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**China Guardian Hong Kong Autumn Auctions 2020
To Take Place From 5 to 10 October at HKCEC
Offering Nearly 1,300 Lots**



**Asian 20th Century and Contemporary Art
Hong Kong Preview
&
Magnificent Jewellery Selling Exhibition
“DAZZLE”**

China Guardian (HK) G Art Gallery | 14 – 25 September

China Guardian Hong Kong Autumn Auctions 2020
Preview: 5 – 7 October | Auction: 8 – 10 October
Hall 3DE, Hong Kong Convention and Exhibition Centre

Hong Kong, 8 September, 2020 – China Guardian Hong Kong Autumn Auctions 2020 will take place from 5 to 10 October at the Hong Kong Convention and Exhibition Centre. This first major auction of the year will showcase a wide array of artworks from all around the world, including Chinese Paintings and Calligraphy, Asian 20th Century and Contemporary Art, Ceramics and Works of Art and Classical Chinese Furniture, offering

nearly 1,300 lots. Prior to the Autumn Auctions, Jewellery Watches and Luxury Goods will offer a more targeted oriented private selling exhibition “DAZZLE” along with the preview of Asian 20th Century and Contemporary Art at China Guardian (HK) G Art Gallery on 5th floor of Lippo Centre from 14 to 25 September. China Guardian (HK) will introduce the live auction platform to art lovers to bid online.

Ms. Hu Yanyan, President of China Guardian (HK) Auctions Co., Ltd, says, “A bright and beautiful autumn day, our consolidated sales of Spring and Autumn Auctions are opening soon. Thank you for your patience, China Guardian (HK) first significant auction of the year has confirmed to be held at the Hong Kong Conventional and Exhibition Centre.

The pandemic does not stop our passion to search for consignments. This Autumn Auction, we will continue to bring the best of art to our collectors including many precious pieces. Chinese paintings and calligraphy auction will be led by Fu Baoshi’s six-foot large-scale *Climbing the Lofty Mountain*; Asian 20th Century and Contemporary Art sale two themed sections, namely *FACE in the Era* and *Shining Stars*, other highlights are Zao Wou-ki’s *12.05.60* and Chu Teh-Chun’s *Matière Centrale*. Ceramics and Works of Art sale will present an inscribed archaic Bronze ritual vessel, Fang Ding of late Shang Dynasty, while Classical Chinese Furniture will feature a wide selection of properties from *zitan* and *huanghuali*, some of the *huanghuali* pieces are offered without reserve; Jewellery, Watches and Luxury Goods Department will offer a private selling exhibition in September, providing our collectors with a more tailor-made service. Our auctions will surprise you with highlights that you don’t want to be missed.

This year has passed by so quickly with a lot of changes and uncertainties, but the weight is finally off my heart. We shake hands with the year of *Geng Zi*, and look forward to an exciting auction season, look at paintings, playing with ceramics and appreciating art; raising paddles, bidding fiercely and hammer down. Business has returned to usual with joy, see you all soon.”

Chinese Paintings and Calligraphy

The Chinese Paintings and Calligraphy sale will be led by ***Climbing the Lofty Mountain*, Fu Baoshi’s six-foot large-scale hanging scroll on paper** painted in his prime years in the 1960s; a number of private collections and special themed sessions comprising mostly works previously unseen on the market; superb works by Xie Zhiliu and Zhang Daqian in the **Wu Qi Lou Collection**, including *Mountains and Trees* painted by Xie Zhiliu at age 79, as well as Wang Huizhi *Admiring the Bamboo* with profound messages.

A remarkable piece of ink and colour on paper by **Qi Baishi, *Flowers in Four Screens*** will be also presented in the auction. Qi specially painted the piece for a collector, and it has been hung on the wall in the living room for many years. Dark leaves and red flowers on the four screens are painted with fine strokes. It is a piece that you are able feel, and to experience the power of the brush strokes of Qi.

