



Sotheby's | 蘇富比 EST. 1744

MODERN AND  
CONTEMPORARY  
SOUTHEAST  
ASIAN ART -  
EVENING SALE

HONG KONG | 5 OCTOBER 2019





MODERN AND  
CONTEMPORARY  
SOUTHEAST  
ASIAN ART -  
EVENING SALE

現代及當代東南亞藝術  
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**  
**5 OCTOBER 2019**  
**SALE HK0917**  
**IMMEDIATELY FOLLOWING THE**  
**MODERN ART EVENING SALE**

香港拍賣  
2019年10月5日  
拍賣編號 HK0917  
緊接現代藝術晚間拍賣後

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The Regent Singapore

21 – 22 September  
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9月14日至15日  
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## EXHIBITION

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**275**  
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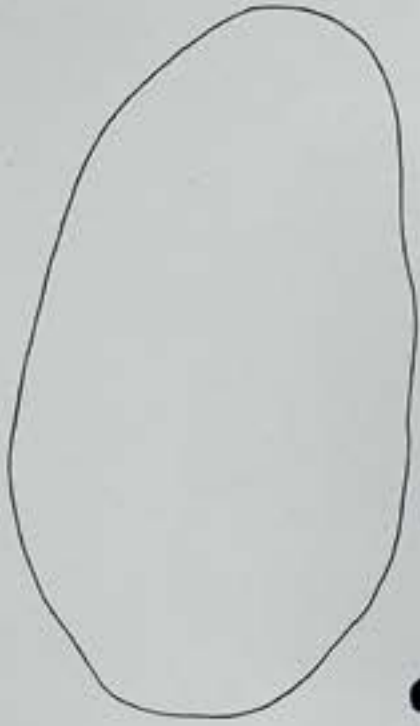
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輕積



掃地之兩度姐妹愛猶憐  
蘇少雲寫





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...ABOUT!

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PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN  
COLLECTION

歐洲知名私人收藏

1051

ADRIEN JEAN  
LE MAYEUR DE  
MERPRÈS

1880-1958

勒邁耶

Balinese Maidens by the Balcony

Oil on canvas  
Signed  
75.5 by 90 cm; 29¾ by 35¼ in.

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

**PROVENANCE**

Christie's Singapore, 18 May 1998, Lot 30  
Acquired from the above sale by the present owner  
Private European Collection

HK\$ 3,200,000-5,500,000

US\$ 408,000-705,000

陽台上的峇里少女

油畫畫布  
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

新加坡佳士得，一九九八年五月十八日，拍品編號30  
現藏家購自上述拍賣  
歐洲私人收藏





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

“Except for a few journeys in the Far East, I never left the island. Why should I? Sir, I am an impressionist. There are three things in life that I love. Beauty, sunlight and silence. Now could you tell me where to find these in a more perfect state than in Bali?”

Adrien-Jean Le Mayeur de Merprès

「除了幾次遊至遠東地區之外，我從不離開這個島嶼。何必呢？我是一個印象派畫家，美麗、陽光與寧靜為我所愛，試問還有比峇里島更適合我的地方嗎？」

勒邁耶



“Sir, I’m an Impressionist. There are three things in life that I love. Beauty, sunlight and silence.”<sup>[1]</sup>

The vast expanse of Le Mayeur’s oeuvre was condensed into three words by the painter himself: beauty, sunlight and silence. He found all three elements in the tiny Bali island: the picturesque beauty of its green vistas, the sunlit seas and its profusion of placid tranquillity. Immersed in an Impressionist’s paradise, the enraptured artist was consumed with the need to render the sights on canvas, working *en plein air* to capture the sunlit atmosphere. A brief divergence from his sun-drenched opus, *Balinese Maidens in the Interior* is one of the exceptional interior pieces that attest to the artist’s ability to work with varying degrees of light. Shrouded in muted light, the scenery radiates with the warm domesticity and provides a soothing repose from the endless sunlight that characterized his works.

Set on a relentless pursuit of light, the artist transformed all facets of his life to serve him in moments of inspiration. Modelling his home after the radiant ambiance of the Balinese shores, Le Mayeur’s coastal abode was architecturally glorious, featuring open walls and expansive windows that displayed a vast panorama of the serene seaside. The artist shifted the domestic synergy of the household to satisfy his creative urges and forbade the hired Balinese women to work in the late afternoon. Finding beauty in their natural state, he sought to capture them in various positions around the house, claiming that “during those hours I wanted them to sit around in their beautiful sarongs, weaving fine fabrics.”<sup>[2]</sup> In the hazy glow of the setting sun, the maestro found the muted, softened quality most conducive for his interior scenes. Predominantly composed with rustic and earthy tones, the shadowed interior serves as a comfortable solace for the Balinese maidens. Marvelling at his surroundings, the artist enthused about finding his Eden in the Bali paradise, “I’ve evidently made all things serviceable to my art. All my actions have but one purpose: facilitating my work.”<sup>[3]</sup>

In the quiet depths of the shaded veranda, Le Mayeur unveils an intimate, spiritual moment shared amongst the lounging women. Framed by the wooden beams of the traditional Balinese shaded interior, the women are in blissful contentment within their cultural milieu. Hanging overhead is a golden mask, resplendent even in muted light, serving as gentle reminder of the feminine energy that pervades the household. The maidens circulate around an effigy, or mask, poised in enchanted reverence. Their bowed bodies lean over the table in quiet contemplation, pulling the viewer’s gaze

towards the mask, as if the icon itself unifies them in an unbreakable bond. The crouching women caress the chiseled face in veneration, the sedate peacefulness of their movements evoking a calm feeling that radiates throughout the work. Exquisitely sculpted in thick, bold brushstrokes of umber and ocher, the women are in harmony with russet brown interior, their figures exuding a passionate warmth. Even under cool shelter, Le Mayeur instills the scene with the recognizable, heated glow experienced in his paintings. As expected of the lover of light, Le Mayeur paints lustrous rays that manage to filter through the adumbral shade, grazing the seated woman in brief, shortened strokes of yellow. Under the adept fluidity of Le Mayeur’s brushstrokes, the prosaic image is transformed into a beatific scene of domestic comforts.

Backlit by the flourishing garden, the shadowed maidens pose in warm contrast to the sun-kissed greenery behind them. The azure ocean lies shimmering in the far distance, instilling the painting with dimensionality and depth. Applied with thinner, undulating strokes of verdure green, the oscillating movements of the lush field evoke the effects of a sultry tropical heatwave. Interspersed across the balmy garden were an array of lampposts and sculptures, the densely packed landscape mirroring the architecture of Le Mayeur’s home as well: “...and all around the cottage I put groups of intertwining plants. I built little temples, completely made of white coral, dug little ponds...”<sup>[4]</sup> The maestro’s meticulous attention to detail is prevalent throughout the picturesque scene. On the left side of the work, he includes a hand of bananas lying unattended in a Balinese dish, a charming complement to the white and pink patterned tablecloth. Even in the secluded confines of his own home, the various Balinese artifacts that furnish the property are no longer just functional, but possess an aesthetic, inspiring purpose for the visionary. *Balinese Maidens in the Interior* is a romantic reflection of the artist finding beauty in the simple, quotidian scenes. The Balinese landscape, with its abundant offerings of sunlight and alluring vistas was no stranger to the Impressionist’s eye, yet the vast series of exhilaratingly innovative works in his opus suggest that the artist would have remained painting with an endless virtuosity till his death.

<sup>[1]</sup> Joy Ubbens, Cathinka Huzing, *Adrien Jean Le Mayeur de Merprès, 1880-1958: Painter-Traveller/Schilder-Reiziger*, Amsterdam 1995, p. 120

<sup>[2]</sup> Ubbens and Huzing, p. 119

<sup>[3]</sup> Ubbens and Huzing, p. 105

<sup>[4]</sup> Ubbens and Huzing, p. 120

「我是一個印象派畫家，美麗、陽光與寧靜為我所愛。」<sup>[1]</sup>

勒邁耶將畢生的海量創作濃縮成三個字詞——美麗、陽光、寧靜，他在小小的峇里島覓齊這三種元素——翠綠蔥鬱的風景美麗如畫，陽光親吻海水，平和寧靜。這是印象派畫家的世外桃源，勒邁耶置身其中，對眼前所見深感著迷，迫不及待將景物畫下，並到戶外寫生，捕捉美妙光影。然而本作卻一轉鏡頭，從灑滿陽光的戶外移到陽台上的峇里少女身上，這是一幅出色的室內畫，展示畫家處理明暗的嫺熟手法。畫面籠罩在柔和的光線裡，流露溫馨的日常感，勒邁耶的標誌性畫作大多浸潤著陽光，而本作就如一節涼風習習的蔭下小憩。

勒邁耶戮力探求光影，甚至不惜改變身邊的事物，留住稍縱即逝的靈感。為了將峇里海岸的燦爛光輝引入門戶，他精心佈置自己的居所，令建築優美的沙灘小屋保持陽光充沛，其屋裡空間開揚，透過大窗可窺視恬靜的海濱。勒邁耶藉著改變小屋的氣氛，滿足自己對創作的渴求，而且不許聘請回來的峇里女子在傍晚工作。他在模特兒完全放鬆的時候找到其自然美態，用畫筆捕捉她們在屋裡活動的情景，並稱「在那些時候，我希望她們穿著漂亮的紗籠，坐下編織」<sup>[2]</sup>。在朦朧的夕照中，這位大師發現柔和的餘暉令他的室內畫更富表現力。畫家用樸實的大地色調掃出屋裡的陰影，為這群峇里少女築起一片舒適的安穩。勒邁耶對身邊的一切心馳神往，熱切希望在峇里島這個人間天堂，覓得屬於自己的伊甸園，「我明顯將一切用於藝術創作，所有行動都只有一個目標，就是讓工作更加順利」<sup>[3]</sup>。

在安靜的陽台深處，一群少女正在小憩，勒邁耶將這個親密的靈性時刻留在了畫布之上。傳統峇里木屋的樑柱將畫面框起，少女們身處熟悉的環境裡，一派悠然自得。木柱上高高掛起一副金色面具，在微光中依然閃爍華麗，低眉婉轉地訴說著屋裡的女性氣息。這群少女圍繞著一尊雕像，又或是一副面具，神情入迷，臉帶敬意。她們在桌邊微微躬身，安靜地欣賞著桌上之物，將觀畫人的視線吸引到面具上，彷彿是它將她們以一條

牢不可破的紐帶彼此聯繫起來。少女們虔誠地俯身輕撫雕像的面龐，即使隔著畫布，她們平靜的舉動中依然透出一股淡然的寧適。畫家運用厚實的棕色和赭色，疊砌出少女的細膩肌膚，與赤褐色的屋內環境和諧映襯，洋溢陣陣暖意。即使在陰涼的遮蔭下，勒邁耶仍能將他畫中常見的熾熱暖陽滲入其中。他熱愛光線，人所共知，在這幅作品裡，他用簡潔短促的黃色筆觸，描繪穿透陽台屋頂的明亮陽光，灑落在圍坐一起的少女身上。畫家揮灑著嫺熟流暢的筆觸，將平淡愜意的畫面，變成滿載幸福、撫慰人心的日常生活場景。

光線從繁花似錦的圓圃映照入屋，姿態曼妙的少女身上鋪著陰影，與身後的鬱蔥草木形成柔和的對比。遠處的蔚藍海水泛著粼粼波光，為畫面帶來層次和深度。薄薄的翠綠色顏料彎曲起伏，畫出有如在熱帶暑氣熏蒸下，看起來游移不定的植物。燈柱和雕塑錯落點綴在花園裡，茂密的自然景致和勒邁耶的小屋相映成趣：「……我在木屋四周種下一叢叢枝葉纏繞的植物。我用白色珊瑚建成一座座小小的廟宇，挖出一個個小小的池塘……」<sup>[4]</sup>。他對細節的留意也在本作中表露無遺。畫面左方的峇里式果盤上擺放著一把香蕉，襯托出白色和粉紅色相間的桌布。儘管他的小屋與世隔絕，屋裡各式各樣的峇里工藝品也不再只具實際功能，在獨具慧眼的藝術家眼中，它們還帶有美學意義，激盪出創作靈感。

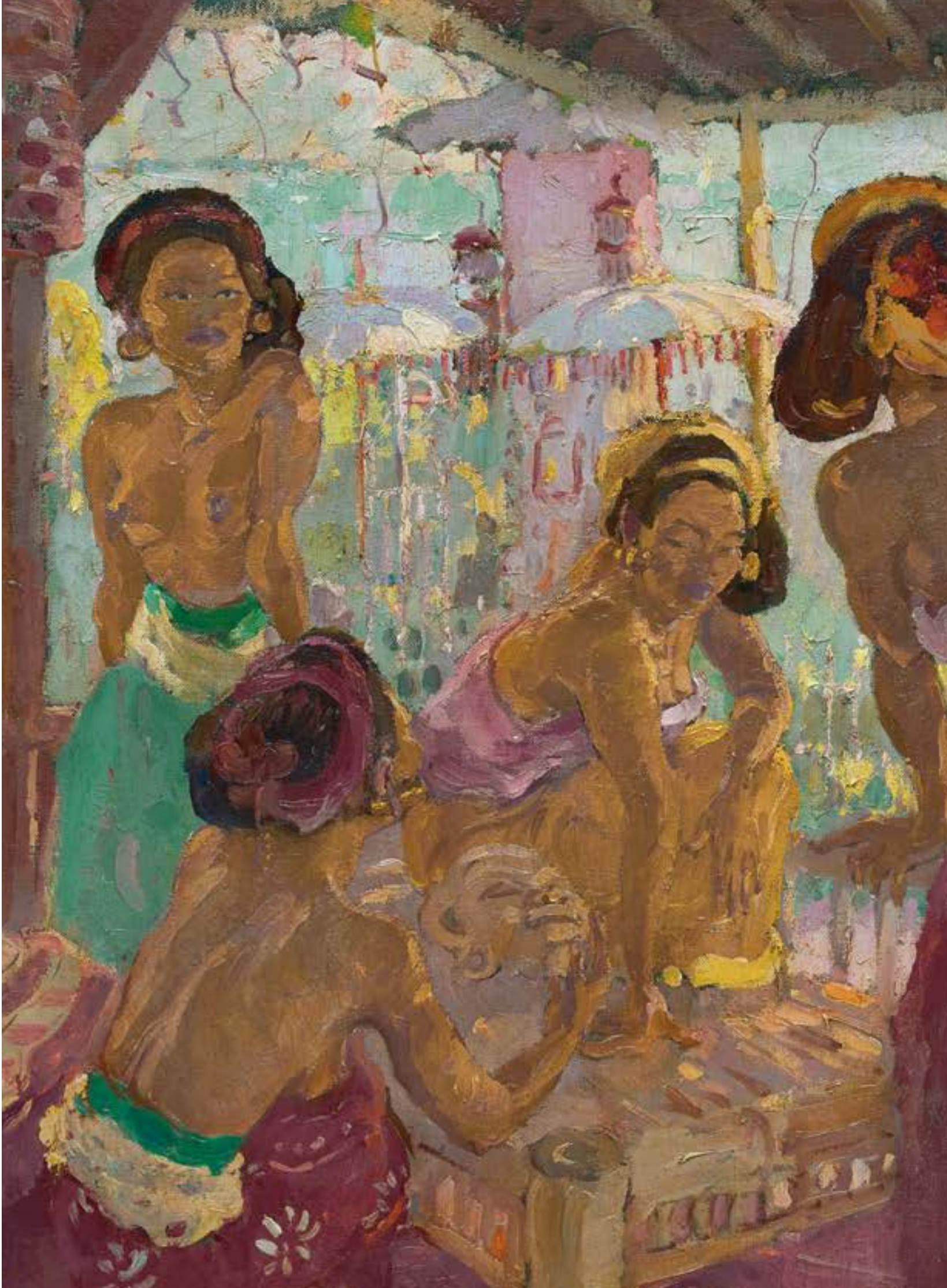
本作是勒邁耶對簡樸日常的浪漫演繹。峇里島陽光普照，景色迷人，對他而言並不陌生，而他畢生以獨特風格繪下的作品數量依然驚人，可見直至人生盡頭，他仍創作不倦，水準亦保持一貫卓越。

<sup>[1]</sup> 約普·烏本斯及凱欣卡·赫森，《勒邁耶1880-1958年：畫家/ 旅者》，阿姆斯特丹，1995年，頁120。

<sup>[2]</sup> 烏本斯及赫森，頁119

<sup>[3]</sup> 烏本斯及赫森，頁105

<sup>[4]</sup> 烏本斯及赫森，頁120



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1052

ADRIEN JEAN  
LE MAYEUR DE  
MERPRÈS

1880-1958

Women on the Terrace

Oil on canvas  
Signed  
90 by 110.5 cm; 35¼ by 43½ in.

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

**LITERATURE**

Jop Ubbens, Cathinka Huizing, *Adrien Jean Le Mayeur de  
Merprès, 1880-1958: Painter-Traveller/Schilder-Reiziger*, Pictures  
Publishers, Amsterdam, 1995, p.166, color plate 261

**PROVENANCE**

Sotheby's Singapore, 3 October 1998, Lot 22  
Acquired from the above sale by the present owner  
Private European Collection

HK\$ 5,500,000-7,500,000  
US\$ 705,000-960,000

勒邁耶

涼棚下的女子

油畫畫布  
款識：藝術家簽名

此作連藝術家自選手工雕刻峇里畫框。

**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，166頁，彩色圖版261

**來源**

新加坡蘇富比，一九九八年十月三日，拍品編號22  
現藏家購自上述拍賣  
歐洲私人收藏





Harrison Forman  
 Indonesia, Ni Pollok, wife  
 and model of artist Jean  
 Le Mayeur, at home in  
 Denpasar, 1956  
 Gift from Sandra Carlyle  
 Forman, 1987  
 Harrison Forman Collection  
 © From the American  
 Geographical Society  
 Library, University of  
 Wisconsin-Milwaukee  
 Libraries

哈里森·福爾曼  
 藝術家勒邁耶之妻兼模特兒尼  
 ·帕洛在印尼丹帕沙的家中·  
 1956年  
 珊德拉·卡萊兒·福爾曼捐贈·  
 1987年  
 哈里森·福爾曼收藏  
 © 美國地理學會典藏·威斯康  
 辛大學密爾瓦基分校圖書館

A rapturous coalescence of beatific colors, *Women on the Terrace* is a striking masterpiece by Adrien Jean Le Mayeur de Merprès that captures the lively exuberance of Bali's culture against a stunning backdrop of the island's vistas. Paying homage to the romantic nostalgia of old Bali, this brilliant work embodies the maestro's virtuosity and his unending chase of light. Driven by an ardent desire to capture the subtle intricacies of light and colour, the Belgian artist travelled across continents, before eventually finding his muse in the bustling Balinese islands. Its incandescent, sunlit nature appealed greatly to Le Mayeur's Impressionist tendencies, the setting inspiring one of the most prolific periods of his career. Produced at the height of Le Mayeur's zenith, the radiant work is a captivating highlight that encapsulates the finest qualities found in his artistic oeuvre.

Both a luminist and colorist, Le Mayeur bathed his sceneries with the sultry Balinese sunlight and a prismatic vision of colors that captured the island's lively tropical atmosphere. Saturating the scenery with rich hues of fiery red, yellow ochres and sea-greens, he imbues the painting with a festive vibrancy found in the colorful Balinese culture. The lush, jewel tones that accent the dense foliage is a departure from the pastel palette found in Le Mayeur's earlier, pre-war works (1932-37), emboldening the work with chromatic intensity. Painstakingly painted with delicate intricacy, the sarong's batik patterns are dyed in similarly striking colors of ambers

and burnt oranges, juxtaposed against darker shades of violet and crimson. The multi-colored sarongs encase the bronzed women in a tight embrace, accentuating the voluptuous sensuality of the Balinese maidens. Posed in riveting stages of dance, they exude a spirited liveliness that echoes the scene's vivacity. Le Mayeur's skilful portrayal of their dance is the culmination of years spent watching Balinese Legong performances, before finally finding his future icon and dancer who would dominate his oeuvre, Ni Pollok.

In the midst of the shaded enclave, sunlight pierces through the thick canopy of leaves and pools into a gilded spotlight, blanketing the dancing women in the hazy afternoon light. Blossoming flora fall in pendulous sways above the women, its curling branches and vines drawing the gaze to the enthralling performance in the clearing. In the vignette of light, the models gleam with impastos of warm yellow, as if they were embodiments of the sun itself. Sequestered in the comfort of the adumbral shade, their companions watch the performance unfold in tranquil repose. Two women stand tall in outstretched jubilation, both mirroring each other in playful rapport. The others lay in restful silence, basking in serene contentment of each other's company. Even in the shadows, the women are lit up in gradations of orange, yellow and umber, their sun-kissed bodies emanating a golden warmth. Under radiant streams of light, the maidens stand unified with the landscape in euphoric unity.

Light, pearlescent washes stain the far-flung horizon in rosy hues of pink and violet, the cool tones differentiating the setting sky from the sunlit terrace. The cerulean ocean underneath is executed with increasing viscosity, vacillating between shades of blue that act in diametrical opposition with the warm, yellowed clearing. In a masterful display of acuity and expertise, Le Mayeur evokes a harmonious interplay of color that binds the distant vistas with the populous landscape. The tension elicited by the opposing tonalities instead offer an intriguing texture and depth to the seascape, curating a refreshingly stunning depiction of the celestial skies.

Peppered with multiple figures dynamically motioning against their natural milieu, this highly detailed and rare composition hails from the pinnacle of Le Mayeur's oeuvre and encompasses all the themes that define his prized aesthetic. Le Mayeur said: "You will understand my paintings wherever you may see them. For everything in this little paradise which I created for myself was made to be painted."<sup>[1]</sup> In the little world that Le Mayeur had carved for himself, he enlivens the halcyon days spent painting on the coastal shores of Bali. The painter integrates the picturesque Balinese terrain and its bustling traditions with splendid dexterity, the enchanting spectacle providing a glimpse into his vision of paradise.

<sup>[1]</sup> Joy Ubbens, Cathinka Huzing, *Adrien Jean Le Mayeur de Merprès, 1880-1958: Painter-Traveller/Schilder-Reiziger*, Amsterdam 1995, 120

《涼棚下的女子》色彩絢麗，充滿喜悅氣氛，是一幅令人讚歎的勒邁耶傑作。本畫以島嶼為背景，捕捉峇里島文化的活力。這幅輝煌的作品流露勒邁耶對峇里島舊時浪漫的緬懷之情，亦體現其精湛畫技、以及對光線的無盡追求。這位比利時藝術家熱衷於捕捉微妙的光線和錯綜複雜的色彩，他的足跡遍及各大洲，最終在生機盎然的峇里島找到了自己的靈感。島上陽光普照，熾熱輝耀，對勒邁耶的印象派畫風啟發良多，這些場景激發他的靈感，成就了他創作力最豐沛的時期。這幅光芒四射的作品，矚目萬分，正是出自勒邁耶藝術生涯的巔峰時期，集其畢生創作的精華元素於一身。

勒邁耶擅長運用光影和色彩，他筆下的風景展現峇里島上酷熱的陽光和五光十色的視野，呈現島上熱鬧的熱帶氣氛。他的作品充滿了豐富的色調——火焰般的紅色，褐黃色和海洋般的綠色。這幅作品展現峇里文化豐富繽紛的節日氣息。鬱鬱蔥蔥的寶石色調突出了濃密的樹影，這和他在戰前（1932-37）作品中使用的柔和色調完全不同，色彩更強烈。女子的紗籠以鮮明的琥珀色和焦糖橙色圖案渲染而成，配搭深紫色和深紅色。古銅膚色的峇里女子穿著五顏六色的紗籠，線條曼妙迷人。她們舞姿各異，婀娜動人，散發出一種精神飽滿的氣息，與生機盎然的風景互相共鳴。勒邁耶能活靈活現地描繪她們的舞姿，源於他多年來欣賞峇里島宮廷舞表演的心得。最終，他找到了一位成為他日後創作主題的繆斯——峇里舞者帕洛。

在綠樹的遮掩下，陽光穿過了厚厚的樹林，聚焦成一片金色；朦朧的午後陽光照亮了跳舞的女子。盛開的鮮花搖搖曳曳地落

在少女身上，捲起的樹枝和藤蔓將觀者目光引向空地上那迷人的表演。在折射的光線之間，女子們被濃厚的暖黃色照亮，彷彿太陽的化身。在有遮陰的涼快角落，她們的同伴一邊寧靜地休息，一邊觀看表演。兩位女子站著伸展身軀，流露歡欣喜悅，其他女子則沉浸在互相陪伴的安寧和滿足之中。在陰影中，女子們被橙色、黃色和棕色等顏色點亮，被陽光親吻的身體散發著溫暖的金色。在耀目的陽光下，女人和大自然欣然地融合起來。

淡淡的珠光色渲染，將遙遠的地平線染成了玫瑰粉紅和紫羅蘭色調，這冷色調將天空與陽光照射下的涼棚劃分開來。海洋的蔚藍色漸濃，色調的變化與綠樹掩映下溫暖的黃色空地互相映襯。勒邁耶巧妙地用顏色，將遠處景觀和近景的人間煙火和諧相接。不同色調引發的對比和張力，反為海景營造出迷人的質感和深度，成就一片令人耳目一新的晴空。

這幅罕見佳作栩栩如生地展現每位女子的姿態及她們所在的自然環境，氣氛細膩動人，而且涵蓋了勒邁耶畢生美學的所有主題，堪稱其藝術生涯的巔峰成就。勒邁耶曾說：「無論你在哪裡看到我的畫作，你都會理解它們。因為，在這個我為自己創造的小天堂裡，一切都是為繪畫而生。」<sup>[1]</sup>在勒邁耶為自己創造的小世界裡，他在峇里島沿岸繪畫的寧靜日子一一呈現在觀者目前。畫家靈巧地融合了如畫的峇里島景色和生機勃勃的傳統文化，這些充滿風情的人文景觀，足以讓人一窺勒邁耶眼中的天堂。

<sup>[1]</sup>約普·烏本斯及凱欣卡·赫森，《勒邁耶1880-1958年：畫家/ 旅者》，阿姆斯特丹，1995年，頁120。



Adrien-Jean Le Mayeur de Merprès  
Dancers  
Sold at Sotheby's  
Hong Kong, 4 April 2015,  
Lot 1022, for US\$ 2,641,510  
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Society (ARS), New York /  
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《蔓棚》  
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1053

## ADRIEN JEAN LE MAYEUR DE MERPRÈS

1880-1958

### A Conversation in the Garden

Oil on canvas

Signed

100 by 120.5 cm; 39¼ by 47¼ in.

