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MODERN AND
CONTEMPORARY
SOUTHEAST
ASIAN -
EVENING
SALE

HONG KONG | 31 MARCH 2019



MODERN AND
CONTEMPORARY
SOUTHEAST
ASIAN
EVENING
SALE

現當代藝術 — 晚間拍賣







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART - EVENING SALE

現代及當代東南亞藝術 — 晚間拍賣

AUCTION IN HONG KONG
31 MARCH 2019
SALE HK0872
IMMEDIATELY FOLLOWING THE
MODERN ART EVENING SALE

香港拍賣
2019年3月31日
拍賣編號 HK0872
緊接現代藝術晚間拍賣後

TRAVELLING EXHIBITION

22 – 24 February
Jakarta
Pacific Century Place, SCBD

9 – 10 March
Singapore
The Regent Singapore

16 – 17 March
Taipei
Hua Nan Bank International Convention Center

預展

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雅加達
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3月9日至10日
新加坡
The Regent Singapore

3月16日至17日
台北
華南銀行國際會議中心

EXHIBITION

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10am – 5.30pm

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展覽

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3月31日星期日
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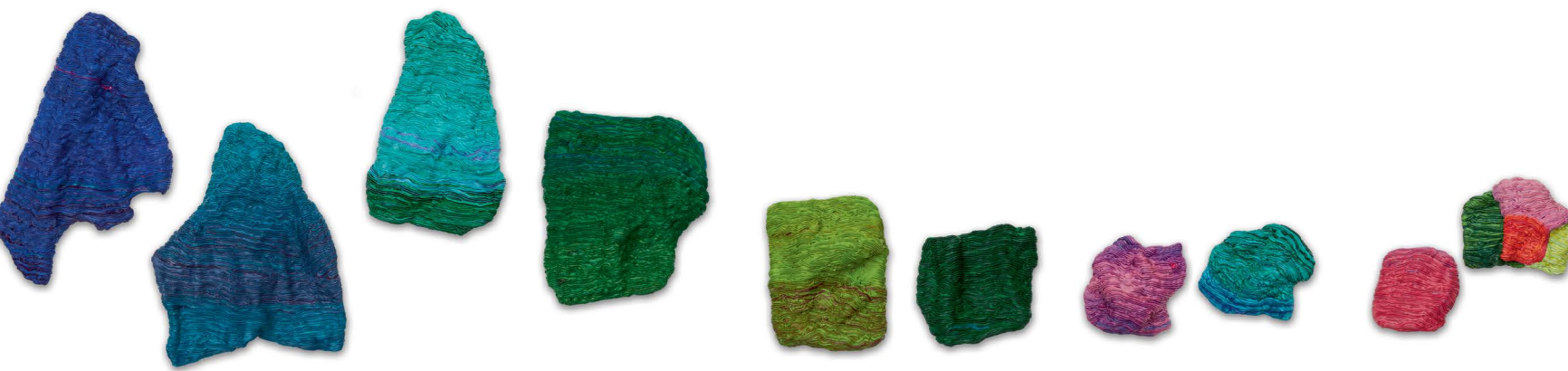
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\$500 at the gallery

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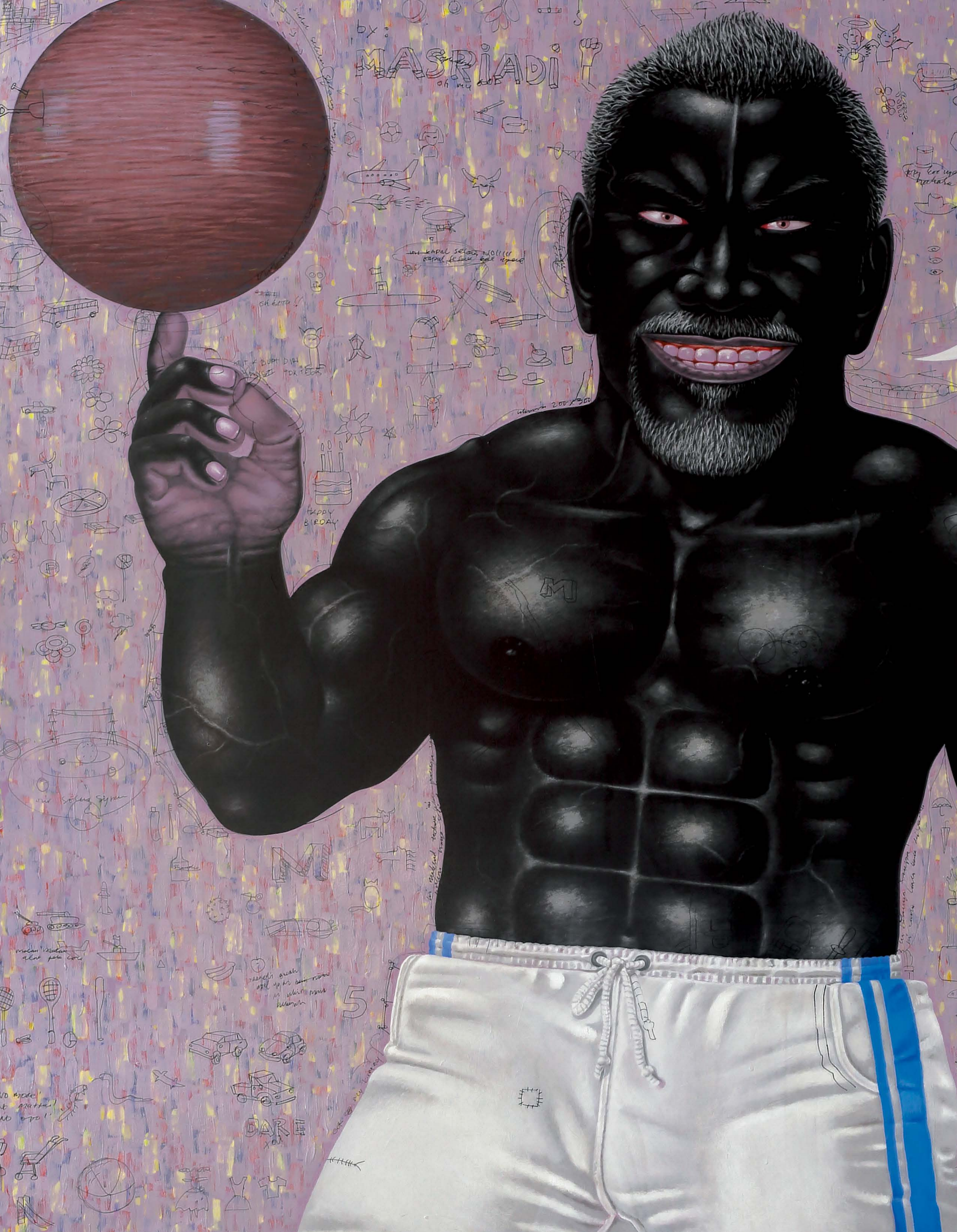
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星期六	上午9時 – 下午12時







by: MASRIADI

HAPPY BIRTHDAY

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DAR

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MAI TRUNG THU

梅忠恕

1906-1980

L'Heure Du Thé (Tea Time)

Ink and gouache on silk
Signed, dated 1943 and stamped with the seal of the artist
46.5 by 28 cm; 18¼ by 11 in.

PROVENANCE

Sotheby's Singapore, 16 September 2007, Lot 47
Acquired from the above sale by the present owner
Private Collection, Hong Kong

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

下午茶

水墨水粉絹本
款識: 藝術家簽名、紀年1943並鈐印一方

來源

新加坡蘇富比，二〇〇七年九月十六日，拍品編號47
現藏家購自上述拍賣
香港私人收藏



Vietnamese-French artist Mai Trung Thu, also known as Mai Thu, was among one of the most prominent artists during the French occupation of Indochina. Mai Thu embodies a generation of progressive Vietnamese artists that graduated from Hanoi's *École des Beaux-Arts de l'Indochine*. In 1937, he went to France to take part in an exhibition before he ended up settling in Paris, where he lived for the majority of his life. Over the course of his education, Mai Thu developed a refined style of painting on silk, whereby he would systematically organize patches of bold colors to differentiate highlight from shadow. Despite having spent most of his life in France, Mai Thu always maintained a sense of patriotism in his work and his paintings conveyed a deep sense of love for his motherland.

Mai Thu found delight in incorporating Vietnamese subject matter and symbolism into his art. The folk-like themes of his dainty images of women, children and idealized landscapes were often a celebration of rural Vietnam that captured a sense of innocence and nostalgia for the past. By stylistically blending aesthetic traditions from Vietnamese paintings and the 'French Salon' style, Mai Thu remains one of the major paragons of the 'Ecole Franco-Vietnamese' today and is known particularly for capturing the tender moments of everyday life with his oeuvre of classic and graceful Vietnamese figures.

In this precious silk painting completed in 1943, Mai Thu illustrates an alluring image of a demure Vietnamese woman engaging in the ritual of drinking tea. She is poised, as she twists her body to stare directly at the viewer, with one hand delicately cradling her teacup and the other, gently laying the saucer on her *ao dai* atop her lap. In Vietnamese culture, the act of serving tea is an old age custom that serves as an expression of gentility and warmth. Indulging in this sacred time of day is a pastime that continues to permeate every aspect of life, spanning all social classes.

Although *L'heure du Thé* seemingly portrays a simple theme with a single motif, it is in fact a rare piece from Mai Thu's oeuvre as it contains a more complex background composition than usual. Above the traditional lacquer furniture in the backdrop hangs a figurative painting on the wall. The multiple women depicted in the framed painting, each also dressed in an *ao dai*, deliberately mirrors the protagonist of Mai Thu's primary painting. Serving as a picture within a picture, the inclusion of this painting is a conscious decision by the artist to question the semantics of art itself. By including only a portion of the artwork, Mai Thu imbues an element of drama to the work, and coupled with the subject's direct gaze, suggests that there is far more to the narrative than meets the eye.

Distinguished for his precise brushwork, Mai Thu often employs fine outlines to delineate the soft curves of his stylized figures, which, akin to French post-Impressionists such as Matisse, allow the faces of the female subjects to take on a seemingly volumetric appearance. To paint on silk, some artists choose to dilute their pigments with tea to produce a translucent quality to the ink. The muted color palette coupled with monochromatic tones presents a dream-like quality to the painting, enunciating a calm atmosphere that allows the audiences to further admire the woman in her delicate moment.

But, perhaps, most notably is the sociopolitical narrative that comes with wearing an *ao dai* during the 1940s. Although the *ao dai's* history can be traced back to the eighteenth century and was used by painters and sculptors to depict notable, historical women, the dress itself was politicized and never truly reached mainstream popularity. By this, we might conclude that the subject's calm and confident manner is a steady affirmation to her legacy and duty as a Vietnamese woman. Indeed, the works in Mai Thu's opus can be said to be emblematic of integrity and patriotism, portraying a poetic vision of an era where women and children were the touchstones of happiness.

Mai Trung Thu was indeed an artist who often depicted the European ideals of a woman and placed her in an inherently Vietnamese context. It was this deep joy in portraying and nurturing a vivid sense of cultural identity that helped propel him into the development of Vietnamese modern art, considering especially his innate ability to marry both French and Vietnamese influences. The present lot, a meticulous composition painted at a larger size than most the other silk works in his oeuvre, is truly a magnum opus from the artist's body of works.



Mai Trung Thu, *L'heure du thé*
(tea time)

Sold at Sotheby's Hong Kong,
5 April 2015, Lot 268 for US\$
104,808

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梅忠恕《飲茶》

2015年4月5日售於香港蘇
富比·拍品編號 268·成交價
104,808 美元

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越法藝術家梅忠恕，又名梅恕，印度支那法國佔據時期的藝壇巨匠之一，是印度支那美術學院畢業的前衛越南藝術家代表。一九三七年，藝術家遠赴法國參展，其後於巴黎定居，在當地渡過大半生。修學期間，梅恕創造出一種細膩精緻的絹本畫風，巧妙編排鮮明色彩，以區分高光與陰影。雖然梅恕大半生居於法國，他的作品總是洋溢著一種愛國情懷，畫作上往往呈現本人對祖國的深情厚意。

梅恕喜以越南題材及象徵入畫。他的作品以當地民間生活為題，如女子、孩童及經過美化的風景描繪，形象優雅細緻，往往歌頌越南農郊之美，蘊涵溫厚淳樸的懷舊情懷。藝術家將越南繪畫及「法式沙龍」的美學傳統合而為一，成為今日「法越畫派」的巨擘之一，尤以對日常生活點滴的細膩捕捉，以及經典雋永、優雅動人的越南人像系列作品為人稱道。

此珍罕絹本畫作繪於一九四三年，畫面迷人，可見一名溫婉嫺靜的越南女子正醉心茶道儀式之中。畫中人姿態優雅大方，轉身向前，直視觀眾，一手細托茶杯，一手將茶碟輕放在奧黛輕掩的大腿上。在越南文化中，喝茶習俗源遠流長，寓意閒適祥和、溫暖安康。因此，喝茶是一天裡不可或缺的消遣時光，這個習俗一直滲透至生活每個層面，橫跨所有階層。

雖然《喝茶》表面上只以簡單形象塑造單一主題，但它卻是梅恕的罕有傑作，畫面構圖比往常作品複雜精緻。畫幅背景上可見傳統漆器家具，牆上掛有一幅人物畫作。此框畫內的數名女子同樣身披奧黛，與畫外主人翁相映成趣。藝術家有意採用這種畫中畫設計，以探詢藝術的本義；作品中的框畫只露一角，不僅為整體畫面增添戲劇性，更與主角對觀眾的直視互相呼應，暗示本作敘事遠非眼見簡單。

梅恕以細膩入微的筆觸見稱，常以纖幼線條為人物寫意勾勒柔美的的彎曲輪廓，手法類似馬蒂斯等一眾法國後印象派畫家，使女性人物的面孔頓覺立體。為了在絲綢上作畫，有些藝術家會以茶稀釋顏料，使油墨呈現出一種半透明的質感。本作用色柔和沉靜，採用單色作畫，使畫面輕靈飄渺、如夢似幻，煥發平和舒泰之感，讓觀眾更能細賞畫中女子的深閨品茶之美。

可是，最值得留意的，是奧黛在上世紀四十年代的社會政治意義。奧黛的歷史可以追溯至十八世紀，當時畫家和雕塑家用以描繪歷史上的名媛，令奧黛沾上政治色彩，未真正受主流大眾歡迎。因此，本作女子那雍容大方、氣定神閒的態度，足證她對越南女性傳統及身負之責的肯定與堅持。無可否認，梅恕的系列作品乃愛國主義及高潔品德的象徵，呈現出一個描寫婦女及孩童之樂、充滿詩意的時代願景。

梅忠恕經常刻畫歐洲理想女性形象，將主角置於充滿越南風采的背景上，其大師之名當之無愧。正是這種透過刻畫生動文化身份及培養文化認同帶來的深深喜悅，驅使他探索越南現代藝術，注重發展糅合法國和越南美學。本作尺幅較梅忠恕其他絹本作品更為宏大，畫面構圖絲絲入扣，為藝術家名符其實的恢宏鉅作。



Mai Trung Thu, *Mère et L'Enfant (Mother and Child)*
Sold at Sotheby's Hong Kong,
1 April 2018, Lot 292 for US\$
143,335

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Paris

梅忠恕《母與子》

2018年4月1日售於香港蘇
富比，拍品編號292，成交價
143,335美元

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(ARS), New York / ADAGP,
Paris

1102

NGUYEN PHAN
CHANH

1892-1984

Rice Planters

Ink and gouache on silk

Signed and dated 2-1958; Inscribed and dated 24-3-1959 with a dedication to Miklós Rév on the reverse

52 by 72 cm; 20 by 28¼ in.

LITERATURE

Imre Patkó and Miklós Rév, *L'Art du Vietnam*, Editions Aimery Sogomy, Paris, 1967, p. 15, no. 6, black and white illustration

PROVENANCE

Acquired directly from the artist in 1959
Private Collection of Miklós Rév
Thence by descent to the present owner
Private European Collection

HK\$ 500,000-700,000

US\$ 64,000-89,500

阮潘正

稻農

水墨水粉絹本

款識：畫家簽名，題款，書題目並紀年24-3-1939，獻給 Miklós Rév（背面）

出版

伊米爾·帕特科與米可洛斯·里夫，《越南的藝術》，Editions Aimery Sogomy 出版，巴黎，1967年，15頁，品號6，載黑白圖

來源

1959年直接購自藝術家
私人收藏 Miklós Rév
自此家族傳承至現藏家
歐洲私人收藏





Fig. 1

Fig. 1
Farmers in a *padi* field
Original image taken by
Miklós Rév

《稻田中的農民》
原片由 Miklós Rév 拍攝

Fig. 2
Nguyen Phan Chanh's *Rice Planters* illustration in *L'Art du Vietnam* by Imre Patkó and Miklós Rév, 1967, p. 15

阮潘正《種水稻者》插圖·Imre Patkó 及 Miklós Rév 著《越南藝術》·1967年·15頁

Fig. 3
Front and Back Cover of *L'Art du Vietnam* by Imre Patkó and Miklós Rév, 1967

Imre Patkó 及 Miklós Rév 著
《越南藝術》封面及封底·
1967年

Rice Planters is a remarkable work by Vietnamese master Nguyen Phan Chanh, depicting a bucolic vignette of the Vietnamese countryside. As paintings from the artist rarely come to market, Sotheby's is proud to offer this excellent work from the collection of distinguished Hungarian photographer, Miklós Rév (1906- 1998).

Miklós Rév was a prolific photographer who was active during the Soviet occupation of Hungary. In 1959, Rév and journalist Imre Patkó travelled to Vietnam. Rév was famous for documenting life under the Iron rule and, through their journey, the pair met artist Nguyen Phan Chanh, who they held in high regard. Rév and Patkó then published a book titled *L'Art du Viet-nam* (The Art of Vietnam), that chronicled their observations of Vietnamese arts and culture. An image of Phan Chanh's *Rice Planters* was published in their book alongside a lovely passage about the artist who was described as a humble, bespectacled man with a beard.

The painting had been given to Rév with an inscription on the backing of the work dated 24th of March 1959, in Hanoi, Vietnam. The work is painted almost like a photograph, a snapshot of a busy day at the *padi* field, a befitting gift to Rév, who also enjoyed photographing such scenes.

Nguyen Phan Chanh was born in the Tien Bat province of Ha Tinh (Nghê Tinh) and raised in a family of Confucian scholars. At a young age, he studied

calligraphy from his father and was the only candidate accepted from Central Vietnam to train at the *École des Beaux-Arts de l'Indochine* under the tutelage of its founder, French artist Victor Tardieu. Unlike his younger peers such as Le Pho, Mai Trung Thu and Vu Cao Dam, who all explored a myriad of mediums of painting, Phan Chanh remained loyal to developing a prominent aesthetic and mastery of silk painting.

Rice Planters displays a more vibrant palette with lively greens and blues compared to his earlier works that embody a mostly muted, sepia-toned color scheme. The gradation in the dark greens creates depth and movement within the painting, defining the cluster of thick vegetation in the background. Phan Chanh treats the *padi* field in an exquisite manner, depicting the rice seedlings in a bright jade green, akin to tiny gemstones glimmering softly in the sunlight. He has an extraordinary ability to capture the color and essence of Vietnam, from the earthy browns and reds of their traditional attire, to the earthenware found in the households of ordinary Vietnamese people. The warm, picturesque colors of the painting create a peaceful and serene atmosphere, transporting its audience to the balmy and lush Vietnamese countryside.

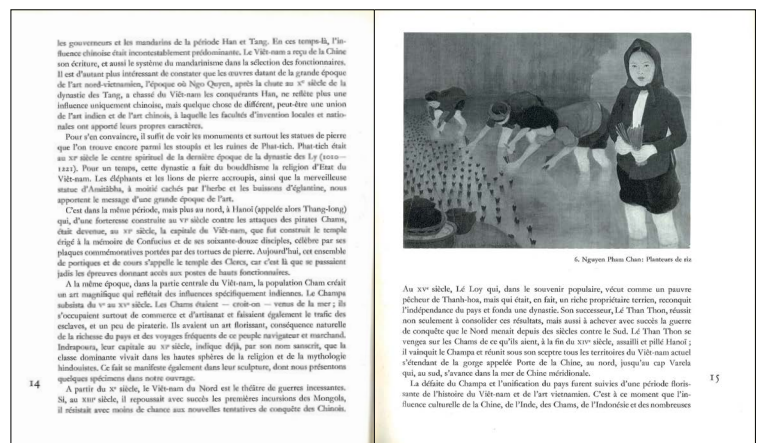
The painting captures a moment of calm amidst a busy day at the *padi* field. Phan Chanh's immaculate brushwork elegantly captures the four women hard at

work in the field. The woman on the far right stands most prominently in the foreground and is rendered in striking detail, with poise and dignity, as she grasps the rice seedlings in both of her hands. She is gazing directly at the viewer, suggesting that she had been acknowledging the artist's scrutiny – a rare stance and unusual occurrence for one of Phan Chanh's works. The artist delineates the woman's features delicately and paints her hair with an ethereal silkiness, capturing the loose strands that fall gently against her forehead. Her clothes are meticulously painted, demonstrating his skill and ability to capture fabric. From the tight knot of her headscarf to the soft folds of her rolled-up pants, Phan Chanh's technical mastery of silk painting is apparent, and *Rice Planters* is an excellent example of the artist displaying his confidence with handling fluidity and the unforgiving nature of ink and gouache.

In his oeuvre, Phan Chanh glorified the circadian life and social realities of ordinary Vietnamese folk. Farmers such as the girls depicted play an integral role in the social fabric of the country, as they are responsible for growing the food that will feed a nation. He portrays with such acuity elements as diverse as the glass-like effect of the water in the *padi* field and the minutiae of the rice seedlings, rendering the fuzzy, almost feathery-like textures of the roots with intricate brushstrokes.

Rice Planters demonstrates Phan Chanh's technical abilities in painting as well as his keen understanding of the properties of light and water. The effects of reflection and refraction are skillfully portrayed, from the odd bends and proportions of the partially submerged hands and feet of the women, to the faint reflections suspended on the surface of the water. Phan Chanh renders the water like a translucent weightless mist that gently floods the picture, paying particular attention to its murkiness as the women plant the seedlings into the ground. In other areas, the water is tinged with a green hue, to reflect the vegetation residing in the background. Phan Chanh uses the stillness of the water to build a connection between the foreground and the background, allowing the gaze of the viewer to naturally wander to the horizon and imagine the vastness beyond the *padi* field.

Fresh to the market and with an exceptional provenance, *Rice Planters* is a triumphant work that celebrates Nguyen Phan Chanh as one of the most important figures in modern Vietnamese art history.



