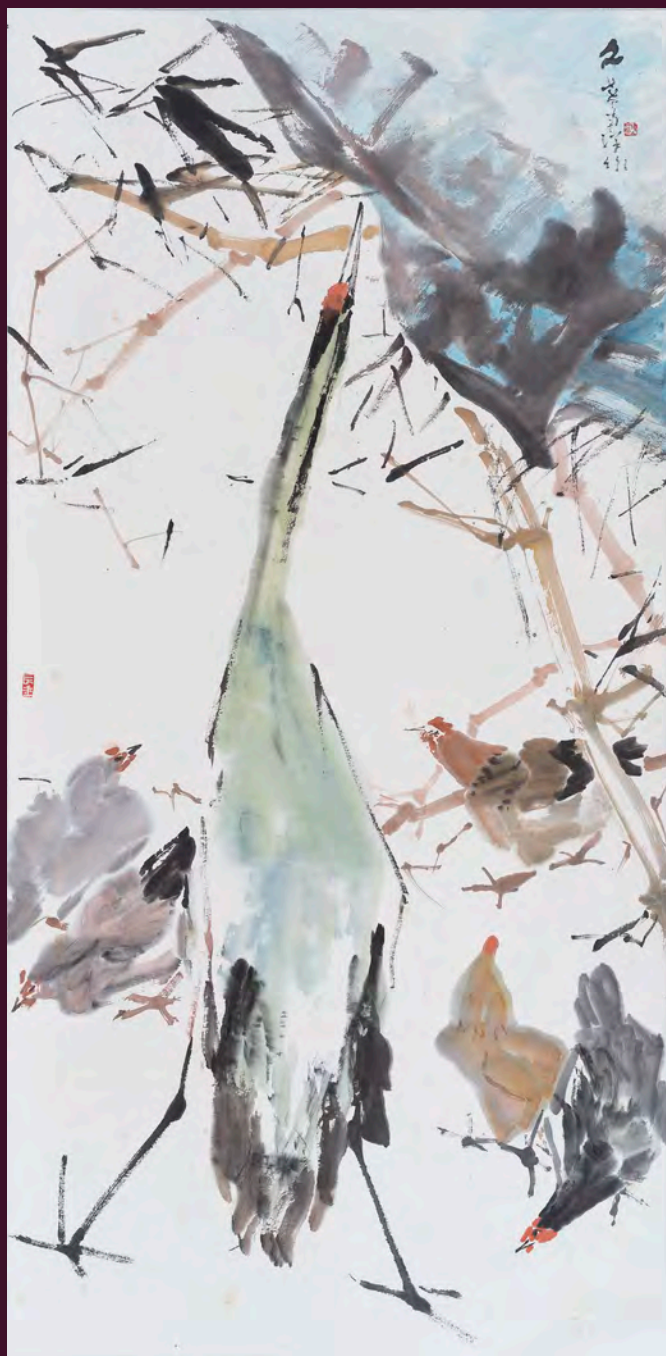


33
AUCTION



33 AUCTION SINGAPORE TENTH ANNIVERSARY SALE MODERN AND CONTEMPORARY ART 28 July 2019 SG029



TENTH ANNIVERSARY SALE

ASIAN MODERN AND CONTEMPORARY ART

亞洲現當代藝術 | 新加坡十週年慶拍賣會

SINGAPORE 28 July 2019 新加坡 2019年7月28日



ASIAN MODERN &
CONTEMPORARY ART
亞洲現當代藝術

10th Anniversary Sale 十週年慶拍賣

Lot 53 ZENG FANZHI 曾梵志 Detail局部



Lot 52 HENDRA GUNAWAN 亨德拉·古那彎 Detail局部

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ASIAN MODERN & CONTEMPORARY ART 亞洲現當代藝術

10th Anniversary Sale 十週年慶拍賣

AUCTION 拍賣

SUNDAY, 28 JULY 2019, 1:30PM

LOCATION: HILTON SINGAPORE, GRAND BALLROOM, LEVEL 3
581 ORCHARD ROAD, SINGAPORE 238883

地點: 希爾頓酒店 宴會廳 三樓 烏節路581號 新加坡 238883

PREVIEW 預展

26 - 27 JULY 2019, 10 AM - 8PM

LOCATION: THE LUXE ART MUSEUM 6 HANDY ROAD #02-01
SINGAPORE 229234

地點: 新藝潮館 6 HANDY ROAD #02-01 新加坡 229234



Lot 57 YIN ZHAOYANG 尹朝陽 Detail局部

33 AUCTION

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Lot 70 Ren Zhe 任哲



1
NG ENG TENG (Singaporean, 1934 - 2001)

Mother and Child

stamped with a seal of artist bottom
cement fondue, painted
47.5 x 16 x 18 cm

S\$ 6,500 - 9,500
US\$ 4,720 - 6,890

PROVENANCE
Private Collection, Singapore

黃榮庭
母與子

混凝土上色
鈐印：庭（底部）

出處
新加坡私人收藏

Alternative View 另一角度



2
NG ENG TENG (Singaporean, 1934 - 2001)

Conical Shaped Form

stamped with a seal of artist bottom
stoneware, glazed
32 x 12 x 12 cm (including base)
28 x 12 x 12 cm (stoneware alone)

S\$ 5,000 - 6,000
US\$ 3,630 - 4,350

PROVENANCE
Private Collection, Singapore

黃榮庭
圓錐形

石器上釉
鈐印：庭（底部）

出處
新加坡私人收藏



3
TAY BOON PIN (Singaporean, b. 1936)
Cheang Hong Place

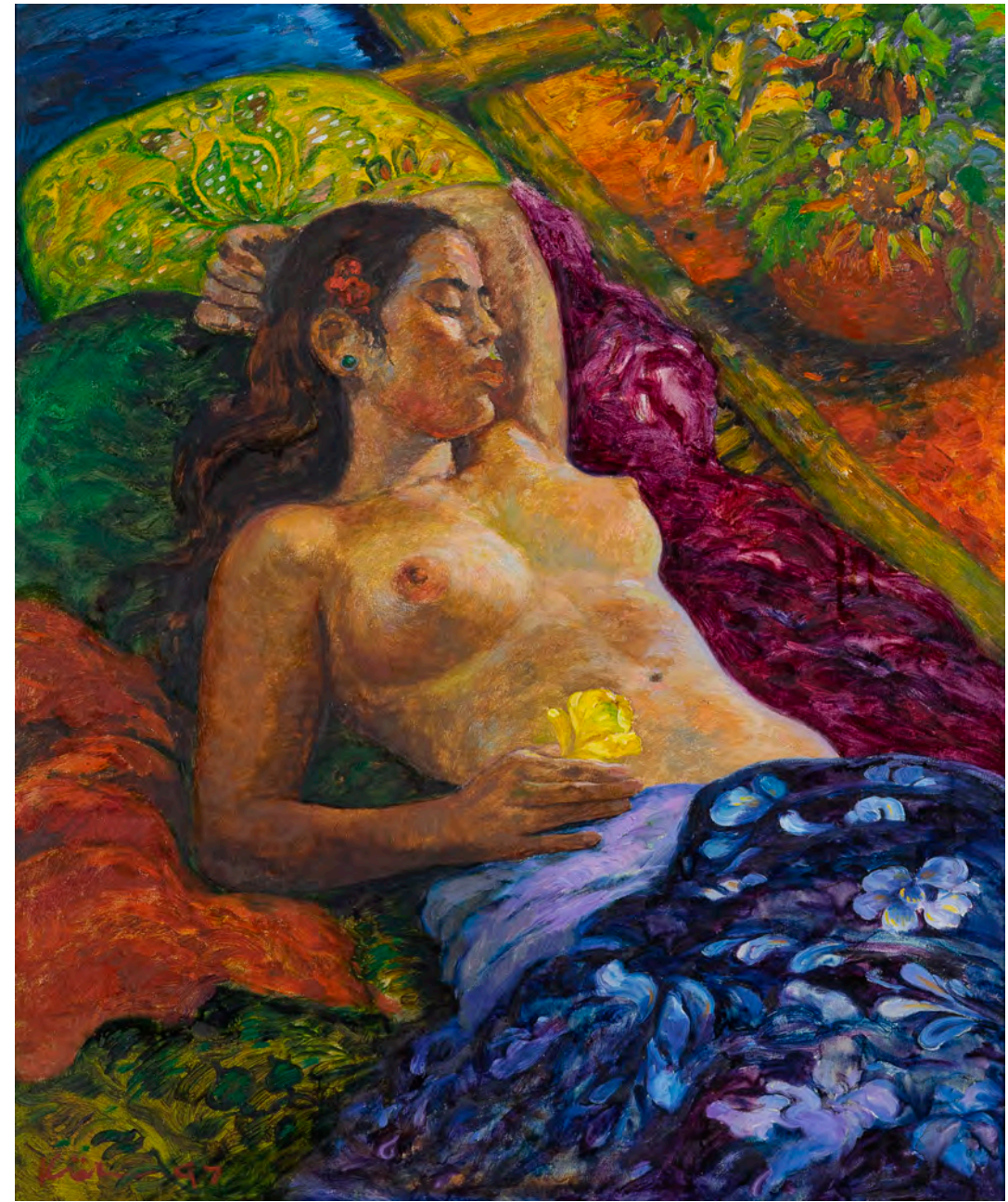
signed and dated 81 lower left
 oil on canvas
 51 x 41 cm

S\$ 3,000 - 4,000
 US\$ 2,180 - 2,900

鄭文彬
章芳琳街

油彩 畫布
 1981 年作

款識：Boon 81 (左下)



4
KOEH SIA YONG (Singaporean, b. 1938)
Resting Balinese

signed and dated 97 lower left;
 inscribed with dimension and artist name verso
 oil on canvas
 91 x 76 cm

S\$ 7,000 - 9,000
 US\$ 5,080 - 6,530

LITERATURE
 Oil Paintings by Koeh Sia Yong, sponsored
 by National Arts Council, Singapore, March 2002, unpaginated

許錫勇
午休

油彩 畫布
 1997 年作

款識：Koh 97 (右下) KOH SIA YONG 91 x 76cm
 KSY9722 (畫背)

出版
 《許錫勇油畫》，國家藝術理事會贊助，新加坡，2002年3月出版，無頁數



5

HENRI CHEN KEZHAN (Singaporean, b. 1959)

Sun Flower

stamped with artist seal lower left
ink and colour on paper
69 x 68 cm

S\$ 3,400 - 5,000
US\$ 2,470 - 3,630

陳克湛
向日葵

水墨 設色 紙本

鈐印：克湛書畫（左下）



6

HENRI CHEN KEZHAN (Singaporean, b. 1959)

Abstract Lotus

stamped with artist seal lower left
ink and colour on paper
69 x 68 cm

S\$ 3,400 - 5,000
US\$ 2,470 - 3,630

陳克湛
荷花

水墨 設色 紙本

鈐印：克湛書畫（左下）

ABSTRACT ART IN SINGAPORE: ADVENT OF THE NEW ERA

Barely 3 years after the end of the World War, Jackson Pollock was trailblazing 'action painting' by dripping and splashing paint across canvas laid across the floor in *Number 5*. Willem de Kooning held his first solo exhibition investigating the theoretical limits of composition and volume in *Black Friday*. When 1948 New York was undergoing an artistic revolution of Abstract Expressionism, so did Singapore experience a schism of its own almost two decades later.

“The social backgrounds and thoughts of the past ages have no similarity with that of the present days. We can only repeat old stories on stage but never in real life.” - Ho Ho Ying said in the Preface of the 1963 First Modern Art Exhibition

As Singapore reeled from the separation with Malaysia in 1965, the quest for a Singapore identity in a brave new world was paralleled in the local art scene. While the dominant coalition of artists were

active in Soviet-style social realist themes or representational art, rising from the ranks were hints of dissatisfaction with the status quo of Singapore art. The Modern Art Society Singapore (MASS) founded in 1964 by a group of seven like-minded artists including Ho Ho Ying and Wee Beng Chong, were driven by the mission to transcend the limits of art. The Alpha Gallery, another institution with similar beliefs that was founded in 1971, also gave abstract and experimental artists a platform to display their works to audiences.

Very much inspired by the deluge of -isms (and militating against them), these artists were discontent with traditional modes of expression and representation. Some chose to shatter the illusion of art as a representation of reality. Instead, formal qualities of art are pushed to the forefront; of lines, color, shape, tone and texture. Others sought new modes of creating art itself. Automatism – suppression of one's consciousness when producing art – in the 'all-over, action painting' of Pollock drew attention to the act of producing the art itself as art. No matter their methods, these new-age artists had one thing in common: to question art, society, and the self.



HO HO YING b. 1936

As local art collector Teng Jee Hum describes, if Pollock was the embodiment of the enterprising and footloose spirit of American capitalism, then Ho Ho Ying would be a delicate balance between both extremes – a Western-styled market economy with Eastern values and authority structure (Teng Jee Hum, *Godalisation: Singapore Painted: A personal primer to collecting Singapore art*, 2018, page 62).

Indeed, Ho's uninhibited spirit channeled through his controlled gestures is evinced in Lot 10 *Movement*. Drips of red paint are limited to the center of the canvas, while the black remains at the border enclosing it. The movements made by Ho were calculated yet hinged with a touch of wild within it. Lot 11 *Moonlight on the rooftop* on the other hand, showcases Ho's experimentation with dimensions and perspective. The lines and shapes of the painting form a semblance of a rooftop, but the frame of reference of the painting is unclear. What we are left with is an uncanny resemblance to something – formed by the manipulation of shapes, lines, and our mind.

WEE BENG CHONG b. 1938

An accomplished artist in both Chinese and Western disciplines, Wee Beng Chong has produced calligraphy, sculpture, ink paintings and seal carvings, among many other types of work. Also one of the original members of the Modern Art Society Singapore, Wee was instrumental in fostering the abstract art movement, opening up his studio for like-minded artists to congregate and discuss art (Low Sze Wee, "The 1963 Modern Art Exhibition: Beginnings and Consequences," in contemporary modern, *Modern Art Society Singapore*, 2014, page 23). Wee was the inaugural recipient of the Cultural Medallion for Art in 1979.

Lot 14 *Untitled* is a work quite unlike the other works in Wee's oeuvre. Broadly reminiscent of color field paintings of Barnett Newman and Mark Rothko, Wee takes abstract art in his own direction, away from color and into the lack of it instead. Another innovation of Wee's is incorporating sand into the artwork, no doubt an allusion to the natural world. The content of the work is relegated in its importance; *Untitled* thrusts the observer into and beyond the work, to stare into the abyss and unto oneself.

*Night Scene /
the warmth had left the west. timid
the stars appeared. preparedly, in the distance
a finger of light waved across the sky,
others too appeared & higher or lower,
all impressed their lines on the blackboard sky,
quickly they are disambiguated,
the solitary finger is left
to write the margin of the next sunrise.*

In Arthur Yap, *The Collected Poems of Arthur Yap*, Singapore:
NUS Press Pte Ltd, 2013;2014

Arthur Yap (b. 1943-2006)

Arthur Yap was a multi-disciplinary artist who primarily worked in poetry and the short-story format. He also found a path for creative expression in painting and held 7 solo exhibitions across his career. Yap received the Cultural Medallion in 1983 for his work in poetry and literature.



Left to Right 由左到右:

Willem de Kooning, *Black Friday*, 1948

威廉·德庫寧《黑色星期五》，1948

Jackson Pollock, *Number 5*

傑克遜·波洛克《第5號》，1948

Lot 10 Ho Ho Ying, *Movement* 何和应《韵律》

Lot 13 Arthur Yap, *Serenity* 葉緯雄《宁静》



新加坡抽象藝術：時代的到來

在第二次世界大戰結束僅僅3年之後，傑克遜·波洛克Jackson Pollock以滴式和潑灑顏料的方式在鋪在地上的畫布上作畫，作品後來命名為《第5號，1948》，這開啟了“行動繪畫 - action painting”的先鋒。同年，威廉·德庫寧Willem de Kooning舉辦了他職業生涯第一個藝術個展，展出的作品《黑色星期五》系列，開創性地研究構圖和體積的理論派抽象風格。當1948年的紐約正在經歷一場抽象表現主義的藝術革命時，新加坡在近二十年後也經歷了自己的藝術派系的分裂。

“過去的時代社會背景和思想與當下的時代沒有一點相似之處。我們只能在舞台上重演舊的故事，而不能在現實生活中重演歷史。” - 何和應，紀錄在《1963年現代畫展》畫冊中的英文序言

1965年，隨著新加坡被迫脫離馬來西亞聯邦政府，新加坡急需尋找一個新的身分，這與當時的藝術風潮是相符的。雖然當時藝術家們主要活躍於蘇聯式的社會現實主義或代表性藝術繪畫風格，但從中也有藝術家對當時的新加坡藝術現狀不滿。新加坡現代畫會（MASS）成立於1964年，由七位志同道合的藝術家組成，當中包括了何和應和黃明鍾，志在超越藝術的極限。而Alpha畫廊是另一組擁有相似信仰的藝術家團體，成立於1971年，它也為抽象和實驗性藝術家提供了一個展示作品的平台。

在這些大量不同的繪畫風格或派系的湧進之下，有些藝術家會受到啟發，有些會不贊同舊的形式和風格。有些選擇完全撲滅藝術作為現實的幻覺。相反的，藝術最基礎的元素如線條、顏色、形狀、色調和紋理被推到了重要的位置。另一些藝術家則選擇新模式的創作方式。“自動化” - 在創作藝術時抑制一個人的意識 - 在波洛克的“全面性，行動繪畫”是開創性的為創作藝術而成為一門藝術。無論他們的創作方法如何，這些新時代的藝術家都有一個共出發點：質疑藝術，社會和自我。



何和應

正如本地藝術收藏家Teng Jee Hum先生所描述的那樣，如果波洛克是美國資本主義、進取和自由精神的體現，那麼何和應將是兩個極端之間的微妙平衡點 - 西方式的市場經濟與東方價值觀和權威結構（Teng Jee Hum，《神化：新加坡之畫：個人收集新加坡藝術入門書》，2018年，第62頁）。

事實上，何和應在《韻律》表現出不受約束的創作精神。水滴式紅色顏料僅限於畫布的中心，而黑色則包圍者整張構圖。藝術家的行動繪畫規範但又透出一絲野性。另外《樓台月色》則展示了何和應對立體和視覺感官的實驗性創作方式。畫的線條和形狀形成了一個屋簷的外觀。構圖奇特，留下的形狀和線條操縱著觀者的視覺感觀。

何先生是新加坡現代藝術協會的創始成員之一，也是新加坡抽象藝術的先驅。何先生在陳文希和劉抗的指導下學習，也精通中國書畫。何先生因其對新加坡藝術發展有著貢獻而於2012年獲得文化獎章。

黃明宗

黃明宗涉略中西方藝術媒介，創作過書法，雕塑，水墨畫和篆刻等眾多作品。黃明宗也是現代畫會的創始成員之一，為了鼓勵抽象藝術，還曾經讓出自己的工作室給志同道合的藝術家，一起相聚討論藝術（劉思偉，《1963年現代繪畫展覽：起點和意義》，現代繪畫，2014年出版，第23頁）黃明宗是1979年首屆藝術文化獎章的榮譽獲獎者。

《無題》是黃明宗作品中較獨特的一件。作品能輕易讓人聯想到

巴奈特·紐曼Barnett Newman和馬克·羅斯科Mark Rothko的色彩抽象繪畫，黃氏應用了抽象，去處了多餘的色彩，但又不缺乏顏色。再將沙子融入到作品中，無疑是對自然世界的暗示。作品的內容是觀者的次要意義；《無題》讓人超越作品本身，反饋觀者自己的申視立場。

葉緯雄

葉緯雄涉及的領域眾多，有詩歌、短篇小說和藝術創作。而繪畫是他創意表達自己的一種，並在他的職業生涯中舉辦過7次個展。葉緯雄於1983年以詩歌和文學方面的貢獻獲得了文化獎章。

夜景 /
溫暖離開了西邊。膽小
星星出現了。預備好，在遠處
一道光芒在天空中揮動。
余光也出現了，更高或更低，
在黑漆漆的天空留下深刻印象。
很快地消除了歧義，
只留下孤獨的手指
去寫明日的日出。

- 收錄在葉緯雄，葉緯雄詩集，新加坡：NUS Press Pte Ltd 出版，2013; 2014，原作為英文詩集

Left to Right 由左到右：
Lot 7 - 9 Mak Kum Siew, *Untitled Series*, 1963
麥錦銚《无題》系列
Lot 12 Wong Keen, *Untitled 4*
王瑾《无題4》



MAK KUM SIEW (Singaporean, b. 1940) 麥錦銚



7

Untitled (Abstract)

signed and dated 63 lower right
watercolour and ink on paper
36 x 54 cm

S\$ 2,000 - 3,000
US\$ 1,450 - 2,180

無題（抽象）

水彩 水墨 紙本
1963 年作

款識：mak 63（右下）

Mak Kum Siew is among the Singaporean artists who worked in abstraction during the 1960s and 70s. The young Mak was identified as a talent, studying briefly under Cheong Soo Pieng and Chen Wen Hsi during his high school years. He soon left for the United Kingdom to further his studies in St Martin's School of Art and the Royal Academy of Art. Along the way, Mak exhibited at the Royal Academy of Arts, London in 1968 and The Alpha Gallery in 1974.

7



8

8

Untitled (Abstract)

signed and dated 63 lower right
watercolour and ink on paper
36 x 54 cm

S\$ 2,000 - 3,000
US\$ 1,450 - 2,180

無題（抽象）

水彩 水墨 紙本
1963 年作

款識：mak 63（右下）

9

Untitled (Abstract)

signed and dated 63 lower right
mixed media collage on paper
36 x 54 cm

S\$ 2,000 - 3,000
US\$ 1,450 - 2,180

無題（抽象）

水彩 水墨 紙本
1963 年作

款識：mak 63（右下）

麥錦銚是20世紀60-70年代創作抽象藝術的新加坡藝術家之一。年輕的麥錦銚非常有才氣，在高中期間曾受教於鍾泗濱和陳文希。後前往英國，聖馬丁藝術學院和皇家藝術學院學習。1968年在倫敦皇家藝術學院和1974年Alpha畫廊舉辦過個展。

9



Lot 10 - 11

HO HO YING (Singaporean, b. 1963) 何和應



10

Movement

signed lower left; painted circa 1980s
oil on canvas
58 x 75 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

韻律

油彩 畫布
1980年代作

款識: Ho Ying (左下)



11

Moonlight on the rooftop

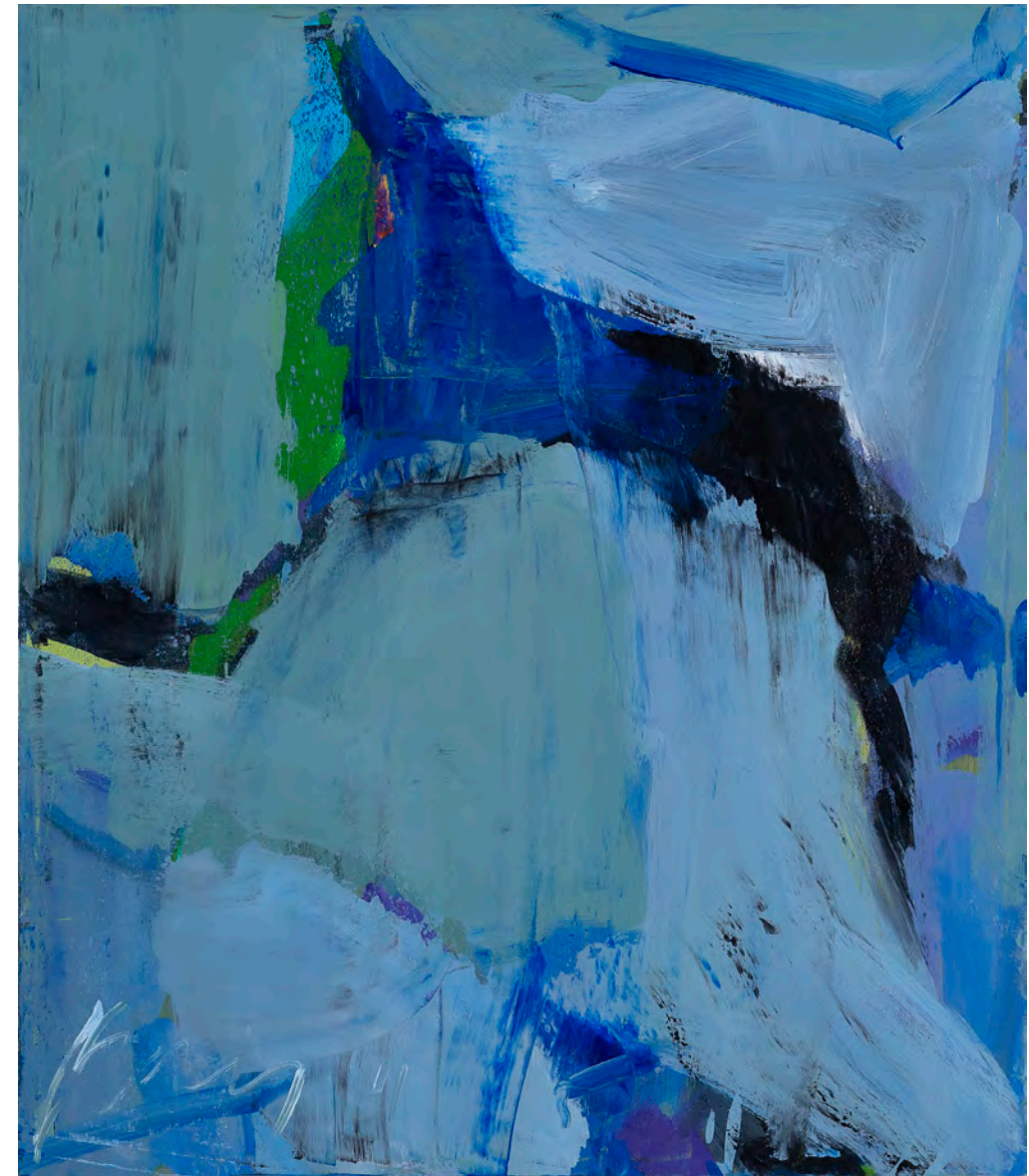
signed upper right; painted circa 1980s
oil on canvas
58 x 75 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

樓台月色

油彩 畫布
1980年代作

款識: Ho Ying (右下)



12

WONG KEEN (Singaporean, b. 1942)

Untitled 4

signed and dated 11 lower left
acrylic on canvas
90 x 74 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

PROVENANCE

The Substation Fundraising Exhibition, May/June 2015
Private Collection, Singapore
Accompanied with a certificate of authenticity signed by the artist

LITERATURE

Wong Keen, Artcommune Gallery, Singapore, 2013, p.16

王瑾

無題 4

亞克力 畫布
2011年作

款識: Keen 11 (左下)

出處

「電力站藝術之家募款展覽」, 2015年5月 - 6月
新加坡私人收藏
附藝術家簽名證書

出版

《王瑾》, 集菁藝社, 新加坡, 2013年出版, 第16頁



13

ARTHUR YAP (Singaporean, 1943 - 2006)

Serenity

signed AY lower right; painted 1977
acrylic on canvas
137 x 112 cm

S\$ 12,000 - 18,000

US\$ 8,700 - 13,050

PROVENANCE

Acquired from Alpha Gallery in the late 1970s by the present owner

葉緯雄

寧靜

亞克力 畫布
1977 年作

款識：AY (右下)

出處

1970年代，現藏家購自Alpha畫廊



14

WEE BENG CHONG (Singaporean, b. 1938)

Untitled 4

signed, inscribed with artist's address and telephone number on the frame verso;
painted circa 1970s
mixed media on board
121 x 121 cm

S\$ 10,000 - 12,000

US\$ 7,250 - 8,700

黃明宗

無題

綜合媒材 木板
1970 年代作

款識：wee beng chong及
藝術家地址和電話 (畫框背面)

“I have also come under Bada Shanren’s influence. For example, some people have commented that the egrets I paint have elongated bodies. To me, these are not egrets from real life but imaginary ones. The lotus stalk that Bada Shanren painted is a stall as a person... Italian artist Amedeo Modigliani painted women with impossibly long necks as he thought that elongated necks are beautiful.”

