# Sotheby's |蘇富比器

## MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

HONG KONG | 6 OCTOBER 2019







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蘇富比有權於任何時候向任何競投總和(成交價加買家支付之酬金)達到或超越競投人訂金10倍的競投人要求任何額外訂金,擔保及/或其他由蘇富比決定之其他保障。額外訂金,擔

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金,擔保及/或 其他保障已交付予蘇富比。

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由拍賣後一個月起,閣下須為是次未獲領取的拍賣品支付儲存 費,每件每月港幣1,800元。詳情請參考'給準買家之指引'。

## MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

## 現代及當代東南亞藝術

AUCTION IN HONG KONG 6 OCTOBER 2019 SALE HK0887 9.30 AM 香港拍賣 2019年10月6日 拍賣編號 HK0887 上午9時30分

### TRAVELLING EXHIBITION

6 – 8 September Jakarta Pacific Century Place, SCBD

14 – 15 September Singapore The Regent Singapore

21 - 22 September

Taipei

Hua Nan Bank international Convention Centre

### **EXHIBITION**

Thursday 3 October 10 am – 5.30 pm

Friday 4 October 10 am – 8 pm

Saturday 5 October 10 am – 8 pm

Sunday 6 October 10 am – 6 pm

Hall 1

 $\label{thm:convention} \mbox{Hong Kong Convention and Exhibition Centre (New Wing)} \\ 1 \mbox{Expo Drive Wanchai Hong Kong}$ 

預展

9月6日至8日 雅加達

Pacific Century Place, SCBD

9月14日至15日 新加坡 The Regent Singapore

The Regent Singapore

9月21至22日 台北 華南銀行國際會議中心

展覽

星期四 10月3日 10 am - 5.30 pm 星期五 10月4日 10 am - 8 pm 星期六 10月5日 10 am - 8 pm

星期日 10月6日 10 am - 6 pm

香港會議展覽中心(新翼),展覽廳1 香港灣仔博覽道一號





### Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.

### SPECIALISTS IN CHARGE OF SALE



Mok Kim Chuan Head of Modern and Contemporary Southeast Asian Art



Rishika Assomull Junior Specialist



Michelle Yaw

Junior Specialist



Melissa Chua Specialists Trainee

## SALE NUMBER HK0887 "GALLUS"

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### SUBSCRIPTIONS

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### CATALOGUE PRICE

HK\$500 at the gallery

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## AUCTION AND EXHIBITION INFORMATION

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### Collection and storage 收取及儲存貨品

All items from this auction not collected from HKCEC by Tuesday 8th October 2019 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

### Storage charge - HK\$1,800 per lot per month.

To arrange shipping or collection, please contact:

### **Post Sale Services**

As printed in front of this catalogue

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Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) calendar days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

### **Collection Address**

Helu-Trans (HK) Pte Ltd Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road Tsuen Wan, Hong Kong

### Office Hours

Monday to Friday 9am – 5pm Saturday 9am – 12pm 是次拍賣,所有於2019年10月8日上午11時前(星期二) 未獲領取的拍賣品將會轉移到喜龍(香港)有限公司,而 由拍賣後一個月起,閣下須支付未獲領取的拍賣品之儲 存費。

儲存費計算方法如下:

每件每月港幣1,800元。

如欲安排付運或收取拍品,請聯絡:

### 售後服務部

聯絡方法請參見前頁

蘇富比收到全數結清之貨款、附有相片之身份證明文件, 及蘇富比提供之領貨單,會將拍賣品交付予閣下或閣下所 授權之代表(辦公時間為星期一至五上午9時30分至下午6 時)。

買家應注意,蘇富比對拍賣品損失或損壞之責任期限最多 至拍賣後三十(30)天。未獲領取之拍賣品將被徵收搬運 費、利息、儲存費、保險費及手續費。請參閱載於本圖錄 之買家業務規則第7條。

### 取貨地址

喜龍(香港)有限公司

香港荃灣楊屋道168號國際訊通中心1102室

### 辦工時間

 星期一至星期五
 上午9時 - 下午5時

 星期六
 上午9時 - 下午12時



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201



### WALASSE TING

b.1929

### UNTITLED (FOUR LADIES)

Acrylic on paper Stamped with a seal of the artist 38 by 29.5 cm; 15 by 11½ in.

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

### 202

### WALASSE TING

b.1929

### UNTITLED (WOMAN WITH HAT)

Acrylic on paper Stamped with a seal of the artist 54 by 45.5 cm; 211/4 by 18 in.

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

### 203

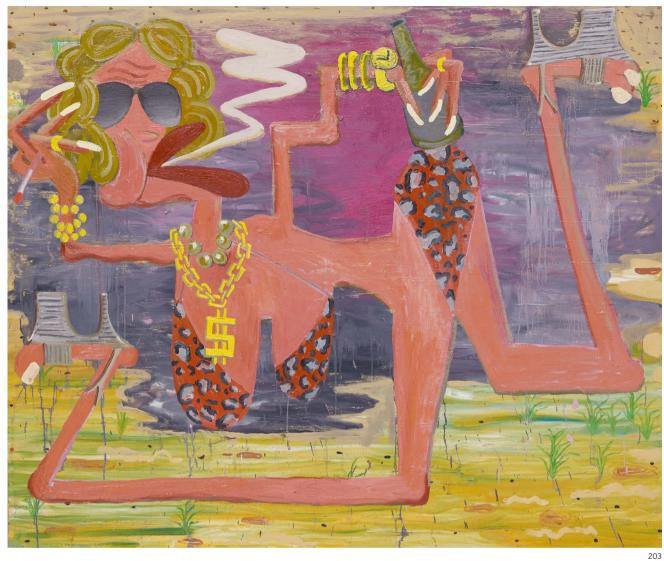
### POW MARTINEZ

B. 1983

### INSTAGRAM STAR

Oil on canvas Signed, titled and dated 2017 153 by 184 cm; 60<sup>1</sup>/<sub>4</sub> by 72<sup>3</sup>/<sub>4</sub> in.

HK\$ 26,000-35,000 US\$ 3,350-4,500



### WALASSE TING

b.1929

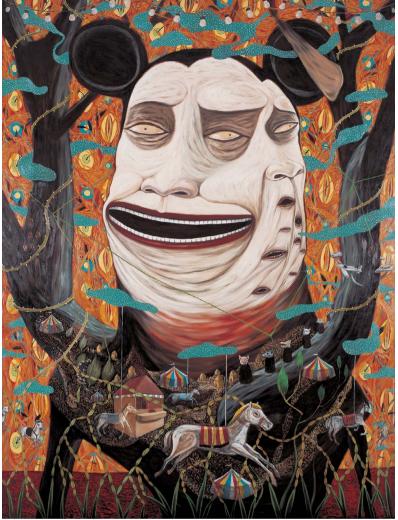
### UNTITLED (CAT)

Acrylic on paper Stamped with a seal of the artist 23 by 30 cm; 9 by 11¾ in.

HK\$ 20,000-30,000 US\$ 2,550-3,850



204





## 206

### 205

### RODEL TAPAYA

b. 1980

### THE CARNIVAL

Acrylic on canvas Signed and dated 07/08

244 by 183 cm; 96 by 72 in.

### PROVENANCE

Sotheby's Hong Kong, 6 October 2008, Lot 823 Acquired from the above sale by the present owner

Private Collection, Hong Kong

HK\$ 140,000-250,000 US\$ 17,900-31,900

### 206

### **OKY REY MONTHA**

b. 1986

### SATISFIED

Acrylic on canvas Signed, signed with the artist's monogram, inscribed and dated 2011

140 by 180 cm; 55 by 703/4 in.

### PROVENANCE

Sotheby's Hong Kong, 1 October 2017, Lot 221

HK\$ 30,000-50,000 US\$ 3,850-6,400



### JIGGER CRUZ

b. 1984

### UNTITLED

Acrylic on canvas Signed and dated 08

122 by 91.5 cm; 48 by 36 in.

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



### 208

### EKO NUGROHO

b. 1977

### FANTASY 1

Acrylic on canvas Signed and dated 2008

200 by 150 cm; 783/4 by 59 in.

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



### 209

### CHRISTINE AY TJOE

b.1973

### LET ME COME OUT #202

Hard-ground etching, drypoint and screenprint on somerset pap

Signed, titled, numbered 1/1 and dated 08

 $80.5 \text{ by } 121.5 \text{ cm}; 31\frac{3}{4} \text{ by } 48 \text{ in}.$ 

HK\$ 60,000-80,000 US\$ 7,700-10,200



### 210

### RAFIEE GHANI

B. 1962

### DANCING WITH THE DRAGONS

Oil on canvas Signed, titled, inscribed and dated 2019 209 by 183 cm; 82<sup>1</sup>/<sub>4</sub> by 72 in.

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



### ARIN DWIHARTANTO SUNARYO

B. 1978

### THE FIRST SERIES

Synthetic pigment, volcanic ash and digital print on wooden

Signed, signed again, dated 2015 and dated again 15 on the reverse

Executed in 2015

178 by 140 cm; 70 by 551/4 in.

### LITERATURE

Yogyakarta, Indonesia, Joja National Museum, Biennale Joga XIV: Equator #4, 2 November – 10 December 2017

HK\$ 200,000-400,000 US\$ 25,500-51,000



### SUZLEE IBRAHIM

b. 1967

### MEDITATION SERIES (RED MOUNTAIN)

Oil and acrylic on canvas Signed and dated 2014; signed, titled, inscribed and dated 2014 on the reverse

153 by 152.5 cm; 601/4 by 60 in.

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



### GEDE MAHENDRA YASA

b. 1967

### PAINTING #1

Oil on canvas

Signed, titled Painting #1 and dated 2007 on the reverse

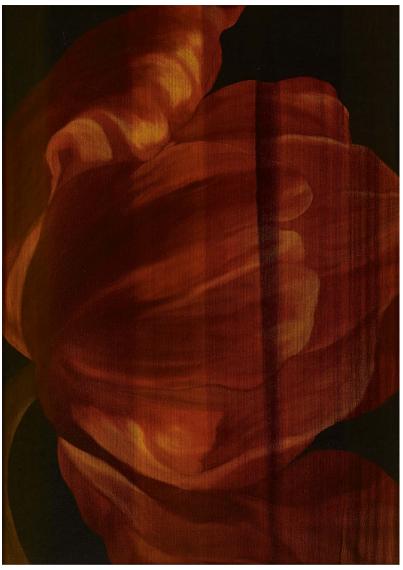
150 by 200 cm; 59 by 78¾ in.

### PROVENANCE

Sotheby's Hong Kong, 5 April 2009, Lot 79 Acquired from the above sale by the present owner

Private Collection, Hong Kong

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



214

### NATEE UTARIT

B. 1970

### THE LAST DESCRIPTION OF THE OLD ROMANTIC

Oil on canvas

Signed, titled and dated  $\it 05$  on the reverse

70 by 50 cm;  $27\frac{1}{2}$  by  $19\frac{3}{4}$  in.

HK\$ 140,000-250,000 US\$ 17,900-31,900

### 215

### MARINA CRUZ

b. 1982

### **RED PETALS SWIRLING**

Oil on canvas

Signed and dated 2016

172 by 121.5 cm; 67½ by 47¾ in.

### **EXHIBITED**

Berlin, Germany, A3 Arndt Art Agency, *Mend and Amends*, 26 November 2016 - 22 January 2017

### LITERATURE

Kira Jürjens, *Marina Cruz: Breathing Patterns*, Distanz Publishing, Germany, 2017, p. 85

HK\$ 150,000-250,000 US\$ 19,200-31,900



### RONALD VENTURA

b. 1973

### HIGH AT SPACE I

Oil on canvas Signed and dated 2010

153 by 122.5 cm;  $60\frac{1}{4}$  by  $48\frac{1}{4}$  in.

### **EXHIBITED**

Singapore, Lasalle College of the Arts, "A Duad in Play: Francis Ng & Ronald Ventura", 3 February-3 March 2010

### LITERATURE

Artesan Gallery + Studio, A Duad in Play: Francis Ng & Ronald Ventura, Singapore, 2010, illustrated, p. 26

### **PROVENANCE**

Christie's Hong Kong, 26 May 2013, Lot 139 Acquired from the above sale by the present owner Private Collection, Singapore

HK\$ 450,000-600,000 US\$ 57,500-76,500 "My work is much like an overflow of different realities, a continuing visual commentary, often juxtaposed with other documents or 'evidence' from science, religion, fashion, history etc."

- RONALD VENTURA

High at Space I is a fantastical and striking piece by one of Southeast Asia's leading voices in contemporary art, Ronald Ventura. Born in Manila in 1975, Ventura's works are viewed as a direct confrontation of the plights of modern society, as he draws from consumerist iconographies, popular culture and Eastern and Western folklore to fabricate his illusionistic paintings. With a visual tone that is both shocking and poetic, Ventura's immaculate brush never ceases to veer away from conflict, as he marks his canvas with references to humanity, war and pollution, and provides viewers with a sobering meditation on modern society.

In this present lot, Ventura borrows from one of the most popular cartoon characters of all time, Mickey Mouse, and assembles its iconic black ears onto the helmet of an astronaut. Creating a silhouette that is strangely unrecognisable yet familiar, Ventura renders this hybrid character with the faithfulness of a photograph; as such, this hyper realistic approach reveals the multifaceted nature of

his broad imagination, giving way to a realm of both fantasy and conflict. Ventura explores the complex relationship between one's external reality and internal reality, as a boy with sunken eyes stares blankly from inside the astronaut suit. Ventura often chooses children as the narrators of his artworks, as they lend the canvas an innocent sense of stability, which is aptly juxtaposed by the fictional forms of his creation.

Brimming with implicit social criticism, it is important to look towards the title of this present lot: *High at Space* I, which retains a balance between illusion and truth, as Ventura composes a dynamic melding of imagery and universes with a monochromatic palette that further accentuates its kinetic tension. With a visual vocabulary that is characterized by an expansive assimilation of fact and fiction, Ronald Ventura is a revered artist who continues to present a fresh dialogue to Southeast Asian contemporary art with his surrealistic and meaningful masterpieces.





### 217

### RADUAN MAN

B. 1978

### INNER LOVE

Oil on jute Signed and dated 12/17; signed, titled, inscribed and dated 2017 on the reverse

213 by 213 cm; 83¾ by 83¾ in.

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



### 218

### S. DWI STYA ACONG

b. 1977

### HORIZON TRIP SERIES I

Oil on canvas

Signed and dated 2019; signed, titled, inscribed and dated 2019 on the reverse

150 by 200 cm; 59 by 783/4 in.

HK\$ 45,000-65,000 US\$ 5,800-8,300

### **BRIAN UHING**

B. 1975

PHONE WITH GIRL IN RED (GIRL IN RED WITH PHONE)

Oil on canvas Signed

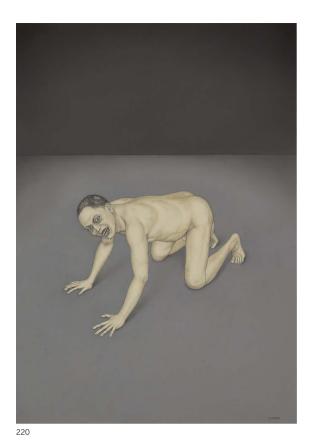
122 by 92 cm; 48 by 361/4 in.

HK\$ 150,000-250,000 US\$ 19,200-31,900

In The Phone with the Girl in Red, Brian Uhing presents us with a reality rooted in depthlessness. Although stylistically reminiscent of the fashionable portraits of English artists Thomas Gainsborough (1727 – 1788) and Sir Joshua Reynolds (1723 – 1792), the present scene defies the expectations of its viewers. The cake appears untouched - there are no utensils in the painting, suggesting that the dessert is for show. The withdrawn expression upon her face and her distant gaze informs us that even we, the viewers, have gone unacknowledged.

With her head turned away, she fails to sniff the fragrance of the blossom that she holds in one hand while in the other, her cellphone is held above to act as the grand evaluator of the entire scene. At her feet, several roses are strewn as if to pay homage to a glorified life that has not been fully lived.





### JOSE LEGASPI

B. 1959

### UNTITLED

Mixed media, graphite and pastel on paper Signed

68.5 by 98 cm; 27 by 38 1/2 in.

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

### 221

### ISMAIL AWI

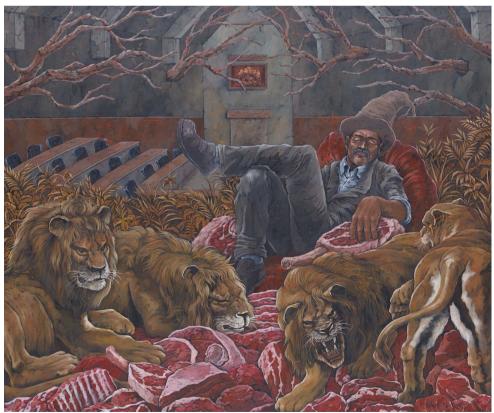
b. 1987

### PEACEMAKER

Oil and acrylic on canvas Signed, titled, inscribed and dated 2019 on the reverse

153 by 183 cm;  $60\frac{1}{4}$  by 72 in.

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



221



### ROLANDO (OLAN) VENTURA

B. 1976

### IRONMAN 1:8:50

Acrylic on canvas Signed and dated 2015

152.5 by 122 cm; 60 by 48 in.

HK\$ 90,000-150,000 US\$ 11,500-19,200

### HANDIWIRMAN SAPUTRA

b. 1975

### MAKAN

Chicken with formalin, fiber-reinforced plastic Executed in 2008

Egg:

Height: 169 cm; 66½ in. Diameter: 106 cm; 41¾ in.

Chicken: 33 by 50 by 23 cm; 13 by 191/2 by 9 in.

### **EXHIBITED**

Taipei, Taiwan, Soka Art Center, Inanimate Performance: Indonesian Contemporary Artists Agus Suwage & Handiwirman Saputra, 19 April - 4 May 2008

HK\$ 220,000-380,000 US\$ 28.100-48.500 "In fact, my intention is to tell stories, to convey something through these objects and forms. It is perhaps naïve for me to say that every object has its expression, has its story to tell...Many people feel there is no connection between the works I make and the titles I give them: What on earth is the relationship between this title and the visual form of the work? But actually they are all connected, those forms and their titles. To me everything about them has its own clear story. I can tell you a lot of things about my objects and their forms."

### - HANDIWIRMAN SAPUTRA

cited in Archeology of a Hotel Room, exhibition catalogue, Nadi Gallery, Jakarta 2007. P. 15-16

Quick-witted and humorous, Handiwirman Saputra is an artist whose works reinvent the notions of triviality and normalcy. Perhaps driven by a need to differentiate himself from the grand narratives of Yogyakarta Art, which are tightly connected to social and political discourse, Saputra chooses instead to poeticize the objects of everyday, and experiments with human perception in order to transform the ordinary into the monumental. Peculiar yet recognizable at the same time, Makan characterizes Saputra's masterful creative vision, as he inverts the dimensions of a singular chicken and egg, creating an ironic juxtaposition of size and dominance. When observing the present lot, one cannot help but be reminded of the age-old question: "What came first?" Saputra puts a playful spin on the dilemma and provides us with an answer so unclear that it almost seems acceptable on an introspective level. Yet the sheer scale and physicality of the sculpture, emphasizes the fragility of the massive egg and impresses upon its viewers to reckon with its very presence.

The title of this work presents a sobering tone to the otherwise witty illustration. Makan, meaning eat, eating or food in English, further probes viewers to question their preconceived notions of the egg-chicken relationship. Rather than being explicit, Saputra uses his titles as modes of indirectness, which allows for his viewers' unadulterated and liberated interpretations. This disassociation and contemplation is exactly what Saputra seeks to evoke - he waits for us to connect perceived forms of his works with things that are familiar in our daily life, then swiftly breaks that point of recognition, and unveils that what we see is something ultimately unidentifiable. This strange absurdity has long been a hallmark of Saputra's oeuvre since the mid-2000s, as he prompts his viewers to experience an otherworldly reading of his materials and composition. In Makan, we witness Saputra's firm grasp on the power of perception and imagination, as he reconfigures items of the ordinary and projects them onto an enormous scale, which finds within them a creative rebirth that intrigues like no other



### GABRIEL BARREDO

B. 1957

### SPRING GRASS

Rubber, Fiber Glass, Aluminum, Resin 25 by 50 by 50 cm; 10 by 193/4 by 193/4 in.

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





### AGUS TRIYANTO BR

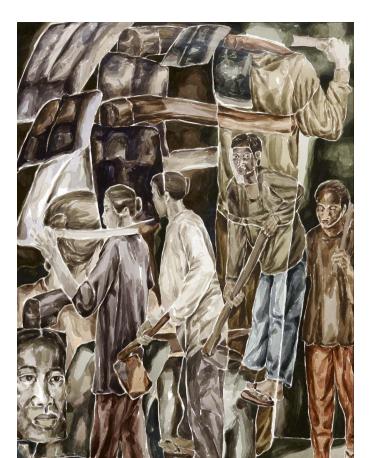
b. 1979

### MIRROR

Oil on canvas Signed and dated 2019

150 by 200 cm; 59 by 78¾ in.

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



226

### **IVAN SAGITO**

B. 1957

### **FARMERS**

Watercolor on paper Signed and dated 2000

74 by 54 cm; 29 by 211/4 in.

### PROVENANCE

Sotheby's Singapore, 2 April 2000, Lot 122 Acquired from the above sale by the present owner Private Asian Collection

HK\$ 20,000-30,000 US\$ 2,550-3,850

### 227

### AHMAD ZAKII ANWAR

b. 1955

### MAN AND SHELL

Oil on canvas Signed Executed in 2006

46 by 78.5 cm; 18<sup>1</sup>/<sub>4</sub> by 31 in.

### PROVENANCE

Sotheby's Hong Kong, 8 April 2008, Lot 545 Acquired from the above sale by the present owner Private Asian Collection

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



227

34





## 229

## MARIAM SOFRINA

B. 1983

TUGU SISTER CITIES WASTUKENCANA

Oil on canvas Signed and dated 10

89.5 by 139.5 cm; 35 by 55 in.

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



"I praise and trust the capacity of painting to create illusions. While much contemporary art emphasizes its materiality, I am interested in the older idea of creating a window to other worlds...I've figured out that painting is about image... Images create models for perception. Realistic images can be more convincing for viewers to access the world depicted."

#### - NATEE UTARIT

Natee Utarit: Illustration of Crisis, Richard Koh Fine Art, Kuala Lumpur, 2013, p.210

## 230

#### NATEE UTARIT

B. 1970

YELLOW IS ALL NO. 2

Oil on canvas

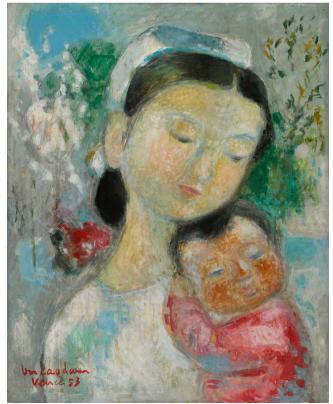
Signed, inscribed and dated 08 on the reverse

140 by 170 cm;  $55^{1}\!/_{2}$  by 67 in.

HK\$ 220,000-380,000 US\$ 28,100-48,500







232

#### VU CAO DAM

1908-2000

## GIRL PICKING FLOWERS

Oil on wooden board Signed

 $33.5 \text{ by } 24.5 \text{ cm}; 13\frac{1}{4} \text{ by } 9\frac{1}{2} \text{ in}.$ 

#### PROVENANCE

Private Collection, USA

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

## 232

## VU CAO DAM

1908-2000

#### MATERNITÉ (MATERNITY)

Mixed media on masonite board Signed and dated 53

40.5 by 33 cm; 16 by 13 in.

#### PROVENANCE

Sotheby's Hong Kong, 8 April 2008, Lot 717 Acquired from the above sale by the present owner

Private Collection, Hong Kong

HK\$ 120,000-220,000 US\$ 15,300-28,100



## VU CAO DAM

1908-2000

## MATERNITÉ (MATERNITY)

Oil on wooden board Signed and dated 56; signed, inscribed and dated 56 on the reverse

65 by 50.5 cm;  $25^{1}\!/_{2}$  by 20 in.

## PROVENANCE

Private Collection, USA

HK\$ 140,000-250,000 US\$ 17,900-31,900





235

#### 234

#### LE PHO

1907-2001

# SKETCH FOR "L'ILE HEUREUSE (HAPPY ISLAND)"

Pencil and watercolor on paper Signed, titled and inscribed Executed circa late 1920 - early 1930s

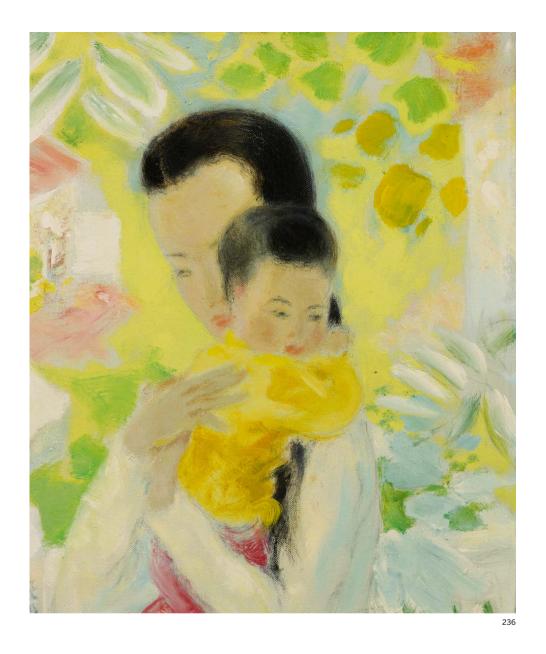
20 by 23.5 cm; 73/4 by 91/4 in.

#### PROVENANCE

This sketch was part of the artist's research into the theme of happiness and was intended for a series of large scale oil paintings in the early 1930s. While it is not known if the sketch was eventually executed in oil, the sketch indicates the intended title and proportions. There is a similar, if not equivalent, large scale oil painting titled *L'âge Heureux (Happy Age)* currently in private hands.

This lot is accompanied by a letter of authentication from Mr. Pierre Le Tan.

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



## ALIX AYMÉ

1894 - 1989

## MOTHER AND CHILD FROM HUE

Mixed media on paper Signed and dated 1925 39 by 30 cm; 151/4 by 113/4 in.

## PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 242

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

#### 236

#### LE PHO

1907-2001

## LA TENDRESSE (TENDERNESS)

Oil on canvas Signed in English and Chinese 46 by 38 cm; 181/4 by 15 in.

## PROVENANCE

Wallay Findlay Gallery Sotheby's Singapore, 10 October 2004, Lot 131 Acquired from the above sale by the present owner

Private Collection, Singapore

HK\$ 180,000-280,000 US\$ 23,000-35,700



## 237

## LE PHO

1907-2001

## TULIPES ROUGES (RED TULIPS)

Oil on silk mounted on board Signed in English and Chinese; titled and inscribed on the reverse

92 by 60 cm;  $36\frac{1}{4}$  by  $23\frac{1}{2}$  in.

#### PROVENANCE

Private Collection, USA

HK\$ 180,000-250,000 US\$ 23,000-31,900



## LE PHO

1907 - 2001

## LES TULIPES JAUNES (YELLOW TULIPS)

Oil on canvas Signed in English and Chinese 89 by 119 cm; 35 by 463/4 in.

#### PROVENANCE

Sotheby's Hong Kong, 4 April 2011, Lot 295 Acquired from the above sale by the present owner Private Collection, Hong Kong

HK\$ 260,000-350,000 US\$ 33,200-44,700

#### LE PHO

1907-2001

#### LE VOILE JAUNE (THE YELLOW VEIL)

Ink and gouache on silk Signed in English and Chinese and stamped with the seal of the artist

34.5 by 20 cm; 13½ by 7¾ in.

HK\$ 450,000-680,000 US\$ 57.500-87.000

A portrait of romantic elegance, the present lot is a masterpiece of sheer poetic artistry. Executed by one of the leading figures from the pantheon of modern Vietnamese artists, Le Pho's *Le Voile Jaune* (The Yellow Veil) is an exquisite rarity from his polished oeuvre.

Centered around the titular yellow veil, the headpiece's ethereal translucency is undoubtedly one of the painting's most captivating highlights. Wrapped in its silken yellow glow, the woman's poised composure is redolent of the dignified air associated with aristocratic Vietnamese ladies. Despite spending the later stages of his life in France, Le Pho retained a strong fidelity to his roots throughout his extensive opus, endeavoring to capture the feminine charm of the local Vietnamese women with his cosmopolitan voice.

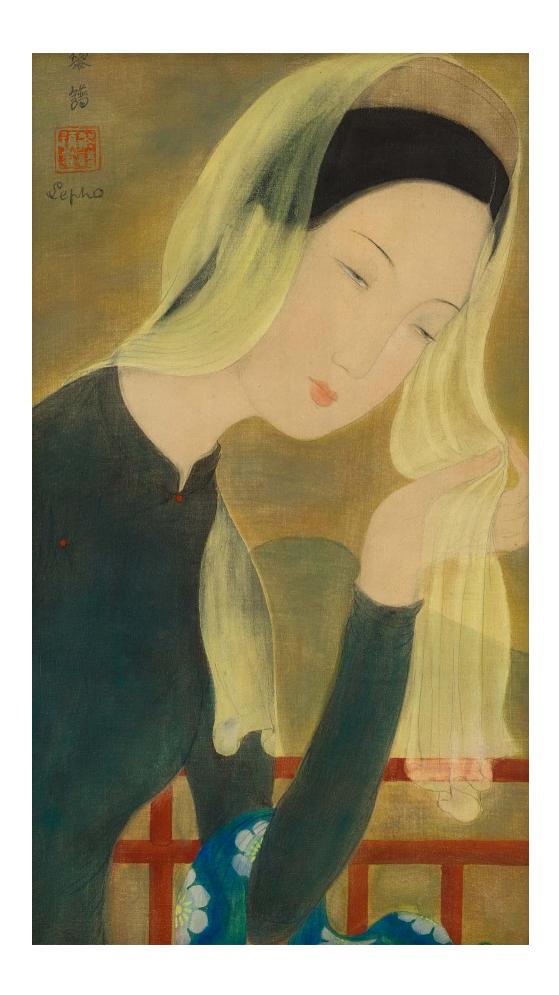
One of the first-generation of students from the École des Beaux-Arts de L'Indochine in Hanoi, Le Pho was part of the pivotal wave of graduates that defined the trajectory of modern Vietnamese art. A man of unceasing originality, Le Pho forged an elegiac amalgam of Western stylistic formalities and Vietnamese motifs that brought his heritage and artistic adroitness to the fore. Dated to 1938, Le Voile Jaune is a poignant piece from the maestro's early years in France. Set upon his native silk canvas, the painting reinforces Le Pho's close affinity with his Vietnamese background which is expressed in his refreshing interpretation of Western idioms.

In Le Voile Jaune, Le Pho plays a game of concealment and revelation with the yellow veil. Crowning the woman's head in a diaphanous haze, the sheath both hides and exposes her features with its veiled translucency. The tension between the known and the unknown leaves her enigmatic figure in a state of constant intrigue, instantly rousing the viewer's gaze with her elusive nature. Folds of cloth fall between her fingers with fluidity, its realistic rendering and sheerness a testament to Le Pho's experienced brushwork and familiarity with the subtle interplays between gouache on silk. Her jet-black hair and ao dai ground the loose and airy fabric, its presence hinted at behind the creases of the gauzy material. Le Pho's astute grasp of realism prevails itself throughout his body of work, instilling his scenes with

a recognizable veritable depth. A blue patterned cloth hangs over her arm, the floral design tracing back to traditional Eastern decorations as a vivid reminder of the artist's native roots. Each bend and curve of the fabric is a rhythmic force that enervates the piece with its life-like similitude. The veil embraces the woman's body in a shimmering veneer, elevating the scene of a lady in her regular dress into one of demure propriety

Against the refined silk medium, the postured woman is a picture of sophisticated grace. The delicacy of the silk allows for a muted wash of colors, imbuing the work with a humbled charm characteristic of the women that populated Le Pho's oeuvre. The form-fitting ao dai encases the lady's slender figure, an emblem of tasteful sensuality rendered in the surreal, elongated forms of Le Pho's archetypal woman. A slim collar wraps around her neck, accentuating her lithe features and drawing focus to her beatific countenance. Her eyes flit downwards, a bashful gaze that immediately enraptures the eyes with their alluring placidity. A paradoxical vision of coy decorum, the woman is an enchanting sight illustrated in Le Pho's eclectic taste. In the far distance lies a mountain, its flattened outlines reminiscent of the two-dimensional perspective of Eastern aesthetics. A striking red gate stands between the terrain and the woman, its auspicious color injecting the piece with spirited chromaticity. Situated behind is a sky comprised in washes of grey and yellow, evocative of the overcast weather glooming over the glowing scene below. Even with strong underpinnings of Eastern vocabulary, Le Voile Jaune possesses a unique, novel understanding of Western traditions that set the maestro apart from his contemporaries.

A visionary ahead of his time, Le Pho's unparalleled dexterity and ingenuity married the finest aspects of both Eastern and Western vernacular with his own eclectic flair. Each artwork produced in his vast arsenal is different from each other with his seminal compositions, united by a common motif of feminine beauty that set the artist apart as one of the monoliths in modern Vietnamese art.





## 240

## LE PHO

1907-2001

## LE PRINTEMPS (SPRING)

Oil on canvas Signed in English and Chinese 81 by 100 cm; 31¾ by 39¼ in.

HK\$ 240,000-350,000 US\$ 30,600-44,700



## LE PHO

1907-2001

## MOTHER AND CHILD ON A BALCONY

Ink and gouache on silk Signed and stamped with a seal of the artist Executed circa late 1930s

34 by 23 cm; 13<sup>1</sup>/<sub>4</sub> by 9 in.

This lot is accompanied by a letter of authentication from Mr. Pierre Le Tan.

HK\$ 300,000-400,000 US\$ 38,300-51,000

#### PHAM HAU

1903-1995

#### A WOODEN CABINET WITH LACQUERED DOORS

Doors: Lacquer on wood panel Cabinet: wood

180 by 125 by 51 cm; 703/4 by 491/4 by 20 in.

HK\$ 300,000-500,000 US\$ 38.300-64.000

The Indochina Fine Arts College (École des Beaux-Arts de l'Indochine) was created in 1924 with the aim of nurturing a class of artists who maintained the integrities of indigenous decorative arts while developing French methods and craftsmanship. With this establishment brought the rise of students who all excelled as individual and creative artists, namely Pham Hau, who cultivated his art-making talents when lacquer marking workshops were introduced in 1925. A precise and demanding medium, the art of lacquer requires careful practice, application and patience; once drawn, the panels have to be reworked with rare and precious colors, such as mother-of-pearl or eggshell. With all his works, Pham Hau regularly found inspiration within the sceneries of his everyday life in Vietnam, and led his fluid brushstrokes to articulate canvases imbued with peace and enchantment.

