

33
AUCTION

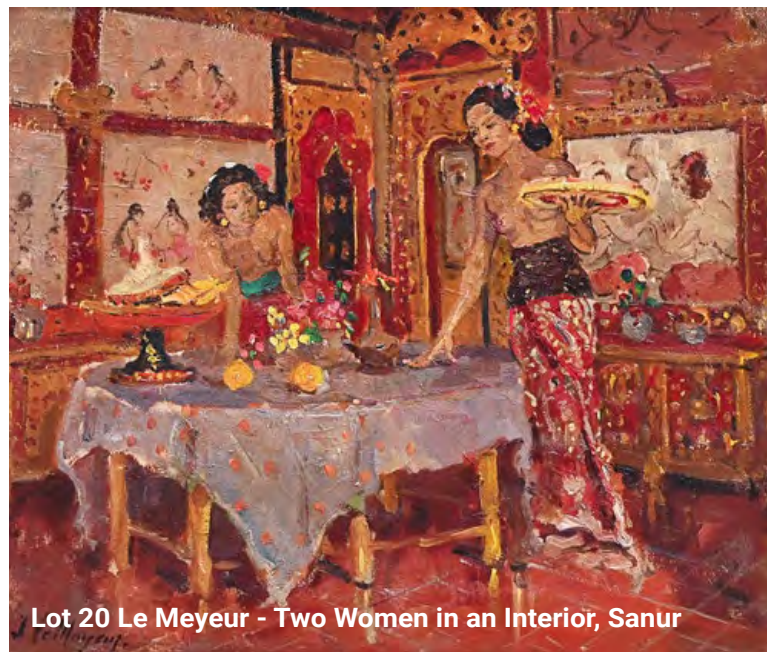
**2025 SINGAPORE SPRING SALE :
MODERN & CONTEMPORARY ART
AND JEWELLERY LIVE AUCTION**

2025年新加坡春季拍卖会：现当代艺术及珠宝现场拍卖



LOT 20 • Le Meyeur - Two Women in an Interior, Sanur • 55 x 65 cm • 勒邁耶 - 沙努尔室内的两个女子

July 27 (Sun) 02.00 pm SGT @ Hilton Singapore Orchard
6月27日 2025年（日） 02.00 pm | 新加坡乌节希尔顿酒店



Lot 20 Le Meyeur - Two Women in an Interior, Sanur



Lot 40 Yan Ping - Big Pink Lilies



Lot 22 Affandi - Covered Wagon



Lot 41 Liu Kuo-Sung - Sunrise in the East



Lot 10 Anthony Poon - Untitled

HIGHLIGHTED ARTWORKS 艺术拍卖亮点

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2025 SINGAPORE SPRING SALE : MODERN & CONTEMPORARY ART AND JEWELLERY LIVE AUCTION 2025年新加坡春季拍卖会：现当代艺术及珠宝现场拍卖

AUCTION 拍卖

Sunday, 27 July 2025 | 02:00 pm SGT (Sale Number: SG038)

周日2025 年07月27日 | 下午02:00点 (拍卖编号SG038)

Location 地点：Hilton Singapore Orchard | 新加坡乌节希尔顿酒店
Grand Ballroom III, L6, 333 Orchard Rd, Singapore 238867

PREVIEW 预览

Singapore 新加坡

39 Keppel Road #04-04 Tanjong Pagar Distripark

24 - 26 July 2025, (10 am - 08 pm SGT)

Jakarta 雅加达

Jl. Brawijaya IC No. 4 Jakarta Selatan

Starts now till 27 July 2025 (10 am-8 pm)

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HIGHLIGHTED JEWELLERY 珠宝拍卖亮点



Lot 116 LA VIE EN ROSE Diamond Necklace



Lot 129 6.12 Carat Emerald Diamond Ring



Lot 150 Burma No-Heat Sapphire Art Deco Brooch



Lot 139 A Rare Treasure: Imperial Green Jade Ring



Lot 122 Cabochon Jadeite and Diamond Lace Necklace



Lot 123 Cornflower Blue Sapphire Diamond Ring

GUIDE FOR PROSPECTIVE BIDDER

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ENQUIRIES

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SINGAPOREAN ART SESSION

新加坡艺术专场

This auction presents a thoughtfully curated selection of Singaporean art, featuring an impressive range of modern masters and contemporary voices. Highlights include pioneering figures like Cheong Soo Pieng and Chen Wen Hsi, whose ink works exemplify the development of the Nanyang style, as well as Lim Tze Peng's calligraphy that bridges tradition and abstraction. Oil paintings by Tan Choh Tee and Choo Keng Kwang nostalgically recall kampung life and Southeast Asian scenes, while Anthony Poon's sculptural canvases offer a study in optical and spatial abstraction. Contemporary expressions are powerfully represented by Yeo Shih Yun's experimental ink works, Robert Zhao Renhui's conceptual photography, and Iskandar Jalil's masterful ceramics. Also included are works by Liu Kang, Goh Beng Kwan, Ong Kim Seng, Hong Zhu An, and others, each contributing a unique perspective on local identity, aesthetics, and heritage. This vibrant cross-section of styles, media, and generations affirms Singapore's evolving art narrative, offering collectors both historical depth and contemporary innovation.

本次拍卖呈现了一组精心策划的新加坡艺术作品，涵盖了从现代艺术大师到当代艺术新锐的多元面貌。拍品亮点包括钟泗滨与陈文希的彩墨作品，展现“南洋风格”的发展脉络；林子平的书法则在传统与抽象之间建立桥梁。陈楚智与朱庆光的油画作品带领观者回望昔日甘榜生活与东南亚风情，而方谨顺的浮雕画布则在空间感与光影中探讨视觉艺术的无限可能。当代表现包括姚诗韵的实验水墨、赵仁辉的观念摄影及伊斯干达·贾里的陶艺佳作。此外，拍品还囊括刘抗、吴珉权、王金成、洪祝安等艺术家的作品，他们以各自独特的视觉语言诠释地方身份、美学与文化传承。此次拍卖所呈现的风格、媒材与世代交汇的丰富面貌，彰显了新加坡艺术发展的深度与活力，也为藏家带来兼具历史价值与当代创新的收藏机遇。



01 GOH BENG KWAN (Singaporean, b.1937)

Bedulu

signed lower left
mixed media on paper
41 x 41 cm; 49 x 49 cm (with frame)

SGD 3,500 - 5,000
USD 2,700 - 3,850

吴珉权《贝杜鲁》1990 年作 综合媒材 纸本

Provenance :

- Acquired from Art Forum, Singapore in 1993
- Private collection, Singapore

来源：1993 年购自新加坡 Art Forum 画廊；新加坡私人收藏

This mixed-media work on paper by Singaporean contemporary artist Goh Beng Kwan demonstrates his profound understanding of materiality and spatial composition. Dominated by natural hues, this work layers stacked colors and textures such as ochre, carbon black, indigo and light gray into rhythmic abstract form. Though abstract in expression, the work subtly evokes the imagery of natural landscapes and embodies the philosophy of Eastern aesthetics.

这件作品是新加坡当代艺术家吴珉权创作的混合媒介纸本作品，展现了他对材料和空间结构的深刻理解。画面以自然色彩为主，结合赭石色、炭黑色、靛蓝色、浅灰色等层层堆叠的色彩与肌理，构成富有韵律感的抽象构图。作品虽为抽象表达，却蕴含着自然山水的意境与东方美学的哲思。



02
TAN CHOH TEE (Singaporean, b.1942)

Fishing Village (#11)
signed and dated "76" lower right
oil on canvas
55 x 72 cm ; 62 x 79.5 cm (with frame)

SGD 15,000 - 20,000
USD 11,540 - 15,390

陳楚智《漁村（#11）》1976 年作 油彩 画布

Set against the backdrop of Singapore's rapid urbanisation and kampung resettlements in the 1970s, this lot captures a picturesque memory, conveying the artist's sentiment for the vanishing kampung way of life. Focusing on quotidian scenes, it portrays residents engaged in domestic chores, attap houses, woven bamboo crafts, and a rhythmically layered tree line rendered in soft yet luminous tones that evoke an idyllic impression. This stands in stark contrast to Singapore's contemporaneous leap toward a hyper-modern urban landscape.

这幅画作以20世纪70年代新加坡快速城市化和甘榜居民迁徙为背景，捕捉了一段如画的记忆，这一段记忆可以被解读为艺术家对甘榜居民即将流离失所的感受。画作以平凡的日常生活为中心，描绘了忙于家务的人们，背景中点缀着亚答屋、编织的篮子和树木。艺术家以低调却又充满活力的氛围描绘出一幅田园诗般的景象，与新加坡在20世纪70年代中期快速发展的超现代主义城市景观形成鲜明对比。



03
CHOO KENG KWANG(Singaporean, 1931-2019)

Going to Temple
signed and dated 04 lower right and verso
oil on canvas
70 x 95 cm; 93 x 118 cm (with frame)

SGD 14,000 - 20,000
USD 10,770 - 15,390

朱庆光《前往寺庙》2004 年作 油彩 画布

Provenance :
• Purchased from Dynasty gallery circa 2004
• Private collection, Singapore
来源：约 2004 年购自 Dynasty 画廊；新加坡私人收藏

Widely acclaimed for his signature impressionist landscapes, his en plein air paintings uniquely employ golden halos that render an ethereal atmosphere where light forms the visual focal point of his composition. In "Going to Temple", Choo captures the moment when morning rays filter through tree branches, highlighting the graceful beauty of Balinese architecture, people, and culture.

朱庆光以其标志性的印象派风景画广受赞誉，他的户外写生作品以独特的方式捕捉了空灵的氛围，金色的光芒成为画作的焦点。在《前往寺庙》这幅画中，朱庆光捕捉了清晨阳光透过树梢洒落的景象，凸显了巴厘岛建筑、人民和文化的魅力。

2 ARTWORKS BY CHEONG SOO PIENG 2件 鍾泗濱 作品



04

CHEONG SOO PIENG (Singaporean, 1917-1983)

Boat on The River

signed and stempel with artist's seal lower left
ink and colour on paper
44 x 59 cm ; 61 x 79 cm (with frame)

SGD 12,000 - 16,000

USD 9,240 - 12,310

钟泗滨《河上的船》1960 年作 彩墨 纸本

Provenance : Private collection, Canada;
Private collection, Asia (Acquired from the above)
来源：加拿大私人收藏；亚洲私人收藏（购自于上述机构）

This lot stands as a vivid embodiment of Cheong Soo Pieng's "Neo-Eastern Painting" vision. He not only inherits the tradition of Chinese landscape and figures, but is also deeply inspired by the relationship between modernist plane composition and color. The ambiance between abstraction and representation in the work invites endless contemplation, which leads to the enduring appeal of his oeuvre among collectors and scholars alike.

这幅作品堪称钟泗滨“新东方绘画”理念的生动写照。他不仅继承了中国山水、人物的传统，更深受现代主义平面构图与色彩关系的启发。作品中抽象与具象之间的氛围绵延不绝，这也是其作品历久弥新、备受收藏家和学者推崇的关键。



Rather than a literal depiction, this work reveals an introspective ideal—a realm of serene depth, layered and breathable, where time seems suspended. The scattered figures traversing the space not only vitalize the scene but also suggest Cheong's expertise in establishing the Nanyang narrative by the early 1960s. A defining work of its era, it carries exceptional academic and collectible significance..

这幅作品描绘的并非具体的场景，而是艺术家心中的理想状态——深邃静谧，富有层次与气息，仿佛时间静止，万物回归本真。画中三三两两结伴行走的人物，不仅使作品充满了生命力，也体现出钟泗滨在20世纪60年代初逐渐确立其“南洋视觉语汇”的成熟阶段。这幅带有时代印记的作品极具学术价值和收藏价值，尤为难得。

05

CHEONG SOO PIENG

(Singaporean, 1917-1983)

Mountain Village

signed and dated 60 lower left
ink and color on paper
84.5 x 43 cm ; 212 x 58.5 cm
(overall scroll)

SGD 20,000 - 28,000

USD 15,390 - 21,540

钟泗滨《山村图》1960 年作 彩墨 纸本



06
LIM TZE PENG (Singaporean, 1921-2025)
Calligraphy
stamped with a seal lower left
ink on paper
87 x 82 cm ; 112 x 106.5 cm (with frame)
SGD 5,000 - 7,000
USD 3,850 - 5,390

林子平《静》2023 年作 水墨 纸本

Provenance : Acquired directly
from the artist in Aug 2023
来源：2023 年 8 月直接从艺术家处购得

“I have reached the moment in my life where I don't want to hold on to tradition. I want my work to speak a universal language, the language of abstraction. It is a language that everyone can relate to, no matter where he or she.” - Lim Tze Peng.
Penned on his 100th birthday, the word ‘Jing’ is laid at the heart of the work connoting serenity and contemplation. This work by the luminary centurion speaks of his ardent dedication to the age-old medium of classical Chinese calligraphy and may be translated as the artist’s mental clarity and stillness amidst the ever-changing contemporary landscape.

“我的人生已经到了不想墨守成规的地步。我希望我的作品能够诉说一种普世的语言，一种抽象的语言。这是一种每个人都能感同身受的语言，无论他/她身在何处。”— 林子平
这幅作品创作于林子平百岁诞辰之际，画面中央的“静”字寓意着孤独与宁静。这位杰出的百岁老人创作的这幅作品，展现了他对中国古典书法这一古老媒介的执着，也体现了艺术家在瞬息万变的当代环境中保持的清晰与宁静。



07
CHEN WEN HSI (Singaporean, 1906-1991)
Ducks
signed in Chinese with one seal of the artist upper right; additional seal of the artist lower left
ink and colour on paper, finger painting
59 x 79 cm ; 76 x 106 cm (with frame)

SGD 16,000 - 26,000
USD 12,310 - 20,000

陈文希《鸭》彩墨 纸本 指画

The entire proceeds from the sale of the painting will go to Professor Lim Chong Yah's NTU bursary/ scholarship fund.
这幅画的拍卖收益将全部捐赠给林崇椰教授的新加坡南洋理工大学助学金 / 奖学金基金。

This painting is filled with the color use of light and dark, wet and dry, blank spaces and dotted dyeing to weave a dynamic water scene. The ducks in the painting are depicted in various expressions through vivacious strokes, while the interplay between suggestive waterweed impressions and feather-textured ink dots creates remarkable means. Regarded as a paradigm of Chen Wen Hsi's highly refined artistic language in his later years, this painting retains clear inscriptions and seals with warm-toned paper preserved in excellent condition, carrying great artistic and collection value.

本幅构图巧妙，运用明暗、干湿、留白、点染等手法，编织出一幅动感的水景。画中鸭子神态各异，一笔一画都栩栩如生。水草的阴影与鸭毛上的墨点交相辉映，简洁中带着繁复，虚实并存。这是陈文希晚年艺术语言高度精炼的典范之作。此画保留了清晰的款识和印章，纸色温润，保存完好。



08
ISKANDAR JALIL (Singaporean, b.1940)

Ceramic Vessel with Abstract Scrolls
signed on the underside
stoneware
42 x 26 x 22 cm

SGD 5,000 - 7,000
USD 3,850 - 5,390

伊斯干达·贾里《带有抽象卷轴的陶瓷器皿》
石器 上釉

This work exemplifies Iskandar Jalil's signature style that masterfully integrates traditional craftsmanship with contemporary visual language. The vessel features a substantial, rounded form with full shoulders, its distinctive silhouette extending in a serrated shape. It is seemingly fractured yet embodies a unique tension that demonstrates the artist's profound understanding of wabi-sabi aesthetics. The glaze forms a natural texture and kiln-changed effect during the firing process, with layers of colors overlapping, showing a simple yet warm sensibility. Iskandar possesses a remarkable ability to articulate philosophy through clay.

这件作品展现了Iskandar 将传统工艺与现代视觉语言完美结合的代表性风格。器形厚重圆润, 肩部饱满, 独特的造型呈锯齿状延伸。看似残破却蕴含着独特的张力, 体现了艺术家对“侘寂”美学的深刻理解。釉料在烧制过程中形成自然的纹理和窑变效果, 层层色彩交叠, 呈现出一种古朴而温暖的感受。Iskandar擅长用泥土书写哲学。



09
ONG KIM SENG (Singaporean, b.1945)

Nepal Scene
signed and dated 91 lower right
watercolour on paper
37 x 53 cm ; 76 x 89 cm (with frame)

SGD 4,000 - 6,000
USD 3,080 - 4,620

王金成《尼泊尔风光》1991 年作 水彩 纸本

This work depicts an exotic atmosphere with precise and delicate brushwork, capturing the tranquility and liveliness of afternoon light in Nepal through elegant tones and negative spaces. Ong Kim Seng demonstrated his profound understanding of architectural form and cultural essence through his meticulous rendering of stone carvings and the nuanced treatment of light and shadow. Pedestrians, cycle rickshaws, and distant mountains are compositionally integrated to enhance both spatial depth and the interwoven textures of daily life.

此作以精准细腻的笔法描绘异域氛围, 透过淡雅的色调与透光的留白, 捕捉尼泊尔午后阳光下的宁静与生动。建筑的石雕细节与光影投射处理极具深度, 体现出王金成对建筑结构与文化气息的深刻感知。画面中穿行的行人、三轮车与远山呼应, 强化了空间纵深与生活气息的交织。



10
ANTHONY POON (Singaporean, 1945-2006)

Untitled
 signed "Anthony Poon 92 AP" lower right on
 the third panel
 acrylic on canvas
 123 x 83 x 15 cm (3 pcs)

SGD 70,000 - 100,000
USD 53,850 - 76,930

方谨顺《无标题》1992 年作 亚克力 画布

Provenance : Private collection, Singapore
 来源：新加坡私人收藏

A recipient of the prestigious 1990 Cultural Medallion, Anthony Poon is celebrated as one of Singapore's leading painter-sculptors, renowned for his innovative exploration of geometry, form, and space. In this lot, his mastery of the acrylic medium is evident in the seamless gradation of aquamarine, teal, and turquoise, evoking the rhythmic ebb and flow of the seascape. When viewed in a photograph, the smooth ombré of cool tones is strikingly accentuated by the curvilinear form, drawing on the appeal of optical art. Experiencing the work in person, however, unveils an added dimension—an intricate interplay of light, shadow, and depth—highlighting how Poon invites viewers to engage with the sculptural dimensionality of his relief canvases.

方谨顺（Anthony Poon）荣获1990年新加坡文化奖章，被誉为新加坡杰出的绘画雕塑家之一，以其对几何、形式和空间的创新探索而闻名。在这件作品中，他对丙烯颜料的精湛技艺体现在海蓝宝石色、青绿色和绿松石色的无缝渐变中，令人联想到海景的起伏韵律。在照片中，流畅的冷色调渐变在曲线造型的映衬下格外醒目，汲取了光学艺术的魅力。然而，亲身体验这件作品，则会发现一个额外的维度——光、影和深度的错综复杂的相互作用——凸显了方谨顺如何引导观者融入其浮雕作品的雕塑维度之中。



11
HONG ZHU AN (Chinese-Singaporean, b.1955)

Abstract
ink and colour on paper
103 x 105 cm ;128 x 128 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

洪祝安《抽象》2004 年作 彩墨 纸本

Painted in 2004 on paper, "Abstract" is an iconic creation of Hong Zhu'an that continues his Eastern aesthetic essence and integrates contemporary abstract narratives. With a low-saturation blue-gray backdrop and dense ink, it shows depth in silence and power in blank space. The central ink motif, suggestive of mist, distant mountains or cloud formations, embodies the classical Eastern concept of qiyun shengdong (spirit resonance and life movement). Rather than depicting nature directly, Hong employs a xieyi (freehand) approach, transforming mental states and physiological rhythms into layered inks. This creates a visually meditative field deeply rooted in Eastern philosophical traditions.

《抽象》创作于2004年，是洪祝安延续其东方美学根基，并融入当代抽象语汇的代表作。作品绘于纸上，低饱和度的蓝灰色底色，浓墨墨韵，静默中透出深度，留白中蕴含力量。画面中心的墨迹如烟如雾，如远山云影，充满东方“气韵生动”的意趣。在这幅作品中，他并非描绘自然，而是以“随心写意”的方式，将心境、呼吸、转化为层层叠加的墨迹，构建出一个属于东方哲学的视觉静默场。



12
YEO SHIH YUN (Singaporean, b.1976)

Freedom
signed verso
silkscreen paint on linen
165 x 144 cm ; 175 x 154 cm (with frame)

SGD 14,000 - 20,000
USD 10,770 - 15,390

姚诗韵《自由》2015 年作 丝网印刷漆 亚麻布

Provenance : This work is accompanied with a certificate of authenticity issued by the artist.
此作品附上艺术家之保证书

Yeo Shih Yun's Freedom (2015) is part of her Conversations with Trees series, a poetic collaboration with nature where tree branches, dipped in ink and guided by wind, generate spontaneous marks later transferred onto silkscreens and printed on linen. In Freedom, gestural forms emerge through a process that merges the mystical with the material, resulting in a layered abstraction that invites contemplation of nature's silent yet expressive force and the unpredictable beauty.

杨诗韵的《自由》（2015）是她“与树对话”系列的一部分，该系列是艺术家与自然诗意的合作：树枝浸入墨汁，在风的引导下，留下自然的痕迹，然后转移到丝网印刷品上，再印在亚麻布上。在《自由》中，姿态的形式通过一种将神秘感与材质融合的过程而显现，最终形成一种层次丰富的抽象，引人沉思自然静默而富有表现力的力量，以及变幻莫测的美。



"Night Hoopoe" demonstrates Robert Zhao's continuous exploration of the subtle relationship between humans and nature. The print shows a hoopoe (Upupa epops) quietly looming between the dim rock walls, with a color tone as quiet as black stone, and layers of branches, dead leaves and stones. The "invisibility" of the hoopoe is not purely captured, but actively enters a certain "pseudo-ecological" visual construction, which shows that the artist has always questioned the relationship between "existence" and "absence" in images.

此件作品《夜戴胜》，展现其持续探索人类与自然界微妙关系的创作脉络。画面在昏暗岩壁间悄然隐现一只戴胜鸟（Upupa epops）的身影，色调近乎黑石般沉静，枝叶、枯叶与石块层层叠叠。戴胜鸟的“隐匿性”并非纯粹地被捕捉，而是主动进入某种“拟生态”的视觉构建，表现了艺术家一贯在影像中追问“存在”与“缺席”的关系。

13
ROBERT ZHAO RENHUI (Singaporean, b.1983)

Night Hoopoe (Pulau Pejantan series)
Ed 1/6
archival inkjet print
73 x 110 cm ; 91 x 127.5 cm (with frame)

SGD 4,000 - 5,000
USD 3,080 - 3,850

赵仁辉《夜戴胜》2009 年作 收藏级喷墨打印

"Datin Brigid" is a contemplative sculpture crafted from glass, brass, and copper, portraying a graceful female figure beneath an arch of cascading leaves. Blending spiritual symbolism with organic form, the work reflects McNally's Irish heritage and deep connection to Southeast Asian culture. Referencing Saint Brigid, the sculpture evokes themes of femininity, nature, and sacred presence. Datin Brigid stands as a poignant embodiment of McNally's exploration of cultural hybridity and spiritual resonance through material and form.

《达汀布利吉德》是一件沉思的雕塑，由玻璃、黄铜和铜制成，描绘了一位优雅的女性身影，位于层叠的落叶下。作品将精神象征与有机形态相融合，体现了麦克纳利的爱尔兰血统及其与东南亚文化的深厚渊源。雕塑以圣布里吉德为灵感，唤起了女性气质、自然和神圣存在等主题。《达汀布利吉德》是麦克纳利通过材料和形式探索文化融合与精神共鸣的深刻体现。此作塑像姿态挺立，面容抽象、双臂上举扶枝，似在聆听自然之声。作品通体以深褐铜调交织内嵌半透明玻璃嵌体，于光影中折射出灵性光芒。枝叶造型以错落的锤打铜片模拟风中婆娑，为原本静穆的体态赋予动态张力，显现麦纳利极具东方感悟的雕塑语汇。

14
BROTHER JOSEPH McNALLY
(Irish, Singaporean, 1923-2002)

Datin Brigid
incised with signature and dated '94 verso
glass, brass and copper
140 x 40 x 50 cm

SGD 40,000 - 60,000
USD 30,770 - 46,160

約瑟夫·麥納利 修士《达汀布利吉德》1994 年作 玻璃 黄铜 铜

Exhibited: A Terrible Beauty - New Sculptures by Brother Joseph McNally, 29 Oct. - 6 Nov. 1994, Thea Gallery LASALLE-SIA College of the Arts, Singapore, illustrated on the cover of the exhibition invitation
Literature: A Terrible Beauty - New Sculptures by Brother Joseph McNally, LASALLE-SIA College of the Arts, Singapore, 1994, unpaginated, item no. 8.

展览：新加坡拉萨尔-新航艺术学院画廊《利害的美—约瑟夫·麦克纳利修士的新雕塑》
1994 年 10 月 29 日至 11 月 6 日 展览邀请函封面上的插图
出版：《利害的美—约瑟夫·麦克纳利修士的新雕塑》拉萨尔-新航艺术学院 新加坡
1994 年 未分页 编号 8



2 ARTWORKS BY MILENKO PRVACKI 2件米連柯・普爾瓦奇基作品



15
MILENKO PRVACKI (Yugoslavian, b.1951)

11
signed "M. Prvacki" and dated 95 lower right
oil on canvas
91.5 x 152 cm ; 94 x 154.5 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

米連柯・普爾瓦奇基《十一》1995 年作 油彩 画布

Set against a gray-green tonal backdrop, overlapping brushstrokes and scraping techniques create a mottled surface texture.. Three black and white structural patterns quietly emerge, simultaneously suggesting architectural sketches, topographic projections, and memory fragments. The white outline in the lower right corner presents a subtly mathematical rational structure, symbolizing the artist's exploration of "painting as a mind space." While the painting appears restrained, it contains a strong conceptual thinking in its layout and material relationship.

此件作品以灰绿调为基底，涂抹与刮刻痕迹交织成斑驳肌理，三段黑白构形图样静静地浮现于画面之上，宛如建筑草图、地形投影或记忆片段。最右下角的白线轮廓呈现出略带数学式的理性结构，展现出艺术家对于“绘画作为思维空间”的探索。尽管作品表面看似沉默寡言，却在其布局与材质关系中蕴含浓厚的观念性思维。



16
MILENKO PRVACKI (Yugoslavian, b.1951)

Trophy Landscape
signed "M. Prvacki" and dated 93 lower middle
oil on canvas
127 x 127 cm

SGD 7,000 - 9,000
USD 5,390 - 6,930

米連柯・普爾瓦奇基《奖杯景观》1993 年作 油彩 画布

Provenance :
acquired directly from the artist
来源：购自於艺术家本人

Milenko Prvački incorporates Neo-expressionism elements in this lot, replacing his earlier rugged aesthetic with more vibrant and fluid compositions. For him, painting is an invigorating process of constantly “attempting to reach the truth”, conceptually challenging the boundaries between representation and abstraction, whether through figurative depiction or other means. His meditative approach to instinct, expressed through distinctive brushwork, compels viewers to reconsider how meaning is conveyed through visual language.

