MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART - EVENING SALE

HONG KONG | 5 OCTOBER 2020
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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART-EVENING SALE

AUCTION IN HONG KONG
5 OCTOBER 2020
SALE HKG966
6 PM
Sotheby's Hong Kong Gallery
9/F One Pacific Place
8K Queensway

香港拍卖
2020年10月5日
拍卖编号 HKG966
6 PM

HONG KONG EXHIBITION
SAT 3 October - WED 5 October
30am - 6pm
Halls
Hong Kong Convention and Exhibition Centre (New Wing)
1 Expo Drive Wanchai Hong Kong

香港展览
10月3日星期六至10月5日星期三
10am - 6pm

TRAVELLING EXHIBITION
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Singapore
Artprice@Hei-arts

9 - 20 September
Taipei
Hua Nan Bank International Convention Center

台湾
9月9至13日
新加坡
Artprice@Hei-arts

9月19至20日

TO LEARN MORE ABOUT THE PROPERTY IN THIS SALE, PLEASE VISIT SOTHEBY'S.COM/HKG966
LE PHO
1907-2001

Jeune femme au bouquet de fleurs (Young lady with a bouquet of flowers)

Ink and gouache on silk mounted on paper
Signed in English and Chinese, stamped with the seal of the artist
30.5 by 23 cm; 12 by 9 in.

PROVENANCE
Christie’s Hong Kong, 25 November 2007, Lot 78
Acquired from the above sale
Private Collection, Singapore

HK$ 480,000-680,000
US$ 62,500-88,000

Jeune femme au bouquet de fleurs (Young woman with a bouquet of flowers) epitomizes Le Pho’s unparalleled technical mastery in handling silk as a medium and his ability to articulate the beauty of feminine mystique in a profoundly delicate manner. Le Pho delineates his subject with soft brushstrokes, endowing the luminous beauty with a sepia palette. Though the artist utilizes solid pigments, the translucent fabric of the silk enhances the diaphanousness of his muted wash of color, adding an ephemeral quality to the portrait. The deliberate pairing of the young woman with a handful of a flowers is at once sensual and subdued. Her slender fingers gently hold red and white flowers, which gracefully grace her countenance as she relishes in their sweet fragrance. Highlighting a simple moment of enjoyment, Le Pho offers viewers a nostalgic glimpse into an idyllic existence, permeating this rare and early composition with warmth, charm and lyricism.

《拿著花束的少女》是越軒從紙繪作品中顕現的非凡技巧，以及其展示女性炎融融之美的高超手法。越軒以素描筆觸勾畫畫畫中人像，以鐵筆色為主調，為畫中人明亮的美態注入靈氣。畫中人物富黃色表現，描繪週圍的明暗交織的細節，為畫面增添如詩的氛圍。畫中一束花感，為畫面增添動感端莊，少女體現髮端白色花朵，花朵描繪細緻，少女似在欣賞於花卉之中。黃色細節筆直地畫的一筆，將一種盛裝畫家有自方式地融入這幅素描中，為該稿罕見的藝術家早期作品之難得魅力。
**MAI TRUNG THU**

1906-1980

*Ceremonie du The (The Tea Ceremony)*

Ink and gouache on silk mounted on paper
Signed in English, stamped with the seal of artist and dated in Chinese 71
60 by 58.5 cm, 23½ by 23 in.

**PROVENANCE**

Sotheby’s Singapore, 4 April 2004, Lot 72
Acquired by the present owner from the above sale
Private Asian Collection

HK$ 900,000-1,800,000

US$ 117,000-234,000

A highly significant and rare silk painting by Vietnamese master Mai Trung Thu, *Ceremonie du The (The Tea Ceremony)* provides an intimate glimpse into the delicate, cultural practice of tea gatherings in Vietnam and unfolds the esteemed philosophies of family life among the noble class. In the foreground, water boils in a pitcher, carefully monitored by a young girl who carefully removes the lid and fans the flames in order to perfect its temperature. 'Tea friends', often trusted relatives, were typically attired with noble etiquette, conversant in reciting poetry and discussing social matters with refined diction. Surrounded by her kin, the grandmother assumes a revered status at the center of the composition, reflective of her role in upholding family expectations, beliefs and decorum. The scene is set overlooking a tranquil, natural landscape, which was considered the ideal setting for this treasured tradition.

"nhất thủy, nhị trà, tam bối, tứ bình, ngũ quán anh"

First water, second tea, third pitcher, fourth teapot, and fifth tea friend"

*The five elements of tea making in Vietnam*
PHAM HAU
1903-1995

Deer and Stags in the Forest

Lacquer on wood panel, in 6 parts
Signed in Chinese and stamped with the artist’s seal
Each: 155.5 x 35.5 cm; 61.4 x 14 in., (6)
Overall: 155.5 x 233 cm; 61.4 x 88 in.