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

#### LITERATURE

Jop Ubbens, Cathinka Huizing, *Adrien Jean Le Mayeur de  
Merprès, 1880-1958: Painter-Traveller/Schilder-Reiziger*, Pictures  
Publishers, Amsterdam, 1995, p.134, color plate 200  
Haks & Maris, *Lexicon of Foreign Artists who Visualized Indonesia*,  
(1600-1950), Utrecht, Archipelago Press, 1995, p. 488, color plate  
C245

#### PROVENANCE

Sotheby's Singapore, 3 October 1998, Lot 26  
Acquired from the above sale by the present owner  
Private European Collection

HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000

## 勒邁耶

### 在花園裡聊天

油畫畫布

款識：藝術家簽名

此作連藝術家自選手工雕刻峇里畫框。

#### 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，134頁，彩色圖版200

Haks及Maris著，《1600-1950年繪畫印尼的外國藝術家詞  
典》，烏特勒支，Archipelago Press，一九九五年，頁488，  
彩圖版C245

#### 來源

新加坡蘇富比，一九九八年十月三日，拍品編號26

現藏家購自上述拍賣

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The sublime serenity of Bali's flora, coupled with its vibrant local culture, was an abundant source of inspiration for Adrien-Jean Le Mayeur de Merprès. The radiant, sunlit climate of the Bali tropics appealed deeply to his Impressionist roots. Fuelled by his penchant for beauty, here he frequently engaged in sittings in *plein air* to capture the island's scintillating atmosphere and the lively community that occupied it. He immersed himself in the festive local customs and practices that Bali had to offer, eventually finding a lifelong muse in the Balinese Legong dancer, Ni Pollok, who became his wife. For him, Bali possessed an innate artistic quality that would compel him to take permanent residence there and continue on his fervent pursuit of light. *Conversation in the Garden* is a stunning testament to Le Mayeur's mastery over his craft and illustrates an admirable dexterity when capturing the harmonies between light and shade.

Set in the hidden seclusion of the Balinese landscape, *Conversation in the Garden* offers a glimpse into the intimate relationship between the tropical island and its inhabitants. Embraced by dense vegetation, two Balinese women take refuge from the tropical heat. The iridescent sky, beaming with pastel blues and violets, provides a cool relief against the sun-drenched fields in the distance, imbuing the painting with a heightened sense of depth and perspective. Standing ablaze in hues of deep crimson and damask pink, the flowers' blush tones complement the vivid dyes of the women's sarongs, naturalizing their presence amongst the luxuriant terrain. In between the women lies Le Mayeur's iconic yellow umbrella, propped against the underbrush and providing shelter against the sultry weather and encloses the reclined ladies in a warm golden embrace. The ingenuity of Le Mayeur's composition creates a shaded sanctuary of repose for both the women and the viewer to experience together.

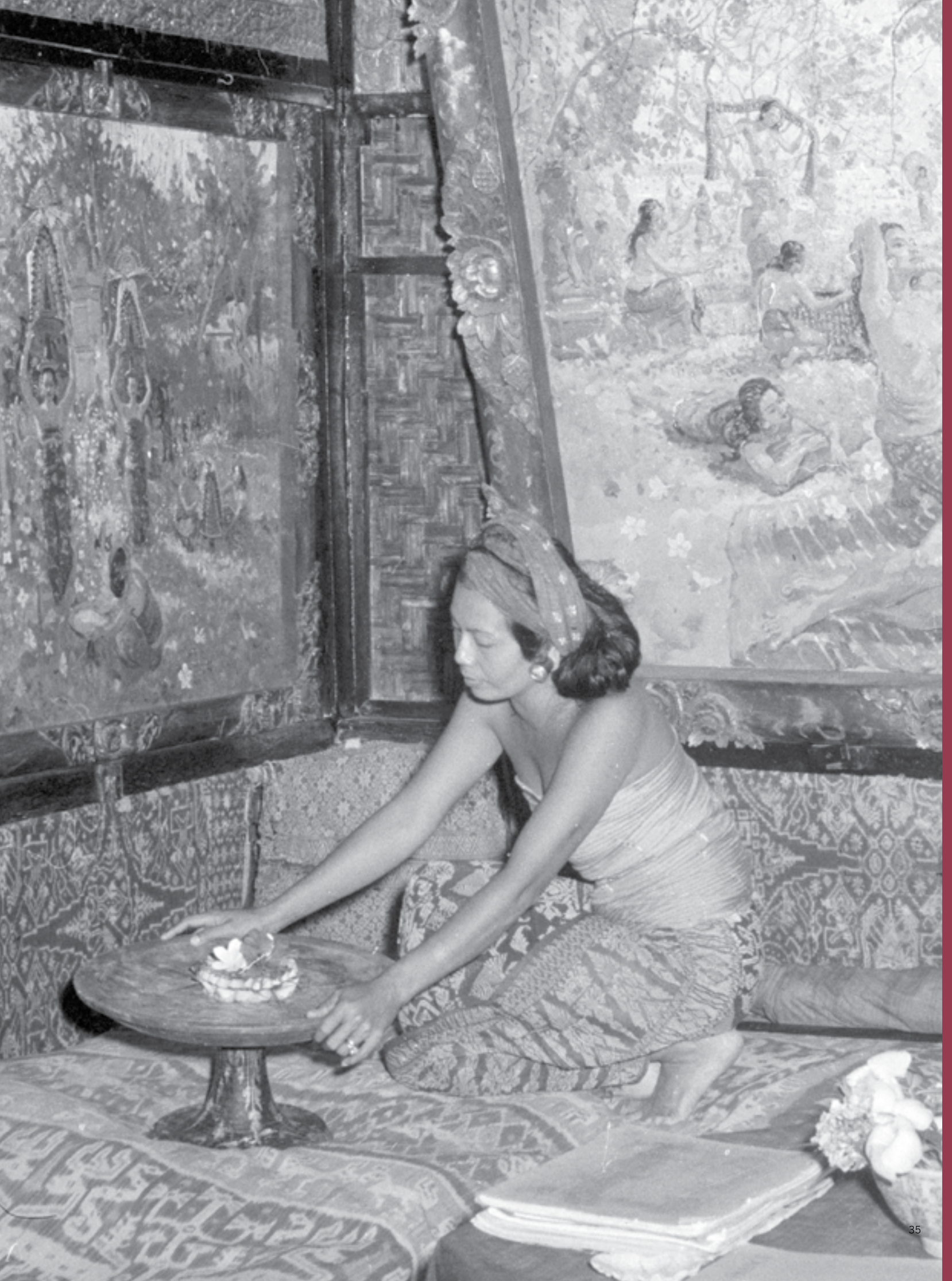
Characteristic of his pre-war works (1932-1937), Le Mayeur adopts a more expressive interpretation of the body's anatomy. The women's curved figures and enlarged feet are reminiscent of the painter's more

stylized approach in his earlier Bali works, relying on speed and efficiency to capture his emotional response to the scene, as opposed to rendering it with verisimilitude. Their rounded, arched bodies also exude a languorous warmth that suffuses the piece with an intimate, convivial atmosphere, providing an ideal hiding spot for hushed conversations to take place. Resting on her arms, the woman on the left leans towards her friend in a manner of friendly congeniality, her amiable gesture referencing the tender familiarity of friendship. Her listening companion faces the viewer, drawing the viewer into the midst of their private circle. Their carefree composure in the adumbral garden is a restful embodiment of the landscape's nebulous tranquility.

Le Mayeur's natural affinity for light manifests in the use of short, bold brushwork to highlight the rich interplay between sunlight and shadow. The gilded sun rays filter through the green thicket, caressing the women's skin in lustrous brushstrokes that establish a vivid contrast between the areas of sunlit skin and the rest of their shadowed bodies. Le Mayeur's keen awareness of the subtle relationship between light and shadow enlivens the painting with a rarefied, realistic treatment that attests to his virtuosity as an Impressionist painter. This astute sensitivity to light renders a refreshing contrast between the verdant green garden and the ruby red hibiscuses scattered across the foliage, creating an exquisite marriage of vibrantly contrasting colours that mirrors the diverse variegation of the tropics.

*Conversation in the Garden* is proof of the Impressionist master's acuity and flair for rendering the subtle nuances of light and shadow, imbuing the sleepy, idyllic scenery with the serene solitude of the Bali landscape. The quiet placidity of the piece introduces a vastly different aspect to the lively Balinese culture and divulges the hidden, lesser-known aspects of the tropical island. Over the span of twenty-six years, Bali still possessed an endless vat of imagination and beauty for Le Mayeur, inspiring the pinnacle of his opus.

Harrison Forman  
Indonesia, Ni Pollok, wife  
and model of artist Jean  
Le Mayeur, at home in  
Denpasar, 1956  
Gift from Sandra Carlyle  
Forman, 1987  
Harrison Forman Collection  
© From the American Geo-  
graphical Society Library,  
University of Wiscon-  
sin-Milwaukee Libraries  
哈里森·福爾曼  
藝術家勒邁耶之妻兼模特兒妮  
·帕洛在印尼丹帕沙的家中·  
1956年  
珊德拉·卡萊兒·福爾曼捐贈·  
1987年  
哈里森·福爾曼收藏  
© 美國地理學會典藏·威斯康  
辛大學密爾瓦基分校圖書館





Adrien-Jean Le Mayeur de Merprès  
Le Tableau Chinois  
Sold at Sotheby's Hong Kong, 31 March 2019, Lot 1106, for US\$ 1,321,740  
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勒邁耶  
《中國畫》  
2019年3月31日售於香港蘇富比，拍品編號 1106，成交價 1,321,740 美元  
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峇里島上的茂密花草、充滿活力的當地文化，為勒邁耶提供了豐富的創作靈感。陽光充沛的峇里島熱帶氣候，深深地吸引了印象派出身的勒邁耶。他對美有著強烈的追求，常常在戶外創作，描繪峇里島陽光閃耀的氣氛和當地活潑的居民。他沉浸於峇里島獨有的節日和習俗裡，更在當地找到了他終生的靈感女神——宮廷舞者帕洛，她後來成為了他的妻子。對勒邁耶來說，峇里島有一種渾然天成的藝術氣氛，促使他定居於此，繼續熱切地追求光影。《在花園裡聊天》捕捉了陽光與陰影之間的和諧，勒邁耶靈巧俐落的畫工令人欽佩。

《在花園裡聊天》以峇里島世外桃源般的景色為背景，讓觀者一睹熱帶島民生活的剪影。兩位峇里女子被茂密的植物包圍，避開了熱帶的炎熱。遠處陽光普照著田野，如虹彩般的天空裡，那柔和的藍色和紫羅蘭色，在遠處炙熱土地的對比下顯得清涼，為畫面帶來更多深度，透視效果更為出眾。深紅色和淡粉紅色的花朵，與女子身上紗籠的鮮豔藍色相得益彰，使她們自然地融入四周茂密的花草叢裡。在兩位女子之間，可見勒邁耶作品常出現的黃色雨傘。黃傘在草叢裡打開，在悶熱的天氣裡為兩位女子遮蔭，將她們納入溫暖的金色懷抱中。這幅作品的精妙之處，在於畫者為畫中女子和觀者都創造了一個納涼的淨土。

《在花園裡聊天》展現勒邁耶戰前(1932-1937)作品的特色，畫中的人體構圖更具表現力。女子身軀的曲線、放大的雙腳，

讓人聯想到他早期的峇里島作品——憑落筆速度和效率，捕捉他對場景的情感反應，而不是逼真地呈現它。兩位女子彎着腰肢，率性而坐，散發出一種慵懶的溫馨感，畫面氣氛親密友善，如此環境正適合安靜私密地聊天。左邊的女子用手臂支撐著身體，挨近身邊的友人，可見她們親密無間的友情。聆聽她細語的女子面向觀眾，將觀眾目光吸引到他們身上。在有陰影遮蔽的園地裡，兩位女郎無憂無慮的舉止，體現了當地朦朧和寧靜的生活氣氛。

勒邁耶使用短促而大膽的筆觸，突出陽光和陰影之間豐富的相互作用，可見他天生對光影的熱愛。金色的陽光穿過灌木綠叢，光彩熠熠的筆觸描繪出女子的肌膚；陽光直照下的肌膚，與遮蔽下的肌膚形成鮮明對比。勒邁耶對於光影的微妙關係觸角敏銳，使這幅畫充滿活力。他憑著純粹的寫實技法，展現高超的印象派風格繪畫造詣。勒邁耶對光線的反應敏銳，筆下青翠的綠色園地與散落在地上的紅寶石色木槿花形成鮮明對比，色調精緻地融合，反映出熱帶的斑斕色彩。

《在花園裡聊天》將如詩般的閒情融入峇里島的靜謐風光，亦可見這位印象派大師在表現光影微妙變化方面的敏銳天賦。這幅作品呈現一片寧靜平和，在熱鬧的峇里島文化之外，帶來截然不同的視覺感受，向觀者透露這個熱帶島嶼較鮮為人知的一面。在二十六年的時間裡，峇里島一直為勒邁耶帶來無窮無盡的想像空間和美學享受，啟發他登上創作生涯的巔峰。

## 1054 No Lot



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN  
COLLECTION

歐洲知名私人收藏

1055

ADRIEN JEAN  
LE MAYEUR DE  
MERPRÈS

1880-1958

Women at the Beach

Oil on canvas

Signed; Inscribed and numbered 3 on the reverse  
91.5 by 120.5 cm; 36 by 47¾ in.

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

**PROVENANCE**

Christie's Singapore, 2 April 2000, Lot 24  
Acquired from the above sale by the present owner  
Private European Collection

HK\$ 2,500,000-3,800,000

US\$ 319,000-485,000

勒邁耶

海灘上的女子

油畫畫布

款識：藝術家簽名；題款並標記3 (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，二〇〇〇年四月十二日，拍品編號24  
現藏家購自上述拍賣  
歐洲私人收藏





Featuring a shoreline occupied by lounging Balinese maidens against a turquoise horizon, *Women on the Beach* by Adrien Jean Le Mayeur de Merprès is an exquisite encapsulation of the artist's sunlit opus. The Belgian painter found his home on Bali's coast in 1932, later joined by his lifelong muse and wife, Ni Pollok. In a moment of serendipitous fate, the pair stumbled upon one another during one of Pollok's Legong dance performances, precipitating a lifetime filled with love, light and movement. A captivating embodiment of the vivacious Balinese culture, Ni Pollok was a prolific mainstay in Le Mayeur's oeuvre, inspiring his most acclaimed series to date.

*Women on the Beach* is a spectacular homage to the maestro's mastery of the intricate nuances of light, capturing the evening colors with incandescent accuracy. The ocean is warmed by the heady sun, with rays veiled and cooled by translucent clouds. In various daubs of light orange, pink and yellow, the pastel tones Le Mayeur utilizes when painting the layered sky are reminiscent of his Impressionist roots. Pink mountains form the outliers of the remote scenery, contributing to the romantic spectacle of the tropical island. Le Mayeur's expert comprehension of light and color chronicles the sights and sensations of Bali in euphoric detail, a sincere testament to the artist's enchanted reverence for the island's beauty.

Under the flushed glow of the setting sun, the Balinese vistas and its women are bathed in hues of orange and yellow ochre. Heated sunrays dance upon their bronzed skin, enlivening the setting with a balmy luminosity. The maidens traverse the beach in groups,

each expressed as individualized iterations of serene conviviality. A cluster of palm trees unfold from the right of the panoramas, providing a cooling shade from the sun.

With years of painting under his belt, Le Mayeur reveals his innate ingenuity and practiced familiarity when creating such wonderful compositions, setting each work apart with individual flair. Situated far apart, each group of women are spotlighted in their milieu. The seated maidens are sprawled across the sand, their languorous figures in consummate harmony with the landscape. Stalks of flowers lie scattered next to them, a charming complement to the picturesque pair. Behind them stands three svelte women under a single parasol, each an enthralling sight of refined elegance. Their heads are bound in individual wraps of ruby red and emerald green, a vivid harmony of contrasting colors that testify to Le Mayeur's chromatic brilliance. Huddling close together, the women are bound in a space of quiet intimacy. Further in the distance is another group, posed in a circle of friendly rapport. By the coastal edge, they draw the eye towards the water, permeating the sedate scene with dimensionality and depth.

*Women on the Beach* conjures an idyllic vignette of the Balinese seascape enveloped in rapturous sunlight. Surrounded by Bali's dazzling natural phenomena and its bustling culture, Le Mayeur was immersed in an endless wealth of inspiration conducive for his craft. The maestro dedicated himself to a lifetime pursuit of art, endeavoring to represent the allure of the tropical setting in riotous light.

《海灘上的女子》以綠松石色的地平線為背景，描繪在海灘上消磨時光的峇里女子，是勒邁耶一幅充滿陽光氣息的傑作。1932年，這位比利時畫家在峇里海岸找到了自己的歸宿，後來更覓得終身相伴的靈感女神兼妻子帕洛。在一場帕洛的雷貢舞表演中，兩人在命運的安排下有緣相遇，從此開展了一段充滿愛、陽光和動感的一生。帕洛經常出現在勒邁耶的作品中，她象徵峇里島活力盎然的文化，是勒邁耶迄今享譽最盛的作品的靈感泉源。

《海灘上的女子》體現勒邁耶駕馭光線的精湛技藝。畫中的光線變化微妙，晚霞的色彩亦如現實親眼所見般細膩。熾熱的太陽溫暖了海洋，在薄雲之間穿梭的陽光顯得朦朧，彷彿光線的溫度也隨之而降。層層的淺橙、粉紅和黃色堆疊出柔和的天空，可見勒邁耶的印象派本源。遠處的山脈呈粉紅色，猶如熱帶島嶼的浪漫奇觀。勒邁耶憑著對光線和色彩的精彩演繹，盡情展現峇里島的怡人景色以及人在其中的感官享受，可見他對峇里島的深切熱愛。

在夕陽的映照下，峇里島的風景和女子都沐浴在橙與黃赭的色彩中。炙熱的陽光在她們的古銅色肌膚上躍動；少女們在海灘

上結伴，或行或坐，各自流露出遊樂的暢悅感受。畫面右方一排棕櫚樹是陽光之外的一隅陰涼地。

勒邁耶創作經驗豐富，這幅精彩作品不僅展現其天賦才華，亦印證他多年來累積的繪畫造詣。每組女子自然地融入身邊環境中，但各自仍引人注目。沙灘上的少女略帶倦意的神情與景觀完美融合；鮮花枝散落在她們身邊，點綴著如畫般的美景和美人。她們身後，三位苗條少女站在一把遮陽傘下，情態曼妙優雅，令人不禁神往。她們戴著寶石紅和翠綠色頭巾，色調對比鮮明而和諧，再一次證明勒邁耶高超的用色技巧。少女們依偎在一起，予人親密無間之感。遠處有幾個少女站在一起，氣氛同樣友好融洽。她們站在海邊，將觀者視線引向水面，為寧靜的景觀增添維度和深度。

《海灘上的女子》展現陽光普照下峇里海岸如詩般的景色。峇里島的大自然豐茂斑斕，文化氣氛喧鬧活潑，令人眼花繚亂，為勒邁耶帶來無窮無盡的創作靈感。這位藝術大師將一生奉獻給藝術，致力呈現這個光彩璀璨的熱帶島嶼的魅力。



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

亞洲重要私人收藏

1056

LEE MAN FONG

李曼峰

1913-1988

Rojak Seller

Oil on masonite board  
Signed in Chinese, inscribed and stamped with a seal of the artist  
90 by 122 cm; 34½ by 48 in.

**PROVENANCE**

Sotheby's Singapore, 29 April 2007, Lot 148  
Acquired by the present owner from the above sale  
Private Asian Collection

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

US\$ 255,000-383,000

羅惹小販

油彩纖維板  
款識: 藝術家以中文簽名, 題款並鈐印一方

來源

新加坡蘇富比, 二〇〇七年四月二十九日, 拍品編號148  
現藏家購自上述拍賣  
亞洲私人收藏





Lee Man Fong was an artist who found the greatest inspiration in the everyday, and dedicated his career to composing lyrical masterpieces of life and harmony. After relocating to Indonesia in 1932 from Singapore, Lee was granted the Maino scholarship in Holland by the Dutch Vicery in 1946, which allowed him to spend six years of formal artistic training abroad. In the years 1946-1952, Lee's works were featured in exhibitions in Amsterdam, The Hague and International Salons in Paris, which marked him as a modern veneration of the East. Upon returning to Indonesia, Lee's artistic palette immediately stood out with its rejection of traditional formalities, as his distinctive illustrations assimilated the technicalities of Western oil painting with Asian aesthetics. Widely celebrated as the father of reformist Chinese painting, Lee crafts a stylistic oeuvre which employs *shan shui* and *xie yi* Chinese methods in tandem with Western approaches, which embodies beautifully his deep-seated sentiments and love for his Chinese heritage. His paintings always aimed to provide a vivid narrative of the rural landscape, chronicling Southeast Asian themes, people, flora, and fauna in all their diversity.

Classically recognizable, *Rojak Seller* gives viewers a rare vignette into the vibrant lives of the village people of Indonesia. Lee Man Fong's choices of subject matter have always strayed towards the observational, his paintings often documenting scenes of daily life. *Rojak Seller* is part of the artist's Bali-inspired paintings and provides insight into his personal experience as a foreigner living in Indonesia, a stint that deeply impacted his aesthetic. In the present lot, Lee pays homage to Chinese calligraphy and painting through his depiction of a hawker preparing rojak, a traditional fruit and salad dish, for a humble family of three.

It may be said that "*As an Oriental artist, he has renewed and transformed Western oil painting by imbuing it with the essence of Chinese ink painting, achieving a mutual identity between subject and object, at the same time vastly opening the restrictions on traditional Chinese painting.*"<sup>[1]</sup> Lee's cohesive color palette and gentle brushwork congregate to portray his uniquely personal style – expressing a multicultural visual language, awakening the pictorial reveries of the daily lives of the Indonesian milieu. Brimming with a heavenly, dream-like atmosphere, Lee's delicate brushwork details the immaculate gesticulations and features

of each character, as warm pigments diffuse into their exquisite curves and contours. He avoids harsh lines and definitive edges, communicating subject matter through suggestions of form within darkness and light. Inspired by his travels and studies in Europe prior to settling in Indonesia, Lee was particularly influenced by Dutch artist, Rembrandt and his employment of light and shade. As demonstrated in the present lot, Lee adopted the careful application of shading and manipulation of light to capture the sinuous contours and curvatures of the human figure and the objects around her.

Uninterrupted, the rojak seller exudes serenity and warmth, as Lee renders her in earthy bronzed tones, setting her apart from the faded grays of the terrain. His palette is muted and earthy, the most vibrant of which is applied to the cloth of the satay vendor's attire and her cornucopia of fruits, drawing the viewer's attention to the woman as the nucleus of the composition. He imbues the backdrop with negative space, such that the figures appear suspended in mid air, floating dreamily in a backlit space. These artistic choices create an atmosphere of serenity, emphasizing the human connection being made in a simple, transactional relationship, one that peppered his circadian experiences while living in Indonesia.

*Rojak Seller* is a depiction of human camaraderie – the intimacy between the children and woman as seen per the artist's observation of this singular moment from village life. Here, each character is gifted

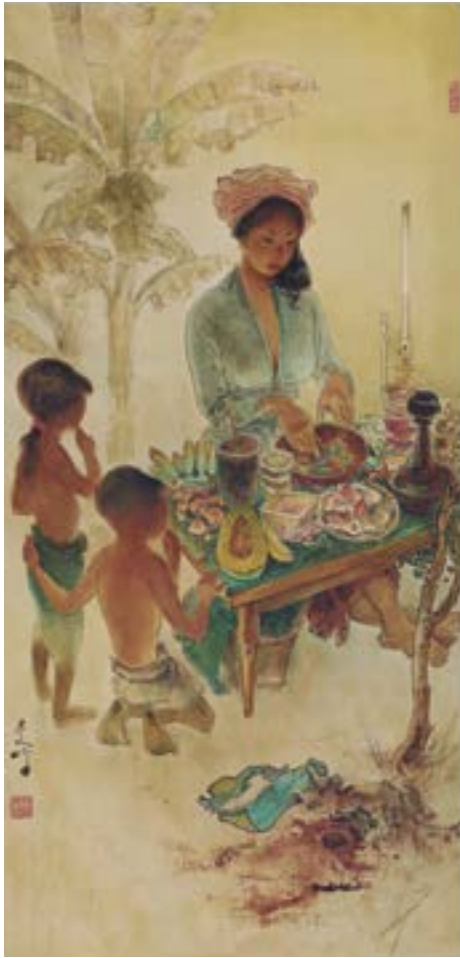


Ni Reneng and Lee Man Fong (1941)  
Ni Reneng 與李曼峰 (1941年)

with his or her own physiognomies and characteristics, the painting acting as a narrative of their interlocking relationships, or alternatively as the female paragon with surrounding youth. Women were a staple in his oeuvre, and he remained faithful to this subject matter throughout his career. Lee not only immortalized the elegance of the female spirit, but also rejoiced their contributions as the matriarchs and nurturers of their communities. The artist elevates her status by depicting her with a sense of femininity and beauty. Her posture, poised and nimble, is a mark of her sophistication. Her hands are nimble and delicate, despite the laborious nature of her work. Next to the rojak seller, the family waits patiently while cattle graze behind them, noticeable only through the faint lines of their silhouettes.

With his marriage of Eastern metaphors and Western techniques, Lee delineates and arranges each character across the tranquil landscape, which allows him to demonstrate proportion and generate a sense of movement within the panoramic vista. Lee's artistic imagination and flexibility sets him apart as one of the most dexterous and expressive reformist Chinese artists of his era. By drawing elements from Western compositional forms and Chinese traditions, Lee pays homage to his cultural lineage in *Rojak Seller*, commemorating those that humbly serve as the heart of Indonesia.

