

IMPORTANT NOTICE TO BUYERS

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COLLECTION AND STORAGE

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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION IN HONG KONG 1 APRIL 2018 SALE HK0786 10 AM

TRAVELLING EXHIBITION

2 – 4 March Jakarta The Capital Residence

The Capital Residence

10 – 11 March Singapore

The Regent Singapore

17 - 18 September

Taipe

Hua Nan Bank International Convention Center

EXHIBITION

Thursday 29 March 10 am - 5.30 pm Friday 30 March 10 am - 8 pm

Saturday 31 March 10 am - 8 pm

Hall 5

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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Rishika Assomull Junior Specialist



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SALE NUMBER HK0786 "OCHRE"

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SUBSCRIPTIONS

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CATALOGUE PRICE

HK\$500 at the gallery

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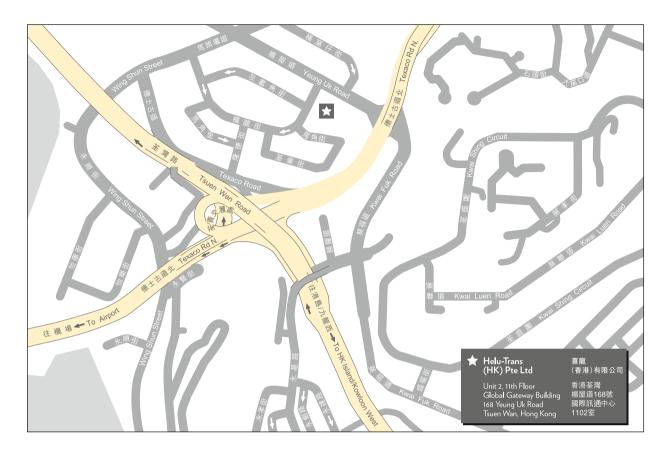
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AUCTION AND EXHIBITION INFORMATION

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COLL FCTION AND STORAGE 收取及儲存貨品



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

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As printed in front of this catalogue

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Tsuen Wan, Hong Kong Contact: Ms. Kelly Fung

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辦工時間:

 星期一至星期五
 上午9時-下午5時

 星期六
 上午9時-下午12時

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WALASSE TING

1929 - 2010

Women with Parrots and Flowers

Acrylic on paper Stamped with the seal of the artist 39.5 by 40 cm; 15½ by 15¾ in.

HK\$ 35,000-55,000 US\$ 4,500-7,100

202

WALASSE TING

1929 - 2010

Woman with Fan

Acrylic on paper Stamped with the seal of the artist 42 by 29.5 cm; 16½ by 11½ in.

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







202

WALASSE TING

1929 - 2010

Woman with Flowers

Acrylic on paper Stamped with the seal of the artist 54 by 48 cm; 211/4 by 183/4 in.

HK\$ 40,000-60,000 US\$ 5,200-7,700

204

WALASSE TING

1929 - 2010

Eight Flowers in a Vase

Acrylic on paper Stamped with the seal of the artist 64.5 by 60 cm; 25½ by 23½ in.

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



203



204



BRIAN UHING

B. 1975

Untitled

Oil on canvas Signed and dated 98 44 by 34.5 cm; 17¹/₄ by 13¹/₂ in.

HK\$ 80,000-150,000 US\$ 10,300-19,200

□ 206 SOLD WITHOUT RESERVE

ARTURO SANCHEZ

B. 1980

When Words Have Lost Their Meaning

Oil and mixed media on canvas Signed, titled and dated 2013 on the reverse 122 by 122 cm; 48 by 48 in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2013, Lot 252 Acquired from the above sale by the present owner Private Collection, Hong Kong

HK\$ 20,000-30,000 US\$ 2,600-3,850







206



207

ANDRES BARRIOQUINTO

b. 1975

Modern Love

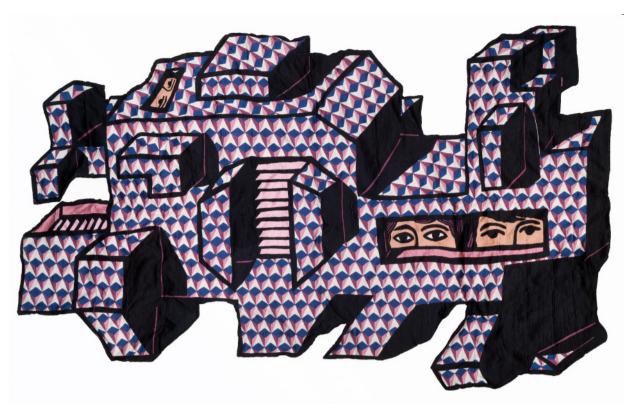
Oil on canvas Signed and dated 2014 213 by 213 cm; 83 3/4 by 83 3/4in.

PROVENANCE

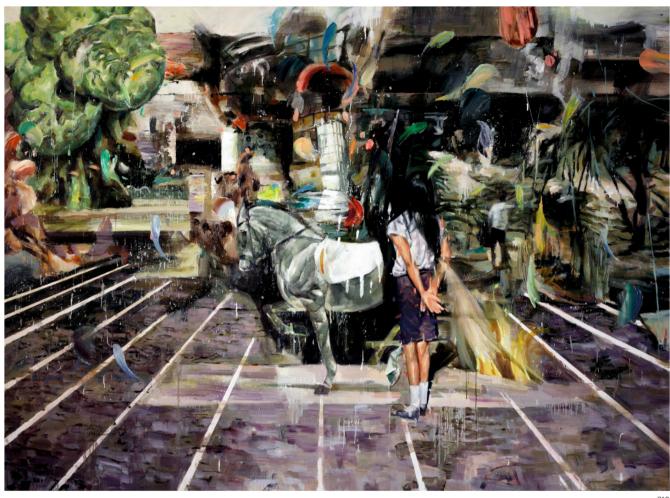
Sotheby's Hong Kong, 6 October 2014, Lot 228 Acquired from the above sale by the present

Private Collection, Indonesia

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







208

EKO NUGROHO

b. 1977

Mask Series No. 3, 2012

Machine embroidery rayon thread on fabric backing 142 by 243 cm; 56 by $95\frac{1}{2}$ in.

PROVENANCE

Private Collection of Baron et Baronne Guy Ullens de Schooten

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

209

BOO SZE YANG

b. 1965

A Place Between Other Places #8

Signed and dated 2016; signed twice and dated 2016 on the reverse 72 by 92 cm; $28^{1/2}$ by $36^{1/4}$ in.

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

210

S. DWI STYA ACONG

b. 1977

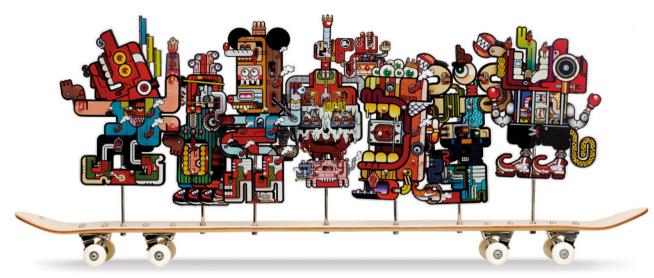
Immigrants From Heaven

Oil on canvas

Signed, inscribed, titled and dated 2017 on the reverse

 $180 \text{ by } 250 \text{ cm}; 70\frac{3}{4} \text{ by } 98\frac{1}{4} \text{ in}.$

HK\$ 45,000-65,000 US\$ 5,800-8,400







INDIEGUERILLAS

b. 1975/b. 1977

Gangster Nation

Digital print on acrylic sheet, metal, wood and plastic

Signed with a monogram of the artist and dated 2013

 $49.5 \text{ by } 127.5 \text{ by } 6 \text{ cm}; 19\frac{1}{2} \text{ by } 50\frac{1}{4} \text{ by } 2\frac{1}{2} \text{ in}.$

PROVENANCE

Sotheby's Hong Kong, 6 April 2014, Lot 280

HK\$ 80,000-150,000 US\$ 10,300-19,200

212



212

ERICA HESTU WAHYUNI

b. 1971

Panen Mas III (Golden Harvest III)

Oil on canvas

Signed and dated 2002; signed, titled and dated 2002 on the reverse

149.5 by 100 cm; 583/4 by 391/2 in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2009, Lot 82

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

213

EKO NUGROHO

b. 1977

Toleransi Itu Mahal (Tolerance Is Expensive)

Acrylic on canvas Signed and dated 2010 150 by 100 cm; 59 by 39¹/₄ in.

PROVENANCE

Sold at Sotheby's Hong Kong, 6 October 2013, Lot 256

Acquired from the above sale by the present owner

HK\$ 120,000-180,000 US\$ 15,400-23,100

214 No Lot



215

WALASSE TING

1929-2010

Two Ladies with a Cat

Acrylic on paper Stamped with a seal of the artist 118.5 by 177.5 cm; 46½ by 69¾ in.

PROVENANCE

Private Collection, U.S.A

HK\$ 240,000-380,000 US\$ 30,700-48,600 "I put on a floral-print shirt today and I've turned into a butterfly ... From the garden I gather flowers, making honey from them. Paintings are my honey; colors are my flowers; velocity is what's required of a thief – he must paint as speedily as he draws a gun."

WALASSE TING



216

WALASSE TING

1929 - 2010

Tell Me What I Did Wrong?

Acrylic on canvas Signed, titled and dated 74 on the reverse 71 by 97 cm; 28 by 38 in.

EXHIBITED

Galerie Birch, *Walasse Ting*, Copenhagen, Denmark, March 1975

LITERATURE

Galerie Birch, *Walasse Ting*, exhibition catalogue, Copenhagen, Denmark, March 1975, Colorplate 8

PROVENANCE

Private Collection, Denmark Sotheby's Hong Kong, 4 April 2016, Lot 220

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



217

CHRISTINE AY TJOE

b.1973

Have a Black Box No. 8

Scratch drawing, print, stencil on acrylic glass Signed and dated 08 82 by 61 cm; $32\frac{1}{4}$ by 24 in.

HK\$ 80,000-150,000 US\$ 10,300-19,200



MARINA CRUZ

b. 1982

Flower Garden

Oil on canvas Signed and dated *2016* 168 by 114.5 cm; 66 by 45 in.

HK\$ 120,000-180,000 US\$ 15,400-23,100







GEDE MAHENDRA YASA

b. 1967

Red & Gold Composition

Acrylic on canvas Signed, inscribed, titled and dated 2010 on the reverse 183 by 265 cm; 72 by $104\frac{1}{4}$ in.

HK\$ 60,000-80,000 US\$ 7,700-10,300

220

RADUAN MAN

B. 1978

True Love

Oil on jute Signed and dated 2017; signed, inscribed, titled and dated 2017 on the reverse 152.5 by 213.5; 60 by 84 in.

HK\$ 40,000-60,000 US\$ 5,200-7,700

221

PACITA ABAD

1946-2004

Spring is Coming

Oil, batik, printed fabric stitched on canvas Signed; signed, titled and dated 2007 on the reverse

230 by 180 cm; 90½ by 70¾ in.

LITERATURE

lan Findlay-Brown, Endless Blues: Pacita Abad, Jayakarta Agung Offset, Jakarta, 2002, p. 9 and 58, color illustration

HK\$ 90,000-150,000 US\$ 11,600-19,200



222

RAFIEE GHANI

B. 1962

Sea of Heroes

Oil on canvas Signed, titled and dated *2017* 154 by 213.5; 60½ by 84

HK\$ 70,000-90,000 US\$ 9,000-11,600



223

SUZLEE IBRAHIM

b. 1967

Wall Series; Masterpiece II

Acrylic and oil on canvas Signed and dated 2008/09; signed, titled, inscribed and dated 2008/09 on the reverse 152 by 236.5 cm; 593/4 by 93 in.

HK\$ 70,000-90,000 US\$ 9,000-11,600

224 No Lot



225

NATEE UTARIT

B. 1970

Dha-La III

Oil on canvas Executed in 2008 140 by 100 cm; 55 by 39½ in.

HK\$ 90,000-150,000 US\$ 11,600-19,200



"Sunaryo uses synthetic resins to cast sleek, futuristic objects, combining the traditional and contemporary significance of this material with the aesthetic heroism of Abstract Expressionism."

GUGGENHEIM MUSEUM COLLECTION ONLINE

226

ARIN DWIHARTANTO SUNARYO

B. 1978

180155 - Karat Series

Resin, volcanic ash and various mineral pigment mounted on Plexiglas panel

Signed twice and dated 2015 and '15 on the reverse 180 by 154.5 cm; 703/4 by 603/4 in.

HK\$ 140,000-280,000 US\$ 18,000-35,900

227 No Lot

CHRISTINE AY TJOE

b.1973

Study of First November Doll

Oil on canvas Signed, titled, inscribed and dated 2010 on the reverse Executed in 2010 150 by 125 cm; 59 by 49 in.

In Study of First November Doll, Christine Ay Tjoe reveals the visual and thematic complexity of her celebrated oeuvre. Born in 1973 in Bandung, Ay Tjoe has established herself as one of Indonesia's leading contemporary artists. While the artist's abstract canvases are admired for their obscure yet raw expressivity, her semi-figurative works indicate the interaction between spirituality, personal relations and cultural identification that forms the basis of her aesthetic.

The current work stems from the artist's 'doll' series, where she shows a monthly progression in the development of the 'doll' theme. Ay Tjoe delves into the layered meanings of this singular motif over time and unpacks its various significances in her life, weaving her personal struggles and joys into the fabric of her work. By placing a 'doll' as the focal point of the present painting, the artist recalls ideas of play and childhood. The vague fragments of a human figure – a rounded head, a small body and short limbs – come together and are rendered in soft white and greyish scratches. The figurine's small frame resembles a young child bending over and completely immersed, perhaps fascinated by the toys at his or her feet.

A salient voice in an often male-dominated industry, Ay Tjoe's diverse practice which includes painting, photography and installation remains rooted in the disciplines of printmaking. This is evident in the virtuoso-like use of lines and subtle layering of textures in the present painting. Study of First November Doll is marked by the expressive red strokes that have become a signature and recurring element in Ay Tjoe's work. By negotiating the large negative space, the artist also creates a contemplative aura and draws the audience's gaze towards the center of the work. Against the taupe, muted background, the red lines are ever more striking and exciting. These outbursts of crimson juxtaposed against the dark rubbings of blackish brown imbue the work with an emotional fervency. Yet the gentle gestures and whitish palette used to fill the body of the doll offer an ephemeral, calming effect.

With every painting, Ay Tjoe reaches deep within the crevices her soul to explore the fundamental struggles of human nature and experience. Study of First November Doll is a contemplative work that marks Ay Tjoe's artistic development at a critical juncture. Her courage and willingness to express her thoughts with utter honesty has garnered her international acclaim. The present lot offers a captivating and poignant encounter that reveals the strength of her truly unique and powerful visual language.

HK\$ 320,000-550,000 US\$ 41,000-70,500





"Painting in the abstract requires peace of mind and discipline."

SOMBOON HORMTIENTONG, The Nation, 2013



230

□ 229 SOLD WITHOUT RESERVE

SOMBOON HOMTIENTONG

b. 1949

Untitled

Oil on canvas Signed and dated 2002 - 03 on the reverse 75 by 99.5 cm; 29½ by 39¼ in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 225 $\,$

HK\$ 30,000-50,000 US\$ 3,850-6,400 □ 230 SOLD WITHOUT RESERVE

SOMBOON HOMTIENTONG

b. 1949

Untitled

Oil on paper Signed and dated 2000 70.5 by 100.5 cm; 273/4 by 391/2 in.

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



231

SOPHEAP PICH

b. 1971

Relief (Green Stripe)

Bamboo, rattan, wire, burlap and encaustics Executed in 2011 62 by 81 by 8 cm; 24¹/₄ by 31³/₄ by 3 in.

EXHIBITED

Berlin, Germany, "No Image", Arndt Art Agency A3, 27 January – 21 April 2017

PROVENANCE

Private Collection, Singapore

"As a sculptor, having accidentally stumbled on rattan, bamboo and metal wire as my main

materials, I sensed I was free from the art history that I knew. Working slowly, I gave up notions of what the final work should be like and what the forms meant...I started to work with rattan and bamboo with very basic tools: a few razor blades, a butcher's knife, an axe, some pliers and a cutting board. It was as though I was a kid again making slingshots and clay marbles; making toy boats and small arrows. They were the stuff of childhood memories. To make something was, at one point in my life, both therapeutic and necessary."

- Sopheap Pich in an interview with Lisa Pollman, 30 November 2016 (Culture Trip)

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





ENTANG WIHARSO

b.1967

After The Agreement: Borderless #2

Brass, color pigment and thread Signed, signed with the artist's monogram and dated 2013 107 by 126 cm; 42 by 49½ in.

HK\$ 80,000-150,000 US\$ 10,300-19,200

233

GABRIEL BARREDO

B. 1957

Tree of Life

Aluminium, steel, resin and iron 226 by 55 by 122 cm; 89 by $21\frac{1}{2}$ by 48 in

HK\$ 80,000-150,000 US\$ 10,300-19,200

234 No Lot









235

GERALDINE JAVIER

b. 1970

Crying

Oil and embroidery on canvas, in 4 parts Executed in 2011 Each: 183 by 61 cm; 72 by 24 in. (4) Overall: 183 by 244 cm; 72 by 96 in.

