



Sotheby's | 蘇富比 EST. 1744

MODERN &
CONTEMPORARY
SOUTHEAST
ASIAN ART

HONG KONG 1 OCTOBER 2017



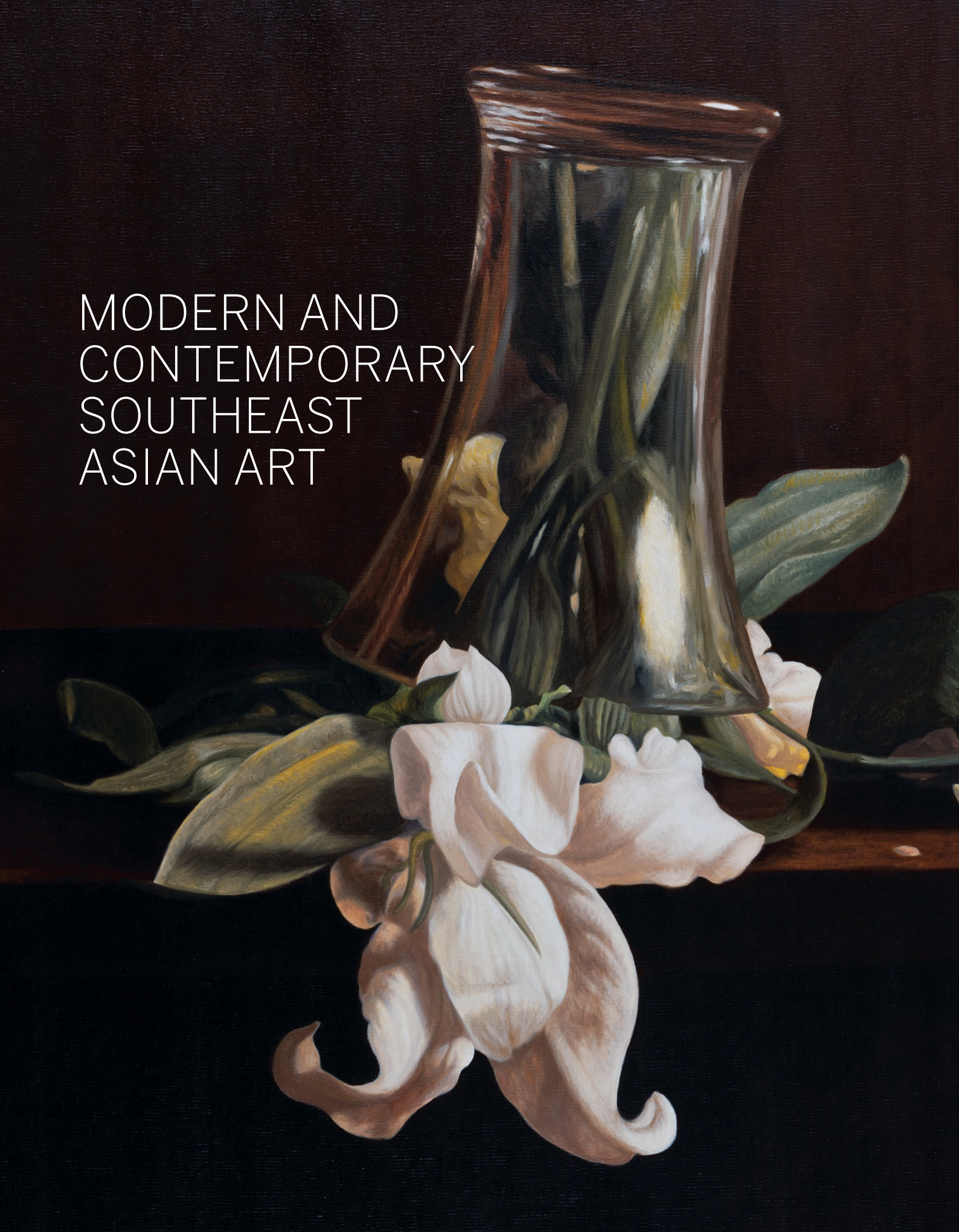
FRONT COVER
LOT 361

BACK COVER
LOT 301

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LOT 286


OPPOSITE PAGE
LOT 218

MODERN AND
CONTEMPORARY
SOUTHEAST
ASIAN ART



IMPORTANT NOTICE TO BUYERS

PRE-REGISTRATION



Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue ("Premium Lots") may be requested by Sotheby's to complete the pre-registration application form and to deliver to Sotheby's a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used. The BID^{now} online bidding service is not available for Premium Lots.

For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of **HK\$1,000,000** or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$500,000** or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion, as security for the bid.

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給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**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，瑰麗珠寶與翡翠首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）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比**港幣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，瑰麗珠寶與翡翠首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）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby's at its sole discretion and Sotheby's reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby's.

Sotheby's has no obligation to accept any pre-registration application. Sotheby's decision in this regard shall be final.

Clients are requested to contact Sotheby's **at least 3 working days** prior to the relevant sale in order to allow Sotheby's to process the pre-registration, and to bear in mind that Sotheby's is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby's).

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Clients may not be allowed to register and bid on a lot if Sotheby's fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby's or if the pre-registration application is not accepted by Sotheby's.

COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,800 per lot per month. Please refer to 'Guide for Prospective Buyers' for details.

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。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

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收取及儲存貨品

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

AUCTION IN HONG KONG
1 OCTOBER 2017
SALE HK0738
10 AM

TRAVELLING EXHIBITION

26 - 28 August

Jakarta

The Capital Residence

9 – 10 September

Singapore

The Regent Singapore

16 – 17 September

Taipei

Hua Nan Bank International Convention Center

EXHIBITION

Thursday 28 September

10 am - 5.30 pm

Friday 29 September

10 am - 8 pm

Saturday 30 September

10 am - 8 pm

Hall 1

Hong Kong Convention and Exhibition Centre

1 Expo Drive Wanchai Hong Kong



SPECIALISTS AND AUCTION ENQUIRIES

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

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Junior Specialist



Rishika Assomull
Specialist Trainee



Michelle Yaw
Specialist Trainee



Ophelia Ng
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INTERNATIONAL



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SALE NUMBER

HK0738 "GOLDEN"

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CATALOGUE PRICE

HK\$500 at the gallery

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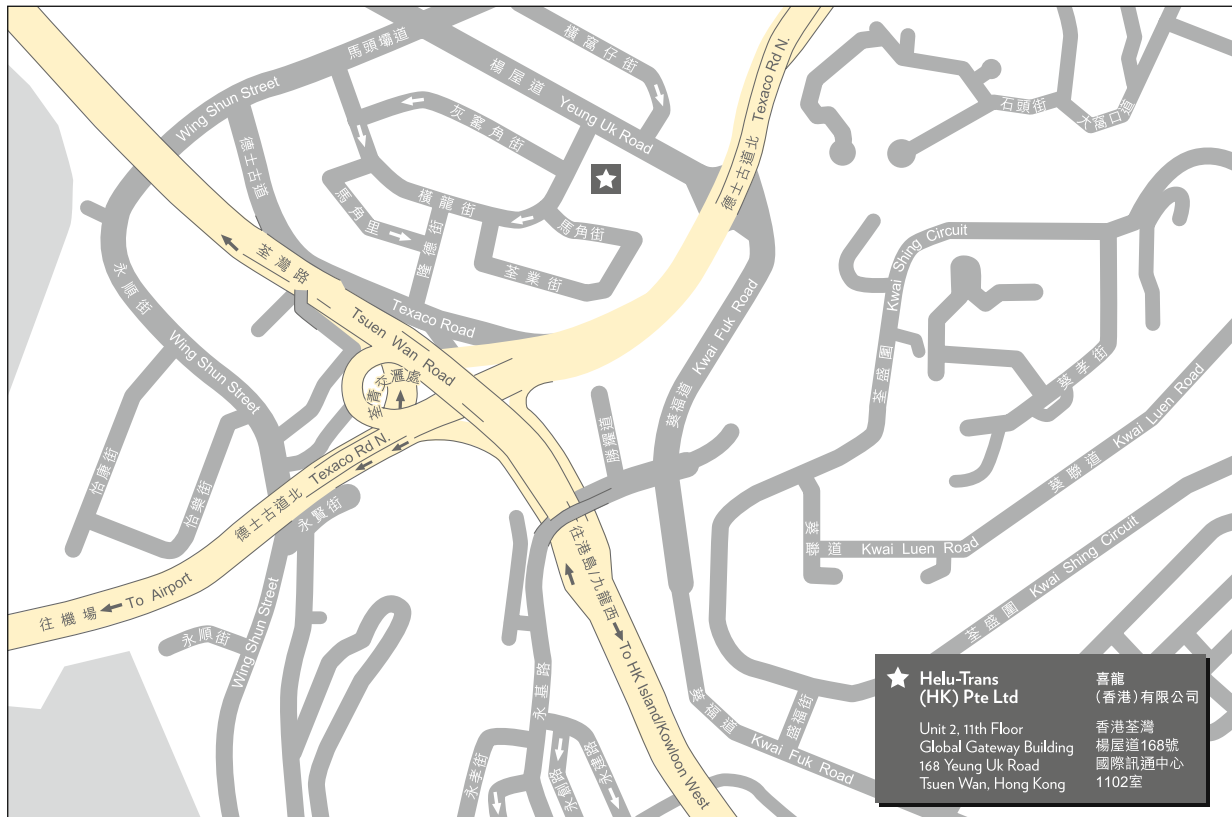
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AUCTION AND EXHIBITION INFORMATION

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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 3rd October 2017 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:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue

or

Helu-Trans (HK) Pte Ltd

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Tsuen Wan, Hong Kong

Contact: Ms. Kelly Fung

Tel: 2612 2711

Fax: 2612 2815

Office Hours:

Monday to Friday 9am – 5pm

Saturday 9am – 12pm

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) 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.

是次拍賣，所有於10月3日上午11時前(星期二)未獲領取的拍賣品將會轉移至喜龍(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：

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行政助理 / 運輸助理

列印於此圖錄之前部份

或

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

聯絡：馮嘉嘉

電話：2612 2711

傳真：2612 2815

辦公時間：

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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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。



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201

201

WALASSE TING

1929-2010

Woman with Watermelon

Acrylic on paper
Stamped with the seal of the artist
59 by 48 cm; 23¼ by 18¾ in.

PROVENANCE

Sotheby's Hong Kong, 6 October 2014, Lot 203

HK\$ 40,000-60,000

US\$ 5,200-7,700

202

WALASSE TING

1920 - 2010

My Neon Cunt

Mixed media on paper
Signed, titled and dated 06 on the reverse
70.5 by 96 cm; 27¾ by 37¾ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000



202

WALASSE TING

1929-2010

Woman with Bouquet

Acrylic on paper laid on canvas
Stamped with the seal of the artist
177 by 96 cm; 69½ by 37¾ in.

PROVENANCE

Sotheby's Hong Kong, 2 April 2012, Lot 231

HK\$ 100,000-150,000

US\$ 12,800-19,200





205

205

WALASSE TING

1929-2010

Three Women

Acrylic on paper
Stamped with the seal of the artist
177 by 96 cm; 69½ by 37¾ in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2014, Lot 260

HK\$ 140,000-250,000

US\$ 17,900-32,000



206

206

PACITA ABAD

1946-2004

Burning Desire

Oil and mixed media hand sewn onto canvas
Signed; titled, inscribed, and dated 2002 on the reverse
231 by 180 cm; 91 by 70¾ in.

LITERATURE

Ian Findlay-Brown, *Endless Blues: Pacita Abad*,
Jayakarta Agung Offset, Jakarta, 2002, colour
illustration, p. 167

HK\$ 90,000-150,000

US\$ 11,600-19,200



207

207

WALASSE TING

1920 - 2010

Flowers and Birds

Acrylic on paper

Stamped with the seal of the artist

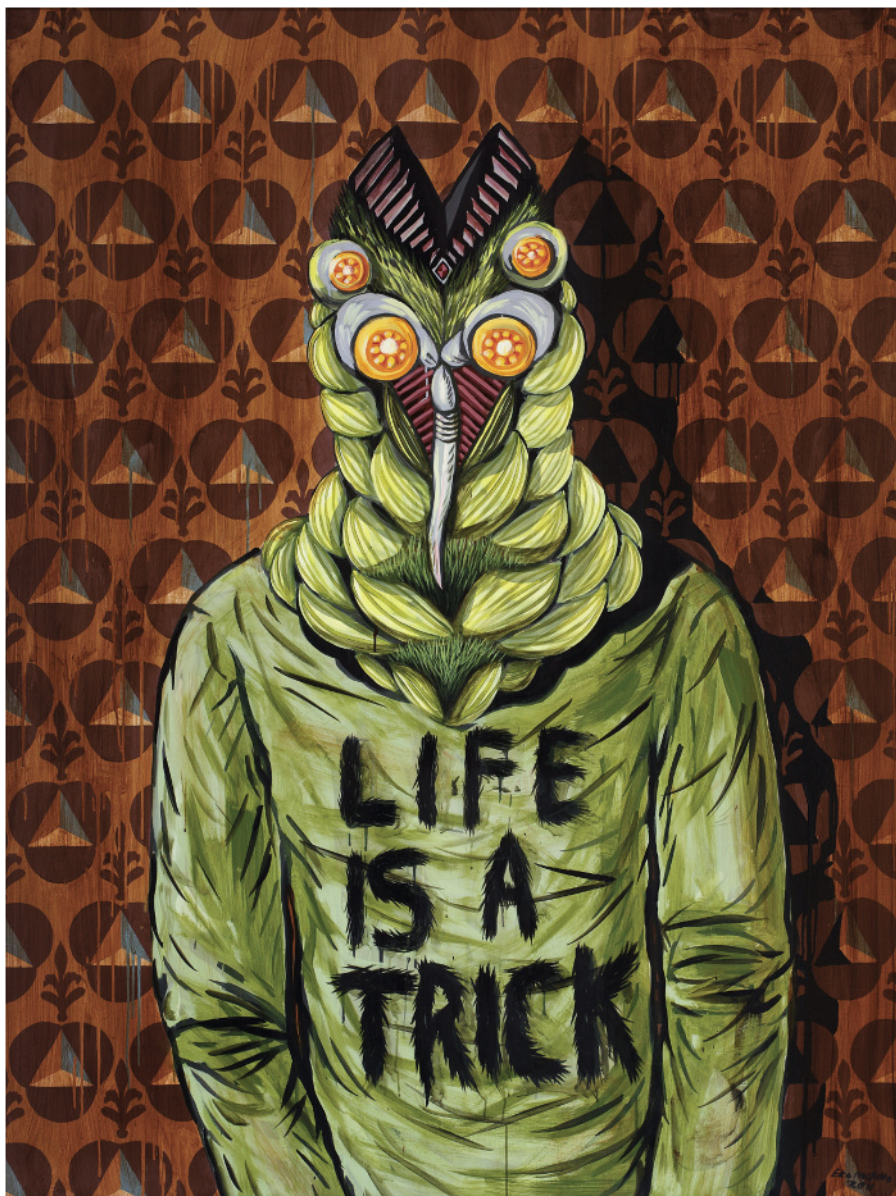
96 by 176 cm; 37¾ by 69¼ in.

PROVENANCE

Private Collection, USA

HK\$ 240,000-380,000

US\$ 30,700-48,600



208

208

EKO NUGROHO

b. 1977

Life is a Trick

Acrylic on canvas

Signed, titled and dated 2011
200 by 150 cm; 78¾ by 59 in.

HK\$ 170,000-280,000

US\$ 21,800-35,800



"Bouquet of Love," an art installation made of recycled plastic by Eko Nugroho at Potato Head Beach Club Bali



209

209

RODEL TAPAYA

b. 1980

Advice from Bathala

Acrylic on canvas
Signed and dated 2012
182 by 152 cm; 71½ by 59¾ in.

PROVENANCE

Private Collection, Japan

HK\$ 150,000-200,000

US\$ 19,200-25,600

210 NO LOT



211

211

RODEL TAPAYA

b. 1980

Visiting Family Cand

Oil on canvas

Signed and dated 2008

183 by 152.5 cm; 72 by 60 in.

PROVENANCE

Private Collection, Taiwan

HK\$ 120,000-180,000

US\$ 15,400-23,100



212 (i)



212 (ii)

212

OKY REY MONTHA

b. 1986

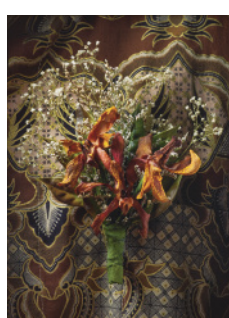
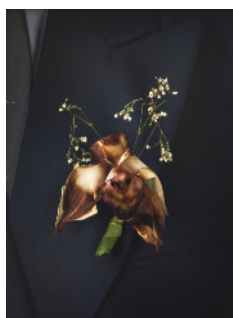
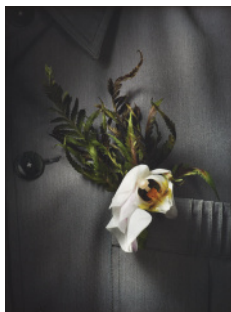
(i) Pria Pernalu (Shy Man)

(ii) You Never Walk Alone

Acrylic on canvas, in 2 parts
 Each: Signed, signed with the artist's monogram,
 inscribed, titled and dated 2015
 Each: 150 by 100 cm; 59 by 39¼ in. (2)
 Overall: 150 by 200 cm; 59 by 78¾ in.

HK\$ 60,000-90,000

US\$ 7,700-11,600



213

213

YEE I-LANN

B. 1971

The Orang Besar Series YB 1-10

Digital C-Type print

Executed in 2010

This is an edition of 6/8 + 2AP

Each: 35 by 26 cm; 13¾ by 10¼ in. (10)

PROVENANCE

Private Asian Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700

214 NO LOT



215

215

MARINA CRUZ

b. 1982

**Embroidered Landscape Helen in a
Daydream**

Oil on canvas with embroidery

Signed and dated 2012

122 by 91 cm; 48 by 35¾ in.

HK\$ 60,000-80,000

US\$ 7,700-10,300



216

216

ANDRES BARRIOQUINTO

b. 1975

Chasing the Scream

Oil on canvas

Signed and dated 2015

213 by 152.5 cm; 84 by 60 in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2015, Lot 212

Acquired from the above sale from the present
owner

HK\$ 200,000-300,000

US\$ 25,600-38,400



217

217

AGUS SUWAGE

b. 1959

Superflower

Oil and acrylic on canvas
Signed and dated 2003
150 by 140 cm; 59 by 55 in.

PROVENANCE

Christie's Hong Kong, 30 November, 2008, Lot
336
Private Collection, Hong Kong

LITERATURE

Enin Supriyanto Ed., *Agus Suwage: Still Crazy
After All These Years*, Archives 1985-2009, Studio
Biru, Indonesia, 2010, colour illustration, p. 238
and p. 650

HK\$ 180,000-280,000

US\$ 23,100-35,800

NATEE UTARIT

B. 1970

Aesthetic of Condemnation No. 1

Oil on linen

Signed, titled and dated *12* on the reverse

100 by 150 cm; 39½ by 59 in.

PROVENANCE

Private Collection, Singapore

HK\$ 480,000-680,000

US\$ 61,500-87,000

“Flowers and paintings of flowers aren’t the same thing – even though there is a connection. In a still life the flowers are free. They are what they are. They are brought forth to be a painting. They are not meant to be an image representing flowers.”

NATEE UTARIT

Excerpt from *Forget Me Not With Artist Palette* (2016)





219

219

YUDI SULISTYO

b. 1972

3-1M

Cardboard, PVC and found items
64 by 68 by 36 cm; 25¼ by 26¾ by 20½ in.

HK\$ 30,000-45,000

US\$ 3,850-5,800

220

INDIEGUERRILLAS

B. 1975/ B. 1977

Portable Art Is Good For You VII:
(The Birth of) The Cheerful
and The Beautiful Pseudo-Cool

Digital print on acrylic, vintage suitcase, light
tubes, metal, wool and wood, in 17 parts

Executed in 2010

129 by 73 by 40.5 cm; 50¾ by 28¾ by 16 in.

PROVENANCE

Christie's Hong Kong, May 26, 2013, Lot 221

Private Collection, Indonesia

Sotheby's Hong Kong, 5 April 2015, Lot 213

HK\$ 50,000-70,000

US\$ 6,400-9,000



220



221

221

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 70¾ in.

HK\$ 45,000-65,000

US\$ 5,800-8,400

222

ENTANG WIHARSO

b.1967

My Dream Bigger than My Body

Laser cut aluminium
Signed and dated 2009
Installation: 200 by 100 cm; 78¾ by 39½ in.
Overall: 220 by 100 cm; 86½ by 39½ in.

HK\$ 70,000-90,000

US\$ 9,000-11,600



222



223 (i)

223 (ii)

223

SAMSUL ARIFIN

b. 1979

Berdiri Diatas Pembenaran (Standing on Justification)

Acrylic on canvas, in three parts

Signed and dated 21-07-17

(i)(ii) 150 by 99.5 cm; 59 by 39¼ in.

(iii) 150 by 120 cm; 59 by 47¼ in.

Overall: 150 by 319 cm; 59 by 125¾ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400



223 (iii)



225

225

S. DWI STYA ACONG

b. 1977

Garden Party

Oil on canvas

Signed, inscribed, titled and dated 2017 on the reverse

170 by 280 cm; 67 by 110 in.

HK\$ 45,000-65,000

US\$ 5,800-8,400

226

AY TJOE CHRISTINE

b. 1973

Serie A & B

Acrylic and pencil on canvas, in 2 parts
Each: Signed and dated 05; signed, titled,
inscribed and dated 2005 on the reverse
Each: 39.5 by 49.5 cm; 15½ by 19½ in. (2)
Overall: 79 by 49.5 cm; 31 by 19½ in.

HK\$ 300,000-500,000

US\$ 38,400-64,000



226(i)



226(ii)

227 NO LOT



228

228

PROPERTY FROM A EUROPEAN COLLECTION

IVAN LAM

B. 1975

Animal Stories for my Daughter and Michael

Nippon paint on canvas laid on board
Titled; signed and dated 09 on the side; signed,
inscribed and dated 09 on the reverse
173 by 152.5 cm; 68¼ by 60 in.

LITERATURE

Neo Lee Ed., *Ivan Lam: Twenty*, Wei-Ling Gallery,
2015, colour illustration, p. 130

HK\$ 140,000-220,000

US\$ 17,900-28,200



229

229

M. IRFAN

b. 1972

Big Ideas Need Big Space

Acrylic on canvas

Signed with the monogram of the artist and dated
2011

200 by 250 cm; 78½ by 98¼ in.

HK\$ 120,000-220,000

US\$ 15,400-28,200



230

230

DIPO ANDY

b. 1975

Abstract

Acrylic on canvas

Signed and dated 2017; signed and dated 2017 on the reverse

250 by 200 cm; 98¾ by 78¾ in.

HK\$ 90,000-150,000

US\$ 11,600-19,200



231

231

AGUS TRIYANTO BR

b. 1979

Dreams Create Future

Oil on canvas

Signed and dated 2016; signed, titled, inscribed
and dated 2016 on the reverse
180 by 250 cm; 70¾ by 98½ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000



232

232

JIGGER CRUZ

b. 1984

slip%gakjlgd

Oil on canvas

Signed and dated 2016

160 by 222 cm; 63 by 87.5 in.

HK\$ 140,000-220,000

US\$ 17,900-28,200



233

233

AY TJOE CHRISTINE

b. 1973

Alter Ego II

Mixed media on canvas

Signed and dated 03; signed, titled and dated

2003 on the reverse

120 by 100 cm; 47¼ by 39½ in.

HK\$ 380,000-580,000

US\$ 48,600-74,500

234 NO LOT



235

235

SUZLEE IBRAHIM

b. 1967

Summer in Brande

Acrylic and oil on canvas

Signed, titled, inscribed and dated 2008 on the reverse

213 by 165 cm; 83¾ by 65 in.

HK\$ 60,000-90,000

US\$ 7,700-11,600

The present lot was inspired by the artist's trip to an art workshop in Brande, Denmark, in 2002. The city of Brande is peppered with large, green potatoes. The wind blows softly; the atmosphere is fresh and comfortable. As someone accustomed to tropical weather, the artist was surprised to find that the air was still cool despite the fact that it was summertime. The beauty of Brande's rejuvenating summer and pleasant sunshine captivated his heart, causing him to immortalize the colors he saw in the present lot.



236

236

RAFIEE GHANI

B. 1962

The Book of Two Rivers

Oil on canvas

Signed, titled and dated 2017

183 by 152 cm; 70 by 60 in.

HK\$ 65,000-95,000

US\$ 8,400-12,200



237

237

RADUAN MAN

B. 1978

The Wild Angels

Oil on linen

Signed and dated 2017; Signed, inscribed, titled and dated 2017 on the reverse
152.5 by 152.5 cm; 60 by 60 in.

HK\$ 40,000-60,000

US\$ 5,200-7,700

238

GEDE MAHENDRA YASA

b. 1967

**Between You, Me and the Bedpost
#1 & 2**

Acrylic on canvas, in 2 parts

Each: Signed, inscribed, titled and dated 2014 on the reverse

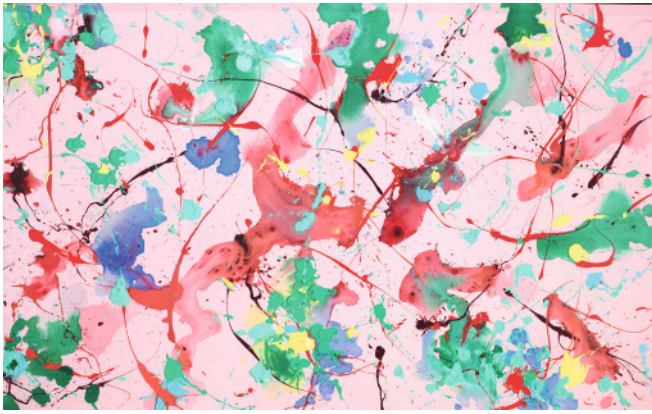
Each: 100 by 162.5 cm; 78¾ by 64 in. (2)

Overall: 200 by 325 cm; 78¾ by 128¼ in.

HK\$ 320,000-580,000

US\$ 41,000-74,500

239 NO LOT



238



Close up image of *Between You, Me and the Bedpost #2*



240

240

JUMALDI ALFI

b. 1973

Color Guide Series Painting #8

Acrylic on canvas

Signed, numbered VII and dated 2007; signed, titled and dated 2007 on the reverse
195 by 230 cm; 76¾ by 90½ in.

