Singapore Palace Museum

EASTERN HORIZONS
Marina Bay Sands Singapore

东方新境 - 艺术精品秋拍

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东方新境

EASTERN HORIZONS

20–22 November 2026 · Singapore



Singapore Palace Museum



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20–22 November 2026 · Singapore

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Imperial Kiln Porcelain of the Yuan, Ming & Qing Dynasties

江建新教授 · 元明清官窑瓷器鉴赏讲座

Lecture by Professor Jiang Jianxin

21 November 2026 2:00–6:00 PM



江建新教授：

- 景德镇市陶瓷考古研究所名誉所长，研究馆员
- 中国古陶瓷学会常务理事
- 主持修复御窑厂考古出土官窑瓷器数千件

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同台嘉宾：

- **江建民**：中国陶瓷艺术大师、教授级工艺美术师，擅长陶瓷艺术创作，作品被多家知名博物馆收藏
- **洪丹**：专注元明清官窑瓷器复刻，尤擅永乐、宣德、成化时期的青花与斗彩瓷器制作
- **江歆**：宛玉品牌创始人，专注成化官窑青花与斗彩瓷器复刻，传承传统制瓷工艺与柴窑烧制技艺
- **周沛文**：溪兰轩主理人，专注古陶瓷复原与创新设计，尤擅元青花瓷器复刻

21 November 2026 2:00–6:00 PM
新加坡滨海湾金沙会展中心
Peony Ballroom, Level 4
Sands Expo & Convention Centre Marina Bay Sands
10 Bayfront Avenue, Singapore 018956

新加坡滨海湾金沙会展中心
Sands Expo & Convention Centre
Marina Bay Sands, Singapore

Singapore Palace Museum

東方新境





Singapore Palace Museum

讲座同台嘉宾
——非物质文化遗产代表性传承人

江建民（见鸣） JIANG Jianmin

中国陶瓷艺术大师 · 教授级工艺美术师

JIANG Jianmin (Jianming), born in Jingdezhen in 1962, graduated from Jingdezhen University and trained at the China National Academy of Painting. A Chinese Ceramic Art Master, professor-level arts and crafts artist, and representative inheritor of intangible cultural heritage, he is also a Chinese Arts and Crafts Society member, China Ceramics Association executive council member, Creative Studio Director at Jingdezhen Ceramic Art Research Institute, and Vice-Chairman of Jingdezhen Artists Association.
His works are collected by the Macao Museum of Art, Jiangxi Provincial Museum, and China National Arts and Crafts Museum, and have received numerous gold awards.

江建民，艺名见鸣，1962年出生于景德镇，毕业于景德镇学院，结业于中国国家画院。中国陶瓷艺术大师、教授级工艺美术师、非物质文化遗产代表性传承人、中国工艺美术学会会员、中国陶瓷协会常务理事，现为景德镇陶瓷艺术研究院创作室主任、景德镇美术家协会副主席。
其作品《秋韵》《江南早春》《小桥流水人家》等获澳门艺术博物馆、江西省博物馆及中国工艺美术馆收藏；《群贤赏梅图》《竹林七贤》等作品屡获金奖。

洪丹 HONG Dan

厚森窑 · 传统工艺瓷

HONG Dan joins the event with traditional porcelain from Housen Kiln. Founded in Jingdezhen by Hong Runbao in 1981, the kiln recreates historical ceramics while developing a distinctive practice rooted in traditional craftsmanship.
Its strengths include blue-and-white porcelain of the Yuan, Ming, and Qing dynasties, particularly the Yongle, Xuande, and Chenghua reigns, as well as Chenghua doucai and Kangxi blue-and-white. Attention extends from form, body, and glaze to pigments, decoration, and marks. The kiln also creates tableware, tea ware, and decorative porcelain for contemporary life.

洪丹携厚森窑传统工艺瓷参与本次交流。厚森窑由洪润保先生于1981年创烧于景德镇，以历代瓷器的仿制与烧造为基础，逐渐形成自身特色。
窑口以元明清青花瓷见长，尤重明代永乐、宣德、成化三朝官窑，兼擅成化斗彩与康熙青花。从器形、胎体、釉水到料色、纹饰与款识，注重传统制瓷工艺的整体复原，并结合当代生活设计茶具、餐具与陈设瓷。

Singapore Palace Museum

江歆 JIANG Xin

宛玉品牌创始人·「無名」系列主理人

Born into a Jingdezhen porcelain-making family, JIANG Xin graduated from Jingdezhen Ceramic University and later studied at Sotheby's Institute of Art. She founded Wanyu and initiated the Changwu Xinxiang intangible cultural heritage regeneration project. Since 2013, she has systematically studied traditional porcelain-making techniques.
She leads the Wuming ("Nameless") series, paying tribute to generations of unnamed craftspeople. Drawing on Chenghua imperial blue-and-white and doucai porcelain, the series uses traditional methods, mineral pigments, and wood firing to connect classical craftsmanship with contemporary life.

江歆出生于景德镇制瓷世家，毕业于景德镇陶瓷大学，后深造于苏富比艺术学院。她是宛玉品牌创始人、“长物心像”非遗再生计划项目发起人，自2013年起系统研习景德镇传统制瓷工艺。
她主理的「無名」系列致敬历代工匠，以成化官窑青花与斗彩为核心，遵循古法，采用原矿料彩与柴窑烧制，在经典复刻中探索传统工艺与当代生活的结合。

周沛文 ZHOU Peiwen

景德镇市非遗传承人 · 溪兰轩主理人

ZHOU Peiwen is a Jingdezhen municipal-level intangible cultural heritage inheritor and principal of Xilanxuan. Rooted in the city's porcelain-making traditions, the studio works across the recreation of historical ceramics and innovative design, bringing together ceramic research, hand craftsmanship, and contemporary aesthetics.
Its practice values the transmission of skills from forming and painting to firing. Works include Yuan-style blue-and-white and other traditional decorated porcelains. Through the study of form, ornament, and glaze, Xilanxuan carries historical ceramic language into tea ware and decorative pieces for the present day.

周沛文，景德镇市非遗传承人、溪兰轩主理人。溪兰轩立足景德镇传统制瓷工艺，致力于传统瓷器复原与创新设计，将古陶瓷研究、手工制作与当代审美相结合。
窑口重视从制坯、绘饰到烧成的工艺传承，作品涵盖元青花及多类传统彩瓷，通过器形、纹饰与釉色的研究，延续古瓷的艺术语言，并在茶器、陈设瓷等作品中探索传统工艺的当代表达。



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A RARE INVITATION

To acquire a piece from the Singapore Palace Museum Collection is to become a custodian of global history. These porcelains are testaments to the enduring legacy of the East, offered at a time when the appreciation of cross-cultural dialogue has never been more vital.

We invite connoisseurs, visionaries, and patrons of the arts to join this landmark auction and claim a piece of living history.

AUCTION INFORMATION

SUNDAY, 22 NOVEMBER 2026

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Singapore Palace Museum
东方新境 / EASTERN HORIZONS

机构与艺术家：文化传承与创作的相遇

THE INSTITUTION AND THE ARTISTS: HERITAGE IN DIALOGUE

Situated in Singapore, a meeting place of cultures, Singapore Palace Museum promotes dialogue between Eastern and Western artistic traditions. Collecting, research and exhibitions connect the past with the present, while Co-founder May Huang brings cultural heritage, artistic practice and public engagement together through curatorial initiatives and partnerships across disciplines.

Artists BEI Jiaxiang and TAY Beng Yam approach tradition through their own lived experience. BEI brings the expressive gestures of Chinese calligraphy into oil painting, exploring the space between figuration and abstraction. TAY draws on memories of the Nanyang landscape and decades of collecting, allowing forests, bamboo, rocks and flowers to carry reflections on time and life. Together, institutional practice and individual creativity sustain heritage as an evolving cultural dialogue.

以新加坡为文化交汇之地，Singapore Palace Museum 致力于推动东西方艺术传统的交流，让收藏、研究与展示成为连接历史与当下的途径。联合创办人黄美桢 May Huang 通过策展与跨领域合作，将文化遗产、艺术创作与公众交流联系起来，为不同背景的观者创造相遇与理解的空间。

艺术家贝家骧与郑明炎则从各自的生命经验出发，在油画与彩墨中探索传统的当代表达。贝家骧将中国书写性的笔意融入油画，游走于具象与抽象之间；郑明炎以南洋自然记忆及长期收藏经验滋养创作，让山林、竹石与花卉承载时间与情感。机构的文化实践与艺术家的个人探索在此交汇，使传承成为持续展开的对话。

Singapore Palace Museum

艺术家 Artist:

贝家骧 BEI Jiaxiang



BEI Jiaxiang was born in Shanghai in 1953, with ancestral roots in Suzhou, Jiangsu. He graduated from the Oil Painting Department of Shanghai Normal University in 1976 and entered the first Advanced Oil Painting Program at the Central Academy of Fine Arts in 1982. His graduation work, Yesterday, Today and Tomorrow, received First Prize in Oil Painting at the First Shanghai Literature and Art Award, was selected for the 6th National Art Exhibition, and entered the collection of the National Art Museum of China. His works have since been exhibited in China and abroad and collected by art institutions.

Over more than four decades, BEI has explored a personal visual language between Eastern tradition and Western painting. Academic training gave him a solid foundation in figurative representation, while his years in Australia prompted him to reconsider his cultural experience. He gradually incorporated the expressive brushwork, rhythm, and spirit of Chinese calligraphy and traditional painting into his oil practice.

After returning to China in 2007, he developed this exploration further. Rather than treating figuration as a literal reflection of reality or complete abstraction as an end in itself, he sought a more open visual state between the two—a “third realm” between figuration and abstraction.

In his paintings, forms emerge and dissolve, while brushwork moves freely between writing and modeling. Horses, old Shanghai, flowers, the human figure, and characters from traditional opera transcend their subjects to carry lived experience, urban memory, and personal feeling.

The calligraphic quality of Chinese painting remains central to his language. Writing and painting converge in his brushwork, carrying the rhythm and spirit of Chinese tradition. For him, painting is not a choice between figuration and abstraction, but an exploration of the possibilities that lie between them. Line, color, and gesture intertwine, retaining recognizable forms while opening toward imagery and spirit. “The image is pared down, yet the meaning lingers.” His painting leaves a space between form and meaning, reality and spirit, open to perception, emotion, and imagination.

贝家骧，1953年生于上海，祖籍江苏苏州。1976年毕业于上海师范大学油画专业，1982年进入中央美术学院首届油画研修班学习。其毕业创作《昨天、今天和明天》获首届上海文学艺术奖油画一等奖，入选第六届全国美展，并被中国美术馆收藏。此后，其作品持续在中国及海外展出，并被多家艺术机构收藏。

四十余年的创作实践中，贝家骧始终在东方传统与西方绘画语言之间寻找属于自己的表达。早年的学院训练赋予他扎实的造型基础，而旅居澳大利亚的经历，则使他重新审视自身的文化经验，并逐渐将中国书法与传统绘画中的笔意、气韵融入油画创作。

2007年回到中国后，贝家骧进一步展开对绘画语言的探索。他不再将具象视为对现实的单纯再现，也不以彻底抽象作为目的，而是在两者之间寻找一种更具开放性的视觉状态，并将这一探索概括为介于具象与抽象之间的“第三象”。

在他的作品中，形体时而显现，时而消融；笔触在书写与塑造之间自由转换。马、老上海、花卉、人体与戏曲人物等不同题材，逐渐超越具体对象本身，成为承载生命感受、城市记忆与个人经验的媒介。

中国书画中的书写性，是贝家骧绘画语言的重要来源。线条、色彩与笔势在画面中彼此交融，使作品在保留形象感的同时，又不断向意象与精神空间延伸。

象有所舍，意犹未尽。

对贝家骧而言，绘画并非在具象与抽象之间作出选择，而是在形与意、现实与精神之间，留下一个可以被观看、感受与想象的空间。

Singapore Palace Museum

艺术家 Artist:
郑明炎 Tay Beng Yam



TAY Beng Yam was born in Singapore in 1953. A contemporary painter, artist, and long-standing art collector, he serves as President of the Collectors' Association (Singapore). In the 1970s, he graduated from the Fine Arts Department of the Nanyang Academy of Fine Arts and later studied commercial art. For decades, he has remained engaged in painting, collecting, and artistic exploration.

His painting begins with lived experience. Growing up amid Singapore's forests,
plantations, and wetlands, he encountered nature as the setting of childhood rather than a distant landscape. Riverbanks, reeds, ponds, trees, and tropical plants formed his earliest visual memories and continue to return to his paintings in transformed forms.

Collecting and studying modern and contemporary Chinese painting and calligraphy, traditional painting, and modern art deepened his understanding of brushwork, composition, and artists' inner worlds. Close exchanges with Wu Guanzhong and Lu Yanshao further enriched his artistic understanding and aesthetic experience. Collecting revealed the achievements of earlier artists; painting gave form to his own understanding of life.

Color ink is a central language of his practice. The diffusion and flow of ink, together with empty space, merge with the warmth and vitality of color. The forests, lakes, and wetlands of his youth meet the visual experience gained through decades of collecting, looking, and reflection. These experiences come together as a source of his personal pictorial language.

He paints more than nature's outward appearance: wind held in memory, light on water, the rhythm of growing plants, and feelings formed through living close to the natural world. Familiar landscapes become visual memories of time, homeland, and life. They preserve the sensations of places that once accompanied his childhood, while allowing those experiences to take on new forms in painting.

Beginning with nature, passing through collecting and looking, and returning to nature, his work grows from the continuing meeting of lived experience and artistic experience.

郑明炎，1953年生于新加坡，当代画家、艺术家及资深艺术收藏家，现任新加坡收藏家协会会长。20世纪70年代毕业于南洋美专美术系，并进修商业艺术专业。数十年来，他始终持续着对绘画、收藏与艺术的实践和探索。

郑明炎的绘画首先来自他的生命经验。成长于昔日仍保留着大片山林、农园与湿地的新加坡，自然并非遥远的风景，而是童年生活真实发生的场所。水岸、芦苇、池塘、树林与热带植物，构成了他最早也最深刻的视觉记忆，并在多年以后不断回到他的画面之中。

与此同时，长期收藏和研究中国近现代书画、传统绘画及现代艺术，使他更加深入理解不同艺术家的笔墨、构图与精神世界。与吴冠中、陆俨少等艺术家的深入交往，也进一步丰富了他的艺术理解与审美经验。

收藏，使他看见前人的高度；创作，则让他画出自己对生命的理解。

彩墨是郑明炎重要的创作语言之一。水墨的渗化、流动与留白，与色彩所承载的温度和生命感在画面中彼此交融。少年时期经历过的南洋山林、湖泊与湿地，也与多年收藏和观看所形成的视觉经验在此重新汇合。

他所描绘的并不只是自然的外貌，而是记忆中的风、水面上的光、植物生长的节奏，以及人与自然相处时留下的感受。那些曾经陪伴他成长的景物，最终转化为关于时间、故乡与生命的视觉记忆。

从自然出发，经由收藏与观看，最终又回到自然。郑明炎的创作正是在生命经验与艺术经验不断交汇之中，逐渐形成属于自己的绘画语言。

Singapore Palace Museum

Co-founder of Singapore Palace Museum

黄美桢 May Huang



May Huang is Chief Executive Officer of Novena Capital, a Singapore-based investment company, and Co-founder of Singapore Palace Museum. Her experience spans investment management, strategic partnerships, international brands, and the arts, connecting business investment with cultural practice.

At Novena Capital, May leads strategic partnerships, connecting premium brands, real estate, and commercial spaces. She has played a key role in introducing renowned luxury brands Giorgio Collection, Roberto Cavalli, and Natuzzi Italia into properties within the company's portfolio. An invited speaker, she shares insights on investment strategy, brand partnerships, and cross-industry resources at business and investment events.

As Co-founder of Singapore Palace Museum, May is committed to promoting traditional Chinese culture and preserving cultural heritage. Through international institutional partnerships, art exhibitions, and cultural activities, she supports cross-cultural exchange and the transmission of artistic traditions.