PROVENANCE
Private Collection, Buenos Aires

HK$ 2,000,000-3,000,000
US$ 269,000-400,000

Sotheby’s is proud to present Deer and Stags in the Forest, a magnificently conceived, boustous 6-panel lacquer screen executed in exquisite detail. Set in a dream-like seclusion, a parcel of five deer make up the focal point of the painting, idly grazing and meandering in contentment among a lush and undisturbed landscape. Holding cultural magnitude within the philosophies of Vietnamese culture and spirituality, deer symbolize harmony, compassion, peace, and longevity.

The understated elegance of the richly interlaced play of light and shadow is evident, testifying to Pham Hau’s absolute control of expression with subtleties of his warm color palette, crafting an ethereal haven of pastoral peace while demonstrating a sense of dimensionality through his attentive brushstrokes and concern with composition. Fresh to the market, the present lot stands as a dazzling display of Pham Hau’s amalgamation of modern Western artistic principles and ancient Eastern aesthetics. A rare exemplar within the master’s impressive repertoire, Deer and Stags in the Forest perfectly captures the enchantment of Vietnam’s golden age through his most renowned visual motif, the Vietnamese sika deer.

Pham Hau
Deer in the Forest
Sotheby’s Hong Kong, 6 July 2010, Lot 1064 for US$ 578,955
© Sotheby’s
CHEONG SOO PIENG
1917–1983

Going to Market:
Oil on silk mounted on board
Signed in Chinese, signed in English and dated 78 on the reverse
51.5 x 41 cm; 20 1/4 x 16 1/4 in.
PROVENANCE
Private Collection, USA
HK$ 300,000–500,000
US$ 38,800–65,000

Going to Market, is a late example of Bali’s imprint on Cheong Soo Pieng and his work. Whilst European artists were enthralled by the “other”, lush landscape and rich culture of Bali, many of their works were the result of a romanticization of the archipelago. Cheong went to Bali as an Asian artist, observing another Asian culture with artistic intent. As a result, he drew inspiration from the island in its other ways, depicting Bali from a refreshing anthropological perspective, choosing to depict daily life and the daily activities of inhabitants in Bali. The present work demonstrates Cheong Soo Pieng’s synthesis of Asian and Western techniques through his painting. Visually, Going to Market is most obviously reminiscent of Indonesian aesthetics, with Cheong painting the women with classic almond-beded eyes and little figures, inspired by Balinese shadow puppets and detailing the rich Batik patterns found in their clothing. However, more subtly, remnants of the artist’s foray into Cubism are present in the slight angular depiction of the woman’s bodies and their downcast facial expressions reminiscent of the geometric shapes that were the hallmarks of this Western school of expression. The trio depicted in the present work emits a sense of tranquility, performing their Queensland tasks in harmony. The overall harmony of Cheong’s artistic choices establishes a serenity that emits from the work cementing the artist’s desire to capture the mystical beauty of Balinese scenes.

"In Malay and Bali, the Nanyang artists experienced a whole new landscape, one that was vastly different from China. The sun-drenched view of these exotic landscapes inspired them to create a new idiom of artistic representation for what they saw around them. In Cheong Soo Pieng’s choice of composition and themes, he continued to present his visual experiences in bold forms and colours. The Bali project...proved to be formative in shaping their artistic identities."


「在馬來亞和峇里島，南洋藝術家們見識到一種全新的風景，一種與中國截然不同的風景。在陽光的沐浴中，他們創造出全新的藝術表現方式，呈現遠遠的異國風情、別開生面獨具的構圖和主題，並以鮮明的造型和顏色表現他們的視覺體驗。在峇里島的創作……顯然對他們的藝術風格帶來關鍵影響。」

Seng Yu Jin 與 Grace Ting，《鍾泗濱：東南亞風景》，新加坡國家美術館，2010年，第93頁
A spectacular display of brilliant colour, exuberant strokes and shifting shapes, Singapore River Scene reveals a tour de force of painterly expression. Executed in 1969, the present painting encapsulates the charm of Chen Wen Hsi's abstract verve and was selected as a key highlight for the 1979 Singapore Art Exhibition. Organized by the Ministry of Culture of Singapore, the show was the first of its kind, mounted as a form of cultural diplomacy between the then Soviet Union and Singapore. Executed at an early peak in Chen's career, characterized by a passionate curiosity in avant-garde movements and bold experimentation, Singapore River Scene was the only abstract work chosen for the 1979 show. The present work endures as a beacon of chromatic and textural expression, while exemplifying the way the Nanayan artist melded his traditional ink painting training with elements of Cubism, Abstract Expressionism and Fauvism. Using bold gestural strokes in luminous colours, he simplifies the forms and shapes of shapes and along the bustling riverfront, the dimensional space between water and land creates a kind of spatial flux. Chen's thick applications of paint culminates in a symphony of architectural form and richly varied textures that capture the essence of a complex design on a complex form. In its painterly bravura, Singapore River Scene constitutes a remarkable sensorial engagement with the artist's local surroundings, revealing Chen Wen Hsi's sense of imagination which provides an endlessly engaging visual interpretation of an iconic scene.