PROVENANCE

Sotheby's Hong Kong, 6 October 2014, Lot 224

HK\$ 90,000-150,000

US\$ 11,600-19,200

241

HAMIDI HADI

b. 1971

Menakung di Muka Bumi I (Flood on the Earth's Face I), in two parts

Acrylic, laterite stone, resin on canvas

(i) Signed and dated 2016 on the reverse

(ii) Signed, titled and dated 2016 on the reverse

Each: 140 by 109.5 cm; 55 by 43 in.

Overall: 140 by 219 cm; 55 by 86 in. (2)

See *catalogue note* at SOTHEBYS.COM

HK\$ 50,000-70,000

US\$ 6,400-9,000

242

PHAM AN HAI

b. 1967

Melody of the Street

Acrylic on canvas

Signed and dated 2011; signed, titled, inscribed and dated 2011 on the reverse
100 by 200 cm; 39¼ by 78¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



241 (i)



241 (ii)



242

243

NGUYEN TRUNG

b. 1940

Inside Pagoda

Mixed media on canvas
Signed and dated 2000
100 by 100 cm; 19¼ by 19¼ in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2015, Lot 219

HK\$ 30,000-50,000

US\$ 3,850-6,400



243

244 NO LOT



245

245

MARIAM SOFRINA

B. 1983

05.50 AM

Oil on canvas

Signed and dated 13

96 by 159 cm; 37³/₄ by 62¹/₂ in.

HK\$ 35,000-55,000

US\$ 4,500-7,100

246

CHEN WEI MENG

b. 1965

Harvest Forms 3

Acrylic on canvas

Signed and dated 2016; signed, titled, inscribed

and dated 2016 on the reverse

40 by 70 cm; 15³/₄ by 27¹/₂ in.

HK\$ 15,000-25,000

US\$ 1,950-3,200



246



247

247

JUMALDI ALFI

b. 1973

Melting Memories Re-reading Landscape #03

Acrylic on canvas

Signed, inscribed, titled and dated 2011 on the
reverse

223 by 383.5 cm; 87¾ by 151 in.

PROVENANCE

Private Collection, Singapore

HK\$ 140,000-220,000

US\$ 17,900-28,200

RONALD VENTURA

b. 1973

Dogwars

Oil on canvas

Signed and dated 2013-2017

123 by 244 cm; 48 by 96 in.

Born in 1973 in Manila, Ronald Ventura stands as one of Southeast Asia's most acclaimed artists of this generation. Ventura's paintings and sculptures have gained iconic status within Southeast Asian contemporary art circles, owing to their complexity and depth. Drawing from a variety of figurative motifs, aesthetic influences and theoretical works, Ventura's multi-layered compositions continue to provoke, challenge and renegotiate hegemonic notions of identity, indigeneity and the category of the "human" itself.

A testament to his boundary-pushing artistic praxis, the present lot ranks among one of Ventura's most captivating works. Inspired by an eclectic range of images and styles—from American Photorealism to the playful graffiti that bedeck the walls of Metro Manila—*Dogwars* demonstrates Ventura's masterly finesse in employing his signature layering style. The dramatic *chiaroscuro* on Ventura's hyperrealistically-rendered black-and-white dogs evince his impressive command over classical artistic techniques, alluding at once to Old Master paintings and 21st century American photorealists. Yet, what makes the work so exciting is its bold blurring of high art/low art boundaries. Combining a diverse array of visual signifiers, the painting is interspersed with tongue-in-cheek nods to comic books, Disney, Roy Lichtenstein and pop art. In Ventura's expansive imagination, cartoon speech bubbles straight from the pages of Marvel coexist alongside al-Buraq, a mythical flying horse in the Islamic tradition of Mindanao.

Describing his layering process as a metaphor for the Philippines' hybrid national identity, Ventura acts as a

negotiator—a *bricoleur* of sorts, in Derridean parlance—between different cultures and artistic practices. The blurred sketches of Mickey Mouse and disembodied Mickey gloves on Ventura's *Dogwars*, then, acts less as a saccharine reminder of childhood, and more a statement on urban transformation, global capitalism and American cultural influence. The indigenous, however, never recedes from Ventura's field of vision.

The persistent focus on animals, cyborgs and the non-human is a mainstay of Ventura's oeuvre, including *Zoomanities* (2008) and *Beastiality* (2008); *Dogwars* is no exception. Here, Ventura once again demonstrates his familiarity with critical theory, particularly posthumanism. Alluding at once to Foucauldian notions of biopower and Donna Harraway's cyborg theory, *Dogwars* plays with and subverts customary definitions of what it means to be human. Like Harraway, Ventura problematizes the logics of antagonistic dualism—black/white; self/other; human/animal—by hyperbolizing the central confrontation between the two dogs in an almost-parodic fashion. Ventura's riotous use of color and collage renders the scene not one of dramatic tension, but comedic relief, hinting at the futility of conflict and competition. In centering the animal—the non-human—in *Dogwars*, Ventura defamiliarizes the familiar and invites his viewers to imagine a chimeric world of fusions organized not along the lines of contestation, but affinity, coexistence and interconnection between separate entities. For Ventura's postcolonial pastiche, the structural binaries of East/West, or high art/low art, or human/animal cease to be meaningful. What remains, in its place, is a liminal phenomenology of hybridity and in-betweenness, where identities meet and contest, and are simultaneously asserted, negotiated and subverted.

HK\$ 700,000-900,000

US\$ 89,500-116,000



DETAIL



248



249

249

DANG XUAN HOA

b. 1959

Red Moon

Oil on canvas
Signed and dated 2008
119.5 by 129.5 cm; 47 by 51 in.

EXHIBITED

London, *Them and Me*, Gallery Maya, London, United Kingdom, May 15 - June 14, 2008

PROVENANCE

Sotheby's Hong Kong, 5 April 2010, Lot 51

Red Moon was part of Dang Xuan Hoa's inaugural one man show in London in 2008, where he exhibited portraits of himself and the most important people in his life: his wife, their children and grandchildren. *Red Moon's* composition is typically characteristic of this momentous time, with the figures placed in the corner of the canvas instead of dominating the picture plane. Echoing the rise of the moon, it is a remembrance of the positive energy that surrounded the artist at the time: the notion and promise that he was moving towards a lucky phase in his life.

HK\$ 40,000-50,000

US\$ 5,200-6,400



250

250

S. TEDDY DARMAWAN

1970 - 2016

End Game

Oil and acrylic on canvas
Signed, titled and dated 2008
130 by 130 cm.; 51¼ by 51¼ in.

PROVENANCE

Sotheby's Hong Kong, 6 October 2014, Lot 215

HK\$ 30,000-50,000

US\$ 3,850-6,400

251

UGO UNTORO

b. 1970

Travelling Without Moving

Oil on canvas
Signed, titled and dated 04
100 by 80 cm.; 39½ by 31½ in.

HK\$ 40,000-60,000

US\$ 5,200-7,700



251

252

PROPERTY FROM A PRIVATE ASIAN COLLECTION

DANG XUAN HOA

b. 1959

The Red Family

Oil on canvas
Signed and dated 2008
125 by 124 cm.; 49 by 48¾ in.

HK\$ 60,000-90,000

US\$ 7,700-11,600



252

Art of Myanmar: A New Frontier

The long and illustrious history of Burmese painting has its roots in the Buddhist mural paintings of Pagan during the 12th century. However, the most radical shift in Burmese painting occurred in the period following the fall of the Konbaung Dynasty after the Third Anglo-Burmese War in 1885. Western-schooled artists who were dispatched to Burma to produce landscapes and ethnographic portraits, such as James Raeburn Middleton, Robert Talbot Kelly and Gerald Kelly, were instrumental in introducing Western painting techniques into the Burmese artistic consciousness. Consequently, an entire generation of Burmese painters trained in Western-style painting, such as M.T. Hla (1874-1946) and Saya Chone (1866-1917). Working mainly with watercolor on cloth, Chone's oeuvre encompasses a wide range of paintings, including court paintings, historical paintings, religious paintings, scenic landscape works, as well as individual and family portraits.

The establishment of the colonial capital at Rangoon was accompanied by a period of artistic effervescence centered around the Irrawaddy Delta in the early 20th century. The Burma Art

Club, established by Martin Ward (1873-1927) in 1918, is widely associated with the development of the Rangoon School. The cosmopolitanism embodied by artists of the Rangoon School is perhaps best exemplified by U Ba Nyan (1897-1945), who became known for his opaque watercolor paintings and oils, with a distinct focus on *chiaroscuro*. Most artists of the Rangoon School were influenced by Ba Nyan. Among them, U Ngwe Gaing (1901-67), a former student of Ba Nyan, is typically considered Burma's leading artist in the post-World War II period; U San Win (1905-81), another major figure of the postwar Rangoon School, is considered the first Burmese painter to embrace Impressionism.

Mandalay, however, remained a vibrant site for artistic innovation. Artists of the Mandalay School—an umbrella term for a diverse group of Western-style modern artists, such as U Ba Zaw (1891-1942) and Saya Saung (1898-1952), and more traditional painters, such as U Ba Thet (1903-72) and U Saw Maung (1900-69)—sought to conscientiously resist the influence of Ba Nyan by emphasizing a Mandalay identity and incorporating Chinese aesthetic elements in their

paintings. A brief modernist movement flourished in Burma during the 1960s and 70s, pioneered by Mandalay-trained artists such as U Kin Maung (1908-83) and Paw Oo Thet (1936-1993).

The government's concessionary measure in 1988 to open up the country economically allowed foreign tourists and entrepreneurs to purchase Burmese paintings, resulting in an art boom. These market forces allowed for Min Wae Aung's (1960-) rapid ascension to fame among art circles. Known for his depictions of everyday life in rural Burma, Min Wae is particularly adept at capturing a sense of grandeur in simple compositions. His success was followed by the resurgence of the second and third waves of modernists in the 1990s, who began to experiment more freely with styles and incorporate political messages in their works. These modernists, including Moat Thone (1954-), San Minn (1948-), Aung Myint (1946-), Nyien Chan Su (1973-), Min Zaw (1972-) and Zaw Win Pe (1960-) are best known for conveying a sense of rebellion and subversion—either explicitly or implicitly—through their artworks

The History of Burmese Painting

The Pagan Empire

The earliest Burmese art has roots in Buddhist mural paintings, drawing influences from Theravadin, Mahayanist, Vedic, Hindu and nat (animist) imagery

The Early Period

Gradual growth of individualism in Burmese painting; **Saya Chone** is a celebrated court painter who incorporated Western techniques into his art

Establishment of the Burma Art Club

The club has both British and Burmese members; It receives governmental support to issue certificates to members, allowing them to teach as art instructors

1962 Coup D'État

A military coup led by General Ne Win establishes a socialist military regime in Burma; The lack of a commercial market stymies the 1st wave of Burmese modernist art

2nd Wave of Burmese Modernism

Early contemporary artists such as Moat Thone, San Minn, and Aung Myint create political art with subversive nat imagery; U Lun Gwe establishes himself as the grand master of Burmese painting with his representational works



3rd Anglo-Burmese War

The Konbaung Dynasty falls; Upper Burma is annexed and the province of Burma in British India is created the following year

The Colonial Period

Western-trained artists such as J.R Middleton, Robert Talbot Kelly, and Gerald Kelly lead the wave of British colonial art depicting Burma

The Modern Period

Burmese painting flourishes after WWII; U Ngwe Gaing, U San Win, and U Hla Schein lead the Rangoon School while U Ba Thet leads the Mandalay School

8888 Uprising

Widespread protests by the people lead to market reforms, resulting in a Burmese art boom; Min Wae Aung rapidly gains fame in art circles in Singapore, Hong Kong, and London

3rd Wave of Burmese Modernism

Emerging and established artists such as Zaw Win Pe, Min Zaw, and Nyien Chan Su create works conveying youthful rebellion and celebration

253

MIN ZAW

b. 1972

Chinese Temple

Acrylic on canvas
Signed and dated 2001
92 by 122 cm; 36¼ by 48 in.

HK\$ 15,000-25,000

US\$ 1,950-3,200

254 NO LOT

255

ZAW WIN PE

b. 1960

Green Sunset

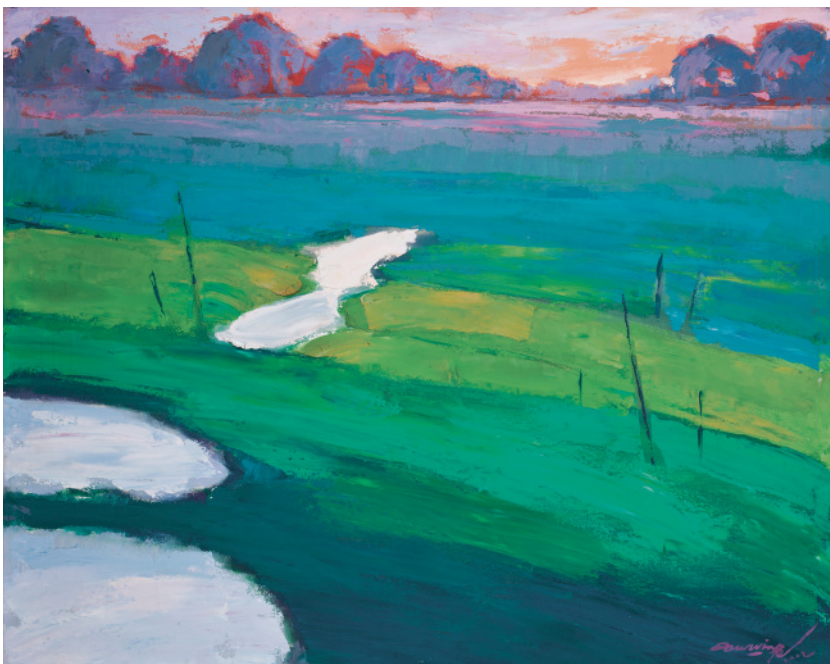
Oil on canvas
Signed and dated 2002
56 by 71 cm; 22 by 28 in.

HK\$ 15,000-25,000

US\$ 1,950-3,200



253



255



256

256

MOAT THONE

b. 1956

Buddha and Banyan Tree

Oil on canvas

Signed and dated 2005

91 by 121 cm; 35¾ by 47½ in.

HK\$ 20,000-30,000

US\$ 2,600-3,850

257

AUNG MYINT

b. 1946

(Expression) The Faces

Acrylic on canvas

Signed and dated 13; signed, titled and inscribed on the reverse

119.5 by 86 cm; 47 by 33¾ in.

HK\$ 35,000-55,000

US\$ 4,500-7,100



257

258

SAN MINN

b. 1951

Tea Shop

Oil on canvas

Signed and dated 83

86 by 59.5 cm; 33¾ by 23½ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000

259

NYEIN CHAN SU

b. 1973

Landscape 8

Acrylic on canvas

Signed and dated 92

91 by 121 cm; 35¾ by 47½ in.

HK\$ 15,000-25,000

US\$ 1,950-3,200



258



259



260

260

U BA THET

1903-1972

The Pagoda

Oil on board

Signed

39.5 by 30 cm; 15½ by 11¾ in.

HK\$ 80,000-150,000

US\$ 10,300-19,200



261

261

U SAN WIN

1905-1981

Bagan

Oil on canvas

Signed and dated 79

40 by 79 cm; 15¾ by 31¼ in.

U San Win plays a significant role in Burmese art history as the first Myanmarese painter to embrace impressionism among the members of the early Rangoon School. Educated first under Martin Ward, the president of the Burma Art Club, San Win was later granted government sponsorship to study art at Goldsmiths College

in London and Columbia University in America. He eventually returned to Myanmar in the mid-1950s, where he became the deputy minister of art education and was awarded the *Wunna Kyaw Htin*, the highest civil service honour in the land.

Bagan presents an alluring vision of the ancient city of Bagan in Mandalay, once the seat of the mighty Pagan Empire. The painting's inclusion of historical monuments like the splendid white-and-gold Thatbyinnyu Temple and the twin stupas of Shwegugyi Temple—both built in the 12th century-- pays tribute to Myanmar's rich history. The painting exemplifies San Win's particular brand of Burmese impressionism characterised by subtle brushwork hinting at

the blurring of outlines and features. San Win also utilises his signature palette of rust reds and honeyed browns mixed with earthy tones of brown and green, which contrast brilliantly against the bright skies and vibrant pink, yellow, and blue of the crowd's *longyis*. Visually pleasing in its elegant composition, this work highlights San Win's ability to play off architectural forms against human figures as well as his formidable skill in lighting and shade.

HK\$ 200,000-300,000

US\$ 25,600-38,400

U NGWE GAING

1901-1967

Elephants and Trucks with Logs

Oil on canvas

Signed and dated 65

67 by 91 cm; 26¼ by 35¾ in.

U Ngwe Gaing was Burma's leading artist in the post-World War II period and a major figure of the Rangoon School, a group of artists celebrated for their skill in oil and opaque watercolours. He was a versatile and prolific painter who produced many works of exceptional quality in a variety of genres and mediums—prior to becoming a fully-fledged fine art painter, Ngwe Gaing was also a successful magazine and book-cover illustrator and a famous movie poster painter. In 1953, Ngwe Gaing was one of two fine art painters in history accorded the country's highest honour for an artist, the *Alinga Kyaw Swa*. Today, he is considered to be one of the great masters of modern Burmese painting, with works held in the region's leading art museums and other prominent collections.

Elephants and Trucks with Logs is a signature example of Ngwe Gaing's naturalist works that demonstrates his superb technical skill in oil painting. It depicts a quintessentially Burmese scene where labourers clad in *longyi*s toil to remove precious teak and hardwoods from the jungle alongside an elephant and a truck. Behind them sits a hill with a white *stupa* perched at its summit; in the background, the forest on the cliffs recedes into the distance, where the faraway bulk of Mount Popa looms on the far left side of the painting. The sense of spectacle accompanying this magnificent scene lends the work an alluring, almost cinematic quality that elevates its timeless appeal.

The balance and handling of colour in this beautiful piece is its most brilliant aspect. The entire work has a golden-brown tinge which touches on the details of the landscape—the warm greens and golds of the foliage, the reddish-brown of the earth scorched by the blazing sun, the sheen of the elephant's wrinkled skin—and reflects the natural colours of Burma. Ngwe Gaing's acute sensitivity to colour and shading, as exemplified in his deft brushwork, reflects his mastery of Western oil techniques. This is made more impressive considering that he was a largely self-taught artist whose formal education amounted to a correspondence course and a year spent in London's museums studying the great works of European masters.

Rarely does one come across such a large work by Ngwe Gaing in the art market. *Elephants and Trucks with Logs* is an important work that embodies the spirit and themes of the nascent Burmese modernist art movement in the 1960s. At the same time, Ngwe Gaing's juxtaposition of tradition and modernity in this scene reflects the contradictions and challenges facing a young nation caught between nostalgia for the past and looking forward into the future.

HK\$ 300,000-500,000

US\$ 38,400-64,000



262



263

263

MIN WAE AUNG

b. 1960

Inlay Lake

Acrylic on canvas
Signed and dated 96
91.5 by 61.5 cm; 30 by 24¼ in.

HK\$ 40,000-60,000

US\$ 5,200-7,700

264 NO LOT

265

U LUN GYWE

B. 1930

Two Ladies in the Rain

Oil on canvas
Signed and dated 2011
61 by 91 cm; 24 by 35¾ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000



265



266

266

U HLA SHEIN

1904-1979

Pagoda and the Waterfall

Oil on canvas

Signed and dated 63

46 by 50 cm; 18 by 19½ in.

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

267



267

MAI TRUNG THU

1906-1980

Combing Hair

Ink and gouache on silk

Signed, stamped with the seal of the artist and dated 1943
27.5 by 22.5 cm; 10¾ by 8¾ in.

PROVENANCE

Private Collection, Brazil

HK\$ 80,000-150,000

US\$ 10,300-19,200

268

MAI TRUNG THU

1906-1980

Une Fille Avec L'Echarpe Jaune (Girl with a Yellow Scarf)

Ink and gouache on silk

Signed, stamped with the seal of the artist and dated 72
25 by 13 cm; 9¾ by 5¼ in.

HK\$ 80,000-120,000

US\$ 10,300-15,400



268



269

269

MAI TRUNG THU

1906-1980

Conversation

Ink and gouache on silk

Signed, stamped with the seal of the artist and dated 69
24.5 by 30 cm; 9½ by 11¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



270

270

LE PHO

1907-2001

Roses et Glaïeuls (Roses and
Gladioli)

Oil on canvas

Signed in English and Chinese; signed, inscribed
and dated 1978 on the reverse
73.5 by 93 cm; 29 by 36½ in.

HK\$ 90,000-150,000

US\$ 11,600-19,200

271

LE PHO

1907-2001

Les Roses Trémières (The
Hollyhocks)

Oil on silk mounted on board

Signed in English and Chinese
58 by 71 cm; 22¾ by 28 in.

HK\$ 120,000-180,000

US\$ 15,400-23,100



271



272



273

272

LE PHO

1907-2001

Tendresse Maternelle (Maternal
Tenderness)

Oil on silk mounted on board
Signed in English and Chinese
45.5 by 33 cm; 18 by 13 in.

PROVENANCE

Private Collection, USA

HK\$ 120,000-180,000

US\$ 15,400-23,100

273

LE PHO

1907-2001

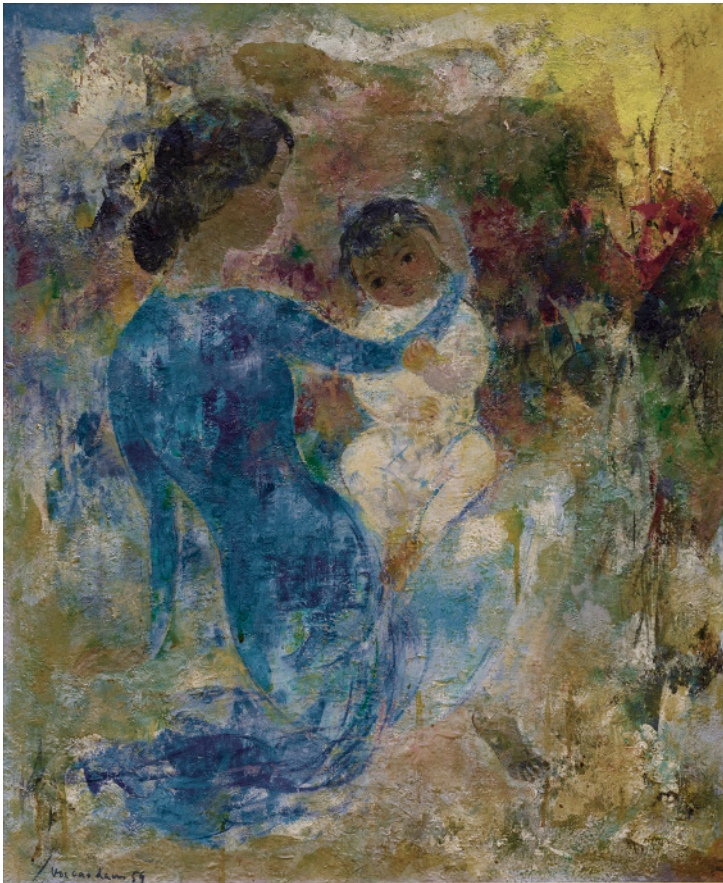
Jeunes Filles aux Fleurs de Pêches
(Young Girls with Peach Flowers)

Oil and gouache on silk mounted on board
Signed in English and Chinese
70 by 43.5 cm; 27½ by 17 in.

HK\$ 160,000-220,000

US\$ 20,500-28,200

274 NO LOT



275

275

VU CAO DAM

1908 - 2000

Mother and Child

Oil on canvas

Signed and dated 59

71.5 by 59 cm; 28 by 23¼ in.

PROVENANCE

Private Collection, United Kingdom

Thence by descent to the present owner

HK\$ 160,000-260,000

US\$ 20,500-33,300

276

VU CAO DAM

1908-2000

Le Poète (The Poet)

Oil on canvas

Signed and dated 78

73 by 91.5 cm; 28 3/4 by 36 1/4 in.

EXHIBITION

USA, Florida, Wally Findlay Galleries Palm Beach,

Vu Cao Dam: Recent Paintings, February 22 -

March 24, 1980

LITERATURE

Vu Cao Dam: Recent Paintings (exhibition pamphlet), Wally Findlay Galleries, Palm Beach, Florida, USA, February 22 - March 24, 1980, colour illustration

HK\$ 120,000-180,000

US\$ 15,400-23,100



276



277

277

VU CAO DAM

1908-2000

Le Retour (The Return)

Oil on canvas

Signed and dated 74; signed in English and Chinese, titled and dated 1974 on the reverse
25.5 by 33.5 cm; 10 by 13¼ in.

PROVENANCE

Private Collection, USA

HK\$ 60,000-90,000

US\$ 7,700-11,600

278

VU CAO DAM

1908-2000

Idylle (Idyll)

Oil on canvas

Signed and dated 68; signed in English and Chinese, titled and dated 1968 on the reverse
33.5 by 24 cm; 13¼ by 9½ in.

PROVENANCE

Sotheby's Hong Kong 6 April 2013, Lot 274

HK\$ 24,000-35,000

US\$ 3,100-4,500



278



279

279

VU CAO DAM

1908 - 2000

Deux Filles (Two Ladies)

Oil on board

Signed, inscribed and dated 55

46 by 38 cm; 18 by 15 in.

HK\$ 80,000-120,000

US\$ 10,300-15,400

280

VU CAO DAM

1908-2000

Le Poète Rouge (The Red Poet)

Oil on canvas

Signed and dated 74; signed in English and

Chinese, titled and dated 1974 on the reverse

31.5 by 22.5 cm; 12¼ by 8¾ in.

PROVENANCE

Private Collection, USA

HK\$ 50,000-70,000

US\$ 6,400-9,000



280

“This race and this country and this life produced me, he said. I shall express myself as I am.”

JAMES JOYCE

A Portrait of the Artist as a Young Man



281

281

LE PHO

1907-2001

La Réveuse (The Dreamer)

Oil on canvas

Signed and dated 1930

70 by 82 cm; 27½ by 32¼ in.