- Chen Wen Hsi, *Fifty Years of Artistic Life* in *Chen Wen-Hsi Painting, Singapore: Old and New Gallery, 1976, unpaginated.*

“八大山人畫的荷梗有一人高，強調了出於污泥而不染的姿態；。。。義大利畫家馬帝格利安尼筆下的女子，頸子長得不合理，因為他以長頸為美。鷺鷥的身體拉長一點，我認為更苗條，凡此種種、都屬於藝術上變形誇張之美。”

- 陳文希，《陳文希畫集》，新加坡古今畫廊，1976年出版，無頁碼

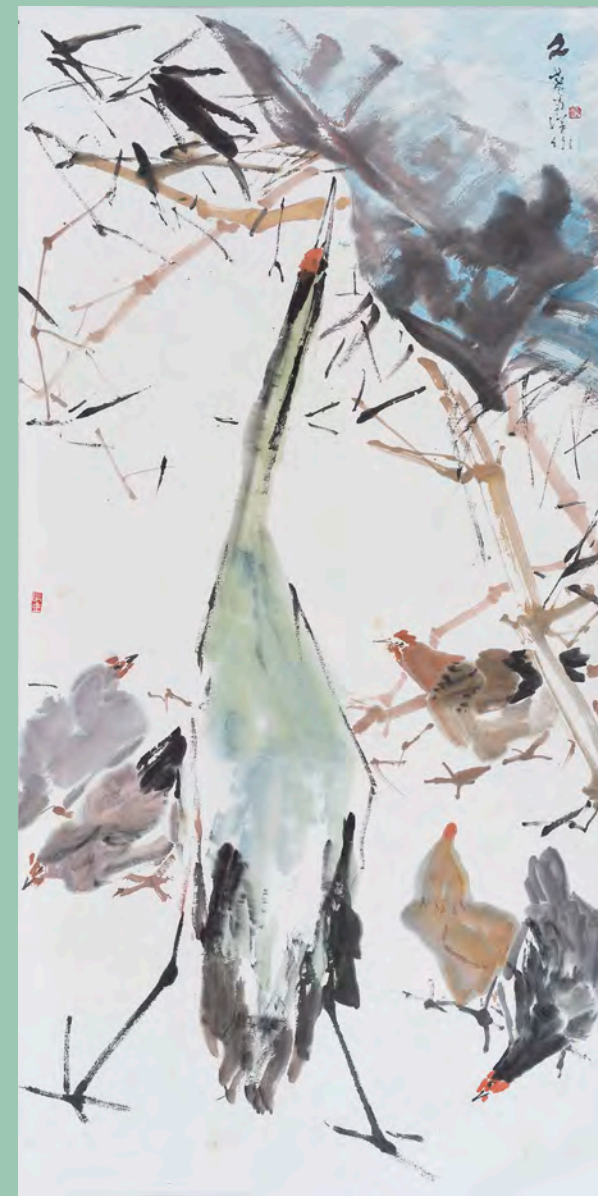
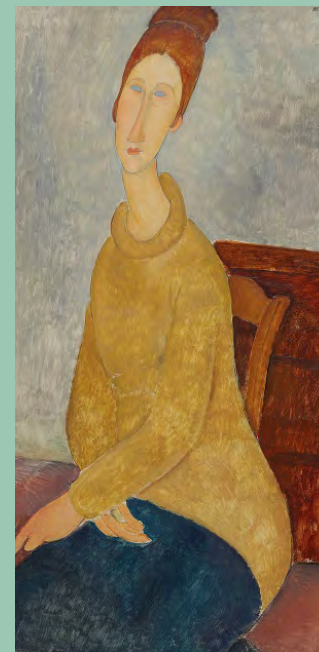
CHEN WEN HSI

Forefather of Singapore’s Nanyang Style Movement, Chen Wen Hsi’s ground-breaking techniques that integrates both Eastern and Western elements in his ink and abstract paintings remain a treasured virtue. Chen’s mastery in synthesis of techniques allowed him to continuously reinvent new approaches in his ink and watercolor practice. An artist that engendered the zeitgeist of Singapore’s transition from colonial to post-colonial era, Chen Wen Hsi’s oeuvre reflects the fusion of modernity and tradition into an unparalleled visual form. His paintings have stood the test of time, admired and revered even till today.

Born in a humble village called Pai-Kung (白宮) in Swatow district of Kwangtung, China, Chen Wen Hsi grew up surrounded by paddy fields and amongst an array of fauna. He developed a passion for the arts at a young age, often inquisitively observing the local house painters in his village. Chen eventually moved to Shanghai to pursue fine arts full-time at the Shanghai College of Art, and then at Shanghai’s Xinhua College of Art. In 1948, Chen arrived in Singapore and went on to become one of the city-state’s most well-respected and recognized artist. His influence towards the progression of Singapore art scene immensely shaped the city’s artistic landscape as we know it today.

Recent visitors to 5 Kingsmead Road would find themselves in the delight of wandering down the warm halls and serene garden where the artist used to reside. His latest exhibition, Homecoming: Chen Wen Hsi Exhibition, featured several paintings of heron, gibbons and fishes, indicating the importance of these subjects for the artist. Photographed are several of the paintings presenting the above subject matters featured in the exhibition highlight on Singapore’s leading publication, The Straits Times.

Left to Right 由左到右:
Bada Shanren, *Lotus and Ducks*
八大山人《荷花於鴨》
Amedeo Modigliani, *Jeanne Hebuterne with Yellow Sweater*
鴨馬帝格利安尼《珍妮赫特》
Present Lot 15 *Egret and Chickens*
本次拍賣作品《鷺於雞》
Chen Wen Hsi sketching outdoor 陳文希戶外寫生



陳文希

作為新加坡南洋畫派的先驅性藝術家，陳文希突破性地融貫中西方繪畫元素的墨水和抽象繪畫作品是一種珍貴的藝術遺產。陳氏全面性的繪畫技巧使他能夠不斷重塑水墨和抽象畫中實踐新的創新。陳文希的作品經歷新加坡從殖民時代到後殖民時代，將現代與傳統的融合轉化為無與倫比的視覺形式。他的畫作經受住了時間的考驗，直到今天仍然受到崇敬和敬仰。

陳文希出生在淳樸的鄉村白宮縣，汕頭，中國廣東省，環繞在稻田和動物群中。陳氏自幼喜歡觀察後院的小動物。成年後搬到了上海，先後在上海藝術學院和上海新華藝術學院修讀藝術。即1949年來到新加坡後，陳氏帶來了他獨特的藝術語言，以他對大自然的觀察和自身的藝術背景，成為新加坡最受尊敬和認可的藝術家之一。他對新加坡藝術史的貢獻極大，也塑造了我們今天所看到的陳氏後輩藝術家的傑作。

近期，陳氏的故居開放展覽中就能一探藝術家創作的畫室和賦予他眾多靈感的後花園。「回歸：陳文希展」展出的幾幅蒼鷺，長臂猿和魚類的畫作，就能看出這些是藝術家的經典主題。



CHEN WEN HSI (Singaporean, 1906-1992)

Egret and Chickens

inscribed in Chinese, painted in Nanyang 1984
upper right; stamped with 2 seals of the artist
upper right and middle left
ink and colour on paper, hanging scroll
139 x 69 cm

S\$ 90,000 - 150,000
US\$ 65,220 - 108,700

LITERATURE

Chen Wen Hsi Retrospective, Taipei Fine Arts Museum, Taiwan, 1990, plate 26

EXHIBITION

Taiwan, 1990 Asian Travelling Exhibition, The Master of Chinese Paintings, Chen Wen Hsi Retrospective, Taipei Fine Arts Museum, June 2 – July 1, 1990

Nature is whence Chinese artists of time immemorial have taken inspiration from. Besides landscapes, animals are the subjects most commonly painted, each species replete with import and symbolism within Chinese culture.

Egret and Chicken is a demonstration of Chen Wen Hsi's mastery of the brush. Birds are a common motif in Chen's paintings – the egret signifies a safe journey; the chicken, prosperity. In *Egret and Chicken*, the artist celebrates the wildfowl in its length, filling the entirety of the composition. The egret of Chen is influenced by Bada Shanren's aesthetic sense. The egret's elongated body and legs towers over the chickens. Rather than imitate likeness to reality, Chen wished to capture the noumenal beauty, beyond what can be observed by our senses.

Chen Wen Hsi's signature technique of broken lines are observed in the depiction of vegetation. The lines of the branches are disjointed at times, creating an illusion of attachment even though none is there. Thus, the branches do not overshadow the birds in intensity, but serve as embellishment to the composition. It resonates a quality of abstraction and quiet contemplation.



Chen Wen Hsi Retrospective, Taipei Fine Arts Museum, Taiwan, 1990, present lot 15 printed on plate 25
1990年 台北市立美術館《陳文希回顧展》，本拍品15號收錄在第26號色版圖

陳文希 鷺與雞

彩墨 紙本 立軸
1984年作

款識：文希南洋作（右上）
鈐印：陳文希（右上）長年（左下）

出版
1990年 台北市立美術館《陳文希回顧展》
第26號色版

展出
台北市立美術館「90' 亞洲巡迴展 - 台灣—中國畫大師—陳文希回顧展」，1990年6月2日-7月1日

自古以來中國畫畫家都會從自然界汲取靈感。除了山水畫，動物是最常出現的繪畫的主題，各動物都寓意著不同的象徵涵義。

《鷺和雞》是展現陳文希在水墨畫上運用自如幾乎畫於畫家神遊物外的境界。禽類是陳氏繪畫中最常見的主題——鷺象徵著平安的旅程；而雞象徵著繁榮昌盛。在《鷺和雞》中，陳氏利用一整張紙的空間來加深鷺修長的體形。陳氏的飛禽類動物的畫法受八大山人的繪畫風格影響極深。白鷺細長的體形和腿聳立在雞群之中。陳氏追求的並非形似，而是物體線條的變化，自然的神態，捕捉超越感官所能觀察到的。

陳氏利用變化性的線條描繪竹枝和葉片。以這樣的方式，線條風格畫面的構圖，即強調畫中的主題又有抽象的含義。因此，樹枝不會強烈地遮擋鳥類，看似有支撐的樹枝，確是作為構圖的裝飾。它引起了抽象的想象和視覺的可塑性。



16

CHEN WEN HSI (Singaporean, 1906-1992)

Gibbons

signed and inscribed painted in Nanyang in chinese upper right; stamped with 2 seals of the artist upper right and lower left ink and colour on paper, hanging scroll 137 x 37 cm

S\$ 42,000 - 60,000

US\$ 30,440 - 43,480

Undoubtedly one of the most recognizable subject of Chen Wen Hsi's paintings. This painting portrays three gibbons in the midst of playful movement. One of the gibbons is suspended in an upside-down pose, as though caught mid-air leaping from one tree to another. The gibbons bear the signature brushstroke especially perceptible in the fur. By using a brush to fan out the ink, the ink is condensed into tightly woven strokes, manifesting into a lustrous coat of fur.

"... Chen Wen Hsi is a master of the line, which in his paintings is infinitely varied. He is particularly fond of the broken line to cause the gaze of the observer to linger." – Earl Lu, 1976, in *Chen Wen-Hsi Paintings*

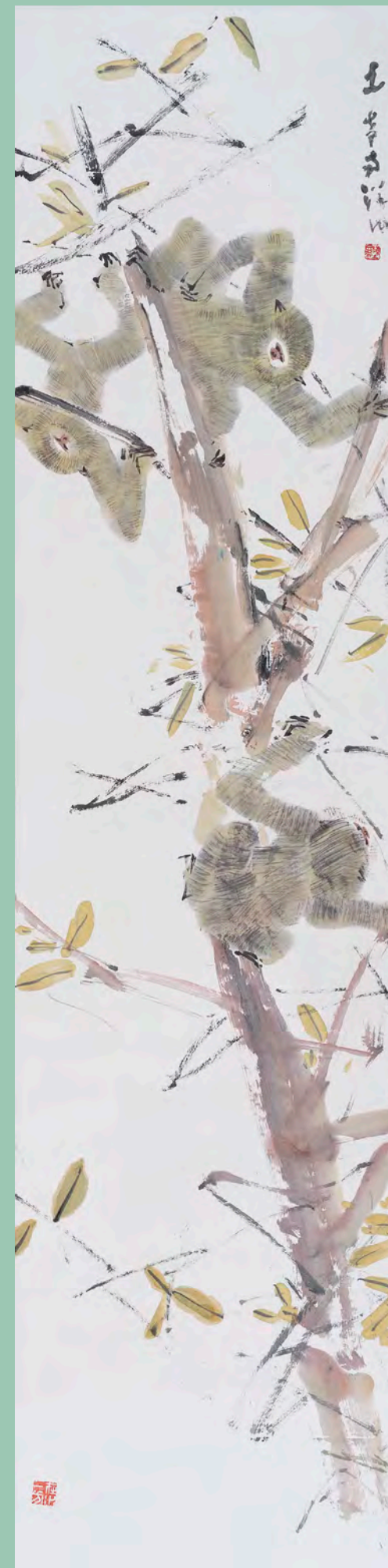
陳文希 猿猴

水墨 設色 紙本 立軸

款識：文希南洋作（右上）
鈐印：陳文希（右上）在水一方（左下）

毫無疑問猿是陳氏繪畫中最知名的主題之一。這幅畫描繪了三隻長臂猿在嬉戲運動中。其中一隻長臂猿以顛倒的姿勢懸掛著，畫面呈現的是猿猴從一棵樹跳躍到另一棵樹的瞬間。陳氏筆下的長臂猿道勁灑脫，猿猴的毛皮又細膩入微，長臂猿栩栩如生。

“。。。陳文希是處理線條的大師，而在他的作品中能看到無盡的線條變化。以線條分割面，讓構圖千變萬化，讓觀者的視線久久停留在畫上，研究其中的奧妙之處。” 盧明德，1976年，陳文希畫集





17

CHEN WEN HSI (Singaporean, 1906-1992)

Fish

signed Wen Xi in Chinese and stamped with a seal of artist middle right
ink and colour on paper
57 x 59 cm

S\$ 25,000 - 40,000
US\$ 18,120 - 28,990

陳文希

錦鯉

水墨 設色 紙本

款識：文希（右中）
鈐印：陳文希（右中）

18

PAN SHOU (Singaporean, 1911 - 1999)

Poem WeiCheng Qu in cursive script

inscribed and signed in Chinese;
stamped with 2 seals of the artist lower left
ink and colour on paper
69 x 36 cm

S\$ 3,000 - 5,000
US\$ 2,180 - 3,630

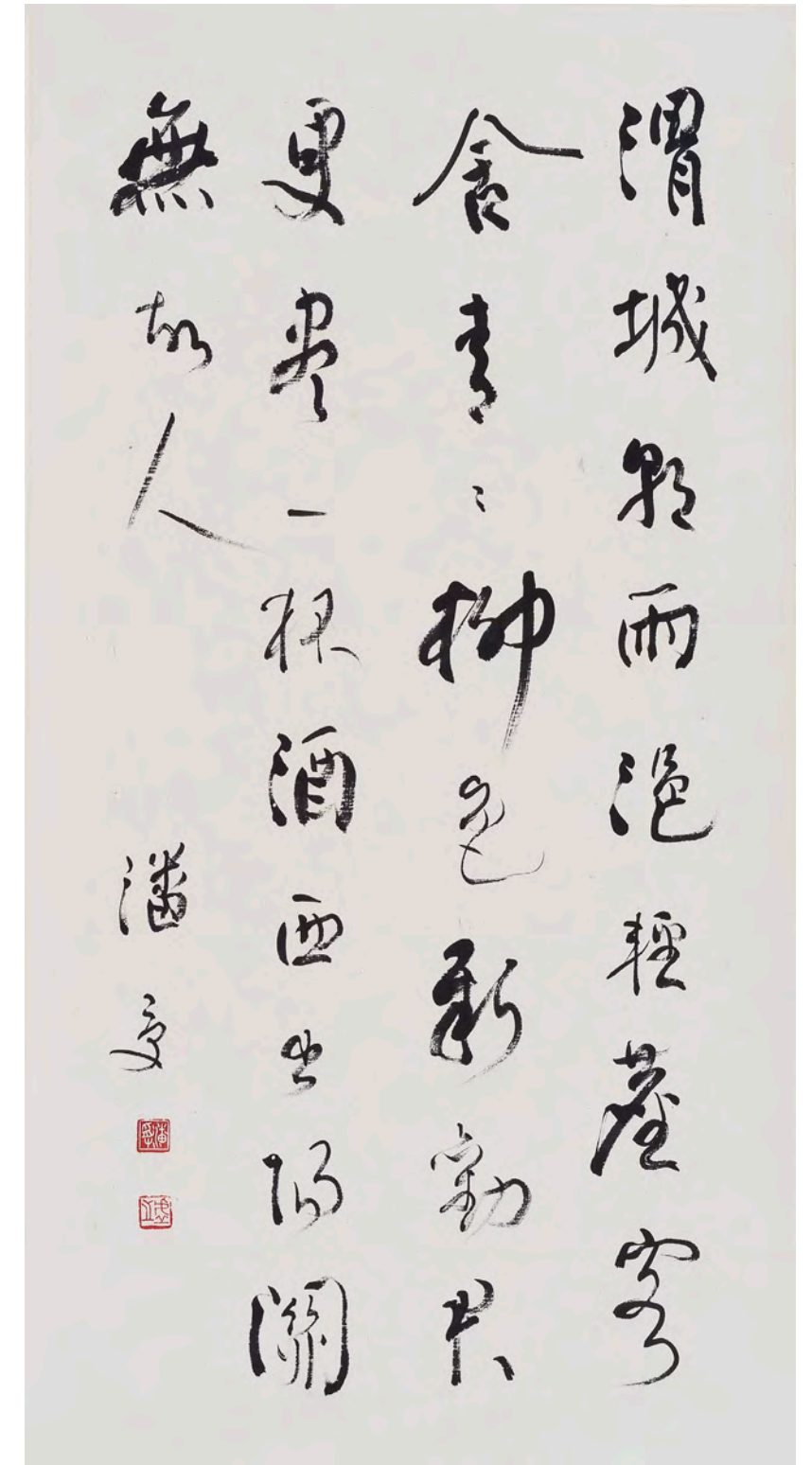
潘受

書法 - 草書《渭城曲》

水墨 設色 紙本

款識：渭城朝雨浥輕塵，
客舍青青柳色新。
勸君更盡一杯酒，
西出陽關無故人。
潘受（左下）

鈐印：潘受（左下）之印（左下）





19
CHIA YU CHIAN (Malaysian, 1936 - 1991)
Paris - Montmartre
 signed, dated 1961, and titled lower right
 oil on canvas
 53 x 40 cm

S\$ 5,000 - 7,000
 US\$ 3,630 - 5,080

謝玉謙
 巴黎 蒙馬特
 油彩 畫布
 款識：Yu Chian 1961 Montmartre (右下)

20
CHIA YU CHIAN (Malaysian, 1936 - 1991)
Paris

signed, dated 1961 and titled lower middle
 oil on canvas
 78 x 38 cm

S\$ 6,000 - 8,000
 US\$ 4,350 - 5,800

謝玉謙
 巴黎
 油彩 畫布
 款識：Yu Chian 1961 Paris (中下)



TAN SWIE HIAN (Singaporean, b. 1943)

So High that even the Birds Cannot Fly Over

inscribed with titled, signed and dated 84 in Chinese;
stamped with a seal of artist lower left
ink and colour on paper, hanging scroll
137 x 68.5 cm

S\$ 50,000 - 100,000

US\$ 36,240 - 72,470

PROVENANCE

gift from artist to Yao Tuo, Malaysian Chinese author, editor-in-chief for various publication

LITERATURE

Embracing Infinity, works by Tan Swie Hian, National Heritage Board, Singapore, 2004, p. 187

Lim Lei Hu et.al (ed.), Tan Swie Hian, Nanyang Academy of Fine Arts, Singapore, 2001, p. 234

Note

According to an anecdote shared by the current owner, this lot was once in the ownership of Malaysian Nanyang novelist Yao Tuo (姚拓), who had acquired the piece from the artist directly. However, the work was badly damaged while in postal transit from Singapore to Yao's residence in Kuala Lumpur. When Yao conveyed what had happened to Tan, the artist travelled to Kuala Lumpur personally to burn the damaged work and painted a new, but similar piece, for Yao. Thus, the lot differs slightly from the version published in the current literature.

A multi-disciplinary artist with works spanning across mediums and genres, Tan Swie Hian's immense output throughout his career, however, belies the meditative qualities that permeate each of his works. A devout Buddhist since his 30s, the fruits of his introspection on "freedom" shines powerfully through his art. Zen Buddhist doctrines teaches that "all phenomena are emptiness," Tan once reflected that when the mind is free, one is shorn of all dogmas and inhibitions.

It is difficult to discern the entirety of the Zen Buddhist teachings that Tan has cultivated through decades of meditation from a single painting. Nevertheless, it is certain that Freedom is the ingredient that anchors So High that even the Birds Cannot Fly Over. Cleverly inverting the subject away from the mountains, the gaze is drawn instead to the space in between. Where is the mountain so formidable even the most unfettered of creatures cannot hope to surpass? Through the use negative space – the Japanese term it as "ma" – Tan reveals rather than describe. One cannot hope to know how far the mountain stretches. But for what purpose do birds seek to overcome it, when ample space exists for the birds to soar freely? Even if interpretations may vary wildly from person to person, Tan uncovers the most minute of revelation on the nature of freedom – on what it is to be free.