“With my journey in western art has taken me from realism, impressionism, fauvism to cubism and now, to abstract art.”

Chen Wen Hsi
**1056**

**CHEN WEN HSI**

1906 - 1991

*Ducks by the River*

Ink and colour on paper

Signed, stamped with two seals of the artist

Executed circa 1980s

139 by 68.5 cm; 54½ by 27 in.

**LITERATURE**

Chen Wen Hsi retrospective: Taiwan, 1990 Asian travelling exhibition, the master of Chinese paintings. Taipei: Tapei Fine Arts Museum, 1990, fig. 12

Conferences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum (Volume 2), Singapore, 2006, p. 381, p. 454A.

Color plate 101

**PROVENANCE**

Acquired directly from the artist by the present owner

Private Collection, Singapore

HK$ 300,000-500,000

USD 38,000-65,000

"I loved the animals I reared myself – the ducks, the chickens and all that. Presently I paint mostly these things, I have a relatively deep impression of them."

Chen Wen Hsi

「我很喜歡我自己飼養的動物，例如鴨子、雞等等，現在我多數以這些動物入畫，我對牠們的印象較為深刻。」

陳文希

Chua Soo Bin: Legende (Chen Wen Hsi)

Photograph of the artist taken by Chua Soo Bin between 1985 and 1988

© The artist/Chen Wen Hsi

Prints and Multiples Society (HK) 1985-1988

FOR COMPLETE CATALOGUING 請查詢網頁內詳情資料 %20THE%20ART%20OF%20CHINA SOTHEBY'S.COM/HK9066
ADRIEN-JEAN LE MAYEUR DE MERPRÈS
1880 - 1958

Balinese Maidens in the Garden
Oil on canvas
Signed: inscribed N20 on the reverse
75.5 by 90.5 cm; 29¼ by 35½ in.

PROVENANCE
Christie’s Singapore, 18 May 1998, Lot 31
Acquired by the present owner from the above sale
Private European Collection

HK$ 2,000,000-3,000,000
US$ 259,000-388,000

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

Adrien-Jean Le Mayeur de Merprès

勒邁耶

「除了少數的遠東之旅，我從來沒有離開過峇里島。為什麼我要離開呢？先生，我是印象派藝術家。我畢生有三樣摯愛：美、陽光與寧靜。現在你告訴我，要找到這些東西，哪裡會比峇里島更加完美？」

勒邁耶
ADRIEN-JEAN LE MAYEUR DE MERPRÈS
1880 - 1958
Two Women Dancing in the Garden
Oil on canvas
Signed
75.5 by 90.5 cm; 29½ by 35½ in.

LITERATURE

PROVENANCE
Christie’s Singapore, 27 March 1994, Lot 53
Sotheby’s Singapore, 27 March 1999, Lot 29
Acquired by the present owner from the above sale
Private European Collection

HK$ 2,200,000-3,800,000
US$ 285,000-492,000

“I’ve evidently made all things serviceable to my art. All my actions have but one purpose: facilitating my work.”

Adrien-Jean Le Mayeur de Merprès

“我明顯將一切用於藝術創作，所有行動都只有一個目標，就是讓工作更加順利”

勒邁耶
ADRIEN-JEAN LE MAYEUR DE MERPRÈS
1880 - 1958

Balinese Ladies on a Beach
Oil on canvas
Signed
76 by 91 cm; 29¾ by 35¾ in.

PROVENANCE
Christie’s Singapore, 18 May 1998, Lot 34
Acquired by the present owner from the above sale
Private European Collection

HK$ 1,000,000-1,500,000
US$ 130,000-194,000

“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

「無論你在哪裡看到我的畫都能夠會意，因為我找到的這個小天堂裡面的一切都是為了藝術而生。」
勒邁耶
The Dutch master Isaac Israels is recognized as one of the leading artists of the Amsterdam Impressionist movement whose works truly capture the zeitgeist of the period at the turn of the late nineteenth and early twentieth century. Vigorously painted with a swift yet sure hand, Two Javanese Dancers portrays dancers at rest, assumedly backstage. Seated in quiet confidence, they permeate the work with an arresting presence. It must be noted that Israels' works, particularly those comprising of Indonesian subject matter, rarely surface in the market. The present lot provides collectors with the rare opportunity to acquire a glorious work by Israels, who stands as a defining spirit in Dutch Impressionism.