6. Nguyen Phan Chanh: Planteurs de riz

Au 15^e siècle, Le Loy qui, dans le mouvement populaire, vécut comme un pauvre pêcheur de Thanh-hoa, mais qui était, en fait, un riche propriétaire terrien, reconquit l'indépendance du pays et fonda une dynastie. Son successeur, Le Thanh Thon, réussit non seulement à consolider ces états, mais aussi à achever avec succès la guerre de conquête que le Nord menait depuis des siècles contre le Sud. Le Thanh Thon se vengea sur les Chams de ce qu'ils aient, à la fin du 13^e siècle, assailli et pillé Hanoi; il vainquit le Champa et réunit sous son sceptre tous les territoires du Viêt-nam actuel s'étendant de la gorge appelée Porte de la Chine, au nord, jusqu'au cap Varela qui, au sud, s'avance dans la mer de Chine méridionale.

La décadence du Champa et l'annexion du pays furent suivies d'une période florissante de l'histoire du Viêt-nam et de l'art vietnamien. C'est à ce moment que l'influence culturelle de la Chine, de l'Inde, des Chams, de l'Indonésie et des nombreuses

Fig. 2



Fig. 3



Fig. 4

《稻農》是一幅描繪越南鄉野田園風情的小品，是越南藝術家阮潘正的佳作。阮潘正的作品甚少流入市場，蘇富比榮幸在今季拍賣會呈獻這幅來自匈牙利攝影師米可洛斯·里夫（Miklós Rév, 1906-1998年）收藏的阮潘正作品。

米可洛斯·里夫活躍於蘇聯佔領匈牙利時期。1959年，里夫與記者伊米爾·帕特科（Imre Patkó）結伴前往越南。里夫憑著記錄鐵腕統治下的人民生活而為人所知。在越南旅行途中，二人遇上藝術家阮潘正，對他尊崇有加。後來，里夫與帕特科出版了《越南的藝術》，記錄他們眼中的越南藝術和文化。書中載有一幅《稻農》的圖片，旁附一段關於阮潘正的短文，形容戴眼鏡、蓄鬍子的阮氏個性謙和。

此畫背面附銘文，署年1959年3月24日於越南河內。這幅作品的視覺效果猶如一幀照片，快拍記錄某日忙碌的稻田工作的一瞬。里夫亦喜歡拍攝此類場景，這份禮物送給他可謂最合適不過。

阮潘正生於河靜省，長於儒學世家。他自少隨父親學習書法，後來入讀法屬印度支那國立藝術學院，師承法國藝術家兼創校人維克托·塔迪歐（Victor Tardieu），更是唯一入讀該校的越南中部考生。同門師弟黎譜、梅忠恕和武元談等人都探索過千百種繪畫媒材，但阮潘正一直專注於絹本畫，發展出獨特精妙的阮氏美學。

《稻農》色調活潑明朗，有新鮮的綠色和藍色，而他的早期作品則多以暗沉的棕褐色為主。漸變的暗綠色為畫面營造深度和動感，遠處最深色的是茂密的叢林。阮氏用精細的筆觸描繪稻田，翠綠色的稻種如小顆寶石般在陽光下柔柔生輝。從大地的棕褐色、傳統服飾的紅色，到平民百姓家中的陶土器具，可知阮氏擅長捕捉越南的人文色彩和風情。柔和細膩的色調，為畫面營造平和安寧的氣氛，讓觀者彷彿置身於水土溫暖、草木蔥蘢的越南鄉郊。

這幅畫描繪農夫日常在稻田裡忙碌工作的一瞬間。阮潘正用精細的畫工描繪四位在田裡辛勤勞動的婦女。最右邊的女子佔據前景，畫家對她描繪細緻入微——她用雙手捧著稻種，神情自若、大方穩重。她直視觀者，似是留意到畫家的審視目光——這在阮潘正的作品中非常罕見。畫家仔細描畫女子的面部——她的黑髮細滑如絲，額前垂落一縷秀髮；其衣服細節亦絲絲入扣，可見畫家擅於表現布料的質感。從頭巾的結到褲管捲起的褶痕，可見阮氏高超的絹本畫工藝。水墨和水粉彩都是難於掌控的媒材，但《稻農》充分展現畫家的精純畫藝。

阮潘正憑籍創作，歌頌鄉村田園生活及越南平民生活百態。農民為越南社會貢獻良多，例如本畫中的農家女；全憑他們辛勤耕作，全國人民才得以飽食。阮氏不遺餘力地描繪各種微小細節，例如玻璃般清透的稻田水面、小顆的稻種，甚至連毛茸茸的稻種根部都纖毫畢現。

Fig. 4
Front Cover of Miklós Rév's
photobook titled *Fényképtár.*
5, 1997

Miklós Rév 攝影著作
《Fényképtár.5》封面·1997年

Fig. 5
Rice planter, Vietnam, 1959
(18x24 cm)

Image from page 79 of
Fényképtár. 5, 1997

《種水稻者》·越南·1959年
(18 x 24公分)
《Fényképtár.5》79頁·1997年

Fig. 6
Inscribed and dated 24-3-1959
with a dedication to Miklós Rév
on the reverse
題款·書題目並紀年 24-3-1959·
獻給 Miklós Rév (背面)



Fig. 5

阮潘正畫功超卓，而且熟悉光和水的特質，《稻農》充分展現他在這方面的造詣。畫中婦女的部分手腳浸在水中，扭曲的水面倒影和比例符合現實，精確地表達出光線在水面的反映和反射效果。阮氏畫筆下的水面猶如一片透薄縹緲的霧，農女插秧之處則略顯渾濁模糊。遠處的水面呈綠色，倒映遠景的樹叢。畫家以平靜無紋的水面連繫前景和背景，將觀者的視線自然地引導到水天交接之處，想像稻田以外的廣闊天地。

阮潘正是越南現代藝術史上的重要人物，他的傑作《稻農》如今首次在市面上亮相，而且來源極佳，非常難得。

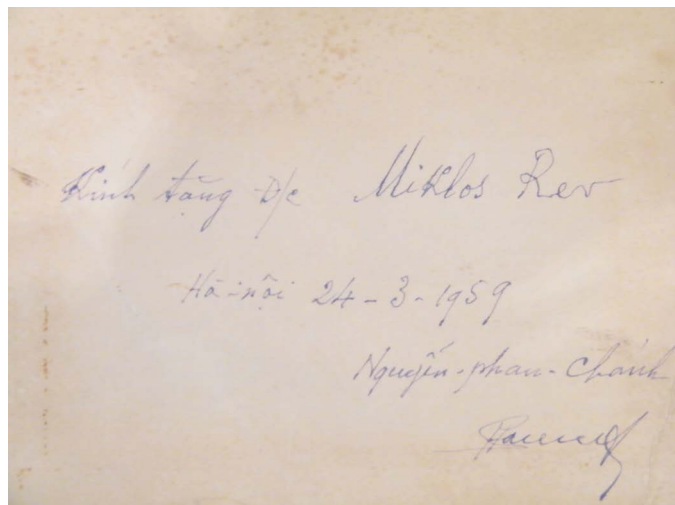


Fig. 6

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

歐洲重要私人收藏

1103

PHAM HAU

范光厚

1903-1995

Nine Carps in the Water

九鯉魚在水中

Lacquer on wood panel, in 4 parts
Signed and stamped with the seal of the artist
Executed circa 1939-1940
Each: 180 by 49.5 cm; 70¾ by 19¼ in. (4)
Overall: 180 by 198 cm; 70¾ by 77¾ in.

漆畫木材共四部分
款識: 藝術家簽名並鈐印一方
一九三九至一九四〇年作

LITERATURE

Indochine Hebdomadaire Illustré (Indochina Weekly Review), 6
February 1941, p. 3, black and white illustration labelled "Laque
Unie Poissons/Fishes" by Mr Pham Hau

出版

以黑白圖像載於《印度支那週報》，1941年2月6日，3頁，題
為《漆畫（魚群）》，范厚先生作

來源

私人收藏法國

PROVENANCE

Private Collection, France

HK\$ 2,000,000-3,000,000

US\$ 256,000-383,000





The golden age of Vietnamese art (1930s - 1945) was a period of technical brilliance and creativity. In 1925, after the founding of the Fine Arts College of Indochina (known as the *L'Ecole des Beaux Arts de L'Indochine*), traditional Vietnamese crafts such as lacquer painting were introduced and taught as modern painting mediums where artists could develop and push the boundaries of this distinct genre of fine art.

Nine Carps in the Water by Vietnamese master, Pham Hau, is a masterfully conceived lacquer panel, showcasing the artist's technical proficiency and artistry through a medium that has long been notoriously difficult to manipulate. The process of lacquer painting begins by the creation and visualization of multiple layers that are worked from a flat wooden board known as *vóc*. The artist then proceeds with inlays of eggshell or mother of pearl, followed by layers upon layers of colored lacquer which are individually dried and sanded until the composition is complete. After this laborious process, the end results, especially in the hands of a master like Pham Hau, are some of the most stunning and delightful works of art ever produced.

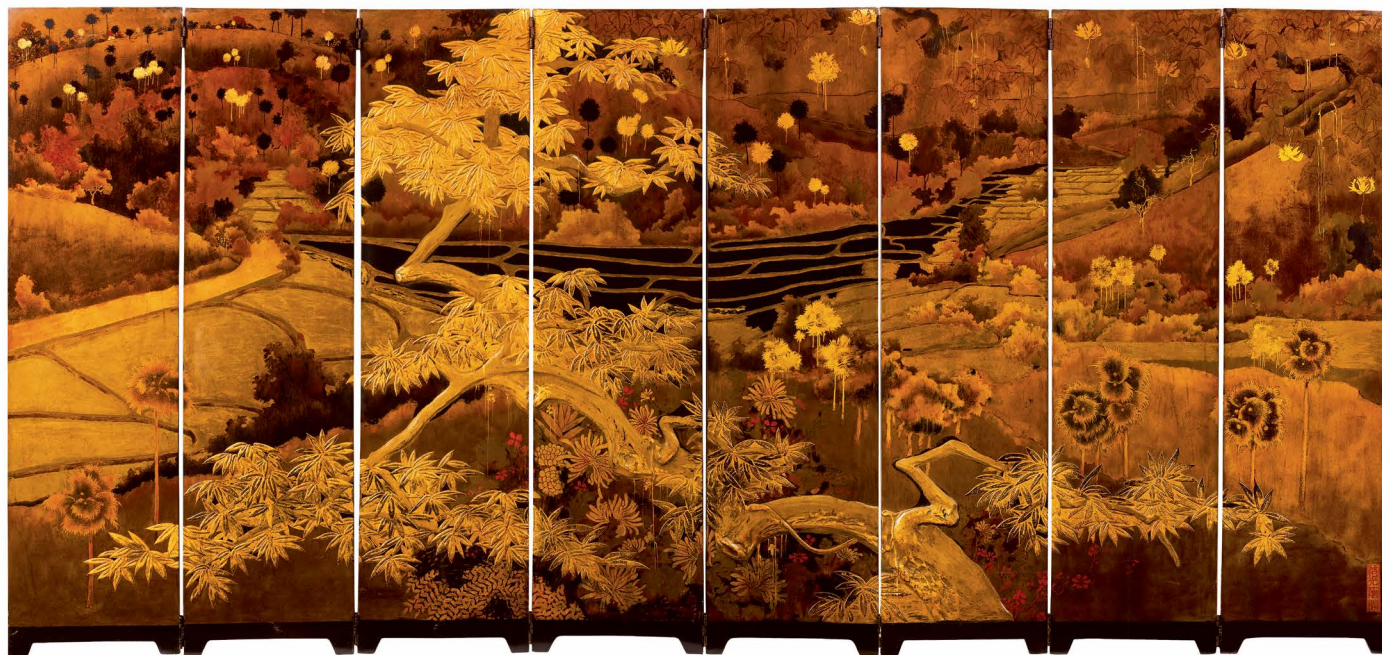
Presented in four exquisite vertical format panels, the present lot depicts an ethereal lagoon featuring nine majestic carps swimming playfully. *Nine Carps in the Water* is an outstanding example of the very finest of lacquer works, produced with a 'black mirror effect'. It is rich in color; from the decadent gold and silver accents, to the woody auburns, ochre, and eggshell whites, Pham Hau pays meticulous attention to the minutiae of details, creating a divine aquatic landscape in resplendent colors that almost seem larger than life. The carps, the tree branch, and the overhanging of leaves cascading over the water are executed in a realistic manner, giving the piece a sense of presence and corporeality against the flat background of the panel.

The scales of the carps are delicately painted in shimmering gold and silver amidst the deep black river. Pham Hau captures various textures and movements of the underwater scape; from the intricate twist of the spire-shaped seashells inlaid using eggshell, to the luxuriant aquatic plants that sway gently along with the ebb and flow of the currents. Pebbles are delineated by small hemispheres that stretch from the foreground and into the background of the panels, creating a depth to the work

that draws the viewer's gaze through the enigmatic landscape. The schools of carps are animated with bubbles streaming from their mouths, creating a sense of playfulness and rhythm to the work, while simultaneously alluding to notions of vitality and abundance.

Pham Hau's magnificent composition of nine carps swimming in the water is a testimony to both Chinese and Vietnamese culture. Fish have long been synonymous with prosperity in Eastern traditions as the word "fish" or *yu* sound similar to "abundance" and "affluence" in the Chinese language. Carps (*liyu* in Chinese), however, hold special significance in the canon of Chinese mythology.

Famous for their exceptional ability to jump high into the air, *Liyu* or carps, symbolize a sudden uplift or elevation in one's status. A common idiom and saying *liyuelongmen* 鲤跃龙门, alludes to the carp's ability to swim upstream against a waterfall called the Dragon Gate at the Yellow River in Henan. Providing both visual and metaphorical implications, carps in Eastern traditional art is emblematic of a swift and, oftentimes, well-earned success in life.



Pham Hau's symbolic description of carps in water extends to the number of fish depicted in the composition. As the number nine, *jiu* (Chinese) or *chin* (Vietnamese) has the same homophone as "long" in both languages, it signifies longevity and endurance. The grandeur of this elaborate composition lies not only in the complexity and thoughtfulness of the artist's plays with space and perspective, but also in the layered symbolism of the selected subject matter. In crafting this wonderful masterpiece, Pham Hau presents to viewers a reflection of a long life, brimming with success – perhaps with his own artistic legacy in mind.

Rarely does one come across a Pham Hau lacquer of this particular auspicious subject, let alone have the opportunity to acquire such a rarity. In fact, this event marks the first time in history that a lacquer work of carps has been offered in the international auction market in Asia. *Nine Carps in the Water* truly captures the splendor and precision of lacquer paintings from the Vietnamese golden age. The work is luxuriously composed; a bravura display of Pham Hau's technical and artistic ability, showcased on one of the finest lacquer works by a master to ever be offered at auction.



Pham Hau
*Landscape of the Middle
Region in the North of
Vietnam*

Sold at Sotheby's Hong Kong,
3 April 2016, Lot 1057 for US\$
257,891

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范光厚

《北越中部景緻》

2016年4月3日售於蘇富比·
拍品編號 1057·成交價 257,891
美元

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越南藝術的黃金時代（上世紀三十年代至一九四五年）是一個發揚卓絕工藝、藝術創作遍地開花的年代。一九二五年，河內美術學院（又名印度支那美術學院）正式成立，傳統越南藝術如漆畫得以引進課堂，成為現代繪畫媒材，鼓勵藝術家在這個獨特藝術門類加以發展，突破固有圈囿。

《水中九鯉圖》是越南藝術巨匠范光厚的漆畫鉅作，匠心獨具；此媒材一直以難以掌握見稱，作品足見畫家技藝超卓，造詣高深。繪畫漆畫時，畫家先要在稱為「v」的扁平木板上塗上多重彩漆，其後，藝術家會在木板上嵌入蛋殼或珍珠母，再覆以層層彩漆，逐層風乾及打磨，直至完成。漆畫工序繁複，此作更出自范光厚大師之手，無疑是最為亮麗動人、華彩悅目的藝術鉅作。

本作以四塊垂直的精美畫板組成，畫面刻畫空靈飄渺的湖面，上有九尾鯉魚在湖中暢游嬉戲。《水中九鯉圖》可謂漆畫中最為精美的典範之作，畫面華彩四溢，充滿奢華的金銀、赤褐、赭石及蛋殼白色，盡顯藝術家對細節無微不至的體察，描繪出絕美水中水靈景觀，絢麗多彩，叫人目眩神迷。畫幅中的錦鯉、樹幹、以及覆滿水面的垂葉刻畫具體、鉅細無遺，為原本平坦的畫面背景賦予了盎然生機。

畫中的錦鯉魚鱗精雕細刻，閃耀金銀華彩，在背景的黝黑河流上熠熠生輝。范光厚在畫中完美反映了水底各種紋理及動態：他將蛋殼嵌入畫面，營造出塔尖形貝殼的精細旋紋，又繪出繁茂的水底植物，隨著水流的韻律搖曳生姿。畫幅上更繪有小型半圓鵝卵石，從畫面前景蔓延至後景，為作品開創了深度，引領觀者的視線穿越畫面的神秘景觀。鯉魚群嘴角吐出顆顆氣泡，令作品趣意盎然、富節奏感，同時寓意生生不息、豐碩有餘。

范光厚的水中九鯉圖是中國與越南文化的結晶。魚類在東方傳統中一直是富貴榮華的符號，在中國語文中，「魚」字與「裕」及「餘」同音，象徵富庶豐餘，而鯉魚在中國神話中亦有著與別不同的意涵。

鯉魚以卓越的跳躍能力著稱，象徵一個人的地位躍進，功名晉升。「鯉躍龍門」是中國人的常用成語，引自鯉魚在河南黃河的龍門瀑布上逆流而上。鯉魚身兼視覺及隱喻意涵，在東方傳統藝術中象徵生命配合天時地利人和一躍而就的成就。

范光厚在畫中所繪的鯉魚數量，同樣蘊含深層寓意。中文「九」或越南語的「chin」，在各自語言中均與「久」諧音，寓意長壽與堅毅。本作華美精緻，當中超卓之處，不僅是畫家充滿巧思的空間視角處置，更是畫作主題蘊含的多重象徵。范光厚在本作中向觀眾展示了一派長壽康寧、福樂滿溢之景，也暗含藝術家心目中對自己藝術成就的期許。

如此富貴吉祥的范光厚漆畫畫板作品實在罕見，更遑論能夠親手競獲。事實上，本鯉魚漆畫是亞洲國際拍賣市場有史以來的首度上拍之作：《水中九鯉圖》完全呈現出越南黃金時代漆畫的燦爛輝煌及精雕細琢。本作雍容華貴、構圖繁錦，是范光厚繪畫手法與精湛技藝的華麗綻放，在大師最為精美的上拍漆畫作品中盡現無遺。



Black and white illustration of the present lot entitled *Laque unie <Poissons>* in "Les maîtres-laqueurs de Hanoi", *Indochine Hebdomadaire Illustre (Indochina Weekly Review)*, 6 February 1941, p. 3
此作當時題為《漆畫（魚群）》，以黑白圖像載於《河內漆畫大師》，《印度支那週報》，1941年2月6日，3頁

“The departure of lacquer painting from its traditional status to that of a modern medium... signaled the start of an artistic tradition that was truly imbued with the essence of Vietnam’s cultural heritage and allowed artists to express themselves within a unique national character and with individual artistic voices.”

「漆畫從傳統國畫，逐漸蛻變為現代藝術創作媒材……標誌著藝術傳承的新開始。它蘊涵越南文化歷代沉澱的精華，讓藝術家們憑著國族特色和個人藝術聲音表達自己。」



Shireen Naziree. *From Craft to Art – Vietnamese Lacquer Paintings, Including Works from the Collection of the Vietnam Fine Arts Museum*. Thavibu Gallery Co Ltd, Bangkok, Thailand, 2013, p. 40

施琳·納茲里，《從工藝到藝術：越南漆畫，包括越南美術館藏》，Thavibu 畫廊，曼谷，泰國，2013年，40頁

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1104

ADRIEN JEAN LE MAYEUR DE MERPRÈS

1880-1958

Two Women Shaded by an Umbrella

Oil on canvas

Signed; inscribed and numbered 8 on the reverse
75 by 90.5; 29½ by 35½ in.

This work is accompanied by the artist's original hard-carved
Balinese frame.

EXHIBITED

Singapore, YWCA building, February - March 1937
(Perhaps included in the above exhibition as nr. 8: 'Under the
Shade of the Umbrella')

LITERATURE

Jop Ubbens, Cathinka Huizing, *Adrien Jean Le Mayeur de Merprès,
1880-1958: Painter-Traveller/Schilder-Reiziger*, Amsterdam 1995,
page 118, colour plate 179.
Also illustrated on the front cover

PROVENANCE

Acquired directly from the artist
Private Collection, Mexico
Collection Collate/Van Peperstraten, Holland
Sotheby's Singapore, 16 May 1998, lot 28
Acquired from the above sale by the present owner
Private European Collection

HK\$ 4,000,000-6,000,000
US\$ 515,000-770,000

勒邁耶

傘下二女子

油彩畫布

款識：畫家簽名；題款並標記8（背面）

此作連藝術家自選手工雕刻峇里畫框。

展覽

新加坡，基督教女青年會，1937年2月至3月
（可能參與上述展覽，品號8，題作《陽傘下》）

出版

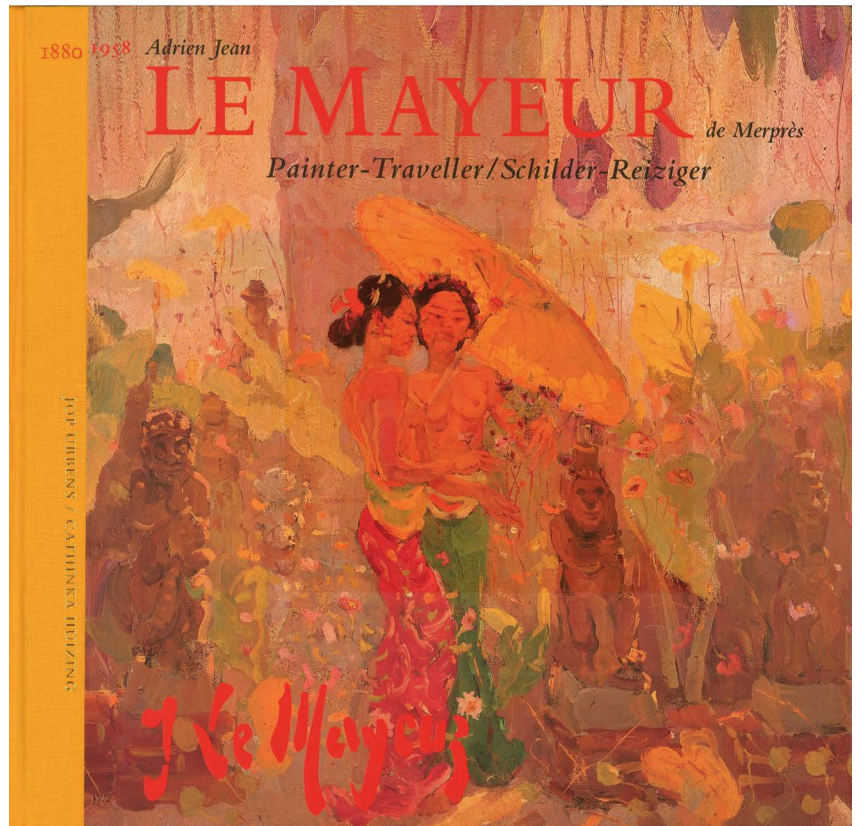
約普·烏本斯博士與凱欣卡·赫森博士著，《勒邁耶 1880 —
1958年：畫家/旅者子》，荷蘭阿爾堡，Pictures Publishers，
一九九五年，118頁，彩色圖版179
亦載於封面

來源

直接購自藝術家
私人收藏，墨西哥
私人收藏，凡·派佩斯坦，荷蘭
新加坡蘇富比，一九九八年五月十六日，拍品編號28
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Front Cover of Adrien-Jean Le Mayeur de Merprès: Painter-Traveller by Jop Ubbens and Cathinka Huizing, Wijk en Aalburg, 1995

Jop Ubbens 與 Cathinka Huizing · 《勒邁耶 1880 - 1958 年：畫家 / 旅者》· Wijk en Aalburg · 1995 年

One of the most iconic works by Adrien Jean Le Mayeur de Merprès, *Two Women Shaded by an Umbrella* is an undeniably captivating masterpiece by the formidable artist. Exemplifying the rapture and romanticism of Le Mayeur's strongest Balinese works, the painting was chosen to grace the cover of the artist's catalogue raisonné. This exquisite image is singularly significant in Le Mayeur's opus and a paradigm of the maestro's endless search for light.