HK\$ 380,000-550,000 US\$ 48,600-70,500



236

AGUS TRIYANTO BR

b. 1979

Adventure in the Land of Opera

Oil on canvas Signed and dated 2017 195 by 300 cm; 763/4 by 118 in.

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



237

LESLIE DE CHAVEZ

b. 1978

Eclipse

Oil on canvas Signed and dated 2008 195 by 195 cm; 763/4 by 763/4 in.

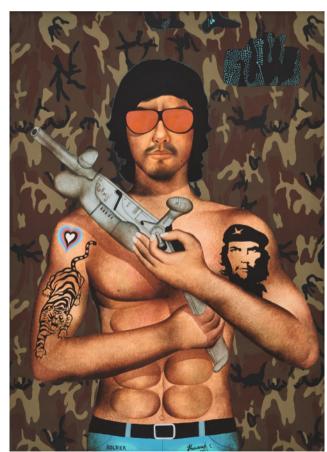
PROVENANCE

Christie's Hong Kong, 25 May 2014, Lot 535 Acquired from the above sale by the present owner Private Collection, Taiwan

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







239

ISMAIL AWI

b. 1987

The Stage (Rise Up)

Oil and acrylic on canvas Signed, titled, inscribed and dated *2017* on the reverse 182 by 152 cm; 71½ by 59¾ in.

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

□ 239 SOLD WITHOUT RESERVE

THAWEESAK SRITHONGDEE

b. 1970

Soldier

Acrylic on fabric Signed, titled and dated 2007 110 by 80 cm; 431/4 by 311/2 in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 263

"I'm curious about what humans might be concealing beneath their outer shells. They may appear normal, but in fact they could be extraterrestrials. My art allows me to escape the daily pressures of societal existence and so when I observe life, fantasy takes over".

- Thaweesak Srithongdee

Steven Pettifor, *Flavours: Thai Contemporary Art*, Thavibu Gallery Co. Ltd., Bangkok, 2003, pg. 80.

HK\$ 20,000-40,000 US\$ 2,600-5,200

240

OKY REY MONTHA

b. 1986

The Great

Acrylic and spray paint on canvas Signed and dated *2016* 300 by 200 cm; 118 by 78³/₄ in.

HK\$ 80,000-150,000 US\$ 10,300-19,200







241

NAVIN RAWANCHAIKUL

b.1971

Long Heart

Acrylic on canvas Signed, inscribed and dated 2008 on the reverse 170 by 280 cm; 67 by 110 in.

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

242

JIMMY ONG

b. 1964

Eighteen

Charcoal on paper Signed, titled and dated 2001 218.5 by 128 cm; 86 by 501/4 in.

PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 223

HK\$ 40,000-60,000 US\$ 5,200-7,700



M. IRFAN

b. 1972

Red Pose

Acrylic on canvas Signed and dated 2014; signed, titled and dated 2013 on the reverse 180 by 230 cm; $70^{3}/_{4}$ by $90^{1}/_{2}$ in.

HK\$ 150,000-180,000 US\$ 19,200-23,100

244

MARIAM SOFRINA

B. 1983

Jalan Tamblong

Acrylic on canvas Signed 89.5 by 129.5 cm; 35 by 51 in.

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





245

I NYOMAN MASRIADI

b. 1973

Nonton Di Kamar

Acrylic on canvas Signed and dated $29\,MRT\,2005$; signed, inscribed, titled and dated 2005 on the reverse 135 by 135 cm; 53 by 53 in.

HK\$ 550,000-750,000 US\$ 70,500-96,000



246

SAMSUL ARIFIN

b. 1979

Pilgrimage #2

Acrylic on canvas Signed and dated *12-01-2016* 150 by 300 cm; 59 by 118 in.

HK\$ 180,000-280,000 US\$ 23,100-35,900



The Art of Burma

While the roots of Burmese painting can be traced back to 12th century Buddhist mural paintings of Pagan, the most significant shift in style took place after the fall of the Konbaung Dynasty, subsequent to the Third Anglo-Burmese War in 1885. Western influences started to penetrate the country's artistic consciousness as Western-schooled artists like James Raeburn Middleton and Gerald Kelly were sent to Burma to produce landscapes and ethnographic portraits. Consequently an entire generation of Burmese painters such as M.T. Hla (1874-1946) and Saya Chone (1866-1917) studied Western painting philosophies and transformed the local visual idioms.

The early 20th century brought about a larger shift in Burmese painting that was characterized by the emergence of two main schools –the Northern Mandalay and Southern Rangoon

School. In the Irrawaddy Delta, south of Myanmar, the Burma Art Club was established and soon played a pivotal role in the development of the Rangoon style. A prominent artist who emerged from the school was U Ba Nyan (1897-1945) who was famed for his opaque watercolor paintings and oils, with a distinct focus on chiaroscuro. He served as a teacher for many other notable modernist artists. This included U Ngwe Gaing (1901-67) who is widely recognized as Burma's leading artist during the post-World War II period and U San Win (1905-81) who was considered the first Burmese painter to embrace Impressionism.

A number of artists also started to resist the influence of U Ba Nyan's dominant aesthetic. U Ba Kyi (1912-200) eventually diverged from the typical Rangoon aesthetic and instead embraced more animated forms of representation. In

the North, a group of modern artists known collectively as the Mandalay School started to gain prominence in what was once the capital of Burma. Artists like U Ba Zaw (1891-1941) and Saya Saung (1898-1952), and more traditional painters, such as U Ba Thet (1903-72) and U Saw Maung (1900-69) formed a movement that incorporated Chinese aesthetic styles in their works.

A concessionary measure in 1988 opened Burma's economy and soon allowed tourists and entrepreneurs to engage with the Burmese art market. Artists such as Min Wae Aung's (b. 1960) and U Lun Gywe (b. 1930) became especially popular, known for their quotidian subject matters and charming compositions. Following these senior artists are a wave of younger voices who are developing fresh idioms and strong individual styles.



NYEIN CHAN SU

b. 1973

Landscape 7

Acrylic on canvas signed 91 by 122 cm; 353/4 by 48 in.

HK\$ 20,000-30,000 US\$ 2,600-3,850

248

ZAW WIN PE

b. 1960

Red Sunset

Oil on canvas Signed and dated *2002* 55.5 by 70 cm; 21³/₄ by 27¹/₂ in.

HK\$ 20,000-30,000 US\$ 2,600-3,850

249

AUNG MYINT

b. 1946

Where is Origin

Acrylic on canvas signed and dated 13; signed, titled and inscribed on the reverse 122 by 92 cm; 48 by 361/4 in.

HK\$ 35,000-50,000 US\$ 4,500-6,400







b. 1960

The Golden Buddha

Acrylic on canvas Signed and dated 97 121.5 by 95 cm; 47¾ by 35¾ in.

HK\$ 80,000-150,000 US\$ 10,300-19,200



MIN ZAW

b. 1972

The Golden Pagoda

Oil on canvas Signed and dated *2001* 121 by 91 cm; 47½ by 35¾ in.

HK\$ 20,000-30,000 US\$ 2,600-3,850



U LUN GYWE

b. 1930

Floating Market at Mandalay

Oil on cloth Signed and dated 99 61 by 76.5 cm; 24 by 30 in.

HK\$ 85,000-150,000 US\$ 10,900-19,200

253

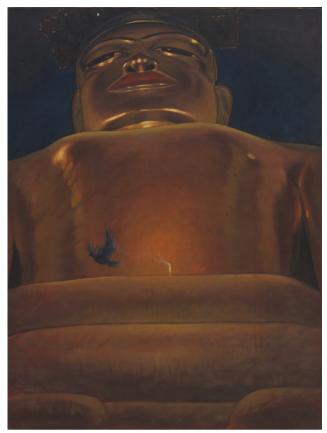
MOAT THONE

b. 1956

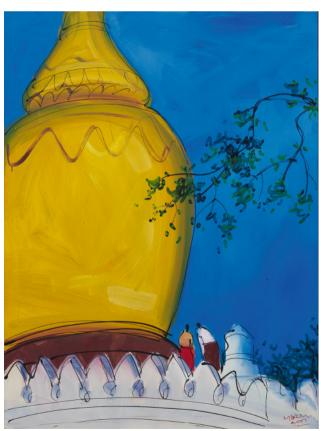
Buddha & Bodhi Tree 2

Oil on canvas Signed and dated 2005 138.5 by 180 cm; 54½ by 70¾ in.

HK\$ 40,000-60,000 US\$ 5,200-7,700



250

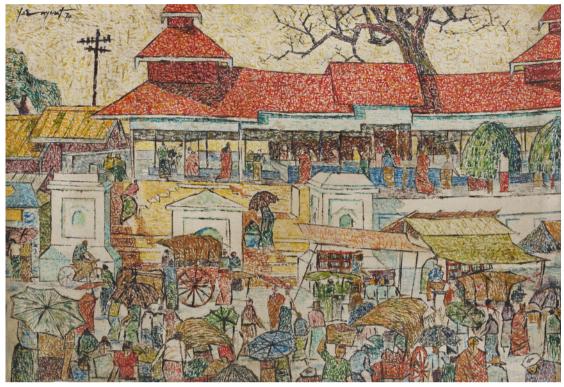


251

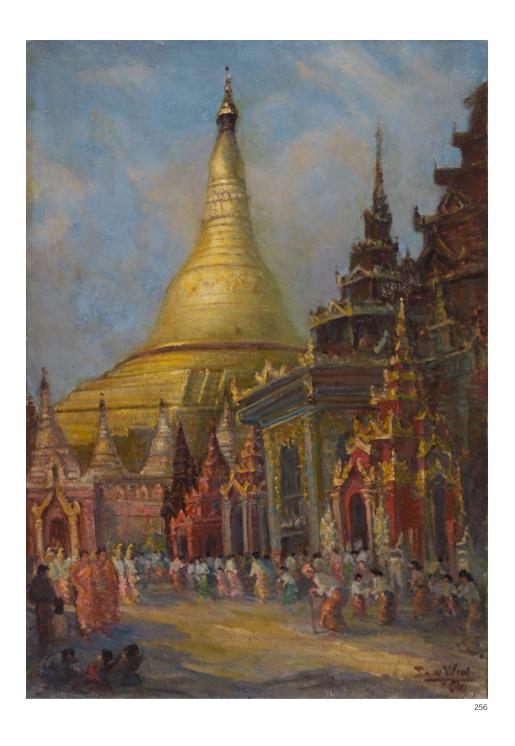












MPP YEI MYINT

b. 1953

Mandalay Hill

Oil on canvas Signed and dated 74 59.5 by 87.5 cm; 23¹/₄ by 34¹/₄ in.

HK\$ 32,000-50,000 US\$ 4,100-6,400 255

SAN MINN

b. 1951

Men on the Road

Oil on canvas Signed and dated 79 63 by 81 cm; 24¾ by 31¾ in.

HK\$ 45,000-60,000 US\$ 5,800-7,700 256

U SAN WIN

1905-1981

The Great Shwedagon

Oil on canvas laid on board Signed and dated 60 62 by 42½ cm; 24½ by 16¾ in.

HK\$ 220,000-350,000 US\$ 28,200-44,800



257

U SAN WIN

1905-1981

Shwedagon

Oil on canvas mounted on board Signed and dated *62* 40 by 50.5 cm; 15¾ by 19¾ in.

PROVENANCE

Private Collection, Singapore

U San Win is renowned for his pioneering painting style and was the first Burmese artist who embraced impressionism among the members of the early Rangoon School. With a gift for art at an early age, San Win spent his school holidays painting in the countryside with Professor Martin Ward, the president of the Burma Art Club.
After Independence, the artist studied at the
Goldsmiths College in London and was awarded
a Fulbright Scholarship to attend Columbia
University in the United States.

Painted in the same historical year as the coup d'etat, *Shwedagon* captures a lively scene at one of Myanmmar's most important spiritual sites. This complex yet dynamic composition reveals the strengths of U San Win's signature style which is distinguished by his admirable skill in capturing natural light and shadow. With delicate brushstrokes, the artist renders the temple architecture and figures in lovely detail while paying tribute to Myanmar's rich history.

HK\$ 140,000-220,000 US\$ 18,000-28,200



258

UNGWE GAING

1901-1967

Racing Boats

Oil on board Signed and dated 62 40 by 73.5 cm; 15½ by 28¾ in.

As a leading modernist, U Ngwe Gaing stands as a prominent artist who rendered picturesque depictions of Burmese livelihood. Renowned as a leading figure of the Rangoon School, he was awarded the highest honour and was named the Alinga Kyaw Swa artist. Prior to devoting himself completely to painting, U Ngwe Gaing was a proficient illustrator for magazines, movie posters and books. Largely self-taught, the artist went to London in 1952 and studied the works of European masters which would inform his painterly practice.

Characteristic of U Ngwe Gaing's mature style, Racing Boats depicts a spirited boat race. Three long boats cut across the river, each filled with five men clad in longyis furiously rowing in complete synchronisation. In the background, villagers and performers populate the river banks, enthusiastically cheering and dancing – they're animated gestures painted with the utmost detail. Their lively activities reflect a strong local spirit as people come together during what appears to be a water festival.

U Ngwe Gaing captures the transparency of the water surface with great dexterity, revealing his maturity in Western painting techniques. The swift brushstrokes of blue, browns and reds not only indicate the battering waves created by in the water, but also show the moving reflections of the paddling boatmen. These elements come together to create a vibrant atmosphere to the painting – we can almost hear the energetic ovations as the boats glide by.

Set against Myanmar's lush flora and fauna, Racing Boats further celebrates the dynamism of the country's landscape. At the upper left corner of the composition, the tip of a golden pagoda stands proud amongst the hills in the background. As if indicating the final destination of the race, the stupa shines brilliantly and is reminiscent of the many pagodas that adorn the Sagaing Hill. The present work might depict the annual Shwe Kyet Yet boat racing festival held along the Ayeyarwady (Irrawaddy) River since the Inwa era (14th to 19th century Burma) and continues to take place till present day.

Highlighting the significance of spirituality in Myanmar, Racing Boats wonderfully captures the robust spirit of Myanmar's people and lifestyle. It is a remarkable work that represents the bourgeoning modern art movement in the country by a highly admired artist, U Ngwe Gaing. Endearing vignettes of his homeland are rare, especially in this large format.

HK\$ 350,000-550,000 US\$ 44,800-70,500





1897-1945

The Village

Oil on paper Signed Executed circa 1930s 17 by 24 cm; 6½ by 9¼ in.

HK\$ 160,000-220,000 US\$ 20,500-28,200

260

U BA THET

1903-1972

Jetty

Watercolor on paper Signed Executed circa 1950s 20 by 27 cm; 73/4 by 101/2 in.

HK\$ 40,000-60,000 US\$ 5,200-7,700

261

UBATHET

1903-1972

Sagaing Bridge

Watercolor on paper Executed circa 1950s 23 by 32.5 cm; 9 by 12³/₄ in.

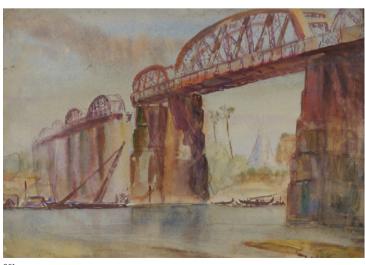
HK\$ 40,000-60,000 US\$ 5,200-7,700



250



260





262

UBAKYI

1912 - 2000

Forward

Oil on board Signed Executed *circa* 1960s 38.5 by 66 cm; 15¹/4 by 26 in.

U Ba Kyi is known as a champion of the Neotraditionalist art movement in Myanmar. An apprentice under the renowned U Ba Nyan, one of Myanmar's greatest modern artists, Ba Kyi established his foundation in naturalist and realist techniques. His most recognizable works merge Western painterly styles with traditional Myanmar subject matter and aesthetics, reflecting the sentiments of the socio-political changes of his homeland.

During his early years as a university student, Ba Kyi helped to publish cartoons for university publications. His experience influenced the artist's approach to figuration in his later paintings as he would illustrate his figures in energetic poses with exaggerated facial expressions. These elements are strikingly presented in *Forward*, an iconic work by the Burmese artist.

In Forward, Ba Kyi depicts people from all walks of life, moving in cheerful unison up a hill and towards a common goal. Clad in traditional attire, they bear proud, bellowing flags of the Union of Burma and smile jubilantly. A group of figures in the foreground roll a large golden globe; their bodies bend and twist in dynamic contortions as they push forward across the canvas. Ba Kyi was frequently commissioned by the state and captures here a heartwarming patriotic scene, lifted by its vibrant color scheme. The people of Myanmar march towards a promising future, unbounded by the past and in joyous celebration of what lies ahead.

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



263

VU CAO DAM

1908 - 2000

Le Rendez-Vous (The Meeting)

Oil on canvas Signed and dated 82 58.5 by 71.5 cm; 23 by 28 in.

