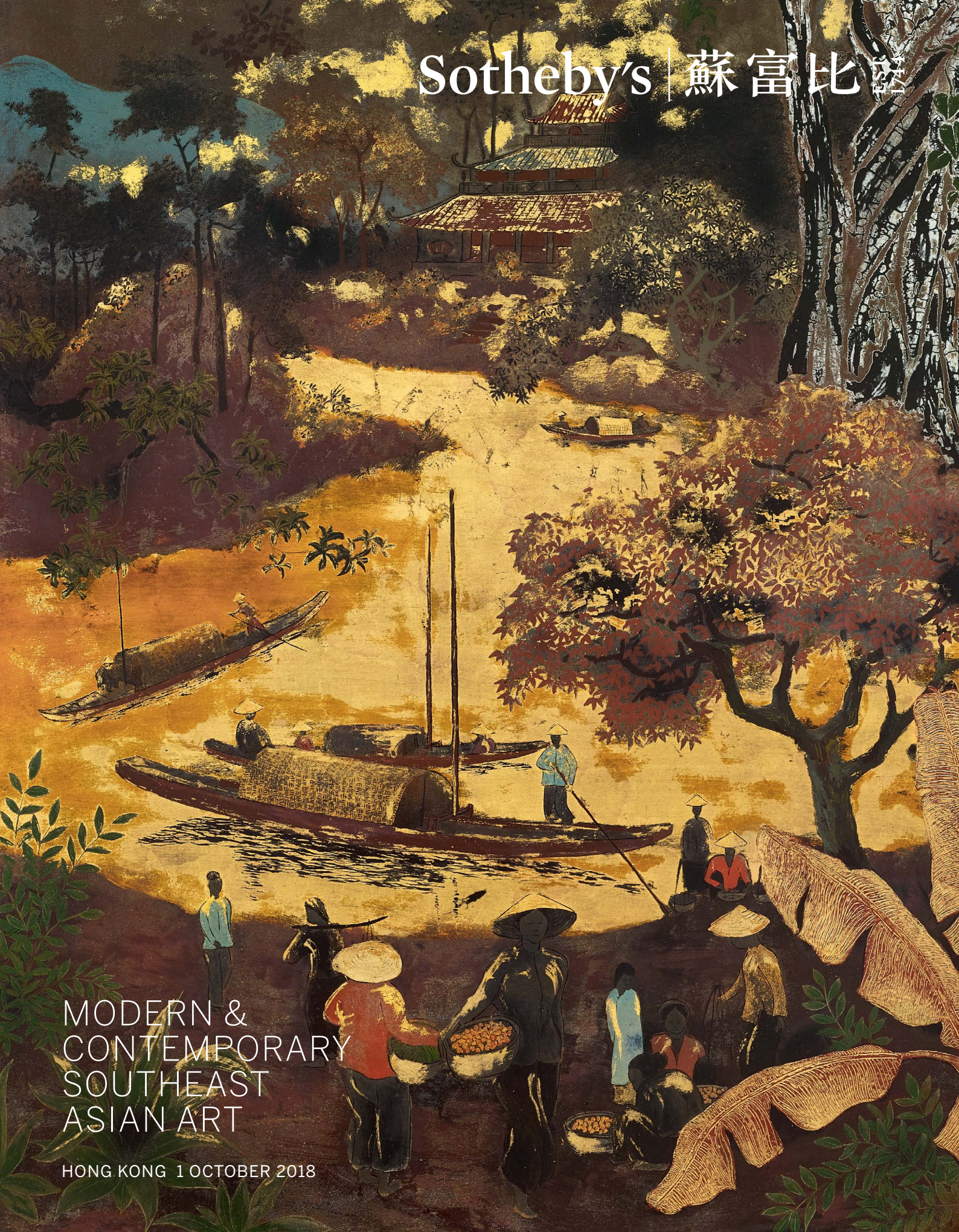
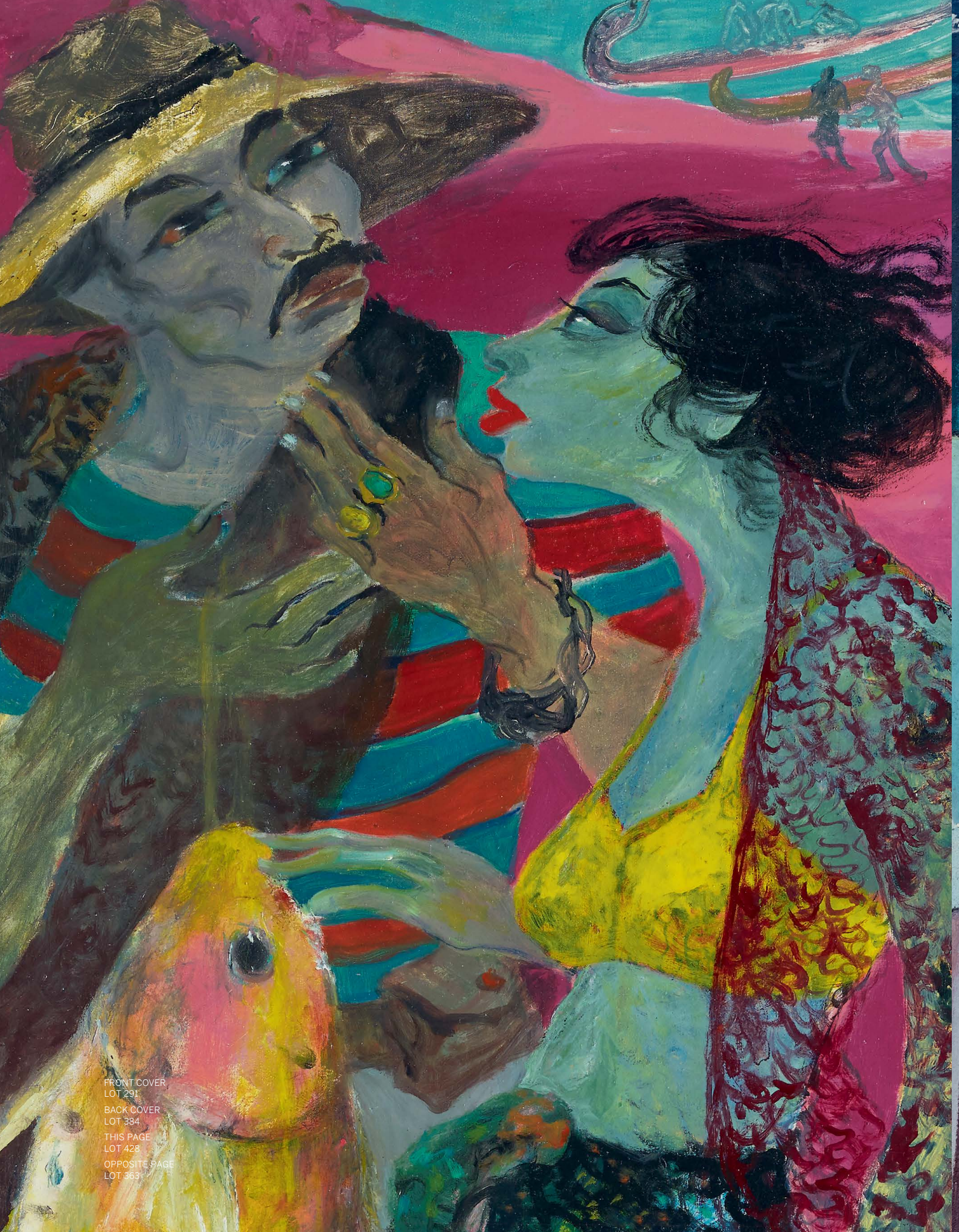


Sotheby's | 蘇富比



MODERN &
CONTEMPORARY
SOUTHEAST
ASIAN ART

HONG KONG 1 OCTOBER 2018



FRONT COVER
LOT 291
BACK COVER
LOT 384
THIS PAGE
LOT 428
OPPOSITE PAGE
LOT 363

75

MODERN AND
CONTEMPORARY
SOUTHEAST
ASIAN ART



IMPORTANT NOTICE TO BUYERS

PRE-REGISTRATION

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

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

Sotheby's reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby's may determine from any bidder whose total bidding (hammer price plus buyer's premium) has reached or exceeded ten times the amount of that bidder's deposit.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有 ♪ 符號或電子目錄內標有 ♠ 符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**港幣5,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣2,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比**港幣1,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣500,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

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

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

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

If a client is not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

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

COLLECTION AND STORAGE

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

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

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

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

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

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

MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION IN HONG KONG
1 OCTOBER 2018
SALE HK0811
10 AM

TRAVELLING EXHIBITION

31 August – 2 September
Jakarta
Pacific Century Place, SCBD

8 – 9 September
Singapore
The Regent Singapore

15 – 16 September
Taipei
Hua Nan Bank International Convention Center

EXHIBITION

Friday 28 September
10 am - 5.30 pm

Saturday 29 September
10 am - 8 pm

Sunday 30 September
10 am - 8 pm

Hall 1
Hong Kong Convention and Exhibition Centre
(New Wing)
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.

SPECIALISTS IN CHARGE OF SALE



Mok Kim Chuan
*Head of Modern and
Contemporary Southeast
Asian Art*



Rishika Assomull
Junior Specialist



Michelle Yaw
Specialist Trainee

SALE NUMBER
HK0811 "EDEN"

SPECIALISTS IN CHARGE

Mok Kim Chuan
kimchuan.mok@sothebys.com

+65 6732 8239
FAX +65 6737 0295

Rishika Assomull
rishika.assomull@sothebys.com

+65 6732 8239
FAX +65 6737 0295

Michelle Yaw
michelle.yaw@sothebys.com

+65 6732 8239
FAX +65 6737 0295

SALE ADMINISTRATOR
Yuki Choi
yuki.choi@sothebys.com

+852 2822 8167
FAX +852 2523 2158

PRIVATE CLIENT GROUP ASIA

Jesica Lee (Hong Kong)
+852 2822 5539
FAX +852 2918 1819

PRIVATE CLIENT GROUP EUROPE

Shu Zheng (London)
+44 207 293 5958

PRIVATE CLIENT GROUP NORTH AMERICA

Yin Zhao (New York)
+1 212 894 1685

**PAYMENT, DELIVERY AND
COLLECTION**
Post Sale Services
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

ABSENTEE AND TELEPHONE BIDS
+852 2522 8142
FAX +852 2522 1063
bids.hongkong@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS
+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE
HK\$500 at the gallery

**SOTHEBY'S AT HONG KONG
CONVENTION AND EXHIBITION
CENTRE DURING AUCTION AND
EXHIBITION**
+852 2868 6755
FAX +852 2868 6756

**AUCTION AND EXHIBITION
INFORMATION**
+852 2524 8121



COLLECTION AND STORAGE 收取及儲存貨品

All items from this auction not collected from HKCEC by Wednesday 3rd October 2018 11am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

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

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

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

Collection Address

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

Office Hours

Monday to Friday 9am – 5pm
Saturday 9am – 12pm

是次拍賣，所有於2018年10月3日上午11時前(星期三)未獲領取的拍賣品將會轉移到喜龍(香港)有限公司，而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。

儲存費計算方法如下：

每件每月港幣1,800元。

如欲安排付運或收取拍品，請聯絡：

售後服務部

聯絡方法請參見前頁

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

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

取貨地址

喜龍(香港)有限公司
香港荃灣楊屋道168號國際訊通中心1102室

辦公時間

星期一至星期五 上午9時 – 下午5時
星期六 上午9時 – 下午12時



CONTENTS

2	IMPORTANT NOTICE TO BUYERS
3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
7	COLLECTION AND STORAGE INFORMATION
10	MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART: LOTS 201-428
184	INTERNATIONAL ASIAN ART DEPARTMENTS
185	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
187	TAX INFORMATION FOR BUYERS
188	CONDITIONS OF BUSINESS
191	GUIDE FOR ABSENTEE BIDDERS
192	CLIENT SERVICES
193	ABSENTEE BID FORM
195	PRE-REGISTRATION APPLICATION FORM
196	INDEX OF ARTISTS

201

WALASSE TING

1929-2010

Three Women With Fans

Acrylic on paper

Stamped with a seal of the artist

37 by 28.5 cm; 14½ by 11¼ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



201

202

WALASSE TING

1929-2010

Lady On A Horse

Acrylic on paper

Stamped with a seal of the artist

22 by 32 cm; 8½ by 12½ in.

HK\$ 35,000-55,000

US\$ 4,500-7,100



202

WALASSE TING

1929-2010

Woman With Rose

Acrylic on paper

Stamped with a seal of the artist

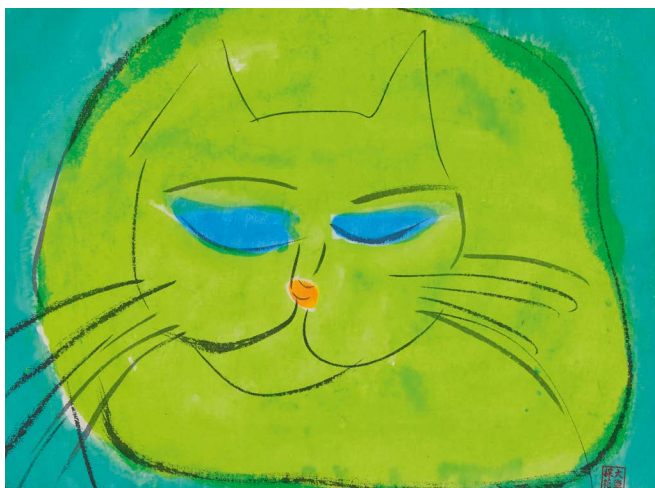
48 by 34 cm; 18¾ by 13¼ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



203



204

204

WALASSE TING

1929-2010

Cat

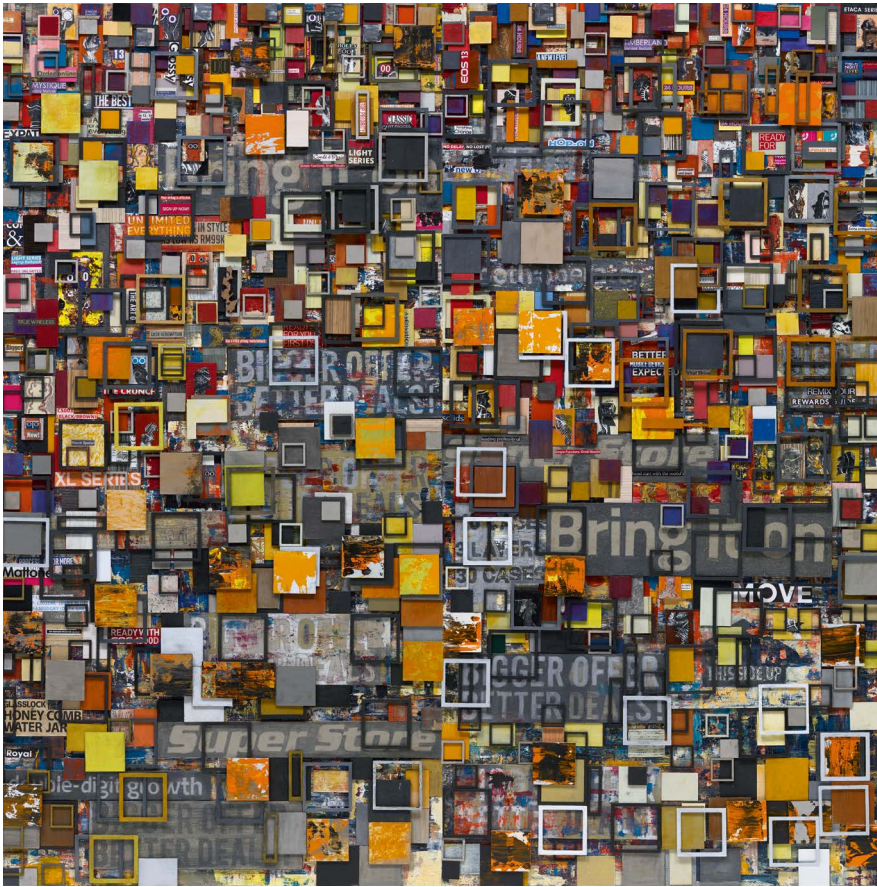
Acrylic on paper

Stamped with a seal of the artist

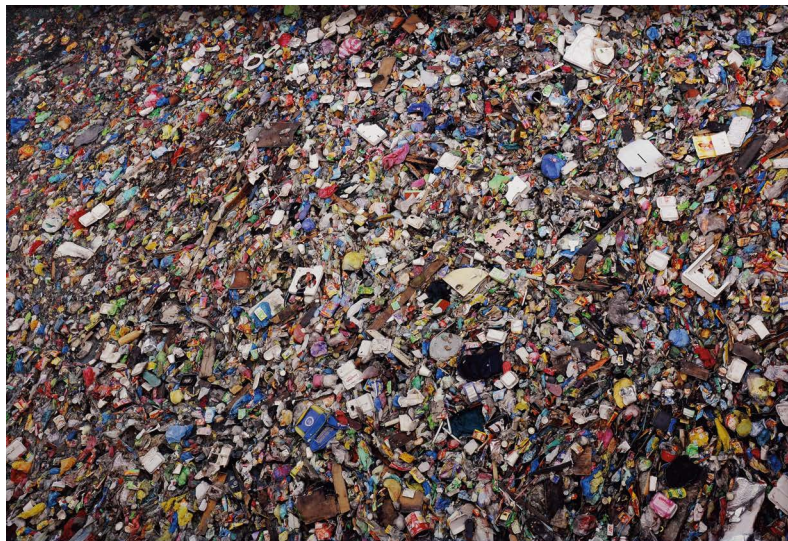
24 by 34.5 cm; 9½ by 13½ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850



205



206

205

CHOY CHUN WEI

1973

Instantaneous Touch and Go

Mixed media on wood panels (diptych)
 Each: 122 by 61 cm; 48 by 24 in.
 Overall: 122 by 122 cm; 48 by 48 in.

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

206

PROPERTY FROM AN IMPORTANT PRIVATE
 ASIAN COLLECTION

NONA GARCIA (B. 1978); MM
 YU (B. 1978)

A Few of my Favorite Things

C-Print assemblage
 Signed by both artists, titled and dated 2011 on
 the reverse
 61 by 91 cm; 24 by 35¾ in.

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



207

207

ANDRES BARRIOQUINTO

b. 1975

Arms Around Your Love

Acrylic and oil on canvas

Signed and dated 2011

212 by 152 cm; 83¼ by 59¾ in.

PROVENANCE

Sotheby's Hong Kong, 4 April 2011, Lot 218

Acquired from the present owner from the above sale

Private Collection, Indonesia

HK\$ 300,000-400,000

US\$ 38,300-51,000



208



208

208

FX HARSONO

b.1948

Surviving Memories #1

Oil on canvas, in 2 parts

Each: signed, titled and dated 2012; signed, titled and dated 2012 on the reverse (2)

Each: 175 by 130 cm; 68¾ by 51 in. (2)

EXHIBITED

Berlin, Germany, *Asia: Looking South*, ARDNT Gallery, 10 September – 27 October 2011

PROVENANCE

Sotheby's Hong Kong, 3 October 2016, Lot 221

HK\$ 90,000-150,000

US\$ 11,500-19,200



209

209

BRIAN UHING

B. 1975

The Plight of Lady Vanity

Oil on canvas

Signed

116.5 by 101.5 cm; 46 by 40 in.

Lady Vanity peers at herself in the mirror, lids half-closed. Her hair is a magnificent, precarious tangle of treasured mementoes and hoarded fruit — as if a child, unseen, had played with it. The owl casts an evil eye at the bobbing feather.

The lady in crimson seems set in stone. The light of the world streaming through the window

beckons, the lilies at the edge of the table are about to fall, the clock ticks, but Lady Vanity dares not move.

What is the Plight of Lady Vanity? Is it self-idolatry, the usurpation of the godhead of Venus? Is it the shallow, impossible preservation of beauty? Or is it a more haunting, primal malady that gnaws at each and every breast?

With resplendent flair, Brian Uhing holds up the mirror in front of us and invites us to sift through the shadow of our spite and judgments. In Latin, *vanitas* means “emptiness.” Looking in the mirror, our vanity is revealed — paralyzing fear of the abyss, the agony of slipping time, despair at the seeming fruitlessness of human labors.

And like Lady Vanity, in red fury, we rail at this futility, we stand to defy the absolute, we cling to innocence, purity and life.

With compassion and understanding, Uhing leads us to the heart of the human condition — the adamant search for meaning, the unyielding hope for relevance. The Plight of Lady Vanity is the longing for the infinite.

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

210 NO LOT



211



212

211

WALASSE TING

1929-2010

Two Reclining Nudes

Acrylic on paper laid on canvas
 Stamped with the seal of the artist
 95 by 175.5 cm; 37¼ by 69 in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2015, Lot 230
 Acquired from the above sale by the present owner
 Private Asian Collection

HK\$ 280,000-380,000

US\$ 35,700-48,500

□ 212 **SOLD WITHOUT RESERVE**

MAYA MUNOZ

b. 1972

Beat 3, Jesus Piece

Acrylic on canvas
 Signed, inscribed and dated 09 on the reverse
 195 by 197 cm; 77 by 78 in.

EXHIBITED

Private Collection, Singapore
 Sotheby's Hong Kong, 5 October 2015, Lot 251

HK\$ 20,000-30,000

US\$ 2,550-3,850

WALASSE TING

1929-2010

Flowers

Acrylic on paper

Stamped with the seal of the artist
177 by 95 cm; 69½ by 37½ in.

HK\$ 140,000-250,000

US\$ 17,900-31,900





214

214

MARINA CRUZ

b. 1982

Untitled

Oil and embroidery on canvas
 Executed in 2008
 178 by 178 cm; 70 by 70 in.

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

215

CHRISTINE AY TJOE

b.1973

Bertiga #8

Mixed media and glass
 Executed in 2006
 65 by 50 by 3 cm; 25½ by 19½ by 1 in.

EXHIBITED

Jakarta, Edwin's Gallery, Eksekusi Ego - Ay Tjoe
 Christine solo exhibition, 21 September to 1
 October 2006

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



215



216

216

NATEE UTARIT

B. 1970

The Last Description of the Old
Romantic No. 2

Oil on canvas

Signed, titled and dated 07 on the reverse
160 by 140 cm; 63 by 55 in.

PROVENANCE

Christie's Hong Kong, 30 November 2008, Lot
333
Private Collection, Jakarta

HK\$ 320,000-480,000
US\$ 40,800-61,500

ANNIE CABIGTING

b. 1971

Kunstmuseum

Oil on canvas

2015

152.5 by 152.5 cm; 60 by 60 in.

EXHIBITED

Berlin, Germany, *WASAK! Filipino Art Today*, ARNDT, 8 December 2015 - 30 January 2016

PROVENANCE

Acquired directly from the artist's studio

ARNDT Gallery, Berlin

Acquired by the present owner from the above Private Collection, Australia

Annie Cabigting's paintings showcase the importance of an audience in art, January 2013

Annie Cabigting's works are tongue-in-cheek analyses of the painting genre that intelligently subvert the existing works of other artists.

In the present lot, she examines the culture of appreciating art through the lens of the gaze and semiotics of a viewer. As a painting within a painting, *Kunstmuseum* is a skilfully painted, photorealistic work that draws attention to the relationships between artist, subject, artwork, and spectator. Here, she focuses on the engagement between viewer and artwork by depicting a viewer shown from the back, directly facing an artwork in a museum setting.

Using an avatar to represent herself in multiple forms within the canvas, Cabigting interchanges between the role of artist/creator and viewer/critic. Her pictorial parables should not be seen as caricatures of the art world, but instead they are tributes to famous artworks. Through staged compositions that pair individuals and paintings together, the artist challenges trite concepts, such as a painting's relationship with its viewer and its creative appropriation of materials. She highlights the difference between subject and subject matter, shedding light on the basic components of what constitutes art and viewership, from the various aspects of producing and looking at visual images throughout history.

HK\$ 480,000-680,000

US\$ 61,500-87,000

“We all are critics in our own way with personal views, opinions and ideas about what we see. As an artist, I am interested in these multiple, layered and often fragmented ways of looking at things.”

ANNIE CABIGTING

cited in *The Straits Times: Life!*, Deepika Shetty



ARIN DWIHARTANTO SUNARYO

B. 1978

Qerramath

Pigmented resin and volcanic ash mounted on plexiglass panel (triptych)
Signed and dated 2015; Signed three times, dated 2015 and 15 on the reverse
Each: 180 by 155 by 4 cm; 70¾ by 61 by 1½ in.
Overall: 180 by 465 by 4 cm; 70¾ by 183 by 1½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 320,000-550,000
US\$ 40,800-70,500

It could be said that Arin Sunaryo's art is driven by impatience. *Qerramath* is yet another dynamic, expressive work from his explorations in the resin medium, specifically chosen because of its rapid 15 minute drying time and its ability to form complex solid layers. Merging the aesthetic of Abstract Expressionist painting with industrial tools and application methods, Sunaryo has established a niche for himself as one of Indonesia's most unconventional, inventive artists working today, with works included in the collections of the Guggenheim Museum in New York. The present piece is entirely composed of pigments and volcanic ash, mixed within the resin and scattered right until the moment it dries, creating a highly unique, unpredictable final product. It preserves a short, frenzied moment of inspiration, forever suspended in resin, as Sunaryo pushes the technical limits of expression in painting.

The artist was born in 1970 in Bandung, studying fine art at the Bandung Institute of Technology and the Central Saint Martins College of Art and Design. It was in London that he first developed an enduring fascination for the movement and flow of liquids on canvas, starting with oils until his discovery of resin in 2008, which immediately became his visual trademark. His resins are fully synthetic and industrial-grade, allowing the artist to select exact shades from the entire CMYK (cyan, magenta, yellow and key/black) spectrum and tap into infinite colour possibilities, ultimately infusing his work with the greatest immediacy of colour.

In a marked tonal contrast from his previous work, *Qerramath* - as part of his Volcanic Ash series - is darker and more muted, bearing a colour palette dominated by blood red and black on a somber ash grey backdrop. All of this

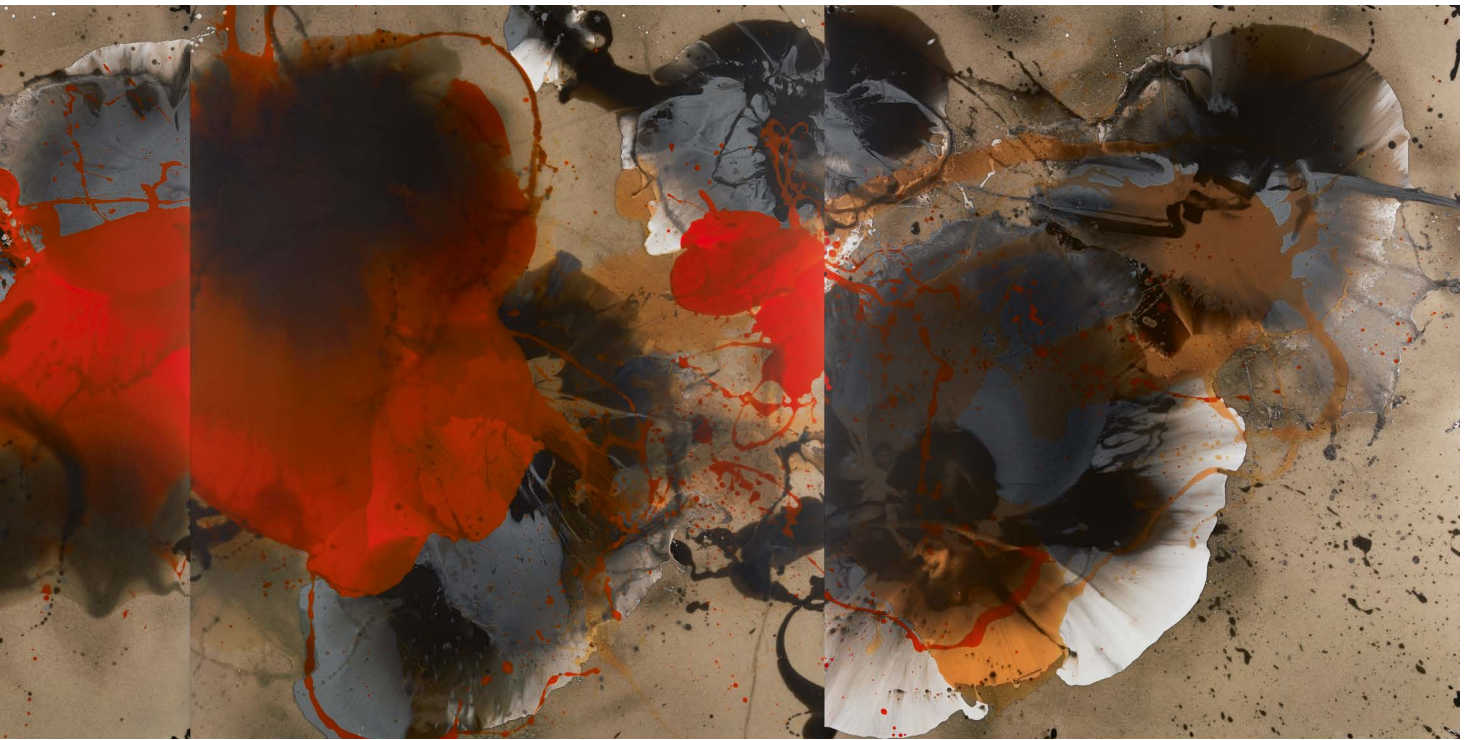
dwarfs the accents of white sparsely scattered across the panels, giving the work an ominous, looming atmosphere. The piece deliberately mimics the very moment of an eruption, ash and colour expanding across the frame uncontrolled. Sunaryo captures the paint in action; as different pigments mix together, they combine to yield diverse, complex shades, such as where the red bleeds into black to form subtle browns. As is characteristic of abstraction in art, rather than creating a naturalistic reproduction of this chaos, Sunaryo's work instead strives to capture its random energy directly. The artist splashes and drips the pigmented resin onto the plexiglass panel, foregoing the restricting control of brushstrokes in favour of gravity and the material's natural flow. His work therefore pays homage to the Abstract Expressionism of Jackson Pollock or Joan Mitchell, with intense, organic movement and forceful colours.

The resins in *Qerramath* also accumulate in layers - where the pigments are suspended in the midst of movement itself - giving the shapes dimension and a real, tactile quality. Even solidified, the paint retains its fundamental fluid form and glossiness. As Sunaryo himself explains, 'In the first glance, it probably looks like a flat landscape, but when we take a careful look we see its deepness.' [1] Ultimately, his work captures the liminal shifts between the liquid and solid, and the static and kinetic - freezing a microsecond for posterity.

In *Qerramath*, Sunaryo fully embraces the 'natural character' of resin and the creative possibilities that chance and randomness offer. In the end, the artist fuses both the synthetic and natural to reinvent the Expressionist idiom on his own terms, creating a symphony of colour, shape and mood.

[1] Arin Sunaryo, as quoted in interview with IndoArtNow.





218



219

219

SUZLEE IBRAHIM

b. 1967

Meditation Series: Light

Acrylic and oil on canvas

Signed, titled, inscribed and dated 2014 on the reverse
183 by 152 cm; 70 by 60 in.

HK\$ 70,000-90,000

US\$ 9,000-11,500



220

220

ROLANDO (OLAN) VENTURA

B. 1976

Plastic Realism

Acrylic on canvas

Signed and dated 2012

213 by 152.5 cm; 84 by 60 in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROPERTY FROM AN IMPORTANT PRIVATE
ASIAN COLLECTION

JIGGER CRUZ

b. 1984

The Head Fills the Windows Frame Exactly Aligns Itself

Oil paint, resin and mixed media on canvas, in
two parts
150 by 300 cm; 59 by 118 in.

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

Jostling with depth and movement, Jigger Cruz's art is a cacophony of chaotic color. His signature vibrant palette invokes the ideals of street graffiti and vandalism, resulting in a visual assault on the viewer. Cruz, who has showcased his art throughout the Philippines and internationally, built his success by blurring the lines between figuration and abstraction, and melding the classic and contemporary. He broke boundaries by layering oil and spray paint over still-visible traditionally painted landscapes—creating the impression of Old Master paintings that have been defaced. However, in his consistent manner of subverting all expectations, he now ventures further into the non-representational, creating works that are both conceptually and visually abstract. The present lot is the epitome of this development.

Cruz mused that seeking the limitations of knowledge led to automatism. "*It's a matter of abstraction and using my natural senses and gestures to create an object.*"^[2] he explained. Indeed, *The Head Fills the Window Frame Exactly and Aligns Itself* is a visual stream of consciousness, where paint splatters, runs and spurts organically across the canvas, reflecting the endless possibilities of Cruz's creative process. Against a dark background, zigzagging lines, geometric shapes and squiggles interlace and mingle with each other. Obscure figures

such as a green halo and a white printed scarf can be vaguely made out. Straight stretches of tape juxtapose against the wild wads of pigment squeezed and spread directly from the tube. The painting enters, and even embraces, the realm of anarchy.

Cruz's sculptural slathering of paint, his generous drizzles of resin and use of a wide variety of materials heightens the dimensionality of the art, framing the question of whether his work are "paintings or just objects"^[3]. He challenges the notion that a painting cannot be an installation as well. However, what makes the present lot even more precious is that part of the assemblage was sourced from the acclaimed artist Arin Dwihartanto Sunaryo, during Cruz's residency with him in Bandung. Thus, it plays subtle homage to Sunaryo's mentorship, representing the fruit of their labor.

Ultimately though, Cruz asserts that he wants to "forget about analysis, forget about art history, forget about the politics and feel the energy". His enigmatic approach, used to concoct his works of art, should be mirrored by the viewer as well—to respond with one's gut, viscerally and intuitively.

^[1] Jigger Cruz, Roh Projects <https://rohprojects.net/exhibition/the-head-fills-the-window-frame-exactly-and-aligns-itself/>

^[2] *ibid.*

^[3] *ibid.*





221

“This time, I have no need to tell stories. I have sought the limitations of knowledge that led to automatism. It’s a matter of abstraction and using my natural senses and gestures to create an object. It’s about raising questions of curiosity in the process of creating something new from muscle memories. It’s a curious process that allows the possibility to fall into a new form of language..”^[1]



222

222

S. DWI STYA ACONG

b. 1977

Meteor Garden

Oil on canvas

Signed, inscribed and dated 2018; Signed, inscribed, titled and dated 2018 on the reverse
180 by 250 cm; 70¾ by 98¼ in.

HK\$ 45,000-65,000

US\$ 5,800-8,300

223

RADUAN MAN

B. 1978

Between Two Hearts

Oil on jute

Signed and dated 02/2018, signed, titled, inscribed and dated 02/2018 on the reverse
183 by 214 cm; 72 by 84¼ in.

HK\$ 45,000-65,000

US\$ 5,800-8,300



223

CHRISTINE AY TJOE

b.1973

Bangunan Terbang (Flying Structure)

Mixed media on canvas

Signed

Executed in 2002

120 by 60 cm; 47¼ by 23½ in.

