Bonhams

Southeast Asian Modern & Contemporary Art

Hong Kong | 22 April 2021
Southeast Asian
Modern & Contemporary Art

Hong Kong | Thursday 22 April 2021 at 10am
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Southeast Asian Modern & Contemporary Art

Lots 1 - 51
CHEN WEN HSI (1906-1991)

*signed with artist's seal*

*Squirrels*

ink and colour on paper

33.5 by 43.5 cm.
13 2/8 by 17 1/8 in.

HKD$40,000 - 60,000

US$5,100 - 7,700

SGD6,900 - 10,000

**Provenance**

Old and New Gallery, Singapore (Artist’s Studio)

Acquired directly from the above in the mid 1980s

Dr Seah Pong Pin, renowned Singaporean Dermatologist

Private Collection, Singapore (by descent from the above)
2. **CHEN WEN HSI (1906-1991)**

*Magpies and Plum Blossoms*

circa 1975

signed with artist’s seal
ink and colour on paper

136 by 69 cm.
53 4/8 by 27 1/8 in.

HKD$70,000 - 170,000
US$9,000 - 22,000
SGD12,000 - 29,000

**Provenance**

Old and New Gallery, Singapore (Artist’s Studio)
Acquired directly from the above in the mid 1980s
Dr Seah Pong Pin, renowned Singaporean Dermatologist
Private Collection, Singapore (by descent from the above)
Chen Wen Hsi (b. 1906, Shantou; d. 1991, Singapore) is considered pivotal in Singapore's modern art scene. His landmark trip to Bali in 1952 with fellow pioneering painters Cheong Soo Pieng, Chen Chong Swee, and Liu Kang would later act as a catalyst for developing a form of artistic representation distinctive to Southeast Asia—the Nanyang Art Style.

Before settling in Singapore around 1949, Chen was already a recognised artist in southern China. He was trained in the Shanghai Art Academy and Xinhua Academy of Fine Arts in the late 1920s and became equally adept in both Chinese and Western painting techniques. Chen’s Chinese paintings created during the 1950s were mainly rendered in the traditional xieyi (写意) style characterised by expressive, freehand brushwork. As his artistic style evolved, he became known for his innovative and creative approach to Chinese ink painting by incorporating Western art elements into his compositions of animals and nature.

Known for his deep love and appreciation of wildlife, Chen excelled in drawing gibbons, birds, squirrels, and fish. He is said to have kept a ‘miniature zoo’ in his garden in order to closely observe the animals’ individual characteristics and movements. Each of the featured pieces by Chen conveys a sense of natural and harmonious balance. Moreover, in Magpies and Plum Blossoms, he combines figurative representation with abstract forms, evidencing the artist’s aesthetic evolution progressing from objective and figurative painting into abstraction.
CHEONG SOO PIENG (1917-1983)

Untitled (Resting under a Tree)
1978

signed, stamped and inscribed 一九七八年秋日 (Fall 1978),
affixed with a framer's label on the reverse
ink and colour on paper

73 by 63 cm.
28 6/8 by 24 6/8 in.

HKD$120,000 - 180,000
US$15,000 - 23,000
SGD21,000 - 31,000

Provenance
Merlin Gallery, Singapore
Acquired directly from the above in the mid 1980s
Dr Seah Pong Pin, renowned Singaporean Dermatologist
Private Collection, Singapore (by descent from the above)

Hailed as one of the pillars of the Nanyang school of painting, Cheong Soo Pieng stands out for his ceaseless experimentation and mastery of an eclectic range of painting techniques. Here was an artist who was unafraid to step out of his comfort zone yet still honoured and stayed true to his traditional roots. Born in Xiamen, China, after studying at the Xiamen Academy of Fine Arts and the Xin Hua Academy of Fine Arts in Shanghai, he arrived in Singapore at the age of 29 in late 1946 to take up a teaching position at NAFA on the recommendation of his teacher, Lim Hak Tai.

A kaleidoscope of local themes—such as the enchanting landscapes, tropical environments, and the peoples of rural Malaya and Southeast Asia—were embraced and celebrated by Soo Pieng in his art. He travelled avidly across Southeast Asia and Europe in search of creative inspiration. These cross-cultural encounters were essential ingredients to his evolving artistic practice, which aimed at interweaving and mediating a myriad of aesthetic elements and experiences.

Compositions such as Resting under a Tree (Lot 3) and Mother and Child (Lot 4) are sensitive examples of Soo Pieng’s exploration and focus on bucolic themes. Blending his Chinese artistic roots with additional elements learned from Western artistic traditions, and inspired by the people and culture of Southeast Asia, Soo Pieng created a distinctive and singular style that is completely original and unique, establishing him as one of the most exceptional and pioneering Asian artists of the 20th century.

Cheong Soo Pieng began creating paintings inspired by the masters of the Song Dynasty (960-1279) around 1977-1978 before he embarked on a trip to Guilin, China, in 1979. However, instead of scholars or sages, his paintings explore and celebrate more humble subjects such as villagers or kampong scenes. During this time, his painting style was characterised by an emphasis on delicate brushwork, restrained colour, and intricate layers of ink reflecting light and dark contrasts, as seen in this painting dated 1978.

Two seated ladies with elegant elongated limbs and distinctive almond-shaped eyes are seen in the foreground. Their clothing and headwear reveal a uniquely Southeast Asian identity, yet the tree under which they rest is painted in a style that is completely derived from Chinese ink painting traditions. The painting vividly captures an imagined scene drawn from the artist’s rustic wanderings; the two women are engrossed in conversation, taking a moment’s repose from a hard day’s labour. A goat keeps them company and seems to be the only witness to the viewer’s gaze as he looks up quizzically from his meal. A sense of timeless serenity and harmony pervades this work, and the dynamic relationship between the subjects and the space they inhabit reaffirms the enduring aesthetic qualities of Soo Pieng’s œuvre.
Of course I do not search for it, (a style) consciously or create it deliberately. I doubt any artist does. But it is there. It is a way of bringing order and intelligence to what an artist is doing.

– Cheong Soo Pieng
The stylised Madonna and Child appear set against a dappled background of foliage and trees. The image is striking for its frontal magnified portraiture focusing on the subject's delicate features and the child resting against her, unlike most of the figures in Soo Pieng's work, depicted in profile and often compared to wayang kulit shadow puppets. Soo Pieng delicately delineates the figures against their natural setting through the use of accentuated and clearly defined compositional lines. The branches in the forested background curve downwards to cradle the two figures, a stylistic element reminiscent of his ink paintings that symbolically and pictorially echo the gesture of the mother tenderly cradling her baby. By applying Chinese academic compositional theory to a totally different subject matter and medium, Soo Pieng pushes the established boundaries to develop and evolve his own distinctive style.

Soo Pieng travelled to Sabah and Sarawak, with two documented trips in 1959 and 1961. The present lot depicting a maternity would have been inspired by a memory from one of his travels. The mother figure wears a traditional Dayak sun hat adorned with hornbill feathers, and her earlobes are elongated by heavy weighted earrings. Around her neck is a distinctive red pendant known as a ‘buah kabo’ amulet, native to the Kayan tribe of Borneo. As the only touch of red, it contrasts sharply with the pale golden hues that dominate the rest of the work. She wears a shawl over her shoulders and a dark brown sarong highlighted with gold—the outline of the batik motifs further accentuated by the artists’ technique of scratching into the paint layers while still wet.

Painted on silk and dated to 1981, this lyrical and elegant work by Cheong Soo Pieng differentiates itself from his earlier works by the aesthetic maturation of Chinese ink effects achieved through the innovative and masterful use of thin washes of oil paint. Soo Pieng gracefully captures the tender relationship between a Kayan Dayak mother and child and creates a contemplative visual experience for the viewer. Commanding in both technique and spirit, this painting gives an intimate picture of the tender age-old subject of maternity revisited through a uniquely Southeast Asian perspective.
CHEONG SOO PIENG (1917-1983)

Mother and Child

1981

signed and dated 1981, affixed with a framer's label on the reverse

oil on silk laid on board

60 by 45 cm.
23 5/8 by 17 6/8 in.

HKD$300,000 - 500,000
US$39,000 - 64,000
SGD52,000 - 87,000

Provenance
Merlin Gallery, Singapore
Acquired directly from the above in the mid 1980s
Dr Seah Pong Pin, renowned Singaporean Dermatologist
Private Collection, Singapore (by descent from the above)
5  FAN CHANG TIENT (1907-1987)  
Sparrows and Plum Blossoms  
  inscribed and signed with artist's seal  
  ink and colour on paper, unmounted scroll  
  66 by 45 cm.  
  26 by 17 6/8 in.  
  HKD$10,000 - 15,000  
  US$1,300 - 1,900  
  SGD1,700 - 2,600  
  To be sold without reserve

6  FAN CHANG TIENT (1907-1987)  
Rambutan  
  titled 红毛丹 (Rambutan) and signed with artist's seal  
  ink and colour on paper, unmounted scroll  
  69 by 34 cm.  
  27 1/8 by 13 3/8 in.  
  HKD$8,000 - 12,000  
  US$1,000 - 1,500  
  SGD1,400 - 2,100  
  To be sold without reserve
FAN CHANG TIEN (1907-1987)
Two Mynas on a Rock
inscribed and signed with artist’s seal
ink and colour on paper, hanging scroll
118 by 34 cm.
46 1/2 by 13 3/8 in.
HKD$20,000 - 30,000
US$2,600 - 3,900
SGD3,500 - 5,200

Provenance
Dr Seah Pong Pin, renowned Singaporean Dermatologist
Private Collection, Singapore (by descent from the above)

As one of Singapore’s most influential pioneer artists, Fan Chang Tien’s work was true to the literati tradition of Chinese painting. Born in Jieyang, Guangdong, Fan furthered his studies at the Changming Art Academy, after graduating from the Xinhua Academy of Fine Arts in 1928. He studied under the guidance of renowned Shanghai School artists, Wang Geyi, Wang Yiting, Zhu Wenyun, and Pan Tianshou, disciples of Master Wu Changshuo.

As a successor to the tradition of the Shanghai School xieyi painting, Fan brought fresh dimensions to Singapore’s art scene. He devoted himself wholeheartedly to his work and students for over three decades since his arrival in 1956, often giving lessons for free. He imparted the tradition of Chinese ink painting to a generation of Singaporean artists, propagating its creativity and diversity. Many became established artists in their own right, such as Chua Ek Kay (1947-2008), Ling Cher Eng (1940-1995), Tan Oe Pang (b.1947), Nai Swee Leng (b.1946), and Henri Chen Kezhan (b.1959).

Fan’s work is significant for the masterful combination of allegory and art, achieved by brisk and rhythmic brushwork as well as elegantly-composed poetry. Whilst orchids and bamboo are his favourite subjects that symbolise gentlemanly characteristics, his landscape paintings are equally compelling and sublime. The current lot was executed with ‘boneless’ xieyi brushstrokes, in which colours are applied without outlines in rhythmic yet spontaneous strokes. Fan’s technique emphasises textural layering of colours rather than colour gradation, providing dynamic tension within a classical huaniao composition.
CHEN WEN HSI (1906-1991)

Sparrows

signed with artist's seal, affixed with a framer's label on the reverse ink and colour on paper

36 by 46 cm,
14 1/8 by 18 1/8 in.

