



CHRISTIE'S 佳士得

A QUEST FOR ETERNITY:

THE PHILIPPE DAMAS COLLECTION

永恆之旅：

菲利普·達瑪斯珍藏

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Philippe Damas and the Subtle Joy of Collecting

It has been a privilege to know Philippe Damas for more than 25 years, and observing a collector methodically assemble a comprehensive collection based on rigorous standards, impeccable artistic discernment, and intellectual rectitude has been a profoundly inspiring experience. Notably, Philippe's acquisitions are not merely acquired; they are meticulously cared for, a testament to his commitment to preserving and maintaining the integrity of each work. His profound and deep understanding of art, has him continuously seeking supplementary documentation for each painting, to stimulate reflection, challenge artists with diverse perspectives, and explore the interplay between the past, the present, and the future.

His approach is one who knows without ostentation, valuing the identification, assertion, and selection of the rare pearl, but also, and perhaps above all, to admire in blissful contemplation.

Philippe's residence in Singapore is a sanctuary of grace and tranquillity. It is a precious place that encourages an eye for contemplation and love. He lives with his artworks, observing them in the early morning light or the soothing evening glow, savouring them with each passing moment. Philippe is not only a preeminent collector of historical art; he has a remarkable capacity to share insights, enriched by his extensive travels and life experience. He has resided on every continent before establishing himself in Asia.

The collection in question constitutes the felicitous outcome of a pilgrimage.

Philippe Damas's decision to offer his collection is a significant development, for which we are profoundly grateful. The collection is distinguished by its uniqueness, showcasing a remarkable array of works by renowned artists. It is replete with the distinctive markings of travel, a testament to the passion for Vietnam shown by the featured artists.

The works offer a glimpse into the window and impact of nearly a century of artistic talent, reflecting the diverse perspectives and experiences of individuals from various backgrounds and origins. These artists have entrusted their reflections on Asia, their unshakeable desire for the region, and their personal interpretations of its essence through their artistic mediums.

Yes, the subtle joy of collecting.

Jean-François Hubert
Senior Expert, Art of Vietnam

Dexter How
Senior Specialist
20th/21st Century Art, Asia Pacific

菲利普·達瑪斯與收藏之奧妙

我十分榮幸認識菲利普·達瑪斯已經超過25年，見證一位收藏家如何根據嚴謹的標準、無可挑剔的藝術鑑賞力和知識的公正性去系統地組建一個全面的收藏，是一種深具啟發性的經歷。值得提及的是，菲利普不僅僅是添置收藏品，更是精心呵護它們，證明了他對於每件作品的完整性和狀態保護的崇高承諾。他對藝術的深刻理解使他不斷尋求每幅畫作的補充文獻以激發思考，通過多元視角審視鑽研藝術家，並探索過去、現在與未來之間的交互作用。

他的方式顯示出一種低調的智慧，重視對稀珍品的識別、主張和選擇，但或許最重要的是，他能以愉悅靜謐的心情欣賞這些作品。

菲利普位於新加坡的住所是一處優雅寧靜的綠洲。這個珍貴的地方鼓勵人們靜心思考與熱愛藝術。他與他的藝術品同住一室，在清晨的陽光或柔和的黃昏中欣賞它們，隨著流逝的時間品味它們。菲利普不僅是卓越的歷史性藝術收藏家；他還具有分享見解的非凡能力，這些見解因他的廣泛遊歷和生活經驗而得到豐富。他曾在每個大陸生活過，最後定居於亞洲。

這些收藏品便是朝聖的圓滿成果。

菲利普·達瑪斯願意慷慨呈獻其收藏，意義非凡，我們對此深表感謝。該收藏以其獨特性而著稱，展示了一系列著名藝術家的非凡作品，充滿了獨特的旅行標記，更以收藏中極具代表性的藝術家體現他對越南的鍾情。

這些作品提供了一個千載難逢的機會，讓我們得以窺見近百年來的藝術才華，反映出來自不同背景和來歷的多元視角與經歷。這些藝術家通過他們的藝術媒介，將他們對亞洲的反思、對這片土地的堅定盼望以及為其本質的個人詮釋寄託於其中。

是的，這便是收藏之奧妙。

讓·弗朗索瓦·于貝爾
越南藝術資深專家

陶啟勇
資深專家
亞太地區二十及二十一世紀藝術部



雪水烹茶天香味

生意興隆通四海



The Damas Collection and the Joy of being Yourself

The Philippe Damas Collection, a remarkable assembly of 51 paintings gathered over more than 25 years, spans nearly a century of artistic expression. Created by 32 artists—15 Vietnamese and 17 French, including three women—this collection reflects and illustrates the rare subtlety, nuanced beauty and complexity found within Vietnamese art. It is built on an East-West mirror effect, but also on a profound questioning of national identity. It offers a profound exploration of themes surrounding East-West cultural exchange and national identity, with works painted both in Vietnam by French artists and in France by Vietnamese artists.

The Damas collection stands as a comprehensive and eloquent portrayal of four significant artistic dynamics that define this unique body of work. These dynamics, framed by historical movements, invite viewers to reflect on the delicate balance between cultural alterity and national belonging.

I. The Choice of the Other, and the Ability to Admire and Share

The artists in this collection chose distant lands as subjects for reflection, a decision that deeply influenced their work and their destinies. From Gaston Roulet, who arrived in Vietnam as early as 1885, to Georges Barrière, who passed away in Đò Sơn in 1944, these artists were captivated by the allure of Asia.

Many like the remarkable Alix Aymé, who is represented by an exceptional group of 5 works, extended their travels into long stays, as they taught and shared their artistic techniques. Also notable was Victor Tardieu the founder of the Beaux-Arts in Hanoi in 1924 and unconditional promoter of Vietnamese painting until his death in Hanoi in 1937. He is present here with three works: an exquisite “pochade”, a magnificent portrait and a large canvas which he reproduced in the great painting in the amphitheatre of the Indochinese University.

Joseph Inguimberty, with six works at the height of his talent, shows that you can be the most beneficial teacher at Hanoi’s École des Beaux-Arts as well as a magnificent artist who tenderly captured the reverence and admiration of the people and landscapes of Vietnam. Évariste Jonchère, represented by a piece painted in Laos, reveals the intertwined fates of artists, cultures, and history, and just four years later after this painting would become the Director-Teacher of the Hanoi School of Fine Arts.

The theme of alterity, encountering and embracing the other, emerges as a culture shock that, while disruptive, intertwines individual destinies and historical movements and becomes a crucial aspect of personal and artistic growth for these artists.

II. Confronting Two Competing Notions: My Land is My Homeland or Earth is My Homeland

Vietnamese artists faced a profound internal struggle, often caught between political commitment and artistic expression. Two distinct paths emerged in their journey.

The first group will assert and commit that their land is the homeland and seek almost exclusively the depths of the Vietnamese soul there.

The humble majesty of Nguyen Phan Chanh, the militant nobility then disillusionment of Nguyen Gia Tri, the devotion of Luu Van Sin, the dazzling energy of Tran Van Ha, the grace of To Ngoc Van are all represented by masterpieces in the collection that define their era. Thang Tran Phenh, Do Duc Thuan, and Tran Phuc Duyen also belonged to this rigid, sometimes faltering world. Yes, ‘Ma terre est la Patrie’ (My country is my homeland) was confirmed by Nguyen Do Cung, followed by the more demonstrative Nguyen Sang and Nguyen Tien Chung, while Bui Xuan Phai remained steadfast in his distinctive approach, even as the political landscape shifted.

In contrast, another group of artists will feel, artistically, that the Earth is their homeland and felt the pull of Paris as the place where they believed they could truly express themselves as artists. Mai Thu, in his last painting done in Hué in 1937, testifies to the effort required to leave one’s native land. Vu Cao Dam, the first of those who left (in 1931) is present in the collection with four subtle works painted between 1939 and 1953. And a joyful silk by Le Pho (painted in 1940) testifies to his fulfilment and certainty that he made the right choice to leave.

In both groups of artists, as in Philippe Damas himself, there is the happiness and enduring joy of being oneself, whether rooted in one’s native land or discovered in foreign shores. This collection is a celebration of the joy that comes from being authentically oneself, a joy that transcends boundaries and time.

 	
Jean-François Hubert	
Senior Expert, Art of Vietnam	

達瑪斯收藏與忠實自身的喜悅

菲利普·達瑪斯收藏囊括51幅卓越畫作，經過25年以上的時間精心收集，涵蓋了近一個世紀的藝術表達。這些作品來自32位藝術家——其中15位是越南藝術家及17位是法國藝術家，包括《三位女性》——該收藏反映了越南藝術精妙的罕見之處、細膩美感和複雜性。它建立在東西方的鏡像效應上，並深入探討了民族身份主題。該收藏對東西方文化交流和民族身份主題進行了深刻的探索，同時包含了旅越法國藝術家及旅法越南藝術家的作品。

達瑪斯收藏全面而生動地描繪了四種重要的藝術動力，這些動力定義了這一獨特的收藏，並受歷史運動的框架影響，邀請觀眾反思文化他者性與民族歸屬感之間的細微平衡。

他者的選擇，與欣賞和分享的能力

這些藝術家在創作中選擇了遙遠的土地作為反思的主題，這一決定深刻影響了他們的作品和命運。從早在1885年就來到越南的加斯頓·魯萊，到1944年在多山去世的喬治·巴里埃，這些藝術家都被亞洲的魅力所吸引。

許多藝術家，比如以此收藏中的五幅作品作為代表的阿利克斯·埃梅，因為教授並分享自己的藝術技巧而將其旅行延伸為長期逗留。維克多·塔迪埃亦值得關注，他是1924年在河內成立的美術學院之創始人，並在1937年去世前無條件推廣越南繪畫。此收藏中包括三幅佳作：一幅精美的“速寫”、一幅壯觀的肖像，以及一幅他在法屬印度支那大學的圓形劇場重製的大尺幅畫布作品。

約瑟夫·恩桂波提以六幅巔峰之作展現了他既是印度支那美術學院最有益的教師，又是一位出色的藝術家，溫柔地捕捉了對越南人民和風景的敬畏與欣賞。埃瓦赫斯特·榮舍則以一幅在老撾創作的作品作為代表，揭示了藝術家、文化和歷史交織的命運，他亦在這幅畫作四年後成為河內美術學院的主任教師。

「他性」主題的出現，指相遇並接納他者，帶來具有顛覆性的文化震撼，交織了個體命運和歷史運動並成為這些藝術家個人和藝涯發展的重要因素。

面對兩種競爭的觀念: 吾土為吾鄉或是地球為吾鄉

越南藝術家面臨著深刻的內在掙扎，經常在政治承諾和藝術表達之間徘徊。他們的旅程中出現了兩條不同的道路。

第一類藝術家堅定主張他們的土地便是故鄉，並極度專注於在越南土地上挖掘民族靈魂的深度。

阮潘正的謙卑莊嚴、阮嘉治的崇高叛逆之精神以及隨後的清醒、劉萬生的奉獻、陳文河的耀眼活力、蘇玉雲的優雅，在此收藏中以定義了他們時代的傑作所呈現。陳平畫、杜德順和陳福緣也屬於這個嚴酷的、時而蹣跚的世界。是的，「Ma terre est la Patrie」（我的國土是我的故鄉）被阮得弓所確認，隨之而來的是更具表現力的阮生和阮進忠，而裴春派則在政治風景變遷中堅持他獨特的方法。

相對而言，在藝術創作上，另一類藝術家感到地球是他們的故鄉，並受巴黎吸引，認為那裡是他們真正可以表達自己作為藝術家的地方。梅忠恕在1937年於順化完成的最後一幅畫作，見證了離開故鄉所需的堅毅努力。武高談則是第一位離開的藝術家（1931年），在收藏中以四幅1940年至1953年間的細膩作品呈現。而黎譜於1940年創作的絲綢作品，則見證了他的滿足和對離開這一選擇的堅定信念。

在這兩類藝術家中，正如菲利普·達瑪斯本人一樣，無論根植於故鄉還是在異國他鄉探索，都存在著忠於自己的幸福和持久的喜悅。此收藏歌頌著源於真實自我，這一超越了界限和時間的喜悅。

 	
讓·弗朗索瓦·于貝爾	
越南藝術資深專家	

JOSEPH INGUIMBERTY 約瑟夫·恩桂波提

(1896-1971)



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Le retour du marché (The Return from the Market)

signed and dated 'INGUIMBERTY 1933' (lower right)
oil on canvas
204 x 200 cm. (80³/₈ x 78³/₄ in.)
Painted in 1933

PROVENANCE:

Collection of the artist's family
Christie's Singapore, 1 April 2001, lot 52
Acquired at the above sale by the present owner

EXHIBITED:

Loaned to National Gallery Singapore from October 2015–October 2016.

LITERATURE:

G. Pentcheff, *Joseph Inguimberty: 1896-1971*, Groupe Horizon, Paris, 2012 (illustrated, fig.62, p. 119).

市場歸來

油彩畫布
1933年作
款識：INGUIMBERTY 1933 (右下)

來源:

藝術家家屬收藏
2001年4月1日 新加坡 佳士得 編號52
現藏者購自上述來源

展覽:

2015年10月–2016年10月新加坡國家美術館借展藝術品

出版:

2012年《約瑟夫·恩桂波提：1896–1971》G. Pentcheff著 巴黎 Groupe Horizon出版社 (圖版, 第62圖, 第119頁)

Le Retour Du Marché (The Return from the Market), 1933, Les Trois Femmes (Three Women), 1934, and L'heure Du Thé À Hué (Tea Time in Hué), 1937: The Sovereign Crystallization of Desire by Joseph Inguimberty, Nguyen Gia Tri, and Mai Trung Thu

Three artists, each with their distinct vision and technique, converge in these remarkable works to create icons of Vietnamese painting. Through their masterpieces, Joseph Inguimberty, Nguyen Gia Tri, and Mai Trung Thu not only capture the essence of their respective artistic pursuits but also reflect a historical moment of cultural significance in Vietnam.