米伦科・普瓦奇基 (Milenko Prvački) 融入了新表现主义元素，用更生动、更流畅的构图取代了他早期的粗犷粗犷。对他而言，绘画是一个不断“尝试触及真相”的焕发活力的过程，他通过具象描绘或其他方式，在概念上挑战了表征和抽象的界限。他对本能的沉思，以及通过笔触进行的沉思，迫使人们反思意义是如何通过视觉语言来表达的。



17
KETNA PATEL (British-Indian, b.1968)

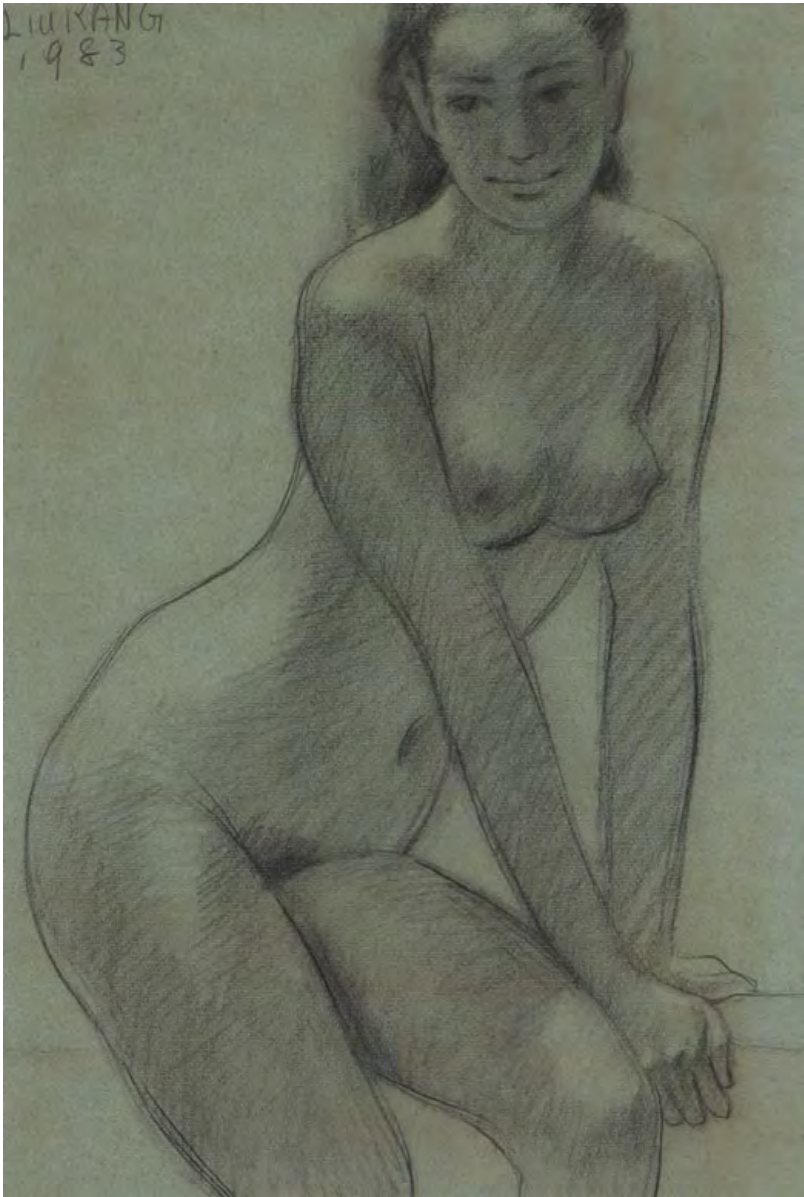
Asian in Shade
signed lower middle
acrylic on canvas
138 x 138 cm ;
140 x 140 cm (with frame)

SGD 5,000 - 8,000
USD 3,850 - 6,160

凯特娜·帕特尔《阴凉中的亚洲人》
2006 年作 亚克力 画布

"Asian in Shade" is a visually vibrant and colorful work that subtly blends pop culture, street scenes and historical symbols. A smiling woman in a swimsuit holding a paper umbrella stands against the backdrop of a graffiti wall typical of Singapore's Little India district, with brightly colored Tamil script and images of folk deities. Opposite her is a man wearing long sleeves and a bamboo hat, whose back view and shadow create a metaphorical dialogue between culture and class. The collage like tile pattern on the ground, the neon pink door panels on the wall and bicycle elements combine to create a familiar and surreal urban style.

《阴凉中的亚洲人》是一幅视觉饱满、色彩鲜明的作品，巧妙糅合流行文化、街头景观与历史符号。画面中，一位身着泳装、手执纸伞的女子微笑伫立，背景则是新加坡小印度区典型的手绘广告墙体，配以鲜艳的泰米尔文字与民间神祇图像。与她相对的，是一位身穿长袖、戴斗笠的男子，其背影与阴影营造出文化与阶层之间的隐喻对话。地面拼贴般的瓷砖图案、墙上的霓虹粉色门板与脚踏车等元素，共同构建出一种熟悉而超现实的都市风貌。



18
LIU KANG (Singaporean, 1911-2004)

Nude
signed and dated 1983 upper left
pencil on paper
44 x 29.5 cm ; 62 x 48 cm (with frame)

SGD 8,000 - 15,000
USD 6,160 - 11,540

劉抗《裸女》1983 年作 纸上铅笔

Trained in Paris, where he absorbed rigorous academic drawing traditions, Liu solidified his practices with life drawing skills. After returning to Singapore, he synthesized classical techniques with Nanyang cultural sensibilities, applying organic lines to capture both the rhythm of bodily curves and their inherent vitality. In this work, the artist focuses on subtle tonal gradations to reveal light changes across skin surfaces rather than anatomical precision alone, achieving a distinctive equilibrium between Eastern lyricism and Western formalism.

刘抗留学巴黎期间深受西方学院派素描训练的影响，人物素描成为他技法的基础之一。回到新加坡后，他将传统素描技法与南洋文化相结合，以利落内敛的线条刻画身体曲线，强调身体的律动和内在的生命力。在这幅作品中，艺术家运用细腻的色调来展现光影质感的变化，而非仅仅追求解剖学的精准，展现了东方抒情与西方造型之间的平衡。

INDONESIAN ART SESSION

印尼艺术专场

This season, 33 Auction proudly presents a meticulously curated selection of exceptional paintings by Indonesian artists. This remarkable lineup showcases a harmonious blend of profound technique, Indonesian cultural heritage, and each artist's signature artistic style, resulting in a collection brimming with exquisite craftsmanship and individuality.

Within this ensemble, the meticulous craftsmanship of each piece harmonizes seamlessly with Indonesia's rich cultural heritage, yielding a remarkable fusion of beauty and cultural legacy. These artworks encapsulate a spectrum of artistic expression, with each piece serving as a testament to the depth and diversity of Indonesian artistry.

本季，33拍卖行荣幸呈献一系列精心挑选的印度尼西亚艺术家的杰出画作。这些非凡的画作将深厚的技艺、印度尼西亚的文化遗产以及每位艺术家标志性的艺术风格完美融合，构成了一个充满精湛工艺和独特个性的系列。在这套作品中，每一件作品的精湛工艺都与印度尼西亚丰富的文化遗产完美融合，呈现出美感与文化遗产的完美融合。这些作品涵盖了丰富的艺术表现形式，每一件都展现了印度尼西亚艺术的深度和多样性。



19

AHMAD SADALI (Indonesian, 1924-1987)

Abstract

signed and dated 1984 lower right
mixed media on paper
43 x 37 cm ; 55.5 x 51.5 cm (box)

SGD 4,000 - 5,000

USD 3,080 - 3,850

阿默·薩達里《抽象的》1984 年作 综合媒材 纸本

This work evokes serenity with midnight blue, embellished with thick coats of gold leaf and impasto, as if peering through a window into the night sky. The subdued tone with light textural contrast echoes Sadali's other works from the same period, notably "Ayat di Kitari Bentuk - Bentuk Bersisa Emas" (1986) with golden Quran set against a blue backdrop. As a pious devotee and religious ideologist, his works are embedded with profound spiritual and philosophical connotations, often manifesting in emotive expressions like force fields emanating energies.

这幅作品以午夜蓝营造宁静氛围，并以金色厚涂和金箔点缀，宛如透过窗户窥视夜空。柔和的色调与轻盈的纹理对比，与他同期的其他作品相呼应，尤其是《Ayat di Kitari Bentuk - Bentuk Bersisa Emas》（1986 年），蓝色背景上绘有金色的《古兰经》经文。作为一位虔诚的信徒和宗教思想家，他的作品蕴含着深刻的精神内涵和哲学思辨，常常以充满情感的姿态展现，如同散发能量的力场。



Le Mayeur's enduring fascination with Balinese culture is characterized by the rendition of light and color in this painting, showing an intimate domestic scene featuring two women in traditional sarongs, seated and reclining in tranquil poses, bathed in delicate light filtering through window lattices. A relaxed ambiance emits in the imagery with time seemingly suspended in their exchanged glances and whispered conversations. Le Mayeur achieves extraordinarily nuanced color relationships within this interior space: warm reds and golden browns interweave to render textures of furnishings and textiles, while wall shadows and luminous skin tones resonate optically, composing a symphony of light. Such mastery of luminescence and ambiance elevates Le Mayeur's works beyond visual representation into profound emotional carrier.

勒邁耶·德·莫赫普赫斯以其标志性的柔光笔触与对峇里文化的迷恋，呈现出一幅宁静而亲密的室内场景。两位女子身着传统纱笼，或坐或倚，神态娴静，沐浴在从窗棂洒入的柔和光线之中。画面弥漫着静谧的南洋气息，时间仿佛凝结在她们目光交汇与轻语之间。本作中室内空间的色彩关系极为微妙——暖红与褐金交织出家具与衣饰的肌理，墙面上的阴影和人物肌肤的反光共振，构成画家独特的光影交响。这种对光与氛围的处理，使勒邁耶的作品不只是视觉描绘，更是情感的载体。



20

ADRIEN JEAN LE MAYEUR DE MERPRÈS (Belgian, 1880-1958)

Two Women in an interior, Sanur

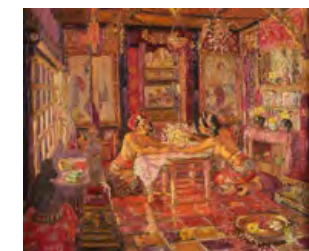
signed lower left

oil on canvas

55 x 65 cm ; 82 x 92 cm (with frame)

SGD 409,000 - 630,000

USD 314,620 - 484,620



Two Women Arrangin Flowers in The Interior

755 x 91.5 cm Bonhams 22 Apr 2021

Sold \$ 1,811,058 (SGD 2,442,936)

勒邁耶·德·莫赫普赫斯《沙努尔室内的两个女子》油彩 画布

Provenance :

1. Christie's, Hong Kong, 24 May 2008, lot 90; Important Private Collection, Indonesia (acquired from the above auction).
2. This lot is accompanied with a certificate of authenticity signed by Drs. JM Ubbens, Co-author on the monography on Le Mayeur.

来源：

1. 香港佳士得 5 月 24 日 2008 年 拍品编号 90; 重要印尼私人收藏（购自于上述拍卖）
2. 此拍品附有勒邁耶专题论文合著者 JM Ubbens 博士签名的真品证书



Close Up 局部



21

AFFANDI (Indonesian, 1907-1990)

Perahu Jukung (Jukung Boat)

signed and dated 1962 lower right
oil on canvas

102 x 135 cm ; 132 x 165 cm (with frame)

SGD 75,000 - 100,000

USD 57,700 - 76,930

阿凡迪《朱公船》1962 年作 油彩 画布

Provenance : Acquired directly from the estate of an
American Foreign Affair Officer by the present owner.

来源：现藏者直接从一位美国外交官的遗产中购得

This work depicts the magnificent scene of a bamboo boat sailing through wind and waves, using unrestrained lines and powerful color contrasts to symbolize the courage and tenacity of life amidst adversity. Affandi renders the hull and waves with rough, twisted strokes. The texture of the bamboo strips, the force of the wind and waves, and the turbulence of the sky are vividly captured through impastos. The composition is filled with rhythmic force, capturing nature's dynamism intertwined with human will.

作品以奔放的线条与强烈的色彩冲击，描绘出一艘小渔船乘风破浪的壮阔景象，象征着生命在风雨中前行的勇气与坚韧。在本作中，他以粗犷扭曲的笔势描绘船体与波涛，木板的质感、风浪的速度与天空的翻涌均在层叠颜料中生动呈现。画面结构充满力量感与律动性，将自然与人类意志的交织表现得淋漓尽致。

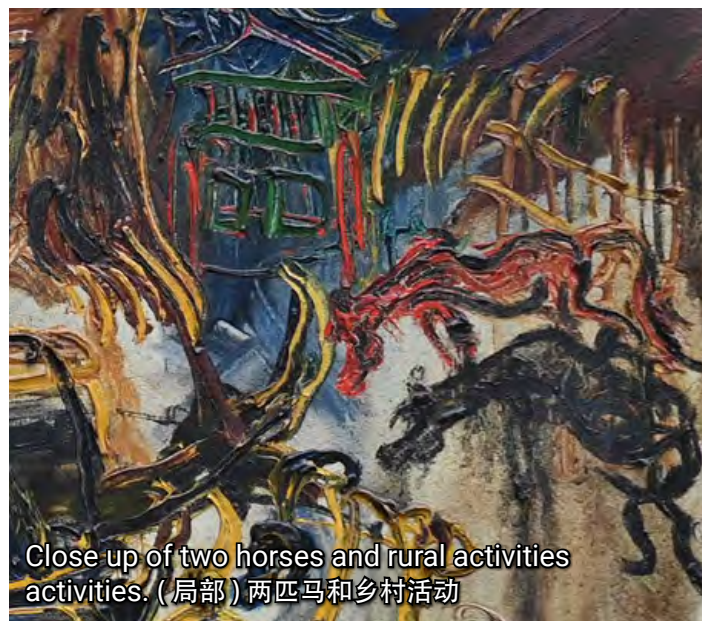
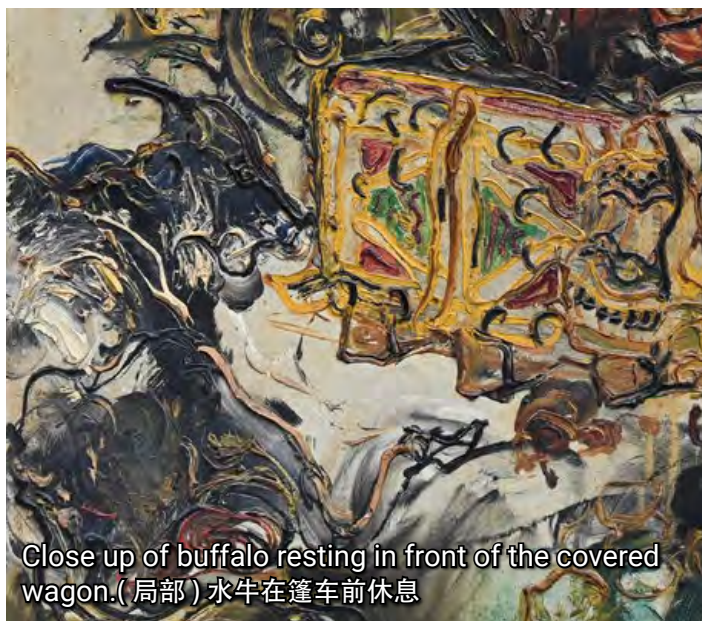


Affandi's "Covered Wagon" (1960) is a powerful example of the artist's mature period, reflecting the raw energy and emotional depth that define his paintings of the 1960s—a decade widely considered the peak of his expressive power. The work depicts a traditional ox-drawn covered wagon that Affandi not only admired but also used as his personal mode of transportation during plein air journeys across Java. More than just a vehicle, the wagon served as a mobile studio and became a status symbol for the artist, embodying his affinity with rural life and his commitment to painting directly from the world around him.

Although Affandi is often associated with both expressionism and impressionism—characterized by gestural brushwork and emotional immediacy—this work reveals his careful attention to detail, especially evident in his paintings from the 1960s. The composition vibrates with kinetic energy and symbolic resonance, transforming a common sight into a deeply personal and culturally rich tableau. The painting shows Affandi's ability to blend emotional intensity with visual complexity, capturing both the spirit and substance of Indonesian life. This work is undoubtedly a rare, unique, and highly collectible masterpiece by Affandi—an exceptional testament to his artistic genius and cultural legacy.

阿凡迪的《篷车》（1960年）是艺术家成熟时期的有力代表，体现了其1960年代作品中蕴含的原始能量和情感深度——这十年被广泛认为是他表现力的巅峰。作品描绘了一辆传统的牛拉篷车，阿凡迪不仅欣赏它，还将其作为个人在爪哇户外旅行时的交通工具。篷车不仅仅是一辆车，更是艺术家的移动工作室，并成为他身份的象征，体现了他对乡村生活的热爱以及他从周围世界直接汲取灵感进行绘画的决心。

尽管阿凡迪经常与表现主义和印象派联系在一起——印象派以其流畅的笔触和即时的情感为特征——但这幅作品展现了他对细节的细致关注，这在他1960年代的画作中尤为明显。构图充满了动能和象征性的共鸣，将常见的景象转化为深刻的个人化和文化底蕴丰富的画面。这幅画作证明了阿凡迪将情感强度与视觉复杂性融为一体的能力，捕捉到了印度尼西亚生活的精神和实质。此作品无疑是阿凡迪一件罕见、独特且极具收藏价值的杰作，是其艺术天赋和文化遗产的非凡证明。



Amidst the swirling lines and impasto textures, one can discern multiple oxen subtly integrated into the road and background, suggesting the presence of a busy, lived-in rural scene. These details, though rendered in his trademark expressive style, reflect a sharp observational eye and a layered narrative approach.

在旋转的线条和厚涂的纹理中，人们可以辨认出多头牛巧妙地融入道路和背景中，暗示着繁忙、有人居住的乡村景象。这些细节虽然以他标志性的表现风格呈现，却反映出敏锐的观察力和层次分明的叙事方法。



22

AFFANDI (Indonesian, 1907-1990)

Covered Wagon

signed and dated 1960 lower right
oil on canvas

103.5 x 123 cm ; 133 x 153 cm (with frame)

SGD 280,000 - 560,0000

USD 215,390 - 430,770

阿凡迪《篷车》1960 年作 油彩 画布

Provenance: Collection of Raka Sumichan (Important Affandi collector), The present owner acquired from the above Literature : Sardjana Sumichan, volume II, Bina Lestari Budaya Foundation, Jakarta, p. 103

来源：重要阿凡迪藏家 Raka Sumichan 私人收藏；印尼私人收藏（购自於上述重要藏家）

出版：《阿凡迪：第二册》Sardjana Sumichan, Bina Lestari Budaya 基金会 印尼（图版，第 103 页）



2 ARTWORKS BY ARIE SMIT 2件艾利·斯密特作品



23
ARIE SMIT (Indo-Dutch, 1916-2016)
Turbulent Water, Candi Dasa
signed and dated 02 lower right
acrylic on canvas
41 x 51 cm ; 76 x 85 cm (with frame)

SGD 5,200 - 10,500
USD 4,000 - 8,080

艾利·斯密特《湍急的水流，达萨神庙》
2002 年作 亚克力 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书

This work depicts the Candi Dasa region of eastern Bali. Smit renders the endlessly surging stream, its surface dotted with white crests like rhythmic musical notations of nature. The sky appears in interwoven bands of golden-orange, yellow-green, and cyan-blue, capturing the transient wonder where dawn and dusk light converge.

画面描绘的是位于巴厘岛东部的坎迪达萨地区，在斯密特笔下，溪水翻腾不息，水面上点缀着白色浪花，如同自然跳动的节奏音符；天幕则呈现出金橘、黄绿、青蓝交织的色带，恍若晨曦与余晖交汇之时的短暂奇观。



24
ARIE SMIT (Indo-Dutch, 1916-2016)
Evening Glow
signed and dated 98 lower left
acrylic on canvas
37 x 45 cm ; 67 x 76.5 cm (with frame)

SGD 5,700 - 7,200
USD 4,390 - 5,540

艾利·斯密特《晚霞》1998 年作 亚克力 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书

Unlike figurative representation, Smith simplifies and flattens the tropical island scenery, constructing a lyrical and decorative visual rhythm through lively brushstrokes and layered colors. In this work, viewers are mesmerised by the flow of time through the gradual descent of the setting sun and the creeping twilight along the horizon.

不同于具象再现，斯密特将热带岛屿的景致加以简化、平面化，借由跳跃的笔触与层层堆叠的色彩构建出一种既抒情又装饰性的画面节奏。在这幅作品中，观者仿佛可以感受到夕阳缓缓沉落、暮色在地平线上铺展开来的时间流动感，令人沉醉。

Literature : Amir Sidharta, Vibrant, Arie Smit, Hexart
Publishing, Jakarta, 2002, illustrated in color plate p.4164
出版：阿米尔·西达塔，《斑斓：阿里·史密特》，Hexart 出版社，
雅加达，2002 年，彩页第 4164 页有插图

2 ARTWORKS BY RICHARD WINKLER 2件 理查德·温克勒 作品



25
RICHARD WINKLER (Swedish, b.1969)
Women's Gathering
signed and dated 2007 lower right
oil on canvas
101 x 130 cm ; 129.5 x 159.5 cm (with frame)

SGD 9,000 - 12,000
USD 6,930 - 9,240

理查德·温克勒《妇女聚会》2007 年作 油彩 画布

Winkler deconstructs the human body into an almost abstract geometric volume, and through the precise control of light, shadow and curves, he strengthens the material sense and dynamic beauty of the flesh. The interweaving tones of orange, red and ochre yellow give the figures a warm luster under the tropical sun, soft yet powerful and full of sensuality. The fruits, leaves and hills in the background are laid out in an idealized decorative arrangement, giving the whole work a distinct sense of rhythm and immersive atmosphere.

温克勒将人体解构为近乎抽象的几何体积，并通过对光影和曲线的精准掌控，强化肉体的材质感和动态美感。橙色、红色和赭黄色的交织色调，赋予人物在热带阳光下温暖的光泽，柔和却又充满力量，充满感性。背景中的果实、树叶和山丘以理想化的装饰性排列，赋予整幅作品鲜明的韵律感和沉浸式的氛围。



26
RICHARD WINKLER (Swedish, b.1969)
In The Village Sideman
signed and dated 2016 lower right
oil on canvas
60 x 47.5 cm ; 86 x 73.5 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

理查德·温克勒《在乡村伴奏者》2016 年作 油彩 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书



Provenance :
Picture The Artist with the Present Lot
艺术家与此作品合映

2 ARTWORKS BY I NYOMAN GUNARSA 2件 伊·紐曼·古納沙 作品



27
I NYOMAN GUNARSA (Indonesian, 1944-2017)

Playing Violin
signed and dated 2006 lower right
oil on canvas
175 x 125 cm ; 215 x 166 cm (with frame)

SGD 4,800 - 8,000
USD 3,700 - 6,160

伊·紐曼·古納沙《拉小提琴》2006 年作 油彩 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书

I Nyoman Gunarsa’s works are rooted in the integration of traditional Balinese dance and music. His use of color is magnificent, his compositions unrestrained, and his paintings pulse with movement and spirituality. In The Violinist, Gunarsa depicts a female performer dressed in traditional Indonesian attire, crowned with flowers. A dreamy blue-toned background evokes both melody and a flowing visual rhythm. By incorporating a Western musical instrument alongside the dancer’s graceful posture, the work explores the intersection of Balinese ritual aesthetics and Western cultural elements. It merges classical elegance with contemporary dynamism, bearing the unmistakable imprint of the artist and the spirit of his time.

伊·纽曼·古纳沙以融合峇里传统舞蹈与音乐为核心创作主题，作品色彩瑰丽、构图奔放，富于动感与灵性。本作《小提琴手》描绘一位身着印尼传统服饰、头戴花冠的女性演奏者，背景以梦幻蓝色调构建出旋律流动的视觉节奏。画中融入西洋乐器与舞者妙曼身姿，呈现峇里仪式美学与西方文化的交汇。作品将古典优雅与现代张力糅合，极具艺术家的个人印记与时代精神。



28
I NYOMAN GUNARSA (Indonesian, 1944-2017)

Wayang Moksa (Moksa Puppet)
signed and dated 2005 lower right
oil on canvas
145 x 145 cm ; 190 x 190 cm (with frame)

SGD 4,800 - 8,000
USD 3,700 - 6,160

伊·紐曼·古納沙《莫克萨木偶》2005 年作 油彩 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书

This work is large in scale and rich in composition and characterized by unrestrained lines and bright, lively colors. The dancers appear graceful and focused, as if performing in a sacred ceremony, evoking an atmosphere of near-religious ritual. Gunarsa does not aim for realistic depiction, but instead emphasizes the rhythm of dance and the freedom of the soul through abstract color blocks and expressive brushstrokes. The mystery and spirituality of Balinese culture are transformed into a modern visual language.

这幅作品尺幅宏大，构图丰富，线条奔放，色彩明快活泼。舞者姿态优雅专注，仿佛置身于神圣的仪式之中，营造出一种近乎宗教仪式的氛围。Gunarsa 并不追求写实的描绘，而是通过抽象的色块和富有表现力的笔触，强调舞蹈的律动和心灵的自由。巴厘岛文化的神秘与灵性被转化为现代的视觉语言。

2 ARTWORKS BY AWIKI 2件 羅維奇 作品



29
AWIKI (Indonesian, b.1961)
Smokey Reflections
signed and dated 24 lower right
oil on canvas
95 x 80 cm ; 115 x 101 cm (with frame)

SGD 18,500 - 35,500
USD 14,240 - 27,310

羅維奇《烟雾反射》2024 年作 油彩 画布

Awiki's practice has long focused on the visual expression of individual experience and inner psychology, exploring the fluidity of time, memory, identity and existence by incorporating surreal and abstract language. "Smokey Reflections" continues the aesthetic trajectory of his "Perception Variation" series, with swirling smoke in the background and the outline of objects half visible and half hidden, as if a memory is fading, or a bodiless ego is forming to shape.

AWIKI惯于使用肌理饱满的油彩构建画面张力，人物面部与鸡羽的描绘尤为厚重，以色块代替细节，形成强烈的视觉冲击。画中人物戴着黑帽，面容沧桑，专注的眼神似在凝视某处，仿佛沉浸于个人回忆或对日常生活的深刻反思。



30
AWIKI (Indonesian, b.1961)
Harvest Harmony
signed and dated 24 lower right
oil on canvas
100 x 150 cm ; 131 x 180 cm (with frame)

SGD 28,000 - 40,000
USD 21,540 - 30,770

羅維奇《丰收和谐》2024 年作 油彩 画布

The horizontal composition in warm tones depicts a moment during harvest season—where nature and humanity, labor and tranquility, order and gratitude resonate in harmony, embodying the cosmic worldview deeply rooted in Southeast Asian culture. The painting abounds with intricate details: ripe fruits, swaying rice stalks, the balanced crisscross of field ridges, and figures/animals with potential symbolic significance. Together, they form the artist's visual articulation of "natural cycles" and "human-nature symbiosis." AWIKI reinterprets nature with the spiritual totems of traditional agrarian civilization through contemporary visual narrative.