陳瑞獻

山太高連鳥也飛不過去

水墨 設色 紙本 立軸
1984 年作

款識：山太高連鳥也飛不過去 陳瑞獻 八四年作品（左下）
鈐印：一方（左下）

出處

藝術家贈與馬來西亞著名作者姚拓，曾任《蕉風月刊》主編

出版

《無時無涯，陳瑞獻作品展》，國家文化局，新加坡，2004年，第187頁
《陳瑞獻》，南洋藝術學院，新加坡，2001年出版，第234頁

注

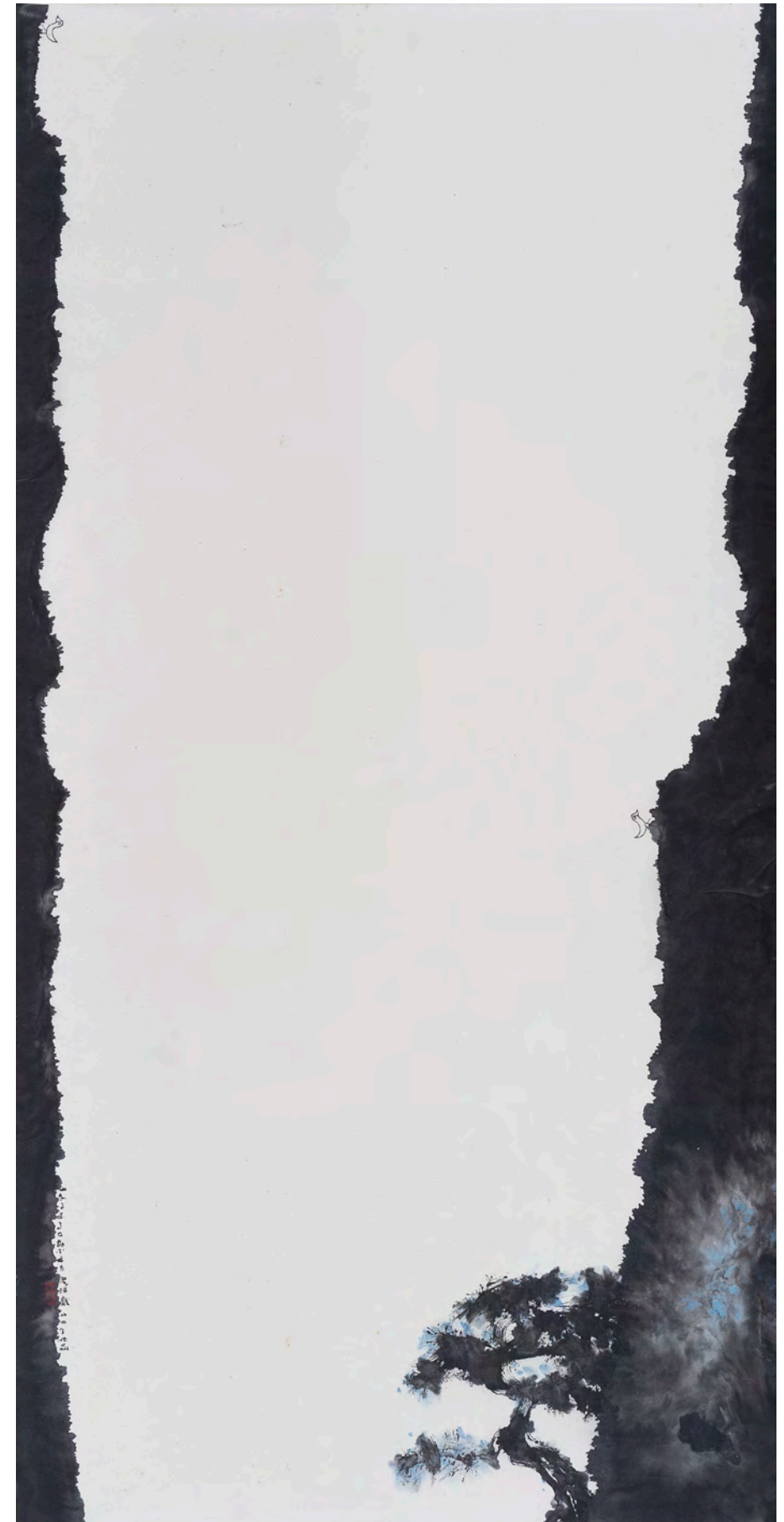
根據現任藏家的分享，作品曾經收藏於著名馬來西亞南洋小說家姚拓所有，藝術家贈予好友姚拓。然而，運輸作品時從新加坡到姚拓在吉隆坡的住家時，作品受到嚴重損傷。姚拓致電陳氏後，陳瑞獻親自前往吉隆坡燒毀了受損的作品，並為姚拓畫了一幅新的《山太高連鳥也飛不過去》。因此，該作品和之前出版在文獻中的版本略有不同。陳瑞獻親筆簽名的畫集會和此件拍品一起出售。

陳瑞獻是一位跨眾多領域的藝術家，他整個職業生涯中的巨大輸出是陳氏長期靜坐冥想的成果。自30多歲以來，作為一個虔誠的禪宗信徒，通過畫能感受到，他對“自由心”的深刻理解。“心一靜止，心就自由”的理念是陳氏多年來以靜坐時自由心生的感觸，陳瑞獻曾說過靜坐使人心靈自由，更有助於他無教條束縛地創作。

其實我們很難從一幅畫中看出陳瑞獻多年來以禪宗佛教信仰的創作理念。然而在《山太高連鳥也飛不過去》這幅畫中，可以肯定的是“自由心”的創作思想是它的核心表達目的。藝術家奇妙地避開畫的主題“山”，看山不是山，觀者的視線被懸掛在空中，即是山也不是山的狀態。題目寫的“山太高”又在哪裡呢？通過留白，日語中俗稱的“間”，陳氏隱喻而不輕易描述山。觀者無從而知山到底有多高。那，小鳥能在深邃的空間自由翱翔時，為什麼又想要克服／越過山峰呢？即使這幅畫能有不同的見解，但陳氏揭示了關於“自由”的啟示 - 什麼是自由？



The autographed catalogue by Tan Swie Hian titled "Tan Swie Hian", is to be sold with the painting.
陳瑞獻親筆簽名的畫集會和此件拍品一起出售。



姚拓
收藏



22

TAN JOO JONG (Singaporean, 1951 - 1984)

Eagle Perched By the Cliff

inscribed, signed and dated yiwei year (1979) in Chinese lower right; stamped with a seal of artist lower middle
ink on paper, hanging scroll
82 x 52 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

陳有勇
鷹

水墨 紙本 立軸
1979 年作

款識：乙未年有勇戲筆（右上）
鈐印：有勇

23

TAN JOO JONG; TAN OE PANG

(Singaporean, 1951 - 1984; b. 1947)

Eagle on Pine Tree

inscription reads You Yong (Tan Joo Jong) painted eagle and You Bin (Tan Oe Pang) painted pine tree on 24th September 1977 (dingyi year); signed in Chinese, stamped with a seal of artist by Tan Oe Pang lower right
ink on paper, hanging scroll
153 x 41 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

陳有勇；陳有炳
鷹松圖

水墨 紙本 立軸
1977 年作

款識：歲丁巳有勇寫鷹 有炳畫松時 九月廿四（右下）
鈐印：陳（右下）





24

TAN OE PANG (Singaporean, 1947)

Lotus (A Pair)

signed You Bin in Chinese. Dedicated to Liu Hui
ink on paper, hanging scroll
123 x 60 cm (each)

S\$ 12,000 - 18,000
US\$ 8,700 - 13,050



陳有炳
荷塘邊

水墨 紙本 立軸

款識：劉煥存存炳（左上）
款識：劉煥存存炳（左上）



25

CHUA EK KAY (Singaporean, 1947 - 2008)

Lotus with Bird

inscribed and signed Yi Xi in Chinese;
stamped with a seal of artist upper left
ink on paper, hanging scroll
45 x 67 cm

S\$ 5,000 - 8,000
US\$ 3,630 - 5,800

蔡逸溪
荷塘邊

彩墨 紙本 立軸

款識：午後荷塘一掠鳥影飛過 逸溪（左上）
鈐印：容齋（左上）

26

SUN YEE (Singaporean, 1919 - 2009)

Manila - Binondo Church

signed lower right; painted 1956
oil on canvas
98 x 85 cm

S\$ 20,000 - 25,000

US\$ 14,500 - 18,120

LITERATURE

Singapore Fine Arts Index 98, Nanyang Academy of Fine Arts, Singapore, 1998, p. 239

Sun Yee was a key figure in Singapore's early art scene (1950 - 1960) who later became the first leading female artist to have established an art institution in 1957 – the Singapore Academy of Arts. Born in 1919 in Zhejiang, Jia Xin, Sun Yee graduated from Shanghai's Xin Hwa Academy of Fine Art in 1938. Sun later travelled to Japan and France to learn fine art painting. While at Paris, she studied under the tutelage of renowned French modernist painter Fernand Legar. Sun relocated to Singapore in 1955 while travelling around Southeast Asia for her exhibitions.

The centrepiece of this painting is the National Shrine of San Lorenzo Ruiz, commonly known as the Binondo Church. The church marks the heart of Binondo district of Manila. One of the oldest Chinatowns in the world, the district was demarcated by the Spanish colonial authorities around the 1590s to monitor Chinese migrant subjects including the Mestizos and Sangley. The idyllic scenes of horse carts mulling across the Catholic Church, disordered overhead power cable strewn across the streets cues the residues of a colonial past.

Binondo Church is undoubtedly an outstanding display of Sun's technical skill; she combines Impressionism-era en plein air without the assistance of the landscape's natural beauty, yet still renders the disorder of the Manila streets into an aesthetically pleasing painting. As an artist with an insatiable desire to observe beauty even the most mundane of places, Sun travelled extensively across the world. Binondo Church is both a symbol of Sun's identity as a member of the Chinese diaspora, and a testament to the resilience of the community through the erstwhile agonizing years of World War II.

沈雁是新加坡早期藝術界（1950至1960年）中的重要藝術家，後來成為1957年成立新加坡藝術學院的第一位女藝術家。 1931年出生於浙江，嘉興，沈雁於1938年畢業於上海新華美術學院。隨後前往日本和法國修讀美術繪畫。在巴黎期間，在著名的法國現代派畫家費爾南德雷加的指導下學習。1955年，沈雁自東南亞旅行和參展之後，決定移居到新加坡。

這幅畫的景觀是菲律賓馬尼拉唐人街的天主教教堂，俗稱Binondo教堂。教堂的位置標誌著馬尼拉唐人(Binondo)區的中心。Binondo是世界上最早規畫出來的的唐人街，該地區於1590年左右由西班牙殖民統治者發明出來的區域性社區規劃策略，以更有效的監測，包括中菲混血（Mestizos）和當地華人（Sangley）在馬尼拉內的中國移民人士。在這幅畫中，田園詩般的馬車在天主教堂前徘徊，街道上散落著無序的架空電纜，暗示著馬尼拉的殖民歷史背景。

《馬尼拉 - 聖洛倫佐教堂》無疑展現了沈雁精湛的藝術繪畫技巧；可以想像1959年的馬尼拉街景並不像畫中那樣的愜意，沈雁能取長補短，只抽取實景中的美又在當下把感受到的當下氛圍紀錄到畫布上。作為一個藝術家，即使在最平凡的地方也洞察到美的潛能，來自於沈雁喜好足遊世界各地並發現新事物的洞察力。《馬尼拉 - 聖洛倫佐教堂》既是沈雁為華僑身份的平民呼與自由，向往和平的願望，也是對慘痛歷史和民族韌性的紀錄。

沈雁

馬尼拉 - 聖洛倫佐教堂

1956 年作
油彩 畫布

款識：sun yee（右下）

出版

《新加坡藝術索引》，南洋藝術學院，新加坡，1998年出版，第239頁





27

TONG CHIN SYE (Singaporean, 1939)

City View

signed lower right
watercolour on paper
73 x 109 cm

S\$ 6,000 - 8,000
US\$ 4,350 - 5,800

童振獅
城市景觀

水墨 紙本 立軸

款識：Tong (右下)



28

AW TEE HONG (Singaporean, b. 1931)

Clarke Quay

signed and dated 71 lower left
oil on canvas
55 x 83 cm

S\$ 12,000 - 15,000
US\$ 8,700 - 10,870

歐世鴻
克拉碼頭

油彩 畫布
1971 年作

款識：A. T. HONG 71 (左下)

TAY BAK KOI (Singaporean, 1939 - 2005)**Buffaloes Grazing on Field**

signed and dated '99 lower left
oil on canvas
120 x 185 cm

S\$ 45,000 - 70,000
US\$ 32,610 - 50,730

PROVENANCE

Private Collection, Malaysia

鄭木奎**在草原上吃草的水牛**

1999 年作
油彩 畫布

款識: Bak Koi 99 (左下)

出版

馬來西亞私人收藏

Arguably one of the most recognizable recurring images is Tay Bak Koi's remarkable buffalo figures, distinguishable by the basic cut-out shape with large angular hump for its body, small legs and a horned head. Tay Bak Koi's paintings stood the test of time for his achievements as a prominent innovator of the modern art movement in Singapore. This painting portrayed an extraordinary group of eight buffaloes grazing in unison along the grassy field, creating visual harmony and balance on the canvas. Tay's mastery of compositions and turn of the herd's heads seamlessly lead the observers' gaze to curve along the buffalo line from the top right of the painting down to the lone villager depicted sitting on the buffalo on the right side of the canvas. The cleverly positioned buffalo above the village male lead our gaze up to the female figure, seemingly suggesting the thoughts and longing of the solemn village male. The presentation of a female figure, subtle yet elegant at the same time, is an unexpected rendition rarely seen from the artist.

水牛可以說是鄭木奎一系列畫中最經典的主題。凌角有形的水牛凸顯其它強健的體型，彷彿創作了重疊效果於立體派的表現方法。鄭木奎的作品之所以會最受歡迎是因為他的作品經歷時代的變遷卻依舊符合現代的審美基礎，也奠定了他作為新加坡現代藝術史中重要的啟發者。畫中的水牛以重疊拼貼的方式呈現，讓水牛於背景無限延伸創造出視覺上的和諧與平衡。鄭木奎對作畫技巧的掌握取巧地將牛群面向弧形的健碩背部，引導觀者的視線到牧羊人的身上。牧羊人男孩上方巧妙地畫了迎風擺擺的女子，似乎暗示著牧羊人內心的渴望。女性的呈現，即微妙同時又優雅，是藝術家很少見到的意想不到的表現。





30

LEO HEE TONG (Singaporean, 1940)

Resting Pigeons

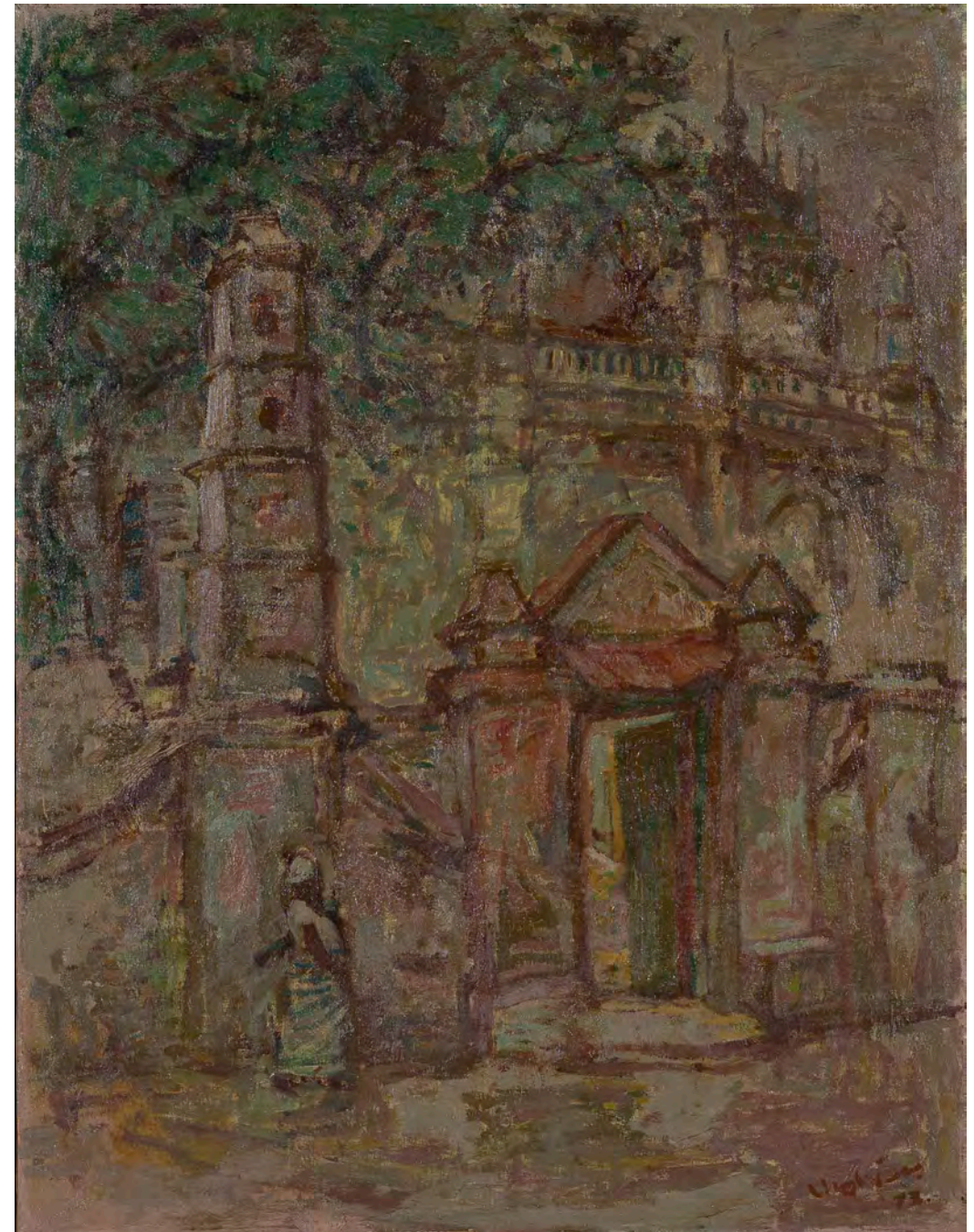
signed and dated 88 lower right
89 x 109 cm

S\$ 4,500 - 6,500
US\$ 3,270 - 4,720

梁其棟
在休息的鴿子

油彩 畫布
1988 年作

款識：H. T. LEO 88 (右下)



31

TAN CHOH TEE (Singaporean, b. 1942)

Temple

signed and dated 73 lower right
oil on canvas
74 x 56 cm

S\$ 12,000 - 16,000
US\$ 8,700 - 11,600

PROVENANCE
NAFA Charity Auction, 1974

陳楚智
寺廟

油彩 畫布
1973 年作

款識：Choh Tee 73 (右下)

出處
南洋藝校1974年慈善募款拍賣會

32

CHOO KENG KWANG (Singaporean, b.1931)

Cockatoos

signed and dated '09 lower right; signed titled and dated 2003 verso
oil on canvas
81 x 122 cm

S\$ 26,000 - 36,000

US\$ 18,840 - 26,090

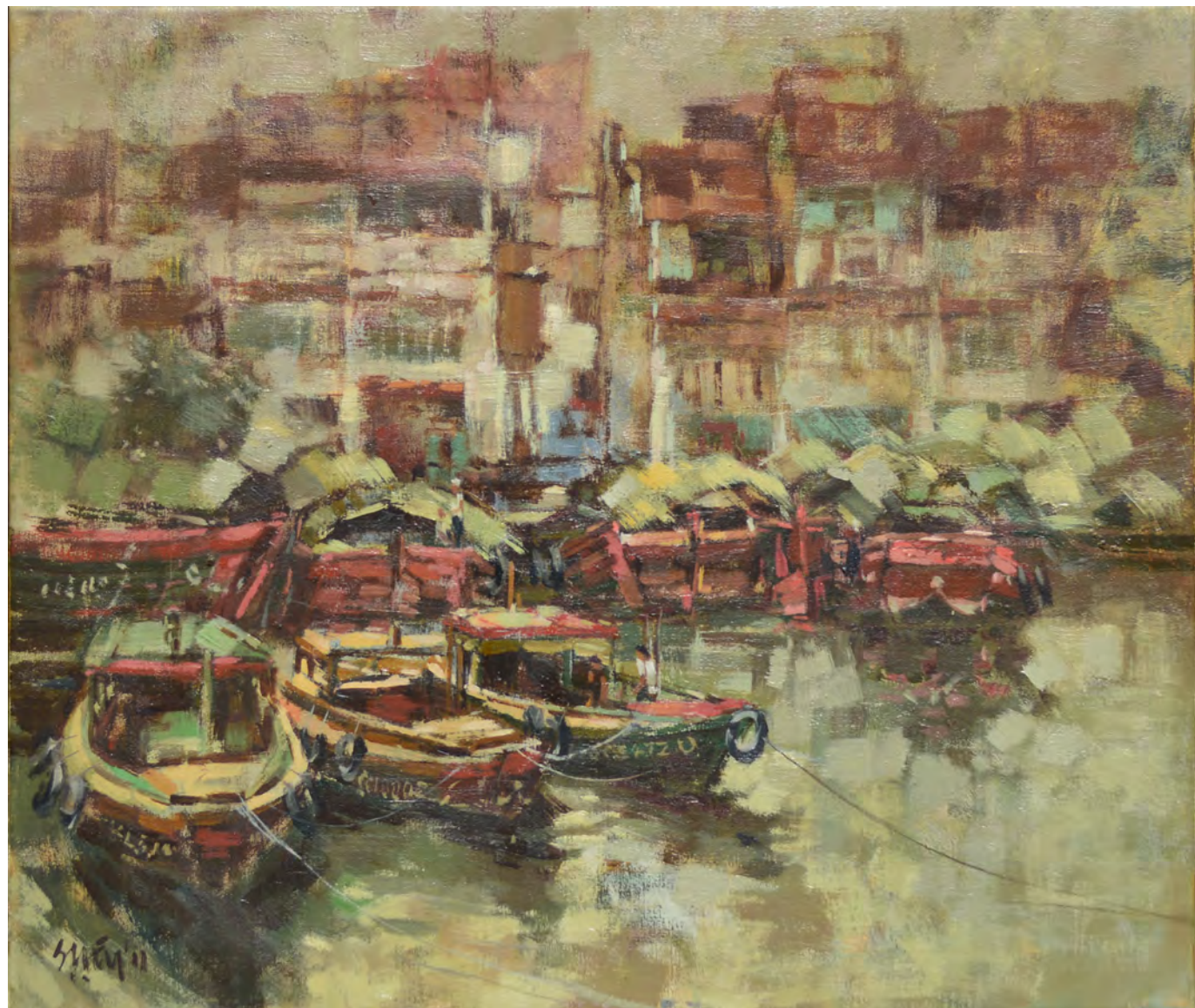
朱慶光

鳳頭鸚

油彩 畫布
2009 年作

款識: K KWANG '09 (右下)





33

ENG SIAK LOY (Singaporean, b.1941)

Singapore River Scene

signed and dated '11 lower left
oil on canvas
60 x 75 cm

S\$ 6,000 - 8,000
US\$ 4,350 - 5,800

翁錫禮
新加坡河景

油彩 畫布
2011 年作

款識：SLEng '11 (左下)



34

ANG AH TEE (Singaporean, b.1943)

Lunar New Year

signed and dated '12 lower right
acrylic on canvas
70 x 90 cm

S\$ 20,000 - 30,000
US\$ 14,500 - 21,740

LITERATURE

Ang Ah Tee Reminiscence, Nanyang Academy of Fine Arts,
Singapore, 2010, p. 33

洪亞弟
農曆新年

油彩 畫布
2012 年作

款識：AH TEE '12 (右下)

出版

《Ang Ah Tee Reminiscence》，南洋藝術學院，新加坡，2010
年出版，第33頁

RUDOLF BONNET



Before arriving in Bali in 1929, Rudolf Bonnet resided in Italy for eight years painting mainly people, landscapes and village scenes. Most of his time in Italy was spent in Anticoli Corrado, a town in southern Rome known to artists as the city of models. Here, Bonnet depicted a scene of the wheat milling process using a traditional stone grinder, a common sight in Italian farming villages. One of the largest agricultural producers and food processors in the European Union, the Italian milling process is deeply entrenched in the cultural heritage of its people. Careful to ensure every step of the procedure were represented, this painting radiates the warm and vigorous atmosphere of the scene on a hot summer day. The subject matter depicting such agricultural process remained true to the artist's oeuvre, who was known to champion genre-painting of everyday scenes and cultural traditions in his teachings through the Pita Maha movement.

Bonnet was keen in portraying the Anticoli Corrado landscape as a unit, and concludes that his works painted there were a "single portrayal of race". A skillful draughtsman, Bonnet preserves a narrative of the common folks in *Working in Harmony* which alludes to the pure and humble quality of their daily lives. Fragility of hardship is elevated into sculptural forms and epitomizes by Bonnet's masterful understanding of the human forms. This is especially evident in the portrayal of man with the shovel and the women assisting him. Bonnet captures the strength and power of muscle unveiled beneath the depiction of drapery, a technique reminiscent of ancient Greek art. The two figures in the foreground, posing in

contrapposto, appear to be caught in the middle of a continuous action, granting an effortless natural and convincing pose. The brawny male figure shovels milled wheat flours into flour sacks held on by the sinuous postured female figure, eluding moments of both dignified and elegant balance between the two, lending a scene of busy wheat milling process fascinatingly harmonious.

By then established as a matured and well-respected artist in both Italy and Bali, *Working in Harmony* was painted in 1962 during Bonnet's second long-visit stay in Anticoli Corrado. In the work, heavy sacks of burlaps filled with freshly harvested grains are dragged by young workers, tanned from spending their days on the field, up the steps to be emptied atop the grinder. The artist visually portrayed the machine grinding the grains from its original golden shells into fine white flour ready for domestic use. Bonnet depicted four chickens consuming the unprocessed grains on the ground, strategically positioned to appear as though bowing at the human foot. This represented human and technological superiority, enabling natural grains to be processed to create various types of cuisines like an art form. In comparison, the inferior minds of the poultry consumed the unprocessed wheat remains directly off the ground. Bonnet presented the final product of the milling process – fine white flour – packed in the same burlap sack the golden wheat came in, only this time ready to be tied and packed for sale and consumption. In a sense, this painting was Bonnet's ode to the observers who reaped the fruits of labour and enjoyed the rewarding end process that the finely grained flour brings.

This stunning work composed with detailed stylized technique,

Left to Right 由左到右：
Present Lot 35, *Working in Harmony*, 1962
本次拍賣作品《齊心協力，和諧工作》，1962
Figure study sketched in 1953, *Fragment voorstudie*
人物習作《局部構圖》，1953
Jean- Francois Millet, *The Potato Harvest*, 1855
讓·弗朗索瓦·米勒《土豆的收成》



immerse the viewers into the grandeur and poetic narrative of the people. Throughout his career, Bonnet had always preferred to paint in quick drying mediums such as chalk on paper to quickly record moments of his travel around Italy and Bali. The present lot, completed in oil medium, is a work of great importance in Bonnet's oeuvre as the artist made a conscious effort to paint the scene onto a large canvas using formal art medium.