HK$20,000 - 40,000
US$2,600 - 5,100
SGD3,500 - 6,900

Provenance
Merlin Gallery, Singapore
Acquired directly from the above by the present owner
Private Collection, Singapore

Chen Wen Hsi (b. 1906, Shantou; d. 1991, Singapore) is considered pivotal in Singapore's modern art scene. His landmark trip to Bali in 1952 with fellow pioneering painters Cheong Soo Pieng, Chen Chong Swee, and Liu Kang would later act as a catalyst for developing a form of artistic representation distinctive to Southeast Asia—the Nanyang Art Style.

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9

CHEN WEN HSI (1906-1991)

Flying Sparrow

signed with artist’s seal
ink and colour on paper

33 by 43.5 cm.
13 x 17 1/8 in.

HKD$15,000 - 25,000
US$1,900 - 3,200
SGD2,600 - 4,300

The work was bought from the Artist’s Studio and is accompanied by a letter signed by Chen Wen Hsi.

Provenance
Old and New Gallery, Singapore (Artist’s Studio)
Acquired directly from the above by the present owner in 1979
Private Collection, California, USA

10

CHEN WEN HSI (1906-1991)

Grey Herons

signed with artist’s seal
ink and colour on paper

33.5 by 43 cm.
13 1/8 by 17 in.

HKD$28,000 - 38,000
US$3,600 - 4,900
SGD4,800 - 6,600

The work was bought from the Artist’s Studio and is accompanied by a letter signed by Chen Wen Hsi.

Provenance
Old and New Gallery, Singapore (Artist’s Studio)
Acquired directly from the above by the present owner in 1979
Private Collection, California, USA
11

**CHEN WEN HSI (1906-1991)**

*Koi Fish*

signed with artist’s seal  
ink and colour on paper

43 by 44.5 cm.  
17 x 17 1/2 in.

**HKD$38,000 - 55,000**  
**US$4,900 - 7,100**  
**SGD6,600 - 9,500**

The work was bought from the Artist’s Studio and is accompanied by a letter signed by Chen Wen Hsi.

**Provenance**

Old and New Gallery, Singapore (Artist’s Studio)  
Acquired directly from the above by the present owner in 1979  
Private Collection, California, USA
12
CHUA EK KAY (1947-2008)
Goldfish

signed with artist’s seal
ink and colour on paper

90.5 by 33 cm.
35 5/8 by 13 in.

HKD$40,000 - 60,000
US$5,100 - 7,700
SGD6,900 - 10,000

Provenance
Private Collection, Singapore
LE MINH (B. 1937)
Spring Flowers with “Fu” Character
1963

signed and dated 1963, affixed with a label inscribed in Vietnamese on the reverse
oil on canvas

78 by 58 cm,
30 3/4 x 22 7/8 in

HK$50,000 - 80,000
US$6,400 - 10,000
SGD8,700 - 14,000

Provenance
Acquired directly from the artist by the present owner in Saigon, Vietnam, between January 1963 - May 1964
Private Collection, California, USA
LE MINH (B. 1937)

_Mưa Ngoài Phố (Rain Scene in Saigon)_

1963

signed and dated 1963
oil on canvas

58.5 by 78.75 cm.
23 by 31 in.

HKD$30,000 - 50,000
US$3,900 - 6,400
SGD5,200 - 8,700

Provenance
Acquired directly from the artist by the present owner in Saigon, Vietnam, between January 1963 - May 1964
Private Collection, California, USA

Le Minh graduated in 1957 from the historic Gia Dinh School of Applied Arts (École des Arts Décoratifs de Gia-Dinh), a school set up by the French in 1913. It was an important training ground for many pioneering southern Vietnamese painters and sculptors. The artist's skillful use of the palette knife was inspired by Henri Mege, a French man who served in the cavalry under Emperor Bao Dai, and who later took the position of art teacher in Saigon. Mege's later landscapes of his native Savoy were influenced by the vibrant colours of Asia. Equally, Le Minh's brightly coloured canvases nod in Mege's direction, using the palette knife to produce texture, thereby enhancing the tactile quality of his painting.

Le Minh's patrons were not the privileged international set of first generation artists like Le Pho or Vu Cao Dam, who were based in France. Neither did he paint political propaganda nor was he marginalised like Bui Xuan Phai. His oeuvre is a painterly bridge between these two generations and adds to Vietnam's rich art history. The artist's works were sold on an affluent street called Pasteur Avenue. The collector of these lots arrived in Saigon the “Paris of the Orient” in 1963 during the week of Tet festivities on a special tour of duty. He recalls Pasteur Avenue as a part of Saigon where the artists displayed their talents and wares. Saying _I believe that is where I encountered the young artist and began to collect his work._
15

**VU CAO DAM (1908-2000)**
*Deux Jeunes Femmes (Two Young Women)*
1939-1942

signed on base
terracotta

42 cm. high
16 4/8 in. high

HKD$400,000 - 600,000
US$51,000 - 77,000
SGD$69,000 - 100,000

The authenticity of this work has been confirmed by The Findlay Institute. This work will be included in the forthcoming Vu Cao Dam catalogue raisonné currently being prepared, under no. FG#120883.

**Provenance**
Artist Studio Paris, France
Private Collection Paris, France

Among all the great Vietnamese masters recognised today, Vu Cao Dam remains one of the most admired for the finesse and poetic beauty of his body of work. Born in Hanoi in 1908 into a scholarly family, Catholic but of Confucian tradition, Vu entered Hanoi's École des Beaux-Arts d'Indochine in 1926 at 18 years old, a year after the school first opened. During the first ten years of his career, he focused mainly on sculpture and displayed remarkable talent and maturity in his work for his young age. At only 23, he was selected to participate in the 1931 Paris Colonial Exhibition and gained much acclaim from the local press and art critics of the time.

Upon graduating from the school in 1931, Vu was awarded a one-year scholarship to study in France and enrolled at the prestigious École du Louvre in the Far-East section. Little did he know that he was never to see his homeland again, as war and geopolitical upheaval changed the course of his destiny. Yet his homeland was never far from his heart, as it was evidently the inspiration behind his art. One senses the outpouring of love and longing, the bittersweet melancholy that pervades the art of the Master. Vu went on to marry a French woman and settled in France, yet the inspiration for his artistic vision remained his youthful memories of his beloved motherland.

As he often stated throughout his career, his artistic interpretations were mainly drawn from the Kim Van Kieu, the famous and much revered Vietnamese epic written by Nguyen Du (1765–1820). In 1949, Vu moved from Paris to the countryside of southern France, renowned for its beautiful scenery and light, living down the road from Matisse's Chapel and a short distance from Marc Chagall's home. Having excelled in both painting and sculpture, Vu's artwork stands the test of time for its profound beauty, extreme refinement, and humanistic sensitivity.

Modelled in clay, this rare sculpture by Vu Cao Dam irradiates a gentle grace and sensuality. Two young women are depicted dressed in the traditional Vietnamese *ao dai*, one of whom is standing and tenderly arranging her companion's coiffure. The second figure is seated serene and languid on the ground, resting her weight on her left arm—quiescence and introspection characterise her demeanour. The figures' soft lines and delicate physicality are captured by the fluid and perfectly proportioned rendering of the body. A modest medium, Vu turned to modelling in clay during the Second World War due to restrictions placed by the Nazi regime on smelting metals that were requisitioned for warfare. Unlike bronze sculpture, where multiples can be cast repeatedly from a single mould, a clay sculpture such as the illustrated figure exists as a single unique piece, modelled directly from the Master's hand.
Predominantly blue in colour, Vu employs discreet accents of red in this charming portrait of a family unit of father, mother, and child in traditional Vietnamese attire. Seated in the foreground, cross-legged in a manner that calls to mind Buddhist imagery, the father figure holds a red fruit in his hand—perhaps a pomegranate, ancient symbol of life and fertility. On the right side, dressed in luminous white, the mother cradles her baby, reminiscent of the Madonna and Child images in Christianity. Through the strategic and restrained use of complementary colours in what is an overall cool colour scheme, Vu masterfully and subtly heightens the contrast and colour vibration of this balanced and poignant composition. 

La Famille not only exemplifies the artist’s virtuosity in painting, it also stands as a testament of a man’s lifelong exploration and discovery of his multicultural identity. The work is from the collection of Mary and Cyrus Eaton Jr., prominent war hero and businessman, and son of the famous industrialist Cyrus Eaton Sr. It has remained with the family since it was acquired in the late 1960s.
Today multicultural and multiracial expressions are sought but I think I was among the first to try, in my work, to reconcile my oriental roots, without disrupting tradition, with my perception of the lessons given by studying the masters of western culture.

— Vu Cao Dam, 1997
Arguably one of the most famous and admired Vietnamese painters of the 20th century, Le Pho’s oeuvre can be categorised into three distinct periods: Hanoi, Romanet and Findlay. The Hanoi period (1925-1937) covers the artist’s formative years in l’École Supérieure des Beaux-Arts de l’Indochine in Hanoi and continues to his early years in Paris. The Romanet (1937-1963) and Findlay periods (1963-2001) cover Le Pho’s mature years in Paris under the patronage of Gallerie Romanet and subsequently, Wally Findlay Galleries.

Le Pho had a privileged upbringing, as one can imagine growing up as a child of the Viceroy of Tonkin. At age 18, Le Pho was admitted into the first class of students to attend the Indochina School of Fine Art in Hanoi. From 1930, the young painter travelled to Europe where he discovered works of modern French painters as well as Renaissance artists in Italy. He moved to France permanently in 1937, and while his work undoubtedly displays both creative and innovative genius, he did not shy from crediting his influences to Pierre Bonnard and Henri Matisse.

In La Couture, Le Pho plays with the viewer’s depth of field by blending foreground and background through loose brushwork and freely overlapping layers of paint unbound by outline. Colours are bright and sunny with predominantly pale yellow tones, giving a dreamy glow to the subject and illuminating the subject in a diffuse and hazy light. La Couture is exemplary of early Findlay period works of the artist, marked by a fresh colour palette and soft feathered brushwork that perfectly showcase the artist’s versatility and masterful technique.
LINH CHI (1921-2016)
Village Gate
1970
signed and dated 70, affixed with a label on the reverse
oil on wood
46 by 48.5 cm.
18 1/8 by 19 1/8 in.
HK$50,000 - 100,000
US$6,400 - 13,000
SGD8,700 - 17,000

The work is accompanied by a photo-certificate of authenticity issued by Duc Minh Art Gallery, dated 13 Jan 2000.

Provenance
Duc Minh Art Gallery, Ho Chi Minh City, Vietnam
Acquired directly from the above by the present owner in January 2000
Private Collection, USA
19
NGUYEN GIA TRI (1908–1993)
Fish becoming Dragon

signed
lacquer on paper

60 by 80 cm.
23 5/8 by 31 4/8 in.

HKD$50,000 – 60,000
US$6,400 – 7,700
SGD8,700 – 10,000

The work is accompanied by a photo-certificate of authenticity issued by Duc Minh Art Gallery & Nguyen Gia Tue (the son of the artist), dated 13 Jan 2000.