作品宽幅构图，色调温暖，描绘了一个丰收时节的片刻——自然与人、劳动与宁静、秩序与感恩，在画面中共振，彰显出深植东南亚文化脉络中的宇宙和谐观。

画面充满细节：成熟的果实、舞动的稻穗、以及可能隐含象征意义的人物身影，皆构成艺术家对于“自然循环”与“人类共生”理念的视觉呈现。AWIKI并非单纯地再现自然，而是以当代语汇转译传统农耕文明的精神图腾，使画面呈现出一种静中有动、富于仪式感的抒情张力。

CHINESE ART SESSION

中国艺术专场

33 Auction is honored to unveil a distinguished collection showcasing the unparalleled talent of Chinese artists. Within this ensemble, the exquisite finesse of craftsmanship harmonizes with the traditional painting techniques of China, resulting in a remarkable fusion of beauty and cultural legacy.

These works encapsulate a spectrum of artistic expression, each piece a testament to the diversity and depth of Chinese artistry. While the artworks vary in their construction and execution, they collectively offer nuanced, captivating, and profound examinations of our relationship with the world and with one another.

本季度，33拍卖很荣幸展示了一系列突出中国艺术家杰出才华的杰出作品。在这个经过精心策划的精选中，中国独特的精湛工艺与多样化的艺术风格融为一体，创造出迷人的美感和文化遗产。横跨广泛的艺术表现形式，每件作品都是中国艺术才华深度和丰富性的见证。尽管展示了不同的媒介和技巧，但这些作品共同深刻地揭示了我们与世界和彼此的紧密联系。

3 ARTWORKS BY FANG XIANG 3件 方向 作品

This work depicts an elegant and lush courtyard, with a composition that unfolds progressively in rich, vibrant hues that imbue tranquility with subtle vibrancy.

The painting takes a traditional garden as its central structure, introducing multiple perspectives and intricate details within an orderly framework: patterned brick pathways, vermilion pillars with painted beams, banana leaves and orchids, cascading wisteria, and even a resting white cat in the corner. Each element infuses this secret garden with both the warmth of life and poetic stillness. The rich and restrained use of colors and the meticulous brushwork reflect Fang Xiang's adept synthesis of traditional gongbi technique and contemporary aesthetics.

此作描绘一处典雅而繁茂的庭院，构图层层递进，色彩斑斓丰沛，于宁静之中暗藏律动。画面以传统园林为基础结构，在工整的构图中引入多重视角与丰富细节：砖石地面、红柱画栋、蕉叶幽兰、藤萝低垂，甚至画面角落那只静卧的白猫，都为这座“秘密花园”赋予了生活的温度与静谧的诗性。浓丽而节制的用色，以及细致入微的笔法，体现方翔在工笔传统与当代审美之间的娴熟调和。

31
FANG XIANG (Chinese, b.1967)

Secret Garden
signed lower left
ink and colour on paper
136 x 34 cm; 154 x 52 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

方向《秘密花园》2004 年作 彩墨 纸本

Provenance :
Acquired from Yan Gallery, Hong Kong at
exhibition by the artist on 2004-05-29
来源：2004 年 5 月 29 日 艺术家展览时购自香港颜画廊





"Over The Bridge" evokes a sense of poetic narrative, suggesting a transition not just across a physical bridge, but perhaps also between inner contemplation and outward experience, between the controlled beauty of architecture and the untamed vitality of nature. It speaks to themes of journey, tranquility, and the harmonious relationship between humanity and the environment, all rendered with a unique blend of traditional technique and modern artistic expression. The painting invites viewers to step into its world, wander through its detailed landscapes, and reflect on their own journeys and moments of quiet passage.

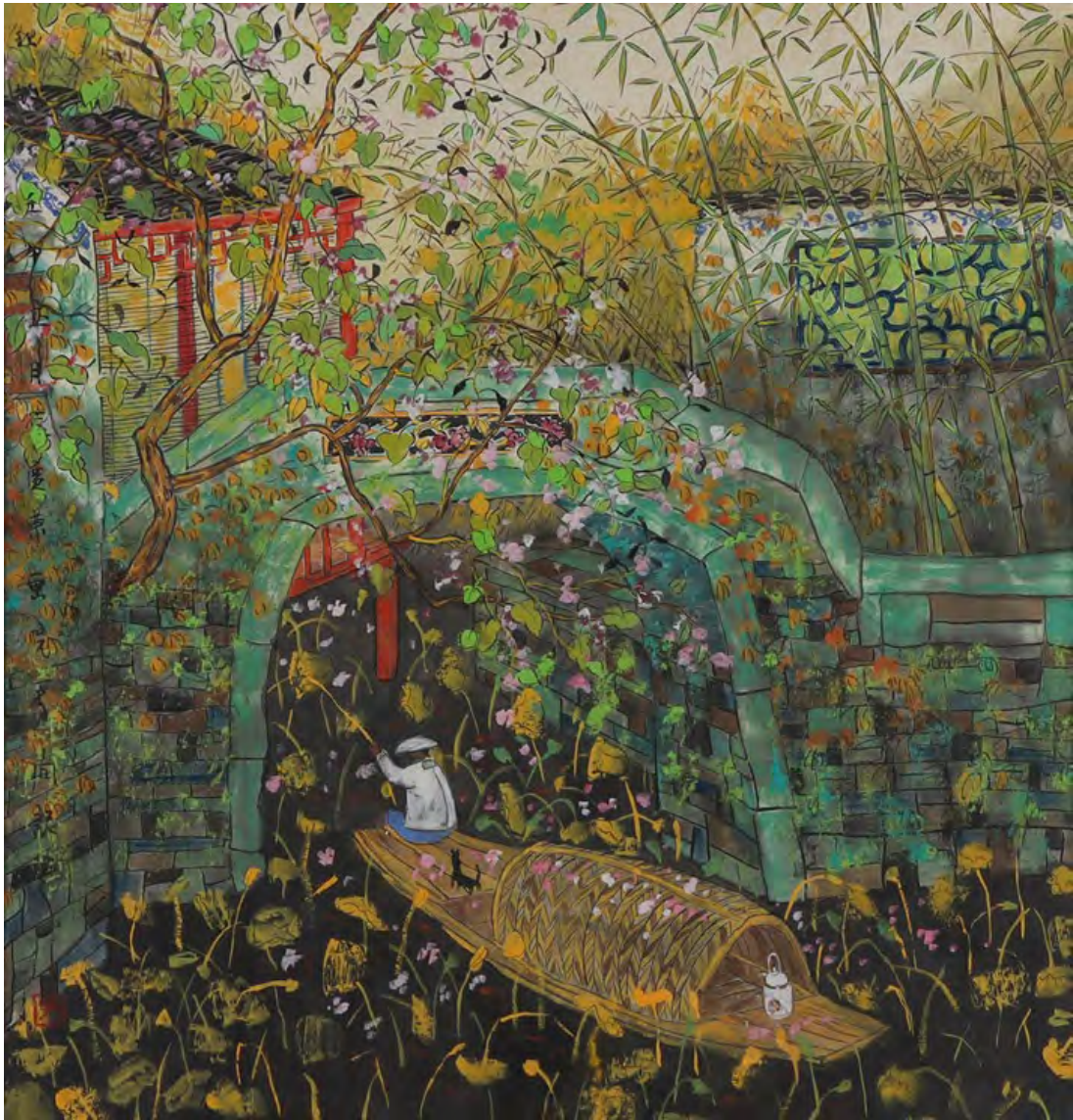
《小河水涨》唤起了一种诗意的叙事感，它不仅暗示着跨越一座实体桥梁的过渡，也暗示着内在沉思与外在体验之间的过渡，以及建筑的克制之美与自然的奔放活力之间的过渡。它探讨了旅程、宁静以及人与环境的和谐关系等主题，并以独特的方式融合了传统技法与现代艺术表达。这幅画作邀请观者步入其中的世界，徜徉于细致入微的风景之中，反思自身的旅程和静谧的瞬间。

32
FANG XIANG (Chinese, b.1967)

Over The Bridge
inscribed with title in Chinese and stamped with an
artist's seal near the right edge
ink and colour on paper
67 x 135 cm ; 93.2 x 161.7 cm (with frame)

SGD 10,000 - 15,000
USD 7,700 - 11,540

方向《小河水涨》2004 年作 彩墨 纸本



33
FANG XIANG (Chinese, b.1967)

Under The Bridge
signed in Chinese and stamped
with artist's seal upper left
ink and colour on paper
66 x 65 cm ; 93.5 x 92 cm (with frame)

SGD 7,000 - 9,000
USD 5,390 - 6,930

方向《桥下》2004 年作 彩墨 纸本

Fang Xiang's "Under the Bridge" sublimates the traditional Jiangnan water town image into a visual chant of dreams and memories with its extremely dense picture texture and fairy-tale-like poetic brushstrokes. A close look at the bridge deck, stone walls, window frames, and flowers and trees shows Fang Xiang's consistent neat brushstrokes and folk decorative style. His "fine brushwork and color ink" technique is perfectly combined with "situational narrative" to create an image field that is both traditional and rich in contemporary aesthetics.

方向笔下的《桥下》，以极致绵密的画面织构与童话般的诗意笔触，将传统江南水乡意象升华为一场关于梦境与记忆的视觉吟咏。细察桥面、石墙、窗棂与花木，方向一贯的工整笔触与民间装饰风格展现无遗，其“工笔彩墨”的技艺与“情境叙事”完美结合，营造出既传统又富当代审美感的图像场域。



34
XIONG YU (Chinese, b.1975)

Ethereal Bloom
signed in chinese and dated 2007 lower right
oil on canvas
79 x 99 cm ; 88 x 108 cm (with frame)

SGD 6,000 - 9,000
USD 4,620 - 6,930

熊宇《空灵绽放》2007 年作 油彩 画布

Xiong Yu's work combines the metaphorical spirit of symbolism, surrealism and Eastern aesthetics. He is skilled at integrating figurative forms into absurd and poetic contexts, compelling viewers toward self-reflective engagement. The ambiguous relationship between the figures' facial expressions and environments makes this painting not only visually appealing but also deep with psychological meaning. The work is ingeniously conceived and skillfully composed, representing the artist's exploration of "sense of existence" and "boundaries of human nature" in his mature period, fully demonstrating his unique perspective.

熊宇的作品融合了象征主义、超现实主义的隐喻精神以及东方美学。他善于将具象形式融入荒诞诗意的语境中，引导观者在观看过程中进行自我反思。人物面容与环境之间暧昧的关系，使这幅画作不仅拥有视觉上的感染力，更蕴含着深刻的心理维度。作品构思巧妙，笔法娴熟，展现了艺术家成熟时期对“存在感”和“人性界限”的探索，充分展现了他独特的艺术世界。



35
WU GUANZHONG (Chinese, 1919-2010)

An Alley
stamped with a seal upper right; stamped with a seal lower left, signed and numbered edition 15/50
woodblock print
53 x 49 cm ; 77.5 x 71.5 cm (with frame)

SGD 4,000 - 6,000
USD 3,080 - 4,620

吴冠中《一条小巷》木刻版画 纸本

Provenance :
Acquired from Sin Hua Gallery, Singapore, in 1993
来源：1993 年购自于新加坡新华画廊

Wu Guanzhong's organic combination of Western modern art and 20th-century classical Chinese ink painting has been hailed as a model of “Fusion of East and West”. He often draws on scenes of life as creative themes, integrating profound, realistic skills with abstract expression. In this work, he features nearly blank walls to create a serene ambiance, and a few strokes of color details (such as the red wall corners and bluestone roads) add rhythm to the whole work.

吴冠中将西方现代艺术与20世纪中国传统水墨画有机结合，被誉为“中西融合”的典范。他常以生活场景作为创作题材，将深厚的写实功力与抽象的表现手法融为一体。在这幅作品中，他利用近乎空白的墙面营造出轻盈宁静的氛围，寥寥数笔的色彩细节（如红色的墙角、青石板路）恰到好处地为整幅作品增添了节奏与韵律。



Back View 背面

36
ZHOU CHUNYA (Chinese, b.1955)

Green Dog
signed at sculpture (left hand of dog)
bronze
13 x 23 x 16 cm

SGD 6,000 - 8,000
USD 4,620 - 6,160

周春芽《绿狗》铜

This small-scale bronze sculpture captures the dog in a dynamic pose, reclining on its side with forelimbs slightly raised while portrayed with pensive melancholy. While stylized with subtle absurdity, the form retains lifelikeness. The surface is covered in bright green patina that echoes the chromatic signature of Zhou's oil paintings, reinforcing the connection between his sculptural and painterly practices. The green hues function dually: as a symbol of vitality and as the artist's distinct style that reinforces collectible significance.

本件小型铜雕《绿狗》以极富张力的姿态呈现，犬身侧卧，前肢自然支撑，神态带有一丝惆怅与思索。其造型虽略带荒诞，却保有生命的真实感。全身覆以亮绿色铜锈质感，与周氏同系列绘画作品色彩一脉相承，强化了雕塑与绘画之间的对话关系。绿色既是生命的象征，也成为周春芽自我风格的独特标签，极具辨识度与收藏价值。

"Blooming" refers to a specific work that likely symbolizes the idea of growth, emergence, or the discovery of selfhood within vulnerability. The very act of "blooming" implies an unfolding process, one that reveals concealed mysteries, mirroring Xiang Jing's artistic pursuit of exposing humanity's "interiority." Her figures, even when seemingly passive or withdrawn, often possess an underlying intensity that suggests a rich inner world and a quiet strength. Ultimately, any sculpture by Xiang Jing that embodies the spirit of "blooming" would likely be a powerful testament to the ongoing journey of self-discovery, the acceptance of one's authentic self, and the quiet blossoming of individuality in a complex world.

“盛开”指的是一件特定的作品，它或许象征着成长、涌现，或即使在脆弱中也能找到自我。“盛开”这一行为本身就暗示着一个展开的过程，揭示潜藏的奥秘，正如向京的艺术旨在揭示人性的“内在性”。她笔下的人物，即使看似被动或内敛，也往往蕴含着一种潜在的张力，暗示着丰富的内心世界和沉静力量。最终，向京任何体现“盛开”精神的雕塑作品，都可能成为对持续不断的自我发现之旅、对真实自我的接纳，以及在复杂世界中个性静静绽放的有力见证。

37
XIANG JING (Chinese, b.1968)

Blooming
edition of 7; signed and dated 2002
on the base
bronze
89 x 24 x 20 cm

SGD 20,000 - 30,000
USD 15,390 - 23,080

向京《盛开》2002 年作 铜





38
HUANG GANG (Chinese, b.1961)

Chairman Mao
edition 5 of 18
bronze
69 x 58 x 31 cm

SGD 8,000 - 12,000
USD 6,160 - 9,240

黃鋼《毛主席》2008 年作 銅

Huang Gang deconstructs the highly symbolic image of "Chairman Mao" with the use of bronze. This sculpture reinforces the materiality of the "history of the Republic since the 1930s" through the cold metal language and heavy volume, combined with the natural green rust texture. Though elegant and dignified, the work intentionally erases idolized perfection, allowing viewers to shift perspective from admiration to reflection. Huang Gang created several "Chairman Mao" series between 2007 and 2008, using "materialized symbols" as a medium to intervene in the tension between collective memory and contemporary political images. He once pointed out that his works are not purely critical, but aim to re-introduce viewers to the symbolized historical image.

黃鋼以銅材質再次解構具有高度象征性的“毛主席”形象。這尊銅雕雕塑通過冷冽的金屬語言與厚重的體量，搭配自然綠銹質感，強化了“三十年代以來共和國歷史”的物質感。雕像典雅莊重卻被有意去除偶像化的完美性，讓觀者從崇拜轉向反思。黃鋼在2007－2008年間創作了多個“毛主席”系列，以“物化的符號”作為討論載體，介入集體記憶與當代政治圖像之間張力。他曾指出，作品並非單純的批判，而是旨在引領觀眾重新面對已經符號化的歷史形象。

Gao Xiaowu created this representative work, "Our Generation - I Love You!" with his signature language of socially metaphorical realism infused with humor. As part of his "Our Generation" series, this sculpture continues his focus on urban youth in the Chinese new era, using exaggerated gestures to freeze-frame figures while capturing emotional dislocation and identity anxiety amid rapid social transformation. The sculpture portrays a young couple figure through a fusion of realism and hyperbolic expression. This visual tension constitutes the rift between "ideal and reality" that is common in Gao's body of work, showing the distortion of emotional and individual expression in China's contemporary commercialized, media-saturated, and pop-culture-dominated context.

高孝午以其慣常幽默談諧、充滿社會隱喻的現實主義雕塑語言創作了這件代表作《我們這一代——我愛你！》。這件作品延續了他在“我們這一代”系列中對新世紀中國都市青年群體的關注，以誇張的動作凝固人物形象，捕捉社會急劇變遷下情感的斷裂與身份焦慮。雕塑以寫實與誇張的融合手法刻畫了一對青年形象。這種視覺張力構成了高孝午雕塑作品中常見的“理想與現實”之間的斷裂，展現了當代中國社會在商業化、媒體化和流行語言的語境下，情感表達與個體表達的扭曲。

39
GAO XIAOWU (Chinese, b.1976)

Our Generation - I Love You!
edition 2/15 , signed and dated 2009 on base
bronze
118 x 56 x 40 cm

SGD 16,000 - 20,000
USD 12,310 - 15,390

高孝午《我們的一代——我愛你們！》2009 年作 銅





In "Big Pink Lilies", Yan Ping pushes the blooming lilies to their visual extremes with her spirited and delicate brushstrokes. She uses nearly saturated pink, red and white to depict the abundance and fervor of the flowers, making them surge like waves across the canvas, as if they were about to break beyond the physical boundaries. The porcelain vase in the center of the work serves as both structural anchor and chromatic pivot, masterfully balancing the painting's intense color rhythms within visual harmony.

在这幅《大粉百合》中，闫平以奔放细腻的笔触，将盛开的百合花推向视觉极致。她用近乎饱和的粉红、红、白三色，刻画出花朵的丰盈与温暖，使其在画面中如波浪般涌动，仿佛即将突破画布的界限，向你扑面而来。作品中央的青花瓷瓶凝练而优雅，作为结构的中心，也是色彩韵律的轴线，巧妙地将强烈的色彩韵律置于视觉的和谐之中。



40

YAN PING (Chinese, b.1956)**Big Pink Lilies**

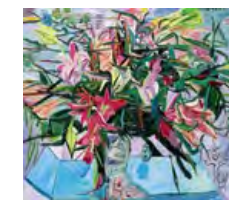
signed and dated 2005 lower middle

oil on canvas

158 x 138 cm ;192 x 172 cm (with frame)

SGD 80,000 - 120,000**USD 61,540 - 92,310**

闫平《大粉百合》2005 年作 油彩 画布



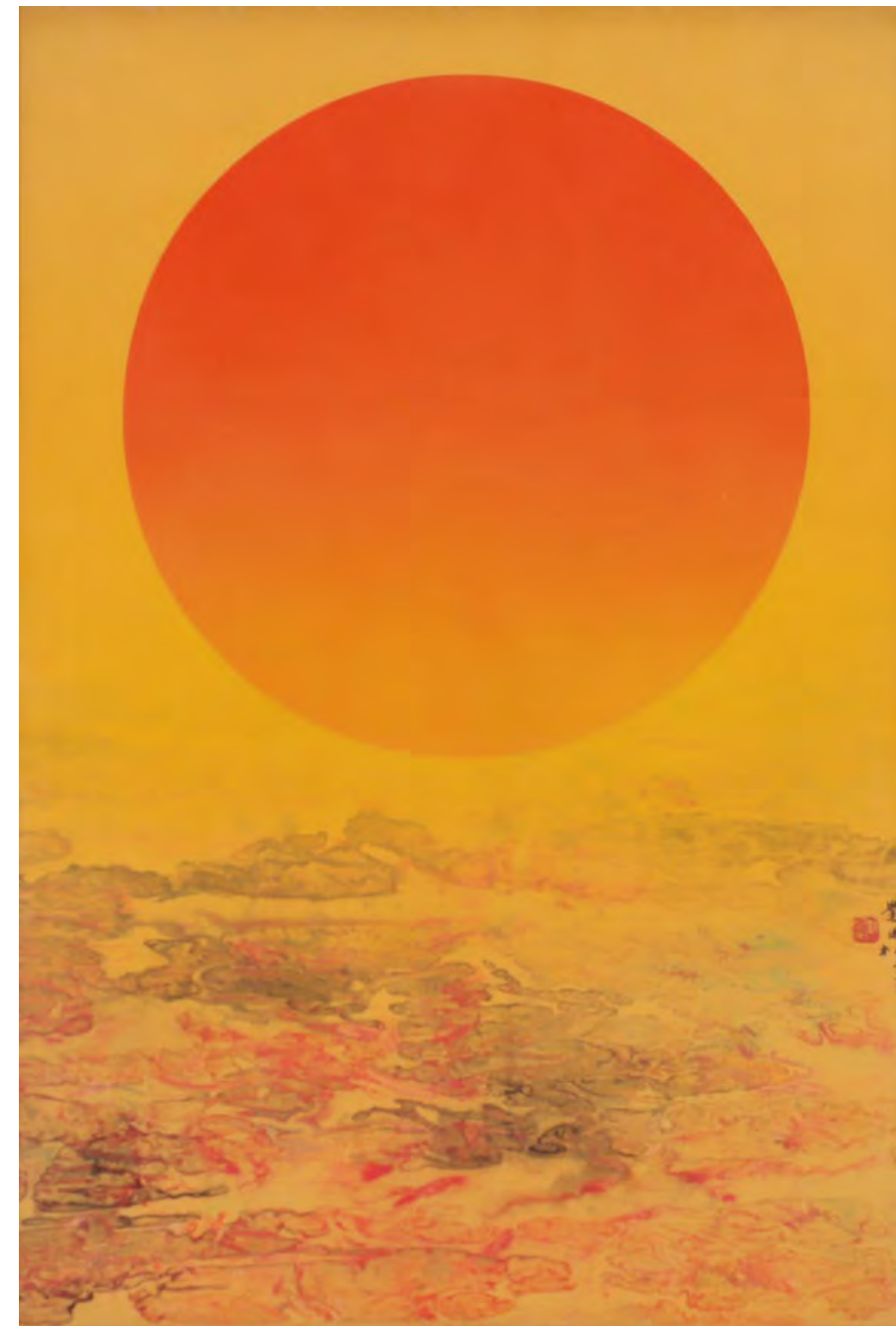
Flower and bird 140 x 160 cm

03 jun 2014 A & F Auction Beijing Sold USD 186,415



This work, "Sunrise in the East", is a mature work by Liu Guosong, the father of modern ink painting, in the late stage of his artistic career, continuing the macroscopic perspective and philosophical landscape unfolded by his "Universe Series". The main body of the picture is a huge vermilion sun, which is the core of the finale with an extremely pure circle, and integrates the gradient transition of orange and golden yellow, creating a magnificent and sacred cosmic brilliance. Liu abandoned the traditional brush and ink rubbing, and instead used original techniques such as water stains, paper tearing, and rubbing to inject abstract cosmic language into the oriental spirit. The flowing sea of clouds below is stained with the texture of the landform blended with ink and color, and vaguely inherits the flow of the aura of mountains, rivers and stars. It is both abstract and concrete, both cosmic and earthy, reflecting the peak of his pursuit of "modernization of ink painting" aesthetics.

这幅《东方日出》作品，是现代水墨之父刘国松在其艺术生涯晚期的成熟之作，延续其“宇宙系列”所展开的宏观视角与哲思图景。画面主体是一轮巨大的朱红日轮，以极度纯粹的圆形构成压轴画面核心，融入橙红与金黄的渐层过渡，营造出磅礴而神圣的宇宙光辉。刘氏舍弃传统笔墨皴擦，改以水渍、撕纸、拓印等独创技法，将抽象的宇宙语言注入东方精神之中。下方云海流动，浸染着墨彩交融的地貌肌理，隐约承接着山河与星辰的气韵流动，既抽象又具象，既宇宙又大地，体现其“水墨现代化”美学追求的高峰。



41

LIU KUO-SUNG (LIU GUOSONG) (Taiwanese, b.1932)**Sunrise in the East**

signed and stamped with a seal lower right

colour ink on paper

86.5 x 59.5 cm ;

91.5 x 64.5 cm (with frame)

SGD 60,000 - 85,000**USD 46,160 - 65,390**

劉國松《东方日出》2013 年作 彩墨 纸本



The Sun 249 x 160 cm, 07 oct 2023
Poly Auction Hong Kong Sold USD 280,935

3 ARTWORKS BY HUANG YIN 3件 黃引 作品



42
HUANG YIN (Chinese, b.1974)

Departure No. 7A
signed and dated 2017 lower right
oil on canvas
60 x 79 cm ; 63 x 82 cm (with frame)

SGD 4,000 - 8,000
USD 3,080 - 6,160

黄引《出发编号 7A》2017 年作 油彩 畫布

The "Departure" series continues Huang Yin's exploration of the psychological state of individuals within Chinese institutional systems, yet presents an unprecedented tension in both composition and atmosphere.

At the center of the canvas, a familiar image of a "child soldier" cautiously peeks from behind a curtain in a mixed expression of fear and hesitation. Clutched between his fingers is a still-burning cigarette, its faint smoke curling upward, creating a striking contrast against the cold, gray-blue drapery in the background. Beads of sweat emphasize his inner tension and the unease of an impending "departure," while the dark fissure behind him symbolizes the unknown or the societal expectations of role transition.



43
HUANG YIN (Chinese, b.1974)

Departure No. 7B
signed and dated 2017 lower right
oil on canvas
60 x 79 cm ; 63 x 82 cm (with frame)

SGD 4,000 - 8,000
USD 3,080 - 6,160

黄引《出发编号 7B》2017 年作 油彩 畫布

《出发》系列作品延续了黄引对体制内个体的心理状态描绘，却在构图与氛围上呈现出不同以往的张力。

画面中央，一名熟悉的娃娃兵悄然探出帷幕，神情惊恐中带有一丝犹疑，手中夹着一根尚未熄灭的香烟，烟雾轻轻袅绕，与背景中冷冽的灰蓝帷幔形成鲜明对比。滴落的汗珠强调他内心的紧张与即将“出发”的不安，而背后的黑暗裂口则象征着未知的领域或社会期待中的角色转换。



44
HUANG YIN (Chinese, b.1974)

On The Road of Ideal #11
signed and dated 2016 lower right
oil on canvas
199 x 139.5 ; 202 x 142.5 cm (with frame)

SGD 9,000 - 15,000
USD 6,930 - 11,540

黃引《追寻理想的路 #11》2016 年作 油彩 画布

"On The Road of Ideal #11" stands as a pivotal piece in this series. The painting depicts several child soldiers climbing a ladder that stretches into the clouds. With one hand gripping the rungs and the other holding binoculars, they gaze upward in search of a distant and unattainable "utopia." Though the figures appear similar, each assumes a distinct posture, forming a collective tableau of order, competition, and hope. The bright blue sky and white clouds create a dreamlike backdrop, enhancing the work's surreal spatial quality while infusing it with an optimistic yet ironic symbolism.