約翰·魯道夫·博內特在1929年抵達峇里島之前，在意大利居住了八年，在那裡專門繪畫人物，風景和鄉村景色。博內特大部分的時間都在羅馬南部鄉鎮Anticoli Corrado。在這裡，博內特描繪了傳統石穀小麥碾磨過程的場景，這是意大利農村的常見現象。作為歐盟最大的農業生產商和食品加工商之一，意大利的碾磨工藝在其人民的文化遺產中根深蒂固。為了確保程序的每一步都得到體現，這幅畫在炎熱的夏日散發出溫暖而充滿活力的氣氛。描繪農業過程的主題仍然適用於藝術家的作品，他的作品通過皮塔瑪哈運動畫風，在他的繪畫展現日常場景和文化傳統的流派繪畫。

博內特熱衷於將義大利鄉村安特克力考拉都Anticoli Corrado景觀描繪為一個單元，並得出結論，他的作品在那裡描繪的是“民族的單一寫照”。作為一名技巧嫺熟的繪圖員，博內特保留了“和諧共處”中普通人的敘述，暗示了他們日常生活中純粹而謙遜的品質。像是雕塑浮雕，刻畫出勞作者的生活情境，並通過博內特對描繪人體的熟練動作來體現。畫中女子撐著布袋協助正在簸著小麥粉的男子，強勁有力的肌肉力量和力量度通過衣服的皺褶顯現，這樣的繪畫技巧讓人聯想到古希臘浮雕藝術。前景中的兩個人物以



contrapposto（立式平衡）的站姿構成了對立面，似乎是在一個連貫動作中間被畫家紀錄下來，給出了一種毫不費力的自然和令人信服的姿勢。這位粗壯的男性人物將碾碎的小麥麵粉鏟入由蜿蜒的女性人物所持有的麵粉袋中，撇開兩者之間既有尊嚴又優雅平衡的時刻，為繁忙的小麥碾磨過程帶來迷人的和諧。

博內特描述了傳統碾磨過程中涉及的逐步手工勞動過程。沉重的麻袋裝滿了新鮮收穫的穀物，由曬得黝黑的年輕工人拖著，在台階上的研磨機上面倒入。藝術家在視覺上描繪了將穀物從原始的金色貝殼磨成細白麵粉的機器，可供家庭使用。博內特還描繪了四隻雞在地面上消耗未加工的穀物，體現人禽和協相處。坐在位子上收緊布袋的人物，看起來好像人腳彎曲，卻代表了人類和技術的優勢，使天然穀物得到加工，以創造各種類型的美食，博內特展示了碾磨過程的最終產品 - 精細的白麵粉 - 包裝在同一個粗麻布袋中，從金色小麥進來，到準備捆綁和包裝出售和消費的面粉。從某種意義上說，這幅畫是邦尼特對勞作者的頌歌，他們獲得了勞動成果，並享受了細粒麵粉帶來的有益的利益之最終過程。

這個令人驚嘆的作品由詳細的程式化技術組成，讓觀眾沉浸在人們對原始勞作的讚美和敘事中。在他的整個畫家生涯中，博內特總是傾向於用快速乾燥的介質（如粉筆在紙上）進行繪畫，以便快速記錄他在意大利和巴厘島旅行時的印像。以油畫媒介中完成的作品是被博內特視為非常重要的場景才會起筆完成次大作。

† 35

RUDOLF BONNET (Dutch-Indonesia, 1895-1978)

Working in Harmony

signed and dated 1962 lower left
oil on canvas
102 x 113 cm

S\$ 60,000 - 90,000

US\$ 43,480 - 65,220

PROVENANCE

Private Collection, Indonesia

約翰·魯道夫·博內
齊心協力 和諧工作

油彩 畫布
1962 年作

款識：Rudolf Bonnet 1962 (左下)

出處
印尼私人收藏



Temple Service
Christie's, Hong Kong 2003
Sold for HKD 4,300,000 (SGD 745,000)

36

ARIE SMIT (Indo-Dutch, 1916-2016)

Flower I

oil on canvas
signed and dated '95 lower left; signed,
titled and dated Bali 1995 verso
82 x 67 cm

S\$ 40,000 - 60,000

US\$ 28,900 - 43,480

PROVENANCE

Accompanied with a Neka Museum's certificate of authenticity
signed by the artist and museum director

“Lines do not divide but unite” - Arie Smit

Famous for his paintings of fertile rice fields, Balinese temple gateways, and scenes of village life, Arie Smit conveyed his romantic moods sporadically in his flower paintings. The purposefully organized flora composition grounded the canvas with a pop of bright red scattered coherently, contrasting the lush vegetation of the background. Flashes of orange peaks through the indigo shadows of the foliage indicative of the golden skies during sunset. Smit depicted the flowers as two-dimensional while employing his signature “broken colours” technique to construct movement and produces the effect of shadow and light amid the vegetation. The heavy composition of shrubbery is indicative of the rich cultural heritage of the land, adorned with the vibrant and delicate flowers which represents the local Balinese people.

“線不分裂但團結” - 艾利·斯密特

以繪畫稻田、巴厘島寺廟和愜意的鄉村生活場景而聞名，艾利·斯密特的花卉主題畫中偶爾也傳達他的浪漫情懷。背景中茂密的綠葉襯托著鮮豔的紅色花蕊。日落時分光芒透過層層樹葉包圍在畫中不同的角落透出。斯密特採用他的標誌性“破碎色彩”技術來構造花朵的形狀，並用同樣的方法製造陰影和光線的效果。濃重的植物和花卉表明了這片土地豐富的文化遺產，裝飾著充滿活力和精緻的鮮花，代表了當地的巴厘島人民。

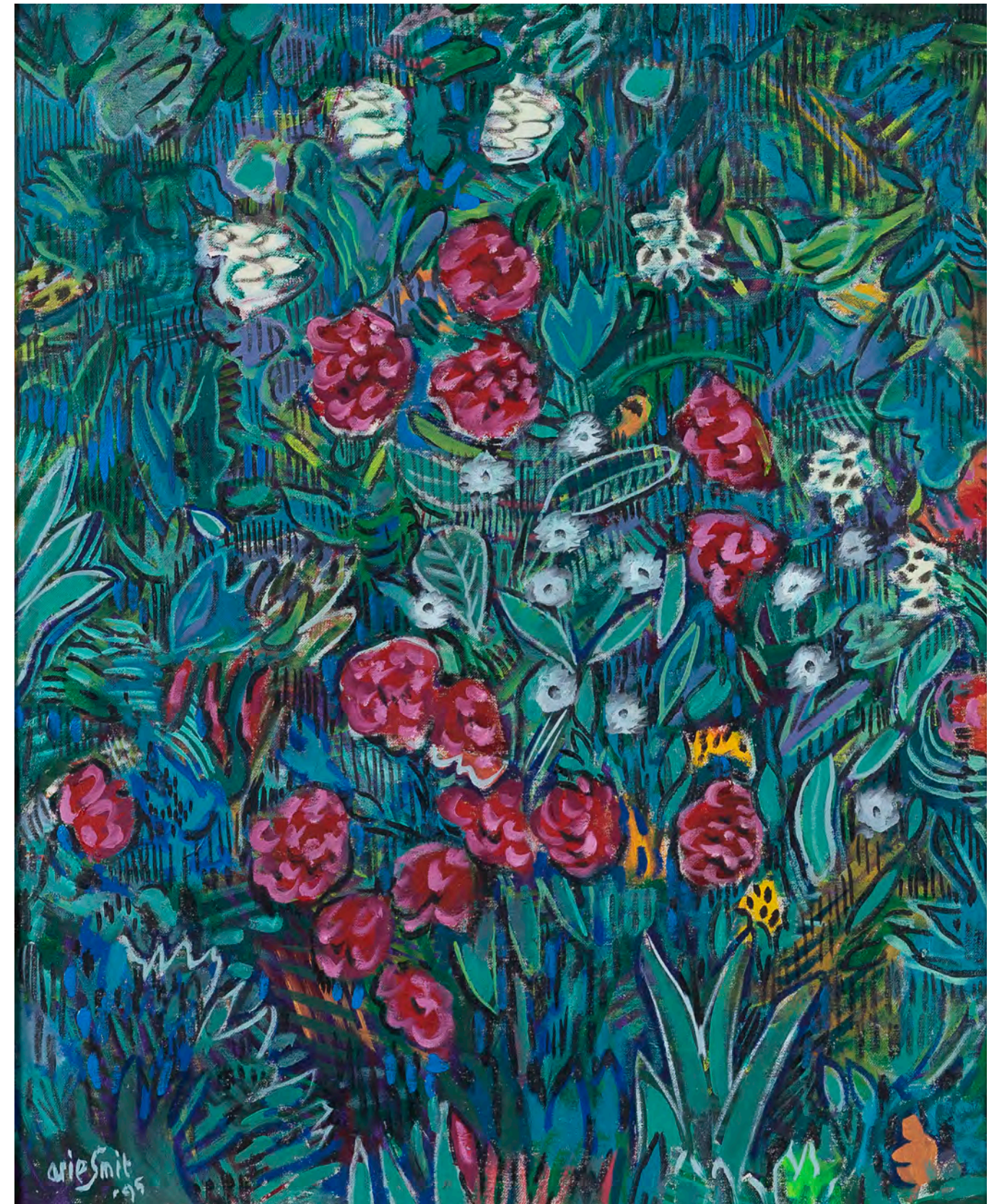
艾利·斯密特 花卉

油彩 畫布
1995 年作

款識： arie smit '95 (左下)
‘Flowers’ OIL Arie Smit Bali 1995 (畫背)

出處

附Neka美術館發佈的藝術家簽名原作證書





37

ADRIEN JEAN LE MAYEUR DE MERPRES

(Belgian, 1880-1958)

Three Balinese Maidens

signed lower left
gouache and pastel on paper
28 x 36 cm

S\$ 25,000 - 35,000

US\$ 18,120 - 25,370

勒邁耶·德·莫赫普赫斯

三個巴厘島少女

水粉 粉彩 紙本 鏡芯

款識：J Le Mayeur (左下)



38

ADRIEN JEAN LE MAYEUR DE MERPRES

(Belgian, 1880-1958)

Two Maidens in Balinese Garden

signed lower left
pastel and charcoal on paper
46 x 61 cm

S\$ 30,000 - 40,000

US\$ 21,740 - 28,990

勒邁耶·德·莫赫普赫斯

園中仕女

粉彩 炭筆 紙本 鏡芯

款識：J Le Mayeur (左下)

39

ROMUALDO LOCATELLI (Italy-Indonesia, 1905-1943)

Ritratto di Ballerina

inscribed, signed and dated 19. 3. 1928 lower left
oil on canvas
205 x 129 cm

S\$ 30,000 - 50,000

US\$ 21,740 - 36,240

Regarded to be one of the finest Italian portraitists, the works of Romualdo Locatelli are highly revered especially in Asia for his paintings of Javanese and Balinese subjects. His style of naturalistic paintings leaned towards modernist practices of the time for its vigorous and daring brushstrokes. Born in Bergamo to a lineage of artists, Locatelli had mastered the brush since his youth as he assisted his father in producing frescos for the church of San Filastro at age fourteen. A tireless traveler and an artist with immense curiosity and desire to experiment, Locatelli travelled to Sardinia, Abruzzo, Tuscany and Tunisia in 1927. He then settled in Rome and opened a studio in Via Margutta. It was here where he achieved rapid success as he received a wide range of commissioned works from the Royal House, including a commissioned portrait of King Victor Emmanuel II which was exhibited at the 1938 Venice Biennale.

Locatelli's time in Italy was predominantly spent as a society portraitist working on commissions. His portraits exhume the aura of dignified regality which garnered popularity among the elites. This dedicated portrait of a ballerina painted in 1928 was possibly a commissioned work from one of the artist's high profile clientele. The figure was depicted seating formally in poised elegance on a gold-gilded upholstered armchair. Her bright blue dress stood out from the Earth-tone palette, signature of the artist's oeuvre. Dedicated to his craft, Locatelli was known for his ability to capture the spirit of the poser in his portraits. In this painting, the vacant emotive quality of the subject's facial expression is visually absent, yet captured masterfully by the artist in spirit.

作為意大利最優秀的肖像畫師，羅莫爾多·羅格泰利所作的爪哇和巴厘島主題的作品被亞洲藏家推崇。羅格泰利的作品傾向於自然主義風格，大膽的筆觸極具現代意識。出生於貝加莫，藝術世家，14歲時就拿起筆協助父親，在聖菲拉斯特羅教堂繪作壁畫。羅格泰利孜孜不倦的到世界各地旅行，1927年遊歷撒丁島、阿布魯佐、托斯卡納和突尼斯。之後在1927年羅馬的瑪爾古它街開設了一間工作室。在這裡，很快地成為家喻戶曉的肖像畫師，隨之而來的是皇家家族的委託定件，包括在1938年威尼斯雙年展上展出的國王維克托·伊曼紐爾二世的委託肖像。

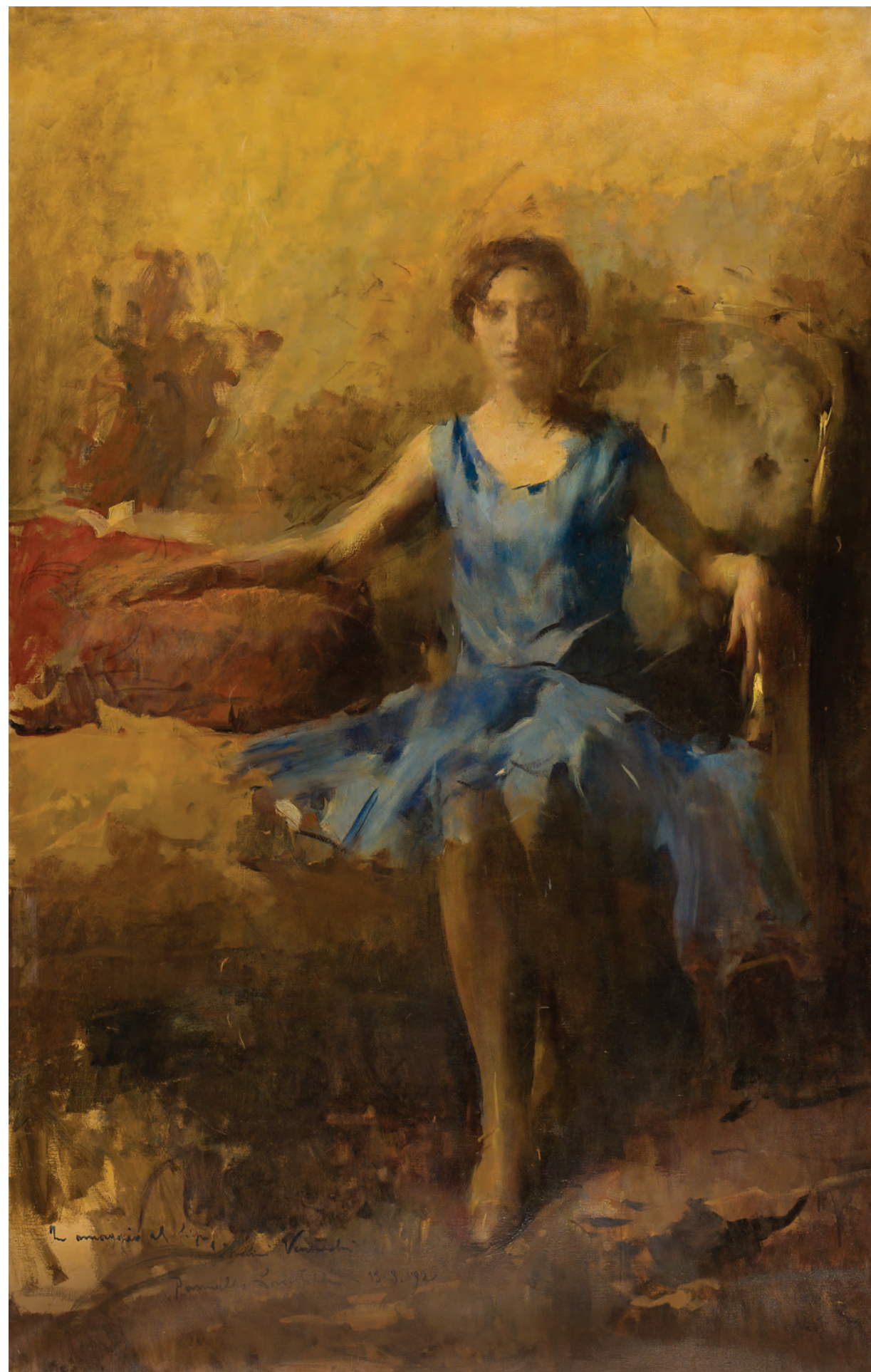
羅格泰利在意大利的時間主要為不同的客戶畫制訂件作品。他的肖像畫展現了尊嚴的光環，在精英中引起了廣泛的歡迎。這幅1928年畫的芭蕾舞女演員的肖像可能是藝術家珍貴客戶之一的委託作品。這位人物被描繪成坐在金色鍍金的軟墊扶手椅上的正面像。她的藍色連衣裙從棕色色調中閃亮著脫穎而出，這是藝術家作品的標誌。羅格泰利致力於他的工藝，因其能夠在肖像畫中捕捉到故作鎮靜的精神而聞名。在這幅畫中，主題的面部毫無表情的空白情感在視覺上是不存在的，但是在藝術家的整體畫中巧妙地捕捉到了。

羅莫爾多·羅格泰利

女芭蕾舞者

油彩 畫布
1928 年作

款識：Romualdo Locatelli. 19. 3. 1928 (左下)





40

ANTONIO BLANCO (The Philippines - Indonesian, 1911-1999)

Mother and Child

signed and dated 51 lower left and titled lower right
mixed media on paper with original artist frame
91 x 67 cm (with frame)

S\$ 15,000 - 20,000
US\$ 10,870 - 14,500

PROVENANCE

Accompanied with a certificate of authenticity issued by
The Blanco Renaissance Museum.

安東尼奧·布蘭柯
母與子

綜合媒材 紙本 藝術家原件畫框
1951 年作

款識: Blanco 51 (左下)
Mother and Child (右下)

出處
附布蘭柯美術館發佈的原作證書

41

SRIHADI SOEDARSONO

(Indonesian, b. 1931)

Dewi Sri

signed and dated 1961 lower right;
inscribed with artist's name,
date and title and the collector's name verso
oil on canvas
114 x 55 cm

S\$ 30,000 - 50,000
US\$ 21,740 - 36,240

PROVENANCE

Private Collection of Ambassador Josias Leao,
Brazil
Christie's, Hong Kong, 28 April 2002, lot 55
Acquired from the above by the present private
Singapore collector

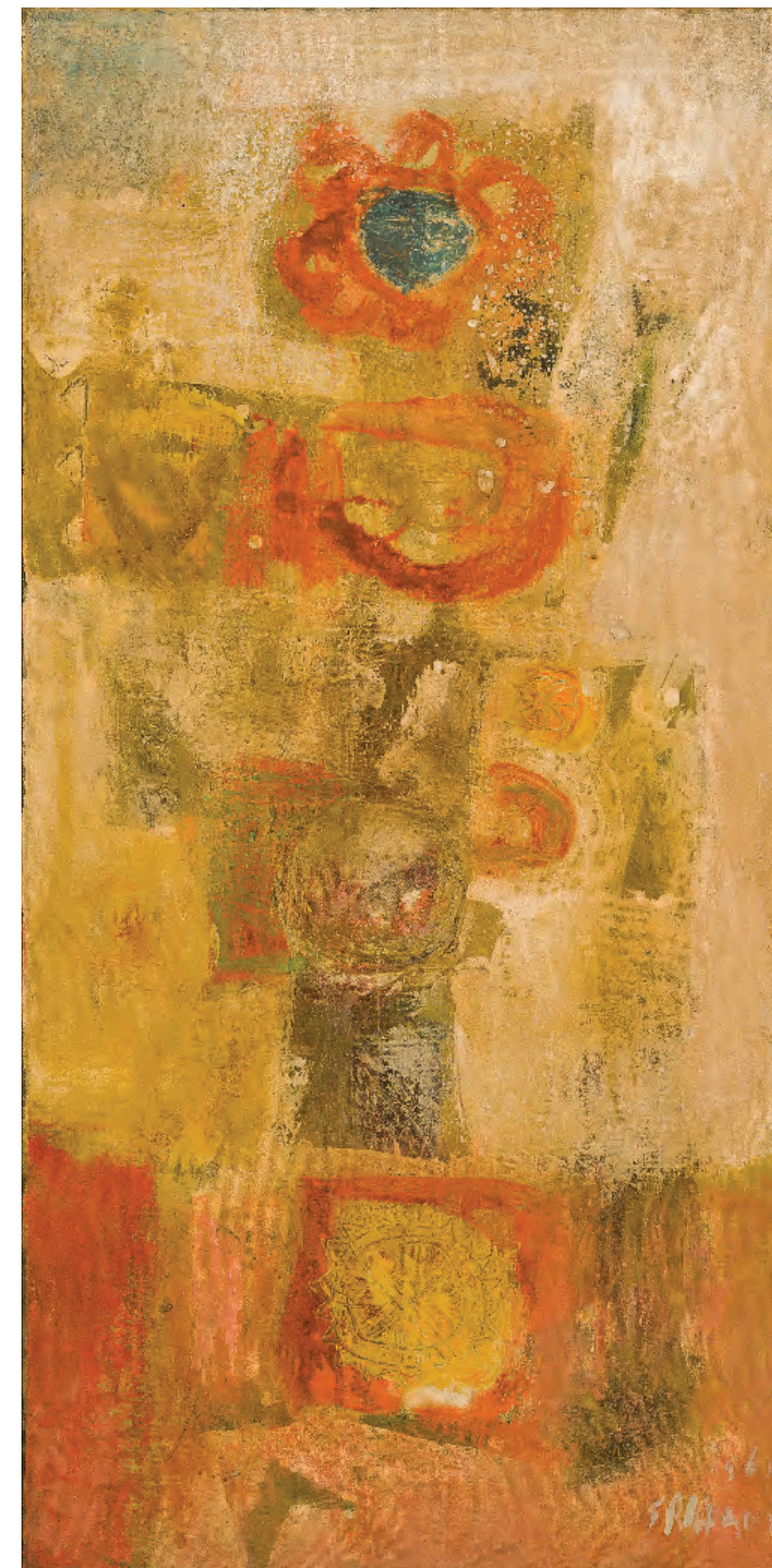
斯里哈迪·蘇達索諾
太陽女神

油彩 畫布
1961 年作

款識: SRIHADI 1961 (右下) SRIHADI 1961,
DEWI SRI - DEUSA DA AGRICULTURA,
COLECAO JOSIAS LEAO (畫背)

出處

巴西 Josias Leao 大使私人收藏
香港 佳士得 2002年4月28日 第55號拍品
現任新加坡私人收藏家購自於以上拍賣





† 42

NASHAR (Indonesian, 1928-1994)

Kemana Sang Ilham (Where is the Revolution)

signed and dated 21. 1.91 upper left
oil on canvas
64 x 93.5 cm

S\$ 5,000 - 7,000

US\$ 3,630 - 5,080

LITERATURE

Agus Dermawan T. (ed.), *Elegi Artistik Tentang Nashar dan lukisan-Luisannya*, Asosiasi Pecinta Seni Indonesia (ASPI), Jakarta, 2009, p. 200

那沙

靈感來自那裡

油彩 畫布
1991 年作

款識：藝術家畫押 21.1.91 (左上)

出版
《那沙之藝術畫集》，ASPI出版，印度尼西亞，第200頁



† 43

FADJAR SIDIK (Indonesian, 1930-2004)

Kota

signed and dated 93 lower right
oil on canvas
90 x 70 cm

S\$ 8,000 - 10,000

US\$ 5,800 - 7,250

LITERATURE

Dwi Marianto & Agus Burhan, *Fadjar Sidik: Dinamika Bentuk dan Ruang*, Rupa-Rupa Seni, Jakarta, 2002, p. 194

珐賈·西迪

城市景觀

油彩 畫布
1993 年作

款識：S Fadjjar 93 (右下)

出版
《珐賈·西迪的空間力學》，印度尼西亞，第194頁

SRIHADI SOEDARSONO (Indonesian, b. 1931)

Mother and Daughter - Contemplation For Love and Peace

signed and dated 2019 upper right; signed, titled, and dated 2019 verso
oil on canvas
150 x 150 cm

S\$ 120,000 - 180,000

US\$ 86,960 - 130,440

斯里哈迪·蘇達索諾

母女 - 靜思愛與和平

油彩 畫布
2019 年作

款識：SRIHADI S 2019 (右上) Srihadi Soedarsono, Mother and Daughter – Contemplation For Love and Peace, 2019 (畫背)

One of Indonesia’s most accomplished and celebrated painter, Srihadi Soedarsono’s distinctive bold brushstrokes embedded with the colour field concept of abstract expressionism continues to define the maestros’ oeuvre. This influence persists, observed in the present lot, as the artist reduced the composition of sand, sea and sky to a minimalist gradient of blue and beige. The ever-looming presence of the sun withering in the distance produced an ambiguous atmosphere of tranquillity unfolding in twilight. Flowers are an essential component of the Balinese Hindu prayer ritual. The mother and daughter figure are depicted in a ceremonial act, kneeling upon the earth with their eyes closed in meditative contemplation. Their hands are clasped in prayer with a frangipani flower placed on the ends – a symbol of Lord Shiva. “What Srihadi paints is not a person in the physical sense, but the essence of a person expressed through the use of splashes of colour which gives us the image of the attributes and characteristic of a human being.” – art critic Dan Suwarjono

Perhaps what is most compelling about this painting, are the devoted faces of the mother and child. Their uncanny similarities and stately expressions come across as serious and ritualistic, as befitting to their devotion to the ritual. Gazing at this painting, the audience can’t help but be lulled into a contemplative appreciation of this work.

印度尼西亞最有成就和最著名的畫家斯里哈迪·蘇達索諾以獨特的大膽筆觸，嵌入抽象表現主義的色域概念，繼續定義之大師級的作品。在這幅畫中藝術家將沙子，海洋和天空的構成減少為藍色和米色的極簡主義漸變。太陽在遠處萎縮在暮色中展開的寧靜的曖昧氛圍。鮮花是巴厘島印度教祈禱儀式的重要組成部分。母親和女兒的身影被描繪成一種儀式，跪在地上，閉著眼睛冥想沉思。他們的雙手緊握著祈禱，兩端放著赤素馨花 – 象徵濕婆神。“斯里哈迪繪製的不是物理意義上的人，而是通過使用顏色來表達人的本質精神，這更讓我們了解人類的屬性和特徵。” - 藝術評論家Dan Suwarjono

也許這幅畫最引人注目的是母親和孩子的豐富面孔。他們不可思議的相似之處是莊嚴的面容表情和祈禱的姿勢，虔誠地奉獻進行嚴肅的儀式。凝視著這幅畫，觀眾油然而生地沉迷於對這部作品的沉思。



AFFANDI

Amongst his contemporaries, Affandi is undoubtedly the most accomplished and recognizable maestro in Indonesian art history. Affandi's art is one that is unequivocally unique; at once electric and intense, his paint always brimming with vigor. Compared to other significant Indonesian art movements such as the Mooi Indie and Pita Maha, Affandi paints without concealment nor obfuscation. What is recreated on canvas was exactly what he perceived.

Affandi's renown extends beyond Indonesia and Southeast Asia, owing to his sojourn across the globe from the 1950s. In 1949, Affandi received a scholarship from the Indian government to study at Santiniketan, an art academy founded by the Indian poet Rabindranath Tagore. After completing his education, Affandi held several art exhibitions, chiefly among them are the Sao Paulo Biennale in 1953 and the Venice Biennale in 1964.

While exhibiting in the Palais des Beaux-Arts in Belgium, the British art historian and critic



John Berger, while writing for TIME magazine, labelled Affandi as “a painter of genius” (Astri Wright, *Affandi in the Americas: Bridging the Gaps with Paint and Personality*, in *Affandi*, edited by Sardjana Sumichan et al., Singapore Art Museum, 2007, page 140).

