

33
AUCTION

**2025 SINGAPORE AUTUMN LIVE AUCTION:
MODERN & CONTEMPORARY ART,
WATCHES AND JEWELLERY**

2025年新加坡秋季拍卖会：现当代艺术·手表及珠宝

30 Nov 25 (Sun) 3.30 pm SGT @ Hilton Singapore Orchard

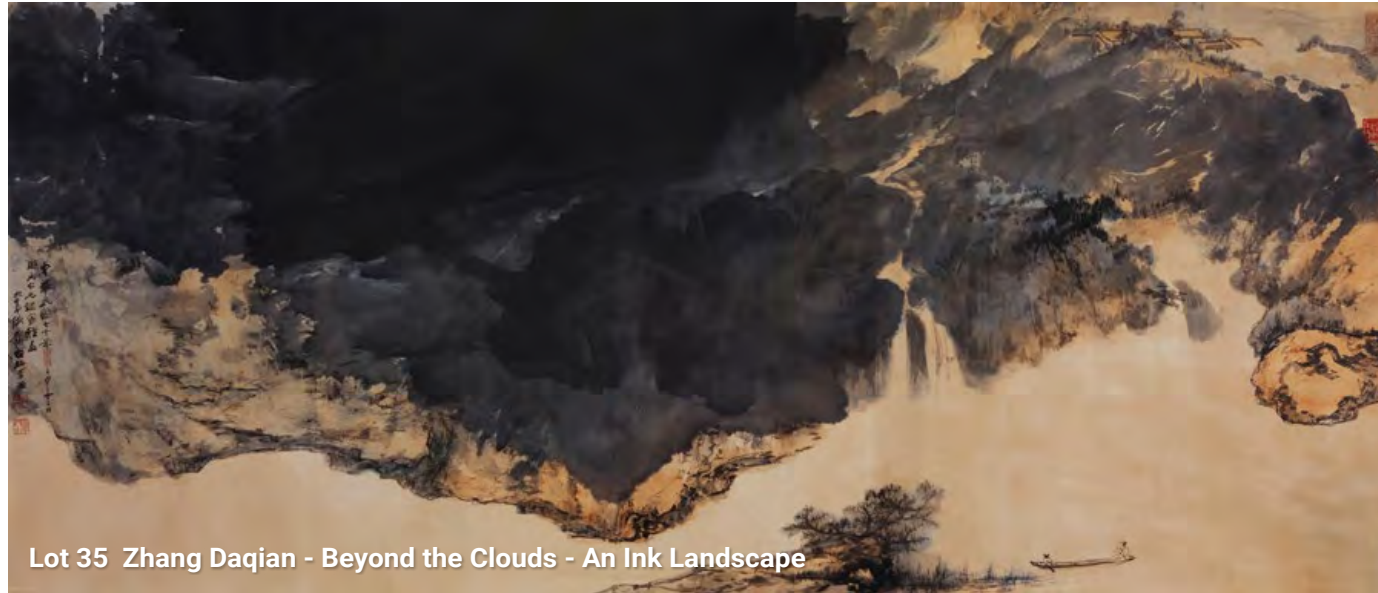
11月30日 2025年（日） 3.30 pm | 新加坡乌节希尔顿酒店

LOT 35 • Zhang Diqian - Beyond the Clouds - An Ink Landscape • 75 x 179.5cm • 张大千 - 淡墨云山

Close Up 局部



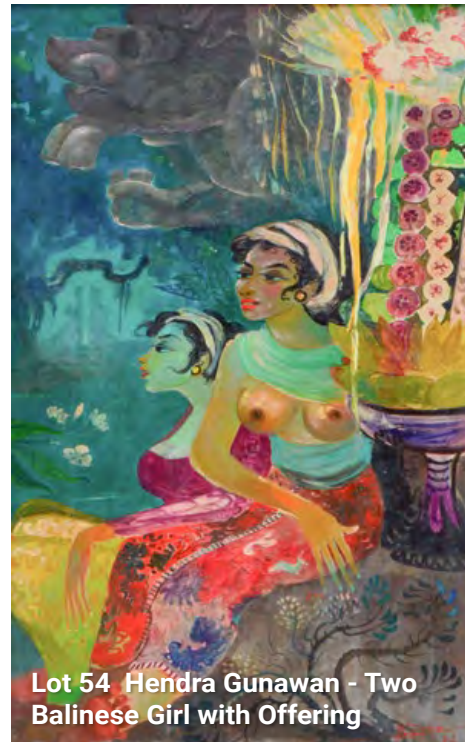
HIGHLIGHTED ARTWORKS 艺术拍卖亮点



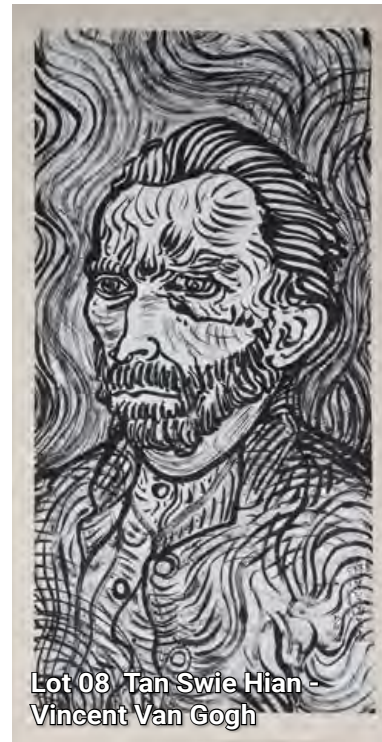
Lot 35 Zhang Daqian - Beyond the Clouds - An Ink Landscape



Lot 52 Srihadi Soedarsono - Bedaya - The Beauty of Soul



Lot 54 Hendra Gunawan - Two Balinese Girl with Offering



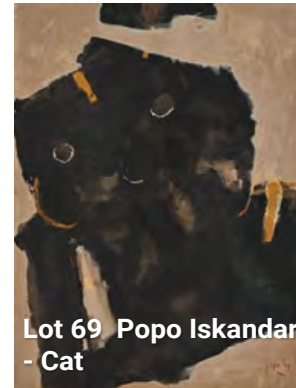
Lot 08 Tan Swie Hian - Vincent Van Gogh



Lot 53 Lee Man Fong - Bunga Seruni (Chrysanthemum)



Lot 55 Basoeeki Abdullah - Pemandangan (Landscape)



Lot 69 Popo Iskandar - Cat

33 AUCTION

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2025 SINGAPORE AUTUMN LIVE AUCTION:
MODERN & CONTEMPORARY ART,
WATCHES AND JEWELLERY

2025年新加坡秋季拍卖会：现当代艺术·手表及珠宝

AUCTION 拍卖

Sunday, 30 Nov 2025 | 3:30 pm SGT (Sale Number: SG039)

周日2025 年11月30日 | 下午3:30点 (拍卖编号SG039)

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

PREVIEW 预览

Singapore 新加坡

39 Keppel Road #01-01 Tanjong Pagar Distripark
27-29 Nov 2025, (10 am - 08 pm SGT)

Jakarta 雅加达

Jl. Brawijaya IC No. 4 Jakarta Selatan
Starts now till 29 Nov 2025 (10 am-8 pm)

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HIGHLIGHTED WATCHES & JEWELLERY 手表及珠宝拍卖亮点



Lot 83 Zenith, Chronomaster Sports Steel



Lot 81 Rolex Yacht-Master 42, Ref. 226627 – Titanium RLX



Lot 90 Jadeite, Coloured Sapphire and Diamond Pendant/Brooch



Lot 97 Colombian Emerald and Diamond Ring



Lot 100 Yellow Gold and Diamond Bracelet



Lot 88 Jadeite and Diamond Ring

GUIDE FOR PROSPECTIVE BIDDER

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Internet bidding: Create an account or login to [auctions.33auction.com](https://www.auctions.33auction.com) or 33 Auction mobile apps. You can leave a 'maximum bid' that you are prepared to pay – our system will bid on your behalf if there is competitive bidding, up to your maximum bid amount. You can also bid live as you watch the live stream of the auction using the app or website.

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ENQUIRIES

Please contact the staffs listed on the auction information page for any enquiries.

SINGAPOREAN ART SESSION

新加坡艺术专场

This season, 33 Auction is honored to showcase a distinguished collection highlighting the exceptional talent of Singaporean artists. Within this carefully curated selection, the fusion of meticulous craftsmanship and diverse artistic styles native to Singapore creates a captivating blend of beauty and cultural heritage. Spanning a broad spectrum of artistic expressions, each artwork stands as a testament to the depth and richness of Singaporean artistry. While exhibiting varying mediums and techniques, these pieces collectively offer profound insights into our interconnectedness with the world and with each other.

本季度，33拍卖很荣幸展示了一系列突出新加坡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，新加坡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，每件作品都是新加坡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。



BID NOW

01
AW TEE HONG (Singaporean, 1931-2021)

On The Eve of Riding The Waves
signed and dated 02 lower right
watercolour on paper
55 x 75 cm ; 69.5 x 89.5 (with frame)

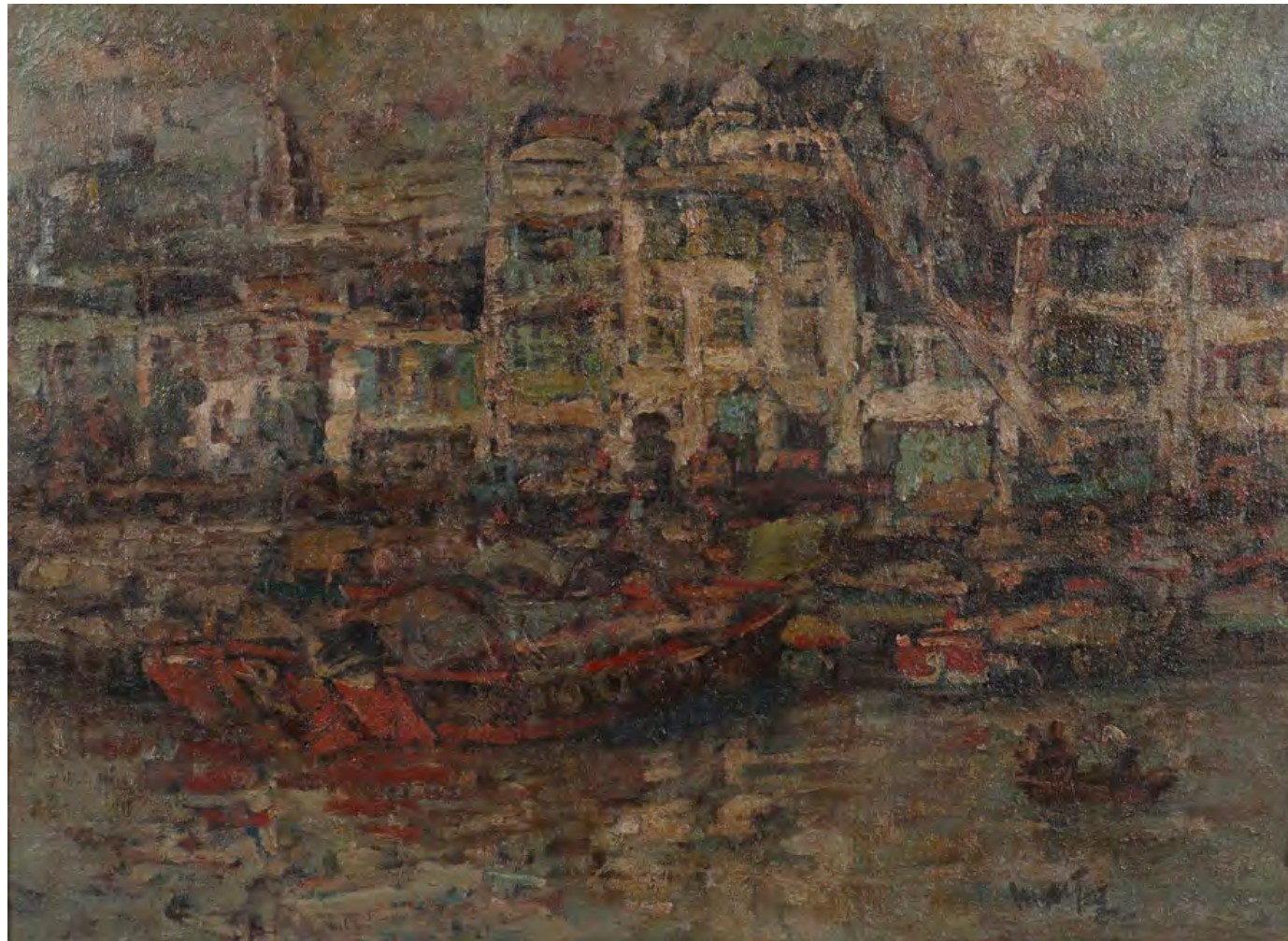
SGD 3,000 - 4,000
USD 2,310 - 3,080

歐世鴻《乘风破浪前夕》2002 年作 水彩 纸本

Singapore Dockyard captures the bustling vitality of Singapore's harbour through Aw Tee Hong's refined mastery of watercolor. With meticulous observation and nuanced handling of light, the artist renders the interplay between industrial structures, workers, and the surrounding sea.

《乘风破浪前夕》以细腻的笔触与精准的构图记录了上世纪新加坡海港的繁忙景象。欧世鸿以高超的水彩技艺刻画船坞中机械与人力交织的节奏，透过光影与色彩的微妙层次，展现出工业与自然之间的和谐对话。

2 ARTWORKS BY TAN CHOH TEE 2件 陳楚智 作品



BID NOW

02
TAN CHOH TEE (Singaporean, b.1942)

Singapore River
signed lower right
oil on canvas
52 x 71 cm ; 70 x 89 cm (with frame)

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

陳楚智《新加坡河》油彩 画布

This painting, "Singapore River," embodies Tan Choh Tee's early and meticulous observations of Singapore's cityscape. Using bold brushstrokes and a calming palette, the painting depicts the bustling scene of traditional shops and boats mingling along the riverbank. Using a realistic technique with impressionistic tendencies, the artist captures the subtle play of light and shadow between the water and the building facades, presenting the unique historical atmosphere of 20th-century Singaporean society. As a significant subject witnessing the transformation of Singapore's urban landscape, this work not only carries the memory of local culture but also demonstrates the maturity and depth of Tan Choh Tee's oil painting language, making it of great artistic and collectible value.

此幅《新加坡河》凝聚了陈楚智早期对新加坡城市风貌的细腻观察。画面以厚重笔触与沉稳的色调，描绘了河畔传统商铺与船只交织的繁忙景象。艺术家以带有印象主义倾向的写实手法，捕捉光影在水面与建筑立面间的微妙变化，呈现出二十世纪本地社会独特的历史氛围。作为见证新加坡都市变迁的重要题材，本作不仅承载着地域文化记忆，也展现了陈楚智在油画语言上的成熟与厚度，极具艺术与收藏价值。



BID NOW

03
TAN CHOH TEE (Singaporean, b.1942)

Malacca River
signed and dated 05 lower right;
titled and dated 2005 verso
oil on canvas
52 x 64 cm ; 68 x 80 cm (with frame)

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

陳楚智《马六甲河》2005 年作 油彩 画布

Tan Choh Tee's Malacca River depicts the serene beauty of the historic riverside with a gentle, impressionistic touch. His use of color and light brings the reflections of old buildings and calm waters to life. The artwork radiates a nostalgic atmosphere, honoring Malacca's enduring cultural legacy.

此作体现了陈楚智对空间秩序与景物比例的精确把握，同时兼具东方绘画的含蓄与西方油画的表现力。作品不仅是对新加坡河的具象描绘，更折射出艺术家对城市记忆与社会变迁的思考，使其在新加坡当代风景画领域占据重要地位。



BID NOW

04
ISKANDAR JALIL (Singaporean, b.1940)

Vessel with Guava Branch
labeled description on card
stoneware
24 x 20 x 14 cm

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

伊斯干达·贾里《无题（带番石榴枝的容器）》
石器 上釉

Untitled (Vessel with Guava Branch) exemplifies Iskandar Jalil's elevation of ceramics from utilitarian craft to profound artistic expression. The vessel's simple yet powerful form, layered glaze, and tactile surface reflect the artist's deep respect for material and process. The addition of a guava branch introduces a poetic dialogue between nature and object — a meditation on vitality and impermanence.

《无题（带番石榴枝的容器）》展现了伊斯干达·贾里将陶艺从功能性器皿提升至艺术表达的独特成就。作品造型简约而富有力量，釉色深沉温润，手工痕迹清晰可见，体现出艺术家一贯的朴实与对材质的敬意。插于瓶口的番石榴枝使静物生机盎然，象征自然与生命的延续。

Singapore's "Grandfather of Sculpture," Ng Eng Teng, masterfully renders the dancer's poised posture in a stylised yet tender manner. The elegant curvature and subtle glazing evoke both movement and serenity, reflecting Ng's deep understanding of the human figure and spirit. Created using several types of clays, the work embodies his lifelong exploration of harmony between material and expression.

“新加坡雕塑之父”的黃榮庭，极具个人风格的造型语言，将舞者的优雅姿态表现得生动而内敛。作品的流线造型与柔和釉色相互呼应，既传达出舞动的节奏感，又蕴含静谧的力量。由多种类型的粘土制成的这件作品，体现了艺术家一贯追求的材质与精神之间的和谐统一。

BID NOW

05
NG ENG TENG (Singaporean, 1934-2001)

Ballerina
stamped with an artist's seal
at the bottom edge
stoneware
43 x 14 x 14 cm ;
overall 48 x 14 x 14 cm (with base)

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

黃榮庭《芭蕾舞者》石器 上釉





BID NOW

06
LIU KANG
(Singaporean, 1911-2004)

Jachinta Singaporean Singer
signed and dated 1983 lower right
pastel on paper
69 x 49 cm ;
82.5 x 62 cm (with frame)

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

劉抗《新加坡歌手 Jachinta》
1983 年作 粉彩 紙本

Liu Kang’s Singaporean Singer Jachinta reflects the artist’s mature command of pastel portraiture at a time when he was already firmly established as a pioneer of Singapore’s Nanyang art movement. The artwork reveals Liu Kang’s enduring interest in portraying the dignity and inner calm of the young contemporary subjects, rendered through his characteristic blend of Western academic technique and Southeast Asian sensitivity. Painted when the sitter was in her twenties, the portrait is notable for its poised modelling, soft yet controlled chromatic transitions, and the contemplative stillness that Liu Kang often sought in his later figurative works. Liu Kang’s portraits from the 1980s valued for its rarity, also encapsulate the humanist core of his practice, offering an intimate counterpoint to his widely celebrated Nanyang compositions and contributing to a fuller understanding of his artistic legacy.

刘抗的《新加坡歌手 Jachinta》展现了艺术家在粉彩肖像领域的成熟造诣，并创作于他已稳固确立为新加坡“南洋画派”先驱的重要时期。作品体现了刘抗对当代年轻人物的尊严与内在平静的持续关注，以其一贯融合西方学院技法与东南亚审美敏感性的方式加以呈现。此作完成于模特年逾二十之时，肖像以沉稳的塑造、柔和而克制的色调过渡，以及刘抗晚期人物画中常见的沉思静谧著称。刘抗 980 年代的肖像画因其稀有性而备受重视，同时也展现了他创作中深层的人文精神，为其广受赞誉的南洋题材作品提供了一种更为亲密的对照，进一步丰富了人们对其艺术遗产的理解。



BID NOW

07
RISIS X LIU KANG (Singaporean, 1911-2004)

Siesta in Bali
Edition: No. 0022 of 388 worldwide; incised with signature and artist’s seal in the middle, incised with titled on base
24K gold-plated relief
23.8 x 9.6 x 35.5 cm

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

劉抗《巴厘午休》24K 鍍金浮雕

This lot is accompanied with a certificate of authenticity signed by the artist and chairman of RISIS

Rendered in 24K gold-plated finish, Siesta in Bali captures Liu Kang’s characteristic sense of warmth and tranquility—depicting reclining figures under the tropical sun, a recurring motif from his iconic Bali series first developed in the 1950s. The relief encapsulates the artist’s enduring fascination with the harmony between humanity and nature, expressed through simplified forms and rhythmic contours.

作品以鍍24K金工藝制作，展現出刘抗自1950年代“巴厘系列”以來一貫的艺术主题——人文与自然的和谐共处。浮雕线条简洁流畅，光影之间流露出艺术家笔下特有的节奏感与静谧氛围。

2 ARTWORKS BY TAN SWIE HIAN 2件 陳瑞獻 作品

Vincent van Gogh is a remarkable ink painting by Singaporean master Tan Swie Hian, paying tribute to the Western art legend. Executed in 2006, the work reimagines Van Gogh's iconic image through the fluid expressiveness of Chinese ink, merging the meditative poise of Eastern brushwork with the emotional depth of Western Expressionism. Tan's deft modulation of ink tones and elegant linear rhythm capture both the contemplative and impassioned facets of Van Gogh's spirit. This work exemplifies the artist's distinctive cross-cultural aesthetic and his profound reflection on artistic freedom.