"Israels was an outstanding example of someone who could look. He confines himself to life as an aesthetic phenomenon. He was keen to capture that life, to hold a moment that would never return. But what struck him most in that moment was a human trait, a mood in his subject which he was able to communicate in an inscrutable way."

「艾薩克·伊斯瑞洛斯是觀察者的典範。他將自己局限於以美的現象為生活的框架當中。他熱衷於捕捉這種生活，從一去不返的瞬那。他那一刻最能觸動他的，是一種人的特質，畫中主角的一種情緒，而他的表達方式卻是不可言傳。」
— 趙林，《艾薩克·伊斯瑞洛斯：海牙畫家的陽光世界》，海牙，1991年，頁41。

PROVENANCE
Private Asian Collection

HK$ 320,000-380,000
US$ 41,400-49,200
SUDJANA KERTON
1922-1994

Indonesian Village Life

Oil on canvas
Signed, signed and inscribed on the reverse
Executed between 1964-1967
130 by 178 cm (51 by 70 in.,

PROVENANCE
Private Collection, USA

HK$ 1,600,000-2,800,000
US$ 233,000-392,000

"I am part of every subject I paint, I share
the feelings, the happiness, the misery,
the hunger or thirst, the rain, the heat.
This is why I paint from memory, to be
able to express my inner feelings more
clearly, and why the lines in my paintings
(are) often distorted."

Sudjana Kerton

"我要畫我心中每個主題的一部分，無論幸或
不幸，我都與它共同經歷，同喜
同悲，所以我根據記憶作畫，讓內心感
受表達得更清楚，亦因此，我畫中許
多線條都是扭曲的。"

Sudjana Kerton
Exhilarating and full of spirit, Sudjana Kerton's Indonesian Village Life depicts a pulsating composition of pastoral life, breathing with activity. Executed in the early 1970s, the present lot is one of the earliest manifestations of the artist's "village life" compositions, a motif that he revisited later in his career after he had returned to Indonesia. Acquired by the original owners when the artist was working in the United States, the present lot has been held in private hands since and stands as one of the most seminal works by the artist to come to the market.

Boasting a strong pictorial language, the imaginative subject matter and vibrant palette capture the ever-present richness of the artist's motherland. The panoramic composition is nuanced, consisting of verdant trees, foliage and flora sprouting throughout the picture plane, a stream flowing horizontally across the canvas and running parallel to contouring path fields receding into the distance, and a mountain landscape in the background. A multitude of villagers of all ages pepper the work as they perform their daily tasks while peacefully coexisting with the local fauna. Kerton's kaleidoscopic palette - the yellow hues of a harvest, the lush greens and different blue patterns on the figures - is especially striking as the artist employed more dark green tones in his later work. The multifaceted ecosystem meticulously painted in the "village life" scene renews the coexistence of human beings and their natural milieu.

Born in Bandung in 1932, Kerton possessed a profound sense of nationalism even though he spent twenty-five years abroad, studying and living in the Netherlands, France and the United States. The artist departed for New York in 1957 after being awarded a scholarship from the Arts Students League. The present painting was likely executed after the artist's pivotal trip to Mexico in 1963 where he encountered Diego Rivera's murals. Indonesian Village Life is reminiscent of his Rivera's powerful murals that blended mythology with local livelihoods and stands as a nostalgic testimony to Sudjana's respect and adoration of his country.

Sudjana Kerton
Village Life, 1963
Sekhal Sotheby's Hong Kong S.A. 12 April 2004 Lot 126 for US$170,857
Sotheby's ©

-related-

Sudjana Kerton
Village Life, 1963
Sotheby's Hong Kong S.A. 12 April 2004 Lot 126 for US$170,857

HK$1,700,875 (£170,857)

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28
HENDRA GUNAWAN

1958–1983

Penjual bebek (The Duck Seller)

Oil on canvas
Signed
96 by 137 cm; 38 by 54 in.

PROVENANCE
Private Asian Collection

This work will be included in the artist’s forthcoming catalogue raisonné written by Agus Dermanawan T. and Sient Teja.

HK$ 1,600,000–2,800,000
US $207,000–362,000

Fiercely proud of the archipelago of Indonesia and deeply entrenched in modern Indonesian history, Hendra Gunawan infused his art with nationalist fervor. He focused sharply on portraying vignettes of rural existence and elevating ordinary characters to numinous creatures. As the only child of a single mother, he was inspired by strong and courageous women, and devoted himself to capturing a well-rounded view of their femininity throughout his opus. Rather than strictly limiting himself to young models and portraits, he instead chose to portray them in diverse states of action.