Provenance
Duc Minh Art Gallery, Ho Chi Minh City, Vietnam
Acquired directly from the above by the present owner in January 2000
Private Collection, USA

An ancient folk tale in Vietnam recounts the story of the fish which became a dragon. According to legend, only the bravest fish would swim against the current beyond the waterfall, and it would be rewarded by being transformed into a dragon. First recorded in San Qin Ji (Recordings of the Three Qin) during the Eastern Han dynasty (25–220), the tale symbolises the ultimate success one can achieve through perseverance and determination.

Gia Tri was born into a family of imperial craftsmen and is revered as the greatest Master of modern lacquer. A graduate of the École des Beaux-Arts de l’Indochine, he is celebrated for expanding the boundaries of established techniques and discovering innovative ways of using traditional materials. His creative spirit pervades this work with its unusual use of wet lacquer on paper. The painting, bordering on abstraction, depicts something that has yet to materialise, capturing the indefinable moment of transformation of one being into another. The artist’s use of vibrant colours and large, free-form, almost calligraphic brushstrokes overlaying energetic gestural marks displays a bold digression from the established norms of the time.
NGUYEN TU NGHIEM (1919-2016)

**Cats**

1999

signed, titled Tết Kỷ Mão and dated 99
gouache on paper

39 by 49 cm.
15 3/8 by 19 2/8 in.

HKD$40,000 - 50,000
US$5,100 - 6,400
SGD6,900 - 8,700

The work is accompanied by a photo-certificate of authenticity issued by CoDo Gallery Hanoi.

Provenance
CoDo Gallery Hanoi, Vietnam
Acquired directly from the above by the present owner
Private Collection, USA

Exhibited

NGUYEN TU NGHIEM (1919-2016)

**Thanh Giong on His Horse**

1974

signed and dated 74
pastel on paper

32.5 by 30 cm.
12 6/8 by 11 6/8 in.

HKD$20,000 - 30,000
US$2,600 - 3,900
SGD3,500 - 5,200

The work is accompanied by a photo-certificate of authenticity issued by Mai Gallery.

Provenance
Mai Gallery, Hanoi, Vietnam
Acquired directly from the above by the present owner between 1996-2000.
Private Collection, USA

Nguyen Tu Nghiem is recognised as one of the four masters of Vietnamese modern painting (the other three are Bui Xuan Phai, Nguyen Sang, and Duong Bich Lien). Although he fought in the Resistance war, beginning in the 1950s, the focus of Nguyen Tu Nghiem’s work gradually shifted from socialist state views. He was the first Vietnamese modern painter to experiment with village folk motifs through the lens of modernism, reappropriating artistic forms such as Đông Hồ, Hàng Trống, and Kim Hoàng painting. These traditional folk motifs were sensitive themes in Vietnam between 1945 and 1986 when villagers were discouraged from worshipping local spirits, deities, and heroes on the grounds that they were not deemed coherent with nation-building.

In the late 1980s and 1990s, these local motifs became popular as artists started to appreciate their visual and symbolic qualities and incorporate them into their work. While he was excluded from mainstream artistic circles at the time, Nghiem was ultimately vindicated when he was hailed by the art critics of the 1980s as a true ‘Vietnamese Modernist’ due to his creative use of these folk elements. From the 1980s to the 1990s, Nghiem was finally able to freely express himself, making hundreds of sketches based on the folk hero Thanh Giong before rendering them in lacquer. In 1990, he won a prize at the National Exhibition for his depiction of Giong and in his interview with Nora Taylor in 1994, Nghiem likened himself to Pablo Picasso, by pointing out how Picasso had similarly adapted traditional (African) art aesthetics into his work. Nghiem’s work continues to inspire many later generations of artists who have followed in his footsteps by experimenting with semi-abstract forms derived from traditional Vietnamese elements.
During the 1955 Hundred Flowers Campaign, a brief period of openness in North Vietnam, Phai supported an intellectual movement advocating freedom of expression and creative independence and was involved in other movements questioning the politicisation of culture. As a result, Phai lost his teaching position at the Hanoi College of Fine Arts. He was not permitted to present his artworks in public until a solo exhibition in 1984.

The present lot by Bui Xuan Phai dated 1963 is a rare work as nudes and abstract works were forbidden from public view in Vietnam until 1990. Phai found it problematic to use art simply as a tool for political propaganda, and while we do not know if the beauty in this work is “upper-class” or “low-class” as she is devoid of attributes, her feminity is explicit, exposed, and emphasised with the use of sgraffito. This brazenly provocative work if exhibited or discovered at the time, would have seen Phai incarcerated.

Nude was acquired from the Duc Minh Gallery Collection. Duc Minh (born Bùi Đình Thản) was one of Vietnam’s most important art collectors. He rescued artwork from potential destruction during the Vietnam war and his French-style villa, now a museum was a rendezvous for artists and a haven for freedom of expression. Duc Minh’s patronage allowed the likes of Bui Xuan Phai to survive a very difficult time in history by providing them with financial support and the best paint and canvas he could find.

You have painted a number of nudes and flowers; all these paintings are very beautiful but these are upper-class beauties. Why don’t you make paintings about lower-class beauties around us?

— Ho Chi Minh, September 1945
23
NIRO YOKOTA (1897-1985)
Floating Market
1956
signed and dated 26-04-1956
watercolour and pencil on paper
26 by 35.3 cm.
10 2/8 by 14 in.
HKD$8,000 - 12,000
US$1,000 - 1,500
SGD1,400 - 2,100
To be sold without reserve
Provenance
Acquired in London by the present owner before 1990
Private Collection, United Kingdom

24
NIRO YOKOTA (1897-1985)
By the River
1957
signed and dated 1957
watercolour and pencil on paper
30 by 35.5 cm.
11 6/8 by 14 in.
HKD$8,000 - 12,000
US$1,000 - 1,500
SGD1,400 - 2,100
To be sold without reserve
Provenance
Acquired in London by the present owner before 1990
Private Collection, United Kingdom
NIRO YOKOTA (1897-1985)

Boats at Sea
1952

signed and dated 1952
oil on canvas laid on board

36.2 by 44 cm,
14 2/8 by 17 3/8 in.

54.5 by 61.9 cm, (framed)
21 4/8 by 24 3/8 in. (framed)

HKD$15,000 - 20,000
US$1,900 - 2,600
SGD2,600 - 3,500
To be sold without reserve

Provenance
Acquired in London by the present owner before 1990
Private Collection, United Kingdom

Niro Yokota was a master Japanese watercolour artist, who lived and painted everyday scenes of rural Thailand from 1940 until his death in 1985. After the war, he travelled extensively across many Asian and European countries, selling his paintings of Thai scenes. Through his paintings, Yokota allowed foreigners to have a glimpse of the Thai way of life, which helped Thailand gain prominent recognition on the world map. In his later years, Yokota was honoured by the Thai King as a national artist, an extraordinary gift for a foreigner.
MT HLA (1874-1946)
At the Shwedagon Pagoda II
circa 1925

signed
watercolour on paper

20 by 15 cm.
7 7/8 by 5 7/8 in.

HKD$30,000 - 40,000
US$3,900 - 5,100
SGD5,200 - 6,900

Provenance
Michael Backman, London
Acquired from the above by the present owner
Private Collection, Bangkok
M T Hla was one of the first and most important Burmese artists who painted in Western watercolour style. This influence was introduced to Myanmar in the first decade of the 20th century and since watercolour painting has earned a prominent place within the country.

While travelling through Burma, the Irishman Gerald Kelly (1879-1972) was known to have taught M T Hla watercolour painting techniques. Much of M T Hla's works also display influence from Robert Talbot Kelly (1861-1934), whose paintings were reproduced in two books [Burma Painted and Described (1905) and Burma (1909)] that were widely available in Burma at the time.

Breaking the established traditions of painting Buddhist imagery or portraits of royalty and aristocrats, M T Hla was also a pioneer in painting ordinary people, particularly ethnic minorities living in isolation. His works are executed through close and personal observation of the diverse socio-cultural characteristics of his countrymen.
**SAYA SAUNG (1898-1952)**

*Visiting the Pagoda*

Circa 1930

Signed

Watercolour on paper

26.5 by 36.5 cm.

10 3/8 by 14 3/8 in.

HKD$25,000 - 35,000

US$3,200 - 4,500

SGD4,300 - 6,100

**Provenance**

Michael Backman, London

Acquired from the above by the present owner

Private Collection, Bangkok

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Saya Saung was one of the most prolific and important watercolour artists in Yangon and Mandalay. His works were well received by the British Allied forces stationed in Burma during the Second World War, earning him the title of *Ye Min Tha* (the Prince of Watercolours) and receiving a gold medal from the Burma Art Club in 1920.

He was first trained by Maung Maung Gyi, an early watercolour painter from Yangon, and later by U Ba Zaw, a Burmese master of western painting. He was also greatly inspired by Australian painter Jesse Jewhurst Hilder (1881-1916).
30
ELFRIDA THARLE-HUGHES (1874-1950)

Untitled (Burmese Monastery)
circa 1925

signed
watercolour and pencil on paper

35 by 48 cm.
13 6/8 by 18 7/8 in.

HKD$8,000 - 12,000
US$1,000 - 1,500
SGD1,400 - 2,100
To be sold without reserve

Provenance
Private Collection, London, UK

Elfrida Tharle-Hughes was an English artist, born in Ryde, Isle of Wight. She received her training in the Slade School of Fine Art in London and ateliers in Paris. She spent two years traveling in Asia, including China, Japan, Korea, India, Burma, Thailand, and Indonesia in the 1920s. Her prominent works include those she created during her travels, depicting scenes of local life.

In 1928, she donated a series of five watercolour paintings to the Victoria and Albert Museum. According to the artist, she was the first European artist to be given uninhibited access to the cremation ceremonies of a Prince and Princess of Bangli State, Bali Island, Dutch East Indies, which is the subject of the painting series donated to the V&A.

Tharle-Hughes exhibited at Beaux-Arts, Grosvenor Gallery, the International Society, Manchester City Art Gallery, the London Salon, Walker Art Gallery in Liverpool, New English Art Club, and at Redfern Gallery in London. A selection of her works is featured in the permanent collection of the Victoria and Albert Museum and the Imperial War Museum.
Ran In-Ting, one of Taiwan’s most famous artists, was born in Luodong town of Yilan County, Formosa (present-day Taiwan). The abundance of tranquil landscapes against the ancient architecture of his native island, and the bustling city of Taipei, provided an endless source of inspiration for his paintings.

His interest in painting was piqued at a young age when he first learned ink painting from his father in their hometown. After teaching art in 1921 for several years, Ran studied painting under the prominent Japanese watercolour painter Ishikawa Kinichiro. He attended the Tokyo Academy of Fine Arts and travelled extensively in Europe and America, where his works were exhibited.

With his deep understanding of Chinese brushwork and his training with the Western-style Japanese artist Ishikawa, Ran developed his own unique painting style combining eastern and western techniques and methods of composition. Ran’s impressionistic watercolour works are recognised around the world for their touching portrayal and expressive rendition of Taiwan’s rural landscape and its vibrant culture. Ran dedicated much of his life to documenting through his art the daily lives and the exotic beauty and culture of his native island.
32

RUDOLF BONNET (1895-1978)

Balian dari sakti (A traditional doctor of divine powers)

1952

signed, titled Balian dari sakti and dated Bali 52

pastel on paper

48.5 by 33 cm.
19 1/8 by 13 in.