Metaphysical and imposing, yet delicate, *Bangunan Structure* is an early piece from Christine Ay Tjoe's expansive and ever-changing oeuvre. Her finesse with fine strokes and lines reveal her background as a graphic artist, where she would experiment with intaglio dry-point printing technique. She muses: "dry-point is basically drawing, because I imagine the needle is a pencil, and the copper plate is the paper". Today, Ay Tjoe is one of Indonesia's most prominent female contemporary artists, and a trailblazer in abstract art. Her works have been displayed in exhibitions around the world. Through the lens of her subjective experience, her works are an exploration of the human condition, imbuing themes of philosophy and spirituality. Visually seductive, they reveal her deepest, most personal revelations.

In the present lot, the viewer is confronted with an abstraction of straight lines, rectangles and strokes of near-transparent paint. Upon closer investigation, however, an amorphous, floating structure emerges, like a futuristic Laputa of Gulliver's Travels. The rectangles form simple buildings with smaller rectangular windows. The structure appears to build upon itself, as square boxes are hauled and hoisted by towering cranes. Yet, a sense of dissonance is created, as drips of paint give the impression of demolition and gravity. Similarly, while the translucent, glassy hues of blue-grey paint allude to futuristic elements, this contrasts with the dark edges of the buildings that replicate the effect of graphite pencils. Powdery and charred, exacerbated by sepia stains and the haphazard appearance of the buildings it is a picture of urban decay. The work oscillates between growth and destruction, the past and the future, creating a palpable sense of tension. This is manifested at the core of the painting, where faint, shaky lines are overlaid by darker, firmer strokes—frenzied energy emanates. Such tension, which features frequently in Ay Tjoe's works, is an abject and evocative reflection of the push and pulls of human nature, and thoroughly mesmerizes the viewer.

Ay Tjoe herself appears to be a walking oxymoron. In person, she is soft-spoken and unassuming. Yet, her art is an exemplification of her sheer courage of emotional expression. Lines on lines, ink on canvas, heart on sleeve—*Bangunan Structure* consecrates the virtuoso's vision with visceral veracity.

HK\$ 350,000-550,000

US\$ 44,600-70,500





225

225 SOLD WITHOUT RESERVE

BERNARDO PACQUING

b. 1967

Rotundity

Oil on canvas
Executed in 2010
203 by 203 cm; 80 by 80 in.

EXHIBITED

Hong Kong, Sotheby's S2 Gallery, *Southeast Asian Abstraction: A New Dialogue*, 12 November - 21 November

PROVENANCE

Private Collection, Europe

HK\$ 20,000-30,000

US\$ 2,550-3,850

226

JIGGER CRUZ

b. 1984

Absentia

Oil on canvas in artist's frame
Signed and dated 15
80 by 65 cm; 31½ by 25½ in.

PROVENANCE

Private Collection, Germany

HK\$ 80,000-120,000

US\$ 10,200-15,300



226



227

227

RAFIEE GHANI

B. 1962

Dancing in the Stolen Garden

Oil on canvas

Signed, titled and dated 2018

214 by 183 cm; 84¼ by 72 in.

HK\$ 80,000-120,000

US\$ 10,200-15,300



228

228

ISMAIL AWI

b. 1987

Wake Up, Sleepy Head!

Oil and acrylic on canvas

Signed, titled, inscribed and dated 2018 on the reverse

183 by 153 cm; 72 by 60¼ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

229

I MADE DJIRNA

B. 1957

Orang Pinggiran VIII

Oil and mixed media on canvas

Signed and dated 2000; Signed twice, titled and dated 2000 on the reverse

100 by 130 cm; 39¼ by 51 in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



229



230

230

AGUS TRIYANTO BR

b. 1979

Journey of Hope

Oil on canvas

Signed and dated 2016; Signed, titled, inscribed
and dated 2016 on the reverse
180 by 250 cm; 70¾ by 98¼ in.

HK\$ 60,000-90,000

US\$ 7,700-11,500

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

NATEE UTARIT

B. 1970

Princess with Umbrella (Illustration of the crisis series)

Oil on canvas

Signed, titled, inscribed and dated 10 on the reverse
140 by 170 cm; 55 by 67 in.

LITERATURE

Natee Utarit, *Illustration of a Crisis*, Richard Koh Fine Art Sdn Bhd, 2013, p.43, p.232.

Natee Utarit's striking work *Princess with the Umbrella* (2010) merges his preoccupation with illustrating the boundaries between reality and fiction, alongside a broader commentary on Thailand's complex sociopolitical matters. This work itself is drawn from his seminal series *Illustration of the Crisis*, with a titular reference to Thailand's governmental crisis between 2009 and 2011 - a visually and thematically bold attempt to comprehend the sweeping social unrest Utarit witnessed firsthand. The present piece therefore draws on the language of concrete things and images - with the wealth of symbolism they contain - to portray these social issues in all their complexity.

Born in 1970, the Bangkok native received his formative training in the College of Fine Art at Silpakorn University, cultivating an enduring interest in classical art and the pictorial language of Western Renaissance painting. Featuring a meticulous chiaroscuro technique in the tradition of Caravaggio, while channeling a multiplicity of image connotations so characteristic of Holbein's art, Utarit's work transplants the aesthetic ideals of the past into a surreal, dark vision of the modern day.

As with the rest of the works within this series, this piece embodies the classical Western tradition of the still life, presenting a close-up perspective of the princess figurine and the umbrella upon a table - the sole points of interest on asparse, black background. The figurine of the girl provides the

only accent of color on the canvas, with a dress in light pastel blue and vivid red hair, yet all this seems to be overshadowed by black and white. In particular, the umbrella is rendered in closely photorealistic detail, delineating each and every intricate fold and ruffle in the fabric. Utarit then places special focus on the interplay of light and shadow across the objects, casting a clinical white light on the table and painting in a spectrum of shades - from bright reflective white to faded grays and blacks. The starkly monochromatic palette imbues these objects with the illusion of depth and tactility, but also contributes to the work's overarching austere mood.

A powerful recurring feature of Utarit's works is its creation of atmosphere and a feeling of the uncanny. *Princess with the Umbrella* is sparsely composed and elegant, two incongruous objects on a table offset against a flat, oppressive black backdrop, such that the canvas lacks any sense of movement or organic life. The umbrella is deliberately framed to dwarf the princess figurine, and the work distorts ideas of scale and order. In the end, the painting effectively plays with visual perception, stranding a viewer between what seems familiar and impossible, and captures a broader feeling of unease and displacement that Utarit identified in society around him.

This representation of three-dimensional perspective on a two-dimensional plane appears almost photographic in nature, given that Utarit drew from an extensive collection of found objects, from the umbrella and toy figurine found here to items as diverse as bones or metal pans. However, these figurative subjects are visual stand-ins for 'human behaviors', and this vision of reality still remains an artificial construction - a careful assembly of objects meant to allude to a more pressing story beneath.

In this work, Utarit adopts and then distorts the conventions of beauty in a still life, placing objects in dialogue with each other and channeling the essence of classical painting to tell a message. In his characteristic cinematic size, this visually imposing piece displays Utarit's technical skill, and is a poignant example of the artist's commitment to communicating more with less, filling his canvas with visual metaphors and hidden symbols.

HK\$ 320,000-450,000

US\$ 40,800-57,500





232



233

232

SAMSUL ARIFIN

b. 1979

Meditasi (Meditation)

Acrylic on canvas
Signed and dated 06-11-2015
110 by 150 cm; 43 by 59 in.

HK\$ 65,000-85,000

US\$ 8,300-10,900

233

YUNIZAR

b. 1971

Tertawa (Laugh)

Acrylic on canvas
Signed and dated 2004; signed twice, titled and dated 2004 on the reverse
80 by 110 cm; 31½ by 43¼ in.

PROVENANCE

Private Collection, Hong Kong
Sotheby's Hong Kong, 5 April 2015, Lot 215

HK\$ 50,000-70,000

US\$ 6,400-9,000

234

EKO NUGROHO

b. 1977

When The Soldier Is Cursed By His Superior

Acrylic on canvas
Signed and dated 2012
150 by 100 cm; 59½ by 39¼ in.

PROVENANCE

Private Collection of Baron et Baronne Guy Ullens de Schooten

HK\$ 80,000-150,000

US\$ 10,200-19,200



234

ICHWAN NOOR

b. 1963

Beetle Sphere

Aluminum painted and original parts VW Beetle 1953, Edition of 5, Color: Black
180 by 180 by 180 cm; 70¾ by 70¾ by 70¾ in.

Unyielding yet malleable, familiar yet unrecognisable, Ichwan Noor's fantastical spherical creation confronts and confounds. The artist, who dexterously constructs larger than life three-dimensional sculptures, is at the forefront of Indonesia's contemporary art scene. With his mastery of technical skill, he experiments with an array of materials, such as bronze, stainless steel, aluminium, various used materials and resin, creating astoundingly transformational works. His influence ripples across local circles—many affectionately call him 'The Maker', due to his assistance and mentorship of other artists in Southeast Asia, and generous sharing of expert knowledge. The sculptor, who is now a Professor of Fine Arts at the University of Yogyakarta, and was trained at the Indonesian Art Institute, Yogyakarta, has become most well-known for his extraordinary automobile-based sculptures, where he warps the iconic Volkswagen Beetle into flawless spheres and cubes.

Beetle Sphere is a quintessential piece from Noor's trailblazing work. A comparable work is in the collection of the National Gallery of Victoria, Melbourne. In the present lot, he takes the vehicle's iconic contours and curves to the extreme—"I took the shape of the Volkswagen Beetle, which is an oval, and returned it to its basic shape, a sphere"^[1]. The work responds to the darker origins of the vehicle, one loaded with much historical value. It was supposedly conceived of by Adolf Hitler to be "the people's car" (a literal translation of "Volkswagen"), and was subsequently mass-manufactured. Over the next few decades, its design remained virtually unchanged, and became

etched into the hearts and minds of people across the globe. The distinctive rotundness of the vehicle is also a reason for Noor's choice of vehicle. He explained, "people everywhere, across space and time, know the Beetle. I see the Volkswagen Beetle as one of the most successful designs, one that people will always be familiar with".^[2] However, the uncanny but compressed appearance of *Beetle Sphere* subverts such expectations, urging viewers to redefine their preconceived notions of an entity.

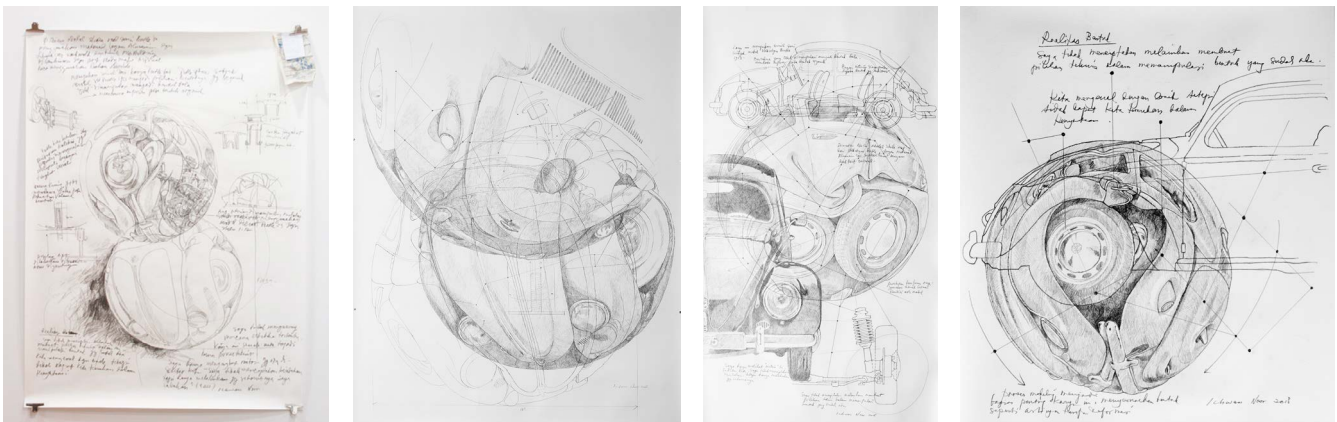
A painstaking, laborious process is required to achieve the final work of art. Noor is first required to carve a spherical polyurethane replica of the vehicle's body and cast it in aluminium. This prevents damage from distorting a genuine car. A spherical interior is then made to complement the cast exterior. Finally, original car parts are furnished to complete the illusion. However, this is not the first time that Noor has explored the theme of transport—his older sculptures are an amalgamation of the synthetic and organic, featuring humans or animals with locomotive technological features. Yet, *Beetle Sphere* represents a breakthrough in Noor's artistic direction, as he increasingly hones in on the man-made.

The sculptor's refreshing depictions of the automobile has warranted much recognition. His work has been exhibited internationally, such as in Singapore, Hong Kong, Italy and the U.A.E. The first time he displayed one of his Beetle series at "Art Motoring: Motion and Reflection", he won the award for Best Work, and subsequently received much public acclaim. Indeed, *Beetle Sphere*, in all its compressed, compact car glory, exemplifies the untraversed paths that Noor is charting.

^[1] Serena Bentley, "An Interview with Ichwan Noor", NGV, <https://www.ngv.vic.gov.au/essay/an-interview-with-ichwan-noor/>

^[2] Ibid.

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



Sketches (Please note that these are not included with the present lot)





236

236

GABRIEL BARREDO

B. 1957

Angel

Metal and resin with electrical installation
Signed and dated 2008 on the reverse
141 by 83 by 79 cm; 55½ by 32¾ by 31 in.

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

□ 237 **SOLD WITHOUT RESERVE**



237

YUREE KENSAKU

B. 1979

Untitled

Plastic, paint, Plexiglas, LED light
32 by 30 cm; 12½ by 11¾ in.

PROVENANCE

Sotheby's Hong Kong: Monday, 5 October 2015,
Lot 280

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



238

238

ARIN DWIHARTANTO
SUNARYO

B. 1978

Volcanic Ash series

Resin, pigment and mount Merapi volcanic ash on
wooden panel

Signed and dated 2010 on the reverse
168 by 168 cm; 66 by 66 in.

HK\$ 140,000-280,000
US\$ 17,900-35,700



239

239

ENTANG WIHARSO

b.1967

Stay Focus (Comic Book Series)

Graphite powder and resin mixture, color pigment, thread, stell

Signed, numbered 2 / 3 and dated 2011

This work an edition of 2 / 3

225 by 118 by 1.5 cm; 88½ by 46½ by ½ in.

PROVENANCE

Private Collection of Baron et Baronne Guy Ullens de Schooten

HK\$ 140,000-220,000

US\$ 17,900-28,100

□ 240 SOLD WITHOUT RESERVE

PAULO VINLUAN

b. 1980

(i) Cyclic License (ii) Folks of Lore

Acrylic on canvas in 2 parts

(i) Signed, titled, inscribed and dated 2009

(ii) Signed, inscribed and dated 2009

153 by 102 cm; 60 by 40 in. (2)

PROVENANCE

Private Collection, Singapore

(i) Sotheby's Hong Kong, 5 October 2015, Lot 250

(i)(ii) Sotheby's Hong Kong: Monday, April 3, 2017, Lot 206

HK\$ 15,000-25,000

US\$ 1,950-3,200



240



WALASSE TING

1929-2010

Three Ladies

Acrylic on paper laid on canvas
Stamped with a seal of the artist
178 by 97 cm; 70 by 38 in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2013, Lot 204
Acquired from the above sale by the present
owner
Private Collection, Singapore

HK\$ 220,000-350,000

US\$ 28,100-44,600





242

242

RUDI MANTOFANI

b. 1973

Menjelang Pagi (Waiting for the Dawn)

Acrylic on canvas

Signed and dated 2005; signed, titled, inscribed and dated 2005 on the reverse
145.5 by 145.5 cm; 57 by 57 in.

PROVENANCE

Sotheby's Hong Kong, 5 October 2015, Lot 257

HK\$ 60,000-90,000

US\$ 7,700-11,500

243

MARIAM SOFRINA

B. 1983

August

Oil on canvas

Signed and dated 13
73 by 159 cm; 28¾ by 62½ in.

HK\$ 35,000-55,000

US\$ 4,500-7,100



243



244

244

HERI DONO

b.1960

Untitled

Mixed media on canvas , acrylic and paper on canvas

Signed, signed with the artist's monogram, and dated 2003.2004

118 by 145 cm; 46¼ by 57 in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

□ 245 **SOLD WITHOUT RESERVE**

JAYSON OLIVERIA

B. 1973

Convention of Conventions 4

Oil on canvas

Signed

Executed in 2009

187 by 152.5 cm; 73¾ by 60 in.

PROVENANCE

Private Collection, Singapore

Sotheby's Hong Kong, October 5 2015, Lot 251

HK\$ 10,000-15,000

US\$ 1,300-1,950



245

Burmese Art

Burmese painting has held an enduring place in the country's cultural identity, having its earliest roots in the 11th century religious murals of ancient Pagan. Over the years, much of Burmese art continued to center around Buddhist elements and teachings in daily life, featuring flat two-dimensional perspectives and intricate linework. It was only after the fall of the Konbaung dynasty and the introduction of colonial rule after the 3rd Anglo-Burmese War in 1885 that Burmese painting underwent its most dynamic transformation. Western-educated artists traveled to Burma to produce ethnographic paintings of the landscape and its people, notably Colesworthy Grant (1813-1880), James Raeburn Middleton (1852-1939/40) and Sir Gerald Kelly (1879-1972), and their works served to first introduce Western graphic techniques –with its sense of perspective, lighting and shade - into the Burmese palette. As such, successive generations of Burmese painters, such as Saya Chone (1866-1917) and M.T Hla (1874-1946), were progressively influenced by these sensibilities, adopting a new realistic visual language in their portrayals of Burma.

The early 20th century brought about greater cohesion and formalization of Burmese artistic society, giving rise to two main schools of art – the Northern Mandalay and the Southern Rangoon groups. The Burma Art Club was established in 1918 to assist in the education of local Burmese artists, and it became instrumental in the development of the Rangoon school, with its emphasis on using modern Western techniques to frame native Burmese subjects. Its most renowned proponent was U Ba Nyan (1897-1945), known for his opaque watercolor and impasto oil works, and recognized as one of

the masters of Burmese art long after his death. Crucially, he served as a mentor and influence to a new generation of modernist artists, passing on a wealth of Western techniques to his students, the most decorated of which was U Ngwe Gaing (1901-1967), who assumed his position as Burma's leading painter after Ba Nyan's passing.

The Mandalay school was then formed as Western-style painters, led by U Ba Zaw (1891-1942) and Saya Saung (1898-1952), and more traditionally-oriented artists, like U Saw Maung (1900-1969), sought to retain the Mandalay cultural identity and resist Ba Nyan's distinctly cosmopolitan aesthetic, adopting traditional transparent watercolors and Chinese illustrative elements into their work. Later artists such as U Ba Thet (1903-1972), known for his nonconformity and range across Western and Chinese perspectives, helped restore the Mandalay school to the creative vanguard of Burmese art.

The government's opening of the Burmese economy in 1988 enabled a new influx of foreign collectors to engage with Burmese artists, introducing modern Burmese art to a new global audience. Min Wae Aung (b. 1960) has become one of the top painters working out of Burma today, gaining fame in art circles across Singapore, Hong Kong and London, followed by Zaw Zaw Aung (b. 1971), both painters distinguishing themselves with an eye for the subtlety and charm of everyday life. A fresh second and third-wave of modernists too have established themselves as rising figures in Southeast Asian art today, names such as Zaw Win Pe (b. 1960), Min Zaw (b. 1972) and Myoe Win Aung (b. 1972) infusing a spirit of rebellion and inventiveness into their individual works.



246

NYEIN CHAN SU

b. 1973

Landscape 11

Acrylic on canvas
Signed and dated 03
61 by 76 cm; 24 by 30 in.

HK\$ 12,000-18,000
US\$ 1,550-2,300



247

ZAW WIN PE

b. 1960

Blue Mountain, Red Land

Oil on canvas
Signed and dated 2002
60.5 by 80 cm; 23¾ by 31½ in.

HK\$ 18,000-25,000
US\$ 2,300-3,200

247

248

BA KHINE

b. 1960

Toy Shop

Acrylic on canvas
Signed and dated 99
90.5 by 121 cm; 35½ by 47½ in.

HK\$ 18,000-25,000
US\$ 2,300-3,200



248



249

249

MIN ZAW

b. 1972

Pagoda Bell

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

HK\$ 18,000-25,000
US\$ 2,300-3,200

250



250

MYAT KYAWT

b. 1966

Planet Corner/Entrance of Moenyin Pagoda

Oil on canvas
Signed and dated 99; titled on the reverse
71 by 103.5 cm; 28 by 40¾ in.

HK\$ 16,000-25,000
US\$ 2,050-3,200

251



251

TIN WIN

b. 1952

Ganesa

Oil on canvas
Signed and dated 2002
91.5 by 122 cm; 36 by 48

HK\$ 18,000-25,000
US\$ 2,300-3,200

252

LU MIN

b. 1947

Shwedagon Pagoda

Oil on canvas

Signed and dated 2001

76 by 91.5 cm; 30 by 36 in.

HK\$ 16,000-22,000

US\$ 2,050-2,850



252

253

ZAW ZAW AUNG

b.1971

Three Women

Oil on canvas

Signed and dated 1998

97.5 by 66 cm; 38½ by 26 in.

HK\$ 16,000-25,000

US\$ 2,050-3,200



253



254

254

U LUN GYWE

B. 1930

Flower Market

Oil on canvas
Signed and dated 95
45 by 50.5 cm; 17½ by 19¾ in.

PROVENANCE

Acquired directly from the artist
Collection of the artist Min Wae Aung
Private Collection, Myanmar

HK\$ 48,000-68,000

US\$ 6,200-8,700

255

U BA NYAN

1897-1945

Venice

Watercolour on paper
Signed
25 by 34 cm; 9¾ by 13¼ in.

PROVENANCE

Private Collection, U.K.

HK\$ 20,000-30,000

US\$ 2,550-3,850



255

U NGWE GAING

1901-1967

Still Life with Fish

Oil on canvas

Signed

Executed circa 1960

90.5 by 67 cm; 35½ by 26½ in.

PROVENANCE

Acquired directly from the artist in the 1960s

Thence by descent to the present owners

Private Collection, U.K.

U Ngwe Gaing was one of Burma's most preeminent artists in the post-WW2 period, pioneering a distinctive Rangoon school of realist artistic expression throughout his career and establishing himself as one of the country's leading cultural icons. Born in 1901, he began his career as an illustrator for magazines and movie posters, gaining a reputation for his versatility and sheer range across diverse genres and mediums. However, it was his mastery of naturalist, lyrical oil painting that became his hallmark, and by 1953, he was just one of two artists to receive the country's highest artistic honor, the *Alinga Kyaw Zwa*, in recognition of his sophistication and the depth of his oeuvre.

Still Life is a quintessential Ngwe Gaing masterwork, rendering the ordinary and every day with a meticulous attention to detail. Here, the artist frames a table teeming with seafood and produce, the very picture of abundance. This visual richness is further heightened by a richness of color, and this work is distinguished for Ngwe Gaing's fidelity of color, harking back to a rich classical European tradition of still life works. Ngwe Gaing's artistic practice was to mix multiple colors upon the brush itself, before layering them directly onto the canvas, which contributed to his organic, complex color designs.

Above all, *Still Life* is a study in visual perspective, something Ngwe Gaing liberally drew from Western techniques courtesy of his teacher Ba Nyan, who had been the leading figure of innovation in modern Burmese art. This work was executed entirely in a Western vein, featuring a very tactile sense of mass with naturalistic perspective and shading. His focus on representing the extent of light and shadow is immediately evident, in the sheen of reflective silver and blue from the fish's scales, and the glazing across the peels of the fruit.

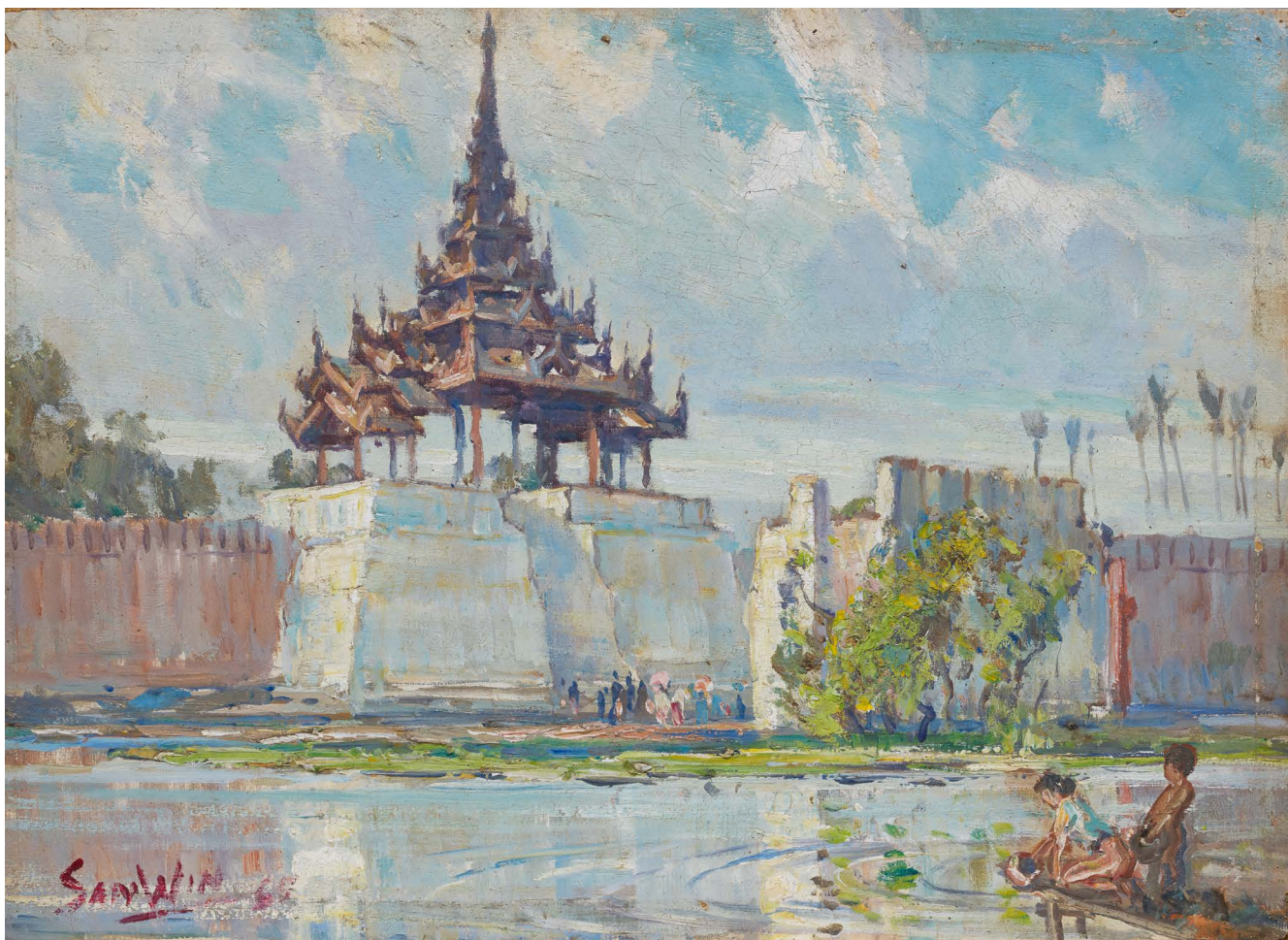
This work is a stunning technical display of Ngwe Gaing's skill and sensitivity for colors, but also demonstrates a progressive evolution of styles in Burmese art, borrowing the best aspects of representation and framing from the Western tradition and embedding them into a new, definitive Burmese visual identity.

HK\$ 260,000-350,000

US\$ 33,200-44,600



256



257

257

U SAN WIN

1905-1981

Mandalay

Oil on paper mounted on board

Signed and dated 65

25.5 by 35.5 cm; 9¾ by 14 in.

PROVENANCE

Acquired directly from the artist

Collection of the artist Min Wae Aung

Private Collection, Myanmar

HK\$ 55,000-75,000

US\$ 7,100-9,600



258

258

U SAN WIN

1905-1981

Pagoda Festival

Oil on canvas

Signed and dated 1963

43.5 by 57.5 cm; 17 by 22¾ in.

HK\$ 280,000-350,000

US\$ 35,700-44,600



259

259

U NGWE GAING

1901-1967

Still Life, Flowers

Oil on canvas mounted on board

Signed and dated 62

50 by 40.5 cm; 19½ by 15¾ in.

PROVENANCE

Acquired directly from the artist
Collection of the artist Min Wae Aung
Private Collection, Myanmar

HK\$ 240,000-350,000

US\$ 30,600-44,600



260

260

U NGWE GAING

1901-1967

Beach Scene

Oil on board

Signed

Executed circa 1960s

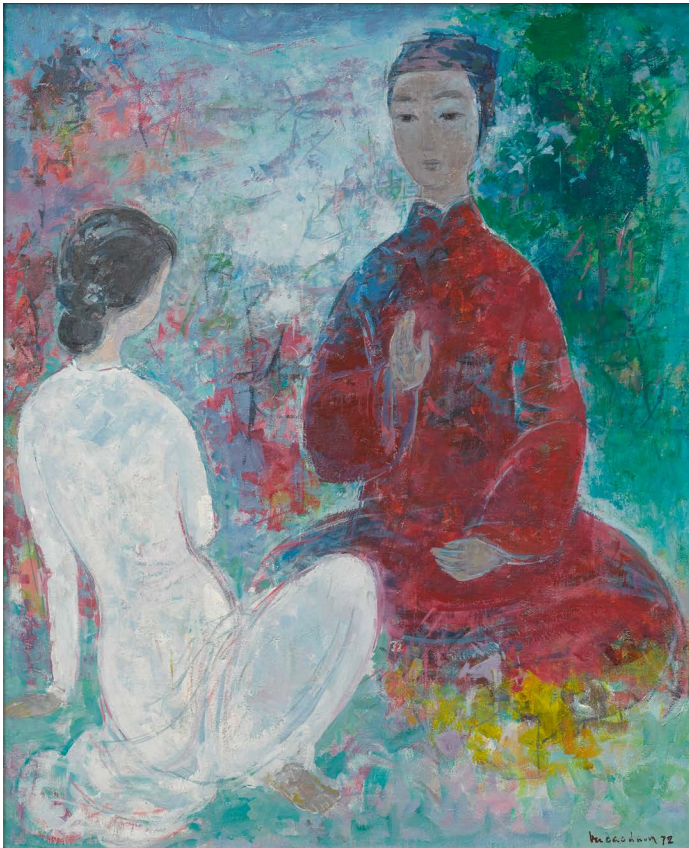
61 by 91.5 cm; 24 by 35¾ in.

PROVENANCE

Acquired directly from the artist
Collection of the artist Min Wae Aung
Private Collection, Myanmar

HK\$ 400,000-600,000

US\$ 51,000-76,500



261

261

VU CAO DAM

1908 - 2000

Two Figures

Oil on canvas
Signed and dated 72
61.5 by 50 cm; 24¼ by 19¾ in.

PROVENANCE

Private Collection, USA

HK\$ 80,000-150,000

US\$ 10,200-19,200

262

VU CAO DAM

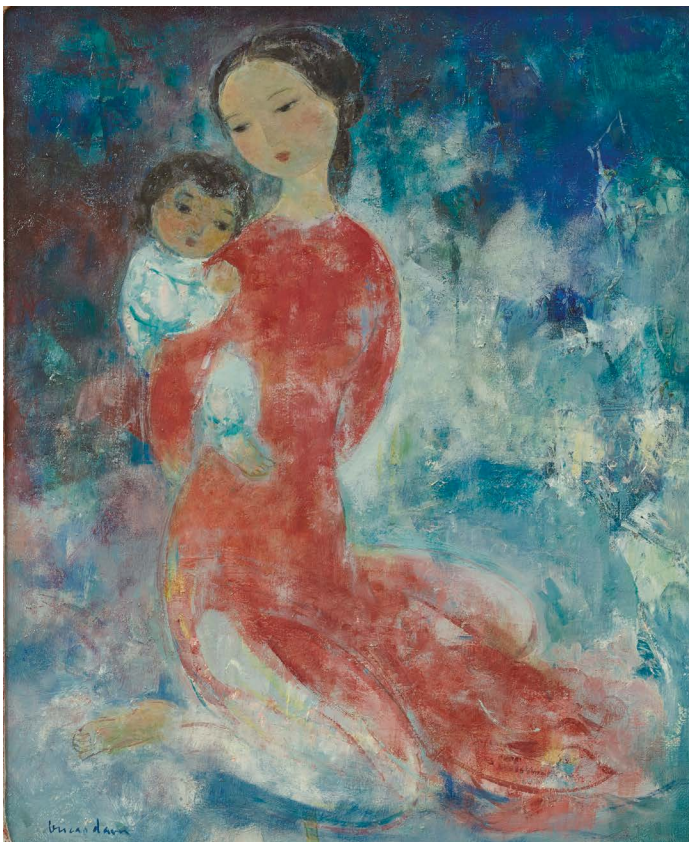
1908-2000

Maternité (Maternity)

Oil on canvas
Signed
44.5 by 36.5 cm; 17½ by 14¼ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000



262



263

263

LE PHO

1907-2001

Femme et Enfants dans un
Paysage (Woman and Children in a
Landscape)

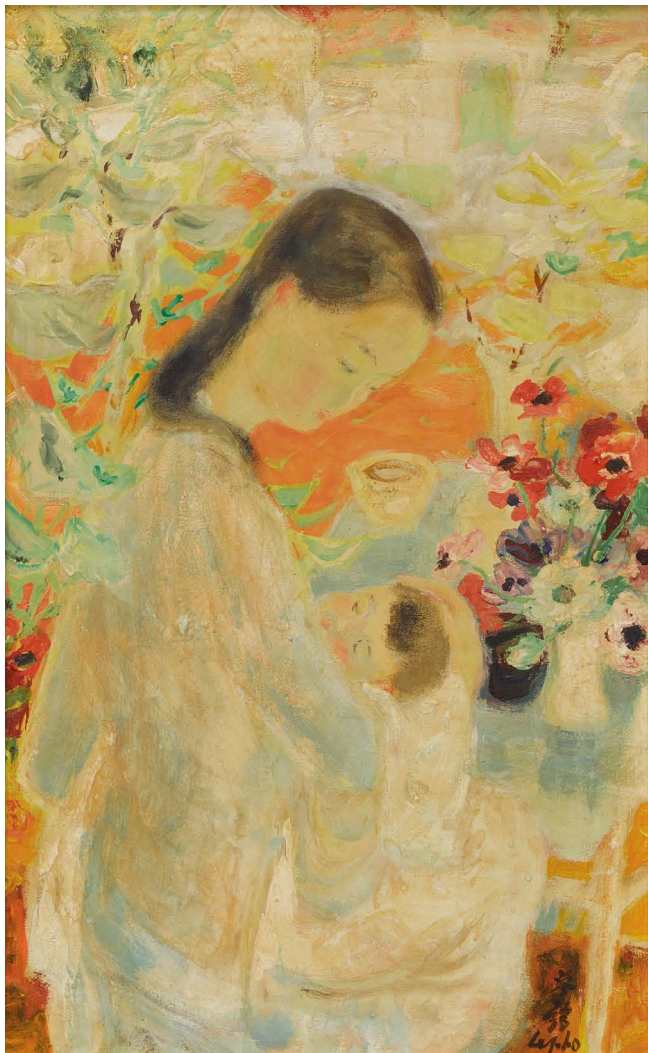
Oil on canvas
Signed in Chinese and English
130 by 195 cm; 51 by 76¾ in.