HK\$ 70,000-90,000 US\$ 9,000-11,600

264

VU CAO DAM

1908 - 2000

La Couple (The Couple)

Oil on canvas Signed and dated 79 72 by 59 cm; 28¹/₄ by 23 in.

HK\$ 80,000-150,000 US\$ 10,300-19,200



LE PHO

1907 - 2001

La Mere et La Fille (Mother and Daughter)

Oil and gouache on silk mounted on panel Signed in English and Chinese 50 by 50 cm; 19½ by 19½ in.

PROVENANCE

Galerie Romanet, Paris

HK\$ 180,000-280,000 US\$ 23,100-35,900



265



266

LE PHO

1907-2001

Tulipes (Tulips)

Oil on silk Signed in English and Chinese 90.5 by 58.5 cm; 35½ by 23 in.

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





Bouquet de Printemps (Spring Bouquet)

Oil on silk laid on board Signed in English and Chinese 44.5 by 26 cm; 17½ by 10¼ in.

HK\$ 70,000-90,000 US\$ 9,000-11,600



267

268

LE PHO

1907 - 2001

Chrysanthème (Chrysanthemum)

Oil on silk mounted on board Signed in Chinese and English 81 by 54 cm; 313/4 by 211/4 in.

HK\$ 160,000-220,000 US\$ 20,500-28,200



LE PHO

1907-2001

Bouquet de Printemps (Spring Bouquet)

Oil on canvas Signed in English and Chinese 129.5 by 96.5 cm; 51 by 38 in.

HK\$ 180,000-280,000 US\$ 23,100-35,900



269



270

LE PHO

1907-2001

Fleurs (Flowers)

Oil on canvas Signed in English and Chinese 72 by 52.5 cm; 281/4 by 201/2 in.

HK\$ 80,000-120,000 US\$ 10,300-15,400





1908-2000

Le Rêve (The Dream)

Oil on canvas Signed and dated 82 71.5 by 58.5 cm; 28 by 23 in.

HK\$ 70,000-90,000 US\$ 9,000-11,600

272

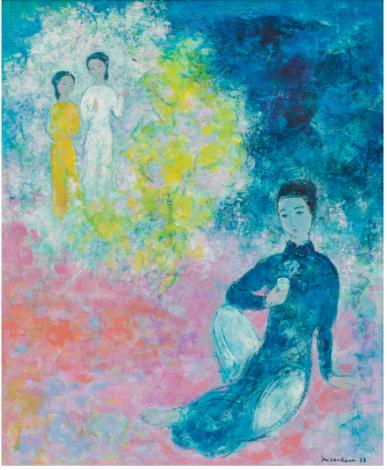
LE NANG HIEN

1921-2014

Two Young Women with Spring Blossom

Ink and gouache on silk Signed, stamped with a seal of the artist and dated 1990 55.5 by 75.5 cm; 213/4 by 293/4 in.

HK\$ 45,000-60,000 US\$ 5,800-7,700



271





273

VU CAO DAM

1908 - 2000

Le Rêve (The Dream)

Ink and color on silk laid on board Signed Executed *circa* 1940s 46 by 60.5 cm; 18 by 23¾ in.

HK\$ 350,000-550,000 US\$ 44,800-70,500

LE PHO

1907 - 2001

Femme à L'enfant (Woman with Child)

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

45.5 by 29 cm; 173/4 by 111/4 in.

This season, Sotheby's is proud to offer an exceptional silk painting by the Vietnamese master Le Pho, one of the most highly sought after Southeast Asian artists today. An intimate portrayal of a woman and her child, *Femme à L'enfant* epitomizes the artist's quintessential themes of motherhood and familial bliss, presenting a romanticized depiction of 19th century Vietnamese. Charming and refined, this tender work conjures an image of domestic harmony undisturbed by worldly concerns.

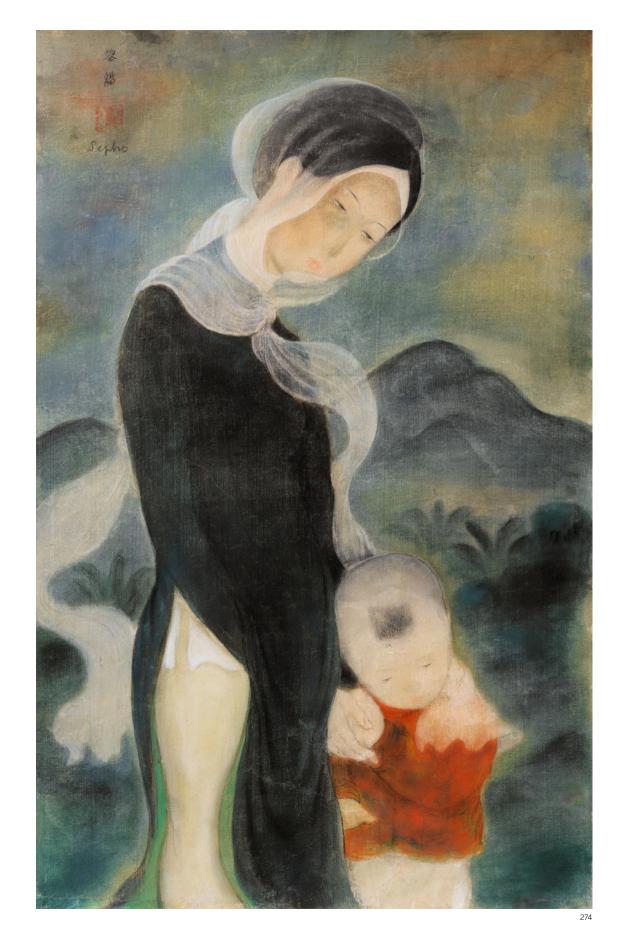
Le Pho was born in 1907 to the Viceroy of Tonkin and was fortunate to study under the prominent Victor Tardieu, a French painter who founded the École des Beaux-Arts de l'Indochine in Hanoi in 1925. Tardieu initiated the formation of a new creative discourse in Vietnam, training artists to break away from the more decorative restrains of export ware, which was commonly produced at the time. Le Pho was soon part of this new aesthetic ideology, which evolved into a striking amalgamation of Vietnamese and French techniques. Le Pho

was granted a scholarship to study at the École des Beaux-Arts in Paris in 1932, before later returning to Hanoi to teach at the École des Beaux Arts de l'Indochine. Much like artists Mai Trung Thu, Vu Cao Dam and Le Thi Luu, Le Pho built his career in Paris, where he would live until the end of his life.

Le Pho's oeuvre provides a glimpse into the idyllic existence of the Vietnamese elite. The meticulously painted backdrop of the present lot truly sets this work apart in his opus. A glorious mountain rage and forests lined with palm trees permeate the work with a sense of depth. Femme à L'enfant is an exquisite example of the artist's celebrated mastery of painting on silk.

Placed in the foreground of the work is a classic image of a mother and child that spans the larger part of the composition. Here, the innocent child leans towards his mother and vulnerably tilts his head downwards as he holds on to her hand. In response, the mother motions towards her son, peering at him protectively. Her embrace is nurturing and her mere presence gives him a needed sense of security. A translucent scarf modestly wrapped over her hair provides her with an ephemeral and angelic deportment. The fabric dances lightly in response to the wind and drapes over her son's shoulder. A sense of quietude and peacefulness pervades the scene.

HK\$ 800,000-1,200,000 US\$ 103.000-154.000





275

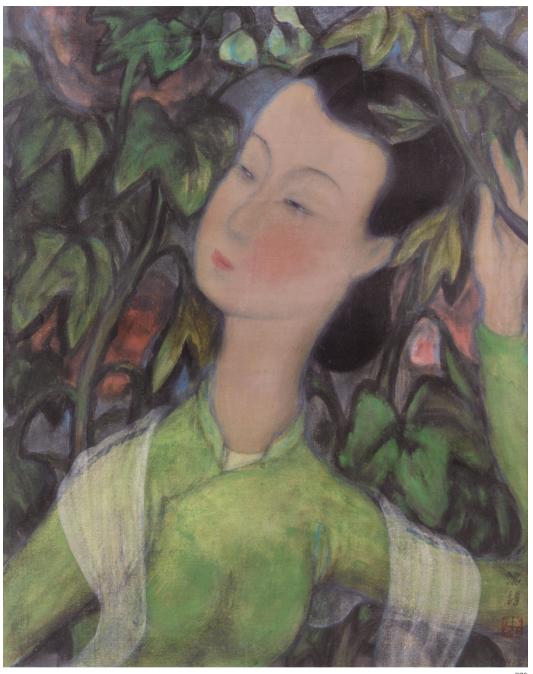
MAI TRUNG THU

1906-1980

Mère et Fille (Mother and Daughter)

Ink and gouache on silk mounted on paper Signed and stamped with the seal of the artist 40 by 23 cm; 15% by 9 in.

HK\$ 150,000-250,000 US\$ 19,200-32,000



276

LE PHO

1907-2001

Femme à la Robe Verte (Lady in a Green Robe)

Ink and gouache on silk mounted on paper Signed and stamped with a seal of the artist Executed circa 1940s 46.5 by 38cm; 181/4 by 15 in.

HK\$ 300,000-400,000 US\$ 38,400-51,500





A Young Tonkinese

Ink and gouache on silk Signed and dated 1933 45 by 34.5 cm; 173/4 by 131/2 in.

PROVENANCE

Sotheby's Singapore, 12 October 2003, Lot 100 Acquired from the above sale by the present owner

Private Collection, U.S.A.

HK\$ 140,000-250,000 US\$ 18,000-32,000

278

TO NGOC VAN

1906-1954

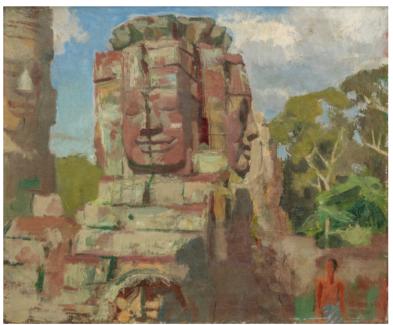
Angkor

Oil on canvas Signed Painted in 1935 53 by 62.5 cm; 21 by 24½ in.

HK\$ 85,000-140,000 US\$ 10,900-18,000



277



278



LE THI LUU

1911-1988

Children Picking Flowers

Mixed media on silk Signed and dated 66 64.5 by 54.5 cm; 25½ by 21½ in.

PROVENANCE

Sotheby's New York, 23 February 2006, Lot 135 Acquired from the above sale by the present owner

Private Collection, U.S.A.

HK\$ 150,000-250,000 US\$ 19,200-32,000

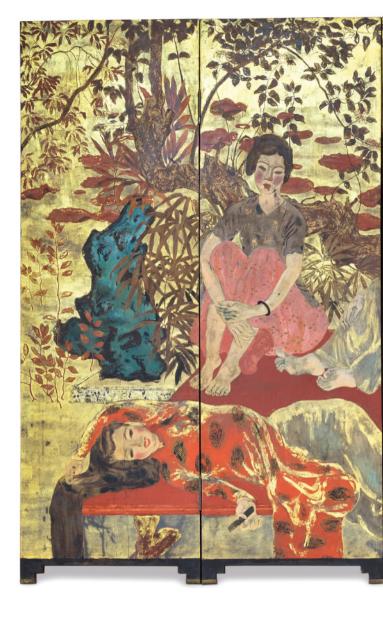
NGUYEN VAN TY

1917-1992

Ladies in a Garden

Lacquer on wood, in 6 parts Signed and dated 1942 Each: 150 by 48.5 cm; 59 by 19 in. (6) Overall: 150 by 293 cm; 59 by 1151/4 in.

HK\$ 600,000-900,000 US\$ 77.000-116.000





Alternate View

A magnificent six-panel lacquer masterpiece by Nguyen Van Ty, Ladies in a Garden stands as a testament to the innovative art in Vietnam in the early 1940s. In addition to his aptitude in making lacquer works, Van Ty was also greatly proficient in oil painting, silk painting and woodblock printing. With the advent of Vietnam's Golden Age in lacquer art (1930 to 1945), Van Ty is renowned for his contribution as a pioneer in the paradigm shift of repurposing lacquer and taking the art form to a new direction.

For centuries, lacquer art had only existed in Vietnam as a form of decorative art, primarily on objects such as bowls and ornamental boxes. However, in the early 1930s, the *École* des *Beaux*

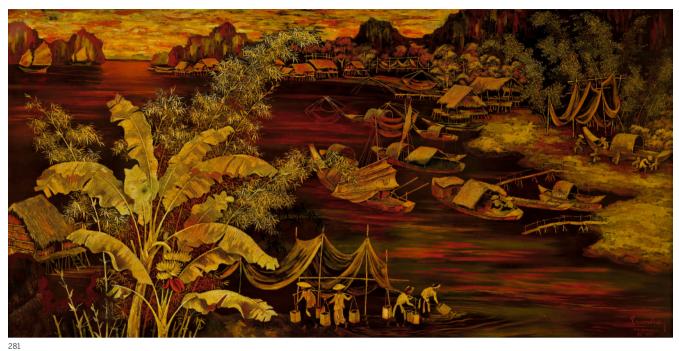


Arts de l'Indochine (Indochina School of Fine Art) in Hanoi played a vital role in the emergence of lacquer art as a form of Vietnamese fine art. Van Ty was noted as an exceptional student at this institute, which generated a group of many other notable Vietnamese lacquer masters, including the likes of Nguyen Gia Tri and Pham Hau. During his tutelage under French artist Joseph Inguimberty, Van Ty was exposed to European painting techniques that informed his mature aesthetic. In the process, Van Ty also adopted the 19th century practice of painting en plein air (painting outdoors). As evident in the present lot, Van Ty utilizes a vanishing point as the elements in the composition recede into the distance, adding a sense of perspective to the work.

Rarely does one come across such a comprehensive, multi-panel work by Nguyen Van Ty. The painted panels unfold a striking scene of Vietnamese ladies lounging in a lush garden, cheerfully interacting with each other and taking leisurely strolls. There is a sense of rapport between the ladies, who are comfortable in the presence of one another. The women are adorned in cascading Áo Dàis, with a myriad patterns and colors, draping their forms. The image is peppered with a curated selection of verdure, including Lady's Palm and lotuses, which symbolizes purity of the mind, body and spirit in Vietnamese culture.

Produced during the zenith of lacquer art in Vietnam, *Ladies in a Garden* serves as an

exceptional manifestation of the Vietnamese lacquer technique. Iridescent golds illuminates the larger part of the picture plane, contrasted with variegated reds and blues. It is important to note that the use of blue was a remarkably feat of originality at the time, as the color was scarcely used in lacquer art. The maestro was deeply dedicated to his craft, and his commitment to the laborious processes of lacquer transcended the perceived possibilities of the medium.



TRAN VAN HA

b. 1911

Fishermen's Village Scene in North Vietnam

Lacquer on wood Signed Executed *circa* 1950s 61 by 123.5 cm; 24 by 48½ in.

HK\$ 45,000-65,000 US\$ 5,800-8,400



282

APPLIED ARTS SCHOOL OF THU DAU MOT

20th Century

Cockerels in a Garden

Lacquer on wood, in 4 panels Signed and dated 54 Each: 100 by 59. 5 cm; 39¼ by 23½ in. (4) Overall: 100 by 239 cm; 39¼ by 94 in.

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





Alternate view





Alternate view

283

L'ECOLE DES BEAUX ARTS DE L'INDOCHINE

20TH CENTURY

Fishermen's Village

Lacquer on wooden box with cover 25 by 36 by 7 cm; 93/4 by 14 by 23/4 in.

PROVENANCE

Estate of Jules Bevie (1880-1964), French General Governor of Indochina from 1936-1939

HK\$ 30,000-60,000 US\$ 3,850-7,700 284

L'ECOLE DES BEAUX ARTS DE L'INDOCHINE

20TH CENTURY

A Landscape in North Vietnam

Lacquer on wooden box with cover Executed *circa* 1936-1939 23.5 by 46 by 8.5 cm; 9¹/₄ by 18 by 3¹/₄ in.

PROVENANCE

Estate of Jules Bevie (1880-1964), French General Governor of Indochina from 1936-1939

HK\$ 30,000-60,000 US\$ 3,850-7,700





Alternate view

285

THANH LE STUDIO

20th Century

Roosters in the Garden

Lacquer on wooden cupboard with 2 doors Stamped with a seal of the artist, inscribed and dated 1957 in Chinese 100 by 91 by 47 cm; 391/4 by 36 by 181/2 in.

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

286

TRAN PHUC DUYEN

1923-1993

Goldfish of Abundance

Lacquer on wood Signed and dated 51; stamped with a seal of the artist on the reverse 43 by 55 cm; 17 by 22½ in.

HK\$ 40,000-60,000 US\$ 5,200-7,700









287

HENRI MÈGE

1904 - 1984

Soir sur la Baie de Sanary-sur-Mer, à Bandol (Evening on the Bay of Sanary-sur-Mer, Bandol)

Oil on wood panel

PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 255

HK\$ 20,000-30,000 US\$ 2,600-3,850

288

HENRI MÈGE

1904 - 1984

Paysage de Savoie (Landscape of Savoie)

Oil on wood panel

Signed; signed and inscribed on the reverse 25 by 60.5 cm; 93/4 by 233/4 in.

PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 247

HK\$ 20,000-30,000 US\$ 2,600-3,850



289

NGUYEN TRI MINH

B. 1924

Little Street of Saigon

Oil on board Signed Executed *circa* 1960s 39 by 29 cm; 15½ by 11½ in.

HK\$ 15,000-20,000 US\$ 1,950-2,600 290

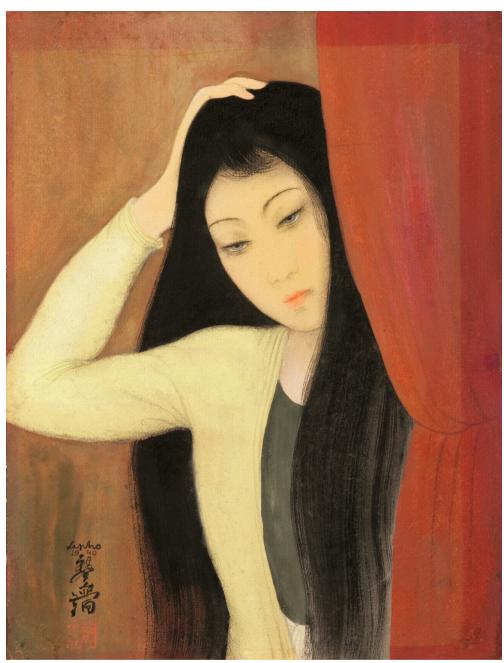
JOSEPH INGUIMBERTY

1896-1971

On the Banks of the Red River, near Hanoi

Oil on canvas Signed and dated 1935 47 by 99 cm; 18½ by 39 in.

HK\$ 240,000-350,000 US\$ 30,700-44,800



291

LE PHO

1907 - 2001

Femme au Rideaux (Woman with Curtains)

Watercolor and gouache on paper Signed in English and Chinese, stamped with the seal of the artist and dated 1940 31 by 23.5 cm; 121/4 by 91/4 in.

HK\$ 200,000-250,000 US\$ 25,600-32,000

MAI TRUNG THU

1906-1980

Mère et l'enfant (Mother and Child)

Ink and gouache on silk Signed, dated 1942 and stamped with the seal of the artist 70 by 34; 27½ by 13¼ in.

HK\$ 320,000-550,000 US\$ 41,000-70,500





293

LE PHO

1907-2001

Fleurs (Flowers)

Oil on canvas Signed in English and Chinese 115 by 79.5 cm; 45½ by 31¼ in.

PROVENANCE

Private Collection, U.S.A.

This work will be included in the artist's forthcoming catalogue raisonne published by the Wally Findlay Institute.

HK\$ 180,000-280,000 US\$ 23,100-35,900



294

LE PHO

1907-2001

Mother and Child in a Garden

Oil on canvas Signed in English and Chinese 96½ by 129½ cm; 38 by 51 in.

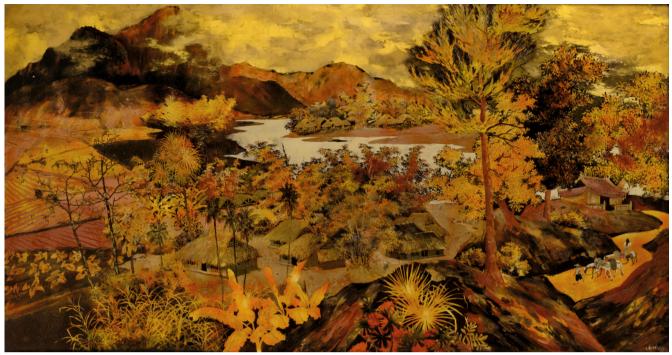
PROVENANCE

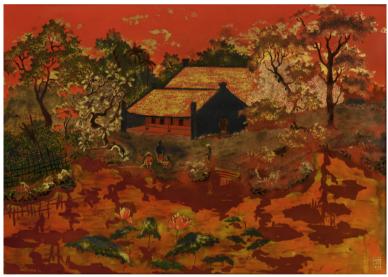
Christie's Singapore, 30 September 2001, Lot 289

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 350,000-550,000 US\$ 44,800-70,500





296

295

APPLIED ARTS SCHOOL OF THU DAU MOT/ THANH LE STUDIO

20th Century

A Landscape of North Vietnam

Lacquer on wood Signed Executed *circa* 1950s 91 by 170 cm; 35³/₄ by 67 in.

HK\$ 90,000-120,000 US\$ 11,600-15,400

296

NGUYEN QUANG BAO

(1929 - ?)

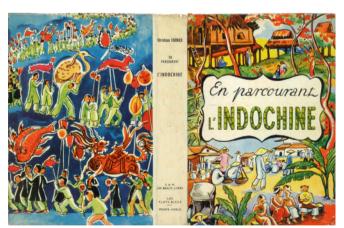
A Vietnamese Landscape

Lacquer on wood Stamped with a seal of the artist 48.5 by 69 cm; 19 by 27½ in.

HK\$ 40,000-60,000 US\$ 5,200-7,700



297



Christiane Fournier, En Parcourant L'Indochine, SAM Fine Books, Éditions "Les Flots bleus", Monte-Carlo, 1954

ALIX AYMÉ

1894 - 1989

Paysage (Landscape)

Lacquer on wood, in 6 parts Each: 100 by 25 cm; 39 by 9¾ in. (6) Overall: 100 by 150 cm; 39 by 59 in.

LITERATURE

Christiane Fournier, *En Parcourant L'Indochine*, SAM Fine Books, Éditions "Les Flots bleus", Monte-Carlo, 1954, p. 185, colorplate

PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 253

HK\$ 240,000-320,000 US\$ 30,700-41,000





□ 299 SOLD WITHOUT RESERVE

DOC LOI STUDIO

1940s

Buste de Jeune Femme (Bust of a Young Girl)

Bronze on an original wooden base from the period

Signed

Bust: 25 by 20 by 14 cm; 93/4 by 73/4 by 51/2 in. Base: 18 by 15 by 5.5 cm; 7 by 6 by 21/4 in.

PROVENANCE

Sotheby's Hong Kong, 3 April 2017, Lot 273

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





U VAN AN

1911

A Family of Deer

Lacquer on wood Signed and dated 1942 98 by 98 cm; 38½ by 38½ in.

HK\$ 80,000-120,000 US\$ 10,300-15,400



299

□ 300 SOLD WITHOUT RESERVE

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

A Pair of Vietnamese Busts

- (i) Bronze with an original wooden base from the period
- (ii) Bronze with an original wooden base from the period
- (i) Signed
- (ii) Signed

Executed circa 1940s

(i) Bust: 13 by 9 by 11 cm; 5½ by 3½ by 4¼ in. Base: 5.5 by 5 by 5.5 cm; 2½ by 2 by 2¼ in. (ii) Bust: 13 by 9 by 13 cm; 5¼ by 3½ by 5¼ in. Base: 5.5 by 5.5 by 5.5 cm; 2¼ by 2¼ by 2¼ in.

PROVENANCE

Sotheby's Hong Kong, 3 April 2017, Lot 272

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



301

NGUYEN HUYEN

1915-1994

Nue de Mademoiselle Haï Duong (Miss Haï Duong 's Nude)

Ink and gouache on silk laid on paper Signed, stamped with a seal of the artist, titled and dated 1937 53 by 68 cm; 203/4 by 263/4

HK\$ 120,000-160,000 US\$ 15,400-20,500

302

TRAN PHUC DUYEN

1923-1993

Deer in a Forest

Lacquer on wood Signed and dated 51; stamped with a seal of the artist on the reverse 43 by 55 cm; 17 by $21\frac{1}{2}$ in.

HK\$ 40,000-60,000 US\$ 5,200-7,700







303 (i)



303 (ii)

NGUYEN TRI MINH

b.1924

Vietnamese Village Life

(i) Oil on board

(ii) Oil on board

(i) Signed

(ii) Signed

Executed circa 1960s

(i) 20.5 by 31.5 cm; 8 by 12¹/₄ in.

(ii) 20.5 by 29 cm; 8 by 11¹/₄ in.

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

304

NGUYEN HUYEN

1915-1994

Portrait of an Old Vietnamese Gentlemen

Charcoal and red chalk on paper Signed and dated 1952 49 by 38.5 cm; 191/4 by 151/4 in.

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





ALIX AYMÉ

1894 - 1989

Portrait of a Young Vietnamese Girl

Etching on Japanese paper with touches of gouache by the artist's hand Signed Executed *circa* 1930s 30 by 22 cm; 113/4 by 81/2 in.

HK\$ 15,000-20,000 US\$ 1,950-2,600

306

NGUYEN QUANG BAO

Les Paysans (The Farmers)

Lacquer on wood Stamped with a seal of the artist 49 by 69 cm; 191/4 by 271/4 in.

HK\$ 40,000-60,000 US\$ 5,200-7,700

307

BUI XUAN PHAI

1920-1988

Street Scene

Oil on canvas Signed and dated 69 61 by 75.5 cm; 24 by 293/4 in.

PROVENANCE

Sotheby's Hong Kong, 6 October 2008, Lot 936

HK\$ 70,000-90,000 US\$ 9,000-11,600



306





308

ANG AH TEE

b. 1943

Pagoda Street, Chinatown

Acrylic on canvas Signed and dated *12* 80 by 80 cm; 31½ by 31½ in.

EXHIBITED

Singapore, "Reminiscence", Nanyang Academy of Fine Arts, 2013

LITERATURE

Ang Ah Tee: Reminiscence, Nanyang Academy of Fine Arts, Singapore, 2010, p. 105, color illustration

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

309

TAY BAK KOI

1939 - 2005

Singapore Fishing Village

Oil on canvas Signed and dated 65 59 by 84.5 cm; 231/4 by 331/4 in.

PROVENANCE

Private Collection, USA

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



309



310

TAY BAK KOI

1939 - 2005

Buffaloes on Meandering Rivers

Oil on canvas Signed Executed in 1998 122 by 122 cm; 48 by 48 in.

PROVENANCE

Private Collection, Malaysia

HK\$ 140,000-250,000 US\$ 18,000-32,000





312

311

TAN CHOH TEE

B. 1942

Boats and Shophouses

Oil on canvas Signed and dated 83 50 by 65 cm; 1934 by 25½ in.

PROVENANCE

Private Collection, Singapore

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

312

TAN CHOH TEE

B. 1942

Fruits Stall

Oil on canvas Signed and dated *16* 60.5 by 72.5 cm; 23³/₄ by 28¹/₂in.

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



313

LIU KANG

1911-2004

French Village

Oil on canvas mounted on board Signed in Chinese and dated 29 44 by 54 cm; 17¹/₄ by 21¹/₄ in.

PROVENANCE

Private Collection, Singapore

"Works from Liu's Paris period show the influence of Vincent Van Gogh, Henri Matisse and Paul Gauguin in aspects of the Post-impressionist pictorial interests - expressiveness of brushstrokes, imposing presence of forms, and

flattening and merging of planes to construct colour blocks... [His works] also show a thickening of outlines... suggesting an affiliation with the linear brush quality of Chinese ink painting."[1]

As a pioneer of the Nanyang art style, Liu Kang stands as one of the most revered modern artists in Southeast Asian art history and is ubiquitously known for fusing Western and Eastern art techniques throughout his extensive oeuvre.

Painted in 1929, Liu Kang's French Village is a striking and rare early work that hails from his time in France (1928-33), where he studied at the Académie de la Grande Chaumière. It is a testament to an integral period in his life, which set the vital foundation for his later works.

In the present lot, the artist utilizes thick impastos and gestural brushstrokes to conjure a vivid impression of a quaint French village. He stylizes the foliage with wavy lines, creating a sense of motion and vibrancy juxtaposed against the stillness of the houses on the right of the composition.

[1] Kwok Kian Chow, Channels & Confluences: A History of Singaporean Art, Singapore Art Museum, Singapore, 1996, p. 52

HK\$ 250,000-350,000 US\$ 32.000-44.800

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

CHEN WEN HSI

1906 - 1991

Wisteria

Chinese ink and colors on rice paper Signed in Chinese and stamped twice with the seals of the artist

140 by 75 cm; 55 by 29½ in.

LITERATURE

This image was featured in Nanyang Siang Pau (Nanyang Business Daily), 8 September 1971

Revered as one of Singapore's pioneering visionaries who championed the Nanyang School style, Chen Wen His was a maestro of ink painting with an eye for the avant-garde. Born and raised in Guangdong province, the artist received formal art training and honed his skills at the Shanghai Academy of Fine Arts and the Xinhua Academy of Fine Arts. Chen then relocated to Singapore in 1948 and began teaching at the Nanyang Academy of Fine Arts (NAFA). He was greatly inspired by his new environment and started to merge Eastern and Western philosophies in his art. However, he remained firmly rooted in his classical Chinese training and

BATAL-JAQUETTI CHARLE

BATAL-JAQUETTI CHAR

A photo of Chen Wen Hsi featured in Nanyang Siang Pau (Nanyang Business Daily), 8 September 1971, showing the present lot hanging in the background.

produced remarkable ink paintings with an elegant finesse and verisimilitude

Wisteria stands as an exceptional masterpiece by the artist that exemplifies his soft, expressive yet confident hand. The painting showcases Chen's prowess in the medium of Chinese ink and effectively captures the essence of the charming flora. Chen was evidently an avid admirer of the wisteria as he sometimes adorned his compositions of gibbons or squirrels with this species of flowers. Known in Chinese as the "purple vine", wisteria often signify love, longevity or playfulness.

The present lot is a rare interpretation as the blooms take center stage. While the composition features four small sparrows amongst the branches, the birds appear to complement the petals of the wisteria plant rather than dominate the space. A pair of sparrows perch delicately on the ends of a branch, leaning gently towards the leftmost edge of the paper. This exaggerates the asymmetrical composition as the overarching vines shower down and across the painting from the upper left corner.

Using his calligraphic skills to depict the twining branches and brilliant coloration to delineate the clusters of blooming florals, Chen portrays the wisteria with a vivid dynamism. His expressive brushstrokes are spontaneous and echo the techniques of the traditional *xie yi* (寫意) style. The delicate petals of the flowers are rendered in soft dabs of lilac, pink and blue —each one applied in quick but controlled staccato movements. Chen also expertly establishes a sense of depth and balance by utilizing varying shades of black ink that recede when juxtaposed against the various flowers.

Wisteria fully embodies the immaculate dexterity that Chen possessed in a painting genre that demands great precision, attention to detail and compositional sophistication. It stands as a quintessential representation of a maestro who made a significant mark on the modern art movement in Singapore; whose works transcend geographical boundaries and are greatly admired. This particular painting was a personal favorite of the artist's and was photographed posing with it for a Chinese newspaper feature in 1971.

HK\$ 350,000-580,000 US\$ 44,800-74,500





316

CHEN WEN HSI

1906 - 1991

Goldfish and Lotus Leaves

Ink and color on paper Signed in Chinese and stamped with two seals of the artist 98 by 46 cm; 38½ by 18¼ in.

HK\$ 140,000-200,000 US\$ 18,000-25,600 315

CHEN WEN HSI

1906 - 1991

Birds and Rambutans

Ink and color on paper Signed in Chinese and stamped with two seals of the artist 70 by 70 cm; 27½ by 27½ in.

HK\$ 160,000-250,000 US\$ 20,500-32,000



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

CHEN WEN HSI

1906 - 1991

Five Gibbons

Ink and color on paper Signed in Chinese and stamped with two seals of the artist 136 by 62.5 cm; 53½ by 24½ in.

HK\$ 240,000-350,000 US\$ 30,700-44,800



CHEONG SOO PIENG

1917-1983

Kampong Life

Ink and gouache on silk Signed in Chinese and stamped with the seal of the artist Executed circa 1980s 89.5 by 56 cm; 35 by 22 in.

LITERATURE

Bridget Tracy Tan, Soo Pieng, Nanyang Academy of Fine Arts Galleries 1 & 2, Singapore, 2013, p. 38, color illustration

PROVENANCE

Private Collection, Singapore

An exquisite silk painting, by the revered artist Cheong Soo Pieng, Kampong Life stands as a testament to his remarkable artistic vision and iconic mature style, distinctively unique for its are medium and large size. Arguably the most prolific of the pioneering Singapore artists, Soo Pieng's incredibly diverse oeuvre delved into various Eastern and Western painting techniques and styles. Exemplified in Kampong Life is Soo Pieng's ability to merge these disparate styles to create his own, idiosyncratic and recognizable visual language, while also exploring the formal possibilities of different mediums. Painted on an extremely delicate surface, the current work showcases the artist's daring confidence in ink painting and the beauty he found in the idyllic lifestyle in the tropics.

A formidable figure in the Nanyang School Movement, Soo Pieng was formally trained in the techniques of traditional Chinese ink painting at the Xiamen Academy of Fine Art. However, it was only upon arriving in Singapore in 1946 did his paintings take on a fresh perspective, perhaps driven by the new visual stimuli of the region's rich culture. Completed in 1980, Kampong Life represents some of the most salient features of Soo Pieng's style that defined the later parts of his career, when the artist was at the height of his creative output.