The **Hu Kang Le Tang Collection**, whose owner used to treat Pu Ru to Southern delicacies in Hong Kong in the 1960s, will feature in the upcoming sale, represented by more than 10 works by Pu Ru, Yu Fei'an and Yu Youren among others. Also notable are the **Southeast Asian Private Collection**, led by Pu Ru's *Scholar Viewing Plum Blossoms*, as well as works from the **Family Collection of Xiang Chengwu**, a celebrated patriotic entrepreneur, which features the first auction appearance of the paintings created by Fu Baoshi during his stay in Jingangbo, Chongqing. Furthermore, the sale will present the **Chung Chen Sun Private Collection** presenting a number of quality pieces.

This season we are delighted to bring the market a number of precious works of Lingnan School. The **Yang Xin Pavilion Collection** will feature *Cicada on Willow Branch* by Zhao Shao'ang. Featuring twelve cicadas in different appearances, cicadas have always been an important theme of Zhao's work as a reflection of himself. Separately, In *Flowers and Insects*, a painting to Liang Hancoa by Yang Shanshen, flowers are painted in great details with six bees dancing amongst them, showcasing the craftsmanship of the artist.



FU Baoshi

Climbing the Lofty Mountain

Hanging scroll; ink and colour on paper

109 × 60.5 cm



XIE Zhiliu

Wang Huizhi Admiring the Bamboo

Hanging scroll; ink on paper

83 × 87 cm



QI Baishi

Flowers in Four Screens

Mounted for framing; ink and
colour on paper

96 × 42.5 cm each

Asian 20th Century and Contemporary Art

The **Asian 20th Century and Contemporary Art sale** will present over 170 artworks. Special themed section **FACES in the Era** will introduce the figurative paintings from 33 artists with their varied interpretation on “Figure”, following the art history from 20th century to contemporary. Starting from the glimmer of figures by Tsuguharu Foujita and Pan Yuliang in the golden era of Montparnasse, following the faith of art revolution by the three Guangdong Masters Lin Fengmian, Ting Yinyung and Guan Liang, as well as Yun Gee’s extremely rare painting on the love of his life - Princess Paule de Reuss; exploring the different interpretations of aesthetics from Wang Yidong, Ai Xuan and Liu Wei, welcoming the avant-garde artist Yayoi Kusama’s speculative art movement, gaze over the surrealist master Giorgio de Chirico’s renowned Piazza d’Italia con Monumento a Cavour, which painted with metaphysical methodology and was considered as a tribute to his father, and legendary work *Ladies and Gentlemen* painted by Andy Warhol, and works of Genieve Figgis that are transforming luxuriousness Rococo style, understand the renowned British sculptor Antony Gormley’s expression on the body of existentialism, glancing at the largest dual Ju Ming’s sculptures that have ever auctioned in history, *Taichi Series: Cloud Hands, Stomp* to sense the lively vitality from their postures; and extraordinary refined statue with contemporary spirit made by Li Chen. Last but not least, the auction will take insight to the figurative soul in the contemporary era, and gain fearless power of life from Yoshitomo Nara’s paintings and sculptures of lovely children. The aesthetics of the era unfolds itself through the transition of time.

Other highlights include **12.05.06** that was achieved in **Zao Wou-Ki’s** first peak of his career in the “glorious 60s”, ***Matière Centrale* by Chu The-Chun in 1994**, and the first “Snowscape” work by Zeng Fanzhi, and iconic spiritual momentum artwork *Red Rock* by Zhou Chunya. Separately, we will proudly present **Shining Stars** featuring 9 contemporary artists, Zhao Zhao, Zheng Lu, Liang Jen-Hung and many more who shine with their bold attempt to challenge traditions and explore the unbeaten path. Such a lush collection of pieces is sure not to be missed.