《文森·梵高》是新加坡当代艺术大师陈瑞献向西方艺术巨匠致敬的力作。画中以水墨的笔触诠释梵高的精神形象，融合东方书写的意境与西方表现主义的情感强度。陈瑞献运用浓淡变化的墨色与简练的线条，塑造出梵高沉思的神态与内在的激情，使画面兼具诗意与哲思。此作体现了艺术家贯通中西的独特美学语言，以及其对艺术精神自由的深刻体悟。

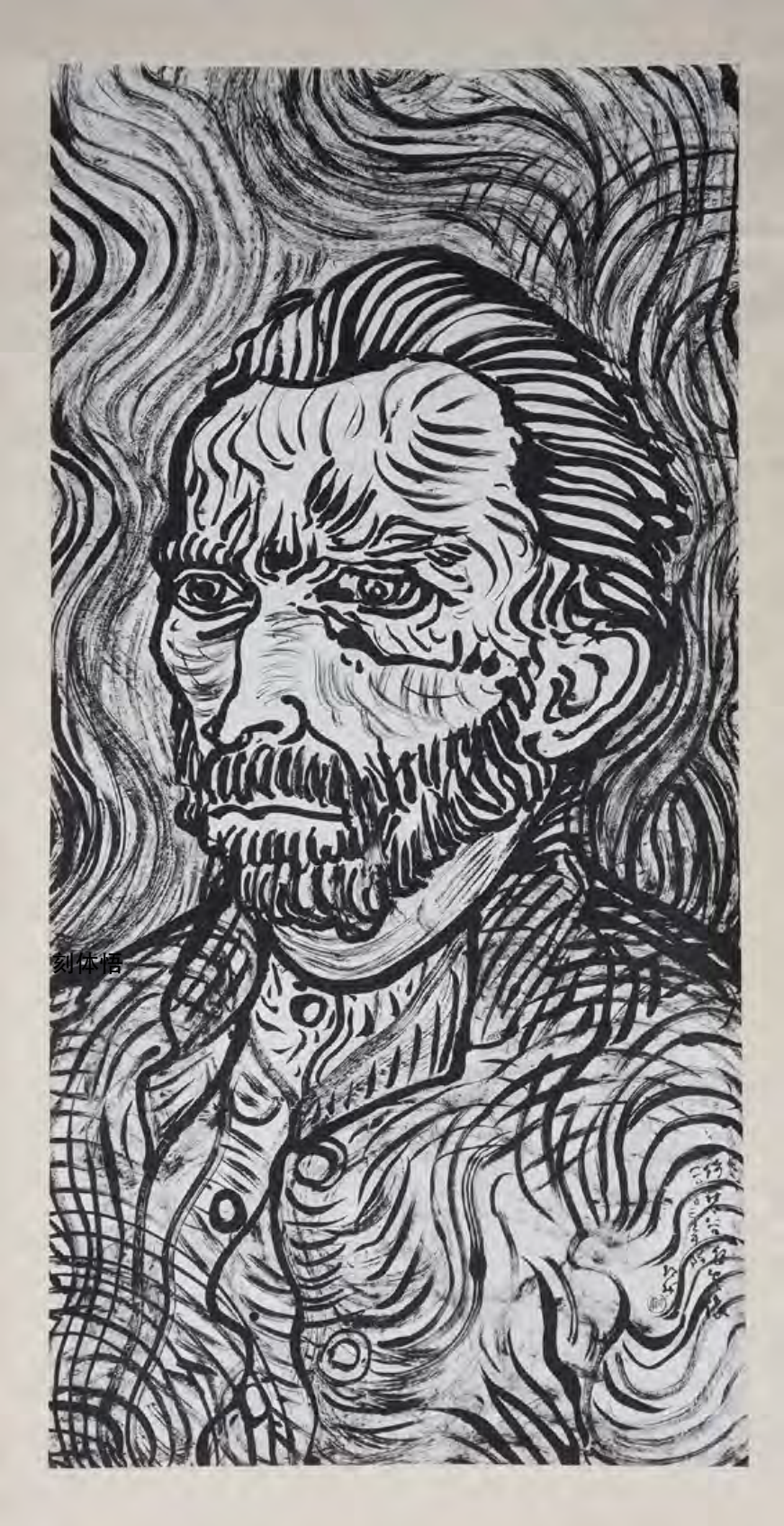
BID NOW

08
TAN SWIE HIAN (Singaporean, b.1943)

Vincent Van Gogh
inscribed and stamped with
artist's seal on lower right
ink on paper
135 x 67 cm; 200 x 78 cm
(overall scroll)

SGD 60,000 - 90,000
USD 46,160 - 69,240

陳瑞獻《文森梵高》2006 年作 水墨 纸本
Literature and Exhibited : Tan Swie Hian,
Mulpa Art Space, Seoul, Korea, 2006, p. 85
出版与展览：韩国首尔《陈瑞献》物波空间 2006
年 第 85 页





Close Up 局部



Tan Swie Hian's "Portrait of Qiu Jin" distills the revolutionary heroine's uncompromising spirit into a stark interplay of bold ink lines and textured washes. By evoking Qiu Jin—the early 20th-century feminist, poet, and martyr executed for her role in anti-Qing revolutionary activities—Tan heightens the portrait's sense of moral resolve: the dense blacks of her hair and coat anchor her with gravitas, while the rhythmic zig-zag sleeves inject a dynamic energy echoing her radical defiance. The elongated composition elevates her to a near-monumental presence, and the serene yet unyielding face reflects Tan's interest in merging classical ink aesthetics with modern expressiveness. In compressing biography into gesture and form, the work becomes less a historical likeness than a contemporary reassertion of Qiu Jin's enduring legacy of courage and intellectual resistance.

陈瑞献的《秋瑾肖像》以鲜明的墨线与肌理丰富的泼墨处理,凝炼了这位革命女烈士坚毅不屈的精神。通过点出秋瑾——这位因参与反清革命而被捕就义的二十世纪女权先驱与诗人——作品的道德力量进一步被强化:她发髻与外套以沉厚黑墨铺陈,赋予形象深沉的重量;袖上富有节奏的锯齿纹则注入跃动的能量,回应她生前的激烈反抗。纵向拉长的构图使她几近雕像般隆然矗立,而那安静却坚决的面容体现了陈瑞献将传统水墨意趣与现代表现性结合的追求。作品在有限篇幅中将历史与形式紧密压缩,使这幅肖像不仅呈现其人,更成为对秋瑾勇气与思想抗争遗产的当代再申。

BID NOW

09

TAN SWIE HIAN

(Singaporean, b.1943)

Portrait of Qiu Jin

inscribed and stamped with artist's seal on lower right

ink on paper

135 x 67 cm ; 200 x 78 cm (overall scroll)

SGD 50,000 - 80,000

USD 38,470 - 61,540

陳瑞獻《秋瑾肖像》2006 年作 水墨 紙本

Literature and Exhibited : Tan Swie Hian, Mulpa Art Space, Seoul, Korea, 2006, p. 86

出版与展览: 韩国首尔《陈瑞献》物波空间 2006 年第 86 页



Created in 1962, "Village" is a prime example of Cheong Soo Pieng's fusion of traditional Chinese ink painting with modern abstract forms. The work depicts a tranquil rural scene, with slender figures, simple architecture, and soft, elegant colors, fully embodying the typical style of the artist's mature period.

1962年创作的《村庄》是鍾泗濱将中国水墨传统与现代抽象形式相融合的典范之作。作品以宁静的乡村景象为题，构图中人物修长、建筑简约，色调柔和淡雅，充分体现了艺术家成熟时期的典型风格。

BID NOW

10
CHEONG SOO PIENG
(Singaporean, 1917-1983)

Village
signed and dated 62 lower right
ink and colour on paper
87 x 44 cm ;
113.5 x 66.5 cm (with frame)

SGD 17,000 - 24,000
USD 13,080 - 18,470

鍾泗濱《村庄》1962 年作 彩墨 纸本



BID NOW

11
AU YEUNG HING YEE (Singaporean, b.1945)

Sunset Arc de Triomphe
signed lower left
oil on canvas
61 x 76 cm ; 67.5 x 82.5 cm (with frame)

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

欧阳兴义《日薄凱旋門》油彩 画布

Au Yeung fuses classical realism with a contemporary sensibility, transforming the familiar cityscape into a contemplative vision. Recognized as one of Singapore's noteworthy modern painters, Au Yeung's works reflect a cosmopolitan perspective and a deep emotional resonance, making them highly desirable to collectors of Southeast Asian art.

欧阳兴义以细腻的笔触和精准的构图，将古典写实与现代审美融为一体，赋予画面宁静而深远的意境。作为新加坡重要的油画艺术家之一，他的作品常以国际视野表达对都市景观与人文情感的思考，极具艺术感染力与收藏潜力。

2 ARTWORKS BY ONG KIM SENG 2件 王金成 作品



BID NOW

12
ONG KIM SENG (Singaporean, b.1945)

Market Activities
signed and dated 90 lower right
watercolour on paper
52 x 71 cm ; 54 x 75 cm (with frame)

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

王金成《市场活动》1990 年作 水彩 纸本

“Market Activity” depicts Ong Kim Seng’s signature theme of everyday life: the bustling bustle of Southeast Asian markets. Light, ethereal brushstrokes capture the rhythm of daily life, while layers of watercolor reveal sunlight, moisture, and the warmth of the crowds. With masterful control of light and shadow and tonal variations, Ong transforms ordinary market scenes into poetic urban memories.

《市场活动》描绘了王金成擅长的生活题材——熙攘热闹的东南亚集市景象。画面以轻盈灵动的笔触捕捉日常生活的律动，水彩层层叠加中透出阳光、湿气与人群的温度。王金成以高超的光影掌控和色调变化，将普通的市井场景转化为充满诗意的都市记忆



BID NOW

13
ONG KIM SENG (Singaporean, b.1945)

Snow Mountain
signed and dated 87 lower right
watercolour on paper
52 x 70 cm ; 75 x 92 cm (with frame)

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

王金成《雪山》1987 年作 水彩 纸本

Painted in 1987, “Snow Mountains” reveals Ong Kim Seng’s deep sensitivity to light, atmosphere, and the grandeur of nature. Through his masterful control of watercolor, Ong captures the crystalline air and ethereal hues of distant snowy peaks, blending cool and warm tones to evoke both serenity and majesty. The work exemplifies the artist’s poetic realism — a harmonious balance between observation and emotion.

《雪山》创作于1987年，展现了王金成对自然光与大气层次的深刻体察。画中以清透的水彩笔触描绘远山雪峰与广阔天际，冷暖色调交织，营造出宁静而壮阔的空间感。王金成通过高超的水彩技艺捕捉山川的氤氲与流动，使画面兼具真实与诗意的气息。此作不仅体现艺术家对自然之美的敬意，也反映其成熟时期对光影与色彩的精妙掌控。



BID NOW

14
CHIEU SHUEY FOOK
(Singaporean, 1934-2024)

People in Abstraction
signed verso
acrylic on canvas
122 x 122 cm

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

丘瑞福《抽象中的人们》亚克力 画布

This work by Chieu Shuey Fook reflects the artist's long-standing exploration of form, color, and spiritual resonance, rooted in his background as one of Singapore's significant second-generation modern artists who emerged in the post-independence period. Known particularly for his innovations in metal relief and enamel techniques, Chieu consistently sought new ways to merge abstraction with the human figure, expressing collective emotion, memory, and myth. Here, the vibrant silhouettes seem to move within a luminous, dreamlike space, conveying a sense of unity and transcendence.

这件作品体现了丘瑞福长期以来对形式、色彩与精神意涵的探索，根植于他作为新加坡独立后崛起的第二代重要现代艺术家的创作背景。丘瑞福以金属浮雕和珐琅技法的创新而著称，并不断尝试将抽象与人物形象结合，以表现集体情感、记忆与神话意象。在此作中，鲜明的人物剪影仿佛在光灿而梦幻的空间中律动，传达出和谐统一与超然升华的氛围。

3 ARTWORKS BY JIMMY ONG 3件 王文清 作品



BID NOW

15
JIMMY ONG (Singaporean, b.1964)

GNP 4
signed lower left,
dated 2010 lower right
lithography and acrylic on paper
126 x 100.5 cm ;
151 x 124.5 cm (with frame)

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

王文清《GNP 4》2010 年作
石版画 丙烯，纸本

This work continues Jimmy Ong's signature artistic language of expansive brushstrokes, interweaving figuration and symbolism. A powerful female figure at the top, with its exaggerated limbs and flowing lines, exudes a mythical tension, seemingly embodying both natural and spiritual power. Below, a sketch-like depiction of industrial and dockside scenes, its overlapping structures and reddish-brown hues allude to the prosperity and labor of human civilization. The juxtaposition of these two within the same canvas creates a surreal tension: a celestial deity looking down upon the earthly constructions, contrasting strength and fragility while also creating a dialogue between history and modernity, nature and the man-made.

这件作品延续了王文清一贯以宏阔笔触、具象与象征交织的艺术语言。画面上方雄浑的女性形象，以夸张的肢体与卷动的线条展现出神话般的张力，仿佛化身自然与精神力量的象征。下方则是以速写般的线条构筑的工业与码头景象，交叠的结构与红褐色调暗示着人类文明的繁盛与劳作场景。两者在同一画面中并置，形成了超现实的张力：天际的神祇俯视尘世的建设，既对照了力量与脆弱，也营造出历史与现代、自然与人造之间的对话。



BID NOW

16
JIMMY ONG (Singaporean, b.1964)

Moon Garden
signed "JIMMY ONG" lower left, titled
"Moon Garden 1994" lower middle
charcoal on paper
150 x 126 cm ;
165.5 x 139 cm (with frame)

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

王文清《月亮花园》1994 年作 炭笔 纸本

The composition is dominated by interlocking anatomical curves—arms, torsos, and bulbous forms—that seem to morph between human presence and floral growth. Ong’s masterful use of charcoal allows for both bold gestural marks and subtle smudging, resulting in a textural depth reminiscent of ink-wash abstraction yet unmistakably sculptural in weight. The darkened upper register and the lighter, exposed paper below create a spatial tension that pulls the viewer into a dreamlike, moonlit terrain.

画面由彼此缠绕的身体曲线所主导——手臂、躯干与花朵般的膨胀形态相互转化，介于人形与自然生长之间。王文清娴熟运用炭笔的力量，使粗犷的动态线条与细腻的晕染相互并存，形成类似水墨又具雕塑质感的深邃画面。作品上方较暗沉、下缘较亮的空间处理，形成强烈张力，如月光下的迷离园境。



BID NOW

17
JIMMY ONG (Singaporean, b.1964)

3 Header
signed lower right "JIMMY ONG 94",
titled "3 Header" lower left
charcoal on paper
90 x 90 cm ; 116.5 x 116.5 cm (with frame)

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

王文清《标题 3》1994 年作 炭笔 纸本

This work, created in 1994, showcases Jimmy Ong early, masterful charcoal drawing skills—both expressive and delicately sensual. Using dynamic lines and expressive brushstrokes, Wang explores the tension between figures and space, imbuing this monochrome work with profound psychological meaning. The painting oscillates between personal narrative and symbolic meaning, reflecting the artist’s ongoing exploration of themes such as identity, family, and the human body.

这幅创作于1994年的作品展现了王文清早期炉火纯青的炭笔画技艺——既饱含表现力，又细腻感性。王文清运用动感的线条和富有表现力的笔触，探索人物与空间之间的张力，赋予这幅单色作品深刻的心理内涵。画面在个人叙事与象征意义之间游走，反映了艺术家对身份、家庭和人体等主题的持续探索。

2 ARTWORKS BY FAN CHANG TIEN 2件 范昌乾 作品



Chrysanthemums represents a quintessential late-period work by Fan Chang Tien, reflecting his integration of traditional Chinese literati painting with his personal artistic idiom. The composition delicately renders the flower forms with nuanced brushwork, balancing ink density and layering, demonstrating the artist's refined control over line and rhythm. The work combines the freedom of xieyi (freehand style) with the precision of gongbi (meticulous style), creating a serene and elegant spatial depth.

《菊花》是范昌乾晚年创作的典型花卉作品，体现了他对中国传统文人画精神的传承与个人风格的融合。画面以细腻的笔触勾勒菊花的形态，墨色浓淡相宜，层次分明，彰显了作者对线条与节奏的高度掌控。作品兼具写意的自由与工笔的精致，花叶间的虚实关系营造出清雅幽远的意境。

BID NOW

18
FAN CHANG TIEN
(Singaporean, 1907-1987)

Chrysanthemum 1982
inscribed and stamped with two
artist's seal on the right
ink and colour on paper
99.5 x 34.5 cm ;
196 x 49 cm (overall scroll)

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

范昌乾《菊花》彩墨 纸本

Hen and Chicks is a representative work in Fan Chang Tien's oeuvre of bird-and-flower subjects, demonstrating his attentive observation of nature and everyday life. The composition depicts the hen and chicks with fluid brushwork and balanced ink tones, creating a lively and rhythmic visual impression. The work skillfully combines the freedom of xieyi (freehand style) with the delicacy of gongbi (meticulous style), highlighting the protective nature of the hen and the playful vitality of the chicks—a poetic reflection on family and life.

《母鸡和小鸡》是范昌乾典型的花鸟题材作品，呈现了艺术家对自然生活与民间意象的细腻观察。画面以彩墨描绘母鸡与小鸡的姿态与神态，线条流畅自然，墨色浓淡得宜，层次分明，形成生动而富有节奏感的画面。作品既体现了写意的自由，又兼顾工笔的细腻，母鸡的守护与小鸡的活泼呼应了家庭与生命的温情主题。

BID NOW

19
FAN CHANG TIEN
(Singaporean, 1907-1987)

Hen & Chicks
inscribed and stamped with
artist's seal on the left
ink and colour on paper
134 x 61 cm

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

范昌乾《母鸡和小鸡》彩墨 纸本





BID NOW

20
TAY BAK KOI (Singaporean, 1939-2005)

Harvesting
signed lower left
oil on canvas
92.5 x 101 cm ; 110.5 x 118.5 cm (with frame)

SGD 16,000 - 24,000
USD 12,310 - 18,470

鄭木奎《丰收》油彩 画布

Tay Bak Koi captures the tranquil beauty of agrarian life through nuanced tonal gradations and rhythmic brushstrokes. Fields of tall, golden grass envelop figures at work, their presence harmonised within the landscape's gentle flow. The warm palette and circular composition create a sense of calm continuity, transforming an everyday rural scene into a meditation on harmony and perseverance.

《丰收》是郑木奎晚期的重要作品，体现了他对乡土生活和劳动场景的深刻观察与艺术表达。画面以明亮饱满的色彩描绘农作物与丰收场景，构图稳重而富有节奏感，光影处理自然，营造出浓厚的生活气息与丰盈感。艺术家通过细腻的笔触与丰富的色彩层次，将日常劳动场景升华为富有诗意与象征意义的艺术画面。



BID NOW

21
LOW PUAY HUA (Singaporean, b.1945)

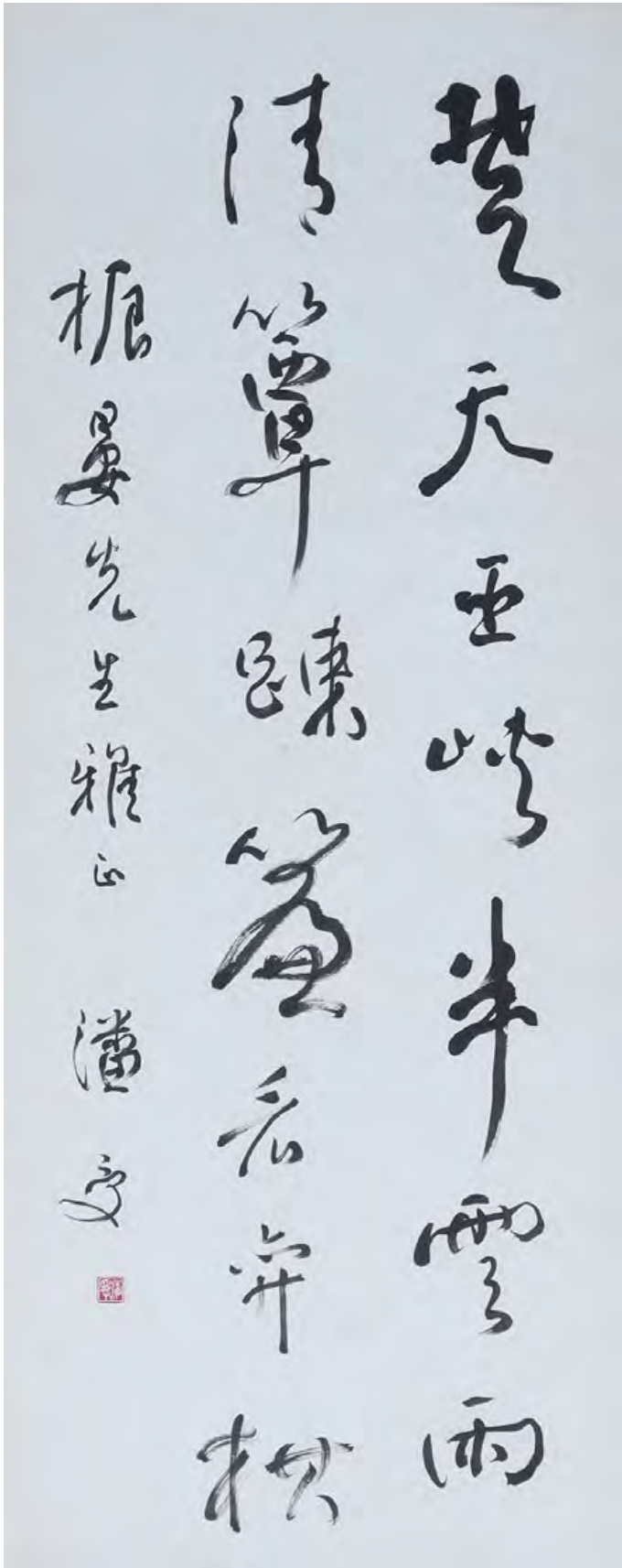
Singapore River Landscape
signed lower right
watercolour on paper
75 x 113 cm ; 108.5 x 146 cm (with frame)

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

劉培和《新加坡河景》水彩 纸本

Low Puay Hua's works often feature warm tones and gentle water marks, capturing the vitality and human touch of the landscape. The present work, with its expansive composition and naturally expansive perspective, draws the viewer's gaze deeper into the riverbank, creating a narrative urban landscape. As part of the artist's long-standing focus on Singaporean landscapes, this work carries a significant visual record of local cultural change.