Affandi was an autodidact who taught himself how to paint while he juggled between several odd jobs, perhaps explaining for his proclivity to paint the everyday nitty-gritty. From beggars to prostitutes, and even himself, the heroes of and scenes of Affandi's paintings are found from the most prosaic details of lives. For Affandi, each painting was an exercise in physicality and emotion. His paintings were often created within a short amount of time from 1 to 2 hours, which quickly left him exhausted upon completion. The painting becomes complete the moment he was divested of all inspiration, after which he never touches the same painting again. The sheer intensity of the painting process ensures that each piece is an enduring emotional legacy of the artist.

PAINTING THE MUNDANE

Like many other Indonesian artists, Bali served as Affandi's inspiration which he repeatedly returned to in his paintings. The focus of the lot 45 *Boats at Kusamba*, is the village of Kusamba located in South Bali, known for its centuries-old tradition of salt-making. In this iteration of Kusamba, the boats are returning ostensibly from their fishing trip, with other boats already beached along the shore. Like in many Affandi's works, the sun features prominently in this work. Affandi regarded the sun as the life giver of all things. The sun in each of Affandi's works, however, are unlike one another. At times they radiate sweltering heat, colored in scorching red in the midday peak. In others the sun illuminates the all that it touches, signifying the beginning of a new day. Here, the setting sun is rendered in pastel yellow, the blue ocean breeze rejuvenating the returning fishermen. The multiplicity in which



LOT 46 *Pasar Babi di Bali (Pig market in Bali)*

Affandi realizes the sun in his art is a symbol of his vivacious approach to art and life; tempestuous and turbulent at times, but always optimistic.

Pork is enjoyed as a delicacy in Bali, a rare sight in the largest Muslim country in the world of Indonesia. In Hindu-majority population of Bali, eating babi guling (literally “turning pig,” a whole pig roasted over a fire pit) was usually reserved for specific occasions such as weddings or traditional festivals, though today they can be found in restaurants easily around Bali. It is no doubt that the Balinese place great import on pigs in their cuisine. For that reason, pig markets function as window into the distinctiveness of Bali from the other provinces of Indonesia. But the works of Affandi in Bali do not exoticize nor sensationalize it. The peculiar and unfamiliarity of Bali are not the focus of Affandi here.

Affandi immortalizes an unblemished Bali in this energetic rendition of the market. Movement take shape in the form of thick strands of oil paint, dramatically squeezed directly from the tube and across the canvas. Lush greenery fills the foreground, red-tipped noses of the pigs are scattered across the scene. The tilted composition of the scene inundates the market with urgency, its activity alive.

阿凡迪

在同輩的藝術家，阿凡迪無疑是印度尼西亞藝術史上最成就和最知名的藝術大師。阿凡迪的藝術作品很明確是獨特的；時而栩栩如生，時而激奮剛烈，他的油彩表現力是具活力的。相較其他重要的印尼繪畫風格如美哉印地Mooi Indie或彼特曼哈Pita Maha相比，阿凡迪的畫風更直率坦白。在畫布上的筆畫就是阿凡迪體驗到的自然力量。

阿凡迪的名聲遠遠跨越了印尼和東南亞，從他1950年代開始周遊各國時就已經不是一位只有在亞洲才能聽到的名字。1949年，阿凡迪獲得了印度政府的獎學金，在印度詩人拉賓德拉納特·泰戈爾（Rabindranath Tagore）創立的藝術學院Santiniketan學習。完成學業後，阿凡迪參加了不同的藝術展覽，其中包括1953年的聖保羅雙年展和1964年的威尼斯雙年展。

在一屆比利時的皇家美術館Palais des Beaux-Arts展出自己的作品時，英國藝術史學家和評論家約翰·伯格John Berger在為“時代”雜誌撰稿時，將阿凡迪讚頌為“天才畫家”（Astri Wright, 《阿凡迪在美洲：連接繪畫和人性的差距 - 阿凡迪》，Sardjana Sumichan編輯，新加坡美術館，2007年，第140頁）。

生活細節的傾向

阿凡迪是一個自學成才的藝術家，在兼差好幾份工作時會特別抽出時間作畫，為生活奔波的真實感也揭示了他選擇繪畫日常生活細節的傾向。從乞丐到妓女，甚至是他自己，阿凡迪畫中的英雄和場景都是從最平凡無奇的生活中得到啟發。對於阿凡迪來說，每幅畫都是一種身體和情感的傾訴。他的畫作通常極盡地在1到2小時內創作一幅畫作，完成之後筋疲力盡。畫作在剝奪他所有靈感的那一刻，也就成為一件完整的作品，之後阿凡迪也不會在同一張畫上執筆。在強烈的作畫過程中，每一件作品都承載著豐富的情感包袱。

像許多其他印尼藝術家一樣，巴厘島是阿凡迪靈感源泉，也在他的畫作主題中一再出現。《停靠在庫桑巴海邊的船隻》畫的是位於巴厘島南部的庫桑巴海邊村落，數百年來以當地的製鹽傳統而聞名。畫中的庫桑巴能看到許多船隻沿著岸邊擱淺。和阿凡迪的很多作品中一樣，太陽是畫中的主軸。阿凡迪認為太陽是萬物生命的賜予者。但是，在每一幅畫中的太陽都不一樣，時而散發著悶熱的熱量，時而灼熱無比。太陽也標誌著新的一天的開始。在這裡，夕陽以淡黃色呈現，帶著藍色調的海風，讓歸來的漁民恢復活力。阿凡迪在他的藝術中實現太陽的多樣性也暗喻著他對藝術和生活的積極象徵：有時是暴躁和動蕩，但總是樂觀的。



LOT 45 Boats at Kusamba

豬肉在巴厘島是餐中美食，這在世界上聚集最多穆斯林回教徒的印度尼西亞是罕見的景象。在巴厘島的印度教徒佔大多數，品味 babi guling(字面意思是“變成豬”，一整隻豬在火坑上烤)是只有在特定的節日如婚禮或傳統節日才會烹飪的，而在今時已經是在個個餐館都能隨時享用到。無可厚非，豬肉在峇里島傳統美食文化中佔據著重要意義。出於這個原因，《峇里島的豬肉市集》成為凸顯峇里島與其他印度尼西亞省份獨有的文化窗口。但是阿凡迪的峇里島作品並沒有異化，或誇張現實。峇里島的獨特和不熟悉並不是阿凡迪的焦點。

在這個充滿活力的市場演繹中，阿凡迪將一個無瑕疵的巴厘島永生。畫風以厚厚的油漆形式形成，直接從管道里劑上帆布。鬱鬱蔥蔥的綠色植物填滿了前景，豬的紅色鼻子散落在整個場景中。場景的傾斜構成擁擠的市場，其動感充滿活力。



Market Scene. 1965
Christie's, 26 May 2018
HKD 3,220,000
SGD 557,500

† 45

AFFANDI (Indonesian, 1907-1990)

Boats at Kusamba

signed and dated 1981 middle left and right
oil on canvas
98 x 128 cm

S\$ 100,000 - 120,000

US\$ 72,470 - 86,960

阿凡迪

停靠在庫桑巴的船隻

油彩 畫布

1981 年作

款識：A' 1981 (左中) (右中)



46

AFFANDI (Indonesian, 1907-1990)

Pasar Babi di Bali (Pig Market in Bali)

signed and dated 1961
oil on canvas
81 x 97 cm

S\$ 250,000 - 350,000
US\$ 181,160 - 253,630

PROVENANCE

Acquired directly from the artist by the late Alex Papadimitriou
Thence by descent to the previous owner
Private Collection, Asia

阿凡迪

峇里島的豬肉市集

油彩 畫布
1961 年作
款識：A' 1961 (右下)

出處

亞歷克斯·帕帕迪米特里 (已故) 直接購自藝術家
此後家族傳承至上一位藏家
亞洲私人收藏





47

KRIJONO (Indonesian, 1951-2011)

Ayam Jantan, Kuat (Juara)

signed, titled and dated 2000 JKT(Jakarta) lower left
acrylic on canvas
100 x 120 cm

S\$ 4,000 - 6,000
US\$ 2,890 - 4,350

克利約諾
冠軍

油彩 畫布
2000 年作

款識: Krijono "Ayam Jantan, Kuat (juara)"
JKT 2000 (左下)



48

HARIS PURNOMO (Indonesian, b. 1956)

Alienated Baby

Painted 2008
oil and acrylic on canvas
180 x 200 cm

S\$ 10,000 - 15,000
US\$ 7,250 - 10,870

哈里斯·普爾諾莫
異化的寶貝

油彩 亞克力 畫布
2008 年作

款識: 款識: Haris Purnomo 2008 (右下)

†49

BASOEKI ABDULLAH (Indonesian, 1915-1993)

My Dream Girl

signed lower left
oil on canvas
180 x 138 cm

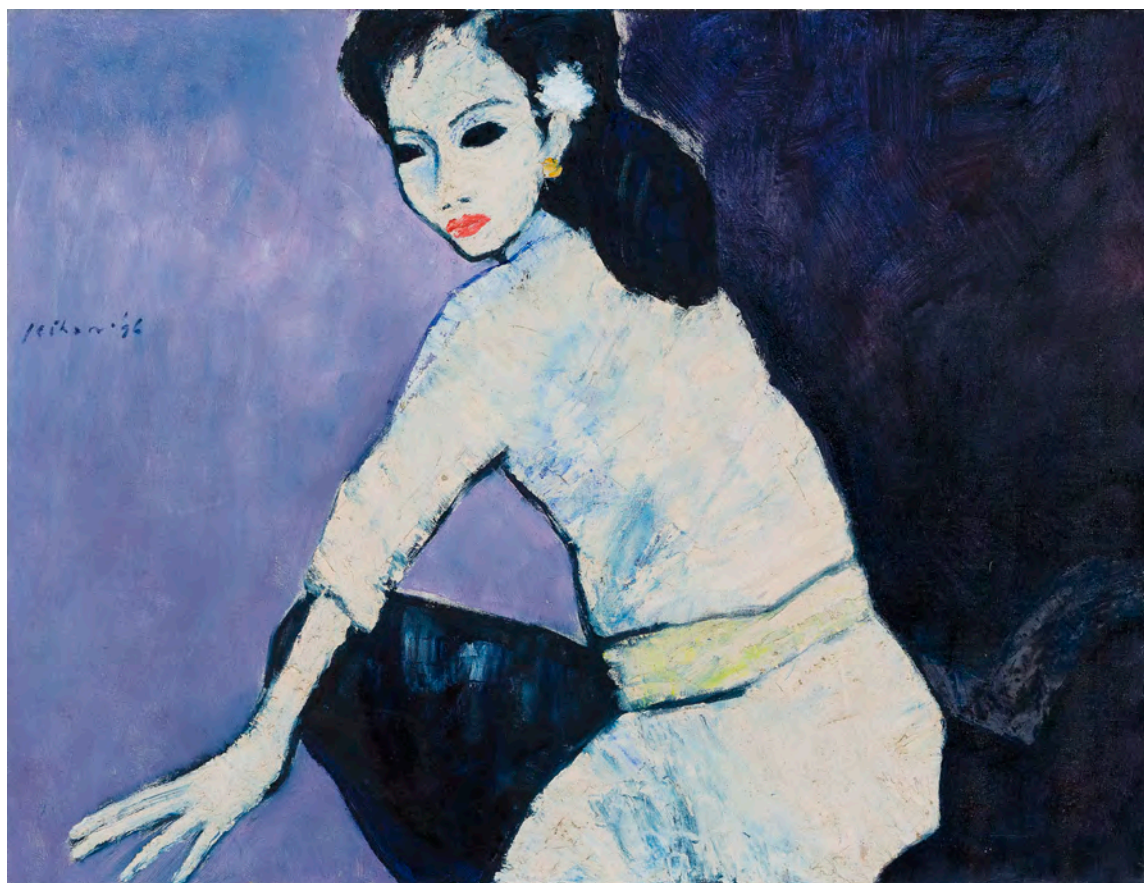
S\$ 20,000 - 30,000
US\$ 14,500 - 21,740

巴蘇基·阿卜杜拉
我的夢中情人

油彩畫布

款識：Basoeki Abdullah (左下)





50

JEIHAN SUKMANTORO (Indonesian, b. 1938)

Ni Utami

signed and dated '96 middle left
oil on canvas
70 x 90 cm

S\$ 3,000 - 5,000

US\$ 2,180 - 3,630

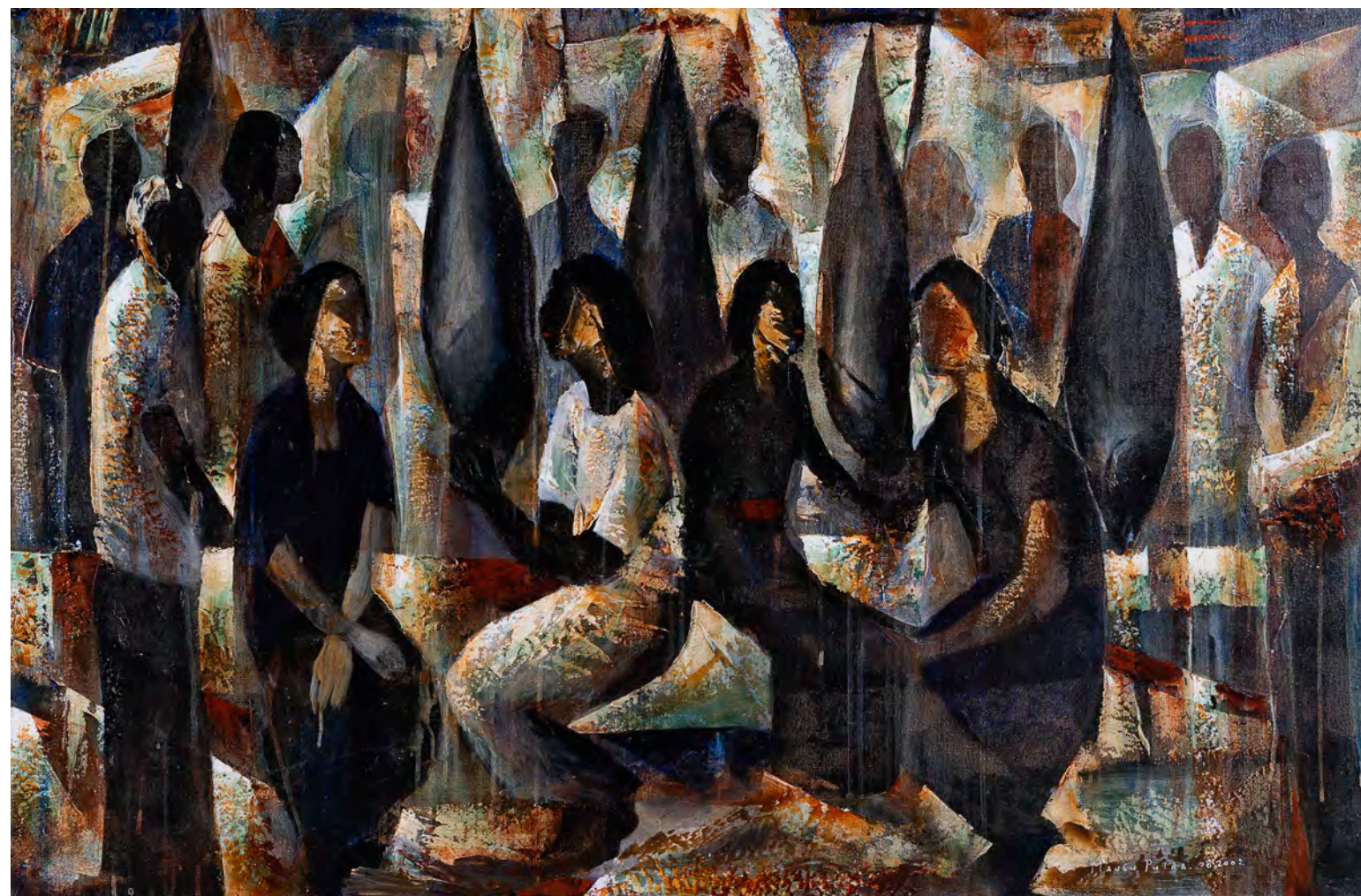
PROVENANCE

Accompanied with a photo statement of authenticity signed by the artist.

皆罕·素可曼多羅
姪達米

油彩 畫布
1996 年作
款識: jeihan' 96 (左中)

出處
附藝術家簽名的圖文原作證明



51

GUSTI AGUNG MANGU PUTRA (Indonesian, b. 1963)

Pasar Ikan II

signed and dated 08 2002 lower right; signed, titled, dated
2002 and inscribed with medium and dimension verso
acrylic on canvas
90 x 140 cm

S\$ 12,000 - 16,000

US\$ 8,700 - 11,600

曼古·普撻
魚市場

亞克力 畫布
2002 年作
款識: MANGU PUTRA. 08 2002 (右下)
“PASAR IKAN II” 藝術家簽名 MANGU,
PUTRA AGUSTUS 2002 ACRYLIC
140 x 90 cm (畫背)



Women and Children by the Beach
Sotheby's, 31 Mar 2019
Sold for HKD 10,975,000 (SGD 1,900,200)



“Loyalty to country always. Loyalty to your government when it deserves it.” Mark Twain

It would not be mere exaggeration to say that Hendra Gunawan's first love was for his country and its people. Hendra painted a diverse range of subjects, from guerilla fighters, market scenes, to mothers and their children. Granted, he is not the first nor the only artist to have chosen such subjects. But Hendra's skill at capturing compelling human narratives of suffering, injustice and fortitude are utterly irresistible to the empathetic and compassionate. And from within each of Hendra's works swells from within a single commonality; an unyielding belief of the beauty and courage of Indonesia and its people.

Both an artist and a warrior, Hendra was a revolutionary for the Indonesian struggle for independence against Dutch colonial rule. Along with fellow Indonesian artists such as Affandi and Sudjojono, Hendra served as a military judge while painting anti-Dutch propaganda. After Indonesia gained her formal independence in 1949, Hendra continued his community engagement efforts through the Pelukis Rakyat (People's Painter), an artist collective he founded, organized around egalitarian principles. It is during the next decade or so that Hendra forged his polished and allegorical

visual language, features such as subjects in silhouette, thin and long limbs, and embellished facial features. As the Indonesian art historian and critic Astri Wright writes, Hendra's style is comparable to the wayang, leading to many observers remarking that his paintings look very “Javanese” and “Indonesian.” (Agus Dermawan T. and Astri Wright, Hendra Gunawan: A Great Modern Indonesian Painter, Ir Ciputra Foundation, 2001, page 52).

It is calamitous that an artist of Hendra's caliber would have to languish in prison for over a decade. Amidst the political upheaval in Indonesia in 1965, Hendra was imprisoned due to his ties with the art body Lekra (Institute for the People's Culture), an art movement which over the years had associated itself with the PKI (Indonesian Communist Party). Nevertheless, some of the richest and poignant paintings Hendra created were within the confines of his cell.

Painted in the latter half of his imprisonment, *Menyusui (Nursing)* displays several quintessential characteristics of Hendra's artistic style. Women play an incommensurate role in Hendra's paintings, and this lot is no exception. *Menyusui* features two women attending

to a baby. One looks at the child forlornly, deathly pale and ailing, while the other breastfeeds the child on her behalf. It is perhaps testament to Hendra's ingenuity as an artist that the painting can withstand multiple allegorical interpretation. At once, the women signify the artist's wife, grieving for him being imprisoned unjustly, so much so that she could not feed her child. Yet another might suggest that the women represent the motherland, caring for its youthful people in turbulent times. Though sick she may be, the infinite greatness of its history and culture will pull through for Indonesia. Alternatively, it is a celebration of the under-recognized role women have played in nation-building. Nurturing the young while coalescing to support one another, women form an irreplaceable position in society.

Despite the prolonged confinement at the hands of the ruling regime, Hendra's affection never wavered. His motherland remained as lovely as ever in his paintings. Whatever the interpretation Hendra might have had in mind, it is indubitably inoculated with devotion for to this proud nation.

“永遠要忠誠於自己的國家，是否要忠誠於政府要看它值不值得。” - 馬克·吐溫

毫無疑問地說，亨德拉·古那彎的初戀是他所熱愛的國家和人民。這從亨德拉的繪畫主題可以知道，當中就游擊戰士、平民百姓，市集場景和母親於孩子。當然，亨德拉並不是第一位畫這一類主題的藝術家。但是亨德拉的繪畫敘述技巧能恰如其分地捕捉人民的苦難，對不公正反抗的堅韌意志，和極具善心的表達令亨德拉的作品無可抗拒。在亨德拉的每一件作品中，從中不由自主地散發出來的共同點；亨德拉堅信不移地相信他的國家印度尼西亞人民的美德和勇氣。

無論是作為一名藝術家還是戰士，亨德拉是一名革命者，一輩子反對荷蘭殖民統治者，積極推進印尼國家獨立。和其他幾位先鋒性的印尼藝術家如阿凡迪、蘇佐佐諾，亨德拉在創作一系列反荷蘭殖民統治者的作品時就是一名軍事法官。1949年印度尼西亞獲得正式獨立後，積極成立Pelukis Rakyat (人民畫家)，一個圍繞平等民主原則而組織起來的畫家協會。在接下來的十年左右的時間

裡，亨德拉的繪畫風格慢慢的形成標誌性的視覺語言，如人體的輪廓，細長肢體和面部特徵等。正如印尼藝術歷史學家和評論員Astri Wright所寫，亨德拉的風格與爪哇皮影戲的人物樣貌相當，因此許多藝術評論員會認為他的畫作看起來非常的“爪哇”和“印度尼西亞”。(Agus Dermawan T.和Astri Wright, 亨德拉：偉大的印尼現代主義畫家, Ir Ciputra Foundation, 2001出版, 第52頁)。

令人唏噓的是，一位這麼有才氣的藝術家卻在監獄中徘徊了十餘年。1965年印度尼西亞的政治動盪中，亨德拉因與藝術機構Lekra (人民文化研究所)的關係而被監禁，該機構多年來被PKI (印尼共產黨)聯繫在一起。儘管如此，在這期間亨德拉創作出了一些最具意義，最凄美的畫作。

《呵護》是在亨德拉服刑的後半期完成的，孕育著他典型的藝術風格特徵。女性在亨德拉的繪畫中扮演著不可或缺的重要角色，在這件作品中也不例外。《呵護》詮釋著兩位女性正在照顧嬰兒。一位臉色孤獨和蒼白的女子護衛著嬰兒，而另一位則代替母親正在給嬰兒餵奶。這或許證明了亨德拉作為一名藝術家的獨創性，這幅畫可以有不同的見解。畫中女子可以是亨德拉的妻子，演繹著丈夫因為不公正的判決被監禁而悲傷，以至於無法養活她的孩子。另一種可能的見解是，畫中的婦女代表著祖國，在動盪時期中竭盡全力呵護嬰兒也暗喻了保護國家年輕人的願景。雖然她看起來臉色蒼白，但是有其他人的幫助，其歷史和文化的無限偉大將為印度尼西亞帶來無限的能量。又或者，它是對印尼婦女無私奉獻的讚頌。婦女相互扶持著努力培養年輕人，在社會中形成了不可替代的地位。

儘管長期受執政政權壓迫和限制，但亨德拉的愛國情感從未動搖過。祖國在他的畫作中仍然永遠優美。無論亨德拉在何時何地時想表達的，都無可置疑是對這個國家的驕傲感。

52

HENDRA GUNAWAN

[Indonesian, 1918-1983]

Menyusui (Nursing)

signed and dated '78 lower left
oil on canvas
94.5 x 143 cm

S\$ 90,000 - 120,000

US\$ 65,220 - 86,960

**亨德拉·古那彎
養育的愛**

油彩 畫布
1978 年作

款識：Hendra 78 (左下)



當下. 中國 China. NOW

"It beguiled me to depict a man, to depict individual. I tried to do it by dint of direct responses, so as to encapsulate the person's expression, sentiment and thoughts. And my own feeling towards this being." - Zeng Fanzhi

Zeng Fanzhi stands as the premier Chinese contemporary artist, with an international renown to match his domestic stature. Perhaps his most enduring work will be the *The Last Supper*, a nod to Leonardo da Vinci's own, which sold at a record of US\$23.3 million in 2013.

However, to only understand Zeng from that single work is to do his oeuvre injustice. Zeng paints portraits for the majority of his career, as demonstrated by the remarkable *Mask Series* and *We Series*. Both series place the psychological state of the human being at the fore, evinced through their faces and bodies. The portraits relay the artist's impression of the dislocation between society and human existence; Zeng's appraisal of the human condition is a sign of his contemplation, as well as his own opinions, on the themes that constitute the distinct motifs and significance in his career.

In 1999, Zeng began to shift towards a seemingly more traditional approach to portraiture, and he began to "unmask" Zeng gradually transited towards a traditional approach to portraiture from 1999, by "unmasking" his characters and portraying their



inner life through other visual techniques. The 2003 painting *Portrait*, shares many of the same figurative traits with the earlier *Mask Series*. The subject (Lot 54) turns away from our eyeline while folding his hands behind his waist, frozen in a state of contemplation. Each new series Zeng wields his lines and paint changes differently; richer and more expressive of strokes drawn from Chinese calligraphy - twisting lines, hooks, horizontal stroke, dots, pressing and diagonal gestures - in his portrayal of his subject. The use of by reverse strokes in the tendons of his hand are makes apparent the shape of his arm and his mental state, unnerving and tense.

Art critic Li Xianting, commenting on Zeng oil techniques, regards his lines as refined as if from nature; they provoke the images of fallen leaves and withered petals, and of the calamity of life, and, as such, they do more than just give form to the figure, but contribute to the emotional tenor of the painting as well. Zeng continues to reinvent and push the boundaries of his subjects. Moving towards landscapes that combine expressionistic hues with Chinese landscape influences, he demonstrates his mastery over a multitude of genres and an assiduous work ethic as an artist.