Inguimberty: The Desire to Bear Witness to a Fading World

Joseph Inguimberty uses a rich palette, predominantly consisting of white and green hues. He utilizes “flat tints” and “matter,” treating volume through juxtaposed patches of colour. The artist uses brushes and painting knives in substantial gestures, thereby creating an impression of vibrating space. In this manner, he “illuminates” his primary figures, meticulously delineating them from the luxuriant vegetation.

Inguimberty’s subjects—whether the clothes, the hats, the gestures, or the small details such as the lacquered teeth of the young woman—are all meticulously observed.

The artist resists indulgence in decoration, instead capturing the raw, elegant purity of rural Vietnam, which he perceives as both harsh and captivating. His work serves as a tribute to this vanishing world, preserving its essence as a tribute before it fades into history.

Nguyen Gia Tri: The Desire to Create Another World

In contrast, Nguyen Gia Tri, uses his brush in thick and deliberate colours – working with a more restrained

palette than his master Inguimberty. A The allegorical portrayal of the three regions of Vietnam - Tonkin, proud and poised, Annam, austere but attentive, and Cochinchina, immature and unpredictable, are symbolized but also allusively characterized and magnified. From left to right, the highly committed Tonkinese nationalist militant campaigns courageously and passionately for the reunification of the three and the independence of the whole.

A different world to create.

His work depicts a sense of hope, as the figure of a Tonkinese nationalist stands resolute in the foreground, advocating for reunification and independence. The setting, framed by a piece of furniture more of a plinth than a support, serving as a symbolic pedestal, focuses the viewer’s attention on the trio of regions, with a distant, almost ethereal horizon signalling a future filled with potential.

Mai Trung Thu: The Desire to Honor a World He Is Leaving Behind

In the first half of 1937, Mai Thu sensed that he was about to leave the secure social comfort of Vietnam for the turbulent France he dreamed of.

He created his last painting in his homeland, *L'Heure du Thé à Hué (Tea Time in Hué)*. This poignant work reflects the artist’s deep attachment to the world he was about to leave behind. In it, scholars engage in conversation, tea is being served, and a child attentively observes—a scene steeped in tranquillity and contemplation. The serene environment of Hué is depicted with lush vegetation, yet it remains dominated by man. This painting captures an oasis of peace, a quiet sanctuary on the banks of the Perfume River, which flows serenely in the background.

A world he is leaving behind.

Mai Trung Thu’s choice of flat tones—green, brown, white, and black—evokes

the simplicity and peace of his subject, with black providing structure and unity, while green and white bring lightness. His delicate lines, foreshadowing the gouache and ink on silk technique he would later embrace, speak to his mastery of subtlety and restraint.

The Same Quest for Meaning, Prestigious Origins and Eye-catching Appeal

Our three paintings are meanings based on sovereign crystallization.

All 3 artists use oil on canvas. This is usual for Inguimberty, but exceptional for Nguyen Gia Tri, who prefers lacquer, while Mai Trung Thu later favours gouache and ink on silk.

Oil on canvas is a classical, solemn medium. It marks the seriousness of the search, like an artistic formalization. The solemnity of the event is enhanced by the very large formats chosen by the artists.

These paintings, preserved with remarkable provenance and exhibited in prestigious settings, continue to captivate audiences and collectors alike, bearing witness to the enduring attraction of these works since their creation. They represent not only the artistic ambitions of Inguimberty, Tri, and Mai but also the larger cultural and historical shifts that shaped modern Vietnamese art.

Jean-François Hubert
Senior Expert, Vietnamese Art



Photograph of Joseph Inguimberty’s painting sitters 約瑟夫·恩桂波提畫作中的模特兒

NGUYEN GIA TRI 阮嘉治

(1908-1993)



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Les trois femmes (Three Ladies)

signed and dated 'Ng TRI 34' (upper right); signed 'TRI' (on the reverse); inscribed 'Je soussigné, Jean Volang, artiste-peintre, 167, rue de Vaugirard 75015 Paris certifie que ce tableau est bien de la main de mon ami Nguyen Gia Tri. Paris, le 21 juin 2000, Jean Volang' (on the stretcher)
oil on canvas
116.5 x 89.5 cm. (45 $\frac{7}{8}$ x 35 $\frac{1}{4}$ in.)
Painted in 1934

PROVENANCE:

Gift from the artist to Le Pho
Private collection, France (acquired from the above)
Acquired from the above by the present owner

EXHIBITED:

Hanoi, Société Annamite d'Encouragement à l'Art et à l'Industrie (SADEAI), 1935.
Mariemont, Musée Royal de Mariemont, Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur, April-August 2002.
Hong Kong, LGDR & Wei, Scenes Of This World: Modern Paintings From Singapore and Vietnam, January-March 2023.

三女子

油彩 畫布
1934年作
款識：Ng TRI 34 (右上); TRI (畫背);
Je soussigné, Jean Volang, artiste-peintre, 167, rue de Vaugirard 75015 Paris certifie que ce tableau est bien de la main de mon ami Nguyen Gia Tri. Paris, le 21 juin 2000, Jean Volang (內框)

來源:

藝術家贈予黎譜
法國私人收藏 (購自上述收藏)
現藏者購自上述來源

展覽:

1935年「Société Annamite d'Encouragement à l'Art et à l'Industrie (SADEAI)」河內
2002年4月-8月「Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur」瑪麗蒙 瑪麗蒙皇家博物館
2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei 畫廊



Reverse of the painting
畫背

LITERATURE:

J.F. Hubert, C. Noppe, Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur, exh. cat., Musée Royal de Mariemont, Mariemont, 2002 (illustrated, plate 9.15, p. 159).

This work is accompanied by a certificate of authenticity issued by Le Pho.

This work was exhibited at SADEAI, Hanoi in 1935 under the title: *La Visite (The Visit)*. The artist and Le Pho would later modify the title together. The painting was awarded a Grand prize at the SADEAI.

《市場歸來》(1933)；《三女子》(1934)；以及《順化茶會》(1937)：約瑟夫·恩桂波提、阮嘉治和梅忠恕對渴望的極致具象化

三位藝術家以各自獨特的視野和技法，通過其卓越的作品交匯創造出越南繪畫的標記。約瑟夫·恩桂波提、阮嘉治和梅忠恕不僅通過其傑作捕捉了各自藝術追求的本質，也反映了越南文化中意義深遠的歷史時刻。

恩桂波提：渴望見證逐漸消逝的世界

約瑟夫·恩桂波提使用豐富的色彩，其中主色調多為白色和綠色。他運用「色彩平面」和「質地」，通過色彩的並置來表現體積感。藝術家用刷子和畫刀以大幅度的動作創造出空間振動的感覺。以此方式，他「照亮」主要人物，巨細無遺地將他們與繁茂的植物區分開來。

恩桂波提的主題——無論是衣服、帽子、姿勢，還是年輕女性的染齒等小細節——都經過細緻的觀察。藝術家反對對裝飾性繪畫的沉迷，而去捕捉雖看似艱辛卻無比迷人的越南鄉村的淳樸優雅。作品向這個即將消逝的世界致敬，在其沒入歷史洪流前保留其本質。

阮嘉治：渴望創造另一個世界

另一方面，阮嘉治在運筆運用濃厚而強烈的顏色——色調比他的師父恩桂波提更為

克制。他以象徵性的方式描繪了越南的三個地區：北部東京驕傲而端莊；中部安南嚴肅並勤懇；南部交趾支那尚未成熟且可能性無限，他將各地方的特徵歸納並放大以作為隱喻。從左到右，可見熱情激昂的北方民族主義者勇敢熱烈地為三地的統一和整體的獨立而奮鬥。

創造出不一樣的世界

他作品中描繪了希望之感，北方民族主義者的身影在前景中堅定地樹立，主張統一和獨立。背景中的家具更像是具有象徵意義的底座並非作為實際支撐，將觀者的注意力集中在這三個區域上，遙遠飄渺地平線則預示著充滿潛力的未來。

梅忠恕：渴望向他即將啟程離開的世界致敬

在1937年上半年，梅忠恕感受到自己即將離開越南舒適安全的社會，前往他夢想中繁複的法國。

他在祖國創作的最後一幅畫作《順化茶會》(L'Heure du Thé à Hué)，反映了藝術家對他即將啟程離開的世界的深厚依戀。畫中，學者們正在交談，茶水被端上，一名孩子在專心觀察——一幅寧靜和令人沉靜的場景。畫面以人物為主導，通過繁茂的景觀植物描繪出順化的寧靜環境。這幅畫捕捉了一片和平的綠洲，是香河岸邊一處安靜的庇護所，河水在背景中平靜流淌。

出版:

2002年《Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur》展覽圖錄 瑪麗蒙 瑪麗蒙皇家博物館 (圖版, 第9.15圖, 第159頁)

此作品附黎譜所開立之作品保證書。

這部作品於1935年在河內 SADEAI 展出，標題為：La Visite (訪問)。阮嘉智和黎譜後來共同修改了標題。這幅畫在 SADEAI 上獲得了大獎。

這是他即將要啟程離開的世界。

梅忠恕選擇了平面的色調——綠色、棕色、白色和黑色——彰顯主題的簡潔和平靜，黑色提供了結構和統一，而綠色和白色則帶來了輕盈感。他的細膩線條預示著他之後將採用的膠彩在絲綢上繪畫的技法，展現了他對細節和克制的絕妙掌握。

對內涵、顯赫根源和視覺吸引的共同追求。

三幅畫作的意義都在於對渴望的極致具象化。

三位藝術家都使用油彩畫布。這是恩桂波提常用的媒介，但對於更喜歡漆畫的阮嘉治來說則是例外，而梅忠恕則更傾向於膠彩和絲綢。

油彩畫是一種古典而莊嚴的媒介，標誌著對嚴肅性的追求，像是一種藝術性的形式化，藝術家們對大尺寸畫布的選擇進一步加強了畫面的莊嚴感。

這些畫作來源有序且展出在顯赫環境，持續吸引著觀眾和收藏家，見證著這些作品自創作以來的持久吸引力。它們不僅代表了恩桂波提、阮嘉治和梅忠恕的藝術雄心，還反映出塑造現代越南藝術的宏觀文化和歷史變遷。

讓·弗朗索瓦·于貝爾
越南藝術資深專家

MAI THU *L'HEURE DU THÉ À HUÉ* (TEA TIME IN HUÉ), 1937, OR THE CONSERVATORY-SANCTUARY

In 1937, as Mai Trung Thu painted this rare and exceptional work, he was already a recognized figure in the art world. His reputation had been steadily growing since his participation in the Colonial Exhibition in Paris in 1931, drawing the attention of both collectors and art critics. By then, he had graduated from the *École des Beaux Arts de l'Indochine* in 1930 and had been teaching in Hué. Yet, 1937 marked a pivotal moment in his life—a year when the artist, poised on the brink of a new chapter, prepared to leave his homeland for France, where his career would flourish even further.

The painting in question, a sensitive and magnificent oil on canvas, encapsulates not just the mastery of the artist, but also a profound reflection of the artist and man himself. This work, one of the jewels from the Philippe Damas collection, stands as a poignant testament to Mai Trung Thu's deep connection to his homeland. It is, in essence, a portrait of Vietnam itself—its culture, its people, and its quiet moments, viewed through the artist's own eyes.

A Landscape of Humanity

Mai Thu knows that there are no borders for an artist. In this oil painting he condenses all the humanity of his homeland, capturing the essence of Vietnamese culture. A country from which he would never distance himself mentally and which would form the basis of his work. The painting's composition is infused with the warmth of human connection: scholars engaged in conversation, the steam rising from tea, the presence of a water pipe, and a

book—possibly a volume of poetry, all symbols of contemplation, reflection, and intellectual exchange. At the centre of the composition, a young woman holds a child, while in the upper right, a subtle sketch of figures suggests a scene filled with life yet restrained by the tranquility of the moment. The lush vegetation surrounding this intimate scene creates a sense of serenity, turning the space into an oasis of peace, and what feels like a peaceful sanctuary—a 'winter garden' if you will, that captures the calm essence of Vietnam's *Rivière des Parfums*. One can almost feel the gentle flow of the river, carrying with it the fragrance of the surrounding nature, a subtle but powerful connection to the land.

A Masterful Use of Colour and Form

In his approach to this large oil on canvas painting, Mai Trung Thu limits himself to a refined palette of four primary tones—green, brown, white, and black. The simplicity of this colour scheme highlights the artist's ability to convey emotion and depth with minimal means. Black serves to structure the composition, while green and white provide a sense of lightness, evoking the natural environment and offering a sense of openness. Brown ties the elements together, creating a harmonious unity

that reflects the grounding force of tradition and place.

This minimalist yet effective use of colour is a hallmark of Mai Trung Thu's style, one that would evolve further in his later works after he moved to France. There, he abandoned oil on canvas in favour of gouache and ink on silk. This particular painting, considered to be Mai Trung Thu's last work before departing for France, holds immense historical and emotional significance. It serves not only as a reflection of his artistic achievements but also as a farewell to the land that would always remain at the core of his work. Even in his later years in France, as he embraced new techniques and a different artistic environment, the essence of Vietnam would continue to resonate in his art.

This painting was notably featured in the *Visions & Enchantment* exhibition at the Singapore Art Museum in 2000, further solidifying its place in the narrative of Southeast Asian art history.



Mai Trung Thu, *L'heure du thé à Hué* (*Tea Time in Hué*) displayed in Philippe Damas's home
梅忠恕 順化茶會陳列在菲利普·達馬斯的家中

MAI TRUNG THU 梅忠恕

(1906-1980)



126

L'heure du thé à Hué (*Tea Time in Hué*)

signed 'MAI THU', dated indistinctly '1937' (lower right); inscribed 'DOCTEUR CAM HA LÊ THÁI 21 Avenue Marcechal lecler 78150 LE CHESNAY Tel : 954-58-38' (on the reverse)
oil on canvas
70.5 x 99 cm. (27¾ x 39 in.)
Painted in 1937

PROVENANCE:

Collection of Dr Lê Thai and his wife, France (acquired directly from the artist)
Christie's Singapore, 30 March 1997, lot 163
The Philip Ng Collection, Singapore (acquired at the above sale)
Sotheby's Hong Kong, 8 April 2008, lot 709
Acquired at the above sale by the present owner

EXHIBITED:

Singapore Art Museum, *Visions & Enchantment: Southeast Asian Paintings*, June-August 2000.
Hong Kong, LGDR & Wei, *Scenes Of This World: Modern Paintings From Singapore and Vietnam*, January-March 2023.