刘培和的作品常以温润的色调与柔和水痕，展现景致中的生机与人文气息。本作画面布局开阔，透视自然舒展，将观者目光引向河岸深处，形成深具叙事感的城市景观。作为艺术家长期关注的新加坡地景主题之一，此件作品承载着本土文化变迁的重要视觉记录。



This work boasts a bold yet measured brushstroke, a blend of light and dark ink, and a rhythmic, musical quality that reveals the calligrapher's profound literary cultivation and spiritual realm. As a poet, educator, and calligrapher, Pan Shou blends refined humanistic qualities with artistic expression, transforming his work into something transcending mere words, becoming a symbol of cultural spirit.

此作笔势奔放而不失法度，墨韵浓淡交织，线条富有音乐般的节奏感，展现出书家深厚的文人修养与精神境界。作为诗人、教育家与书法家，潘受将儒雅的人文气质与艺术表达融为一体，使其作品超越文字本身，成为文化精神的象征。

BID NOW

22
PAN SHOU (Singaporean, 1911-1999)

Calligraphy
signed in Chinese and stamped with artist's seal on lower left ink on paper
88 x 35 cm ; 161 x 47 cm
(overall scroll)

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

潘受《书法》水墨 纸本



BID NOW

23
FAN SHAO HUA (Singaporean, b.1963)

Morning Light
signed lower right
oil on canvas
90 x 120 cm ; 105 x 140 cm (with frame)

SGD 12,000 - 16,000
USD 9,240 - 12,310

范少华《晨光》油彩 画布

The work creates a sense of space and atmosphere with rich color layers and smooth brushstrokes, conveying a warm, quiet and poetic visual experience. Fan Shaohua combines Western oil painting techniques with Eastern aesthetics to form a unique artistic language.

作品以丰富的色彩层次和流畅的笔触塑造空间感与氛围，传递出温暖、静谧而富有诗意的视觉体验。范少华将西方油画技法与东方审美情怀相融合，形成独具个人风格的艺术语言。

2 ARTWORKS BY ONG BOON KONG 2件 翁文光 作品



BID NOW

24

ONG BOON KONG (Singaporean, 1948-2021)

Night Market, Chinatown

signed and dated 18.12.2016 lower right
chinese ink on rice paper
73 x 54 cm ; 100 x 81.5 cm (with frame)

SGD 3,000 - 4,000

USD 2,310 - 3,080

翁文光《夜市 - 牛车水》2016 年作 水墨 纸本

Ong Boon Kong captures the lively spirit of old Chinatown under the moonlight, where bustling stalls and shophouses meet the glow of modern high-rises. Through expressive brushwork and rich tonal washes, the scene evokes the warmth and nostalgia of Singapore's vanishing night markets. A timeless glimpse of community and change.

翁文光以月光下的画面，捕捉了唐人街的活力，熙熙攘攘的摊位和店屋与现代高楼的灯光交相辉映。他运用富有表现力的笔触和丰富的色调渲染，唤起了人们对新加坡日渐消失的夜市的温暖和怀旧之情。这是一幅展现社区变迁与永恒的画作。



BID NOW

25

ONG BOON KONG (Singaporean, 1948-2021)

Double Miracle

stamped with artist's seal upper left; inscribed and stamped with three artist's seal on lower right
chinese ink on rice paper
48 x 48 cm ; 82 x 82 cm (with frame)

SGD 3,000 - 4,000

USD 2,310 - 3,080

翁文光《丽影成双》水墨 纸本

In Double Miracle, Ong Boon Keng depicts two koi fishes gliding beneath blooming plum branches, symbols of resilience and renewal. With graceful brushwork and harmonious composition, the artist conveys serenity and balance, reflecting his mastery of traditional Chinese ink painting infused with poetic elegance.

在《丽影成双》这幅画中，翁文光描绘了两条锦鲤在盛开的梅枝下游弋，象征着坚韧与新生。艺术家以优美的笔触和和谐的构图，传达出宁静与平衡之美，展现了他对传统中国水墨画的精湛技艺，并融入了诗意的优雅。



BID NOW

26
LIM CHENG HOE (Singaporean, 1912-1979)

Kampung in Tanah Merah
signed and dated 58 lower left
watercolour on paper
36.5 x 46.5 cm ;
62.5 x 72.5 cm (with frame)

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

林清和《丹那美拉村》1958 年作水彩 纸本

“Kampung in Tanah Merah,” created in 1958, is one of the artist’s important works from his mature period. The painting depicts the tranquil scene of a village along Singapore’s eastern coast, with swaying coconut palms and thatched cottages, showcasing the rural landscape still preserved in Singapore at that time. Lim Cheng Hoe used a highly restrained watercolor technique to create an airy, transparent sense of space, making the scenery appear exceptionally vivid through the refraction of light. The painting’s elegant tones and fluid, precise brushstrokes reflect the artist’s sensitive observation of nature and life, as well as his aesthetic ideal of pursuing “poetry in tranquility.”

《丹那美拉村》创作于1958年，是艺术家成熟期的重要作品之一。画面描绘新加坡东部沿海村落的静谧景象，椰影婆娑、茅屋环立，展现了当时新加坡仍保留的乡野风貌。林清和以极富节制的水彩技法，营造出空气般通透的空间感，使景物在光线的折射中显得格外生动。画面色调清雅，笔触流畅而精准，体现出艺术家对自然与生活的敏感观察，以及其追求“静谧中的诗意”的美学理想。



BID NOW

27
THOMAS YEO (Singaporean, b.1936)

Maroc
signed lower left
oil on canvas, gold leaf
121 x 90 cm ; 126 x 95 cm (with frame)

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

姚照宏《摩洛哥》1989-1990 年作 布面油画，金箔

Maroc (1989–1990) belongs to a pivotal phase in Thomas Yeo’s artistic journey, where his exploration of form, texture, and light reached profound maturity. Inspired by his travels through North Africa, the painting fuses the physical and the spiritual through the interplay of earthy pigments and radiant gold leaf. The juxtaposition of rough impasto with luminous metallic sheen evokes the warmth of desert landscapes and the sacred aura of ancient civilizations.

《摩洛哥》创作于1989至1990年间，是姚照宏晚期探索中东西方美学融合的重要代表作之一。画面以深沉的土赭色调与金箔的光泽构成强烈对比，营造出浓厚的异域氛围与精神张力。作品灵感源自艺术家于北非旅居期间的视觉体验与文化感悟——金箔的运用象征阳光与神性，丰富的肌理与叠色技法体现出砂石、建筑与时间的质感。



BID NOW

28
KOEH SIA YONG (Singaporean, b.1938)
Labourers along Singapore River
signed and dated 88 lower right
oil on canvas
71 x 97.8 cm ; 96 x 122 cm (with frame)

SGD 18,000 - 28,000
USD 13,850 - 21,540

許錫勇《新加坡河沿岸的劳工》1988 年作 油彩 画布

With dynamic brushstrokes and a palette steeped in warmth and grit, Koeh immortalises the tireless labourers who once toiled along the riverbanks—the unsung heroes behind the nation’s transformation. The painting brims with movement and atmosphere, offering both nostalgia and reverence for a vanishing era.

画面以强劲而流动的笔触、温厚而富质感的色调，刻画出昔日河畔勤劳奔忙的工人身影——那些默默支撑城市崛起的无名英雄。作品洋溢着生命的节奏与时代的气息，在怀旧与敬意之间，唤起观者对逝去年代的深切共鸣。



BID NOW

29
CHEN CHENG MEI (Singaporean, 1927-2020)
Decorating Lacquer I
signed and dated 75 lower right
oil on canvas
68 x 90.5 cm; 87 x 110 cm (with frame)

SGD 14,000 - 22,000
USD 10,770 - 16,930

陳城梅《装饰漆 I》1975 年作 油彩 画布

Literature: Painting A Shared Humanity: Chen Cheng Mei and Her Global Perspective, Linda Gallery, Singapore, 2024, p. 135
出版：2024 年 新加坡 林大艺术中心《人文翰墨：陈城梅的国际视角》第 135 页

In the 1960s and 70s, Chen Chengmei traveled to Southeast Asia, Africa, and the Middle East, condensing her observations of local customs and cultures into a documentary-style painting language that also incorporates modernist expression. The scene of artisans crafting enormous red vessels is presented with simplified forms and slightly exaggerated proportions, highlighting the rhythm of labor and the symbolic meaning of handicrafts. The steady lines and warm tones convey respect and intimacy towards the figures and traditional techniques. The work not only carries cultural memory but also demonstrates Chen Chengmei’s significant contribution to expanding regional perspectives and cultural boundaries in the history of modern art in Singapore.

陈城梅在20世纪六七十年代曾走访东南亚、非洲与中东等地，将旅途所见的人文与风俗凝炼为具有纪实意味却又兼具现代主义表达的绘画语言。画中工匠制作巨大红色器皿的场景以简化的形体和略具夸张的比例呈现，突显劳动的节奏与手工文化的象征意义；沉稳的线条与温暖的色调则传递出对人物与传统技艺的尊重与亲近。作品不仅承载着文化记忆，也彰显了陈城梅在新加坡现代艺术史中拓展地域视野与文化边界的重要贡献。



BID NOW

30
ANTHONY CHUA SAY HUA (Singaporean, b.1966)

Castle in the Sky
inscribed and stamped with artist's seal on lower left ;
inscribed and stamped with artist's seal on upper right ;
signed and dated 2021 lower right
ink on paper
117 x 171 cm ; 120.5 x 174.5 cm (with frame)

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

蔡世华《天空之城》2021 年作 水墨 纸本

Chua establishes a distinct visual rhythm that bridges East and West. This work marks a key period in the artist's development and embodies the conceptual depth and aesthetic innovation that define Singapore's "New Ink" movement, making it both artistically and collectably significant.

艺术家将传统笔墨的韵致与抽象构成的张力结合，形成独特的视觉节奏与气韵。此作体现蔡世华探索“新水墨”语境下的创新精神，是其成熟时期的重要代表作品，兼具学术价值与收藏意义。

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



BID NOW

31
FANG XIANG (Chinese, b.1967)

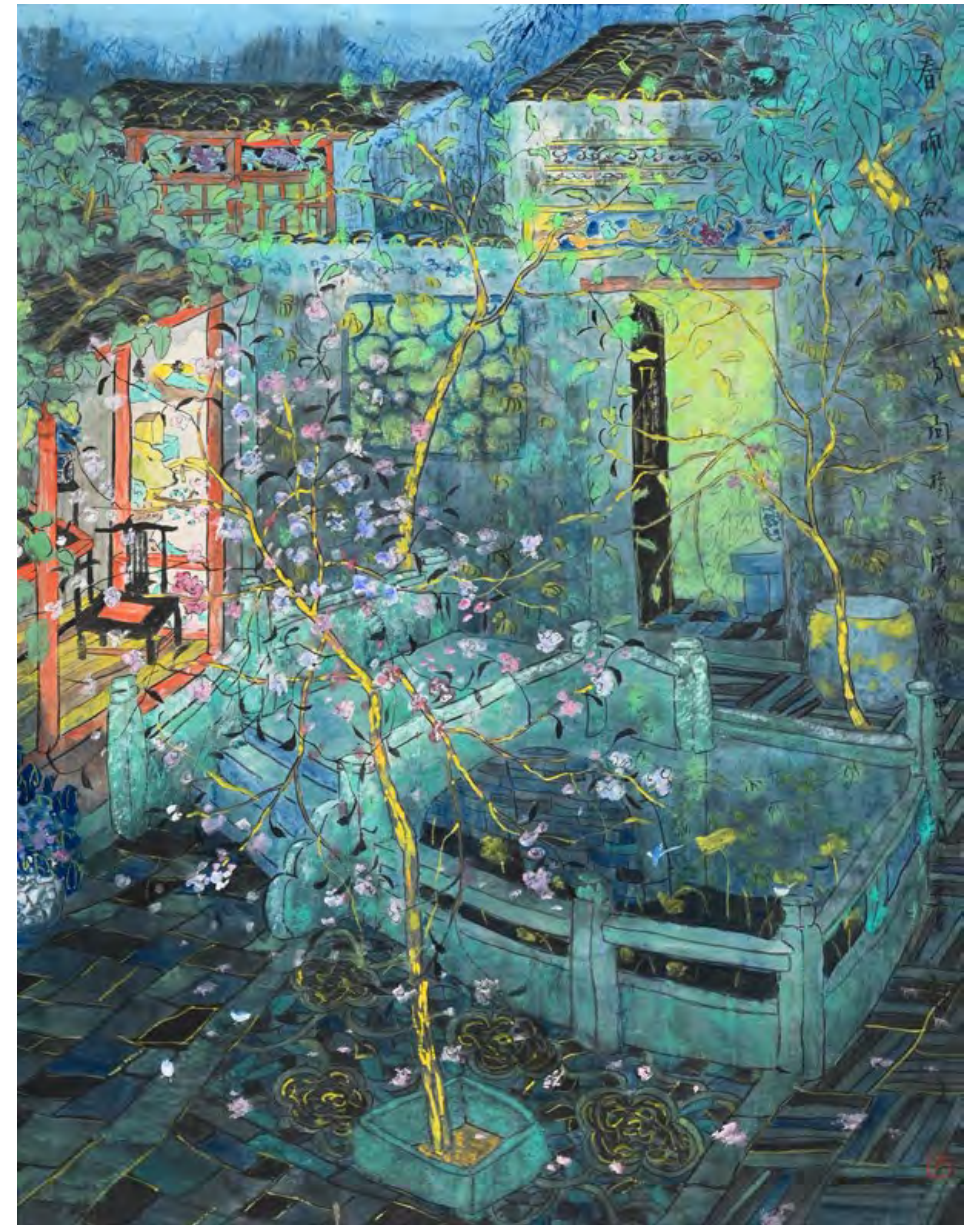
Beautiful Garden
inscribed and stamped with artist's seal
from upper left to lower left
ink and colour on paper
88 x 68 cm ; 112 x 92 cm (with frame)

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

方向《美丽的花园》彩墨 纸本

Fang's palette—dominated by teal, jade green, and soft violets—creates a cool, mist-laden atmosphere, while warm accents in the window frames and straw stacks establish a dynamic chromatic balance. Through finely controlled linework paired with washes of translucent colour, the artist seamlessly blends structure and spontaneity. The scattered petals along the steps and the subtle presence of white ducks introduce movement and narrative, enhancing the lyrical serenity of the scene.

方向以细密线条和轻柔渲染相结合，使建筑与植被在如烟似雾的氛围中相互交融。散落在阶梯上的花瓣与栖行其间的白鸭增添了叙事性与生命流动感，使画面呈现出宁静又富于情致的东方园林意境。



BID NOW

32
FANG XIANG (Chinese, b.1967)

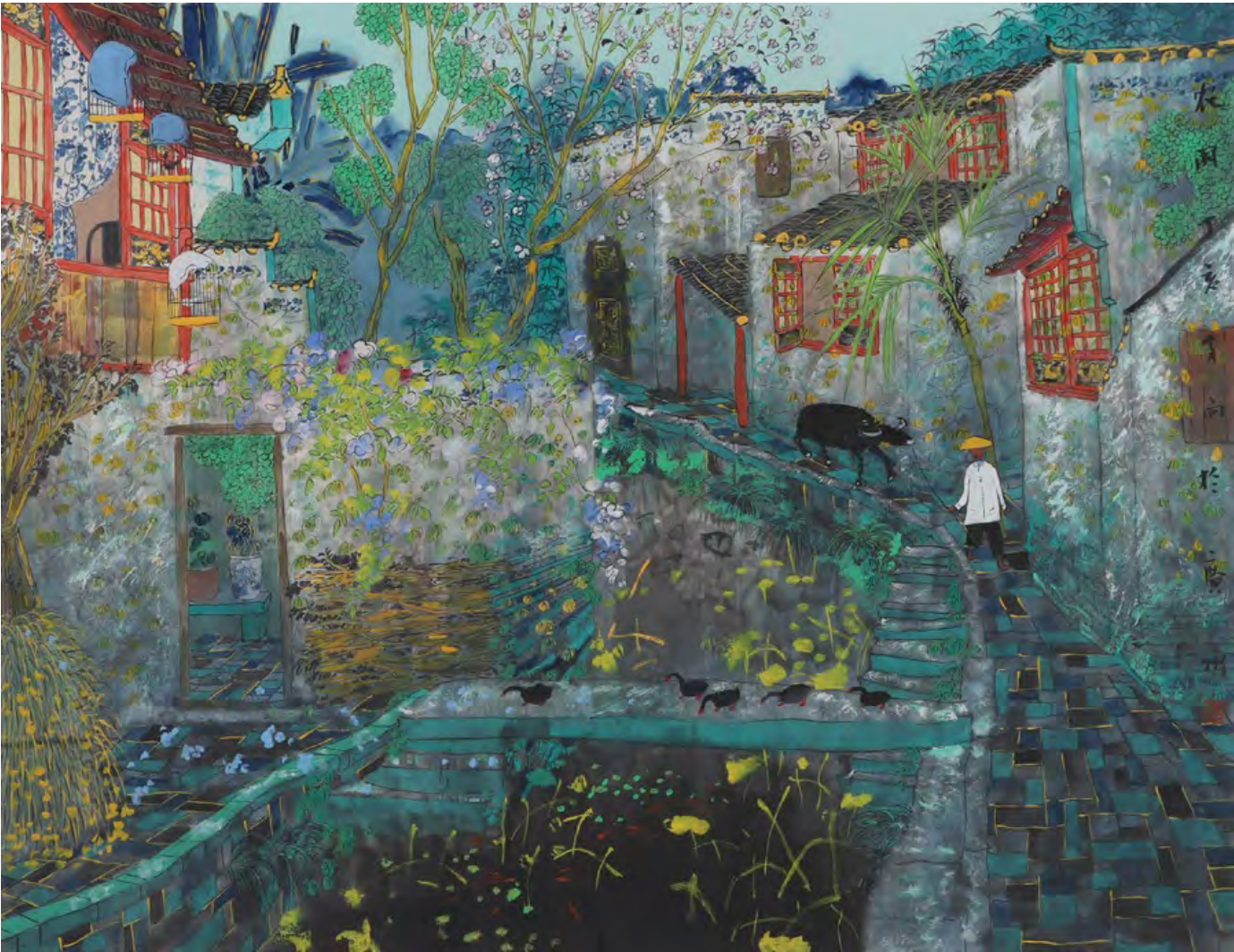
Garden of Peace
inscribed and stamped with artist's seal
from upper right to lower right
ink and colour on paper
87 x 67 cm ; 112 x 92 cm (with frame)

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

方向《和平花园》彩墨 纸本

Rendered in Fang Xiang's signature palette of iridescent greens and luminous turquoise, Peaceful Garden presents a tranquil courtyard scene infused with poetic serenity. The artist constructs a layered architectural space—carved balustrades, moss-washed walls, and traditional tiled roofs—interwoven with delicate flowering branches that traverse the composition vertically. The juxtaposition of meticulously outlined structures with freely brushed foliage creates a rhythmic dialogue between order and spontaneity, a hallmark of Fang's contemporary reinterpretation of classical Chinese garden aesthetics.