Three years after his first visit back to China since his move to Singapore thirty years prior, Soo Pieng shows his renewed interest in Chinese traditional arts by employing ink and silk, two mediums that are closely linked to Chinese history and art. Silk not only signifies luxury but the reverence the world holds for this material whose production process was once kept secret within ancient China. It is a fragile surface, demanding immense skill in controlling the ink applied to its fibers. The vertical format of *Kampong Life* and refinement of the artist's lines are reminiscent of classical court paintings, while the

distinct stylization of the Malay villagers display Soo Pieng's flair for capturing the forms of his figures in elegant simplicity. While Soo Pieng ventured into a plethora of mediums, seldom does one come across silk works by the artist especially in this size.

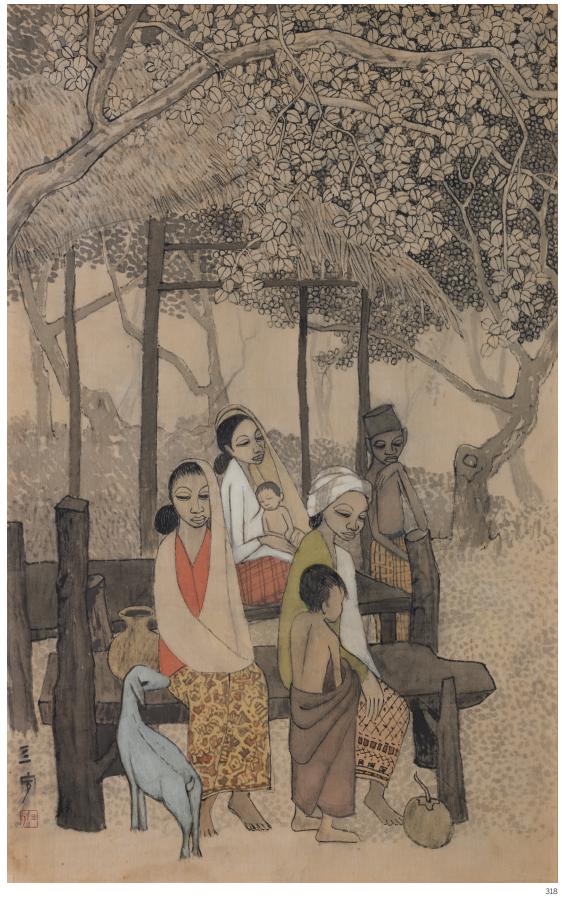
Characteristic of Soo Pieng's acute interest in depicting the everyday, the present work offers a vista into the halcyon days of simple kampong life. Depicting a group of mothers with their children, the artist perceives these villagers as the paradigm of local indigenous community and familial bonds. Seated on outdoor benches and shaded by roofs made from dried leaves, they gather closely and are adorned in traditional Malay clothing, their batik skirts delineated with the utmost detail. Relaxing in the warmth of the tropical heat, one of the mothers shades her slumbering baby with her headscarf, while another lady discreetly helps her son wrap his *sarong*. Elements of the subjects' rural lifestyle are subtly placed. A coconut fruit and a blue goat sit at the feet of the figures, suggesting their leisurely temperament as they've put aside the chores of the day and linger in intimate conversations.

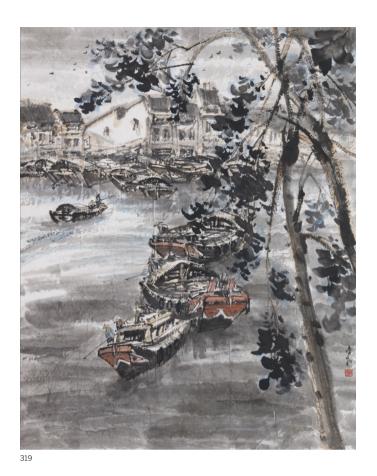
What is especially admirable in the present work is Soo Pieng's ability to compose the group of figures tightly in a careful balance. The headscarves of two of the women form simplified yet fluid triangular shapes. Their calm demeanors are further accentuated by the pyramidal format that frames the three mothers. Simultaneously, the vertical structures that hold up the thatched roofs are staggered between the figures, adding dimensionality and complexity to the space. Notably, the villager's exaggerated facial features are striking and capture the genuine quality of Soo Pieng's stylization.

The lush verdant setting of *Kampong Life* has been rendered in layers of vivid detail. Varying the density of the inks, Soo Pieng creates atmospheric perspective and depth within the work. The tree trunks and branches twist and bend in a dynamic manner, breaking apart the shrubs of leaves that form a thick umbrella at the top of the composition. True to the artist' mature style, each leaf has been painted in a graphic manner, their geometric quality tempered by looser more spontaneous strokes in the bottom half of the work.

Kampong Life ranks as one of Soo Pieng's most sophisticated and charming paintings. It is a tender representation of the sceneries that strongly inspired many of the artist's most iconic works, offering an idyllic glimpse into the familial relationships that bind our human existence.

HK\$ 300,000-400,000 US\$ 38,400-51,500







319

LOW PUAY HUA

b. 1945

Boats and Shophouses

Ink and color on paper Signed in Chinese and stamped with the seal of the artist 68 by 54.5 cm; 26¾ by 21½ in.

HK\$ 30,000-50,000 US\$ 3,850-6,400 320

CHEN WEN HSI

1906 - 1991

A Pair of Squirrels on a Tree Branch

Ink and color on paper Signed in Chinese and stamped with two seals of the artist 70 by 46 cm; 27½ by 18 in.

PROVENANCE

Private Collection, Singapore

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

CHEONG SOO PIENG

1917-1983

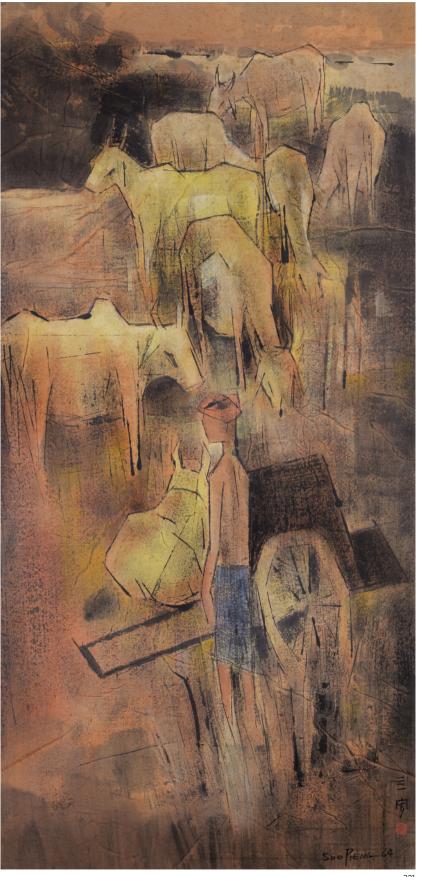
Untitled (Buffaloes)

Ink and color on paper Signed in Chinese and English, dated 64 and stamped with the seal of the artist 94 by 45 cm; 37 by 173/4 in.

PROVENANCE

Private Collection, Singapore

HK\$ 160,000-220,000 US\$ 20,500-28,200





322

CHEONG SOO PIENG

1917-1983

Kelong (Houses on Stilts)

Oil on canvas Signed in Chinese Executed in 1965 75 by 60 cm; 29½ by 23½ in.

PROVENANCE

Private Collection, California, USA Christie's Hong Kong, 27 May 2012, Lot 2196 Private Collection, Singapore

HK\$ 240,000-350,000 US\$ 30,700-44,800 323

FERNANDO CUETO AMORSOLO

1892-1972

Market

Oil on canvas mounted on board Signed and dated 1948 40 by 49 cm; 153/4 by 191/4 in.

HK\$ 280,000-380,000 US\$ 35,900-48,600 324

FERNANDO CUETO AMORSOLO

1892-1972

Landscape

Oil on board Signed and dated 1942 30 by 40.5 cm; 113/4 by 16 in.

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









b. 1942

Drapes on Table

Mixed media on paper laid onto cardboard Signed and dated 71 38.5 by 34 cm; 15 by 131/4 in.

PROVENANCE

Acquired by the Present Owner in the 1970s Private Collection, UK Sotheby's Hong Kong, 5 October 2015, Lot 355

HK\$ 80,000-150,000 US\$ 10,300-19,200

326

BENEDICTO REYES CABRERA

b. 1942

Shapes and Squares

Acrylic on board Signed, titled and dated 1970 on the reverse 57 by 54.5 cm; 22½ by 21½ in.

HK\$ 140,000-250,000 US\$ 18,000-32,000



325



EDUARDO CASTRILLO

1942-2016

Ignited Passion

Brass

Signed and dated 2002 93 by 60.5 by 41.5 cm; $36\frac{1}{2}$ by $23\frac{3}{4}$ by $20\frac{1}{4}$ in.

EXHIBITED

Eduardo Castrillo: A Prisim of Art and Friendships, 27 April - 4 June, 2017, Ayala Museum, Makati City, Philippines

PROVENANCE

Private Asian Collection

HK\$ 80,000-150,000 US\$ 10,300-19,200



The present lot featured in the poster for the "Eduardo Castrillo: A Prism of Art & Friendships" exhibition at the Ayala Museum, 27 April – 4 June 2017.



JOSE JOYA

1931-1995

Untitled (Abstract)

Oil on board Signed and dated *62* 61 by 122 cm; 24 by 48 in.

PROVENANCE

Luz Gallery, Manila, The Philippines Private Asian Collection Thence by descent to the present owner

"[The artist once] compared the act of painting to a "spontaneous outburst of passionate emotion... an aftermath of an intense pictorial idea, like the passing of a tempest leaving behind trails of a terrible tumult... a wild attempt to depict the onrushing tempo of the present jet-age modernity..." ¹

Dancing across the painting with a riveting lyricism, the sensuous swatches of impastos and expressive strokes of *Untitled (Abstract)* exemplify the painterly finesse of Jose Joya at his most virtuosic and eloquent. Executed in 1962, at the pinnacle of Joya's career, the present work is a poetic example from the artist's sought-after series of gestural oil works which embraced the core principals of Abstract Expressionism.

A renowned pioneer and prominent member of the Thirteen Moderns, Jose Joya stands as one of the most celebrated figures of modern Filipino art. Joya's unabashed ventures into abstraction and ability to convey the spirit of the natural beauty around him, distinguished the artist as a salient voice within his generation.

Born in 1931 in Manila, the artist displayed a gift for art at an early stage and graduated from the University of Philippines School of Fine Arts before he earned a scholarship to study in Madrid at the Instituto de Cultura Hispanica. He was later awarded a Fulbright-Smith Mundt

scholarship which allowed him to pursue masters at the Cranbrook Academy in Michigan. His time in America proved to be pivotal as he found a deep affinity with the American contemporary movements that were gaining international prominence. Seeking to bring a Filipino style of abstract expressionism onto the international stage, he explored new frontiers by drawing on the fundamental ideals of action painting while mastering his own, personal practice and idioms.

Untitled (Abstract) displays with great acuity the artist's mastery of the palette life, employed here to create the subtle tensions, complex rhythms and spontaneity within the work. Rendered in a soothing palette of deep greens, cool browns, taupe white and turquoise, the present painting offers a lively expression of the natural world. Offering a vista of simplified forms and waves of colour, Untitled (Abstract) captures the fresh innocence of spring or the rush of the sea against the sandy shores of a sun-kissed beach. Clusters of green and blue pigment gather at the top in smaller, more concentrated undulations. Their cool tones are tempered by the mixing of browns, as well as the brightness of the larger planes of white spread generously across the painting. Sky, water and earth, seem to mesh into a whirlwind of movement and textures - at once harmonious yet forceful.

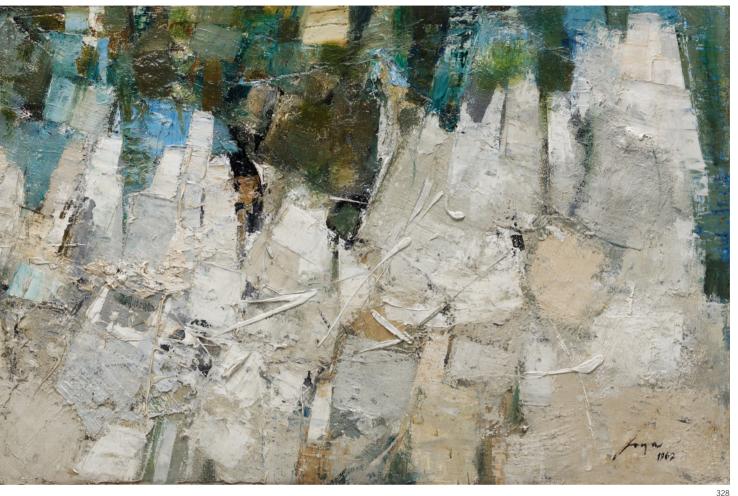
A captivating work of magnetic beauty, *Untitled* (*Abstract*) embodies the emotions and inner psyche of the artist. Each stroke, splash and swathe of colour expresses the very essence and purity of feeling that inspired Joya's artistic process.

¹ Alice G. Guillermo, Image to Meaning: Essays on Philippine Art, "Jose Joya: The Pursuit of Abstraction", Ateneo de Manila University Press, Philippines, 2001, p. 199

² Ibid, p. 198

HK\$ 1,000,000-1,500,000 US\$ 128,000-192,000





"The kinetic quality of his art lies in the sweeping movement of the hand and art, not as in the performance of a neutral exercise, but in expressive gestures that are his alone..."2



Fig. 2

ROMEO V. TABUENA

1921 - 2015

Young Man with Rooster

Oil on board Signed and dated 1960 70 by 36 cm; 27½ by 14 in.

PROVENANCE

Private Collection, Mexico

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

330

ROMEO V. TABUENA

1921 - 2015

Lighted Lamps

Oil on board 48.5 by 70.5 cm; 19 by 27³/₄ in.

HK\$ 40,000-60,000 US\$ 5,200-7,700





SEAH KIM JOO

b. 1939

Three Women

Batik on cloth Signed 131 by 76 cm; 51½ by 29¾ in.

HK\$ 20,000-30,000 US\$ 2,600-3,850

332

TAY BAK KOI

B. 1939

Mother and Child by a River

Ink and gouache on paper mounted on board Signed, dated 69 and stamped with the seal of the artist 96.5 by 44.5 cm; 38 by $17\frac{1}{2}$ in.

PROVENANCE

Private Collection, Singapore

HK\$ 40,000-60,000 US\$ 5,200-7,700









334

333

WEE SHOO LEONG

B. 1958

My Way

Oil on canvas Signed and dated '15; signed, signed in Chinese, inscribed, titled, titled in Chinese and dated 2015 on the reverse 76 by 96.5 cm; 30 by 38 in.

HK\$ 50,000-70,000 US\$ 6,400-9,000 334

TAY BAK CHIANG

B. 1973

Two Birds and Rocks

Ink and pigment on paper Stamped with the seal of the artist 61 by 90 cm; 24 by 35½ in.

HK\$ 20,000-30,000 US\$ 2,600-3,850

HERNANDO RUIZ OCAMPO

1911-1978

Untitled

Oil on canvas Signed and dated 77 39.5 by 29.5 cm; 15½ by 11½ in.

HK\$ 60,000-80,000 US\$ 7,700-10,300

336

ROMEO V. TABUENA

1921 - 2015

Landscape with Nipa Huts

Acrylic on canvas Signed and dated 1995 29.5 by 65.5 cm; 11½ by 25¾ in.

PROVENANCE

Private Collection, Mexico

HK\$ 20,000-30,000 US\$ 2,600-3,850



335







B. 1948

Water

Mixed media Signed and dated 1981; signed, titled and dated 1981 on the reverse 122 by 91.5 cm; 48 by 36 in.

HK\$ 120,000-180,000 US\$ 15,400-23,100

338

AWANG DAMIT AHMAD

b. 1956

Payarama "Belat Biru"...

Mixed media on canvas Signed, titled and dated 2013 on the reverse 93 by 93 cm; 36½ by 36½ in.

PROVENANCE

Awang: Segaris Art Center Acquired from the above by the present owner Private Collection, Taiwan

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







338



339

CHEONG SOO PIENG

1917-1983

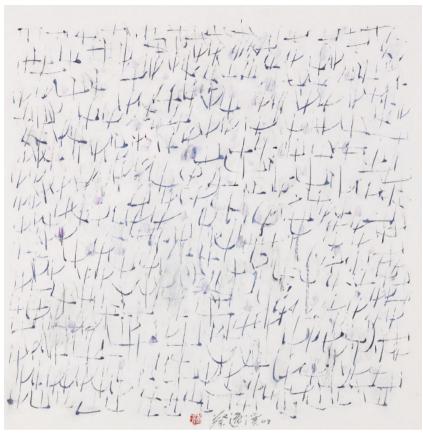
Fishing Villages

Oil on masonite board Signed and dated 59 39.5 by 49.5 cm; $15^{1}/_{2}$ by $19^{1}/_{2}$ in.