LITERATURE:

A. Mashadi (ed.) and R.L. Keong (ed.), *Visions & Enchantment: Southeast Asian Paintings*, exh. cat., Singapore Art Museum, 2000 (illustrated, plate 10, p. 83).

順化茶會

油彩 畫布
1937年作

款識：MAI THU 1937 (右下)；DOCTEUR CAM HA LÊ THÁI 21 Avenue Marcechal lecler 78150 LE CHESNAY Tel : 954-58-38 (畫背)

來源：

法國 Lê Thai博士及妻子收藏 (直接購自藝術家)

1997年3月30日 新加坡 佳士得 編號 163

新加坡 Philip Ng收藏 (購自上述拍賣)

2008年4月8日 香港 蘇富比 編號709

現藏者購自上述拍賣

展覽：

2000年6月-8月「幻象與魅力：東南亞繪」新加坡美術館

2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei 畫廊

出版：

2000年《幻象與魅力：東南亞繪》展覽圖錄 新加坡美術館 (圖版, 第10圖, 第83頁)

梅忠恕《順化茶會》(L'Heure du Thé à Hué)，1937年，或稱為溫室聖所

在1937年，當梅忠恕創作這幅珍稀卓越的作品時，他已在藝術界倍受認可。自1931年參加巴黎殖民博覽會以來，他的名聲步步上升，吸引了收藏家和藝術評論家的關注。他於1930年從印度支那美術學院畢業，並在順化任教。1937年對他來說是一關鍵時刻——這一年，藝術家打開新篇章，準備離開故鄉前往法國進一步發展職業生涯。

這是一幅情感細膩而宏大的畫作，不僅體現了藝術家的技藝，也深刻反映了他作為藝術家和自身的內心世界。這件作品是菲利普·達瑪斯收藏中的瑰寶之一，深深見證了梅忠恕與故鄉的深厚聯繫。從本質上來說，它是越南的寫照——以藝術家的視角呈現出其文化、人民和靜謐的時刻。

人性的風景

梅忠恕深知藝術家的創作沒有界限，在這幅畫中，他凝聚了故鄉所有的人性、捕捉越

南文化的精髓。越南是他永遠無法在心靈上與之疏離的國度，將會成為他作品的基礎。畫作的構圖中充滿了人與人間的溫暖：交談中的學者們，茶水的蒸汽，水煙筒和書本（可能是詩集）的存在，這些都是沉思、反省和思想碰撞的象徵。在構圖中心，一位年輕女性抱著一個孩子，而在右上方，細膩的人物素描映射著充滿生機的場景，卻又因片刻寧靜祥和而變得平靜。環繞著這親密場景的繁茂植被營造出寧靜氛圍，將這片空間變成一片和平的綠洲，彷彿一個融匯越南香河平靜本質的「冬季花園」，人們幾乎能感受到河水的柔和流動，帶著周圍自然的芬芳，與土地形成一種細膩而強大的聯繫。

色彩與形狀的精妙運用

在這幅大型油畫的創作中，梅忠恕以四種主色調作精練的調色——綠色、棕色、白色和黑色。雅致色彩凸顯藝術家以極簡的手

段傳達情感和深度的能力。黑色為構圖提供結構，而綠色和白色則帶來輕盈感，喚起自然環境開闊的空間感。棕色將各個元素聯繫在一起，創造出和諧統一的視覺色彩，反映出連接傳統和土地的力量。

這種極簡卻有效的色彩運用是梅忠恕的風格標誌，這一風格在他移居法國後的作品中得到進一步發展。在法國，他捨棄畫布並轉而使用膠彩和絲綢。這幅畫被認為是梅忠恕出發往法國前的最後作品，具有巨大的歷史和情感意義。此作不僅反映了他的藝術成就，也是對故土的告別；這篇土地將成為他永恆的創作母題。即使在他後來的法國歲月中，擁抱新技法和不同的藝術環境時，越南的本質依然在他的藝術中迴響。

這幅畫於2000年曾在新加坡美術館的「幻象與魅力」展覽中展出，進一步鞏固了它在東南亞藝術史敘事中的地位。



Vietnamese elders sharing stories over tea
越南長者們一遍品茶一遍分享故事

VICTOR TARDIEU 維克多·塔迪埃

(1870-1937)



115

Portrait d'homme (Portrait of a Man)

signed 'Victor Tardieu' (lower left)

oil on canvas

53.5 x 43.5 cm. (21 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in.)

Painted circa 1923

PROVENANCE:

Private collection, France

Acquired from the above by the present owner

男子肖像

油彩 畫布

約1923年作

款識：Victor Tardieu (左下)

來源：

法國 私人收藏

現藏者購自上述收藏



Victor Tardieu in his studio in Hanoi (circa 1922-1923)
維克多·塔迪埃在其河內的工作室(約1922至1923年)

VICTOR TARDIEU 維克多·塔迪埃

(1870-1937)



114

La paysanne (The Peasant)

oil on canvas
65 x 81.3 cm. (25 5/8 x 32 in.)
Painted circa 1922-1924

PROVENANCE:

Collection of the artist's family
Sotheby's Singapore, 16 April 2006, lot 95
Acquired at the above sale by the present owner

農民
油彩 畫布
約1922-1924年作

來源:
藝術家家屬收藏
2006年4月16日 新加坡 蘇富比 編號95
現藏者購自上述拍賣

On June 6, 1921, while he was in Hanoi, as part of his Indochina Prize received the previous year and was destined to return to France, Victor Tardieu signed a contract with the Governor General for the decoration of all the buildings of the Indochinese University in Hanoi (to be built). Only a large panel of 77 m² (now disappeared) was finally completed and installed in 1928. Preparatory drawings and paintings including our 'The Peasant' preceded the large mural over the years.

1921年6月6日，當維克多·塔迪埃身處河內時，作為他前一年獲得的中南半島獎的一部分，並計劃返回法國，他與總督簽署了一份合約，負責裝飾所有將要建造的中南半島大學（位於河內）建築。最終，僅有一塊面積為77平方米的大型壁畫（現已消失）於1928年完成並安裝。為了這幅大型壁畫，塔迪埃在多年間陸續完成幾幅準備性的素描和畫作，包括我們所見的“農民”。



Victor Tardieu on a scaffold in front of his large composition for the amphitheater of University of Hanoi
維克多·塔迪埃站在他為河內大學圓形劇場創作的巨幅作品前的鷹架上



Detail of Victor Tardieu's mural
維克多·塔迪埃壁畫局部

“Painting can be translated, like music, like objects, like everything that doesn't belong to language.

But translated by equivalences, by words, rhythms, sounds.”

“繪畫可以被翻譯，就像音樂、物件，像一切不屬於語言的東西。

卻要以對等的方式翻譯，以文字、節奏、和聲音。”

-Jean Tardieu, son of Victor Tardieu, 1993
尚·塔迪埃，維克多·塔迪埃之子 1993年

ÉVARISTE JONCHÈRE 埃瓦赫斯特·榮舍

(1892-1956)



Study of the painting
構圖草稿

139

Moines devant un temple au Laos (Monks in Front of a Temple in Laos)

signed and dated 'E. Jonchère 34' (lower middle)
oil on panel
38 x 27 cm. (15 x 10⁵/₈ in.)
Painted in 1934

PROVENANCE:

Christie's Paris, 24 March 2005, lot 881
Acquired at the above sale by the present owner

老撾廟前僧侶

油彩 木板
1934年作
款識：E. Jonchère 34 (中下)

來源:

2005年3月24日 巴黎 佳士得 編號881
現藏者購自上述拍賣

JOSEPH INGUIMBERTY 約瑟夫·恩桂波提

(1896-1971)

133

Dame assise (Seated Lady)

signed 'INGUIMBERTY' (lower right)
pastel and pencil on paper
58 x 40 cm. (22⁷/₈ x 15³/₄ in.)
Executed circa 1937

PROVENANCE:

Collection of the artist's family
Private collection, France
Acquired from the above by the present owner

坐姿仕女

粉彩 鉛筆 紙本
約1937年作
款識：INGUIMBERTY (右下)

來源:

藝術家家屬收藏
法國私人收藏
現藏者購自上述來源



Tonkinese seamstress
北部灣的縫紉少女



Photograph of Joseph Inguimberty's painting sitters
約瑟夫·恩桂波提畫作中的模特兒

JOSEPH INGUIMBERTY 約瑟夫·恩桂波提

(1896-1971)



113

Portrait d'une jeune indochinoise (Portrait of a Young Indochinese Girl)

stamped 'INGUIMBERTY' (lower right); stamped 'INGUIMBERTY' (on the reverse)
oil on canvas
35.5 x 27.2 cm. (14 x 10¾ in.)
Painted circa 1935

PROVENANCE:

Collection of the artist's family
Saint Germain en Laye Enchères, 9 October 2005, lot 321
Private collection, France (acquired from the above)
Aguttes, 12 April 2019, lot 16
Acquired at the above sale by the present owner

中南半島少女肖像

油彩畫布

約1935年作

款識：INGUIMBERTY (右下)；
INGUIMBERTY (畫背)

來源：

藝術家家屬收藏
2005年10月9日 巴黎 Saint Germain en Laye 拍賣行 編號321
法國私人收藏 (購自上述拍賣)
2019年4月12日 巴黎 Aguttes 編號16
現藏者購自上述拍賣



132

Portrait de dame (Portrait of a Lady)

stamped 'INGUIMBERTY' (lower right)
oil on canvas
41.2 x 33.3 cm. (16¼ x 13⅛ in.)
Painted circa 1935

PROVENANCE:

Pescheteau-Badin, 12 October 2000, lot 12
Acquired at the above sale by the present owner

LITERATURE:

G. Pentcheff, *Joseph Inguimberty: 1896-1971*, Groupe Horizon, Paris, 2012 (illustrated, fig. 36, p. 112).

女士肖像

油彩畫布

約1935年作

款識：INGUIMBERTY (右下)

來源：

2000年10月12日 巴黎 Pescheteau-Badin 編號12
現藏者購自上述拍賣

出版：

2012年《約瑟夫·恩桂波提：1896-1971》G. Pentcheff著 巴黎 Groupe Horizon出版社 (圖版, 第36圖, 第112頁)



Portrait of a Lady
女士肖像



120

Dans les rizières (In the Rice Fields)

signed and dated 'INGUIMBERTY 1930' (lower right)
oil on canvas
73 x 120 cm. (28¾ x 47¼ in.)
Painted in 1930

PROVENANCE:

Saint Germain en Laye Enchères, 21 March 2010, lot 270
Acquired at the above sale by the present owner

LITERATURE:

G. Pentcheff, *Joseph Inguimberty: 1896-1971*, Groupe Horizon, Paris, 2012 (illustrated, fig. 65, p. 120).

稻田裡

油彩畫布

1930年作

款識：INGUIMBERTY 1930 (右下)

來源：

2010年3月21日 巴黎 Saint Germain en Laye 拍賣行 編號270
現藏者購自上述拍賣

出版：

2012年《約瑟夫·恩桂波提：1896-1971》G. Pentcheff著 巴黎 Groupe Horizon出版社 (圖版, 第65圖, 第120頁)



In the rice fields
稻田裡



Transplanting rice
插秧

JOSEPH INGUIMBERTY 約瑟夫·恩桂波提

(1896-1971)



122

La marche le long des rizières (The Walk Along the Ricefields)

oil on paper laid on canvas
37.5 x 65 cm. (14¾ x 25⅝ in.)
Painted circa 1936

PROVENANCE:

Collection of the artist's family
Private collection, France
Acquired from the above by the present owner

LITERATURE:

G. Pentcheff, *Joseph Inguimberty: 1896-1971*, Groupe Horizon, Paris, 2012 (illustrated, fig.83, p. 123).

稻田漫步

油彩 紙本 裱於畫布
約1936年作

來源:

藝術家家屬收藏
法國私人收藏
現藏者購自上述來源

出版:

2012年《約瑟夫·恩桂波提：1896-1971》G. Pentcheff著 巴黎 Groupe Horizon出版社 (圖版，第83圖，第123頁)

JOS HENRI PONCHIN 何塞·亨利·龐欽

(1897-1981)



121

Le repiquage du riz (Transplanting Rice)

signed 'J. H P' (lower right); inscribed 'Idée du tableau Salon 1930. Le repiquage du riz, médaille d'argent, Salon des A-F' (on the reverse)
gouache on cardboard
25.7 x 48 cm. (10⅛ x 18⅞ in.)
Painted in 1930

PROVENANCE:

Art Valorem Paris, 9 April 2018, lot 170
Acquired at the above sale by the present owner

插秧

水粉 紙板
1930年作
款識：J. H P (右下); Idée du tableau Salon 1930. Le repiquage du riz, médaille d'argent, Salon des A-F (畫背)

來源:

2018年4月9日 巴黎 Art Valorem拍賣行 編號170
現藏者購自上述拍賣

ALIX AYMÉ 阿利克斯·埃梅

(1894-1989)



136

Au village (In the Village)

signed 'ALIX AYMÉ' (lower left)
mixed media on silk
29 x 39 cm. (11⅜ x 15⅜ in.)
Executed circa 1937

PROVENANCE:

Private collection, France
Acquired from the above by the present owner

村裡

混合媒材 絹布
約1937年作
款識：ALIX AYMÉ (左下)

來源:

法國私人收藏
現藏者購自上述來源



Sketch of the work
構圖草稿

137

Portrait de jeune femme Annamite (Portrait of a Young Annamite Lady)

signed 'alix ayme' (lower left)
mixed media on paper
38 x 58 cm. (15 x 22⅞ in.)
Executed circa 1938

PROVENANCE:

Private collection, France
Lynda Trouvé Paris, 2 April 2019, lot 317
Acquired at the above sale by the present owner

安南少女的肖像

混合媒材 紙本
約1938年作
款識：alix ayme (左下)

來源:

法國私人收藏
2019年4月2日 巴黎 Lynda Trouvé 拍賣行 編號317
現藏者購自上述拍賣

ALIX AYMÉ 阿利克斯·埃梅

(1894-1989)



134

Portrait d'une jeune fille (Portrait of a Girl)

signed Alix Aymé (lower left)
oil on canvas
55.5 x 46 cm. (21⁷/₈ x 18¹/₈ in.)
Painted circa 1938

PROVENANCE:

Collection of Paul Mus, France
Christie's Singapore, 2 April 2010, lot 39
Acquired at the above sale by the present owner

EXHIBITED:

National Gallery Singapore, *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century*, November 2015.
Hong Kong, LGDR & Wei, *Scenes Of This World: Modern Paintings From Singapore and Vietnam*, January-March 2023.