This season, a breakthrough online preview will be announced, presenting a series of highlights from Autumn Auctions. China Guardian (HK) is honoured to collaborate with GOFO Art and Nonprofit organisation

Make-A-Wish Hong Kong, to host this meaningful Wish Come True project. The benefit of this project will be dedicated to improve the life quality of children with critical illnesses aged between 3 to 17 in Hong Kong and Macau, helping them to create life-changing wishes of their lives and medical supports.



Yayoi KUSAMA

On the Ocean

Painted approximately in 1970s

Acrylic on canvas

45.5 × 38 cm

Est. HK\$ 3 – 4 m /

US\$ 387,000 – 516,000

The motif of eyes, applied by the artist throughout her career, occupies a unique position in Yayoi Kusama's creations. *On the Ocean* is the first oil on canvas that Yayoi Kusama executed with the image of eyes, making the eyes an independent object in a surreal background. *Merging Infinity Nets, dots, and personalised characters all in one*, it represents the fantastic imagination of Yayoi Kusama with an unconventional composition: above the ocean where waves are roaring, symbolising the severe condition that confronts the individuals or collectives. It also recalls her mindset when she went back to Japan to challenge the conservative art scene in the East, marks a meaningful step of the artist's career. She marks the white boat with her signature by putting a fluorescent green letter "K" on the white sail to further claim her authorship of this imagery. The hull is painted in fluorescent pink color, echoing with the eyes, as if it is an eyelash that "dropped" from above. All these elements in the picture carry the artist's thoughts, feelings, and reflections on the outside world.

Yayoi Kusama sets the blue and the green eyes as the focal point of the composition, thus creating a hallucinatory effect with her

iconic polka dots. On the vermilion background behind the eyes, yellows lines interweave with each other and construct a large net structure, bringing visual dimensions and spiritual power on that mark our modernity.

Abandoned puppy and *Waiting (Diptych)* on sale are a typical embodiment of loneliness and rebellion in the early 1990s. The two kids serve as the prototype of his future series *Sleepless Night* and *Night Walker* and pave the way for his style evolvement in later stages. In the twin paintings, Nara portrayed two children in brown dog costume sitting face to face. One stays in a paper box looking around as if to fend off the concerned glances with his disdainful look. Her mate, in contrast, bends over to the ground with her head up waiting for caring attention. The carton in the painting has become the most common element in Nara's portfolio ever



Yoshitomo NARA

Abandoned Puppy, Waiting (Diptych)

Painted in 1996

Acrylic on paper

32 × 24 cm × 2

Est. HK\$ 2.2 – 3.2 m /

US\$ 284,000 – 413,000

since. It does not highlight the sorrow of an abandoned child but rather focuses on individual mental state to share Nara's observations of social reality. The artist intentionally leaves the traces of him layering up analogous colors. Such low saturated colors are typical of Nara's palette and traditional Japanese paintings. The color overlap also helps get his sophisticated feelings across. The blurry background enables people with different identities from different cultural background to project their thoughts onto the subjects.



TING Yinyung
King of West-Chu
Painted in 1971
Oil on fiberboard
61 × 45 cm
Est. HK\$ 3.5 – 4.5 m /
US\$ 452,000 – 581,000

King of West-Chu showcases Ting Yinyung's own reflections on modern art discussions as "tradition and reform," "mediums and materials". He takes fiery strokes to highlight the straightforward boldness and charisma of Xiang Yu. This also showcases the influence of Fauvist schools' importance of "subjective consciousness". At the same time, the artist also abandons the two-dimensional figures and decorative stylistic language. Instead he takes the expressive power of color and combines it with ancient Eastern line tradition, tightly intertwining it with the emotions and qualities of the figures. In the painting, Ting uses eye-catching saturated red to emphasise the pridefulness, passion and desire for greatness of Xiang Yu. Moreover, the addition of yellow and orange, traditional colors that indicate elevated status alludes to the identity of the figure. The "upright" classical figure composition represents an extension of the artist's most iconic figure image feature. In his oeuvre, only seven of all oil paintings have operatic motifs. Given that less than 250 oil paintings by the artist are known to exist that makes this a particularly rare piece, which in turn highlights the value of the auctioned work *King of West-Chu*.

