of statutory duty, contract, misrepresentation or otherwise for any:

10.1.1 Loss of profits, loss of business, depletion of goodwill and/or similar losses, loss of anticipated savings, loss of goods, loss of contract, loss of use, loss of corruption of data or information; or

10.1.2 Any special, indirect, consequential or pure economic loss, costs, damages, charges or expenses.

10.2 Severability

If any part of these Terms and Condition is found by any court to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall continue to be valid and enforceable to the fullest extent permitted by law.

10.3 Force majeure

We shall have no liability to you if we are prevented from, or delayed in performing, our obligations under these Terms and Conditions 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 workforce or the workforce of any other party), failure of a utility service or transport network, act of God, war, riot, civil commotion, malicious damage, compliance with any law 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 or remedy.

10.4.2 Unless specifically provided otherwise, rights arising under these Terms and Conditions are cumulative and do not exclude rights provided by law.

10.5 Law and 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 to settle any dispute or claim that arises out of, or in connection with, Terms and Conditions or their subject matter.

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 8 ^e . | - Creation of the Artcurial gallery and editions, belonging to the l'Oréal group, located at number 9 Avenue Matignon, Paris 8 th . | - l' Oreal集團創立Artcurial出版社與畫廊，位於巴黎蒙田大道9號。 |
| 2001 | - Nicolas Orlowski rachète Artcurial au groupe l'Oréal. | - Nicolas Orlowski takes over Artcurial from L'Oréal group. | - Nicolas Orlowski先生收購Artcurial。 |
| 2002 | - Création d'Artcurial Maison de Ventes, spécialisée dans la vente d'œuvres d'art et d'objets de collection
- Installation dans l'Hôtel Particulier Marcel Dassault, 7 Rond-Point des Champs-Élysées, à l'angle de l'avenue Montaigne
- Le groupe Dassault fait son entrée au capital. | - Establishment of Artcurial auction house specialized in the sale of works of art and collector's objects
- Installation of the auction house within the Hotel Marcel Dassault, located at number 7 Rond-Point des Champs Elysées, on the corner with the Avenue Montaigne
- The Dassault group becomes Artcurial main investor. | - Artcurial拍賣公司正式成立，主營繪畫與藝術品拍賣。

- 定址於馬塞爾-達索公館，香榭麗舍大街圓形廣場7號與蒙田大道交匯處。

- 達索集團入股Artcurial拍賣公司。 |
| 2005 | - Artcurial-Briest-Poulain-F. Tajan devient la première maison française de vente aux enchères. | - Artcurial-Briest-Poulain-F. Tajan becomes the leading French auction house. | - Artcurial-Briest-Poulain-F. Tajan成為法國第一大拍賣公司。 |
| 2007 | - Création de la société de vente de chevaux Arqana par Artcurial et Son Altesse l'Aga Khan. | - Horse trading company Arqana is established by Artcurial together with his Royal Highness the Aga Khan. | - Artcurial與阿迦汗殿下共同創立Arqana馬匹貿易公司。 |
| 2009 | - Artcurial devient partenaire du Prix Marcel Duchamp créé par l'ADIAF (Association pour la Diffusion Internationale de l'Art Français). | - Artcurial becomes partner of the Marcel Duchamp Prize created by ADIAF (Association for the International Development of French Art). | - Artcurial成為ADIAF(法国国际当代艺术传播協會)設立的馬賽爾-杜尚獎合作夥伴。 |
| 2011 | - Artcurial organise la vente du Trianon Palace à Versailles
- Artcurial participe à la Biennale de Venise et expose l'artiste Laurent Grasso, lauréat du Prix Marcel Duchamp 2008, au Palazzo Nani Bernardo Lucheschi. | - Artcurial organizes the sale of the Trianon Palace Hotel in Versailles
- Artcurial takes part to the Biennale in Venice and exposes the artist Laurent Grasso, 2008 Marcel Duchamp Prize laureate, at Palazzo Nani Bernardo Lucheschi. | - Artcurial在凡尔赛特里亞農宮舉辦拍賣。

- Artcurial參加威尼斯雙年展，展出2008年杜尚獎得主洛朗-格拉索的作品。 |
| 2012 | - Artcurial ouvre un bureau de représentation à Pékin. | - Artcurial opens a representative office in Beijing. | - Artcurial在北京成立辦事處。 |
| 2013 | - Artcurial organise la vente du mobilier de l'Hôtel du Crillon. | - Artcurial organizes the dispersion of the Hotel Crillon's furniture. | - Artcurial承辦克里翁大酒店整體內飾的拍賣。 |
| 2014 | - Artcurial est dans le top 15 des maisons de vente internationales avec une progression de 50% en trois ans. | - Artcurial becomes one of top 15 worldwide auction houses with an increase of 50 % in three years. | - Artcurial以三年50%的業績增長，成為世界15強拍賣行。 |
| 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 la vente Rétromobile 2015 et enregistre le record du monde pour une Ferrari 250GT SWB California Spider 1961 adjugée 16,3M€. | - Artcurial organizes its first sale in Hong Kong in collaboration with Spink
- Artcurial is present in several European countries with offices in Paris, Monaco, Brussels, Milan, Vienna, Munich and Tel Aviv
- Worldwide success for the Retromobile sale in 2015 with a world record for a Ferrari 250GT SBW California Spider 1961 sold for 16,3 M€. | - 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年古董汽車專場拍賣會獲得巨大成功。一部1961年款法拉利250GT SWB California Spide汽車以1630萬歐元的佳績創下國際拍賣記錄。 |
| 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 disperse les collections du célèbre restaurant: la Tour d'Argent | - World auction record for a collector car at auction with the Ferrari 335 Sport Scaglietti sold 32,1 M€ / 35,7 M\$
- Artcurial unveils a new visual identity in line with its international development
- Artcurial sells the collections belonging to the famous restaurant 'La Tour d'Argent' | - 法拉利335 Sport Scaglietti跑車以3210萬歐元成交，Artcurial再創汽車拍賣世界記錄。

- 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。 |

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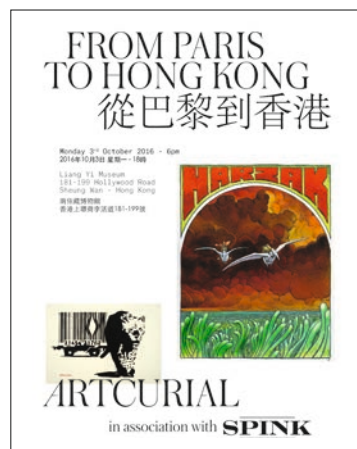
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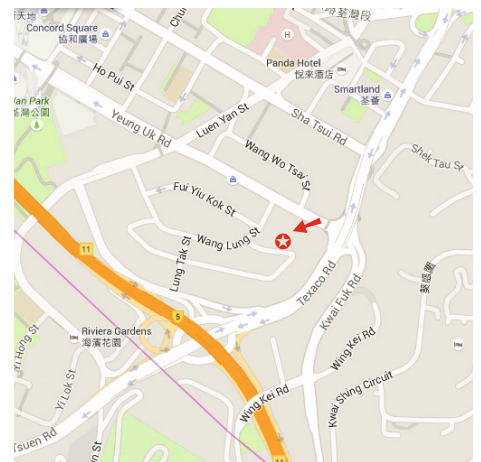
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