<sup>[1]</sup> Ho Kung-Shang, Michelle Loh, *The Oil Paintings of Lee Man Fong*, Art Book Co. Ltd., Singapore, 2014, p. 7



Lee Man Fong  
*Rojak Seller*  
Sold at Sotheby's Hong Kong, 4 October 2015, Lot 1070 for  
US\$ 381,920  
© Sotheby's

李曼峰  
《羅惹小販》  
2015年10月4日售於香港蘇富比，拍品編號 1070，成交價  
381,920 美元  
©Sotheby's

藝術家李曼峰從日常生活發現最動人的靈感，一生致力創作洋溢生活氣息與和諧感的抒情傑作。李氏於1932年從新加坡移居印尼，後於1946年獲荷蘭總督頒發Maino獎學金，負笈海外接受六年的正規藝術訓練。1946至1952年間，李氏作品出現在阿姆斯特丹、海牙及巴黎國際沙龍藝術展，被譽為東方現代藝術之代表。回到印尼後，李氏摒棄傳統形式，積極融合西方油畫技巧和亞洲美學，旋即脫穎而出。李氏被譽為國畫改革派之父，其別具一格的作品以西方形式結合山水和寫意的國畫技法，體現他對中國傳統的深厚情意和熱愛。李曼峰的作品一直旨在呈現真實鮮活的鄉村故事，記錄東南亞豐富多元的風土人情。

《羅惹小販》是李氏的經典作品，讓觀者難得一窺印尼村落居民的真實生活寫照。李曼峰筆下的主題往往忠於觀察，以畫記錄日常生活場景。《羅惹小販》是藝術家以峇里島為靈感的作品之一，呈現他作為印尼僑民的親身經歷，而這段時期亦深深影響其美學。在本作中，李氏描繪一名小販為三口之家準備名為「羅惹」的傳統蔬果沙拉，當中畫法是向中國書畫致敬。

可以說，「作為一位東方藝術家，他將中國水墨藝術的精華注入西方油畫當中，完成變革與創新，從而在主體與客體之間獲得雙重身份，同時又打破了傳統中國繪畫的諸多限制。」李氏的和諧用色及柔美筆觸創造出獨特風格，藉以表達一種多元文化的視覺語彙之餘，對於印尼社會日常點滴的聯翩浮想亦被喚醒。畫面瀟灑著超凡脫俗的夢幻氛圍，李氏的精細筆觸勾勒出各人的細致舉動和五官，以暖色調渲染絲毫不苟的肢體曲線和輪廓。他摒棄粗線稜角，以光暗描繪形態並表現主題。李氏受啟發於定居印尼前遊學歐洲的經歷，荷蘭藝術家倫勃朗（或譯林布蘭）的光影運用技巧對他薰陶尤深。如本作所示，李氏的光影技巧仔細而嚴謹，著眼於畫中主角的婀娜姿態、曲線輪廓以及她身邊的物品。

畫中的羅惹小販泰然自若，散發著恬靜親切的氣質，李氏為她繪上褐銅色，在淡灰色大地的烘托下獨秀特立。李氏用色柔和含蓄，以大地色系為主，畫中最鮮色部分見於小販的一身裝束和各式各樣的水果，引人注目於作為構圖中心的這位女子。留白背景令人物看似懸浮空中，輕飄於背光空間之中。種種藝術元素營造出一種靜謐氛圍，人與人透過簡單買賣而建立聯繫，在畫中得以彰顯，而這種人情交流在李氏生活於印尼期間處處可見。

《羅惹小販》是人類仁愛精神的寫照，如藝術家所觀察到的鄉村生活情景，將眼前婦孺之間的親密聯繫入畫。人物的外表五官各具特色，此畫敘述了他們彼此之間的關係，又或者是在年輕人襯托下將女子化身為女性典範。李氏畢生作品以女性為中心主題，貫穿整個藝術生涯。他不僅將女性的優雅美麗化為不朽，而且歌頌她們身為社區領袖和照顧者所作出的貢獻。藝術家透過描繪她的女性氣質和美態，凸顯她的身份地位。沉著端莊的坐姿是她成熟老練的象徵。縱然從事勞動工作，她的雙手依然細長靈巧。旁邊的一家三口在耐心等待，身後有牛隻在吃草，牠們的身影透過淡描的輪廓線隱約可見。

李曼峰結合東方象徵與西方畫法，以線條刻畫各個人物，分佈於閑靜景致之中，展示畫中全景的完美比例和動感。李氏的藝術構想及多元創作出類拔萃，使他成為同輩中造詣最高、最具表現力的中國改革派藝術家之一。《羅惹小販》採用西方構圖，但取材自中國傳統，可見畫家藉此向自身的文化根源致敬，並讚美那些默默地體現印尼風土民情的人。

<sup>[1]</sup>何恭上，Michelle Loh著，《李曼峰油畫集》，Art Book Co. Ltd.，新加坡，2014年，頁7





“The art world is like a garden of blooms. I have never proposed that we opt for one style and go against other methods. I believe that every school of art has the right to present its own unique style”

Lee Man Fong

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
COLLECTION

亞洲重要私人收藏

1057

**HENDRA GUNAWAN**

亨德拉·古拿溫

1918-1983

**Conversation**

Oil on canvas  
Signed, inscribed and dated 60  
194 by 83 cm; 76¼ by 32½ in.

**PROVENANCE**

Christie's Hong Kong, 28 November 2010, Lot 1610  
Acquired from the above sale by the previous owner  
Christie's Hong Kong, 31 May 2015, Lot 430  
Acquire from the above sale by the present owner

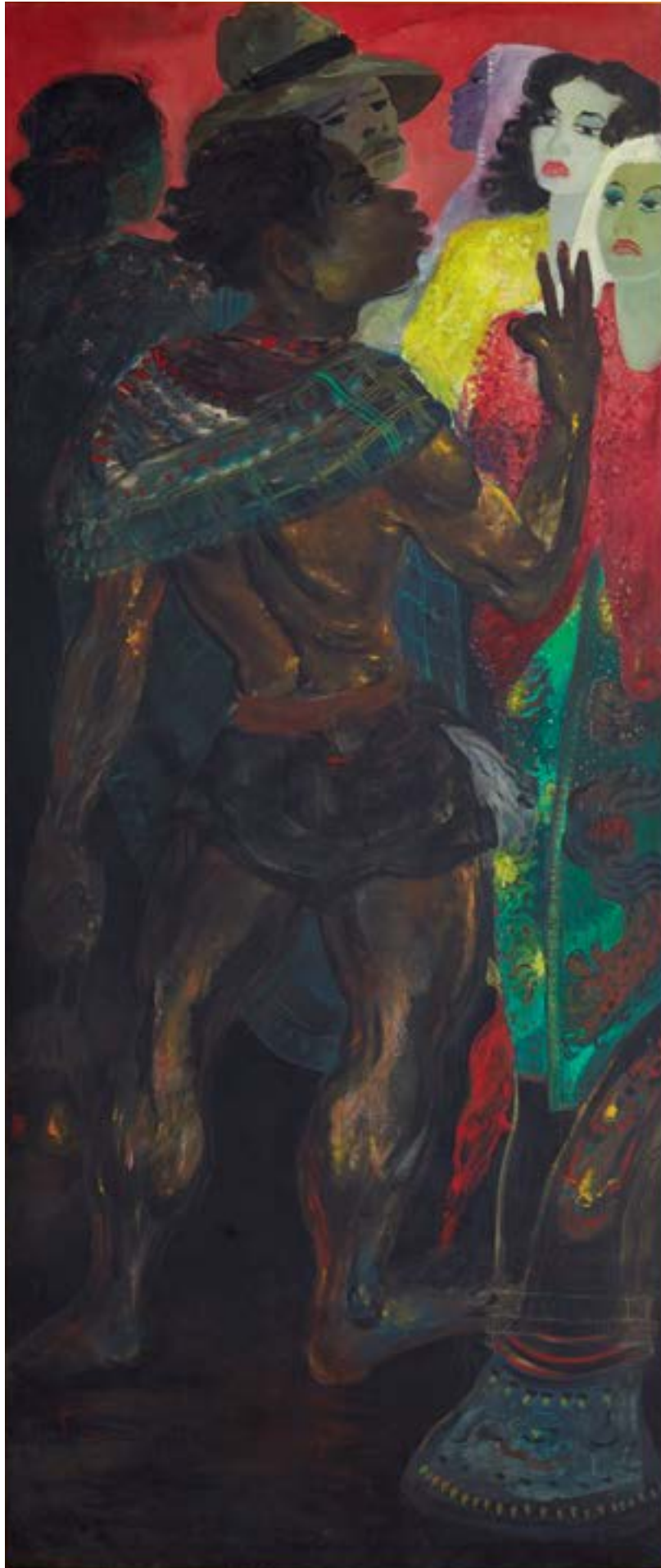
HK\$ 2,100,000-3,200,000  
US\$ 268,000-408,000

**對話**

油畫畫布  
款識：藝術家簽名，題款並紀年60

**來源**

佳士得香港，二〇一〇年十一月二十八日 港 編號1610  
上一位藏家購自上述拍賣  
佳士得香港，二〇一五年五月三十一日 港 編號430  
現藏者購自上述拍賣





Hendra Gunawan  
*Mother and Children with  
 Topeng*, 1977  
 Sold at Sotheby's Hong  
 Kong, 4 April 2016, Lot 380  
 for US\$ 474,569  
 © Sotheby's

亨德拉·古拿溫  
 《跳面具舞的母與子》1977  
 年作  
 2016年4月4日售於香港蘇  
 富比·拍品編號380·成交價  
 474,569美元  
 © Sotheby's

A romantic visionary, a zealous citizen, Hendra Gunawan was a man of many titles, but above all, he was an artist. Each painting rendered under Gunawan's adept brushwork was created with fond affection and spirit. Prismatic and effulgent, Gunawan's works are infused with his endless optimism and vividly dramatized with expressive figures that populate his opus. A potent combination of artistic ingenuity and an ardent passion for the arts, the Indonesian native's stunning scenes encapsulate the vibrancy of his homeland and its occupants with spirited detail. *Conversation* is an early work and a brilliant portrayal of the quixotic from the maestro's broad canon, monumentalizing the everyday occurrences within the Indonesian community.

Recognized as one of the modern masters of Indonesian art, Gunawan's acclaimed oeuvre is venerated for its rich narratives articulated in his accessible vocabulary. *Conversation* is a candid rendition of a bustling village, recreating the raucous conversations with vivacious energy. An animated exchange is seemingly enacted between a seller and his potential buyers, the scene immortalized in a moment of vehement convincing. Gunawan found a distinct charm in the mundane routines of his fellow countrymen, inspiring diverse vignettes rooted in Indonesian culture. The figures are described in his stylized vernacular, their exaggerated features and emotive gestures drawing influences from Javanese *wayang* puppetry and Western caricatures. The eclectic amalgam of influences from various genres spotlights Gunawan's versatile range, establishing an entirely original, modern identity representative of the newly independent Indonesia.

One of the most salient and arresting qualities in Gunawan's works is his proficiency in rendering the human form with evocative color and mesmerizing movement. Strong, sinuous and robust, the man in the foreground is a picture of healthy virility. Golden daubs of paint glisten on his body, conjuring an image of sunlight bouncing off his bronzed skin. Darkened shadows contour his limbs in heavy, emphatic lines of umber and black, accentuating the man's toned muscularity. The striking contrast between light and dark illustrates Gunawan's fluency with the three-dimensionality of Western realism, executed in distinctive green undertones found in his earlier works. Carrying a bag of goods, the man presents a price to his listening audience. The crowd responds to his speech with derisive expressions, injecting the entertaining spectacle with comic hilarity. Behind them,

another conversation takes place between two women, contributing to the cacophony of noise. Gunawan offers a playful insight into the interactions between social groups in traditional villages, endearing audiences with his engaging narratives. Against the clamor of village life, the artist elevates the banality of daily traditions, transforming it into a whimsical account of Indonesians in their natural milieu.

Presented in the polychromatic resplendence of Gunawan's palette, the women are attired in bejeweled hues of ruby, emerald and gilded yellow clothes, standing iridescent against the rustic overtones of the painting. Traditional *batik* patterns adorn the woman's skirt in arabesque design, luminescent against the lively turquoise-green fabric. Dots of pink and red ornament the apparel, the variegated embroidery attesting to Gunawan's fastidious attention to detail. Standing behind, her friend is dressed in a similarly intricate top, the elaborate texture reproduced under the maestro's dexterous brushstrokes. Rather than beatific two-dimensional figures, Gunawan's women are individualized personalities that capture the lively exuberance of the Indonesian woman. The boisterous man in the foreground is also garbed in his native wear, his multi-patterned cloth of deep turquoise and white enlivened with splashes of fiery red. Trailing behind is a woman dressed in a similar outfit, her ruby earrings in consummate harmony with the bold red background. Standing between the two figures is a man with a fedora, his distinctly Western hat alluding to the diversifying population and rapid onset of modernization across classes within Indonesia. *Conversation's* saturated coalescence of contrasting colors and varied attire is a refreshing insight into the different personalities that live in co-existence with each other within a typical Indonesian community.

Painted in Bandung in 1960, the present lot is an extremely rare and early work by that stands as a testament to Hendra Gunawan's formative and foundational affinity for his native roots. As evident in *Conversation*, Hendra Gunawan's chronicles of circadian life in his homeland celebrate the individual identities of his Indonesian peers upon canvas. The maestro's daring colors, inventive figures and elaborate narratives found a deep resonance with Indonesia's colorful history, and it was this ardent dedication to his beloved country that established Gunawan as the artist for the people.



Hendra Gunawan  
*Snake Dancer (Penari Ular)*,  
1977  
Sold at Sotheby's Hong  
Kong, 4 April 2011, Lot 353  
for US\$ 2,102,635  
© Sotheby's  
亨德拉·古拿溫  
《蛇舞者》  
2011年4月4日售於香港蘇  
富比·拍品編號 353·成交價  
2,102,635 美元  
© Sotheby's

亨德拉·古拿溫既是浪漫多情的先行者，亦是充滿激情的大國民，但他首先是一位藝術家，每幅傑作都滿懷深情和活力。古拿溫的作品七彩繽紛、光彩照人，飽含無盡的樂觀之情，畫中人情豐富，營造出生動的戲劇效果。這位土生土長的印尼藝術家在藝術創作方面同時具備創意和熱忱，他筆下的場景美輪美奐，細節之處活靈活現，展示出印尼和印尼人民的蓬勃生氣。本作《對話》屬於早期作品，傳神地刻畫了他廣闊無邊的異想世界，將印尼社區的日常生活定格於畫布上。

古拿溫是廣為人知的印尼現代藝術大師，他的作品之所以備受推崇，是因為他用平易近人的視覺語言構成豐富的敘述。本作呈現出一條熙來攘往的村落，此起彼伏的喧鬧聲彷彿穿透畫面傳來。買賣雙方你一言我一語，爭持激烈。古拿溫在平凡人平凡事上找到獨有的魅力，將多姿多彩但仍植根印尼文化的瞬間記錄下來。他以別樹一幟的手法繪畫人物，誇張的身體特徵和姿態源自哇揚皮影戲和西方誇飾漫畫。這種糅合各種藝術形式的風格足見古拿溫兼收並蓄，為戰後獨立的印尼創造出全新的現代身份認同。

他用強烈的色彩和流麗的筆觸繪畫人體，功力出神入化，成為其作品裡最引人注目的特質。畫面前方的男子肌肉糾結，壯實粗獷，一副陽剛強健的身板。金色的顏料鋪灑在他身上，如同陽光照在古銅色的肌膚上，熠熠生輝。陰影在他的四肢投下棕色和黑色曲線，勾勒出發達的肌肉。本作明暗對比強烈，反映古拿溫對西方現實主義的立體表現技法得心應手，同時伴隨著早期作品中的螢綠基調。男子帶著一袋貨物向人群索價，人們聽到後露出一臉嘲諷的神情，為畫面注入一股漫畫式的滑稽

感。人群身後有兩名正在說話的女子，為刺耳的喧鬧再添一分聲量。古拿溫在傳統村莊生活裡加入幾分調皮，用引人入勝的表現方式討得觀者喜愛。他以熱鬧的鄉村為背景，將平平無奇的日常昇華成藝術，把當地的印尼人畫進天馬行空的世界。

兩名女子的衣服堪比華錦，寶石般的紅與綠和金燦燦的黃都是古拿溫的斑斕用色，在沉實質樸的背景中大放異彩。其中一名女子的長裙是鮮豔的青綠色，上面綴滿阿拉伯風格的蠟染圖案；她的衣服有粉紅色和紅色圓點，彩色刺繡可見畫家對細節的處理一絲不苟。她身後的友伴穿著一件款式相似的上衣，精美繁複的紋理是畫家的妙筆生花。古拿溫筆下的女性並不是虛有其表的扁平形象，她們有血有肉，盛載著印尼女性的無限活力。前方的男子身穿深藍綠色和白色夾雜的傳統花布衫，衣服上有火紅色的斑紋。男子身後的女子一身相似的打扮，紅寶石耳環和奪目的紅色背景相得益彰。站在兩人之間的男子頭戴軟呢帽，這頂看上去格格不入的西式帽子暗示了印尼人口的多樣化，以及在各階層迅速出現的現代化。本作將對鮮明的色彩和衣著共治一爐，是一個典型印尼社區裡居民們個性迥異而共存的生活寫照。

古拿溫於1960年在萬隆完成本作，是極為罕見的早期作品，亦可見他對自身文化的熱愛逐漸成形。一如本作，他持之以恆地刻畫祖國土地上的生活點滴，透過畫作展示國民同胞的不同風采。大膽的用色、與別不同的人物形態和精緻的繪畫方式，深刻地見證了印尼豐厚精彩的歷史；正是這種對祖國深沉的愛，令古拿溫成為人民的藝術家。



Hendra Gunawan  
*Penjual Unggas (The Poultry Vendor)*, 1962  
Sold at Sotheby's Hong Kong, 30 September 2018, Lot 1048 for US\$ 351,298  
© Sotheby's

亨德拉·古拿溫  
《雞販》1962 年作  
2018 年 9 月 30 日售於香港  
蘇富比·拍品編號 1048·成交  
價 351,298 美元  
© Sotheby's





Fig. 1



Fig. 2

Fig.1  
Affandi, 1982  
IN Wedja  
阿凡迪·1982年  
IN Wedja

Fig.2  
Affandi  
Self-Portrait, 1968  
Sold at Sotheby's  
Singapore, 5 April 2014, Lot  
125, for US\$ 778,711  
© Sotheby's  
阿凡迪  
《自畫像》1968年作  
2014年4月5日售於新加坡  
蘇富比·拍品編號 125·成交價  
778,711美元  
© Sotheby's

## PATRONAGE AND PILGRIMAGE: THE MAKING OF AN ARTIST

Ground-breaking, unorthodox and evocative, Indonesian artist Affandi is one of Southeast Asia's most daring painters from the 20<sup>th</sup> century. A self-taught artist, Affandi drew purely from a painterly instinct, imparting his works with an original, inimitable quality. As opposed to the idealistic Mooi-Indië (Beautiful Indies) style that dominated the earlier half of the 20<sup>th</sup> century, Affandi sought to express an unadulterated reality of Indonesia, documenting both the beauty and bleakness of his homeland with emphatic color. The blunt lyricism of his works earned international praise at the 1954 Venice Biennale, acclaimed for his novel approach to expressionism in the already well-established field.

<sup>[1]</sup> A visual lexicon composed in his idiosyncratic taste, Affandi's oeuvre is unparalleled for his artistic ingenuity and emotive touch.

The works in this prestigious collection are testament to the artist's ease in both portraiture and landscape scenes, each picture created with equally stunning prowess. *ARI (Affandi, Raka and Iwan)* is a rare portrait of Affandi's biggest collector, Raka Sumichan, and his son. What makes this painting exceptional within his vast canon is the inclusion of Affandi himself in the

scene, directly affirming the personal relationship he had with his sitters. This intimate connection extended through Affandi's 1970 Expo series – the artist was personally invited by Sumichan himself to visit the technological spectacle in Osaka, Japan. *Tower of the Sun* is a striking piece from this integral time in Affandi's career, starring the titular structure rendered in his vibrant, abstract vernacular.

An homage to both a friend and patron, *ARI* is undoubtedly one of the most art historically important works from Affandi's vast and varied oeuvre. Uniquely composed and rooted in sentimental value, the portrait's exceptional qualities are unparalleled amongst the other greats in his opus. On the 31<sup>st</sup> of December, 1957, Affandi painted this masterpiece seated on the floor in the late Raka Sumichan's office in Surabaya. Though the artist is famously known for completing masterpieces within the short span of an hour, this piece took an elaborate three hours to finish. The following day, on the 1<sup>st</sup> of January, 1958, Affandi returned to check the details of the painting, work on some finishing touches, and finally sign and date the work '1958'. This meticulous attention to detail is a conspicuous divergence from



Affandi's customary practice, underscoring the personal significance of *ARI* for the painter himself.

Set in the intimate and personal office space for his patron, the scene features Affandi, Sumichan and his son bathed in a cozy yellow light. The rustic tones of yellow ochre and brown testifies to the amicable congeniality the maestro shared with his sitters, leaving viewers privy to an intimate scene of companionship. Sumichan is seated comfortably on his vintage swivel chair, surrounded by his abounding collection of porcelain wares, books and art. Chinese Celadon Ceramics in earthen hues of green are perched on the shelves behind him, and a Yuan blue and white plate is presented proudly on the other side of the wall. The painting on the far-right corner draws reference from one of Affandi's other paintings, its inclusion in Sumichan's study acts as a visual clue to the sitter's long-term support for the maestro. Books are stacked throughout the scene. A black telephone sits on a red table at the foreground of the work, directly in front of a pot of moon orchids that hang daintily over the child. The assortment of objects around the room is a perceptive study of Sumichan's various hobbies, such as collecting goods, a love for botany as well as literature. Even though buying paintings was an unusual hobby that many chided at the time, Sumichan was before his time, collecting books, antiques, textiles, stamps, and fine art.

Positioned humbly at the bottom left of the work is Affandi himself. Unlike his subjects, whose gazes are directed away from the viewer, Affandi is engaged directly with the audience. Gesturing towards the

Sumichan family, he acknowledges their involvement in his storied rise as an artist. As with all his portraiture, each curve and line of their countenance is executed with an energetic force emblematic of the painter's rapturous rhythm, enervating the quiet study scene and transforming it into one teeming with ebullient energy.

Decades after *ARI* was painted, Affandi voyaged to Osaka in 1970, with Sumichan's encouragement. The whole nation of Japan was gripped by the Osaka expo, and one of the main attractions of the event was a colossal sculpture by Taro Okamoto (1911-96) called *Tower of the Sun* (*Taiyo no to*), depicting three faces that represent the harmony of mankind: the Face of Gold, symbolizing the future, Face of Sun, showing the present, and Face of Black Sun, indicative the past. At the time, the daring psychedelic design of the structure shocked the public. Galvanized by his admiration for the tower's creator himself, Okamoto, *Tower in the Sun* was a token of Affandi's appreciation for the monument and its artistry, rendered in his prismatic format. Swirls of black and green emerge from the tower, a departure from its original red and white coloring. Surrounded by the dizzying lights of the expo, Affandi relied heavily on his painterly intuition rather than an objective reality to express his marvel at the overwhelming display.

However, this 1970 Expo was not Affandi's first time encountering Okamoto's works. Affandi and Okamoto were close friends, having met in Paris in the early 1950s. A French journalist documents the encounter between the daring visionaries in an extract from Journal 'Pacific', *La Nouvelle Littéraire*, 27 January 1952:



Pierre Bonnard  
Ambroise Vollard with his  
cat, 1904  
皮耶·博納爾  
《艾博爾斯·瓦勒和他的貓》·  
1904 年作

“Chance has brought together, at the same time, January 19, and in the same place, Paris, two Asiatic manifestations which have much in common; they are the exhibition of Affandi (at the Mirador Gallery) and that of Okamoto (at the Greuze Gallery)... Here are two painters of the same age – in their forties – one Indonesian, the other Japanese, both of whom are considered in their own countries at the top of the list, and who appear to us to be most representative of the new painting in Asia; but even more, they present and represent the predominant ferment in that region of the world.”

An article written (in the early 1950s) by Jab-Nin Rei-Ghner states:

“The paintings of Affandi belongs neither to East nor West. It is beyond narrow racialism, not belonging to “the school of this” or “the school of that”. Like Okamoto he believes that the true artist is called upon to play the role of a liberator to work with his countrymen to set men free.” (Translation by Tom Dimes.)

Years later in 1970, Affandi would revisit his friendship and aesthetic exchange with Okamoto in Osaka, when beholding his contemporary’s towering achievement. An artwork within an artwork, a stylized interpretation of an already abstracted work, *Tower of the*



Affandi getting on a plane for an international journey, 1950s- 60s.

© Courtesy of Sardjana Sumichan

阿凡迪出國前在飛機前留影·1950-60年代  
© 圖片由 Sardjana Sumichan 提供

*Sun* is telling of the revolutionary spirit at the forefront of 20th century Asian art. Osaka and its technological festivities inflicted an immense cultural shock upon Affandi, the striking sights leaving an indelible impression upon his later works, so much so that he reportedly transitioned from a “figurative expressionist language” into a “visual abstract-expressionistic” tone.<sup>[2]</sup> The present lot reflected this tangible shift in Affandi’s expressionist idiom, its rapid execution testifying to his desire to capture the colossal structure in brisk, lively strokes.

The late Raka Sumichan recalled that Affandi was particularly determined to paint the *Tower of the Sun*. Painted in the daytime, the composition is bright and vibrant. His use of a more evocative range of colors is seen in the light green and yellows that compose the metallic roof overhead, subtly mirroring the effect of the expo’s neon lights against the metal surface. Affandi’s preference of using his hands to paint imparts the tower’s features with visceral emotion, its face a picture of theatrical anger. Next to it is a large post of black, yellow and red sculptures laid on top of each other. The arc of each stroke draws the viewer’s gaze upwards, imitating the staggering experience when viewing the monolithic sculptures from the ground. Under Affandi’s riveting strokes, *Tower of the Sun* exudes an arresting dynamism, capturing the artist’s awe at the technological extravaganza.

Sumichan was passionate about Affandi’s works and could not contain his desire to possess them, such that he was compelled to pay monthly installments for them over the span of decades. The two works in this grouping signify the close relationship between the artist and his collector, serving as a testament to a friendship that would last for decades until Affandi’s very last breath. One year after Affandi’s demise, Sumichan passed away as well.

While *ARI* sheds light on the people and moments that supported the artist throughout his career, *Tower of the Sun* is reminiscent of the pivotal opportunities that made him rise up the ranks as an artist, the influence his travels had on his oeuvre, and his constant study of the world around him and the works of his fellow contemporaries. A coalescence of stirring colors, this collection of works is a lively demonstration of Affandi’s easy versatility and his visceral talent for rendering the nuances of emotion. *ARI* and *Tower of the Sun* are museum quality works with exceptional provenance, so telling of Affandi’s personal story. They highlight the bond between patron and artist, something that made the artist’s career and legacy what it is today.

<sup>[1]</sup> Sardjana Sumichan, *Affandi*, Jakarta 2007, 10.

<sup>[2]</sup> Sardjana Sumichan, *Affandi*, Jakarta 2007, 30.