She has organized and curated numerous important exhibitions. Most recently, in June 2026, she curated the Exhibition of Timeless Artistic Treasures, bringing together precious paintings and calligraphy by modern Chinese masters and imperial kiln porcelains from the Yuan, Ming, and Qing dynasties. The exhibition celebrated Chinese civilization's cultural heritage and artistic achievements, sharing the universal values of peace, compassion, and enlightenment through art.

In July that year, May partnered with Knight Frank Singapore to successfully host a major auction of high-value artworks and assets. The event brought together collectors, investors, and cultural institutions, advancing the integration of art collecting, cultural exchange, and investment in high-value assets.

May works to build a diverse platform connecting international brands, business investment, cultural heritage, and art as an asset. While preserving traditional cultural values, she promotes strategic partnerships across industries and explores new opportunities at the intersection of the arts, modern business, and global investment markets.

May Huang 是新加坡投资公司 Novena Capital（罗敏娜资本）首席执行官，也是 Singapore Palace Museum 联合创办人。她在投资管理、战略合作、国际品牌引进及文化艺术领域经验丰富，致力于推动商业投资与文化艺术的融合。

在商业投资领域，May 负责领导 Novena Capital 的战略合作伙伴关系，并在将 Giorgio Collection、Roberto Cavalli、Natuzzi Italia 等国际知名奢侈品牌引入公司旗下物业资产的过程中发挥了关键作用，推动高端品牌、房地产与商业空间的融合发展。她也经常受邀在商业及投资交流活动中分享投资战略、品牌合作与跨行业资源整合方面的见解。

在文化艺术领域，作为 Singapore Palace Museum 联合创办人，May 长期致力于弘扬中华传统文化、推动文化遗产保护，并通过国际机构合作、艺术展览及社会文化活动，促进跨文化交流与艺术传承。

她曾多次组织及策划重要艺术展览，最近于2026年六月担任《跨世纪艺术瑰宝特展》策展人。展览汇聚了近现代名家的珍贵书画作品，以及元、明、清官窑瓷器等艺术珍品，展现中华文明深厚的文化底蕴与艺术成就，并通过艺术传递世界和平、慈悲与觉悟的普世价值。

同年7月，May 亦携手新加坡莱坊（Knight Frank Singapore）成功举办大型高价值艺术品及资产拍卖会，汇聚收藏家、投资者及文化艺术机构，推动艺术品收藏、文化交流与高价值资产投资的融合。

May 致力于搭建连接国际品牌、商业投资、文化遗产与艺术资本的多元化平台，在传承传统文化价值的同时，促进跨行业战略合作，探索文化艺术、现代商业与全球投资市场相结合的新机遇。

Cultural Mission and Vision:

Singapore Palace Museum

Singapore Palace Museum

The Singapore Palace Museum, located in Singapore—long recognized as a meeting point of cultures—serves as a platform for dialogue between Eastern and Western traditions. Rather than treating culture as something fixed or preserved in isolation, the museum approaches it as a living process, shaped and sustained through ongoing exchange.

Across history, Eastern and Western traditions have developed distinct yet equally rich modes of expression. Eastern practices often center on subtlety, rhythm, and an inward sense of balance, while Western traditions tend to emphasize structure, proportion, and formal clarity. Each has evolved within its own framework, yet their paths have intersected and influenced one another over time.

In today's increasingly inter-connected world, cultural boundaries are no longer rigid, and no single perspective can fully capture the complexity of human experience. Creating space for different traditions to engage—while retaining their individual identities—has become essential. In this context, institutions like the Singapore Palace Museum play a vital role, providing a setting where meaningful cultural exchange can take place.

Singapore Palace Museum 坐落于素有东西方文化交汇点之称的新加坡，致力于搭建东西方传统对话的平台。该馆不将文化视为静止不变或孤立保存的对象，而是将其视为一种在持续交流中不断塑造与维系的动态过程。

纵观历史，东西方传统各自发展出了独特而同样丰富的表达方式。东方文化往往侧重于含蓄意蕴、韵律感及内在的平衡，而西方传统则倾向于强调结构、比例与形式的清晰明确。尽管两者各自在自身的体系内演进，但随着时间的推移，彼此的轨迹不断交汇并相互影响。

在当今这个联系日益紧密的世界里，文化界限已不再僵化，单一的视角也无法全面涵盖人类经验的复杂性。因此，在保持各自文化特性的同时，为不同传统的交流互动创造空间，已变得至关重要。在此背景下，像 Singapore Palace Museum 这样的机构发挥着关键作用，为开展富有意义的文化交流提供了重要场所。



贝画廊 / BEI Gallery

Singapore Palace Museum

BEI Gallery was founded in 2025 in Shanghai, China, and is dedicated to fostering, perpetuating, and promoting artistic exchange between East and West.

Named after the character BEI (贝 shell), the gallery carries the treasures of ancient civilizations and the resonances of Eastern and Western cultural lineages. BEI was the proto-currency used by early peoples, embodying the original image of “wealth”; it was also an important vessel in ancient rituals of homage to heaven and earth, implying notions of preciousness and solemnity. For us, art is not mere surface ornamentation but a spiritual treasure distilled from the world’s civilizations over time. To take the name BEI is both a profound affirmation of art as spiritual wealth and a sincere declaration to cherish every creation and preserve every thread of cultural continuity with reverence. Moreover, BEI has long been woven into expressions of human values — the character for “virtuous” (贤) derives from BEI, suggesting that the virtuous are as precious as shell back in age. This reflects our dual admiration for artistic integrity and the moral character of creators: invoking BEI expresses both a firm belief in art’s value and a commitment to humanistic sensibility.

BEI Gallery focuses on identifying and supporting artists with cross-cultural creative backgrounds. Through rigorous scholarly research, exhibition curation, personal brand development for artists, and cross-sector resource integration, we aim to make artistic expressions from diverse cultural contexts visible and valued. BEI gallery serves as a professional bridge connecting cross-cultural art with public awareness and fostering a pluralistic, symbiotic artistic ecosystem. We build a diverse, multi-dimensional international platform for cultural exchange grounded in professional curatorial expertise, flexible collaboration models, and in-depth market analysis. BEI Gallery offers tailored career development support for artists and provides collectors and institutions with forward-looking collecting guidance, personalized artwork allocation, and advisory services.

贝画廊于2025年在中国上海成立，致力于中西方艺术的交流、传播与推广。

画廊以“贝”为名，承远古文明之珍，载东西文脉之韵：“贝”既是远古先民通行的初代货币，承载着“财富”的本源意象；亦是古人祭祀朝聘、礼敬天地的重器，暗含“珍贵”与“庄重”的文化底蕴。于我们而言，艺术不是浮于表面的陈设，而是人类世界文明沉淀至今的精神瑰宝——以“贝”为名，既是对艺术作为精神财富的深刻认同，更是以敬畏之心珍视每一份创作、传承每一寸文脉的赤诚宣言。甚者，“贝”亦早已融入人文情感的表达，如古字“贤”从“贝”，喻有德者如贝般可贵，暗含我们对艺术品格与创作者风骨的双重推崇——以“贝”为念，既是对艺术价值的笃定，亦是对人文情怀的坚守。

贝画廊致力于重点关注与挖掘具有跨文化创作背景的艺术家，通过专业的学术梳理、展览策划落地、艺术家个人品牌塑造、跨域资源对接，让不同文化语境下的艺术表达被看见、被珍视，成为连接跨文化艺术与大众视野、推动多元艺术生态共生的专业桥梁，构建充满多样性、立体化的国际艺术文化交流体系。以专业的策展能力、灵活的合作模式和深度的市场分析为基石，为艺术家提供定制化的职业发展支持，为藏家与机构提供具有前瞻性的收藏指南与个性化的艺术品配置、咨询等服务。

贝画廊
Bei Gallery



THIS PAGE: LOT 02

Singapore Palace Museum

Singapore Palace Museum
东方新境 / EASTERN HORIZONS

LOT 01–08
当代艺术：传统与新境

CONTEMPORARY ART: TRADITION IN NEW EXPRESSION

This section brings together oil paintings by BEI Jiaxiang and colour-ink works by TAY Beng Yam, presenting contemporary expressions of Eastern artistic sensibility across different media. From galloping horses and figures recalling old Shanghai to rocks, bamboo and flowering plants, each artist transforms lived experience through a distinctive language of brushwork and colour.

Moving between figuration and abstraction, memory and sensation, these works offer fresh interpretations of tradition. Calligraphic gestures in oil and the flowing rhythms of ink resonate across the selection, opening new pictorial spaces where nature, urban life and personal memory meet—and where Eastern and Western approaches to painting enter into dialogue.

本板块汇集贝家骧的油画与郑明炎的彩墨作品，呈现东方艺术精神在不同媒介中的当代表达。从奔腾的骏马与旧上海的人物身影，到山石、翠竹与盛放的花卉，艺术家以各自的笔触与色彩，将生活经验转化为富有感染力的视觉语言。

在具象与抽象、记忆与感受之间，这些作品展开了对传统的重新理解。油彩中的书写性与彩墨中的流动气韵彼此呼应，让自然、城市与个人记忆成为新的艺术境界，也为东西方绘画语言的交流打开空间。

Singapore Palace Museum

LOT 01



SPM-EH-01

贝家骧
BEI JIAXIANG

惊雷
Thunderclap

布面油画，装框
Oil on canvas, framed
100 × 100 cm (39⅜ × 39⅜ in.)

估价 ESTIMATE
SG$460,000–500,000

起拍价 STARTING BID
SG$230,000

签名：“Jiaxiang Bei”（右下）
Signed “Jiaxiang Bei” (lower right)

Thunderclap

“Thunderclap” evokes both the sound of thunder and the force it embodies. With powerful brushwork, BEI Jiaxiang transforms the galloping horse into a visual storm of strength and speed.

The horse races through fields of ochre, reddish brown and ink black, as though bursting from an ancient wilderness. Free, sweeping strokes, reminiscent of wild cursive calligraphy, strip away literal detail and reconstruct the grandeur of a journey through colour and rhythm. Mane, muscle and flying dust merge into one, while interwoven strokes flash like lightning. The clash of warm yellow and deep brown conveys a primal, untamed energy. With its head slightly raised and all four hooves in motion, the horse seems to race to the thunder of its own hoofbeats, stirring a wild storm across the canvas.

Standing before the painting, viewers can almost hear hooves pounding the earth, their roar echoing through the corridors of time.

惊雷

“惊雷”二字，既是听觉的隐喻，也是力量的象征。此作，以雷霆万钧的笔触，将骏马的奔腾之势升华为一场关于力量与速度的视觉风暴。

画面中，骏马的身姿在赭黄、褐红与墨黑的色域里狂奔，仿佛从远古的荒原中破空而来。贝家骧以自由疏放、近乎狂草般的恣意笔触，剥离了骏马的具象细节，转而以色彩与节奏重构了“征途”的磅礴气势。他将马的鬃毛、肌肉与飞扬的尘土融为一体，那些交织的笔触如闪电般凌厉，在暖黄与深褐的碰撞中，透出原始的野性与不羁。马首微昂，四蹄腾跃，仿佛正踏着惊雷般的蹄声，在画布上卷起一阵狂野的风暴。

伫立画前，观者仿佛能听见马蹄踏碎大地的轰鸣，在时光的回廊中久久回响。

Singapore Palace Museum

LOT 02



SPM-EH-02

贝家骧

BEI JIAXIANG

沪语 系列二 - 曼妙
Shanghai Dialect II -Willowy

布面油画，装框
Oil on canvas, framed
73 × 91 cm (28¾ × 35⅞ in.)

估价 ESTIMATE
SG$480,000–520,000

起拍价 STARTING BID
SG$250,000

签名：“Jiaxiang Bei”（左下）
Signed “Jiaxiang Bei” (lower left)

Shanghai Dialect II - Willowy

With warm, vibrant brushwork, Willowy distils the elegant bearing of Shanghai women into a visual poem of time and rhythm.

The title describes both graceful form and an elusive quality of presence. Through rich textures and free brushwork, BEI Jiaxiang moves beyond literal representation, transforming the refinement, softness and composure of Shanghai culture into a celebration of colour. Interwoven strokes are as delicate and intimate as the local Wu dialect, while the interplay of warm tones evokes a deep nostalgia. Viewers can almost hear jazz drifting from an old record, flowing slowly through the corridors of time, at once vivid and distant.

Two women stand in overlapping positions within fields of ochre brown and warm gold, as though stepping from a dance floor or an alleyway in old Shanghai. The foreground figure wears a dress woven from pinkish white and red; sweeping strokes move like a whirling dance, its folds unfolding into layers of rhythm. Behind her, the other figure merges into the background in soft pink and ivory, her outline gently dissolved by the brushwork. Facial details are deliberately blurred, allowing posture and the movement of clothing to take centre stage, capturing the women's ease and elegance in every gesture.

沪语 系列二 - 曼妙

作品《曼妙》以温暖而灵动的笔触，将沪上女性的优雅身姿凝练为一曲关于时光与韵律的视觉诗篇。

“曼妙”二字既是形体的描绘，也是气质的隐喻。贝家骧用厚重的肌理与自由的笔触，剥离了具象的束缚，将海派文化中那份精致、柔美与从容，转化为色彩的狂欢。那些交织的笔触如吴侬软语般绵密，在暖色调的碰撞中透出浓郁的怀旧气息。观者仿佛能听见老唱片里飘出的爵士乐，在时光的回廊中缓缓流淌，既鲜活，又悠远。

画面中，两位女性在赭褐与暖金的色域里交错而立，仿佛从旧上海的舞池或弄堂深处款款走来。前景人物身披粉白与红色交织的衣裙，笔触奔放如旋转的舞步，衣褶在色彩的流动中化为层层叠叠的韵律；身后人物则以柔和的浅粉与米白融入背景，轮廓被温柔的笔触悄然消解。艺术家有意模糊了面部细节，让身姿与服饰的动势成为画面主角，捕捉了女性在举手投足间的从容与优雅。

Singapore Palace Museum

LOT 03



层层山石沉稳厚重，纵横交错，如岁月磨砺后的意志，坚定而不可动摇。石缝之间，青草依然顽强生长，为苍茫的画面注入生命的希望。人生亦如磐石，经风雨而不改其志，历坎坷而愈显坚韧。真正的力量，不在乎于无风无浪，而在于经历磨炼之后，依然能够坚守初心，坚若磐石。

Layers of rock, solid and weighty, intersect like a resolve tempered by time. Grasses persist in the crevices, bringing the promise of life to this austere landscape. Like rock, the human spirit may weather storms without yielding, gaining resilience through adversity. True strength lies in remaining faithful to one's convictions after the trials of life: steadfast as rock.

SPM-EH-03

郑明炎

TAY BENG YAM

坚若磐石

Steadfast as Rock

设色纸本，装框
Ink and colour on paper, framed
96 × 180 cm (37¾ × 70⅞ in.)

估价 ESTIMATE
SG$200,000–250,000

起拍价 STARTING BID
SG$180,000

题款：“明炎89”（右下）
Signed in Chinese ‘明炎89’ (lower right)

LOT 04



苍岩巍然，翠竹依山而生，层层青碧为幽深山谷添上盎然生机。薄雾游于峰壑，红霞映在天际，草间行人漫步，体验山林清幽。岩以沉稳承岁月，竹以柔韧守本心；一刚一柔，相映成境，让人在静观之中，感受历经风雨而不失青翠的生命力量。

Majestic rocks rise above a secluded valley, where bamboo clothes the slopes in layers of green. Mist drifts among the peaks; a crimson glow lights the horizon, while figures wander through the grasses, immersed in the tranquility of the mountains. Rock bears the weight of time; bamboo bends yet holds its ground. Their interplay of strength and suppleness evokes a life that remains verdant through adversity.

SPM-EH-04

郑明炎

TAY BENG YAM

幽篁听雨·翠影归人
Listening to Rain in the Bamboo Grove · Returning amid Verdant Shadows

设色纸本，装框
Ink and colour on paper, framed
75.5 × 96 cm (29¾ × 37¾ in.)