方向以标志性的翠绿与水蓝色调铺陈出一幅静谧盈然的庭院景致。《和平花园》呈现多层次的建筑结构——雕栏、旧墙与传统屋脊互相交叠，并由一株盛放的花树贯穿画面，形成垂直的视觉张力。艺术家以严谨的线描与自由的笔触相融合，在秩序与灵动之间建立韵律感，体现其对中国古典园林意趣的当代诠释。



BID NOW

33
FANG XIANG (Chinese, b.1967)

Harvest Time is Over
inscribed and stamped with artist's seal from upper right to lower right
ink and colour on paper
68 x 91 cm ; 91 x 115 cm (with frame)

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

方向《农闲》彩墨 纸本

This work, based on the folk residences of Jiangnan, exudes a vibrant and poetic quality through its vibrant ink and color renderings. The richly layered canvas features lush greenery nestled between pink walls and black tiles. A winding path winds its way through the courtyard, where a shepherd boy leads his cattle, a tranquil and peaceful scene. In the foreground, a pond dotted with lotus leaves and a flock of ducks leisurely stroll, echoing the figures and evoking a peaceful, slack agricultural atmosphere. The artist expertly blends traditional brushwork with modern colors, elevating rural life into an elegant and lyrical landscape that captures both the essence of life and the artistic conception of literati painting.

这件作品以江南民居为题材，彩墨渲染中透出灵动与诗意。画面层次丰富，粉墙黛瓦间掩映着花木葱茏，院落小径蜿蜒而上，一名牧童牵牛缓行，平和而静谧。前景水塘荷叶点缀，鸭群悠然自得，与人物呼应出一种安逸农闲的氛围。艺术家善于结合传统笔墨与现代色彩，将乡村日常升华为雅致的抒情图景，既具生活气息，又呈现文人画意境。



BID NOW

34
GUO JIN (Chinese, b.1964)

Front of Stage No.4
signed "guo jin 2005" lower right; inscribed with title, medium and dated 2005 verso
oil on canvas
119 x 98.5 cm ; 122 x 102 cm (with frame)

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

郭晋《台前之四》2005 年作 油彩 画布

"Front of Stage no. 4" continues Guo Jin's signature series of stage characters, featuring recognizable children. Dressed in dramatic traditional costume, they stand still against a monotonous, empty background. The artist employs layers of paint with a mottled texture, creating a visual effect that hovers between presence and absence, making the characters both concrete and detached. The stark contrast between the sternness of their faces and the vibrant brilliance of their attire reflects the tension between childlike innocence and their social roles.

《台前之四》延续了郭晋标志性的舞台人物系列，以极具辨识度的稚童形象为主体。画面中，人物身着戏剧化的传统服饰，静立于单一而空阔的背景之中。艺术家采用层层堆叠与斑驳肌理的油彩处理，营造出介于显现与消隐之间的视觉效果，使人物既具象又抽离。面部的冷峻与服饰的绚烂形成强烈对比，折射出童真与社会角色之间的张力。

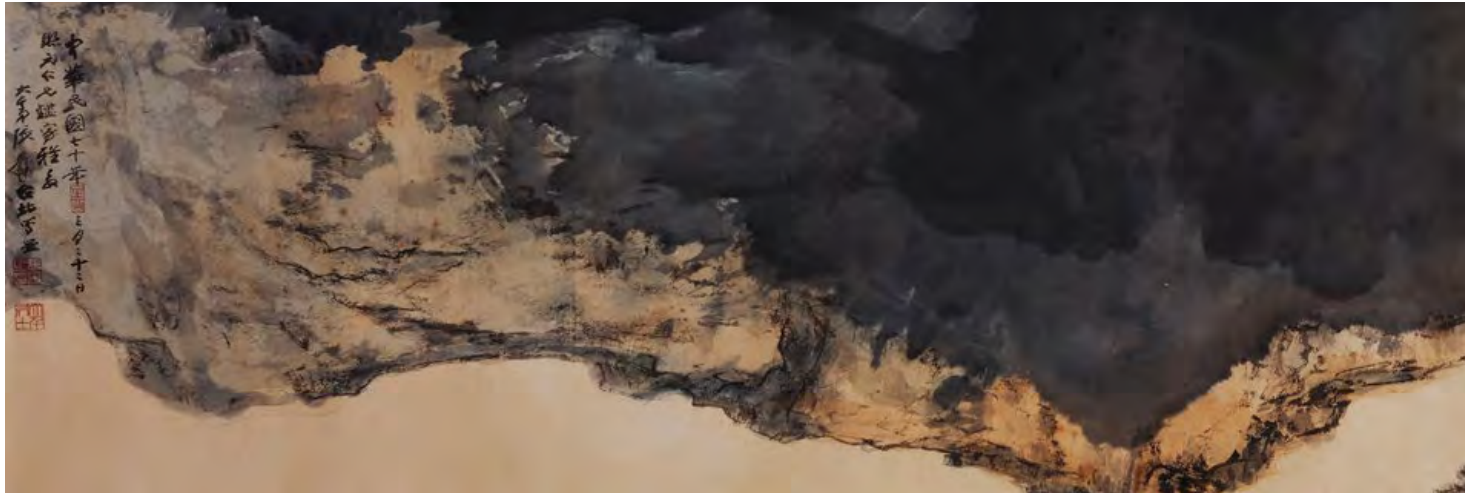


In 1981, Zhang Daqian was 83 years old. At that time, he resided at the Maya Abode in Taiwan. Despite his advanced age, he remained dedicated to artistic creation, preparing exhibitions for the Taiwan Museum and the Musée de l’Orient in Paris, resulting in a series of influential splashed-ink and splashed-color works. Also in that year, he began creating his most important work, *Lushan Mountain*. This six-foot horizontal scroll, *Splashed Ink Clouds and Mountains*, is similarly a pinnacle of his later artistic achievements.

Zhang Daqian had traveled the world for decades, cultivating friendships across the globe. He had even held an exhibition in South Korea in the 1970s. The inscription on this work is addressed to the renowned South Korean collector, Mr. Lee Hee-won, who met Zhang Daqian in the 1980s and visited the Maya Abode multiple times. Lee Hee-won’s art museum in Seoul is named after Zhang Daqian’s inscription, “Guang Feng Ji Yue” (meaning “bright breeze and clear moon”), demonstrating his high regard for Zhang Daqian’s art.

This lot is accompanied by a photograph of Zhang Daqian with the inscription’s recipients, Lee Hee-won and Qin Jingqing. Qin Jingqing worked at the National Museum of History from 1974 to 1986, serving successively as the director of the Exhibition Department, Collection Department, and Research Department. During his tenure, he participated in editing the seven-volume *Collection of Zhang Daqian’s Calligraphy and Painting*, published by the National Museum of History, with volumes four through six edited under his leadership. This indicates a close relationship between Qin Jingqing and Zhang Daqian, suggesting he was a frequent visitor to the Maya Studio.

As the ancients said, “Mastering brushwork is easy, mastering ink is difficult; mastering ink is easy, mastering water is difficult.” This painting, *Splashed Ink Landscape*, is a masterpiece representing the pinnacle of Zhang Daqian’s splashed ink art. In this work, Zhang Daqian fully utilized the power of ink. He first splashed light ink with ample moisture, using varying shades to distinguish the



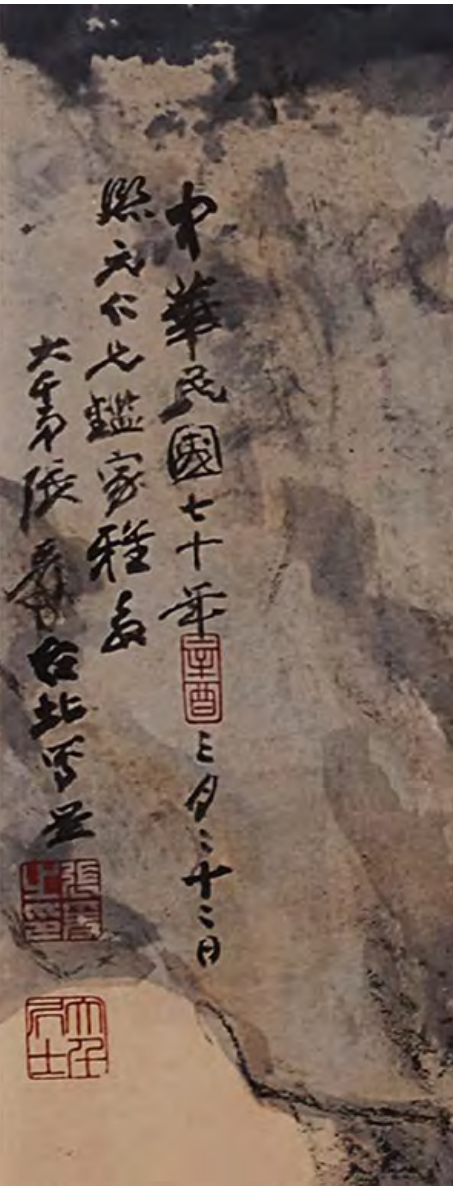
spatial sense of near and distant mountains. After the ink washes settled, he then splashed darker ink on top, creating distant mountains and forming rich layers. Finally, the artist outlines the nearby hills, streams, houses, and trees, adding touches of ochre and indigo. The ochre-colored rock walls appear and disappear in the mist, resembling the glow of a setting sun.

Beside the misty islets, a scholar sits leisurely in a boat with a young boy, exuding a tranquil and carefree spirit. The continuous mountain ranges in the painting, with their interplay of solid and void, create a strong sense of unity, making it one of Zhang Daqian’s most complete and brilliant works in terms of composition.

The renowned art historian Fu Shen once pointed out: “While Zhang Daqian’s masterpieces, which represent the culmination of traditional techniques, certainly represent the achievements of his early life, from a macro-historical perspective, only his powerful splashed-ink and splashed-color works can best represent his unprecedented historical status.” From the 1950s onwards, Zhang Daqian lived in Argentina, Brazil, and the United States for over twenty years. During this time, he not only held exhibitions in various parts of Europe and America but also personally visited Western contemporary art exhibitions.

In 1956, Zhang Daqian’s meeting with Picasso was hailed as a “summit of East and West art,” a groundbreaking collision that profoundly influenced Zhang’s art. Building upon the fusion of Eastern and Western artistic essences, he inherited his early spirit of “fighting fiercely against the ancients,” combining Western painting’s principles of color and light to develop a unique splashed-ink and splashed-color technique. This imbued ancient Chinese landscape painting with a strong sense of modernity, allowing Chinese ink painting to shine with new brilliance on the world art stage.

This work, created in 1981, was at the peak of his splashed-ink and splashed-color period. The entire painting is predominantly semi-abstract, supplemented by brushstrokes to depict the scenery, fusing tradition and innovation into a harmonious whole. The swirling mists and clouds are elusive and mysterious, their variations unpredictable and full of abstract meaning; yet, one can also see deep valleys, streams and bridges spanning the water, distant islets, houses standing in the distance, and lush trees—a refreshing and invigorating scene of serene Jiangnan landscape. This landscape painting, which harmonizes the abstract and the concrete, was created from chaos through Zhang Daqian’s masterful brushstrokes.



Inscription: Respectfully presented to my esteemed friend Hee won on the 22nd day of the third month of the 70th year of the Republic of China. Written by your younger brother Zhang Yuan in Taipei.

Seals: Zhang Yuan’s Seal, Layman Zhang Yuan, Xin You (1981), Moye Hermitage, Ji Hai Ji Si Wu Yin Xin You (1989-1989)

款识：中华民国七十年三月二十二日，熙元仁兄鉴家雅教。大千弟张爱台北写呈。
钤印：张爱之印、大千居士、辛酉、摩耶精舍、己亥己巳戊寅辛酉

一九八一年的张大千，正值八十三岁高龄。彼时他居于台湾摩耶精舍， 尽管已进入耄耋之年，依然致力于艺术创作，为台湾博物馆与巴黎东方博物馆筹备展览，一系列具有深远影响的泼墨泼彩作品由此诞生。同样在这一年，大千生命中最重要作品《庐山图》开始创作。而此六尺横幅《泼墨云山》，同样是其晚年艺术成就的巅峰之作。

大千游历世界数十年，知交遍布天下，七十年代就曾在韩国举办过展览。此件作品上款人为韩国著名收藏家李熙元先生，他于八十年代与张大千相识，并多次造访摩耶精舍。李熙元在首尔的艺术博物馆也以张大千所题“光风霁月”命名，足见其对其对大千艺术的推重。

此件拍品附有张大千与上款人李熙元、秦景卿合影照片。秦景卿在1974年至1986年期间在国立历史博物馆工作，先后出任展览组、典藏组及研究组主任等职。任职期间参与编辑由国立历史博物馆出版的七卷版《张大千书画集》，其中第四至六集为秦景卿领衔编辑。可知秦景卿与大千先生过往甚密，想必亦是摩耶精舍的常客。

古人有云：“得笔法易，得墨法难；得墨法易，得水法难。” 本幅《泼墨云山》正是大千泼墨艺术臻于高峰的精彩之作，在这幅作品中，张大千极大地发挥了墨色的能量。他先以水分充足的淡墨泼染，利用墨色的浓淡，区分出近山与远山的空间感。待墨晕固定后，再以浓墨泼洒其上，创造出幽远的山峦，形成丰富的层次。最后勾

勒近处的丘壑溪涧和屋舍云树，并用少量赭石和花青点染，赭色的石壁在云烟中若隐若现，宛如夕阳晚照。

烟波洲渚旁，一位高士携小童泛舟闲坐，流露出闲静旷逸的气格。画幅中山体连绵，虚实相生，富于整体感，是张大千先生泼墨泼彩作品中构图极其完整的精彩作品之一。

著名艺术史学家傅申曾指出：“张大千集传统大成的精品，固然代表其前半生的成就，但是站在历史宏观的角度，只有他泼墨泼彩的力作，最能代表他前无古人的历史地位。” 自二十世纪五十年代起，张大千先后侨居阿根廷、巴西及美国等地长达二十余年。期间，他不仅在欧美多地举办画展，还亲身参观西方当代艺术展览。

1956年，张大千与毕加索的会晤被誉为“东西方艺术高峰会”，此次划时代的碰撞，给张大千的艺术带来深刻的影响。在融汇东西方艺术精粹的基础上，他继承了早年“血战古人”的精神，结合西方绘画的色光关系，发展出独特的泼墨泼彩技法，赋予古老的中国山水画以强烈的现代感，使中国水墨画在世界艺坛上焕发出新的光彩。

这幅作品创作于一九八一年，正值其泼墨泼彩的巅峰期。全画以半抽象为主，辅以笔墨点景，传统与创新共冶一炉。烟云缭绕，扑朔迷离，变化奇诡，充满抽象意味；又可见山谷幽深，溪桥横跨，洲渚淡远，屋舍林立，树木葱茏，清冽之气透人心脾，好一派平淡天真的江南景色。这样一幅抽象与具体二者协调统一的山水图景 通过大千的妙笔 从一片混沌中开辟出来。



Literature : Zhang Daqian's Lineage of Mentors, Sichuan Fine Arts Publishing House, p. 250

出版：《张大千的师承渊源》，第 250 页，四川美术出版社出版

Literature : Archives of 20th Century Artworks: Masters Volume 1, Hebei Education Press, p. 306-307

出版：《二十世纪美术作品档案·大师合卷 1》第 306-307 页，河北教育出版社



Close Up 局部





A photograph of Zhang Daqian with Lee Hee-won and Qin Jingqing (Left : Lee Hee-won, Center : Qin Jingqing, Right: Zhang Daqian).

张大千与李熙元及秦景卿合影（左：李熙元，中：秦景卿，右：张大千）

李熙元先生为韩国著名收藏家，八十年代与张大千相识，曾多次到访摩耶精舍。李氏曾以张大千先生所题“光风霁月”命名其在首尔开设的艺术博物馆，展出其多年悉心之收藏。

秦景卿：1974-1986年任职于国立历史博物馆，参与编辑《张大千书画集》，与张大千交往密切。

题字：景卿兄陪同李熙元先生见访，留影为念。庚申九月二十五日，八十二叟爰。

款识：中华民国七十年三月二十二日，熙元仁兄鉴家雅教。大千弟张爱台北写呈。

钤印：张爱之印、大千居士、辛酉、摩耶精舍、己亥己巳戊寅辛酉

- Lee Hee-won was a renowned South Korean collector who met Zhang Daqian in the 1980s and visited the Maya Abode multiple times. He named his art museum in Seoul after Zhang Daqian’s inscription “Guangfeng Jiyue” (meaning “a clear breeze and a bright moon”), showcasing his meticulously collected collection.
- Qin Jingqing worked at the National History Museum from 1974 to 1986, participating in the editing of “The Collection of Zhang Daqian’s Calligraphy and Paintings,” and maintained close ties with Zhang Daqian.
- Inscription: Accompanied by my brother Jingqing, I accompanied Mr. Li Xiyuan on his visit, and took this photo as a memento. September 25th, Gengshen year (1980), by the 82-year-old Yuan.
- Copy: March 22nd, 1981 (Republic of China year 70), Respectfully presented to my brother Xiyuan for his kind instruction. Written by your younger brother Zhang Yuan in Taipei.
- Seals: Zhang Yuan’s Seal, Layman Daqian, Xinyou (1981), Moye Hermitage, Jihai, Jisi, Wuyin, Xinyou (1989-1981)

This painting, Zhang Daqian’s “Beyond the Clouds - An Ink Landscape” comes from the collection of renowned South Korean collector Lee Hee-won and possesses extremely high artistic and historical value. Lee and Zhang Daqian have known each other since the 1980s, sharing a deep friendship. Lee visited the Maya Abode in Taiwan multiple times, allowing him to closely observe Zhang’s creative process and gain a profound understanding of the aesthetic philosophy behind his splashed ink landscapes. Lee regarded Zhang Daqian as a symbol of the spirit of Eastern art, while Zhang Daqian greatly admired Lee’s collecting vision and personal character, forging an artistic bond that transcended national borders.

Mr. Lee Hee-won’s collecting vision was broad, characterized by rigorous taste and a profound understanding of traditional culture. He later founded an art museum in Seoul, housing over two hundred of Zhang Daqian’s works; and named it after Zhang Daqian’s inscription “Guang Feng Ji Yue” (meaning “bright breeze and clear moon”), symbolizing the artistic aspirations and spiritual character that Daqian bestowed upon him. The museum specializes in displaying its important collection accumulated over many years, with Zhang Daqian’s splashed-ink landscape paintings being the core. It considers Zhang Daqian’s art to be the most representative peak of East Asian cultural aesthetics in the 20th century.

Against this backdrop, “Beyond the Clouds - An Ink Landscape” is considered a heavyweight work in the Li family’s collection. Its powerful and vigorous splashed ink, with its misty clouds, perfectly matches the free and unrestrained style of Zhang Daqian during his time living abroad. The work not only showcases the maturity and grandeur of the splashed-ink technique but also embodies the profound interaction and cultural exchange between the Li family and Zhang Daqian.

Inheriting such a distinguished lineage, “Beyond the Clouds - An Ink Landscape” is not only a classic of splashed-ink landscape painting but also a legendary tale of East Asian artist and international collector transcending time. For collectors who value the work’s provenance, art historical value, and market rarity, this piece undoubtedly possesses extremely high collection and investment significance.

本件张大千《泼墨云山》出自韩国著名收藏家李熙元（Lee Hee-won）旧藏，具有极高艺术及历史价值。李氏自二十世纪八十年代起与张大千相识，情谊深厚，曾多次造访位于台湾的摩耶精舍，得以近距离观摩大千先生的创作过程，并深入理解其泼墨山水背后的审美哲思。李氏将张大千视为东方艺术精神的象征，而张大千亦对其收藏眼光及人格风度颇为赞赏，双方结下跨越国界的艺术缘分。

李熙元先生的收藏视野广阔，以严谨的品味与对传统文化的深厚理解著称。他后来在首尔创立艺术博物馆，收藏了张大千两百多幅作品；并以张大千亲题贺字“光风霁月”命名，象征大千赠予他的艺术寄托与精神品格。该馆专门陈列其多年累积之重要藏品，其中以大千泼墨山水最为核心，其视张大千艺术为东亚文化美学在二十世纪最具代表性的高峰。

在此背景下，《泼墨云山》被视为李氏收藏体系中的重量级作品。其泼墨大势雄浑，云烟氤氲，与张大千旅居海外时期的自由挥洒高度契合。作品不仅呈现泼墨技法的成熟与壮阔，更承载了李氏与张大千之间的深刻交往与文化交流史。

承继自如此显赫的收藏源流，《泼墨云山》不仅是一件泼墨山水的经典，更是一段东亚艺术家与国际收藏家跨越年代的传奇佳话。对于关注作品、出处、艺术史价值及市场稀缺性的收藏家而言，此件作品无疑具备极高的收藏与投资意义。

拍品亮点总结：1，名家旧藏，来源有序。2，张大千1960-1983年作品的拍卖价格稳定且居高；而这幅《泼墨云山》作于1981年，属于顶级收藏品。



BID NOW

35
ZHANG DAQIAN (Chinese, 1898-1983)

Beyond the Clouds - An Ink Landscape
Zhang Yuan's Seal, Daqian Jushi,
Xin You (1981), Moye Jing She (1989-1981)
splash-ink on paper
75 × 179.5cm

SGD 1,300,000 - 2,000,000
USD 1,000,000 - 1,538,470

张大千《泼墨云山》1981 年作 泼墨纸本

Provenance : The Current Collector Purchased
Directly From Lee Hee-won Family
来源：由现藏家直接从李熙元家族成员处购得

Please note that the pick up location of this
work is in Beijing, China.
请注意, 本作品的取件地点位于中国北京。



The Swiss Snow Mountain 173 x 344 cm
Poly International Auction Co., Ltd Beijing 04 Dec 2016
SOLD USD \$23,135,911 (SGD 30,249,741)



Autumn Morning 88 x 183 cm
China Guardian Auctions Co., Ltd China 10 Dec 2021
SOLD USD 27,504,230 (SGD 35,961,231)



Peach Blossom Spring 209 x 92.2 cm
Sotheby's Hong Kong 05 Apr 2016
SOLD USD 34,765,354 (SGD 45,455,005)



BID NOW

36

GAO XIAOWU (Chinese, b.1976)

Rebirth-Carp

8 editions
stainless steel, painted
89 x 57 x 60 cm

SGD 38,000 - 48,000
USD 29,240 - 36,930

高孝午《再生 - 鲤鱼》2016 年作 不锈钢

The sculpture features a carp, an auspicious and symbolic creature in Chinese culture, traditionally representing perseverance, strength, and fortune. However, Gao Xiaowu has rendered the fish in a state of dynamic, almost surreal transformation. the tension between the metallic rigidity of the body and the spectacular, almost unnatural chemical colors of the transformation suggests a commentary on how tradition (the carp) is being violently reshaped by contemporary forces.