Photograph of Affandi with Maryati and Raka Sumichan among others, Bali, 1956

阿凡迪與 Maryati、Raka、Sumichan 等人，攝於峇里島，1956 年

## 伯樂與遠遊：藝術家之路

印尼藝術家阿凡迪是二十世紀東南亞最大膽前衛的藝術家之一，其作品突破傳統，令人一見難忘，印象深刻。阿凡迪自學成才，根據自己對藝術的直覺來作畫，為作品注入一種無可比擬的原創性。二十世紀上半葉的印尼藝術以浪漫理想化的「美哉印地」風格為主，阿凡迪則希望呈現出印尼最真實純粹的樣子，色彩鮮明的畫布上既有家鄉的美好面貌，亦不乏其陰暗嚴峻一面。在1954年威尼斯雙年展上，阿凡迪的參展作品直抒胸臆，在早已自成體系的表現主義領域中另闢蹊徑，得到國際好評。1 阿凡迪以獨特的表現手法譜出一套嶄新的藝術詞彙，無論是藝術創造力和感染力均無與倫比。

今次上拍的作品來自一個顯赫收藏，當中可見藝術家對肖像和風景兩個題材都拿捏自如，每幅畫都洋溢著非凡技藝。

《ARI (Affandi, Raka and Iwan)》是阿凡迪作品收藏家 Raka Sumichan 及其兒子的肖像，十分罕見，更難得的是阿凡迪本人也出現在畫中，不僅令本作顯得格外突出，也見證了藝術家與二人的情誼。在阿凡迪的1970年世博會作品系列中，他們之間的情誼仍然可見。當時阿凡迪受 Sumichan 之邀參觀日本大阪舉行的世界博覽會，隨後創造了畫作《太陽之塔》，以鮮明振

奮的抽象藝術語言呈現出這座博覽會象徵建築，也成為阿凡迪藝術生涯重要時期的關鍵作品。

《ARI》是阿凡迪對這位如朋友般的贊助人的致敬，也是其眾多豐富作品中最具藝術史學價值的畫作之一。此幅肖像構圖獨特，情感充沛，在藝術家其他作品中脫穎而出。1957年12月31日，阿凡迪坐在 Raka Sumichan 生前在泗水的辦公室地上創作本畫。雖然藝術家以一小時快速完成作品的習慣而廣為人知，但這幅作品卻用上了三小時之多，而且在第二天，即1958年1月1日，他再次檢查調整，完成最後的小細節，並簽名紀年1958。如此細膩嚴密的作法與其一貫作風十分不同，更顯《ARI》對藝術家的特殊意義。

本畫的場景設於這位贊助人親切舒適的私人辦公書房內，金黃溫暖的陽光灑落在阿凡迪與 Sumichan 父子身上。畫面黃赭和棕色的樸實色調再次證明藝術家與所畫之人的和諧真摯情感，亦讓觀者融入這段親暱的友誼。Sumichan 安坐在古老的旋轉椅，身邊盡是他收藏的瓷器、書籍和藝術品。他身後的架上放著青瓷，牆另一邊顯著位置則有一件元代青花瓷盤，最右邊的畫幅極似阿凡迪的作品，Sumichan 把阿凡迪的畫作掛在自己



的書房內，可見他對藝術家的長期支持。背景可見一疊疊的書籍，前景的紅色桌上擺著一部黑色電話，對面的白蝴蝶蘭正巧垂在小孩上方。房間裡琳瑯滿目的物件讓觀者看到 Sumichan 對收藏、植物和文學的愛好，雖然購藏畫作在當時來說仍極少見，甚至受不少人批評，但 Sumichan 目光遠大，早已開始收藏書籍、古董、紡織品、郵票和藝術品。

畫面左下角不起眼位置的人是阿凡迪本人，他與 Sumichan 父子望向別處的目光不同。阿凡迪雙眼直接看向觀者，身體姿態朝向 Sumichan 一家，對他們為自己的藝術事業作出的支持表示肯定。此作亦秉承阿凡迪肖像畫的一貫風格，勾勒面容的每一個筆畫都凝聚了飽滿的力量，彰顯藝術家靈動狂喜的韻律，為原本安靜的書房注入奔放沸騰的張力。

阿凡迪完成《ARI》十餘年後，1970年在 Sumichan 的鼓勵下前往日本大阪。當時整個日本都在關注大阪的世界博覽會，而展會最矚目的象徵建築就是岡本太郎（1911-1996年）設計的巨型雕塑「太陽之塔」。此雕塑共有三張臉，象徵人類和平：代表未來的「黃金之臉」、代表現在的「太陽之臉」和代表過去的「黑色太陽之臉」。當時這件作品近乎迷幻的設計令大眾甚為訝異。阿凡迪以畫作《太陽之塔》表達對藝術家岡本太郎的讚美，以及對該建築物和那放射性藝術效果的欣賞。畫中太陽之塔呈現漩渦般的黑色和綠色，與建築物本身的紅白色調截然不同，周圍更充溢著博覽會的炫目燈光。阿凡迪憑自己的藝術直覺作畫，不局限於客觀事實，表達當時他面對此建築時的讚歎和震撼。

大阪以及當時的新科技展覽為阿凡迪帶來巨大的文化衝擊，並對其隨後作品影響頗深，藝術家形容自己從「具象表現主義語



Affandi  
World expo, Osaka, 1970  
Sold at Sotheby's Hong Kong, 5 October 2014, Lot 1028, for US\$ 654,630  
© Sotheby's

阿凡迪  
《世界博覽會，大阪》1970 年作  
2014 年 10 月 5 日售於香港蘇富比，拍品編號 1028，成交價 654,630 美元  
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Okamoto Taro  
Tower of the Sun: The face of the Past, 1970  
© Osaka Prefecture, © Taro Okamoto Memorial Museum  
岡本太郎  
「太陽之塔」：過去之臉，1970 年  
© 大阪府，© 世博會紀念公園

言」過渡到「視覺性抽象表現主義」<sup>2</sup>。今次上拍的作品便見證了阿凡迪在表現主義領域的轉變，他成功以輕快跳躍的筆觸捕捉到龐大巨型建築。

此作繪於日間，構圖鮮明活躍，耀眼的淺綠和黃色勾勒出上方的金屬屋頂，展現出世博會上霓虹燈照在金屬表面的效果。阿凡迪習慣用手直接在畫布塗抹顏色，賦予太陽之塔的臉孔深邃情感，彰顯出戲劇化的怒火。旁邊是一樁黑、黃、紅色層層相疊的雕塑，每一筆的弧線都帶動觀者目光向上移動，就像站在地面觀看巨型雕塑時的切身體驗一般。在阿凡迪的緊密筆觸背後，《太陽之塔》蘊藏著盎然動力，彰顯藝術家對新科技的讚歎。

Sumichan由衷喜愛阿凡迪的藝術創作，無法壓抑擁有它們的渴望，甚至在幾十年間每月分期付款購藏其作品。今次上拍的兩幅作品都見證了藝術家與藏家的緊密關係，這份幾十年的深厚友誼一直持續到阿凡迪去世為止，而 Sumichan 也在一年後離世。

阿凡迪憑藉《ARI》刻畫了那位支持自己的人，《太陽之塔》則喚起那個令他成長為真正藝術家的關鍵機遇，以及旅行對其創作的影響。作品中鮮艷色彩的碰撞與結合，恰好彰顯阿凡迪從容自若的藝術風格，以及他處理微妙情感的卓絕技藝。《ARI》和《太陽之塔》都是博物館級別的作品，來源顯赫，不僅訴說著阿凡迪自己的人生故事，也突出藝術家與贊助人間的緊密聯繫，以及成就其藝術事業和鉅作的重要推動力。

<sup>1</sup>薩迦納·蘇彌禪，《阿凡迪》，雅加達，2007年，頁10

<sup>2</sup>薩迦納·蘇彌禪，《阿凡迪》，雅加達，2007年，頁30

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## AFFANDI

## 阿凡迪

1907 - 1990

### ARI (Affandi, Raka and Iwan)

Oil on canvas  
Signed and dated 1958  
130 by 150 cm; 51 by 59 in.

油畫畫布  
款識：藝術家簽名並紀年1958

#### 出版

#### LITERATURE

Raka Sumichan, *Affandi*, Jayakarta Agung Offset, Jakarta, Indonesia, 1987, p. 91, color illustration  
Sardjana Sumichan, *Affandi Volume I*, Bina Lestari Budaya Foundation, Jakarta and Singapore Art Museum, Singapore, 2007, p. 92, colorplate 018

Raka Sumichan著，《阿凡迪》，Jayakarta Agung Offset，雅加達，印尼，1987年，頁91，載彩圖  
薩迦納·蘇彌禪，《阿凡迪，第一冊》，比娜·萊達·布達亞基金會，雅加達，新加坡藝術館，新加坡，二〇〇七年，92頁，載彩圖018

HK\$ 3,000,000-4,000,000  
US\$ 383,000-510,000



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## AFFANDI

## 阿凡迪

1907 - 1990

### Tower of the Sun, EXPO '70, Osaka

### 太陽之塔

Oil on canvas

油畫畫布

Signed and dated 1970

款識：藝術家簽名並紀年1970

96 by 129.5 cm; 37¾ by 51 in.

出版

#### LITERATURE

薩迦納·蘇彌禪，《阿凡迪·第一冊》，比娜·萊達·布達亞基金會，雅加達，新加坡藝術館，新加坡，二〇〇七年，28頁，載彩圖，46頁

Sardjana Sumichan, *Affandi Volume III*, Bina Lestari Budaya Foundation, Jakarta and Singapore Art Museum, Singapore, 2007, p. 28, color illustration, p. 46, colorplate 010

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

US\$ 192,000-319,000





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## TO NGOC VAN

蘇玉雲

1906-1954

### Lá Thu (The Letter)

Ink and gouache on silk  
Signed, inscribed and stamped with the seal of the artist  
69 by 69 cm; 27¼ by 27¼ in.

#### EXHIBITED

Paris, Grand Palais, Salon de 1932 Societe des Artistes Français  
(Society of French Artists), Honorary Mention

#### LITERATURE

Ha Thuc Can, Dao Hung, *100 years of Contemporary Paintings  
from Vietnam*, Dong Son Editions, Singapore, 1994/1995, p. 8  
*Các Họa Sĩ Trư ờng Cao, đ ả ng m ỹ thu ậ t đ ờ ng đ ươ ng*, *Les Peintres  
De L'Ecole Superieure Des Beuax-Arts De L'Indochine, Painters of  
the Fine Arts College of Indochina*, Fine Arts House, Hanoi, 1993,  
p. 11

#### PROVENANCE

Private Collection, Singapore

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

US\$ 102,000-192,000

### 信件

水墨水粉絹本  
款識：藝術家簽名，題款並鈐印一方

#### 展覽

巴黎，大皇宮博物館，1932年法國藝術家協會沙龍，榮譽獎

#### 出版

Ha Thuc Can · Dao Hung · 《百年越南當代繪畫》 · Dong  
Son 出版 · 1994/1995年 · 8頁  
《印度支那美術學院畫家》 · 美術出版社 · 河內 · 1993  
年 · 11頁

#### 來源

新加坡私人收藏





The artist To Ngoc Van

An exquisite treasure from the zenith of modern Vietnamese art, *Lá Thu* (The Letter) by To Ngoc Van is an outstanding masterpiece that puts the maestro's visual acuity on full display. The traditional Vietnamese interior and its beatific women are a captivating amalgamation of Eastern aesthetics and a sensitivity towards Western realism. It is the work's refreshing ingenuity that stood out amongst Ngoc Van's French and Vietnamese contemporaries, launching *Lá Thu* to international heights and later awarded with an honorable mention from the prestigious Salon de 1932 Societe des Artistes Français (Society of French Artists) exhibition held at the Grand Palais, in Paris. In *Lá Thu*, To envisages an intimate scene of a Vietnamese domestic household, presenting a charming vision of a baby being read to by two surrounding women. Situated in the romantic shade of Vietnamese architecture, the Eastern setting pays homage to To's roots. A hallmark of To Ngoc Van's innovative mind, the work is a powerful combination of the artist's effortless proficiency and flourishing imagination.

The beginnings of To Ngoc Van's celebrated career started with his matriculation at the esteemed Ecole des Beaux-Arts de L'Indochine (Indochina College of Fine Arts). The French colonial school exposed the fledgling painter to

European grand-master traditions, the Western teachings leaving an indelible influence across his oeuvre. *Lá Thu* is a rare production from To's oeuvre, retaining a classical European integrity found only in his earlier works. Graduating in 1931, To was part of the first generation of modern Vietnamese artists, propelling a style underpinned by a consciousness of Western realism yet rooted in quintessential Vietnamese character. *Lá Thu* is thus a culmination of the artist's diverse training, depicting a poetic vignette of Vietnamese domestic life with Western notions of perspective and viewership. Against the smooth sheen of silk, the painting has a translucent, diaphanous finish that impresses the work with a delicate elegance.

One of *Lá Thu*'s most salient features is its arrestingly unique composition. Across his vast opus, To's paintings are marked by an unconventional asymmetry that attests to the artist's mutable flair and striking individuality. The seemingly minimalist surface of *Lá Thu* is composed in a discordant series of asymmetrical visual planes, contriving an intricate complexity of layers that immediately engage the eye. To Ngoc Van foregrounds the yellow-green interior with a saturated coat of red flooring, the juxtaposed tonalities producing a bold, gripping color block composition. Positioned at the periphery, a woman is garbed in a pearlescent áo dài, her lean body encompassing the extensive length of the house's column. To astutely places her at the cardinal point of the work, creatively demarcating an invisible boundary between the interior and exterior setting. In the far distance, a cherry blossom tree is in full bloom, the spray of white flowers encroaching upon the private home. A symbol of the arrival of spring, the blooming tree is in fortuitously timed with the baby's birth, its loaded meaning emblematic of *Lá Thu*'s multi-faceted nature.

The artist further plays with modern ideas of the gaze by featuring an artwork within the present composition. Hanging on the far right is an immaculately rendered scroll painting, accompanied by a short

inscription written exclusively in calligraphy. The traditional format is thus introduced within To's reinterpretation of artistic creation, the three figures becoming both viewers and subjects of viewership. The characters are etched directly above the titular letter, bringing its contents into materiality. Posited at a time of rebirth, the woman reads a letter that is perhaps from a loved one from afar, celebrating the child's arrival into the family. Through the sheer inventiveness of composition alone, To conjures a scenario that captures the interplays between family members in a traditional Vietnamese household.

In *Lá Thu*, To incorporates his ubiquitous motif of fuller, voluminous figures engaged in their natural milieu.<sup>[1]</sup> Adorned in the dignified Vietnamese attire of áo dài, the women are a resplendent picture of sophistication and grace. Kneeling over the resting baby, the lady's darkened brown dress billows outwards into a sheer wash, an effect that can only be achieved through the satin quality of Vietnamese silk. Even against the painting's challenging surface, the colors are expertly administered and remain bound to their thin outlines, testifying to the maestro's skillful familiarity with a varied array of mediums. A fastidious painter, To pays meticulous attention to the folds of their dress, instilling a realistic aura that recalled his Western education at the French school. A jade bracelet dangles from the woman's wrist, the marbled green standing in vivid juxtaposition against the painting's muted palette. In East Asia, jade was sought after for its good fortune and its protection against evil. The proximity of the jewelry's presence to the baby thus spoke of the woman's desires to guard the child's innocence.

Across rapid modernization and an increasing exposure to Western traditions, To's incorporation of Eastern iconography in his works testifies to the artist's ardent loyalty for his Vietnamese roots. A rare, sentimental piece, *Lá Thu* is a nostalgic recollection of a child's unadulterated innocence and a maternal desire to protect it.

<sup>[1]</sup> Ha Thuc Can., Dao Hung, *100 Years of Contemporary Painting from Vietnam*, Dong Son Editions 1994, 6.

“The plum tree has blossomed  
two or three times as time  
passed, But the sisterly love and  
empathy remained unchanged.

梅開三兩度，姐妹愛猶憐”

這幅蘇玉雲的《信件》可謂越南現代藝術巔峰時期的代表作，充分展現藝術家敏銳的視覺觸角。藝術家以傳統越南室內場景，加上完美的女性形象，既是東方美學，亦不乏對西方現實主義的詮釋，其巧思讓人耳目一新，使他在同期法國和越南畫家中脫穎而出，本作因而進入了國際藝壇的視野，隨後於1932年在巴黎大皇宮舉辦的法國藝術家協會沙龍展獲得榮譽提名。透過《信件》，蘇玉雲設想出越南家庭生活的親暱景象，聆聽故事的小嬰孩有身旁兩位女子相伴，氣氛溫馨愉悅。處於越南建築的浪漫屋簷下，藝術家向自己的根源文化致敬，作品突顯其標誌性的創新理念，結合了畫者純熟流暢的技藝和旺盛的創意。

蘇玉雲的藝術生涯始於印度支那美術學院，他在這間法國殖民時代的學校接觸到歐洲名匠繪畫傳統，他學習到西方技法，對他隨後的創作有著不可磨滅的影響。《信件》是畫家罕有的存世作品，完整地保留了僅見於其早期作品的歐洲古典元素。藝術家於1931年畢業，屬越南首批現代藝術家，推動了一整代人受西方寫實藝術影響、但扎根於越南文化精華的藝術風格。《信件》是藝術家結合其多元學習的巔峰之作，呈現越南日常生活小品的韻味，同時展現西方的透視法和觀者

視角取向。在絲絹的平滑表面上，畫作展現出清澈透明的細緻感覺。

《信件》最突出之處在於獨特的佈局。藝術家的作品經常出現超越傳統的不對稱構圖，見證其敏銳豐富的天資和強烈的個人風格。《信件》表面看似極簡，但實則以一系列不對稱視覺平面組成，層次複雜，吸引觀者注目思考。房間以黃綠色為主調，前景鋪上色調飽和的紅色地板，強烈的色調對比，效果鮮明矚目。在畫面邊緣，一名女子身穿珠光瑩瑩的奧黛長裙，纖瘦的身體幾乎與畫中房柱同高，其顯眼的位置成為畫作一個重心，以此巧妙區分出室內和室外模糊的邊界。在遠處，櫻花正開得燦爛，白色花朵的枝芽伸向房間，盛放的花朵是春天的象徵，加上新生嬰兒帶來的喜悅，《信件》充滿了美好的寓意。

藝術家亦在此畫中加入現代藝術的「注視」概念，在構圖中加入了另一幅畫作。右邊牆上掛著一幅精美細膩的卷軸，旁邊還有題詞書法。傳統藝術在本作中出現，展現畫者對於創作的全新演繹。畫中三個人物既是觀者也是被觀者，題詞書法恰好位於題目所指之信件的上方，似乎展現出其內容。在這重生之時，女子讀出這封或許來自遠方愛人的信件，慶祝孩子加入大家庭。通過構

圖的原創性，藝術家捕捉到傳統越南家庭成員之間的互動。

《信件》中的人物圓潤豐滿，在身處的環境中泰然自若，這種造型在其作品中甚為常見<sup>1</sup>。畫中女子身穿高貴的越南奧黛長裙，優雅華麗；跪在酣睡嬰孩旁的女子身穿深棕色衣裙，渲染出一片透明純粹的氣氛，而這種效果只有在光滑的越南絲絹上才會出現。雖然絲絹是一種頗為難駕馭的媒材，但畫者在此展現出優秀的用色技巧，色彩只凝聚在細緻的線描輪廓之內，並無越界。藝術家仔細描繪衣裙的每個皺褶細節，可見他在法國學校所受的西方寫實主義影響。女子手戴翠玉鐲子，碧綠的紋路與整體淡雅的色調形成對比。在東亞，玉被視為吉祥辟邪之物，畫中玉鐲與嬰兒如此接近，可見女子保護幼兒之心。

儘管蘇玉雲經歷社會的迅速現代化，而且對西方藝術傳統認識漸深，To Ngoc Van 依舊選擇在作品中表現東方題材，可見他對越南文化傳承的熱誠與堅持。《信件》是一幅罕見而且情感豐沛的作品，令人回憶起孩童的天真純淨，以及保護它的母愛天性。

<sup>1</sup> Ha Thuc Can, Dao Hung, 《百年越南當代繪畫》，Dong Son 出版，1994/1995年，6頁

1061

NGUYEN GIA TRI

阮嘉智

1908-1993

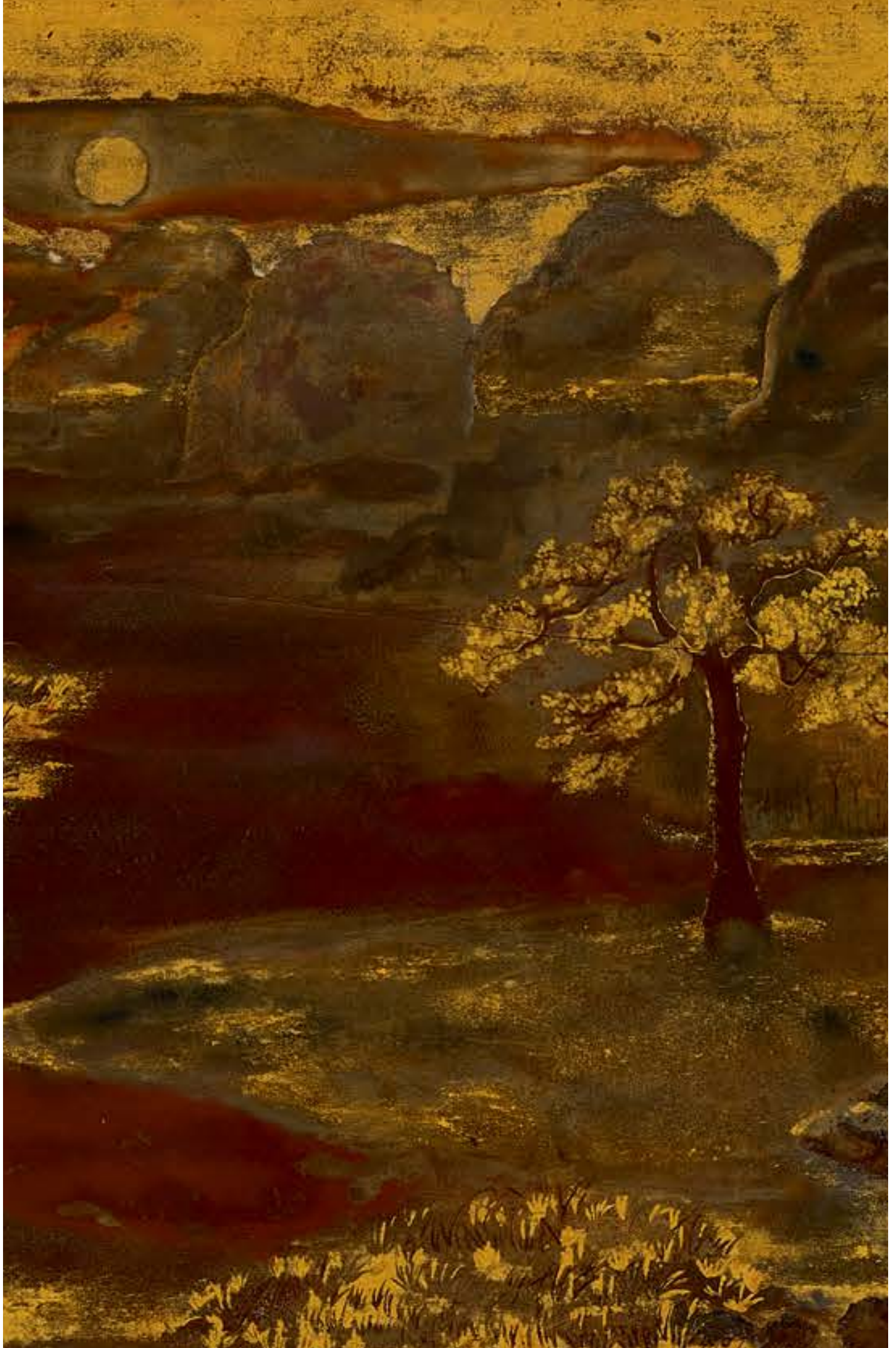
Landscape

風景

Lacquer on wood  
Signed and dated 1944  
58 by 120 cm; 22¾ by 47 in.

漆畫木板  
款識：藝術家簽名並紀年1944

HK\$ 1,200,000-1,800,000  
US\$ 153,000-230,000









# AMIDST A LANDSCAPE OF LIGHT

Intricate yet understated, the allure of Nguyen Gia Tri's lacquer paintings lies within his tender and masterful experimentations with traditional Vietnamese art forms.

This present masterpiece is an expressive navigation of Gia Tri's cultural influences and artistic flair, and is a visual homage to his fond memories of Vietnam. Born in 1908 to a family of Imperial craftsmen, Gia Tri's upbringing equipped him with a rich and skilled understanding of technical artistry. Under the mentorship of French artists, such as Joseph Inguimberty and Victor Tardieu, Gia Tri graduated from the prestigious *École des Beaux-Arts de l'Indochine*, where he was driven to push the boundaries of traditional decorative handcrafts. By the mid-1930s, Gia Tri had already established his name as one of the greatest artists in Vietnam, particularly for his revolutionary synthesis of French and Vietnamese approaches to the medium of lacquer painting. During the first half of the 20<sup>th</sup> century, waves of liberal nationalism spread across Vietnam, and many artists joined the resistance movement. Subsequently, Gia Tri's works served as visual meditations of his nationalistic sentiments, as he gravitated towards the incorporation of raw materials and elements, from soft greys to pearly silvers to golds, to create a broader color palette. Heralded as Gia Tri's golden period, the works made during 1937-1945 are indicative of his patriotic spirit and ineffable love for his country. His golden period bore works depicting picturesque scenes of the

landscapes, villages and families of Vietnam, all of which hold the boundless ability to transport viewers to moments of provincial peace.

This present work is a mesmerizing and emotionally powerful masterpiece that was executed during Gia Tri's golden period. It is an illustrative depiction of a rural riverside, where hills, hidden behind soft wisps of clouds, serve as the dream-like backdrop. Gia Tri's works are a flirtation with escapism; in this painting, he removes all traces of civility to depict an idyllic countryside, one that is freed from the complications of humanity and the tumultuous war. Despite being faced with a limited access to colors, Gia Tri still managed to establish pictorial depth by drawing from a range of unique materials: crushed and inlaid eggshells, mother-of-pearl and black resin lacquer. Hidden amongst the shadows carved by the hills and vegetation, these tones of brown and maroon, juxtaposed with the luminosity of gold pigments, emulate the vibrant beauty of Vietnam. Observe the meticulously placed specks of leaves, dotted across the earthy meadow, to form the details of the scattered foliage. Gia Tri's unmistakable strokes of pigments paint the sky with iridescent hues of gold, conjuring a masterpiece of transcendental fluidity. As the colors of the sky melt into the ground, the landscape merges into the center of the painting, where a tree, adorned with luminous clusters of golden leaves,

stands. This point of convergence is subtle yet captivating, and one cannot help but to think that perhaps it is with this tree that Gia Tri attempts to elucidate his unwavering sentiments of nationalism. Undeterred by its dark surroundings, the tree basks, solemnly, in an incandescent ring of light – conceivably symbolic of the resilience and patriotism of the people of Vietnam. Here, we see how Gia Tri's love for technical hybridity, with his pronounced use of engraving methods and modernist abstract composition, imbues this work of art with a poignant quality and grandeur. Gia Tri's delicate interweaving of gold pigments within the dark wooden panel provides the painting with an incomparable juxtaposition and radiance. The subtle variance in tones, from the darkened silhouettes of the hilltops, to the blurred greys of the passing clouds, all compose a landscape deep in tranquility.

When looking at this rare and treasured masterpiece, Gia Tri's careful mastery of both French and Vietnamese art forms is exquisite and unparalleled. His rendering of the lustrous landscapes of Vietnam, serenely undisturbed by the dangers of warfare is emblematic of a peaceful oasis, one that exists in eternity. This work of art is truly a love letter to Vietnam's immortalized magnificence and beauty, as every shade of gold, maroon and brown traverse along the bucolic countryside of Gia Tri's idyllic youth.