LITERATURE:

S.W. Low (ed.), *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century*, exh. cat., National Gallery Singapore, 2015 (illustrated, plate 17, p. 36; plate 101, p. 155).
S. Siew (ed.), *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century*, Selections from the Exhibition, exh. cat., National Gallery Singapore, 2015 (illustrated, p. 35).

女孩肖像

油彩 畫布
約1938年作
款識：Alix Aymé (左下)

來源:

法國 Paul Mus收藏
2010年4月2日 新加坡 佳士得 編號39
現藏者購自上述拍賣

展覽:

2015年11月「世界場景：新加坡和越南的現代繪畫」新加坡國家美術館
2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei 畫廊

出版:

2015年《宣言與夢想之間：19世紀以來的東南亞藝術》展覽圖錄 S.W. Low 編輯 新加坡國家美術館 (圖版, 第17圖, 第36頁; 第101圖, 第155頁)
2015年《宣言與夢想之間：19世紀以來的東南亞藝術, 展覽精選》展覽圖錄 S. Siew編輯 新加坡國家美術館 (圖版, 第35頁)



135

La jeune femme et le fleuve (The Young Lady and the River)

signed 'ALIX AYMÉ' (lower right)
lacquer on panel
38.5 x 56 cm. (15¹/₈ x 22 in.)
Executed in the 1940s

PROVENANCE:

Jean-Marc Delvaux, 7 March 2007, lot 48
Acquired at the above sale by the present owner

年輕女子與河流

漆 木板
1940年代作
款識：ALIX AYMÉ (右下)

來源:

2007年3月7日 巴黎 Jean-Marc Delvaux 編號48
現藏者購自上述拍賣



Scene of a river, Indochine
中南半島，河景

138

Luang-Prabang, deux jeunes filles (Luang Prabang, Two Young Girls)

signed and inscribed 'alix Aymé Luang Prabang' (lower right)
mixed media on paper
35.5 x 30 cm. (14 x 11³/₄ in.)
Executed in the 1930s

PROVENANCE:

Binoche Renaud-Giquello & Associés, 11 March 2022, lot 56
Acquired at the above sale by the present owner

琅勃拉邦的兩位少女

混合媒材 紙本
1930年代作
款識：alix Aymé Luang Prabang (右下)

來源:

2022年3月11日 巴黎 Binoche Renaud-Giquello & Associés 編號56
現藏者購自上述拍賣



1885

lot 106
GASTON ROULLET, *Port de Hong-Hoa (Hong-Hoa Port)*
加斯頓·魯萊, 豐和港口



1902

lot 109
ALBERT CÉZARD, *Scène au bord de l'eau (Scene at the Water's Edge)*
阿爾伯特·塞扎爾, 水邊風景



1920

lot 104
FRANÇOIS DE MARLIAVE, *La Pagode des Corbeaux à Hanoi (The Crows Pagoda in Hanoi)*
弗朗索瓦·德·馬利亞夫, 河內烏鴉塔



1925

lot 111
JEAN BOUCHAUD, *Laotienne (Laotian)*
讓·布肖, 老撾少女



lot 112
MARIE-ANTOINETTE BOULLARD-DEVE, *Couple de cambodgiens (Cambodian Couple)*
瑪麗·安托瓦內特·布拉爾·德夫, 柬埔寨夫婦



1929

lot 116
MARCEL BERNANOSE, *La déesse (The Goddess)*
馬塞爾·貝納諾斯, 女神



1931

The Paris Exhibition in 1931 and the displayed works of Le Pho, Vu Cao Dam and Nguyen Phan Chanh 1931年的巴黎展覽以及黎譜、武高談和阮潘正展出的作品



lot 105
LOUIS ROLLET, *Ruines dans la forêt (Ruins in the Forest)*
路易斯·羅萊, 森林廢墟



1936

lot 101
GEORGES BARRIÈRE, *Porte de la pagode des supplices (The Gate of the Pagoda of Torments)*
喬治·巴里埃, 酷刑塔大門



1887

Formation of French Indochina, uniting Vietnam, Cambodia, and Laos under French administration 法屬中南半島的形成，將越南、柬埔寨和寮國統一於法國的統治之下。

lot 108
ALBERT CÉZARD, *Scène tonkinoise (Tonkinese Scene)*
阿爾伯特·塞扎爾, 東奇尼風景



lot 117
HENRI EMILE VOLLET, *Commemoration à la stèle d'un lettré, Tonkin (Commemoration at the Stele of a Scholar, Tonkin)*
亨利·埃米爾·沃萊, 於越南東京學者碑前仰懷



1924

lot 110
JEAN LAUNOIS, *La Vietnamiennne (The Vietnamese)*
讓·洛努瓦, 越南婦人



1927

lot 107
LÉA LAFUGIE, *Le Tibet, terre des Bouddha vivants (Tibet, Land of Living Buddhas)*
萊婭·拉芙吉, 西藏, 活佛之地



lot 119
RENÉ BASSOULS, *Procession au Tonkin (Procession in Tonkin)*
雷內·巴蘇爾斯, 越南東京遊行

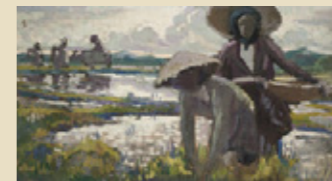


1930

lot 118
JOS HENRI PONCHIN, *Marché au Tonkin (Market in Tonkin)*
何塞·亨利·龐欽, 越南東京市場



lot 121
JOS HENRI PONCHIN, *Le repiquage du riz (Transplanting Rice)*
何塞·亨利·龐欽, 插秧

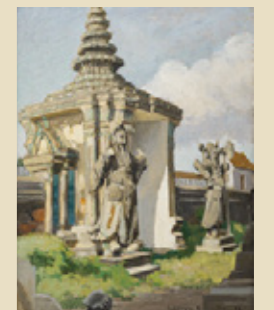


1934

Formation of Tự Lực Văn Đoàn (Self-Reliant Literary Group), promoting modern Vietnamese literature and reform 自力文團的成立，推動了現代越南文學的發展與改革

1937

lot 102
GEORGES BARRIÈRE, *La porte du temple (Temple Gate)*
喬治·巴里埃, 寺廟門



1922-1924

lot 114
VICTOR TARDIEU, *La paysanne (The Peasant)*
維克多·塔迪埃, 農民



1926

Joseph Inguimberty starts teaching at EBAI from 1926-1945
約瑟夫·恩桂波提於1926年至1945年間在EBAI任教



1930

lot 120
JOSEPH INGUIMBERTY, *Dans les rizières (In the Rice Fields)*
約瑟夫·恩桂波提, 稻田裡

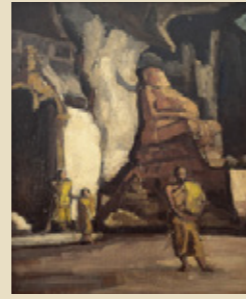


lot 138
ALIX AYMÉ, *Luang-Prabang, Deux jeunes filles (Luang Prabang, Two Young Girls)*
阿利克斯·埃梅, 琅勃拉邦的兩位少女



1934

lot 139
ÉVARISTE JONCHÈRE, *Moines devant un temple au Laos (Monks in Front of a Temple in Laos)*
埃瓦赫斯特·榮舍, 老撾廟前僧侶



1935

lot 134
ALIX AYMÉ, *Portrait d'une jeune fille (Portrait of a Girl)*
阿利克斯·埃梅, 女孩肖像



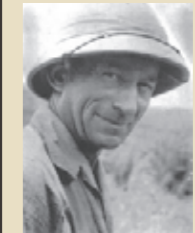
1936

lot 122
JOSEPH INGUIMBERTY, *La marche le long des rizières (The Walk Along the Ricefields)*
約瑟夫·恩桂波提, 稻田漫步



1938

Évariste Jonchère was the director of EBAI from 1938-1944



lot 137
ALIX AYMÉ, *Portrait de jeune femme Annamite (Portrait of a Young Annamite Lady)*
阿利克斯·埃梅, 安南少女的肖像



1923

lot 103
VICTOR TARDIEU, *Vue d'Annam (View of Annam)*
維克多·塔迪埃, 安南景色



lot 115
VICTOR TARDIEU, *Portrait d'homme (Portrait of a Man)*
維克多·塔迪埃, 男子肖像



1925

L'École Supérieure des Beaux-Arts de l'Indochine (EBAI) is established by the French and founded by Victor Tardieu, and organized various local exhibitions
1925年 - 法國設立中南半島高等美術學院 (EBAI), 由維克多·塔迪埃創辦, 並在地組織了各種展覽



1933

lot 131
JOSEPH INGUIMBERTY, *Le retour du marché (The Return from the Market)*
約瑟夫·恩桂波提, 市場歸來



Alix Aymé starts teaching at EBAI from 1935-1936
阿利克斯·埃梅於1935年至1936年間在EBAI任教



lot 132
JOSEPH INGUIMBERTY, *Portrait de dame (Portrait of a Lady)*
約瑟夫·恩桂波提, 女士肖像



lot 113
JOSEPH INGUIMBERTY, *Portrait d'une jeune indochinoise (Portrait of a Young Indochinese Girl)*
約瑟夫·恩桂波提, 中南半島少女肖像



1937

lot 136
ALIX AYMÉ, *Au village (In the Village)*
阿利克斯·埃梅, 村裡



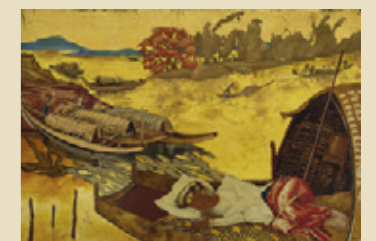
lot 133
JOSEPH INGUIMBERTY, *Dame assise (Seated Lady)*
約瑟夫·恩桂波提, 坐姿仕女



Victor Tardieu's death
維克多·塔迪埃逝世

1940

lot 135
ALIX AYMÉ, *La jeune femme et le fleuve (The Young Lady and the River)*
阿利克斯·埃梅, 年輕女子與河流



Painting in the Country 國內畫畫

1930

lot 151
THANG TRAN PHENH, *La leçon de calligraphie (Calligraphy Lesson)*
陳平畫, 書法課



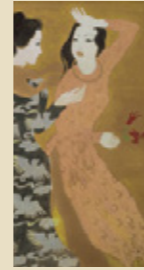
1933

lot 148
DO DUC THUAN, *Port sur le Fleuve Rouge (Port on the Red River)*
杜德順, 紅河港口



1941

lot 142
TO NGOC VAN, *Deux femmes (Two Ladies)*
蘇玉雲, 二女子



1935-1939

SADEAI Exhibition in Hanoi
SADEAI 在河內舉辦的展覽



1957

lot 140
NGUYEN SANG, *Family*
阮生, 天倫



lot 150
NGUYEN TIEN CHUNG, *Man Sewing with Two Kids*
阮進忠, 親子共織



1964

lot 146
BUI XIAN PHAI, *Rue de Hanoi (Hanoi Street)*
裴春派, 河內街



1946-1954

Indochina War
中南半島戰爭

Nationalist Mutiny in Yen Bay
安沛起義

Popular uprising in Nghe An
義安人民起義

1931

lot 129
NGUYEN PHAN CHANH, *L'acupunctrice (The Acupuncturist)*
阮潘正, 針灸師



1934

lot 123
NGUYEN GIA TRI, *Les trois femmes (Three Ladies)*
阮嘉治, 三女子



1935

lot 143
LUU VAN SIN, *Bonzesse (Buddhist Nun)*
劉萬生, 尼僧



1936-1937

lot 145
TRAN VAN HA, *Le tombeau de l'Empereur Tu Duc à Hué (The Tomb of Emperor Tu Duc in Hue)*
陳文河, 順化嗣德帝的陵墓



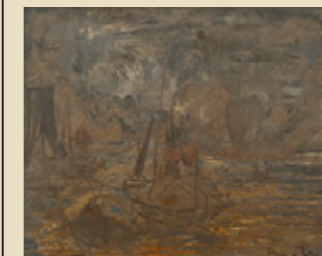
1947

lot 149
NGUYEN DO CUNG, *La combattante (The Combatant)*
阮得弓, 戰鬥者



1960

lot 144
NGUYEN GIA TRI, *Bateaux dans la baie d'Halong (Fishing Boats in Ha Long Bay)*
阮嘉治, 下龍灣的漁船



1975

Vietnam War ends
越南戰爭結束

1983-1984

lot 147
BUI XUAN PHAI, *Acteurs du Cheo (Cheo Actors)*
裴春派, 戲曲藝人



The Inverted Overseas 海外倒轉

1937

Mai Thu moves from Vietnam to Paris
Le Pho decided to stay in the French capital
梅忠恕從越南移居巴黎。黎譜決定留在法國首都

lot 126
MAI TRUNG THU, *L'heure du thé à Hué (Tea Time in Hue)*
梅忠恕, 順化茶會



1939

lot 128
VU CAO DAM, *Jeune femme agenouillée tenant son collier (Young Woman Kneeling and Holding her Necklace)*
武高談, 跪地握鏈的少女

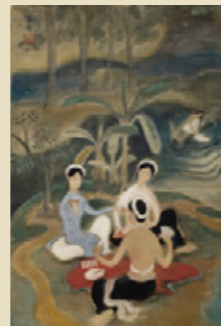


1940

lot 125
VU CAO DAM, *Portrait of a Man*
武高談, 男子肖像

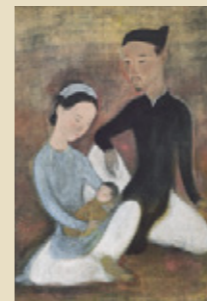


lot 127
LE PHO, *Les joueuses de cartes (Card Players)*
黎譜, 打牌



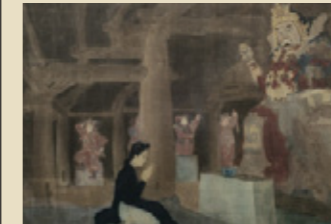
1941

lot 124
VU CAO DAM, *Famille (Family)*
武高談, 天倫



1944

lot 141
TRAN PHUC DUYEN, *La prière (Prayer)*
陳福緣, 祈禱

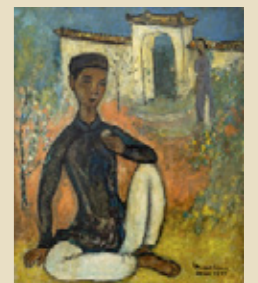


1945

Le Pho, Mai Thu, and Vu Cao Dam participate in an exhibition at the Galerie Roux Hentschel, Paris
黎譜、梅忠恕與武高談參與在巴黎魯克斯·亨特舍爾畫廊舉辦的展覽

1953

lot 130
VU CAO DAM, *Le poète (The Poet)*
武高談, 詩人



LE PHO 黎譜

(1907-2001)

“I went to France to meet Bonnard and Matisse whom I admired.”