PROVENANCE

Private Collection, USA

HK\$ 300,000-500,000

US\$ 38,300-64,000



264

264

LE PHO

1907-2001

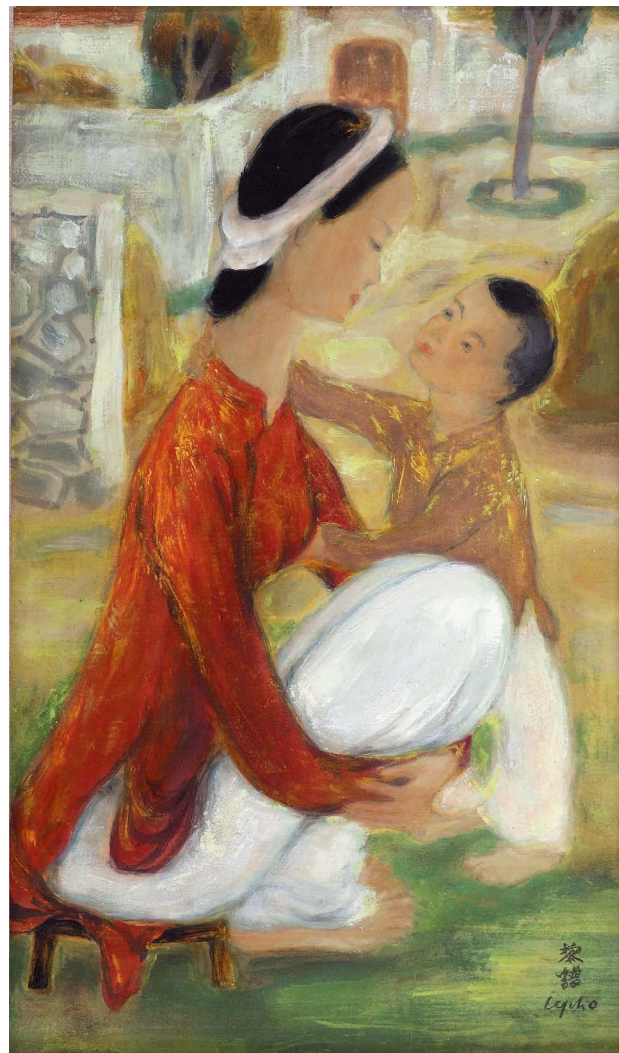
Mère et Enfant (Mother and Child)

Oil on silk
Signed
60 by 38 cm; 23½ by 15 in.

PROVENANCE

Private Collection, USA
Christie's Hong Kong, May 28 2017, Lot 314

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



265

265

LE PHO

1907-2001

Mère et Enfant (Mother and Child)

Ink and gouache on silk
Signed in English and Chinese
39.5 by 23.5 cm; 15½ by 3¼ in.

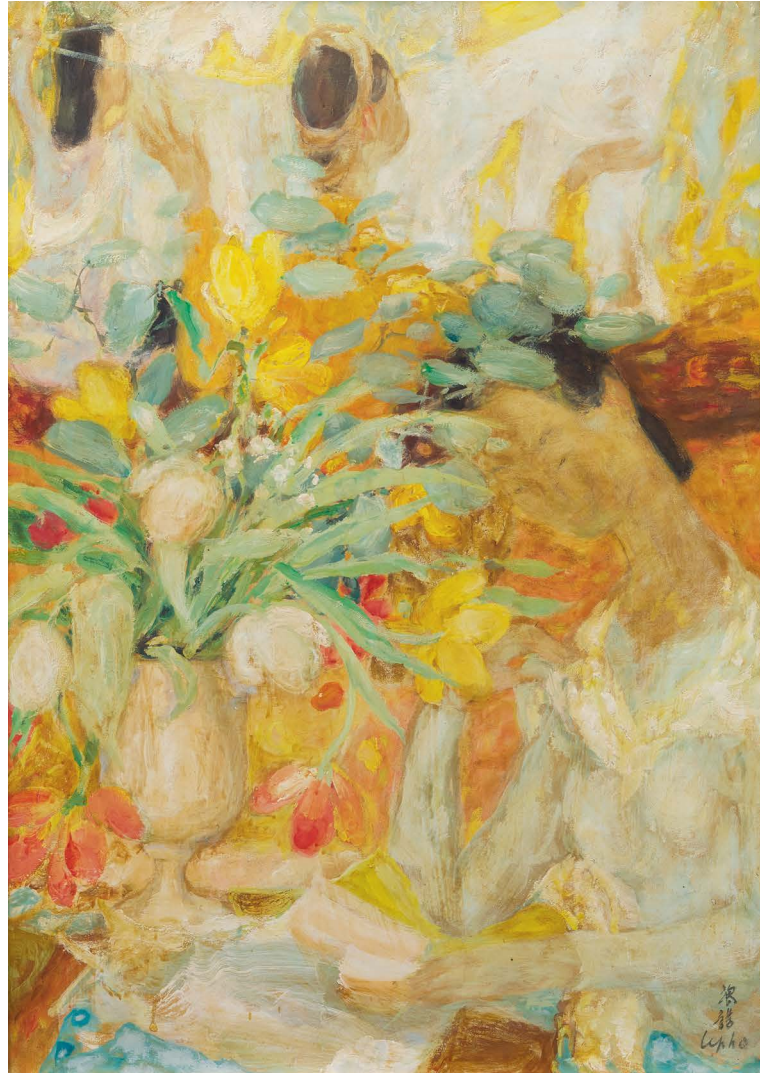
PROVENANCE

Sotheby's Olympia, 20 October 2004, Lot 191
Private Asian Collection

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



266



267

266

TO NGOC VAN

1906-1954

Thai Girl

Crayon and pencil on paper
Signed and dated 12.37
74 by 32.5 cm; 29 $\frac{1}{4}$ by 12 $\frac{3}{4}$ in.

LITERATURE

Ha Thuc Can., Dao Hung, *100 Years of Contemporary Paintings From Vietnam*, Dong Son Editions, 1994, color illustration, p. 6

PROVENANCE

Private Collection, Singapore

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

267

LE PHO

1907-2001

Women with Flowers

Oil on silk
Signed
91 by 63.5 cm; 35 $\frac{3}{4}$ by 25 in.

HK\$ 160,000-260,000
US\$ 20,400-33,200



268

268

MAI TRUNG THU

1906-1980

La Main Dans Les Cheveux (Hand In Hair)

Ink and gouache on silk
Signed, stamped with a seal of the artist and dated 68
19 by 11 cm; 7½ by 4¼ in.

PROVENANCE

Private Asian Collection

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



269

269

MAI TRUNG THU

1906-1980

Lady Praying

Ink and gouache on silk fixed on cardboard
Signed, stamped with a seal of the artist and dated 1954
24 by 18 cm; 9½ by 7 in.

PROVENANCE

Sotheby's Hong Kong, 4 April 2016, Lot 245
Acquired by the present owner from the above sale

Private Asian Collection
Sotheby's Hong Kong, 3 April 2017, Lot 262

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

MAI TRUNG THU

1906-1980

Mère et Enfants (Mother and Children)

Ink and gouache on silk

Signed, stamped with a seal of the artist and dated 58

24 by 15.5 cm; 9½ by 6 in.

PROVENANCE

Private Asian Collection

HK\$ 100,000-150,000

US\$ 12,800-19,200





271

271

LE VAN DÊ

1906-1966

Mother and Child

Ink and colour on silk
Signed, stamped with the seal of the artist,
inscribed and dated *Paris 1938*
57 by 33 cm; 22½ by 12¾ in.

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

272

LE NANG HIEN

1921-2014

Two Young Ladies

Ink and colour on silk
Signed, stamped with a seal of the artist and
dated *1994*
51 by 68.5 cm; 20 by 27 in.

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

273

PHAM THUC CHUONG

1918-1983

Children's Writing Lesson

Ink and gouache on silk
Signed and stamped with a seal of the artist
Executed circa 1950s
18 by 44.5 cm; 7 by 17½ in.

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



272



273



274

274

LE PHO

1907-2001

La Lecture (Reading)

Oil on canvas
Signed in Chinese and English
73 by 92 cm; 28¾ by 36 in.

PROVENANCE

Wally Findlay Galleries, USA
Sotheby's Hong Kong, 6 October 2009, Lot 425
Acquired by the present owner from the above
sale
Private Asian Collection

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

275

NGUYEN PHAN CHANH

1892-1984

Bather

Ink and gouache on silk
Signed, stamped with a seal of the artist,
inscribed and dated 1970
69 by 49 cm; 27 by 19¼ in.

PROVENANCE

Christie's Hong Kong, October 27 2002, Lot 61
Acquired by the present owner from the above
sale
Private Collection, USA

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



何事已倦之
不祥乃屏于庭中
余有之云任平秋
情定若在平秋赴
火王泪以女身



N. phan Chanh
1970



276

276

ALIX AYMÉ

1894 - 1989

Three Women

Ink, watercolour and paste on paper

Signed

26.5 by 27.5 cm; 10½ by 10¾ in.

HK\$ 10,000-20,000

US\$ 1,300-2,550

277

ALIX AYMÉ

1894 - 1989

Enfants de Luang-Prabang (Children from Luang-Prabang)

Ink and colour on silk

Signed

Executed circa 1930s

33 by 24.5 cm; 13 by 9½ in.

EXHIBITED

Exposition à Louviers en 1990

HK\$ 30,000-50,000

US\$ 3,850-6,400



277

278

NGUYEN VAN TY

1917-1992

Untitled

Ink and gouache on silk

Signed, stamped with three seals of the artist and dated 1936

42 by 58 cm; 16½ by 22¾ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



278

279

LE NANG HIEN

1921-2014

Young Women of Hanoi in a White Tunic (Ao Dai)

Ink and gouache on silk

Signed, stamped with seal of the artist and dated 1991

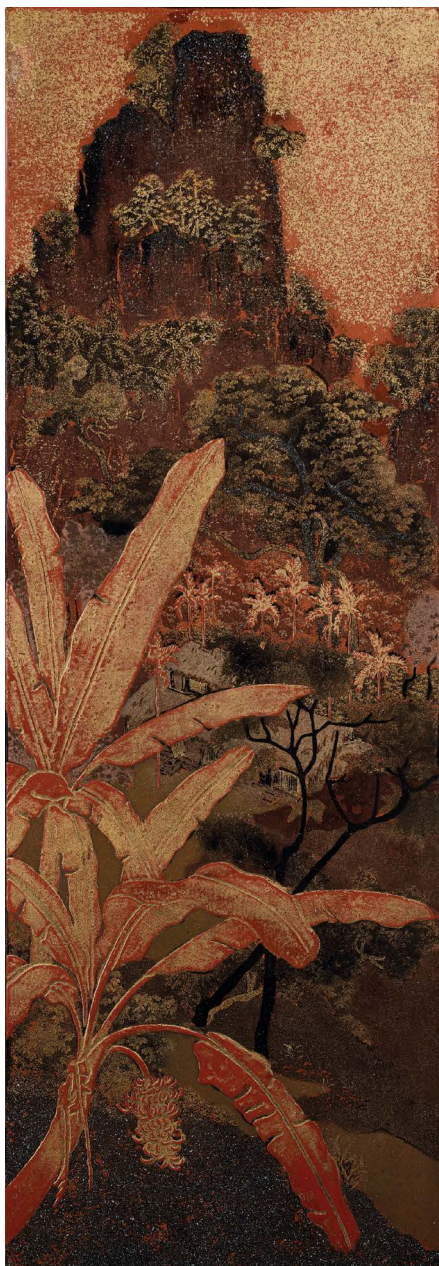
71 by 53 cm; 28 by 20¾ in.

HK\$ 35,000-55,000

US\$ 4,500-7,100



279



280



ALTERNATE VIEW

280

PHAM HAU

1903-1995

Paysage de la moyenne Région au
Tonkin (Landscape of the Tonkin
region)

Lacquer on wood

Stamped with the seal of the artist on the
underside

Executed in 1939

36 by 13 by 7 cm; 14¼ by 5¼ by 2¾ in.

PROVENANCE

Acquired by a French collector in Indochina

Private Collection, Paris

Sotheby's Hong Kong, October 7 2012, Lot 277

Private Collection, France

Sotheby's Hong Kong, October 5, 2013, Lot 350

Acquired by the present owner from the above
sale

Private Collection, Singapore

HK\$ 100,000-150,000

US\$ 12,800-19,200



281

281

PHAM HAU

1903-1995

Untitled

Lacquer on wood, in 2 parts

Signed

Each: 126 by 59 cm; 49½ by 23¼ in. (2)

Overall: 126 by 118 cm; 49½ by 46½ in.

PROVENANCE

Sotheby's Singapore, October 9 2005, Lot 93
Acquired by the present owner from the above
sale

Private Collection, USA

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



282



283

282

APPLIED ARTS SCHOOL OF THU DAU MOT

Vietnamese Village Scene

Lacquer on wood
Signed
Executed circa 1940s
62.5 by 126.5 cm; 24½ by 49¾ in.

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

283

NGUYEN TAN BAU

b. 1916

Market Village

Lacquer on panel
Signed and dated 1953
58 by 99 cm; 22¾ by 39 in.

PROVENANCE

Sotheby's Hong Kong, October 6 2008, Lot 944

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



284

284

NGO MANH QUYNH

1917-1991

Deers In A Forest

Lacquer on wood

Signed and dated 1942

99.5 by 200 cm; 39 by 78¾ in.

EXHIBITED

Hanoi, Vietnam, Salon Unique, 1943

LITERATURE

Quoted at page n°4 by French author Claude Mahoudot in a writing titled " Le Salon Unique 1943", published in the INDOCHINE Review, (issue in the 4th year, number 171, Thursday December 9, 1943)

HK\$ 350,000-550,000

US\$ 44,600-70,500

285

NGUYEN TU NGHEIM

1919-2016

A Group of Four Lacquer Plates

Lacquer plates

- (i) Signed and dated 78
- (ii) Signed and dated 72
- (iii) Signed and dated 72
- (iv) Signed and dated 93
- (i) Diameter: 30 cm; 11¾ in.
- (ii) Diameter: 29.5 cm; 11½ in.
- (iii) Diameter: 30 cm; 11¾ in.
- (iv) Diameter: 30 cm; 11¾ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300



285

286

THAI TUÂN

1918-2007

The Table

Oil on board

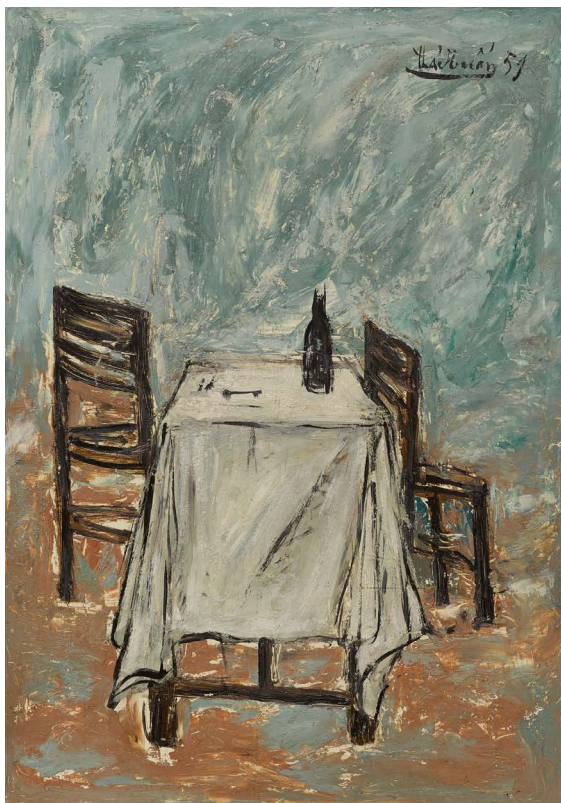
Signed and dated 54
59 by 42 cm; 23¼ by 16½ in.

PROVENANCE

Private Collection, France

HK\$ 40,000-60,000

US\$ 5,100-7,700



286

287

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

Bust of a Vietnamese Nude

Bronze on wooden base

Bust: 32.5 by 22.5 by 27.5 cm; 12¾ by 8¾ by 10¾ in.

Base: 6.5 by 30 by 22 cm; 2½ by 11¾ by 8½ in.

PROVENANCE

Sotheby's Hong Kong, April 3 2017, Lot 276

HK\$ 25,000-35,000

US\$ 3,200-4,500



287



288

288

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

Bust of a Vietnamese

Bronze on wooden base

Bust: 40.5 by 29 by 26.5 cm; 16 by 11¼ by 10½ in.

Base: 5.8 by 25.5 by 20.5 cm; 2¼ by 10 by 8 in.

PROVENANCE

Sotheby's Hong Kong, April 3 2017, Lot 275

HK\$ 25,000-35,000

US\$ 3,200-4,500



289

289

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

Portrait of the Bodhisattva Guanyin

Bronze on an original wooden base from the period

Stamped with a seal of the artist on the reverse

Executed *circa* 1940

Bust: 25.5 by 13.5 by 13.5 cm; 10 by 5¼ by 5¼ in.

Base: 13 by 11 by 11 cm

PROVENANCE

Private Collection, France

Sotheby's Hong Kong, October 3 2016, Lot 279

HK\$ 20,000-30,000

US\$ 2,550-3,850



290

290

ALIX AYMÉ

1894 - 1989

Figures in a Garden

Lacquer on wood

Signed

Executed circa 1935-1940

63 by 48 cm; 28¾ by 18¾ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300



291

291

PHAM HAU

1903-1995

Landscape

Lacquer on wood

Signed

Executed *circa* 1940-50

59.5 by 46 cm; 23½ by 18 in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

JOSEPH INGUIMBERTY

1896-1971

Réunion de Femmes (Gathering of the Ladies),

Oil on canvas

Signed

73 by 100 cm; 28¾ by 39½ in.

PROVENANCE

Christie's Hong Kong, May 29 2016, Lot 314

Acquired from the above sale by the present owner

Private Asian Collection

The advent of colonial art schools in Vietnam catalyzed a palpable shift in local artistic representation, laying the foundations for an upsurge of innovations in the country's modern art movements. The most important school was the École supérieure des beaux-arts de l'Indochine which aimed to train students in European techniques while also preserving of the practice of traditional Vietnamese mediums such as silk and lacquer, thus unifying Eastern and Western elements in its philosophy/approach. The French painter Joseph Inguimberty was appointed as professor of advanced studies at the institution, and a key driver of this development and became as much part of the local art circle as he was leader of it. *Réunion de Femmes (Gathering of the Ladies)* is a charming example of his signature outdoor compositions exemplifying the artist's strengths in *en plein-air* painting and his mastery of capturing light in all its vivid qualities.

The number of noted first-generation Vietnamese artists that Inguimberty mentored are testament to his legacy—Vu Cao Dam, Le Pho, Nguyen Gia Tri, Bui Xuan Phai, Mai Trung Thu, and so on. In France, his mastery was recognized as well. He was awarded the National Prize for Painting at the 1924 Salon, and the French President bestowed on him the Chevalier of the Légion d'honneur, the highest decoration in France. Before arriving in Hanoi, Inguimberty had the privilege of exploring the sights and sounds of the Mediterranean. However, only in Vietnam did he begin a 20-year long love affair with a country's poetic landscapes and people. Ngyen Quang Phong once described Inguimberty as being "just like a Vietnamese painter

who understands and loves his homeland"^[1]. His students remember him for his fastidious observation, and how he would encourage them to paint directly from life. Yet, his works still retain a sense of graceful suppleness.

The present lot is imbued with Inguimberty's love and fascination with Indochina. Willowy Vietnamese women in traditional Ao Dais and neatly knotted hair gather in a clearing for a seemingly secret rendezvous. The setting is reminiscent to that of *The Hammock*, one of Inguimberty's best known works.. However, *Reunion de Femmes* is different for its more expressionistic and fauvist elements, shown in the looser yet confident brushwork and broad blocks of color. . The women are illuminated by white, loose outlines. Where the rays of sun filter through the canopy, generous highlights of white fused with grey are painted on the women. This evokes a mystical quality upon the subjects, which is characteristic of Inguimberty's unabashedly romanticized depiction of Vietnamese women. The maestro wanted to capture a feminine universe that was almost dream-like and timeless; a lost paradise where they preserved the innocence of childhood^[2]. Some of the women sit, while others stand or walk, but they all possess infinite gentleness and grace. Possibly inspired by the works of leading baroque painter Nicolas Poussin, a curtain of vegetation serves as a background for the women, mimicking a stage set in the classical style^[3].

Inguimberty sought refuge from the hustle and bustle of city life in the countryside, where he would cycle around villages to paint farmers, labourers and fishermen. He was a pioneer in portraying the daily lives of the humble people, and did so with inexhaustible passion and care. His fondness for the country its people is palpable in *Reunion de Femmes*, a rare work by the pioneering artist and much-loved teacher.

^[1] Nora Taylor, "Orientalism/Occidentalism: The founding of the Ecole des Beaux-Arts d'Indochine and the politics of painting in colonial Vietnam 1925-1945", *Crossroads: An Interdisciplinary Journal of Southeast Asian Studies*, 11:2, Northern Illinois University, 1997, p.11

^[2] Joseph Inguimberty, *Premier catalogue de l'oeuvre peint*, Giulia Pentcheff

^[3] *ibid*

HK\$ 350,000-550,000

US\$ 44,600-70,500



292



293

293

BÙI XUÂN PHÁI

1921 - 1988

Lady With Flowers

Mixed media on paper
Signed and dated 82
40 by 26.5 cm; 15¾ by 10½ in.

PROVENANCE

Private Asian Collection

HK\$ 30,000-40,000

US\$ 3,850-5,100

295

BÙI XUÂN PHÁI

1920-1988

Hanoi Street Scene

Oil on board
Signed and dated 84
12 by 17.5 cm; 4¾ by 6¾ in.

HK\$ 10,000-15,000

US\$ 1,300-1,950



295

296



296

BÙI XUÂN PHÁI

1920-1988

Opera Dancers of North Vietnam

Oil on board
Signed and dated 66
14.5 by 34 cm; 5¾ by 13¾ in.

HK\$ 10,000-15,000

US\$ 1,300-1,950

294 NO LOT

297

BÙI XUÂN PHÁI

1921 - 1988

Street Scenes

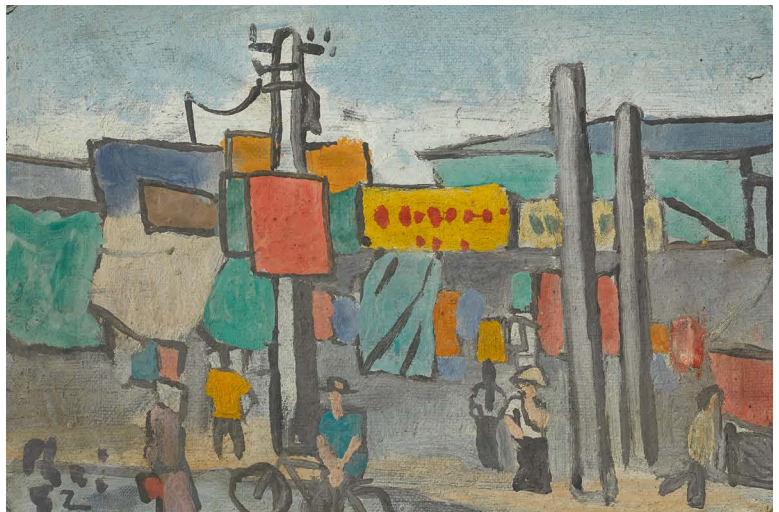
- (i) Oil on cardboard
- (ii) Oil on cardboard
- (i) Signed and dated 52
- (ii) Signed
- (i) 12.5 by 18.5 cm; 5 by 7¼ in.
- (ii) 12 by 19 cm; 4¾ by 7½ in.

PROVENANCE

Private Asian Collection

HK\$ 45,000-55,000

US\$ 5,800-7,100



298

THAI TUÂN

1918-2007

Portrait de Femme

- Oil on masonite board
- Signed and dated 59
- 20.5 by 17 cm; 8 by 6¾ in.

PROVENANCE

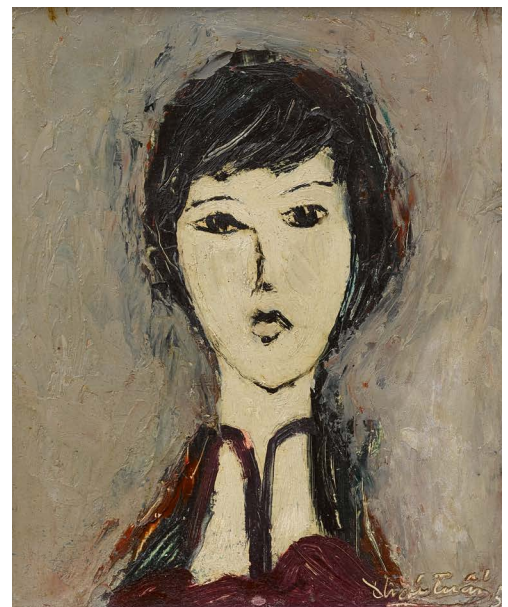
Private Collection, France

HK\$ 20,000-30,000

US\$ 2,550-3,850



297



298



299

299

VU CAO DAM

1908-2000

Divinite (Divinity)

Oil on canvas

Signed in English and Chinese, titled and dated 1970 on the reverse

45 by 38.5 cm; 17³/₄ by 15¹/₂ in.

PROVENANCE

Sotheby's Hong Kong, 5 April 2010, Lot 96

Acquired from the above sale by the present owner

Private Collection, Singapore

HK\$ 70,000-90,000

US\$ 9,000-11,500

300

VU CAO DAM

1908-2000

Le Rendez-Vous (The Meeting)

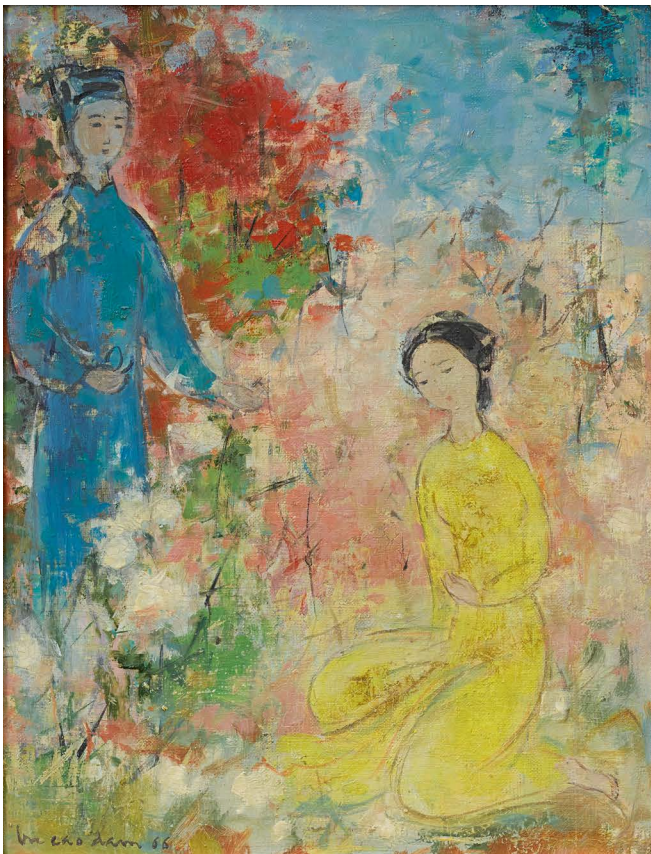
Oil on canvas

Signed and dated 66

35.5 by 27 cm; 13³/₄ by 10¹/₂ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



300



301

301

LE PHO

1907-2001

Still Life

Oil on silk

Signed

90 by 63 cm; 35½ by 24¾ in.

HK\$ 180,000-240,000

US\$ 23,000-30,600



302



303

302

LE PHO

1907-2001

Flowers

Oil on canvas

Signed

55 by 65.5 cm; 21³/₄ by 25³/₄ in.

PROVENANCE

Wally Findlay Galleries
Private Collection, USA

HK\$ 90,000-150,000

US\$ 11,500-19,200

303

LE PHO

1907-2001

Flowers

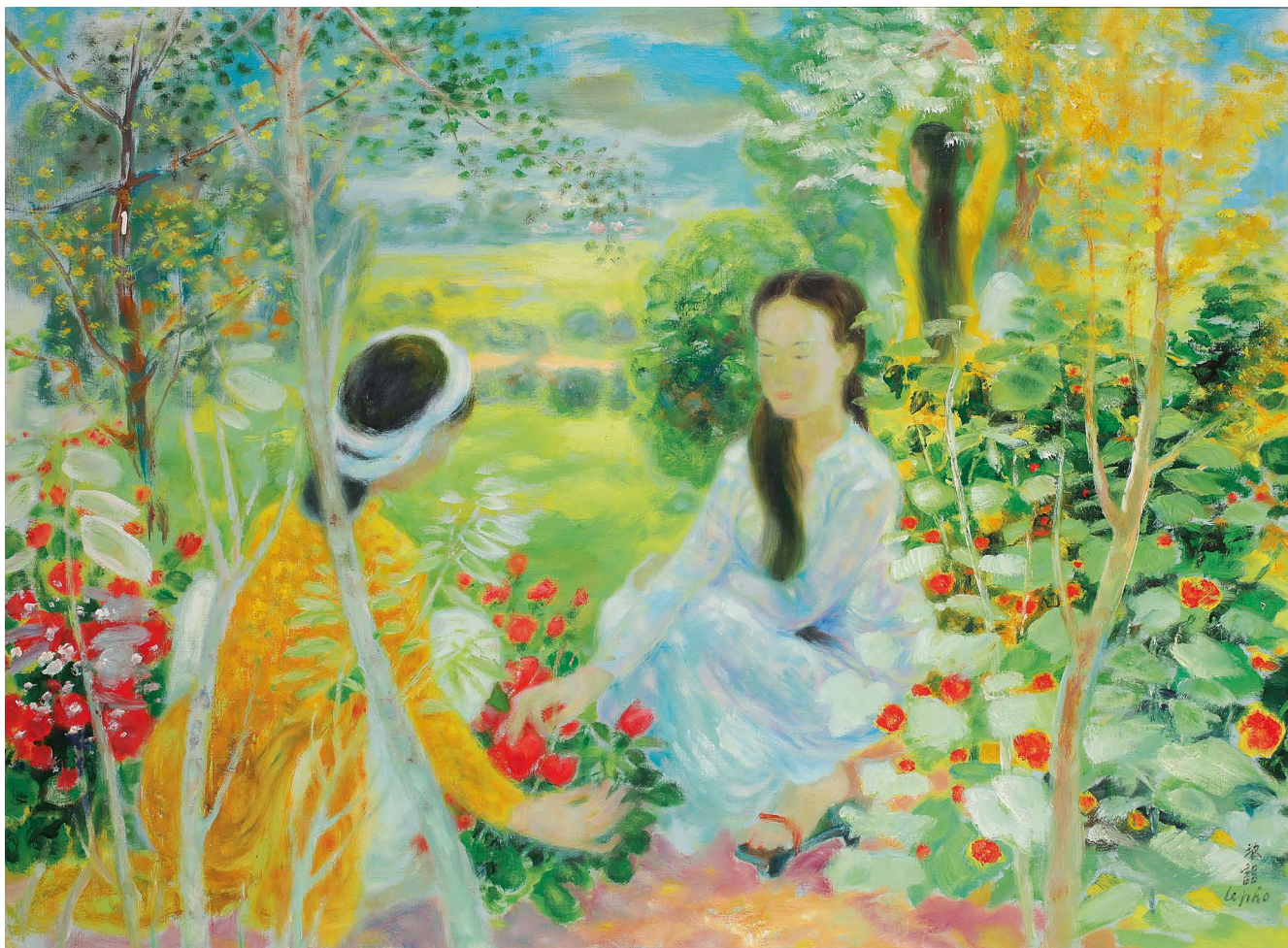
Oil on silk

Signed

45 by 31 cm; 17³/₄ by 12¹/₄ in.

HK\$ 65,000-85,000

US\$ 8,300-10,900



304

304

LE PHO

1907-2001

Gathering Flowers

Oil on canvas

Signed

96.5 by 129.5 cm; 38 by 51 in.

PROVENANCE

Wally Findlay Galleries, New York

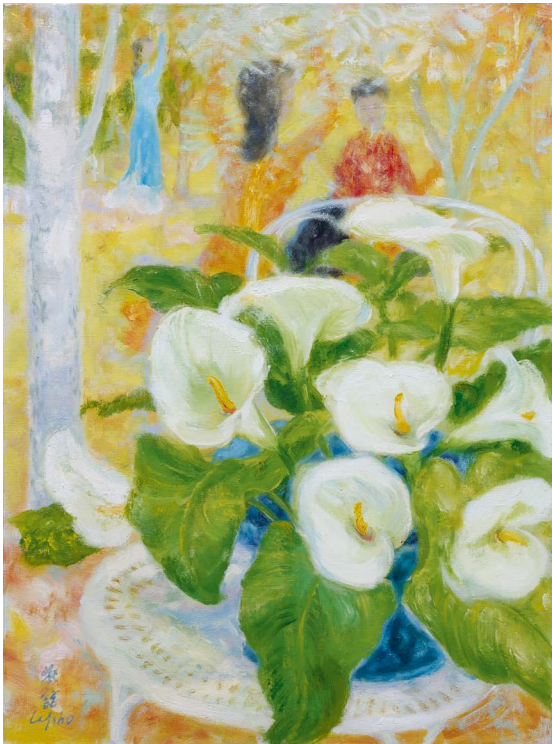
Sotheby's Hong Kong, 2 April 2012, Lot 277

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 300,000-500,000

US\$ 38,300-64,000



305

305

LE PHO

1907-2001

Flowers and Figures

Oil on canvas

Signed in English and Chinese

74 by 54 cm; 29 by 21 in.

PROVENANCE

Wally Findlay Galleries, New York

Private Collection, USA

Sotheby's Hong Kong, 6 October 2013, Lot 342

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 90,000-150,000

US\$ 11,500-19,200



306

306

LE PHO

1907-2001

Flowers

Oil on canvas

Signed

46 by 27 cm; 18 by 10¾ in.

PROVENANCE

Wally Findlay Galleries

HK\$ 80,000-150,000

US\$ 10,200-19,200

307

VU CAO DAM

1908 - 2000

La Famille (The Family)

Oil on canvas

Signed and dated 1962

65 by 50 cm; 25½ by 19½ in.