Portrait of Woman in Chair, which is going to be auctioned for the first time ever in this season, was portrayed by Yun Gee to love of his life, his first wife Princess Paule de Reuss, and was one of his most representative works in his Diamonist paintings. Moreover, Gee only used silk instead of canvas on a handful of works throughout his career, the material was sent by his mother from homeland during the war period, thus was a precious use Gee boldly employs Western oil colors and Western modernist spirit in the background. Indeed, the majestic use of dark green and brown over a large area and the artist's resolute brushwork enhances the spatial dimensions of the work, utilising the arrangement of light and shade in the colors to highlight the main figure in the foreground. The figure in the painting has gently placed a book on her knee, revealing that she likes reading. She is dressed in an elegant and graceful manner in a dress that has a "V" collar design with a broad waistband around her midriff, a popular fashion in late 1930s Paris. Although later life pressures forced them to part they remained best friends for the rest of their lives. Despite later remarrying, they still cared about each other, the artist's left his love and affection on his work, and had kept this reminiscence ever since, as well as his sparkled talent during the war period.



Yun GEE

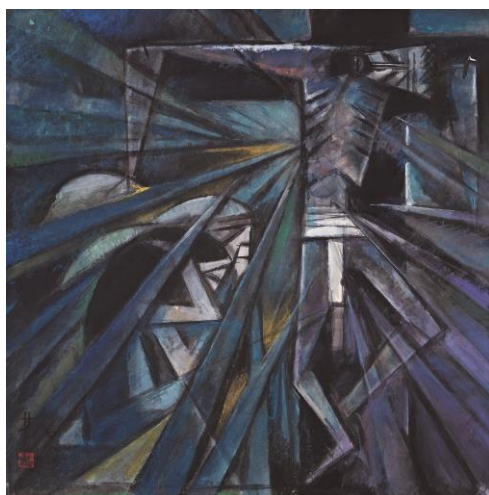
Portrait of Woman in Chair

Painted in 1940

Oil on silk mounted on fiberboard

64 × 48 cm

HK\$ 2.5 – 4 m / US\$ 323,000 – 516,000



LIN Fengmian

The Passion of Christ

Painted in 1953

Ink and colour on paper

68.5 × 68.5 cm

Est. HK\$ 2.5 – 3.5 m /

US\$ 323,000 – 452,000

During the time in France, Lin Fengmian created a series of works deeply imbued with spiritual power that revolved around "humanism," and sought to apply the Humanitarian ideas of Western philosophy to aesthetic teaching in China in the 1950s. The *Passion of Christ* on auction comes from the same creative pulse, a theme rarely seen in the market of today.

This painting is created on the occasion of leaving the education field and staying in Shanghai. He deploys geometric forms to demonstrate his profound thinking on personal condition and spirits of the era. In *Passion of Christ*, Lin Fengmian dilutes the romantic atmosphere and beautiful charm often seen in his earlier figure paintings. The eye-catching "revelatory" light behind the cross and the way it radiates through the oppressive gloomy scene, almost breaks through the confines of the painting.

It goes straight to the human heart and lights up the world as if

heralding a "New World" after the rebirth of Christ, as the golden rays of light imbue the cold scene with a

glimmer of warmth. In this powerful single-point focus composition he places the persecuted Jesus in the depths of the painting, as both a depiction and confession of his own inner pain and suffering. Despite of this, the painting also indicated Lin's faith to life and art, his devotion to art is not dissimilar to Christ's dedication to the ideal.