Enraptured by the tropical environs of Bali, Le Mayeur devoted his life to capturing the sublime effects of the island and renders in his paintings the warm glow of the sultry sun. Brimming with buoyant chromatism, *Two Women Shaded by an Umbrella* features possibly two of the artist's favoured models, his wife Ni Pollok and Ni Nyong, amongst temple structures and lush interweaving verdure. Executed in a predominantly pastel palette, thin vitreous applications of paint, this work is characteristic of Le Mayeur's pre-war period (1932-1937) works that lacks the darker intensity and detailing of his later pieces. Some scholars suggest that the painting was perhaps

included in the 1937 Singapore exhibition as 'Under the Shade of the Umbrella', the simple composition belies the subtlety of Le Mayeur's remarkable fluidity of form and his dexterous brushwork.

Iridescent colours dance across the canvas with a lightness and acuity that is synonymous with a master of Impressionism. In a pure and almost naive manner, the artist embraces fresh colours – verdant greens, burnt oranges, mossy browns and brilliant yellows – to great effect. The two women are embraced by the tropical greenery and architectural shade, as if hiding momentarily from the fieriness of an afternoon sun. The incandescence of the scene creates an overwhelming sense of tranquillity. Time seems suspended as the two figures retreat into their intimate abode, brought closer together as they share the restful shade of an umbrella.

Placed at the centre of the enclave, the women embody the elegance and sensuality of Balinese beauty. Their tanned skin is blistered in tones of orange and umber, while the sunlight pierces through bright yellow umbrella angled downwards to shield their faces.

Poignantly poised, the women's gentle composure suggests an unawareness of the viewer, as they appear to gather delicate stalks of flowers. Le Mayeur highlights the delicacy of their frames with attentive lines, while their ruby red and emerald green sarongs serve as contrast and relief.

The canopy of the umbrella is painted with bright and muted tones of golden yellow to demarcate light and shadow. Le Mayeur adds a dash of radiant yellow paint, which seems to pool at the foot of the two figures almost like the overflow of sunlight from the umbrella.

The interplay between rich impastoed areas with finer washes distinguishes between background and foreground. The flora and temple are executed with swift dabs of thinner pigment while the women and the small Balinese sculptures are rendered with heavier dabs of richer and thicker pigment. The blossoms of

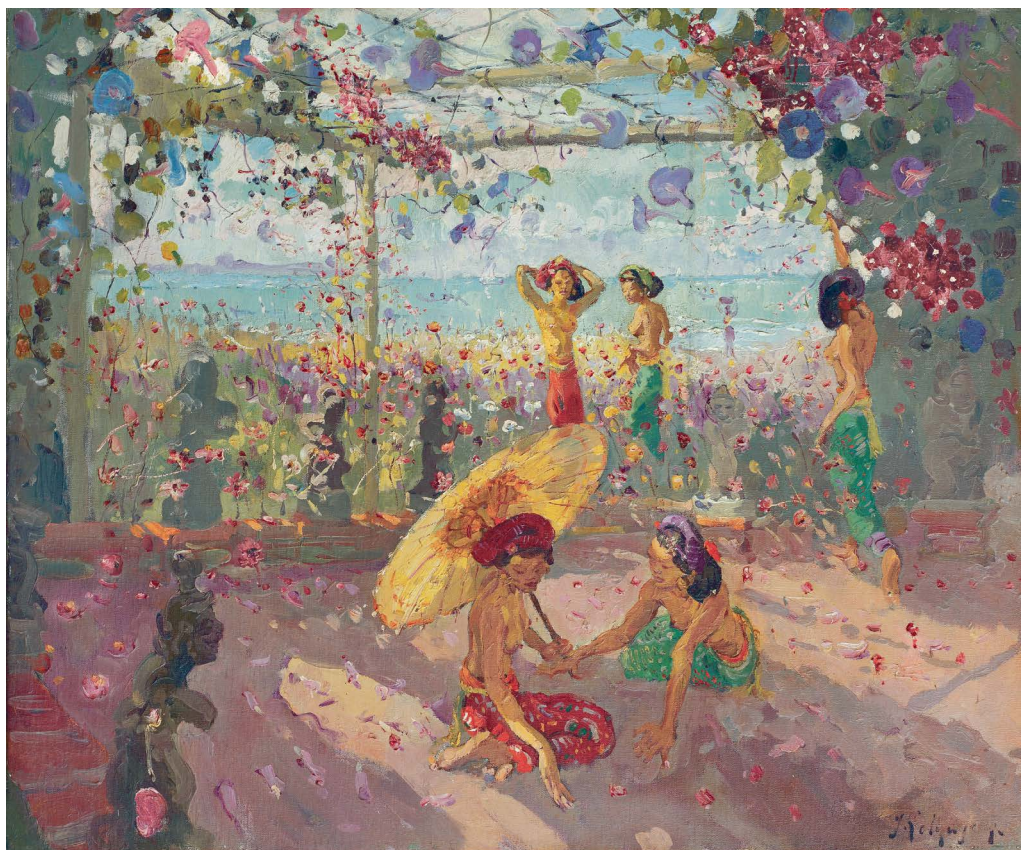
flowers are deliberately denser and the brushwork looser, almost dancing around the centre of the work, leading the viewer's eye towards the two women. Playing with the depth of field, Le Mayeur delineates the mass of intertwined flora, foliage and sculptures in the background simply. In doing so drawing the viewer's attention directly to the figures to the centre of the work. The amalgamation of the different elements within this spectacular picture transports us into this rarefied and almost otherworldly scene of an old Bali, a sacred paradise that we can only rely on artists like Le Mayeur to capture that experience at that moment in time.

^[1] Jop Ubbens, Cathinka Huizing, *Adrien Jean Le Mayeur de Merprès, 1880-1958: Painter-Traveller/Schilder-Reiziger*, Amsterdam 1995, page 118



Balinese dancer Pollok, performing an old liagon [sic] dance. (Photo by John Florea/The LIFE Picture Collection/Getty Images)

峇里舞者帕洛正表演雷貢舞
(相片由John Florea/The LIFE Picture Collection/Getty Images提供)



Adrien Jean Le Mayeur de
Merprés
La Pergola (The Arbour)
Sold at Sotheby's Hong Kong,
30 September 2017, lot 1025
for US\$ 934,519
©Sotheby's
勒邁耶
《蔓棚》
2017年9月30日售於香港蘇富
比，拍品編號1025，成交價
934,519美元
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勒邁耶最具代表性的畫作之一《撐傘二女子》是這位畫壇巨匠無容置疑的迷人傑作。本作盡現勒邁耶著名峇里系列作品中的歡快喜悅與浪漫主義色彩，曾獲選為藝術家專題目錄的封面，光華耀目。這幅細膩精緻的作品在畫家的藝術鉅著裡獨出機杼，足見大師對光影的戮力探求。《撐傘二女子》是藝術家的首批峇里畫作，他在一九三二年抵達峇里島不久後繪成。自抵達峇里島的第一天，畫家已許諾要「只為我的藝術而活，一心不二」，^[1]一直持守此誓二十六年，直至與世長辭。

勒邁耶對峇里島的熱帶風光心馳神往，終其一生致力描繪當地原住民、青蔥花木，以及祥和寧靜的海濱與海洋，以此為題繪出一系列重大鉅作。《撐傘二女子》一作光影蕩漾、禮麗多彩，畫中兩位應為藝術家最愛的模特兒：其妻妮·帕洛及妮·妮雍，二人佇立於寺廟建築之前、層層覆疊的翠綠蒨鬱之中。《撐傘二女子》畫面色調柔和，顏料透薄帶琉璃光感，是勒邁耶於一九三二至一九三七年間所創的戰前作品代表作。相較勒邁耶後期較為樸實、畫面鉅細無遺的作品，這幅早期畫作則可見藝術家捕捉描繪暑氣熏蒸、瞬息萬變的熱帶陽光，深耕細作，恰如其分。

斑斕虹彩在畫幅上翩然起舞，飄逸輕靈、落筆精確，是這位印象派大師的最佳寫照。多年來，勒邁耶的用色始終如一，他以純粹、近乎完全自然的方式，在畫幅上施以嫩綠、焦橘、苔棕及鮮黃等鮮豔色彩，效果奪目動人。朵朵紫色、黃色及粉紅色的花卉，在色澤溫和的浩瀚天際上對比突出、顯露無遺；畫面上最為明亮的色彩，則來自畫面正中心兩名女子所穿的大片紗籠布料。

畫中兩名女子被濃重繁茂的綠樹簇擁，置身建築物的陰影之下，彷彿正在暫避午後的猛烈太陽。另一方面，藝術家以輕

盈明快的筆觸勾勒畫內動植物，每筆均流露出形態與情感的精髓。他早期偏好採用透薄顏料，手法輕靈飄逸，令畫面豁然開闊，創造出一種細緻入微、幾乎透明的效果；相較他在戰後作品中傾向採用較沉實的厚塗顏料，這種對比尤為顯著。他不僅致力在畫作中刻畫週遭景物，更在畫幅上注入當下情感，由此，藝術家妙筆生花，為作品賦予了一種隨性自然的美態。

位於畫幅中央的兩位女子，盡顯峇里島的優雅風韻及感性迷人之美。雖然勒邁耶的作畫形式、視角及手法均隨著藝術生涯發展而不斷改變，他仍然鍾愛創作女子人像，在無數作品中反覆以此為題，並不斷加以重整。當陽光隨向下傾斜、遮掩二人臉龐的明亮黃色陽傘徐徐灑落，她們的古銅色肌膚便閃耀出橘色和棕色的光澤。兩名女子大方純樸、雍容自若，正採集美麗花束，顯然未察覺觀者的存在。勒邁耶採用精巧的線條勾勒出女子的纖細體態，以寶石紅及翡翠綠渲染紗籠，定格在一瞬純美的剎那。

《撐傘二女子》可見成熟自信的光暗調度技法，兩者靈活交錯。畫幅的中心主題反射出強烈光源，金黃陽傘在質樸的背景襯托下光彩瀾漫。勒邁耶的絢麗色彩穿透布料，在畫中兩人腳下投下一片亮光，同時以暗灰色調描繪四周懸垂樹冠投下的陰影，將兩者區隔。除此之外，畫面中懸垂的拱形綠葉將畫面覆蓋、甚至完全屏蔽，讓觀眾猶如誤闖了一個不為人知的世外桃源。

明亮的光彩流瀉，讓畫面洋溢一派難以抗拒的恬適寧靜。當畫內女子在此私密之地雙雙隱匿，時間彷彿就此凝止，二人互享傘下遮蔭，更形親密。

^[1] 約普·烏本斯與凱欣卡·赫森著，《勒邁耶：畫家/ 旅者》，Pictures Publishers，荷蘭，1995年，101頁。

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ADRIEN JEAN
LE MAYEUR DE
MERPRÈS

勒邁耶

1880-1958

Festival

Oil on canvas
Signed
90.5 by 120.5 cm; 35½ by 47¼ in.

This work is accompanied by the artist's original hand-carved
Balinese frame.

PROVENANCE

Sotheby's Singapore, 3 October 1998, Lot 18
Acquired from the above sale by the present owner
Private European Collection

HK\$ 5,000,000-7,000,000
US\$ 640,000-895,000

節日

油彩畫布
款識:藝術家簽名

此作連藝術家自選手工雕刻峇里畫框。

來源

新加坡蘇富比，一九九八年十月三日，拍品編號18
現藏家購自上述拍賣
歐洲私人收藏





A Balinese dancer performing an old laigon [sic] dance for the visitors. (Photo by John Florea/The LIFE Picture Collection/Getty Images)

峇里舞者正為訪客表演雷貢舞 (相片由John Florea/The LIFE Picture Collection/Getty Images提供)

Mesmerized by the exotic culture of Bali, Adrien-Jean Le Mayeur de Merprès delighted in the vivacious atmosphere of traditional Balinese festivals and celebrations. Though he was an immigrant and maintained his own foreign identity, he immersed himself in the mores and practices of the local people that fascinated him. Having married a Balinese Legong dancer, Ni Pollock, it was easy for him to assimilate in his own way, especially since Pollock often practiced her traditions and rituals in the presence of the artist. In his highly detailed and concentrated composition, *Festival*, Le Mayeur features a whimsical vignette of a traditional Balinese ceremony.

Festival captures the effortless rapport within the community by bringing the viewer into the midst of jubilation. Crowned with fresh frangipanis and garbed in batik sarongs with an array of colors, from burnt orange, rust, mustard yellow to lime green, multiple women are scattered across the dense picture plane. The figures on the right side are placed in the foreground of the work, while some in the center stand gracefully in the mid-ground, further drawing the eye back into the distance, where a blue ocean delineates the horizon beyond the gate.

The work is characteristic of Indo-European figurative paintings that capture the essence of the physical female form and the pleasant nature of the pious, good hearted woman. Individually painted, each woman performs her own ritual, in her highly private pursuit of spiritual attainment, yet all do so comfortably within the space of their compatriots. A woman on the right side raises her arm with the grace of a dancer,

encouraging the spectator to notice the foliage rising above her. Directly behind her is a woman holding a yellow umbrella, echoing another in the mid-ground also armed with her umbrella. Another stands tall in the foreground, with deportment befitting that of a queen, as she raises her arms to balance the offerings perched delicately on her head.

When arranging his composition, Le Mayeur plays with tensions and releases. While the umbrellas and palm trees are light, airy, and contingent on the whims of the winds, the thatched roof and the Balinese gate appear sturdy and erect. As a true impressionist painter and a master of light, he captures with such acuity the radiant sunlight and the local milieu. He utilizes the effects of the sun to cast subtle interplays of light and shade across the festival grounds to distinguish individual figures within the work, rather than utilizing traditional outlines. The interplay of warm hues of yellows, reds and russet are counterbalanced by cooler tones in the sky and water, creating an aesthetically pleasing color harmony. In doing so, he creates fluidity within the picture as well as a sense of depth and perspective.

This momentous painting epitomizes the synchronous coexistence of spirituality and social order in Balinese circadian life. Captivated by the mysterious customs, social lives, ceremonies and festivals of the Balinese people, it is no surprise that this riveted artist would call this spiritual enclave home. In his lifelong search for beauty, Bali was a place of artistic liberation for Le Mayeur, providing a fevered twenty-six years of focus for his creative energy and would become his best and most celebrated period of his oeuvre.







Le Mayeur and Ni Polok
[sic], circa 1957
*Bali: The Isle of the
Gods*, 1957, Ministry of
Information of Indonesia:
Jakarta

勒邁耶與妮·帕洛·約
1957年
《峇里：諸神之島》，1957
年，印尼信息部：雅加達

勒邁耶鍾情峇里島的異國風情，更為傳統峇里節日慶典熱鬧歡騰的氛圍心醉神馳。勒邁耶移民峇里島，雖未曾放棄外國身份，卻深受當地文化熏陶，樂於跟隨本土習俗。自從藝術家與雷貢舞者妮·帕洛共譜連理，親眼目睹愛妻進行當地傳統儀式，他更能入鄉隨俗，以個人方式融入當地文化。《節慶》一作鉅細無遺、構圖緊密，呈現出一幅傳統峇里慶典的歡樂圖景，巧思滿溢。

《節慶》一作引領觀眾走入慶典之中，感受箇中歡愉，將當地睦鄰的和諧友愛表露無遺。畫中一眾女子頭戴鮮素馨花、身披蠟染紗籠，衣色繽紛，從焦橙、暗紅、芥黃至灰綠色，婀娜倩影遍布深廣畫幅。畫面右側的人物位居前景，站在畫面中心的女子則在中景婷婷而立，將觀眾視線往後推移，遠方可見大片蔚藍海洋，染上門欄外的地平線。

本作是印歐人物畫作的代表，畫中完美捕捉女性體態之每，以及婦女們虔誠善良的親和之感。畫中的每位女子都自成一格，她們在一眾同儕間泰然自處，卻各自擁有自我精神追求。畫面右手邊的女子以曼妙舞姿高舉手臂，引導觀眾觀賞頭頂上的樹葉。她身後一位女子手持黃傘，與畫幅中間同樣手持陽傘的女

子相映成趣。另外一名女子在畫幅前景昂然挺立，雙臂高舉，謹慎扶穩頭頂祭品，甚具威儀。

勒邁耶以張弛有致的手法構建畫面。畫面中的陽傘與棕櫚樹輕巧靈動、隨風飄逸，茅屋的屋頂及峇里門欄卻顯得堅固而筆直。作為一位真正的印象派光影大師，藝術家對太陽光線以及當地景緻的刻畫精準而敏銳。他摒棄採用傳統線條，改以太陽光線營造細膩的光影變化，投射在本作的節慶場景之上，以勾勒不同人物的輪廓。畫中的黃、紅及赤褐系暖色互為交疊，與天空及海洋的冷色系互相平衡，創造出華美清艷、悅目醉人的和諧色調。由此，勒邁耶成功創造出動態美感，同時營造深度和立體感。

這幅重要油畫傑作濃縮了峇里島的晝夜日常，盡顯當地精神靈性與社會秩序和諧並存的生活哲學。這位備受稱譽的藝術家對峇里居民的神秘習俗、社交生活、節日慶典觀察入微，視這片精神家園視作自己的家鄉。勒邁耶窮盡一生尋求美，峇里島就是他心靈上的自由之地；他在當地居住二十六年，全心傾情藝術創作，成就創作生涯中最高為優秀、備受歌頌的藝術時期。

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN
COLLECTION

歐洲知名私人收藏

1106

ADRIEN JEAN
LE MAYEUR DE
MERPRÈS

勒邁耶

1880-1958

Le Tableau Chinois

Oil on canvas
Signed; titled on the reverse
76 by 91 cm; 29¾ by 35¾ in.

This work is accompanied by the artist's original hand-carved
Balinese frame.

PROVENANCE

Christie's Singapore, 18 May 1998, Lot 20
Acquired from the above sale by the present owner
Private European Collection

HK\$ 3,000,000-5,000,000
US\$ 383,000-640,000

中國鐘錶

油彩畫布
款識:畫家簽名;並書題目(背面)

此作連藝術家自選手工雕刻峇里畫框。

來源

新加坡佳士得，一九九八年五月十八日，拍品編號20
現藏家購自上述拍賣
歐洲私人收藏





Painted circa 1948-1950, *Le Tableau Chinois* is instantly set apart for but one reason: its setting. In a brief departure from his customary and iconic *plein air* paintings, over the course of his career Le Mayeur had created a limited collection of works set in the elegant confines of his Balinese home, of which this piece is a prized example from his later output. Arriving in Bali for the first time in 1932, he first lived in the village of Kelandis in those initial years, before moving to a cottage in Sanur beach, where he would permanently remain till the end of his life. His home was expansively filled with sunlight and the sea breeze - an intimate personal escape set amidst the tropical paradise of Bali.

Not content to observe and render nature in his art alone, Le Mayeur resolved to exist entirely within it, and his house featured numerous open windows, deep patios and walls open to light. Just as the artist had been inspired by the abundance and beauty of his natural environment, he constructed his home in the very image of his surroundings. As his friend, the American multi-millionaire Joe Kirkwood, enthused in admiration, 'He was more or less alone on this stretch of sand... My host's cottage was unique unto itself with his canvases and ancient wood carvings on every wall...In the evening the atmosphere became even more dreamlike with the changing patterns of light and shade playing on the colors of the forest and sea.'^[1] By far, the artist's favored spot was by his windows - a place he frequently returned to in his indoor compositions - and this features prominently in this work, where he had models pose in an array of postures, accented by the light streaming through the slats.

In *Le Tableau Chinois*, two Balinese women sit on a rug on the floor, leaning over and admiring a painting of a Chinese woman posed in courtly ceremonial robes, illuminated by the light of the sun. Another large painting on the wall behind them backgrounds the stillness of the scene, as the women engage in their quiet aesthetic contemplation of the art.

Indeed, the artist had filled his house with art, flowers and a vast collection of 'beautiful things', simply to render his surroundings most conducive to inspiration: 'I've evidently made all things serviceable to my art... And my urge to set to work and render expression to all those things enchanting me never left me for even a single instant during all those years.' Combining his love for art - both in painting and appreciating them - with his enchantment for the dignity of the Balinese women in one single canvas, *Le Tableau Chinois* embodies his lifelong artistic motivation - that 'everything in this little paradise which I created for myself was made to be painted'.^[2]

Typical of Le Mayeur's evolving post-war style in the late 40s, combinations of short, broken brush strokes determine the impression of the object, and they are rendered in a wealth of descriptive detailing, subtle and true-to-life. From the translucency of the window curtains to the minute patterning and darkened creases



A Portrait of a Beauty Qing Dynasty, 19th Century
Sold at Sotheby's New York, 16 September 2014, Lot 217
© Sotheby's

《清十九世紀 美人圖》
紐約蘇富比·2014年9月16日
至17日·拍品編號217
© Sotheby's

along the rug, as well as the multicoloured fabrics of the women's sarongs, they are all drawn with a careful attention to realism or perspective - they retain a lifelike, yet artistic consistency. Also, in the distance beyond the window, features of the house's surroundings remain authentically indistinct, with outlines of trees and bright pink flowers blurred and achieving the effect of dimension, beyond the strict flat surface of the canvas.