PROVENANCE

Private Collection, France

La Réveuse is a remarkable example of Le Pho's early style as a fresh graduate of the École des Beaux-Arts in Hanoi-- works of his from this period are few and far between on the market due to their rarity. Nonetheless, one can also see the seeds of his mature style in the painting, such as the fine features of the lady's face, the delicate

strands of her hair, and even the use of the *áo dài* as a sartorial detail.

Le Pho's works are celebrated for their exquisite portrayals of Vietnamese femininity, and *La Réveuse* is no exception in terms of subject matter. The painting is an intimate portrait of a young lady deep in contemplation, her arms wrapped around herself as she gazes into the distance to the left of the frame. Her white *áo dài* forms a striking contrast against the medley of dusky browns and greens that make up the natural landscape behind her. The young lady's steadfast gaze highlights her quiet poise, yet an undercurrent of lyrical melancholy accompanies her state of reverie.

The present work, which is rendered in oil, is also unique in how it exemplifies the unpretentious

frankness of Le Pho's early painterly style in contrast to the bright, lush aesthetic of his later works. Additionally, the subdued palette of sombre, earthy tones utilised in the painting is reminiscent of the colours used in traditional Vietnamese art, perhaps an act of homage by Le Pho to his cultural roots. Le Pho's framing of a quintessential Vietnamese scene through a Western medium epitomises the alluring synthesis of tradition and innovation that defined Vietnamese art in the 1930s.

HK\$ 200,000-300,000

US\$ 25,600-38,400

JOSEPH INGUIMBERTY

1896-1971

Le Repos (Rest)

Oil on canvas
Signed and dated 38
97 by 130 cm; 38¼ by 51 in.

LITERATURE

Giulia Pentcheff, *Joseph Inguimberty 1896-1971, Premier catalogue de l'oeuvre peint*, 2012, no. 22, p. 109

PROVENANCE

Christie's Hong Kong, 28 April 2002, Lot 34
Acquired from the above sale by the present owner
Private European Collection

The founding of colonial art schools in Vietnam in the early 20th century was a momentous event for the development of modern Vietnamese art. Established with the intention of creating a national artistic élite, schools such as the École des Beaux-Arts de l'Indochine (Indochina School of Fine Art) in Hanoi became an indispensable cradle for artists seeking to harmonizing the hitherto siloed practices of Vietnamese traditional arts and Western-style techniques. This led to the creation of bold artworks in genres hitherto unheard of in Vietnam—Joseph Inguimberty's *Le Repos (The Repose)* is an outstanding example of nude studies produced in Vietnam.

Within his milieu, the legacy of the French artist Joseph Inguimberty (1896-1971) is perhaps impossible to understate—a rare visionary who harbored a genuine admiration for Indochina. Inguimberty was the professor of decorative arts at the École and mentored generations of Vietnamese artists including Le Pho, Mai Trung Thu, Nguyen Phan Chanh, To Ngoc Van, and Vu Cao Dam and Nguyen Gia Tri.

Possessing an extraordinary versatility, Inguimberty produced works across different artistic genres. The artist's desire to depict the lives of the common folk of Indochina culminated in a series that captured rural vistas, lush landscapes and the people who tended to these terrains. The present lot is one of his few known nude studies executed in Vietnam that merits special attention. Indeed, *Le Repos (The Repose)* is an outstanding and rare example of Inguimberty's indoor studio works showing two women, one fully clothed and another fully nude, daringly rendered in the artist's signature style.

Prior to the establishment of French art schools in the country, there was no known tradition of using live models in Vietnamese art. Equipped with an unparalleled sensitivity, the Marseille-born Inguimberty was cautious to avoid painting exoticized "ethnographic types." Rather, Inguimberty's portraits of Vietnamese working people are marked by a desire to capture their dignity, joy, gentleness and universal human condition. This is also true of *Le Repos*, where the sitter's charm radiates throughout the work.

While Inguimberty often worked *en plein air*, his numerous studio paintings attest to his ability to capture the dramatics of light even within an indoor space. The subject and notion of the nude was considered a rather provocative in early 20th century Vietnam. Yet founder Victor Tardieu and Inguimberty introduced the study of nudes into the curriculum of the Ecole, as an important foundation on the anatomy of the human body. *Le Repos (The Repose)* not only reveals Inguimberty's commanding artistry and acute sense for color and space, it represents the beginnings of the revolution that would occur in Vietnamese modern art. *Le Repos (The Repose)* stands somewhat as a refreshing departure from the typical poses of nudes, even within the Western art tradition. Furthermore, while most of Inguimberty's paintings show nude figures standing, *Le Repos (The Repose)* is a focused study of women in relaxation—the nude woman lies comfortably on her back. In her state of undress, she displays a keen awareness of being observed while engaging in conversation with her companion who is dressed in a long-sleeved *ao dai*. As seen from a higher vantage point, the woman lies down on top of a white sheet, with legs angled nimbly towards the viewer and leaving her hand to rest on her torso. Remarkably candid, yet sensually rich, *Le Repos (The Repose)* presents a moment of tenderness between the two women.

In other ways, the work also demonstrates Inguimberty's training at the l'École des Beaux-Arts de Marseille and his creative play of interior space. Other than employing linear perspective, Inguimberty composes the figures within a tight crop against a bright patterned background, thus displaying Inguimberty's affinity for figuration and masterful use of color. Details in the painting—from the graceful floral motifs adorning the walls to the flowing teal *ao dai*—speak to Inguimberty's keen eye and experimentations with light, shading and shadowing. Inguimberty's generous use of color in *Le Repos (The Repose)* is remarkable for its harmony—the bold vermilion dominating the backdrop of the set is balanced out by the pale azure and earth tones of the foreground, producing a charmingly pleasing composition.

Well respected as one of Vietnam's most important artistic pioneers, Inguimberty unquestionably left an indelible legacy on modern Vietnamese art and its unique approach to synthesizing Western and indigenous styles. The Japanese invasion of French Indochina forced the artist to leave Vietnam with his wife and two children, and resulted in the plundering of many of his works. The present painting, *Le Repos (The Repose)*, remains an exceptional nonpareil among Inguimberty's rare surviving masterpieces, both in terms of subject matter and genre. It stands as a one-of-a-kind work not simply in Inguimberty's prolific oeuvre, but in the genre of nude study as well.

HK\$ 600,000-800,000

US\$ 77,000-103,000



282



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LE PHO

1907-2001

Mother and Child in a Garden

Oil on canvas

Signed in English and Chinese

91 by 72.5 cm; 35¾ by 28½ in.

PROVENANCE

Wally Findlay Galleries, Palm Beach

Christie's New York, 22 September 2009, Lot 38

Private Collection, USA

HK\$ 120,000-220,000

US\$ 15,400-28,200

284

LE PHO

1907-2001

Les Fleurs dans un Vase (Flowers in a Vase)

Oil on canvas

Signed in English and Chinese

31.5 by 44.5 cm; 12¼ by 17½ in.

HK\$ 60,000-90,000

US\$ 7,700-11,600



284



285

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LE PHO

1907-2001

Sur La Terrasse (On the Terrace)

Oil on canvas

Signed in English and Chinese

146.5 by 95.5 cm; 57¾ by 37½ in.

PROVENANCE

Private Collection, USA

HK\$ 220,000-350,000

US\$ 28,200-44,800

LE PHO

1907-2001

La Cueillette des Lotus (Lotus Harvest)

Oil and gouache on silk
Signed in English and Chinese
Executed in 1940
95.5 by 59 cm; 37½ by 23 in.

PROVENANCE

Sotheby's Paris, 6 July 2006, Lot 25
Private Asian Collection

The subject of numerous folk songs, odes and poems, the lotus flower is an important symbol in Vietnamese culture, signifying purity, serenity and optimism. The fact that the lotus—which habitually grows in murky waters with fertile alkaline mud—is still able to bear visually dazzling flowers blooming pristinely above the surface, untarnished and incorruptible by earthly impurities is also highly meaningful in Vietnam, and the imagery of the flower is often appropriated to allegorize the resilience and will of the Vietnamese people. Due to the fact that Vietnamese culture has been strongly informed and influenced by Mahayana Buddhism, the lotus flower has also taken on a religious significance in Vietnam. Known as *padma* in Buddhist literature, it symbolizes purity of body, mind and spirit, as its long-stemmed flowers seemingly float above the muddy waters of attachment and desire. It is for this reason that the bodhisattva of compassion, Quan Âm, is typically depicted as arising from the heart of a lotus and associated with the Lotus Sutra.

This present lot by Le Pho, *La cueillette des Lotus (Lotus Harvest)*, marvelously showcases the role of the lotus in Vietnamese folk culture. Celebrated for his highly poetic style, the Hà Đông-born painter Le Pho is revered in Southeast Asian art circles as the Vietnamese Master of silk painting. Born into a family of distinguished Tonkinese mandarins, Le Pho was a prodigious artist who began painting at a young age and taught himself oil-painting at 16. One of the most illustrious alumni of the École des Beaux-Arts de l'Indochine, Le Pho studied under the renowned pioneering artists Victor Tardieu and Joseph Inguimberty and developed his signature style of synthesizing Western representational techniques and Vietnamese motifs. The present lot, *La cueillette des Lotus (Lotus Harvest)* ranks among Le Pho's most evocative works, evincing an expressive lyrical style and exemplifying the artist's unmatched talent in handling silk as a medium. The lotus motif employed in this work is a consistent theme throughout Le Pho's oeuvre, present in other works such as *Portrait de Jeune Femme à La Branche de Lotus* (1939). Far from incidental, this reflects Le Pho's keen engagement with his Vietnamese roots.

The work is a tender depiction of two Vietnamese lotus harvesters gathering the season's yield of flowers. Exemplary of Le Pho's elegiac flair, the portrait exudes a sense of grace and tranquility owing to the artist's harmonious use of colors and composition. The two women are depicted with the artist's characteristic finesse—clad in flowing áo dài, the harvesters are intently focused on their tasks: the woman in the foreground gently raises a blossom to her nose, as though to inhale its intoxicating scent; the other woman, seated with her back facing the audience, gingerly draws the stem of a lotus plant to retrieve its root, a highly prized ingredient in East and Southeast Asia. In this work, customary figurations of form are replaced by Le Pho's masterful execution of flows and curves: both slender figures are tastefully rendered with supple frames, willowy limbs and silky hair, creating a portrait that is at once demure and sensual. The women's lithe arms and fingers, in particular, bend and arch with extraordinary fluidity and grace, complementing the watery setting in which they are situated. Similarly, Le Pho depicts the surface of the pond with exceptional care: by detailing the smallest of ripples and the luminous effects of sunlight, the artist stages a captivating interplay between water, light and wind in this work.

Le Pho's works are also known for their subtle use of colors, which imbues them with a soothing and placid sensibility. Despite the chromatic economy of the present lot, the artist is able to convey light, shadow and movement simply by relying on various hues of browns, greens, beiges and blues. The surface of the pond is expertly bathed in faded tints of teal and cerulean, seemingly to convey the uneven depths of the pool; the folded creases of the lotus leaves are suffused with various hues of viridian to capture the effects of sunlight. The lotus flowers themselves are colored in a shade of pink, almost appearing as white, as though to underscore their connotations of purity. By relying on mostly muted tones for the backdrop of the work, Le Pho is able to emphasize the presence of his two central figures that are decked in colors that are markedly more vivid. By choosing maroon and azure as the colors of the women's áo dài, Le Pho balances the use of warm and cool tones in this work, producing a harmonious and undeniably visually pleasing effect. There is ultimately a sense of lyrical melancholy in the work, manifest in the sense of tender longing and admiration both for the flowers that populate the fresh waters of Vietnam and the laborers who bring their beauty to light.

HK\$ 780,000-1,600,000

US\$ 100,000-205,000

In the mud, what is more beautiful than a lotus?
Green leaves, white flower covers a yellow center
Yellow center, white flower, green leaves.
Close to mud but never smells as mud.

VIETNAMESE FOLK POEM.





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LE PHO

1907-2001

A Vase of Flowers

Oil on silk mounted on board
Signed in English and Chinese
45.5 by 26.5 cm; 17¾ by 10½ in.

PROVENANCE

Wally Findlay Galleries, New York

HK\$ 60,000-90,000

US\$ 7,700-11,600



288

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LE PHO

1907-2001

Vase d'Iris (Vase of Irises)

Oil and gouache on silk
Signed in English and Chinese
63.5 by 38 cm; 25 by 15 in.

PROVENANCE

Christie's New York, 20 September 2011, Lot 51
Private Collection, USA

HK\$ 120,000-180,000

US\$ 15,400-23,100

MAI TRUNG THU

1906-1980

A Young Lady by the Window

Ink and gouache on silk

Signed, stamped with a seal of the artist and dated 1942

44 by 29 cm; 17¼ by 11¼ in.

PROVENANCE

Private Collection, USA

HK\$ 220,000-350,000

US\$ 28,200-44,800



MAI TRUNG THU

1906-1980

Cinq Petites Filles (Five Little Girls)

Ink and gouache on silk

Signed, stamped with a seal of the artist and dated 73

34.5 by 92 cm; 13½ by 36¼ in.

PROVENANCE

Sotheby's Hong Kong 6 April 2014, Lot 318

Acquired by the present owner from the above sale

Private Asian Collection

Mai Trung Thu was part of the first generation of Vietnamese painters to gain formal instruction in the techniques of Western art at the Ecole de Beaux-Arts d'Indochine. *Cinq Petites Filles* invites the viewer into an idyllic setting of a traditional domestic interior occupied by five young women who epitomise feminine elegance and beauty. Mai Thu captures a moment of shared intimacy between friends as they interact with one another.

The horizontal composition of this painting takes on an almost frieze-like appearance, imbuing the painting with an aura of classical grandeur that befits the graceful and refined nature of the women. The dreamy background of softly modulated greens and browns provides the perfect backdrop for the scene of merriment to unfold.

In *Cinq Petites Filles* Mai Thu displays his keen eye for genuine human interaction by rendering the girls' faces in various profiles and effectively bringing each individual to life. While every figure holds a traditional fan, the painting is animated by the configuration of different poses; some girls are kneeling while others sit cross-legged.

A work that exudes a calming sense of leisure, *Cinq Petites Filles* shows the artist's patience and dedication with regards to his craft. Silk painting requires an artist to work with an extremely refined surface and employ delicate brushstrokes. It is a technique ingrained in Vietnamese art history and mastered by first generation artists such as Mai Thu. The sheerness of the silk fabric bestows upon the figures an ethereal glow that highlights their timeless beauty and graceful forms.

Cinq Petites Filles exemplifies two hallmarks of the artist: his penchant for a rich colour palette and attention to detail. The five friends donned in traditional headbands and dresses, are rendered in a cheerful array of colours, their vibrant hues composed and balanced against each other. Mai Thu allows his audience to escape into a quaint and picturesque snapshot of a Vietnam untouched by the contingencies of modernity. Even details such as the painstakingly rendered strands of hair that frame the women's faces make the present painting a joy to view.

In 1937 Mai Trung Thu immigrated to Paris where he was to remain for the rest of his life. Completed in 1973, *Cinq Petites Filles* can be regarded as the artist's celebration of womanhood and intimate relationships, tinged with a wistful reminiscence of his native country.

HK\$ 380,000-550,000

US\$ 48,600-70,500





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LE PHO

1907-2001

Still Life

Oil on canvas

Signed in English and Chinese

31.5 by 22 cm; 12¼ by 8½ in.

HK\$ 40,000-60,000

US\$ 5,200-7,700

292

LE PHO

1907-2001

Vase des Fleurs (A Vase of Flowers)

Oil on canvas

Signed in English and Chinese

73 by 54 cm; 28¾ by 21¼ in.

PROVENANCE

Wally Findlay Galleries

Sotheby's New York, 6 May 2004, Lot 421

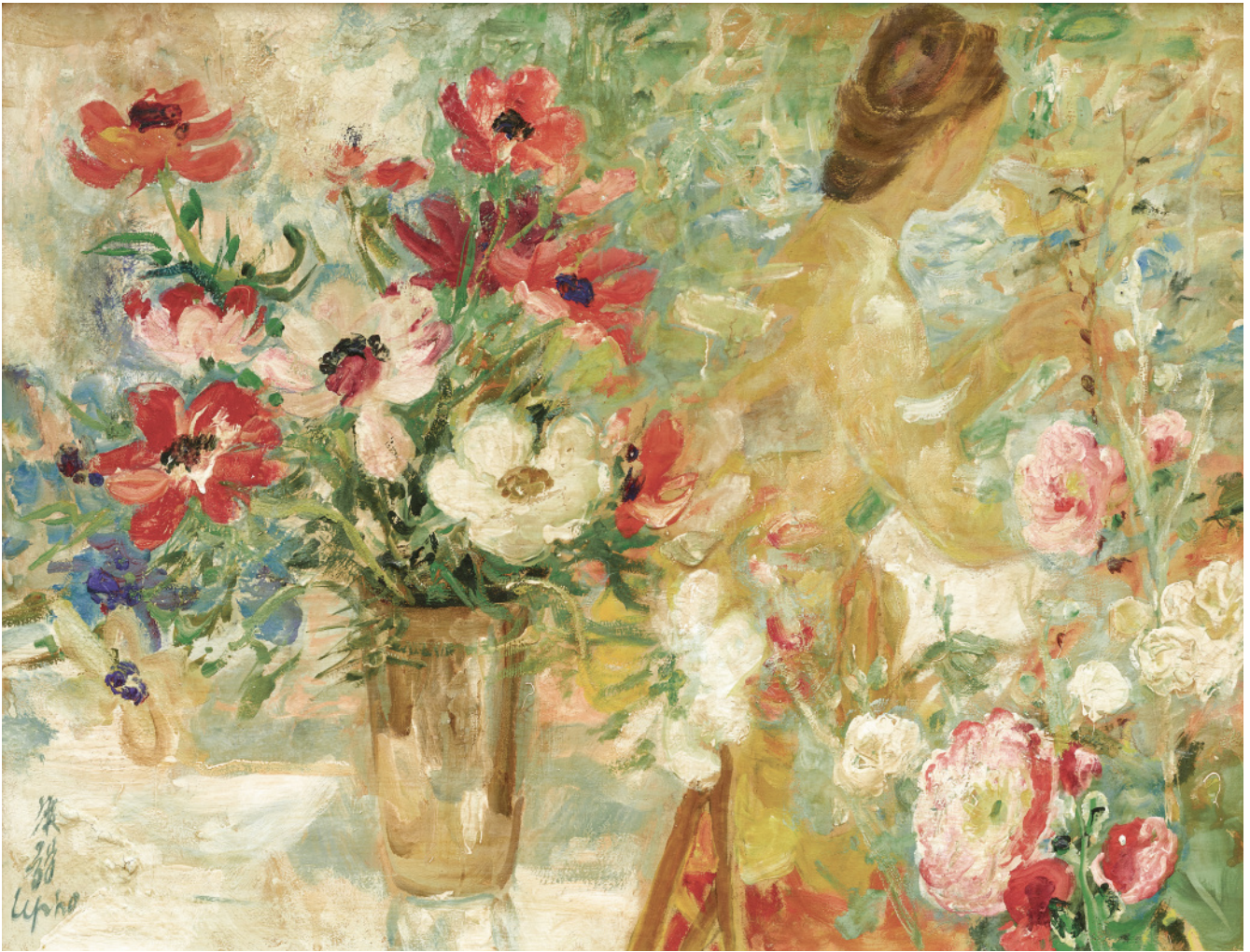
Private Collection, USA

HK\$ 80,000-120,000

US\$ 10,300-15,400



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LE PHO

1907-2001

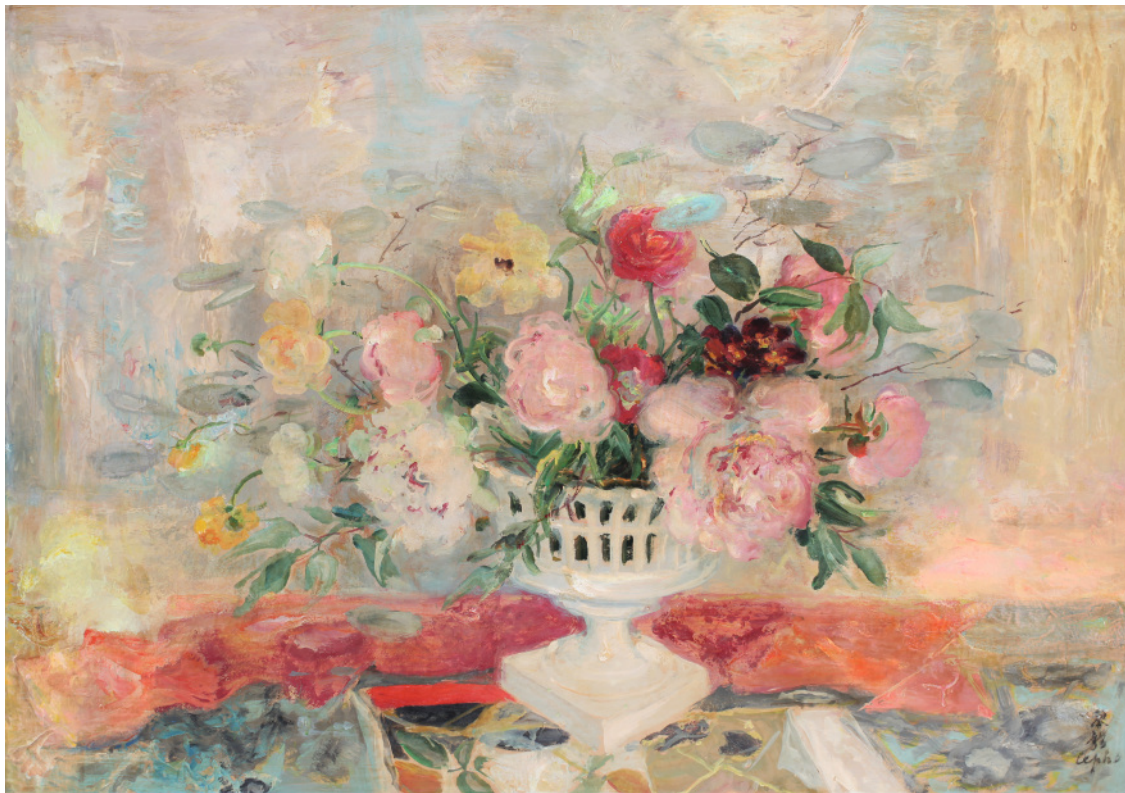
Woman with Flowers

Oil on silk mounted on board
Signed in English and Chinese
48 by 63 cm; 18¾ by 24¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

294 NO LOT



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LE PHO

1907-2001

Les Pivoines

Oil on silk mounted on board
Signed in English and Chinese
63.5 by 90.5 cm; 25 by 35¾ in.

PROVENANCE

Sotheby's Singapore, 22 October 2006, Lot 85
Private Collection, Singapore

HK\$ 120,000-180,000

US\$ 15,400-23,100

296

LE PHO

1907-2001

Pivoines et Pavots (Peonies and Poppies)

Oil on silk mounted on board
Signed in English and Chinese
91 by 58 cm; 35¾ by 22¾ in.

HK\$ 140,000-220,000

US\$ 17,900-28,200

MAI TRUNG THU

1906-1980

Le Balcon (The Balcony)

Ink and gouache on silk

Signed, stamped with a seal of the artist and dated 1943
46 by 26.5 cm; 18 by 10¼ in.

Mai Trung Thu, colloquially known as Mai Thu, was one of the pioneering modern Vietnamese artists of the 20th century. A member of the first graduating class of the *École des Beaux-Arts* founded by Victor Tardieu in Hanoi, he moved to Paris in 1937 and subsequently spent the rest of his life living and working in France. The popularity of his artistic style—an amalgamation of French Salon style with Vietnamese aesthetics—resulted in his works becoming a staple of fine arts exhibitions in Paris as well as in the private collections of European collectors.

The present lot titled *Balcony* is one of the finest examples of Mai Thu's silk paintings. It offers a glimpse into a woman's moment of reverie as she leans against the supporting struts of a balcony, a look of wistful longing on her face as she gazes into the distance. She is pensive and lost in her own thoughts. The juxtaposition of the woman's blue and white *ao dai* against the earthy background has the effect of drawing the viewer's attention to her face and form, both delicately rendered in graceful watercolour strokes. Together, the painting's minimalistic lines and understated use of colour contribute to its elegance.

In this painting, the refined character of the woman is enhanced by the use of soft colours and fine outlines. At the same time, Mai Thu's attention to detail highlights her subtle beauty. Her features are dainty, from the slim arches of her eyebrows to her rosebud lips; in addition, his feather-light touch can be seen throughout the painting, from the gossamer sheerness of the curtain down to the folds in the draped fabric of the woman's *ao dai* over her form.

Balcony is also a striking work that reflects the beauty of silk paintings, an artistic tradition unique to Vietnam within the Southeast Asian region. As a medium, silk paintings came into vogue in Paris with the exquisite works of Mai Thu and his contemporaries such as Le Pho and Vu Cao Dam. The ethereal lightness of the paintings comes from the translucent quality of the effect of watercolours on silk, and the artist could differentiate the opacity of the colours by using a different type of watercolour like gouache, such as seen in the present lot. The enduring popularity of silk painting even today speaks to the classic, timeless appeal of the artworks produced in the medium.

With its harmonious composition, graceful lines, and mellow palette, *Balcony* is an exquisite work of art that embodies the artistic principles and themes prevalent throughout Mai Thu's oeuvre. Despite his émigré status as a Vietnamese artist in France, his journey from colony to metropole did not erode his love for his homeland even after years of living away from it. The undercurrent of lyrical melancholy the woman portrays in the painting could very well be a reflection of the artist's own feelings as he expresses his nostalgia for the country of his youth. Subtle yet undeniably charming, the present lot is an exceptional example of the maturation of Vietnamese silk painting under the hands (and brushes) of pioneering talents like Mai Thu.

HK\$ 300,000-400,000

US\$ 38,400-51,500



297

NGUYEN GIA TRI

1908-1993

Provincial Village

Lacquer on wood panel, in 6 parts

Executed circa 1940

Each: 93.5 by 33.5 cm; 36¾ by 13¼ in. (6)

Overall: 93.5 by 201 cm; 36¾ by 79 in.

Considered one of the greatest modern artists of Vietnam, Nguyen Gia Tri was born in 1908 in Ha Dong, in northern Vietnam. Under the guidance of Joseph Inguimberty and Victor Tardieu, Nguyen Gia Tri graduated in 1936 from the prestigious Ecole des Beaux-Arts de l'Indochine, where he learned Western art techniques and assimilated this with Vietnamese lacquer painting, transforming it from a decorative art to a "fine art" medium. Success came early for Nguyen Gia Tri with many highly acclaimed exhibitions and private commissions, such as one that adorned the salon of the French Governor of Indochina Palace in Hanoi.