这件雕塑作品以鲤鱼为主题，鲤鱼在中国文化中象征着吉祥、坚韧和财富。然而，高孝午却赋予了这条鱼一种动态的、近乎超现实的转变状态。鱼身金属般的坚硬质感与转变过程中绚丽夺目、近乎非自然的化学色彩之间的张力，暗示着传统（鲤鱼）正如何被当代力量剧烈地重塑。

Ren Zhe often draws inspiration from Buddhist philosophy, mythology, and the epic tales of Chinese history and literature, using the physical discipline of martial arts as a metaphor for spiritual and mental striving. The title, "Emergence of the Clouds," suggests a moment of sudden realization, powerful movement, or a transition from stillness to action, like a cloud forming quickly in the sky

任哲经常从佛教哲学、神话以及中国历史文学史诗中汲取灵感，并将武术的体能训练作为精神和心理修炼的隐喻。作品标题“云的出现”暗示着顿悟的瞬间、强劲的动感，或是静止到行动的转变，如同天空中迅速形成的一朵云。

BID NOW

37

REN ZHE (Chinese, b.1983)

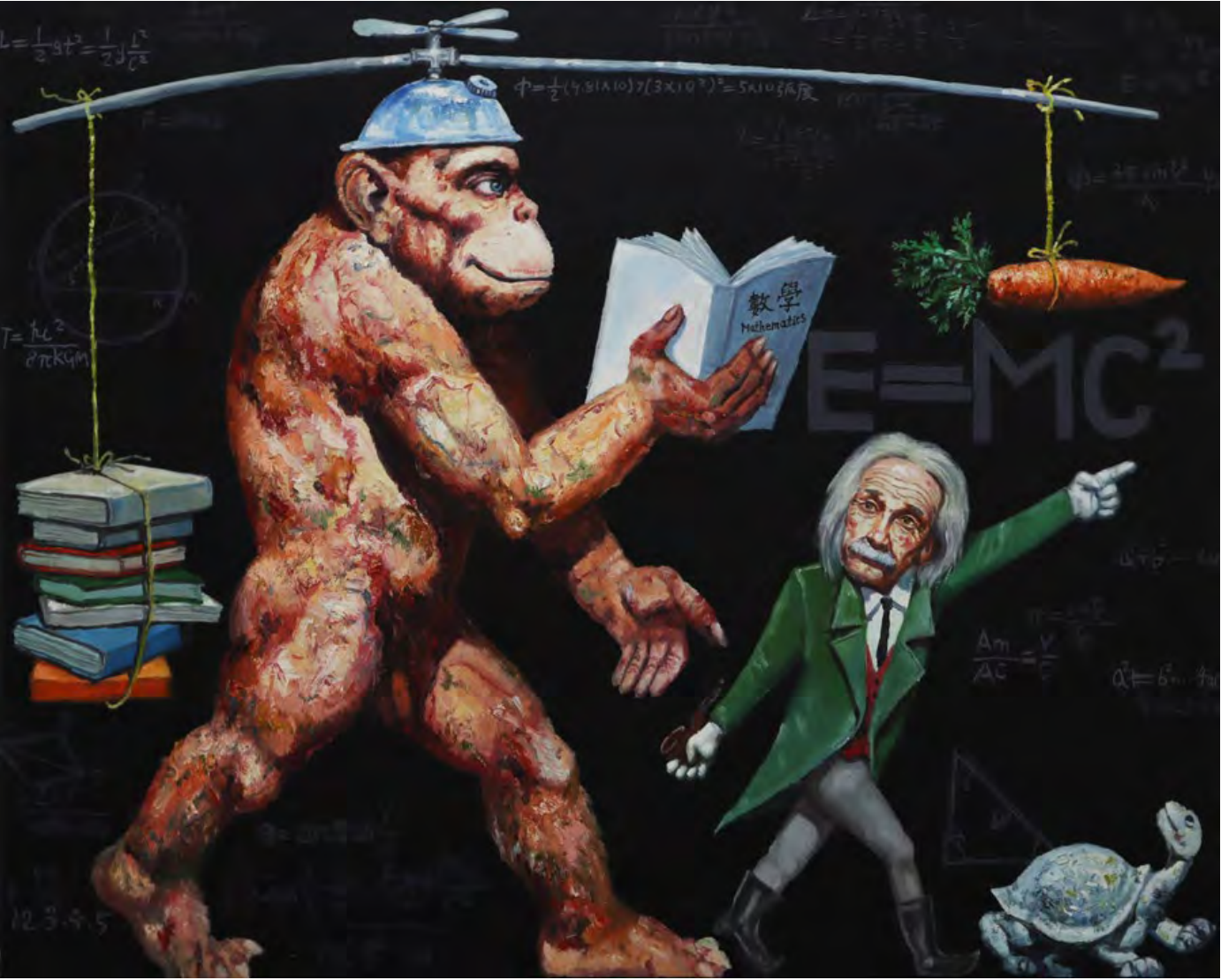
Emergence Of The Cloud.

9 editions
stainless steel
46 x 44 x 83 cm

SGD 68,000 - 88,000
USD 52,310 - 67,700

任哲《升云》2020 年作
不锈钢 喷镀





BID NOW

38
HUA QING (Chinese, b.1962)

Direction
oil on canvas
110 x 138 cm

SGD 30,000 - 40,000
USD 23,080 - 30,770

华庆《方向》油彩 画布

A figure dressed in a suit, embodying the confidence and contemplative aura of Einstein, raises a hand toward the horizon, gazing into the unknown. Certainty and confusion coexist; dignity carries a hint of absurdity—as if standing at the threshold between instinct and civilization, symbolizing reason, science, and curiosity, yet echoing doubt and human arrogance. Where are we truly heading? Is the answer ahead, or still buried in books? Do we walk toward the light of reason, or march forward mechanically, forgetting meaning and direction? In Hua Qing’s humorous yet profound allegory, evolution is not merely physical—it is about direction, choice, and humility. To seek direction is to face the future, and to face ourselves.

一位身着西装、带着爱因斯坦式自信与深思气质的“智者”，伸出手指向远方，凝视未知的方向。自信与困惑并存，庄严中带着一丝滑稽——仿佛站在人类本能与文明的交汇处，既象征理性、科学与求知，也暗示迷惘和盲目的自信。我们究竟走向何方？答案在前方，还是仍埋藏在书本之中？我们是迈向理性之光，还是只是机械地前行，却忘却了意义与方向？在华庆幽默而深刻的隐喻中，进化从来不仅是形体的变化，更关乎方向、选择与谦卑。方向，是对未来的凝视，也是对自身的审视。



BID NOW

39
JU MING (Taiwanese, 1938-2023)

Papaya
signed and stamped with artist's seal lower left
ink and colour on paper
30 x 39.5 cm ; 55 x 65 cm (with frame)

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

朱銘《木瓜》彩墨 纸本

The work’s subtle chromatic layering and spatial simplicity reveal Zhu’s contemplation of the spiritual essence of objects. Papaya embodies his artistic pursuit of reinterpreting the language of ink painting through a contemporary sensibility, bridging classical refinement with modern expressiveness.

作品中的色彩处理轻盈而节制，既保留了水墨的空灵气韵，又引入现代绘画的构成意识。《木瓜》不仅呈现出朱铭对“物象精神”的探求，更体现出他以现代感知重释传统笔墨的创作理念。



BID NOW

40
LI SHUJI (Chinese, b.1943)
Nude
signed and dated 2000.12 lower left
oil on canvas
145 x 110 cm ; 185 x 150 cm (with frame)
SGD 8,000 - 16,000
USD 6,160 - 12,310

李樹基《裸体》2000 年作 油彩 画布

This oil work by Li Shuji is a stunning blend of Western figurative painting traditions with a touch of Southeast Asian exoticism and tenderness. He masterfully captures local beauty and infuses it into his canvas with a sophisticated technique. This work is more than just a study of the body; it is an exploration of the harmony between humans and nature. It is a tribute to beauty, nature, and cultural synthesis.

李树基的这幅油画作品将西方具象绘画传统与东南亚的异域风情和柔情巧妙融合，令人叹为观止。他巧妙地捕捉了当地之美，并以精湛的技法将其融入画布。这幅作品不仅仅是对身体的研究，更是对人与自然和谐的探索。这是对美、自然和文化融合的赞颂。



BID NOW

41
SHEN XIAOTONG (Chinese, b.1968)
Image No. 6
signed lower left ; signed and dated 2001 verso
oil on canvas
75 x 115 cm ; 85 x 125 cm (with frame)
SGD 7,500 - 15,000
USD 5,770 - 11,540

申晓彤《图片编号6》2001 年作 油彩 画布

Influenced by the Neo-Realist movement, Shen's work emphasizes the tension between objective observation and psychological perception. By reconstructing the visual image, he exposes the instability of truth and memory in mediated experience. Image No. 6 demonstrates Shen Xiaotong's analytical approach and distinctive position within Chinese contemporary figurative painting.

申晓彤的创作深受“新具象”思潮影响，强调视觉经验的客观化与心理感知的张力。通过对图像的重构，他揭示出媒介转译中的视觉真伪与记忆错位。《图片编号6》以其理性冷静的构图与极具当代感的视觉语言，确立了艺术家在中国当代绘画中的独特地位。



BID NOW

42
SHI WEI (Chinese, b.1965)
Slim Woman
signed and dated 2013 lower left
oil on canvas
150 x 109 cm ; 153 x 112 cm (with frame)

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

石巍《苗条女人》2013 年作 油彩 画布

This painting is a powerful blend of classical sensuality, represented by the body pose, with a modern aesthetic, represented by the lighting and aggressive color palette. The most striking element of this painting is the use of a single color (monochromatic), dominated by a deep, saturated magenta/pink hue.

这幅画作巧妙地融合了古典的感性(体现在人物的姿态上)和现代的美学(体现在光线运用和强烈的色彩运用上)。画作最引人注目之处在于其单一色彩的运用(单色画),主色调为深沉而饱和的洋红色/粉红色。



BID NOW

43
YIN JUN (Chinese, b.1974)
The Sound of Lotus #12
signed and dated 2012.5 lower right
oil on canvas
120 x 100 cm ; 123 x 103 cm (with frame)

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

尹俊《莲花之声 #12》2012 年作 油彩 画布

The work often resonates with themes in Contemporary Chinese Art (like Cynical Realism), addressing the intense social, economic, and political pressures placed on individuals, perhaps symbolized by the immense weight of expectation placed on the “one-child” generation. The epic scream could be a cathartic release from this overwhelming burden.

这件作品常常与当代中国艺术(如愤世嫉俗的现实主义)的主题产生共鸣,探讨个人所承受的巨大社会、经济和政治压力,这或许象征着“独生子女”一代所背负的沉重期望。那声惊天动地的呐喊,或许是对这种不堪重负的一种宣泄。

2 ARTWORKS BY YANG XIAOBING 2件 楊小彬 作品



BID NOW

44
YANG XIAOBING (Chinese, b.1966)
Air in Harmony 2008.6.23
signed and dated 2008 lower right
oil on canvas
120 x 149 cm ; 123 x 152 cm (with frame)

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

楊小彬《和谐之风 2008.6.23》2008 年作 油彩 画布

The title, “AIR IN HARMONY,” offers a crucial key to understanding the work. The “air” can be interpreted as the environment, the psychological space, or the very medium in which the figure exists. The countless strokes resemble static, dust motes, or perhaps streams of data—the invisible forces that constantly bombard and shape our consciousness and physical being.

作品标题“和谐的空气”是理解这件作品的关键所在。“空气”可以解读为环境、心理空间，甚至是人物存在的媒介本身。无数笔触如同静电、尘埃，又似数据流—这些无形的力量不断冲击并塑造着我们的意识和物质存在。



BID NOW

45
YANG XIAOBING (Chinese, b.1966)
Air in Harmony 2008.6.25
signed and dated 2008 lower right
oil on canvas
120 x 149 cm ; 123 x 152 cm (with frame)

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

楊小彬《和谐之风 2008.6.25》2008 年作 油彩 画布

The composition is built upon an intricate network of sharp, overlapping strokes that generate a distinct texture and structural abstraction. Through his restrained and analytical technique, the artist captures subtle expressions that balance figuration and abstraction. The interwoven layers of pink and flesh tones evoke warmth and emotional resonance, revealing a quiet yet profound sense of human reflection.

画面由密集而锐利的短笔触交织构成，形成独特的视觉肌理与抽象结构。艺术家以冷静的理性笔法描绘人物面部的细微神情，使作品在抽象与具象之间取得微妙平衡。粉红与肉色的层次交叠出温度与情感的波动，传递出一种内敛却深邃的人文关怀。



BID NOW

46
HUANG YIN (Chinese, b.1974)

Choir No. 5
signed and dated 2017 lower right ;
signed and dated 2017 verso
oil on canvas
160 x 160 cm ; 163 x 163 cm (with frame)

SGD 3,500 - 7,000
USD 2,700 - 5,390

黄引《合唱团 No.5》2017 年作 油彩 画布

The multiple perspectives and frozen expressions in the composition seem to perform a silent chorus, symbolizing the complex relationship between the individual and the collective, as well as between reality and illusion in contemporary society. "Choir No. 5" exemplifies Huang Yin's distinctive artistic style, which combines refined painterly technique with metaphorical depth, revealing a unique blend of feminine perspective and psychological insight.

作品中多重视角与凝固的表情似在进行一场无声的合唱，象征当代社会中个体与群体、真实与虚构的复杂关系。《合唱团 No.5》以其精湛的绘画技巧与隐喻性的主题，充分体现黄引艺术创作中兼具女性视角与心理深度的独特风格。



Shen's signature "red symbol" imagery reflects his ongoing exploration of power, collectivity, and individuality within contemporary Chinese society. Beneath the calm façade lies a subtle critique of authority and conformity. Army Formation reinterprets political iconography with irony and detachment, embodying Shen Jingdong's distinctive approach to reconstructing social realities in a post-ideological era.

沈敬东以其特有的“红色符号”语言，探讨权力、集体与个体之间的微妙关系。作品中冷静的表面之下，隐藏着对于社会秩序与个体身份的反思。《陆军方阵》不仅是对政治符号的再解读，也体现出艺术家以幽默与疏离的手法重构社会现实的能力，彰显了他在当代艺术语境中的独特位置。

47
SHEN JINGDONG (Chinese, b.1965)

The Army Phalanx
signed and dated 2013 - 2014 lower right ;
signed and dated 2013 - 2014 verso
oil on canvas
120 x 180 cm ; 124 x 183 cm (with frame)

SGD 3,600 - 7,200
USD 2,770 - 5,540

沈敬东《陆军方阵》2014 年作 油彩 画布

BID NOW

1. Provanance 来源 : This work is accompanied with a certificate of authenticity signed by the artist
2. Literature 出版 : Li Xianting, Shen JingDong, Archives of Chinese Contemporary Art, Songzhuang Contemporary Art Archives, Museum Road, China, 2021, P. 195



BID NOW

48
ZHUANG ZHE (Chinese, b.1934)

Composition #19
 signed in chinese and dated 74 lower right
 oil on canvas
 85 x 130 cm ; 87 x 132 cm (with frame)

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

莊喆《构图 #19》1974 年作 油彩 画布

Chuang Che masterfully applies his pigments with a sense of urgent movement, allowing drips and textural layering to create an organic surface. The painting evokes a powerful feeling of both ancient landscapes and modern emotional intensity, bridging the tradition of Chinese landscape painting with the unbound freedom of post-war abstraction. It stands as a testament to the artist's pivotal role in modernizing Chinese art on the global stage.

庄喆以精湛的技艺，运用颜料，笔触充满动感，通过滴落和肌理的层叠，营造出浑然天成的画面质感。这幅画作既唤起人们对古代山水的深切感受，又饱含现代情感的强烈冲击，巧妙地将中国山水画的传统与战后抽象艺术的自由奔放融为一体。它充分展现了庄喆在推动中国艺术走向世界舞台方面所发挥的关键作用。



BID NOW

49
SHI LIFENG (Chinese, b.1968)

Peach Blossom Land #46
 signed and dated 2014 lower right
 oil on canvas
 149 x 159 cm ; 152 x 162 cm (with frame)

SGD 6,000 - 12,000
USD 4,620 - 9,240

石立峰《桃花源 #46》2014 年作 油彩 画布

A powerful visual allegory exploring the tension between idealism and reality. In this poetic yet unsettling composition, delicate blossoms rendered with meticulous realism evoke purity and renewal, while the swarm of bright red miniature figures disrupts the idyllic calm, injecting a surreal and psychological charge. Through the interplay of hyperreal floral details and symbolic human forms, Shi reflects on the human pursuit of utopia amid the contradictions of modern existence.

画面中精致写实的花卉与繁盛的春景，象征理想与美好，而飞舞的红色小人群体则以强烈的视觉对比打破宁静，构成梦境与现实的张力。艺术家以精湛的笔触表现花瓣的透明质感与光影流动，将超现实的象征元素融入自然场景，既反映人类对乌托邦的向往，也隐含对现实秩序的反思与讽喻。

2 ARTWORKS BY LIU LIGUO 2件 刘力国 作品



BID NOW

50

LIU LIGUO (Chinese, b.1964)

Different Eyes

signed and dated 2009 - 2011 lower left
oil on canvas

99 x 150 cm ; 102 x 153 cm (with frame)

SGD 15,000 - 20,000

USD 11,540 - 15,390

刘力国《不同的眼睛》2009-2011 年作 油彩 画布

This painting can be read as a metaphor for strength vs. weakness, or the powerful vs. the dominated. The meeting of two opposing pairs of eyes—one aggressive, the other passive/defiant—captures an intense moment in the wild that often reflects broader dynamics in life or society.

这幅画可以被解读为力量与软弱、强者与被支配者的隐喻。两双截然不同的眼睛——一双充满攻击性，另一双则被动/反抗——交汇在一起，捕捉到了野外一个紧张的一瞬间，而这往往反映了生活或社会中更广泛的动态关系。



BID NOW

51

LIU LIGUO (Chinese, b.1964)

One Side and The Other 13

signed and dated 2015 lower right
oil on canvas

99 x 149 cm ; 102 x 152 cm (with frame)

SGD 15,000 - 20,000

USD 11,540 - 15,390

刘力国《一面和另一面 13》2015 年作 油彩 画布

The Face and the Other Side No.13 continues Liu Ligu's philosophical inquiry into the duality between appearance and essence. A vividly striped cow stands upon a barren plain intersected by a red road, blurring the line between reality and imagination. Through the use of bold contrasts and surreal composition, the artist transforms the animal into a metaphorical embodiment of human consciousness—questioning identity, desire, and the meaning of existence. The dreamlike atmosphere and spatial ambiguity invite viewers to reflect upon the boundaries of perception and reality.

《一面和另一面 13》延续了刘力国关于“表象与内在”的哲学性探索。画面中，一头被赋予彩色条纹的牛立于荒原与红色道路之上，现实与幻想在此交汇。艺术家通过强烈的对比色与非自然的构图，将动物转化为人类意识的象征体，暗示对身份、欲望与生存意义的多重思考。作品的超现实氛围与梦境般的空间处理，使观者在视觉愉悦之余，陷入对现实逻辑的重新审视。

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。



BID NOW

52

SRIHADI SOEDARSONO

(Indonesian, 1931 - 2022)

Bedaya - The Beauty of Soul

signed and dated 2011 upper right;
inscribed with title, dimension
and dated 2011 verso
oil on canvas
105 x 70 cm ; 150 x 116 cm
(with frame)

SGD 48,000 - 100,000

USD 36,930 - 76,930

斯里哈迪·蘇達索諾《Bedaya—灵魂之美》
2011 年作 油彩 画布

The immediate, overwhelming impact of the painting comes from its color: a dominating, vibrant crimson and scarlet. This is not just a backdrop; it is the spiritual atmosphere, the space of transcendence, and the color of vital energy (prana or chi). It suggests the intense, silent passion required to perform the sacred Bedhaya, a royal dance traditionally associated with meditative focus and the harmony between the human realm and the divine. The field of red is turbulent yet enveloping, hinting at the cosmic forces that Srihadi believed the dancer must channel.