PROVENANCE

Private Collection, Singapore

HK\$ 240,000-350,000 US\$ 30,700-44,800



340



CHUA EK KAY

1947-2008

Lotus in Reflection Series

Ink and color on paper Signed in Chinese, stamped with the seal of the artist and dated 07 69 by 68 cm; 27½ by 26¾ in.

PROVENANCE

Private Collection, Singapore

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

341

CHUA EK KAY

1947-2008

Lotus Pond Wind Morning

Ink and color on paper Signed in Chinese, stamped with the seal of the artist, and dated *07* 89 by 96 cm; 35 by 37³/₄ in.

PROVENANCE

Private Collection, Singapore

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



"The final effect I want to achieve is that of a light clear space suggestive of a lyrical, somewhat unreal, metaphorical mood. A space that attempts to organize the memories of the spectator."

FERNANDO ZOBEL¹

¹ Journey into Space: The Visual Odyssey of Fernando Zobel, Ayala Foundation, Makati City, Philippines, 2014, p. 154

342

FERNANDO ZOBEL

1924 - 1984

Estudio en Amarillo (A Study in Yellow)

Oil on canvas Signed; signed, titled, inscribed and dated *Nov* 1967 on the reverse 40 by 40 cm; 15³/₄ by 15³/₄ in.

PROVENANCE

Sotheby's Hong Kong, 3 October 2016, Lot 315

HK\$ 240,000-350,000 US\$ 30,700-44,800



NITI WATTUYA

b. 1944

Landscape

Acrylic on canvas Signed and dated *05* 70 by 80 cm; 27½ by 31½ in.

PROVENANCE

Acquired directly from the artist Private Collection, Thailand

HK\$ 40,000-60,000 US\$ 5,200-7,700

344 No Lot



345

THOMAS YEO

B. 1936

Four Huts in the Valley

Acrylic and watercolor on paper mounted on card Signed 60 by 60 cm; $23^{1/2}$ by $23^{1/2}$ in.

PROVENANCE

Property from the collection of the late Professor Arthur Lim Sotheby's Hong Kong, 5 October 2015, Lot 337

HK\$ 20,000-30,000 US\$ 2,600-3,850



346



345

□ 346 SOLD WITHOUT RESERVE

CHAROON BOONSUAN

B. 1938

Panga Bay

Oil on canvas Signed and dated 2015 in Thai 54.5 by 67.5 cm; 21½ by 26½ in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 266

HK\$ 20,000-40,000 US\$ 2,600-5,200

CHEONG SOO PIENG

1917-1983

Untitled (Fishing Village)

Ink and color on paper Signed and dated 59 95 by 43.5 cm; 37½ by 17¼ in.

PROVENANCE

Private Collection, Singapore

HK\$ 180,000-250,000 US\$ 23,100-32,000

"[Soo Pieng] transformed norms, extended limits, created new ways of making art and pointed to directions that still remain to be explored."

T K SABAPATHY 1

¹ Sabapathy, "Breaking All The Rules," The Straits Times, 14 September 1991, p. 19





CHEN WEN HSI

1906 - 1991

Butterflies, Cabbage and Peas

Ink and color on paper Signed in Chinese and stamped with the seal of the artist 110 by 46.5 cm; $43\frac{1}{4}$ by $18\frac{1}{4}$ in.

HK\$ 220,000-350,000 US\$ 28,200-44,800



CHEN WEN HSI

1906 - 1991

Seven Gibbons

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

136 by 66.5 cm; 53½ by 26¼ in.

¹Transcript of Oral History Interview with Artist, *Convergences:* Chen Wen Hsi Centennial Exhibition, Vol II, Singapore Art Museum, Singapore, 2006, p. 75

HK\$ 380,000-550,000 US\$ 48.600-70.500

"I began to paint more gibbons only after I arrived here (Singapore). In the past, I had never seen gibbons before. One day, I saw one in a shop that sold birds. It looked exactly like what Muxi of the Song Dynasty painted in his famous painting. I was so happy that I bought it immediately and reared it at home. Since then, I began to observe this gibbon, its hands, its face... I painted it part by part until I became familiar with the animal. Then I went on to make generalizations, to see how its image could be simplified." CHEN WEN HSI 1









350

ONG KIM SENG

B. 1945

Singapore River

Watercolor on paper Signed 37.5 by 55 cm; 143/4 by 211/2 in.

PROVENANCE

Private Collection, Australia

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

351

ONG KIM SENG

B. 1945

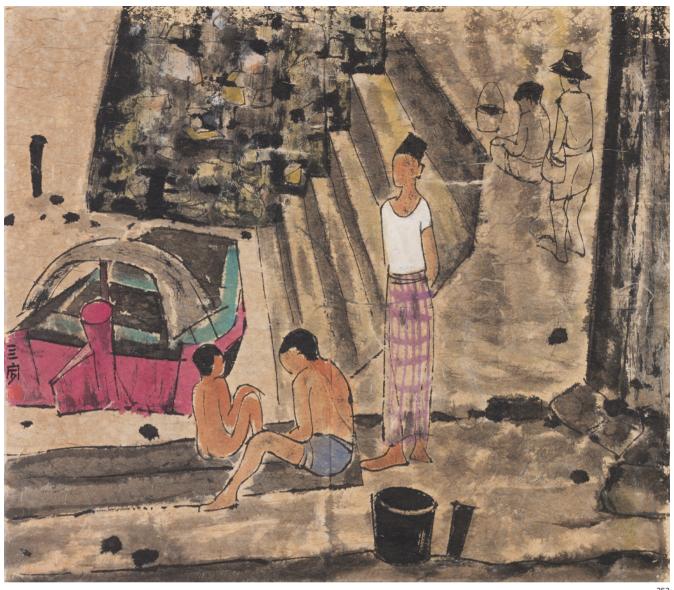
Nepal

Watercolor on paper Signed, inscribed and dated 10 53 by 73.5 cm; 203/4 by 29 in.

PROVENANCE

Private Collection, Singapore

HK\$ 45,000-65,000 US\$ 5,800-8,400



CHEN CHONG SWEE

1910 - 1986

Coconut Trees

Ink and color on paper Stamped with the seal of the artist 62 by 34.5 cm; 24¹/₄ by 13¹/₂ in.

PROVENANCE

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

HK\$ 60,000-90,000 US\$ 7,700-11,600

353

CHEONG SOO PIENG

1917-1983

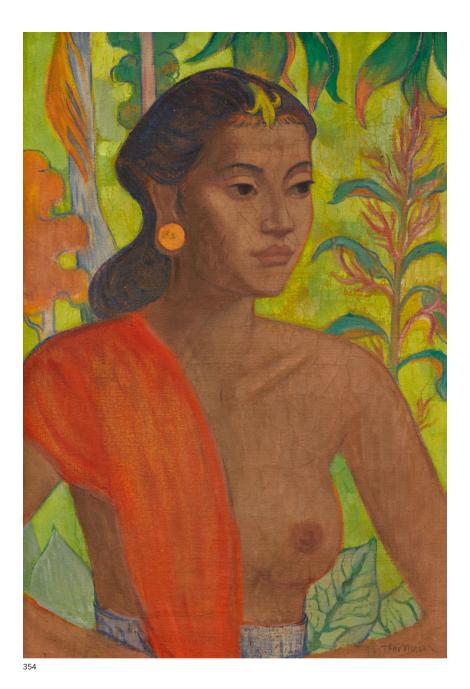
Quayside

Ink and color on paper Signed in Chinese and stamped with the seal of the artist 51.5 by 60 cm; 20½ by 23½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 160,000-220,000 US\$ 20,500-28,200



"When I arrived in Tahiti. I was very disappointed that the culture I had dreamed about no longer existed there, but I did observe the components that Gauguin had used to build up his beautiful paintings. He showed me tropical Nature, and this influenced me so enormously that I began looking for a place where perhaps more culture had survived, but in the same natural setting. That place was Bali. There I was shaped, and became what I am today."

- KLAUS WENK, THEO MEIER, BILDER AUS DEN TROPEN - PICTURES FROM THE TROPICS, VERLAG STOCKER-SCHMIDT AG DIETIKON-ZÜRICH, HAMBURG, 1980, P. 30

354

THEO MEIER

1908-1982

Portrait of a Balinese Lady

Oil on canvas Signed and dated 49 63 by 48 cm; 24³/₄ by 19 in.

PROVENANCE

Acquired directly from the artist Sotheby's Hong Kong, 7 October 2012, Lot 326 Acquired from the above sale by the present owner

This work is accompanied with the artist's original frame.

HK\$ 240,000-350,000 US\$ 30,700-44,800

THEO MEIER

1908-1982

A Balinese Lady

Oil on canvas Signed and dated *55*; inscribed on the reverse 71 by 61 cm; 28 by 24 in.

HK\$ 120,000-180,000 US\$ 15,400-23,100

356

ARIE SMIT

1916-2016

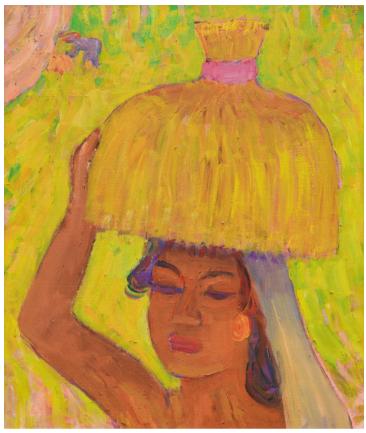
Ketjak Dancers, Bali

Oil on canvas Signed, titled and dated *57* 72 by 96.5 cm; 28½ by 38 in.

PROVENANCE

Private Collection, USA

HK\$ 140,000-220,000 US\$ 18,000-28,200



355







ARIE SMIT

1916-2016

Red Temple in Ubud

Gouache and acrylic on paper mounted on masonite board Signed, inscribed and dated 73 59.5 by 48 cm; 23½ by 19 in.

PROVENANCE

Private Collection, Australia

HK\$ 80,000-150,000 US\$ 10,300-19,200

358

ARIE SMIT

1916-2016

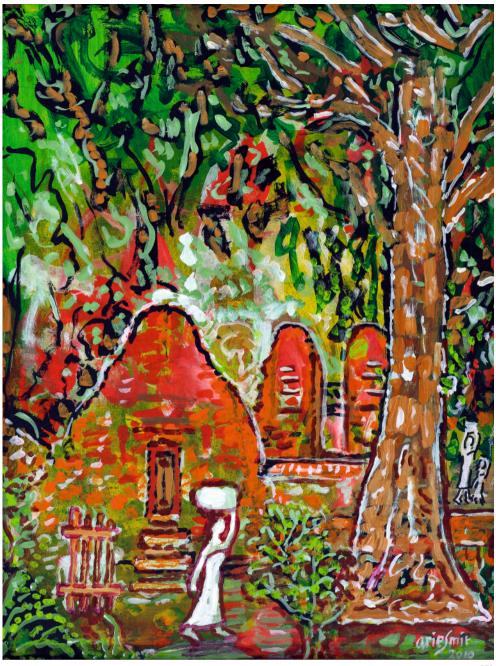
Yellow Temple and Boat

Gouache and acrylic on paper mounted on masonite Signed, inscribed and dated 73 51 by 39.5 cm; 20 by 15½ in.

PROVENANCE

Private Collection, Australia

HK\$ 70,000-90,000 US\$ 9,000-11,600



359

ARIE SMIT

1916-2016

Pura Di Bali (Temple in Bali)

Acrylic on canvas Signed and dated *2010*; signed, inscribed, titled and dated *2010* on the reverse 71 by 53.5 cm; 28 by 21 in. This painting is accompanied by a Certificate of Authenticity from Neka Art Museum, Bali, Indonesia

HK\$ 180,000-280,000 US\$ 23,100-35,900



360

Crip(mil)

361

360

ARIE SMIT

1916-2016

Bali Scene

Acrylic on canvas

Signed and dated 97; titled, signed and dated 1997 on the reverse

21.5 by 34.5 cm; $8\frac{1}{2}$ by $13\frac{1}{2}$ in.

PROVENANCE

Private Collection, USA

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

361

ARIE SMIT

1916-2016

Mother and Child at Temple

Watercolor on paper Signed and dated 71 15 by 21 cm; 53/4 by 81/4 in.

PROVENANCE

Acquired directly from the artist thence by descent to the present owner
Private Collection, Hawaii

HK\$ 12,000-22,000 US\$ 1,550-2,850

362

ARIE SMIT

1916-2016

Mansion By a Sunset

Oil on cavnas Signed and dated *1972* 55 by 55 cm; 21½ by 21½ in.

PROVENANCE

Acquired directly from the artist thence by descent to the present owner

Private Collection, Hawaii

HK\$ 70,000-90,000 US\$ 9,000-11,600



363

ARIE SMIT

1916-2016

Blue Terrace

Oil on canvas

This work is accompanied with artist's original frame 21.5 by 28.5 cm; $8\frac{1}{2}$ by $11\frac{1}{4}$ in.

PROVENANCE

Acquired directly from the artist thence by descent to the present owner

Private Collection, Hawaii

HK\$ 35,000-45,000 US\$ 4,500-5,800



363

364 No Lot







Alternate View

ROMUALDO FREDERICO LOCATELLI

1905-1943

Young Girl

Oil on canvas laid on board Signed and dated 1938 94.5 by 87.5 cm; 37 by 34 in.

PROVENANCE

A gift from the artist to Ernest Helge Christian Berg A gift from the Berg Family to the Present Owner Private Collection, USA Sotheby's Hong Kong, 4 April 2016, Lot 363

HK\$ 180,000-250,000 US\$ 23.100-32.000

□ 366 SOLD WITHOUT RESERVE

THEO MEIER

1908 - 1982

Portrait of a Woman (Double-Sided)

Oil on canvas Signed (i) 40 by 36.5 cm; 15³/₄ by 14¹/₄ in. (ii) 46.5 by 41.5 cm; 18¹/₄ by 16¹/₄ in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 412

HK\$ 40,000-60,000 US\$ 5,200-7,700

367

ADRIEN JEAN LE MAYEUR DE **MERPRÈS**

1880-1958

Soirée d'Automne à Bruges (Autumn Evening in Bruges)

Oil on canvas Signed 89.5 by 108.5 cm; 35 1/4 by 42 3/4 in.

PROVENANCE

Private European Collection

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



□ 368 SOLD WITHOUT RESERVE

WILLEM DOOIJEWAARD

1892 - 1980

Ballerina

Oil on canvas Signed 81.5 by 72.5 cm; 32 by $28\frac{1}{2}$ in.

PROVENANCE

Sotheby's Singapore, October 10, 2004, Lot 19 Private Collection, Indonesia Sotheby's Hong Kong, 6 April 2013, Lot 344

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





369

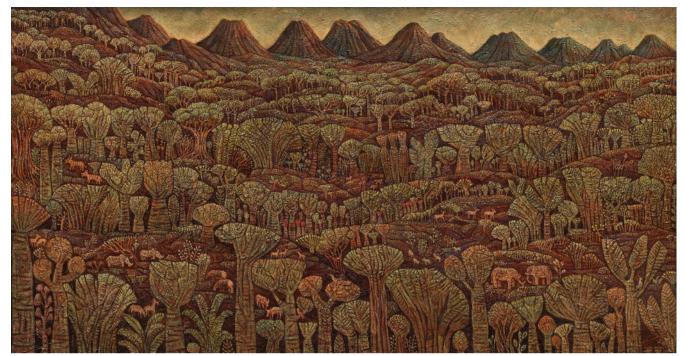
WIDAYAT

1923-2002

Forest Flowers

Oil on canvas Signed and dated 88 49 by 51 cm; 191/4 by 20 in.

HK\$ 120,000-180,000 US\$ 15,400-23,100



370

WIDAYAT

1923-2002

Flora and Fauna

Oil on canvas Signed, titled and dated 85 97.5 by 183.5 cm; 38½ by 72¼ in.

Agus Dermawan T., *The Expression Paintings of Widayat*, AIA Fine Art Foundation Jakarta, Indonesia, 1994, p. 2

HK\$ 220,000-350,000 US\$ 28,200-44,800

"Widayat's works elicit a feeling of purity and silence. They draw the viewer gently into introspection. It seems that Widayat has the desire to correct the present and return us to the primordial past, to a more transcendental time."

Agus Dermawan T., *The Expression Paintings of Widayat*, AIA Fine Art Foundation Jakarta, Indonesia, 1994, p. 2





372

POPO ISKANDAR

1927-2000

Macan dan Bulan (The Leopard and the Moon)

Oil on canvas Signed and dated 93 100 by 120 cm; 39½ by 47 in.

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

□ 372 SOLD WITHOUT RESERVE

BUT MOCHTAR

1930-1993

Mother And Child

Wood Signed

118 by 19.5 by 24.5 cm; 46 $\frac{1}{4}$ by 7 $\frac{1}{2}$ by 9 $\frac{1}{2}$ in.