This exceptional cabinet showcases Pham Hau's mastery of lacquer as a medium of poetic expression. The maestro was one of the first amongst Vietnamese artists to incorporate lacquer painting onto furniture - including panels for folding screens, wooden box covers or doors for cabinets. He was known to display these works in his workshop in Dong Ngac village, this body of work would inspire other artists such as Alix Aymé and younger Vietnamese artists to follow in his footsteps. This magnificent cabinet is at once romantic and visually mesmerizing. Pham Hau's fully functional doors open up and seem to invite the viewer to step into another world.

Like draping curtains, banana leaves frame the scenery, and part to unveil a faraway landscape cradled with quiet mystique. Thin wisps of cloud diffuse from above, which make way to distant mountains and a rippling river. The sky revels in a warm, luminous glow as gold encompasses nearly the entire top half of the panel; Pham Hau does so as to give birth to a picturesque scene so ethereal that it tiptoes on the borders of perfect fantasy. Pham Hau's meticulous artistry is brought to light upon closer inspection, as golden palm trees stand out amongst the muted creamy browns of the village, while the rippling rivers edges into the base of the mountains.

Pham Hau's devotion to navigating Western artistic techniques in tandem with Vietnamese artistic principles is evident here, as a myriad of shade variations are used to craft the characters, animals and foliage of this dynamic narrative. A farmer appears to be riding behind his ox, as they travel across the pasture – note how Pham Hau's delicate cross hatching techniques create the tiny details of the bridge on which they are about to cross. Pham Hau weaves an incredible sense of depth and spatiality within the landscape as he lends from varying shades of brown, gold, maroon and black to provide the viewers with an unparalleled perspective none other than his own. It is with Pham Hau's exquisite attention to detail and technicality that we are invited to indulge in a moment of solitude, as the bucolic countryside of Vietnam basks in its beauty.





# 243

## PHAM HAU

1903-1995

## POISSONS (GOLDFISH)

Lacquer on wood Signed in Chinese and stamped with a seal of the artist 50.5 by 80.5 cm; 193/4 by 313/4 in.

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

**244 NO LOT** 



## LE QUOC LOC

1918-1987

## LANDSCAPE OF VIETNAM

Lacquer on panel, in 2 parts Signed

141 by 50 cm;  $55\frac{1}{2}$  by  $19\frac{3}{4}$  in. (each)

141 by 100 cm;  $55\frac{1}{2}$  by  $39\frac{1}{2}$  in. (overall)

## PROVENANCE

Private Collection, France Sotheby's, Singapore, 9 October 2005, Lot 98 Private Collection, Jakarta Sotheby's Hong Kong, 2 April 2012, Lot 280

HK\$ 220,000-380,000 US\$ 28,100-48,500





247

#### 246

## NGUYEN TU NGHIEM

1922 - 2016

## DOGS

Lacquer on wood Signed and dated 88 30 by 41 cm; 113/4 by 16 in.

## PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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

## 247

## **NGUYEN SANG**

1923-1988

## VIETNAMESE VILLAGERS

Lacquer on wooden panel Executed circa 1950s

50 by 100 cm;  $19^{3}\!/_{\!4}$  by  $39^{1}\!/_{\!2}$  in.

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





## 248

## PHAM HAU

1903-1995

## PALACE IN A LANDSCAPE

Lacquer on wooden box Executed circa 1935-40 Stamped with a seal of the artist on the underside

48 by 25 by 8 cm; 183/4 by 93/4 by 3 in.

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



249



250

#### NGUYEN TIEN CHUNG

1914-1976

## STILL LIFE

Gouache on paper Signed

14 by 18 cm;  $5\frac{1}{2}$  by 7 in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 250

#### **BUI XUAN PHAI**

1920-1988

## **NEW PIG YEAR WISHES**

Mixed media on paper Signed, inscribed and dated 83

17 by 21.5 cm;  $6^{1}/_{2}$  by  $8^{1}/_{2}$  in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

HK\$ 20,000-30,000 US\$ 2,550-3,850

#### **BUI XUAN PHAI**

1920-1988

## STILL LIFE

Acrylic on newspaper Signed and dated 72

27 by 38.5 cm; 10½ by 15 in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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

#### 252

#### NGUYEN TU NGHIEM

1922 - 2016

## PERFORMERS

Gouache on paper Signed and dated 68

33.5 by 65.5 cm; 13 by 253/4 in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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



25



252

#### MAI TRUNG THU

1906-1980

#### LES ENFANTS AU BAIN (CHILDREN BATHING)

Ink and gouache on silk Signed in English, dated in Chinese and stamped with the seal of the artist Executed in 1971

54.5 by 46 cm; 21<sup>1</sup>/<sub>4</sub>by 18 in.

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

The whimsical, dreamlike quality that each of Mai Trung Thu's works inhabit are indicative of an imaginative artist reminiscent of his early days in the motherland. Born in An Duong, Vietnam in 1906, Mai Thu's childhood was a never-ending source of inspiration for his illustrations of the enchanting and dynamic culture of Vietnamese people. As a graduate of The Indochina Fine Arts College (École des Beaux-Arts de l'Indochine), Mai Trung Thu cultivated his talents alongside other prominent modern Vietnamese artists, and it was under the tutelage of Joseph Inguimberty and Victor Tardieu that he developed his acclaimed style of silk painting. Mai Trung Thu's delicate brushwork and premeditated use of bright colours can be traced to post-Impressionist artists, like Matisse, as he often lined the supple features of his paintings' subjects, imbuing them with a soft structural elegance. After moving permanently to Paris in 1937, Mai Thu still carried with him an air of patriotic sentiment, one that influenced the way in which he experimented with multi-cultural artistic traditions, such as blending traditional Vietnamese painting techniques with the Fauvists sensibilities of colour.

Executed in 1971, this present lot is the apotheosis of Mai Trung Thu's creative opus. Playful and naive, *Les Enfants Au Bain* shows a group of children frolicking by a riverbed. The setting is serene and inviting, akin to a utopian paradise. Mai Thu generates a sense of depth and spatiality by using

contrasting colors to separate the silk composition into two clear sections: shades of teal and turquoise traverse the bottom half, delineating a river of tranquility, while a blend of tan and yellow pave the ground on which the children rest. In the foreground, a girl rides a small boat, gathering waterlilies in her basket as the rower traverses amongst the boys playing and bathing in the water.

Charmingly emotive, Mai Trung Thu takes care to decorate each child's face with expressions that tell a story; a boy casts a sly glance at the girl next to him by the shore, while she looks disapprovingly at him. These are the tales of wideeyed innocence that the artist so perfectly constructs, as he elucidates the children's total carefreeness by adorning their clothes with striking shades of chartreuse, aquamarine and peach. Mai Trung Thu's detailed illustration of the children's unadulterated mischief fabricate a narrative of romanticism and nostalgia - you can almost hear the children splashing around, chatting together in a moment of complete purity. It is with this radiant piece that the artist combines his meticulous methods of silk painting with the jovial memories of his bucolic childhood to convey his everlasting love for Vietnam. To this day, Mai Trung Thu's romantic artistry and subsequent influence has made him a celebrated figure in Vietnamese modern art, one that perfectly embodies the qualities of the Ecole Franco-Vietnamese.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

#### LE PHO

1907-2001

#### MÈRE ET FILS (MOTHER AND SON)

Ink and gouache on silk laid on paper Signed Executed circa 1947

72.5 by 57 cm;  $28^{1/2}$  by  $22^{1/4}$  in.

HK\$ 400,000-600,000 US\$ 51,000-76,500

Intimate and heart-warming, this present painting by Le Pho characterizes perfectly his romanticized illustrations of the bucolic memories of his childhood and the loving bond between mother and child. Born in 1907 to the Viceroy of Tonkin, Le Pho's early artistic studies were honed under the esteemed tutelage of French painter Victor Tardieu, who founded the École des Beaux Arts de l'Indochine in Hanoi in 1925. During his training, he pursued the assimilation of Vietnamese techniques with French artistic styles, and subsequently developed a new canon of visual representation. Le Pho would eventually move to France in 1937 and work primarily out of Paris, absorbing the best of Western artistic technicalities and successfully gaining popularity for his charming and sentimental portrayals of the cultural identity of Vietnam.

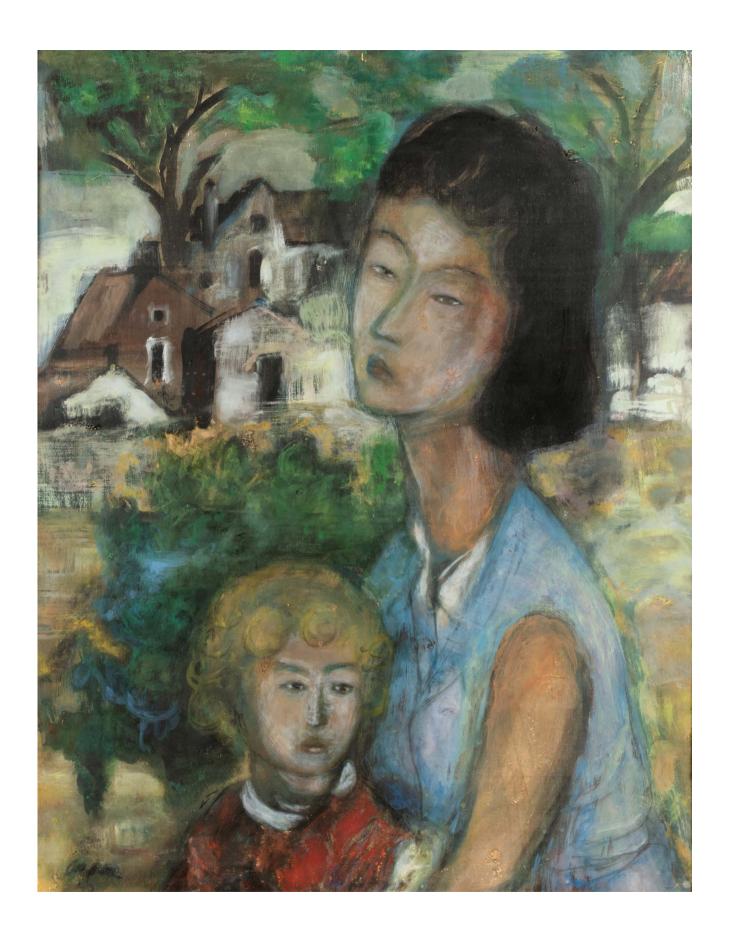
Perhaps inspired by the classical archetype of Madonna and child, Le Pho depicts a mother and son, caught in an intimate embrace and poetic unison. A quintessential subject of the artist, Le Pho's vast opus can be viewed as a romanticized commemoration of the private interactions of domestic life, as he renders the familial bond between the two subjects with a soft and loving hand. What is striking about this work is the modern attire and attitudes of the titular figures. Unlike more frequent depicts of women in their traditional ao dai dresses, here, Le Pho's feminine model wears a sleeveless light blue dress. In line with the fashions of the time, and perhaps Parisian style, the woman's short, black hair, cuts right below her chin while the collar of her white shirt is

popped up to frame her long neck. Her bare arms embrace her son, whose curly blonde locks are a marked departure from the archetypical Vietnamese boys often painted in Le Pho's oeuvre. Le Pho delineates the elegant, slender features of the mother, enhancing the soft femininity of her figure. The lifelikeness of the two figures imbues the portrait with an alluring charm that reveals the artist's desire to capture a vignette of modern family life.

Painted on Japanese pongee silk, a very demanding medium, we see how Le Pho's artistic dexterity and mastery imbues the painting with an exact yet subtle brilliance in texture and color, as his confident brushstrokes traverse the silk canvas with control and gentleness. Brimming with a quotidian, dream-like atmosphere, Le Pho permeates the background with complex shades and soft tones in order to bring a sense of depth to the multilayered composition. The verdant green trees punctuate the canvas with vibrancy, while the muted brown tones of the European style cottages in the back allude to the European setting of the work.

Most importantly, Le Pho takes care to illuminate the foreground of the canvas, as he celebrates the calming spirit of motherhood, and sentimentalizes the singular embrace between the two figures. Radiating with elegance and tenderness, this rare and delicate silk panting exemplifies Le Pho's boundless admiration of the nurturing nature mothers, and his unparalleled ability to capture the universal theme of maternal love.

**254 NO LOT** 





#### 256

#### NGUYEN HOANG HOANH

b. 1937

#### MOTHER AND SON ON A HAMMOCK

Ink and gouache on silk Signed and stamped with a seal of the artist Executed circa 1970s

81.5 by 58 cm; 32 by 223/4 in.

This delicate yet charming large silk painting, shows a loving maternal scene of the artist's wife breastfeeding her child, sitting on a hammock indoors. The hammock is particularly well rendered - the detailed ropes capturing the swing weight of the mother and child.

Nguyen Hoang Hoanh graduated from the Fine Arts School of Saigon in 1959, and won a Vietnamese Literary Art Prize in 1970. He served as a teacher at the school from 1970 to 1975 and was a painter who was specialized in painting Vietnamese women and cats. Nguyen Hoang Hoanh was also a student of the artist Le Van De (1906 -1966) who painted an oil work of a similar scene which is currently on display at the Musée des Années Trente (Museum of the 1930s) in Paris

HK\$ 80,000-120,000 US\$ 10,200-15,300



#### LE PHO

1907-2001

## MOTHER AND CHILD

Ink and gouache on silk Signed in English and Chinese 45 by 37 cm;  $17\frac{1}{2}$  by  $14\frac{1}{2}$  in.

# PROVENANCE

Private Collection, Hong Kong

HK\$ 220,000-380,000 US\$ 28,100-48,500



## 258

## TRAN VAN THO

B. 1917

## GIRL WITH A MIRROR

Ink and gouache on silk Signed and stamped with a seal of the artist

45 by 31 cm; 17<sup>3</sup>/<sub>4</sub> by 12<sup>1</sup>/<sub>4</sub> in.

HK\$ 70,000-80,000 US\$ 9,000-10,200



## MAI TRUNG THU

1906-1980

## LA PRIERE

Ink and gouache on silk Signed, dated 1941 and stamped with a seal of the artist

 $46.5 \ \text{by} \ 29.5 \ \text{cm}; \ 18^{1}\!/_{\!\!4} \ \text{by} \ 11^{1}\!/_{\!\!2} \ \text{in}.$ 

## PROVENANCE

Galerie Romanet, Algiers Private Collection, Germany

HK\$ 280,000-380,000 US\$ 35,700-48,500

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

#### LE PHO

1907-2001

#### NATURE MORTE (STILL LIFE)

Oil on canvas Signed in English and Chinese Executed circa 1960 81 by 54 cm; 313/4 by 211/4 in.

HK\$ 300,000-500,000 US\$ 38.300-64.000 "Draw your pleasure, paint your pleasure, and express your pleasure strongly."

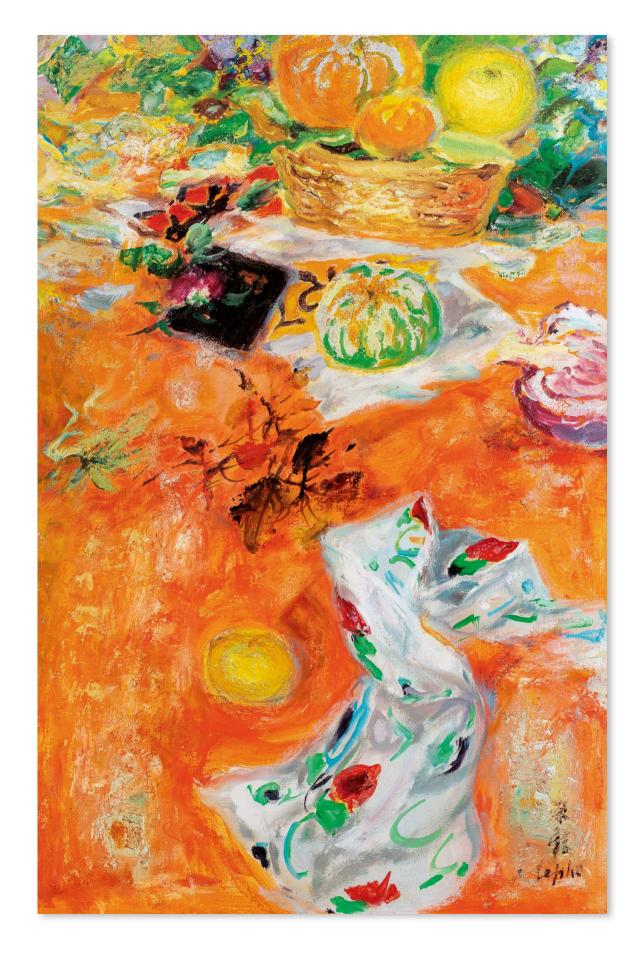
PIFRRF BONNARD

Mesmerizing in its exuberance and colorful vibrancy, Nature Morte (Still Life) by Le Pho marks the pinnacle of his artistic flair, as well as his fervent pursuit of portraying the pure beauty of the natural world. Born in 1907 in Vietnam, Le Pho cultivated his artistic expertise at an early age, studying at the École des Beaux-Arts de l'Indochine. However, it wasn't until his monumental move to France in 1937 that Le Pho's creativity was further invigorated by the captivating works of Pierre Bonnard, founder of the art group Les Nabis, whose works unveiled a new realm of light and color for the artist. Keen to build upon his knowledge of the principles of Impressionism, Le Pho dove into experimenting with the ways in which he could achieve and capture the imaginative and iridescent qualities of light and color. At a time when Vietnamese art took the form of predominantly lacquer crafts and decorative work, Le Pho's works were a vibrant departure from tradition, as he became a pioneer in establishing a new stream of modern Vietnamese art.

Executed in 1960, this present lot stands as a testament to Le Pho's boundless fascination with French Impressionist notions of form, texture and chromatic allure. While Nature Morte (Still Life) follows in the Western tradition of studying form, Le Pho was perhaps even more drawn towards Pierre Bonnard's late canvases that suffused scenes of the French artist's villa in the south of France with radiant

Mediterranean light. A basket of citrus fruits sits at the top of the vertical composition while other elements – a green tomato, a half-cut red onion, leaves, purple flowers and a lemon – seem to fall generously before the viewer. Light touches of bright orange permeate the canvas with golden warmth, as Le Pho's spontaneous brush delineates the soft silhouettes of the fruits and vegetation. The powdered tangerine and peach backdrop is in constant flux and diffusion, highlighting Le Pho's gestural application of paint, which imbues textural dimension and movement to his works. Grabbing the viewers' attention is a bright white cloth, dotted with a delicate floral pattern and almost lacking in dimension; here, Le Pho subverts the conventions of perspective, and chooses instead to elevate the intricacies of color and composition by flattening the objects he depicts.

Le Pho's playful and bold strokes of colour render a canvas animated with vitality, as the candied splashes of pinks and yellows lie amongst the verdant greens of the foliage. This is Le Pho's method of exploring his endless fascination with the robustness of nature, as he lends from both Western and Vietnamese visual techniques to exaggerate the splendor of his vast color palette. In this magnificent still life, the sheer enchantment of oil paint becomes an infinitely malleable medium in Le Pho's practiced hands, as his paintbrush traverses every inch of the canvas with passion and energy.





## 261

## JOSEPH INGUIMBERTY

1896-1971

NATURE MORTE (STILL LIFE)

Oil on canvas Signed

73 by 92 cm; 28<sup>3</sup>/<sub>4</sub> by 36<sup>1</sup>/<sub>4</sub> in.

HK\$ 140,000-250,000 US\$ 17,900-31,900

## 262

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

#### LE PHO

1907-2001

#### NATURE MORTE (STILL LIFE)

Oil on silk laid on board Signed in English and Chinese Executed circa 1957

 $45.5 \text{ by } 27 \text{ cm}; 18 \text{ by } 10\frac{1}{2} \text{ in}.$ 

## LITERATURE

P.Le Tan, Le Pho, Fequet et Baudier, Paris, 1970

HK\$ 220,000-380,000 US\$ 28,100-48,500



#### JOSEPH INGUIMBERTY

1896-1971

#### RURAL LANDSCAPE

Oil on canvas Signed and dated 38

97 by 151 cm; 381/4 by 591/2 in.

#### **PROVENANCE**

Private Asian Collection

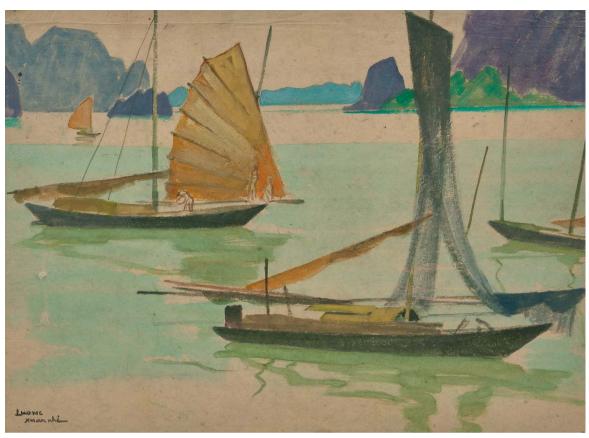
HK\$ 600,000-900,000 US\$ 76,500-115,000

Heralded for his endless contributions to Vietnam's modern art movement, Joseph Inguimberty's varied legacy took the form of both student and teacher, as he taught at the esteemed École des beaux-arts de l'Indochine in Hanoi, while simultaneously dedicating himself to the tireless inquisition into the minutiae of Vietnamese life. Born in Marseille, France in 1896, Inguimberty's visual language was a diverse culmination of cultures and perspectives, where he looked to portray the tranquil terrains and locale of Vietnam through notions of Western oil painting techniques. As a firm believer in the importance of individual cultures, Inguimberty taught his students to adopt Western painting styles while preserving their national character and perspective; his influence to Vietnam's artistic development can be seen most clearly in the number of celebrated artists under his prominent tutelage: Mai Trung Thu, Le Pho, Vu Cao Dam, and Nguyen Gia Tri. A testament to his sensitivity towards the pastoral minutiae of Vietnamese life, Inguimberty's vast oeuvre can be characterized by forms of Western romanticism, where his attentive brush strokes delineate the lush vegetation and serene atmosphere of the tropics.

Poetic and peaceful, Rural Landscape is a luminous piece that captures beautifully the daily lives of the humble Vietnamese locale. As an introspective onlooker, Inguimberty spent the most of his days immersed in the idyllic landscapes of the country side, where he could cycle around local villages to paint famers, laborers and fishermen. This present lot is an exquisite representation of the farmers' everyday routines, as Inguimberty illustrates them walking through the crop fields, while balancing their bountiful harvests precariously on their backs. This vivid evocation of the alluring spirit of Vietnam in this work is enhanced by Inguimberty's expressive visual palette, as his favored tones of earthy browns, pastel blues and verdant greens distill the essential qualities of the elements. Inguimberty's doting fondness for Vietnam and its people is brought to light here - thick, vibrant layers of paint radiate throughout the landscape, imbuing the terrain with a lively robustness and vitality. Dapples of sunlight seem to dance across the vegetation through Inguimberty's light touch and delicate brushwork, which diffuse the piece with a lucidly radiant splendor. A work of timeless repose, Rural Landscape serves as an elegant homage to Vietnamese traditions, as Inguimberty invites us to view the Vietnamese country side and people through the lens of his inexhaustible and romantic gaze.

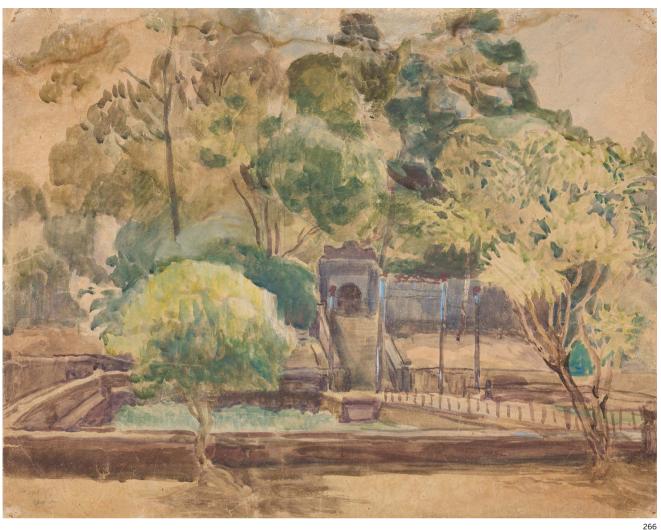








265



#### LUONG XUAN NHI

1913-2006

SAIL BOATS

Gouache on rice paper Signed

 $24.5 \text{ by } 33.5 \text{ cm}; 9\frac{1}{2} \text{ by } 13 \text{ in}.$ 

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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

#### 265

#### NGUYEN TRI MINH

B. 1924

#### NÉNUPHARS (WATER LILIES)

Oil on masonite board Signed

53.5 by 71.5 cm; 21 by 28<sup>1</sup>/<sub>4</sub> in.

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

#### 266

#### NGUYEN NAM SON

1890-1973

#### LANDSCAPE OF HUE

Watercolor on paper Signed, inscribed and dated 1926

50 by 64 cm;  $19^{3/4}$  by  $25^{1/4}$  in.

#### PROVENANCE

Formerly in the collection of the artist, thence by descent Private Asian Collection

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





## APPLIED ARTS SCHOOL OF HANOI

A POET DOING CALLIGRAPHY

Bronze on wooden base Executed circa 1920s

22 by 19 by 24 cm; 22<sup>3</sup>/<sub>4</sub> by 7<sup>1</sup>/<sub>2</sub> by 9<sup>3</sup>/<sub>4</sub> in.

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 268

### L'ÉCOLE PROFESSIONEL DE BIEN HOA (APPLIED ARTS SCHOOL OF BIEN HOA)

HEAD OF THE SIAMESE BUDDHA

Bronze on wooden base Stamped Executed circa 1935 - 1937

Bust: 34 by 21 by 19 cm;  $13^{1/2}$  by  $8^{1/4}$  by  $7^{1/2}$  in

Base: 17 cm; 63/4 in. (height)

#### LITERATURE

Les Ecoles d'Art de l'Indochine, Exposition Internationale Des Arts Et Techniques, Imprimêrie D'Extreme-Orient, Paris, 1937, pla XI

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



The present lot titled "Bronze de Biên-hoa, Tête siamoise" in Plate XI of *Les Ecoles d'Art de l'Indochine*, 1937



268

## APPLIED ARTS SCHOOL OF HANOI

### PORTRAIT OF A VIETNAMESE LETTER MAN

Bronze on wooden base Executed circa 1920-1940

Bust: 26 by 26 by 15 cm;  $10\frac{1}{4}$  by  $10\frac{1}{4}$  by 6 in.

Base: 6 cm; 21/4 in. (height)

HK\$ 25,000-35,000 US\$ 3,200-4,500



#### HENRI MÈGE

1904 - 1984

#### MATINÉE (HAUTE RÉGION) VIETNAM

Oil on canvas

Signed; Signed and titled on the reverse

46 by 55 cm; 17<sup>3</sup>/<sub>4</sub> by 21<sup>1</sup>/<sub>2</sub> in.

HK\$ 60,000-80,000 US\$ 7,700-10,200

#### 271

#### MAURICE MENARDEAU

1897 - 1977

SCENE DE PORT DANS LE SUD DE LA CHINE (BOAT QUAY SCENE IN SOUTH OF CHINA)

Oil on cardboard Signed Executed in the 1930s

50 by 65 cm;  $19\frac{1}{2}$  by  $25\frac{1}{2}$  in.

#### LITERATURE

Jean-Marc Michaud, *Maurice Menardeau:* Peintre de la Marine, Édition Musée du Faouet, Artist Exhibition, France, 2011

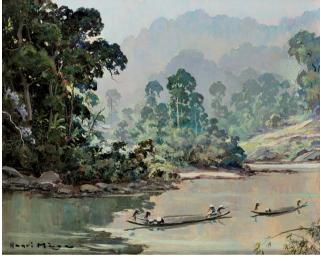
#### PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 254

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



269



270





#### 272

#### LE NANG HIEN

1921-2014

### PROMENADE AUTOUR DU LAC (WALK AROUND THE LAKE)

Color on silk

Signed, stamped with a seal of the artist and dated 1995

50.5 by 67 cm; 20 by 261/4 in.

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 273

#### GASTON ROULLET

1847-1925

### VIEW OF THE BAY OF TOURANE (DA NANG), CENTER OF VIETNAM

Ink and gouache on paper Signed and inscribed Executed circa 1855

17 by 27.5 cm; 63/4 by 103/4 in.

HK\$ 20,000-30,000 US\$ 2,550-3,850



#### LUONG XUAN NHI

1913-2006

Oil on canvas Signed

60 by 71.5 cm; 23½ by 28 in.

#### PROVENANCE

Private Asian Collection

HK\$ 140,000-200,000 US\$ 17,900-25,500



27/



#### 275

#### HENRI MÈGE

1904 - 1984

#### MATIN AUX ENVIRONS DE HUÉ ANNAM (MORNING AT HUÉ ANNAM)

Oil on canvas

Signed; signed and titled on the reverse Executed circa 1940

46 by 65 cm; 18 by 25½ in.

#### PROVENANCE

Gifted by the artist between the 1930s and 1955 Thence by descent to the present owner Private Collection, Germany

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### VU CAO DAM

1908-2000

GIRL IN RED DRESS

Oil on wooden board Signed

35.5 by 27 cm; 14 by 10½ in.

#### PROVENANCE

Private Collection, USA

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





276

#### 277

#### ALIX AYMÉ

1894 - 1989

#### PORTRAIT OF A VIETNAMESE LADY

Ink and gouache on silk Signed

30 cm by 19.5 cm; 11<sup>3</sup>/<sub>4</sub> by 7<sup>3</sup>/<sub>4</sub> in.

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



#### 278

#### LE PHO

1907-2001

PORTRAIT DE JEUNE FEMME (PORTRAIT OF A YOUNG WOMAN)

Ink and gouache on silk

Signed in English and Chinese and stamped with a seal of the artist

24.5 by 22 cm; 93/4 by 83/4 in.

#### PROVENANCE

Sotheby's Hong Kong, 8 April 2008, Lot 745 Acquired from the above sale by the present owner Private Collection, Singapore

HK\$ 350,000-550,000 US\$ 44,700-70,500

#### PHAM HAU

1903-1995

### AQUARIUM SCENE WITH GOLDFISH OF ABUNDANCE

Lacquer on wood, in 3 parts (triptych)
Signed in Chinese and stamped with a seal of the artist
Executed circa 1950-1960

Each: 100 by 65 cm;  $39\frac{1}{4} \text{ by } 25\frac{1}{2} \text{ in}$ . Overall: 100 by 195 cm;  $39\frac{1}{4} \text{ by } 76\frac{3}{4} \text{ in}$ .

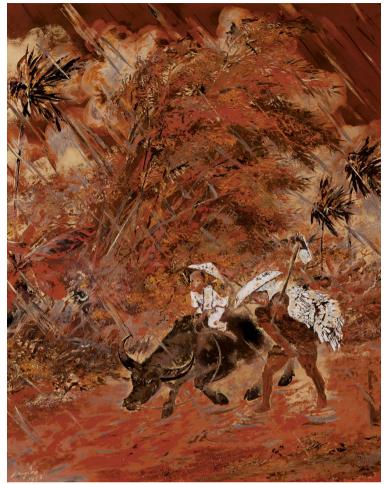
#### PROVENANCE

Sotheby's Hong Kong, 6 October 2014, Lot 289 Acquired from the above sale by the present owner Private Asian Collection

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







#### 280

#### NGUYEN HUYEN

1915 - 1984

### RETURN FROM COUNTRY FIELD UNDER THE RAIN

Lacquer on wood panel Signed and dated 1952; stamped with artist's address on the reverse

61 by 50 cm; 24 by 193/4 in.

Executed in 1952, this detailed lacquer work was created when Nguyen Huyen became famous and owned a workshop in Hanoi. The current work shows a father and child on their journey home in rainy, windy weather, accompanied by a water buffalo. The artist was known for his skillful representations of the Vietnamese countryside, as evident in the delicate use of eggshell inlay. Most notably, the hatching patterns that emphasize the strong winds and give the composition a sense of movement, are rare in lacquer paintings. While similar hatch lines can be found in Japanese woodblock prints, this present lot remains a rare example of this linear technique in the art of lacquer and reveals the innovations of the artist Nguyen Huyen.

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

#### 281

#### ARTIST UNKNOWN

(I) LA COMPAGNE (THE COMPANION) (II) LA RIVIÈRE (THE RIVER)

Lacquer on wooden panel

(i) 49.5 by 65 cm;  $19\frac{1}{2}$  by  $25\frac{1}{2}$  in. (ii) 59.5 by 80 cm;  $23\frac{1}{2}$  by  $31\frac{1}{2}$  in.

HK\$ 30,000-50,000 US\$ 3,850-6,400





281





ALTERNATE VIEW

#### 282

#### THANH LE STUDIO

20th Century

#### A LACQUER JEWELRY CABINET

Lacquer on wood Stamped with a seal of the artist on the underside

42 by 37 by 16.5 cm;  $16\frac{1}{2}$  by  $14\frac{1}{2}$  by  $6\frac{1}{2}$  in.

HK\$ 20,000-40,000 US\$ 2,550-5,100



#### NGUYEN QUANG BAO LES PAYSANS (FARMERS)

Lacquer on wood

49 by 69.5 cm;  $19\frac{1}{4}$  by  $27\frac{1}{2}$  in.

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



#### LE PHO

1907-2001

#### **READING**

Ink and gouache on silk Signed and dated 53

31 by 39.5 cm; 12 by  $15\frac{1}{2}$  in.

#### PROVENANCE

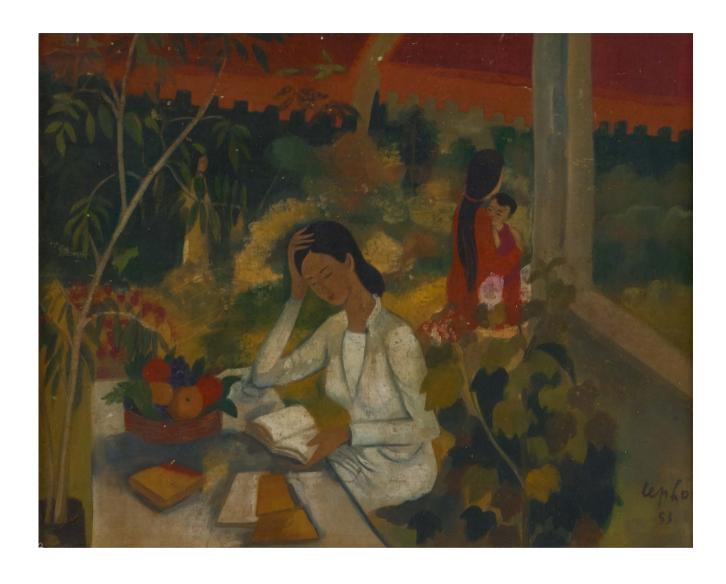
Private Asian Collection

HK\$ 450,000-650,000 US\$ 57.500-83.000

An exquisite silk painting from one of the most highly coveted Southeast Asian artists, *Reading* is a scene of placid domesticity from esteemed Vietnamese painter Le Pho. The maestro's life-long preoccupation with themes of womanhood has dominated his vast oeuvre, and this lot is no exception to this classical motif. Yet it is the sheer complexity of the masterpiece's composition that offers a refreshing interpretation of Le Pho's signature theme, its exceptional amalgam of interior and exterior settings securing it as one of the work's most mesmerizing features. Both pictures of refined grace, a mother and child are in picturesque harmony with the surrounding flora, grounded by a reading woman. *Reading* is a romantic insight into the domestic world of the Vietnamese elite, enrapturing viewers with its beatific elegance.