We are honored to present the masterpiece of Ju Ming's classic combat in Taishi, *Taichi Series: Cloud Hands, Stomp*, the largest bronze pair sculptures in auction history. In the contract form of dynamic and static state, these sculptures express their powerful energy through 253 cm and 203 cm height respectively. They become a crystallisation of Ju Ming's elaborate explanation of the Taichi aesthetics and an embodiment of the artist's ambition to influence the world with his art. In *Cloud Hands*, the cliff-like carving lines indicate artist's generative power of penetration. Additionally, the multiple crosses of different facets reminds us of the skillfulness in calligraphy writing. While *Stomp* wonderfully balances the strength of speedy tick and the momentum of stability. It impresses us with the surpassing power within the sculpture body. The pair works juxtapose to demonstrate a contrary of the dynamics and the statics, rigidity in softness, which highly fits into Taichi's profound exposition on dualism. They extend Ju Ming's Taichi wisdom from the external figure to the internal spirit, making this pair of rare and exquisite pieces outstandingly unforgettable.



JU Ming

Taichi Series: Cloud Hands, Stomp

(Set of two pieces)

Bronze Sculpture

Edition: 1/8 (left); 2/8 (right)

Executed in 1996 (left); executed in 1999 (right)

Left: 253 × 171.2 × 142 cm;

Right: 203 × 180.3 × 127.5 cm

Est. HK\$ 9.6 – 15 m /

US\$ 1.24 – 1.94 m



LI Chen

Pure Land

Executed in 1998

Bronze sculpture

Edition: EA 3/4

89 × 157 × 53 cm

Est. HK\$ 2.5 – 4.5 m /

US\$ 323,000 – 581,000

Based on the Buddha statues of Tang and Song dynasties, he used black paint to produce plump sculptures yet with an airy soul and created a diverse sculpture portfolio with critical insights into the social dynamics. This auction features three Li Chen's works presenting the subject with considerable vitality in different contexts. Among these, *Pure land* has brought Li international fame and is the first representative piece that has incorporated the free-wandering spontaneity of Zhuangzi, highlighting the carefree mindset of the artist. In 2004, he joined OPENASIA, 7th International Exhibition of Sculptures and Installations, where he won over the appreciation of Paolo De Grandis, an established Italian curator. De Grandis even went to

the length of visiting Taiwan to invite him to the 52nd Venice Biennale. Li hosted *Energy of Emptiness* at the 2007 Biennale, and *Pure Land* was the highlight among the 15 exhibits. This piece has been part of many of his solo exhibitions afterwards, leaving a lasting impression on viewers with its half-floating posture and the spontaneous mentality it conveys.

A review of Zeng Fanzhi's 2002 *Chaotic Brush* series shows that he has produced only three snowscape works in his career and the auctioned work is both the first and largest such painting. As such, it clearly represents an important change in the artist's mindset at that time. In *Untitled*, the snow reflects the morning glow as it flies through the air and falls to Earth, the vivid snowy white, pink and purple surrealist colors coming from the romantic imaginings of memory. From within the dark deep night a rose red hue radiates like the cheek of a young girl, the smudged purple night ensuring the boundless land exudes hope hidden in the darkness of night. The work was inspired by the landscape view outside of the window of Zeng's studio, though the more relaxed structure represents a movement away from the pressure of the twisted roots and gnarled branches in earlier *Chaotic Brush* series works. The work participated in Zeng's solo exhibition in London Gagosian right after its finished, and was collected by prominent collectors couple Mr. and Mrs. Schull, sponsors of Southbank Art Center, London. It has also participated in artist's solo exhibition in Musée d'Art Moderne de la Ville de Paris, and selected by Zeng as the cover page of artist's studio webpage, demonstrates the importance of the piece to the artist. It is the first time it has appeared on auction market ever, and could be a rare opportunity to collectors as a valuable piece in artist's career.