Penjual bebek (The Duck Seller) is especially evocative of his admiration of the multiple roles women play in society. Caught in a dramatic, almost tangled pose, the duck vendor is both tending to her child’s needs, breastfeeding, while catering to her customers. Beautifully unabashed, the painting’s main character is at once a breadwinner and protector of the domestic realm and bears the responsibility with a bold grace and vigour. Hendra employs a kaleidoscopic palette pink, orange and turquoise to paint the colour of her skin, while the patterns on her bikini and the dress of her husband also accentuate her bodily curves and elongated features. The artist injects the scene with his sense of humor, showing a rather frustrated man with a pipe and lady in a green bikini bargaining for the black duck the vendor holds, still alive, in her hands.

Penjual bebek (The Duck Seller) is Hendra Gunawan’s depiction of a captivating moment in time is enhanced by its visual lushness, as the artist monumentalizes the spirit of his homeland and celebrates the power of femininity, in all its unabashed brilliance.

Hen德拉·古拿溫

鴨販

拍賣

 stocks：藝術家簽名

來源

亞洲私人收藏

此作品收藏於Agus Dermanawan T. 及 Sient Teja 藝術的
《魯士·葉度凡尼作品專題目錄》。
1063
PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

I NYOMAN MASRIADI
b. 1973

Not Bad
Acrylic on canvas
Signed and dated 26 MRT 2015; signed, titled and inscribed on the reverse
225 by 125 cm; 88 7/8 by 49 1/8 in.

EXHIBITED
New York, Paul Kasmin Gallery, / Nyoman Masriadi, 28 April - 18 June 2016

PROVENANCE
Private Collection, Indonesia
Christie’s Hong Kong, 27 May 2017, Lot 37

This work will be included in the artist’s forthcoming book: Demetro Paparoni, Nyoman Masriadi: Tegapati Contact, Mandarani Elecra, Oct 2020, p. 244 - 245

HK$ 1,000,000-1,500,000
US$ 130,000-194,000

Nyoman Masriadi’s signature glittering cherry figure come to the fore in Not Bad, where he features a blurred man holding a skateboard while gripping his own stomach. In the text box, the artist suggests that the young man believes his physical appearance is more important than his skill. His need to brandish himself highlights his attachment to his ego, shedding light into the protagonist’s character as a braggadocio, perhaps a metaphor for the tendencies of today’s society. This impressive work presents Masriadi’s quintessential dark humor and social satire, offering viewers with an eccentric tongue-in-cheek commentary on modern life.

"The figure, the human figure is its own drama, its own theatre; it is both actor and story. That’s how I sometimes see it... The figure is acting, is seeing and is telling the story too. It’s the figure that carries everything."

0418 Nyoman Masriadi (b. 1973): Not Bad (70 x 50 cm), oil on canvas, signed, titled and dated 2015 on verso, Christie’s Hong Kong, 27 May 2017, Lot 37. (Image: Christie’s Hong Kong)
Handiwirman Saputra

b. 1975

Akhir Pekan dan Projek Organic dari Tak Berakar Tak Berpucuk #3 (Weekend and Organic Projects from No Roots No Shoots #3)

Acrylic on canvas
Signed and dated 2012; signed, titled, inscribed and dated 2012 on the reverse
300 by 200 cm; 118 by 78¾ in.

Provenance
Private Collection, Indonesia

HK$ 1,600,000-2,800,000
US$ 207,000-362,000

Akhir Pekan dan Projek Organic dari Tak Berakar Tak Berpucuk #3 stands as a powerful testament to Handiwirman Saputra’s ability to construct poetry from the mundane and beauty from the everyday, ultimately offering a cerebral and familiar perspective of reality. The present lot is demonstrative of the artist’s pioneering creative process. He was inspired by his experience at a polluted river near his home, where he discovered trash buried between the exposed roots of bamboo groves. He thought about the original function of each object of rubbish, and their subsequent journeys, prompting a dialogue that would intrigue him for over a decade. In many ways Saputra’s search for beauty from found objects runs tangent to the concept of the ‘ready-made’ as coined by French-American artist Marcel Duchamp, as it aims to shift our focus from the appearance of art to the conception or function of art. Through the method of free association and his carefully thought out amalgam of constituent materials, Saputra challenges existing creative paradigms and blurs the boundaries between representational and non-representational art.

Views of the Kuning Riverbank, Yogyakarta

© Kunto Kawitno, Yogyakarta
RUDI MANTOFANI
b. 1973

Menysir Alam (Combining Nature)
Acrylic on canvas
Signed and dated 2006, signed, titled, inscribed and dated 2006 & 2007 on the reverse
120 by 200 cm; 47½ by 78¾ in.