A first-generation graduate from École des Beaux-Arts de L'Indochine, Le Pho received an education entrenched in the age-old traditions of French artistic vernacular. Compounded with a strong affinity for his native roots, Le Pho's works represented the new, modern identity of Vietnamese art. Conceived during his time in France, *Reading* is a poignant piece that reinforces the artist's unwavering connection to his homeland, underpinned by a keen understanding of Western artistry.

Le Pho's long-standing admiration for the beautiful is evident in Reading, elevating quotidian vignettes of domesticity into one redolent of feminine charm. Both ladies are engaged in two vastly different activities, but each relay a delicate sophistication characteristic of the women from Le Pho's oeuvre. A paragon of cultured literacy, the reading woman is surrounded by scattered books, her white dress a radiant outline against the verdant landscape. Enclosed by pots of blooming flowers, the variegation of yellowed and green leaves is a striking exception from the traditionally muted tonalities of Le Pho's silk works. Behind her, a woman is crouched in tender embrace with her child. Dressed in red, the warm hues of her attire exude a strong maternal affection. An awning swings above her, its orange and brown rustic hues enervating the piece with dimensionality and captivating vibrancy. Against the notoriously demanding silken surface, the rich colors that saturate the painting are an homage to Le Pho's expert proficiency in rendering ink and gouache with resounding expertise. A nostalgic reminder of Le Pho's Vietnamese ties, Reading is a celebration of the individual pursuit of feminine identity.





#### 285

#### LE PHO

1907-2001

#### NUDE

Ink and gouache on silk Signed in English and Chinese and stamped with the seal of the artist

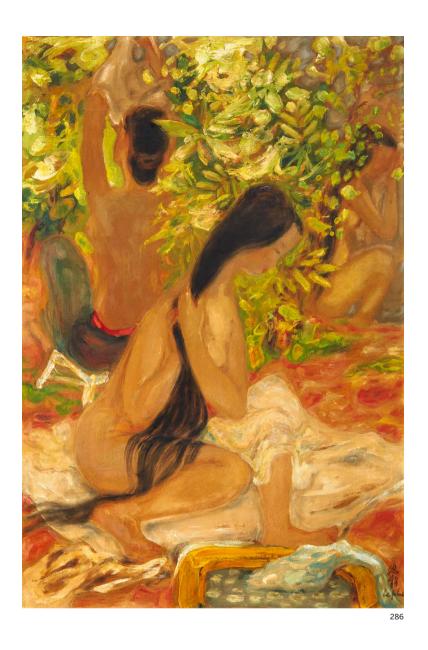
20 by 20 cm; 73/4 by 73/4 in.

#### PROVENANCE

Sotheby's Hong Kong, 8 April 2008, Lot 719 Acquired from the above sale by the present owner

Private Collection, Hong Kong

HK\$ 180,000-280,000 US\$ 23,000-35,700



#### LE PHO

1907 - 2001

### LES BAIGNEUSES (THE BATHERS)

Oil on silk Signed in English and Chinese Executed circa 1956

 $68 \text{ by } 45.5 \text{ cm}; 26\frac{3}{4} \text{ by } 18 \text{ in}.$ 

#### EXHIBITED

Scheveningen, The Netherlands, VSB Circustheater, "De schilderkunst van Vietnam", 1 November-30 November 1997.

#### PROVENANCE

Christie's Singapore, 28 March 1998, Lot 155 Acquired from the above sale by the previous owner

Christie's Hong Kong, 26 November 2017, Lot 425

Acquired from the above sale by the present owner

Private Asian Collection

HK\$ 350,000-550,000 US\$ 44,700-70,500



#### 287

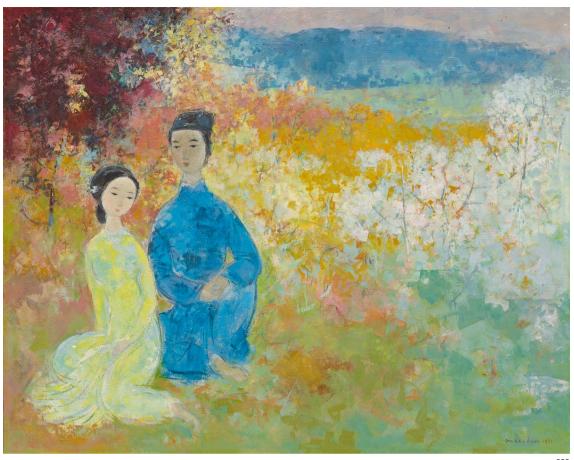
#### LE PHO

1907-2001

LA MÉRE ET LES DEUX ENFANTS (MOTHER WITH TWO CHILDREN)

Oil on canvas Signed in English and Chinese 81 by 116.5 cm; 313/4 by 453/4 in.

HK\$ 220,000-350,000 US\$ 28,100-44,700



#### 288

#### VU CAO DAM

1908-2000

#### IDYLLE

Oil on canvas

Signed and dated 1971; Signed in English and Chinese, dated 1971 on the reverse  $\,$ 

73 by 92 cm; 28<sup>3</sup>/<sub>4</sub> by 36<sup>1</sup>/<sub>4</sub> in.

#### PROVENANCE

Windsor & Eton Fine Arts Co., Ltd., London Christie's New York, 10 September 2008, Lot 26 Acquired from the above sale by the present owner Private Collection, Singapore

HK\$ 280,000-380,000 US\$ 35,700-48,500



#### 289

#### LE PHO

1907-2001

#### FLEURS (FLOWERS)

Oil on canvas Signed in English and Chinese 100 by 73 cm; 37½ by 28¾ in.

#### PROVENANCE

Wally Findlay, New York Sotheby's Singapore, 12 October 2003, Lot 8 Acquired from the above sale by the present owner Private Collection, Singapore

HK\$ 160,000-250,000 US\$ 20,400-31,900



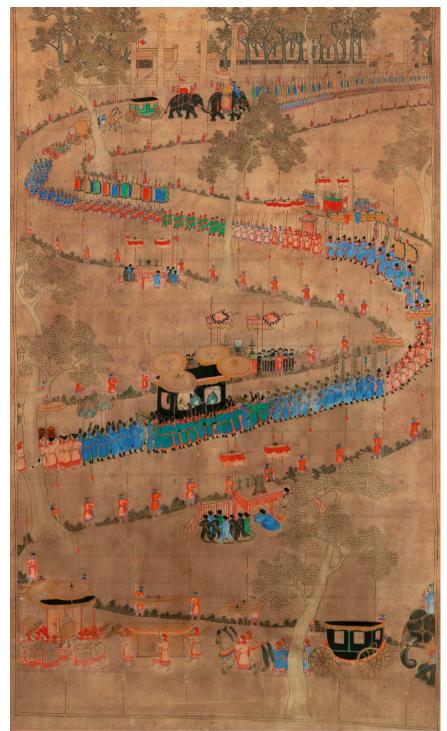
#### LE PHO

1907-2001

#### FLEURS (FLOWERS)

Oil on canvas Signed in English and Chinese Executed in 1966 (as indicated on the stretcher bar) 81 by 100.5 cm; 31 $^{3}$ /4 by 39 $^{1}$ /2 in.

HK\$ 240,000-320,000 US\$ 30,600-40,800



291



Nguyễn-triễu Nam-giao đàn (Esplanade of Sacrifice to the Heaven and Earth)

## HUE IMPERIAL PALACE ARTISTS' STUDIO

1890-1945

ANNAM EMPEROR PROCESSION AND HIS ESCORT DURING NAM GIAO CEREMONY AT HUE, ON THE WAY TO ESPLANADE OF SACRIFICE TO THE HEAVEN AND EARTH

Ink and color on silk Executed circa 1885-1925

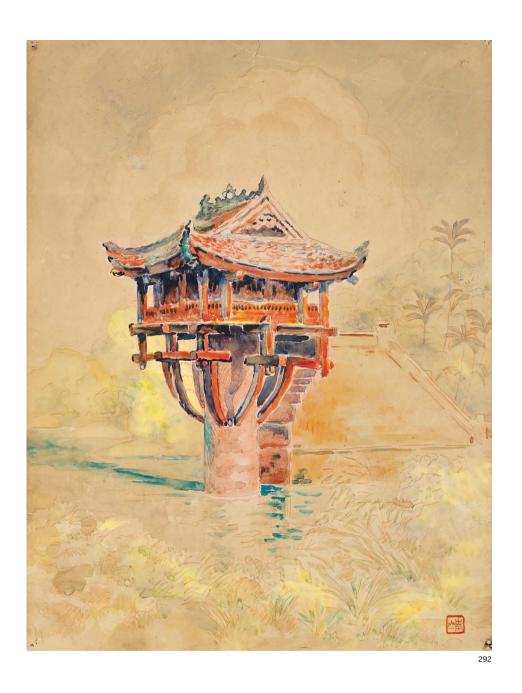
130 by 77 cm;  $51\frac{1}{4}$  by  $32\frac{1}{4}$  in.

The Esplanade of Sacrifice to the Heaven and Earth (Vietnamese: Đàn Nam-giao; 南郊坛 ) is an imperial altar situated south of the city of Hu  $ilde{\mathbf{e}}$ , central Vietnam. It is also known as the Nam Giao altar. The complex was visited by the monarchs of the Nguyen dynasty for annual praying ceremonies, although the worship of the realms predates the dynasty.

During the ceremony, the king would ride elephants in a grand procession from the imperial city to the temple, accompanied by the playing of the Đăng đàn cung (Chinese: 登壇宮, lit. Melody on the Ascent to the Esplanade) anthem.

While the alter was not used after 1945, in recent years measures have been taken to to preserve and restore it. It is now a UNESCO World Heritage Site and since 2016 ritual offerings have been presented at the alter.

HK\$ 80,000-100,000 US\$ 10,200-12,800



#### NGUYEN NAM SON

1890-1973

#### PAGODA ON LAKE

Pencil and watercolor on paper Stamped with a seal of the artist

65.5 by 50 cm; 25<sup>3</sup>/<sub>4</sub> by 19<sup>3</sup>/<sub>4</sub> in.

#### PROVENANCE

Formerly in the collection of the artist, thence by descent Private Asian Collection

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









### 293

#### **BUI XUAN PHAI**

1920-1988

(I) PORTRAIT OF A MAN (II) PERFORMER (III) TWO LADIES

- (i) Acrylic on newspaper
- (i) Crayon and oil pastel on paper
- (iii) Acrylic on paper Each signed
- (i) 37 by 23 cm; 14½ by 9 in. (ii) 37.5 by 25.5 cm; 14<sup>3</sup>/<sub>4</sub> by 10 in.
- (iii) 41 by 28 cm; 16 by 11 in.

#### PROVENANCE

Private Asian Collection

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 294

#### **NGUYEN SANG**

1923-1988

#### **FACES**

Gouache and mixed media on paper Signed

 $32.5 \text{ by } 51.5 \text{ cm}; 12\frac{3}{4} \text{ by } 20\frac{1}{4} \text{ in}.$ 

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

HK\$ 20,000-30,000 US\$ 2,550-3,850

#### 295

#### NGUYEN GIA TRI

1908-1933

#### IN THE GARDEN

Gouache on paper Signed, inscribed and dated 7.8.75

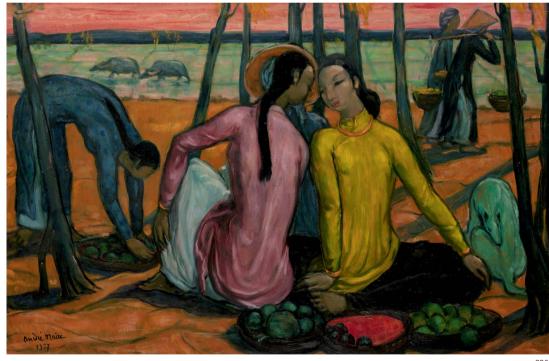
15.5 by 26 cm; 6 by 10 in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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





296

#### 296

#### ANDRÉ MAIRE

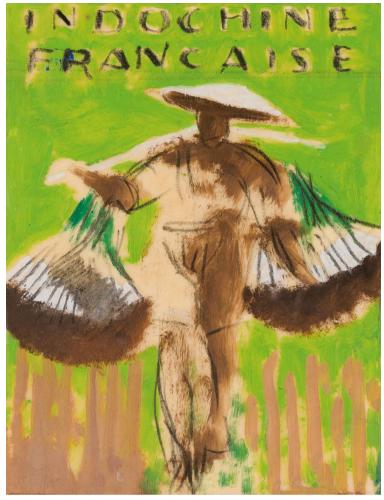
1898 - 1984

#### FEMMES AU REPOS (WOMEN RESTING)

Oil on board Signed and dated 1977

60 by 91 cm; 23½ by 35¾ in.

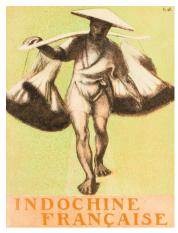
HK\$ 30,000-50,000 US\$ 3,850-6,400



297



298



Front cover of Indochine Française booklet



Inside pages of Indochine Française

#### JOSEPH INGUIMBERTY

1896-1971

# ORIGINAL SKETCH PROJECT FOR THE COVER OF THE BOOKLET INDOCHINE FRANÇAISE

Gouache on paper 1930 - 1931

24.5 by 17.5 cm; 93/4 by 7 in.

The official *Indochine Française* booklet was published for the Paris Colonial Exhibition in 1931. The booklet promoted many aspects of French Indochina such the colony's geography, agriculture, economics and culture, to visitors of the exhibition.

The 1931 Paris Colonial Exhibition also marks the first time the École des Beaux-Arts de L'Indochine in Hanoi displayed works of their students like Le Pho, Nguyen Phan Chanh and Georges Khanh.

This lot is accompanied by an original copy of the *Indochine Française* booklet.

HK\$ 30,000-40,000 US\$ 3,850-5,100

#### LE MINH

b. 1937

#### MARKET SCENE IN CENTRAL SAIGON

Oil on canvas Signed and dated 65

46 by 65 cm; 181/4 by 251/2 in.

HK\$ 30,000-40,000 US\$ 3,850-5,100

#### 299

#### ANDRÉ MAIRE

1898 - 1984

### SCENE D'INDOCHINE (INDOCHINA SCENE)

Gouache on paper Signed and dated 1965

48 by 63 cm; 19 by 241/4 in.

The painter André Maire was a drawing teacher at the Junior High School Chasseloup-Laubat in Saigon from 1919 to 1921. His works were exhibited at the 1931 International Colonial Exhibition in Paris. From 1948 to 1958 he was a Fine Arts teacher first at the Hanoi School of Architecture, and then in Da Lat and Saigon. Maire's oeuvre often depicts the mundane, daily life, architecture and landscapes of Indochina where he lived for a substantial part of his life.

Scene d'Indochine (Indochina Scene) shows women lounging with a child among various platters of fruit and produce on a black platform. The background is typical of the tropical landscape, and the ceramic jar and the bottom left corner references the country's traditional crafts. Importantly, Maire's strikingly bright and intense coloration reveals an inspired, avantegarde lens through which he painted these Indochinese scenes.

HK\$ 60,000-80,000 US\$ 7,700-10,200

#### 300

#### NGUYEN TU NGHIEM

1922 - 2016

DANCERS

Gouache on paper Signed and dated 74

 $52.5 \text{ by } 66.5 \text{ cm}; 20\frac{1}{2} \text{ by } 26 \text{ in}.$ 

#### PROVENANCE

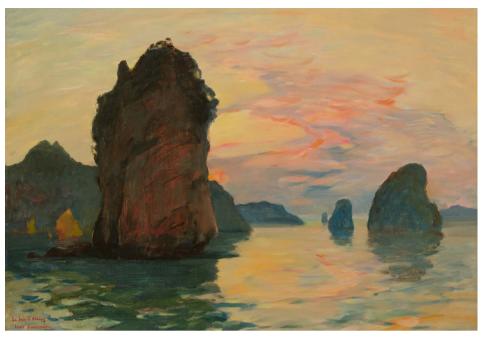
Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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



299







302

### 301

#### LOUIS-JULES DUMOULIN

1860 - 1924

BAIE D' ALONG (HALONG BAY)

Oil on canvas Signed and titled

81 by 116 cm; 31 $\frac{3}{4}$  by 45 $\frac{1}{2}$  in.

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

#### 302

#### NGUYEN TRI MINH

b.1924

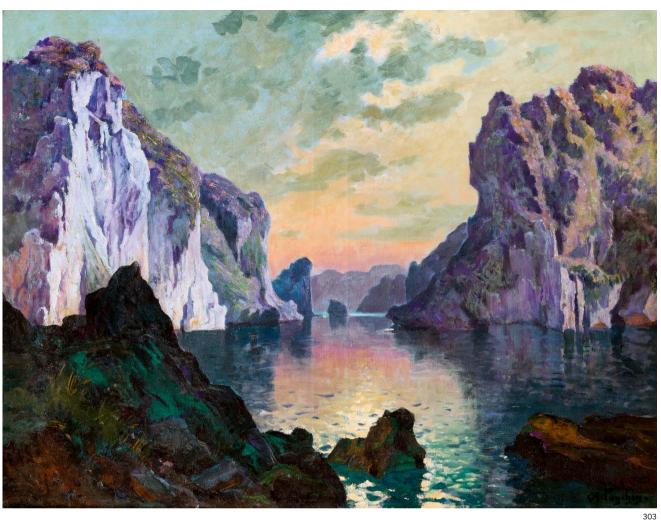
VIETNAMESE JUNKS IN A RIVER

Oil on canvas

Signed; signed on the reverse

46 by 96 cm; 18 by 373/4 in.

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



#### ANTOINE PONCHIN

1872 - 1934

#### LA BAIE D'ALONG (HA LONG BAY)

Oil on canvas Signed Executed circa 1922-26

74.5 by 96.5 cm; 291/4 by 38 in.

The French artist Antoine Ponchin won the prestigious Prix de l'Indochine in 1922, which enabled him to travel to work in Indochina. Between 1919 to the 1930s, other French artists such as Victor Tardieu, Joseph

Inguimberty, Georges Barrière and Evariste Jonchère also attained this Art Prize. In the 1920s Antoine Ponchin, along with his son, Jos-Henri Ponchi painted the mural of the High School Albert Sarraut in Hanoi, Vietnam.

Exhibited in Paris in 1927, the present work depicts a beautiful view of the famous Ha Long Bay at the break of dawn. Ponchin stood from the famous "Surprise Cave" to paint a spectacular and colorful perspective of the Vietnam's beloved Ha Long Bay.

HK\$ 150,000-200,000 US\$ 19,200-25,500



304

305

#### LE MINH

b. 1937

#### **BOAT QUAY ON SAIGON RIVER**

Oil on canvas Signed Executed circa 1960s

60 by 80 cm; 23<sup>3</sup>/<sub>4</sub> by 31<sup>1</sup>/<sub>2</sub> in.

Le Minh graduated from the Gia Dinh Art School in 1957 and is well acknowledged for his oil paintings and book illustrations. In the 1950s, he was part of a group of Vietnamese artists who employed the palette knife in their oil painting, a technique that was inspired by the French painter Henri Mège.

HK\$ 30,000-40,000 US\$ 3,850-5,100

#### 305

#### NGUYEN TRI MINH

b.1924

### LA VIE SUR LA RIVIERE DE SAIGON (LIFE ALONG THE RIVER OF SAIGON)

Acrylic on canvas Signed; signed, titled, inscribed and dated 1966 on the reverse

 $96.5\ \mbox{by}\ 96.5\ \mbox{cm}; 38\ \mbox{by}\ 38\ \mbox{in}.$ 

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### HENRI MÈGE

1904 - 1984

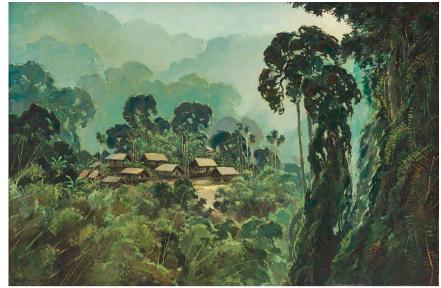
NUIT CLAIRE SUR LA RIVIÈRE, ENVIRON DE HUE, CENTRE DU VIETNAM (CLEAR NIGHT ON THE RIVER, SURROUNDING HUE, CENTER OF VIETNAM)

Oil on canvas

Signed and dated 1952; signed, inscribed, dated and numbered N'32 on the reverse

46 by 61.5 cm; 181/4 by 241/4 in.

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



306

#### 307

#### HENRI MÈGE

1904 - 1984

### OUTBACK OF FAIR FOO PROVINCE, OUANG-NAM

Oil on wood panel

Signed; signed and inscribed on the reverse:

Matin dans la jungle / Moi au Viet-Nam. (Arrièrè pays de la province de Fair Foo (Quang-Nam)

(Sur la piste de Ben-Giang à Poste 6) Henri Mège

The morning in the jungle / Me at Viet-Nam. (The back countries of Fair Foo province. (Quang-Nam)

(On the track of Ben Giang at Post 6) Henri Mège

 $52.5 \text{ by } 79 \text{ cm}; 20\frac{1}{2} \text{ by } 31 \text{ in}.$ 

#### PROVENANCE

Gifted by the artist between the 1930s and 1955 Thence by descent to the present owner Private Collection, Germany

HK\$ 40,000-60,000 US\$ 5.100-7.700







#### 308

#### LE NANG HIEN

1921-2014

#### VIETNAMESE BEAUTY

Gouache on silk Signed, dated 1986 and stamped with the seal of the artist 59.5 by 42 cm; 231/4 by 161/2 in.

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 309

#### LINH CHI

b. 1921

#### PORTRAIT OF A SEATED LADY

Ink and color on silk laid on paper Signed and stamped with a seal of the artist Executed in circa 1960 -1965

61 by 47 cm; 24 by 18½in.

HK\$ 20,000-30,000 US\$ 2,550-3,850

#### TRAN VAN CAN

1910 - 1994

#### **RESTING LADIES**

Ink and gouache on silk Signed, dated 1944 and stamped with the

46 by 42 cm; 18 by 16½ in.

#### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner Important private Swiss collection

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

#### 311

#### LINH CHI

b. 1921

#### A GROUP OF SEATED LADIES

Ink and color on silk laid on paper Signed and stamped with a seal of the artist Executed circa 1960 - 1965

44 by 60 cm; 17<sup>1</sup>/<sub>4</sub> by 23<sup>1</sup>/<sub>2</sub> in.

HK\$ 20,000-30,000 US\$ 2,550-3,850



310

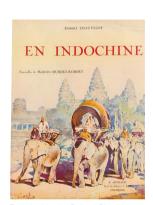












En Indochine by Robert Chavelot, Illustratons by Marius Hubert-Robert



#### 312

#### HENRI MÈGE

1904 - 1984

#### SCÈNE COMIQUE DE PANNE DE VOITURE AU VIETNAM

Ink and color on paper Signed and inscribed

45 by 63.5 cm; 173/4 by 25 in.

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 313

# MARIUS HUBERT-ROBERT (I) VIEW OF ANGKOR TEMPLE (II) VIEW OF HUE IMPERIAL CITY

(i) Watercolor on paper

(ii) Watercolor on paper Signed

Executed circa late 1920s - early 1930s

39 by 29 cm; 151/4by 111/2 in. (each)

#### LITERATURE

Robert Chavelot, *En Indochine*, Paris Colonial Exhibition, Arthaud Publisher, Paris, 1931

This pair of original watercolors were printed in the book *En Indochine* written by the French author Robert Chavelot and published by Arthaud Publisher in 1931, for the Paris Colonial Exhibition of the same year. All the illustrations in the book were executed by Marius Hubert Robert.

This lot is accompanied by an original copy of the book *En Indochine*.

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 315

#### TRAN DAC

1922-1980

### MARKET SCENE IN A COUNTRY VILLAGE

Ink and gouache on silk Signed in English and Chinese and dated 1963

64 by 138 cm; 251/4 by 541/2 in.

The painter Tran Dac worked well on silk and moved to South Vietnam along with two of his contemporaries Tran Van Tho and Tran Phuc Duyen in 1954. These three artists were students of the last class of the Fine Arts School of Hanoi, however they could not complete their course as the school was closed in 1945. Known for his silk paintings, Tran Dac illustrates traditional Vietnamese rural life and the buzzling occupations of villagers in this large work.

HK\$ 80,000-120,000 US\$ 10,200-15,300





#### U LUN GYWE

b. 1930

#### DANCING LADY

Oil on canvas Signed and dated 99

61 by 46 cm; 24 by  $18\frac{1}{4}$  in.

HK\$ 65,000-85,000 US\$ 8,300-10,900

#### 317

#### U BA YIN KALAY

1915 - 1988

#### DANCING LADY

Oil on canvas Signed and dated 52

91.5 by 61.5 cm; 36 by  $24\frac{1}{4}$  in.

HK\$ 60,000-80,000 US\$ 7,700-10,200



### U NGWE GAING

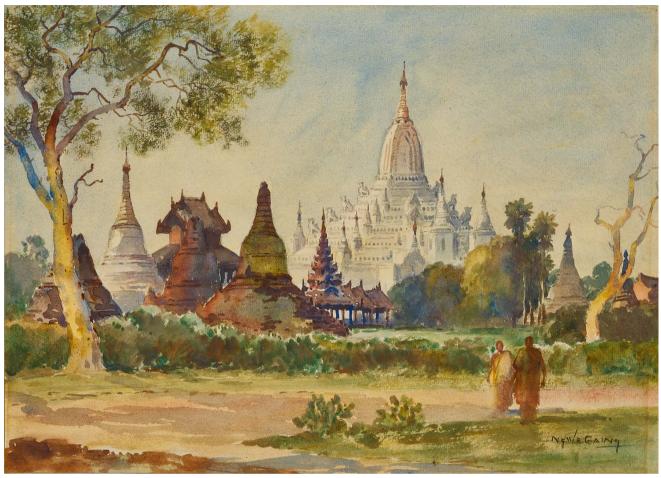
1901-1967

DANCER

Oil on masonite board Signed

55 by 42.5 cm;  $21\frac{1}{2}$  by  $16\frac{3}{4}$  in.

HK\$ 90,000-150,000 US\$ 11,500-19,200



#### 319

#### U NGWE GAING

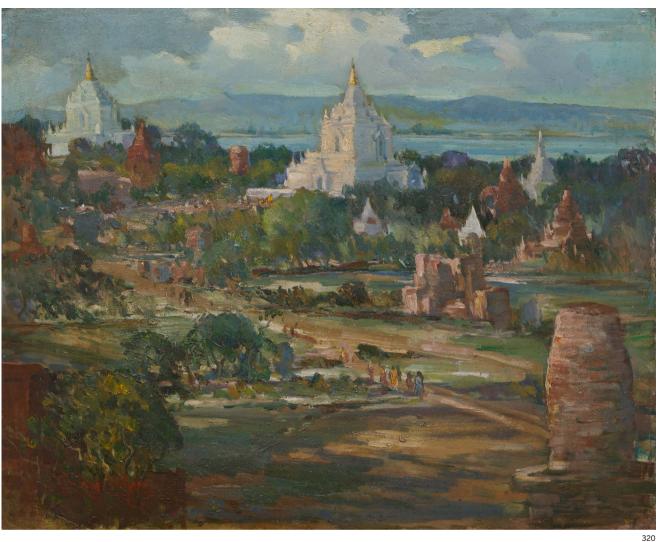
1901-1967

TWO MONKS IN FRONT OF A TEMPLE

Watercolor on paper Signed

27 by 37.5 cm;  $10^{1/2}$  by  $14^{3/4}$  in.

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



## U SAN WIN

1905-1981

#### ANANDA PAGODA

Oil on masonite board Signed and dated 66

40 by 50 cm; 153/4 by 193/4 in.

Ananda Pagoda is a wonderful example of U San Win's embrace of impressionistic painting techniques while rendering iconic Burmese landscapes with a vivid candidness. Located in Bagan, Myanmar, the Ananda Pagoda was built during the Pagan Dynasty in 1105 AD. This ancient structure stands as a rare example of the country's fusion of on Mon and Indian styles of architecture, and represents the richness of Burmese history.

Among the members of the early Rangoon School, U San Win's style ran counter to his contemporaries who preferred more naturalist techniques of painting. Exemplified in the current work is the artist's subtle brushwork, hinting at the blurring of outlines and features. The Ananda Pagoda towers in the distance, its golden top glistening in the sunlight while the surrounding landscape is bathed in San Win's signature palette of earthy greens, rusty reds and honeyed browns. A proud representation of his country's rich culture and history, U San Win's Ananda Pagoda is a charming masterpiece by one of Myanmar's most significant modern artists.

HK\$ 240,000-350,000 US\$ 30,600-44,700

#### U NGWE GAING

1901-1967

#### BURMESE FRUITS

Oil on canvas Signed

65.5 by 91 cm; 25<sup>3</sup>/<sub>4</sub> by 35<sup>3</sup>/<sub>4</sub> in.

#### **PROVENANCE**

Commissioned by the previous owner, circa 1963

Thence by descent to the present owner

The conclusion of World War II saw Burmese artist U Ngwe Gaing establish himself as one of the leading artists in the nation. A prominent figure from the Rangoon School, Ngwe Gaing reframed the trajectory of Burmese art with his heady synthesis of Western aesthetics and traditional Burmese scenes. Recognized as a 'lateral' painter, the experienced artist was well-versed with various mediums and genres, conceiving an extensive opus that spanned across commercial movie posters to the realms of fine art.[1] Alongside his mentor and renowned Burmese painter Ba Nyan, both icons were pioneers of an expressive, naturalistic style that redefined the status of modern Burmese art.

Burmese Fruits is a masterful execution of the still life genre, rendering the quotidian in vibrant, illustrious form. The overflowing cornucopia of native Burmese fruits spill across the table in a resplendent array of mangosteens, bananas and pineapples, the local imagery a departure from customary European still life subjects. While the abundant scene is rooted in Western aesthetics, Ngwe Gaing sets himself apart from contemporaries with a distinctive Burmese disposition.

Ngwe Gaing's educational sojourn to London in 1952 enlightened the artist to the old master traditions of European art, establishing a foundation that would articulate itself in *Burmese Fruits* with adroit fluency. The assortment of fruits is saturated with a prismatic brilliance, its richer and expansive

hues a divergence from the traditional Burmese colors of natural golds and yellows. [2] The broader palette suggests Ngwe Gaing's penchant for Western naturalism in his work, yet his chosen iconography of rattan baskets and oil bottles emulates the traditional Burmese dining set-up. In a performance of technical ingenuity, Ngwe Gaing composes the fruits in varying stages of ripeness, its variegation of color setting an undulating rhythm that arrests the viewer's gaze with its movement. He describes the fruits with a fastidious attention to detail, its contours illuminated with a keen consciousness of light and shade. Effused in generous light, the painting exemplifies the budding optimism of Ngwe Gaing himself, who was famously remembered as the "eversmiling" artist. A self-taught artist, U Ngwe Gaing was unrestrained by the technicalities of formal education, allowing him to develop an unadulterated, exceptional style that encapsulated his Burmese roots. Burmese Fruits is a still life work representative of the artist at the apotheosis of his career, testifying to his mastery over Western aesthetics with his recognizable Burmese touch.

[1] Andrew Ranard, Burmese Painting: A Linear and Lateral History, Chiang Mai, 2009, p. 143

[2] Andrew Ranard, Burmese Painting: A Linear and Lateral History, Chiang Mai, 2009, p. 147

HK\$ 240,000-320,000 US\$ 30,600-40,800









## 322

## NYEIN CHAN SU

b. 1973

## UNTITLED

Oil on canvas Signed and dated 18 91 by 122 cm; 35<sup>3</sup>/<sub>4</sub> by 48 in.

HK\$ 20,000-40,000 US\$ 2,550-5,100

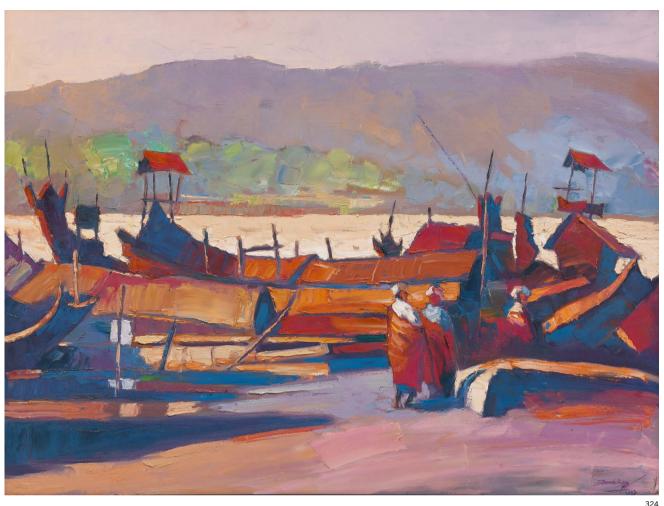
## 323

# PAN GYI SOE MOE GOING HOME

Acrylic on canvas Signed and dated 1997

 $102 \text{ by } 129 \text{ cm}; 40^{1/4} \text{ by } 50^{3/4} \text{ in}.$ 

HK\$ 30,000-50,000 US\$ 3,850-6,400



## ZAW WIN PE

b. 1960

UP COUNTRY VILLAGE

Oil on canvas Signed and dated 2003 61 by 81 cm; 24 by 31¾ in.

HK\$ 20,000-40,000 US\$ 2,550-5,100





326

### 325

## LIM TZE PENG

b. 1923

### **ROOT SERIES**

Ink and color on paper
Signed in Chinese and stamped with a seal of the artist

101 by 106 cm; 393/4 by 413/4 in.

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

#### 326

## WEE SHOO LEONG

B. 1958

## PROSPERITY

Acrylic on canvas

Signed and dated 96; signed, titled in English and Chinese, inscribed and dated 06/96 on the reverse

64 by 76.8 cm; 25 by 30<sup>1</sup>/<sub>4</sub> in.

### PROVENANCE

Property from the collection of the late Professor Arthur Lim Sotheby's Hong Kong, 4 April 2016, Lot 339

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

#### CHEN WEN HSI

1906 - 1991

### **HERONS**

Ink and color on paper Signed in Chinese with a seal of the artist  $129 \text{ by } 34.5 \text{ cm}; 50\frac{3}{4} \text{ by } 13\frac{1}{2} \text{ in}.$ 

#### PROVENANCE

Acquired directly from the artist Private Collection, Singapore

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

"I pay much attention to the effects of movement. For subjects like birds and humans, some people like to paint static individuals, whereas I observe the mentality and the physical form in movement... There's movement in the front and in the back. Both must work in tandem. But how? ... All these require specialised studies before one can make indepth representations."