“我去法國見了我崇拜的波納爾和馬蒂斯。”

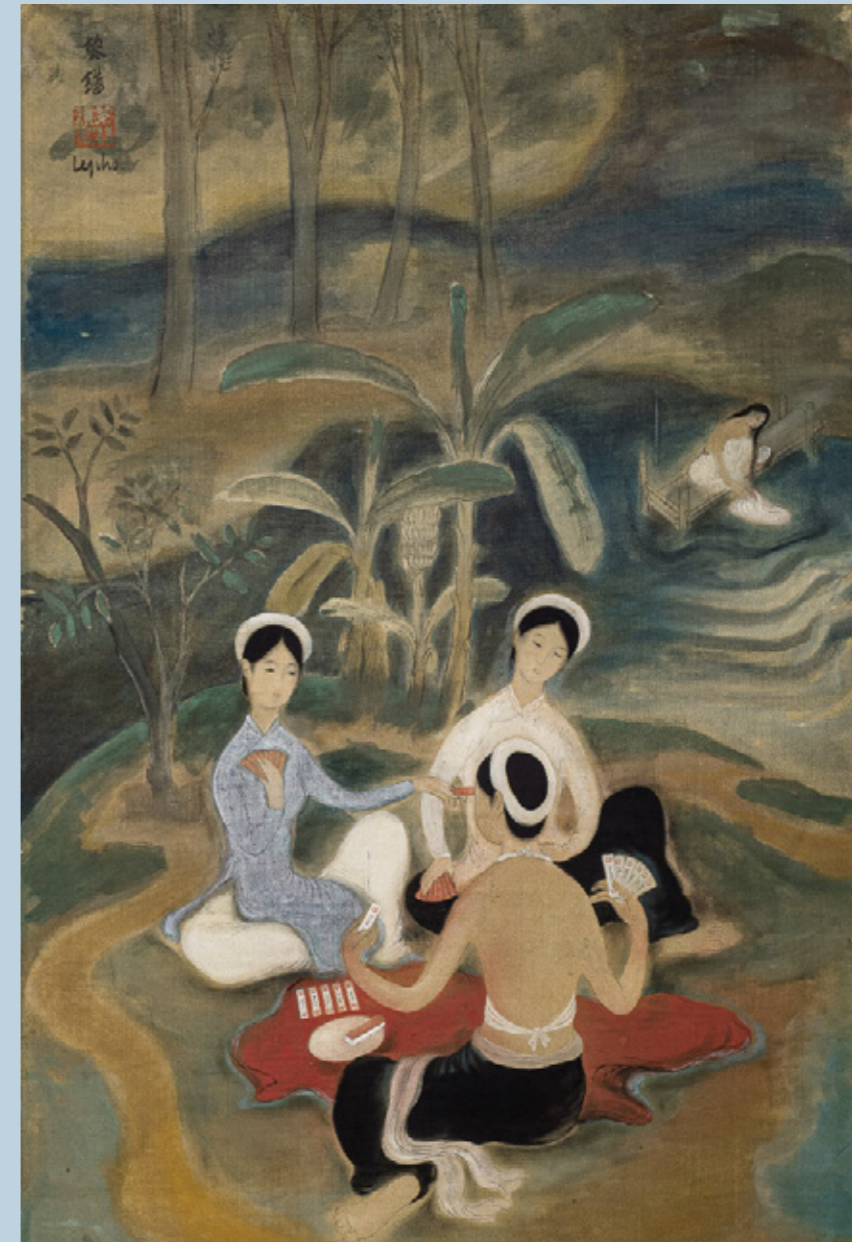
-8 March 1992, Le Pho to Jean-François Hubert (conversation, at his home in Paris)
1992年三月八日 黎譜與讓·弗朗索瓦·于貝爾在巴黎家中對話



Saigonese women play cards
西貢婦女打牌



Le Pho standing in front of his early works
黎譜站在他的早期作品面前



127

Les joueuses de cartes (Card Players)

signed in Chinese and signed again 'Le pho' (upper left)
ink, watercolour and gouache on silk
42.3 x 28.5 cm. (16³/₈ x 11¹/₄ in.)
Painted circa 1940
one seal of the artist

PROVENANCE:

Collection of Le Thi Luu (gifted from the artist)
Thence by descent to Ngo Manh Duc, son of Le Thi Luu
Acquired from the above by the present owner

EXHIBITED:

Hong Kong, LGDR & Wei, Scenes Of This World: Modern Paintings
From Singapore and Vietnam, January-March 2023.

打牌

水墨 水彩 水粉 絹布
約1940年作
款識：黎譜 Le pho (左上)
藝術家鈐印一枚

來源：

黎氏秋收藏 (獲贈自藝術家)
現由黎氏秋之子，吳孟德收藏
現藏者購自上述收藏

展覽：

2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei
畫廊

NGUYEN PHAN CHANH 阮潘正

(1892-1984)



129

L'acupunctrice (The Acupuncturist)

inscribed in Chinese (upper left); signed and inscribed in Chinese (upper right)

ink and gouache on silk
63.8 x 54 cm. (25 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in.)

Painted in 1931
three seals of the artist

PROVENANCE:

Collection of Doctor Adrien Le Roy des Barres (1872-1945), thence by descent

Private collection, France
Cannes Enchères, 3 March 2018, lot 1
Acquired at the above sale by the present owner

EXHIBITED:

Hong Kong, LGDR & Wei, Scenes Of This World: Modern Paintings From Singapore and Vietnam, January-March 2023.

針灸師

水墨 水粉 絹布
1931年作

款識：鴻南。(左上) 辛未年 (1931) 桂月，鴻南阮潘正筆。(右上)
藝術家鈐印三枚

來源：

Adrien Le Roy des Barres博士，並由後人繼承
法國私人收藏

2018年3月3日 康城 Cannes 拍賣行 編號1
現藏者購自上述拍賣

展覽：

2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei 畫廊

LUU VAN SIN 劉萬生

(1905-1983)



143

Bonzesse (Buddhist Nun)

signed and titled 'BONZESSE LUU-VAN-SIN' (on the reverse)

ink and gouache on silk laid on paper
90.5 x 55.5 cm. (35 $\frac{3}{8}$ x 21 $\frac{7}{8}$ in.)

Painted in 1935

PROVENANCE:

Private collection, France, thence by descent
Art Valorem, 24 January 2017, lot 152
Acquired at the above sale by the present owner

EXHIBITED:

Paris, Grand Palais, 1st Salon de la France d'Outre-mer, November-December 1935.

尼僧

水墨 水粉 絹布 裱於紙本
1935年作

款識：BONZESSE LUU-VAN-SIN (畫背)

來源：

法國私人收藏，並由後人繼承
2017年1月24日 巴黎 Art Valorem拍賣 編號152
現藏者購自上述拍賣

展覽：

1935年11月-12月「第一屆法國海外沙龍」巴黎 大皇宮

VU CAO DAM 武高談

(1908-2000)



124

Famille (Family)

signed and dated 'Vu cao dam 1941' (lower right)
ink and gouache on silk
55.8 x 38.5 cm. (22 x 15½ in.)
Painted in 1941

PROVENANCE:

Le Thi Luu (gifted from the artist)
Ngo Manh Duc, son of Le Thi Luu (by descent from the above)
Acquired from the above by the present owner in 2006

EXHIBITED:

Hong Kong, LGDR & Wei, Scenes Of This World: Modern Paintings
From Singapore and Vietnam, January-March 2023.

天倫

水墨 水粉 絹布
1941年作
款識：Vu cao dam 1941 (右下)

來源：

黎氏秋 (獲贈自藝術家)
黎氏秋之子·吳孟德 (繼承自上述來源)
現藏者於2006年購自上述來源

展覽：

2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei
畫廊



128

Jeune femme agenouillée tenant son collier (Young Woman Kneeling and Holding her Necklace)

signed in Chinese and signed again 'vu cao dam' (middle right)
ink and gouache on silk
70.5 x 41.2 cm. (27¾ x 16¼ in.)
Painted circa 1939
one seal of the artist

PROVENANCE:

Private collection, France
S.A.R.L Montargis Enchères, 26 January 2014, lot 142
Acquired at the above sale by the present owner

EXHIBITED:

Hong Kong, LGDR & Wei, Scenes Of This World: Modern Paintings
From Singapore and Vietnam, January-March 2023.

跪地握鏈的少女

水墨 水粉 絹布
約1939年作
款識：武高談 vu cao dam (中右)
藝術家鈐印一枚

來源：

法國私人收藏
2014年1月26日 法國 S.A.R.L Montargis 拍賣行 編號142
現藏者購自上述拍賣

展覽：

2023年1月-3月「世界場景：新加坡和越南的現代繪畫」香港 LGDR & Wei
畫廊

VU CAO DAM 武高談

(1908-2000)



125

Portrait d'homme (Portrait of a Man)

signed in Chinese, signed again 'Vu cao dam' (lower right)
ink and gouache on silk
26.5 x 23.4 cm. (10³/₈ x 9¹/₄ in.)
Painted circa 1940
one seal of the artist

PROVENANCE:

Private collection, France
Sotheby's Hong Kong, 8 April 2008, lot 744
Acquired from above by the present owner

男子肖像

水墨 水粉 絹布
約1940年作
款識：武高談 Vu cao dam (右下)
藝術家鈐印一枚

來源：

法國私人收藏
2008年4月8日 香港 蘇富比 編號744
現藏者購自上述拍賣



130

Le poète (The Poet)

signed, inscribed and dated 'Vu cao dam Vence 1953' (lower right)
mixed media on board
61 x 50 cm. (24 x 19⁵/₈ in.)
Executed in 1953

PROVENANCE:

Private collection (gifted from the artist)
Christie's Hong Kong, 29 November 2023, lot 240
Acquired at the above sale by the present owner

詩人

混合媒材 木板
1953年作
款識：Vu cao dam Vence 1953 (右下)

來源：

私人收藏 (藝術家贈予)
2023年11月29日 香港 佳士得 編號240
現藏者購自上述拍賣

Traveling Painters: Discover, Marvel, Compare

In the 17th and 18th centuries, the “Grand Tour” was a customary journey through Europe (mainly France, Italy, the Netherlands and Germany) undertaken to explore other ways of life, an opportunity to discover great artists and works of cultural heritage. This Grand Tour contributed to the evolution of artistic tastes and styles in that era.

This intra-Western journey naturally evolved into more regular voyages to the Orient and the Far East. From the last quarter of the 19th century onwards, French artists set out for Indochina, and Vietnam in particular.

This is where personal and isolated projects, aided by public initiatives, morphed into a perennial artistic trend that also contributed to the blossoming of the Indochina School of Fine Arts.

Personal Projects Encouraged by a Collective Will

Scholarly guilds such as *La Société des peintres orientalistes (The Society of Orientalist Painters)*, founded in 1893, or *La Société coloniale des Artistes Français (The Colonial Society of French Artists)*, founded in 1908; annual prizes including the *Prix Indochine*, awarded in 1914 and again between 1920 and 1938 (Victor Tardieu won it in 1920 and Jean Bouchaud in 1924,

for example) ; shipping companies, which were modernizing and recruiting illustrators as well as poster artists, magazines and newspapers (notably *L’Illustration*, founded in 1843, and *Le Monde Illustré*, founded in 1857) and their need for correspondents ; and military expeditions, such as the one to Tonkin in 1885-86, which Gaston Roulet accompanied. Colonial exhibitions, especially those in Marseille in 1922 and Paris in 1931, also became users of the works themselves.

At most, it was a microcosm built on personal destinies, not a school per se, as exemplified by the different styles and varied residency patterns of the artists.

Diverse Backgrounds, Recurring Themes, Different Sensibilities

Among the 14 artists selected by Philippe Damas, excellent witnesses of the traveling painter movement, it is worth noting the diversity of their backgrounds:

Gaston Roulet was a student of Jules Noël, Alix Aymé of Lucien Simon and Maurice Denis, Louis Rollet of Eugène Cormon. Albert Cézard was self-taught, as were Jean Launois, Marcel Bernanose and René Bassouls. Jos-Henri Ponchin, Georges Barrière, and Henri Vollet graduated from the Beaux-Arts in Paris. De Marliave made a name for himself in the *Salons*, while Jean Bouchaud attended the *Académie Julian* in Paris,

where Léa Lafugie and Marie-Antoinette Boullard-Devé were trained in the School of Decorative Arts.