Nguyen Gia Tri  
*Provincial Village*, circa  
1940  
Sold at Sotheby's Hong  
Kong, 1 October 2017, Lot  
298 for US\$ 658,004  
© Sotheby's  
阮嘉智  
《外省村莊》約1940年作  
2017年10月1日售於香港蘇  
富比·拍賣編號298·成交價  
658,004美元  
© Sotheby's

## 在光明的風景中

《阮嘉智的漆畫精緻素麗，這種特殊的魅力來自於他對越南各種傳統藝術形式的掌握和運用。本作充分展示了他的文化素養和藝術天賦，作品的視角亦流露他對越南的眷戀和懷想。1908年，阮嘉智出生於一個皇室御用的工匠家庭，成長經歷使他對工藝技巧——無論是理論和實際應用方面均有深入的理解。他畢業於著名的印度支那美術學院，在法國藝術家如約瑟夫·恩桂波提和維克多·塔迪歐的指導下，致力打破傳統裝飾手工藝的界限。到了二十世紀三十年代中葉，阮嘉智憑著糅合法國和越南特色的創新漆畫技法，已成為越南當時數一數二的傑出藝術家。二十世紀上半葉，自由民族主義思潮席捲越南，許多藝術家參加了抵抗運動。阮氏亦憑藉創作表達他的民族主義思緒，他開始嘗試結合原材料和不同色彩元素，從柔和的灰色、珠光銀色以至華麗的金色，所用色調越趨豐富。1937至1945年是阮嘉智的

黃金創作期，此時的作品流露強烈的愛國情緒，主題包括越南的如畫風光、村莊和百姓家庭，每幅都足以引領觀眾進入與世無爭的鄉野天地。

這幅感情豐沛、引人入勝的作品正是出自這段黃金時期。背景中的山丘藏在一縷薄雲後，如夢如幻，呈現如畫的鄉村河畔景緻。畫中的田園鄉村，遠離塵囂繁俗和戰爭，似是畫者憑藉作品逃離現實。儘管當時可用的顏色材料有限，阮嘉智積極利用各種獨特的材料——用壓碎的蛋殼做細工鑲嵌、珍珠母和黑色樹脂等建立畫面深度。這些棕色和栗色色調，隱藏在山丘和植被的陰影中，與明亮的金色顏料互相對照，展現越南生機處處的美景。藝術家仔細描繪樹葉的斑點，讓它們悠悠地灑落在充滿泥土氣息的草地上。阮氏用細膩精確的彩筆，為天空塗上了金色虹光；隨著天空的色彩與地面交融，景觀漸成為畫面的中心，一棵金葉繁茂的大樹聳立在中央。此處畫面

的交接效果相當美妙，令人不禁聯想到創作者心中堅定的民族情懷。這棵樹不受四周黯淡的環境影響，莊嚴地沐浴在虹彩光暈中，可以說是象徵越南人民的堅韌不拔和愛國主義精神。此處可見阮嘉智喜愛混用不同創作技巧，而且尤其擅長雕刻和現代主義的抽象構圖，因此本作別具鋒芒，格調壯麗奇雄。深色的木板上灑落金色的顏料，尤顯金曦含輝。山頂的陰影輪廓、模糊的灰色雲影，微妙而豐富的色調變化，交織成一幅寧靜的景觀。

從這幅珍貴罕見的傑作可見，阮嘉智對法國和越南的藝術形式皆熟練自如，技藝無與倫比。他筆下的越南鄉郊草木繁茂，一片靜謐寧和、沒有戰爭，是一個永恆不變的和平綠洲。本作是阮氏寫給祖國美好河山的一封信；每一片金色、栗色和棕色，逐點勾勒出畫者當年徜徉在田園裡那牧歌般的青春。

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN  
COLLECTION

美國知名私人收藏

1062

CHEN WEN HSI

陳文希

1906 - 1991

Chinese New Year Painting

年畫

Oil on canvas

油畫畫布

Signed

款識：藝術家簽名

80 by 100 cm; 31½ by 39½ in.

來源

**PROVENANCE**

直接購自藝術家，後傳承予現藏家

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

美國私人收藏

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

US\$ 102,000-192,000



A magnificent gift from the artist to a friend from afar, *Chinese New Year Painting* is a truly spectacular work that embodies the jubilation and spirit of the titular festival. Striking for its bold proposal – combining the expressive forms of Western abstraction with scribbles of barely readable, Chinese calligraphy – the present work reveals the formidable heights that the Chinese-born Singapore artist achieved in his early experimental oil works.

This rare, early masterpiece caught the eye of an American gentleman who came to know Chen Wen Hsi as he traveled to Singapore and other parts of Southeast Asia, organizing high-end tours with businessmen, academics and diplomats. They would meet prominent figures in the countries while learning about the local culture and changing landscapes. As a pioneering figure in Singapore's burgeoning cultural scene, Chen Wen Hsi was an important artist the gentleman introduced to many foreigners curious about the fast-changing island. During his trips to Singapore, he also took photographs of the artist in his studio and visited the artist's home. It was at Chen Wen Hsi's Kingsmead residence that the original owner saw this very work. After his return to America, Chen sent him a letter:

"Bob, do you remember that the day you went to my house you were admiring me of my painting (*Chinese*

*New Year Painting*)! I was very impress [ed] by your excellent taste and I realize [that] you are a great lover of Arts. Would you like me to present that painting to you as a complement and a token of our friendship? Actually, I wanted to give it to you that day. But I was not sure whether you would like to accept it or not."

The work traveled across the world to reach the gentleman's home and has remained in the family's collection since. Sotheby's is honored to present *Chinese New Year Painting* this fall, a beautifully sentimental symbol of the relationship between artist and collector, creation and admiration, East and West.

An exhilarating picture of festive exuberance, *Chinese New Year Painting* is rendered in Chen's spirited vernacular, deftly encapsulating the vividness that characterized the festivities of the New Year. The inscription of Chinese calligraphy upon the painting's lively surface pays homage to the artist's versatile range and expertise in the boldness of Western idioms and fluidity of Eastern brushwork. Full, black brushstrokes encompass the upper half of the painting, its confident swiftness attesting to the maestro's virtuosity in calligraphy. Moments of fiery red and blue peek through the foreground, enlivening the piece with euphoric revelry. Striking Chinese characters emblazon the black background, reminiscent of the decorative calligraphy



Chen Wen Hsi  
*Pasar (Market)*, circa 1950-59  
 Sold at Sotheby's Hong Kong,  
 5 October 2013, Lot 38, for  
 US\$ 1,707,395  
 © Sotheby's  
 陳文希  
 《市集》約 1950-59 年作  
 2013 年 10 月 5 日售於香港  
 蘇富比·拍品編號 38·成交價  
 1,707,395 美元  
 © Sotheby's



Letters from Chen Wen Hsi to the previous owner of the work  
陳文希寄予前藏家的信

Dear Bob,

Its' has been my greatest pleasure entertaining you and your lovely company. And I do hope you have enjoy your tour [sic]. Please sent my warmest regard to those lovely ladies, if you happen to see them again [sic].

Bob, do you remember that the day you went to my house you were admiring me of my painting (Chinese New Year Painting)! I was very impress by your excellent taste and I realize you are a great lover of Arts [sic]. Would you like me to present that painting to you as a complement and a token of our friendship [sic]? Actually I wanted to give it to you that day. But I was not sure whether you would like to accept it or not.

If you like it please let me know if you would like me to send it to your home or office! If to(?) your home pls write to tell me your address. I hope to see you again if my plan to visit America is successful. Or you happen to come down to Singapore again.

I guess that is all I have to say till I hear from you again. Good-bye.

Your faithfully,  
Chen Wen Hsi



banners hung during Chinese New Year. The expressive script draws inspiration from Chen's studies under the tutelage of prolific Chinese artist Pan Tianshou, the lyricism of each character reminiscent of Pan's works. The cursive rhythm of his calligraphy animates his work with a buoyant dynamism, its vigorous movement immediately captivating the eye. The delicate text disappears into the coalescence of primary colors below, establishing a sharp juxtaposition between the material and the abstract. During his years of teaching, Chen was enlightened to the holistic importance of capturing the "...composite image and spirit, the overall beauty and cohesion" in his works, rather than maintaining a rigid loyalty to physical likeness.<sup>[1]</sup> His shrewd philosophy prevails itself in the festive scene, where diverse components of color, shape and composition work in tandem to produce a mesmerizing, exultant experience of New Year celebrations.

*Chinese New Year Painting* is divided into two halves, each as equally arresting as the other. Both divisions share a similar palette of red, blue and black, the bold color scheme evocative of the boisterous festival. A conspicuous departure from the more muted nature of traditional Chinese art, the piece's saturated vibrancy recalls the visual aesthetics of Fauvism. Chen's

familiarity and exposure to the intricacies of the Western style allows him to capture the gaiety of Chinese New Year with riotous, abstract detail. Brown, white and beige colors accent the lower half in loose brushwork, instilling a calming balance to the busy background. The colors are composed in linear strokes that extend downwards, the flow of the painting bearing similitude as to how one would typically read a Chinese calligraphy text. Rather than just a discordant collection of intersecting shapes, Chen's ingenious composition provokes an intriguing cadence that engages the viewer with its unprecedented rhythm. A paradoxical force of harmony and tension, the masterpiece is testament to the maestro's dexterity in both Eastern and Western realms of art.

A seminal piece executed in the vocabulary of modern art and inscribed in the language of Chen's native roots, *Chinese New Year Painting* embodies the artist's ground-breaking lexicon that marries Western and Eastern aesthetics in an arresting, eye-catching fusion. This wonderful amalgamation was perhaps what drew Chen's American friend to the painting upon his visit to the artist's home, an apt reflection of the constant cultural and meaningful exchange across geographical boundaries.

<sup>[1]</sup> Chen Wen-Hsi, *Chen Wen-Hsi Paintings*, Singapore 1975, 13.



Photographs of Chen Wen Hsi taken by the previous owner of the work  
由前藏家拍攝的陳文希

《年畫》是陳文希送贈遠方友人的禮物，洋溢如標題所言的節日歡騰氣氛。本作構圖矚目大膽，將西方抽象形態與潦草難辨的中國書法題字融為一體，盡顯這位新加坡華裔藝術家在早期試驗油畫創作方面的非凡成就。

這幅珍貴的早期傑作曾受到一位美國紳士青睞。他在新加坡及東南亞地區為商人、學者及外交官籌備高級旅行團，因而與陳文希結緣。二人在各地的旅途中與不少當地名人會面，同時深入了解當地文化，欣賞各國不同的山川景色。陳文希是當時新加坡文化藝術界的先鋒，這位美國人向其他外國人介紹新加坡這個瞬息萬變的新國家時，往往會介紹這位重要的新加坡藝術家。後來他前往新加坡遊覽，拍攝陳文希在工作室裡的照片，亦拜訪了藝術家位於京士密路（Kingsmead）的寓所，因而見識到這幅鉅作。他回到美國後，陳文希去信道：「鮑勃，你還記得你來我家那天，你十分欣賞的那幅畫作（《年畫》）嗎？我很欣賞你的藝術觸覺，我發現你原來是一位好藝之人。如果我將那幅作品送給你，作為我們友誼的見證，你會接受嗎？其實，那天我已經想把它送給你，但我不知道你會否收下。」

於是，這幅作品越洋過海，進入這位美國人的家中，並由他的家族傳承至今。今秋，蘇富比欣然呈獻這幅《年畫》，它充滿了情感，承載著藝術家與收藏家、創作者與欣賞者、東西文化交流的記憶。

《年畫》是一幅歡騰喜樂、充滿節日愉快氣氛的畫作，藝術家採用活潑的藝術語彙，靈巧地刻劃出新年節慶的盎然生氣。本作不僅洋溢生機，畫面更題上中國書法，藝術家用超前創新的西方視覺詞彙，結合流暢靈巧的東方筆法，展現出多才多藝的學養。畫面上半部分是完整、黝黑的筆觸，筆道遒勁、氣勢雄渾，可見藝術家純熟的書法技巧；一道道豔紅與湛藍色的劃痕穿透前景，為作品添上欣快愉悅氣氛。黑色背景上的書法題字相當矚目，與農曆新年時家家戶戶掛貼的揮春有異曲同工之

妙。畫中氣勢磅礴的題詞，靈感源自陳文希的恩師——多才多藝的中國藝術家潘天壽；題詞的字裡行間流露的情感，亦令人想起潘天壽的作品。

陳文希的疾筆草書，為本畫添上蓬勃活力，這充沛動感立刻吸引著觀者的目光。這些纖細的字體漸漸隱沒在底下互相交融的原色裡，構建出物象與抽象之間的強烈對比。陳文希在為人師表的歲月裡獲得啟蒙，發現在作品裡捕捉「……複雜圖像和氣韻，整體美感與和諧」才是最重要，而非盲目地追求與事物外觀相符。這幅充滿節日氣氛的作品亦展露他的哲學智慧；畫面的顏色、形狀與構圖等多種不同元素相輔相成，創造出一場引人入勝、喜氣洋洋的新年慶典。

《年畫》共分為兩半，兩部份同樣矚目迷人。畫面的上下部份均以採用相似的紅色、藍色和黑色，用色大膽，營造出節日的喧鬧氣氛。這些飽和而鮮活的色調，與傳統中國藝術中較為柔和的用色大相徑庭，令人聯想起野獸派的視覺美學。陳文希對西方藝術風格嫺熟有餘，使他能夠採用繽紛而抽象的細膩筆觸，將農曆新年的喜慶訴諸紙上。畫面下方以鬆散的筆觸堆疊棕色、白色與米色，為繁雜的背景注入一絲柔和的平衡。這些顏色以向下延伸的線性筆觸呈現，其方向與人們觀賞中國書法時的視線移動方式如出一轍。由此可見，本作構圖精妙絕倫，絕非一堆蕪雜的圖案組合，反而能夠激起饒有趣味的節奏，讓觀者沉浸在獨一無二的節奏中。這幅大師級傑作，蘊含著既和諧又充滿張力的對立力量，足見這位藝術巨匠對東西方藝術的熟練掌握。

在《年畫》中，陳文希運用現代藝術詞彙，並題上自己的母語，展現東西美學兼容並蓄的藝術新風，效果引人矚目，堪稱他的經典傑作。這種卓越非凡的共融之美，或許就是陳氏的美國友人在其家中深受此畫吸引的原因；同時亦代表著一直以來人類跨越地理藩籬、從未間斷的文化交流。





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
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1063

CHEONG SOO PIENG

鍾泗濱

1917-1983

Long House Inhabitants

Oil on canvas

Signed in Chinese; signed and dated 1975 on the reverse

86 by 122.5 cm; 33¾ by 48¼ in.

**LITERATURE**

The Singapore Mint, *Reminiscence of Singapore's Pioneer Art Masters*, Singapore, 1994, p. 64, color illustration

**PROVENANCE**

Private Collection, Singapore

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

US\$ 153,000-230,000

長屋居民

油畫畫布

款識：藝術家以中文簽名；藝術家簽名並紀年1975（背面）

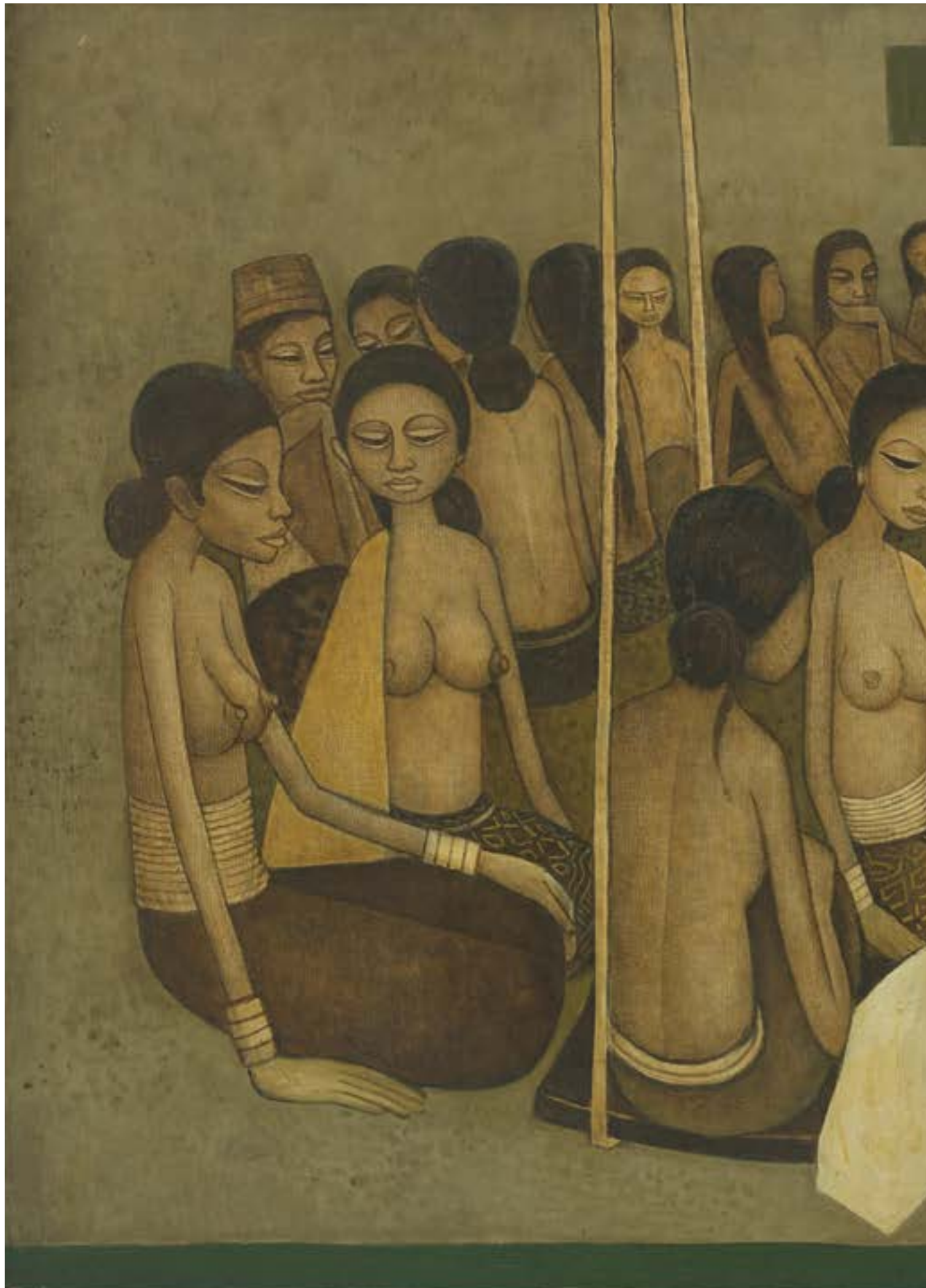
出版

新加坡造幣廠，《新加坡先驅畫家懷舊展》，新加坡，1994年，頁64，載彩圖

來源

新加坡私人收藏







Mesmerizing in its composition and noteworthy in its significance, “Long House Inhabitants” by Cheong Soo Pieng is a stunning portrayal of his long-held fascination with Sarawak’s tribal cultures and community. As a pioneer of the Nanyang Art Movement, which propelled Southeast Asian artists to blend Western techniques with traditional Chinese skills, Soo Pieng was no stranger to dissecting the pictorial form in order to diversify his artistic oeuvre. Always looking for ways to further his visual vocabulary, Soo Pieng’s creative evolution can be distinguished by his sojourns to Bali, Sarawak, China and Europe. Perhaps inspired by his monumental expedition to Bali in 1952 alongside three prolific members of The Singapore Art Society (SAS), Cheng Chong Swee, Chen Wen Hsi and Liu Kang, Soo Pieng planned to embark on trips to more unfamiliar territories soon after. A revitalization to Singapore’s art movement in every right, “Four Artists in Bali” changed the ways in which the mystical landscapes and people of Southeast Asia would be depicted by artists forevermore. With that, Soo Pieng was provided with a newfound drive to navigate the unexplored landscapes, civilization, cultures and heritage of Sarawak, which effectively allowed him to crystalize his personal aesthetic style at the same time. As such, this present lot marks a monumental segment in Soo Pieng’s artistic timeline, as we are invited to partake in a moment of contemplation alongside the elegant women of Sarawak.

The iconographies of what are considered Soo Pieng’s more famous works today are evident in this featured masterpiece, as Soo Pieng illustrates the women seated in calm repose, content in the air of peacefulness

lingering around them. As one of Southeast Asia’s most versatile artists, Soo Pieng’s experimentations with the compositional styles of cubism are brought to life not only within the structural elements of the canvas, but also with the stylized facial features of the seated women. Their profiles are configured to spherical shapes: angular oval faces, almond lidded eyes and delicate arches for brows. We see indications of Soo Pieng drawing from the Italian Jewish painter Amedeo Modigliani, who was renowned for his renderings of figures with extended limbs, necks and faces. This is Soo Pieng’s close consideration of the female form, as the elongated arms of each woman rest languidly next to their naked torsos. Their gazes, heavy yet striking, prompt us to inspect the canvas with bated breath, and the circle of women continue to remain in their uninterrupted state of meditation. Permeating the scene with graphical precision is Soo Pieng’s incorporation of cubist structural elements – note how the strings with which the swing is suspended by separate the canvas into three areas, generating a sense of balance. Soo Pieng’s precise color palette is densely defined in this monochromatic piece, as the slight changes in tonal values delineate the caramel skin of the Sarawak natives, the maroon of their decorative sarongs and the browns of their immaculate hair.

Here, we witness Soo Pieng’s endeavors in considering his own perspective in all its totality, as he renders a community filled with tranquil and harmony. As an introspective artist who adhered tightly to the ethos: “man must live in harmony with man, as well as nature”, Soo Pieng had a personal affinity for the natural tropics of Sarawak, as well as for the undeniably tight-knit spirit of its Southeast Asian

communities. Soo Pieng takes care to depict his affection for the seated women in hushed repose, as they bask within the unbreakable solidarity that they have for each other. Therein lies the beauty of the Sarawak locale that Soo Pieng adored - their peaceful, united harmony and their strong sense of community. As such, Soo Pieng’s emotive brushwork delineates an ode to the interconnections between man and nature, and celebrates the ways in which humans are cared for through their cultural bonds. Soo Pieng celebrates the beauty of Sarawak women by showcasing them exactly as they are, seated in their primitive idyll. The silhouettes of these women, almost in a ritualized form, elucidate Soo Pieng’s love for exploring, and using travelling as a mode of practice. As a curious wanderer, Soo Pieng’s habitual sketching and painting *en plein air* was his method of immortalizing the immediacy of a subject, since everything he saw was an overwhelming experience in its complete entirety. Built for the safety of Sarawak dwellers, longhouses were literal pillars in the communal lifestyles of Sarawak people, and could house 30 to 50 families at once. This present lot is an unperturbed rumination of centuries of cultural traditions and ways of living; simply put, “Long House” is a timeless illustration that is traceable back to the historical tales of the Sarawak society.

This present lot is an unparalleled composition, one that bears significant markers for Soo Pieng’s later works. Exquisitely transcendental, Soo Pieng imbues the figures in the canvas with iconic features that reflect not simply what he saw, but the essence of his voyages across the bucolic environment of Sarawak. “Long House Inhabitants” is an opportunity for us to rediscover the elements of community and tradition within Sarawak, crafted masterfully by the anecdotist and artist none other than Cheong Soo Pieng.



Longhouse in Borneo on stilts.  
Basel Mission Archives  
Ref no. QQ-30.027.0334  
Basler Missionsbuchhandlung,  
Basel, Switzerland  
位於婆羅洲的高架長屋  
巴色差會檔案館



Cheong Soo Pieng  
*Malay Life*, 1981  
Sold at Sotheby's Hong  
Kong, 5 April 2014, Lot 130,  
for USD 391,934 USD  
© Sotheby's  
鍾泗濱  
《馬來生活趣》1981年作  
2014年4月5日售於香港蘇  
富比·拍品編號130·成交價  
391,934美元  
© Sotheby's

這幅《長屋居民》畫面引人入勝，意義深長，反映鍾泗濱多年來對砂拉越部落文化和社區的興趣。在南洋藝術運動浪潮中，一眾東南亞藝術家積極融匯東西方藝術語言，鍾泗濱作為這場運動的先驅者，他分析不同圖像表現形式，務求豐富自己的創作。鍾氏一直試驗各種視覺詞彙，在峇里島、砂拉越、中國和歐洲的遊歷對他影響尤深。1952年，他與三位創作力豐盛的新加坡藝術協會成員——陳宗瑞、陳文希和劉康結伴前往峇里島，此行啟發他前往更多不為人熟悉的地方。這場「峇里島四人行」為新加坡的藝術運動注入新活力，也改變了這一代藝術家描繪東南亞神秘人文風光的方式。鍾泗濱獲得煥然一新的動力，前往探索砂拉越隱秘的景色和文化遺產，他的個人美學風格亦在此時逐漸鞏固起來。這幅作品標誌著鍾泗濱藝術生涯的歷程碑，同時招引觀者與儀態優美的砂拉越女子進入一刻寧靜的思考世界。

畫中眾女子神態安寧，顯然滿足於四周平靜和諧的氣氛，當中的人物描繪手法，與藝術家今日其他享負盛名的作品皆有相通之處。鍾泗濱是一位多才多藝的藝術家，曾試驗立體主義風格，這不僅見於本畫的構圖，也見諸於眾女子的面部特徵。她們的輪廓呈球形：瘦削的橢圓形臉、雙眼皮的杏眼、彎彎纖細的眉毛，從中可見意大利猶太裔畫家亞美迪歐·莫迪里安尼的風格——其筆下的人物肢體、脖子和臉部修長。每位女子細長的手臂懶洋洋地靠在赤裸的軀幹兩邊。她們凝視著，神色沉重

而又引人注目，使觀者不禁屏住呼吸；圍成圈的女子則繼續沉浸在冥想狀態中。藝術家採用了立體主義的構圖元素，使畫面分佈精確；他借助鞦韆繩將畫布分成三個區域，達至畫面的平衡。在這幅單色調作品裡，鍾泗濱運用精確的調色技巧，展現微細的色調變化，描畫出砂拉越當地人的焦糖色皮膚、華美紗籠的栗色和女子們秀髮的棕色。

這幅作品描繪一個社區群體裡寧靜和諧的時刻，體現出鍾泗濱全面的觀察視野。在藝術家的筆下，砂拉越女子在自己的鄉土上流露出自然的美態。這些女子的輪廓猶如在儀式上般莊嚴，可見藝術家熱愛探索，並將旅行作為一種實踐藝術理念的方式。作為一個充滿好奇心的漂泊者，一切新經歷都使他眼界大開，因此鍾泗濱習慣在戶外素描和繪畫；如此一來，稍縱即逝的主題亦可永存。砂拉越長屋的結構考慮居民安全為先，一間長屋可以容納三十至五十個家庭，是當地社區生活的支柱。這幅作品展現一種幾個世紀以來幾乎不曾改變的文化傳統和生活方式；簡單而言，《長屋居民》展現一個永恆的形象，而它可追溯到砂拉越的古老傳說。

這幅作品構圖無與倫比，在鍾泗濱的後期作品當中別具意義。這幅畫面精緻不凡，畫中人物甚具特色；這些特色不僅反映藝術家個人所見所聞，也集合了他在砂拉越鄉間遊歷的精髓。鍾泗濱以講述逸事的藝術手法，在《長屋居民》中讓我們重新發現砂拉越的文化和社區傳統。

1064 No Lot

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1065

## BUT MOCHTAR

博特·莫克塔

1930-1993

### Untitled

Copper  
92.5 by 46.5 by 37.5 cm; 36¼ by 18¼ by 14¾ in.