《追寻理想的路 #11》是该系列中的重要篇章，画面描绘数名娃娃兵攀登着一架延伸至云霄的梯子，他们一手紧握梯阶，一手举着望远镜，仰望、探索，似乎在寻找一个遥不可及的“理想国”。每一个角色虽相似，却处于不同的层级与动态，构成一幅关于秩序、竞争与希望的集体图像。明亮蓝天与蓬松白云构成梦幻背景，营造出强烈的超现实空间感，同时也为作品注入乐观又讽刺的象征意味。



45
CHIU YA-TSAI (QIU YACAI)
(Taiwanese, 1949-2013)

A Middle Age Intellectual
signed lower right
oil on canvas
130 x 97 cm ; 155 x 122 cm (with frame)

SGD 28,000 - 56,000
USD 21,540 - 43,080

邱亞才《中年知识分子》油彩 画布

"A Middle Age Intellectual" stands as a quintessential work from his late period, featuring a scholar seated solemnly at the composition's center, his gaze distant, as if transcending time within a vortex of thought and faith. Chiu employs saturated color planes, sharp chromatic contrasts, and highly structured forms to create a psychological portrait oscillating between reality and reverie, mirroring his meditation on the intellectual's autonomy, solitude, and societal role. This work not only demonstrates Chiu's profound engagement with Western philosophy and art history but also integrates his unique interpretation of Eastern humanist traditions. His figures traverse beyond individuality, becoming timeless ideograms of cross-cultural contemplation.

画面中一位学者形象静坐于画面中央，神情肃穆而遥远，仿佛穿越时空沉浸于思想与信仰的漩涡中。邱亞才以饱满的色块、浓烈的色彩对比与结构感十足的造型语言，构建出介于真实与幻想之间的精神肖像，折射他对知识分子身份的独立性、孤独感与社会角色的深刻省思。本作不仅体现了邱亞才对于西方哲学与艺术史的深入思考，更融合其对东方传统人文精神的独到体悟。其笔下的人物不再只是个人，而成为跨越时代与文化的思想符码，极具收藏价值。

2 ARTWORKS BY SHEN JINGDONG 2件 沈敬东 作品



46
SHEN JINGDONG (Chinese, b.1965)

Lovely Little Black Cat
signed and dated 2010 lower right
oil on canvas
97 x 130 cm ; 101 x 133 cm (with frame)

SGD 8,000 - 12,000
USD 6,160 - 9,240

沈敬东《可愛小黑猫》2010-2011 年作 油彩 画布

This work is accompanied with a certificate
of authenticity signed by the artist
本作品附有艺术家签名的保证书

Shen Jingdong is famous for his "toy-like" character modeling. In this work, he extends this style to animal themes, making the black cat not only a visual symbol, but also a representation of the cultural misunderstanding and prejudice associated with the color "black." His consistent use of glossy brushstrokes and exquisite craftsmanship gives the work a toy-like texture, while also conveying the artist's irony and critique of contemporary social phenomena.

沈敬东以其“玩具化”人物造型闻名，在本作中，他将这种风格拓展至动物主题，使黑猫不仅是一种视觉符号，更寓意着文化中对“黑”的误解与偏见。他一贯使用的亮面笔触与精致工艺，使作品具有玩具模型般的质感，同时也传达出艺术家对于当代社会现象的讽刺与调侃。



47
SHEN JINGDONG (Chinese, b.1965)

Cover Person
signed and dated 2015.11 lower middle;
signed and dated 2018 verso
oil on canvas
100 x 80 cm ; 103 x 83 cm (with frame)

SGD 8,000 - 12,000
USD 6,160 - 9,240

沈敬东《封面人物》2015 年作 油彩 画布

This work is accompanied with a certificate
of authenticity signed by the artist
Literature : Xiao Linling, Chinese Contemporary Art,
Xinhua Publishing House, China, 2019, P. 94
本作品附有艺术家签名的保证书
出版：肖琳玲，《中国当代艺术》，新华出版社，中国，2019 年，第 94 页

In this vibrant and playful work, Shen Jingdong applies his signature "toy aesthetics" to explore deeper themes. Featuring a blue-faced figure blocking its ears, the piece symbolizes escapism in the face of modern pressures. With its bold colors, simplified forms, and subtle social commentary, the work is a strong example of Shen's mid-period style and holds significant collectible value.

在这件色彩鲜明、构图诙谐的作品中，沈敬东延续了他标志性的“玩具美学”语言，以极具辨识度的蓝色人像形象，传达出一种表面愉悦背后的深意。画面中人物脸部被处理为一个纯粹几何化的长方体，五官以极简笔法点缀，圆润的鼻子与黑亮双眼呈现出孩童般的无辜表情，而双手则紧贴双耳，仿佛在刻意屏蔽外界喧嚣。

2 ARTWORKS BY LIU YUJUN 2件 劉玉君 作品



48
LIU YUJUN (Chinese, b.1963)

Unidentified Liquid 2009 H-3
signed and dated 2009 lower right
oil on canvas
90 x 200 cm ; 93 x 203 cm (with frame)

SGD 6,000 - 10,000
USD 4,620 - 7,700

劉玉君《不明液体 2009 H-3》2009 年作 油彩 畫布

Showcasing three female images with varied characteristics, this painting suggests a diverse and ambiguous cultural discourse: the central figure in profound dark shades, the left in softened gray hues, and the right counterpart in a cold silver tone. The intervention of blue "liquid" elements appears to break through reality, functioning as intersecting symbols of memory, dreamscape, and virtuality that disrupt the wholeness while constructing a novel aesthetics.

画面中三位面容各异的女性头像，中央人物以深邃黑肤呈现，左侧及右侧则分别采用柔和灰调与冷峻银灰，使整体呈现出一种多元而暧昧的文化视觉对话。蓝色的“液体”元素似乎划破现实的肌理，犹如记忆、梦境与虚拟现实的交错符号，不仅破坏了人物的完整性，也建构出新的美学语言。



49
LIU YUJUN (Chinese, b.1963)

Unidentified Liquid 2015 E-4
signed and dated 2015 lower right
oil on canvas
103 x 79 cm ; 103 x 82 cm (with frame)

SGD 3,000 - 6,000
USD 2,310 - 4,620

劉玉君《不明液体 2015 E-4》2015 年作 油彩 畫布

As one of the representatives of contemporary Chinese "New Figuration", Liu Yujun has attracted international attention for his "liquid" series since the early 2000s. The work "Unidentified Liquid 2015 E-4" is an iconic piece in the mature stage of this series. It not only extends his exploration of "personality ambiguity" and "visual identity", but also compels viewers to reflect on the nature of existence through a cold and almost pathological form of treatment.

作为中国当代“新具象”代表人物之一，劉玉君自2000年代初即以“液化”人物系列受到国际藏界关注。作品《不明液体 2015 E-4》即属该系列成熟阶段的重要一作，不仅延续他对于“人格模糊性”与“视觉认同”议题的探索，更通过冷峻、近乎病理式的形式处理，唤起观者对存在状态的深层反思。

2 ARTWORKS BY LIN HAIRONG 2件 林海容 作品



50
LIN HAIRONG (Chinese, b.1975)
Girl Green Grocer
signed and dated 2012 verso
oil on canvas
150 x 180 cm ; 153 x 183 cm (with frame)

SGD 6,000 - 10,000
USD 4,620 - 7,7000

林海容《女孩蔬菜水果商》2012 年作 油彩 畫布

In the picture, a young girl sits in the middle of a stall, surrounded by colorful vegetables and fruits, forming a quiet and symbolic contemporary scene. She stares ahead with a calm yet thoughtful look, as if she is in a quiet corner of the noisy world. This work not only demonstrates the artist's mature techniques and aesthetic judgment, but also reveals his deep concern for the changes in Chinese cities and the state of individual existence.

画面中，年轻女孩安坐于摊位中央，周围堆叠着色彩缤纷的蔬菜与水果，构成一幅静谧而充满象征意味的当代场景。她凝视前方，神情平静却又若有所思，仿佛身处喧嚣世界，却自成一隅宁静。本作不仅展现出艺术家成熟的技法与美学判断，更流露出他对中国都市变迁与个体存在状态的深切关注。



51
LIN HAIRONG (Chinese, b.1975)
Portrait
signed and dated 2015 verso
oil on canvas
40 x 40 cm ; 48 x 48 cm (with frame)

SGD 3,000 - 6,000
USD 2,310 - 4,620

林海容《肖像》2015 年作 油彩 画布

In this painting, the composition is concise, and the gaze and subtle expression of the characters reveal complex emotional levels in silence. The painting uses cold gray and neutral colors to emphasize the psychological gap between the characters and the background, with a distance and poetry that is almost cinematic. Although the painting is small, it has a strong visual impact and ideological depth.

在这幅画中，画面构图简洁凝练，人物凝视的眼神与微妙的表情在静谧中透露出复杂的情感层次。画面采用冷调灰粉与中性色系，强调了人物与背景之间的心理隔阂，带有一种几近电影感的距离与诗意。画面虽小，却具备极强的视觉冲击力与思想厚度。

2 ARTWORKS BY HOU QING 2件 候慶 作品



52
HOU QING (Chinese, b.1969)

The Red Rhythm 2
signed and dated 2012 lower right
acrylic on canvas
Diameter : 150 cm ; 160 cm (with frame)

SGD 6,000 - 10,000
USD 4,620 - 7,700

候慶《红色节奏 2》2012 年作 亞克力 畫布

Hou Qing is good at using the fast drying and rich color characteristics of acrylic materials to create a sense of visual rhythm through delicate layering and light and dark contrast. This work uses "red" as the theme color, the color is warm but not ostentatious. The structure, image and rhythmic brushstrokes in the picture are like the melody of music flowing on the canvas, which not only symbolizes emotional fluctuations, but also metaphors the psychological rhythm of urban life.

候庆擅长运用亚克力材料快速干燥、色彩饱满的特性，通过细腻分层与明暗对比构建视觉节奏感。此作以“红色”为主题色调，色彩热烈而不张扬，画面中的结构、图像及节奏性笔触，仿佛音乐旋律在画布上流动，既象征情感波动，也隐喻都市生活中的心理节奏。



53
HOU QING (Chinese, b.1969)

Sweet Dream I
signed and dated 2012 lower left
acrylic on canvas
210 x 159.5 cm ; 213 x 162.5 cm (with frame)

SGD 9,000 - 15,000
USD 6,930 - 11,540

候慶《甜蜜的梦 I》2012 年作 亞克力 畫布

"Sweet Dream I" is one of the representative and important works of Chinese contemporary artist Hou Qing. With its unique "reality-fantasy" language structure, it weaves a psychological picture of modern women between tradition and desire. In the picture, a classical woman in Peking Opera costumes and with lowered eyebrows is placed in the same space as a modern woman in a bright pink gauze skirt. The two neither look at each other nor interact with each other, but they are connected by a spiritual bond in the silent rain of flowers, forming a strong contrast of the times and cultural tension.

《甜蜜的梦 I》是中国当代艺术家候庆具有代表性的重要作品之一，以其特有的“现实—幻想”语言结构，编织出现代女性在传统与欲望之间的心理图景。画面中，一位身着京剧戏服、沉静低眉的古典女性，与一位身穿鲜艳粉色轻纱裙的现代女子并置于同一空间。两人既无对视，又无互动，彼此却在无声的花雨中被某种精神纽带连接，构成强烈的时代对比与文化张力。



54
REN ZHENYU (Chinese, b.1976)
Grand Harvest
signed and dated 2008 lower right
oil on canvas
220 x 180 cm ; 223 x 183 cm (with frame)
SGD 15,000 - 20,000
USD 11,540 - 15,390

任震宇《玉米大丰收》2008 年作 油彩 畫布

Two straw-hatted laborers stand amidst lush vegetation. Despite the seemingly continued realist tradition in subject matter, the work is constructed in a psychological space that transcends reality through intense chromatic arrangements and emotive brushwork. The faces of the characters are partially deconstructed in the colors and brushstrokes. Their emotions are hidden in the light and green background, pointing to a “dilemma of faith” that is swaying between reality and illusion.

本作描绘两位戴草帽的劳动者身处郁郁葱葱的植物丛中，表面似乎承接现实主义的题材传统，实则以强烈的色彩铺排和情绪化的笔触，构建出超越现实的心理空间。人物的脸庞在色彩与笔锋中被部分解构，情感在光影与绿色背景中若隐若现，指向了某种既真实又虚幻的“信仰困境”。



55
LUO BROTHERS (Chinese)
Welcome
signed and dated 2016 verso
mixed media on canvas
200 x 154 cm ; 203 x 157 cm (with frame)
SGD 9,000 - 15,000
USD 6,930 - 11,540

罗氏兄弟《欢迎》2016 年作 綜合媒材 畫布

The work uses collage-style composition and advertising aesthetic language, combining high-light shaping, cartoon style and folk image symbols to create an explosive impact on the visual senses. The water flow and splashing ice cubes become the dynamic medium connecting various elements, making the whole picture full of movement and rhythm, like a carnival feast of desire and fantasy.

作品运用拼贴式的构图与广告美学语言，融合高光塑形、卡通风格与民间图像符号，在视觉感官上制造爆炸式的冲击力。水流与飞溅的冰块成为连接各个元素的动态媒介，使整个画面充满动感与节奏感，仿佛一场关于欲望与幻想的狂欢盛宴。



56
ZOU CAO (Chinese, b.1975)

**Theresa Teng - Eternal Memories
(Young Theresa Teng)**
signed and dated 2010 verso
oil on canvas
148.5 x 150 cm ;
151.5 x 153 cm (with frame)

SGD 6,000 - 10,000
USD 4,620 - 7,700

邹超《邓丽君 - 永远的回忆 (少年邓丽君)》
2010 年作 油彩 画布

The fingerprint motif carries profound symbolism. As a unique identifier intimately tied to personal identity, it suggests that Teresa Teng's & Elizabeth Taylor essence, their indelible "fingerprint", has left a lasting cultural imprint. Zou Cao's stylized portrayal transforms their likeness into a timeless pattern, reinforcing the work's title, "Eternal Memories," which frames their legacy as a cross-generational icon transcending temporal and spatial boundaries. Through this lens, the artist invites a contemporary reexamination of collective memory: how it is preserved, altered, and perpetually rediscovered.

作为每个人独一无二的身份标识，指纹图案承载着深刻的个人象征意义。艺术家邹超用指纹暗示邓丽君及伊莉沙白给世人留下的不可磨灭的精神印象，以现代化的手法将其肖像转化为超越时空界限的跨时代文化符号，强化了标题“永远的回忆”的意涵。艺术家借此邀请观众以当代视角重新审视集体记忆：它是如何被保存、改写并不断被重新发现的。



57
ZOU CAO (Chinese, b.1975)

Peerless Beauty - Liz Taylor
signed and dated 2008 verso
oil on canvas
300 x 200 cm

SGD 12,000 - 18,000
USD 9,240 - 13,850

邹超《绝世美人 - 莉兹·泰勒》
2008 年作 油彩 画布

ASIAN, AMERICAN, EUROPEAN ART SESSION

亚洲、美洲、欧洲 艺术专场

This season, we are delighted to present a collection of European, American and Asian as well as contemporary art. This diverse lineup showcases a rich array of mediums, techniques, and artistic styles, representing a fusion of cultures and perspectives from artists spanning across continents. From traditional to contemporary, each artwork offers a unique glimpse into the creative talents and cultural influences of these global artists. Explore the intersection of East and West as we celebrate the vibrant diversity of artistic expression in this captivating collection.

这个季节，我们很高兴呈现一系列欧洲、美国和亚洲的当代艺术作品。这个多元化的展览展示了丰富的媒介、技巧和艺术风格，代表了跨越不同大陆的艺术家们所带来的文化与视角融合。从传统到当代，每一件作品都为我们提供了独特的视角，展现了这些全球艺术家们的创作才华和文化影响力。探索东西方的交汇点，让我们在这个迷人的艺术集合中庆祝艺术表达的丰富多样性。



58
YOSHITOMO NARA (Japanese, b.1959)

Slash with a Knife (In the Floating World series)
lower right; "26/50 '99"
print, editioned (reworked from woodcut)
41.3 x 28.5 cm ; 55 x 42.5 cm (with frame)

SGD 6,500 - 8,000
USD 5,000 - 6,160

奈良美智《刀砍（浮世绘系列）》1999 年作
印刷品，限量版（由木刻版画改写）

Literature :
M. Rothenberger (ed.), Yoshitomo Nara, Lullaby
Supermarket, Nuremberg: 2022, pp. 66-71.
出版：M. Rothenberger（编辑），奈良美智，《摇篮曲超市》，
纽伦堡：2022 年，第 66-71 页。

In this powerful work "Slash with a Knife", Yoshitomo Nara uses the visual language of Ukiyo-e to construct the image of a mysterious girl covered with the texture of waves, whose posture and expression combine the dual tension of weakness and anger. The work uses the eye-catching red English handwriting "Slash with a Knife" to strongly collide the image of childishness and violent imagery, creating dramatic emotional tension at the visual and psychological levels.

在这幅充满力量的作品《刀砍》中，奈良美智运用浮世绘的视觉语言，构建出一位浑身覆有海浪纹理的神秘少女形象，其姿态与神情融合了柔弱与愤怒的双重张力。作品以醒目的红色英文字样“Slash with a Knife”将童真意象与暴力意象强烈碰撞，在视觉与心理层面营造出戏剧性的情感张力。

2 ARTWORKS BY TOKO SHINODA 2件 篠田桃紅 作品



59
TOKO SHINODA (Japanese, 1913-2021)

Silent Journal
signed lower middle; 22/35
lithograph on paper
71 x 53 cm ; 101 x 82 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

篠田桃紅《无声日记》石版画 纸本

In "Silent Journal", Toko Shinoda uses concise but profound abstract brushstrokes to show her consistent Eastern philosophy of "ink and space". In the black and white juxtaposition, the left side is a white structure with rich texture and similar to rubbing, and the right side is a whole dark space, creating a strong visual rhythm and spatial contrast. During her lifetime, Toko Shinoda straddled Japan's postwar abstract art and international modernist thought. Her lithograph works are extremely valuable.

在《无声日记》中，篠田桃红以简洁却深邃的抽象笔触，展现了她一贯的东方哲学——“水墨与空间”。在黑白的并置中，左侧是质感丰富、类似拓片的白色结构，右侧则是一整片深色空间，营造出强烈的视觉节奏和空间对比。篠田桃红的一生横跨日本战后抽象艺术和国际现代主义思潮，其石版画作品弥足珍贵。



60
TOKO SHINODA (Japanese, 1913-2021)

Song of Wood
signed lower right; 12/30
lithograph on paper
75 x 99 cm ; 108 x 131.5 cm (with frame)

SGD 6,000 - 8,000
USD 4,620 - 6,160

篠田桃紅《木之歌》石版画 纸本

"Song of Wood" is a typical representative of Shinoda Toko's abstract art language in her later years. The work conveys the "spirit" of nature with extreme simplicity and profound oriental connotations. In this lithograph, the ink marks are like tree shadows swaying in the wind, echoing the rhythm and sense of life of the image of "wood". "Song of Wood" is not just a painting, but more like an unspoken poem - humming softly, but hitting the heart directly.

《木之歌》是篠田桃红晚年抽象艺术语言的典型代表。作品以极致的简洁与深刻的东方意蕴，传达着自然的“精神”。在这幅石版画中，墨迹如同随风摇曳的树影，呼应着“木”这一意象的律动与生命力。《木之歌》不仅仅是一幅画，更像是一首无声的诗——轻声吟唱，却直击人心。



61
DINH QUAN (Vietnamese, b.1964)

Two Ladies with Lotus
signed lower right
lacquer on wood
120 x 90 cm; 135 x 105 cm(with frame)

SGD 4,000 - 6,000
USD 3,080 - 4,620

黎光庭《两位女士与莲花》2006 年作 漆画 木板



62
BUI HUU HUNG (Vietnamese, b.1957)

Mandarin Daughter
signed lower left and stamped with artist's
seal lower right
lacquer on wood
122 x 121 cm ; 139 x 139 cm (with frame)

SGD 6,300 - 12,600
USD 4,850 - 9,700

裴胡红《公主》漆画 木板

The painting is based on a soft metallic color, with the details layered, polished, and refined, making the character appear calm and introspective, as if revealing the silent echo of history. The character's posture is contemplative, conveying a spiritual presence that withdraws from the hustle and bustle and returns to rationality. In this work, Bui Huu Hung uses the sedimented hues and polished layers of traditional lacquer painting to construct an image space that is dreamlike yet imbued with spiritual depth.

画面以柔和的金属色泽为基调，细节处层层叠加、打磨、推光，使人物气质沉稳而富有内省感，仿佛透出历史的静默回声。人物双目低垂，姿态沉思，传递出一种远离喧嚣、归于理性的精神品格。裴胡红在此作中运用了传统漆画的沉淀色彩与磨光层次，构建出一个如梦如幻却极富精神厚度的意象空间。

2 ARTWORKS BY KWON KI SOO 2件 权基洙 作品



63

KWON KI SOO (Korean, b.1972)**Time-wait For**

signed and dated 2008 verso
acrylic on canvas
130 x 194 cm

SGD 7,000 - 9,000**USD 5,390 - 6,930**

权基洙《等待时间》2008 年作 亚克力 画布

Kwon Ki-soo's representative character "Dongguri" floats atop a rippling red lake, surrounded by decorative floral motifs and tree trunks composed of recurring patterns, blending fairy-tale fantasy with urban sensibility, presenting a contemporary Korean aesthetic full of dynamism and visual pleasure. Dominating the canvas in vivid red hues, the work conveys a mood of tranquil anticipation through layered silver ripples, while Dongguri's perpetual smile reflects the artist's philosophical pursuit of purity and hope amidst worldly chaos. Technically, Kwon combines traditional East Asian totem patterns with Pop Art expression, using flat coloring, repetition and minimalist black and white figuration to achieve a personal style that integrates the East and the West.

权基洙的代表人物“Dongguri”漂浮于涟漪环绕的红色湖面之上，周围点缀着极具装饰性的繁花与色块构成的树干，将一种童话般的梦幻语境和都市感性色彩相融合，呈现出充满张力与视觉快感的当代韩流美学。此作以鲜明的红为主调，在层层晕染的银色波纹中传达出一种静谧等待的情绪，而Dongguri始终面带微笑，传递出艺术家在纷繁现实中寻求内心纯粹与希望的哲思。在技法上，权基洙将传统东亚图腾图式与波普艺术的形式语言相融合，以平涂、重复与极简的黑白人物处理，达成东西融合的个人风格。



64

KWON KI SOO (Korean, b.1972)**A House in the Black Forest 2**

signed and dated 2007 verso
acrylic on canvas
72 x 60 cm ; 91 x 79 cm (with frame)

SGD 3,000 - 5,000**USD 2,310 - 3,850**

权基洙《黑森林里的房子 2》2007 年作 亚克力 画布

In the center of the canvas, a minimalist white house symbolizes sanctuary and serenity. The child by the window beams with a bright smile that embodies carefree innocence. The playful composition stands in contrast to the surrounding "black forest," a vibrantly surreal grove where vertically aligned tree trunks in saturated hues of bright orange, emerald green, and indigo blue punctuate the inky backdrop, blurring the boundary between fairy-tale fantasy and tangible reality.

画面中央，一座线条简约的白色屋舍象征着庇护与宁静，其窗口中露出“童子”的灿烂笑容，犹如孩童般无忧的存在。屋外则是一片五彩斑斓的“黑森林”——由竖直排列的彩色树干与漫天花朵构成，背景虽为深沉黑色，却被亮橙、翠绿、靛蓝等高饱和色彩穿插点亮，营造出童话般梦境与现实的边界。

2 ARTWORKS BY THONGCHAI SRISUKPRASERT

2件通猜·斯瑞苏克·普拉瑟特作品



65
THONGCHAI SRISUKPRASERT (Thai, b.1963)

Rice 4
signed and dated 2004 lower middle
acrylic and gold leaf on canvas
88 x 88 cm ; 94 x 94 cm (with frame)

SGD 5,000 - 8,000
USD 3,850 - 6,160

通猜·斯瑞苏克·普拉瑟特《米之四》
2004 年作 亚克力 金箔 画布

Provenance: Acquired from Ruamrudee Gallery; Private collection, Singapore
来源：购自 Ruamrudee 画廊；新加坡私人收藏



66
THONGCHAI SRISUKPRASERT (Thai, b.1963)

Rice 5
signed and dated 2004 lower middle
acrylic and gold leaf on canvas
88 x 88 cm ; 94 x 94 cm (with frame)

SGD 5,000 - 8,000
USD 3,850 - 6,160

通猜·斯瑞苏克·普拉瑟特《米之五》
2004 年作 亚克力 金箔 画布

Provenance: Acquired from Ruamrudee Gallery;
Private collection, Singapore
来源：购自 Ruamrudee 画廊；新加坡私人收藏

Thai artist Thongchai Srisukprasert is renowned for his ritualistic and spiritual "Rice" series. His works combine traditional Thai decorative elements, Buddhist philosophy, and modern compositional aesthetics, presenting a solemn and refined visual language. "Rice No. 5", as one of the key works in this series, depicts the form and imagery of rice in an almost sacred manner, reflecting the artist's profound contemplation on the "origin of life."

泰国艺术家通猜·斯瑞苏克·普拉瑟特以极具仪式感与精神性的“稻米”系列闻名，作品融合泰国传统装饰元素、佛教哲思与现代构成美学，呈现出既庄严又细腻的视觉语言。《米之五》作为其系列中的重要作品之一，以近乎神圣的方式描绘稻米的形式与意象，展现出艺术家对“生命本源”的深刻凝视。



67
SOMPOP BUDTARAD (Thai, b.1957)

Golden Serenity
signed lower right
oil on canvas
70 x 50 cm ; 84 x 64 cm (with frame)

SGD 3,000 - 4,000
USD 2,310 - 3,080

桑波·布达拉德《金色宁静》油彩 画布



68
SOE NAING (Myanmar, b.1961)

Instinct. You can't grab my food
signed and dated 2022 lower right
acrylic on canvas
75 x 60 cm; 101 x 86 cm (with frame)

SGD 3,000 - 4,000
USD 2,310 - 3,080

梭奈《本能。你不能抢我的食物》
2022 年作 亚克力 画布

Soe Naing's "Instinct. You can't grab my food (2022)" captures raw animal energy through vivid abstraction and bold, gestural strokes. A distorted creature emerges from layered colors and textures, radiating tension and defiance. Influenced by his background in zoology, the artist channels primal instinct into visual form. The chaotic composition, filled with slashes of red, green, and white, suggests a territorial confrontation. Blending abstract expressionism with Burmese cultural motifs, the work pulses with emotional immediacy. It exemplifies Soe Naing's ability to fuse personal, mythological, and instinctual elements into a striking contemporary painting and gain a critical edge in Southeast Asian abstract art.