PROVENANCE

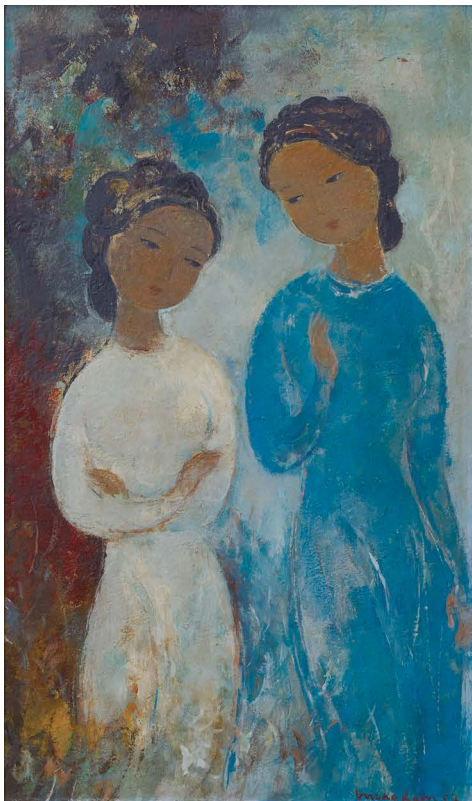
Private Collection, Canada

HK\$ 100,000-150,000

US\$ 12,800-19,200



307



308

308

VU CAO DAM

1908 - 2000

Les Deux Soeurs (The Two Sisters)

Oil on wood

Signed and dated 57; signed, titled and dated
1957 on the reverse

54 by 31.5 cm; 21¼ by 12¼ in.

PROVENANCE

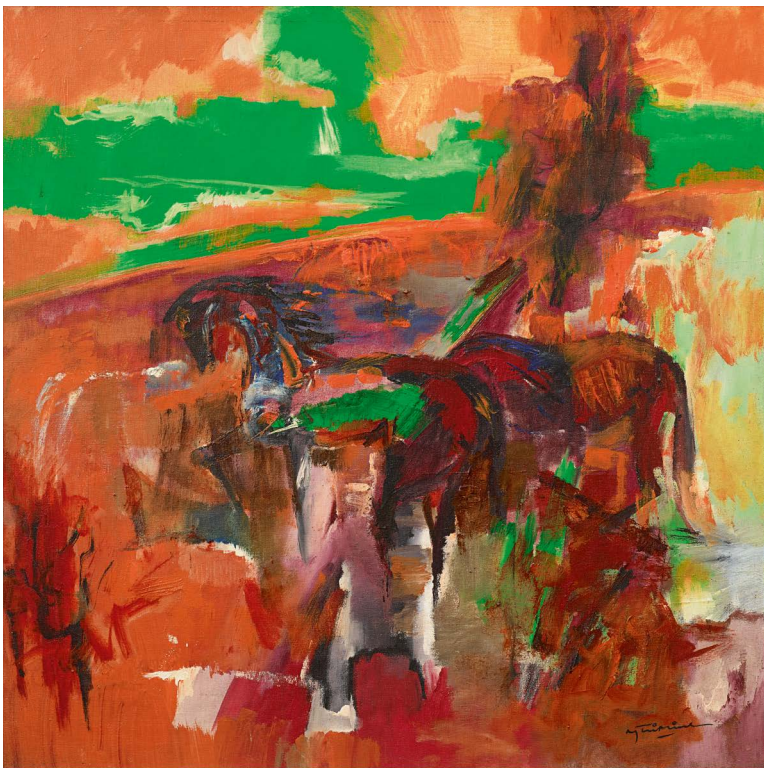
Private Collection, USA

HK\$ 80,000-150,000

US\$ 10,200-19,200



309



310

309

DO QUANG EM

b. 1942

Still Life

Oil on canvas

Signed

64.5 by 79.5 cm; 25¹/₄ by 31¹/₄ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

310

NGUYEN TRI MINH

B. 1924

Horse Rider

Oil on canvas

Signed

95.5 by 95.5 cm; 37¹/₂ by 37¹/₂ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

311

MAURICE MENARDEAU

1897 - 1977

Nude

Oil on canvas

Signed

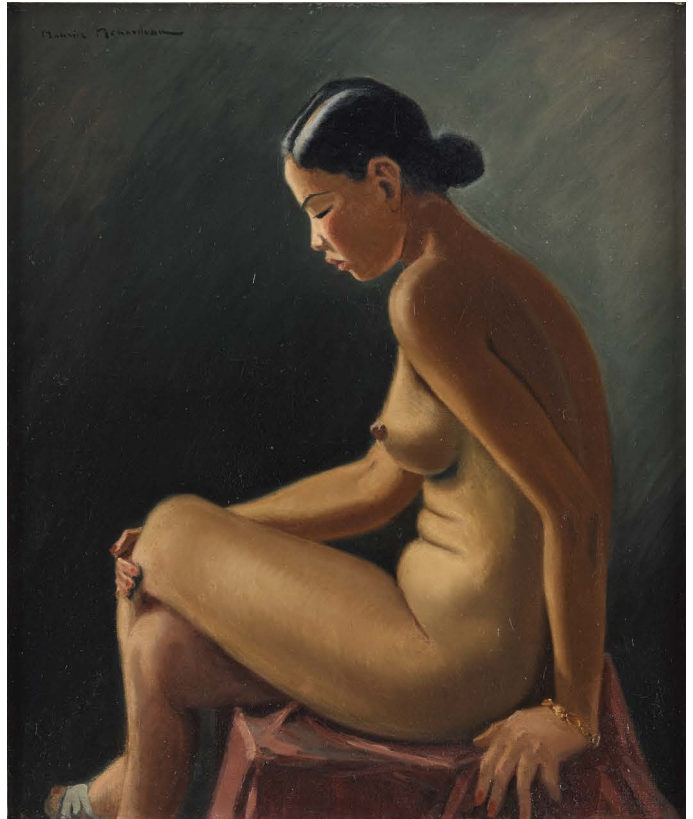
55 by 45 cm; 21½ by 18 in.

PROVENANCE

Sotheby's Hong Kong, October 3 2016, Lot 284

HK\$ 20,000-30,000

US\$ 2,550-3,850



311



312

312

DO QUANG EM

b. 1942

Portrait

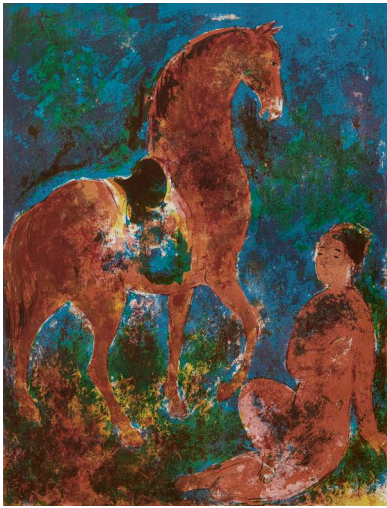
Oil on canvas

Signed and dated 1973

80 by 65 cm; 31½ by 25½ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



313

313

VU CAO DAM

1908-2000

Horse and his Master on resting

Lithography on paper
Signed
Executed circa 1960s
68 by 51.5 cm; 26¾ by 20¼ in.

HK\$ 15,000-20,000
US\$ 1,950-2,550

314

MAI TRUNG THU

1906-1980

Poème Sur Soie (Poem on Silk)

Lithography on silk fixed on paper (8)
Signed, stamped with a seal of the artist and dated variously between 1950 – 1960 (8)
The book consists of 8 poems by Pham Van Ky, 8 lithograph silk prints by Mai Trung Thu, and accompanied with a black silk presentation case. Published in 1961 and numbered 486 / 523. Each print varies in size (8)
Smallest: 12 by 9.5 cm; 4¾ by 3¾ in.
Largest: 17.8 by 12 cm; 7 by 4¾ in.
Book case: 29.5 by 19 by 3.5 cm; 11½ by 7½ by 1½ in.

PROVENANCE

Sotheby's Hong Kong, October 3 2016, Lot 266

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



ALTERNATE VIEW



314



315

315

ALIX AYMÉ

1894 - 1989

Mother and Child

Watercolor on paper
Signed
40 by 23 cm; 15¾ by 9 in.

PROVENANCE

Sotheby's Hong Kong, April 4 2016, Lot 243

HK\$ 10,000-15,000
US\$ 1,300-1,950

316

VU CAO DAM

1908-2000

Le Cheval (The Horse Rider)

Oil on canvas

Signed and dated 64

73 by 60 cm; 28¾ by 23½ in.

PROVENANCE

Private Collection, USA

HK\$ 140,000-250,000

US\$ 17,900-31,900



316

317

LE BA DANG

1921-2015

Composition

Oil on canvas

Signed and stamped with a seal of the artist; signed and dated

1974 on the reverse

115 by 88 cm; 45¼ by 34½ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200



317



318

318

QUANG AN

20TH CENTURY

Landscape With Buffaloes

Lacquer on wood panel

Signed and stamped with a seal of the artist

80 by 120 cm; 31½ by 47¼ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



319

319

NGUYEN TRI MINH

B. 1924

Rice Paddy Fields

Oil on board

Signed

Executed circa early 1960s

30 by 40 cm; 11¾ by 15¾ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

320

HENRI MÈGE

1904 - 1984

View of Mekong

Gouache and pastel on paper

Signed

52.5 by 74 cm; 20½ by 29 in

HK\$ 28,000-38,000

US\$ 3,600-4,850



320



321

321

HENRI MÈGE

1904 - 1984

A Spring Morning In A Countryside Near Hue

Oil on wood panel

Signed; signed, stamped and inscribed on the reverse

Executed circa 1950s

36.5 by 59.5 cm; 14¼ by 23½ in.

HK\$ 80,000-100,000

US\$ 10,200-12,800



322

322

HENRI MÈGE

1904 - 1984

Nuit d'Été au Lac d'Aiguebelette, Savoie (Summer Night at Lake Aiguebelette, Savoie)

Oil on canvas

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

1961 on the reverse

46 by 65 cm; 18 by 25½ in.

PROVENANCE

Sotheby's Hong Kong, October 5 2015, Lot 310

Sotheby's Hong Kong, October 3 2016, Lot 287

HK\$ 20,000-30,000

US\$ 2,550-3,850



323



324

323

EARL LU

1925-2005

Four Paintings of Roses

Ink and color on paper

Each signed and stamped with the seal of the artist

(i) 47 by 45.5 cm; 18½ by 18 in.

(ii) 45 by 30 cm; 17½ by 11¾ in.

(iii) 30.5 by 47 cm; 12 by 18½ in.

(iv) 33 by 33.5 cm; 13 by 13 in.

PROVENANCE

Private Collection, Canada

HK\$ 15,000-30,000

US\$ 1,950-3,850

324

CHEN WEN HSI

1906-1992

Sparrows

Ink and Colour on Paper

Signed and stamped with the seal of the artist
67.5 by 68 cm; 26½ by 26¾ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

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



325

325

HENRI CHEN KEZHAN

b. 1959

Lotus

Ink and colors on paper

Signed in Chinese and stamped with the seal of
the artist
136 by 33.5 cm; 53½ by 13 in.

PROVENANCE

Sotheby's Singapore, 30 September 2001, Lot 58
Acquired from the above sale by the present
owner
Private Collection, Singapore

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



326

326

CHEN WEN HSI

1906-1992

Flowers and Dragonfly

ink and color on paper

signed in Chinese and stamped with the seal of
the artist
102.5 by 45.5 cm; 40¼ by 18 in.

HK\$ 220,000-350,000
US\$ 28,100-44,600



327



328

327

CHEN WEN HSI

1906 - 1991

Three Gibbons

Ink and color on paper
Signed in Chinese and stamped twice with the
seals of the artist
70 by 52 cm; 27½ by 20¼ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

HK\$ 160,000-250,000

US\$ 20,400-31,900

328

CHEN WEN HSI

1906 - 1991

Two Gibbons

Ink and color on paper
Signed in Chinese and stamped with the seal of
the artist
64 by 61 cm; 25 by 24 in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

HK\$ 140,000-250,000

US\$ 17,900-31,900

329

CHEN WEN HSI

1906 - 1991

Hérons and Egrets

Ink and color on paper
Signed in Chinese and stamped with the seal of
the artist
93 by 61.5 cm; 36½ by 24 in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

HK\$ 320,000-550,000

US\$ 40,800-70,500





330

330

TAN CHOH TEE

B. 1942

Penang Street Hawkers

Oil on canvas

Signed and dated 07

60.5 by 72.5 cm; 23¾ by 28½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 90,000-150,000

US\$ 11,500-19,200

331

TAN CHOH TEE

B. 1942

Bird Cages

Oil on canvas

Signed and dated 03

60.5 by 72.5 cm; 23¾ by 28½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 100,000-150,000

US\$ 12,800-19,200



331



332

332

LIU KANG

1911-2004

Islands and Houses on the China Coast

Oil on board
Signed and dated 1936
45 by 53 cm; 17½ by 20¾ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

One of the most storied, iconic artists to emerge from Singapore and the Southeast Asian region, Liu Kang was recognized for his mastery of

Western artistic idioms, which he used to represent and reimagine scenes in China and Southeast Asia that moved him. This harmony of Western technique and Eastern subject matter laid the foundation for the later development of the Nanyang style, as he pioneered a whole new visual expression. Painted in 1936, *Islands and houses on the China Coast* is an early work that stands as an evocative example of his studies in this style, blending fresh technical ideas with his lasting fascination for the Chinese panorama.

The work was painted after his return from Paris, whereupon he was appointed as a professor at the Shanghai Academy of Fine Art, famed for its lineage of acclaimed graduates and teachers such as Ding Yan Yong. Studying abroad, Liu had

been profoundly influenced by the modernist School of Paris and figures such as Matisse and Cezanne, rapidly picking up the best of their practices. Indeed, this striking piece pays stylistic homage to Cezanne's Impressionism, featuring bright illuminated colors and short, repetitive brushstrokes that build up to form complex vistas of nature. The work ultimately showcases the vivid pastoral beauty of the country from its fields to the sea, and while Liu framed it through a Western lens, it still retains an enduring Asian spirit.

HK\$ 250,000-350,000
US\$ 31,900-44,600

333

CHEONG SOO PIENG

1917-1983

Sarawak Girls

Ink and color on paper
Signed and dated 63
84.5 by 63.5 cm; 33¼ by 25 in.

PROVENANCE

Private Collection, Canada

HK\$ 140,000-220,000

US\$ 17,900-28,100



333

335

SIEW HOCK MENG

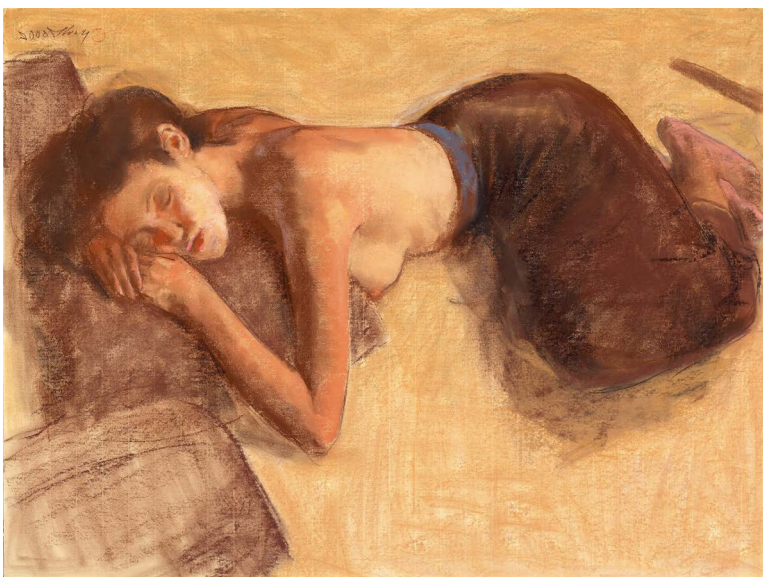
b. 1942

Resting

Pastel on paper
Signed and stamped with the seal of the artist
59 by 79 cm; 23 by 31 in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



335

334 NO LOT



336

336

CHEONG SOO PIENG

1917-1983

Sisters

Mixed media on board

Signed and dated 1971 indistinctly on the reverse

91 by 66 cm; 35¾ by 26 in.

PROVENANCE

Private Collection, U.S.A.

HK\$ 220,000-320,000

US\$ 28,100-40,800

CHEONG SOO PIENG

1917-1983

To The Market

Oil on canvas

Signed in Chinese and dated 1980; signed in English and dated 1980 on the reverse

74 by 58.5 cm; 29¼ by 23 in.

PROVENANCE

Private Collection, Singapore

Bearing all the key characteristics of Soo Pieng's late signature style, *To The Market* is a seminal work by the celebrated Singaporean artist that employs many of the quintessential motifs of the artist's oeuvre. The picture of two male figures initially manifested as a sketch in 1952 titled *To the Market*, and Soo Pieng completed the painting with the same composition years later, in 1980, following his second trip to Bali. The men bear placid, stylized facial features and are rendered with slender limbs. In many ways they epitomize quotidian *kampong* life, as they go about their daily routes, wearing conical straw hats and simple *sarongs* around their hips. While many of Soo Pieng's late works illustrate seated women engaged in an activity, *To The Market* a prime example of the artist's studies of the Southeast Asian region as he captures the quiet dignity of local folk.

Shaded by the branches of tropical trees, two men cross paths on their way to or from the market. The frontal figure carries large bunches of coconuts, tied together and swung over his shoulder, while the figure behind him balances a long stick with a hanging birdcage at its end. A truly balance composition of movement and stillness, *To The Market* carries the hallmarks of Soo Pieng's mature figurative style as the pair's streamlined bodies and almond-lidded eyes resemble *wayang* puppets. The artist sought to lend his subjects a dignified presence, which is most evident in the titular man whose calm demeanor betrays the laborious task of carrying heavy coconuts across town.

While Soo Pieng's overall palette is quintessentially Southeast Asian – it's muted, but warm overtone suggesting the thick and heated atmosphere of the tropics – it is the pop of orange at the belt of the man facing the viewer that brightens the scene. Almost florescent and iridescent, the orange further highlights the detailing in the man's sarong – created by scrapping lines and patterns out of still-wet paint.

HK\$ 500,000-700,000

US\$ 64,000-89,500



337



388

□ 338 SOLD WITHOUT RESERVE

NITI WATTUYA

b. 1944

Huay Rai

Acrylic on canvas
Signed and dated 03
85 by 114.5 cm; 33½ by 45 in.

"Since he grew up beside of the River of Kings, it's no surprise that the high water marks of his painting career have been inspired by this artery. Spanning the last three decades, Niti's "water works" are windows into Bangkok's dramatic transformation, with the early studies reflecting the river's serene flow, and the later ones showing today's stifling riverbank encroachment".

Steven Pettifor, *Flavours: Thai Contemporary Art*, Thavibu Gallery Co. Ltd., Bangkok, 2003, pg. 119.

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

□ 339 SOLD WITHOUT RESERVE



339

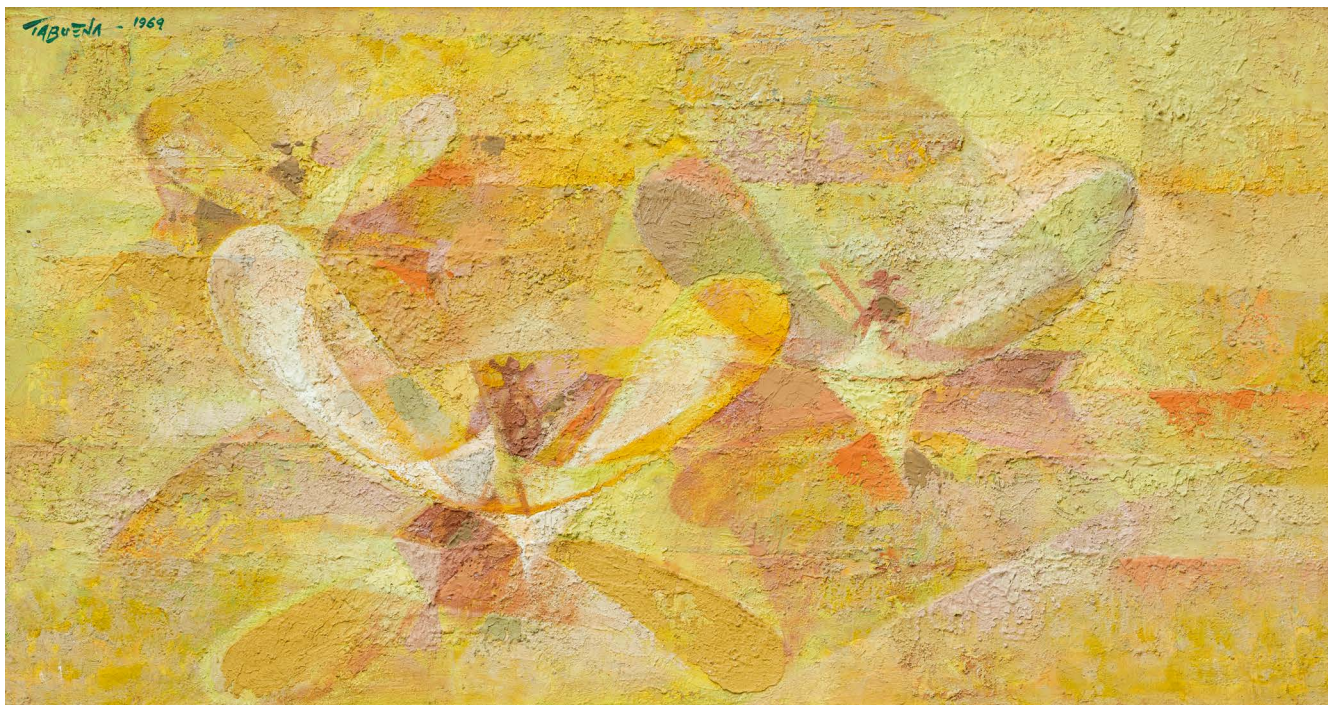
VIRA JOTHAPRASERT

1934 - 2002

Venezia

Watercolour on paper
Signed, titled and dated 12 Aug 62
49.5 by 32.5 cm; 19½ by 12¾ in.

HK\$ 10,000-20,000
US\$ 1,300-2,550



340

340

ROMEO V. TABUENA

1921 - 2015

Butterfly Net

Acrylic on canvas
Signed and dated 1969
50 by 95 cm; 19½ by 37¼ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Mexico
Sotheby's Hong Kong, April 4 2016, Lot 303

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

□ 341 **SOLD WITHOUT RESERVE**

NITI WATTUYA

b. 1944

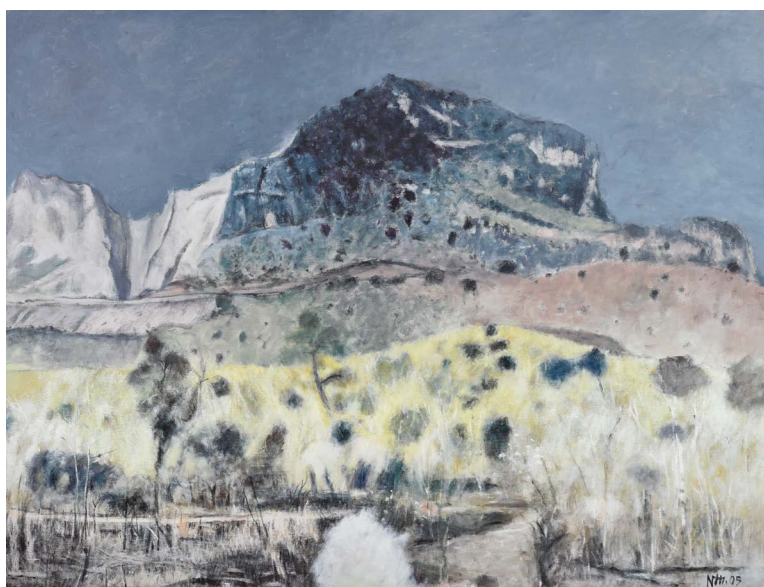
Light of Solitude

acrylic on canvas
signed and dated 05
110.5 by 145 cm; 43½ by 57 in.

PROVENANCE

Acquired directly from the artist
Private Collection, Thailand

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



341



342

342

CHEONG SOO PIENG

1917-1983

Resting

mixed media on board
signed and dated 71 on the reverse
66 by 91 cm; 26 by 35¾ in.

PROVENANCE

Private Collection, U.S.A.

HK\$ 240,000-350,000

US\$ 30,600-44,600



343



ALTERNATE VIEW

343

LIM NANG SENG

b. 1916

Head of a Woman

Wood
Signed
20 by 12 by 10.5 cm; 7¾ by 4½ by 4 in.

PROVENANCE

Private Collection, Canada

HK\$ 20,000-30,000

US\$ 2,550-3,850



344

344

**FERNANDO CUETO
AMORSOLO**

1892-1972

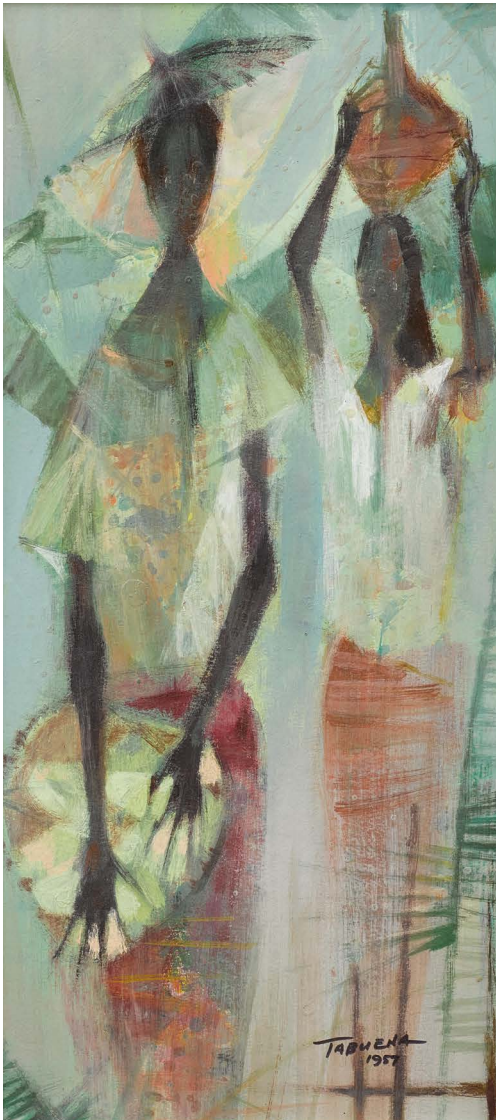
Market

Oil on canvas mounted on board
Signed and dated 1936
66 by 51 cm; 26 by 20 in.

PROVENANCE

Acquired in the Philippines, thence by descent
Hasche Family Collection, Sydney, Australia

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



345

345

ROMEO V. TABUENA

1921 - 2015

Women With Fruits

Oil on board

Signed and dated 1957

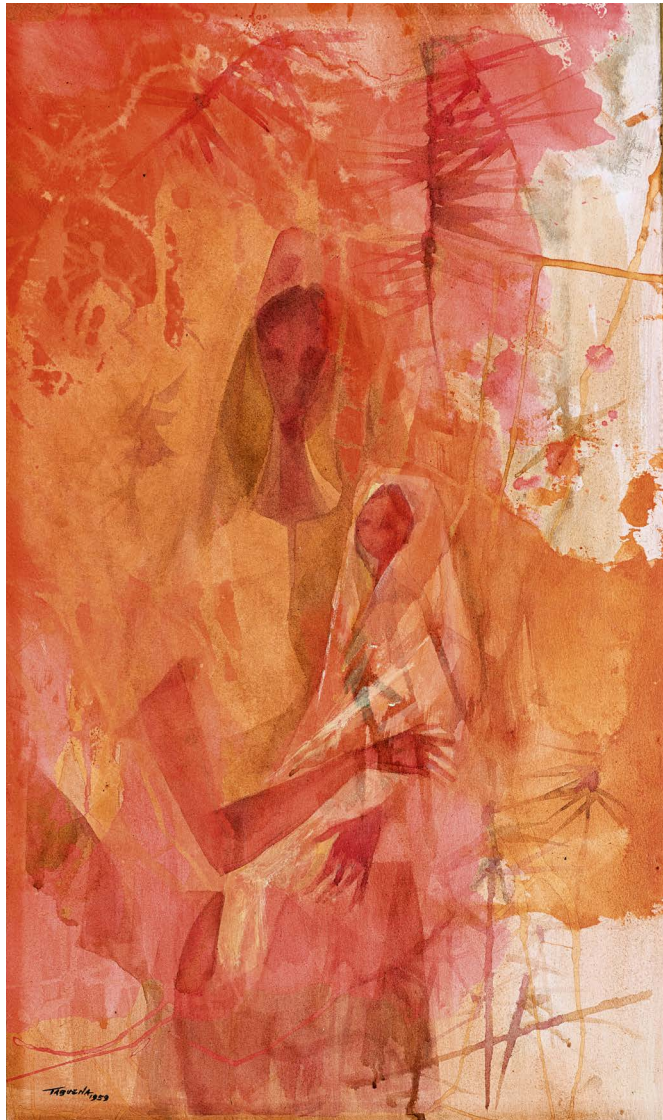
55.5 by 25.5 cm; 21¾ by 10 in.

PROVENANCE

Acquired directly from the artist
Private Collection, Mexico

HK\$ 20,000-30,000

US\$ 2,550-3,850



346

346

ROMEO V. TABUENA

1921 - 2015

Mother and Child

Watercolour on cardpaper

Signed and dated 1959

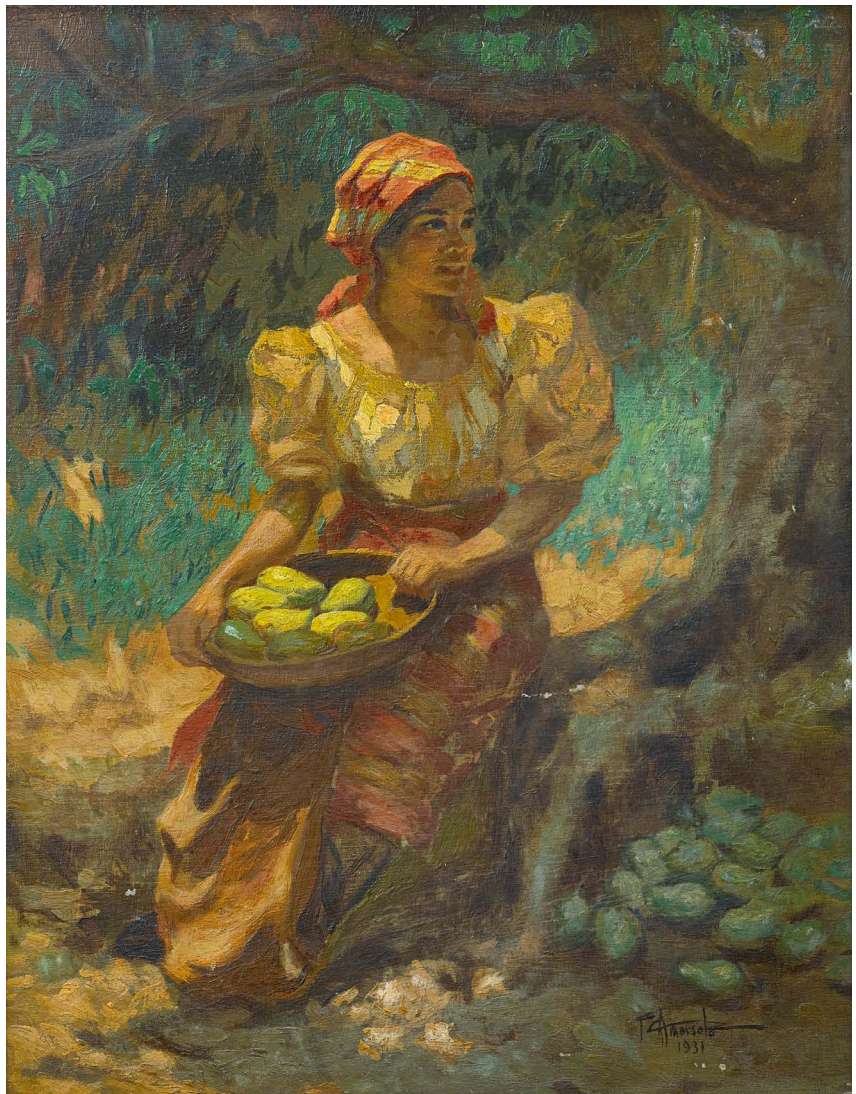
73 by 42.5 cm; 28¾ by 16¾ in.

PROVENANCE

Private Collection, Mexico

HK\$ 30,000-50,000

US\$ 3,850-6,400



347

347

FERNANDO CUETO AMORSOLO

1892-1972

Woman With A Basket Of Mangoes

Oil on board

Signed and dated 1931

50.5 by 39.5 cm; 19¾ by 15½ in.

PROVENANCE

Private Collection, USA

In his career, Amorsolo painted the recurring subject of three women in the shade of a mango tree, seeking reprieve from harvest work.

However, each time, with an expert rendering of light, he would reimagine the scenes occurring at different times of the day. Indeed, Amorsolo was a master of light and color—many credited

the maestro with discovering the nuances of the Philippine sunlight. In areas of shadow, where older artists would have veiled with dark strokes, vibrant colors blossomed; Where the glare of the Philippine sunlight fell upon his models' face to blot out their features, he would simply use accents to highlight their qualities.

In the present lot, the fading light of the evening sun filters through the tree leaves, dotting the surroundings with sepia tones. Amorsolo performs a close study of the woman seated daintily on the tree roots carrying a basket of mangoes. The woman's gentle appearance is Amorsolo's glorification and idealization of Filipina beauty, the *dalagang Filipina*. Flushed apple cheeks, a sensual mouth and lively eyes are carved into her rounded face. Rays of evening sun kiss the basket of pears, and brush against her theatrically puffy-sleeved native costume, bringing out the contours of its folds.

Woman Holding a Basket of Mangoes is the epitome of Amorsolo's genre painting. Inspired by his childhood, where he spent the first thirteen years of life frolicking in rolling rice fields, he famously depicts rustic, idyllic landscapes and laboring common people. One can easily feel his strong attachment to his roots and people. The present lot was created during the early 1930s, described as Amorsolo's "golden period". As the country's first National Artist, and the most popular Filipino artist in history, his dominance of the local art scene spanned three decades. Even today, Amorsolo's works permeate all parts of Filipino society. Brimming with charm, and displaying the finesse of Amorsolo's brushwork, Woman Holding a Basket of Mangoes is strong evidence of why the legendary artist continues to be revered.

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



348



349



350

348

LIU KANG

1911-2004

Riverscene

oil on canvas mounted on board
signed in Chinese and dated 1948
40 by 48.5 cm; 15¾ by 19 in.

PROVENANCE

Private Collection, Singapore

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

349

CHIA YU CHIAN

1936-1991

Temple in Penang

Oil on board
Signed and dated 1958
51 by 75 cm; 20 by 29½ in.