Some of his masterpieces were created in the golden period of his career between 1937 and 1945. The first half of the 20th century was a tumultuous time in Vietnam. The wind of nationalism swept across the country, and like many other intellectuals at the time, Nguyen Gia Tri joined the movement. He was an important contributor to two newspapers "Phong Hoa" and "Ngay Nay", which were anti French-controlled government. Many of his works during the golden period of his career centered on beautiful Vietnamese landscapes, which served as expressions of his patriotic sentiments.

"Provincial Village" is a rare lacquer masterpiece that was completed during Nguyen Gia Tri's golden years. It is a 6 panel

lacquer screen that contains all of Nguyen Gia Tri's unique and well known lacquer elements; colored by the use of different shades of eggshells, red and black resin lacquer and gold pigments that shimmers throughout, resulting in an overall rich, harmonious and pleasing work of art. The painting depicts a distant view of a peaceful village in Vietnam, surrounded by mountains amid clouds, softly lit sky, golden bamboos trees accented by reddish leaves, houses by a gentle river covered with beautiful green banana leaves and lush vegetation. The couple on the left of the painting is resting with their water buffalo after a long work day. A family consisting of a mother and her children are finishing up their tasks before heading home. The central figure is pulling up on his horse nearby the slightly rippling river, enjoying a quiet moment while his horse and dogs drink of water.

These images all combine to decorate a picturesque provincial landscape that is eternal yet realistic. It is the unheralded beauty of Vietnam that is in the heart and soul of Nguyen Gia Tri and of the people, a tranquil oasis amid the raging war in Vietnam at the time. In this lacquer masterpiece, the patriotic Nguyen Gia Tri has immortalized the memories of Vietnam for the ages.

When looking at the "Provincial Village" by Nguyen Gia Tri, one is reminded of the poet *Ba Huyen Thang Quang's* famous poem "Qua Deo Ngang", an enduring patriotic and lyrical poem consisting of a stanza of 8 lines, 7 words with allegorical elements, which reads:

HK\$ 800,000-1,500,000

US\$ 103,000-192,000



Nguyen Gia Tri

At The Pagoda's Village (in 6 parts), 1939

Sold at Sotheby's Hong Kong, 4 April 2011, Lot 297, for USD 311,406



Nguyen Gia Tri

Paysage (Landscape), 1940

To be sold at Sotheby's Hong Kong, 30 September 2017



298

“Qua đèo Ngang”

Bước tới đèo Ngang bóng xế tà,
 Cỏ cây chen đá, lá chen hoa.
 Lom khom dưới núi tiều vài chú,
 Lác đác bên sông chợ mấy nhà.
 Nhớ nước, đau lòng con quốc quốc,
 Thương nhà, mỗi miệng cái da da.
 Dừng chân đứng lại: trời, non, nước,
 Một mảnh tình riêng, ta với ta.

Translation:

“Over Ngang’s Pass”

Approaching Ngang’s Pass at softly lit sundown
 Foliage among rocks, tender flowers amidst leaves
 At the mountain base, the woodcutters stoop
 Along the riverbank, few small houses line
 The “Nation-bird” cries for its country’s fate
 The “Family-bird” weeps yearning of his home
 Stopping to gaze: heaven, mountains and river
 Feel the deepest emotion only I know



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APPLIED ARTS SCHOOL OF
THU DAU MOT

Morning's Rice Fields Landscape

Lacquer on wood panel

Signed, stamped with a seal of the artist and
dated 1952

60 by 93 cm; 23½ by 36½ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000

MAISON DES BEAUX ARTS DE L'INDOCHINE

Paysage (Landscape)

Lacquer on wood

Engraved with the MBIA seal on the reverse

125 by 78 cm; 49¼ by 30¾ in.

PROVENANCE

Private Collection, USA

The complex and intricate art form of lacquer painting as it exists today is actually a mélange of Vietnamese, Chinese, and French cultural influences. The Maison des Beaux-Arts de L'Indochine (otherwise known as the School of Fine Arts in Hanoi) played one of the most significant roles in elevating lacquer painting from ornamental to fine art in the early 1930s. The establishment of lacquer painting as a standalone department within the School provided an early training ground for future lacquer masters like Nguyen Gia Tri and Pham Hau to hone their skills in the medium, and as a result the MBIA had a direct hand in developing lacquer painting into a major art form.

The present lot is a stunning example of the finely-honed artistry the Vietnamese artists of the MBIA had in using lacquer as a medium. Depicting a tranquil scene of a sailboat resting on a lake, with a tiny village on the river bank at the base of a soaring mountain in the background, the viewer's eye is drawn to the profusion of golden leaves that make up the right side of the painting. In juxtaposition to the solid bulk of the dark mountain behind, the delicacy of the tiny golden leaves and willowy branches rendered brings a sense of harmonious balance to the entire work. Additionally, the seamless incorporation of human elements like the boat and the houses into the natural landscape around them suggests mankind's harmonious co-existence nature, creating a sense of peace that one is loath to disturb.

As a collective artwork by the artists of the MBIA, this lacquer painting also speaks to the awakening of the national consciousness of Vietnam in the 20th century. The MBIA's role in educating the pioneering generation of Vietnamese artists—not just anonymous artisans—had a transformative impact on Vietnamese art. There, the artists drew inspiration from both their classical Western training and traditional Vietnamese aesthetics to create their own distinct artistic style. By pushing the envelope on the aesthetics of traditional crafts, the artists played a key role in modernising Vietnamese art, and the present work stands as a representation of that particular zeitgeist.

The present lot is an exceptional lacquer work that highlights the beauty and radiance of the medium. With an elegant simplicity that belies the depth of artistry employed in its creation, this lacquer painting is an exquisite homage to the beauty of the Vietnamese landscape.

HK\$ 180,000-280,000

US\$ 23,100-35,800



300



301

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LE PHO

1907-2001

A Lacquer Box Depicting a Vietnamese Landscape

Lacquer on wood

Executed in 1930

24 by 46 by 8 cm; 9½ by 18 by 3¼ in.

EXHIBITED

Belgium, Musée royal de Mariemont, *La Fleur du pêcheur et l'Oiseau d'azur*, 2002

LITERATURE

Musée royal de Mariemont, *La Fleur du pêcheur et l'Oiseau d'azur*, Belgium, 2002, page 102 colourplate

PROVENANCE

Gift from the artist to Victor Tardieu, director of the Indochina Fine Art School, Hanoi
Sotheby's Singapore, 4 April 2004, Lot 80
Private Collection, U.S.A.

Lacquers by Le Pho are extremely rare and this box is unique being the only piece produced by the artist and also because like many others, the artist was allergic to this material. After the artist produced this box and a lacquer fold-screen, the artist stopped working with lacquer.

HK\$ 140,000-220,000

US\$ 17,900-28,200



Alternate view



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ATTRIBUTED TO NGUYEN GIA TRI

20th Century

A Lacquer Box with Depiction of a Country Scene in the North of Vietnam

Lacquer on wood

Executed circa 1936 - 1939

23 by 45.5 by 8.5 cm; 9 by 17¾ by 3¼ in.

A similar work is featured in Giulia Pentcheff, *Joseph Inguimberty 1896-1971, Premier catalogue de l'oeuvre peint*, 2012, p. 65.

PROVENANCE

Collection from the Estate of Jules Brevié
Private European Collection

Gilded banana trees in the foreground demarcate the path of a charming and peaceful Vietnamese village, showing the daily life in the countryside. A solitary woman carrying food walks across the composition. With a few basic lacquer colors (black, brown, ochre, gold and a touch of silver), the artist attests his talent for mastering lacquer art.

The present lacquer box comes from the estate of Jules Brevié. According to the research of Mme Giulia Pentcheff, this box is a work created by Nguyen Gia Tri dating from the years 1935-1937.

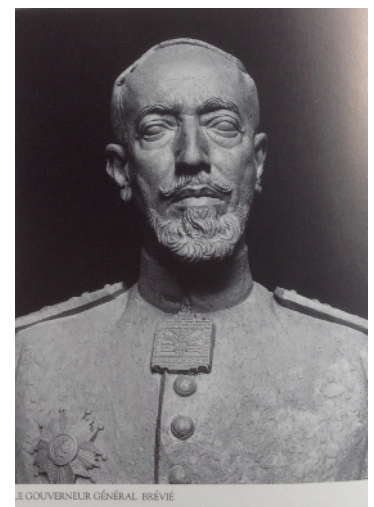
In those years, the French general governor of Indochina Jules Brevié supported the effort of Evariste Jonchère - the Director of the Hanoi Fine Arts school - for the development and production of lacquer works, both in quality and quantity. As a result, many art exhibitions and private orders - as gifts for French high-ranking officials - contributed to the fame of lacquer works from Hanoi school.

HK\$ 35,000-55,000

US\$ 4,500-7,100



Alternate view



Portrait of Mr. Jules Brevié, French General Governor in Indochina from 1936-1939, by the sculptor Evariste Jonchère (Director of Hanoi Fine Arts School from 1937 to 1945)
(Image from: "Evariste Jonchère", Adam Biro Editor, Paris 1991, p. 82)



303

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NGUYEN VAN TAY

(1912-)

Le Bananier (Banana Tree)

Lacquer on wood panel
Signed, stamped with a seal of the artist and inscribed in Chinese
Executed circa 1938
90 by 60 cm; 35½ by 23½ in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2009, Lot 133

HK\$ 50,000-70,000

US\$ 6,400-9,000

303

THANH LE STUDIO

Swimming in the River with Water Buffaloes

Lacquer on wood panel
Signed
Executed circa 1950
50 by 90 cm; 19¾ by 35½ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



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305

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THANH LE STUDIO

Goldfish of Abundance

Lacquer on wood panel
Signed and dated
Executed circa 1950
54 by 76 cm; 21¼ by 30 in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

ALIX AYMÉ

1894 - 1989

Jeune Fille Avec Anemoes (Young Lady with Anemoes)

Lacquer on wood panel

Signed; signed and inscribed on the reverse

Executed circa 1940s

46 by 32 cm; 18 by 12½ in.

PROVENANCE

Sotheby's Hong Kong, 3 October 2016, Lot 283

HK\$ 40,000-60,000

US\$ 5,200-7,700



306

TRAN VAN THO

B. 1917

Festival Day

Lacquer on wood panel

Signed

Executed in circa 1950

40 by 64 cm; 15¾ by 25¼ in.

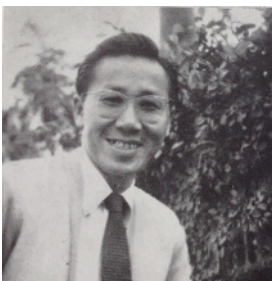
Tran Van Tho was a student of the Hanoi Fine Arts School. However, his studies were interrupted when the school closed in 1945 due to the war. He fled to South Vietnam to start his artistic career. Though the artist is known for silk paintings, the present lot represents one of his rare lacquer works. He took part in many exhibitions in France and South Vietnam.

HK\$ 50,000-70,000

US\$ 6,400-9,000



307



Photograph of the artist Tran Van Tho



308

308

APPLIED ARTS SCHOOL OF HANOI

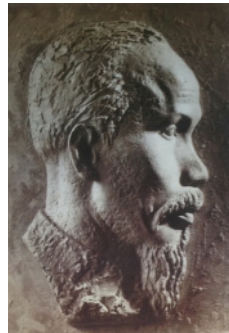
The Luth Player

Bronze on a wooden base
 Executed circa 1920-1930
 Sculpture: 18 by 20.5 by 7 cm; 7 by 8 by 2¾ in.
 Base: 22 by 3.5 cm; 8½ by 1¼ in.

HK\$ 15,000-25,000
US\$ 1,950-3,200



309



Portrait of President Ho Chi Minh, 1946
 Terracotta sculpture by Vu Cao Dam used by the French Hotel De la Monnai for casting the bronze medal
 (Image from: Vietnamese Contemporary Art book, The Fine Arts Publisher, Hanoi 2005, p. 262, no. 233)

309

VU CAO DAM

1908-2000

Portrait of President Ho Chi Minh

Bronze
 Signed
 Executed in 1946
 Diameter: 7 cm; 2¾ in.
 Cover: 20 by 15.5 by 2.5 cm; 7¾ by 6 by 1 in.

This is a very limited medal that was cast by Hotel de La Monnaie in Paris (French National Institution of Commemorative Money and Medals) in 1946 to commemorate President Ho Chi Minh's visit to Paris for the Fontainebleau Agreements which took place the same year.

According to the Vietnamese Fine Arts Museum in Hanoi, the original terracotta model that was made by the artist is now lost. The greenish-brown original patina and the sober composition fits the typical modernist style of the 1930-1940s.

Inscribed along the periphery of the medal is "Viet Nam Dan Chu Cong Hoa" (Democratic Republic of Vietnam), the new name for the newly independent country. Thanks to its unquestionable historical aspect, this work embodies Vu Cao Dam's strong commitment to his native and adoptive countries, Vietnam and France.

HK\$ 15,000-25,000
US\$ 1,950-3,200



310

310

APPLIED ARTS SCHOOL OF HANOI

A Statue of an Official Mandarin of the Imperial Court

Bronze on a wooden base
 Executed circa 1920-1930
 Figure: 40 by 22.5 cm by 13.5; 15¾ by 8¾ in by 5¼ in.
 Base: 23.5 by 15.5 by 6.5 cm; 9¼ by 6 by 2½ in.

HK\$ 24,000-35,000
US\$ 3,100-4,500

VO DOAN GIAP

B. 1919

Rice Fields at Dawn

Lacquer on wood panel
Signed in English and Chinese
Executed circa 1950
61 by 123 cm; 24 by 48¾ in.

Vo Doan Giap was a student of the Hanoi Fine Arts School until it closed down in 1945 due to the war. The budding artist fled to the South of Vietnam to begin his artistic journey. He is known for lacquer and oil painting, and seldom worked on silk.

HK\$ 45,000-65,000

US\$ 5,800-8,400



311

MARCEL BERNANOSE

1884-1952

Nine studies of Old Pagodas in Vietnam

Gouache on paper, in 9 parts
Signed and stamped on various works
Executed circa 1910

The 9 works are displayed in 3 frames.

Smallest: 23.5 by 27 cm; 9¼ by 10½

Largest: 31 by 24.5 cm; 12¼ by 9½ in.

Marcel Bernanose arrived in Vietnam in the early years of the 20th century and was nominated as an official representative for the French General Governor in 1910. He was also involved with the prestigious Ecole Française d'Extrême Orient (French School of the Far East) and studied local and traditional Arts in Vietnam. He published several studies and articles on artistic topics that interested him about Vietnamese art and craftsmanship. Concurrently, he was a painter and engraver. In 1922 he published a book about Decorative Arts in Tonkin (Northern Vietnam), which today still stands as a pioneering publication for scholars and collectors.

After his return to France in the early 1920's, he participated in many art exhibitions and was awarded the Great Prize of the Marseille's Colonial Exhibition in 1922.

During the 1925 Paris Decorative Arts Exhibition, he collaborated with the Indochina Pavilion's architect and creates a collection of furniture.

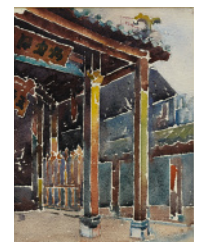
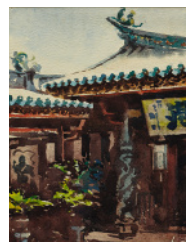
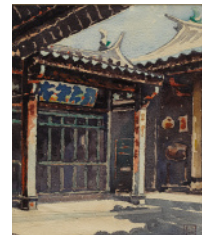
These 9 charming gouaches studies of Vietnamese Pagodas are typically representative of the artist's interests during his Indochinese period. They show Bernanose's ability to capture the sacred atmosphere and the Asian architectural beauty of the temples. They are witness of the past times and depict sites that still remain as the subject of admiration for visitors of Vietnam to this very day.

HK\$ 24,000-35,000

US\$ 3,100-4,500



Photograph of the artist Vo Doan Giap



312



313

313

LE THI LUU

1911-1988

Girl with Flower

Oil and gouache on silk

Signed, stamped with a seal of the artist and dated 59

23 by 15.5 cm; 9 by 6¼ in.

HK\$ 60,000-90,000

US\$ 7,700-11,600



314

314

LE THI LUU

1911-1988

Maternity

Ink and gouache on silk mounted on board

Signed and dated 1946

66 by 42.5 cm; 26 by 16¾ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000



315

315

MAI TRUNG THU

1906-1980

La Reveuse (The Dreamer)

Ink and gouache on silk laid on board

Signed, stamped with a seal of the artist and dated 48

40.5 by 26.5 cm; 16 by 10½ in.

HK\$ 150,000-250,000

US\$ 19,200-32,000



316



317

316

NGUYEN TRI MINH

B. 1924

Harbour Scene

Oil on canvas

Signed

Executed circa 1960

43 by 72 cm; 17 by 28¼ in.

HK\$ 40,000-60,000

US\$ 5,200-7,700

317

HOANG HONG CAM

b. 1959

Untitled

Oil on canvas

Signed and dated 07

79 by 99 cm; 31 by 39 in.

HK\$ 20,000-30,000

US\$ 2,600-3,850

318

LE PHO

1907-2001

Les Coquelicots Jaunes (Yellow Poppies)

Oil on canvas

Signed in English and Chinese

64 by 80 cm; 25¼ by 31½ in.

PROVENANCE

Sotheby's Paris, 6 July 2006, Lot 25

Acquired by the present owner from the above sale

HK\$ 80,000-120,000

US\$ 10,300-15,400

319

LE PHO

1907-2001

Les Dahlias Rouges (The Red Dahlias)

Oil on silk mounted on board

Signed in English and Chinese

73.5 by 50 cm; 29 by 19½ in.

HK\$ 120,000-180,000

US\$ 15,400-23,100



318



319

NORTHERN VIETNAMESE SCHOOL

20th Century

Scenes and Sketches of Daily Life and Religious Ceremonies in the North of Vietnam, Nam Dinh (South of Hanoi)

A cloth-bound hard cover album containing a group of 21 watercolour paintings on paper
Titled, inscribed and dated 1890 on the reverse of one piece
Executed circa 1890

Each: approximately 15 by 23 cm; 5¾ by 9 in. (21)

A few of these late 19th century gouaches paintings still remain in museums and private collections. The 21 gouache paintings document an assortment of scenes elucidating Vietnamese traditions and culture during that period. This series is an ethnographic gathering of vividly colored artistic studies that unveils the mores of 19th century Vietnam, during the French presence. These scenes take place in Nam Dinh (South of Hanoi) and they depict wedding ceremonies, religious rites, festive dances, shops, markets, mandarins with their escorts and laborers at work among others.

HK\$ 20,000-30,000

US\$ 2,600-3,850



320



321

321

HENRY EMILE VOLLET

1848 - 1948

The Bridge of L.K. China and Vietnam Border

Gouache on cardboard
Signed; signed and inscribed on the reverse
Executed circa 1920
48 by 48 cm; 18¾ by 18¾ in.

EXHIBITED

Exhibited at the French Artists Society show in Brussels circa 1920

HK\$ 30,000-50,000

US\$ 3,850-6,400

LOUIS ROLLET

1895 - 1988

View Over The South Sea of Vietnam

Oil on board

Signed

Executed circa 1940

46 by 61 cm; 18 by 24 in.

The French painter Louis Rollet was a Professor at the Hanoi Fine Arts School in the 1930's. He received the Indochina Award in 1930 and participated in the Colonial Exhibition of Paris in 1931. His rarely seen oil paintings from the Indochinese period show his embodiment of the French traveler-painter tradition.

HK\$ 24,000-35,000

US\$ 3,100-4,500

323 NO LOT, 324 NO LOT



322



325

325

VU CAO DAM

1908-2000

The Family

Lithograph on paper

Signed, inscribed "E.A." and dated 1970

Executed circa 1960

This is the artist's proof edition indicated as "E.A. (Épreuve d'Artiste)" on the bottom left corner

64.5 by 49.5 cm; 25¼ by 19½ in.

HK\$ 10,000-15,000

US\$ 1,300-1,950

326

JOSEPH INGUIMBERTY

1896-1971

On the Way to the Market

Lithograph on paper

Signed and numbered 40/100 editions

Executed circa 1940

54.5 by 40 cm; 21¼ by 15¾ in.

LITERATURE

Giulia Pentcheff, *Joseph Inguimberty 1896-1971 - Premier Catalogue de L'oeuvre Peint*, G. Pentcheff, France, June 2012, page 118, lot n°056

The original oil painting of this lithography was exhibited at the Salon des Tuileries Show in Paris in 1938.

HK\$ 10,000-15,000

US\$ 1,300-1,950



326



327

327

TAN CHOH TEE

B. 1942

Shophouses

Oil on canvas
Signed and dated 96
53 by 65 cm; 20¾ by 25½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 60,000-90,000

US\$ 7,700-11,600

328

TAN CHOH TEE

B. 1942

Balinese Procession

Oil on canvas
Signed and dated 96; signed and dated 96 on the
reverse
53 by 65 cm; 20¾ by 25½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 60,000-90,000

US\$ 7,700-11,600



328



329

329

TAY BAK KOI

1939 - 2005

Buffaloes

Oil on canvas

Signed in English and Chinese, dated 94

94 by 136.5 cm; 37 by 53¾ in.

PROVENANCE

Private Collection, Singapore

HK\$ 140,000-250,000

US\$ 17,900-32,000



330

330

TONG CHIN SYE

b. 1939

Shophouses

Watercolour on paper
Signed and dated 1985
74 by 110 cm; 29 by 43¼ in.

PROVENANCE

Private Collection, Singapore

HK\$ 30,000-50,000

US\$ 3,850-6,400

331

THOMAS YEO

B. 1936

Landscape

Gouache and watercolour on paper mounted on board
Signed
21 by 25.5 cm; 8¼ by 10 in.

PROVENANCE

Private Collection, Singapore

HK\$ 20,000-30,000

US\$ 2,600-3,850



331



332

332

TAY BAK KOI

1939 - 2005

Houses by a River

Ink and gouache on paper mounted on board
Signed, stamped with the seal of the artist and dated 69
96 by 44.5 cm; 37¾ by 17½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000



333



334

333

AW TEE HONG

b. 1931

Untitled (Street Hawkers)

Oil on canvas
Signed and dated 09
30.5 by 178 cm; 12 by 70 in.

PROVENANCE

Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000

334

SEAH KIM JOO

B. 1939

Boat Quay (Cityscape)

Batik painting laid on board
Signed
75.5 by 158 cm; 29¾ by 62½ in.

PROVENANCE

Private Collection, Singapore
Sotheby's Hong Kong, 2 April 2012, Lot 306

HK\$ 45,000-68,000

US\$ 5,800-8,700



335

335

LIM TZE PENG

b. 1923

Village Life

Ink and colour on paper

Signed, stamped with the seal of the artist and dated 2002

68 by 68 cm; 26¾ by 26¾ in.

PROVENANCE

Private Collection, Hong Kong

HK\$ 100,000-150,000

US\$ 12,800-19,200

336

AW TEE HONG

b. 1931

Kampong Life

Ink and watercolour on paper

Signed in Chinese and stamped with the seal of the artist

54 by 75 cm; 21¼ by 26½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 30,000-60,000

US\$ 3,850-7,700



336



337

337

CHEONG SOO PIENG

1917-1983

Guilin

Ink and colour on paper

Signed, dated 1980 in Chinese and stamped with the seal of the artist

88 by 69.5 cm; 34½ by 27¼ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400



338

Boasting extraordinary nuance, the two silk works, *Sister* and *Village Life*, are testaments to Cheong Soo Pieng's artistic innovation. Silk is a challenging medium demanding a masterful command of the delicate material as well as a technical dexterity in controlling the inks. The rarity of silk paintings among Soo Pieng's expansive oeuvre makes these two pieces particularly striking, not least because they demonstrate the artist's remarkable versatility. Bearing all the hallmarks of quintessential Soo Pieng works, the figures are stylized with willowy limbs and exaggerated features. The subject matter of both paintings—village folk decked in traditional outfits surrounded by bucolic surroundings—is characteristic of the artist's keen interest in the minutiae of quotidian life—birdcages, batik blouses, bamboo huts. For followers of Soo Pieng, *Sister* and *Village Life* are unique examples of the pioneer's love for experimentation and masterful understanding of multiple mediums.

338

CHEONG SOO PIENG

1917-1983

Sister

Ink and colour on silk pasted on jute
Signed in Chinese and stamped with a seal of the artist

Executed in 1982

55 by 34 cm; 21½ by 13½ in.

EXHIBITED

Singapore, Art Commune Gallery, *Cheong Soo Pieng: Drawings of Life*, 31 May - 11 June 2014

LITERATURE

Cheong Soo Pieng: Drawings of Life, Art Commune Gallery, Singapore, 2014, p. 14, colour illustration

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 348

HK\$ 140,000-250,000

US\$ 17,900-32,000



339

339

CHEONG SOO PIENG

1917-1983

Kampong Life

Ink and colour on silk

Signed

49 by 60.5 cm; 19¼ by 23¾ in.

PROVENANCE

Private Collection, Hong Kong

LITERATURE

Ho Sou Ping, Ma Pei Yi, *The Story of Cheong Soo Pieng*, Singapore, 2015, colour illustration, p.193

HK\$ 160,000-250,000

US\$ 20,500-32,000



340

340

MAURO MALANG SANTOS

B. 1928

Yellow Vendor

Acrylic on canvas mounted on board
Signed and dated 85
89 by 89 cm; 35 by 35 in.