这幅画带来的直接而强烈的震撼来自于它的色彩：主导画面的鲜艳深红与猩红。这不仅仅是背景；它是精神的氛围，是超越的空间，也是生命能量（气或普拉那）的颜色。它象征着表演神圣的贝达娅舞（Bedhaya）所需的那种深沉而无声的激情——这是一种皇家舞蹈，传统上与冥想的专注以及人与神之间的和谐相联系。那片红色的空间既激荡又包容，暗示着斯里哈迪（Srihadi）所相信的——舞者必须引导的宇宙能量。



53
LEE MAN FONG
(Indonesian, 1913-1988)

BID NOW

Bunga Seruni (Chrysanthemum)
signed and dated 1966 lower right
oil on board
70 x 79 cm ; 94 x 104 cm (with frame)

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

李曼峰《菊花》1966 年作 油彩 木板
Literature : To be included in the forthcoming catalogue
for the exhibition Singapore Pioneer Artists Exhibition,
published by the Museum of Contemporary Art
Singapore (MOCA@Singapore)
文献：将收录于新加坡当代美术馆（MOCA@Singapore）即将
出版之《新加坡艺术先驱画展》画册

In the painting, the artist uses delicate chiaroscuro and steady brushstrokes to depict the elegant posture of chrysanthemums in a tranquil atmosphere. In traditional Chinese culture, chrysanthemums symbolize nobility and resilience. Lee Man Fong elevates this symbolism to a representation of the spirit through layers of blended colors. The deep green and ochre-brown background accentuates the white of the flowers, combining the light and shadow structure of Western oil painting with the blank space and spirit of Eastern ink painting.

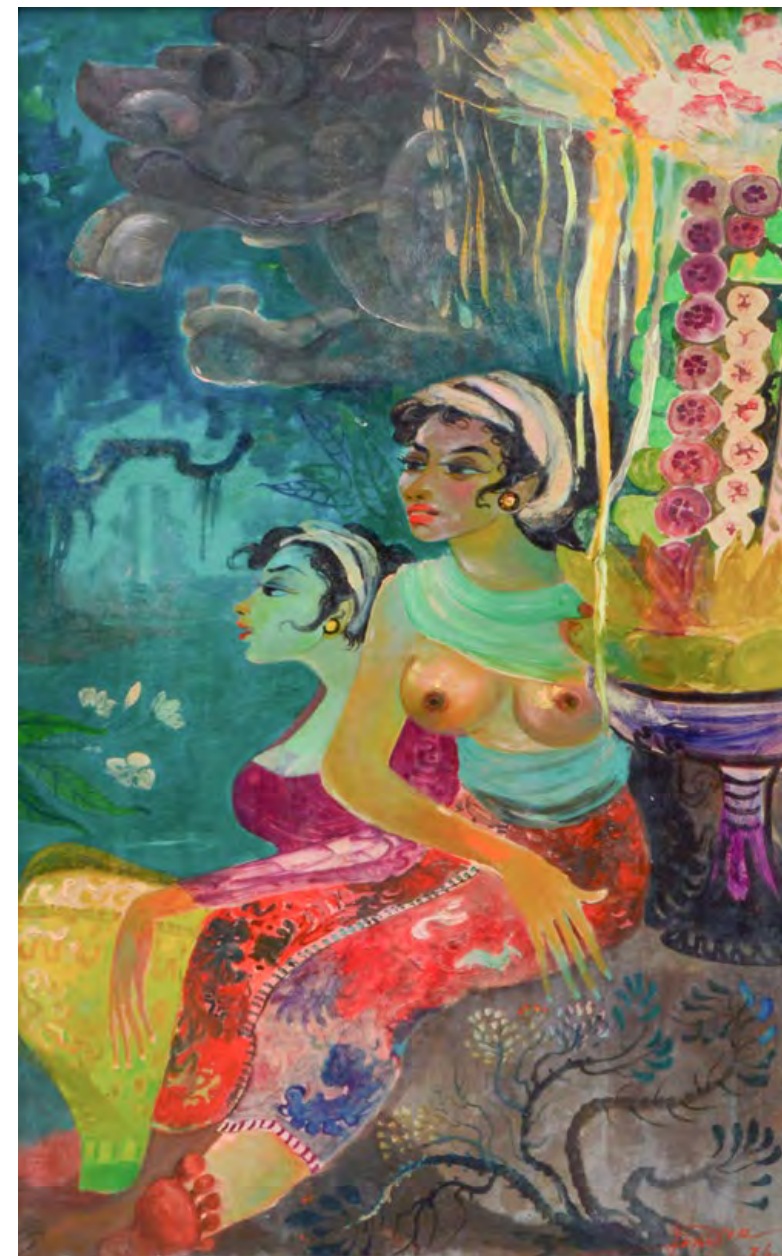
画面中，艺术家以细腻的明暗调子与沉稳的笔触，表现菊花在静谧氛围中的优雅姿态。菊花在中国传统文化中象征高洁与坚韧，李曼峰通过层层晕染的色彩关系，将其寓意升华为心灵的象征。深绿与赭褐的背景衬托出花朵的洁白，既具西方油画的光影结构，又保留东方水墨的留白与气韵。



Close Up 局部



Close Up 局部



BID NOW

54

HENDRA GUNAWAN (Indonesian, 1918-1983)

Two Balinese Girl with Offering

signed and dated 74 lower right

oil on canvas

147.5 x 88 cm ;

159.9 x 101.5 cm (with frame)

SGD 350,000 - 450,000

USD 269,240 - 346,160

亨德拉·古那鸾《两个献祭的巴厘岛女孩》1974 年作
油彩 画布

Literature 出版 : Agus Dermawan, Siont Tedja ;
Hendra Gunawan : Sang Maestro, Linda Gallery,
2022, p.142 - 143

Two Balinese Girl with Offerings is an exquisite encapsulation of the artist's sunlit opus. Early Balinese women were often going about their activities topless. The two muses in the present lot are engrossed in their creative task of meticulously preparing offerings of fruits and flowers, which they would later carry on their heads and present to their local deities in the wish to grant them blessings and happiness. The present work emphasizes the artist's appreciation and intense love of Balinese culture and traditions.

《两个献祭的巴厘岛女孩》是艺术家阳光下作品的精美概括。早期的巴厘妇女经常光着上身参加活动。本拍品中的两位年轻女子全神贯注于精心准备水果和鲜花的创造性任务，随后她们会将这些祭品戴在头上，笔直的行走献给当地的神灵，以给予他们吉祥福气和健康平安。强调了艺术家对巴厘岛文化和传统的欣赏和热爱。

2 ARTWORKS BY BASOEKI ABDULLAH 2件 巴蘇基·阿卜杜拉 作品



Basoeqi Abdullah utilized light not merely for illumination, but for emotional effect. The entire scene is flooded with a glowing, theatrical light that is characteristic of his work, lending the landscape an otherworldly, timeless quality. This is not simply a depiction of a place; it is a celebration of the Indonesian homeland, presented as an eternal, beautiful dream. The painting is a deeply nationalistic and aesthetic declaration of love for the natural world.

巴索基·阿卜杜拉运用光线不仅是为了照明，也是为了营造情感效果。整个场景笼罩在一种闪耀而富有戏剧感的光线之中，这正是他作品的特色，赋予了风景一种超凡脱俗、永恒的气质。这不仅仅是对一个地方的描绘；更是对印度尼西亚故土的颂扬，如同一个永恒而美丽的梦境。这幅画作是一份深刻的民族主义和美学宣言，表达了对自然世界的热爱。

BID NOW

55
BASOEKI ABDULLAH
(Indonesian, 1915-1993)

Grand Harvest
signed lower left
oil on canvas
96 x 148 cm ; 126 x 178 cm
(with frame)

SGD 38,000 - 50,000
USD 29,240 - 38,470

巴蘇基·阿卜杜拉《大丰收》
油彩 画布

This work is accompanied
with a certificate of authenticity
这件作品附有保证书



BID NOW

56
BASOEKI ABDULLAH
(Indonesian, 1915-1993)

Portrait of Woman
signed and dated 64 lower right
oil on board
80 x 64 cm ;
98 x 82 cm (with frame)

SGD 7,500 - 8,500
USD 5,770 - 6,540

巴蘇基·阿卜杜拉《女人肖像》
1964 年作 油彩 木板

This painting, Portrait of a Woman, created in 1964, is one of Basuki's representative works from his mature period. The woman is depicted at two-thirds of her body, and the luster of her skin and the soft contrast of light and shadow reveal the artist's profound understanding of human anatomy and the rhythm of light and shadow. Her hands gently cover her chest, her expression serene and reserved, revealing both the understated gentleness of Indonesian women and a classical dignity and self-awareness. The background is laid out in warm ochre, brown, and light blue tones, with overlapping colors and heavy brushstrokes, creating a dreamlike and introspective atmosphere.

本作《女人肖像》创作于1964年，是巴蘇基成熟时期的代表性作品之一。画中女子以三分之二身像入画，肌肤的光泽与柔和的明暗对比，显示出画家对人体结构与光影节奏的深刻理解。她双手轻掩胸前，神态恬静而含蓄，既流露出印尼女性的内敛温柔，也蕴含一种古典的尊严与自觉。背景以温暖的赭红、棕褐与浅蓝色调铺陈，色层交叠、笔触厚重，营造出梦幻而内省的氛围。



BID NOW

57
HAN SNEL (Netherlands - Indonesian, 1925-1998)

Two Balinese Women
signed lower left "Han Snel Bali 78"
charcoal on paper
65 x 46 cm ; 92 x 72 cm (with frame)

SGD 2,000 - 3,000
USD 1,540 - 2,310

漢·斯尼奧《两位巴厘岛妇女》1978 年作 炭笔 纸本

In Two Balinese Women, Han Snel captures the quiet strength and grace of his subjects through confident charcoal lines and subtle tonal warmth. The figures, rendered with sculptural clarity and poised introspection, reflect the artist's deep connection to Balinese culture and spirituality. The work conveys a timeless sense of dignity, harmony and contemplative beauty.

在《两位巴厘岛妇女》中，艺术家以极简的线条与细腻的明暗关系，捕捉两位女性平静而优雅的姿态。炭笔的柔和质感凸显人物轮廓的流动性，展现出艺术家对造型与情感的精准掌控。画面简洁却充满冥想氛围，将日常瞬间升华为精神层面的宁静象征。

2 ARTWORKS BY S. SUDJOJONO 2件 蘇佐佐諾 作品



BID NOW

58
S. SUDJOJONO (Indonesian, 1914-1985)
Gorinchem
signed and titled lower right ; signed
with artist's monogram and dated 1976
upper right
oil on canvas
57.5 x 78.5 cm ; 98 x 119 cm (with frame)

SGD 45,000 - 90,000
USD 34,620 - 69,240

蘇佐佐諾《霍林海姆》1976 年作 油彩 画布

S.Sudjono is one of our important maestro artist from indonesia, through meticulous realism, Sudjojono transports viewers to the heart of the historic Dutch town of Gorinchem, where a charming house stands as a silent witness to the passage of time. With exquisite attention to detail and a keen eye for capturing the subtleties of everyday existence, inviting viewers to immerse themselves in the serene beauty of this timeless scene.

蘇佐佐諾是我们印度尼西亚重要的大师艺术家之一。 通过细致入微的写实主义，苏佐佐诺将观众带到了历史悠久的荷兰城镇戈林海姆的中心，在那里，一座迷人的房子静静地见证着时间的流逝。他以精湛的细节和敏锐的眼光捕捉日常生活的细微之处，邀请观众沉浸在这一永恒场景的宁静之美中。



BID NOW

59
S. SUDJOJONO (Indonesian, 1914-1985)
Orchid and Angel
signed with artist's monogram and
dated 1985 upper right
oil on canvas
70 x 90 cm ; 110 x 130 cm (with frame)

SGD 48,000 - 80,000
USD 36,930 - 61,540

蘇佐佐諾《兰花与天使》1985 年作 油彩 画布

Literature 出版 : Amir Sidharta, S. Sudjojono, Visible
Soul, Museum S. Sudjojono, Jakarta, 2006, p. 329

What elevates this work beyond a masterful still life is the introduction of the spectral figure in the upper left corner. This is the "Angel," or Bidadari, a common motif in Indonesian mythology representing a celestial nymph or spirit. The figure is an ethereal wisp of white and pale yellow, seemingly dissolving into the light, caught in a moment of ascent or observation.

让这幅作品超越一幅精湛静物画的关键，是画面左上角那位幽灵般人物的出现。她就是“天使”（天使），这是印尼神话中常见的主题，象征着天界的仙女或灵体。这个形象以轻盈的白色与淡黄色勾勒而成，如同一缕虚无的光影，仿佛正在融入光中，被捕捉在升腾或注视的瞬间。

2 ARTWORKS BY ARIE SMIT 2件 艾利·斯密特 作品



BID NOW

60
ARIE SMIT (Indo-Dutch, 1916-2016)

Pemandangan Bali (Landscape Bali)
signed and dated 01 lower right
acrylic on canvas
51 x 62 cm ; 90 x 99 cm (with frame)

SGD 21,000 - 40,000
USD 16,160 - 30,770

艾利·斯密特《巴厘岛风景》2000 年作 亚克力 画布

Provanance 来源 : This lot is accompanied with a statement letter of authentocity from artist's family Literature 出版 : Amir Sidharta, Vibrant Arie Smit, Hexart Publishing, Jakarta, 2002, p. 4.45

In Bali Landscape, the artist captures the rhythmic contours of Bali's terrain with a mosaic of luminous tones and expressive brushwork. The scene unfolds in a symphony of greens, yellows, and blues—an homage to the island's lush vitality and the spiritual serenity that pervades its atmosphere. Created during his later years, this work reflects Smit's mature mastery of color and abstraction, blending the vibrancy of Balinese light with the emotional warmth of memory.

《巴厘岛风景》展现了艺术家以独特的视觉节奏描绘热带山峦与村落的能力。画面由璀璨的绿色、黄色与蓝色交织而成，充满生命的律动与宁静的冥想氛围。此作创作于艺术家晚年时期，色彩更趋简练而富于表现力，凝聚了他对巴厘岛自然光影与心灵宁和的深切体悟。



BID NOW

61
ARIE SMIT (Indo-Dutch, 1916-2016)

Landscape with Trees
signed and dated 00 lower right
acrylic on canvas
70 x 77 cm ; 118 x 115 cm (with frame)

SGD 16,000 - 32,000
USD 12,310 - 24,620

艾利·斯密特《有树的风景》2001 年作 亚克力 画布

Provanance 来源 : This lot is accompanied with a certificate of authenticity Literature 出版 : Amir Sidharta, Vibrant Arie Smit, Hexart Publishing, Jakarta, 2002, p.4.89

In Landscape with Trees, Arie Smit transforms a simple cluster of tropical trees into a dazzling orchestration of color and rhythm. The artist's signature technique—vibrant dabs of greens, blues, and yellows laid upon an ochre ground—infuses the landscape with pulsating light and movement. Rather than depicting a literal scene, Smit conveys the sensation of nature in flux, celebrating Bali's radiant spirit through his mosaic-like brushwork.

在《有树的风景》中，艾利·斯密特以其标志性的点状笔触，将一片热带树林化作色彩与韵律的乐章。绿色、蓝色与黄色的交织在赭色背景上闪烁，营造出光影流动的节奏感。艺术家并非写实再现自然，而是以抽象的方式捕捉热带风光的生命能量与灵性之光。



BID NOW

62
SUNARYO (Indonesian, b.1943)

Barong Merah (Red Barong)
signed and dated 2002 lower right
mixed media on canvas
100 x 100 cm ;
138 x 138 cm (with frame)

SGD 18,000 - 36,000
USD 13,850 - 27,700

蘇納里奧《紅巴龍》2002 年作 綜合媒材 畫布

Provanance 来源 : Sotheby's, Hong Kong,
8-16 Nov 2021, Lot. 6010

Sunaryo's Barong is not just an artifact of Balinese lore, but a masterpiece of modern Indonesian art that captures the essential, explosive spirit of protection amidst chaos. Executed in a bold expressionistic style, the canvas is dominated by a searing, explosive red background, which Sunaryo uses not just as color, but as pure energy. In Balinese Hinduism, the Barong is the king of the spirits, the symbol of Dharma (good), constantly battling the demonic witch Rangda, the manifestation of Adharma (evil).

蘇納里奧的巴龍不仅仅是巴厘岛传说中的一件文物,更是现代印尼艺术的杰作,捕捉了混乱中守护的本质和爆发力。这幅画作以大胆的表现主义风格创作,画布以灼热、爆发力十足的红色为背景,蘇納里奧不仅将其用作色彩,更将其视为纯粹的能量。在巴厘岛的印度教中,巴龙是众神之王,是Dharma(善)的象征,不断与邪恶的巫师 Rangda(邪恶的化身)战斗。



BID NOW

63
ANTON HUANG (Indonesian, 1935-1985)

Dua Penari (Two Dancers)
signed upper right
oil on canvas
66 x 55 cm ; 94 x 83 cm (with frame)

SGD 11,000 - 22,000
USD 8,470 - 16,930

黄安东《两位舞者》油彩 画布

Provenance : Private Collection Indonesia
来源 : 印尼私人收藏

The composition features two stylized faces, rendered in shades of green and yellow, seemingly in profile or close embrace at the top. Their forms are partially obscured or integrated into the surrounding abstract and decorative elements. The dominant visual interest lies in the lower two-thirds of the canvas, which is densely packed with blocks of intense color.

画面以两张风格化的面孔为主体,分别以绿色和黄色为主色调,上方看似侧脸或紧紧相拥。面孔的轮廓部分被遮挡,或融入周围的抽象装饰元素之中。视觉焦点主要集中在画布下方三分之二的区域,那里密密麻麻地布满了浓烈的色块。

2 ARTWORKS BY CHOERODIN ROADYN 2件 凯陸庭·罗丹 作品



BID NOW

64

CHOERODIN ROADYN (Indonesian, b.1978)

Flourishin in Happiness

signed and dated 2024 lower left
mixed media on canvas
140 x 160 cm

SGD 12,000 - 15,000

USD 9,240 - 11,540

凯陸庭·罗丹《在幸福中蓬勃发展》2024 年作
综合媒材 画布

Set against a dark background that transitions into a richly colored, almost primordial forest scene of golds and earthy tones, the horse appears to be leaping or galloping amidst a flurry of bright, ring-like, swirling motes. The artwork merges the energy of a running horse with the elegance of botanical forms, creating a powerful and visually arresting symbol of natural vitality and mythical energy.

在深色背景的衬托下，画面逐渐过渡到色彩丰富、近乎原始的森林景象，金色和大地色调交织，骏马仿佛在无数明亮的环状飞舞微粒中跃动或疾驰。这幅作品将奔马的活力与植物形态的优雅完美融合，创造出一个强劲有力、引人注目的自然生命力与神秘能量的象征。



BID NOW

65

CHOERODIN ROADYN (Indonesian, b.1978)

Euphoric

signed and dated 2025 lower right
mixed media on canvas
150 x 180 cm

SGD 12,000 - 15,000

USD 9,240 - 11,540

凯陸庭·罗丹《欣快》2025 年作 综合媒材 画布

The style is hyper-detailed and saturated, suggesting a blend of classical oil painting techniques with modern, fantastical surrealism. The rich textures and dramatic lighting evoke a sense of joyous, chaotic energy—a truly euphoric depiction of a fantastical marine world. The entire scene is bathed in an ethereal, warm, golden glow, punctuated by a myriad of floating yellow-orange concentric circles.

这幅画作风格极其细腻浓郁，融合了古典油画技法与现代奇幻超现实主义。丰富的肌理和戏剧性的光影营造出一种欢快而又充满活力的氛围——描绘出一个令人陶醉的奇幻海洋世界。整个画面笼罩在空灵温暖的金色光晕中，点缀着无数漂浮的黄橙色同心圆。

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



BID NOW

66
RICHARD WINKLER (Swedish, 1969)
Monkeys of Red Paddies
signed "WINKLER 2010" lower right
acrylic on canvas
98 x 148 cm ; 143 x 192 cm (with frame)

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

理查德·温克勒《猴子和红稻田》2010 年作 亚克力 画布

In this work, the playful presence of monkeys adds a vivid sense of charm, rendering the daily labor scene more natural and harmonious. Through the geometric stylization of bodies and the symbolic use of color, Winkler constructs a visual realm that lies between reality and idealization. This approach not only continues his consistent pursuit of life's abundance and the harmony of nature, but also underscores his distinctive position within the discourse of contemporary Southeast Asian art.