### CHEN WEN HSI

"Transcript of Oral History Interview with Artist", Convergences: Chen Wen Hsi Centennial Exhibition, Vol II, Singapore Art Museum, Singapore, 2006, p.51



### TAY BAK KOI

1939 - 2005

## RIVER SCENE

Ink and color on paper Signed and dated 70

94.5 by 43 cm; 37<sup>1</sup>/<sub>4</sub> by 17 in.

### PROVENANCE

Private Collection, Singapore

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

## 329

## **CHEN WEN HSI**

1906-1992

### **GIBBONS**

Ink and color on paper Signed in Chinese and stamped with a seal of the artist

69.5 by 45.5 cm; 27<sup>1</sup>/<sub>4</sub> by 18 in.

### PROVENANCE

Private Collection, Malaysia

HK\$ 100,000-180,000 US\$ 12,800-23,000



328

#### TANG DA WU

b. 1943

# THE QUEST OF 'SORCERESS' LI 《 荔仙姑之尋尋覓覓 》

Ink, color and gold pigment on paper Signed, dated 2014, inscribed and titled in Chinese

 $260.5 \text{ by } 153 \text{ cm}; 102\frac{1}{2} \text{ by } 60\frac{1}{4} \text{ in}.$ 

#### PROVENANCE

Private Collection, Singapore

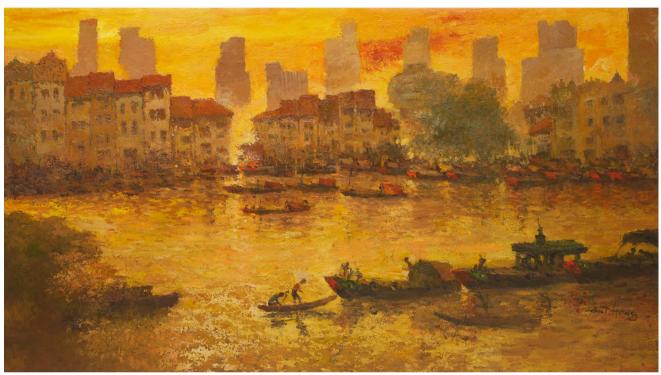
The Quest of 'Sorceress' Li 《荔仙姑之尋尋覓 覓》is a work from Tang's series based on Singapore's pioneering artist, this particular painting commemorates Georgette Chen, one of the darlings of the Nanyang Art Movement. The title bestows Chen with mystical powers, Li or荔 is the second word in Georgette's Chinese name 张荔英.

Tang's prowess and ability to "perform" even in the very act of painting is evident in this monumental work – the scale and suspended ink marks show the artist's actions as he commits his whole body and spirit into each brushwork. While this very approach to painting is rooted in the core philosophies of traditional Chinese calligraphy, the abstracted forms and dramatic sense of movement marks a daring experimentation with Abstract Expressionism, performance art and the medium itself. A rare departure from Tang's monochrome ink works, the intense red and glistening gold pigment applied here, renders a joyous ode to Georgette Chen's artistic pursuits.

HK\$ 100,000-150,000 US\$ 12.800-19.200



330



#### 331

## AW TEE HONG

b. 1931

#### UNTITLED (SINGAPORE RIVER SCENE)

Oil on canvas Signed

151 by 269.5 cm;  $59\frac{3}{4}$  by  $106\frac{1}{4}$  in.

#### **PROVENANCE**

Private Collection, Singapore

Singaporean artist Aw Tee Hong provides viewers with a vignette into the idyllic landscape of the country which he grew up in, and commemorates the cultural spirit of Singapore, one that overflows with exuberance and an ethereal beauty. Born in 1939 in Hainan, China, Aw spent the most of his years in Malaysia and Singapore, and studied at the esteemed Nanyang Academy of Fine Arts, as well as the Central Academy of Fine Arts in Beijing. Aw dedicated his talents to shaping Singapore's artistic and cultural developments, and constantly drew inspiration from his immediate surroundings to create intricate and colorful

portrayals of his homeland. This extensive landscape piece captures beautifully Aw's pursuit of his art as well as his multicultural influences, as he illustrates a scene, suspended in a time of expanding urbanization. Aw's oeuvre was shaped by the social, political and economic changes that he faced, and this work is indicative of Singapore's transformation from a quiet fishing village to a bustling, modern nation. At the foreground of the canvas are fishermen, working ceremoniously on their rugged boats, while a mix of shop houses and taller buildings alternate between each other on the skyline, framing this rare moment of serenity. Aw generates an atmosphere of dreamy nostalgia as he dots the surface of the river with gentle strokes of velvety yellows and pearly whites, causing it to glimmer under the luminous glow of the setting sun. Peaceful and uninterrupted, Aw's careful arrangement of the river and the city permeate the canvas with a sense of depth which serve to emanate his unwavering sentiments for the natural beauty of Singapore.

HK\$ 140,000-250,000 US\$ 17,900-31,900



## TAY BAK KOI

1939 - 2005

## VILLAGE BUFFALOES RESTING

Oil on canvas Signed

117 by 87 cm; 46 by 34½ in.

## PROVENANCE

Private Collection, Malaysia

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



A photo taken of Principal Huang Shufen



A photo taken on 15 August 1968 of Huang Shufen and Prime Minister Lee Kuan Yew planting a tree to mark an occasion at the school



Principal Huang Shu Fen giving a speech in 1969 on the progress of school affairs



Madam Huang Shu Fen hosts Minister of Education Ong Pang Boon during opening ceremony of Hua Yi Secondary School 13th Annual Sports Day at the school's new sports track

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

#### LIU KANG

1911-2004

#### LANDSCAPE

Oil on canvas laid on masonite board Signed in Chinese and dated 1935

54.5 by 45 cm: 241/4 by 171/2 in.

#### PROVENANCE

Acquired directly from the artist Formerly in the collection of Madam Huang Shu Fen (黃淑芬)

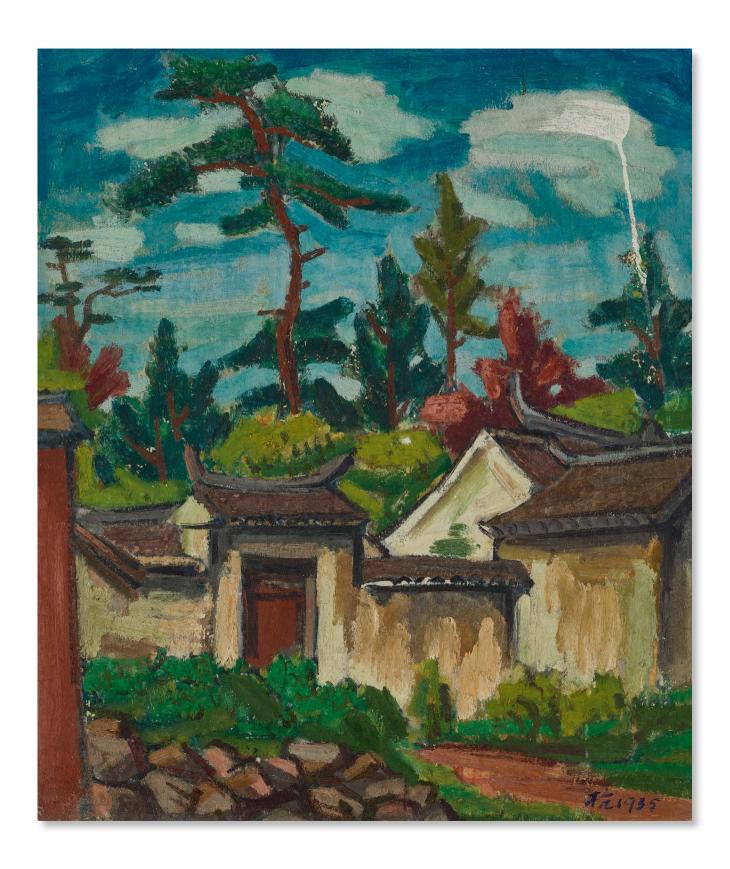
A prominent figure in the Singaporean education sector, Madam Huang Shu Fen (黃淑芬) received numerous accolades from the late Prime Minister Lee Kuan Yew ( 李光耀) and the inaugural Minister of Education, Ong Pang Boon (王邦文). She taught at the Huayi Secondary School ( 华义中学), formerly known as Hua Yi Government Chinese Middle School (华义政府华文中学), from 1961 and served as the Principal from 1968 to 1972. Founded by Chinese philanthropists and clan leaders, Hua Yi was one of the first government aided schools after Singapore's independence. Madam Huang lead the school to become one of the premier Chinese schools at the time, serving for a total of 12 years and guiding generations of students.

Madam Huang also published a collection of essays in remembrance of her brother, the business man and art collector, Huang Man Shi (黄曼士) (1890 – 1963), also known as Huang Cong (黄琮) or Huang Mun Se. Appointed a member of the Chinese Advisory Board in 1954, Huang Man Shi was one of the most prominent figures of the Chinese community in Singapore. He was also famously known as a close friend of Xu Beihong (1895-1953), who regarded Huang as his benefactor and often referred to him as his "second elder brother". The book published by his sister includes accounts of Huang's life written by close friends and features the paintings and artifacts Huang had collected throughout his life.

Following her retirement, Huang Shu Fen actively participated and engaged in East Asian art circles, travelling between Singapore and mainland China to personally visit the artists herself. Like her brother, she developed meaningful friendships with artists and supported their pursuits. Sotheby's is honored to present a painting by Liu Kang, from Madam Huang's personal collection – its contents amassed from her various sojourns across Asia. Originating from one of the early pioneers of modern Singaporean art, Liu Kang, the painting is an enigmatic synthesis of Western modernist vernacular and Eastern traditions

Executed in 1935, this early work presents a captivating fusion of Liu's French education and Chinese roots, foreshadowing the distinctive Nanyang flavor that would later characterize his oeuvre. The scene is intrinsically idyllic – several Chinese roofed buildings occupy the foreground while lush trees of emerald greens and autumnal red leaves stand against a bright blue sky. The incorporation of the classic Chinese architecture is a nostalgic recollection of the Fujian native's home country, a rare divergence from the traditional Southeast Asian landscapes that populated his later works. Rendered with the bold fluidity of Liu's dexterous brushwork, the Eastern setting is outlined in a thick, linear style reminiscent of Gauguin and Matisse. Intense, saturated colors dominate the landscape in broad and repetitive textures, creating a vivid harmony with the Eastern panoramas. An exquisite marriage of diametrically different aesthetic idioms, the work is evocative of Liu's mastery over the traditions from opposite ends of the spectrum.

HK\$ 240.000-480.000 US\$ 30.600-61.500





#### 334

#### GEORGETTE CHEN

1907-1993

#### PORTRAIT OF DR. NALLA TAN

Pastel on paper Signed and dated 66

59.5 by 43 cm; 23½ by 17 in.

#### LITERATURE

National Museum Art Gallery, *Pioneer Artists of Singapore: Georgette Chen Retrospective 1985*, Singapore, 1985, plate 139

#### **PROVENANCE**

Private Collection, Singapore

HK\$ 200,000-300,000 US\$ 25,500-38,300 Celebrated for her colossal contributions to Singapore's art movement, Georgette Chen's eye for artistry was nurtured by her multicultured childhood, as she travelled through China, France and New York. While teaching at the Nanyang Academy of Fine Arts from 1954-1980, Chen visual language blossomed. Her still life works, scenes of everyday life and various landscapes symbolize the timeless accomplishments of an iconic individual.

As the only female artist of the Nanyang Art movement, Georgette Chen was just as influential is Dr. Nalla Tan, who is seated serenely as the subject of present work. A fervent purveyor of women's rights in Singapore, Dr. Tan's repertoire was endless: she was an advocate for sex and public health education, as well as a columnist, poet, teacher and therapist. The waves of change Dr. Tan made for women's rights in Singapore were innumerable, and Chen sought to commemorate Dr. Tan's legacy with this exquisite portrait.

A shawl, adorned with roses, drapes softly across Dr. Tan's bust, which frames her delicate

silhouette. Her side profile faces the viewer as she looks into the distance, and her gentle, warming gaze emanates throughout the entire frame. Using only shadowing and shading techniques to delineate the contours of her face, Chen carves out a figure of beauty and elegance, and captures a brief moment with one of Singapore's largest beacons of progression. Lending from Western and Chinese modes of themes and expression, Chen demonstrates her skilled mastery of the "Nanyang style", as she traces the waves of Dr. Tan's hair with calligraphy like strokes. The incorporation of greys and whites in the lustrous sea of raven furthers Dr. Tan's calming and sophisticated disposition, as Chen makes clear that this is not a woman of sheer vanity. Looking beyond the captivating aesthetics of Portrait of Dr Nalla Tan, Chen's portrayal of Dr. Tan's unadulterated grace and poise is especially affectionate, and this present lot marks an undeclared collaboration between two of Singapore's most prominent women in history.

#### CHEONG SOO PIENG

1917-1983

## WOMAN HOLDING FLOWERS

Ink and color on paper Signed in Chinese, stamped with a seal of the artist and dated 1982 in Chinese

75 by 59.5 cm; 29½ by 23½ in.

#### **PROVENANCE**

Private Collection, Singapore

HK\$ 150,000-250,000 US\$ 19.200-31.900

Executed two years after the artist's second trip to Bali, Woman Holding Flowers by Cheong Soo Pieng is a transcendental portrayal of the beauty found in the everyday locale of Southeast Asia. Rendered in painstaking detail, Soo Pieng delineates the soft, feminine features of his subject, and imbues her dainty silhouette with almond lidded eyes and elongated, slender limbs; traits that are reminiscent of the stylized features of traditional wayang kulit puppets. Soo Pieng lends the framed woman with a dignified presence, whose calm demeanor enhances the meditative task of holding a basketful of flowers. Standing as a truly harmonious composition of movement and stillness, it is with this stunning piece that Soo Pieng exhibits his unmatched artistic versatility and expressive visual tongue, as he crafts a background so delicate that the wispy leaves and branches of the trees seem to fade into the fabric of the paper. Caught in a moment of serenity, the streamlined figure of the woman, set against the idyllic backdrop of vegetation, retains a quintessential visual harmony, as Cheong Soo Pieng balances every form and color to great effect, and creates a masterpiece of profound elegance and charm.





## 336

## FERNANDO CUETO AMORSOLO

1892-1972

## MOUNTAIN SCENE

Oil on canvas mounted on board Signed, inscribed and dated 1939

38 by 51 cm; 15 by 20 in.

## PROVENANCE

Private Collection, USA

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



## FERNANDO CUETO AMORSOLO

1892-1972

## LAVADORA

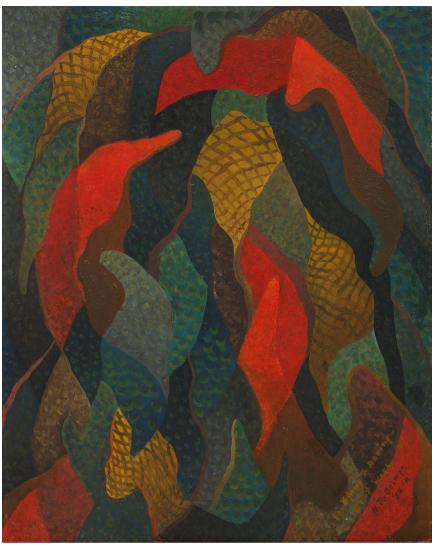
Oil on canvas mounted on board Signed, inscribed and dated 1939

36.5 by 47 cm; 14<sup>1</sup>/<sub>4</sub> by 18<sup>1</sup>/<sub>2</sub> in.

## PROVENANCE

Private Collection, USA

HK\$ 280,000-380,000 US\$ 35,700-48,500



## 338

### HERNANDO RUIZ OCAMPO

1911-1978

#### ABSTRACT

Oil on board Signed, inscribed and dated 53 50 by 40 cm; 193/4 by 153/4 in.

## PROVENANCE

Sotheby's Singapore, 22 October 2006, Lot 55 Acquired from the above sale by the present owner Private Collection, Singapore

HK\$ 150,000-200,000 US\$ 19,200-25,500

## 339

## HERNANDO RUIZ OCAMPO

1911-1978

### UNTITLED

Oil on canvas Signed and dated 55-C 37 by 107 cm;  $14\frac{1}{2}$  by  $42\frac{1}{4}$  in.

#### PROVENANCE

Private Collection, USA

HK\$ 280,000-450,000 US\$ 35,700-57,500



## Hernando Ruiz Ocampo: Spatial Tensions and Inner Realities

One of the forefathers of the Filipino modernist movement, Hernando Ruiz Ocampo was a monolith in his field, pioneering a radical brand of abstraction that pushed the frontiers of modern Filipino art. A self-taught artist, Ocampo's informal upbringing began from his perusal of art magazines, and was later shaped by the intellectual writings of Kandinsky and Mondrian.[1] His imagination thus remained largely untouched by the technicalities of formal education, and instead was driven by an intrinsic impulse to capture an inner reality in vivid chromaticity. Ocampo's works are almost mathematical with his calculated approach to color compositions, conceiving an abstract vocabulary that captivates viewers with its

Sotheby's is honoured to present three works by this key member of the Thirteen Moderns, who together with Vicente Manansala and Cesar Legaspi formed the triumvirate of neo-realists. Abstract (Lot 350), Untitled (Lot 351) and Madonna and Child (Lot 357) all originate from Ocampo's 'Transitional Period' (1945-1963), a defining era that witnessed the artist's departure from an objective reality, to distorted, mystic forms rendered in symphonic color. His return from imprisonment in World War II also effected a shift in his countenance, sobering his works with a matured sensibility and producing some of his most sophisticated works to date. Each work embodies the artist's ability to create for viewers pleasantly surprising visual experiences, yet they stand as unique examples of how Ocampo explored geometrical abstraction and chromaticism.

Sumptuous and decadent, *Abstract* (Lot 350) is an enthralling amalgamation of paradisaical colors, capturing the buoyant brilliance of Philippines' tropical flora. The fiery red figures

extend across the lush greenery in anamorphic form, their opposing tonalities imbuing a spirited cadence in the work. Ocampo's nebulous figures are emboldened with a textured complexity of intersecting lines and contrasting accents of color, punctuating the piece with an arresting rhythm. The variegated surface is an exceptional occurrence in Ocampo's oeuvre, the rarefied pattern impressing an entirely new, inimitable aesthetic experience unique only to the artist himself. The present work exemplifies Ocampo's gradual aesthetic shift towards complete abstraction, forging a new reality that transcends objective meaning but rooted in a distinctly Filipino disposition.

At the crossroads of transition, Ocampo hovered between the edges of realism and abstraction. Madonna and Child (Lot 357) is a notable divergence from the esoteric quality of Abstract, and instead draws inspiration from the artist's domestic life. Despite the enigmatic nature of his works, Ocampo found a muse in his natural surroundings, claiming that "The strongest influence on my paintings are, of course, the things that I see around me every day."[2] Featuring the ubiquitous motif of mother and child, the lot's muted palette is a stark juxtaposition to his richly saturated works. Ocampo grounds the intimate scene is cooler hues of earthy browns and green, revealing a tender moment between mother and child. As a family-oriented man, it is no wonder that the artist cherished the precious moments of family bonding and sought to depict it throughout his career. The poignant recollection of his family is echoed in the curved, oblique body of a mother cradling her child, her tilted face evocative of an affectionate gaze. Interspersed with various shades of pink and magenta, the scene emanates an affectionate warmth shared between a new mother and child. The loving ambience attests to Ocampo's sensitivity to

the subtle relations between mood and color, conjuring a nostalgic remembrance of his earlier days spent as both a parent and a husband.

A monochromatic piece that brims with the same exuberance of polychrome contemporaries, Untitled (Lot 351) exerts an invigorating tension that hypnotizes viewers with a singular glance. Created at the apex of Ocampo's aesthetic evolution, the work is a testament to the artist's experiments and greater understanding of the interrelations between form and color, "In my pictures, I am more interested in how shapes, hues, values and textures and lines interact with one another in space..."[3] His distorted forms are not united in Ocampo's familiar, organic consistency but set in a disparate array that disrupts the painting's uniformity. Instead, the opposing contrast between the stable harmony of the rectangular blocks and the assortment of alien objects creates a discordant tempo that immediately engages the eye. Layered in gradations of black and white, the movement of color throughout the work instills the painting with a dynamism specific to Ocampo. Untitled (Lot 351) is a striking exception in the collection in terms of arrangement, color and form, testifying to the ingenious versatility of the maestro's range.

A paradoxical combination of harmony and dissonance, Ocampo's works are an entirely unique experience that enraptures viewers with his innovative, abstract idioms. This collection of works provides exclusive vignettes of a luminary en route to pure abstraction, overflowing with an abundance of creative energy.

 $^{[1]}$  Angel G. De Jesus, *H.R. Ocampo*, Quezon City 1980, p. 54

[2] Ibid, p.54

[3] Ibid, p. 58

#### ROMULO OLAZO

B. 1934

#### PERMUTATION SERIES II NO. 115, B-XVII

Acrylic on canvas

152.5 by 213.5 cm; 60 by 84 in.

#### EXHIBITED

Kuala Lumpur, Malaysia, Valentine Willie Fine Art, Romulo Olazo: The Truth is Still in the Beautiful, 20 June - 14 July 2007

#### LITERATURE

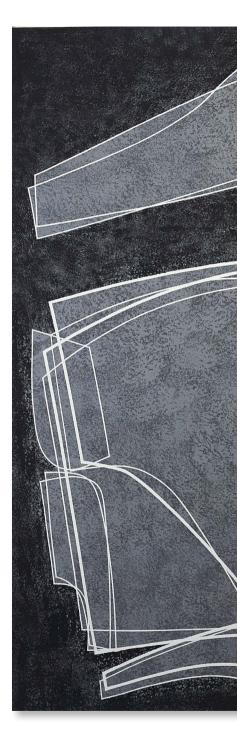
Romulo Olazo: The Truth is Still in the Beautiful, Valentine Willie Fine Art, Kuala Lumpur, 2007, p. 30, color illustration

#### **PROVENANCE**

Christie's Hong Kong, 24 May 2008, Lot 76 Acquired from the above sale by the present owner Private Asian Collection

HK\$ 240,000-320,000 US\$ 30,600-40,800

A rare departure from the artist's prolific *Diaphanous* series, the present lot is an impressive ode to line and abstraction in its purest format. Olazo embarked on the Permutation series in the 1990s and sought to distill his translucent, blurred forms to reveal the underlying thought process. Here we see Olazo's severely abstracted subject matter, reduced to acute shapes, moving within shifting yet sharp outlines. Swerving and pivoting lines move acrobatically across the composition, the linear web created is at once random yet purposeful. Olazo's monochromatic palette of light grey overlapping structures float and carve into the dark background. Against the almost black space, the artist sets loose a stun of lines in rhythmic succession. Olazo's artistic process is ardently revealed, evocative of certain aspects of minimalism and geometric abstraction. Indeed while Olazo's embrace of sheer hues in his Diaphonous series might call to mind the 'transparent cubism' of Vicente Manansala, Permutation Series II No. 115. B-XVII shows his fascination with condensed movement and curvatures not dissimilar to Fernando Zobel or H.R. Ocampo's mature works. Exemplified in the current painting is Romulo Olazo's unique abstract vernacular, heightening simplicity into clarity.







## **NENA SAGUIL**

1914-1994

## UNTITLED

Oil on canvas Signed and inscribed

86 by 117 cm; 33¾ by 46 in.

## PROVENANCE

Private Collection, UK

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

## **354 NO LOT**



## AWANG DAMIT AHMAD

b. 1956

GARIS MEGA "KALAU KU BOLEH TERBANG" (IF I CAN FLY)

Mixed media on canvas Signed, titled, inscribed and dated 2016 on the reverse 122 by 121.5 cm; 48 by 473/4 in.

## PROVENANCE

Private Collection, Hong Kong

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



## 343

### PACITA ABAD

1946-2004

### SEVENTEEN CAME

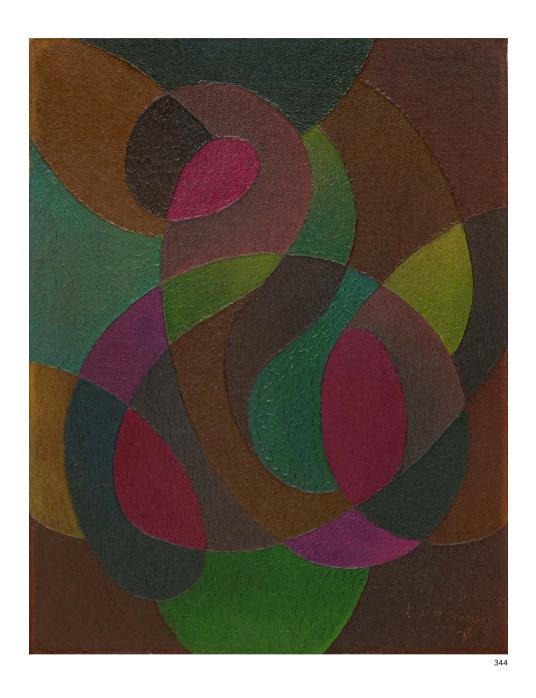
Oil and painted cloth stitched on padded canvas Signed; titled and inscribed on the reverse

103 by 102.5 cm;  $40^{1/2}$  by  $40^{1/2}$  in.

### LITERATURE

Pacita Abad, *The Sky is the Limit*, Jayakarta Agung Offset, Jakarta, Indonesia, 2001, p. 45-46, color illustration

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



"In my pictures, I am more interested in how shapes, hues, values and textures and lines interact with one another in space..."

- HERNANDO RUIZ OCAMPO

### 344

## HERNANDO RUIZ OCAMPO

1911-1978

#### MADONNA AND CHILD

Oil on canvas Signed and dated *52-G*; inscribed *5-2-J* on the reverse 46 by 35 cm; 18<sup>1</sup>/<sub>4</sub> by 13<sup>3</sup>/<sub>4</sub> in.

## PROVENANCE

Sotheby's Singapore, 22 October 2006, Lot 54 Acquired from the above sale by the present owner Private Collection, Singapore

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



345



345

### ANG KIUKOK

1931 - 2005

### DOG SERIES

Oil on canvas Signed and dated 82

30.5 by 35.5 cm; 12 by 14 in.

#### PROVENANCE

Acquired directly from the artist in the 1980s Private Collection, Singapore Sotheby's Hong Kong, 4 April 2016, Lot 309 Acquired from the above sale by the present owner Private Collection, Hong Kong

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

## 346

## ROMEO V. TABUENA

1921 - 2015

#### STILL LIFE WITH MANDOLINE

Oil on Masonite board Signed and dated 1962

62 by 79 cm;  $24\frac{1}{2}$  by 31 in.

HK\$ 30,000-50,000 US\$ 3,850-6,400



## ANG KIUKOK

1931 - 2005

## WATERMELON

Acrylic on paper Signed and dated 74

45.5 by 61 cm; 18 by 24 in.

## PROVENANCE

Private Collection, Singapore

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

#### VICENTE SILVA MANANSALA

1910-1981

#### **SEASHORE**

Oil on canvas Signed and dated 53

61 by 76.5 cm; 24 by 301/4 in.

#### PROVENANCE

Private Asian Collection

HK\$ 300,000-500,000 US\$ 38.300-64.000

Seashore presents a dreamy landscape, its watery and reflective surface achieved by the technical confidence of an artist fascinated by the varying tonalities of colour. Standing as a rare and early example of the artist so famous for his "transparent Cubism" techniques, the current work bears the qualities of the painter's affinity for capturing the Filipino spirit in inspired hues.

Born in 1910 in Manila, Philippines, Vicente Manansala was an artist whose works celebrated the natural landscapes and spirit of the Philippines. A leading figure for the rise of modernism in Southeast Asia, Manansala was lauded as one of the Thirteen Moderns in 1941 by none other than Vicotoria Edades, the great founding father of Philippines Modern Art; soon after, he received the first prize at the National Art Exhibition at the University of Santo Tomas. However, it wasn't until 1949, when Manansala received a 6 month grant to study at the *École de Beaux Arts* in Banff and Montreal in Canada, that the ways in which he would capture the essence of being Filipino would be changed forevermore.

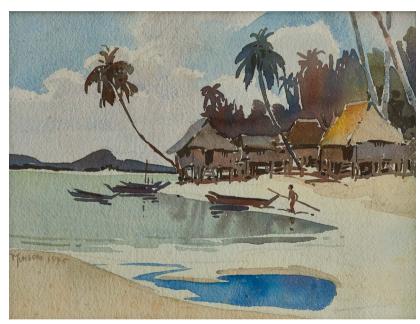
Never one to be confined by the traditions of genre painting, Manansala became enchanted by the imaginative notions

of modernism during his studies in Canada. Under the esteemed tutelage of Joseph Plaskett, Manansala dissected and experimented with cubist styles, which would later on become his characteristic mode of expression. Even in the face of burgeoning artistic developments, Manansala never veered away from his primal quest for encapsulating the beauty of his home country, and created works with an unflinching nationalistic spirit.

This early work by the artist is imbued with Manansala's affinity for documenting the timeless beauty from ordinary scenes of nature, as he paints a Filipino seashore with glorious fields of colour. Manansala liberally applies wisps of white to the candied blue background to portray barely there clouds, and highlights pools of water on the ground to generate glistening reflections of the sky. As an indispensable voice for depicting the rich narrative of the Philippines, Manansala was acclaimed for broadening visual traditions and styles for many generations of artists to come. Captivating and serene, *Seashore* is a loving illustration of the peaceful landscapes of the Philippines, and marks Manansala's gentle care in rendering the sensational, textural and emotional elements of his beloved country.







350

## 349

## LIM CHENG HOE

1912-1979

### **BOATS**

Watercolor on paper Signed and dated *51* 

37 by 48 cm;  $14\frac{1}{2}$  by  $18\frac{3}{4}$  in.

### PROVENANCE

Private Collection, Canada

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

## 350

### YONG MUN SEN

1896-1962

## KAMPUNG, PALM TREES AND BOAT

Watercolor on paper Signed and dated 1945

25 by 32 cm;  $17^{1/2}$  by  $12^{1/2}$  in.

## PROVENANCE

Acquired in Penang, Malaysia, in 1945-6 Private Collection, U.K.

HK\$ 24,000-45,000 US\$ 3,100-5,800

## 351

## LIM TZE PENG

b. 1923

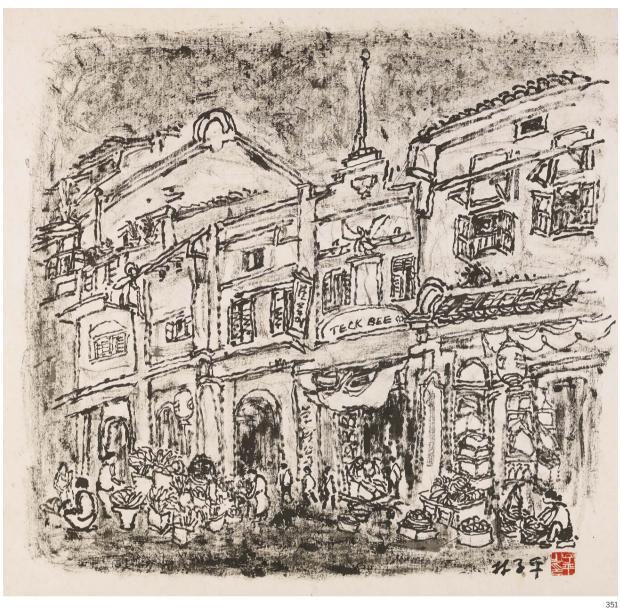
## SHOPHOUSES

Ink on paper

Signed in Chinese and stamped with a seal of the artist

104 by 109 cm; 41 by 43 in.

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



## YONG MUN SEN

1896-1962

## WOMEN BY THE STREAM

Watercolor on paper Signed and dated 1946 or 1948 27 by 37 cm;  $10^{1}/_{2}$  by  $14^{1}/_{2}$  in.

## PROVENANCE

Acquired in Penang, Malaysia, in 1946 Private Collection, U.K.

HK\$ 30,000-50,000 US\$ 3,850-6,400



#### CHEONG SOO PIENG

1917-1983

#### **GOATS**

Oil on board Signed and dated 59

37 by 45 cm; 141/2 by 173/4 in.

#### **PROVENANCE**

Private Collection, Singapore

HK\$ 400,000-600,000 US\$ 51.000-76.500

Painted just a year after his monumental trip to Bali, Goats by Cheong Soo Pieng is nothing short of an exquisite rarity. Born in 1917 in Xiamen, China, eventually settling down in Singapore, Soo Pieng's heritage and career was an exciting amalgamation of cultures. After working as a teacher at Yi Zhong School from 1939 to 1943, Soo Pieng decided to flee China, leaving his wife and his child behind, to avoid the instabilities of the Sino-Japanese War. Soo Pieng's subsequent move to Singapore ushered in a new era for him, as he became a prolific member of The Singapore Art Society (SAS), which provided him with an impetus to search for new visual iconographies, methods and inspiration. It was through his involvement with SAS that Soo Pieng, alongside three other celebrated artists, Cheng Chong Swee, Chen Wen Hsi and Liu Kang, embarked on an epochal five month stay in Bali, reinventing the ways in which the mystical landscapes and exotic cultures of Southeast Asia would be illustrated by artists forevermore. With that, Soo Pieng's expertise was reinvigorated by a new plethora of artistic methods, such as relief carvings in wood and stone, Batik design and indigenous ethnic iconographies, all of which find their roots in Southeast Asian heritage.

Executed in 1953, Goats heralds Soo Pieng's acute attentiveness to scientific color theories, as well as the development of his modern compositional style. With Soo Pieng's inclusion of newfound Southeast Asian subject materials and motifs into his paintings, the richness of his visual renderings illuminate how the minutiae in design and

visual texture can influence the narrative of a masterpiece so greatly. Perhaps inspired by the natural and sociological beauty of Balinese life, the stylized silhouettes of each goat are imbued with liveliness and motion, as if they could leap over their enclosure at any given moment. Yet they graze peacefully, content with the idyllic serenity of their perimeters, evoking a peaceful resonance with the viewer. Keeping to the Nanyang style that emerged in Singapore and Malaya in the 1950s, which originated from none other than the master himself, Soo Pieng depicts the angularities of the goats' bodies, outlining their musculature with deft strokes of black oil, so that their individual figures stand out amongst the canvas. Contributing to the distinctiveness between each goat is Soo Pieng's confident application of scientific color theories, as he pays particular mindfulness to the nature of complementary colors. Note how the contrasts between each tone stand out - Soo Pieng's fruitful experimentations with color are evident in this piece, as he adheres to a monochromatic palette, and relies on nuanced tones of burgundy, browns, golds, and beige to generate depth, movement and dimension. It is with this unusual early period work that we witness Soo Pieng's mastery of visual hybridity, as he lends from cubism compositional styles, as well as Western and Chinese painting conventions to create a sense of spatiality. An alluring and tranquil exhibition of Soo Pieng's halcyon days, it is worth noting that he only painted a handful of oil painting during this execution period, making this present lot all the more an extremely rare and coveted masterpiece.