PROVENANCE

Private Collection, Singapore
Sotheby's Hong Kong, October 3 2016, Lot 292

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

350

FERNANDO CUETO AMORSOLO

1892-1972

Market Scene

Oil on canvas fixed on board
Signed and dated 1947
41 by 51 cm; 16 by 20 in.

PROVENANCE

Private Collection, USA

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



351

351

CESAR BUENAVENTURA

1922-1983

Planting Rice

Oil on canvas

Signed and dated 1981

61.5 by 91.5 cm; 24¼ by 36 in.

PROVENANCE

Private Collection, Singapore

HK\$ 20,000-30,000

US\$ 2,550-3,850

352

CESAR BUENAVENTURA

1922-1983

Rice Terraces

Oil on canvas

Signed and dated 1954

54.5 by 69.5 cm; 21½ by 27¼ in.

PROVENANCE

Private American Collection

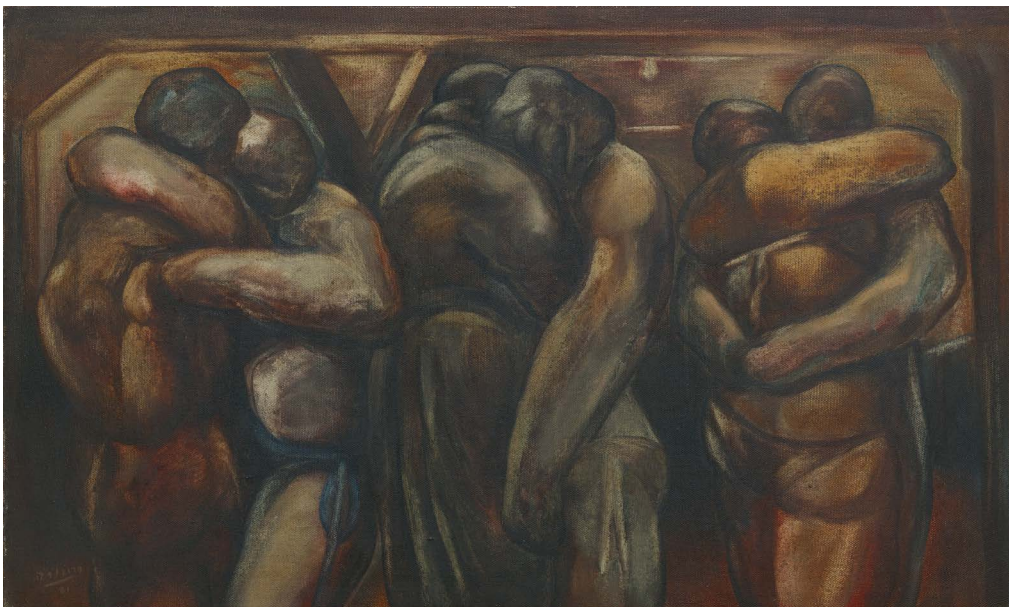
Sotheby's Hong Kong, 1 October 2017, Lot 346

HK\$ 20,000-30,000

US\$ 2,550-3,850



352



353



354

353

DANILO E. DALENA

B. 1942

Alibangbang I

Oil on canvas laid on board

Signed and dated 81

37 by 61 cm; 14½ by 24 in.

PROVENANCE

Sotheby's Singapore, 30 September 2001, Lot 51

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000

354

FERNANDO CUETO AMORSOLO

1892-1972

Waiting for a boat at River Bank,

Oil on board

Signed and dated 1936

33 by 46 cm; 13 by 18 in.

PROVENANCE

Private Collection, USA

HK\$ 220,000-300,000

US\$ 28,100-38,300



355

355

ANG KIUOKOK

1931 - 2005

Bananas

Oil on canvas

Signed and dated 84

60 by 45.5 cm; 24 by 18 in.

PROVENANCE

Private Asian Collection

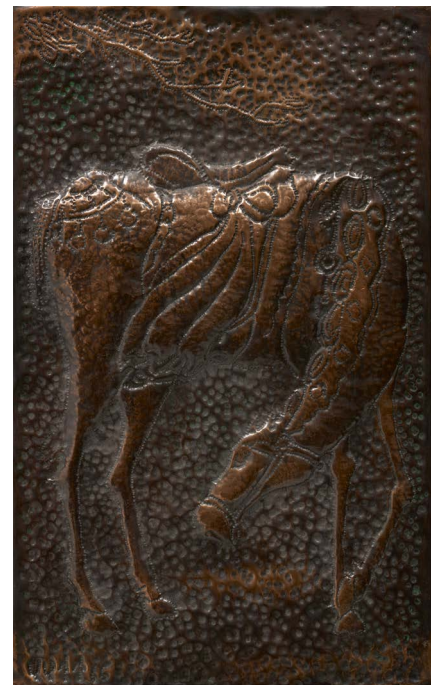
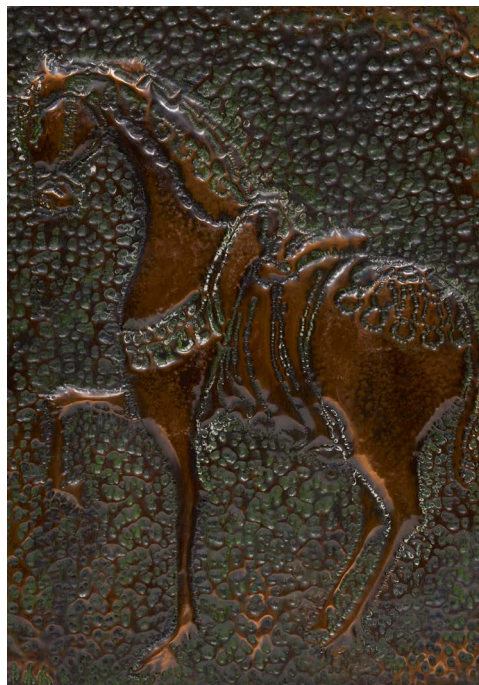
This work is accompanied with a certificate of authenticity issued by Finale Art File

HK\$ 280,000-380,000

US\$ 35,700-48,500



356





357

356

LIM NANG SENG

b. 1916

- (i) Horse
- (ii) Horse Trotting
- (iii) Horse with Head Down

(i) Mixed media on board

(ii) Copper

(iii) Copper

(i) Signed

(i) 46 by 26 cm; 18¾ by 10¼ in.

(ii) 31.5 by 23 cm; 12½ by 9 in.

(iii) 37.5 by 23.5 cm; 14¾ by 9¼ in.

PROVENANCE

Private Collection, Canada

HK\$ 24,000-35,000

US\$ 3,100-4,500

357

FERNANDO CUETO

AMORSOLO

1892-1972

Man With A Rooster

Oil on board

Signed and dated 1936

33 by 41 cm; 13 by 16 in.

PROVENANCE

Private Collection, USA

HK\$ 240,000-350,000

US\$ 30,600-44,600

FERNANDO ZOBEL

1924-1984

Naranja Y Gris

Oil on canvas

Signed

78.5 by 78.5 cm; 31 by 31 in.

PROVENANCE

Private Collection, USA

HK\$ 550,000-780,000

US\$ 70,500-99,500

Fernando Zobel was an eminent pioneer of the non-objective, abstract art movement in both the Philippines and Spain, spearheading a whole new approach to self-expression. His work was controlled and minimal – using simple lines, shading and colour blocking - yet they are lyrical and expressive simultaneously. As a result, Zobel adopted a fully international sensibility and was acclaimed worldwide, exhibiting notably in the Philippines, Madrid, Britain and in the USA – where his work was showcased in the Guggenheim, MoMA and the Tate respectively. *Naranja y Gris* (orange and gray) is an especially prized masterwork revealing his mature style and featuring his rare experimentation with the colour orange.

Zobel's first creative and visual epiphany on color manifested in 1954, when he encountered Mark Rothko's colour fields for the first time and found himself 'fascinated and disconcerted by the eloquence' of Rothko's expansive shades. From then on, Zobel moved away from representational painting, allowing the elements of color and line alone to become the very subject of the work, rather than solely as a tool for expression. It was said of Zobel that he 'painted in circles', beginning his career with a fascination for color and luminosity, then moving away from color entirely in favour of a monochromatic palette. However, towards the end, he progressively reintroduced diverse hues into his work, of which *Naranja y Gris* is one of his most elegant studies.

From 1964 onward, the artist had developed a new painting method, glazing each layer of oil paint over the other to create a sense of depth to his tones. As such, this piece is composed using Zobel's signature blending and subtlety, featuring orange

and greys vividly concentrated in the centre and intermingling outwards to create translucent blue and peach shading across the upper half of the canvas.

Zobel had long been preoccupied with capturing the essence of movement in abstract form - in his own words, '*the movement of leaves, blades of grass, trees, birds, people...observed, sensed, never imitated, but...translated*'. The seeming dissipation of color to the very edges therefore imparts a dynamism upon this otherwise flat plane, a sense of movement expressed 'metaphorically' through paint alone.

Strikingly, the delineation marking off the field of colour from the white canvas on the left is made clinically straight, as with a fixed ruler, but the daub of brilliant, opaque paint in the middle disrupts this boundary, organically spilling over into the white space in scattered droplets. Conversely, it tapers off into an imperfect line on the right, appearing as if the grey has gradually faded into white below. Here, the artist embraces the flexibility of line - however ironic this seems - whether mechanically drawn or organic and freely rendered. Across all his works, Zobel combined strict geometry and spatial divisions with the natural fluidity of paint, to create a calculated, yet deeply spontaneous aesthetic.

Fully celebrating the potential of line and shade for personal expression, Zobel continually strived to reduce his forms to the most rudimentary abstract shapes, in order to convey the most essential emotions. *Naranja y Gris* is a visually arresting, technical work by one of the most imaginative Southeast Asian abstract artists of the 20th century, showcasing a return to his intricate colour compositions and a special use of orange.





359

359

EDUARDO CASTRILLO

1942-2016

Frequency

Brass

Signed and dated 7-2014

51 by 56 by 57 cm; 20 by 22 by 22¾ in.

EXHIBITED

MET OPEN 2014 Benefit Exhibition, Metropolitan Museum of Manila, 20 September 2014, Manila, The Philippines

PROVENANCE

Private Asian Collection

HK\$ 60,000-90,000

US\$ 7,700-11,500



360

360

SHARIFAH FATIMAH

b.1948

New Dawn I

Acrylic on canvas
Signed and titled on the reverse
Executed in 2018
120 by 120 cm; 47¼ by 47¼ in.

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

FERNANDO ZOBEL

1924-1984

Pequeno Vuelo (Miniature Flight)

Oil on canvas

Signed, titled, numbered 66-23 and dated 27

Mayo 1966 on the reverse

33 by 41 cm; 13 by 16 in.

PROVENANCE

Acquired directly from the artist, thence by descent

Christie's Hong Kong, 29 May 2016, Lot 454

Acquired by the present owner from the above sale

Private Asian Collection

Fernando Zobel was one of the greatest leading lights of the abstractionist movement during his time. A truly international, cosmopolitan artist, he lived and worked between the Philippines and Spain, and his paintings were widely exhibited in both his home countries as well as the USA, notably at the Guggenheim in New York, among others. Even in the present day, Zobel's artistry remains highly celebrated – with a retrospective of his work, *Contrapuntos*, featured at the 2017 Venice Biennale. His pieces are immediately magnetic, set apart for their spare elegance and fluidity of gesture. *Pequeno Vuelo* is a lyrical example of his approach to the abstract, where the gesture, brushwork and application of paint became the very subject of the painting itself rather than a tool to achieve it.

Born in 1924 in Manila, Zobel first began painting during his studies in Harvard, lacking any previous formal artistic training and driven by his creative enthusiasm alone. Crucially, he was profoundly inspired by the Abstract Expressionism of Mark Rothko, both artists sharing a fascination with expansive color fields. Beyond this, Zobel had found a lasting spiritual guide in the principles and aesthetics of abstractionism, which now enabled him to convey a deeper, more profound significance that representative paintings simply could not. The artist therefore came to reject prescriptive

formulas and compositions of reality, in favor of the communicative power of color and stroke.

This work is dominated by a backdrop of muted, dark green, almost blending into brown at the very corners of the canvas. However, these gradations of shade across the painting recreate the subtleties of light and shadow casting upon the scene, giving it the illusion of depth. The organic interplay of hues ends up infusing a tangible movement or dynamism into this otherwise static, two-dimensional plane.

The focal center of the work is occupied by expressive black streaks, birds in flight stripped down to their most fundamental forms. The texture of Zobel's brushstrokes carries a sense of fluidity and motion, sweeping over each other and tapering out into the background, as agile as the birds they represent. All this is evocative of calligraphy, with its bolder down strokes and blended lines – Zobel's fascination with Chinese and Japanese calligraphic traditions led him to take up classes in Manila, the aesthetics of which bled through into the very substance of his work. Even in such a restrained, almost overcast atmosphere, the birds appear transcendent and suspended in space, illuminated by the single ray of light in the center of the canvas – heightening the sense of drama and buoyancy the work carries.

Pequeno Vuelo captures the simplest essence of flight, without intermediation or outward appearances. As the artist himself wrote, 'Movement [as] observed and felt, never imitated, yet...clearly expressed.'¹ This piece is a showcase of the best of Zobel's ideals and techniques in art. Rather than being cold, his minimalism bore the imprint of the human hand, while even the most spontaneous brushstrokes in this work are made with a fully controlled, inevitable effect. In the end, *Pequeno Vuelo* is a harmonious orchestration of line and shade, an abstract depiction of movement that is fully grounded in nature and reality.

¹ Rodrigo Paras-Perez, *Fernando Zobel*, Eugenio Lopez Foundation, 1990, p.37.

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

361 NO LOT



362

“Every superfluous line or colour creates a barrier between the artwork and the viewer. I would like to achieve a richly layered expressiveness without any obstacles – obstacles for the viewer, that is.”

ZOBEL, 1975

ANG KIUKOK

1931 - 2005

Plant On A Table

Oil on canvas
Signed and dated 75
61 by 61 cm; 24 by 24 in.

PROVENANCE

Private Asian Collection

This work is accompanied with a certificate of authenticity issued by Finale Art File

Ang Kiukok's works are some of the most recognizable and iconic to come out of the Philippines, cementing him in the pantheon of modern Southeast Asian art. Studying under Vicente Manansala, he boldly fused the best of Cubism, Surrealism and Expressionism to create an enduring visual language, carving out his own distinct path with strong Cubist lines and compelling visual allegory. In recognition of his innovation, Ang was later inducted into the Order of National Artists for Visual Arts in 2001. *Plant on Table* (1975) is one of the artist's signature technical studies on abstraction and perspective, adopting the classical practice of the still-life, but also fully making it his own.

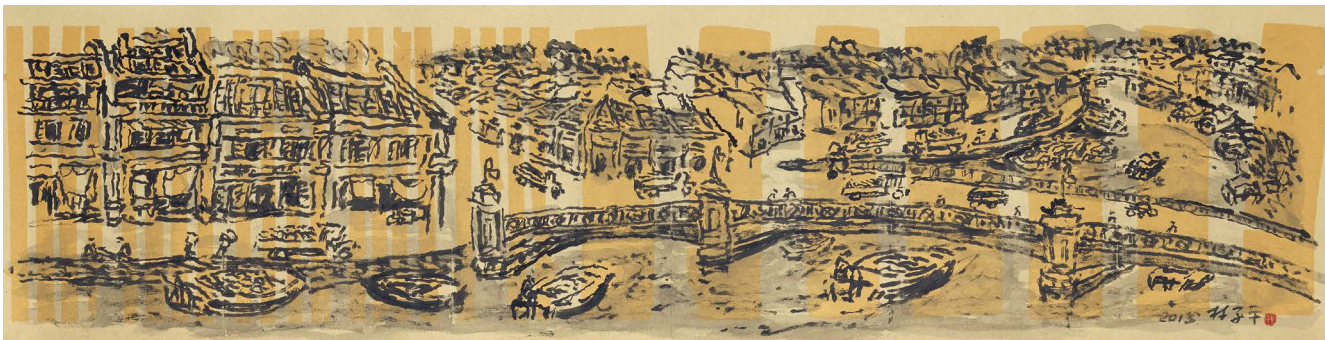
Ang held a lasting preoccupation for painting still-life works, which chronicled his artistic evolution from his Modernist period to the Cubist-Expressionism that made his name. Ang's still-life work then showcased his attention to order and composition. In the present lot, Ang interprets and filters objects and settings of the real world – the plant and the table – through an abstract, fragmented lens. The legs of the table and the plant's leaves are painted in sharp geometric angles, as though they have been broken up and then reassembled. Rather than assuming a fixed, single point of view overlooking the plant in the convention of still-life works, Ang's cubist style combines multiple viewpoints into a single canvas, creating a kaleidoscope of rigid planes and lines. In this work, these organic and commonplace objects are now made unfamiliar and severe.

Ang's colors are precisely chosen – *Plant on Table* features a predominantly cool, restrained palette of lighter and navy blues darkening to grey and black, offset by segments of white. Dark blue and black shades border the corners of the frame, as if slowly encroaching into the center. Accents of orange across the center of the canvas provide a visual anchor and spots of warmth in an otherwise cool frame. Complex-looking and enigmatic, *Plant on Table* is an example of Ang's radical transformations of conventional art forms, and displays his deep mastery of line, shape and coloring.

HK\$ 350,000-450,000

US\$ 44,600-57,500





364



365

366

CHEN WEN HSI

1906 - 1991

Fishing Village

Ink and colors on paper

Signed

96 by 34.5 cm; 37¾ by 13½ in.

HK\$ 120,000-180,000

US\$ 15,300-23,000

364

LIM TZE PENG

B. 1923

Untitled

Ink and colors on paper

Signed in Chinese and dated 2013

35 by 136 cm; 13¾ by 53½ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

365

LIM TZE PENG

B. 1923

House and Trees

Ink and colors on paper

Signed in Chinese and stamped with the seal of artist

68 by 68 cm; 26¾ by 26¾ in.

HK\$ 80,000-150,000

US\$ 10,200-19,200

367

CHEONG SOO PIENG

1917-1983

Villagers by the River

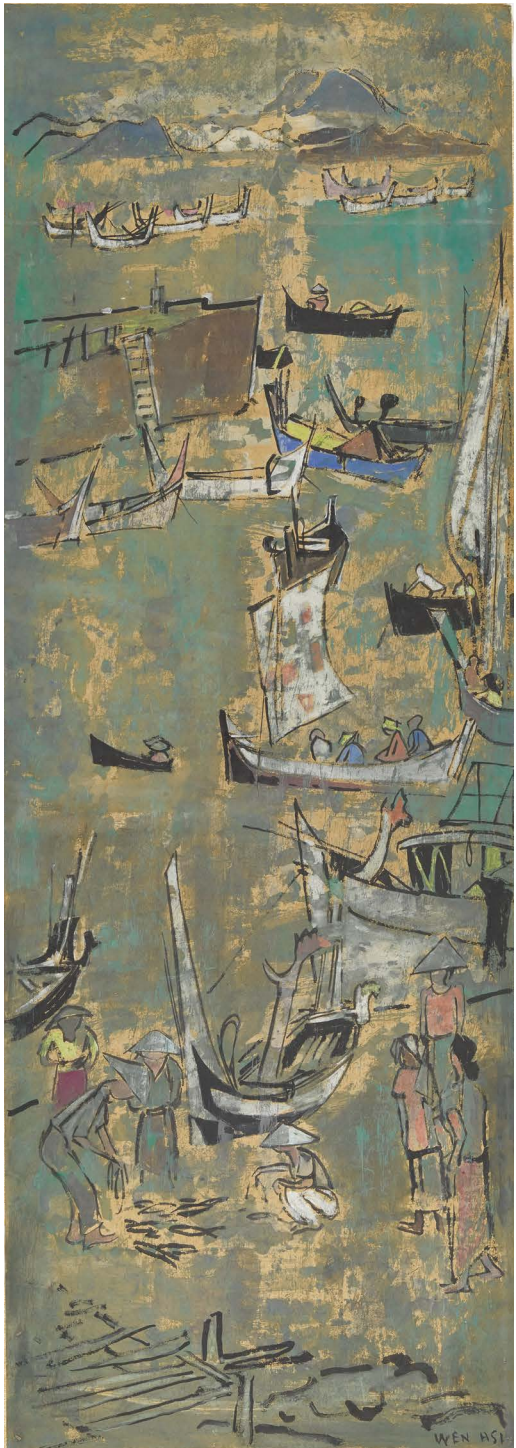
Ink and colors on paper

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

95 by 43.5 cm; 37¾ by 17 in.

HK\$ 180,000-250,000

US\$ 23,000-31,900



366



367



368

368

CHEN WEN HSI

1906 - 1991

Hérons

Ink on paper

Signed in Chinese and stamped with the seal of the artist

67.4 by 44 cm; 26½ by 17¼ in.

HK\$ 140,000-250,000

US\$ 17,900-31,900



369

369

CHEN WEN HSI

1906 - 1991

Chickens

Ink and color on paper

Signed, inscribed and stamped with three seals of the artist

123 by 59 cm; 48½ by 23¼ in.

PROVENANCE

Private Collection, Singapore

HK\$ 160,000-250,000

US\$ 20,400-31,900

370

CHEN WEN HSI

1906 - 1991

Six Gibbons

Ink and color on paper

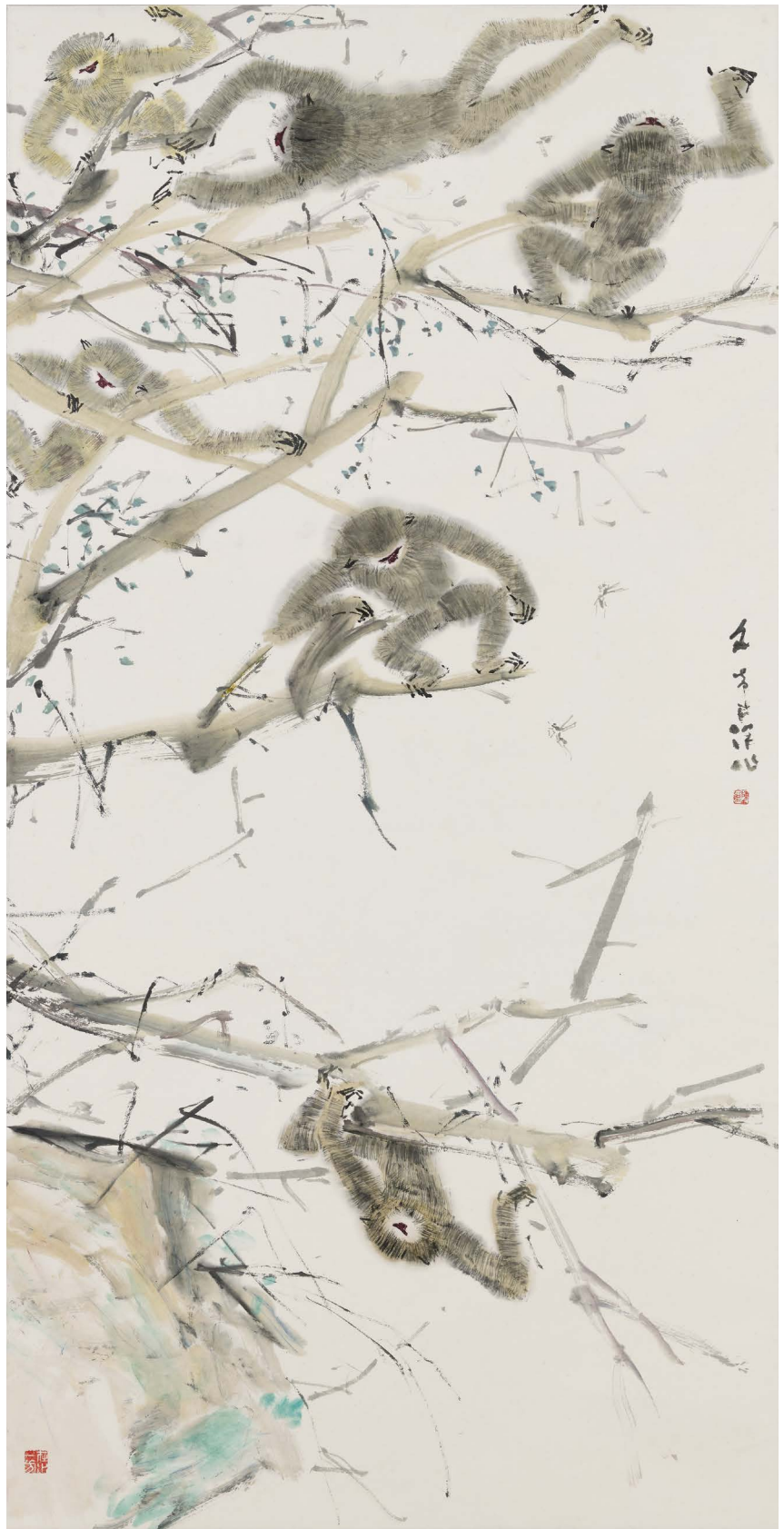
Signed and stamped with two seals of the artist
138.5 by 69 cm; 54½ by 27¼ in.

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

HK\$ 400,000-600,000

US\$ 51,000-76,500



370



371



372

371

CHEONG SOO PIENG

1917-1983

River Landscape

Ink and watercolor on paper

Signed in Chinese with a seal of the artist, signed again and dated 61

43.5 by 63.5 cm; 17 by 25 in.

PROVENANCE

Sotheby's Hong Kong, 4 October 2010, Lot 110

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 120,000-180,000

US\$ 15,300-23,000

372

SEAH KIM JOO

b. 1939

Fishing Village

Batik on cloth

Signed

90.5 by 60 cm; 35½ by 23½ in.

HK\$ 15,000-20,000

US\$ 1,950-2,550



373

373

CHEONG SOO PIENG

1917-1983

Fishing Village

Ink and color on silk

Signed in Chinese

90.5 by 55 cm; 35¾ by 21¾ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000

374

AUKE CORNELIS SONNEGA

1910-1963

Portrait Of A Balinese Lady

Oil on canvas

Signed and dated 56

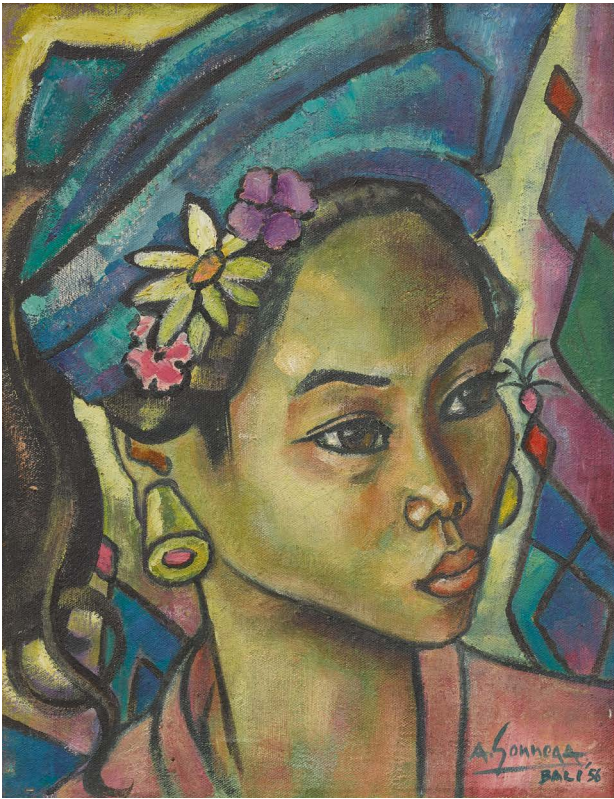
42.5 by 33 cm; 16¾ by 13 in.

PROVENANCE

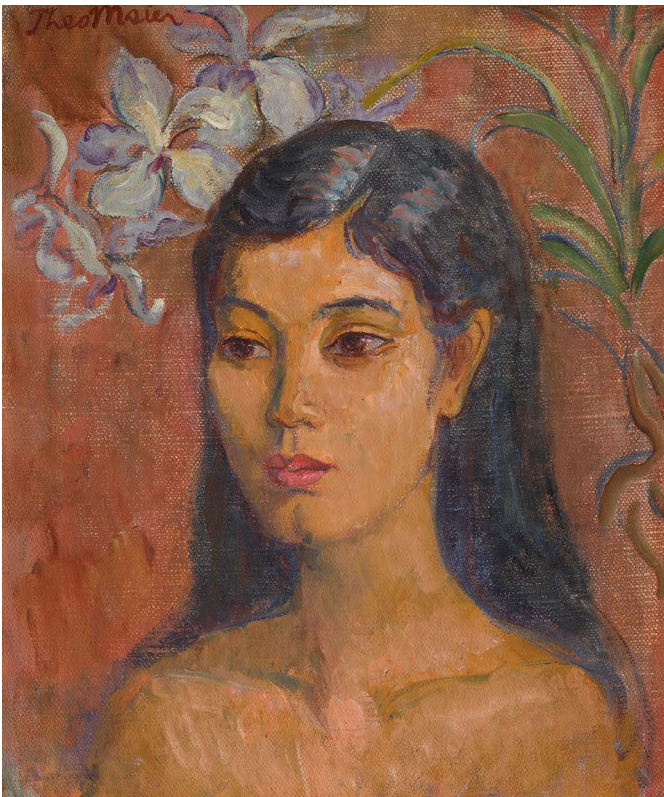
Private Collection, USA

HK\$ 90,000-150,000

US\$ 11,500-19,200



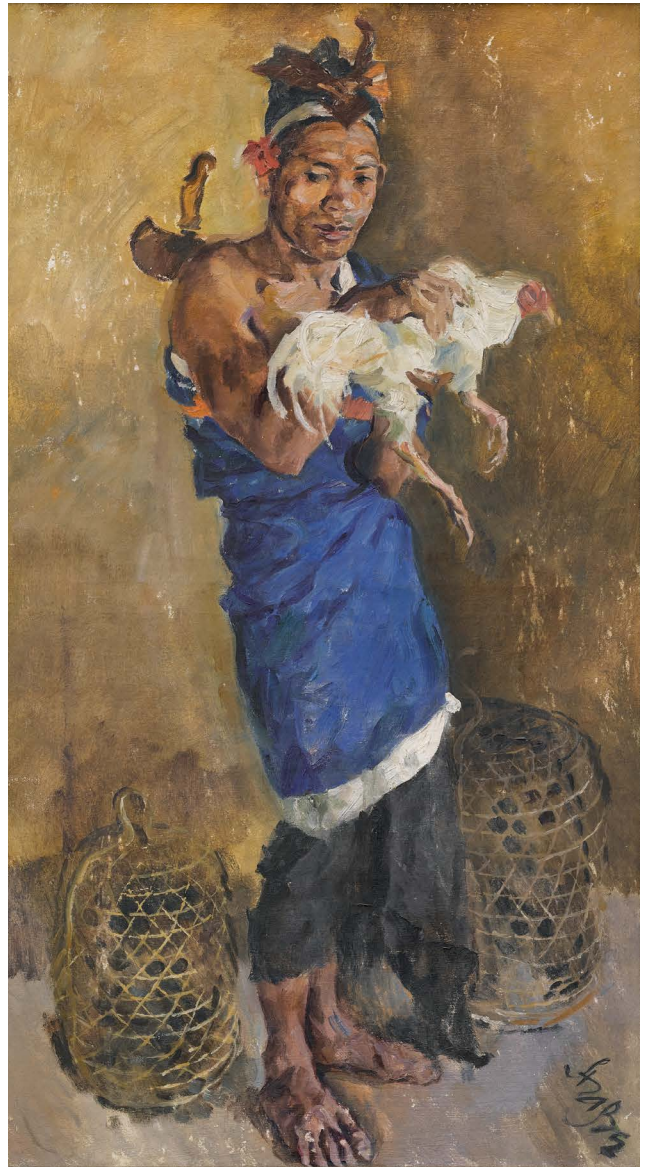
374



375



375



376

375

THEO MEIER

1908 - 1982

(i) Portrait of Kankeo with Flowers
(ii) Portrait of Kankeo with Offering

(i) Oil on canvas (ii) Red chalk on paper
(i) Signed (ii) Signed twice, dedicated and dated
80

(i) 62 by 51 cm; 24¼ by 20 in. (ii) 67 by 49 cm;
26¼ by 19¼ in.

PROVENANCE

Private Collection, Switzerland
Sotheby's Hong Kong, April 3 2017, Lot 342

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

376

ROLAND STRASSER

1895-1974

Man with Cockerel

Oil on canvas
Signed
99.5 by 54.5 cm; 39 by 21½ in.

PROVENANCE

Private Collection, UK

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



377

377

CARL FAHRINGER

1874-1952

Klung Klung

Watercolor and gouache on paper

Signed and dated 27

34 by 46 cm; 13¼ by 18 in.

PROVENANCE

Christie's Amsterdam, 16 March 2004, Lot 30

Acquired by the present owner from the above sale

Private Collection, Singapore

HK\$ 40,000-60,000

US\$ 5,100-7,700

378

HAN SNEL

1925 - 1998

Female Figure

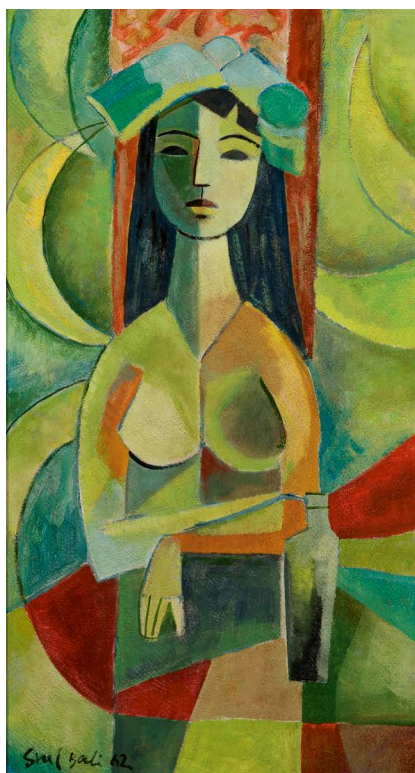
Oil on cardboard

Signed and dated 62; signed and dated 62 on the reverse

52 by 18 cm; 20½ by 7 in.

HK\$ 30,000-50,000

US\$ 3,850-6,400



378



379

379

PROPERTY OF AN IMPORTANT COLLECTOR

**ADRIEN-JEAN LE MAYEUR DE
MERPRÈS**

1880 - 1958

Le Ferme Rose en Hiver

Oil on canvas

Signed

90 by 120 cm; 35½ by 47¼ in.