Rivers, ceremonies, buildings, portraits, market scenes, minorities, form a common subject imbued with their astonishment, a recurring theme that will be a foundation.

But each of them did not deny their personal sensibility: Roulet’s historical testimony, Cézard’s monumental solemnity, Ponchin’s naturalism, Alix Aymé’s grace, Marliave’s restraint, Barrière’s light, Vollet’s ethnography, Bouchaud’s gentleness, Launois’s intransigence, Lafugie’s objective description, Rollet’s subjugated reality, Bernanose’s concern for the line, Boullard-Devé’s completeness, and Bassoul’s tone, all bear witness to this.

A Significant Influence on Vietnamese Painting

All these painters glorified Vietnam and laid the foundation for the construction of the Indochina School of Fine Arts. Some of them became professors, and Victor Tardieu, winner of the Prix Indochine in 1920, became its founding director four years later.

Indeed, discover, marvel, compare. And stay.

Jean-François Hubert
Senior Expert, Art of Vietnam

旅行畫家：探索、驚嘆、比較

在17及18世紀，「壯遊」指一種傳統常見的歐洲旅行（主要包括法國、意大利、荷蘭和德國），旨在探索不同的生活方式，也是一個發掘偉大藝術家和文化遺產作品的機會，「壯遊」促進了那個時代藝術品味和風格的演變。

這種西方內部的旅行自然而然地演變為定期的東方和遠東之旅，自19世紀末起，法國藝術家出發前往印度支那半島，尤其是越南。

至此，個人和獨立項目在公衆環境的倡導下轉變為持久的藝術趨勢，並促進了印度支那美術學院的繁榮發展。

集體意志激勵的個人項目

學術性團體如1893年成立的東方畫家協會（La Société des peintres orientalistes）和1908年成立的法國藝術家殖民社會（La Société coloniale des Artistes Français）；包括1914年及1920年至1938年間的獎項頒發的印度支那獎（Prix Indochine）（例如，維克多·塔迪埃在1920年獲獎，讓·布肖在1924年獲獎）；運輸公司因逐漸現代化而招

募插畫家和海報藝術家；雜誌和報紙（特別是1843年創辦的《插畫》及1857年創辦的《世界插畫》）及其對通訊記者的需求；以及1885至1886年間加斯頓·魯萊隨行的軍事遠征；殖民地展覽，特別是1922年在馬賽和1931年在巴黎的展覽，也成為這些作品的受衆。

這是一個主要建立在個人命運上的微觀世界而非統一的畫派，並表現在藝術家們不同的風格和多樣的居住模式上。

多元背景、重複主題、不同感受

在菲利普·達瑪斯甄選的14位藝術家中，這些旅行畫家成為出色的見證者，其背景多樣性亦值得關注：

加斯頓·魯萊是儒勒·諾埃爾的學生，阿利克斯·埃梅則是呂西安·西蒙和莫里斯·德尼的學生，路易斯·羅萊是尤金·科爾門的學生。阿爾伯特·塞扎爾是自學成才，讓·洛努瓦、馬塞爾·貝納諾斯和雷內·巴蘇爾斯也是如此。何塞·亨利·龐欽、喬治·巴里埃和亨利·沃萊畢業自巴黎美術學院，德·馬利亞夫在沙龍中聲名鵲起，而讓·布肖則在巴黎的朱利安學院就學，萊婭·拉芙吉和

瑪麗-安托瓦內特·布拉爾-德夫亦是在裝飾藝術學院受訓。

河流、儀式、建築、肖像、市場場景和少數群體等形成了一個共通的主題，充滿了他們的驚奇，奠定了重複出現的主題基礎。

然而，每一位藝術家都不否認自己的個人感受：魯萊的歷史見證、塞扎爾的莊嚴、龐欽的自然主義、阿利克斯·埃梅的優雅、馬利亞夫的克制、巴里埃的光芒、沃萊的民族誌、布肖的溫柔、洛努瓦的頑固、拉芙吉的客觀描述、羅萊壓抑的現實、貝納諾斯對線條的關注、布拉爾-德夫的完整性和巴蘇爾斯的色調，皆見證了這一切。

對越南繪畫的重大影響

這些畫家都讚美越南，並為印度支那美術學校的建設奠定了基礎。他們中的一些人成為教授，而1920年印度支那獎的獲得者維克多·塔迪埃則在四年後成為該校的創始總監。

著實為探索、驚嘆、比較，並留下。

讓·弗朗索瓦·于貝爾
越南藝術資深專家

ALBERT CÉZARD 阿爾伯特·塞扎爾

(1869-circa 1916)



108

Scène tonkinoise (Tonkinese Scene)

signed 'A CEZARD.' (lower left)

oil on canvas

37.5 x 60 cm. (14¾ x 23⅞ in.)

Painted circa 1902

PROVENANCE:

Private collection, France

Acquired from the above by the present owner

東奇尼風景

油彩畫布

約1902年作

款識：A CEZARD. (左下)

來源：

法國私人收藏

現藏者購自上述來源



A man by the riverside dock in Vietnam
站在越南河邊碼頭的男子



Boats on a canal leading to the River of
Perfume in Hué
停泊在香河岸邊的漁船



109

Scène au bord de l'eau (Scene at the Water's Edge)

signed 'A. CEZARD.' (lower right)

oil on canvas

145.5 x 95 cm. (57¼ x 37⅞ in.)

Painted circa 1902

PROVENANCE:

Ader Paris, 21 April 2023, lot 7

Acquired at the above sale by the present owner

水邊風景

油彩畫布

約1902年作

款識：A. CEZARD. (右下)

來源：

2023年4月21日 巴黎 Ader拍賣行 編號7

現藏者購自上述拍賣

GASTON ROULLET 加斯頓·魯萊

(1847-1925)



106

Port de Hong-Hoa (Hong-Hoa Port)

inscribed and dated indistinctly 'Port de Hong-Hoa 21 décembre 1885 TON.KIN' (lower left); signed and titled 'GASTON ROULLET HONG. HOA-TONKIN' (lower right)
oil on canvas
33 x 55.5 cm. (13 x 21⁷/₈ in.)
Painted in 1885

PROVENANCE:

Private collection, France
Acquired from the above by the present owner

豐和港口

油彩 畫布
1885年作

款識：Port de Hong-Hoa 21 décembre 1885 TON.KIN (左下); GASTON ROULLET HONG.HOA-TONKIN (右下)

來源：

法國私人收藏
現藏者購自上述來源



Traditional wooden boats in Vietnam
越南的傳統木船

VICTOR TARDIEU 維克多·塔迪埃

(1870-1937)



103

Vue d'Annam (View of Annam)

signed, titled and dated 'Victor Tardieu Vue d'Annam circa 1924' (on the reverse)
oil on board
20.5 x 26 cm. (8¹/₈ x 10¹/₄ in.)
Painted circa 1924

PROVENANCE:

Collection of the artist's family
Private collection, France
Acquired from the above by the present owner

LITERATURE:

J.F. Hubert, C. Noppe, Art of Vietnam, Parkstone Press, New York, 2003 (illustrated, p. 170).

安南景色

油彩 木板
約1924年作
款識：Victor Tardieu Vue d'Annam circa 1924 (畫背)

來源：

藝術家家屬收藏
法國私人收藏
現藏者購自上述來源

出版：

2003年《越南藝術》J.F. Hubert 著及C. Noppe著 紐約 Parkstone Press出版社 (圖版, 第170頁)

LÉA LAFUGIE 萊婭·拉芙吉

(1890-1972)



107

Le Tibet, terre des Bouddha vivants (Tibet, Land of Living Buddhas)

signed 'lafugie' (lower left)
oil on panel
46.5 x 55 cm. (18¹/₄ x 21⁵/₈ in.)
Painted in 1927

PROVENANCE:

Private collection, France
Acquired from the above by the present owner

LITERATURE:

J. Susse, Lafugie AU TIBET, J. SUSSE, Paris, 1950 (illustrated, p. 99).
L. Lafugie, Connaissance de L'Asie Le Tibet Terre Des Bouddha Vivants, Societe Contientale, Paris, 1963 (illustrated, p. 296).

西藏，活佛之地

油彩 木板
1927年作
款識：lafugie (左下)

來源：

法國私人收藏
現藏者購自上述收藏

出版：

1950年《Lafugie AU TIBET》J. Susse著 巴黎 (圖版, 第99頁)
1963年《Connaissance de L'Asie Le Tibet Terre Des Bouddha Vivants》L. Lafugie著 巴黎 Societe Contientale出版社 (圖版, 第296頁)

GEORGES BARRIÈRE 喬治·巴里埃

(1881-1944)



101

Porte de la pagode des supplices (The Gate of the Pagoda of Torments)

signed and dated 'Georges Barrière 36' (lower right); titled, inscribed and dated 'Porte de la pagode des supplices (Koui hoa) Yunnanfou 8 bre 1936 Monsieur Jousset Dalat' (on the reverse)
oil on panel
27 x 35 cm. (10⁵/₈ x 13³/₄ in.)
Painted in 1936

酷刑塔大門

油彩 木板
1936年作
款識：Georges Barrière 36 (右下);
Porte de la pagode des supplices
(Koui hoa) Yunnanfou 8 bre 1936
Monsieur Jousset Dalat (畫背)

來源:

2000年10月12日 巴黎
Pescheteau-Badin 編號212
現藏者購自上述拍賣

PROVENANCE:

Pescheteau-Badin Paris, 12
October 2000, lot 212
Acquired at the above sale by the
present owner



Porto and central avenue of the Royal Pagoda in Tonkin
波爾圖和北部皇家寶塔中央大道



102

La porte du temple (Temple Gate)

signed and dated 'Bangkok Georges Barrière 37' (lower right); signed, inscribed and dated 'Porte d'enceinte à Wat Poh G. Barrière 1937' (on the reverse)
oil on panel
35 x 27 cm. (13³/₄ x 10⁵/₈ in.)
Painted in 1937

寺廟門

油彩 木板
1937年作
款識：Bangkok Georges Barrière
37 (右下); Porte d'enceinte à Wat
Poh G. Barrière 1937 (畫背)

來源:

2001年 法國 私人收藏
現藏者購自上述來源

PROVENANCE:

Private collection, France, 2001
Acquired from the above by the
present owner



Thien Mu Pagoda in Hué
順化天姥寺

FRANÇOIS DE MARLIAVE 弗朗索瓦·德·馬利亞夫

(1874-1953)



104

La Pagode des Corbeaux à Hanoi (The Crows Pagoda in Hanoi)

titled, inscribed and dated 'pagode des corbeaux Hanoi avril 1920' (on the reverse)
oil on panel
26.3 x 18.7 cm. (10³/₈ x 7³/₈ in.)
Painted in 1920

河內烏鴉塔

油彩 木板
1920年作
款識：pagode des corbeaux Hanoi
avril 1920 (畫背)

來源:

1992年6月27日 巴黎 François de
Marliave
現藏者2004年購自上述來源

PROVENANCE:

Atelier François de Marliave,
Paris, 27 June 1992
Acquired from the above by the
present owner in 2004



Temple courtyard in Vietnam
越南寺廟庭院

LOUIS ROLLET 路易斯·羅萊

(1895-1988)



105

Ruines dans la forêt (Ruins in the Forest)

signed 'Louis Rollet' (lower right)
oil on board
33 x 40.5 cm. (13 x 16 in.)
Painted in 1931

森林廢墟

油彩 木板
1931年作
款識：Louis Rollet (右下)

來源:

法國 私人收藏
現藏者於2006年購自上述收藏

PROVENANCE:

Private collection, France
Acquired from the above in 2006
by the present owner

JEAN LAUNOIS

讓·洛努瓦

(1898-1942)



110

La Vietnamienne (The Vietnamese)

signed 'Jean Launois' (lower left)
oil on board
53.5 x 57 cm. (21 $\frac{1}{8}$ x 22 $\frac{1}{2}$ in.)
Painted in 1924

PROVENANCE:

Marie-Francoise Robert Auction,
28 May 2003, lot 5
Acquired at the above sale by the
present owner

越南婦人
油彩 木板
1924年作
款識：Jean Launois (左下)

來源：

2003年5月28日 巴黎 Marie-
Francoise Robert拍賣行 編號5
現藏者購自上述拍賣

JEAN BOUCHAUD

讓·布肖

(1891-1977)



111

Laotienne (Laotian)

signed 'J Bouchaud' (lower left)
oil on cardboard
46 x 38 cm. (18 $\frac{1}{8}$ x 15 in.)
Painted in 1925

PROVENANCE:

Couton & Veyrac Nantes, 20 June
2006, lot 516
Acquired at the above sale by the
present owner

老撾少女
油彩 紙板
1925年作
款識：J Bouchaud (左下)

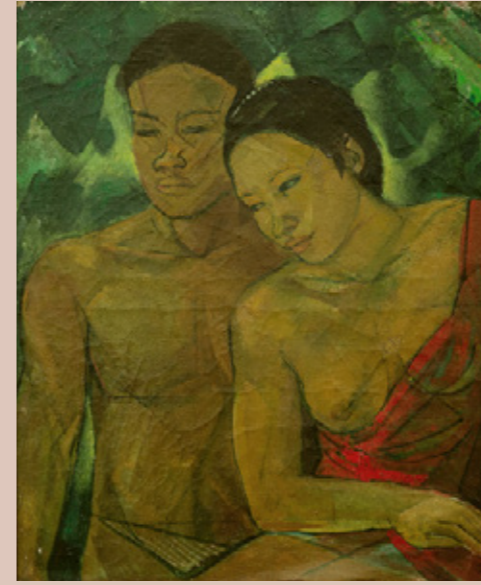
來源：

2006年6月20日 南特 Couton &
Veyrac 拍賣行 編號516
現藏者購自上述拍賣

MARIE-ANTOINETTE BOULLARD-DEVE

瑪麗·安托瓦內特·布拉爾·德夫

(1887-1966)



112

Couple de cambodgiens (Cambodian Couple)

signed and inscribed 'MA.
BOULLARD DEVE Cambodge'
(on the reverse)
oil on canvas
73 x 60 cm. (28 $\frac{3}{4}$ x 23 $\frac{5}{8}$ in.)
Painted circa 1925

PROVENANCE:

Bruun Rasmussen Auctions
Denmark, 10 September 2012,
lot 780
Private collection (acquired at the
above sale)
Saint Germain en Laye Enchères,
21 October 2012, lot 121
Acquired at the above sale by the
present owner

柬埔寨夫婦
油彩 畫布
約1925年作
款識：MA.BOULLARD DEVE
Cambodge (畫背)

來源：

2012年9月10日 丹麥 Bruun
Rasmussen 拍賣行 編號780
私人收藏 (購自上述拍賣)
2012年10月21日 巴黎 Saint
Germain en Laye 拍賣行 編號121
現藏者購自上述拍賣

MARCEL BERNANOSE

馬塞爾·貝納諾斯

(1884-1952)



116

La déesse (The Goddess)

signed 'Marcel Bernanose' (lower
right); titled and dated 'La déesse
1929' (on the reverse)
oil on canvas
100.5 x 81.5 cm. (39 $\frac{5}{8}$ x 32 $\frac{1}{8}$ in.)
Painted in 1929

PROVENANCE:

SVV Farrando Paris, 23 February
2017, lot 100
Acquired at the above sale by the
present owner

EXHIBITED:

Paris, Robinot Frères Salon, 1929.