354



355

### TAN CHOH TEE

B. 1942

## BY THE RIVER

Oil on canvas Signed and dated 99

65 by 53 cm; 25½ by 20¾ in.

### PROVENANCE

Sotheby's Hong Kong, 5 April 2010, Lot 105 Acquired from the above sale by the present owner Private Collection, Hong Kong

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

### 355

#### CHUAH THEAN TENG

1914 - 2008

NUDE

Batik Signed

45 by 29.5 cm; 17½ by 11½ in.

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



## AWANG DAMIT AHMAD

b. 1956

## MARISTA "SISA SEMUSIM IV"

Mixed media on canvas Signed, titled, inscribed and dated 1996 on the reverse 135 by 120 cm; 53½ by 47¼ in.

HK\$ 80,000-120,000 US\$ 10,200-15,300





358

## 357

## CHEN WEN HSI

1906-1992

## FROGS AND LOTUS LEAF

Ink and color on paper

Signed in Chinese and stamped with a seal of the artist

 $34.5 \text{ by } 45.5 \text{ cm}; 13\frac{1}{2} \text{ by } 18 \text{ in}.$ 

### PROVENANCE

Acquired directly from the artist, thence by

Private Collection, USA

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

## 358

## CHEN WEN HSI

1906-1992

## CRABS AND SHRIMPS

Ink and color on paper

Signed in Chinese and stamped with a seal of the artist

 $34.5 \text{ by } 43.5 \text{ cm}; 13\frac{1}{2} \text{ by } 17\frac{1}{4} \text{ in}.$ 

### PROVENANCE

Acquired directly from the artist, thence by descent

Private Collection, USA

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

# **CHEN WEN HSI**

1906-1992

# GIBBONS

Ink and color on paper laid on silk Signed in Chinese and stamped with a seal of the artist

137.5 by 68.5 cm; 54<sup>1</sup>/<sub>4</sub> by 27 in.

# PROVENANCE

Acquired directly from the artist Private Collection, Singapore

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



359



# CHEONG SOO PIENG

1917-1983

#### SUNFLOWERS

Oil on wooden board Signed and dated *57* 

61 by 43 cm; 24 by 17 in.

#### PROVENANCE

Private Collection, Singapore Christie's Hong Kong, 25 November 2012, Lot 124 Private Collection, Singapore

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

As one of Singapore's most versatile artists, Cheong Soo Pieng's works are all encompassing representations of his multi-cultural upbringing and career. Sunflowers is an exceptional illustration, executed during the early 1950s period of Soo Pieng's career, depicting a drooping bunch of sunflowers in a blue vase. Undoubtedly reminiscent of Van Gogh's Sunflowers, Soo Pieng's interpretation possesses more of a cubist quality, which could have been inspired by his fervent study of Western painting theories and conventions. Soo Pieng's exploration of the compositional styles of cubism is brought to light in this still life, as the leaves and petals of the sunflowers are reduced and configured to more simplistic shapes in order to fit into the geometrical schemas of the painting. As viewers, we are engaged through the perception of the artist, and it is with Sunflowers that Soo Pieng invites us to partake in a sublime visual experience. Soo Pieng never saw his surroundings as a shortage of creativity, and it was during the period of 1947-1952 that he drew inspiration from immediate observations of his natural environment.

It is worth noting that Soo Pieng's early works are remarkably difficult to obtain, making this present lot an outstanding rarity. Soo Pieng's precise treatment of space and dimension is enlivened by his use of complementary colours, which finds its roots from scientific colour theories. Against a backdrop of ivory, the canary yellow of the sunflowers seems to stand out amidst the canvas. Upon closer inspection, these sunflowers appear to be nearing the end of their lives, bent over delicately, but perhaps this is what Soo Pieng aims to portray: total reality and actuality. Those who have had the privilege of learning under the tutelage of Soo Pieng have always remarked of his profound investigations of perspective, and such is the case with *Sunflowers*, which contends a complete representation of his cubist approach to still life.





#### 361

# TAY BAK KOI

1939 - 2005

BUFFALOES

Oil on canvas Signed

96.5 by 124.5 cm; 38 by 49 in.

# PROVENANCE

Private Collection, Singapore

HK\$ 140,000-220,000 US\$ 17,900-28,100

# 362

# CHEONG SOO PIENG

1917-1983

#### SARAWAK LIFE

Oil on iute

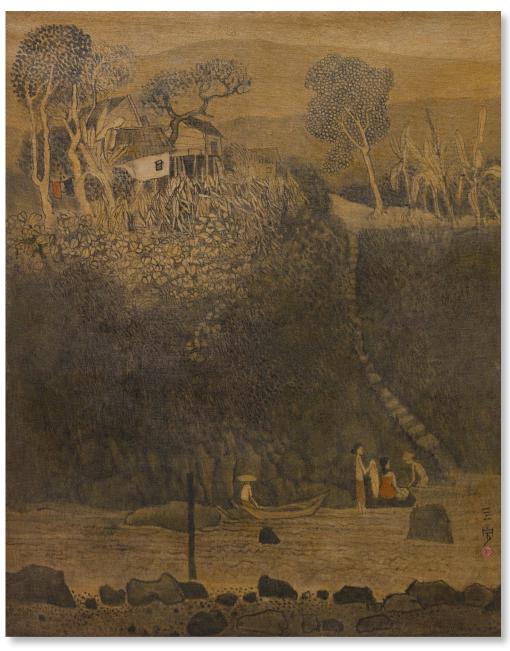
Signed and stamped with a seal of the artist

100.5 by 79.5 cm;  $39^{1\!/_{\!2}}$  by  $31^{1\!/_{\!4}}$  in.

# PROVENANCE

Private Collection, Singapore

HK\$ 450,000-680,000 US\$ 57,500-87,000



Sarawak Life is a seminal work by Cheong Soo Pieng, a Singaporean artist widely celebrated for his expansive representations of the rich cultures and lush landscapes of Southeast Asia. Nothing short of intricate, this present lot is an exquisite portrayal of the daily lives of the Sarawak locale, as Soo Pieng depicts the charming interactions between his subjects, situated amongst the verdant backdrop of the tropics. The villagers have descended from the kampong via a narrow, steep pathway down to the river stream – it's rippling waters painted in rhythmic strokes.

Executed on jute, the rough nature of the material's surface lends interest and texture to Soo Pieng's ink painting. Maintaining his

fascination with unconventional, everyday materials, the artist elevates what many might deem a humble medium into a vehicle for innovation. As seen in his earlier metal relief works, Soo Pieng uncovers his tireless experimentation in Sarawak Life. While the scrap metal works in his 1970s series hinted towards the industrialization of Singapore, the aesthetic effect produced by ink application to the jute fibers is apt for the bucolic subject matter in the present piece.

With an unparalleled affinity for detail, Soo Pieng carves out every detail of the landscape with subtle nuances in tones as well as fluid, controlled lines, which captures perfectly the true spirit of the local scenes, subjects and

life of Sarawak. Despite adhering to a palette of muted, earthly brown tones, Soo Pieng manages to illuminate the canvas with a dreamlike quality, as his attentive brushstrokes dot the canvas with textural undulations, which create light and depth within the foliage of the trees and the surfaces of the mountains. Soo Pieng's masterful assemblage of colour and shapes breathes life into the flourishing flora and rich cultures of the island, as he illustrates the inherent interactions between nature and humanity. Sentimental in its very nature, this present lot is evocative of Sarawak's utopian days, as Cheong Soo Pieng provides viewers with a brief vignette into its luxuriant tropics and the delightful rituals of its locale.





# 363

# ADRIEN JEAN LE MAYEUR DE MERPRÈS

1880-1958

# NI POLLOCK

Pastel, watercolor and gouache on paper Signed

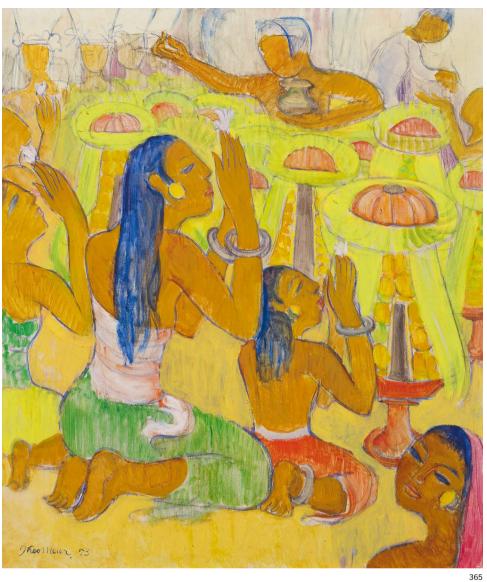
47.5 by 62 cm; 18<sup>3</sup>/<sub>4</sub> by 24<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Sotheby's Singapore, 3 October 1998, Lot 23 Acquired from the above sale by the present owner

Private Collection, Singapore

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



# THEO MEIER

1908 - 1982

#### PORTRAIT OF LEIAD

Oil on canvas

Signed and dated 1978; inscribed on the reverse

72 by 58 cm;  $28\frac{1}{2}$  by  $22\frac{3}{4}$  in.

#### PROVENANCE

Sotheby's Hong Kong, 1 April 2019, Lot 370

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

# 365

#### THEO MEIER

1908-1982

# BALINESE WOMEN PRAYING

Oil on canvas Signed and dated 53

72 by 63 cm; 28½ by 24¾ in.

#### PROVENANCE

Private European Collection

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





366

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

#### RUDOLF BONNET

1895 - 1978

#### THE FLUTE PLAYER

Pastel and charcoal on paper Signed, inscribed and dated 1968

60.5 by 38 cm; 29 by 15 in.

#### PROVENANCE

Christie's Singapore, 1 October 2000, Lot 14 Acquired from the above sale by the present owner Private Collection, Singapore

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

#### 367

PROPERTY FROM A DUTCH PRIVATE COLLECTION

#### MARIUS BAUER

1867-1932

#### WAITING ON THE STEPS, JAVA

Watercolor and gouache on paper Signed

69 by 42 cm; 27 by  $16^{1\!/_{2}}$  in.

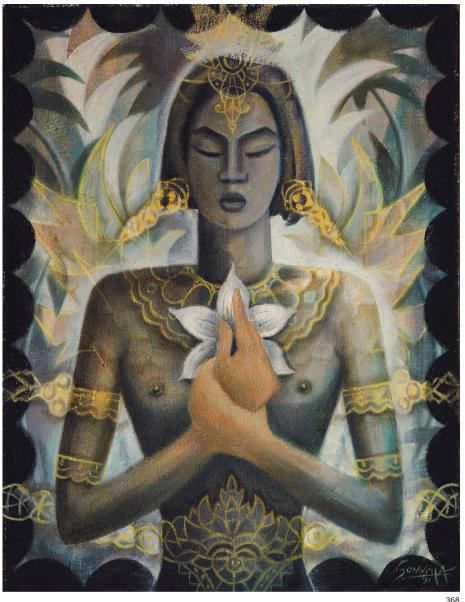
#### PROVENANCE

Acquired directly from the artist by the family of the present owner  $% \left( 1\right) =\left( 1\right) \left( 1\right$ 

Sotheby's London, 13 December 2018, Lot 4

Born in the Hague, Marius Bauer's taste for travel was awoken by his 1888 journey to Istanbul, funded by the dealer EJ Van Wisselingh. He later went to India in 1897-98, and Indonesia (Java and Bali) in August-November 1925. He returned to Indonesia in 1931, visiting Java, Bali and Sumatra.

HK\$ 60,000-80,000 US\$ 7,700-10,200



# 368

# AUKE CORNELIS SONNEGA

1910-1963

# SANGHYANG TUNGGAL EEN BALISCHE GODENFIGUUR

Oil on canvas

Signed; signed, titled and dated 1951 on the reverse

87 by 67 cm;  $34\frac{1}{4}$  by  $26\frac{1}{4}$  in.

# PROVENANCE

Christie's Hong Kong, 27 November 2016, Lot 349 Acquired from the above sale by the present owner Private Asian Collection

HK\$ 180,000-280,000 US\$ 23,000-35,700

#### RUDOLF BONNET

1895 - 1978

#### TWO BALINESE MEN

Chalk, pastel and crayon on paper Signed, inscribed and dated 1956

73 by 73 cm; 28<sup>3</sup>/<sub>4</sub> by 28<sup>3</sup>/<sub>4</sub> in.

#### **PROVENANCE**

Private Estate, California Acquired from the above by the present owner Private Collection, USA

HK\$ 400,000-600,000 US\$ 51,000-76,500

Sotheby's is honoured to present a rare fully realized work by the Dutch artist Rudolf Bonnet, *Two Balinese Men.*Movingly captivating, the piece embodies the distinguishable strengths of the artist, who sojourned to Bali in 1929 and naturally settled in its artistic centre, Ubud. An incredible draftsman, Bonnet was first trained at the Rijksacademie van Beeldende Kunsten but was soon drawn towards the unadulterated beauty of the exotic scenes in Indonesia. Along with fellow Indo-European artist, Walter Spies, Bonnet founded the Pita Maha art movement in 1936 which aimed to professionalise the existing Balinese art forms, introducing Western notions of perspective, and shifting its focus towards accounting the circadian realities of Balinese life.

In Two Balinese Men, Bonnet's enthrallment with the unique balance of work and rest, labour and play that meaningfully guides the Balinese lifestyle is uncovered. Illustrating two men, rather than a single sitter, the work is a rare occurrence in the artist's oeuvre that reveals his enduring fascination with the physicality of the native dwellers.

An endearing sense of simplicity and artlessness exudes from the body language of the two men, they modestly shy away from encounter. Appearing to be in a state of paused repose, the titular figures are captured in the midst or after a long day in the fields. Typical of Bonnet's portraits, the individuals neither engage each other nor the viewer. The man on the left bears a straw hat and a farming hoe, as he glances slightly over his shoulder in a moment of expectancy. His counterpart wears a purple headscarf, his expression rendered with a touch of melancholy, or perhaps fatigue. While they appear somewhat aloof, gazing into the distance, lost in their own thoughts, their close arrangement reveals a sense of assurance and an unspoken bond that brings the

Balinese community together. Mesmerizing yet unperturbed, the two figures permeate with an aura of grace.

Further emphasizing his admiration for the grind and spirit of the local people, Bonnet draws them in the highest standards of classical beauty. Unlike other Indo-European artists who purposefully stylized figures, Bonnet strictly adhered to the formal aspects of realism. In a masterful handling of *chiaroscuro*, he renders the men's slightly sunken cheeks, lean muscles, dark tanned skin and piercing eyes with a naturalist touch. Capturing impeccable corporal form and its nimbleness with technical verisimilitude, Bonnet imbues this work with a wonderful three-dimensionality. The stark contrasts of light and dark, bring the muscular contours of the workers' bodies to the fore, and emphasise the strenuous nature of their labour.

Unique to Bonnet's technique is his immense control and deliberate applications of blue crayon – used to build depth in the shadows and heighten highlights on the figure's bodies. The two men emerge from a background of Prussian blue which serves to tie the overall composition together. Their torsos twist in varying directions, lending a subtle sense of movement within the otherwise closely cropped vignette. Likewise, the farming hoe that cuts diagonally across the paper, adds depth to the deceivingly simple drawing.

Indeed it is in Bonnet's unabashed devotion to life's natural simplicities that imbues his works with such poignancy – preferring to present the indigenous people with realism, rather than through rose-tinted glasses. By depicting the titular figures with such finesse, Bonnet almost exalts these common folk, providing them with a sense of dignified purpose and majestic elegance.



PROPERTY OF A GENTLEMAN

#### ANTONIO BLANCO

1911-1999

#### UNTITLED

Oil on canvas Signed; inscribed in Sanskrit 52 by 50.5 cm; 201/4 by 193/4 in.

# PROVENANCE

Private Asian Collection

HK\$ 450,000-650,000 US\$ 57,500-83,000

Elegant and sensual, this painting by Antonio Blanco is a quintessential piece from the artist's vast oeuvre. Born in the Philippines in 1911, Blanco received his formative artistic training at the Fine Arts Academy in New York and eventually settled down in the creative centre of Bali, Ubud, and fell in love with a traditional Balinese dancer, Ni Ronji. Blanco sought to compose visual symphonies that commemorated the alluring sensuality of his subjects.

Bright, spontaneous swaths of colour and impressions take centre stage in Blanco's paintings. He boldly arranges dashes of teal, navy and white onto the canvas, mirroring the lush foliage and heated atmosphere of the tropics. In his portrayal of the two young maidens, Blanco takes care to illuminate their purity and femininity. The artist deliberately blurs out parts of the composition, further accentuating the subtle suggestive power of the piece. With quick, fluid lines and soft strokes of shading, he delineates the curves of the women with a nuanced range of tones. In this manner, Blanco employs colour as a metaphorical language rather than as a descriptive tool.

As if wrapped in a blanket of soft delicacy, the silhouettes of the women are beautifully displayed through Blanco's masterful interplay of gestural brushstrokes and negative space. Celebrated for his effortless ability to convey the sensuality of women without being overly explicit, Antonio Blanco is an artist whose impressionistic techniques exude an exceptional state of tropical langue, one that captures exquisitely the beauty of Balinese women.

"Who is an artist? Someone who can put charisma into a painting, in what he does, in what he says, and the manner. You see my dears, long after you have forgotten Antonio Blanco, the man, you will remember how I did something. I deal with space. Antonio Blanco paintings are balanced. It is a feeling of congestion balanced by space."

ANTONIO BI ANCO







# WILLEM GERARD HOFKER

1902-1981

#### PEMANGKU, KLANDIS KEDATON

Oil on canvas

Signed, inscribed, titled and dated 1938; inscribed on the reverse

39 by 29.5 cm;  $15\frac{1}{2}$  by  $11\frac{1}{2}$  in.

#### LITERATURE

Bruce Carpenter (a.o.), Willem Hofker 1902-1981: Schilder van/Painter of Bali, Wijk en Aalburg, 1993, p. 40 (illustrated

Seline Hofker and Gianni Orsini, Willem Gerard Hofker, Uitgeverij de Kunst, 2013, fig. 362, p. 231

#### PROVENANCE

Private Collection, Singapore Sotheby's Hong Kong, 5 October 2015, Lot 415

HK\$ 220,000-350,000 US\$ 28,100-44,700

372

# RUDOLF BONNET

1895 - 1978

#### MADE

Charcoal and conté crayon on paper Signed, titled, inscribed and dated 1975

51 by 38 cm; 20 by 15 in.

#### PROVENANCE

Private Collection, Singapore Sotheby's Hong Kong, 4 April 2016, Lot 374 Private Collection, Singapore

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



# 373

# ROLAND STRASSER

1895-1974

#### FIGURES WATCHING COCKFIGHT

Oil on canvas

Signed and inscribed; signed, signed again and numbered 5F on the reverse

51 by 97 cm; 20 by 38 in.

#### PROVENANCE

Private Asian Collection

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

# 374 No Lot

#### ISAAC ISRAELS

1865-1934

#### JAVANESE PRINCE

Oil on canvas Signed

80 by 53.5 cm; 311/2 by 21 in.

#### **PROVENANCE**

Acquired by the previous owner in 1944 in The Netherlands, thence by descent Private Collection, USA

# HK\$ 450,000-680,000 US\$ 57,500-87,000

Often compared to the likes of great masters Degas and Manet, Isaac Israels holds the venerable status as one of Amsterdam's most formidable Impressionists. Internationally exhibited during his lifetime, Israels' works are highly coveted for the artist's loose, charming approach to the nuances of light, shade and color, capturing each quality with a buoyant geniality. Israels distinguished himself from his Dutch contemporaries with his brightly lit body of work, a pointed departure from the grey hues typically identified with his alma mater, The Hague. [1] A painter of resounding individuality, the maverick embarked on an illustrious career that captivated audiences.

Taken from one of the most eminent periods in Israels' opus, the present lot is a mesmerizing rarity from the portraitist's brief time in Java. His time in the sunlit landscape was incredibly productive for Israels, who found the diverse population and endless light a welcome escape from the overcast European climate. *Javanese Prince* is an arresting portrait that features a native male dancer illustrated in Israels' charismatic form, adorned in a resplendent costume of gold and dark burgundy.

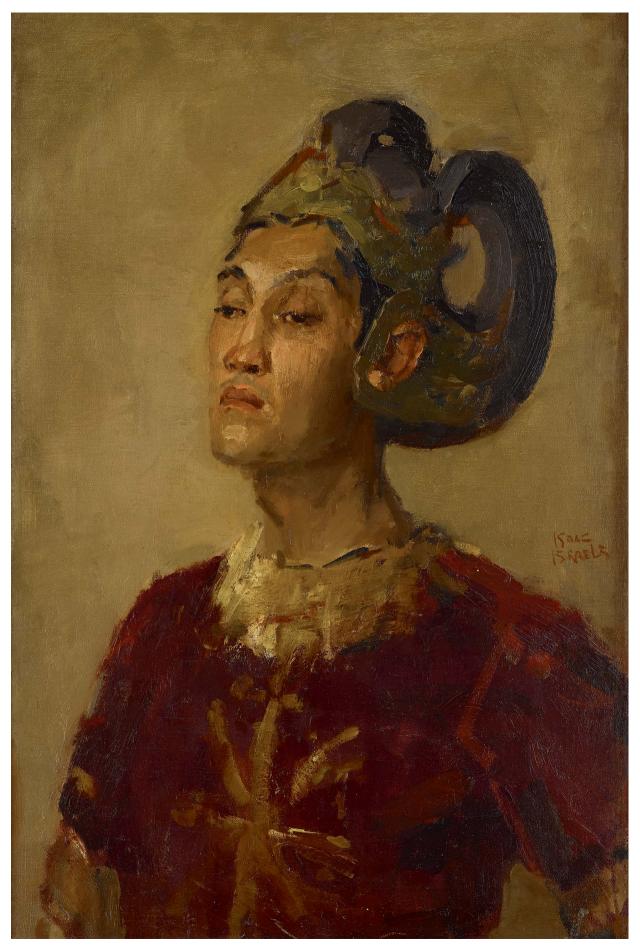
Since the beginning of his prolific career, Israels avoided the romantic lyricism of The Hague, choosing to present an unadulterated reality with exacting precision. [2] The artist did not seek a photographic reproduction of reality, but one that could instantly capture his subject in rapturous, immediate detail. This candid sentiment is repeated in *Javanese Prince*, the portrait presenting the man's idiosyncrasies

with his evocative brushwork, underpinned by Israels' keen understanding of body mannerisms. In the stilled moment, the dancer's energy is restrained under Israels' brush, the indistinct and relaxed strokes imparting his body with a gentle cadence. His gaze is averted from the viewer, accompanied by raised brows that impresses his cavalier countenance. Crowned with a regal headgear, the man bears similitude to an imperious royal. Dressed in deepened tones of wine, his attire is in consummate harmony with the rustic scene, the rich palette synonymous with the sultry warmth of the Javanese island. Even in the darkened atmosphere, the portrait is suffused with Israels' effulgent light, embracing the dancer's bronzed skin in a soft glow. The gilded necklace glints in the brief light, elevating his costume into one of palatial wear. The Javanese dancer exudes a distant, aloof persona that emanates throughout the piece, demonstrating Israels' proficiency in capturing the subtleties of body language with meticulous certainty.

The strength of Israels' works lies in his efficacy- the maestro was unparalleled in his ability to articulate the persona of his sitters with an eloquent fluency. It remains as one of his most salient and beguiling aspects from his expansive collection of portraits, closing the gap between the sitter and viewer through his veritable lens.

[1] Dolf Welling, Isaac Israels: The Sunny World of a Hague Cosmopolitan, The Hague 1991, xxxi.

[2] Ibid., xxx





376



377

# ROLAND STRASSER

1895-1974

#### DANCER

Oil on canvas

Signed and inscribed; signed, inscribed and numbered 23C on the reverse

96 by 51 cm; 373/4 by 20 in.

#### PROVENANCE

Private Asian Collection

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

#### 377

#### WILLEM GERARD HOFKER

1902-1981

# DANSERES (DANCER)

Oil on canvas

Signed and dated 1957; signed and titled on the reverse

41 by 31 cm; 16 by 121/4 in.

#### PROVENANCE

Christie's Amsterdam, 17 April 1997, Lot 124 Acquired from the above sale by the present owner Private Collection, Singapore Sotheby's Hong Kong, 3 October 2016, Lot 377

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



# 378

# ANTONIO BLANCO

1911-1999

# DJOGED BUMBUNG (A REHEARSAL)

Oil on canvas Signed and inscribed

76 by 61 cm; 30 by 24 in.

HK\$ 220,000-380,000 US\$ 28,100-48,500

#### ROMUALDO FREDERICO LOCATELLI

1905-1943

#### THE FLAUTIST

Oil on canvas Signed

93 by 74 cm; 36½ by 29 in.

#### **PROVENANCE**

Sotheby's Singapore, 4 April 2004, Lot 38 Private Collection, Singapore Sotheby's Hong Kong, 7 October 2012, Lot 355 Acquired from the above sale by the present owner Private Asian Collection

HK\$ 1,000,000-2,000,000 US\$ 128,000-255,000

Charming and whimsical, The Flautist is a sublime rarity by Italian artist Romualdo Locatelli, whose most sought-after works pay homage to his utopian days in Bali. Born in 1905 in Bergamo, Northern Italy, Locatelli spent the majority of his childhood assisting his father with his frescos and decorative art, and even embellished frescos of his own for the Parish Church in San Filastro at the age of 14. At a time when romanticised and poeticized visions of the orient enraptured the fascination of European art circles, Locatelli sought to transcend the boundaries of formal portraiture, and found inspiration within neo-classicist and late orientalist aesthetics. Locatelli worked as an imaginative portrait artist in Italy until a Bandung based Dutch collector, John De Jong, invited the maestro to move to the Dutch East Indies as an artist in residence. Thus, 1938 marked the beginning of Locatelli's pivotal tenure in Indonesia, where he was invigorated with a new impetus to illustrate from the whim of his own passions. Locatelli's loving depictions of the Balinese locale are evocative of his sheer preoccupation

As one of the handful of precious pieces that survived the bombings of Manila by the Japanese in 1941, *The Flautist* is a remarkable commemoration of Locatelli's vast oeuvre. Executed in 1939, this painting depicts a young Balinese boy, with a *suling*, a bamboo ring flute, perched on his lips. Poised and ready to play a tune, the boy casts a cheeky glance to the viewer, as if waiting for instruction. Here,

with their exotic beauties and traditions, and The Flautist is a

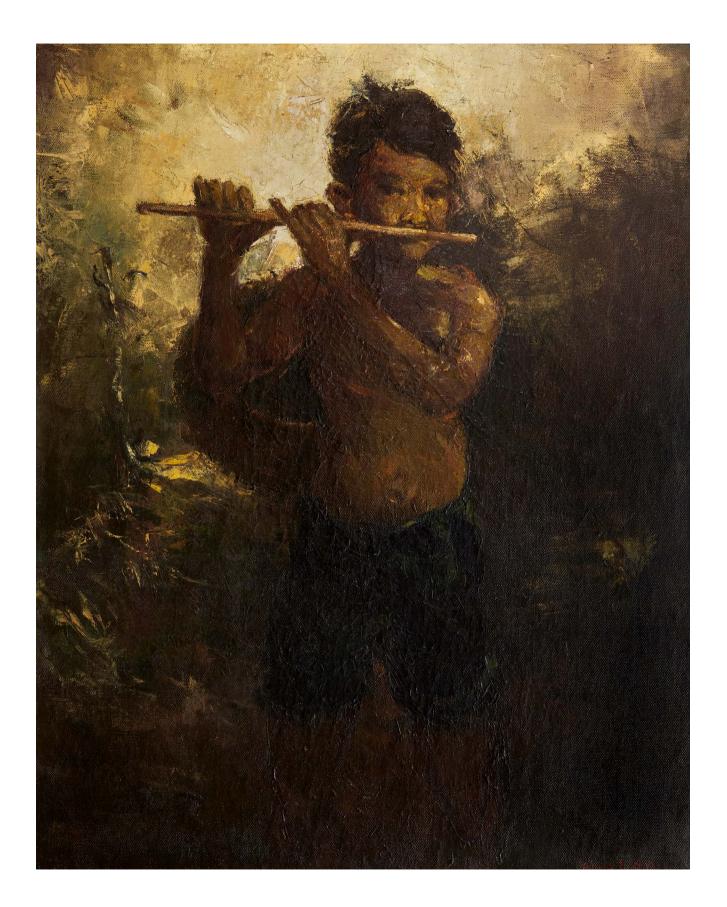
quintessential exemplar.

"For Locatelli there are no problems beyond the beauty of the abundance of life. One will find no depth and metaphysical ideas in his work. In a spontaneous manner he reveals the beauty of the body and nature. Here there is no sadness and sorrow that are shown, but their opposite, the beauty and happiness of the world. Here are no complicated voices from a mysterious psyche but here is presented pure pleasure of the senses."

Erminia Locatelli Rogers, Romualdo Locatelli - The ultimate voyage of an Italian artist in the Far East, Darga Fine Arts Editions, Jakarta, 1994, p.166.

Locatelli saturates the sepia toned canvas with chiaroscuro, as he plays with feathery brushstrokes of light and shadow to blanket the background with natural shades of lustrous golds, earthy browns and velvety yellows. While Locatelli's contained yet robust palette lends from pigments typically found in traditional Javanese paintings, his expressive and confident brush strokes are indicative of his classical Italian training and Impressionist roots. Locatelli's masterful treatment of brushwork and light come together as the luminous glow of the Balinese sunset casts its warm rays onto the boy, and his silhouette blends into the soft terrain. Amongst the lush and sensual aesthetics of the landscape, Locatelli manages to transform his enchantment with the essence of his subjects into something tangible, as loose brushstrokes of colours delineate the soft, dream-like features of the boy. Situated at the viewer's eye level, it seems as if the boy is staring right at us with a serene and assured gaze, which enhances the intensity of the encounter.

For Locatelli, Bali was an entire realm of earthly delights, waiting for discovery, and every piece from this period of his covetable oeuvre is reminiscent of the pure curiosity and delight he had during his time there. A highly rare masterpiece, *The Flautist* provides collectors with an exquisite vignette into the halcyon days of pre-war Southeast Asia, as Locatelli prompts us to listen carefully to the young boy, as he shares with us the cheerful cultures and traditions of Bali through his captivating melodies.





# Helpagery

381

#### 380

#### ANTONIO BLANCO

1911-1999

# BEFORE THE FIG LEAF

Mixed media on paper Signed

38.5 by 54.4 cm; 15<sup>1</sup>/<sub>4</sub> by 21<sup>1</sup>/<sub>2</sub> in.

#### PROVENANCE

Christie's Singapore, 28 September 1997, Lot 551

Acquired from the above sale by the previous owner

Private Collection, Singapore Sotheby's Hong Kong, 1 October 2017, Lot 380

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

#### 381

# ADRIEN JEAN LE MAYEUR DE MERPRÈS

1880-1958

#### PORTRAIT OF NI POLLOK

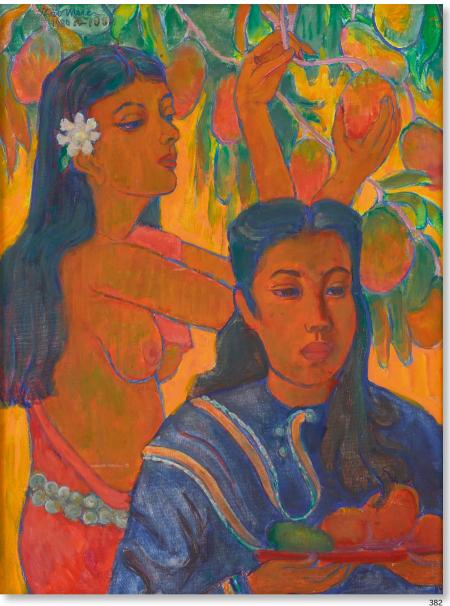
Colored chalk and pastel on paper Signed

47.5 by 63 cm; 18½ by 24¾ in.

#### PROVENANCE

Private Collection, Singapore Sotheby's Hong Kong, 4 April 2016, Lot 361

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







Artist Theo Meier in front of the present lot

# THEO MEIER

1908-1982

# LAIAD AND KANKEO PICKING MANGOES

Oil on canvas

Signed in English, dated 1980, dated and inscribed Laiad 1980 in Thai; signed and titled on the reverse

100 by 75 cm;  $39\frac{1}{4}$  by  $29\frac{1}{2}$  in.

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



383

#### WILLEM GERARD HOFKER

1902-1981

#### PORTRAIT OF A BALINESE BEAUTY

Oil on canvas

Signed, inscribed and dated 1938

40 by 31 cm; 153/4 by 121/4 in.

#### **PROVENANCE**

Christie's Singapore, 26 March 1995, Lot 514 Acquired from the above sale by the present owner

Private Collection, Singapore

HK\$ 240,000-380,000 US\$ 30,600-48,500

#### 384

PROPERTY FROM A DUTCH PRIVATE COLLECTION

#### ISAAC ISRAELS

1865 - 1934

#### GIRLS ON A BRIDGE IN BATAVIA. **DUTCH EAST INDIES**

Oil on canvas

Stamped with the artist's studio stamp (Lugt 1402a)

Executed circa 1922

64 by 80 cm; 25 by 311/2 in

#### PROVENANCE

Estate of the artist

Probably acquired from the above by the family of the present owner; thence by descent Sotheby's London, 13 December 2018, Lot 1

The son of established Dutch artist Jozef Israels, Isaac Israels was inculcated with his father's similar zeal and affinity for painting. His storied rise as an artist began as a society

painter in The Hague, before he started travelling across Europe in search for places to convey impressions of light upon canvas. By 1921, the Dutch Impressionist landed on the shores of Java, resulting in a short but immensely prolific period in his oeuvre. Israels was endlessly fascinated by the vivacious charms of Batavia (Jakarta), the bustling Javanese region offering a vastly different culture and scenery to the European cityscapes he was accustomed to. Girls on a Bridge in Batavia features the artist at the pinnacle of his creative zenith, finding an artistic rejuvenation in the new setting. The present setting appears to be Pintoe Ketjil (known in Dutch as the Kleine Poort) - a scene which Israels depicted in other works executed in watercolour and oil. Pintoe Ketjil (also spelt Pintu Kecil), meaning 'Little Door', derived its name from the smaller door of the Batavia Castle, from which the canal was accessed.



Set on a bridge over the canal, Girls on a Bridge in Batavia is suffused in a light, airy atmosphere that impresses the effervescence of the tropical climate. Spurred by an innate Impressionist impulse, Israels renders the sunny scene in his signature series of short, loosened brushwork, testifying to the efficacy the maestro operated at. The ephemera of the fleeting scene is captured in rapid, exacting detail, testifying to the painter's skillful familiarity with his brush and color. While Javanese dance and music captured Israels' imagination even before he travelled to the East, the opportunity to observe street life in Java was a revelation. With astonishing use of colour, here Israels depicts two women crossing a bridge in old Batavia (Jakarta).