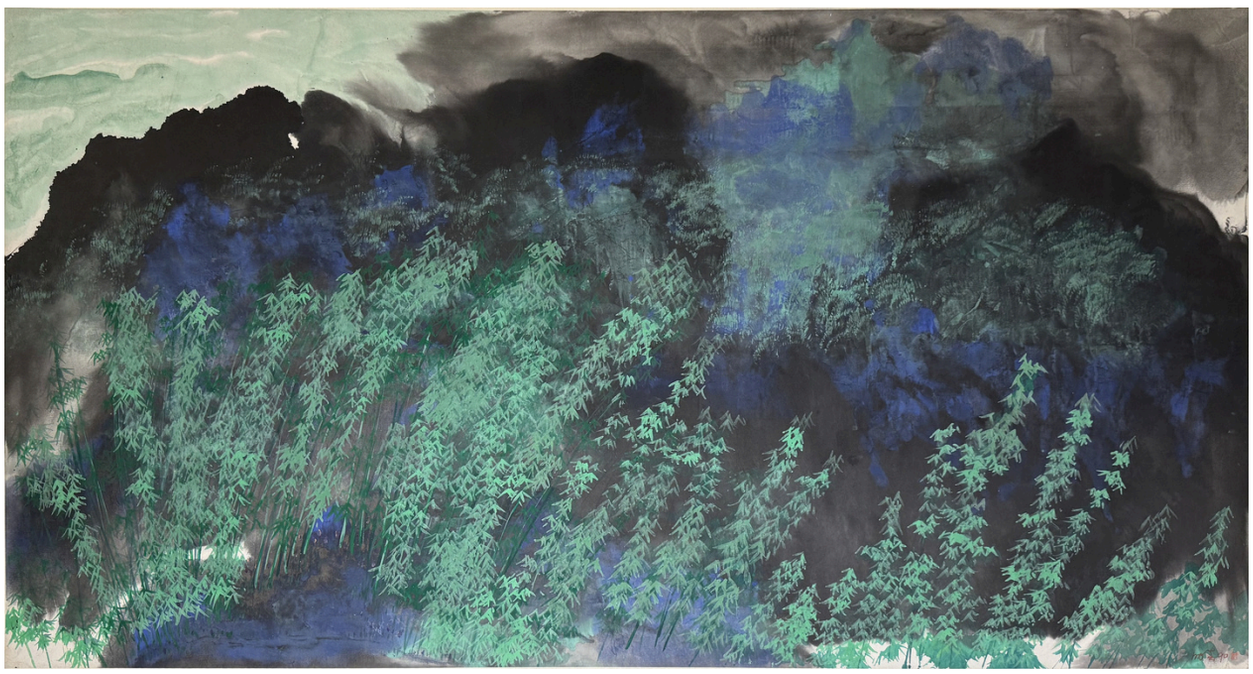
估价 ESTIMATE
SG$180,000–200,000

起拍价 STARTING BID
SG$150,000

题款：“郑明炎87”（左下）
Signed in Chinese ‘郑明炎87’ (lower left)

Singapore Palace Museum

LOT 05



群峰以浓墨铺陈，青蓝山色在云烟间隐现，满坡翠竹疏密相映，宛如清风拂过，轻奏山林之音。作品将泼墨的雄浑与竹叶的灵秀融为一体，营造幽深而富有生机的境界。山有沉静之骨，竹有昂然之姿，寄托着心怀高远、坚韧自持的情志。

Bold passages of ink evoke mountain peaks, their blue-green tones emerging through clouds and mist. Across the slopes, bamboo alternates between dense clusters and open intervals, suggesting a breeze moving through the forest. The force of splashed ink meets the delicate vitality of bamboo leaves, creating a realm at once secluded and alive. The mountains' stillness and the bamboo's upright bearing express lofty aspirations and steadfast resolve.

SPM-EH-05

郑明炎

TAY BENG YAM

千峰合翠·竹韵生烟
Emerald Peaks · Bamboo in the Mist

设色纸本，装框
Ink and colour on paper, framed
96 × 181 cm (37¾ × 71¼ in.)

估价 ESTIMATE
SG$200,000–250,000

起拍价 STARTING BID
SG$180,000

题款：“明炎90”（右下）
Signed in Chinese ‘明炎90’ (lower right)

LOT 06



苍山凝墨，翠竹含烟，一抹红霞映照幽谷，点点山花悄然生辉。山石雄浑，竹姿清逸，在深沉与灵动之间，写出山林的静美，也寄托坚守本心、向光而生的情怀。

Deep ink gathers in the mountains; bamboo is veiled in mist. A crimson glow illuminates the valley, where scattered flowers quietly come into their own. The weight of the rocks and the graceful bamboo bring stillness and movement into harmony, evoking the quiet beauty of the forest and a spirit faithful to itself, drawn towards the light.

SPM-EH-06

郑明炎

TAY BENG YAM

苍山抱翠·竹守清心

Verdant Mountains · Bamboo and a Serene Heart

设色纸本，装框
Ink and colour on paper, framed
96 × 180 cm (37¾ × 70⅞ in.)

估价 ESTIMATE
SG$200,000–250,000

起拍价 STARTING BID
SG$180,000

题款：“郑明炎90”（右下）
Signed in Chinese ‘郑明炎90’ (lower right)

LOT 07



層層墨石間，金色溫潤生輝，青青芳草蓬勃舒展。石藏厚福，草報新春，一剛一柔相映成趣，寄寓根基穩固、福運綿長，願生活處處生機，歲歲添喜，步步呈祥。

Among layered ink-dark rocks, gold glows with warmth, while fresh grasses unfold with vigour. Rock embodies enduring good fortune; grass heralds the arrival of spring. Strength and softness find harmony, expressing wishes for firm foundations, lasting blessings and renewed vitality: joy through the years, and auspiciousness at every step.

SPM-EH-07

郑明炎

TAY BENG YAM

金石蕴福·瑞草迎春
Golden Rocks of Good Fortune · Auspicious Grasses Herald Spring

设色纸本，装框
Ink and colour on paper, framed
95 × 186 cm (37⅜ × 73¼ in.)

估价 ESTIMATE
SG$200,000–250,000

起拍价 STARTING BID
SG$180,000

题款：“明炎”（右下）
Signed in Chinese ‘明炎’ (lower right)

LOT 08



濃墨翻湧，紅花在其間悄然綻放，幾筆青綠托起盎然生意。墨色深處，仍有鮮妍與希望；如人生歷經風雨，心中有光，便能開出自己的芬芳。

Amid surging passages of dark ink, crimson flowers quietly bloom, their vitality sustained by a few strokes of green. Even in the deepest darkness, colour and hope endure. The image suggests that a life weathered by storms may still blossom, so long as a light remains within.

SPM-EH-08

郑明炎

TAY BENG YAM

墨海红英·向光而生
Crimson Blooms in a Sea of Ink · Growing towards the Light

设色纸本，装框
Ink and colour on paper, framed
68.5 × 68 cm (27 × 26¾ in.)

估价 ESTIMATE
SG$130,000–150,000

起拍价 STARTING BID
SG$100,000

题款：“明炎86”（左下）
Signed in Chinese ‘明炎86’ (lower left)



THIS PAGE: LOT 10

Singapore Palace Museum
东方新境 / EASTERN HORIZONS

LOT 09–20
近现代书画：笔墨中的时代与心境

MODERN CHINESE PAINTINGS AND CALLIGRAPHY: THE SPIRIT OF BRUSH AND INK

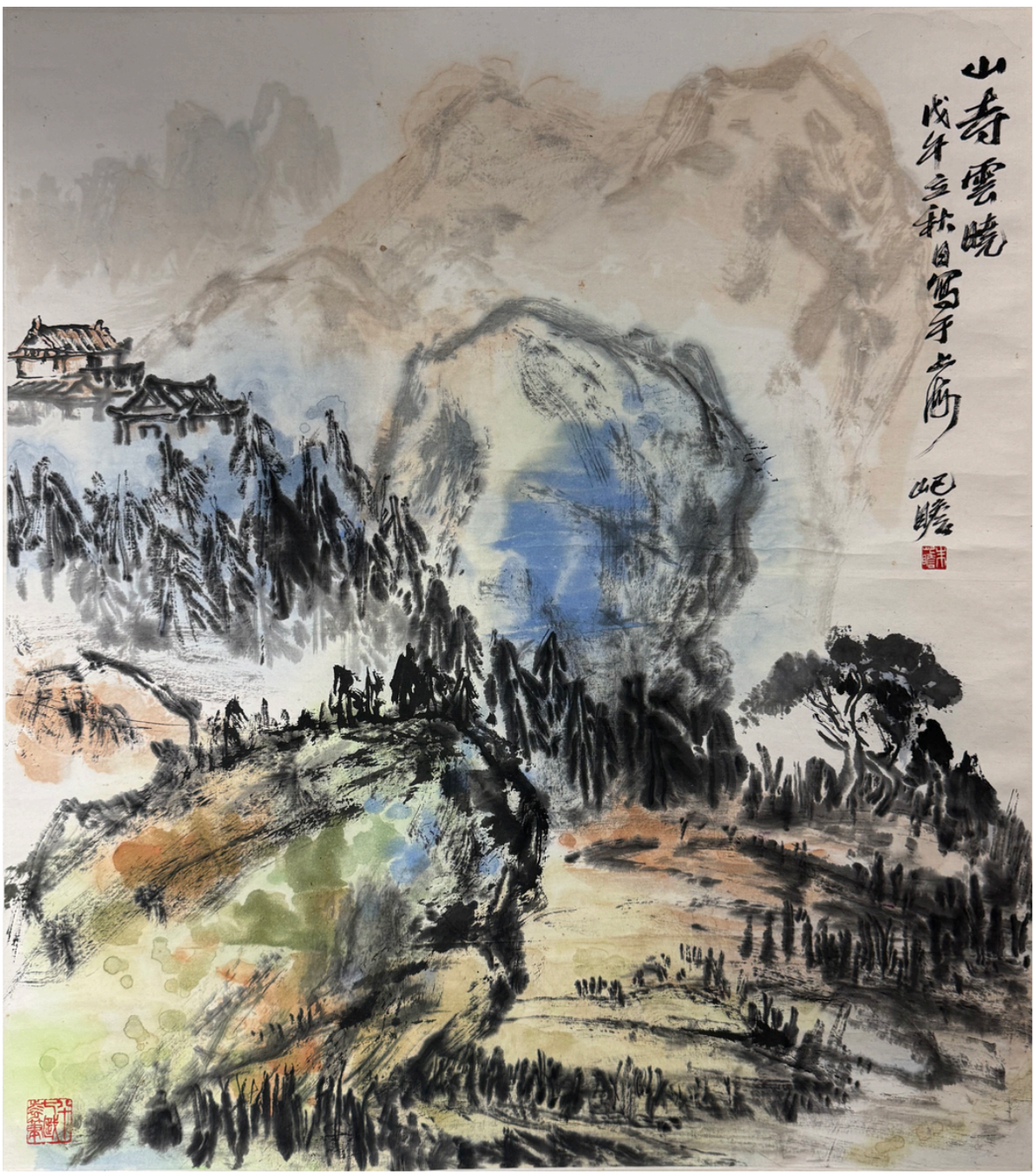
This section brings together landscapes, figures, bird-and-flower paintings and calligraphy by modern Chinese artists, revealing how the brush-and-ink tradition continues through individual expression. Mountains after rain, plum blossoms and sparrows, gourds, narrative figures and calligraphy each convey distinctive ways of understanding nature, life and the inner world.

From luminous colour to the textured depth of dry ink, and from expansive landscapes to intimate studies of plants and birds, these works reveal the expressive range of Chinese painting and calligraphy. Traditional subjects acquire fresh meaning through personal experience and the sensibilities of their time, offering encounters with both the visible world and the artist's state of mind.

本板块汇集近现代名家的山水、人物、花鸟与书法作品，呈现中国书画传统在不同艺术家笔下的延续与变化。云山雨霁、梅雀葫芦、人物故事与高僧墨宝，各以独特的构图、笔势与墨色，传达对自然、生活及精神世界的理解。

从设色的明丽到焦墨的苍厚，从山水的开阔到花鸟的生趣，这些作品共同展现笔墨表达的丰富可能。传统题材在个人经验与时代感受中获得新的面貌，使画面与文字成为观看风景、寄托情志、体会艺术家心境的途径。

LOT 09



SPM-EH-101

朱屺瞻

ZHU QIZHAN (1892–1996)

山寺云晓图
Mountain Temple amid Clouds at Dawn

设色纸本，立轴
Ink and colour on paper, hanging scroll
68 × 77 cm (26¾ × 30⅜ in.)

估价 ESTIMATE
SG$16,000–17,000

起拍价 STARTING BID
SG$7,000

LOT 10



SPM-EH-102

赵少昂

ZHAO SHAO’ANG (1905–1998)

牡丹花开满堂春
Blooming Peonies in Spring

设色纸本，立轴
Ink and colour on paper, hanging scroll
35.5 × 97 cm (14 × 38¼ in.)

估价 ESTIMATE
SG$30,000–32,000

起拍价 STARTING BID
SG$20,000

Singapore Palace Museum

LOT 11



SPM-EH-103

顾炳鑫

GU BINGXIN (1923–2001)

观音像
Guanyin

设色纸本，立轴
Ink and colour on paper, hanging scroll
47.5 × 90 cm (18¾ × 35⅜ in.)

估价 ESTIMATE
SG$4,800–5,000

起拍价 STARTING BID
SG$2,000

LOT 12



SPM-EH-104

黄君璧

HUANG JUNBI (1898–1991)

秋景
Autumn Landscape

设色纸本，立轴
Ink and colour on paper, hanging scroll
29 × 93.5 cm (11⅜ × 36¾ in.)

估价 ESTIMATE
SG$16,000–18,000

起拍价 STARTING BID
SG$12,000

Singapore Palace Museum

LOT 13



SPM-EH-105

韩硕

HAN SHUO (b. 1945)

八仙醉饮图

Eight Drunken Immortals

设色纸本，装框

Ink and colour on paper, framed

66 × 135 cm (26 × 53⅛ in.)

估价 ESTIMATE

SG$17,000–18,000

起拍价 STARTING BID

SG$10,000

LOT 14



SPM-EH-106

宋涤
SONG DI (b. 1945)

黄山雨雾图
Mount Huang after Rain

水墨纸本，装框
Ink on paper, framed
97 × 179 cm (38¼ × 70½ in.)

估价 ESTIMATE
SG$65,000–68,000

起拍价 STARTING BID
SG$50,000

LOT 15



SPM-EH-107

朱道平

ZHU DAOPING (b. 1949)

赏秋图

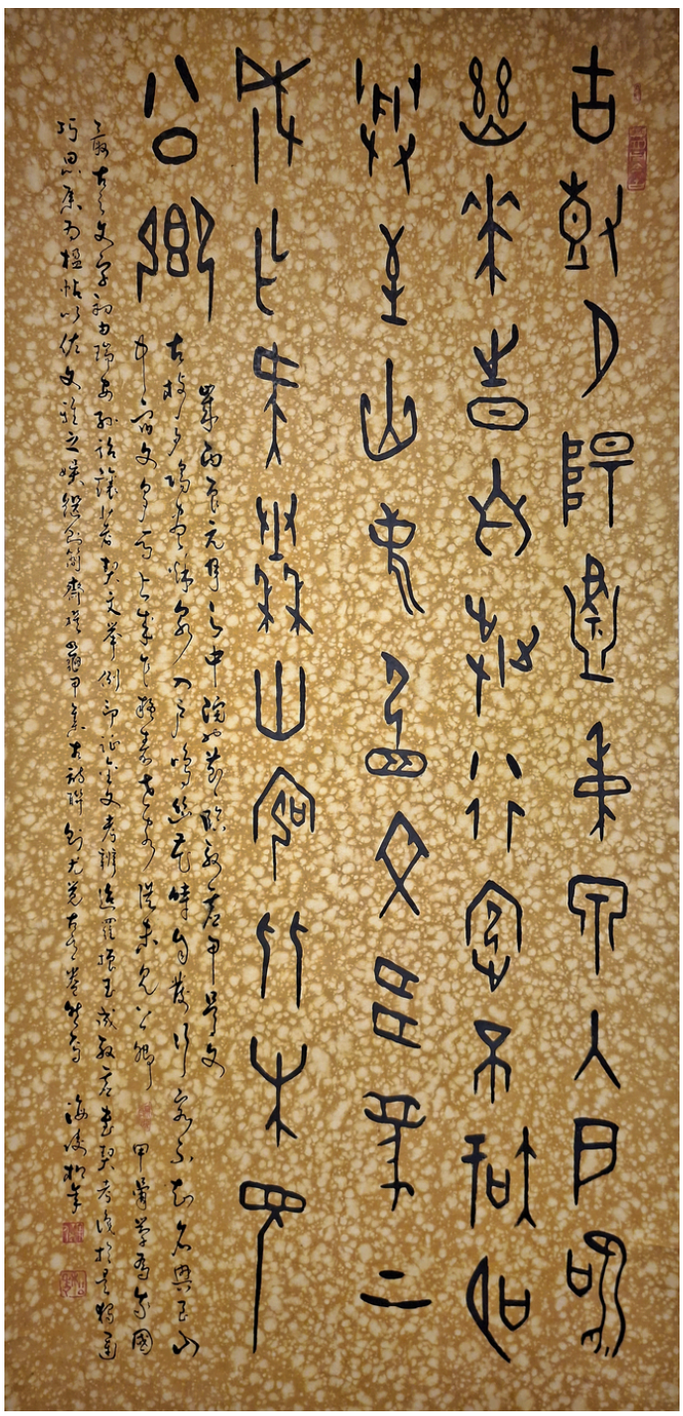
Enjoying the Autumn Scenery

设色纸本，立轴
Ink and colour on paper, hanging scroll
48 × 64 cm (18⅞ × 25¼ in.)