女神
油彩 畫布
1929年作
款識：Marcel Bernanose (右下);
La déesse 1929 (畫背)

來源：

2017年2月23日 巴黎 SVV
Farrando 編號100
現藏者購自上述拍賣

展覽：

1929年 巴黎 Robinot Frères沙龍

HENRI EMILE VOLLET 亨利·埃米爾·沃萊

(1861-1945)



117

Commemoration à la stèle d'un lettré, Tonkin
(Commemoration at the Stele of a Scholar, Tonkin)

signed 'H. Vollet' (lower right)
oil on canvas
54.5 x 73 cm. (21½ x 28¾ in.)
Painted in 1902

PROVENANCE:

Collection of Paul Doumer,
Governor General of Indochina
(1897-1902)
Aguttes, 2 June 2023, lot 27
Acquired at the above sale by the
present owner

於越南東京學者碑前仰懷

油彩 畫布
1902年作
款識：H. Vollet (右下)

來源:

中南半島總督Paul Doumer (1897-
1902) 收藏
2023年6月2日 巴黎 Aguttes 編
號27
現藏者購自上述拍賣

RENÉ BASSOULS 雷內·巴蘇爾斯

(1877-1945)



119

Procession au Tonkin
(Procession in Tonkin)

oil on canvas
80 x 100 cm. (31½ x 39¾ in.)
Painted circa 1927

PROVENANCE:

Lynda Trouvé Paris, 17 March
2020, lot 239
Acquired at the above sale by the
present owner

越南東京遊行

油彩 畫布
約1927年作

來源:

2020年3月17日 巴黎 Lynda Trouvé
拍賣行 編號239
現藏者購自上述拍賣



Procession scene, Vietnam
越南遊行場景

JOS HENRI PONCHIN 何塞·亨利·龐欽

(1897-1981)



118

Marché au Tonkin (Market in Tonkin)

signed 'Jos-Henri-Ponchin' (lower left)
oil on canvas
200 x 294 cm. (78¾ x 115¾ in.)
Painted in 1930

PROVENANCE:

Collection of the artist's family
Sophie Himbaut Commissaire-Priseur, 16 June
2012, lot 231
Acquired at the above sale by the present owner

EXHIBITED:

Paris, Grand Palais Paris, Salon, 1932.

越南東京市場

油彩 畫布
1930年作
款識：Jos-Henri-Ponchin (左下)

來源:

藝術家家屬收藏
2012年6月16日 普羅旺斯 Sophie
Himbaut 拍賣行 編號231
現藏者購自上述拍賣

展覽:

1932年「沙龍」巴黎 巴黎大皇宮



A market scene in Hanoi
河內鄉村市集的場景

NGUYEN SANG 阮生

(1923-1988)



140

Family

signed, inscribed with monogram and dated 'hn NG SANG 1957' (upper left)
ink and gouache on silk
77.8 x 97 cm. (30³/₈ x 38¹/₄ in.)
Painted in 1957

PROVENANCE:

Private collection, Vietnam (gift from the artist)
Private collection, France (acquired from the above)
Acquired from the above by the present owner

天倫
水墨 水粉 絹布
1957年作
款識：hn NG SANG 1957 (左上)
來源：
越南 私人收藏 (獲贈自藝術家)
法國 私人收藏 (購自上述來源)
現藏者購自上述來源



The artist's feelings, 1981
藝術家的感受, 1981年

TRAN PHUC DUYEN 陳福緣

(1923-1993)



141

La prière (Prayer)

signed and dated 'TRẦN PHÚC DUYỄN 1944' (lower right)
gouache on silk
62 x 89 cm. (24³/₈ x 35 in.)
Painted in 1944
one seal of the artist

PROVENANCE:

Private collection of Nguyen Cang, France
Acquired from the above by the present owner

祈禱

水粉 絹布
1944年作
款識：TRẦN PHÚC DUYỄN 1944 (右下)
藝術家鈐印一枚

來源：

法國 Nguyen Cang私人收藏
現藏者購自上述來源

TO NGOC VAN 蘇玉雲

(1906-1954)



142

Deux femmes (Two Ladies)

signed in Chinese, signed again and dated 'Ngoc Van 41' (lower right)
mixed media on paper
59 x 32 cm. (23¹/₄ x 12⁵/₈ in.)
Executed in 1941

PROVENANCE:

Joseph Inguimberty (gifted from the artist)
Michel Inguimberty, son of Joseph Inguimberty
(by descent from the above)
Acquired from the above by the present owner

二女子

混合媒材 紙本
1941年作
款識：蘇玉雲 Ngoc Van 41 (右下)

來源：

約瑟夫·恩桂波提 (獲贈自藝術家)
約瑟夫·恩桂波提之子, 米歇爾·恩桂波提 (繼承自上述來源)
現藏者購自上述來源



Vietnamese women in áo dài
穿著奧黛的越南婦女

Nguyen Do Cung, Nguyen Tien Chung, Nguyen Sang Et Bui Xuan Phai: Des Peintres, Des Œuvres Et Des Idées; 1947- C 1984

The Philippe Damas collection offers a profound exploration of Vietnamese art, particularly through the lens of the painter-travelers and the early generations of graduates from the École des Beaux-Arts de l'Indochine in the 1930s. The collection spans not only the works of artists who remained in Vietnam but also those who journeyed to France. Within this rich historical context, the collection also introduces more recent works, that are just as emblematic of Vietnam. While these later pieces continue to resonate with the concept of “my land is my homeland,” they express different and nuanced sensibilities.

Among the most striking works in this collection are those of four artists—Nguyen Do Cung, Nguyen Tien Chung, Nguyen Sang, and Bui Xuan Phai—whose creations from 1947 to the early 1980s encapsulate the shifting currents of Vietnamese art and society.

For example, Nguyen Do Cung's 1947 painting *La combattante* (The Fighter), was painted during the artist's time as a member of the Viet Minh, fighting for Vietnamese independence from French colonial rule. The central figure, a woman in military garb, stands in a commanding, hieratic posture, exuding strength and resolve, while the entire work is marked by a solemn austerity. The verticality

of the composition—seen in the folds of her pants and the columns of the background—conveys a sense of order and control, while her face, marked by the hardness of struggle, reflects both fatigue and revolutionary determination. In this work, Cung presents a portrait of resilience, capturing the revolutionary spirit that defined the era.

This spirit is echoed by Nguyen Sang's 1957 silk (an extremely rare technique for the artist), in which only the father's face and hand, both attentive and tenderly interacting with the child, convey a humanity otherwise denied by the massive, nearly unreal silhouettes of the two adults. The faces of children in Nguyen Tien Chung's 1957 work similarly capture a raw, unguarded humanity amidst a rural backdrop.

A harsh atmosphere fills both works, heralding the later interrogations and future questioning of both artists.

Bui Xuan Phai's art stands apart for its deep connection to themes that he repeated almost obsessively such as the streets of Hanoi, and the actors of the cheo opera. His 1957 assignment to a carpentry workshop in Nam Dinh as part of the “Three with” campaign—a government initiative that sought to connect intellectuals with the people, was a turning point in the artist's

personal and professional journey. Just a year prior, Phai had been expelled from the Hanoi Fine Arts School for his alleged dissidence during the Hundred Flowers campaign. Two exceptional works are presented in the collection, one on newspaper (executed in 1964), perhaps depicting the Rue des Médicaments (Medicine street) in Hanoi, where he had just moved, the other in lacquer from the early 1980s. This was a brief return to the lacquer technique with which he had experimented in 1954.

During the 1950s and beyond, Hanoi's art scene was a space of subtle exchange, often conducted in private, intimate settings. Small groups of artists, such as those surrounding Tham Hoang Tin, the former mayor of Hanoi (1950-1952), and ambassador Yvan Bastouil or Patrice Jorland, would meet in hushed tones at Le Métropole, later renamed Thống Nhất (Reunification), the hotel where their ideas and works were exchanged over bottles of wine and the occasional bottle of Johnnie Walker. There, painters and their works exchanged ideas in hushed tones, while the smoke from their cigarettes carried their hopes towards the nearby Hoàn Kiếm lake.

Jean-François Hubert
Senior Expert, Art of Vietnam

NGUYEN TIEN CHUNG 阮進忠

(1914-1976)



150

Man Sewing with Two Kids

signed, inscribed, and dated 'Do Nghia N.t. Chung 57' (lower right)
mixed media on paper
37 x 51 cm. (14 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in.)
Executed in 1957

PROVENANCE:

Private collection, Asia
Acquired from the above by the present owner

親子共織

混合媒材 紙本
1957年作

款識：Do Nghia N.t. Chung 57 (右下)

來源：

亞洲私人收藏
現藏者購自上述來源

THANG TRAN PHENH 陳平畫

(1895-1973)



151

La leçon de calligraphie (Calligraphy Lesson)

signed 'PHENH.' (lower right); signed and inscribed in Chinese (upper left)
watercolour on paper
19.5 x 27 cm. (7 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in.)
Painted circa 1930
one seal of the artist

PROVENANCE:

Private collection, Amsterdam
Christie's Hong Kong, 25 November 2018, lot 360
Acquired at the above sale by the present owner

書法課

水彩 紙本
約1930年作

款識：PHENH. (右下)；文章教爾書，萬般皆下品，惟有讀書高。陳平畫 (左上)
藝術家鈐印一枚

來源：

阿姆斯特丹私人收藏
2018年11月25日 香港 佳士得 編號360
現藏者購自上述拍賣

DO DUC THUAN 杜德順

(1898-1972)



148

Port sur le Fleuve Rouge (Port on the Red River)

print on paper
49.5 x 42 cm. (19½ x 16½ in.)
Executed in 1933

PROVENANCE:

Private collection, Asia
Acquired from the above by the present owner

紅河港口

印刷 紙本
1933年作

來源:

亞洲私人收藏
現藏者購自上述來源

NGUYEN DO CUNG 阮得弓

(1912-1977)



149

La combattante (The Combatant)

signed, inscribed and dated 'Tam Ky 11/III Cung' (lower left)
watercolour on paper
54.5 x 39.5 cm. (21½ x 15½ in.)
Painted in 1947

PROVENANCE:

Sotheby's Hong Kong, 5 October 2008, lot 962
Acquired at the above sale by the present owner

戰鬥者

水彩 紙本
1947年作
款識: Tam Ky 11/III Cung (左下)

來源:

2008年10月5日 香港 蘇富比 編號962
現藏者購自上述拍賣

阮得弓、阮進忠、阮生與裴春派：畫家、作品與思想；1947-約1984

菲利普·達瑪斯珍藏提供了對越南藝術的深刻探索，特別是透過1930年代旅行畫家和印度支那美術學院早期畢業生的視角。該收藏不僅涵蓋了留在越南的藝術家作品，還包括那些旅法藝術家的作品。在此豐富的歷史背景中，收藏還包括了同樣象徵越南的較近期作品。這些晚期作品仍與「吾土吾鄉」的概念相呼應，但它們表達了不同且細緻的感受。

在此收藏中，最引人注目的作品來自四位藝術家——阮得弓、阮進忠、阮生和裴春派，他們在1947年至1980年代初期的創作見證了越南藝術和社會變遷的潮流。

例如，阮得弓1947年畫作《戰鬥者》(La combattante) 是在他作為從法國殖民統治中爭取獨立的越盟成員期間創作的。畫面中心人物是一位穿著軍裝的女性，站姿威嚴而神聖，散發出力量和決心，整幅作品亦充滿莊重肅穆感。垂直的構圖——體現在她褲子的褶皺和背景的柱子上——傳

達了一種秩序和控制，她的臉龐則表現因鬥爭而來的艱辛，反映出疲憊但堅守革命的決心。在這幅作品中，阮得弓展現了對堅韌人性的描寫，捕捉了定義該時代的革命精神。

這種精神在阮生1957年的絹本作品(藝術家極為罕見的技法)中得到了回響。其中只有父親的臉和手在專注而溫柔地與孩子互動，傳達出一種和善的人性，差點被兩位成年人幾近不真實的巨大身影所掩蓋。阮進忠1957年作品中，孩子的面孔捕捉到了在鄉村背景下純真且無戒備的生動人性。兩幅作品氛圍嚴酷，預示著這兩位藝術家往後創作的探究與質疑。