梭奈的2022年作《本能。你不能抢我的食物》通过生动的抽象和大胆的笔触捕捉了原始的动物能量。一个扭曲的生物从层层叠叠的色彩和纹理中浮现，散发着紧张与反抗。受动物学背景的影响，艺术家将原始本能转化为视觉形式。作品构图混乱，充斥着红、绿、白三色的斜线，暗示着领土冲突。作品融合了抽象表现主义与缅甸文化元素，充满情感的即时性。这幅作品展现了梭奈将个人、神话和本能元素融合到引人注目的当代绘画中的能力，并在东南亚抽象艺术领域占据了重要的地位。

2 ARTWORKS BY RONALD VENTURA 2件羅納德·溫杜拿 作品



69
RONALD VENTURA (Filipino, b.1973)

Male Nude #1
signed lower right "Ventura 05"
mixed media on paper
32 x 26 cm; 53 x 47 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

羅納德·溫杜拿《男性裸体 #1》2005 年作 综合媒材 纸本

Provenance :
Acquired from Kulay-Diwa Gallery, Paranaque City,
Philippines
来源：购自於菲律宾帕拉纳克市 Kulay-Diwa 画廊

In his early career, Ronald Ventura gained attention for his paintings featuring nudes set against urban decay. These works showcased ivory-skinned figures rendered in rich tones, ranging from dark grays and sepias to luminous whites. His works are appreciated for their technical mastery and the evocative exploration of the human condition within contemporary settings.

罗纳德·文图拉早期的艺术生涯因其以城市衰败为背景的裸体画作而备受瞩目。这些作品展现了象牙色皮肤的人物，色调丰富，从深灰色、棕褐色到明亮的白色，应有尽有。他的作品因其精湛的技艺以及对当代背景下人类境况的发人深省的探索而备受赞誉。



70
RONALD VENTURA (Filipino, b.1973)

Male Nude #2
signed lower left "Ventura 2005"
mixed media on paper
32 x 26 cm; 53 x 47 cm (with frame)

SGD 4,000 - 6,000
USD 3,080 - 4,620

羅納德·溫杜拿《男性裸体 #2》2005 年作 综合媒材 纸本

Provenance :
Acquired from Kulay-Diwa Gallery, Paranaque City, Philippines
来源：购自於菲律宾帕拉纳克市 Kulay-Diwa 画廊



71
JOEL WELBART BARTOLOME
(Filipino, b.1971)

Closing Time
signed lower right
oil on canvas
140 x 180 cm

SGD 6,000 - 8,000
USD 4,620 - 6,160

乔尔·韦尔巴特·巴托洛梅《关门时间》
2010 年作 油彩 画布

As a focal point of the painting, a group of nude male figures climb downward-hanging ropes in contorted poses set against the oppressive backdrop of industrial factories belching black smoke. A setting sun glows faintly through the smog-laden haze. The masks they wear symbolize enforced silence, and straining bodies suggest either an endless escape or passive ascension, serving as a potent metaphor for humanity's struggle against institutional, consumerist, and industrial oppression in modern society.

画面正中，一排裸体男性以不同姿态攀爬垂落的绳索，背景为沉闷的工业厂房与滚滚黑烟，夕阳在灰霾中黯淡无光。他们戴着象征“沉默”的面具，身体扭曲挣扎，仿佛在一场无尽的逃离或被动的升起中，隐喻了现代社会中被体制、消费文化或工业进程压制的人性挣扎。



72
LYDIA VELASCO (Filipino, b.1942)

In Full Bloom
Signed and dateng 08 lower right
oil on canvas
100 x 100.5 cm ; 121.5 x 122 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

莉迪亚·贝拉斯科《盛开》2008 年作 油彩 画布



73
MARCEL ANTONIO (Filipino, b.1963)
Act IV
signed lower left
oil on canvas
90.5 x 116 cm ; 105 x 130 cm (with frame)
SGD 6,000 - 8,000
USD 4,620 - 6,160

馬賽爾·安東尼奧《第四幕》油彩 画布

With his distinctive dramatic and symbolic language, contemporary Filipino artist Marcel Antonio constructs a theatrical scene full of allegorical colors in "Act 4". In the center of the picture sit four characters with different expressions - a clown, a female reader, a minstrel and a young man with his back turned - as if a silent drama has just been staged, leaving the viewer with endless reverie. The interweaving of the color blocks of the characters' costumes on the left and the setting of props such as guitars and masks enhance the dramatic tension and symbolic connotations of the picture.

菲律宾当代艺术家马塞尔·安东尼奥以其独特的戏剧性和象征性语言，在“第四幕”中构建了一个充满寓言色彩的戏剧场景。画面中央坐着四个表情各异的人物——小丑、女郎读者、吟游诗人和背对着他的青年男子——仿佛一出默剧刚刚上演，留给观者无尽的遐想。左侧人物服饰色块的交织，以及吉他、面具等道具的设置，增强了画面的戏剧张力和象征意蕴。



74
YUSOF GHANI (Malaysian, b.1950)
Topeng II (Set of 2 works)
signed lower right
acrylic on paper
76 x 57 cm; 112 x 90 cm (with frame)
SGD 5,000 - 7,000
USD 3,850 - 5,390

尤素夫·甘尼《面具 二》1996 年作 亚克力 纸本

Provenance :
Aquired from Case Galleries, Kuala Lumpur in 1996
来源：1996 年购自吉隆坡凯斯画廊



“Making beautiful paintings never brought me any satisfaction. Art has to mean more than that. It has to push man to think about life, humanity, our conduct...”These paintings are part of Yusof Ghani’s “Topeng” (Mask) series inspired by his trip to Sarawak in 1988 and 1991, where he became fascinated with the masks from the rituals and cultures of Kenyah and Kayan communities.

“创作美丽的画作从未给我带来任何满足感。艺术的意义远不止于此。它应该促使人们思考生命、人性以及我们的行为……” 这些画作是尤素夫·甘尼“Topeng”（面具）系列的一部分，灵感源自他1988年和1991年的砂拉越之旅，在那里，他对肯雅族和克耶族社区仪式和文化中的面具产生了浓厚的兴趣。

2 ARTWORKS BY HUANG YAO 2件 黃堯 作品



75
HUANG YAO (Chinese, Malaysian, 1917-1987)

Live by the Stream
signed with chinese and stamped with artist's seal
lower left and stamped upper right
ink and colour on paper
44.1 x 34.5 cm ; 62.3 x 52.3 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

黃堯《顺流而生》1979 年作 彩墨 纸本

This lot is accompanied with a certificate of authenticity issued by Huang Yao Foundation
此作品附上黄尧基金会之鉴定证书

"Living by the Stream" shows the unique ink perspective that Huang Yao gradually formed during his residency in Southeast Asia. This paper-based ink work depicts the fluidity of water and the free will of life, not only conveying the "freehand spirit" in traditional Chinese literati paintings, but also revealing the vigorous rhythm of life in the tropical environment of Southeast Asia. The work is full of poetic spontaneity, with rich tones representing the lyricism characteristic of Eastern wisdom.

《顺流而生》展现了黄尧在东南亚生活期间逐渐形成的独特水墨语言。这幅纸本设色作品以轻盈洒脱的笔触描绘出水的流动性和生命的自由姿态，既具有中国传统文人画的“写意精神”，又展现出东南亚自然环境中蓬勃、热带、自由的生命韵律。画面意趣盎然，墨色浓郁，充满着东方智慧的含蓄抒情。



76
HUANG YAO (Chinese, Malaysian, 1917-1987)

Playing with Stone
signed with chinese and stamped
with artist's seal lower left
ink and colour on paper
48.3 x 33.4 cm ; 66 x 51.3 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

黃堯《玩石头》1979 年作 彩墨 纸本

This lot is accompanied with a certificate of authenticity issued by Huang Yao Foundation
此作品附上黄尧基金会之鉴定证书

"Playing with Stones" is one of Huang Yao's representative late-period sketch works. It continues his celebrated "A Pu" motif, a costumed character with childlike wonder and philosophical depth, often depicted amid bamboo forests and streams to reflect the various aspects of life in a simple and vivid way. The work is painted in relaxed yet deliberate brushstrokes to conjure a dreamlike space where ethereal coloring dissolves boundaries between playfulness and enlightenment.

《玩石图》是黄尧晚期小品代表作之一。作品延续了他广为人知的人物形象“阿璞”一个充满童真与哲思的古装人物，常出现在竹林溪流间，以朴素生动的方式反映着生活的方方面面。画面以松散自由的笔触勾勒人物与环境，配以温暖淡雅的色彩，以及水墨交融的技法，使观者仿佛步入一个超越尘世的游戏场景。



77
CHIA YU CHIAN (Malaysian, 1936-1991)

My Village
signed and dated 1957 lower right
oil on canvas
57 x 67 cm ; 67 x 76.5 cm (with frame)

SGD 8,000 - 10,000
USD 6,160 - 7,700

謝玉謙《我的村庄》1957 年作 油彩 画布

With heavy brushstrokes, expressionistic composition and highly saturated colors, the work depicts a part of a tropical village: traditional wooden houses, market vendors, women holding utensils, and palm trees swaying in the wind, outlining the simple and vibrant daily scenes of Nanyang society. A multi-layered visual effect is formed between the center and the foreground of the picture, allowing viewers to immerse themselves in it.

作品以厚重的笔触、表现主义的构图和高饱和度的色彩描绘了热带村落的一角：传统的木屋、市集商贩、手持器皿的妇女、随风摇曳的棕榈树，勾勒出南洋社会淳朴而又充满活力的日常场景。画面中心与前景之间形成了一条多层次的视觉通道，让观者沉浸其中。



78
CHONG AI LEI (Malaysian, b.1985)

Contemplation
signed and dated 2014 lower left
oil on canvas
168 x 124.5 cm

SGD 4,500 - 6,000
USD 3,470 - 4,620

张爱蕾《沉思》2014 年作 油彩 画布

Provenance :
This work is accompanied with a certificate of authenticity issued by ChanHampe Galleries
来源：此作品附上 CHANHAMPE GALLERIES 出具的作品保证书

In the work "Meditation", which has a rigorous composition and implicit emotions, Chong Ai Lei uses her signature figurative realistic technique to depict a young woman standing quietly in the forest, touching the tree trunk with a focused expression, as if gazing at some unspeakable existence in nature. The picture is calm and full of tension, and the body language of the characters strongly echoes the vertical composition between the background trees, strengthening the spirituality and inner order of the picture.

在构图严谨、情感含蓄的作品《冥想》中，张爱蕾运用其标志性的具象写实手法，描绘了一位年轻女子静静地伫立于森林之中，专注地触摸着树干，仿佛凝视着自然中某种难以言喻的存在。画面平静而富有张力，人物的肢体语言与背景树木间的垂直构图强烈呼应，强化了画面的精神性和内在秩序。

2 ARTWORKS BY RADUAN MAN 2件 拉杜安曼 作品



79

RADUAN MAN (Malaysian, b.1978)**Kakaktua di Jendela (Cockatoo in the Window)**signed and dated 22 upper left
oil on canvas, wood cut
243 x 242 cm (2 panel)**SGD 40,000 - 50,000****USD 30,770 - 38,470**拉杜安曼《窗户里的凤头鹦鹉》2022 年作
油彩 画布 木刻

In *Cockatoo by the Window*, Raduan Man creates an enchanting dialogue between interior and exterior. Bathed in electric hues of violet, crimson, and turquoise, the domestic setting opens dramatically onto a lush, fantastical landscape. At the heart of the scene, a cockatoo spreads its wings mid-flight through the open doors—symbolizing liberation and the bridge between nature and the human domain. A calm cat, a rattan chair, a rustic table with snacks, and exuberant floral arrangements contribute to a surreal, almost theatrical tableau.

在《窗户里的凤头鹦鹉》中，拉杜安·曼构建了一个梦幻般的内外空间——紫红色调的室内与繁花盛放的户外景致交织成一个绚丽的幻境。画面中央，一只展开双翅的凤头鹦鹉穿越敞开的门扉，象征自由、跃动与内心的渴望。猫咪、藤椅、花瓶、甜点与小桌等日常物件，配合流畅的木刻线条和鲜艳的油彩处理，营造出既熟悉又充满魔幻感的视觉体验。



80
RADUAN MAN (Malaysian, b.1978)

Good Morning II
signed and dated 2022 upper left
oil on canvas, wood cut
122 x 61 cm

SGD 5,000 - 7,000
USD 3,850 - 5,390

拉杜安曼《早上好 II》2022 年作
油彩 画布 木刻

In Good Morning II, Raduan Man masterfully synthesizes woodcut print techniques with expressive oil painting, creating a layered and vibrant composition that is both rooted in tradition and evocative of contemporary aesthetics. A solitary parrot perches calmly on a vine against a vivid backdrop of textured brickwork and a radiant magenta-toned window, suggesting the quiet warmth of morning light. The bird's plumage—rendered in intricate strokes of green and blue—demonstrates the artist's acute attention to detail and his unique ability to animate stillness with intensity.

《早上好 II》呈现拉杜安·曼标志性的视觉语言：以木刻技法为基础，将具象与抽象、传统与当代之间的张力巧妙融合。画面中，一只栖息在藤蔓上的鹦鹉神态静谧，羽毛以翠绿与深蓝交织，呈现出一种既写实又富有表现力的质感。背景砖墙采用鲜明的暖色调与强烈对比的紫红色窗棂，制造出强烈的图像张力，仿佛晨曦洒落，万物甦醒。



81
SHARIFAH FATIMAH (Malaysian, b.1948)

Untitled 2
acrylic on canvas
120 x 100 cm; 159.5 x 139 cm (with frame)

SGD 14,000 - 20,000
USD 10,770 - 15,390

沙里法·法蒂玛《无题 2》2015 年作 亚克力 画布

"Untitled 2" not only presents the artist's highly free and precise control of color and composition, but also reflects her continuous exploration of her inner emotions and spiritual world. This work is an important example of the mature stage of his style in recent years. The interweaving of colors shows both the rationality of the form and the surge of emotions, which makes people stare at it for a long time.

《无题2》不仅展现了艺术家对色彩与构图高度自由精准的掌控，更体现了她对内心情感与精神世界的不断探索。这幅作品是其近年来风格走向成熟阶段的重要例证。色彩的交织，既展现了形式的理性，也展现了情感的奔涌，令人久久凝视。



In this delicately rendered, vibrantly colored work, "Marrapinti," Naata Nungurrayi employs her signature pointillist visual technique to narrate the pilgrimage of Pintupi women during the Tjukurrpa (Dreamtime) epoch. The composition centers on concentric circles—symbolizing water sources and ceremonial grounds—from which radiant trajectories unfold, mapping the sacred paths of ancestral women’s spirits traversing the desert. Layers of ochre red, orange, pale gray, and violet-pink coalesce into a pulsating field, imbuing the painting with primitive energy.

在这幅纤细、色彩明亮的作品《马拉平蒂》中，娜塔·努古雷用其标志性的点彩画法和视觉韵律，讲述了平图皮族女性在“梦幻时光”（Tjukurrpa）时期的朝圣之旅。作品的中心由一系列同心圆构成，象征着水源和仪式场所，周围的放射状轨迹则描绘了女性祖先灵魂穿越沙漠的神圣路径。画面中红赭石色、橙色、灰白色和紫粉色的密集叠加，使整幅画作充满了原始的能量。

82
NAATA NUNGURRAYI
(Australian, 1932-2021)

Marrapinti
signed bottom
acrylic on linen
152 x 45 cm

SGD 4,500 - 6,500
USD 3,470 - 5,000

娜塔·努古雷《马拉平蒂》2012 年作
亚克力 亚麻布



83
YALA YALA GIBBS TJUNGURRAYI
(Australian, 1928-1998)

Tingari Travels at Wapintja
With inscription Yala Yala YY890664 Property of
Papunya Tula Artists P/L verso
synthetic polymer paint on linen
122.5 x 152 cm ; 126 x 156.5 cm (with frame)

SGD 8,000 - 10,000
USD 6,160 - 7,700

雅拉·雅拉·吉布斯·通古拉伊《Tingari 在 Wapintja 旅行》
1989 年作 亚麻布上的合成聚合物涂料

Provenance :
acquired from Art Forum, Singapore in 1993
来源：1993 年购自新加坡 ART FORUM 画廊

Yala Yala is an Indigenous Australian artist born in Iltuturunga renowned for being one of the founders of Papunya Tula Artists in the early 1970s. Integral to the Pintupi-language culture, the Tingarri style painting which Tjungurrayi is known to have pioneered, is characterised by roundels with layers of concentric circles joined by dotted travelling lines. They symbolise the travels of ancestral beings across the desert landscape, depicting sacred geographical.

雅拉·雅拉·吉布斯·通古拉伊（Yala Yala）是一位出生于伊尔图图龙加（Iltuturunga）的澳大利亚原住民艺术家，因在20世纪70年代初成为帕潘亚·图拉艺术家（Papunya Tula Artists）的创始人之一而闻名。通古拉伊开创的廷加里（Tingarri）风格绘画是平图皮语文化的重要组成部分，其特点是圆形图案，由多层同心圆组成，并以虚线连接。这些圆形图案象征着祖先穿越沙漠的旅程，描绘着神圣的地理景观。



84
JASON BENJAMIN (Australian, 1971-2021)

When All Else is Collapsing
signed "When all else collapsing Benjamin 2015" verso
oil on linen
122 x 81 cm

SGD 6,000 - 8,000
USD 4,620 - 6,160

杰森·本杰明《当一切都崩溃时》2015 年作 油彩 亚麻布



85
LINCOLN TOWNLEY (British, b.1972)

Maniac for Money No. 1
signed verso
oil on canvas
40 x 40 cm

SGD 30,000 - 50,000
USD 23,080 - 38,470

林肯·汤利《金钱狂人 No. 1》2016 年作 油彩 画布

"Money Maniac No. 1" is an extension of his "Icons" series and the theme of "Madman", presenting a profound exposure of the alienation of personality in the game of money and power. The "faces" in his paintings are no longer individuals, but the embodiment of desire, showing strong dramatic and philosophical tension. Townley's works have been widely collected, including by Al Pacino, Samuel Jackson and members of the British royal family, and continue to receive high attention in the art markets of London, Los Angeles and Miami.

《金钱狂人1号》是其“偶像”系列和“疯子”主题的延伸，深刻揭示了金钱与权力游戏中人格的异化。画中的“面孔”不再是个体，而是欲望的化身，展现出强烈的戏剧性和哲学张力。汤利的作品被广泛收藏，包括阿尔·帕西诺、塞缪尔·杰克逊以及英国皇室成员，并在伦敦、洛杉矶和迈阿密的艺术市场持续受到高度关注。

2 ARTWORKS BY JULIEN MARINETTI 2件 朱利安·马里内蒂 作品



86
JULIEN MARINETTI (French, b.1967)

Untitled
signed and dated 07 lower left
oil on canvas
88 x 115 cm ; 114 x 141 cm (with frame)

SGD 18,000 - 24,000
USD 13,850 - 18,470

朱利安·马里内蒂《无标题》2007 年作 油彩 画布

In this "Untitled", Julien Marinetti presents a symphony of colors full of power and movement with his signature visual language. The work uses bright and bold blocks of color - fiery vermillion, verdant green, deep black and soft pink - to create a picture space full of tension and psychological suggestion. The figures are looming in the rough and flexible lines, both concrete and abstract, as if expressing some kind of inner restlessness and spiritual tension.

在这幅《无题》中，朱利安·马里内蒂以其标志性的视觉语言，呈现了一场充满力量与动感的色彩交响曲。作品运用明亮大胆的色块——炽烈的朱红色、翠绿的翠绿色、深邃的黑色以及柔和的粉色——营造出充满张力与心理暗示的画面空间。人物在粗犷灵动的线条中若隐若现，既具象又抽象，仿佛在表达某种内心的躁动与精神张力。



The sculpture is based on the giant panda, which symbolizes peace and friendliness in Chinese culture, but Marinetti is not limited to representational reproduction. Instead, he uses the panda as a "canvas" of emotion and color, splashing graffiti, scratching, patterns and strong coloring on its surface, presenting a complex and ambiguous visual experience. "Panda Ba" is not only a highly condensed work of Marinetti's personal style, but also a model work that symbolizes the intersection of Eastern and Western cultures and the fusion of sculpture and painting.

雕塑以大熊猫为原型，大熊猫在中国文化中象征着和平与友善，但马里内蒂并不局限于具象的再现，而是将熊猫作为情感与色彩的“画布”，在其表面泼洒涂鸦、刮擦、图案和强烈的色块，呈现出复杂而暧昧的视觉体验。《熊猫巴》不仅是马里内蒂个人风格的高度浓缩，更是象征东西方文化交汇、雕塑与绘画融合的典范之作。

87
JULIEN MARINETTI (French, b.1967)

Panda Ba
signed on the left leg
bronze
38 x 30 x 29 cm (sculpture) ;
104 x 35 x 35 cm (stand)

SGD 10,000 - 14,000
USD 7,700 - 10,770

朱利安·马里内蒂《熊猫巴》铜

2 ARTWORKS BY ENTANG WIHARSO 2件 恩唐·维哈索 作品



88

ENTANG WIHARSO (Indonesian, b.1967)

Love and Lust

signed (EW) Entang Wiharso '98 lower right
oil on canvas
111 x 121 cm ; 117 x 126.5 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

恩唐·维哈索《爱与欲》1998 年作 油彩 画布

In the late 1990s, contemporary artist Entang Wiharso embarked on a series of works that depict fragmented faces and masks. The distorted expressions of the visage elicit evocative and visceral emotions through his textural impasto of muted colours – often in sienna tone and black textural shadows. This work dating to 1998 sits among the rare series of his oeuvre from the 20th century that marks a stark contrast from his more recent works in the form of metal reliefs and installations.

20世纪90年代末，当代艺术家恩唐·维哈索（Entang Wiharso）开始创作一系列描绘破碎面孔和面具的作品。他运用柔和的色彩——通常采用赭石色调和黑色纹理阴影——来塑造扭曲的面孔表情，引发令人回味且发自内心的情感。这件创作于1998年的作品是他20世纪罕见的系列作品之一，与他近期的金属浮雕和装置作品形成了鲜明对比。



89

ENTANG WIHARSO (Indonesian, b.1967)

Forgotten Yellow Sperm

signed and dated 2000 lower left
oil on canvas
148 x 144 cm

SGD 4,000 - 8,000
USD 3,080 - 6,160

恩唐·维哈索《被遗忘的黄色精子》2000 年作 油彩 画布

The "yellow sperm" depicted here transcends mere biological representation—it is one of Wiharso's signature figurative metaphors, embodying themes of denied origins, displaced memory, and dysfunctional reproductive structures. Artistically, the provocative use of high-chroma yellow—set against aggressively textured brushwork and discordant layers—creates a charged visual field where biological and political tensions collide.

画面中那颗“黄色的精子”并非仅为生物意象，而是维哈索惯用的具象隐喻之一，象征着被否定的起源、错置的记忆与失效的繁衍结构。色调处理上，艺术家以近乎挑衅的方式运用鲜亮的黄色，置于粗粝笔触与错杂图层之中，构建出一种生理与政治的视觉张力场。



90
ALIT SEMBODO (Indonesian, 1973-2003)

Java Mart
signed 'Alit Sembodo 2000' lower right
mixed media on canvas
160 x 125 cm

SGD 6,000 - 8,000
USD 4,620 - 6,160

阿里·斯姆博多《爪哇玛特》
2000 年作 综合媒材 画布

Alit Sembodo's unique artistic style is recognisable by an eclectic mix of Chinese ink and acrylic. Despite ink's inherently fluid nature, he subverts tradition by employing dry techniques to achieve textures reminiscent of pencil etchings. Within a monochromatic imagery of mythical characters and muscular figures grasping and jostling each other, Sembodo draws our attention to jerseys and vehicles rendered in bright colours. The sense of congestion speaks to struggles where freedom is constrained by chaos and social tension.

阿里·斯姆博多独特的艺术风格以其对中国水墨和丙烯的巧妙融合而著称。尽管水墨是一种湿性媒介，但他颠覆了传统，运用干技法，创造出类似铅笔蚀刻的纹理效果。在一片单色神话人物和肌肉发达的躯体相互紧握推挤的海洋中，斯姆博多将我们的注意力吸引到以鲜艳色彩呈现的球衣和车辆上。拥挤的画面隐晦地反映出自由受到混乱和社会紧张的制约所带来的挣扎。



91
PUTU SUTAWIJAYA (Indonesian, b.1971)

My life #8
signed and dated 2007 verso
oil on canvas
170 x 170 cm ; 174 x 174 cm (with frame)

SGD 6,000 - 9,000
USD 4,620 - 6,930

普圖·蘇塔維賈亞《我的人生 #8》2007 年作 油彩 画布

The figures are distorted and solemn, interweaving the tension of struggle and release in the dynamics, showing the artist's continuous questioning of the philosophical issue of "existence". This work continues his artistic practice of using "body" as a medium, integrating traditional performance, cultural memory and contemporary expressionist painting language, and can be regarded as a representative picture in his "My Life" series. The background of the work uses a textured blend of earth yellow and ochre, which not only presents a primitive feeling, but also reflects the connection between the body and the earth.

人物扭曲而凝重，动态中交织着挣扎与释放的张力，展现了艺术家对“存在”这一哲学问题的持续追问。这幅作品延续了他以“身体”为媒介，融合传统表演、文化记忆与当代表现主义绘画语言的艺术实践，堪称其“我的生活”系列中的代表作。作品背景采用了富有质感的土黄色与赭石色的交融，不仅呈现出一种原始的感受，也体现了身体与大地之间的联系。



92
GREGORIUS SIDHARTA
(Indonesian, 1932-2006)

Dancer
bronze
85 x 30 x 53 cm

SGD 7,000 - 10,000
USD 5,390 - 7,700

格里高利·西达尔塔《舞蹈家》
2006 年作 铜

Sidharta’s sculptural practice is distinguished by its bold materiality and philosophical resonance. His use of bronze, wood, and found objects often interrogated the social and spiritual fabric of Indonesian life, ranging from intimate meditations on human dignity to public monuments of national identity, including the Garuda Pancasila at the Indonesian Parliament. Across his career, he consistently challenged the formal and thematic boundaries of sculpture, embedding within his works a quiet yet powerful call for introspection.