“讓我描繪一個男人，描繪個體是十分令人著迷的。我試圖通過直接的回應來做到這一點，以便將人的表達，情感和思想封裝起來。以及我自己對這種人的存在的感覺。” - 曾梵志

然而，只有從這一件作品去了解曾梵志的藝術語境是不合適的。曾梵志在他整個藝術生涯中創作過無數傑出作品如《面具》和《我》系列。兩個系列都將人類的心理狀態放在了首位，通過他們的面部和身體來表現畫作意境。《肖像》畫傳達了藝術家對社會與人之間的錯位的印象；人類存在的狀態與寫照既反映了曾梵志對同一主題的沉思，也反映了他自己內在的性格，這些主題構成了曾梵志藝術中不同的主題和意義。曾梵志1999年逐漸轉向傳統的肖像畫方式，通過“揭露／揭示”他畫中的角色，並通過其他技巧性地描繪這些人物的內心生活。2003年



的繪畫肖像，與早期的面具系列有許多相同的比喻性特徵。畫作主題 (Lot 54) 轉身避開觀者的視線，同時將雙手放在腰後，凍結在沉思的狀態。曾梵志的每一個新系列都以不同的方式揮舞著他的繪畫天份；從中國書法中汲取的筆觸更加豐富和有表現力 - 扭曲的線條，鉤子，水平筆觸，圓點，按壓和對角手勢 - 這些都反應在他對主題的描繪中。在他的手的肌腱中使用了反向筆劃顯然是為了表現畫中人物他令人不安和緊張精神狀態。

藝術評論家栗憲庭評論曾梵志的油畫技巧，認為他的線條彷彿來自大自然；它們激起了落葉和枯萎的花瓣以及生命災難的形象，因此，它們不僅僅是為形象賦予形式，而且還有助於繪畫的情感高潮。

Youth Agony: Post- 70s

Yin Zhaoyang is one of the artists belonging to the "post-70s" generation of Chinese artists. This younger generation of artists heralded an inward turn in the subjects of examination. While the preceding generation of artists converged on grand themes of social commentary and politics in the wake of the Cultural Revolution, the "post-70s" generation explored the inner psyche of the individual. Born into a society of relative economic and social stability, markedly different from that of their forbears, so did their art portray their sentiments of struggle for identity in a liberalizing China.

Yin was born in 1970, graduating from the Printmaking Department of Central Academy of Fine Arts in 1996. Hailing from a village family in Henan Province, Yin recognized the vagaries life extolled on us even at a young age, and thus he moved to Beijing in search of a better future. As Yin once said, he did not have any artistic aspirations but only to leave his hometown, for he could not see hope there.

Indeed, Yin's early works reflected a tendency of youth in agony. Considered as one of the pioneers of the "Youth Cruelty Painting" movement, Yin frequently depicted young people in a state of moral flux. Their gaze is contemplative yet forceful, a sharp turn away from the model of youth as rebellious in art of the prior generations. His works indicate a mission to balance elements of anticipation, pain and dejection of the process of growing up. In his *Paradise Lost* series, infuses a fable-like quality to youths trapped in tragedy, thus arising coherent and powerful force of visual imagery.

While Yin has since abandoned his preoccupation with youth, one can still observe his intellectual development over the decades. As an artist of Chinese origin while also an individual situated within the contemporary, Yin seeks to reconcile the divergence between the storied tradition of Chinese landscape painting and Western art movements emphasizing individual subjectivity.

Left to Right 由左到右：
Present Lot 54, Zeng FanZhi, *Portrait*, 2003
拍賣作品曾梵志《肖像》
Present Lot 53, Zeng FanZhi, *Wild Grass*, 2003
拍賣作品曾梵志《雜草》
Present Lot 52, Mao XuHui, *The Cross*
拍賣作品毛旭輝《十字形剪刀》



70後：痛苦青年

屬於“70後”一代的中國藝術家，尹朝陽選擇了從形而上學轉向了表達內心世界的作品。在文化大革命之後中國出現一大批對社會和政治議題批評評判的藝術家時，“70後”藝術家則轉向了探索人內在心理的議題。出生在一個經濟和社會相對較穩定的新中國，也經歷了和前輩截然不同的開放世代，“70後”的藝術家的語境描繪的是自我身分的重新定義和探視。

出生於1970年，1996年畢業於中央美術學院版畫系，尹朝陽來自河南省一個農民家庭。在未成年前，尹朝陽就意識到了現實生活的變幻莫測，隻身搬到了北京，尋找更美好的未來。正如尹朝陽曾經說過的那樣，最初他對藝術創作沒有什麼抱負，離開家鄉純粹是因為他在那裡看不到任何希望。

很顯然的，在他早期的作品中就反映了青年人對迷茫未來的情緒線索。作為“青春殘酷繪畫”運動的畫家之一，尹朝陽的作品反映青年人受傳統文化和新開放思想衝突的道德反思。畫中的青年目光是沉思而有力的，除了反叛性的戲劇張力，尹朝陽的作品嘗試著平衡青年人成長的社會期盼、徬徨痛苦及沮喪。如《失樂園》系列中，陷入悲情複雜情緒的青年人是畫面中最具戲劇張力的意象，賦予作品一種寓言般強大的視覺感觀。歷盡成長的迷茫，尹朝陽把自己的經歷轉換成人生經驗。作為一個中國當代藝術家，尹朝陽嘗試著以自己的背景為出發點，解析東西方藝術文化的分歧。

53

ZENG FANZHI (Chinese, b. 1964)

Wild Grass

signed in Chinese and English,
dated 2003 lower right
oil on canvas
150 X 220 cm

S\$ 600,000 - 800,000
US\$ 434,790 - 579,720

PROVENANCE

Private Collection, Asia

曾梵志

雜草

油彩 畫布
2003 年作

款識：曾梵志 2003 zeng fanzhi (右下)

出處
亞洲私人收藏



54

ZENG FANZHI (Chinese, b. 1964)

Portrait

signed in Chinese and English,
dated 2003 lower right
oil on canvas
129.5 X 109 cm

S\$ 160,000 - 260,000
US\$ 115,950 - 118,410

PROVENANCE

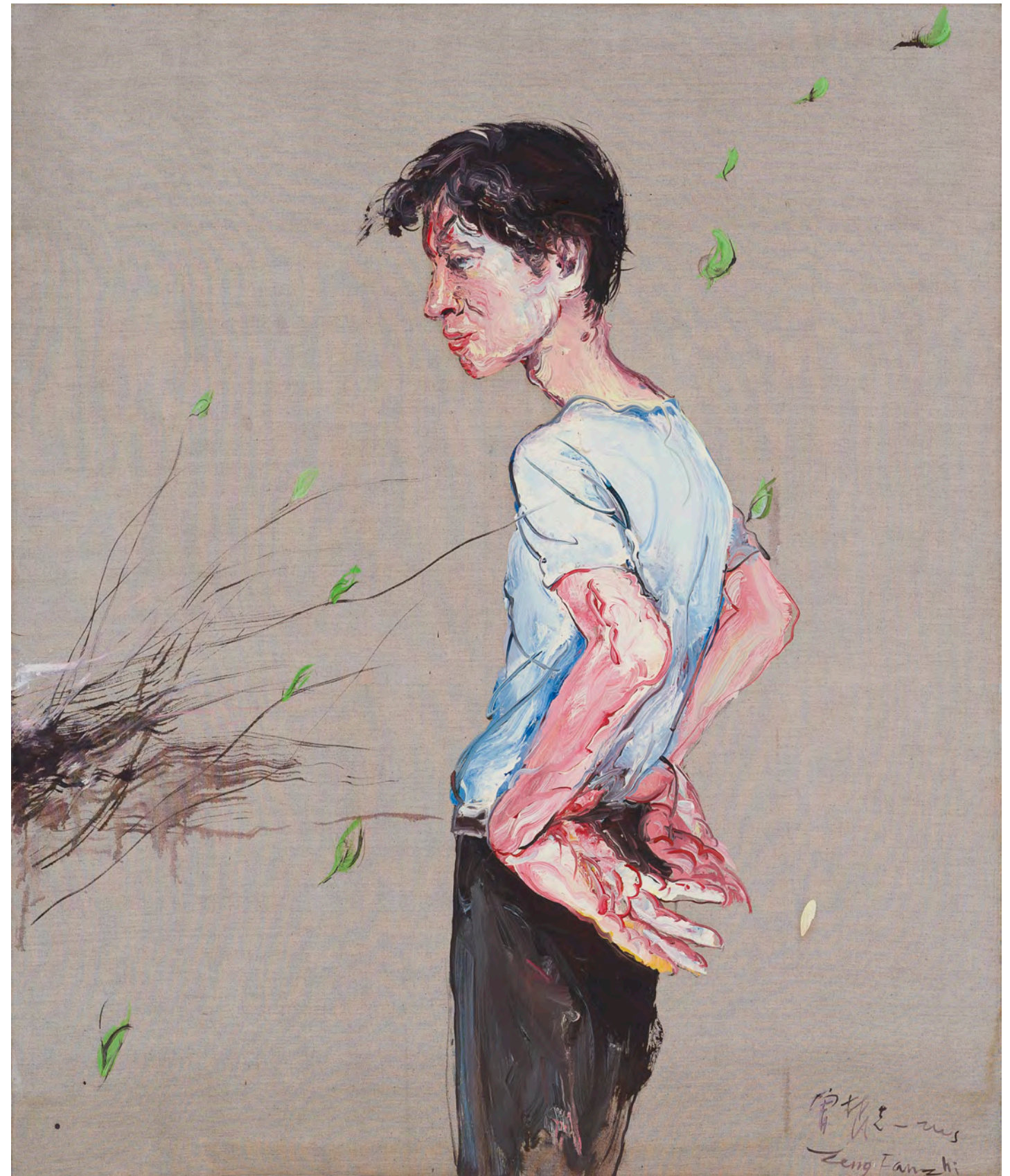
Private Collection, Asia

曾梵志
肖像

油彩 畫布
2003 年作

款識：曾梵志 2003 zeng fanzhi (右下)

出處
亞洲私人收藏





55

HUANG GANG (Chinese, b. 1961)

Boat

signed in pinyin and dated 2008 lower right
mixed media on board
122 x 50 cm

S\$ 20,000 - 25,000

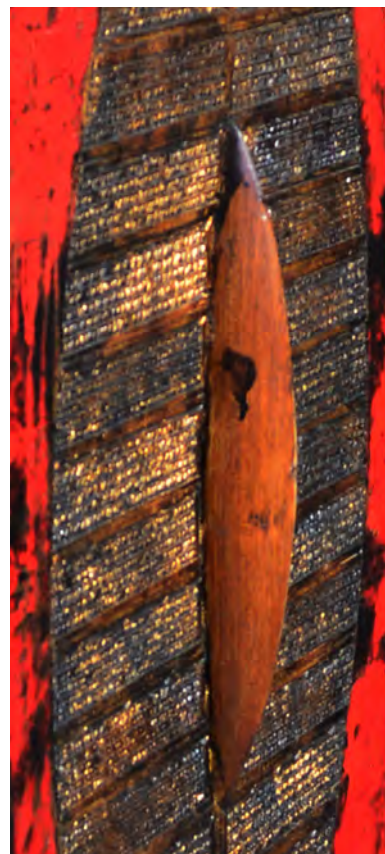
US\$ 14,500 - 18,120

黃鋼

船

綜合媒材 木板
2008 年作

款識: Huang Gang 2008 (右下)



Alternative View 另一角度



56

CAO JINGPING (Chinese, b. 1972)

Dragonfly 2007 No. 2

signed in Chinese, inscribed with title in English
and Chinese, dated 2007 verso
acrylic on canvas
110 x 140 cm

S\$ 7,000 - 9,000

US\$ 5,080 - 6,530

曹敬平

蜻蜓 2007 No. 2

亞克力 畫布
2007 年作

款識: 曹敬平 蜻蜓 2007 No. 2 Dragonfly 2007 No.2
Acrylic 110 x 140 cm (畫背)

57

YIN ZHAOYANG (Chinese, b. 1970)

Landscape

Painted in 2015
oil on canvas
90 x 160 cm

S\$ 95,000 - 140,000
US\$ 68,850 - 101,450

PROVENANCE

Gift of the artist
Christie's, New York, 4 March 2016, lot 178
Acquired from the above by the present owner

尹朝陽

山水圖

油彩 畫布
2015 年作

出處

藝術家贈予前藏家
紐約，佳士得 3月4日2016年第178號拍品
現任藏家購自於以上拍賣

Thick, ossified impasto – paint applied generously to the canvas to create distinct visual effects – saturates the surface of *Landscape*, represents Yin's attempt to return to the fundamentals of landscape paintings: authentic experience. Although real scenes are used as the painting's foundation, Yin eschews slavish imitation. Instead, Yin pares down the concept of "nature" to its conceptual elements of colors, shapes and dimension. While at first look, the work reveals little resemblance to mountains nor rivers. Rather, *Landscape* reflects the artist spontaneously extracting from his consciousness a facsimile of nature. It defiantly resists giving in to easy interpretation, demanding the viewer to put in work to perceive it. At the same time, one unconsciously recognizes the essence of nature within the work. It is at once Yin's tribute to the rich body of Chinese landscape painting and a mark of the artist's grapple with modernity since his formative years.

利用厚重的塗畫方式在畫布上不斷的疊加顏料，形成獨特的視覺效果，佈滿畫面的《山水圖》，揭示了尹朝陽回歸山水畫的本質：一個相由心生的體驗。雖然《山水圖》畫的是真實的景觀，但尹朝陽避開了庸俗的寫實派畫法。將“自然”分解成概念性的元素如顏色、形狀和緯度。乍看之下，與真實的山景河流幾乎沒有任何相似之處。《山水圖》好比是尹朝陽潛意識地直接從他腦海中取出的信息，不賦予任何自己的解析，傳遞在畫布上，讓觀者全面性的投入到作品中，同時意識到在面前的是最真實自然視覺線索。秉承著現代性思想，尹朝陽重新詮釋了中國山水畫的意境。





† 58

WU MING ZHONG (Chinese, b. 1963)

Untitled

signed in Chinese and dated 2003 lower right
oil on canvas
81 x 100 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

武明中

無題

油彩 畫布
2003 年作

款識：明中 2003（右下）



59

XIONG YU (Chinese, b. 1975)

Love - Whirlpool

signed and dated 2006 lower right
oil on canvas
230 x 169 cm

S\$ 22,000 - 36,000
US\$ 15,950 - 26,090

熊宇

愛·漩渦

油彩 畫布
2006 年作

款識：熊宇 2006（右下）



† 60

LING JIAN (Chinese, b. 1963)

Pop of Sublime III

signed in Chinese and English, titled and dated 2005 verso
oil on canvas
60 cm (diameter)

S\$ 25,000 - 45,000
US\$ 18,120 - 32,610

凌健
高尚的潮流 3

油彩 畫布
2005 年作

款識：凌Ling Sublime 2005 (畫背)

61

LING JIAN (Chinese, b. 1963)

Beijing Girl Mei Mei

signed in Chinese and English, titled and dated 2008 verso
oil on canvas
250 x 180 cm

S\$ 70,000 - 100,000
US\$ 50,730 - 72,470

凌健
北京女孩梅梅

油彩 畫布
2008 年作

款識：凌健 Ling Jian Meimei 2008 (畫背)



62

MAO XUHUI (Chinese, b. 1956)

The Cross

Painted in 2005
oil on canvas
195 x 175 cm

S\$ 60,000 - 80,000

US\$ 43,480 - 57,980

Mao Xuhui was debilitated by illness through much of 1993, and he became well-acquainted with gallipots, potions, ashtrays, pills, and scissors. A special sensitivity to the lines and shapes made the scissors burst into the artist's sight intensively and finally became the real way out to express himself. As the artist explained, "Sometimes I also use scissors as a weird sign. I patch it into scenes of real life to express some anger and anxiety. After going through stages like this, I no longer need to think about the questions of power when painting scissors. I pay more attention to the shaping factors. The design of a pair of scissors makes a functional association, but now in my opinion, it is not important to talk about what the scissors cut, but the feelings of the design--its meaning--meanings of the shape--Not the function but the shape effects. To be precise, I'm not painting scissors but some designs of scissors." ["Reflections about the Scissors Series", 1998].

After 1993, Mao turned his attention to elements of everyday objects. When Political Pop and Cynical Realism popular at the time, Daily Epic series was a response to the commercialisation of those movements. The series can be Mao's desire to find beauty and spiritual refinement in his own world.

1993年，毛旭輝的身體狀況出現了一些危機，在他生病期有很多藥罐、藥水、煙灰缸、藥片還有剪刀都放在桌子上，出於對線條與形體的特殊敏感性，剪刀強烈地出現在藝術家的視野中，最後成為藝術家表達自己情緒的真正出口。這正如藝術家自己的解釋：「有時我也把剪刀作為一怪異的符號來使用，將它拼貼在各種現實生活的場景中，以表達我的某種憤怒和不安的情緒，通過這樣的階段之後，我現在畫剪刀已用不著去想權力的問題，我更加關注於剪刀的造型因素上，一把剪刀的造型會使人聯想到剪刀的功能，其實現在我以為，重要的不是去談論它（剪刀）要去剪掉一些什麼，而是這個造型的感覺—它的意義—形的意義—它作為造形而不是實際意義的那種效果。確切地說，我畫的不是剪刀，而是一些剪刀的造型。」（摘自1998年〈關於「剪刀系列」的反省〉一文）

自1993年起，毛旭輝便將其創作關注焦點轉移至日常對象元素。在當時政治波普藝術與玩世現實主義作品正處流行風潮中，毛旭輝的「日常史詩」系列即為他對這些運動的商業化本質之回應。此系列反映出毛旭輝欲在自身世界中发现美好事物与完善心灵之渴望。

毛旭輝

十字形剪刀

油彩 畫布
2005 年作



63

MAO XUHUI (Chinese, b. 1956)

Camouflage 2003 Iraq No.2

titled in Chinese, inscribed with size, signed and dated
2006 verso
oil on canvas
195 x 200 cm

S\$ 60,000 - 80,000

US\$ 43,480 - 57,980

His current use of highly metaphorical imagery, liberating them from their traditional purpose and allowing them to become a symbol within the realm of the painting. Being in a dramatic settings, or in abstracted, contrasting background makes the objects interchangeable. The literal significance of the objects is purposefully eliminated in favor of the overall feeling that the artist seeks to convey. By choosing objects that has a clearly defined image and universal validity, complex ideas and ambiguous feelings can be generated when this object is placed in an unusual context - even to a level of religious significance: Just as religious icons attain potency from our concentration on their forms, but are worshipped beyond their material functions, the ordinary household scissors become, in the art of Mao, a symbol of iconic transcendence that goes far beyond their habitual function.

By trying with different forms and shapes he finds the image of scissors most alluring. They are embodied simply as forms. "Scissors" cut the historical context of power in "parent", revealing a helpless condition in the society. An important aspect of Mao's work is finding the balance between turbulent emotion, evoked by elemental nature, loneliness, superstition and religion on one hand, and orderly rationality, resembled by ordinary objects on the other hand.

这件作品中通过对高度隐喻意象的纯熟运用，将这些对象从其传统用途中解放，使它们成为绘画领域内的象征符号。在其戏剧性或抽象性的设定中，与对象形成鲜明对比的背景使这些对象能够相互替换。艺术家有意消除这些对象的刻板意涵，以寻求他所欲表达的整体感。他选取具有明确意象与普遍用途的对象，将它们置于一个不寻常的脉络中(甚至是宗教性的脉络)，使观者产生复杂的想法与模糊的感受：正如我们对宗教圣像形式之专注使其产生影响力，而我们对圣像的崇拜超越其物质性功能一般，在毛旭辉的艺术中，寻常的家用剪刀亦成为超越其物质性功能的象征符号。

在尝试过不同形式与形状后，毛旭辉发现剪刀的形象最为迷人。他将剪刀体现为一种形式：「剪刀」切除了「家长」权力的历史脉络，显现出这个社会的无助状态。毛旭辉作品的另一个重要面向即为在纷乱的思绪之间取得平衡，此种思绪是由自然本质、孤独、迷信、宗教，以及类似日常对象的有序理性所共同引发。他的艺术融合了独特的文化意涵，并成为一种头韵修辞，描绘着他所处时代的存在主义式与社会学式情境。

毛旭輝

迷彩 2003 伊拉克之二

油彩 畫布
2006 年作

款識：《迷彩2003伊拉克之二》195 x 200cm
毛旭輝 2006 (畫背)





64

TK CHAN (Hong Kong, b. 1984)

Zodiac Animals

stamped with a seal of artist lower left
ink and colour on paper
66 x 66 cm

S\$ 3,000 - 4,000
US\$ 2,180 - 2,900

PROVENANCE

Accompanied with a certificate of authenticity signed by the artist

陳紫君

十二生肖

水墨 設色 紙本

鈐印：陳紫君（左下）

出處
附藝術家簽名證書



65

LI FUYUAN (Chinese, b. 1942)

Temple in Thailand

signed in Chinese and stamped
with a seal of artist lower left
ink and colour on paper
66 x 66 cm

S\$ 3,500 - 4,500
US\$ 2,540 - 3,270

李付元

寺廟

水墨 設色 紙本

款識：李付元（左下）
鈐印：李付元印（左下）



66

LI FUYUAN (Chinese, b. 1942)

Temple

signed in Chinese lower left
oil on canvas
45 x 45 cm

S\$ 2,000 - 3,000
US\$ 1,450 - 2,180

李付元
景

油彩 畫布

款識：李付元（左下）



67

GONG LILONG (Chinese, b. 1953)

Girl

signed Gong Li Long in Chinese and dated 2004.
2 lower left
oil on canvas
91 x 73 cm

S\$ 9,000 - 12,000
US\$ 6,530 - 8,700

宮立龍
女子

油彩 畫布
2004 年作

款識：宮立龍 2004. 2（左下）



68

GONG LILONG (Chinese, b. 1953)

Combing Hair

signed Gong Li Long in Chinese and dated 2004 lower left

oil on canvas
65 x 49.5 cm

S\$ 18,000 - 28,000
US\$ 13,050 - 20,290

宮立龍
梳頭

油彩 畫布
2004 年作

款識：宮立龍 2004. 2 (左下)



69

GONG LILONG (Chinese, b. 1953)

Sexy Couple

signed Gong Li Long in Chinese and dated 2004 lower right

oil on canvas
73 x 53.5 cm

S\$ 25,000 - 35,000
US\$ 18,120 - 25,370

宮立龍
一對男女朋友

油彩 畫布
2004 年作

款識：宮立龍 2004. 2 (左下)



70

REN ZHE (Chinese, b. 1983)

Divinity General

- Yuchi JingDe; Qing ShuBao

edition number 2/9 executed in 2010;

edition number 2/9 executed in 2010

stainless steel

a. 117 x 66 x 50 cm;

b. 123 x 66 x 50 cm

S\$ 60,000 - 100,000

US\$ 43,480 - 72,470

LITERATURE

Garnering The Essence: Ren Zhe
Asia Touring Exhibition, Beijing,
Zijingcheng publisher,
2011 April, unpaginated



任哲

神將：尉遲敬德；秦叔寶

不鏽鋼
2010 年作

a. 款識：ren zhe（雕塑背部）

b. 款識：ren zhe（雕塑背部）

a. 版數：2/9

b. 版數：2/9

出版

精神的凝固-2011 任哲亞洲巡迴展，
北京，紫禁城出版社2011.4



Despite Singaporean Malay artists' relative obscurity, many had made a mark in international art scenes and were significant figures in defining the early modern art history of Singapore. Artworks produced were experimental and innovative in its ways, methods and mediums. Most of all, they are works of our cultural heritage genuinely shared emotions by the community. The next few lots showcases an increasingly diversified composition in both techniques and style. It is an interesting showcase of the artists' surveys to the ever-changing surroundings of Singapore. As early as 1949, pioneer artists like Sulaiman Haji Suhaimi, Aman Bin Ahmad (Pak Man) and Mahat bin Chadang (C. Mahat) founded Persekutuan Pelukis Melayu, Malaya (PPMM - Society of Malay Artists, Malaya). Subsequently, second-generation artists like Abdul Ghani Hamid, Jaafar Latiff, Sarkasi Said, Iskandar Jalil were founding members of Angkatan Pelukis Muda (APM - Young Artists' Movement) which was the formal body of Angkatan Pelukis Aneka Daya (APAD).

SUJAK RAHMAN

Born in 1949, Singaporean artist Sujak Rahman is regarded as one of the most refined artists in the genre of batik painting across Singapore and Southeast Asia. His inspiration largely stemmed from the intensity of the human spirit, especially in the symbolic role of women as the mother. Highly appraised for his *Mother & Child* series which derived from the memory of his mother's death, this painting embodies the spirituality of motherhood as Rahman echoed the depiction of 'Madonna and Child' in an abstract composition.

Rahman had won numerous awards including the National Day Award in 1976 and First Prize at the Hokkaido International Culture Exchange Award in 1986.

儘管新加坡馬來藝術家相對的很少活躍於新加坡的藝術市場，但許多都已經在國際藝術場景中留下了自己的藝術成績，並且也是定義了新加坡早期現代藝術史的重要人物。他們的創作方式，方法和媒介具有實驗性和創新性。接下來的幾件拍品就展示了多元化的技術和風格。這是藝術家對新加坡周圍不斷變化的環境的有趣展示。早在1949年，Sulaiman Haji Suhaimi蘇萊曼·哈吉·蘇海米，Aman Bin Ahmad (Pak Man) 和Mahat bin Chadang (C.Mahat) 等先驅藝術家就創立了(PPMM) 馬來藝術家協會，馬來亞)。隨後，第二代藝術家如Abdul Ghani Hamid, Jaafar Latiff, Sarkasi Said, Iskandar Jalil伊斯干達·賈里成為 (APM) 青年藝術家協會的創始成員，這也是Angkatan Pelukis Aneka Daya (APAD) 的成員。

蘇珈·拉赫曼

新加坡藝術家蘇珈·拉赫曼出生於1949年，被認為是新加坡和東南亞蠟染畫類型中最精緻的藝術家之一。他的靈感很大程度上源於人類精神的啟示，尤其是女性作為母親的象徵性角色。這幅畫體現了母性的靈性，拉赫曼在一個抽象的作品中回應了經典畫作“麥當娜與孩子”的描寫。

拉赫曼曾獲得多項獎項，包括1976年的新加坡國慶日獎和1986年北海道國際文化交流獎的一等獎。



71

ISKANDAR JALIL (Singaporean, b. 1940)

Balance

stamped with a round sakura seal
and another artist seal on the underside
stoneware, glazed
24 x 36 x 25 cm

S\$ 4,000 - 5,000

US\$ 2,900 - 3,630

Singapore master potter, Iskandar Jalil seamlessly mends Japanese aesthetic principles and philosophy with Southeast Asian and Islamic motifs which results in the organic and irregularity works of clay revered by many today. The Japanese philosophy of *fukinsei* and *shibui* embodies the perfection of balance in irregularity observed in the present lot, as the master artist skilfully balances a halved tubular ring along the rim of the stoneware, embellished minimally to accentuate its .