PROVENANCE

Private Collection, France

HK\$ 40,000-60,000

US\$ 5,200-7,700

341

SEAH KIM JOO

B. 1939

Drying Hair

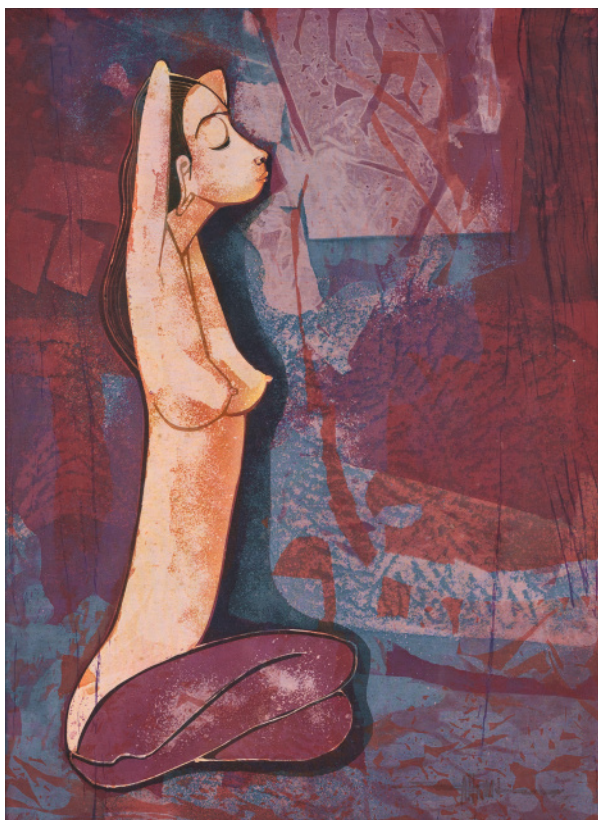
Batik on cotton
Signed
Executed in 1969
61 by 40 cm; 24 by 15¾ in.

PROVENANCE

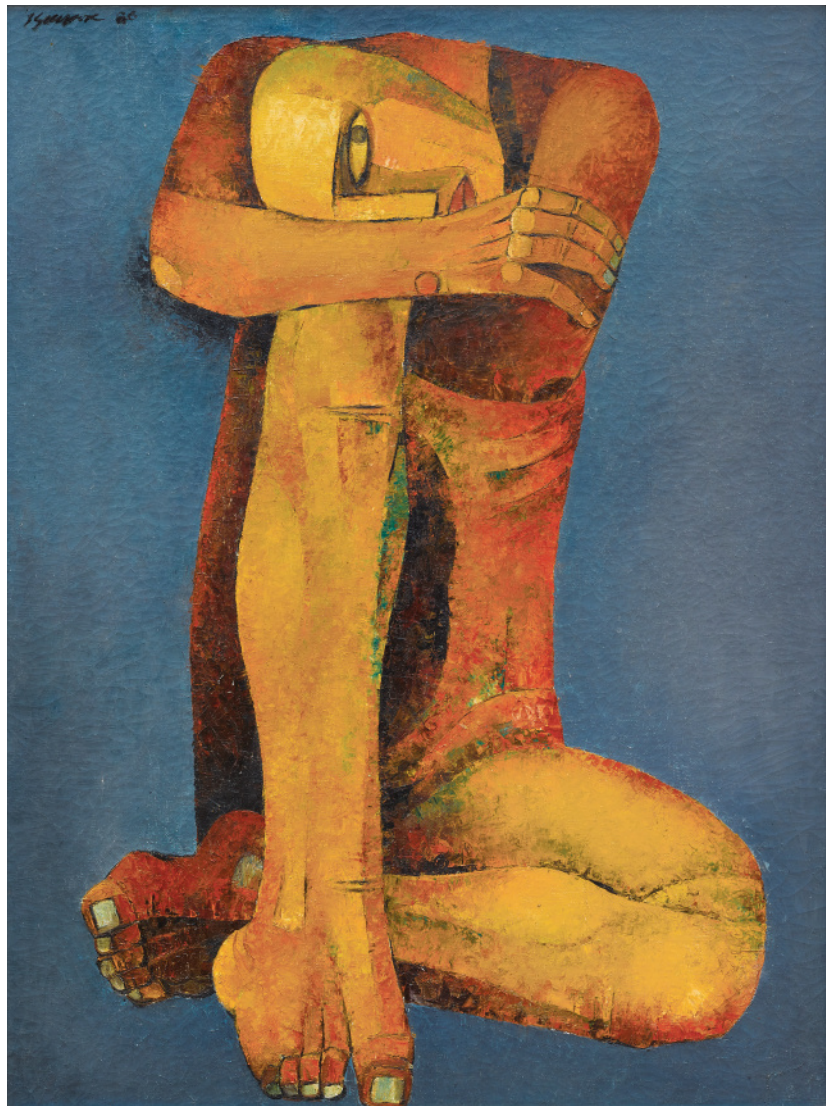
Acquired directly from the artist in 1969/70
Property from a Private Collection
Sotheby's Hong Kong, 5 October 2015, Lot 352

HK\$ 15,000-25,000

US\$ 1,950-3,200



341



342

342

ANG KIUOKOK

1931 - 2005

Seated Figure

Oil on canvas
Signed and dated 86
79.5 by 59.5 cm; 31¼ by 23¼ in.

PROVENANCE

Private Collection, France

The present lot titled *Seated Figure* is a strong example of Ang Kiukok's figurative works from the mid-1980s that highlight his vigorous experimentation with abstraction and perspective. Having trained under the Filipino master Vicente Manansala, who was himself greatly influenced by Picasso, Kiukok developed a distinctive artistic style characterised by strong colours, Cubist-inspired aesthetics, and his use of powerful visual allegories.

Here, a lone figure sits with an arm wrapped around its propped-up leg, its body an angular collection of reds, yellows and browns framed against the solid blue of the background. The stark contrast of warm and cool colours reflects the expressionistic influence in Kiukok's artistic style, although he tempers that influence by imposing structure upon the human figure's form—it remains mostly rational and ordered, juxtaposed against the dislocation of its own head.

In this work, one sees Kiukok's interpretation of the academic nude study through the lens of his visual language. He abstracts the human form by intensifying colour and distorting its composition—the sideways-bent head is particularly reminiscent of Ecuadorian painter Oswaldo Guayasamin's skeletal figures. The figure's interlocking limbs merge together around its torso, and the tension caused by

the intersecting lines of its body heightens the emotional intensity of the work.

Enigmatic yet possessing an undeniable charisma, the present lot is a singular example of how Kiukok synthesised elements of Cubism, Expressionism, and Surrealism into his distinct artistic language. As an artist he did not shy away from portraying themes and emotions that dealt with the darker complexities of humanity; instead, his artistic visions sublimate and meditate on the nature of the human condition. It is his unflinching portrayal of the full spectrum of emotions—joy and sorrow, love and loss, pleasure and suffering—defining human existence that lends his art its innate sense of pathos.

HK\$ 200,000-300,000
US\$ 25,600-38,400



343

343

FERNANDO CUETO
AMORSOLO

1892-1972

Under the tree

Oil on canvas

Signed and dated 1961

51 by 66.5 cm; 20 by 26¼ in.

PROVENANCE

Private Collection, Singapore

HK\$ 200,000-300,000

US\$ 25,600-38,400

344 NO LOT



345

345

FERNANDO CUETO AMORSOLO

1892-1972

Planting Rice

Oil on canvas mounted on board

Signed and dated 1934

47.5 by 65 cm; 18¾ by 25½ in.

PROVENANCE

Acquired directly from the artist, thence by descent
Private American Collection

HK\$ 400,000-600,000

US\$ 51,500-77,000



346



347

346

CESAR BUENAVENTURA

1922-1983

Rice Terraces

Oil on canvas
Signed and dated 1954
54.5 by 69.5 cm; 21½ by 27¼ in.

PROVENANCE

Private American Collection

HK\$ 50,000-70,000

US\$ 6,400-9,000

347

FERNANDO CUETO AMORSOLO

1892-1972

Portrait of Sara Saleeby

Oil on canvas mounted on board
Signed and dated 1938
45 by 34 cm; 17¾ by 13¼ in.

PROVENANCE

Acquired directly from the artist
Thence by descent to the present owner
Private American Collection

HK\$ 40,000-60,000

US\$ 5,200-7,700



348

348

FERNANDO CUETO AMORSOLO

1892-1972

Dancing Couple

Oil on canvas

Signed and dated 1952

63 by 88 cm; 24¾ by 34½ in.

PROVENANCE

Private Collection, Switzerland

As one of the most prolific Filipino artists of his time, Fernando Cueto Amorsolo left a massive influence on art that must not be understated. He remains popularly regarded as the Grand Master of Filipino genre painting; his mastery over light and form allowed him to redefine and elevate the art form to new heights in his depictions of

tranquil pastoral life amidst idyllic landscapes, all awash with golden sunlight. A staple of the modern Filipino art canon, Amorsolo's work is characterised by warm tropical hues, the subtle interplay of light, lush natural surroundings, and its sense of heart and soul in its celebration of his native country.

Couple Dancing offers viewers the chance to admire Amorsolo's prodigious talent in depicting the natural grace and pride of the Filipino people. In this painting, a group of villagers gather under the cool shade of a straw hut to watch a young couple dancing while another man strums along on his instrument. Behind them, rolling green fields recede into the horizon while a group of huts lie nestled cosily at the base of the mountain in the distance. Another few villagers, seated slightly apart from the main gathering, are also absorbed in the festivities. The bountiful harvest surrounding them reflects the fertility of the land.

A maestro of light and form, Amorsolo also skilfully makes use of the contrast between the shade and the omnipresent sunlight in his work to play with different degrees of backlighting and shadow, which creates in the viewer's eye visually pleasing impressions of light and warmth. In the joyous exuberance exhibited by the dancing couple, he elevates the simple pleasure of dancing into a delightful illustration of the vitality and beauty of the Filipino people and their rituals, customs, and traditions.

HK\$ 240,000-380,000

US\$ 30,700-48,600



349

349

FERNANDO CUETO
AMORSOLO

1892-1972

Seascape

Oil on canvas

Signed and dated 1946

68 by 88 cm; 26¾ by 34½ in.

PROVENANCE

Private Collection, Spain

HK\$ 240,000-350,000

US\$ 30,700-44,800



350

350

LIU KANG

1911-2004

Fishermen by Boats

Oil on masonite board
Signed and dated 81
48 by 56 cm; 18½ by 21½ in.

PROVENANCE

Commissioned by the present owner
Private Collection, Singapore

Liu Kang was one of the earliest pioneers of the Nanyang art style and a founding father of modern Singaporean art. Liu spent his formative years as an artist studying in Shanghai and Paris. As a student at the Académie de la Grande Chaumière in Paris, Liu was particularly attracted to the modernist aesthetics of Post-Impressionism and Fauvism in the works of Matisse and Cézanne, and sought to incorporate elements of their styles into his own work. Liu's style epitomises the synthesis of elements from

both Eastern and Western art traditions that is a hallmark of the Nanyang art style.

The present lot entitled *Beach Scene* is a striking work of Liu's that exemplifies the Nanyang flair he brought to his painting. It presents Liu's distinctly modern, Western-influenced interpretation of a quintessential Southeast Asian scene. The painting depicts a beach off a tropical coast, where two figures lounge on the sand at complete ease. Nearby, a boat rests on the shore, overlooking a vast expanse of intensely-hued blue sea that seamlessly blends into the horizon. The Nanyang setting comes alive under Liu's skilled brush, transporting the viewer — the heat of the equatorial sun and the glimmer of light dancing off the ocean are palpable from just looking at the painting alone.

Liu's spontaneous, expressive application of paint marks this piece as an exceptional example of his distinct artistic vernacular, which he applied to painting local subjects in the Southeast Asian region. The influence of Van Gogh and the other

Post-Impressionists on Liu's style is also reflected in the rhythmic, broadly textured brushstrokes Liu uses throughout the painting. His use of colour is intense and vivid—the stunning contrast between the reds, browns and beiges of the land against the unadulterated stretch of blue that forms the sea and the sky reinforces the radiance of the tropical landscape in the painting.

Liu Kang was a veritable giant in Singapore's modern art history, and his particular aesthetic sensibility bridges between the artistic vocabularies of the West and his own experiences living in Singapore. As an artist whose works were exhibited all over the world from Paris to Beijing, Liu had a seminal role in further developing the budding Nanyang tradition to maturity. *Beach Scene* represents the artistry that underpins his oeuvre and is an exquisite example of his Nanyang works.

HK\$ 300,000-500,000
US\$ 38,400-64,000

CHEN WEN HSI (1906-1991); PAN SHOU (1911-1999)

Fish in a Lotus Pond

Ink and colour on paper

Signed in Chinese and stamped with the seal of the artist Chen Wen Hsi; inscribed with a poem by Pan Shou and stamped with the seal of the calligrapher

Executed in 1978

124.5 by 65 cm; 49 by 25½ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

Poetry and painting come together in *Fishes in a Lotus Pond* in a rare and exceptional collaboration between two giants of Singaporean art, Chen Wen Hsi and Pan Shou. Rendered in a style reminiscent of literati ink paintings, it offers an aerial glimpse into a river where colourful fish dart among the lotus leaves. Complementing Chen's artwork is an inscription by the master calligrapher Pan Shou, which expresses the poet's envy of the fishes' carefree existence.

In the present lot, one can behold the simultaneous use of both the freehand *xieyi* style and meticulous *gongbi* style to stunning effect, highlighting Chen's versatility in adapting both to his visual language. What appears initially to be a random juxtaposition of flowers, leaves, and stems in fact encapsulates the free-flowing essence of Chinese cursive scripts, recalling the work of masters like Qi Baishi. The visual rhythm of black against a white background is contrasted by the vibrant reds

and pinks of the flowers and fishes. The fish are painted using highly detailed brushstrokes, capturing the expressive movements of the fish in such a realistic manner that one can almost imagine reaching into the water and touching them.

At the same time, Chen's use of a Western-inspired top-heavy compositional layout in the present work gives it rich visual dynamism by directly contrasting the blank space the fish inhabit below with the ordered chaos of the lotus leaves above. In a departure from the formal, comparatively sparse layout of traditional Chinese bird-and-flower paintings, Chen makes use of the 'extracted scene' model to depict a natural vista. By doing so, the painting achieves a sense of harmony that seems more spontaneous than deliberate.

Pan's flowing calligraphic script on the upper left corner of the painting brings literal poetry to the painting. Although already well-regarded as a calligrapher with works exhibited in China and Singapore, Pan's talent for poetry was acknowledged by scholars as well, and he has several poetry anthologies published in his name. The inclusion of his inscription in the painting further elevates it as a confluence of three distinct artistic traditions—calligraphy, poetry, and painting.

As one of the only known works ever worked on together by Chen and Pan, *Fishes in a Lotus Pond* is a supremely rare instance of collaboration in Singaporean art. A vibrant medley of script and colour, it captures an extraordinary moment of visual dialogue between two masters in their element.

HK\$ 380,000-550,000

US\$ 48,600-70,500

Translation of Pan Shou's inscription on present lot:

“I arrange my paper and brush to tell the story of the Hao River, Where Huizi and Zhuangzi engaged in an animated debate. I am most jealous of the fish for their freedom from worldly cares; Meeting by chance amidst rivers and lakes, they immediately forget each other.”





352

352

CHEN WEN HSI

1906 - 1991

Frogs

Ink and colour on paper

Signed in Chinese, stamped with two seals of the artist and inscribed with a poem

35 by 45 cm; 13¾ by 17¾ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

HK\$ 60,000-90,000

US\$ 7,700-11,600

Translation of poem inscribed on the present lot:

As dense, verdant grasses fill the gentle slopes,
How the amber butterflies flutter in the zephyrs.
Only the croaking of frogs fills the air,
And the bard pauses, making this scene his muse.

ANCIENT WORDS – CHEN WEN HSI'S RECORDS

353

CHEN WEN HSI

1906 - 1991

Gibbons

Ink and colour on paper

Signed in Chinese and stamped with two seals of the artist

137.5 by 69 cm; 54 by 27 in.

HK\$ 450,000-650,000

US\$ 58,000-83,500

354 NO LOT



353



355 (i)



355 (ii)



356

355

CHEN WEN HSI

1906 - 1991

(i) Hens (ii) Chicks

Ink and colour on paper, in 2 parts

Each: Signed in Chinese and stamped with the seal of the artist

Each: 34 by 44 cm; 13¼ by 17¼ in. (2)

PROVENANCE

Acquired directly from the artist

Private Collection, Singapore

HK\$ 80,000-150,000

US\$ 10,300-19,200

356

CHEN WEN HSI

1906 - 1991

Sparrows

Ink and color on paper

Signed in Chinese and stamped with the seal of the artist

42 by 45 cm; 16½ by 17½ in.

HK\$ 150,000-250,000

US\$ 19,200-32,000



357

357

CHEN WEN HSI

1906 - 1991

Goldfish

Ink and colour on paper

Signed in Chinese and stamped with the seal of the artist
67 by 43 cm; 26½ by 17 in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



358

LIM TZE PENG

b. 1923

Shophouses by the River

Ink and colour on paper

Signed in Chinese and stamped with the seal of the artist

145 by 370 cm; 57 by 145¾ in.

HK\$ 320,000-550,000

US\$ 41,000-70,500



358

“Painting in ink and colour, as well as oil, Lim Tze Peng’s works are like annotations of the ordinary scenes around us. His use of traditional medium is tempered with his energetic visions; describing and prescribing in space. By his own admission, he has aspired to “evolve” in his words, “a personal (local) identity” through the fusion of western and traditional Chinese styles.”

BRIDGET TRACY TAN, TZE PENG

Destination: Lim Tze Peng, Singapore Art Museum, Singapore, 2003, p. 29

TAN OE PANG (CHEN YOUBING)

b. 1947

The Gate Keepers

Ink and colour on paper

Signed, inscribed and stamped with the seal of the artist

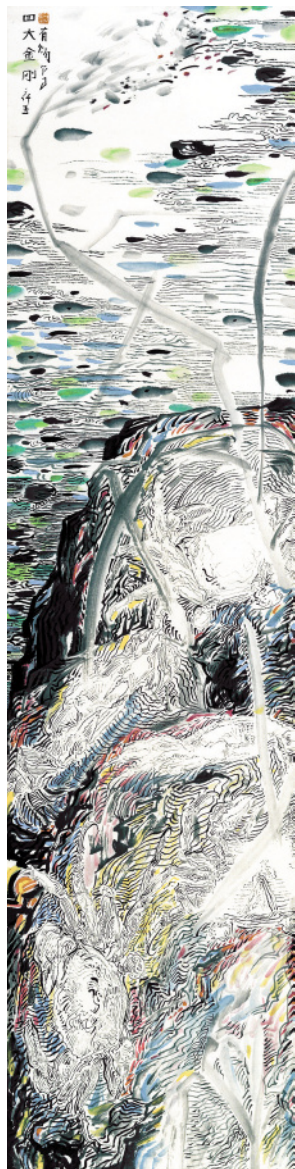
134 by 34 cm; 52¾ by 13½ in.

LITERATURE

Tan Oe Pang: Native Singaporean Art Practitioner
- Homelands series, June 2005, Singapore, color
illustration, p. 58 - 59

HK\$ 50,000-70,000

US\$ 6,400-9,000



359

TANG DA WU

b. 1943

龍 (Dragon)

Charcoal, pastel and ink on paper

Signed and dated 2010

249 by 139 cm; 98 by 54½ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



360



Ayala Museum Poster



361

361

EDUARDO CASTRILLO

1942-2016

Calmness in Organic Form

Bronze

Signed and dated 2009

84 by 58 by 41 cm; 33 by 22 ¾ by 16 in.

PROVENANCE

Private Asian Collection

"I love the physicality of sculpture... the heavy duty labour that goes with it and the challenges of taming the material, controlling the tough solidity of the medium and moulding it into something flesh-like, lifelike."^[1]

-Eduardo Castrillo, 2013

This fall, Sotheby's is pleased to present for the first time a work by the award-winning Filipino sculptor Eduardo Castrillo. The current lot, titled *Calmness in Organic Form*, is an abstract piece fabricated in brass, moulded as a continuous ribbon of metal elegantly twining around itself with no discernible beginning or end. The fluid silhouette of the sculpture highlights the element of line to convey its sinuous dynamism; its sturdy base grounds the form, lending the overall shape balance and harmony. Assured yet refined, the present work reflects Castrillo's prodigious ability to coax exquisite forms from a medium as tough as brass.

Calmness in Organic Form was one of the featured highlights of a solo exhibition titled 'Eduardo Castrillo: A Prism of Love and Friendships' held at the Ayala Museum in 2017 to celebrate his 50th anniversary as an artist. Created in 2009 when Castrillo was already well

into his sixties, the sculpture evokes a sense of elegiac contemplation befitting an artist who has had a long and prestigious career at the forefront of Filipino art. Castrillo's other iconic works include his avant-garde interpretations of classical religious tableaux such as *Pieta*, his remaking of Michelangelo's *Pieta* found in Loyola Memorial Park, as well as historic national monuments in the Philippines like the People Power Monument in Quezon City. His sculptures can also be found in many places abroad including Singapore, Hong Kong, Switzerland, Poland, and North America.

^[1] Osental, Duffie Hufana. "Castrillo as master artist." The Philippine Daily Inquirer, November 24, 2013. <http://lifestyle.inquirer.net/138769/castrillo-as-master-artist/>

HK\$ 60,000-90,000

US\$ 7,700-11,600

FERNANDO ZOBEL

1924-1984

Compás en Siesta (Paused Rhythm)

Oil on canvas

Signed; signed, titled, numbered 70-23 and dated 1970 on the reverse

80 by 80 cm; 31½ by 31½ in.

PROVENANCE

Galería Juana Mordó, Madrid

Acquired from the above by the present owner in 1975

The Spanish-Filipino painter Fernando Zobel was an artistic luminary celebrated for bringing abstractionism to the forefront of Southeast Asian art. He combined formidable technical skill with tremendous conceptual perceptiveness to create lyrical, refined works; in doing so, Zobel introduced new ways of conceiving and feeling the harmony of the pictorial image. Most recently, the Ayala Museum mounted an exhibition on Zobel's art titled '*Contrapuntos*' at the 2017 Venice Biennale, a full 55 years after his debut there in 1962.

Compas en Siesta is an abstract painting of unparalleled poetic beauty, rendered in chromatic hues from pale cream to burnt ochre. Strikingly minimalistic, the calligraphic spill of dark brown in the lower register of the painting introduces a feeling of rippled movement into the work; its interrupted end before reaching the opposite edge suggests an ephemeral moment captured on the canvas. At the same time, the painting conveys a meditative quality, its sombre tones more a murmur of beauty than an exuberant cry aloud. Zobel utilises light and dark modulation as a mode of spatial activation— he divides the pictorial plane into several areas marked in gradations of colour in a manner reminiscent of Rothko. Order is concealed artfully beneath the apparent spontaneity of Zobel's brushstrokes in the form of a subtle grid, lending the work a visually pleasing sense of composition.

Zobel's polished painterly style is a reflection of his cerebral approach to art. He was an aesthete in all sense of the word; while studying literature and history at Harvard, he made the acquaintance of several artists such as Reed Champion, James Pfeufer and Hyman Bloom, key figures of the Boston Expressionist School. Most significantly, an encounter with Rothko's paintings at an exhibition in 1955 formed the basis of an artistic revelation for Zobel in terms of colour usage and abstraction, leading him to a 'deeper, more profound painting.'^[1] He also explored Chinese calligraphy, which undoubtedly informed his understanding of gestural expressionism. Zobel's seemingly effortless navigation between different styles of art – or as he preferred to call it, dialogues or conversations with other art maestros—lends his works a sense of fluidity that is nonetheless deeply personal and lyrical.

However, despite Zobel's modernist artistic sensibilities, a strong classicistic vein runs through his work. For all the notions of jazzy improvisation that accompanies popular conceptions of Abstract Expressionism, Zobel was a meticulous planner who made many preliminary sketches before even painting a single stroke. *Compas en Siesta* exemplifies Zobel's preference for reserved, carefully planned surfaces in his paintings, with its 'geometric undertones and rather sensuous but refined passages.'^[2] In that vein, this elegant work is a statement to the ideated, contemplative sensations Zobel's art evokes.

[1] Soriano, Peter. Zóbel. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2003, p.261

[2] Paras-Perez, Rod. Fernando Zobel. Manila: Eugenio Lopez Foundation Inc., 1990, p.68

HK\$ 480,000-680,000

US\$ 61,500-87,000



362



363

363

GOH BENG KWAN

b.1937

The New Year

Mixed media

Stamped with a seal of the artist
50 by 37.5 cm; 19¾ by 14¾ in.

PROVENANCE

Private Collection, USA

HK\$ 30,000-50,000

US\$ 3,850-6,400

364

NIK ABDUL AZIZ

Vihara Semar Siri No. 5

Oil on canvas

91.5 by 76.5 cm; 36 by 30 in.

EXHIBITED

Kuala Lumpur, National Art Gallery, *The Malaysian Young Contemporaries - An Invitation Art Exhibition*, Kuala Lumpur, Malaysia, February 17 - March 1, 1992

PROVENANCE

Property from a Private Collection
Sotheby's Hong Kong, 5 October 2015, Lot 384

HK\$ 30,000-50,000

US\$ 3,850-6,400



364



365



365

LATIFF MOHIDIN

b. 1938

A Collection of Prints

Offset print on 157gsm matt art paper, in 6 parts
Signed, dedicated and dated *Feb 20/99*
Each: 51 by 39 cm; 20 by 15¼ in. (6)

PROVENANCE

A gift from the artist to the present owner
Property from a Private Collection
Sotheby's Hong Kong, 4 April 2016, Lot 333

HK\$ 12,000-18,000

US\$ 1,550-2,350



366

366

AWANG DAMIT AHMAD

b. 1956

Essence of Culture: Scarecrow II

Mixed media on canvas

Executed in 1993

183 by 152 cm; 70 by 60 in.

PROVENANCE

Private Collection, Singapore

HK\$ 180,000-280,000

US\$ 23,100-35,800



367

367

CHEONG SOO PIENG

1917-1983

Village Landscape

Ink and colour on paper
Signed in English and Chinese, stamped with a seal of the artist and dated 74
47 by 45 cm; 18½ by 17¾ in.

PROVENANCE

Private Collection, Hong Kong

HK\$ 120,000-180,000

US\$ 15,400-23,100



368

368

CHUA EK KAY

1947-2008

Bicycles by the Shophouse

Ink and colour on paper
Signed and dated 93
69 by 51.5 cm; 27 by 20¼ in.

PROVENANCE

Property from the collection of the late Professor Arthur Lim
Sotheby's Hong Kong, 5 April 2015, Lot 333

HK\$ 60,000-90,000

US\$ 7,700-11,600



369



370

369

CHEONG SOO PIENG

1917-1983

Landscape with Houses

Ink and gouache on cardboard
Signed in Chinese
42 by 58 cm; 16½ by 22¾ in.