PROVENANCE
Sotheby's Singapore, 29 April 2007, Lot 68
Acquired from the above sale by the present owner
Private Collection, Indonesia

HK$ 220,000-350,000
US $ 28,500-45,300

The present lot adheres to Rudi Mantofani's language of experimenting with societal norms and rural objects, reinventing them into fictional landscapes that ultimately redefine their overall meanings. The object is surrounded by a vast, endless, bare plane, with mountains and fields visible in the horizon far away, as if they are in a different world. The most integral element of the composition is the vitruvian's sole occupant: the comb, with its thin rows of teeth and its shadow. The renderings of the comb and its backdrop appear realistic, yet the composition defies logic. The comb is superimposed, making its original function redundant, and inviting viewers to examine and question the new visions of the ordinary, and to experience the depth of familiar things. The item is dramatic in its singularity, drawn from observation and yet having a presence that extends beyond reality. By appropriation of a mundane object using absurd aesthetics, Mantofani reveals the surrealist Rene Magritte, creating subversive messaging and demanding new interpretations behind the comb's enigmatic presence. Menysir Alam is a seminal work that testifies to Rudi Mantofani's prestigious reputation as a hyperrealistic painter and a critical thinker.
### INDEX OF ARTISTS

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chen Wen Hsi 陈文希</td>
<td>1055, 1056</td>
</tr>
<tr>
<td>Cheong Soo Pieng 钟星顺</td>
<td>1054</td>
</tr>
<tr>
<td>Gunawan, Hendra 亨德拉·古拿温</td>
<td>1062</td>
</tr>
<tr>
<td>Isaac, Isac 亚瑟克·伊斯拉奥斯</td>
<td>1040</td>
</tr>
<tr>
<td>Kerton, Sudana 苏达娜·次玛顿</td>
<td>1061</td>
</tr>
<tr>
<td>Le Muyur de Mongèse, Adrien-Jean 蒙格耶</td>
<td>1055, 1058, 1059</td>
</tr>
<tr>
<td>Le Pho 雷福</td>
<td>1063</td>
</tr>
<tr>
<td>Mai Trung Thu 麦忠书</td>
<td>1052</td>
</tr>
<tr>
<td>Manguin, Rudolph 曼古任·鲁道夫·凡飞</td>
<td>1065</td>
</tr>
<tr>
<td>Mauve, Phyllis 麦芙利·菲利思</td>
<td>1063</td>
</tr>
<tr>
<td>Pham Hau 阮光厚</td>
<td>1063</td>
</tr>
<tr>
<td>Sagputra, Handiwirman 桑普特拉·汉迪维伦</td>
<td>1044</td>
</tr>
</tbody>
</table>

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HOW TO BID

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Please note that all lots are sold subject to our Conditions of Business for Buyers and Authorised Bids, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby’s offices or auct. Prospective bidders should review the Conditions of Business, Authorised Bids and the Buying at Auction guide.

Condition reports printed in this catalogue are intended as guides only. Sotheby’s will provide more detailed condition reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as is, where is and that their return is governed by Conditions of Business for Buyers printed in this catalogue.

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Buying at Auction. The following pages are designed to give you useful information on how to bid at auction, sotheby’s staff is on hand to assist you. In addition, it is important to read the following information carefully and note that sotheby’s acts for the seller, you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyer printed in this catalogue.

Prospective bidders should also consult www.sothebys.com for the most up-to-date catalogue of the property in this catalogue.

Bidding in advance of the Live Auction. Certain auctions have a period of online bidding followed by a live auction. In such cases, you are required to attend the live auction in person and submit a live bid, or simply wish to bid in advance of the live auction, you may do so on sothebys.com via the sotheby’s App (each “Online Platform” and “the Online Platforms”). In order to do so, you must register an account with Sotheby’s and provide the requested information. Once you have done so, navigate to your desired lot and click the “Bid” button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby’s reserves the right to amend the starting bid prior to the start of the live auction. Sotheby’s may also impose a minimum/highest within-conjunction limit, which will be executed automatically up to the prescribed maximum, in response to other bids, in which case the Online Platform will display the prescribed maximum. The current bidding will not rise automatically to the buyer’s price and the status of your maximum bid will be visible only to you. If the status of your bid changes, you will be notified via an email or push notification. You must log into your account on your device prior to the start of the live auction. You may raise your maximum bid at any time prior to the commencement of the live auction. Please note that in certain circumstances, if you have been notified or if you have submitted a bid, your bid will not be considered unless it complies with the conditions of bidding on your Online Platforms. Conditions of Business for Buyers Printed in this Catalogue. Prospective bidders should also consult www.sothebys.com for the most up-to-date catalogue of the property in this catalogue.

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Bidding in the Sale

At Sotheby’s discretion, Bidding on the telephone, prospective buyers may request to be registered. Please refer to Condition 6 of the Conditions of Business for Buyers published online.