在这幅作品中，猴子的点缀为画面注入了生动的趣味性，使日常的劳作场景更显自然与和谐。温克勒通过对身体的几何化处理与色彩的象征运用，建立起介于现实与理想化之间的视觉语境。这一创作手法不仅延续了他一贯对生命丰盈与自然和谐的追求，同时也彰显出其在当代东南亚艺术语境中的独特地位。



BID NOW

67
RICHARD WINKLER (Swedish, 1969)
Farmers
signed and dated 2008 lower left
oil on canvas
90 x 69 cm ; 111 x 91 cm (with frame)

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

理查德·温克勒《农民》2008 年作 油彩 画布

In The Farmer, Richard Winkler continues his exploration of the human form intertwined with nature. His characteristic voluptuous figures, rendered in radiant hues, embody strength, fertility, and the rhythmic harmony of rural life. The composition's flowing contours and warm palette convey both the dignity of labor and a deep connection to the earth.

《农民》延续了温克勒对人与自然关系的探索，以标志性的圆润造型与明亮色彩塑造出充满生命力的人体形象。画中人物象征着力量与丰收，流动的线条与温暖的色调共同营造出一种与土地相依的质朴与尊严。

3 ARTWORKS BY POPO ISKANDAR 3件 波波·依斯甘達 作品



BID NOW

68

POPO ISKANDAR (Indonesian, 1927-2000)

Macan dan Bulan Purnama (The Tiger and Full Moon)

signed and dated 97 lower right
oil on canvas

96 x 100 cm ; 123 x 129 cm (with frame)

SGD 6,500 - 13,000

USD 5,000 - 10,000

波波·依斯甘達《老虎和满月》1997 年作 油彩 画布

His expressive brushwork, rich impasto, and dramatic color palette reflect both intellectual rigor and spiritual intuition. Recognized with numerous national awards, Popo Iskandar's works are represented in major Indonesian museums and esteemed private collections across Southeast Asia.

其创作主题多围绕自然与生命的本能意象展开，尤以“猫”“老虎”“公鸡”系列著称，象征力量、感性与精神的共鸣。波波以厚重的肌理、富有节奏的笔触及深沉的色彩表现出强烈的表现主义精神与诗性思考。其艺术成就屡获国家级奖项，作品被印尼多家重要美术馆及东南亚地区的知名收藏机构收藏。



BID NOW

69

POPO ISKANDAR (Indonesian, 1927-2000)

Cat

signed and dated 83 lower right
oil on canvas

130 x 97 cm ; 179 x 147 cm (with frame)

SGD 8,000 - 15,000

USD 6,160 - 11,540

波波·依斯甘達《猫》1983 年作 油彩 画布

Provenance : This work is accompanied
with a certificate of authenticity

来源：这件作品附有保证书

This painting is a perfect visual metaphor for the feline essence: it embodies an absolute tension between leisure and latent violence. It is simultaneously mysterious and commanding, embodying the legendary aloofness and predatory grace that Popo sought to capture across his body of work. Popo Iskandar elevates the cat from a simple motif to an existential symbol of primal beauty and spiritual power. It remains one of the most recognizable and powerful images in modern Indonesian art.

这幅画作完美地隐喻了猫科动物的本质：它体现了休闲与潜在暴力之间的绝对张力。它既神秘又威严，体现了波波在其作品中力求捕捉的传奇般的冷漠与掠食者的优雅。波波·伊斯坎达尔将猫从一个简单的主题提升为原始美感和精神力量的存在主义象征。它至今仍是印度尼西亚现代艺术中最具辨识度和力量的图像之一。



70
POPO ISKANDAR (Indonesian, 1927-2000)

White Horse
signed and date 87 lower right
oil on canvas
140 x 150 cm

SGD 15,000 - 25,000
USD 11,540 - 19,240

波波·依斯甘達《白马》1987 年作 油彩 画布
Provanance 来源：Acquired by the present owner from Linda Gallery, Singapore
Exhibited and Published 展出及出版：Singapore, Linda Gallery, Popo Iskandar at a Glance, 2002, p.10 and back cover

BID NOW

For this painting White Horse, Popo’s artistic principle of using deliberately naïve lines to draw out the essence of a subject has brought out its supple, voluminous form, as well as its guilelessness.

在这幅名为《白马》的画作中，波波运用刻意稚拙的线条来描绘事物的本质，展现了其柔韧、饱满的体态以及纯真无邪的气质。

Adi Gunawan’s Boxer sculptures thus function as engaging narratives that blend technical mastery with socio-cultural critique, showing that true strength can be found in a figure that is both powerful and emotionally vulnerable. The Boxer stands as a metaphor for a tough, reliable guardian. His formidable physique and inherent readiness to fight represent security and unwavering support for a partner.

阿迪·古纳万的拳击手雕塑作品因此成为引人入胜的叙事，将精湛的技艺与社会文化批判融为一体，展现了真正的力量既体现在强壮的体魄中，也体现在情感的脆弱之中。拳击手象征着一位坚韧可靠的守护者。他强健的体魄和随时准备战斗的姿态，代表着对伴侣的安全感和坚定不移的支持。

BID NOW

71
ADI GUNAWAN (Indonesian, b.1984)

Boxer
bronze
30 x 23 x 65 cm

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

阿迪·古那彎《拳击手》铜



3 ARTWORKS BY ARIFIEN NEIF 3件 阿里凡·涅夫 作品



BID NOW

72

ARIFIEN NEIF (Indonesian, b.1955)**When I Need You**

signed and dated 99 lower middle ;
titled, signed and dated 99 verso
oil on canvas
60 x 70 cm ; 91 x 101 cm (with frame)

SGD 5,500 - 10,000**USD 4,240 - 7,700**

阿里凡·涅夫《当我需要你的时候》
1999 年作 油彩 画布

In *When I Need You*, a man and a woman sit together in a confined interior — their postures and gazes charged with unspoken emotion. The exaggerated forms and intense palette heighten the psychological atmosphere, reflecting both affection and estrangement. Neif's thick brushwork and distorted perspective imbue the scene with dramatic immediacy, transforming ordinary interaction into a stage of emotional theater.

在《当我需要你的时候》中，一对男女坐在狭小的室内空间中，姿态微妙、目光错落，暗示着亲密与疏离并存的情感张力。画家以浓烈的色彩、厚重的笔触与略显扭曲的透视，营造出强烈的戏剧氛围，使平凡的瞬间转化为一幕心理剧场。此作体现了涅夫将讽喻与共情并置的艺术语言。表面上诙谐的构图之下，潜藏着对爱与孤独、人类依附与隔阂的深刻思考，是其成熟时期探讨人性主题的代表之作。



BID NOW

73

ARIFIEN NEIF (Indonesian, b.1955)**Lembayung Senja (Dusk)**

signed and dated 2004 lower left ;
signed and dated 2004 verso
oil on canvas
80 x 70 cm ; 114 x 104 cm (with frame)

SGD 9,900 - 15,000**USD 7,620 - 11,540**

阿里凡·涅夫《黄昏》2004 年作 油彩 画布

Provenance : This work is accompanied
with a certificate of authenticity

来源：这件作品附有保证书

The painting captures an intimate moment between two figures against a dense, stylized cityscape, likely a European locale like Venice, suggested by the domes. The woman, in a vibrant red dress (matching the hazy glow of the sky), leans on the man, who holds a bouquet of flowers. The scene romanticizes human connection and individual emotion, setting it against a dramatic, almost theatrical backdrop.

这幅画描绘了两个人在浓重而风格化的城市景观背景下亲密的瞬间，穹顶暗示着这可能是威尼斯之类的欧洲城市。身着鲜艳红色长裙（与朦胧的天空相映成趣）的女子依偎在手捧鲜花的男子身旁。画面浪漫化地展现了人与人之间的联结和个人情感，并将其置于戏剧化、近乎舞台般的背景之中。



74
ARIFIEN NEIF (Indonesian, b.1955)
Happiness Without an End
signed and dated 2006 lower right ;
titled, signed and dated 2006 verso
oil on canvas
90 x 80 cm ; 120 x 110 cm (with frame)

BID NOW

SGD 17,000 - 34,000
USD 13,080 - 26,160

阿里凡·涅夫《幸福永无止境》2006 年作 油彩 画布

Provanance 来源：
1. This work is accompanied with a certificate of authenticity
2. Jean Couteau, Arifien Neif, Wonderful World Theater of Life,
Zola Zulu Gallery,2013,p.337-338

This work shifts the focus to Indonesian cultural life. It features two women—one holding a basket of fruit aloft in a celebratory pose, the other quietly looking at a small object (perhaps a phone or mirror)—set against a busy backdrop of a traditional crowd gathering (perhaps a ceremony or market) and a mountain landscape.

这幅作品将焦点转移到印度尼西亚的文化生活上。画面中描绘了两位女性——一位高举一篮水果，摆出庆祝的姿势；另一位则静静地看着一个小物件可能是手机或镜子——背景是熙熙攘攘的传统人群聚集（可能是仪式或集市）和山景。

3 ARTWORKS BY RUSLI 3件 鲁斯理 作品



BID NOW

75
RUSLI (Indonesian, 1916-2005)

Ceremony
signed and dated 76 lower right
oil on canvas
76 x 60 cm ; 118 x 93 cm (with frame)

SGD 5,500 - 10,000
USD 4,240 - 7,700

鲁斯理《仪式》1976 年作 油彩 画布

Literature 出版：Mikke Susanto, Sukarno's Favourite Painter's, PT. Dwi Samapersada, Jakarta, 2018, p. 287

The composition centers around a tiered structure, possibly a temple or a ceremonial hall, rendered in bold green and earthy orange strokes. Below it, the canvas explodes with activity: swirling forms in red, yellow, and green suggest figures, masked dancers, offerings, and decorative motifs. The tiny, floating yellow umbrellas scattered throughout are a recognizable element in many of Rusli's ceremonial scenes, adding rhythm and atmosphere.

画面中心是一座层叠式建筑，可能是寺庙或祭祀大厅，以大胆的绿色和质朴的橙色笔触描绘而成。在其下方，画布上充满了活力：红色、黄色和绿色的漩涡状图案暗示着人物、戴着面具的舞者、祭品和装饰纹样。散落在画面各处的黄色小伞是鲁斯利许多祭祀场景中常见的元素，为画面增添了韵律和氛围。



BID NOW

76

RUSLI (Indonesian, 1916-2005)

Temple

signed and dated 77 lower left
oil on canvas

76 x 61 cm ; 106 x 91 cm (with frame)

SGD 5,400 - 10,000

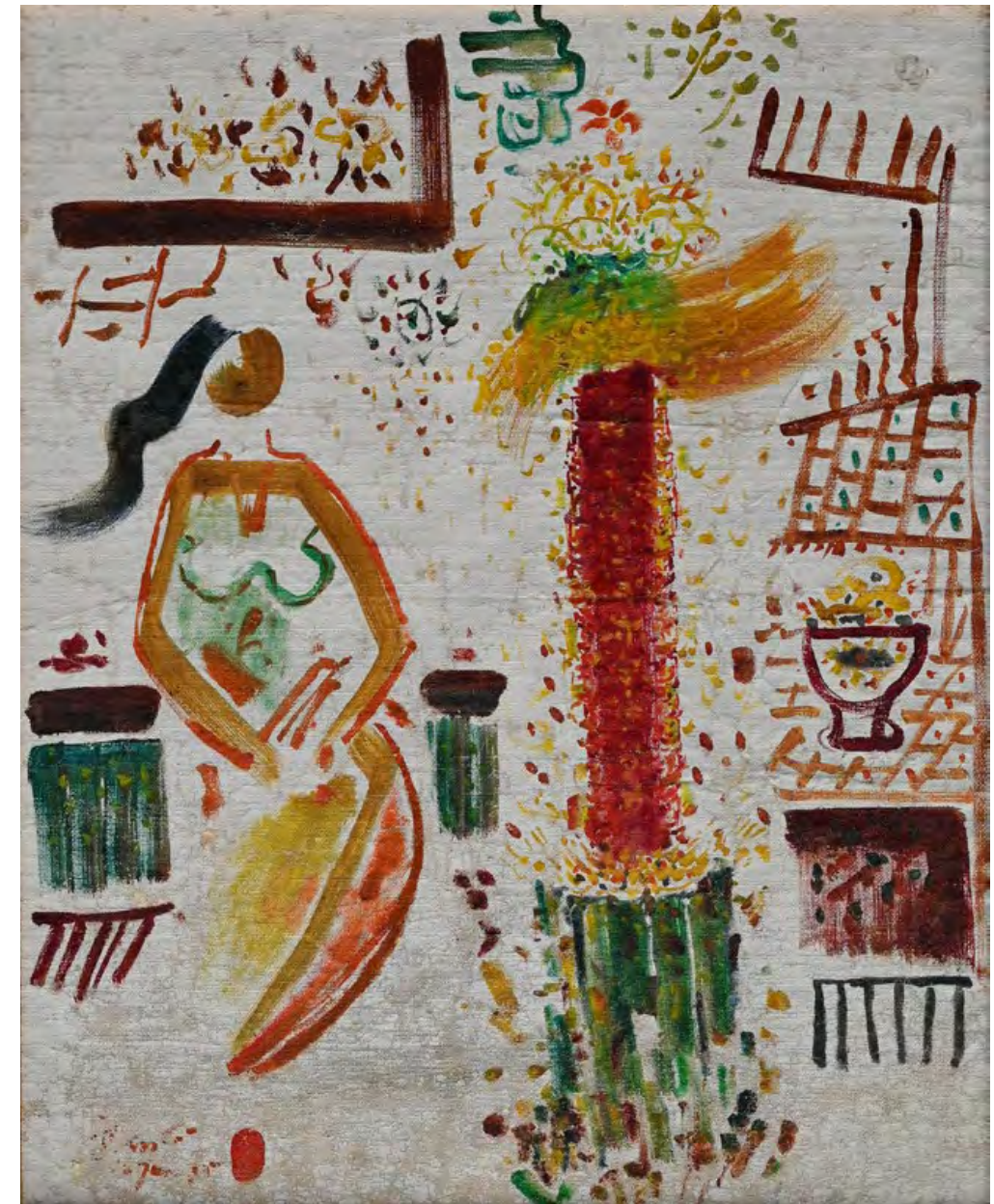
USD 4,160 - 7,700

鲁斯理《寺庙》1977 年作 油彩 画布

Provanance 来源 : Christie's, Hong Kong ,
24 Nov 2019, Lot. 209

Rusli's work stands in sharp contrast as a piece of Abstract Expressionism. Here, a temple structure is rendered using minimalist, calligraphic strokes—thick black lines for the roofs and simple, color-blocked squares for the buildings. Rusli uses a vibrant, primary palette (yellow, red, green) against the raw canvas, emphasizing the work's spontaneous and intuitive energy.

鲁斯利的作品与此形成鲜明对比, 堪称抽象表现主义的代表作。画中, 他运用极简的书法笔触描绘了一座寺庙建筑——粗黑的线条勾勒出屋顶, 简洁的色块方块则构成建筑主体。鲁斯利在未经处理的画布上运用了鲜艳的原色(黄、红、绿), 突显了作品的自发性和直觉性。



BID NOW

77

RUSLI (Indonesian, 1916-2005)

Odalan

signed lower left

oil on canvas

73 x 58 cm ; 108 x 93 cm (with frame)

SGD 5,500 - 10,000

USD 4,240 - 7,700

鲁斯理《奥达兰》油彩 画布

"Odalan," the abstraction is even sparser. A central, cylindrical form (perhaps an offering or a tree) explodes in warm color against a raw, crackled canvas. A female figure and ceremonial objects are represented by a few elegant, sweeping lines, demonstrating Rusli's unique ability to capture the essence or spirit of his subject with remarkable economy, often compared to the brevity of Japanese Haiku poetry.

《奥达兰》这幅抽象画的构图更为简洁。画面中央, 一个圆柱形物体(或许是祭品或树木)在粗糙龟裂的画布上迸发出温暖的色彩。女性形象和祭祀用品则以几条优雅流畅的线条勾勒而成, 展现了鲁斯利独特的才能, 他能以惊人的简洁捕捉主题的精髓或精神, 其风格常被比作日本俳句的提炼。

ASIAN, AMERICAN ART SESSION

亚洲、美洲 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。

This three-dimensional sculpture depicts a character performing dynamic dance moves, adorned with vibrant pop colors like lime green, light blue, yellow, and magenta. Britto cleverly combines bold, graffiti-like lines with geometric patterns—such as dots, stripes, and chevrons—that give the piece a sense of energy and excitement. The character stands atop a tall pedestal, which is also adorned with abstract patterns and lettering, emphasizing the theme of celebration and the unbridled spirit of youth. The sculpture radiates joy, making it a perfect representation of Britto's philosophy of spreading hope, dreams, and happiness through art.

这件三维雕塑描绘了一个人物正在表演动感十足的舞蹈动作，并以鲜艳的流行色彩点缀，例如亮绿色、浅蓝色、黄色和洋红色。布里托巧妙地将粗犷的涂鸦线条与几何图案（例如圆点、条纹和人字形）相结合，赋予作品活力和激情。人物立于高高的基座之上，基座上也装饰着抽象图案和文字，强调了庆祝的主题和青春无拘无束的精神。这件雕塑散发着喜悦的光芒，完美地诠释了布里托通过艺术传播希望、梦想和快乐的理念。

BID NOW

78
ROMERO BRITTO (Brazilian, b.1963)

Brendan Dancing

signed and edition:23/25 on base; dated 2007
mixed media
54 x 31 x 165 cm

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

布伦丹跳舞《布兰登·丹辛》2007 年作 综合媒材

Provanance 来源：This lot is accompanied with a certificate of authenticity signed by Opera Gallery



2 ARTWORKS BY BENJAMIN F. CRUZ 2件 BENJAMIN F. CRUZ 作品



BID NOW

79

BENJAMIN F. CRUZ (Filipino, b.1954)

Skyline

signed and dated 2017 lower right
acrylic on canvas
46 x 61 cm ; 48 x 63.5 cm (with frame)

SGD 2,000 - 3,000

USD 1,540 - 2,310

BENJAMIN F. CRUZ《高楼大厦》2017 年作 亚克力 画布

In his paintings, familiar landscapes transform into surreal worlds on the canvas. His realistic abstract painting techniques convey distorted images of real-life objects and actual locations, layered with depictions from different realms. Mr. Cruz's theatricality in terms of dimension and layering invites the viewer into environments both familiar and alien. Amidst a mixture of colors, shapes, and lines, we see familiar landmarks and objects, as well as human forms. The viewer is invited to escape reality and delve into the wondrous world of his paintings.

在他的画作中，熟悉的风景变成了画布上的超现实世界。逼真的抽象绘画技术传达了现实生活中物体和实际位置的扭曲图像，这些图像与来自不同领域的描绘分层。克鲁兹先生在维度和分层方面的戏剧邀请观众熟悉而陌生的环境。在各种颜色、形状和线条的混合中，我们看到常见的地标和物体，以及人类形态。观众被邀请远离现实，潜入他绘画的奇妙想象世界。



BID NOW

80

BENJAMIN F. CRUZ (Filipino, b.1954)

Orchid

signed and dated 2016 lower right
acrylic on canvas
76 x 61 cm ; 78 x 63 cm (with frame)

SGD 3,000 - 4,000

USD 2,310 - 3,080

BENJAMIN F. CRUZ《胡姬花》2016 年作 亚克力 画布

Cruz's work often centers around natural imagery, merging abstraction with concrete to create visual spaces imbued with poetry and philosophy. The layering of light and shadow and the rhythmic quality of this work combine Eastern subtlety with Western expressiveness, showcasing his unique artistic language within a cross-cultural context.

克鲁兹的作品常以自然意象为核心，通过抽象与具象的融合，构建出富有诗意与哲理的视觉空间。本作的光影层次与节奏感，使其兼具东方的含蓄与西方的表现性，展现出他跨文化语境下独特的艺术语言。

WATCHES SESSION

手表专场



BID NOW

81
ROLEX YACHT-MASTER 42, REF. 226627 – TITANIUM RLX

A striking expression of Rolex's pursuit of lightweight performance and nautical refinement, the Yacht-Master 42 in RLX titanium presents one of the brand's most compelling modern sports references. Crafted from Rolex's proprietary grade-5 titanium alloy, the watch offers exceptional robustness with an unexpectedly airy wrist presence, paired with a matte black Cerachrom bezel insert and the iconic raised numerals characteristic of the Yacht-Master line.

This example, accompanied by its box and guarantee card dated 16 May 2024, remains in excellent condition and exemplifies the rare intersection of cutting-edge material innovation and the unmistakable Rolex design language. A standout opportunity for collectors seeking a contemporary reference that represents the future direction of the Crown.

SGD 34,000 - 38,000
USD 26,160 - 29,240



BID NOW

82
ROLEX, REF. 224270 – EXPLORER

A pristine stainless-steel automatic wristwatch with black dial, Oyster bracelet and warranty card dated 17 July 2025. Offered in exceptional, like-new condition with full presentation box and accessories, this example exemplifies the enduring purity of the Explorer line – a study in proportion, legibility and tool-watch elegance. A superb opportunity to acquire a complete, unworn contemporary reference from one of Rolex’s most storied collections.

SGD 11,000 - 14,000
USD 8,470 - 10,770



[BID NOW](#)

83

ZENITH, CHRONOMASTER SPORTS STEEL

A stainless-steel automatic chronograph featuring the legendary El Primero calibre, presented with a tricolour sub-dial layout, ceramic bezel, and blue strap. Offered with full presentation box and warranty card dated 3 February 2024.