Iskandar Jalil's aesthetic philosophy are largely inspired by his time in Japan where he encountered leading studio potters Hamada Shoji and Bernard Leach. In 1988, Iskandar Jalil was awarded the Cultural Medallion for his outstanding achievements in visual arts. His works are part of the permanent collection of National Gallery Singapore.

伊斯干達·賈里

平衡

瓷器

鈐印：櫻花圖騰（底部）另一方（底部）

新加坡陶藝大師伊斯干達·賈里將日本的美學原則和哲學與東南亞和伊斯蘭圖騰完美地融合在一起，從而產生了今天許多人所崇敬的不規則的石器作品。日本文化中的 *fukinsei* 和 *shibui* 哲學體現在觀察不規則平衡的完美，因為伊斯干達能巧妙地平衡沿著石器邊緣的一半的管狀環，最低限度地點綴以突出它。

伊斯干達·賈里的審美哲學很大程度上受到他在日本時的啟發，在那裡他遇到了陶藝家 Hamada Shoji 和 Bernard Leach。1988年，伊斯干達因其其在視覺藝術方面的傑出成就而被授予新加坡文化獎章。他的作品更是新加坡國家美術館永久收藏的一部分。



72

Kelong Scene

signed lower right
oil on canvas
55 x 81 cm

S\$ 3,500 - 5,500
US\$ 2,540 - 3,990

Born 1922, Sulaiman Suhaimi is among the pioneer Malay artist who experimented with batik and oil medium. completing his formative art education in Sultan Idris Teacher's training college in Perak, Sulaiman returned to his school as an art specialist teacher in 1952, and was affectionately known as Cikgu (teacher in Malay) by his students.

Fond of painting local scenes like Kampong and Singapore river in batik, oil and watercolour, Sulaiman ventured into Khat, an art form based on Arabic calligraphy, which he began to paint in his 50s after his return from the haj pilgrimage in 1978. Established foundations including UOB bank and St. Andrew's Mission Hospital have collected his works.

漁村景

油彩 畫布

款識：SULAIMAN (左下)

蘇萊曼·哈吉·蘇海米出生於1922年，先驅馬來藝術家之一更率先嘗試了利用蠟染和油彩繪畫。蘇萊曼在霹靂州的蘇丹伊德里斯教師培訓學院完成了他的藝術教育，於1952年回到學校擔任藝術專家教師，並被他的學生親切地稱為Cikgu (馬來語：老師)。

蘇萊曼喜歡用蠟染，油畫和水彩繪畫甘榜和新加坡河等本地場景，在1978年從朝覲朝聖回歸後開始畫Khat風格，一種基於阿拉伯書法文字的藝術形式。他的作品也被大華銀行和聖安德魯教會醫院收藏。

73

Kampong Scene I

signed lower middle
watercolour on paper
37 x 55 cm

S\$ 2,500 - 4,500
US\$ 1,820 - 3,270

甘榜景色 I

水彩 紙本

款識：SULAIMAN (中下)



74

Kampong Scene II

signed lower middle
watercolour on paper
37 x 55 cm

S\$ 2,500 - 4,500
US\$ 1,820 - 3,270

甘榜景色 II

水彩 紙本

款識：SULAIMAN (中下)





75

SUJAK RAHMAN (Singaporean, b. 1949)

Mother's Poem

signed lower right
acrylic on paper
92 x 73 cm

S\$ 4,000 - 6,000
US\$ 2,900 - 4,350

LITERATURE

The World of Sujak, National Museum, Singapore, 1991

蘇珈·拉赫曼
給母親的詩

亞克力 紙本 畫框

款識：Jak (右下)

出版
蘇珈的世界，國家博物館，新加坡，1991年出版



76

KUMARI NAHAPPAN (Singaporean, b. 1953)

Mangosteen (small)

signed and dated KUMARI 2011
Edition 1/2
bronze
28 x 23 x 23 cm

S\$ 12,000 - 18,000
US\$ 8,700 - 13,050

庫麻麗·納哈潘
山竹 (小)

銅
2011 年作

款識：KUMARI 2011 1/2 (底部)
版數：1/2 (底部)

AWANG DAMIT AHMAD (Malaysian, b. 1956)**Payarama “Moga Tuaian Kali Ini ...”**

signed, titled, dated 2011 and inscribed
painting medium and dimension verso
mixed media on canvas
122 x 122 cm

S\$ 25,000 - 30,000

US\$ 18,120 - 21,740

PROVENANCE

Private Singapore collection

Awang Damit's art approach originates from a realm of rich culture heritage of his surroundings. Daily and humdrum subjects of nature, religion and mythical beliefs intrinsically influence Damit's expressionistic style. Abstracting these motifs, Awang Damit incorporates local symbols and landscapes onto his canvas.

In the depiction of *Payarama – Moga Tuaian Kali Ini* Awang Damit demonstrates ambitious and bold use of the medium in exploring textures of forms, lines and colours. The grand harvest and power of nature are expressed vividly with dramatic specificity of colour blocks. Composed with a simple plane of chromatic orange made up of abstract forms of a golden harvest, whereby the image of rice fields appears to be shifting continuously, sashaying in the wind breeze. Awang Damit breaks the flow of vegetation composition with purposeful use of grey colour planes and dramatic texture. Evidently, the rough dynamic blocks suggest the presence of nature that is wrestling with the will of humans.

Payarama – “Moga Tuaian Kali Ini...” which literally translates to “May (Moga) today (Kali Ini) be a fruitful harvest (Tuaian)”, signifies the perennial binary of nature and man. Awang Damit's connection with the landscape and nature that surrounds him crystallises into this work of abstraction, narrating a fervent work of art from the interplay of forms, colours and texture.

Born in 1956 in Kuala Penyu, Sabah, Awang Damit received his formal artistic education from Universiti Teknologi MARA (UiTM) in the School of Art and Design before earning his postgraduate in Fine Art at the Catholic University of America in Washington D.C. His inclination towards abstract expressionism took off after encountering Syed Ahmad Jamal's painting titled *Windows of the Sky* at The National Art Gallery of Malaysia. He was awarded the Salon Malaysia award in 1991 and is one of the most prominent second generation Malaysian abstract artists whose works are widely recognised by collectors including the Petronas gallery.

亞旺·達米·阿麥德**收穫時節**

綜合媒材 畫布
2011年作

款識：AWANG DAMIT AHMAD PAYARAMA
“MOGA TUAIAN KALI INI...”
media media 122 x 122 cm 2011
家簽名011 (畫背)

出處

新加坡 私人收藏

亞旺·達米·阿麥德的藝術靈感源於他生活周圍豐富的文化遺產。日常生活中看到和聽到的大自然，宗教信仰和神話故事影響達米繪畫上表現主義的風格。亞旺·達米取出當中的印象圖騰，將當地的符號和風景融入到畫布。

在《收穫時節》的描繪中亞旺·達米利用形狀，線條和顏色的紋理展現他大膽的創新膽識。畫中豐收和自然生態的千變萬化以明顯的色塊表達出來，具有很大的戲劇張力。橙色色片以抽象的形式代表豐收時金黃色的稻田，稻穀的筆觸看似隨風飄舞著。亞旺·達米通過粗糙的灰色油彩破壞稻田流動的構圖紋理。很顯然地，灰色色塊表明了大自然和人類意志的搏鬥。

《收穫時節》- *Payarama – “Moga Tuaian Kali Ini...”* 字面意思是“希望 (Moga) 今天 (Kali Ini) 是豐收 (Tuaian) 的日子。。。”，意味著自然界和人類永恆的剝奪。亞旺·達米將他周圍的風景和自然的聯繫，融入了這件抽象作品，從形式，色彩和紋理的相互作用中詮釋著一件狂熱的作品。

亞旺·達米於1956年出生於沙巴的瓜拉彭尤，在藝術與設計學院 Universiti Teknologi MARA (UiTM) 開始受正式的藝術教育，之後在華盛頓特區的美國天主教大學獲得美術研究生學位。在馬來西亞國家美術館的一次觀展時看到Syed Ahmad Jamal的畫作《天空之窗》後，亞旺·達米受其中表現主義風格的極大啟發。他於1991年獲得馬來西亞沙龍獎，是最著名的第二代馬來西亞抽象藝術家之一，其作品得到包括馬來西亞國家石油公司畫廊在內的收藏家的廣泛認可。





78

U MIN KYI (Myanmar, b. 1940)

Resting At The Pindaya Festival

signed and dated 06 lower left
oil on canvas
90 x 120 cm

S\$ 2,500 - 4,500
US\$ 1,820 - 3,270

烏敏齊
賓達雅節慶

油彩 畫布
2006 年作

款識：Min Kyi 06 (左下)



79

U LUN GYWE (Myanmar, b. 1930)

Bathing Beauty in Green

signed and dated 2004 lower right
oil on canvas
120 x 90 cm

S\$ 12,000 - 18,000
US\$ 8,700 - 13,050

PROVENANCE

Accompanied with a certificate of authenticity issued by Thavibu Gallery

余龍義
出水芙蓉

油彩 畫布
2004 年作

款識：lun gywe 2004 (右下)

出處
附Thavibu 畫廊發佈的原作證書



80

U LUN GYWE (Myanmar, b. 1930)

Under the Tree

signed and dated 2004 lower right
oil on canvas
90 x 120 cm

S\$ 10,000 - 15,000
US\$ 7,250 - 10,870

余龍義
在樹下

油彩 畫布
2004 年作

款識：lun gywe 2004 (右下)



81

U LUN GYWE (Myanmar, b. 1930)

Rock Beauties

signed and dated 2005 lower right
oil on canvas
76 x 106 cm

S\$ 10,000 - 15,000
US\$ 7,250 - 10,870

PROVENANCE

Accompanied with a certificate of authenticity issued by Thavibu Gallery

余龍義
仕女

油彩 畫布
2005 年作

款識：lun gywe 2005 (右下)

出處
附Thavibu 畫廊發佈的原作證書



82

LYDIA VELASCO (Filipino, b. 1942)

2 Ladies

signed and dated 08 lower left
oil on canvas
122 x 122 cm

S\$ 5,000 - 7,000
US\$ 3,630 - 5,080

莉迪亞·菲拉斯寇

兩仕女

油彩 畫布
2008 年作

款識：08 Velasco (左下)



83

DINH QUAN (Vietnamese, b. 1964)

Two Ladies

signed lower left
lacquer on board
120 x 80 cm

S\$ 4,000 - 6,000
US\$ 2,900 - 4,350

黎光庭

兩仕女

漆畫 木板
2005 年作

款識：藝術家簽名 (左下)

VU CAO DAM (Vietnamese, 1908-2000)

Divinite Boudhiste

signed and dated 1961 lower right
oil on canvas
75 x 60 cm

S\$ 20,000 - 30,000

US\$ 14,500 - 10,510

Born in Hanoi during the French colonial era, Vū Cao Đăm was a painter and sculptor influenced heavily by Vietnamese folklore, despite his deep affinity for the French aesthetic. Vū's father was the Director for the School of Interpreters of Hanoi, an association of Mandarin and French teachers for the colonial regime. Naturally, Vu was deeply struck by French culture since his formative years. He was enrolled in the École des Beaux-Arts (National Academy of Fine Arts) of Hanoi, where he found success in sculpture and portraits. Vu later left Hanoi for Paris to complete his studies, unbeknownst to him that he would never return to his home country again.

Though Vū remained in France till his death, his works remained steeped in the Vietnamese tradition. Subjects Vu frequently depicted include young women of his home country, and of the folklore and poetry of Vietnam such as the 19th century Tale of Kiêu. Evidence of Vu's influence and training in France are expressed most vividly in the softness of color and romanticized imagery of his subjects.

Divinite Boudhiste follows Vu's Divinité series, illustrating women seated serenely in the lotus position. The demeanor of the women in the series are analogous, a recurring model being Vu's own niece Anna. Yet Vu's proficiency in manipulating the color palette imparts a singular quality to the painting; no two paintings evoke the same aesthetic emotion. The darkened tones in the background of *Divinite Boudhiste* contrast with the tightly clasped hands of hope and prayer. By subsuming the subject with the background, the woman seems to glow luminously, reminiscent to the godlike aura of the bodhisattva. Between the seemingly enormous divide between his adopted home and his Vietnamese roots, Vu effortlessly performs the fusion of subject and style across tradition. Such is a testament that beauty indeed transcends trivial boundaries of continent and space.

武高談出生於法國殖民時代的河內，是一位畫家和雕塑家，雖然風格偏向法國印象派，但創作主題大多來自越南民間故事。武氏的父親是河內口譯學院的院長，學校是一間在殖民政權時期成立的華語和法語的教師協會。很顯然地，武氏是在這樣的歷史背景下成長，和法國文化結下不解之緣。他曾就讀與河內高等美術學院（ÉcoledesBeaux-Arts），在雕像和肖像畫方面發現了自己的才能。畢業後來前往巴黎完成藝術學業，殊不知他再也沒有回到自己的祖國。

武氏後來一直待在法國直到他去世，但他的作品毫無疑問地沉浸在越南傳統文化中。最常描述的主題包括故鄉的年輕女子，和民間詩歌里的故事人物，例如19世紀的《金雲翹傳》。在武氏的作品中，從柔和的主色調和浪漫夢幻般的圖像能看出他深受法國印象派風格影響。

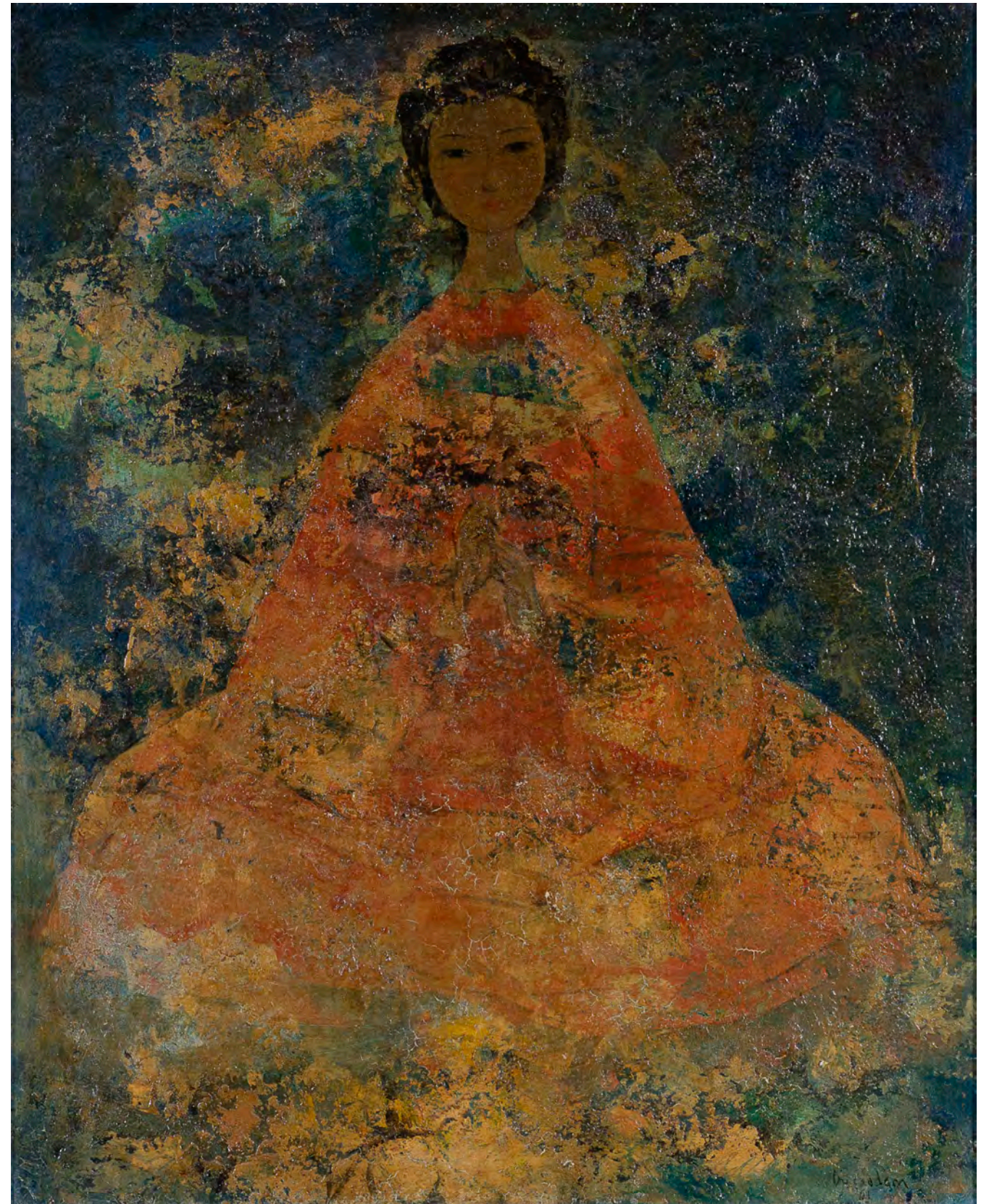
《神逸》遵循了武氏的神逸系列，畫中的仕女寧靜地以蓮花坐的方式盤腿坐著。雖然這個系列作品中反覆出現的女模特兒是武氏的侄女安娜，但武氏油畫的表現力充分利用自己對色彩的理解，賦予每一幅神逸系列作品不一樣的品質。《神逸》背景中的黑暗色調與緊緊握一起真摯祈禱的手相映成趣。結合深色的背景，女子似乎在發光，讓人聯想到菩薩的神聖光環。在故鄉和異國的巨大文化鴻溝之間，武氏毫不費力地將傳統主題和西方風格融合在一起。這件作品驗證了藝術能超越天地、時空和國界。

武高談

神逸

油彩 畫布
1961 年作

款識：vu cao dam 61（右下）



85

LE PHO (Vietnamese, 1907-2001)

Femme En Blanc (Women in White)

signed li pu in Chinese and english lower right
oil on canvas
82 x 100 cm

S\$ 40,000 - 60,000

US\$ 28,990 - 21,010

黎譜

仕女

油彩 畫布

款識：黎譜 Le Pho (右下)



LE PHO

Following in the tradition of the French Impressionists, the paintings of Le Pho always seem to radiate an air of serene and tranquil beauty. But how Le Pho deviates from the Impressionists is the conscious choice of incorporating his Vietnamese heritage into his paintings. One might expect dissonance in the fusion of seemingly opposing ideas, but the resultant piece is delicately executed in Le Pho's understanding of color and technique with the brush.

The son of a senior mandarin, Le Pho was privileged enough to receive a cultural education when he was young. In 1925, Le Pho attended the Ecole des Beaux-Arts in Hanoi, and then in Paris under Victor Tardieu. Upon completing his studies in 1933, Le Pho returned to Hanoi's Ecole to undertake a professorship role. Le Pho would leave for France to further his artistic career 3 years later, where it would come to be his adopted home for the remainder of his life.

Le Pho usually preferred to work on silk with ink to create a distinct visage to his paintings. Later in his career, Le Pho moved to painting with oil. Nevertheless, this does not preclude mastery of oil painting on canvas. The airy aesthetic of Le Pho is most notable in the precise lines and shapes left by his brushstrokes and the use of female subjects, who are often deep in quiet contemplation. Naturally, as an artist influenced by the Impressionists, Le Pho's grasp of the interaction between color and light is impeccable, constructing vibrant and lifelike interpretations of still life.

Femme en blanc constitutes as one Le Pho's later works, moving away from overt nostalgia for his homeland, to a celebration of his identity as a Vietnamese and his adopted home country of France. In this painting, a Vietnamese woman dressed in a pale blue aodai is surrounded by a myriad of flowers. The rich palette applied by Le Pho onto the petals of flowers are exuberant, each glowing with intensity, perhaps more so than real flowers. The product is a painting that unveils the finesse of an excellent painter, and a fragment of Le Pho's remembrance of Vietnam.

遵循法国印象派的传统，黎谱的画作似乎总是散发出宁静的优美。但是黎谱又巧妙地偏离法国印象派元素，有意识地将自身的越南传统文化融贯到画作中。虽然两者文化有着天然之别的形式区别，但是黎谱却能以他精湛的技法处理东西方绘画的区别，形成有效而杰出的作品。

作为华裔后代高管的儿子，黎谱很有幸在同辈裏從小接受文化教育。1925年進入河內的藝術學院Ecole des Beaux-Arts接受藝術教育，在著名的法國油畫藝術家維克托·塔迪厄Victor Tardieu的底下學習。1933年畢業后，以教師的身份返回學校。3年後前往法國巴黎繼續他的藝術生涯，而後卻再也沒有返回過祖國。

黎谱通常喜愛絲綢與水墨材質繪畫，在絲綢緞面上創作能顯現獨有的繪畫維度。在他的職業生涯后期才開始採用油彩類材質。但這並不妨礙他對新媒介的掌握。迷醉的場景氛圍，和慣用的仕女題材以精確的線條和形狀刻畫出沉思中的婦女。當然，黎谱深受法國印象派主義風格影響，將其色彩和光綫相輔相成，營造出異域情調的藝術情懷，熔煉出对静物生动又栩栩如生的诠释。

《仕女》是黎谱較後期的作品，除了對祖國的懷念，作品更像是在異鄉審視自己東方游子的文化身份，既是他對遠離祖國的公然怀旧之情，也是庆祝他成为他的第二祖国——法国的身份。在这幅画中，一位穿着淡蓝色長衫（aodai奥达）的越南女子被无数的鲜花包围着。在此作品中，溫婉的仕女象徵著黎谱的越南身份，盛放的鮮花代表著黎谱在法國受的藝術教育；環繞在花香的氛圍中，吸附在異國的土壤上，結出來的果子和諧昇華。黎谱省去了维度，将女人和花朵融合成一个主题。黎谱畫的鮮花色彩鮮艷，點燃出懷思的意象，或许比真正的鮮花更加强烈。《仕女》揭示了一位优秀画家的精湛技艺，以及他对越南家鄉的思念。



86

LE PHO (Vietnamese, 1907-2001)

Fleur (Flower)

signed li pu in Chinese and english lower right
oil on canvas
27.5 x 35 cm

S\$ 12,000 - 18,000

US\$ 8,700 - 6,310

黎谱
花

油彩 畫布
1944 年作

款識：黎谱 Le Pho (右下)

33 AUCTION SINGAPORE CONDITIONS OF BUSINESS

Conditions mainly concerning Buyers

1. The buyer

All lots will be invoiced to the name and address given at the time of registration and the issue of an allocated buyer's number and cannot be transferred to other names and addresses. The highest bidder will be the buyer at the 'hammer price' and any dispute will be settled at the auctioneer's absolute discretion. Every bidder will be deemed to act as principal unless there is in force a written acknowledgement by 33 Auction that he/she acts as agent on behalf of the named principal.

2. Minimum increment

The auctioneer will have the right to refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his/her absolute discretion direct.

3. 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 22% on the first SGD 200,000 of the hammer price and 18% of any amount in excess of SGD 200,000. The buyer will be responsible for payment of relevant taxes as required by law.

4. Absentee bids

Upon request, 33 Auction shall execute absentee bids on behalf of intending buyers. This service is free. Lots will be bought as cheaply as is allowed by other bids placed and the seller's reserves. In the event of identical bids, the earliest will take precedence. When absentee bids are placed by telephone they are accepted at the buyer's risk, and must be confirmed prior to the sale by letter or facsimile. To ensure a satisfactory service, bidders are urged most strongly to send bids so that they are received at least 24 hours before a sale.

5. Telephone bids

33 Auction will do its best to accommodate telephone bids from buyers who have made proper arrangements at least 24 hours prior to the sale and subject to the availability of sufficient telephone lines. Because this method cannot be entirely free from risk of communication breakdown, 33 Auction cannot be held responsible for losses arising from missed bids.

6. Company property

It is the general policy of 33 Auction to act as agent only for the seller. Circumstances do, however, arise from time to time where 33 Auction or its director/s may have an interest in a lot or lots being offered. In the catalogue, such lots are designated ◊ next to the lot number.

7. Payment

Immediately a lot is sold the buyer will:

- give to 33 Auction his/her name and address and, if so requested, proof of identity;
- pay to 33 Auction the 'total amount due'
- Any payments by a buyer to 33 Auction may be applied by 33 Auction towards any sums owing by the buyer to 33 Auction on any account whatsoever without regard to any directions of the buyer or his/her agent, whether express or implied.

Certain modes of payment will attract a service fee at a certain rate of total amount payable. Please consult the guide for prospective buyers for the updated charge.

8. Collection of purchases

The ownership of the lots purchased will not pass to the buyer until he/she has made payment in full to 33 Auction of the 'total amount due'. After an auction, only limited assistance with packing and/or loading of purchases is available from the staff of 33 Auction. Where such assistance is rendered, no liability will devolve on 33 Auction or its staff for any damage that may arise, from whatever cause, during such packing and/or loading. The buyer will at his/her own expense collect the lot purchased immediately after the auction and will be responsible for all packing, removal, storage and insurance charges.

9. Buyer's responsibility for lots purchased

The buyer will be responsible for the loss of or damage to lots purchased from the time of auction to date of collection. Neither 33 Auction nor its employees or agents will thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

10. Remedies for non-payment or failure to collect purchases

If any lot is not paid for in full and taken away in accordance with Conditions 8 and 9, or if there is any other breach of either of those conditions, 33 Auction as agent of the seller will, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:

- to proceed against the buyer for payment and/or damages for breach of contract;
- to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction;
- to resell the lot or cause it to be resold by public auction or private sale and the defaulting buyer will be liable to pay to 33 Auction any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of resale costs) and any surplus will belong to the seller;
- to remove, store and insure the lots at the expense of the defaulting buyer and, in the case of storage, either at 33 Auction's premises or elsewhere;
- to charge interest at a rate not exceeding 2% per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction;
- to retain that or any other lot sold to the same buyer at the same time or at any other auction and release it only after payment of the 'total amount due';
- to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or require and receive a deposit in an amount determined by 33 Auction before accepting any bids in future;
- to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in 33 Auction's possession for any purpose.

11. Legal Costs

The buyer shall be responsible for the payment of 33 Auction's legal costs calculated on the scale as between attorney and its own client incurred in the enforcement of 33 Auction's rights irrespective of whether 33 Auction institute legal proceedings or not.