Announced Bids

For some lots (other than the lots to be sold by Bidding on the telephone or by Bidding in the Room on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform by submitting your maximum bid wanting to bid on Sotheby’s lot. This lot will be in your Online Bidding Lot. If the lot is not brought to you, you will have no right to object to this. This lot will be in your Online Bidding Lot. If the lot is not brought to you, you will have no right to object to this.

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If you purchase a lot from Sotheby’s, Sotheby’s assumes that you have read, understood and agreed to these Conditions of Business. Sotheby’s reserves the right to change the conditions at any time. The conditions of sale are in addition to any other conditions that may apply to the sale or the sale of the lot.

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EXPLANATION OF SYMBOLS

Symbol Key:

I. Being high is any symbol you may see inside this catalogue,

II. Certain lots in catalogue, Sotheby’s may request from prospective buyers to be registered. Please refer to Condition 6 of the Conditions of Business for Buyers published online.

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CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby’s, Sellers and Bidders and the terms on which Sotheby’s (the ‘auctioneer’) provides, or in connection with and in relation to, an auction sale by Sotheby’s, is defined by the various Conditions of Business, Conditions of Sale and/or Conditions of Purchase that may be relevant. 

1. INTRODUCTION

(a) Sotheby’s and Sellers’ contractual relationship with Bidders is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for sellers displayed in the saleroom and which are available upon request from Sotheby’s Hong Kong saleroom by telephone (852) 2504 8021.

(b) Sotheby’s is an alluringly spirited and professional auctioneer. In the saleroom, by telephone, and elsewhere, professional staff and officers of Sotheby’s are always ready to assist Bidders in the execution of their bids. 

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SALES AND USE TAXES

Buyers shall not be entitled to a refund of taxes (if any) imposed or payable in any jurisdiction on the sale of any item on which Sotheby’s has charged such taxes (or the equivalent thereof) and/or on which any tax has been paid. 

2. COMMON TERMS

In these Conditions of Business:

(b) “Buyer” means any person, company or corporation, including any constituent entity, from whom Sotheby’s has purchased a work of art or other property, or any person, company or corporation, including any constituent entity, who has purchased a work of art or other property from Sotheby’s.

(b) “Buyer’s Premium” means the commission payable by the Buyer to Sotheby’s in respect of the purchase of a lot and includes all taxes (if any) imposed or payable in any jurisdiction on the sale of any item on which Sotheby’s has charged such taxes (or the equivalent thereof) and/or on which any tax has been paid.

(b) “Counterfeit” is defined as Sotheby’s inability to authenticate the authenticity of any item, including any estimate, written or oral and including information in any catalogue, condition or other report. 

(b) “Deal” means any agreement entered into between two or more parties, including any agreement to sell, purchase or acquire any item or items.

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admission to the auction, Bidders who wish to bid on any of the items will be required to register and complete the Registration form and supply some identification and a passport or other satisfactory identification. Bidders act as principal unless they have Sotheby’s prior written consent to act as agent for someone else, Bidders are personally liable for their acts and are jointly and severally liable with any person or entity acting on their behalf (collectively called “the Bidders”). Where available, Sotheby’s officers are acting in an individual capacity for the Bidders.

1.2. Where available, Sotheby’s officers, staff, representatives, contractors, agents, brokers, and their families and representatives (collectively called “the Officers”), are acting as agents for the Bidders.

1.3. Bidders are responsible for all tax, license, and insurance and direct and indirect costs associated with their participation in the auction.

1.4. Bidders agree to indemnify Sotheby’s and the Officers from any loss, liability, damage, cost, or expense incurred as a result of any breach of this Section 1.2 or 1.3.

2. REMEDIES FOR NON-PAYMENT

Prior to selling any lots at auction, Bidders agree to pay for all lots purchased and any other sums due and owing, including any interest, fees, and charges, and to indemnify and hold harmless Sotheby’s and the Officers from any and all claims, demands, judgments, and expenses related thereto.

3. RIGHTS AND LIABILITIES OF BIDDERS

3.1. Bidders agree to accept the terms and conditions of sale set forth in the Conditions of Business as they may be amended or modified from time to time by Sotheby’s.

4. CONDITION OF BIDDERS

4.1. Bidders represent and warrant that they are of the age of majority in their respective jurisdictions.

5. PURCHASE OF LOTS

5.1. Bidders agree to accept the terms and conditions of sale set forth in the Conditions of Business as they may be amended or modified from time to time by Sotheby’s.

6. REMEDIES FOR NON-PAYMENT

Prior to selling any lots at auction, Bidders agree to pay for all lots purchased and any other sums due and owing, including any interest, fees, and charges, and to indemnify and hold harmless Sotheby’s and the Officers from any and all claims, demands, judgments, and expenses related thereto.