#### PROVENANCE

Acquired directly from the estate of the artist  
Private Asian Collection

HK\$ 650,000-950,000

US\$ 83,000-122,000

### 無題

銅

來源

現藏家購自藝術家基業  
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Alternate Views





As one of Indonesia's leading artists in abstraction and sculpture, But Mochtar was an artist whose multifarious oeuvre embraced the ideologies of modern art, as well as the intricate facets of human ambition and emotion. Born in 1930 in Bandung, Indonesia, Mochtar spent his formative years studying at the Bandung Institute of Technology, where his fascination with abstract expressionist art blossomed under the guidance of Dutch art teacher, Ries Mulder. At the same time when artists such as Jackson Pollock, Clyfford Still, Willem de Kooning and Mark Rothko stood at the front of abstract expressionism in America, Mochtar similarly dedicated his career to the pursuit of examining and re-interpreting the principles of abstraction through the lens of his own rich cultural milieu, and began developing alternative methods of visual representation that would soon sit at the core of his works. In 1960, Mochtar spent a year at the revered Rhode Island School of Design (RISD) in Providence, then proceeded to become a research fellow at MIT. It was through his sojourns abroad that Mochtar further cultivated his understanding of Western styles of modern aesthetics, which fueled within him a passionate dedication towards the expression of form and representation in sculpture. Poignant and deeply personal, the present lot stands as an eloquent manifestation of Mochtar's technical dexterity, as he revitalizes notions

of geometry, perspective and cubism to portray the aesthetics of human form and its existence.

Freely fusing, yet visually understated, this sculpture is a rare and meaningful piece that stands out amongst Mochtar's vast body of work. Embodying his most visited and iconic theme, family, Mochtar depicts a family of three, dynamically interlocked as they overlap against one another. Since Mochtar and his wife struggled for a long time before conceiving their child, the construct of a family as a unit has always had a dominating presence in his opus. This sculpture serves as a deeply moving and emotionally powerful piece on the eternal relationships that family creates, as Mochtar celebrates the continuation of life, sharing with us the idea that everything in time is inevitably connected through the frameworks of human existence. Mochtar crafts an articulate exercise on form, as he draws from the concept of cubist deformation, reducing the physical complexities of his figures into singular organic forms, effectively molding their features to create smooth, angular silhouettes. Here, we see Mochtar's varied exposure to the aesthetics of modern art movements in the West: the craggy textures of Alberto Giacometti's shapes, the abstracted compositions of Henry Moore's monuments and the versatility of Richard Serra's materials. Mochtar embraces this striking confluence of the

non-representational and representational, and plays with the viewers' perspective, as each of the figures stand independently when looked at from the front, and only appear to be interlinked when perceived from the side.

The permanence of family is unveiled, as Mochtar expresses his everlasting love and loyalty towards his wife and child and commemorates the beauty of humanistic values. The framework of Mochtar's sculpture reveals both a lightness and strength, as the hollowed figures delineate a rigid geometry that is reminiscent of the ideologies of cubist simplification and abstraction. Vertically orientated, the prominent lines carve out the perimeters of each figure, whose features are further enhanced through the elemental properties of the medium. Mochtar pays particular attention to the tactility and materiality of his sculptures as he navigates alternative methods of visual representation - weathered, eroded and pared down to its most elemental proponents, the rough brittleness of the sculpture is dynamically countered by its inherent solid form, which imbues a sense of enduring strength and permanence to the work. Visually and structurally connected, Mochtar prompts us to contemplate the strong emotional ties that family undoubtedly brings, as the figures' stances depend on the intrinsic interlinks that they have with each other. The profound understanding that Mochtar has for the architectonic and geometrical aesthetics in sculpture is illuminated in this present lot, as he experiments with the existing methodologies of his era in order to bring about a new form of expression to Indonesia's modern art movement. Remembered as a pioneer for sculpture as an art form in Southeast Asia, Mochtar's opus is one that goes beyond the boundaries of cubism and abstraction, as he permeates his works with an unparalleled emotive language and visual fluency.

"The tendency to arrange lines, forms, patterns and colours became one of the main strategies in the creative process of painters in the abstract style... in which objects are no longer easily recognizable. [Mochtar's] experiences, ideas and emotions were turned into lines, shapes, planes and colors, without clear and exact references to any social form or condition."<sup>[1]</sup>

<sup>[1]</sup> Enin Supriyanto, *The Journey of Indonesian Painting: The Bentara Budaya Collection*, Bentara Budaya, 2008, p. 18-19



But Mochtar  
Patung elemen estetik  
(Study of esthetic  
principles), circa 1970s  
Sold at Sotheby's Hong  
Kong, 5 April 2014, Lot 651,  
for US\$ 469,289  
© Sotheby's  
博特·莫克塔  
《審美原則習作》1970年代  
作  
2014年5月5日售於香港蘇  
富比·拍品編號 651·成交價  
469,289 美元  
© Sotheby's

But Mochtar  
Hubungan Keluarga  
(Family Ties), circa 1970s  
Sold at Sotheby's Hong  
Kong, 7 October 2012, Lot  
325, for US\$ 203,810  
© Sotheby's  
博特·莫克塔  
《家庭關係》1970年代作  
2012年10月7日售於香港蘇  
富比·拍品編號325·成交價  
203,810美元  
© Sotheby's



博特·莫克塔是印尼抽象主義及雕塑藝術的先驅，他的作品種類豐富，涵蓋多個現代藝術概念，體現了人類的抱負及情感之複雜面向。莫克塔在1930年生於印尼萬隆，早年於萬隆理工大學習藝，師承荷蘭畫家兼教育家利斯·默德，在他的諄諄教誨下萌生對抽象表現藝術的濃厚興趣。當時，一眾藝術家包括傑克森·波拉克、克里夫·斯蒂·威廉·德庫寧及馬克·羅斯科走在美國抽象表現主義運動的浪尖上，莫克塔亦致力開拓事業生涯，以他獨有的深厚文化底蘊，重新審視及解讀抽象原理，漸漸發展出另類的視覺表達方式；這種方式不久後便成為他的作品精髓。1960年，莫克塔於著名的普羅維登斯羅德島設計學院（RISD）修學一年，其後成為麻省理工學院的研究員。種種異國生活經歷，令莫克塔加深了對西方現代美學風格的體會，內心充滿以雕塑創作表達具象形態的熱忱。本作優美動人、別具個人情感，可見莫克塔為幾何、透視及立體概念注入新意，繼而展現人體形態及其存在之美的精彩技藝。

本雕塑各部份是自由接合而成，但外型樸實，在莫克塔的豐富作品當中別具意義，珍罕不凡。本作呈現了莫克塔的经典主題——家庭，作品上可

見「一家三口」的雕塑人物互相扣連、渾然一體。由於莫克塔與他的妻子求子不易，他有不少以家庭為單元的作品。本雕塑深刻動人，蘊含強大的情感力量，刻畫了家庭成員之間的永恆牽絆；莫克塔透過作品歌頌生命的延續，向我們宣告世間萬物都在人類生命之間互相牽引。本作外形強而有力，可見莫克塔參考了立體派的解構概念，將雕塑人物的複雜形體簡化成獨特的有機形狀，成功地將人物的外形轉化成光滑、棱角分明的輪廓。本作可見西方現代藝術運動的不同美學概念對莫克塔的啟發，包括阿爾伯托·賈柯梅蒂雕塑的粗獷紋理、亨利·摩爾鉅作的抽象構圖、以及理查·塞拉的多媒材運用。莫克塔將具象與非具象巧妙地融為一體，把控著觀者的視角；從正面看，每一位雕塑人物都是單獨豎立的，只有從側面看去，他們才會連成一體。在本作中，莫克塔表達了他對妻兒矢志不渝的愛與忠誠，亦褒揚了人文價值的美德。莫克塔的雕塑外型既輕盈又充滿力量，中空的人物流露出強硬的幾何感，與立體派的簡約概念及抽象概念有著異曲同工之妙。雕塑垂直而立，每個人物的邊緣都伸出突兀的線條，令雕塑媒材的原始質感更為明顯。莫克塔在探索不同的視覺表達方式時，對

雕塑的實際質感尤為關注。作品表面飽經風化、侵蝕及削割，只剩下最原始的物料，然而雕塑原本的堅固外形卻抵消了表面的粗礪風霜，為作品增添了持久的韌力。這些雕塑人物需依靠彼此的內在聯繫才能豎立，他們在視覺和結構上密不可分；莫克塔藉此逼使我們反思家庭為我們帶來的強大情感連結。莫克塔在當代的既有創作手法上不斷探索實驗，以求為印尼現代藝術運動開創嶄新的表達方式；他對雕塑的建築及幾何美學之透徹理解，在本作上表露無遺。莫克塔的鉅作超越了立體派及抽象派的界限，為作品賦予無可比擬的情感語彙及流暢感觀，不愧為東南亞的雕塑藝術的先驅。

「抽象畫家的主要創作策略之一建基於線條、形狀、圖案和顏色的佈局和相互襯托……他們的觀察對象有可能會變得面目全非。他（莫克塔）把自己的經驗、理念及情感轉換為線、形、面、色，沒有直接對任何社會形態或狀況作出評價。」

艾寧·蘇比彥構，《印尼繪畫之路：文化先鋒收藏》，文化先鋒文化機構，2008年，頁18-19

PROPERTY FROM A DISTINGUISHED PRIVATE ASIAN  
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亞洲知名私人收藏

1066

## AHMAD SADALI

## 阿曼德·薩達利

1924 - 1987

### Untitled

Oil and mixed media on canvas  
Signed and dated 72  
100 by 120 cm; 39¼ by 47 in.

#### PROVENANCE

Acquired directly from the artist  
Private Collection of the late Alexander Papadimitriou  
Private Collection, Jakarta

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

US\$ 102,000-192,000

### 無題

油彩及複合媒材畫布  
款識：藝術家簽名並紀年72

#### 來源

直接購自藝術家  
亞歷克斯·帕帕迪米特里故藏  
私人收藏，雅加達





Fig.1

Fig.1  
Ahmad Sadali  
*Balok bersisa emas dengan latar putih (gold remnants on a beam against white background)*, 1986  
Sold at Sotheby's Hong Kong, 4 April 2015, Lot 1034, for US\$ 505,662 USD  
© Sotheby's  
阿曼德·薩達利  
《帶一絲金色的板塊·白色背景》1986年作  
2015年4月4日售於香港蘇富比·拍品編號 1034·成交價 505·662 美元  
© Sotheby's

Fig.2  
Alberto Burri  
*SACCO E NERO*, 1954-56  
© Sotheby's  
Alberto Burri  
《SACCO E NERO》1954-56年作  
© Sotheby's

It is essentially impossible to contemplate Indonesian abstraction without mentioning the ground breaking works of Ahmad Sadali, who was in every way an unparalleled pioneer and visionary. Born in Garut, West Java in 1924, Sadali's adolescence was largely shaped by a modern consciousness and desire for independence, which fuelled in him an innate fire that propelled the ways in which he sought out a unique visual identity in post-colonial Indonesia. For Sadali, Indonesia's socio-political climate was not only a way for him assimilate Dutch aesthetic ideals with Indonesian traditions, but it also provided him with an opportunity to find a stylistic identity of his own. Along with many other Indonesian artists, Sadali fostered his craftsmanship at the Bandung Institute of Technology, under the esteemed tutelage of Ries Mulder. This was an exciting era for contemporary art in Indonesia, as it bore witness to a new stream of artists who rose in response to the nation's call for a modernised visual identity, away from the realist "*mooie indie*" (Beautiful Indies) mode of expression at the time. It didn't take long for Sadali to find his voice within the imaginative paradigms of abstraction; shortly after, he received a scholarship to study at the Department of Fine Arts at the State University of Iowa, and continued his schooling at the Arts Student League in New York. Largely influenced by his sojourns abroad, Sadali returned to Indonesia in the 1950s with a fervent drive to examine and explore the themes of abstract landscapes, studies of figure and still lives that he observed first-hand as a wide-eyed scholar in America. Lauded as the architect of the counter-

cultural abstract art movement in Indonesia, Ahmad Sadali's initial forays into the realm of abstraction served as the backbone for a new dawn of artistic discovery and expression.

*"The modern denotes not solely the notion to distinguish the present from the past. The modern is rather the fact being engaged in the current movement of human endeavours to understand the self, the environment and the entire universe."* Sadali wrote. *"Modern art is an ideological concept. It rejects past modes and aggressively asserts its claim to be the only art truly reflecting our age."*<sup>[i]</sup> Introspective and curious, Sadali never shied away from experimenting with the abstract expressionism movement, and integrated concepts from cubism, abstraction, colour field painting as well as cultural philosophies into his extensive artistry. Similarly, artists such as Mark Rothko, Clyfford Still, Willem de Kooning and Jackson Pollock were also navigating the rise of abstract expressionism in America. Together, these artists transcended the barriers of representational art, and thrived in bringing modern abstraction to the forefront of the art world.

At the heart of Sadali's works are evocations of compositional harmony, and this present lot is a case in point. Sadali converses in a visual language that plays with the notion of symmetry, as he purposefully arranges various geometric forms in order to harness the spatiality of the canvas. Immediately eye-catching are the two fragmented strips of gold which encompass the bottom centre, as their random arrangement generates a heightened spontaneity to the work. Gold pigments,

which symbolise the sun and spiritual enlightenment, are habitually included in Sadali's repertoire. After all, Sadali frequently referred to the process of creating art as a form of prayer, and this present lot is anchored by Sadali's comprehensive understanding of how creativity serves as an extension of one's state of being. Sadali had an exceptional ability for assessing the external world through a lens of dissection, filtering out drivel and reassembling visual schemas through the paradigms of abstraction. This was Sadali's method of producing art beyond the boundaries of reality, and sharing his instinctive and emotional responses to the beauty of natural life through a macro abstract tongue.

Each portion of the work carries a distinct textural undulation and character, and comes together to surpass the flatness of the canvas. Characterised by his non-conventional approach to materiality in art, Sadali's practice included mixing plaster, sand or cloth with paint in order to affix onto the surface three-dimensionality and structure. Impastos and incisions along the borders of the canvas give way to an expanse imbued with an endless amount of chromatic vibrancy, as Sadali commands a mosaic of physical density and variety. The hypnotic depths of the navy backdrop are accentuated by patches of varying shades of grey, and dividing the canvas

into three sections is a column of forest green, thickly laid on with verdant oil paint. Sadali achieves a dramatic sculptural quality by laying concoctions of clay, marble, glue, sand and oil paint into the elaborate impasto of green, fabricating pillow-like forms with granular elements. These are all executed through Sadali's purposeful conduct of the palette knife, which traverses along wet mixtures of materials to create indentations, grooves, incisions or raised surfaces. Sadali's rich range of technical dexterity brought the birth of his signature application of gold leaves and pigments, which is truly illuminated in this work. The gold patina adds an irreplaceable sheen to the overall landscape, breathing character and life into the Sadali's rhythmic colour field.

Highly respected within the counter-cultural movement of abstract expressionism in Indonesia, Sadali's artistic opus was a realisation of his instinctive connections with the world in which he inhabited on a geometrical level. His aesthetic gaze centred on the subversion of the frameworks of reality and materiality - and what a gaze it was, unaffected by others and embraced by modernity.

<sup>[1]</sup> Jim Supangkat, *The Hidden Works and Thoughts of Ahmad Sadali*, Edwin's Gallery, Jakarta, 1997, pg. 13

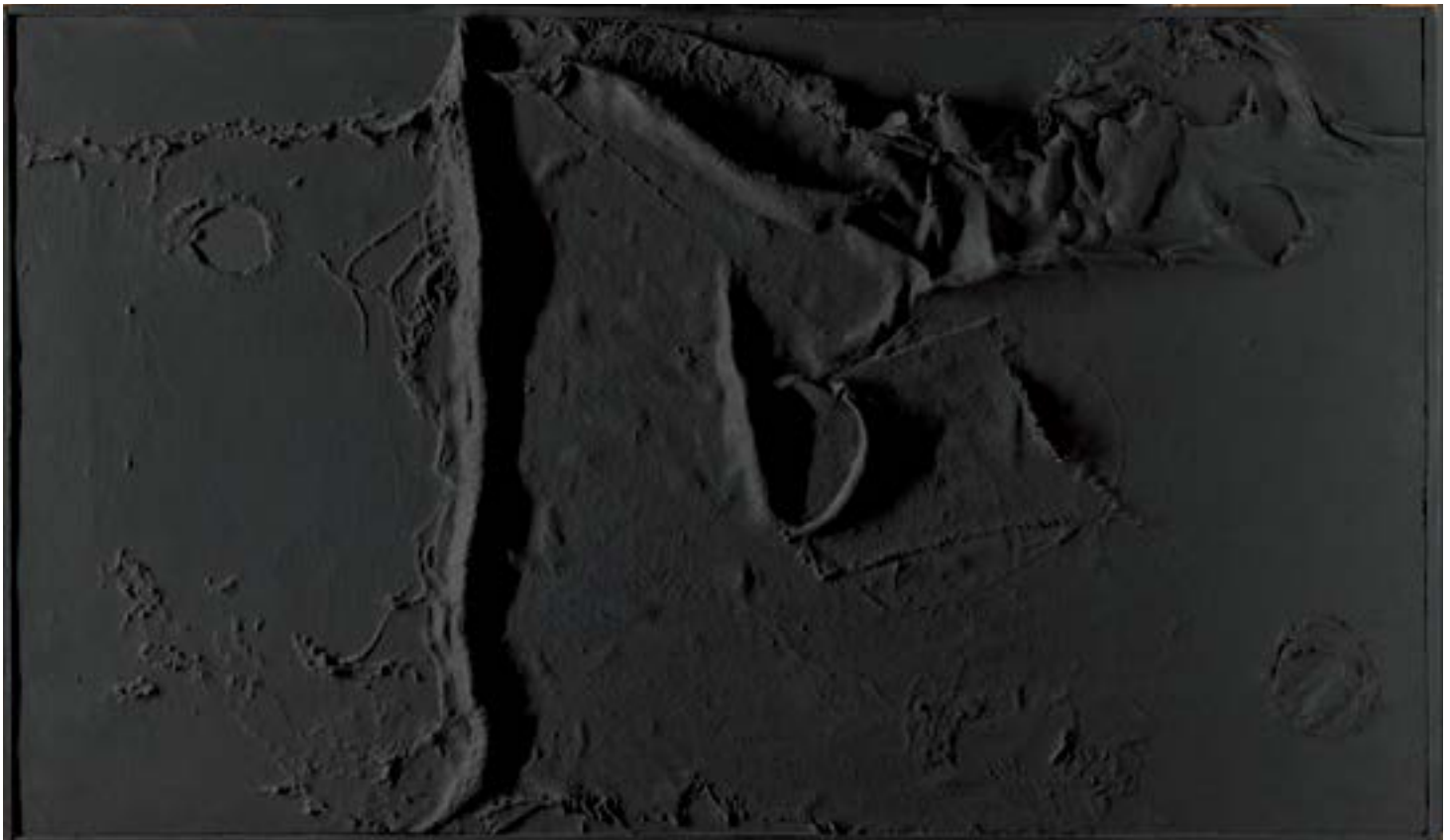


Fig.2





Zao Wou-Ki  
*Sous bois dans la nuit*, 1955  
© Sotheby's  
趙無極  
《Sous bois dans la nuit》  
1955 年作  
© Sotheby's



談及印尼抽象藝術，就不得不提阿曼德·薩達利的劃時代作品，他的創新概念和先見之明可謂無出其右。1924年，薩達利生於西爪哇加魯特地區，在青春期間深受現代思維和對獨立的嚮往所影響，激發起他與生俱來的一股熱忱，驅使他以不同方式追求屬於印尼後殖民時代的獨特視覺藝術表現。對於薩達利來說，印尼的社會政治風氣不僅讓他可以將荷蘭美學與印尼傳統融入創作，並且賦予他追求個人風格的機會。與眾多印尼藝術家一樣，薩達利在萬隆理工學院學習畫藝，由名師里斯·米爾德指導。當時是印尼當代藝術的輝煌時代，新一代藝術家崛起，他們響應國家發展現代視覺藝術的倡議，擺脫當時寫實的「美哉印地」藝術。薩達利很快就從充滿創造力的抽象藝術找到自己的風格；不久後，他獲獎學金負笈愛荷華州立大學修讀藝術系，後在紐約藝術學生聯盟繼續進修。薩達利深受旅居海外的經歷影響，1950年代返回印尼後，熱衷於研究和探索抽象風景、人像及靜物主題，這些都是他在美國當學者時親身接觸到的藝術題材，讓他大開眼界。阿曼德·薩達利被譽為印尼反主流的抽象藝術運動的推手，早期的抽象藝術創作成為他在藝術探索和表現上創造新象的重要基礎。

「現代不僅是把現在與過去區分開來，現代指的是參與當前的人類運動洪流中去，認識自己、環境和整個宇宙」，薩達利寫道，「現代藝術是一個思想理念，它摒棄過去的模式，積極努力成為代表我們時代的唯一藝術形式。」<sup>1</sup>薩達利個性內向，充滿好奇心，勇於嘗試創作抽象表現主義藝術，亦會將立體主義、抽象藝術、色域繪畫及文化哲學的概念融入他那兼容並蓄的藝術之中。同樣地，馬克·羅斯科、克里夫·斯蒂·威廉·德庫寧、傑克森·波拉克等藝術家在此時引領著美國抽象表現主義的發展。這些藝術家共同突破具象藝術的局圍，成功使現代抽象藝術成為藝壇主流。

薩達利創作的核心是要營造一種構圖和諧感，而本作正是典例。薩達利表現出的視覺語彙利用對稱概念，為了發揮畫面的

空間，他刻意將不同幾何圖形排列組合。最先映入眼簾的是兩個金色長條形，佔據下中位置，隨意的排列佈局強調作品的即興感。金色象徵太陽與靈性啟蒙，是薩達利作品中慣常出現的元素。畢竟，薩達利常常將藝術創作視為一種禱告的形式，而本作是建基於薩達利對於創造力的透徹理解，視之為人類存在的形而上發展。薩達利擅於透過分析視角觀察外在世界，亦透過抽象形式去蕪存菁，重組構圖。這是薩達利超越現實界限的創作方式，並藉著宏觀的抽象語彙分享他對生命之美的本能和情感反應。

本作的各個部分都帶有明顯的肌理規律和特性，合而突破畫布的二維性。薩達利的創作特色在於非傳統的媒材處理手法，包括將石膏、沙粒或布料混入顏料，從而令畫面增添立體感和結構性。薩達利運用不同密度和物理變化，使沿著畫邊的厚塗顏料及刻紋縱橫交錯，形成一片充滿無限色彩的空間。深藍色背景的迷濛景深，由不同層次的灰色塊加以點綴，而一道森林綠色將畫面分成三部分，厚塗一層綠色油彩。薩達利將黏土、大理石、膠水、沙粒及油彩混入綠色厚塗顏料，並以粒狀元素繪成枕頭似的形態，達致強烈的雕塑感。這全是經由薩達利的俐落畫法而成，利用調色刀劃穿濕潤的混合顏料，產生凹痕、線紋、刻紋或凸面。憑藉博採眾長的精湛技藝，薩達利創造出運用金箔和金色顏料的獨特手法，在本作中表露無遺。金鏽色調為整片景象平添一種獨一無二的光華，為薩達利筆下律動有致的色域繪畫注入個性與生命力。

薩達利的藝術創作體現了他與具象世界的自然聯繫，在反主流文化的印尼抽象表現主義運動中享負盛譽。他的藝術視野集中於顛覆現實與物質的框架——而這種視野自成一家，與現代文化相迎合。

<sup>1</sup> 占姆·蘇鵬卡著，《阿曼德·薩達利的隱藏作品與思想》，艾德文畫廊，雅加達，1997年，頁13

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
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1067

**CHRISTINE AY TJOE**

艾珠·克里絲汀

b.1973

**The Workers**

Oil on canvas

Signed and dated 10; Signed, titled and dated 2010 on the  
reverse

170 by 200 cm; 67 by 78¾ in.

**PROVENANCE**

Sotheby's Hong Kong, 7 October 2012, Lot 229

Acquire from the above sale by the present owner

Private Asian Collection

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

US\$ 192,000-319,000

工人

油畫畫布

款識：藝術家簽名並紀年10；藝術簽名、書題目並紀年2010  
(背面)

來源

新加坡蘇富比，二〇一二年十月七日，拍品編號229

現藏家購自上述拍賣

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Christine Ay Tjoe  
*Left Layer and Right Layer*, 2010  
 Sold at Sotheby's Hong Kong, 31 March 2018, Lot 1058 for US\$ 932,626

© Sotheby's

艾珠·克里絲汀

《左層與右層》2010 年作

2018 年 3 月 31 日售於香港蘇富比·拍品編號 1058·成交價 932·626

美元

© Sotheby's

A paroxysm of prismatic colors and exquisite linework, *The Workers* by Christine Ay Tjoe is a captivating embodiment of the artist's intuitive blend between the figurative and abstract. Dated to 2010, *The Workers* is an outstanding feature from Ay Tjoe's transitional period, prelude to her movement into an aesthetic composed of looser, freer brushworks laden with evocative lyricism. The lively masterpiece brims with profuse energy and captures the titular workers in spirited form, their amorphous figures skirting the borders between physical and metaphysical. An artist who sought to convey the intricate complexities of human life in her work, Ay Tjoe's *The Workers* is an exuberant translation of reality in abstract, rhapsodic format.

Since childhood, it was apparent that Ay Tjoe was destined to be an artist. Growing up in a household of four children and working parents, the Bandung native led a mostly solitary life playing with self-made dolls, a fortuitous foreshadowing for her illustrious future in art.<sup>[1]</sup> Driven by an endless pursuit of creative expression, Ay Tjoe established her technical groundwork at the Bandung Institute of Technology, graduating the school with a degree in graphic design and printmaking. These skills would prove integral in her opus, forming the backbone of her signature, variegated textures of color fields and entrancing lines, demarcating her work as one of unparalleled originality. Critically acclaimed for her thought-provoking, emotive oeuvre, Ay Tjoe is recognized both domestically and internationally as one of the leading voices from Indonesia's contemporary art scene.

In an exercise of spontaneity and expert ingenuity, *The Workers* is an energetic piece charged with expressive vitality. The canvas is emblazoned with unrestrained,

electrified lines that instill the masterpiece with a syncopated rhythm, exuding a buoyant dynamism specific to Ay Tjoe's abstractions. Executed in her stunning abstract lexicon, *The Workers* is underpinned by Ay Tjoe's familiarity with *intaglio*, a drypoint technique utilized in printmaking to reproduce incisions made on metal plates upon the work. A playful experimentation with the architecture of lines and form, Ay Tjoe enacts each stroke upon the surface with whimsy and improvisation. Refusing to confine herself to the brush, the maestro also uses her hands to engage directly with the piece, rubbing the hard lines with her own palms.<sup>[2]</sup> The resulting effect is a visceral medley of stained color fields, each rendered in Ay Tjoe's idiosyncratic taste. The same candidness is echoed with the colors spilling across the work in a vibrant flourish, animating the scene with a brilliant mosaic of navy, orange and fuchsia. An eclectic amalgamation of painting and etching-inspired sketching, *The Workers* attests to Ay Tjoe's ground-breaking versatility and expertise across various mediums of art.

"In working, she often takes inspiration from her own intricate life journey. But not infrequently, she also reflects on the external or social world..."<sup>[1]</sup> *The Workers* is a refreshing insight into the psyche of Christine Ay Tjoe and her reflections on societal issues. The enigmatic complexity of the piece is layered in a series of organic, nebulous forms that balances the fine line between objectivity and illusion. The workers' teeming energy is barely contained within white lines, their muscular thighs grounding their figures in physical reality. Their torsos merge together in a disparate fusion of stark black and pure white, moving beyond their delineated boundaries that obfuscate the lines between abstraction and reality. A distinct black line stretches across the white color field, suggestively alluding to an arm resting across the back in amicable camaraderie. The artist outlines in ambiguous forms, elements of the worker's physical labor. A tool belt, strong gripping hand and a nail-pierced crown balanced upon a head, are all sketched into the morphing composition. Ay Tjoe's synthesis of diametrically opposing tonalities conceives a fundamental unity between the two workers, regardless of their physical appearances. Their heads merge together in a resplendence of polychromatic harmony, a sharp visual juxtaposition to the monochromatic display below, conceiving a euphoric meeting of minds overcoming the physical barriers of their bodies. In a contemplative engagement with society, Ay Tjoe articulates a vivid dialogue in her abstract vernacular, reminding the viewer to privilege the internal as much as the external.