HKD$55,000 - 75,000
US$7,100 - 9,600
SGD9,500 - 13,000

Provenance
Christie’s Hong Kong, 28 May 2006, lot 42
Acquired at the above sale by the present owner
Private Collection, Italy

Exhibited
Hoorn, Boterhal, 1994
Hoorn, Westfries Museum, 1993
Jakarta, Erasmushuis, 1993
Surabaya, Altea Mirama, 1993
Helmond, Gemeente Museum, 1992
Amsterdam, Nienhuis Gallery, 1992
Hoorn, Westfries Museum, 1992
Rotterdam, Museum voor Volkenkunde, 1989
33

ROLAND STRASSER (1895-1974)
A Balinese Woman

signed; affixed with a Gallery label on the reverse
conte on paper

17 by 13 cm.
6 6/8 by 5 1/8 in.

HKD$18,000 - 24,000
US$2,300 - 3,100
SGD3,100 - 4,200

Provenance
Odon Wagner Gallery, Toronto, Canada (inventory no.10568)
Private Collection, New York
Acquired from the above by the present owner in 2011
Private Collection, Italy

What I found in Bali was [...] the soothing inducement of a delightful language and charming people. Here the nights were ablaze with distant stars and always full of the syncopated music of the Gamelans which accompanied dance and drama. [...] The people were shy and unaccustomed to being painted as they engaged in cock fighting, ritual dancing, or their professional ceremonies. It was truly fascinating to work and live among such graceful wealth of everyday life.

Roland Strasser, in: Lovoos, J., Roland Strasser, Painter of the Far East, November 1960, p.33-35
35
ADRIEN-JEAN LE MAYEUR DE MERPRES (1880-1958)
Portrait of Ni Pollok
signed
charcoal and pastel on paper
63 by 48 cm.
24 6/8 by 18 7/8 in.
HKD$180,000 - 200,000
US$23,000 - 26,000
SGD31,000 - 35,000

Provenance
Christie’s Hong Kong, 31 October 2004, lot 519
Christie’s Hong Kong, 30 November 2009, lot 1185
Acquired at the above sale by the present owner
Private Collection, Italy
This is an intimate painting of Le Mayeur’s home, his inner sanctum. There can be no doubt whatsoever of the artist’s deep love for his “little paradise” and his home, Bali—the Island of the Gods. Known for his poetic depictions of traditional Balinese way of life, Adrien Jean Le Mayeur de Merprès remains one of the most celebrated and famous foreign artists who settled in Indonesia.

Born in 1880 to an aristocratic Belgian family, Le Mayeur travelled the world in search of light and beauty. He travelled through Venice, India, Istanbul, Madagascar, and Tahiti, finally arriving in Bali in 1932 and deciding to settle there at the age of 52. He had fallen in love with the island, the people, and culture; more importantly, he had met and was to marry his muse, the famous legong dancer Ni Pollok. Instantly inspired, he “put himself to work immediately”, dedicating the remainder of his life to capturing the beauty of his adopted home and allowing nothing to distract him.

Le Mayeur’s first exhibition in Asia was held at the YMCA Singapore between February and March 1933. A review of the exhibition from The Straits Time reads:

Mr. A.J. Le Mayeur ...has succeeded in drenching the YMCA with sunlight in an exhibition of his paintings which opens today for a week ...and after eight months amidst these naturally artistic people, he could not help but bring away canvases drenched with the warmth of this sun-kissed corner of the globe...That he has done so with such rich touch...take his easel out into the light and air rather than to work in a studio, his work, if it were possible, exahles the rich breadth of the tropical exterior. He finds stunning colour in the shadows.

Only a handful of interior scenes by the artist exist—making them extremely rare and desirable. Viewing the work is akin to being welcomed by the artist and his wife in their home. As we enter, we see the warm surroundings decorated with jewelled treasures and filled with images-within-images; paintings that include representations of other painted or sculpted objects.

Le Mayeur was gifted at discovering and distilling “beautiful colour in the shadows”. Even within this shaded inner sanctum filled with beauty, art, and knowledge, the artist still spins sunlight and colour from his brush. The perspective draws the eye to two female figures...
(Ni Pollok replicated) as they lean towards each other, arranging a bouquet of tropical garden flowers on a low table. Sunlight bounces off the windowsill, bathing the figures in a golden hue contrasting with the room’s deep burgundy and luscious reds. True to his credo of being an impressionist, Le Mayeur writes in a letter dated 1947 a very pointed description of how he paints interior scenes:

*I put my easel in the hut; a sunbeam penetrates the window, caressing Pollok’s shoulders while she is arranging flowers on the table — Letter nr. 19, Bali, 10 April 1947*

While subject, light, and colour are quintessentially Balinese in spirit, Le Mayeur’s painterly brushwork has its foundations in impressionist spontaneity. Disciplined symmetry and perspective hark back to his Belgian and Dutch predecessors. Vermeer always sets the tiles of his scenes diagonally to the picture plane to intensify the illusion of spatial depth, showcasing the artist’s command of perspective and creating a balanced grid to illustrate richly decorated environments. The red-tiled floor of this traditional Balinese house or Joglo is painted similarly, with the window on the left as a source of light. Bali’s national flower, the plumeria, is scattered like offerings on the tiles in the foreground before the two kneeling ladies. A traditional woven rattan basket containing brightly coloured flowers lies on the floor. Added to this sense of intoxicating fecundity are perfumed blossoms suspended from intricately carved golden beams. All our senses are heightened and awakened.

The original wooden frame, fashioned by Le Mayeur’s in-house carpenter, adds to the trompe-l’œil effect of being inside the room and within the picture space. The carved floral motifs of the frame depicting lotus flowers in full bloom resonate with the finely carved pillars and beams of the painted Joglo. The present work masterfully displays the intimate setting of the artist’s home, which today is preserved as a State Museum featuring about 100 of his works, donated to Indonesia by Le Mayeur and Ni Pollok. Two Women Arranging Flowers in the Interior has been with the same family since it was acquired directly from Ni Pollok and Le Mayeur by Isaac Van Bueren while he was living in Batavia in the mid-1940s to the early 1950s.
You will understand my paintings wherever you may see them. For everything in this little paradise which I created for myself was made to be painted.

— Adrien Jean Le Mayeur de Merprès

36

ADRIEN-JEAN LE MAYEUR DE MERPRES (1880-1958)
Two Women Arranging Flowers in The Interior circa 1950

signed; inscribed in the artist’s hand Mc Rowan; M I van Bueren on the reverse
oil on canvas in its original hand-carved Balinese frame

75.5 by 91.5 cm.
29 7/8 by 36 1/4 in.

HKD$1,800,000 - 2,800,000
US$230,000 - 360,000
SGD310,000 - 480,000

The authenticity of this work has been confirmed by Jop Ubbens, co-author of Adrien Jean Le Mayeur de Merprès, 1880-1958: Painter-Traveller. This work will be included in the Le Mayeur Archive (LMA).
37
THEO MEIER (1908-1982)
*Portrait of Tawa*
1932-33

signed and titled *Tawa*

oil on canvas

42 by 38.5 cm.
16 4/8 by 15 1/8 in.

HKD$60,000 - 80,000
US$7,700 - 10,000
SGD10,000 - 14,000

Provenance
Private Collection, Zurich, Switzerland
With two opposites, namely the stillness of the subject and the movement of the brush strokes, one creates tension. With stillness alone, one falls asleep. With too much movement, one gets irritated. With tension, one gets full attention.

My colors do not clash, they blend.
Lines do not divide but unite.

— Arie Smit

-signed and dated 96
gouache on paper

46 by 55 cm.
18 1/8 by 21 5/8 in.

HKD$60,000 - 80,000
US$7,700 - 10,000
SGD10,000 - 14,000

The work is accompanied by a photo-certificate of authenticity issued by Neka Art Museum, dated 05 September 2001

Provenance
Neka Art Museum, Bali, Indonesia
Larasati Singapore, 8 October 2005, lot 096
Acquired directly from the above by the present owner in 2005
Private Collection, Singapore
Dua Penari Janger or Two Janger Dancers was painted 1981 at the peak of Srihadi's practice when he lived and worked in Bali. Janger, a choral dance that originated in Bali in the 1920s, was an informal way for unmarried youth to mingle and flirt through song. The lyrics were often about love, but there had also been songs about patriotism, sports, and peacebuilding, particularly during the turbulent post-Soeharto era.

In the present lot, two Janger dancers are dressed in full regalia and made up to the nines, yet, they are not dancing. Instead, they sit angled towards each other, idle and in waiting. Their attire is identical, as are their expressions, their faces plastered white with makeup. As one dancer stares to the side, the other challenges the viewer, both anchored in a flat sea of orange-red.

Seen here more than in any of his later work, Srihadi demonstrates his mastery of colour to “convey emotional sensation”. The intense orange-red background—the colour of passion, life, and fertility fills the negative space and fuses with the dancers’ red and yellow kembem or torso wrap. The artist has stated in an interview—colours...represent the essence of what I see. For example, I can use a lemon yellow to represent the freshness of a morning, the spirit of the atmosphere.

A painting by Srihadi, titled Virginity and also dated 1981 is an apt comparison to the present lot. It depicts a solitary male Janger dancer, with his hands clasped hopefully across his chest. Once again, colour and character convey emotions as an orange-red sea floods the background and a fresh lemon yellow sarong wraps the young man’s lower torso. See J. Supangkat, Srihadi Dan Seni Rupa Indonesia, Art: 1 New Museum, 2012, unnumbered page & plate. In both works, Srihadi’s palette is bright, nostalgic, and glowing with the ingenuous optimism of youth.
SRIHADI SOEDARsono (b. 1931)
Dua Penari Janger
1981

signed and dated 1981; inscribed “Dua Penari Janger”/SRIHADI/Jalan Ciumbleuit 173, Bandung 1981/Two Balinese Dancers and affixed with a gallery label on the reverse

oil on canvas
100 by 125 cm.
39 3/8 by 59 1/16 in.

HKD$200,000 - 400,000
US$26,000 - 51,000
SGD35,000 - 69,000

Provenance
Private Collection, Singapore

Published
40
**PICHAI NIRAND (B. 1936)**

*Untitled*

signed
oil on canvas

60 by 60 cm.
23 5/8 by 23 5/8 in.

**HKD$15,000 - 20,000**
**US$1,900 - 2,600**
**SGD2,600 - 3,500**

**Provenance**
Private Collection, London, UK

41
**THOMAS YEO (B. 1936)**

*Untitled*

1996

signed and dated 96; inscribed 13 and with artist's address stamp on the reverse
ink and colour on paper laid on board in original artist's frame

54.5 by 46.5 cm.
21 4/8 by 18 2/8 in.

**HKD$10,000 - 20,000**
**US$1,300 - 2,600**
**SGD1,700 - 3,500**

**Provenance**
Private Collection, Singapore
SEAH KIM JOO (B. 1939)

Returning From Fishing

signed
batik dye and linen

86.4 by 50.8 cm.
34 by 23 5/8 in.