LITERATURE

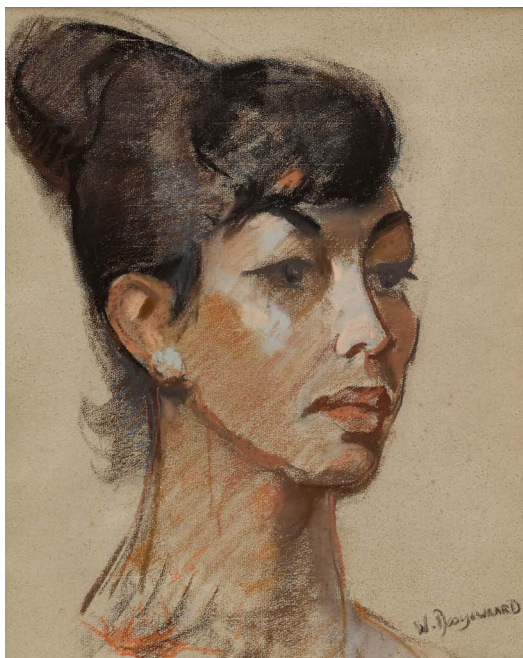
Dr Jop Ubbens & Dr Cathinka Huizing, *Adrien Jean Le Mayeur de Merpres: Painter-Traveller / Schilder-Reiziger*, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1995, no. 15, p. 19, color illustration

PROVENANCE

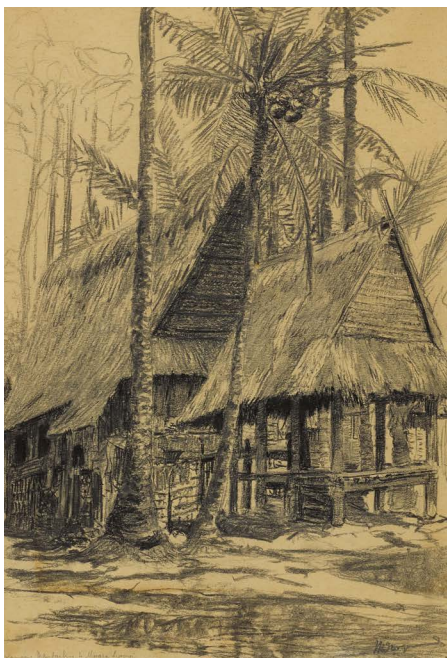
Hôtel de Ventes Horta, Brussels, 18 March 1992, Lot 130
Private Asian Collection

HK\$ 300,000-500,000

US\$ 38,300-64,000



380



380

WILLEM DOOIJEWAAARD

1892 - 1980

(i) Drawing of a Kampong (ii) Portrait of a Woman

(i) Pencil and pastel on paper (ii) Pastel on paper

(i) Signed, inscribed and dated 1918 (ii) Signed

(i) 48 by 33 cm; 19 by 13 in.

(ii) 42.5 by 34 cm; 16¾ by 13¼ in.

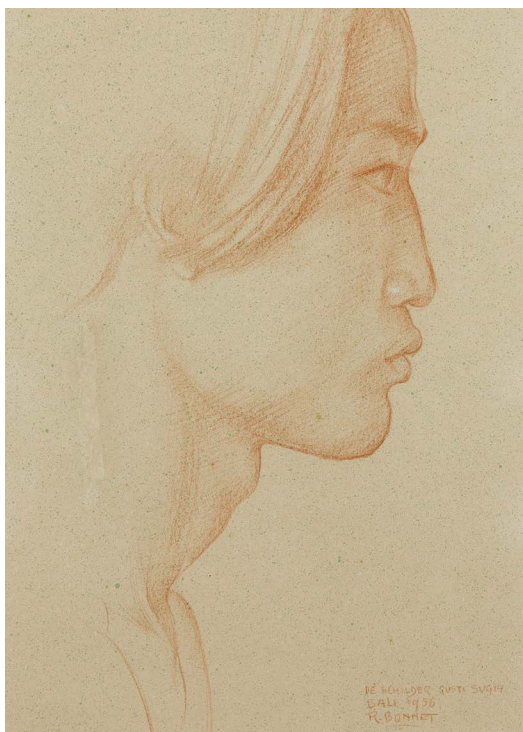
PROVENANCE

(i) Sotheby's Hong Kong, April 3, 2017, Lot 355

(ii) Sotheby's Hong Kong, April 3, 2017, Lot 357

HK\$ 40,000-60,000

US\$ 5,100-7,700



381

381

RUDOLF BONNET

1895 - 1978

De Schilder Gusti Sugih (The Painter Gusti Sugih)

Red chalk on paper

Signed, titled and dated *Bali 1956*

37.5 by 27 cm; 14¾ by 10½ in.

PROVENANCE

Sotheby's Hong Kong, April 2 2012, Lot 332

HK\$ 15,000-20,000

US\$ 1,950-2,550



382

382

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

1880 - 1958

Street Scene in Nieuwpoort

Oil on wood panel

Signed

36 by 55 cm; 14¼ by 21¾ in.

Between 1911 and 1914, before the First World War, the Belgian born artist Adrien -Jean Le Mayeur was travelling through the Flemish countryside, which he seemed to have grown very fond of, especially of Nieuwpoort.

The present painting depicts Nieuwpoort as an old Flemish town on a sunny June day (between 23rd and 26th) when Saint-Jeans fair is celebrated. The fair is a tradition that goes back to 1495, when Maximilian of Austria gave the authorization to the city to organize the fair in recognition of their brave resistance to the French, the inhabitants of Bruges and Ghent in 1489, on the marketplace with a merry-go-round and other stands.

The present lot is a splendid example of the artist's more luminist and colorist style developed in the Low Countries.

HK\$ 140,000-220,000

US\$ 17,900-28,100



The street scene painted in the composition of the present lot.

Bali: Theo Meier's Eden

Having been enthralled by the luscious, tropical setting of Bali and its captivating culture, Swiss-born Theo Meier is best known for his depiction of a romanticized Indonesia. He had been trained as an artist in Switzerland, and briefly studied under the tutelage of celebrated artists such as Max Liebermann and Karl Hofer. As a child, he showed promise in art, but his father wanted him to adopt a more conventional lifestyle. Fortunately, he was granted the opportunity to independently pursue his passion when awarded an Art Academy scholarship.

In search of the natural life proclaimed by European philosophers such as Jean Jacques Rousseau, and inspired by the primitivism of Paul Gauguin paintings, he travelled to Paris and then voyaged across the Pacific Ocean to Tahiti. However, it was only in Bali where he found his wellspring of colorful inspiration—a stunning beauty of luxuriant flora and fauna. It was the paradise of his dreams.

On his first night in Bali, Meier had his first brush with its rich native culture. He wistfully recounted, “*through the windows of my room, I heard faint strains of music. These sounds fascinated me. I left the hotel and began to follow them under the moonlight*”. He came upon entranced, dancing girls performing a ritual offering at a seaside temple, swaying against the soft strain of the temple orchestra. Mesmerized, Meier only tore his eyes away hours later. He was filled with a giddy sense of intoxication that never faded since. The works presented here, created during different periods of his residence in Bali, stand as a testament to his unwavering artistic appreciation of the island.

Two Balinese Maidens (Lot 383) is a classic piece by Meier. After all, women featured prominently

in his oeuvre in a variety of archetypes, such as the dancer, goddess or mother. For him, they were celebrations of their feminine charm and spirit. On the right, the maiden's hair, adorned with traditional champaca flowers, cascades onto her shoulders. She daintily balances a dragonfly in her fingers, presenting it to her companion.

Garuda Dance (Lot 384) depicts two girls dancing exuberantly to an orchestra of *gamelan* music. The performance is rich in symbolism—the girls are dressed as garuda, a divine eagle-like creature that represents birth and heaven. It is known as ‘golden-bodied’ (*Suvarnakava*). As the dancers’ ornately designed feathers catch the wind, and their feet lithely meet the ground, everything they touch is cast in a warm, yellow glow, bathing the entire setting in sunshine. Golden-yellow shades are dominant color in this work; all other colors derive from this tone. Yet, the dancers’ resplendent costumes are even more luminescent, such that the figures capture the attention of the spectator. The vibrant colors and lush, idyllic greenery highlight Meier’s romanticization of Bali.

In contrast, *Boy with Flute* (Lot 385) is a much earlier piece from Meier’s oeuvre. It is highly stylized—the simplicity of its elements, the varied but vibrant palette, and the distorted sense of perspective exude a sense of naivety. Against a setting of a turquoise, running stream and foliage, is a traditional *kampong* hut. Accents of primary colors intermingle with the pastel pink roof, and the blue outlines carve out the detailed wood work. Meier’s strokes are loose but sure, adding to the dynamism of the work. The principal subject is the young boy who dons a *sarong* and *udeng*, seated cross-legged on a stool as he plays the flute. His demeanor is relaxed as he captures the attention of an airborne bird.

This series of Bali-inspired paintings also serve as a faithful homage to the cultivated aesthetics and styles of Gauguin, Meier’s inspiration. Reminiscent of Gauguin’s painterly style, he embraced bold hues that reflected a romanticized view of the island, rather than adhering to the true colors at the scene at hand. This is particularly prominent in *Garuda Dance* and *Boy with Flute*. Similitude is also apparent in Meier’s keen attentiveness to local traditions; the three pieces are replete with his respect and understanding towards the local culture.

The Italian author Umberto Eco once wrote: “*Utopias are found on islands*”. Using islands as a metaphor for an individual’s existential need to find their personal paradise, his thoughts aptly describe Meier’s journey to Bali. Meier was one of a series of foreign artists who made that same voyage during the early 20th century in search of the mythical “other”, which would augment their works with meaning, serving as a muse for their creative process. In a Southeast Asian context, this blending of the East and West has been defined as *Mooi Indies* (Beautiful Indies), which had substantial influence upon Indonesian modern art created during that era. Meier’s essential character as a painter of the tropics, his vivacity and lust for life, and the enduring influence of Bali on his works, show through wonderfully in the three-works presented here. They transcend their anthropological purpose to provide a glimpse into Meier’s imagination of how the island of Bali appeared to him: a myth, a fiction, and subsequently, his own Eden.

383

THEO MEIER

1908-1982

Two Balinese Maidens

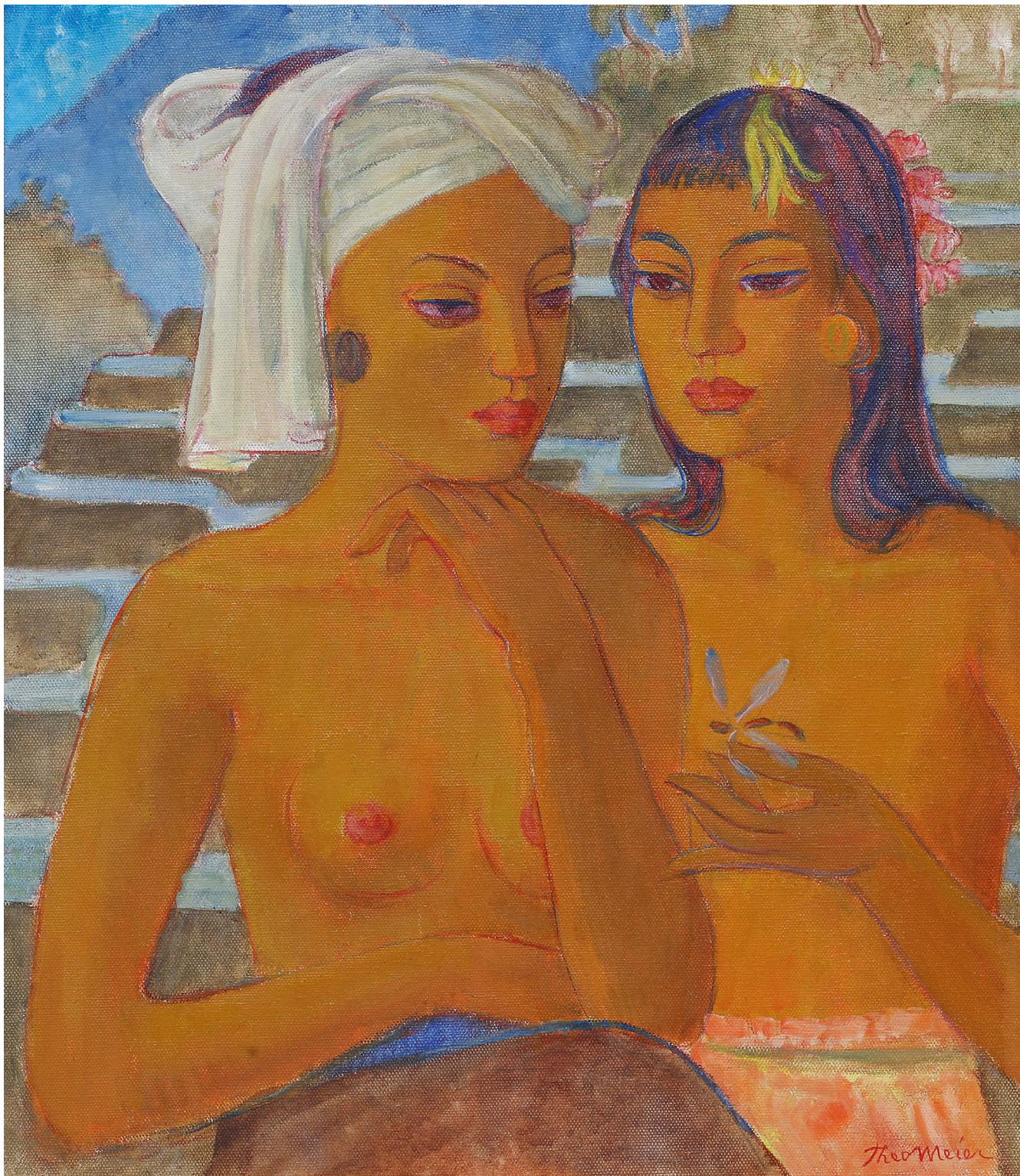
Oil on canvas

Signed

70 by 60 cm; 27½ by 23½ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000





384

384

THEO MEIER

1908-1982

Garuda Dance

Oil on canvas

Signed

100.5 by 76 cm; 39½ by 30 in.

PROVENANCE

Private European Collection

HK\$ 200,000-300,000

US\$ 25,500-38,300



385

385

THEO MEIER

1908-1982

Boy Playing Flute

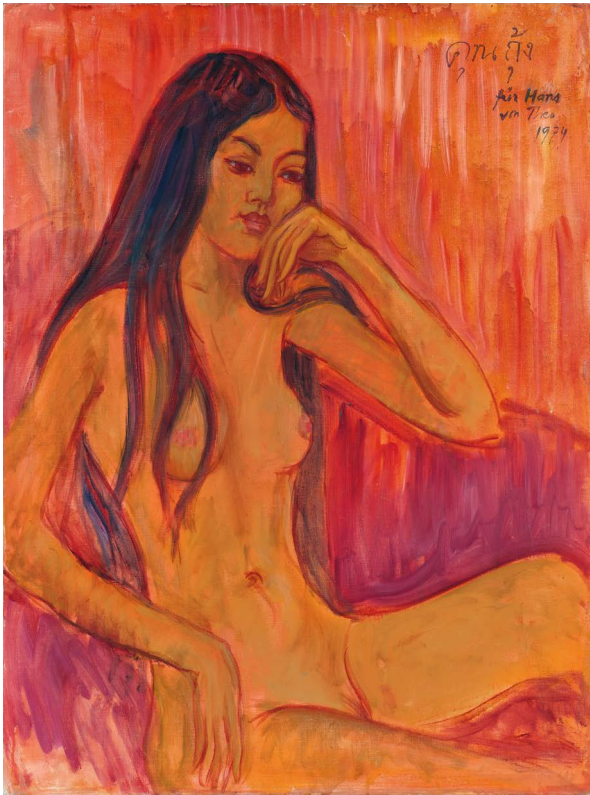
Oil on board

Signed and dated 68

56 by 42 cm; 22 by 16½ in.

HK\$ 120,000-180,000

US\$ 15,300-23,000



386



386

386

THEO MEIER

1908 - 1982

(i) A Study of Kankeo (ii) Kankeo's Nude

(i) Red chalk on paper (ii) Oil on canvas

(i) Signed (ii) Signed, dedicated and dated 1974

(i) 76 by 56 cm; 30 by 22 in. (ii) 100.5 by 75 cm; 39½ by 29½ in.

PROVENANCE

Private Collection, Switzerland

Sotheby's Hong Kong, April 3 2017, Lot 351

HK\$ 80,000-120,000

US\$ 10,200-15,300

387

ARIE SMIT

1916-2016

Temple

Oil on canvas

Signed and dated 84

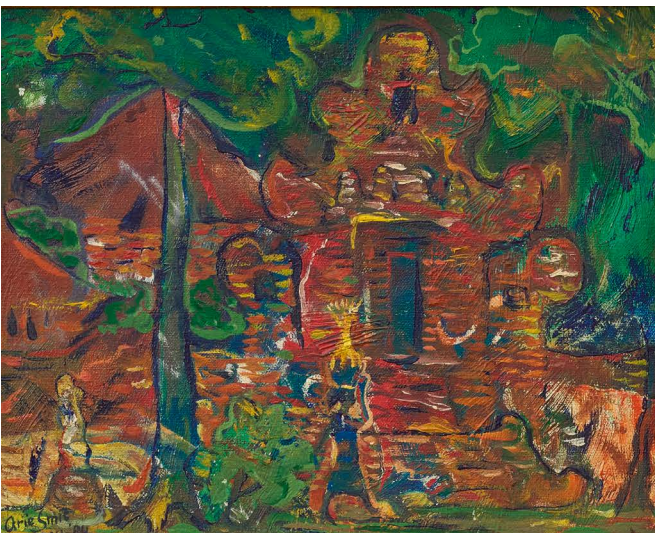
25 by 30.5 cm; 9¾ by 12 in.

PROVENANCE

Sotheby's Hong Kong, April 6 2013, Lot 332

HK\$ 40,000-60,000

US\$ 5,100-7,700



387



388

388

THEO MEIER

1908 - 1982

Flowers

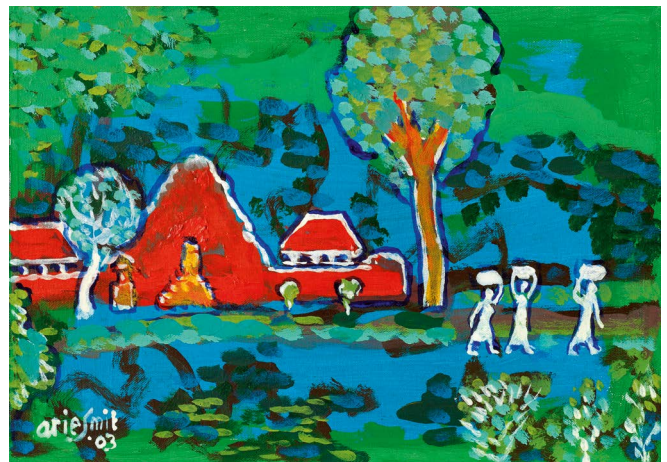
Oil on canvas
Signed and dated 75
95.5 by 85.5 cm; 37½ by 33¾ in.

PROVENANCE

Private European Collection

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

389



389

ARIE SMIT

1916-2016

Red Temple

Acrylic on canvas
Signed and dated 03; signed, inscribed, titled and dated 2003
on the reverse
30 by 42 cm; 11¾ by 16½ in.

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

ISAAC ISRAELS

1865 - 1934

Two Javanese Ladies

Oil on canvas

Signed

60 by 50 cm; 23½ by 19¾ in.

PROVENANCE

Private Collection of Mr. Rob Noortman, Heerlen, The Netherlands

Private Collection of Drs. G. Beijer, Maastricht, The Netherlands

Private Collection, The Netherlands

Private Collection, Singapore

EXHIBITED

Amsterdam, The Netherlands, Arti & Amicitiae, 1930
Deurne, The Netherlands, Gallery Wieggersma, Spring exhibition, 1972

Amsterdam, The Netherlands, Rijksmuseum 19 October - 10 December 1972

The Hague, The Netherlands, Museum Mesdag, Summer 2005

LITERATURE

Arti & Amicitiae, Amsterdam, The Netherlands, 1930, Front cover illustration

Gallery Wieggersma, Nederlandse schilders en tekenaars in de Oost', cat. no. 119

Elsevier monthly magazine, The Hague 1926, no. 36, part 72, pg. 9 with illustration

Born the son of Josef Israels, an eminent artist and member of The Hague School, Isaac Israels became one of the most important Indo-European artists and portraitists of his generation. The younger Israels, also known as the 'maverick in Holland' [1], was very much a distinguished painter in his own right, leading the Amsterdam impressionist movement. Israels' prodigious talent was recognised from a tender age and left the Amsterdam Art Academy only after two years, choosing to learn his craft on his own. Largely self-taught, Israels was a very demanding on himself [2] and eventually developed his artistry with his penetrating observations, captured fleeting moments that would never return.

In The Hague, students from the Dutch East-Indies and the Indonesian dancer, Raden Mas Jodjana, would pose for Israels. He went on to painting more Indonesian subjects after his voyage to the Dutch East Indies in 1921. The present lot, *Two Javanese Ladies* (dated circa. 1920s), was likely painted after this life-changing voyage.

With its understated charm, the present lot has had a prolific exhibition history, cementing Israels' finesse and position as a recognized maestro in both Europe and Southeast Asia. In 1930, *Two Javanese Ladies* was exhibited in Arti & Amicitiae, the Dutch artists' society that was instrumental in developing the visual arts scene in the Netherlands. It was subsequently presented in Gallery Wieggersma's spring exhibition of 1972, and displayed in the Rijksmuseum Amsterdam, the principal

national museum of Holland, within the same year. Most recently, in 2005, the piece was exhibited at The Mesdag Collective and continues to draw audiences for its quiet and delightful appeal.

The principal focus of *Two Javanese Ladies* is on the woman in the foreground, whose upper body takes up majority of the pictorial space. She squarely faces the front, captivating the viewer with her piercing stare. Her peaceful face emanates a quiet, yet assured confidence, an effect that Israels often endows his female sitters. In the left background, the other Javanese woman, somewhat obscured by darker and muted hues, casts a sideward glance, raising her eyebrows almost inquisitively. In contrast to her companion, her attire is simply rendered in broad brushstrokes while her thoughtful expression suggests a narrative in this otherwise portrait composition. A talented communicator, Israels thus captures a curious moment that is at once charismatic and sweet.

The women tie their hair up in *sanggul*, a traditional Javanese hairstyle, and are clad in *kebaya*, the traditional women's blouse. One may deduce that the lady in the front is an aristocrat, as she appears to be wearing *kebaya kartini*, a variation donned by Indonesian high society. In Java, Israels gained access to the noble Javanese court and was favoured amongst its members and their families. The artist draws our attention the necklace hanging delicately around the woman's neck that would have signalled her noble bearing.

The pastel pinks and cream blouses, as well as the greyish-brown background capture Israels' signature use of neutral tones, harkening back to the tendencies of the The Hague School of painting. Yet, this subdued palette is animated by the artist's dynamic handling of paint as he did not blend his strokes smoothly, but instead left them to bear his confident impressions upon the canvas. In 1898 a critic described the firmness and decisiveness of Israels' brush strokes—'he repeatedly stabs, as with a dagger, at the canvas: punches as if suddenly inspired, immediately executed, interrupted by waiting for inspiration' [3]. This broad brushwork is juxtaposed against the more detailed renderings of the women's facial features while is cast in a gentle light.

Extensively exhibited since the 1930s, *Two Javanese Women* is a lovely and recognized painting of technical sophistication and undeniable charm. Moreover, the artist opens a window into an intimate space as he portrays his sitters in a way that confronts the conventional subject-viewer relationship. The women's gazes reveal their self-awareness while capturing their elegant features with the utmost delicacy, thus demonstrating the strengths of a true Indo-European maestro.

[1] Dolf Welling, *Isaac Israels: The Sunny World of a Hague Cosmopolitan*, Van Voorst van Beest Gallery, The Hague, The Netherlands, 1991

[2] *ibid*

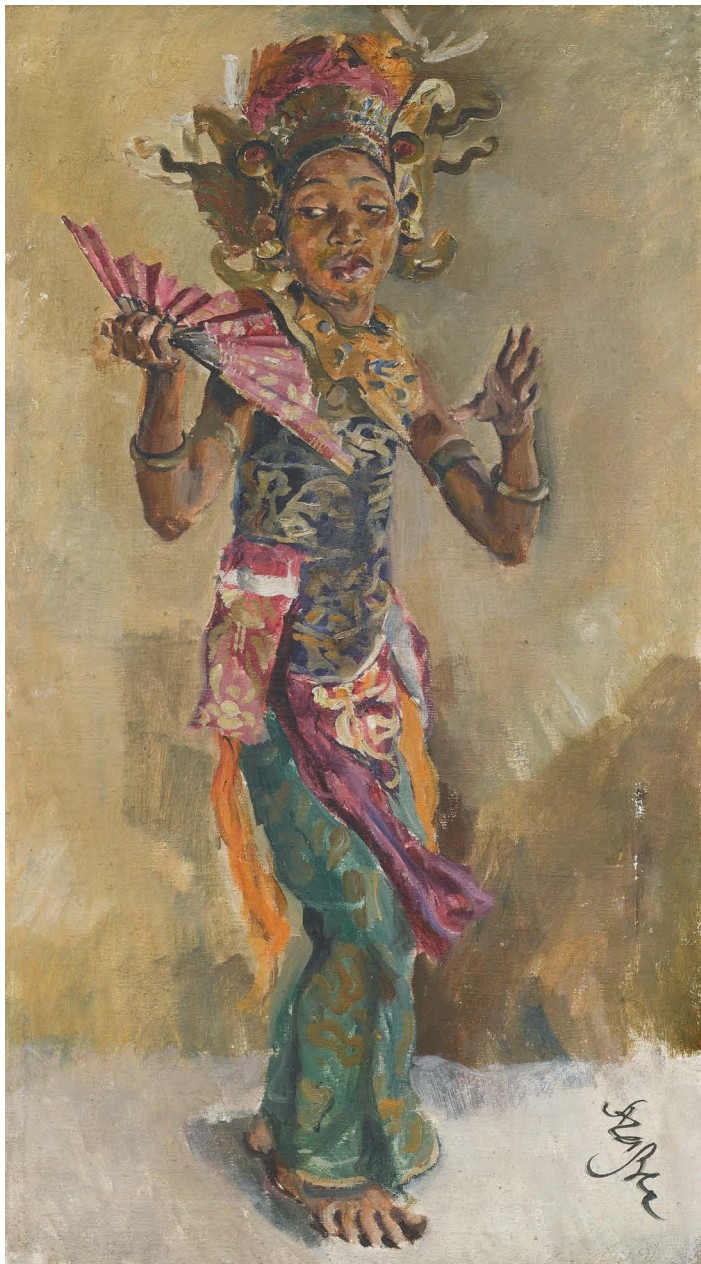
[3] *ibid*

HK\$ 750,000-980,000

US\$ 96,000-125,000



390



391

391

ROLAND STRASSER

1895-1974

Dancer

Oil on canvas

Signed

100.5 by 56 cm; 39½ by 22 in.

PROVENANCE

Private Collection, UK

HK\$ 140,000-250,000

US\$ 17,900-31,900



392

392

ISAAC ISRAELS

1865-1934

Javanese Dancers

Oil on canvas

Signed

42.5 by 44.5 cm; 16¾ by 17½ in.

PROVENANCE

Private European Collection

Sotheby's Hong Kong, October 3 2016, Lot 365

HK\$ 200,000-300,000

US\$ 25,500-38,300



393

393

SRIHADI SUDARSONO

B. 1931

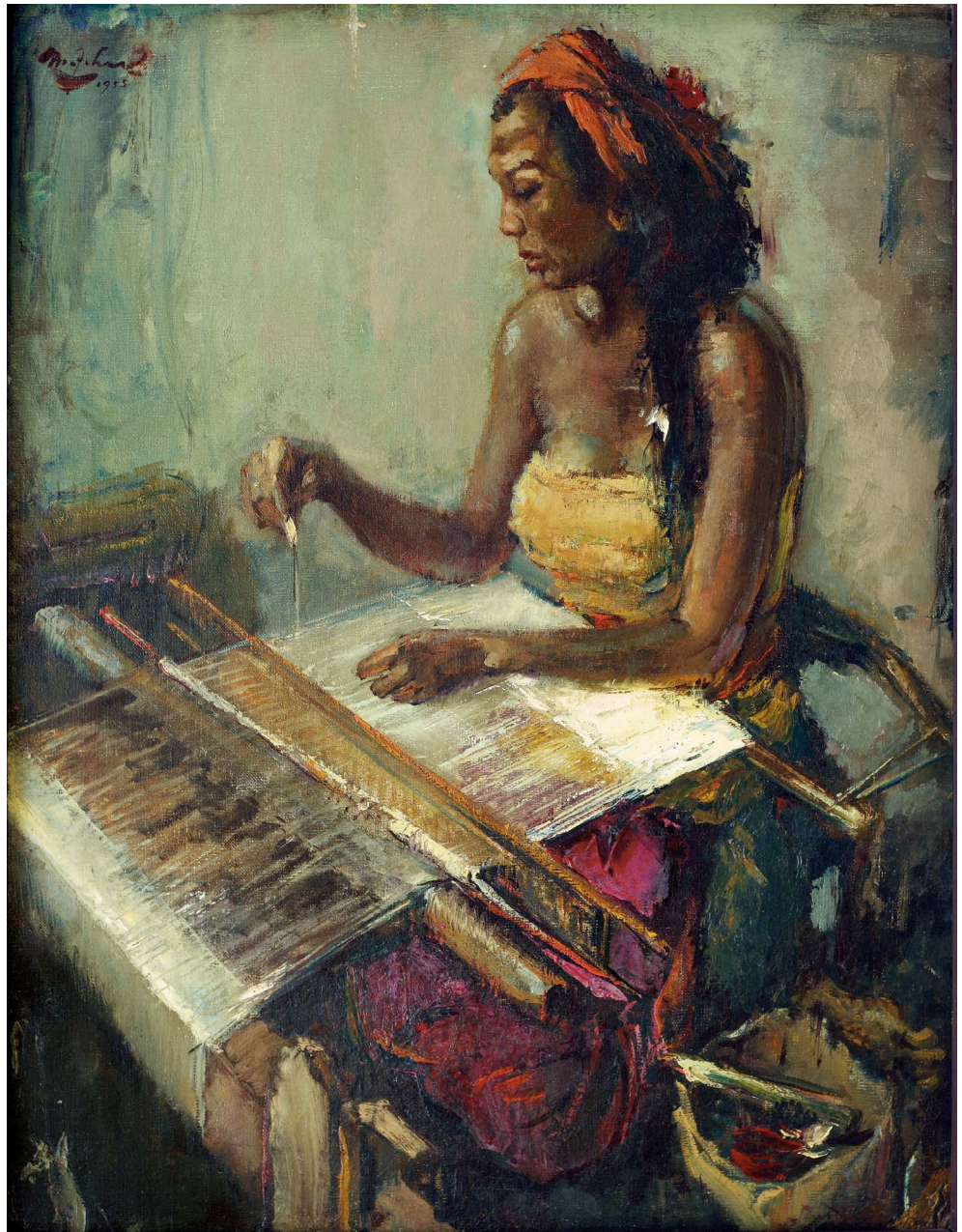
Dinamika Legong

Oil on canvas

Signed and dated 2001; signed, inscribed, titled
and dated 2001 on the reverse
100 by 90 cm; 39¼ by 35¼ in.

HK\$ 120,000-180,000

US\$ 15,300-23,000



394

394

LEE MAN FONG

1913-1988

Weaver

Oil on canvas

Signed and dated 1955

89 by 74 cm; 35 by 29 in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2014, Lot 401
Acquired from the above sale by the present
owner

Private Asian Collection

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

Lee Man Fong: Images in Lyrical Form

Sotheby's is honored to present this rich grouping of Lee Man Fong's oil paintings for auction this season, all evocatively rendered and capturing the rustic, understated beauty of Southeast Asia's flora and fauna.

Lee Man Fong was born in Guangdong, China in 1913, immigrating to Singapore in his childhood. He first made a modest living as a newspaper cartoonist and designing advertisements for local agencies, before moving to Jakarta in 1932 to head the art department at a weekly newspaper and later establish his own advertising firm, but yet he felt creatively unfulfilled. As such, he soon returned to the life of an unsalaried painter in 1941, journeying to Bali where his paintings of Balinese daily life were exceptionally well-received. The island and its people would also later prove an enduring muse throughout his career. Over time, his work grew in maturity and renown, and he gained attention among art circles across Indonesia and Holland. The artist himself befriended art lovers across all classes and walks of life; two of whom – Dr Hubertus Van Mook, the former Governor-General, and Sukarno, the President of Indonesia at the time – would then change the course of his career.

With Van Mook's support, Lee was granted the Malino Scholarship to continue his formal artistic education in the Netherlands, and it was here that

he first merged Chinese ink and brush painting with Western oils, and created a blended, personal visual language of Eastern themes and ideas and Western technique. Over the next six years, he held four solo exhibitions in Amsterdam and The Hague, and was showcased in the 1950 Salon des Independants in Paris.

Upon Lee's return from the West, he was appointed by Sukarno as an official Palace Artist and fully came into his own as one of Southeast Asia's most technically gifted painters, devoting his brush to portraying nature in all its delicacy. He travelled eclectically, visiting India, the USA, China, Greece and Italy, as well as closer to home in Southeast Asia, committing these expansive landscapes to images in lyrical form. He too was deeply captivated by animal life and frequently returned to his studio in Bogor to observe goldfish, doves, deer, cranes and buffaloes – an animal long symbolic of the practice of meditation in Chinese culture - which later became his thematic trademark. Out of these lots presented, *Two Cranes* is particularly uncommon, the artist having produced far fewer of this subject than his other favored animals.

Although Lee's artistic sensibilities lay in the naturalistic and representational, his art was hardly slavish or uninspired, and each work bears his signature visual identity – all subtle brushstrokes, attention to detail, volume and

perspective, and the most precise blend of colors. His mastery of the oil painting idiom allowed him to unlock vast innovative possibilities, and the works showcased this season represent the artist at the pinnacle of his craft. These pieces are immediately reminiscent of traditional Chinese scroll paintings, rendered from top to bottom and expressed with the looseness and flourish of a calligraphy brush. His figures and scenery were painted with the washed-out outlines of Chinese works, even more striking for the fact that he used oils alone, imbuing the more solid medium with the fluidity of water. However, his choices of colors were typically dark, earthy and muted, to create atmosphere and depth of perspective – characteristic of the rational European palette.

The pieces here offer a glimpse into an atmosphere of tranquility and harmony within nature - appearing almost dreamlike or ethereal. Lee's work captured a vivid, inclusive narrative of pastoral life, chronicling the diversity of the Southeast Asian people and countryside. In the end, Lee Man Fong was one of the best progressive Southeast Asian painters, embracing the enduring influence of Chinese and ethnic cultural traditions while assimilating the very best of the West's pluralistic heritage in art.

395

PROPERTY OF AN IMPORTANT COLLECTOR

LEE MAN FONG

1913-1988

Two Cranes

Oil on masonite board

Signed in Chinese and stamped with two seals of the artist

122 by 60 cm; 48 by 23½ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000



395

396

LEE MAN FONG

1913-1988

Doves

Oil on masonite board

Signed in Chinese and stamped with two seals of the artist

122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Collection, Singapore

HK\$ 240,000-380,000

US\$ 30,600-48,500



396

397

LEE MAN FONG

1913-1988

Rooster

Oil on Masonite board

Signed and stamped with a seal of the artist

87 by 41 cm; 34¼ by 16 in.