Chaotic, mesmerizing and profound, *The Workers* is an enlightening commentary that pays homage to the erudite, philosophical nature that characterized Ay Tjoe's stirring oeuvre. Embodying a spirit of hard-work and comradeship the present lot brims with an undeniable energy, pulsing with colour and intensity. An exception to her local peers who often worked in realistic and photographic genres, the artist pushed the frontiers of Indonesian contemporary art with her expressive abstract idioms.

<sup>[1]</sup> Hidenori Ota, *Myriad of 'paste': ay tjoë christine*, Tokyo 2013, 5.

<sup>[2]</sup> *Ibid.*, 6.

<sup>[3]</sup> *Ibid.*, 6.

在艾珠·克里絲汀的作品《工人》中，繽紛色彩和精妙筆法傾瀉而出，充滿張力，體現了藝術家結合具象與抽象的精彩演繹。《工人》是艾珠的2010年作品，乃其過渡時期的佳作，預示了她採用更快意自由的筆法、擁抱更抒情的美學理念。此作活潑輕快，力量充沛，刻畫工人的活躍動態，其無定形的身軀徘徊於物質與非物質之間。艾珠追求在作品中傳遞人生錯綜複雜的一面，《工人》便是一幅以抽象狂想形態表達現實世界的精彩傑作。

自童年起，艾珠便註定成為一名藝術家。她家中一共四個兄弟姐妹，父母是工人階層，在萬隆長大的她一直偏愛獨處，小時喜歡與自製的娃娃玩耍，預示她在藝術界的卓越未來。艾珠不斷追求創意表達，在萬隆理工學院打下扎實的基本功，並畢業於平面設計和版畫系。這些專業技巧都體現在她的作品中：質感豐富の色域畫法和引人入勝的線條都成為她的標誌性風格，更成就其作品獨一無二的原創性。艾珠的作品引發觀者的思考，情感充沛，得到藝評界廣泛讚賞，並在國內外都被視為印尼當代藝術界的領軍人物。

《工人》既隨性又靈巧，充滿活力和表現力。畫面上無拘無束的線條帶動力量，為作品注入分明的韻律，是艾珠的抽象作品的特色。《工人》充分展現了艾珠的抽象藝術詞彙，突顯她對「凹刻版畫」的掌握，凹刻版畫是一種直接刻線版畫技巧，用於在作品中複製鐵板上的刻痕。加上對線與形之結構的趣味實驗，艾珠賦予畫面每個筆畫異想天開的即興氣質。藝術家不讓自己局限於畫筆媒材，直接以雙手接觸畫面，用掌心摩擦線條，形成渲染色域互相融匯的混沌效果，也呈現出艾珠別樹一幟的藝術品味。明亮奔放的色彩馳騁於畫面，以深藍、橙黃、紫紅編織出活躍場景。《工人》兼容油畫與凹刻版畫般的速寫技巧，彰顯艾珠創新的多元風格以及對各種藝術媒材之精妙掌握。

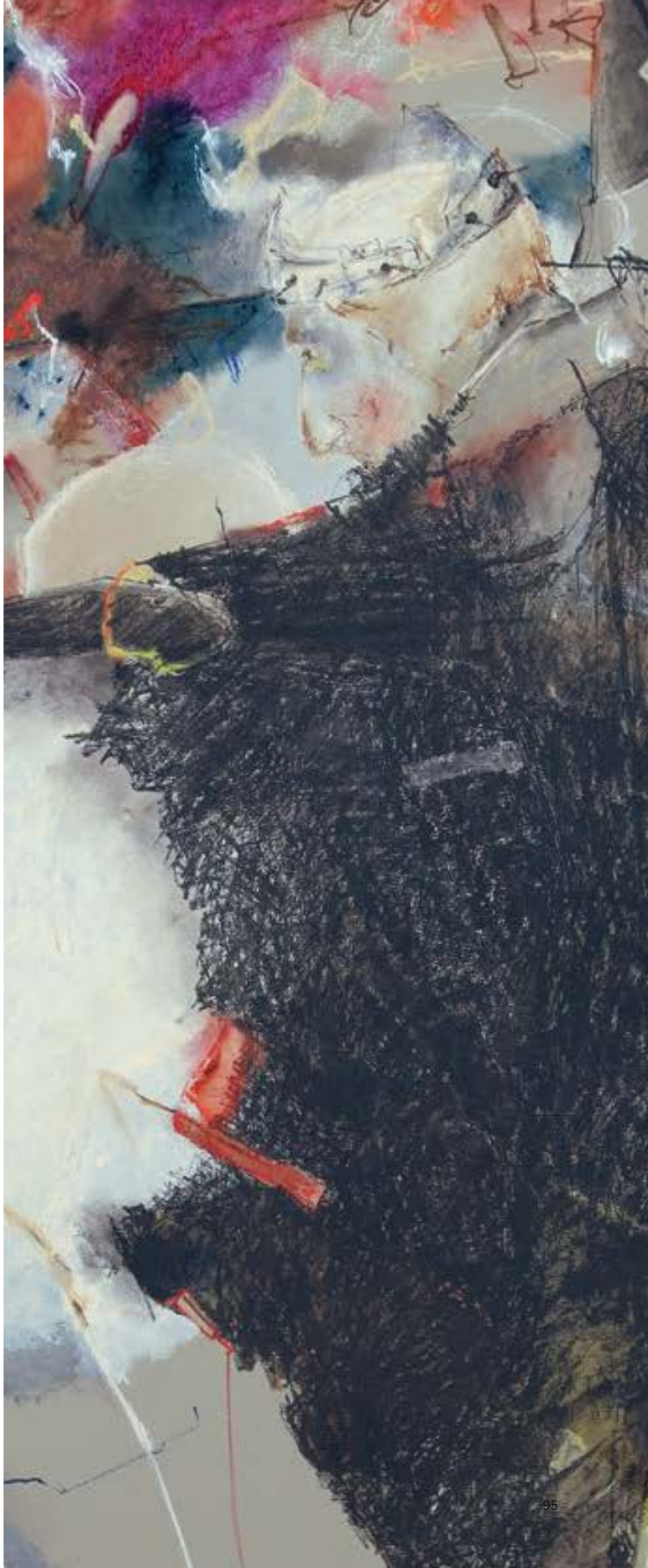
「在創作中，她時常從自己複雜的人生旅程中提取靈感，但有時也會對外界或社會進行反省…」《工人》讓我們以嶄新角度探討艾珠·克里絲汀的心理以及她對社會問題的反思，作品以一系列有機、朦朧的造形累積出神秘的複雜性，把握客觀與幻象之間的平衡。工人們充溢的力量幾乎不能容納於白線之內，但他們結實沉穩的雙腿依然讓形體留在物質現實中，其身軀在迥異的黑與白間融合，模糊抽象與現實之分，超越認知的限制。在白色區域中，一條明顯的黑線劃過，如友善的胳膊，搭在朋友的背上。藝術家以模稜兩可的造形勾勒出工人的體力勞動。工具腰包、緊握的手和頭上用釘子固定的冠冕，逐步形成畫面結構。艾珠結合對立色調的兩分構圖，形成兩名工人間主體的統一性，不受他們外貌影響。兩人的頭部併在一起，是色彩燦爛的和諧，與下面單色調畫面形成鮮明的視覺對比，也代表著跨越身體阻礙的思想聚合。艾珠投入對社會的沉思，以其抽象的藝術語言表達出生動的對話，提醒觀者在注重外在的同時不忘內在的重要性。

《工人》畫面乍看混亂，但深刻而且引人入勝，展現艾珠作品的博學和哲理性。此作體現勤勉和友情精神，注滿強烈的力量、色彩和強勁的韻律。與艾珠同年代的印尼藝術家通常更偏向寫實逼真畫風，可見艾珠那充滿表達力的抽象語言，為印尼當代藝壇開拓出一片前沿新領域。

<sup>1</sup> 大田秀則，《無數層疊：艾珠·克里斯汀》，東京，2013年，5。

<sup>2</sup> 大田秀則，《無數層疊：艾珠·克里斯汀》，東京，2013年，6。

<sup>3</sup> 同上，6。



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN  
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1068

## HANDIWIRMAN SAPUTRA

b. 1975

## 漢迪威曼·蘇普塔拉

Tutur Karena, Nelan

Acrylic on canvas  
Signed and dated 08  
195 by 150 cm; 76¾ by 59 in.

**PROVENANCE**

Sotheby's Hong Kong, 7 October 2012, Lot 224  
Acquired from the above sale by the present owner  
Private Asian Collection

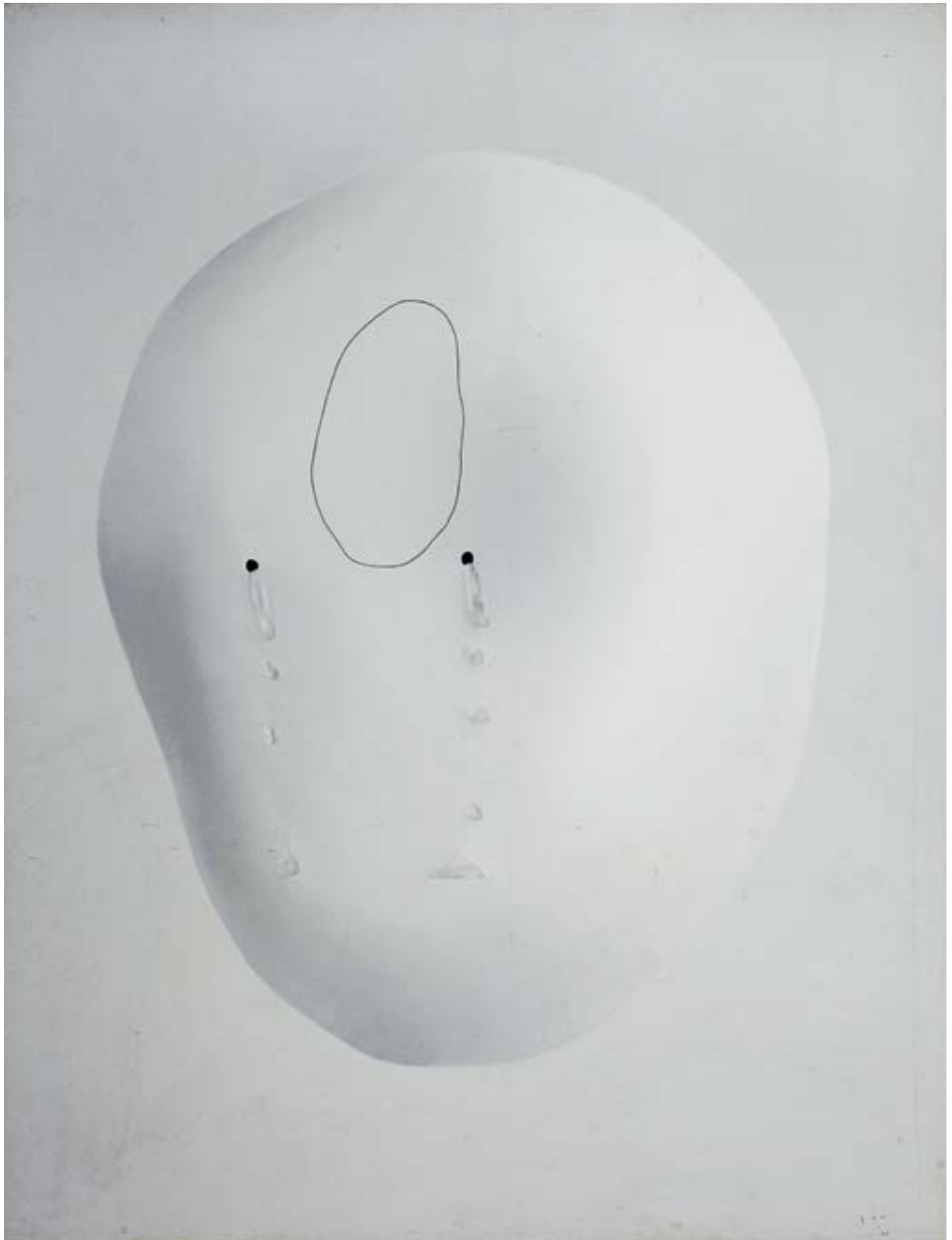
HK\$ 1,400,000-2,500,000  
US\$ 179,000-319,000

Tutur Karena, Nelan

壓克力畫布  
款識：藝術家簽名並紀年08

**來源**

香港蘇富比，二〇一二年十月七日，拍品編號224  
現藏家購自上述拍賣  
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Evocative and perplexing in its very nature, *Tutur Karena, Nelan* by Handiwirman Saputra is an incredible display of the artist's ability to transcend the boundaries of still life and surrealism. Born in Bukittinggi, Sumatra, Saputra cultivated his talents at the esteemed Institut Seni Indonesia (ISI) in Yogyakarta, before going on to establish the *Kelompok Seni Rupa Jendela* (Jendela Group Art Collective) in 1996 alongside other celebrated artists, Jumaldi Alfi, Mohammad Irfan, Rudi Mantofani Yuniar and Yusra Martinus. Saputra's seminal explorations through the Jendela group ignited within him a strong desire to explore, dissect and assimilate the comprehensive foundations of visual objects and the multifarious ways in which viewers can interact with them. Belonging to a trio of works named *Tutur Karena*, which exists as one of the artist's most pivotal body of works, the title of this present lot can find its roots in Saputra's cultural milieu in Padang and can be understood as a way of explaining something without having to mention or describe it explicitly. *Nelan* (*Swallow*) is accompanied by its two siblings: *Merem* (*to close one's eyes*) and *Mingkem* (*to be silent*). Reminiscent of the popular idiom, "public smiles, private tears", this series prompts an introspective evaluation of the eternal conflict between internality and externality, particularly when humans are confronted with things that can't be revealed or words that can't be said. Saputra navigates the human process of emotional constraint through the paradigms of surrealist aesthetics, and ultimately contends that the show of emotions will always be inescapable, and we should embrace its inevitable beauty as such

As an artist whose visual dexterity encompasses various genres, such as installation, photography and painting, Saputra communicates his visual ideas through the framework of "retinal art", which was coined by French-American artist, Marcel Duchamp. Through the depiction of the readymade and existing, Saputra challenges the nature of viewership, as he reshapes and manipulates the reality of objects in order to gain access to the viewers' unconscious process of free association. In *Tutur Karena, Nelan*, Saputra portrays a white sphere, which bears comparison with a human face, and places it on a canvas of pure white. With all his works, Saputra creates exhaustive exercises on composition, as he pairs foreign objects in actual three dimension in his studio, photographs the new composition, then paints the object in enlarged scale onto canvas. This creative three step system removes all objects from their origins, subsequently situating them

within a new reality, which provokes an unfamiliar yet curious mode of perception between the viewer and Saputra's final product. Floating in an indeterminate space of white, Saputra removes the backdrop of any distractions or content and presents a clean slate to the viewer, which permits the permeation of meaning and interpretation to the piece. Saputra carefully constructs a visual meditation on the trajectory of human emotion, as he defies traditional methods of function and form, and represents an amalgamation of materials to elicit a multitude of perceptual and tactile responses. Here, Saputra arranges a thin circle in between two dots, which echo the reversed features of the eye and mouth of a human face. The two dots, like eyes, appear to be flowing with tears – evoking an emotional reaction from the viewer that is both familiar and strange at the same time. Saputra's mastery of positioning his objects in a variety of spatial arrangements defies the boundaries of regular compositions, and seamlessly bridges the gap between a recognizable object and an alien amorphous form. Saputra's tireless inquisition into the aesthetics of material culture is unveiled, as he establishes an aesthetic narrative that is uniquely his own, and successfully reinforces the nature of an object, as it traverses from the realm of three-dimensionality onto a two-dimensional surface.

No detail goes amiss under Saputra's meticulous scrupulousness, as the title, *Nelan* (*Swallow*), infuses the canvas with an emotional frequency, one that encourages the viewer to indulge in the all-consuming nature of human emotion wholeheartedly. This formal rejection of materiality allows Saputra to embark on a purely aesthetic pursuit to acquaint objects in the real world with each other, as to generate masterpieces that become enigmatic and didactic in their process of re-construction. With this present lot, the mere evocation of the presence of human features: flowing tears, eyes, and a gaping mouth, brings into question social perceptions of both human emotion and material physicality.

Saputra pushes us to re consider the notions of still life and abstract surrealism, as we are influenced to simply enjoy the material presence of his works through a newfound visual perception of reality. Hailed by critics and curators as a pioneer in challenging the schemas in contemporary art, Handiwirman Saputra is an artist whose works are expressive reinvigorations of the social lives of objects and materials, and *Tutur Karena, Nelan* is an exact case in point.



Handiwirman Saputra  
*Menahan I (Supporting I)*,  
2007  
Sold at Sotheby's Hong  
Kong, 6 April 2013, Lot 457,  
for US\$ 136,517  
© Sotheby's  
漢迪威曼·蘇普塔拉  
《支撐 I》2007 年作  
2013 年 4 月 6 日售於香港蘇  
富比·拍品編號 457·成交價  
136,517 美元  
© Sotheby's



漢迪威曼·蘇普塔拉的《Tutur Karena, Nelan》一作充滿懸念，令人浮想聯翩，盡顯蘇普塔拉超越靜物及超現實界限的造詣。蘇普塔拉生於武吉丁宜，於享負盛名的日惹印尼藝術學院（ISI）習藝，此後於1996年與其他著名藝術家共同創立藝術團體Jendela Group，創始成員包括朱馬蒂·阿爾菲、穆罕默德·伊爾凡、魯迪·曼度凡尼及於斯拉·馬圖納斯。蘇普塔拉在Jendela Group中的重要創作，燃點了他對探索、解構及掌握視覺物件蘊奧的強烈興趣，以及觀眾與這些物件的不同互動方式。這幅畫作是《Tutur Karena》系列的三件作品之一，為蘇普塔拉生平最重要的作品系列；它的標題源於蘇普塔拉的巴東文化背景，可理解為一種不直述、不直描的表達方式。《Nelan》（吞噬）、《Merem》（閉眼）與《Mingkem》（沉默）出自同一個作品系列，令人聯想到「公開微笑，私下飲泣」這句家傳戶曉的諺語；它促使我們反思人類表面與內心永無休止的衝突，尤其是當我們面對一些不可言明或公開的事情時。蘇普塔拉以超現實的美學典範，探索人類壓抑的情感；他最終指出，情感的流露是不可避免的，因此我們應該敞開心胸，接納並欣賞它的美麗。

蘇普塔拉兼擅多種媒材，包括裝置藝術、攝影及繪畫，他以法裔美國藝術家馬塞爾·杜尚創立的「網膜藝術」（retinal art）為綱領，闡釋其視覺概念。蘇普塔拉透過刻畫現實中的既有物件，重塑並改變事物的本相，從而潛入觀者潛意識裡的自由聯想過程，挑戰視覺的本質。本作的白色球體，狀似人類面龐，畫幅背景亦是純白色。他在工作室裡將一些互不關聯的立體物件互相拼湊，為這件嶄新的複合物拍攝相片，再將它的比例擴大，繪於畫幅上。這個充滿創意的三步畫法將所有物件從它的

本源抽離，置於一個新環境中，在觀者與藝術品之間創出一個陌生而奇妙的感知模式。畫作懸浮在一個不穩定的純白空間之中，蘇普塔拉透過去除背景上的所有內容及阻礙物，向觀者呈現一片明淨之境，賦予作品不同的含義及解讀。蘇普塔拉藉著顛覆物件的傳統功能與形態，將不同物料互相混合，喚起知覺及觸覺的多重感受，悉心呈獻了一場以情感導航的視覺靈修。在畫面上，蘇普塔拉在兩個圓孔之間刻畫了一個薄圈，與人類面龐上的眼睛與嘴巴有著異曲同工之妙。兩個圓孔看似兩隻流淚的眼睛，能夠勾起觀者既陌生又熟悉的情感。蘇普塔拉以高明的技巧，將畫中物件放置於各式各樣的空間，超越了常見的構圖界限，將一件可辨識的物件以及陌生的無定形物融為一體。蘇普塔拉建立了獨一無二的美學主題，顯示他對物質文化美學的孜孜探詢，亦成功地讓筆下物件突破三維空間的局限，落於畫作的二維平面之上，強調了事物的本質。

在蘇普塔拉的仔細安排下，所有細節均分毫不差。畫作標題《Nelan》（吞噬）為畫作注入了一種情感脈搏，引領觀者全心投入於排山倒海、具吞噬力量的人類情感當中。這種對於物象形式的摒棄，讓蘇普塔拉能夠以純粹的美學將現實世界的物件互相合併，在重建過程中成就充滿神秘感又富有教化意義的傑作。本作僅以人類五官的意象——流淚的雙眼、敞開的嘴巴，質詢社會對人類情感及事物本質的觀念。

蘇普塔拉敦促我們以嶄新的視覺觀念，欣賞他筆下作品的純粹本質，並重新審視靜物與抽象超現實主義的概念。漢迪威曼·蘇普塔拉在藝評家及策展人之間廣受推崇，被譽為挑戰當代藝術成規的先鋒，其作品表現力充沛，為物件及物質重新注入蓬勃生機，本作《Tutur Karena, Nelan》可謂當中的典範。

1069

RONALD VENTURA

羅納德·溫杜拿

b. 1973

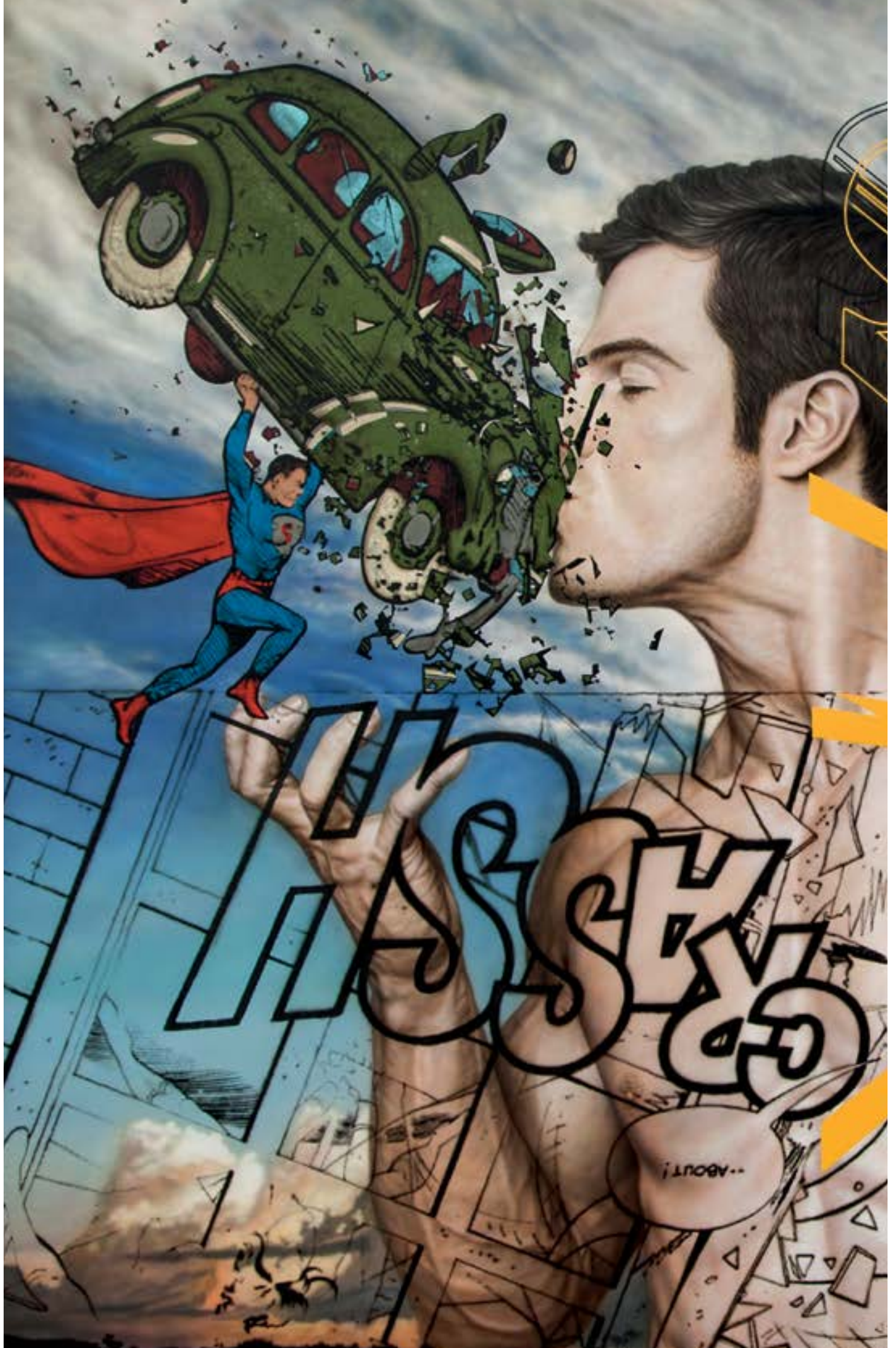
Super than Superman

超級超人

Oil on canvas  
Signed and dated 2018  
152.5 by 183 cm; 60 by 72 in.

油畫畫布  
款識：藝術家簽名並紀年2018

HK\$ 2,000,000-3,000,000  
US\$ 255,000-383,000







IT  
TICKLES!

Y. K. T. P. M.  
2013

“My art is to liberate visual perception.”<sup>[1]</sup>

At the heart of his subversive opus, Manila-born artist Ronald Ventura destroys the foundations of reality and rebuilds it in fantastical, surreal form. Audacious images traverse the artist's extensive oeuvre, drawing from a universal archive of pop culture, religious imagery and folklore. Popular motifs are displaced into a new, defamiliarized setting imagined by Ventura, conceiving an eclectic mix of hyperrealism with commercial characters. Set in various idioms of high and low art, the densely-packed narratives that frame the maestro's works are a critical exploration of humanity's troubling conditions. Ventura's chaotic assortment of newly liberated images is a disorienting sight to behold, provoking viewers to re-evaluate established conventions under his bold lens. An opus laden with social implications, Ventura's works are ground-breaking in both skillful ingenuity and conceptual depth. It is thus no wonder the acclaimed visionary holds a top position as one of Southeast Asia's leading voices of his generation.

Ronald Ventura's *Super than Superman* is an arresting scene of layered realities, the abundant disarray echoing the complexity of human life. An inventive syncretism of comic imagery and hyperrealism, the present lot is articulated in the artist's accessible lexicon. For Ventura, popular images were integral in inculcating a universal quality in his work, “I express all of this through a language that can be understood by ordinary people.”<sup>[2]</sup> The busy surface revolves around the ubiquitous icon of Superman, rendered in various interpretations scattered across Ventura's imaginary world. At first glance, the cryptic density of the compositions presents an indecipherable conflict, but a closer attention to the work's meticulous layering reveals a universe weighted in profound dimensionality.