HKD$20,000 - 40,000
US$2,600 - 5,100
SGD3,500 - 6,900

This work is accompanied by an artist's print, signed and titled
Checking the Nets. The original owner, the late Ronald H. Jeffery
produced a documentary on Seah Kim Joo that aired on Singapore
local television in the late 1960s, titled An Artist from Singapore.

Provenance
Batik Art Gallery, Singapore (Artist's Studio)
Acquired directly from the above around 1967-1969
Collection of Ronald H. Jeffery, USA
Private Collection, California, USA (by descent from the above)
SEAH KIM JOO (B. 1939)
*Dayak Musicians*

signed
batik dye and linen

86.4 by 50.8 cm.
34 by 23 5/8 in.

HKD$20,000 - 40,000
US$2,600 - 5,100
SGD3,500 - 6,900

The original owner, the late Ronald H. Jeffery produced a documentary on Seah Kim Joo that aired on Singapore local television in the late 1960s, titled *An Artist from Singapore.*

**Provenance**
Batik Art Gallery, Singapore (Artist’s Studio)
Acquired directly from the above around 1967-1969
Collection of Ronald H. Jeffery, USA
Private Collection, California, USA (by descent from the above)

Seah Kim Joo, born in Singapore in 1939, is an established second-generation artist. He was raised in Terengganu, where he was exposed to the process of traditional batik making, which became his signature medium used to portray scenes of Singapore. Seah attended the Nanyang Academy of Fine Arts in 1959 and later became the vice-chairman of its Alumni Association.

Characteristic of the second generation of Singapore artists, Seah pushes the creative boundaries of the established Nanyang style through the use of non-conventional mediums, such as batik. The presence of Western influences can be subtly observed in the stylisation of his figures, reminiscent of cubism. At the same time, the figures also bear great similarity to Javanese *wayang kulit* puppets, another traditional art form that is deeply symbolic of Southeast Asia.

The sape (also known as *sampe* or *sapeh*), which is depicted in this work, is a traditional lute played by many of the Dayak communities during celebrations, such as harvest festivals (*gawai*) and rituals.
AHMAD KHALID YUSOF (1934-1997)

Abstract

circa 1977

oil on canvas

37.5 x 41.2 cm (14 3/4 x 16 1/4 in)

This work is accompanied by three etchings
signed, numbered 2/4 and titled Space 7
signed, numbered 4/5 and titled Memories are made of this
signed, numbered 3/3 and titled Space 4

HKD$15,000 - 20,000
US$1,900 - 2,600
SGD2,600 - 3,500

To be sold without reserve

Provenance
The Art Society of the International Monetary Fund
Acquired directly from the above by the present owner circa 1977

Exhibited
Washington, The Art Society of the International Monetary Fund,
Ahmad Khalid Yusof: Painting and Prints, 1977
AWANG DAMIT AHMAD (B. 1956)

Lampit Ada Pucuk Paku

1992

signed and dated 92, inscribed on the reverse
oil on canvas

75 by 60 cm.
19 4/8 by 23 5/8 in.

HKD$40,000 - 80,000
US$5,100 - 10,000
SGD6,900 - 14,000

The work is accompanied by a photo-certificate of authenticity issued by Galeri Citra dated 15.8.96.

Provenance
Galeri Citra, Kuala Lumpur, Malaysia
Acquired directly from the above by the present owner in 1996.
Private Collection, USA
RAFFY T. NAPAY (B. 1986)

Sky
2014

signed and dated 2014 on the reverse
fabric, cotton thread

183 by 302 cm.
6 by 10 ft.

HKD$80,000 - 120,000
US$10,000 - 15,000
SGD14,000 - 21,000
To be sold without reserve

Provenance
Artesan Gallery + Studio, Singapore
Acquired directly from the above by the present owner in 2015
Private Collection, Singapore

Exhibited
Singapore, Art Stage, Sacred Thread Raffy T. Napay, 2015

In Sky, the artist recalls, I sat on the plane to England and I remember just looking out the aircraft window watching an endless panorama of blue skies and clouds, which engulfs you with the thoughts of heaven...
47
MARINA CRUZ (B. 1982)
Table Setting
2007

signed, dated and titled Table Setting on the reverse
acrylic on canvas

100.5 by 75 cm.
39 5/8 by 29 1/2 in.

HKD$30,000 - 50,000
US$3,900 - 6,400
SGD5,200 - 8,700

The work is accompanied by a photo-certificate of authenticity signed
by the artist.

Provenance
Private Collection, Singapore

Marina Cruz is a Filipino painter who lives and works in Bulacan,
Philippines. Cruz graduated from the University of the Philippines with
a Bachelor of Fine Arts in 2003. Table Setting was painted in the year
Marina Cruz won the 2007 Phillip Morris Philippine Art Awards; she
subsequently went on to win the prestigious Ateneo Art Awards in
2008. The present lot is a seminal early work and the genesis of her
ongoing leitmotif–memory and fabrics. In 2002, while searching her
grandmother’s cabinet for material, the artist chanced upon a baptismal
gown, no longer pristine and white as the day it was worn. This
discovery led Cruz to explore the links between objects and people.

In Table Setting, the table is draped with a white cloth that dominates
the picture, dwarfing the solitary faceless and seated figure. On closer
inspection, the diner can be identified by her attire. The green headdress
and long skirt hint at a *patadyong* skirt and hat, while her etched white
bib or *panuelo* and blouse further define her carriage as she sits cross-
armed with elbows resting on the table. Textiles, weaving, and pattern
have always been an integral part of Filipino heritage, tradition, and
customs. Cruz’s work picks up on this cultural tradition, bringing forth
nuanced and insightful reflections on Filipino identity.
BUI HUU HUNG (B. 1957)

By the River
2009

signed with artist’s seal
lacquer on wood

122 by 244 cm.
48 by 96 in.

HKD$15,000 - 20,000
US$1,900 - 2,600
SGD2,600 - 3,500
To be sold without reserve

The work is accompanied by a photo-certificate of authenticity issued by Gallery Thanh Mai, dated 24 June 2009.

Provenance
Gallery Thanh Mai, Hanoi, Vietnam
Acquired directly from the above by the present owner in 2009
Private Collection, California, USA
Tran Luu Hau is one of the 22 artists who trained in the ‘Khang Chien’ Resistance Class of the Vietnam University of Fine Arts, under the late Master To Ngoc Van. In 1950, the college was moved to the hills of the Viet Bac Resistance Zone where students read philosophy, drawing, and composition. There, artists worked for the revolutionary cause using art as a tool for propaganda. In his later career, Hau went on to paint more timeless and poetic subjects and is known for his exuberant, colourful, and expressive paintings of flowers, nudes, and still lifes.

His work has been described as expressionistic, with bold and bright strokes that escape the boundaries of form. Flowers in red vase exemplifies the artist’s exuberant style, as he captures an almost abstracted representation of a floral bouquet. Tran Luu Hau’s works have been exhibited internationally, and his paintings are preserved in prestigious collections including the Vietnam Fine Arts Museum, the Asian Museum of Russia, the Asian Art Museum in Poland, Chase Manhattan Bank, Accor Hotel Group, Tokyo Mitsubishi Bank Manhattan, and the Singtel Art Collection.

Tran Luu Hau (1928-2020)

Flowers in Red Vase

2007

Signed and dated 07

Oil on canvas

90 by 80 cm.

35 4/8 by 31 4/8 in.

HKD$40,000 - 60,000

US$5,100 - 7,700

SGD6,900 - 10,000

Provenance

Private Collection, Singapore
NGUYEN TRUNG (B. 1940)
Lady with Lotus and Fish
2007

signed and dated 007
oil on canvas
130 by 100 cm,
51 1/8 by 39 3/8 in.

HKD$120,000 - 180,000
US$15,000 - 23,000
SGD21,000 - 31,000

Provenance
Private Collection, Singapore

After graduating from the Gia Dinh National College of Fine Arts in 1962, Nguyen Trung specialised in oil painting and developed a stylistic identity between tradition and modernity. As a young man, he was one of the founding members of the Vietnamese Young Artists Association established in 1966 and disbanded in 1975. Trung’s painting style has alternated between abstraction and figuration, each evolving and serving as a polar driving force to the other. His work is marked by an expressionist, symbolist, and allegorical character. Today, he is one of the most prominent and celebrated living Vietnamese artists still working from his studio in Ho Chi Minh City. He had a solo exhibition at Insight, Art Basel Hong Kong in 2014, and his works are exhibited internationally in museums and galleries, including in the Vietnamese National Fine Arts Museum in Hanoi, the Ho Chi Minh Fine Art Museum, the Singapore Art Museum, the Archivio Biblioteca Museo Civico in Italy, and the collection of the United Overseas Bank, Singapore.

Lady with Lotus and Fish was painted in 2007. The subject, a beautiful young woman, appears before us against a background of glowing estival colours—warm orange, yellow, and green. She wears a halo-like headdress that frames her perfect oval face and serene expression and a pale yellow ao dai that sways in the wind revealing the pure white garment beneath. The subject with her long slender limbs and torso, as well as the dark outline of the figure are reminiscent of Modigliani’s work, while the background is painted more freely to abstraction. The artist integrates the colours through form with painterly strokes used to highlight the transition of the pigments. Trung painted both innocence and sensuality—the woman’s character radiates a sense of purity and strength, a timeless allegory of the idealised feminine. Weathering fads and political storms, Trung has stayed true to his artistic vision, his work testament to his recognition as one of the major artists of his era.
I paint with industry and cleverness as a mason’s laborer but also with the pleasure and indulgence of a little boy who dips his hands into the sand on the beach to build his own palace. I, too, have an extreme deep longing for dipping my hands in the material I use to paint: trowel and brush are not enough for me.

— Nguyen Trung
Thai National Artist Pichet Klunchun (b. 1971) is widely known as a dancer and choreographer. Originally trained in classical Thai mask dance, khon, he studied with Chaiyot Khummanee, one of the most recognised Khon masters in Thailand from the age of 16. After receiving his degree in Thai Classical Dance at Chulalongkorn University in Bangkok, Pichet performed at high-profile venues and events including the opening and closing ceremonies of the 1998 Asian Games in Bangkok. Subsequently, he furthered his dance training in the United States where he was exposed to modern dance and became inspired to expand the traditional understanding of Khon and revitalise this classical dance form.

Pichet has since earned domestic and international accolades for his efforts in contemporising Khon. However, his main achievement is embodied in his paintings which are created through a combination of action painting, performance art, and traditional Thai Khon. This unique mix results in exceptional pictorial work, which has been capturing the attention of international museums and collectors. Lately, Pichet has represented Thailand in several intercultural performing arts programmes in Asia and Europe, and won several awards locally and internationally.

In 2008, he was awarded the Princess Margriet of The Netherlands Award for Cultural Diversity from the European Cultural Foundation. In 2012, he was nominated as “Chevalier of the French Arts and Literature Order” by the French Minister of Culture for his contribution to the influence of Culture in France, Thailand and over the world. In 2014, he was awarded the John D. Rockefeller the 3rd Award by the Asian Cultural Council. Over the years, his work has been showcased all over the world from the US to Hungary, Germany, Switzerland, The Netherlands, Japan, Singapore, Denmark, France, Malaysia, Korea, Taiwan, Australia, Belgium, Austria, Ireland, Portugal, Sweden, Spain, Korea, Mexico, Slovenia, Hongkong, Greece, Lebanon, Norway, and the UK.