ZENG Fanzhi
Untitled
 Painted in 2012
 Oil on canvas
 330 × 215 cm
 Est. HK\$ 5.8 – 8 m /
 US\$ 748,000 – 1.03 m



ZAO Wou-Ki
 12.05.60
 Painted in 1960
 Oil on canvas
 24 × 33 cm
 Est. HK\$ 3.5 – 4.5 m /
 US\$ 452,000 – 581,000

Achieving the first peak in career and a major leap forward in art creation, Zao Wou-Ki in the “glorious 60s” is often said as an artistic focal point imbued with the *Zeitgeist* of the times. *12.05.60* is a representative of such period. The interplay of yellow, green, brown and black imbues the work with a sense of initial feelings on land and light. The symbols Zao used in his earlier works are transformed into layers of curled, brisk, densely packed lines in traditional calligraphy. By rafting a vital nature expression of a powerful cohesiveness and spiritual thoughts in the abstract context of impermanent change, this painting builds compositions on landscape painting to invite the audience to indulge in the spiritual world of infinity.

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Ladies and Gentlemen comes from 1970s legendary *Ladies and Gentlemen* series from the *Pope of Pop Art*, Andy Warhol. This series first went public in the retrospective exhibition of Andy Warhol presented by Tate Museum, London, which demonstrates its significance in artist’s career, as well as its academic momentousness in western contemporary art. The prototype of the painting was drag queen Aphanso Panell. In this work, Warhol integrated the expression techniques of photography and screeprint, setting elements with misplaced proportions, demonstrates the varied identities under the faces. The layers of neon colours and solid brush stroke indicate the social attacks toward transgender group, reveals the observation and doubt from the artist to social issues such as trans genders and racism. The work has kept in Warhol’s Studio since creation, thence kept and authenticated by Warhol Visual Foundation for 20 years after artist passed away, could be considered as the rarest opportunity to collect Warhol’s work at this moment.



Andy WARHOL

Ladies and Gentlemen (Diptych)

Painted in 1975

Acrylic and silkscreen ink on canvas

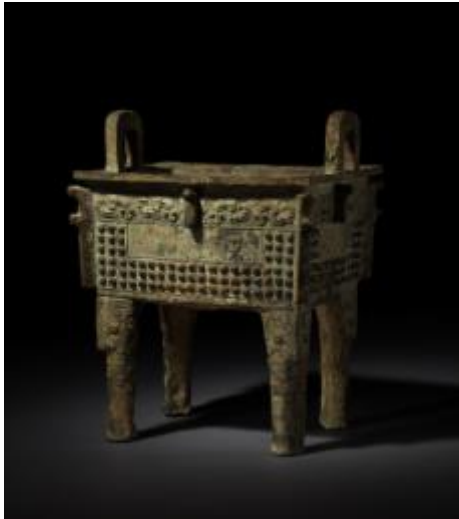
35.7 × 28 cm × 2

Est. HK\$ 1.4 – 2.5 m /

US\$ 181,000 – 323,000

Ceramics and Works of Art

The Ceramics and Works of Art department is delighted to present two sales this Autumn, **Fine Chinese Ceramics and Works of Art** and **Masterpieces of Ancient Chinese Jades: The Ju-yi Scholar’s Studio Collection**, offering more than 750 lots. Our team of specialists, ensuring its authenticity and exquisite quality, carefully selects every single relic presented in this auction. These spectacular examples of Chinese antiquities are gathered from exceptional collections from around the world, which spans over 3,000 years of Chinese history, with every lot exemplifying the tremendous artistic and cultural achievements of China.



**An Inscribed Archaic Bronze
Ritual Vessel, *Fang Ding*
Late Shang Dynasty**

Provenance:

Henri E. Hoppenot (1891-1977), French ambassador to
China, living in Beijing from 1933 to 1937, and thence by
descent within the family
Acquired by Parisian author and collector Michel Beurdeley
(1911-2012) in 1978
22 cm high



**A Russet Jade 'Monkey' Boulder
Mid Qing Dynasty**

Provenance:

A Taiwanese private collection
11.5 cm wide



**A Pair of Large *Wucai* Enameled Jardinières
Kangxi Six-Character Mark and of the Period
(1662-1722)**

Provenance:

Tang Shaoyi (1862-1938) Collection, first premier of
the Republic of China, 1912
Each, 60.5 cm diam.