Combining Zenith's celebrated high-frequency chronograph heritage with contemporary sport-lux proportions, this model has quickly become a defining reference of the modern catalogue. This superb, complete example offers collectors an opportunity to acquire one of the most sought-after executions of the Chronomaster Sport line.

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



BID NOW

84

JAEGER-LECOULTRE POLARIS DATE, REF. Q906863J

A contemporary tribute to the Maison’s legendary 1968 Memovox Polaris, this 42mm stainless-steel Polaris Date unites vintage-inflected design with modern technical refinement. Featuring a rich black lacquered dial with dual-textured finishes, bold Arabic numerals, and a rotating inner bezel operated by the secondary crown, the watch exudes purposeful elegance.

Offered with its original presentation box and warranty card dated 08 September 2022, this example remains in excellent overall condition, showcasing Jaeger-LeCoultre’s enduring mastery of sport-luxury craftsmanship. A compelling opportunity for collectors seeking a modern icon rooted in one of the most storied chapters of JLC’s history.

SGD 10,000 - 13,000
USD 7,700 - 10,000



**BID NOW**

85

TAG HEUER, CARRERA CHRONOGRAPH

A striking stainless-steel automatic chronograph with black dial, red accents, and leather strap, offered with its complete presentation box and warranty card dated 27 April 2024.

Inspired by the golden age of motorsport, this contemporary Carrera retains the bold visual codes of the original while delivering modern precision and presence. Presented in excellent condition, this example represents an appealing opportunity for collectors seeking a dynamic, design-driven chronograph from one of Switzerland's enduring maisons.

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

JEWELLERY SESSION

珠宝专场



BID NOW

86 JADEITE AND DIAMOND RING

Set with a jadeite cabochon of bright green colour and good translucency, within a surround of tapered baguette and oval-cut diamonds, mounted in 18K white gold, HK size 15.

- Diamonds weighing a total of approximately 2.08 carats
- Total weight 13.28 grams
- Certificate: Hong Kong Gem Laboratory

SGD 17,000 - 22,000
USD 3,080 - 16,930



BID NOW

87 JADEITE AND DIAMOND RING

Centering an oval-shaped jadeite cabochon of intense green colour, accented by round diamonds, mounted in 18K white and yellow gold, HK size 13.

- Diamonds weighing a total of approximately 0.39 carats
- Total weight 12.46 grams
- Total weight 6.50 grams
- Certificate: Hong Kong Gem Laboratory

SGD 16,000 - 22,000
USD 12,310 - 16,930



BID NOW

88
JADEITE AND DIAMOND RING

Set with a highly translucent jadeite cabochon of intense green colour, within a surround of round diamonds, mounted in 18K white gold, HK size 13.

- Diamonds weighing a total of approximately 1.32 carats
- Total weight 11.78 grams
- Total weight 6.50 grams
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

89
JADEITE AND DIAMOND PENDANT/BROOCH

Set with seven oval jadeite cabochons of bright green colour and good translucency, decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.35 carats
- Total weight 9.78 grams
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

90
JADEITE, COLOURED SAPPHIRE AND DIAMOND PENDANT/BROOCH

Designed as a butterfly pendant/brooch, set with a pear-shaped jadeite of intense green colour and good translucency, decorated with round diamonds and coloured sapphires, mounted in 18K white gold.

- Diamonds: 1.38 carats; Coloured Sapphires: 1.28 carats
- Total weight 12.92 grams
- Certificate: Hong Kong Gem Laboratory

SGD 14,000 - 19,000
USD 10,770 - 14,620



BID NOW

91
JADEITE AND DIAMOND PENDANT/BROOCH/ BRACELET

Designed as a butterfly, set with one carved jadeite plaque and one heart-shaped jadeite of intense green colour, decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.32 carats
- Total weight 10.12 grams
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

92
**JADEITE AND DIAMOND
EARRINGS**

Each set with a translucent icy jadeite cabochon and a jadeite cabochon of intense green colour, decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.65 carats
- Total weight 6.22 grams
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

93
**JADEITE AND DIAMOND
EARRINGS**

Each set with two translucent intense green jadeite cabochons, decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.35 carats
- Total weight 5.49 grams
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

94
**JADEITE AND DIAMOND
PENDANT/BROOCH**

Designed as a butterfly, set with a marquise-shaped translucent jadeite of intense green colour and 8 translucent icy jadeite cabochons decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.43 carats
- Total weight 5.30 grams
- Certificate: Available upon buyer request

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



BID NOW

95
**JADEITE AND DIAMOND
BRACELET**

Set with 8 jadeites of intense green colour and good translucency, carved as Huaigu, decorated with round diamonds, mounted in 18K white gold.

- Diamonds weighing a total of approximately 0.39 carats
- Total weight 9.18 grams
- Jadeite Huaigu approximately 6.8 x 6.8 x 0.6mm
- Bracelet length approximately 180mm
- Certificate: Hong Kong Gem Laboratory

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



BID NOW

96
**AQUAMARINE AND DIAMOND
DUAL FINGER RING**

Dual finger ring composed of 1 pear-shaped aquamarine, accented by round brilliant cut diamonds, mounted in 18K white gold, HK size 12, 14.

- Aquamarine weighing a total of approximately 6.28 carats
- Round diamonds weighing a total of approximately 1.32 carat
- Total weight 11.52 grams

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



BID NOW

97
**COLOMBIAN EMERALD AND
DIAMOND RING**

Composed of an emerald-cut Colombian emerald and accented by brilliant-cut and baguette-cut diamonds.

- Colombian emerald weighing 3.05 carats
- Diamonds weighing a total of approximately 1.75 carats
- Total weight 6.38 grams
- Certificate: GRS

SGD 13,000 - 17,000
USD 10,000 - 13,080



BID NOW

98
**RUBY AND DIAMOND
PENDANT**

Elegant and nature-inspired flower design, set with oval-shaped rubies and brilliant-cut diamonds, mounted in 18K White Gold.

- Diamonds: 0.74 carats;
- Rubies: 2.68 carats
- Total weight 4.52 grams

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



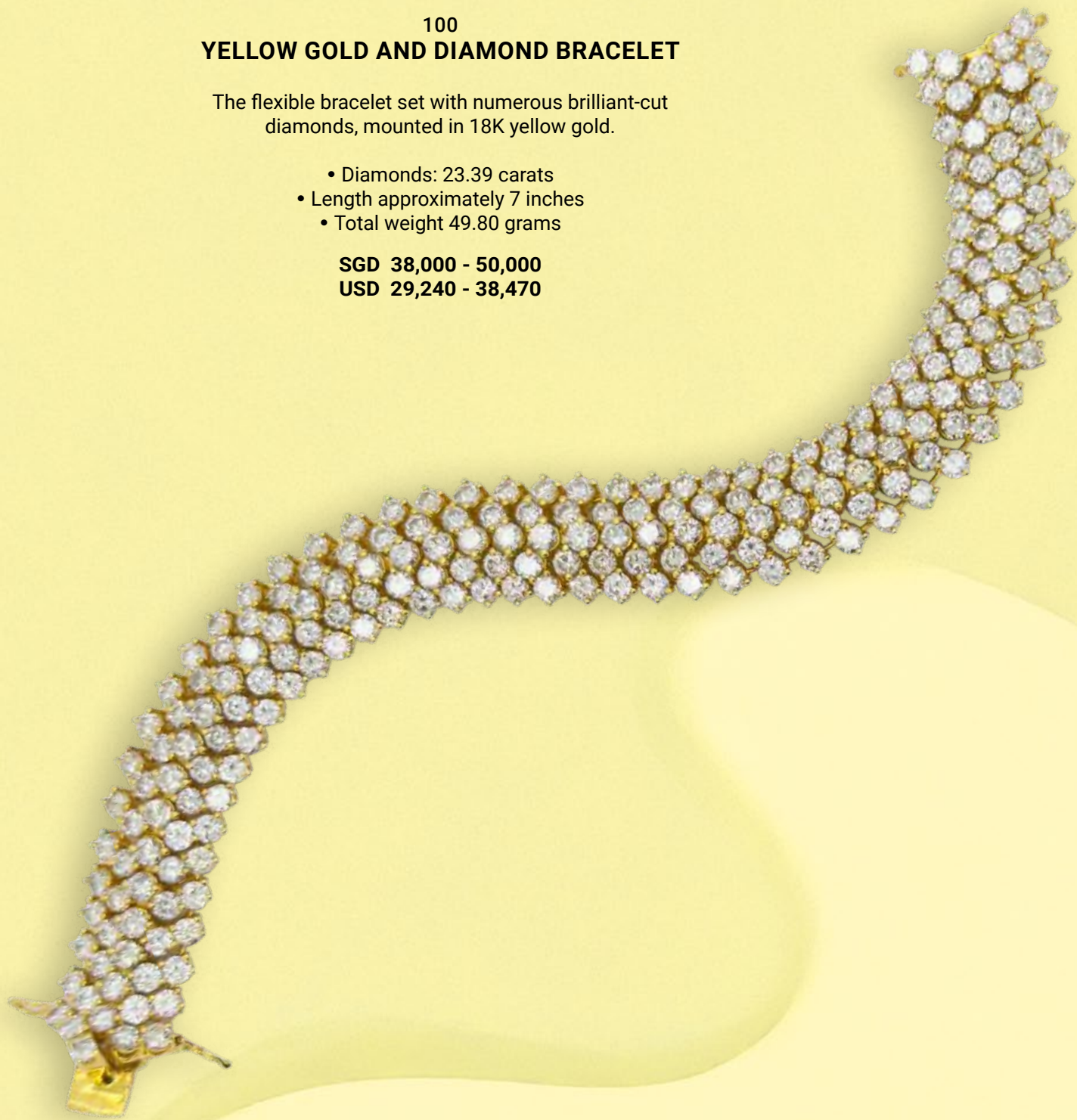
BID NOW

99
**RUBY AND DIAMOND
EARRINGS**

Pair of ruby and diamond flower design earrings. Each set with brilliant-cut rubies and brilliant-cut diamond, mounted in 18K White Gold.

- Diamonds: 0.75 carats;
- Rubies: 5.31 carats
- Total weight 6.16 grams

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



BID NOW

100
YELLOW GOLD AND DIAMOND BRACELET

The flexible bracelet set with numerous brilliant-cut diamonds, mounted in 18K yellow gold.

- Diamonds: 23.39 carats
- Length approximately 7 inches
- Total weight 49.80 grams

SGD 38,000 - 50,000
USD 29,240 - 38,470

DIAMOND COLOUR GRADING

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

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

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

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SALE NUMBER

SG039

SALE DATE

30 NOV 2025

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All payments are due within 7 days after successful sale.

FOR WRITTEN/FIXED BIDS

Bids will be executed for the lowest price as is permitted by other bids or reserves.

"Buy" or unlimited bids will not be 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:

33 AUCTION – BID DEPARTMENT | 39 Keppel Road #04-04 Singapore 089065

EMAIL: bid@33auction.com | TEL: +65 67474555 | WA: +65 91695105

I agree that I am bound by 33 Auction Conditions of Business which are published in the catalogue for the sale that govern all purchases at auction that I make. If any bid is successful, I agree to pay the published buyer's premium on the hammer price. The buyer's premium is 22% of the hammer price on each lot.

Signed _____ Dated _____

ARRANGING PAYMENT

If is 33 Auction's policy that all cheque / payments must be cleared before purchases will be released. Payments may also be made by direct debit or telegraphic transfer to 33 Auction account indicated in the invoice. Please include your name, 33 Auction client's account number and invoice number with your instructions to your bank. Credit card payment by AMEX is also accepted (fees apply).

It is 33 Auction's policy to request any buyer preferring to make cash payments to provide: proof of identity with attached photograph (example: passport, driving license, identity card) and confirmation of permanent address. Thank you for your kind cooperation.

SHIPPING: IF YOU ARE SUCCESSFUL AND WANT US TO CONTACT YOU REGARDING SHIPPING, KINDLY TICK HERE ☐

33 AUCTION SINGAPORE CONDITIONS OF BUSINESS

Conditions mainly concerning Buyers

1. The buyer

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

2. Buyer's premium

A Buyer's Premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. Please refer to the Guide for Prospective Buyers or our website for the published buyer's premium rate. The buyer will be responsible for payment of relevant taxes as required by law.

3. Absentee bids

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

4. Telephone bids

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

5. Online Bidding

Buyers may use 33Auction mobile apps and bidding platform to leave bid before the sale or bid live during the sale. The service is free of charge and is undertaken at bidder's risk and is subject to additional terms and conditions of 33 Auction online bidding platform.

Bidding on partner's online bidding platform may incur a service fee. Please refer to their conditions of sale.

6. Company property

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

7. Payment

Immediately a lot is sold the buyer will:

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

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

8. Collection of purchases

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

9. Buyer's responsibility for lots purchased

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

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

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

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

11. Legal Costs

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

12. Liability of 33 Auction and sellers

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

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

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

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

Conditions mainly concerning sellers and consignors

13. Inspections

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

14. Seller's commission

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

15. Marketing illustration

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

16. Warranty of title and availability

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

17. Liability for Loss or Damage

- Unless otherwise agreed with 33 Auction in writing in accordance with paragraph (d), 33 Auction will assume liability for loss or damage to any item, commencing at the time that item is received by 33 Auction and ceasing when (i) risk passes to the Buyer of the lot following its sale; (ii) for unsold lots, 45 days after the sale or when the lot is released to the Seller (whichever is earlier)
- The Seller agrees to pay a charge 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 domicileum includes a telefax number and/or an email address, to the domicileum 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 domicileum 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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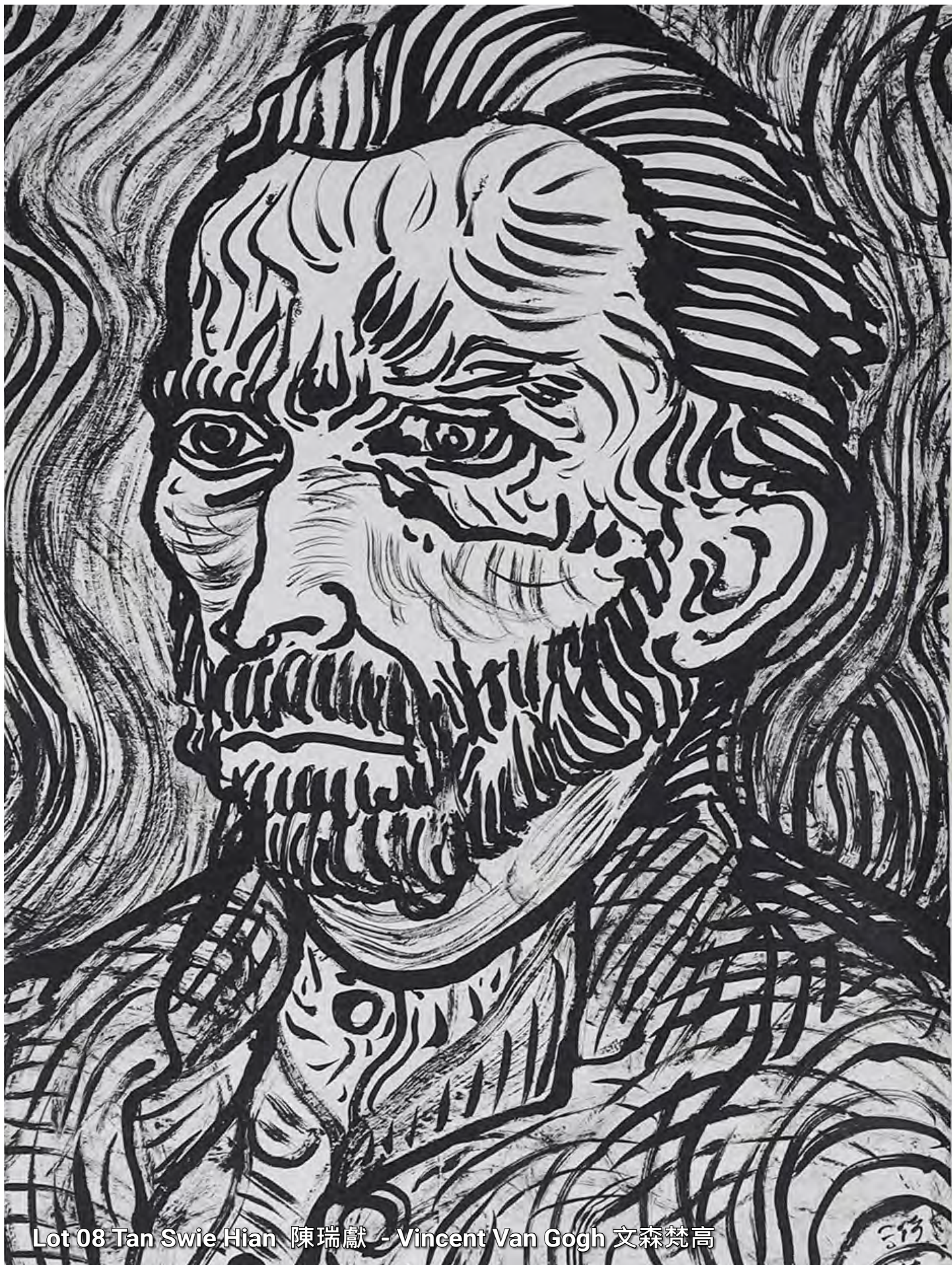
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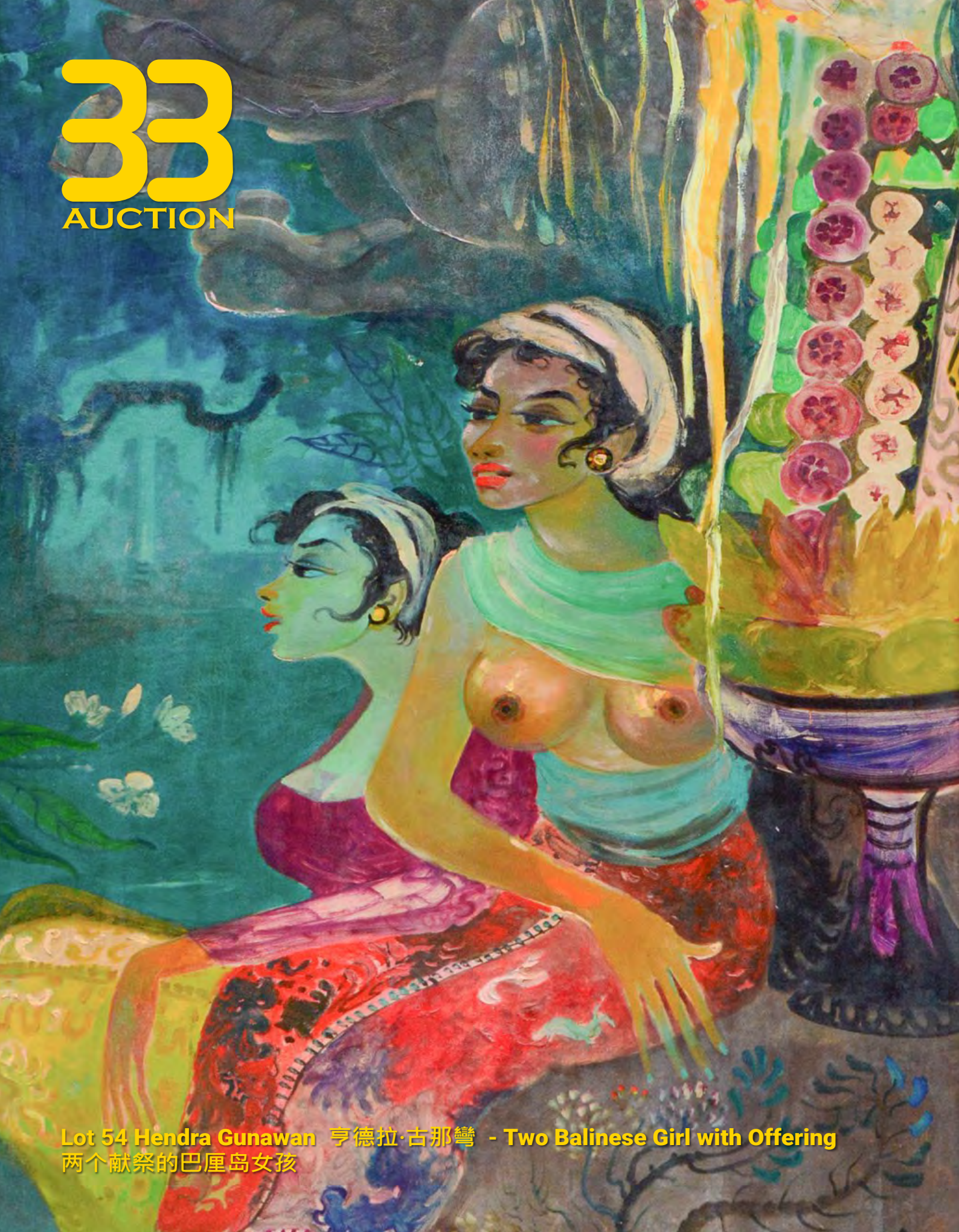


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33
AUCTION



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