PROVENANCE

Private Collection, Singapore

HK\$ 100,000-150,000

US\$ 12,800-19,200

370

ROMEO V. TABUENA

1921 - 2015

Village Scene

Watercolour on paper
Signed and dated 1959
23.5 by 44 cm; 9¼ by 17¼ in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2015, Lot 303

HK\$ 20,000-30,000

US\$ 2,600-3,850



371

371

ROMEO V. TABUENA

1921 - 2015

Abstract Composition

Oil on card paper
Signed and dated 1956
70.5 by 59 cm; 27¾ by 23¼ in.

PROVENANCE

Private Collection, Mexico

HK\$ 40,000-60,000

US\$ 5,200-7,700

372

WEE SHOO LEONG

B. 1958

Birdcage

Oil on canvas
Signed and dated 90
63.5 by 76 cm; 25 by 30 in.

PROVENANCE

Private Collection, USA

HK\$ 40,000-60,000

US\$ 5,200-7,700



372



373



375

373

ROMEO V. TABUENA

1921 - 2015

Candy Seller with Rooster

Acrylic on masonite board
Signed and dated 1969
77 by 57 cm; 30¼ by 22½ in.

PROVENANCE

Private Collection, Mexico

HK\$ 50,000-70,000

US\$ 6,400-9,000

374 NO LOT

375

JOSE JOYA

1931-1995

Abstract Landscape

Watercolour on paper
Signed and dated 1972
40 by 19 cm; 15¾ by 7½ in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400



376

376

ANTONIO BLANCO

1911-1999

Balinese Dancing Girl

Oil on canvas

Signed

44 by 56.5 cm; 17¼ by 22¼ in.

PROVENANCE

Private Collection, USA

HK\$ 180,000-280,000

US\$ 23,100-35,800

377

EMIL RIZEK

1901-1988

A Village in Indonesia

Oil on canvas

Signed and dated 1929

80 by 66 cm; 31½ by 26 in.

PROVENANCE

Christie's Singapore, 1 April 2001, Lot 18
Private Collection, Singapore

HK\$ 80,000-150,000

US\$ 10,300-19,200



377

378

**ADRIEN-JEAN LE MAYEUR
DE MERPRÈS**

1880 - 1958

**Portrait of Ni Pollock and a
Companion**

Mixed media on paper
Signed
71 by 55 cm; 28 by 21½ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



378

379

RUDOLF BONNET

1895-1978

Les Dix Coupoles (The Ten Domes)

Pastel on paper
Signed, inscribed, titled and dated 1928
71 by 63 cm; 28 by 24¾ in.

PROVENANCE

Sotheby's Singapore, 16 April 2006, Lot 32
Acquired by the present owner from the above
sale
Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000



379



380

380

ANTONIO BLANCO

1911-1999

Before the Fig Leaf

Mixed media on paper

Signed

38.5 by 54.5 cm; 15 ¼ by 21 ½ in.

PROVENANCE

Christie's Singapore, 28 September 1997, Lot 551
Private Collection, Singapore

HK\$ 100,000-150,000

US\$ 12,800-19,200

381

THEO MEIER

1908 - 1982

Seated Nude

Red chalk on paper

Signed and dated 1969

77 by 53 cm; 30¼ by 20¾ in.

PROVENANCE

Acquired directly from the artist in Chiang Mai in
the 1970s
Sotheby's Hong Kong, 5 April 2015, Lot 394

HK\$ 20,000-30,000

US\$ 2,600-3,850



381



382

382

AUKE CORNELIS SONNEGA

1910-1963

Dua Gadis (Two Girls)

Oil on canvas

Signed and dated 56

27.5 by 59.5 cm; 10¾ by 23½ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

383

HAN SNEL

1925 - 1998

Portrait of a Balinese Woman

Oil on canvas

Signed and dated 56

49.5 by 40 cm; 19½ by 15¾ in.

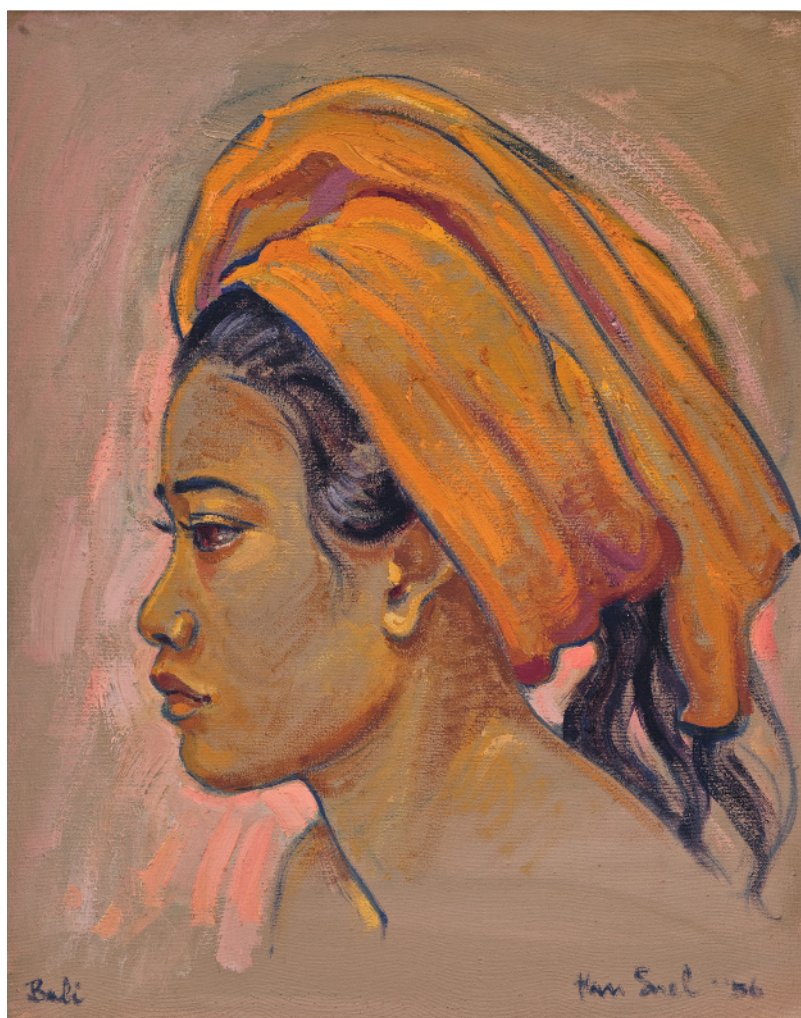
PROVENANCE

Sotheby's Hong Kong, 5 April 2015, Lot 398

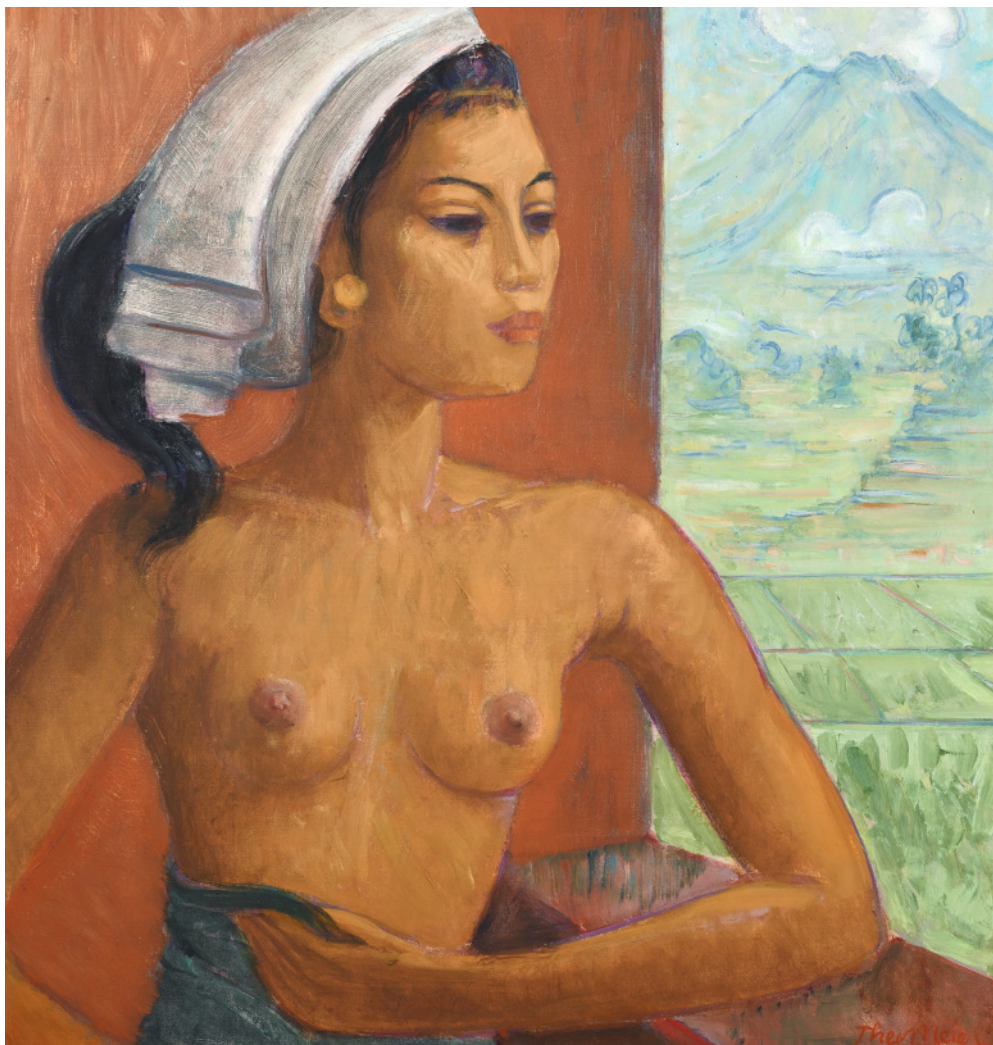
HK\$ 40,000-60,000

US\$ 5,200-7,700

384 NO LOT



383



385

385

THEO MEIER

1908-1982

Portrait of the Artist's Wife Madèh Pergi with Mount Gunung Agung

Oil on canvas

Signed and dated 1954

78.5 by 75 cm; 31 by 29½ in.

PROVENANCE

Acquired directly from the artist in 1954 thence by descent to the Present Owner Private Collection, Germany Sotheby's Hong Kong, 3 October 2016, Lot 372

Theo Meier was widely adulated as an artist-adventurer whose travels sculpted the cornerstone of his artistic inspiration. Influenced by Paul Gauguin, Meier brought tropical landscapes and people to life with the use of notably warm pigments. His insatiable wanderlust

prompted extensive travels amongst various countries in the region and beyond before eventually settling in Bali, an exotic locale which captured his heart and fulfilled his vision of a paradise.

The present lot entitled *Portrait of the Artist's Wife Madèh Pergi with Mount Gunung Agung* exemplifies the artist's celebrated aesthetics and styles. Gazing into the distance, the heavy lidded subject bears a contemplative expression, commanding respect whilst conjuring up a sense of tranquility. Her great poise and serenity is brightened by the afternoon sun which illuminates her elegant physique, complementing the tranquility of the backdrop. The composition is reminiscent of 17th Century Dutch female portraiture, with far reaching *padi* fields and Mount Gunung Agung bringing forth a sense of depth. The artist's intuitive understanding of colors further allows him to bequeath the portrait with the mood of warmth and vitality.

Meier strived to capture the beauty of the archipelago and its people within his paintings. The current portrait is a special piece from his oeuvre, for the artist has succinctly paired the Dutch School of Painting with his own personal aesthetics. In this painting, Meier has adopted a multifaceted approach, portraying the subject and the natural elements with the pigments familiar to a tropical environment while introducing an overarching Western influence as its main artistic direction. The work is a testimony towards the beauty in which Meier saw in his wife (Madèh Pergi), and one that he wished to share with viewers.

HK\$ 160,000-280,000

US\$ 20,500-35,800



386

386

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**ADRIEN-JEAN LE MAYEUR
DE MERPRÈS**

1880 - 1958

Two Women at Sanur Beach

Oil on panel

Signed

22 by 26.5 cm; 8½ by 10¼ in.

PROVENANCE

Christie's Amsterdam, 8 March 2011, Lot 147
Private Asian Collection

HK\$ 160,000-280,000

US\$ 20,500-35,800

387 NO LOT



388

388

THEO MEIER

1908 - 1982

Mount Agung

Oil on cloth

Signed, inscribed and dated 1958

113 by 94 cm; 44½ by 37 in.

PROVENANCE

Acquired directly from the artist

Private Collection, Thailand

HK\$ 120,000-180,000

US\$ 15,400-23,100



389

389

PROPERTY FROM A PRIVATE ASIAN COLLECTION

ARIE SMIT

1916-2016

Balinese Landscape

Oil on canvas

Signed

42 by 83.5 cm; 16³/₄ by 33 in.

PROVENANCE

Christie's Amsterdam, 26 September 2006, Lot 228

Private Asian Collection

HK\$ 200,000-300,000

US\$ 25,600-38,400

THEO MEIER

1908-1982

My Favourite Model, Kan Keo Posing in front of the Mae Ping River During the Sunset

Oil on canvas

Signed and dated 1971-7-3

Executed in Chiang Mai, 1982

133 by 63.5 cm; 52¼ by 25 in.

LITERATURE

Didier Hamel, *Theo Meier: A Swiss Artist Under the Tropics*, Jakarta, 2007, colour illustration, no. 373, p. 233

PROVENANCE

Collection of Prof. Biekert, Switzerland
Christie's Hong Kong, 6 July 2003, Lot 11
Private Asian Collection

HK\$ 180,000-280,000

US\$ 23,100-35,800



390



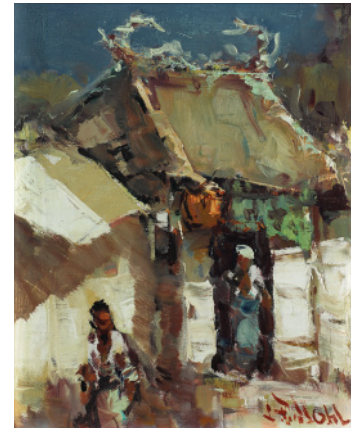
391



392 (i)



392 (ii)



392 (iii)

391

GERARD PIETER ADOLFS

1898-1968

Pasar

Oil on canvas

Signed

64 by 94.5 cm; 25¼ by 37¼ in.

PROVENANCE

Sotheby's Singapore, 3 October 1998, Lot 41
Acquired from the above sale by the present
owner

Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000

392

LUCIEN FRITS OHL

1904-1976

(i) Harbour Scene with Sampans (ii) Rice Field (iii) On The Way

Oil on canvas, in 3 parts

Each: Signed

(i) 59 by 78.5 cm; 23¼ by 30¾ in.

(ii) and (iii) 23.5 by 19 cm; 9¼ by 7½ in.

PROVENANCE

Private Collection, Germany

Sotheby's Hong Kong, 3 October 2016, Lots 374
and 376

HK\$ 30,000-50,000

US\$ 3,850-6,400



393

393

ARIE SMIT

1916-2016

Jim's Garden in Sanur

Acrylic on paper

Signed, titled, inscribed and dated 56

42.5 by 55 cm; 16¾ by 21½ in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2014, Lot 377

Acquired by the present owner from the above sale

Private Asian Collection

HK\$ 120,000-180,000

US\$ 15,400-23,100

394 NO LOT



395

395

PROPERTY FROM A PRIVATE ASIAN COLLECTION

ARIE SMIT

1916-2016

Habis Nonton Malam Anak-Anak Pulang

Acrylic on canvas

Signed and dated 2003; signed, inscribed, titled and dated 2003 on the reverse
30 by 40 cm; 11¾ by 15¾ in.

HK\$ 40,000-60,000

US\$ 5,200-7,700

396

ARIE SMIT

1916-2016

Bali - The Sea Off Sanur

Oil and acrylic on canvas mounted on board
Signed and dated 86; signed, titled and dated 1986 on the reverse
29 by 33.5 cm; 11½ by 33¼ in.

PROVENANCE

Private Collection, USA

HK\$ 40,000-60,000

US\$ 5,200-7,700



396



397

397

ROLAND STRASSER

1895-1974

Still Life

Oil on canvas

Signed; signed on the reverse
52 by 39.5 cm; 21½ by 15½ in.

PROVENANCE

Private Collection, Canada

HK\$ 30,000-50,000

US\$ 3,850-6,400

398

PROPERTY FROM A PRIVATE ASIAN COLLECTION

ARIE SMIT

1916-2016

The Village

Acrylic on canvas

Signed and dated 2010; signed, inscribed, titled
and dated 2010 on the reverse
35 by 55 cm; 13¾ by 21½ in.

'The Village,
its verdant lands,
its happy river'
- inscription on the reverse

HK\$ 40,000-60,000

US\$ 5,200-7,700



398

399

ARIE SMIT

1916-2016

Bali Landscape

Oil and acrylic on canvas mounted on board
Signed and dated 89
30 by 43 cm; 11¾ by 17 in.

PROVENANCE

Private Collection, USA

HK\$ 60,000-90,000

US\$ 7,700-11,600

400

ARIE SMIT

1916-2016

Landscape in North of Bali

Oil and acrylic on canvas mounted on board
Signed and dated 84; signed and titled on the
reverse
22 by 29 cm; 8½ by 11¼ in.

PROVENANCE

Private Collection, USA

HK\$ 35,000-55,000

US\$ 4,500-7,100



399



400



401

401

ANTON HUANG

1935-1985

Untitled (Cili Cili Series)

Oil on canvas

Signed and dated 83; signed and dated 1983 on the reverse

33.5 by 27.5 cm; 13¼ by 10¾ in.

PROVENANCE

Private Collection, USA

HK\$ 30,000-50,000

US\$ 3,850-6,400

402

I GUSTI NYOMAN LEMPAD

1862 - 1978

Ramayana Story

Pen and ink on paper laid on panel

Signed and inscribed

32.5 by 45 cm; 12¾ by 17½ in.

PROVENANCE

Christie's Singapore, March 31 1996, Lot 97

Property from the collection of the late Professor Arthur Lim

Sotheby's Hong Kong, 5 April 2015, Lot 348

Acquired from the above sale by the present owner

Private Asian Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400



402

403

SRIHADI SUDARSONO

b.1931

Dancer

Oil on canvas

Signed and dated 1986; signed and dated 1986 on the reverse

52.5 by 44.5 cm; 20¾ by 17½ in.

PROVENANCE

Private Collection, USA

HK\$ 140,000-220,000

US\$ 17,900-28,100



403

404

ABDUL AZIZ

1928-2002

Mother and child

Oil on canvas

Signed, inscribed and dated 78

49.5 by 39 cm; 19½ by 15¼ in.

PROVENANCE

Christie's Singapore, 28 March 1999, Lot 94

Private Collection, Singapore

HK\$ 40,000-60,000

US\$ 5,200-7,700



404



405

405

MOCHTAR APIN

1923-1994

Batik Variant III

Mixed media on canvas

Signed and dated 1972, signed and dated 72;
signed, inscribed and dated 72 on the reverse
90 by 90 cm; 35¼ by 35¼ in.

LITERATURE

Paradoks Mochtar Apin, Edwin's Gallery, 2014,
colour illustration, p. 37

HK\$ 90,000-150,000

US\$ 11,600-19,200

406

PROPERTY FROM A PRIVATE ASIAN COLLECTION

SUNARYO

B. 1943

Untitled

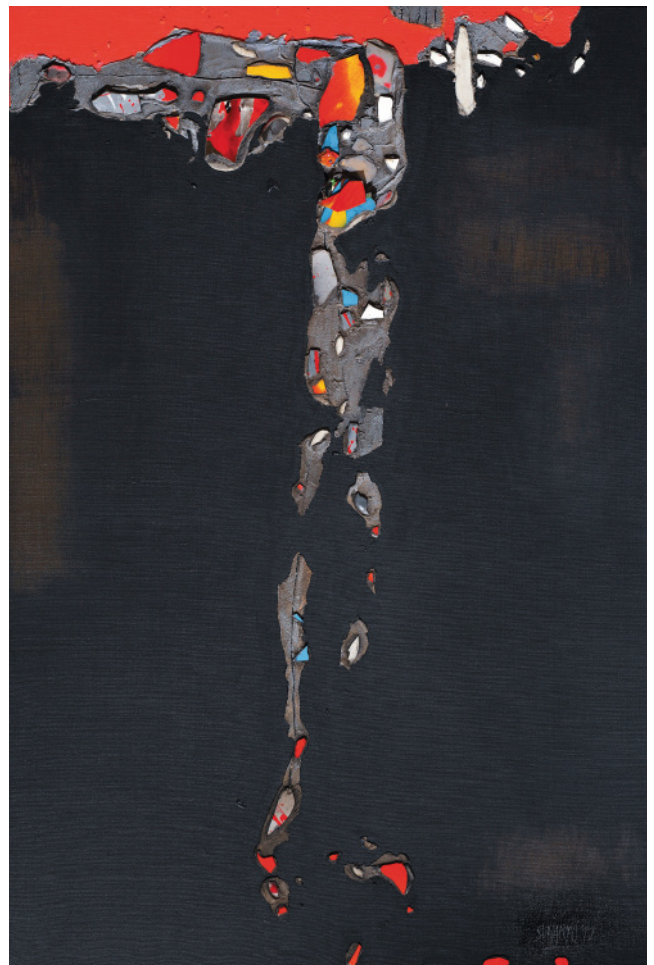
Resin, marble and oil on canvas

Signed and daed 12

150 by 100 cm; 59 by 39¼ in.

HK\$ 120,000-180,000

US\$ 15,400-23,100



406

SUDJANA KERTON

1922-1994

Affandi Makan Semangka (Affandi Eating Watermelon)

Oil on canvas

Executed in New York, 1962

89 by 57 cm; 35 by 22 in.

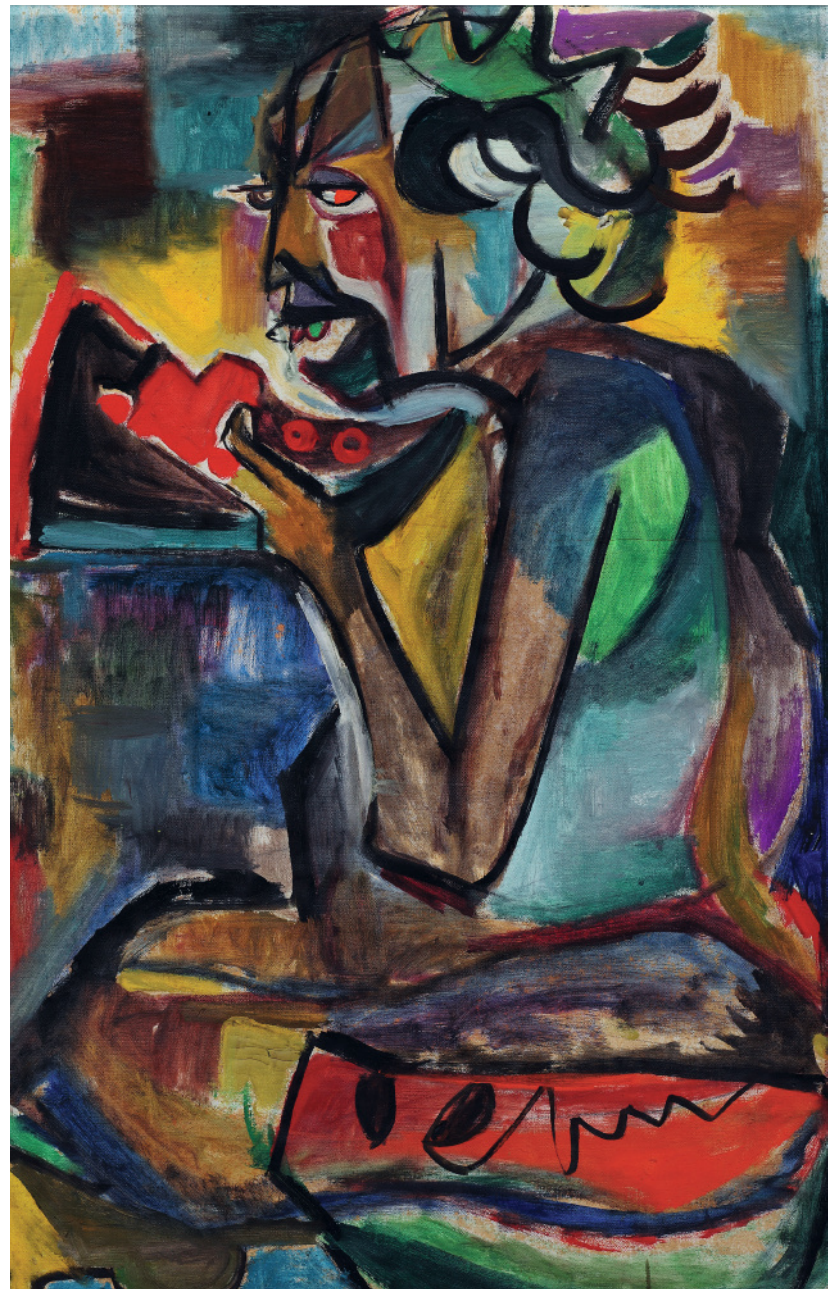
LITERATURE

Rizki Akhmad Zaelani, Louise Kerton, Astri Wright, *Nasionalisme Dan Perubahannya, Refleksi Karya Sudjana Kerton*, Seni Budaya Offset, Indonesia, 1996, p. 87, colourplate 19
Koes Karnadi ed., *Selected Works of Ninety-Nine Artists Who Depicted Indonesia*, Koes Artbooks, Bali, 2013, p. 177, colour illustration,

One of the most important painters of Indonesia's revolutionary era, Sudjana Kerton is recognized as one of Southeast Asia's most original and groundbreaking artists. The present work, *Affandi Makan Semangka (Affandi Eating Watermelon)*, is a memorable piece in his oeuvre and demonstrates the artist's daring experimentations with Cubism. It was produced in 1962 during Kerton's interlude in New York City in the 1950s and 60s. The work undoubtedly demonstrates Kerton's exposure to modernism in Western art and his admiration for cubism and surrealism. As its title suggests, the portrait depicts Affandi, one of Kerton's contemporaries and close friends, enjoying a slice of watermelon.