裴春派的藝術獨特之處在於，他以近乎極度的迷戀重複描繪河內的街道和越劇的演員。作為「三與」運動的一部分——旨在將知識分子與人民連結的一項政府倡議——他在1957年被派往南定的一個木工車間，並成為了藝術家個人和創作生涯的一個

轉折點。早在一年前，裴春派因在「人文佳品運動」期間的異議而被河內美術學院開除。收藏中呈現了兩幅裴春派佳作，一幅是1964年的報紙作品，可能描繪了他剛搬至的河內藥品街(Rue des Médicaments)，另一幅則是1980年代初的漆畫，標誌著他短暫回歸到1954年曾經嘗試過的漆畫技巧。

1950年代及以後，河內藝術界的交流頗為低調，經常在私密環境中進行。如圍繞著譚黃廷(前河內市市長，1950-1952年)和伊萬·巴斯圖伊爾或帕特里斯·喬蘭(法國大使)的小型藝術家群體，會在美都大酒店(後來改名為統一大酒店)私下交流他們的想法和作品，通常伴隨著紅酒或偶爾的尊尼獲加威士忌。在那裡，畫家和其作品在低語中交換思想，而手中香煙的煙霧則將他們的希望帶向附近的還劍湖。

讓·弗朗索瓦·于貝爾
越南藝術資深專家



From left to right: Artist Bui Xuan Phai – Musician Van Cao, Artist Nguyen Sang at Nguyen Sang's exhibition at Vietnam Fine Arts Museum, December 1984

從左到右：藝術家裴春派 – 音樂家阮文高、藝術家阮生在越南美術館舉行的阮生展覽，1984年12月

NGUYEN GIA TRI 阮嘉治

(1908-1993)



144

Bateaux dans la baie d'Halong (Fishing Boats in Ha Long Bay)

signed and dated 'Ng Tri 60' (lower right)
lacquer on panel
37 x 45 cm. (14⁵/₈ x 17³/₄ in.)
Executed in 1960

PROVENANCE:

Private collection, Vietnam (commissioned from the artist)
Private collection, USA (acquired from the above in 1982)
Sotheby's Hong Kong, 5 April 2009, lot 134
Acquired at the above sale by the present owner

下龍灣的漁船

漆木板
1960年作
款識：Ng Tri 60 (右下)

來源:

越南私人收藏 (受藝術家委託)
美國私人收藏 (1982年購自上述收藏)
2009年4月5日 香港 蘇富比 編號134
現藏者購自上述拍賣

TRAN VAN HA 陳文河

(1911-1974)



145

Le tombeau de l'Empereur Tu Duc à Hué (The Tomb of Emperor Tu Duc in Hue)

signed 'Trân hà' (lower right)
lacquer on panel
each: 48 x 12 cm. (18⁷/₈ x 4³/₄ in.) (6)
overall: 48 x 72 cm. (18⁷/₈ x 28³/₈ in.)
Executed in 1937

PROVENANCE:

Sotheby's Hong Kong, 6 October 2008, lot 949
Acquired at the above sale by the present owner

順化嗣德帝之陵

漆木板
1937年作
款識：Trân hà (右下)

來源:

2008年10月6日 香港 蘇富比 編號949
現藏者購自上述拍賣

BUI XUAN PHAI 裴春派

(1920-1988)



146

Rue de Hanoi (Hanoi Street)

signed and dated 'PHAI 64' (lower right)
mixed media on newspaper
54.5 x 78 cm. (21¹/₂ x 30³/₄ in.)
Executed in 1964

PROVENANCE:

Acquired directly from the artist in 1983
Private collection, France (acquired from the above in 2003)
Acquired from the above by the present owner

河內街

混合媒材 報紙
1964年作
款識：PHAI 64 (右下)

來源:

原藏者1983年直接購自藝術家
法國私人收藏 (2003年購自上述收藏)
現藏者購自上述來源

EXHIBITED:

Mariemont, Musée Royal de Mariemont, Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur, April-August 2002.

LITERATURE:

J.F. Hubert, C. Noppe, Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur, exh. cat., Musée Royal de Mariemont, Mariemont, 2002 (illustrated, plate 9.17, p. 174).
P. A. Doridou, Bui Xuan Phai: l'un des quatre piliers du temple, 15 November 2002 (illustrated, p. 239).

展覽:

2002年4月-8月「Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur」瑪麗蒙 瑪麗蒙皇家博物館

出版:

2002年《Arts Du Vietnam: La Fleur du pêcheur et l'Oiseau d'azur》展覽圖錄 瑪麗蒙 瑪麗蒙皇家博物館 (圖版, 第9.17圖, 第174頁)
2002年11月15日〈裴春派: 寺廟的四根柱子之一〉P. A. Doridou著 (圖版, 第239頁)



Old Jean Dupuis gate in Hanoi
河內的老讓杜皮門



147

Acteurs du Cheo (Cheo Actors)

signed 'Phai' (lower left)
lacquer on panel
31.6 x 45.8 cm. (12¹/₂ x 18 in.)
Executed in 1983-1984

PROVENANCE:

Collection of Pham Tuy, Hanoi
Acquired from the above by the present owner

EXHIBITED:

Singapore Art Museum, Visions & Enchantment: Southeast Asian Paintings, June-August 2000.

LITERATURE:

A. Mashadi (ed.) and R.L. Keong (ed.), Visions & Enchantment: Southeast Asian Paintings, exh. cat., Singapore Art Museum, 2000 (illustrated, plate 72, p. 217).

戲曲藝人

漆木板
1983-1984年作
款識：Phai (左下)

來源:

河內 Pham Tuy 收藏
收藏者購自上述來源
菲利普·達瑪斯先生珍藏

展覽:

2000年6月-8月「幻象與魅力: 東南亞繪」新加坡 新加坡美術館

出版:

2000年《幻象與魅力: 東南亞繪》展覽圖錄 新加坡 新加坡美術館 (圖版, 第72圖, 第217頁)

A QUEST FOR ETERNITY: THE PHILIPPE DAMAS COLLECTION

永恆之旅：菲利普·達瑪斯珍藏

AUCTION · 拍賣
SATURDAY 29 MARCH 2025 1.30pm
2025年3月29日 (星期六) 下午1時30分

LOT ESTIMATES · 拍品估價

101 GEORGES BARRIÈRE | *Porte de la pagode des supplices (The Gate of the Pagoda of Torments)* | HK\$40,000-60,000 / US\$5,200-7,700

102 GEORGES BARRIÈRE | *La porte du temple (Temple Gate)* | HK\$40,000-60,000 / US\$5,200-7,700

103 VICTOR TARDIEU | *Vue d'Annam (View of Annam)* | HK\$150,000-250,000 / US\$20,000-32,000

104 FRANÇOIS DE MARLIAVE | *La Pagode des Corbeaux à Hanoi (The Crows Pagoda in Hanoi)* | HK\$40,000-60,000 / US\$5,200-7,700

105 LOUIS ROLLET | *Ruines dans la forêt (Ruins in the Forest)* | HK\$40,000-60,000 / US\$5,200-7,700

106 GASTON ROULLET | *Port de Hong-Hoa (Hong-Hoa Port)* | HK\$100,000-160,000 / US\$13,000-21,000

107 LÉA LAFUGIE | *Le Tibet, terre des Bouddha vivants (Tibet, Land of Living Buddhas)* | HK\$50,000-70,000 / US\$6,500-9,000

108 ALBERT CÉZARD | *Scène tonkinoise (Tonkinese Scene)* | HK\$100,000-180,000 / US\$13,000-23,000

109 ALBERT CÉZARD | *Scène au bord de l'eau (Scene at the Water's Edge)* | HK\$800,000-1,200,000 / US\$110,000-150,000

110 JEAN LAUNOIS | *La Vietnamiennne (The Vietnamese)* | HK\$80,000-120,000 / US\$11,000-15,000

111 JEAN BOUCHAUD | *Laotienne (Laotian)* | HK\$120,000-180,000 / US\$16,000-23,000

112 MARIE-ANTOINETTE BOULLARD-DEVE | *Couple de cambodgiens (Cambodian Couple)* | HK\$60,000-80,000 / US\$7,800-10,000

113 JOSEPH INGUIMBERTY | *Portrait d'une jeune indochinoise (Portrait of a Young Indochinese Girl)* | HK\$80,000-120,000 / US\$11,000-15,000

114 VICTOR TARDIEU | *La paysanne (The Peasant)* | HK\$1,500,000-2,500,000 / US\$200,000-320,000

115 VICTOR TARDIEU | *Portrait d'homme (Portrait of a Man)* | HK\$700,000-900,000 / US\$91,000-120,000

116 MARCEL BERNANOSE | *La déesse (The Goddess)* | HK\$50,000-70,000 / US\$6,500-9,000

117 HENRI EMILE VOLLET | *Commémoration à la stèle d'un lettré, Tonkin (Commemoration at the Stele of a Scholar, Tonkin)* | HK\$400,000-600,000 / US\$52,000-77,000

118 JOS HENRI PONCHIN | *Marché au Tonkin (Market in Tonkin)* | HK\$240,000-350,000 / US\$31,000-45,000

119 RENÉ BASSOULS | *Procession au Tonkin (Procession in Tonkin)* | HK\$100,000-180,000 / US\$13,000-23,000

120 JOSEPH INGUIMBERTY | *Dans les rizières (In the Rice Fields)* | HK\$500,000-700,000 / US\$65,000-90,000

121 JOS HENRI PONCHIN | *Le repiquage du riz (Transplanting Rice)* | HK\$70,000-90,000 / US\$9,100-12,000

122 JOSEPH INGUIMBERTY | *La marche le long des rizières (The Walk Along the Ricefields)* | HK\$160,000-260,000 / US\$21,000-34,000

123 NGUYEN GIA TRI | *Le trois femmes (Three Ladies)* | HK\$4,000,000-6,000,000 / US\$520,000-770,000

124 VU CAO DAM | *Famille (Family)* | HK\$1,500,000-2,500,000 / US\$200,000-320,000

125 VU CAO DAM | *Portrait d'homme (Portrait of a Man)* | HK\$160,000-260,000 / US\$21,000-34,000

126 MAI TRUNG THU | *L'heure du thé à Hué (Tea Time in Hue)* | HK\$2,000,000-4,000,000 / US\$260,000-520,000

127 LE PHO | *Les joueuses de cartes (Card Players)* | HK\$1,200,000-1,800,000 / US\$160,000-230,000

128 VU CAO DAM | *Jeune femme agenouillée tenant son collier (Young Woman Kneeling and Holding her Necklace)* | HK\$2,500,000-3,500,000 / US\$330,000-450,000

129 NGUYEN PHAN CHANH | *L'acupunctrice (The Acupuncturist)* | HK\$1,500,000-2,500,000 / US\$200,000-320,000

130 VU CAO DAM | *Le poète (The Poet)* | HK\$350,000-450,000 / US\$46,000-58,000

131 JOSEPH INGUIMBERTY | *Le retour du marché (The Return from the Market)* | HK\$1,200,000-2,200,000 / US\$160,000-280,000

132 JOSEPH INGUIMBERTY | *Portrait de dame (Portrait of a Lady)* | HK\$100,000-180,000 / US\$13,000-23,000

133 JOSEPH INGUIMBERTY | *Dame assise (Seated Lady)* | HK\$40,000-60,000 / US\$5,200-7,700

134 ALIX AYMÉ | *Portrait d'une jeune fille (Portrait of a Girl)* | HK\$300,000-500,000 / US\$39,000-65,000

135 ALIX AYMÉ | *La jeune femme et le fleuve (The Young Lady and the River)* | HK\$400,000-600,000 / US\$52,000-77,000

136 ALIX AYMÉ | *Au village (In the Village)* | HK\$100,000-180,000 / US\$13,000-23,000

137 ALIX AYMÉ | *Portrait De Jeune Femme Annamite (Portrait of a Young Annamite Lady)* | HK\$120,000-180,000 / US\$16,000-23,000

138 ALIX AYMÉ | *Luang-Prabang, deux jeunes filles (Luang Prabang, Two Young Girls)* | HK\$100,000-200,000 / US\$13,000-26,000

139 ÉVARISTE JONCHÈRE | *Moines devant un temple au Laos (Monks in Front of a Temple in Laos)* | HK\$70,000-90,000 / US\$9,100-12,000

140 NGUYEN SANG | *Family* | HK\$600,000-800,000 / US\$78,000-100,000

141 TRAN PHUC DUyen | *La prière (Prayer)* | HK\$300,000-400,000 / US\$39,000-52,000

142 TO NGOC VAN | *Deux femmes (Two Ladies)* | HK\$300,000-400,000 / US\$39,000-52,000

143 LUU VAN SIN | *Bonzesse (Buddhist Nun)* | HK\$800,000-1,500,000 / US\$110,000-190,000

144 NGUYEN GIA TRI | *Bateaux dans la baie d'Halong (Fishing Boats in Ha Long Bay)* | HK\$400,000-600,000 / US\$52,000-77,000

145 TRAN VAN HA | *Le tombeau de l'Empereur Tu Duc à Hué (The Tomb of Emperor Tu Duc in Hue)* | HK\$150,000-250,000 / US\$20,000-32,000

146 BUI XUAN PHAI | *Rue de Hanoi (Hanoi Street)* | HK\$260,000-360,000 / US\$34,000-46,000

147 BUI XUAN PHAI | *Acteurs du Cheo (Cheo Actors)* | HK\$400,000-600,000 / US\$52,000-77,000

148 DO DUC THUAN | *Port sur le Fleuve Rouge (Port on the Red River)* | HK\$20,000-30,000 / US\$2,600-3,900

149 NGUYEN DO CUNG | *La combattante (The Combatant)* | HK\$60,000-80,000 / US\$7,800-10,000

150 NGUYEN TIEN CHUNG | *Man Sewing with Two Kids* | HK\$30,000-50,000 / US\$3,900-6,500

151 THANG TRAN PHENH | *La leçon de calligraphie (Calligraphy Lesson)* | HK\$150,000-200,000 / US\$20,000-26,000



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