Two Javanese girls walk across the bridge, their heads cast downwards against the sweltering sun, accompanied by a man walking opposite them. Israels adorns them in

pastel accents of pink and yellow ochre, their bright attire inundating the painting with an incandescence that typifies his cheerful, radiant opus. Their bodies are bathed in a luminous yellow light, rendered in varying tonalities that attests to Israels' acute sensitivity towards the delicate subtleties of light. The sunlight eventually recedes into the darkened shadows of deepened blue, instilling the scene with dimensionality and perspective. Composed with a limited depth of field, the girls take up majority of the foreground, drawing their pensive figures closer to the viewer. The ingenuity of Israels' painterly instinct constructs an entirely immersive experience for the viewer, almost as if they were standing at the bridge themselves. The elusive nature of the piece expresses Israels' desire to replicate aspects of the scenery, rather than observing its structural integrity. The resulting effect is a captivating reproduction of an idyllic reality submerged in generous light.

An oeuvre composed of illusory, indistinct brushwork, Isaac Israels breathed a fresh air of spontaneity into his sunlit scenes. *Girls on a Bridge in Batavia* is one of the exceptional bodies of work produced during Israels' brief time in Java, replicating the effulgent sunlight of the Javanese island and its inhabitants with an expert proficiency.

HK\$ 450,000-680,000 US\$ 57,500-87,000

#### ARIE SMIT

1916-2016

#### THE HOLY TREE (A SKY OF SUNSET RED)

《圣树(滿天夕陽紅霞)》

Acrylic on canvas
Signed and dated 02; signed, titled, inscribed and dated
2002 on the reverse

105 by 71 cm; 411/4 by 28 in.

#### **PROVENANCE**

Private Asian Collection

HK\$ 650,000-980,000 US\$ 83.000-125.000

When expounding upon theories of art, Russian writer Leo Tolstoy suggested that "art is a feeling evoked in oneself which is then roused in others by means of movements, colors, sounds or words..." [1] In many ways, *The Holy Tree* is a true embodiment of this very statement – an outstandingly rare and expressive work in Arie Smit's prolific career.

The poetic rhythm of Arie Smit's oeuvre envisions a dreamy tranquility, stirring an introspective serenity unique to his work. Inspired by his natural surroundings, Smit conceives a mystical reality grounded in picturesque Balinese landscapes, often painting timeless motifs of temples, rice paddies and trees. A vision of splendid color and tranquil solitude, *The Holy Tree* is a mesmerizing feature from Smit's canon that attests to his intuitive talent for expressing light and color with emotive vibrancy.

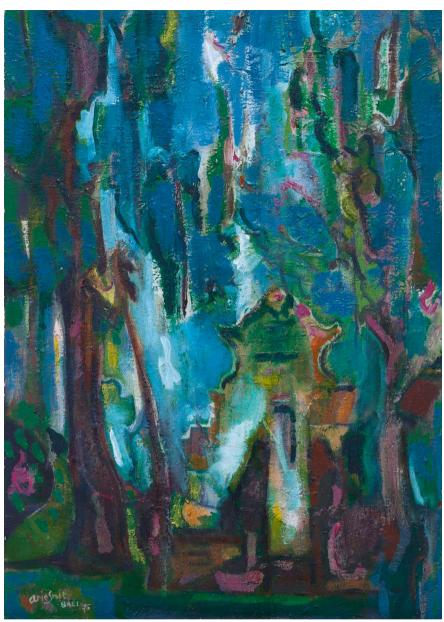
After a lengthy period of travelling and moving, in 1956 the Dutch painter found a permanent home in Ubud, Bali. Entranced by the island's mountainous terrain and spectacular temples, Smit's two-month sojourn to the island was extended indefinitely for him to paint its natural vistas with rousing light. He indulged himself in hushed pockets of nature hidden from Bali's burgeoning tourism, rendering the spiritual with his evocative brushwork and striking palette of saturated colors.

Situated in the midst of a tropical jungle, *The Holy Tree* invites a contemplative atmosphere with its moonlit setting and forested grove. The titular tree stretches overhead into the endless expanse of night sky, its enormity conjuring

a magnitude that amplifies the enclave's sacred nature. Primarily composed in midnight blue and sunset orange, the vivid hues are a contrasting harmony of bucolic meditations and spirited passion merged in rapturous unity. Smit's iconic 'broken colors' dominate the landscape in short, horizontal brushstrokes of white, capturing the undulating movement of moonlight filtering through the dense thicket of leaves. The cadence of his evocative brushwork instills the scene with lively dynamism, enlivening the sedate scene with captivating texture. Splashes of bright orange emblazon the forest's thick foliage and undergrowth, paying a natural homage to the vivacious Balinese culture. The tree is lined with even, black lines that evinces its aged nature, ingraining the work with a quiet air of sacred solemnity. The maestro's acute sensitivity towards staging compositions reveals itself in the smaller, thinner trees that surround the center, establishing a hierarchy deferential to the main subject. In the adumbral clearing, Smit deftly impresses nature's prestigious authority within Balinese culture, a role that has remained just as potent throughout modernization and Bali's changing social landscape. An artist that maneuvers between reality and fantasy, Arie Smit's seminal body of work is a soothing repose from Bali's commercialism. Executed in his sensational vernacular The Holy Tree stands as a singular masterpiece that brings into harmonious union night and setting day, mother nature and spirituality and rousing artistry.

[1] Suteja Neka and Drs. Sudarmaji, Arie Smit, Bali 1995, 17.





# 386

# ARIE SMIT

1916-2016

# TEMPLE GATE IN BALI

Oil on canvas on board Signed, inscribed and dated 75 58 by 41.5 cm; 223/4 by 161/4 in.

PROVENANCE

Private Collection, Australia

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



"...today it is broken down into fundamental colour and dimension. The result is the creation of a magical montage that brings to mind the many visions of Bali that coexist, overlap and merge in a celebration of order."

#### DIPIKA RAI

Han Snel, Duta Fine Arts Foundation, Jakarta, Indonesia, 1993, p. 12

# 387

THE PROPERTY OF A LADY

# HAN SNEL

1925 - 1998

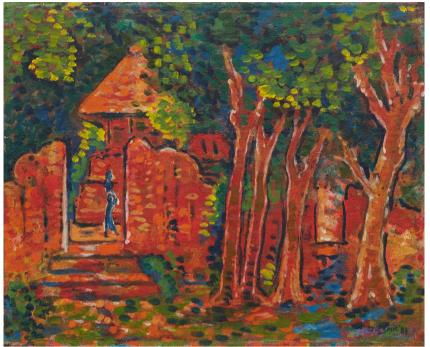
# MARKET SCENE, BALI

Oil on canvas Signed, inscribed and dated *77* 119 by 90 cm; 46¾ by 35½ in.

#### PROVENANCE

Private Collection, UK

HK\$ 240,000-350,000 US\$ 30,600-44,700



# 389

#### 388

#### ARIE SMIT

1916-2016

# ROW OF TREES AND GATES

Acrylic on canvas Signed and dated 87

42 by 52 cm;  $16\frac{1}{2}$  by  $20\frac{1}{4}$  in.

#### LITERATURE

Suteja Neka and Drs. Sudarmaji, *Arie Smit*, Koes Artbooks, Bali, Indonesia, 1995, p. 106, color illustration

#### PROVENANCE

Private Asian Collection

HK\$ 100,000-200,000 US\$ 12,800-25,500

#### 389

#### HAN SNEL

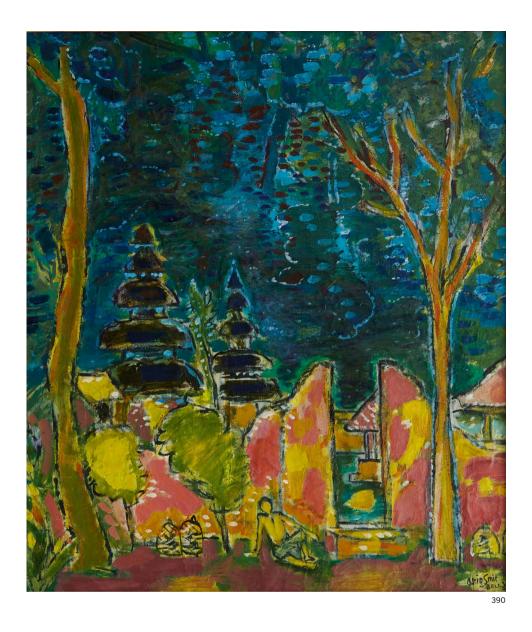
1925 - 1998

Oil on canvas Signed and dated 77  $$31.5\ \mbox{by }36\ \mbox{cm}; 12^{1}\!/_{2}\ \mbox{by }14^{1}\!/_{4}\ \mbox{in}.$ 

# PROVENANCE

Private Collection, Singapore

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



#### ARIE SMIT

1916-2016

#### TEMPLE GATE IN UBUD

Acrylic on canvas Signed and dated 86

70 by 60 cm; 27½ by 23½ in.

#### LITERATURE

Suteja Neka and Drs. Sudarmaji, *Arie Smit*, Koes Artbooks, Bali, Indonesia, 1995, p. 100, color illustration

#### PROVENANCE

Private Asian Collection

Staged in the quiet solitude of the night, *Temple Gate in Ubud* is an introspective piece that

captures the contemplative atmosphere of the Balinese temple. Rich pigments dye the work in deep, saturated washes to create a meditative experience, complementing the pensive figure resting by the temple gates. The scene's expressive qualities articulate Smit's sensitivity to the aesthetic nuances of color, its softened palette evocative of the temple's serene setting.

The mysticism of the moonlight fascinated the artist, who used loose, stippled brushstrokes to replicate the effect of dappled blue light filtering through the verdant foliage. Largely inspired by the effect of Van Gogh's complementary color touches, Smit establishes a delicate harmony between the forest and the midnight sky, its variegated texture instilling the painting with a rhythmic vitality.<sup>[1]</sup> Luminescent against the darkened horizon, the temple's architecture

is reproduced in linear, shortened strokes of pink, red and yellows. The roughened pastiche of warm tones hints at the weathered quality of the temple gates, a testament to Smit's virtuosity in conveying reality through abstract, simplified forms. Even in the subdued monlight, the image pulsates with a quiet intensity, reminiscent of the vivacious energy that permeated Bali's landscape. Unlike his contemporaries, Arie Smit was consumed by a painterly impulse to capture the remote aspects of the island, creating a romantic recollection of a Bali untouched by mass tourism.

[1] Luciënne Smit, Arie Smit: A Painter's Life in the Tropics, Netherlands 2016, 178.

HK\$ 350,000-550,000 US\$ 44,700-70,500





# 391

# POPO ISKANDAR

1927-2000

# ALAM BENDA

Oil on board Signed and dated 59 33.5 by 55 cm; 13 by 21½ in.

# PROVENANCE

Private Asian Collection

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



# ABDUL DJALIL PIROUS

b.1932

# SPIRITUAL SCAPE I

Marble-paste and acrylic on canvas Signed, inscribed, titled and dated 2003 on the reverse

94.5 by 104.5 cm; 37 by 41 in.

#### PROVENANCE

Private Asian Collection

HK\$ 45,000-65,000 US\$ 5,800-8,300

# 393

# **SUNARYO**

B. 1943

# ABSTRACT

Oil on canvas Signed and dated 90 120.5 by 150 cm; 47½ by 59 in.

#### PROVENANCE

Private Collection, Singapore

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

394 No Lot



395



#### ABDUL DJALIL PIROUS

b.1932

# ALAM BENDA PAGI HARI

Mixed media on canvas Signed and dated 10; signed, signed again, inscribed, titled and dated 2010 on the reverse

42.5 by 55 cm; 16½ by 21½ in.

# PROVENANCE

Private Asian Collection

HK\$ 30,000-50,000 US\$ 3,850-6,400

#### 396

#### FADJAR SIDIK

1930-2004

#### GARUDA

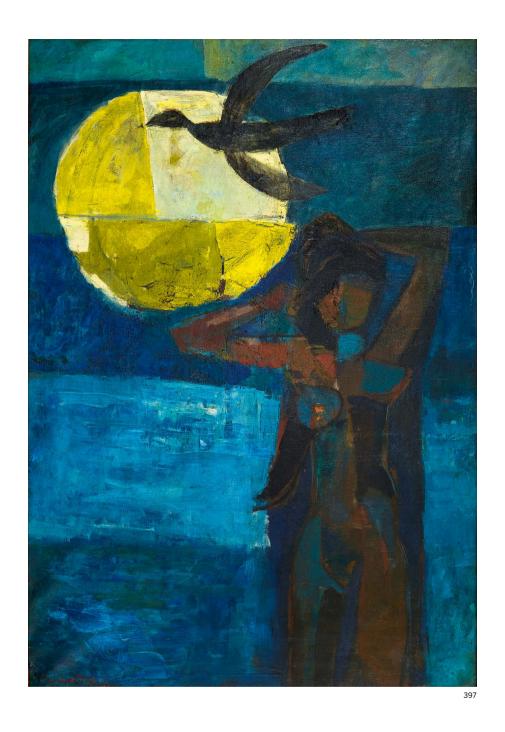
Oil on canvas Signed and dated 78

116.5 by 99 cm; 453/4 by 39 in.

# PROVENANCE

Private Asian Collection

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



# MOCHTAR APIN

1923-1994

# BI BAWAH SINAR BULAN PURNAMA

Oil on canvas Signed and dated 1964

79.5 by 115 cm; 31<sup>1</sup>/<sub>4</sub> by 45<sup>1</sup>/<sub>4</sub> in.

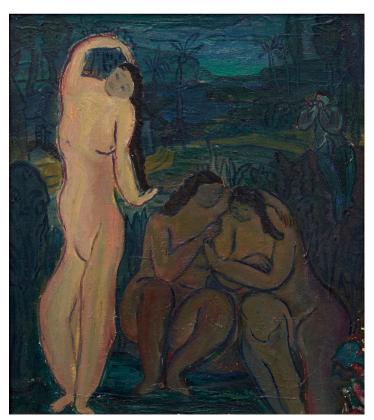
# PROVENANCE

Private Asian Collection

HK\$ 240,000-350,000 US\$ 30,600-44,700



398



#### ANTON HUANG

1935-1985

# TWO BALINESE DANCERS

Oil on canvas Signed and dated 76

98 by 80 cm; 38½ by 31½ in.

#### LITERATURE

Agus Dermawan T., Streams of Indonesia Art From Pre-Historic To Contemporary, Committee of Festival of Indonesia, Indonesia, 1990 - 1991, p. 150, color illustration

Helena Spanjaard, *Indonesian odyssey: A Private Journey Through Indonesia's Most Renowned Fine Art Collections*, Equinox Publishing (Asia) Pte. Ltd., Singapore, 2008, p. 268, color illustration

#### PROVENANCE

Private Asian Collection

HK\$ 80,000-150,000 US\$ 10,200-19,200

#### 399

#### ARIFIEN NEIF

b. 1955

#### NUDES

Oil on canvas Signed and dated 94

45 by 40 cm; 17½ by 15¾ in.

#### PROVENANCE

Private Asian Collection

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



## MOCHTAR APIN

1923-1994

TERLENA (REPOSE)

Oil on canvas

Signed and dated 90; signed, titled, inscribed and dated 90 on the reverse

44 by 53 cm; 17<sup>1</sup>/<sub>4</sub> by 20<sup>3</sup>/<sub>4</sub> in.

## PROVENANCE

Private Asian Collection

HK\$ 60,000-80,000 US\$ 7,700-10,200

#### SUDJANA KERTON

1922-1994

#### PLANTING RICE

Oil on canvas Signed and dated 90

 $70.5 \text{ by } 86.5 \text{ cm}; 27\frac{3}{4} \text{ by } 34 \text{ in}.$ 

#### **PROVENANCE**

Acquired directly from the artist's wife, Louise Kerton Private Collection, Singapore

HK\$ 400,000-600,000 US\$ 51,000-76,500

A testament to his Indonesian lineage, Planting Rice by Sudjana Kerton is indicative of an artist whose visual expressions are deeply imbued with empathy and patrioticism. Born in Bandung, Indonesia in 1922, Kerton's adolescnece was largely shaped by his country's struggle for independence, which spurred within him a longlasting nationalistic spirit. Unlike many other promiment modern Indonesian artists, Kerton actually spent most of his career abroad, spending a combined total of 25 years in France, Mexico, the Netherlands and the United States. Widely celebrated for his distinctive portayals of the common people of Indonesia, Kerton lent from a myriad of aesthetic ideologies through his international sojourns, and cultivated an artistic palette like no other. Kerton's restless paintbrush never ceased from commemorating the hardworking locale of Indonesia, as he often looked inwards to explore various aspects of self identity, heritage and memory.

Completed in 1990, *Planting Rice* was executed after Kerton's monumental trip to Mexico in 1963, which reinvented the ways in which the artist illustrated the traditions and customs of Indonesian life forever. Deeply moved by Diego Rivera's exhuberant, emotional and figurative mural paintings, Kerton became heavily influenced by Rivera's visual motifs and compositional style, and his expertise was subsequently enriched by a new range of Western painting traditions and forms. At the core of Kerton's oeuvre is a deep concern for the common people of Indonesia, and this present lot is no exception.

Kerton composes a lyrical celebration of the humble working class, and depicts a female farmer, hunched in concentration as she tends to her crops. Characterised by his geometrical approach to the human figure, Kerton delinates the sturdy legs of the farmer, firmly planted into the ground to provide support for her labor. Her feet disappear into murky shadows as they become immersed into the water that cover the padi fields. The expression on her face is of pure and determined focus – emphasized by her furrowed forehead and eyes fixed on the sprig of seedling she places into the soil with her two fingers.

The deftly drawn lines of brown and yellow produce semi-abstract forms that lean towards the cubist style, as seen in the patterns of the woman's *batik* skirt. Set against a contrasting background of verdant greens and greyish blues, Kertan proudly places a spotlight onto the farmer, and honors the human virtue within Javanese traditions. Yet she is not alone in her ardous labor as fellow farmers in background bend down to plant seedlings in the wet field or tend to a water buffaloe in the distance. Other charactors in Kerton's scene take a moment of rest, while a white duck steps charmingly into the corner of the picture frame. The artist's keleidescopic palette reveals his embrace of the country's vibrant landscape, the blocks of color are not blended thoroughly on the canvas, but rather, reveal the expressiveness of Kerton's brushwork and forms.

The empathy within Kerton's visual artistry and language unravels itself quietly in this painting, as every brush stroke renders a canvas permeated with a deep cultural understanding and respect for Kertan's homeland. Unaffected by what surrounds her, the diligent farmer that Kerton paints with admiration is an extension of the artist's unwavering patriotic sentiment, as he monumentalises those who truly made up the spirit, traditions and identity of Indonesia.



"Every artist should feel the spirit of responsibility for his country, be a nationalist with homeland's hi-value tradition, and have the willingness of new creativity for the brand new community. Every artist should be given the chance to create and develop his art on his own, [with] the respect from the community as a very important strength."

From the conversation between Sudjana Kerton and Endang K. Sobirin, *Merdeka Daily*, 1 May 1984

## AFFANDI

1907 - 1990

## FISHING BOATS

Oil on canvas Signed and dated *1969* 91.5 by 117 cm; 36 by 46 in.

## PROVENANCE

Private Collection, Japan

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

"The space in depth is built by sudden syncopated interruptions, broken and vibrating lines which change people and things (men, trees, boats, land, sea, etc.) into the same pictorial material. The stylistic coherence compels everything to vibrate with the same energy be it the hard matter of the rocks, or the water, or even the air."

## FLÁVIO DE AQUINO

Affandi: Exposição Retrospectiva 1940 – 1966, exhibition catalogue, Museu de Arte Moderna de Sãn Paolo, May 3 – May 22, 1966



#### SRIHADI SUDARSONO

B. 1931

#### ABSTRACT LANDSCAPE

Oil on canvas

Signed and dated 74; Signed and dated 1974 on the reverse

84 by 100 cm; 33 by 391/4 in.

#### **PROVENANCE**

Acquired directly from the artist Formerly in the collection of Alex Papadimitriou Sotheby's Hong Kong, 6 April 2013, Lot 354 Acquired by the present owner from the above

Private Asian Collection

As one of the most significant living modern Indonesian painters, Srihadi Soedarsono is widely recognised for his ephemeral visual language and abstract re-imaginations of the landscapes of his country. Executed in 1974, Abstract Landscape is, at its heart, an ode to the sheer natural beauty of Indonesia. This early work envelops viewers in swathes of colors true to the artist's surrounding environs, providing an expansive vista of lush fields, rolling hills and a distant horizon. Srihadi's artistic praxis bespeaks a gift for synthesising strands of abstract expressionism in tandem with Javanese philosophies, which ultimately enables viewers to experience the multidimensional sublimity of the horizon seascape of this present lot.

Having studied at the esteemed Bandung Institute of Technology and the Ohio State University, Srihadi stood at the forefront of modern Indonesian art in the 1950s, and sought to understand the notions of "informal", "brut", and "expressionistic" styles in the 1960s through inventive depictions of Indonesia's natural terrains. As encouraged by the acclaimed Dutch painter Arie Smit, Srihadi embarked on a monumental trip to Bali in 1953, which kindled within him a passion for capturing the allures of the island's beach scenes, seascapes and horizons through expressive forms and compositions. Illustrations of the purity of the natural world remain as Srihadi's largest mode of expression, as he lends from the unification of the elements of land, water and sky to bring a sense of spiritual harmony

to his oeuvre. Srihadi's abstracted landscapes, in particular, pay homage to the philosophic basis of *rasa*, variously translated as "affect" and "intuition", as an unbound, non-formalist embodiment of perception, consciousness and emotion, which is manifested through the spiritual pursuit of an object's essence.

Srihadi arranges various color panes over one

another, generating a complex interplay of structure and contrast with layers of cerulean. sienna and forest green. Unlike his American peers, such as Franz Kline and Jackson Pollock, Srihadi's methods of abstraction are detailed and painstaking experimentation with form and color, all within the scope of Javanese notions of balance. His strikingly minimal compositions highlight his commitment to the sensational and visual power of contrast, as undulating lines of various widths and oscillations traverse along the colour fields, giving spontaneity, energy and fluidity to the canvas. As these textural lines mark the edges of each color field, seperating the different elements of nature, Srihadi transforms the disorderly into the orderly, as these uninhibited disruptions to the horizontal planes of colour bring a coherent modulation of form to the composition. We see how Srihadi employs a seemingly unrestrained interplay of structure and impasto that appears far from monotonous, as his eloquent brushwork weaves in and out of the colour planes, layering brief streaks of vibrant green, yellow, white and red onto the canvas with a staccato rhythm, bringing visual stimulation to different parts of the work. Srihadi's creative re-interpretation of the abstract expressionist techniques he encountered in America is illuminated in this present lot, as the physical intricacies of the elements are reduced and simplified to abstracted shapes and contours. With thick swathes of impasto that elongate the horizontally orientated panel, Srahidi bridges a confluence of the actual and abstract, subsequently imparting a sleek flow of endless continuity to each segment. Thus, the landscape is brought to life seamlessly through Srihadi's emphasis on rasa, balance and hues, as he expresses his love and admiration for the purity of the natural world.

HK\$ 450,000-680,000 US\$ 57,500-87,000





#### AFFANDI

1907 - 1990

#### **BALINESE CEREMONY**

Oil on canvas Signed and dated 1966

97 by 131 cm; 353/4 by 511/2 in.

#### **PROVENANCE**

Private Collection, USA

HK\$ 800,000-1,500,000 US\$ 102.000-192.000

Heralded as one of the most prominent expressionist painters in Southeast Asia. Affandi was an artist whose unique opus can be characterized by his innovative modernist style, as well as his vibrant color palette. At a time when romanticized illustrations of Indonesia were popularized by mooi indie and pita-maha artists, Affandi in turn dedicated his artistry to the pursuit of depicting the quotidian everyday of Indonesian culture, people and its landscapes, which subsequently propelled a new wave of post-colonial social influences to the evolving artistic identity of Indonesia. In establishing the organization Lembaga Pelukis Rakyat (The People's Painters Association), Affandi led his fellow Indonesian artists in forgoing the ideals of photorealism and formal composition, and sought to embrace emotional authenticity in his portrayals of Bali's energetic and richly cultured dynamism.

Balinese Ceremony is a highly spirited masterpiece which serves as a seminal celebration of the vivacious cultural identity of Indonesia. As a naturalist at heart, Affandi honestly showcases the cultural traditions of the island, revitalizing the verisimilitude of Balinese life and rituals. The present lot captures perfectly the boundless energy that can be found amidst the colorful processions of Balinese ceremonial festivals, which are performed to mark the beginning and end of every celebration. Affandi imbues the canvas with an undeniable spiritual significance and exuberance, as the performed rituals act to balance the energies between sacred and secular entities, and are believed to maintain a living world of eternal harmony.

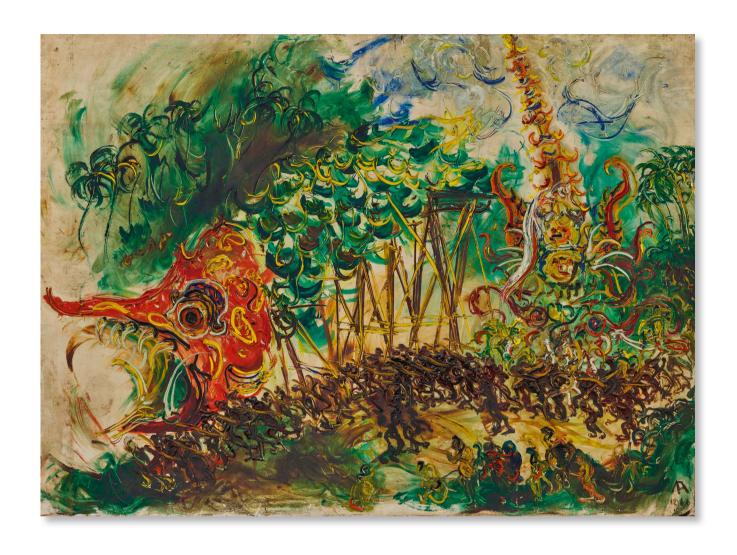
It is through this animated piece that Affandi conducts an emotive exercise on expressionism, as his luminous use of color and form fabricates an evocative account of traditional Balinese customs. The candid vigor of Affandi's brushwork delineates the central phenomenon of the procession with an intensity like no other, as he seems to encapsulate the lively chaos of atmosphere through the thick strokes of impasto that traverse the canvas. The highly organic and unconstrained dabs of paint showcase Affandi's inimitable process of squeezing paint directly onto the canvas and smearing it with his fingers and palms, while the gestural mark of each spontaneous stroke blends together to radiate

sensations of verve and energy, accentuating the pulsating spirit of this transcendent parade.

Dominating the canvas is an indiscernible creature of hybridity, as Affandi marries the perimeters of realism with the notions of expressionism and constructs an animal that changes and morphs according to the perspective of the viewer. Festooned with shimmering strokes of color, the mystical creature appears to absorb the glow of the natural light, and consumes the pictorial space in its arresting radiance. Affandi takes care to scatter the creature with jade green scales and crimson patterns, as thick layers of impasto, assembled on top of each other through his acute sense of dimension and depth, mirror the lush foliage of the natural landscapes frequently associated with Bali.

At the background stands a pagoda-like structure, which provides a religious accent to the painting; Affandi adorns the golden edifice with decorative details, which subsequently echoes the alluring beauty of Bali's cultural rituals and spirituality. Like freely flowing ribbons in the wind, the rhythmic swirls of paint curl and coil to elucidate movement and stimulate flow to the canvas, as Affandi saturates the landscape with his innate emotions, and expresses beautifully his never-ending affection for the daily traditions of Indonesian culture. The intense brilliance of the ruby reds, cerulean blues and emerald greens of Affandi's color palette reflect his unique visual language, as he works to transform the raw and passionate energies of this Balinese occasion into something tangible through an atomic burst of colors. This prismatic scene brings viewers into the heart of its electrifying atmosphere, as we are invited to experience the customary habits of Bali through Affandi's every stroke of color and rhythm.

This captivating masterpiece is a seminal work from Affandi's opus, and encompasses many of the quintessential aspects of Bali that he sought to depict during the zenith of his artistic career. A grand and evocative piece, *Balinese Ceremony* is an electrifying illustration of the rich traditions and rituals of Balinese cultures, as Affandi's figurative brushstrokes dance across the canvas, which ultimately gives way to a spectacular vignette of the cavalcades of Balinese life.



## AFFANDI

1907-1990

TOPENG - TOPENG WITH SELF PORTRAIT (SELBSTPORTRAIT MIT MASKEN)

Oil on canvas Signed and dated *1968* 93.5 by 123 cm; 37 by 48½ in.

## PROVENANCE

Private Asian Collection

HK\$ 800,000-1,000,000 US\$ 102,000-128,000

"Affandi's canvases, which are not even separated from their surroundings by frames, are essentially works of action. Their emotions of violence, anger, competition and tenderness have not been recollected in tranquility, but disciplined and used as they were felt."

JOHN BERGER

New Statesman, 31 May 1952





## HAJI WIDAYAT

1919-2002

#### **HUTAN LINDUNG (PROTECTED FOREST)**

Oil on canvas Signed and dated 65

 $100 \text{ by } 178.5 \text{ cm}; 39\frac{1}{4} \text{ by } 70 \text{ in}.$ 

#### **PROVENANCE**

Private Asian Collection

HK\$ 300,000-500,000 US\$ 38.300-64.000

Struck by a nationalistic fervor that had emerged from post-independence Indonesia, artists strove to articulate a recognizable Indonesian identity in their works. Moved by similar desires, Javanese artist Haji Widayat shifted from the predominantly Dutch Bandung school to the Indonesian-run ASRI academy in Yogyakarta. Under the tutelage of Hendra Gunawan, Widayat's work transitioned from the sweet, Mooi-Indië (Beautiful Indies) landscapes into the epochal, 'magical-decorative' style that marked his mature oeuvre.

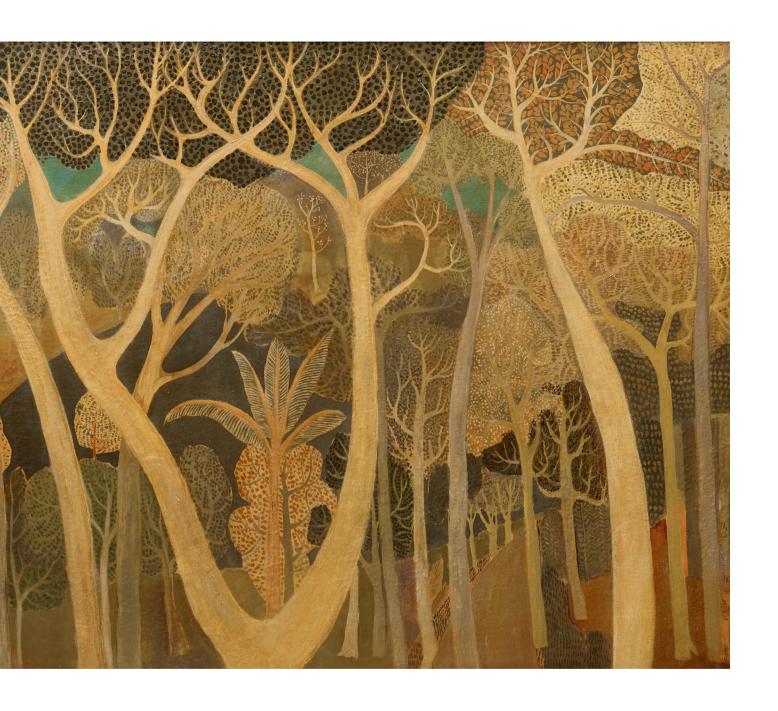
An idyllic, hidden forest set in one of Widayat's fantasy worlds, *Hutan Lindung (Protected Forest)* is adorned in highly stylized, decorative elements that reference the artist's experience as a traditional *batik* maker. Blurring the boundaries between reality and fantasy, the mythical scenery resonates with the fantastical qualities found in Eastern tradition, where inner experiences hold as much significance as the material world.<sup>[1]</sup>

The lush greenery is depicted with dexterous familiarity, reminiscent of the period Widayat had spent sequestered in the Sumatran jungles. Rendered in a muted, earthy palette of dark greens and yellow, the painting exudes a primordial essence that recalls the mysticism of tribal Javanese art. The primitive tendencies of Widayat's painting style strips the trees down to their barest essence and rebuilds them into abstract, ornamental forms that transform the scenery into an enchanting, otherworldly experience. While the work's dominant use of gold is aesthetically akin to the Austrian symbolist painter Gustav Klimt (862-1918)'s highly stylized canvases, Widayat's use of tanned pinks, cerulean blue, and lime greens punctuate the vista and adds a sense of spatial depth.

The composition pulses with a fluctuating rhythm, as if the viewer was enveloped in the tropical breeze of the forest itself. The artist pays keen attention to every single branch and leaf, painting them in dexterous detail and forming a random yet harmonious pattern within the dense foliage. The vast reservoir of Widayat's opus conceives an aesthetic vocabulary that encapsulates the primitive beauty of his Indonesian roots, accompanied by a rare sensitivity to both the visible and the invisible. As suggested by the work's title, *Hutan Lindung (Protected Forest)* is a testament to artist's love for Indonesia's natural beauty, its land and the forces that admire and hope to protect it.

[1] Helena Spanjaard, Hong Djien Oei, *Pioneer Number Four: H.Widayat*, lakarta 2014, 59







## 408

## ABDUL DJALIL PIROUS

b.1932

## BALINESE TEMPLE

Oil on canvas Signed and dated 60

64.5 by 95 cm; 25½ by 37½ in.

## PROVENANCE

Acquired directly from the artist Private Collection, USA Sotheby's Hong Kong, 7 October 2012, Lot 317 Acquired from the above sale by the present owner Private Asian Collection

HK\$ 140,000-220,000 US\$ 17,900-28,100



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## AFFANDI

1907 - 1990

## MATADOR

Oil on canvas Signed and dated 62

76.5 by 90 cm;  $30^{1}/_{4}$  by  $35^{1}/_{4}$  in.

## PROVENANCE

Gifted from the artist to the late Mr. Ali Sadikin Private Collection, Indonesia Sotheby's Hong Kong, 4 April 2016, Lot 381

HK\$ 450,000-650,000 US\$ 57,500-83,000

## **AFFANDI**

1907 - 1990

#### BOATS

Oil on canvas Signed and dated *84* 117.5 by 147 cm; 46<sup>1</sup>/<sub>4</sub> by 58 in.

HK\$ 600,000-900,000 US\$ 76,500-115,000 "As his expressions gradually took shape, the images in his paintings emerge side by side with pure visual components. The images and the visual components - the strokes, the lines, the hand-scratches, the colours and the directly-applied paints - all form a totality that represents Affandi's energy, which emanated from within him when he was face-to-face with reality. What these images convey, therefore, are messages; rather, it is power."