Affandi Makan Semangka is an obvious visual nod to Synthetic Cubism, an artistic movement pioneered by Pablo Picasso and Juan Gris. This is perhaps most pronounced in Kerton's use of bold, thick facet lines to divide the canvas into a number of curvilinear, geometric planes, giving rise to a sense of figural distortion characteristic of the genre. Other formalist aspects of the work bespeak Kerton's deep engagement with Synthetic Cubism. Kerton's distinctive use of modernist space in his work, marked primarily by the confusion of figure and ground as well as the continual transposition between negative space and positive form, is nothing short of masterful: there is no concrete distinction Affandi's central figure—itsself constituted by various boldly-colored planes—and the background of the painting, undermining the sense of perspectival space.

Despite its conceivably Western artistic influences, *Affandi Makan Semangka* remains deeply indebted to its Indonesian roots. Kerton himself acknowledges that, "Living in the United States only strengthened my conviction to paint Indonesian subjects." The painting is an homage to Affandi, another giant of modern Indonesian art. Having initially met Affandi during the revolutionary years in Yogyakarta, Kerton became close friends with Affandi in New York, bonding over their shared Sundanese roots. This present work, in particular, is notable



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for its intertextual relationship with Affandi's oeuvre: Kerton's painting references Affandi's *Crabs and Watermelon* (1962) and alludes to the latter artist's fondness for the fruit; years later, Affandi directly references Kerton's portrait of himself in his own sensational *Self Portrait, Eating Watermelon* (1976), *Makan Semangka Kegemaranku* (Fondly Eating Watermelon, 1977), *Makan Semangka* (Eating Watermelon; 1980) and *Saya Makan Semangka* (I Eat Watermelon; 1983). Despite its straightforward subject matter, Kerton's *Affandi Makan Semangka* represents a tender moment of bonding between two of

Indonesia's greats in a foreign land, at once evincing both a nostalgic affinity for Indonesia and a unwavering conviction in the distinction of its artistic heritage.

HK\$ 400,000-600,000

US\$ 51,500-77,000

PROPERTY FROM A PRIVATE ASIAN COLLECTION

SRIHADI SUDARSONO

b.1931

Bali Beach (Seascape in Bali)

Oil on canvas

Signed and dated 1981; Signed, inscribed, titled and dated 1981 on the reverse
100 by 130 cm; 39¼ by 51 in.

EXHIBITED

Munich, Germany, BMW Gallery, 1985

PROVENANCE

Private Collection, Germany
Christie's Hong Kong, 26 May 2013, Lot 3392
Acquired from the above sale by the present owner
Private Asian Collection

One of Indonesia's finest modernist artists and an indisputable pioneer in Southeast Asian art, Srihadi Sudarsono is widely renowned for his innovative versatility and his contemplative style. A daringly original artist, Srihadi stands out among his generation of artists for his distinctive personal idiom, a mesmerizing union of indigenous Javanese cosmology and Western analytic sensibilities. Srihadi's adventurous modulations—a product of his training at the Bandung Institute of Technology and the Ohio State University (Columbus)—set him apart from most of his contemporaries affiliated with Lekra (People's Art Organization), who instead championed a socialist realist style. Rather, Srihadi's captivating abstract landscapes evinces his meditative spiritual underpinnings, his engagement with minimalist-synthesisist formal technique and his profound yearning for oneness. Exemplary of his later works, the present lot, *Bali Beach (Seascape in Bali)*, has dazzled audiences at the BMW Gallery in Munich due to its intangible allure—a certain *je ne sais quoi* with universal appeal.

Srihadi's seascapes are particularly famous for their simplicity, structured on a seemingly uncomplicated formulation: the dialectical encounter between earth, sea and sky, connoted

by the horizontal juxtaposition of two or three distinctly defined color fields. *Bali Beach* stands out as a testament to Srihadi's ability to stage a complex interplay of composition, contrast and lighting with relative iconographic economy. In *Bali Beach*, a few decisive brushstrokes in white traversing the horizon divide the canvas into the higher and lower realms, with the upper quadrant dominated by a deep, inky shade of indigo, compelling the viewer to contemplate the infinite vastness of the cosmos, simultaneously evoking awe and quietude. The middle field of the painting, on the other hand, is bathed in various hues of cool tones, with nuanced hints of cerulean and viridian, to suggest the stillness of the water, as well as specks of amber to suggest the luminous effect of moonlight on the ocean. An irregular streak of white, conveyed by a few choice brushstrokes, conjures the lapping waves of the ocean, demonstrating Srihadi's finesse as a colorist. The final third of the work is covered in sublayers of ochre, off-black and charcoal, seemingly invoking the varying telluric textures of Bali's beaches—Karangasem's soft-sand white beaches, Lovina's rugged black sand beaches, the ubiquitous yellow-sand beaches lining the coast of Seminyak—while emphasizing the earthly element of the land in contrast to the still vastness of the open ocean and the celestial infinity of the deep blue cosmos above.

Far from monotonous, the work's structural simplicity is undercut by the lingering persistence of figural representation, most notably evident in the prominent *jukung*s (traditional Balinese fishing vessels) occupying the middle quadrant of the painting. Yet, Srihadi retains his trademark restraint in his depiction of these boats by reducing them to their essence: conveyed as thick bands of white with occasional streaks of orange, vermilion and amber, Srihadi's figuration evokes the presence these familiar vessels with a great economy of representational means, free of extraneous descriptive detail. The patterned bows of the boat, dotted with specks of black and orange, are reminiscent of the glistening eyes of the *naga* (serpent-dragon) in the Hindu mythic lore of Bali. Notable for his sparse iconography, Srihadi's placement of the boats is purposeful rather than incidental, symbolic rather than

representational: other than providing a sense of visual lyricism, it acts as a reminder of the presence of man and his relationship with the natural world. Ultimately, Srihadi's composition and color palette both work to produce an undeniably harmonious effect, while conveying the subtle intensity of his emotions and the deep spirituality in nature.

There is no doubt that many of Srihadi's later works—the present lot included—were deeply influenced by abstract expressionism, particularly in their iconographic economy and structural simplicity. By reducing the concrete landscape to abstract color planes, Srihadi's stylistic experimentations with Color Field painting in *Bali Beach* conjures Mark Rothko's multiform works: Srihadi's pronounced and fluid brushstrokes similarly allude to Franz Kline's signature use of dramatic brushstrokes. Yet, despite its Western analytic sensibilities, the work remains at its core quintessentially Indonesian and specifically Javanese. Drawing from the metaphysical concept of *rasa*—a non-formalistic embodiment of perception, consciousness and emotion, manifest in the pursuit of an object's essence—Srihadi privileges his visceral, affective, extrasensory experience of the landscape by reducing the elements of nature to their purest of colors. Appearing as seemingly unreal and phantasmagorical, land, sea and sky are distilled to the elemental essence, existing not as concrete signifiers of space but as spiritual nodes within the symbolic system of *rasa*.

Bali Beach is one of the most compelling demonstrations of Srihadi's finesse not simply as an artist, but as a colorist, a modernist, a theoretician and an esotericist. The work bespeaks two parallel impulses on part of the artist: the rationalist impulse for abstraction and simplicity, and the affective impulse for poetry and spirituality. Ultimately, these two impulses are synthesized within Srihadi's metaphysical yearning for oneness within in the Javanese ethos of *rasa*: *Bali Beach* is the culmination of this philosophic meditation, a poignant contemplation on the oneness of man and nature.

HK\$ 450,000-650,000

US\$ 58,000-83,500



SATHADI S.
PICH

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SUDJANA KERTON

1922-1994

Morning Mist

Oil on canvas

Signed

66 by 97.5 cm; 26 by 38¼ in.

PROVENANCE

Acquired directly from the artist
Private Collection, U.S.A.

HK\$ 80,000-120,000

US\$ 10,300-15,400

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PROPERTY FROM A PRIVATE ASIAN COLLECTION

RUSLI

1916-2005

Pasar di Bali (Market in Bali)

Oil on canvas

Signed and dated 1967

90 by 117.5 cm; 35¼ by 46¼ in.

HK\$ 90,000-150,000

US\$ 11,600-19,200



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AFFANDI

1907 - 1990

Palm Trees

Oil on canvas
Signed and dated 1982
112 by 134 cm; 44 by 52¾ in.

PROVENANCE

Raka Sumichan
Private Collection, Indonesia
Sotheby's Hong Kong, 5 October 2015, Lot 470

Most works in Affandi's prolific oeuvre are inspired by his affinity for his homeland. Affandi's keen interest in capturing the soulful essence of his country culminated in his travels around the Indonesian archipelago. Drawing inspiration from Indonesia's rich cultural and geographical diversity, Affandi produced a number of artworks—primarily landscapes—that capture his memories of his journeys and depict the everyday lives of rural Indonesians. The present lot, *Palm Trees*, is yet another one of Affandi's masterful odes to his homeland. Palm trees—a plant

native to the tropical climate of Indonesia—are commonly found all across the archipelago, from the Moluccas to the Riau Islands, and symbolizes rest and hospitality in Islamic culture.

Palm Trees evinces Affandi's surrealist and expressionist influences. In eschewing representationalism, *Palm Trees* reads like a lucid expression of Affandi's immediate sensory perception of the scene. The brisk and forceful brushstrokes that make up the titular palm trees convey a sense of motion, evoking the presence of a breeze howling about the leaves of the trees. The curved strokes Affandi employs are deliberately hyperbolic, therefore projecting a sense of fluidity and flow. The sun—a recurring motif throughout Affandi's oeuvre—occupies the right half of the painting. Other than its exaggerated size, the palpitating thick yellow and white lines, intended to convey the rays of the sun, radiate throughout the canvas, as if to convey Affandi's own experience under the blazing heat of the sun and acknowledgement of its might. Indeed, there is no doubt that the work exudes a palpable sense of energy: from its forceful, irregular brushstrokes to its

unapologetic use of bright colors, *Palm Trees* is undeniably one of Affandi's most inspired works.

Despite Affandi's reliance on one single color palette in this work, his maturity as an artist is best exemplified in his effusive use of various hues and shades to convey the effect of light and shadow. Buoyant tints of emerald and yellow line the tips of exposed leaves; more somber shades of grey and black underlie the trunks of the trees. Affandi's ambitious painting technique and aesthetic style have drawn comparisons to influences as diverse as André Masson's surrealist automatism to Van Gogh's post-Impressionism. While his travels overseas to Japan and the European art capitals, such as Paris, London, Brussels and Rome, may certainly have facilitated the maturation of his abstract expressionistic style, there is no doubt that *Palm Trees* remains, at its core, a loving homage to Indonesia's landscape, authentically mirroring Affandi's affection for his homeland.

HK\$ 480,000-680,000
US\$ 61,500-87,000

AFFANDI

1907-1990

Study Self Portret (Self-Portrait Study)

Oil on canvas

Signed, titled and dated 60

55 by 48 cm; 21½ by 18¾ in.

PROVENANCE

Collection of the former Ambassador of Brazil to Indonesia, H.E. Josias Leão

Sotheby's Singapore, 12 October 2003, Lot 138

Acquired by the present owner from the above sale

Private Asian Collection

If the turbulent 1950s witnessed the maturation of Affandi's signature artistic idiom, the present work, *Affandi's Self Portrait* (1960), represents a culmination of his innovative experimentations with different artistic techniques and analytic sensibilities. A riveting interplay of color, line and textured paint, the present lot is a remarkable testament to Affandi's artistic maturation: produced in 1960, it bears all the hallmarks of Affandi's signature artistic vocabularies—vivid hues are directly applied onto the canvas and smeared into a spellbinding permutation of dramatic curves, fluid swirls and dynamic waves. Consistent with the chromatic expressivity of his entire oeuvre, Affandi's color palette in this work is characteristically vibrant and warm: his visage, contoured with an amber outline, is bathed in bold shades of vermilion, scarlet and maroon; in contrast to the heavy strokes constituting his ink-black hair, his wispy facial hair is finely rendered in swirls of viridian and indigo, lending the work a captivating sense of color harmony; the background, deliberately left sparse, bears faint markings of Affandi's palms and fingers in olive green.

Now canonized as a pioneering luminary in the history of Indonesian art, Affandi had developed his unique style of paint application by the early 1960s, eschewing the constraints of brushwork for the spontaneity and rawness of hand smearing. The creation of art was therefore both physically laborious and psychologically intense for Affandi: the artist would often apply the material directly from the tube and spread it thinly across the canvas by hand as a direct expression of his subjectivity, unmediated by any external interlocutors. Affandi's boundary-pushing artistic praxis forces viewers to read his works deictically: despite his vast oeuvre of self-portraiture, each portrait is markedly distinct from the others, acting as both a physical index and a textual embodiment of Affandi's interiority, affective state and psychological life at the moment of production.

While Affandi's facial features remain discernible under the spirited lines traversing the canvas, customary concerns over representational realism cease to be of paramount significance in this work. Rather, the present lot stands out as a piercing and deeply intimate record of Affandi's self-reflection. Drawing on Freudian terminology, Erika Billeter argues that 'Every self portrait is a dialogue with the ego'^[1]. From Rembrandt van Rijn's brooding self-portraits to Egon Schiele's uncompromisingly brutal nudes to Frida Kahlo's striking Surrealist studies, many artists have used self-portraits as a means of exploring the tensions between their basal drives and ego states, privileging inner life over formal experimentation. Produced against the backdrop of sociopolitical upheaval—the 1950s witnessed the dissolution of the Constitutional Assembly and the implementation of martial law—the present lot was correspondingly borne out of Affandi's turn to interiority as he grew disillusioned with "the world's noise and show." Affandi himself confesses that when he felt he was failing with the rest of his work, he would turn to painting self-portraits as a process of critical self-examination^[2]. Affandi's *Self Portrait* (1960) thus marks his attempts at exploring his psychologically state both imaginatively and therapeutically, simultaneously to cathartically process his psychic life through unfiltered expression and to retrieve an authenticity to be found within.

^[1] Erika Billeter, *Self-Portraiture in the Age of Photography*, p. 8

^[2] Jim Supangkat, *Affandi*, ed. Sardjana Sumichan, Bina Lestari Budaya Foundation Jakarta and Singapore Art Museum, 2007, p. 64

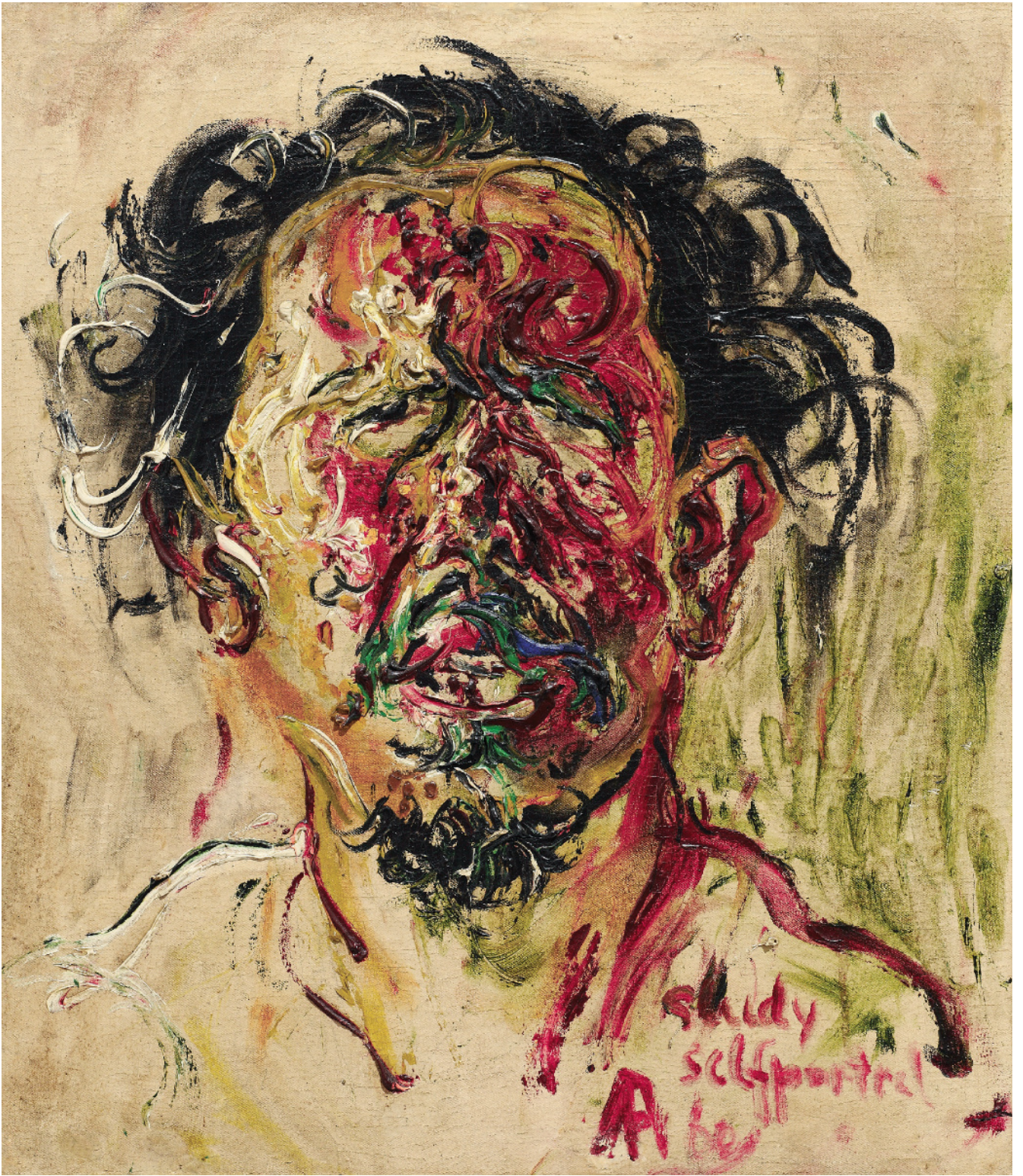
HK\$ 550,000-800,000

US\$ 70,500-103,000

“Then, give me a little room
In the high tower where you have
gone before
Where you have turned away
From the world's noise and show”

CHAIRIL ANWAR

To Affandi, The Painter



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AFFANDI

1907-1990

Landscape

Oil on canvas

Signed and dated 1956

63 by 79 cm; 24¾ by 31 in.

PROVENANCE

Acquired directly from the artist

Private Asian Collection

To declare that Affandi was one of the greatest Indonesian artists of the twentieth century is no exaggeration. An artist whose very life and philosophy was based on his belief in 'humanism', Affandi possessed an incredible sensitivity and compassion for the world around him which is manifested in his highly expressive oeuvre. The British fine art critic Eric Newton describes Affandi fittingly thus, '*Self-taught, wilder even than Kokoschka when excited, as human and as passionate as Van Gogh, painting recklessly from the heart and ready to paint whatever moves him...*'^[1]

In 1949, Affandi was granted a scholarship from the Indian government to travel through the country to paint and exhibit his artworks. This was the beginning of a pivotal five year journey that continued on to Europe, granting Affandi an opportunity to advance his painting technique and establish himself as an artist of growing international renown. Affandi's travels were greatly beneficial to his imagination and creative maturation which reached their culmination in him being the first Indonesian artist to exhibit at the Venice Biennale in 1954.

This present lot depicts a mountain landscape. Affandi's highly charged and lively impasto recalls the paintings of the great post-impressionist painter Van Gogh. However, as Newton affirms, the act of 'reminding' itself should not be viewed as problematic as it does not necessarily mean that Affandi was influenced by Van Gogh or was trying to emulate him. Rather, it suggests that both artists embarked from the same point of humanity and vitality^[2].

Affandi and Van Gogh both seem to be enraptured by and share a sensibility towards the inherent spirituality that dwells in nature. In this painting, Affandi employs thick, visceral paint to depict the swirling contours of the landscape. The lines appear to possess their own dilating rhythm, causing the entire painting to visibly pulse with energy in a choreography of writhing forms and bold flourishes of colour. There is a great expressiveness and intensity communicated through the artist's painting achieved by his highly distinctive technique of squeezing oil paint directly from the tubes onto raw canvas and proceeding to disperse the pigments with his bare hands. Such a technique eradicated the need for a paintbrush, hence opening the floodgates to the entranced artist's emotions and giving them the most direct and immediate visual expression on the canvas as they surface. Furthermore, Affandi's squeezing technique allowed his work to be conceived primarily of line, rendering his subject matter with a vigour and dynamism that was to become one of his greatest hallmarks. The coinage of the term 'new expressionism' that was applied exclusively to Affandi attests to his status as an extraordinary artistic genius.

^[1] Sardjana Sumichan, *Affandi Volume III*, Bina Lestari Budaya Foundation Jakarta and Singapore Art Museum, 2007, p 139

^[2] *Ibid* p 10

HK\$ 480,000-680,000**US\$ 61,500-87,000**

414 NO LOT



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PROPERTY FROM A PRIVATE ASIAN COLLECTION

AFFANDI

1907 - 1990

Cockfight

Oil on canvas

Signed and dated 62

101 by 129 cm; 37¾ by 51 in.

PROVENANCE

A gift from a friend and patron of the artist

Private Collection, USA

Sotheby's Hong Kong, 6 October 2014, Lot 389

Acquired from the above sale by the present owner

Private Asian Collection

Pulsating with a frenetic sense of energy, Affandi's *Cockfight* (1962) is one of the artist's most evocative works depicting the dramatic tension of the cockfight. Known in Balinese as *tajen*, the cockfight is an age-old custom in Balinese culture, imbued with layers of social significance and religious symbolism. Upon encountering this practice during his first trip to Bali in 1939, Affandi was immediately drawn to the interpretive depth and richness that the setting of the cockfight offered. Drawn to situations he could endow with personal signification and symbolic meaning, Affandi saw the cockfight provided the perfect occasion for staging a metaphorical interplay of different signifiers in his work. A testament to his fondness for the ritual, Affandi produced a vast number of portraits and animal paintings depicting the sound and the fury of the cockfight. This present lot stands out as one of Affandi's most captivating works, synthesizing Western modernist techniques with his uniquely Indonesian humanist sensibilities.

Widely renowned as an artistic pioneer in Indonesia, the Cirebon-born Affandi is celebrated for innovating his signature artistic modus of directly applying paint from the tube and smearing it thinly across the canvas by hand. Affandi's approach—which has been described by some as Expressionist—is uniquely suited to capture the highly charged setting of the cockfight. Depicting the explosive ferocity of the cockfight *in medias res*, the present work captures a stirring scene between three gamecocks engaged in battle, while bearing all the hallmarks of Affandi's well-loved artistic

vocabulary: the three titular birds are depicted with forceful lines and curves and outlined with bold contours, and the paint is delivered with a heavy, tactile *impasto*. In *Cockfight*, Affandi deliberately opts for a vivid color palette, as though to convey the vibrant dynamism of the ritual: the plumage of the fowls are gloriously constituted by mesmerizing swirls of viridian, cerulean, vermillion and amber, delineated by occasional streaks of white. The background, deliberately left sparse to emphasize the focal positioning of the three fowls, bears markings of Affandi's palm and finger prints alongside occasional streaks of auburn, ochre and midnight blue, lending the work a sense of balance and harmony.

Despite eschewing his early Naturalist approach, Affandi retains a keen eye for representing fine detail, motion and posture in this work, uniquely reinterpreting the scene in his signature Expressionist style. The rendering of the roosters' comb, wattle and sickle feathers are all remarkably lifelike, paralleling the actual motion one would observe in a real-life cockfight and reflecting Affandi's keen observation of Balinese quotidian life during his stay on the island. The joints of their hind-limbs, similarly, are faithfully reproduced in accordance to anatomical accuracy, from the curvature of the claws to the slightly-protruding spur. Yet, true to Affandi's Expressionist-influenced artistic praxis, there remains a persistent emphasis on his own affective and subjective experience of the cockfight. While figural representation never truly recedes from view, Affandi's use of fluid strokes and dramatic curves suggests that the work intends to draw the viewers viscerally into the heightened emotional charge of the setting of a cockfight—undoubtedly buoyed by the boisterous cheering of gamblers and onlookers alike—rather than acting as a photographic account of the fight itself. Similarly, the swirling motion of the feathers, combined with the abundant use of warmer tones, alludes to the fitful flickers of a flame, as though the three fowl were set ablaze in an eruption of energy and color, ultimately animating the work with a spirited quality. Ultimately, Affandi's *Cockfight* pulsates with a distinctive rhythm while retaining his signature artistic idiom, drawing viewers into the heightened sensorial experience of the Balinese cockfight.

HK\$ 700,000-1,200,000**US\$ 89,500-154,000**

416 NO LOT

417 NO LOT



415

HENDRA GUNAWAN

1918-1983

Clothes Vendors

Oil on canvas

Signed

89 by 133 cm; 35 by 52¼ in.

Hendra Gunawan is celebrated as one of Indonesia's greatest artists for his sensitive and exquisite portrayals of his country and people. Along with Affandi and Sudjojono, he is considered one of the forefathers of modern Indonesian art. From sprawling compositions of historical battles to intimate character studies of the common people, his keen artist's eye sought to document the rhythms of Indonesian life he saw around him. As a result, Hendra produced some of the finest works celebrating the society in which he lived, cementing his place in Indonesian history as a true painter for the people.

Clothes Vendors is an exquisite piece from Hendra's oeuvre depicting two women in his trademark stylised aesthetic. The women's relaxed postures lend a pleasant languor to the scene as they recline on the river bank with a basket of clothes by their feet. In contrast to the spirited energy found in some of Hendra's other works, this painting showcases a slower, more placid side to life as the women pause from their daily tasks to chat and enjoy each other's company.

Hendra's poetic artistic style is on full display in the present work, from the vivid colour palette to the graceful lines used to depict the women in profile. A sense of fluidity and animation is also evident in the women's figures, whose exaggerated curvatures, elongated limbs and enlarged feet harken back to the strong influence of *wayang kulit* (shadow puppetry) on his work. Their expressive body language is indeed a highlight of this piece, as the distinctive features of *wayang* one can observe in their figures add a distinct Javanese flair to the work. The intricately-patterned *batik* sarongs the women are clad in are also another visual motif that was a favourite of Hendra's, as he often used it to represent traditional Indonesian culture and indigenous pride.

The portrayal of the women in this painting also reflects modern Indonesian art's move away from the *Mooi Indies* aesthetic that characterised the work of earlier Indo-European artists, many of whom sought to paint the 'exotic' beauties

they saw in these lands. While Hendra's work undoubtedly celebrates the sensual beauty of the women he portrayed, the women are not merely passive objects beholden to the viewer's gaze. With the two women taking up most of the central space on the canvas, the present lot functions as an intimate study of the two of them in a quiet moment of relaxation. What is striking is how the women are natural, confident, and overall oblivious to the viewer's scrutiny.