EXHIBITED

Rio de Janeiro, Museu de Arte Moderna do Rio de Janeiro, Arte Indonesia Contemporânea

PROVENANCE

Sotheby's Singapore, 16 September 2007, Lot 158

HK\$ 60,000-90,000 US\$ 7,700-11,600

BASUKI ABDULLAH

1915 - 1997

Penari Jaipong (Jaipong Dancers)

Oil on canvas Signed 120 by 100 cm; 47¹/₄ by 39¹/₄ in.

PROVENANCE

Private Collection, Malaysia

HK\$ 150,000-200,000 US\$ 19,200-25,600

□ 374 SOLD WITHOUT RESERVE

DULLAH

1919-1996

Portrait of a Balinese Lady

Oil on canvas Signed and dated 1973 102.5 by 68.5 cm; $40^{1/2}$ by 27 in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 461

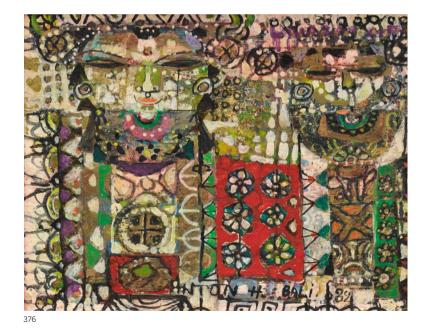
HK\$ 30,000-50,000 US\$ 3,850-6,400



373







375

AHMAD SADALI

1924 - 1987

Abstract

Mixed media on paper Signed and dated 1985 41 by 36 cm; 16 by 14 in.

HK\$ 26,000-45,000 US\$ 3,350-5,800

376

ANTON HUANG

1935-1985

Untitled (Cili Cili Series)

Mixed media on canvas Signed and dated 82; signed and dated 82 on the reverse 26 by 33.5 cm; 101/4 by 131/4 in.

PROVENANCE

Private Collection, U.S.A

HK\$ 40,000-60,000 US\$ 5,200-7,700





□ 377 SOLD WITHOUT RESERVE

ZAINI

1924 - 1977

Figure

Oil on canvas Signed and dated 61 59 by 46 cm; 23¹/₄ by 18¹/₄ in.

PROVENANCE

Sotheby's Singapore, 6 October 2002, Lot 136

HK\$ 10,000-20,000 US\$ 1,300-2,600

378

AHMAD SADALI

1924 - 1987

Lelehan Emas Pada Bidang Keriput (Molten Gold Upon a Field of Ridges)

Oil and mixed media on canvas Signed, inscribed, titled and dated 1973 on the reverse 80 by 65 cm; $31^{1/2}$ by $25^{1/2}$ in.

LITERATURE

"Perspektif", Bandung Institute of Technology, Edition January – February 1988, page 12-13, illustration.

HK\$ 320,000-480,000 US\$ 41.000-61.500

AFFANDI

1907 - 1990

Self-Portrait

Oil on canvas Signed, inscribed and dated 1970 92 by 92 cm; 361/4 by 361/4 in.

PROVENANCE

Private Asian Collection

Affandi's self-portrait series is a highly revered subject matter that he painted throughout his lifetime - each individual self-portrait is a profoundly intimate record of self-reflection. They are treasured as documentations of his own physical and psychological changes at various junctures of his life. For Affandi, the obsessive depiction of the self was a courageous exploration into his own spiritual progression. Despite the repetition of this particular subject matter, each one is unique in the way that it embodies a specific expressive output; as with each one of these self-portraits, he delved deeper into his own individual existence. Affandi confesses that he would turn to painting self-portraits as a process of critical selfexamination whenever he needed to reset and take a break from the rest of his works. Hence, rather than pursuing a facial resemblance, these expressive portraits were important emotional representations that reflected his state of mind.

A riveting interplay of color, line and textured paint, the present lot is an extraordinary testament to Affandi's artistic maturation. It bears the hallmarks of Affandi's singualr artistic vocabularies he developed since the '60s—oil paints are directly applied onto the canvas and smeared with his bare hands. Bringing himself closest to his canvas, he eliminated the paintbrush and thus giving way to a more direct and intuitive method of art making.

Furthermore, in this self-portrait, the artist has also inserted a sun, a pair of hands and feet on the right hand side in the painting, which marks his personal satisfaction of the work. Symbolic for Affandi, the sun was one of his favourite motifs throughout his lifetime. He regarded the sun as the indispensable source of the natural life forces, while hands and feet were the most important part of the body in regards to movement. Therefore, the insertion of this particular motif predicates his contemplation on the existence of nature and the vicissitude of life, and hinted at his belief as a humanist.

Affandi's approach to painting can be understood as a radically participatory act, not only in technique but also in intention. His self-portrait paintings in particular are attempts to uncover an earnest sincerity of man's imperfection. They serve as examples of self-awareness and emotional bravery for an artist who has left an indelible mark on modern Indonesian art.

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





380

AFFANDI

1907-1990

Boats and Sunrise

Oil on canvas Signed and dated 1968 63 by 97 cm; 24³/₄ by 38 in.

LITERATURE

Sardjana Sumichan, Affandi: Volume III, Singapore Art Museum, Singapore, 2007, p. 180, no. 124

HK\$ 400,000-600,000 US\$ 51,500-77,000



381

AFFANDI

1907 - 1990

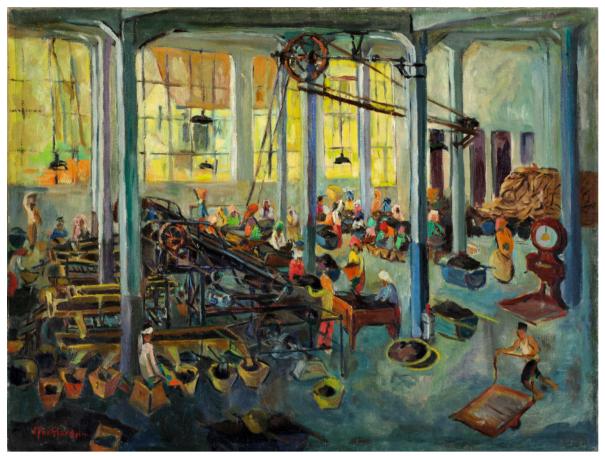
Fighting Dogs

Oil on canvas Signed and dated 1958 89 by 109 cm; 35 by 43 in.

PROVENANCE

Christie's Hong Kong, 28 May 2017, Lot 330

HK\$ 450,000-550,000 US\$ 58,000-70,500





383

382

MOCHTAR APIN

1923-1994

Pabrik Teh (Tea Factory)

Oil on canvas Signed 72 by 95.5 cm; 281/4 by 371/2 in.

HK\$ 90,000-150,000 US\$ 11,600-19,200

□ 383 SOLD WITHOUT RESERVE

RUSLI

1922-2005

Girls With Offerings

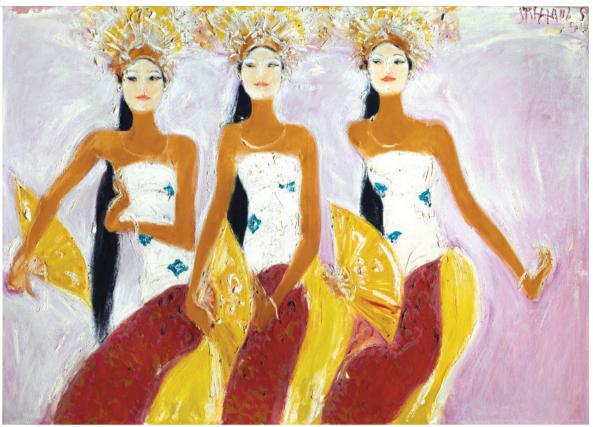
Oil on canvas signed and dated 1963 65 by 84 cm; 25½ by 33 in.

PROVENANCE

Sotheby's Singapore, 22 October 2006, Lot 185

HK\$ 40,000-60,000 US\$ 5,200-7,700

384 No Lot



385

SRIHADI SUDARSONO

B. 1931

Tiga Penari Janger (Three Janger Dancers)

Oil on canvas

Signed and dated 94; signed, titled, inscribed and dated 94 on the reverse $\,$

100.5 by 140.5 cm; 393/4 by 551/4 in.

PROVENANCE

Sotheby's Singapore, 16 September 2007, Lot 169 Acquired by the Present Owner from the Above Sale Private Collection, Singapore Sotheby's Hong Kong, 5 October 2015, Lot 459

HK\$ 280,000-480,000 US\$ 35,900-61,500

AFFANDI

1907 - 1990

Resting Man

Oil on canvas Signed and dated 1966 99 by 140 cm; 39 by 55 in.

PROVENANCE

Sotheby's Hong Kong, 7 October 2012, Lot 358 Acquired from the above sale by the present owner Private Collection, Singapore

Affandi is renowned for his unprecedented technique and his dynamic and gestural painting style. The artist did not employ conventional forms of brushwork or tools, but instead made intimate contact with his canvases – opting to use his fingers and palms to smear paint applied directly from tube to surface. Each stroke is permeated with his most innate emotions, ultimately creating a highly expressionistic composition.

Resting Man is a profound work that precisely captures the essence of Affandi's innovative explorations. The painting was completed in 1966, which was during the pinnacle of the artist's creative streak after spending five years in India and Europe. During these years abroad, Affandi had the opportunity to hold multiple solo exhibitions and most importantly, was able to witness firsthand the works of prominent European artists during that time. Amongst them, he found himself aligning ideals with artists such as Vincent Van Gogh and Ernst Ludwig Kirchner; the artist was fond of the

way these artists encompassed reflections of the inner human psyche and their liberal use of colors to convey cognitive themes of his chosen subject matters.

As the title suggests, the present lot is a stylistic rendering of a man lying horizontally across the width of the canvas. The predominantly green painting bears resemblance to Reclining Nude, an iconic painting of a red nude that was painted in the same year the present work. The meandering figure has his back facing away from the viewer, curled up into slight fetal position with his limbs held close to his body. The figure also appears to be cradling, possibly, a pillow close to his face and body. Affandi captures the atmosphere of a languid slumber, the man depicted in a comfortable and secure position. Furthermore, the brilliant hues of green and yellow establishes an aura of relaxation and tranquility; it was characteristic of Affandi to boldly employ striking, unnatural colors for the sole purpose of commanding distinct emotions and moods within his works. Despite the dramatic nature of his markings on canvas, Resting Man is a testament to Affandi's immaculate dexterity in controlling his medium and technique in fashioning a harmonious composition. The wayy, visceral brushstrokes that construct the curvatures of the somnolent man protrude from the work's surface. Resting Man stands as a testament to Affandi's passion for depicting subjects that moved him with a sense of spontaneity and sincerity so quintessential to the

 $^{\hbox{\scriptsize [1]}}$ Sardjana Sumichan cited In Affandi Volume Ii, Bina Lestari Budaya Foundation and Singapore Art Museum, 2007, p. 43

HK\$ 700,000-900,000 US\$ 90,000-116,000



"...Reference to reality was never lost – it was constant and necessary, but it became increasingly referential. Beginning with themes related to poverty, the nature of the self, and humanity, his impasto working of color had him little by little evolving beyond reality, toward the big whirling of things that be, toward a visual reflection on the cosmic nature of things. From statements on worldly matters, he shifted to contemplation." ¹





LEE MAN FONG

1913-1988

Tigers

Oil on masonite board Signed, inscribed and dated 1980 in Chinese, stamped with three seals of the artist 106 by 52 cm; 41¾ by 20½ in.

PROVENANCE

Acquired directly from the artist Private Collection, Canada

Tigers stands as an exquisite and rare example of Lee Man Fong's skillfully rendered animal paintings, executed in a harmonious blend of Eastern and Western stylistic techniques. In Chinese culture, the tiger symbolizes many important values and is highly revered. They are often dubbed the kings of the animal kingdom, not only for their perceived confidence, but also because the stripes on their foreheads resemble the Chinese character for king (Ξ) . Lee masterfully captures their lush fur and elegant grandeur, while positioning them in a dynamic and balanced composition.

HK\$ 260,000-380,000 US\$ 33,300-48,600



388

LEE MAN FONG

1913-1988

Landscape with Two Figures

Oil on masonite board Signed and stamped with the seal of the artist 61 by 81.5 cm; 24 by 32 in.

PROVENANCE

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

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



389

SRIHADI SUDARSONO

b.1931

Two Dancers

Oil on canvas Signed 73 by 91 cm; 28¾ by 35¾ in.

HK\$ 180,000-280,000 US\$ 23,100-35,900



390

LEE MAN FONG

1913-1988

Portrait of a Lady

Oil on canvas laid on board Signed and dated *67* 76 by 58 cm; 29³/₄ by 22³/₄ in.

PROVENANCE

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

HK\$ 350,000-450,000 US\$ 44,800-58,000



LEE MAN FONG

1913-1988

Doves

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

HK\$ 320,000-550,000 US\$ 41,000-70,500



LEE MAN FONG

1913-1988

Pair of Doves

Oil on masonite board Signed in Chinese and stamped with two seals of the artist 122 by 60 cm; 48 by 23 ½ in.

PROVENANCE

Acquired directly from the artist

HK\$ 240,000-350,000 US\$ 30,700-44,800

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

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



LFF MAN FONG

1913-1988

Weaver

Oil on masonite board Signed and stamped with a seal of the artist 102 by 60 cm; 40 by 23½ in.

PROVENANCE

Sotheby's Hong Kong, 7 October 2012, Lot 340 Acquired from the above sale by the present owner Private Collection, Singapore

Captivated by the beauty of the indigenous people and culture of Indonesia, Lee Man Fong moved to the island nation in 1932 and spent most of his life in Bali. The artist's paintings dedicated to Bali can be seen as a collective study of the archipelago, sharing insight into the mores from a sociological and foreign perspective. Women were a staple in his opus, and he remained faithful to certain subject matter throughout his career. Lee Man Fong was particularly interested in village life, painting the women at work and conducting their quotidian, domestic routines. As a result, a large part of Lee Man Fong's prolific oeuvre was an ode to the island through striking illustrations of the everyday.

The present lot is a small vignette of village life, celebrating the weaver, one of the artist's favored subjects. The artist elevates her status by depicting her with a sense of femininity and beauty. Her posture, poised and graceful, is a mark of her

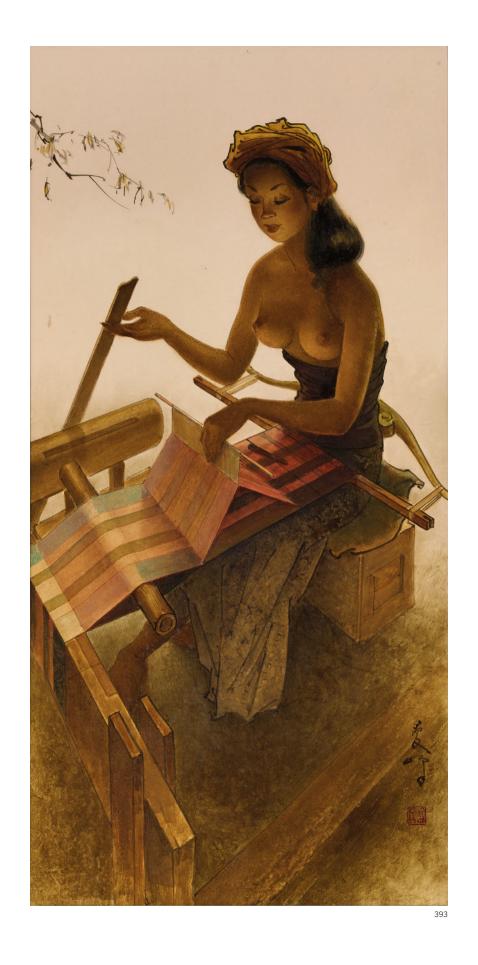
sophistication. Her hands are nimble and delicate, despite the laborious nature of her work. With downcast eyes, the maiden is engrossed in her circadian task and oblivious to the artist's gaze. Quietly going about her routine, she bears a serene expression on her face and smiles contentedly.

Inspired by his travels and studies in Europe prior to settling in Indonesia, Lee was particularly influenced by Dutch artist, Rembrandt and his employment of light and shade. As demonstrated in the present lot, Lee adopted the careful application of shading and manipulation of light to capture the sinuous contours and curvatures of the human figure and the objects around her. In particular, he paints the woman in a backlit environment. She casts a shadow before her, permeating the work with a sense of depth.

However, the artist formulated his own, unique technique by handling the Western medium of oil paint with the delicacy embodied by Chinese ink painters. As a result, he conjures a dreamlike translucency to the oil painting. It is evident that Lee continued to pay tribute to his Chinese roots through stylistic choices. The use of the elongated vertical orientation is strongly characteristic of Chinese paintings, as well as the fleeting inclusion of a thin tree branch that appears from the edge of the work, balancing the negative space behind the figure.

HK\$ 600,000-900,000 US\$ 77,000-116,000

End of Sale



Sotheby's Ext. Collectors gather here.



Modern Asian Art
Auctions Hong Kong 31 March – 1 April 2018

WALASSE TING A Lots of Sunshine Here, 1971 Estimate HK\$900,000–1,400,000

Sotheby's Ext Collectors gather here.