西达尔塔的雕塑创作以其大胆的材质和哲学共鸣而著称。他运用青铜、木材和现成物品，经常审视印度尼西亚人的社会和精神结构——从对人类尊严的私密沉思，到体现国家认同的公共纪念碑，例如印度尼西亚议会大厦内的加鲁达·潘查希拉。在他的整个职业生涯中，他不断挑战雕塑的形式和主题界限，在其作品中蕴含着一种平静而有力的内省呼唤。



93
ABDUL AZIZ (Indonesian, 1928-2002)

Bust of Ki Wongsodipuro
sandstone sculpture
54 x 31 x 44 cm

SGD 9,500 - 12,000
USD 7,310 - 9,240

阿卜杜勒·阿齊茲《基·旺索迪普罗的半身像》1967 年作
砂岩雕塑

Literature: Mary Northmore, Aziz, Abdul Aziz: The Artist and His Art, Yayasan Mariz, Denpasar, 2005, p.167
Provenance: Private collection of Soewardi Family
出版：玛丽·诺斯莫尔，《阿齐兹，阿卜杜勒·阿齐兹：艺术家与其艺术》，玛丽兹基金会，登巴萨，2005 年，第 167 页
来源：苏瓦迪家族私人收藏

Ki Wongsodipuro is a famous gamelan maestro and composer of traditional Javanese music. He is known as one of the figures who played a role in the development and preservation of gamelan music in Indonesia. Ki Wongsodipuro created various gending (gamelan music compositions) that are still used today, both in wayang performances, traditional dances, and other karawitan arts.

基·旺索迪普罗是一位著名的加美兰大师，也是传统爪哇音乐的作曲家。他被誉为在印度尼西亚发展和传承加美兰音乐方面做出过重要贡献的人物之一。基·旺索迪普罗创作了多首根丁（gending，加美兰音乐）至今仍在皮影戏表演、传统舞蹈和其他卡拉维坦艺术中运用。

2 ARTWORKS BY AGAPETOES 2件 阿加珀圖斯 作品



94
AGAPETOES AGUS KRISTIANDANA
(Indonesian, b.1968)
Gedung Di Atas Semangka (Building on Watermelon)
edition of 7
bronze
89 x 24 x 20 cm

SGD 3,000 - 4,000
USD 2,310 - 3,080

阿加珀圖斯·阿古·克里斯提安丹納《西瓜上的建筑》
2005 年作 铜

"Building on Watermelon" unfolds a dreamscape frozen in bronze through poetic, metaphorical sculptural language. The sculpture is a half-moon-shaped curved surface, like a rounded and peeled watermelon peel, on which stands a densely stacked and diverse group of Gothic buildings, which looks like both the ruins of an ancient castle and a phantom city in a fairy tale.

在《西瓜上的建筑》中，以诗意且隐喻性的雕塑语言，勾勒出一幅凝固于铜铸瞬间的梦境景观。雕塑呈半月形曲面，如同一截圆润削落的西瓜果皮，其上耸立着层叠密布、形态各异的哥特式楼宇群，既似古堡遗址，又如童话中的幻影之城。



95
AGAPETOES AGUS KRISTIANDANA
(Indonesian, b. 1968)
Binatang Jalang (Wild Animal)
signed 10.AP.2 on the stomach of the sculpture
aluminium sculpture
125 x 100 x 125 cm

SGD 8,000 - 12,000
USD 6,160 - 9,240

阿加珀圖斯·阿古·克里斯提安丹納《野兽》2010 年作 铝雕塑

"Wild Animal" is not only a simulacrum of natural forces, but also a metaphorical presentation of human instincts, primitive desires, and social power structures. It crouches on the ground, poised to strike, with empty eyes that seem to be thinking, as if it is waiting for some kind of conflict, outbreak, or awakening. This ambiguous and tense atmosphere is the charm of Agu's works.

《野兽》不仅是一种自然力量的拟象，更是艺术家对人类本能、原始欲望以及社会权力结构的隐喻式呈现。它蹲伏于地，姿态蓄势待发，眼神空洞却似有所思，仿佛正等待某种冲突、爆发或觉醒的时刻。这种暧昧与紧张的氛围，正是阿古作品的魅力所在。



96
NASIRUN (Indonesian, b.1965)

Tumbal (Sacrifice)
signed and dated 1996 lower right
oil on canvas
145 x 90 cm

SGD 3,200 - 4,800
USD 2,470 - 3,700

納斯倫《牺牲》1996 年作 油彩 画布

The composition of the painting is strong and gloomy, with an image symbolizing "sacrifice" at the center of the painting, surrounded by complex patterns and symbolic patterns. The painting uses thick reddish brown, ochre yellow and black tones, creating a solemn and even religious atmosphere. Nasirun depicts the theme with an almost sacred brushstroke, making the viewer feel as if they are facing a meditation, forcing people to question what is the price of faith and the true meaning of sacrifice.

画面构图强烈而沉郁，一具象征“牺牲”的形象位于画面核心，被繁复的纹饰与象征图案包围。画面使用浓重的红褐、赭黄与墨黑调，形成一种庄严甚至带有宗教仪式感的氛围。纳斯伦以近乎神圣的笔触描绘主题，让观者仿佛面对一幅沉思录，迫使人质问何为信仰的代价、何为牺牲的真正意义。



97
SOEDIBIO (Indonesian, 1912 - 1980)

Perang Baratayudha (Baratayudha War)
signed and dated 71 lower left
oil on canvas
100 x 136 cm ; 114 x 139 cm (with frame)

SGD 4,000 - 7,000
USD 3,080 - 5,390

苏迪比奥《巴拉塔尤达》1971 年作 油彩 画布

Literature : Meanders in The Tropics : A Narrative of Indonesian Modern and Contemporary Art, Tsinghua University Art Museum, Beijing

出版：《热带漫步：印尼现代与当代艺术叙事》，清华大学艺术博物馆，北京

Taken from the classic war scene in the Hindu epic Mahabharata, "Baratayudha War" reinterprets the cataclysmic clash between the Kaurava and Pandava dynasties. The composition's monumental scale, incandescent palette, and theatrical dynamism exemplify the artist's iconic style of blending epic narrative traditions with classical Javanese visual idioms. Soedibio transposes the Indian epic into the spiritual and formal aesthetic of East Javanese court painting.

《巴拉塔尤达之战》取材于印度史诗《摩诃婆罗多》中的经典战争场景，重新诠释了俱卢王朝与般度王朝之间浩瀚的冲突。作品恢弘的规模、绚丽的色彩和戏剧化的动感，彰显了艺术家将史诗叙事传统与爪哇古典视觉语言相融合的标志性风格。苏迪比奥将这部印度史诗融入东爪哇宫廷绘画的精神与形式美学之中



Pramuhendra’s works often explore the spirituality of contemporary society through issues such as religion, politics, and identity, and this work presents the deep anxiety in the collective consciousness with an almost religious composition and solemn atmosphere. The picture creates an unsettling silence, and the uniform costumes and postures of the characters seem to metaphorically represent the anonymity of the group and the dissolution of the individual.

巴姆汉丹作品常常通过宗教、政治、身份等议题来探讨当代社会的精神性，而这幅作品以近乎宗教式的构图和庄严的氛围，呈现出集体意识中深层的焦虑。画面营造出一种令人不安的静默，人物统一的服饰和姿态似乎隐喻性地代表着群体的匿名性和个体的消解。

98
ARIADHITYA J. PRAMUHENDRA (Indonesian, b.1984)

The Way of Gravity
signed and dated 2007 verso
charcoal on canvas
130 x 250 cm ; 137 x 257 cm (with frame)

SGD 8,000 - 12,000
USD 6,160 - 9,240

巴姆汉丹《引力之道》2008 年作 炭笔 画布



99
SIGIT SANTOSO (Indonesian, b.1964)

Forgive Me Mamma !
signed and dated 2008 lower left
acrylic on canvas
200 x 150 cm

SGD 4,000 - 6,000
USD 3,080 - 4,620

喜吉·叁多梭《妈妈原谅我!》2008 年作 亚克力 画布

“Forgive Me Mamma!” is not only a picture of confession, but also a deep question of morality, family power structure and individual dignity by Sigit Santoso. He is good at using minimal composition and cold brushstrokes to give his works a profound sense of psychological drama, evoking the viewer's universal experience of shame, regret and growth. The artist uses a cold gray background to highlight the fragility and nakedness of the body, and handles the light and shadow to be almost photographic.

《妈妈，原谅我！》不仅是一幅忏悔的画作，更是喜吉·叁多梭对道德、家庭权力结构和个人尊严的深刻探讨。他擅长运用极简的构图和冷峻的笔触，赋予作品深刻的心理戏剧感，唤起观者对羞耻、悔恨和成长的普遍体验。艺术家运用冷灰色背景，凸显身体的脆弱与赤裸，并将光影处理得近乎摄影。



100
RISTYO EKO HARTANTO (Indonesian, b.1973)

Post North Korean Nuclear Test #49
signed and dated 2009 lower right
oil on canvas
200 x 300 cm

SGD 8,000 - 15,000
USD 6,160 - 11,540

里斯蒂奥·埃科·哈坦托《朝鲜核试验后 #49》
2009 年作 油彩 画布

This work actually responds to global political tensions through visual humor, especially the fear brought about by nuclear tests and the invasion of human daily life. The expressions of the characters are magnified to a comic-like absurdity, allowing the viewer to perceive the uneasiness and coldness behind the smile. The background is removed from the specific space, which strengthens the referential power of this "family farce" at the symbolic and metaphorical level.

这件作品实际上是通过视觉幽默来回应全球政治紧张局势，尤其是核试验及其对人类日常生活的入侵所带来的恐惧。人物的表情被放大到一种漫画式的荒诞，让观者感知到笑容背后的不安与冷漠。背景被抽离出特定的空间，这在象征和隐喻的层面上强化了这部“家庭闹剧”的指涉力量。



101
ASTARI RASJID (Indonesian, 1953-2022)

Read Bag
edition of 7
bronze
50 x 40 x 20 cm

SGD 3,000 - 4,000
USD 2,310 - 3,080

阿斯塔里·罗斯加尔《阅读袋》2008 年作 铜

Astari Rasjid's "Reading Bag" is a three-dimensional work that is both figurative and symbolic, cleverly integrating the three themes of female identity, knowledge power and consumer culture. This bronze sculpture presents the outline of a classic handbag in a delicate and realistic way. The work is not only detailed and vivid in form, but also thought-provoking at the conceptual level. Astari uses this metaphor to imply that women in modern society are not only carriers of external images, but also carriers of thoughts, information and culture.

阿斯塔里·罗斯加尔《阅读袋》是一件兼具具象与象征意义的三维作品，巧妙地融合了女性身份、知识力量和消费文化三个主题。这件青铜雕塑以细腻写实的方式呈现出一个经典手袋的轮廓。作品不仅在形式上细致生动，在概念层面也发人深省。阿斯塔里借此隐喻，暗示现代社会中的女性不仅是外在形象的承载者，更是思想、信息和文化的载体。

2 ARTWORKS BY KRIJONO 2件 克利約諾 作品



102
KRIJONO (Indonesian, 1951-2011)
Hari Bahagia (Happy Day)
signed, dated 1999 and titled upper left
acrylic on canvas
140 x 140 cm ' 176 x 176 cm (with frame)

SGD 6,000 - 8,000
USD 4,620 - 6,160

克利約諾《快乐的一天》1999 年作 亚克力 画布

The center of the painting is filled with a festive atmosphere: the female figures wearing headscarves and wearing floral patterns are intertwined, and the colors jump like a kaleidoscope, forming a dazzling visual feast. Krijono usually uses bold red, orange, green and other highly saturated color blocks to create a warm atmosphere, and at the same time uses repeated circles, waves and rotating lines to create a dreamlike dynamic space.

画面中央充满节庆氛围：头戴头巾女性人物与穿着花卉图案相互交织，色彩如万花筒般跳跃，形成令人目不暇给的视觉盛宴。克利约诺惯常以大胆的红、橙、绿等高饱和色块营造热烈氛围，同时借助重复的圆形、波浪与旋转线条，创造出如梦似幻的动感空间。



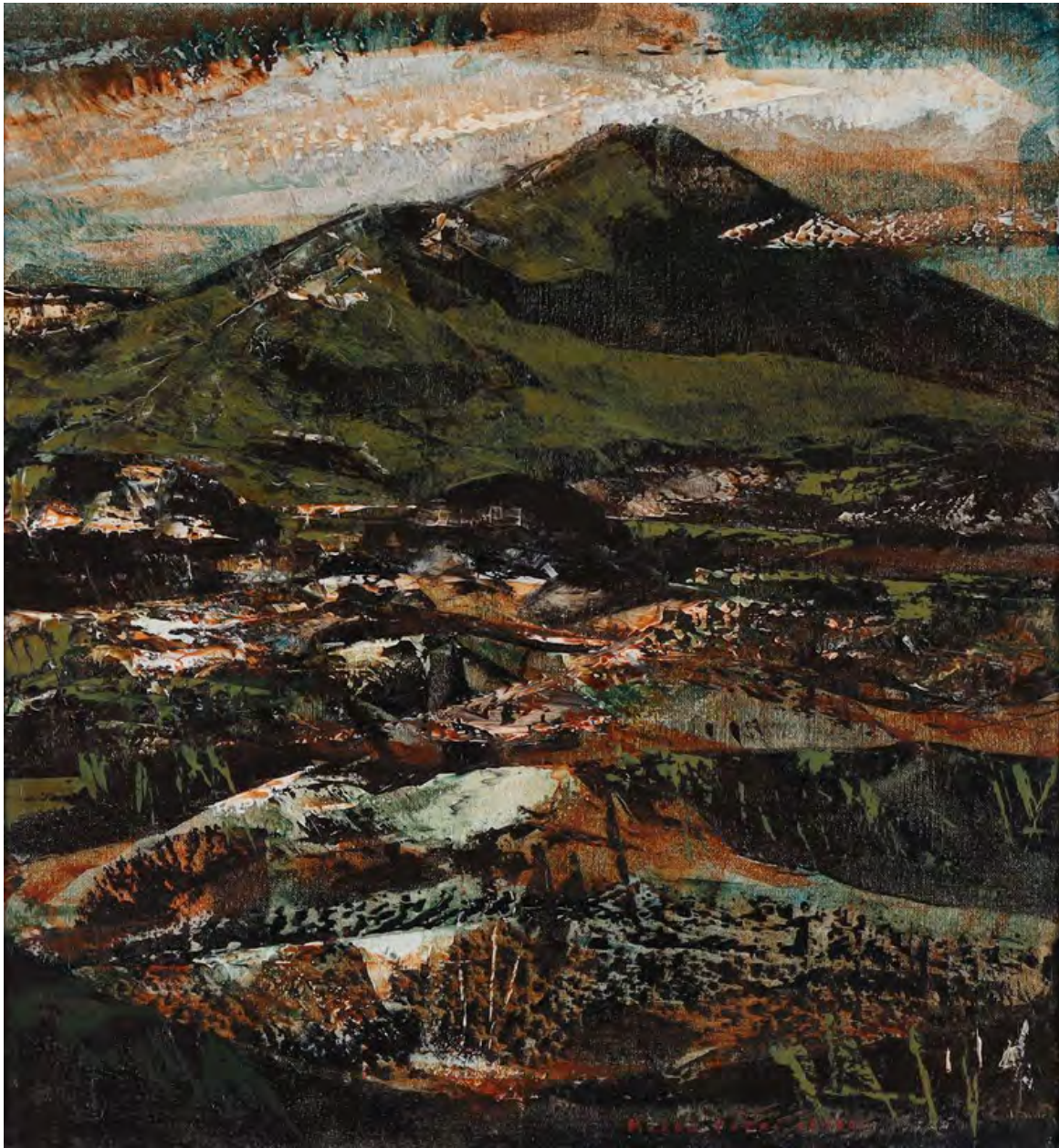
103
KRIJONO (Indonesian, 1951-2011)
Baliku Bali Bagus (My Beautiful Bali)
signed and dated 2004 lower right
acrylic on canvas
130 x 180 cm

SGD 8,000 - 16,000
USD 6,160 - 12,310

克利約諾《我美丽的巴厘岛》2004 年作 亚克力 画布

The painting uses bright and intense colors, covering the entire canvas with bright colors like sunshine in a tropical rainforest. Flowers, masks and folk symbols are intertwined, and the complex brushstrokes create a warm atmosphere like a festival celebration. The composition is full and the rhythm is strong, showing Krijono's consistent insistence on "visual happiness".

画面采用鲜艳浓烈的调色，如阳光洒满热带雨林般的明丽色彩覆盖整个画布。花卉、面具与民间符号错落交织，在繁复的笔触中流动出如节日庆典般的热烈氛围。构图饱满且节奏强烈，展现克利约诺一贯对“视觉幸福感”的坚持。



104
GUSTI AGUNG MANGU PUTRA
(Indonesian, b.1963)

**Gunung Batu Kintamani
(Kintamani Stone Mountain)**
signed and dated 06/2001 lower right
oil on canvas
79 x 69 cm ; 102 x 92 cm (with frame)

SGD 5,000 - 7,000
USD 3,850 - 5,390

古斯蒂阿贡曼古布特拉《金塔马尼石山》
2001 年作 油彩 画布

Balinese artist Gusti Agung Mangu Putera uses heavy brushstrokes and alternating warm and cold colors to create a dynamic landscape image. The work depicts the famous Kintamani area on Bali Island, Indonesia, where the distant mountains are silent and towering, and the landforms are clearly fractured, presenting a natural, violent and unrestrained life tension. "Kintamani Stone Mountain" is a representative masterpiece of Putera's artistic practice that transforms natural landscapes into philosophical scenes.

巴厘岛艺术家古斯蒂·阿贡·曼古·布特拉 (Gusti Agung Mangu Putera) 运用厚重的笔触和冷暖色彩的交替, 创作出富有动感的风景画作。作品描绘了印度尼西亚巴厘岛著名的金塔马尼地区, 远山静谧巍峨, 地貌断裂分明, 呈现出一种自然、狂暴、奔放的生命张力。《金塔马尼石山》是普特拉将自然景观转化为哲学意境的艺术实践的代表作。



105
BEATRIX HENDRIANI KASWARA
(Indonesian, b.1984)

Like This
signed and dated 07 lower right
acrylic on canvas
165 x 115 cm

SGD 4,000 - 6,000
USD 3,080 - 4,620

贝娅特丽克斯·亨德里安尼·卡斯瓦拉
《像这样》2007 年作 亚克力 画布



106
CHOERODIN ROADYN (Indonesian, b.1978)

Inner Flow
signed and dated 2025 lower left
mixed media on canvas
120 x 210 cm

SGD 12,000 - 15,000
USD 9,240 - 11,540

凯陸庭·罗丹《内部流动》2025 年作 综合媒材 画布

The artwork is a masterful exploration of color, texture, and symbolism, creating a dynamic narrative that speaks to themes of transformation, inner vitality, and the beauty found in nature and introspection. At the heart of the composition is a majestic horse, rendered with Roadyn's distinctive style. Its body is not uniformly colored but rather a mosaic of warm, earthy tones, interspersed with unexpected bursts of cool blues and vibrant purples, particularly in its powerful legs and flowing mane and tail. Ultimately, "Inner Flow" is a vibrant celebration of life's journey.

这幅作品巧妙地探索了色彩、纹理和象征意义，以动态叙事的方式，探讨了蜕变、内在活力以及自然之美与内省等主题。作品的核心是一匹雄伟的骏马，罗丹独特的风格呈现。它的身体并非单一的色彩，而是温暖朴实的色调交织在一起，穿插着意想不到的冷蓝色和鲜艳的紫色，尤其是在它强健的双腿和飘逸的鬃毛和尾巴上。最终，“内在流动”是对生命旅程的一次充满活力的颂扬。



107
CHOERODIN ROADYN (Indonesian, b.1978)

Beneath The Queit
signed and dated 2025 lower left
mixed media on canvas
150 x 120 cm

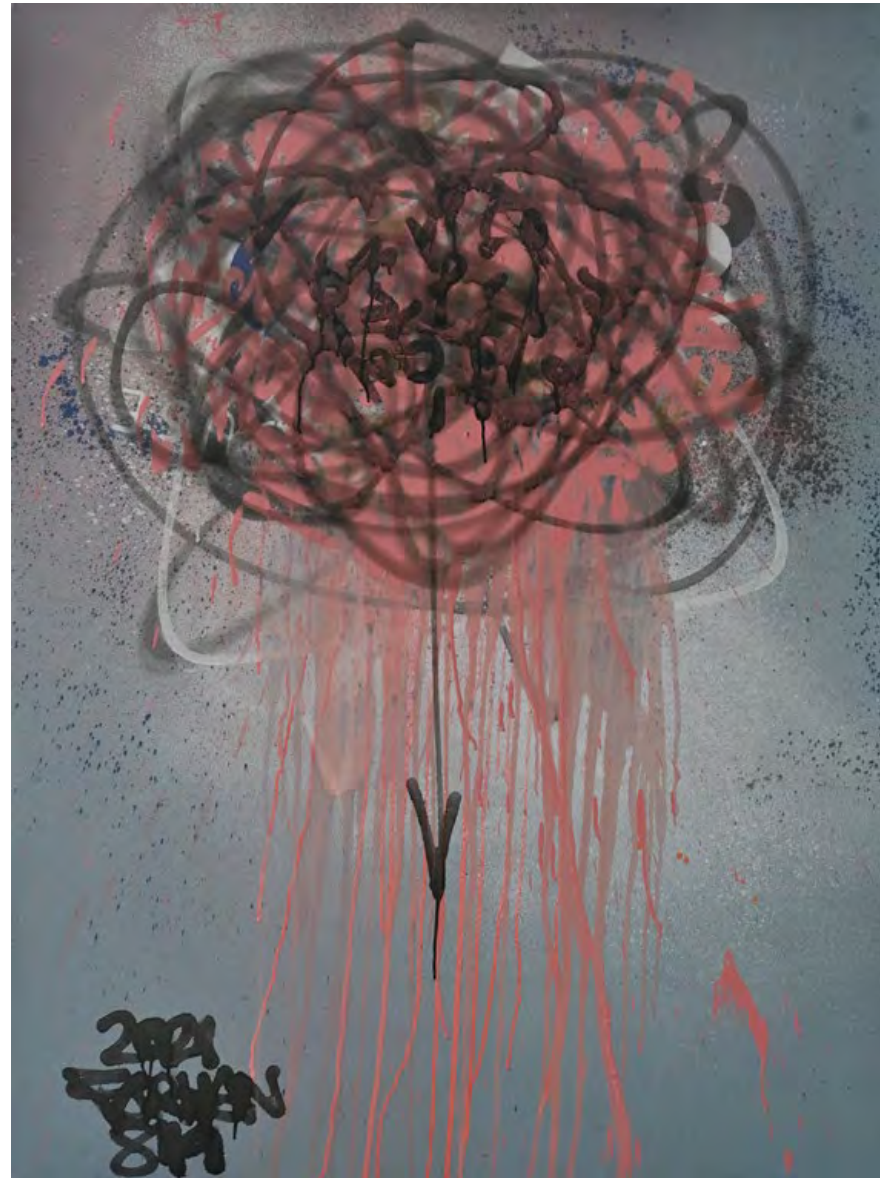
SGD 8,000 - 10,000
USD 6,160 - 7,700

凯陸庭·罗丹《寂静之下》2025 年作 综合媒材 画布

"Under Silence" is an important work created in 2025, continuing to expand his exploration of "contemplation", "inner perception" and "boundaries of existence". The picture is constructed layer by layer using a variety of media, including scratches, scouring, ink marks and paper collages, forming textured surface where time and memory intersect. The color tone is calm, showing a subtle transition between earth tones and dull blue-gray, like a dusty window to the soul, leading the viewer into a whispering state of meditation.

《寂静之下》是其2025年创作的重要作品，继续拓展其对“静观”、“内在感知”与“存在边界”的探索。画面采用多种媒材层层构建，包含刮痕、冲刷、墨痕与纸质拼贴等手法，形成一种时间与记忆交错的肌理表面。色调沉静，呈现出大地色系与黯淡蓝灰的微妙过渡，仿佛一扇蒙尘的心灵之窗，将观者引入一种低语般的冥思状态。

2 ARTWORKS BY FARHAN SIKI 2件 法汉·斯奇 作品



108
FARHAN SIKI (Indonesian, b.1971)

Unknown Destination
signed and dated 2021 lower left
spray paint on canvas
130 x 100 cm

SGD 6,000 - 10,000
USD 4,620 - 7,700

法汉·斯奇《未知目的地》2021 年作 喷漆 画布

Indonesian street-style artist Farhan Siki—dubbed the “Asian Banksy”—made waves in 2022 by winning the UOB Painting of the Year Indonesia award. The work uses spray paint as a medium, and in its signature street art style, juxtaposes symbols, text and abstract images, creating a visual tension that is both familiar and confusing. The repeated application and masking of layers in the picture symbolize the fragmented experience of the information age, and the title of the work "Unknown Destination" further triggers the viewer's philosophical thinking about contemporary individual existence and future direction.

印尼街头风格艺术家 Farhan Siki(被称为“亚洲班克斯”)在 2022 年赢得了大华银行印尼年度绘画奖,引起轰动。此作品运用喷漆媒材,以其标志性的街头艺术风格,将符号、文字与抽象图像并置,营造出一种既熟悉又迷离的视觉张力。画面中图层的反复涂抹与遮蔽象征着信息时代的碎片化经验,而作品标题“未知目的地”则进一步引发观者对当代个体存在与未来方向的哲学思考。



109
FARHAN SIKI (Indonesian, b.1971)

Restart No. 1
signed and dated 2021 lower right
spray paint on canvas
110 x 100 cm

SGD 5,000 - 8,000
USD 3,850 - 6,160

法汉·斯奇《重启 1 号》2021 年作 喷漆 画布

The work juxtaposes text, images and abstract forms in multiple layers, creating an information-intensive yet balanced composition rhythm. The title "Restart" implies the interruption and reconstruction of the system, and can also be understood as a questioning and renewal of the real order, echoing the re-imagination of the future by humans in the post-epidemic era. This is a seminal work by Farhan Siki dubbed the “Asian Banksy” who made waves in 2022 by winning the UOB Painting of the Year Indonesia award.

作品以多重图层的方式将文字、图像与抽象形态并置,制造出一种信息密集却不失平衡的构图节奏。标题“重启”暗示着系统的中断与重建,亦可理解为对现实秩序的质疑与更新,呼应后疫情时代人类对未来的重新想象。这是法汉·斯奇的开创性作品,他被称为“亚洲班克斯”,并于 2022 年荣获大华银行印度尼西亚年度绘画奖,引起轰动



110
ARKIV VILAMANSA (Indonesian, b.1979)

A Day Long Remembered
signed and dated 2022 verso
acrylic on canvas
160 x 120 cm

SGD 20,000 - 40,000
USD 15,390 - 30,770

阿爾科夫《难忘的一天》2022 年作 亚克力 画布

This work is accompanied with
a certificate of authenticity
此作品附上保证书

"An Unforgettable Day" may seem childish, but it actually contains deep criticism: he tries to make the viewer reflect on whether the "unforgettable day" in our memory is a real emotional experience or an illusion preset and manipulated by the media, consumption and image industry.