估价 ESTIMATE
SG$4,500–5,000

起拍价 STARTING BID
SG$3,000

LOT 16



SPM-EH-108

松年法师

Master SONG NIAN (1911–1997)

高僧墨宝
Calligraphy

水墨纸本，立轴
Ink on paper, hanging scroll
63.5 × 132 cm (25 × 52 in.)

估价 ESTIMATE
SG$25,000–35,000

起拍价 STARTING BID
SG$16,000

LOT 17



SPM-EH-109

崔子范

CUI ZIFAN (1915–2011)

太阳花下鸡戏图

Chickens beneath Sunflowers

设色纸本，立轴

Ink and colour on paper, hanging scroll

45 × 70 cm (17¾ × 27½ in.)

估价 ESTIMATE

SG$4,800–5,000

起拍价 STARTING BID

SG$3,000

LOT 18



SPM-EH-110

张仃
ZHANG DING (1917–2010)

焦墨山水
Landscape in Dry Ink

水墨纸本，立轴
Ink on paper, hanging scroll
51 × 83 cm (20⅛ × 32⅝ in.)

估价 ESTIMATE
SG$17,000–18,000

起拍价 STARTING BID
SG$9,000

Singapore Palace Museum

LOT 19



SPM-EH-111

朱屺瞻

ZHU QIZHAN (1892–1996)

葫芦

Gourds

设色纸本，立轴

Ink and colour on paper, hanging scroll

57 × 95 cm (22½ × 37⅜ in.)

估价 ESTIMATE

SG$9,500–10,000

起拍价 STARTING BID

SG$5,000

LOT 20



SPM-EH-112

颜伯龙

YAN BOLONG (1896–1954)

梅雀图

Plum Blossoms and Sparrows

设色纸本，立轴
Ink and colour on paper, hanging scroll
34.5 × 126 cm (13⅝ × 49⅝ in.)

估价 ESTIMATE
SG$11,000–12,000

起拍价 STARTING BID
SG$6,000

艺术家与拍品 / ARTISTS AND LOTS

朱屺瞻 ZHU QIZHAN (1892–1996) LOT 09, 19
赵少昂 ZHAO SHAO’ANG (1905–1998) LOT 10
顾炳鑫 GU BINGXIN (1923–2001) LOT 11
黄君璧 HUANG JUNBI (1898–1991) LOT 12
韩硕 HAN SHUO (b. 1945) LOT 13
宋涤 SONG DI (b. 1945) LOT 14
朱道平 ZHU DAOPING (b. 1949) LOT 15
松年法师 Master SONG NIAN (1911–1997) LOT 16
崔子范 CUI ZIFAN (1915–2011) LOT 17
张仃 ZHANG DING (1917–2010) LOT 18
颜伯龙 YAN BOLONG (1896–1954) LOT 20

Singapore Palace Museum
东方新境 / EASTERN HORIZONS

LOT 21–49
瓷器珍品：窑火中的传承

FINE PORCELAIN: A LEGACY SHAPED BY FIRE

This selection of porcelain from the Song, Yuan, Ming and Qing dynasties reveals the richness of Chinese ceramic form, glaze and decoration. From the quiet refinement of Song white wares and the distinctive celadon and blue-and-white wares of the Yuan to the varied palettes of Ming and Qing porcelain, each object takes shape through the meeting of clay, glaze and fire.

Flowers, dragons and phoenixes, narrative scenes and auspicious motifs connect these wares with the tastes, daily practices and cultural aspirations of their time. Scholar's objects, tea wares and display vessels reveal generations of craftsmanship, inviting viewers to discover both continuity and change within China's ceramic tradition.

本板块精选宋、元、明、清瓷器，展现中国陶瓷在器形、釉色与装饰上的丰富面貌。从宋瓷白釉的含蓄温润、元代青釉与青花的鲜明特色，到明清彩瓷的层次与光华，器物之美在泥土、釉料与窑火的交融中逐渐成形。

花卉、龙凤、人物故事与吉祥纹样，使这些瓷器既承载时代审美，也映照日常生活与文化理想。无论是案头文房、饮茶用器，还是陈设瓶罐，细致的造型与绘饰都让历代匠心可见，邀请观者从一器一物之间，体会中国陶瓷传统的延续与变化。

Singapore Palace Museum

LOT 21



SPM-EH-201

白釉印折枝花卉纹碗
A WHITE-GLAZED MOULDED FLORAL BOWL

宋代—定窑
SONG DYNASTY – DING KILNS

Mouth diameter
口径 18.8 cm (7⅜ in.)

Height
高 5.3 cm (2⅛ in.)

Foot diameter
足径 5.2 cm (2 in.)

估价 ESTIMATE
SG$200,000–250,000

起拍价 STARTING BID
SG$180,000





The bowl has rounded sides rising from a short foot to a metal-mounted rim. It is covered with a lustrous white glaze, with fine throwing rings visible on the base. The interior is moulded with a central floral medallion and sixteen ribs dividing the sides into panels of floral sprays.

碗敞口，弧腹，矮圈足，口沿镶金属包边。通体施白釉，釉色莹润，底部可见细密的旋坯痕迹。内壁采用模印工艺，中心为团花，以十六条棱将碗壁分成若干区域，各区印有不同的折枝花卉，布局规整，纹样清晰。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人藏家。

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 3.

ISBN 978-7-5169-3275-9-PG3
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第3页。

ISBN 978-7-5169-3275-9-PG3
& CIP2026ZU5967

Singapore Palace Museum

LOT 22



SPM-EH-202

白釉印云凤纹碗

A WHITE-GLAZED MOULDED PHOENIX AND CLOUD BOWL

宋代—定窑
SONG DYNASTY – DING KILNS

Mouth diameter
口径 22.4 cm (8⅞ in.)

Height
高 4.9 cm (1⅞ in.)

Foot diameter
足径 7.7 cm (3 in.)

估价 ESTIMATE
SG$180,000–250,000

起拍价 STARTING BID
SG$150,000





The bowl has shallow rounded sides rising from a short foot to an open rim, and is covered with a white glaze of greyish tone. Throwing marks and tear-like glaze runs are visible on the exterior. The interior is decorated with a phoenix amid auspicious clouds, described in the publication as employing the characteristic carving technique of the Ding kilns.

碗敞口，浅弧壁，矮圈足。通体以白釉装饰，釉色白中泛灰，外壁可见旋坯痕及釉垂流而产生的“泪痕”。碗内壁以定窑标志性的刻花技法装饰，以凤纹为主体，周围环绕飘逸的祥云纹，刀法娴熟流畅，凤羽与云纹层次清晰，尽显素雅含蓄之美。口沿镶金属扣边，既为防止因薄釉而口沿磕碰，也增添华贵气息，是宋代宫廷用瓷的典型特征。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 5.

ISBN 978-7-5169-3275-9-PG5
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第5页。

ISBN 978-7-5169-3275-9-PG5
& CIP2026ZU5967

Singapore Palace Museum

LOT 23



SPM-EH-203

青釉双鱼纹折沿盘

A CELADON-GLAZED TWIN-FISH DISH WITH EVERTED RIM

元代—龙泉窑
YUAN DYNASTY – LONGQUAN KILNS

Mouth diameter
口径 27.5 cm (10⅞ in.)

Height
高 6 cm (2⅜ in.)

Foot diameter
足径 10.4 cm (4⅛ in.)

估价 ESTIMATE
SG$120,000–180,000

起拍价 STARTING BID
SG$90,000





The dish has shallow rounded sides, an everted rim and a short foot. The finely textured, dense body is covered with a jade-like celadon glaze suffused with crackle. The interior is moulded with two fish, their scales clearly delineated and their forms animated by flowing lines.

盘敞口，折沿，浅弧腹，矮圈足。该器造型规整端庄，胎质坚致细腻。通体施青釉，釉色温润如玉，釉面布满开片，呈现出古朴雅致的质感。内底模印双鱼纹，鱼身姿态灵动，鳞片清晰，线条流畅生动，既蕴含“年年有余”的吉祥寓意，也是南宋龙泉窑极具代表性的装饰题材。底足露胎，刮釉一周。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 33.

ISBN 978-7-5169-3275-9-PG33
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第33页。

ISBN 978-7-5169-3275-9-PG33
& CIP2026ZU5967

Singapore Palace Museum

LOT 24



SPM-EH-204

釉里红缠枝菊纹碗

AN UNDERGLAZE COPPER-RED CHRYSANTHEMUM-SCROLL BOWL

明洪武
MING DYNASTY, HONGWU PERIOD

Mouth diameter
口径 20.7 cm (8⅛ in.)

Height
高 9.9 cm (3⅞ in.)

Foot diameter
足径 10.9 cm (4¼ in.)

估价 ESTIMATE
SG$400,000–800,000

起拍价 STARTING BID
SG$350,000





Of dun form, the bowl has deep rounded sides rising from a short foot to an open rim. It is decorated in underglaze copper-red with a key-fret band below the inner rim and dense chrysanthemum scrolls around the interior, the layered petals and trailing stems clearly articulated.

碗呈墩式，敞口，深弧腹，矮圈足。通体以釉里红装饰，口沿内侧饰回纹一周，内壁满绘缠枝菊纹，菊花花瓣层叠分明，枝蔓缠绕连绵，布局繁密而层次清晰。碗心双圈内绘折枝牡丹纹，外壁亦饰缠枝牡丹纹。从纹饰绘画技法上看，菊花普遍采用扁菊纹，牡丹花肥大且都留有白边。因此其造型和纹饰构图都具有鲜明的洪武时期风格。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 45.

ISBN 978-7-5169-3275-9-PG45
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第45页。

ISBN 978-7-5169-3275-9-PG45
& CIP2026ZU5967

Singapore Palace Museum

LOT 25



SPM-EH-205

青花莲池纹匜

A BLUE AND WHITE LOTUS-POND POURING VESSEL, YI

元代
YUAN DYNASTY

Mouth diameter
口径 14 cm (5½ in.)

Height
高 5 cm (2 in.)

Foot diameter
足径 9.5 cm (3¾ in.)

Longitudinal diameter
纵径 18 cm (7⅛ in.)

估价 ESTIMATE
SG$400,000–600,000

起拍价 STARTING BID
SG$380,000





The yi has shallow rounded sides and an open rim extending into a channelled spout, with a small loop beneath. The base and foot are unglazed, revealing a dense body. Its practical, restrained form is characteristic of Yuan vessels. It is painted in imported cobalt blue, identified in the publication as sumaliqing, with rich tones and areas of iron-rich spotting.

匜敞口，浅弧腹，口一侧出槽形流，流下置一小系。底足露胎，胎质坚致，器物形制简约实用，为元代典型器具。通体以进口苏麻离青料装饰，发色浓艳且局部带铁锈斑。器内双圈内绘莲池纹，口沿与流部饰卷草纹；外壁以蓝地白纹竖线分区，内填如意云头纹，布局规整、纹饰简洁。

PROVENANCE

A British private collection, 1980s.
Singapore Collectors Association.

来源

80年代英国藏家旧藏,新加坡收藏家协会

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 25.

ISBN 978-7-5169-3275-9-PG25
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第25页。

ISBN 978-7-5169-3275-9-PG25
& CIP2026ZU5967

Singapore Palace Museum

LOT 26



SPM-EH-206

青花缠枝莲托八宝纹罐

A BLUE AND WHITE LOTUS-SCROLL AND BAJIXIANG JAR

明宣德
MING DYNASTY, XUANDE PERIOD

Mouth diameter
口径 14.6 cm (5¾ in.)

Height
高 16.5 cm (6½ in.)

Foot diameter
足径 14.6 cm (5¾ in.)

估价 ESTIMATE
SG$450,000–1,200,000

起拍价 STARTING BID
SG$400,000





The jar has a straight mouth, short neck, broad shoulders and rounded body supported on a low foot. It is painted in underglaze blue with floral motifs on the upright rim and the Eight Buddhist Emblems borne on lotus scrolls around the exterior. The shoulders and lower body are bordered by pendent and upright stylised lotus petals.

直口，短颈，丰肩，鼓腹，浅圈足。通体青花装饰。罐口沿立边绘朵花纹。外壁青花绘缠枝莲托八宝纹，肩部和近底处分别绘俯、仰变形莲瓣纹。外底刮釉一周，中心白釉青花书“大明宣德年制”双圈六字双行款。

PROVENANCE

A British private collection, 1980s.
Singapore Collectors Association.

来源

80年代英国藏家旧藏,新加坡收藏家协会

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2024, p. 89.

ISBN 978-7-5169-2671-0-PG89
& CIP2024009844

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃》，北京：华龄出版社，2024年，第89页。

ISBN 978-7-5169-2671-0-PG89
& CIP2024009844

Singapore Palace Museum

LOT 27



SPM-EH-207

青花龙穿花纹梅瓶

A BLUE AND WHITE DRAGON AND FLORAL VASE, MEIPING

明宣德
MING DYNASTY, XUANDE PERIOD

Mouth diameter
口径 7 cm (2¾ in.)

Height
高 32 cm (12⅝ in.)

Foot diameter
足径 16.5 cm (6½ in.)

估价 ESTIMATE
SG$1,200,000–2,000,000

起拍价 STARTING BID
SG$880,000





The meiping has a lipped mouth, waisted neck, broad shoulders and rounded body, supported on a discreet shallow foot, the base unglazed. It is painted in underglaze blue with a dragon among flowers, the dragon shown with two horns, five claws and an upright mane. The cobalt has fired to a greyish tone.

瓶唇口，束颈，丰肩，鼓腹，隐浅圈足，涩底。瓶身以青花绘龙穿花纹，龙双角、五爪、竖发，青花发色偏灰。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人收藏家

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 85.

ISBN 978-7-5169-2985-8-PG85
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第85页。

ISBN 978-7-5169-2985-8-PG85
& CIP2025FD6595

Singapore Palace Museum

LOT 28



SPM-EH-208

青花缠枝莲托八宝纹碗

A BLUE AND WHITE LOTUS-SCROLL AND BAJIXIANG BOWL

明宣德
MING DYNASTY, XUANDE PERIOD

Mouth diameter
口径 15.5 cm (6⅛ in.)

Height
高 8 cm (3⅛ in.)

Foot diameter
足径 5.8 cm (2¼ in.)