Throughout his life, the artist was a great lover of light, depending on it entirely to create mood and substance. Even indoors, Le Mayeur was fully conscious of the effects of sunlight upon the scene, channeling and reproducing it to impart his canvas with an organic, atmospheric air. Inside, light takes on a warmer, more muted quality in the cool wooden shade of the house, in contrast with the luminous, almost glaring rays captured in his outdoor works. By the window, the sunlight casts upon the surface of the painting and reflect off the women's skin, while creating shadows that are subtly pooled on the floor, concentrating around the outlines of the figures.

Le Tableau Chinois reflects the artist's sensitive eye, even for these quiet, fleeting moments. Above all, rather than creating cold set pieces, Le Mayeur committed to and painted only the things and places he loved, and these motifs recur throughout all his best works. He dedicated himself entirely to his craft, and lived a life solely to represent beauty in all its simplest, most instinctive and unaffected forms.

^[1] Joe Kirkwood, *Links of Life*, 1973, p.83-84.

^[2] Jop Ubbens, Cathinka Huizing, *Adrien-Jean Le Mayeur de Merpres, Painter-Traveller/Schilder-Reiziger*, Pictures Publishers, Amsterdam, 1995, p.120.

《中國鐘錶》作於二十世紀四〇年代，驟然看來已經與眾不同，原因在於畫中場景。勒邁耶在多姿多采的藝術生涯裡，曾經暫時停下自己習慣的戶外寫生，轉而創作一系列以其峇里雅居為背景的作品，為數不多，《中國鐘錶》正是其中典例。在剛剛移居峇里的幾年裡，勒邁耶最先落戶一條名為卡達迪斯的村莊。與妮·帕洛結為夫婦後，一對新人搬至沙努爾海灘上的一座小屋，勒邁耶在此地安居，直至離世。他遠離峇里人口較稠密的地區，刻意令身邊環繞創作有所啟發的工藝品、大自然和人事。他的家位於陽光普照、海風和煦之處，儼然私密世外桃源，坐落在峇里這個熱帶天堂的一隅。

勒邁耶並不滿足於單單觀察和在作品中描繪自然風光，而是選擇沉浸其中，他的小屋有數不清的開揚大窗，寬敞的露臺和牆壁灑滿陽光。他受身邊美景啟發，將居所佈置得有如大自然。其友人美國大亨喬·柯克伍德（Joe Kirkwood）對此欽羨不已，情感溢於言表：「他幾乎在這片海灘上獨處……主人家的小屋別樹一幟，四壁掛滿他的畫作和古代木雕……傍晚，光影斑駁幻變，在森林和海洋之間嬉戲躍動，令色彩游移不定，氛圍更加如夢似幻。」¹勒邁耶最喜愛家中一個位於窗邊的角落，這個角落經常出現在他描繪室內場景的畫裡，亦正是本作的背景，他讓模特兒在窗前擺出各種姿勢，光線透過窗櫺流瀉而下，令她們的輪廓出落得更加標緻。窗外不遠處可見藍綠色的海水，明亮的顏色映照著前方稍暗的廳堂，細碎的紅、綠、黃筆觸，是勒邁耶和妮·帕洛愛巢裡花木繁盛的圓圃。

地氈上有兩名峇里女子席地而坐，正倚近細賞一幅畫，畫中是一名身披宮廷儀服的中國女子。二

人背後的牆壁透過粗略幾筆，依稀勾勒出勒邁耶家裡的傳統峇里雕飾。她們安靜賞畫，沉醉在內心的美學冥思裡，專注的神情定格在觀者眼前。畫家將另一幅藝術作品放進自己的畫裡，就「誰在窺看、誰是觀眾」的出發點巧妙地借題發揮。觀者賞畫時，目光會立刻被眼前的情景吸引，並清楚意識到畫中人在賞畫。而兩位模特兒之間的肖像畫，也很有趣地展示了女性在藝術中的各式形象。這一邊廂，勒邁耶筆下的峇里女子懶洋洋地坐在地上，背朝觀者，陽光輕吻她們的裸肩；另一邊廂，她們正在觀察另一位女性，而她全身上下都裹在傳統服飾裡，莊重立於桌旁。本作發人深思之餘，不失曼妙，兩種特質完美融合。

勒邁耶在自己家裡擺滿藝術品、鮮花和大量「美麗的事物」，僅僅是希望身邊的環境更能激發創作靈感，他曾言：「我顯然將一切用於藝術創作……我渴望作畫，希望將全部令我著迷的事物化為藝術表現，這種衝動多年以來從未離我遠去，沒有片刻稍頓。」²《中國鐘錶》結合了勒邁耶對藝術創作和賞析的喜愛，以及對峇里女性端莊氣質的傾慕之情，並體現了其畢生藝術之旅的動力——「我為自己創造的這個小天堂裡面的一切都是為了藝術而生。」³

短促、斷續的筆觸組成對描繪對象的印象，符合勒邁耶在戰後嬗變的風格。畫家仔細考量對遠近透視的處理，兼顧寫實，也是對自己一貫藝術特質的延續。他筆下的場景飽含細節，包括半掩半透的窗簾，地氈上精緻的花紋和褶痕，還有女子身上繽紛的紗籠。這些細節的表現方式含蓄雅致，而且忠於現實。窗外，小屋四周的風景一派朦朧，卻不失真實，樹木和鮮豔的粉紅色花朵依

稀可見，營造出合理的層次與深度，突破平面畫布的條框。

勒邁耶一生醉心鑽研光線，主要透過光帶出作品意境。即使以室內場景為題，他也意識到陽光為作品帶來的效果，因此在畫面引入光線，令當下的氛圍油然而生。照進屋裡的陽光在木材上打出冷冷的陰影，光線溫暖柔和，與戶外寫生呈現的鮮亮眩目形成對照。陽光鋪落在窗邊的中國畫上，映照著兩名峇里女子的肌膚，並在地板上投下淡淡的影子，襯托出兩人的輪廓。

本作反映畫家觀察入微，足以捕捉稍縱即逝的靜謐時刻。最重要的是，與其將毫無感情的預設場景搬到紙上，他寧願繪畫自己鍾愛的事物和地方，而這些主題始終貫穿著他最得意的作品。勒邁耶全心全意投身藝術，他的生活形同美，一切回歸本初，遵隨直覺，洗淨鉛華。

「我有一間海濱小屋，遠離塵囂，尤其是歐洲人。這裡處於稻田之間，只能從海灘過來……我們的小屋正好襯托她（妮·帕洛）的美姿。」⁴

^[1] Joe Kirkwood, *Links of Life*, 1973, p.83-84. 喬·柯克伍德，《人生的環節》，1973年，83-84頁

^[2] Jop Ubbens, Cathinka Huizing, *Adrien-Jean Le Mayeur de Mèrpes, Painter-Traveller/Schilder-Reiziger*, Pictures Publishers, Amsterdam, 1995, p.120. 約普·烏本斯與凱欣卡·赫森，《勒邁耶：畫家/旅者》，Pictures Publishers，荷蘭，1995年，120頁

^[3] Jop Ubbens, Cathinka Huizing, *Adrien-Jean Le Mayeur de Mèrpes, Painter-Traveller/Schilder-Reiziger*, Pictures Publishers, Amsterdam, 1995, p.120. 約普·烏本斯與凱欣卡·赫森，《勒邁耶：畫家/旅者》，Pictures Publishers，荷蘭，1995年，120頁

^[4] *Ibid.*, p. 109 同上，109頁



Artist Adrian Jean LeMayer de Mepres (C) [sic] and Pollok relaxing on the front porch of their home. (Photo by John Florea/The LIFE Picture Collection/Getty Images)

藝術家勒邁耶和帕洛在寓所門廊休息。

(相片由John Florea/The LIFE Picture Collection/Getty Images提供)

1107

ROMUALDO
FREDERICO
LOCATELLI

1905-1943

Portrait of a Girl

Oil on canvas

Signed and dated 1939

88 by 58 cm; 34½ by 22¾ in.

This work will be included in the artist's forthcoming catalogue raisonné: Gianni Orsini, *Romualdo Locatelli*, 2019, Wilco Art Books, p. 195

PROVENANCE

Private Collection, Philippines

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HK\$ 1,500,000-2,500,000

US\$ 192,000-319,000

羅莫爾多·羅格泰利

女孩肖像

油彩畫布

款識：畫家簽名及紀年1939

此作將被收錄於藝術家專題目錄中：簡尼·奧斯尼，《羅莫爾多·羅格泰利》，Wilco Art Books, 195 頁

來源

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Capturing one of the artist's favored subject matters, *Portrait of a Girl* ranks among some of the more charming paintings produced by Locatelli. Given that his pieces only sporadically appear to the public, Sotheby's is immensely proud to present an absolutely fresh to the market masterwork from the artist's opus during his halcyon days in Bali.

Rendered with verisimilitude, the present lot depicts a young girl delicately smoking a cigarette as she affixes the audience with an engaging, squinted gaze that immediately draws the viewer in. Her fresh-faced and youthful appearance belies the audience as her natural poise lends her an inherent dignity rarely seen in one so young, and, coupled with the blouse of her *kebaya*, her unaffected pose exudes a certain elegance. The cigarette clasped in between the ingénue's nimble fingers forms a central focal point to the piece that immediately enraptures any viewer who approaches. Unlike Locatelli's other Indonesian portraits, *Portrait of a Girl* features a close-up image of the girl rather than the full body of the sitter. To Locatelli, shortening this perceived distance between the audience and the subject magnified the power of the encounter.

Executed in a rich palette of browns and whites, the present work is a tender portrait and salient composition of a girl on the cusp of adolescence. The understated, earthy colors of the background dominate the picture and contrasts directly against the luminescent whites of the girl's blouse. Blanketed with warm hues, the background is suggestive of the afterglow of the Balinese sun and conjures similarities to the natural pigments found in traditional Javanese paintings. However, the treatment of color, light and brushstroke harkens back to Locatelli's academic training as a classical Italian artist, where he adopted a more rapid, modern style of painting. In many ways, the piece reflects the hallmarks of Locatelli's painterly style and his ability to convey a realistic image via the short, thick brushstrokes associated with Impressionist art. The avoidance of hard, delineated edges combined with looser strokes of broken color provides the audience with an illusion of spontaneity; Locatelli captures the immediate essence of the subject, rather than her small details. Techniques of soft contouring and chiaroscuro help to emphasize light and dark, adding nuances of dimension to the work.

Romualdo Locatelli was an Italian painter born in 1905 in Bergamo, Northern Italy. He descended from a family that produced three generations of artisans; his father, Luigi Locatelli, was a fresco and decorative artist whose work had adorned numerous churches and palaces. As a result, from an early age, Locatelli was gifted with an artistic flair and became a figure of society whose name carried history and prestige. The artist was ubiquitously celebrated for his figurative works, particularly for his commissioned portraits of the upper echelon of Italy.

A rather mysterious artist belonging to a time when romanticized visions of the Orient were in vogue in European art circles, Locatelli spent a short but successful period of his life in Bali where he produced works that revealed his innate captivation of the Balinese rural existence. Accompanied by his wife Erminia, he was invited to travel to the Dutch East Indies (present day Indonesia), setting sail to Bandung, Batavia and Bali. To Locatelli and his contemporaries, the island was a cornucopia of earthly delights and as a result, he experienced an aesthetic rebirth. Although he had previously flourished as a society portraitist, the beautiful, Balinese vistas and young dancers captivated Locatelli and satisfied his yearning to produce an oeuvre from the whims of his own passions, free from the confines of formal portraiture.

Eventually, threatened by the currents of World War II, the couple was prompted to flee to Manila, where they lived until Locatelli's disappearance in 1943. Unfortunately, approximately 75 of his warehoused paintings were obliterated during the demolition of Manila by the US army, rendering his works extremely rare today.

Romualdo Locatelli's sublime works from his brief tenure in Bali are widely celebrated and have reached an iconic status among collectors. *Portrait of a Young Girl* is testimony to Locatelli's legacy at the zenith of his artistic prowess and exemplifies his blend of Neo-Classical and late Orientalist aesthetics. With a depth of artistry and sincerity, the girl in the painting exudes an undeniable charisma; one cannot deny the sense of youthful innocence and easy grace. As a striking picture that prompted the artist to immortalize the scene, *Portrait of a Girl* stands confidently as a *pièce de résistance* among Locatelli's remaining oeuvre.

Fig.1

Romualdo Locatelli
Portrait of a Nude
 Sold at Sotheby's Hong Kong, 5 April 2014, Lot 114 for US\$ 902,480
 ©Sotheby's
 羅莫爾多·羅格泰利
 《裸女肖像》
 2014年4月5日售於香港蘇富比·拍品編號114·成交價902,480美元
 ©Sotheby's

Fig. 2

Romualdo Locatelli
Portrait of a Young Girl
 Sold at Sotheby's Hong Kong, 30 September 2017, Lot 1024 for US\$ 550,470
 ©Sotheby's
 羅莫爾多·羅格泰利
 《少女肖像》
 2017年9月30日售於香港蘇富比·拍品編號1024·成交價550,470美元
 ©Sotheby's

《女孩肖像》刻畫了藝術家最為鍾愛的主题之一，是羅格泰利極為精美動人的典例。他的作品鮮有機會出現在公眾目光中，蘇富比於本次拍賣欣呈藝術家創於峇里時期的傑作，此作首登拍場，我們與有榮焉。

本作以寫實手法，細膩地描繪了一位正在吸煙的小女孩；她雙目半睜，向觀眾投以饒有興味的凝視，令觀者頓時被畫作深深吸引。她那稚氣未脫、洋溢青春氣息的面容吸引觀眾，她自然散發的沉著自信，使她流露出一種鮮見於年輕人的威嚴氣勢；身穿芭雅服襯衫、悠然自得的她，透露幾許優雅。這位天真姑娘的靈巧指間夾有一支香煙，構成了畫面中心焦點，讓每位走近的觀者凝神止步。有別於羅格泰利的其他印尼畫像，《女孩肖像》一作是女孩的特寫肖像，而非全身像。對羅格泰利而言，藉由縮短觀眾與畫中人的距離，加重了畫面的震撼力。

本作洋溢豐富的棕色與白色色調，是一幅惹人憐愛、溫柔細膩的少女肖像，畫中人青春正茂。畫面背景上低調樸實的颜色主導了整個畫面，與女孩淨白發亮的襯衫形成強烈對比。作品背景覆滿溫和色澤，教人聯想起峇里的夕陽餘輝，與傳統爪哇繪畫中的大地色彩類似。然而，本作的用色、光線及筆觸，則指向羅格泰利接受的意大利古典藝術訓練，當時他開始採用現代繪畫風格，以更快速的方式作畫。本作在很多方面均反映了他著重筆意的繪畫特色，以及他以印象派短筆觸描繪寫實圖像的能力。畫家盡量避免採用粗硬線條及明顯輪廓，以鬆散筆觸塗上零散色彩，向觀眾營造出一種隨性的錯覺；他選擇捕捉事物的當下本質，而非畫中人身邊的微小細節。畫家採用的柔和輪廓線條及明暗對比技法，加深了畫作的光線與陰影，令畫作的層次更為精細。

羅莫爾多·羅格泰利，在一九零五年生於意大利北部的貝加莫出生。他的家庭三代均為工藝匠人，父親路易基·羅格泰利是一位壁畫及裝飾藝術家，筆下作品裝點了無數教堂及宮殿。受此熏陶，羅格泰利從小深得藝術天稟，及後更成為社會知名人物，享負盛名。這位藝術家的人物畫作有口皆碑，當中以意大利上流社會的委託肖像作品尤受推崇。

羅格泰利是一位頗具神秘色彩的藝術家，其時東方浪漫主義風靡歐洲藝術圈，他在峇里渡過了一段短暫而收穫豐富的時光，期間創作流露出他對峇里鄉郊生活由心而發的鍾愛。在愛妻埃爾米尼婭的陪同下，藝術家受邀遠赴荷屬東印度群島（今印度尼西亞），啟航前往萬隆、巴達維亞及峇里島。對羅格泰利及他的同代人而言，這個島嶼是地球上所有美好的聚寶地，使藝術家經歷了一次美學新生。雖然畫家先前已是一位廣受稱頌的名流肖像藝術家，但明媚動人的峇里景色、青春活潑的峇里舞者，仍叫羅格泰利心醉神迷，令他遵循內心的率性熱情，創作出擺脫傳統肖像限制的傑作。

最終，受第二次世界大戰戰火威脅，藝術家夫婦二人不得不逃往馬尼拉定居，直至羅格泰利於一九四三年人間蒸發。不幸的是，於美國軍隊攻陷馬尼拉期間，約有七十五幅藝術家存倉作品遭到損毀，因此他餘下之作品更顯珍貴非凡。

羅莫爾多·羅格泰利在短暫峇里時光中的所創傑作備受推崇，在藏家之間享有舉足輕重的地位。《女孩肖像》展現出羅格泰利的頂尖藝術造詣，顯示藝術家將新古典主義及東方主義晚期美學完美互融。本作技藝精湛、情感真摯虔誠，畫中女孩煥發清純可人的魅力，從容優雅之姿叫人難以忘懷。《女孩肖像》將美好剎那永久定格，是羅格泰利傳世少數畫作中無容置疑的最上乘作。

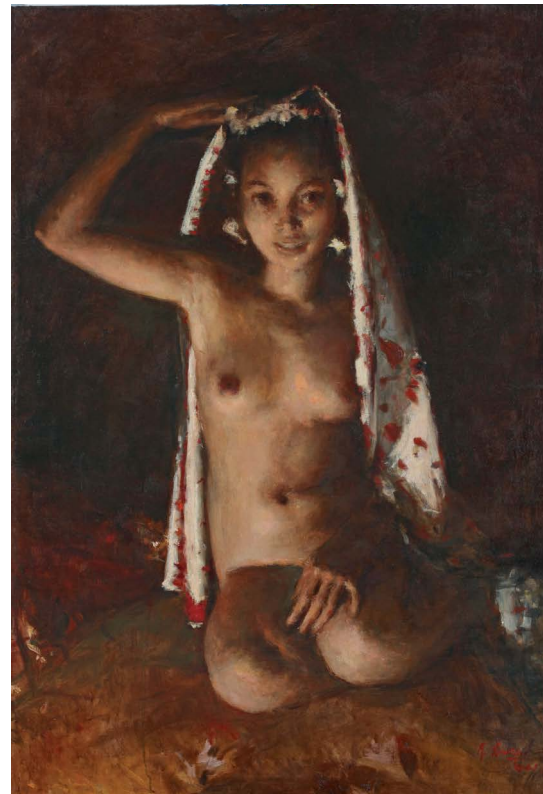


Fig. 1

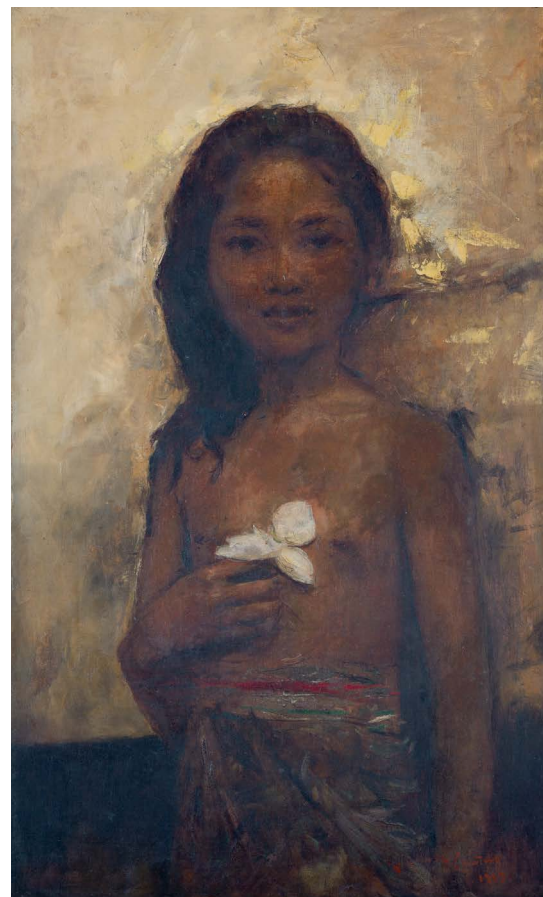


Fig. 2

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LEE MAN FONG

李曼峰

1913-1988

Doves

Oil on masonite board
Signed in Chinese and stamped with the seal of the artist
122 by 244 cm; 48 by 96 in.

LITERATURE

Lee Man Fong: Oil Paintings, Vol. I, ed. Siont Teja, Art Retreat,
2005, Singapore, black and white illustration with the artist, p.
238

PROVENANCE

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HK\$ 3,000,000-5,000,000
US\$ 383,000-640,000

鴿子

油彩纖維板
款識: 藝術家以中文簽名並鈐印一方

出版

Siont Teja編, 《李曼峰油畫選集第二冊》, Art Retreat, 2005
年, 新加坡, 238頁

來源

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Described as the ‘grand old master of the brush,’^[1] the Chinese-Indonesian painter Lee Man Fong was a pioneer of the Nanyang style best known for his quiet, immersive works depicting the beauty and warmth of Southeast Asian life. From his humble beginnings as a newspaper sketch artist to his appointment as court painter of the Indonesian presidential palace, Man Fong led a storied career that established him as one of Southeast Asia’s most celebrated artists. To wit, Man Fong’s works are highly sought-after for their unique stylistic syncretism, blending Western composition styles and mediums with Chinese subjects and techniques.

Doves is a splendid example of Man Fong’s mastery in amalgamating both artistic traditions of East and West. While the symbolism of doves as bringers of peace harkens back to the Western tradition, the execution of the painting itself speaks to the artist’s ability to utilize techniques from both Chinese and Western painting to create his own personal artistic vocabulary. The striking composition, meticulous attention to detail, and earthy color palette are emphasized by the painting’s grand size, situating it as one of the most beautiful and noteworthy works within the artist’s considerable oeuvre.