In *Super than Superman*, Ventura envisions a surreal fantasy underpinned by comic elements, transforming the massive scene of braggadocio into one of humorous grandiosity. The posing man is presented in muscular enormity, his sheer size encompassing the vast majority of the canvas. Ventura's fluent dexterity in hyperrealism reveals itself in the bulging veins of the man's body, his rippling muscles a testament to the maestro's expertise in recreating the intricacies of human form in minute, exacting detail. The immense gravity of his presence is undermined by the Superman iterations that crash into his figure, crowding the composition and pulling focus away from him. Ventura often sought

to prevent an overpowering visual supremacy in his larger-scale works, instead choosing to maintain dense compositions with no distinct hierarchy.<sup>[3]</sup> Despite its rhythmic dissonance, the painting is divided into two opposing planes of reality, tattooing the man's body with a comic scene. Capriciously balanced between an imaginary and objective reality, his torso is grounded in a fantasy space and perhaps a sly implication of his perceived strength being drawn from fiction. Under the chaotic mayhem, *Super than Superman* is a masterpiece of ingenious calculations- the composition, the various figures play a salient role in the dissemination of Ventura's erudite narrative.

In an impressive display of intellectual bravura, Ventura voices a dialogue in *Super than Superman* that renegotiates the hegemonic concepts of power. Is the man crushing the car with his fists, or is the miniature Superman squeezing the car with his bare hands? The artist impresses the notion of the unknown upon his work, leaving the man's strength undefined. The performance of uncertainty maintains a level of intrigue and curiosity when experiencing his work, proffering multitudinous layers of meaning for the viewer to consider. Bold, yellow lightning points to his muscles in an effort to accentuate his awe-inspiring physicality, his power manifesting in the undulating wind of the azure blue sky. Yet the speech bubble directly positioned above his arm is a derisive criticism of his perceived force, its succinctly blunt statement, “It Tickles!” is a mocking subversion of his power. Unlike the rest of the Supermans, he is not fitted in their iconic costume, begetting the question – is he not worthy of comparison to famed symbols of power, or is he above their associated branding? Again, Ventura engages in a game of ambiguity that forces viewers to question the origins of power and where it really lies.

Throughout Ronald Ventura's expansive body of works, the borders of reality and fantasy merge into an indistinguishable point. What was once a bewitching, fantastical vision transformed into an unsettling conveyance of human plight enacted in honest display. *Super than Superhuman* is a thought-provoking seminal work of art that confronts viewers with a raw truth. An exquisite vision of aesthetics and an arresting message, the masterpiece encapsulates the maestro's visceral talent and his astute understanding of politics.

<sup>[1]</sup> Demetrio Paparoni, *Ronald Ventura: Works 1998-2017*, Milano 2018, 267.

<sup>[2]</sup> *Ibid.*, 293.

<sup>[3]</sup> Demetrio Paparoni, *Ronald Ventura: Works 1998-2017*, Milano 2018, 7.

Ronald Ventura  
*The in between nest*, 2013  
Sold at Sotheby's Hong  
Kong, 5 April 2014, Lot  
1033 for US\$ 932,977  
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羅納德·溫杜拿  
《介乎其間的棲居地》2013  
年作  
2014年4月5日售於香港蘇  
富比·拍賣編號 1033·成交價  
932·977 美元  
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「我的創作是為了顛覆視覺觀念。」<sup>1</sup>

藝術家羅納德·溫杜拿生於馬尼拉，他的作品叛逆不羈、顛覆傳統，以摧毀既有現實、再以夢幻及超現實圖像重建現實為宗旨。溫杜拿的作品尺幅巨大，佈滿率性而狂野的圖像，它們取材自流行文化、宗教意象及民俗，種類包羅萬有。他首先創造出一個全新的架空背景，再將通俗主題置於其上，塑造出一個超真實主義與商業符號兼容並蓄的大千世界。他的作品由各式各樣所謂高級和低俗藝術的語彙構建而成，畫面充斥豐富的敘事體系，從尖銳的視覺考察人生的種種難題。溫杜拿將那些被解放的新圖像凌亂地並置，令人頓失方向，逼使觀者透過藝術家的破格視野重新審視既有傳統。溫杜拿的作品指涉社會的不同現象，在創意技巧及概念深度上均獨創先河，難怪這位備受推崇的藝術家能夠成為當代東南亞藝術界的先鋒人物。

羅納德·溫杜拿的《超級超人》矚目不群，蘊藏多重現實，畫面亂象紛陳，與人生的錯綜複雜互相呼應。本作以藝術家的通俗語彙繪成，將卡通圖像與超真實主義共冶一爐，創意滿溢。對溫杜拿而言，流行圖像是為作品注入普世精神的關鍵一環：「我以普通人能夠理解的語言，將這一切表達出來」<sup>2</sup>。本作畫面內容豐富，以膾炙人口的「超人」人物為中心，四周是溫杜拿想像世界裡的紛雜圖像。驟眼看來，本作構圖稠密，圖像互不協調、令人費解，但只要靜心細看，便能發現作品裡的精密層次，蘊藏著一個具有多重維度的宇宙。

在《超級超人》中，溫杜拿以卡通元素構建了一個超現實的幻想世界，將本來「英姿凜凜」的恢宏肖像，改造成為一則滑稽的自大妄想。畫中人體魄壯健，龐大魁梧的身軀佔據了畫面大部份空間。溫杜拿對超真實主義的嫺熟拿捏，在畫中人暴現的青筋上可見一斑；他那凹凸有致的肌肉，足見藝術家刻畫人體結構技藝高超，細節鉅細無遺。超人的四周可見一些超人形象朝他的身軀撞去，令畫面擁擠不堪，削弱了畫中人的龐大壓迫感，並將讀者的視線從他身上移開。溫杜拿繪製大型作品時，

往往刻意迴避視覺霸權，反而傾向採用複雜的構圖，摒棄權力架構<sup>3</sup>。除了這種充滿動感的矛盾衝突外，畫作更具有兩種對立的事物——超人與他身上的卡通紋身。畫中人身處於想像與客觀事實之間，搖擺不定；他的軀幹卻紮根於幻想空間，這一點或巧妙地暗喻了超人表面上擁有的力量其實純屬虛構。《超級超人》表面上雜亂無章，其實是一幅經過精密計算的大師級傑作；在溫杜拿博學多才的創作主題裡，畫面構圖和一眾人物均各自扮演著重要的敘事角色。

《超級超人》才思橫溢，精彩絕倫，可見溫杜拿通過作品重新審視霸權概念，創造對話空間。是畫中男子揮拳擊破汽車，還是「迷你版超人」徒手將汽車摔碎？藝術家為作品添上了一絲懸疑之感，讓畫中人的力量難以定義。這種懸疑使我們觀畫時感到趣味盎然，常存好奇之心，由是為觀者開闢了多重詮釋空間。畫面上明亮的黃色閃電直指畫中人的肌肉，強調超人的驚人體魄；蔚藍天空上隨風起伏的雲彩，則彰顯了超人的強大力量。可是，超人手臂上方的對話空框，卻在嘲諷著他的權威——它直截了當地表示：「好癢！」，從而揶揄並顛覆畫中人的力量。與其他超人不同的是，本作的主人翁並沒有穿上傳統超人的戰衣，令人不禁疑惑：這是因為他不夠資格與著名的權力人物媲美，還是因為他比同類人更勝一籌？在此，溫杜拿再次創造出曖昧不明的謎團，迫使觀者質疑權力的來源，思考權力之所向。

在羅納德·溫杜拿廣闊的創作世界裡，現實與幻想的界限漸趨模糊，變得難以分辨。曾經夢幻迷人的景象，經他之手，搖身一變為人生困境的全息圖，叫人忐忑不安。《超級超人》是一幅發人深省、逼迫觀者直視赤裸裸現實的藝術鉅作。本作畫面細膩而富於美感，背後意義不凡，盡顯這位藝術大師與生俱來的才華，以及對政治的敏銳觀察。

1 亞歷克斯·帕帕迪米特里，《羅納德·溫杜拿：1998年至2017年作品集》，米蘭，2018年，頁267。

2 同上，頁293。

3 亞歷克斯·帕帕迪米特里，《羅納德·溫杜拿：1998年至2017年作品集》，米蘭，2018年，頁7。

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I NYOMAN MASRIADI 米斯尼亞迪

b. 1973

SOLAR WIND EFFECT

太陽風效應

Acrylic on canvas

壓克力畫布

Signed and dated 9 DES 2018; signed, titled, inscribed and dated  
2018 on the reverse

款識：藝術家簽名並紀年9 DES 2018; 藝術家簽名、題款、書  
題目並紀年2018（背面）

250 by 175 cm; 98¼ by 68¾ in.

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

US\$ 204,000-332,000









Never one to be defined by the constraints of his upbringing and culture, I Nyoman Masriadi has become a phenomenon amongst Indonesian contemporary art, offering viewers with eccentric tongue-in-cheek commentaries on modern life and society. Born in Bali in 1973, Masriadi pursued his artistry in Yogyakarta, a prominent industrial and cultural Indonesian city. During the early stages of his career, Masriadi, dissatisfied with the rigid teaching at the Art Institute Seni Indonesia, decided to curtail his education and instead spent a year painting mythological Balinese figures. With this began Masriadi's fervent curiosity and experimentations with the grotesque, as he delved into painting figural representations of masculinity with his unique brushstroke techniques. Reminiscent of caricature drawings, Masriadi's works always carry an unapologetic flair – there is nothing subtle about these outlandish illustrations of the male physique, where every stroke of his protagonists' musculature is purposeful and exaggerated. The spaces which his characters inhabit are frequently filled to the brim, as objects are dwarfed by their sheer massiveness and physicality. This present lot is a case in point, and is a manifestation of the comicalities of modern popular culture that Masriadi is celebrated for tackling.

“SOLAR WIND EFFECT” is yet another one of Masriadi's unflinching masterpieces, where he depicts the single most famed superhero in popular culture: Superman. Masriadi converses in a visual tongue that is witty, cutting and unambiguous: levitating mid-air, Superman's nearly symmetrical torso serves to lampoon humans' obsession with vanity. However, dominating the canvas, almost screaming in its vibrancy, is the scarlet red cape of superman, which unfurls and ripples proudly like a flag – it is so flamboyant in size that even the borders of the canvas are unable to contain it. The poised body of Superman is exaggerated to the point where every

muscle gleams and bulges; this delineation of the hyper masculine may serve as the artist's critique of society's obsession with physical perfection. Our superhero's gaze is so hardened that it almost seems more appropriate to shy away from his determined fixation, while his fists are clenched in preparation for his next battle. Behind him is a darkened backdrop of the sky, dotted with stars that pale in comparison to superman's artificial sheen. Lowering our gaze, we see that the world in which our superhero inhabits is strange and familiar all at once. This is the moon, not our earth, and Masriadi's meticulous brushstrokes of the moon's surface point towards this jarring misplacement. This superhero is literally suspended in space, totally unaware of the fact that he looks comically out of place. And at once, a more sombre tone unveils itself: For what universe is his valor for? Whose world is his to save?

It is with “SOLAR WIND EFFECT” that we witness Masriadi's sobering dissection of inflated masculinity, as well as the undermining of popular culture. Notions that are practically tethered to Superman, like justice and valiance, undergo a total subversion as they become nonexistent in the milieu of Masriadi's critical canvas. Superman's amplified features of virility, in sharp projections of red and blue, are immediately juxtaposed with the lacklustre darkness of the sky. Masriadi conveys, with a tinge of melancholia, that the superheroes which people know and love are ultimately outcasted figures without the world in which their legends exist. Perhaps this is best understood in the words of the artist himself. As Masriadi quips in a conversation with art historian T.K. Sabapathy: “The human figure is its own drama, its own theatre; it is both actor and story.” Despite his impenetrable glare, Superman is simply an emblem of heroism no more, and is reduced to lonely haplessness.

米斯尼亞迪從不受成長背景和文化所束縛，在印尼當代藝術界獨當一面，對現代生活及社會的嘲諷評論精闢獨到，引人入勝。1973年，米斯尼亞迪生於峇里島，後到印尼工業及文化名城日惹追求藝術事業。在早期生涯中，米斯尼亞迪對印尼藝術大學的刻板教育有感不滿，於是決定輟學，用一年時間練習繪畫峇里神像。自此之後，米斯尼亞迪對於怪誕形象充滿好奇，以此進行實驗性創作，透過其獨特畫法深入探究男性人像描繪。他的作品看似漫畫，總是帶有一種理直氣壯的氣韻——對男性胴體的描繪標奇立異，毫無隱諱之意，畫中主角肌肉結實，每一筆每一劃都有其目的，刻意被誇張化。人物所身處的空間通常被完全佔據，因為他們的龐然身軀令周遭物件顯得渺小。本作是當典範之作，道出現代流行文化的可笑荒謬，印證米斯尼亞迪的藝術造詣。

《太陽風效應》無疑是米斯尼亞迪筆下的傑作之一，描繪流行文化中最鼎鼎大名的超級英雄：超人。米斯尼亞迪採用一種風趣、精闢和中肯的視覺語彙：超人飄浮半空中，其近乎完美對稱的身軀是對人類虛榮心的諷刺。然而，主導畫面的卻是超人身上的鮮紅色斗篷，像旗幟般飛揚飄逸，躍然紙上——斗篷之大連畫面也容不下。超人的瀟灑身姿以誇張手法修飾，每一處肌肉顯得厚實，輪廓泛光；藉著刻畫這種超陽剛形象，藝

術家就社會對完美體態的痴迷作出批判。畫中的超級英雄眼神堅定，教人不敢直視，他同時緊握拳頭，為下一場戰鬥整裝待發。在他身後是一片漆黑天空，點點星光跟超人身上的潤飾光澤相比下黯然失色。往下看，超級英雄身處的世界既陌生又熟悉。這不是我們的地球，是月球，米斯尼亞迪所描繪的月球表面鉅細靡遺，凸顯這種令人不安的錯置感。這位超級英雄飄浮於太空，完全不為意自己看起來是多麼滑稽，格格不入。與此同時響起一把嚴肅的聲音：他是為了哪個宇宙奮勇作戰？要拯救誰人的世界？

在《太陽風效應》，我們見證米斯尼亞迪就著過度膨脹的陽剛氣質，以及流行文化衝擊的冷靜分析。在米斯尼亞迪的批判創作中，與超人相關的概念，例如正義和勇氣都被徹底顛覆，化為烏有。超人那誇張的陽剛特徵，在紅藍二色襯托下更為鮮明，與一片死寂的灰暗天空形成對比。米斯尼亞迪若有所失地表示，人們所認識和喜愛的超級英雄終歸是被遺棄的群體，失去屬於他們傳說所在的世界。或許藝術家本人的自白是最好的解釋。米斯尼亞迪與藝術史學家沙岩巴地（T.K. Sabapathy）對談時，有如此妙言：「人物本身就是戲劇，就是舞台；演者與故事合一。」超人雖然散發著耀眼熾烈的光芒，卻只不過是英雄主義的象徵，淪為孤獨漂泊的靈魂。



I Nyoman Masriadi  
*Sorry hero, saya lupa (Sorry hero, I forgot)*, 2008  
Sold at Sotheby's Hong Kong, 4 October 2008, Lot 20 for US\$ 620,318  
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米斯尼亞迪  
《抱歉英雄，我忘記了》2008 年作  
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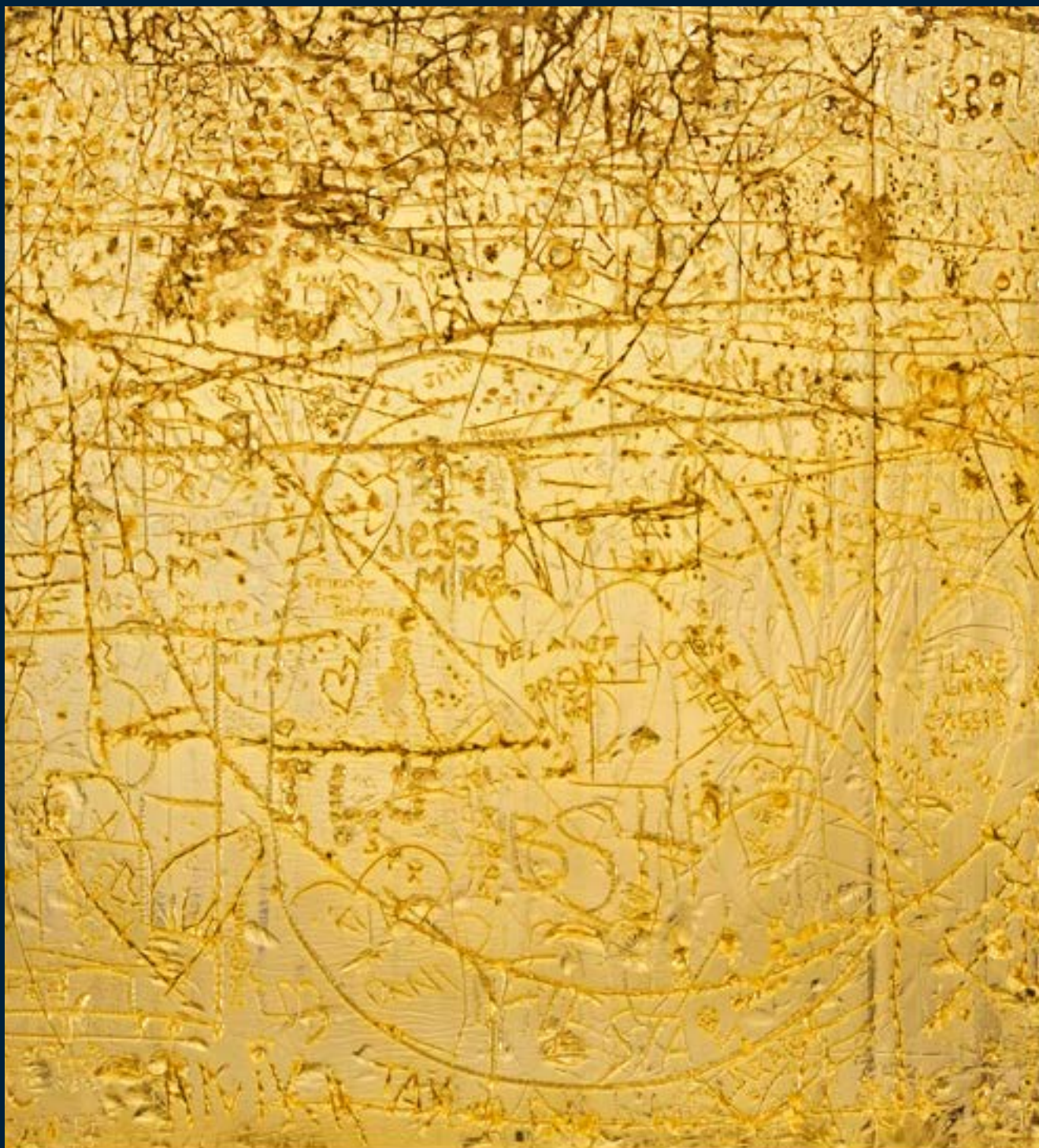
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## IMPORTANT NOTICE

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

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

### 重要通知

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

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

## GUIDE FOR PROSPECTIVE BUYERS

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

Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% of any amount in excess of HK\$31,000,000.

## 1. BEFORE THE AUCTION

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

**Deposit** If you wish to bid on (👉) lots in the printed catalogue and (👈) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

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

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

## SYMBOL KEY

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

### 👉 Premium Lots

In order to bid on "Premium Lots" (👉 in print catalogue, 👈 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 👈 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

### 👈 Property in which Sotheby's has an Ownership Interest

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

### 👈 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compen-

sated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### 👈 Interested Parties

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

### 👈 No Reserve

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

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

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

## 2. BIDDING IN THE SALE

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

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a

Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

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

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

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

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

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

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

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

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

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

### 3. THE AUCTION

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

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

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

### 4. AFTER THE AUCTION

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

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

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

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

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a

charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

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

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

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

To arrange shipping or collection, please contact:

#### Post Sale Services

As printed in front of this catalogue

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

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

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

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

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

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

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

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

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

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

### 5. ADDITIONAL SERVICES

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

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

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

## 給準買家之指引

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

**展品之處** 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「落錘價」為港幣 3,500,000 元或以下，酬金以「落錘價」之25%計算；超過港幣 3,500,000 元至 31,000,000 元之部份，則以20%計算；超過港幣 31,000,000 元之部份，則以 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低估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

## 符號表示

以下為本圖錄所載符號之說明：

**☹高估價拍賣品** 蘇富比可要求競投高估價拍賣品（在目錄內標有☹符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰

麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

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

**△蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等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錘價作基準的補償。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錘價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□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

**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透過電話或網上進行競投。**

**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」一即閣下如親身出席拍賣會將會作出之落錘價。「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。

**網上競投** 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁 <http://www.sothebys.com>。使用網上競投之競投人受即時網上競投業務規則（可參閱蘇富比網頁 <http://www.sothebys.com>），以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

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

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

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面之關係。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，請親身持咭到本公司付款。本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣 1,000,000 元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

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

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

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

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領

取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

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

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

如需協助，請聯絡：  
售後服務部(星期一至星期五上午9時30分 - 下午6時)  
+852 2822 5533  
傳真：+852 2501 4266  
hkpostsaleservices@sothebys.com

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

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

**出口** 任何拍賣品都可能需一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申請牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件(包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

**瀕危物種** 由植物或動物材料(如珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動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作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

## TAX INFORMATION FOR BUYERS

Buyers 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或使用稅，該稅項根據成交總額而定(總額包括落錘價、買家佣金、運送服務費用及保險)，買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明(Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明(Resale Exemption Certificate)，請聯絡售後服務部。

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





## CONDITIONS OF BUSINESS

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

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

### 1. INTRODUCTION

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

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

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

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

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

## 11. EXPORT AND PERMITS

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

## 12. GENERAL

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

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number

specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

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

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

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

## 13. DATA PROTECTION

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

## 14. LAW AND JURISDICTION

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

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

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

## 蘇富比之香港業務規則

### 買家之業務規則

蘇富比、賣家與競投人之關係性質及蘇富比(作為拍賣官)及賣家與競投人所訂立合約之條款於下文載列。競投人務請細閱下文規則第3及4條,該兩條要求競投人在競投前檢查拍賣品,並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份,競投人應特別注意該等規則。

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

- (i) 本業務規則;
- (ii) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電(852) 2524 8121索取);
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及
- (v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

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

### 2. 一般條款

於本業務規則:

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;

「買家」指拍賣官所接納最高競投價或要約之人士,包括以代理人身份競投之人士之委託人;

「買家之費用」指買家應向蘇富比支付之任何成本或費用;

「買家酬金」指根據「給準買家之指引」所載費率買家按落錘價應付之佣金;

「贖品」指蘇富比真品保證所定之涵蓋;

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

「買入價」指落錘價加上合適之買家酬金;

「底價」指買家同意出售拍賣品之最低落錘價(保密);

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

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

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

### 3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料,蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事,並承擔檢查及檢驗之責任,以使彼等對可能感興趣之拍賣品感到滿意。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者,以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品,並滿意拍賣品之狀況及其描述之準確性,蘇富比方會接受競投人對拍賣品之競投。

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

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

(e) 蘇富比或賣家概不就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(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,蘇富比在圖錄描述或狀況報告作出之明示聲明,應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出;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,在各情況下以作出明示之時為準。

#### 4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限,蘇富比公司或賣家均毋須:

(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,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

(ii) 向競投人作出任何擔保或保證,於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及條件則不包括在內(惟法律規定不可免除之責任除外);

(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是由於疏忽或其他原因引致)向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下,競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相應而生的損失。

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

#### 5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕任何人參與拍賣會。競投人必須填妥競投登記表格,並提供蘇富比所需資料及參考。除獲蘇富比事先書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事。競投人須對出價負上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投價時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

#### 6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。

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

(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,惟以拍賣品底價為限,而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

#### 7. 付款及領取

(a) 除非另有協定,否則不論拍賣品之出口、進口或其他許可證之任何規定為何,均必須於拍賣會結束(「到期日」)後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任在拍賣品之擁有權經轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已購買之拍賣品由(i)領取;或(ii)拍賣會後第三十天(以較早日期為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,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下,倘買家在未預先協定情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項,蘇富比可全權決定(經知會賣家)作出以下一項或多項補救方法:

(a) 將拍賣品存放在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追討損害賠償之權利;

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或抵銷蘇富比就買家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)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)。為免疑問,倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項,惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍品悉數支付買入價,蘇富比有絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價,及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求;

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

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

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何留置權時應知會買家,並在發出該通知之十四天內可安排出售該物品,以及將所得款項用於彌補結欠蘇富比之金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,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);

(h) 透過拍賣或私人出售重售拍賣品,並由蘇富比酌情決定估價及底價。倘重售之價格低於該拍賣品之買入價及買家之費用,買家將仍須承擔該差額,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向賣家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向賣家透露該等資料前,將採取合理步驟知會買家。

#### 9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由對該交易具司法權的政府機關以書面形式或適用法律或法規授權。

#### 10. 未領取購置品

(a) 倘買家支付買入價及買家之費用,但未於拍賣會後三十天內領取已購買之拍賣品,拍

賣品將收儲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。

#### 11. 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、瀝齒絕種生物或其他方面之許可證,以及填妥任何必要進出口提單、清單或文件。銷售圖錄中任何符號或提示反映蘇富比於編制圖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,蘇富比及賣家概不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。

#### 12. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有,由蘇富比酌情決定之用途。

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

(c) 倘因任何理由無法執行本業務規則之任何條文,則其他條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前,任何買家不得本業務規則,但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關各方之間就本文所列主題之整份協議及理解。各方已協定,除有關具欺詐成份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。

#### 13. 資料保護

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

#### 14. 法例及司法權

**監管法例** 本業務規則及其有關或適用之所有事宜、交易或爭議之各方面須受香港法例規管並按其詮釋。

**司法權** 就蘇富比之利益而言,所有競投人及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爭議。各方均同意蘇富比保留權利在香港法院以外之任何法院提出訴訟。

**送達法律程序文件** 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法管轄區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## GENERAL AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting 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.

## 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](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto: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之競投價；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](http://www.sothebys.com) 的私隱政策之描述，閣下或可電郵至 [enquiries@sothebys.com](mailto:enquiries@sothebys.com) 索取私隱政策。

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

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

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## ABSENTEE/TELEPHONE BIDDING FORM

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

**Sale Number** HK0917 | **Sale Title** MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART - EVENING SALE | **Sale Date** 5 OCTOBER 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\$
		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 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.

# 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 HK0917 | 拍賣名稱 現代及當代東南亞藝術 — 晚間拍賣 | 拍賣日期 2019年10月5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.

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

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

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

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

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

本人不希望收到蘇富比發出的推廣資訊。

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

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

**The online bidding service is not available for premium lots.**

網上競投服務並不適用於高估價拍賣品。

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

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

\_\_\_\_\_  
SIGNATURE 簽署

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**NOTES**

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**NOTES**

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**NOTES**

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