Images of Devotion

Hong Kong | May 24, 2021

A GILT COPPER ALLOY FIGURE OF LOKESHVARA PADMAPANI
NEPAL, CIRCA 11TH CENTURY
39.5 cm (15 1/2 in.) high
HKD12,000,000 - 18,000,000 *

INQUIRIES
+852 2918 4321
edward.wilkinson@bonhams.com
bonhams.com/himalayan

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide
Kusama: The Collection of the Late Dr Teruo Hirose
New York | 12 May 2021

YAYOI KUSAMA (B. 1929)
Mississippi River, 1960
oil on canvas
23 3/4 x 28 1/4 in. (60.3 x 71.7 cm.)
US$3,000,000 - 5,000,000

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide
NOTICE TO BIDDERS

This notice is addressed to Bonhams to any person who may be interested in a Lot, including Bidders and potential Bidders (including any eventual Buyer given you). For ease of reference we refer to such persons as “Bidders” or “you”. Our List of Definitions and Glossary is incorporated into this Notice to state: It is at Appendix 3 of the Catalogue.

Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORRTANT: All information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Ancestry may be reflecting the Sale or the Lots may also be given only orally before and during the Sale without prior written notice. You should be aware of this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

It is our role as auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams’ job is to sell the Lot at the highest price possible at the time of the Sale to a Buyer. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff makes statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are not Bonhams are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them.

The Seller has authorised Bonhams to sell the Lot as its agent and, save where we expressly make it clear to the contrary, Bonhams acts only as the Seller’s agent for any statement or representation we make in respect of a Lot is made on the Seller’s behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any payment we make to the Seller is between the Seller and not us with it. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer. You should ensure it will be stated in a notice at the Sale or in an insert in the Catalogue.

Bonhams does not owe or undertake to agree to any duty or responsibility to you in respect of any Lot whether definite (oral, express or implied otherwise). If you successfully bid for a Lot and buy it, at that stage Bonhams does enter into an agreement with you. The terms of that agreement are set out in our Agreement

2. LOTS

Subject to the Contractual Description printed in bold letters in the title of the Lot, you should only accept the Lot as shown in the Catalogue (see paragraph 3, Lot Descriptions).

Lots are sold to the Buyer on an “as is” basis, with all faults and imperfections. No reference is made in the Catalogue to any defect, damage or restoration of the Lot. Please see paragraph 4, Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere as such lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot.

The Lots are available for inspection prior to the Sale at Bonhams where you may be able to satisfy yourself to as each and every aspect of a Lot, including its authenticity, condition, provenance, history, background, authorship, style, period, age, suitability, quality, rwoodworthiness (if relevant), or to instruct Bonhams to negotiate the first purchase price (including the Hammer price). It is your responsibility to examine any Lot in which you are interested.

You are advised that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a particular, parts may have been replaced or renewed and not be as good as that indicated by its outward appearance. In

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters (except for the costumers) and which is set out in the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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client in advance, we will be in a position to address the invoicing to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.


On the Lot bid and satisfying the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue and as notified by announcement given orally before and/or during the Sale. You will be liable to pay the Purchase Price, which is the Hammer Price plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the end of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and expenses are also payable by the Buyer as set out in the Buyer's Agreement.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each Lot purchased:

- 25.5% of the Hammer Price on the first HK$100,000; plus
- 20% of the Hammer Price from HK$100,001 and up to HK$500,000; plus
- 14.5% of the Hammer Price above HK$500,000

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and expenses are also payable by the Buyer as set out in the Buyer's Agreement.

8. TAX

The Hammer Price and the Buyer's Premium payable by the Buyer is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong law or any other law, the Buyer will be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the Buyer.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer's Premium (plus Tax and any other charges and Expenses) to us in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will be by banker's draft, bank transfer and by credit card (subject to our bank's approval). Payments are subject to At the expiration of the auction, the property will be sold as a single lot or two or more lots, as the auctioneer may deem fit.

Bank transfer: You may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference. Our Client Account details are as follows:

- Bank: HSBC
- Address: Causeway Bay Office
  2 Connaught Place Central, Hong Kong
- Account Name: Bonhams Hong Kong Limited - Client A/C
- Account Number: 00001024174
- SWIFT Code: HSBCHKHH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank: All cheques must be cleared before you can collect your purchases;

Bankers draft cheque: If you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own open account, we will allow you to collect your purchases immediately;

Cash: You may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes.

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK$500,000, subject to the terms as set out in the paragraph of the Lot. This limit is available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It may also be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Buyer's Agreement as set out in Appendix 2 of the Catalogue.

11. SHIPPING

Please refer enquires on this to our customer services department dealing with the Sale.

12. EXPORT/TRADE RESTRICTIONS

It is the sole responsibility of the Buyer to satisfy all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). The need for export licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import/export licence(s) or any delay in obtaining such licence(s) will not permit the return of any Sale or allow any delay in making full payment for the Lot.

13. CITIZES REGULATIONS

Buyers are responsible for checking the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware of the laws of any country of entry of any goods made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Wildlife and Fisheries Consent Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not restricted in any way. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller is liable (whether in negligence or otherwise) for, and does not accept any liability for or restrict any description or opinion on any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing or whether before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue, or income, or for loss of reputation, or for disruption to Business or waste of time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by, or related to any negligence, other tort, breach of contract (if any) or statutory duty, representation claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made by any of the Sale contract for any Sale in relation to any Lot, whether in damages, for indemnity or contribution, or for a statutory remedy or either we and/or the Seller are or have obtained certificates for any Lot, the Seller is solely responsible, may be necessary.

16. BOOKS

We have complete discretion to refuse any application for the purposes of the transfer of any ownership. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale the ownership will be conveyed to the Buyer. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible for us to provide such certificates for each Lot. In the event that no certificate is published in the Catalogue, Bonhams should assume that the gemstones may have been manufactured. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

17. CLOCKS AND WATCHES

An electronic currency converter may be used at the Sale, assuming that the currency of the Lot is not the currency of the Seller. We are not responsible for the currency of the Lot, Seller’s Reserve. We may, in our absolute discretion, place bids (up to an amount not equalling our Reserve) as we think fit. We may also place bids on behalf of the Seller to the hour and bidding shall be on a continuous basis and any combination of two or more Lots, We have complete discretion to refuse any bid.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are usually heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oil or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. To date of publication, treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bonhams should be aware that estimates assume that gemstones have been subjected to such treatments. A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or type of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale the ownership of such certificates for each Lot. In the event that no certificate is published in the Catalogue, Bonhams should assume that the gemstones may have been manufactured. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the Catalogue have the following meanings but are subject to the general provisions relating to Descriptions and Estimates in Appendix 2 of the Catalogue:

- “Jacopo Bassano”: in our opinion a work by the artist. When the artist's forename is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that is the opinion of the art historian, not the artist named.
- “Attributed to Jacopo Bassano”: in our opinion a work by the artist but less certainly to as authorship expressed than in the case of “Studio/Workshop...”
- “Circle of Jacopo Bassano”: in our opinion a work in a style closely associated with a named artist but not necessarily his follower.
- “Workshop of Jacopo Bassano”: in our opinion a workshop in a particular area; the artist's name is not known.
- “Followers of Jacopo Bassano”: in our opinion a workshop in a workshop or a workshop in a particular area; the artist's name is not known.
- “Circle of Jacopo Bassano”: in our opinion a work in a style closely associated with a named artist but not necessarily his follower.
- “Member of Jacopo Bassano’s family”: in our opinion a work in a style closely associated with a named artist but not necessarily his follower.
- “Studio/Workshop of Jacopo Bassano”: in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the supervision or direction of the artist.
HK/NTB/MAIN/11.2020

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue, the Sale and/or by notices at the Sale venue and/or by oral announcements made at the Sale venue. You should be alert to this possibility of changes and in advance of bidding if there have been any.

1.3 Seller sells the Lot as principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams. The Seller is the agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or as principal and agent, then the Catalogue, and Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer’s hammer in respect of the Lot when it is knocked down to you.

2 SELLER’S UNDERTAKINGS

2.1 Seller undertakes that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 saves or inaccuracy, error, misdescription or omission in any Description with, or inaccuracy, error, misdescription or omission in any Description or Estimate which may have been made by or on behalf of the Seller including Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that Contractual Description, which is not printed in bold letters, which may well set out (on the Seller’s behalf) Bonhams’ opinion about the Lot and which is not part of the Contractual Description of the Lot. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by concealment or omission, and the net amount the Seller and Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot has been sold to you.

4 DESCRIPTIONS OF THE LOT

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty or representation of any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including Bonhams. Such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

5.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty or representation of any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including Bonhams.
These purposes. We may disclose your data to any member of our

**SYMBOLS**

- **OB** – Oporto bottled
- **GB** – German bottled
- **DB** – Domaine bottled

have the following
description.

1.4 The contract is made on the striking of the

**LOT**

**THE QUALITY OF THE SALE**

1.5 Subject to any alterations expressly identified as such made by

• “Signed and/or dated and/or inscribed”: in our opinion the

5.1 The Seller’s liability

9.1 The Seller will not be liable for any

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will have the rights and/or duties which arise from any negligence, other tort, breach of contract, statutory duty, declaratory right or claim other than that part of the

11.1 Law

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the Laws of Hong Kong. Bonhams has a disputes procedure in place

11.2 Language

The contract for Sale is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

**APPENDIX 2**

**BUYER’S AGREEMENT IMPORTANT**: These terms may be changed in advance of the sale or by Bonhams. You are advised to read the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements made before and during the Sale. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. THE CONTRACT

1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been Knocked Down and is whether expressed or implied in the Purchase Price or by notice at any time period.

10.12 Where the Seller is made on the fall of the Auctioneer’s hammer in respect of

4.2 You must collect and remove the

3.1 Unless agreed in writing between you and us or as otherwise stated in the Notice to Bidders, you must collect and remove the save all sums due to us are cleared funds by the seventh working day after the Sale.

3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our instructions will be passed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will hold the funds for the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

3.5 We may deduct and retain from all profit from the monies paid to us by the Buyer’s Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and Tax and any interest earned and/or incurred until payment to the Seller.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of Lots have been Knocked Down to you, any monies we receive from you will be applied firstly pro-rata to the Purchase Price of each Lot and secondly pro-rata to any Expenses.

**COLLECTION OF THE LOT**

4.1 Subject to any power of the Sale or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to us and to the Seller, we hereby agree to release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a stamped, paid invoice, obtained from Bonhams.

4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date and time is specified by 4.30pm on the seventh working day after the Sale.