Doves is emblematic of Man Fong’s mature art style—lyrical and elegant, with a dream-like quality. In the years prior to painting the present work, the maestro spent part of his career in the Netherlands studying the Dutch Masters, such as Rembrandt and Vermeer, and their influence is undoubtedly reflected in his expressive use of light and color in the present lot. The entire work is suffused with a gentle golden light, lending an otherworldly feeling to the depicted scene; a spectrum of rich, mellow greens and browns dominate the picture plane, emphasizing the natural setting. Against this background, a beam of light from above falls on the doves in the very center of the painting, creating a focal point for the viewer and setting off their eggshell-white plumage to brilliant effect. Man Fong brings to mind the Japanese word *komorebi*, emblematic of the sunshine that escapes through trees by filtering between leaves, peppering the surface with irregular and fleeting moments of light. Each dove is blanketed with a varying intensity of sunlight, casting shadows that delineate their individual forms and postures. The overall impression of the painting is warm and luminous, offering the viewer a glimpse into a dreamy, picturesque vision.

The artist also achieves the exquisite interplay of light and color in *Doves* through the fine, meticulous brushwork he uses to depict the flora and fauna in the painting. For instance, he vividly and precisely portrays the doves in a variety of positions, be they perched on a branch or in mid-flight. The feeling of witnessing a flurry of movement captured in a single instant is enhanced by the way in which he makes use of subtle, nuanced shading to reproduce the different ways light falls on the doves. Thus, besides adding a feeling of natural spontaneity to the scene, his skillful execution of the doves in various stages of motion also highlights his technical mastery in the medium of oil painting. This

is again showcased in how deftly he renders the varied textures present in the scene through his use of color—the glossy feathers of the doves; the roughly-hewn face of the cliff; the delicate, crinkled softness of the leaves. Thus, *Doves* is a stellar example of Man Fong’s talent for figuration, and his unparalleled ability to depict idyllic yet realistic scenes from the world around him in his art.

In addition, the use of perspective in *Doves* also showcases Man Fong’s mastery of Western oil painting techniques. In contrast to the spare, elegant minimalism that characterizes some of his other works, *Doves* is fluid with detail and movement, yet the visual effect is never overwhelming. While most of the titular doves are perched on a craggy outcropping that extends diagonally towards the center of the painting, drawing one’s eye to the foreground, Man Fong also experiments with depth, painting more doves taking flight into the distance in the background. The juxtaposition of the doves in motion and at rest imbues the work with a sense of dynamism, an effect enhanced by the contrast between the empty space falling away from the outcropping on the left and the tightly-clustered trees on the right. Man Fong’s canny use of perspective draws all these elements together into a cohesive whole, highlighting the visual harmony of the entire work.

Though Man Fong was evidently influenced by and made much use of Western oil painting techniques, the sense of place and mood of *Doves* also subtly suggests the aesthetics of a Chinese ink painting. For instance, as the scenery recedes into the background, it begins to take on some of the visual characteristics of classical Chinese landscape paintings. The vividly realistic representations of the flora and fauna in the foreground gradually give way to soft, diffused brushstrokes hinting at the blurred outlines of mountains in the distance. Thus, the visual reference to the Chinese *xieyi* tradition creates a feeling of delicate translucence that permeates the entire work.

Over the course of his lifetime, Man Fong produced a prolific body of work with subjects ranging from the mundane to the exalted,^[2] yet which were always united by a singular clarity of vision. His fidelity to his artistic imagination allowed him to break free of the constraints of either Western or Chinese painting traditions, instead drawing elements from both to create a uniquely personal style. In *Doves*, one finds an exceptional work that embodies Man Fong’s lifelong preoccupation with nature, and which exemplifies his remarkable ability to rejuvenate pictorial traditions and invite the viewer in to share in his artistic reveries. Featuring an array of multiple motioning doves contentedly situated in their natural milieu, this remarkable, sprawling composition is indisputably a *chef d’oeuvre* from the Lee Man Fong’s vast opus.

^[1] Lim, R. (1981, July 15). An artist’s life. *The Straits Times*, p. 4. Retrieved from NewspaperSG; Ministry of Community Development and the National Museum, Singapore. (1987). Lee Man Fong 1987. Singapore: The Ministry. (Call no.: RART 759.95957 LEE)

^[2] Sabapathy, T. K. (1988, April 11). Painter gave new life to old forms. *The Straits Times*, p. 27. Retrieved from NewspaperSG.



Portrait Lee Man Fong (1970s)
李曼峰相片 (1970年代)

印尼華人畫家李曼峰是南洋畫派先驅，受時人尊稱為「筆道長老（grand old master of the brush）」¹，畫風沉靜迷人，筆下記載了美麗溫暖的南洋風情。從任職報館速寫，到獲委派為印尼總統府畫師，李曼峰的事業生涯可謂多姿多彩，奠定他作為東南亞著名藝術家的地位。他的風格兼收並蓄，糅合西方藝術的構圖和媒材與中國藝術的題材和技法，另闢蹊徑，備受青睞。

李氏融匯東西藝術傳統的功力深厚，《鴿子》正是箇中典例。鴿子在西方文化裡常以和平使者的形象出現，本作的表現手法則可見畫家在中西繪畫技藝方面均有造詣，並透過兩者的結合成就個人風格。畫幅尺幅宏大，突顯畫面出眾的構圖、細緻的畫工和大地色調，成為李氏筆下深受歡迎的動人傑作。

本作展現了李氏成熟的藝術風格，充滿詩情畫意，清雅非常，並瀰漫一股夢幻氛圍。在本作成畫之前，李氏曾待在荷蘭，研究倫勃朗（或譯林布蘭）和維梅爾等荷蘭古典大師，本作對光線和顏色的出彩運用無疑集眾家之長。畫面散發柔和金光，令整個場景洋溢出塵脫俗之感；溫暖的綠色和棕色或深或淺，渲染出大自然的氣氛。一束光線從上方傾瀉而下，打亮畫面正中的鴿群，強調作品焦點，吸引觀者目光，令牠們如蛋殼般潔白的羽毛更顯明亮奪目。李氏的作品令人不期然地聯想起日本語「komorebi」，意指陽光穿過樹葉間隙，投下稍縱即逝的斑駁剪影。陽光灑落在每隻鴿子身上，明暗不一，影子映襯出各自的輪廓和姿態。整幅畫面溫潤瑩澈，有如在曲徑通幽處瞥見如詩如畫的夢境。

李氏透過一絲不苟的細膩畫工描繪花木禽鳥，巧妙駕馭光影和色彩。他筆下的鴿子意態各異，或停佇枝頭，或振翅高飛，維妙維肖，興味盎然。他還透過細緻的陰影還原陽光投射到鴿群身上的不同效果，令瞬間鴿群的騷動更加栩栩如生。李氏的高超技巧不但為畫面增添臨場感，還展示出他運用油彩爐火純青

的技巧。他還透過靈活用色，反映事物表面的不同質感，例如順滑的鴿羽，粗糙的岩壁，以及薄如蟬翼的卷葉，彰顯大師功底。李氏在形態塑造方面才華橫溢，將詩意世界昇華為藝術的能力更是無出其右，本作正是其中精彩的一幀。

《鴿子》的立體透視也體現出李氏的西洋油畫造詣。不同於其他素淨簡樸的作品，本作充滿細節和動態，有如水銀瀉地，流暢自然，增一分則太多。一面參差的岩壁斜斜切向畫面中央，大部分的鴿子都棲息其上，令觀者的目光移向前景；背景有更多鴿子振翅遠飛，是畫家在景深方面的大膽嘗試。一靜一動的兩群白鳥為畫面注入活力，左方岩壁以外的虛空和右方茂密的樹叢形成鮮明對比，令作品更有張力。李氏對遠近透視的處理令所有元素和諧共處，渾然一體。

儘管李氏明顯深受西洋油畫技法影響，並將其融入自己的畫風，不過本作處處流露中國水墨的美學意境。遠方的山色逐漸隱退，中國山水畫的特質逐漸顯露。前景的花木禽鳥細緻生動，放眼遠山，則筆觸漫漶，朦朧一片。這些中國畫的寫意元素令作品蒙上縹緲迷茫的氣息。

李氏生平創作極豐，筆下題材雅俗不限²，因他所堅持的藝術抱負而協調並存。他貫徹始終的藝術想像掣領他突破中西繪畫傳統的限制，並從兩者中博採眾長，冶煉出獨特的個人風格。《鴿子》是李氏畢生醉心大自然的結晶，他發揮卓越才能，令傳統繪畫重新煥發生機，與觀者在他的藝術遐思裡把臂同遊。這幅閒雲野鶴圖讓觀者思緒一同翱翔紛飛，無疑是李氏浩瀚畫海裡的精華逸品。

¹ Lim, R. 撰文（1981年7月15日），〈An artist's life〉，《海峽時報》，4頁。摘自新加坡社會發展及國家博物館部屬下網站 NewspaperSG（1987年）：Lee Man Fong 1987，Singapore: The Ministry（檢索編號：RART 759.95957 LEE）。

² Sabapathy, T. K. 撰文（1988年4月11日），〈Painter gave new life to old forms〉，《海峽時報》，27頁。摘自網站NewspaperSG。



Flying
Photo of the artist from Lee
Man Fong: Oil Paintings,
Volume I, ed. Siont Teja et al.
Art Retreat, Singapore, 2005,
p. 262
飛翔
藝術家相片，選自Siont Teja
編，《李曼峰油畫選集第
一冊》，Art Retreat，新加
坡，2005年，262頁



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LEE MAN FONG

李曼峰

1913-1988

Bali Life

Oil on masonite board
Signed in English and Chinese and stamped with two seals of the
artist
81.5 by 182 cm; 32 by 71½ in.

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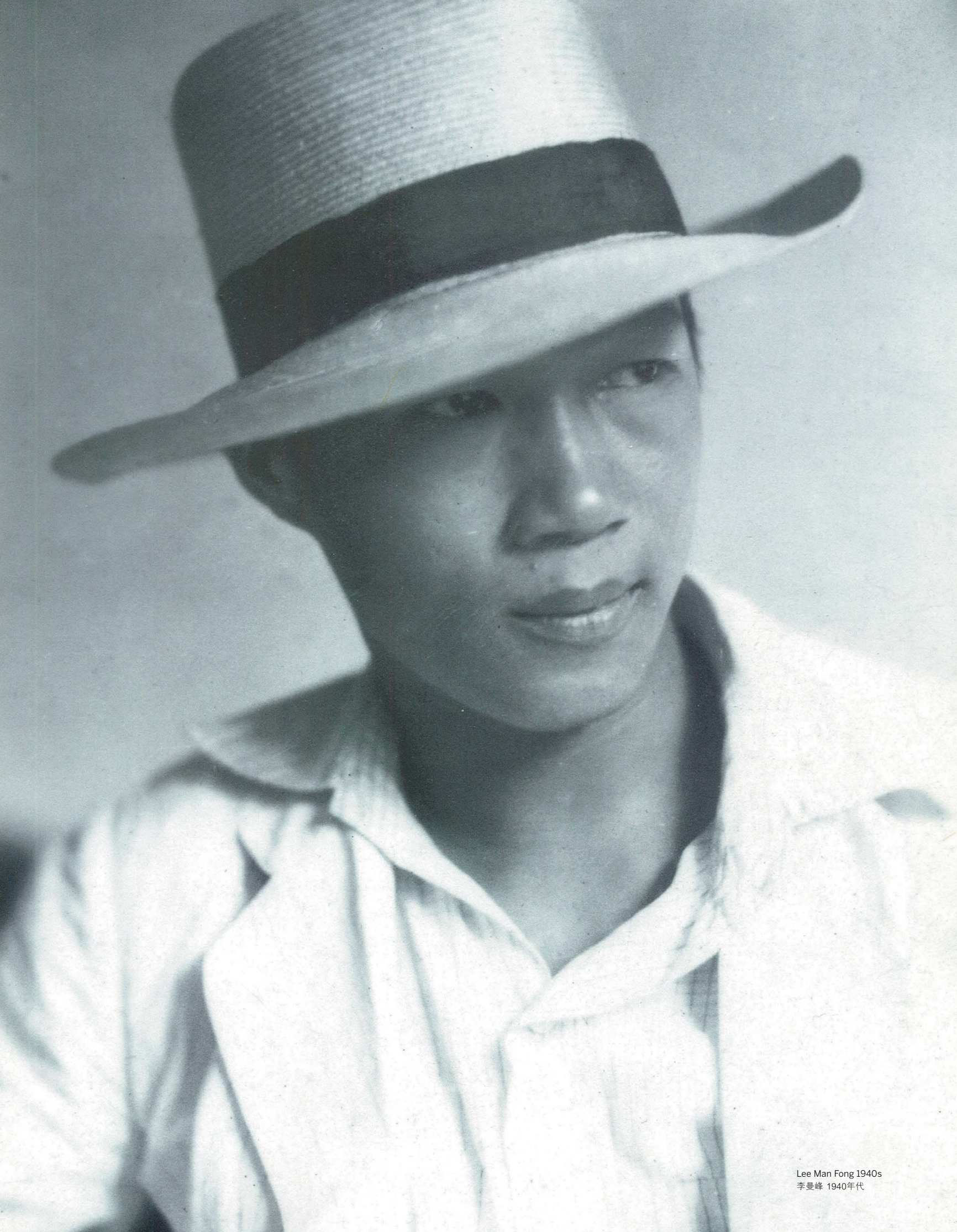
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Lee Man Fong 1940s
李曼峰 1940年代

Lee Man Fong, *Bali Life*
Sold at Sotheby's Hong Kong,
5 October 2014, Lot 1025, for
US\$ 4,345,305
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李曼峰《峇里民采》
2014年10月5日售於香港蘇富
比·成交價4,345,305美元
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Sotheby's is honored to present *Bali Life*, an impressively expansive work by Southeast Asian master Lee Man Fong that marks the pinnacle of the Indonesian artist's career. There are but a handful of pieces of this caliber from the artist's oeuvre that have emerged in the international market. Reminiscent of a Chinese scroll painting, the narrative of the piece unravels before the viewer to capture lively vignettes of the artist's favored subjects, elegantly composed as a single, unified image. Although rooted in delicate Eastern aesthetics, Man Fong combined them with Western techniques to become one of the most intellectual and admired painters of his time. Distinguished for their poetic charm and sophisticated compositions, Man Fong's horizontal format pieces are treasured for their rarity and complexity, and *Bali Life* does not stray from being one of the magnum opus works of the artist's storied career.

Man Fong traveled to Bali for the first time in 1941, during which he discovered the people and the customs that would later come to populate his opus. This magnificent work is a prolific example of the artist's signature techniques; a mature yet vivid color palette, acute brushwork and immaculate figuration set the piece apart in its complexity and thoughtful composition.

Earthy and muted hues instinctively connect to Bali's natural landscape, while the scene is enriched by gold accents on the loom in striking comparison to the aquamarines of the weaver's *sarong* and the blouse worn by the standing woman beside her.

A testament to his Chinese lineage, the present work is an accolade of Man Fong's distinctive style of painting that provides insight into the daily lives of the Balinese from a foreign perspective. The background is blanketed with a layer of hazy colors: the typical long, sinuous tree branches, as well as the *shanshui* (traditional Chinese style of painting with brush and ink) imbues a dreamlike quality and echoes the artistic style of *xieyi* (Chinese freehand painting) often executed in "aerial" (or "atmospheric") perspective. By depicting objects in the distance as paler and in less detail than those in the foreground, the technique conveys a recession in space that results in an illusion of depth. A unique piece amalgamating multiple narratives, the artist leads the eye on an undulating yet continuous journey from one end of the piece to the other, by staggering his figures in an assemblage across the breadth of the work. Man Fong also draws strongly from Western notions of perspective, allowing him to demonstrate proportion and generate

a sense of movement within the panoramic vista. Some figures appear to move into the picture plane, while others remain utterly placid and unaware in their various poses. In the marriage of Eastern metaphors and Western techniques, Lee Man Fong presents his audience with a harmonious culmination of this dichotomy.

Bali Life presents a romantic portrayal of the highly specialized village life, surrounded by a sense of tranquility and serenity. The maestro depicts the island's inhabitants with soft curves and exquisite contours on the idealized women, while the men are boastfully yet willingly toiling away at their arduous tasks. The female figures are highly pigmented in their execution; a stark contrast to the way in which the male figures are depicted. As they flock together towards the center foreground of the painting in an intimate, circular congregation, the work becomes suggestive of the artist's innate respect for womanhood. Man Fong not only recognized the elegance and charm of the female spirit, but also celebrated their contributions as the matriarchs and nurturers of their society. Rendered in an earthy bronzed palette, the skin of the subjects appears to glow healthily against the backdrop of the afternoon sun, and, together with illustrations of life's essentials including food, tools and containers, Man Fong conveys a compelling sense of nourishment, vitality and prosperity that seemingly washes over the people.

When documenting the locale, Man Fong paid particular attention to the specific gesticulations of each

figure. Gathered women, deep in performing their tasks, or a beautiful maiden in a kneeling position captivately gazing into the distance results in an impeccably observed piece that is animated with life and optimism. Their downcast eyes and sincere smiles are gifted with attention by the painter to exude a feeling of tranquility and contentment in an otherwise exotic and theatrical setting. In the background, there appears to be a graceful camaraderie between the male inhabitants and a boy, breezily riding on a wild buffalo that seems to ethereally float in midair. In the same vein as other pieces within the limited and highly coveted *Bali Life* series, Man Fong provides a snapshot of an idyllic, rustic existence where man, woman, child and animal can coexist in harmony.

The piece functions as a vehicle of the artist's desire to showcase the various archetypes of island life, an affinity he developed after having lived in the tropics and garnering an understanding of the Balinese people themselves. While Man Fong utilized a combination of Eastern and Western techniques, he did not allow himself to be bound by their formalities and took liberties to augment his work with a progressive, personal flavor. Lee Man Fong was relentless in his desire to bespeak a contemporary aesthetic, and in doing so, has become a true embodiment of what it means to be a Chinese reformist painter. Standing at the pinnacle of the artist's significant legacy, the present lot is a true testament to the panoramic masterworks of the highly rare and sought after *Bali Life* series.



Ni Reneng and Lee Man Fong, 1941. Image from Lee Man Fong: *Oil Painting Volume I* ed. Siont Tedja, 2005.

Ni Reneng 與李曼峰 · 1941年 · 相片選自 Siont Tedja 編 · 《李曼峰油畫選集第二冊》 · 2005年



“Several friends have asked me how I ended up in the art world. I often reply modestly that an artist has to love, respect and appreciate his own work. Besides, he has to be honest with his artistic pursuit, and if he is a beginner in painting, he has to learn to observe Nature keenly, learning directly from everything in it so that his power of observation is sharpened.”

Lee Man Fong

蘇富比榮幸呈獻東南亞藝術大師李曼峰藝術生涯的巔峰傑作《峇里民采》，如此重量級的李氏作品，在國際市場上非常罕見。這幅作品令人聯想起中國捲軸畫，構圖優美整潔，盡情展現畫家最喜愛的題材。李曼峰以細膩的東方美學為根基，結合西方技法，誠為當時備受尊崇的畫家。李氏的橫幅作品往往充滿詩意，構圖精細複雜，而且存世品稀少，故尤受珍視，因此《峇里民采》堪稱其傳奇藝術生涯的鉅作，實至名歸。

1941年，李曼峰首次前往峇里島，探索當地風土民情，後來便以此為題材作畫。李氏的獨特畫技在此畫展露得淋漓盡致：用色純熟而鮮明、筆觸精確、描繪細緻繁複。樸實柔和的色調展現峇里島的自然風光；織布機的金線點綴、身穿碧綠紗籠的紡織者、在她身旁站立的女子身上的襯衫形成鮮明對比。

李曼峰出生於中國，這幅作品從外國人的視角描繪峇里島的日常生活一隅，繞具李氏風格。背景被一抹朦朧覆蓋：曲折的枝柯和山水（傳統中國水墨畫），呈現如夢似幻的氛圍，與寫意的藝術風格（中國寫意畫）相呼應，予人悠遠空靈之感。畫家通過將遠景淡化模糊的手法，創造景深效果。畫面融合多重敘述，似是帶領觀者從畫作的一端，走進流動的旅程，過程精彩跌宕。李曼峰向西方透視法取經，在全景視野中呈現比例、營造動感。有些人物似乎正在進入畫面，其他人則呈現各種不同姿態，或平靜安詳，或泰然自若。本畫和諧融合東方隱喻和西方畫法，為觀者帶來精彩的視覺享受。

《峇里民采》呈現村民各安其位的生活寫照，氣氛平和寧靜。畫家用柔和的曲線描繪島上人民身姿和理想女性的精緻輪廓，而男性則熱情地從事勞動。女性形象色彩鮮豔，與男性形成鮮明對比。她們親密地聚集在前景中央，可見畫家對女性的重視。畫家認為女性風韻優雅，充滿魅力，亦不吝歌頌她們領導社會和作為養育者的貢獻。畫中人物膚色呈樸實的古銅色，在午後的陽光下更顯光澤，加以身邊食物、工具、容器等生活用品的點綴，精準地傳達了峇里島人民感受到的滋養、活力和繁榮。

李曼峰在紀錄當地人民風情時，特別留意每個人的動作——聚集成群的女性專注地工作，一位呈跪姿的美麗少女凝視遠方，整幅畫面充滿細節，洋溢生機和喜樂。低垂的眼神、真摯的笑容都被畫家盡收筆下，在異域風情和舞台般的背景中散發著寧靜和富足。背景中的男性島民和一位敏捷地騎著野生水牛的男孩都相處融洽，氣氛和諧友好。在《峇里民采》系列作品中，男性、女性、小孩與動物在李曼峰畫筆下的田園鄉村掠影中和諧共存。

李曼峰在熱帶地區的生活體驗，使他更深入認識峇里人民，從這幅作品可見，他渴望展現島上的原生態人文風情。他運用中西合璧的繪畫技法，但卻不囿於其形式，在作品中自由奔放地發揮個人色彩。他堅持不懈，力求表現時代的美學，成為中國改革派畫家的代表。本畫見證李曼峰藝術生涯的巔峰，亦是市場罕有的《峇里民采》系列當中的精彩鉅獻。



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AFFANDI

阿凡迪

1907 - 1990

Barong

Oil on canvas
Signed and dated 1980
100.5 by 160 cm; 39½ by 62¾ in.

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HK\$ 1,800,000-2,800,000
US\$ 230,000-358,000

巴隆

油彩畫布
款識: 畫家簽名並紀年1980

來源

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亞洲私人收藏





Affandi
Barong, 1972
 Sold at Sotheby's Hong Kong,
 4 October 2015, Lot 1069 for
 US\$ 443,853
 ©Sotheby's
 阿凡迪
 《巴隆》·1972年作
 2015年10月4日售於香港蘇富
 比·拍品編號1069·成交價
 443,853美元
 ©Sotheby's

Affandi's *Barong* captures the zealous, mythical beast that is ubiquitous to Balinese culture. This beast is made up of a combination of a lion, ox and dragon - creatures all known for their strength, ferocity, bravery and immortality. The tale of the *Barong* and *Rangda* depicts the eternal war of good versus evil. Through this tale, the dueling forces are told through a vibrant dance that resonated with Affandi - who deemed himself a keen onlooker of the world and a pathfinder of universal truths.