7. PAYMENT AND COLLECTION

7.1. Payment for lots is due at the auction, unless otherwise agreed in writing by Sotheby’s and the Officers. Bidders agree to accept the terms and conditions of sale set forth in the Conditions of Business as they may be amended or modified from time to time by Sotheby’s.

8. CONDITION OF BIDDERS

8.1. Bidders represent and warrant that they are of the age of majority in their respective jurisdictions.

9. PURCHASE OF LOTS

9.1. Bidders agree to accept the terms and conditions of sale set forth in the Conditions of Business as they may be amended or modified from time to time by Sotheby’s.
3. 漢武帝自立為皇帝而致華美的官邸

(甲) 随着中華帝國的成立，漢武帝為自己獨立設立的皇宮。華美的建築風格展示出帝國的強大與豪華。漢武帝的官邸不僅是政治中心，也是文化及宗教活動的場所，強調了漢武帝的至高無上。

(乙) 漢武帝的官邸設有宮殿、樓閣、庭園等建築，以展示帝國的富強與文化和藝術的發展。官邸中的建築風格融合了傳統的中國建築元素和外來的影響，體現出漢武帝的野心和文化的包容性。

4. 西漢文化及藝術

(甲) 二千多年前，中國的漢朝成為了世界文化的重要中心之一。西漢的文化及藝術對中國乃至東亞的影響巨大。

(乙) 西漢時期的藝術風格展現了極高的技術和創意。雕塑、繪畫、建築等藝術形式在當時廣受讚揚和模仿。

5. 帝國的衰落

(甲) 帝國在漢武帝統治期間達到巔峰，但隨着他的死亡，帝國開始慢慢地衰落。

(乙) 帝國的衰落主要由於政治腐敗、財政困難和邊際民族的衝突。漢朝最終在五代十國時期瓦解，結束了統一的帝國時期。

6. 西漢文化的影響

(甲) 西漢時代的文化和藝術對後世產生了重要影響，例如，漢代的建築風格和技術被後世的建築師所採用。

(乙) 西漢的繪畫和雕塑藝術在後世的藝術發展中有著不可忽視的影響，例如，漢代的石刻和雕塑在後世的藝術風格中得到重現。

7. 总結

(甲) 西漢作為中國歷史上的重要時期，對後代的社會和文化產生了巨大的影響。帝國的建立、發展和衰落都為後世的歷史研究提供了寶貴的資料。

(乙) 西漢時期的文化和藝術在中國乃至東亞的社會文化發展中占有重要的地位，帝國的建立和衰落都將被歷史記載和研究。
GENERAL AUTHENTICITY GUARANTEE

If Sotheby’s sells an item which subsequently is shown to be a “counterfeit,” subject to the terms below, Sotheby’s will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby’s for the item, in the currency of the original sale.

For these purposes, “counterfeit” means a lot that in Sotheby’s reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including re-painting or over-painting).

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(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:

(i) notify Sotheby’s in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby’s in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby’s has discretion to waive any of the above requirements. Sotheby’s may require the Buyer to obtain at the Buyer’s cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby’s and the Buyer. Sotheby’s shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. If in the event Sotheby’s decides to recede the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

真实保証

本公司對業下提供之一般保證，倘蘇富比所出售之物品其後被發現為「赝品」，根據下文之條款，蘇富比將取消該拍賣，並將買家於該物品支付予蘇富比之總金額，以原售價之貨幣退回予買家。

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請注意，倘發生以下任何一種情況，本保證將不適用一

(i) 目錄內容乃根據學者及專家於拍賣日期獲書面確認之意見，或該目錄內容顯示該等意見其存在衝突；或

(ii) 於拍賣日期，經書面確認乃真品之唯一方法，是有關程序並非當時普遍可用或可認可。價格極高或用途不切實際；或可能已對真品造成損壞或損失（根據蘇富比之合理意見）；或令真品喪失價值之方法；或

(iii) 按蘇富比之指定，該拍品係由重大損失或失去任何價值。

本保証所規定之年期為由蘇富比當日訂立之日起算，五年，此保証係為單獨之，且不可轉移至任何第三方，為能依據本保證申請，買家必須：

(i) 在收到任何導致買家質疑物品之真偽或屬 programma後三(3)個月內以書面通知蘇富比，指明拍品編號、購買拍品之拍賣日期及說明為真偽之理由；及

(ii) 將拍品於蘇富比之當日當面交回，並能轉移其所有權且自拍賣日數月並無其他任何第三方收到之物品退还予蘇富比。

蘇富比可酌情決定關於刊登任何規定，蘇富比可要求拍得者索取拍品如蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔，蘇富比必須於收到之任何報告前收取。若蘇富比認為拍品之品質不符合拍之規定，將收回拍品之銷售，蘇富比可將損失為兩份經雙方簽署之獨立專家報告所屬之合理費用退還予買家。

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