Contemporary Art
Auctions Hong Kong 31 March – 1 April 2018

MOTONAGA SADMASA Work, 1965 Estimate HK\$3,000,000–5,000,000 To be sold in Contemporary Art Evening Sale, 31 March 2018







WS100 "Elon Musk", 2017 (Left) WS100 "Li Ka-shing", 2017 (Right)

José-María Cano CAME CHANGERS.

權力遊戲:何塞一瑪麗亞·卡諾

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Sotheby's EST TEST





ZHANG DAQIAN
Water and Sky Gazing After
Rain in Splashed Color
Estimate \$1 200 000-1 800 000



The Chew Family Collection of Chinese Paintings & Calligraphy Auction New York 22 March 2018



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Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers

Condition reports printed in the catalogue are intended as a guide only. Sotheby's will be pleased to provide more detailed reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of the Conditions of Business for Buyers printed in this catelogue.

重要通知

請注意所有拍賣品皆受制於目錄後給買家業 務規則及真品保證,以及可於蘇富比辦事處 索取給賣家業務規則。

如有要求的話蘇富比樂意提供任何物品之詳 細報告。無論如何,請準買家注意所有物品 皆以出示的狀況出售及注意給買家業務規則 交易條款3。

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue.

Prospective bidders should also consult www. sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$22,500,000, and 12.9% of any amount in excess of HK\$22,500,000.

1.BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (\bigcirc) lots in the printed catalogue and (4) lots in the eCatalogue, you may be requested by Sotheby's 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 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. 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 preregistration 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 maybe 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.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

SYMBOL KEY

The following key explains the symbols you may see inside this catalogue.

♀ Premium Lots

In order to bid on "Premium Lots" (in print catalogue, � in eCatalogue), Sotheby's may request from prospective bidders 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.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby is and a third party. A guarantee may

be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

\triangle Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not he used

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable hidder is the successful hidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot. Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

☐ No Reserve

Unless indicated by a box (\square), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (\square). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The

absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other

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.

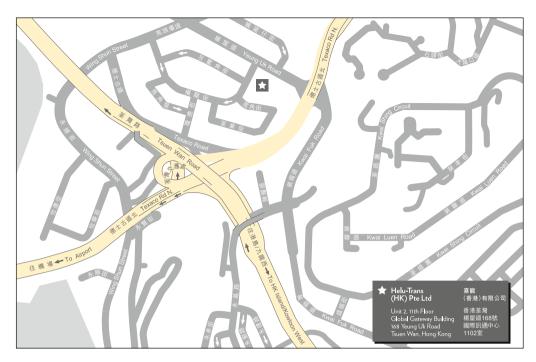
names and addresses.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

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

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

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



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

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Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee

of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

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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 HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

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

To arrange shipping or collection, please contact:

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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.

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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 9.30 am and 4.30 pm. 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 此別為賣方行事:閣下尤其應省閱載於本圖 60分章務規則單3條及第4條。

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展品之出處 在某些情况下,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。

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1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄,請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(◆))或電子目錄中(◆)所載的拍賣品,蘇富比可要求閣下,就高估價拍賣品交付蘇富比形幣 5,000,000元的訂金或其他更大金額的訂金或其他更大金額的式。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置藝術晚間拍賣)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(此類狀體,擔任何其他類別之拍賣品)及任何財務狀況起更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,不論拍賣品之拍賣前低位估價為何,蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 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,瑰麗珠寶與翡翠手師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 狀況症明,擔保或 / 及其他由蘇富比竞稅的保間。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為,介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而,所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改,因此閣下應在臨近拍賣。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之説明:

○高估價拍賣品 蘇富比可要求競投高估價拍賣品(在目錄內標有○符號或網上目錄內標有○符號或網先登記由結構有 G符號)的準競投人完成預先登記由由蘇克 E 上港 管 M 的 是 M

△ 蘇富比擁有業權權益之拍賣品 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權,或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益,則會就此作出特別提示而不會使用此符號。

▶ 不可撤銷投標 附有此符號之拍賣品表示 已有競投方就拍賣品向蘇富比做出不可撤銷 投標的承諾。於拍賣進行時該投標將會以一 確保拍賣品定能拍出之價格執行。

該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功,該方將會得到以最後落鎚價作基準的補償。倘不可撤銷競投方競投成功,則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲,一則示意該拍賣品有中可撤銷投標之公告將於該拍賣品競投前

如不可撤銷競投方向任何人士對拍賣品作出 建議,蘇富比要求不可撤銷競投方必須向該 人士披露己方與拍賣品有經濟利害關係。如 有顧問建議關下或代閣下競投有不可撤銷投 積面賣品,閣下應要求該顧問披露是否與 拍賣品有經濟利害關係。

У 有利害關係的各方 附有У符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投,包括(i)出售拍賣品之遺產受益人,或(ii)拍賣品之聯權共有人。倘有利害關係的一方為成功競投人,他們須支付全部買家剛金。在某些情況下,有利害關係的各方可能知悉底價。倘在拍賣圖條的人方獨緣的人方,能對拍賣,一則示意和有害關係的一方可能對拍出。品作出競投之公告將於該拍賣品拍賣前作出。

□無底價 除以口符號另作註明外,所有在 此圖錄之拍賣品均有底價。底價是由蘇富比 和賣家共同設定之落鎚價位,且絕對機密。 拍賣品不會以低於該價售出。底價通常以低 位估價之一定比例來設定·且拍賣品不會以 低於該價位之售價成交。圖錄中之拍賣品如 不設底價,均會以口符號註明。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 品光況第一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BID^{nom}網上競投服務進行競投。

缺席競投 如閣下未能出席拍賣會,本公司 樂意代表閣下進行書面競投。本圖錄後部分 附有競投表格。此服務乃免費而且保密。拍 賣品將會以相對於其他競投價、底價及相 同,則最先競投者有優先權。請每一次的實 明「最高限價」一即閣下如親身出席便頗相 明「最高限價」一即閣下如親身出席便頗較 標將不獲接納。請參閱本圖錄所載之內賣會 標將不獲接納。請參閱本圖錄所載之內賣 標將不獲接納。請參閱本圖錄所載之內賣 標將不獲接納。。電話競投者必須於拍賣前 以函件或傅真確認。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 認競投少指示。

電話競投 如閣下未能出席拍賣會,可透過電話競投低位估價最低為港幣40,000 元之拍賣品。由於電話線路有限,因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價,以便當本公司不能以電話聯絡閣下明代表閣下競投。本公司有多近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BID^{noce}網上競投服務進行網上競投 如 閣下未能出席拍賣會,或可透過BID^{noce}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BID^{noce}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BID^{noce}網上 競投服務之競投人受透過BID^{noce}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。美國貿家務 請注意,美國人士一般不得買賣或以其他方 式處置該等國家、組織或集團之成員、居民、 公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及 真品保證所規限。該等業務規則及保證適用 於蘇富比與實際或準競投者及準買家之間之 各方面的關係。任何考慮於拍賣會競投之人 士,務須詳閱該等業務規則及保證。該等業 務規則及保證可經在拍賣會場張油造告或由 拍賣官作出公佈之方式推行修改。

有利害關係各方之公告 倘獲准競投拍賣品 之人士直接或間接擁有該拍賣品之權益,如 為出售拍賣品之遺產受益人或執行人,或為 拍賣品之共同擁有人,或提供或參與拍賣品 擔保人士,蘇富比將會在拍賣會場發表。在 表示有利害關係各方可能競投拍賣。在價。 也情况下,有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何 拍賣品叫第一口價以開始競投。拍賣官更可 代表賣家以接連投標或競投之方式,就拍賣 品作出競投直至達到底價。請參閱載於本圖 錄之買家業務規則館 6 條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款:現金、銀行匯票、旅行支票、支票、電匯、信用時(American Express,MasterCard,Union Pay & Visa)。蘇宮比之一般政策是不會以現金或現金等值形式接納逾港幣80,000 元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何 新客戶或買家提供身份證明(通過出示帶有照 片並由政府發出之證明,如護照、身份證或駕 駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為拾頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納,惟敬請留意,除非閣下已預先安排支票受納設施,否則本公司須持支票兑現後方會將閣下所的人物品。 位於香港之財務部家取表格辦理。若以信用時(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店公司保留是否接納該等付款本公司及信用店公司保留是否接納或撤回,閣下仍須承擔付款責任。信用店付款之上限為港幣1,000,000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 到喜龍(香港)有限公司而由拍賣後一個月 起,閣下須支付未獲領取的拍賣品之儲存費。 儲存費以下列計算:

儲存費: 每件每月港幣 1,800 元。

如欲安排付運或收取貨品,請聯絡:

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 2

電話: 2612 2711 傳真: 2612 2815

辦工時間:

 星期一至星期五
 上午9時-下午5時

 星期六
 上午9時-下午12時

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 攀務期則管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。

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 須負賣取得任何有關之遊延遲取得該許可期 未能取得任何許可證或延遲取得該許到期態 均不能構成取消成交或任何延遲支付到期照 付總額之理由。蘇富比可應要求申領牌照, 將閣下之拍賣品出口至香港境外,惟會就此 收取行政費用。蘇富比建議閣下保留所有進 以口文件(包括許可證),在某些國家閣下 可能須向政府營島出出世類文件。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務,其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文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,服務時間為周一至五上午九 時三十分至下午四時三十分。本公司建議閣 下與有關之專家部門作預約。如有所要求, 本公司更會到府上為閣下之物品提供拍賣前 初步估價。

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.

買家税務信息

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税或使用税(例如進口購買品至美國並付運到某些州份時,所需繳付之銷售税或使用税)。

蘇富比現時已在美國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。

買家應自行向税務顧問就此方面尋求税務 章見。

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:
- (i) these Conditions of Business; (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121; (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's an-

- nouncement 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.622). 3. DUTIES OF BIDDERS AND OF

SOTHEBY'S IN RESPECT OF ITEMS

FOR SALE

- (a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.
- (b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied

- themselves as to both the condition of the lot and the accuracy of its description.
- (c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.
- (d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below. Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of
- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

- (a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.
- (b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above; (ii) gives any guarantee or warranty to Bidders and any implied warranties and
- 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:
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. 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 tothe 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 auc-

tion 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 Ruver'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 hv 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, Anv 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 under taking 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 Jaw.

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).

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 稅力量不同種類貨品拍賣官之身份,競投 人應特別注章該等規則。

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BID^{now}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 新或財務利益。

2. 一般條款

於本業務規則:

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;

「買家 」指拍賣官所接納最高競投價或要約之 人士,包括以代理人身份競投之人士之委託人; 「買家之費用 」指買家應向蘇富比支付之任何 成本或費用:

「買家酬金 」指根據準買家指引所載費率買家 按落鎚價應付之佣金;

「膺品」指蘇富比真品保證所定之涵義;

「落鎚價」指拍賣官以擊槌接納之最高競投價、(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;

「買入價」指落鎚價及合適之買家酬金;

「底價 」指賣家同意出售拍賣品之最低落鎚價 (保密);

「賣家 」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人)

「蘇富比」指Sotheby's Hong Kong Ltd.,其 註冊辦事處位於香港皇后大道東183號合和中 心54樓:

「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's DiamondsSA及其任何附屬公司(定義見香港法例第622章《公司條例》第2條》。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家 向其提供之資料,蘇富比無法及不會就各拍 賣品進行全面盡職審查。競投人知悉此事, 並承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 投標前全面檢數拍賣品,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力。就沒報告在若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定應注意,拍賣品可能存在其他在目錄或狀定定部資本。將不會當作為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估價(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膺品並符合真品保 證內之各條件,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 酒。

- (i) 對蘇富比(或任何蘇富比公司)向競投 人以口述或書面提供之資料之任何錯誤或遺 漏負責・無論是由於疏忽或因其他原因引致, 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。競投人規自負責出價,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 進行缺席者以港幣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協競投承擔責任。電話及網上競投可能會被紀錄。網上競投《BID亞》與另即公學與於規則(可瀏覽蘇富比網頁或要求索取)所規限。BID亞鄉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,而毋須表示彼正進行該等行動及是否已作出其他競投。
- (d) 受規則第6(b)條所限,買家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」)後立即以港幣支付拍 賣品之買入價及任何買家之費用。
- (b) 所購拍賣品之擁有權將於蘇富比悉數收 取買入價及買家之費用後方可轉移。蘇富比 概無責任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 行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 早日期為準)起之風險由買家承擔(因此, 由被等自行負責投保)。直到風險轉移,家 富比將就拍賣品之任何損失或損毀向買家 付賠償,惟以所付之買入價為最高限額。買 療應注意,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况下未能在拍 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 何付款安排就拍賣品支付全數款項,蘇富比 以下一項或多項補款方法:

- (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建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誘過代 表就本交易或在其他情况下支付之任何款項 (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 申索之仟何指示或請求;

- (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下支付 結欠蘇富比之金翰,及或拍賣品根據以下支付 制第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 中買入並其後被軍達的對買家提出之任何損 害賠償申索(包括但不限於在終止買賣合約 之情況下買家支付之酬金):
- (h) 透過拍賣或私人出售重售拍賣品,並由蘇 富比酌情決定估價及底價。倘該重售之價格 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,或就買家達的申索損害賠償,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,拍賣品將收藏於蘇富比或其他第三方,費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用,但未於拍賣 會後六個月內領取該拍賣品,則買家授權蘇 富比(在通知買家後)安排以拍賣或私人出售 重售該物品,而估價及底價將由蘇富比酌情決 定。除非買家在該拍賣會後兩年內收取該出 售之所得款項扣除蘇宮比產生之所有費用,否 則該筆款項將被沒收。

10. 出口及許可證

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、承付人及遺產執行人具有約束力。蘇富 比之行動、遺漏或延遲不應視為豁免或解除 其任何權利。
- (e) 上文規則第1(a)條所載之資料列明了有 關本文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數等資料之任何聲 明、保務或承辦而訂立任何合約。

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私人資料或自第三方取得客戶資料(如信用信息)。如果客戶將法律認定為「敏感」的信息提供予結富比,等於同意蘇富比公司可以使用時信息作上述用接不會以任何其他目的使用或處理敵感信息。

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。蘇當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,不論承運人是否的國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知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證:

倘蘇富比所出售之物品其後被發現為「膺品」,根據下文之條款,蘇富比將取消該銷售,並將買家就該物品支付予蘇富比之總金額,以原銷售之貨幣退還予買家。

就此而言,根據蘇富比合理之意見,「膺品」 指仿製之拍賣品,欺騙作品出處、原產地、 日期、產出年數、年期、2000年次來源等各方 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)·不應視為膺品。

謹請注意,倘發生以下任何一種情況,本保 證整不適用:-

- (i) 目錄內容乃根據學者及專家於拍賣日期 獲普遍接納之意見,或該目錄內容顯示該等意 見存在衝突:或
- (ii) 於拍賣日期,證明該物品乃膺品之唯一方法,是有關工序並非當時普遍可用或認可、價格極高或用途不切實際;或可能已對拍賣品造成損壞或可能(根據蘇富比合理之意見)已令拍賣品喪失價值之方法:或
- (iii) 倘根據拍賣品之描述,該拍賣品並無重 大喪失任何價值。

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 日期及被認為是儋品之理由:及
- (ii) 將狀況與銷售予買家當日相同,並能轉移 其妥善所有權且自拍賣日期後並無出現任何 第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富 比可要求買家索取兩名為蘇富比及買家雙方 接納之獨立及行內認可專家之報告,費用由 買家承擔。蘇富比毋須受買家出示之任何報 告所規限,並保留權利尋求額外之專家意見, 費用由蘇萬出自行承擔。倘蘇富比決定根據 每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 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蘇價格。此為宋密之免費服務。請注意,蘇康自此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。電話競投之風險競損由致電方承擔,並須以函件或負債確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺度競投

請使用所提供之缺席競投表,並確保準確填寫拍賣品編號及描述,以及閣下願意就每件

拍賣品支付之最高落鎚價。「購買」或無限 價競投將不獲接納。可於拍賣品編號之間以 「或」字作兩者中擇一競投。競投須根據圖 錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之 拍賣品的競投價:拍賣編號及代號名稱應填 於表格上方。請盡早作出競投。倘出現相同 競貨價,則最先收到之競投享有優先權。如 競貨時,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

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PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EAR	LY AS POSSIBLE, AS IN THE EVE	ENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TA	KE PRECEDENCE. BIDS SHOULD BE SUBMIT	TED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION	
IMPORTANT	LOT	LOT		MAXIMUM HONG KONG DOLLAR PRICE	
Please note that the execution of written and telephone bids is	NUMBER	DESCRIPTION		(EXCLUDING PREMIUM) OR TICK FOR PHONE BID	
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numbers.	ARRANGING PA	YMFNT			

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bids will be rounded down to the

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* 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			
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請註明您希望以何種方式收到拍賣額	●相關文件 (請選提		■ 郵寄		
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7 7 1 2 1 1				HK\$	
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*Address通訊地址					
*City城市 Country國家					
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Have you registered to bid at Sotheb	y's before? 🗖 Yes 🔲 No				
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