"Working from outdoors, he looked for scenes he could endow with personal symbolic meaning(s)—to connote human suffering or express the whirling of natural forces."^[1]

Affandi's paintings are imbued with symbolic meanings to connote basic human conditions. Hence, the *Barong* dance depicted here is not only a portrayal of an extraordinary event, but also symbolizes the eternal struggle of these opposite forces. Demonstrated through an explicit emotional resonance with his chosen subject matters via the action of painting, the *Barong* is a motif that the artist revisits time and time again during his trips to Bali.

Bali was a place of refuge for Affandi; an island that was alluring not only for its culture and folklore but as a site that was removed from the chaos of the cities of Indonesia. The island became a place where, through his practice, he could reflect and revel in both the physical and spiritual worlds. The *Barong* was a symbol of opposing forces that to the Balinese, hold numerous connotations and each of Affandi's individual *Barong* paintings were singular in expressing them. Executed in 1980, the beast as subject matter is depicted alone, signifying its glorious triumph. By capturing boldly the feisty spirit of the *Barong*, the painting can be seen as a reflection of the times; perhaps, the work alludes to the relative political instability surrounding Indonesia in

the 1980's and suggests through implicit symbolism, that forces of good will always trump evil.

Painted in the artist's signature chaotic style, *Barong* is executed with quick, spontaneous strokes that capture an animated spirit. Applying paint directly from the paint tubes onto the canvas, Affandi did not mix his pigments to mimic nature; rather he sought to capture the primal energy of the depicted moment. Using mostly primary colors to represent these principle forces of nature, Affandi spreads the paints with his fingers, palms and wrists. In this vein, the artist aimed to present his subject matter in their most raw and direct manner.

The dancing *Barong* which occupies the majority of the pictorial space, asserts the creature's daunting and almost intimidating presence. The head of the beast is detailed in bright red; its eyes lively and fearsome. The body of the beast, usually made of palm leaf fibers, is delineated with long flurried lines, creating a vision of exaggerated movement. The dark dyes of the fibers in black, red and yellow are conveyed via thick swirls and swivels of impasto, emphasizing dramatically, the body of the *Barong*. Finally, the green parasol descending from above on the upper right periphery of the painting heightens the dynamic nature of the scene and symbolizes a celebratory moment.

Every pilgrimage to Bali was deemed a visual and symbolic stimulus and was cathartic to Affandi. His frequent visits resulted in some of the most exquisite works bursting with color and life. Through his artistic practice, Affandi captures, celebrates and deliberates on the human condition as an observer; a participant and reveler of life in this world and beyond. A dynamic and vigorous composition, the present lot is a classic image by the expressive artist, one that exemplifies his perseverance to return to and capture places and moments that profoundly moved him.

^[1] Jean Couteau, "Affandi in Indonesia", ed. Sardjana Sumichan, *Affandi Volume II*, Binta Lestari Budaya Foundation and Singapore Art Museum 2007, p. 39

阿凡迪的《巴隆》描繪了峇里傳統神話故事中的靈魂之王，貌如雄獅、公牛和蛟龍，充滿力量，勇猛而不朽。巴隆舞的傳說描寫了無止境的善惡之爭，勢不兩立的雙方以豪邁奔放的舞姿講述動人傳說，阿凡迪自詡為眾生百態的觀察者，並孜孜不倦尋找普世真理，因此與巴隆舞產生深深共鳴。

「他在戶外寫生，尋找能夠注入個人符號象徵的場景，用以暗示人類遭受的苦難或表達自然力量之強大。」¹¹

阿凡迪的繪畫中充滿譬喻人類生老病死貪嗔愛怨的意象。因此，本作中的巴隆舞不僅描繪一場扣人心弦的舞蹈，更象徵著善惡永恆不休的糾纏爭鬥。《巴隆》一作中可見藝術家與舞蹈的情感共鳴，是他遊覽峇里期間多次創作的主题。

對阿凡迪而言，峇里小島是他的庇護之所，那裡既有豐富的民俗文化，更有印尼喧囂都市少見的鄉土人情。透過藝術創作，峇里成為了他身心靈的反思啟示之地。巴隆舞是善惡對立的象徵，對峇里人來說有多層含義，阿凡迪筆下每幅《巴隆》都刻畫當中不同情感。此作作於一九八〇年，單單繪出巴隆，象徵它取得的光輝勝利。畫作以大膽筆觸捕捉巴隆的好強性格，可被看作藝術家對於當代的反思；作品可能隱喻一九八〇年代印尼的政治動盪時期，以隱含的象徵符號暗示，邪不壓正，善必勝惡。

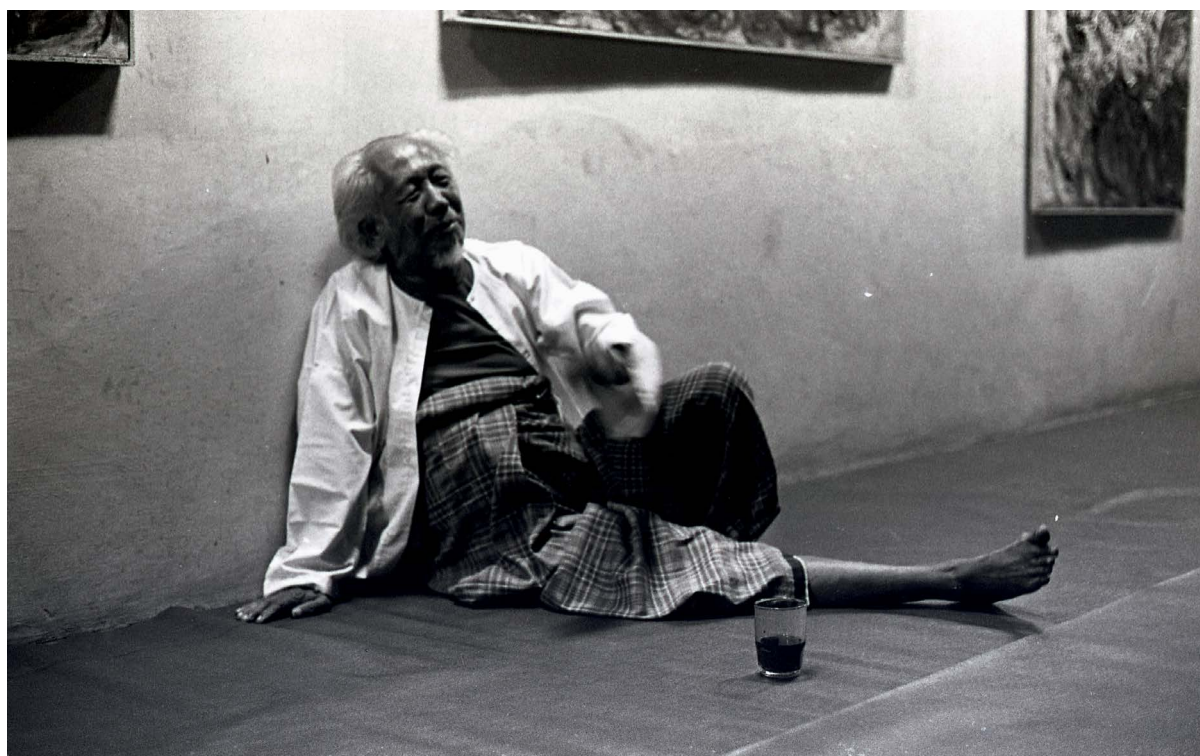
《巴隆》以阿凡迪標誌性的混沌風格繪成，即興果斷的筆觸呈現出生動活潑的精神。阿凡迪自顏料管中直接擠出顏料於畫布

上塗抹，他並不模仿自然，而是試圖捕捉當下瞬間迸發出的原始能量。藝術家多使用三原色代表自然力量，以手指、手掌和手腕塗抹顏料，藉此以最原始直接的形式描繪出畫作主题。

疾舞的巴隆佔據了大部分畫面，進一步凸顯出動人心魄的韻律。巴隆頭部以明亮紅色描繪；眼睛生動有神，令人生畏。其身體一般由棕櫚葉纖維組成，阿凡迪以纖長的線條模糊其身體輪廓，進一步加強其舞動姿態。藝術家以旋轉筆法厚塗顏料描繪出黑色、紅色及黃色的纖維，誇張的巴隆形象躍然紙上。此外，畫面右上角傾下的綠色陽傘為整幅作品平添幾分動感活力，象徵當時的歡慶氣氛。

每次去峇里朝聖於阿凡迪而言都是一次視覺符號的靈感之旅，宣洩其無限創意。他多次到訪峇里，期間創下個人藝術生涯中最為色彩斑斕、生機充沛的作品。阿凡迪透過藝術創作，觀察人生，捕捉並讚頌箇中細節；他在世間縱情狂歡，享受生命歡樂。此畫構圖生動活潑，乃阿凡迪經典代表作，他不斷以深刻打動自己的地點和瞬間入畫，此作便見證他的創作毅力。

¹¹ 讓·庫圖，<阿凡迪在印尼>，薩迦納·蘇米禪編，《阿凡迪：卷II》，比娜·萊達·布達亞基金會；新加坡藝術博物館，二〇〇七年，39頁



Affandi sitting in his gallery in Yogyakarta, 1979
Mohamad Cholid
阿凡迪坐在自己的日惹畫廊中，1979年
Mohamad Cholid

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AFFANDI

阿凡迪

1907 - 1990

Self Portrait

Oil on canvas
Signed and dated 1977
127.5 by 96.5 cm; 50 by 37¾ in.

PROVENANCE

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HK\$ 1,800,000-2,800,000
US\$ 230,000-358,000

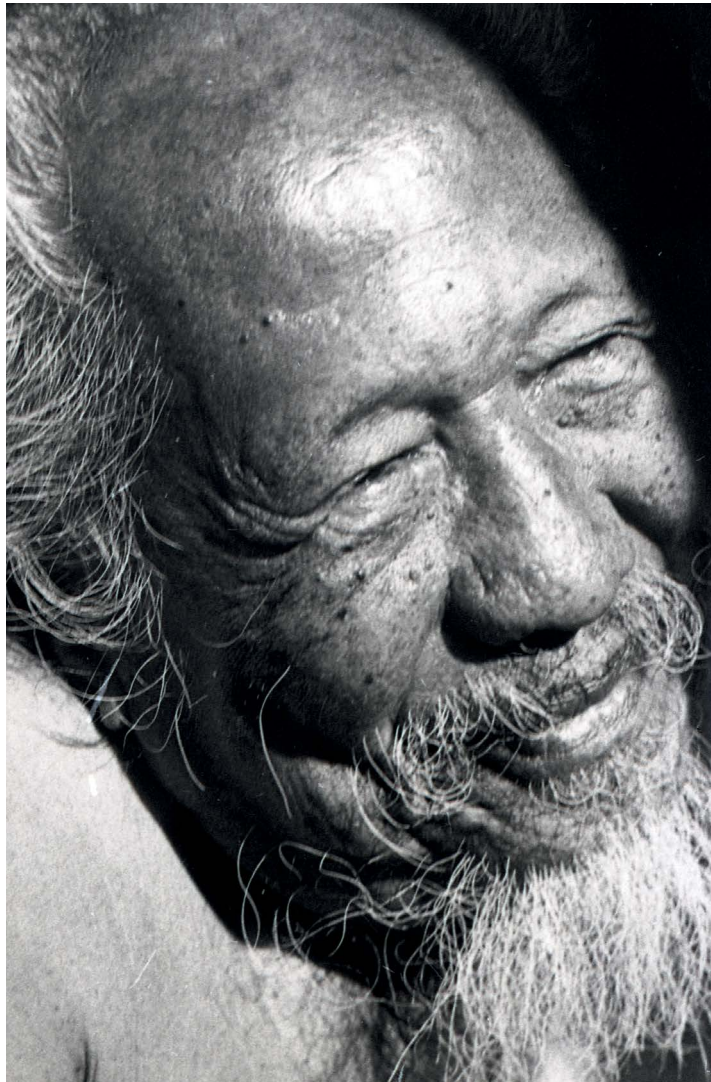
自畫像

油彩畫布
款識: 畫家簽名並紀年1977

來源

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Affandi, 1982
IN Wedja
阿凡迪 · 1982年
IN Wedja

“No other Indonesian painter has made as many self-portraits as Affandi. This fact reveals his special interest in human beings and its diverse emotional moods. Every portrait shows different aspects of his personality, illustrating Affandi’s eagerness to capture the real presence of a person.”^[i]

Affandi’s self-portraits are both a visual reflection and documentation of his person at different stages of his life. From the very first self-portraits in the 1930s to his works from the late 1980s, they reveal an intimate journey and evolution of a man and artist throughout the course of time. *Self Portrait* is a pensive and expressive portrait of Affandi at the judicious age of 70. Sotheby’s is proud to offer this striking work, hailing from an exceptional single-owner collection, at our sales this season.

In 1935, Affandi who was turned away at a paintings exhibition due to his appearance was deeply affected by the

encounter. He asked himself: “What’s wrong with the way I look?”^[ii] It was during this period when he would paint his first self-portraits. As Affandi advanced through the years, his self-portraits became an intimate documentation of his maturity as both an individual and an artist; a snapshot of him in that moment, revealing an ever-changing human spirit and physique. They chronicle an introspective look into the myriad of emotions that one experiences throughout their lives—from happiness to sadness or anger. *Self Portrait* projects a sense of deliberation, his eyes, downcast and closed, as if deep in thought. His expression is calm, contrary to what the chaotic strokes of paint may suggest.

Self Portrait is composed in the inimitable expressionistic style and color palette for which Affandi is known. The artist is now 70 years old in this portrait and the signs of aging are apparent. Age

spots are dotted with dark brown paint on his cheeks, and the artist dares to portray his physical flaws including his thinning hair. The dynamic overlapping of red, black, orange and dark green are applied thinly against the bare canvas which make up the fleshy tones of his skin, while thicker lines that vary in direction to delineate his hair, head and features, create fluidity and a sense of movement.

The artist’s unique style of paint application—by squeezing the paint directly from the tube and smearing it directly onto the canvas in a fevered dance, resulted in some of the most expressive and rhythmic works to ever come out of Indonesia. Most noteworthy, however, is the fact that Affandi painted with his bare hands, allowing him more freedom to paint intuitively without the physical limitations of a paintbrush. This instinctive and impulsive method captures even more literally, the innate connection between man and canvas and acts as a physical imprint of a singular moment in time.

Akin to Rembrandt and Van Gogh, who painted themselves with unyielding scrutiny and fanaticism, Affandi’s self-portraits were relentless in portraying his self. His abstract portraits conveyed the individual as an enigma, made up of multitudes beyond the physical.

In most of Affandi’s self-portraits, his features lack uniformity and are never clearly delineated. Rather, he paints them loosely, giving the viewer just enough information to visually trace the contours of his face. The vibrant colours that Affandi often employs in his work dominate in a chaotic swirl, as though an implosion of his emotions and thoughts were laid bare on the canvas.

Time is a proponent by which to measure the ever-evolving human spirit and has become an endless source of inspiration for Affandi’s self-portraits. *Self Portrait* is a work that exudes the artist’s personality and captures beautifully, the pensive spirit of an elderly man with passion and dynamism; a quiet, composed portrait of the most important expressionist artist from Indonesia.

^[i] Helena Spanjaard, “Affandi in Europe”, Affandi Volume III, ed. Sardjana Sumichan, Binta Lestari Budaya Foundation and Singapore Art Museum 2007. p. 92

^[ii] Jim Supangkat, “Affandi and Self Portrait”, Sardjana Sumichan, Affandi Volume I. Binta Lestari Budaya Foundation and Singapore Art Museum 2007. p. 62

「沒有任何印尼畫家像阿凡迪一樣創作過如此之多的自畫像。此舉揭示了他對人物及百變情緒的盎然興趣。每幅自畫像都展示出其個性的不同面向，可見他熱衷於捕捉人物的真實一面。」¹⁰

阿凡迪的自畫像是他對人生不同階段的自我省思和記錄。從二十世紀三〇年代的第一批自畫像開始到八〇年代後期，他對自身的描繪匯集成一段私密的旅程，反映自己的心路歷程，以及身為藝術家在數十年間的蛻變。本幅《自畫像》裡的阿凡迪若有所思，神態生動，作於畫家七十高齡，正是世事皆看透的睿智年紀。蘇富比今季誠意呈獻這幅出色傑作，來源顯赫，彌足珍貴。

一九三五年，阿凡迪因為樣貌而被拒諸一個畫展門外，這次遭遇對他影響深刻。他自問：「我的樣子有甚麼問題？」¹¹從那時開始，阿凡迪就開始繪製第一批自畫像。隨著年歲漸長，他的自畫像成為自身成長和藝術家之路的私密日記，就如當刻攝下的隨手拍，印證不斷改變的內心和外貌。它們回顧了個人生命中所經歷的情感，從歡愉到悲傷或憤怒。本作裡的阿凡迪默然冥思，雙目低垂微闔，彷彿深陷在思緒當中；紛亂的線條似乎有所暗示，然而他臉上安詳的神情卻與之形成強烈對比。

本作盡顯阿凡迪獨特的表現風格和用色。畫中的他已年屆七十，老態漸顯。畫家用深棕色的圓點強調兩頰的老年斑，並無懼展示頭髮日漸稀疏等外貌的不足之處。未經打底的畫布令阿凡迪的皮膚接近人體的自然色調，紅、黑、橙、深綠色的顏料淺抹輕塗，交錯互疊；奔放的粗線條勾勒出頭髮和五官，有如行雲流水，靈動自然。

阿凡迪使用顏料的方法可謂獨步畫壇，他直接從油彩管裡擠出顏料，然後透過揮灑自如的手法塗抹到畫布上，創作出印尼藝術史上別具表現力和韻律的作品。最為特別的是阿凡迪赤手空拳地作畫，令他擺脫畫筆的限制，更自由地依賴直覺創作。這種出於本能的手法深受情感驅使，更實在地捕捉人與畫布之間的自然聯繫，令作品成為某時某刻的印記。

倫勃朗（或譯林布蘭）和梵谷的自畫像充滿毫不留情的自我審視和熾熱情感，一如兩位畫壇前輩，阿凡迪亦堅持不懈為自己繪製肖像。他筆下抽象的自畫像透過容貌以外的種種意象，將自己裹成一個捉摸不透的謎團。

在大部分的自畫像裡，阿凡迪對自己的容貌描繪並非單調劃一，而且從未清晰地勾勒而出。他只會鬆散地畫出輪廓，令觀者有足夠線索追循他臉龐的外形。阿凡迪慣用鮮豔的色彩繞出繚亂的漩渦，彷彿要將自己的思緒赤裸地呈現在畫布之上。

時間主導著人類不斷變化的精神面貌，也成為阿凡迪自畫像無窮無盡的靈感來源。本作將畫家的個性展露無遺，並以熱情和動感，巧妙捕捉一名老者沉思的神情，是一幅以印尼最重要的表現主義藝術家為主角的肖像，沉靜內省，從容自若。

¹⁰ 海倫娜·史班亞德著，〈阿凡迪在歐洲〉，薩迦納·蘇彌禪編，《阿凡迪，第三冊》，Bina Lestari Budaya基金會及新加坡美術館，2007年，92頁

¹¹ 吉姆·蘇潘凱特著，〈阿凡迪與自畫像〉，薩迦納·蘇彌禪編，《阿凡迪，第一冊》，Bina Lestari Budaya基金會及新加坡美術館，2007年，62頁



Affandi
Self-portrait, 1968
Sold at Sotheby's Hong Kong, 5
April 2014, for US\$ 778,711
©Sotheby's
阿凡迪
《自畫像》，1968年作
2014年4月5日售於香港蘇富比，成交價778,711美元
©Sotheby's

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COLLECTION

亞洲重要私人收藏

🔑 1112

HENDRA GUNAWAN

亨德拉·古拿溫

1918-1983

Women and Children by the Beach

海灘邊的女子與小孩

Oil on canvas mounted on wood panel

油彩畫布，裱於木板

Signed

款識: 畫家簽名

139 by 194.5 cm; 54½ by 76½ in.

來源

PROVENANCE

亞洲私人收藏

Private Asian Collection

現藏者購於上述收藏

Acquired from the above by the present owner

亞洲私人收藏

Private Asian Collection

Estimate Upon Request

估價待詢







Cultural icon Hendra Gunawan, often deemed a maestro of modern art in Indonesia, has long been praised for his distinctive representations of the country and skillful ability to express a fresh identity in art. Hendra's works vividly capture snapshots of an array of subjects endemic to the archipelagic region, including unconventional and exaggerated figures of fishermen and village women, set against lush tropical environs. His unusual illustrations and use of primal colors have become instantly recognizable signatures of his artistry. This season, Sotheby's is pleased to present *Women and Children by the Beach* for auction – a rare exemplar from his storied career that captures the essence of the painter best known for his humanistic portrayals of circadian life in Indonesia.

Women and Children by the Beach is larger in scale as compared to other pieces within the artist's oeuvre. Six figures of women and children occupy the canvas of the panorama, rendering the piece highly detailed in its conception. Executed with frankness and intensity, the charm of Hendra's country and home served as his muse, and he preferred to celebrate the common people rather than those of the upper echelon. The artist often portrayed Javanese, Balinese and other Indonesian people engaging in the seemingly trivial, routine procedures of everyday life.

Women and Children by the Beach is a painting infused with unobtrusive joy that provides its audiences with a close-up of an idealized, bucolic existence and

leisurely approach to life. Hendra possessed a certain enthusiasm about portraying the peculiar customs of the every day. As with other Hendra paintings where the maidens are often portrayed sitting together partaking in seemingly unusual acts, the women in this piece are depicted ungrudgingly cleaning one another's hair; a form of ritualistic grooming that perpetuates notions of closeness, empathy and female bonding. The close-knit grouping of the ladies coupled with their tandem gazes captures an alliance that resembles a sisterhood. As they actively practice empathy with one another and appear relaxed and at ease within their milieu, there lies a sense of community and rapport amongst themselves; an important facet to a harmonious existence in the lives of Indonesian women.

Simultaneously, two young children engage in seaside activities, providing a vignette into the oceanfront life. One sits precariously yet comfortably on his mother's knee, balanced by her firm and protective grip, while brandishing a string of crabs that he would have collected from the beach. Another inquisitive child, perched on the bottom perimeter of the canvas, rummages through the sand. On the right side of the composition, three figures stroll into the distance, while others bearing loads on their hunched backs board a boat, populating the background of the piece. These fishermen provide an added layer of minutiae that makes the present lot truly special.