Classical Chinese Furniture

In the upcoming Autumn Auctions, our flagship sale **Classical Furniture of The Ming and Qing Dynasties** will feature a wide selection of properties from *zitan* and *huanghuali*, to scholar objects, and other works of art. Some of the *huanghuali* pieces will be offered without reserve, welcoming more interested buyers to enjoy the pleasure of auction with us.

The sale will offer highlighted lots, including a Zitan Armchair from middle Qing Period, the stepped crest rail above shaped spandrels carved with small scrolls and the S-form, with curved arm rails above similarly shaped and carved spandrels and supported on vertical struts. The recessed *zitan* seat of rattan-woven is set within the rectangular frame above shaped, beaded aprons, the whole supported on legs of rounded square section joined by stretchers and the foot rest; a pair of zitan waisted square stools from the early Qing period, each superbly figured dense *zitan* floating-panel within a thick frame around the outer edge, set on a high straight waist and bulging curved legs of square section terminating in high hoof feet, all secured by ruyi-heads at the cardinal points at the pronounced aprons and slightly humpbacked flattened foot-stretchers set into the hoofs; and a Huanghuali square table with drawers from the early Qing period with high waisted, square legs, and a hidden drawer is installed on each of the waist. It's a distinctive piece with exquisite craftsmanship and exquisite design.



Pair of Zitan Waisted Square Stools

Early Qing Period

Provenance:

Tin-Pong Chow Collection

50.5 × 50.5 × 54 cm each



Huanghuali Square Table with Drawers

Early Qing Period

82.5 × 82.5 × 84.5 cm



Zitan Armchair

Middle Qing Period

63 × 50 × 105 cm

Jewellery Watches and Luxury Goods

Private selling exhibition DAZZLE will be held from 14 to 25 September at China Guardian (HK) G Art Gallery. Jewellery Watches and Luxury Goods department is going beyond the traditional auction model to provide collectors more tailor-made services. The private selling exhibition will present a rare necklace with 43 jadeite beads and an impressive 8.82-carat natural unheated Kashmiri Sapphire and diamond ring. Many pieces are designed by international brands, and offering at a reasonable price point.



Very Rare and Fine Natural Jadeite, Ruby and Diamond Necklace

As the sapphire mines of Kashmir have been exhausted for a long time, it's rare to find a Kashmiri sapphire that is large in size with high quality. This 'velvet-like lustre' unique gemstone is pleasingly visible under the sunlight. It has an impeccable clarity and saturation with an elegant design, this natural unheated Kashmiri sapphire a true collectable.

This rare necklace set with extraordinary quality of 43 jadeite beads. It's rich and full in color, high transparency, vivid under the daylight. This masterpiece is in superb condition, which makes it special in the market today.



Rare and Impressive 8.82-carat Natural Unheated Kashmiri Sapphire and Diamond Ring



Fine Pair of 3.02-carat Natural D Colour VS1 Diamond and 3.01-carat Natural E Colour VS1 Diamond and Diamond Pendent Earrings

The main stones of this pair of diamond earrings are two oval-shaped white diamond of over 3-carat weight. The diamonds are D and E colour, which are the top colour grading in white diamonds. The brilliance in the diamonds sparkles like sunshine. This pair of earrings is surely a perfect match for all occasions.

Special Exhibitions:

“The Golden Era: A Love Letter to Hong Kong” Exhibition by Hong Kong Renowned Director Yonfan

Wish Come True: A Special Charity Selling Exhibition of Australian Artist Ian Williams's Limited Edition Prints to Benefit Make-A-Wish Foundation

Estimates do not include buyer's premium | Prices achieved include the hammer price plus buyer's premium.
Press releases and hi-res images can be downloaded via the link: <https://bit.ly/34VFERz>

About China Guardian (HK) Live Auction Platform :



- This auction will provide live auction platform.
- Please register the live auction platform account and pay a deposit on the China Guardian official website (www.cguardian.com) 24 hours ahead of the auction.
- Please feel free to contact our Client Services Department for more details.

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