《难忘的一天》看似童趣，实则深藏批判：他试图让观众反思，我们记忆中那些“难忘的一天”，到底是真实存在的情感体验，还是被媒体、消费与图像工业预设与操控的幻象。



111
GUSMEN HERIADI (Indonesian, b.1974)

Fake Humans
signed lower right
acrylic on canvas
160 x 160 cm

SGD 4,000 - 5,000
USD 3,080 - 3,850

古斯门·赫里亚迪《假人类》2000 年作
亚克力 画布

The center of the picture is dominated by several deformed figures, with rough textures, bizarre postures, and exaggerated and distorted facial features, as if they are in an endless conflict and struggle. With the help of primitivist brushstrokes and vivid colors, Heriadi intersperses cold blue and green between violent red, ink, and earthy orange, strengthening the tension and psychological dislocation of the picture. The faces of many characters no longer have the expressions of real individuals, but become symbols of social pathology - violence, desire, absurdity, and hypocrisy are intertwined.

画面中央由多个变形的人物构成主视焦点，他们肌理粗犷、姿态怪异，面部特征被夸张扭曲，仿佛身处于一场永无止境的冲突与挣扎中。赫里亚迪借助原始主义的笔触与生猛色彩，在暴烈的红、墨、土橘之间穿插冷峻的蓝与绿，强化了画面张力与心理错位感。众多人物面庞不再具备真实个体的表情，而成为社会病态的投影符号——暴力、欲望、荒诞、虚伪交织其中。



Indonesian conceptual artist FX Harsono continues his consistent focus on identity politics and historical memory, using digital images as a narrative medium to transform personal and collective experiences into graphic texts with emotional tension and visual impact. The work presents the image of "rain" in a gloomy and quiet atmosphere. It is not only a natural phenomenon, but also a historical metaphor - what falls like raindrops are buried memories, voiceless truths, and unrecognized suffering.

印尼观念艺术家FX哈索诺延续其一贯关注的身份政治与历史记忆主题，以数码影像作为叙事媒介，将个人与集体经验转化为具有情感张力与视觉冲击力的图像文本。作品以阴郁、沉静的画面氛围呈现“雨”的意象，不只是自然现象，更是历史隐喻——如雨点般落下的，是被掩埋的记忆、失声的真相，亦是尚未被承认的苦难。

112
FX HARSONO (Indonesian, b.1949)

Memory of Rain
signed and dated 2008 lower right
digital printing on canvas
80 x 225 cm

SGD 10,000 - 20,000
USD 7,700 - 15,390

FX 哈索诺《雨的记忆》2008 年作 数码印刷 画布



113
BUDI KUSTARTO (Indonesian, b.1972)

Dua Arus (Two Currents)
signed and dated 2005 lower right
mixed media on canvas
200 x 140 cm

SGD 12,000 - 15,000
USD 9,240 - 11,540

布迪·庫斯塔托《两股潮流》2005 年作
综合媒材 画布

In "Two Currents," Indonesian contemporary artist Budi Kustarto explores the relationship between body, identity and social gravity in a visually impactful way. The work depicts a man with a twisted body, hanging upside down in the center of the picture, with his limbs full of tension, as if struggling or dancing, and his face showing a cold gaze, creating a strong tension and psychological suggestion. The picture uses a monochrome cold tone to create a feeling of suspension, alienation and even weightlessness.

在《两股潮流》中，印尼当代艺术家布迪·库斯塔托以极具视觉冲击力的方式探讨身体、身份与社会重力之间的关系。作品描绘一名男子身体扭曲、倒挂在画面中央，四肢张力十足，仿佛在挣扎或舞动，而面部却呈现出冷峻凝视，形成强烈的张力与心理暗示。画面采用单色冷调，营造出某种悬浮、疏离甚至失重的感受。



114
CUCU RUCHYAT (Indonesian, b.1970)
Mother and Child
signed and dated 2016 lower left
oil on canvas
120 x 120 cm ; 124 x 124 cm (with frame)

SGD 3,000 - 5,000
USD 2,310 - 3,850

珠珠·鲁恰特《母亲和孩子》2016 年作 油彩 画布

In this gentle and symbolic work, Cucu Ruchyat uses rounded and full shapes to depict the quiet moment of a mother holding her baby. The figure is exaggerated and deformed, with soft contours, smooth and delicate faces and limbs, revealing deep emotional intimacy.

在这件温柔而富有象征意味的作品中，Cucu Ruchyat以圆润饱满的造型语言描绘母亲怀抱婴孩的静谧瞬间。人物以夸张变形的手法处理，轮廓柔和，面容与四肢皆光滑细腻，流露出深切的情感亲密。



115
ANDRY BOY KURNIAWAN (Indonesian)

The Wealthy Road
signed and dated 2024 lower right
acrylic on canvas
120 x 160 cm

SGD 2,500 - 5,000
USD 1,930 - 3,850

安德里·博伊·库尼亚万《富裕之路》
2024 年作 亚克力 画布

Andry Boy Kurniawan uses his usual ironic painting language to sketch out an allegorical picture about consumerism and social class. The picture has a complex composition, many characters, grotesque and exaggerated shapes, bright and jumping colors, and is heavily influenced by comic style and street culture. Through stacked visual narratives, the artist shows the greed, competition and false promises in the process of "getting rich", forming a satirical and thought-provoking social microcosm.

安德里·博伊·库尼亚万以其一贯充满讽喻意味的绘画语言，勾勒出一幅关于消费主义与社会阶层的寓言图景。画面构图繁复，人物众多，造型怪诞夸张，色彩鲜明跳脱，带有浓厚的漫画风格与街头文化影响。艺术家通过堆叠式的视觉叙事，将“致富”过程中的贪婪、竞争与虚假承诺一一展现，形成一幅讽刺而又引人深思的社会缩影。



JEWELLERY SESSION

珠宝专场

116

"LA VIE EN ROSE" DIAMOND SET (NECKLACE, EARRINGS AND BRACELET)

“LA VIE EN ROSE” 钻石珠宝系列（项链，耳环和手链）

Inspired by Édith Piaf's timeless ballad, La Vie en Rose, this extraordinary diamond jewellery set is a masterpiece of artistry and innovation. The intricate, openwork floral motif crafted through nearly 300 hours of meticulous design imbues the pieces with a sense of ethereal lightness, mirroring the delicate grace of a rose in full bloom. The necklace, a true statement of luxury, gleams with 1,411 diamonds totaling 28.52 carats, set in 142.26 grams of 18k white gold. A feat of Italian craftsmanship, each diamond is meticulously pavé set upon a lattice framework, where every intersection moves independently, ensuring unparalleled fluidity and comfort. The matching bracelet, adorned with 414 diamonds (11.05 carats) in 10.86 grams of 18k white gold, echoes the same exquisite design, draping elegantly along the wrist with a length of 180mm. Completing the set, the earrings shimmer with 146 diamonds (1.7 carats) in 13.19 grams of 18k white gold, offering a dazzling yet refined accent.

SGD 88,000 - 99,000

USD 52,700 - 68,217



Necklace:

- Main Stone: Natural Diamond
- Weight: 28.52 carats (1,411 diamonds)
- Enhancement: None
- Total Diamond Weight: 28.52 carats
- Diamond Shape and Cut: Pavé-set
- Certificates: Available upon request for buyer
- Metal: 18k white gold (142.26 grams)



Bracelet:

- Main Stone: Natural Diamond
- Weight: 11.05 carats (414 diamonds)
- Enhancement: None
- Total Diamond Weight: 11.05 carats
- Diamond Shape and Cut: Pavé-set
- Certificates: Available upon request for buyer
- Metal: 18k white gold (10.86 grams)
- Length: 180 mm



Earrings:

- Main Stone: Natural Diamond
- Weight: 1.7 carats (146 diamonds)
- Enhancement: None
- Total Diamond Weight: 1.7 carats
- Diamond Shape and Cut: Pavé-set
- Certificates: Available upon request for buyer
- Metal: 18k white gold (13.19 grams)



117
CLASSIC JADEITE AND DIAMOND EARRINGS
翡翠钻石耳坠

These earrings feature natural jadeite discs of vibrant green, each set with a brilliant-cut diamond at the center. The jadeite is complemented by diamond-accented connectors, adding subtle brilliance to the design. Measuring 48.9 × 17.8mm and weighing approximately 11.1 grams, this piece balances fine craftsmanship with refined detail.

The earrings feature a classic and vintage design with jadeites and diamonds. The dimensions are around 48.9×17.8 mm each, and the total weight is approximately 11.1 grams.

- Main Stone: Natural Jadeite
- Origin: Burma (Myanmar)
- Colour: Vibrant Green
- Shape: Disc
- Enhancement: Type A - No Indication of Colour Treatment
- Diamond Shape and Cut: Brilliant-cut (center), diamond-accented connectors
- Certificates: Available upon request for buyer
- Metal: White Gold
- Total Weight: Approximately 11.1 grams
- Dimensions: 48.9 × 17.8 mm
- Certificates: Available Upon Buyer Request

SGD 4,900 - 6,900
USD 3,770 - 5,310



118
BURMESE NATURAL DANGLING RUBY EARRINGS
缅甸红宝石钻石耳环

Exceptional Elegant Burmese ruby earrings feature richly saturated true red and pigeon blood colour rubies totaling 2.26 carats. Each oval-cut ruby is secured in a 18 K gold prong setting, accentuating its vibrant hue and depth. Surrounded by a halo of brilliant white diamonds with a single bezel-set diamond, the earrings exude timeless sophistication with captivating sparkle. Crafted in luxurious 18K white gold, these heirloom-worthy pieces blend classic design with modern grace.

- Main Stone: Natural Rubies
- Origin: Burma (Myanmar)
- Total Carat Weight (Rubies): 2.26 ct
- Accent Stones: Round Brilliant Cut Diamonds 4.39 carats
- Metal: 18K White Gold
- Setting Style: Halo Dangling
- Certificate: GRS

SGD 45,000 - 65,000
USD 34,620 - 50,000

119

LAVENDER JADE WITH BLUE SAPPHIRES RING
缅甸紫罗兰翡翠蓝宝石戒指

Grade A Stunning Lavender Jade and Blue Sapphire Ring featuring a lavender jadeite cabochon, celebrated for its rare, lilac tone and excellent translucency. The jade is encircled by a halo of blue natural Burmese sapphires, known for their serene saturation and exceptional luster. Mounted in 18K yellow gold, this elegant composition blends softness and intensity in a timeless design.

- Main Stone: Lavender Jadeite
- Dimensions: 9.0 mm bead, 24 inches in length
 - Origin: Burma (Myanmar)
 - Colour: Lavender Jade
 - Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
 - Total Sapphire Count: 18 Pieces
 - Sapphire Shape and Cut: Round
 - Total Weight: 16.49 Grams
- Certificates: Myanmar Treasure Gemological Laboratory 2025

SGD 23,000 - 27,000
USD 17,700 - 20,770





120

**"MERMAID" NATURAL BLACK
BAROQUE PEARL RING**
金镶巴洛克珍珠配钻石人鱼戒指

This piece features a natural black Baroque pearl, exuding an air of deep-sea mystery and timeless elegance. The intricate 18K gold craftsmanship showcases a textured mermaid tail design, encrusted with brilliant diamonds, yellow sapphires, and emerald accents.

With its one of a kind organic shape, this ring is a true statement of personality and distinctive style. Measuring 19.7×25.7 mm, weighing approximately 22.7g, and in ring size 14, it is a highly collectible and artistic piece.

- Main Stone: Natural Black Baroque Pearl
- Colour: Deep Black
- Shape: Baroque
- Enhancement: Natural
- Diamond Shape and Cut: Brilliant-cut
- Ring Size: 14
- Metal: 18K Gold
- Total Weight: Approximately 22.7 grams
- Dimensions: 19.7 × 25.7 mm
- Additional Gemstones: Yellow Sapphires, Emerald Accents
- Certificates: Available Upon Buyer Request

SGD 10,000 - 15,000
USD 7,700 - 11,540



121

**"MERMAID" NATURAL BAROQUE
PEARL RING**
金镶巴洛克珍珠配钻石人鱼戒指

This one of a kind ring features a mesmerizing natural Baroque pearl, beautifully set in an intricate 18K gold mermaid inspired design. The pearl's organic shape and luminous sheen evoke the mystery of the deep sea, enhanced by brilliant-cut diamonds, sapphires, and coloured gemstones that resemble shimmering ocean waves and marine life.

- Main Stone: Natural Baroque Pearl
- Colour: Luminous
- Shape: Baroque
- Enhancement: Natural
- Diamond Shape and Cut: Brilliant-cut
- Ring Size: 14
- Metal: 18K Gold
- Total Weight: Approximately 22.8 grams
- Dimensions: 21 × 25.2 mm
- Additional Gemstones: Sapphires, Coloured Gemstones
- Certificates: Available Upon Buyer Request

SGD 13,000 - 16,000
USD 10,000 - 12,310



122
CABOCHON JADEITE AND DIAMOND LACE NECKLACE
蕾丝镂空镶翡翠钻石项链

This necklace features an intricate lace design, meticulously set with shimmering diamonds and highlighted by two stunning jadeite cabochons. The center jadeite, an icy green cabochon measuring 14×10.4 mm, is complemented by a secondary jadeite cabochon of 10.01×7.5 mm, both exhibiting a rich, even green hue. Crafted in 18K white gold, the delicate openwork design enhances the brilliance of the diamonds, creating a captivating statement piece. The necklace measures approximately 220 mm in length and is accompanied by a certification report verifying the authenticity of the jadeite.

- Main Stone: Jadeite Cabochon
- Dimensions: Center jadeite measuring 14 × 10.4mm, Secondary jadeite cabochon of 10.01×7.5 mm
- Origin: Burma (Myanmar)
- Colour: Rich, Even Green
- Shape: Cabochon
- Enhancement: Type A - No Indication of Colour Treatment
- Certificates: Certification Report (Jadeite Authenticity)
- Metal: 18K White Gold
- Dimensions: Center Jadeite: 14 × 10.4 mm, Secondary Jadeite: 10.01 × 7.5 mm
- Length: Approximately 220 mm
- Certificates: Certification Report (Jadeite Authenticity)

SGD 98,000 - 135,000
USD 75,390 - 103,850





123

CORNFLOWER BLUE SAPPHIRE DIAMOND RING**矢车菊蓝色蓝宝石钻石戒指**

This 18K white gold ring features a 10.04 carat Sri Lankan cornflower blue sapphire, celebrated for its delicate violet undertones and mesmerizing brilliance. Completely unheated and untreated, the sapphire maintains its natural beauty, exuding an ethereal glow that captivates with every movement.

Surrounding the center stone is a dazzling diamond halo, further enhanced by 1.727 carats of marquise cut diamonds and 0.747 carats of round brilliant diamonds, meticulously set to amplify the ring's radiance. The craftsmanship highlights the sapphire's exceptional clarity and fire, making this piece a timeless treasure.

Weighing approximately 11.55g, this elegant ring is available in size 14 and is accompanied by a LOTUS certification

- Main Stone: Cornflower Blue Sapphire
- Weight: 10.04 carats
- Origin: Sri Lanka
- Colour: Cornflower Blue with Violet Undertones
- Shape: Cushion - Cut
- Enhancement: Unheated and Untreated
- Total Diamond Weight: 1.727 carats (Marquise-cut) + 0.747 carats (Round Brilliant)
- Diamond Shape and Cut: Marquise-cut, Round Brilliant
- Ring Size: 14
- Metal: 18K White Gold
- Total Weight: Approximately 11.55 grams
- Certificates: LOTUS Certification

SGD 65,000 - 85,000**USD 50,000 - 65,390**



124
ICY JADEITE AND PINK SAPPHIRE RING
翡翠配彩宝戒指

This ring showcases a luminous jadeite cabochon, its smooth, milky surface exuding a soft, ethereal glow. The natural jadeite is encircled by a radiant halo of vivid pink sapphires, meticulously set to enhance the ring's striking contrast and feminine allure. Accented by diamonds on 18K gold.

- Main Stone: Jadeite Cabochon
- Weight: 8.91 grams
- Dimensions: 13.2 mm x 12.7 mm
- Origin: Burma (Myanmar)
- Colour: Translucent white icy jade, pink sapphires
- Shape: Cabochon
- Enhancement: Type A – No Indication of Colour Treatment)
- Ring Size: 6.5
- Metal: White Gold
- Additional Gemstones: Vivid Pink Sapphires (Halo)
- Certificates: Available Upon Buyer Request

SGD 12,000 - 15,000
USD 9,240 - 11,540



125
BURMESE RUBY BRACELET
缅甸红宝石手链

A timeless and well-matched vibrant ruby tennis bracelet set in solid 18K yellow gold. The stones are of Burmese origin and exhibit a strong and fiery vivid red, which are hallmarks of the highest quality rubies.

- Main Stone: Natural Ruby
- Weight: Approximately 7.00 grams
- Dimensions: Approximately 5.9 mm x 4.00 mm
- Origin: Burma (Myanmar)
- Colour: Vibrant Red
- Shape: Cushion & Oval cut
- Metal: 18K Yellow Gold
- Length: 16.5 cm
- Clasp: Box Clasp with Safety Lock
- Certificates: Available Upon Buyer Request

SGD 22,000 - 25,000
USD 16,930 - 19,240



126
EXCEPTIONAL NATURAL BURMESE TYPE A JADEITE BANGLE
优质天然缅甸 A 类翡翠手镯

This exquisite bangle is crafted from natural, untreated Burmese jadeite of exceptional quality, certified as Type A. The bangle showcases a rich green hue and represents the timeless elegance and cultural significance of jadeite jewelry. It reflects jade's enduring status as a symbol of harmony, protection, and longevity.

- Material: Natural Burmese Jadeite (Type A, Untreated)
- Origin: Burma (Myanmar)
- Colour: Apple Green
- Measurements: Inner diameter: 59.75 mm, Exterior Diameter: 80.45 mm
- Certificates: Nan Yang Gemological Institute

SGD 9,000 - 12,000
USD 6,930 - 9,240



127
EXCEPTIONAL NATURAL BURMESE TYPE A BLACK JADEITE BANGLE
珍稀天然缅甸 A 类黑翡翠手镯-认证保证

This remarkable bangle is carved with dragon, phoenix and a flower. This special piece is natural, untreated Burmese jadeite, certified as Type A. Unlike traditional green jadeite, this piece features a rare black hue with intricate gold tone engravings and detailed carvings along its surface. The polished finish enhances its elegant aesthetic, while its unique design reflects the rich cultural heritage and artistry of jadeite jewelry.

- Material: Natural Burmese Jadeite (Type A, Untreated)
- Colour: Black with gold-tone engravings
- Measurements: Inner diameter: 56.27 mm, External Diameter: 72.38 mm
- Certificates: Nan Yang Gemological Institute

SGD 8,000 - 12,000
USD 6,160 - 9,240



128
**NATURAL BROWN AND LAVENDER
JADE BANGLE**
天然黄棕色与紫罗兰翡翠手镯

Natural Brown and Lavender Jadeite Bangle.
A rare and striking Burmese jadeite bangle featuring a unique blend of brown and lavender hues, showcasing the symbiosis between the translucency of the lavender shades and the grounding energy of the brown shades. Carved from a single piece of natural, untreated jadeite (Type A), this bangle reflects both strength and subtle elegance a highly collectible piece.

- Main Stone: Natural Jadeite
- Material: Natural Burmese Jadeite (Type A, Untreated)
- Origin: Burma (Myanmar)
- Enhancement: Type A - No indication of colour treatment
- Colour: Honey and Lavender
- Measurements: Inner diameter: 51 mm, External Diameter: 62 mm
- Certificates: Available Upon Buyer Request

SGD 15,000 - 23,000
USD 11,540 - 17,700



128
6.12 CARAT EMERALD DIAMOND RING
6.12 克拉祖母绿钻石戒指

A 6.12-carat Colombian emerald, surrounded by elegant and striking baguette diamonds sein in platinum. The contrast of bright white diamonds with the lush green centerpiece accenuates the stone's beauty. The emerald displays the rich saturation and luminous internal glow charactersitic of fine stones from Colombia.

- Weight: 6.12 carats
- Origin: Colombia
- Measurements: Approx. 11.67 x 11.76 x 5.70 mm
- Shape and Cut: Square emerald cut
- Colour: Green
- Indications of minor clarity enhancement
- Certificate: Accompanied by Nan Yang Gemological Institute Certificate No. 32814252

SGD 76,000 - 98,000
USD 58,470 - 75,390





130
18K WG COLOMBIAN EMERALD AND DIAMOND RING EMERALD 3.05CT
18K WG 哥伦比亚祖母绿和钻石戒指 祖母绿 3.05 克拉

A captivating expression of refined luxury, this vibrant 3.05 carat Colombian emerald, radiating a rich, saturated, verdant hue that draws the eye with mesmerizing intensity. Nestled within brilliant white diamonds and set in 18K white gold, the emerald evokes timeless grandeur with a modern flair.

This exquisite piece reflects expert craftsmanship and sophisticated artistry, making it a remarkable addition to any fine jewelry collection.

- Main Stone: Natural Emerald
- Weight: 3.05 carats
- Origin: Colombia
- Accent Stones: Natural Diamonds
- Total Diamond Weight: 1.74 carats
- Metal: 18K White Gold
- Total Weight: Approximately 5.81 grams
- Indications of insignificant clarity enhancement
- Certification: CGRL

SGD 12,500 - 15,000
USD 9,620 - 11,540



131
HALO JADEITE CABOCHON AND DIAMOND EARRINGS
光环设计翡翠蛋面钻石耳环

A captivating fusion of tradition and brilliance, these jadeite cabochon and diamond earrings are a true masterpiece. The lush green jadeite, polished to a silky smooth finish, glows with an almost ethereal luminosity an age old symbol of prosperity and harmony. Framed by a constellation of brilliant cut diamonds, each stone catches the light, amplifying the jadeite’s hypnotic depth.

- Main Stone: Jadeite Cabochon
- Weight: 4 grams
- Origin: Burma (Myanmar)
- Dimensions: 6.00 mm x 4.5 mm
- Colour: Translucent Lush Green
- Shape: Cabochon Round
- Enhancement: Type A - No Indication of Colour
- Diamond Shape and Cut: Brilliant cut
- Metal: White Gold
- Certificates: Available Upon Buyer Request

SGD 6,000 - 6,500
USD 4,620 - 5,000



132
DANGLING OVAL 18K WG FINE JADEITE CABOCHON AND DIAMOND EARRINGS
垂坠椭圆形 18K WG 优质翡翠凸圆形和钻石耳环

Emanating timeless elegance, these enchanting earrings feature two luminous jadeite cabochons, celebrated for their vibrant green hue and captivating translucency. Nestled in polished 18K white gold, each jadeite is gracefully surrounded by a radiant halo of brilliant cut diamonds, creating a stunning interplay of light and texture.

With their classic drop-hook design, these earrings move with subtle grace, embodying both natural beauty and sophisticated glamour.

- Main Stone: Natural Jadeite (Grade: Fine)
- Origin: Burma (Myanmar)
- Cut: Cabochon
- Accent Stones: Natural Diamonds
- Total Diamond Weight: 1.13 carats
- Certification: Included (WH11553)

SGD 7,700 - 8,000
USD 5,930 - 6,160



133
ORB JADE DANGLING DIAMOND EARRINGS
「翡翠珠光」垂坠钻石耳环

A poetic fusion of nature and artistry, these 18K white gold earrings feature exquisite fine jadeite cabochons in radiant spherical form. Each vibrant green orb is delicately suspended among fluid diamond studded tendrils, mimicking cascading vines or elegant strokes of calligraphy.

Adorned with a total of 2.19 carats of shimmering diamonds, the design evokes both movement and grace. With its refined craftsmanship and poetic composition, this pair offers a harmonious balance of East Asian heritage and contemporary sophistication.

- Main Stone: Fine Jadeite (Cabochon, spherical)
- Origin: Burma (Myanmar)
- Total Diamond Weight: 2.19 carats
- Certification: Available (JW5543)

SGD 14,000 - 20,000
USD 10,770 - 15,390



134
LARGE JADEITE BUTTERFLY BROOCH & PENDANT WITH 2.43 CARATS OF DIAMONDS AND RUBIES
翡翠蝴蝶胸针和吊坠，镶有 2.43 克拉钻石和红宝石

A symbol of transformation and grace, this captivating big butterfly brooch and pendant showcases the enchanting beauty of fine jadeite, brought to life in vivid green. Sculpted in 18K white gold, the wings unfurl with elegance, their rich hue echoing nature's vibrancy and serenity. Accented with brilliant diamonds and romantic rubies, the piece shimmers with delicate motion, like a butterfly caught mid flight.

Weighing approximately 35.85 grams, this dual-purpose jewel can be worn as a brooch or pendant, offering versatility without compromise on elegance. The delicate curves of the wings are framed with 1.84 carats of diamonds and 0.59 carats of rubies.

- Main Stone: Fine Natural Jadeite
- Origin: Burma (Myanmar)
- Enhancement: None, Fei Cui Type A
- Accents: Diamonds (1.84 carats), Rubies (0.59 carats)
- Total Gem Weight: 2.43 carats
- Metal: 18K White Gold
- Total Weight: Approximately 27.3 grams
- Function: Brooch and Pendant
- Certification: Available

SGD 25,000 - 30,000
USD 19,240 - 23,080

135
PETITE FINE JADEITE BUTTERFLY BROOCH/PENDANT WITH DIAMONDS & RUBY
带钻石和红宝石的精致翡翠蝴蝶胸针 / 吊坠

This exquisite butterfly natural 'Fei-Chui' brooch crafted in 18K white gold features lustrous and deep green jadeite wings, delicately carved and accented with shimmering diamonds. A very delicate and unique, skilfully hand set imperial jadeite butterfly is truly a collector piece.

Weighing approximately 6.43 grams, this versatile piece can be worn as a brooch or pendant, fluttering between elegance and charm. The craftsmanship reflects a keen attention to detail, with each gem set to enhance the natural movement and vividness of the butterfly's form. Certified and timeless, this piece is a celebration of beauty in flight.

- Main Stone: Fine Jadeite (Certified)
- Origin: Burma (Myanmar)
- Accents: Natural Diamonds & Ruby
- Total Diamond Weight: 0.27 carats
- Ruby Weight: 0.02 carats
- Metal: 18K White Gold
- Total Weight: Approximately 6.43 grams
- Function: Convertible Brooch/Pendant
- Certificate: Available

SGD 11,000 - 17,000
USD 8,470 - 13,080



136
IMMACULATE TRANSLUCENT JADEITE CABOCHON RING WITH DIAMONDS
白金优质翡翠蛋面钻石戒指

At the heart of this refined jewel lies a captivating jadeite cabochon of Burmese origin which showcases a luminous apple green hue fresh, vivid, and serenely radiant. Exhibiting exceptional translucency, the stone allows light to diffuse gently through its surface, The cabochon features an elegant domed form with remarkable symmetry and even saturation, hallmarks of fine jadeite seldom encountered on the market.

Cradled in a delicate setting of 18 karat white gold and encircled by a halo of brilliant cut diamonds, the design pays homage to the enduring cultural reverence for jadeite as a symbol of purity, renewal, and peace. This jewel is a rare convergence of artistry, heritage, and gemstone excellence.