估价 ESTIMATE
SG$350,000–1,200,000

起拍价 STARTING BID
SG$330,000





The bowl has deep rounded sides rising from a relatively tall foot to an open rim. The exterior is painted in underglaze blue with the Eight Buddhist Emblems borne on lotus scrolls, in the sequence of wheel, conch, parasol, canopy, lotus, fish, vase and endless knot.

碗敞口，深弧腹，圈足较高。外壁满绘青花，口沿下绘两道青花弦纹；腹壁为缠枝莲托八宝纹，依次为轮、螺、伞、盖、花、鱼、罐、长；近足处绘仰莲瓣纹；足墙绘卷草纹。内壁素面无纹饰；内底以青花绘双圈，中心绘竖向长方形双方框，框内书“大明宣德年制”六字楷书款。外底无纹饰。

该器造型秀丽，给人以高雅之感。

PROVENANCE

A British private collection, 1980s.
Singapore Collectors Association.

来源

80年代英国藏家旧藏,新加坡收藏家协会

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2024, p. 99.

ISBN 978-7-5169-2671-0-PG99
& CIP2024009844

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃》，北京：华龄出版社，2024年，第99页。

ISBN 978-7-5169-2671-0-PG99
& CIP2024009844

Singapore Palace Museum

LOT 29



SPM-EH-209

铁红折枝花果纹盘

AN IRON-RED-DECORATED FLOWER AND FRUIT SPRAY DISH

明宣德
MING DYNASTY, XUANDE PERIOD

Mouth diameter 口径	30.4 cm (12 in.)
Height 高	5.3 cm (2⅛ in.)
Foot diameter 足径	20.5 cm (8⅛ in.)

估价 ESTIMATE
SG$450,000–700,000

起拍价 STARTING BID
SG$380,000





The dish has shallow rounded sides rising from a short foot to an open rim, with a finely textured, compact body beneath a lustrous white glaze. The centre is painted in iron-red with floral sprays, their spreading leaves and branches rendered in fluid lines. Fruiting sprays around the well echo the central decoration in a balanced composition.

盘敞口，浅弧腹，矮圈足。该器胎质坚致细腻，釉面莹润洁白。器身以铁红装饰，盘心绘折枝花卉纹，枝叶舒展，线条流畅生动；盘壁饰折枝瑞果纹，与盘心纹饰呼应，整体布局疏密有致。口沿与足墙均饰弦纹一周，与白釉底色形成鲜明对比，视觉效果清雅明快。折枝花果纹内暗刻了同一纹饰，线条含蓄细腻。底足露胎处，可见胎质致密匀净。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人收藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 99.

ISBN 978-7-5169-3275-9-PG99
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第99页。

ISBN 978-7-5169-3275-9-PG99
& CIP2026ZU5967

Singapore Palace Museum

LOT 30



SPM-EH-210

青花牡丹花卉纹折沿盘

A BLUE AND WHITE PEONY AND FLORAL DISH WITH EVERTED RIM

明永乐
MING DYNASTY, YONGLE PERIOD

Mouth diameter
口径 40.2 cm (15⅞ in.)

Height
高 8 cm (3⅛ in.)

Foot diameter
足径 26.5 cm (10⅜ in.)

估价 ESTIMATE
SG$650,000–1,200,000

起拍价 STARTING BID
SG$550,000





The dish has rounded sides, an everted rim and a ring foot, the base showing an iron-red firing tone. The rim is painted with lingzhi scrolls, the well with floral sprays and the central reserve with chrysanthemum scrolls. The exterior is painted with floral scrolls between double-line borders.

盘敞口，折沿，弧腹、圈足，火石红底。口沿饰缠枝灵芝纹，内壁饰折枝花卉纹，盘心作开光式，内绘缠枝菊纹。外壁双弦纹内绘缠枝花卉纹，该器釉面莹润，青花发色纯正，具有一定的欣赏价值。

PROVENANCE

Acquired from an antique dealer in Singapore in the mid-1990s.

来源

九十年代中期购于新加坡古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 75.

ISBN 978-7-5169-2985-8-PG75
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第75页。

ISBN 978-7-5169-2985-8-PG75
& CIP2025FD6595

Singapore Palace Museum

LOT 31



SPM-EH-211

青花缠枝莲纹鸡心碗

A BLUE AND WHITE LOTUS-SCROLL BOWL, JIXIN

明永乐
MING DYNASTY, YONGLE PERIOD

Mouth diameter
口径 14.6 cm (5¾ in.)

Height
高 8.2 cm (3¼ in.)

Foot diameter
足径 5.2 cm (2 in.)

估价 ESTIMATE
SG$350,000–650,000

起拍价 STARTING BID
SG$230,000





The bowl has rounded sides and an everted rim, supported on a ring foot. Its substantial form has a dense body and lustrous glaze, with vivid cobalt decoration. A key-fret band runs below the inner rim, above lotus scrolls, and the centre is painted with flowers within a double circle.

碗侈口，弧腹，圈足，器形稳重，胎坚釉润，青花发色艳丽。内口沿绘回纹一周，腹部绘缠枝莲纹，内底双圈内绘花卉纹。外壁口沿处绘弦纹及回纹，腹部以缠枝莲纹为主，足壁绘双弦纹一周，圈足内凸起。鸡心碗常见于明永乐年间，此件器物具有较高的收藏价值。

PROVENANCE

Acquired from a private collector in Hong Kong in the mid-1990s.

来源

购于九十年代中期香港私人收藏家

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 77.

ISBN 978-7-5169-2985-8-PG77
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第77页。

ISBN 978-7-5169-2985-8-PG77
& CIP2025FD6595

Singapore Palace Museum

LOT 32



SPM-EH-212

青花五彩龙纹盖盒

A BLUE AND WHITE AND WUCAI DRAGON BOX AND COVER

明隆庆
MING DYNASTY, LONGQING PERIOD

Mouth diameter
口径 21.5 × 13.5 cm (8½ × 5⅜ in.)

Height
高 9.3 cm (3⅝ in.)

Foot diameter
足径 18 × 10 cm (7⅛ × 3⅞ in.)

估价 ESTIMATE
SG$300,000–500,000

起拍价 STARTING BID
SG$250,000





The box and cover have matching rebated rims. The dense body is covered with a thick, lustrous glaze of slightly bluish tone. The wucai decoration comprises dragons, the slightly raised reserve on the cover depicting two dragons contesting a pearl, their bodies painted in underglaze blue and their manes in iron-red, surrounded by clouds.

子母口。该器胎体致密，釉厚而润，微微泛青。通体以五彩饰龙纹，盖盒顶部开光部分略微凸起，饰双龙戏珠纹，以青花绘龙身，红彩绘鬃发，四周缀以云彩。盖盒上下口沿处绘卷草纹，上下腹部主体绘四条五爪龙，形态各异。底部以青花书“大明隆庆年造”款。

此器造型规整，设计颇为精巧，采用上下套合设计，应属宫内文房用具。

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2024, p. 141.

ISBN 978-7-5169-2671-0-PG141
& CIP2024009844

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃》，北京：华龄出版社，2024年，第141页。

ISBN 978-7-5169-2671-0-PG141
& CIP2024009844

Singapore Palace Museum

LOT 33



SPM-EH-213

青花人物纹梅瓶

A BLUE AND WHITE FIGURAL VASE, MEIPING

明隆庆
MING DYNASTY, LONGQING PERIOD

Mouth diameter
口径 5.2 cm (2 in.)

Height
高 36 cm (14⅛ in.)

Foot diameter
足径 11.5 cm (4½ in.)

估价 ESTIMATE
SG$230,000–400,000

起拍价 STARTING BID
SG$200,000







The meiping has a small everted mouth, short neck, broad shoulders and rounded body tapering towards a ring foot. It is covered with a lustrous glaze and painted in underglaze blue.

瓶小口翻唇，短颈，丰肩，鼓腹，腹下内收，圈足。通体施釉，釉面莹润，以青花装饰。口部绘弦纹一周，颈部饰一周蕉叶纹，肩部饰一周回纹并以青花书“大明隆庆年造”六字单行楷书款，其下饰锦地花卉纹。腹部作人物故事图，隙地填以礁石花草，构图疏密有致。近足处饰一周变形莲瓣纹。

PROVENANCE

Acquired from a private collector in Singapore in the early 1990s.

来源

九十年代初购于新加坡私人收藏家

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 163.

ISBN 978-7-5169-2985-8-PG163
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第163页。

ISBN 978-7-5169-2985-8-PG163
& CIP2025FD6595

Singapore Palace Museum

LOT 34



SPM-EH-214

青花人物纹笔筒

A BLUE AND WHITE FIGURAL BRUSH POT, BITONG

明崇祯
MING DYNASTY, CHONGZHEN PERIOD

Mouth diameter 口径	20.5 cm (8⅛ in.)
Height 高	19.8 cm (7¾ in.)
Foot diameter 足径	16 cm (6¼ in.)

估价 ESTIMATE
SG$200,000–350,000

起拍价 STARTING BID
SG$180,000





Of tall cylindrical form with slightly sloping sides, the brush pot has an open mouth, narrow foot and unglazed base. The interior and exterior are covered with a bright, lustrous white glaze over a finely textured, substantial body. Incised floral borders and line bands frame a continuous garden scene painted in underglaze blue, depicting figures preparing tea and conversing.

笔筒直筒形制，器型修长，敞口，斜直腹，窄圈足，涩底。该器内外壁满釉，釉色亮白，莹润可人，胎质细腻厚实。口沿与底沿分别辅以暗刻花边纹饰及弦纹，外壁一周青花绘通景人物故事图，多人在庭院之中，或煮茶，或交谈，气氛融洽，神态逼真，隙地又以山石草木点缀，使得整体构图更为饱满和谐，别有情趣。

PROVENANCE

Acquired from Guyuexuan antique shop, Tanglin Shopping Centre, Singapore, in the mid-1990s.

来源

九十年代中期购于新加坡东陵购物中心古月轩古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 187.

ISBN 978-7-5169-2985-8-PG187
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第187页。

ISBN 978-7-5169-2985-8-PG187
& CIP2025FD6595

Singapore Palace Museum

LOT 35



SPM-EH-215

青花携琴访友纹罐

A BLUE AND WHITE CARRYING A QIN TO VISIT A FRIEND JAR

明正统—天顺
MING DYNASTY, ZHENGTONG–TIANSHUN PERIOD

Mouth diameter
口径 17.5 cm (6⅞ in.)

Height
高 32.5 cm (12¾ in.)

Foot diameter
足径 17.7 cm (7 in.)

估价 ESTIMATE
SG$200,000–350,000

起拍价 STARTING BID
SG$180,000







The jar has a straight mouth, short neck, broad shoulders and a rounded body tapering to a ring foot. It is painted in underglaze blue with key fret around the neck and four floral reserves on a diaper ground around the shoulders. A continuous scene of a scholar carrying a qin to visit a friend decorates the body, above stylised lotus petals at the foot.

罐直口，短颈，丰肩，鼓腹，腹以下渐内收，圈足，造型端庄饱满。通体青花装饰，颈饰回纹，肩部锦纹内绘四处开光，开光内绘花卉纹，腹通景绘携琴访友纹，近足处绘变形莲瓣纹。携琴访友图取材于子期、伯牙因琴音相知，后俞伯牙携琴来访，因钟子期早逝，伯牙悲痛万分，认为世上再无知音，于是“破琴绝弦”的故事。

PROVENANCE

Acquired from Guyuexuan antique shop, Tanglin Shopping Centre, Singapore, in the mid-1990s.

来源

九十年代中期购于新加坡东陵购物中心古月轩古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 127.

ISBN 978-7-5169-2985-8-PG127
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第127页。

ISBN 978-7-5169-2985-8-PG127
& CIP2025FD6595

Singapore Palace Museum

LOT 36



SPM-EH-216

青花阁楼人物纹花觚（一对）

A PAIR OF BLUE AND WHITE LANDSCAPE AND FIGURAL VASES, GU

清顺治
QING DYNASTY, SHUNZHI PERIOD

Mouth diameter
口径 14.9 × 14.5 cm (5⅞ × 5¾ in.)

Height
高 33 cm (13 in.)

Foot diameter
足径 9.5 cm (3¾ in.)

估价 ESTIMATE
SG$180,000–250,000

起拍价 STARTING BID
SG$150,000



Each gu has a trumpet-shaped mouth, straight body and spreading foot, the underside unglazed. A clear glaze with crackle covers the surface. The exterior is painted in underglaze blue with a continuous landscape of rising mountains, drifting clouds and rippling water, interspersed with pavilions, gatherings of scholars and fishermen.

觚喇叭口，直腹，足端外撇，足底无釉露胎。通体施釉，釉面清亮，有开片，别具美感。外壁以青花通景绘山水人物图。山峦起伏，云雾缭绕，水波粼粼，间以亭台楼阁，高士雅集，渔人自乐，意韵悠长。青花色泽层次鲜明，是用分水和晕染的方法将青花的蓝色分出浓淡深浅，将青花的特点更好地体现在了瓷器上，颇具水墨韵味。

PROVENANCE

Acquired from Guyuexuan antique shop, Tanglin Shopping Centre, Singapore, in the mid-1990s.

来源

九十年代中期购于新加坡东陵购物中心古月轩古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 203.

ISBN 978-7-5169-2985-8-PG203
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第203页。

ISBN 978-7-5169-2985-8-PG203
& CIP2025FD6595

Singapore Palace Museum

LOT 37



SPM-EH-217

古彩四美图锦地纹方瓶

A WUCAI FOUR BEAUTIES OCTAGONAL VASE

清康熙
QING DYNASTY, KANGXI PERIOD

Mouth diameter
口径 25 cm (9⅞ in.)

Height
高 84.5 cm (33¼ in.)

Foot diameter
足径 23.5 cm (9¼ in.)

估价 ESTIMATE
SG$550,000–800,000

起拍价 STARTING BID
SG$480,000





The vase has a dish-shaped mouth and a long neck with a raised band, above an octagonal body with sloping sides and a flat unglazed base. The glazed octagonal recess at the centre of the base bears a six-character Kangxi mark in two columns of regular script. The interior and exterior are glazed, the latter decorated in wucai enamels. Black foliate scrolls encircle the mouth on a green ground. Peony scrolls in yellow, green and black cover the blue-ground neck and body. Two square neck panels depict a pheasant among peonies and mandarin ducks in a lotus pond. The body has eight reserves: four ruyi-shaped panels depict the Four Beauties, while the four side faces each have an upper fruit-shaped panel containing antiquities or landscapes and a lower leaf-shaped panel painted with fish, shrimps and aquatic plants. Stylised lotus petals in green and purple encircle the yellow-ground foot.

瓶盘口，长颈，颈中段凸起一周，瓶身作八方形，斜直腹，平涩底。底心八方形内凹平面施釉，署“大清康熙年制”六字双行楷书款。内外施釉，外壁以五彩装饰。口部外壁以绿彩为地，黑彩绘卷草纹；颈、腹以蓝彩为地，以黄、绿、黑等色满绘缠枝牡丹纹。颈部两处方形开光分别绘“雉鸡牡丹图”和“莲池鸳鸯图”。腹部共八处开光，四正面如意云形开光内绘“四美图”；四侧面上下各一处开光，上部为果形，内绘“博古杂宝图”“山水图”，下部为叶形，内绘“鱼虾水藻图”。近足处以黄为地，以绿、紫等色绘一周变形莲瓣纹。

PROVENANCE

Acquired from Guyuexuan antique shop, Tanglin Shopping Centre, Singapore, in the mid-1990s.

来源

九十年代中期购于新加坡东陵购物中心古月轩古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 217.

ISBN 978-7-5169-2985-8-PG217
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第217页。

ISBN 978-7-5169-2985-8-PG217
& CIP2025FD6595

Singapore Palace Museum

LOT 38



SPM-EH-218

五彩福禄寿纹大盘
A LARGE WUCAI FU, LU AND SHOU DISH

清康熙
QING DYNASTY, KANGXI PERIOD

Mouth diameter
口径 47 cm (18½ in.)

Height
高 7 cm (2¾ in.)

Foot diameter
足径 26.8 cm (10½ in.)