12. Liability of 33 Auction and sellers

a) Goods auctioned are usually of some age. All goods are sold as it is with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with its description or not. Subject to the obligations accepted by 33 Auction under this condition, neither the seller, 33 Auction, its servants or agents is/are responsible for errors of descriptions or for the genuineness or authenticity of any lot. No warranty whatsoever is given by 33 Auction, its servants or agents, or any seller to any buyer in respect of any lot, and any express or implied conditions or warranties are hereby excluded.

b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to 33 Auction within 21 days of the date of auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If 33 Auction is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot, free from any third-party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, subject to the express condition that the buyer will have no rights or claims against 33 Auction if: i) the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion; or ii) the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of a scientific process not generally accepted for use until after publication of the catalogue, or by a process which was unreasonably expensive or impractical.

c) A buyer's claim under this condition will be limited to any amount paid in respect of the lot and will not extend to any loss or damage of whatsoever nature suffered, or expense incurred by him/her.

d) The benefit of this condition will not be assignable and will rest solely and exclusively in the buyer who, for the purpose of this condition, will be and only be the person to whom the original invoice is made out by 33 Auction in respect of the lot sold.

Conditions mainly concerning sellers and consignors

13. Inspections

33 Auction shall inspect items brought to its offices or viewed at seller's domain for potential auction and will advise owners as to the value and suitability within the 33 Auction trade markets. Items of insufficient value or unsuitable for the auction trade must be collected within 5 working days after having being notified. Items not collected will be sold in terms of clause 25. The service is without charge, though in certain instances it may be necessary to charge out-of-pocket and travelling expenses where the seller is out of town. 33 Auction reserves the right to accept or reject any item not meeting 33 Auction's criteria for the auction trade markets.

14. Seller's commission

A seller's commission is payable by the seller on the hammer price for lots sold. It will be deducted from the sales proceeds to the seller.

15. Marketing Illustration

The seller agrees to have the items illustrated in the auction catalogue and agrees to pay the published rate of marketing illustration charge. 33 Auction is authorised to feature item(s) as it deems fit, and the sellers shall not request for special featuring of his/her/its auction item(s).

16. Warranty of title and availability

- The seller warrants to 33 Auction and to the buyer that he/she is the true owner of the property or is properly authorized by the true owner and is able to transfer good and marketable title to the property, free from any third-party claims.
- The seller of any property not held by 33 Auction on its premises or under its control, warrants and undertakes to 33 Auction and the buyer that the property will be available and in deliverable state on demand of the buyer.
- The seller indemnifies 33 Auction, its agents and the buyer against any loss or damage suffered by either in consequence of any breach of (a) or (b) above on the part of the seller.

17. Liability for Loss or Damage

- Unless otherwise agreed with 33 Auction in writing in accordance with paragraph (d), 33 Auction will assume liability for loss or damage to any item, commencing at the time that item is received by 33 Auction and ceasing when (i) risk passes to the Buyer of the lot following its sale; (ii) for unsold lots, 45 days after the sale or when the lot is released to the Seller (whichever is earlier)
- The Seller agrees to pay a charge of 1.00% of (i) hammer price if the property sells, or (ii) reserve price if the property fails to sell, subject to a minimum of SGD 50 per lot.
- If any loss or damage should occur to the lot during the period identified in paragraph (a) above, 33 Auction liability to compensate the Seller in respect of that loss shall be limited to the amount set out in paragraph (b)(i) to (ii) as applicable, less Seller's commission and Expenses.
- The Seller must agree with 33 Auction in writing if it does not wish 33 Auction to accept liability for loss or damage to any item delivered to 33 Auction, and undertake to maintain insurance cover for the item until the Buyer has made payment for the item in full.

18. Reserves

The seller will be entitled to place, prior to the auction, a reserve on any lot, being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller may not be changed without the consent of 33 Auction. 33 Auction may at its option sell at a 'hammer price' below the reserve, but in any such cases the sale proceeds to which the seller is entitled will be the same as they would have, had the sale been at the reserve. 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. The reserve, if any, on any one lot will not exceed the low estimate as published in the catalogue.

19. Authority to deduct commission and expenses

The seller authorizes 33 Auction to deduct commission at the 'stated' rates, 'illustration' and 'expenses' from the 'hammer price' and acknowledges 33 Auction's right to retain the premium payable by the buyers in accordance with Condition 3.

20. Rescission of the sale

If before 33 Auction remits the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale under Condition 12 or otherwise and 33 Auction is of the opinion that the claim is justified, 33 Auction is authorized to rescind the sale and refund the buyer any amount paid to 33 Auction in respect of the lot.

21. Payment of sale proceeds

Subject to Condition 16 above, 33 Auction will remit the 'sale proceeds' to the seller not later than 35 days after the date of auction, but if by that date 33 Auction has not received the 'total amount due' from the buyer, then 33 Auction will remit the 'sale proceeds' within 5 working days after the date on which the 'total amount due' is received from the buyer.

If the buyer fails to pay 33 Auction the 'total amount due' within 3 weeks after the auction, 33 Auction will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in 33 Auction's opinion it is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit 33 Auction to take instructions from the seller, the seller authorises 33 Auction at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as 33 Auction will in its absolute discretion think fit, to take such steps as are necessary to collect the amount due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer. If, notwithstanding that the buyer fails to pay to 33 Auction the 'total amount due' within 3 weeks after the auction, 33 Auction remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to 33 Auction.

22. Charges for withdrawn lots

Where a seller cancels instructions for sale, 33 Auction reserves the right to charge both full buyer's premium and seller's commission on 33 Auction's middle estimate of the low and high estimates of the property withdrawn, together with 'expenses' incurred in relation to the property.

23. Rights to photographs and illustrations

The seller gives 33 Auction full and absolute right to photograph, illustrate, or otherwise produce images, of any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

24. Provenance

In certain circumstances, 33 Auction 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.

25. Unsold lots and uncollected items

33 Auction reserves the right to sell any unsold lot within 35 working days from the auction date, at the reserve price on behalf of the seller. Where any lot fails to sell after the above period, 33 Auction will notify the seller accordingly. Uncollected items not suitable for auction must be collected within 5 days after being notified of their unsuitability as per clause 13 and failing timely collection they will be dealt with on the basis set out in paragraph 25(c) below.

The seller must make arrangements either to re-offer the lot for sale or to collect the lot. If such arrangements are not made:

- within 7 days of notification, the seller will be responsible for any removal and storage expenses;
- within 3 months of notification, 33 Auction will have the right to sell the lot at public auction without reserve and to deduct from the 'hammer price' any sum owing to 33 Auction including (without limitation) removal, storage, commission at the stated rates, and other reasonable expenses before remitting the balance to the seller.
- If 33 Auction is unable to sell the lot at a public auction as contemplated in paragraph 25(b) above then 33 Auction is entitled to sell the lot and any uncollected items without auction at the highest attainable price and to deduct from the selling price any sum owing to 33 Auction including (without limitation) removal, storage, commission at the stated rate, and other reasonable expenses before remitting the balance, if any, to the seller. Any shortfall which may be owing by the seller to 33 Auction consequent upon the seller's failure to collect the unsold lot shall be payable together with interest and legal costs on demand.

26. General conditions and definitions

33 Auction sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal and such lots are identified by ◊ next to the lot number) and as such is not responsible for any default by seller or buyer.

27. Any representation or statement by 33 Auction, in any catalogue, as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his/her own judgement as to such matters and neither 33 Auction nor its servants or agents are responsible for the correctness of such opinions.

28. While the interests of prospective buyers are best served by attendance at the auction, 33 Auction will if so instructed execute bids on their behalf, neither 33 Auction nor its servants or agents being responsible for any neglect or default in doing so or for failing to do so.

29. 33 Auction will have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

30. 33 Auction has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any 2 or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

a) Any indemnity under these conditions will extend to all actions, proceedings, costs, expenses, claims and demands whatsoever incurred or suffered by the person entitled to the benefit of the indemnity.

b) 33 Auction declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

31. The parties choose *domicilium citandi et executandi** at the addresses reflected on the face thereof. Any notice given in connection with this agreement may be delivered by hand; or be sent by prepaid registered post; or be sent by telefax or by email if the domicile includes a telefax number and/or an email address, to the domicile chosen by the party concerned. Any notice or process delivered on any party in connection with any matter or subject arising out of this agreement or any notice shall be deemed to have been delivered if handed to any responsible person at the domicile chosen by any party and it shall not be necessary to hand such process or notice to any party personally.

A notice given as set out above shall be presumed to have been duly delivered:-

- on the date of delivery if delivered by hand or telefax or email;
- on the fourth day from the date of posting including the date of posting if posted by pre-paid registered post from within the Republic of Singapore.

32. Every auction and all matters concerned therewith including these conditions, will be governed by and construed in accordance with the laws of Singapore and the buyer submits to the non-exclusive jurisdiction of the Singaporean courts.

33. In these conditions:

- 'catalogue' includes any advertisement, brochure, estimate, price-list, website content and other publication;
- 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;
- 'total amount due' means 'hammer price' in respect of the lot sold together with any premium chargeable and additional charges and expenses due from the defaulting buyer under Condition 10;
- a 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;
- 'sale proceeds' means the net amount due to the seller, being the 'hammer price' of the lot sold less commission at the 'stated rates', 'expenses' and any other amounts due to 33 Auction by the seller in whatever capacity and howsoever arising;
- 'stated rates' means 33 Auction's published rates of commission for the time being;
- 'expenses' in relation to the sale of any lot means 33 Auction's charges and expenses for illustrations, special advertising, packing and freight of that lot and any GST thereon.

34. Special terms may be used in catalogues in the description of the lot. Where terms are not self-explanatory and have special meanings ascribed to them, a glossary will appear before Lot 1 in the catalogue of the auction.

35. Data Protection

33 Auction intends to use your personal data for direct marketing with your consent. We would like to use your name, phone number, email and address to contact you about transactions, the events, products and services of 33 Auction and our associated companies. We do not sell or trade Data but it may be provided to (a) 33 Auction associated companies for direct marketing; and (b) third party services providers assisting us with mailing, shipping, legal, accounting, travel and hospitality. When doing so, we will require them to ensure that your Personal Data disclosed to them is kept confidential and secure.

Clients will please note that for security purposes, 33 Auction premises are subject to video recording. Telephone calls eg. telephone and internet bidding/voicemail messages may also be recorded. You may access or correct the Data by contacting our Data Quality Representative via email at data@33auction.com

36. The headings in these conditions do not form part of the Conditions of Business but are for convenience only.

***domicilium citandi et executandi refers to the address where a summons or other official notice should be served if necessary, which must be supplied by somebody applying for credit or entering into a contract.**

33 拍賣行之新加坡業務規則

買家之業務規則

- 買家**

所有售出的拍賣品發票抬頭均需為登記競投號碼板時的姓名及其地址，而不得轉讓至他人及其它地址。買家是指拍賣官落槌確認的最高出價人，落槌價即為成交價，拍賣官有權平息拍賣中的任何爭議。除非在拍賣日前，經 33 拍賣行書面認可某競投人是表明身份的某買家的代理人，否則該名競投人應被視為買家本人。

- 最低增幅**

拍賣官有權拒絕未超過 5%增幅的競投，及有權決定最低增幅比例。

- 買家應支付酬金**

買家應支付本公司酬金，並與成交價一起計入買入價。 拍賣品成交價為 200,000 新加坡幣或以下， 酬金以成交價之 22%計算；超出 200,000 新加坡幣之部分，則以 18%計算。買家將按照法律規定繳納相關稅費。

- 委託競投**

經由競投人委託，33 拍賣行可以代表競投人進行競投。此項服務為免費。拍賣品將會以相對於其他競投價及賣家底價的最相宜的價格買入。若競投價相同，則最先競投者有優先權。電話競投者自擔風險，必須於拍賣前以函件或傳真向本公司確認。為確保獲得滿意的服務，強烈建議競投人確保本公司在拍賣前至少 24 小時收到您的競投指示。

- 電話競投**

33 拍賣行將盡己所能為電話競投提供便利，由於電話線路有限，競投人需在拍賣前至少 24 小時安排此項服務。由於電話競投無法完全避免出現通訊故障的風險，如因此未能作出競投從而造成的損失，新加坡 33 拍賣行將不承擔任何責任。

- 公司資產**

新加坡 33 拍賣行的總體方針是作為賣家的代理人。然而在某些情況下，33 拍賣行擁有某個或某些拍賣品的業權。在拍賣品圖錄中，這樣的拍賣品將在拍賣品編號旁邊標注。

- 付款**

拍賣品競投成功後，買家需：

- 向 33 拍賣行提供該買家的姓名、地址。如需要，一併提供身份證明。
- 向 33 拍賣行支付全部買入價。
- 33 拍賣行可以申請買家應向 33 拍賣行支付的所有款項，無論是從買家或是其代理人處，無論明示或默示。

某些支付方式將以一定的總付款額徵收服務費。相關費用，請諮詢潛在給準買家之指引。

- 領取拍賣品**

買家向 33 拍賣行支付總付款額後，即可獲得拍賣品的所有權。拍賣結束後，33 拍賣行工作人員對包裝及/或裝貨提供有限協助。提供此項協助服務時，33 拍賣行及其工作人員對在包裝及/或裝貨過程中因此發生的損失不承擔任何責任。買家應在拍賣結束後即領取拍賣品，並自負所有費用。所有包裝、搬運、存儲及保險費用都由買家承擔。

- 買家對其已購拍賣品所承擔的責任**

從買家領取拍賣品之日起，買家應對其所購拍賣品的毀損、滅失負全責。即使拍賣品由 33 拍賣行或其代理人代為保管，33 拍賣行及其工作人員或其代理人對因失誤或其他任何原因所致的該拍賣品的毀損或滅失，不承擔任何責任。

- 欠繳款或未領取拍賣品之補償方法**

若買家未按照本規則第七、第八條的規定全額付款或領取拍賣品，或有任何違反這兩條規則的行為，作為賣家的代理人，33 拍賣行將有權在不損害賣家其他權利的條件下，採取以下一種或多種措施：

- 對買家提起訴訟，要求支付款項及/或賠償本公司因其違約造成的一切損失。
- 撤銷在同一或任何其他拍賣中向違約買家售出的該件或任何其他拍賣品的交易。
- 以公開拍賣或私下售賣方式再次出售該拍賣品。若再次拍賣或以其他方式出售該拍賣品所得價款低於原拍賣價款的，原買家應當向 33 拍賣行支付全額價款的差額（包括各種費用及再行拍賣的費用），高於原拍賣價款時，超出部分收益歸於賣家。
- 拍賣品搬運、存儲（無論該拍賣品儲存在 33 拍賣行或其他地方）和保險費用均由原買家承擔。
- 如買家在拍賣成交日起五個工作日內仍未足額支付買入價，本公司將就全額價款按照月息不超過 2%收取利息。
- 留置該買家在同一或任何其他拍賣中拍得的該件或任何其他拍賣品，直至買家付清全額買入價。

- 拒絕該買家在今後的拍賣中以本人或代理形式作出的任何競買，或者要求其在今後競買中事先向 33 拍賣行指定帳號支付保證金。

- 將應付或此後應付於該買家的出售所得款項用於結清全部買入價，且對無論何種原因由本公司佔有的該買家的任何財產行使留置權。

- 申索法律費用**

無論 33 拍賣行是否提出法律訴訟，因 33 拍賣行執行其權利而引致的律師及其客戶之間產生費用，在此範圍內的 33 拍賣行之申索法律費用需由買家支付。

- 關於 33 拍賣行及賣家的責任**

- 拍賣品通常有一定年份。所有的拍賣品都以所描述的原樣出售，包含一切的瑕疵、缺陷及錯誤。拍賣品圖錄僅供參考用。競投人應在拍賣日前，親自審看擬競投拍賣品之原物，自行判斷該拍賣品是否符合其描述。賣家及 33 拍賣行及其工作人員或代理人無需對拍賣品描述中的錯誤或真偽或真實性承擔任何責任。33 拍賣行及其工作人員或代理人或賣家對任何競投人購買的任何拍賣品不承擔擔保責任。
- 如買家證實拍賣品為贗品，則應於拍賣日後二十一天內將拍賣品退回 33 拍賣行，且拍賣品保持與拍賣當日現場的原狀，並附上贗品鑒定說明、拍賣品編號及購得拍賣品的日期。如 33 拍賣行確認本拍賣品為贗品，且買家對該拍賣品有絕對所有權，並未在該拍賣品上設定任何債權，則取消此次交易，並將買家所支付款項退還。但如有以下情況之一，買家無權要求 33 拍賣行取消交易：
 - 拍賣品圖錄對該拍賣品的說明符合當時的有關專家普遍接受的意見，已經清楚表明專家對於該拍賣品的鑒定意見存有爭議；
 - 只能夠用科學方法證明該拍賣品為贗品，而該科學方法是在拍賣結束才被普遍使用，或僅能用某種方法證明該拍賣品為贗品，而該種方法的使用費用昂貴或不合實際。
- 在這種情況下，買家索賠的金額僅限於買家為該拍賣品支付的款項，並不得請求其他任何自然損失或個人損失的賠償。
- 因本條款而獲得的收益僅授予持有 33 拍賣行的原發票的買家，不得轉讓給他人。

賣家之業務規則

- 審查**

33 拍賣行將審查送至本公司辦公處的預備上拍品，或至賣家處查看，並根據 33 拍賣行的市價給予估價建議。若拍賣品價值不足或不適合由本公司拍賣，則賣家應自收到本公司領取通知之日起五個工作日內取回該拍賣品。賣家逾期未取走拍賣品的，則本公司將根據條款二十五出售該拍賣品。此項服務為免費，但在某些情況下可能要求支付現款或因為賣家在外而產生的旅行費用。33 拍賣行有權接受或拒絕任何不適合本公司拍賣標準的拍賣品。

- 賣家應支付酬金**

若拍賣品成功出售，賣家應支付本公司酬金。酬金將從成交價中扣除。

- 拍賣品圖錄中的內容說明**

賣家同意在拍賣品圖錄加入拍賣品內容說明，並同意支付已發布的插圖費。33 拍賣行將全權負責以合適的方式對拍賣品進行刊載，賣家不得要求以特殊形式登載拍賣品

- 所有權擔保及標的轉移**

- 賣家向 33 拍賣行及買家保證賣家對該拍賣品擁有絕對所有權及享有合法的處分權，並未在該拍賣品上設定任何債權。
- 賣家向 33 拍賣行及競投人擔保，對於賣家擁有的，業權不歸於 33 拍賣行所有的拍賣標的，將按買家要求轉移給買家。
- 若賣家違反上述保證，致使 33 拍賣行及其代理人或買家蒙受任何損失，則賣家應承擔因此發生的一切費用。

- 損失或損毀責任**

- 除非另有 33 拍賣行以書面形式同意 17(d) 之情況外，33 拍賣行會承擔拍品損失或損毀責任，承保期限是從 33 拍賣行收到拍賣品之日起，至拍賣會結束。(i)若拍品成交，保險責任轉移給買家，(ii)若拍品未成交，保險期限延 45 天或自拍品歸還給賣家為止（以較早時間為準）。
- 賣家同意支付的保險費用 (i) 拍品成交，成交價之 1％，或 (ii) 拍品未成交，底價之 1％。
- 若在 17(c)情況下，任何物品發生損失或損毀，33 拍賣行承擔責任並賠償損失，以彌補賣家的損失，賣家將無需支付 17(b)(i)(ii)項（如適用）的酬金和費用。
- 賣家若無需 33 拍賣行承擔責任，必須通過書面形式同意 33 拍賣行無需承擔賣家任何物品的損失或損毀的賠償責任，並承諾承保的期限是直到買家已付清全部款項為止。

- 底價**

賣家有權在拍賣前設定拍賣品的底價，即為拍賣品在拍賣中需達到的最低「成交價」。底價一旦設定，如無 33 拍賣行的同意將無法更改。當「成交價」低於底價流拍時，為保障賣家的銷售收益達到底價，33 拍賣行有權將拍賣品以其底價出售。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連接投標或競投之方式，就拍賣品作出競投直至達到底價。底價不得高於在拍賣品圖錄中所記的拍賣低位估價。

- 扣除酬金及費用的權利**

賣家授權 33 拍賣行按「成交價」扣除約定比率的酬金、拍賣品圖錄費用及其他費用，並確認 33 拍賣行有權根據規則三獲得買家的酬金。

- 交易撤銷**

在 33 拍賣行支付出售所得款項給賣家之前，若買家根據第十二條款提出撤銷交易，並得到 33 拍賣行認同。33 拍賣行將有權撤銷交易並退回所有買家向 33 拍賣行支付的購買該拍賣品的款項。

- 售出收益支付**

根據上述規則十六，33 拍賣行將在拍賣會後 35 天內將售出收益支付給賣家。但若期限屆滿，33 拍賣行仍未收到買家支付的全部買入價，則 33 拍賣行將在收到買家支付的全部買入價之日起五個工作日內將出售所得款項支付賣家。

如買家在拍賣會後三周內仍未向 33 拍賣行支付全部買入價，33 拍賣行將通知賣家，並獲得賣家的指示，採取適當措施，並在 33 拍賣行認為實際可行的情況下，協助賣家向買家收取全部買入價。若因條件不容許而致使 33 拍賣行無法向賣家獲取指示，則賣家授權 33 拍賣行（由賣家支付費用）同意買入價以特殊付款條件支付，或搬移、存儲及投保已出售拍賣品；或 33 拍賣行有權解決買家提出的索賠或向買家提出的索賠；或採取其他必要措施收取買家拖欠賣家的款項或如需要的話，撤銷交易並退還買家所支付款項。若儘管如此，買家仍未能在拍賣會後三周內將全部買入價支付給 33 拍賣行，而 33 拍賣行已將出售所得款項支付給賣家，則該拍賣品的所有權歸 33 拍賣行。

- 撤回拍賣品的費用**

賣家申請撤回拍賣品時，33 拍賣行保留對其收取全額買家酬金及賣家酬金的權利，金額為所撤回拍賣品高位估價和低位元估價的均價，並收取該拍賣品相關的所有費用。

- 拍賣品照片及內容說明**

賣家全權授權 33 拍賣行對出售的拍賣品拍照、做圖錄或通過其他方法製作圖像，且 33 拍賣行有權使用這些照片、圖錄以及賣家所提供的照片和圖錄（無論是否與此拍賣相關）。

- 拍賣品的出處**

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，33拍賣行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。

- 未能出售拍賣品及未領取拍賣品**

33 拍賣行有權代表賣家在拍賣日起 35 個工作日之內以底價出售未賣出的拍賣品。若屆時期滿，仍未售出，則 33 拍賣行將通知賣家。賣家應根據規則十三在收到通知的五天之內領取不適宜拍賣的未售出拍賣品。逾期仍未領取拍賣品的，按以下 25(c)的方法執行。賣家需安排重新拍賣或取回該拍賣品。否則

- 賣家未在收到領取通知七日內取回拍賣品的，自負所有的搬移及存儲費用。
- 三個月內還未領取的，33 拍賣行有權以公開拍賣的方式出售該拍賣品，並有權從成交價中扣除賣家應支付的包括但不限於給 33 拍賣行的搬移、存儲、固定比率的酬金及其它合理費用，將餘款支付賣家。
- 若 33 拍賣行未如 25(b)中所預期的通過公開拍賣的方式賣出該拍賣品，則 33 拍賣行有權將該拍賣品及其他未領取拍賣品以非拍賣方式所能獲得的最高價格賣出，並扣除賣家應支付的包括但不限於給 33 拍賣行的搬移、存儲、固定比率的酬金及其它合理費用，將餘款支付賣家。因賣家未能領取未出售拍賣品而造成 33 拍賣行的損失，原買家應補足差額，並負擔利息及所需法律費用。

- 一般條款和定義**

33 拍賣行作為賣家的代理人（除了在拍賣品編號旁標注 的表示 33 拍賣行擁有該拍賣品全部或部分業權的），對賣家或買家的任何違約行為不承擔責任。

- 33 拍賣行在拍賣品圖錄中對任何拍賣品的作者、歸屬、真實性、來歷、日期、年代、出處、保存情況和估售價，所作的介紹及評價，均為參考性意見。競投人應親自審看拍賣品原物，並自行判斷。33 拍賣行及其工作人員或其代理人毋需對上述之介紹及評價中的正確性負責。

- 如競投人希望確保競投成功，則應親自出席競投。若 33 拍賣行被授權代理競投人競投，則 33 拍賣行及其工作人員或代理人對競投未成功或代理競投過程中出現的疏忽、過失或無法代為競投等將不負任何責任。

- 33 拍賣行有權拒絕任何人參加拍賣活動或進入拍賣現場。

- 33 拍賣行有權拒絕任何競投價，有權撤銷或分拆拍賣品或合併任何兩件或兩件以上的拍賣品，以及在出現爭議時，有權將拍賣品再次拍賣。
 - 依據這些條款所引發的賠償適用範圍將擴至所有由受賠償人引致或遭受的訴訟、程式、成本、費用、索賠、請求。
 - 若依據這些條款而產生的賠償是授予 33 拍賣行的相關工作人員或代理人，則 33 拍賣行聲明其為相關工作人員及代理人的賠償收益的受託人。

- 各方選擇 domicilium citandi et executandi*（住所）作為聯繫地址。所有與本協議相關的通知都將以手送、預付費掛號信、傳真或電子郵件方式（如住所位址中包含有傳真號碼或/及電子郵件位址聯繫方式）發送。發送給各方的與本協議或通知有關的一切通知在交付給住所處的負責人時，即被視為成功送達，無需親手交接。

按以下時間送達的通知將被認為是按時送達的：

- 如使用手送或傳真或電子郵件方式，當天送達
- 如使用預付費掛號信形式，在新加坡境內，從發出日起（含發出日）四天內送達

- 所有拍賣、事物及本規則都按照新加坡法律進行解釋，並受其管轄，且買家服從新加坡法院的非排他性管轄權。

- 本規則內：

- 「拍賣品圖錄」包括宣傳品、小冊子、估價、價目列表、網站內容以及其他出版物。
- 「成交價」指拍賣官落槌決定將拍賣品售予買家的價格。
- 「買入價」指買家因購買拍賣品而應支付的包括成交價、酬金、應由買家支付的其他費用以及因買家不履行義務而應當支付的所有費用（見規則十）在內的總和。
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