- Main Stone: Imperial Jadeite
- Dimensions: 15mm x 10mm approximately
- Origin: Burma (Myanmar)
- Colour: Translucent Green
- Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
- Total Weight: 7.73 grams
- Ring Size: 6.5
- Certificates: Available

SGD 70,000 - 85,000
USD 55,000 - 65,390



137
APPLE GREEN JADEITE CABOCHON RING WITH DIAMONDS
白金镶钻莹透翡翠蛋面戒指

An elegant union of heritage and luxury, this captivating ring features a fine apple green jadeite cabochon of exquisite quality, distinguished by its smooth, lustrous surface and rich, verdant hue. The jadeite is set in 18K white gold and flanked by brilliant-cut diamonds.

Jade, the 'Stone of Heaven', symbolises purity, harmony and nobility of spirit. Whether worn as a statement of refinement or cherished for its symbolism, this piece is a timeless treasure.

- Main Stone: Natural Jadeite (Grade: Fine)
- Cut: Cabochon
- Origin: Burma (Myanmar)
- Accent Stones: Natural Diamonds
- Metal: 18K White Gold
- Certification: Available

SGD 40,000 - 55,000
USD 30,770 - 42,310

138
INTENSE GREEN IMPERIAL JADEITE RING WITH DIAMONDS
浓绿色帝王翡翠镶钻戒指

This exquisite ring centers on a superb Type A Imperial Jadeite cabochon displaying the most sought after characersitics: intense, vivid emerald green hue, wth high translucency, and a fine, even texture.

This imperial grade jade cabochon is a rare treasure, untouched by enhancement and set in a graceful oval silhouette. It features a high dome, allowing light to glide acorss its surface elevating its opulence.

- Main Stone: Imperial Jadeite
- Dimensions: 15 mm x 9 mm approximately
 - Origin: Burma (Myanmar)
 - Colour: Intense Imperial Green
 - Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
- Total Weight: 9.07 Grams
- Certificates: Myanmar Treasure Gemological Laboratory 2025

SGD 98,000 - 111,000
USD 75,390 - 85,390



139
A RARE TREASURE: IMPERIAL GREEN JADE RING
臻稀浓翠帝王翡翠钻石戒指

A cabochon jadeite of imperial green hue, weighing approximately 23.18 carats, prized for its intense saturation, exceptional translucency, and flawless surface. The vivid emerald green color deep yet vibrant is among the rarest natural occurrences in Burmese jadeite, classified as “Imperial Green,” the most coveted and valuable color grade.

Mounted in 18 karat white gold, the jadeite is encircled by a halo of brilliant cut diamonds, providing a luminous contrast that enhances the rich green centerpiece. The setting is further complemented by pavé set diamond shoulders, balancing modern elegance with traditional reverence for this gemstone.

Accompanied by gemological reports attesting to the origin of the jadeite, with no indications of enhancement (Type A), this ring represents a

confluence of beauty, tradition, and exceptional gem quality; a distinguished acquisition for all collectors of high jewelry. A stone of this calibre, natural and unenhanced, is exceedingly rare and commands strong adoration from collectors worldwide.

- Main Stone: Imperial Jadeite
- Dimensions: 14.59mm x 9.44mm approximately
- Origin: Burma (Myanmar)
- Colour: Intense Imperial Green
- Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
- Total Diamond Count: 53 Pieces
- Diamond Shape and Cut: Round
- Metal: White Gold
- Total Weight: 6.49 Grams
- Ring Size: 6
- Certificates: Myanmar Treasure Gemological Laboratory 2025

SGD 115,000 - 135,000
USD 88,470 - 103,850



140
FINE JADEITE SADDLE RING-HK SIZE 14
优质翡翠马鞍戒指 – 香港尺寸 14

A timeless expression of strength and serenity, this imperial green jadeite saddle ring boasts a rich, translucent deep green hue exemplifying the harmony and depth that jade is revered for. Carefully hand-carved and polished, the saddle shaped silhouette provides a bold yet balanced presence on the hand, offering both symbolic and stylistic significance.

Crafted from a single piece of certified natural jadeite, this ring is a statement of understated luxury and enduring cultural heritage. Ideal for collectors and connoisseurs alike, this ring merges tradition with refined minimalism.

- Main Stone: Fine Jadeite (Certified)
- Origin: Burma (Myanmar)
- Shape: Saddle
- Ring Size: HK 14
- Certificate: Available JW9090

SGD 8,500 - 9,500
USD 6,540 - 7,310



141
FINE JADEITE EARRINGS WITH DANGLING DIAMONDS AND TRIANGULAR MOTIF
三角悬垂形钻石翡翠耳环

An Artistic Pair of Half Moon Jade Earrings
Featuring uniquely carved half-moon and triangular jadeite drops fancy shapes that lend a sculptural silhouette to the pair. The jade pieces are suspended beneath rose cut diamonds and each gem is cradled in 18 karat white gold setting.

Striking yet wearable, this pair is a testament to the timeless allure of jadeite, reimagined through a contemporary lens. A poetic statement of elegance, rarity, and artistic design.

- Main Stone: Imperial Jadeite
- Origin: Burma (Myanmar)
- Colour: Intense Imperial Green
- Shape: Cabochon
- Enhancement: Type A - No indication of colour treatment
- Total Diamond t: 1.48 carats
- Diamond Shape and Cut: Rose cut
- Total Weight: 27.01 grams
- Certificates: Availabler

SGD 18,000 - 23,000
USD 13,850 - 17,700



142
UNIQUE INTESE IMPERIAL JADE EARRINGS DANGLING DIAMOND EARRINGS
18K 白金高冰翡翠水滴形与钻石耳环

Unique jade earrings with intese imperial color
Graceful and striking, these jadeite earrings are suspended from swirling diamond set curves.

Adorned with 1.96 carats of dazzling diamonds and crafted with 13.68 grams of 18K white gold, this pair captures both harmony and opulence merging classic jade artistry with a contemporary twist.

- Main Stone: Fine Jadeite (Teardrop shape)
- Origin: Burma (Myanmar)
- Total Diamond Weight: 1.96 carats
- Total Weight: 13.98 grams
- Certification: Available

SGD 17,000 - 25,000
USD 13,080 - 19,240



143
6.44-CARAT NATURAL EMERALD STUD EARRINGS WITH HALO IN 14K YELLOW GOLD
6.44 克拉天然祖母绿光环 14K 黄金耳钉

These stunning stud earrings showcase a total of 6.44 carats of richly saturated, emerald cut natural emeralds sourced from Colombia renowned worldwide for producing some of the finest emeralds. Each vibrant green gem radiates exceptional clarity and depth of color.

Set in warm 14K yellow gold, the emeralds are delicately framed by a halo of sparkling accent stones, enhancing their brilliance and timeless charm. With a total weight of 8.79 grams, these earrings offer a perfect balance of sophistication and comfort, ideal for elegant evenings or refined everyday wear.

- Main Stone: Natural Emerald
- Total Carat Weight: 6.44 carats
- Shape and Cut: Emerald Cut
- Setting Style: Studs with Halo
- Metal: 14K Yellow Gold
- Total Weight: 8.79 grams
- Certificate: Available

SGD 42,000 - 65,000
USD 32,310 - 50,000



144
INTENSE GREEN IMPERIAL JADEITE CABOCHON AND DIAMOND EARRINGS
浓绿色皇家翡翠凸圆形和钻石耳环

Delicate yet striking, these earrings feature four oval Imperial Jadeite cabochons sourced from Burma, ranging up to 8.17 mm in length. The stones, certified Type A with no enhancement, glow with a translucent, intense green hue. Encircled by 60 round diamonds and set in warm yellow gold, the earrings weigh a total of 8.78 grams an elegant composition of heritage, harmony, and sparkle.

- Main Stone: Imperial Jadeite
- Total Weight: 8.78g
- Dimensions: Approximately 8.17 mm x 4.91 mm, 6.24 mm x 4.43mm
- Origin: Burma (Myanmar)
- Colour: Translucent Intense Green
- Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
- Total Diamonds: 60 pieces
- Diamond Shape and Cut: Round
- Certificates: Myanmar Treasure Gemological Laboratory 2025

SGD 59,000 - 65,000
USD 45,390 - 50,000



145
LAVENDER JADEITE BEAD NECKLACE
 薰衣草翡翠珠项链

A serene expression of natural elegance, this luminous necklace features 53 round beads of fine Burmese jadeite, each glowing with a soft, translucent lavender hue. Uniform in tone and texture, the gentle lilac coloration is among the rarest in the jadeite spectrum evoking the quiet beauty of spring's first bloom.

Traditionally revered across cultures, lavender jadeite is associated with inner peace, spiritual balance, and emotional clarity. Believed to calm the mind and promote serenity, it has long been cherished not only for its beauty, but also for its symbolic power.

Natural and untreated (Type A), the jadeite in this necklace reflects both rarity and purity making it an exceptional piece for collectors who value both aesthetic refinement and cultural resonance.

- Main Stone: Lavender Jadeite, 53 pieces
- Dimension: 9.00 mm bead, 24 inches in length
- Weight: 726 g
- Origin: Burma (Myanmar)
- Colour: Translucent Lavender
- Shape: Round Beads (53)
- Enhancement: Type A - No indication of colour treatment
- Certificates: Stalwart Gem Laboratory

SGD 58,000 - 70,000
USD 45,000 - 55,000



146
SIX PIECE ALL NATURAL LAVENDER JADEITE YELLOW GOLD BRACELET
 六件套纯天然薰衣草翡翠黄金手链

This distinctive, refined bracelet is composed of six oval cabochons of natural Burmese jadeite, each displaying a gentle lavender hue cherished in jadeite lore for its associations with serenity, spiritual balance, and feminine grace. The translucent stones exude quiet sophistication, while the intricately hand set in gold bezels lend a regal contrast. Expertly matched for color, translucency, and shape, the cabochons are a hallmark of fine quality jadeite. The stones are of Type A, indicating that they are entirely natural untreated, unenhanced, and highly sought after by collectors for their purity and authenticity.

Set in a classic and understated design that allows the beauty of the jadeite to take center stage, this bracelet offers timeless elegance. Whether worn as a personal talisman or collected as a rare gem piece, it stands as a celebration of jadeite's enduring cultural and aesthetic significance.

- Main Stone: 6 pieces jadeite
- Weight: 27.86 grams
- Origin: Burma (Myanmar)
- Colour: Translucent Lavender
- Shape: Cabochon Oval
- Enhancement: Type A - No indication of colour treatment
- Certificates: Stalwart Gem Laboratory 2019

SGD 39,000 - 45,000
USD 30,000 - 34,620



147
PINK SAPPHIRE PENDANT
粉红蓝宝石吊坠

Radiating romantic charm and refined elegance, this exquisite pendant showcases a vivid 1.623 carat pink sapphire celebrated for its vibrant fuchsia hue and exceptional brilliance. Gracefully encircled by a halo of 0.43 carats of brilliant-cut diamonds, the design amplifies the center stone's dazzling allure. Set in luminous platinum and suspended from a classic platinum chain, this piece offers a timeless expression of luxury and femininity.

- Main Stone: Pink Sapphire
- Carat Weight: 1.623 ct
- Colour: Vibrant Fuchsia Pink
- Shape and Cut: Oval
- Diamond Carat Weight: 0.43 ct total
- Diamond Shape and Cut: Round Brilliant
- Certificates: Central Gem Laboratory(CGL)

SGD 3,500 - 6,000
USD 2,700 - 4,620



148
PADPARADSCHA SAPPHIRE & DIAMOND RING
帕帕拉恰蓝宝石戒指

A true masterpiece of rarity and refinement, this exquisite ring centers on a 2.14 carat Padparadscha sapphire prized for its delicate fusion of soft pink and warm orange hues. GRS-certified, the sapphire is natural and untreated, radiating with gentle fire and captivating charm.

Encircling the center stone are 1.84 carats of brilliant-cut diamonds, elegantly arranged in a floral motif that evokes timeless femininity and luminous sophistication. Crafted in platinum, the setting enhances the vibrancy of the sapphire while offering enduring strength and elegance.

An exceptional jewel of extraordinary beauty and rarity destined to be treasured for generations.

- Main Stone: Padparadscha Sapphire
- Carat Weight: 2.14 ct
- Colour: Pink Orange Blend
- Shape and Cut: Oval
- Enhancement: None. Natural (GRS Certified)
- Diamond Carat Weight: 1.84 ct total
- Diamond Shape and Cut: Round Brilliant
- Certificates: GRS Certified

SGD 15,000 - 28,000
USD 11,540 - 21,540

149
BURMA RUBY RING PIGEON BLOOD
缅甸红宝石鸽血色戒指

This exceptional ring features a 2.00-carat natural ruby of Burmese origin, displaying the legendary Pigeon's Blood hue revered as the pinnacle of ruby color for its vivid, unyielding crimson and velvety inner glow. Certified by GRS as unheated, the ruby is entirely untreated, enhancing its rarity and desirability among connoisseurs.

Sourced from Myanmar, the center stone is encircled by a striking 1.26 carat floral halo of marquise and round brilliant cut diamonds, delicately arranged to amplify its brilliance and create a captivating interplay of light. complementing the ruby's regal presence. A masterpiece of natural beauty offers both strength and elegance and fine craftsmanship, this ring is a timeless symbol of passion, prestige, and enduring value. A true collector's jewel.

- Main Stone: Natural Burma Ruby
 - Carat Weight: 2.00 ct
 - Colour: Pigeon Blood Red
 - Shape and Cut: Oval
 - Origin: Burma (Myanmar)
- Enhancement: No Indications of Heat Treatment
 - Diamond Carat Weight: 1.26 ct total
- Diamond Shape and Cut: Marquise & Round Brilliant
 - Certificates: GRS

SGD 45,000 - 75,000
USD 34,620 - 57,700





150
BURMA NO-HEAT SAPPHIRE ART DECO BROOCH
缅甸无热蓝宝石装饰艺术胸针

A masterwork of vintage refinement, this exceptional Art Deco brooch showcases a remarkable 75.15 carat no heat Burma sapphire, radiating with velvety royal blue depth and rarity. Certified by GRS, the central cabochon sapphire commands attention with its unenhanced natural beauty an extraordinary find from Myanmar. Framed by a meticulously arranged composition of fine white diamonds and accent sapphires, the design pays homage to the geometric elegance and symmetry of the Art Deco era. A true collector's piece that transcends time, heritage, and artistry.

- Center Stone: Natural Burma Sapphire
 - Carat Weight: 75.15 ct
- Treatment: No Indications of Heat Treatment (GRS Certified)
 - Colour: Royal Blue
 - Shape and Cut: Cabochon
 - Design Era: Art Deco
- Gemstone Accents: Diamonds and Blue Sapphire
 - Certificate: GRS

SGD 90,000 - 135,000
USD 69,240 - 103,850



151
SAPPHIRE RING WITH DIAMONDS
蓝宝石钻石戒指

Burmese Royal Blue Sapphire Ring A bold expression of elegance and strength, this striking ring features a luxurious perfect 5.38 carat royal blue Burmese sapphire, celebrated for its rich, velvety hue and exceptional depth. The cushion-cut centerpiece is beautifully framed by a dynamic floral halo of 2.25 carats of marquise and pear-shaped diamonds each expertly placed to enhance brilliance and create a captivating silhouette. Set in gleaming platinum, this piece harmoniously blends regal grandeur with timeless sophistication.

- Main Stone: Natural Sapphire
- Carat Weight: 5.38 ct
- Colour: Royal Blue
- Origin: Burma (Myanmar)
- Shape and Cut: Cushion
- Enhancement: No Indications of Heat Treatment
- Diamond Carat Weight: 2.25 ct total (5 near colorless pear brilliants and 7 near colorless marquise brilliant
- Diamond Shape and Cut: Marquise & Pear Brilliant
- Certificates: GIA

SGD 30,000 - 50,000
USD 23,080 - 38,470



152
SRI LANKAN DIAMOND SAPPHIRE RING
斯里兰卡钻石蓝宝石戒指

This elegant ring features a superb 6.80 carat natural blue sapphire, unheated and accompanied by a digital gemological certificate. Exhibiting a vivid, richly saturated hue, the sapphire is a remarkable example of nature's finest artistry.

Encircling the center stone is a refined halo of diamonds 1.10 carats of pear-cut and 0.48 carats of round cut meticulously set to enhance the gem's brilliance and presence. The platinum PT-800QM setting offers both strength and sophistication, providing a timeless backdrop to this exceptional jewel. A refined expression of enduring beauty and masterful craftsmanship, this piece is a true collector's treasure.

- Main Stone: Blue Sapphire
- Weight: 6.80 carats
- Origin: Sri Lanka
- Colour: Vibrant Blue
- Enhancement: No Indication of Heat Treatment
- Total Diamond Weight: 1.10 carats (pear-cut) + 0.48 carats (round-cut)
- Diamond Shape and Cut: Pear Cut, Round Cut
- Certificates: Digital Gemological Certificate

SGD 25,000 - 35,000
USD 19,240 - 26,930



153
BLUE SAPPHIRE AND DIAMOND DROP EARRINGS
藍寶石配鑽石吊耳

A regal expression of elegance, these 18K gold earrings begin with diamond encrusted crowns, from which vivid blue sapphires gently dangle to support intricate diamond bows.

Suspended below each bow is a striking pear-shaped blue sapphire, encircled by a shimmering halo of diamonds adding movement, brilliance, and depth.

With their graceful silhouette and rich color contrast, these earrings are a majestic blend of sophistication and charm.

- Main Stones: Blue Sapphires (including pear shaped drops)
- Accent Stones: Natural Diamonds
- Metal: 18K Gold
- Design: Crown top, sapphire link, diamond bow, pear sapphire with diamond halo
- Certification: Available upon request

SGD 8,500 - 12,000
USD 6,540 - 9,240



154
DIAMOND AND EMERALD RING
祖母绿与钻石戒指

A dazzling revival of vintage glamour, this Art Deco-inspired ring pairs the striking clarity of diamonds with the lush vibrancy of emeralds. At its center, a brilliant 1.43 carat diamond radiates fire and precision, framed by a luminous halo of white diamonds. Bold geometric detailing on the shoulders is brought to life with channel-set emeralds, expertly arranged in sweeping curves that echo classic Art Deco motifs. Crafted in 18K white gold and GIA certified, this piece embodies timeless sophistication with a spirited edge.

- Main Stone: Natural Diamond
- Carat Weight: 1.43 ct
- Accent Stones: Emeralds and Round Brilliant Diamonds
- Design Style: Art Deco
- Setting Style: Halo with Channel-Set Shoulders
- Certificates: GIA Certificate Available

SGD 9,800 - 15,000
USD 7,540 - 11,540



155
UNHEATED 5.25-CARAT BURMESE RUBY RING WITH DIAMOND HALO IN WHITE GOLD
5.25 克拉未加热缅甸红宝石白金钻石光环戒指

A stunning expression of rarity and refinement, this exceptional cocktail ring features a 5.25 carat natural ruby of Burmese origin, hailing from the famed Mogok mines renowned for producing some of the world's finest rubies. Certified by AIGS as unheated, the ruby displays a richly saturated, velvety red hue intensely vivid and beautifully preserved in its natural state.

Encircling the center stone is a timeless halo of round and baguette cut diamonds, totaling 2.48 carats, masterfully set to enhance the ruby's brilliance and depth. The setting, crafted in 18K white gold, offers a refined contrast that elevates the ruby's bold presence.

A rare treasure of this size and quality, this ring is a striking statement of passion, power, and enduring elegance destined to become a bold and timeless symbol of passion, power, and enduring elegance crafted for the discerning collector of the next generations.

- Main Stone: Ruby
- Weight: 5.25 carats
- Origin: Burma (Myanmar)
- Colour: Rich Velvety Red
 - Shape: Oval Cut
- Enhancement: Unheated
- Measurements: 11.34 x 9.81 x 5.10 mm
- Total Diamond Weight: 2.48 carats (round and baguette cut)
 - Diamond Shape and Cut: Round Brilliant, Baguette Cut
- Certificates: AIGS Certificate

SGD 45,000 - 75,000
USD 34,620 - 57,700



156
BLUE SAPPHIRE AND DIAMOND NECKLACE
藍寶石配鑽石項鍊

A graceful composition of colour and sparkle, this elegant necklace features two radiant blue sapphires weighing a total of 1.71 carats, suspended among 110 brilliant round diamonds (0.64 carats) and 42 round emeralds (0.60 carats), creating a delicate interplay of contrast and harmony.

Set in 18K gold and weighing 8.35 grams (total weight 9.17 grams), the necklace measures 56 cm in length, offering versatile styling from day to night.

- Main Stones: 2 Round Blue Sapphires - Total 1.71 ct
- Accent Stones: 110 Round Diamonds - Total 0.64 ct
- Additional Accents: 42 Round Emeralds - Total 0.60 ct
- Gold Weight: 8.35 g
- Total Weight: 9.17 g
- Length: 56 cm
- Certification: Available Upon Buyer Request

SGD 4,500 - 7,000
USD 3,470 - 5,390



157
DANGLING RUBY EARRINGS
红宝石钻石耳环

A bold expression of elegance, these dangling ruby earrings feature richly saturated red rubies totaling 5.15 carats. Each oval cut ruby is secured in a yellow gold prong setting, accentuating its vibrant hue and depth. Surrounded by a double halo of brilliant white diamonds and suspended from a single bezel-set diamond, the earrings exude timeless sophistication with captivating sparkle. Crafted in luxurious 18K white gold, these heirloom worthy pieces blend classic design with modern grace.

- Main Stone: Natural Rubies
- Total Carat Weight (Rubies): 5.15 ct
- Accent Stones: Round Brilliant Cut Diamonds
- Setting Style: Double Halo with Drop Design
- Certificate: Available Upon Buyer Request

SGD 8,800 - 20,000
USD 6,770 - 15,390

DIAMOND COLOUR GRADING

GRADE	DESCRIPTION
D	COLOURLESS
E	
F	
G	NEAR COLOURLESS
H	
I	
J	
K	FAINT YELLOW
L	
M	
N	VERY LIGHT YELLOW
O	
P	
Q	
R	LIGHT YELLOW
S	
T	
U	
V	
X	
Y	
Z	

DIAMOND CLARITY GRADING

GRADE	DESCRIPTION
FL	FLAWLESS
IF	INTERNALLY FLAWLESS
VVS1	VERY VERY SLIGHT INCLUSIONS
VVS2	
VS1	VERY SLIGHT INCLUSIONS
VS2	
SI1	SLIGHT INCLUSIONS
SI2	
I1	INCLUSIONS
I2	
I3	

*Clarity grading carried out under 10x magnification

RING SIZE CHART

Inside Diameter (mm)	Inside Circumference (mm)	US & Canada	British & Australian
14.86	46.68	4	H 1/2
15.04	47.25	4 1/4	I
15.27	47.97	4 1/2	I 1/2
15.4	48.38	4 5/8	J
15.53	48.79	4 3/4	J 1/4
15.7	49.32	5	J 1/2
15.8	49.64	5 1/8	K
15.9	49.95	5 1/4	K 1/4
16	50.27	5 3/8	K 1/2
16.1	50.58	5 1/2	L
16.3	51.21	5 3/4	L 1/4
16.41	51.55	5 7/8	L 1/2
16.51	51.87	6	M
16.71	52.5	6 1/4	M 1/2
16.92	53.16	6 1/2	N
17.13	53.82	6 3/4	N 1/2
17.35	54.51	7	O
17.45	54.82	7 1/4	O 1/2
17.75	55.76	7 1/2	P
17.97	56.45	7 3/4	P 1/2
18.19	57.15	8	Q
18.35	57.65	8 1/4	Q 1/2
18.53	58.21	8 1/2	Q 3/4
18.61	58.47	8 5/8	R
18.69	58.72	8 3/4	R 1/4
18.8	59.06	8 7/8	R 1/2
18.89	59.34	9	R 3/4
19.1	60	9 1/8	S
19.22	60.38	9 1/4	S 1/4
19.31	60.66	9 3/8	S 1/2
19.41	60.98	9 1/2	S 3/4
19.51	61.29	9 5/8	T
19.62	61.64	9 3/4	T 1/4
19.84	62.33	10	T 1/2
20.02	62.89	10 1/4	U
20.2	63.46	10 1/2	U 1/2
20.32	63.84	10 5/8	V
20.44	64.21	10 3/4	V 1/4
20.68	64.97	11	V 1/2
20.76	65.22	11 1/8	W
20.85	65.5	11 1/4	W 1/4
20.94	65.78	11 3/8	W 1/2
21.08	66.22	11 1/2	W 3/4
21.18	66.54	11 5/8	X
21.24	66.73	11 3/4	X 1/4
21.3	66.92	11 7/8	X 1/2
21.49	67.51	12	Y
21.69	68.14	12 1/4	Y 1/2
21.89	68.77	12 1/2	Z

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Absentee Bidding Form

SALE NUMBER

SG038

SALE DATE

27 JULY 2025

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"Buy" or unlimited bids will not be permitted and neither do we accept "plus one" bids. Please place bids in the given order as per catalogue.

Alternative bids can be placed by using the word "or" between lot numbers.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

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

In the event of identical bids, the earliest bid received will get priority. Bids must be submitted in Singapore Dollars at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM SINGAPORE DOLLAR (TICK FOR PHONE BIDS)

PLEASE SELECT YOUR BIDDING OPTION:

WRITTEN BID ☐ PHONE BID ☐

TITLE (MR, MRS, MS, DR) OR COMPANY NAME IF APPLICABLE

LAST NAME

FIRST NAME

CLIENT ACCOUNT NO. (IF KNOWN)

ADDRESS

(POSTAL CODE)

TELEPHONE (HOME/MOBILE)

(BUSINESS/FAX)

EMAIL

☐ TICK IF THIS IS AN UPDATED ADDRESS

TELEPHONE NUMBER DURING THE SALE: 1. _____ (FIRST PRIORITY)

(FOR TELEPHONE BIDS ONLY) 2. _____ (ALTERNATIVE)

PLEASE SEND OR FAX THIS FORM TOGETHER WITH COPY OF IDENTITY CARD / PASSPORT TO:

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Signed _____ Dated _____

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- pay to 33 Auction the 'total amount due'
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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 as a percentage of (i) hammer price if the property sells, or (ii) reserve price if the property fails to sell.
- 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 2.

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:

- a) within 7 days of notification, the seller will be responsible for any removal and storage expenses;
- b) 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.
- c) 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 *domicilium* includes a telefax number and/or an email address, to the *domicilium* 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 *domicilium* 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:-
(i) on the date of delivery if delivered by hand or telefax or email;
(ii) 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:
- a) 'catalogue' includes any advertisement, brochure, estimate, price-list, website content and other publication;
- b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;
- c) '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;
- d) 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;
- e) '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;
- f) 'stated rates' means 33 Auction's published rates of commission for the time being;
- g) '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.**

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Lot 41 Liu Kuo-Sung (Liu Guosong) 劉國松 - Sunrise in the East 东方日出



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Lot 22 Affandi 阿凡迪 - Covered Wagon 篷车