估价 ESTIMATE
SG$130,000–280,000

起拍价 STARTING BID
SG$100,000





The dish has shallow rounded sides and an everted rim, supported on concentric inner and outer footrings. It is decorated in wucai with subjects associated with Fu, Lu and Shou, the blessings of good fortune, prosperity and longevity. Reserves around the well depict deer beneath pine trees and cranes among clouds, while three peony sprays decorate the exterior.

盘侈口，浅弧腹，圈足。通体以五彩装饰，盘心以福禄寿题材装饰，图案立意吉祥。盘内壁绘饰开光松鹿纹、云鹤纹等，盘外壁绘折枝牡丹纹三朵。仙鹤、松柏、寿星、灵鹿等题材习称“鹤鹿同春”，寓意福寿绵长，春秋不老。整体布局精妙，层次分明，人物生动形象，各有特色，观感细润柔和，十分自然，具有极高的艺术感染力。

PROVENANCE

Acquired from a private collector in Singapore in the late 1980s.

来源

八十年代末购于新加坡私人收藏家.

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 245.

ISBN 978-7-5169-2985-8-PG245
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第245页。

ISBN 978-7-5169-2985-8-PG245
& CIP2025FD6595

Singapore Palace Museum

LOT 39



SPM-EH-219

青花釉里红花鸟纹棒槌瓶

A BLUE AND WHITE AND UNDERGLAZE COPPER-RED BIRD AND FLOWER VASE, ROULEAU

清康熙
QING DYNASTY, KANGXI PERIOD

Mouth diameter
口径 13.5 cm (5⅜ in.)

Height
高 40 cm (15¾ in.)

Foot diameter
足径 15.5 cm (6⅛ in.)

估价 ESTIMATE
SG$220,000–350,000

起拍价 STARTING BID
SG$180,000









The rouleau form, known in Chinese as bangchuiping for its resemblance to a laundry beater, was an innovation of the Kangxi period and became widely popular. This vase has a dish-shaped mouth, straight neck, angular shoulders and cylindrical body supported on a ring foot. It is glazed overall.

棒槌瓶为康熙朝的创新器型，因形似棒槌而得名，流行一时。此瓶盘口，直颈，折肩，瓶体为直筒形，圈足，通体施釉。颈部绘蕉叶纹及如意云纹一周，肩部绘锦地花卉纹。腹部作四开光，内以青花釉里红绘各式花卉枝叶，并有蝴蝶飞鸟。近足处绘变形莲瓣纹一周。足内施釉，中绘青花双圈，无款。

PROVENANCE

Acquired from Guyuexuan antique shop, Tanglin Shopping Centre, Singapore, in the mid-1990s.

来源

九十年代中期购于新加坡东陵购物中心古月轩古董商店

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 207.

ISBN 978-7-5169-2985-8-PG207
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第207页。

ISBN 978-7-5169-2985-8-PG207
& CIP2025FD6595

Singapore Palace Museum

LOT 40



SPM-EH-220

粉彩文字开光教子图笔筒

A FAMILLE ROSE FIGURAL AND INSCRIBED BRUSH POT

清雍正
QING DYNASTY, YONGZHENG PERIOD

Mouth diameter
口径 17.8 cm (7 in.)

Height
高 14.8 cm (5⅞ in.)

Foot diameter
足径 17.8 cm (7 in.)

估价 ESTIMATE
SG$650,000–1,200,000

起拍价 STARTING BID
SG$600,000





The cylindrical brush pot has a mouth and base of similar diameter and a bi-disc-shaped base with a central raised boss. The white-glazed boss bears a six-character Yongzheng mark in two columns of regular script in underglaze blue within a double circle. The interior is plain.

该器呈筒形，口底相若，玉璧底，中心出脐，脐白釉内以青花书“大清雍正年制”六字双圈双行楷书款。内壁光素无纹，外壁大面积留白绘老者教子图，留白处以青花书宋代朱熹的《朱子家训》，字字珠玑，倡导家庭亲睦、人际和谐、重德修身。此笔筒胎质坚硬，釉面细润，青花设色淡雅，人物描绘动感十足。

PROVENANCE

Acquired from a private collector in Singapore in the late 1980s.

来源

八十年代末购于新加坡私人收藏家

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 261.

ISBN 978-7-5169-2985-8-PG261
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第261页。

ISBN 978-7-5169-2985-8-PG261
& CIP2025FD6595

Singapore Palace Museum

LOT 41



SPM-EH-221

青花龙凤纹抱月瓶

A BLUE AND WHITE DRAGON AND PHOENIX MOONFLASK

清乾隆
QING DYNASTY, QIANLONG PERIOD

Mouth diameter
口径 5 cm (2 in.)

Height
高 30.5 cm (12 in.)

Foot diameter
足径 10.2 × 8 cm (4 × 3⅛ in.)

估价 ESTIMATE
SG$900,000–1,800,000

起拍价 STARTING BID
SG$850,000





The moonflask has an everted mouth, short neck and flattened circular body supported on a rectangular foot, with a pair of chi-dragon handles at the shoulders. The carefully modelled form is decorated in underglaze blue with naturally diffused cobalt tones recalling Yongle and Xuande wares.

PROVENANCE

Acquired from an antique dealer in Hong Kong in the mid-1990s.

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 283.

ISBN 978-7-5169-2985-8-PG283
& CIP2025FD6595

瓶撇口，短颈，扁圆腹，方圈足，肩部两侧设螭龙双耳，造型别致，捏塑工艺繁复，做工精细。通体青花为饰，晕散自然，仿永宣青花特征而作。瓶口和近足处均绘海水纹一周，腹侧饰缠枝花卉纹，颈部绘蕉叶纹，腹部于圆形开光内绘龙凤呈祥纹，寓意吉祥喜庆，胫部饰变形莲瓣纹。外底以青花书“大清乾隆年制”六字三行篆书款。

来源

九十年代中期购于香港古玩店

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第283页。

ISBN 978-7-5169-2985-8-PG283
& CIP2025FD6595

Singapore Palace Museum

LOT 42



SPM-EH-222

斗彩如意云雷纹双耳豆

A DOUCAI RUYI AND CLOUD-SCROLL TWO-HANDLED VESSEL AND COVER, DOU

清乾隆
QING DYNASTY, QIANLONG PERIOD

Mouth diameter
口径 9.5 cm (3¾ in.)

Overall height
通高 20 cm (7⅞ in.)

Foot diameter
足径 8.2 cm (3¼ in.)

估价 ESTIMATE
SG$230,000–500,000

起拍价 STARTING BID
SG$180,000



The vessel appears to have been made during the Qianlong period in emulation of Shang and Zhou bronze dou. It has a knop surmounting the cover, a lipped rim, waisted neck and rounded body with two opposed ring handles, raised on a tall spreading stem terminating in a circular base. The proportions give it a substantial, dignified appearance.

该器应是乾隆时期为追慕商周青铜彝器“豆”而制，其为钮盖，唇口，束颈，圆腹，高足外撇，下接圆盘状底，腹部对出双环耳，造型更为稳重敦厚。

通体施釉，外壁以斗彩为饰，自上而下，钮顶饰朵花纹，盖面近钮处饰一周回纹，其外作四出如意云头纹，其形仿似商周青铜器之蝉纹。

PROVENANCE

Acquired from an antique dealer in Singapore in the late 1990s.

来源

九十年代末购于新加坡古董商店

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 343.

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第343页。

ISBN 978-7-5169-3275-9-PG343
& CIP2026ZU5967

ISBN 978-7-5169-3275-9-PG343
& CIP2026ZU5967

Singapore Palace Museum

LOT 43



SPM-EH-223

粉彩花卉纹蒜头瓶

A FAMILLE ROSE FLORAL GARLIC-MOUTH VASE

清道光
QING DYNASTY, DAOGUANG PERIOD

Mouth diameter
口径 2.2 cm (⅞ in.)

Height
高 18 cm (7⅛ in.)

Foot diameter
足径 3.7 cm (1½ in.)

估价 ESTIMATE
SG$180,000–250,000

起拍价 STARTING BID
SG$150,000





The vase has a garlic-shaped mouth above a long straight neck, broad shoulders and a tapering body supported on a ring foot. It is glazed overall and decorated in famille rose, with gilding at the rim. The neck has a turquoise ground with scrolling lotus and auspicious motifs including jade chimes.

瓶蒜头，长直颈，丰肩，垂腹，圈足。通体施釉，外壁以粉彩装饰，口沿描金，颈部以松石绿釉为地，作缠枝番莲、玉磬等吉祥纹样；颈肩连接处有三层装饰，分别为如意头形蕉叶纹、回纹、如意云头纹；腹部绘花园小景图，地面生长的多种花卉正在绽放；近足处以变形莲瓣纹装饰一周。器底以青花书“大清道光年制”六字三行篆书款。

PROVENANCE

Acquired from a private collector in Hong Kong in the 1990s.

来源

九十年代购于香港私人收藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 353.

ISBN 978-7-5169-3275-9-PG353
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第353页。

ISBN 978-7-5169-3275-9-PG353
& CIP2026ZU5967

Singapore Palace Museum

LOT 44



SPM-EH-224

胭脂红釉粉彩折枝花卉纹菊瓣盘

A RUBY-RED-GLAZED AND FAMILLE ROSE FLORAL CHRYSANTHEMUM DISH

清乾隆
QING DYNASTY, QIANLONG PERIOD

Mouth diameter
口径 17 cm (6¾ in.)

Height
高 3.6 cm (1⅜ in.)

Foot diameter
足径 10.6 cm (4⅛ in.)

估价 ESTIMATE
SG$280,000–500,000

起拍价 STARTING BID
SG$250,000





The dish is moulded with forty chrysanthemum petals, its shallow rounded sides rising from a ring foot to an open rim. The inner and outer sides are covered with a lustrous ruby-red glaze. The centre is painted in famille rose and iron-red with floral sprays including peony, magnolia and chrysanthemums, in a carefully balanced composition with finely drawn outlines.

此盘作四十瓣菊瓣形，敞口，浅弧腹，圈足，形制优美，精致典雅。盘内外壁均施胭脂红釉，釉色莹润细腻，盘心则以粉彩、矾红彩绘折枝花卉纹，有牡丹、玉兰、雏菊等，构图主次分明，勾勒精细。盘底施白釉，青花双框内书“乾隆年制”四字双行楷书款。

PROVENANCE

Acquired from an antique dealer in Hong Kong in the mid-1990s.

来源

九十年代中期购香港古董店

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 331.

ISBN 978-7-5169-3275-9-PG331
& CIP2026ZU5967

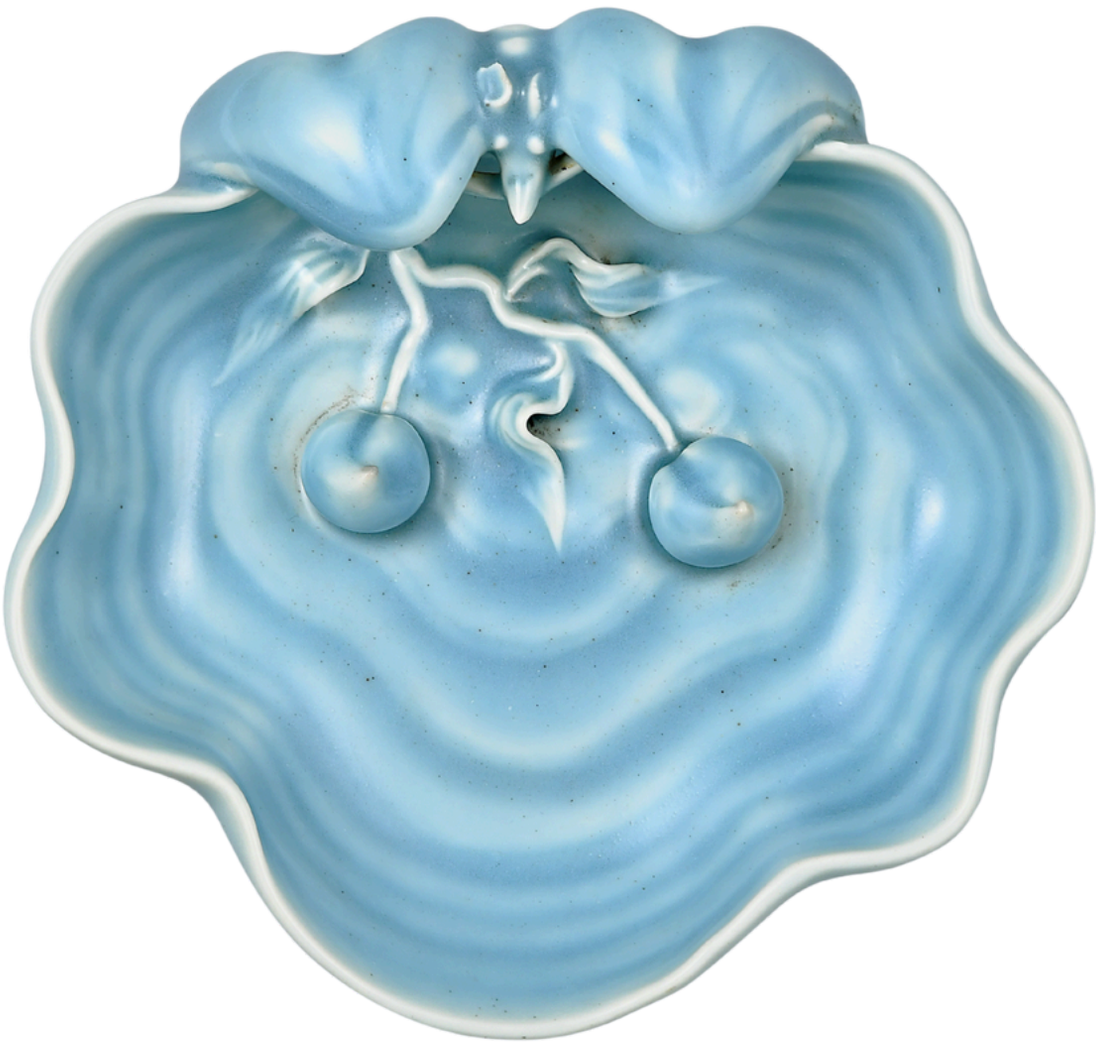
出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第331页。

ISBN 978-7-5169-3275-9-PG331
& CIP2026ZU5967

Singapore Palace Museum

LOT 45



SPM-EH-225

仿汝窑天青釉福寿洗

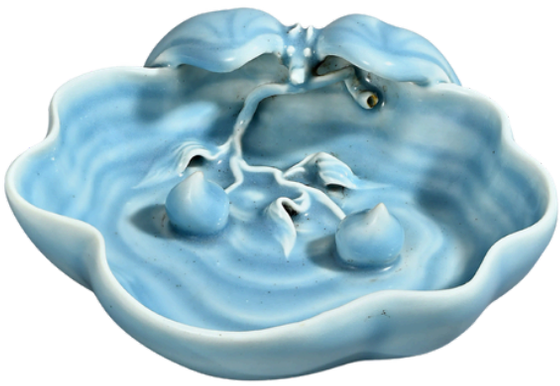
A RU-TYPE CELADON-GLAZED BLESSINGS AND LONGEVITY BRUSH WASHER

清乾隆
QING DYNASTY, QIANLONG PERIOD

Length 长	14.5 cm (5¾ in.)
Height 高	3.3 cm (1¼ in.)
Width 宽	14 cm (5½ in.)

估价 ESTIMATE
SG$200,000–300,000

起拍价 STARTING BID
SG$180,000





The washer is modelled as a curling lotus leaf, with two applied peaches at its centre and a bat to one side, together conveying blessings and longevity. It is covered overall with a thick, softly lustrous sky-blue glaze in imitation of Ru ware. The underside has seven spur marks and a moulded six-character Qianlong mark in three columns of seal script at the centre.

洗取荷叶为形，秀叶舒卷自如，洗中部贴塑双桃为饰，另塑蝙蝠依傍一侧，寓意“福寿双全”。该器通体施仿汝窑天青釉，釉色温润，釉质肥厚，底部有七处支钉痕，底心处有模印“大清乾隆年制”六字三行篆书款。

PROVENANCE

Acquired from a private collector in Singapore in the late 1990s.