Like in this painting, Hendra also often used the natural landscape as a backdrop to his depictions of Indonesian life. Winding rivers, gracefully curved trees, vividly coloured skies—the poetics of nature are on full display in much of Hendra's repertoire. At the same time, one ought not to forget that these landscapes are also Indonesian landscapes, not merely generic creations acting as wallpaper to his human subjects. Hendra's lifelong love for his country manifested in a desire to represent it at its most beautiful and most vibrant, and he lavished significant amounts of attention on painting elegant landscapes for his human subjects to inhabit. They, as well as the landscapes, are imbued with an inherent dynamism due to his deliberate choice to make use of bold and bright colours when painting them. For instance, by contrasting brilliant hues of yellow, blue, green, and red as seen in the present lot, the interplay of colours creates a rich visual tapestry onto which Hendra renders the drama of daily life.

Ultimately, Hendra's love for his nation and people shines through in his works. A renowned political activist as well as artist, he succeeded in uniting his artistic and political visions by representing his ideals for Indonesian harmony and community through his art. *Clothes Vendors*' instantly recognisable aesthetic makes it a classic gem from Hendra's oeuvre, with its splendid use of colour and beautifully stylised painted subjects. It is also emblematic of Hendra's affinity for discovering the extraordinary in the ordinary happenings of daily life, an impulse he also brought to his art, where Hendra elevated everyday scenes and figures into theatrical, sometimes nigh fantastical scenarios worthy of being immortalised in paint.

HK\$ 1,200,000-1,800,000

US\$ 154,000-231,000



HENDRA GUNAWAN

1918-1983

Penjual Ayam (Chicken Sellers)

Oil on canvas

Signed and dated 73

107 by 107 cm; 42 by 42 in.

PROVENANCE

Acquired directly from the artist

Collection of Mr. Karel Ganda

Private Asian Collection

Hailed as one of the most iconic Indonesian painters of the twentieth century, Hendra Gunawan produced an oeuvre that represents a pictorial ode to Indonesia and its people. He championed a highly expressionist mode of social realism in his stylised depictions of scenes and figures taken from daily life. Hendra's art was greatly inspired by the deep affinity he felt towards his country and by his search to encapsulate its inner spirit. This painting *Chicken Vendors* is one of the many fine examples of Hendra's portrayals of village life and is a joyous celebration of the enduring strength and beauty of the Indonesian people.

A deeply nationalistic artist, Hendra executed several large scale paintings depicting episodes of revolution and uprising from Indonesia's troubled history. However, genre painting was to remain the recurring theme of Hendra's oeuvre throughout the artist's prolific career as he focused on moments of poignant human interactions.

Hendra's appreciation for traditional, close-knit communities and village culture is beautifully encapsulated in *Chicken Vendors*. The three women depicted fill up nearly the entirety of the canvas and are given statuesque proportions in line with Hendra's desire to elevate the status of ordinary working people. The women in this painting are voluptuous beauties,

their sinuous curves enhanced by their flowing clothes. The swirling batik patterns featured on the women's dresses not only point towards a proud Indonesian artistic tradition but also compliment the decorative patterns used to render the textured feathers of the chickens to the effect that all figures are united in a tightly composed configuration of rhythmic swirls and lush colour. Hendra paints his subjects with great compassion; despite their humble stations in life, the women of this painting are emblematic of feminine beauty and embody the notion of women as nurturers who are indispensable to daily life. Furthermore, the circular arrangement of the women alludes to the artist's value for interconnectedness and harmony.

The subjects of this painting are set against a dramatic and atmospheric skyscape. Hendra's mastery of oil painting is manifest in the dreamy blue and green tonalities of the background that appear veiled in a soft haze. The inclusion of dark smoky clouds suspended above the figures adds to the powerfully emotive aspect of the painting. With this sublime background emerging from behind, the women take on an ethereal and majestic quality.

In this painting, Hendra demonstrates that ordinary people are just as worthy of artistic representation as any king or political leader. One cannot help but recall the realist works of Millet or Daumier in their heroic depictions of peasants imbued with epic grandeur. However, Hendra went beyond capturing social reality and interpreted his rural subjects in his own, highly personal brand of expressionism through his stylisation of figures and expressive use of colour. It is widely known that Hendra remained a very socially engaged artist throughout his career. The present lot is a striking extolment of the artist's great love for Indonesia and its unsung working class heroes.

HK\$ 700,000-900,000

US\$ 89,500-116,000

420 NO LOT



419

HENDRA GUNAWAN

1918-1983

Bathers

Oil on canvas

Signed and dated 73

146 by 73.5 cm; 57½ by 29 in.

PROVENANCE

Private Collection, Australia

One of the greatest Indonesian painters of the 20th century, Hendra Gunawan stands out as a pioneer through his unique visual style, which showcases his mastery of European formalist technique skilfully combined with traditional Indonesian visual elements and themes to create a new type of artistic vocabulary for modern Indonesian art. An intensely socially engaged artist, his paintings celebrate the vitality and spirit of the Indonesian people by depicting the joys and sorrows they encounter in the daily dramas of life, in work and in play, in their triumphs and struggles, and in life and death. Hendra Gunawan's artistic oeuvre also reflects his lifelong preoccupations with nation, democracy, and community—in essence, the spirit of *gotong royong*, or mutual co-operation, which animates Indonesian society. A fiercely patriotic artist, his love for his country shines through his art as he charted its journey through independence into a future brimming with potential.

One cannot separate Hendra's art from the fabric of Indonesian society and history from which he drew his artistic inspiration. From his early beginnings as a young painter during the nationalist period of the Indonesian Revolution, to his maturation as an artist with a particular genius for the jazzy, outrageous use of colour, to the intensified psychological probing and allegories of his late-era work, Hendra has always maintained his focus on humans and their humanity throughout his artistic career. The progression of his works parallels both his growth as an artist and the development of modern Indonesian society; while Hendra's visual style evolved and matured over the years, his continued pleasure at observing daily happenings and recording them has resulted in a body of work that collectively meditates on the nature of human struggle while celebrating the tenacity of the human spirit. His human figures, painted in bold strokes, inhabit vibrant landscapes realised in vivid hues as Hendra sought to represent the oneness between the Indonesian people and their land.

In particular, Hendra's paintings often feature women as subjects, and his portrayal of women in his work reveals his admiration for the active, strong, and beautiful women who form the backbone of his land and nation. With his artist's eye for beauty, Hendra possessed the enviable ability to convey to the viewer the dynamism and energy of his subjects through a painting style that is at once visceral and evocative. His use of stylized exaggeration to highlight the curves and dips of their figures adds richness to the language of the women's bodies, which invokes as well the lushness of the landscape that they exist in harmony with. Under his brush, the women portrayed in Hendra's paintings are not simply passive objects for the viewer to scrutinize-- they are complex, independent, and self-assured individuals as well as icons of beauty.

Bathers (1973) is a prime example of Hendra's humanist portrayal of the lively strength of the Indonesian people. Here, a group of ebullient women are depicted *in media res*, dominating the foreground of the painting as they perform the tasks of bathing and washing their hair. In addition, Hendra employs a vibrant colour palette and confident, spontaneous brushstrokes to bring across their strong facial features and imbue their movements with casual grace.

Despite the seemingly mundane subject matter of the painting, *Bathers* teems with sensual, kinetic energy. The composition of the three women who form the centre of the group also has the effect of drawing attention to the easy camaraderie that characterises their interaction as they chat and go about their tasks of washing up and in one woman's case, wringing water from her hair. The sense of rapport and mutual support emanating from the entire group adds to the impression of pleasure the artist derived from observing and capturing the daily customs and mundane rituals of the common people. Although all the women are distinct in profile, their arrangement and merging forms reflect their connectedness and once again exemplifies Hendra's love for celebrating community and female solidarity. In addition, although the kineticism of the portrayed tableau implies to the viewer a stolen moment in time captured in paint, it also retains a timeless quality that speaks to Hendra's artistic imagination for its visions of Indonesian life both past and present.

Casting an eye over the painting as a whole, the sinuous forms of the women integrate seamlessly into the winding curves of the river and the gentle slopes of the river bank towards the horizon, highlighting their unity with the natural landscape around them. Their respective states of dress and undress—one woman wearing a blue sarong that merges into the river around her, another in an earthy brown sarong, and yet another in unabashed nakedness—further bind the women to the bountiful land they live in. Hendra's eye for detail is also evident in the attention paid to the background, where women and children frolic and do their chores alongside the river bank. The sense of spatial depth and perception created by the receding river into the distant horizon also adds to the feeling of potential and possibility that Hendra saw in his native land. Both the women and the landscape represent the rich indigenous beauty of Indonesia and testify to Hendra's adoration of his country and the people in it.

Bathers is a singular example of Hendra's work with its striking composition and subject matter, while also bearing the hallmarks of his distinctive style in terms of its use of colour and its stylisation of the human form. As an image depicting a moment of relaxation and joy in carrying out a seemingly mundane daily ritual, the warmth of human relationships shines through the interactions of the women and reaffirms Hendra's affinity towards the common people whose lives he sought to document and celebrate through his art.

HK\$ 800,000-1,500,000

US\$ 103,000-192,000





422

422

S. SUDJOJONO

1914-1986

Festivities

Oil on canvas

Signed with artist's monogram, signed, inscribed,
titled and dated 1968

67 by 45 cm; 26½ by 17¾ in.

HK\$ 200,000-300,000

US\$ 25,600-38,400

423

LEE MAN FONG

1913-1988

Goldfish

Oil on masonite board

Signed in Chinese, inscribed and stamped with the seal of the artist

122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Asian Collection

HK\$ 300,000-500,000

US\$ 38,400-64,000



423

424 NO LOT

425

LEE MAN FONG

1913-1988

Rabbits

Oil on masonite board

Signed in Chinese and stamped with two seals of the artist

120 by 42 cm; 47 by 16½ in.

PROVENANCE

Acquired directly from the artist

Private Asian Collection

HK\$ 300,000-500,000

US\$ 38,400-64,000



425

426

LEE MAN FONG

1913-1988

Goldfish

Oil on masonite board

Signed in Chinese and stamped with two seals of the artist

122 by 60 cm; 48 by 23½ in.

HK\$ 260,000-380,000

US\$ 33,300-48,600



426



427

427

LEE MAN FONG

1913-1988

Reading While Riding

Oil on masonite board

Signed in Chinese and stamped with the seal of the artist

Executed in 1975

122 by 60 cm; 48 by 23½ in.

LITERATURE

Art Retreat, *Lee Man Fong: Oil Paintings Volume II*, Art Retreat Ltd., Singapore, 2005, color illustration, p. 203

PROVENANCE

Private Asian Collection

HK\$ 480,000-680,000

US\$ 61,500-87,000

428

PROPERTY FROM A PRIVATE ASIAN COLLECTION

LEE MAN FONG

1913-1988

Satay Man with Closed Umbrella

Oil on masonite board

Signed in Chinese and stamped with the seal of the artist

122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Collection, Indonesia

Christie's Hong Kong, 26 November 2006, Lot 81

Acquired from the above sale by the present owner

Private Asian Collection

Lee Man Fong was an Indonesian artist celebrated for his richly sentimental yet elegant paintings. A long-time friend of former President Sukarno, he also served as the chief curator of the Indonesian Presidential Palace's collection in the early 1960s.

The Satay Seller is a classic piece that exemplifies Lee's refined style as well as his penchant for illustrating vignettes of local Indonesian life. Painted in a vertical orientation reminiscent of classical Chinese paintings, it depicts a quintessentially Southeast Asian scene-- a satay seller grilling his skewers on a small charcoal brazier while patiently fanning the coals with a piece of rattan. A tree rendered in the loose, freeform *xieyi* style borders the work on the right, further highlighting the influence of Chinese ink paintings on Lee's artistic vocabulary.

The present lot's previous owner lived and worked in Indonesia in the 1950s, where he became acquainted with Lee and later acquired the painting from the artist directly. *The Satay Seller* is an exquisite example of the alluring synthesis of Oriental and Western aesthetics found in Lee's

work. His six-year sojourn in the Netherlands from 1946-1952 as the recipient of the prestigious Malino scholarship—the only one offered by the Dutch government to a non-citizen at the time—introduced him to the techniques employed by the Dutch masters, expanding his repertoire of artistic skills beyond those of classical Chinese painting. Lee was an avid admirer of Rembrandt, particularly the latter's attention to chiaroscuro, and sought to incorporate it into his own works. Lee was also inspired by Dutch genre paintings, which portrayed the simplicity of daily life and amplified the beauty of ordinary happenings. In that vein, *The Satay Seller* demonstrates Lee's transformed painterly style as he reached new heights of creativity following his time abroad.

The present work teems with serene charm, and underscores Lee's masterful artistry in documenting everyday scenes. Although it was created with oil paints, his light hand in applying paint onto the board recalls the airy character of Chinese ink. The subject matter is communicated through suggestions of form within light and shadow instead of harsh lines and defined edges, lending the piece a gentle, almost impressionist quality. Lee also uses a subtle sepia-toned palette of earthy browns, with the red of the glowing coals (and the artist's stamp on the far right) being the only brilliant points of colour in the entire work. The soft, dreamy hues of the painting evoke a bittersweet feeling of nostalgia as the viewer gains an intimate glimpse into the peaceful, self-contained world of the satay vendor.

However, Lee's admiration for the poetic aesthetics of classical ink paintings did not deter him from innovating upon them. In a departure from the flat, two-dimensional representations of form found in ink paintings, Lee employs fixed perspective in the present work--his introduction of depth into the composition of the painting vis-à-vis the angled position of the satay seller and his makeshift stall reflects his fluency in Western artistic techniques. *The Satay Seller* is at once timeless yet distinctly modern in sensibility, a testament to Lee's confident amalgamation of different artistic styles into his own.

HK\$ 800,000-1,500,000
US\$ 103,000-192,000



Lee Man Fong
Grilled Meat Vendor, 1958
Collection of President Sukarno of the Republic of Indonesia
(Lee Man Fong, *Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia*, Volume 1, colorplate 60)



428

End of Sale

Sotheby's EST. 1744

Collectors gather here.



FERNANDO BOTERO
Horse, 2006 – 2012
Estimate HK\$3,800,000–4,800,000 /
US\$488,000–617,000

Contemporary Art

Auctions Hong Kong 30 September – 1 October 2017

Viewing Taipei 16 – 17 September

HUA NAN BANK INTERNATIONAL CONVENTION CENTRE

Viewing Hong Kong 28 September – 1 October

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Modern Asian Art

Auctions Hong Kong 30 September – 1 October 2017

WU GUANZHONG

Old Shanghai, 1974

Estimate

HK\$5,000,000–8,000,000

Viewing Taipei 16 – 17 September

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Sotheby's EST. 1744

Collectors gather here.

A ruby and diamond ring, JAR
Estimate HK\$13,000,000–15,000,000 /
US\$1,700,000–1,920,000



Magnificent Jewels & Jadeite

Auction Hong Kong

3 October 2017

Viewing Shanghai 30 – 31 August

JING AN SHANGRI-LA

Viewing Beijing 2 – 3 September

PARK HYATT

Viewing Singapore 9 – 10 September

THE REGENT SINGAPORE

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PATEK PHILIPPE

An extremely rare and important pink gold double-dial wristwatch with twelve complications Ref 5002R Sky Moon Tourbillon circa 2009 Estimate HK\$8,000,000–10,000,000 / US\$1,025,000–1,280,000

Important Watches
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2 October 2017

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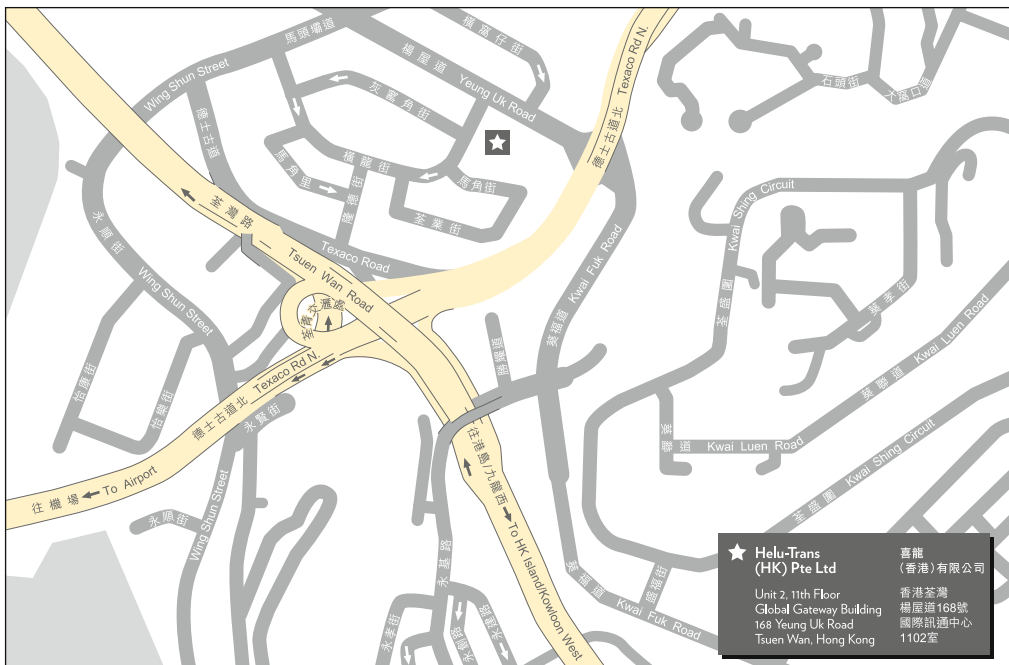
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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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 Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9.30am and 6.00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue.

Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489.

Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper 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 Hong Kong at +852 2822 8188 or 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；閣下尤其應留意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詳等。

買家支付之酬金 買家應支付本公司酬金。拍賣品「成交價」為2,000,000港元或以下，酬金以「成交價」之25%計算；超過2,000,000港元至22,500,000港元之部份，則以20%計算；超過22,500,000港元之部份，則以12.5%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 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亞洲藝術晚間拍賣）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）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣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亞洲藝術晚間拍賣）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）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情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。由於估價不可修改，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支付之酬金。

符號表示

以下為本圖錄所載符號之說明：

☞ 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）的準競投人完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亞洲藝術晚間拍賣）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）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可由由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

△ 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之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拍拍賣品定能拍出的價格執行。該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到已最後成交價作基準的補償。倘不可撤銷投標方競投成功，則須支付之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，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷投標方向何人士對拍賣品作出建議，蘇富比要求不可撤銷投標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標之拍賣品，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)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。倘有利關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示意有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

○ 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

和賣家共同設定之成交價位，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位之售價成交。圖錄中之拍賣品如不設底價，均以☞符號註明。若在同一圖錄中之所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BIDSM網上競投服務進行競投。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

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、底價及蘇富比委託標之最佳可取價格。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣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之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。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下時可代表閣下競投。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。

透過BIDSM網上競投服務進行網上競投 若閣下未能出席拍賣會，或可透過BIDSM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BIDSM網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BIDSM網上競投服務之競投人受透過BIDSM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

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實性保證所規限。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貼通告或由拍賣官作出公佈之方式進行修改。

有利關係各方之公告 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，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利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 拍賣後須即時以以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用卡(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80,000港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。雖然以香港銀行港元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，否則本公司須待支票兌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索取表格辦理。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之權利。如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1,000,000港元。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，請聯絡本公司之會計部。

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時後轉移至喜龍(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：

行政助理/運輸助理
列印於此圖錄之前部份
或
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(請參閱列印於圖錄前部份之地圖)
聯絡：馮嘉嘉
電話：2612 2711
傳真：2612 2815
辦公時間：
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

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)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 蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至(852)25236489。閣下之承運人將對運送保險作出報價。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，請立即通知運送保險商或承運人。

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進口。買家須負責取得任何有關之進出口許可證。即使未能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應付總額之理由。蘇富比可應要求申請牌照，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有進出口文件(包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料(如珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件(請參閱載於本圖錄之買家業務規則第10條)。

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。本文所述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，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

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，服務時間為週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估價。

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。如欲索取更多資料，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 from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅(例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅)。

蘇富比現時已在美国加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

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:

- these Conditions of Business;
- 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;
- Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- 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 BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(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 otherwise.

2. COMMON TERMS

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.32).

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

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- 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:

- 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;
- 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 Business;
- accepts responsibility to any Bidders in respect of acts or omissions (whether negli-

gent 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. Internet bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions 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 Expenses.

(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 or
- (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) 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 (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. 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.

10. 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.

11. 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.

12. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain

information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. 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.

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 or over-painting).

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.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及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投標前檢查拍賣品,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) 賣家在銷售處展示之業務規則(可於蘇富比之香港銷售處或致電(852) 2524 8121索取);

(iii) 銷售目錄所載之蘇富比保證書;及

(iv) 銷售目錄所載之任何附加通知及條款,包括「給準買家指引」;

(v) 就透過互聯網進行網上競投而言,蘇富比網頁之BIDSM網上競投服務規則。

在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以委託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;

「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金;

「成交價」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」指成交價及合適之買家支付之酬金;

「底價」指買家同意出售拍賣品之最低成交價(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 Diamonds SA及其任何附屬公司(定義見公司條例第32章第2節)。

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.

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,並承擔檢查及檢驗之責任,以使彼等滿意彼等可能感興趣之拍賣品。

(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投標。

(c) 競投人確認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。目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目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料(無論為書面或口述)及包括任何目錄所載之資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持有之確實意見之聲明,故不應依賴任何預測作為拍賣品售價或價值之預測,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無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聲明或保證。

(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,蘇富比在目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作出;以及基於(i)賣家向其提供之資料;(ii)學術及技術知識;及(iii)相關專家普遍接納之意見作出之明示聲明,在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合保證書內之各條件,將退回買入價予買家。

(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,蘇富比或賣家均毋須:

(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,無論是由於疏忽或因其他原因引致,惟上文規則第3(f)條所載者則除外;

(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規則則不包括在內(惟法律規定不可免除之該等責任除外);

(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,否則毋須就賣家違反該等規則而負責。

(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因而產生的損失。

(e) 規則第4條概無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參與拍賣。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。除獲蘇富比書面同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動。競投人親自負責出價,倘為代理,則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但將尋求進行缺席者以港元作出之書面出價競投,而蘇富比認為,有關款項在出售拍賣品前已預先付清,以確保首先接收之書面競投享有優先權。

(c) 如有提供,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,以合理審慎態度提供;因此,除非不合理地未能作出該競投,否則蘇富比毋須

就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投(BIDSM)受BIDSM網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(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適之其他行動。

(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，惟以底價為限，而毋須表示修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，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

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」)後立即以港元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。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付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。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天(以較早日為準)起之風險由買家承擔(因此，由彼等自行負責投保)。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之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(在已知會賣家之情況下)行使以下一項或多項補救方法：

(a) 將拍賣品貯存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究損害賠償之權利；

(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)條重售時買入價及買家之費用之任何差額(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)；

(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)條重售時買入價及買家之費用之任何差額(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)。為避免疑問，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賣品悉數支付買入價，蘇富比有權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。蘇富比於行使任何此等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售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(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)；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定預測價格及底價。倘該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，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 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，拍賣品將收貯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，而預測價格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富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意

見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 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，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之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該等業務規則之任何條文，則餘下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，任何買家不得轉讓該等業務規則，但對買家之繼承人、承人及遺產執行人具有約束力。蘇富比之權利、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本主題之整份協議及各方之間就此方面之諒解。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明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供個人資料或自第三方取得客戶資料(如信用信息)。如果客戶將法律認為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。□

為滿足客戶服務需要，蘇富比可能將資料透露給第三方(如承運人)。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭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，所有競投人及賣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紛爭。各方均同意蘇富比將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如蘇富比之最新地址或任何其他常用地址。

保證書

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「贗品」，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，「贗品」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)，不應視為贗品。

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銷售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) 於銷售日期，證明該物品乃贗品之唯一方法，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任何價值。

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贗品之理由；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銷售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。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

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 be 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 detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

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。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。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服務，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成交價。「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。

資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

(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。)

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 2822 5507.

Sale Details

Sale # **Lot #** **Account #**

Please complete this section and delete where applicable

Delivery Address

Telephone

Email

Invoice Address if different from above

Telephone

Fax

Special instructions:

Signed

Date

ASIA SPECIALIST DEPARTMENTS

Our specialists are available by email using
firstname.lastname@sothebys.com

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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 HK0738 | **Sale Title** MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART | **Sale Date** 1 OCTOBER 2017

*TITLE OR COMPANY NAME IF APPLICABLE	*FIRST NAME	*LAST NAME
SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)		
*ADDRESS		
POSTCODE		
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL		FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "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.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you 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.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE – PREMIUM LOT (🚩)

In order to bid on "Premium Lots" (🚩) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID^{online} service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) _____

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. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please V the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED _____ DATED _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and 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 the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser referring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0738 | 拍賣名稱 現代及當代東南亞藝術 | 拍賣日期 2017年10月1日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

請注意書面及電話競投是免費提供之附加服務, 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進行; 因此, 無論是由於疏忽或其他原因引致, 蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立, 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。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納, 及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時, 閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註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。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 <input checked="" type="checkbox"/> 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告 — 估價拍賣品 (📄)

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。

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。若在同一圖錄中之所有拍賣品均為高估價拍賣品, 則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

本人同意接受蘇富比拍賣圖冊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。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料, 否則我們可能無法為您提供產品及服務。

除非得到閣下同意, 我們不會使用閣下的個人資料。如閣下在本表格的末端簽署, 即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途, 請在方格內 以表示反對

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簽署

日期

付款方式

拍賣後須即時以下列方法以港元付款: 現金、銀行匯票、旅行支票、支票、電匯、信用咭 (美國運通、萬事達、銀聯或維薩卡)。

蘇富比不會接納逾一萬美元 (或相等貨幣) 之現金款項。應蘇富比業務規則, 本公司有權向支付現金的賣家索取: 身份證明文件 (政府發出附有照片之身份證明文件, 如護照、身份證或駕駛執照) 及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭 (美國運通、萬事達、銀聯或維薩卡) 結賬, 請親攜咭到本公司付款。

(以英文本為準)

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

*Last 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 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? Yes No

閣下曾否於蘇富比登記投標? 有 沒有

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

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，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。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意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本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that 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 responsive or consecutive bids for a lot.

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。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and **catalogues**).

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 以表示反對

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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 the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers 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. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The **BID^{online}** online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

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