PROVENANCE

Acquired directly from the artist in the late 1950s

Private Collection, The Netherlands

HK\$ 220,000-350,000

US\$ 28,100-44,600



397



398

398

LEE MAN FONG

1913-1988

Goldfish

Oil on masonite board

Signed in Chinese and stamped with the seal of the artist

122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Collection, Singapore

HK\$ 220,000-350,000

US\$ 28,100-44,600

LEE MAN FONG

1913-1988

Ducks

Oil on Masonite board

Signed and stamped with two seals of the artist
122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Asian Collection

Sotheby's Hong Kong, October 3 2016, Lot 418

Lee Man Fong is a pioneering artist and internationally acclaimed for his unique style of incorporating both Western and Eastern aesthetics in his work. This artistic marriage between the two cultures infuses his oeuvre with vitality, especially evident in animal and landscape paintings.

The present work *Ducks* showcases Lee Man Fong's skill with the Western tradition of oil painting within a composition inspired by Asian aesthetics. Animals are a rarity within Lee's works, making the piece at hand - a detailed study of ducks - all the more valuable. Lee has focused on depicting the feathers and color of the birds as accurately to life as possible, and the background is absent of distraction, save for finely painted plants. This piece is an unusual, yet classically recognizable part of Lee Man Fong's body of work.

HK\$ 280,000-380,000

US\$ 35,700-48,500



399



400

400

MOCHTAR APIN

1923-1994

Empat Wanita Menenun (Four Women Weaving)

Oil on canvas

Signed and dated 87; signed and dated 87 on the reverse

100 by 90 cm; 39¼ by 35¼ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

401

A D PIROUS

B. 1933

Pendjual (Vendor)

Oil on canvas

Signed and dated 67; signed, inscribed, titled and dated 1967 and 15/8/04 (re-authenticated by the artist in 2004)

66 by 62 cm; 26 by 24¼ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



401



402

402

BUT MOCHTAR

1930-1993

Tiga Figur Wanita (Three Female Figures)

oil on board
signed and dated 59
79 by 59 cm; 31 by 23 in.

HK\$ 220,000-350,000
US\$ 28,100-44,600

403

ABAS ALIBASYAH

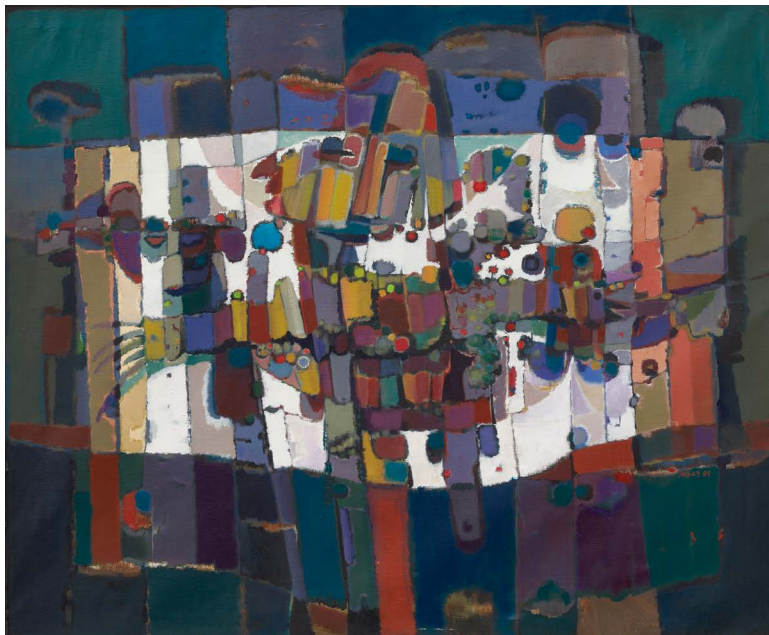
B. 1928

Untitled

Oil on canvas
Signed and dated 85
100 by 120 cm; 39¼ by 47¼ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850



403

404

MOCHTAR APIN

1923-1994

Untitled

Oil on canvas
Signed and dated 86
50 by 60 cm; 19¾ by 23½ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



404

405

SUNARYO

B. 1943

Green Mosque

Oil on canvas

Signed and dated 97

100 by 100 cm; 39¼ by 39¼ in.

PROVENANCE

Sotheby's Hong Kong, April 6 2013, Lot 359

HK\$ 80,000-150,000

US\$ 10,200-19,200



405

406

AHMAD SADALI

1924 - 1987

**Emas Dalam Bongkah Merah
Berlatar Biru Submarine**

Oil and mixed media on paper

Signed and dated 1987

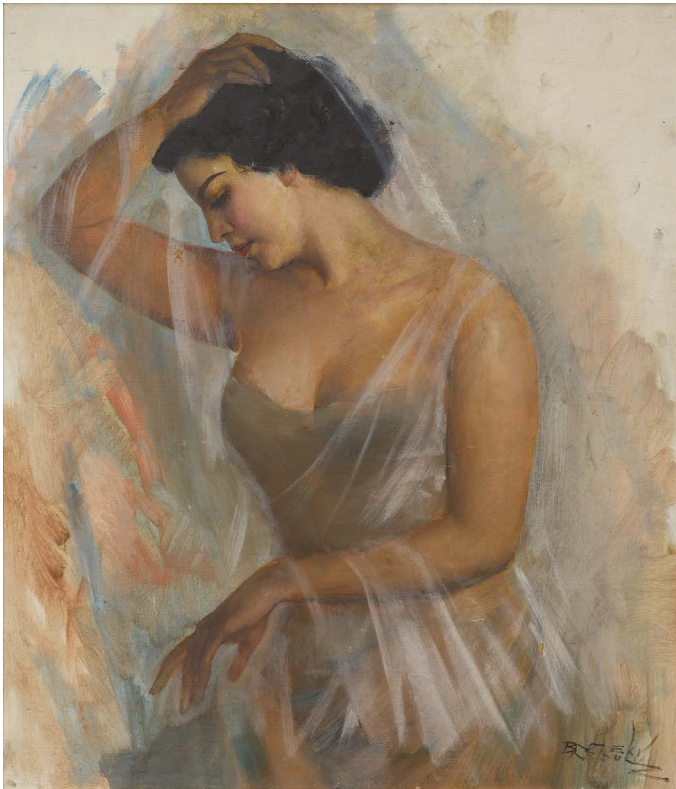
39 by 44 cm; 15¼ by 17¼ in.

HK\$ 28,000-48,000

US\$ 3,600-6,200



406



407

407

BASUKI ABDULLAH

1915-1993

Portrait of a Lady

Oil on canvas

Signed

77 by 65 cm; 30¼ by 25½ in.

PROVENANCE

Private Collection, Singapore

HK\$ 50,000-70,000

US\$ 6,400-9,000

408

AFFANDI

1907-1990

Self Portraits

Ink on paper

Signed

54.5 by 54 cm; 21½ by 21¼ in.

PROVENANCE

Sotheby's, Singapore, 6 October 2002, Lot 144

Private Collection, USA (purchased by the
previous owner at the above sale)

Sotheby's Hong Kong, 3 October 2011, Lot 668

HK\$ 30,000-50,000

US\$ 3,850-6,400



408

409

ABDUL AZIZ

1928-2002

Gadis di Jendela (Girl at the Window)

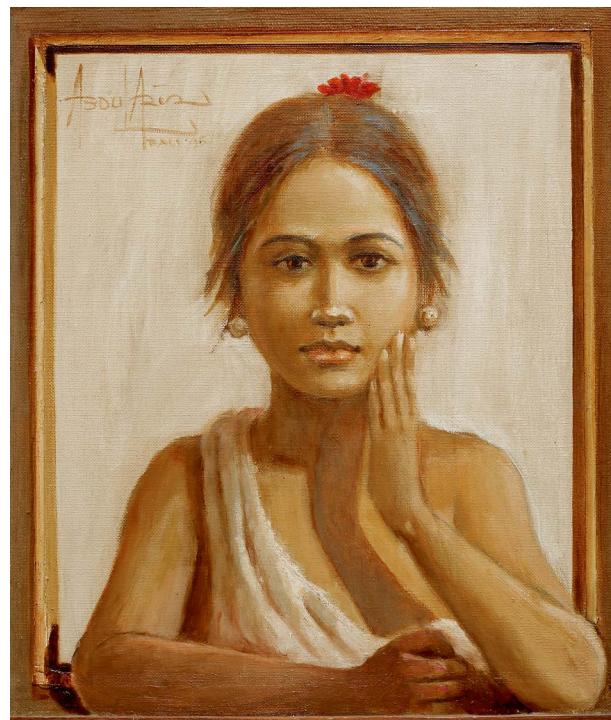
Oil on canvas

Signed, inscribed and dated 95

44 by 39 cm; 17¼ by 15¼ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



409

410

DULLAH

1919-1996

Old Man

Oil on canvas laid on masonite board

Signed, inscribed and dated 1972

60 by 50 cm; 23½ by 19¾ in.

PROVENANCE

Sotheby's Singapore, 1 October 2002, Lot 70

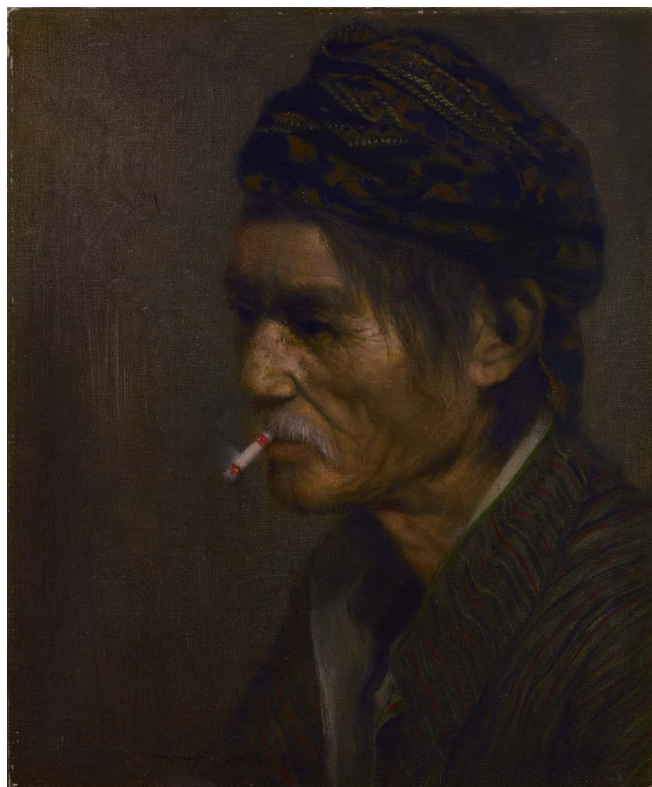
Acquired from the above sale by the present

owner

Private Collection, Singapore

HK\$ 30,000-50,000

US\$ 3,850-6,400



410

LEE MAN FONG

1913-1988

Children on Buffaloes

Oil on Masonite board

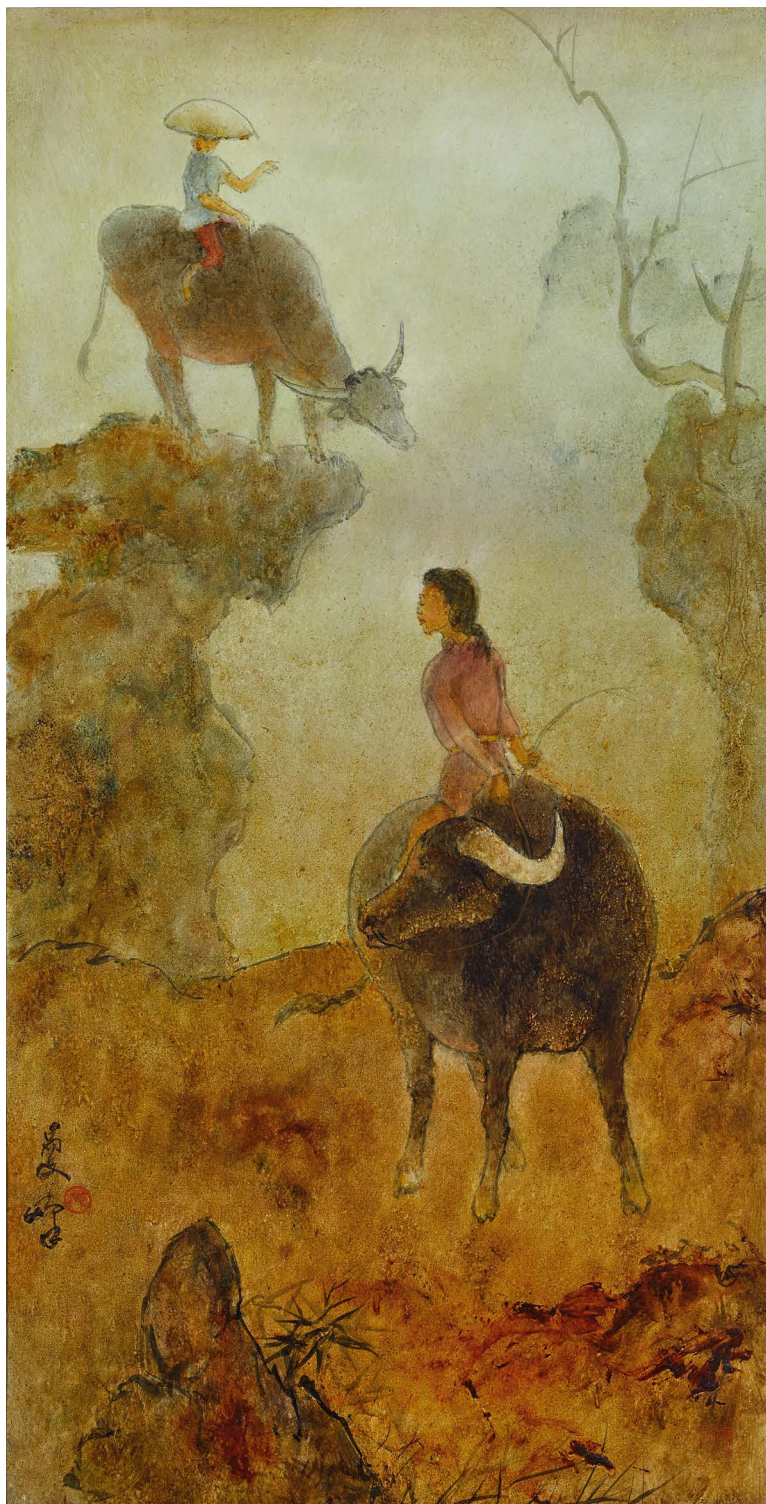
Signed and stamped with a seal of the artist
102 by 50 cm; 40 by 19½ in.

PROVENANCE

Acquired directly from the artist

Private Collection, Hong Kong

Sotheby's Hong Kong, April 3 2017, Lot 384

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

411

Chinese-born Lee Man Fong spent the majority of his life in Southeast Asia, though he crossed continents to learn Western art in the Netherlands. His art was a unique blend of east and west, ubiquitously known as 'Eastern-style' oil painting, or 'Nanyang Style of the East'. He adopted the shading and anatomical depictions of Western art with masterly verisimilitude, and gracefully fused this with Chinese stylistic and perspectival nuances, paying homage to his heritage.

In the present lot, Lee depicts two children seated on buffaloes. However, the composition of the landscape, and its rocky mountain terrain with long, sinuous tree branches, are reminiscent of traditional Shan Shui painting style. The brawny and well-built buffaloes, emphasized by Lee's use of strong undulating outlines, are juxtaposed against the lithe and nimble figures on their backs. The girl in the foreground uses a tree branch as a makeshift bullwhip, highlighting her child-like innocence and imagination. She looks towards the distance, calling out excitedly to the boy in the distance, a farmer's hat, who responds with an enthusiastic wave.

The illusion of space and depth is created through the faded, lighter tones beyond the edge of the delineated terrain. Meanwhile, translucent blue hues form a shroud of mist that embrace the subjects in a dream-like state. Lee's pulsating brushstrokes and warm palette of colours produce a work of art brimming with atmosphere and mood. By assimilating his western approach with his deep-seated attachment to his Chinese heritage, he is truly the embodiment of the reformist Chinese painter.

LEE MAN FONG

1913-1988

Buffalo and Boy

Oil on masonite board

Signed in Chinese and stamped with a seal of the artist

Executed circa 1960s.

122 by 60 cm; 48 by 23½ in.

PROVENANCE

Acquired directly from the artist

Private Collection, Singapore

HK\$ 600,000-900,000

US\$ 76,500-115,000



SRIHADI SUDARSONO

b.1931

Persiapan Menari (Preparing to Dance)

Oil on canvas

Signed and dated 95; Signed, inscribed, titled and dated 95 on the reverse

145 by 145 cm; 57 by 57 in.

LITERATURE

Jean Couteau, *Srihadi Soedarsono - The Path of the Soul, A Picture Gallery*, Lontar Foundation, Jakarta, Indonesia, 2003, p. 179, color plate

When describing Srihadi Sudarsono's art, Suwarsono Wisetrotomo and Farida Srihadi muse that a work of art is the spirit of the artist in tangible form, a reflection of his character.^[2] Indeed, Srihadi's expansive and prolific oeuvre is the result of a lifetime of spiritual nourishment by meditation and contemplation. Only by observing his paintings with one's true inner self, and understanding of the philosophical principles of life, can one enjoy the peaceful serenity or dynamic energy of his masterpieces. His art is the manifestation of beauty, not only in a visual sense, but viscerally and cerebrally as well—it represents the accumulation and crystallization of his creative powers. Today, Srihadi is one of Indonesia's most renowned living modern artists, recognized for his spiritual and poetic art.

The present lot depicts Legong dancers, a classic subject-matter that features prominently in Srihadi's work. The Legong dancers are in various stages of preparation for a performance. In the center, one kneels down, gingerly rendering the beautiful, intricate costume of another dancer. To the left and right of the pictorial space are two other dancers counterbalancing each other, one sitting and one standing, delicately holding flower offerings. The composition is of balance and harmony.

Srihadi's choice of subject-matter bears much symbolic significance. The women are a metaphor of his search for symbolic meanings and values, and the cultural embodiment of

human civilization.^[3] He places great focus on their femininity by illustrating their willowy, lithe figures, thus eliciting a mood of refinement, simplicity and gentleness. Interestingly, although the women bear the general characteristics of Balinese facial features, Srihadi does not differentiate them as specific individuals. Rather, they are identified by their costumes and body language. Art critic Dan Suwarjono explains that what Srihadi paints is "the essence of a person expressed through the use of splashes of color which give us the image of the attributes and characteristics of a human being."^[4] In this way, Srihadi has the freedom to explore the spirit of his chosen subject matter in a more profound and sincere way.

The vibrant greens, reds and yellows of the dancers' costumes juxtapose against the rich, wine background. The solidness of the color may be interpreted as negative space, yet it gives the impression of fullness, a reflection of the saying, '*kosong sejatine isi*' (empty but full). Srihadi is a master colorist, using a myriad of tone and nuance in his palette. This is due to his natural sensitivity to color, his formal education both in the University of Indonesia in Bandung (now the Bandung Institute of Technology) and the Ohio State University, and the cultural awareness of color symbolism. In its totality, the picture evokes much peace and stillness, and yet its undercurrent of energy emanates through.

Srihadi's career has spanned approximately seven decades, and in that time, he has displayed his works at countless exhibitions, and has received a slew of awards, such as the Republic of Indonesia Art Awards. The art maestro believes that the goal of painting is to create works that have an emotional connection to life values, in order to stimulate cultural dialogue. The present lot is an exemplification of that.

[1] Suwarno Wisetrotomo and Farida Srihadi, *Srihadi: poetry without words*, pg. 18

[2] *ibid*, pg. 25

[3] *Ibid*, pg.45

[4] *Ibid*, pg.44

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

"He approaches the character of the subject-matter employing intuition, aesthetic judgment and analysis of form and color in his search for a technique that will best express the strength of the visual form. At the right moment, Srihadi unhesitatingly executes the work with spontaneity and expressiveness. It is a total process of materialization, full of emotion whether the feeling is one of tumult or meditative stillness."^[1]

414 NO LOT





415

415

S. SUDJOJONO

1913 - 1986

The Piper

Oil on canvas

Signed, signed with the artist's monogram and dated 1956

99 by 85 cm; 39 by 33¼ in.

PROVENANCE

Christie's Hong Kong, 31 October 2004, Lot 590

Acquired from the Above Sale by the Present Owner

Private Collection, Singapore

Sotheby's Hong Kong, 3 October 2016, Lot 392

HK\$ 200,000-300,000

US\$ 25,500-38,300



416

416

PROPERTY OF AN IMPORTANT COLLECTOR

SRIHADI SUDARSONO

B. 1931

Bedhoyo Ketawang - Moment of Meditation

Oil on canvas

Signed and dated 2005; signed, inscribed, titled,
and dated 2005 on the reverse
150 by 150 cm; 59 by 59 in.

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



417



418

417

SUDJANA KERTON

1922-1994

Village

Oil on canvas
Signed and dated 58
61 by 127.5 cm; 24 by 50 in.

PROVENANCE

Sotheby's Singapore, 1 April 2001, Lot 106
Acquired by the present owner from the above
sale
Private Collection, Singapore

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

418

ARIFIEN NEIF

b. 1955

Clown

Oil on canvas
Signed and dated 2003
68.5 by 79 cm; 27 by 31 in.

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



419

419

LEE MAN FONG

1913-1988

The Artist's Home, Puncak

Oil on canvas

Signed

69.5 by 95 cm; 27¼ by 37½ in.

PROVENANCE

Acquired directly from the artist thence by
descent

Private Collection, Singapore

HK\$ 420,000-550,000

US\$ 54,000-70,500



420

420

PROPERTY OF AN IMPORTANT COLLECTOR

SRIHADI SUDARSONO

b.1931

Landscape

Oil on canvas

Signed, inscribed, titled and dated 1967 on the reverse

73 by 92 cm; 28¾ by 36 in.

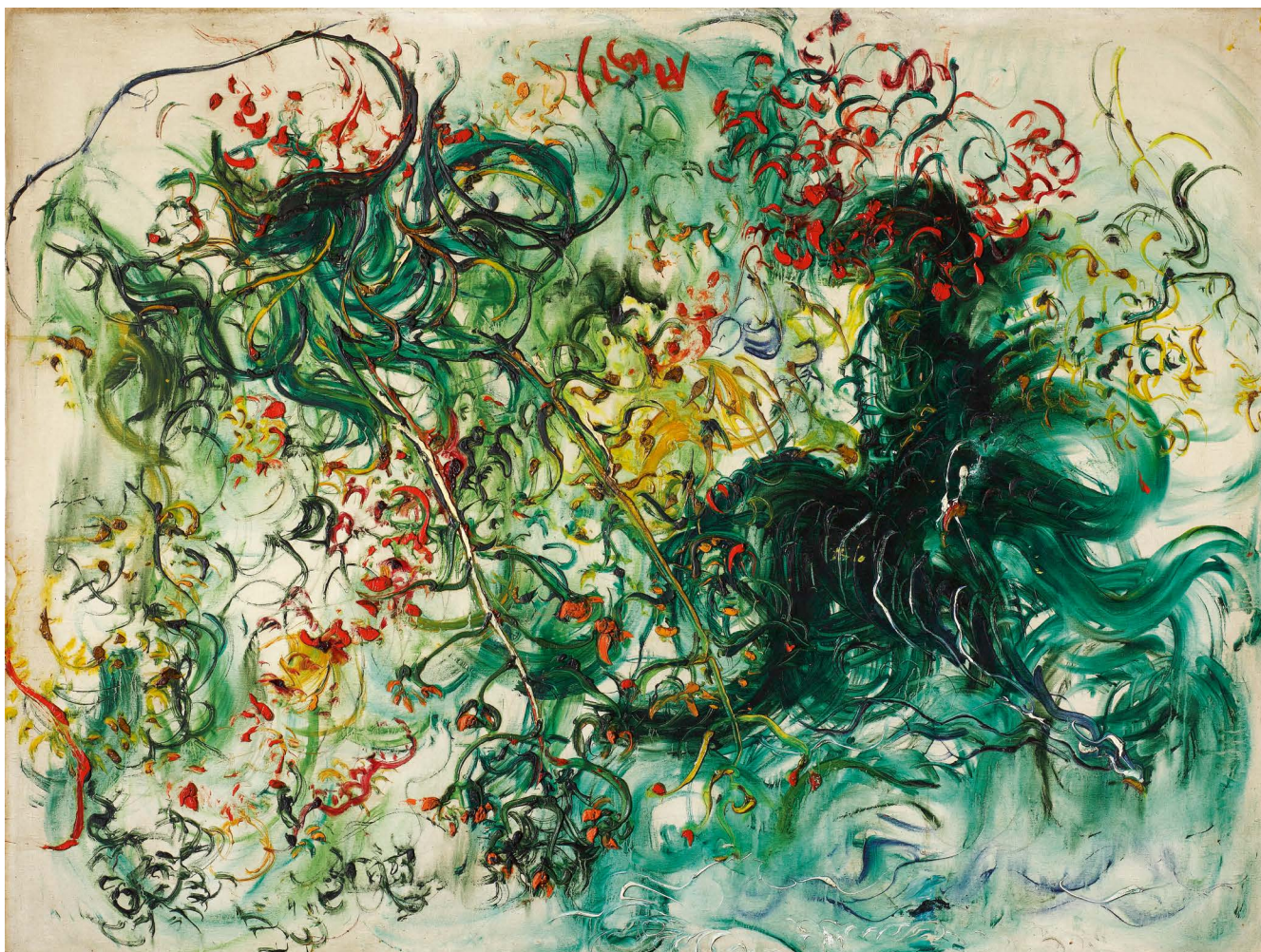
PROVENANCE

Acquired directly from the artist

Private Asian Collection

HK\$ 320,000-550,000

US\$ 40,800-70,500



421

421

AFFANDI

1907-1990

Flowers at Sorrento

Oil on canvas

Signed and dated 1971

97 by 129 cm; 31 by 50¾ in.

LITERATURE

Sardjana Sumichan, *Affandi: Volume III*,
Singapore Art Museum, Singapore, 2007, p. 128,
color plate 56

HK\$ 400,000-600,000

US\$ 51,000-76,500

AFFANDI

1907-1990

Balinese Dancer

Oil on canvas

Signed and dated 64

130 by 66 cm; 51¼ by 26 in.

PROVENANCE

Private Collection, Germany

The legendary artist, Affandi, is consecrated as one of Indonesia's most prominent modern painters. Affandi received acclaim from art historians internationally—he was described as a 'genius' by John Berger, and received commendation from Herbert Read. His creative mechanism pushes towards abstraction, yet retains a humanistic, representational expressionism. While his personal pursuit of 'expression' lies conceptually closer to the aims of American surrealists, Affandi arguably invented his own unique brand of expressionism.

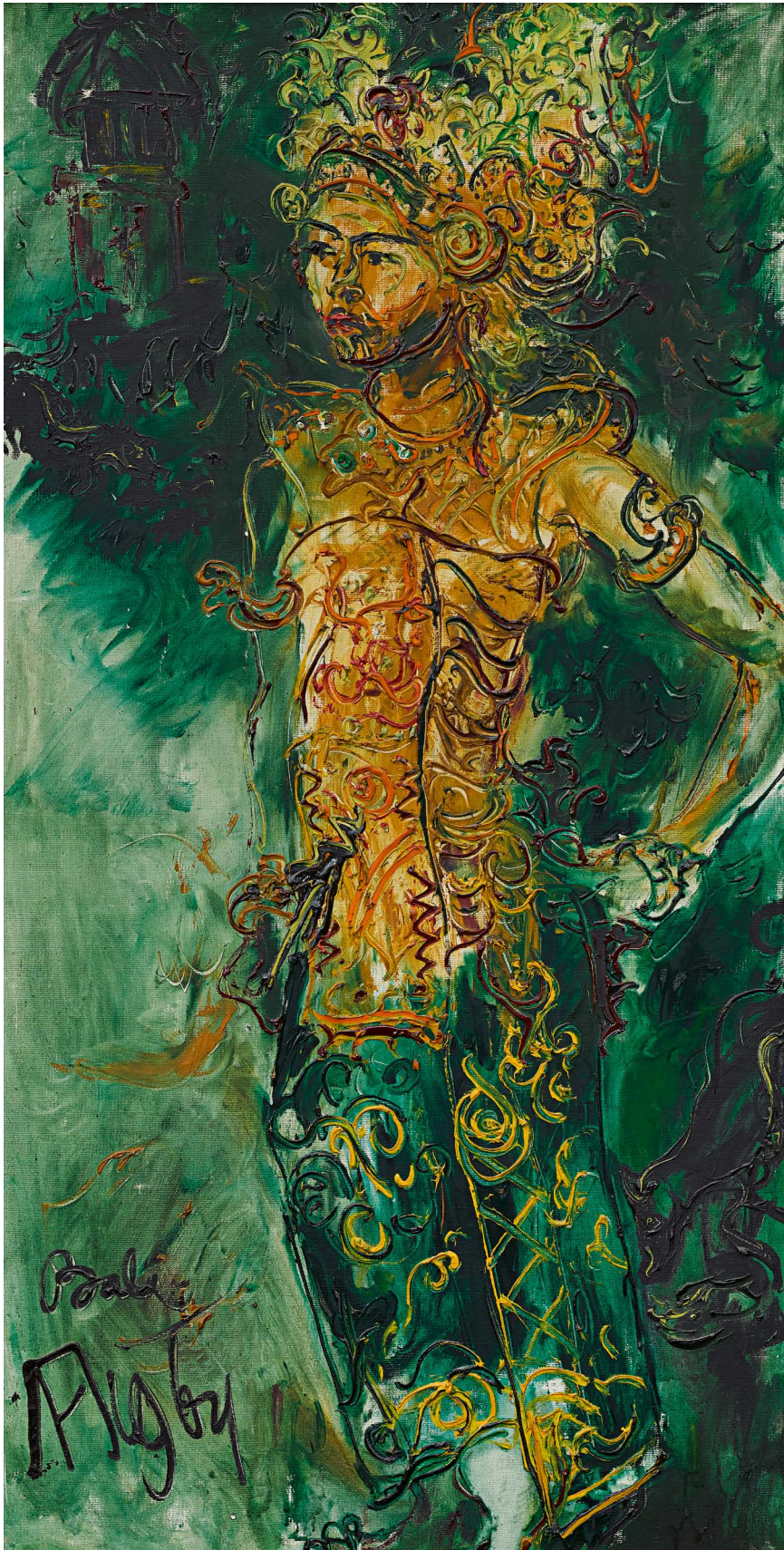
The artist's pilgrimage to Bali in 1939 was integral to his creative catharsis and development. However, the exotic 'difference' of the island was only to serve as a background to his intended messages. Rather, he was looking for 'situations', Balinese or not, in which he could evoke personal meaning. He was especially drawn towards the traditional dance and ceremonies he observed on the island. The current painting captures one of his favored themes – a beautiful *penari* or dancer in full costume. Set against a simple background, the figure's stance exudes an alluring boldness, as she rests her arms at her hips.

Painted in 1969, the present lot captures Affandi at the height of his career and demonstrates his mastery of his trademark style. Here, his strokes are confident and strong, as opposed to his looser movements in his later works. Affandi is renowned for his technique of squeezing oil paint directly onto the canvas and smearing them with his hands and fingers. This form of expression is so intimate and revealing, that the viewer can almost feel the frenzied, rapid movements of his arm across the canvas--vitality and energy emanating from each stroke.

Juxtaposed against the dark, emerald backdrop, where a temple lies in the distance and dogs run freely, the dancer is illuminated in a warm golden, glow. The beautiful coloration highlights her blossoming youth. Traditionally, legong dancers are young girls who commit themselves to tirelessly honing their craft, and are well-respected figures in society. In the present painting, the dancer dominates the pictorial space. Dressed in her resplendent costume and a painstakingly rendered *sarong*, she stands with poise and elegance. In Affandi's eyes she is a picture of quiet confidence, yet her vigilant and focused stare reveals a sense of anticipation as she waits for her performance. Her head is adorned with a flamboyant headdress—colorful, swirling lines of impasto spiral from the dancer's crown, forming a majestic halo.

HK\$ 650,000-750,000

US\$ 83,000-96,000



AFFANDI

1907 - 1990

Self-portrait

Oil on canvas

Signed and dated 81

72 by 60 cm; 28 ¼ by 23 ½ in.

Affandi's *Self-portrait* (1981) is a vividly realized piece from his lifelong tradition of self-documentation, produced 9 years before his death in 1990. Throughout his career, Affandi frequently returned to the idiom of the self-portrait as a means of comprehending the self, the canvases documenting both his physical and psychological transitions with age. But, far from being slavish and unvarying, each piece was uniquely rendered - capturing the subtleties of the artist's state of being at that singular moment in time, and enshrining them for posterity. Strikingly, this present work showcases the artist in full command of his visual technique and sense of self even in his later years, densely constructed and expansive in scale.

Acclaimed as one of Southeast Asia's most pioneering and enduring artists of all time, Affandi had readily embraced expressionism as part of his artistic identity, of which this painting amply demonstrates. This collection of portraits progressively chronicled and embodied Affandi's stylistic growth over the course of his career, evolving from the traditional anatomical figures in his earlier years, to the vivid expressionism he perfected and expressed in this work. His self-portraiture became a vehicle of reflection, such that rather than striving towards a strictly photorealistic representation, this portrait is instead a subjective, distorted one – forgoing reality in favor of direct emotional representation, itself evocative of Van Gogh's own explorations of daring color and blended lines.

Featuring his signature eclectic use of color, his self-portrait melds both lighter green, yellow and orange hues with the intensity of red, black and brown. His features, while indistinct, are that of an old man, eyes downcast and face marked with deep wrinkles, framed by tangles of hair. Visually, Affandi's

painted face is distinctly split in half, the left side described in tonal opposition to the right. His left is marked with bold, predominant strokes of blended red and black, shrouding it in an unsettling depth of shadow. By contrast, his right is expressively illuminated, a palette of yellow, green, orange and subtler white overtones overlapping to create the illusion of light. The streaks of paint themselves crowd across the canvas, forming tactile, three-dimensional impastos as Affandi applied paint directly from the tube onto the surface, manipulating line and direction using his fingers, wrists and palms. All these elements contribute to his chaotic freedom of style, each line intertwining to create a sense of organic movement and flow throughout the image – a crude, yet dynamic and immediate art form.

Affandi's portraiture had always been a piercing instrument of self-analysis and inner negotiation. While the somber juxtaposition of the dark reds with the brighter vigour of his right side seem to stand for a larger confrontation or division within his own self, both these facets ultimately coexist within the same space, coming together to form an inclusive duality of colour and mood. Even as contrasting colours dominate opposing halves, his darker left side is punctuated with minute accents of bright yellow and his right is dotted with the same shadowy red and blue - all coming together to form a greater impression of dimension and visual perspective. In this self-portrait, Affandi confronts a complex, multiple identity mediated through paint.