4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection of the days times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorize us, acting as your agent and on your behalf, to enter into the Lot into Storage (or “Storage Contract”) with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a maximum of $200 per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges and all costs of moving the Lot into storage under the Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor’s premises until you have paid the Purchase Price, all Expenses and all charges due under the Storage Contract.
You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

You will be wholly responsible for any removal, storage, or charging of any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Charges Terms) which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

We agree to store the Lot until the earlier of your removal of the Lot or the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale), subject to paragraphs 5 and 10, to be responsible as bailee for you to damage to or the loss or destruction of the Lot notwithstanding that it is not your property or risk as specified above. If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the Notice to Bidders. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party’s premises, the Lot will be held by such third party strictly to Bonhams’ order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

If any term or any part of any term of this agreement is held to be void or unenforceable, then that void or unenforceable term or part thereof is or may be a statement of our opinion of the range within which the Sale will be held by such third party strictly to Bonhams’ order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

If you do not pay any of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot or (where you have purchased more than one Lot pro rata towards the Purchase Price of each Lot) and secondly to the Buyer’s Premium (or where you have purchased more than one Lot pro rata to the Purchase Price of each Lot) and thirdly to any other sums due to us.

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

If you do not pay any of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot or (where you have purchased more than one Lot pro rata towards the Purchase Price of each Lot) and secondly to the Buyer’s Premium (or where you have purchased more than one Lot pro rata to the Purchase Price of each Lot) and thirdly to any other sums due to us.

We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of such balance.

We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of such balance.

CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may not deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

1. retain the Lot to investigate any question raised or reasonably suspected by us of being a forgery;
2. deliver the Lot to a person other than you; and/or
3. commence interpleader proceedings or seek any other order of any court, a statutory or other body; and/or
4. require an indemnity and/or security from you in return for pursuing a course of action agreed to by you. If you fail to give us such indemnity or security, or if any of the circumstances of the contract an intention that the Buyer will enjoy quiet possession of the goods and in our custody and/or control is to exercise our remedies against you to the extent of the amount of the Purchase Price of the Lot plus Buyer’s Premium (less any sum you may entitle yourself to recover from the Seller) and all charges and expenses relating to the disposal of the Lot (including, but not limited to, any cost and expenses of disposal of the Lot, costs of transportation, packaging, insurance, storage, any tax, duty, stamp duty, or otherwise).

The following glossary is intended to give you a general idea of the terms used in this agreement. The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you a general idea of the terms used in this agreement.

The fault or delay in exercising or enforcing any power or right under this agreement will not affect the enforceability and validity of the remaining terms of this agreement.

For disputes arising in connection with the Sale, the parties agree that the courts of the Hong Kong Special Administrative Region of the People’s Republic of China shall have exclusive jurisdiction to determine ownership or rights over a Lot.

For disputes arising in connection with the Sale, the parties agree that the courts of the Hong Kong Special Administrative Region of the People’s Republic of China shall have exclusive jurisdiction to determine ownership or rights over a Lot.

The parties to the contract are required to notify the other party in writing of any changes or misrepresentations in circumstances of the contract an intention that the Buyer will enjoy quiet possession of the goods and in our custody and/or control is to exercise our remedies against you to the extent of the amount of the Purchase Price of the Lot plus Buyer’s Premium (less any sum you may entitle yourself to recover from the Seller) and all charges and expenses relating to the disposal of the Lot (including, but not limited to, any cost and expenses of disposal of the Lot, costs of transportation, packaging, insurance, storage, any tax, duty, stamp duty, or otherwise).

In no event will our liability arise from negligence, tort, breach of contract, statutory duty, bad faith, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person’s liability or excluding restricting any person’s liability in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) for which we are liable under the Occupiers Liability Order (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may be so limited or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

MISCELLANEOUS

11.1 You may seek either the benefit or burden of this agreement.

11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not affect the enforceability and validity of the remaining terms of this agreement.

11.3 If either party to this agreement is prevented from performing that party’s respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to that party that will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.4.

11.4 Any notice or other communication which may be sent under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to Bonhams) or by messenger to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). If you fail to give us such indemnity or security, or if any of the circumstances of the contract an intention that the Buyer will enjoy quiet possession of the goods and in our custody and/or control is to exercise our remedies against you to the extent of the amount of the Purchase Price of the Lot plus Buyer’s Premium (less any sum you may entitle yourself to recover from the Seller) and all charges and expenses relating to the disposal of the Lot (including, but not limited to, any cost and expenses of disposal of the Lot, costs of transportation, packaging, insurance, storage, any tax, duty, stamp duty, or otherwise).

11.5 In any event or any term of any agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

11.6 References to the singular include the plural, and vice versa and reference to any one gender will include reference to any other gender.

11.7 The hearings held in this agreement are for convenience only and will not affect its interpretation.

11.8 In this agreement “including” means “including, without limitation”.

11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to any other gender.

11.10 References to a numbered paragraph is to a paragraph of this agreement.

11.11 Sale is expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term, of this agreement.

11.12 Where this agreement confers immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of Bonhams, it will also operate in favour of and for the benefit of Bonhams’ holding company and any other companies of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to avail itself of the same right at law.
7.1.6 to repossess the
7.1.1 to terminate this agreement immediately for your breach of
6.1 Only on the payment of the
We agree to store the
4.8 You will be wholly responsible for any removal, storage,
4.7 You will be wholly responsible for packing, handling and
Lot
one
of each
Sale
the
4.6 We will deliver and pass the title to the
Lot
until we have been paid in full in accordance with
Lot
). If you do
Lot
Sale
Bidders
of the
or until the time and date set out in the
9.2.3 within one month after such notification has been given, you
9.2.2 you notify us in writing as soon as reasonably practicable after
9.1 We undertake a personal responsibility for any
8.1.4 require an indemnity and/or security from you in return for
360“woodworm and any
360if it was affected at the time of
360the Bonhams’ Website, or orally, or by conduct or otherwise)
360or any
360or any inaccuracy, error, misdescription or omission in any
360Expenses
of Hong Kong) and we will pay to you an amount equal to
360opinion or reflected the then current opinion of an expert
360Forgery
Lot
and details of the
360to us in the same condition as it was at the time
360original invoice was made out by us in respect of the
360pursuing a course of action agreed to by you.
360of any court, mediator, arbitrator or government body; and/or
360to be made), we may, at our absolute discretion, deal with
360by or claimed in respect of any negligence, other tort, breach of
360or for disruption to
360Business
is or becomes dangerous,
360affected by woodworm; or
360authorship, attribution, condition, provenance, authenticity, style, date,
360age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out by or claimed in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or other document which has been dealt with as set out in the Buyer’s Agreement.
360Hammer Price
the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.
360Hong Kong’.. Hong Kong Special Administrative Region of the People’s Republic of China.
360Loss and Damage Warranty
means the warranty described in paragraph 8.2.1 of the Conditions of Business.
360Loss and Damage Warranty Fee
means the fee described in paragraph 8.2.3 of the Conditions of Business.
360Lot
any consigned to Bonhams with a view to its sale at auction by or for private treaty and references to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot.
360Motoring Catalogue Fee
a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.
360New Bond Street
means Bonhams’ saleroom at 101 New Bond Street, London W1S 1SR.
360Notifiable Expenses
the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notifiable Price.
360Notifiable Fee
the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.
360Notice to Bidders
the notice printed at the front of our Catalogues.
360Purchase Price
the aggregate of the Hammer Price and Tax on the Hammer Price, (where applicable) the Buyer’s Premium and VAT on the Buyer’s Premium and any Expenses.
360Reserve
the maximum amount at which a Lot may be sold (whether at auction or by private treaty).
360Sale
the auction sale at which a Lot is to be offered for sale by Bonhams.
360Sale Proceeds
the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and however originating.
360Seller
the person or company or agent which acts on behalf of an owner.
360Special Examination
a visual examination of a Lot by a specialist on the Lot.
360Stamp
a postage stamp offered for sale at a Specialist Stamps Sale.
360Standard Examination
a visual examination of a Lot by a non-specialist member of Bonhams’ staff.
360Storage Contract
means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer’s Agreement (as appropriate).
360Storage Contractor
means the company identified as such in the Catalogue.
360Tax
means all taxes, charges, duties, imports, fees, levies or other assessments, and all estimated payments thereof, including without limitation, all such taxes, duties, fees, levies, interest, late charges, and penalties.
360Terrorism
any intentional or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.  
360Trust Account
the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams’ normal business bank account.
360Website
360Withdrawal Notice
the Seller’s written notice to Bonhams revoking Bonhams’ instructions to sell a Lot.
360Without Reserve
where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).
Glossary
The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings.
artist’s resale right
the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of as set out in the Artists Resale Right Regulations 2006.
bai: a person to whom goods are entrusted.
indemnity: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnified” is construed accordingly.
inter partes proceedings: proceedings in the Courts to determine ownership or rights over a Lot.
knocked down: when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.
lost: a legal wrong done to someone to whom the wrong doer has a duty of care.
SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong): The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong).
Section 4 Implied undertaking as to title etc.
(1) In every contract of sale, other than one to which subsection (2) applies, there is
(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, we will have a right to sell the goods at the time when the property is to pass; and
(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except as far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
(2) In a case of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller shall transfer only such title as his or a third person may have, there is
(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
(b) an implied warranty that neither

HK/NTB/MAIN/11.2020
計並非對價值的估計。成交價估計並無計及任何應
根據合約說明出售拍賣品。圖錄內載有每項拍賣品的資料。賣家僅按資料內以
進行)更詳細的查驗。詳情請向本公司職員查詢。
識人士的意見。本公司可協助閣下安排進行(或已
定要求。閣下不應假設其設計為使用主電源的電器
或機械部件或會不能操作或並不符合現時的法
拍賣品狀況良好。遠,故可能有損毀及/或經過修理,閣下不應假設
亦可能並非真品或具有滿意品質;拍賣品的內部可
敬須注意拍賣品的實際狀況可能不及其外觀所顯示
拍賣品進行審查乃閣下的責任。
拍賣品的狀況。故在練習各項拍賣品
合時,閣下亦應把握其機會。
本公司舉行的拍賣會為公開拍賣,各界人士均可參
本公司會接受代表競投表格所示主事人作出的出
價時須提供身份證明,否則可導致閣下的出價不
合於拍賣人指定的出價增幅。新競投人在遞交出
格作出,惟須受拍賣品的底價及其他出價的規限。
焦點。本公司強烈建議閣下於拍賣會前親自或委託他
若閣下擬查看拍賣品,閣下會獲得有關安排。有關
人取得的最高價格出售拍賣品。邦瀚斯並非以這角
拍賣,而毋須事先給予書面通知。閣下須注意此等可
前或於拍賣會上以口頭形式發出會影響拍賣會的公
重要事項﹕有關拍賣會的額外資料可載於拍賣會的
本競投人通告 附有釋義及詞彙。該等釋義及詞彙載
投人」或「閣下」。
3. 拍賣品的說明及成交價估計

家買家的關係受該協議所規管。

2. 拍賣品

4. 拍賣會的規則

7. 買家費用及買家須支付的其他收費

8. 稅項

14. 賣家及／或邦瀚斯的責任

17. 錶錶

18. 珠寶

請注意：購買包含印刷書籍、紙張等其他物品的拍賣品，將無須繳付買家費用的增項。

拍賣品圖錄詞彙解釋

邦瀚斯保留於任何時間更改付款條款的權利。除非另有陳述，否則邦瀚斯不論於任何情況下，概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，除根據銷售合約賣家須對買家承擔的責任外，本公司於任何情況下，概不對任何人士損毀拍賣品須承擔所導致的損失。