Hendra Gunawan
*Ali Sadikin Pada Masa Perang
 Kemerdekaan (Ali Sadikin
 During the Independence
 Struggle)*

Sold at Sotheby's Hong Kong,
 3 April 2016, Lot 1047 for
 US\$ 4,286,156
 ©Sotheby's

亨德拉·古拿溫
 《獨立戰爭中的阿里·薩迪金》
 2016年4月3日售於香港蘇
 富比·拍品編號 1047·成交價
 4,286,156 美元
 ©Sotheby's

Hendra Gunawan
Mandi Di Pancuran (Bathing in the Shower)
 Sold at Sotheby's Hong Kong,
 4 October 2015, Lot 1067 for
 US\$ 1,248,983
 ©Sotheby's
 亨德拉·古拿溫
 《灑洗瀑布下》
 2015年10月4日售於香港蘇
 富比·拍品編號 1067·成交價
 1,248,983 美元
 ©Sotheby's



More notably, in a harmonic mimicry to the sailboats and diagonal line of the horizon, composed in a striking triangular formation are the women themselves; elongated, unusual figures with distinctly hyperbolic features possibly inspired by *wayang* imagery. In this way, Hendra imbues a notion of geometry to the arrangement of his figures, which permeates the composition with a sense of harmony, balance and strength. The sinuous branches in the foreground not only mirror the ornate batik patterns of the sarongs and limbs of the comfortably seated women, but also the undulating S-curve delineated from the central woman's arm right through to her legs. The figures themselves appear to be at unity with one another, and also with their environment.

Painted in a mythical style that stands somewhere in between reality and fantasy, the women's protruding faces, pastel flesh tones and lanky fingers allude to a fairy tale-like narrative, as though they are mermaids belonging to a piece of folklore. Their hair appears wispy;

twisting and moving with dynamic mobility as if driven by the wind. Perhaps, the artist intended to convey the women as symbols of force and motion, as Hendra was known to possess an admiration of women and a deep respect for their place in society.

Women and Children by the Beach is a rare testament to the dynamic flourishes of Hendra's works. The piece is a coveted example of how the artist is able to elicit an emotional response by capturing his experience of the subjects; of their values and belief systems, rather than of the subject themselves. These layered meanings have always been prevalent in Hendra's work. To the artist, natural environments were more pure in their conviction, both physically and spiritually. The beach vibrates with vitality and the people, infused with a vibrancy for life. An evocative work fresh to the international art market, *Women and Children by the Beach* is a paramount piece from Hendra's oeuvre that Sotheby's is proud to present in our Spring 2019 sales.



Hendra Gunawan *Fisherman*
 To be sold at Sotheby's Hong Kong, 1 April 2019
 ©Sotheby's
 亨德拉·古拿溫《漁夫》
 2019年4月1日將於香港蘇富比上拍
 ©Sotheby's

文化巨匠亨德拉·古拿溫，常被譽為印尼現代藝術大師，憑其描繪印尼風光的獨特作品以及在藝術上另闢新徑的精湛造詣，備受讚譽。亨德拉的作品生動地捕捉印尼群島的風土人情，題材包括漁民與鄉村婦女，風格不落俗套，人物形態誇張，以鬱鬱蔥蔥的熱帶環境作襯托。他的畫風獨樹一幟，加上擅用原色，成為其藝術創作的標誌性手法。蘇富比於今季拍賣欣然呈獻《海灘邊的女子與小孩》——這是一幅來自亨德拉傳奇生涯的罕見佳作，盡展他以描繪印尼日常生活為重心的著名手法，飽含人本主義情懷。

與亨德拉的其他作品相比，《海灘邊的女子與小孩》尺幅略大。畫中婦孺六人，佔據全景畫面，作品構思精細巧妙。亨德拉的創作手法率真不拘，富感染力，祖國與家鄉的特有魅力成為其繆斯，而且喜以平民百姓入畫，而非著眼於上流社會。他筆下的爪哇人、峇里人及其他印尼居民，通常都是在處理日常生活的瑣碎小事。

《海灘邊的女子與小孩》是一幅滲透喜悅之情的畫作，以特寫視角向觀者呈現理想化的鄉村風光和悠閒生活。亨德拉鍾情於描繪日常生活所見的奇特習俗。亨德拉通常繪畫女子坐在一起，進行稀奇鮮見的習俗行為，本作如同他的其他畫作，婦女正在互相梳理頭髮，相親相愛；這是一種具有儀式意義的修容禮儀，藉此傳承她們之間的親密關係、同理心與女性情誼。女子之間相擁相扣，加上她們連成一線的凝視目光，展示姐妹情深。她們互相表示友愛，在熟悉的環境下談笑自若，彼此之間存在一種守望相助、和睦融洽的關係，是為印尼婦女生活製造和諧氛圍的重要一環。

同一時間，兩個小孩在海邊活動，為眼前的沿海風景加入一段小插曲。其中一人坐在母親的膝蓋上，看似危險，卻又樂在其

中，其母強而有力地緊握孩子，讓他保持平衡，同時他拿著從沙灘捕捉到的一串螃蟹興奮地揮舞。另一個天真好奇的小孩坐在畫面底部，翻掘泥沙。在構圖右側，三人於遠處漫步，而背景中的其他群眾正彎著腰背負貨物上船。這些漁民為構圖增添層次細節，令本作更顯別具一格。

更引人注目的是，畫中女子形成三角形構圖，與帆船和地平面的斜線相映成趣；其輪廓纖長別緻，五官分明，可能是受到哇揚皮影戲所啟發。藉此，亨德拉在人物佈局上融入幾何學概念，使構圖瀟灑和諧感、平衡感與澎湃力量。前景中的蜿蜒樹枝不但與安坐的女子身上紗籠的細緻蠟染圖案和身體四肢相映襯，並且呼應著從畫面正中女子的手臂一直延伸到腿部的S形起伏曲線。畫中人物似乎與彼此甚至是周圍環境融為一體。

亨德拉的畫風別具神話色彩，介乎於現實與幻想之間，畫中女子的臉龐輪廓突出，膚色柔和，手指細長，彷彿置身於童話故事之中，活像民間傳說中的美人魚。她們的秀髮輕盈飄逸，生動地捲曲飄動，似是在風中披拂。也許，亨德拉意圖將女性描繪成力量與動態的象徵，而眾所周知，他對女性抱有敬佩之情，並敬重她們在社會上的地位。

《海灘邊的女子與小孩》是印證亨德拉筆下生動畫風的罕見佳作。這幅典範之作精湛非凡，體現藝術家如何透過表達對於作品主體的情懷來喚起情感；不是關於作品主體本身，而是他們的價值觀和信仰體系。亨德拉的作品普遍存在多重意義。對他來說，自然環境在他們的真實體驗和精神體驗下更顯純淨無瑕。畫中的海灘朝氣蓬勃，人來人往，充滿生命力。《海灘邊的女子與小孩》引人浮想聯翩，乃亨德拉畢生創作中的巔峰之作，如今首度現身於國際藝術市場。



1113

CHEONG SOO PIENG 鍾泗濱

1917-1983

Abstract 1963

Oil on board
Signed in Chinese; signed and dated 1963 on the reverse
64.5 by 84.5 cm; 25½ by 33¼ in.

EXHIBITED

Taipei, Asia Art Center Taipei, *Cheong Soo Pieng: A Centenary Celebration in Taiwan*, November - December 2017

PROVENANCE:

Acquired directly from the estate of the artist
Private Collection, Singapore
Acquired directly from the above by the present owner
Private Collection, Taiwan

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

US\$ 154,000-230,000

抽象1963

油彩畫板
款識: 畫家以中文簽名; 簽名並紀年1963 (背面)

展覽

台北, 台北亞洲藝術中心, 〈鍾泗濱百歲冥誕台灣回顧展〉
· 2017年11月至12月

來源

購自藝術家藝術遺產委員會
新加坡私人收藏
現藏家購自上述收藏
台灣私人收藏

NO LOT 1114





Cheong Soo Pieng
Nature, 1963
 Sold at Sotheby's Hong Kong,
 31 March 2018, Lot 1044 for
 US\$ 350,370
 ©Sotheby's

鍾泗濱

《自然》·1963 年作

2018 年 3 月 31 日售於香港蘇
 富比·拍品編號 1044·成交價
 350,370 美元

©Sotheby's

Resplendent and absorptive, *Abstract 1963* is a pivotal piece painted at an early peak in Cheong Soo Pieng's long and varied career. Sotheby's is privileged to offer this exuberant painting, which vacillates between balletic harmony and pugilistic vigour. This exceptionally rare, early work from the maestro's foray into abstraction signifies his versatile artistry and his sheer prodigy.

Cheong Soo Pieng is well celebrated as one of the seminal first-generation Singapore artists who was influential in the Nanyang movement and in the moulding of Singapore's visual identity. Renowned for his experimental spirit and practice of a myriad of styles, mediums and subject matter, Soo Pieng produced a repertoire that was far from unilateral. His adaptability and evolutionary sensibilities were the undercurrents to his pursuit of constant innovation of form, allowing him to freely release his creativity in a multitude of methods and expressions.

Abstract 1963 is a showcase piece of Soo Pieng's evolution in his artistic identity, demonstrating the influence his European sojourn had on his practice. Having been exposed to the vibrant art scene of the early 1960s, Soo Pieng was moved by such fresh perspective. The post-war generation in Europe sparked new movements in painting, driving the fervent development of

abstraction amongst the likes of Kandinsky, Marc and Klee. In particular, Soo Pieng was struck by its modes of individual expression and encapsulation of the human spirit. Resultantly, he was emboldened to marry these fresh western ideologies with his roots in Asian landscapes.

With modulated intensity of his paint application, the artist uses varying shades of gold and washes of vermillion to fill the negative space behind the black and white elements in the present lot. The unconventional choice of color imparts a luminescent, opulent quality to the board. Although it is an oil painting, the gold resembles the iridescent qualities of lacquer and harps to more dimensional mediums such as sculpture. The colors are also layered in a fashion that is demonstrative of Soo Pieng's mastery of the thin oil technique. He adeptly works the viscous oil paint into a thinner consistency, painting in sheer layers and thus achieving a similar translucent, atmospheric feel reminiscent to Chinese ink paintings.

Abstract 1963 is also a prime example of the artist's aspiration to capture the fundamental essence of his subject matter through avant-garde forms. Indeed, Soo Pieng founded his re-imagination of landscapes and nature through constant experimentation with composition, colour

and harmony. In this flourishing work, he redefines the elemental forces of a landscape by painting distinctive free forms with raw edges and vital colour fields, creating different textures on the canvas, thus imbuing it with a sense of space and depth. Central to this picture plane are vigorous applications of colour and strong energetic strokes, expressing a certain spontaneity through the fluidity of the paint. Soo Pieng masterfully combines the gestural movements of traditional Chinese brushwork with Western compositional structure of abstract painting.

Lustrous and dazzling, this work holds weight as an important piece of evolution and maturity in Soo Pieng's artistic prowess as he successfully captures the abstract relationship between pictorial elements and emotions. A brilliant torrent of energy, this magnificent all-over composition speaks to his expertise in creating synergy between his heritage and new art movements. It stands true to his ever-growing expressive capabilities and it presents his bold ambition as he rises to the zenith of his artistic generation, ultimately standing as "an artist of even higher level fully in tune with the world stream of art."^[1]

^[1] Loke, W.T., Sullivan, F., 1963, Cheong Soo Pieng, Singapore, South Seas Press Limited.

《抽象1963》絢爛多彩，是鍾泗濱在他漫長而風格多變的藝術生涯早期高峰所創的重要傑作。蘇富比有幸於是次拍賣呈獻這幅優雅和諧、又不失澎湃豪情的鉅作。此作是大師進軍抽象的早期畫作，珍罕無比，足見藝術家多才多藝、天賦異稟。

鍾泗濱是著名第一代新加坡先鋒藝術家之一，在南洋藝術運動中舉足輕重，對新加坡視覺藝術的身份塑造有著深遠影響。他以大膽的實驗精神，採用多種多樣的藝術風格、媒材及主題見稱，筆下作品風格各異、百花齊放。他的對於不同風格的彈性掌握與敏銳的觸覺是他持續尋求革新的泉源，以多種多樣的技藝與手法，隨心所欲地發揮創意。

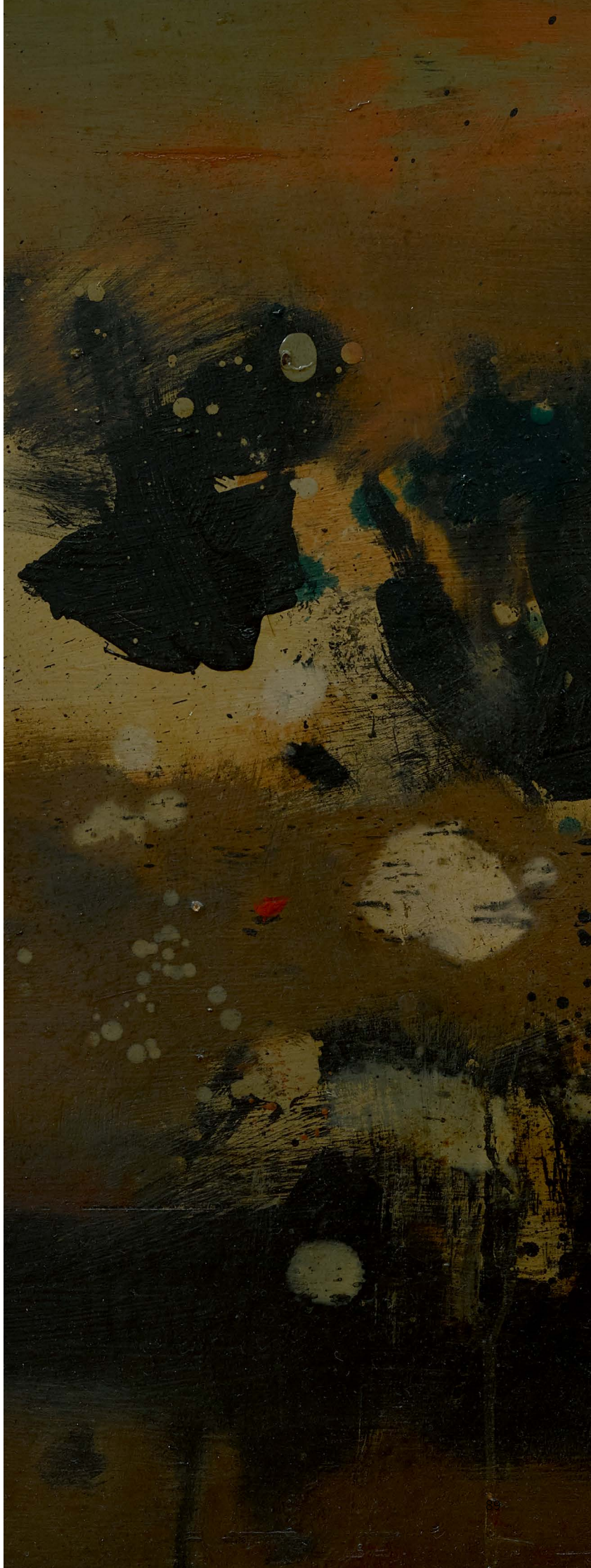
《抽象1963》是鍾泗濱藝術身份轉型的典範之作，畫中可見旅居歐洲的經歷對藝術家創作手法的影響。鍾泗濱自涉足上世紀六十年代初朝氣蓬勃的藝壇後，大受當時創新視角感動。歐洲戰後一代發起破格立新的藝術運動，促使抽象藝術蓬勃發展，當中重要人物包括康丁斯基、馬克及克利等。抽象藝術的個人表現方式及人文精神內蘊令鍾泗濱為之震撼，有鑑及此，他一鼓作氣，決意將這些嶄新的西方意識形態與自身的東方山水畫根底相互交融。

藝術家在畫中巧妙調配顏料濃度，以大片深淺不同的金黃及朱紅色，填滿了本作中黑白色塊後方的背景。這種獨特罕見的用色令畫面煥發光澤及華貴之感。本作雖為油畫，畫中金色顏料卻閃耀出漆畫般的虹彩，令媒材更具有彷彿如雕塑的立體感。畫面的色彩層次編排有序，盡顯鍾泗濱掌控透薄顏料的高超造詣。他嫺熟地將粘性油彩層層薄塗，營造出半透明的質感，空靈縹緲，叫人聯想起中國水墨畫。

此外，《抽象1963》亦是藝術家嘗試前衛藝術形式，表達畫中主題精髓的典型例證。鍾泗濱透過在構圖、色彩及平衡方面不斷探索，建構出他對風景及自然的二次想像。在這幅光華溢目的作品上，藝術家繪出形態獨特、奔放自由的形體，邊緣未經修飾，用色生動洋灑，在畫幅上創出多種紋理，重新定義了風景畫作的基本構圖元素，為作品賦予空間及深度。畫面中央可見氣勢雄渾的大片潑彩以及強而有力的筆觸，流動的色彩中展現出一絲率性的氣魄。由此可見，鍾泗濱將中國傳統繪畫的遒勁筆勢與西方抽象畫的構圖合二為一，造詣圓熟。

本作可見藝術家成功闡釋了圖像元素與情感之間的抽象關係，是一幅展示鍾泗濱成熟多變的創作實力之重大鉅作。此畫華麗之餘更具魄力，將鍾泗濱融匯個人傳統與新派藝術運動的成就表露無遺。本作足證藝術家日益增長的藝術表現能力，盡顯立意成為當代藝壇巔峰人物的豪情壯志，最終成就出「一位更高層次、與國際藝術完全銜接的藝術家」。

¹ W·T·洛克·F·沙利文，1963年，鍾泗濱，新加坡，南洋出版社。



1115

JANE LEE

b. 1963

Déjà vu

Acrylic, mixed media and epoxy on canvas

Executed in 2013

105 by 105 by 8 cm

105 by 600 by 8 cm (in multiple parts)

EXHIBITED

Singapore, Louis Vuitton Island Maison, Marina Bay Sands,

Landscape Memories, April - September 2013

HK\$ 620,000-850,000

US\$ 79,500-109,000

李綾瑄

似曾相識

壓克力凝膠顏料、複合媒材、人造樹脂畫布

二〇一三年作

展覽

新加坡，路易威登灣畔旗艦店，濱海灣金沙酒店，〈風景回憶〉，2013年4月至9月







Singaporean artist Jane Lee is an award-winning, contemporary artist best known for her experimental forays into painting. Her visually stunning, tactile works often challenge the physical limitations of a canvas, rendering her pieces sculptural and installation-like in nature. Looking to turn the traditional medium on its head, Lee's work poses questions that challenge the very notion of what constitutes a painting by exploring unconventional materials and innovative techniques. As the contemporary art scene in Southeast Asia is a space largely governed by men, Lee, much like her work, has redefined artistic expectations and pushed the boundaries within these gender paradigms, garnering her status as a highly respected artist both locally and across international markets.

The work *Déjà Vu* exemplifies Lee's ethos of being unrestricted by conventional artistic parameters. *Déjà Vu* hangs on the wall like a traditional painting, but toys with the notion of space by extending itself outward with a collection of linked paintings (or painting elements) that provide the piece with an extended presence. By engaging the surrounding architectural space and occupying the environment in this manner, Lee creates significant interplay between the wall and the structure of the painting.

Lee's interest in animating a space is further exemplified by 'painterly excavation', a technique whereby holes are purposely created within the piece, often right through the heart of the work. The punctures in the piece are just as, if not more, significant than the presence of painting in these spaces. The negative space that is created acts almost as 'silent paintings' that forge both a sense of absence and presence simultaneously, as though oscillating between the two.

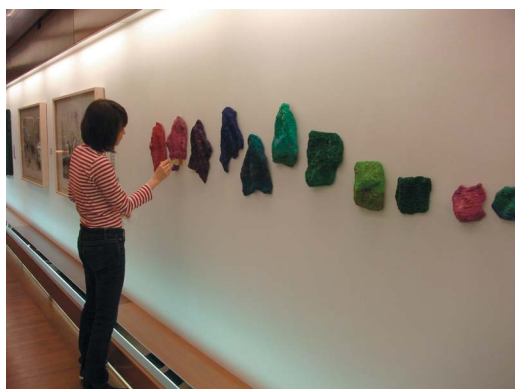
Lee's choices on these deconstructions are highly considered, almost like an archaeologist's inquisitive study. The artist's dedication to creating the crater-like voids results in a telescoping effect that often reveals the hidden, subterranean layers of the work. These cutouts provide an intimate window into her thought-processes, revealing themselves through the layers and linings of explosive colour embedded within the piece, which would otherwise be kept from the viewer. It is

the revelation of these layers that suggest the artist is on a continuous, explorative journey when it comes to her process-driven works.

Walls are deeply important to Lee, as she believes that the wall in which a piece is mounted on is in constant interaction with it and the connection between the two renders a specific form of alchemy. Similar to the earlier works in Lee's monumental oeuvre, the wide span and hollowed-out segments within *Déjà Vu* work in tandem to evoke a sense of depth and presence, urging its viewer to want to take a closer look at the artist's technique. Walls are not merely a backdrop to Lee's lusciously sculptural pieces, but rather, are an activating space that carries with it the notion of possibility and drives curiosity within its onlooker. To Lee, the structural engagement between wall and painting is an important part of the work.

Lee's work poses as a compelling argument into a new way of interacting with paint. The artist often questions the essence of painting and verbalizes how she finds joy in the creation of structure, interaction of color, and tactile materiality by way of paint. The organic, gestural movements of the everyday; folding, twisting, cutting and bending are what motivates Lee and can be observed by the way in which she shapes, molds and manipulates paint across a surface as a sensuous art form in and of itself. Tight whirls of color bound together by the texture of the impasto elevate her work from its two-dimensional plane into a three-dimensional reality. Lee's approach to paint is also a testament to her process, whereby she allows natural movements to lead her in her process and opens herself up to spontaneous, chance marks that may occur along the way to dictate the outcome of her painting.

By exploring in totality both the environment and context of her work in a way that is unrestricted by the confines of a canvas, Lee has forged an exciting new voice for herself as a Southeast Asian artist, inviting us to re-examine the institutional constructs of contemporary art practice. By decoding and deconstructing her work, Lee continues to surprise and delight audiences the world over about the domain of painting and our relationships with the piece.