来源

九十年代末购买于新加坡私人收藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 333.

ISBN 978-7-5169-3275-9-PG333
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第333页。

ISBN 978-7-5169-3275-9-PG333
& CIP2026ZU5967

Singapore Palace Museum

LOT 46



SPM-EH-226

珊瑚红地描金折枝花卉纹荸荠直颈瓶

A CORAL-RED-GROUND GILT-DECORATED FLORAL BOTTLE VASE

清嘉庆
QING DYNASTY, JIAQING PERIOD

Mouth diameter
口径 2 cm (¾ in.)

Height
高 13.5 cm (5⅜ in.)

Foot diameter
足径 5.2 cm (2 in.)

估价 ESTIMATE
SG$200,000–300,000

起拍价 STARTING BID
SG$180,000





The vase has a straight mouth, long neck and globular body supported on a ring foot. The coral-red ground is decorated in gilt with key fret, ruyi motifs and upright leaves around the mouth and neck, and floral sprays around the body. A further key-fret band at the foot echoes the upper borders.

直口，长颈，球形腹，圈足。整器以红彩为地。口部绘回纹、如意纹、蕉叶纹；腹部的主题图案为折枝花卉纹；近足处绘回纹一周，与口沿的边饰上下呼应。金彩与鲜红釉相互辉映，尽显富丽气度。

PROVENANCE

Acquired from an antique dealer in Hong Kong in the mid-1990s.

来源

九十年代中期购于香港古董商店

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2024, p. 327.

ISBN 978-7-5169-2671-0-PG327
& CIP2024009844

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃》，北京：华龄出版社，2024年，第327页。

ISBN 978-7-5169-2671-0-PG327
& CIP2024009844

Singapore Palace Museum

LOT 47



SPM-EH-227

珊瑚红地粉彩缠枝花卉纹开光墨彩诗句茶壶

A CORAL-RED-GROUND FAMILLE ROSE FLORAL AND INSCRIBED TEAPOT AND COVER

清嘉庆
QING DYNASTY, JIAQING PERIOD

Mouth diameter
口径 6 cm (2⅜ in.)

Height
高 15.5 cm (6⅛ in.)

Foot diameter
足径 6.5 cm (2½ in.)

估价 ESTIMATE
SG$350,000–650,000

起拍价 STARTING BID
SG$280,000







The teapot has a rounded body, an ear-shaped handle and a domed cover surmounted by a pearl-shaped knop. The coral-red ground is decorated in famille rose with lotus scrolls surrounding a reserve on each broad side. The reserves are inscribed with the Jiaqing emperor's poem on preparing tea, entitled Zhu ming.

此壶圆鼓腹，柄呈耳状，壶盖为覆钵式，上有宝珠钮。壶身以红釉粉彩缠枝莲纹为地，正背面各有一开光。开光内为嘉庆帝描写煮茶的诗句《煮茗》:“佳茗头纲贡，浇诗必月团。竹炉添活火，石铫沸惊湍。鱼蟹眼徐扬，旗枪影细攒。一瓯清兴足，春盎避清寒。”文后落“嘉庆丁巳小春月之中浣御制”款，下钤圆形“嘉”方形“庆”连珠印章。

PROVENANCE

Acquired from a private collector in Hong Kong in the early 1990s.

来源

九十年代初购于香港私人收藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2024, p. 321.

ISBN 978-7-5169-2671-0-PG321
& CIP2024009844

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃》，北京：华龄出版社，2024年，第321页。

ISBN 978-7-5169-2671-0-PG321
& CIP2024009844

Singapore Palace Museum

LOT 48



SPM-EH-228

紫金釉秋操纪念杯（一对）

A PAIR OF BROWN-GLAZED AUTUMN MANOEUVRES COMMEMORATIVE CUPS

清光绪
QING DYNASTY, GUANGXU PERIOD

Mouth length 口长	14 cm (5½ in.)
Mouth width 口宽	12 cm (4¾ in.)
Overall height 通高	4 cm (1⅝ in.)

估价 ESTIMATE
SG$65,000–120,000

起拍价 STARTING BID
SG$60,000



Each cup is formed as lotus petals, with a hollow tubular stem communicating with the interior so that liquid may be drawn through it. This innovative Guangxu-period form is finely worked, with clearly articulated petal veins beneath an evenly applied brown glaze, described in Chinese as zijin.

杯作莲瓣式，花瓣为身，花梗作管状中空，从梗端直通杯内，可以吸水。此杯为光绪时创新器型，制作精细，花瓣纹络清晰，通身施以紫金釉，釉色匀净，层次脉络清晰鲜明。柄后侧书“大清光绪三十四年安徽附近秋操杯纪念”等字样，说明其是光绪年间为纪念清军秋季操练而特制的纪念杯。此类器以粉彩荷花、牡丹花或绿釉荷叶式较多见。

PROVENANCE

Acquired from a private collector in Singapore.

来源

购于新加坡私人收藏家

LITERATURE

Jiang Jianxin (editor), Xin guang yi cai: Xinjiapo shoucangjia xiehui cang Zhongguo ciqi jicui, vol. II, Hualing Press, Beijing, 2026, p. 361.

ISBN 978-7-5169-3275-9-PG361
& CIP2026ZU5967

出版

江建新编，《新光异彩：新加坡收藏家协会藏中国瓷器集萃（第二辑）》，北京：华龄出版社，2026年，第361页。

ISBN 978-7-5169-3275-9-PG361
& CIP2026ZU5967

Singapore Palace Museum

LOT 49



SPM-EH-229

锦地粉彩花卉纹茶托

A BROCADE-GROUND FAMILLE ROSE FLORAL TEA TRAY

清嘉庆
QING DYNASTY, JIAQING PERIOD

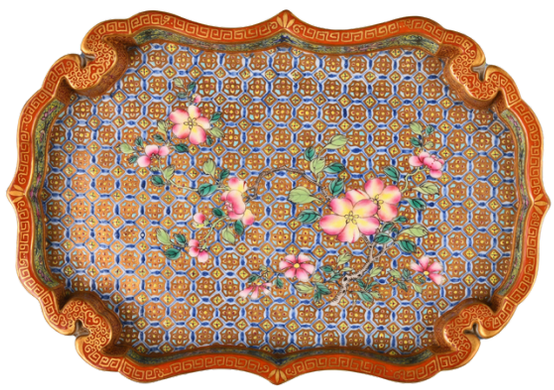
Mouth diameter
口径 21.5 cm (8½ in.)

Height
高 3 cm (1⅛ in.)

Foot diameter
足径 14.2 cm (5⅝ in.)

估价 ESTIMATE
SG$90,000–120,000

起拍价 STARTING BID
SG$80,000





The tray has a lobed rim, shallow rounded sides and a flat base, its outline following the lobed form of the vessel. The interior is decorated in famille rose enamels with floral sprays on a brocade ground. The gilt rim is painted with a band of key-fret and ruyi scrolls. Floral sprays appear within reserves around the interior sides, while the centre is densely decorated with brocade patterns and further floral sprays. The composition is skilfully arranged and finely painted.

器花口，口沿施金，浅弧腹，平底，底部边沿与器形的曲折相一致。器内饰锦地粉彩折枝花卉纹，口沿描金绘回纹及如意卷草纹一周，盘内壁以粉彩绘开光折枝花卉纹，盘心满饰锦地纹及折枝花卉纹，画面构图巧妙，描绘精细。

PROVENANCE

Acquired from a private collector in Singapore.

来源

购于新加坡私人收藏家

LITERATURE

Jiang Jianxin (editor), Yi cai hua guang: Xinjiapo shoucangjia cang Zhongguo ciqi jicui, Hualing Press, Beijing, 2025, p. 335.

ISBN 978-7-5169-2985-8-PG335
& CIP2025FD6595

出版

江建新编，《溢彩华光：新加坡收藏家藏中国瓷器集萃》，北京：华龄出版社，2025年，第335页。

ISBN 978-7-5169-2985-8-PG335
& CIP2025FD6595

CONDITIONS OF SALE

Singapore Palace Museum

GENERALITIES

In the event of any dispute arising during bidding, including any dispute as to the validity, timing, amount or sequence of bids, the auctioneer's decision shall be final and binding.

Knight Frank Pte Ltd ("Knight Frank") may amend these Conditions from time to time. Any amended Conditions shall be posted on the KF Bidding mobile application ("App") and/or the Knight Frank auction website (www.kfbidding.com.sg) ("Website") and shall apply prospectively.

For any auction for which registration has opened, any material amendment shall apply only where it has been notified to registered bidders and sellers, and where required, accepted by them. Unless Knight Frank expressly notifies otherwise before the relevant bid is placed, the version of the Conditions in force at the time of registration or bid confirmation shall govern the bidder's participation and any resulting sale

TERMS AND CONDITIONS

1. Buyer, Agency, and Contract Formation

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

The contract of sale is concluded at the fall of the hammer or, in the case of an online auction, at the close or acceptance of the successful bid as recorded by Knight Frank. A bidder who bids as agent warrants that he/she/it has authority to bind the named principal. Unless Knight Frank agrees otherwise in writing, the bidder and the principal shall be jointly and severally liable for all obligations arising from the bid and purchase.

2. Minimum Increment

The auctioneer will have the right to refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his/her absolute discretion direct.

3. Estimates, Starting Prices and Reserves

Any estimate stated in the catalogue, Website, App or other auction material is a statement of opinion only and is not a valuation, representation or warranty as to the value or likely selling price of the Lot.

The starting price is the price at which bidding for a Lot may commence. Unless expressly stated otherwise, the starting price is not a representation of the Lot's value and should not be treated as the reserve price.

The reserve price, if any, is the confidential minimum price agreed with the seller below which the Lot will not be sold, unless Knight Frank and the seller agree otherwise. Knight Frank may amend any estimate, starting price, reserve-related information or bidding increment, or withdraw any Lot from sale, before the Lot is offered, by notice on the Website, App or at the auction.

4. Payment

Immediately upon the fall of the hammer or acceptance of the successful bid, and in any event no later than seven [7] calendar days after the auction, the buyer shall pay the total amount due in Singapore dollars in cleared funds, together with GST, taxes, bank charges, platform charges, storage charges, insurance charges and any other charges specified by Knight Frank, where applicable. Knight Frank shall not be obliged to release any Lot or complete any transfer until it has received cleared funds and completed all identity, fraud, sanctions, anti-money laundering and other compliance checks to its satisfaction. To the extent permitted by law, and without prejudice to any obligations Knight Frank may have in respect of seller or client monies, Knight Frank may apply any monies received from the buyer towards any sums due from the buyer to Knight Frank.

5. Collection, Title and Risk

Title to a Lot shall pass to the buyer only upon Knight Frank's receipt of the total amount due in cleared funds and completion of all identity, fraud, sanctions, anti-money laundering and other compliance checks to Knight Frank's satisfaction.

Risk in a Lot shall pass to the buyer at the fall of the hammer or acceptance of the successful bid. From that point, the buyer shall be responsible for arranging insurance for the Lot.

The buyer shall collect the Lot at the buyer's own cost by appointment and within [7] calendar days after Knight Frank notifies the buyer that payment has been received in cleared funds and collection may proceed, or within such other period as Knight Frank may notify in writing.

The buyer shall be responsible for all packing, handling, removal, transport, storage and insurance charges. If the Lot is not collected within the stipulated collection period, Knight Frank may remove, store and insure the Lot at the buyer's expense, whether at Knight Frank's premises or elsewhere. Storage shall be charged at 2% of the hammer price per Lot per day or such other amount as Knight Frank may notify, together with any third-party storage, insurance, transport or handling costs incurred.

6. Buyer's Responsibility for Lots Purchased

Risk in a Lot shall pass to the buyer at the fall of the hammer or acceptance of the successful bid. Title shall pass only upon receipt by Knight Frank of the total amount due in cleared funds. Until collection, Knight Frank shall not be an insurer of the Lot, and the buyer shall be responsible for arranging insurance. Knight Frank shall take reasonable care of any Lot in its

custody or control but shall not be liable for loss or damage except to the extent caused by Knight Frank's fraud, wilful misconduct or negligence. Nothing in these Conditions excludes or limits any liability which cannot lawfully be excluded or limited. Subject to the foregoing, Knight Frank's aggregate liability in respect of any Lot shall not exceed the amount actually paid by the buyer for that Lot.

7. Remedies for Non-Payment or Failure to Collect Purchases

If any Lot is not paid for in full and taken away in accordance with Conditions 5 and 6, or if there is any other breach of either of those conditions, Knight Frank as agent of the seller will, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies: -

a) to proceed against the buyer for payment and/or damages for breach of contract;

b) to rescind the sale of that or any other Lots sold to the defaulting buyer at the same or any other auction;

c) to resell the Lot or cause it to be resold by public auction or private sale and the defaulting buyer will be liable to pay to Knight Frank any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of resale costs) and any surplus will belong to the seller;

d) to remove, store and insure the Lots at the expense of the defaulting buyer and, in the case of storage, either at Knight Frank's premises or elsewhere;

e) to charge interest at a rate not exceeding 2% per month on the 'total amount due' to the extent it remains unpaid for more than 7 days after the day of the auction;

f) to retain that or any other Lot sold to the same buyer at the same time or at any other auction and release it only after payment of the 'total amount due';

g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or require and receive a deposit in an amount determined by Knight Frank before accepting any bids in future; and

h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the "total amount due' and to exercise a lien on any property of the defaulting buyer which is in Knight Frank's possession for any purpose.

8. Legal Costs

The buyer shall indemnify Knight Frank against all reasonable legal costs, collection costs, enforcement costs and expenses incurred by Knight Frank in enforcing its rights under these Conditions, whether or not legal proceedings are commenced, on a full indemnity basis to the extent permitted by law.

9. Liability, Descriptions and Warranties

All Lots are sold 'as is', with all faults, imperfections and errors of description. Illustrations and descriptions are for identification and guidance only. Buyers must inspect the Lot and satisfy themselves as to its condition, description, authenticity, suitability and value before bidding. Statements by Knight Frank in any catalogue, condition report, website, app, advertisement or other publication are statements of opinion honestly held based on information available at the time and are not statements of fact unless expressly stated otherwise. Subject to applicable law, Knight Frank gives no warranty as to the condition, description, authenticity, provenance, genuineness, attribution, age, origin or value of any Lot. Nothing in these Conditions excludes or limits liability for fraud, wilful misconduct, negligence or any liability which cannot lawfully be excluded or limited.

A buyer may return a Lot to Knight Frank if the Lot is proved to be a deliberate forgery. For this purpose, a 'deliberate forgery' means an imitation made with the intention to deceive as to authorship, attribution, origin, date, age, period, culture or source, where the correct description is materially different from the description of the Lot at the date of auction and the value of the Lot would be materially lower if its correct description had been known.

The buyer must notify Knight Frank in writing within 14 days from the date of auction and must return the Lot to Knight Frank in the same condition as at the time of auction. The notice must identify the Lot, the auction date and the alleged defect, and must be supported by written evidence from at least one independent expert acceptable to Knight Frank.

If Knight Frank is satisfied that the Lot is a deliberate forgery and that the buyer is able to transfer good and marketable title to the Lot free from third-party claims, Knight Frank may set aside the sale and refund the amount paid by the buyer for the Lot. The buyer shall have no further claim against Knight Frank for any loss, damage, cost or expense.

This right shall not apply where: -

i) the catalogue description at the date of sale was in accordance with the then generally accepted opinion of scholars and experts;

ii) the catalogue fairly indicated that there was a conflict of scholarly or expert opinion;

iii) the only way of establishing that the Lot was a deliberate forgery was by a scientific process not generally accepted for use at the date of publication of the catalogue; or

iv) the relevant process was unreasonably expensive, impractical, invasive or likely to damage the Lot.

The benefit of this clause is personal to the buyer named in the original invoice issued by Knight Frank and is not transferable.