This *Self-portrait* earnestly renders an individual's imperfections, without prejudice or erasure. As the artist himself reflects, 'My subjects are expressive rather than beautiful', he became his most enduring subject over time. Through his artistry, Affandi ultimately seeks to channel an authenticity of self that exists beyond the physical body, moving beyond two-dimensional ideals of art and beauty to capture his world in all its real-life complexity.

HK\$ 600,000-800,000

US\$ 76,500-102,000



423



424

424

POPO ISKANDAR

1927-2000

KUCING (CAT)

Oil on canvas

Signed and dated 89

80 by 100 cm; 31¾ by 39¾ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



425

425

AFFANDI

1907-1990

The Red Horse

Oil on canvas

Signed and dated 1969

94.5 by 127 cm.; 37 by 50 in.

PROVENANCE

Sotheby's Hong Kong, 6 April 2013, Lot 372

Over the course of his illustrious career, Affandi periodically portrayed equestrianism in several of his works, such as *Horse Rider*. However, the sight of a lone horse galloping in the wilderness, free, zestful and unrestrained, is rare, making *The Red Horse* that much more precious a piece in his oeuvre. Affandi is one of Indonesia's most celebrated artists, recognized for his unorthodox and idiosyncratic style, described as new expressionism. He is credited with invigorating the modernist movement in Indonesian art—he founded "Kelompok Lima" ("Group of Five") and "Lembaga Pelukis Rakyat (The People's Painters Association).

In the present lot, Affandi's paint handling is instantly recognizable—dispensing with the brush and palette, he would squeeze the oil paint directly onto the canvas and conjure strokes of heavy, tactile impasto with his fingers. His strokes are dynamic and spontaneous, possessing the horse

with the same energy that moved through him. Forceful lines and dramatic curves form bold contours that accentuate the ripples of the muscle and the quivering of the haunches, as the horse hurtles across the frame with frenzied, frenetic energy.

Affandi's abundant use of red tones also symbolizes that strength and speed. The wind wisps the horse's mane and tail into the air like flames, represented by the red strokes and yellow accents that whirl and swirl. It is as though the horse has been set ablaze in an eruption of energy and vibrant color. Its eyes wide, nostrils flared, and teeth bared, the horse opens itself up to the great expanse around it. Set against the horse is a mesmerizing landscape of green and blue swirls that rise and fall. Increasingly, as it falls behind the horse, the landscape warps and grows in intensity, as though being swept backwards by the intensity of the horse's gallop.

Although Affandi was a maestro of expressionistic paintings, reference to reality was never lost. He would often set up his easel before a scene and take in the details with his penetrating observation, before entrancing his audience with his intuitive and vigorous daubs of paint. Affandi's approach also embodies his ideal of honest representation and authenticity, rather than 'rehearsed reverence'. He sought to render life as he saw it, allowing us to be engulfed by the raw power and emotions emanating from the canvas.

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

AFFANDI

1907-1990

Market under the Banyan Tree

Oil on canvas

Signed and dated 1979

97.5 by 128 cm; 38¾ by 50¾ in.

PROVENANCE

Acquired directly from the artist

Thence by descent to the present owner

Private Collection, Indonesia

The banyan tree is a repository of symbolic significance, and has captured the imaginations of humankind since the dawn of civilization. It is revered in folklore and religion, and is often utilized as a symbol in politics. In particular, it has been adopted by Indonesia as an emblem of its coat of arms, symbolizing unity and diversity. As an archipelago of over 17,000 islands, and home to a myriad of people and cultures, Indonesia is metaphorically analogous to the tree, which is a single entity with numerous dangling roots. Each root represents an island that comprises the nation—weaving together one country with many far-flung cultural roots.

The colossal being also bore personal significance to Affandi, one of Indonesia's best-known painters. As a country at the cusps of tumultuous change during the Dutch occupation, Second World War, nationalist struggle, revolution and nation building, the Banyan tree was a refuge of shade and shelter. It became a symbol of hope and creative power. Encased in a cocoon of long-reaching branches and rich foliage, impassioned like-minded individuals engaged in discourse and exchanged philosophies, fostering lasting friendships that would weather many storms.

In the present lot, Affandi's portrayal of the banyan tree is that of a magnificent force to be reckoned with. His unprecedented technique of action painting—using his fingers and palms to smear paint from the tube directly onto the canvas—is instantly recognizable. Each stroke is a concentration of his

whole being's energy, which vibrates under the pressure. It permeates with his most innate emotions, forming a highly expressionistic composition of raw, passionate and spontaneous energy. Against the rays of the sun, the boughs twist and glitter like brass coils. The thick layers of impasto mimic the raised ridges and craggy surface of its noble bark. The leaves, indistinct, are swirls of virescent hues, reminiscent of Vincent Van Gogh's *Starry Night*. They are like vines that wind and coil, splurging and sprawling outward in all directions to consume the pictorial space. The banyan tree pulses, swells and balloons, taking on a life of its own.

With its distinctive life cycle and appearance, the banyan tree has become the epitome of longevity and immortality. Its aerial roots descend from its branches to strengthen its hold on the ground. Over time, they become supporting trunks that shroud the host tree in a living mesh, making it stable and constant, virtually impervious to death. The banyan tree has also been compared to God's shelter to his devotees. In the present lot, its umbrella of foliage lends shade to the community of market vendors, visitors and animals, a welcome reprieve from the stifling heat and glare of the fiery sun.

Affandi's depiction of the banyan tree is arresting and grand, but also encompasses the darkness of its gnarled and knotted branches and girth. Unlike the Mooi Indie and Pita Maha, he sought to portray the Indies honestly, rather than as an unblemished land of unparalleled idyllic beauty. He did not hesitate to paint unglamorous scenes from daily life that served as a reflection of the people's true social conditions. His honest and emotional expressions were what garnered him international acclaim. During his life, he exhibited his works across various continents, joined prominent international art biennales, and received a multitude of awards, such as the art award from the Ministry of Education and Culture, Republic of Indonesia. With a career spanning more than half a century, he towered over the Indonesian art scene, and his works, even today, are a sight to behold.

HK\$ 1,000,000-2,000,000

US\$ 128,000-255,000



426

PROPERTY OF AN IMPORTANT COLLECTOR

HENDRA GUNAWAN

1918-1983

Landscape with Buffaloes

Oil on canvas

Signed

102 by 153 cm; 40¼ by 60¼ in.

PROVENANCE

Sotheby's Singapore, 18 May 2003, Lot 144

Acquired from the above sale by the present owner

Private Collection, Indonesia

Throughout his career, Hendra Gunawan was recognized above all as the 'People's Artist', dedicating himself to capturing the spirit of Indonesia, its landscapes and the lives of its native people. His iconic style – featuring saturated, expressive swirls of color and stylized figures – integrated the best of both naturalistic and expressionistic elements, creating a striking new visual identity for Indonesia in art. This work is rare because of his focus on the rural Indonesian landscape, set apart from his signature canvases of local folk amid their everyday lives.

Gunawan had learnt the art of landscape painting from Wahdi Sumanta, a prominent disciple of the landscape master Abdullah Suriosubroto. The piece renders the countryside in sweeping, panoramic form, reminiscent of depictions from the early *Mooi Indie* movement ('Beautiful Indies' in Dutch), yet this introduces a new imaginative reconstruction of his homeland. The artist blends meticulous observation of the country's grand landscapes and natural history with an even more personal love for it in his painting.

In this scene, young boys ride on buffaloes along a dirt path in the foreground, as hills, fields and mountains unfold beyond them. Unlike many of Gunawan's other studies where landscapes merely provided the backdrop to human action, man is presented here as a peripheral element rather than as the thematic focus – the boys and buffaloes are quietly set in the lower corner of the canvas - in favor of a broader, inclusive view of nature. The harmony between man and nature was an enduring motif in his work, where his human figures were

perfectly and comfortably placed within their environments.

On a structural level, the work showcases the artist's mastery of perspective and distance, where the foreground naturally extends into the distant background in smooth gradations.

The trees and flora are drawn as indistinct dots, reflecting scale and space, while the outlines of the mountains are much less defined, shrouded in clouds and fog. The richness of three-dimensional space had been fully impressed onto a two-dimensional canvas, appearing to be representational but still retaining all the lyrical expressiveness of a paintbrush.

This piece features a diverse, softer palette of light blues to earthier greens and browns, all applied with a fluid, continuous brush that seems to mimic the gentle flow of the land and hills. In contrast to his other work, this piece is notable for its moderation of color, given his liberal embrace of deep blue, pink and purple elsewhere in his career. As a result, the entire canvas is tinged with sunlight, reflecting off the ground and leaves and creating a spectrum of shades – for example, the light illuminating upon the treetop on the right renders the leaves in an even more vibrant light green and red. Here, organic blends of colors provide harmony across the work, but because of this the scene also takes on an almost ethereal, misty quality, as if it exists in a different fantastical reality.

Rather than a concern with strict realism, this depiction of nature is infused with Gunawan's personality and emotion for the country he loved and sacrificed for. Amidst his involvement in Indonesia's turbulent politics as a member of the People's Cultural Association, he frequently returned to the theme of Indonesia's pastoral life in response, memorializing this sense of untouched beauty free from the conflicts of politics and violence.

Landscape with Buffaloes is a treasured, unique masterwork, bearing the trademark brushstrokes and blending so prominent in his other pieces but introducing a refreshing lightness of color and open space, letting the backdrop now become the focus. Gunawan ultimately elevated the everyday to a new visual richness, bringing a vibrant nation and its people to life in his art.

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



427

428

HENDRA GUNAWAN

1918-1983

Golden Fish Seller

Oil on canvas

Signed

167.5 by 63.5 cm; 66 by 25 in.

Sotheby's is proud to present *Golden Fish Seller* for the very first time at auction, as another seminal example of Hendra Gunawan's unique artistry. Gunawan's *Golden Fish Seller* remains deeply characteristic of his personal oeuvre, boasting the eclectic use of color that became his visual trademark, as well as a keen view for the seemingly ordinary and mundane. The eye viewer's is drawn to the fanciful, rich golden fish, which sharply contrasts with the otherwise routine, everyday trade occurring over it.

Born in 1918, he rapidly became one of Indonesia's most acclaimed artistic talents and intellectuals, especially for his generous, inclusive view of home. Beyond his knowledge of art, Indonesian history and politics, Gunawan liberally drew from his interactions with the homeless, farmers, politicians and freedom fighters, and embodied them all through the medium of art. To him, Indonesia's vibrancy was made fully concrete by bold paint strokes, dramatic and striking forms, and bright batik colors. As such, Gunawan's art captured the broad spectrum of his society and therefore was inherently populist by nature, driven by a nationalistic love of his homeland. His work therefore represents his position as both within the scene, and also without – observing and chronicling the lives of his countrymen while living through them by extension.

Here, the fish seller haggles with a local woman, as a young child reaches up towards the prize fish in excitement. The painted scene itself carries a subtle tension, in the minute details of the fish seller's questioning, angled gaze, which stands in direct opposition to the woman's own assertive stare, her hand resting possessively on the object in question. The fish itself occupies the focal point of the painting, colored in an arresting, brilliant gold further emphasized by a palette of muted hues surrounding it. The large fish therefore becomes immediately symbolic of bounty and good fortune, which the

woman and her family hope to acquire. By contrast, the titular fish seller almost recedes into the background. On a broader level, *The Golden Fish Seller* frames a moment of spontaneity, representing an instant in everyday, village life that so often becomes unnoticed.

Over the course of his career, Gunawan developed a range of figurative visual motifs, of which form and color were the most distinctive. Principally, Gunawan's work has always subverted traditional codes of color as a means of comprehending his environment, as *The Golden Fish Seller* amply showcases. On the whole, the painting reflects Gunawan's steadfast eye for color composition, blending the vivid red of the beach and the expressive golden of the fish, with the restrained teals and earth browns that distinguish the three figures. Above all, the unexpected shades imbue the painting with a particular whimsy, finding the unconventional right among the everyday, such that each is hardly mutually exclusive from the other. The work too bears a wealth of delicate visual detailing, most prominently in the woman's garb. Her *sarong* skirt is intricately speckled, and the sheer lace of her top is rendered with a sense of texture and realism.

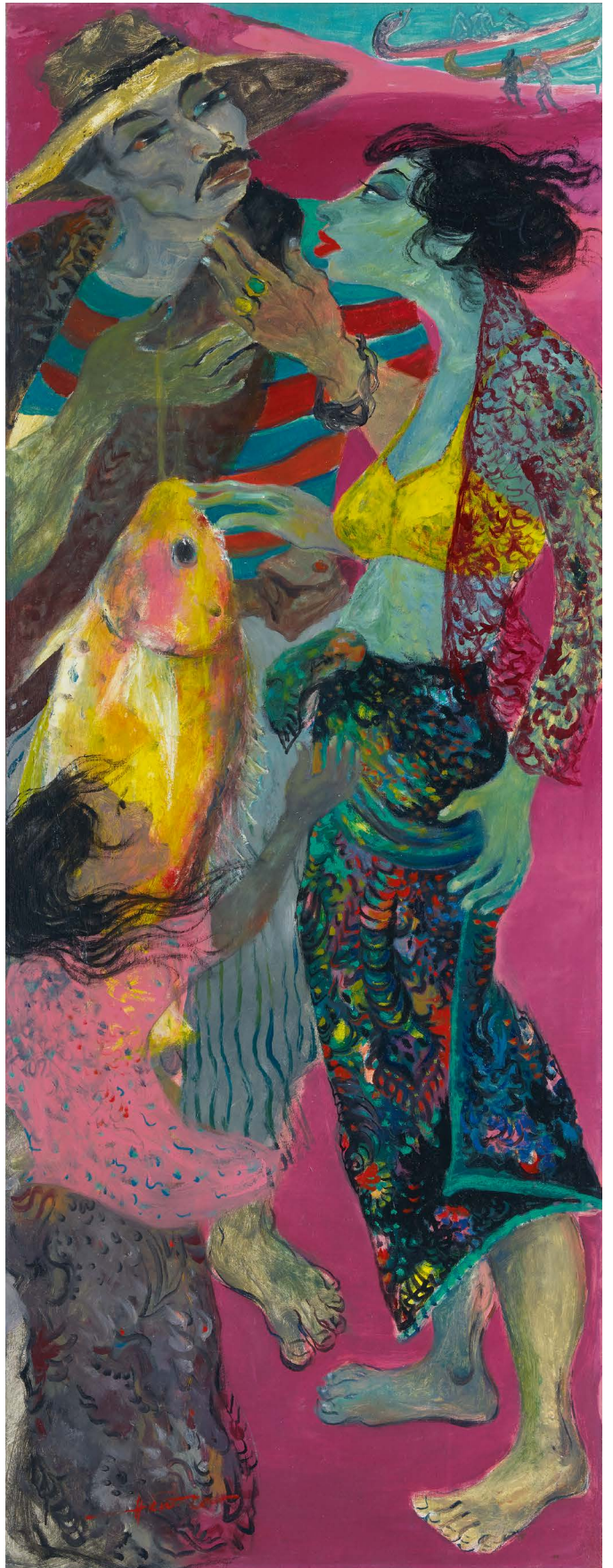
Gunawan's painted characters are all unassuming in posture and movement, yet also performative at the same time. The figures themselves are immediately reminiscent of *wayang kulit*, from the woman's exaggerated neck, to the fisherman's articulated hands and feet. All of this pays homage to one of Indonesia's most beloved cultural art forms, wherein Gunawan derived his style and form from his heritage, yet still distinctly transforms them as his own.

Even in this portrayal of the mundane, the golden fish imbues the scene with a sense of the fantastical and exquisite, becoming a physical symbol of eternal luck. In the end, Gunawan's artistic imagination created worlds balanced between the commonplace and the theatric, capturing the Indonesia of the people as a world of diverse color, symphony and fantasy.

HK\$ 700,000-900,000

US\$ 89,500-115,000

End of Sale



428



Modern Asian Art

AUCTIONS HONG KONG 30 SEPTEMBER – 1 OCTOBER

SANYU
Pot de pivoines, 1955
Estimate
HK\$45,000,000–55,000,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 28 SEPTEMBER – 1 OCTOBER

HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 9008 FELIX.YIP@SOTHEBYS.COM
SOTHEBYS.COM/HK #SOTHEBYSASIANART



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Contemporary Art

AUCTIONS HONG KONG 30 SEPTEMBER – 1 OCTOBER

KUSAMA YAYOI

Pumpkin, 1989

52 by 46 cm

Estimate

HK\$2,000,000–3,000,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 28 SEPTEMBER – 1 OCTOBER

HONG KONG CONVENTION AND EXHIBITION CENTRE

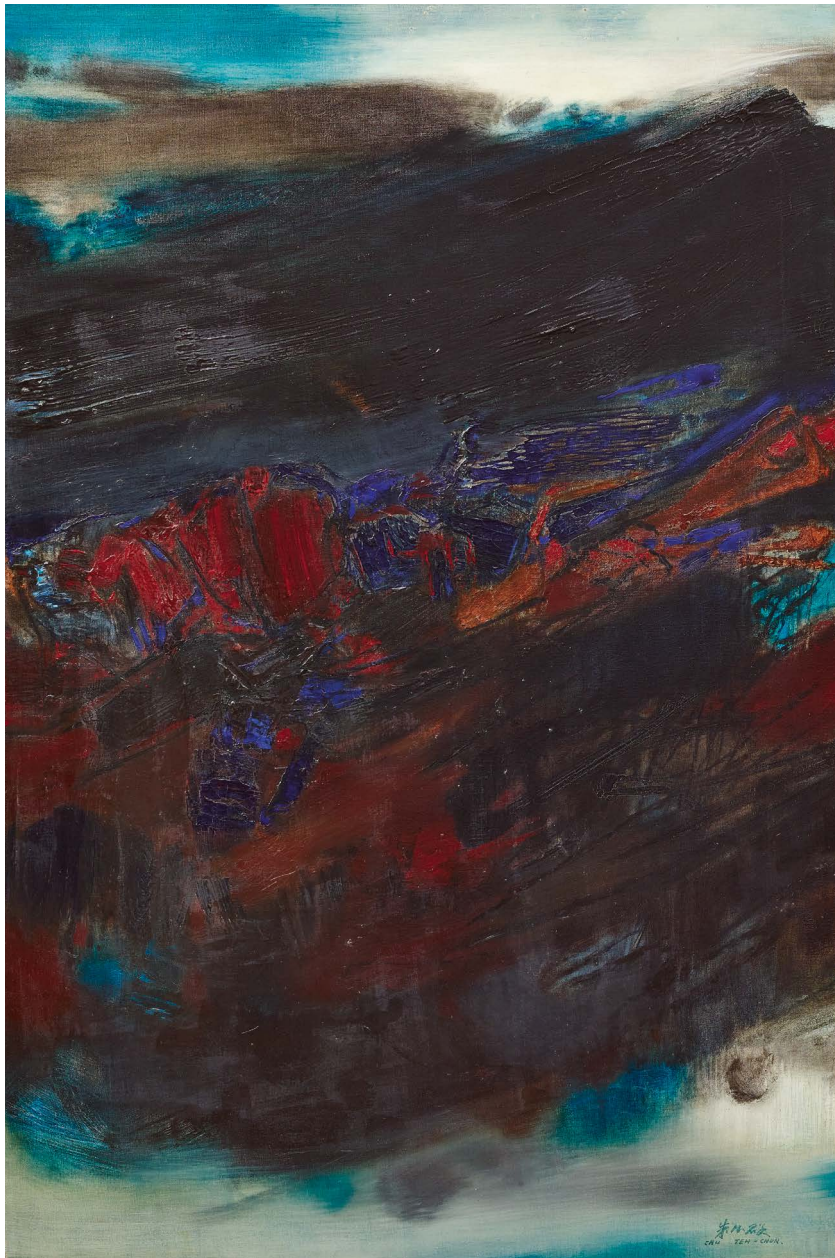
ENQUIRIES +852 2822 8148

SOTHEBYS.COM/HK #SOTHEBYSCONTEMPORARY

© KUSAMA YAYOI



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



CHU TEH-CHUN
No. 144, 1963
147 by 98 cm
Estimate HK\$10,000,000–15,000,000

Brushwork III Abstract Masters

AUCTION HONG KONG 24 NOVEMBER

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

28 SEPTEMBER – 3 OCTOBER
HONG KONG CONVENTION AND EXHIBITION CENTRE

21 – 24 NOVEMBER
SOTHEBY'S S|2 GALLERY

SOTHEBY'S S|2 GALLERY, 5TH FLOOR, ONE PACIFIC PLACE, HONG KONG
ENQUIRIES +852 2822 8148
SOTHEBYS.COM/HK #SOTHEBYSASIANART



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



LIVE ELEVATED

The location, the style, the feeling you get when you walk through the door – every aspect of your home should be a reflection of who you are, where you've been, and the life you aspire to live.

Your best life begins with a home that inspires you.

Sotheby's
INTERNATIONAL REALTY

sothebysrealty.com

New York, New York | Property ID: 25XDLX

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

Worldwide Head & Chairman

Nicolas Chow
+852 2822 8123

Chairman, Asian Art, Europe and Americas

Henry Howard-Sneyd
+44 20 7293 5530

International Specialists

Ryoichi Hirano
Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

International Research

Regina Krahl ‡
Jungeun Lee
Isabella Tedeschi
+44 20 7293 5879

New York

Angela McAteer
Christina Prescott-Walker
Mee-Seen Loong ‡
Cynthia Volk
Phyllis Kao
Hang Yin
Hannah Thompson
Justin Cheung
+1 212 606 7332

London

Robert Bradlow
Stephen Loakes
Cherrei Tian
Lauren Long
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
+33 1 5305 5242

Hong Kong

Nicolas Chow
Sam Shum
Christian Bouvet
Amethyst Chau
Vivian Tong
Carmen Li
Cristine Li
+852 2822 8128

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 3230 2755

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

Classical Chinese Paintings
Xian Fang
Tianhan Gao
+1 212 894 1177

Hong Kong

Classical Chinese Paintings
Steven Zuo
Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings

Carmen Ip
C.K. Cheung ‡
Jing Jing Qiao
Annie Wong
+852 2822 8132

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

International Head

Yamini Mehta
+44 20 7293 5940

New York

Works of Art
Anuradha Ghosh-Mazumdar
+1 212 606 7304

Modern & Contemporary Art

Anuradha Ghosh-Mazumdar
Manjari Sihare-Sutin
+1 212 606 7304

London

Middle East and Islamic Art
Edward Gibbs, Chairman
Benedict Carter
Alexandra Roy
Marcus Fraser ±
+44 20 7293 5112

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Shea Lam
+852 2822 8155

Singapore

Mok Kim Chuan
Rishika Assomull
Michelle Yaw
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

Taipei

Shuni Li
+886 2 2757 6689

LIAISON OFFICES

Bangkok

Wannida Saetieo
+66 2286 0788

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ±
+60 3 2070 0319

Mumbai

Gaurav Bhatia
+91 22 6665 3407

Philippines

Angela Hsu ±
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Ryoichi Hirano
+81 3 3230 2755

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

IMPORTANT NOTICE

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 catalogue.

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\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

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 (🔒) lots in the printed catalogue and (🔑) 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 pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

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 in this effect and this symbol will not be used.

🔑 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's 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.

△ 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 be 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 bidder is the successful bidder, 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.

∨ Interested Parties

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 (☐), 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 (☐). 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 BID^{only}.

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.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

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 names and addresses.

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.

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^{only} If you cannot attend the auction, it may be possible to bid online via BID^{only} for selected sales. This service is free and confidential. For information about registering to bid via BID^{only}, please refer to sothebys.com. Bidders using the BID^{only} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{only}, which can be viewed at sothebys.com.

com, as well as the Conditions of Business applicable to the sale. The BidNow online bidding service is not available for premium lots.

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

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

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

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

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

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union

Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this auction not collected from HKCEC on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

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

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility

to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121. Fax (852) 2810 6238.

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應查閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關

資料。但基於不同理由，賣方或上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物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落錘價」為港幣 2,400,000 元或以下，酬金以「落錘價」之 25% 計算；超過港幣 2,400,000 元至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 12.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

訂金 如閣下有意競投目錄中 (◇) 或電子目錄中 (◇) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品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、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

符號表示

以下為本圖錄所載符號之說明：

◇ **高估價拍賣品** 蘇富比可要求競投高估價拍賣品（在目錄內標有◇符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

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

△ **蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等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定拍賣品定能拍出的價格執行。

該不可撤銷競投方可以超過不可撤銷投標的價格投標。如該方競投不成功，該方將會得到以最後落鎊價作基準的補償。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，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷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已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

▽ **有利害關係的各方** 附有▽符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全部買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ **無底價** 除以符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和買家共同設定之落鎊價，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△符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉牌進行，亦可在拍賣前以書面形式參加或通過電話或BIDSM網上競投服務進行競投。

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

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍

賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落鎊價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投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時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

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

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。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貼通告或由拍賣官作出公佈之方式進行修改。

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公告表示有利害關係各方可能競投拍賣品。在某些情況下，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。拍賣官更可代表買家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣80,000元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明(通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納

施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用卡 (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卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣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士的付款，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，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移至喜龍(香港)有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。

儲存費以下列計算：

儲存費：每件每月港幣1,800元。

如欲安排付運或收取貨品，請聯絡：

售後服務部

列印於此圖錄之前部份

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

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

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十(30)天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：

售後服務部(星期一至星期五上午9時30分 - 下午6時)

+852 2822 5533

傳真：+852 2501 4266

hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比應要求申請牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件(包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料(如珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其

他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件(請參閱載於本圖錄之買家業務規則第10條)。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼為+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼為+44 20 7293 5273。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估價。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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅(例如進口物品至美國並運到某些州份時，或需繳付使用稅)。買家應自行就此方面尋求稅務意見。

蘇富比付運本拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定(總額包括落鎊價、買家佣金、運送服務費用及保險)

· 買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

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

scriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of 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 to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8 REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement

fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
 - (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
 - (iii) 銷售目錄所載之蘇富比保證書；及
 - (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
 - (v) 就透過互聯網進行網上競投而言，蘇富比網頁之 [BIDSM](#) 網上競投服務規則。
- 在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家酬金」指根據拍賣指引所載費率買家按落錘價應付之佣金；

「贖品」指蘇富比真品保證所定之涵義；
「落錘價」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」指落錘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錘價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東183號合和中心54樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA及其任何附屬公司（定義見香港法例第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驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（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、評論或估價，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贗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，蘇富比或賣家均毋須：

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；
(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則不包括在內（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欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港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該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BIDSM)受BIDSM網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

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

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示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付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比計算），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有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金：該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付

結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。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，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購買品

(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富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承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該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

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達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「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品、欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/ 或任何類型之復元品及/ 或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- (i) 目錄內容乃根據學者及專家於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，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據

本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

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

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落錘價。「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填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準)

ASIA SPECIALIST DEPARTMENTS

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

HONG KONG

CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terase
Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Chin Yeow Quek
Yvonne Chu
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
Michelle Chan
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

ASIAN OFFICES

BEIJING

Rachel Shen
Room 1006, 10th Floor
Raffles City Beijing Office Tower
No. 1 Dongzhimen South Street
Dongcheng District, Beijing
China 100007 P. R. C.
+86 10 6408 8890
FAX +86 10 6408 8820

HONG KONG

Kevin Ching
5th Floor
One Pacific Place
88 Queensway
Hong Kong
+852 2524 8121
FAX +852 2810 6238

SHANGHAI

Rachel Shen
Room 2109, CITIC Square
No. 1168 Nanjing Road West
Shanghai 200041, China
+86 21 6288 7500
FAX +86 21 6288 7200

INDONESIA

Jasmine Prasetio
G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 5797 3603
FAX +62 21 5797 3604

JAPAN

Yasuaki Ishizaka
Fuerte Kojimachi Bldg, 3/F
1-7 Kojimachi
Chiyoda-ku 102-0083
Tokyo
+81 3 3230 2755
FAX +81 3 3230 2754

KOREA

c/o Hong Kong Office
+852 2524 8121
FAX +852 2810 6238

MALAYSIA

Walter Cheah ‡
25 Jalan Pudu Lama
50200 Kuala Lumpur
Malaysia
+603 2070 0319

PHILIPPINES

Angela Hsu ‡
c/o Hong Kong Office
+63 9178150075

SINGAPORE

Esther Seet
1 Cuscaden Road
01- 01 The Regent Singapore
Singapore 249715
+65 6732 8239
FAX +65 6737 0295

TAIWAN

Wendy Lin
Suite 1610, 16F, No.333, Sec. 1
Keelung Road, Taipei
Taiwan 110, R.O.C.
+886 02 2757 6689
FAX +886 02 2757 6679

THAILAND

Wannida Saetio
2nd Floor, Sukhothai Hotel
13/3 South Sathorn Rd
Bangkok 10120, Thailand
+662 286 0788
+662 286 0789
FAX +662 286 0787

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0811 | **Sale Title** MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART | **Sale Date** 1 OCTOBER 2018

*TITLE OR COMPANY NAME IF APPLICABLE

*FIRST NAME

*LAST NAME

SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)

*ADDRESS

POSTCODE

*TELEPHONE (HOME)

(BUSINESS)

MOBILE NO

*EMAIL

FAX

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

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

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

IMPORTANT

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

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

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

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

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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

IMPORTANT NOTICE – PREMIUM LOT (🔒)

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

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

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

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

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

SIGNED _____

DATED _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

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

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0811 | 拍賣名稱 現代及當代東南亞藝術 | 拍賣日期 2018年10月1日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

請注意書面及電話競投是免費提供之附加服務, 風險由競投人承擔, 而該等服務會在蘇富比於拍賣時其他承諾之限下進行; 因此, 無論是由於疏忽或其他原因引致, 蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

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

買家及賣家之合約於拍賣官擊槌時訂立, 而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納, 及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。
- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。
- 如適當時, 閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼, 包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

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

重要通告 — 估價拍賣品 (📄)

為對「高估價拍賣品」(📄) 作出競投, 閣下必須填妥拍賣品預先登記申請表, 並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格, 或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品, 則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

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

蘇富比可能使用閣下的個人資料, 向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊, 請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

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

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

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

(以英文本為準)

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

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

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

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

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

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

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.

The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

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

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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

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

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署

INDEX OF ARTISTS

Abdullah, Basuki	407	Ghani, Rafiee	227	Neif, Arifien	418	U Ba Nyan	255
Acong, S. Dwi Styta	222	Gunawan, Hendra	427, 428	Ngo Manh Quynh	284	U Lun Gywe	254
Affandi	408, 421, 422, 423, 425, 426			Nguyen Phan Chanh	275	U Ngwe Gaing	256, 259, 260
Alibasyah, Abas	403	Harsono, FX	208	Nguyen Tan Bau	283	U San Win	257, 258
Amorsolo, Fernando Cueto	344, 347, 350, 354, 357	Ibrahim, Suzlee	219	Nguyen Tri Minh	310, 319	Uhing, Brian	209
Apin, Mochtar	400, 404	Inguimberty, Joseph	292	Nguyen Tu Ngheim	285	Utarit, Natee	216, 231
Applied Arts School of Thu Dau Mot	282	Iskandar, Popo	424	Nguyen Van Ty	278		
Arifin, Samsul	232	Israels, Isaac	390, 392	Nona Garcia (b. 1978); MM Yu (b. 1978)	206	Ventura, Rolando (Olan)	220
Awi, Ismail	228	Jothaprasert, Vira	339	Noor, Ichwan	235	Vinluan, Paulo	240
Ay Tjoe, Christine	215, 224			Nugroho, Eko	234	Vu Cao Dam	261, 262, 299, 300, 307, 308, 313, 316
Aymé, Alix	276, 277, 290, 315	KeZhan, Henri Chen	325	Nyein Chan Su	246		
Aziz, Abdul	409	Kensaku, Yuree	237			Wattuya, Niti	338, 341
		Kerton, Sudjana	417	Oliveria, Jayson	245	Wiharso, Entang	239
Ba Khine	248	Kiukok, Ang	355, 363	Pacquing, Bernardo	225	Yunizar	233
Barredo, Gabriel	236			Pham Hau	280, 281, 291		
Barrioquinto, Andres	207			Pham Thuc Chuong	273	Zaw Win Pe	247
Bonnet, Rudolf	381	L'École Professionel de Bien Hoa (Applied Arts School of Bien Hoa)	287, 288, 289	Pirous, A D	401	Zaw Zaw Aung	253
Buenaventura, Cesar	351, 352	Le Ba Dang	317	Quang An	318	Zobel, Fernando	358, 362
Bùi Xuân Phái	293, 295, 296, 297	Le Mayeur de Merprès, Adrien-Jean	379, 382	Raduan Man	223		
Cabigting, Annie	217	Le Nang Hien	272, 279	Sadali, Ahmad	406		
Castrillo, Eduardo	359	Le Pho	263, 264, 265, 267, 274, 301, 302, 303, 304, 305, 306	Seah Kim Joo	372		
Chen Wen Hsi	324, 326, 327, 328, 329, 366, 368, 369, 370	Le Van Dê	271	Siew Hock Meng	335		
Cheong Soo Pieng	333, 336, 337, 342, 367, 371, 373	Lee Man Fong	394, 395, 396, 397, 398, 399, 411, 412, 419	Smit, Arie	387, 389		
Chia Yu Chian	349	Lim, Nang Seng	343, 356	Snel, Han	378		
Choy Chun Wei	205	Lim, Tze Peng	364, 365	Sofrina, Mariam	243		
Cruz, Jigger	221, 226	Liu Kang	332, 348	Sonnega, Auke Cornelis	374		
Cruz, Marina	214	Lu Min	252	Strasser, Roland	376, 391		
Dalena, Danilo	353	Mai Trung Thu	268, 269, 270, 314	Sudarsono, Srihadi	393, 413, 416, 420		
Djirna, I Made	229	Mantofani, Rudi	242	Sudjojono, S.	415		
Do Quang Em	309, 312	Meier, Theo	375, 383, 384, 385, 386, 388	Sunaryo	405		
Dono, Heri	244	Menardeau, Maurice	311	Sunaryo, Arin Dwihartanto	218, 238		
Dooijewaard, Willem	380	Min Zaw	249	Tabuena, Romeo V.	340, 345, 346		
Dullah	410	Mochtar, But	402	Tan, Choh Tee	330, 331		
Earl Lu	323	Munoz, Maya	212	Thai Tuấn	298, 286		
Fahringer, Carl	377	Myat Kyawt	250	Tin Win	251		
Fatimah, Sharifah	360	Mège, Henri	320, 321, 322	Ting, Walasse	201, 202, 203, 204, 211, 213, 241		
				To Ngoc Van	266		
				Triyanto BR, Agus	230		

Photographers

Soobin & Him Contemporary Photographers
Warso

Additional Writer

Kayleigh Lau, Eliza Chee

Repro

BORN Group

Print

Asia One Printing Limited

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Adam Chinn
**Chief Operating Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Jane Levine
**Chief Compliance Counsel
Worldwide**

Laurence Nicolas
**Global Managing Director
Jewelry & Watches**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
**Chairman
Sotheby's International**

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aymn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltmore
Daniela Mascetti

ASIA

Patti Wong
Nicolas Chow
Quek Chin Yeow



Sotheby's | 蘇富比 EST. 1744
Collectors gather here.

Théo Mercier