Jane Lee putting finishing touches on the installation of *Deja Vu* at Louis Vuitton Island Maison

李毓瑄在路易威登登洲旗艦店中為《似曾相識》一作做最後修飾

新加坡當代藝術家李綾瑄屢獲殊榮，憑其對繪畫的實驗性創作而揚名。她的作品引人注目，肌理豐富，經常挑戰畫布的物質限制，使其作品充滿雕塑感，猶如裝置藝術。李綾瑄的創作旨在徹底改變繪畫這一傳統媒介，透過探究非傳統媒材及創新技巧提出質疑，挑戰繪畫定義的概念。東南亞當代藝術界由男性主導，李綾瑄貫徹其作品風格，將藝術觀念重新定義，並突破性別規範的界限，憑此奠定了她在東南亞地區乃至國際市場上備受尊敬的藝術家地位。

本作《似曾相識》展現出李綾瑄不受傳統藝術規範限制的精神理念。《似曾相識》像一幅傳統畫作掛在牆上，但同時透過連接一組相關繪畫（或繪畫元素）將作品向外延伸，擴展畫面，從中玩弄空間概念。李綾瑄藉此將作品融入四周的建築空間，並佔據環境，在牆壁和畫作結構之間創造至關重要的相互作用。

李綾瑄熱衷於創造空間，尤其體現於「穿洞」這一技巧，刻意在作品中製造洞孔，通常直穿畫面中心。本作中的洞孔與處於真實空間的畫作本身同等重要。穿洞形成的負空間，近似一幅幅「隱密的繪畫」，同時營造隱約消失卻又真實存在的觀感，彷彿徘徊於兩者之間。

李綾瑄進行解構的方式是經過深思熟慮而選擇，簡直像是考古學家潛心地進行研究。藝術家致力於創造形似火山口的虛無空間，從而產生窺視效果，揭示作品中被隱藏的底層。這些洞孔呈現進入藝術家思維過程的隱蔽窗扉，透過畫面底下一層層內襯的鮮豔色彩顯露而現，否則觀者無從而入。將內層元素向外

表露，意味著藝術家創作由過程引導的作品時，是處於一個連續不斷的探索歷程。

牆對李綾瑄來說極為重要，因為她相信將作品安裝在牆上，兩者之間不斷產生相互作用，而它們的關係形成一種獨特的煉金術法。在李綾瑄的豐富創作中，《似曾相識》與早期作品相類似，畫中的寬長構圖和穿洞部分同時呈現深度與存在感，促使觀者更仔細地觀察藝術家的技巧。牆不僅僅作為背景，襯托李綾瑄筆下雕塑似的精緻作品，而且是一個活化的空間，充滿無窮可能性，激發觀者的好奇心。在李綾瑄眼中，牆與畫作之間的結構性關係是作品的一個重要部分。

李綾瑄的作品提出了運用顏料的創新方式。她經常探求繪畫的本質，並表達透過顏料創造構圖、色彩互動和觸覺質感當中的樂趣。日常生活中的行為動作，如折疊、扭曲、切割和彎曲，成為李綾瑄的創作靈感，可見於她在整個畫面上塑造、模製和控制顏料的方式，作成扣人心弦的藝術形態。厚塗顏料將緊密相連的漩渦形色塊結合在一起，使作品從二維平面提升至三維立體。李綾瑄運用顏料的方式亦見證其創作過程，由自然流動的色彩作為主導，讓過程中可能出於偶然形成的痕跡決定其繪畫的成果。

透過全面地探索作品的周圍環境及創作背景，不受畫布範圍所限，李綾瑄以東南亞藝術家的身份創造出別開生面的藝術語彙，啟發觀者重新審視當代藝術創作的既定觀念。李綾瑄對作品進行分析解構，探究繪畫領域以及我們與作品之間的關係，一直為世界各地的觀眾帶來創新驚喜和無窮意趣。



1116

RONALD VENTURA

羅納德·溫杜拿

b. 1973

BANG

Oil on canvas
Signed and dated 2017
182.5 by 152 cm; by 72 by 60 in.

HK\$ 2,000,000-3,000,000
US\$ 256,000-383,000

轟

油彩畫布
款識: 畫家簽名並紀年2017





"I will paint and update a painting until I am satisfied. It's like a film director who is shooting a scene – at certain points he will feel like he needs more extras or more light...it is like a process of addition and subtraction."^[1]

Born in Manila in 1975, Ronald Ventura is a Filipino artist known for bold, iconographic pieces that meld together hyperrealism, cartoon imagery and graffiti. One of today's leading voices in contemporary Southeast Asian art, Ventura's artworks are expansive and surrealistic. Characterized with layers and complexities, the pieces are assembled with images from popular culture and Eastern and Western folklore. Often marked with references to consumerism, war and pollution, Ventura's work seduces its viewers to confront the plights of modern society. Today, Ventura continues to work and live in Manila, Philippines where he is respected as one of Southeast Asia's most acclaimed contemporary artists of his generation and Sotheby's is proud to present this work for auction this season.

Ronald Ventura's *Bang* is a cornerstone example of a multi-layered painting set in the artist's signature heterogeneous style. Much of the artist's oeuvre can be characterized by a dynamic melding of commercial characters woven amongst hyperrealist forms. He employs everyday themes into his art, frequently composing scenes of chaotic disorder involving easily identifiable pop-culture references and comic book icons such as Mickey Mouse and Hello Kitty. Often, animals and otherworldly figures also populate his pieces, and this amalgamation of characters offer denser compositions and create a sweeping sense of disarray within his work. References pulled from science fiction, Asian mythology, Western history and Catholicism provide a diversified range of narratives, often rife with implicit social criticism.

In this piece, Ventura showcases a technical and thematic boldness of images and styles, serving as an example of what the artist describes as his 'layering of realities'. In the center of the piece, as the title recalls, is an illustration of a boy holding a handgun, rendered with the fidelity of a photograph in Ventura's signature monochrome palette. The graffiti and pop art icons that occur along the sidelines however, contribute to a sense of fantasy, which offset the hyperrealistic composition of the boy. The left of the frame displays a collection of glitch-like pixels patterned across the canvas that obscure the boy's face. These digital distortions in muted hues are arranged in a whirlwind shape, and upon closer observation, true to the title of the piece, appear to be coming out of the gun's barrel. These shapes appear

intentionally placed on the figure to convey a rippling sense of sound, action and movement surrounding the gun. In the same vein, an alarmed Mickey Mouse caricature is tactfully placed in the bottom right corner, suggesting that there is a certain method to the madness when it comes to Ventura's compositional choices and demonstrating the artist's mastery of the layered style.

In direct contrast to the main, monochromatic figure, *Bang* is punctuated by illustrations of rockets, superheroes, stars and comic book clouds in a dizzying array on the upper right-hand periphery. By juxtaposing these colorful figures in contrast with the main subject, Ventura encourages his audience to re-evaluate the manner in which we perceive images with dark undertones, presenting the subject in a comic-like fashion that coerces the viewer to accept this casual narrative. Ventura's piece also serves as a testament to the power of images, as the cartoon-esque illustrations allow audiences to first identify and relate to the subject matter, yet the richness and gravity of the boy progressively unpacks a darker, symbolic meaning. This intentional unveiling of an afterthought serves as evidence of the emerging state of our consciousness as Ventura strives to alarm and inspire his audiences with pieces that have complex dimensions and more than just a singular interpretation.

Ventura has been recognized as a pioneering maestro. In 1993, he received a BFA in Painting from the University of Santo Tomas, where, after graduating, he continued to work as an instructor. In 2000, the young artist had his first solo exhibitions, including *All Souls Day* in the Philippines and in 2001, received the Artist of the Year prize from Art Manila. By 2005, Ventura's *The Human Study* series won the prestigious Ateneo Art Gallery Studio Residency Grant in Sydney, Australia. His work, characterized by both visual and conceptual layers, has become a platform to uncover the fraught history of his country which, metaphorically speaking, is composed of a multitude of layers consisting of repeated colonization and significant ramifications on culture and society.

Bang retains the multifaceted nature of Ventura's opus as he constructs the scene with a broad range of imagery that reveal both a world of fantasy and conflict. This encourages its viewer to re-evaluate the connections between cartoon and reality, questioning the fundamental assumptions of human conduct. It is said that this is how the artist interprets contemporary existence; with a preoccupation for illusion and truth. *Bang* stands as a strikingly distinctive work that attests to Ventura's deep artistic vocabulary and conceptual genius.

^[1] "Ronald Ventura: Artworks." *Artnet*, Artnet Worldwide Corporation, <http://www.artnet.com/artists/ronald-ventura/>.

「我會一直繪畫、改良我的作品，直至滿意為止。就像正在拍攝電影的導演，有些時候，他會覺得需要多加臨時演員或燈光……就像一個加減法過程。」^[1]

菲律賓藝術家羅納德·溫杜拿生於一九七五年，以糅合超現實主義、卡通圖像與塗鴉的大膽肖像作品聞名於世。作為現今當代東南亞藝術的領航人之一，溫杜拿所創作品涉獵廣泛，深具超現實色彩。他的畫作以多層次及複雜構圖為特色，將流行文化與東西方神話與童話的圖像融為一體，往往帶有消費主義、戰爭及污染問題的指涉，引導觀眾直視現代社會的種種困局。如今，溫杜拿繼續於菲律賓馬尼拉居住並從事藝術工作，被尊為東南亞最受尊崇的當代藝術家之一。

羅納德·溫杜拿的《轟》呈藝術家的代表性複合風格，是多層繪畫的經典範例。溫杜拿的大部分作品上，均可見超現實圖像與商業人物相互交織構成生動的圖像。他以日常主題創作，常以人所周知的流行文化及漫畫人物入畫，如米奇老鼠及吉蒂貓，創造出紛亂蕪雜的景象。他的作品裡亦時常見動物或外星生物的踪跡，不同的人物角色層層覆疊，深化畫面構圖，在畫幅上營造出徹底的亂相。溫杜拿喜愛從科幻小說、亞洲神話、西方歷史及天主教中取材，為作品提供豐富的敘事內容，其中往往流露對社會時弊的針砭。

在本作中，溫杜拿處理圖形及風格的手法破格創新、選材大膽，是藝術家所提出的「構築現實層次」的典例。正如本作標題所述，畫面中心可見一個持手槍的男孩圖像，染以藝術家的代表性單一色調，仿真程度猶如相機照片。然而，畫幅周邊卻充斥著塗鴉及普普藝術圖形，創造出一種虛幻失實感，與畫面中央男孩圖像的極致真實感相互抵消。畫幅左邊可見一組看似亂碼的像素圖案，遮蓋了男孩的臉。這些圖案色調柔和，以旋風形狀排列，仔細觀察下彷彿從槍管裡一下子轟炸而出，一如本作標題。藝術家故意將這些圖案置於人物前方，在槍管四周泛出一陣充滿聲音、動作及韻律的起伏漣漪。與此同時，藝術家在畫幅右下角巧妙地繪出一隻驚恐的米奇老鼠漫畫圖，暗示溫杜拿在構圖方面看似毫無章法，實質暗藏玄機，對畫面層次的安排得心應手。

《轟》的畫幅右上邊緣飾有人眼花繚亂的圖案族群，內裡火箭、超級英雄、星星及漫畫書圖形互相堆疊，與畫面中央單色調的主角人物形成強烈對比。透過將色彩繽紛的圖案與畫中人物並列，溫杜拿鼓勵觀眾重新評估自己對黑暗底色圖像的感知方式，以漫畫風格呈現繪畫主題，迫使觀眾觀賞這種隨意的畫面敘事。此外，溫杜拿的作品亦是圖像力量的鐵證；畫內的卡通插圖能讓觀眾快速識別作品主題並與之產生連結，可是，畫中男孩的多重意境及強烈引力，向讀者漸漸揭開一個更為黑暗深邃、充滿象徵的畫面意涵。這種蓄意設置的二次思考，讓我們的意識漸漸開始覺醒；溫杜拿藉著在作品中開拓多元層次，捨棄單一詮釋方式，成功讓觀眾震懾之餘，激發無窮思考。

溫杜拿是公認的先鋒藝術大師。一九九三年，藝術家獲聖托馬斯大學的油畫學士學位取錄，在畢業後繼續擔任講師。二零零零年，這位年輕的藝術家首次舉辦個人畫展，如在菲律賓舉行的〈諸靈節〉，讓畫家在二零零一年榮獲馬尼拉藝術大獎的年度藝術家獎殊榮。到二零零五年，溫杜拿的《人類研究》系列更獲國際知名的艾騰尼奧美術館提供澳大利亞悉尼的駐村計畫補助。藝術家的作品以多重視覺及概念層次見稱，成為了向外界展示菲律賓深厚歷史的最佳平台；以比喻而言，這個國家的歷史同樣由多個層次構成，當中的重複不斷的殖民歷史，對菲律賓的文化及社會構成了重大影響。

溫杜拿在《轟》一作中以多種多樣的圖像建構畫面，保留了藝術作品的多重面向，為觀眾開展了一個充滿幻想與衝突的世界。本作鼓勵觀者重新審視卡通圖案與現實的聯繫，對人類行為的既定假設提出質疑。據稱，潛心鑽研幻象與真相，就是藝術家對於存在的當代詮釋。不由分說，《轟》這幅卓爾不群的油畫鉅作，足證溫杜拿深厚的藝術實力，以及過人的概念才華。

[1] 〈羅納德·溫杜拿：藝術作品〉，《Artnet》，Artnet Worldwide Corporation，<http://www.artnet.com/artists/ronald-ventura/>。

Ronald Ventura
The Dive
Sold at Sotheby's Hong Kong
7 October 2012 Lot 238 for
US\$ 621,750
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羅納德·溫杜拿
《潛水》
2012年10月7日售於香港蘇
富比·拍品編號238，成交價
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亞洲重要私人收藏

1117 **I NYOMAN MASRIADI** 米斯尼亞迪

b. 1973

I Have Ball

Acrylic on canvas

Signed and dated *28 OKT 2016*; signed, inscribed, titled and
dated *2016* on the reverse

300 by 200 cm; 118 by 78¾ in.

PROVENANCE

Private Asian Collection

HK\$ 1,600,000-2,800,000

US\$ 205,000-358,000

我有一個球

壓克力畫布

款識: 藝術家簽名並紀年 *28 OKT 2016*; 簽名、題款、標題並
紀年 *2016* (背面)

來源

亞洲私人收藏





by:
MASRIADI

HAPPY BIRTHDAY

AT BUKU DIA
TDA TEAR

SH 6070

ini kapal selam jolir
kapal selam jolir

istana 200/300

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kapal selam jolir

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DARE

5



Nyoman Masriadi
Bebas Hambatan
(Freeway), 2014
Sold at Sotheby's Hong Kong,
5 October 2014, Lot 1030 for
US\$ 469,066
©Sotheby's

米斯尼亞迪
《高速公路》·2014年作
2014年10月5日售於香港蘇富
比·拍品編號1030·成交價
469,066美元
©Sotheby's



Sotheby's is proud to offer a striking painting by Bali-born contemporary artist I Nyoman Masriadi, who stands as a prominent voice in the contemporary Southeast Asian Art scene. Inspired by observations of social life and behavioral traits, his bold paintings and their witty messages have also earned him a wide audience. Ubiquitously known as a non-conformist and one who follows his own rules, Masriadi decisively strays from the canonical route of the conventional Balinese artist. Even when he was a student at ISI, he was recognized by his peers for his drive to carve out his own niche. The artist's own mix of arresting visual language, sharp humor and his keen sensibility for weaving in references to global pop culture has since allowed him to find relevance with an international audience, ultimately producing a refreshing satirical spin on modernity.

Yet, Masriadi notes that his motives are not necessarily political. As a man of few words, he employs his satirical nuances on

society to initiate a dialogue with his viewers. The body serves as a central theme in his opus; it is reconfigured into a visual canvas for his narratives on modernity. He once said, "The figure, the human figure is its own drama, its own theatre; it is both actor and story. That's how I sometimes see it... The figure is acting, is seeing and is telling the story too. It's the figure that carries everything."^[1]

I have Ball! features a muscled black man in branded basketball shorts, dominating the span of the picture plane. With a toothy smile, the man exclaims "I have ball!" while signaling towards the spinning ball on his right pointer finger, showing that he has accomplished this basketball trick. While the man's facial expression could be interpreted as gleeful, his furrowed brows are more suggestive of a mischievous smirk. His need to brandish his well-endowed talents highlights his attachment to his ego. Aware of his spectators, he stares directly out towards the

realm outside the canvas, almost confronting the viewer with his piercing gaze. This sheds light into the protagonist's character as a braggadocio; perhaps a metaphor for the tendencies of modern society as a whole.

His quintessential hyper-masculine depiction of the male body injects a clear distortion of normalcy and order. Masriadi creates hyperbolic, affronting images, generating a sense tension when one first looks at his work. There is a push-and-pull effect within his work, a sense of ambiguity that is encapsulated by a balance between brutish imagery and the dark humor of social satire. Will the audience look away from the grotesque body or will they be enticed to look deeper and contemplate what Masriadi communicates through his work? Quintessential to Masriadi's style, this impressive work exudes immense wall power, iterating the artist as one of South-East Asia's leading contemporary voices.

^[1] T.K. Sabapathy, *Nyoman Masriadi: Reconfiguring the Body*, Gajah Gallery, Singapore, 2010, pg.108

生於峇里的當代藝術家米斯尼亞迪是當今東南亞藝壇的重要人物，今季蘇富比欣然呈獻其動人傑作。米斯尼亞迪仔細觀察社會生活和行為百態，從中汲取靈感並創作出大膽諷刺的作品，深受公眾喜愛。眾所周知，他不墨守成規，跟隨自己的心意創作，摒棄傳統峇里畫派風格，他還在印尼藝術大學（ISI）讀書時，便以其別具一格的創作方式在同學間小有名氣。藝術家在作品中將其動人心魄的視覺語彙、尖刻辛辣的幽默筆觸和敏銳的情感融為一體，穿插全球流行文化元素，交織出幅幅動人作品，打動國際觀眾，為現代社會寫下令人耳目一新的諷刺註腳。

米斯尼亞迪認為自己的創作動機與政治並無關係。他寡言少語，只用自己對社會現象的諷刺調侃與觀者對話。米斯尼亞迪的作品大多以人

體為主題；藝術家在畫布上繪出人體，藉此展開其與現代有關的敘事場景。他曾有言曰：「人體是自成一格的戲劇；它既是演員也是故事。我有時就會這樣看待它……人體在表演，在觀察，同時亦在敘述故事。附帶所有含義的正是人體本身。」^[1]

《球在我手》一作描繪一個肌肉發達的非裔男子，身著品牌籃球短褲，佔據了畫面大部分空間。他露齒大笑，一邊用左手指著右手正在旋轉的球，一邊說著「球在我手！」炫耀自己出眾的球技。男子面部表情愉快，但緊蹙的眉頭卻顯示出他淘氣的一面。他對球技的自豪之情凸顯出他的自負。男子目光直射入畫面之外，十分清楚觀者正在駐足欣賞，銳利的目光彷彿與觀者直接相對。畫中主角的性格躍然紙上；可能是藝術家對現代社會總體趨勢的隱喻象徵。

藝術家筆下的男子軀體過於雄壯有力，將正常人體加以誇張變形。米斯尼亞迪以誇張手法創出有侵略性的形象，令觀者感受到緊迫張力。其作品在粗獷圖像和針對社會現象的黑色幽默間達致平衡，散發出一種模稜兩可的曖昧感，拉近與觀眾之間的距離同時又保有疏離感。觀眾會將目光從誇張人體上移開，還是在引誘下繼續深入觀察，並思考藝術家透過作品表達的更深含義？此作尺幅宏偉，氣勢磅礴，可見米斯尼亞迪作為東南亞當代藝術領軍人物的重要地位，亦是藝術家代表風格之作。

^[1] T.K. 薩巴帕西著，《米斯尼亞迪：重構身體》（新加坡，駁佳畫廊，二〇一〇年），108頁

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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 pro-

vided. For further information please contact Sotheby's Financial Services in London at +44 20 7293 6005

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

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

給準買家之指引

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

展品之處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落鎚價」為港幣 3,500,000 元或以下，酬金以「落鎚價」之 25% 計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 13.9% 計算。

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最低估價為何，蘇富比有權要求準買家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 拍賣前估價意在為準買家提供指引。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）的準買家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種保證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之價格競投。如該方競投不成功，該方將會得到以最後落鎚價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有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己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

▽有利關係的各方 附有▽符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)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，有利關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示意有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□無底價 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落鎚價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低於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板進行，亦可在拍賣前以書面形式參加或通過電話或BIDSM網上競投服務進行競投。

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

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。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」一即閣下親身出席拍賣會將會作出之落錫價。「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。

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

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

4. 拍賣後

付款 拍賣後須即時以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設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用卡（American Express, MasterCard, Union Pay & Visa）結賬，請親身持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時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：

儲存費：每件每月港幣1,800元。
如欲安排付運或收取貨品，請聯絡：
售後服務部
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（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。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（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，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為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預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers 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付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售稅或使用稅，該稅項根據成交總額而定（總額包括落錫價、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:

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

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at

Level 54, Hopewell Centre,
183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and 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 mis-

representation, 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」指根據準買家指引所載費率買家按落錫價應付之佣金；
「贖品」指蘇富比真品保證所定之涵義；
「落錫價」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」指落錫價及合適之買家酬金；
「底價」指買家同意出售拍賣品之最低落錫價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理人、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，將不會當作為拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估價，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條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為真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因相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

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

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港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紀錄。網上競投(BIDSM)受BIDSM網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

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

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

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示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，則按比例計算)，及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項(包括訂金)用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

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

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

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。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. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收歸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發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「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供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

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

資料保護

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

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

Asia Specialist Departments

Our specialists are available by email using
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Locatelli or the artist's archives, please feel
free to contact info@amicideilocatelli.org

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 HK0872 | **Sale Title** MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART - EVENING SALE | **Sale Date** 31 MARCH 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)	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 **REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

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 HK DOLLARS 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.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK 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. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The BID²⁰⁰⁰ online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address

City _____ State/Province _____

Country _____ Postal Code _____

FOR WRITTEN/ABSENTEE 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.

- I/my agent will collect in person
- My Shipper will collect on my behalf
- Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

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 _____

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.

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG
TEL (852) 2822 8142 | FAX (852) 2522 1063 | EMAIL BIDS.HONGKONG@SOTHEBYS.COM

Sotheby's | 蘇富比 EST. 1744

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 HK0872 | 拍賣名稱 現代及當代東南亞藝術 - 晚間拍賣 | 拍賣日期 2019年3月31日

* 稱謂 (如先生、女士)	* 姓	* 名
* 公司名稱 (如適用)	蘇富比賬號	
* 地址		
	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱	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 *必須填寫

拍賣期間之聯絡電話 (只限電話競投) 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

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/缺席競投

- 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 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告—估價拍賣品 (Q)

為對「高估價拍賣品」(Q) 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。若在同一拍賣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。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址

城市 _____ 州份/ 省份 _____

國家 _____ 郵編 _____

- 本人/ 本人之代理人將親身領取拍賣品。
- 本人之付運人將代表領取拍賣品。
- 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至31,000,000 元之部份，則以20% 計算；超過港幣31,000,000 元之部份，則以13.9%計算。

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 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（每場拍賣上限為80,000港幣）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____ LOT # 拍賣品編號 _____

*First Name 名 _____ *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.

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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。

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