#### SARDJANA SUMICHAN

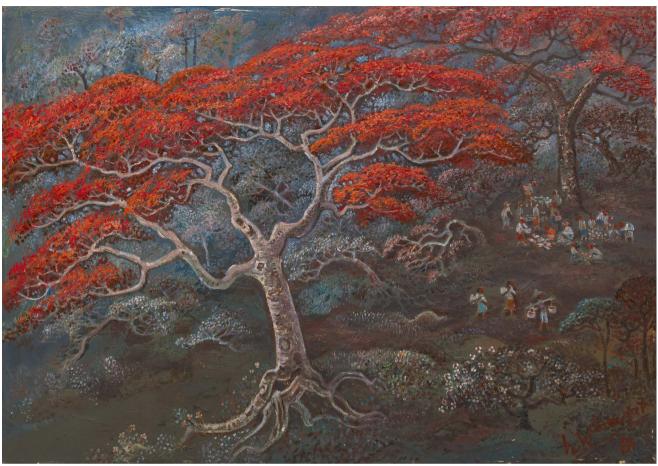
Affandi Vol I, Bina Lestari Budaya Foundation, Jakarta and Singapore Art Museum, Singapore, 2007, p.66

As a truly seminal artist from Southeast Asia, Affandi is celebrated as a keen onlooker of the natural world, one who was wholly dedicated to the pursuit of unrestrained expression and emotive authenticity within his works. Having grown up in a Javanese coastal town, Affandi spent the majority of his childhood infatuated with the open seascapes of the fishing village which he lived in, which ignited within him a penchant for portraying the everyday lives of Indonesian people and its beauty. In the 1950s, Yogyakarta was a mecca for Indonesia's modern art community, attracting a wide range of personalities and visionaries, with Affandi being one of them. In contrast to the mooi indie artists who romanticized the landscapes of Indonesia through the lens of realism and formal composition, Affandi forwent verisimilitude in favor of subjective and emotional representations of his daily surroundings. In establishing the organization Lembaga Pelukis Rakyat (The People's Painters Association), Affandi encouraged his fellow Indonesian artists to strive for authenticity - rather than rehearsed reverence, in their depictions of Indonesian culture. A naturalist at heart, Affandi was renowned for his ability to cast off any social ideologies that could affect his choice of subject and style, and worked tirelessly to develop an expressive and inimitable visual language that would eventually herald him as one of the most significant Indonesian artists of the 20th century.

Stylistically distinguishable, Boats is an energetic piece from the artist's idiosyncratic opus. Affandi's signature use of bold, colored lines delineate the canvas with chaotic harmony, as energetic swaths of impasto reveal thinner, finer streaks that touch and intertwine to generate a sense of organic movement and flow throughout the image. Dynamic and intense, Affandi lends from a wide spectrum of vibrant colors to portray the liveliness of the seascape; this clashing of hues hallmarks Affandi's boundless freedom of style, as he melds the elements of sky, sea and land together with spontaneous streaks of white overtones, blues, reds, greens and yellows. With just his fingers, wrists and palms, Affandi squeezes paint directly onto the canvas and manipulates the undulating bands of color to form tactile, three dimensional impastos, lending the work flashing moments of intensity and movement. Affandi's eclectic yet deliberate use of texture allows him to channel his immense energy and emotion to the scenery, as he re-imagines the vibrant colors and ever-changing seascapes of his bucolic childhood, endowing this present lot with personal tokens of symbolism. At a time when Indonesia was taking its first pivotal steps into an era of modernism, Affandi turned to the medium of paint to commemorate the richness of Indonesia, capturing moments in time that moved him profoundly. Affandi's painstaking dedication to expressionism is ubiquitous in his expansive oeuvre, and Boats is a stunning illustration of the spiritual mores and transcendental sceneries of Indonesia.







## 411

## HAJI WIDAYAT

1919-2002

PASAR KECIL DI BAWAH POHON FLAMBOYAN (MARKET UNDER FLAMBOYANT)

Oil on canvas Signed and dated 91; signed, titled, inscribed and dated '91 on the reverse

70 by 100 cm;  $27\frac{1}{2}$  by  $39\frac{1}{2}$  in.

## PROVENANCE

Private Collection, Singapore

HK\$ 140,000-250,000 US\$ 17,900-31,900



## 412

## SRIHADI SUDARSONO

B. 1931

BEDOYO KETAWANG; THE HARMONY OF BEAUTY

Oil on canvas

Signed and dated 2004; signed, titled, inscribed and dated 2004 on the reverse

 $100 \text{ by } 135 \text{ cm}; 39\frac{1}{4} \text{ by } 53 \text{ in}.$ 

HK\$ 320,000-450,000 US\$ 40,800-57,500 PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

#### HENDRA GUNAWAN

1918-1983

BERMAIN DENGAN IBU

Oil on canvas Signed and dated 75

70 by 148.5 cm; 27½ by 58½ in.

**PROVENANCE** 

Private Collection, Singapore

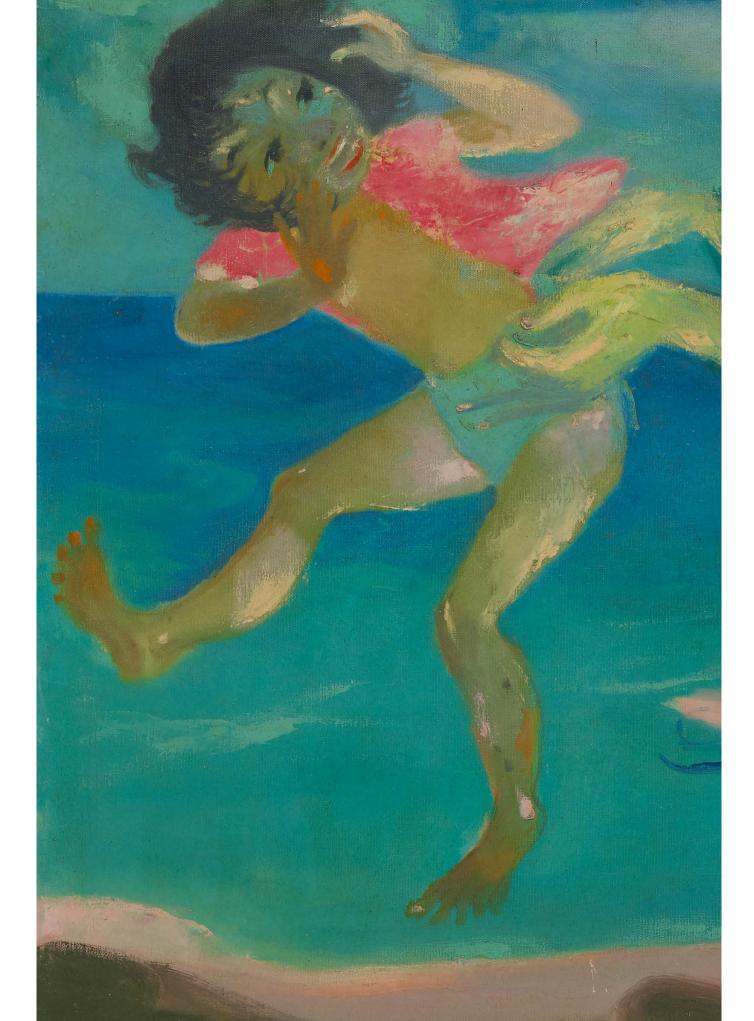
HK\$ 800,000-1,500,000 US\$ 102.000-192.000

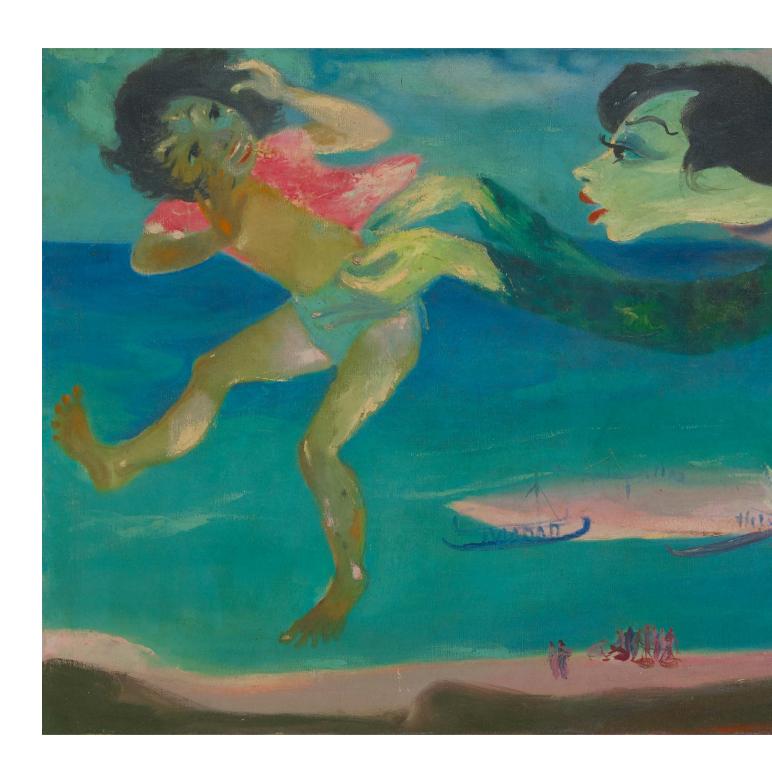
Deeply entrenched in modern Indonesian history, Hendra Gunawan's lively depictions of the cultural mores of his beloved homeland have cemented him as "the people's artist". Distinguished as a humanist painter, Gunawan's extensive oeuvre is characterized by the whimsical ways in which he immortalizes the allure found within the mundane – nothing is absent of beauty through the lens of Gunaway's artistic vernacular, as his spontaneous imagination works to create visual commemorations of the landscapes and native people of Indonesia. In all his works, Gunawan took care to realize women as fully multidimensional, independent and individual characters, ones that are in charge of their own interactions, bodies, and roles. He carved out a refreshing mode of representation of the daily lives of Indonesian women.

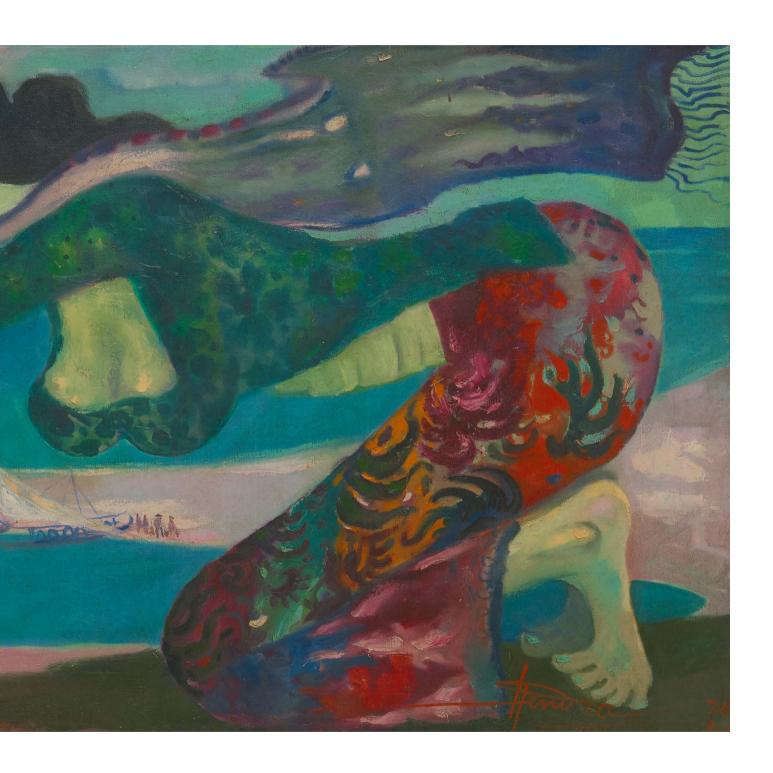
Aptly titled *Bermain Dengan Ibu*, which translates to Playing with Mother, this present lot is an expressive and spirited depiction of the human form and relationships. Gunawan permeates the canvas with a myriad of stunning colors, as he re-imagines a simple interaction between mother and son through a deftly saturated canvas and unconventional coloring. Fantastical and playful, Gunawan proudly boasts about the magic in the everyday of the Indonesian locale, as

his expressive brushstrokes delineate the exquisite features of his subjects. Reminiscent of the Indonesian puppets of wayung kulit, Gunawan illustrates the details of the mother with elegant, sloping features and elongated, exaggerated limbs, subsequently re-defining the alluring femininity of Indonesian women.

Surging with buoyancy and a child-like innocence, Gunawan's visual flourishes serve to unveil the joy he experienced as witness to the daily nuances of rural life; while the exaggerated nature of his subjects, in tandem with his vibrant coloring, draw out the expressiveness of his visual language. Gunawan's meticulous attention to composition and coloring is brought to light here, as his unique palette details the multi-colored batik prints on the mother's sarong, imbuing it with a kaleidoscopic and ephemeral quality. As the woman stretches out to keep her impish child in her grasp, Gunawan outlines her soft, yet firm gaze of attentiveness and care, as he reveals the subtle elegance of her poise and figure. At a time when Indonesia's post-colonial art scene was burgeoning with multifarious visual identities, Gunawan stood out with his timeless and spirited aesthetics. Bermain Dengan Ibu is a poignant representation of his lifelong pursuit of encapsulating the beauty of Indonesia and its native locale.







#### HENDRA GUNAWAN

1918-1983

#### **COOKING SNAILS**

Oil on canvas Signed and dated 71

89 by 148.5 cm; 35 by  $58 \ensuremath{^{1}\!/_{2}}$  in.

#### LITERATURE

Agus Dermawan T. and Dr. Astri Wright, *Hendra Gunawan:* A Great Modern Indonesian Painter, Ir Ciputra Foundation, Jakarta, Indonesia, Archipelago Press, Singapore, 2001, p. 103. colorplate 34

## PROVENANCE

Sotheby's Singapore, May 16 1998, Lot 201 Acquired from the above sale by the previous owner Private Asian Collection Sotheby's Hong Kong, 6 October 2014, Lot 393 Private Asian Collection

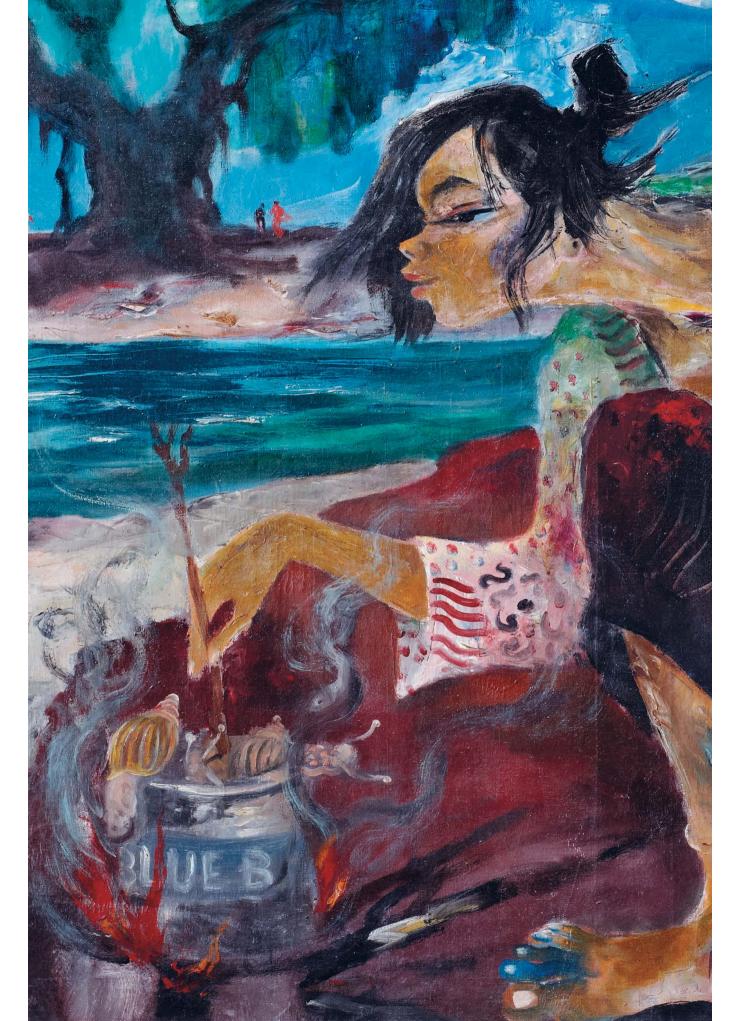
HK\$ 1,000,000-2,000,000 US\$ 128,000-255,000

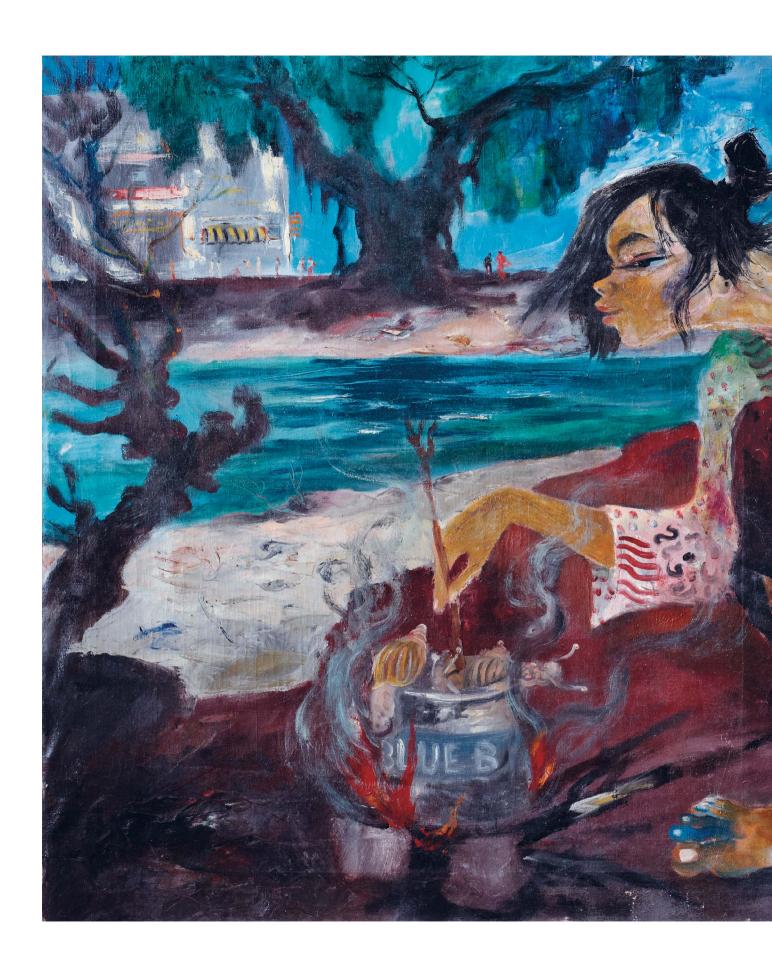
More than just a painter, Hendra Gunawan's mastery of evoking life's most unadulterated emotions has cemented him as one of Indonesia's finest modern artists and humanists. Born in Bandung in 1918, Hendra's childhood nurtured his love for the dynamic facets of Indonesian people, rituals and social gatherings. Widely acclaimed for his dedication to illustrating the day to day nuances of Indonesian life, Hendra's works are all influenced by his support of Indonesia's national independence. These are the events that Hendra never strays away from depicting, and this present lot is another one of Hendra's patriotic celebrations of the human existence.

Uninterrupted and imaginative, Hendra provides a vignette into the commonalities of Indonesian daily life and honors the hardworking women that humbly act as the backbone of society. In Cooking Snails Hendra lends us his visceral lens and paints a woman cooking snails over a fire while she breastfeeds her baby. Leaning onto her shoulder for support, or perhaps patting his mother's shoulder for attention, a young frail boy stands ready to for a taste of this humble delicacy. This seemingly simple affair is anything but understated, as Hendra colors the scene with liberal streaks of color and adorns his subjects with captivating aesthetics. Much like the Wayung Kulit theatre shadow puppets that Hendra used to practice with, the figures in his paintings all move with elongated limbs and inhabit angular forms. The eloquence of Hendra's visual artistry and language unveils itself beautifully in this painting, as the sinuous movement of every brush stroke tells the story of Indonesian perseverance and nationalism. The *kebaya* top that the woman wears possesses a kaleidoscopic quality as Hendra dots it with intricate and lively patterns. Gazing at this painting, one's imagination is pulled into motion, as Hendra's colors blend, melt and clash into each other, fabricating a dazzling canvas of allure. Lighting up the palette are vibrant shades of aquamarine and teal, which encompass the flowing river and the sky.

The small charming details of the work further add to the story of struggle and courage the artist poignantly conveys. The woman cooks her snails in what appears to be a makeshift pot – the letters "BLUE B" suggesting that she has recycled the container. She stirs her dish on a blazing fire with a broken branch as the snails seem to squirm as swirls of smoke arise to bring forth the alluring aroma. It is with this portrayal of the nurturing and sacrificing qualities of motherhood that Hendra elucidates the socio-economic hardships of Indonesian people during the 1970s, where people had to beg for money and scavenge for food to alleviate their perpetual hunger.

Stoic in her stance and calming in her gaze, the mother that Hendra paints lovingly is a heroine in every way, as she tends to the needs of her children with toughness and courage. Thus, Hendra composes a symphony to the minutiae of life, particularly to the unheralded survival instincts of Indonesian women. Through *Cooking Snails*, Hendra monumentalizes all the altruistic women that acted as uncompromising columns of strength and pertinence amidst Indonesia's colonial oppression.







## LEE MAN FONG

1913-1988

#### **GOLDFISH**

Oil on masonite board Signed in Chinese, stamped with three seals of the artist, inscribed and dated 1983 in Chinese

60.5 by 122 cm; 233/4 by 48 in.

#### **PROVENANCE**

Acquired directly from the artist Private Collection, Singapore

HK\$ 400,000-600,000 US\$ 51.000-76.500

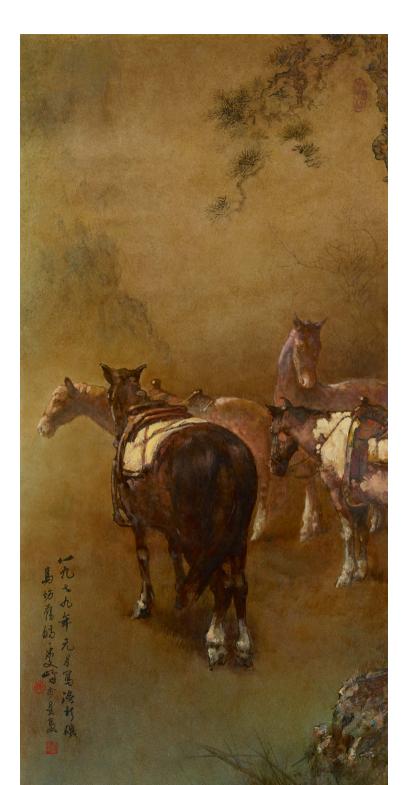
"[Lee Man Fong] combines an effective use of light, an uninhibited use of colors in an easy-going emotive manner. He has fused the fixed perspective of Western painting with those of Chinese painting in which the viewer 'may gaze, roam and dwell'. In this manner he has created [artworks] fully expressive of Oriental values".

## K. C. LOW

The Oil Paintings of Lee Man Fong: The Pioneer Artist of Indonesia and Singapore, Art Book Co., Ltd, Singapore, 2014, pg. 10.







## 416

## LEE MAN FONG

1913-1988

## HORSES

Oil on masonite board Signed in Chinese, stamped with three seals of the artist and dated 1979 in Chinese

122 by 61 cm; 48 by 24 in.

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

## LEE MAN FONG

1913-1988

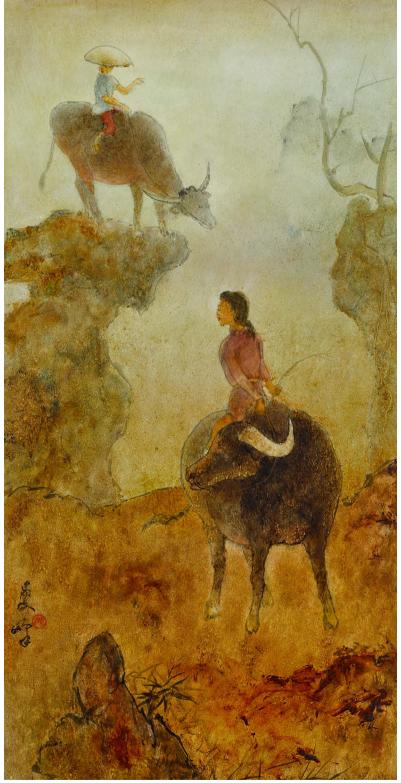
## CHILDREN ON BUFFALOES

Oil on Masonite board Signed and stamped with two seals of the artist 102 by 50 cm; 40 by 191/2 in.

## PROVENANCE

Acquired directly from the artist Private Collection, Hong Kong Sotheby's Hong Kong, April 3 2017, Lot 384

HK\$ 220,000-380,000 US\$ 28,100-48,500



417





1913-1988

## PAIR OF DOVES

Oil on masonite board Signed in Chinese and stamped with two seals

 $121.5 \text{ by } 60 \text{ cm}; 48 \text{ by } 23 \frac{1}{2} \text{ in}.$ 

## PROVENANCE

Acquired directly from the artist Sotheby's Hong Kong, 1 April 2018, Lot 392

HK\$ 180,000-250,000 US\$ 23,000-31,900

"Many of his works are strongly evocative of a peaceful, beautiful and poetic world. The atmosphere he was able to create is not unlike that which exists in a Chinese painting - harmonious with a dream-like quality, and totally undisturbed in its tranquillity... doves in pairs symbolise a good match, which may be further extended to mean 'peaceful coexistence"

Excerpt from "III: All About The Man", Lee Man Fong: Oil Paintings Volume I, Art Retreat Ltd., Singapore, 2005, p. 76



## LEE MAN FONG

1913-1988

## GOLDFISH

Oil on masonite board Signed in English and Chinese, inscribed, dated DEC 1979 and stamped with two seals of the artist

121 by 60.5 cm; 47½ by 23¾ in.

## PROVENANCE

Acquired directly from the artist Private Collection, California

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



419





1913-1988

#### DUTCH GIRL ON THE ICE

Oil on masonite board Signed and stamped with a seal of the artist

92.5 by 34 cm; 36½ by 13½ in.

#### LITERATURE

Ho Kung-Shang, The Oil Paintings of Lee Man Fong: The Pioneer Artist of Indonesia and Singapore, Art Book Co., Ltd, Taipei, Taiwan, 1984, p. 87, colorplate EB10

#### **PROVENANCE**

Private European Collection

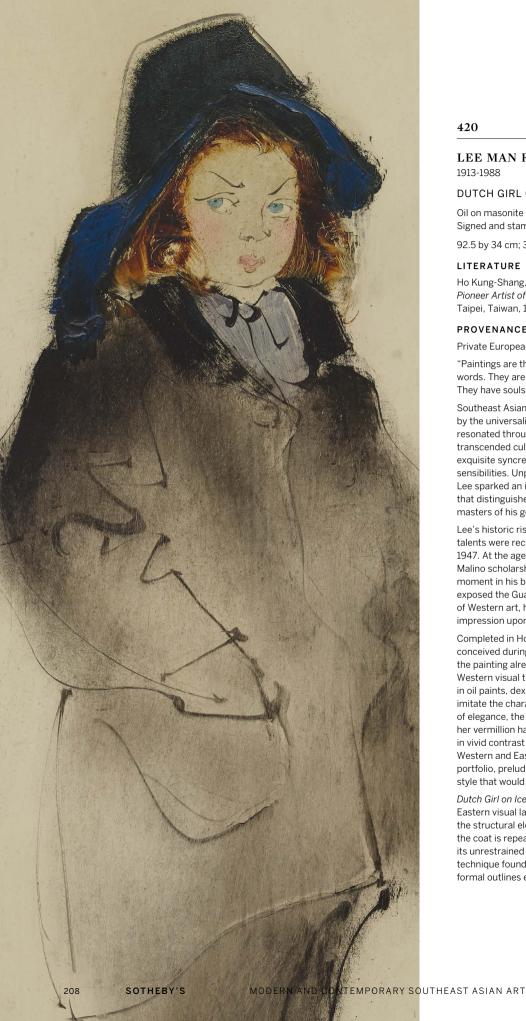
"Paintings are the flowers of culture. They speak without words. They are not limited by time, nationality or language. They have souls of their own."[1]

Southeast Asian artist Lee Man Fong was enraptured by the universality of art, a philosophy that strongly resonated throughout his illustrious career. An opus that transcended cultural boundaries, Lee's works were an exquisite syncretism of Eastern aesthetics with Western sensibilities. Unparalleled in imagination, soul and aptitude, Lee sparked an innovative and ground-breaking vernacular that distinguished the artist as one of the most celebrated masters of his generation.

Lee's historic rise began as a self-taught artist before his talents were recognized by the Dutch colonial government in 1947. At the age of 34, the artist was awarded the prestigious Malino scholarship to study in Holland, precipitating a pivotal moment in his burgeoning career. The years spent overseas exposed the Guangzhou native to an extensive catalogue of Western art, his formal education leaving an indelible impression upon his later works.

Completed in Holland in 1947, Dutch Girl on Ice was conceived during Lee's early years in the Netherlands, yet the painting already expressed an acute understanding of Western visual traditions. Lee renders the full-length portrait in oil paints, dexterously adapting the Western medium to imitate the characteristics of Chinese ink painting. A vision of elegance, the Dutch girl is posed in dark winter clothes, her vermillion hair and distinctive brown Dutch shoes set in vivid contrast against her attire. The exemplar work of Western and Eastern blends is a rare piece in Lee's immense portfolio, preluding his eventual maturity into the Nanyang style that would come to trademark his storied career.

Dutch Girl on Ice is a testament to Lee's fluency with the Eastern visual language, composing the Dutch scene with the structural elegance of Chinese brushwork. The top of the coat is repeatedly layered with loose daubs of wet paint, its unrestrained form referencing the *mogu* (boneless) technique found in traditional Chinese art. The absence of formal outlines enhances the coat's lifelike quality, relying on



its indistinctive texture to capture the fur in abstract detail. Lee transitions from the dense veneer into a diaphanous wash of grey that binds the lower half of the coat with fluid, darkened brushstrokes. The resulting effect is a portrait that bridges the divide between a Western reality and Chinese abstraction. Lee's skillful wielding of the brush mirrors the subtle intricacies of Chinese ink with an oil medium, asserting his expertise from both ends of the spectrum. Even in a Western setting, the portrait possesses a distinctive Chinese character through the virtuosity of his brushwork alone

In a stylistic departure from traditional Chinese figurative paintings, Lee incorporates influences of Western realism into his portrait. The Dutch girl's features are rendered with an Eastern touch, her delicate countenance echoing the refined grace of her East Asian contemporaries. Her blushing skin is made visible through translucent washes of pink, responding towards the bitter wintry landscape that surrounds her. Energized by the new artistic landscape of Holland, the present lot captures Lee's growing inclination towards the naturalism of the West, providing a harmonious counterbalance to the painting's notably Eastern disposition. The artist's sensitivity towards the nuances of each culture's traditions manifests in a complementary dichotomy of aesthetic sensibilities, creating a masterpiece that emanates with cross-continental appeal.

Over the course of Lee's celebrated oeuvre, the painter maintained a great fidelity to Eastern philosophy. The portrait is a refined embodiment of the interdependent relationship between nature and man, establishing a natural rapport between the girl and her environment. In a subtle display of congeniality, Lee demonstrates a consciousness of fundamental Chinese patterns, such as yin and yang. The vast wintry landscape befits the girl's bulky winter attire, their relationship forming a cohesive picture of unity. Grounding the horizon with light washes of grey, the gentle implication of ice transforms the negative space behind the girl into a snowy vista. The simplicity of Lee's brushwork underpins his expert familiarity with the nuances of Chinese brush styles, evoking an entire scenery through the ingenuity of his brush. Together, the minimalistic setting works in tandem with the girl, producing an image that exemplifies nature and man as a cosmic whole.

The time that Lee had spent in Holland was a cathartic rebirth for the artist's creative energy that allowed him to paint freely without the formal constraints of commercial work. Fondly recognized as his period of 'pure art', the conducive setting was integral in setting the foundation for the artist's inimitable style. Surpassing boundaries of language, nationality and culture, his works possess a universal lexicon that appealed to an international audience.