OTHER CONDITIONS AND DEFINITIONS

10. Knight Frank sells as agent for the seller and as such is not responsible for any default by seller or buyer.

Knight Frank may, in its absolute discretion and without giving reasons, refuse admission, refuse

registration, suspend or terminate online access, reject or ignore any bid, require a deposit, set or vary bidding increments, divide, combine or withdraw any Lot, reopen bidding, cancel a sale, correct any error, resolve any bidding dispute, or take such other steps as it considers necessary to protect the integrity of the auction, address a technical or administrative error, comply with legal or regulatory requirements, or deal with suspected fraud, collusion, money laundering, sanctions or bidding irregularities.

11. Notices and Governing Laws

Any notice under these Conditions may be given by hand, prepaid registered post, courier or email to the address or email address provided by the relevant party at registration or in the relevant consignment documentation, or to such other address or email address as may be notified in writing.

A notice shall be deemed received: -

a) if delivered by hand or courier, at the time of delivery;

b) if sent by prepaid registered post within Singapore, two [2] business days after posting; and

c) if sent by email, at the time of transmission, provided that no bounce-back or failed delivery notification is received.

If a notice is received after 5.00 pm on a business day, or on a Saturday, Sunday or public holiday in Singapore, it shall be deemed received on the next business day.

These Conditions, every auction and all contractual and non-contractual obligations arising out of or in connection with them shall be governed by and construed in accordance with the laws of Singapore. Each bidder, buyer and seller submits to the non-exclusive jurisdiction of the courts of Singapore.

12. Definitions

In these conditions: -

'Total amount due' means the hammer price and, where applicable, GST, buyer's premium, taxes, platform charges, bank charges, interest, storage charges, insurance charges, legal and enforcement costs, resale costs and all other amounts due from the buyer.

'Sale proceeds' means the net amount due to the seller after deduction of commission, GST, expenses, chargebacks, refunds, legal costs, compliance costs, seller debts and any other amount due to Knight Frank.

'Expenses' includes marketing, photography, illustration, advertising, packing, transport, insurance, storage, security, legal, compliance, platform and third-party costs, together with GST, where applicable.

13. Special Terms and Order of Precedence

Words and expressions used in the catalogue, Website, App, lot descriptions and other auction materials shall be given their ordinary meaning unless expressly defined in these Conditions, in the relevant Lot description, in auction-specific special conditions, or in a notice published by Knight Frank before the auction.

No glossary shall be incorporated into these Conditions unless expressly published by Knight Frank for this auction. In the event of any inconsistency, the following order of precedence shall apply: -

a) any specific written agreement signed by Knight Frank;

b) auction-specific special conditions;

c) Lot-specific conditions or notices;

d) notices published by Knight Frank before the auction;

e) these Conditions; and

f) any general Website or App terms.

14. Data Protection

Knight Frank will collect, use, disclose, store and process personal data in accordance with applicable data protection laws and Knight Frank's privacy policy, as updated from time to time. Personal data may be used for registration, identity verification, auction administration, bidding, payment processing, compliance checks, fraud prevention, legal and regulatory purposes, client relationship management, marketing where consent has been obtained or where permitted by law, and any purpose reasonably connected with the auction or Knight Frank's services. Personal data may be disclosed to Knight Frank group companies, sellers, buyers, service providers, professional advisers, banks, payment processors, logistics providers, insurers, regulators, law enforcement agencies and other parties where necessary or permitted by law. Individuals may withdraw marketing consent or exercise applicable data protection rights by contacting Knight Frank at dpo@sg.knightfrank.com. Auction premises may be subject to CCTV/video recording, and telephone, online and internet bidding communications may be recorded for security, training, verification and dispute-resolution purposes.

15. The headings in these conditions do not form part of the Conditions of Business but are for convenience only.

Updated as of 7 July 2026.

KF BIDDING TERMS & CONDITIONS

Singapore Palace Museum

TERMS AND CONDITIONS GOVERNING THE USE OF KNIGHT FRANK MOBILE BIDDING APPLICATION ON CHATTELS

1. RECITALS

1.1 These conditions (the "Terms and Conditions") govern the use of Knight Frank Pte Ltd (the "Auctioneer")'s mobile application (the "App") to view, submit bids or otherwise participate in the conduct of livestream and timed auctions ("Auctions" and each an "Auction") organised by the Auctioneer for chattels located in Singapore (the "Auctioned Item").

1.2 By registering and/or participating in the Auction through the App, you are deemed to have unconditionally agreed to be bound by these Terms and Conditions and the decision(s) of the Auctioneer, which shall be final and binding in all respects.

1.3 Words denoting the singular shall include the plural and vice versa and words importing the masculine gender shall, where applicable, include the feminine and neuter genders and vice versa.

2. ELIGIBLE PARTICIPANTS AND REGISTRATION

2.1 Registration Requirements. In order to participate in an Auction through the App, you must: -

(a) have created an account for use of the App and have successfully registered to participate in the Auction through the App;

(b) complete the Auctioneer's verification process to the satisfaction of the Auctioneer. The verification process shall involve the provision of documents and/or information required by the Auctioneer to verify your identity. Such documents and information may include but is not limited to a copy of your identification document, your self-portrait photograph, mobile number, email address and registered address; and

(c) make payment to the Auctioneer a deposit at such amount as the Auctioneer may determine (the "Registration Deposit"), which you agree and acknowledge shall be the property of Knight Frank until refunded in accordance with these Terms and Conditions;

(d) agree to be bound by the Conditions of Sale for the Auction; and

(e) comply with any other additional requirements that may be imposed on you from time to time by the Auctioneer,

(and such person who has completed the Auctioneer's verification process stated in this paragraph, a "Participant").

2.2 Auctioneer's Discretion. If in the Auctioneer's opinion you do not satisfy the Auctioneer's verification process stated in paragraph 2.1 above, the Auctioneer may refuse to approve your account for the Auction or permit your participation in the Auction. The Auctioneer reserves the right to exclude from an Auction any person at its sole discretion without notice and without furnishing any reason.

2.3 Additional Registration Requirements. The Auctioneer may, at its sole discretion, require you to meet additional registration requirements depending on the nature of the Auctioned Item.

3. AUCTION PERIOD

3.1 Auction Period. Subject to paragraph 3.2 below, Auctions shall take place on the dates and during the times specified by the Auctioneer (the "Auction Period").

3.2. Extension of Auction Period. Where there is bidding activity on a particular Auction prior to the Auction's allocated closing time, the Auctioneer may, in its sole discretion, extend the Auction Period for that Auction.

4. DURING THE AUCTION

4.1 Connectivity and Technical Issues. The App permits users to participate in in-person Auctions organised by the Auctioneer by bidding remotely and at the auction hall through the App. You acknowledge that broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond the Auctioneer's reasonable control may create some difficulties for you including but not limited to accessing and maintaining continued access to the Auctions on the App. The Auctioneer shall not be responsible to you for any error or failure to access the Auction or to execute any bid(s) placed on the App, including but not limited to errors or failures caused by:-

(a) any loss of connection on the Auctioneer's or your end to the Auction;

(b) a breakdown or problems with the App; and/or

(c) a breakdown or problem with any internet connection, computer, mobile device or system, whether such breakdown or problem is attributed to your internet service provider or otherwise.

You acknowledge that the facilitation of your participation on the App is a free service, and the Auctioneer does not accept liability for any failure to access the Auction or to execute a bid or any error or omission in connection with this activity.

4.2 Auctioneer's Discretion in Relation to the Auction. The entire course of an Auction shall be controlled by the Auctioneer. Your rights to submit bid(s) through the App shall be subject to the Auctioneer's sole and discretion to:-

(a) to reject or revoke the acceptance of any bids;

(b) acknowledge a bid as a Winning Bid (as defined below) including but not limited to the fall of the hammer or by the Auctioneer announcing "sold" or the App screen indicating "sold";

(c) determine the successful bidder (as defined at Clause 4.4.1 below); or

(d) cancel the Auction. If any dispute arises during the course of the Auction, the Auctioneer may make any decision in relation to such dispute which shall be final and binding.

4.3 Submission of Bids.

4.3.1 For the avoidance of doubt, you would only be permitted to submit bid(s) through the App if you have successfully completed the registration requirements as set out in paragraph 2.1. Such bids may be submitted during the Auction Period through the App. Notwithstanding the fact that you have fulfilled the registration requirements as set out in paragraph 2.1, the Auctioneer reserves the right to reject your registration and/or your bid.

4.3.2 A Participant may submit its bid through the App. The Auctioneer shall not be responsible for any errors the Participant may make in placing the bid (including any unintentional error in entering the price of the bid). You agree that once a bid is accepted by the system, such bid is final and that you, as the Participant, may not under any circumstances, amend or revoke your bid. Upon acceptance by the system, such bid becomes binding unless there is a higher bid, which may be a bid submitted by another Participant through the App or by raising a bid card during an in-person auction.

4.3.3 All Auctions, unless otherwise stated, shall be conducted in Singapore Dollars.

4.3.4 For the avoidance of doubt, the Auctioneer reserves the right to accept the first bid that is entered into the system notwithstanding the fact that the Auctioneer might have already accepted a later bid.

YOU AGREE THAT ANY BID PLACED ON THE APP UPON ACCEPTANCE BY THE SYSTEM IS FINAL AND BINDING AND YOU MAY NOT UNDER ANY CIRCUMSTANCES, AMEND OR REVOKE SUCH BID.

4.4 Successful Bids.

4.4.1 The Participant that is acknowledged by the Auctioneer as having submitted the highest bid (the "Winning Bid") shall be the successful bidder (the "Successful Bidder"). Provided that such Winning Bid is at or above the reserve price, unless the Auctioneer exercises its discretion as set out in paragraph 4.2 above.

4.4.2 A Successful Bidder shall be notified and contacted by the Auctioneer through the contact number or email address provided during registration to make payment in accordance with paragraph 5.1.

4.4.3 Unless payment is received within the stipulated date on the invoice, the Auctioneer may put the Lot up for bidding and resale. The defaulting Buyer's bid shall not be considered at the resale.

4.4.4 You hereby agree and acknowledge that your failure to comply with your obligations under these Terms and Conditions could irreparably cause loss to the Auctioneer or the Vendor of the Lot, and that damages would not be an adequate remedy for such breach and that the Auctioneer or the Vendor of the Auctioned Property shall be entitled to remedies of specific performance and any other equitable relief.

4.5 Transferability. A Winning Bid is non-transferable, and no substitution shall be made unless the Auctioneer, in its sole discretion, determines otherwise. The Successful Bidder may not assign the benefit of the Winning Bid without the prior written consent of the Auctioneer.

5. AFTER THE AUCTION

5.1 Payment. The Successful Bidder shall pay the purchase price for the Auctioned Item including purchase price, buyer's premium and applicable taxes as invoiced.

5.2 Removal. The Successful Bidder shall:

(a) remove the Auctioned Item within the time frame specified by the Auctioneer;

(b) bear the cost and risk of removal of Auctioned Item and to damages to the property or injury caused to themselves of others resulting from the removal

5.3 Non-Compliance. If the Successful Bidder fails to comply with the requirements set out in paragraphs 4.4, 5.1 or 5.2 above, the Vendor shall be entitled to seek legal recourse against the Successful Bidder for such breach to the fullest extent permissible by law and may commence legal proceedings against the Successful Bidder.

5.4 Indemnity. By accessing the Auction through the Platform, you agree and undertake to indemnify the Auctioneer against all losses, liabilities, obligations, damages, judgments, deficiencies, claims, demands, suits, proceedings, arbitrations, assessments, costs and expenses, suffered or paid by the Auctioneer directly or indirectly, as a result of or arising out of a breach or breaches of the Terms and Conditions.

6. LIMITATION OF LIABILITY

6.1 The Auctioneer assumes no responsibility or liability for:

(a) any inaccurate entry information;

(b) any faulty or failed electronic data transmissions;

(c) any unauthorised access to, or theft, destruction or alteration of entries in the operation of the App;

(d) any technical malfunction, failure, error, omission, interruption, deletion, defect, delay in operation or communications line failure, regardless of its cause, with regard to any equipment, systems, networks, lines, satellites, servers, camera, computers or providers utilized in any aspect of the operation of the App;

(e) inaccessibility or unavailability of any network or wireless service, the internet or website or any combination thereof;

(f) suspended or discontinued internet service, wireless or landline phone service;

(g) any injury or damage to a Participant's or to any other person's electronic device which may be related to or resulting from any attempt to use the App or download of any materials through the App.

6.2 If, for any reason, the App is not capable of running as planned for reasons which may include but is not limited to, computer viruses, tampering, unauthorised

intervention, fraud, technical failures, or any other causes which may corrupt or affect the administration, security, fairness, integrity or proper conduct of the Auction, the Auctioneer reserves the right at its sole discretion to cancel, modify or suspend the Auction in whole or in part or to undertake any other contingency arrangements to allow a Participant to participate in the Auction, including arranging for alternative live-streaming options to allow such Participant to participate in the Auction. The Auctioneer shall not have any further liability to any Participant in connection with the Auction.

6.3 You agree that the Auctioneer shall not be responsible or liable, directly or indirectly, for any damage or loss caused or alleged to be caused by or in connection with the Auction or the use of or reliance on any such content, goods or services available on the App.

6.4 You further agree that the Auctioneer and its respective officers, directors, parent companies, subsidiaries, affiliates, related companies, advertising and promotional agencies, auction administrators, third party services' providers and Auctioned Item legal owners shall not be responsible or liable for any losses or injuries resulting from use of the App or the participation in the Auction.

7. PERSONAL INFORMATION

7.1 By using the App and voluntarily providing the Auctioneer with your personal information, you consent and agree to the collection, use and/or disclosure of your personal information by the Auctioneer and/or its partners and/or other affiliated or third parties directly involved in the organisation, promotion or administration of the Auction. The Auctioneer shall not use a Participant's personal information for any other reason other than for the purpose of organising, promoting or administering the Auction, nor shall the Auctioneer disclose such personal information to any third party without the prior consent of the Participant. All personal data supplied by a Participant will be subject to the Auctioneer's privacy policy which can be found at https://www.knightfrank.com.sg/legals/singapore-property-privacy-policy.aspx.

7.2 By using the App, you confirm that all personal details, responses and/or entries submitted are accurate. In the event that you provide personal data relating to a third party, you confirm that all necessary consents have been obtained from such third party with respect to the collection, use and/or disclosure of their personal data for the purposes set out in the Terms and Conditions herein. You agree to indemnify and keep the Auctioneer and its partners indemnified against all claims, losses, damages and/or expenses arising from any infringement or violation of any third party's rights.

8. GENERAL

8.1 All information provided to you by the Auctioneer should not be considered a solicitation or recommendation to buy or sell any Auctioned Item, nor should it be considered investment advice. You shall obtain your own independent advice regarding your participation in the Auction and the Auctioned Item.

8.2 In the event of a livestream auction, you agree that such livestream auction shall be recorded.

8.3 Any decision made by the Auctioneer with respect to this Auction shall be final and binding and no negotiation shall occur between you and the Auctioneer with respect to the Auction or the Auctioneer's decision.

8.4 Without incurring any liability, the Auctioneer shall be entitled to:-

(a) terminate or modify the manner in which the Auction is held;

(b) modify these Terms and Conditions; and

(c) substitute or cancel any Auction without disclosing its reason and without any payment of compensation.

8.5 If any act, omission, event or circumstance occurs which is beyond the reasonable control of the Auctioneer, and prevents the Auctioneer from complying with these Terms and Conditions, the Auctioneer shall not be liable for the failure to perform its obligations pursuant to these Terms and Conditions.

8.6 All date and time references are based on Singapore GMT +8 Standard Time Zone.

8.7 The Auctioneer may assign any of its rights, benefits, interest, claims, titles under these Terms and Conditions (including any causes of action, demands or claims that the Auctioneer may have against you) without your prior consent. These Terms and Conditions shall be final and binding, and inure to the benefit of the successors and permitted assignees of the Auctioneer.

8.8 The Terms and Conditions herein shall be governed and construed in accordance with the laws of the Republic of Singapore and the parties to these Terms and Conditions agree to submit to the exclusive jurisdiction of the Singapore Courts.

Singapore Palace Museum

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Novena Capital

Knight Frank

贝画廊 Bei Gallery

WCE WORLD ARTS CONFERENCE & EXHIBITION