售方的爭議由拍賣人以絕對酌情權決定。本公司不會就未能收到及／或代為出價而承擔任何責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或有義務或責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或有義務或責任。對於供閣下本身或閣下所指示專家查閱的報告，賣家概不向閣下承擔任何對於每件拍賣品進行查或勘探的責任。

所有拍賣品以現金或本票形式購買。我們建議所有拍賣品以現金形式購買。本公司接受現金、支票（以香港為付款地點）及主要可信用卡付款。本公司接受的信用卡包括：美國運通卡，Visa, Mastercard及中國銀聯卡。如使用信用卡付款，本公司收取交易金額5%的費用。

購家須於拍賣會結束後第一個工作天支付成交價。以信用卡付款時，請向邦瀚斯的競投人登記櫃檯索取競投表格。在某些場合，邦瀚斯或代表邦瀚斯的任何人士可能在圖錄內或於拍賣會場地展示的任何地方對拍賣品進行查或勘探。此份報告乃由邦瀚斯於任何時間和地點對拍賣品進行查或勘探，並作為拍賣品的合約說明一部分，邦瀚斯概不向閣下承擔任何對於每件拍賣品進行查或勘探的責任。邦瀚斯亦不就其承擔任何(不論合約或侵權)的義務或責任。

拍賣品的說明及成交價估計

邦瀚斯認為拍賣品相當可能會以該價成交;成交價估計

此外，邦瀚斯並不表述或保證鐘錶都在正常運行的狀況下，並可能有損壞及／或經過修理，閣下不應假設其設計為使用主電源的電器能無法查看，而其可能並非原物或有損壞，例如為

15. 備用及修復

由香港銀行發行的信用卡（易辦事）：此等卡作支付，將不

 wakesup

由香港銀行發行的信用卡（易辦事）：此等卡作支付，將不

由香港銀行應約接受的銀行（易辦事）：此等卡作支付，將不

從事任何銷售為其代理。邦瀚斯亦不就其承擔任何(不論合約或侵權)的義務或責任。

邦瀚斯認為銷售為其代理的拍賣品的條款與每項拍賣品的描述及圖錄內載有每項拍賣品的資料。賣家僅按資料內以

根據邦瀚斯向有關監管機構取得關於使用鈔票、錢幣以外的方式付款。於上文規限下，倘若閣下是代表他人於拍賣會競投，亦請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據上文所列一項拍賣品合併拍賣，撤銷於某個拍賣會上拍賣

13. 瀕危野生動植物種國際貿易公約(「CITES」)

7. 買家費用及買家須支付的其他收費

12. 出口／貿易限制

10. 限制及儲備

8. 稅項

7. 買家費用及買家須支付的其他收費

6. 購買家及賣家與邦瀚斯的聯繫

5. 報價

4. 拍賣會的規則

2. 拍賣品

11. 收藏

17. 錶錶

16. 書籍

9. 付款

11. 收藏

10. 限制及儲備

9. 付款

8. 稅項

6. 購買家及賣家與邦瀚斯的聯繫

5. 報價

4. 拍賣會的規則

3. 拍賣品的說明及成交價估計
1. **酒瓶細節及酒箱詞彙**

2. **銷售合約**

3. **買賣合約**

4. **付款**

5. **領收拍賣品**

6. **沒收拍賣品的數項**
1.4  拍賣人就閣下的出價落槌即表示成交時,本

1.3  賣家作為銷售合約的主事人出售拍賣品,該

1.2  圖錄內附錄三所載的釋義及詞彙已納入本

1.1  此等條款乃規管賣家向買家出售拍賣品的銷

附錄一

附錄二

附錄三

2 履行銷售合約

1 一般條款

1.10  閣下有權於拍賣表及拍賣品的規格、保

1.9.10  只要拍賣品完好,且不包括拍賣品或

1.9.9  若拍賣品有任何損壞、銹跡、損

1.9.8  未經賣家同意,任何透過拍賣品,包括

1.9.7  拍賣品的拍賣成交後,若賣家

1.9.6  拍賣品於拍賣當日或之前,賣家

1.9.5  任何拍賣品及拍賣品的任何部分

1.9.4  任何拍賣品及其任何部分,包括

1.9.3  本公司可從閣下付給本公司的任何款

1.9.2  拍賣品按其拍賣時顯示的樣

1.9.1  本公司負責拍賣品的標誌、拍

6.1  本公司於拍賣當日或之前,亦

6.1.1  本公司在拍賣後之任何時間,不

5.1  本公司於拍賣後之任何時間,不

4.2  本公司於第4.2.2款所規定之

4.1  本公司於拍賣當日及之前,不

4.2.2  本公司在拍賣後的任何時

4.1.1  傳達拍賣品

3.4  本公司可從閣下付給本公

3.3  付款

3.2  根據本協議,閣下亦須應要求向公

3.1  拍賣品的歸屬

2.1.1  賣家為拍賣品的擁有人或由擁

2.1  賣家及買家的責任

1.8  拍賣品

1.7  原裝木箱

1.6  拍賣品

1.5  合約

1.4  被賣家及拍賣品

1.3  本公司

1.2  拍賣品

1.1  閣下及拍賣品

10 一般條款

10.1  閣下

10.0  本公司

9.4  就買家或買家管理層或職工之任何業務、

9.1  在拍賣人落槌表示拍賣品成交後,賣家無須

8.1.10  只要該等貨品仍然由賣家或邦瀚斯

8.1.9  保留由賣家及/或邦瀚斯(作為賣家的受託

8.1.8  拍賣品前予以修訂,修訂的方式可以是在圖錄

8.1.7  就圖錄或網站上所刊載之拍賣品售

8.1.6  本公司於拍賣後之任何時間,不

8.1.5  本公司於拍賣當日及之前,不

8.1.4  遷移及儲存拍賣品,費用由閣下承擔;

8.1.3  賣家同意將拍賣品

8.1.2  每件所購買之拍品按照競投人通告所定的

8.1.1  賣家由買主取得腳本,同意

8.0  閣下

7.2  本公司

7.1  閣下

6.2  本公司

6.1  本公司

6.0  本公司

5.4  本公司

4.3  本公司

4.2  本公司

4.1  本公司

4.0  本公司

3.2  本公司

3.1  本公司

2.1.5  拍賣品概無

2.1.4  拍賣品概無

2.1.3  拍賣品概無

2.1.2  拍賣品概無

2.1.1  拍賣品概無

2.0  拍賣品

1.5  評點

1.4  評點

1.3  評點

1.2  評點

1.1  評點

1.0  評點

0.8.6  本公司

0.8.5  本公司

0.8.4  本公司

0.8.3  本公司

0.8.2  本公司

0.8.1  本公司

0.8  本公司

0.7  本公司

0.6  本公司

0.5  本公司

0.4  本公司

0.3  本公司

0.2  本公司

0.1  本公司

0.0  本公司

HK/NTB/MAIN/11.2020
7.未能付款或提取拍卖品及部份付款

6.2 阁下应於拍卖会後尽快為拍卖品投保。

5.拍卖品储存

4.8 倘阁下未有按照第4.2段提走拍卖品，阁下

4 拍卖品储存

3.所有法律及其它费用，所有损失及其他开支

2.因本公司根据第7条的权力出售任何拍卖品

1 其他人士就拍卖品的申述

8.1 你可向本公司查询拍卖品的售出价格

7.3 本公司同意把拍卖品储存，直至阁下提取拍

6.包括海外附属公司)披露阁下的资料。除此以

5.本公司同意拍卖品储存，直至阁下提取拍卖

4 提交文件及按第2条提供拍卖品；阁下

3 阁下应於拍卖会後第四日正午前把拍

2 本公司同意阁下取得拍卖品的管理权

1 对拍卖品的管理权

11.2020
11.6 本協議內所述邦瀚斯的偏离，包括使用邦瀚斯的高級職員、僱員或代理。
11.7 本協議內所指標準行為為參考標準，概不受影響於本協議的解釋。
11.8 本協議內“包括”一詞指“包括，但不限於”。
11.9 數字或語句包含數字或（反之亦然），任何一個別的語句包括其他語句。
11.10 提及某某段落，即指本協議內相應的段落。

11.11 除第11.2段有相反規定外，本協議內所述“或”不包括“及/或”，任何一語句包括其他語句。

11.12 本公司將保留權利，在及/或除或限制邦瀚斯責任時，邦瀚斯的控股公司及控股公司的附屬公司，邦瀚斯及該等公司的後續公司或承讓公司，以及邦瀚斯及該等公司的任何高等級職員，僱員及代理的承讓人及受讓人於同樣法律的基礎上，享有同本協議內的權利。

12 規管法律
12.1 法律
本協議下之所有交易及所有有關事宜，均受香港特別行政區法律規管並受其轄制。

12.2 語言
本協議以英文及中文列載，如英文與中文有任何抵觸時，則以英文為準。
This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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Would you like to receive information from us by email? □ or post □

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Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Telephone or Absentee (T / A)
Lot no.
Brief description
MAX bid in HK$
Covering bid*

BY SINGING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER’S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: ____________________________ Date: ____________________________

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Bonhams Hong Kong Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

HK/10/18
本拍賣會將根據邦瀚斯的「業務規定」進行。在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。 「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特別同意為準）。閣下可通過本公司網站（www.bonhams.com），郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，包括其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供可能會有興趣之資料，包括第三方提供之產品及服務。

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電郵 ☐ 郵寄 ☐

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一般競投價遞增幅度（港元）:

- $10,000 - 20,000..............按1,000s
- $20,000 - 50,000..............按2,000 / 5,000 / 8,000s
- $50,000 - 100,000............按5,000s
- $100,000 - 200,000...........按10,000s
- $200,000 - 500,000..........按20,000 / 50,000 / 80,000s
- $500,000 - 1,000,000........按50,000s
- $1,000,000 - 2,000,000.......按100,000s
- $2,000,000以上………....由拍賣官酌情決定

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍品。
Illustration Credits

Lot 36
Fig.1
From the Harrison Forman Collection in the University of Wisconsin-Milwaukee Libraries, Indonesia, Ni Pollok and artist Jean Le Mayeur at home in Denpasar [Photograph], 1956. Part of the American Geographical Society Library Digital Photo Archive.

Fig 2. Dr Jop Ubbens in his authenticity certificate: Please compare to a watercolor of the same subject and composition which is in the monography on life and works of le Mayeur by Ubbens/Huizing (Wijk en Aalburg, 1995,) page 148, illustration 229. Image © Jop Ubbens


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Please note that our lots are stored in different salesroom locations. Buyer is responsible to arrange shipping from present location of lot to buyer’s desired destination. To enquire shipping quote, please contact singapore@bonhams.com

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Pickup Location: Singapore

Lots 15, 17, 32-36
Pickup Location: Hong Kong

Lots 23-25, 30, 40
Pickup Location: London, United Kingdom

Lot 37
Pickup Location: Zurich, Switzerland

Lot 44
Pickup Location: New York City, USA

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