[1] Ho Kung Shang, The Oil Paintings of Lee Man Fong, Taipei,1984, p. 6

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

## **End of Sale**



# Sotheby's 5 Wine

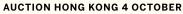
DOMAINE DE LA ROMANEE-CONTI ASSORTMENT 1990, 12 bottles Estimate HK\$500,000-700,000

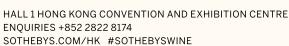


A GLORIOUS

## BURGUNDY COLLECTION











# Sotheby's 525



RICHARD MILLE A limited edition titanium semiskeletonised tourbillon wristwatch with G-Sensor, ref. RM 036 Tourbillon Jean Todt, circa 2013 Estimate HK\$1,600,000-3,000,000 / US\$200,000-375,000

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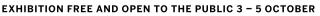


# Sotheby's ESE



WU GUANZHONG
Longevity and Harvest, 1959
Estimate HK\$7,000,000-10,000,000

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Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

**Bidding by Telephone** If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The online bidding service is not avaliable for premium lots.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from sell-

ing, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

#### 3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

#### 4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a

charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this auction not collected from HKCEC on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

 $\begin{tabular}{ll} \textbf{Storage charge}: HK\$1,800 \ per \ lot \ per \\ month. \end{tabular}$ 

To arrange shipping or collection, please contact:

#### Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:
Post Sale Services (Mon to Fri 9:30a.m. to
6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong.
Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong, Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

#### 5. ADDITIONAL SERVICES

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

#### 給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而,閣下務須詳閱下列資料,並須注意蘇富比乃為賣方行事;閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。

準買家應參閱 sothebys.com 有關此圖錄的拍 賣品之最新資料。

展品之出處 在某些情況下,若展品出處之 資料擁有學術價值或是為人熟悉且能協助鑑 別該展品,「蘇富比」會在圖錄內刊印有關 資料。但基於不同理由,賣方或上手物主之 身份或不會被揭露,如因應賣方要求將其身 份保密或因展品年代久遠以致上手物主之身 份不禁室。

買家酬金 買家應支付本公司酬金。拍賣品「落鍵價」為港幣 3,500,000 元或以下,酬金以「落鍵價」之25%計算,超過港幣 3,500,000 元之部份,則以20%計算;超過港幣 31,000,000 元之部份,則以13,9%計算。

#### 1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄,請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(♠))或電子目錄中(♠)所載的拍賣品·蘇富比可要求閣下·就高估價拍賣品交付蘇富比港幣 5,000,000元的訂金或其他更大金額的訂金(此適用於任何中國藝頻點,中國書畫。中國古代書畫。瑰麗珠寶與翡翠手000,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況証明,擔保或/及其他由蘇富比免權的保定要求的抵押作為參加蘇富比競投的保管。

除高估價拍賣品外之其他拍賣品,不論拍賣品,不論拍賣品之拍賣前低位估價為何,蘇富比有權要求準競投人填寫預先登記申請表及交付練富比充一業幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金 (此適用於任何中國藝術品,中國書畫,中國古代書畫,瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣)及交付港幣 500,000元或其他由蘇富比決定之更大金額的訂金 (此適用於任何其他類別之拍賣品)及任何財務財決任何其他類別之拍賣品)及任何財務財決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為,介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而,所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改,因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

#### 符號表示

以下為本圖錄所載符號之説明:

○高估價拍賣品 蘇富比可要求競投高估價 拍賣品(在目錄內標有○符號或網上目錄內 標有 G符號)的準競投人元成預先登記程序 及交付蘇富比港幣 5,000,000 元或其他由蘇 富比決定之更大金額的訂金(此適用於任何 中國藝術品,中國書畫,中國古代書畫,瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣)及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況証明,擔保或/及其他由蘇富比可全權酌情淨之要求的抵押作為參加蘇富比時投的保障。若在同一目錄中所有拍賣品均為高估價拍賣儲。則會就此作出緣別通知而不會使用此符號。

△ 蘇富比擁有業權權益之拍賣品 附有△符 號之拍賣品表示蘇富比擁有該拍賣品全部或 部份之業權,或在拍賣品中擁有相等於業權 權益之經濟利益。若在同一圖錄中之所有拍 賣品均為蘇富比擁有業權權益,則會就此作 出特別提示而不會使用此符號。

▶ 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出之價格執行。

該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功,該方將會得到以最後落鎚價作基準的補償。倘不可撤銷競投方競投成功,則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲,一則示意該拍賣品稅投前作出。

如不可撤銷競投方向任何人士對拍賣品作出 建議,蘇富比要求不可撤銷競投方必須向該 人士披露己方與拍賣品有經濟利害關係。如 有顧問建議閣下或代閣下競投有不可撤銷投 預完拍賣品,閣下應要求該顧問披露是否與 拍賣品有經濟利害關係。

⊻ 有利害關係的各方 附有 ⊻ 符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投,包括(i) 出售拍賣品之遺產受益人,或(ii) 拍賣品之聯權共有人。倘有利害關係的一方為成功競投人,他們須支付全部買家可能。 本 在 展 使 。 倘 在 拍 參 的 表 不 更 關係的各方可能知悉底 便。 倘 在 拍 參 的 更 教 後 才 獲 悉 有 利害關係的 各 方 可能數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 數 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 動 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 動 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 動 拍 賣 不 則 示 意 有 利害關係的 各 方 可能 動 拍 賣 和 市 出 就 投 之 公告將於該 拍 賣 品 拍 賣 前 作 出 就 投 之 公告將於該 拍 賣 品 种 出 。

□無底價 除以□符號另作註明外,所有在 此圖錄之拍賣品均有底價。底價是由蘇富比 和賣家共同設定之落鎚價位,且絕對機密。 拍賣品不會以低於該價售出。底價通常以低 位估價之一定比例來設定,且拍賣品不會以 低於該價值,均會以□符號註明。若在同一圖 錄中之拍頁品回 錄中之拍頁品與 錄中之的有拍賣品均並非以底價出售,則會 就此作出特別提示而不會使用此符號。 拍賣品之狀況 準買家應於拍賣前之展覽會 上視察拍賣品。純為方便買家,蘇富比亦會 提供拍賣品狀況報告。如圖錄中未說明拍賣 品之狀況,不表示該拍賣品沒有缺陷或瑕疵。 請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按 其裝飾價值出售,不應假設其可運作。電器 在作任何用途前必須經合格電器技師檢驗和 批核。

#### 2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行,亦可在拍賣前以書面形式參加或通過電話或網上進行競投。

缺席競投 如閣下未能出席拍賣會,本公司 樂意代表閣下進行書面競投。本圖錄後部分 附有競投表格。此服務乃免費而且保密。拍 賣品將會以相對於其他競投價、。倘競投價別 同,則最先競投者有優先權。請每一次拍賣 明「最高限價」一即閣下如親身出席便賴 標將不獲接納。請參閱本圖錄所載之買賣 標將不獲接納。請參閱本圖錄所載之買賣的 標將不獲接納。請參閱本圖錄所載之實前 以函件或傳真確認。競投傳真專線號碼為 (852)25221063。為確保獲得滿意之服務,請 確保本公司在拍賣前最少24小時收到閣下確 認競投力指示。

電話競投 如閣下未能出席拍賣會,可透過電話競投低位估價最低為港幣40,000元之拍賣品。由於電話線路有限,因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價,以便當本公司不能以電話聯絡閣門代表關下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

網上競投 如閣下未能出席拍賣會,或可透 過網上競投。此項服務乃免費及保密。有關 登記進行網上競投之詳情,請參考蘇富比網 頁 http://www.sothebys.com。使用網上競投 之競投人受即時網上競投業務規則(可參閱 蘇富比網頁http://www.sothebys.com),以 及適用於該拍賣之業務規則所規限。網上競 投不適用於高估價拍賣品。

**僱員競投** 蘇富比之僱員只可在不知底價及 全面遵守蘇富比監管僱員競投之內部規例之 情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、 集團及組織之經濟及貿易制裁。美國買家務 請注意,美國人士一般不得買賣或以其他方 式處置該等國家、組織或集團之成員、居民、 公民或政府擁有之物品。

#### 3 拍賣

業務規則 拍賣會受賣方及買家業務規則及 真品保證所規限。該等業務規則及保證適用 於蘇富比與實際或準競投者及準買家之間之 各方面的關係。任何考慮於拍賣會競投之人 士,務須詳閱該等業務規則及保證。該等業 務規則及保證可經在拍賣會場張油售或由 拍賣官作出公佈之方式推行修改。

有利害關係各方之公告 倘獲准競投拍賣品 之人士直接或間接擁有該拍賣品之權益,如 為出售拍賣品之遺產受益人或執行人,或為 拍賣品之共同擁有人,或提供或參與拍賣品 擔保人士,蘇西比將會在拍賣會場發品。在 表示有利害關係各方可能競投拍賣品 些情况下,有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何 拍賣品叫第一口價以開始競投。拍賣官更可 代表賣家以接連投標或競投之方式,就拍賣 品作出競投直至達到底價。請參閱載於本圖 錄之買家業務規則第6條。

#### 4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款:現金、銀行匯票、支票、電匯、信用店(American Express, MasterCard,Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣80,000 元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何 新客戶或買家提供身份證明(通過出示帶有照 片並由政府發出之證明,如護照、身份證或駕 駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納,惟敬請留意,除非閣下已預先安排支票受納設施,否則本公司須持支票兑現後方會將閣下所購得之物品交付。如欲作出是項安排,請向位於香港之財務部家取表格辦理。若以信用咭(American Express,MasterCard,Union Pay & Visa)結賬,請親身持咭到本公司付款本公司及信用咭公司保留是否接納該等付款不被接納或撤回,閣下仍須承擔付款責任。信用咭付款之上限為港幣1000000元。

請注意除記錄上的買家之外,蘇富比有權拒絕接納任何其他人仕的付款,而此等付款須先經過帳。如閣下就有關付款過帳有任何問題,請職終本公司之集後服務部。

收取及儲存貨品 是次拍賣,未獲領取的拍 賣品將會於該季拍賣中最後一天11 時後轉移 到喜龍(香港)有限公司而由拍賣後一個月 起,閣下須支付未獲領取的拍賣品之儲存費。 儲存費以下列計算:

儲存費:每件每月港幣1,800元。

如欲安排付運或收取貨品,請聯絡:

#### 售後服務部

列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身 份證明文件,及蘇富比提供之領貨單,會將 拍賣品交付予 閣下或 閣下所授權之代 表。(第公時間為星期一至五上午9時30分 至下午6時)請預先致電以節省等候時間。

買家應注意,蘇富比對拍賣品損失或損壞之 責任期限最多至拍賣後三十(30)天。未獲領 取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意,蘇富比對拍賣 品損失或損壞之責任期限最多為及至拍賣後 三十(30)天。請參閱載於本圖錄之買家業 務規則第7條。

付運 蘇富比提供全面的付運服務。除本 「給準買家之指引」另有標示外,蘇富比可 就拍賣品之出口、付運及送貨安排向買家提 供意見。

如需協助,請聯絡:

售後服務部(星期一至星期五上午 9 時30 分 - 下午6 時)

+852 2822 5533

傳真: +852 2501 4266

hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單,我們將為閣下安排付運,並在收到閣下對報價單條於的書面同意或證書該盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查,如 有任何不符之處,閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可 證方可自香港出口或由其他國家推口。即 須負責取得任何許可證或延遲取得該許可證 , 均不能構成取消成交或任何延遲支付到期經 付總額之理由。蘇富比可應要求申領牌照, 將閣下之拍賣品出口至香港境外,惟會就此 收取行政費用。蘇富比建議閣下保留所閣 以也口文件(包括許可證),在某些國家閣下 可能須向政府常局出示此類文件。

#### 5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務,其中包括為委託提供預付款、及以不擬 出售之藝術收藏品作為抵押之貸款。本文並 不構成建議或要約。本文防違之服務均須受 制於該服務地區之法律及法規司法管轄。有 關進一步資料,請致電倫敦的蘇富比財務服 務部,電話號碼是+44 20 7293 6005。

拍賣前估價 蘇富比樂意為閣下之物品提供

拍賣前初步估價,此項免費服務由香港蘇富 比之專家提供,服務時間為周一至五上午九 時三十分至下午四時三十分。本公司建議閣 下與有關之專家部門作預約。如有所要求, 本公司更會到府上為閣下之物品提供拍賣前 初步佔價。

估值 估值部門就保險、遺囑認證及承繼權 劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜,可因應不同要求而作出,並能切合大部份需要。如飲家取更多資料,請與有關之專家部門聯絡,電話號碼為(852)2524 8121,傳真號碼為:(852)2810 6238。

#### TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

#### 買家税務信息

買家請注意,當進口物品時,或須繳付當地 之銷售稅或使用稅(例如進口物品至美國並 付運到某些州份時,或需繳付使用稅)。買 家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時,蘇富比必須徵收並繳交當地之銷售或使用稅,該稅項根據成交總額而定(總額包括落鎚價。買家佣金、運送服務費用及保險),買家不論居住國家或國籍為何,必須繳付相關稅項。如買家於蘇富比付運物品前,向蘇富比提供有效之轉售豁免證明(Resale Exemption Certificate),蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明(Resale Exemption Certificate),請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國,可 於付運前,按載於圖錄所載之電話號碼聯絡 售後服務部。

#### CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

#### 1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121:
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's announcement at the auction; and (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or

#### 2. COMMON TERMS

auction.

In these Conditions of Business:

**Bidder** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**Buyer** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer;

**Buyer's Premium** is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**Purchase Price** is the Hammer Price and applicable Buyer's Premium;

**Reserve** is the (confidential) minimum
Hammer Price at which the Seller has agreed to sell a lot:

**Seller** is the person offering a lot for sale

(including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong.

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

## 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

- (a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.
- (b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.
- (c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.
- (d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of
- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
   (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

- (a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied
- (b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above:
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Rusiness
- (iii) accepts responsibility to any Bidders in respect of acts or ornissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.
- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

#### 5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

#### 6. CONDUCT OF THE AUCTION

- (a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.
- (b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.
- (d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price
- (e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

#### 7 PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.
- (b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's
- (c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of
- (i) collection o
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

#### 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract:

- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);
- (d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) helow (on a pro-rata basis where more than one lot is purchased by the Buver at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/ or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;
- (f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract):
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

#### 9. BIDDER'S / BUYER'S WARRANTIES

- (a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").
- (b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s)
- (c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

#### 10. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

#### 11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

#### 12. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number

- specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

#### 13. DATA PROTECTION

Sotheby's will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www. sothebys.com or available on request by email to enquiries@sothebys.com.

#### 14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

#### 蘇富比之香港業務規則

#### 買家之業務規則

蘇富比、賣家與競投人之關係性質及蘇富比 (作為拍賣官)及賣家與競投人所訂立合約之 條款於下文載列。競投人務請細閱下文規則 第3及4條,該兩條要求競投人在競投前檢查 拍賣品,並闡述了蘇富比及賣家之法律責任之 具體限制及豁免。有關蘇富比所持有之限制 及豁免符合其作為大量不同種類貨品拍賣官 之身份,競投人應特別注意該等規則。

#### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

- (i) 本業務規則:
- (ii) 賣家業務規則展示在拍賣會場(可於蘇富 比之香港拍賣會場或致電 (852) 2524 8121 索取)
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂:及
- (v) 就透過互聯網進行網上競投而言,則參照 蘇富 比網站的即時網上競投業務規則。在各 情況下按任何拍賣會場通知或拍賣官於拍賣 時所公佈而修訂。
- (b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而, 蘇富比可能擁有拍賣品(及在該情況下以主事 人之身份作為賣家行事)及/或可能以抵押債 權人或其他身份擁有拍賣品之法律、實益或 財務利益。

#### 2. 一般條款

於本業務規則:

「競投人」指以任何方式考慮、作出或嘗試 競投之任何人士,包括買家在內;

「買家」指拍賣官所接納最高競投價或要約之 人士 ,包括以代理人身份競投之人士之委託 人

「買家之費用」指買家應向蘇富比支付之任何 成本或費用:

「買家酬金」指根據「給準買家之指引」所載 費率買家按落鎚價應付之佣金;

「贋品」指蘇富比真品保證所定之涵義;

「落鎚價」指拍賣官以擊槌接納之最高競投價,(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;

「買入價」指落鎚價加上合適之買家酬金; 「底價」指賣家同意出售拍賣品之最低落鎚價 (保密);

「賣家」」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人):

「蘇富比」指Sotheby's Hong Kong Ltd., 其 註冊辦事處位於香港皇后大道東 183 號合和 中心 54 樓:

「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's DiamondsSA及其任何附屬公司(定義見香港法例第622章《公司條例》第2條)。

#### 3. 競投人及蘇富比有關出售物品之責任

- (a) 蘇富比對各拍賣品之認識部份依賴賣家 向其提供之資料,蘇富比無法及不會就各拍賣 品進行全面盡職審查。競投人知悉此事,並承 據檢查及檢驗之責任,以使彼等對可能感興趣 之拍賣品感到滿意。
- (b) 蘇富比提呈出售之各拍賣品於出售前可 供競投人檢查。在競投人(鑑於有關拍賣品之 性質及價值及競投人之專業知識而言屬合適 者,以及代表彼等之獨立專家)已當作在投標 前全面檢驗拍賣品,並滿意拍賣品之狀況及其 描述之準確性,蘇富比方會接受競投 人對拍賣品之競投。
- (c) 競投人明白眾多拍賣品年代久遠及種類特殊,意味拍賣品並非完好無缺。所有拍賣品 均以拍賣時之狀態出售(無論競投人是否出席拍賣) 狀況報告或可於檢查拍賣品時提供。圖錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考,然而,競投人應注意,拍賣品可能存在其他在圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

- (d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全雄酌情決定條內。
- (e) 蘇富比或賣家概不就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品 之版權發出任何整則或保證。
- (f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限,蘇富比在圖錄描述或狀況報告作出之明示聲明,應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度學術及技術知識;及實前,在各情況下以作出明示聲明,在各情況下以作出明示之時為準。

#### 4. 對買家之責任豁免及限制

- (a) 倘蘇富比認為拍賣品為贋品並符合真品 保證內各條件,將向買家退回買入價。
- (b) 就上文規則第3條之事項而言及受規則 第4(a)及4(e)條所規限,蘇富比公司或賣家均 田酒·
- (i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;
- (ii) 向競投人作出任何擔保或保證,於賣家之 業務規則第2 條中賣家向買家作出之明示保 證以外之任何暗示保證及條件則不包括在內 (惟法律規定不可免除之責任除外);
- (iii) 就蘇富比有關拍賣或有關出售任何拍賣品 之任何事宜之行動或遺漏(無論是由於疏忽或 其他原因引致)向任何競投人負責。
- (c) 除非蘇富比擁有出售之拍賣品,否則毋 須就賣家達反該等規則而負責。
- (d) 在不影響規則第4(b)條之情況下,競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相應而生的損失。
- (e) 本規則第4條概不免除或限制蘇富比有 關蘇富比或賣家作出之任何具欺詐成份之失 實聲明,或有關蘇富比或賣家之疏忽行為或遺 漏而導致之人身傷亡之責任。

#### 5. 拍賣會上競投出價

- (a) 蘇富比可全權酌情決定拒絕任何人參與 拍賣會。競投人必須填妥競投登記表格,並提 供蘇富比所需資料及參考。除獲蘇富比事先 書的意以另一方之代表身份出價,否則競投 人必須以主事人身份行事。競投人須對出價 負上個人責任;如以代理身份出價,則須共同 及分別向其主事人負責。
- (b) 蘇富比建議競投人出席拍賣會,但仍會協 助執行缺席競投人以港幣作出以蘇富比認為 指示清晰且於拍賣開始前一段充裕時間接獲 之書面競投,盡力確保在出現相同書面競投價 時以最先收到者享有優先權。
- (c) 如許可,蘇富比可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競 投受即時網上競投業務規則約束,該規則可在 蘇富比的網站查閱或按閣下要求提供。本業 務規以及即時網上競投業務規則同時適用於 網上競投。

#### 6. 拍賣之進行

- (a) 除另有訂明外, 否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。
- (b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後),以及採取其合理地認為是合嫡之其他行動。
- (c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投,並有權代表賣家作出競投或一連串競投,惟以拍賣品底價為限,而毋須表示彼正進行該等行動及是否已作出其他競投。
- (d) 受規則第6(b)條所限,買家與賣家之間的 合約於拍賣官擊槌時訂立,擊槌時買家即有責 任支付買入價。
- (e) 於拍賣會後出售任何在拍賣會上出售之拍 賣品,本規則亦適用,猶如出售在拍賣會上。

#### 7. 付款及領取

- (a)除非另有協定,否則不論拍賣品之出口、 進口或其他許可證之任何規定為何,均必須於 拍賣會結束(「到期日」)後立即以港幣支付拍 賣品之買入價及任何買家之費用。
- (b) 所購拍賣品之擁有權將於蘇富比悉數收取 買入價及買家之費用後方可轉移。蘇富比概 無責任在拍賣品之擁有權經轉移及合適之證 明經已提供前將拍賣品交給買家,而提早交付 用屬品不會影響擁有權之轉移或買家支付買 入價及買家之費用之無條件責任。
- (c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已購買之拍賣品由()領取;或(i)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家應注意,蘇富比對損失或損毀責任之雅擔受賣家之業務規則第6條所載之豁免情况所限。

#### 8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利下,倘買家 在未預先協定情況下未能在拍賣會後五天內 或未能按照與蘇富比協定之任何付款安排就 拍賣品支付全數款項,蘇富比可全權決定(經 知會賣家)作出

以下一項或多項補救方法:

- (a) 將拍賣品存放在其處所或其他地方,風險 及費用完全由買家承擔:
- (b) 終止拍賣品之買賣合約,並就買家違約保留追討損害賠償之權利;
- (c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或抵銷蘇富比就買家建約對實家提出之任何損害賠償申索(包括但不限於在終此買賣合約之情況下買家支付之酬金);
- (d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項

(包括訂金)用以支付(i)買家結欠任何蘇富比 公司之任何成本、買家之費用或債務,及/或 (ii)拍賣品根據以下規則第8(h)條重售時買入 價與買家之費用之間任何差額(倘多於一項拍 賣品由買家於拍賣會中買入並其後被重售,則 按比例計算),及/或(iii)蘇富比就買家違約對 買家提出之任何損害賠償申索(包括但不限於 在終止買賣合約之情況下買家支付之酬金)。 為免生疑問 倘買家於拍賣會中買入多於一項 拍賣品並已支付部分款項,惟未能在拍賣會後 五天內或未能按照與蘇富比協定之任何付款 安排就其買入之所有拍品悉數支付買入價 蘇 富比有絕對酌情決定拒絕有關將上述部分付 款之全部或部分用以支付買家買入任何特定 拍賣品之買入價,及/或差價及/或蘇富比所提 出之損害賠償申索之任何指示或請求;

- (e) 拒絕買家未來作出之競投或使其就未來 之競投須支付訂金;該訂金在買家隨後拒絕付 款或延期付款時,蘇富比有權自行處理;
- (f) 收取由到期日至悉數收取買入價及有關 買家之費用當日期間按不超過每月2%之利率 計算之利息:
- (g) 對買家由蘇富比公司管有之任何物品行 使留置權。蘇富比於行使任何留置權時應知 會買家,並在發出該通知之十四天內可安排出 民主之金額,及/或抵銷拍賣品根據以下規則第 8(h)條重售時買入價與買家之費用之間任何 差額(倘多於一項拍賣品由買家於拍賣會 中買入並其後被軍售,則按比例計算),及/或 抵銷辦富比就買家達約對買家提出之任何損 害賠償申索(包括但不限於在終止買賣合約之 情況下買家支付之酬金);
- (h) 透過拍賣或私人出售重售拍賣品,並由蘇 富比酌情決定估價及底價。倘重售之價格低 於該拍賣品之買入價及買家之費用,買家將仍 須承擔該差額,連同是次重售產生之一切費
- (i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害 賠償申索,連同利息及完全彌償該訴訟之費 田.或
- (j) 向賣家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家建約 對買家提出損害賠償申索,及法律費用。蘇富 比在向賣家透露該等資料前,將採取合理步驟 知會買家。

#### 9. 競投人 / 買家的保證

- (a) 競投人和/或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其任受易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。
- (b) 在作為代理人的情況下,委託人並非受制 裁人士,亦非由受制裁人士擁有(或部分擁有) 或控制。
- (c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由對該交易具司法權的政府機關以書面形式或適用法律或法規授權。

#### 10. 未領取購置品

(a) 倘買家支付買入價及買家之費用,但未 於拍賣會後三十天內領取已購買之拍賣品,拍 賣品將收藏於蘇富比或其他第三方,費用(及 風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用,但未於拍賣會後六個月內領取該拍賣品,則買家授權蘇富比(在通知買家後)安排以拍賣或私人出售重售該物品,而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇亞上產生之所有費用,否則該筆款項將被沒收。

#### 11. 出口及許可證

#### 12. 一般資料

- (a) 拍賣會之全部影像及其他物料均屬蘇富 比版權所有,由蘇富比酌情決定之用途。
- (b) 向蘇富比發出通知應以書面作出,註明出售之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出通知應以彼等正式通知蘇富比之最新地址為收件地址。
- (c) 倘因任何理由無法執行本業務規則之任何條文,則其他條文應仍然具有十足效力及作用。
- (d) 未經蘇富比之事先書面同意前,任何買家 不得本業務規則,但對買家之繼承人、承付人 及遺產執行人具有約束力。蘇富比之行動、 遺漏或延遲不應視為豁免或解除其任何權利。
- (e) 上文規則第1(a)條所載之資料列明了有 關各方之間就此本文所列主題之整份協議及 理解。各方已協定,除有關具欺詐成分之失實 聲明之責任以外,概無訂約方根據該等條款依 賴並無明確指則該等資料之任何聲明、保證 或承諾而訂立任何合約。

#### 13. 資料保護

蘇富比會存留及處理閣下的個人資料,並可能將該資料與其他蘇富比公司分享,其用途應符合刊登於蘇富比網址www.sothebys.com 的私隱政策之描述,閣下或可電郵至enquiries@sothebys.com 索取私隱政策。

#### 14. 法例及司法權

**監管法例** 本業務規則及其有關或適用之所有 事宜、交易或爭議之各方面須受香港法例規 管並按其詮釋。

司法權 就蘇富比之利益而言,所有競投人及 實家同意香港法院擁有專有司法權,調解所有 因與該等業務規則有關或適用之所有事宜或 交易之各方面而產生之爭議。各方均同意蘇 富比保留權利在香港法院以外之任何法院提 出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式、將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## GENERAL AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the

reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

#### 真品保證

#### 本公司對閣下提供之一般保證:

倘蘇富比所出售之物品其後被發現為「膺品」,根據下文之條款,蘇富比將取消該銷售,並將買家就該物品支付予蘇富比之總金額,以原銷售之貨幣退還予買家。

就此而言,根據蘇富比合理之意見,「廣品」 指仿製之拍賣品,欺騙作品出處、原產地、 日期、產出年數、年期、文化或來源等各方 面,而上述各項之正確描述並無收錄於目錄 內容(考慮任何專有詞彙)。拍賣品之任何 損毀及/或任何類型之復元品及/或修改品 (包括重新塗漆或在其上塗漆),不應視為廣

謹請注意,倘發生以下任何一種情況,本保 證將不適用:-

- (i) 目錄內容乃根據學者及專家於拍賣日期 獲普遍接納之意見,或該目錄內容顯示該等意 見存在衝突:或
- (ii) 於拍賣日期,證明該物品乃膺品之唯一方法,是有關工序並非當時普遍可用或認可、價格極高或用途不切實際;或可能已對拍賣品造成損壞或可能(根據蘇富比合理之意見)已令拍賣品喪失價值之方法;或

(iii) 倘根據拍賣品之描述,該拍賣品並無重 大喪失仟何價值。

本保證所規定之年期為有關拍賣日期後五(5) 年,純粹提供給買家之獨享利益,且不可轉 移至任何第三方。為能依據本保證申索,買 家必須:-

- (i) 在收到任何導致買家質疑物品之真偽或 屬性之資料後三(3)個月內以書面通知蘇富 比,註明拍賣品編號、購買該拍賣品之拍賣 日期及被認為是膺品之理由:及
- (ii) 將狀況與銷售予買家當日相同,並能轉移 其妥善所有權且自拍賣日期後並無出現任何 第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富 比可要求買家索取兩名為蘇富比及買家雙方 接納之獨立及行內認可專家之報告,費用由 買家承擔。蘇富比毋須受買家出示之任何報 告所規限,並保留權利尋求額外之專家意見, 費用由蘇富比自行承擔。倘蘇富比決定為據 發題取消銷售,蘇富比或會將最多為兩份 經費予審批之獨立專家報告所需之合理費用 組援予單家。

#### **GUIDE FOR ABSENTEE BIDDERS**

#### ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort. Sotheby's will not responsible for error or failure to execute bids. Absentee bids, when placed by telephone. are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

#### **USING THE ABSENTEE BIDS**

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

#### SUCCESSFUL BIDS

Successful bidders will receive an invoice detailling their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

#### DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@ sothebys.com.

#### 給缺席競投人指引

#### 缺席競投

閣下如未能親身出席拍賣會但欲作出競投,可向蘇富比之競投部發出指示,由其代表閣下競投。本公司將設法以展低價格購買閣下所選拍賣品,永不超出閣下所指示之最價格。此為保密之免費服務。請注意,蘇富比為方便未能出席拍賣會之客戶而提供此限務,雖然蘇富比將盡其所能,但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔,並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

#### 使用缺席競投

請使用所提供之缺席競投表,並確保準確填 寫拍賣品編號及描述,以及閣下願意就每件 拍賣品支付之最高落鎚價。「購買」或無限 價競投將不獲接納。可於拍賣品編號之間以 「或」字作兩者中擇一競投。競投須根據圖 錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之 拍賣品的競投價:拍賣編號及代號名稱應填 於表格上方。請盡早作出競投。倘出現相同 競投價,則最先收到之競投享有優先權。如 適當時,閣下之競投價將會被大概調整至最 接近拍賣官遞增之競投金額。

#### 成功競投

成功競投人將收到發票,上面載有其購買品 之資料及付款及交收貨品之指示。未能成功 競投之缺席競投人將收到通知。

#### 資料保護

我們會存留及處理閣下的個人資料,並可能將該資料與其他蘇富比公司分享,其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述,閣下或可電郵至enquiries@sothebys.com索取私隱政策。

(本中文譯本僅供參考之用,中文譯本如與 英文原本有任何抵觸,將以英文原本為準。)

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may be reached at the time of the sale, including the country code.
We will call you from the saleroom

shortly before your lot is offered.

#### ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0887   Sale	<b>Title</b> MODERN A	ND CONTEMPORARY SOUTHEAS	T ASIAN ART   <b>Sale Date</b> 6 OCTOBER 2019			
*TITLE		*FIRST NAME	*LAST NAME			
*COMPANY NAME (IF APPLICABLE	Ξ)	SOTHEBY'S CLIENT ACCOL	JNT NO. (IF KNOWN)			
*ADDRESS						
		POSTCODE				
*TELEPHONE (HOME)		(BUSINESS)	MOBILE NO			
*EMAIL			FAX			
TELEPHONE NUMBER DURING THE SALE (TE	EL. BIDS ONLY) 1)	LE CORRESPONDENCE (PLEASE TICK ONE ONL	Y): The Email Post/Mail *Required field 2)  AKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION			
IMPORTANT	LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID			
Please note that the execution of written and telephone bids is	NUMBER	DESCRIPTION	HK\$			
offered as an additional service for no extra charge, and at the bidder's			HK\$			
risk. It is undertaken subject to			HK\$			
Sotheby's other commitments at the time of the auction. Sotheby's			· ·			
therefore cannot accept liability for failure to place such bids, whether			HK\$			
through negligence or ot herwise.			HK\$			
Please note that we may contact			HK\$			
new clients to request a bank reference.			HK\$			
Sotheby's will require sight of			HK\$			
government issued ID and proof of address prior to collection of purchases (do not send originals). The contract between the buyer	In order to bid on necessary financia for your bid. Sothe	al references, guarantees, deposits and/or s by's decision whether to accept any pre-reg	PREMIUM LOT ((())  um Lots" ((()) you must complete the required pre-registration application and deliver to Sotheby's such ences, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require ecision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle lots in a sale are "Premium Lots". The online bidding service is not available for premium lots.			
and the seller is concluded on the striking of the auctioneer's hammer, and payment of the	We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.					
purchase price for any lot and any buyer's expenses is due	Address					
immediately in Hong Kong Dollars	City		State / Dravings			
on the conclusion of the auction.	City State/Province					
FOR WRITTEN/ABSENTEE BIDS	Country		Postal Code			
Bids will be executed for the lowest price as is permitted by other bids or reserves.	☐ I/my agent will collect in person ☐ My Shipper will collect on my behalf					
"Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.	Save these preferences for future purchases  The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000.  I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.					
Alternative bids can be placed by using the word "or" between lot numbers.	So the by s may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.					
Where appropriate your written bids will be rounded down to the nearest amount consistent with the		receive promotional communications from	•			
auctioneer's bidding increments.	SIGNED		DATED			
FOR TELEPHONE BIDS	ARRANGING PAY					
Please clearly specify the telephone number on which you	sale), Banker's Dra	ift, Cheque, Wire Transfer and in person Cre	may be made by the following methods: Cash (up to HK\$80,000 per edit card (American Express, MasterCard, Union Pay and Visa). We and the ability to reject unacceptable payments. Successful bidders will			

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG TEL (852) 2822 8142 I FAX (852) 2522 1063 I EMAIL BIDS.HONGKONG@SOTHEBYS.COM

receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

## Sotheby's | 蘇富比疑

競 投 出 慣 表 表格應以墨水筆填寫,	並電郵、郵寄或傳真至蘇富	<b>北競投部,聯絡方式如下</b>				
拍賣代號 HK0887   拍賣名稱 玛	見代及當代東南亞	∑藝術│拍賣日期2	019年10月6日			
* 稱謂(如先生、女士)		* 姓	* 名			
*公司名稱(如適用)		蘇富比賬號				
* 地址						
		郵編				
* 住宅電話		公司電話	手機號碼	i		
* 電子郵箱			傳真號碼	į		
請註明您希望以何種方式收到拍賣會	計選擇 (請選擇	其中一個):	電郵 🖵 郵寄	*必須填寫		
拍賣期間之聯絡電話(只限電話競投)請清楚填寫各項資料並盡早作出競投。倘出現相同競	・ 1) 投價・則最先收到之競投享:	, 有優先權。競投人應以港元列明:		· 交表格。		
重要事項	拍賣品編號	名稱		最高競投價(港元) (佣金不計在內)		
請注意書面及電話競投是免費提供之附	1口具 口 洲	10件		或以 / 代表電話競投		
加服務,風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之限下				HK\$		
進行; 因此,無論是由於疏忽或其他原				HK\$		
因引致,蘇富比毋須就未能作出該競投 承擔責任。				HK\$		
請注意蘇富比或會向新客戶索取銀行				HK\$		
證明。				HK\$		
新客戶須向蘇富比提供政府發出附有				HK\$		
閣下照片之証明文件及住址証明 (請勿郵寄原件)。				HK\$		
買家及賣家之合約於拍賣官擊槌時訂				HK\$		
立,而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。	<b>重要通告─估價拍賣品(◇)</b> 為對「高估價拍賣品」(◇)作出競投,閣下必須填妥拍賣品預先登記申請表,並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。					
書面競投/缺席競投	本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格,或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品					
<ul><li>競投將以最盡可能低之價格進行。</li><li>"購買"或無限價競投標將不獲</li></ul>	均為高估價拍賣品,則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。 我們會向閣下發出運送服務報價單,除非閣下撰擇以下任何一個撰項。如運送地址與上述地址不同,請提供資料。					
接納,及我們不接受"加一口價" 競投標。請根據圖錄內之指示投標。	我们言问商 1. 级山建处 1. M 小					
• 可於拍賣編號之間以"或"字兩者(或若干)中擇一競投。	城市 州份/省份					
• 如適當時,閣下之書面競投價將會被	國家					
大概調整至最接近拍賣官遞增之競投金額。	<ul><li>本人/本人之作</li><li>本人之付運人將</li></ul>	代理人將親身領取拍賣品 8代表領取拍賣品。	۰			
電話競投	□ 保存上述選項以	人作往後拍賣之用				
<ul> <li>請清楚注明於拍賣期間可聯絡閣下之電話號碼,包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。</li> </ul>	買家應支付本公司酬金,拍賣品「落槌價」」為港幣 3,500,000 元或以下,酬金以「落槌價」之25% 計算:超過港幣 3,500,000 至31,000,000 元之部份,則以20% 計算:超過港幣 31,000,000 元之部份,則以13.9%計算。本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。蘇富比可能使用閣下的個人資料,向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊,請勾選下面的方格。					
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	<b>簽</b> 署		F	3期		

拍賣後須即時以下列方法以港元付款:現金(每場拍賣上限為80,000港元)、銀行匯票、支票、電匯或親身以信用卡付款( 美國運通、萬事達、銀聯或維薩卡)。我們保留查驗所收到款項來源的權利,並可拒絕不能接受的款項。成功競投人將收到 發票,上面載有其購買品之資料和付款及交收貨品之指示。

## PREMIUM LOT PRE-REGISTRATION APPLICATION FORM 高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK		LOT # 拍賣品編號		
*First Name名 *L	ast Name姓	Client Account #蘇富比賬戶號碼		
*Address通訊地址				
*City城市 Country國家				
*Telephone 電話	Fax傳真	*Email Address電子郵箱		
Client I.D./Passport 身份證或護照編號	Please attach a copy of your ID Card/P 請附上身份證或護照影印本以作核對用途	assport for identification purpose		
Have you registered to bid at Sothe 閣下曾否於蘇富比登記投標? ☐ 有				
If you plan to attend the cole and hid	l la avala, ca avalinna man indonedia a an al	application to hid on the above let Lagrage to deliver to Catholic's qual-		

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited 5th Floor, One Pacific Place 88 Queensway, Hong Kong Tel: (852) 2822 8142 Fax: (852) 2810 6238

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